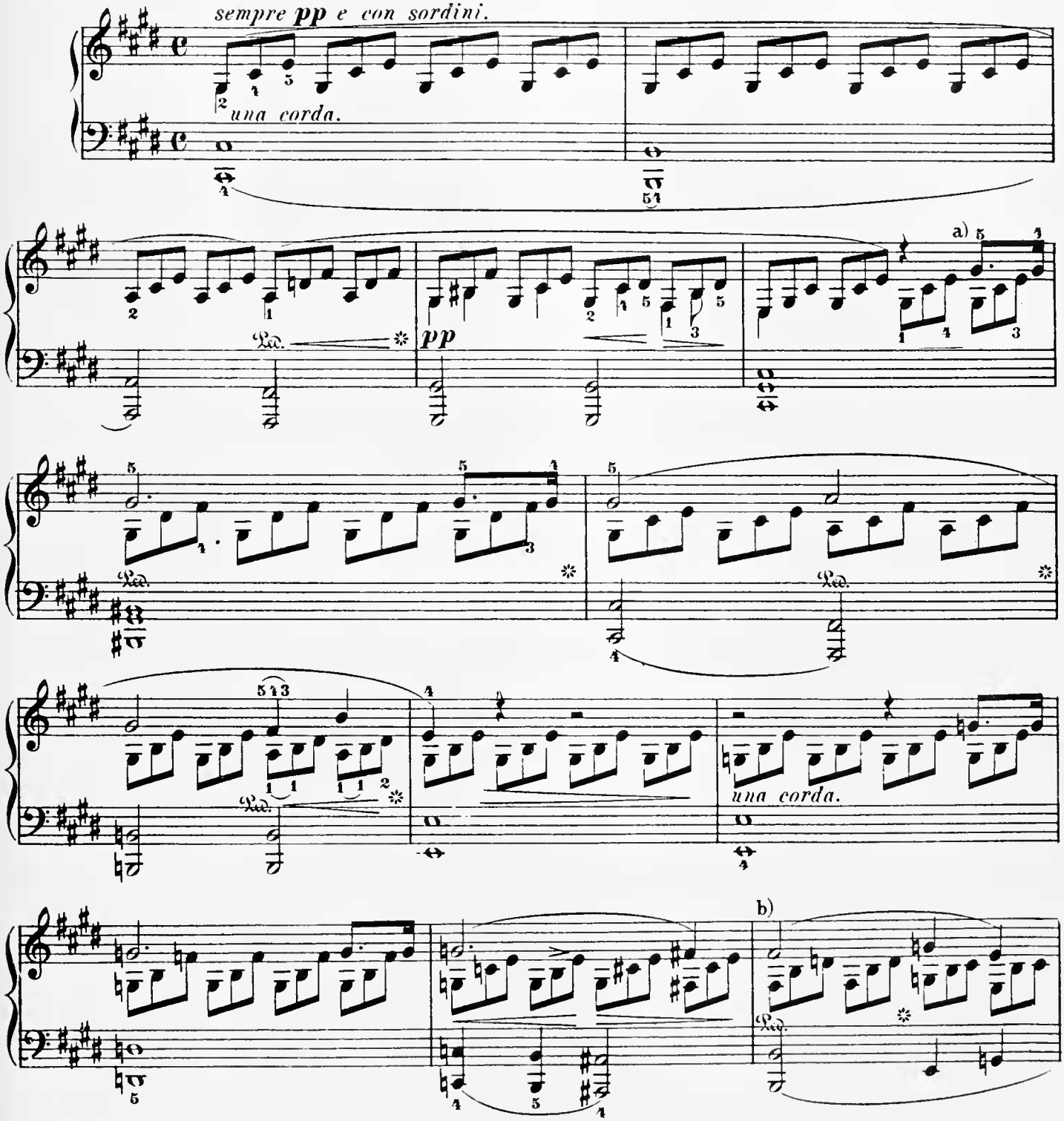
Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI. Op. 27, Nº 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.



