Educational Adaptations

For the Pianoforte

Series of:

Orchestral Music — Sacred Music

Chamber Music — Operas

Concertos — Songs

National Dance and Folk Tunes

Kreutzer Sonata

Ludwig Van Beethoven

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

Leopold Godowsky

Biographical Sketch, General Information and Glossary by
Emerson Whithorne

Published by the
Art Publication Society
St. Louis London Berlin Vienna

Price 35 Cents

REPRINTED IN U.S.A.

No. 533

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 533

KREUTZER SONATA.

BIOGRAPHICAL SKETCH—LUDWIG VAN BEETHOVEN

Born at Bonn, Germany, December 16, 1770.
Died in Vienna, Austria, March 26, 1827.

LUDWIG VAN BEETHOVEN, notwithstanding his Dutch descent, was a typical Rheinlander; he was jolly, active, and serious; he was subject to moods of extreme hilarity and capable of the most extravagant escapades. Yet his nature was essentially profound. His own words give a clear idea of his personality: "Born with a fiery, animated temperament, very susceptible to the distractions of society, I was early obliged to detach myself and lead my life apart." Perhaps the deafness, which began to afflict him before his thirtieth year, influenced him in his resolve to withdraw from the society of his fellow-men.

He was an untiring worker, and although he improvised at the piano with the greatest facility, the process of composition was with him very laborious. His critical faculty was too acute to allow him to follow his inspiration alone, without putting it to the test of his reason. Every morning he arose at half past five and worked steadily until three or four o'clock in the afternoon. Then he would go to some lovely region outside Vienna, for he was a true lover of nature. He disliked talking of sunsets and mountains—he silently loved all the manifestations of the Creator; 'every tree spoke to him,' he once said, and 'no one could love nature just as he did.'

His whole life and work was a gradual ascent from the earth to the stars. His father was a tenor singer in the Electoral Choir at Bonn, a man with stoic ideas on the training of children, yet peculiarly lax in the control of his own fondness for the liquids that intoxicate. Early realizing his son's great talent, he forced the boy to practice the clavichord many hours a day, impressing upon him the virtue of regular and serious work. This lesson Beethoven never forgot; otherwise, the world would now not possess such a wealth of wonderful music as the supreme master left behind him.

When Beethoven was twenty-two years of age some wealthy patrons sent him to Vienna to study with Haydn, the famous Austrian composer. The temperaments of the pupil and teacher did not blend well, and the result was that Beethoven secretly studied with other masters. It was not long, however, until his name was known in Vienna, his personality was interesting and his music was full of vitality and originality. Moreover, he was able to interest people of noble birth so that at the beginning of his career he was not obliged to depend entirely upon the sale of his manuscripts for a livelihood.

Beethoven developed the sonata form far beyond the stage to which it had been brought by Mozart and Haydn. He greatly enriched not only the material, but the manner of treating that material. The sonata became a more individual expression with greater logic in the working-out section and more dramatic in style. He remains even today the unequalled master of this classical form. He wrote ten violin sonatas, five 'cello sonatas and no less than thirty-two sonatas for the pianoforte alone, which number does not include six early sonatas without opus numbers. The nine symphonies, which are the pillars of orchestral music, are actually elaborate sonatas for orchestra.

HISTORICAL INFORMATION: The Kreutzer Sonata is undoubtedly the most famous sonata that has ever been written for violin and pianoforte. Beethoven wrote the Kreutzer Sonata in 1803—his thirty-third year. A half-caste English violinist—sometimes called "the mulatto"—named Bridgetower, engaged Beethoven to write a violin sonata for his concert in Vienna. The time of the concert was fast approaching and the master had not even begun the desired work; finally he was obliged to use for the Finale a last movement which he had written for his pianoforte sonata Op. 30, No. 1. The piano part of the first movement had not even been written out, while the variations were actually played at sight by Bridgetower from a very untidy and blotted manuscript.

Yet this slow movement with variations had to be repeated on that May morning in the Augarten. Beethoven played the pianoforte part—no one else could have done so—and the success of the work was

Copyrighted 1915, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1915 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.

assured. Later Beethoven and Bridgetower quarreled, so the dedication was changed, the work being inscribed to the then famous violinist, Rudolph Kreutzer. The fascination which this immortal work exerts over all who hear it is well exemplified by the fact that one of the greatest minds that Russia has produced, Leo Tolstoi, evolved a famous novel founded upon the Kreutzer Sonata.

LESSON: The slow introduction to the first movement has been transposed from the original key of A major to C major, while the movement proper, or *Presto,* is in the original key of A minor. Notice carefully the accents and slurs in the first eleven measures. The lower voice of the left hand in measures 4-5 imitates the upper voice of the right hand in measures 3-4, and in m. 6 the left hand imitates the upper voice of the right hand in m. 5. The *crescendo* in measures 6 and 7 leads to a sudden *piano* in m. 8; the same may be said of m. 10, the *crescendo* again leading to a sudden *piano* (*p. subito*).

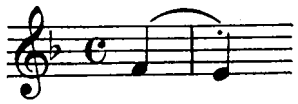
The top voice must predominate slightly and yet the bass must not be too subdued. Observe the *sforzando* on the first chord of m. 12; it must sound out like a challenge followed by the short but sharply detached *staccato* theme. The student should remark the change of fingers on repeated notes throughout this Adaptation, as this adds clearness to the articulation. The sudden contrasts from soft to loud, together with the sharp rhythms, are peculiar to Beethoven's style.

