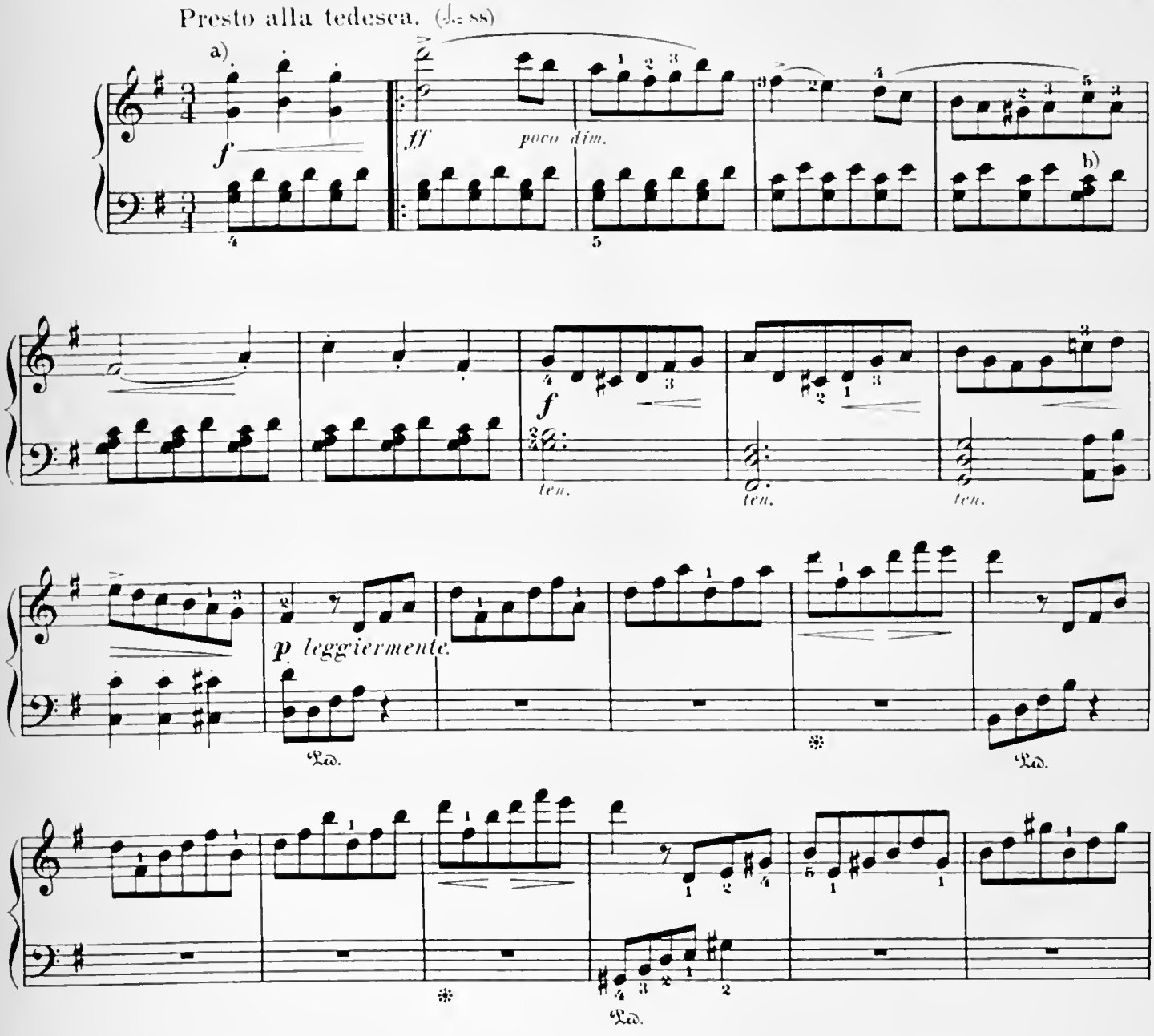
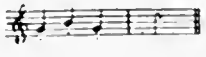
SONATA.

Op. 79.

L. van BEETHOVEN.



a) It is interesting to observe how much more genius, i. e.: virility (yet without prejudice to its grace,) Beethoven exhibits in his treatment of the characteristic local note of his Viennese environment (the "Landler,") when in the mood for employing it, than does Franz Schubert. The affinity of this "alla tedesca" to the Intermezzo of like name in the grand String-quartet Op. 130, is also worthy of note:

Op 79.  Op. 130

b) Avoid all useless time-beating with the left hand, but mark the anticipation of the dominant harmony on the third beat, which, as a peculiarity of the Master's later style, assures the connoisseur of Beethoven with greater reliability than any antiquarian researches, that this Sonatina is no "Jugendarbeit" (youthful work.)

