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LUDWIG VAN BEETHOVEN

VOLUME II

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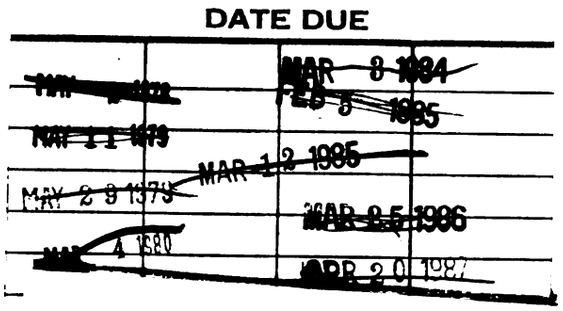

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PIANO COMPOSITIONS
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BEETHOVEN

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

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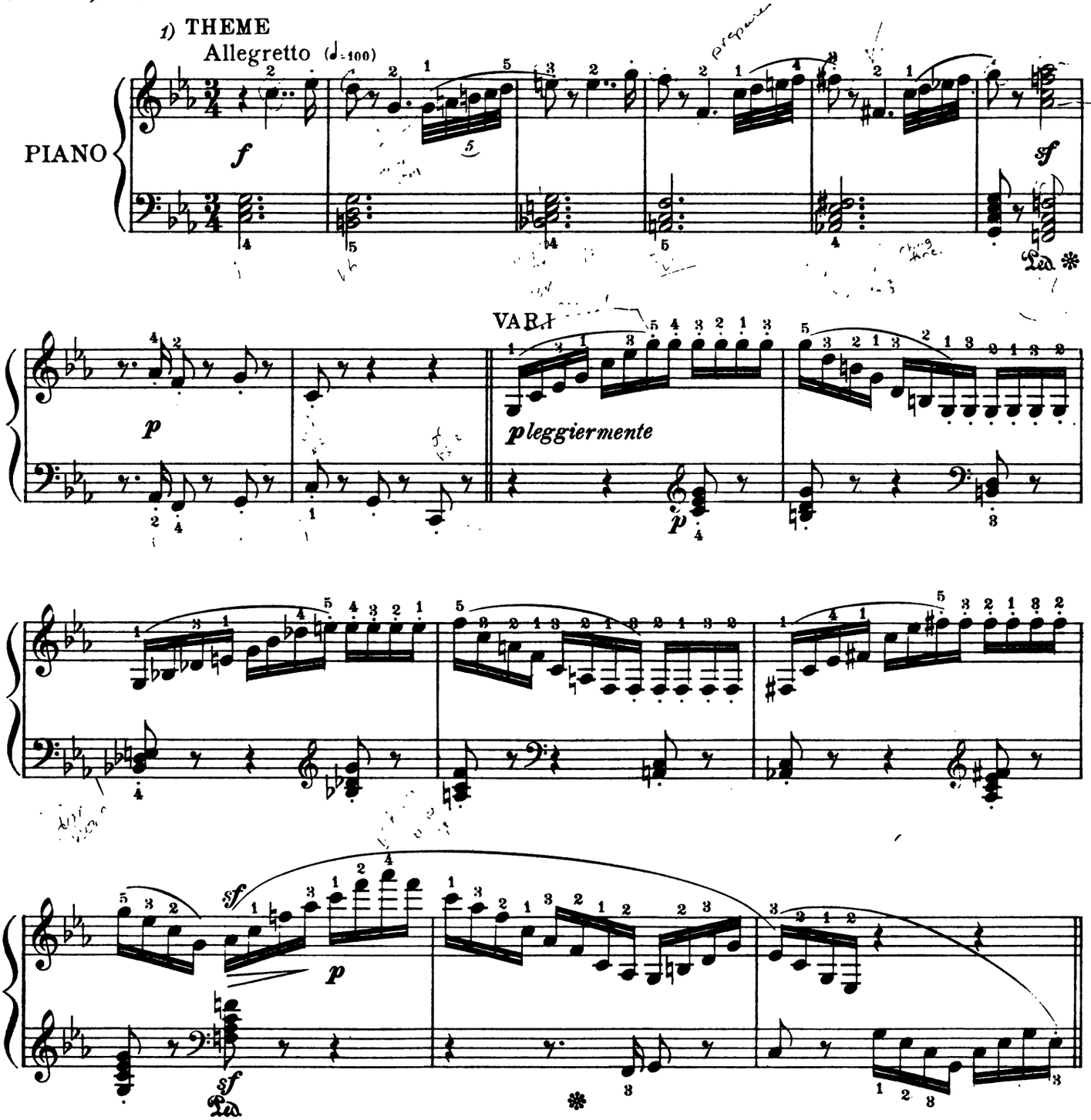
THIRTY-TWO VARIATIONS, in C minor

(Composed in 1806)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN



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.

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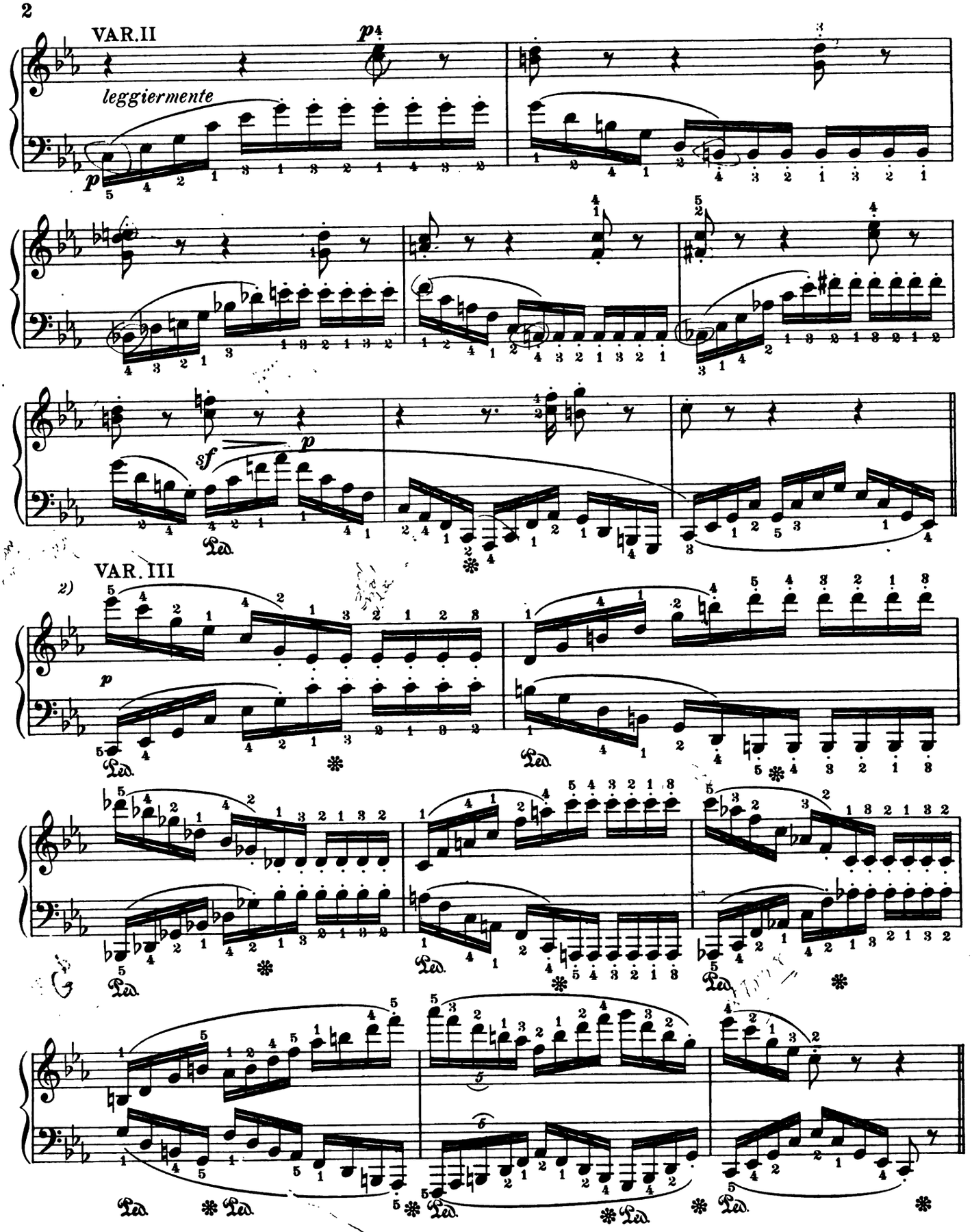
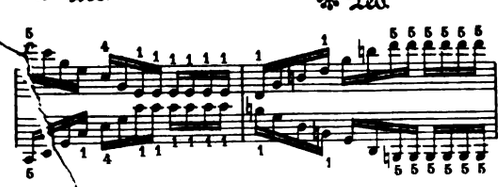


2) The editor uses the following fingering.



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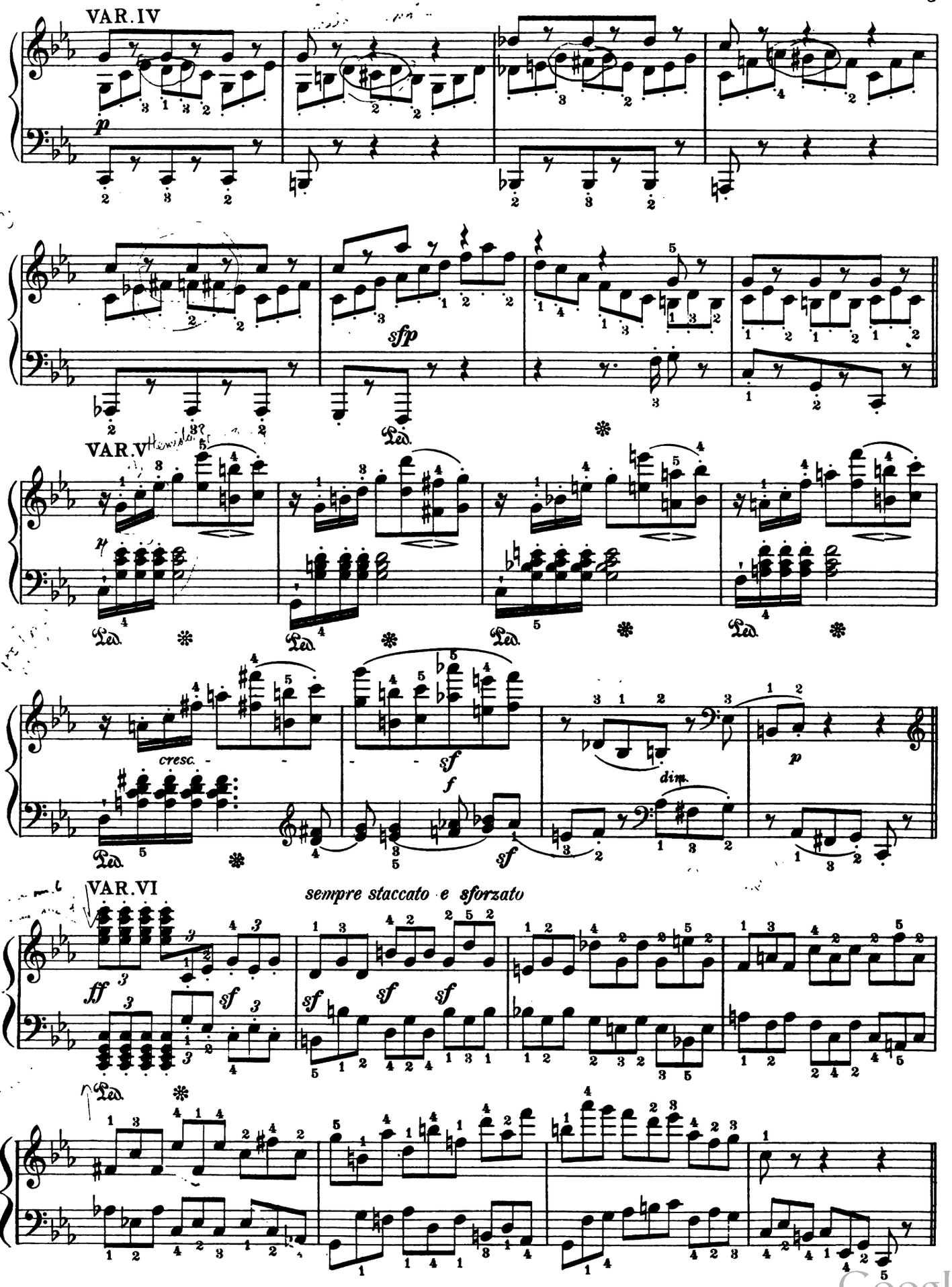

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VAR VII

p dolente

Ped. * Ped. * Ped. * Ped. *

sf *p*

Ped. *

VAR. VIII

agitato

p

Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. *

f *sf* *dim.* *p*

Ped. *

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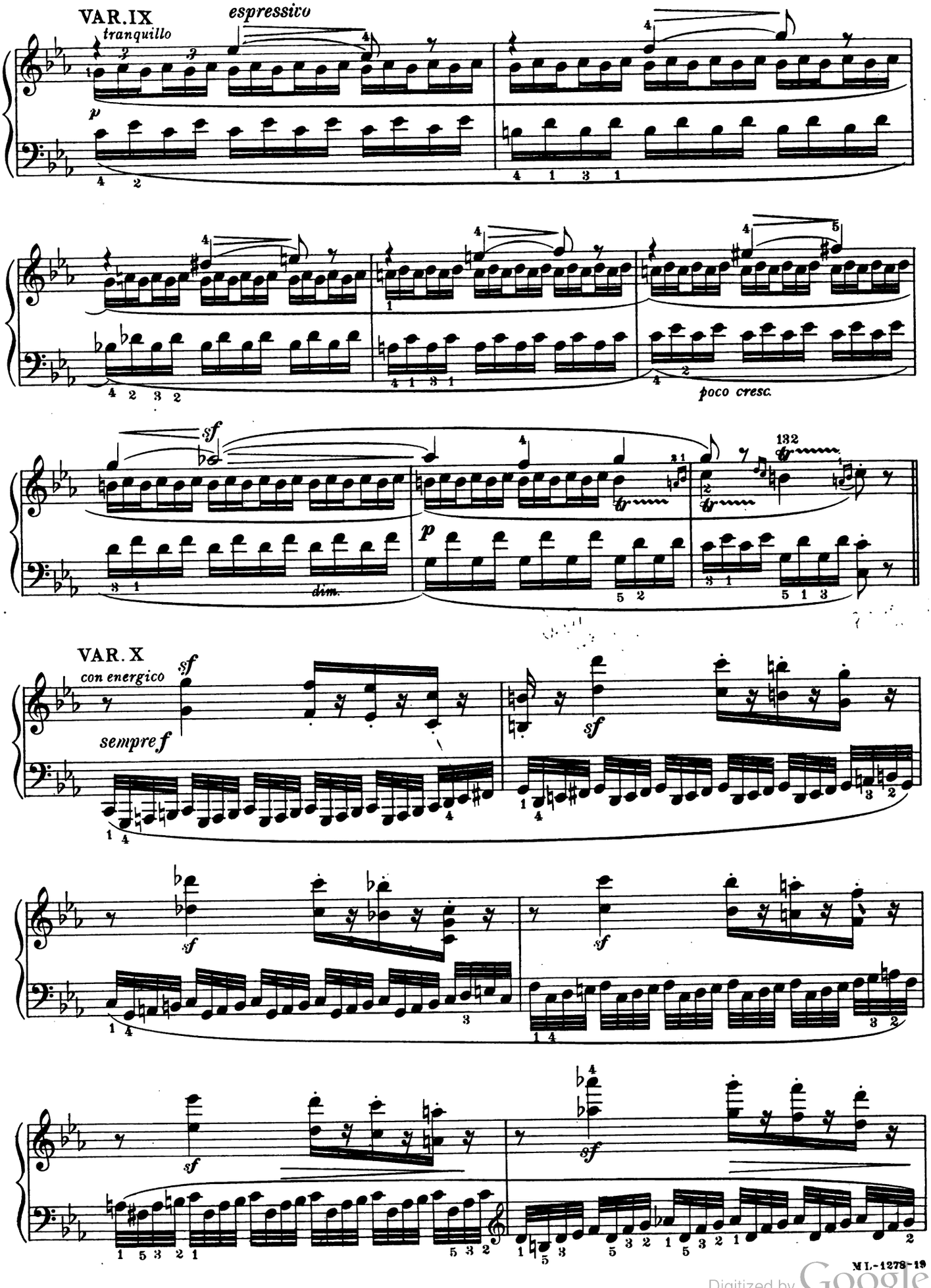

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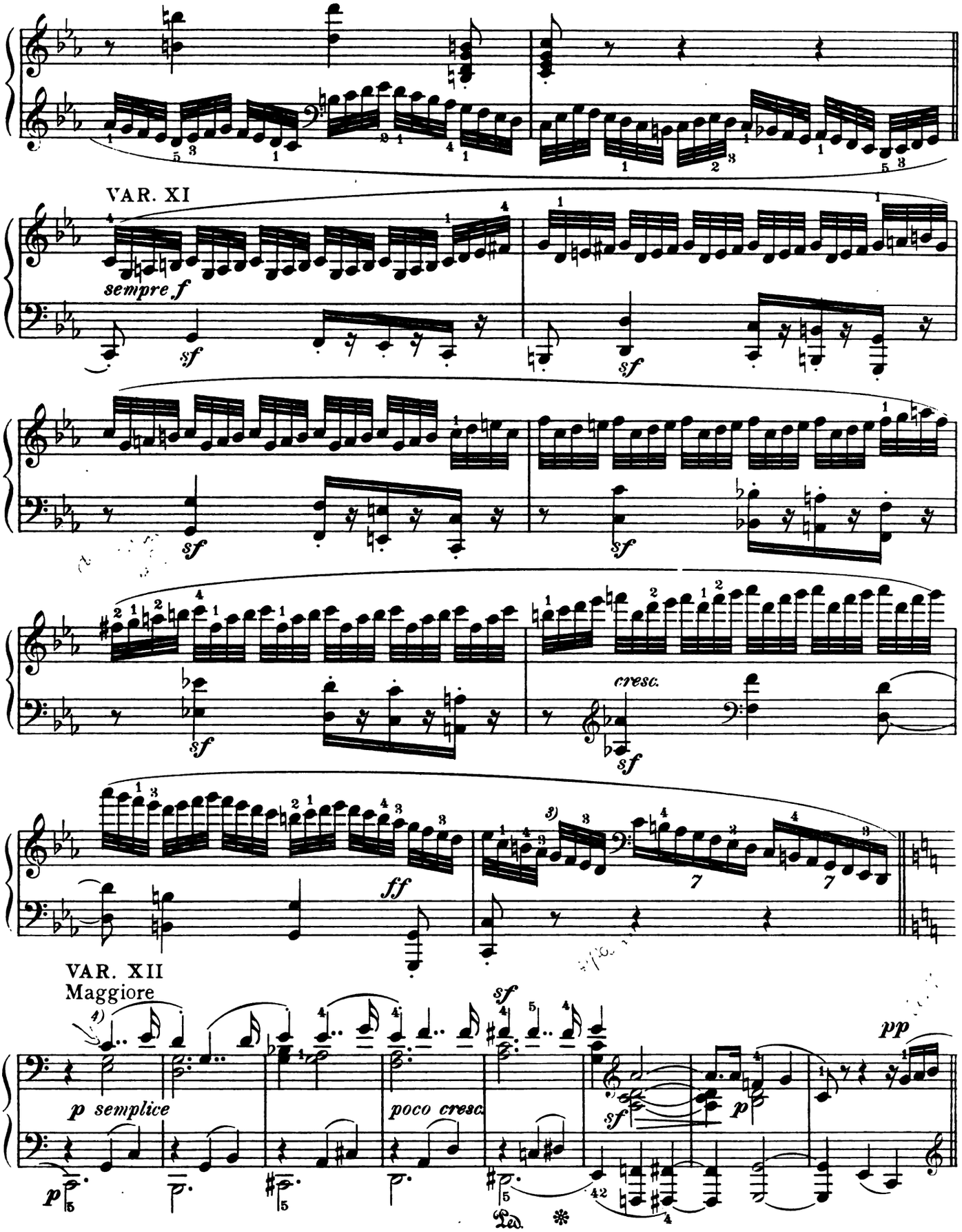

3) Becoming a little slower and quieter.

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

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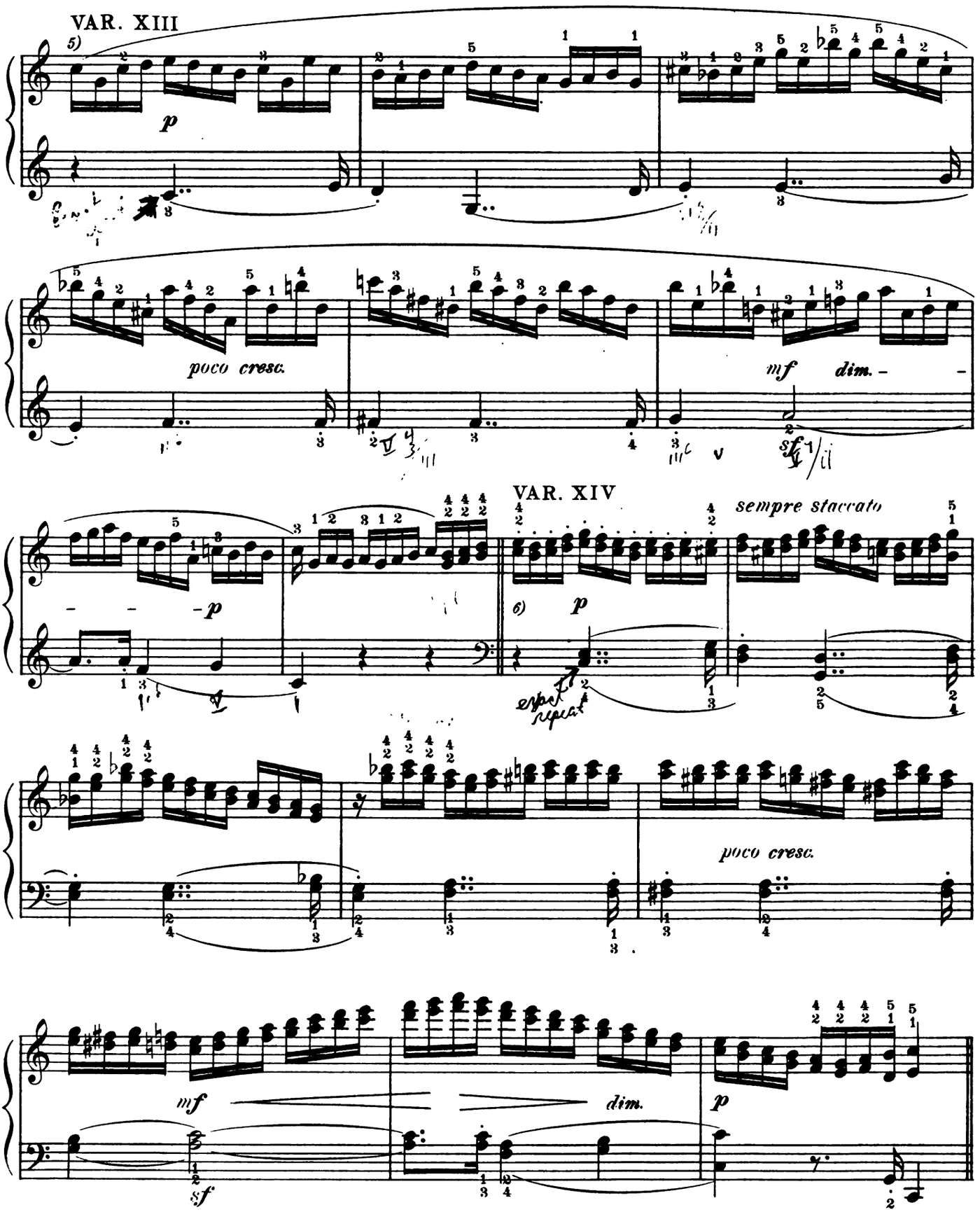

5) Again in the principal tempo. The left hand should suggest the tone of a hunting-horn, and the right hand should have the gentle murmur of violins.

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

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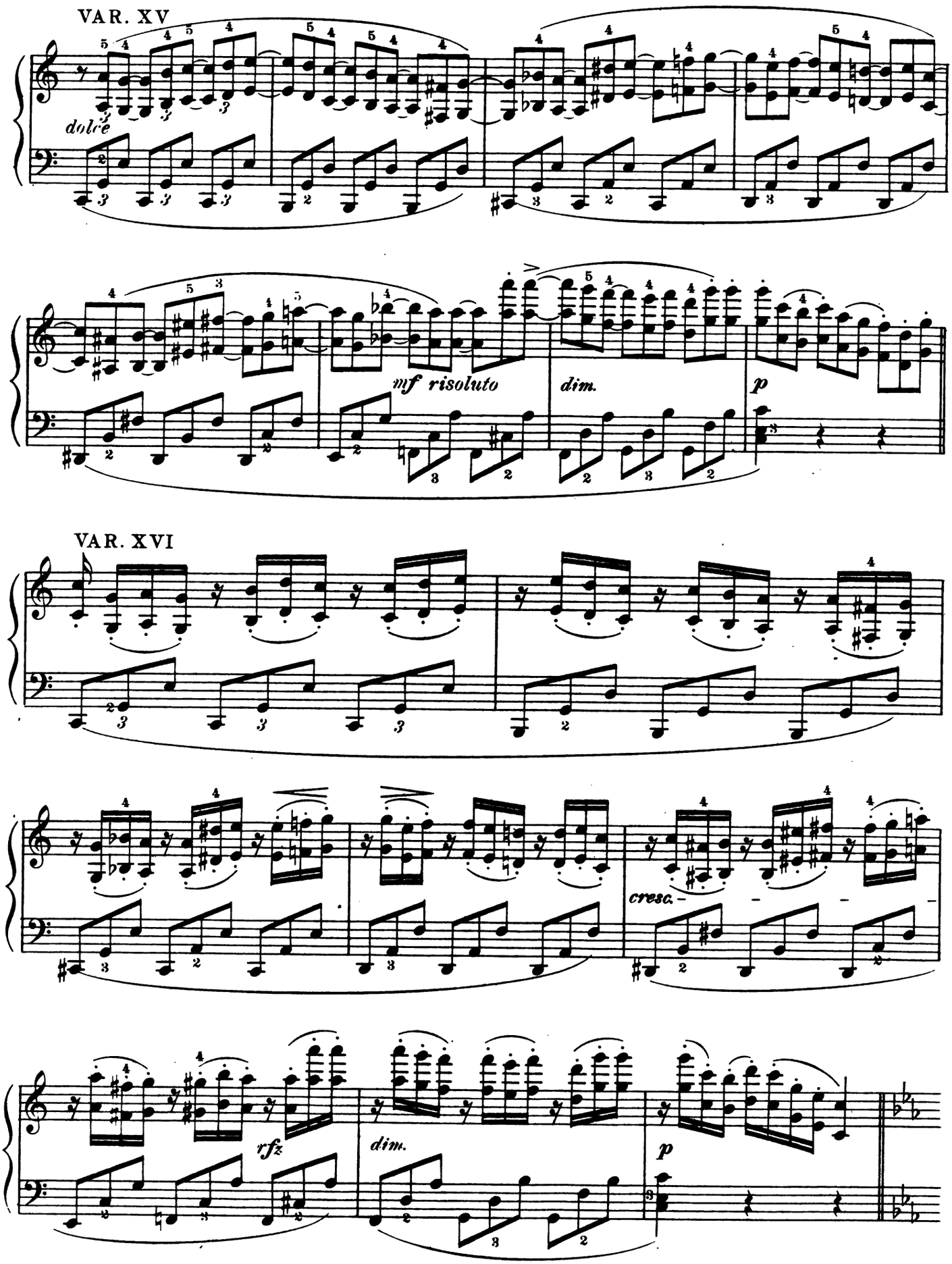

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VAR. XVII

Minore

dolce con gran espressione

cresc. *mf* *dim.* *p* *sf* *sf*

VAR. XVIII

7)

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

Ped.

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

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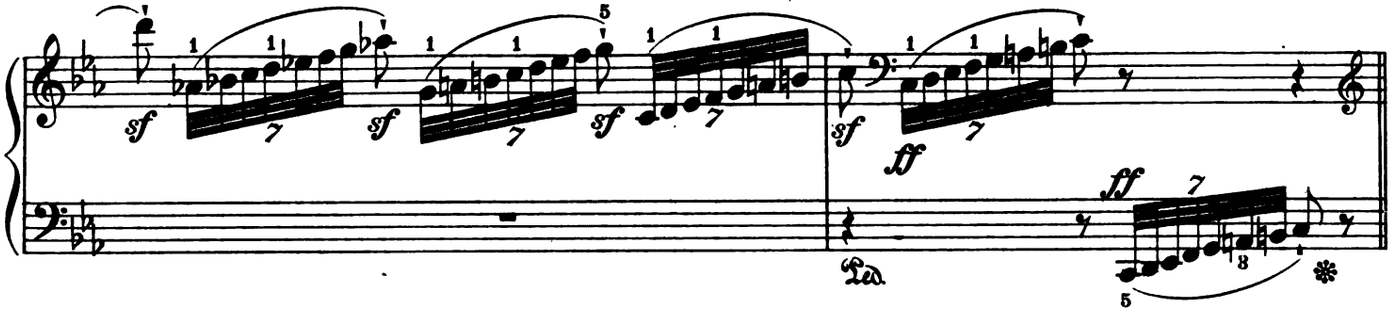
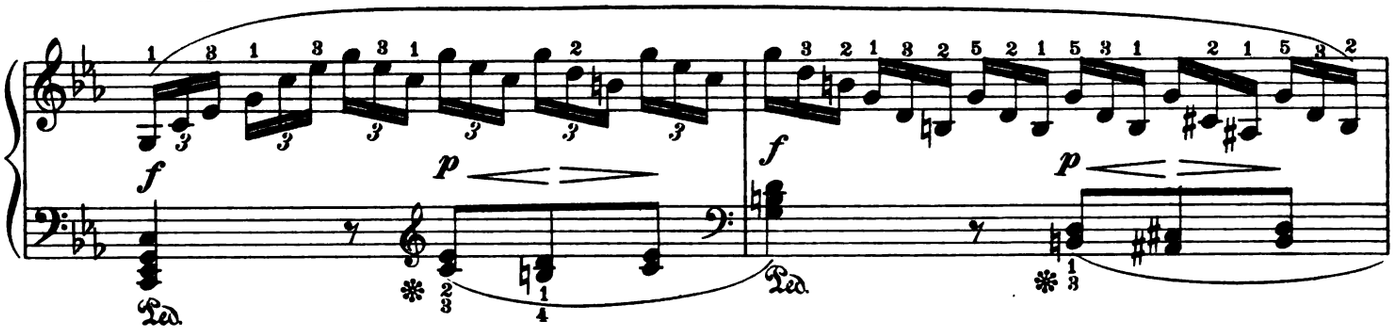
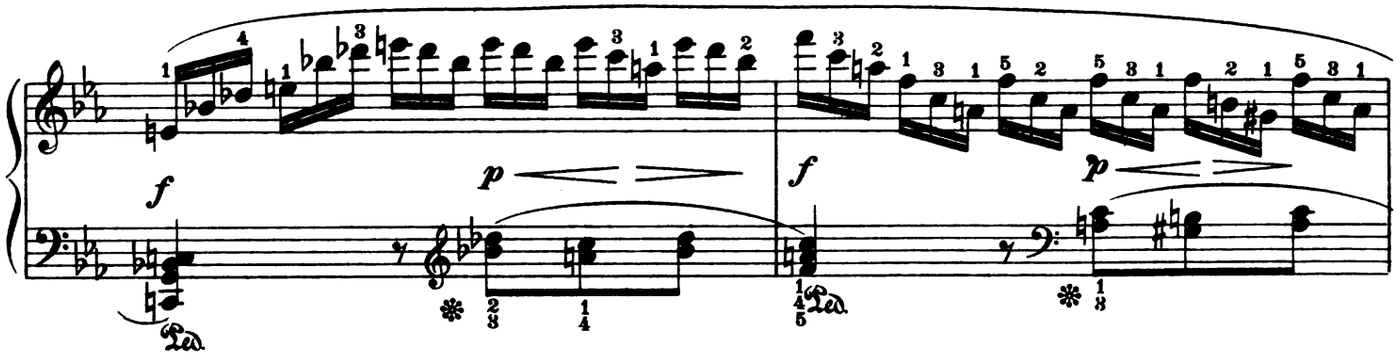
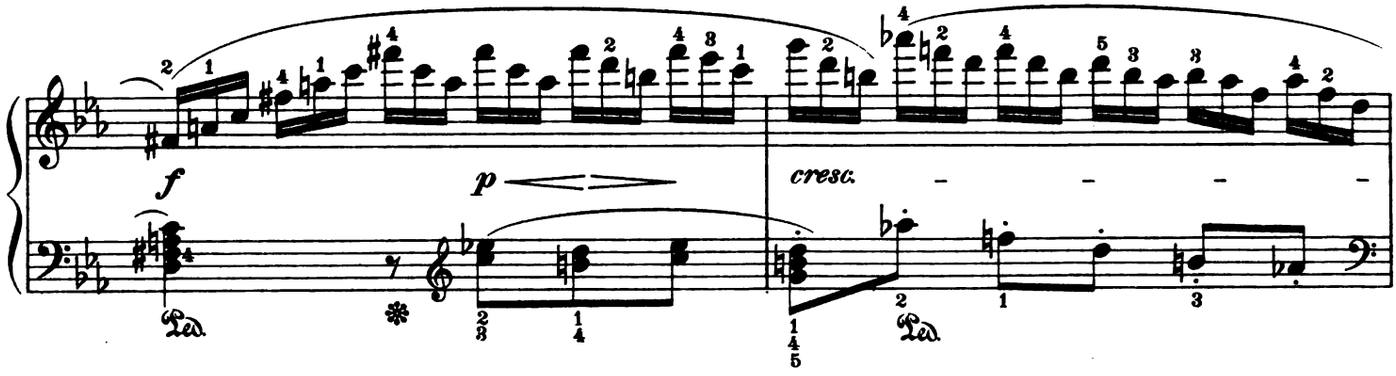
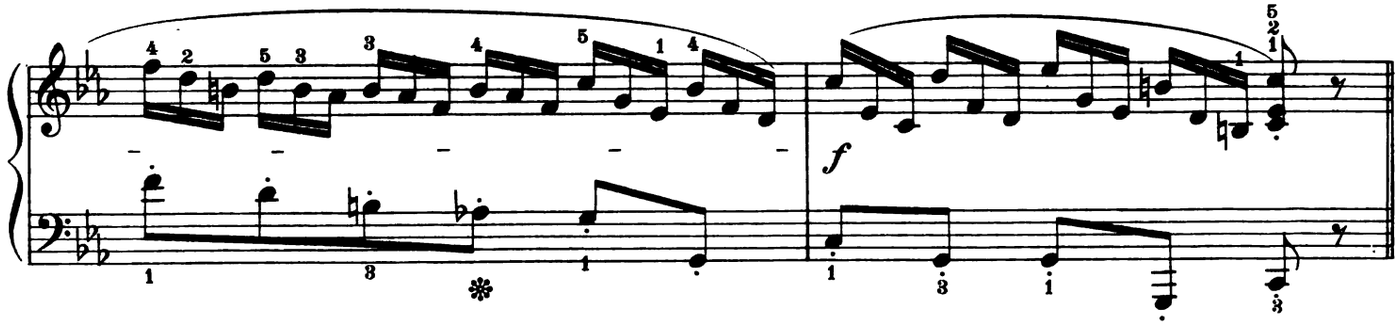


VAR. XIX









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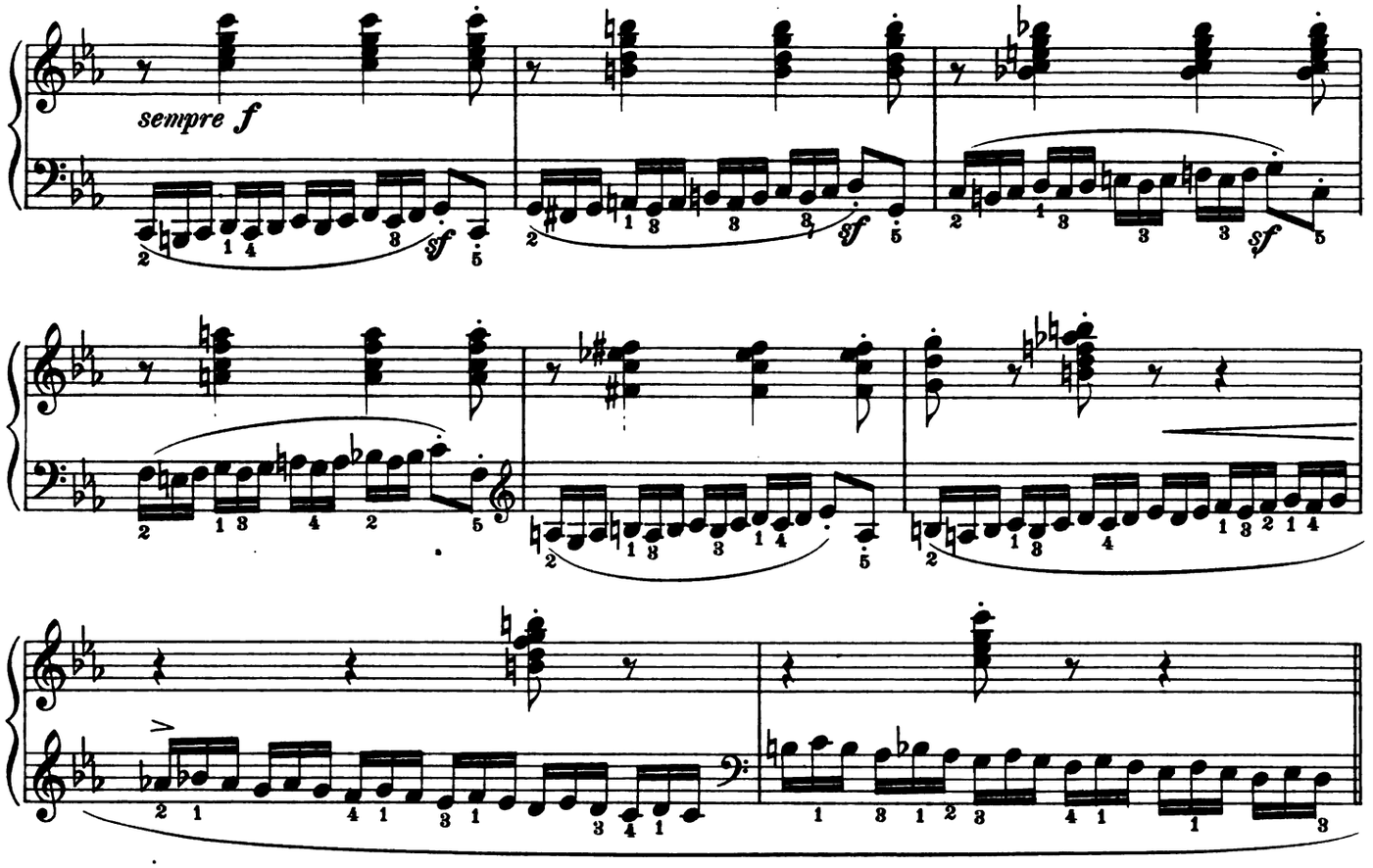
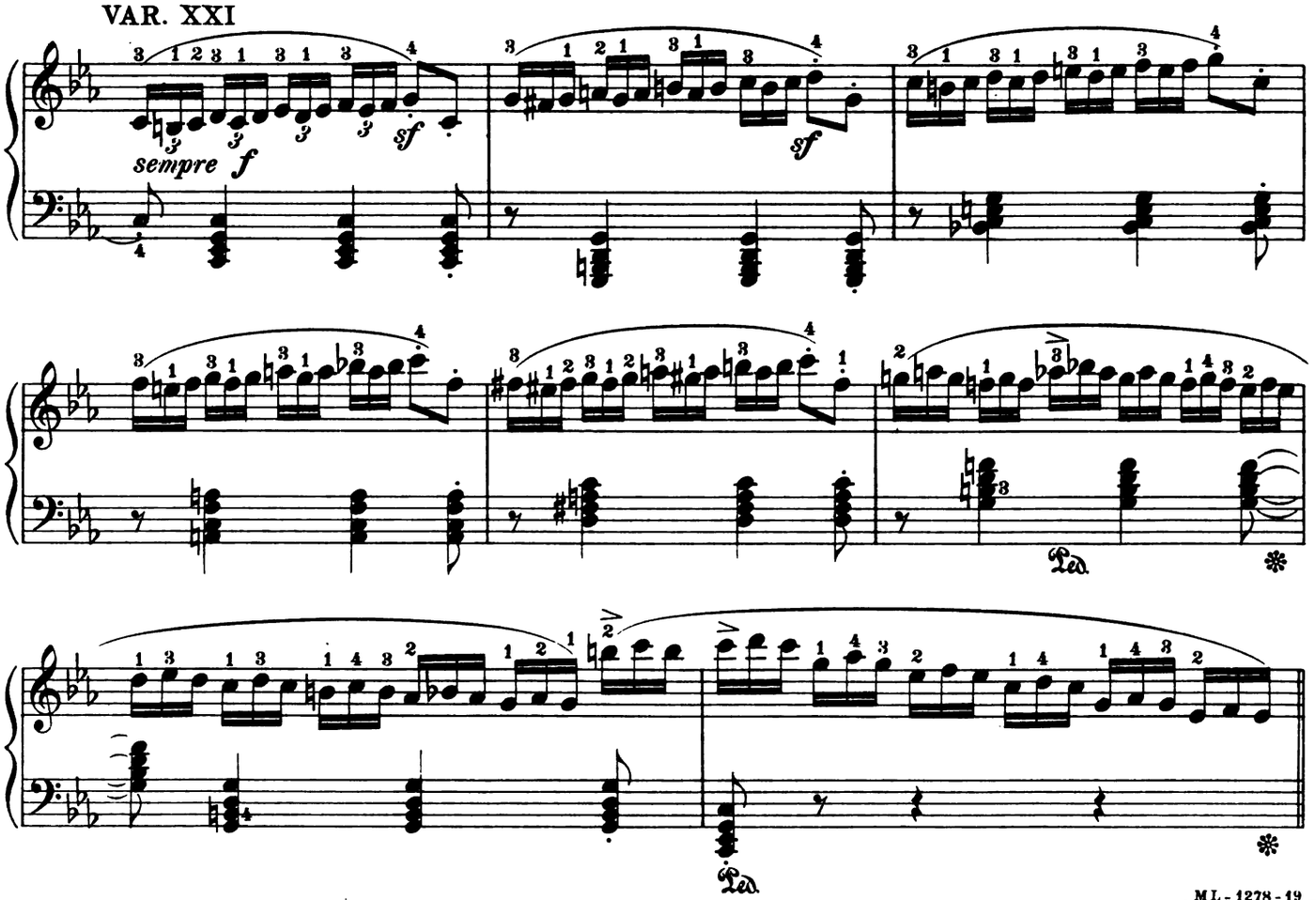
VAR. XX



VAR. XXI



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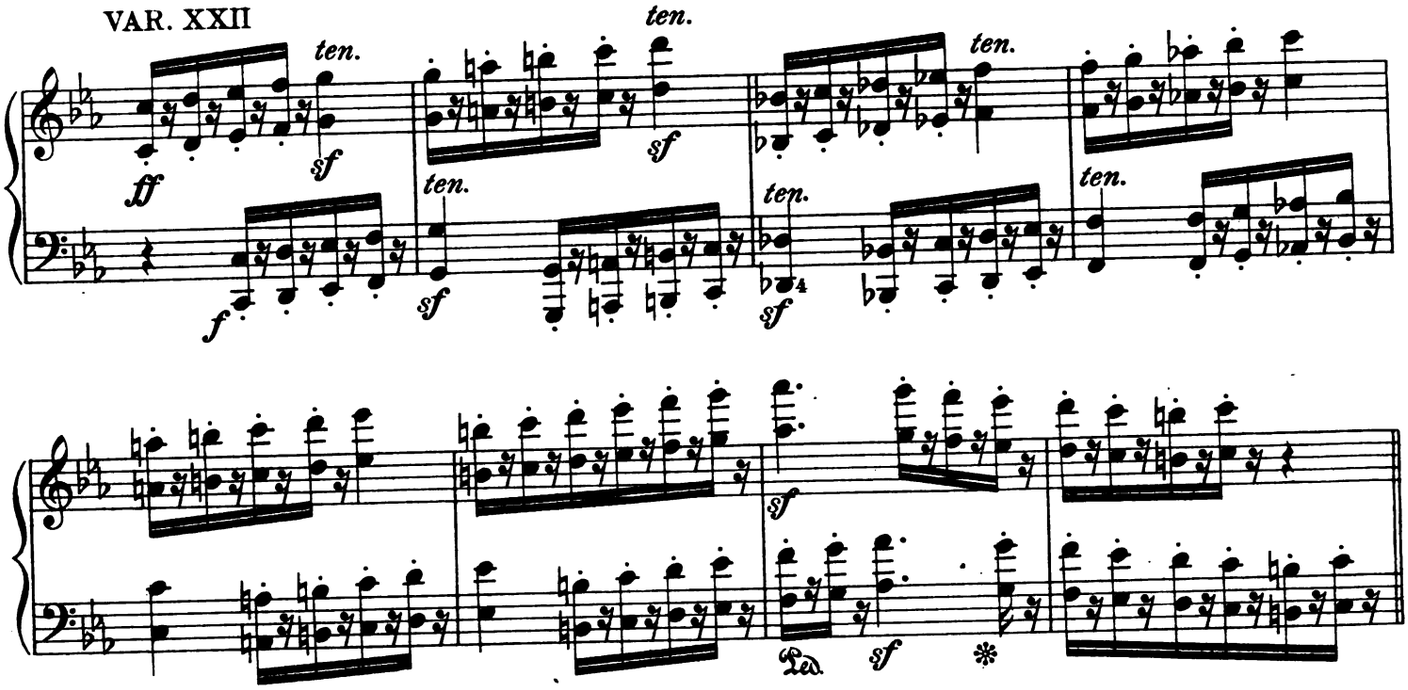
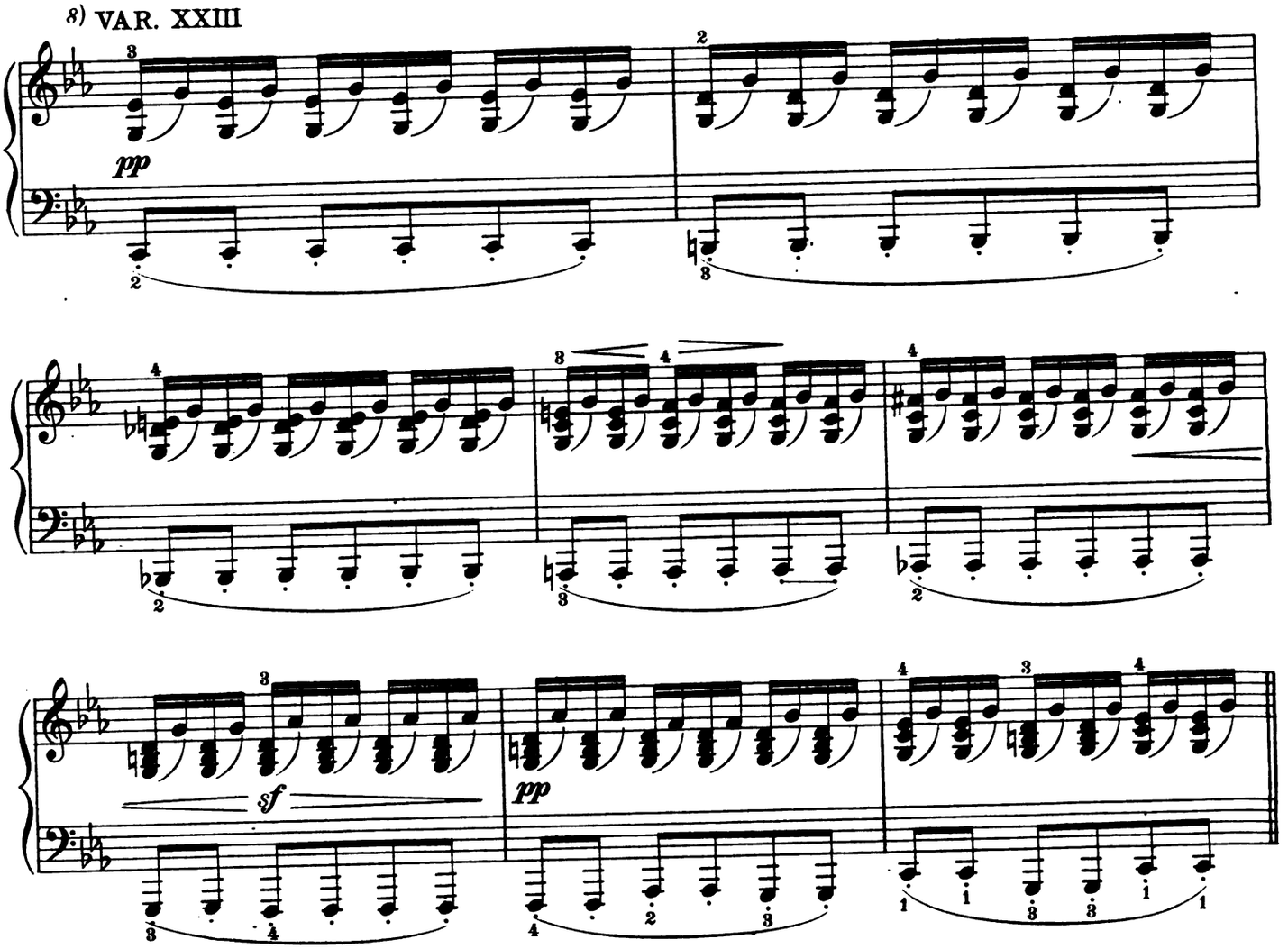
VAR. XXII



8) VAR. XXIII



8) Agitated- pressing forward.

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VAR. XXIV

staccato

sempre pp

poco cresc.

f sf sf sf sf sf sf sf sf sf

Ped. *

VAR. XXV

Leggiermente

p

sfp

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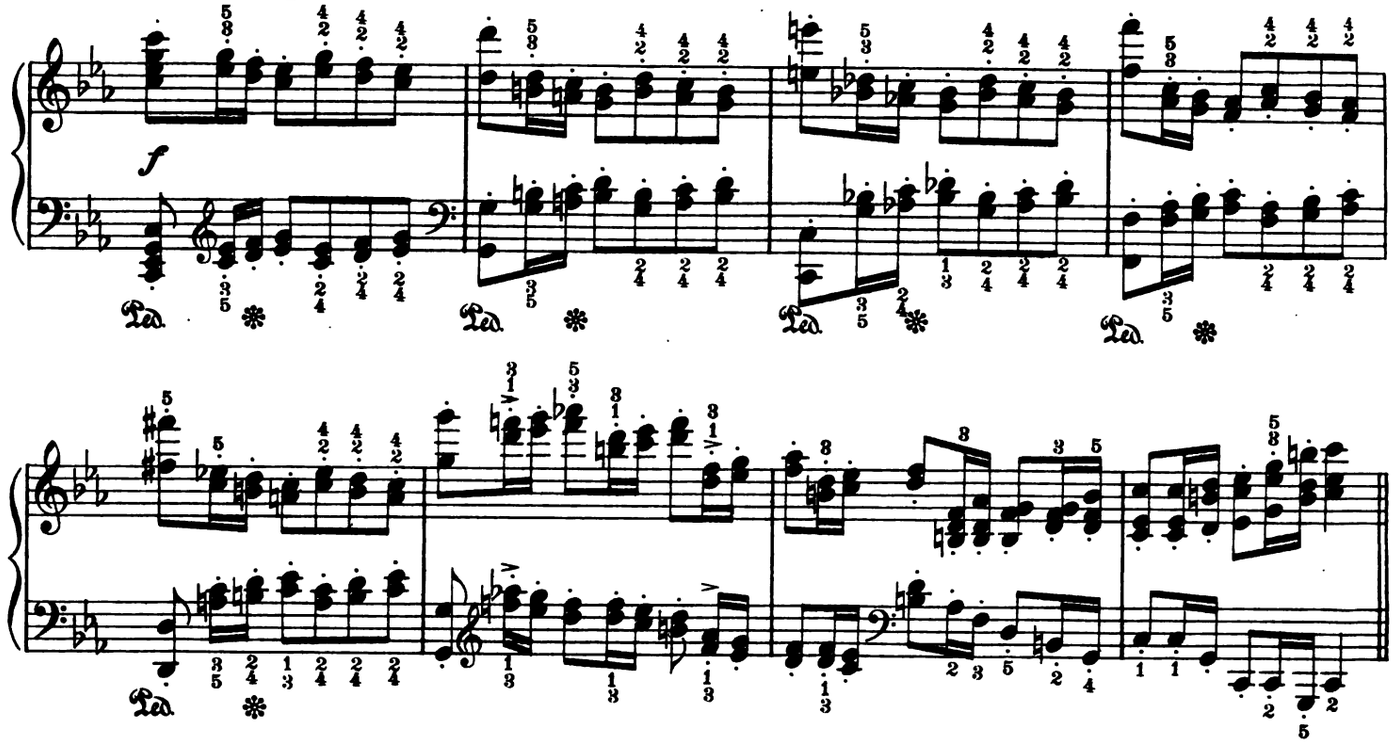
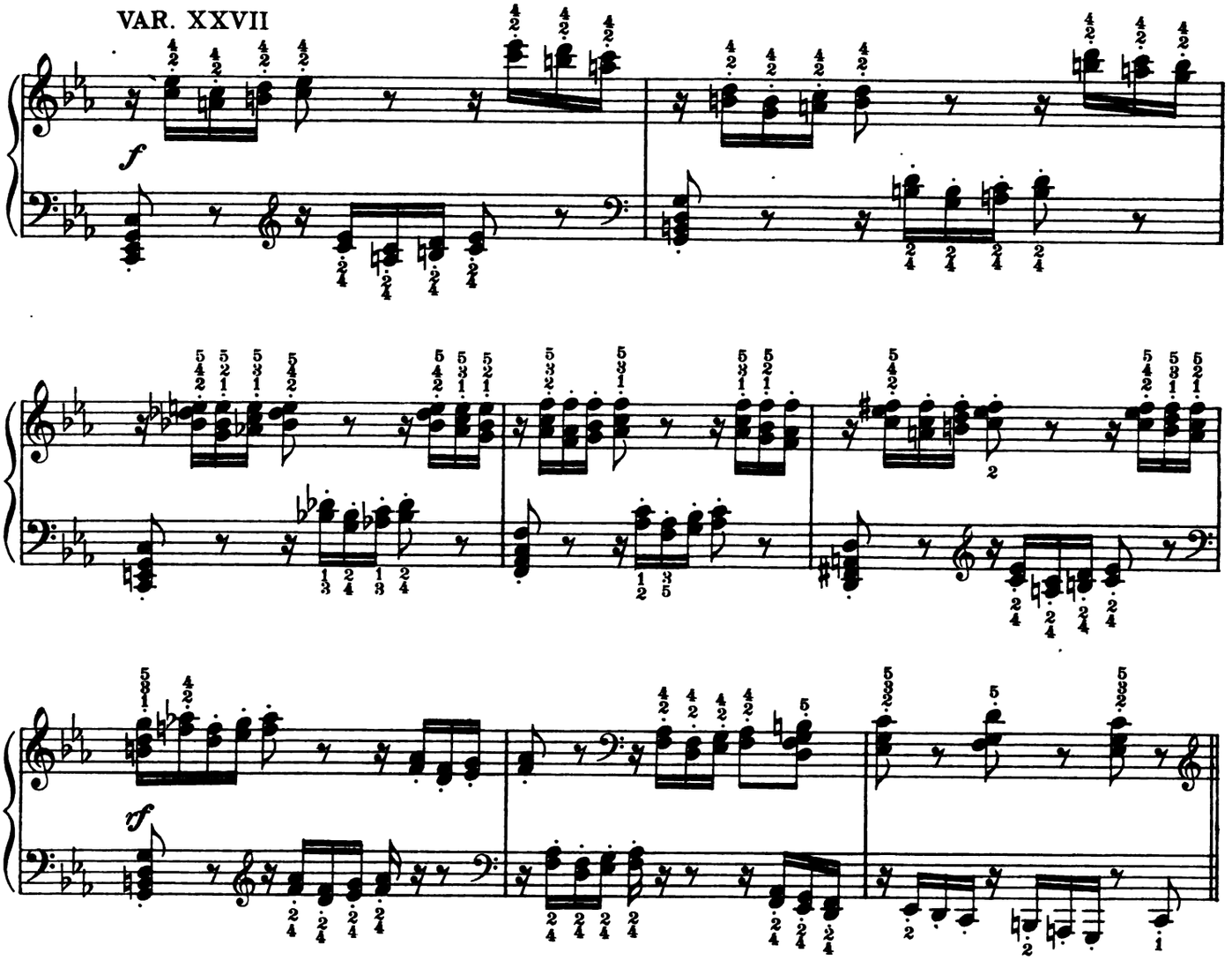
VAR. XXVI



VAR. XXVII



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VAR. XXVIII

9)

p semplice

VAR. XXIX

ff

cresc.

f

ff

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

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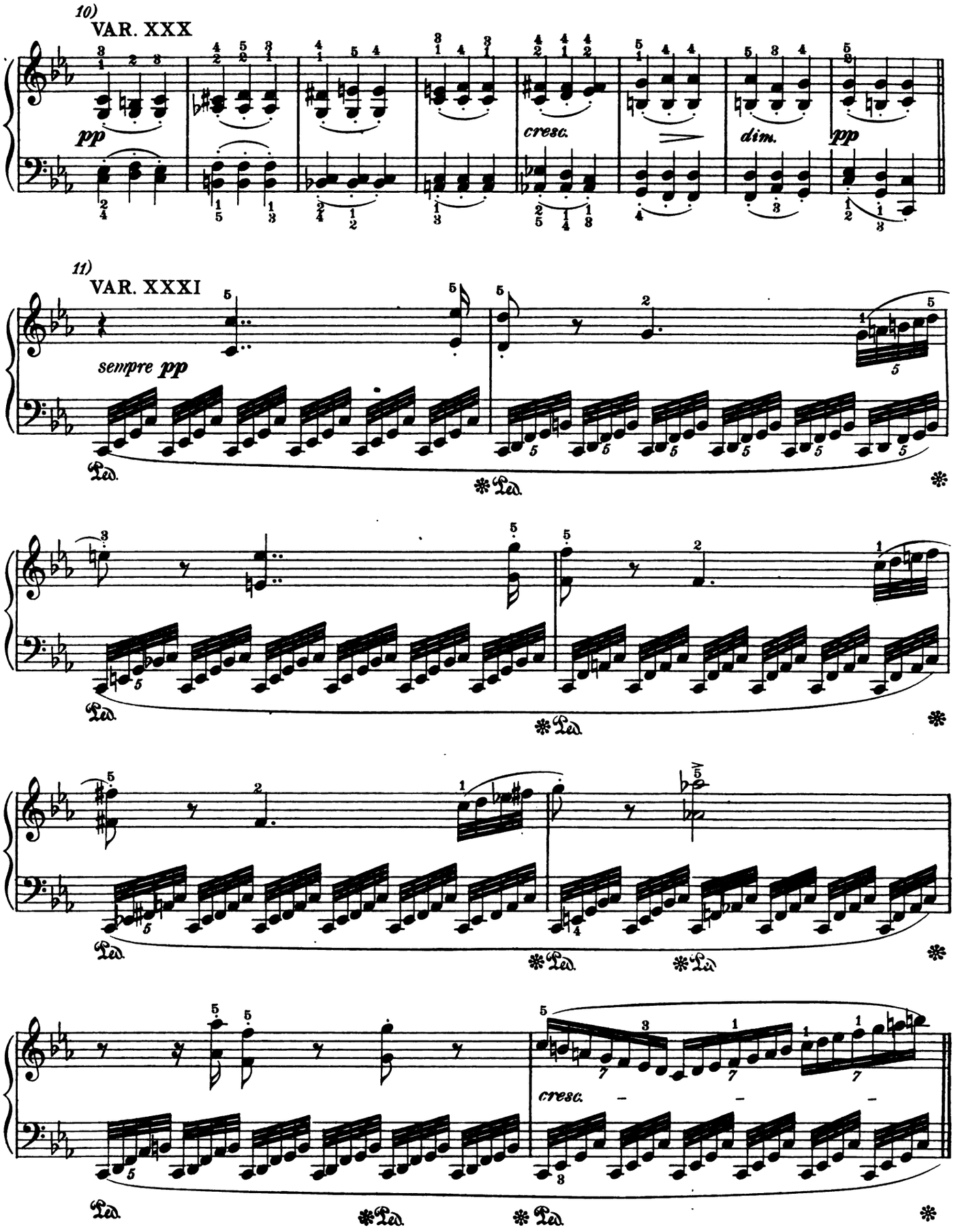

10) Always agitated and pressing forward.

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

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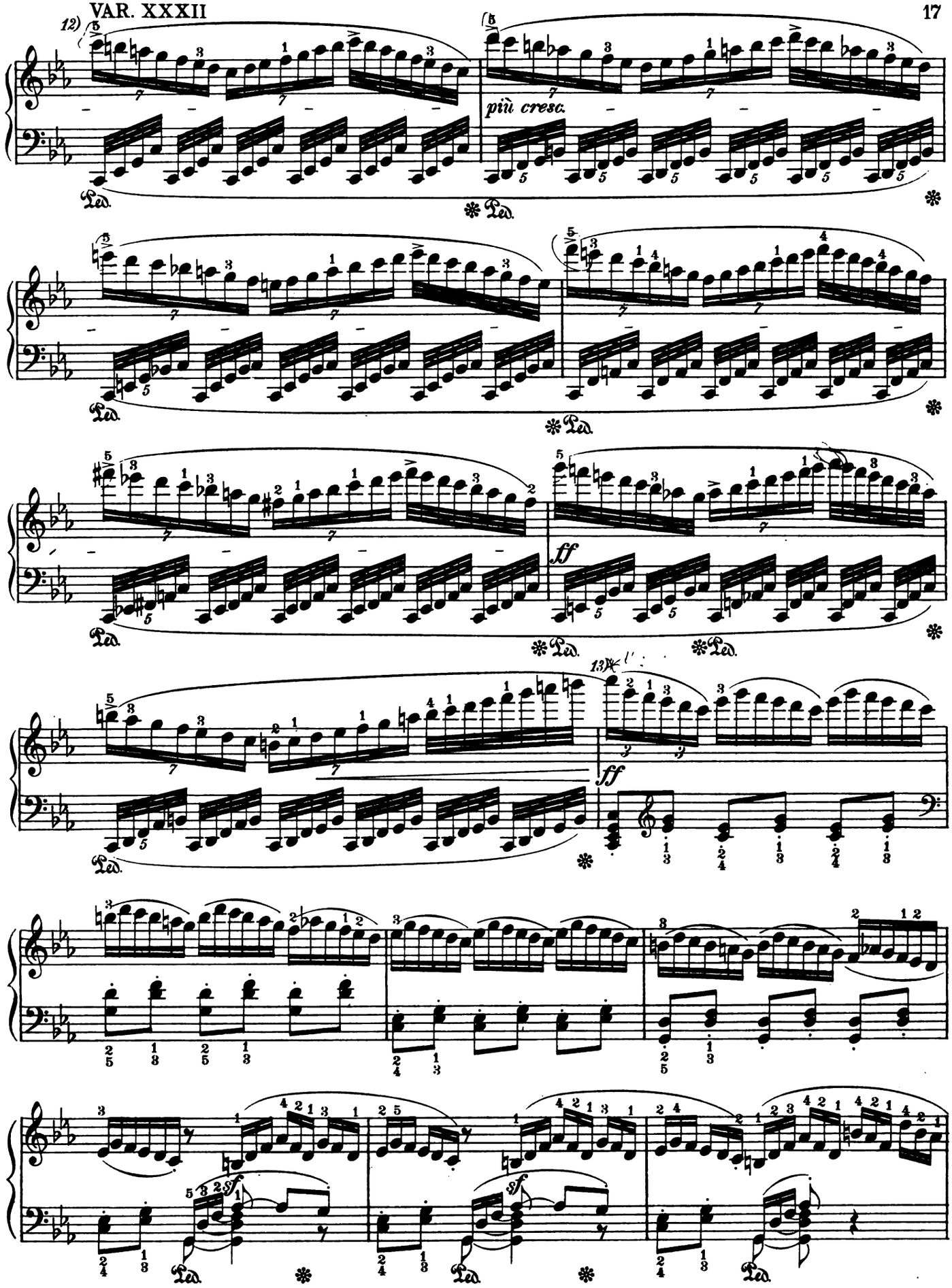

12) Commencing at this point the tempo must be greatly accelerated.

13) A much faster tempo begins here.

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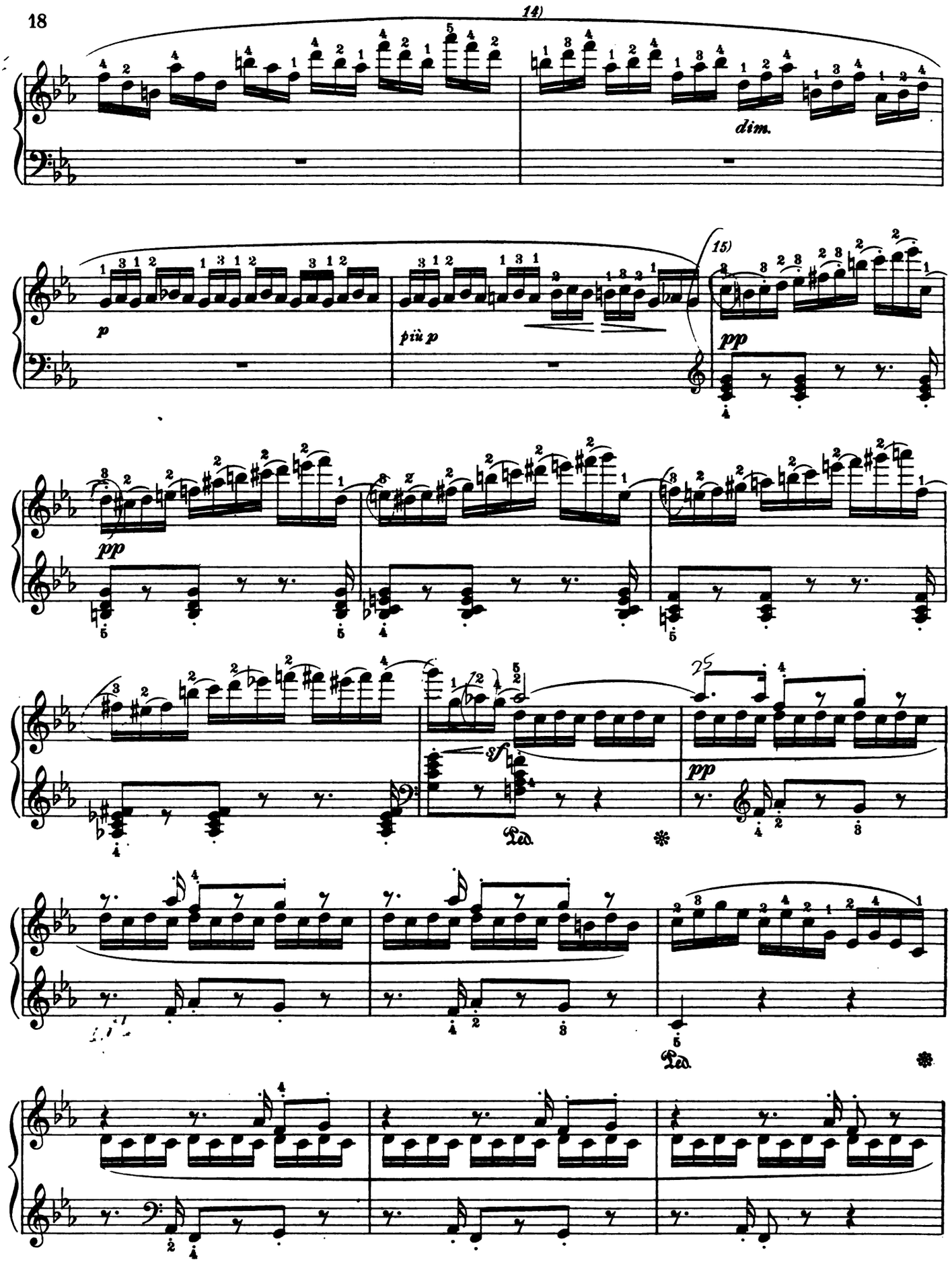

14) Becoming somewhat calmer, and gradually returning to the original tempo.

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

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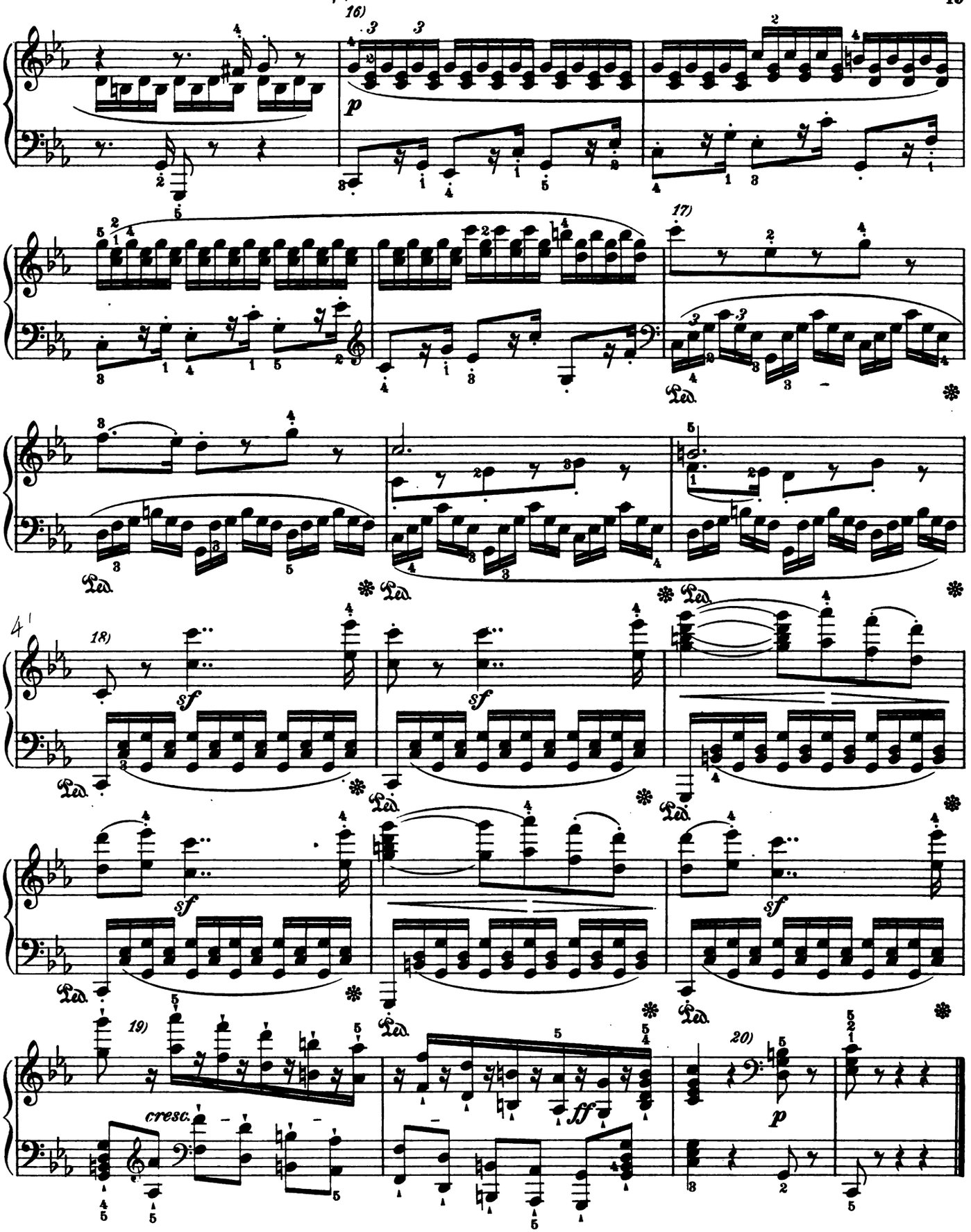

16) Agitato – The tempo must be hastened during these four measures.

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.

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To Countess Henriette von Lichnowsky

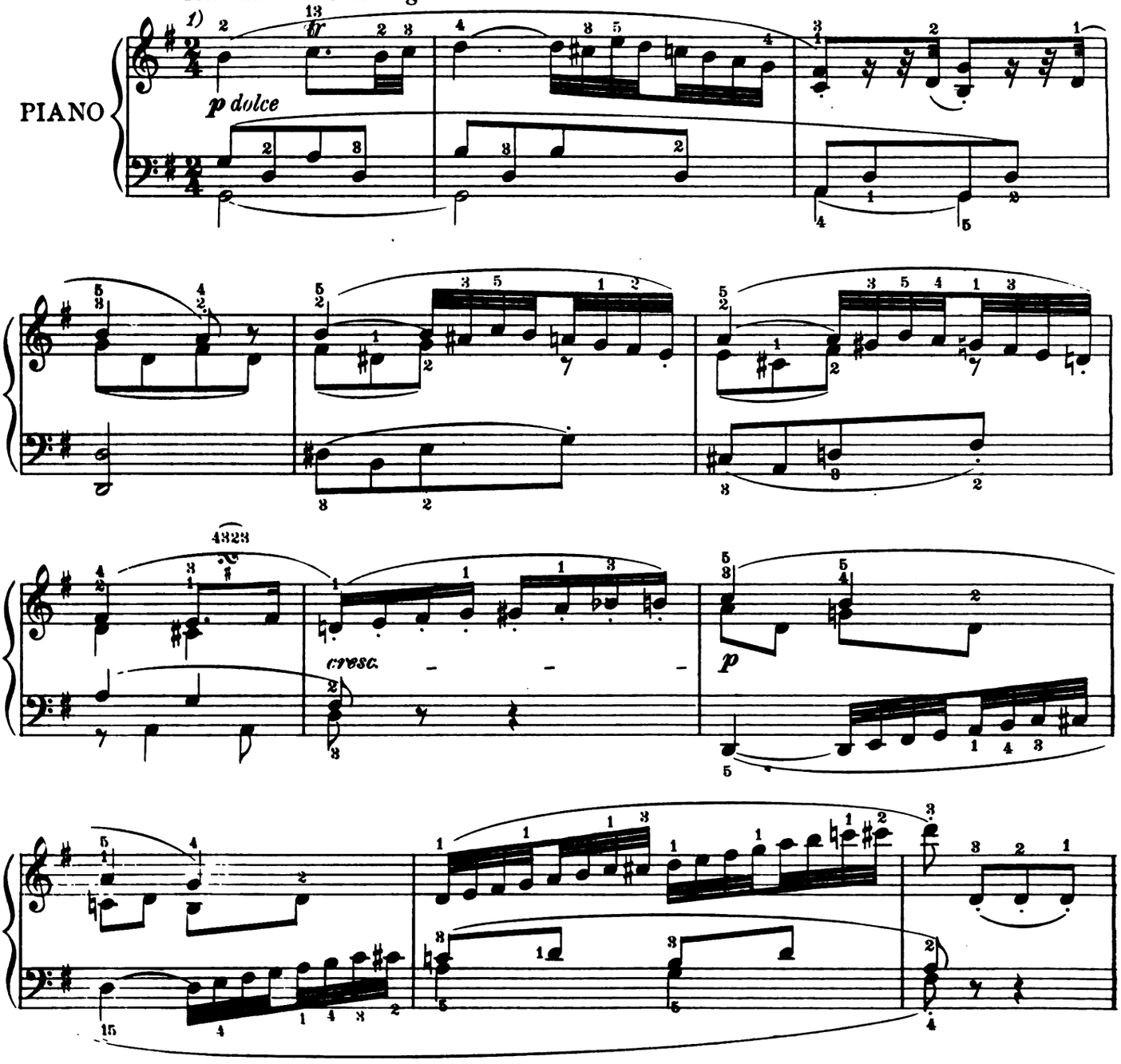
RONDO, in G major

(Published in 1802)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 51, №2

Andante cantabile e grazioso



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.