At m. 22 the theme passes over to the left hand, imitated at the end of m. 23 in the right hand. A kind of horn effect is produced in measures 27, 28 and 29 by the accented, sustained D, G and E which sound through their respective measures after the *staccato* chords have ceased to be heard. The disposal of accents and slurs in measures 35, 36 and 37 is worthy of note. There is a dialogue between the right and left hands beginning at the second half of m. 38, while the sustained E's (beginning m. 43) in different registers, with the moving theme of detached notes, are orchestral in sound.

Observe the gradual building up of the tremendous climax from m. 54 to m. 70; the syncopated, accented notes in the left hand are vividly set forth by the distribution of accents in the right hand. The low part of the bass must be sustained and strong. The intensity of the climax is obtained by the steady climbing of the melody with all other parts, together with the frequent changes of harmony beginning at m. 60.

The beautiful second subject, entering at m. 82, must be given in a sustained manner as though played upon an organ—all the notes being held their full time value. The high A's in m. 101 and m. 105 are to sound softly above the descending bass. The imitation should be observed between the two hands beginning with m. 110. The theme, which begins with the last note in the right hand of m. 131, is developed from the motive (E-F) in the right hand of measures 29-30: when this theme appears in the left hand (m. 143) the student should observe how the right-hand top voice answers the notes G sharp and A. The Coda (m. 179 to 195) has been simplified so that a skeleton of the passages remains, giving a very clear idea of the structure of the original Coda.

In Beethoven's sonata the second movement consists of the theme and four elaborate variations. The theme is here given in the original key of F major. The first of two notes under a slur is always to receive a slight accent, even though the first note occurs on a weak beat, thus:



Note the *sf* on the syncopated chords in measures 1, 2, 11, 15, 17, 18, 20 and 21. The upper voice of the right hand should be given with a singing tone and be clearly audible above the other voices. While there is a very slight *crescendo* in the right hand of m. 7, the accent on the eighth-note C after the thirty-second-notes should be hardly perceptible. This applies also to m. 26. Notes which are phrased with dots and slurs at the same time, each receive a separate impulse.

The Finale has been transposed from A major to C major. The *sforzando's* on the first beats of measures 3, 4 and 5 in the right hand alternate with milder accents on the weak halves of measures 2, 3 and 4 in the left hand; the student will notice other similar instances. Observe the descending melodic line of the bass in measures 5-6-7, 7-8-9 13-14-15, 15-16-17, etc. This descending melody should be distinctly heard wherever it occurs.

The second half of m. 27 is marked *p subito,* and here there is introduced a kind of marching rhythm, repeated in measures 35-42. The division of phrases in measures 43-50 is as follows: 43-44-45, 46-47, 48-49, and 50—thus, a three-measure phrase is followed by two two-measure phrases and then a single measure of two accented chords. The chords phrased with dots and slurs in measures 46-47, 54-55, 58-59 and 62-63 are to be played *staccato,* but each with a separate impulse—between *legato* and *staccato.* A short Coda closes this movement, measures 66-80.

NOTE TO THE TEACHER: The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

GLOSSARY.

NAMES

Ludwig van Beethoven,	pronounced,	Lood-vĭg vän Bā-tō-vĕn.
Bonn,	"	Bon.
Kreutzer,	"	Kroy-tsĕr.
Mozart,	"	Mō-tsärt.
Haydn,	"	Hī-dn.
Augarten,	"	Ow-gär-tĕn.

TERMS

maestoso,	pronounced,	mä-ĕs-tō-zō, majestically.
presto,	"	prĕs-tō, rapidly.
staccato,	"	stäk-kä-tō, short, detached.
cresc. (crescendo),	"	crĕ-shĕn-dō, increasing in tone volume.
subito,	"	soo-bē-tō, suddenly.
legato,	"	lā-gä-tō, smoothly and connected.
adagio sostenuto,	"	äh-däh-jĭo sōs-tĕ-noo-tō, slōw and sustained.
molto rit. (ritenuto),	"	mōl-tō rē-tĕ-noo-tō, becoming much slower.
rall. (rallentando),	"	räl-lĕn-tän-dō, slackening the time.
sempre più agitato,	"	sĕm-prĕ pē-oo ä-jĭ-tä-tō, always more restless.
più tranquillo,	"	pē-oo trän-quēel-lō, more quietly.
dolce,	"	dōl-tshĕ, softly and sweetly.
a tempo,	"	äh tĕm-pō, in time.
decrescendo,	"	dĕ-crĕ-shĕn-dō, decreasing in tone volume.
andante,	"	än-dän-tĕ, in moderate time.
leggiero,	"	lĕd-jē-ā-rō, lightly and delicately.
finale,	"	fĭ-nä-lĕ, final, concluding.
sf. (sforzando),	"	sfōr-tsän-dō, with force or emphasis.

