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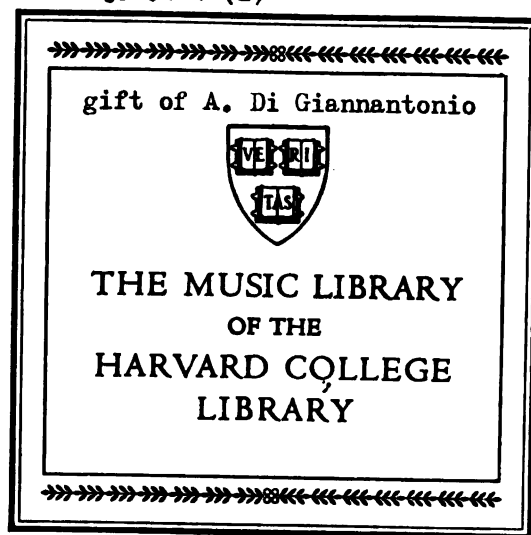
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LUDWIG VAN BEETHOVEN

VOLUME II



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**PIANO COMPOSITIONS  
LUDWIG VAN BEETHOVEN  
VOLUME II**







**BEETHOVEN**

**THOU COULDST NOT HEAR IN EARTHLY WAY, AND SO  
DIDST LEARN OF OTHER WORLDS, WHERE SPIRITS DWELL,  
TO SHARE WITH US, WHEN SORE OUR NEED.  
THY WOUNDED HEART HATH PAID OUR PRICE SO WELL,  
WE RISE FROM ALL OF WOE TO JOYOUS SWELL  
ON SURGING THROB OF THINE ADAGIO.**

**WILLIAM J. HENDERSON**

**FROM LIBER SCRIPTORUM OF AUTHORS CLUB, DECEMBER, 1893**

# THIRTY-TWO VARIATIONS, in C minor

(Composed in 1806)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN

## 1) THEME Allegretto (♩ = 100)

PIANO

## VAR. I

1) These Variations are a counterpart of the Passacaglia in C minor by J. S. Bach—the same fundamental grandeur, the same iron strength. They should therefore be performed in a fitting manner; and, excepting the section in C major, they must seem like molten brass. Even the *p*'s are to be regarded as merely relative. Speaking generally, a largeness of conception and a firmness of touch must be evident. All gentleness and tenderness are to be rigidly avoided, and one should strive to present a monumental structure. Unless otherwise indicated, no pauses should occur between the Variations.

VAR. II

*p*

3

*leggiermente*

VAR. III

2)

*p*

2) The editor uses the following fingering.

VAR. IV

First system of musical notation for Var. IV. It consists of two staves (treble and bass clef). The music is in a minor key and features a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 3 1 3 2). The left hand has a bass line with fingerings (e.g., 2 3 2). There are some handwritten annotations in the first measure.

Second system of musical notation for Var. IV. It continues the piece with a *sf* (sforzando) dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 2 2 3 1 2 2). The left hand has a bass line with fingerings (e.g., 3 1 2 1 2 1 2). There are some handwritten annotations in the first measure.

VAR. V

First system of musical notation for Var. V. It consists of two staves. The music is in a minor key and features a *sf* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 1 3 4 5). The left hand has a bass line with fingerings (e.g., 4 5). There are some handwritten annotations in the first measure.

Second system of musical notation for Var. V. It continues the piece with a *cresc.* (crescendo) and *sf* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 4 5). The left hand has a bass line with fingerings (e.g., 4 5). There are some handwritten annotations in the first measure.

VAR. VI

*sempre staccato e sforzato*

First system of musical notation for Var. VI. It consists of two staves. The music is in a minor key and features a *ff* (fortissimo) and *sf* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 3 4 3 1 3 4 2 2 5 2). The left hand has a bass line with fingerings (e.g., 3 4 3 1 3 1 1 2 2 3 2 3 5). There are some handwritten annotations in the first measure.

Second system of musical notation for Var. VI. It continues the piece with a *sf* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 1 3 4 1 4 2 4 2). The left hand has a bass line with fingerings (e.g., 1 2 4 2 3 1 2 4). There are some handwritten annotations in the first measure.

VAR VII

*p dolente*

W. Liszt

Musical score for Variation VII, consisting of three systems of piano and treble clef staves. The piece is marked *p dolente*. The first system includes a handwritten note 'W. Liszt' on the left margin. The score features various musical notations such as slurs, ties, and dynamic markings like *p* and *sf*. There are also asterisks and 'La' markings interspersed throughout the score.

VAR. VIII

*agitato*

*p*

Musical score for Variation VIII, consisting of three systems of piano and treble clef staves. The piece is marked *agitato* and begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like *f*, *sf*, *dim.*, and *cresc.*. There are also asterisks and 'La' markings interspersed throughout the score.

VAR. IX  
*tranquillo* *espressivo*

4 2 4 1 3 1

4 2 3 2 4 1 3 1 4 poco cresc.

3 1 dim. 5 2 3 1 5 1 3

VAR. X  
*con energico* *sf*  
*sempre f*

1 4 1 4 4

1 4 3 1 4 3 2

1 5 3 2 1 5 3 2 1 4 5 3 5 3 2 1 5 3 2 1 2



Musical notation for the first system, featuring a treble and bass clef with various notes and fingerings.

VAR. XI

Musical notation for the second system, labeled "VAR. XI", with "sempre f" and "sf" markings.

Musical notation for the third system, continuing the piece with "sf" markings.

Musical notation for the fourth system, including "cresc." and "sf" markings.

Musical notation for the fifth system, featuring "ff" and "poco cresc." markings.

VAR. XII  
Maggiore

Musical notation for the sixth system, labeled "VAR. XII Maggiore", with "p semplice", "poco cresc.", and "pp" markings.

3) Becoming a little slower and quieter.

4) The 12<sup>th</sup> and 17<sup>th</sup> Variations are, as contrasting middle sections so to speak, to be given a rather more gentle and expressive interpretation. The 12<sup>th</sup> Variation must be played somewhat slower than any of those preceding it.

## VAR. XIII

5) *p*

*poco cresc.* *mf dim.*

## VAR. XIV

*-p* *p* *sempre staccato*

*espera repeat*

*poco cresc.*

*mf* *dim.* *p*

5) Again in the principal tempo. The left hand should suggest the tone of a hunting-horn, and the right hand should have the gentle murmur of violins.

6) The editor plays the thirds throughout with the fingering  $\frac{4}{2}$ , as resulting in the most complete evenness.

VAR. XV

The first system of Variation XV consists of two staves. The upper staff features a melodic line with eighth-note patterns and fingerings (5, 4, 4, 5, 4, 5, 4, 5, 4, 4). The lower staff provides a bass line with eighth notes and fingerings (3, 3, 3, 2, 3). The dynamic marking *dolce* is present.

The second system of Variation XV continues the two-staff format. The upper staff includes fingerings (4, 5, 3, 4, 5, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The lower staff has fingerings (2, 2, 8, 2, 2, 8, 2). Dynamic markings *mf risoluto*, *dim.*, and *p* are included.

VAR. XVI

The first system of Variation XVI consists of two staves. The upper staff has eighth-note patterns with fingerings (3, 3, 3, 2, 4). The lower staff has eighth notes with fingerings (3, 3, 3, 2, 2).

The second system of Variation XVI consists of two staves. The upper staff has eighth-note patterns with fingerings (4, 4, 4, 4, 4, 4, 4). The lower staff has eighth notes with fingerings (3, 2, 3, 2). A *cresc.* marking is present.

The third system of Variation XVI consists of two staves. The upper staff has eighth-note patterns with fingerings (4, 4, 4, 4, 4, 4, 4). The lower staff has eighth notes with fingerings (3, 2). Dynamic markings *rfz*, *dim.*, and *p* are included.

VAR. XVII

Minore

VAR. XVIII

7) Here the original tempo is to be resumed, and with it the original conception.

VAR. XIX

VAR. XX

*sempre f*

2 1 4 3 5 2 1 8 3 8 8 5 2 1 8 3 3 5

2 1 8 4 2 5 2 1 8 3 1 4 2 1 8 3 4 1 2 8 4 1 1 8

VAR. XXI

*sempre f*

3 1 2 3 1 3 1 3 4 3 1 2 1 3 1 3 4 3 1 3 1 3 1 3 4

4 3 1 3 1 3 1 3 4 3 1 2 3 1 2 3 1 3 4 2 1 3 1 3 1 3 4 2 1 3 1 3 2 1 4 3 2 1 4 1 4 3 2

*Lead* \*

*Lead* \*

VAR. XXII

Musical score for Variation XXII, consisting of two systems of piano and tenor staves. The first system includes dynamic markings *ff*, *sf*, and *ten.*. The second system includes *sf* and *ten.*. The music is written in a key with two flats and a 4/4 time signature.

8) VAR. XXIII

Musical score for Variation XXIII, consisting of three systems of piano and tenor staves. The first system includes the dynamic marking *pp*. The second system includes *sf* and *pp*. The music features complex rhythmic patterns with various fingering numbers (2, 3, 4, 8) and articulation marks. The key signature has two flats and the time signature is 4/4.

8) Agitated- pressing forward.

## VAR. XXIV

First system of Variation XXIV. The right hand part features a melodic line with eighth-note patterns and rests, with fingerings like 1 2 4, 1 3 2 1 2 3, 4 2 1 3 2 1 4 3, 8 1 1 8 4 8 2 1. The left hand provides a bass accompaniment with chords and eighth-note patterns, including a triplet of sixteenth notes. The tempo is *staccato* and the dynamics are *sempre pp 3*. The system concludes with a *poco cresc.* marking.

Second system of Variation XXIV. The right hand continues the melodic line with more complex rhythmic patterns and fingerings (1 3 4 3 2 4, 1 8, 4). The left hand accompaniment features chords and moving lines. The dynamics increase to *f sf sf sf sf sf sf*. The system ends with a double bar line and a fermata over a note, followed by a *Ad \** instruction.

## VAR. XXV

Leggiermente

First system of Variation XXV. The right hand part consists of a series of slurred eighth notes with fingerings 5 1, 5 1 4 3 1, 5 1, 1 2 4 5. The left hand provides a simple bass line with eighth notes. The tempo is *Leggiermente* and the dynamics are *p*.

Second system of Variation XXV. The right hand continues the eighth-note melody with fingerings 5 1 4 3 1, 1 2 4 5, and 4 1. The left hand accompaniment remains simple. The system concludes with a double bar line and a fermata over a note.

Third system of Variation XXV. The right hand part features a more intricate melodic line with slurs and fingerings 5 1 3 5, 4 1 3 5, 1 2, 2 1 2. The left hand accompaniment includes chords and eighth notes. The dynamics are *sfp*. The system ends with a double bar line and a fermata over a note.



VAR. XXVI

The first system of Variation XXVI consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time and features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a double bar line and a fermata over the final notes.

VAR. XXVII

The first system of Variation XXVII consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time and features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a double bar line and a fermata over the final notes.

VAR. XXVIII

9) *p semplice*

VAR. XXIX

*ff*

*f* *cresc.*

*ff*

9) This Variation is to be regarded as a brief point of repose, and is to be played without dragging or sentimentality.