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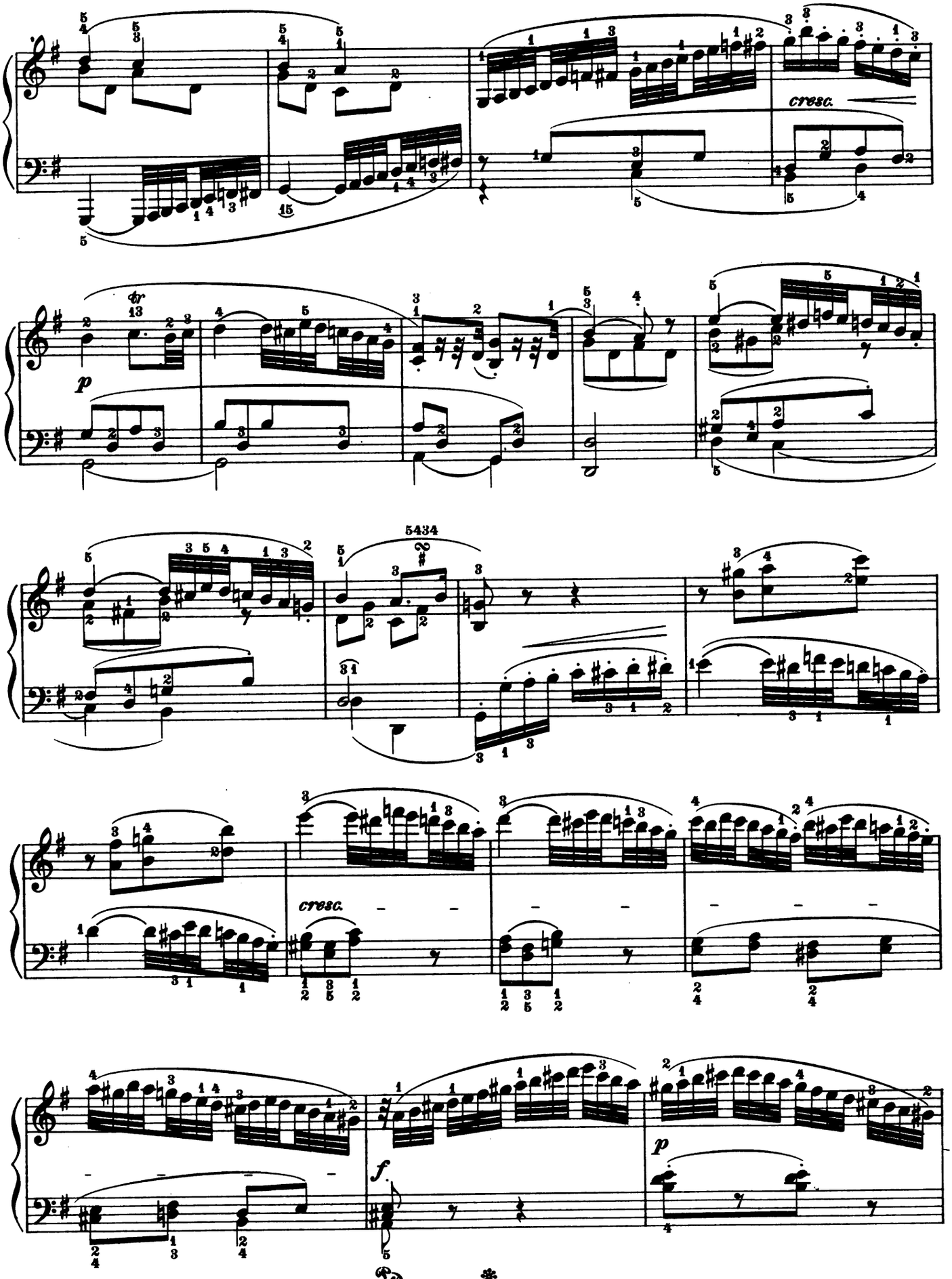

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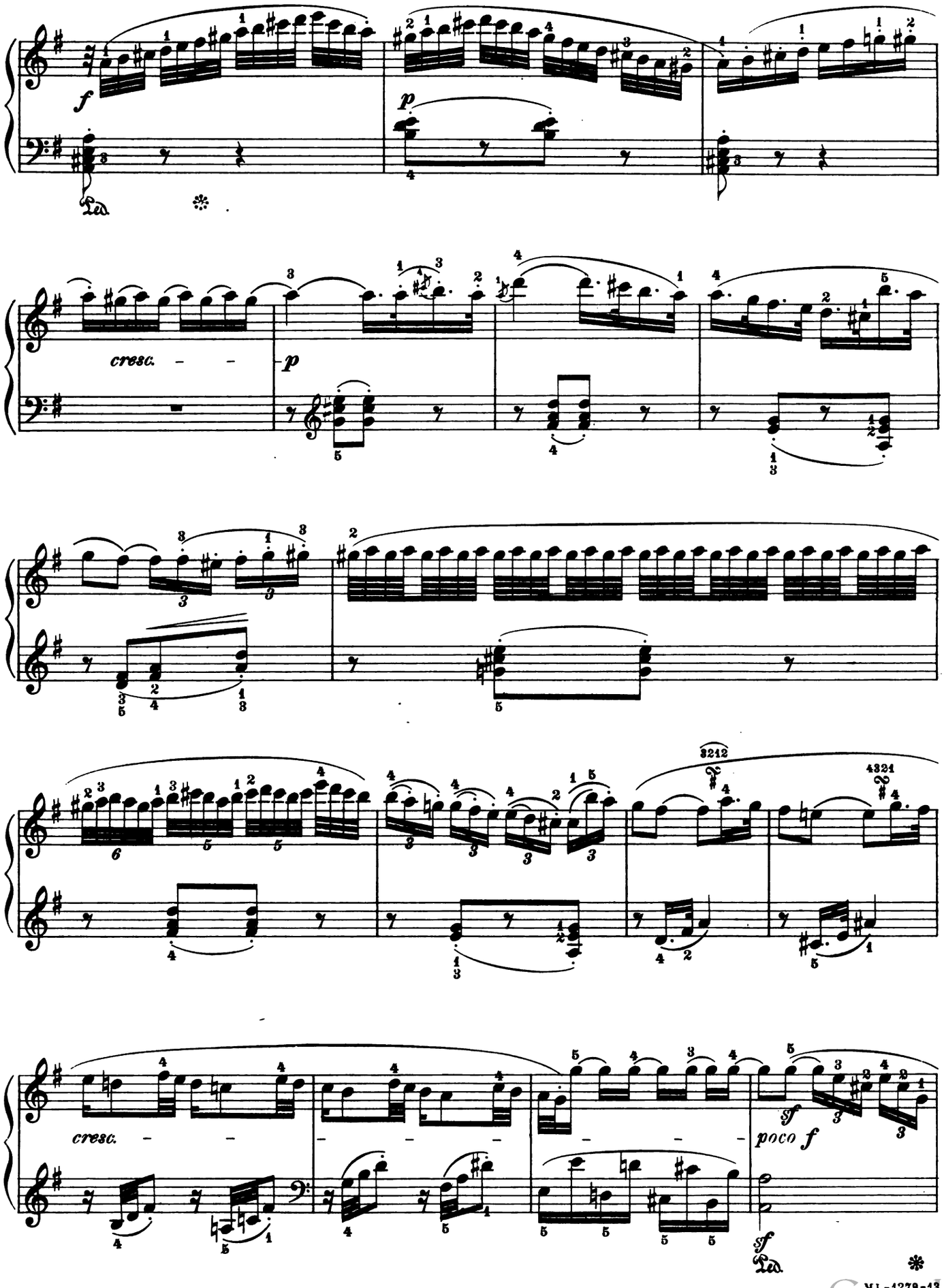

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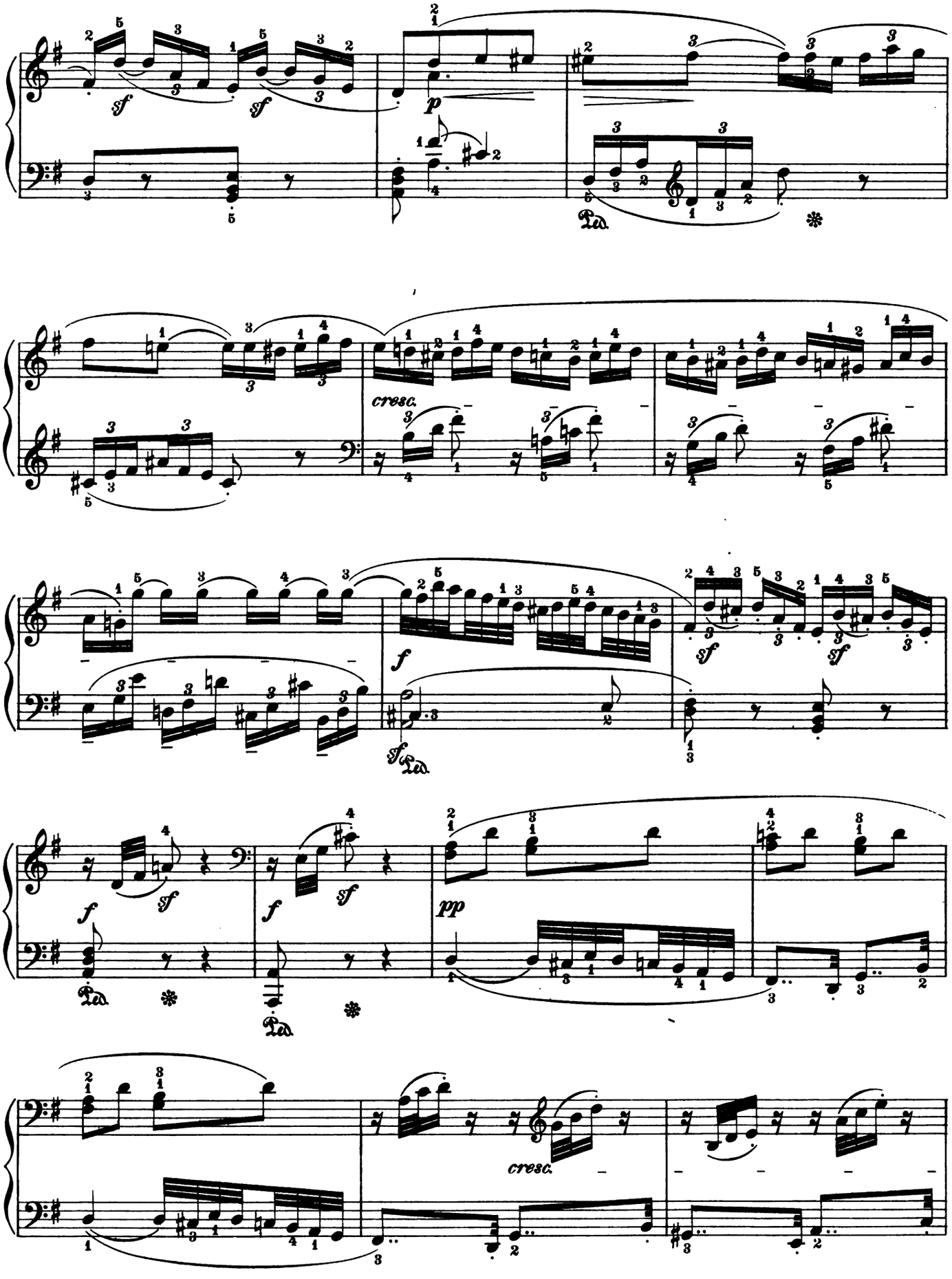

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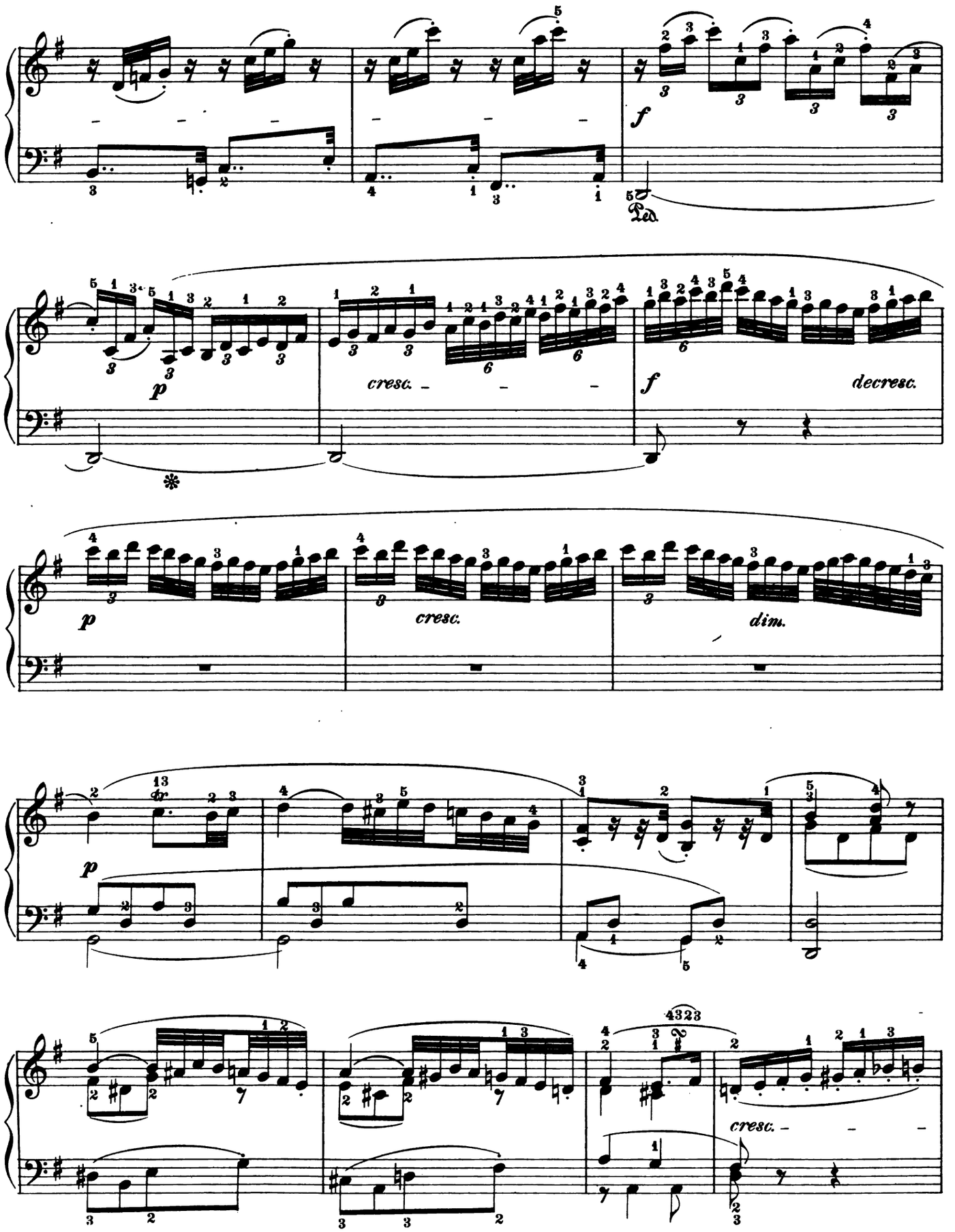

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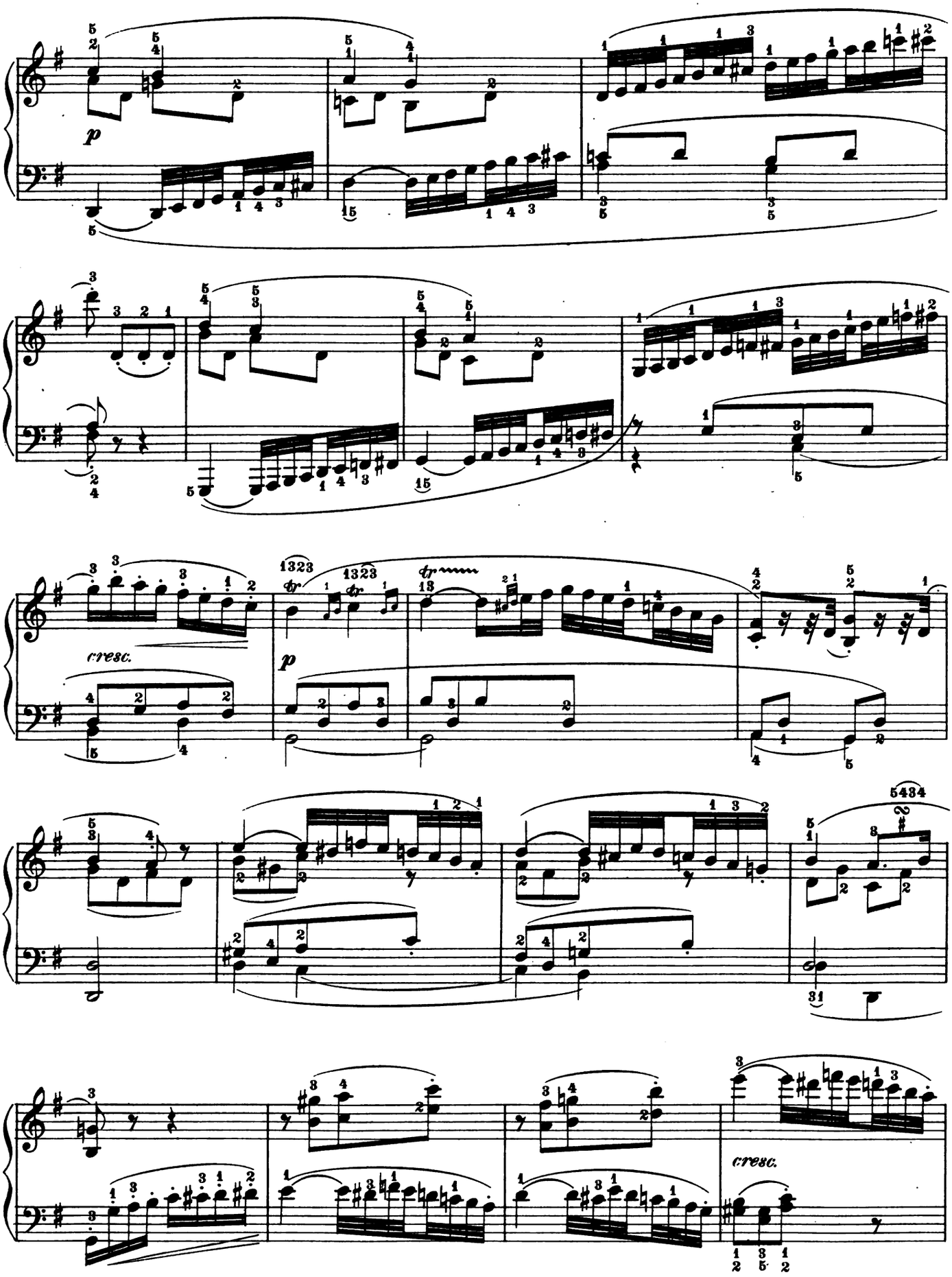

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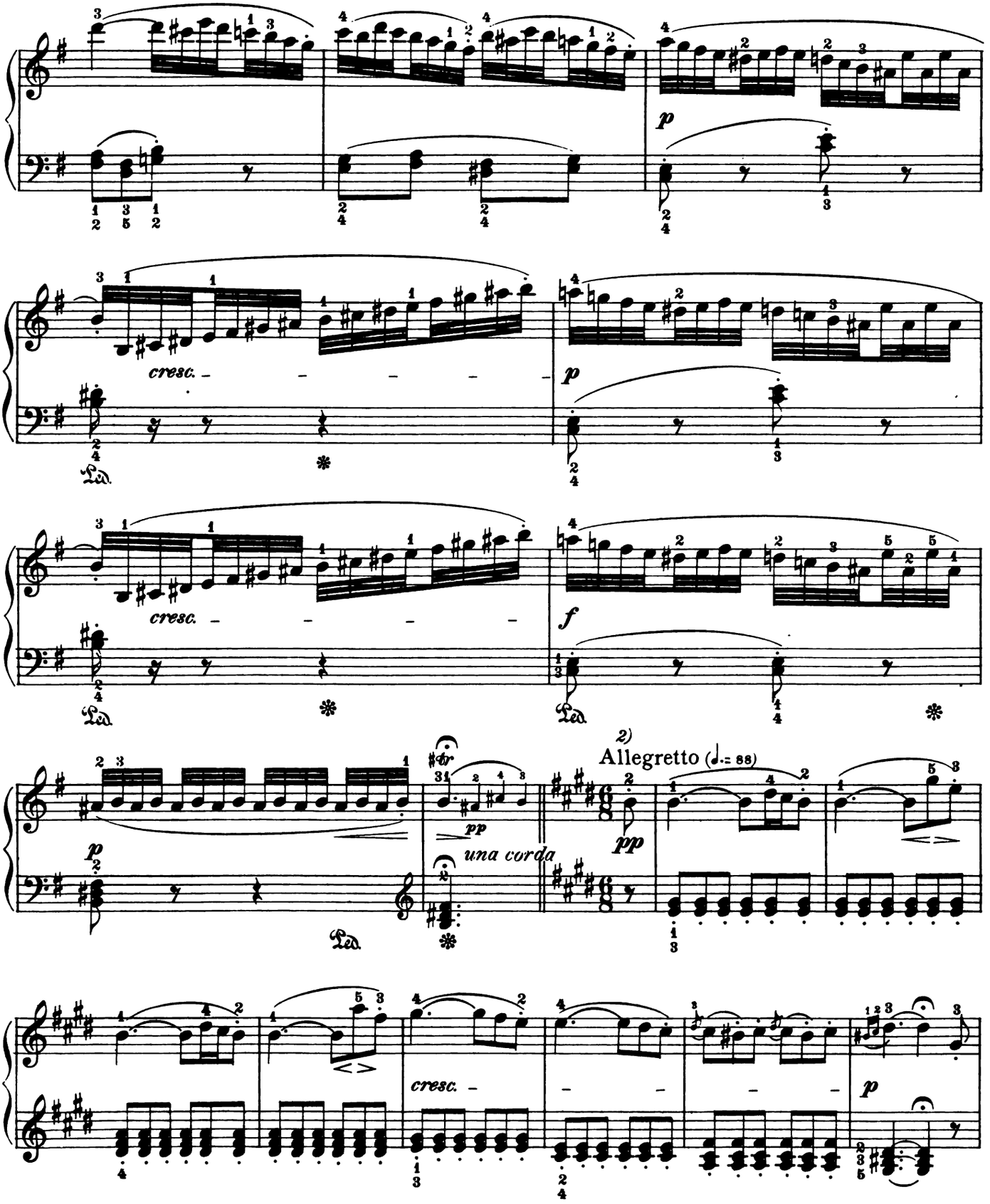

2) The middle section retains the character of the principal one. Do not play it too fast; the contrast should not be extreme between the principal and middle sections. The filigree-like arabesques which ornament the phrases must be executed with the greatest neatness. The player must abstain entirely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

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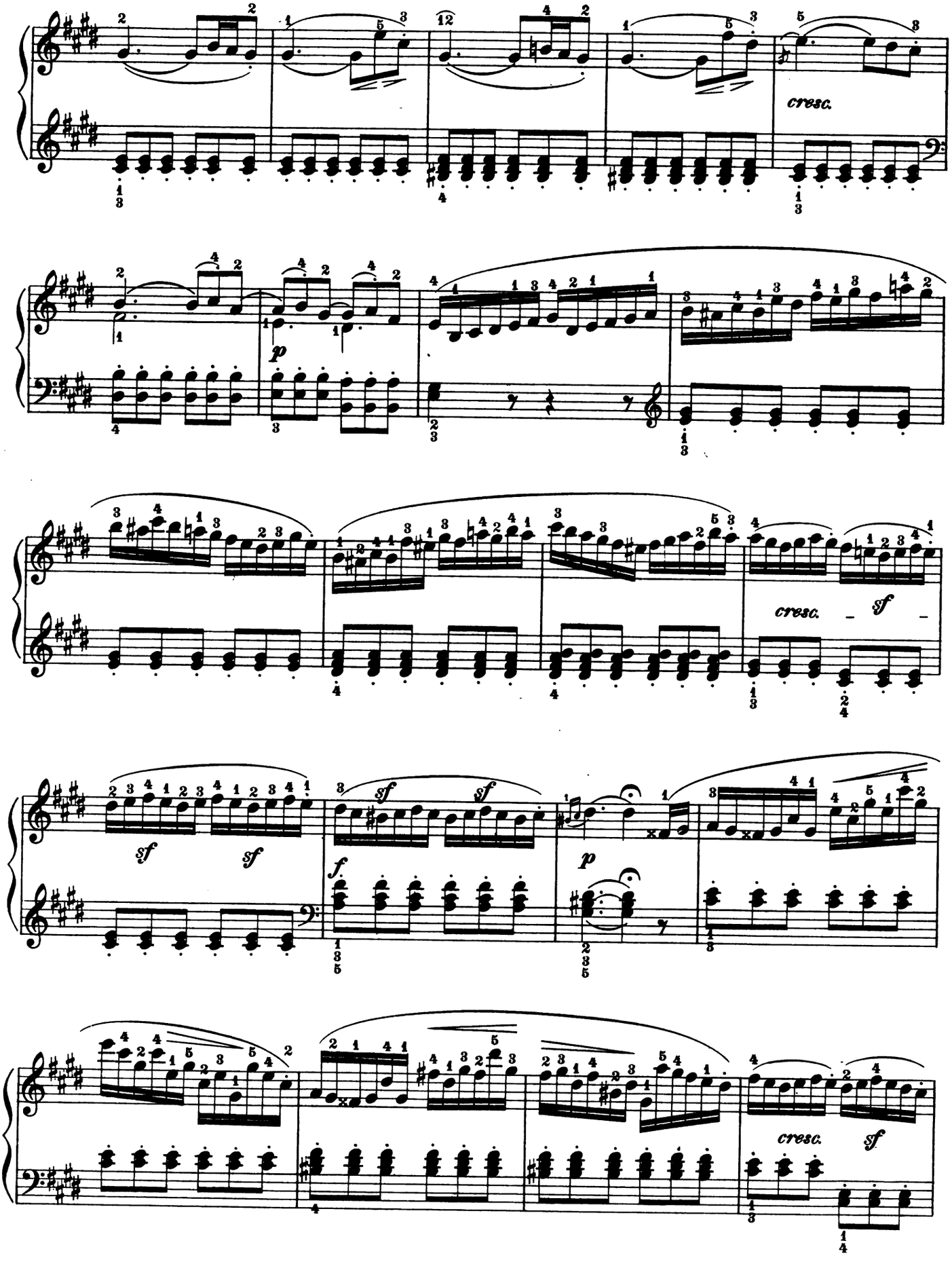

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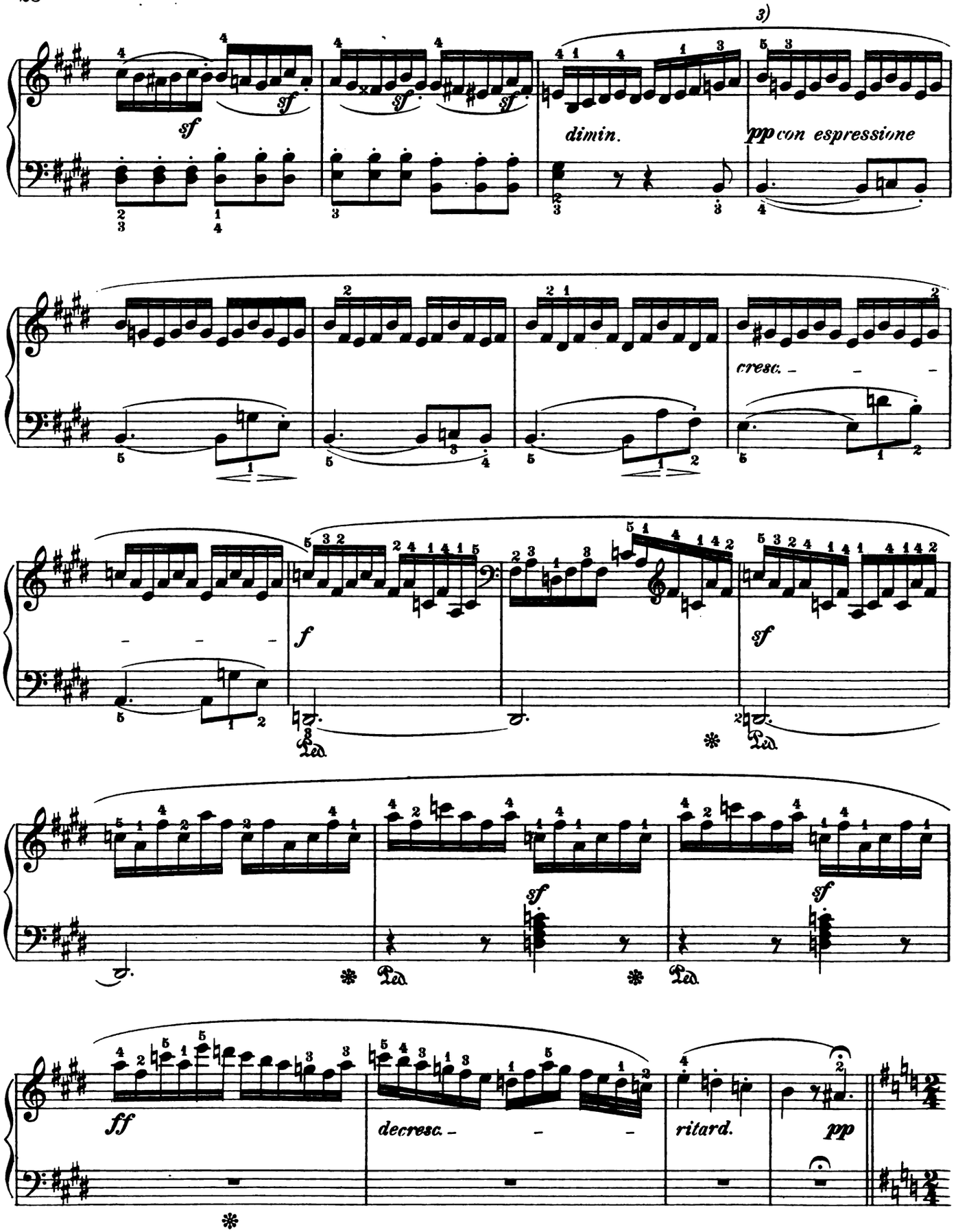

3) The theme in the left hand must be expressively prominent — about *mp*.

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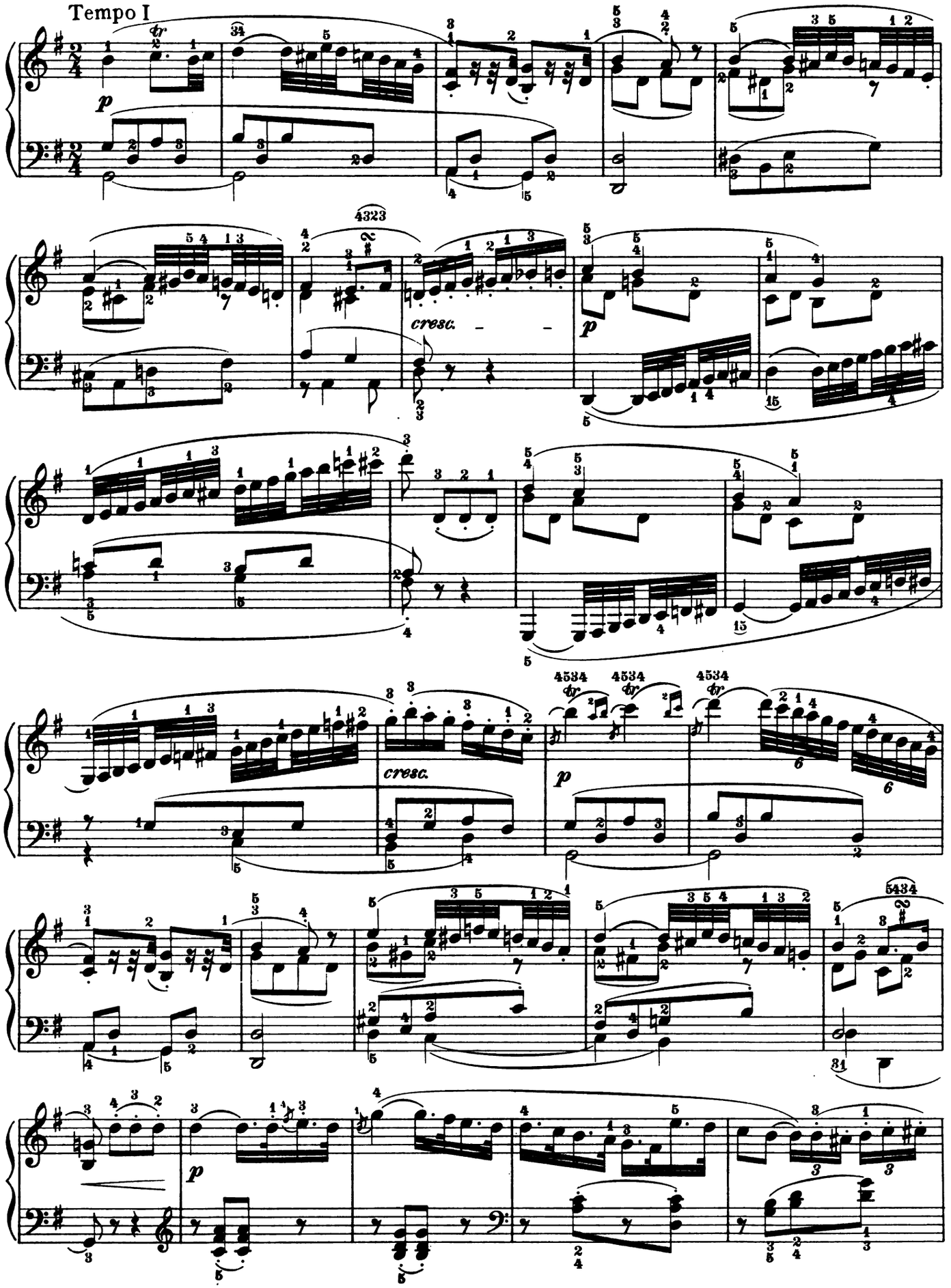

4) In the style and conception of t.·e beginning.

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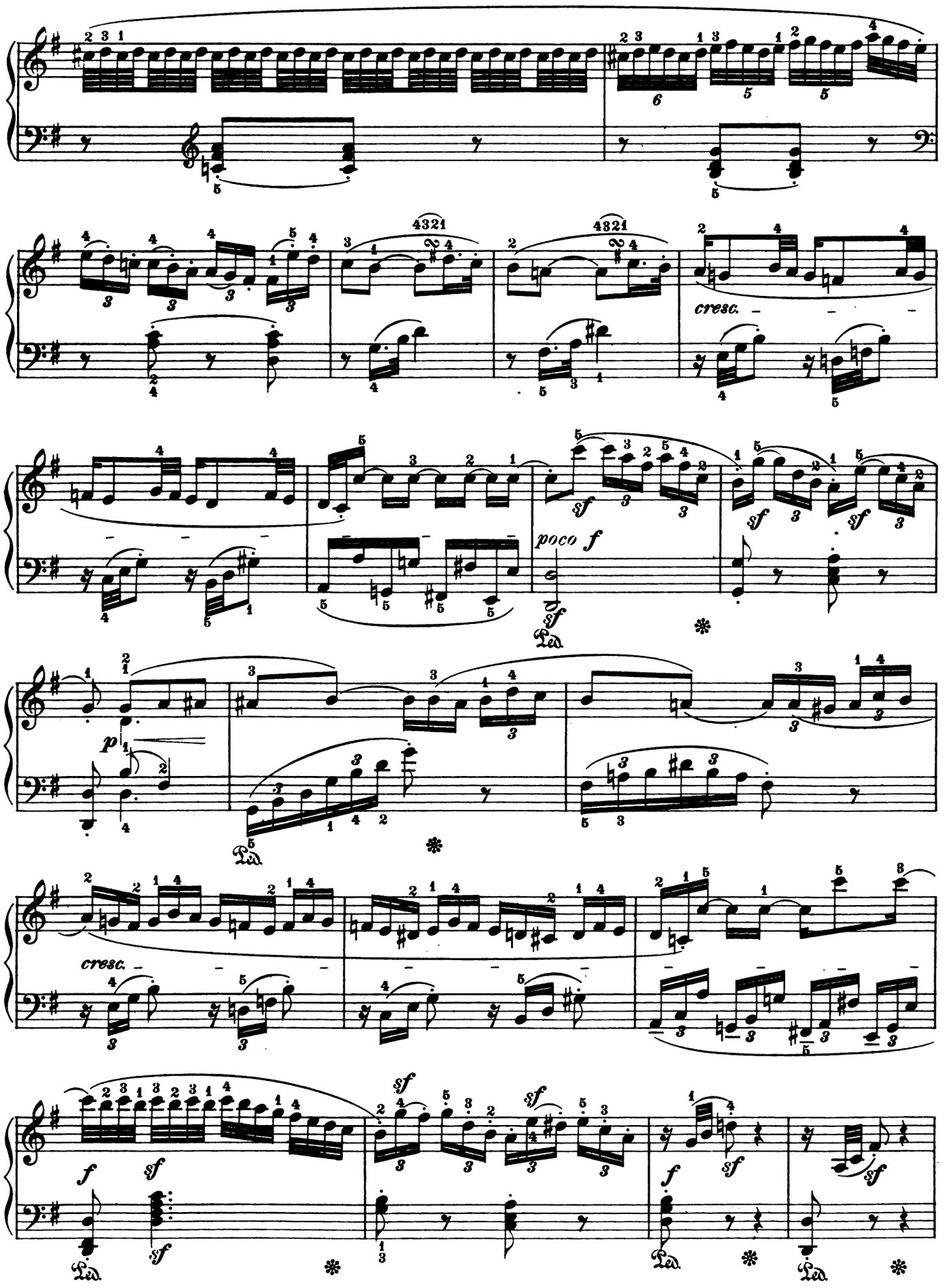

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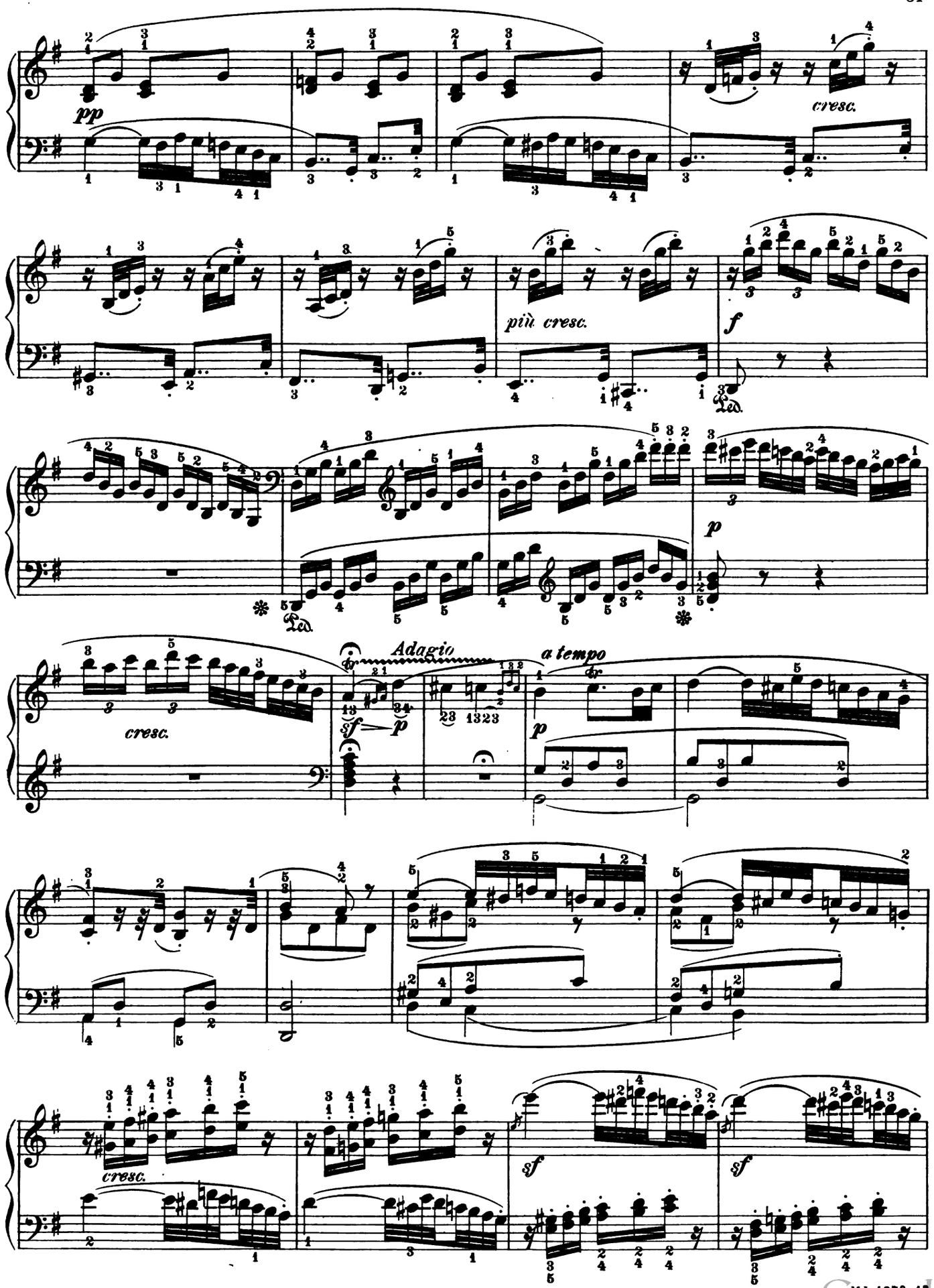

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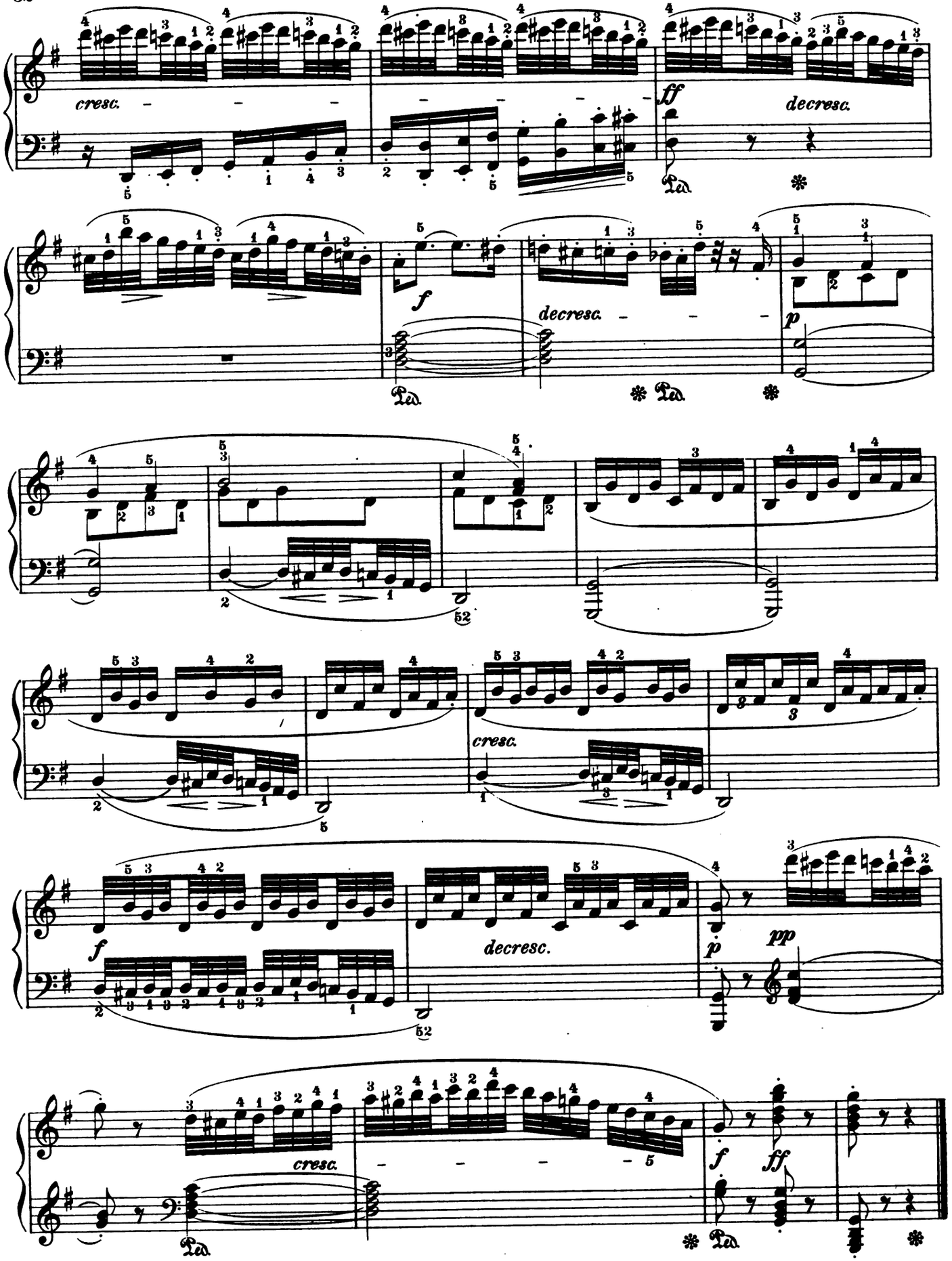

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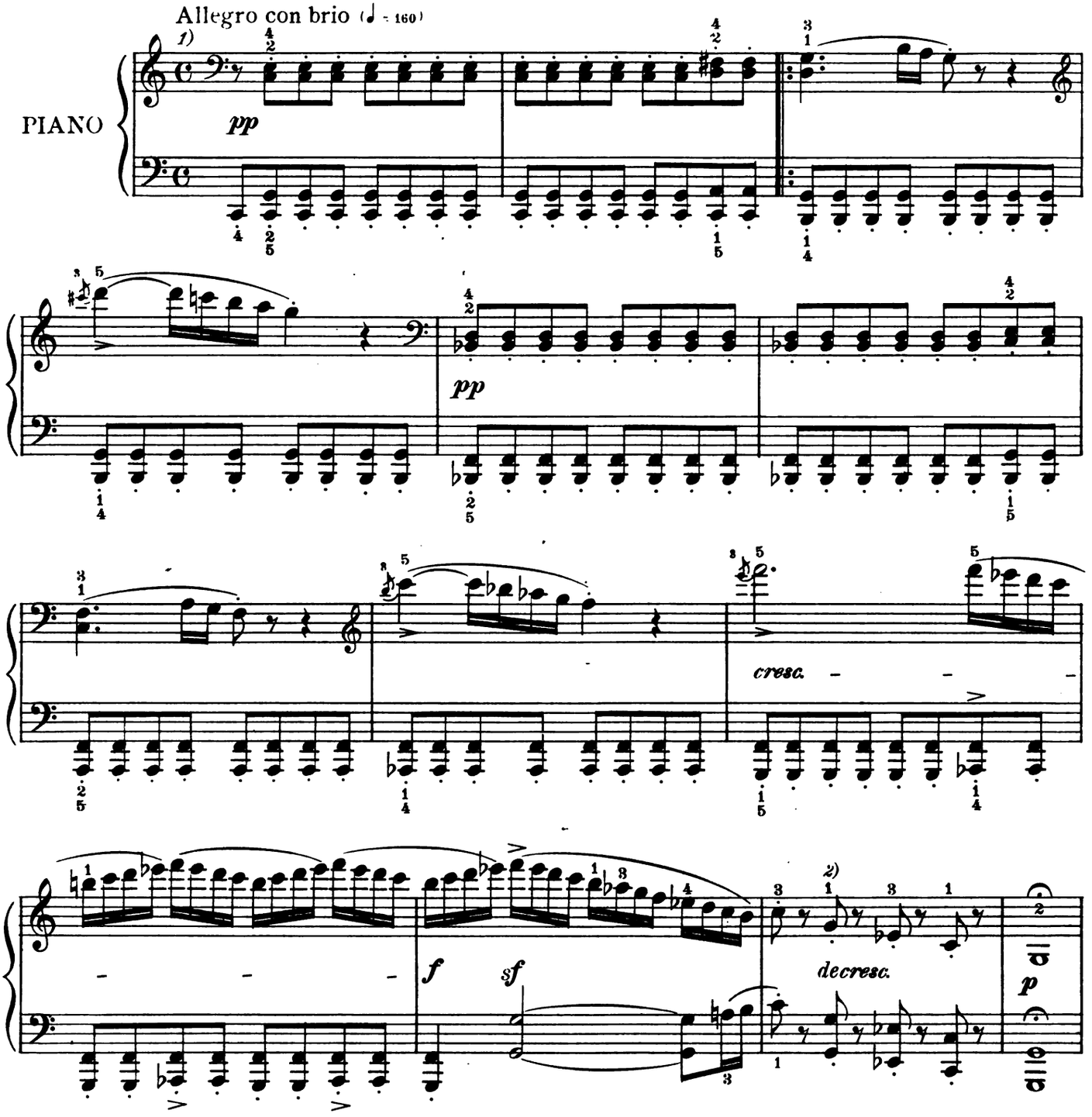
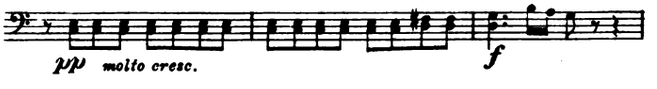
SONATA XXI, in C major

(Published in 1805)

Edited by Eugen d'Albert LUDWIG van BEETHOVEN, Op. 53



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.

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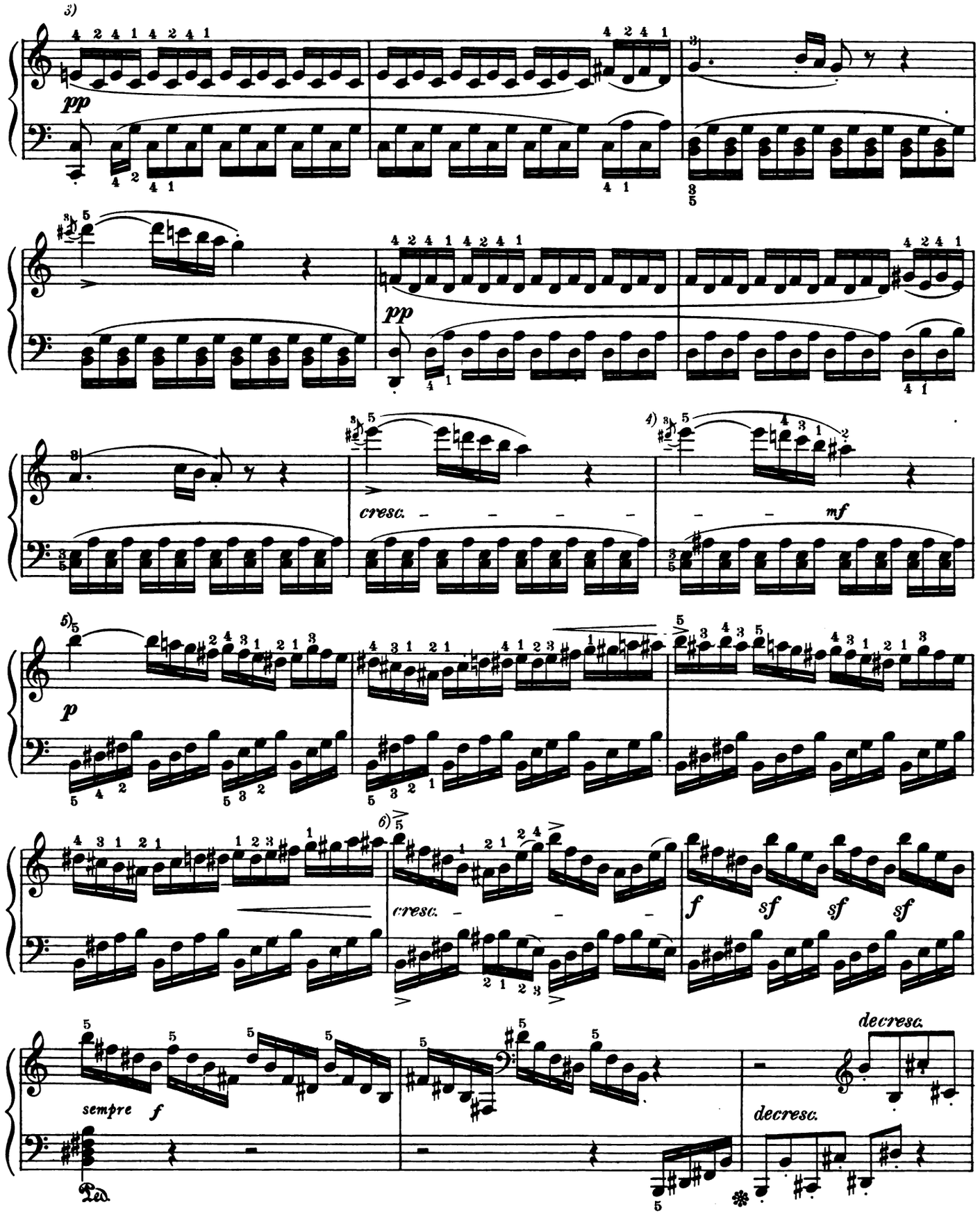

3) Here also, naturally, a crescendo would be in bad taste.

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.

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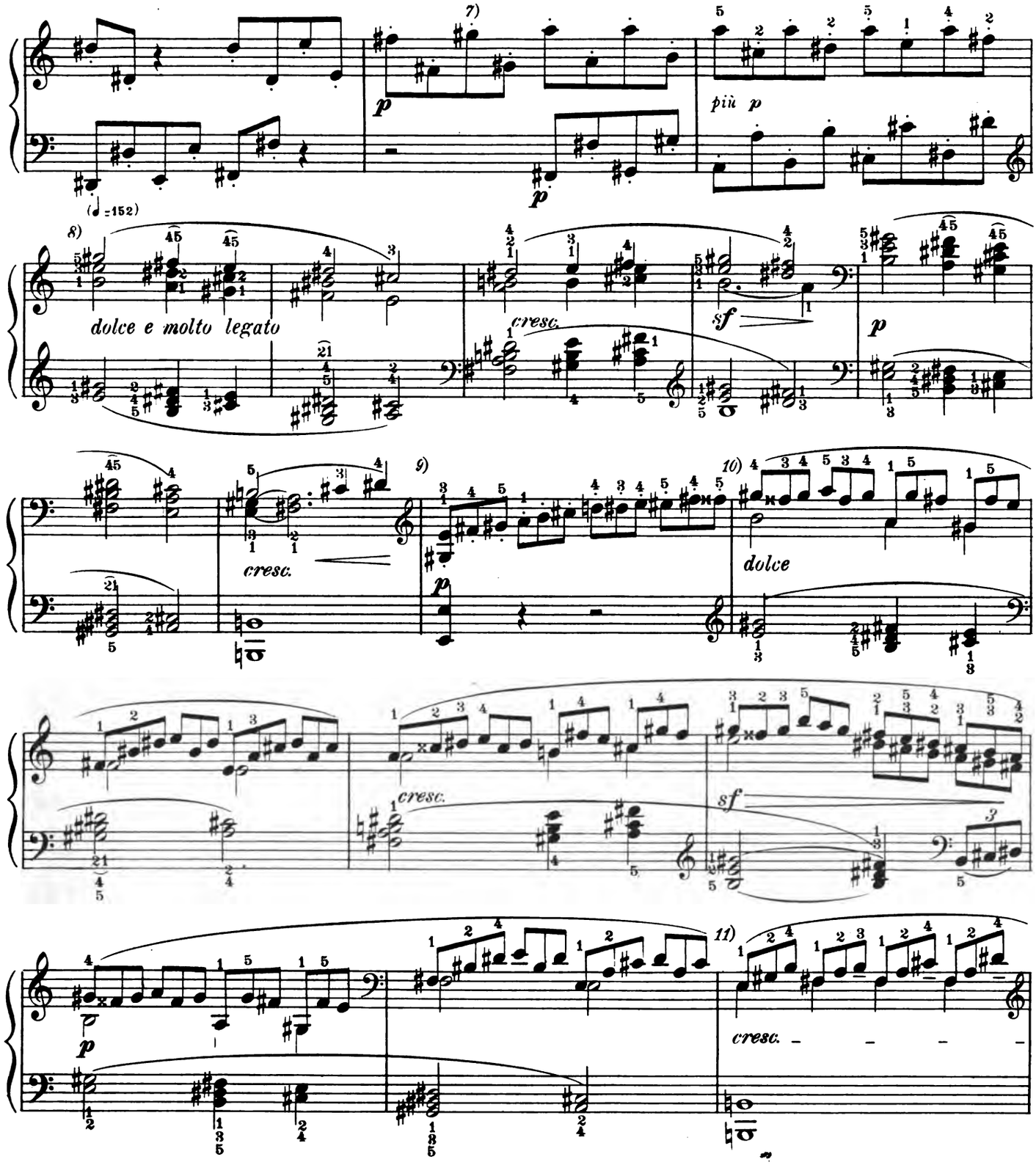

7) A slight retard is needed here to introduce the second theme.

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.

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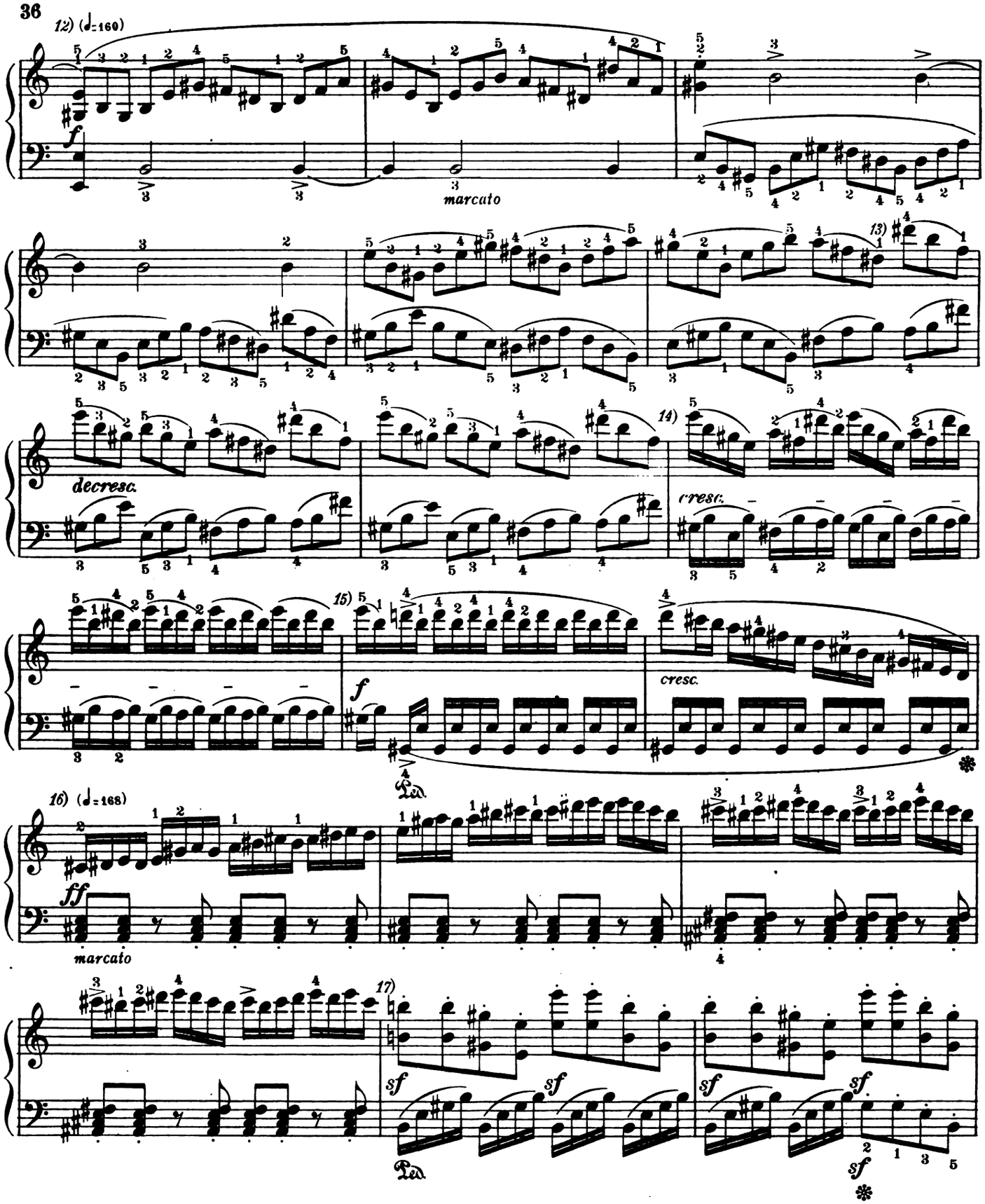

12) The tempo is faster here. Play this passage *con brio.*

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♮ 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.

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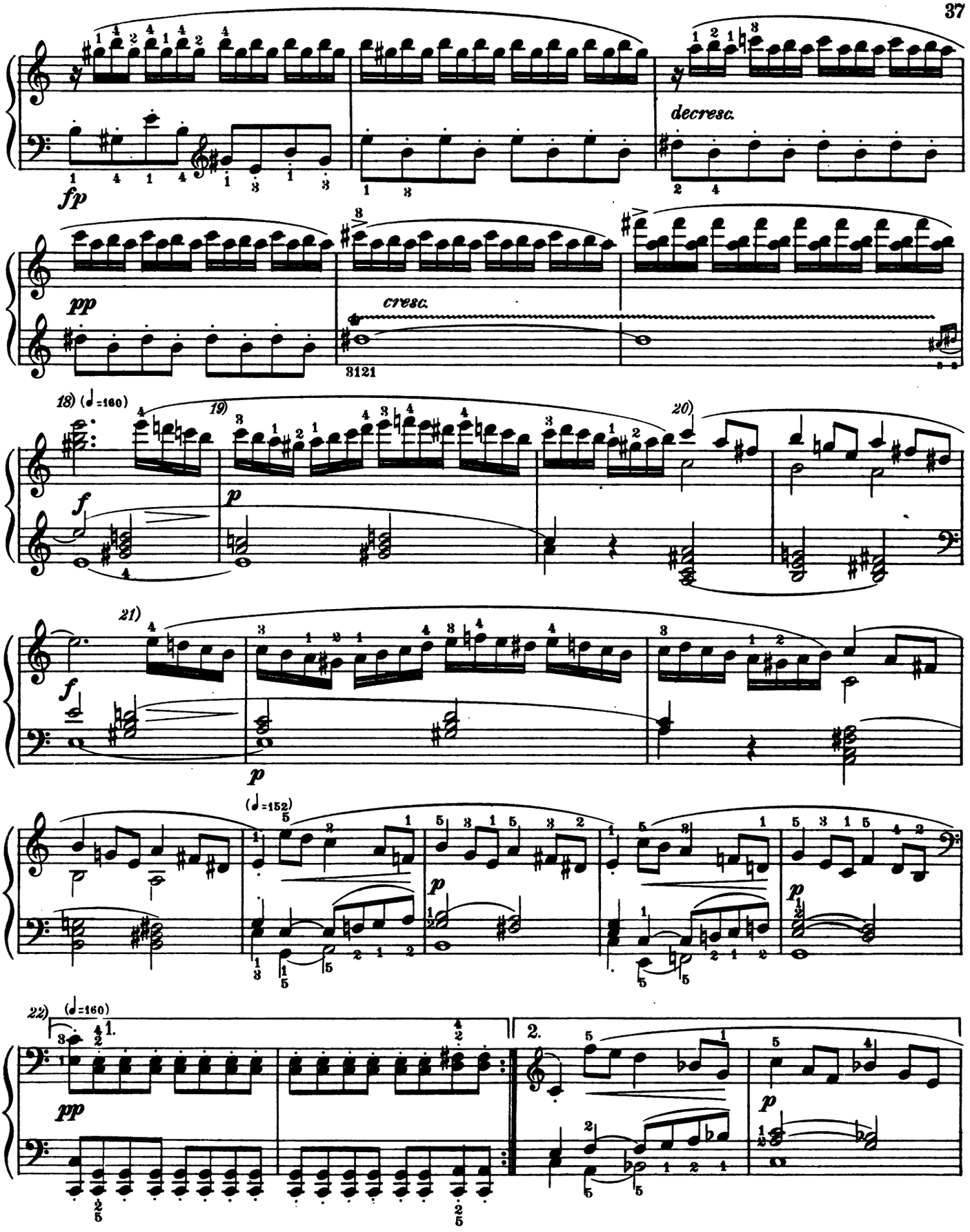

18) Here the tempo becomes much slower, and the sixteenth-notes have a thematic importance.

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.

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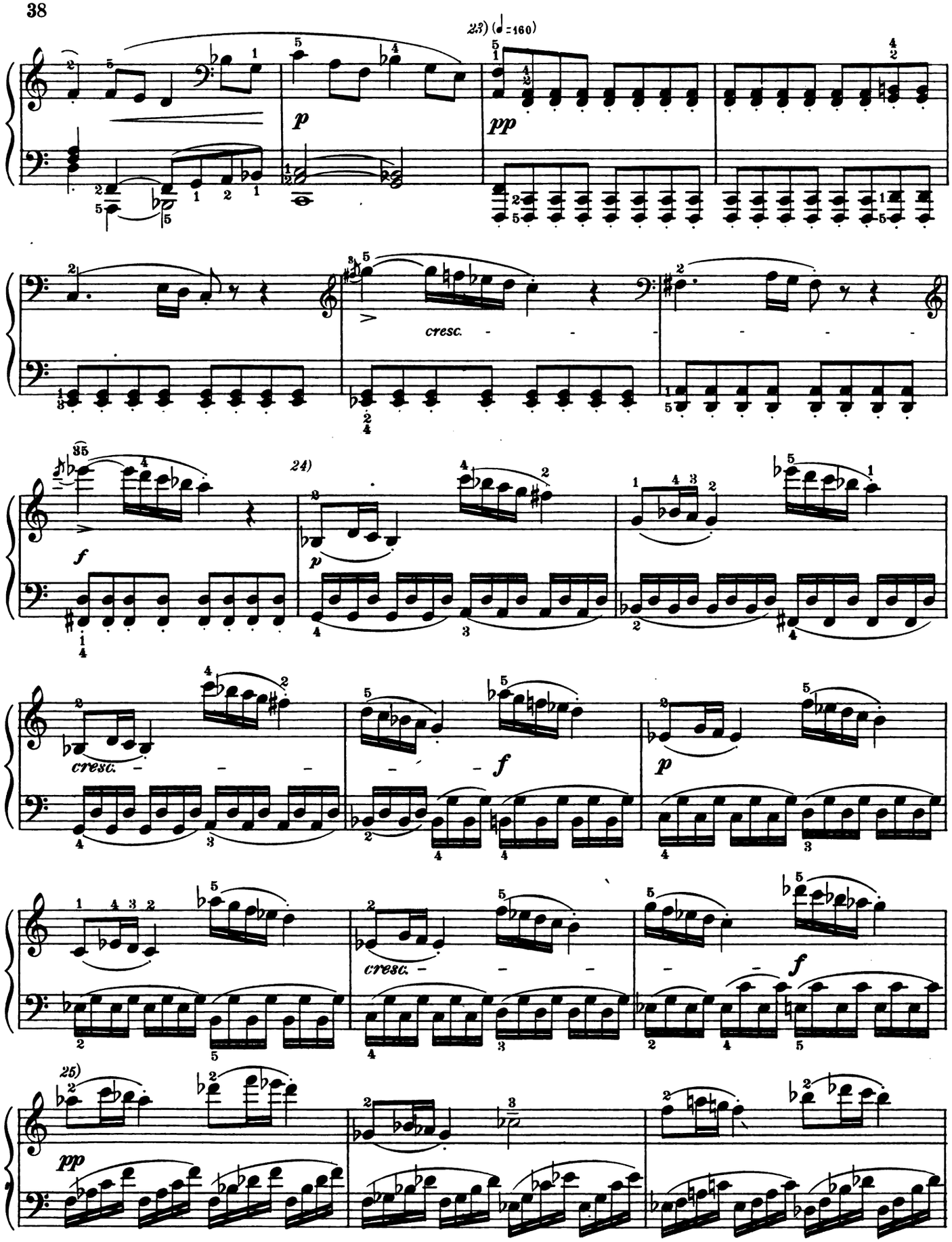

23) And also here.

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

25) These measures very tenderly.

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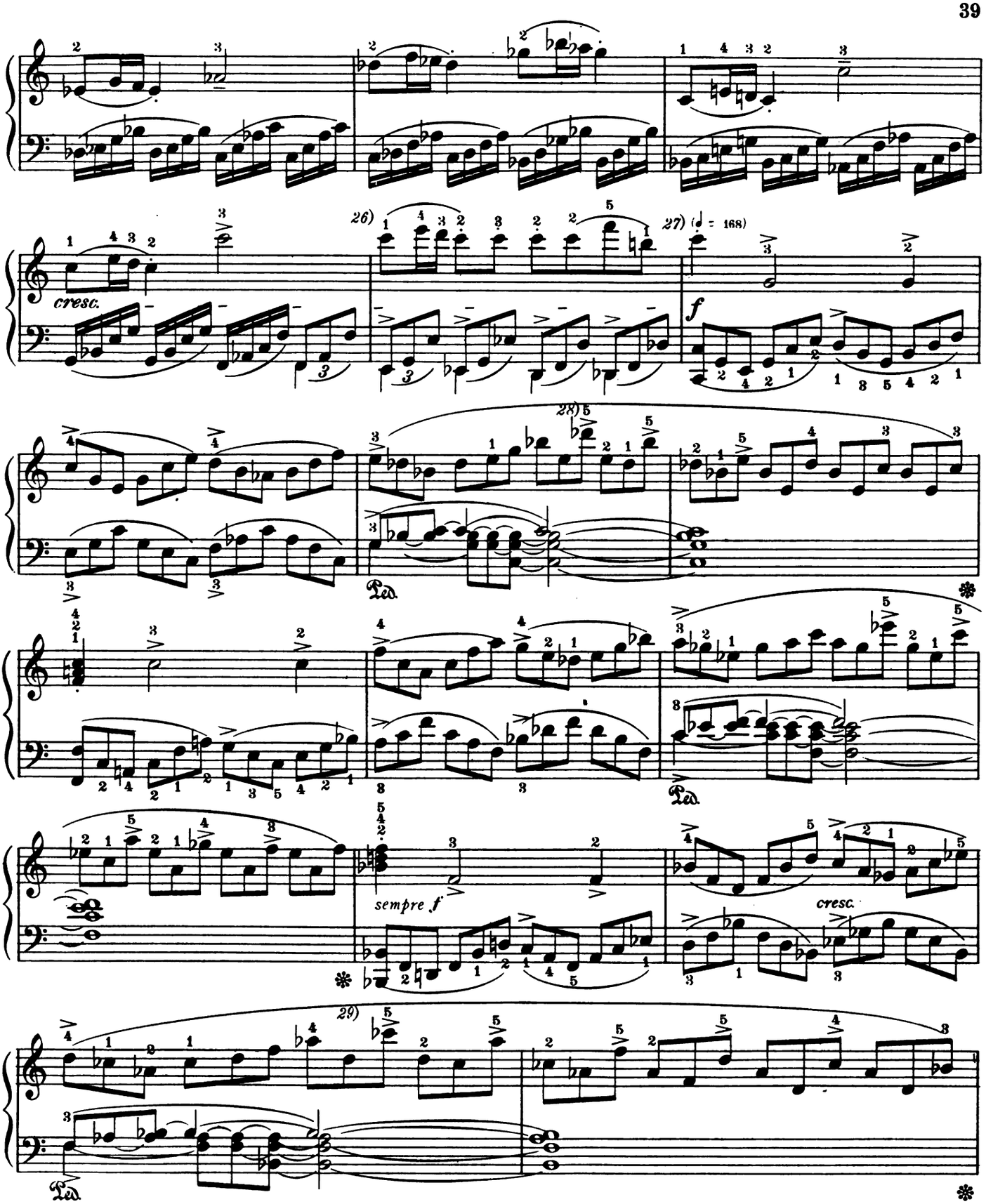
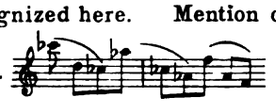


26) Retard a little in order to make the change of harmony more distinct.

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, № 3) is easily recognized here. Mention of this has been made in the notes to the earlier sonata.

29) The rhythmic division remains always. 

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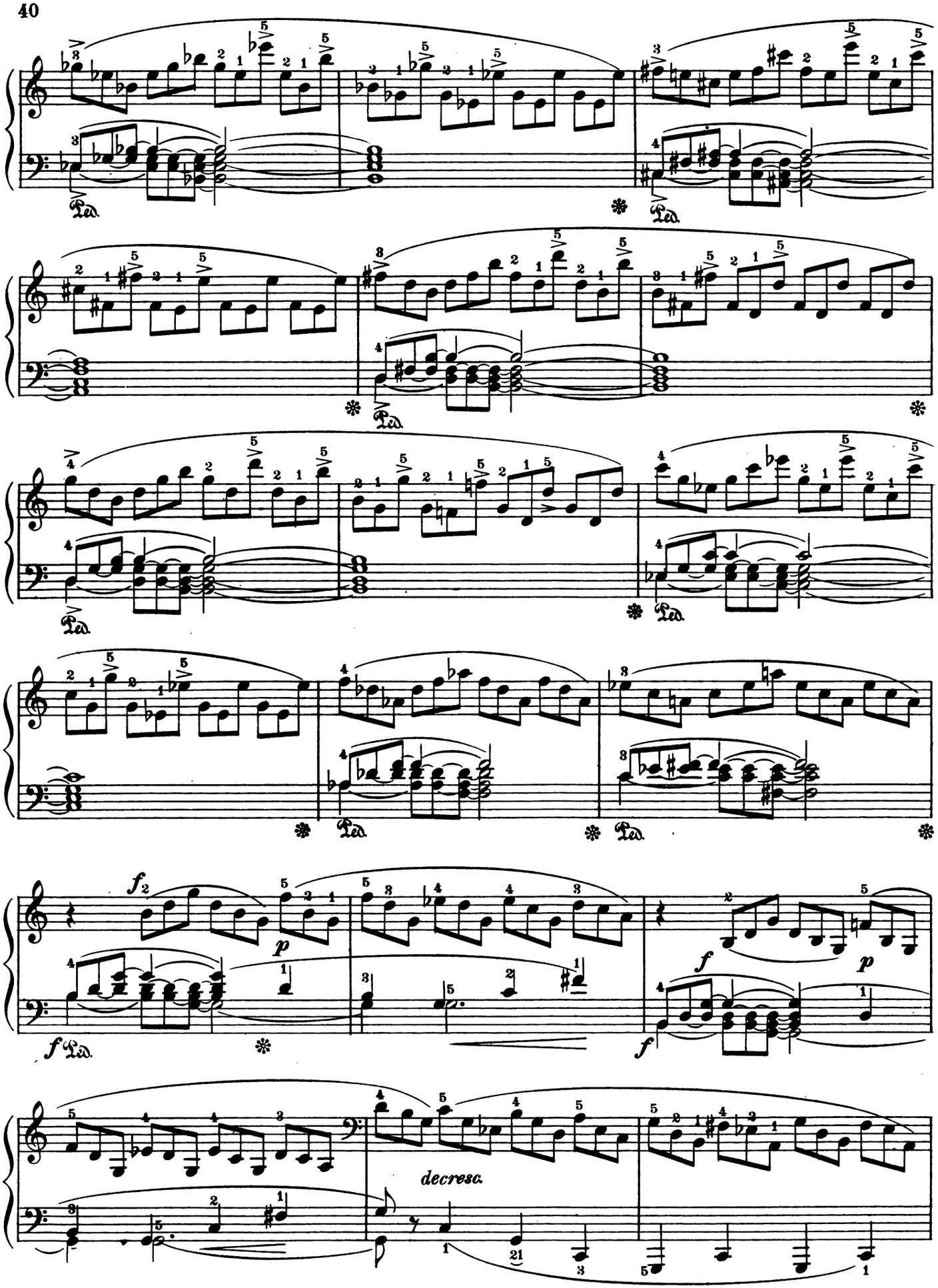

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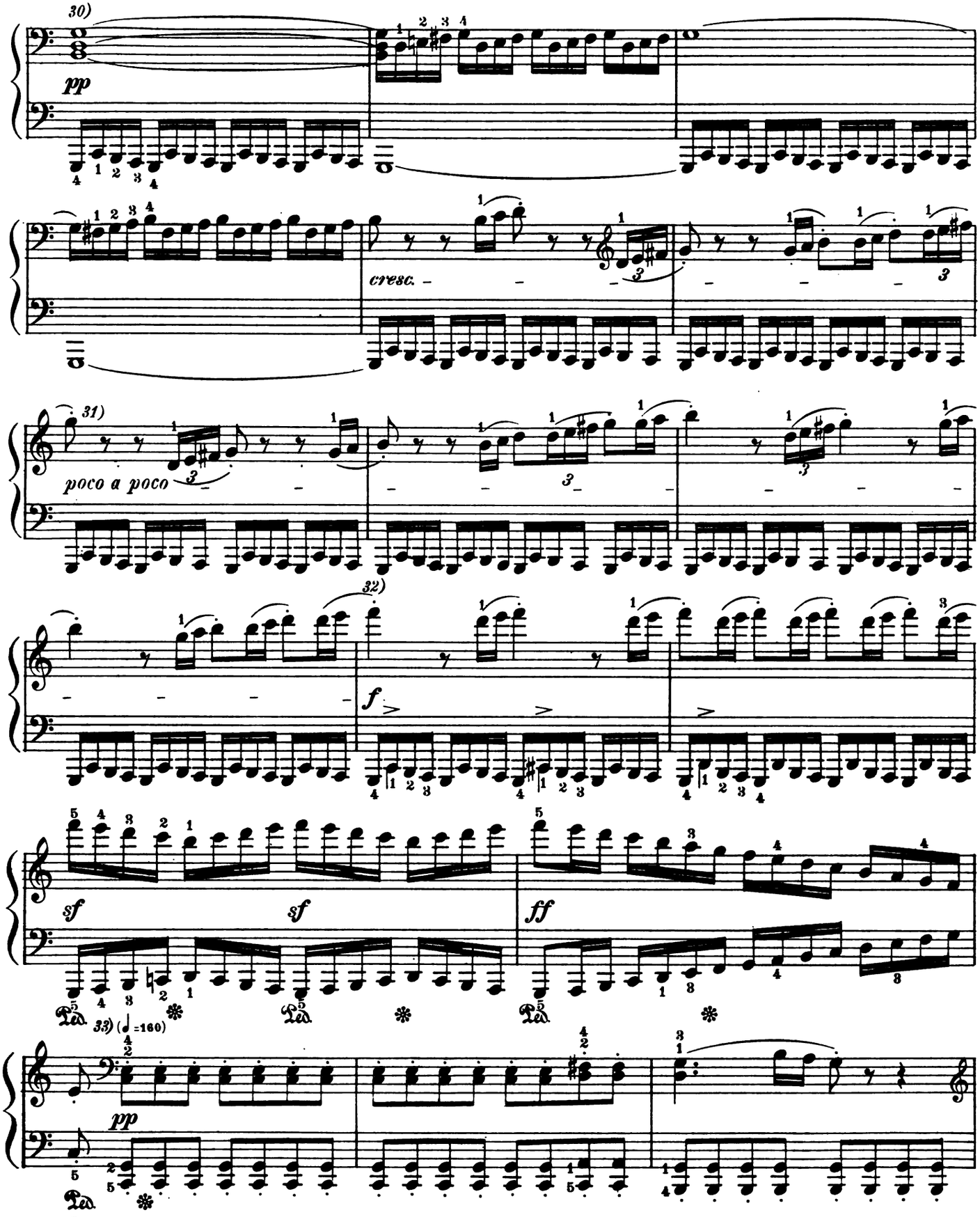

30) Very soft—only a murmur. Both hands must execute this figure *non legato*.

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.

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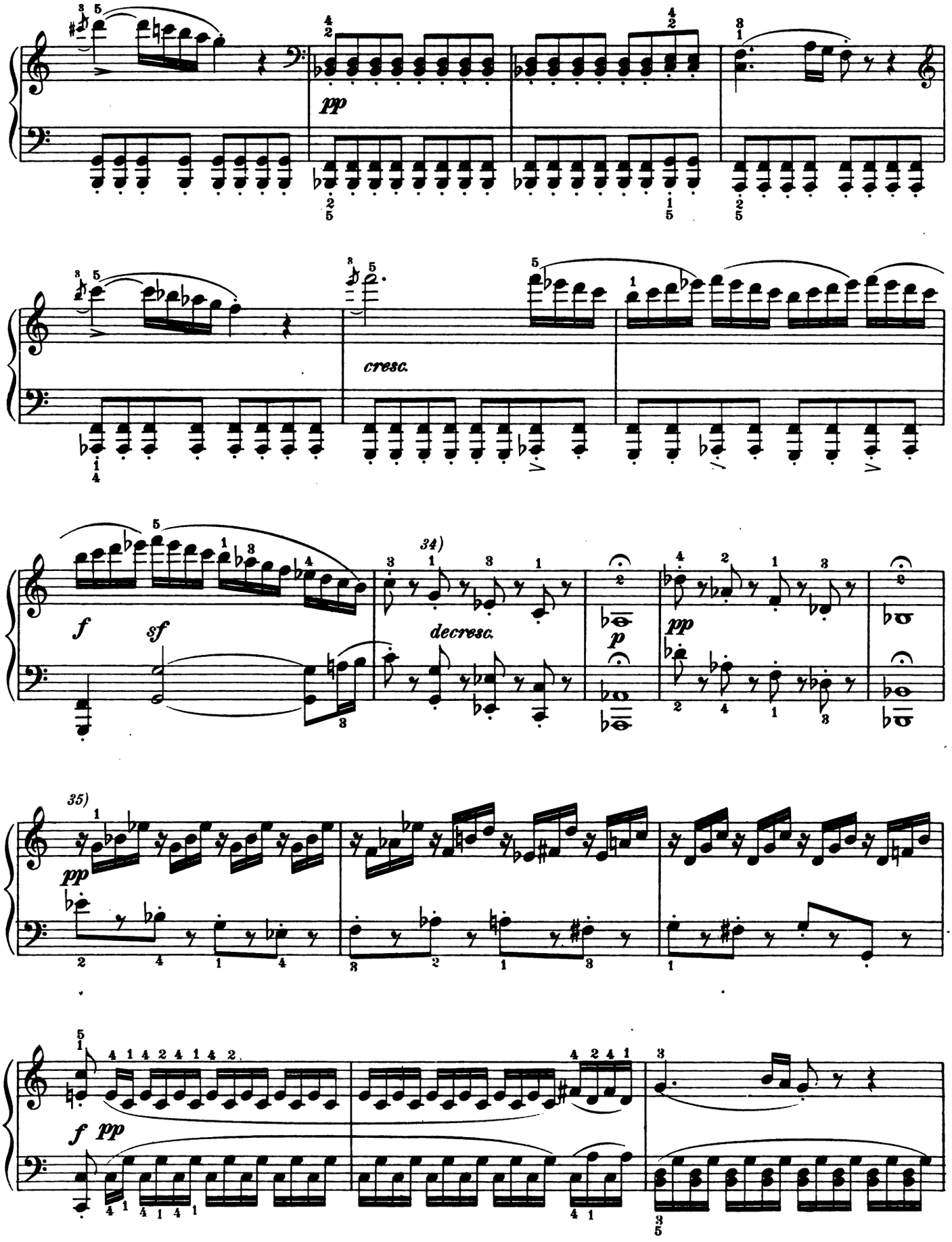

34) Without retarding.

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

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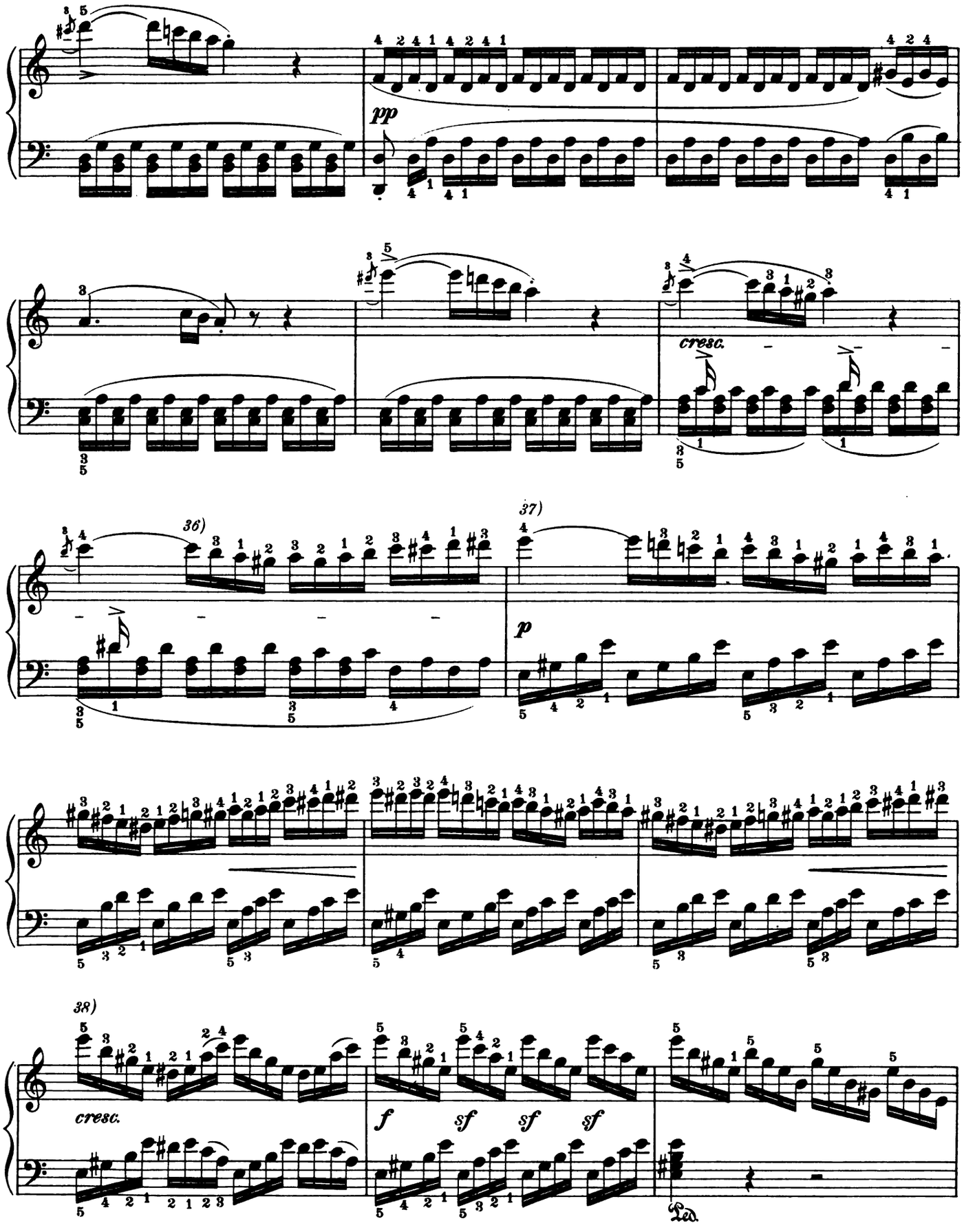

36) Crescendo up to the *p*.

37) See Note 5).

38) Make the harmonic change very distinct.

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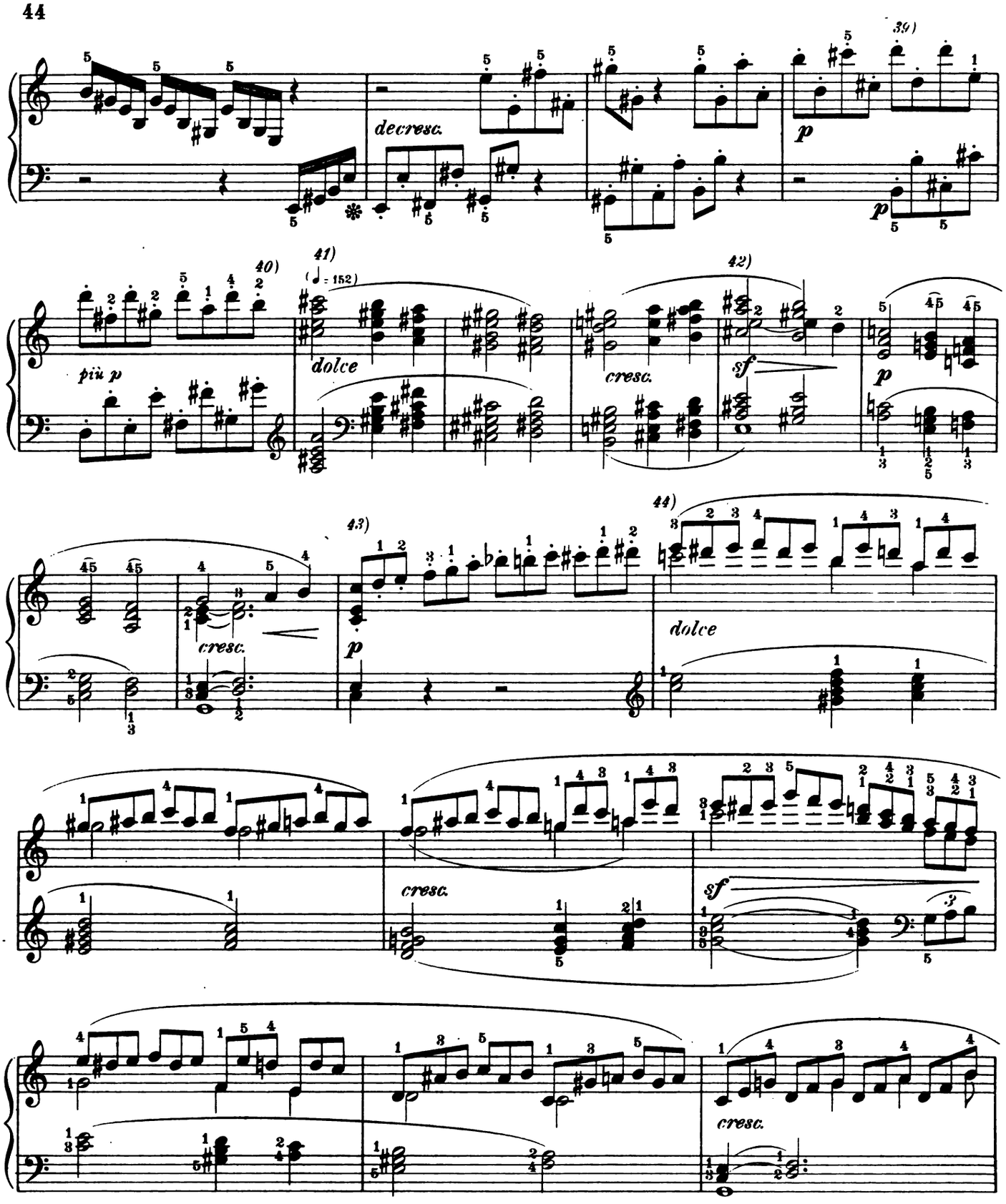
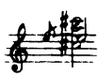


39) Slightly retarding, as at first.

