

SONATA

in E minor

Ludwig van Beethoven
Op. 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.

(With animation, and with feeling and expression throughout.)

27. a) $(\text{♩} = 152-160.)$

dolce espr. *dimin.* *ritard.* *pp*

in tempo *mf* *c)* *fp* *ritard.* *pp*

b) *p*

a) As previously in Op. 81a, and further on in Op. 101, the Author gives his tempo-marks in German; the player should carefully impress them on his memory before commencing the study of the work, and continually bear them in mind during study; in view of the intelligibility of the contents, and the extraordinary care with which all the essential shadings for its performance were inserted by the composer himself, he can then be fairly certain not to make any very gross mistakes in his conception.

To begin with, the first 8-measure period requires scrupulous attention in the matter of the different time-values of the aufтакты. In the fore-phrase (*forte*) they appear as short, detached eighth-notes; in the after-phrase (*piano*) as quarter-notes. A.B. Marx, who has done better service in the elucidation of the Master's technique than any other German, explains this point in detail on pages 50-53 of his work "Anleitung zum Vortrag Beethoven'scher Klavierwerke" (Instructions for Performing Beethoven's Pianoforte-Works),—a booklet which ought to be in every able musician's hand, or rather head, and to which we refer the reader, as we could do nothing better than to copy Marx literally. An exact adoption of our fingering will suffice, for the rest, for a practical application of the theoretical directions.

b) Few hands will be able to stretch and strike simultaneously the notes:  an arpeggio is otherwise necessary; but must be played most systematically  i.e.: no accent by the thumb on B, which would necessarily result if the bass were played as an auftakt [like an unaccented appoggiatura]. The necessity of systematic playing will be still more apparent the second time.  In order to sustain the bass note the pedal must be taken, in doing which also take care not to let the foot mark the up-beat.

c) The melody is , therefore the last two notes must be intimately connected, the interval of the falling seventh being characteristic for the entire phase of emotion. Consequently, release the higher $\bar{e}$ (an octave added merely; for the sake of sonority) a trifle early, to set the thumb at liberty.

Finally, the whole Sonata must, like Op. 81a before it, not be "played," but "recited" or "sung."

in tempo

Measures 1-20 of the musical score. The notation includes various dynamics (*mf*, *f*, *sf*, *p*, *fz*, *pp*, *cresc.*, *ff*) and articulations (*acc.*, *sf*). The piece concludes with a double bar line and a repeat sign.

a) Sextuplet and quintuplet must be exactly proportioned to their respective beats, of course without an obtrusive stress on the initial tone; the fingering marked here ought to make a mistake in this point a sheer impossibility.

b) The next six measures require more vehement acceleration.

molto rit. - *a tempo.*

dim. - *p* a)

simile

poco slentando. - *a tempo.*

mf

poco slentando. -

a tempo

espr. b)

f *sf* *p* *sf* *p*

dim. *pp* *pp*

senza Rdo.

a) The "agitato" requisite to the delivery is furnished by the occupation of the left hand, to whose special practice we recommend the repeated leap of a tenth, which must not be "leaped!" Whoever is unable to conquer its undeniably great difficulty in the proper tempo, ought at least to choose no more trivial and dis-

figuring facilitation (and such are found in various editions) than the following: 

b) This short bass run should be delivered rather impetuously, and the equilibrium of the slightly disturbed rhythmic movement restored by a suitable delay on the last tone.

*poco rit.**a tempo, ma tranquillo*

The musical score is written for piano and consists of five systems of staves. The first system includes markings 'a)' and 'b)' and dynamic markings 'p' and 'molto espr.'. The second system includes 'cresc.'. The third system includes 'sempre ma poco a poco' and 'molto espr.'. The fourth system includes 'sf' and 'poco accelerando'. The fifth system includes 'poco accelerando'. The score features various musical notations including notes, rests, and fingerings.

a) In order properly to feel the latent sonority of this wholly charming two-part episode, and to bring it out by an appropriate touch, (whether the retardation shall be greater or less depends on the sonority of the instrument),

play it through once at first in four parts:

The musical score shows a four-part setting of a two-part episode. It consists of two systems of staves, each with four parts. The notation includes notes, rests, and fingerings.

b Here the tenor should bring out the melody with considerable prominence.