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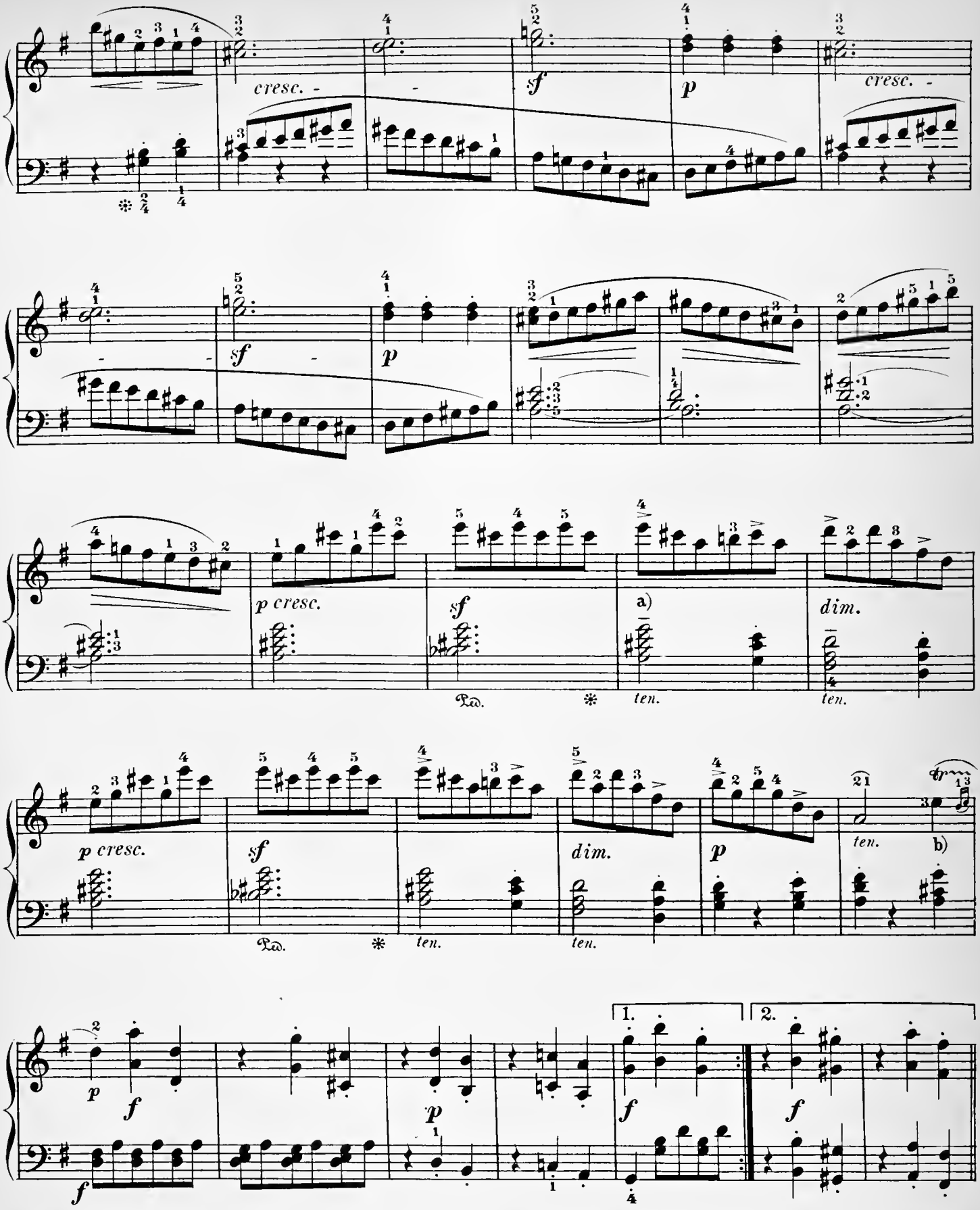
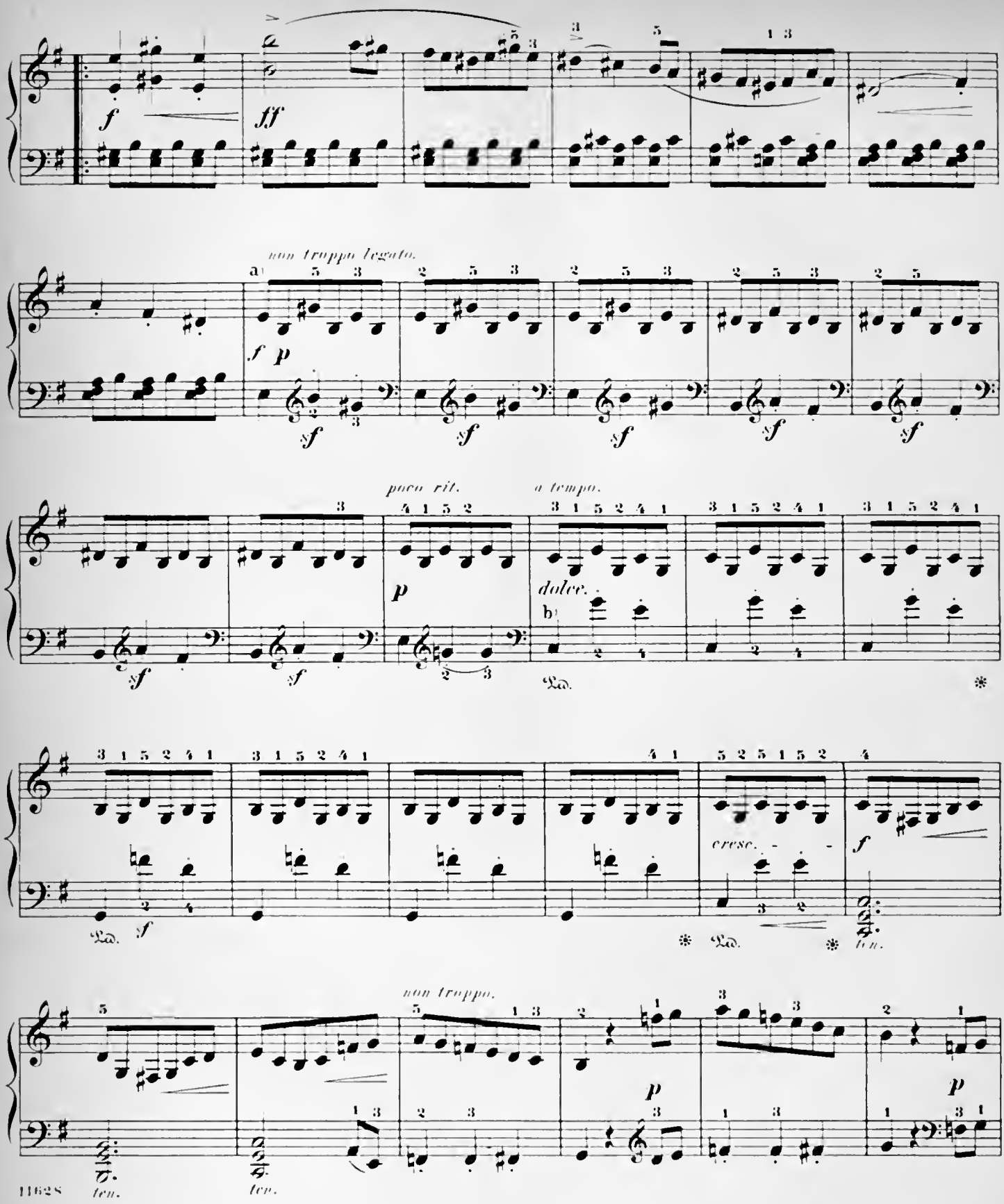