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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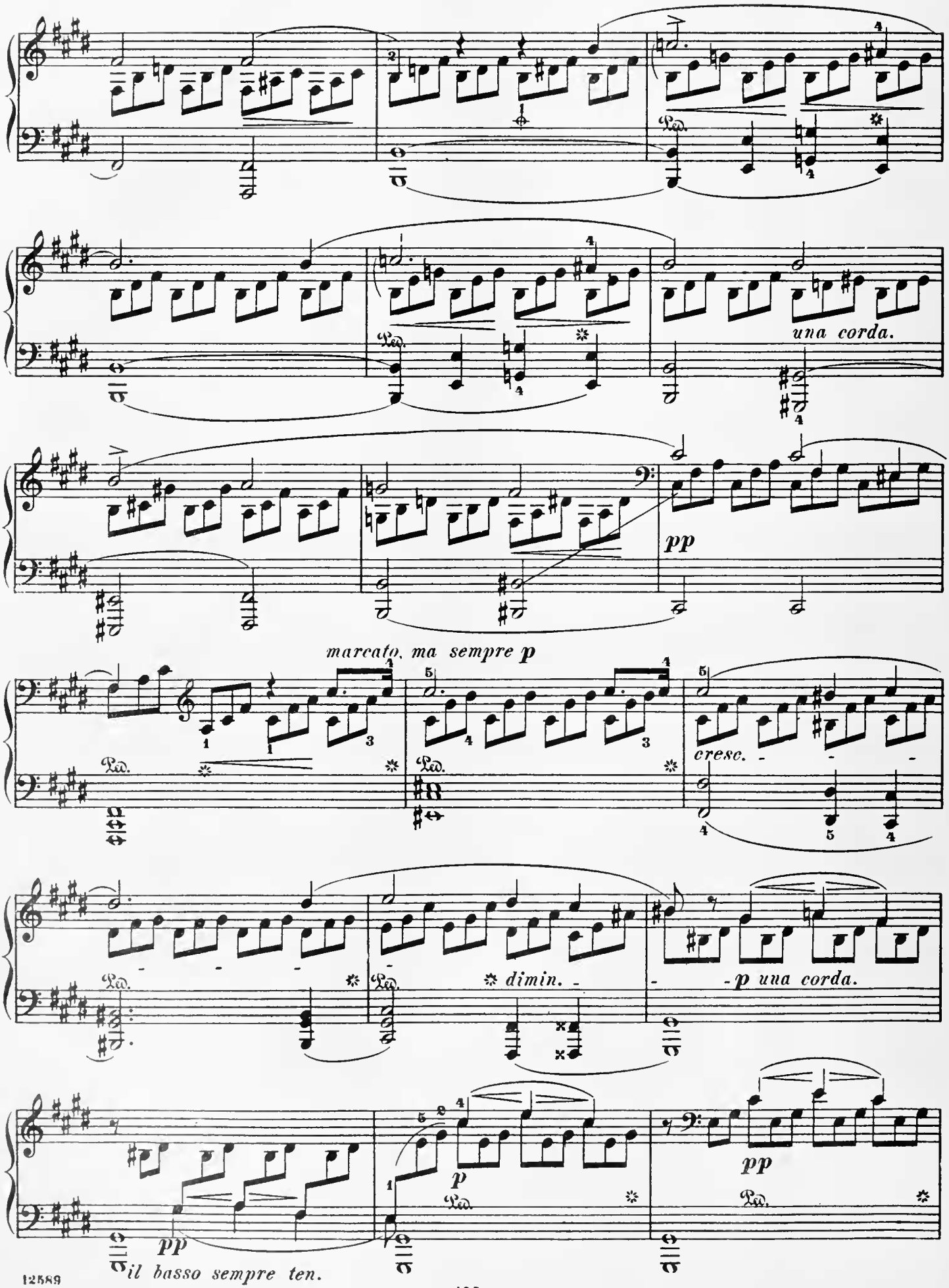
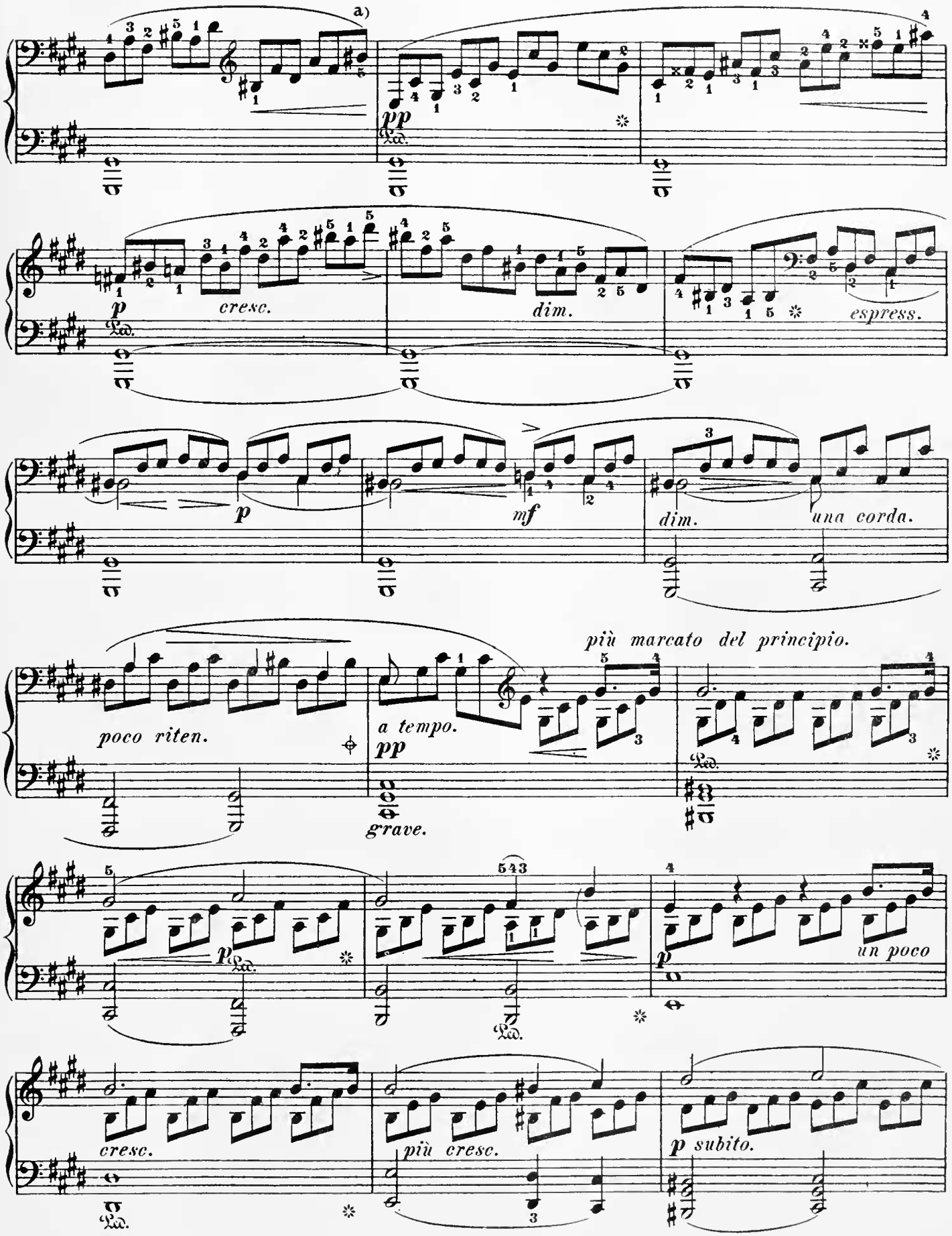
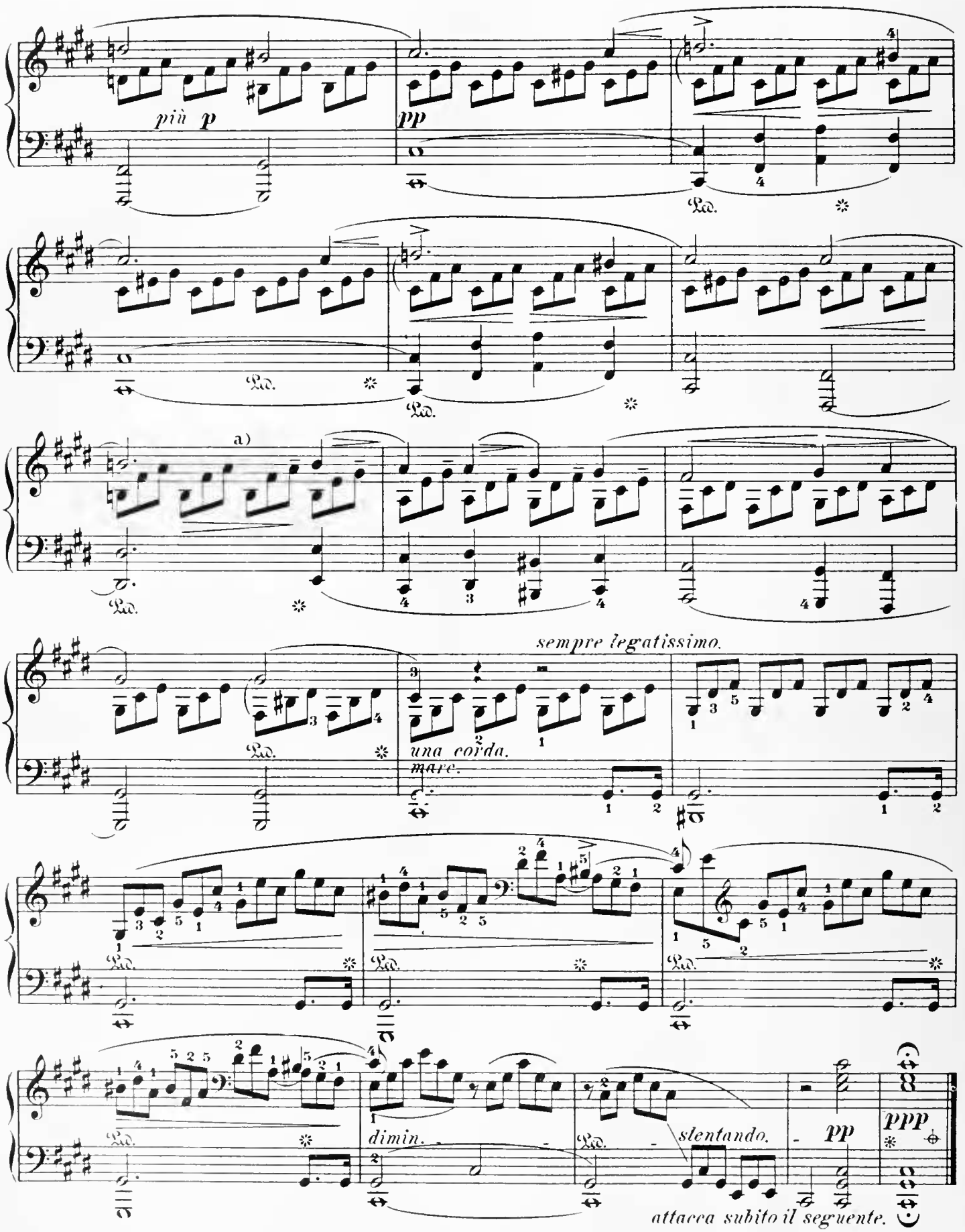
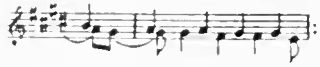

una corda.
pp
marcato, ma sempre p
cresc.
dimin.
p una corda.
pp
p
pp
il basso sempre ten.

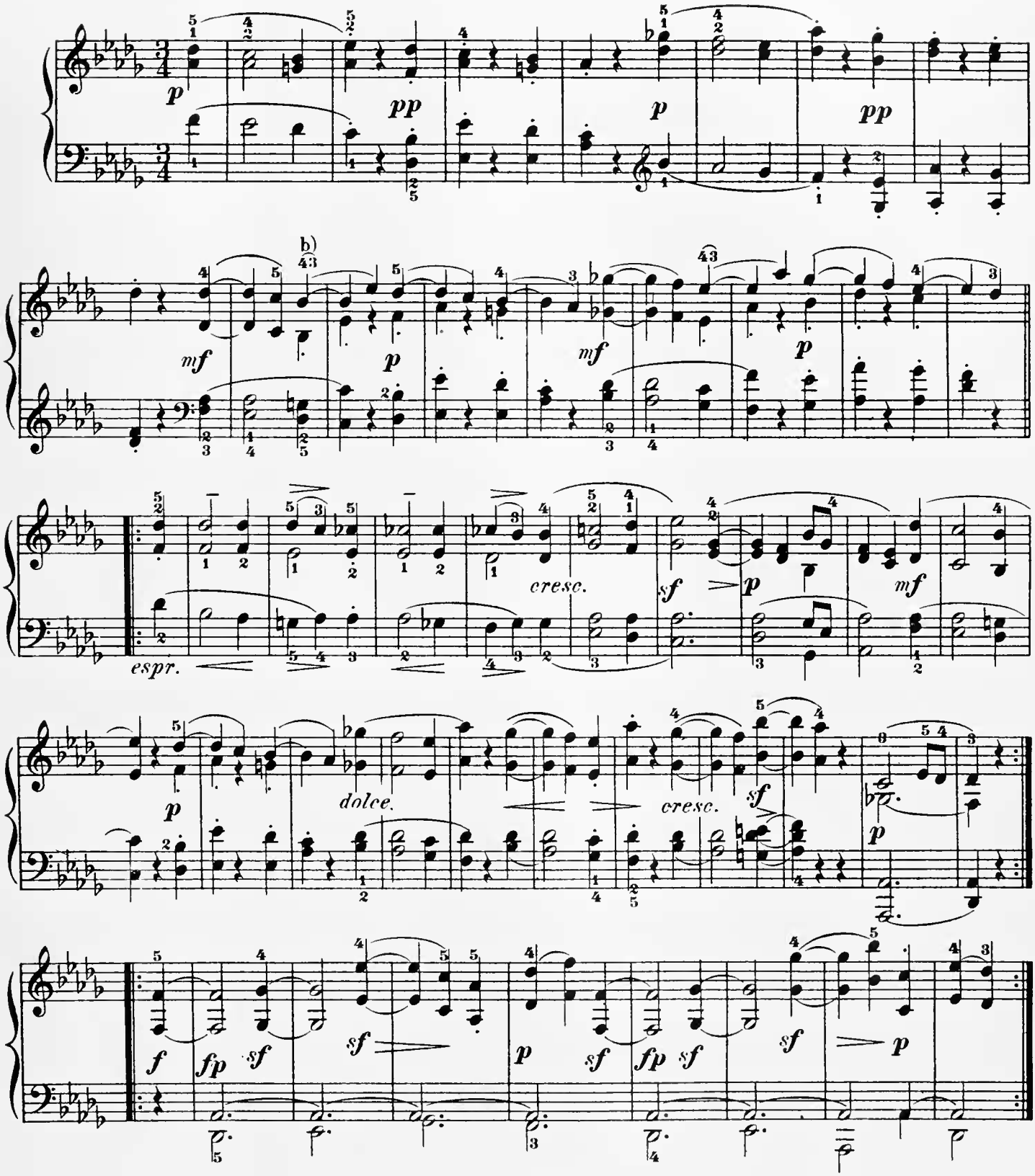


a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.