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.

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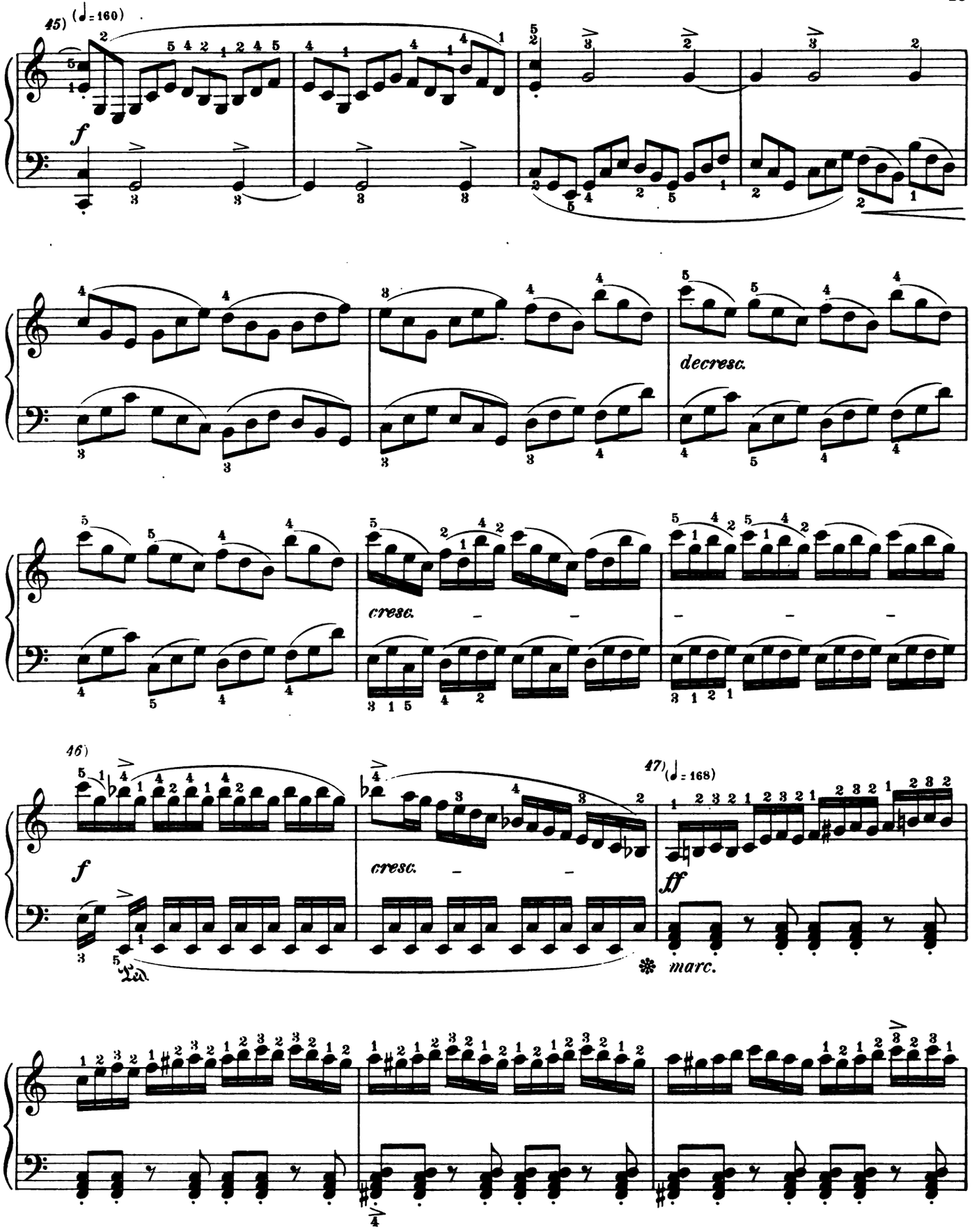

45) More agitated, as in the first part.

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.

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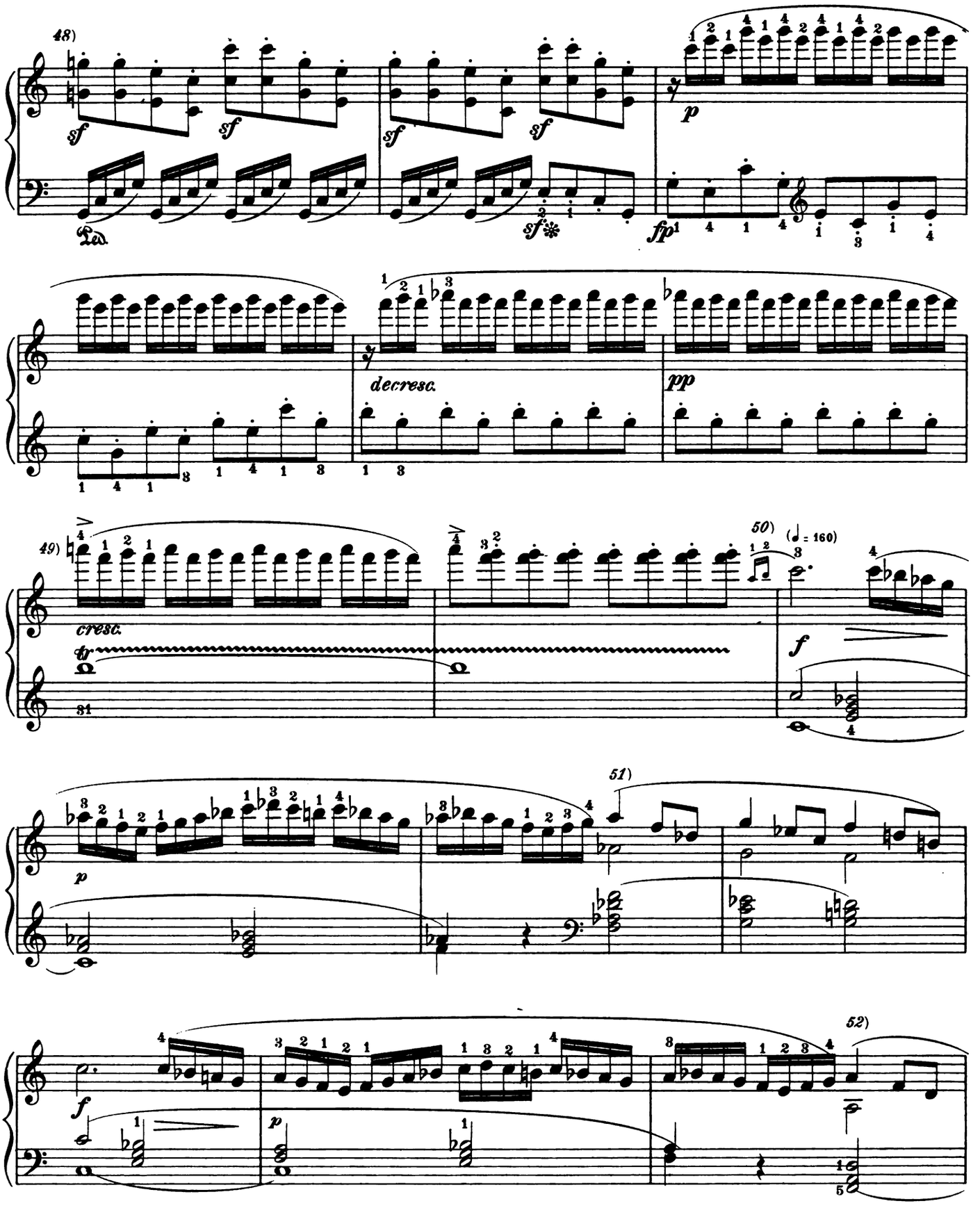

48) Without haste.

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.

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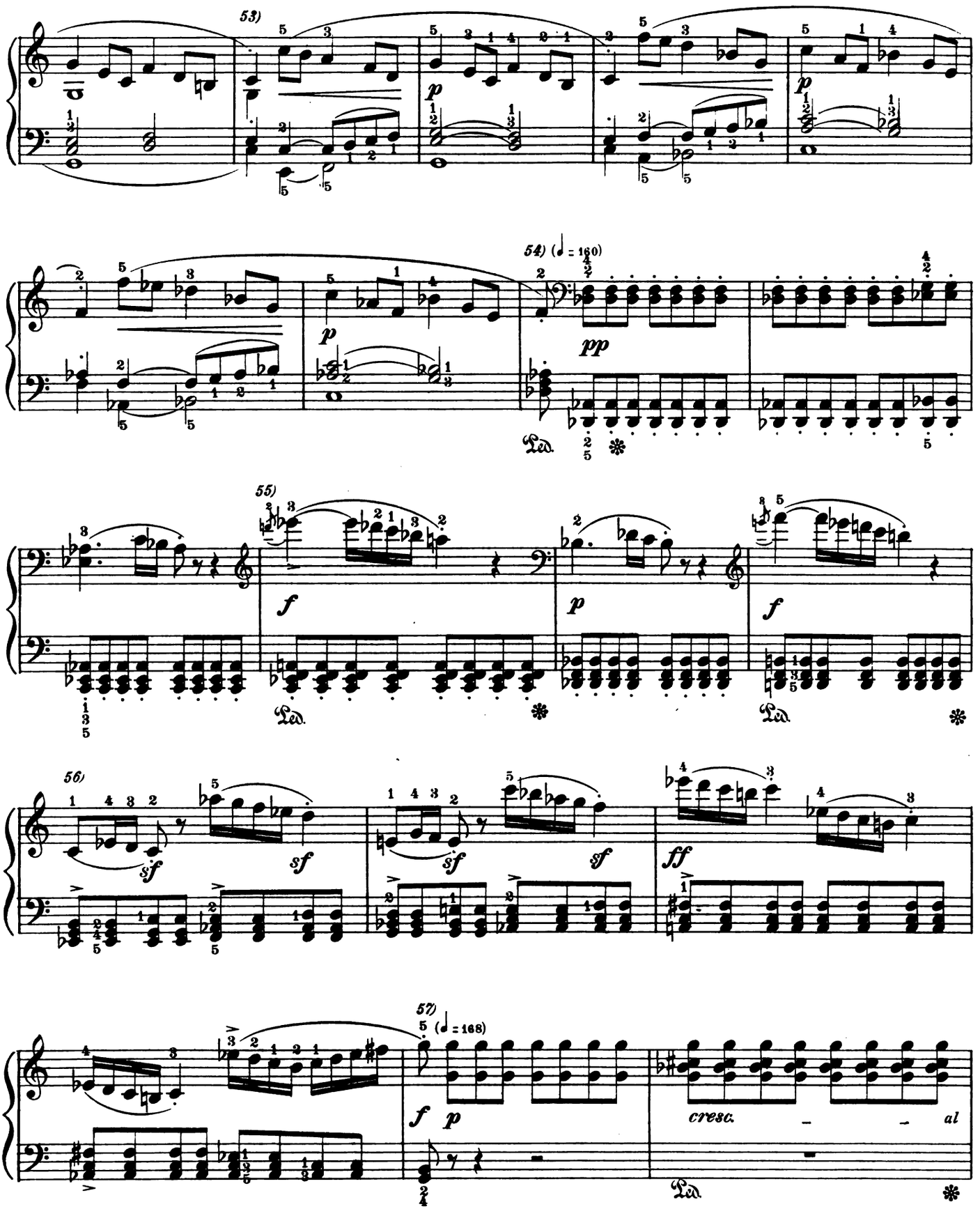

53) The tempo becomes gradually quieter.

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*.

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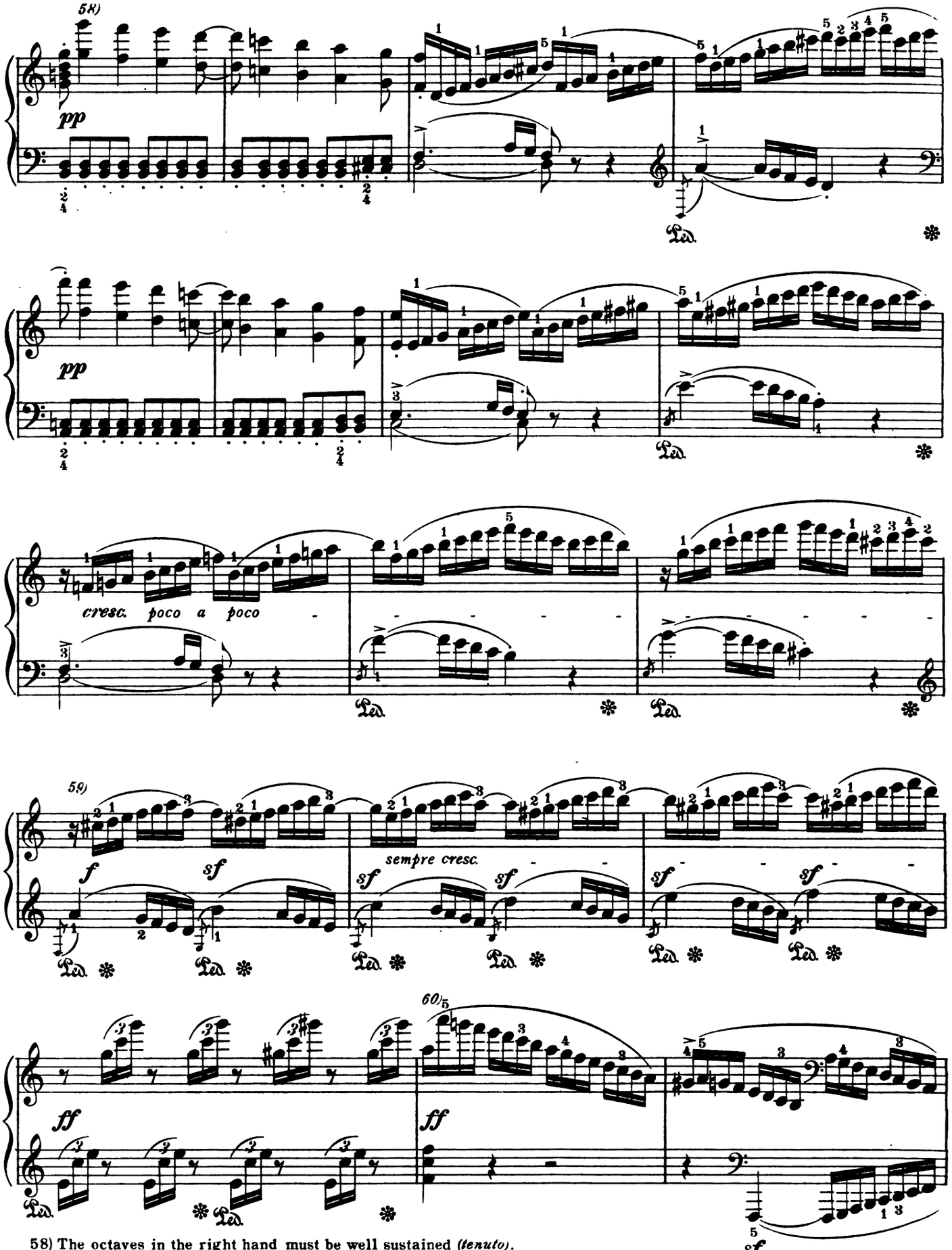

58) The octaves in the right hand must be well sustained *(tenuto)*.

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

60) Play the scales with forceful fingers.

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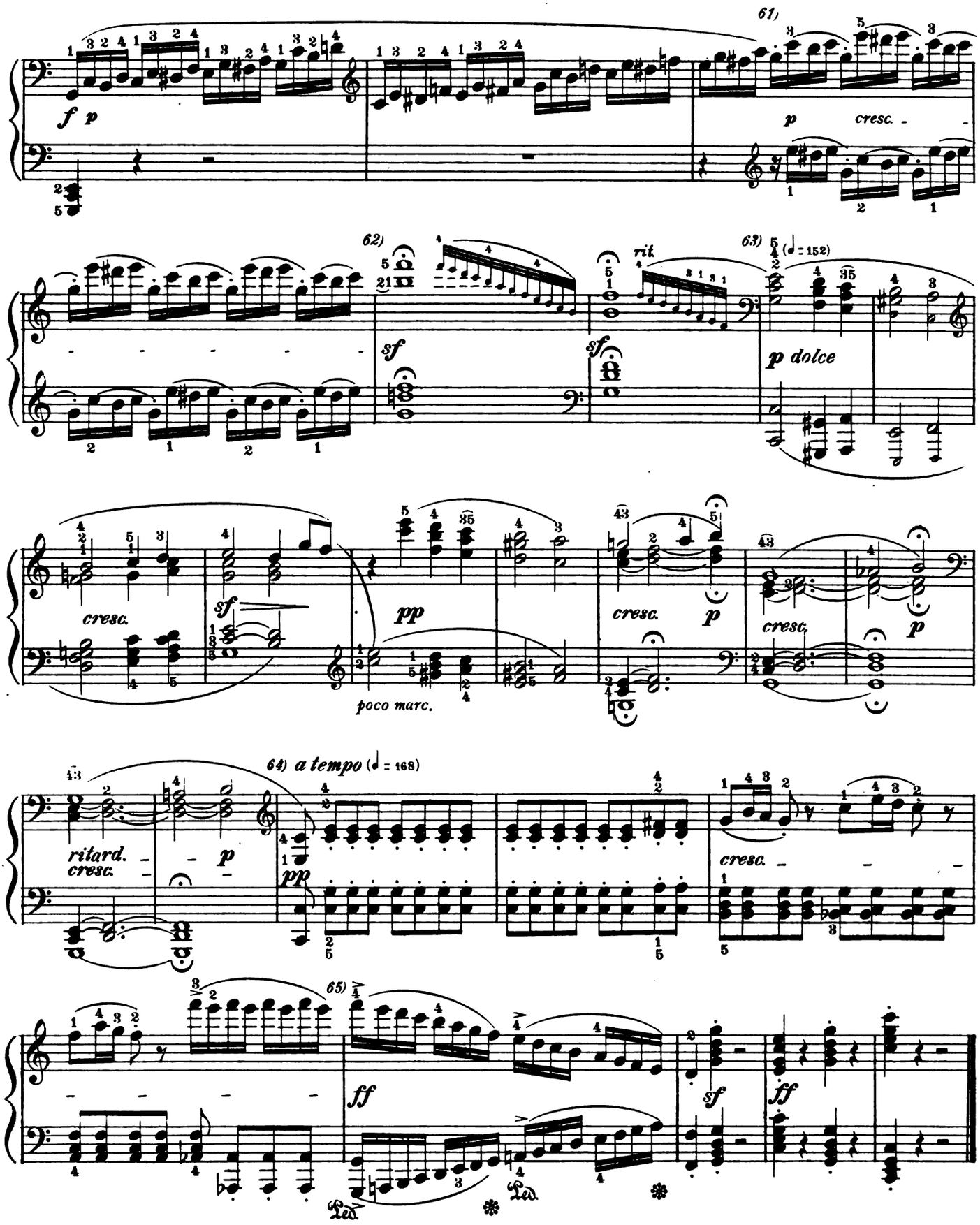
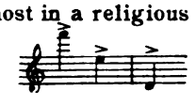


61) The shading given here is the editor's; but it increases the climax, and takes away from this passage the Hummel-like character.

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.

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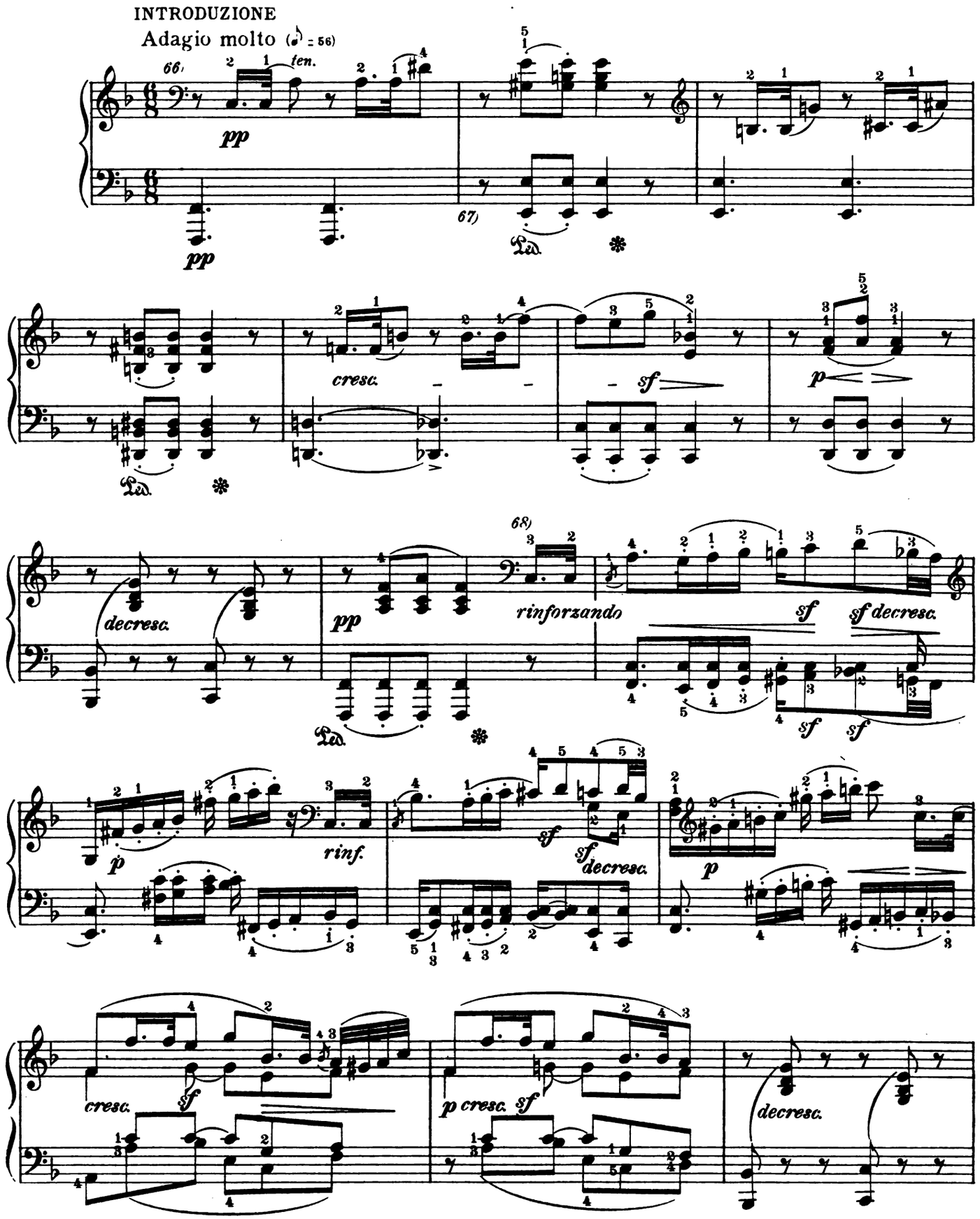

66) This short movement is generally treated as of secondary importance; but it has much greater significance than a mere introduction. There is more depth and beauty of sentiment therein than in all the rest of this Sonata. Play the beginning solemnly and earnestly, and in a very slow tempo.

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.

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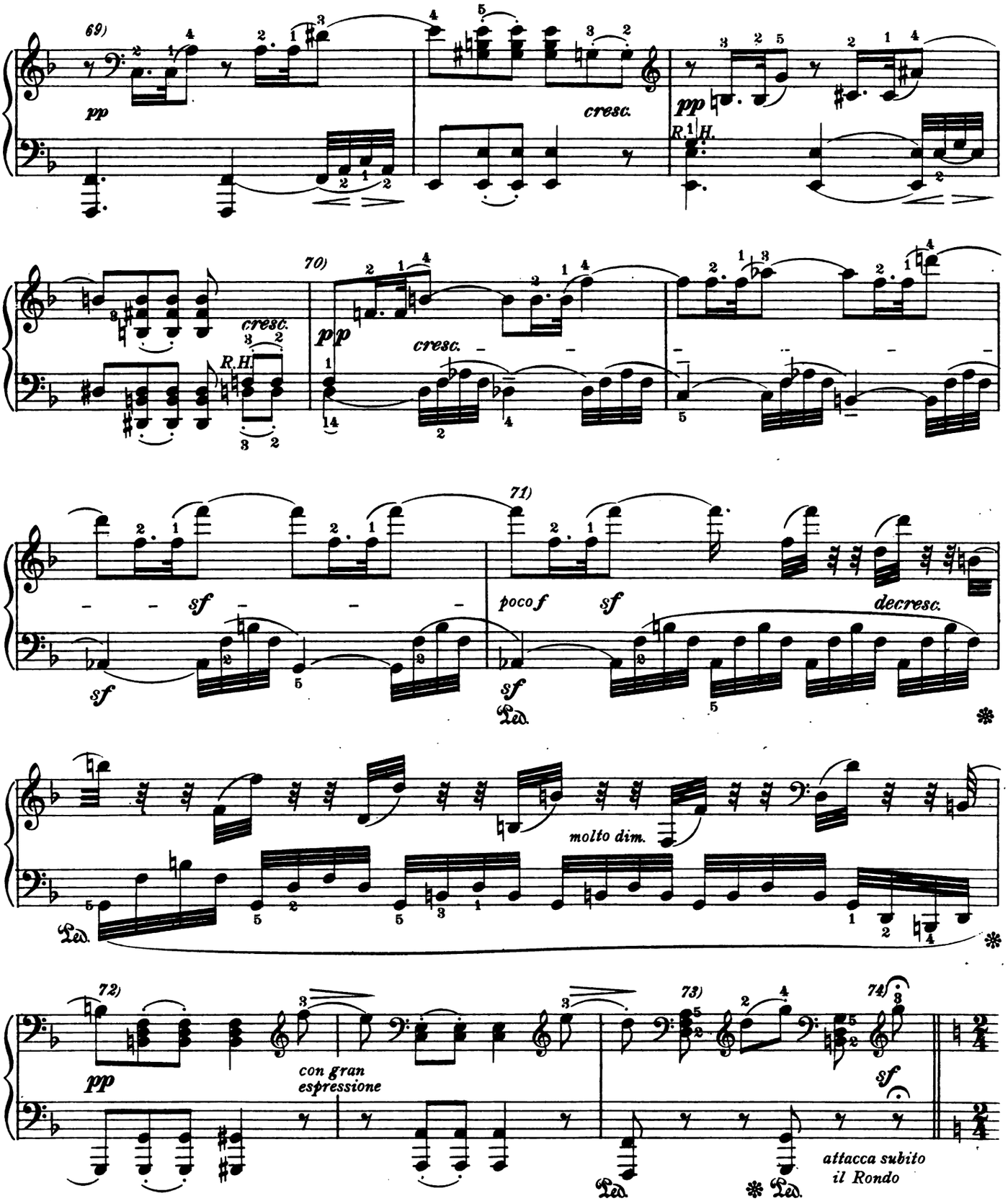


69) As at the beginning, solemnly, seriously.

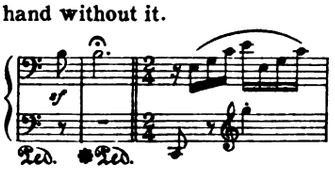
70) Commencing very softly, rise gradually to a powerful crescendo.

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:



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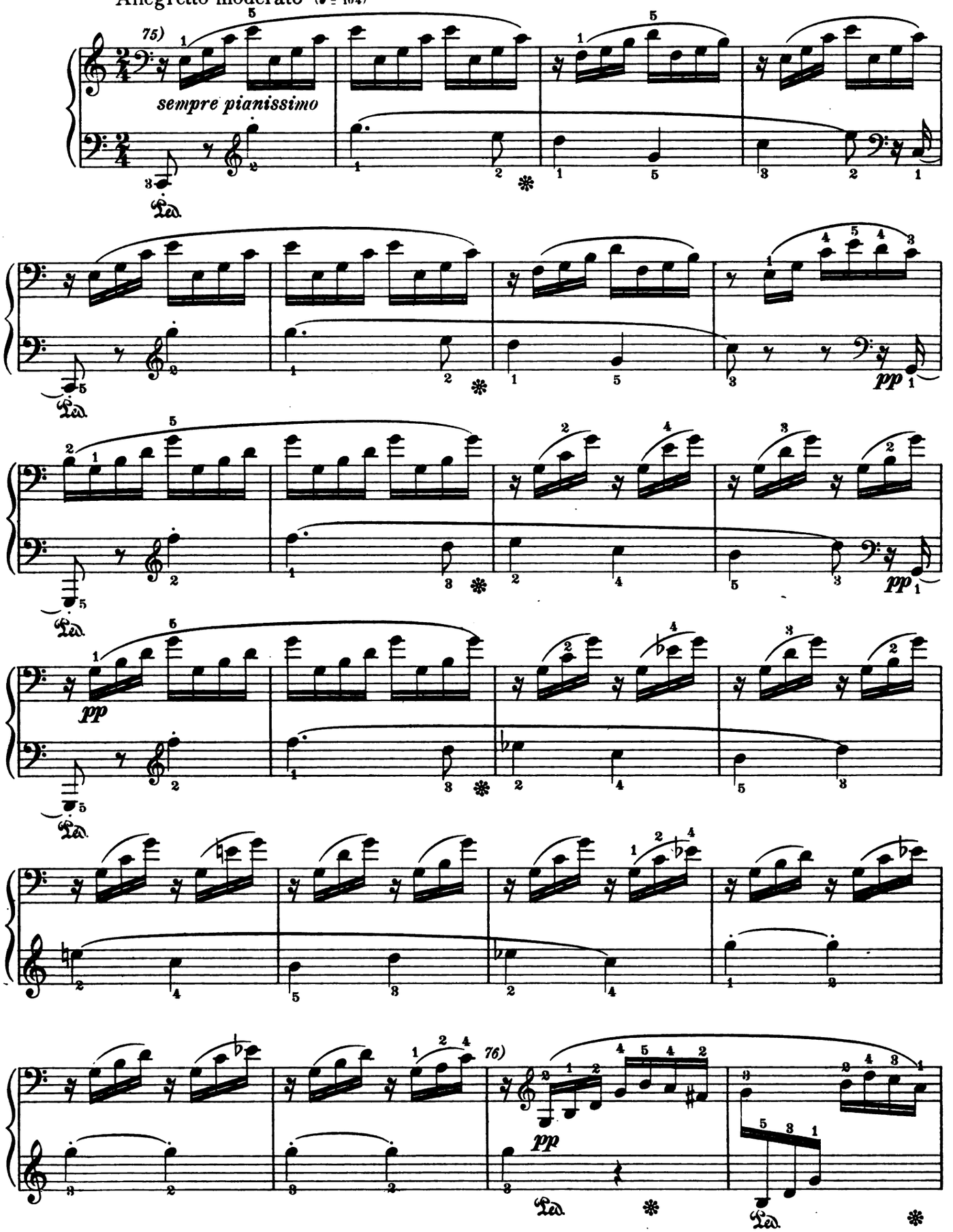
RONDO

Allegretto moderato (♩ = 104)



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*.

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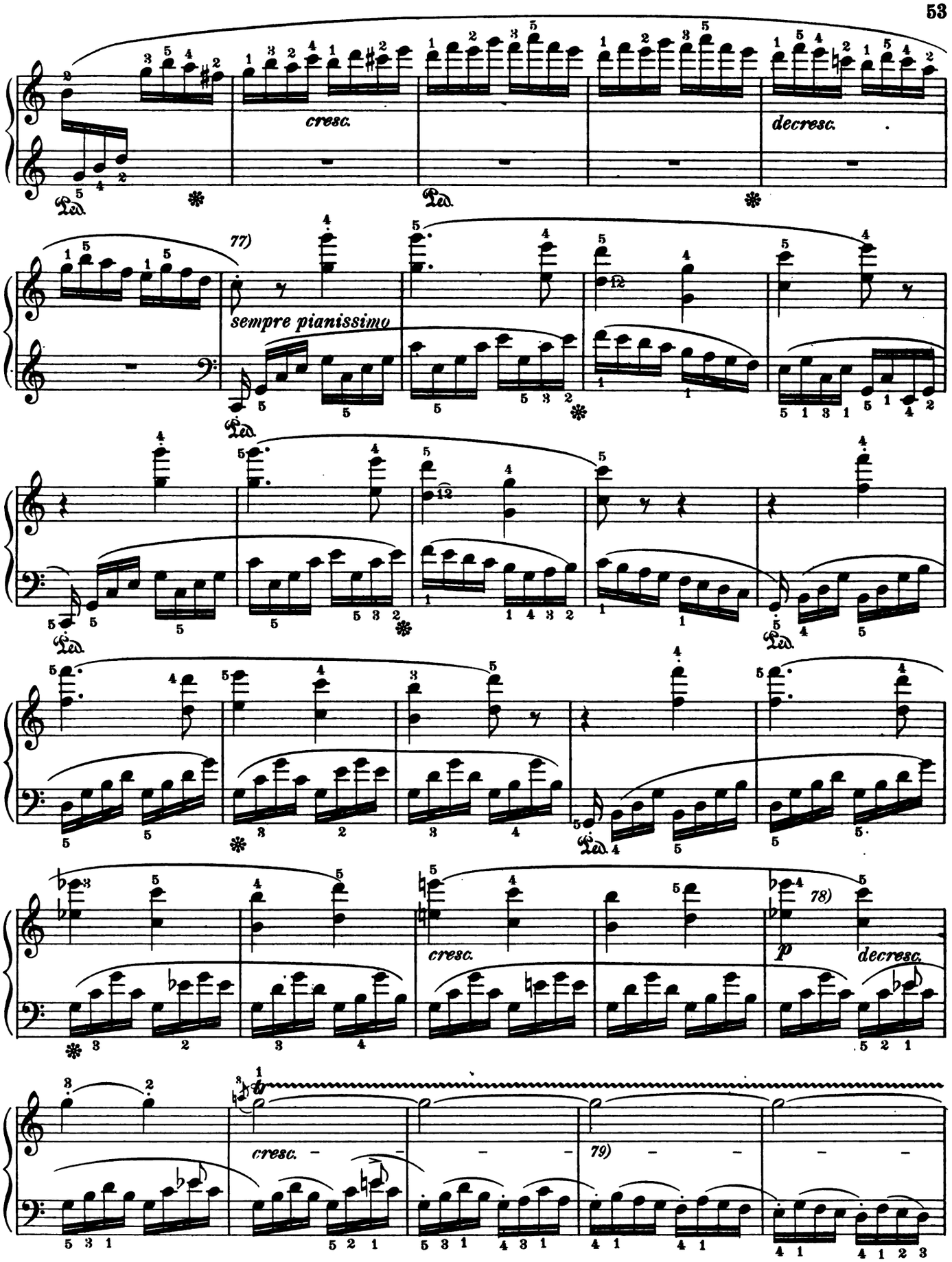

77) Very lightly and with elegance. The left hand as legato as possible.

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.

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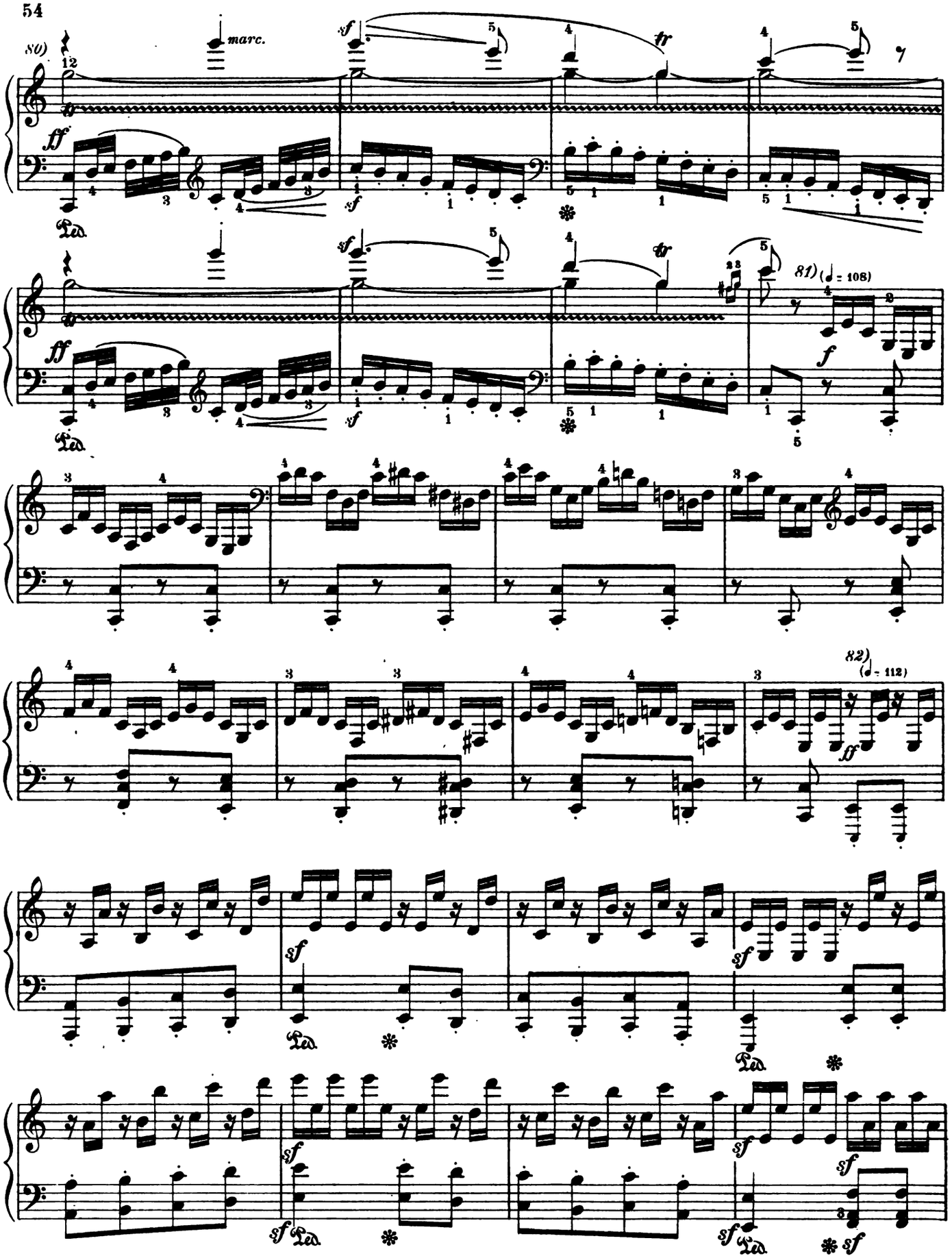

80) The upper voice sharply marked, the left hand part with *bravura*. The trill must be as full and round as possible, but without specific accents.

81) This section is to be faster than the principal one.

82) Still faster. With great energy and fire.

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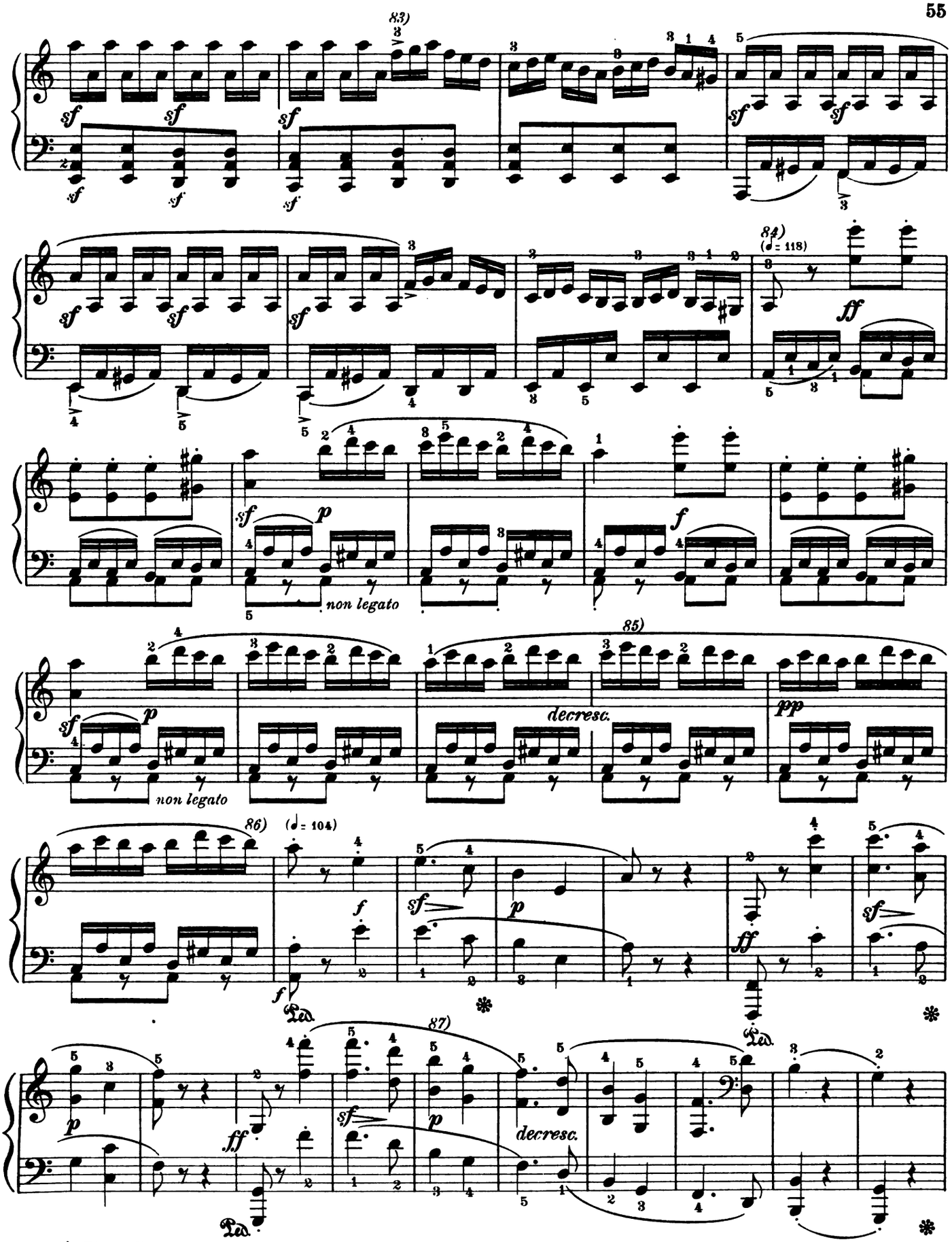

83) These figures must not be hurried.

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.

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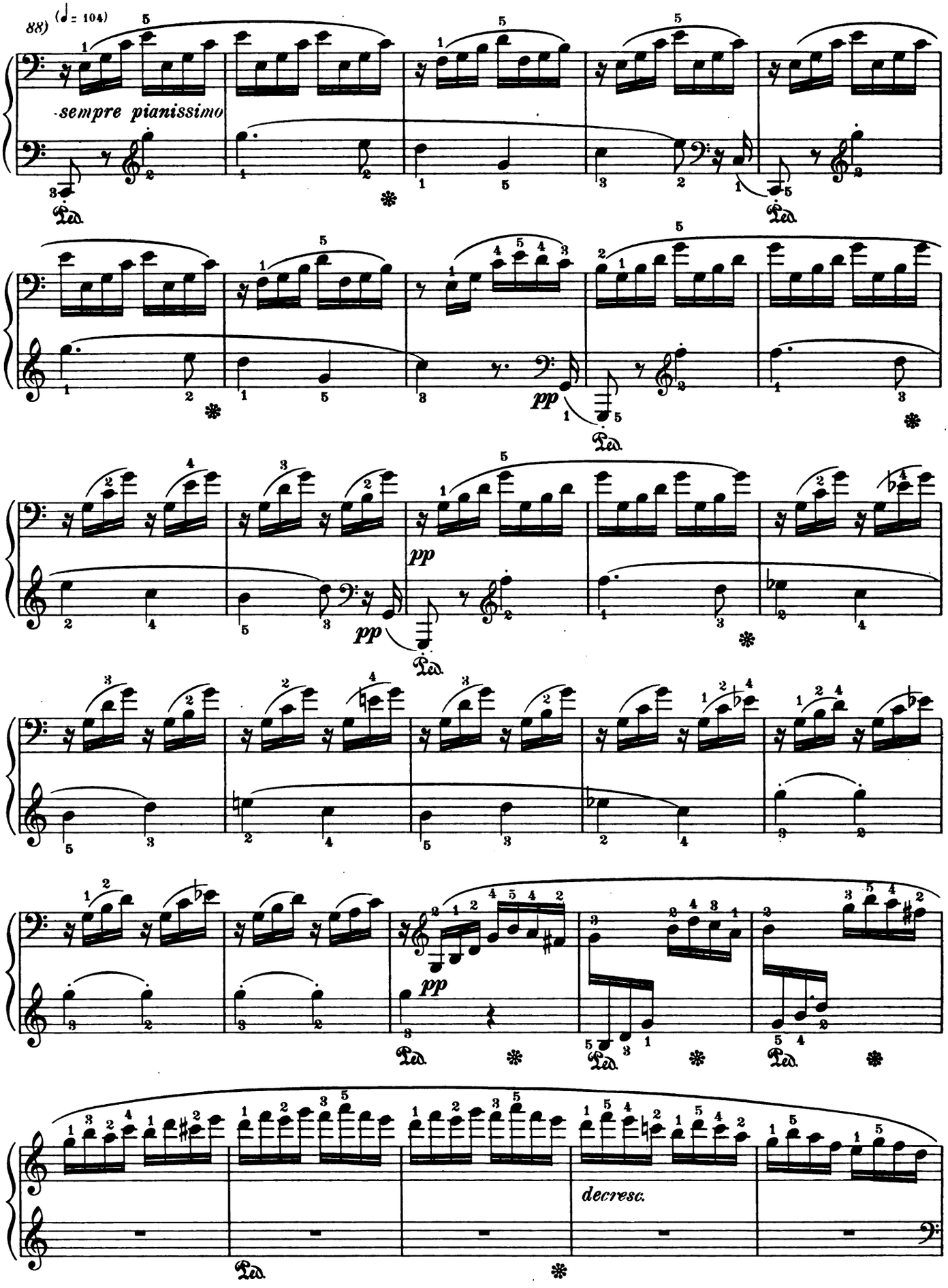

88) Exactly as at the beginning.

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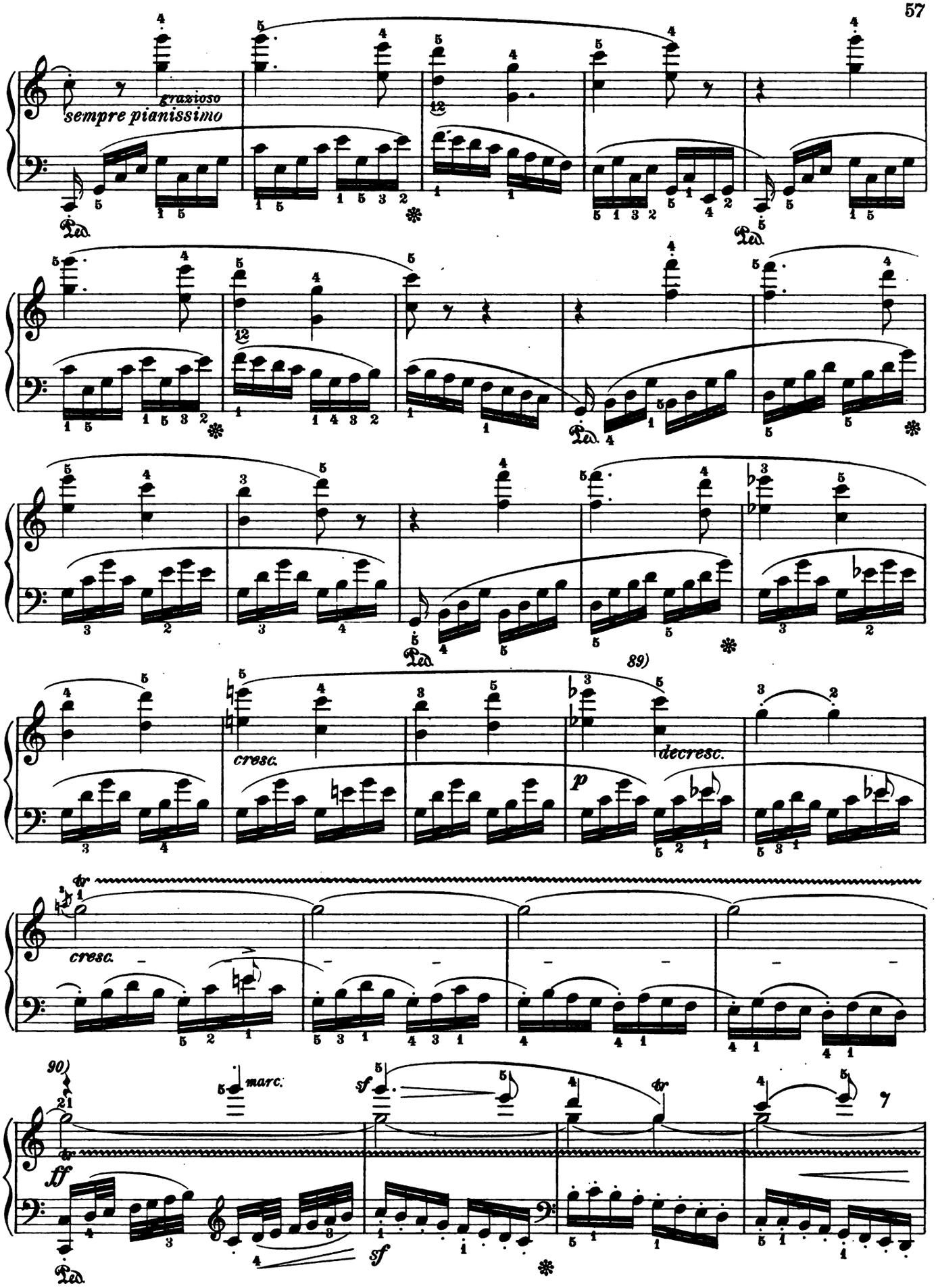

89) See Note 78). 90) See Note 80).

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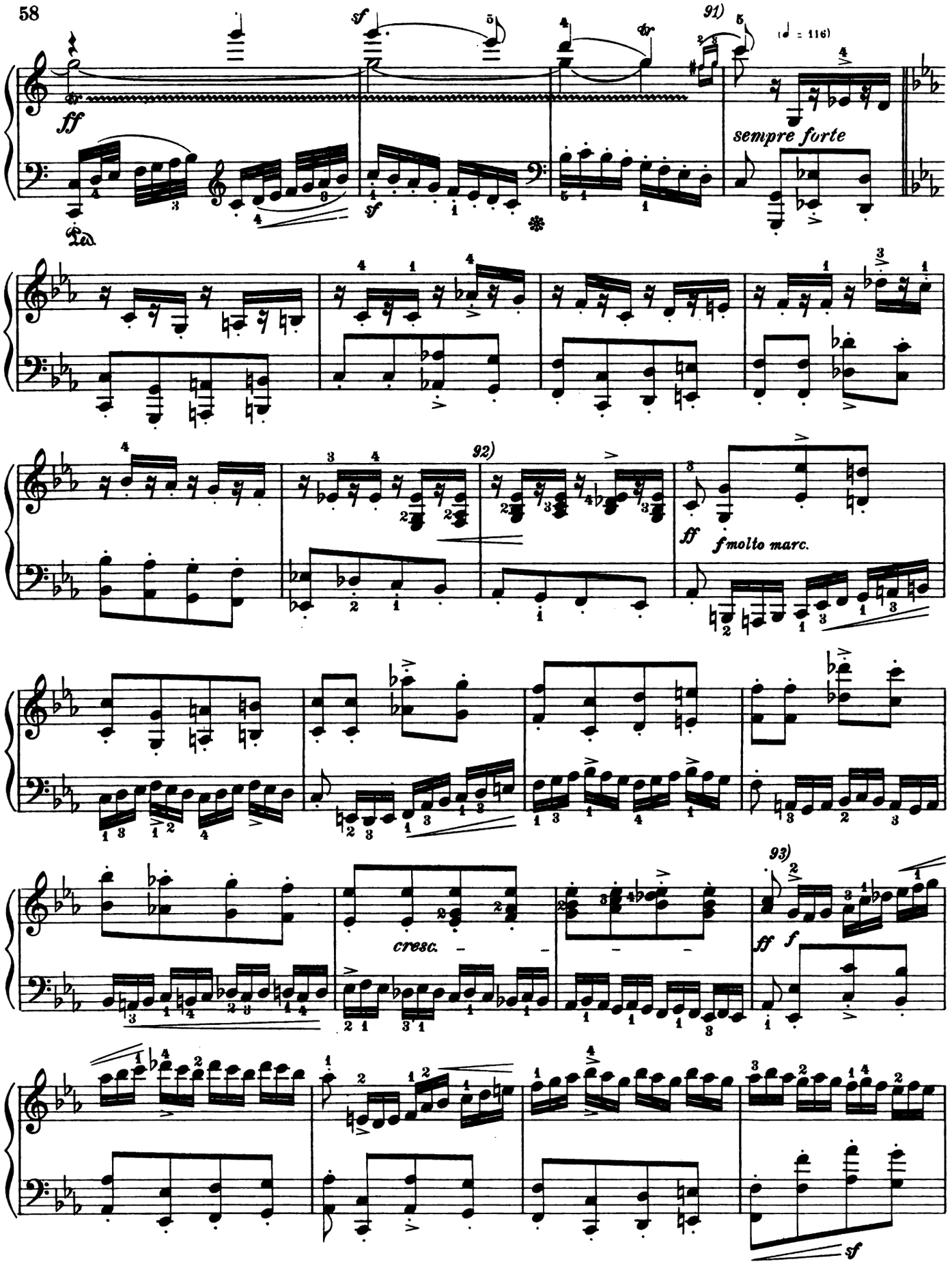

91) *Più mosso.* Let the first eighth-note cease sounding entirely before commencing the new section.

92) This measure somewhat broader.

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

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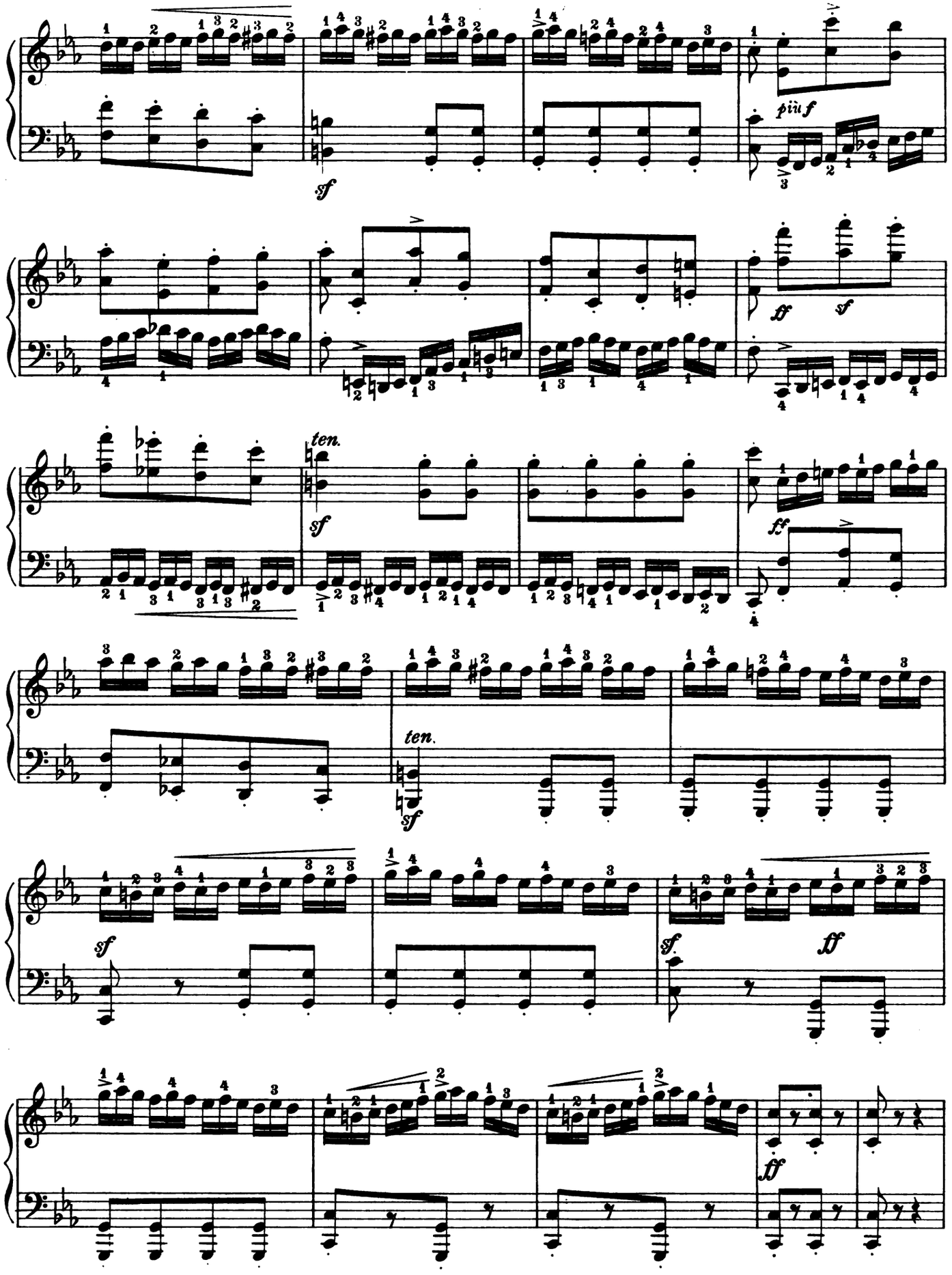

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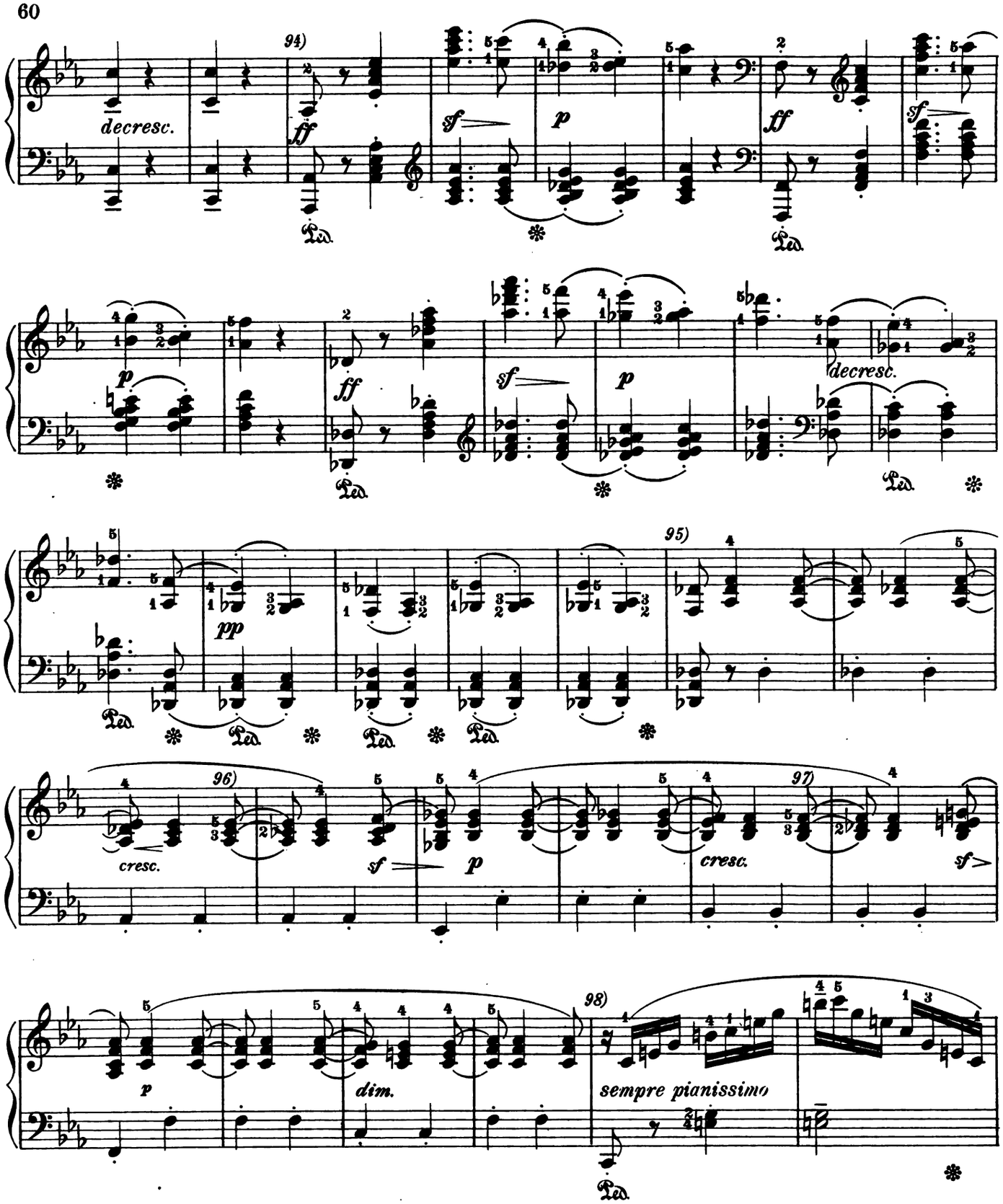

94) The tempo remains the same. The chords must sound full and round.

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.

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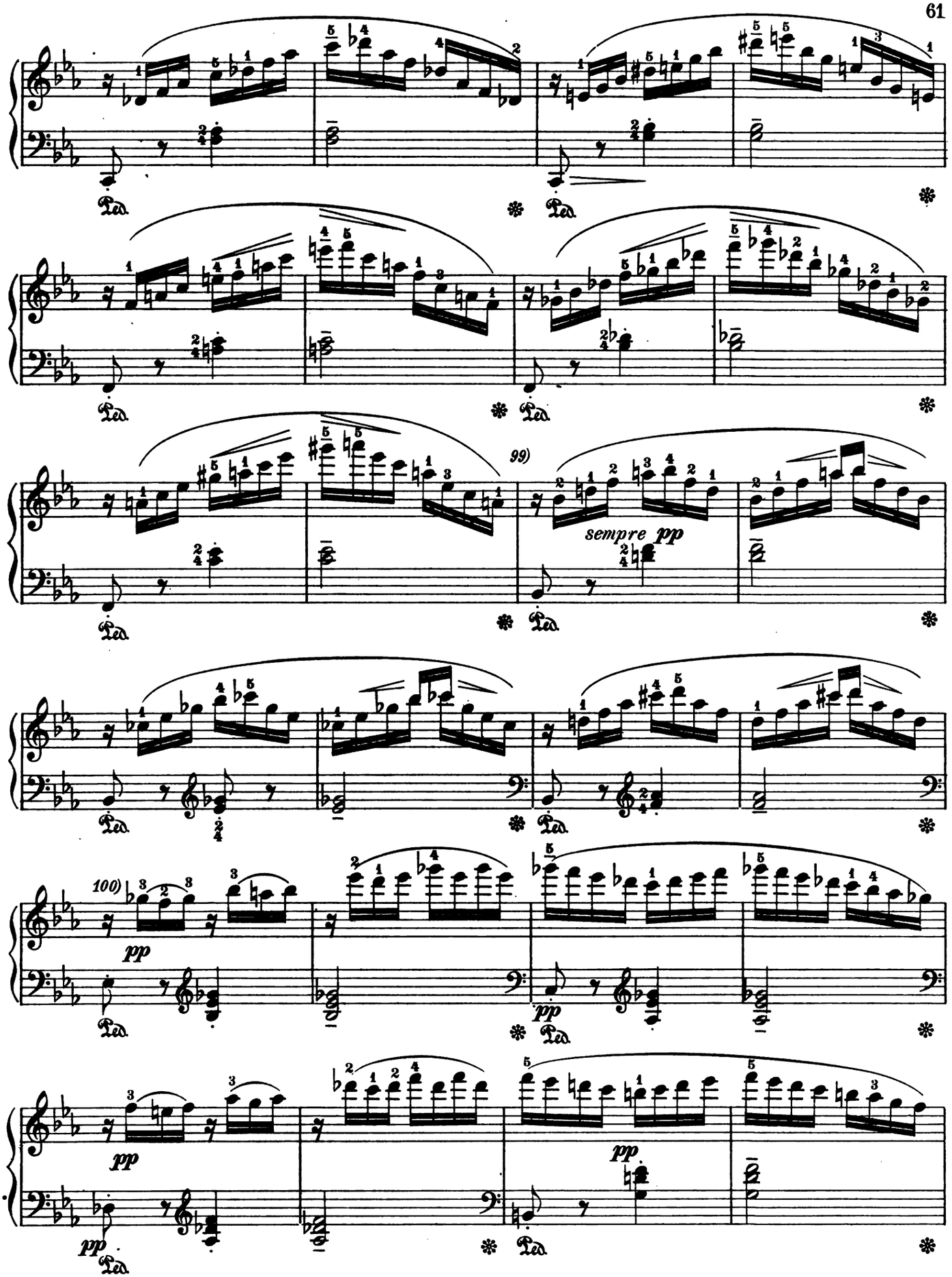

99) The added dynamic shading contributes more color.

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

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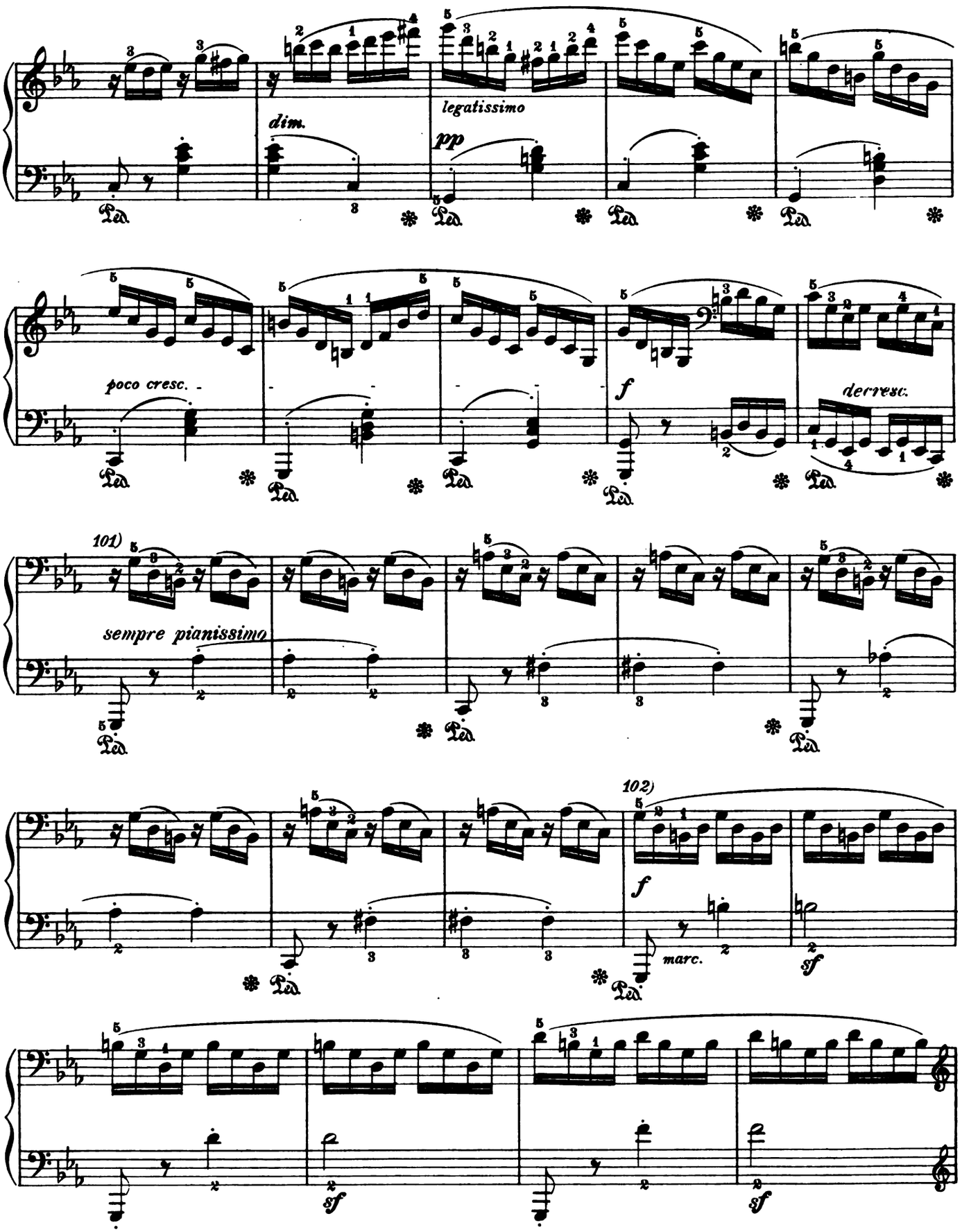

101) Always without dragging. The A♭ and F♯ in the left hand are to be emphasized.

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

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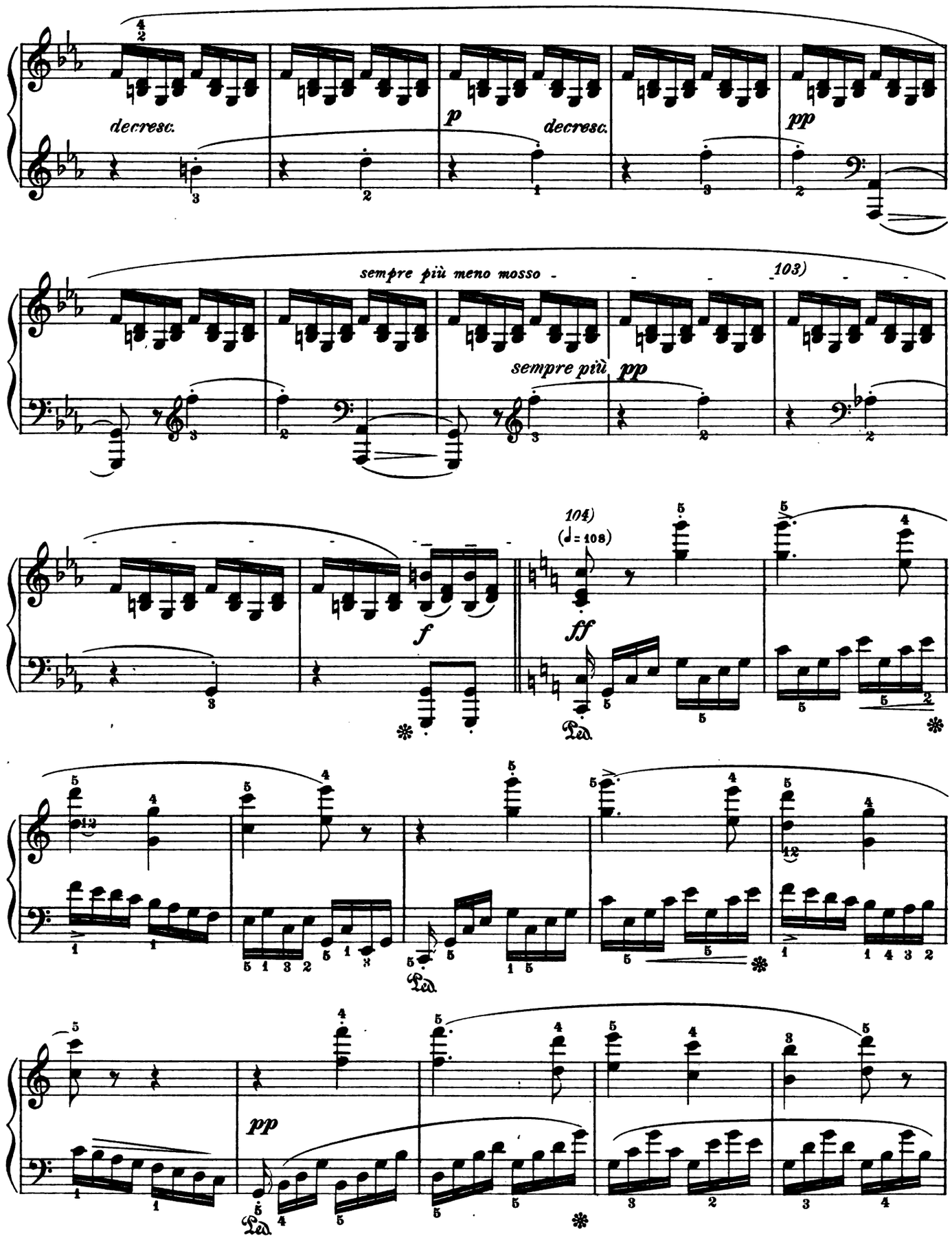

103) The left-hand part hesitatingly.

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

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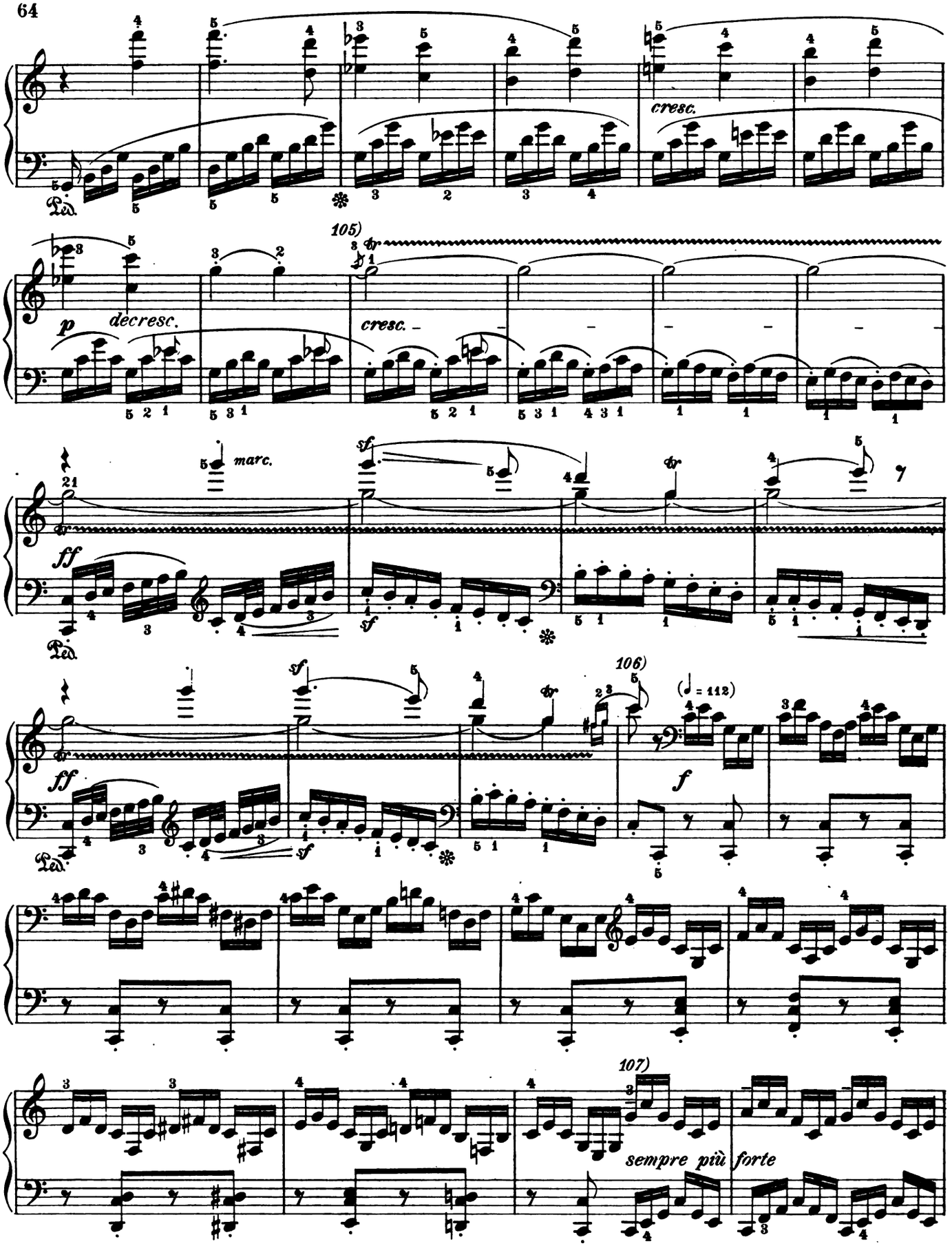

105) The addition of the phrasing slurs renders more apparent the structure of the composition.

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.

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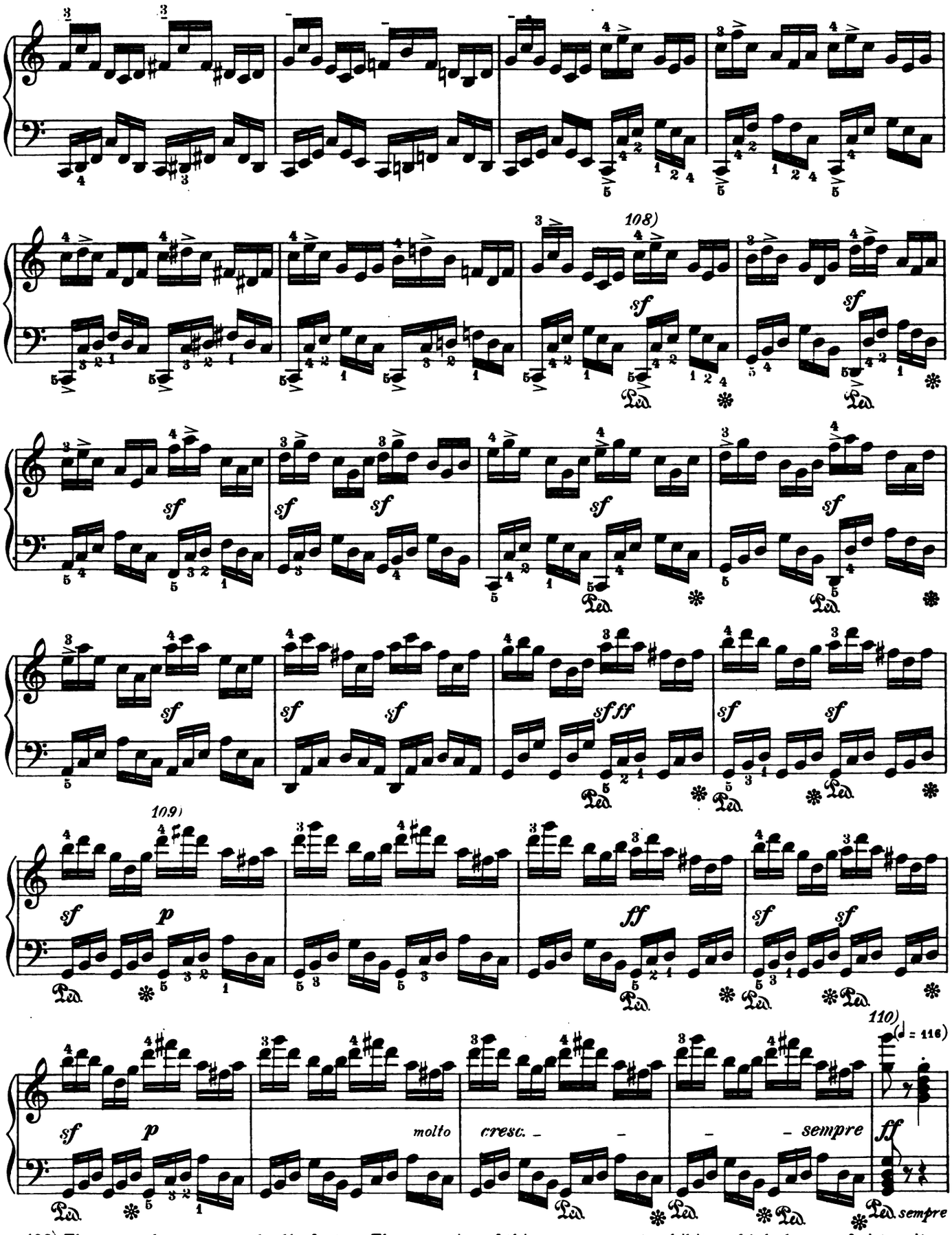

108) The tempo becomes gradually faster. The execution of this passage must exhibit a high degree of virtuosity.

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

110) With more breadth than the foregoing.

