

Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI.

Op. 27, N^o 2.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

I. Adagio sostenuto. (♩ = 52.)

L. van BEETHOVEN.

sempre pp e con sordini.

una corda.

pp

una corda.

a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i. e., without dampers) too literally.

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First system of a piano score. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#).

Second system of the piano score. The right hand continues the melodic line. The left hand features a prominent bass line with chords. The instruction *una corda.* is written in the right hand.

Third system of the piano score. The right hand plays a melodic line. The left hand has a bass line with chords. The dynamic marking *pp* is present in the right hand.

Fourth system of the piano score. The right hand plays a melodic line. The left hand has a bass line with chords. The instruction *marcato, ma sempre p* is written above the right hand. The dynamic marking *cresc.* is written in the right hand.

Fifth system of the piano score. The right hand plays a melodic line. The left hand has a bass line with chords. The instruction *dimin.* is written in the right hand. The instruction *-p una corda.* is written in the right hand.

Sixth system of the piano score. The right hand plays a melodic line. The left hand has a bass line with chords. The dynamic marking *pp* is present in the right hand. The instruction *pp* is also present in the left hand.

System 1: Bass clef, treble clef. Includes fingering numbers (1-5) and dynamics *pp* and *p*. A fermata is present over the first measure.

System 2: Bass clef, treble clef. Includes dynamics *p*, *cresc.*, *dim.*, and *espress.* with various fingering numbers.

System 3: Bass clef, treble clef. Includes dynamics *p*, *mf*, *dim.*, and *una corda*. A fermata is present over the first measure.

System 4: Bass clef, treble clef. Includes dynamics *poco riten.*, *a tempo.*, *pp*, and *grave*. A fermata is present over the first measure.

System 5: Bass clef, treble clef. Includes dynamics *p* and *un poco*. A fermata is present over the first measure.

System 6: Bass clef, treble clef. Includes dynamics *cresc.*, *più cresc.*, and *p subito*. A fermata is present over the first measure.

a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.

più p *pp* *sempre legatissimo.*
una corda. mare. *dimin.* *slentando.* *pp* *ppp*
attacca subito il seguente.

a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of suspensions, e. g.,  in fact, a utilization of the inner parts, in accordance with the laws of euphony and the course of the modulation, is recommended throughout the piece.

II. Allegretto. ^{a)} (♩. = 66.)

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings 5, 1, 4, 2, 5, 2, 4, 4, 5, 1, 2, 2, 5. The second system starts with mezzo-forte (*mf*) and piano (*p*) dynamics, featuring fingerings 4, 5, 4, 3, 5, 4, 3, 2, 4, 3, 4, 3, 4, 3. The third system includes *espr.*, *cresc.*, *sf*, and *mf* dynamics, with fingerings 5, 2, 1, 2, 5, 3, 5, 1, 2, 4, 1, 2, 4, 2, 4, 2, 3, 2. The fourth system is marked *dolce* and *cresc.*, with dynamics *p*, *sf*, and *pp*, and fingerings 5, 2, 2, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 3. The fifth system features dynamics *f*, *fp*, *sf*, *p*, *sf*, *fp*, *sf*, and *p*, with fingerings 5, 4, 4, 5, 5, 4, 4, 5, 4, 5, 4, 5, 4, 3.

a) *Allegretto* means *poco allegro*. The movement should not exceed a moderate minuet-tempo, in this point precisely resembling the analogous movements in the Sonatas Op. 2, Nos 1 and 2; Op. 10, No 2; Op. 14, No 1, not to speak of later ones. This anti-Scherzo is, indeed, a lyrical Intermezzo between two tragical Nocturnes. Franz Liszt's clever *mot*: "Une fleur entre deux abîmes" (a flower betwixt two abysses) gives the key to the true interpretation.

b) Special care must be bestowed on the twofold task of the right hand — a songful leading of the melody, with a light and graceful *staccato* in the second part, which latter combines with the left-hand part as a third factor.

a)

pp *fp* *fp*

cresc. *p* *pp* *dolce.* *p*

p *mf* *p* *mf* *p*

espress. *cresc.* *sf* *p* *p*

pp *dolce.* *p* *cresc.* *sf* *riten.* *a tempo.* *pp. attacca subito il seguente. b)*

a) A very common amateurish error. — which, we regret to say, is countenanced here and in other places by Herr Lebert's otherwise so meritorious edition — is the notion that a closer *legato* is obtainable, in descending octave-passages, by a change of fingers. Precisely the opposite effect is produced by the following manipulation: ; the higher part, the one most strongly affecting the ear, suffers a most sensible interruption. A slight muscular stretching of the palm of the hand, which is no harder to learn than shifting on a stringed instrument, will amply fulfil all requirements.

b) An undelayed attack (of the Finale) is quite as indispensable to the general effect as in the two reprises preceding.