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] (𝅗𝅥. = 56.)



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.

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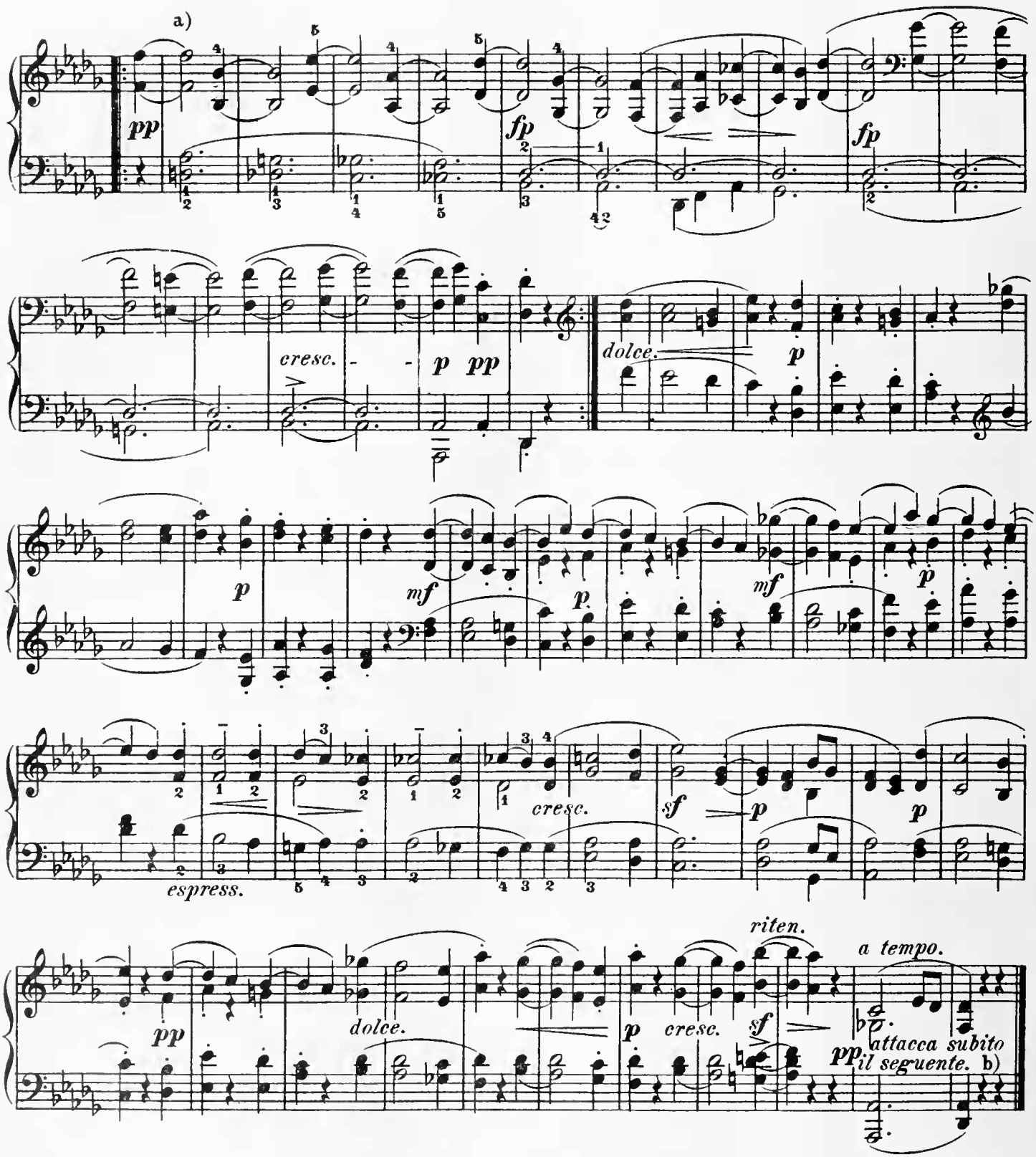
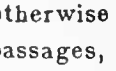
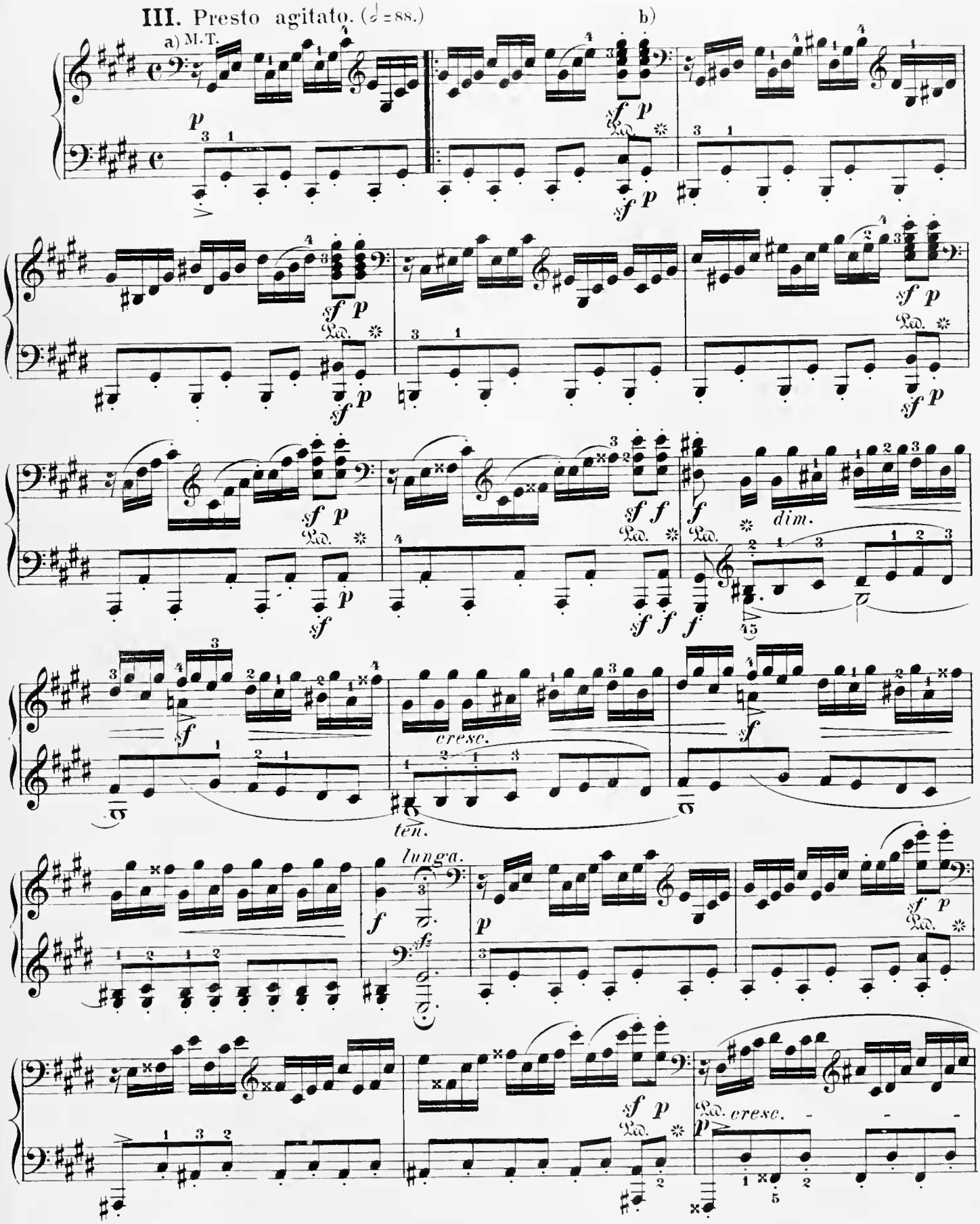


