

SONATA

in B-flat Major

"Grosse Sonate für das Hammer-Klavier"

Ludwig van Beethoven

Op. 106

a) Allegro. (♩ = 112.)

29. *b) ff* *c)*

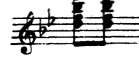
ritard. a tempo.

crescendo poco

a poco - f

a) In his metronomic markings, which coincide essentially with the character of the principal theme, the Editor stands in decided opposition to Carl Czerny (in his "Kunst des Vortrags," Part IV of the Pianoforte Method, Op. 500), who, in his capacity as the first and contemporary interpreter of Beethoven's latest pianoforte-works, deserves to be consulted as an authority, even if not a wholly infallible one. Czerny's tempo ♩ = 138, so little in harmony with the ponderous energy of the theme, and apparently too rapid even for such divisions of this movement as are capable of considerable acceleration, may be justified in a sense by the lack of sonority in the Vienna pianos then in vogue. On one of our best modern concert-grands — and such an one (a substitute for the orchestra, as it were) is requisite for a proper execution of this sonata — the Czerny tempo would have a confusing and blurring effect.

b) Players unable to execute the difficult leap in the left hand in view of the fact, that the eighth-note in the *auftritt* must be very strongly marked, and that any hesitation is out of place here, will do well to let the hands alternate, either so  or vice versa.

c) The chords  are hard to take, yet a doubling of the highest tone in the lower octave is inadmissible. Imagine the passage thus orchestrated; — the violins and flutes would take E³♭-D³, while D² is doubtless conceived for the natural trumpet, and corresponds perfectly with its character. Consequently, hands of limited stretching-capacity should not alter the passage thus  but, omitting the F, like this:



The musical score consists of six systems of staves. The notation is complex, featuring various dynamic markings such as *sf* (sforzando), *p* (piano), *f* (forte), *cresc.* (crescendo), *dimin.* (diminuendo), *a tempo*, and *ff* (fortissimo). The score includes numerous articulation marks, including accents and slurs. Performance instructions are provided, including *a)* and *b)*. The notation also includes fingerings, breath marks (8), and pedal markings (Ped.). The final system includes a *sopra* marking and a *diminuendo* instruction.

a) *Forte* and *piano* must alternate with the utmost decision, with no preparation by *diminuendo*, etc. Let like precision obtain in the use of the pedal as directed by the Author.

b) The words "*sopra*" and "*sotto*" are meant to indicate, that in crossing hands the player should pass his right hand "*over*" or "*under*" the left

a) The prescribed *legato* could be perfectly executed only on a piano with two keyboards, because one and the same key, if to be sounded anew, requires a raising—however imperceptible—of the finger concerned. In such cases of a collision between technical requirements and mechanical possibilities, compromises must be arranged; such would be, in the present case, the following:

The comma at the end of the slur shows where a lifting is allowable, which is, of course, less noticeable to the listener in the lower part than in the higher.

b) A compromise according to a) above would here assume the following form in practice:

c) The entrance of the second theme  must be emphasized with great distinctness, and continue to overbear the accompaniment in the right hand. The movement might well bear an imperceptible retardation.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

- System 1:** Features a treble and bass staff. The treble staff has a tempo marking "ten." and a 4/4 time signature. The bass staff has a 4/4 time signature. The music includes various notes, rests, and dynamic markings like "p" (piano) and "sf" (sforzando).
- System 2:** Continues the musical piece with similar notation. It includes a "p" marking and a "sf" marking. The bass staff has a 4/4 time signature.
- System 3:** Features a treble and bass staff. The treble staff has a tempo marking "ten." and a 4/4 time signature. The bass staff has a 4/4 time signature. The music includes various notes, rests, and dynamic markings like "p" (piano) and "sf" (sforzando).
- System 4:** Continues the musical piece with similar notation. It includes a "p" marking and a "sf" marking. The bass staff has a 4/4 time signature.
- System 5:** Features a treble and bass staff. The treble staff has a tempo marking "ten." and a 4/4 time signature. The bass staff has a 4/4 time signature. The music includes various notes, rests, and dynamic markings like "p" (piano) and "sf" (sforzando).

The notation includes various musical symbols, dynamics, and performance instructions, such as "p" (piano), "sf" (sforzando), "cresc." (crescendo), "dimin." (diminuendo), "con Ped." (con Pedal), "vivo." (vivo), and "ff" (fortissimo). The page is numbered 35 in the bottom right corner.

a) All former editions (including the new Leipzig one) have D# instead of D on the fourth beat in the higher part on the lower staff, and C# instead of C on the same beat of the next measure. This wholly unmotivated cacophony evidently results from a mistake in the original manuscript. Compare herewith the analogous passage in the third division, where the minor third is employed throughout.

b) Players of well-developed technique may choose the more delicate fingering:  "à la Chopin".

c) The Editor regards this Eb (like the Ab two measures later) as subjected to the process of enharmonic change (hence as D# and G#), by virtue of which conception the whole period, instead of being separated into three parallel phrases, assumes a character of more sustained songfulness and broader sweep.

cantabile.
dolce ed espressivo.
legato.

cresc.

ff *f* *p*

cresc.