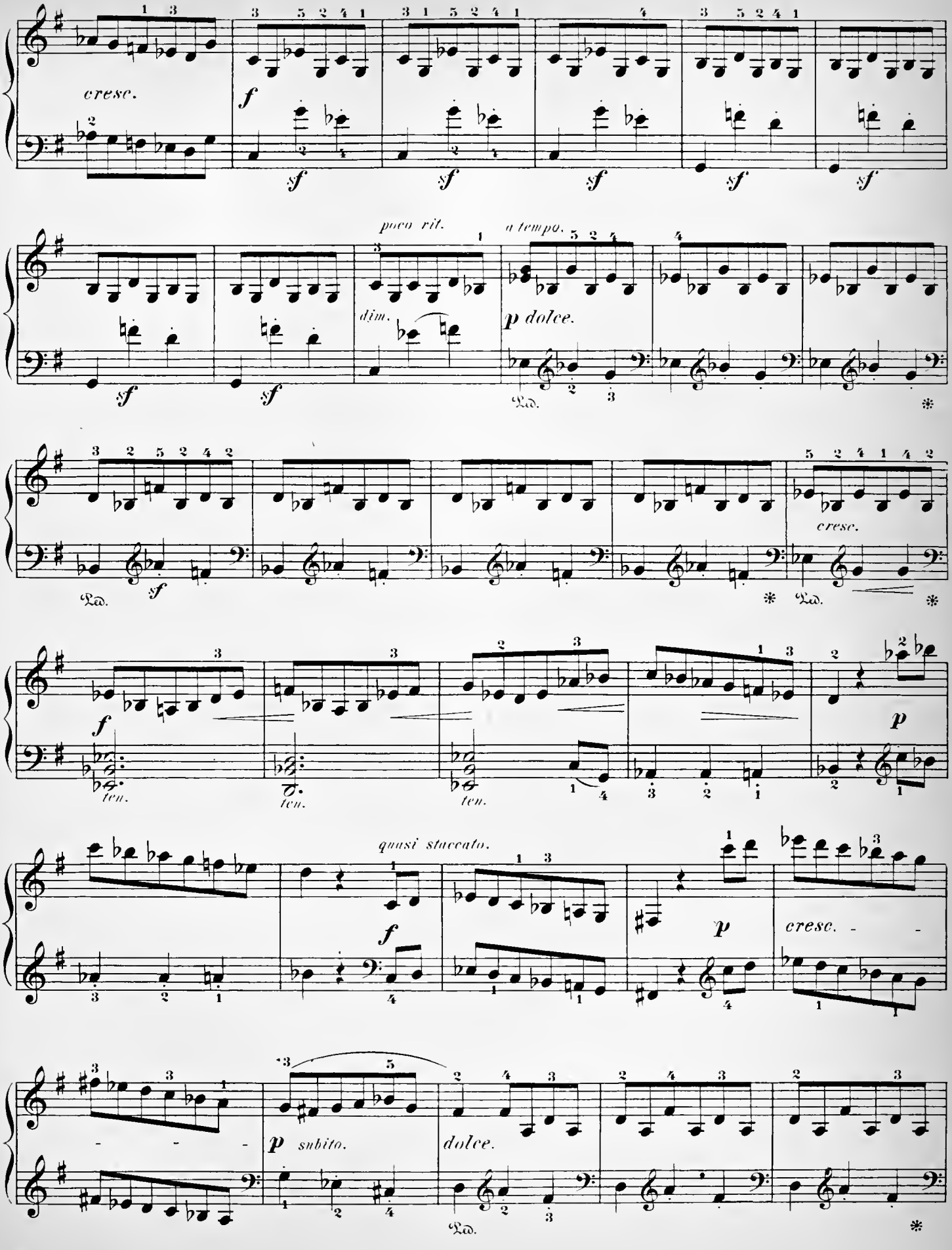
a) The animated waltz-rhythm, in which the third beat also has a slight accent, must be brought out equally in both hands.

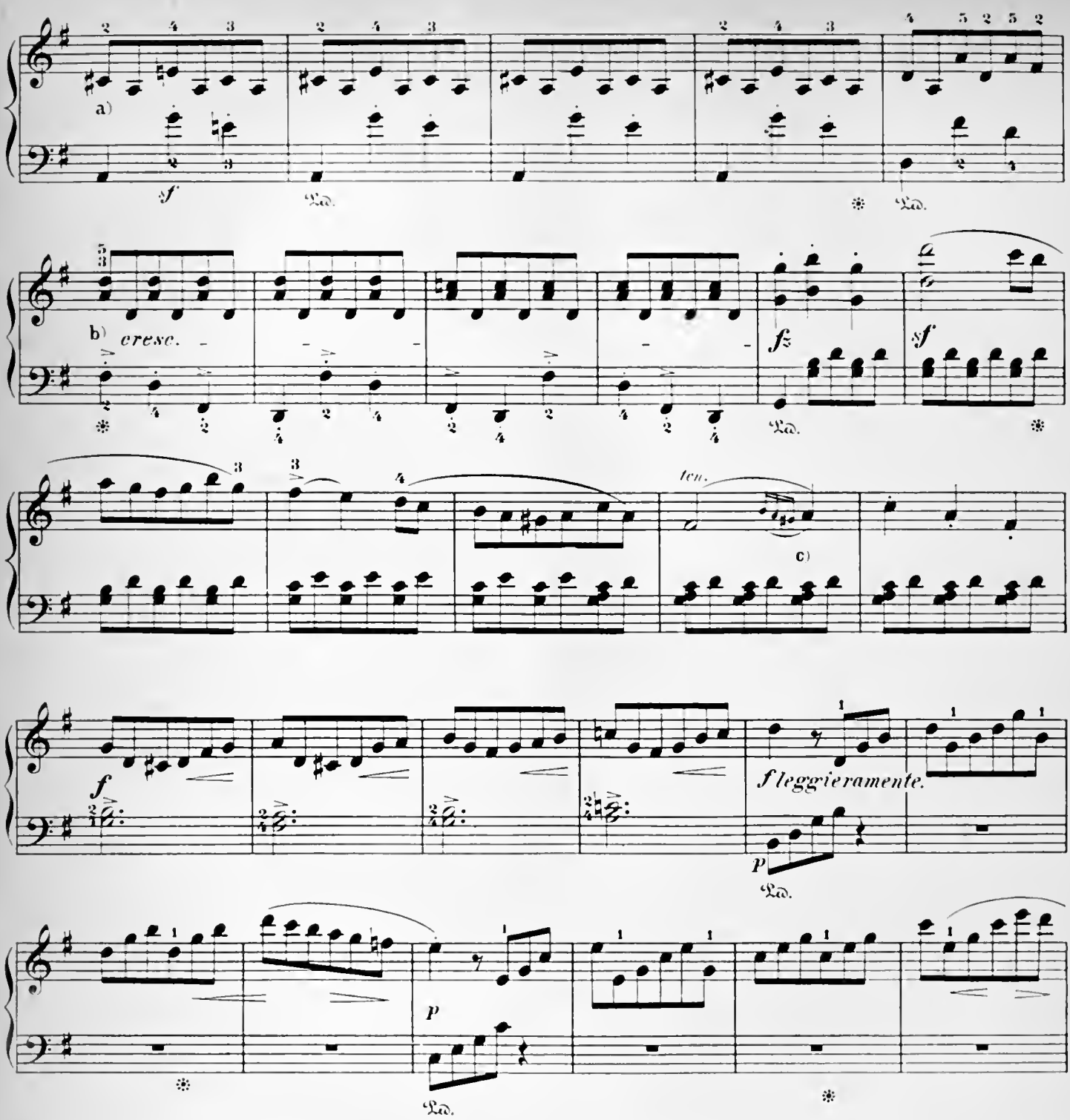
b) This trill is to be conceived simply as an inverted mordent with after-beat (quintuplet), and begun on the principal note.



a) The seemingly inconvenient fingering given by the Editor serves to urge the right hand to greater agility and an increase of sonority resulting therefrom; and also

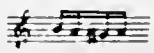
b) to prevent collision with the superposed fingers of the left hand.