10) VAR. XXX

8 2 8 4 5 3 4 5 4 3 4 4 4 5 4 4 5 8 4 5

1 2 3 4 5 3 4 1 4 3 2 1 2 5 4 4 5 8 4 5

*pp* *cresc.* *dim.* *pp*

2 4 1 5 1 3 4 1 2 3 2 5 4 8 4 1 2 1 2 8

11) VAR. XXXI

*sempre pp*

5 5 2 5

*Ad.* \* *Ad.* \*

3 5 5 2 1

*Ad.* \* *Ad.* \*

5 2 1 5

*Ad.* \* *Ad.* \* *Ad.* \*

5 5 5 1 1 1 1

*Ad.* \* *Ad.* \* *Ad.* \*

*cresc.*

10) Always agitated and pressing forward.

11) The bass a gentle murmur, but the theme standing out prominently as if played *pp* on a trumpet.

VAR. XXXII

12) Commencing at this point the tempo must be greatly accelerated.  
 13) A much faster tempo begins here.

14) Becoming somewhat calmer, and gradually returning to the original tempo.

15) Tempo of the original theme, but never dragging.

37.  
15

16) *p*

17)

18) *sf*

19) *cresc.* *ff*

20) *p*

- 16) Agitato - The tempo must be hastened during these four measures.
- 17) Quiet again, more like the original tempo.
- 18) With great expression, in the tempo of the theme.
- 19) Accelerando.
- 20) In strict time, and in the tempo of the theme.

To Countess Henriette von Lichnowsky  
**RONDO, in G major**

(Published in 1802)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 51, No. 2

*Andante cantabile e grazioso*

PIANO *p dolce*

1) The performance of this exquisite piece, (a companion to Mozart's Rondo in A minor) must be distinguished above all by grace and loveliness. The tempo must never be allowed to drag, in order to avoid a certain sense of undue length, which might easily arise from the frequent repetition of the slow theme. The various figures are always to be played with great neatness and expression and without haste. Guard against a too short staccato. Study the phrasing, and treat the themes from the standpoint of a singer. This composition gives an artist who excels in touch a splendid opportunity to produce rich effects. So manifold are the results of proper shading that the editor has often wondered why this piece appears so seldom on concert programs. The performance depends more on the fingers than on the head. The latter has enough to do in memorizing the Rondo, which is not an easy task since the theme reappears often, and always in a different form.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a fingering of 5 4. The second measure has a fingering of 5 3. The third measure has a fingering of 5 4. The fourth measure has a fingering of 5 1. The bass clef part has a fingering of 5 in the first measure and 1 4 3 1 5 in the second measure. A *cresc.* marking is present in the fourth measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a fingering of 1 3. The second measure has a fingering of 4. The third measure has a fingering of 3 1. The fourth measure has a fingering of 5 3. The bass clef part has a fingering of 2 in the first measure and 2 in the second measure. A *p* marking is present in the first measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a fingering of 3 5 4 1 3 2. The second measure has a fingering of 5 1. The third measure has a fingering of 3 1. The fourth measure has a fingering of 3 4. The bass clef part has a fingering of 3 1 in the first measure and 3 1 2 in the second measure. A *f* marking is present in the second measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a fingering of 3 4. The second measure has a fingering of 3 1 3. The third measure has a fingering of 1 3. The fourth measure has a fingering of 4 2 4. The bass clef part has a fingering of 3 1 1 in the first measure and 1 2 3 1 2 in the second measure. A *cresc.* marking is present in the second measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a fingering of 4 3 1 4 3. The second measure has a fingering of 1 1 3. The third measure has a fingering of 2 1 4. The fourth measure has a fingering of 3 2. The bass clef part has a fingering of 2 4 in the first measure and 1 3 4 in the second measure. A *f* marking is present in the second measure. A *p* marking is present in the fourth measure.

20 \*



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a complex, rapid melodic line with many slurs and fingerings (1, 2, 3, 4). The left hand provides a steady accompaniment with chords and single notes, including a fermata over a chord in the first measure. A small asterisk is placed below the first measure of the left hand.

Second system of musical notation. The right hand continues with intricate melodic patterns, including triplets and slurs, with fingerings such as 1, 2, 3, 4, 5. The left hand accompaniment includes a *cresc.* (crescendo) marking followed by a *p* (piano) dynamic. A fermata is present over a chord in the second measure of the left hand.

Third system of musical notation. The right hand features a dense, continuous melodic texture with many slurs and fingerings. The left hand accompaniment consists of chords and single notes, with a fermata over a chord in the second measure.

Fourth system of musical notation. The right hand continues with complex melodic lines, including slurs and fingerings. The left hand accompaniment includes a fermata over a chord in the second measure. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand features melodic lines with slurs and fingerings. The left hand accompaniment includes a *cresc.* marking and a *poco f* (poco forte) dynamic. The system concludes with a double bar line and a fermata over a chord in the final measure. A small asterisk is placed below the final measure of the left hand.

Musical score system 1, measures 1-3. The right hand features a complex melodic line with slurs and fingerings (2, 5, 3, 1, 5, 3, 2, 2, 1, 2, 3, 3). The left hand provides harmonic support with chords and triplets. Dynamics include *sf* and *p*. A *rit.* marking is present in the second measure, and a *\**  symbol is in the third measure.

Musical score system 2, measures 4-6. The right hand continues with intricate patterns and slurs, including fingerings (1, 3, 1, 4, 1, 2, 1, 4, 1, 2, 1, 4, 1, 2, 1, 4). The left hand features triplets and chords. Dynamics include *cresc.*

Musical score system 3, measures 7-9. The right hand has a dense melodic texture with slurs and fingerings (1, 5, 3, 4, 3, 2, 5, 1, 3, 5, 4, 2, 4, 3, 5). The left hand has triplets and chords. Dynamics include *f* and *sf*.

Musical score system 4, measures 10-12. The right hand has a melodic line with slurs and fingerings (4, 2, 1, 3, 1, 4, 3, 1). The left hand has chords and triplets. Dynamics include *f* and *pp*. *rit.* and *\**  symbols are present.

Musical score system 5, measures 13-15. The right hand has a melodic line with slurs and fingerings (2, 1, 3, 4). The left hand has chords and triplets. Dynamics include *cresc.*

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords, some with slurs and accents. The bass staff has a simple accompaniment of quarter notes. A dynamic marking of *f* (forte) is present in the second measure. A *Ped.* (pedal) marking is located at the end of the system.

The second system continues with two staves. The treble staff features complex fingerings (1-5, 2-3, 3-4, 4-5) and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *decresc.* (decrescendo). A star symbol (\*) is placed below the bass staff in the first measure.

The third system shows a treble staff with a continuous melodic line of eighth notes, heavily slurred. Dynamics include *p*, *cresc.*, and *dim.* (diminuendo). The bass staff has a few notes and rests.

The fourth system continues with a treble staff featuring slurred eighth-note patterns. A dynamic marking of *p* is present. The bass staff has a simple accompaniment.

The fifth system features a treble staff with complex fingerings and slurs. A dynamic marking of *cresc.* is present. The bass staff has a simple accompaniment.

*p*

5 2 5 4 2 5 4 2 5 4 1 3 4 1 2

5 1 4 3 15 1 4 3 5 5

3 3 2 1 5 4 5 5 5 4 5 4 1 1 1 3 1 1 2

2 4 5 1 4 3 15 1 4 3 5 5

*cresc.* *p*

3 3 3 1 2 1323 1323 *tr* 15 2 1 1 4 2 5 2 1

4 2 2 3 2 4 5 4

5 3 4 1 2 1 1 3 2 5 4 3 4 3 2 5 4 3 2

2 4 2 2 4 2 2 4 2 5 1 3 2 31

*cresc.*

3 3 4 2 3 4 2 3 4 2 3 4 1 3 1 3 1 3

1 3 3 1 2 1 1 3 1 1 3 1 1 3 1 3 1 2 5 2

2) The middle section retains the character of the principal one. Do not play it too fast; the contrast should not be extreme between the principal and middle sections. The filigree-like arabesques which ornament the phrases must be executed with the greatest neatness. The player must abstain entirely from the use of the pedal.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (2, 1, 5, 3, 12, 4, 2, 1, 5, 3, 5, 8). The left hand plays a steady accompaniment of eighth notes. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with slurs and fingerings (4, 2, 4, 2, 4, 2, 4, 1, 3, 4, 2, 1, 1, 5, 4, 1, 3, 4, 1, 3, 4, 1, 3, 2). The left hand has a *p* dynamic marking. A *cresc.* marking is present in the right hand.

Third system of musical notation. The right hand features complex slurs and fingerings (3, 4, 1, 3, 2, 3, 1, 3, 4, 1, 3, 4, 2, 1, 3, 3, 3, 5, 3, 4, 1, 2, 3, 4, 1). The left hand has a *cresc.* and *f* dynamic marking.

Fourth system of musical notation. The right hand has *sf* dynamic markings and slurs with fingerings (2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 3, 3, 4, 1, 3, 4, 1, 2, 3, 4, 1, 2). The left hand has a *p* dynamic marking.

Fifth system of musical notation. The right hand features slurs and fingerings (4, 4, 1, 5, 3, 5, 4, 2, 2, 1, 4, 4, 4, 1, 3, 2, 1, 3, 2, 3, 1, 4, 3, 2, 3, 1, 4, 3, 2, 1, 4, 2, 4). The left hand has a *cresc.* and *f* dynamic marking.

3)

*sf sf sf sf*

*dimin. pp con espressione*

*cresc. - - -*

*f sf*

*ff*

*decresc. - - - ritard. pp*

\* *Lea* \*

\* *Lea* \*

\* *Lea* \*

3) The theme in the left hand must be expressively prominent — about *mp*.

Tempo I

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of seven systems, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic. The first system includes a forte (*fr.*) ornament. The second system features a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system contains a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a forte (*fr.*) ornament. The fifth system features a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system features a piano (*p*) dynamic. The score is filled with intricate fingerings and articulation marks, including slurs, accents, and various fingering numbers (1-5) for both hands.

4) In the style and conception of the beginning.



This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *cresc.*, *poco f*, *p*, *sf*, and *f*. There are also asterisks (\*) and a double bar line with a repeat sign (⌊) marking specific sections. The piece concludes with a final cadence in the bass staff.

pp cresc.

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

più cresc. f

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

p

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

Adagio a tempo

cresc. sf p

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

cresc. sf sf

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

1 3 1 4 1 3 2 1 3 4 1

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and fingering numbers (1-5). The left hand has a bass line with some slurs and fingering. Dynamics include *cresc.* and *ff*. A *decresc.* marking is present in the second measure of the system. A *La* marking is in the bass line, and an asterisk is in the right hand.

Second system of musical notation. Treble clef. The right hand continues with slurred passages and fingering. The left hand has a bass line with slurs and fingering. Dynamics include *f* and *decresc.*. A *p* marking is in the right hand. *La* markings and asterisks are in the bass line.

Third system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. A *52* marking is in the bass line.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. Dynamics include *cresc.*. A *52* marking is in the bass line.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. Dynamics include *f*, *decresc.*, *p*, and *pp*. A *52* marking is in the bass line.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. Dynamics include *cresc.*, *f*, and *ff*. *La* markings and asterisks are in the bass line.