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

sempre

a) Do not change the F# to F; the sense is: F# is therefore not played as an accentuated bass, otherwise G, too, would have to be accented as a resolution.

b) The Bb is properly an A#, at least with reference to the following B. Even should a transient equivocalness be accounted as one of the charms of enharmonics, an actual "G-minor" must not be assumed here.

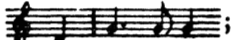
c) In the Finale of Sonata Op. 53, the Editor displayed, in the musical text (p. 407), how an accompanied trill may be executed in a mode promotive of a distinct and flowing performance of the melody. The Hummel Pianoforte Method already contains directions (hitherto insufficiently heeded) for this purpose, which are also applicable to Sonatas Op. 109 and 111.

d) This hold, and those following, should be sustained 3 full measures, in order that further series of 4-measure periods may result.

The musical score consists of six systems of staves. The first system shows a right-hand melody with triplets and a left-hand accompaniment. The second system introduces a 'sopra' (soprano) line in the right hand. The third system features a 'ten.' (tenuto) marking and a 'p' (piano) dynamic. The fourth system continues with 'cresc.' and 'più cresc.' markings. The fifth system shows a 'f' (forte) dynamic and a 'ten.' marking. The sixth system concludes with a 'p' (piano) dynamic and a 'ten.' marking.

a) With the exception of the passages marked by slurs, the whole *fugato* is to be executed with a light *staccato* touch.

b) The new Härtel Edition transforms the eighth-note B $\flat$ in the *aufschlag* into a quarter-note—an evident error.

c) The leading part reads thus: ; all the other tones should receive less emphasis.

The musical score consists of six systems of staves. The first system includes markings for *cresc.*, *ten.*, *f*, and *sf*. The second system features *sf*, *ff*, and a section labeled 'a)'. The third system includes *sf*, *p*, *(sopra)*, *ff*, and *p*. The fourth system includes *ff*, *marc.*, *p*, *(sotto) cresc.*, *ff*, and *marc.*. The fifth system includes *sempre ff*, *marc.*, and *più forte*. The sixth system includes *fff*, *dimin.*, *poco ritard.*, *-p cantabile e molto dolce*, and *legato*. The notation is highly detailed with many fingerings and slurs.

a) The fortissimo not entering till this point, the player should take care not to become too "heated" during the preceding crescendo.

The musical score is presented in four systems, each with a treble and bass staff. The key signature consists of three sharps (F#, C#, G#). The first system begins with a melody in the right hand, marked 'espressivo', with a 'sopra' line above it. The second system features a 'pp' (pianissimo) marking and a 'f' (forte) marking, with a 'b)' section marked '(sotto) ten.' and 'p'. The third system includes a 'f' marking and a 'crescendo' marking. The fourth system includes a 'poco a poco' marking and a 'sempre crescendo fin al ff' marking. The score also includes various musical notations such as 'ten.' (tension), 'f' (forte), 'pp' (pianissimo), and 'crescendo'.

- a) To avoid a collision of the hands on F#, the left hand may very well omit the fifth quarter-note.
- b) With this new presentation of the wholly unaltered original text, the Editor thinks that he has succeeded both in making the succession of the imitations clearer, and in showing a far more convenient mode of execution.
- c) The Beethoven-improvers of former times, when the Master's last works were outlawed, so to speak, changed the A# in the next two measures into A, and thus degraded the enharmonic originality to chromatic triviality. A# must be considered, up to the last measure before the reëtrance of the principal theme, as the leading-note of B-major; and F, for the present, as E#. Thus the principal theme properly re-enters in the ideal (in contradistinction to the written) key of "A#-major". The entire modulatory conception vividly recalls the transition in the middle phrase of the first part of the Fourth Symphony. In that case the Master uses, besides, the "readier" chord of the fourth and sixth for the resolution, — a chord which, as being unsuited to the expression of his so exceedingly refined musical sense, he uses as seldom as possible in his later period. In this latter point, Hector Berlioz must again be mentioned as the composer who has most deeply felt and truly assimilated Beethoven's spirit. The Editor calls renewed attention to the remarks under Sonata Op. 54, page 433.