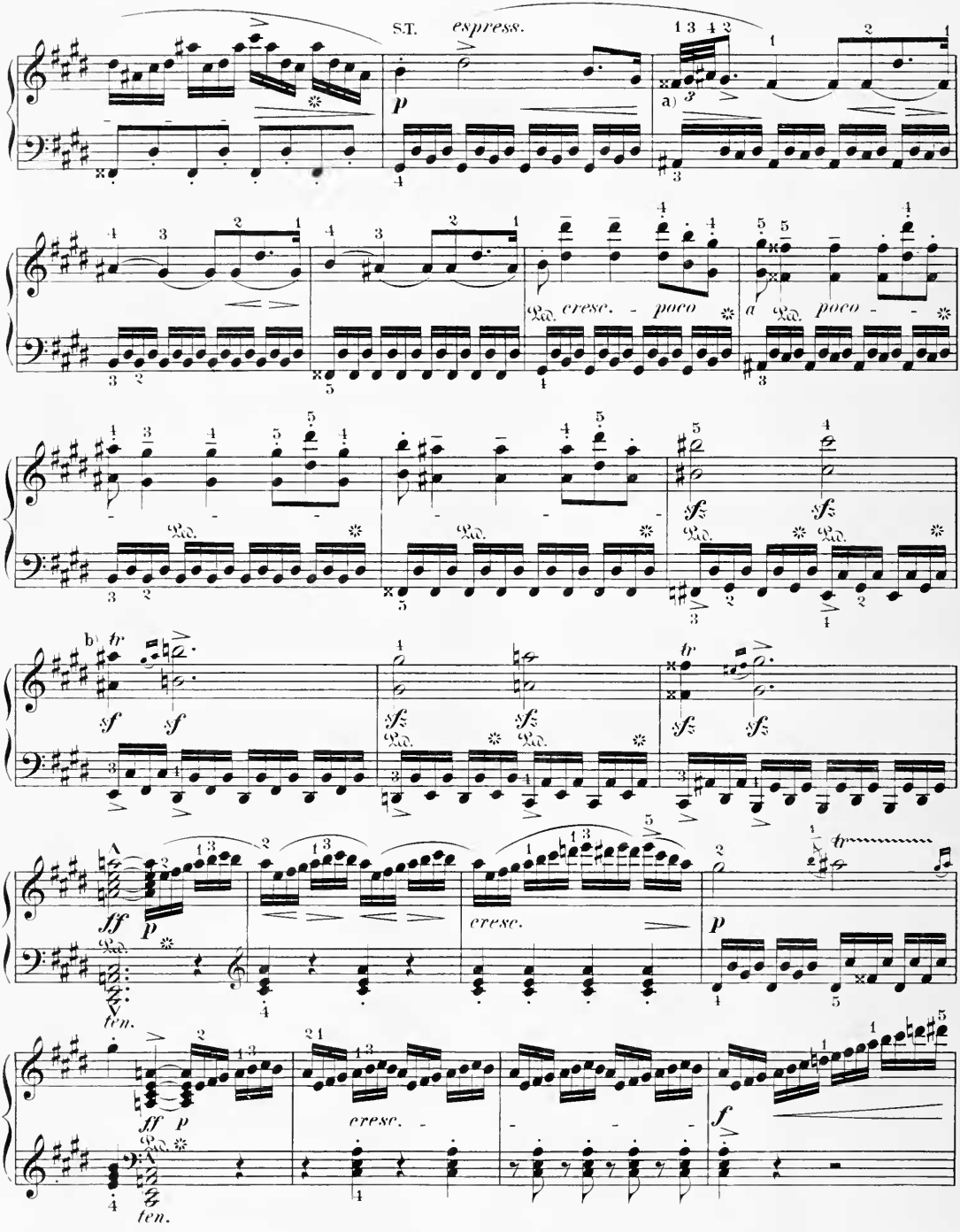
a) A very common amateurish error – which, we regret to say, is countenanced here and in other places by Herr Lebert's otherwise so meritorious edition – is the notion that a closer *legato* is obtainable, in descending octave-passages, by a change of fingers. Precisely the opposite effect is produced 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.



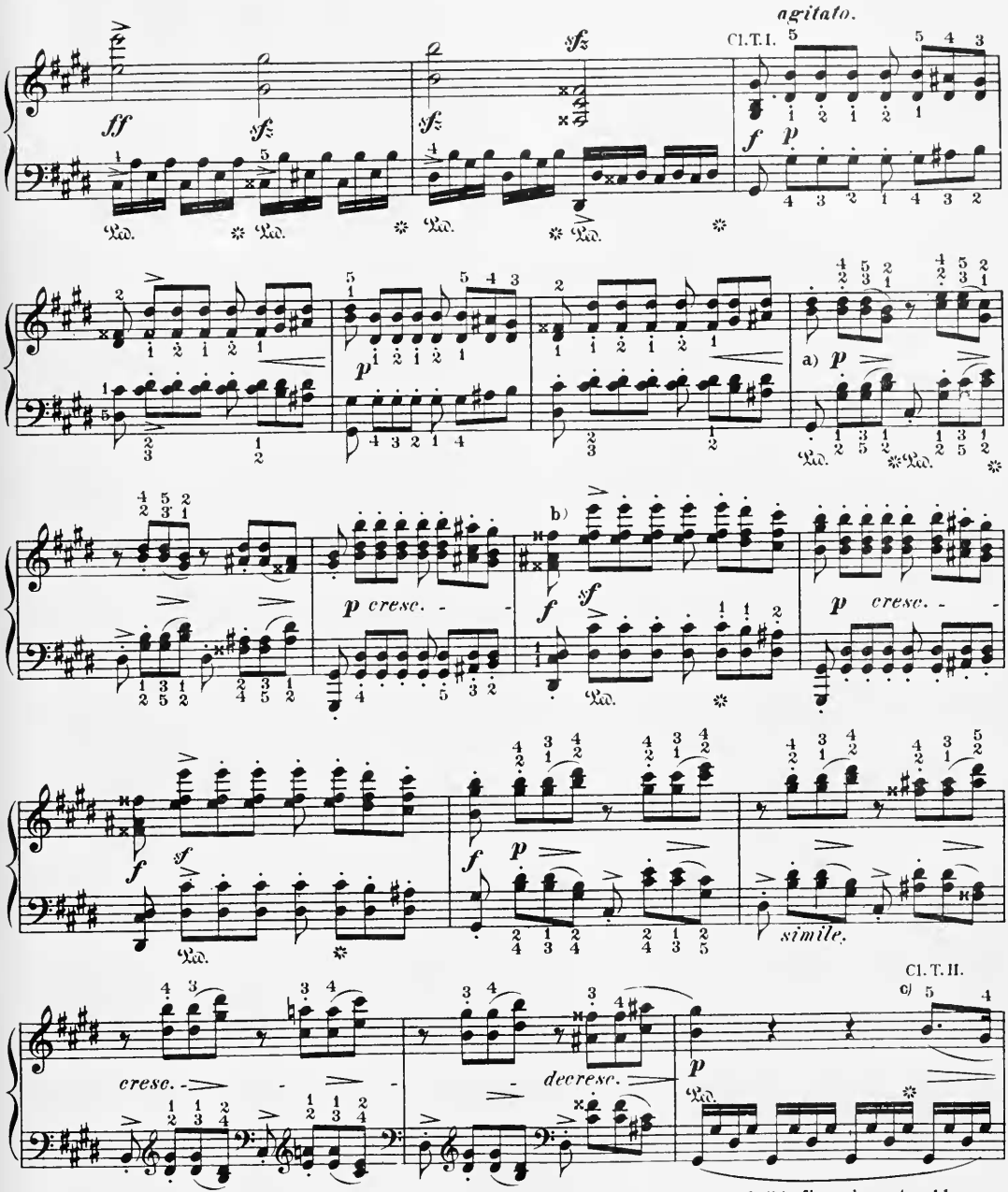
a) This passage, up to the abrupt stroke on the fourth beat in measure 2, must be played with almost ethereal lightness in the very smoothest *piano.* and (if only for the sake of distinctness) as little *legato* as is in any way compatible with the great rapidity of the movement.

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.