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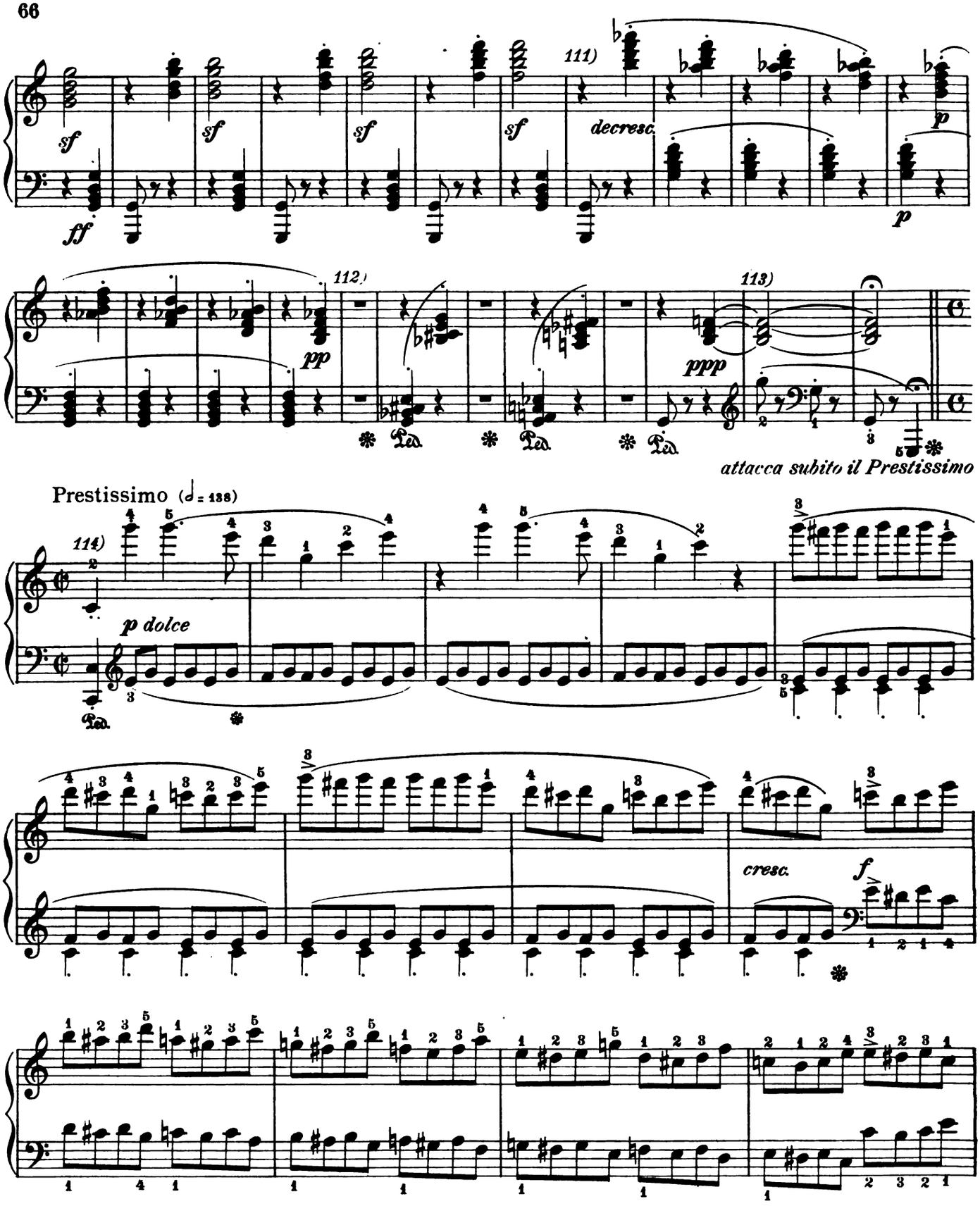

111) Hesitatingly and holding back the tempo a little.

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.

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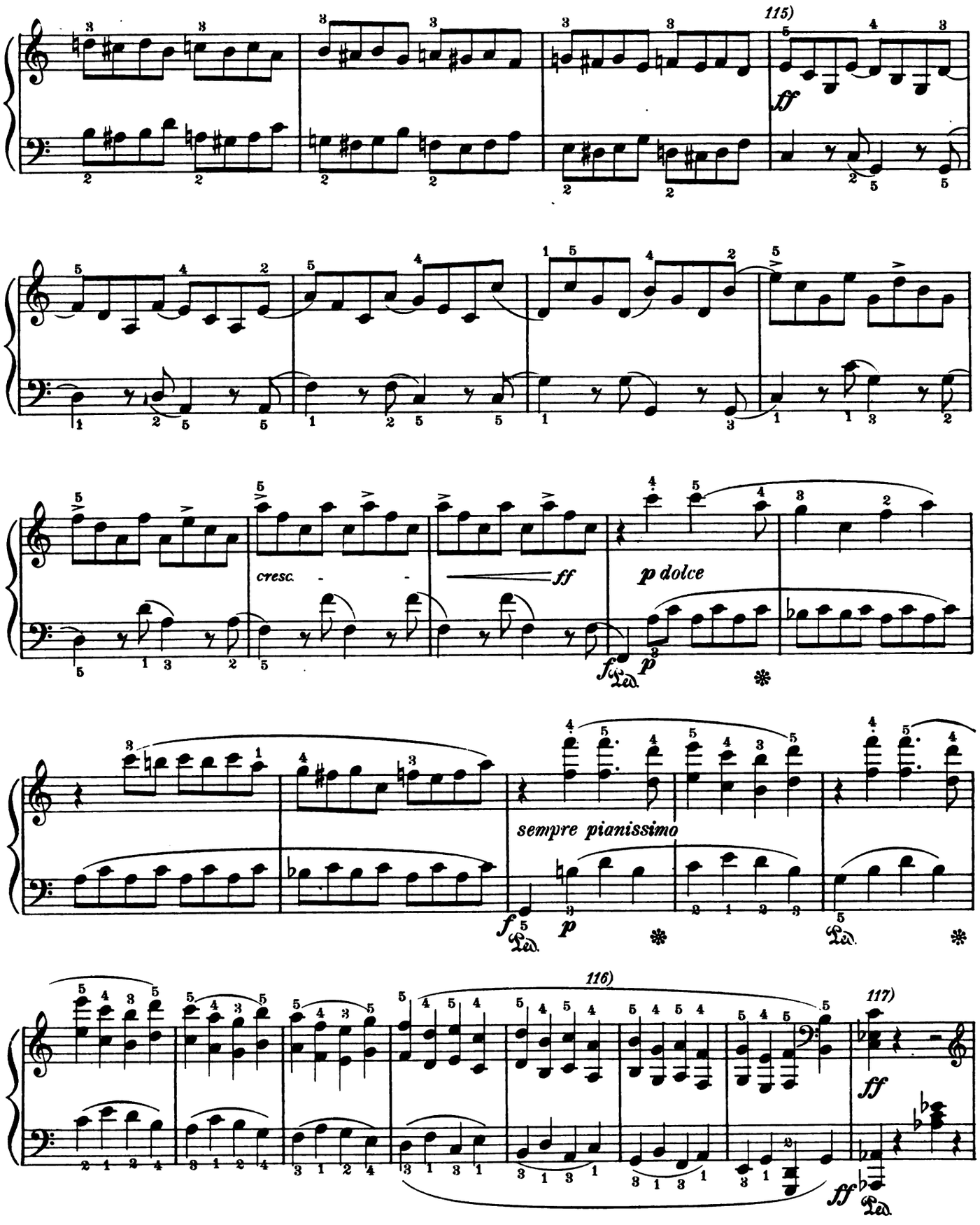

115) The upper notes again carry the melody, and are consequently to be made prominent.

116) Without a trace of acceleration.

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

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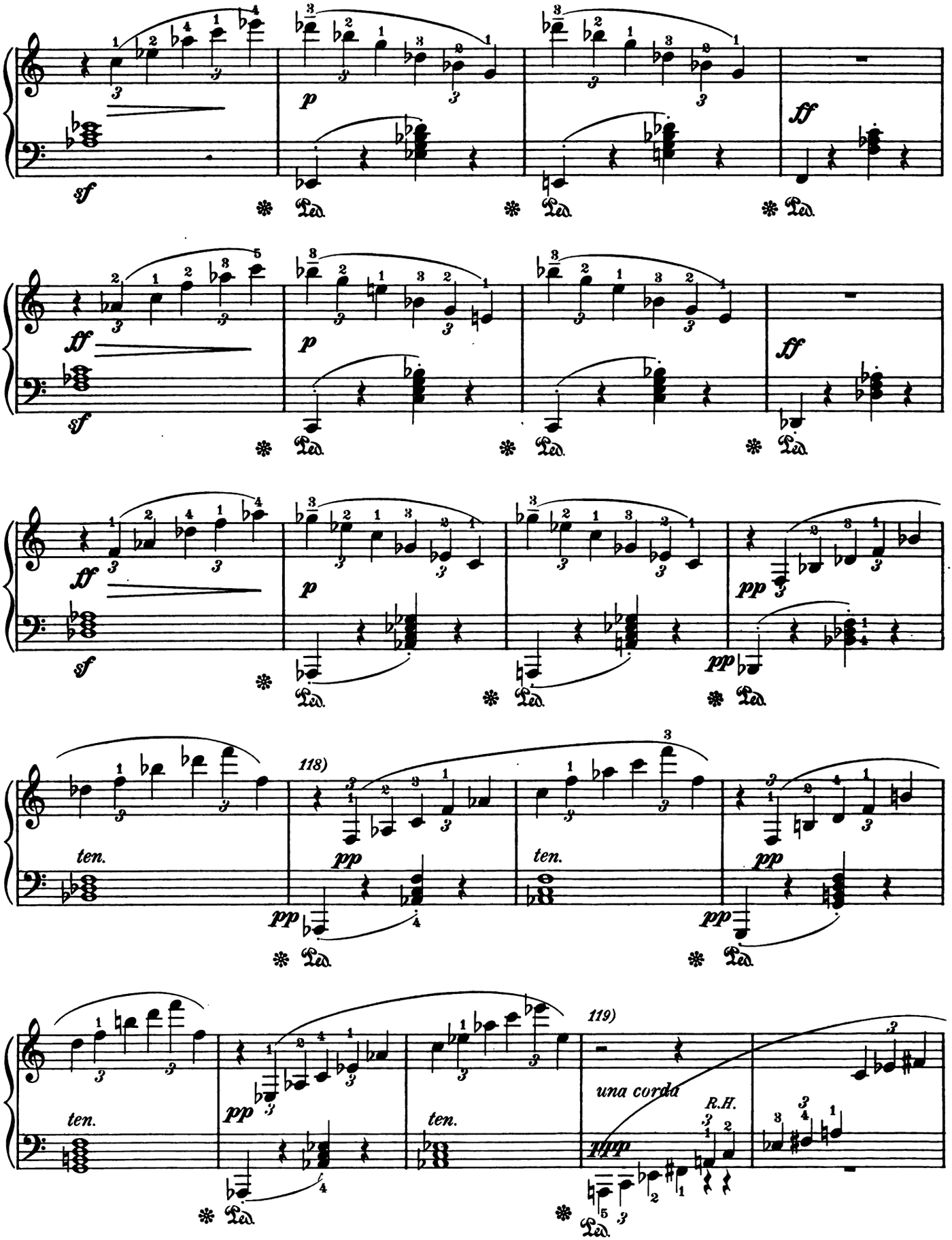

118) The tempo growing constantly quicker.

119) Always retarding a little.

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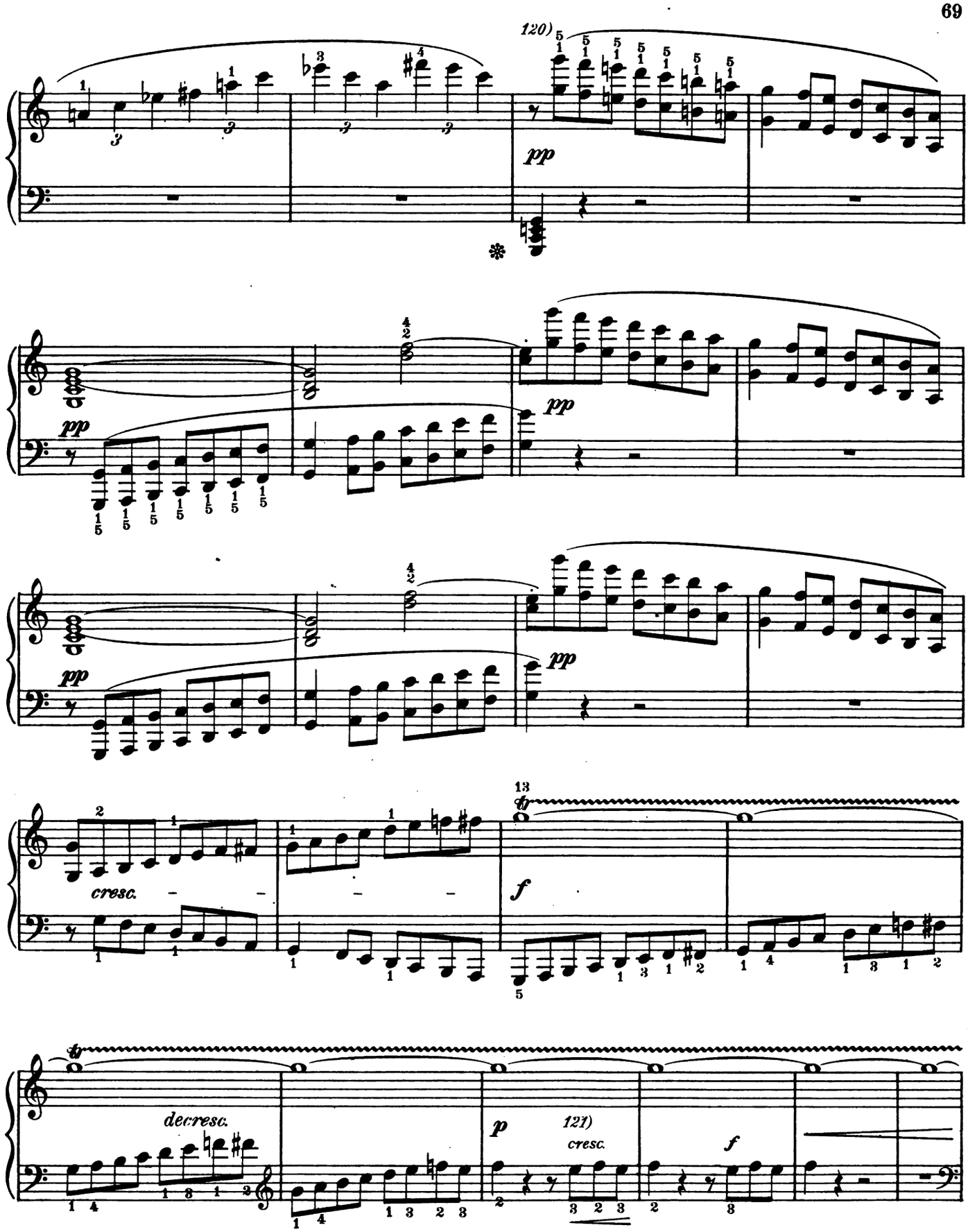
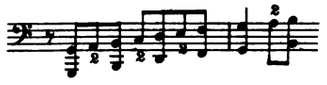


120) Since the tempo during the previous measures has become slower, the octaves should offer no difficulties to advanced players. If desired the following simplification in the left hand can be adopted:



121) The left-hand part with increasing fire.

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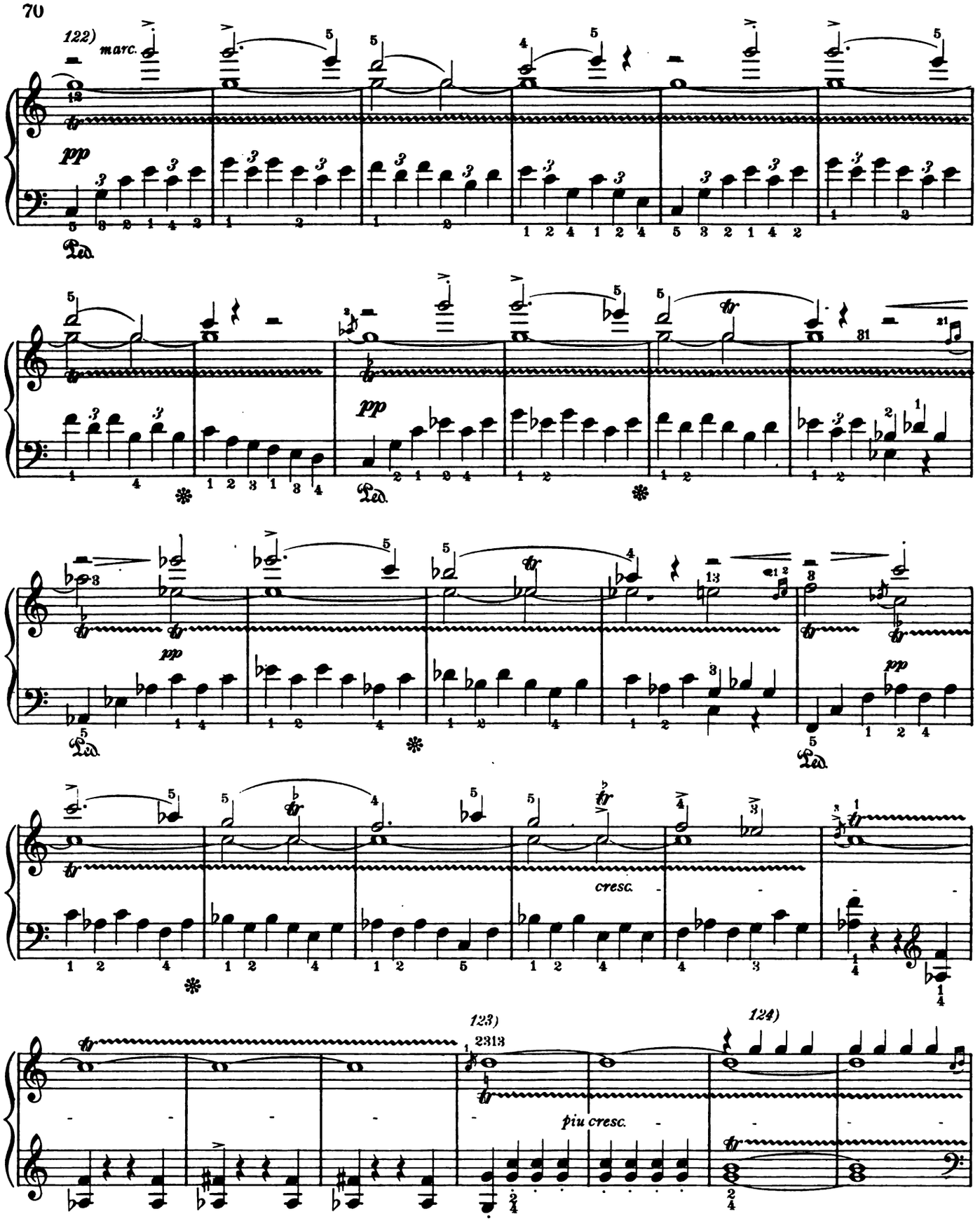

122) The execution of the trill must be full and round. Let the notes of the melody be struck always together with the principal note of the trill.

123) Accelerate decidedly.

124) The following execution is recommended:

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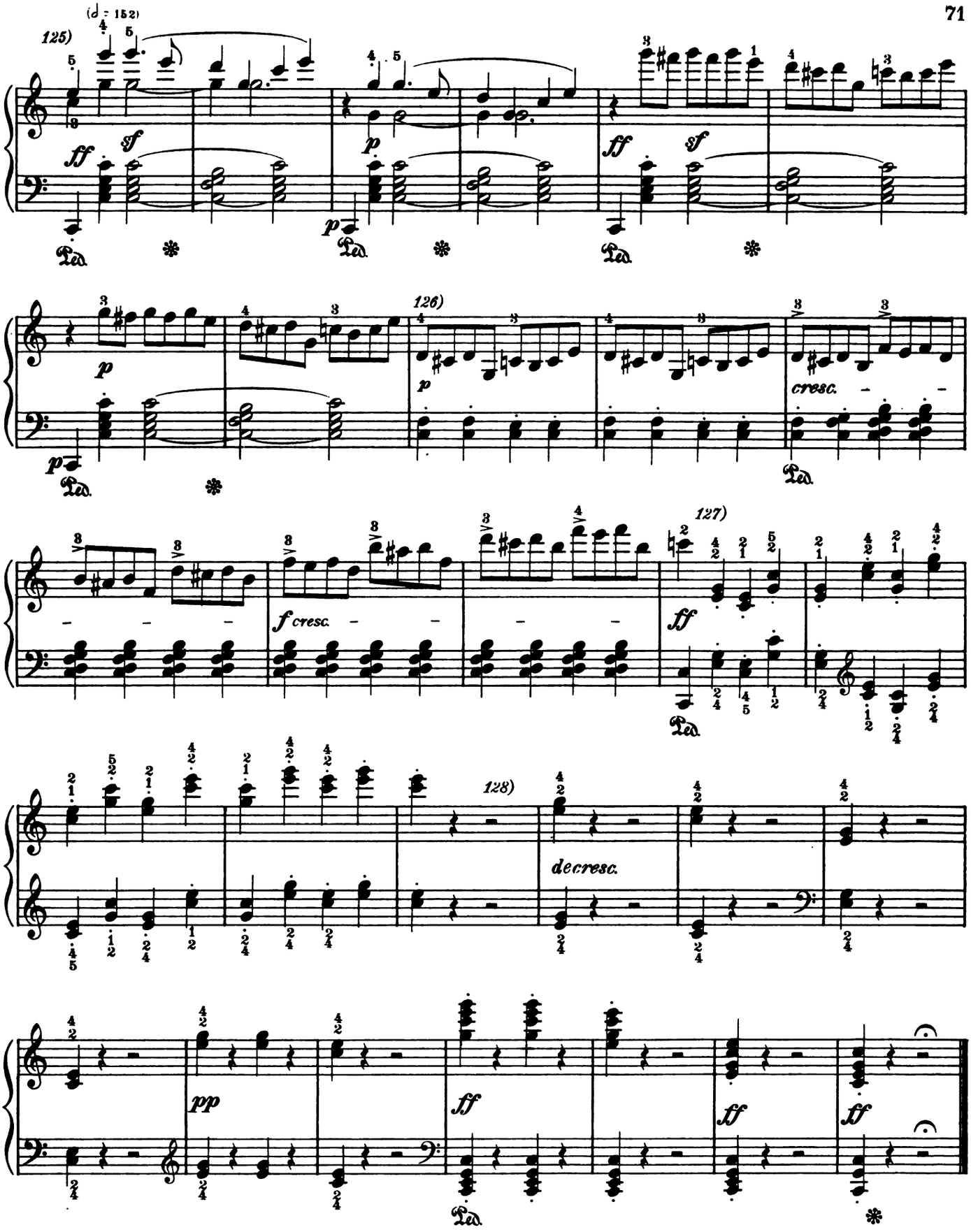

125) Very fast and with fire.

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.

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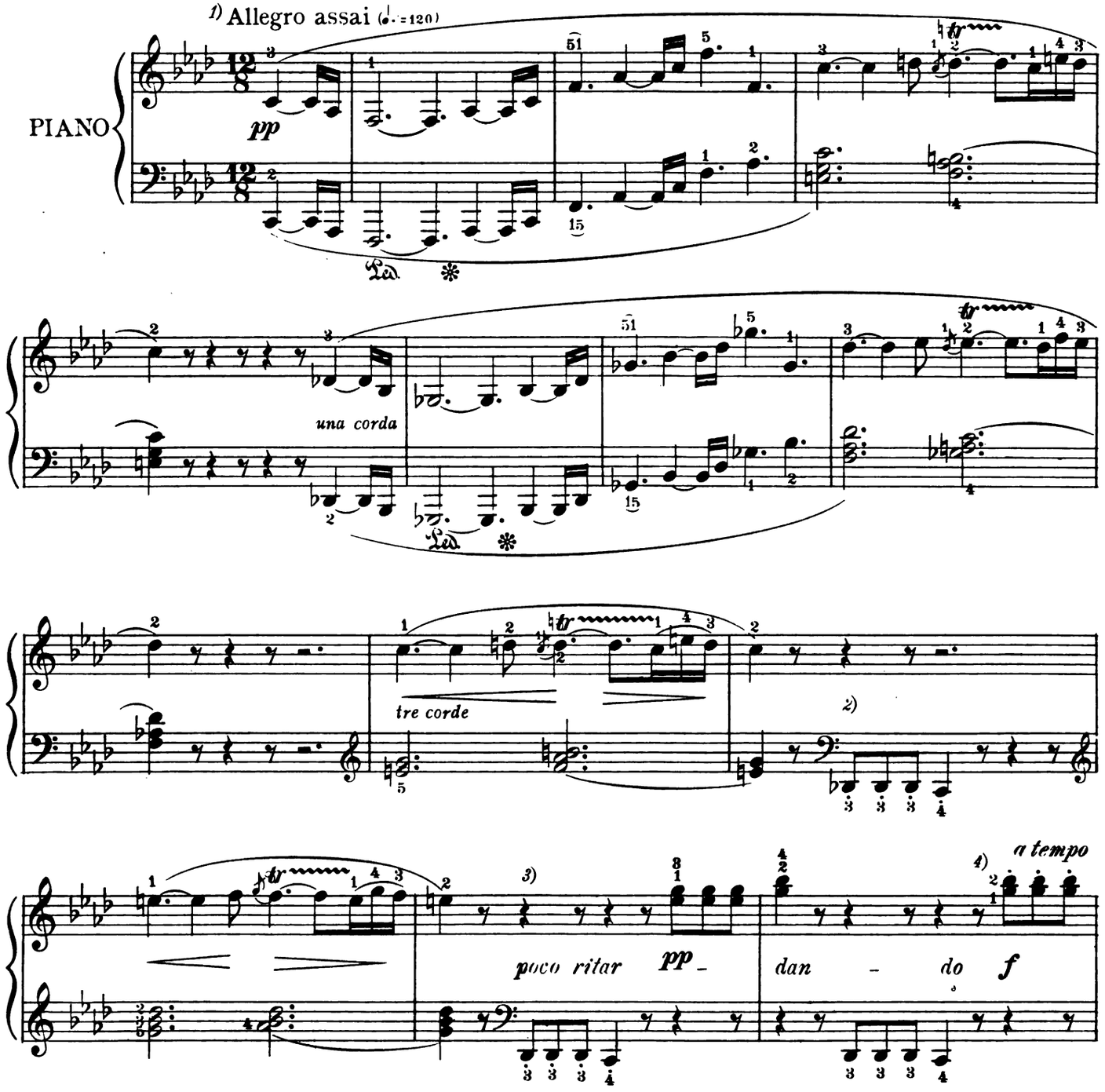
To Count Franz von Brunswick

SONATA XXIII, in F minor
(SONATA APPASSIONATA)

(Published in 1807)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 57



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.

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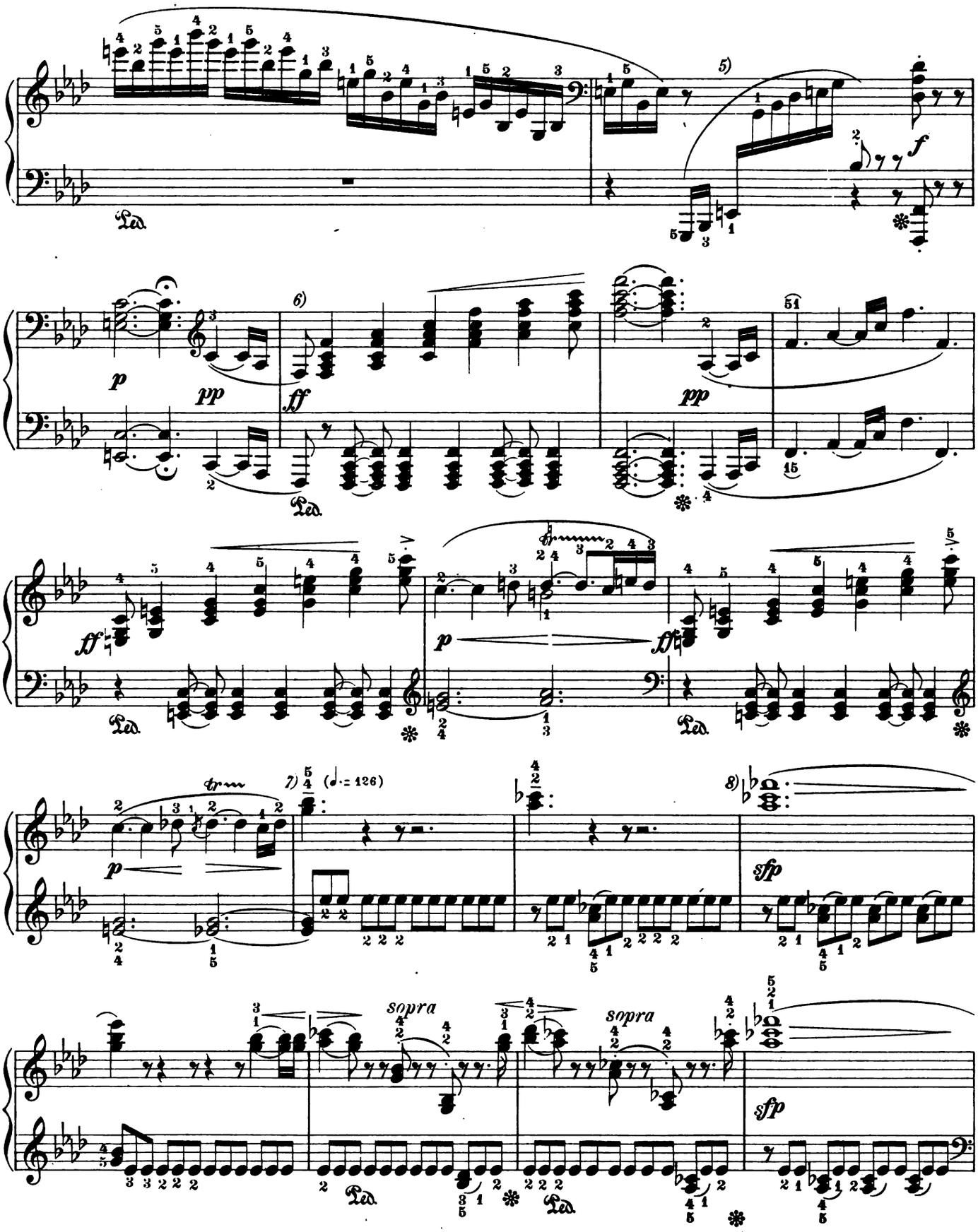

5) The division makes the topmost note more emphatic.

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.

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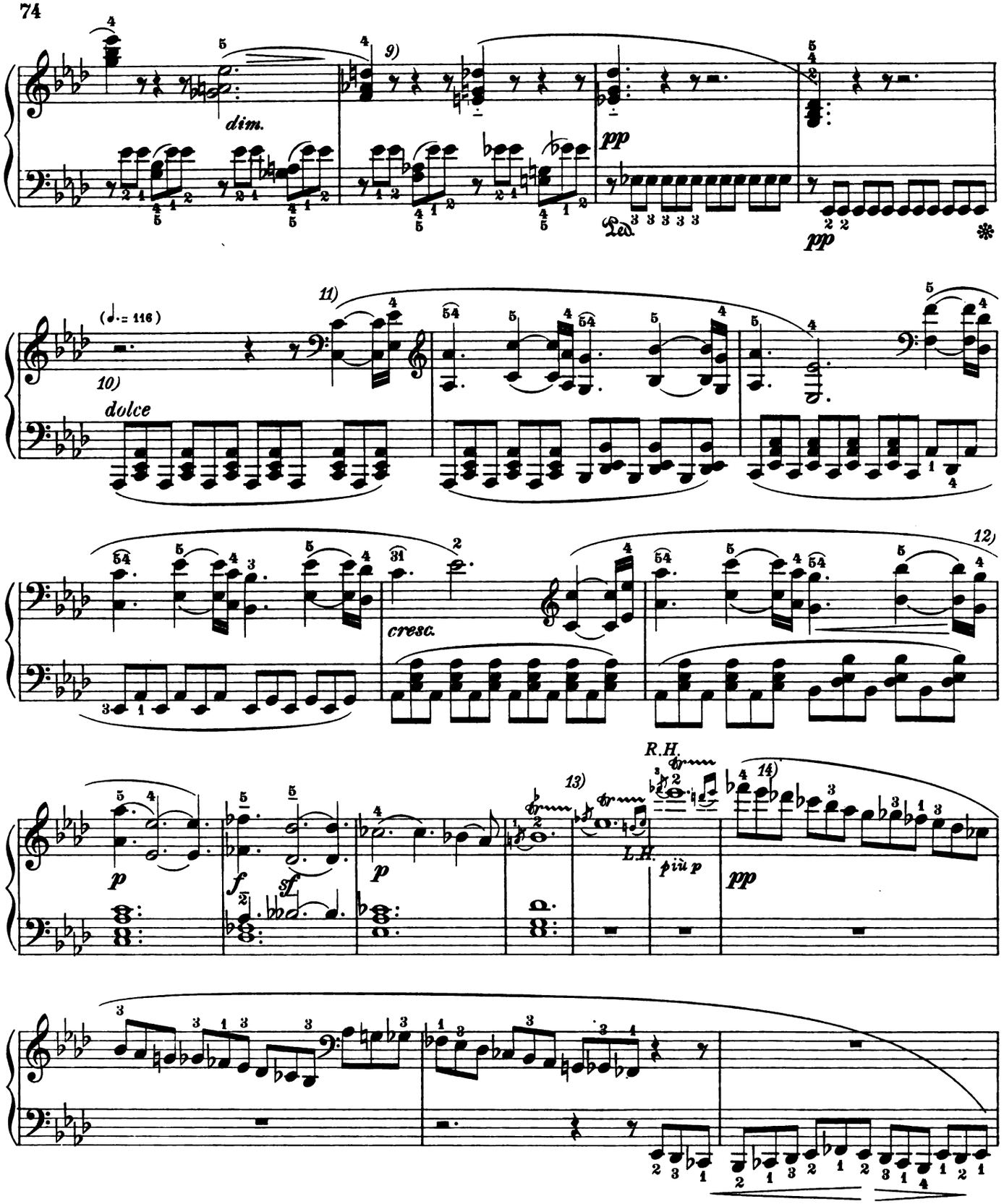
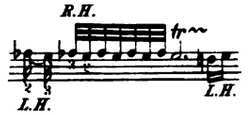


9) Growing quieter. The tempo becomes slower here.

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.

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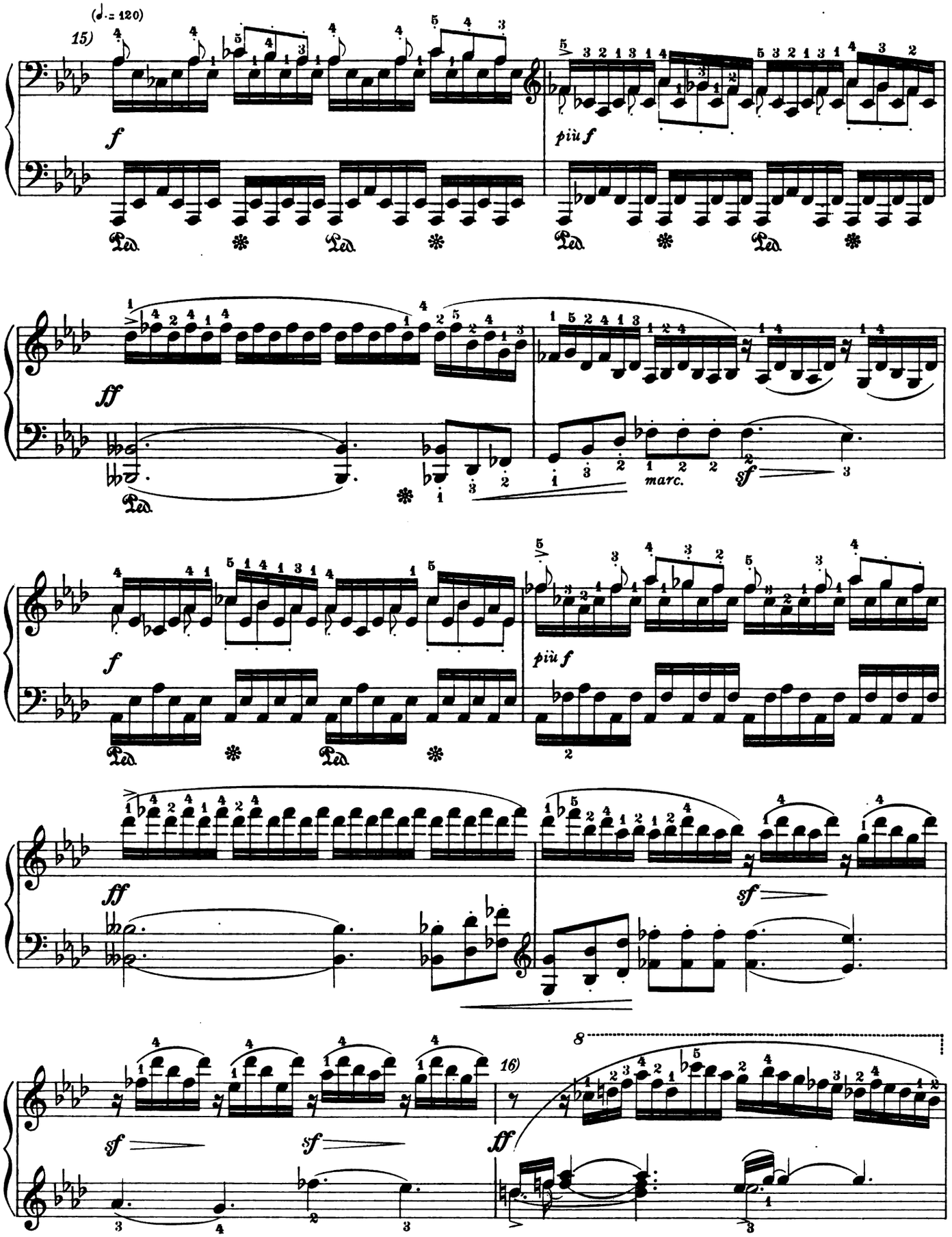

15) With energy. The theme in the upper voice is to be strongly brought out, and should not be covered up by the bass.
16) This figure not unduly hurried, and with full recognition of its thematic significance.

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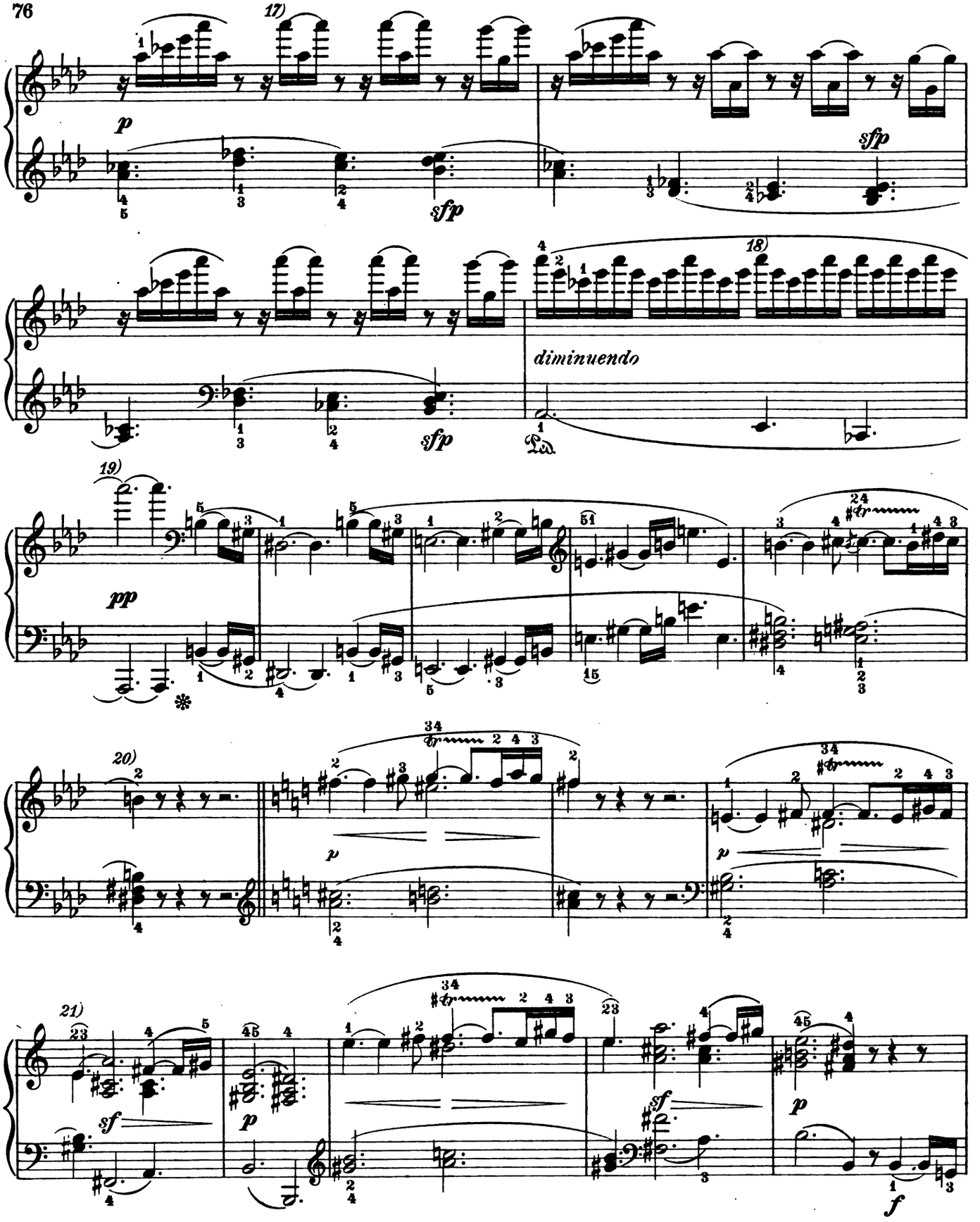

17) The sixteenth-notes not too short, and in exact accord with the division of the measure.

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

21) With expression.

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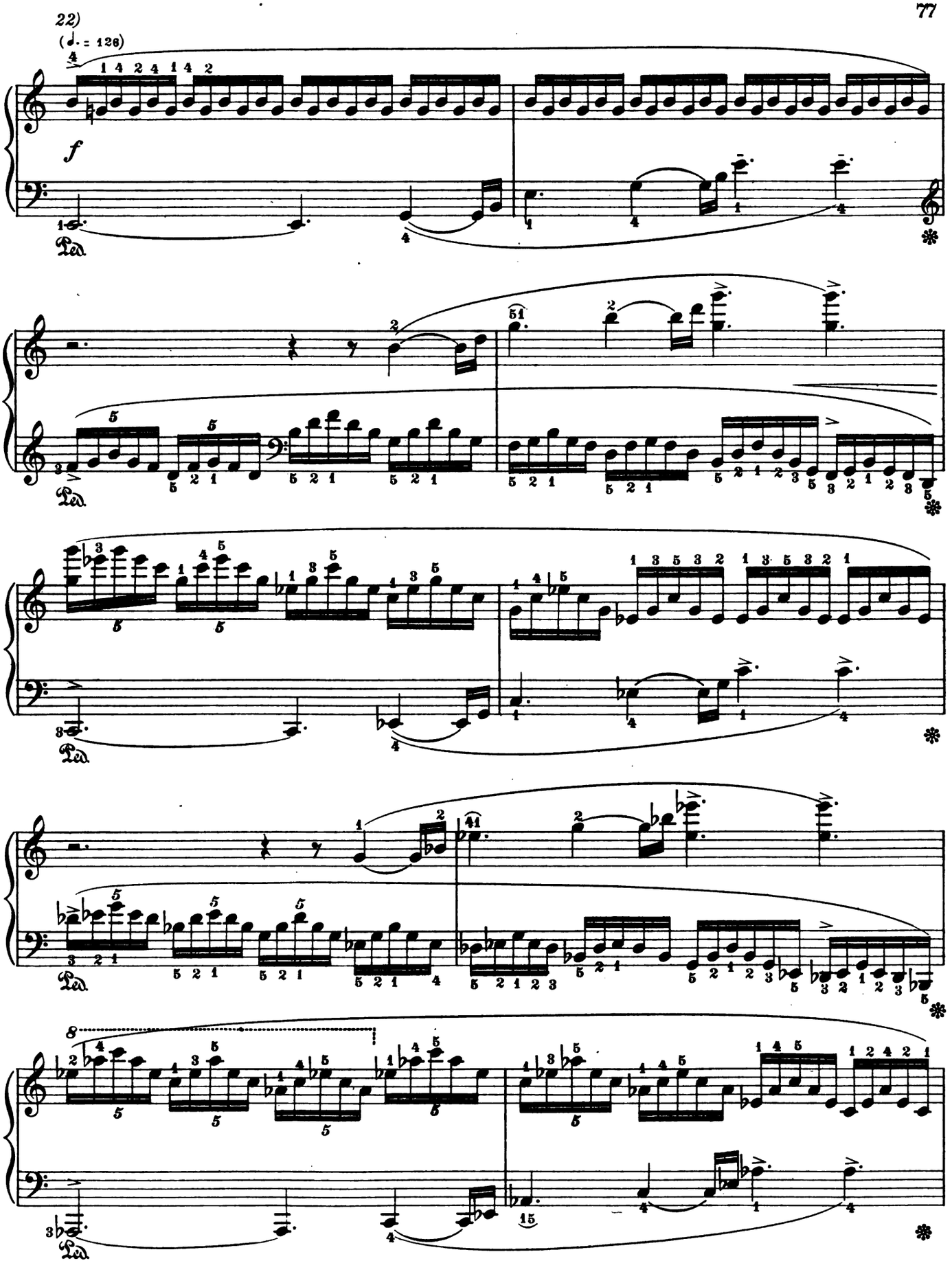

22) Faster. Accent the left hand strongly. The character of the movement requires an increase of energy and ardor.

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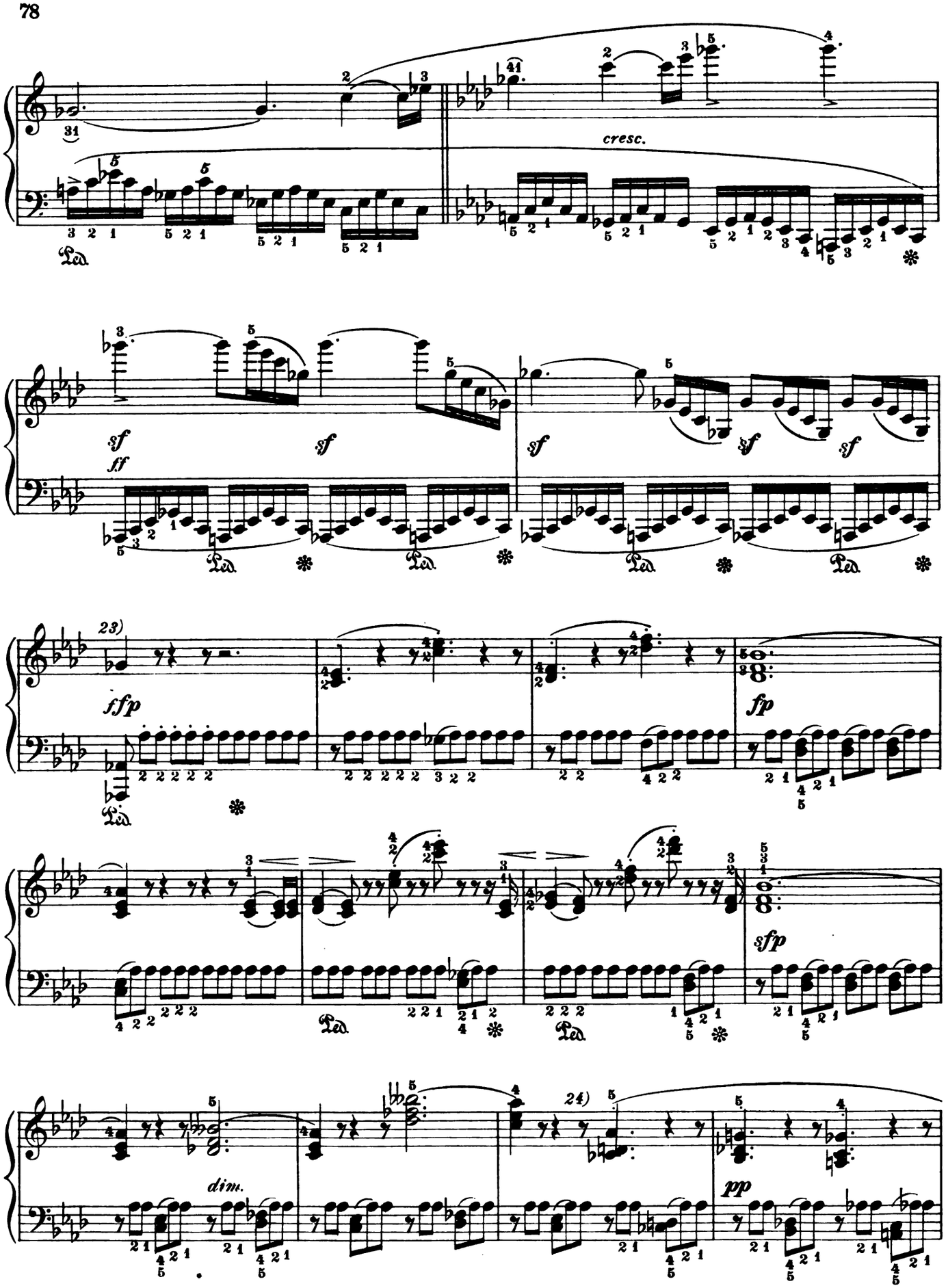

23) The speed is constantly increasing. 24) Gradually the tempo slackens.

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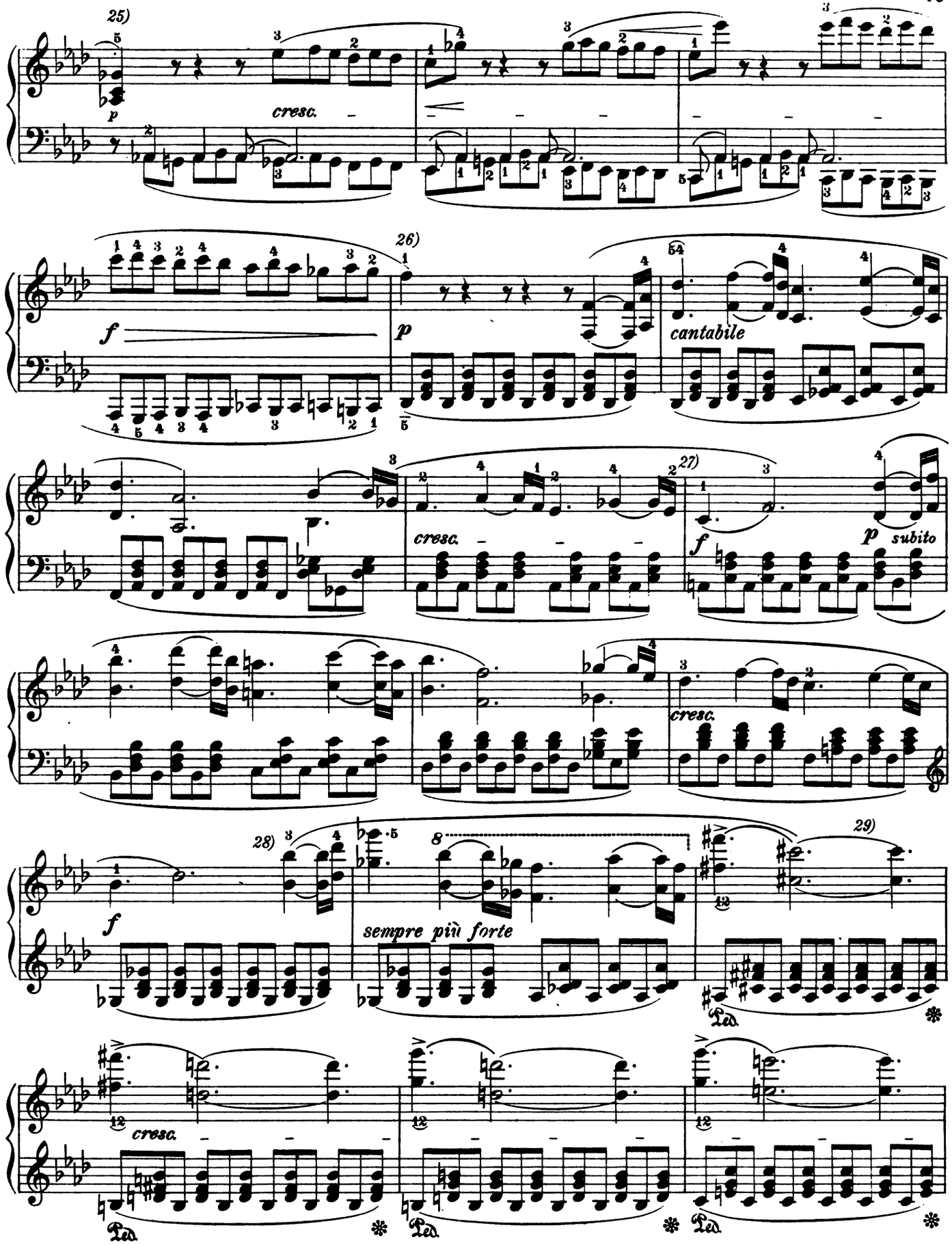

25) This passage must be played with the greatest expression, and with a steady decrease of speed.

26) Considerably slower tempo. 27) Again gradually accelerating—passionately.

28) Still increasing the speed. 29) *Stringendo* and with a strong crescendo.

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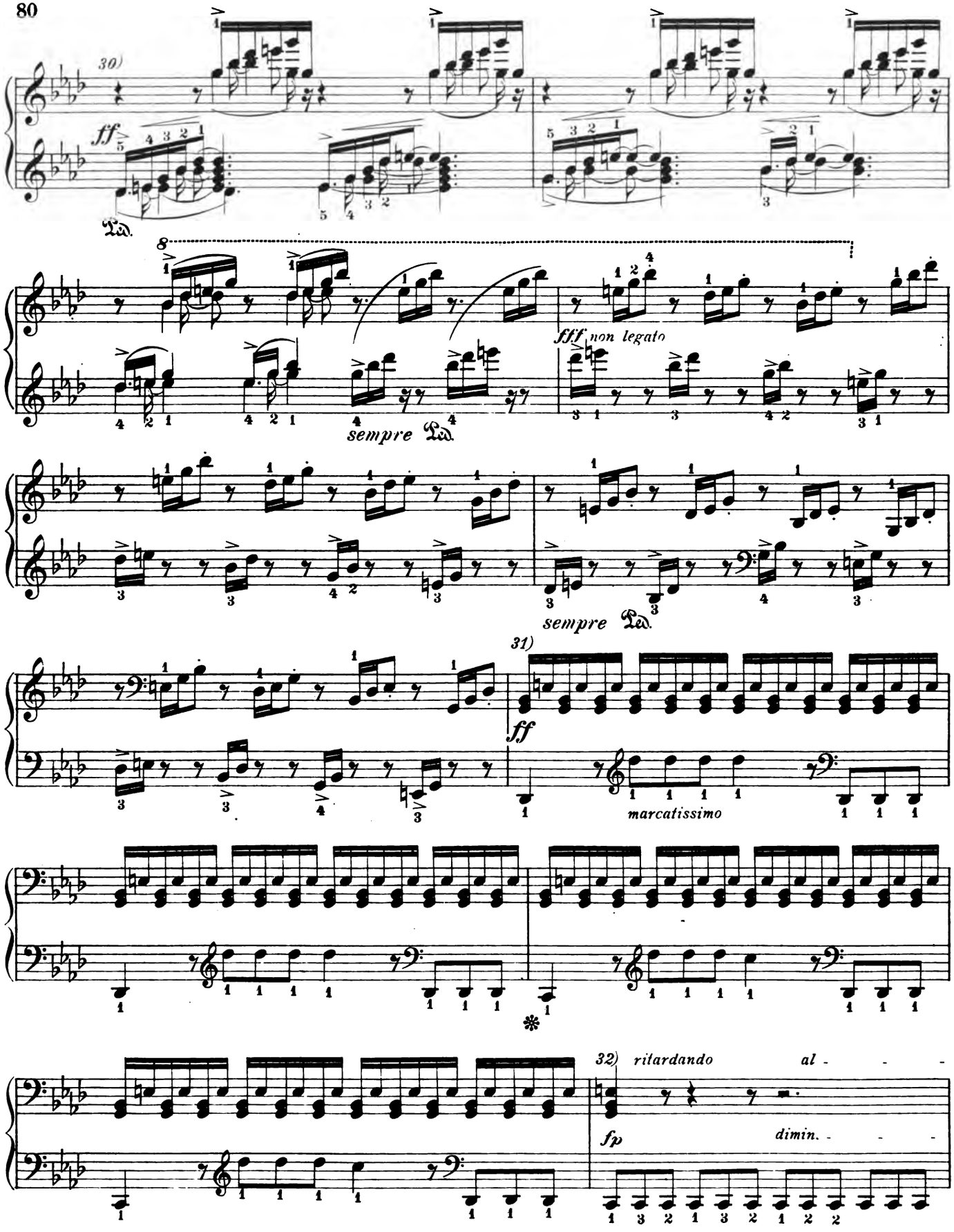

30) Very fast, and with the utmost power.

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.

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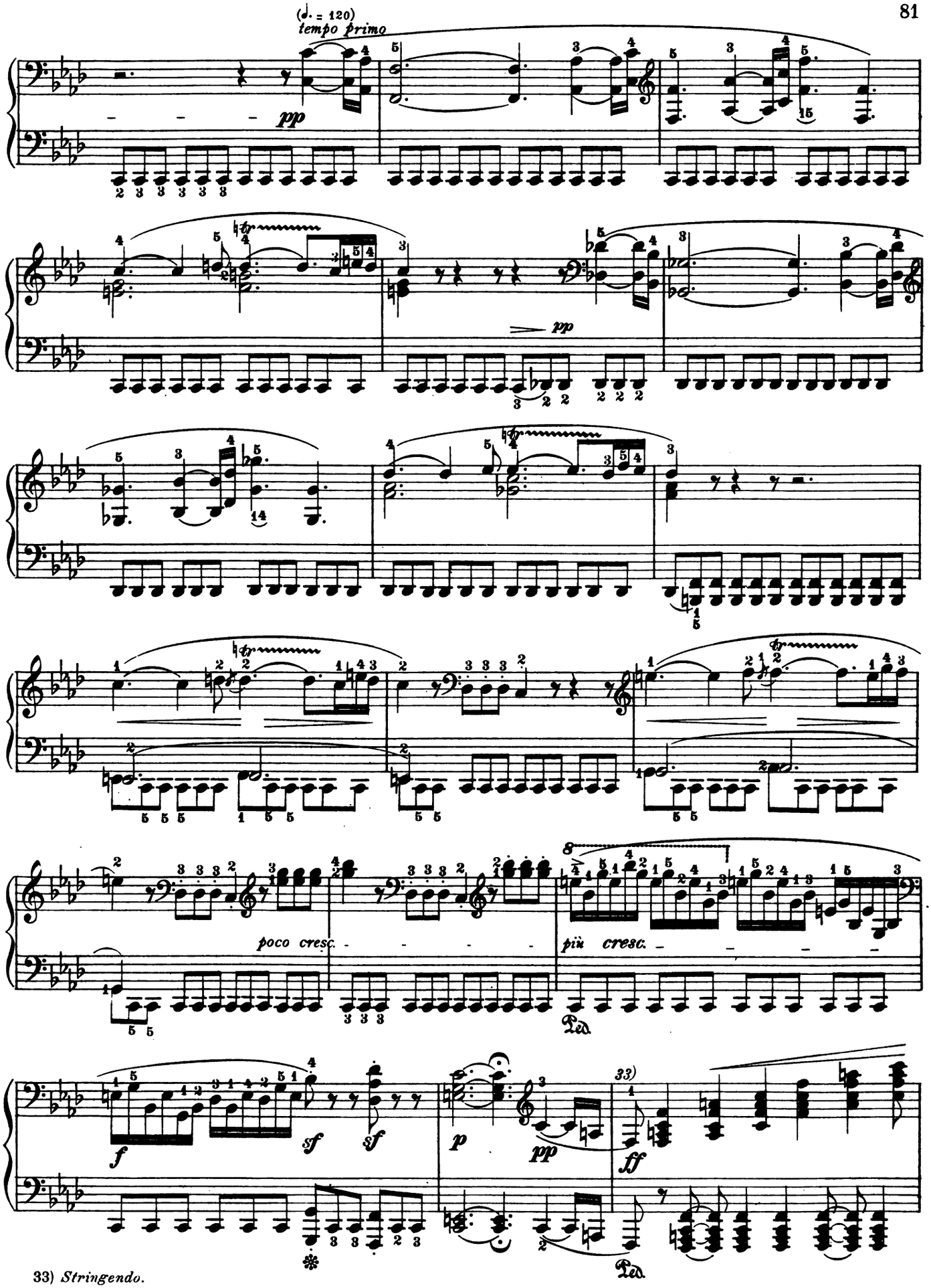

33) *Stringendo.*

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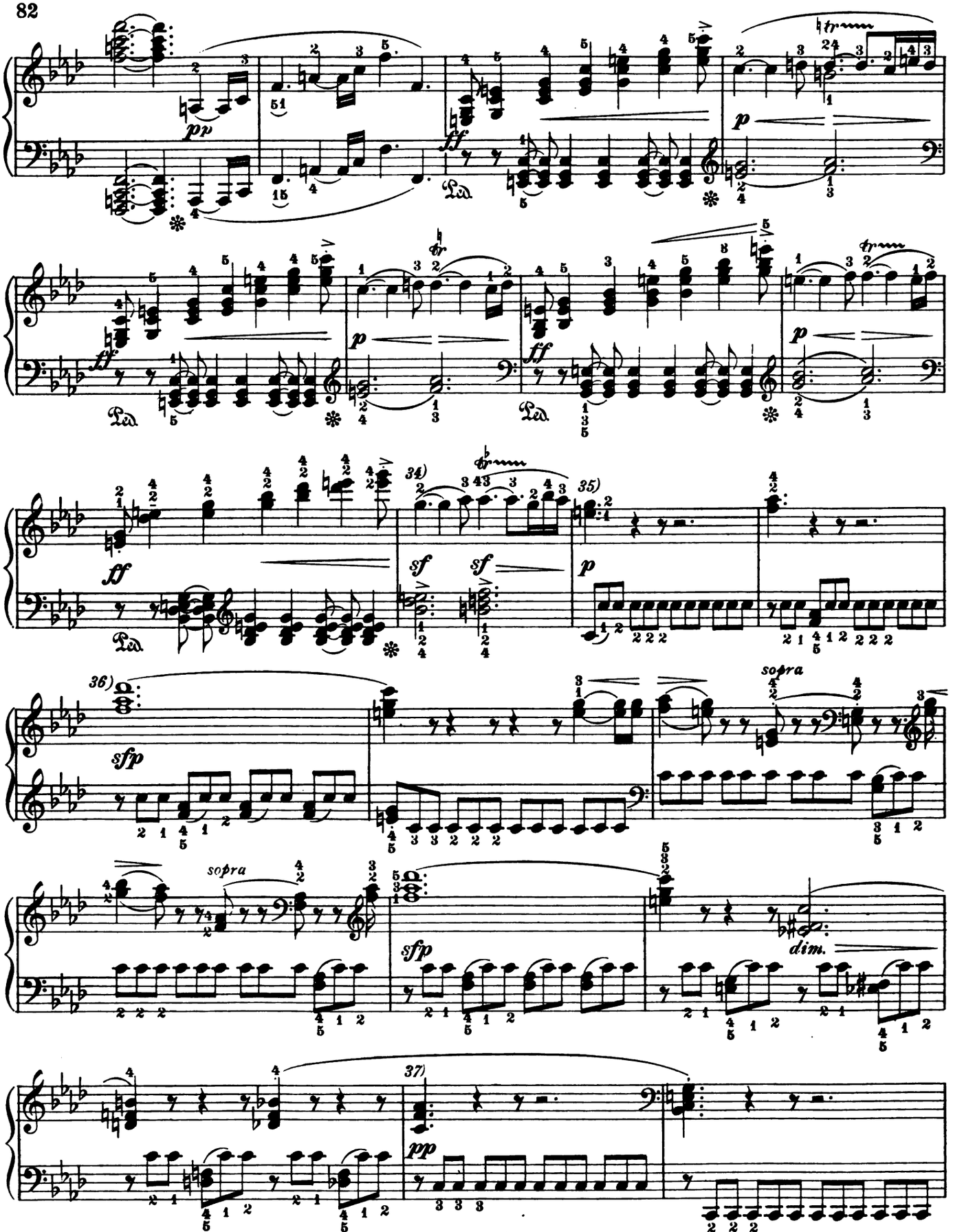
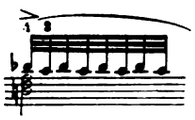


34) Powerfully. The trill commences on the upper note:



35) Very fast. See Note 7).

36) See Note 8). 37) Growing gradually quieter.

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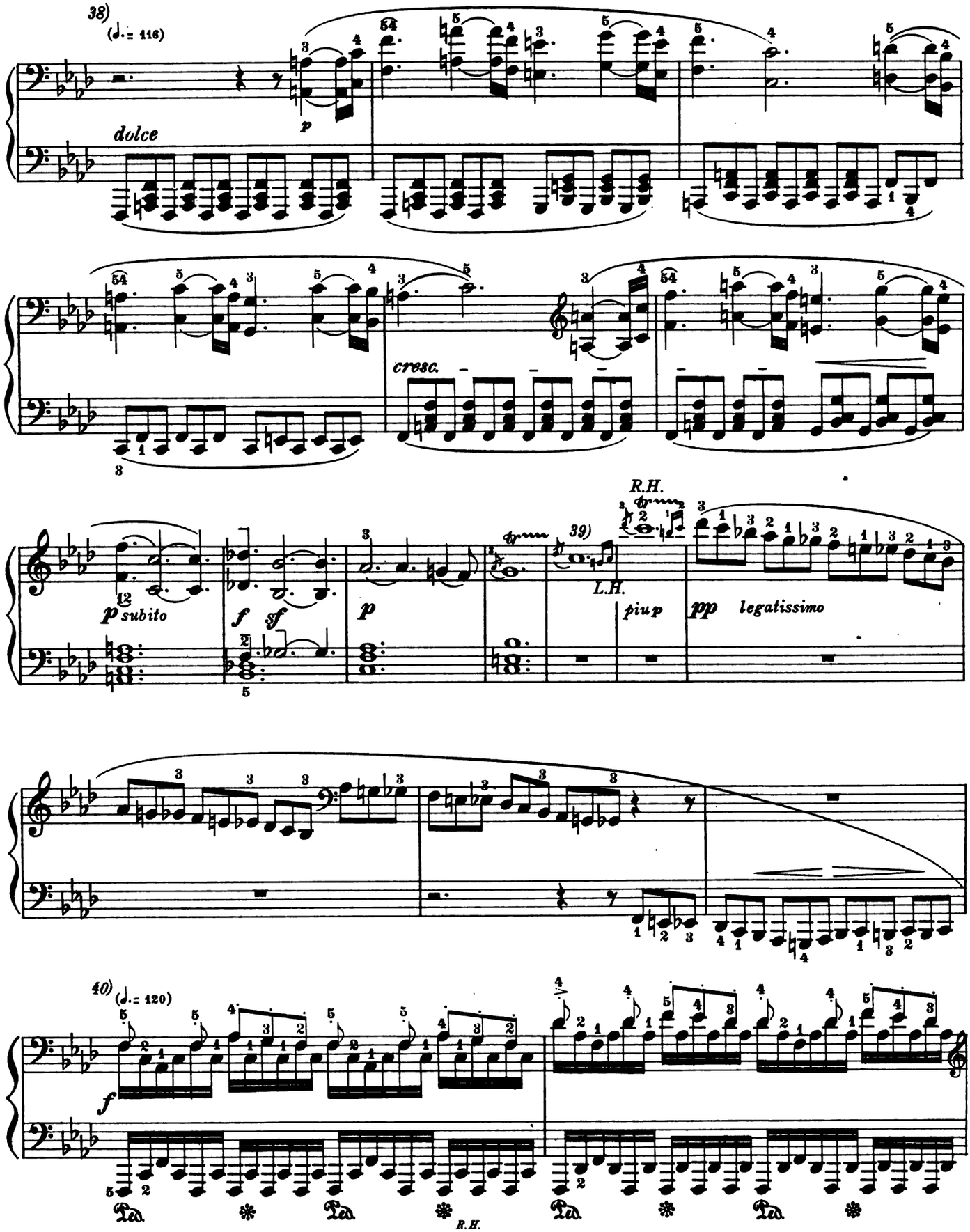

38) See Note 10) 39) Execute as follows:

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

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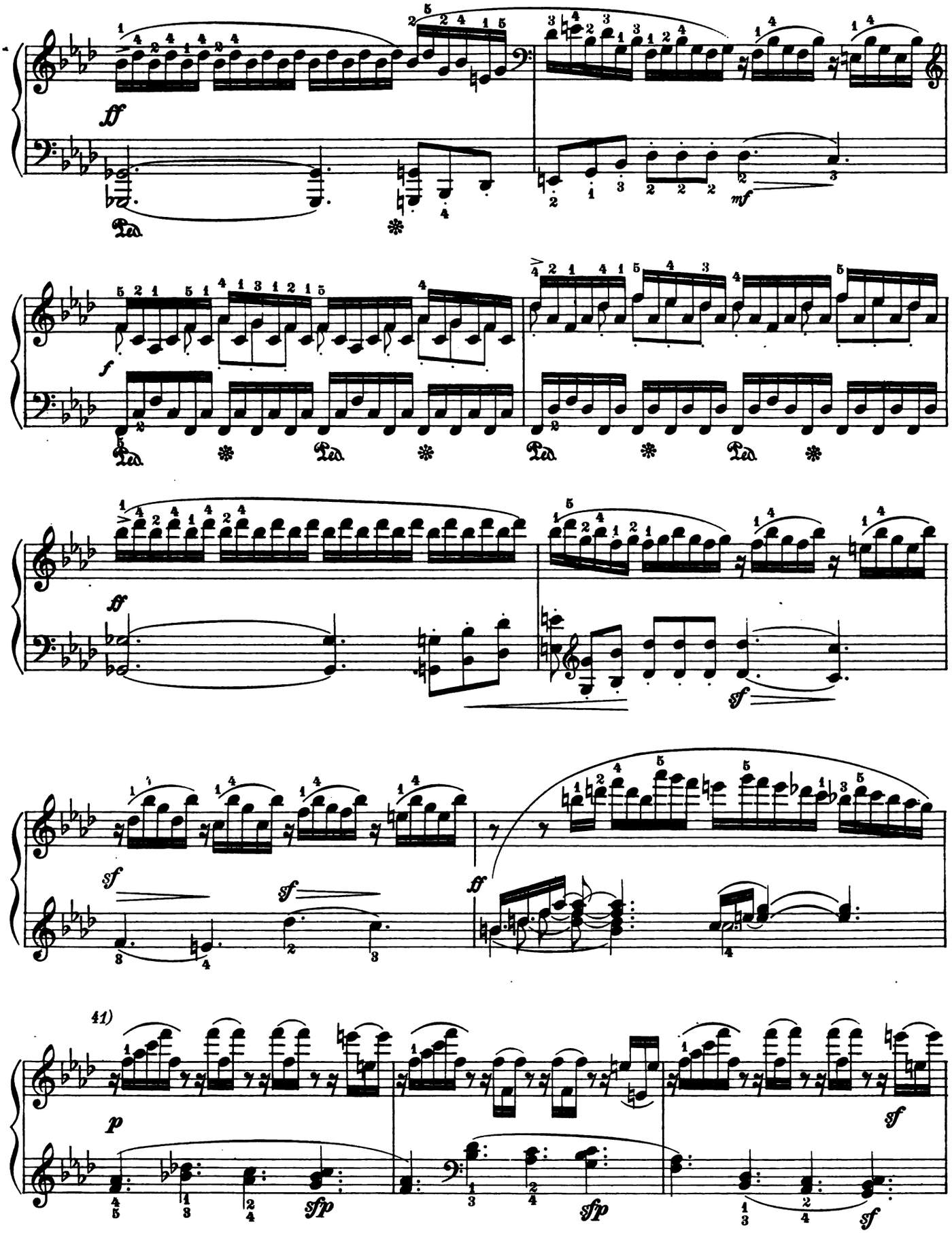

41) The figures must never be jumbled or indistinct. With Beethoven each sixteenth-note has meaning.

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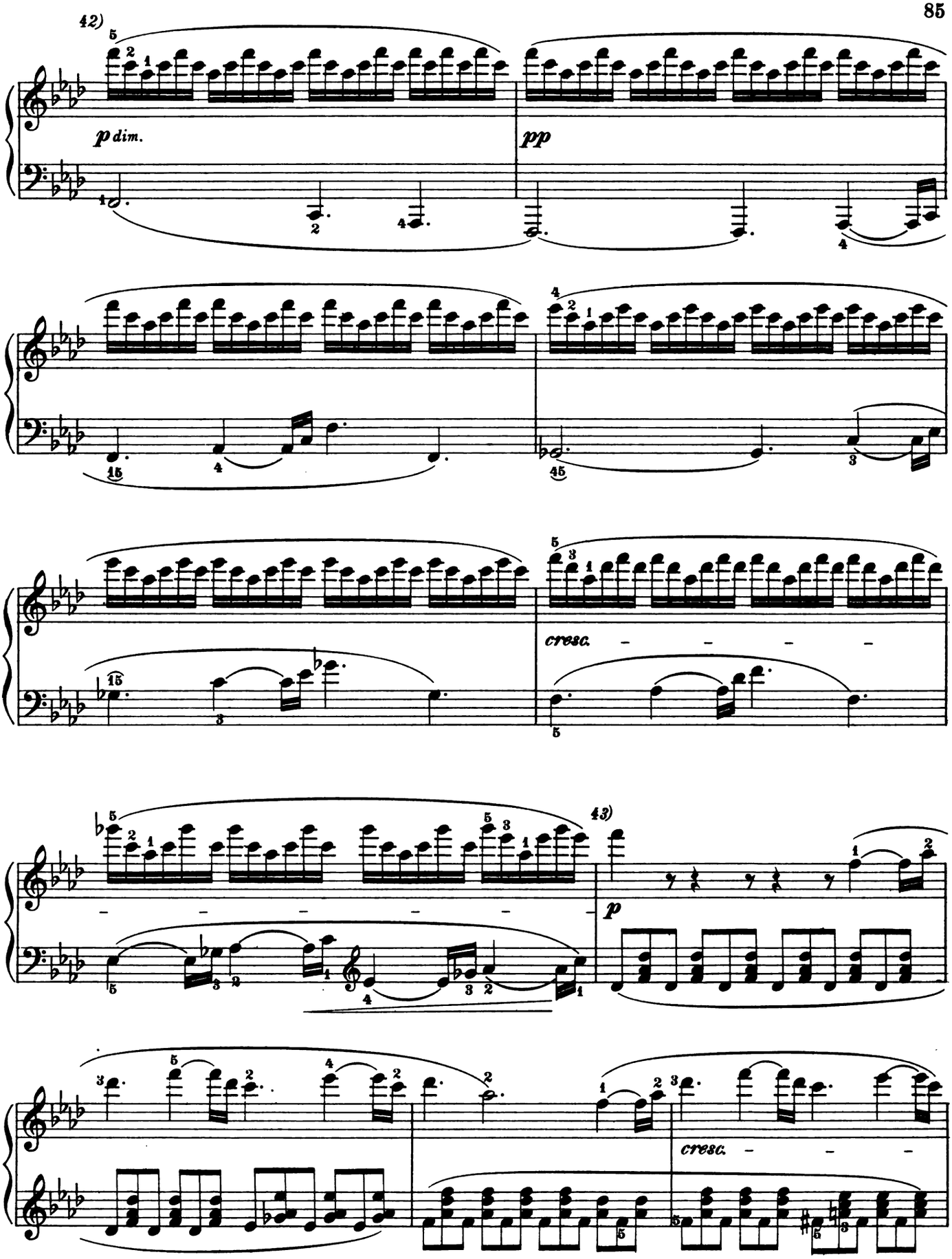

42) The figures always uniform and smooth. Note the changes which occur in the arabesques of the right hand, and execute them with almost painful precision.

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

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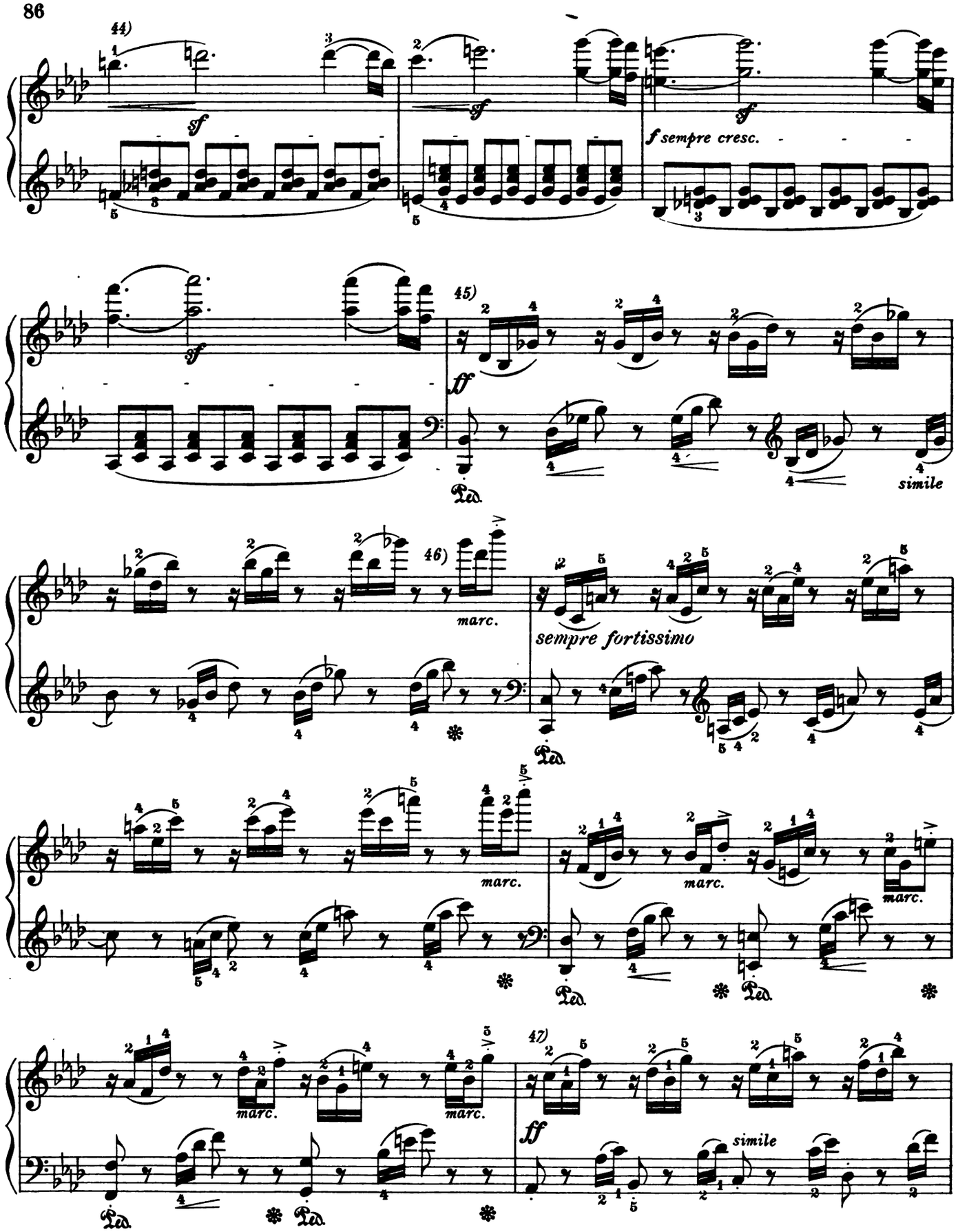

44) Still *stringendo* and *accelerando*.

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.

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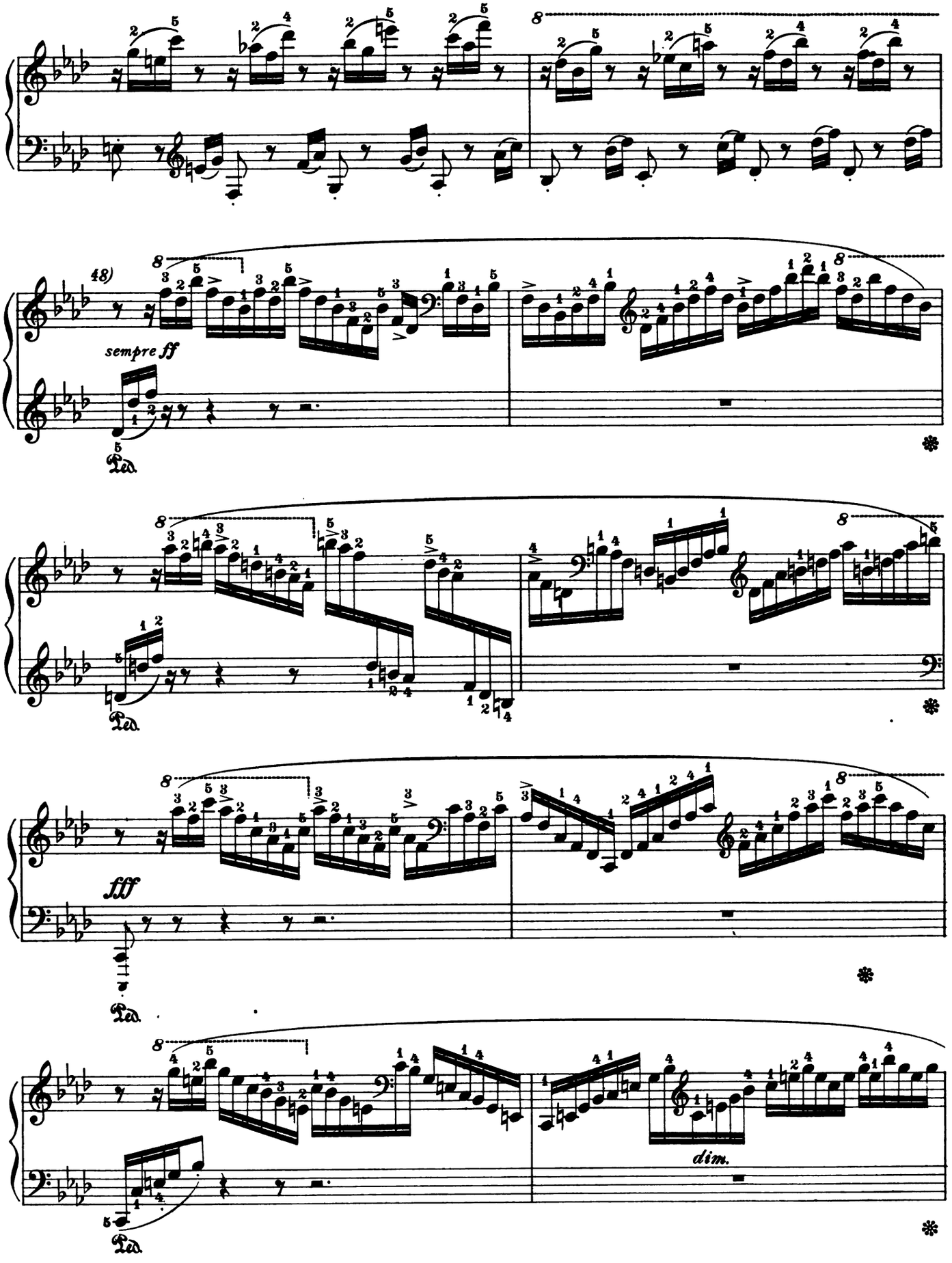

48) Very fast, and to be played with only one hand.