# SONATA XXI, in C major

(Published in 1805)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 53

Allegro con brio (♩ = 160)

PIANO

*pp*

*pp*

*cresc.*

*f* *sf* *decresc.* *p*

1) Not only is the appellation "L'aurore" to this Sonata entirely unwarranted, but the dynamic signs which are found in certain editions, even Litolff, are absolutely wrong. It is almost incredible that these measures should be interpreted in the following manner as the editor has seen in black and white:

The player should guard against such errors in style.

2) Without retarding.

The musical score consists of six systems, each with a treble and bass clef staff. The first system is marked *pp* and includes fingering numbers (4 2 4 1 4 2 4 1) above the treble staff and (4 2 4 1) below the bass staff. The second system is also marked *pp* and includes fingering numbers (4 2 4 1 4 2 4 1) above the treble staff and (4 1) below the bass staff. The third system features a *cresc.* marking and a *mf* dynamic, with fingering numbers (4 3 1 2) above the treble staff. The fourth system is marked *p* and includes fingering numbers (5 4 2) and (5 3 2 1) below the bass staff. The fifth system is marked *cresc.* and includes dynamics *f*, *sf*, *sf*, and *sf*, with fingering numbers (4 3 1 2 1) and (1 2 3) above the treble staff. The sixth system is marked *sempre f* and includes a *decresc.* marking, with fingering numbers (5) above the treble staff.

3) Here also, naturally, a crescendo would be in bad taste.

4) Crescendo until the end of the measure.

5) The right hand must be played throughout *non legato*. This passage must be rendered with the utmost distinctness.

6) Notice the change of harmony.

7) *p* *più p*

8) *dolce e molto legato* *cresc.* *sf* *p*

9) *cresc.* *dolce*

10) *dolce*

11) *cresc.*


(♩ = 152)

7) A slight retard is needed here to introduce the second theme.

8) Before the entry of the second theme a short breathing space — a very slight pause — is advisable. This theme must be performed in a more quiet tempo, very legato, and with a rather more sonorous tone in the upper voice.

9) The staccato always in the Beethoven style, viz: not too short.

10) The upper voice in the left hand must be brought out. The triplets should be played with tender expression, and by no means in a monotonous manner.

11) Accelerate the tempo and make the upper voice  somewhat prominent.

12) (♩=160)

12) (♩=160)

*marcato*

*decresc.*

*cresc.*

*f*

*cresc.*

16) (♩=168)

*ff*

*marcato*

*sf*

*sf*

*sf*

*sf*

*Ped.*

12) The tempo is faster here. Play this passage *con brio*.

13) The melody  should always be rather prominent.

14) Always seek to make the harmonic changes easy of comprehension.

15) Make a very slight pause before the D $\sharp$  in order to bring the dominant seventh chord leading to A major distinctly to the attention.

16) Very animated, with fire and *bravura*.

17) The octaves should not be hurried.

The musical score consists of six systems, each with a grand staff (treble and bass clefs).  
 - System 1: Measures 18-20. Right hand has a continuous sixteenth-note figure. Left hand has a rhythmic accompaniment. Dynamics: *fp* (measures 18-19), *decresc.* (measure 20).  
 - System 2: Measures 21-22. Right hand continues the sixteenth-note figure. Left hand accompaniment. Dynamics: *pp* (measures 21-22), *cresc.* (measures 21-22).  
 - System 3: Measures 23-24. Right hand has a sixteenth-note figure. Left hand accompaniment. Dynamics: *f* (measures 23-24), *p* (measures 23-24).  
 - System 4: Measures 25-26. Right hand has a sixteenth-note figure. Left hand accompaniment. Dynamics: *p* (measures 25-26), *p* (measures 25-26).  
 - System 5: Measures 27-28. Right hand has a sixteenth-note figure. Left hand accompaniment. Dynamics: *p* (measures 27-28), *p* (measures 27-28).  
 - System 6: Measures 29-30. Right hand has a sixteenth-note figure. Left hand accompaniment. Dynamics: *pp* (measures 29-30), *p* (measures 29-30).

18) Here the tempo becomes much slower, and the sixteenth-notes have a thematic importance.

19) Give special attention here to the thematic character of the figure.

20) Always expressively.

21) As at 19).

22) The first tempo is resumed here.



23)  $\text{♩} = 160$

*p* *pp*

*cresc.*

24)

*f* *p*

*cresc.* *f* *p*

25)

*pp*

23) And also here.

24) The repetitions of the motive should suggest being played upon a bassoon, clarinet, oboe and flute.

25) These measures very tenderly.

26) Retard a little in order to make the change of harmony more distinct.

27) With fire and energy.

28) The third note of each triplet to be always accented. The distinct change of character (corresponding to that of the C major Sonata Op. 2, No 3) is easily recognized here. Mention of this has been made in the notes to the earlier sonata.

29) The rhythmic division remains always.

The image displays six systems of musical notation for piano, each consisting of a treble and bass staff. The notation is complex, featuring various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also asterisks and 'Ped' markings.

- System 1:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment with chords and slurs. Includes a 'Ped' marking.
- System 2:** Treble staff continues the melodic line. Bass staff has a more active accompaniment. Includes a 'Ped' marking.
- System 3:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment with chords and slurs. Includes a 'Ped' marking.
- System 4:** Treble staff continues the melodic line. Bass staff has a more active accompaniment. Includes a 'Ped' marking.
- System 5:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment with chords and slurs. Includes a 'Ped' marking.
- System 6:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment with chords and slurs. Includes a 'Ped' marking.

30)

*pp*

1 2 3 4

*cresc.*

31)

*poco a poco*

32)

*f*

33)

*sf*

*ff*

*pp*

30) Very soft—only a murmur. Both hands must execute this figure *non legato*.

31) The crescendo must be very powerful.

32) It is necessary to accent the upper notes of the left hand in order to make clear the harmonic changes.

33) The original tempo recommences here—quite moderate in comparison with the prevailing tempo, which in the last few measures has become decidedly faster.

Musical score system 1, measures 1-4. Treble clef: 3 5, 4 2, 4 2, 3 1. Bass clef: 2 5, 1 5, 2 5. Dynamics: *pp*.

Musical score system 2, measures 5-8. Treble clef: 3 5, 5. Bass clef: 1 4. Dynamics: *cresc.*

Musical score system 3, measures 9-12. Treble clef: 5, 1 3, 34), 3 1 3 1, 4 2 1 3. Bass clef: 8, 2 4 1 3. Dynamics: *f*, *sf*, *decresc.*, *p*, *pp*.

Musical score system 4, measures 13-16. Treble clef: 35), 1. Bass clef: 2 4 1 4 8 2 1 8 1. Dynamics: *pp*.

Musical score system 5, measures 17-20. Treble clef: 5 1, 4 1 4 2 4 1 4 2, 4 2 4 1, 3. Bass clef: 4 1 4 1 4 1, 4 1, 3 5. Dynamics: *f*, *pp*.

34) Without retarding.

35) The right hand *non legato*. Use no pedal.

The musical score consists of five systems, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line with a slur and a fermata, and a bass clef staff with a steady eighth-note accompaniment. The second system continues the accompaniment and introduces a *pp* dynamic marking. The third system features a *cresc.* marking in the bass staff and a *p* marking in the treble staff. The fourth system contains a complex melodic line in the treble staff with many slurs and a *p* dynamic marking in the bass staff. The fifth system includes a *cresc.* marking and a *f* dynamic marking, ending with a *rit.* marking.

36) Crescendo up to the  $\mu$ .

37) See Note 5).

38) Make the harmonic change very distinct.

39)

decresc.

p

40)

41)

(♩ = 152)

piu p

dolce

cresc.

sf

p

42)

43)

cresc.

p

dolce

44)

cresc.

39) Slightly retarding, as at first.

40) Likewise here a short pause, the better to prepare for the second subject.

41) Quietly.

42) The E in the middle voice must be emphasized. Perhaps the following execution is preferable:



43) Without crescendo.

44) The theme must be significantly rendered.

Musical score for piano, measures 45-47. The score is written in two systems of grand staff notation. Measure 45 begins with a tempo marking of quarter note = 160 and a dynamic of *f*. It features a complex, rapid melodic line in the right hand with many fingerings (e.g., 5 4 2 1 2 4 5, 4 1 4 1 4 1) and a supporting bass line with triplets and octaves. Measure 46 includes a *decresc.* marking and continues the melodic and rhythmic patterns. Measure 47 starts with a tempo marking of quarter note = 168, a dynamic of *ff*, and a *marc.* marking. It features a highly rhythmic and fiery melodic line in the right hand with many fingerings (e.g., 5 1 4 4 4 4 1 2, 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1) and a bass line with syncopated chords and triplets. The score is densely notated with slurs, accents, and various performance instructions.

45) More agitated, as in the first part.

46) The B-flat, which is here the principal factor in the modulation to F major, must be made quite prominent.

47) Animated and fiery.



48) *sf sf sf sf p*

*decresc. pp*

49) *cresc. f*

50) (♩ = 160) *f*

51) *p*

52) *f*

- 48) Without haste.
- 49) Becoming rather broader.
- 50) Quieter. Compare with the notes for the same passage in the first part.
- 51) With great expression.
- 52) Always with gentle emotion.

53) *p*

54) (♩ = 160) *pp*

55) *f*

56) *ff*

57) *f*

58) *p*

59) *f*

60) *p*

61) *f*

62) *p* *cresc.*

53) The tempo becomes gradually quieter.

54) Tempo I; animated.

55) This measure occurs with great force between the others.

56) The speed must be here perceptibly increased.

57) Still faster. Give heed to the crescendo ending in a sudden *piano*.

58)

*pp*

*Ped.* \*

*pp*

*Ped.* \*

*cresc. poco a poco*

*Ped.* \*

59)

*f* *sf* *sf* *sf* *sf* *sf*

*sempre cresc.*

*Ped.* \*

60)

*ff* *ff* *sf*

*Ped.* \*

58) The octaves in the right hand must be well sustained (*tenuto*).

59) This climax must be reached with dash and virtuosity.

60) Play the scales with forceful fingers.


61) *f p* *p cresc.*

62) *sf sf* 63) *p dolce* *rit*  $\text{♩} = 152$

*cresc. sf pp cresc. p cresc. p*  
*poco marc.*

64) *a tempo*  $\text{♩} = 168$  *ritard. cresc. p pp cresc.*

65) *ff sf ff*

- 61) The shading given here is the editor's; but it increases the climax, and takes away from this passage the Hummel-like character
- 62) The holds are to be made quite long. The scales should be played in the speed of the preceding sixteenth-notes.
- 63) Considerably slower, almost in a religious manner.      64) Very animated, and accelerating to the close.
- 65) Give the principal notes  a strong accent.

## INTRODUZIONE

Adagio molto (♩ = 56)

66. *pp* *ten.*

67. *pp* *cresc.* *sf* *p*

68. *decresc.* *pp* *rinforzando* *sf* *sf decresc.*

69. *p* *rinf.* *sf decresc.* *p*

70. *cresc.* *sf* *p cresc. sf*

71. *decresc.*

66) This short movement is generally treated as of secondary importance; but it has much greater significance than a mere introduction. There is more depth and beauty of sentiment therein than in all the rest of this Sonata. Play the beginning solemnly and earnestly, and in a very slow tempo.

67) The editor prefers not to take the lower octaves in the bass.

68) This *cantilena* is to be played with the greatest expression and warmth of tone. The second measure is to be treated as an episode.

69) As at the beginning, solemnly, seriously.

70) Commencing very softly, rise gradually to a powerful crescendo.