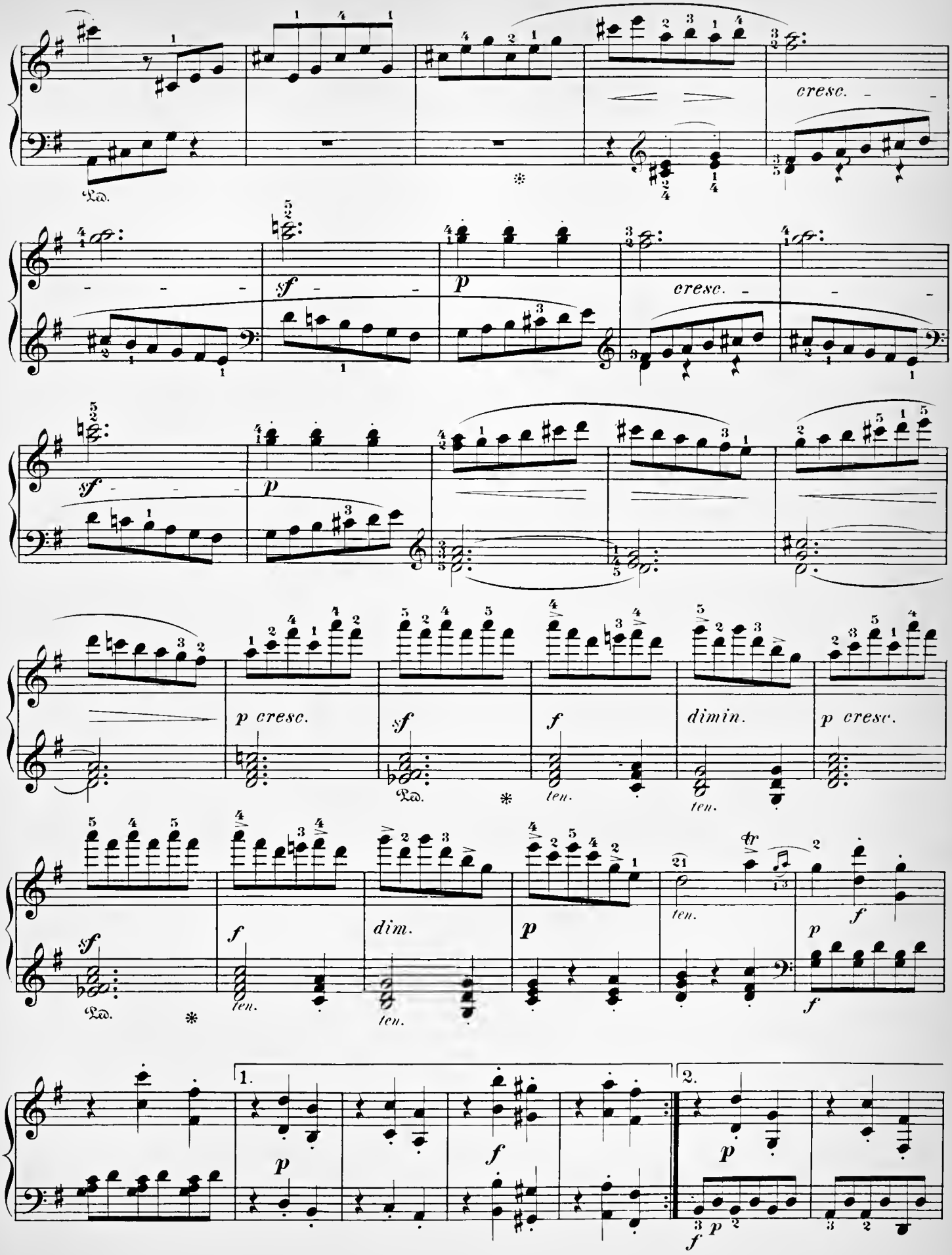

cresc.
f
sf
poco rit.
a tempo.
dim.
p dolce.
Ped.
cresc.
ten.
quasi staccato.
p subito.
dolce.



a) Here, as on the preceding page, the Editor has taken the liberty of giving a different shading— to promote animation in the 4-measure period, by whose frequent repetition indifference is far too easily induced. If the first 3 measures (tonic) are played *piano,* the fourth (dominant) may take an accent, in order to distinguish it from the 3 first measures of the after-phrase (dominant); the same holds good in the other case, where, by omitting in the fourth measure the *sforzato* given in the first three, the former is negatively emphasized.

b) The thematic "stretto" requires that, instead of playing 4 measures in $\frac{3}{4}$ time, 6 measures should as it were be played in $\frac{3}{4}$ time, thus obtaining a grateful variety of effect.

c) This inverted slide is executed simply thus:  the rapid movement not admitting of its treatment as a turn.