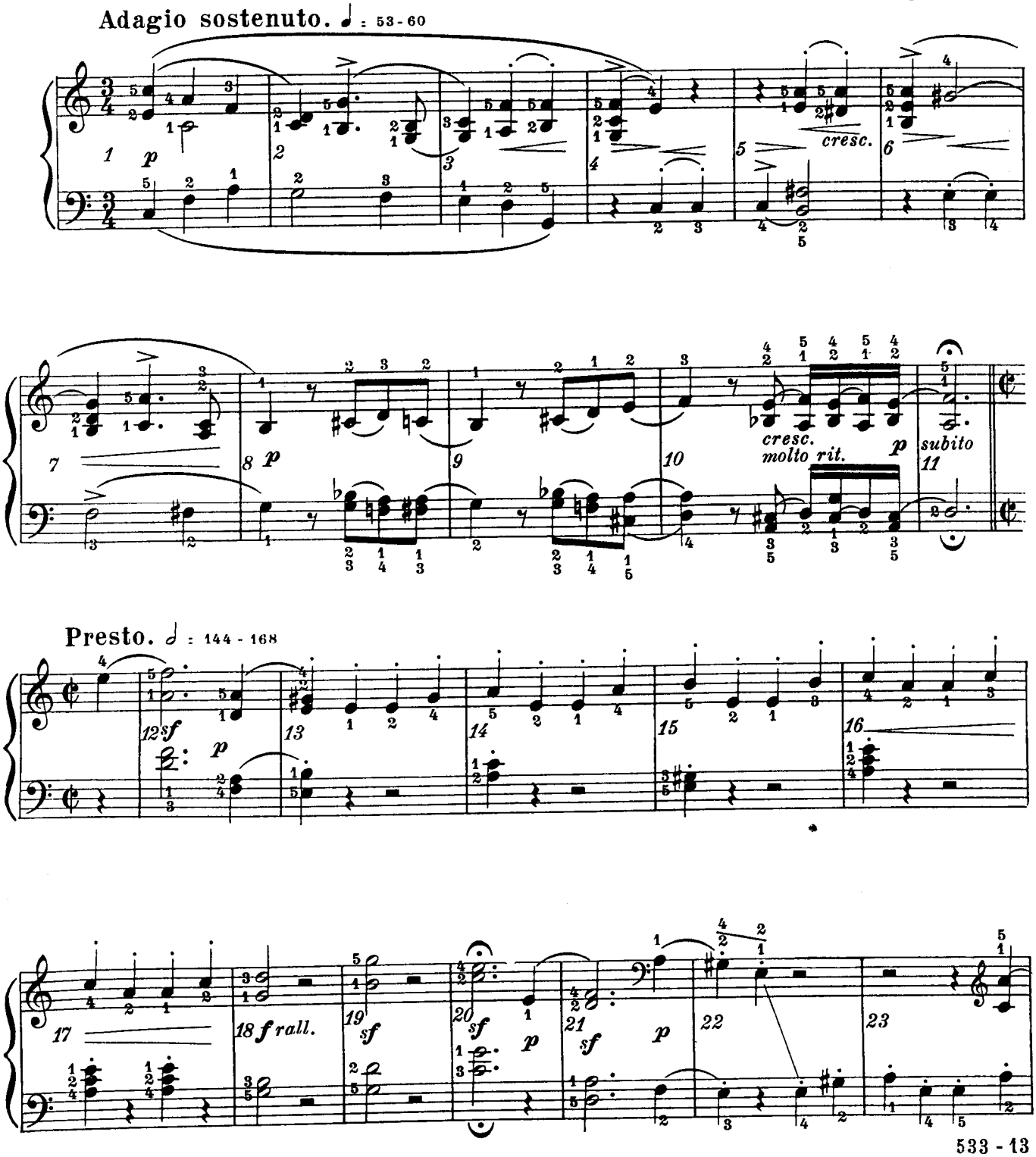
EDUCATIONAL ADAPTATIONS

Chamber Music Series

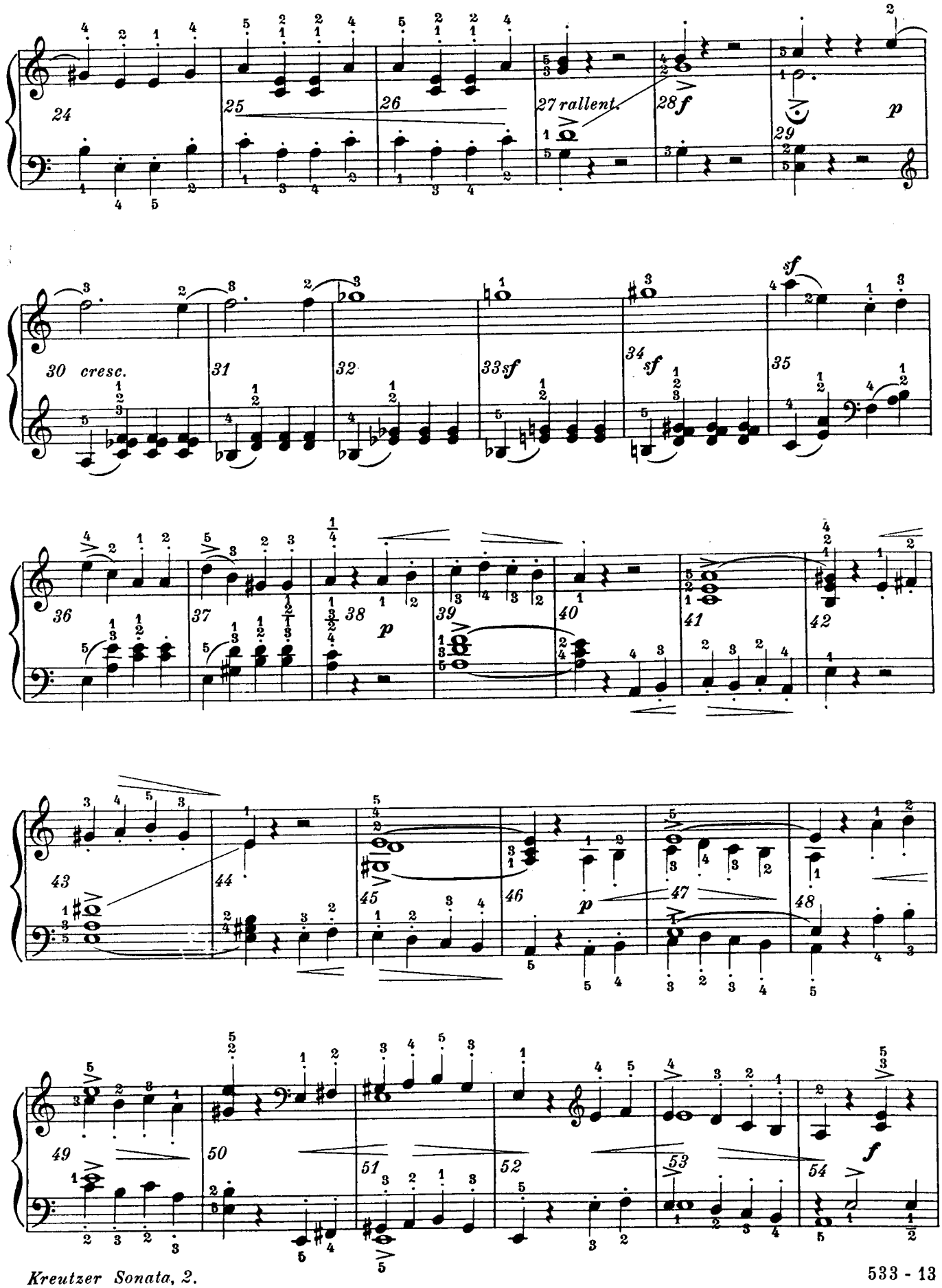