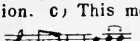


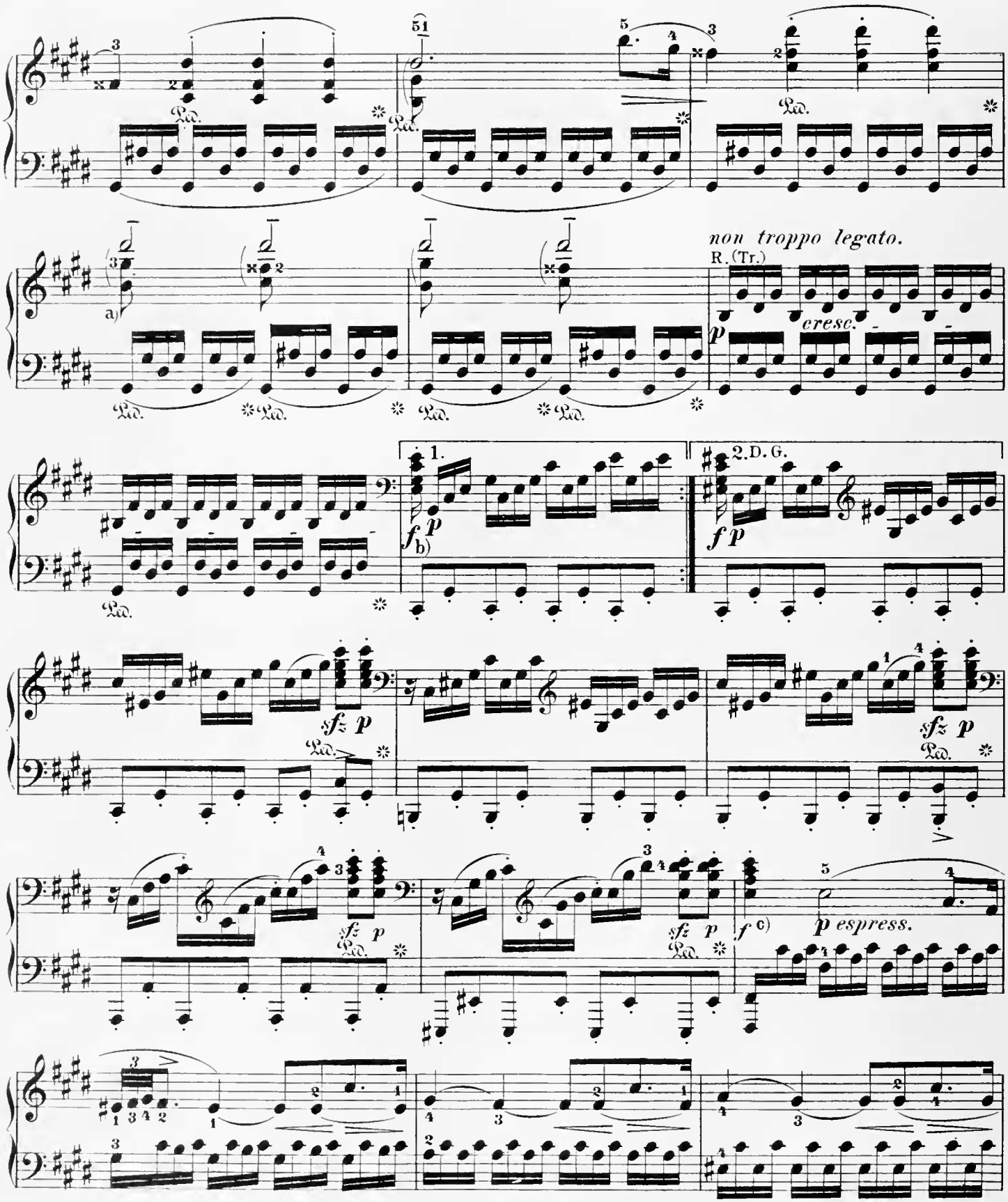
a) This grace is written out in conformity with its undeviating mode of execution. Avoid a repeated accentuation of the lowest bass note; an accent is needful only on its first entrance.

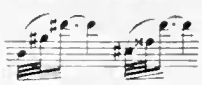
b) The rapid movement, conjoined with required exertion of strength, hardly admits of a longer trill than: (or:



a) These thirds can be brought out with perfect distinctness only by means of this fingering, troublesome though it be.

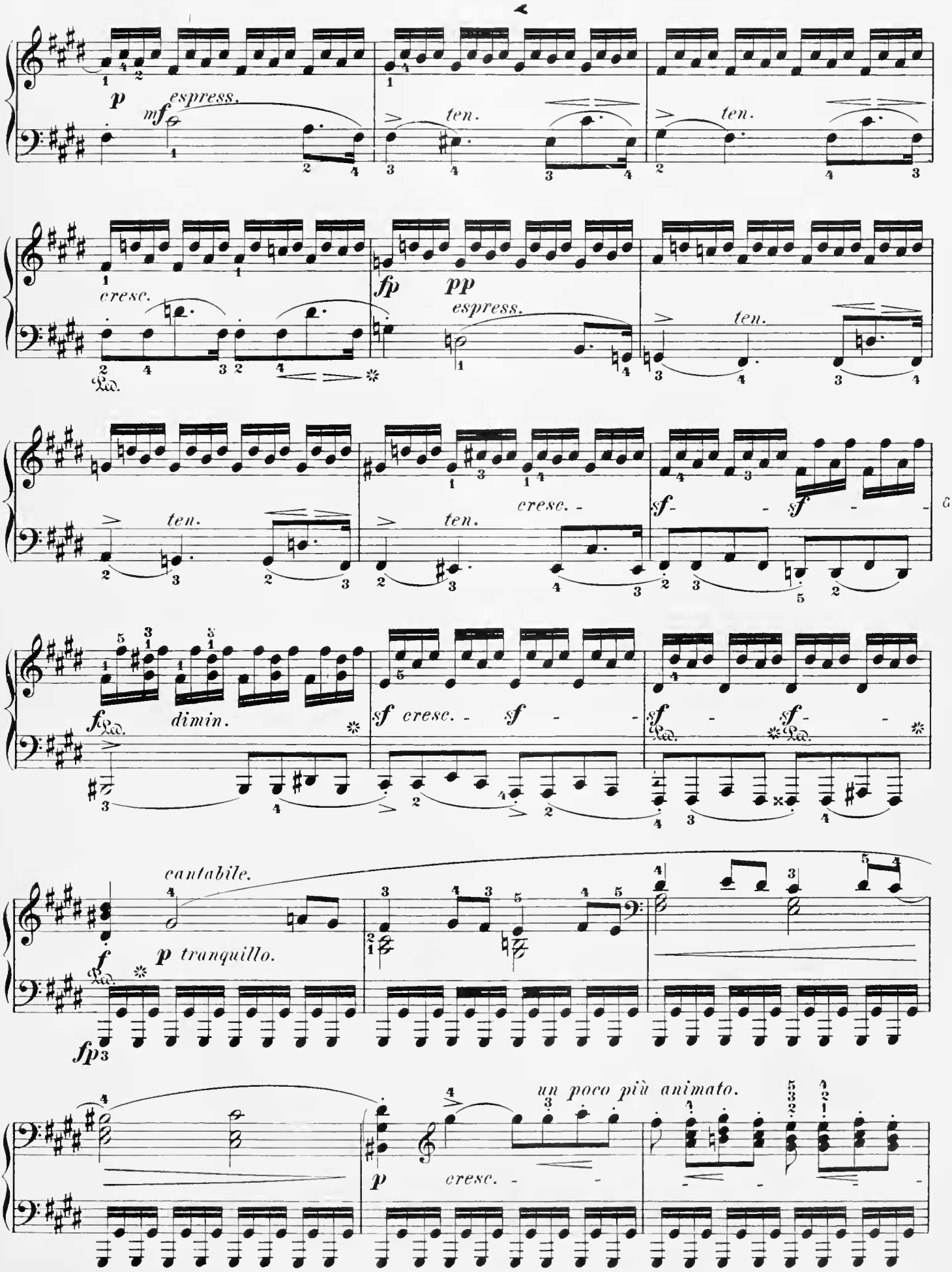
b) It is self-evident that a hammering-out of these "passionate" eighth-notes in strict time would be incorrect in an æsthetic sense. By playing the first half of the measure with stronger emphasis (and hence greater freedom), as is demanded in particular by the peculiar rhythmic importance of the second eighth-note, and somewhat accelerating the second half, both the unity of the measure as such, and also the psychical agitation, receive due consideration. c) This melodic phrase, whose performance demands the intensest feeling, is probably to be understood thus:  i. e., more singingly sustained than the marking denotes.

