

SONATA

in F Major

Ludwig van Beethoven

Op. 54

In tempo d'un Menuetto. (♩ = 104.)

22.

p *sf* *cresc.* *sf* *p* *a)* *sempre forte* (♩ = 112.)

a) Whereas in general, for any melodic progression of two tones with an intervening turn, the old rule holds good, that after finishing the turn the metrical relation of the two tones is to be reproduced in diminution, as it

were – e.g.:  execution:  the tranquil character of the melodic phrase  here

requires a departure from the rule, for the sake of a smoother flow, thus:  and  further on.

Compare the above with the Variations entering at the repetition of the principal theme.

The musical score consists of six systems of staves. The first system includes a *martellato* marking. The second system features extensive fingering numbers (1-5) above the notes. The third system is marked with *a)* and *sf*. The fourth system includes *poco diminuendo* and *il basso non diminuendo*. The fifth system includes *poco marc*, *decresc.*, and *pp*. The sixth system includes *m. s.*, *m. d.*, *cresc.*, *p*, and *pp*.

a) The original has an octave triplet on the second beat as well as on the third. The Editor regards this reading as a misprint or slip of the pen, and has substituted sixths (compare the preceding parallel passage in C major).

poco a poco rallentando al Tempo I. (♩ = 104.)

a)

b)

cresc.

espressivo ma tranquillo sempre

mf

dim.

c)

cresc.

sf

semplice

espr.

a) Most attentive study is recommended of the importance of the seventh in the bass (as basis of an ideal chord of the second), which Beethoven was the first to recognize, and which, especially in his later works, he utilized so exquisitely and diversely. A true feeling for and reflection of the Master's melodic intentions cannot be learned from didactic preachings; all that can be done is to appeal to the poetic fancy of player and hearer alike. Although the Editor abstains, on principle, from so-called "estheticizing," – and not only to avoid misconstruction on the part of musicians of the prosier sort – he cannot refrain at this juncture from pointing out the congenial utilization of the aforesaid interval in Hector Berlioz's works, who learned in this and other points – and not, as the ignorant suppose, in a merely "external" fashion – more from Beethoven than the great Master's epigones in the Fatherland. Also compare a strikingly similar passage in the last measures of the introduction to the Finale to Sonata Op 57, F-minor.

b) The appoggiaturas must not be played short and sharp, but softly and smoothly interpolated in the measure, according to Ph. Em. Bach's rule; thus:

c) While the left hand plays an unbroken *legato*, the division of the slur in the higher part will form no unsuitable variant.

[illegible]

a) The phrasing of the lower parts, which may seem somewhat strange at first glance, is to be observed with literal exactness. The metre is trochaic, not iambic, i. e.: the short note must not, as commonly happens, be played as an auftakt.

b) Prolong the hold for 2 measures.

c) The Editor reads the second hold as follows:

pp. *Ad.* etc.

The musical score consists of six systems of staves. The first system shows a piano introduction with a *p* dynamic. The second system includes a passage labeled 'a)' with fingerings 1 4 1 4 5 5. The third system features a *cresc.* and *ten.* marking. The fourth system has a *sf* marking followed by a *p* marking and a passage labeled 'b)' with fingerings 2 3 2 1 4 3 2 1. The fifth system continues the figuration with various slurs and fingerings. The sixth system shows a complex figuration with many slurs and fingerings, including 1 4, 2 3, 1 4 3, 1, 2, 1 4 2, and 3.

a) Whoever finds the given fingering too unusual – a passing-under of the thumb on F is inadmissible, because it would interrupt the *legato* – may divide the figure between the two hands:

The diagram illustrates an alternative fingering for the figure. The left hand plays a sequence of notes (F, C, F, C, F, C) with fingerings 3, 2, 4, 3, 2, 1. The right hand plays the same sequence of notes with fingerings 2, 1, 4, 3, 2, 1.

b) The rhythmical division of the notes as here prescribed by the composer must be practised with the utmost precision until it becomes "second nature." Any transgression of the letter is equally a transgression of the spirit, and a player who has accustomed himself to an amateurish procedure in this regard will be totally incapable of correctly interpreting the latest, more especially, of Beethoven's works. The intimate connection of the notation with the composer's melodic aim is perhaps most unequivocally exhibited in the figuration of the piano-part of the Trios Op. 70 and 97. On the correct execution of the quintuplet, particularly in rather slow tempi, we remark, that where the musical sense requires an acceleration the division 2-3 is appropriate, and 3-2 in case of retardation.

The musical score is written for piano and consists of four systems of staves. The first system features a *cresc.* marking and includes fingerings such as "1 2 3 2 1 4 3 2 a)". The second system includes a *sf* (sforzando) marking. The third system is marked *simile*. The fourth system includes a *fp* (fortissimo) marking, a section labeled *b)* with trills, a tempo change to *Adagio.*, and a section labeled *c)* with the instruction *mezza voce*. Various other markings like *tr.* (trill) and specific fingerings are present throughout the piece.

a) The fourth 16th-note in the left hand may be struck simultaneously with the sixth in the double triplet for the right. It is preferable, to be sure, that separate practice by each hand should have rendered them so independent of each other as to enable the player to observe a more exact mathematical distinction of the time-values in their execution.

b) Contract these trills to simple turns with after-beat (i. e.: quintuplets).

c) The notation of the cadence is so singularly inexact, not to say bizarre, as easily to lead to manifestations of subjective bad taste of the most various kind. We subjoin two versions, the first of which we prefer, despite its contradiction of the first hold in the original.

Two alternative musical notations for a cadence are provided. The first version, labeled "1.", is marked *ritardando molto* and *dimin.* (diminuendo). The second version, labeled "2.", is marked *in tempo*. Both versions show a melodic line with a final cadence, with the first version including a *ten.* (tenuto) marking and the second version including a *dim.* (diminuendo) marking.

Tempo I.

dolce

ten. a)

poco marcato a il basso poco crescendo

ten. *cresc.* *molto* *ff*

decresc. *p* *dimin.* *pp* *ppp*

U.C.

a) As any truth can attain to permanent recognition only after a painful struggle with dissonant and opposing errors, in like manner, for acquiring certain mechanical accomplishments, the expedient is to be recommended, first of all — but, be it observed, with equal zeal — to exhaust all possible ways of “how not to do it!” A player, unable so far to control different simultaneous rhythms as to play 4 notes in the right hand to 3 in the left independently of each other, should practise in alternation the following examples until he involuntarily hits the sole remaining “right way.”

1. 2. 3.