71) The right hand always very expressively even in the descending broken octaves.

72) The chords with soft pedal; but the plaintive strains in the right hand without it.

73) Gradually retarding.

74) The editor recommends the following mode of performance:

RONDO

Allegretto moderato (♩ = 104)

The musical score is written for piano and consists of six systems. Each system contains two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The first system is marked with a fermata and the number 75. The tempo is 'Allegretto moderato' with a quarter note equal to 104 beats per minute. The dynamics range from 'sempre pianissimo' to 'pp'. The score includes various musical notations such as slurs, fingering numbers (1-5), and dynamic markings. There are also some asterisks and 'legato' markings scattered throughout the score.

75) Play this movement as a true Allegretto, but by no means too fast. The whole performance must be graceful and pleasing.

76) The changing of hands enables the player to achieve a smooth *legato*.

3 5 4 2 1 3 2 4 1 2 1 2 3 5 1 2 3 5 1 5 4 2 1 5 4 2

*cresc.* *decresc.*

77) *sempre pianissimo*

78) *cresc.* *p* *decresc.*

79) *cresc.*

77) Very lightly and with elegance. The left hand as legato as possible.

78) This coquetting between Minor and Major must be given distinct expression.

79) The left hand here makes a strong crescendo, accenting the first note in each group of four sixteenths.



80) *marc.* *ff* *tr*

81)  $(\text{♩} = 108)$  *f*

82)  $(\text{♩} = 112)$  *ff*

*bravura* *tr* *sf* *bravura* *sf*

80) The upper voice sharply marked, the left hand part with *bravura*. The trill must be as full and round as possible, but without specific accents.

81) This section is to be faster than the principal one. 82) Still faster. With great energy and fire.

83) These figures must not be hurried.

84) Still faster. The theme should be played boldly, almost arrogantly.

85) Growing gradually calmer.

86) Slower, in the tempo of the theme.

87) Without retarding.

88) (♩ = 104)

*sempre pianissimo*

*pp*

*pp*

*pp*

*pp*

*decresc.*

88) Exactly as at the beginning.

*grazioso*  
*sempre pianissimo*

*cresc.* *decresc.* *p*

*cresc.*

90) *ff* *marc.* *sf*

89) See Note 78). 90) See Note 80).

ff

*sempre forte*

91)

♩ = 116

92)

ff *f molto marc.*

cresc.

93)

ff

*sf*

91) *Piu mosso*. Let the first eighth-note cease sounding entirely before commencing the new section.


92) This measure somewhat broader.

93) Adhere strictly to the tempo, and do not allow the fingers to run away.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *sf* (sforzando), *ff* (fortissimo), and *ten.* (tension). The piece features several trills and slurs. The first system has a *piu f* marking. The second system has *ff* and *sf* markings. The third system has *ten.* and *sf* markings. The fourth system has *ten.* and *sf* markings. The fifth system has *sf* and *ff* markings. The sixth system has *ff* markings.

94) The tempo remains the same. The chords must sound full and round.

95) Do not drag these measures; on the contrary, an accelerando can do no harm here.

96) The recurring modulation  is to be emphasized.

97) Here: 

98) Very soft and mysterious. The tempo must always be animated, never dragging.

99) The added dynamic shading contributes more color.

100) This is to be treated as an episode, and not given too great importance.



Musical score for piano, measures 100-105. The score is in G-flat major (two flats) and 3/4 time. It features a complex right-hand melody with many slurs and fingerings, and a left-hand accompaniment with chords and occasional eighth-note patterns. Performance markings include *dim.*, *legatissimo*, *pp*, *poco cresc.*, *f*, *decresc.*, *sempre pianissimo*, *101)*, *102)*, *f*, *marc.*, and *sf*. Asterisks mark specific notes in the left hand.

101) Always without dragging. The  $A^b$  and  $F^\sharp$  in the left hand are to be emphasized.

102) From here the speed must be gradually slackened, in order that the first theme and the original tempo may return simultaneously.

4/2

*decresc.* *p* *decresc.* *pp*

3 2 1 3 2

*sempre più meno mosso* - *103)*

*sempre più pp*

3 2 3 2

*104)*  
(♩ = 108)

*f* *ff*

\* \* \*

5 4 5 4 5 4 5 4

1 1 5 1 3 2 5 1 3 5 1 5 5 5 1 1 4 3 2

\* \*

*pp*

5 4 5 4 5 4 5 4 3 2 3 4

\* \*

103) The left-hand part hesitatingly.

104) Nearly in the first tempo. The character of the theme now requires slightly more animation than heretofore.

ML 1280-39

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*ff*

*marc.*

105)

*p* *decresc.* *cresc.*

106)

*ff* *f* ( $\text{♩} = 112$ )

107)

*sempre più forte*

105) The addition of the phrasing slurs renders more apparent the structure of the composition.

106) Faster. Hold the highest notes always somewhat longer, so that the melodic line shall be clearly defined.

107) Here it is the middle notes which are to be held longer, and sounded with more force.

The musical score is divided into seven systems, each with a treble and bass staff. The notation includes complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings such as *sf*, *p*, *ff*, and *cresc.* are used throughout. Performance instructions are placed above the bass staff in several measures, including '108)', '109)', and '110)'. Fingerings are indicated by numbers 1-5 below notes. Some notes have a 'Ped' marking with an asterisk, indicating pedaling instructions.

108) The tempo becomes gradually faster. The execution of this passage must exhibit a high degree of virtuosity.

109) Let the change from *p* to *f* in the following measure be strongly marked.

110) With more breadth than the foregoing.

*attaca subito il Prestissimo*

**Prestissimo (♩ = 138)**

111) Hesitatingly and holding back the tempo a little.

112) Give the holds their exact value.

113) Retard impressively; as soft as possible.

114) Take the tempo as fast as possible, but reduce to a minimum the use of the pedals through the entire passage.

115)

*ff*

*cresc.* *ff* *p dolce*

*sempre pianissimo*

116)

117)

*ff*

115) The upper notes again carry the melody, and are consequently to be made prominent.

116) Without a trace of acceleration.

117) The *ff* enters suddenly. Now the tempo may be made somewhat broader

118) The tempo growing constantly quicker.

119) Always retarding a little.

120) Since the tempo during the previous measures has become slower, the octaves should offer no difficulties to advanced players. If desired the following simplification in the left hand can be adopted:

121) The left-hand part with increasing fire.



122) *marc.*

123) 2313

124)

122) The execution of the trill must be full and round. Let the notes of the melody be struck always together with the principal note of the trill.

123) Accelerate decidedly.

124) The following execution is recommended:

125)  $(d = 152)$

126)

127)

128)

129)

125) Very fast and with fire.

126) Urging stormily onward to the end with masterly force and virtuosity.

127) With the shrillness of trumpets.

128) Give the rests their full value, without further acceleration.

# SONATA XXIII, in F minor (SONATA APPASSIONATA)

(Published in 1807)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 57

1) Allegro assai (♩ = 120)

PIANO *pp*

*una corda*

*tre corde*

*poco ritard pp - dan - do f*

*a tempo*

1) The added title of this sonata is the "Appassionata;" and in truth the work is permeated by the deepest passion. To the mind's eye the whole composition must appear as if poured molten and glowing into a mold, yet freed from the dross of the furnace. The beginning must be played significantly and with deep seriousness. At the repetition in G-flat major employ the soft pedal.

2) In strict time.

3) The *ritenuto* must not be exaggerated; a very slight retard suffices here.

4) Play this passage always with one hand.

The musical score consists of seven systems of staves. The first system shows a piano introduction with intricate fingerings (e.g., 4 2 5 1 4 2 1 5 4 1 3) and a dynamic marking of *La*. The second system features a piano accompaniment with dynamics *p*, *pp*, and *ff*, and a *La* marking. The third system continues the piano part with dynamics *ff*, *p*, and *ff*. The fourth system includes a drum part with a tempo marking of 7)  $\frac{5}{4}$  ( $\text{♩} = 126$ ) and a dynamic of *p*. The fifth system shows a piano accompaniment with a dynamic of *sf*. The sixth system includes a vocal line with the word "sopra" and a dynamic of *sf*. The seventh system continues the piano accompaniment with a dynamic of *sf*. The score is filled with various musical notations, including slurs, accents, and specific fingerings.

- 5) The division makes the topmost note more emphatic.
- 6) Strongly agitated, accelerating to the end of the measure.
- 7) The tempo is more rapid here, in accord with the agitated character of the music.
- 8) Like a plaintive cry this chord cuts suddenly in.

9) Growing quieter. The tempo becomes slower here.

10) A slight pause on the first A-flat helps to bring the entrance of the new theme more clearly to the attention.

11) Very legato, and with fervent and deep expression.

12) The crescendo continues to the end of the measure where the *piano* must suddenly break in.

13) The following execution is recommended:

14) With uniformity and very legato.

(♩ = 120)

15) *f* *piu f*

*ff* *marc.* *sf*

*f* *piu f*

*ff* *sf*

16) *f* *ff*

15) With energy. The theme in the upper voice is to be strongly brought out, and should not be covered up by the bass.  
 16) This figure not unduly hurried, and with full recognition of its thematic significance.

17) *p* *sf*

18) *sf* *diminuendo*

19) *pp*

20) *p*

21) *sf* *p* *sfz* *p* *f*

17) The sixteenth-notes not too short, and in exact accord with the division of the measure.

18) No retard. 19) The original tempo is resumed here. 20) Give the rests their full value.

21) With expression.

22)  
(♩ = 128)

22) Faster. Accent the left hand strongly. The character of the movement requires an increase of energy and ardor.



31 *cresc.*  
 3 2 1 5 2 1 5 2 1 5 2 1 5 2 1 2 3 4 5 3 2 1 \*

*sf sf sf sf sf*  
 5 3 2 1 \* Ped \*

23) *sfp fp*  
 2 2 2 2 2 2 3 2 2 2 2 4 2 2 2 1 4 2 1 5  
 Ped \*

*sfp*  
 4 2 2 2 2 2 2 2 2 2 2 1 4 2 1 2 1 4 2 1 5  
 Ped \*

24) *dim. pp*  
 2 1 4 2 1 2 1 4 2 1 2 1 4 2 1 2 1 4 2 1 5  
 Ped \*

23) The speed is constantly increasing. 24) Gradually the tempo slackens.

- 25) This passage must be played with the greatest expression, and with a steady decrease of speed.
- 26) Considerably slower tempo.      27) Again gradually accelerating—passionately.
- 28) Still increasing the speed.      29) *Stringendo* and with a strong crescendo.

30) *ff* *sempre  $\text{La}$*

31) *fff non legato* *sempre  $\text{La}$*  *ff* *marcatissimo*

32) *ritardando* *al -* *fp* *dimin. -*

30) Very fast, and with the utmost power.

31) Very forcefully. The four D-flats are to be "hammered" out — *martellato*.

32) Keep the preceding episode *forte* till its close, so that a real *fp* shall occur at the beginning of this measure. The principal theme reënters here, as at the beginning, solemnly and earnestly.

(♩ = 120)  
tempo primo

pp

mp

poco cresc.

più cresc.

f

p

pp

ff

33)

33) *Stringendo.*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (pp, p, ff, sf, sfp, dim.), and fingerings. Measure numbers 34, 35, 36, and 37 are indicated. The piece concludes with a trill in measure 37.