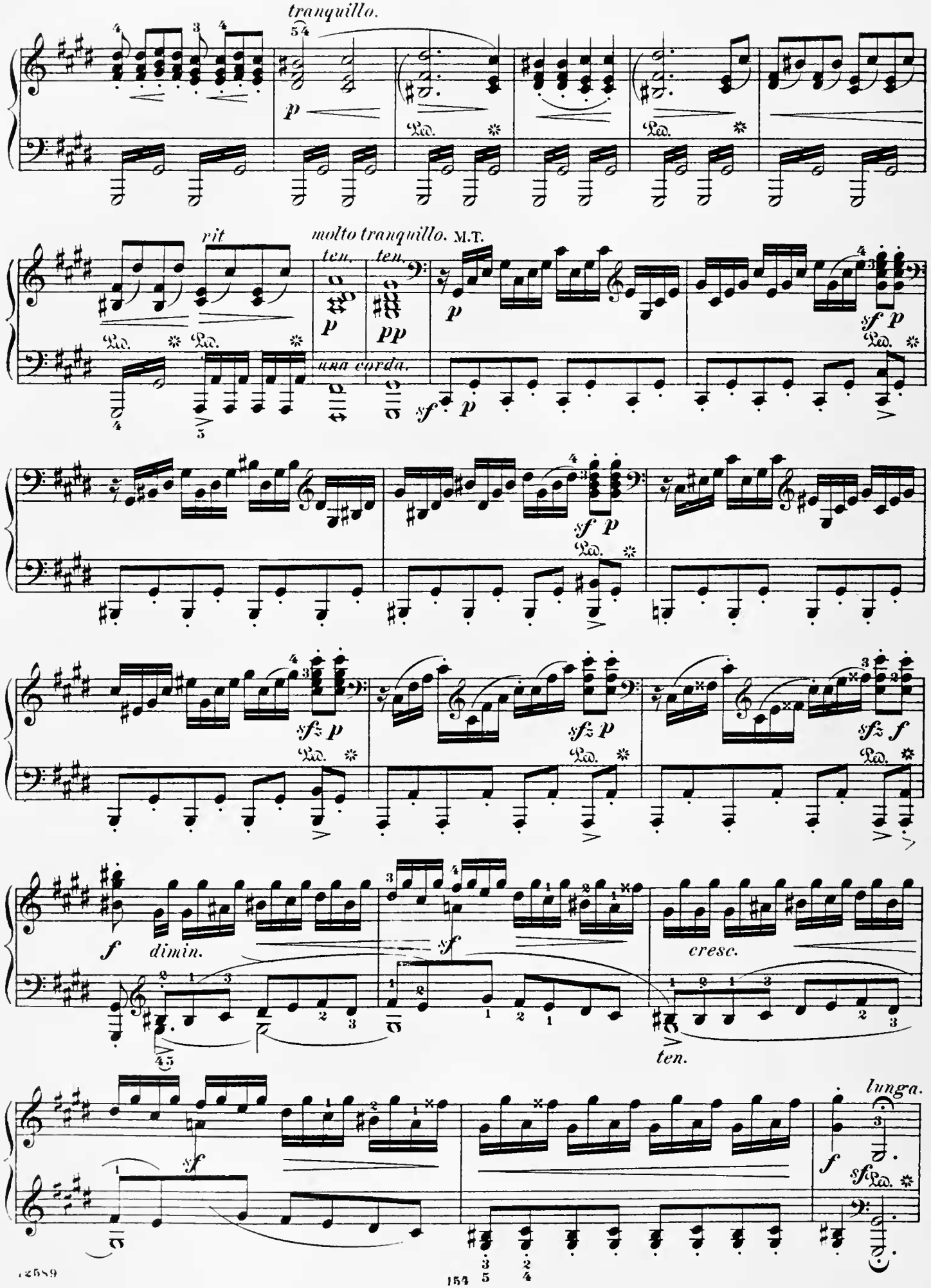


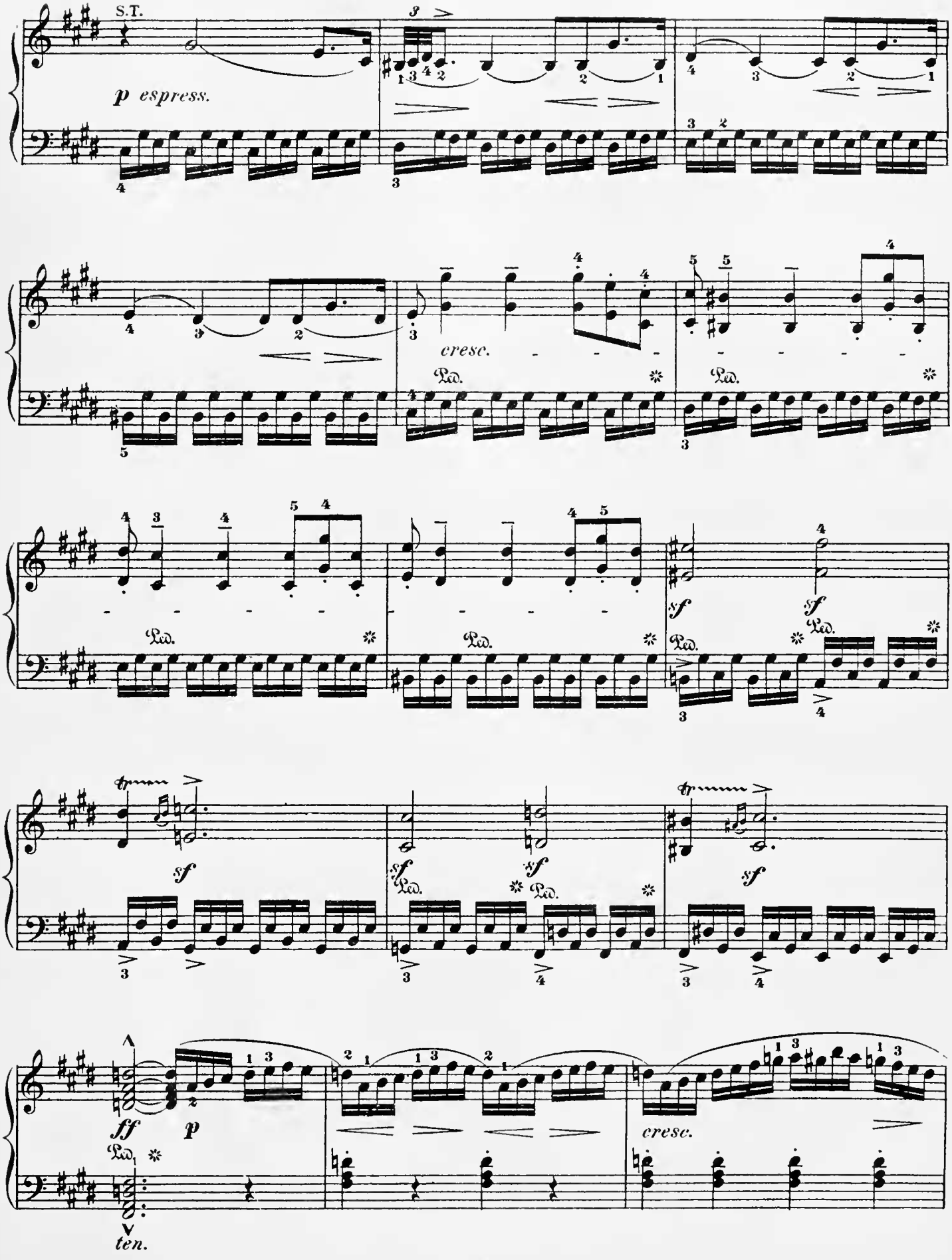
a) The literal execution is: 

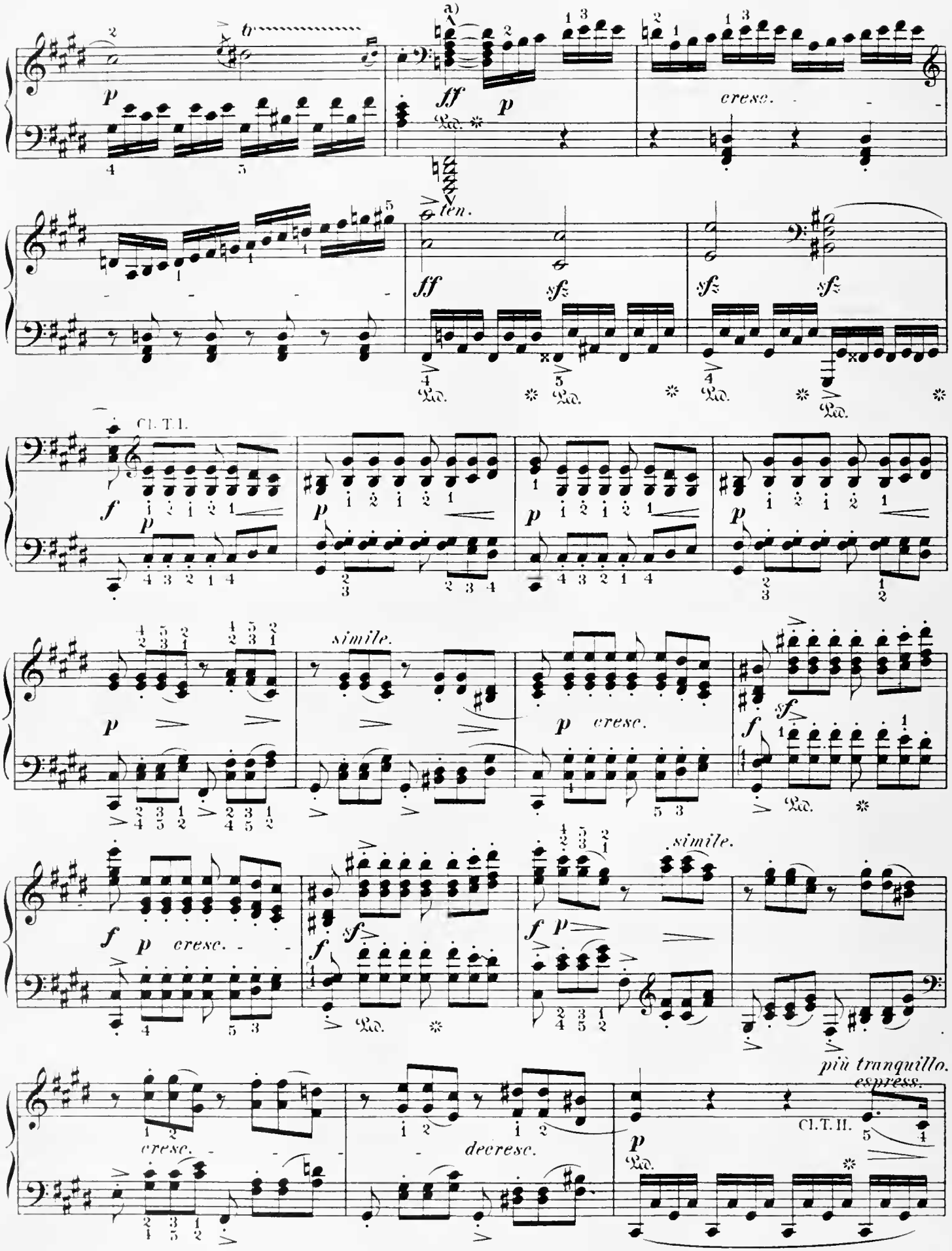
b) The repetition prescribed here according to custom impresses us as a chilling tautology.