The musical score consists of six systems of staves. The first system is marked with a tempo of $\text{♩} = 168.$ and includes dynamic markings *più forte*, *ff*, and *p*. The second system is marked with a tempo of $\text{♩} = 160.$ and includes the lyrics *sempre di - mi - nu - en - do*, with dynamic markings *p*, *pp*, *ppp*, and *cresc.*. The third system includes dynamic markings *f* and *p*. The fourth system includes the marking *dolce espr.* and *dimin.*. The fifth system includes tempo markings *ritard.*, *in tempo*, and *ritard.*, along with dynamic markings *pp* and *fp*. The sixth system includes the marking *a tempo* and dynamic markings *pp*, *f*, and *sf*. The notation includes various fingerings, slurs, and articulation marks.

a) All fluctuations of the tempo demanded by the psychic expression are incorporated in the transition itself, its rhythmical notation being perfectly lucid. All that is needful is to play "in time" (a change at the entrance of the principal motive is inadmissible), of course after a thorough preliminary analysis of this wonderful anti-climax, which affords to the attentive observer a most instructive insight into the studio of genius—with regard, too; to the technical (thematic) work; he has only to reproduce the letter faithfully, in order to do justice to the spirit of the composer.

This page of musical notation consists of six systems of staves, each containing a treble and bass clef staff joined by a brace. The music is written in a key with one sharp (F#) and a 2/4 time signature.

System 1: Features a melody in the treble staff with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '6'). The bass staff has a triplet of eighth notes (marked '3'). Dynamics include *mf* and *f*. A fermata is placed over a measure in the bass staff.

System 2: Continues the melodic line with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '5'). The bass staff has a triplet of eighth notes (marked '3'). Dynamics include *p* and *dol.* (dolando). A fermata is placed over a measure in the bass staff.

System 3: Features a melody in the treble staff with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '4'). The bass staff has a triplet of eighth notes (marked '3'). Dynamics include *cresc.* (crescendo), *f*, and *sf* (sforzando). A fermata is placed over a measure in the bass staff.

System 4: Features a melody in the treble staff with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '4'). The bass staff has a triplet of eighth notes (marked '3'). Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). A fermata is placed over a measure in the bass staff.

System 5: Features a melody in the treble staff with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '4'). The bass staff has a triplet of eighth notes (marked '3'). Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). A fermata is placed over a measure in the bass staff.

System 6: Features a melody in the treble staff with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '4'). The bass staff has a triplet of eighth notes (marked '3'). Dynamics include *poco slentando* (poco rallentando). A fermata is placed over a measure in the bass staff.

Additional markings include *rit. molto* (ritardando molto) and *a tempo* (al tempo). The page also includes a tempo marking of $\text{♩} = 168.$ and a dynamic marking of *pp* (pianissimo).

The musical score consists of five systems of staves. The first system (measures 1-4) is marked 'a tempo' and 'mf'. The second system (measures 5-8) is marked 'mf' and 'simile'. The third system (measures 9-12) is marked 'poco slentando'. The fourth system (measures 13-16) is marked 'a tempo' and 'espr.'. The fifth system (measures 17-20) is marked 'f' and 'sf'. The sixth system (measures 21-24) is marked 'p' and 'sf'. The score includes various musical notations such as slurs, ties, and dynamic markings.

a) Compare Note a) on page 532 for the parallel passage.

b) In the opinion of the editor, who would in no way restrict individual liberty of conception, — for the psychic subjectivity of the player is, after all, the factor which lends the peculiar charm for the hearer to the performance of even a classical work — a retardation of this sigh, which is already written in *ritenuto*, is unsuitable. Not until

c) is a delaying requisite, for otherwise the thematic significance of the echo  would be lost. The $\langle \rangle$ written over this C in the original cannot be executed on the pianoforte.

d) This closing refrain, or epilogue, may be played somewhat broader, as if accompanied by a deep inspiration, but in an even *ritenuto* rather than with *rubato*. The closing measures should be whispered as modestly and simply as possible, i.e.: without any unfitting pathetic delay.