cresc.
sf
p
cresc.
sf
p
p cresc.
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dimin.
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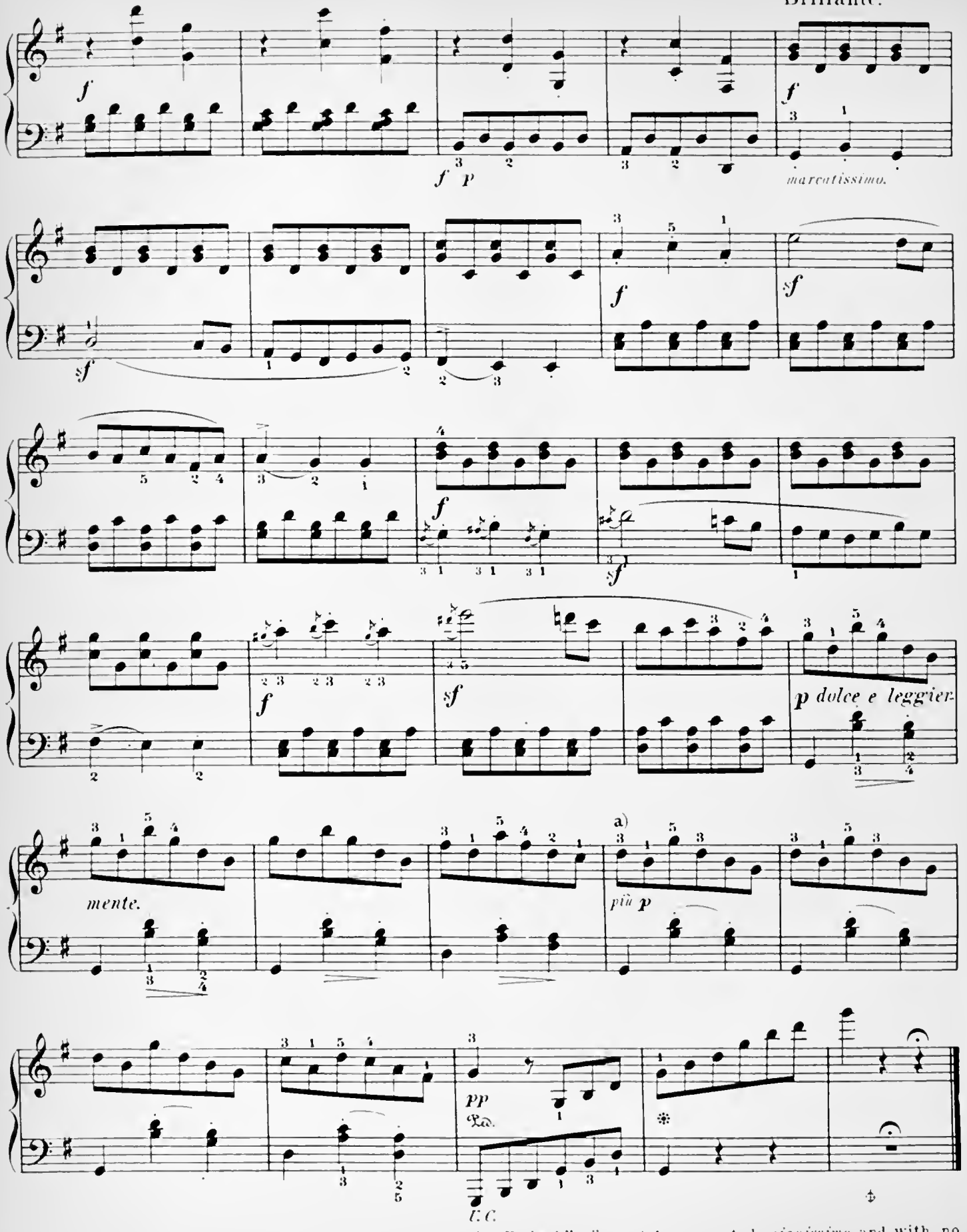
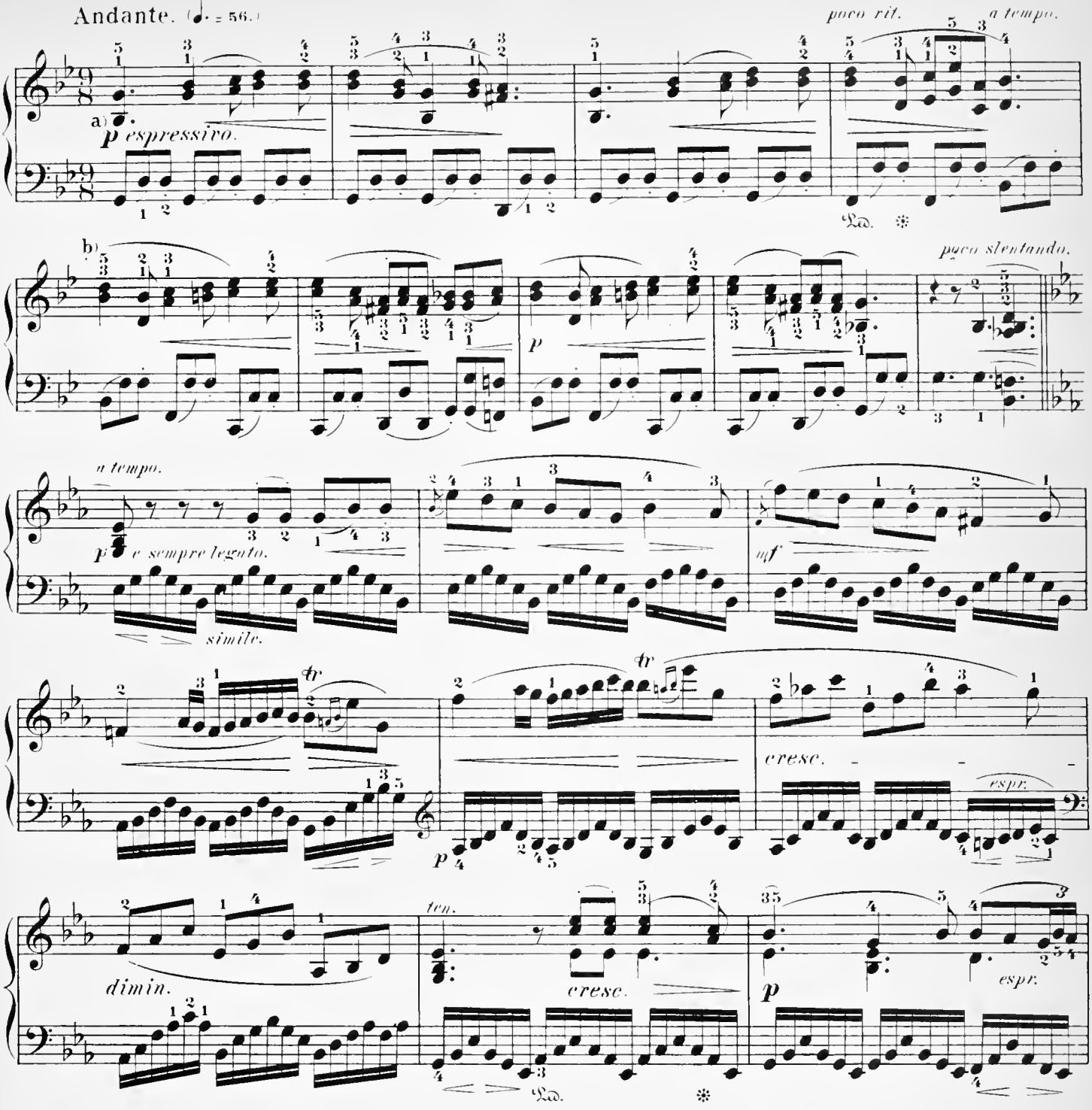
p
f
p
f

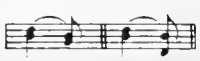
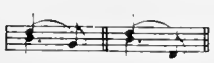