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.

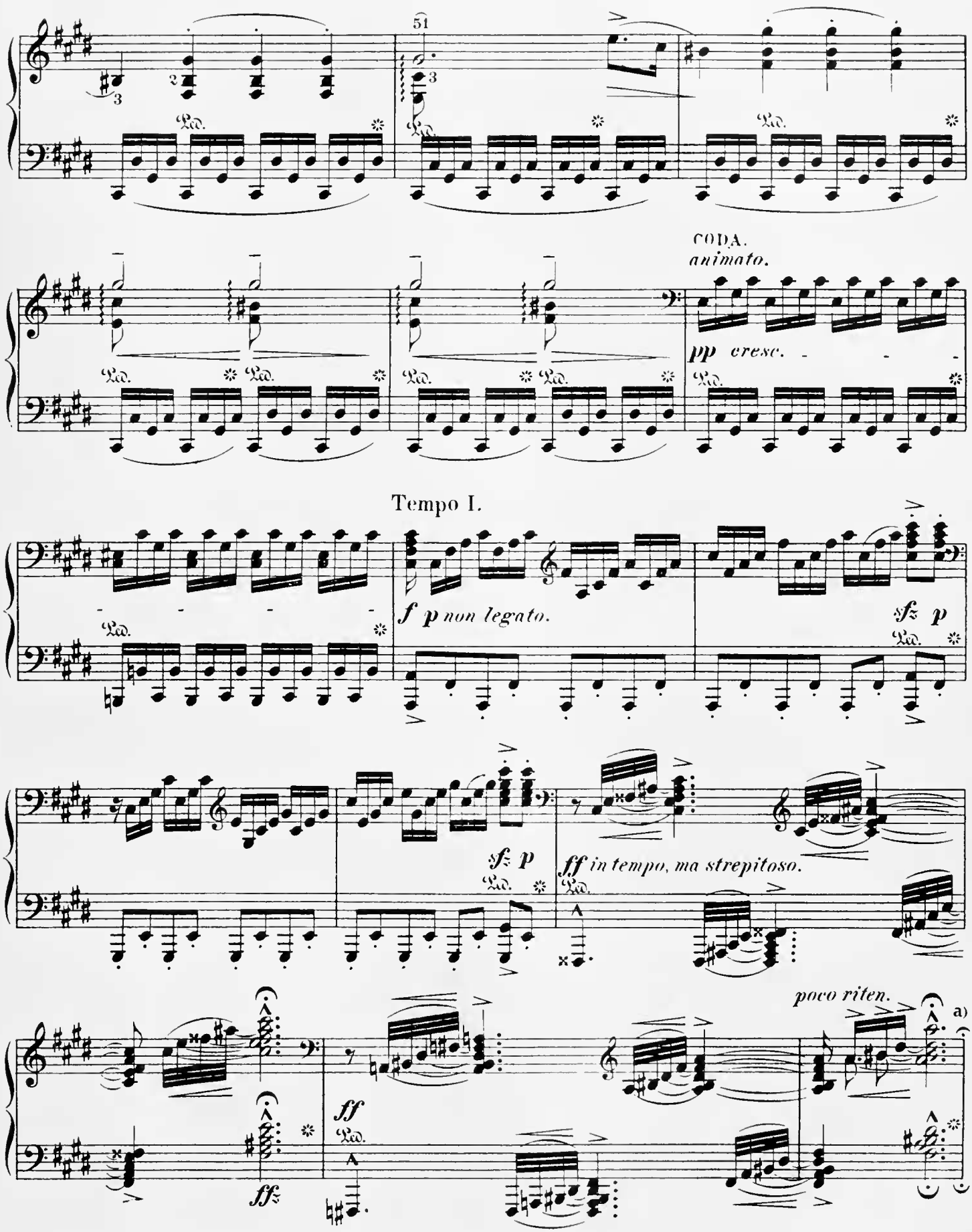

p
espress.
mf
ten.
ten.
cresc.
fp
pp
espress.
ten.
ten.
ten.
cresc. -
sf - sf -
fp
dimin.
sf cresc. - sf -
sf - sf -
cantabile.
f
p tranquillo.
fp
un poco più animato.
p
cresc. -


tranquillo.
p
Ped.
rit
molto tranquillo.
M.T.
ten.
pp
una corda.
sf
sfz
dimin.
cresc.
ten.
lunga.

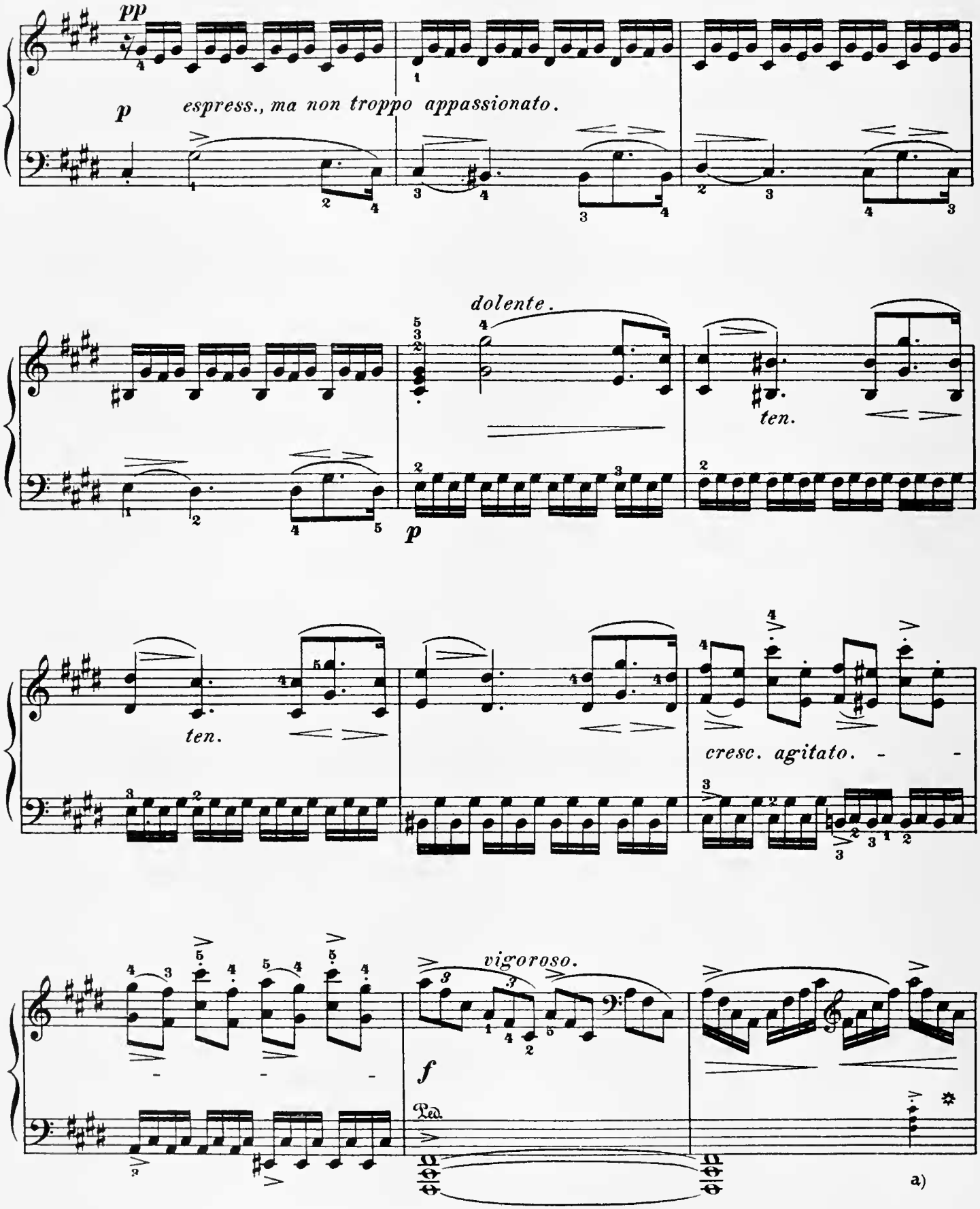

S.T.
p espress.
cresc.
Ped.
sf
ff
p
ten.
cresc.