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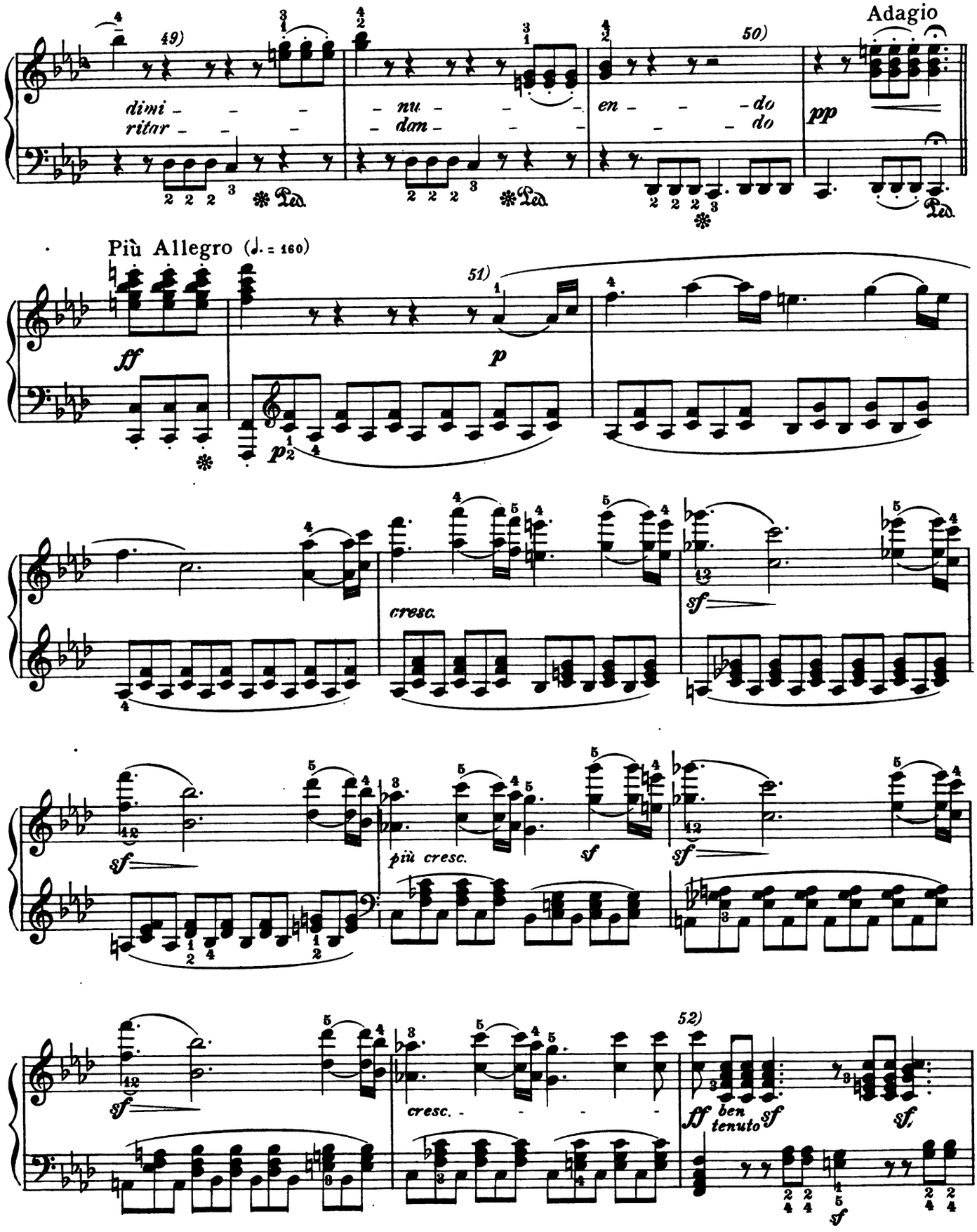

49) A certain blurring, resulting from the mingling of the D-flat and C. does no harm.

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.

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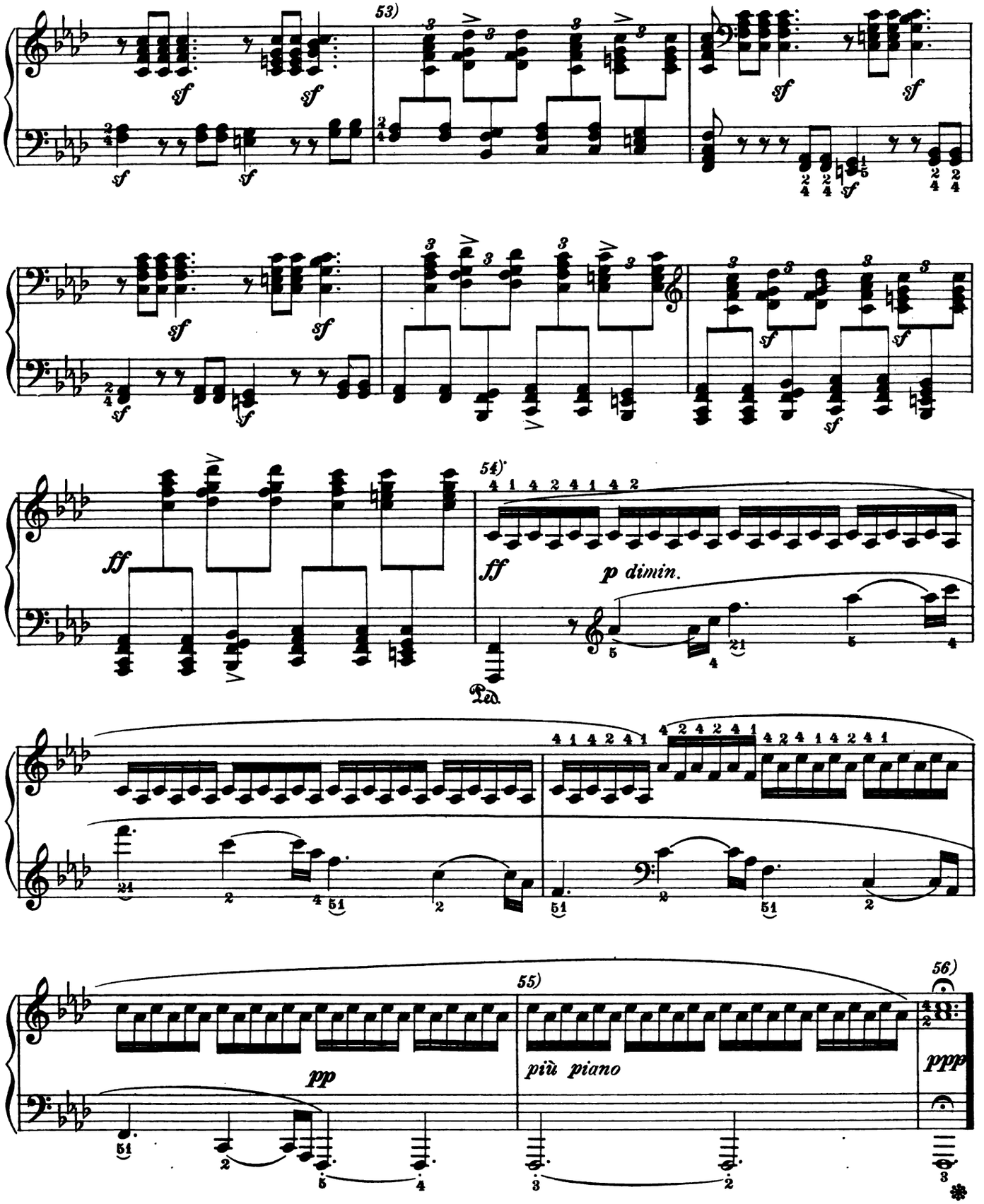

53) Hans von Bülow introduced this mode of writing the following passage. It is the most satisfactory.

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*.

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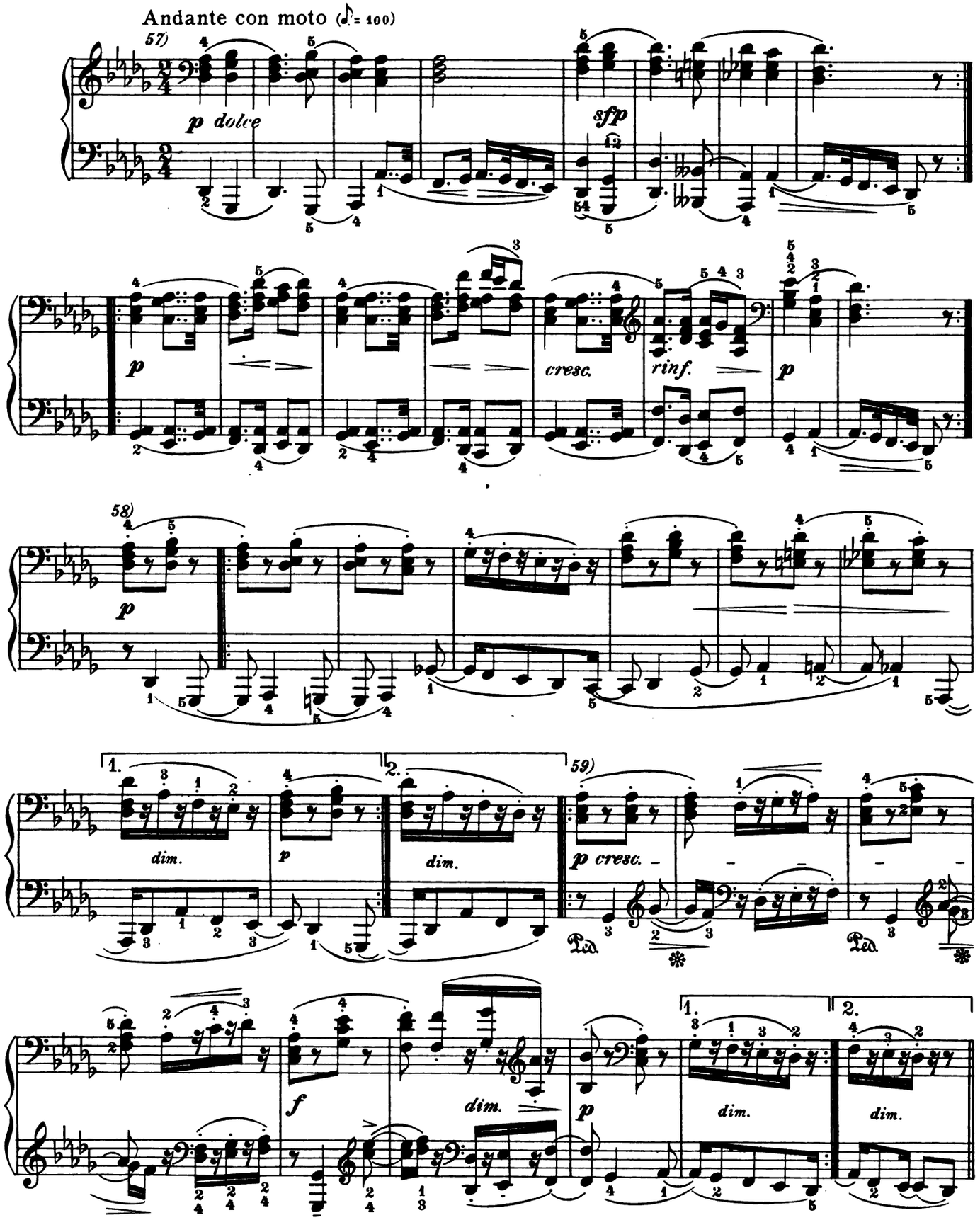

57) *Con moto* — that is, with motion. This movement must never be allowed to drag. Keep it always *con moto*.

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.

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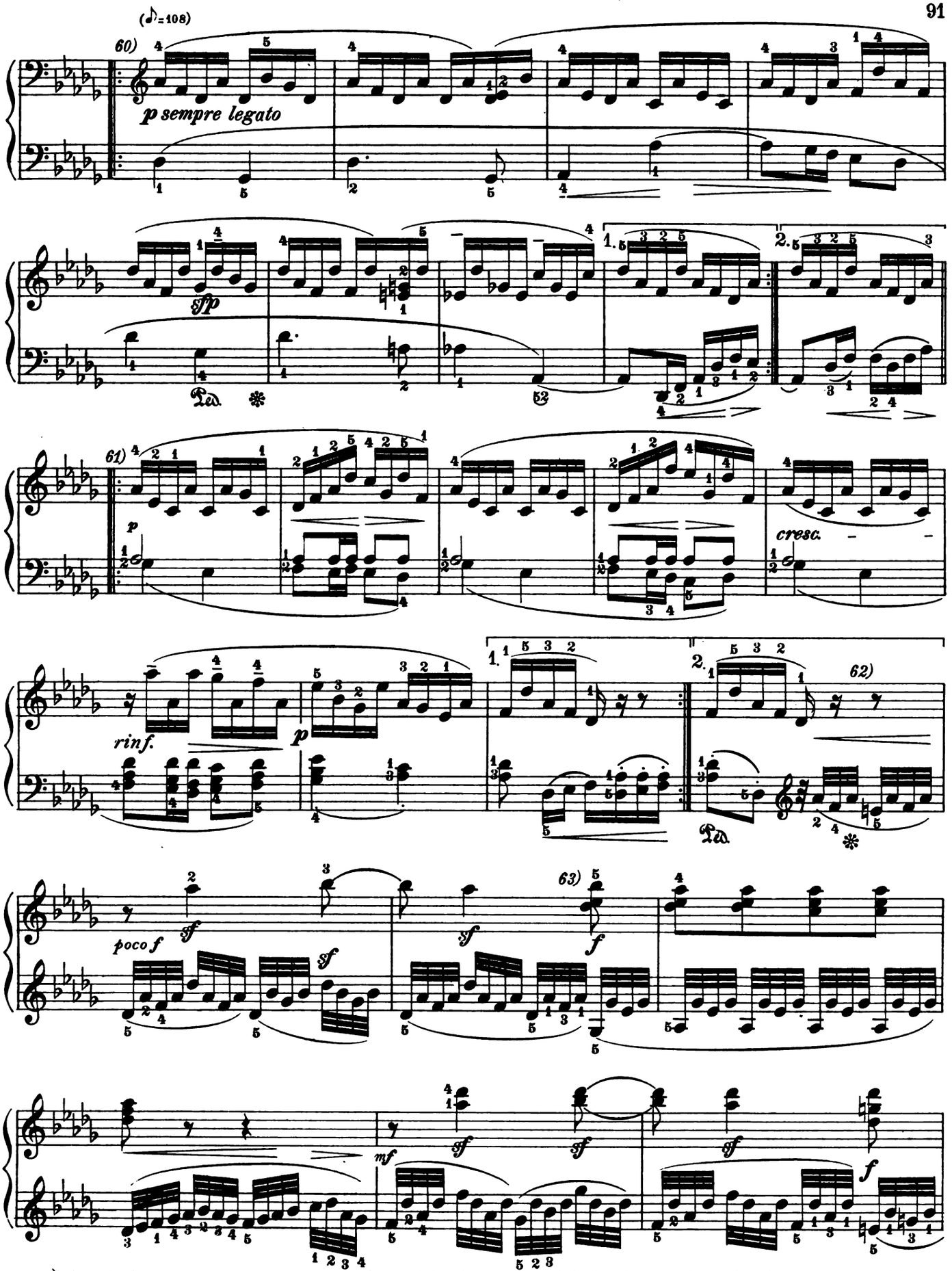

60) A little faster, but not too much. The flow of the theme in the right hand must always be clearly recognizable.

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.

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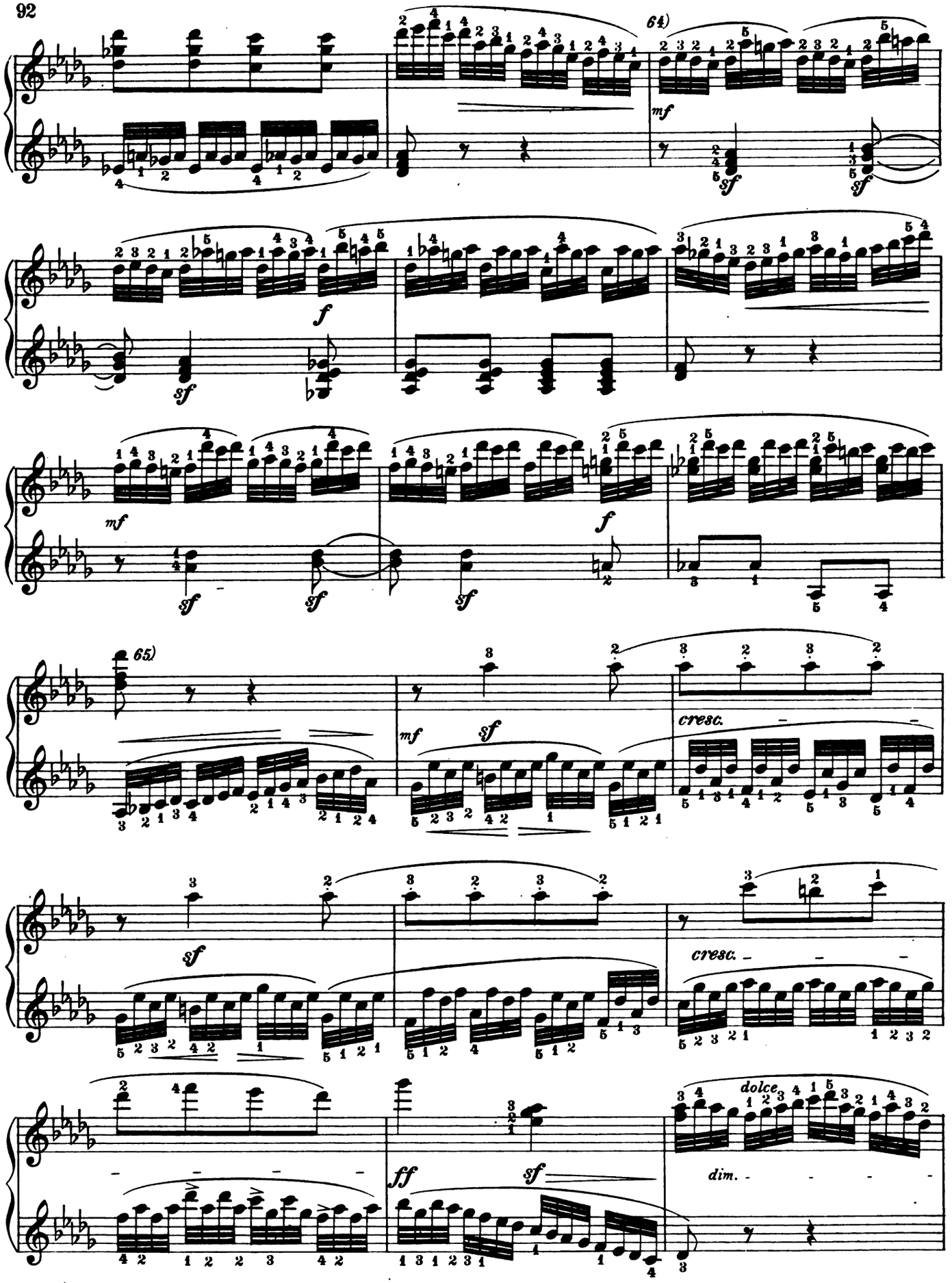

64) Always expressively, and careful of the melodic outline.

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

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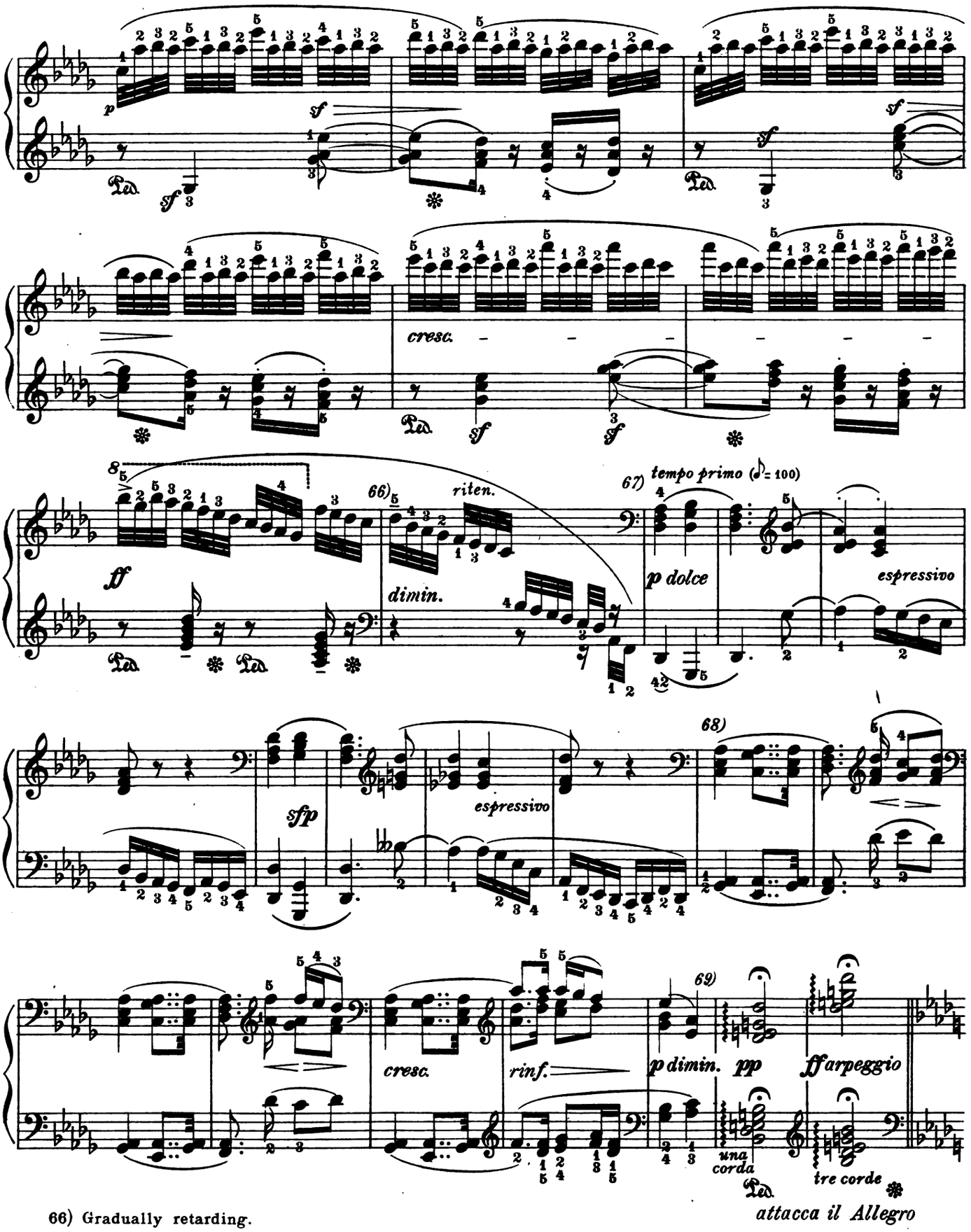

66) Gradually retarding.

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.

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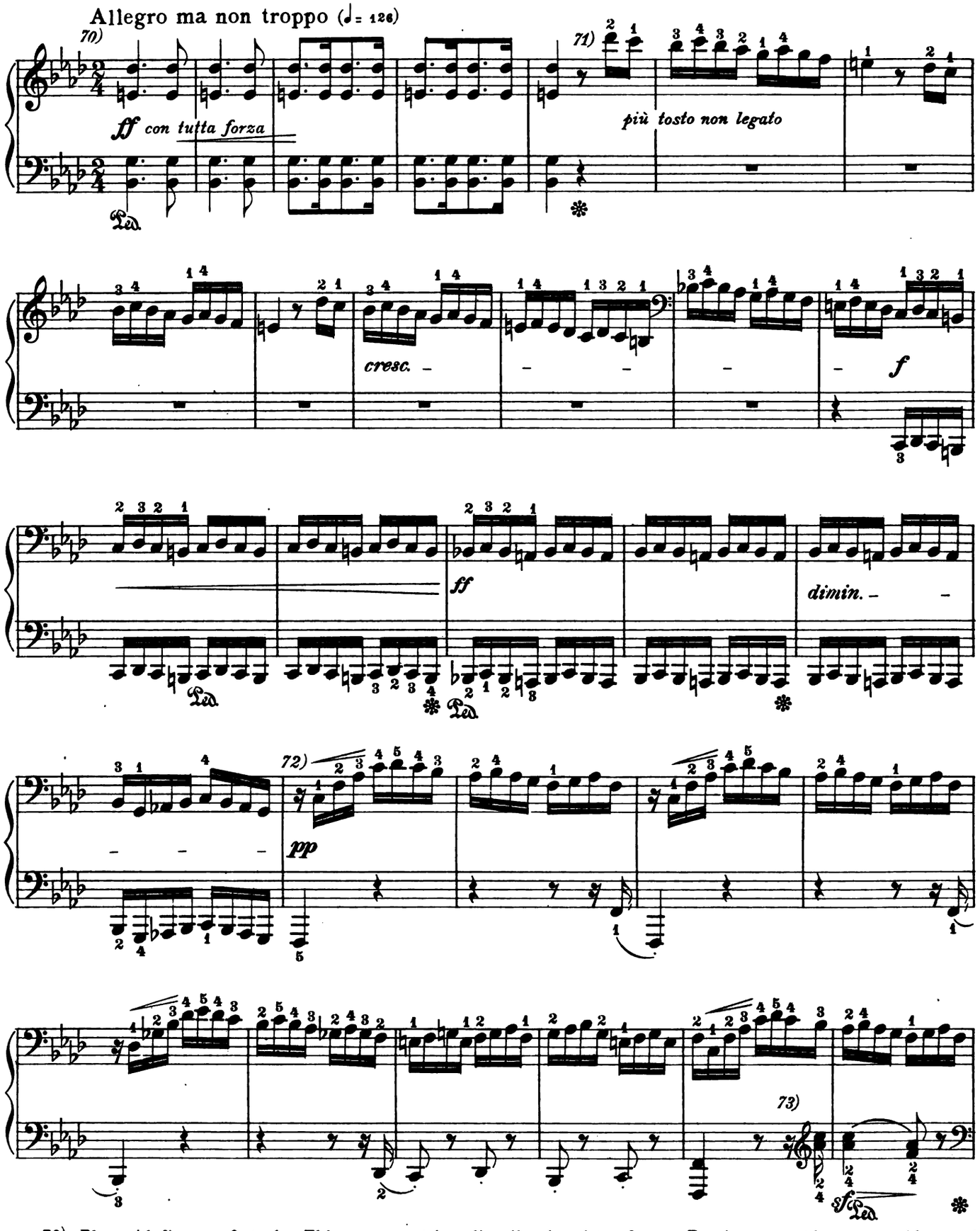

70) Play with fingers of steel. This movement is ordinarily played too fast. Passion cannot be expressed by speed, but through the spirit, which pulsates even in a slower tempo.

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.

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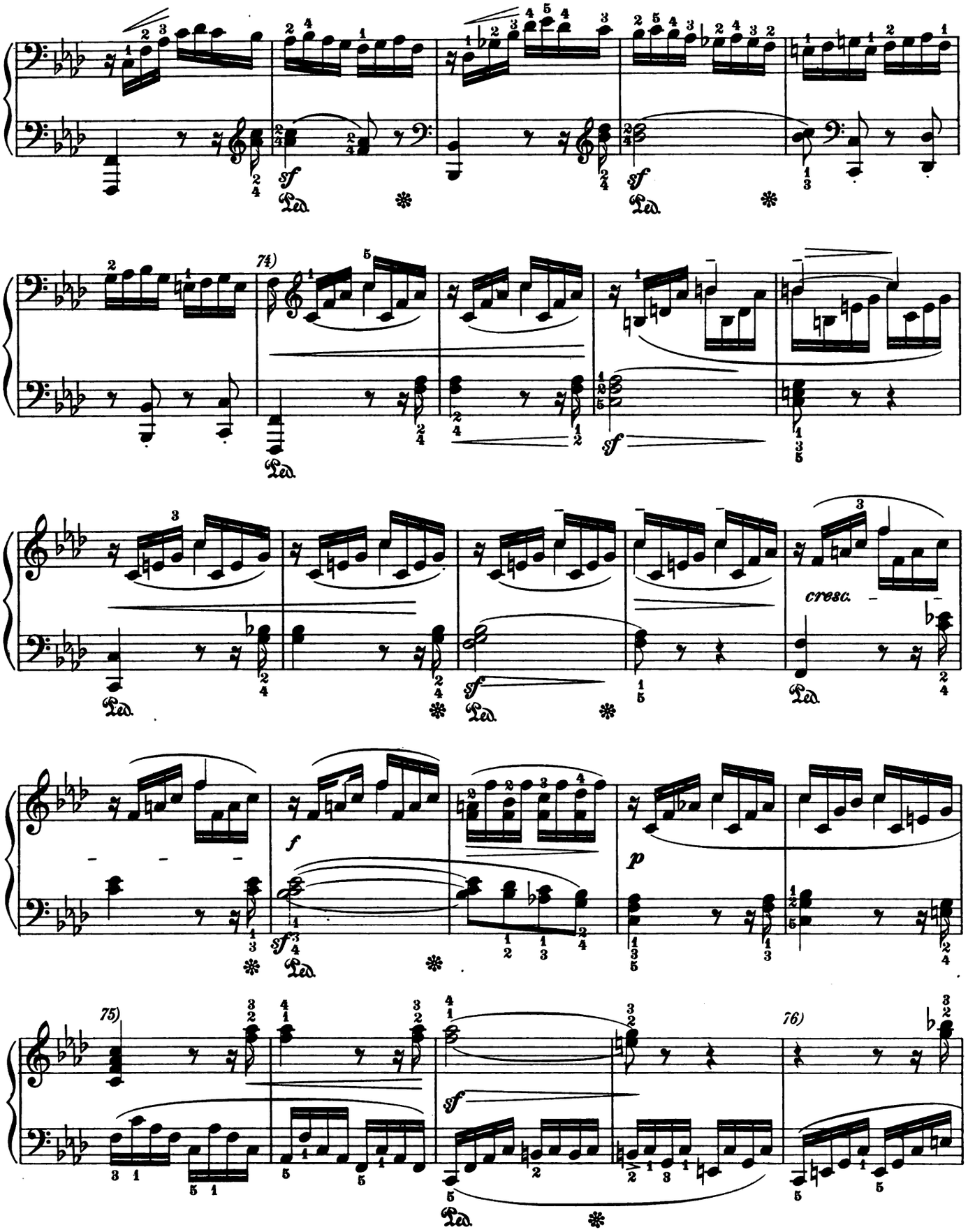

74) The theme in the right hand very expressively. The figures are to be subordinated.

75) The sixteenth-notes not too short.

76) Heed here also the advice given in Note 75).

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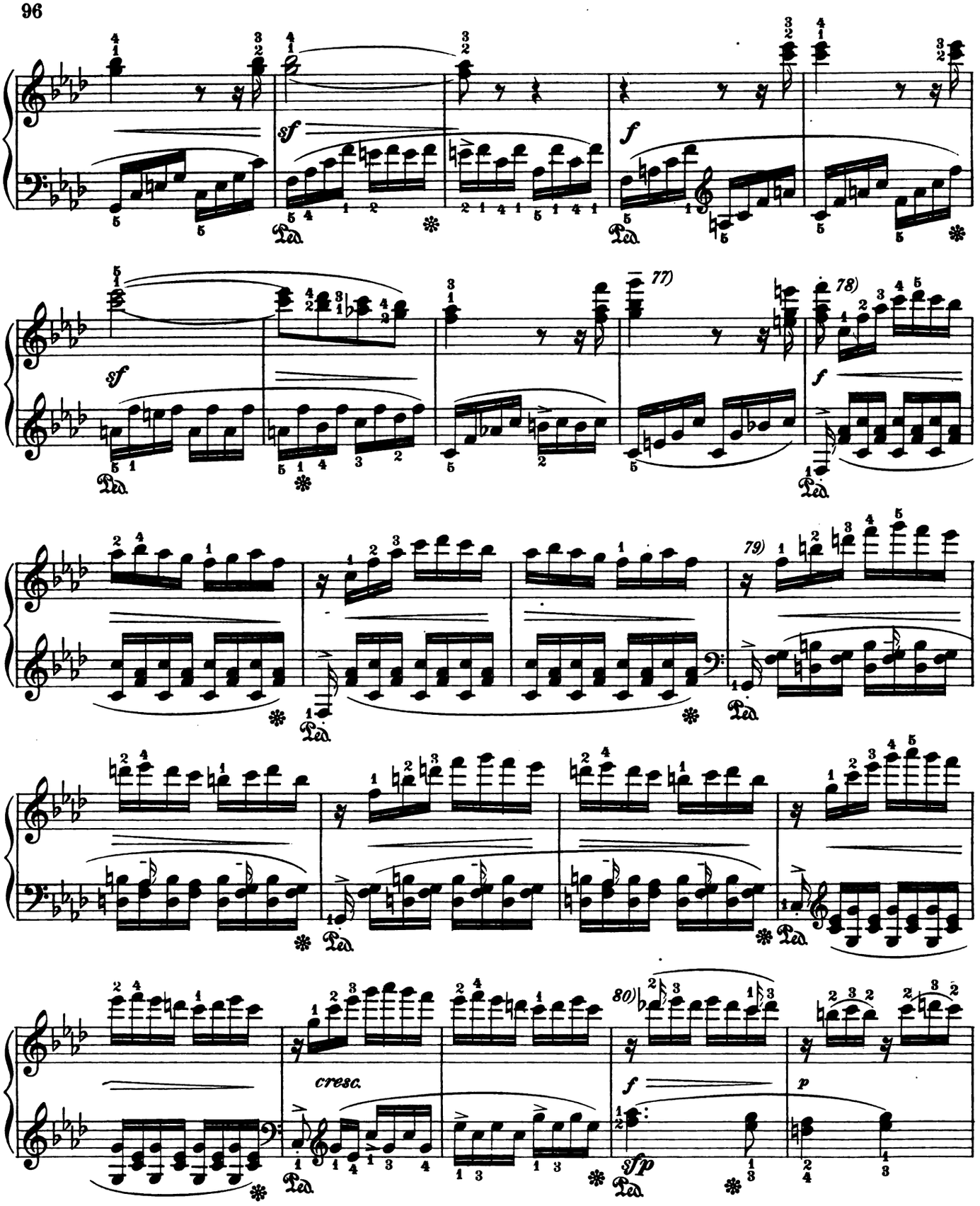

77) Sustain the quarter-note well.

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:

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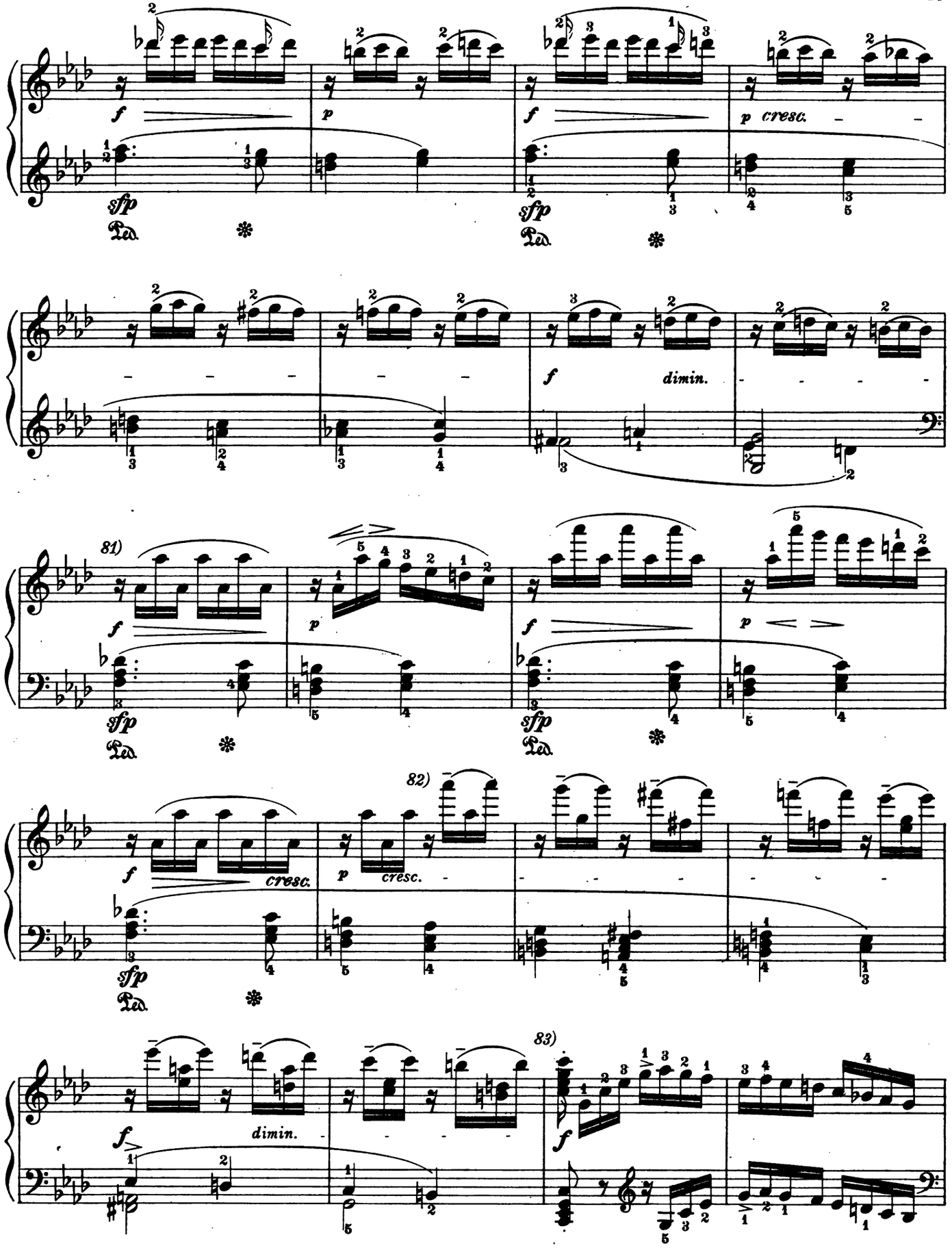

81) The sixteenth-notes must by no means be hurried or confused.

82) The sixteenth-groups with accuracy and an emphasis on the first note.

83) Faster. This passage must always be played without pedal.

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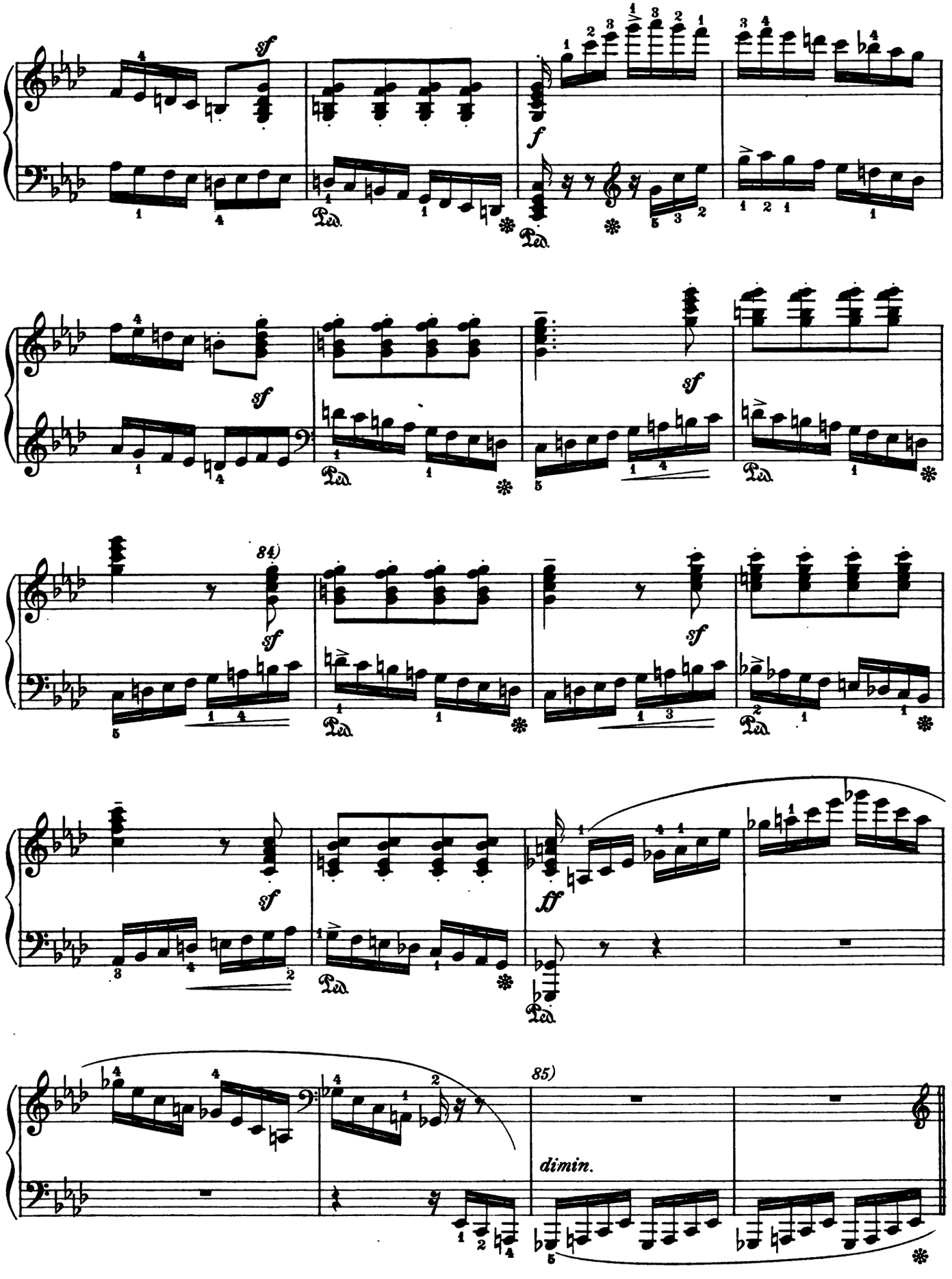

84) Stringendo. 85) Growing slightly calmer.

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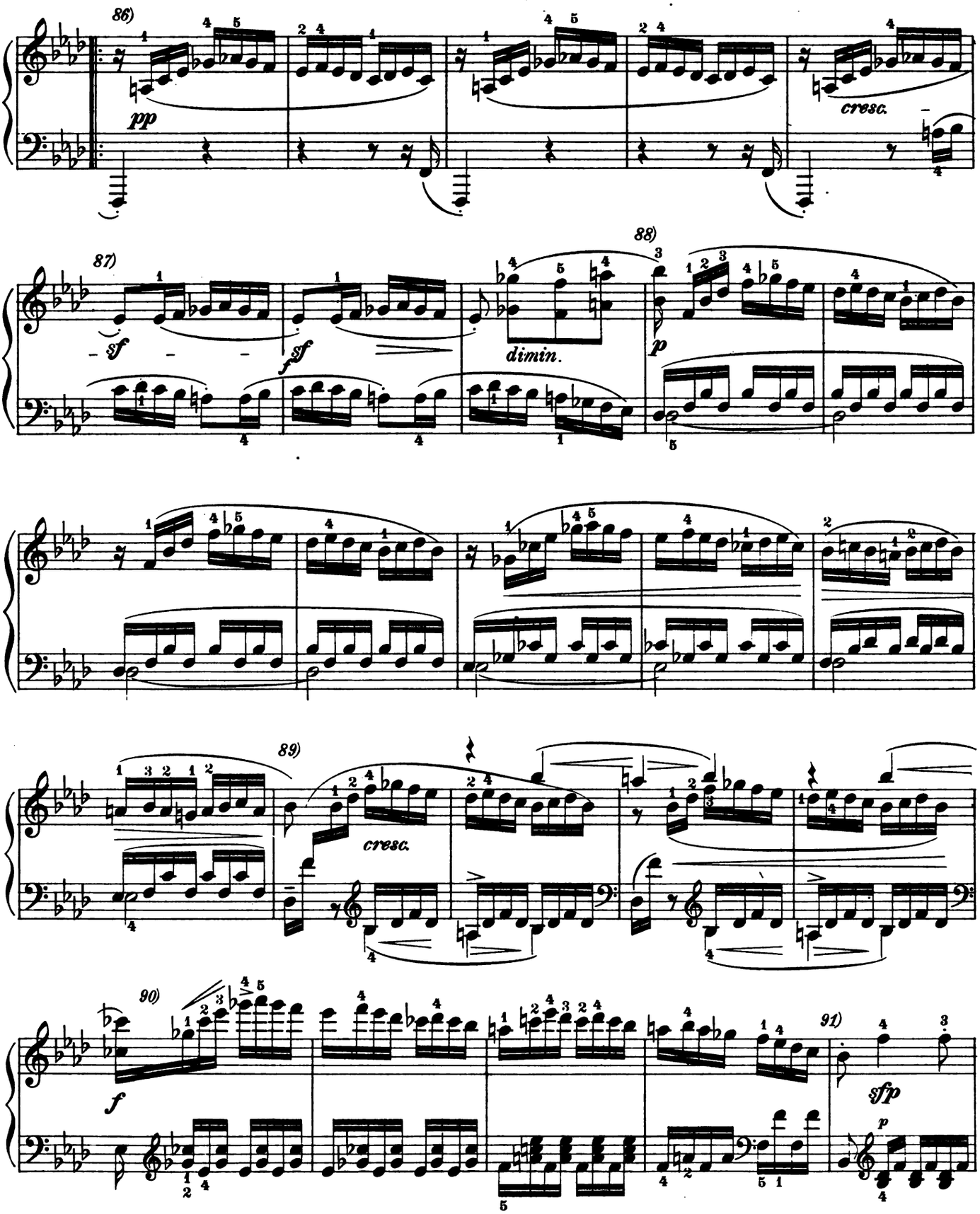

86) Here the first tempo is resumed. The mood is still extremely agitated, and the figures are animated by a great inward passion.

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.

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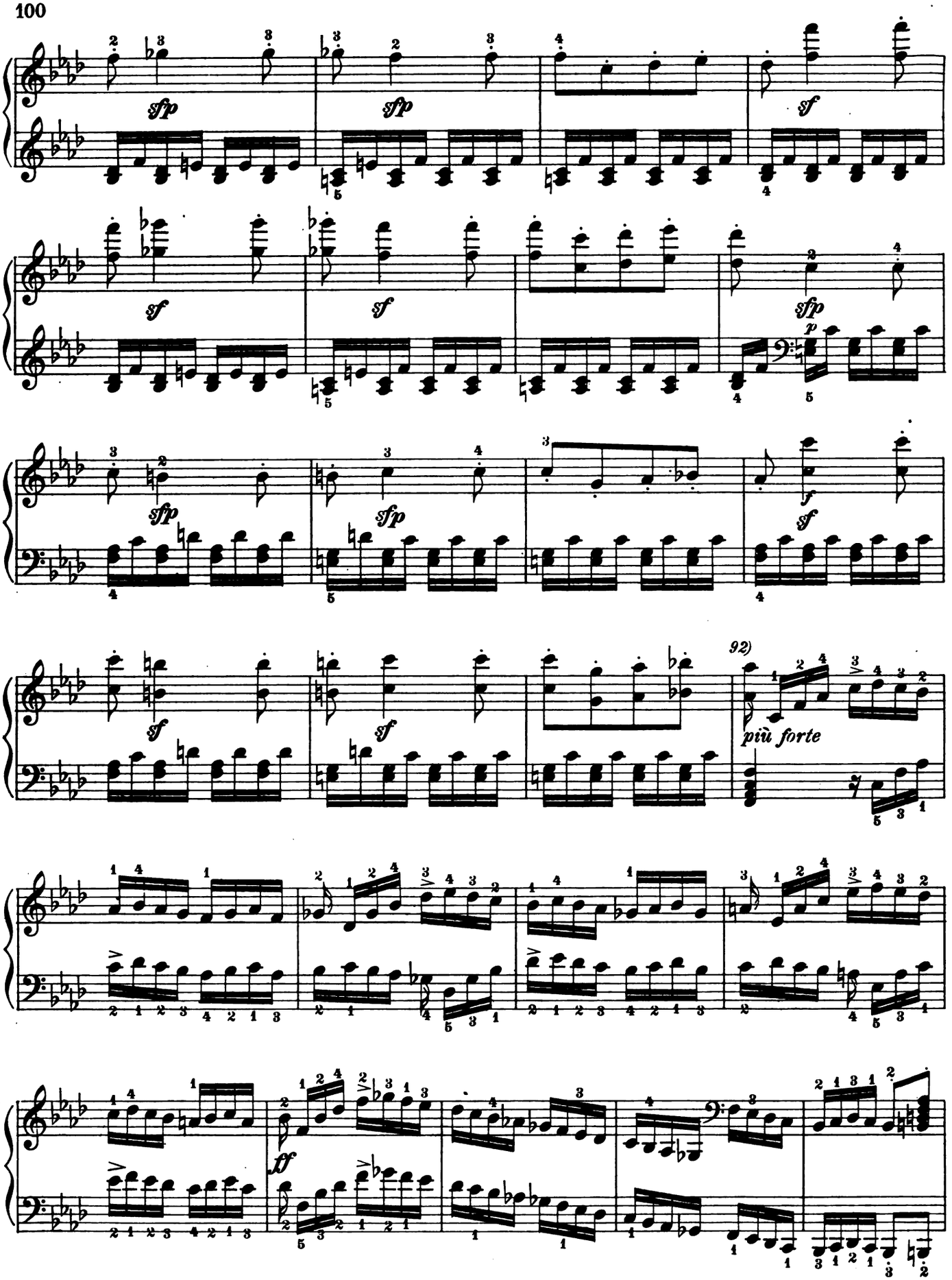

92) Somewhat broader. Bring out the imitation clearly, with great force and distinctness.

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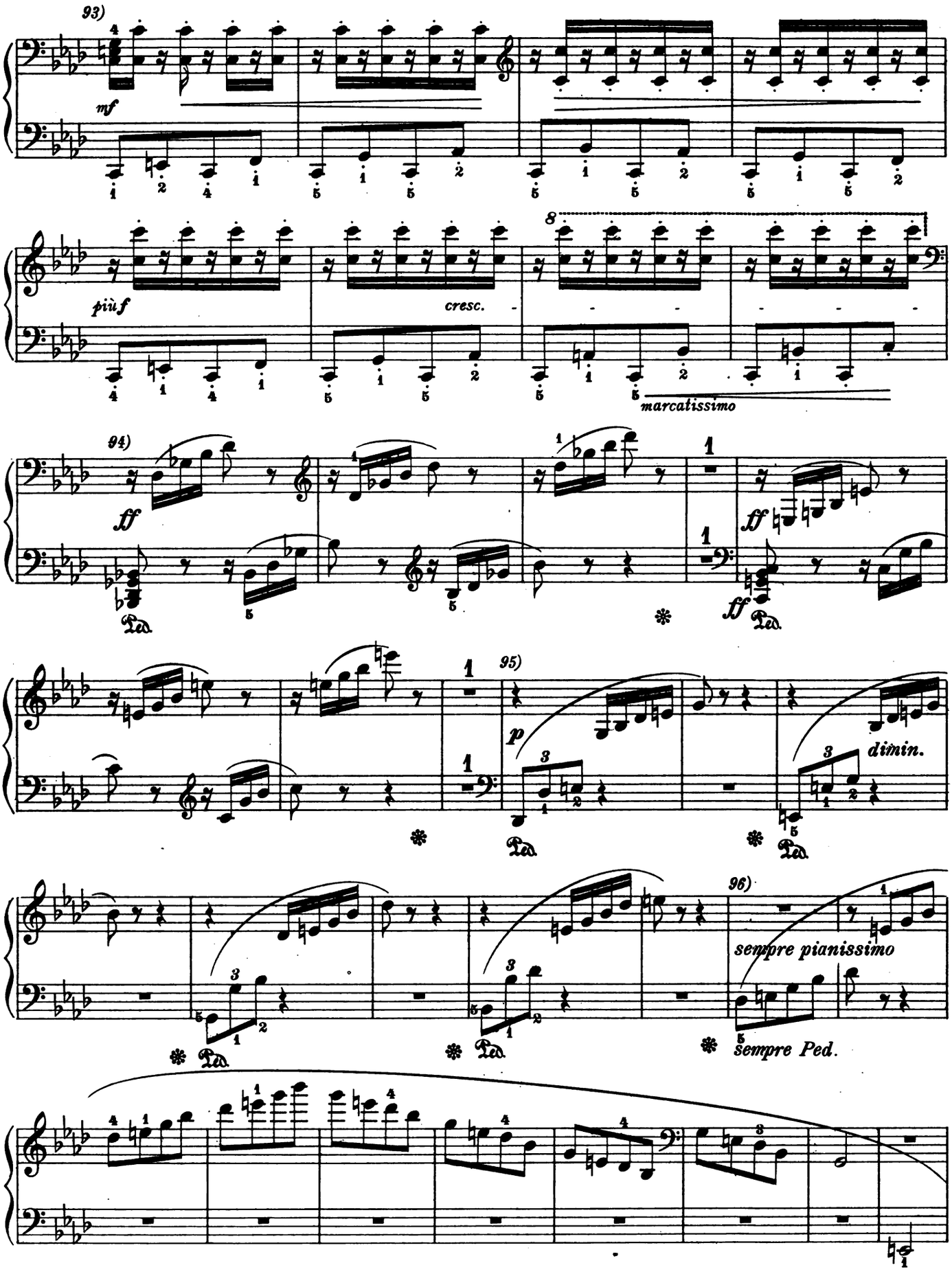

93) With extreme speed and agitation. 94) Very fast. 95) The tempo remains the same.
96) With the soft pedal.

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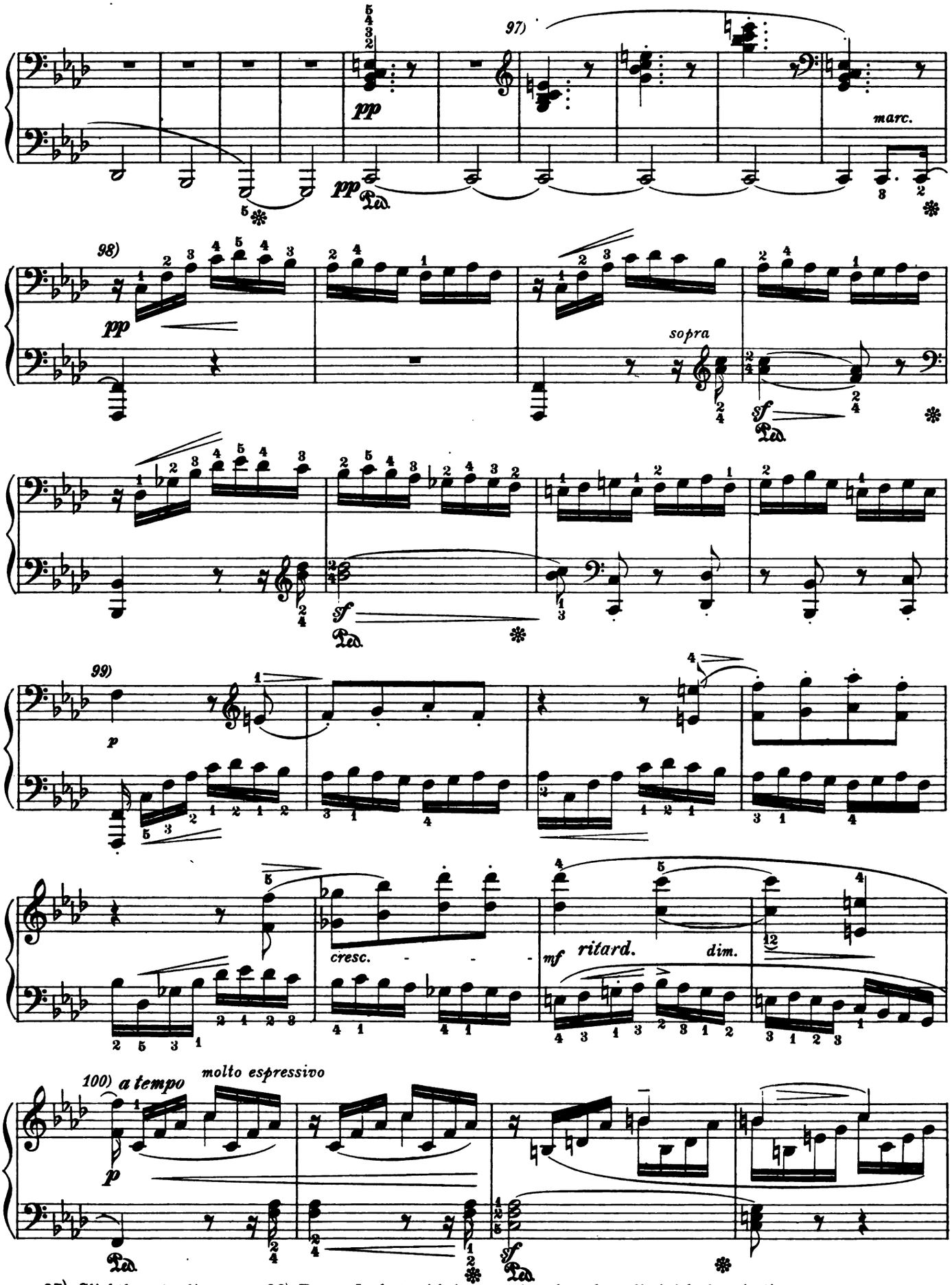

97) Slightly retarding. 98) Tempo I, but with increased rather than diminished agitation.
99) Make the left hand prominent. 100) See Note 74).

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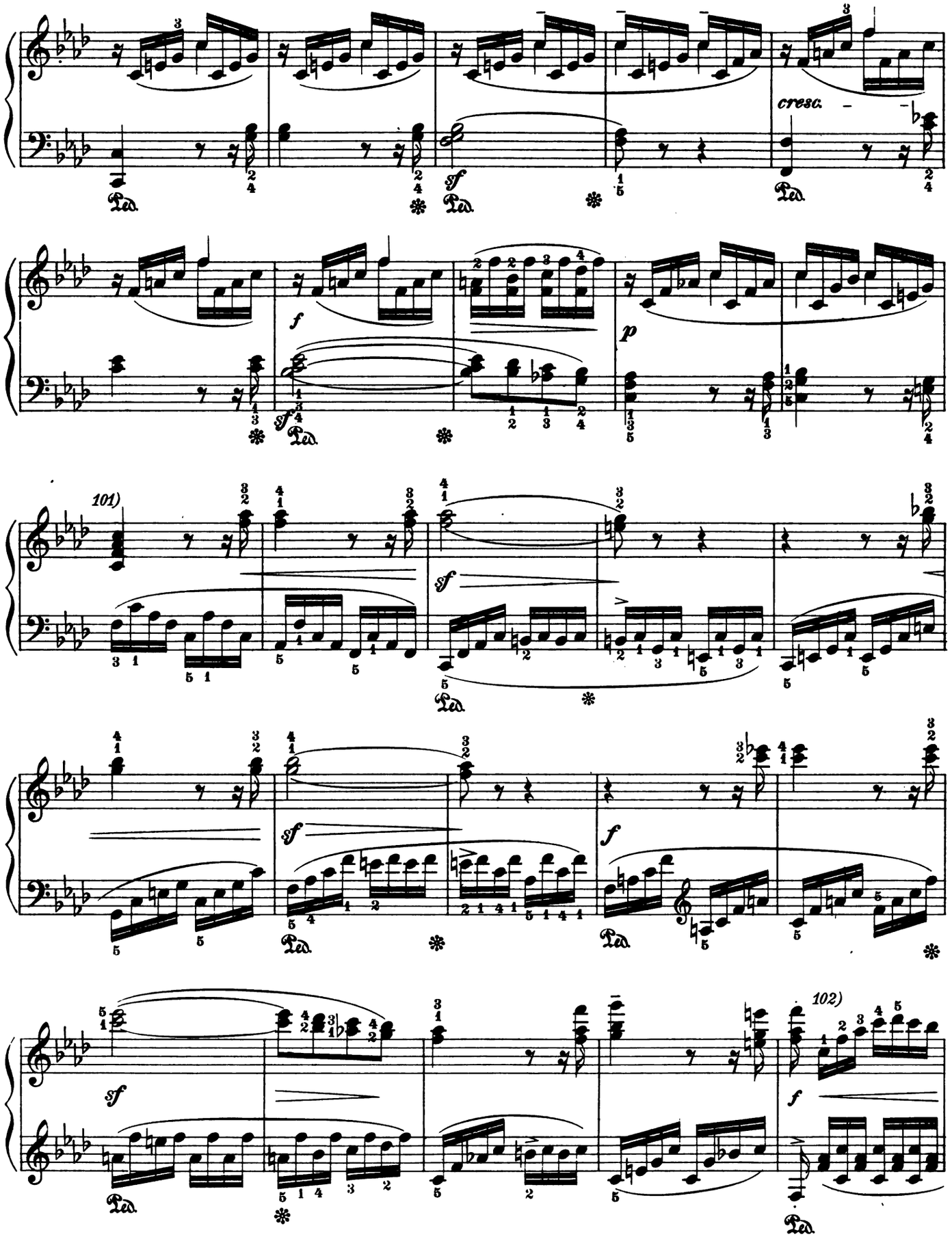

101) See Notes 75) and 76). 102) See Note 101).

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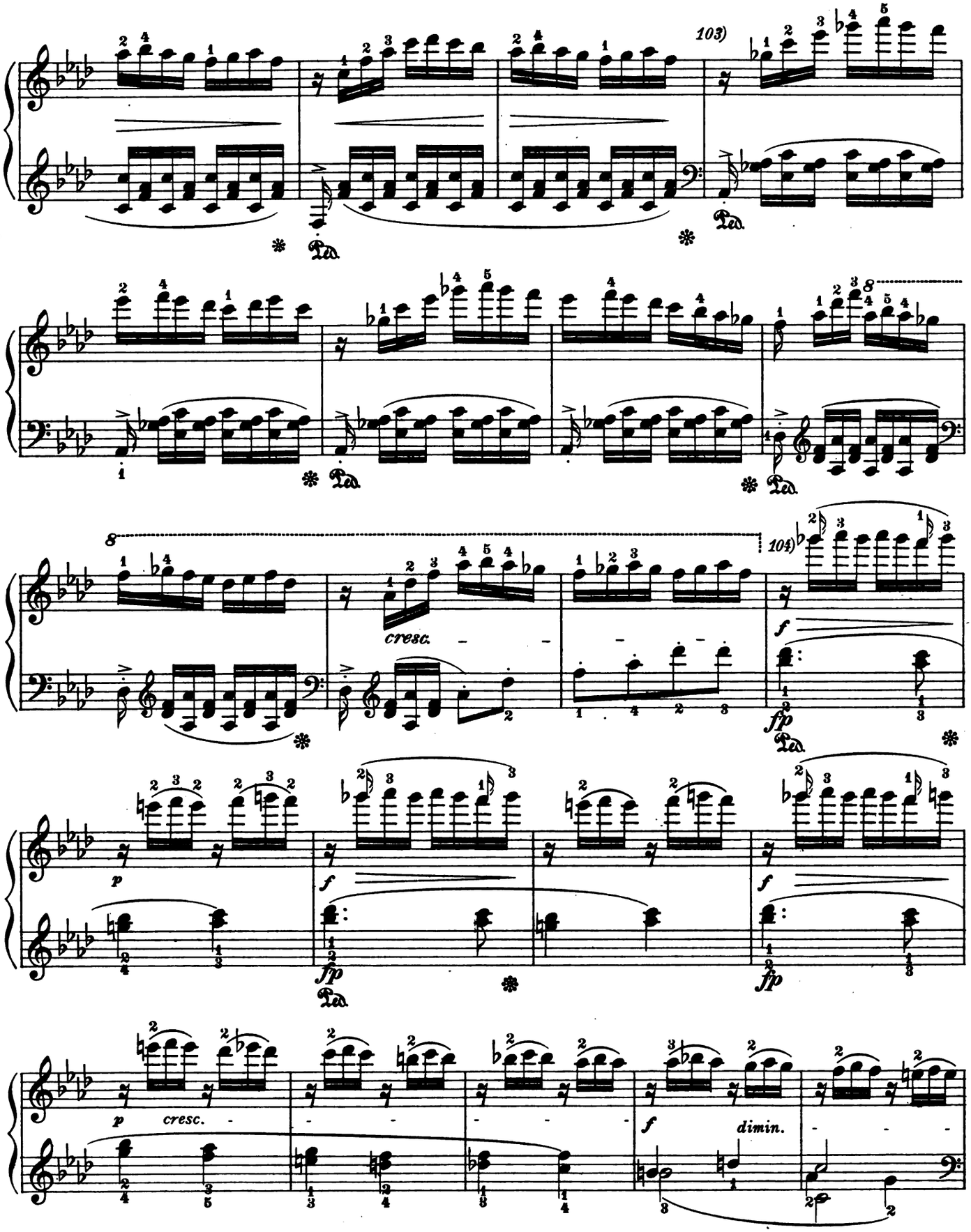
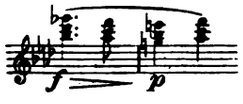


103) This is the only possible fingering, both here and at 102).

104) Bear in mind the chord progression:



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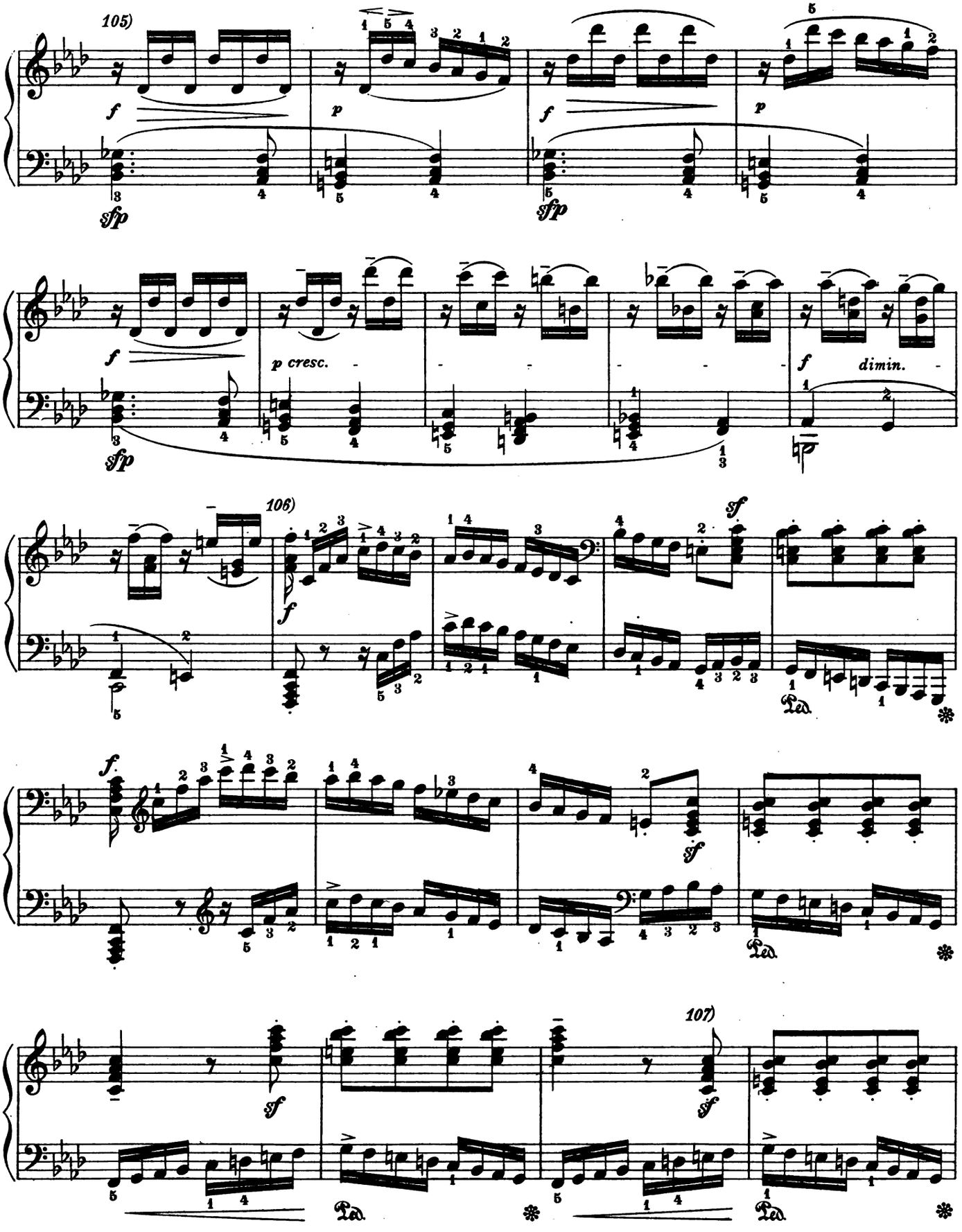

105) See Note 80). 106) Faster. See Note 83).

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.

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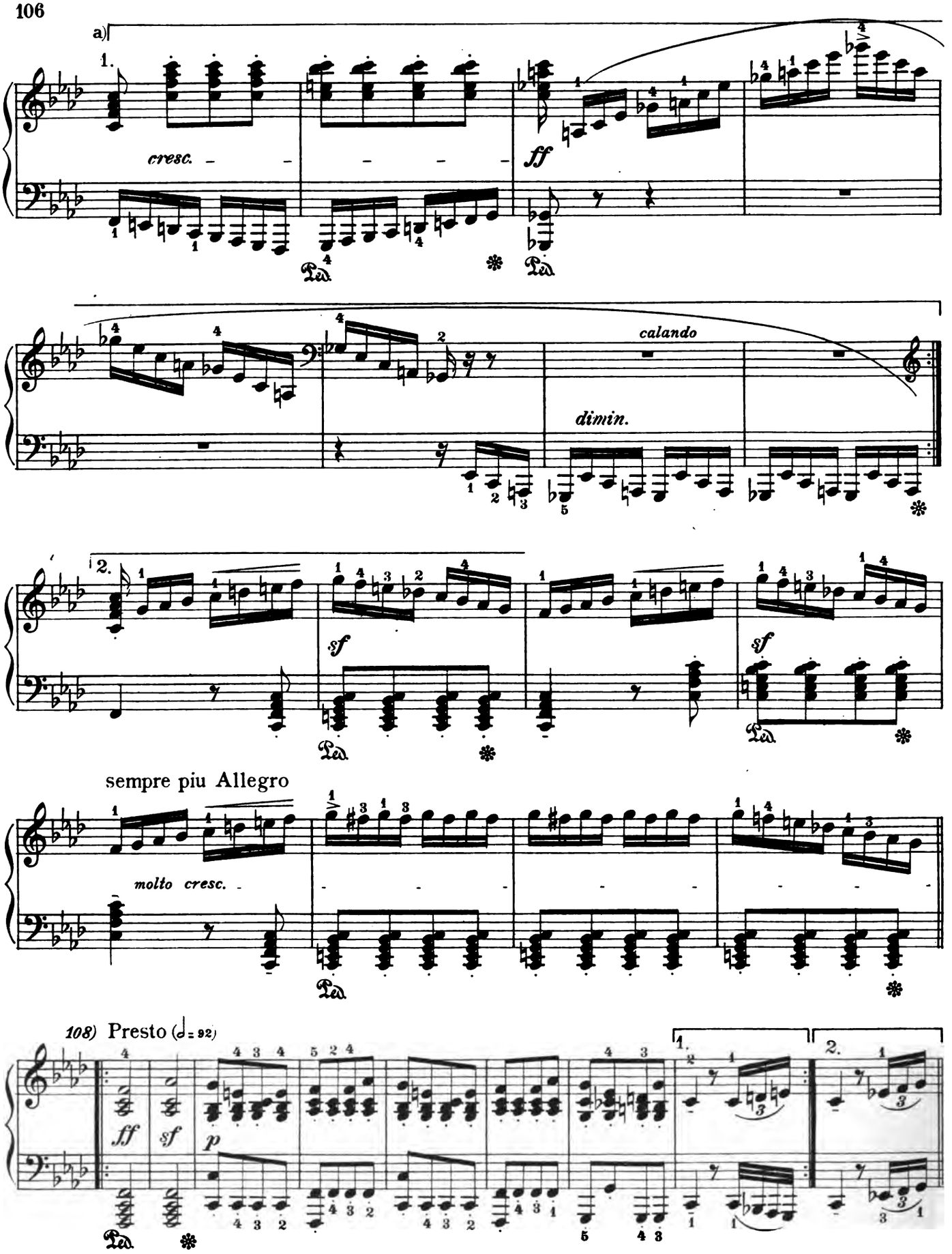

108) Both chords must be struck with the greatest power. The subsequent *p* must begin at once in the very first measure. The staccato is after the Beethoven manner; that is, by no means to be played "lightly" from the wrist.

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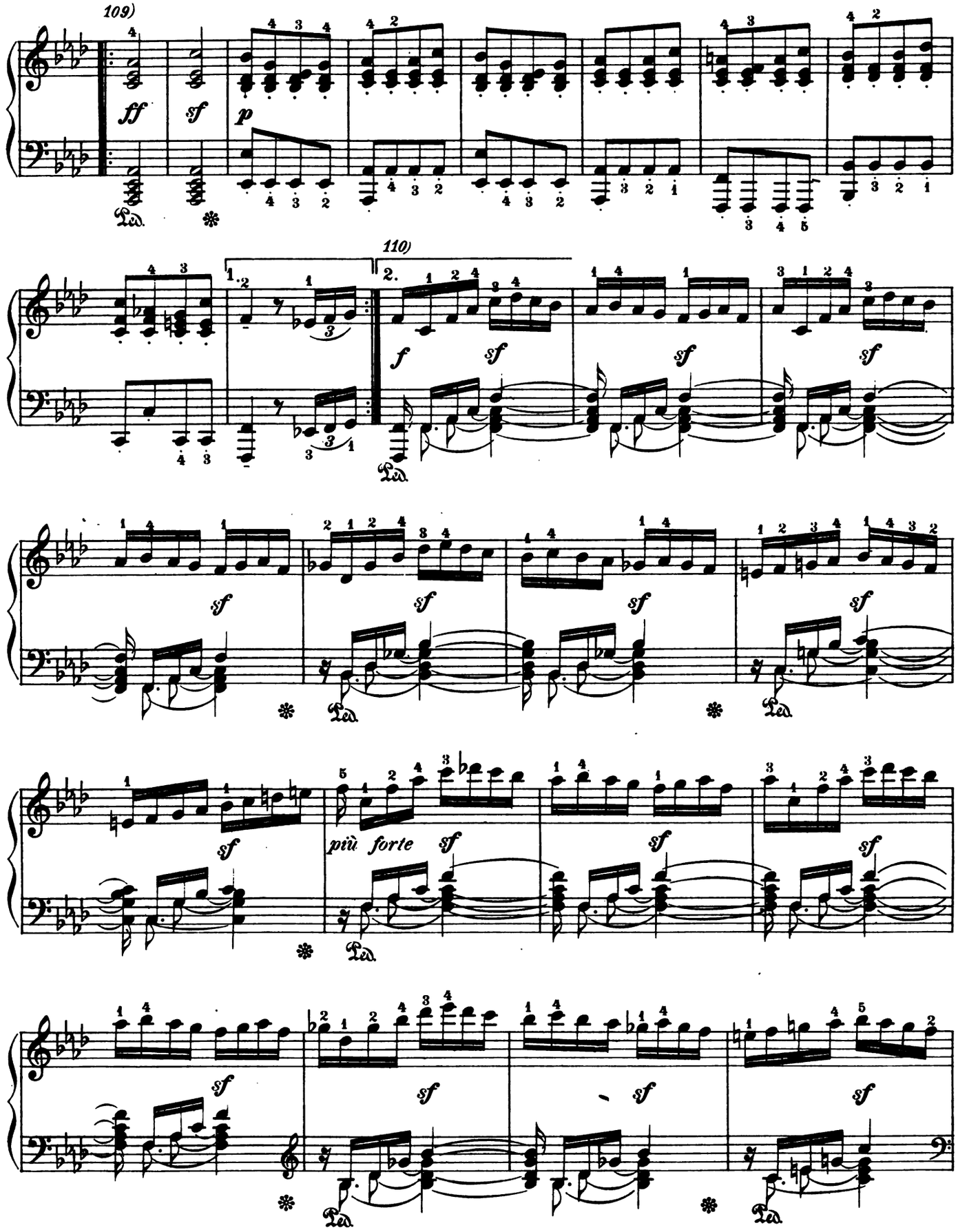

109) The same remarks apply to the second part.

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.

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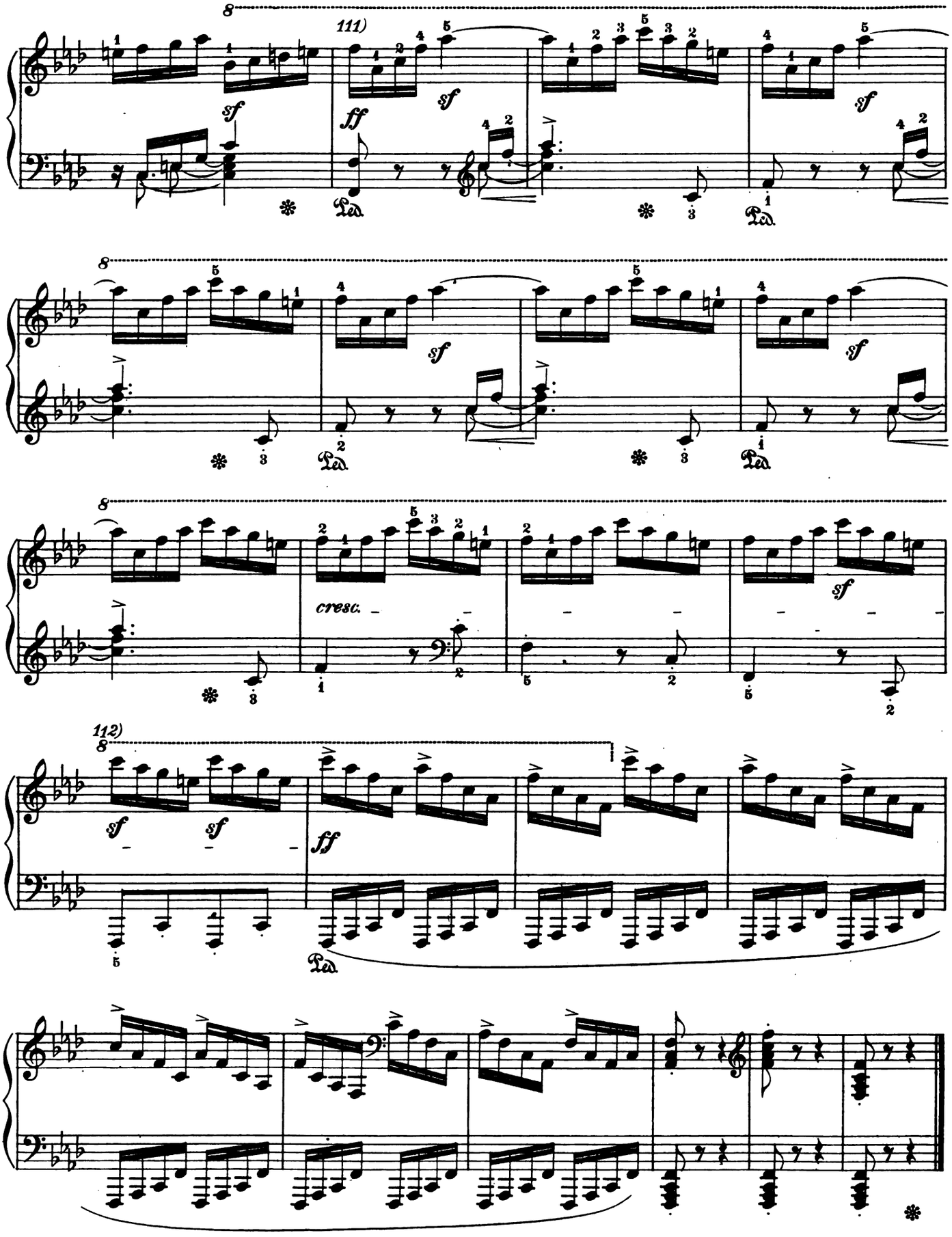
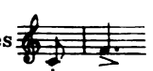


111) Play the close almost triumphantly. The notes  must crash out orchestrally.