34) Powerfully. The trill commences on the upper note:  
 36) See Note 8). 37) Growing gradually quieter.



35) Very fast. See Note 7).

38) (♩ = 116)

40) (♩ = 120)

38) See Note 10)

39) Execute as follows:

40) Faster. Enunciate with sharp distinctness the theme in the upper voice.

The image displays a musical score for piano, consisting of six systems of two staves each. The notation is highly detailed, featuring numerous fingering numbers (1-5) above notes and dynamic markings such as *ff*, *f*, *mf*, *p*, and *sf*. The first system begins with a *ff* dynamic and includes a *La* marking in the bass staff. The second system features a *f* dynamic and includes *La* and asterisk markings. The third system starts with *ff*. The fourth system also begins with *ff*. The fifth system starts with *p* and includes *sf* markings. The sixth system is marked with *p* and includes *sf* markings. The score is written in a key signature of two flats and a 2/4 time signature.

41) The figures must never be jumbled or indistinct. With Beethoven each sixteenth-note has meaning.

42) *p dim.* *pp*

43) *p* *cresc.*

42) The figures always uniform and smooth. Note the changes which occur in the arabesques of the right hand, and execute them with almost painful precision.

43) Much faster. The theme has here gained in passion, and must be played *stringendo* and with increasing warmth



44) *f* *f sempre cresc.*

45) *ff* *simile*

46) *marc.* *sempre fortissimo*

47) *ff* *simile*

44) Still *stringendo* and *accelerando*.

45) *Molto vivace*. This passage-work must be played with spirit and passion, and not like simple broken chords.

46) This figure *non legato*, and specially emphasized.

47) Though this passage may be rendered somewhat easier by adding octaves to the bass, such an expedient is strongly deprecated.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is characterized by rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above the notes. Slurs are used to group phrases. A measure rest is present in the second measure of the upper staff.

The second system begins with the instruction "48) sempre ff". It continues with two staves of music. The upper staff has a slur over the first two measures. A "Ped" marking is placed below the first measure of the lower staff. The music features complex rhythmic patterns and fingerings. A measure rest is shown in the second measure of the lower staff.

The third system consists of two staves of music. The upper staff contains a large slur spanning several measures. The lower staff has a "Ped" marking at the beginning. The notation includes numerous fingerings and slurs, indicating a highly technical and expressive passage.

The fourth system starts with the dynamic marking "fff". It features two staves of music. A "Ped" marking is located below the first measure of the lower staff. The music continues with intricate sixteenth-note figures and slurs.

The fifth system concludes the piece with two staves. The lower staff has a "Ped" marking at the beginning and a "dim." marking towards the end. The notation includes fingerings and slurs, leading to the final notes of the piece.

48) Very fast, and to be played with only one hand.

49) *dimi-ritar* *nu-dan* *en-do* *do* *pp* *Adagio*

50) *pp*

*Più Allegro* (♩. = 160)

51) *ff* *p*

*cresc.* *sf*

*più cresc.* *sf* *sf*

52) *sf* *cresc.* *ff tenuto sf* *sf*

49) A certain blurring, resulting from the mingling of the D-flat and C, does no harm.

50) This repetition of the rhythmic motive very slow. 51) Suggest an oboe.

52) With the utmost power. The chords to be well sustained. Fingers of steel are requisite for a proper performance.

53)

54)

4 1 4 2 4 1 4 2

*ff* *p dimin.*

Leg.

4 1 4 2 4 1 4 2 4 2 4 1 4 2 4 1 4 2 4 1

55)

56)

*pp* *più piano* *ppp*

53) Hans von Bülow introduced this mode of writing the following passage. It is the most satisfactory.

54) The theme in the left hand is to be as legato as possible. 55) Without slackening.

56) Since the Sonata is sustained throughout in the same mood, it is far better not to allow too long a pause to intervene between this and the following movement. After the last chord has quite died away (it should be held a very long time) begin the *Andante* at once—*attacca*.

Andante con moto (♩ = 100)

57) *Con moto* – that is, with motion. This movement must never be allowed to drag. Keep it always *con moto*.

58) Make a sharp distinction in touch between the hands, the right hand *portamento*, hovering; the left hand as *legato* as possible.

59) The “crossed over” phrase with much expression.

(♩=108)

60) *p sempre legato*

*pp*

61) *p* *cresc.*

*rinf.* *p* *ff* *ff* 62)

*poco f* *f* *f* 63)

*mf* *f* *f* *f*

- 60) A little faster, but not too much. The flow of the theme in the right hand must always be clearly recognizable.
- 61) With somewhat heightened expression.
- 62) The figures are not to be approached too gently, but attacked with some degree of strength.
- 63) Very sustained.

64) *mf*

*f*

*mf* *f*

65) *mf* *sf* *cresc.*

*sf* *cresc.*

*ff* *sf* *dim.* *dolce.*

64) Always expressively, and careful of the melodic outline.

65) The left hand rather strong, and with animated expression.

The musical score consists of five systems of piano music. The first system (measures 65-66) features a right-hand part with intricate sixteenth-note patterns and a left-hand part with chords and single notes. The second system (measures 67-68) continues the right-hand patterns and introduces a more active left-hand part. The third system (measures 69-70) shows a change in texture with a more melodic right hand and a rhythmic left hand. The fourth system (measures 71-72) features a sustained chord in the right hand and a moving line in the left. The fifth system (measures 73-74) concludes with a final chord and a 'una corda' instruction.

66) Gradually retarding.

67) Somewhat solemnly, perhaps quieter than the theme. Imagine this entire repetition as if played by various instruments—the theme by the wood-wind, in the style of a choral; the sixteenth-note groups by the cello.

68) Here the divided violas and celli take up the theme, to which the wood-wind respond.

69) With the soft pedal. The holds are to be made very long, and the repetition of the chord with great force.



Allegro ma non troppo (♩ = 126)

70) *ff con tutta forza*

*più tosto non legato*

*cresc. - - - f*

*ff*

*dimin. - -*

*pp*

72)

73)

70) Play with fingers of steel. This movement is ordinarily played too fast. Passion cannot be expressed by speed, but through the spirit, which pulsates even in a slower tempo.

71) These passages are not to descend with great show of virtuosity, as is so often the case, but with strict regard for their thematic content.

72) This agitated and agitating figure is to be played throughout *non legato*.

73) The left hand with great passion.

74) The theme in the right hand very expressively.  The figures are to be subordinated.

75) The sixteenth-notes not too short. 76) Heed here also the advice given in Note 75).

77) Sustain the quarter-note well.

78) Here, in order to increase the expressiveness, the following fingering can be adopted: 1 2 3 1 4 3 2 1 4 etc.

79) Here also 1 2 4 1 4.

80) Have a care that the harmony is distinct:

77-80 Musical score system with dynamics: *sfz*, *p*, *sfz*, *p cresc.*

81-84 Musical score system with dynamics: *f*, *dimin.*

81-88 Musical score system with dynamics: *sfz*, *p*, *f*, *p*

82-92 Musical score system with dynamics: *f*, *cresc.*, *p*, *cresc.*

83-96 Musical score system with dynamics: *f*, *dimin.*

- 81) The sixteenth-notes must by no means be hurried or confused.
- 82) The sixteenth-groups with accuracy and an emphasis on the first note.
- 83) Faster. This passage must always be played without pedal.

First system of musical notation, measures 81-84. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *mf* and *f*. There are also asterisks and a 'Ped.' marking.

Second system of musical notation, measures 85-88. It continues the piece with similar rhythmic complexity. Fingerings and dynamic markings like *mf* and *f* are present. A 'Ped.' marking is also visible.

Third system of musical notation, measures 89-92. Measure 84 is explicitly labeled. The notation includes complex rhythmic figures and dynamic markings such as *f*. A 'Ped.' marking is present.

Fourth system of musical notation, measures 93-96. It features a large slur over the right-hand part in the final measure. Dynamic markings include *f*. A 'Ped.' marking is present.

Fifth system of musical notation, measures 97-100. Measure 85 is explicitly labeled. The system concludes with a *dimin.* marking and a final asterisk.

84) Stringendo.

85) Growing slightly calmer.

86) Here the first tempo is resumed. The mood is still extremely agitated, and the figures are animated by a great inward passion.

87) For clearness give these two measures greater breadth. 88) Somewhat more moderately, yet still with agitation.

89) Faster. The new voice brought out very expressively. 90) Entirely *non legato*.

91) Rather faster. This new episode must be played in the agitated mood of the principal theme.

92) Somewhat broader. Bring out the imitation clearly, with great force and distinctness.

93)

*mf*

*cresc.*

*più f*

*marcatissimo*

94)

*ff*

95)

*p*

*dimin.*

96)

*sempre pianissimo*

*sempre Ped.*

93) With extreme speed and agitation.  
96) With the soft pedal.

94) Very fast.

95) The tempo remains the same.



5 4 3 2

97) *pp* *marc.*

98) *pp* *sopra*

99) *p*

100) *a tempo* *molto espressivo*

*cresc.* *mf* *ritard.* *dim.*

97) Slightly retarding. 98) Tempo I, but with increased rather than diminished agitation.  
 99) Make the left hand prominent. 100) See Note 74).

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure has a triplet of eighth notes in the treble and a quarter note in the bass. Dynamics include *mf* and *ped*. A *cresc.* marking is present in the fourth measure.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure has a triplet of eighth notes in the treble and a quarter note in the bass. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure has a triplet of eighth notes in the treble and a quarter note in the bass. Dynamics include *mf*. Fingerings are indicated with numbers 1-5. A measure number 101 is written above the first measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure has a triplet of eighth notes in the treble and a quarter note in the bass. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The system contains four measures. The first measure has a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a triplet of eighth notes in the treble and a quarter note in the bass. The third measure has a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure has a triplet of eighth notes in the treble and a quarter note in the bass. Dynamics include *sf*. Fingerings are indicated with numbers 1-5. A measure number 102 is written above the first measure.

101) See Notes 75) and 76).

102) See Note 101).

103) This is the only possible fingering, both here and at 102).

104) Bear in mind the chord progression:

105)

106)

107)

105) See Note 80). 106) Faster. See Note 83).

107) The speed is to be greatly increased here. The editor agrees with Hans von Bülow in omitting the repetition, since the movement clearly presses on uninterrupted to its close.

a) 1.

*cresc.* - - - *ff*

*calando*

*dimin.*

2.

*sf* *sf*

*sempre piu Allegro*

*molto cresc.*

108) Presto (♩ = 92)

*ff* *sf* *p*

108) Both chords must be struck with the greatest power. The subsequent *p* must begin at once in the very first measure. The staccato is after the Beethoven manner; that is, by no means to be played "lightly" from the wrist.

109)

ff sf p

110)

f sf sf sf

sf sf sf sf

sf più forte sf sf sf

sf sf sf sf

109) The same remarks apply to the second part.

110) The thematic figures must be played here as if aroused to frenzy. The music rushes stormily on to the close, and the fingers must strike the keys with iron strength.

8

111)

*sf* *ff* *sf* *sf*

\* *Pa* \* *Pa*

8

*sf* *sf*

\* *Pa* \* *Pa*

8

*cresc.* *sf*

\* *Pa* \* *Pa*

112)


8

*sf* *sf* *ff*

\* *Pa*

*sf*

\*

111) Play the close almost triumphantly. The notes  must crash out orchestrally.