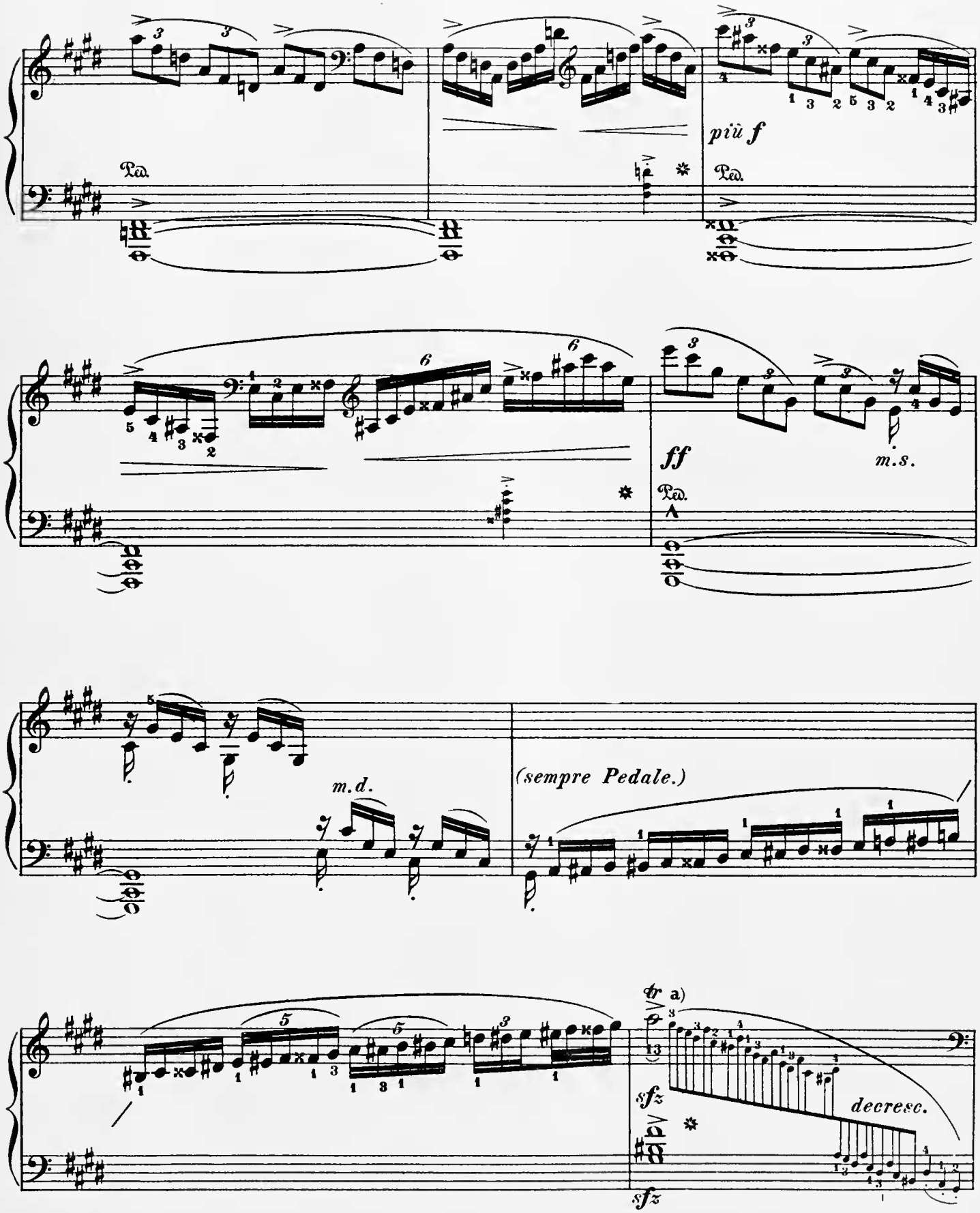
a) In the analogous passage in the first division, this period embraces 4 measures, whereas it has but 3 here. There is no reason why either should be altered for the sake of symmetry of pattern. Both are good, and greater brevity and conciseness in form are æsthetically justified in repetitions.



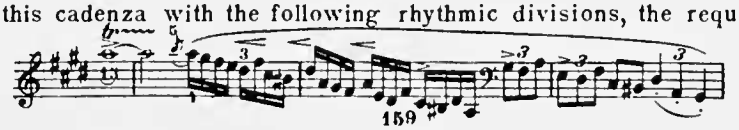
a) This second hold *(pause)* may be sustained longer than the preceding. Further, a slight rest must intervene (for acoustic reasons, apart from esthetic ones) before the reëntrance of the first subject, as is indicated by a 𝄐 over the bar.

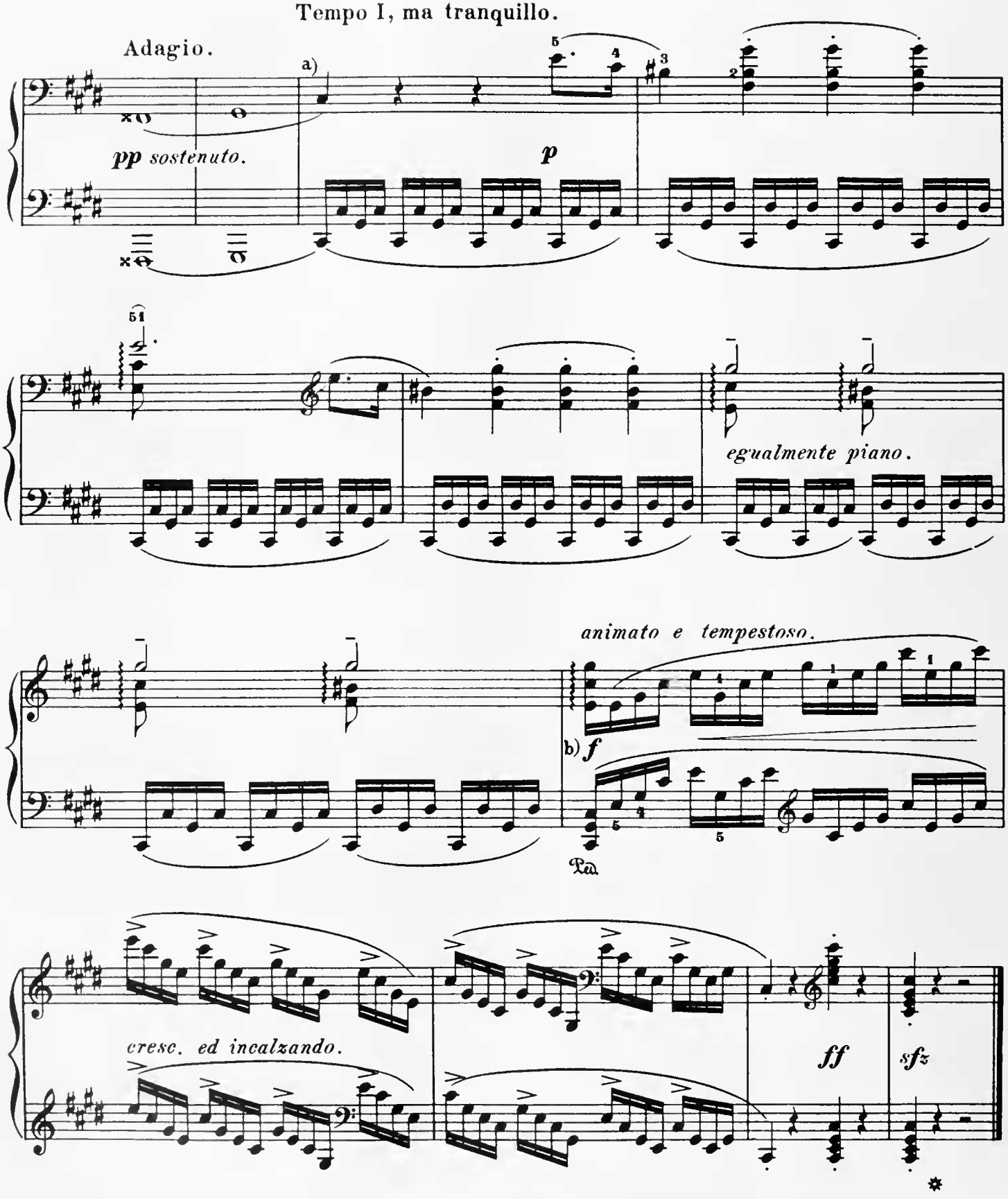


a) There is no irreverence, even to the letter of the composer's work, in enhancing – in analogy with the D-minor Sonata, Op. 31, No 2 – the accent marked on the fourth beat by a chord struck with the left hand.



a) The Editor performs this cadenza with the following rhythmic divisions, the required *ritardando* then resulting as a matter of course:





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*.