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

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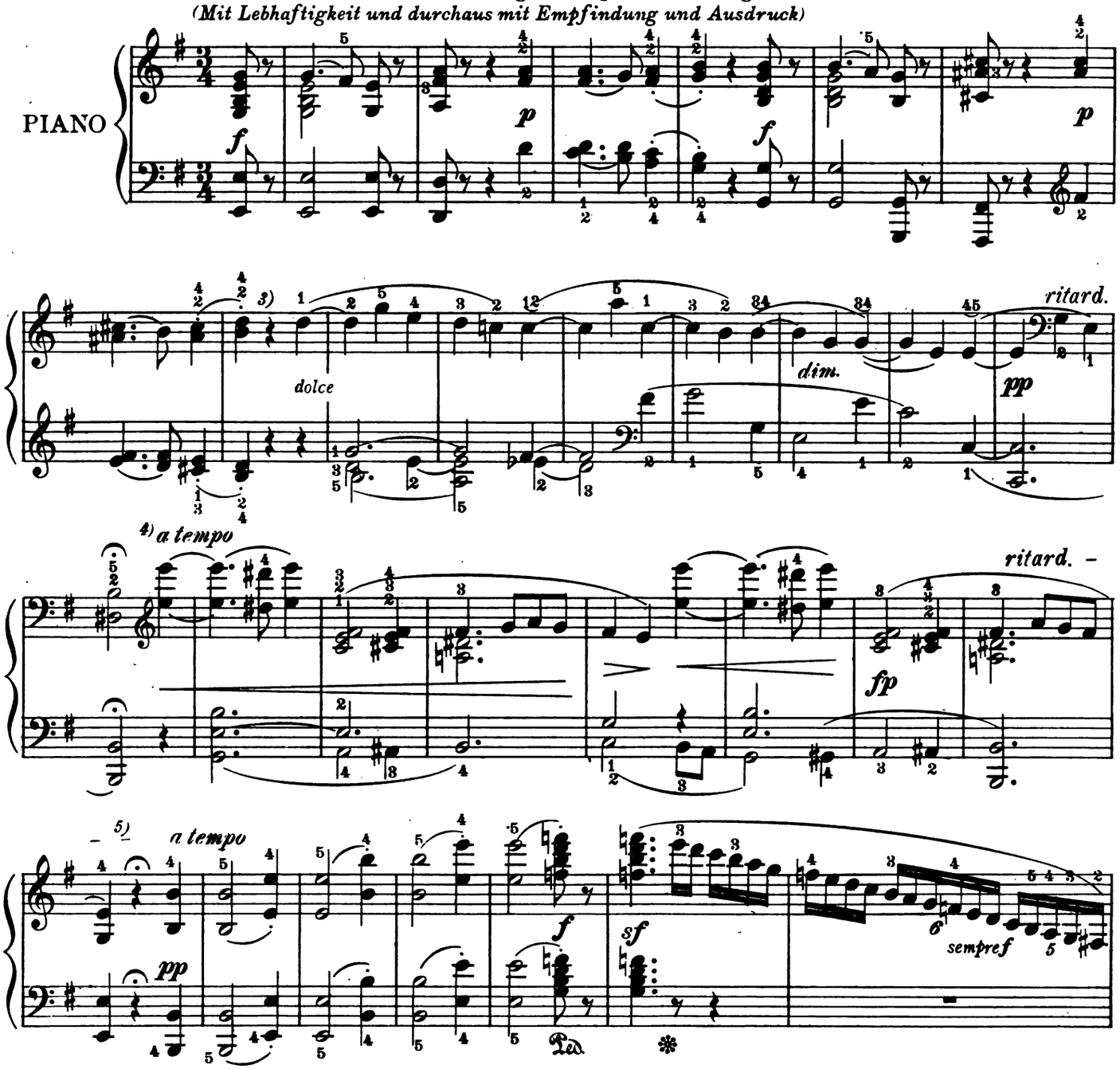
[1] SONATA XXVII, in E minor

(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)



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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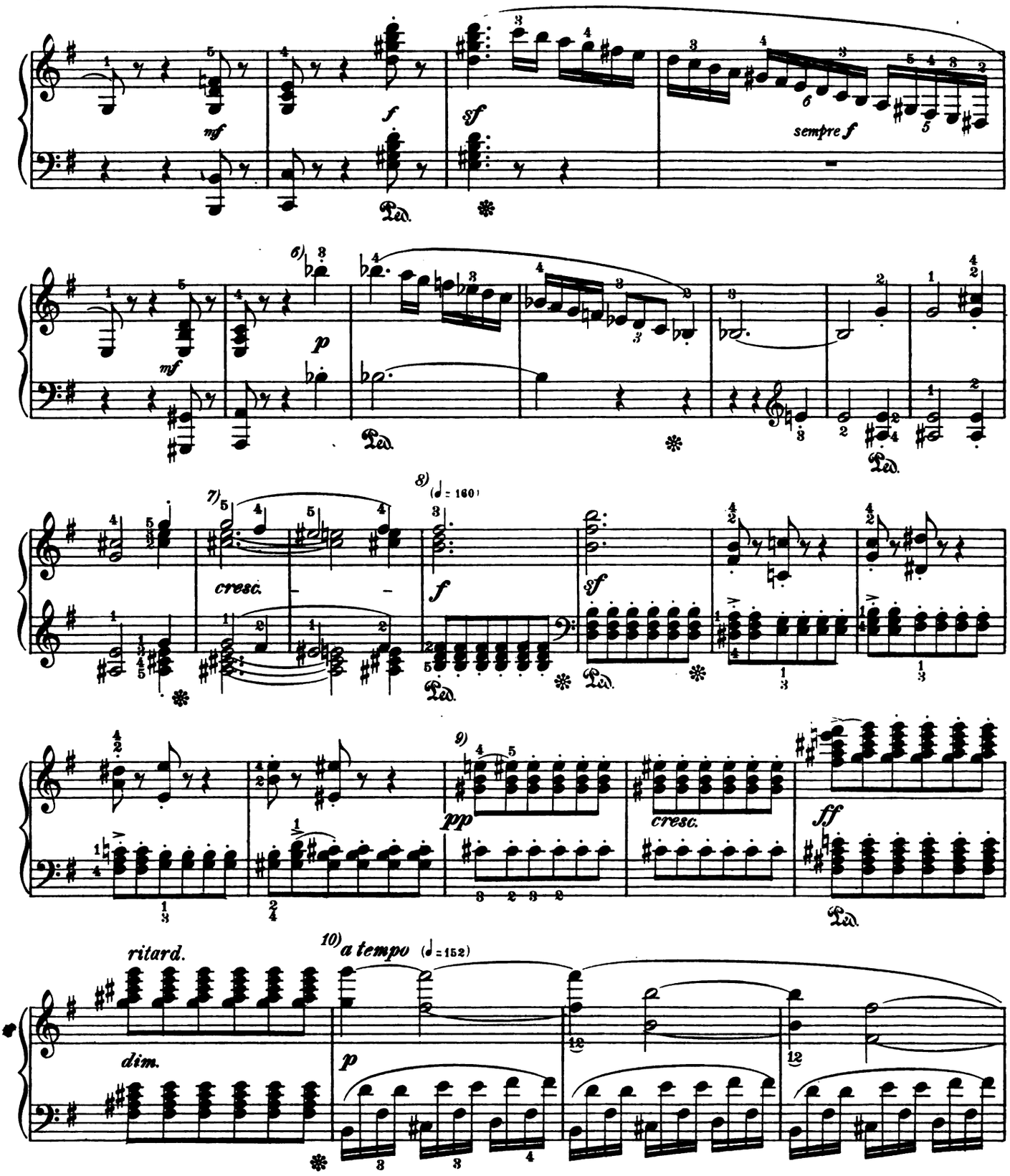

6) This echo of the preceding figure very tenderly, perhaps with the soft pedal.

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.

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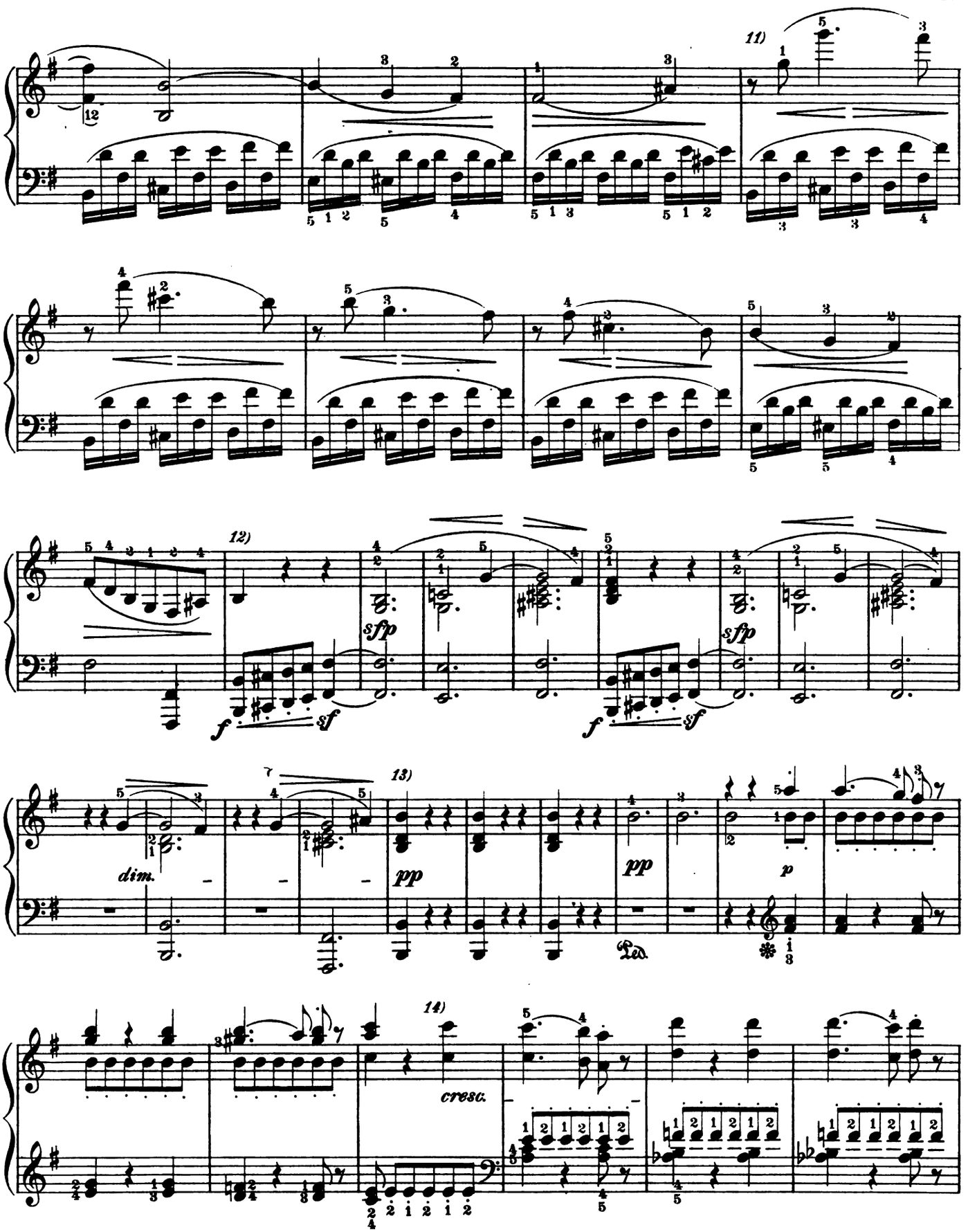

11) The right must declaim with much pathos this expressive phrase.

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.

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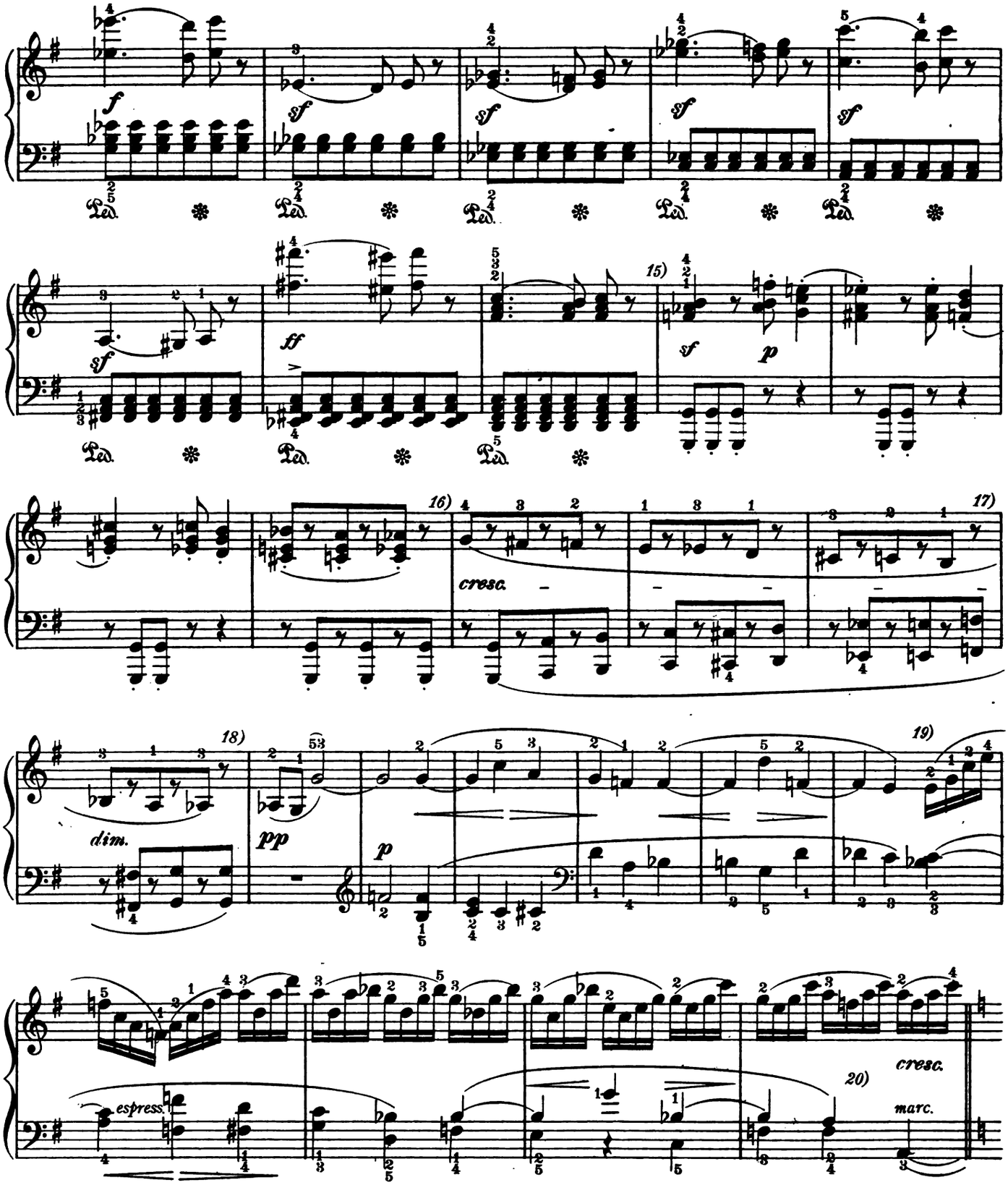

15) These measures rather calmly.

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.

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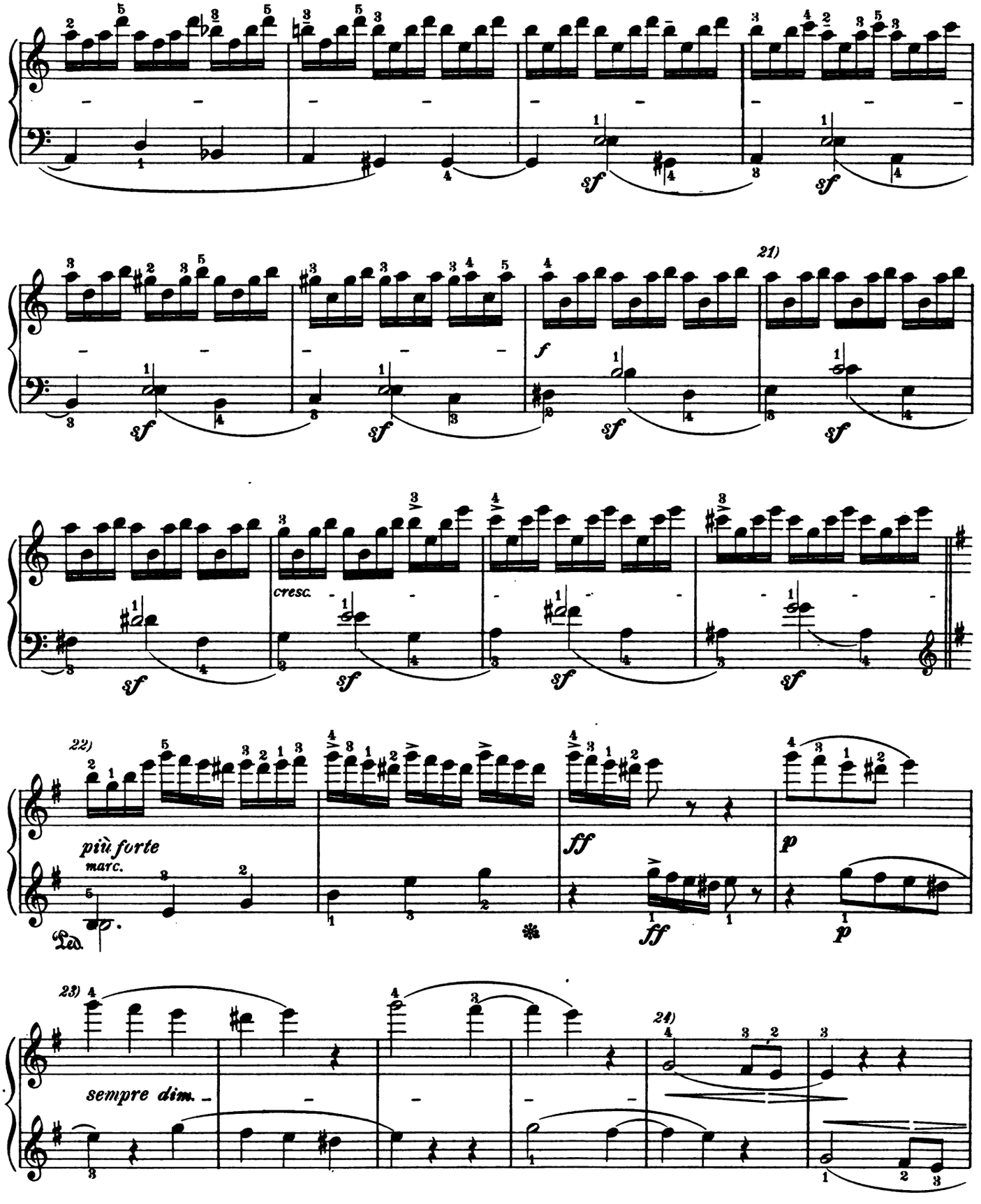

21) The tempo is to grow gradually faster here.

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.

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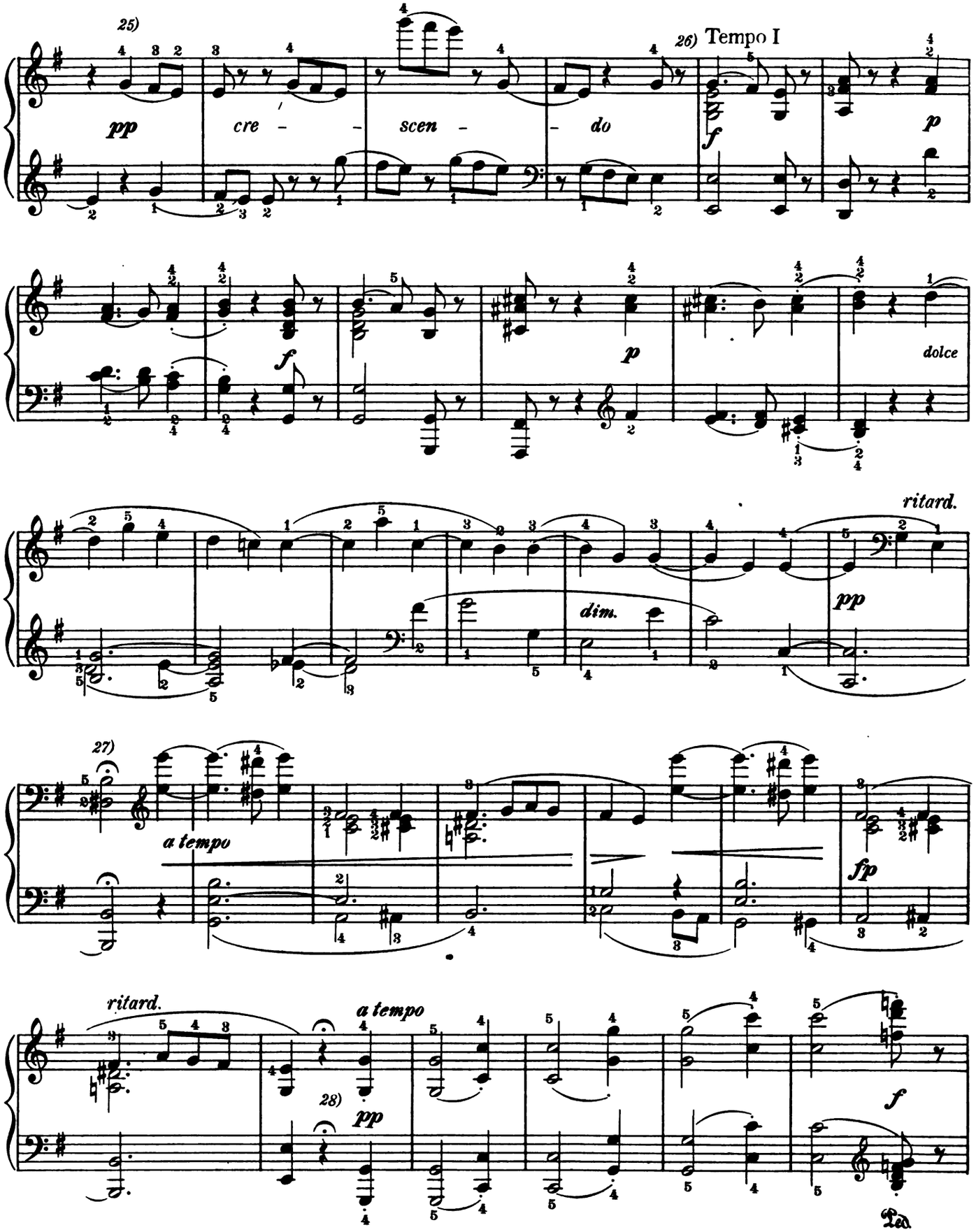

25) The crescendo is to be united with some increase of speed.

26) Tempo and execution as at the beginning.

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

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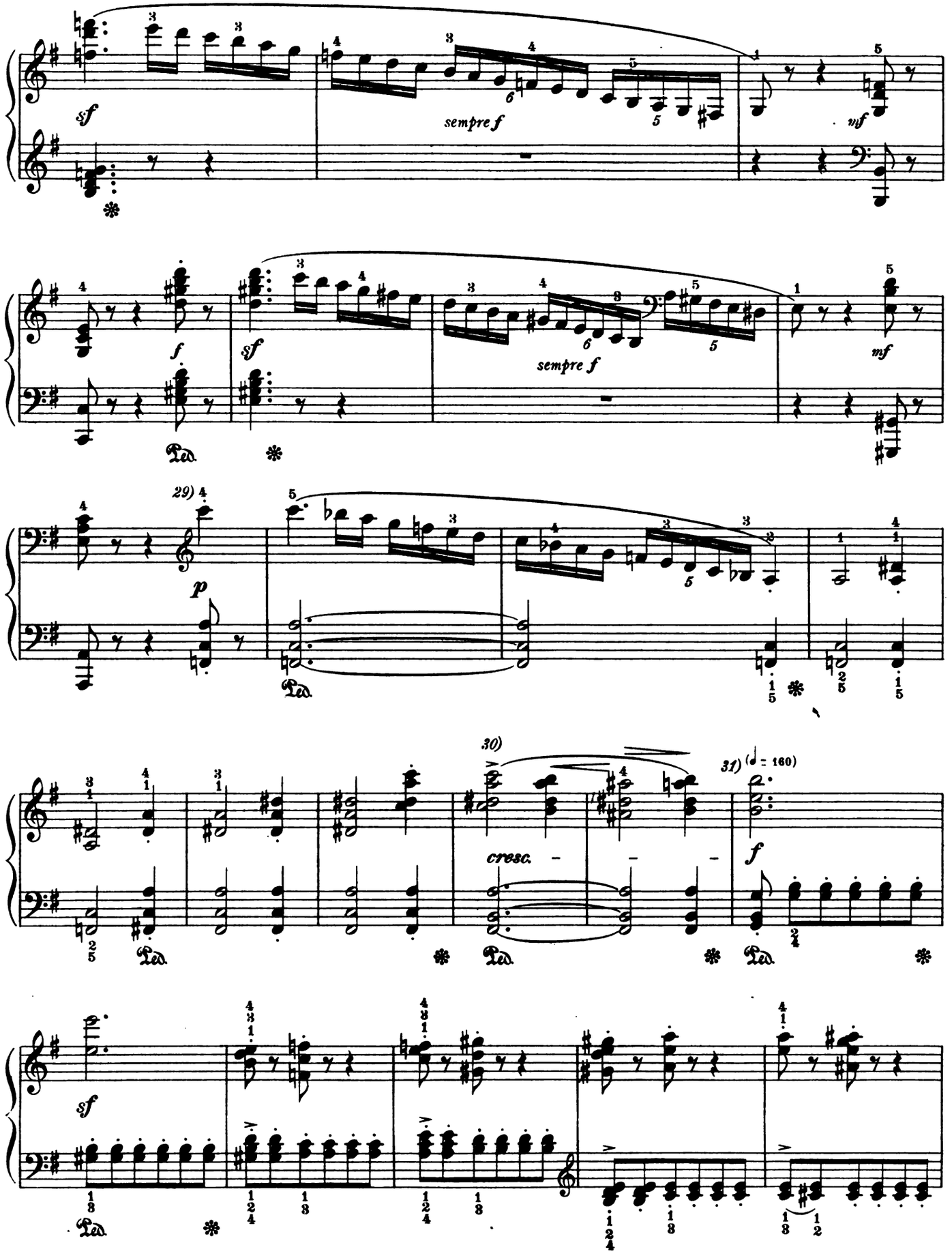

29) With the soft pedal, which is to be raised at the third measure.

30) With expressive acceleration. 31) Urging forward—with energy.

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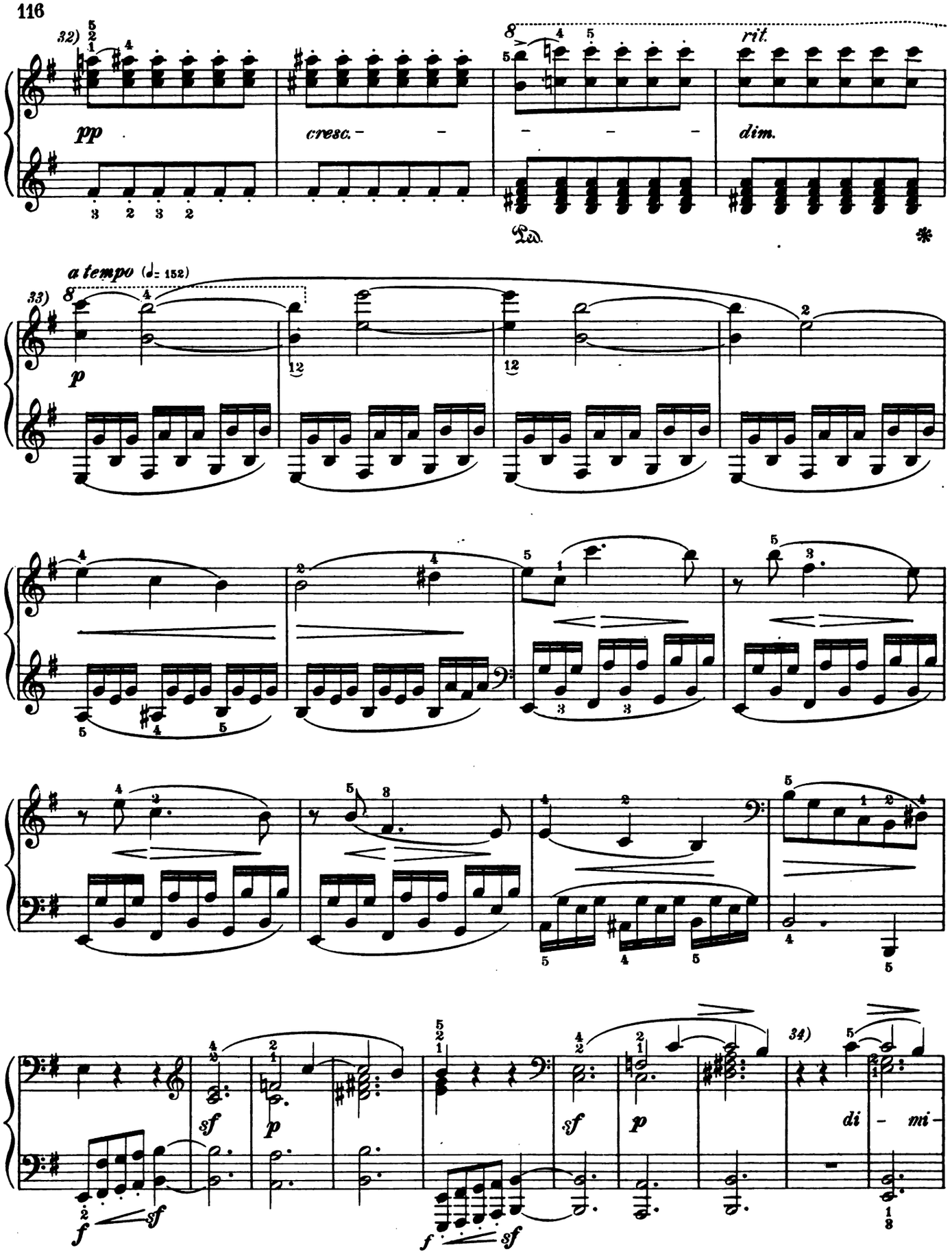

32) See Note 9). 33) See Note 10).

34) With plaintive sadness, growing ever softer.

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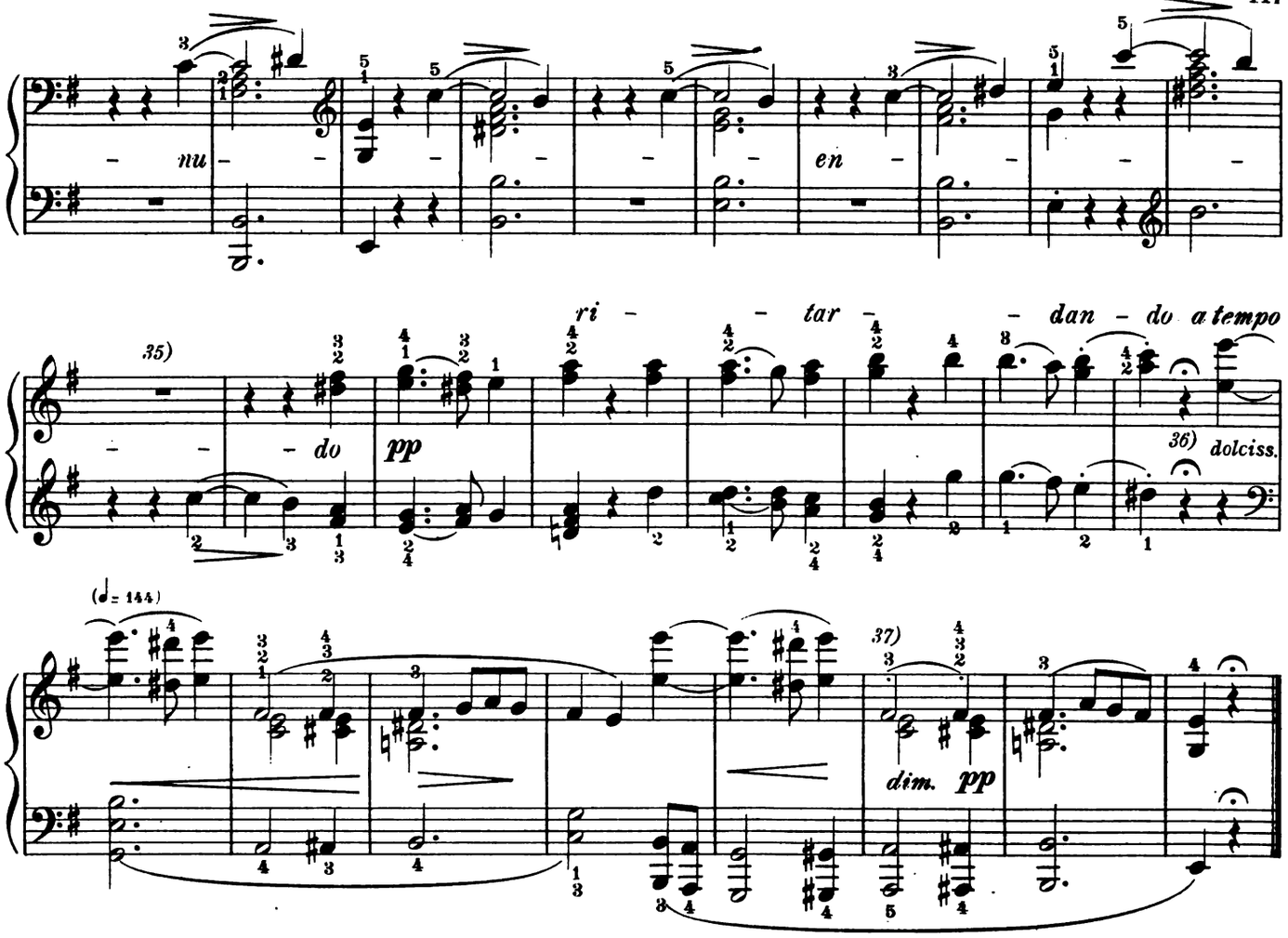
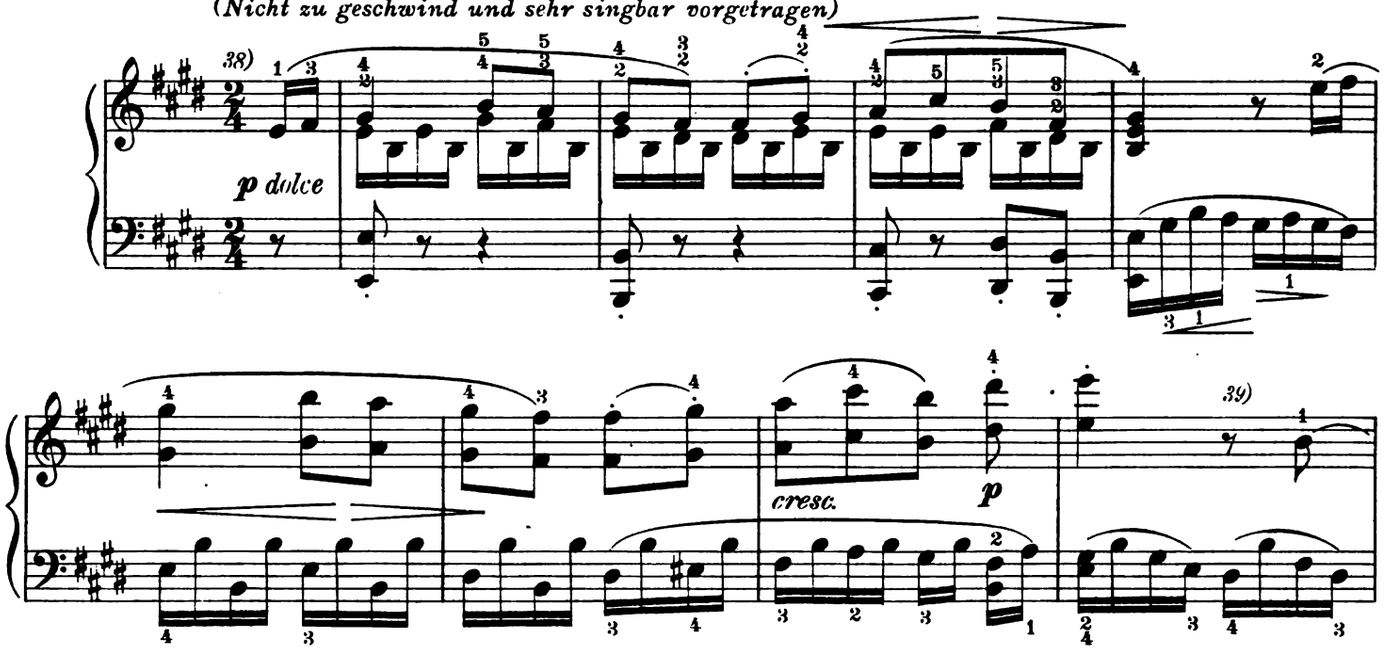


Not too fast, and in a very singing manner (♩= 80)
(Nicht zu geschwind und sehr singbar vorgetragen)



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."

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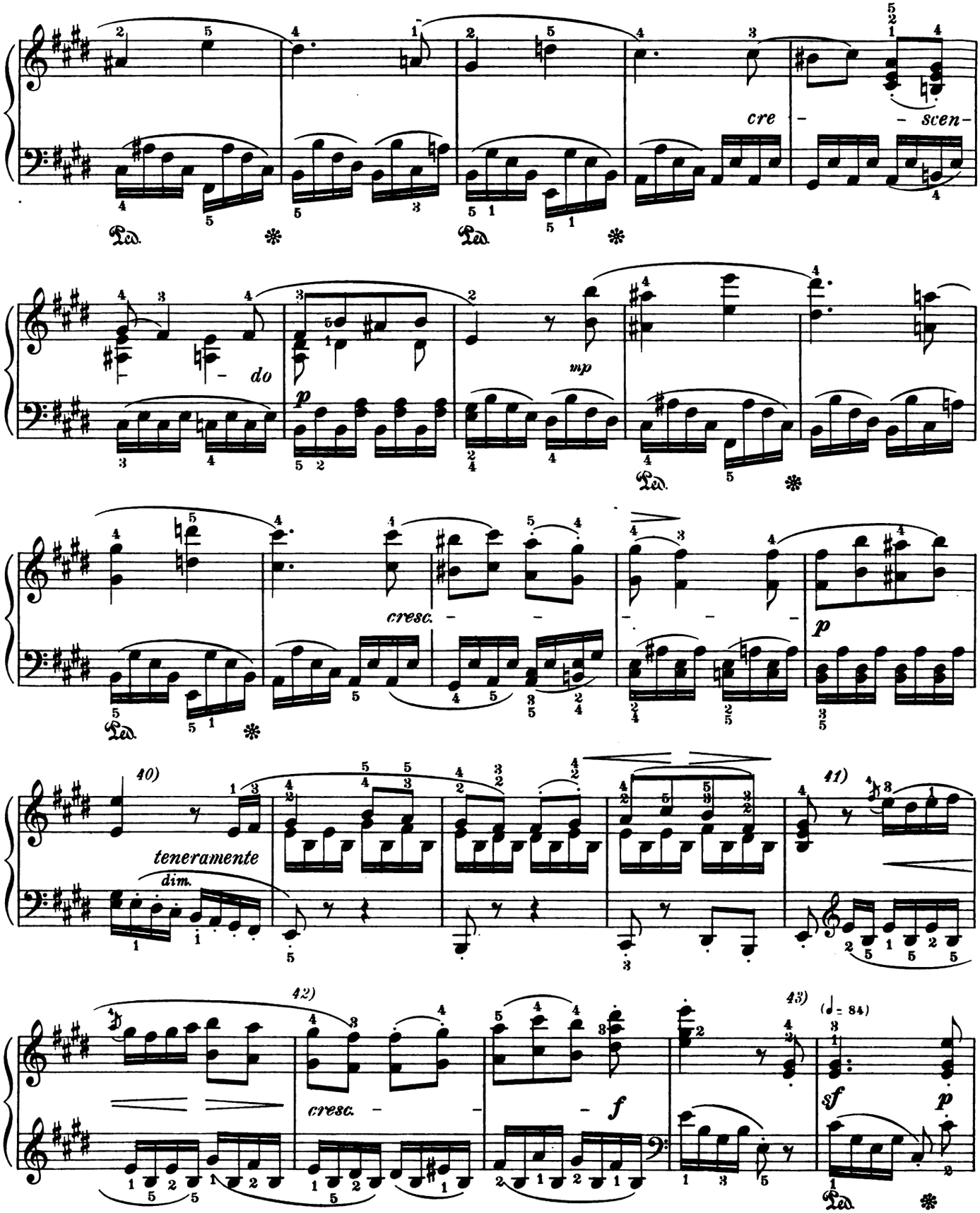

40) The return to the first theme must be marked by the greatest tenderness, but without retarding.

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.

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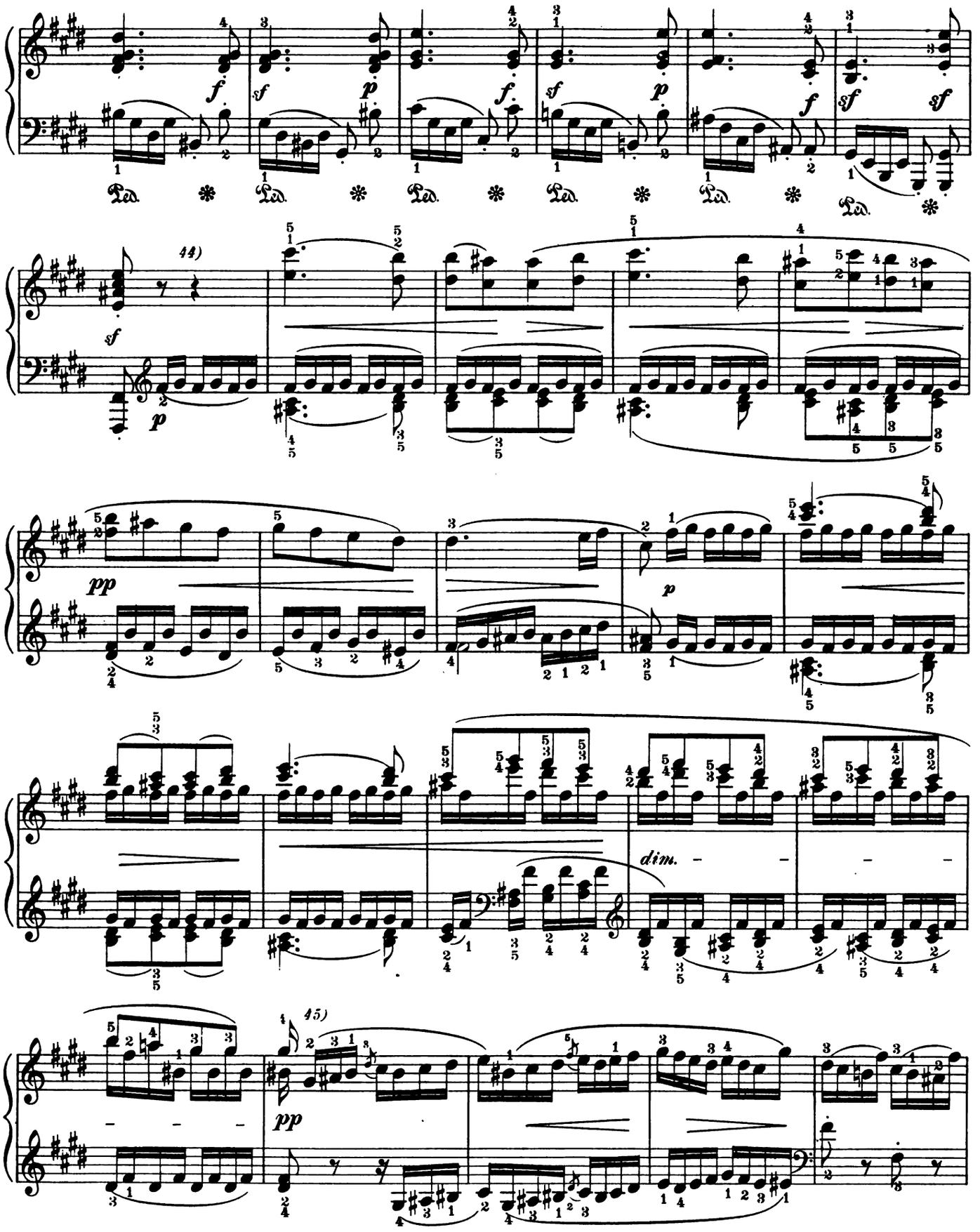

44) The sixths and thirds must sound as if played by clarinets and bassoons, softly, but with a distinctly rhythmic phrasing; while the figures in sixteenth-notes might be assigned to the violas.

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

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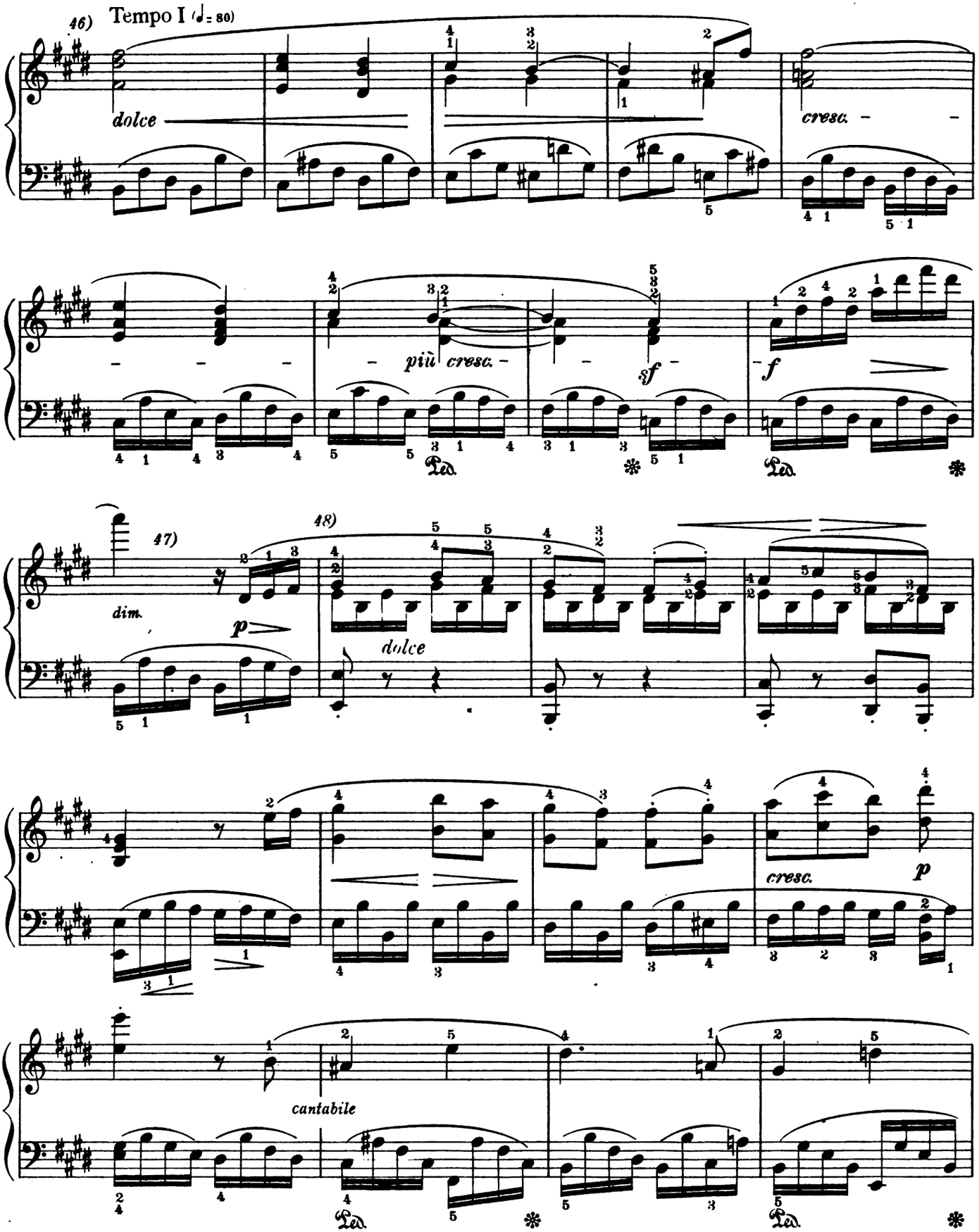

46) Quietly and with a certain resignation. The triplets in the left hand must never be prominent, nor may the chords in the right hand be at all "broken" (arpeggiated).

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.

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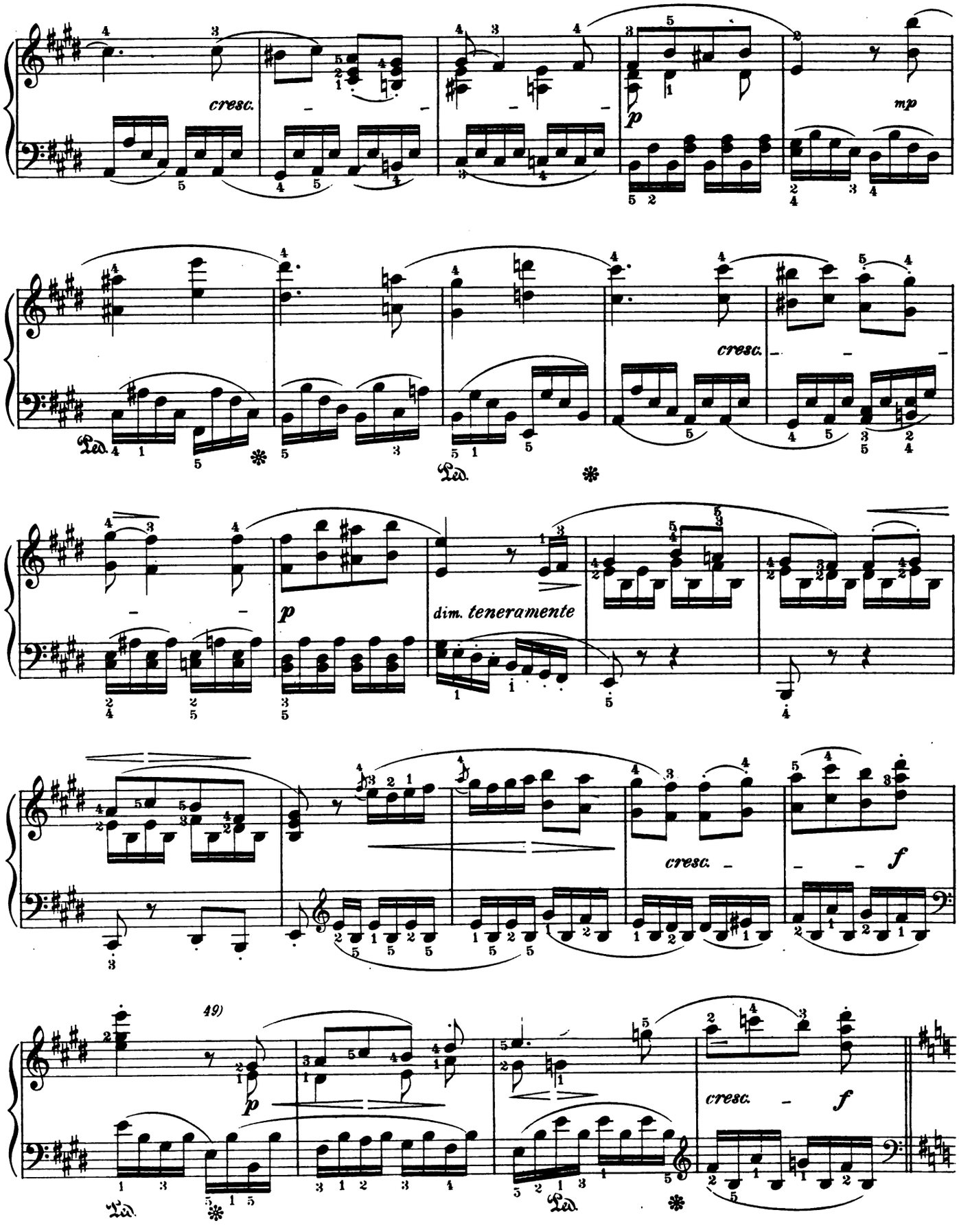

49) The tempo becomes a little faster here.

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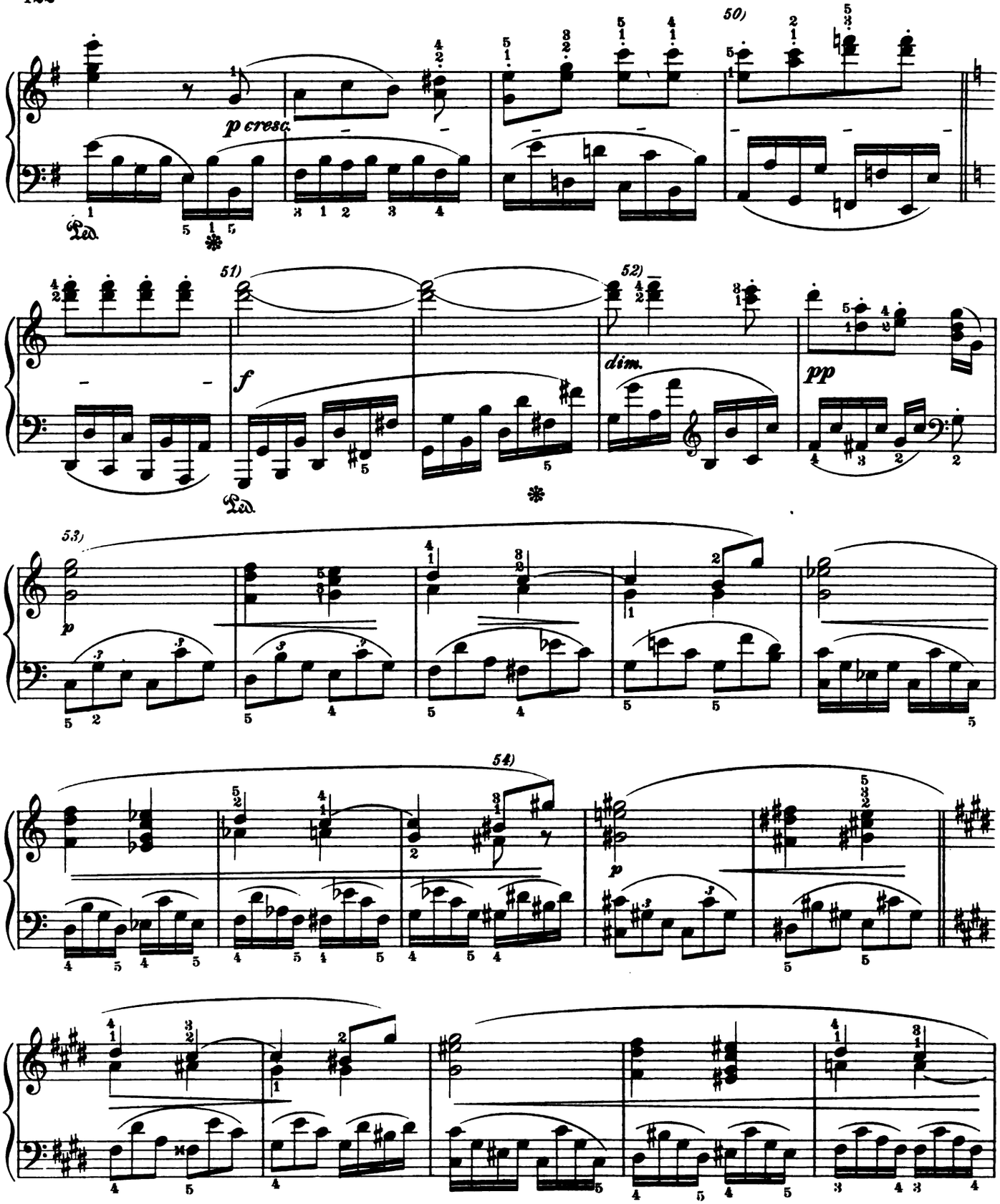

50) These measures *accelerando,* so that at 51) a livelier tempo and a happier mood may prevail.

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.

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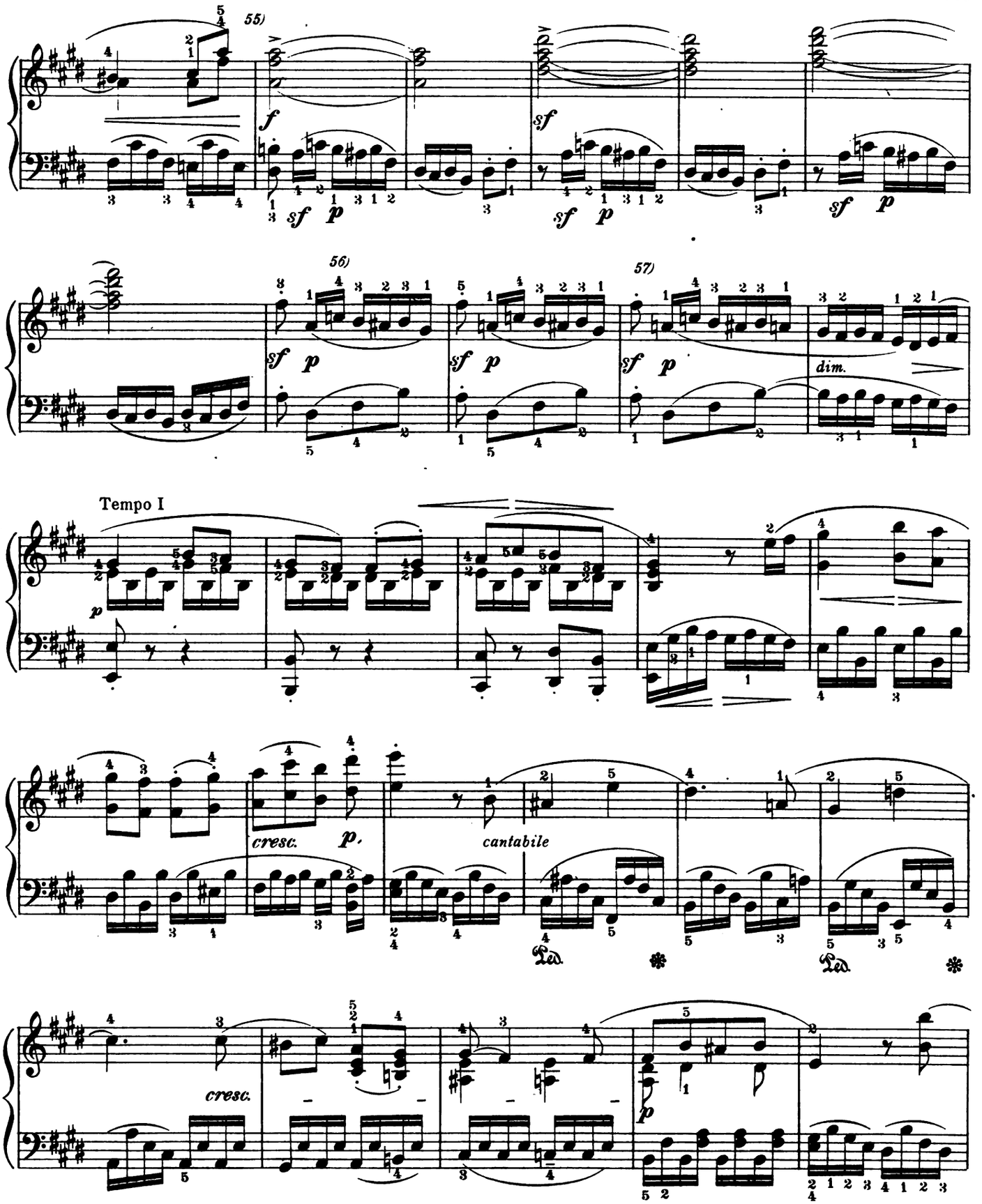

55) Here the tempo becomes decidedly faster. The left hand must be treated thematically, and not as mere figuration.

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.

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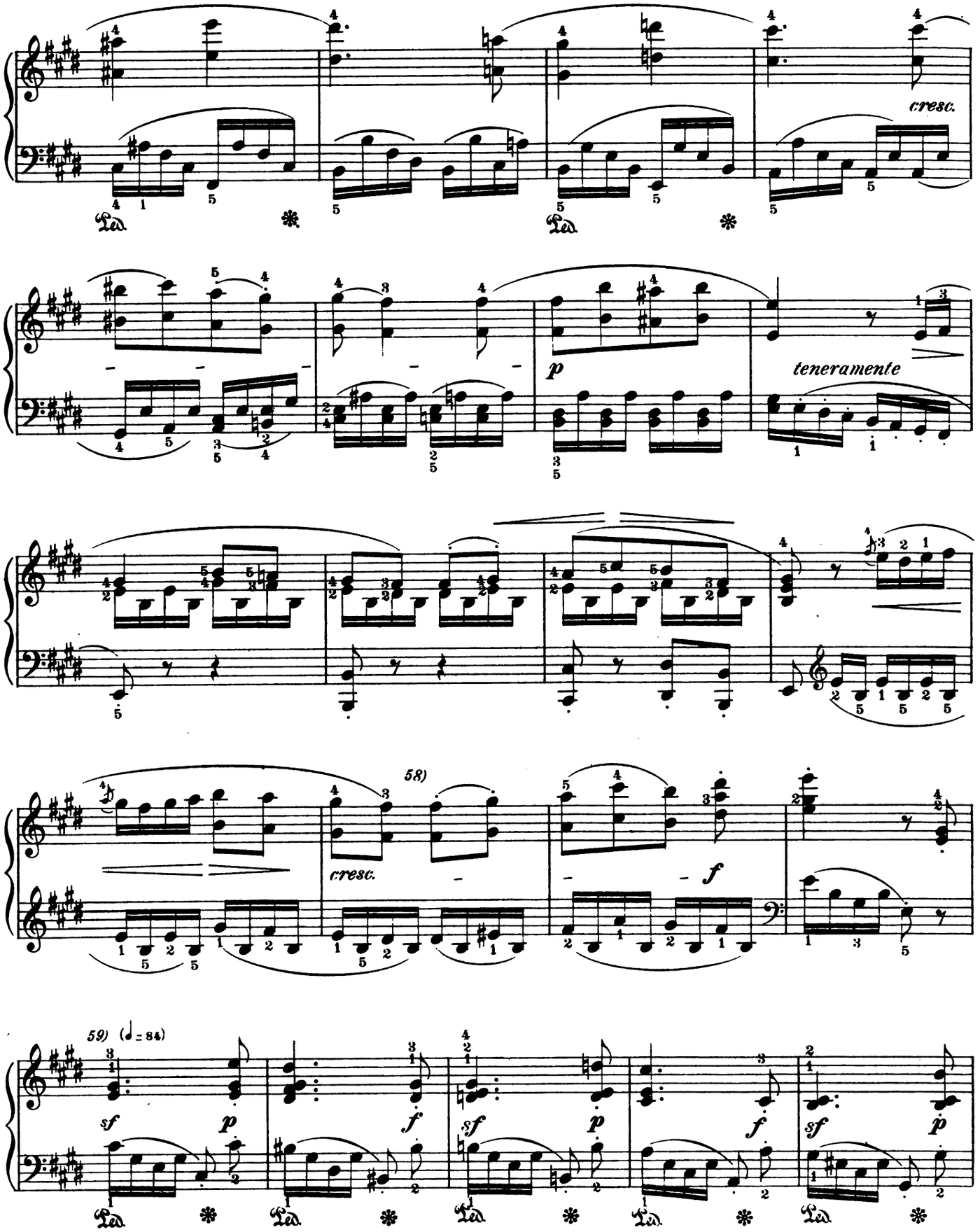

58) Faster, as at Note 42).

59) *Più animato*

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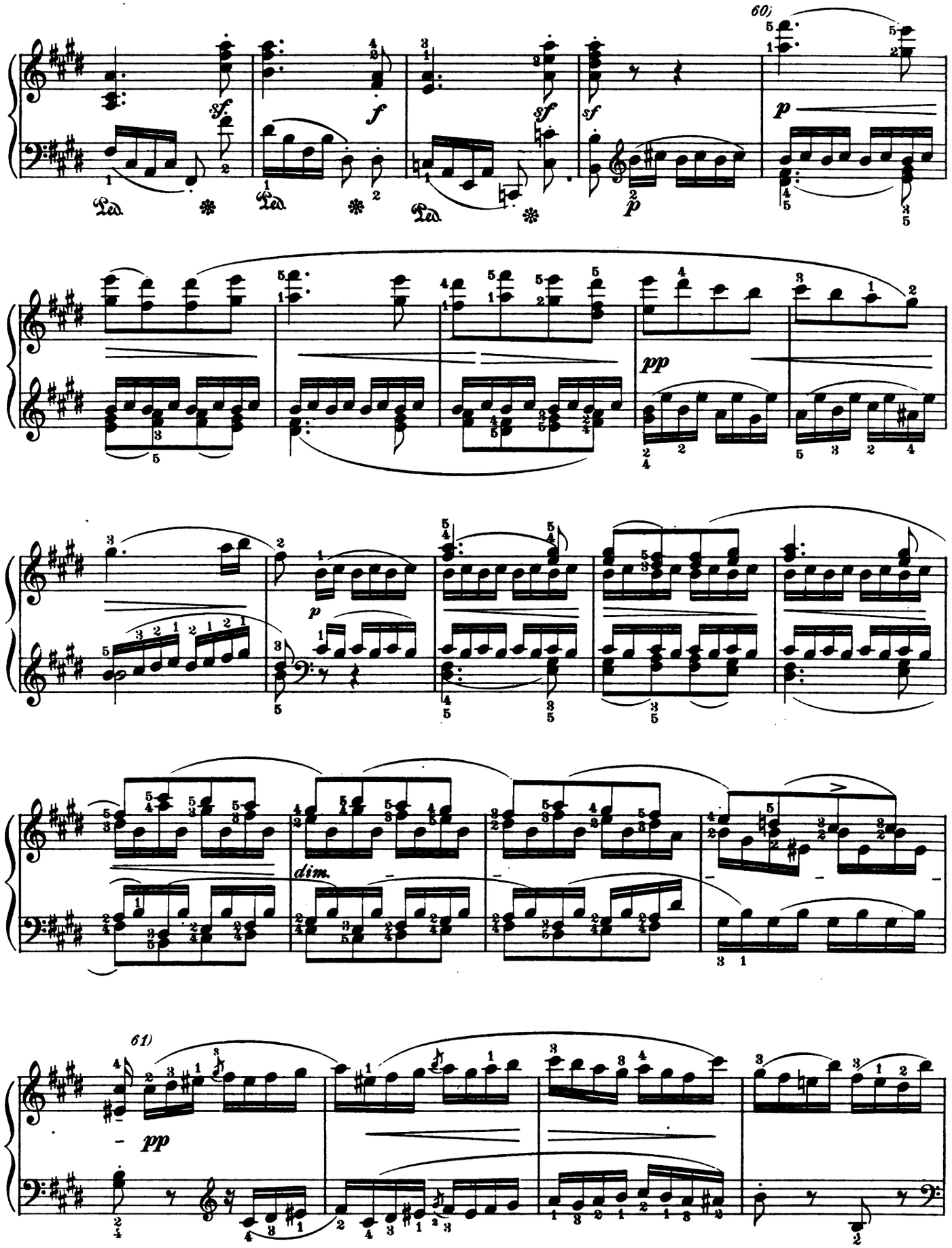

60) Imagine the figure in sixteenth-notes as if played by violins, and the Brahmsian thirds and sixths by clarinets and flutes.

61) Growing calmer, as at 45).

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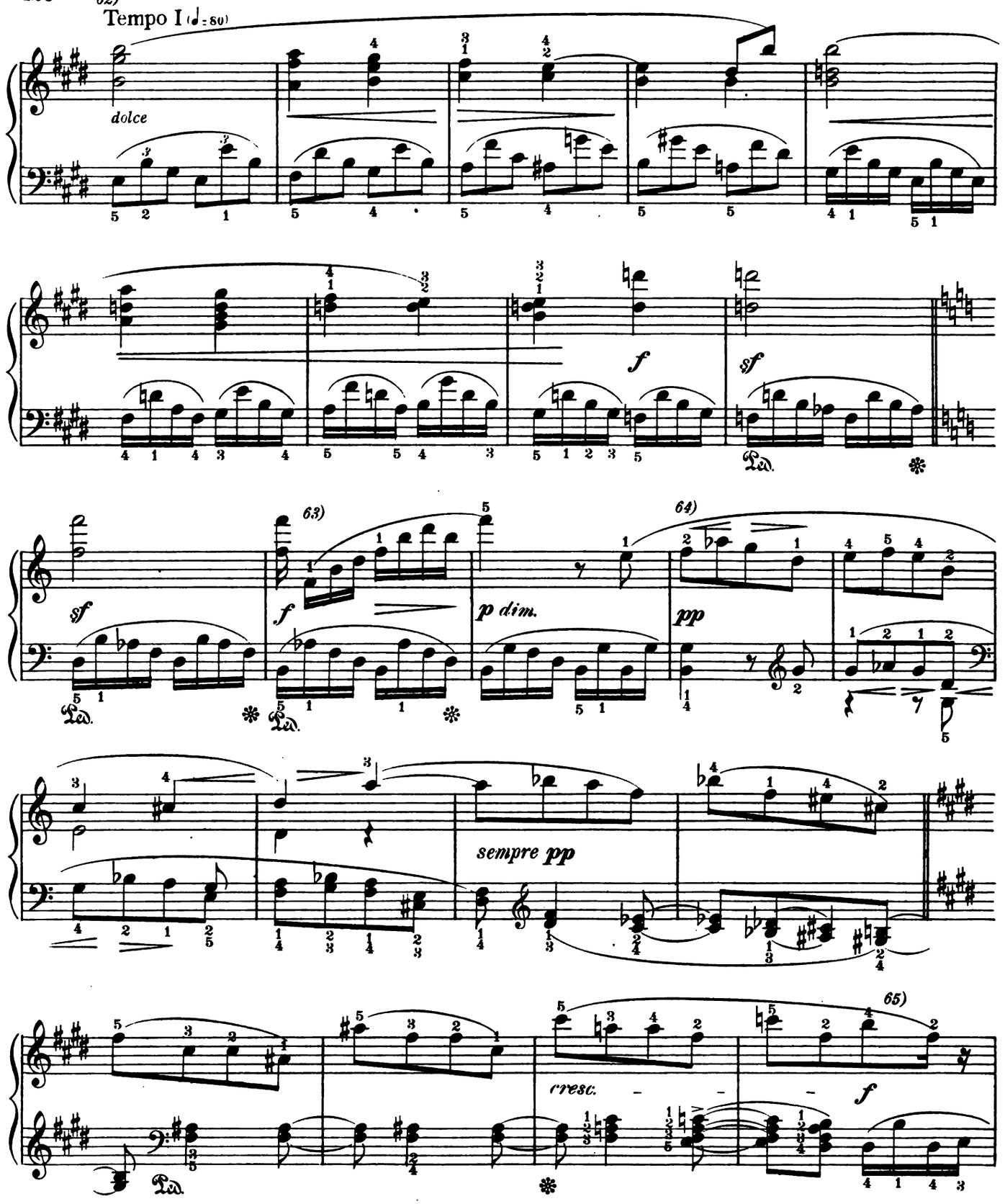

62) For the enunciation of this theme a tone at once warm and gentle is required, such as good Beethoven players employ for the principal theme in the slow movement of the E♭ major concerto. The chords must not be arpeggiated; and the upper notes are to receive a somewhat stronger pressure than the lower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

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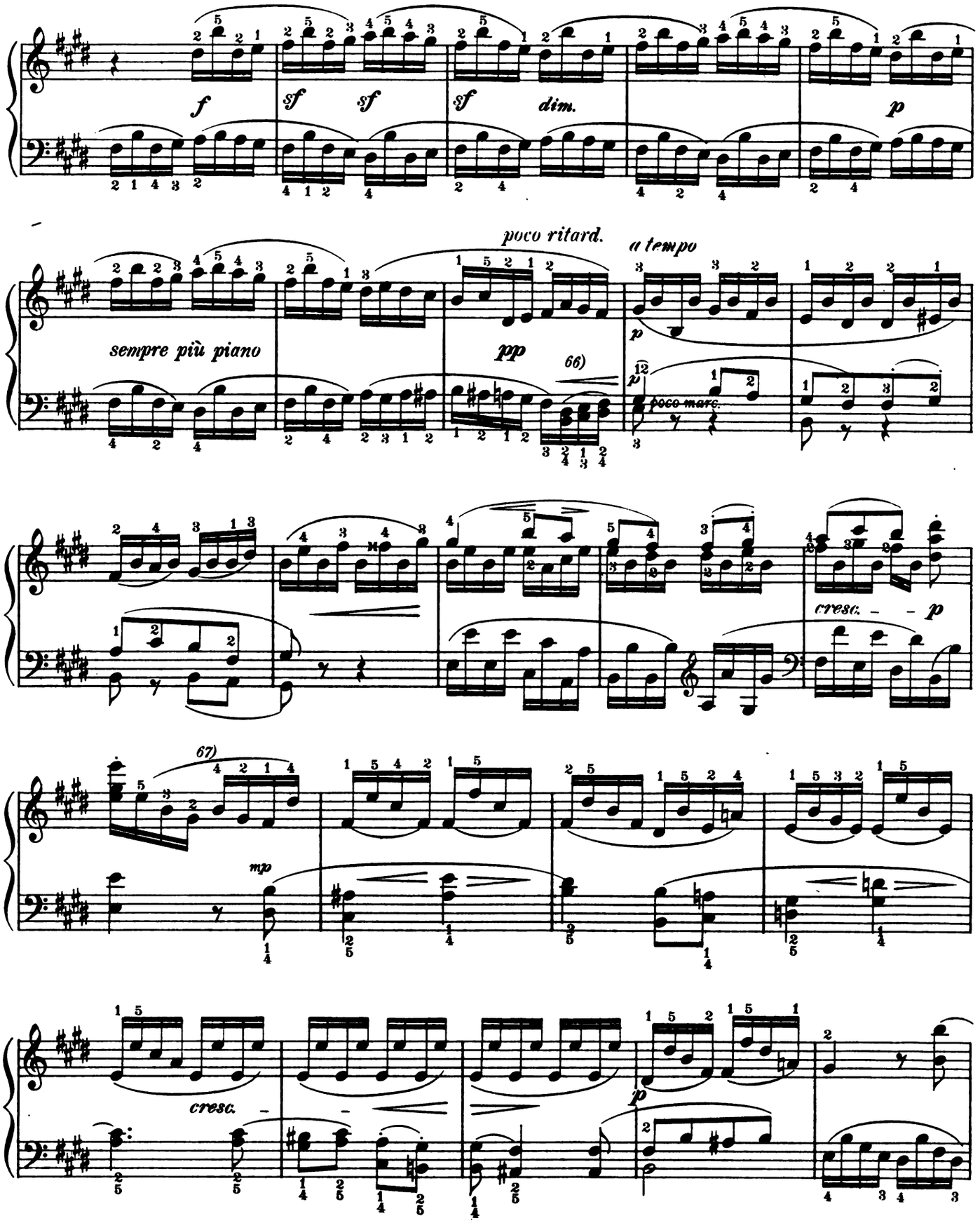

66) The following is a more correct phrasing: It renders more distinct the return of the principal theme in the left hand.

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*.

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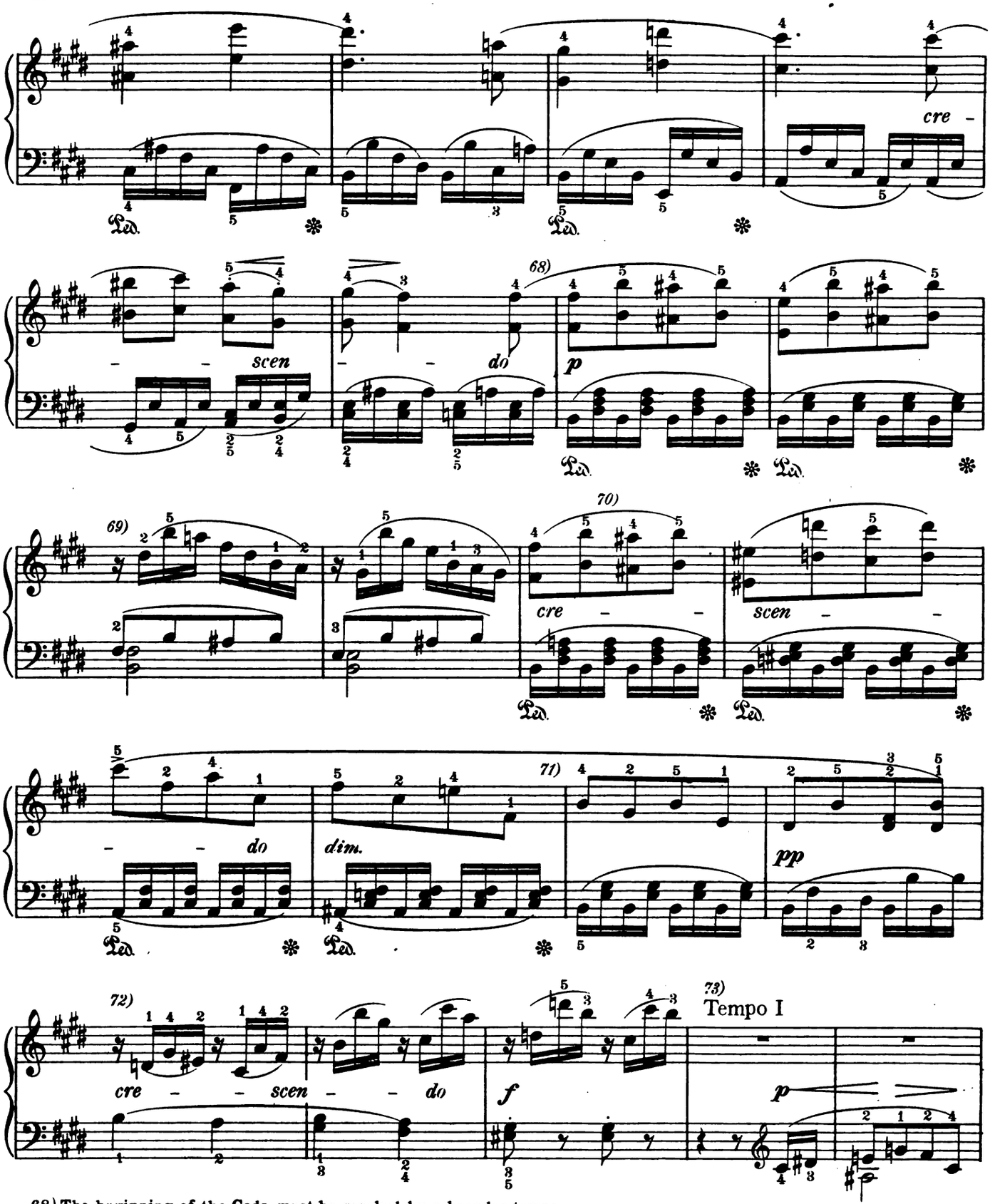

68) The beginning of the Coda must be marked by a broader tempo.

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.

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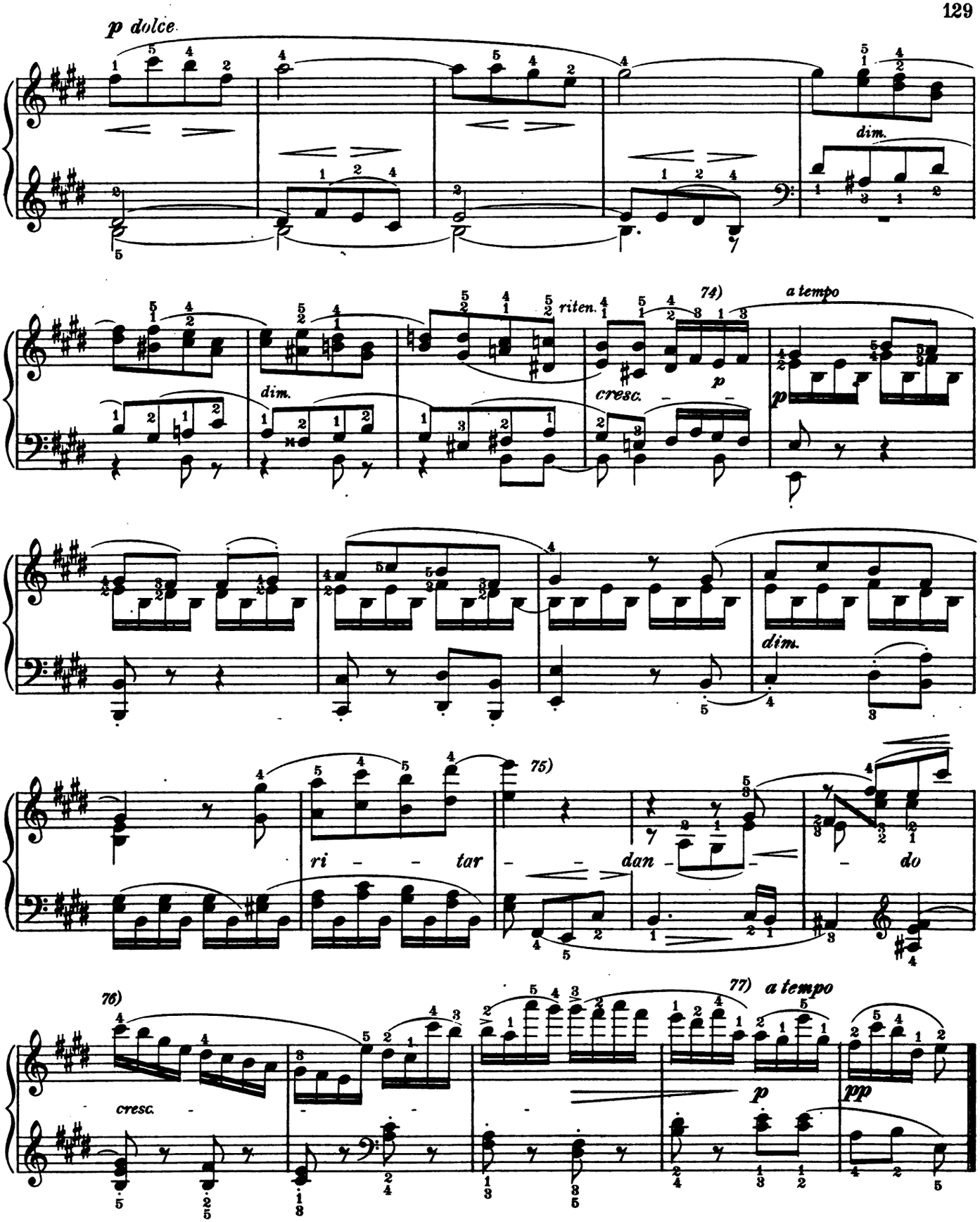

74) The return of the principal theme can be made most significant by separating the sixteenth-notes exactly according to the phrase-marks.

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.*

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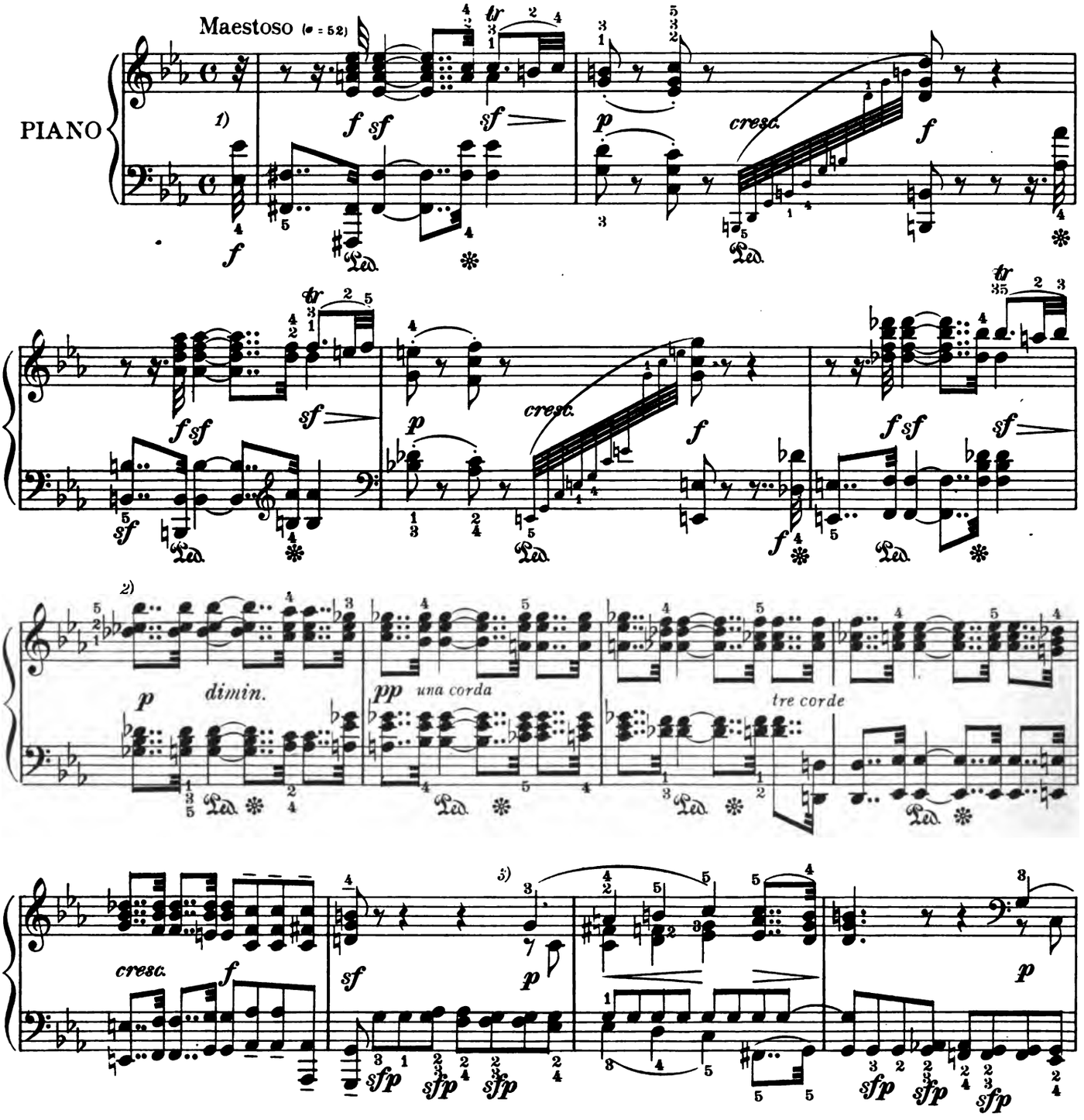
To the Archduke Rudolph

SONATA XXXII, in C minor

(Composed in January, 1822)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op. 111



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.

