

SONATA

in E Major

Ludwig van Beethoven

Op. 109

Vivace, ma non troppo. Sempre legato. (♩=116)

30.

a) *p dolce.*

cresc.

Adagio espressivo. (♩=63) c)

f *p cresc.* *f* *p cresc.* *p cresc.*

f largamente. *p* *cresc.* *p*

a) The melodic essence is exclusively represented neither by the rising and falling arabesques (all of which must be expressively shaded), nor in the notes marked as quarters (which must receive their full value throughout), but in the combination of both these elements.

b) In this measure the older editions contain one mistake, the new Leipzig edition two such, in the leading of the parts.

c) The tempo of this intermediate movement, which belongs to the realm of free fancy, does not require strict metronomic observance; for instance, the arpeggios at the beginning of this measure and the next must be spread out with a broad sweep (revelry in tonal effect).

d) The abrupt *piano*—we again recommend a most conscientious observance of this specifically Beethovenish nuance—enters, as in the next measure, on the fourth eighth-note, not on the third.

e) The privilege of a certain rhythmic freedom should not be so extended as to confuse the identity of a note-value falling on any particular count. The precise rhythmic division of the *accelerando* of the passage in this measure must be executed with the utmost exactness; though the first 8 16th-notes may well be played with somewhat greater breadth.

The musical score consists of six systems of staves. The first system shows a piano introduction with a forte (*f*) dynamic and a triplet of eighth notes. The second system continues with a piano (*p*) dynamic and a crescendo (*cresc.*). The third system features a piano (*p*) dynamic and a crescendo (*cresc.*). The fourth system includes a piano (*p*) dynamic and a crescendo (*cresc.*). The fifth system is marked *Tempo I.* (♩ = 116.) and *leggiero.*, with a piano (*p*) dynamic and a crescendo (*cresc.*). The sixth system is marked *sempre legato.* and *cresc.*, with a piano (*p*) dynamic and a crescendo (*cresc.*).

a) Evidently owing to a slip of the pen in the original manuscript, all other editions have 16th-notes here.

b) As a matter of course, the left hand, the exponent of the melody, must play the leading part.

sempre legato.

a) *sf* *sf* *sf* *sf* *sf* *sf*

sf *cresc.*

f con fuoco. *ten.* *ten.* *ten.* *ten.*

legato. cresc. *legato.*

Adagio espressivo. (♩ = 63.) *p < f* *p* *cresc.* *f* *p* *cresc.* *p* *cresc.*

a) Whereas we have had 4-measure periods till this point, there now comes a 3-measure period, followed by one of 2 measures, then one of 4 measures, two of 2 measures, and finally two of one measure each, until the principal theme appears in *forte*. A knowledge and assimilation of this syntactic relation is indispensable to a plastic reproduction by the player.

b) Great importance attaches to the tied bass note, and to its characteristic effect as a suspension resulting from the tie.

f largamente.

ff

p espressivo.

cresc.

dimin.

rit.

molto rallentando.

espr. legato.

a) Transform the uplets of 32nd-notes into triplets of 16th-notes, and accent each of the latter like

a melodic scale: ; the figure might else easily degenerate into a trivial device.

b) The alteration in the rhythmic division which the Editor has taken the liberty to make, is (with reference to the music itself) merely an apparent one. From his experience as a teacher he considers this new external presentation adapted to check perverse conceptions on the player's part.

Tempo primo. (♩ = 116)

The musical score consists of six systems of staves. The first system (measures 1-4) is marked *p* and *molto esp.*. The second system (measures 5-8) includes *p*, *legato.*, and *mf*. The third system (measures 9-12) is marked *a)*, *mf*, *p*, *ritard.*, *b)*, *legato.*, *a tempo.*, and *cresc.*. The fourth system (measures 13-16) includes *dimin.*, *pp*, and *cresc.*. The fifth system (measures 17-20) includes *poco accel.*, *(sopra)*, *sf*, *p rit.*, and *pp*. The sixth system (measures 21-24) includes *ten.*, *pp*, and *c)*. The score is heavily annotated with fingerings, slurs, and dynamic markings.

a) It is very difficult, and requires special study, to interpret this passage clearly, connectedly, and singingly without super-sensibility. The soprano, in particular, must at first be practised with a very energetic touch.

b) The new Leipzig edition has:  This is an unplayable "correction!" The soprano C# must be sus -

tained, so as not to interrupt the melody; the pedal cannot be employed, on account of the change in the harmony, and the stretch itself is impracticable without an arpeggio. But there is also no necessity for resolving the preceding A# (which the right-hand thumb quits in arpeggiating) to A, since this tone comes out far more plainly in the higher counter-part for the left hand.

c) Instantly attack the next movement, without long delay. This sonata requires, like Op. 101 and 110, an uninterrupted succession of its several movements.