The musical score consists of six systems of staves. The first system begins with a fortissimo (*ff*) dynamic and includes a fingering 'a)' and an asterisk (*). The second system features a piano (*p*) dynamic, a tempo change to 'a tempo', and instructions for 'espressivo', 'ritard.', and 'dolce'. The third system is marked 'Cantabile e legato' and includes a 'cresc. poco a poco.' instruction. The fourth system continues the 'cresc.' instruction. The fifth system includes a 'ten.' (tenuto) marking. The sixth system features a fortissimo (*ff*) dynamic and includes a 'ten.' marking and an asterisk (*). Various fingerings and ornaments are indicated throughout the score.

a) The doubling of the bass in the octave, added by the Editor, is necessary, so as to bring out the triumphant character of the principal theme with adequate effect.

b) Neither *ritardando* nor hold should be exaggerated.

c) The A^b in the soprano does not suffice to give the fundamental tone a dominant character. In classical music, the sixth takes the *minor*, not the *major*, seventh in figuration.

d) The new Leipzig Edition transforms the A in the inner part to an incomprehensible A^b . To obtain a closer *legato* in the soprano, let the left hand relieve the right of this changing-note (and also, in the next measure, of the second eighth-note C) in a discreet manner.

e) A caution against the toying execution  is the more needful, because the performance of this *crescendo* must bear the stamp of impassioned fervor.

This page of musical notation is for a piano piece, likely in the style of a 19th-century composer. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a fortissimo (*ff*) dynamic. The system concludes with a tenuto (*ten.*) marking.

The second system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The system concludes with a fortissimo (*ff*) dynamic.

The third system begins with a piano (*p*) dynamic and a poco accelerando (*poco accel.*) marking. The system concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

The fourth system begins with a piano (*p*) dynamic and a tempo marking (*a tempo*). The system concludes with a piano (*p*) dynamic.

The fifth system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The system concludes with a fortissimo (*ff*) dynamic and a decrescendo (*dimin.*) marking.

The sixth system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The system concludes with a piano (*p*) dynamic.

a) This hold requires extraordinary prolongation, about 1½ measures at least.

b) Some earlier editions have "corrected" the B into C, to avoid the passing cacophony. But the latter interval is wrong thematically. The Editor prefers to drop the C in the soprano as long as the B sounds.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, dynamic markings (*p*, *f*, *mf*, *cresc.*, *dolce espress.*), and performance instructions (*con Pedale.*). Fingerings are indicated by numbers 1-5. There are also some editorial markings like 'a)' and asterisks. The key signature has two flats (B-flat and E-flat).

a) The repeated Eb in the bass:  would produce a harsh effect surely not intended by the Author—comp. the parallel passage in the first division— and decidedly prejudicial to the effect of the characteristic stroke on the second beat. (Comp. the Härtel Edition.)

a) *crescendo.* *legato sempre.* *ff* *f* *p* *crescendo.* *stringendo, ma poco.* *simile.* *poco riten.* *tranquillo. a tempo.* *cresc.*

a) Execution:

A real trill in the second half of the last measure sounds badly, and enervates the strength needed for the succeeding *fortissimo* strokes.

b) Arpeggio'd octaves, as a facilitation in case of insufficient strength, are objectionable, the movement in eighth-notes being indispensable. If tired, it is better to play "flat" octaves with both hands, the right hand striking after the left. Comp. Note d) on page 529 (under Sonata Op. 84).

c) Execution:

etc.

The musical score consists of five systems of staves. The first system includes a trill marked 'dimin.' and 'p', followed by 'sempre p e dolce.' and 'dim.' with 'pp' and 'f' dynamics. The second system features 'pp' and 'f' dynamics, with a 'marcato' section. The third system has 'p' and 'f' dynamics, with 'ma piano.' and 'ten.' markings. The fourth system includes 'pp', 'p', 'f', and 'pp' dynamics, with 'sempre dimin.' and 'c)' markings. The fifth system has 'sempre pp', 'ppp', and 'ff' dynamics, with 'd)' and 'e)' markings. Various fingerings and articulations are indicated throughout the piece.

a) Here as elsewhere the trill should begin on the higher auxiliary; prolong the hold for two full measures, giving the trill an even *crescendo* during the first and a *decrescendo* during the second.

b) If so desired, the *piano* passages may be played with the soft pedal, which of course must be instantly released at the abrupt *forte* strokes.

c) Any delay or dragging of the tempo, as a promotion of the *diminuendo*, is entirely inadmissible.

d) Final echo of the theme in augmentation:

e) The Editor plays the chord in the left hand an octave higher, whereby increased sonority is obtained. The reading also appears proper, on account of the thematic reference contained therein. See Note (d) above.