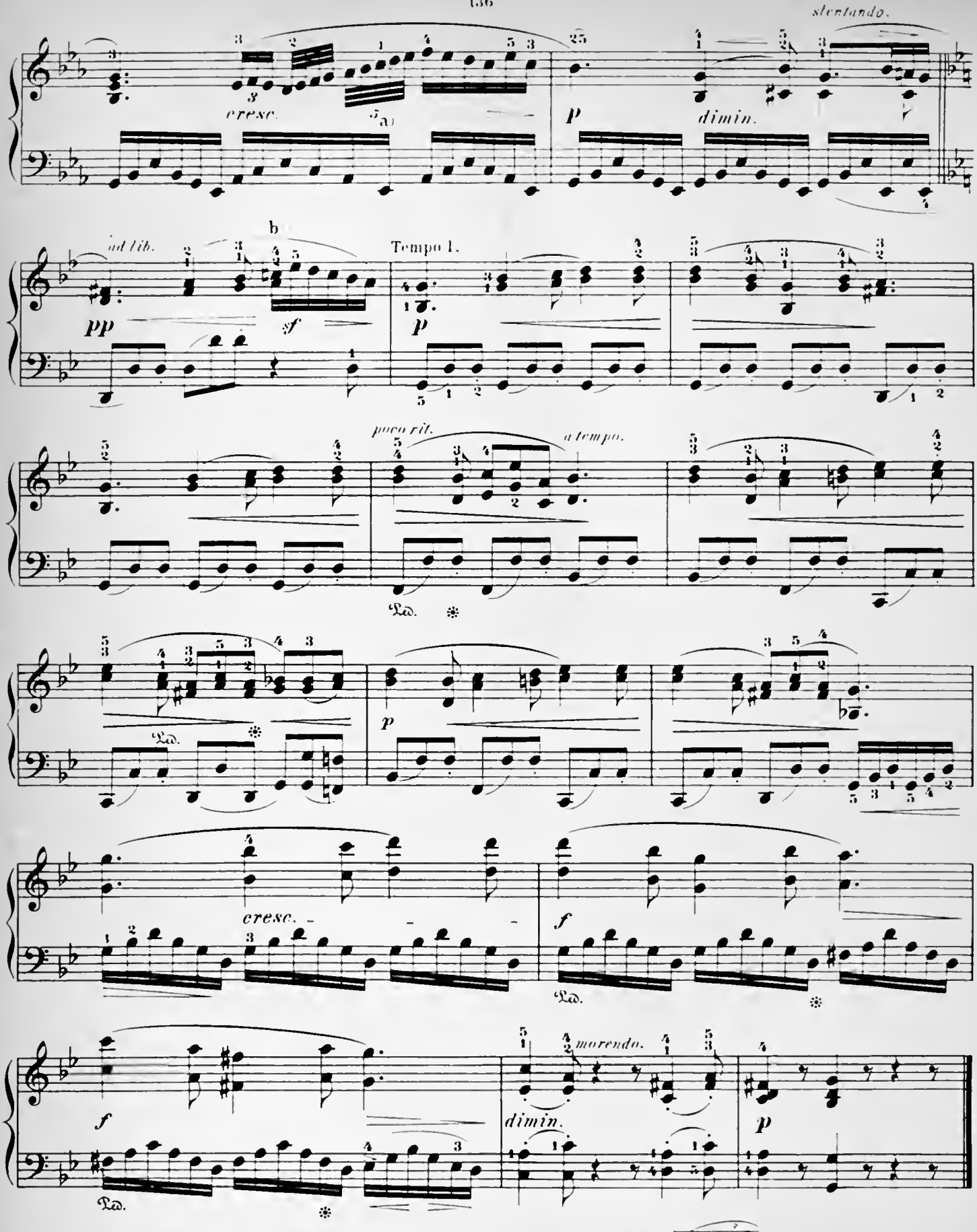
a) This waltz, like the celebrated waltz in Weber's "Freischütz," must be executed *pianissimo* and with no retardation whatever; a slight acceleration in tempo is admissible.



a) This movement may be regarded as the prototype of the modern "Song without Words", and one hardly surpassed in amiable and original freshness by any.

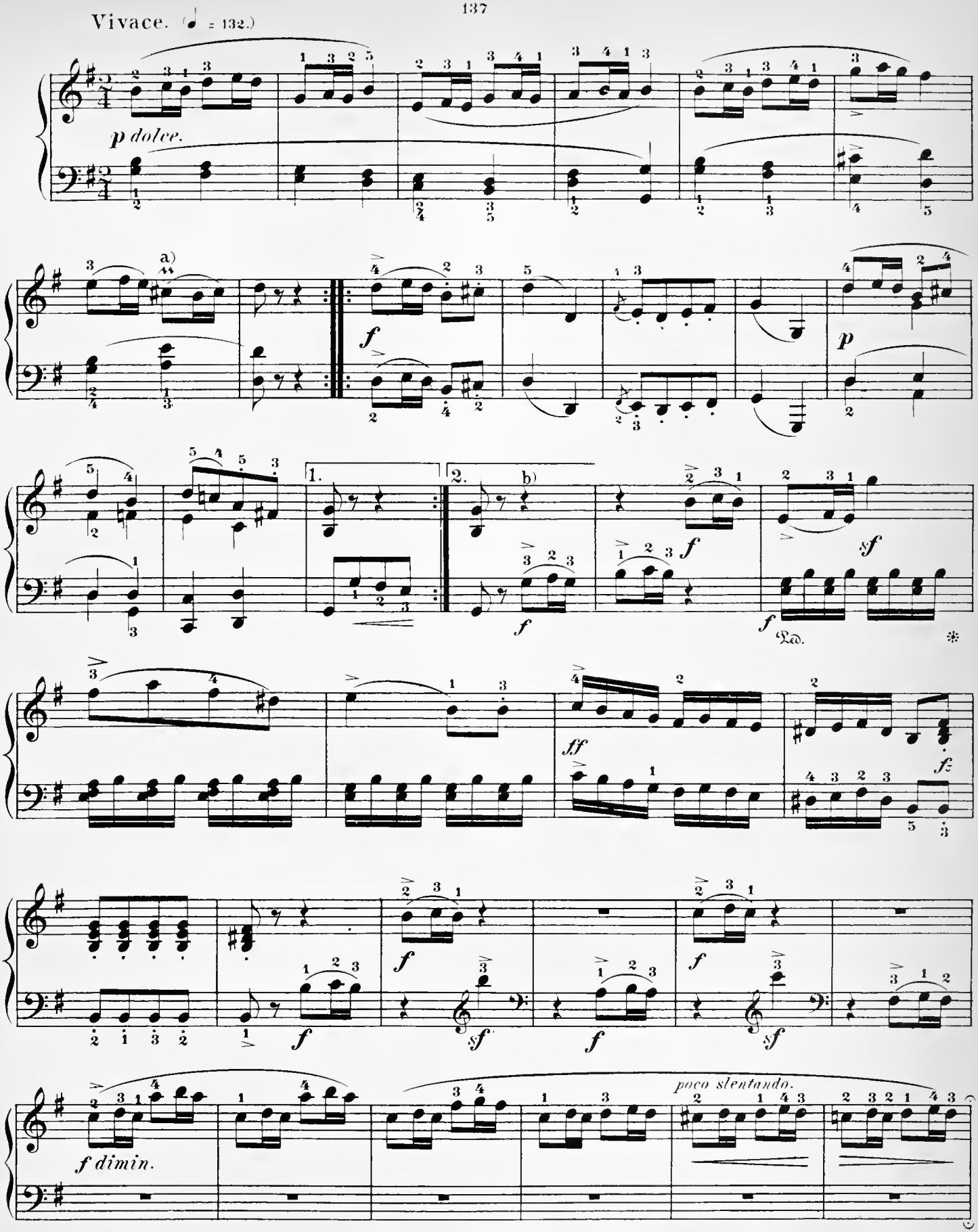
Imagine the first subject executed by wind-instruments — say clarinets and bassoons; one measure before the second subject, the muted strings fall in, while oboe and flute alternately bear the melody.

