



BEETHOVEN

This is Beethoven's favorite portrait.
 From the engraving by Blasius Hofel after the drawing by Louis Letronne (1814)
(Historisches Museum der Stadt Wien)

BEETHOVEN



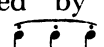
Ludwig van Beethoven was born at Bonn, Germany, on December 16, 1770. He died March 26, 1827, in Vienna. Like most of the great masters, he was a child prodigy and he held several important musical positions at the age of 12. At this time his teacher was Christian Gottlob Neeffe, a well-educated musician of high repute. From Neeffe he studied harmony and theory and became acquainted with J. S. Bach's keyboard music as well as the works of Handel and many of the Italian and French masters. He also became proficient as a violinist and violist. Beethoven was later to study very briefly with Mozart and for a longer period with Haydn, Albrechtsberger and Salieri. But it was to Neeffe that he felt the most keenly indebted for his musical background. When he was 22 years old he wrote to Neeffe, "Should I ever become a great man, you will have had a share in it."

Beethoven's initial impact on the musical world was as a brilliant virtuoso of the piano. Those who heard him wrote that his playing was unlike anything ever heard before. His contemporaries were astonished at

his "daring deviations from one motive to another," his "elemental force" and his "titanic execution." At this time he had composed many works but had not gained much recognition as a creative artist, except for the fact that the musical world of Vienna was amazed at his ability to improvise on any theme presented to him. Because of this ability, he became extremely popular as a performer for the Viennese aristocracy.

Beethoven's growing deafness caused him to eventually withdraw from public life and to devote all of his time to composing. One can trace the growth of his marvelous genius as his heroic struggles with his own infirmities were reflected in his works. His progress as a creative artist was continuous throughout his lifetime, and as he progressed the art of music also progressed. He transformed even such obvious forms as the *theme and variations* into triumphs of musical architecture, and his contribution to the larger forms, such as the *sonata*, *concerto* and *symphony*, were so profound that they would require volumes for adequate discussion.

Friedrich Starke's *Wiener Pianoforte-Schule*, published in 1820, contained the first printing of the last five of Beethoven's *Bagatelles*, Opus 119. In the same volume, the following distinctions were made for three types of staccatos:

1. The short, crisp, staccato, indicated by wedges:  for which each note is held for one quarter of its value.
2. The half-staccato, indicated by dots:  for which the notes are held for one half of their values.
3. The slurred staccato (*appoggiato*) indicated by dots under or over a slur:  for which each note is held for three quarters of its value.

While Beethoven may not have subscribed to such precise mathematical values for these indications, he


was most certainly familiar with Starke's definitions. It should especially be noted that neither Clementi nor Starke said that the wedge implied any special stress or emphasis, which would certainly be unmusical if the notes with wedges in the 2nd movement of this sonata were so played.

The present edition has been carefully prepared from the original autograph manuscript and the first edition, photocopies of which were kindly furnished by the Beethoven-Haus in Bonn, Germany. The first and last pages of the autographed manuscript are missing. In preparing this edition, the editor thought it best to retain all of Beethoven's original staccato indications, slurs, and dynamics. Fingering has been added by the editor, since none was indicated by the composer. All other editorial additions are in parentheses.


PERFORMANCE SUGGESTIONS BY A PUPIL OF BEETHOVEN

The following suggestions for performance of this sonata, from the 2nd chapter of Carl Czerny's *Royal Pianoforte School*, first published in London in 1839, may be found worthy of consideration. Czerny was a student of Beethoven at the time this sonata was composed.

1st Movement:

The *alla breve* measure [Andante time. The prescribed pedal must be re-employed at each note in the bass; and all must be played *legatissimo*. In the 5th bar the real melody commences, in the upper part, which must be delivered with rather more emphasis. The semiquaver [sixteenth note] must be struck after the last note of the triplet; but, let it be well observed, the whole triplet accompaniment must proceed strictly *legato* and with perfect equality. In the 16th bar, the C natural [should be played] with particular expression. The bars 32 to 35 remarkably *crescendo* and also *accelerando* up to *forte*, which in bars 36 to 39 again decreases. In this *forte*, the shifting pedal [soft pedal] is also relinquished, which Beethoven was accustomed to employ throughout the whole piece. This movement is highly poetical, and therefore perfectly comprehensible to anyone. It is a night scene, in which the voice of a complaining spirit is heard in the distance.

2nd Movement:

This Scherzo is certainly lively, but requires rather to be performed agreeably, than with gaiety. Humorous mirth would contrast too greatly with the first movement. In the Trio, the first bass-notes  must be struck forcibly, as the A flat must sound through the whole part.

3rd Movement:

The whole extremely impetuous, and with powerful, clear, and brilliant touch. For the two full chords marked *sf* the pedal must always be used. The quavers [eighth notes] in the bass, very *staccato*. The 13th bar *ritardando*. The melody, from the 21st bar, very expressive, but not spun out; the bass at the same time light, but *legato*. The 50th and 52nd bars remarkably *ritardando* and very *staccato*. The 55th and 56th bars also *ritardando* and soft, using the pedal for each half of the bar.

The second part is precisely similar. The concluding passage as loud as possible and with the pedal throughout the entire duration of each chord.

This Sonata, which is one of Beethoven's most impassioned, is also extremely grateful for the player, not too difficult to learn, and the character so clearly expressed, that no pianist can miss it who possesses the necessary facility and vigour.

Sonata quasi una Fantasia

“Moonlight Sonata”

Dedicated to Countess Giulietta Guicciardi

Ludwig van Beethoven
Op. 27, No. 2

Adagio sostenuto M.M. ♩ = 52 - 60

Ⓐ *Si deve suonare tutto questo pezzo delicatissimamente e senza sordino.*

① $1 \quad 3 \quad 5 \quad \dots$ *simile*

© *sempre pianissimo e senza sordino*

Musical score for the piece "Lento" by Franz Liszt, measures 1 through 10. The score is written for piano (p) and includes the following details:

- Measure 1:** Starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The right hand plays a series of eighth notes with fingerings 1, 3, 5, 3, 5, 3, 5, 3, 5. The left hand plays a single eighth note (F#) with a fermata. The tempo/mood is marked "sempre pianissimo e senza sordino".
- Measure 2:** The right hand continues the eighth-note pattern with fingerings 1, 3, 5, 3, 5, 3, 5, 3, 5. The left hand plays a single eighth note (C#) with a fermata.
- Measure 3:** The right hand continues the eighth-note pattern with fingerings 1, 2, 4, 1, 3, 5. The left hand plays a single eighth note (F#) with a fermata.
- Measure 4:** The right hand continues the eighth-note pattern with fingerings 2, 3, 5, 3, 4, 3, 5, 1, 2, 5, 1, 2, 3. The left hand plays a single eighth note (C#) with a fermata.
- Measure 5:** The right hand continues the eighth-note pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a single eighth note (F#) with a fermata.
- Measure 6:** The right hand continues the eighth-note pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a single eighth note (C#) with a fermata.
- Measure 7:** The right hand continues the eighth-note pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a single eighth note (F#) with a fermata.
- Measure 8:** The right hand continues the eighth-note pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a single eighth note (C#) with a fermata.
- Measure 9:** The right hand continues the eighth-note pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a single eighth note (F#) with a fermata.
- Measure 10:** The right hand continues the eighth-note pattern with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a single eighth note (C#) with a fermata.

- Ⓐ This entire piece must be played very delicately and without dampers (with pedal).
- Ⓑ All fingering is editorial.
- Ⓒ Always very softly and without dampers (with pedal).