

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.

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. Copyright, 1894, by G. Schirmer, Inc.

Copyright renewal assigned, 1923, to G. Schirmer, Inc.

Printed in the U. S. A.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including the instruction *una corda.* in the bass staff.

Third system of musical notation, including the dynamic marking *pp* in the bass staff.

Fourth system of musical notation, including the instruction *marcato, ma sempre p* and *cresc.* in the bass staff.

Fifth system of musical notation, including the instruction *dimin.* and *-p una corda.* in the bass staff.

Sixth system of musical notation, including the dynamic marking *pp* and the instruction *il basso sempre ten.* in the bass staff.

System 1: Treble clef has a slur over the first two measures with fingerings 3, 2, 5, 1. Bass clef has fingerings 1, 4, 3, 2, 1. Dynamics include *pp* and a star symbol.

System 2: Treble clef has a slur over the first two measures with fingerings 1, 2, 1, 3, 4, 4, 2, 5, 1, 5. Bass clef has fingerings 4, 2, 5, 1, 3, 1, 5. Dynamics include *p*, *cresc.*, *dim.*, and *espress.*

System 3: Treble clef has a slur over the first two measures with fingerings 1, 2, 1, 3, 4, 4, 2, 5, 1, 5. Bass clef has fingerings 4, 2, 5, 1, 3, 1, 5. Dynamics include *p*, *mf*, *dim.*, and *una corda*.

System 4: Treble clef has a slur over the first two measures with fingerings 1, 2, 1, 3, 4, 4, 2, 5, 1, 5. Bass clef has fingerings 4, 2, 5, 1, 3, 1, 5. Dynamics include *poco riten.*, *a tempo.*, *pp*, and *grave*.

System 5: Treble clef has a slur over the first two measures with fingerings 1, 2, 1, 3, 4, 4, 2, 5, 1, 5. Bass clef has fingerings 4, 2, 5, 1, 3, 1, 5. Dynamics include *p* and *un poco*.

System 6: Treble clef has a slur over the first two measures with fingerings 1, 2, 1, 3, 4, 4, 2, 5, 1, 5. Bass clef has fingerings 4, 2, 5, 1, 3, 1, 5. Dynamics include *cresc.*, *più cresc.*, and *p subito*.

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.

Musical score system 1. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic, marked *più p*. The first measure contains a sixteenth-note scale. The second measure is marked *pp*. The bass line consists of sustained chords.

Musical score system 2. Continuation of the piano piece. The treble clef continues with sixteenth-note patterns. The bass line features chords with some notes marked with a fermata and an asterisk (*).


Musical score system 3. Labeled with a section marker 'a)'. The treble clef continues with sixteenth-note runs. The bass line has chords with notes marked with a fermata and an asterisk (*).

Musical score system 4. The instruction *sempre legatissimo.* is written above the treble clef. The treble clef contains sixteenth-note patterns with some notes marked with a dash above them. The bass line has chords with notes marked with a fermata and an asterisk (*). The instruction *una corda. mare.* is written below the bass line.

Musical score system 5. The treble clef continues with sixteenth-note patterns, including some notes with dashes above them. The bass line has chords with notes marked with a fermata and an asterisk (*).

Musical score system 6. The treble clef continues with sixteenth-note patterns, including some notes with dashes above them. The bass line has chords with notes marked with a fermata and an asterisk (*). The instruction *dimin.* is written below the bass line. The instruction *slentando.* is written above the treble clef. The piece concludes with a *ppp* dynamic and a fermata.

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)} (♩. = 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.

a)

The musical score consists of five systems of piano music. The first system is marked *pp* and *fp*. The second system includes *cresc.*, *p*, *pp*, and *dolce.*. The third system features *p*, *mf*, and *p*. The fourth system is marked *espress.*, *cresc.*, *sf*, and *p*. The fifth system includes *pp*, *dolce.*, *p*, *cresc.*, *sf*, and *pp. attacca subito il seguente. b)*. The score includes various dynamics, articulations, and performance instructions such as *riten.* and *a tempo.*

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 and consists of two systems, labeled 'a)' and 'b)'. Each system contains two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is 'Presto agitato' with a note equal to a sixteenth note (♩ = ss.).

System 'a)' (Measures 1-6):

- Measure 1: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *p*.
- Measure 2: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *p*.
- Measure 3: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 4: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 5: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 6: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.

System 'b)' (Measures 7-15):

- Measure 7: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 8: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 9: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 10: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 11: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 12: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 13: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 14: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.
- Measure 15: Treble clef has a melodic line with a 4-measure rest. Bass clef has a rhythmic accompaniment. Dynamics: *f p*.

Additional markings include *legato*, *dim.*, *crese.*, *ten.*, and *lunga.*

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.

ST. *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

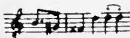
than: (or:)

agitato.

The musical score consists of five systems of two staves each (treble and bass clef). The first system is marked *ff* and *f*, with a *Cl. I.* instruction and a 5-measure melodic line. The second system includes *p* and *a) p* markings. The third system features *p cresc.*, *f*, and *p cresc.* dynamics, with a *b)* section. The fourth system has *f*, *p*, and *simile* markings, with a *c)* section. The fifth system includes *cresc.*, *decrease.*, and *p* markings, with a *Cl. II.* instruction and a 5-measure melodic line. Fingerings and ornaments are indicated throughout the score.

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.

51

non troppo legato.
R. (Tr.)

p cresc.

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

f p *f p*

f p *f 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

*La. **

rit

molto tranquillo. M.T.

ten. ten.

p *pp* *p* *sf p*

una corda.

*La. ** *La. ** *La. ** *La. **

f p

*La. **

sfz p *sfz p* *sfz f*

*La. ** *La. ** *La. **

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

ten.

f *lunga.*

sf *La. **

S.T.

p espress.

f >

1 3 4 2 2 1 4 3 2 1

cresc.

Red. *

Red. *

4 3 2 3 4 4 5 5 4

Red. *

Red. *

f

f

Red. *

Red. *

4 3 4 5 4 4 5 4

trium >

sf

f

f

f

Red. *

Red. *

Red. *

Red. *

3 3 4 3 4

ff

p

cresc.

ten.

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

a)
p
ff
p
cresc.
ten.
ff
fz
fz
fz
fz
 Cl. T. I.
f
p
p
p
simile.
p cresc.
f
f
f
simile.
f
p cresc.
f
f
f
simile.
f
p
più tranquillo. espress.
cresc.
decresc.
p
 Cl. T. II.

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 aesthetically justified in repetitions.

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

ff in tempo, ma strepitoso.

La.

*

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.

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with a 'Ra' marking. Dynamics include *più f*. A star symbol is present in the bass line.

Second system of a piano score. The right hand continues with slurs and triplets. The left hand has a bass line with a 'Ra' marking. Dynamics include *ff* and *m.s.*. A star symbol is present in the bass line.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with a 'm.d.' marking. The instruction *(sempre Pedale.)* is written above the bass line.

Fourth system of a piano score. The right hand features a complex cadenza with slurs and triplets. The left hand has a bass line with a 'sfz' marking. The instruction *decresc.* is written above the bass line. A star symbol is present in the bass line.

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

as a matter of course:

12569

159

Tempo I, ma tranquillo.

Adagio.

pp sostenuto.

p

a)

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*.