Kreutzer Sonata

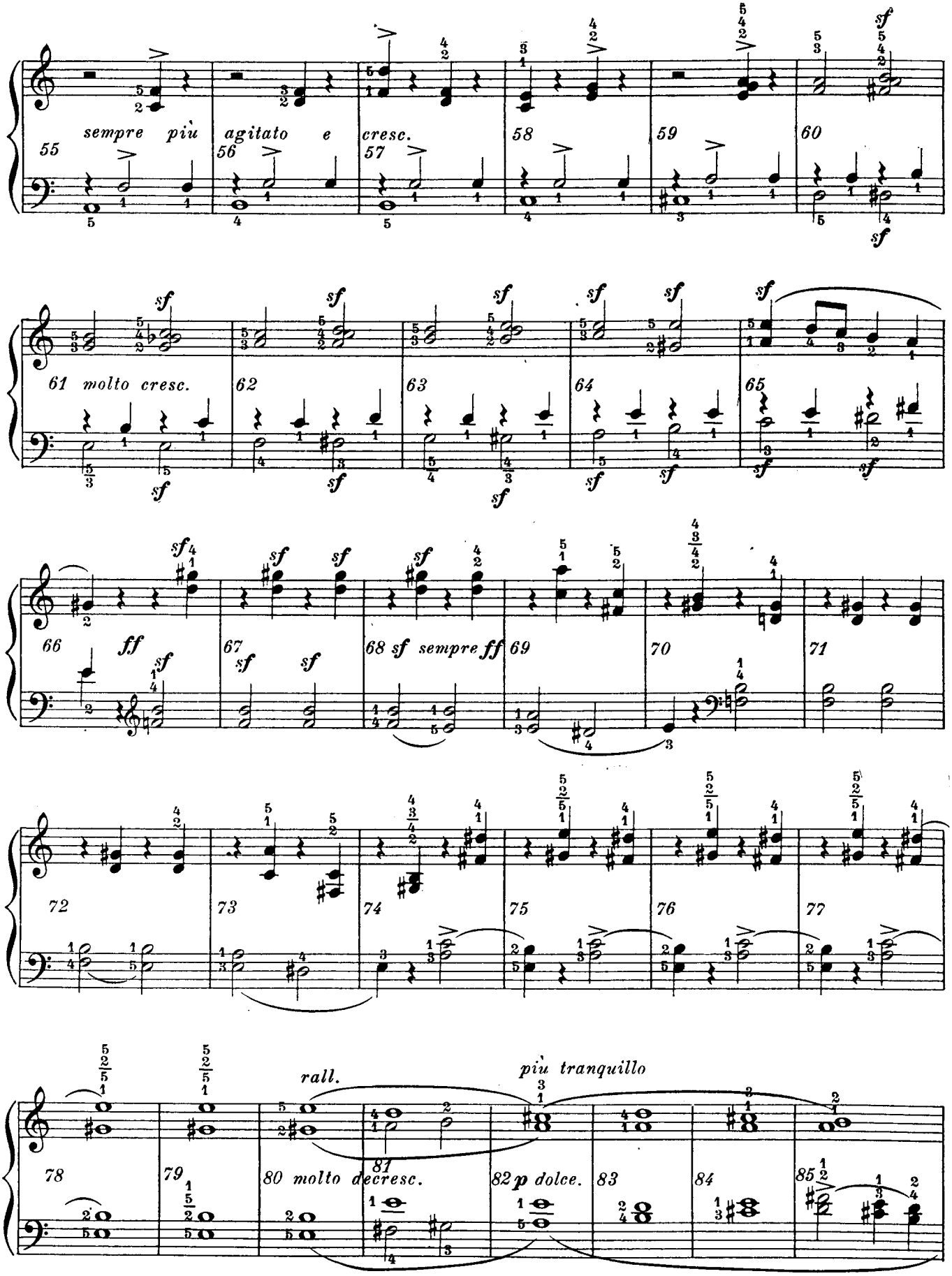
Adapted and edited by Leopold Godowsky.