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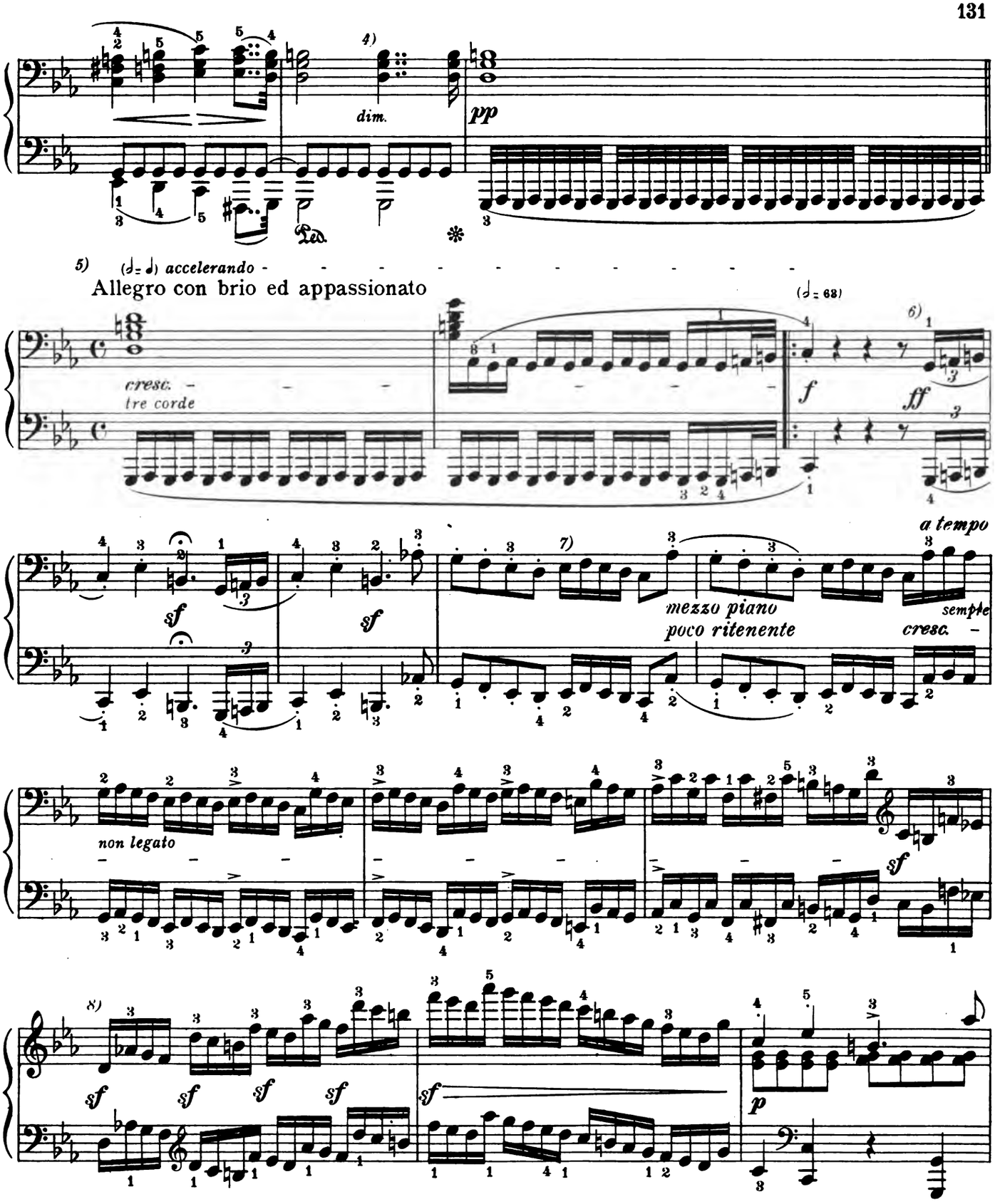

4) *Una Corda.* Conceive the thirty-second notes, not as a trill but as the figure which in the following period is expressed in sixteenth-notes.

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.

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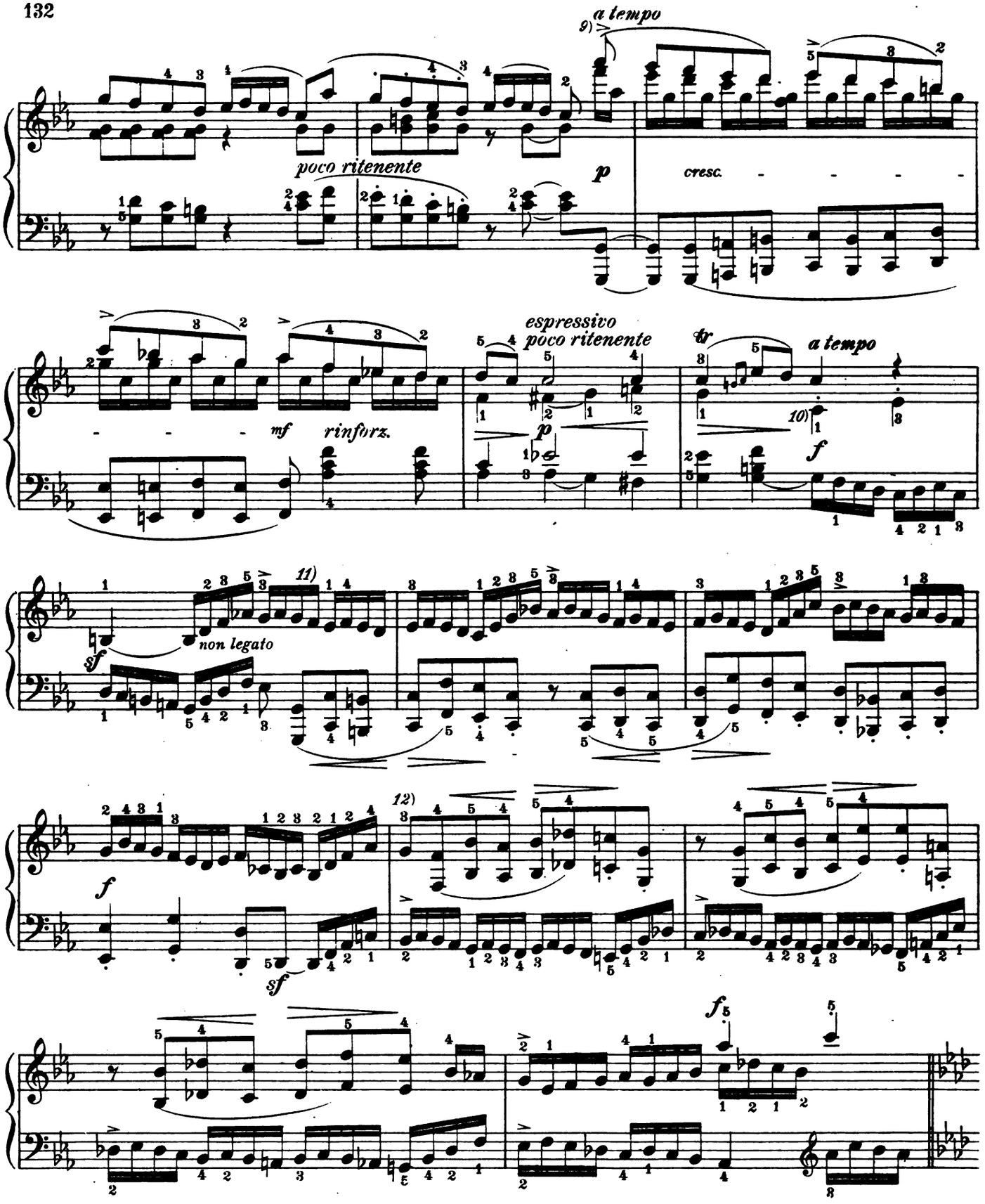

9) The dynamic markings of the editor are in conformity with the stormy impetuous character of these measures.

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*.

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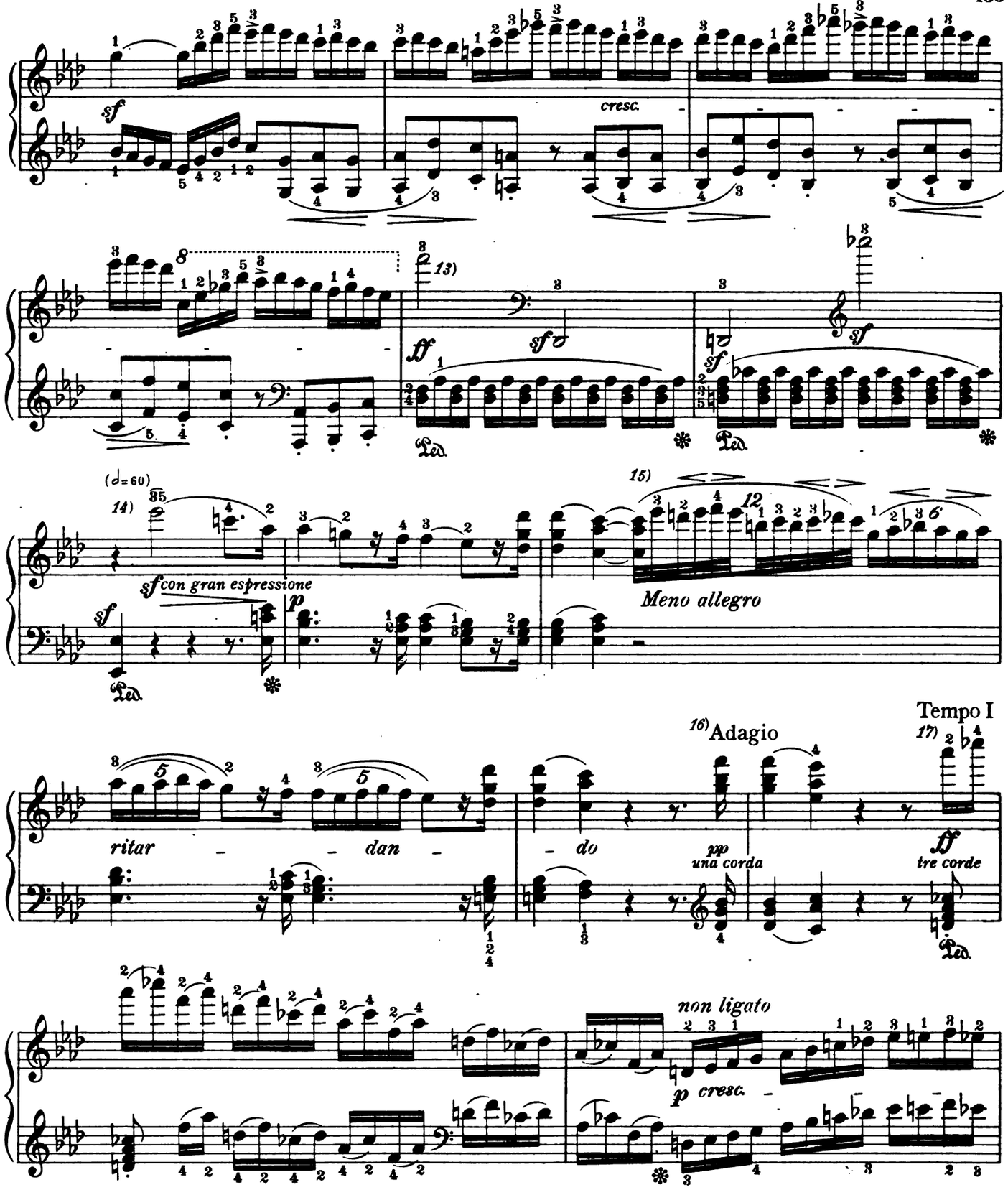

13) The tempo in the last measures has involuntarily increased somewhat. These two measures must be taken with more breadth.

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.

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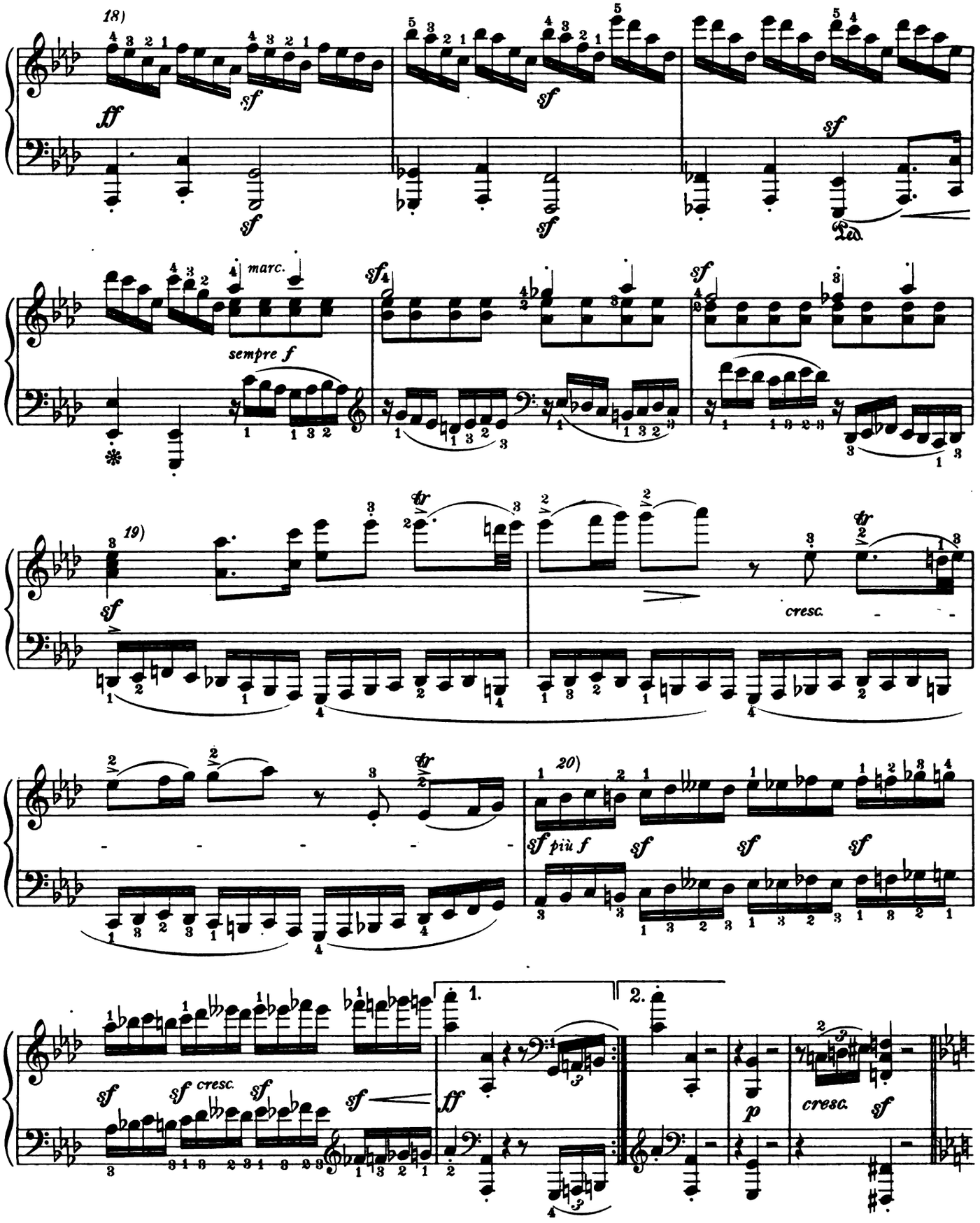

18) The *sforzati* in the left hand with the greatest power.

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.

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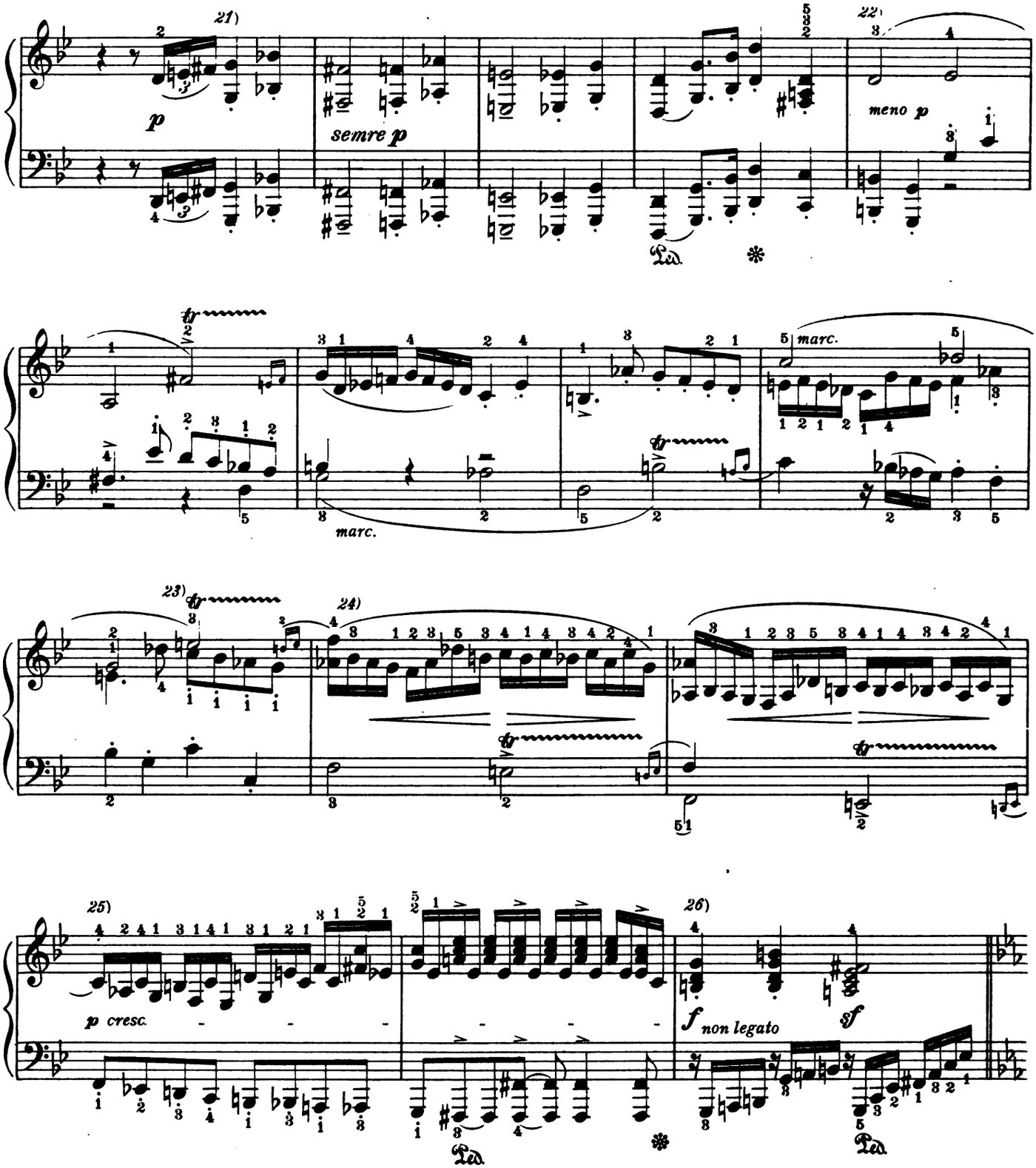
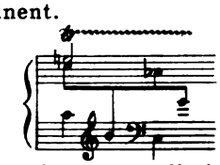


21) In strict time.

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.

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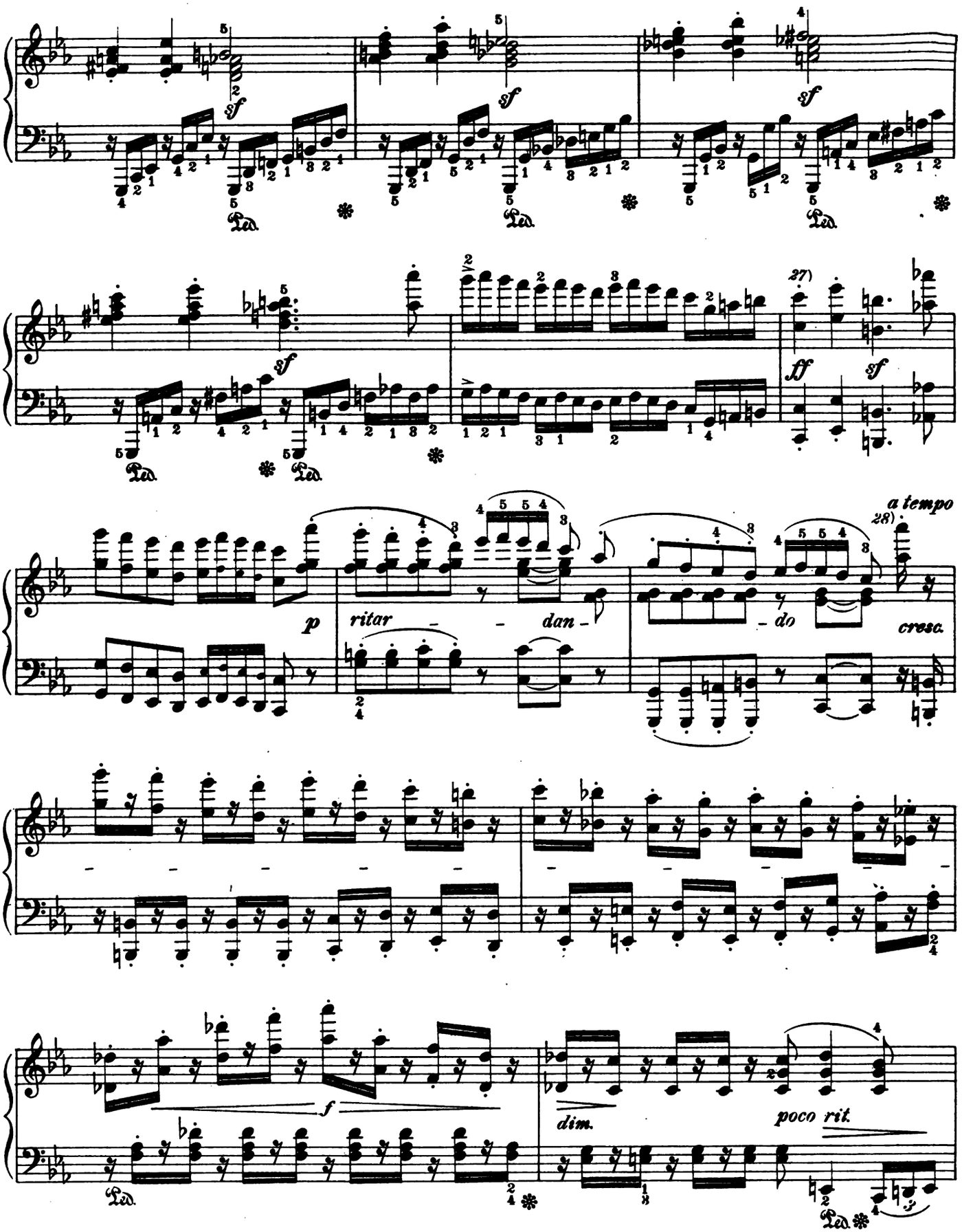

27) The theme must be announced with more breadth and import than ever.

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

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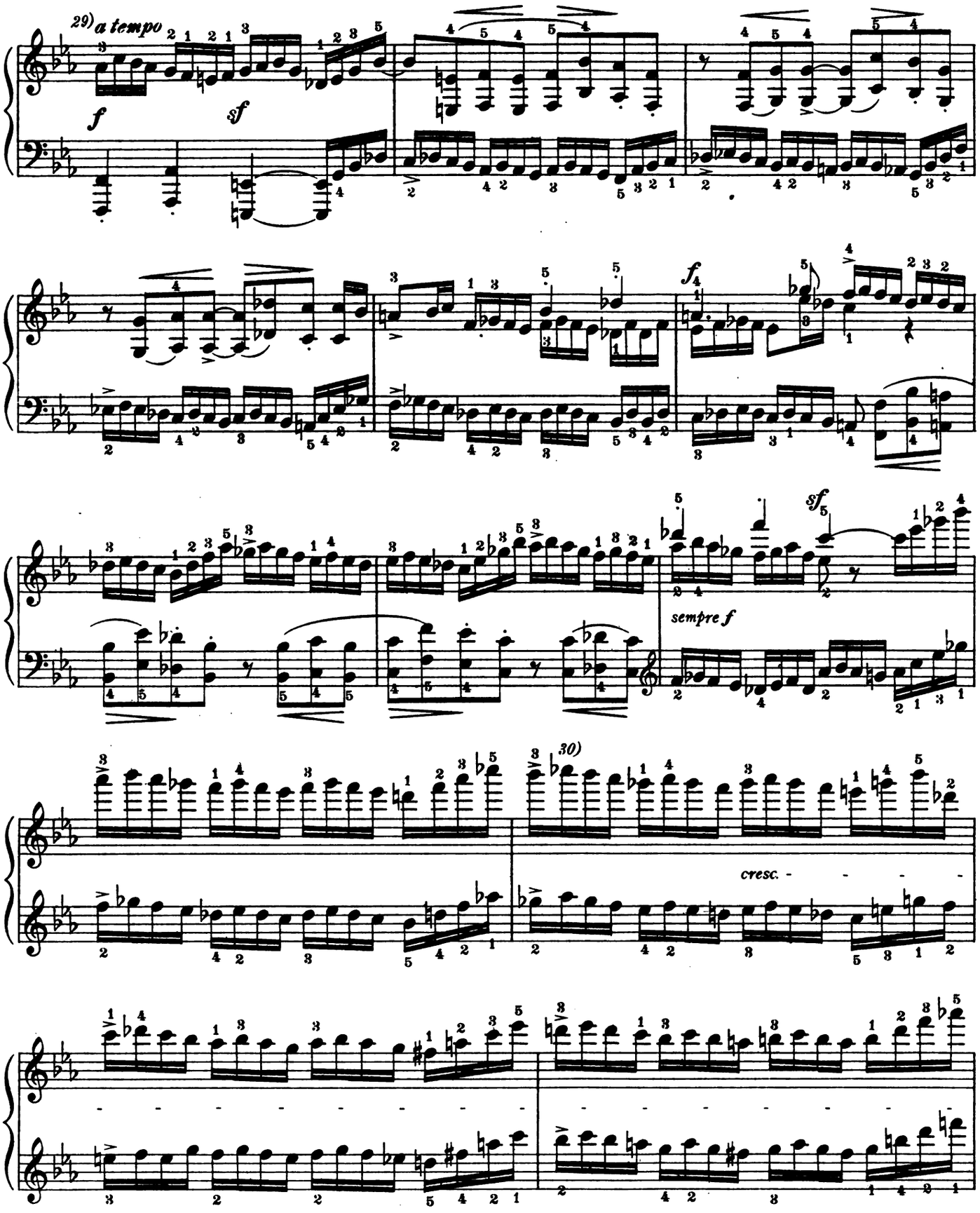

29) See Notes 11) and 12).

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

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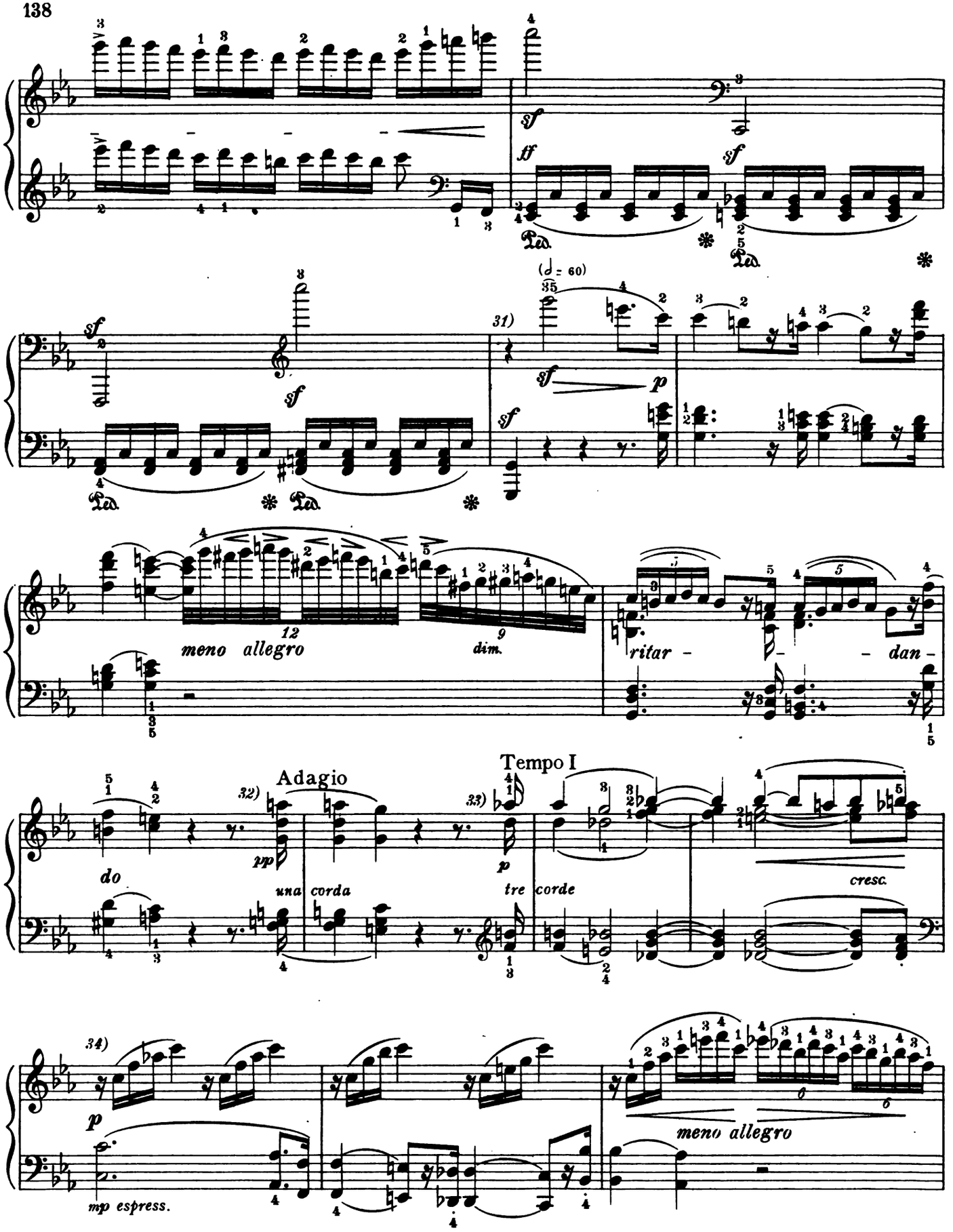

31) See previous appearance—Note 14). 32) Very slowly, hesitating.

33) These two measures restlessly urging forward.

34) The theme in the left hand very expressively.

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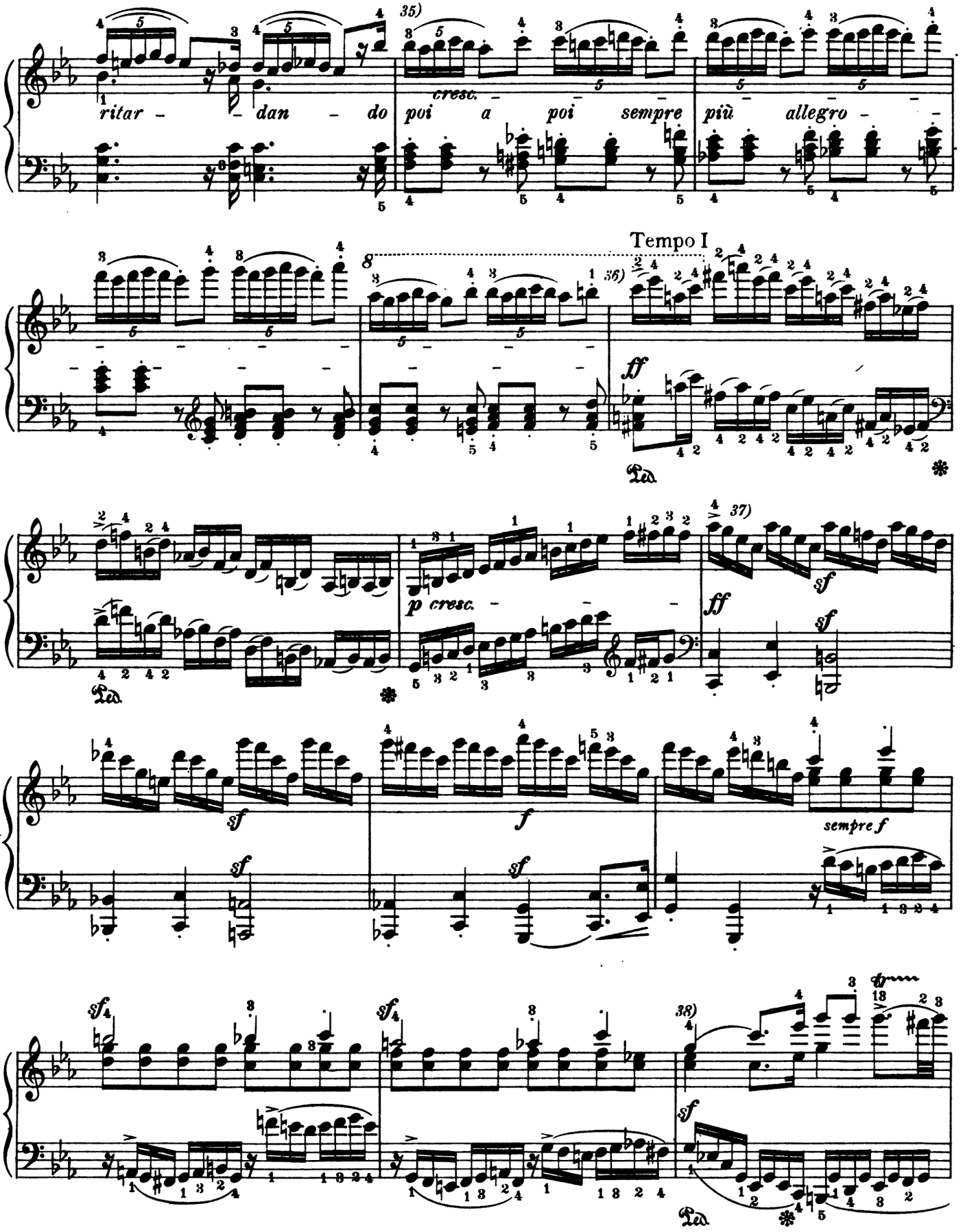

35) Decidedly accelerated. 36) With great fire.

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

38) See Note 19.

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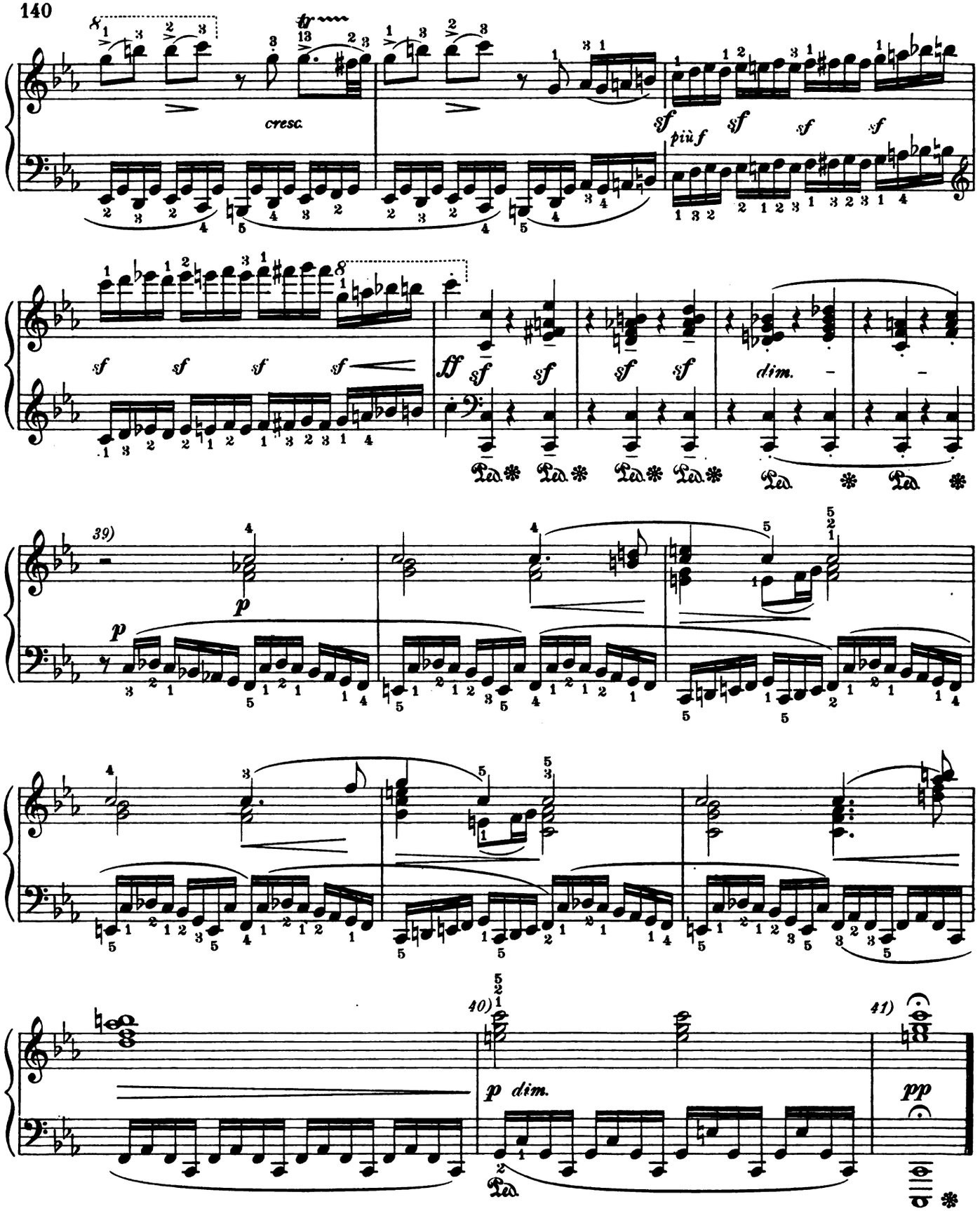

39) This short epilogue quieter than the principal tempo. These measures are to be regarded as forming a transition from the fiery agitation of the first movement to the gentle and elevated mood of the second movement. The murmur in the left hand always *sotto voce;* the right hand very expressively.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

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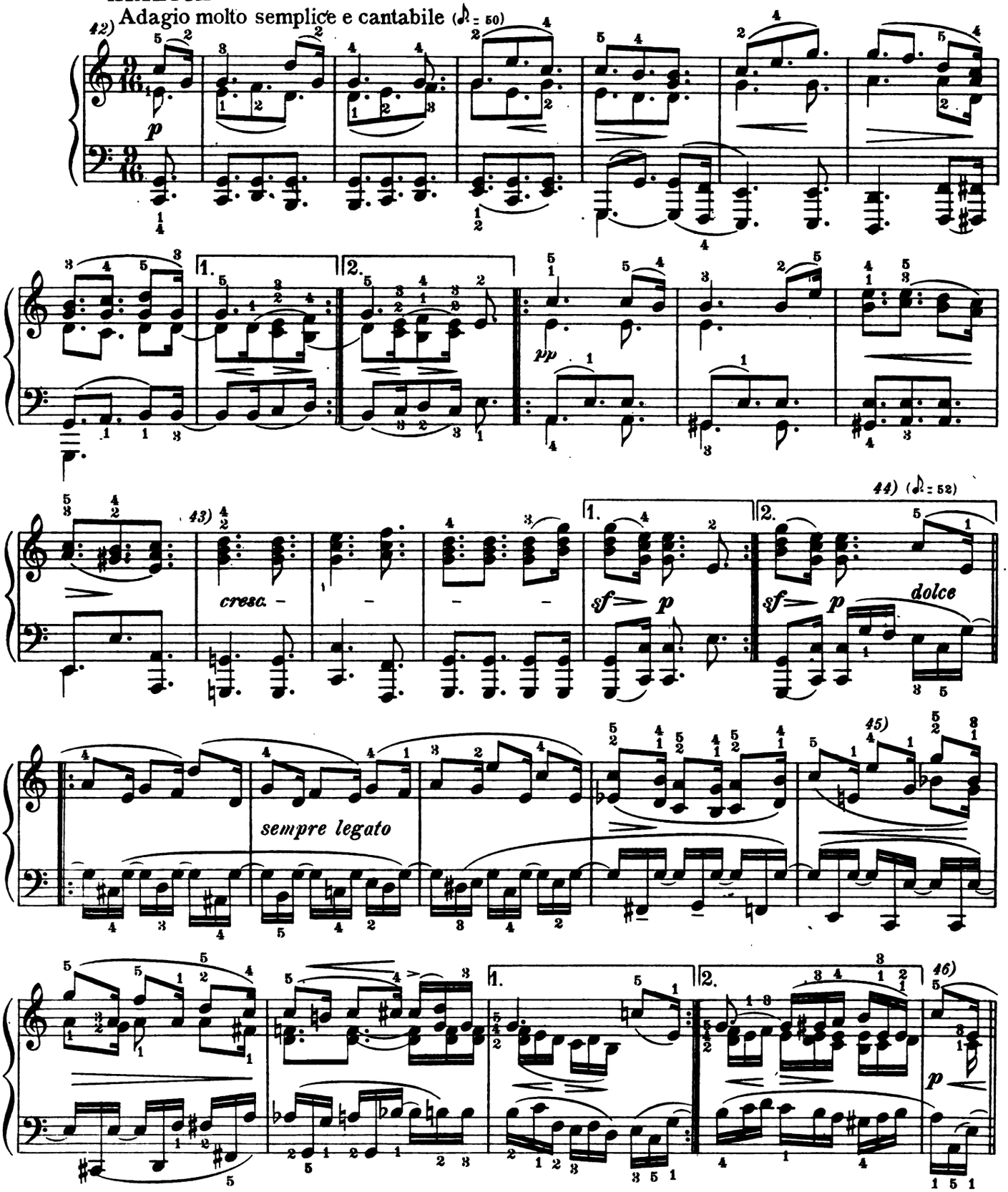

42) A mature, ripened understanding must be brought to the interpretation of this heavenly melody. The requisite depths of emotion, the sustained elevation of expression are only possible to one who has known joy and sorrow, and to whom life has brought rich experiences. Technical proficiency is in this 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.

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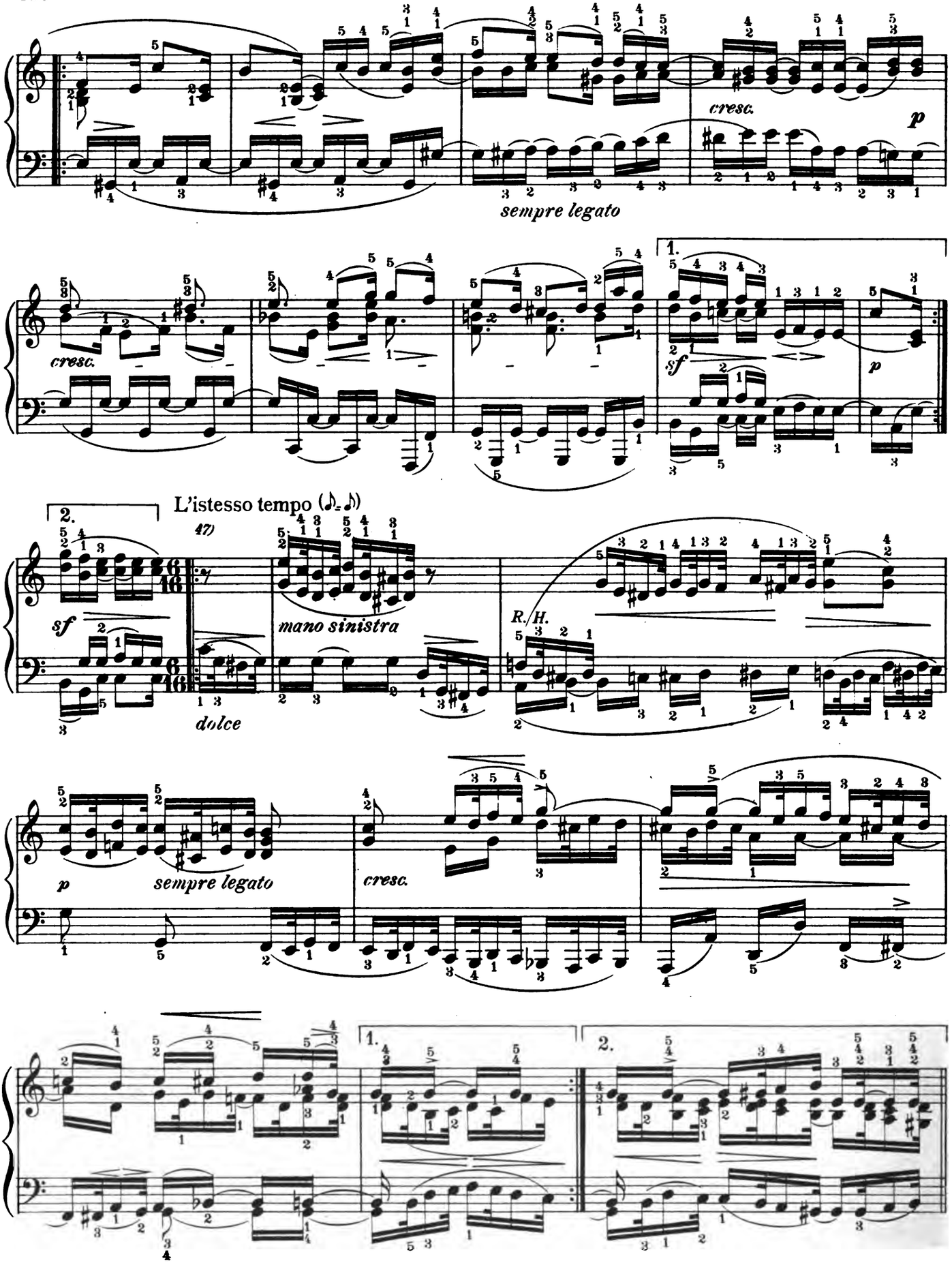

47) This variation must never incline to become unquiet. Keep the same tone-color and mood as in the preceding. The sixths are to be as equal and smooth as possible.

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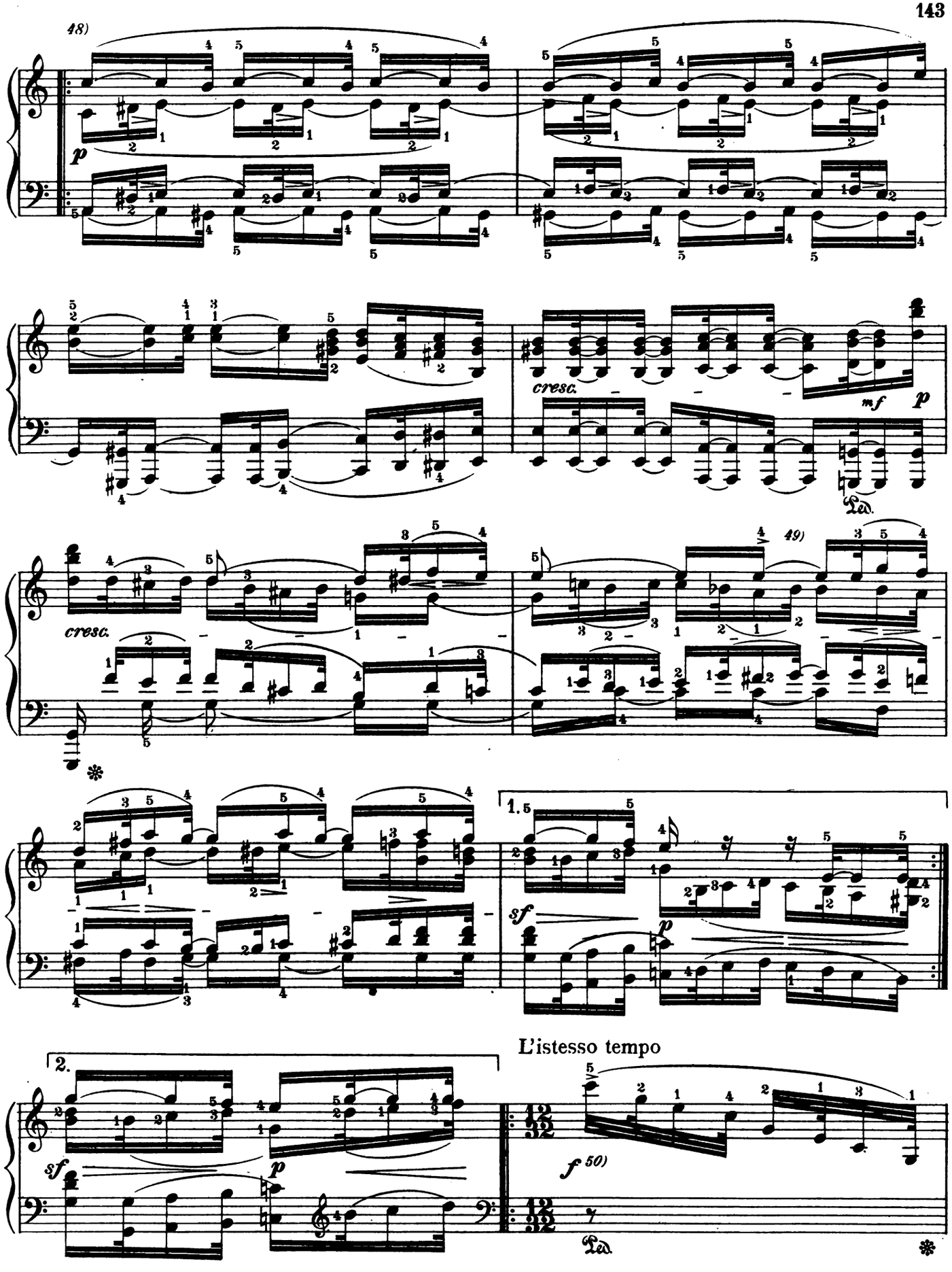

48) As indicated, make the middle voice prominent.

49) Considerably faster, and with increasing expression.

50) With fire and energy.

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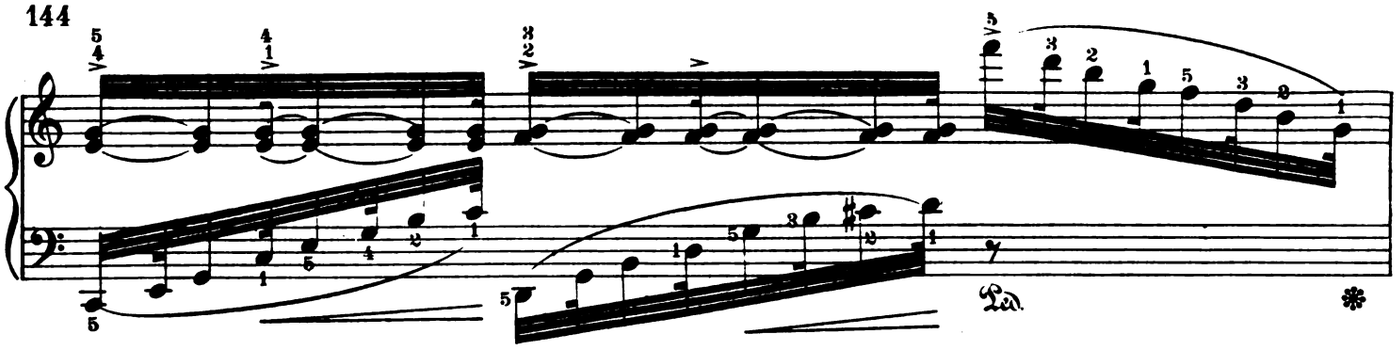

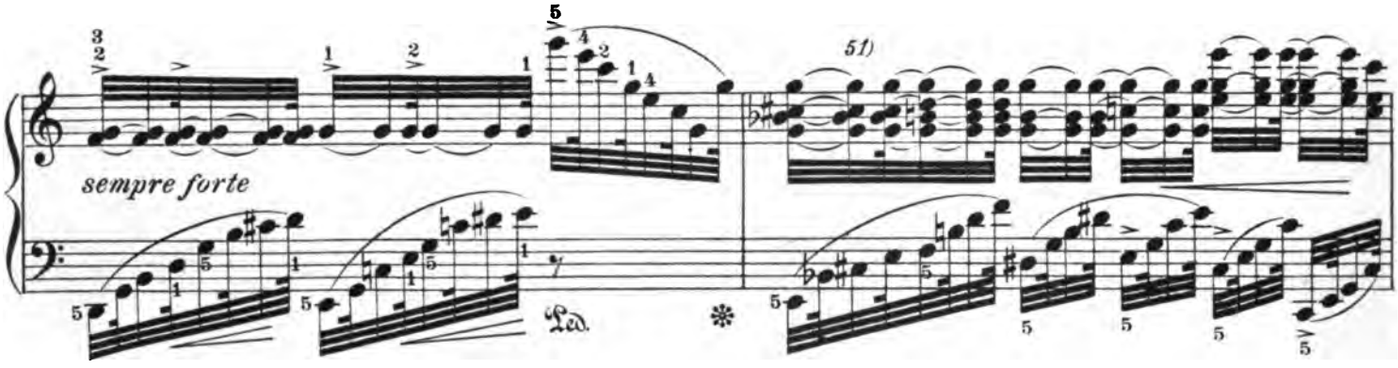

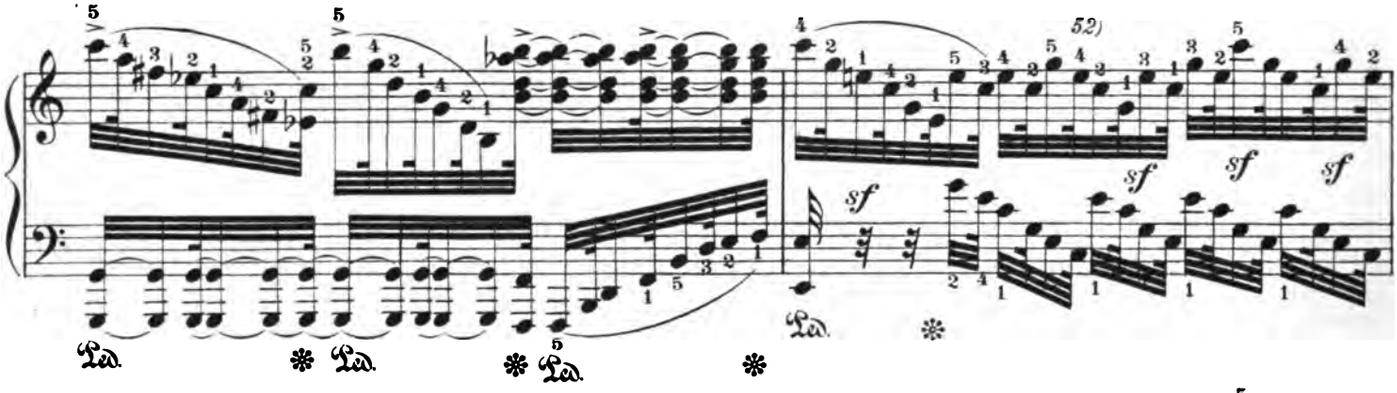

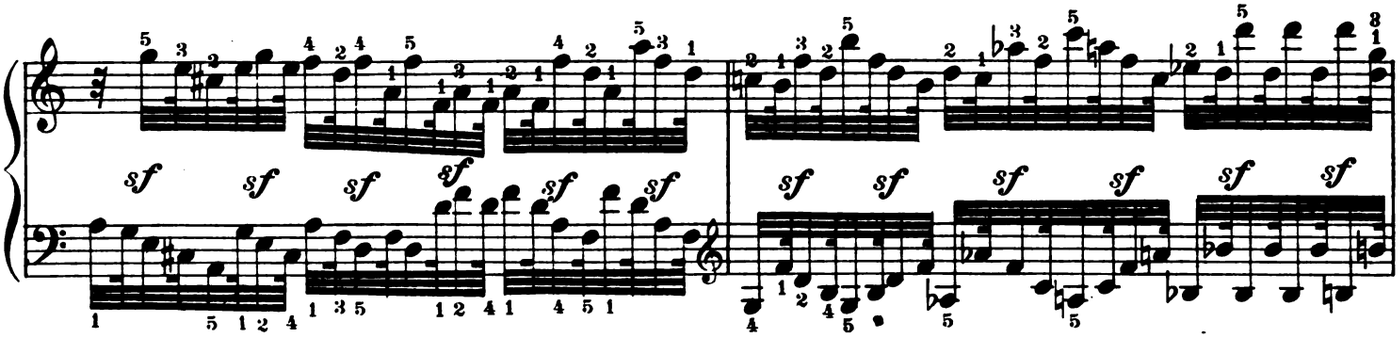

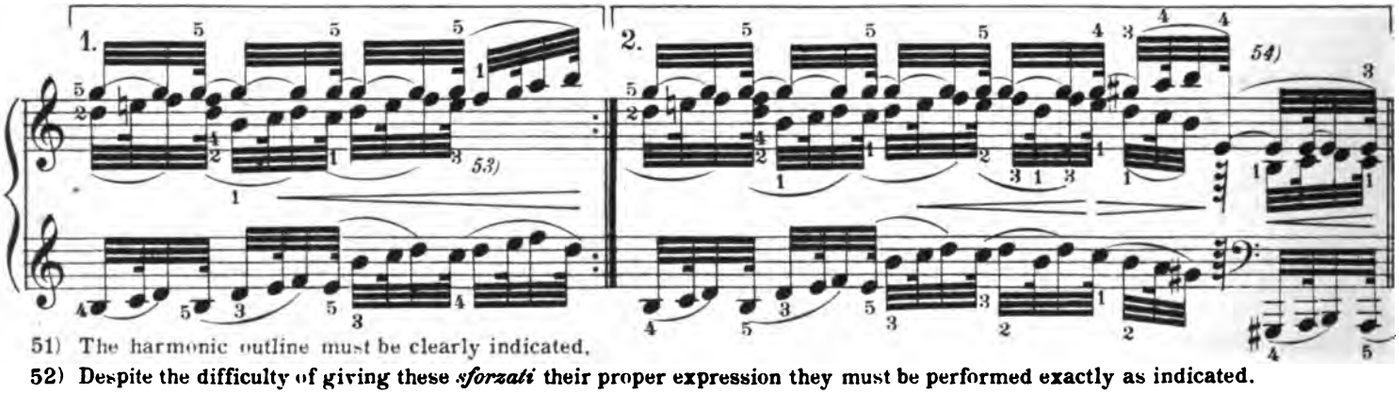

51) The harmonic outline must be clearly indicated.

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.

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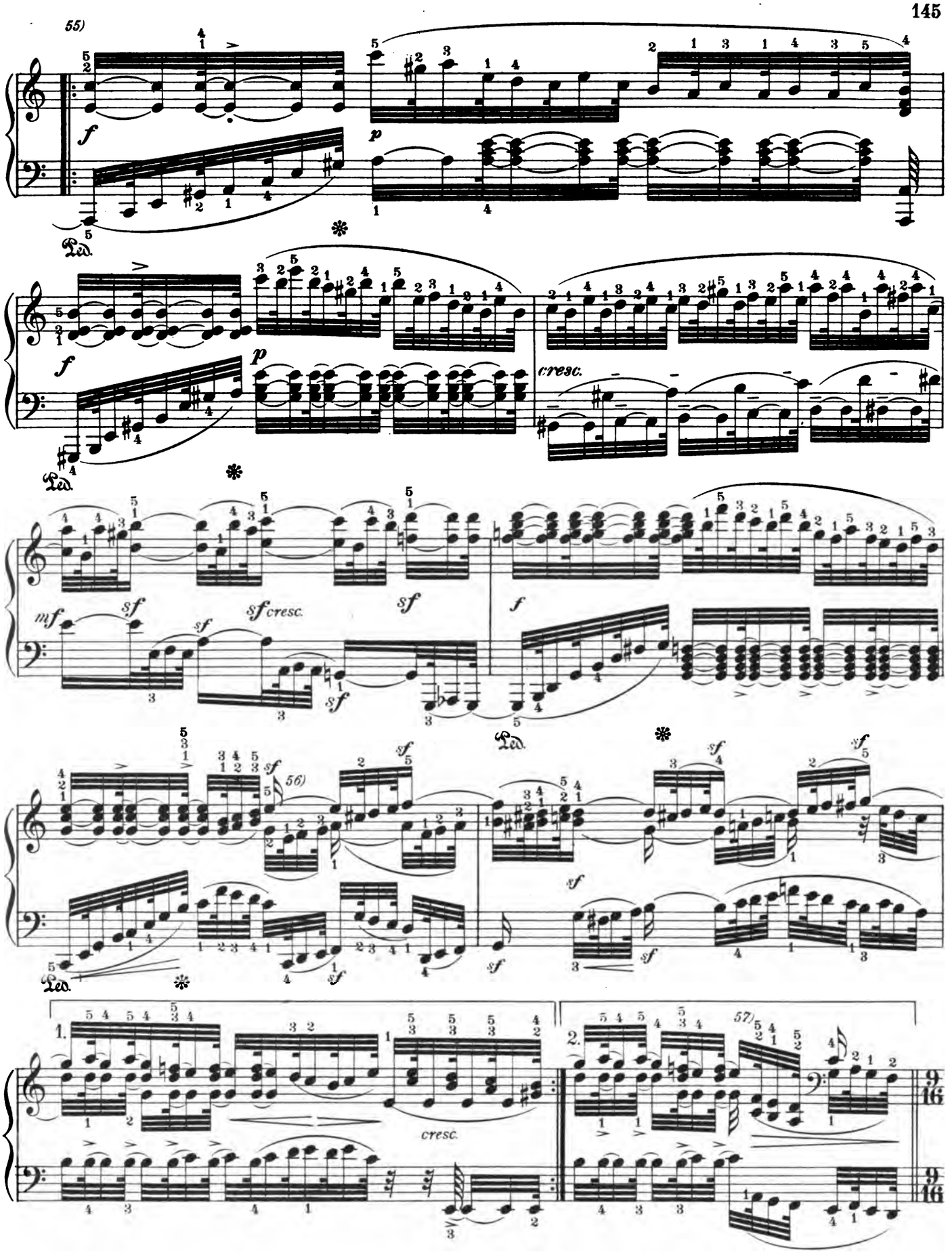

55) The syncopations are to be somewhat emphasized throughout. The energetic character of this variation persists through the second part.

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

57) Slightly retarding.

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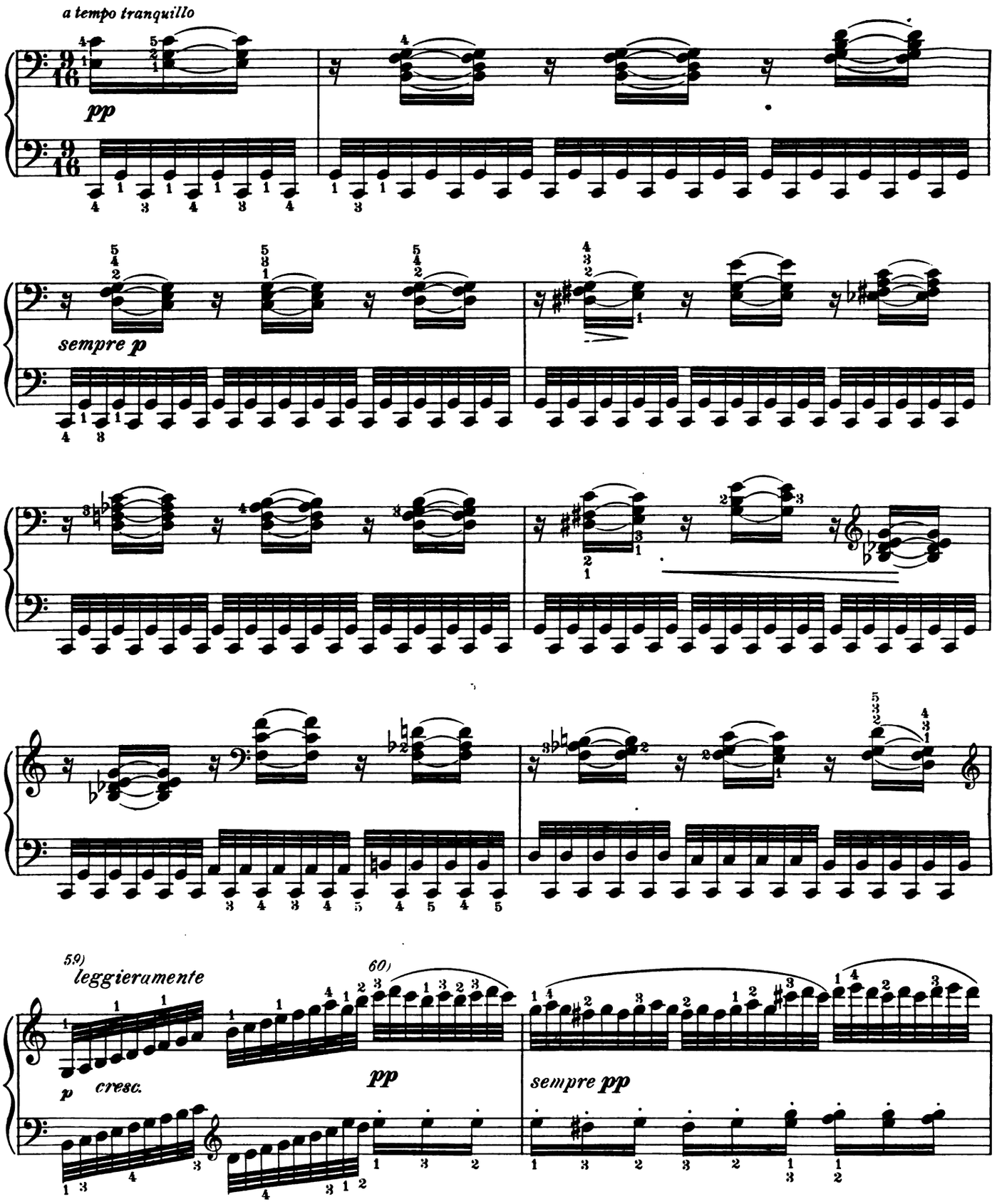

58) Very calm solemn tempo. The figure in the left hand must be very accurately executed, so that the proper note always falls precisely with the chord in the right hand.

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.

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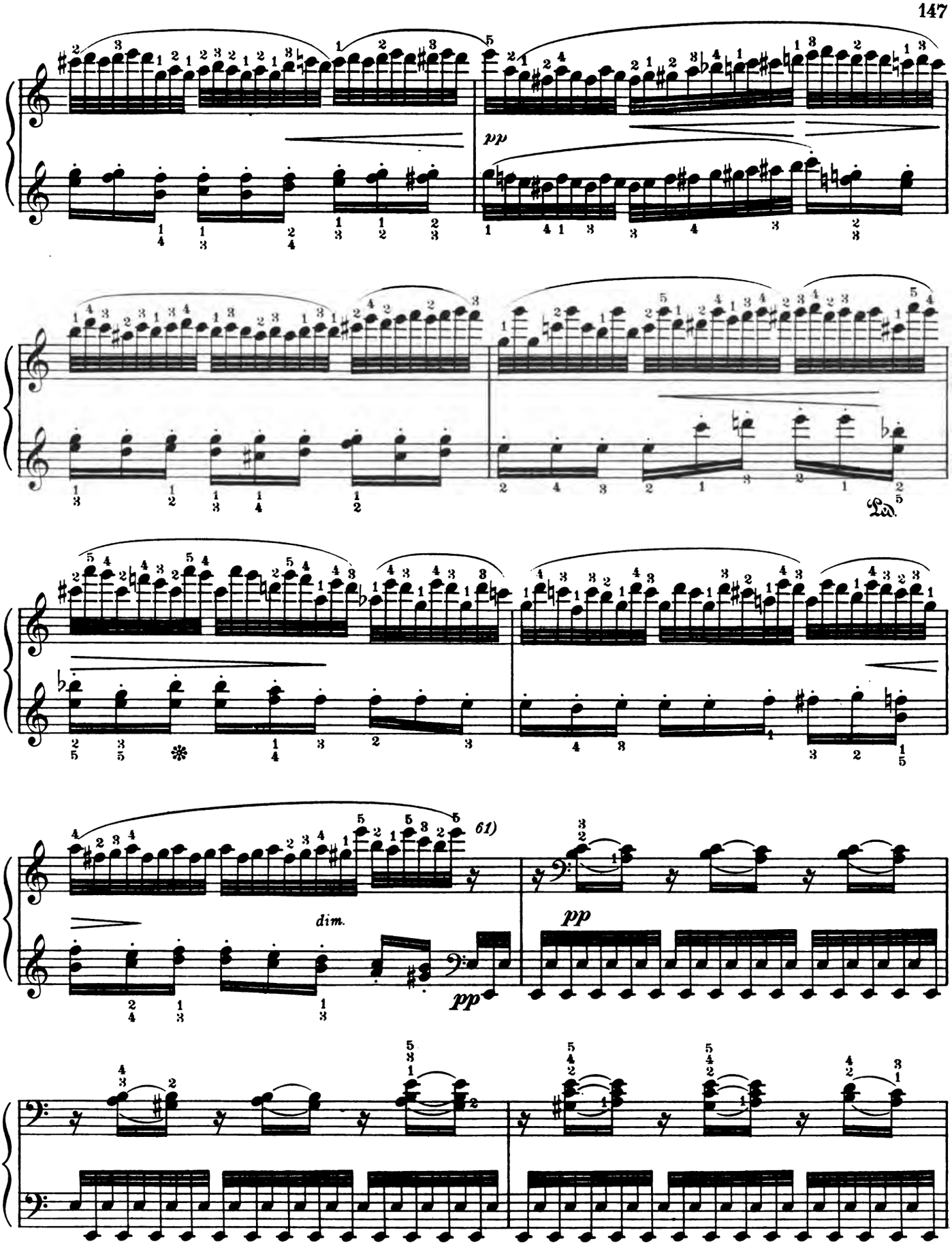

61) The remarks concerning the treatment of the bass in the first part are also applicable here. The first note in the right hand must always be somewhat accented; it should sound like a sigh.

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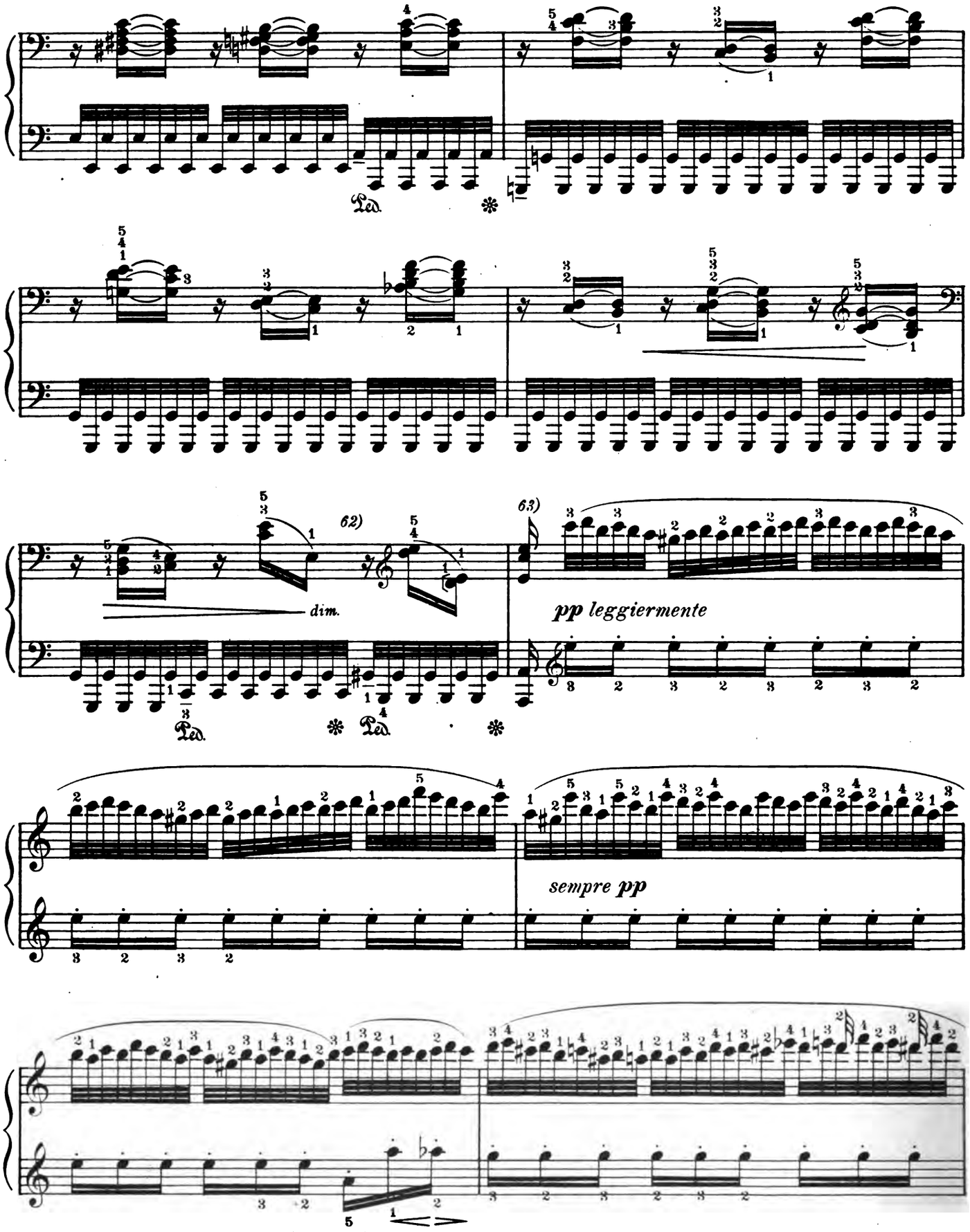

62) The G-sharp in the left hand must be slightly sustained in order to mark the transition to A minor.

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.

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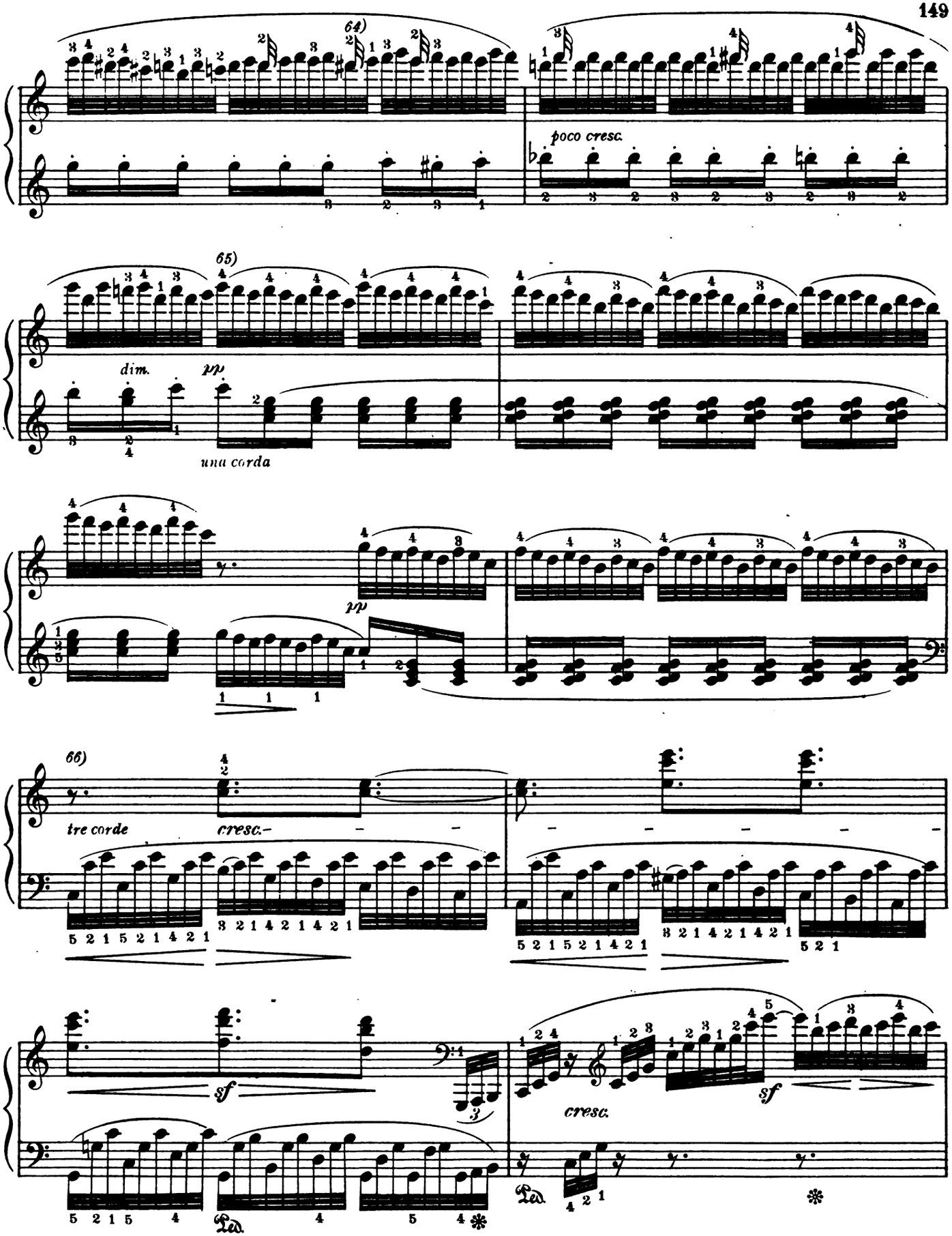

64) The ascending notes of the theme must always, as indicated, be somewhat prominent.

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.

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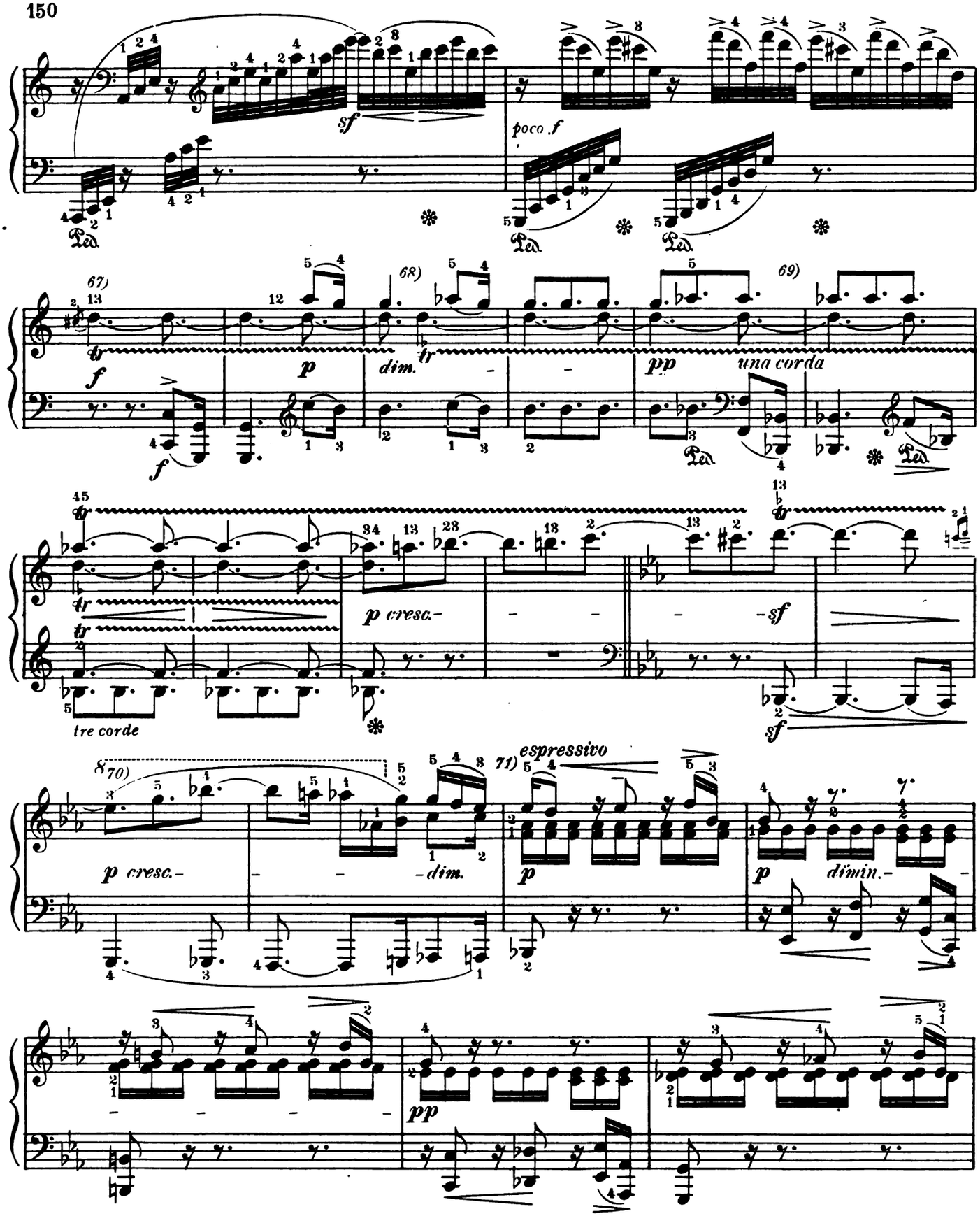

67) The trill full and powerful.

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.