112) As fast as possible and with the greatest force.

## 1) SONATA XXVII, in E minor

(Composed in 1814)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op.90

2) With animation, and with feeling and expression throughout (♩ = 152)

(Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck)

PIANO

3) 1 2 5 4 3 2 12 5 1 3 2 84 84 45 ritard.

dolce dim. pp

4) a tempo ritard. -

5) a tempo

pp sf sempref

1) According to Schindler this sonata was inspired by a love-affair of Count Moritz Lichnowsky. This nobleman loved an opera-singer whom he wished to marry; but his family were opposed to such a union. Beethoven, to whom the whole matter was confided, promised his patron that he would set to music the heart-history of the lovers. As a title for the first movement he wrote "Conflict between head and heart;" for the second movement, "In converse with the beloved."

2) Follow the master's instructions with scrupulous exactness. "With animation"—consequently without the least dragging or languishing; nevertheless a tender warmth of emotion must prevail. The interpretation of this sonata depends entirely upon the spiritual perception of the player; in no other way can it be approached. To give fixed rules for its performance is naturally impossible. The two movements contain a world of emotional expression comparable to that of Goethe. This remark may serve the intelligent player as a suggestion concerning its rendition.

3) These measures to be played with especial tenderness.

4) Like a gentle lament these measures recur now and again; concentrate upon them all possible emotional expression.

5) These measures briskly, perhaps somewhat faster than the principle theme.

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6) This echo of the preceding figure very tenderly, perhaps with the soft pedal.

7) These two measures very expressively and with increased speed.

8) Rather faster, with some energy.

9) The suspension expressively and with special emphasis. These four measures lead back to the tempo of the beginning

10) Notwithstanding the difficulty of execution, especially for small hands, the left hand must not be allowed to lag, nor become noticeably prominent.

12)

11)

12)

13)

14)

*dim.*

*pp*

*pp*

*p*

*cresc.*

- 11) The right must declaim with much pathos this expressive phrase.
- 12) In strict time, and imbued with a certain resignation.
- 13) Keep the first five measures as soft as possible. The theme must then be gradually developed.
- 14) An increase of speed will come here of itself.

15) These measures rather calmly.

16) In these three measures a slight accelerando is necessary.

17) In this measure retard a little, in order at

18) to take up the principal tempo again.

19) Here the right-hand part is secondary; the melody in the left hand, on the contrary, must stand out with warmth of tone and fervor of expression.

20) The figure in the right hand must change gradually from *legato* to *non legato*. The bass must be always strongly marked.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings (e.g., 2, 5, 8, 5, 8, 5, 3, 3, 4, 2, 3, 5, 3). The bass staff provides a harmonic accompaniment with slurs and dynamic markings such as *sf* and *f*.

Second system of musical notation, continuing the piece. It includes dynamic markings like *sf* and *f*, and a measure number '21)' at the end of the system.

Third system of musical notation, featuring a *cresc.* (crescendo) marking. The bass staff has dynamic markings *sf* and *f*.

Fourth system of musical notation, starting with measure number '22)'. It includes dynamic markings *più forte marc.*, *ff*, and *p*. A *ped.* (pedal) marking is present in the first measure.

Fifth system of musical notation, starting with measure number '23)'. It includes the instruction *sempre dim.* (sempre diminuendo) and measure number '24)' at the end of the system.

21) The tempo is to grow gradually faster here.

22) These measures with some agitation.

23) From here on retard gradually.

24) The expressive capacity of the piano is scarcely sufficient to give these two measures their complete effect.

25) 26) Tempo I

*pp* *f* *p*

cre - scen - do

*f* *p* *dolce*

*ritard.* *dim.* *pp*

27) *a tempo* *fp*

*ritard.* *a tempo* *pp* *f*

28)

25) The crescendo is to be united with some increase of speed.

26) Tempo and execution as at the beginning.

27) See Note 4). 28) See Note 5).

29) With the soft pedal, which is to be raised at the third measure.  
 30) With expressive acceleration. 31) Urging forward—with energy.

32) *pp* *cresc.* *rit.* *dim.* \*

33) *a tempo* (♩ = 152) *p* 8 4 12 12 2

4 2 5 3

4 5 4 5

5 2 1 *sf* *p* *sf* *p* di - mi 5 1 8

32) See Note 9). 33) See Note 10).  
 34) With plaintive sadness, growing ever softer.

nu - en

ri - tar - dan - do a tempo  
do *pp*

*dim. pp*

Not too fast, and in a very singing manner (♩ = 80)  
(Nicht zu geschwind und sehr singbar vortragen)

*p dolce*

*cresc. p*

35) Here the left hand must be eloquent. The theme, played with the greatest tenderness, grows gradually slower to prepare, in tone-color and mood for the final appearance of the "lament"

36) This time the theme is calmer and broader than heretofore, and cannot be played too tenderly and expressively.

37) A slight *ritenuto* is appropriate here.

38) Loveliness and charm are the characteristic qualities of this movement. It is a veritable "Dream of a Spring Morning."

39) Make the rhythm of the phrases distinct; these measures are to be played especially "in a very singing manner."



2 5 4 1 2 5 4 3 5 2 1 4

4 5 5 3 5 1 5 4

*do* *mp*

*cresc.* *p*

40) *tenderamente* *dim.*

41)

42)

43) (♩ = 84) *f* *p*

- 40) The return to the first theme must be marked by the greatest tenderness, but without retarding.
- 41) The grace-notes must be gentle and not too short.
- 42) Accelerate the tempo slightly in these two measures.
- 43) This period to be performed in somewhat faster tempo. Here, more than anywhere else, are the metronome indications merely approximate; the emotions of the performer must dictate the nuances of tempo.

44) The sixths and thirds must sound as if played by clarinets and bassoons, softly, but with a distinctly rhythmic phrasing; while the figures in sixteenth-notes might be assigned to the violas.

45) With the greatest tenderness and grace, while gradually slackening the speed.

46) Tempo I (♩ = 80)

*dolce* *cresc.*

*più cresc.* *f*

47) *dim.* *p* *dolce*

48) *cresc.* *p*

*cantabile*

- 46) Quietly and with a certain resignation. The triplets in the left hand must never be prominent, nor may the chords in the right hand be at all "broken" (arpeggiated).
- 47) The return to the first theme (the form is that of a rondo) must be marked by a slight *ritenuto*.
- 48) In time, but with even more of tenderness and gentle grace.

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#). The notation includes treble and bass clefs, a common time signature, and various musical markings such as *cresc.*, *p*, *mp*, *dim. teneramente*, and *f*. Fingerings are indicated by numbers 1-5. There are also performance instructions like *Lad* and asterisks. The piece concludes with a measure numbered 49.

49) The tempo becomes a little faster here.

50) These measures *accelerando*, so that at 51) a livelier tempo and a happier mood may prevail.

52) Two measures must suffice to affect a return to the first tempo.

53) With calm resignation, as at 46) However, after four measures a degree of agitation is evident; the mood becomes less tranquil and the speed is increased.

54) The crescendo ceases suddenly at the end of the measure, so that the *motif* in C-sharp minor may enter *piano*, and as if sounded by a different instrument.

55) *f* *sf* *p*

56) *sf* *p* *sf* *p* *sf* *p* *dim.*

Tempo I

*p* *sf*

*p* *cresc.* *p.* *cantabile*

*p* *cresc.*

55) Here the tempo becomes decidedly faster. The left hand must be treated thematically, and not as mere figuration.

56) Some editions have  which is not Beethoven-ish.

57) The tempo grows imperceptibly calmer in these two measures. The entrance of the theme must be achieved through a strict observance of the phrase-marks.

58) Faster, as at Note 42).

59) Più animato

60) Imagine the figure in sixteenth-notes as if played by violins, and the Brahmsian thirds and sixths by clarinets and flutes.

61) Growing calmer, as at 45).



62) Tempo I (♩ = 60)

The musical score consists of five systems of piano music. The first system (measures 62-65) is in E-flat major (three sharps) and 3/4 time. Measure 62 is marked 'Tempo I (♩ = 60)' and 'dolce'. It features a principal theme in the right hand and a supporting bass line in the left hand. Measure 63 contains a sixteenth-note figure in the right hand, marked 'f'. Measure 64 is marked 'p dim.' and 'pp', featuring a delicate sixteenth-note figure. Measure 65 is marked 'cresc.' and 'f', showing a crescendo leading to a fortissimo section. The score includes various fingerings, dynamics, and performance instructions such as 'sempre pp' and 'poco ritard.'.

62) For the enunciation of this theme a tone at once warm and gentle is required, such as good Beethoven players employ for the principal theme in the slow movement of the E $\flat$  major concerto. The chords must not be arpeggiated; and the upper notes are to receive a somewhat stronger pressure than the lower ones.

63) The figure in sixteenth-notes not to be hastened, and always treated thematically.

64) This passage very quietly and tenderly. In pianos of too brilliant tone employ the soft pedal as far as the double-bar.

65) At first, with the more rapid tempo, this figure is to be played brilliantly and briskly, but after three measures it becomes more subdued, the speed decreases, and at the *poco ritard.* the tender mood and the tempo of the beginning are resumed.

First system of musical notation. Treble and bass staves. Treble staff has fingerings: 2 5 2 1, 2 5 2 3, 4 5 4 3, 2 5 1, 2, 1, 2, 3, 4 5 4 3, 2 5 1, 2. Dynamics: *f*, *f*, *f*, *f*, *dim.*, *p*. Bass staff has fingerings: 2 1 4 3 2, 4 1 2, 4, 2 4, 4 2 4, 2 4.

Second system of musical notation. Treble and bass staves. Treble staff has fingerings: 2 2 3 4 5 4 3, 2 5 1 3, 1 5 2 1 2, 3 3 2, 1 2 2 1. Dynamics: *sempre più piano*, *pp*, *p*. Tempo markings: *poco ritard.*, *a tempo*. Bass staff has fingerings: 4 2 4, 2 4 2 3 1 2, 1 2 1 2, 3 2 1 2, 3 1 2 3 2. Markings: *66)*, *poco marc.*

Third system of musical notation. Treble and bass staves. Treble staff has fingerings: 2 4 3 1 3, 4 3 4 3, 4 5 4 3, 3 4, 4 3 2. Dynamics: *cresc. - - p*. Bass staff has fingerings: 1 2 2, 1 2 3 2.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings: 67) 4 2 1 4, 1 5 4 2, 1 5, 2 5, 1 5 2 4, 1 5 3 2, 1 5. Dynamics: *mp*. Bass staff has fingerings: 1 4, 2 5, 1 4, 2 5, 1 4, 2 5.

Fifth system of musical notation. Treble and bass staves. Treble staff has fingerings: 1 5, 1 5 2, 1 5 1, 2. Dynamics: *cresc.*, *p*. Bass staff has fingerings: 5, 5, 1 4 2 5, 1 4 2 5, 1 4 2 5, 4 3 4 3.

66) The following is a more correct phrasing:  It renders more distinct the return of the principal theme in the left hand.

67) The second period of the principal theme in the left hand must be played as formerly in the right hand, with the greatest singing quality of tone. The accompaniment in the right hand *sotto voce*.

68) *cre -*

69) *scen - do*

70) *cre - scen -*

71) *do*

72) *cre - scen - do*

73) *Tempo I*

68) The beginning of the Coda must be marked by a broader tempo.