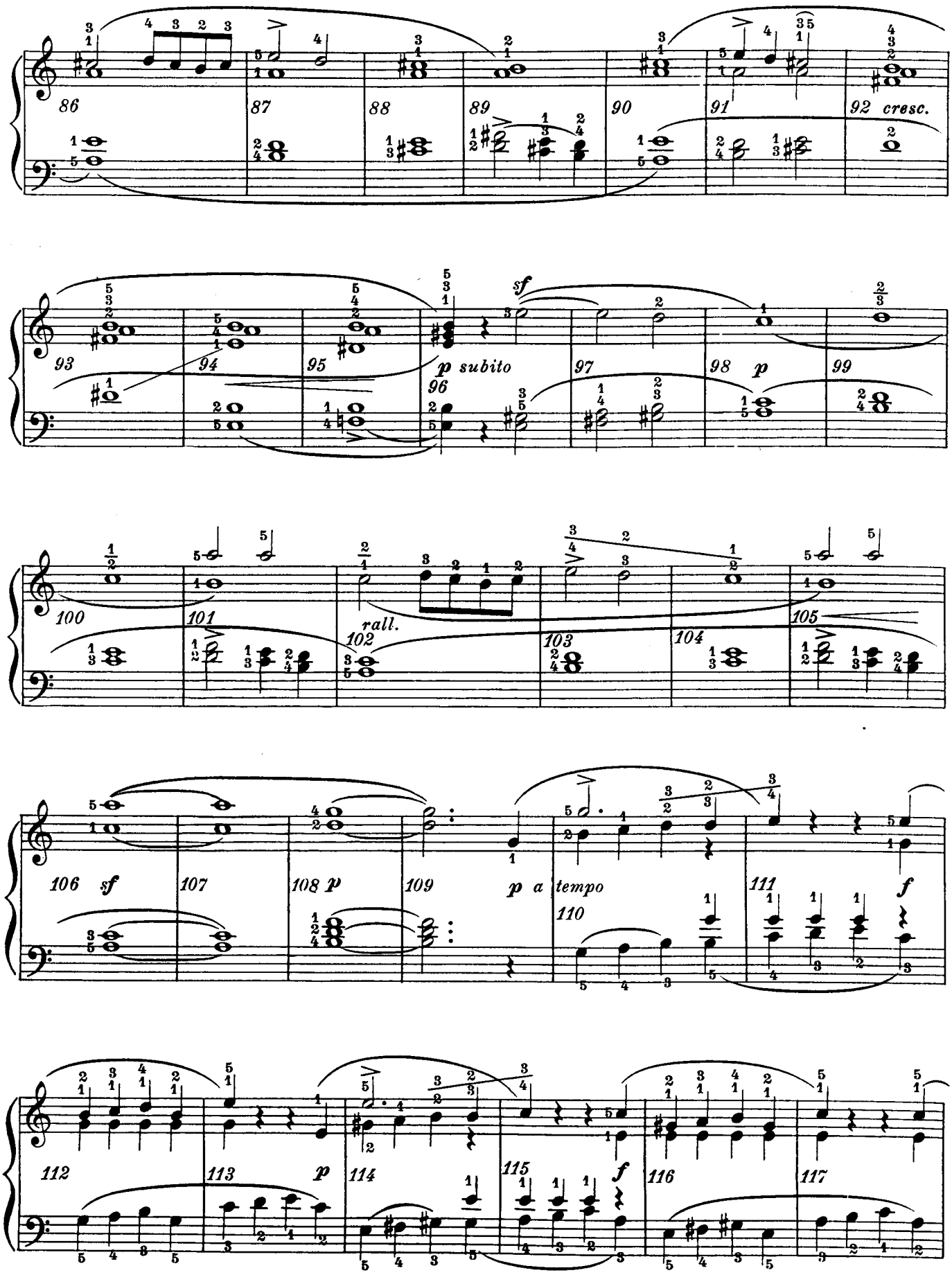
L. VAN BEETHOVEN
Op. 47.