b) The profuseness in the directions for the fingering is justified by our experience, that no player executes with finish pieces of such apparently easy technique until he recognizes them to be "difficult." The change of fingers expressly called for in places like  is indispensable for the special reason, that the "vis inertiæ" of the fingers often causes, in execution, mistaken ideas as to the leading of the parts 



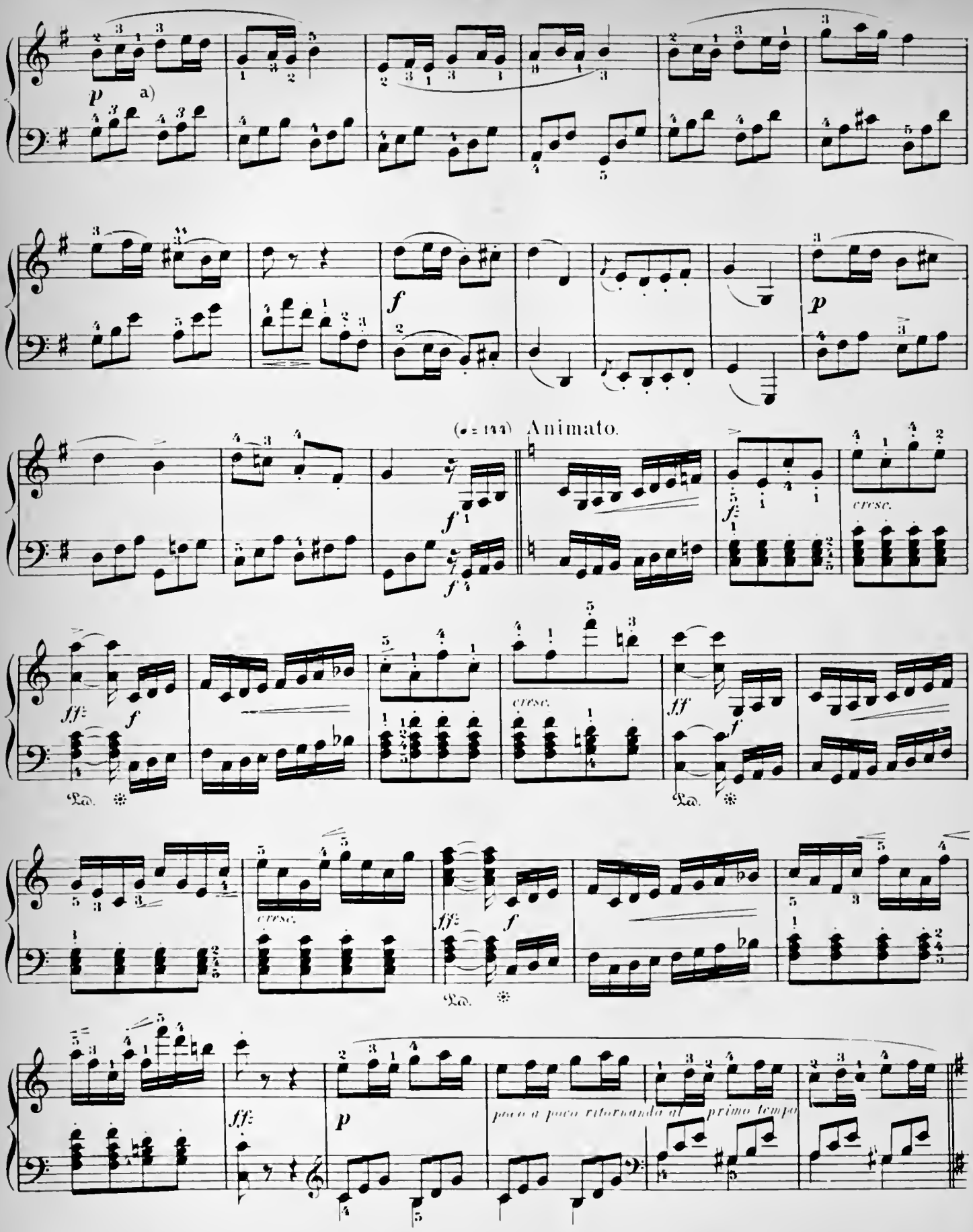
a) As the passage ascends *crescendo*, the quintuplet is to be played:

b) The *sforzato* indubitably refers to the second 16th-note Eb, not to the third ($\frac{e}{a}$), where it would sound coarse and tasteless; its sharpness must, moreover, be mitigated by a preceding increase in power accompanied by a moderate *ritardando*.