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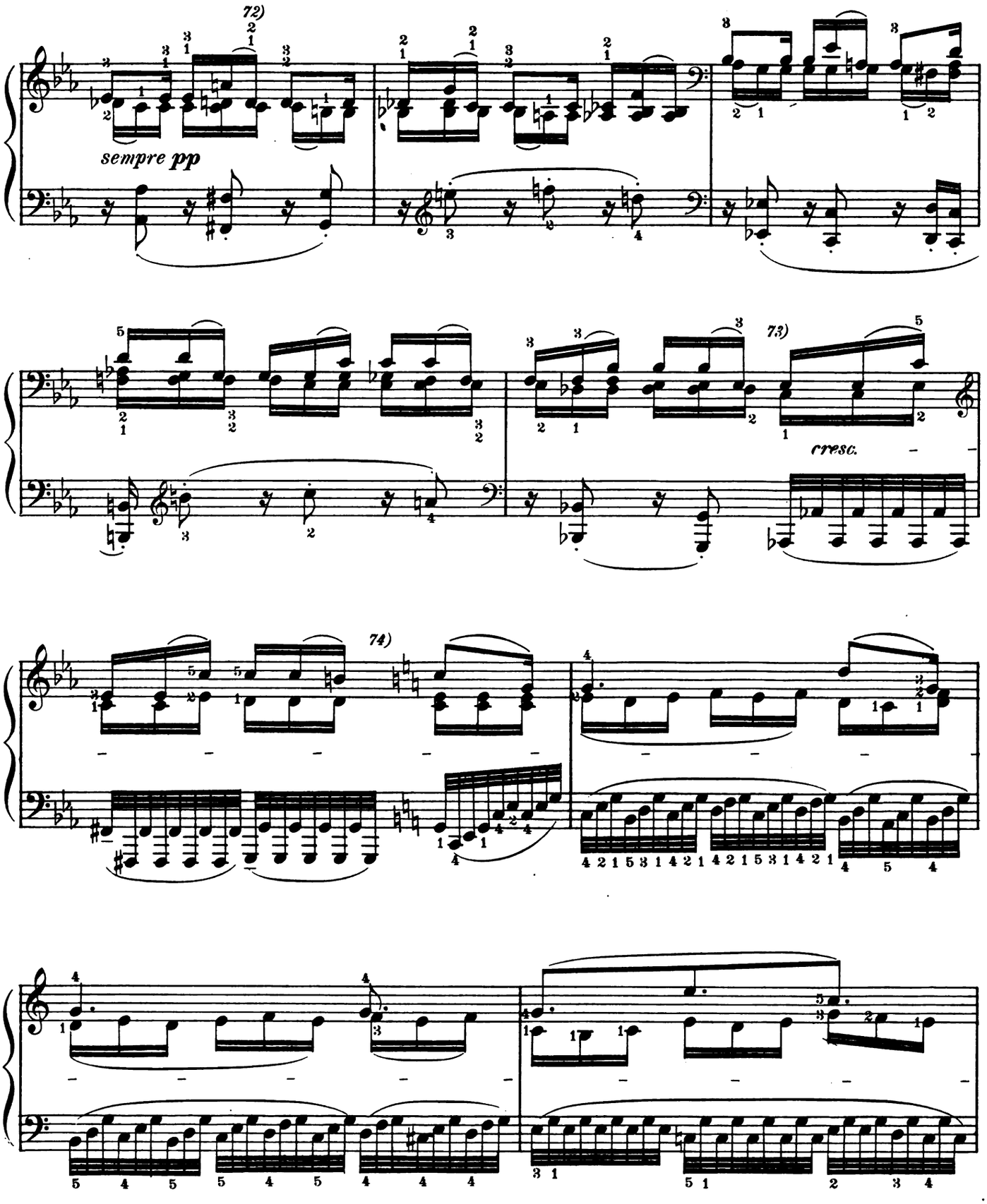

72) Since these measures are only transitional the tempo must not be dragged.

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.

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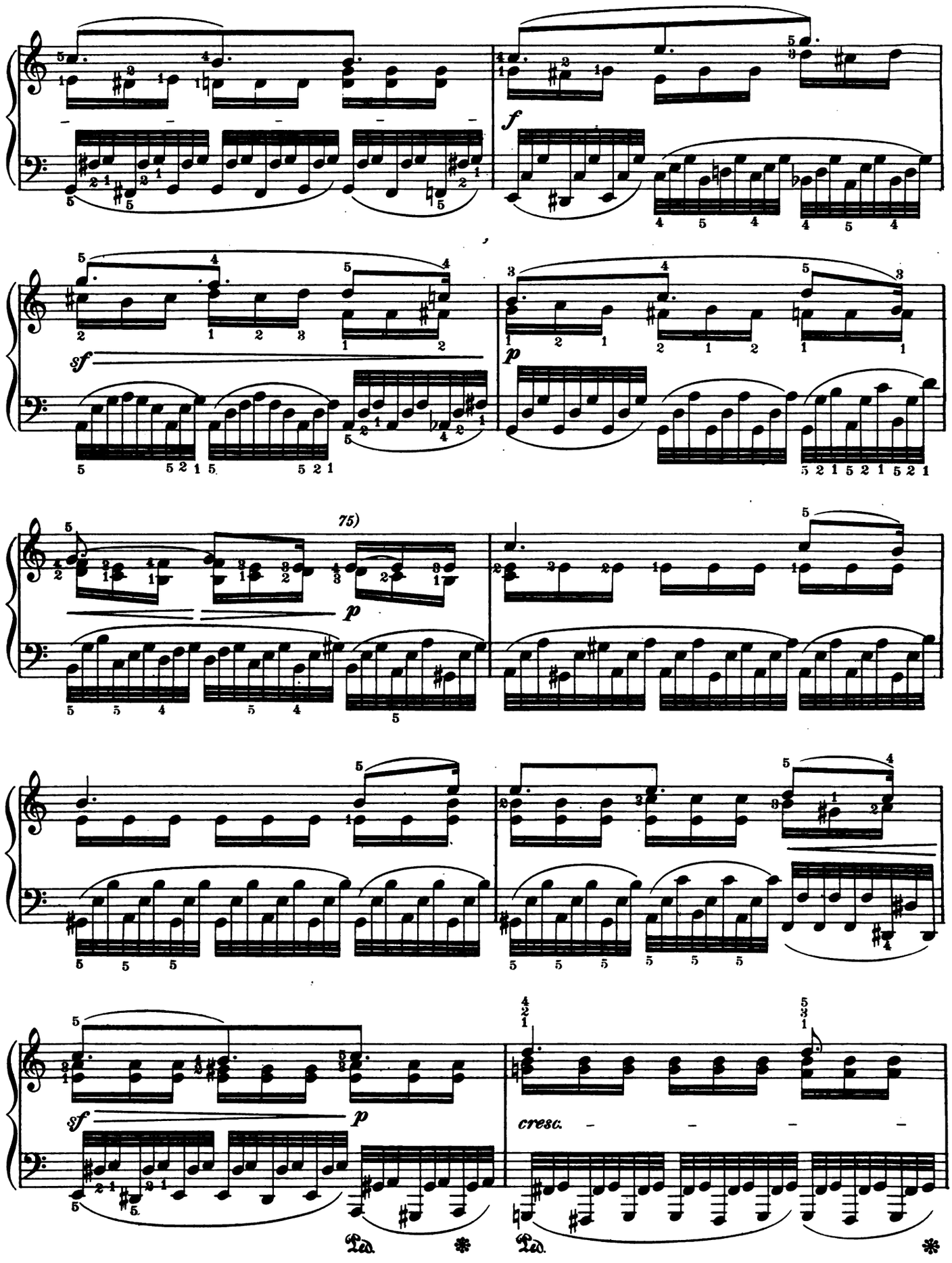

75) The upper voice always prominent and with singing tone.

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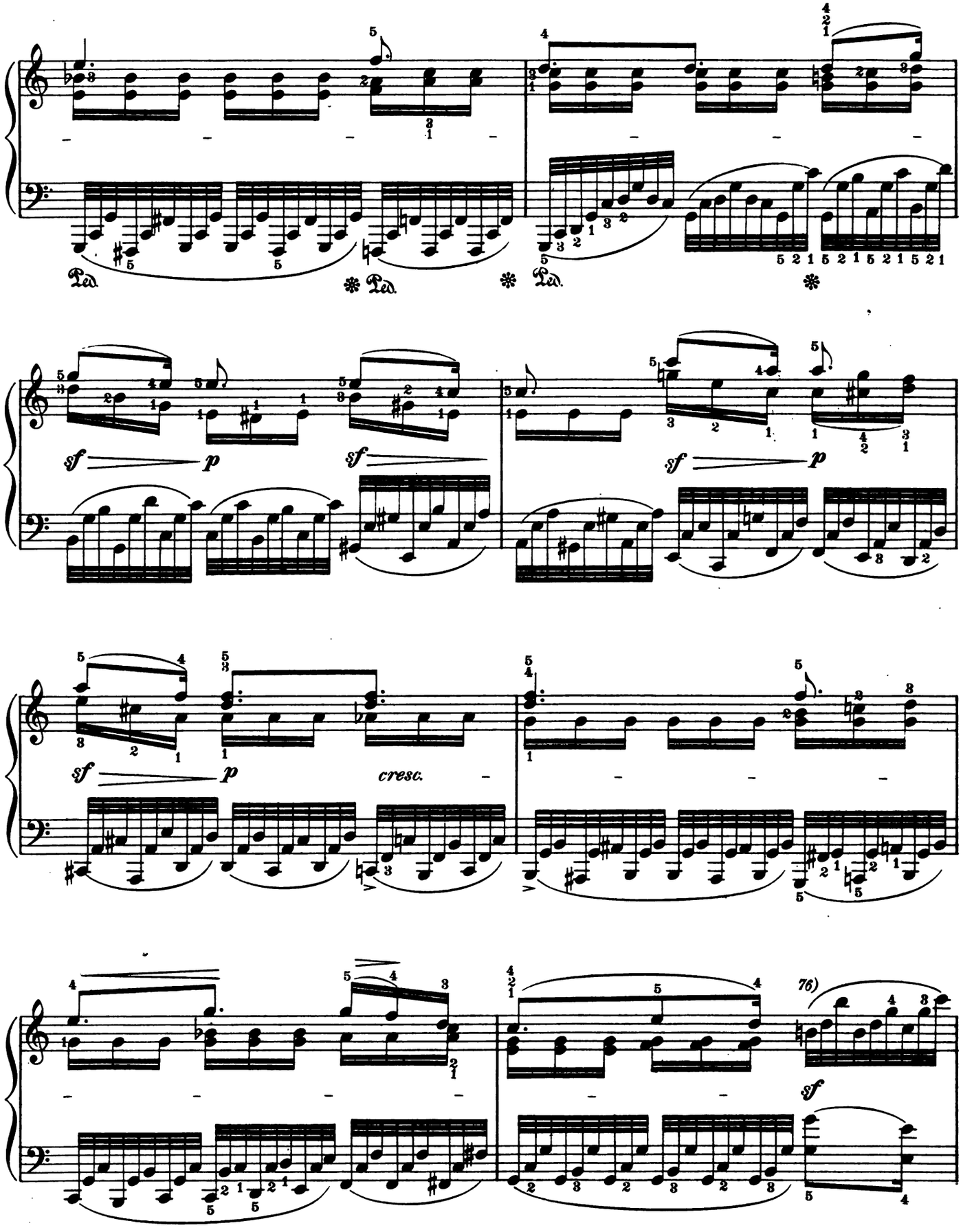

76) The *cantilena* passes over to the left hand, which must take up the melody with the greatest expression.

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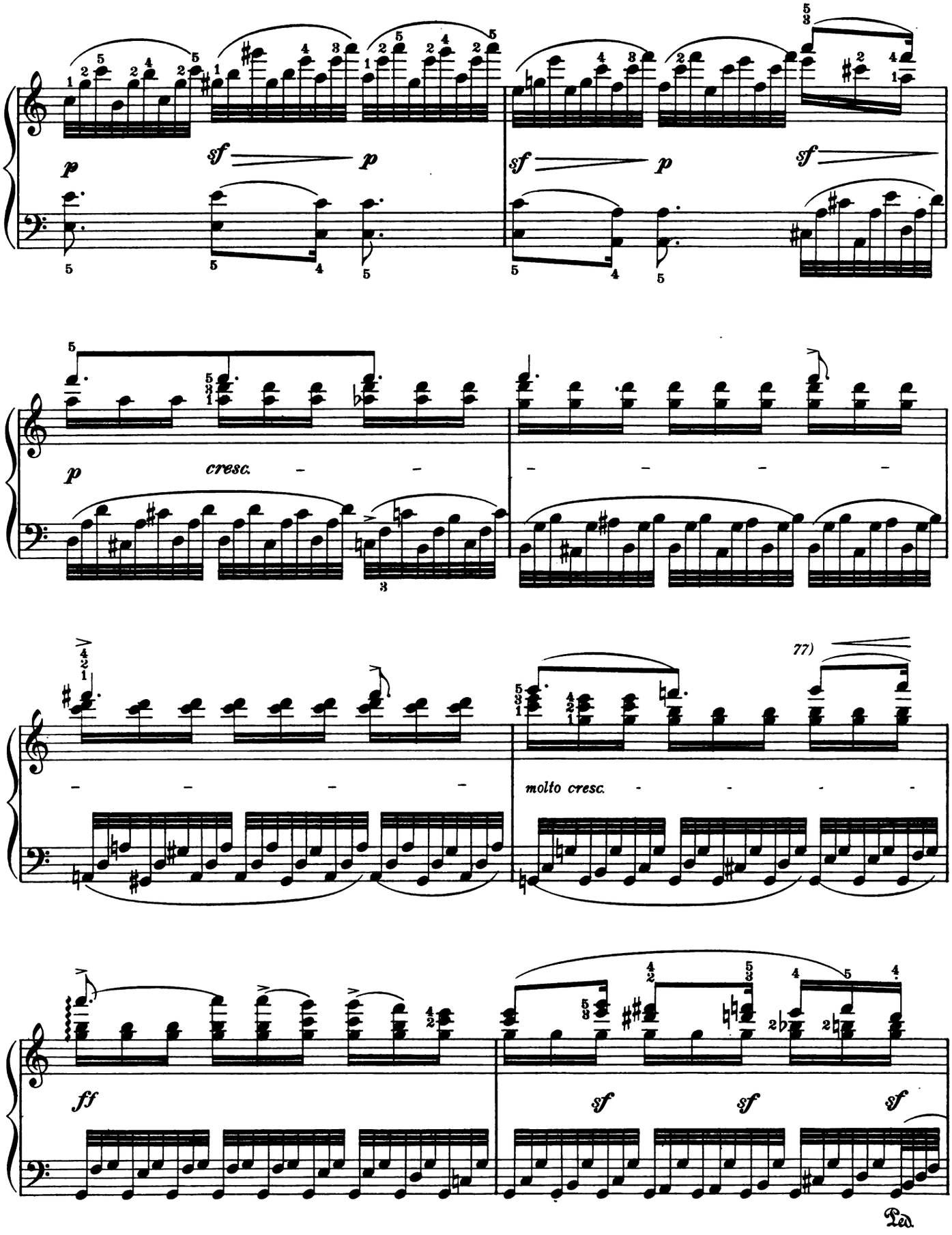

77) Here the supreme climax is reached. Declaim the melody with passion.

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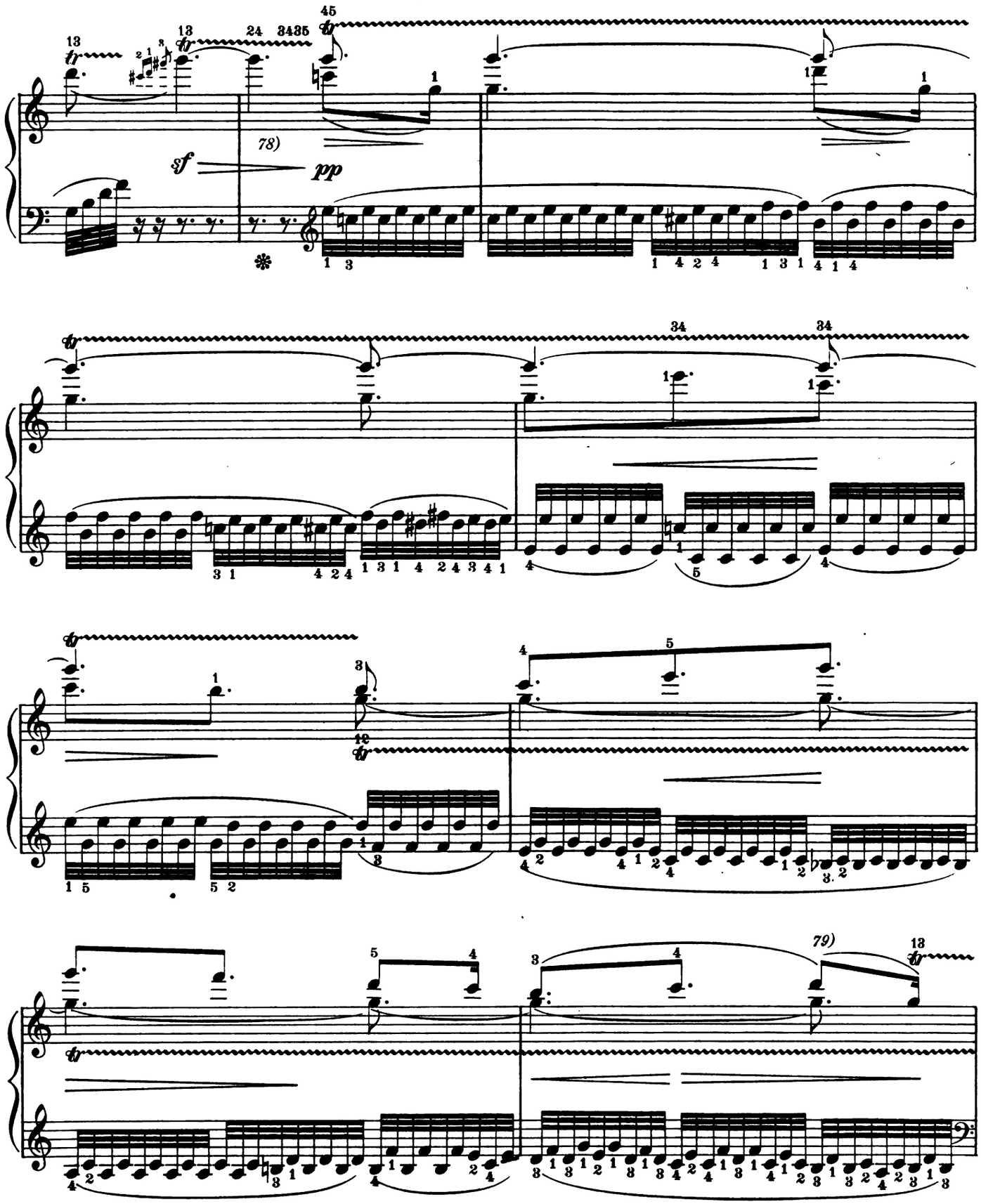

78) The trill must be struck always simultaneously with the melody; the latter should be prominent and expressive. Use care in the division of the triplet figure.

79) Give prominence.

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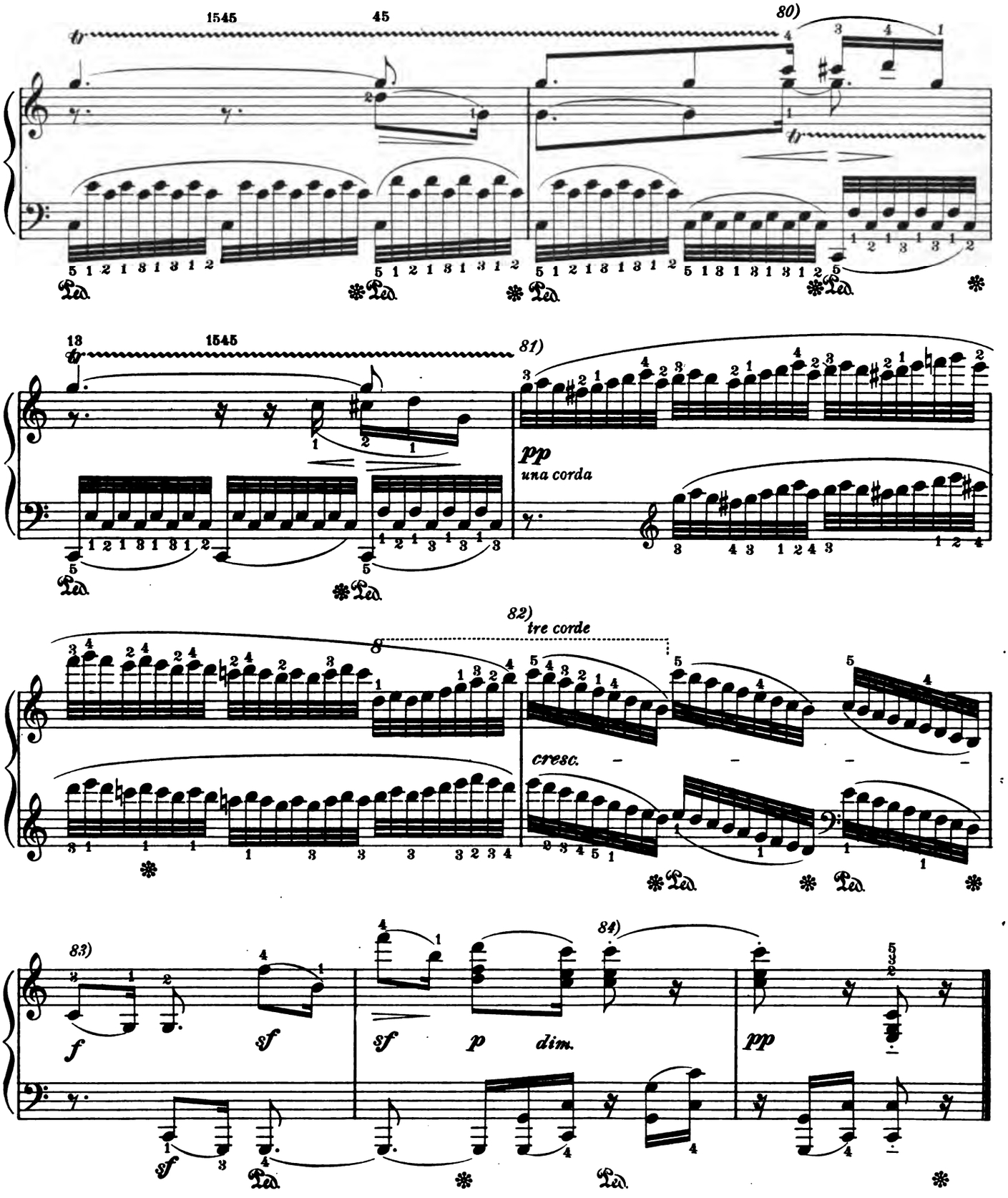
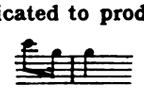


80) With the greatest expression, and growing ever calmer.

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.

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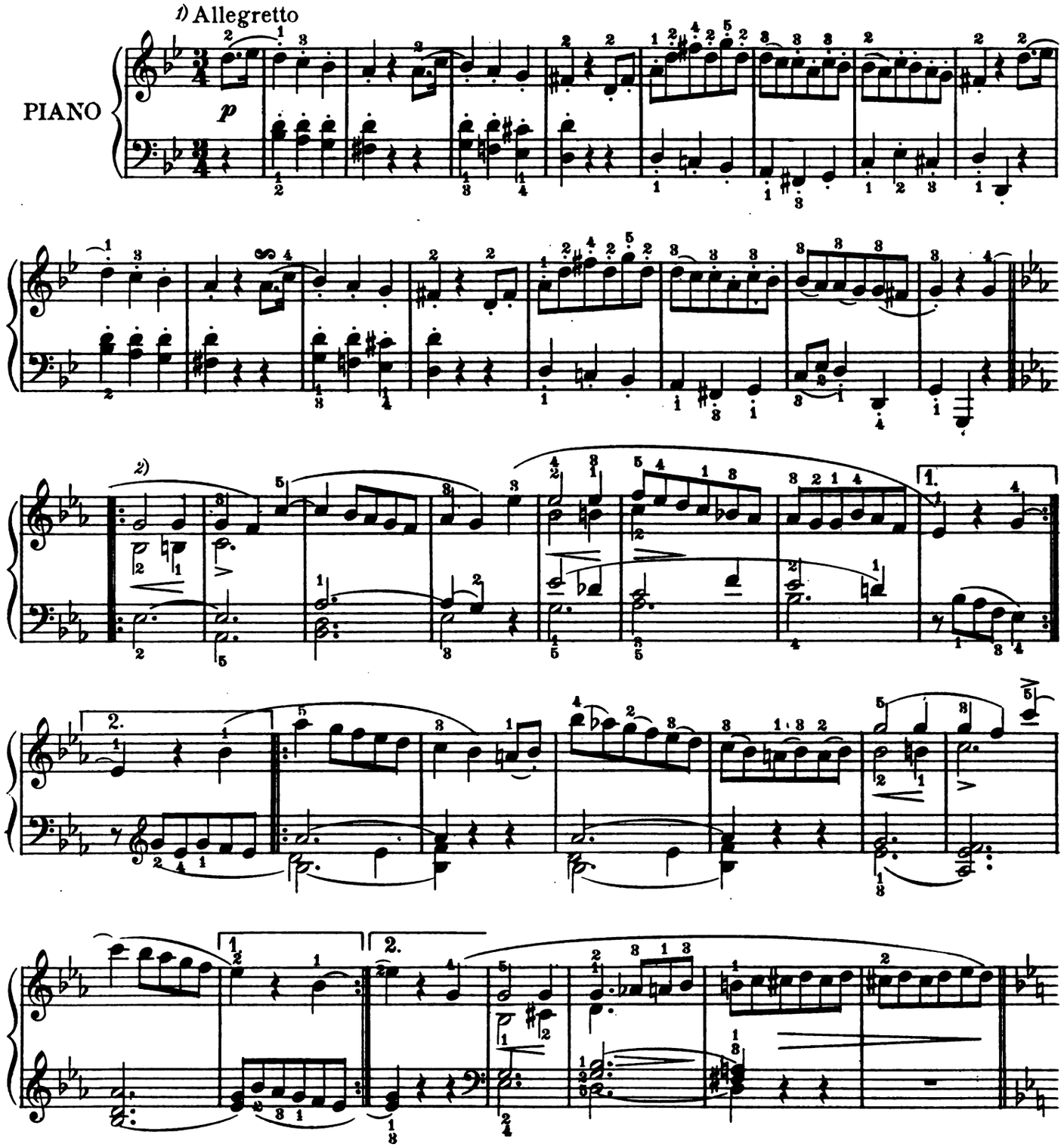
ELEVEN NEW BAGATELLES
(ELF NEUE BAGATELLEN)

(Composed in 1823)

Edited by Eugen d'Albert

LUDWIG van BEETHOVEN, Op.119

I



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.

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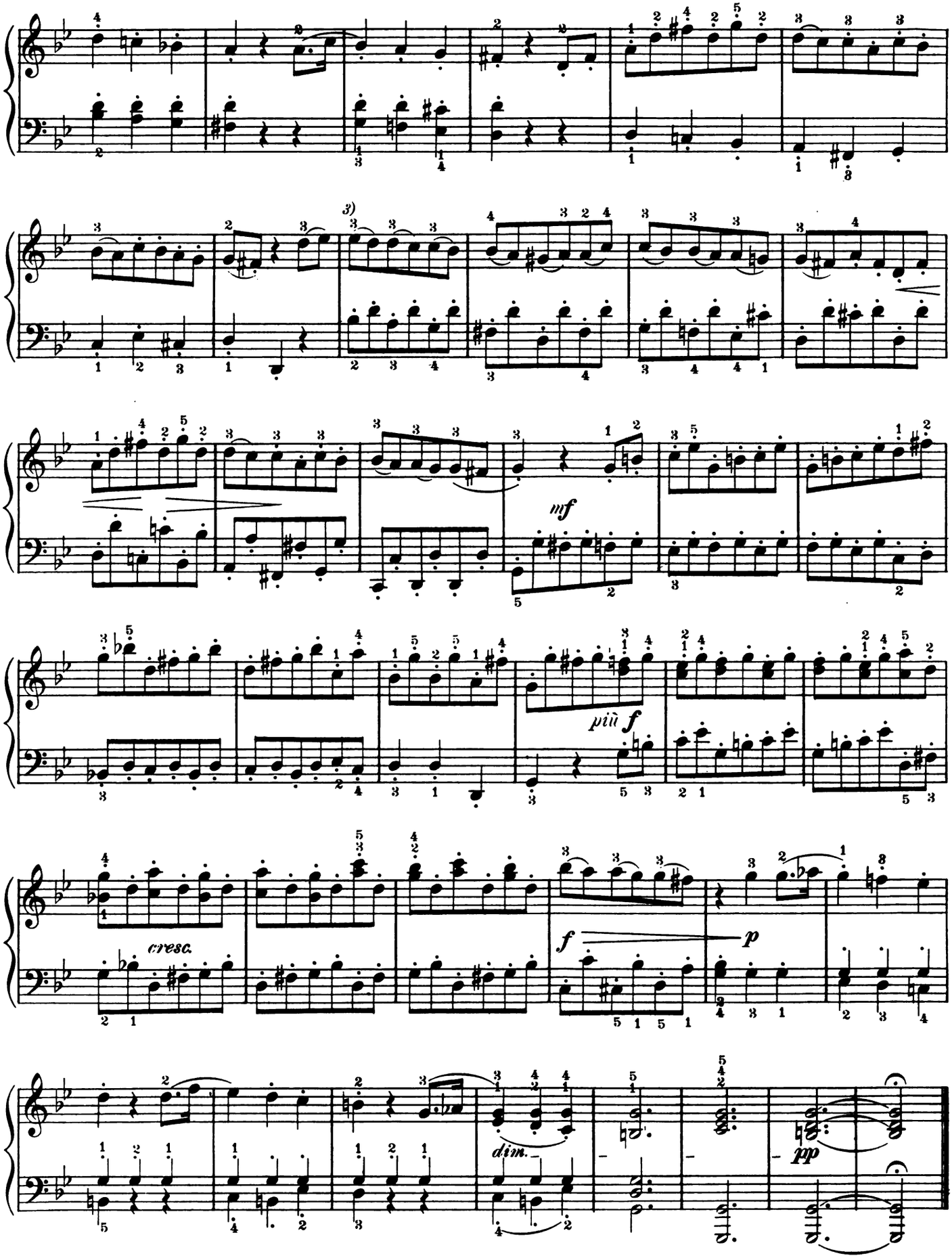

3) Play the variation of the theme carefully but unpretentiously.

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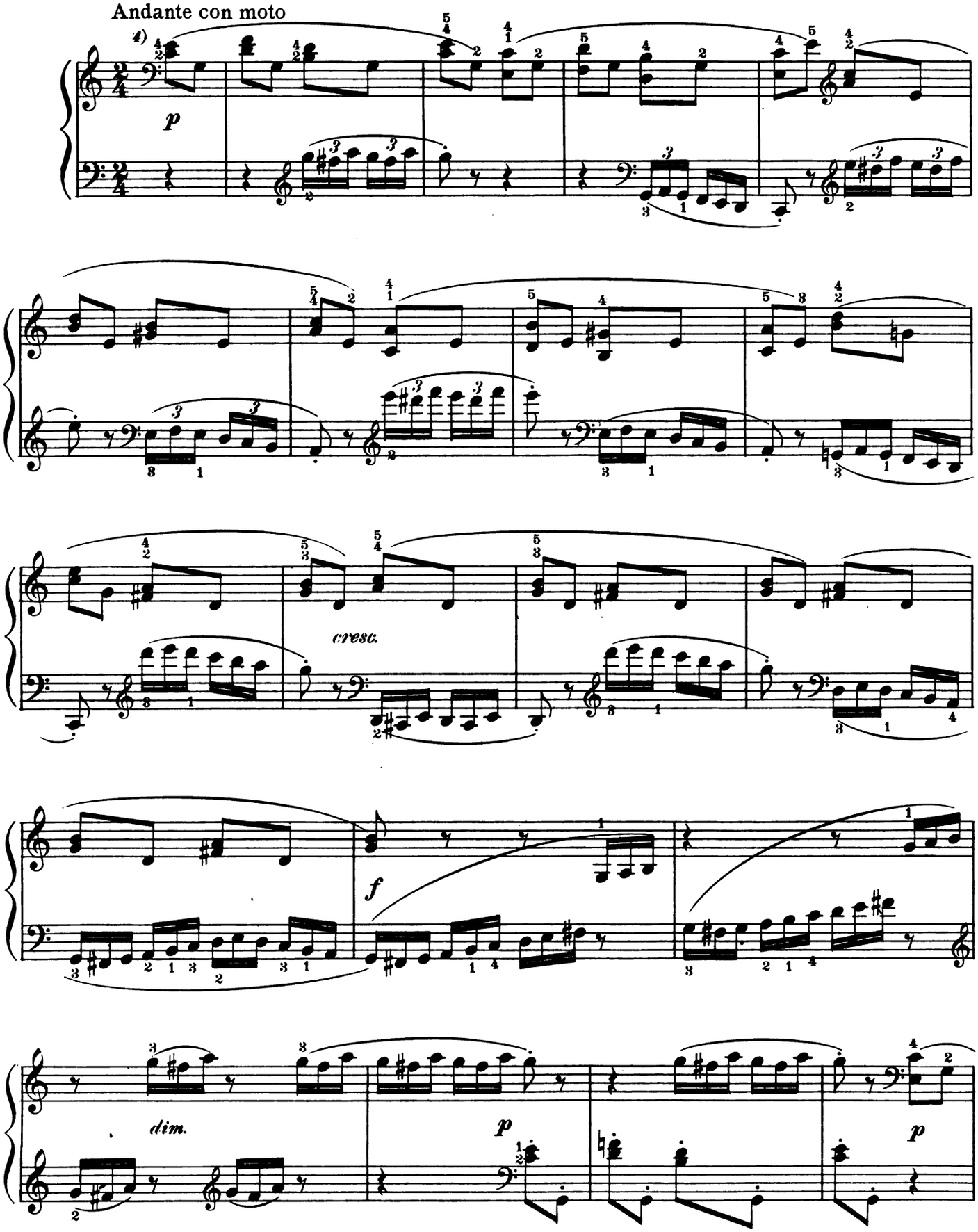
II



4) Calm and resigned.

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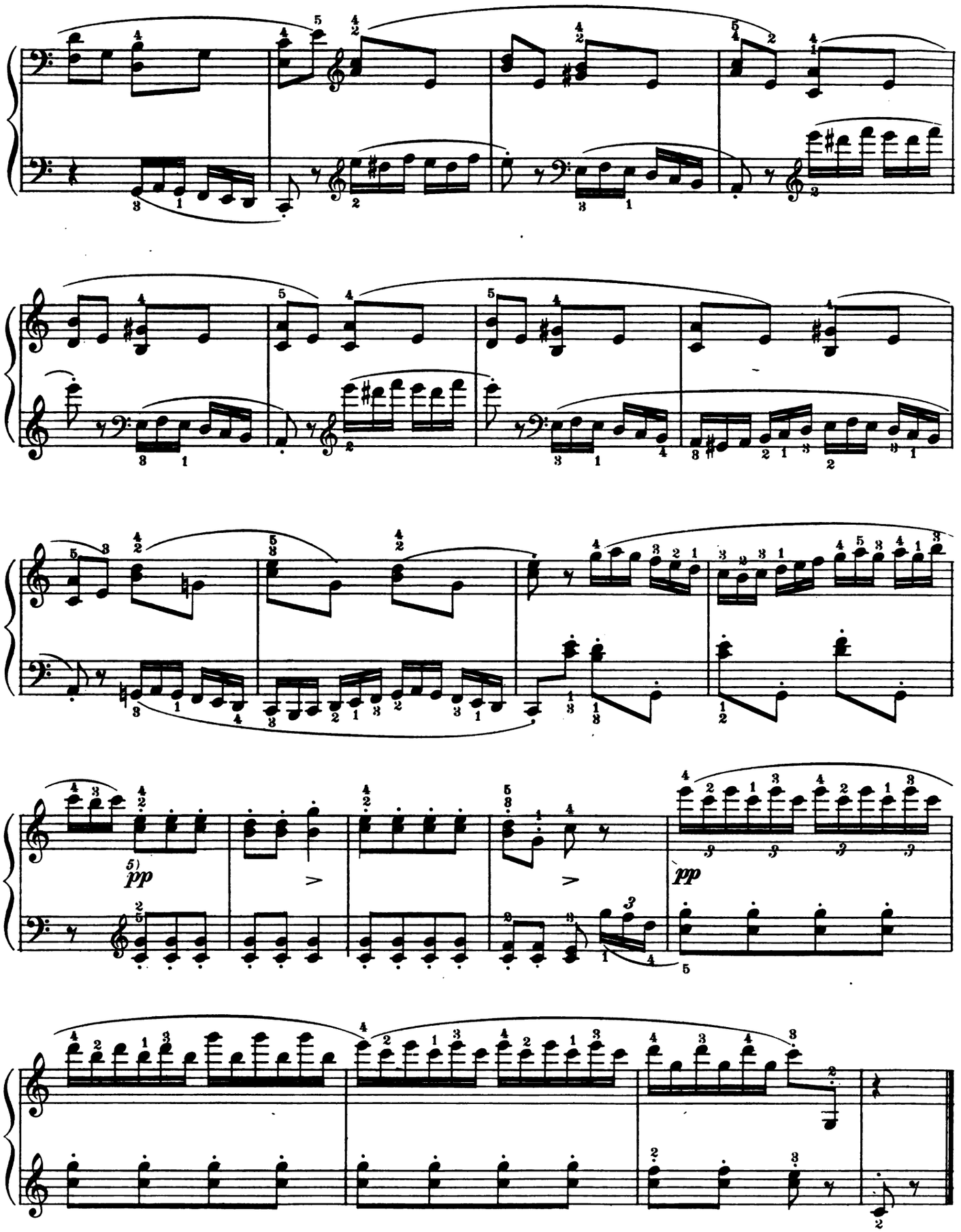

5) With precise rhythm like a folksong.

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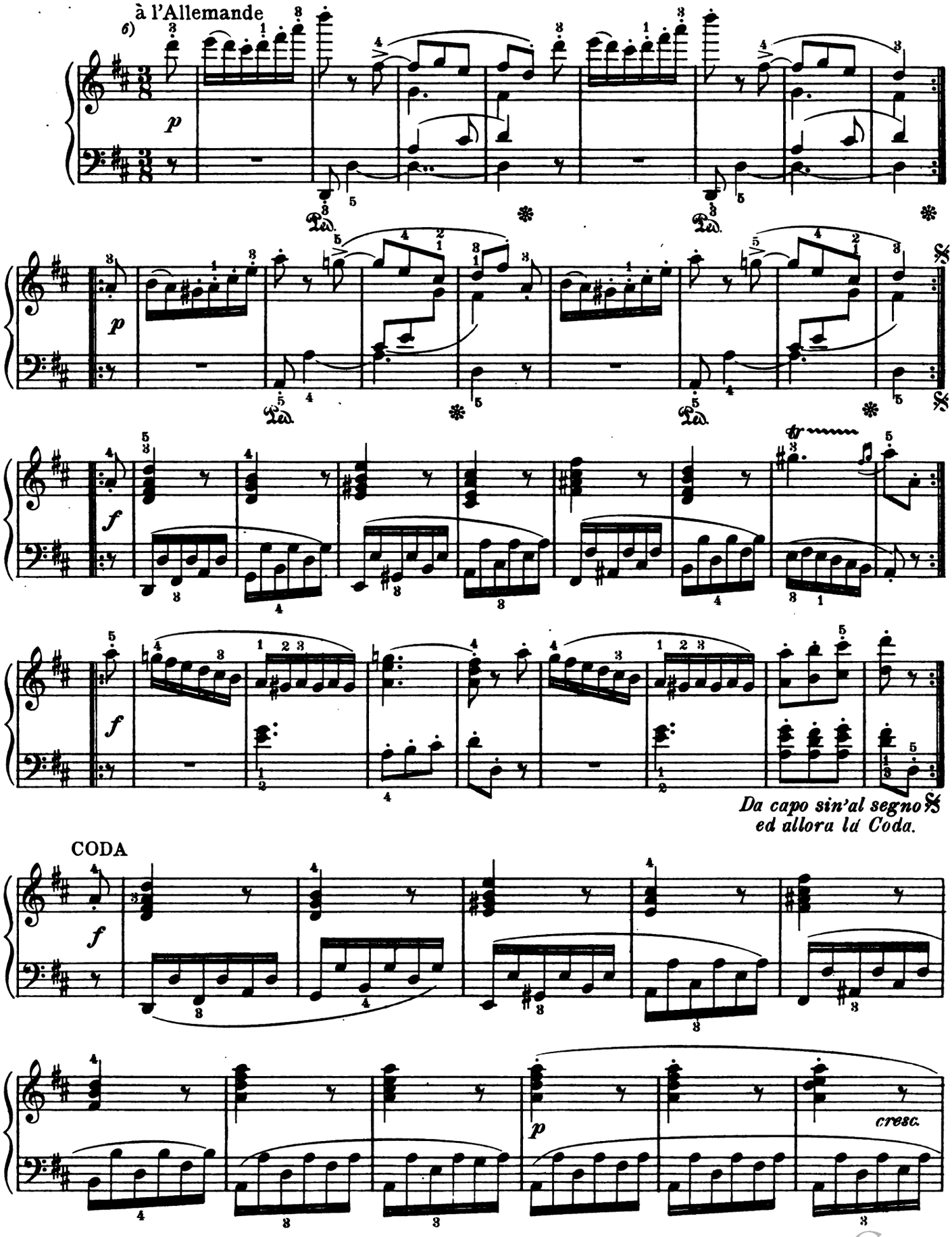

6) A German waltz. Moderate tempo. Brisk and happy style of performance.

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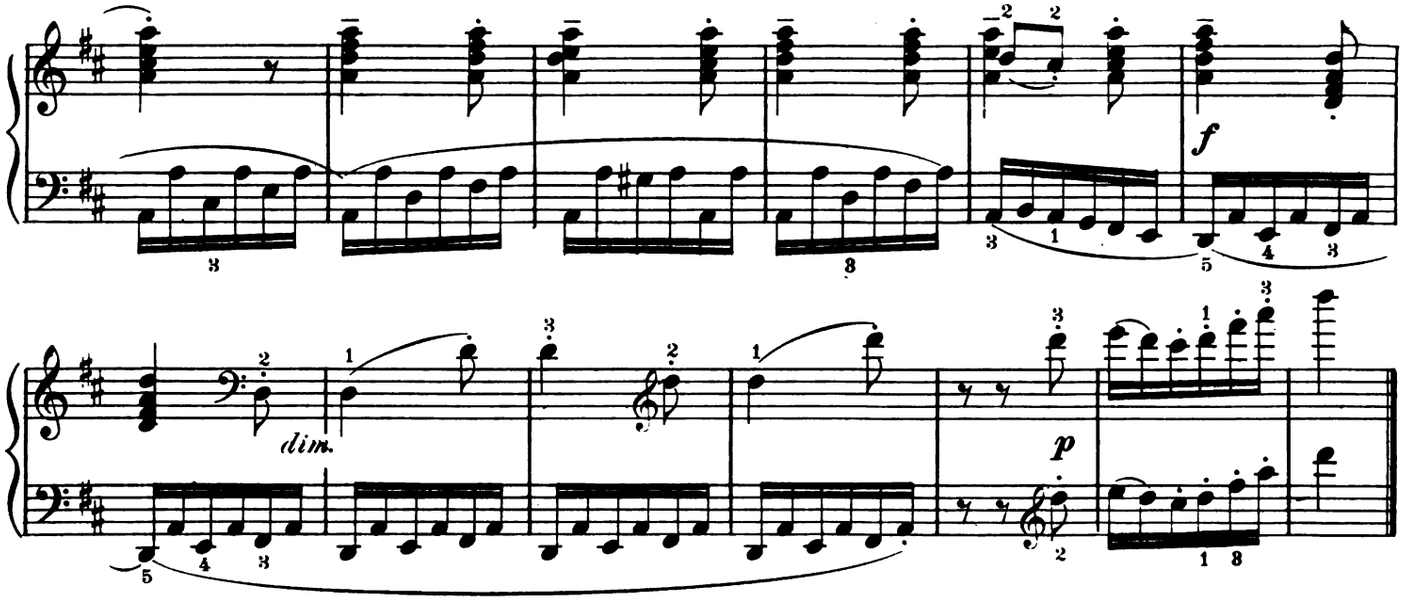
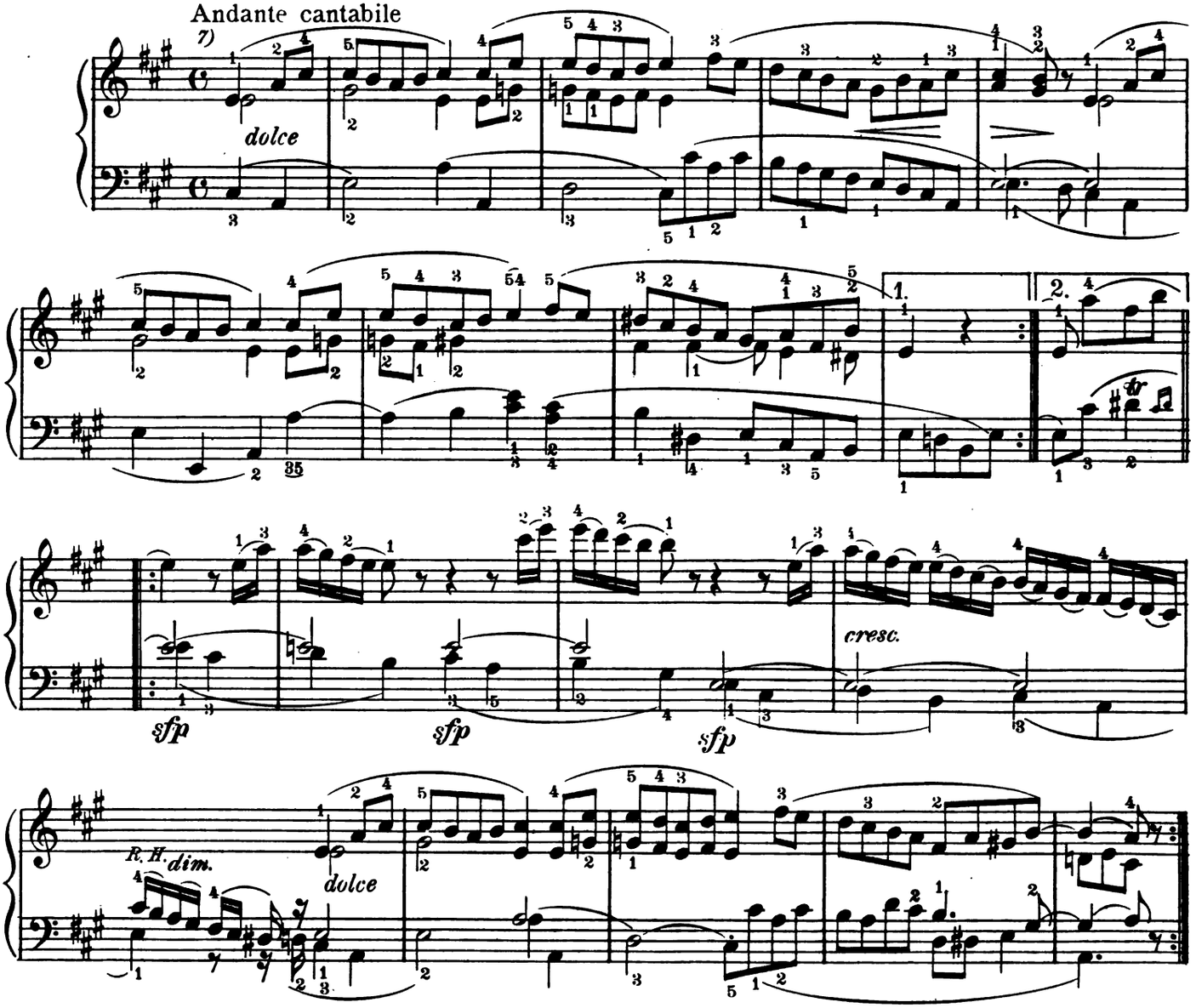


IV



7) Simply, without undue expression.

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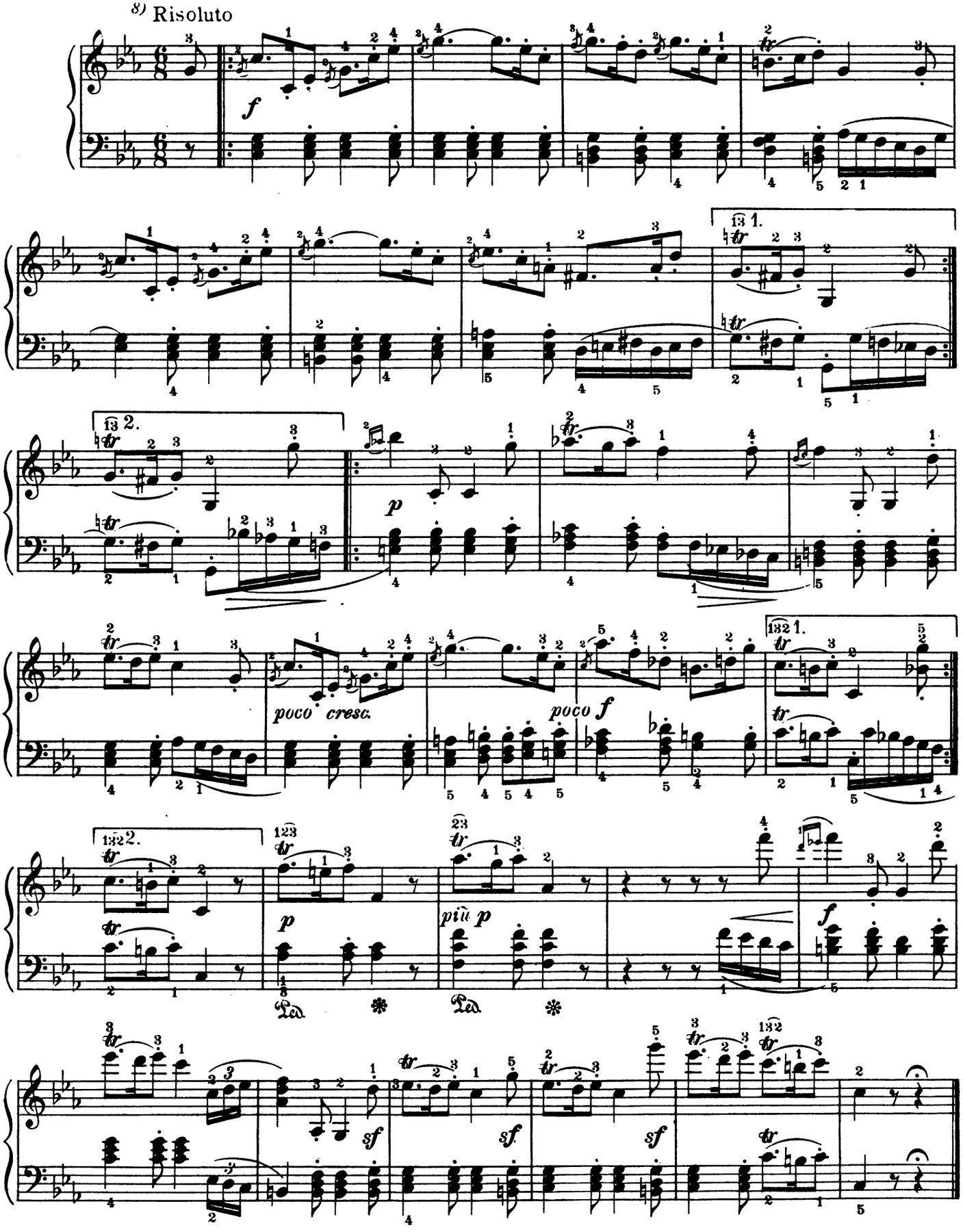
V



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

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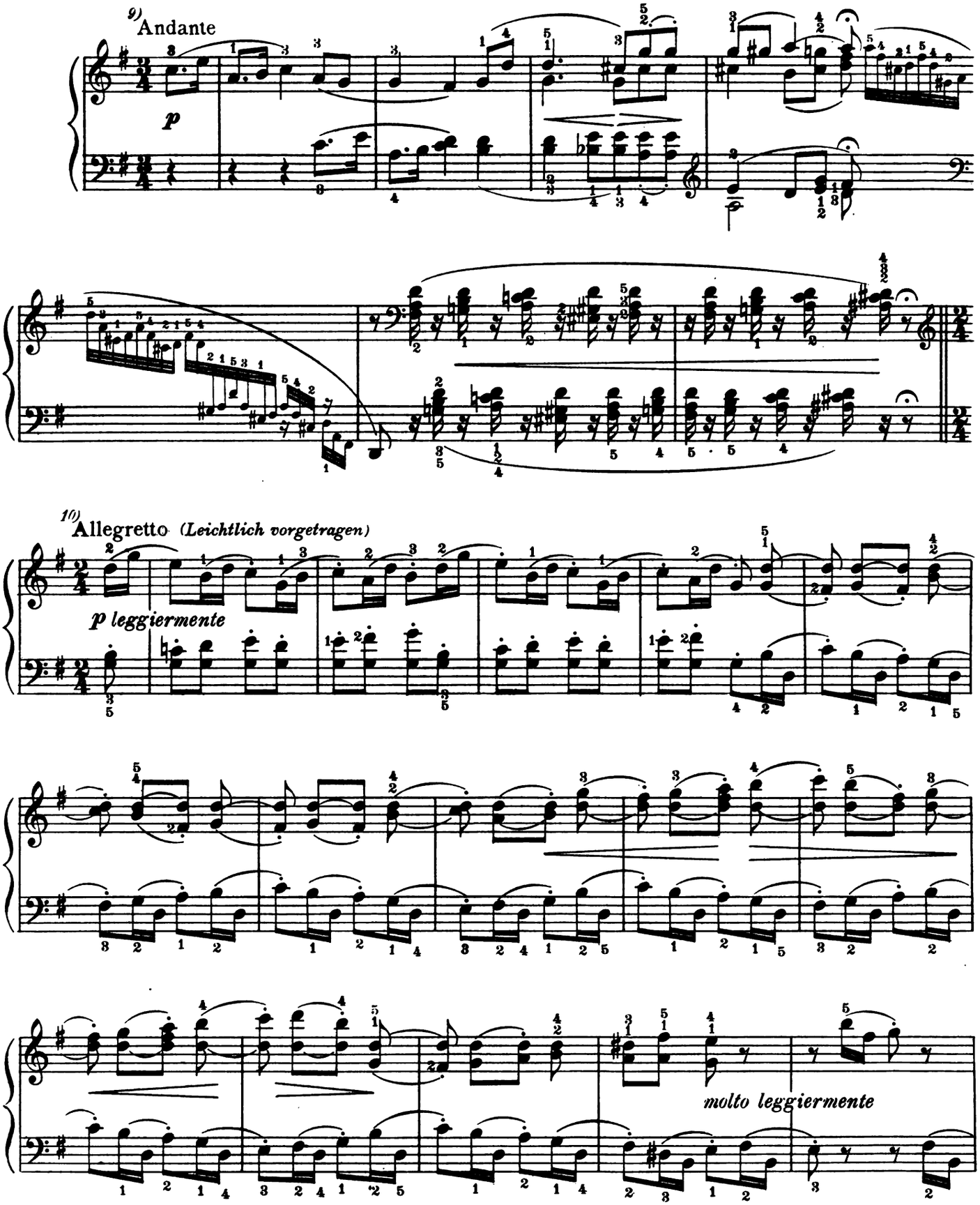
VI



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.

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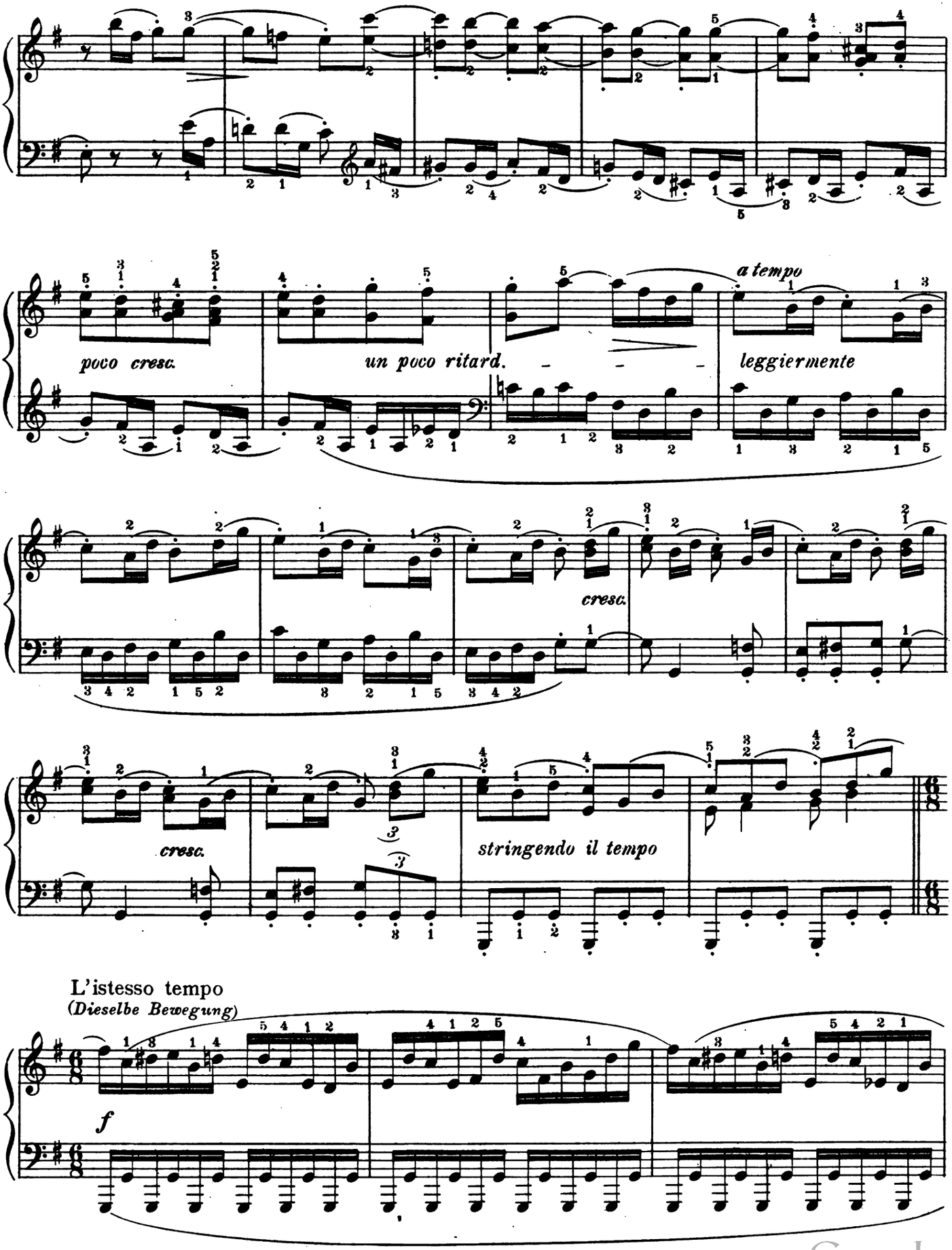

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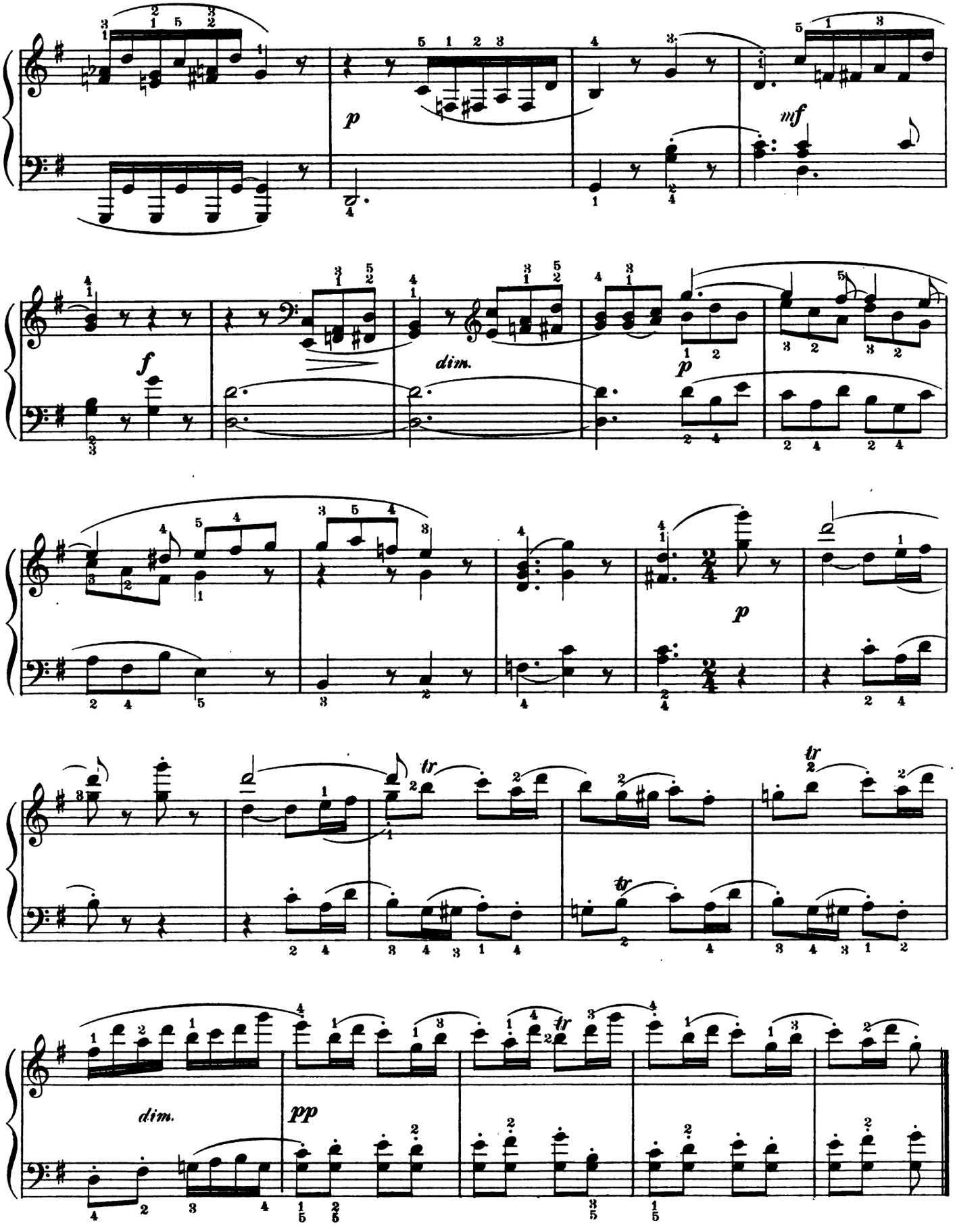

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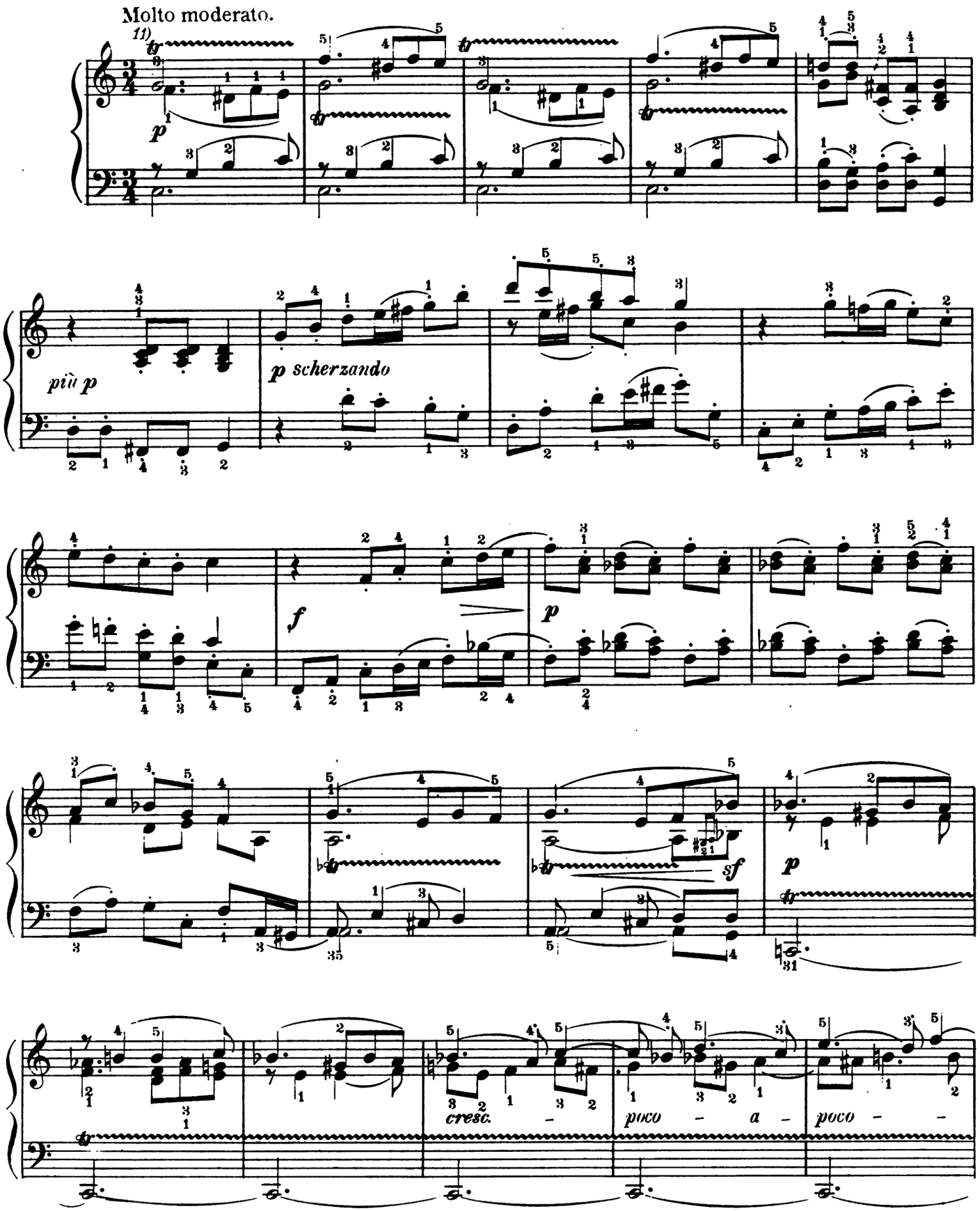
VII



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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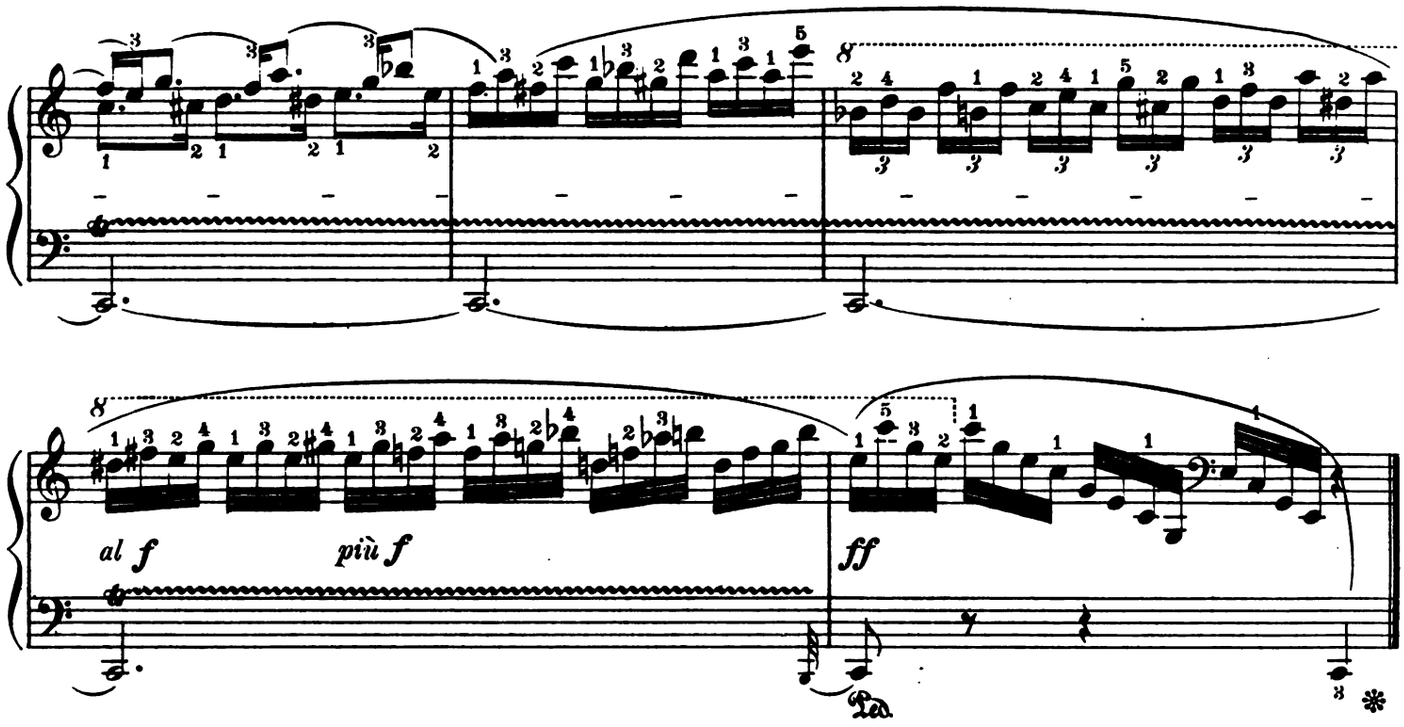
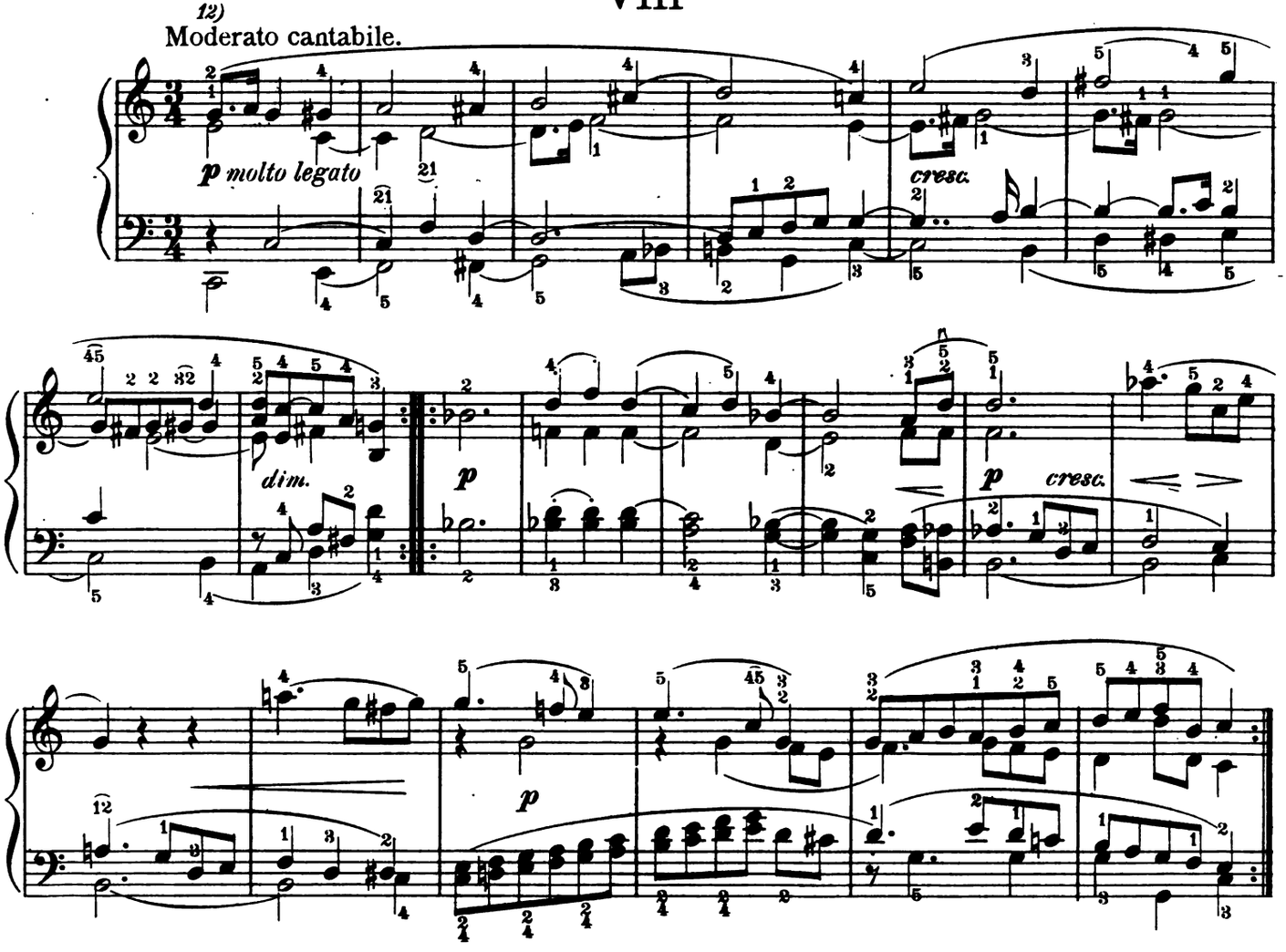


VIII



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

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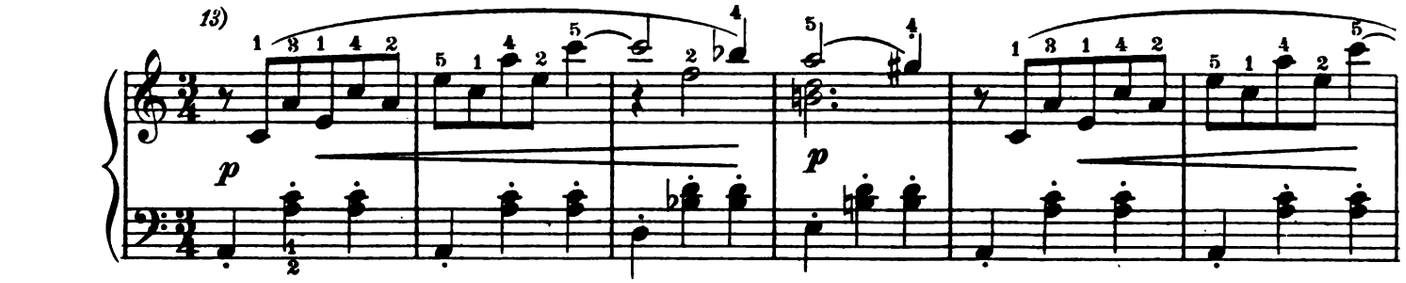
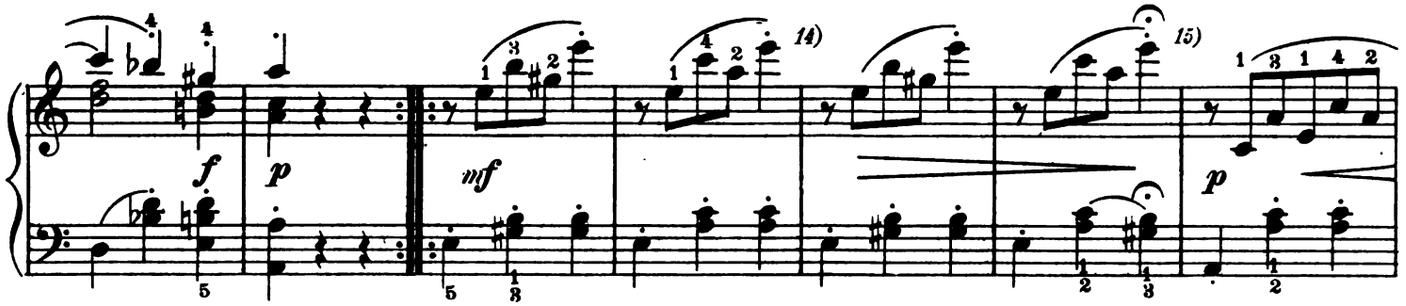
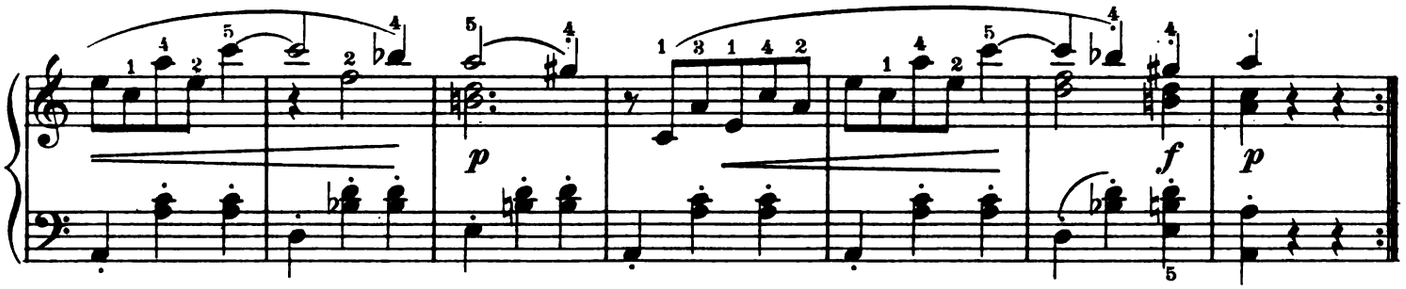
IX

Vivace moderato

13)

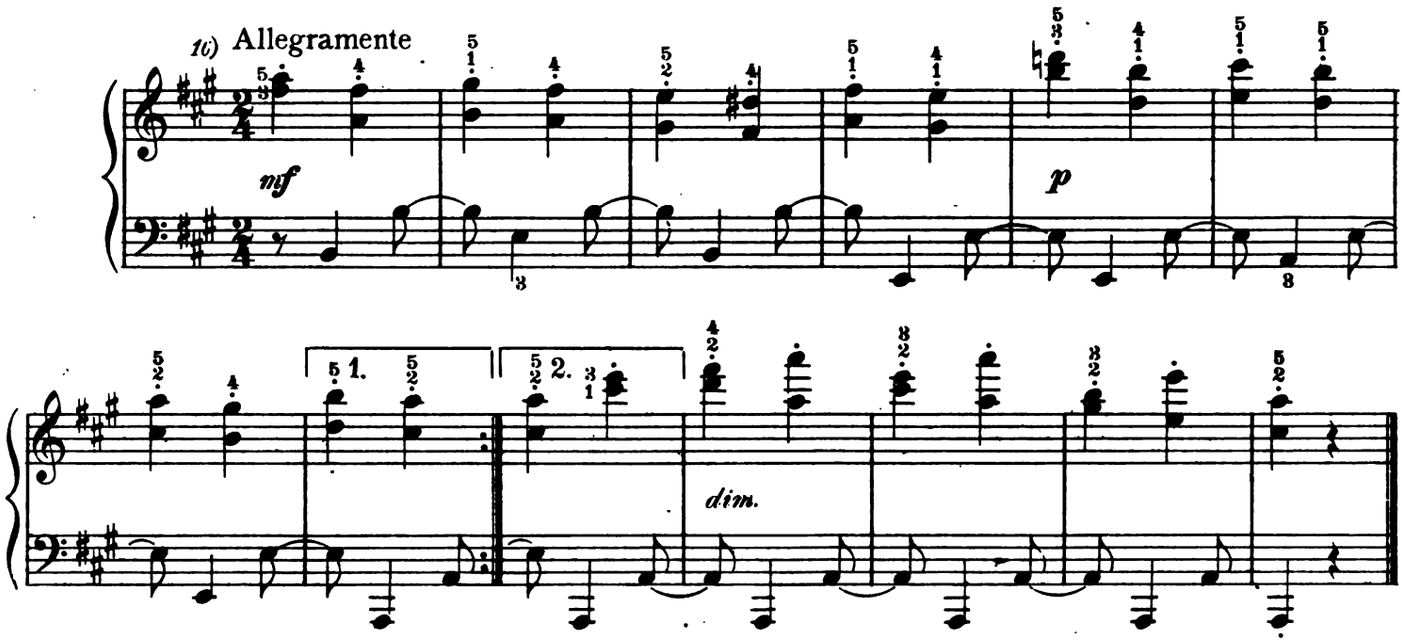






X

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.

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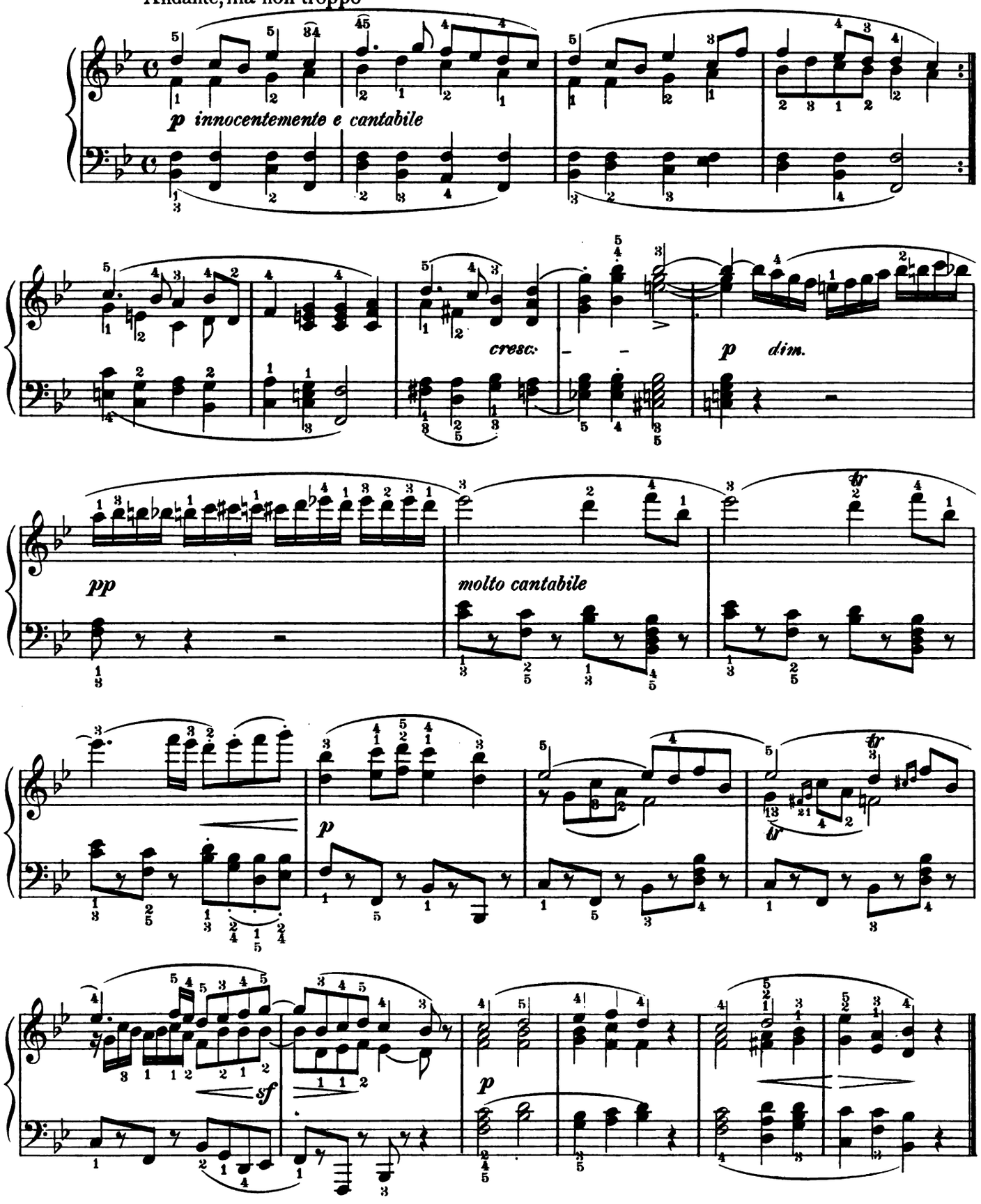
XI

17) Andante, ma non troppo



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