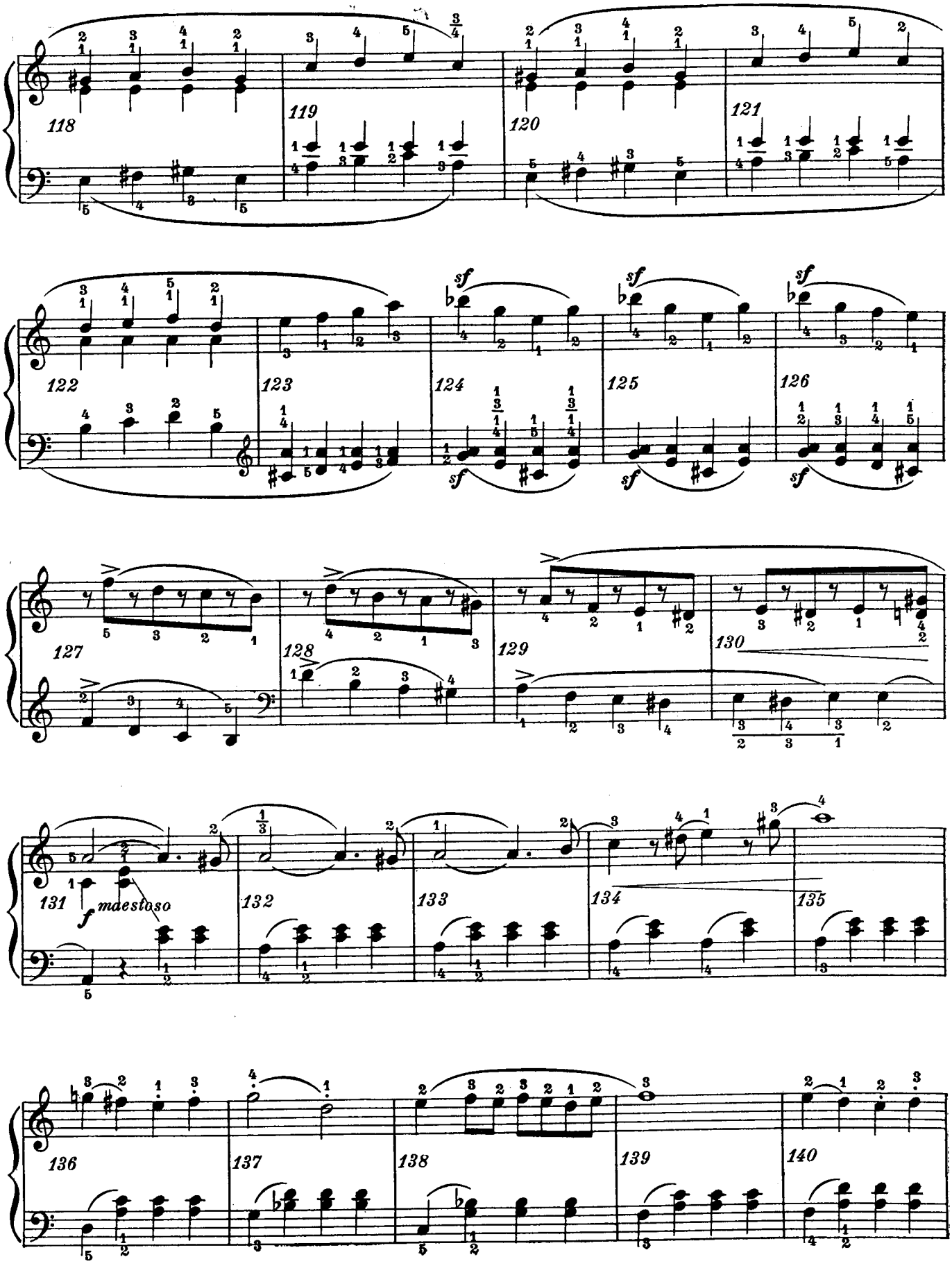


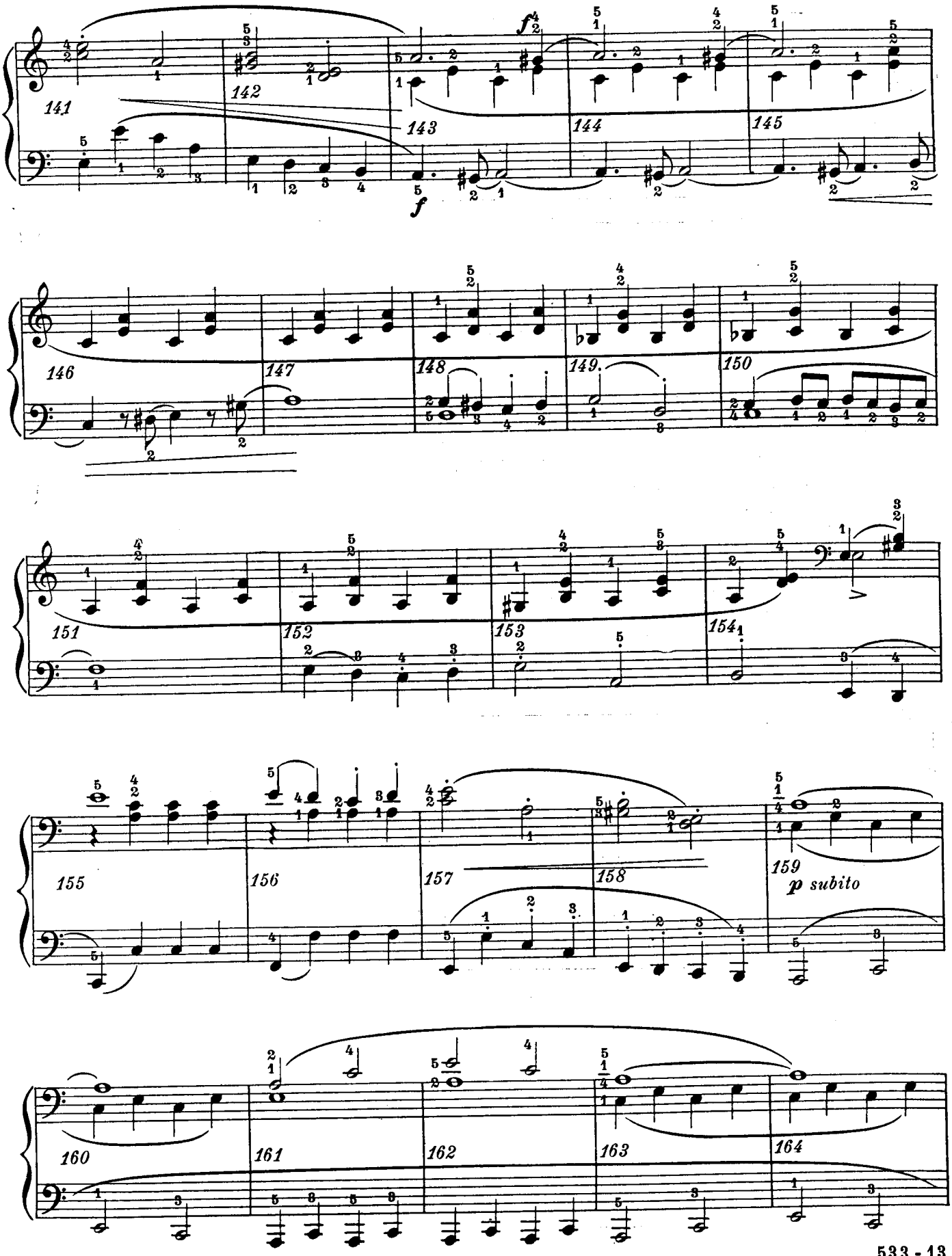
Copyrighted 1915, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1915 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.