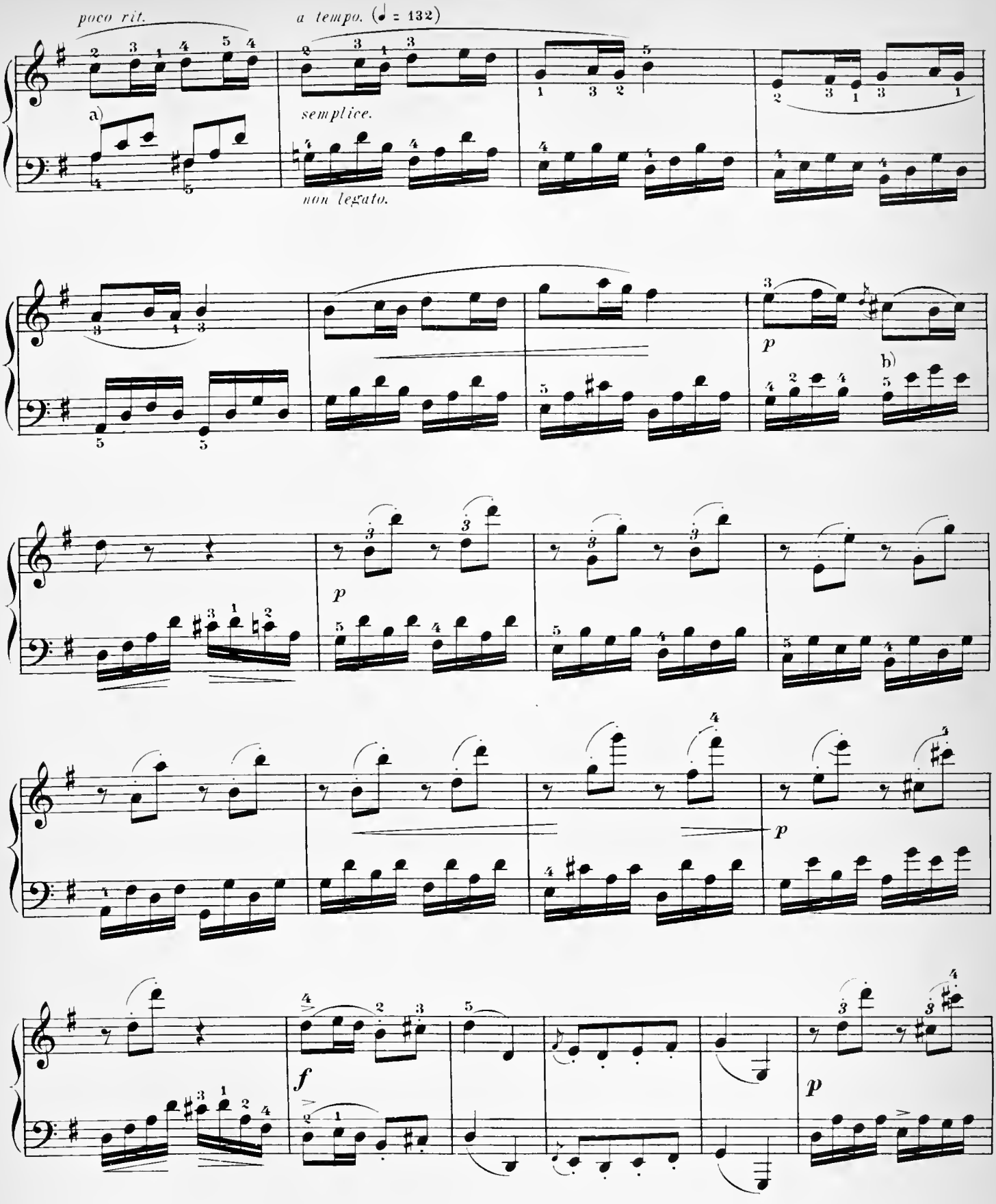


a) As implied by the term "Schneller" (inverted mordent; lit. a "snap") it is well to execute this grace with a change of fingers conducive to a snap:

b) The Editor divides this passage between the hands, and therefore lets the right hand lead off:

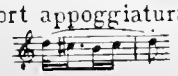


a) All efforts toward an exact mathematical proportioning of the accompaniment-triplets to the duple rhythm of the theme, will be vain. Only assiduous separate practice with each hand will lead to the requisite independence. Compare Note (a) on Page 131 (Op. 54), where the method for practice is discussed.



a) This measure must have the character of an interrogation. The answer, with the re-entrance of the theme, must follow as naïvely as possible.

b) The short appoggiaturas must also be included in the value of the principal note, not figuring as auftakts, but thus:



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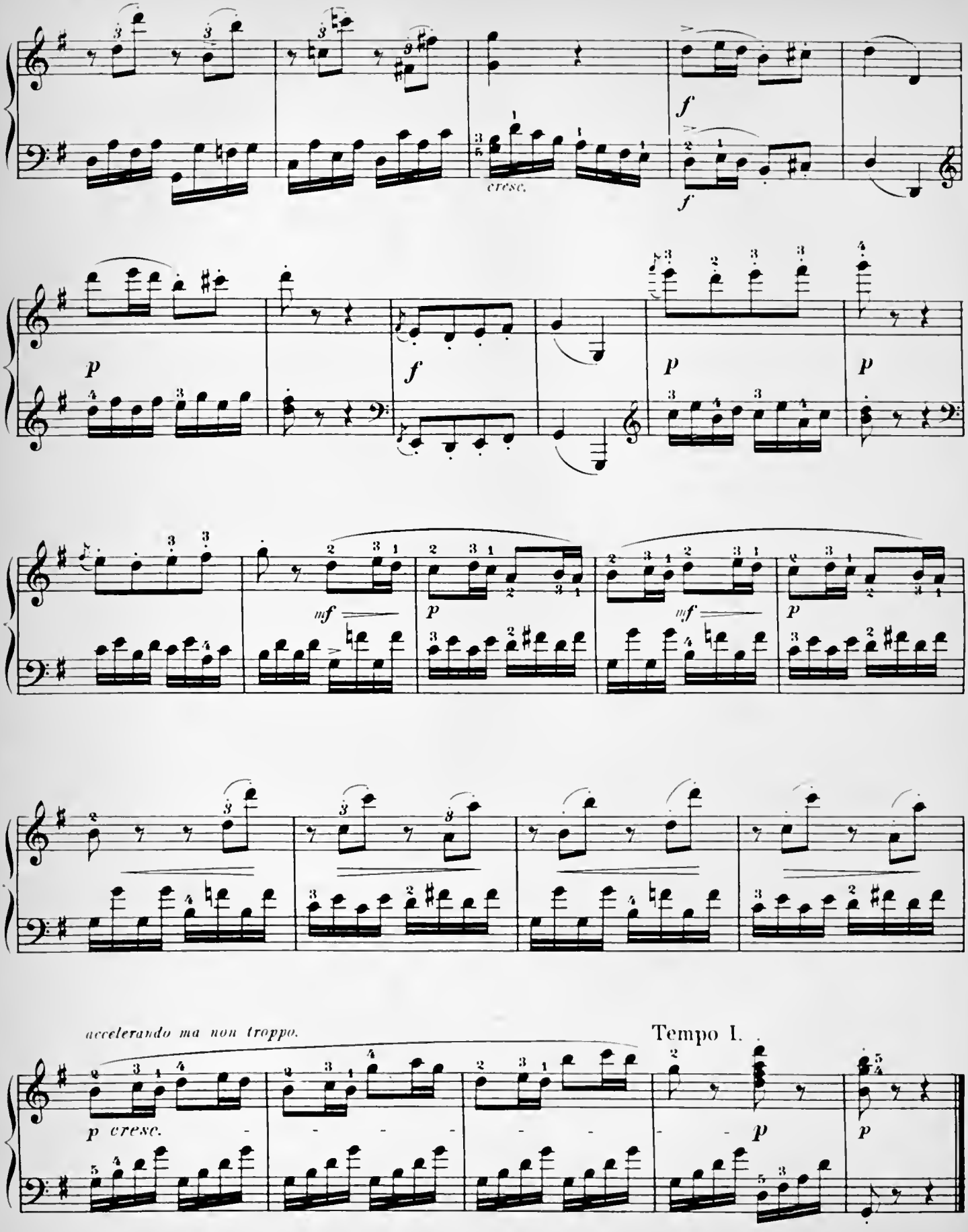
cresc.
f
f
p
f
p
p
mf
p
mf
p
accelerando ma non troppo.
Tempo I.
p cresc.
p
p