69) The repetition in the left hand well accented. An increasing warmth of expression should be evident.

70) Combined with the *crescendo* there should be a slight (but only a slight) *accelerando*.

71) With the *diminuendo* the tempo also grows quieter.

72) These three measures with a notable increase of speed.

73) In the original quiet tempo, and with the greatest emotional expression at the player's command. He who does not possess depth of feeling can never find the true interpretation.

*p dolce.*

74) *a tempo*

*dim.* *cresc.* *p*

75) *ri - tar - dan - do*

76) *cresc.* 77) *a tempo*

*p* *pp*

74) The return of the principal theme can be made most significant by separating the sixteenth-notes exactly according to the phrase-marks.

75) Each voice to be played with the utmost warmth and singing tone.

76) These three measures somewhat *accelerando*.

77) Strictly in time (Tempo I), the last five notes *una corda*.

## SONATA XXXII, in C minor

(Composed in January, 1822)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 111

PIANO

Maestoso (♩ = 52)

1) *f sf sf p cresc. f*

2) *f sf sf p cresc. f f sf sf*

2) *p dimin. pp una corda tre corde*

3) *cresc. f sf p p*

*sfp sfp sfp sfp sfp sfp*

1) This leap must be executed by the left hand alone. Before commencing the study of this noble sonata the player should realize how difficult and serious a task lies before him — a task not to be achieved by a mere technical conquest, but requiring a ripened understanding and a thoroughly musical nature.

2) In performing this chord-progression picture to the mind the severe nobility of a Doric colonnade.

3) Sing this melody with deep feeling, like the plaintive tone of the oboe.

4) *dim.* *pp*

*Red.* \*

5) (♩ = ♩) *accelerando* -  
**Allegro con brio ed appassionato**

*cresc. - tre corde*

*f* *ff*

*sf* *sf* *mezzo piano poco ritenente* *cresc. -*

*a tempo*

*non legato*

*sf* *sf* *sf* *sf* *p*

4) *Una Corda*. Conceive the thirty-second notes, not as a trill but as the figure which in the following period is expressed in sixteenth-notes.

5) These two measures perceptibly accelerating. The fiery ardor which must characterize the performance of the following pages develops here.

6) Enunciate the theme with brazen, ponderous force.

7) The sixteenth-notes *non legato*.

8) The *sforzati* must be sharply prominent, despite the difficulty of this passage.

9) *a tempo*  
*poco ritenente* *p* *cresc.*


*mf rinforz.* *espressivo poco ritenente* *p* *a tempo* *f*

*sf* *non legato*

*f* *sf*

9) The dynamic markings of the editor are in conformity with the stormy impetuous character of these measures.

10) The motive powerfully prominent; the left hand *non legato*.

11) This motive  must each time be made especially prominent; the slurred notes to be as *legato* as possible, and those not slurred distinctly *staccato*.

12) The above applies here also. The fingering given will aid in securing a smooth *legato*.

13) The tempo in the last measures has involuntarily increased somewhat. These two measures must be taken with more breadth.

14) The tempo is quieter here, but the expression should glow with an inner passion.

15) Do not treat as a figure this variation of the theme.

16) Very soft and slow.

17) Very fast. Separate the sixteenth-notes distinctly. The performance demands fire and dash.



18) *ff* *sf* *sf* *sf*

*marc.* *sf* *sf* *sf*

*sempre f*

19) *sf* *cresc.*

20) *sf più f* *sf* *sf* *sf*

*sf* *cresc.* *sf* *ff* *p* *cresc.* *sf*

18) The *sforzati* in the left hand with the greatest power.

19) Avoid haste. The utmost clarity is requisite here.

20) The fingering given above will facilitate the necessary *sforzato* on the first of each group of sixteenths.

21) In strict time.

22) The expansion of the theme to be made prominent.

23) The following may be found a simplification:

24) A slight reduction of speed is necessary to give these naturally important measures clearness in performance.

25) Here accelerate the speed again.

26) This superb retransition to the first theme must be rendered with the greatest passion, power and vigor.

The musical score consists of five systems of piano accompaniment and a vocal line. The piano part features complex rhythmic patterns and fingerings, often marked with asterisks. The vocal line includes lyrics: "ritar - dan - do". Performance instructions include *ff*, *f*, *a tempo*, *p*, *cresc.*, *dim.*, and *poco rit.*. Measure numbers 27 and 28 are indicated.

27) The theme must be announced with more breadth and import than ever.

28) In the original tempo, but with agitation and passion.

29) *a tempo*

*f* *sf*

*f* *sf*

*sempre f*

30)

*cresc.*

29) See Notes 11) and 12).

30) These figures, as always in the works of Beethoven's latter period, are to be considered and interpreted, not as passage-work, but as thematic material.

3  
1 3  
2  
2 1

4

ff

*do* \* *do* \*

(♩ = 60)

31)

sf *p*

12 *meno allegro*

9 *dim.*

*ritar - - dan -*

5 4  
1 2

32) *Adagio*

33) *Tempo I*

*do* *una corda* *tre corde* *cresc.*

34)

*p* *mp espress.* *meno allegro*

- 31) See previous appearance—Note 14).
- 32) Very slowly, hesitating.
- 33) These two measures restlessly urging forward.
- 34) The theme in the left hand very expressively.

ritar - dan - do poi a poi sempre più allegro -

35) cresc. 36) 37)

Tempo I

ff

ritard

38) 39) 40)

p cresc. ff

ritard

41) 42) 43)

sf f sempre f

44) 45) 46)

sf sf sf

ritard

47) 48) 49)

35) Decidedly accelerated.

36) With great fire.

37) The tempo grows somewhat broader. The *sforzati* in the bass with the greatest force.

38) See Note 19.

39) *p* *cresc.* *sf* *più f* *sf* *sf* *sf* *dim.*

40) *p dim.*

41) *pp*

39) This short epilogue quieter than the principal tempo. These measures are to be regarded as forming a transition from the fiery agitation of the first movement to the gentle and elevated mood of the second movement. The murmur in the left hand always *sotto voce*; the right hand very expressively. The dynamic indications apply only to the latter.

40) Without at all retarding.

41) Make the hold a long one. There should be no break between this and the following movement.

ARIETTA

42) Adagio molto semplice e cantabile (♩ = 50)

43) *cresc.* - - - - - *sf* - *p* *sf* - *p* *dolce*

44) (♩ = 52)

45) *sempre legato*

46)

42) A mature, ripened understanding must be brought to the interpretation of this heavenly melody. The requisite depths of emotion, the sustained elevation of expression are only possible to one who has known joy and sorrow, and to whom life has brought rich experiences. Technical proficiency is in this sonata relegated quite to the background. Young ladies may well hesitate before approaching such a task.

43) The chords as sustained as possible.

44) Play the first variation rather faster than the theme. The undulating motion must be executed with all possible simplicity and tenderness.

45) With increasing expression.

46) A subdued sadness pervades the second part; it should be made evident.



First system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 5 1 1, 4 2 1 5 3, 4 2 5 1 1, 5 3) and dynamics (*cresc.*, *p*). The instruction *sempre legato* is written below the staff.

Second system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 4 3, 1 3 1 2 5 1, 5 4 3 4 3, 2 1) and dynamics (*cresc.*, *sf*, *p*). The instruction *sempre legato* is written below the staff.

Third system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1 4 1 3 2, 4 1 3 2 5 1, 4 2, 5 4 3 2 1, 5 3 2 1) and dynamics (*sf*, *dolce*). The instruction *L'istesso tempo* is written above the staff. The instruction *mano sinistra* is written above the bass staff, and *R. H.* is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 3 5 4 5, 3 5 3 2 4 3) and dynamics (*p*, *sempre legato*, *cresc.*). The instruction *sempre legato* is written below the staff.

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4 1, 5 2, 5 4 3 1, 4 3 2 1, 5 4 3 2 1, 3 4, 5 4 3 1 2) and dynamics (*p*). The instruction *sempre legato* is written below the staff.

47) This variation must never incline to become unquiet. Keep the same tone-color and mood as in the preceding. The sixths are to be as equal and smooth as possible.

48)

L'istesso tempo

48) As indicated, make the middle voice prominent.  
 49) Considerably faster, and with increasing expression.  
 50) With fire and energy.

The first system of the musical score, consisting of a grand staff with a treble and bass clef. It features a series of chords and melodic lines with various fingerings indicated above the notes. A dynamic marking 'v' is present above the first measure. The system concludes with a fermata and a star symbol.

The second system of the musical score. It begins with the instruction 'sempre forte' in the bass staff. The music continues with complex chordal textures and melodic passages. A measure marked '51)' contains a dense chordal structure. The system ends with a fermata and a star symbol.

The third system of the musical score. It features intricate chordal patterns and melodic lines. A measure marked '52)' shows a complex chordal texture. The system is marked with multiple 'sf' (sforzando) markings. It ends with a fermata and a star symbol.

The fourth system of the musical score, characterized by continuous sixteenth-note passages in both hands. The bass staff includes a series of fingerings: 1, 5, 1, 2, 4, 1, 3, 5, 1, 2, 4, 1, 4, 5, 1. The system is marked with 'sf' (sforzando) throughout. It ends with a fermata and a star symbol.

The fifth system of the musical score, featuring two distinct parts. The first part is marked '1.' and the second part is marked '2.'. Both parts consist of complex chordal textures. A measure marked '53)' is present in the first part, and a measure marked '54)' is in the second part. The system ends with a fermata and a star symbol.

- 51) The harmonic outline must be clearly indicated.
- 52) Despite the difficulty of giving these *sforzati* their proper expression they must be performed exactly as indicated.
- 53) Greatly increasing the tone.
- 54) The tone-color of the second part is darker than that of the first; and the crescendo is correspondingly but slight.

55) The syncopations are to be somewhat emphasized throughout. The energetic character of this variation persists through the second part.

56) The structural formation of this measure becomes clearer through a slight broadening of the tempo.

57) Slightly retarding.

*a tempo tranquillo*

58) Very calm solemn tempo. The figure in the left hand must be very accurately executed, so that the proper note always falls precisely with the chord in the right hand.

59) The scale passages without haste and *non legato*.

60) Von Bülow aptly terms this Arabesque a "Dance of Sylphs." The left hand is moderately staccato; while the figure in the right hand must never degenerate into the fluent murmur of a brilliant technic, but rather be performed with serious consideration of each note and its relation to the thematic contents.

The musical score is divided into six systems, each with a right-hand and left-hand staff. The right-hand staff contains melodic lines with numerous slurs and fingerings. The left-hand staff contains accompaniment with chords and moving lines. Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo). A specific instruction '61)' is placed above the first measure of the fifth system's right-hand staff.

61) The remarks concerning the treatment of the bass in the first part are also applicable here. The first note in the right hand must always be somewhat accented; it should sound like a sigh.

The musical score is written for piano and consists of six systems of staves. The first system shows the beginning of a piece with a treble clef and a key signature of one sharp (F#). The second system continues the piece. The third system includes a 'dim.' marking and a 'pp leggiermente' instruction. The fourth system features a 'sempre pp' instruction and complex arpeggiated figures in the right hand. The fifth and sixth systems continue the arpeggiated patterns. Pedal markings (Ped.) and asterisks (\*) are used throughout to indicate specific performance techniques.