III. Presto agitato. (♩ = ss.)

a) M.T.

b)

The musical score is written for piano in G major (one sharp) and common time. It consists of two systems, labeled 'a)' and 'b)'. System 'a)' covers measures 1 through 6, and system 'b)' covers measures 7 through 15. The score is written in grand staff notation (treble and bass clefs). Measure 1 begins with a piano (*p*) dynamic and a first stroke of sixteenth-note chords. Measure 2 features a second stroke, marked with a fermata and a star, indicating an abrupt change. Dynamics range from *p* to *sf* (sforzando piano) and *ff* (fortissimo). Performance markings include *legato* (legato), *ten.* (tenu), and *lunga.* (lunga). Fingerings are indicated by numbers 1-5. A first ending bracket spans measures 10-11, and a second ending bracket spans measures 12-13. Measure 15 ends with a first ending bracket and a fermata.

a) This passage, up to the abrupt stroke on the fourth beat in measure 2, must be played with almost ethereal lightness in the very smoothest *piano*, and (if only for the sake of distinctness) as little *legato* as is in any way compatible with the great rapidity of the movement.

b) The second stroke has only the significance of an echo, the repercussion of the first. In measure 8 it is different, owing to its leading over to new matter.

S.T. *espress.*

a) *tr*

b) *tr*

ten.

ten.

a) This grace is written out in conformity with its undeviating mode of execution. Avoid a repeated accentuation of the lowest bass note; an accent is useful only on its first entrance.

b) The rapid movement, conjoined with required exertion of strength, hardly admits of a longer trill

than: (or:)

51

non troppo legato.
R. (Tr.)

p cresc.

1. *f p* 2. D. G. *f p*

fz p *fz p*

fz p *fz p* *f c)* *p espress.*

a) The literal execution is: 

b) The repetition prescribed here according to custom impresses us as a chilling tautology.

c) This movement-figure, like the similar one in the right hand 4 measures further on, must be played entirely without accentuation; only in the principal modulations, e. g., the transition from F#-minor to G-major and back, individual characteristic intervals may be slightly emphasized. On the other hand, a transformation of the figures into an indistinct *tremolo* would, of course, be wholly out of place.

tranquillo.

5/4

p

ff

rit *molto tranquillo. M.T.*

ten. ten.

p *pp* *p* *sf p*

una corda.

ff

f p

ff

fz p *fz p* *fz f*

ff

f *dimin.* *f* *cresc.*

ten.

fz p

lunga.

f *fz p*

S.T.

p espress.

f >

1 3 4 2 2 1 4 3 2 1

4 3

cresc.

Red. *

Red. *

4 3 2 3 4 4 5 5 4

5 3

Red. *

Red. *

f *Red.* *

4 3 4 5 4 4 5 4

3 4

trium >

sf

f *Red.* *

f *Red.* *

trium >

3 3 4 3 4

ff *p*

Red. *

cresc.

1 3 2 1 1 3 2 1 1 3 1 3

ten.

51

3

3

La.

*

La.

*

La.

*

CODA.
animato.

pp cresc.

La.

*

La.

*

La.

*

La.

*

La.

*

Tempo I.

La.

*

f p non legato.

f p

La.

*

f p

La.

*

ff in tempo, ma strepitoso.

La.

*

poco riten.

ff

La.

*

ff

La.

*

a)

a) This second hold (*pause*) may be sustained longer than the preceding. Further, a slight rest must intervene (for acoustic reasons, apart from esthetic ones) before the reëntrance of the first subject, as is indicated by a \odot over the bar.

pp

p *espress., ma non troppo appassionato.*

dolente.

ten.

p

ten.

cresc. agitato.

vigoroso.

f

Ca

a)

a) There is no irreverence, even to the letter of the composer's work, in enhancing - in analogy with the D-minor Sonata, Op. 31, No 2 - the accent marked on the fourth beat by a chord struck with the left hand.

Musical score system 1: Treble and bass staves with piano accompaniment. The treble staff features a melodic line with triplets and slurs. The bass staff has a steady accompaniment. Dynamics include *più f* and *Ra*.

Musical score system 2: Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (5, 4, 3, 2, 6, 6). The bass staff has a steady accompaniment. Dynamics include *ff* and *m.s.*

Musical score system 3: Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (5). The bass staff has a steady accompaniment. Dynamics include *m.d.* and *(sempre Pedale.)*

Musical score system 4: Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (5, 3, 1, 3, 1, 1, 4). The bass staff has a steady accompaniment. Dynamics include *sfz* and *decresc.*

a) The Editor performs this cadenza with the following rhythmic divisions, the required *ritardando* then resulting

as a matter of course:

Musical score system 5: Treble staff showing rhythmic divisions for the cadenza. Fingerings (5, 3, 1, 3, 1, 1, 4) are indicated above the notes.

Tempo I, ma tranquillo.

Adagio.

a)

pp sostenuto.

p

egualmente piano.

animato e tempestoso.

b) *f*

cresc. ed incalzando.

ff *sfz*

a) *Adagio*: twice as slow as the *Presto*-movement, but not slower.

b) Avoid a *crescendo* in the preceding measures; the *forte* must enter with instantaneous abruptness, giving us a reproduction of the principal divisions in miniature—the deep melancholy of the *Adagio*, the wild desperation of the *Finale*.