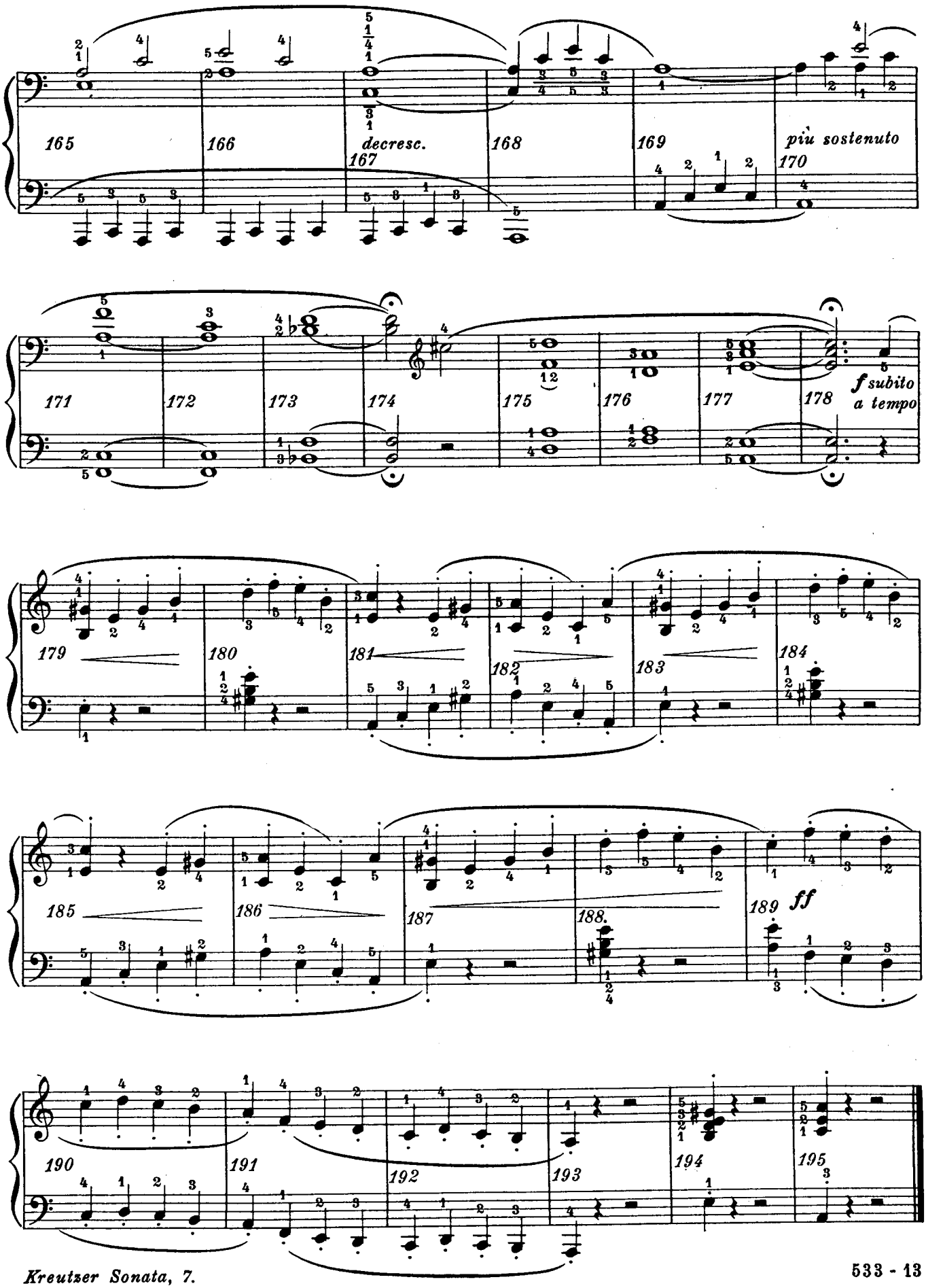

24
25
26
27 rallent.
28 f
29
p
30 cresc.
31
32
33 sf
34 sf
35
sf
36
37
38
p
39
40
41
42
43
44
45
46
p
47
48
49
50
51
52
53
54
f


sempre più agitato e cresc.
molto cresc.
sf sempre ff
rall.