62) The G-sharp in the left hand must be slightly sustained in order to mark the transition to A minor.

63) The remarks in the first part concerning the figures naturally apply here for the arabesques. Only after years of study can a reasonably satisfactory performance be expected.

- 64) The ascending notes of the theme must always, as indicated, be somewhat prominent.
- 65) These measures very quiet, and with the utmost tenderness. The fingers must be scarcely raised. Whoever has heard Franz Liszt play these heavenly strains, will never lose the impression.
- 66) Increase of force and expression, together with a slight acceleration of the tempo.



45 *tr* *tr* *p cresc.* *sf* *tre corde*

67) *f* *p* *dim.* *tr* *pp* *una corda*

68) *tr* *p* *dim.*

69) *pp* *una corda*

70) *p cresc.* *dim.*

71) *espressivo* *p* *dimin.*

67) The trill full and powerful.

68) Here, in order to make clear the change of harmony, the trill must commence with the upper note, E-flat.

69) *Una corda*, and in the mood of the theme.

70) With a tone of surpassing warmth. To give this passage its full meed of expression, a violin is almost needful, since the tone of the piano is too hard and lacks sustaining power.

71) No retard is permissible here. The imitation must be given with the tenderest emotion.

72)

*sempre pp*

73)

74)

*cresc.*

76)

77)

78)

79)

- 72) Since these measures are only transitional the tempo must not be dragged.
- 73) Here a gradual return to the tempo of the beginning.
- 74) Tempo I. Play the theme with greater warmth of expression than hitherto. The tone increases constantly in volume.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with slurs and a bass staff with a rhythmic accompaniment. Dynamic markings include *f* and *p*. Fingerings are indicated by numbers 1-5. The second system continues the piece, with a *p* marking. The third system is marked with *p* and includes the number 75) above the treble staff. The fourth system features a *p* marking. The fifth system includes a *cresc.* marking and ends with *Ped.* and asterisk symbols.

75) The upper voice always prominent and with singing tone.

The musical score is presented in four systems, each with a treble and bass staff. The first system features a right-hand melody with slurs and fingerings (e.g., 5, 4, 3, 2, 1) and a left-hand accompaniment with a 'Ped.' marking and asterisks. The second system shows dynamic markings of *sf* and *p* with hairpins, and includes fingerings like 5, 4, 3, 2, 1. The third system includes a *cresc.* marking and a *p* marking, with fingerings such as 5, 4, 3, 2, 1. The fourth system begins with a measure marked '76)', indicating a change in the cantilena, and includes an *sf* marking. The score is rich in musical detail, including slurs, ties, and specific fingering instructions.

76) The *cantilena* passes over to the left hand, which must take up the melody with the greatest expression.

First system of musical notation. The upper staff contains a melodic line with various fingerings (1, 2, 5, 4, 3, 2, 1, 2, 5, 2, 4, 2, 5) and dynamic markings *p*, *sf*, and *p*. The lower staff contains a bass line with fingerings 5, 5, 4, 5 and dynamic markings *sf* and *p*.


Second system of musical notation. The upper staff has a melodic line with a *p* dynamic and a *cresc.* marking. The lower staff has a bass line with a *cresc.* marking and a triplet of eighth notes.

Third system of musical notation. The upper staff has a melodic line with a *77)* marking. The lower staff has a bass line with a *molto cresc.* marking.

Fourth system of musical notation. The upper staff has a melodic line with fingerings 4, 2, 5, 4, 5, 4 and dynamic markings *ff*, *sf*, *sf*, and *sf*. The lower staff has a bass line with a *ff* dynamic marking.


77) Here the supreme climax is reached. Declaim the melody with passion.

78) The trill must be struck always simultaneously with the melody; the latter should be prominent and expressive. Use care in the division of the triplet figure.

79)  Give prominence.

80) With the greatest expression, and growing ever calmer.

81) Use the pedal as indicated to produce an effect of blending. These figures must not sound too definite, too "naked."

82) The thematic outline  must be kept in mind; the descending scales are not meaningless runs.

83) With warm expression and emotion.

84) Somewhat retarding.

# ELEVEN NEW BAGATELLES (ELF NEUE BAGATELLEN)

157

(Composed in 1823)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op.119

## I

*1) Allegretto*

PIANO *p*

2)

1) These Bagatelles are seldom played—never in public. This is unfortunate, for, properly performed, they are by no means ungrateful. They form excellent examples of the master's work of the last period. The first Bagatelle is to be played simply, not too fast, and without any additions.

2) Expressively, with warmth.



The musical score consists of seven systems of two staves each. The first system begins with a treble clef and a bass clef, a key signature of one flat, and a 4/4 time signature. The music features various rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5. Dynamic markings include *mf*, *più f*, *cresc.*, *f*, *p*, *dim.*, and *pp*. The piece concludes with a final cadence.

3) Play the variation of the theme carefully but unpretentiously.

Andante con moto

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The first system begins with a dynamic marking of *p* and includes a 4-measure rest in the right hand. The second system continues the melodic line in the right hand and features a triplet in the left hand. The third system includes a *cresc.* marking and continues the melodic development. The fourth system features a *f* marking and a long, sweeping melodic line in the right hand. The fifth system concludes with a *dim.* marking and returns to a *p* dynamic. The score is annotated with numerous fingering numbers (1-5) and articulation marks such as slurs and accents.

4) Calm and resigned.

The musical score is arranged in five systems, each with two staves (treble and bass clef). The notation includes various note values, rests, and fingerings. The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The third system features a more complex melodic line with many slurs and fingerings. The fourth system includes dynamic markings: *pp* (pianissimo) and accents (>). The fifth system shows a final melodic phrase in the treble clef and a bass line.

5) With precise rhythm like a folksong.

à l'Allemande

6)

The musical score consists of six systems of piano accompaniment. The first system is marked with a piano (*p*) dynamic. The second system also has a piano (*p*) dynamic. The third system is marked with a forte (*f*) dynamic. The fourth system is also marked with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also asterisks and other performance markings scattered throughout the piece.

Da capo sin'al segno  $\text{S}$   
ed allora la Coda.

CODA

The CODA section consists of two systems of piano accompaniment. The first system is marked with a forte (*f*) dynamic. The second system is marked with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The score features chords and rhythmic patterns typical of a coda.

6) A German waltz. Moderate tempo. Brisk and happy style of performance.

First system of musical notation. The piano staff (top) begins with a dynamic of *f* (forte). The bass staff (bottom) contains fingerings such as 3, 3, 5, 4, 3. The system concludes with a dynamic of *dim.* (diminuendo) in the piano staff and *p* (piano) in the bass staff.

IV

Andante cantabile

Second system of musical notation, marked *Andante cantabile* and *dolce*. It consists of four systems of piano and bass staves. The piano staff includes a marking *7)* and *dolce*. The bass staff includes *sfp* (sforzando piano) markings. The system concludes with *cresc.* (crescendo) in the piano staff and *R.H. dim.* (Right Hand diminuendo) and *dolce* in the bass staff.

7) Simply, without undue expression.

8) Risoluto

The musical score is written for piano and consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The first system includes a first ending bracket labeled '13 1.' and a second ending bracket labeled '13 2.'. The second system features a piano (*p*) dynamic. The third system includes markings for *poco cresc.* and *poco f*. The fourth system includes a first ending bracket labeled '132 1.' and a second ending bracket labeled '132 2.'. The fifth system includes markings for *p*, *più p*, and *f*, along with two asterisks and the word 'Ped' (pedal) under the bass staff. The sixth system includes markings for *sf* and *f*. The score is filled with various musical notations including eighth and sixteenth notes, rests, and trills. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the bass staff.

8) *Alla Siciliana* would be an appropriate title for this little piece.

VI

9) *Andante*

10) *Allegretto (Leichtlich vorgetragen)*

*p leggiermente*

*molto leggiermente*

- 9) Play the introduction in free, rhapsodic style.
- 10) In pastoral, simple style. Do not make the sixteenths too short, and have careful regard for the rhythmic divisions.

Musical notation for the first system, featuring treble and bass staves with various fingerings and slurs.

Musical notation for the second system, including performance directions: *poco cresc.*, *un poco ritard.*, and *a tempo*. It also includes the instruction *leggiermente*.

Musical notation for the third system, including the instruction *cresc.*

Musical notation for the fourth system, including the instruction *stringendo il tempo*.

L'istesso tempo  
(Dieselbe Bewegung)

Musical notation for the fifth system, starting with a forte *f* dynamic.



The first system of music consists of two staves. The upper staff contains a melodic line with several triplet markings and fingerings (e.g., 3 1, 2 1 5 3 2, 5 1 2 3, 4, 5 1 3). The lower staff provides a harmonic accompaniment with fingerings (4, 1, 4). Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system continues the piece. The upper staff features a melodic line with fingerings (4, 3 1 5 2, 4 1, 3 1 2, 4 3 1, 5). The lower staff has fingerings (3, 2, 4, 2 4, 2 4, 2 4). Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

The third system shows the melodic line with fingerings (4, 5 4, 3 5 4, 3, 4, 4 1, 2). The lower staff has fingerings (2 4 5, 3, 4, 4, 2 4). The dynamic is *p* (piano).

The fourth system features trills (*tr*) in both staves. The upper staff has fingerings (1, 2, 2, 2, 2, 1). The lower staff has fingerings (2 4, 3 4 3 1 4, 2, 4, 3 4 3 1 2). The dynamic is *p* (piano).

The fifth system concludes the piece. The upper staff has fingerings (1 2 1, 4, 1, 1 3, 4, 1, 1 3, 2). The lower staff has fingerings (4, 2, 3, 4, 1 5, 2 5, 3 5, 1 5, 2). Dynamics include *dim.* (diminuendo) and *pp* (piano-pianissimo).

Molto moderato.

1) *p*

*più p* *p scherzando*

*f* *p*

*sf* *p*

*cresc.* *poco a poco*

17) This excellent example of Beethoven's last period forms a glorious conclusion to these charming pieces. Render this impromptu with seriousness and devotion.

Two systems of piano music. The first system shows a treble clef staff with a complex melodic line featuring many triplets and slurs, with fingerings 1, 2, 1, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 1, 5, 2, 4, 1, 2, 4, 1, 5, 2, 1, 3, 2. The bass clef staff has a simple accompaniment. The second system continues the melodic line with dynamics *al f*, *più f*, and *ff*. It includes a double bar line and a fermata over the final notes. A small asterisk is at the bottom right.

VIII

12) Moderato cantabile.

Three systems of piano music for exercise 12. The first system is in 3/4 time, marked *p molto legato*. It features a flowing melody with slurs and fingerings. The second system includes dynamics *dim.*, *p*, and *p cresc.*. The third system continues the piece with dynamics *p* and *p cresc.*. The music is characterized by smooth, connected lines and expressive phrasing.

12) Play throughout with much expression and a singing tone. Use no pedal.

IX

Vivace moderato

13)

X

16) Allegramente

- 13) Rapid waltz-tempo.
- 14) In these two measures retard a little.
- 15) Again a tempo.
- 16) Playfully, coquettishly, but always with simplicity.

XI

17) Andante, ma non troppo

*p innocentemente e cantabile*

*cresc.* *p dim.*

*pp* *molto cantabile*

*p* *sf*

17) This excellent example of Beethoven's last period forms a glorious conclusion to these charming pieces. Render this impromptu with seriousness and devotion.











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