più tranquillo
molto decresc.
p dolce.

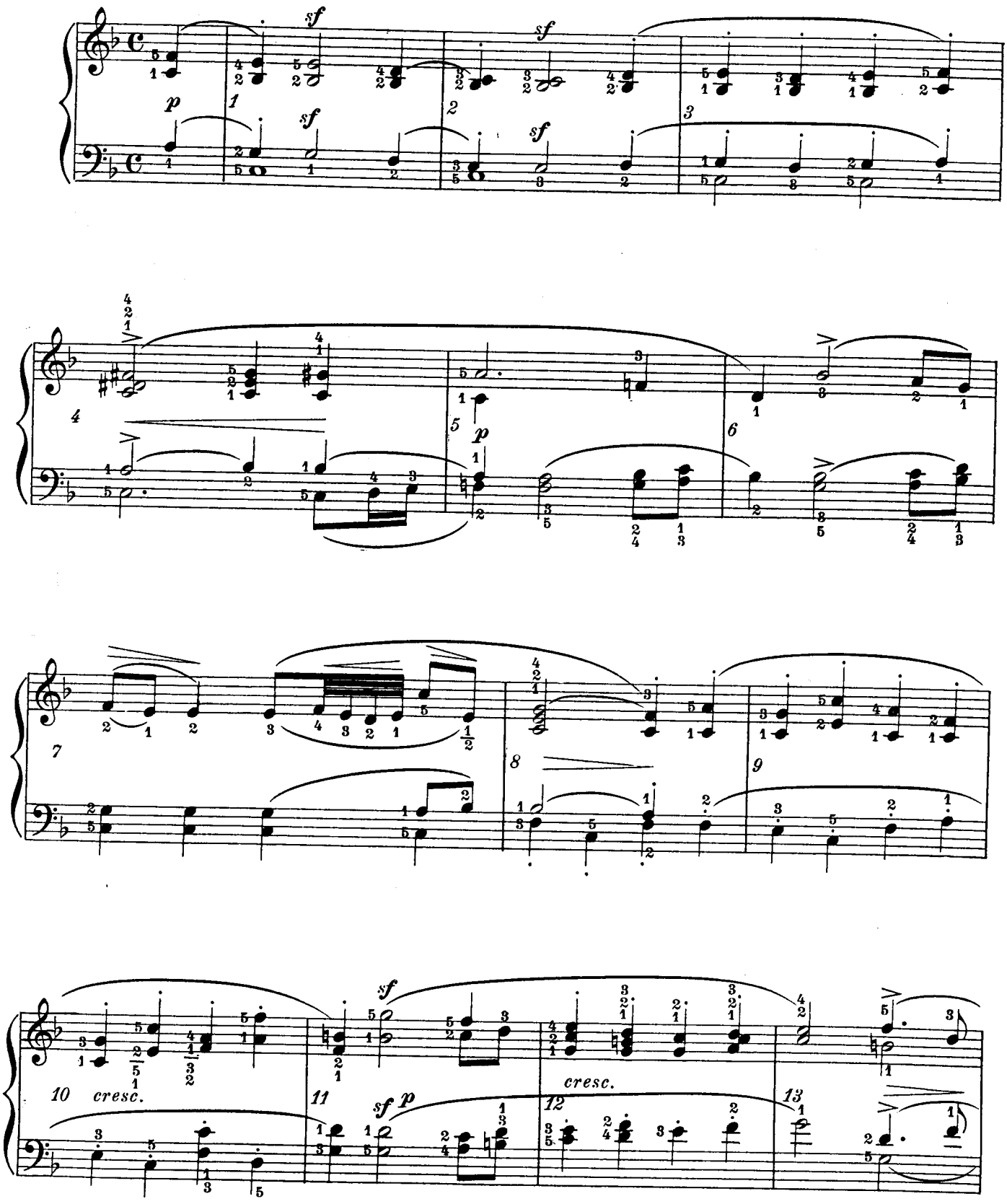

86
87
88
89
90
91
92 cresc.
93
94
95
96
sf
p subito
97
98 p
99
100
101
102
rall.
103
104
105
106 sf
107
108 p
109
p a tempo
110
111
f
112
113 p
114
115
f
116
117

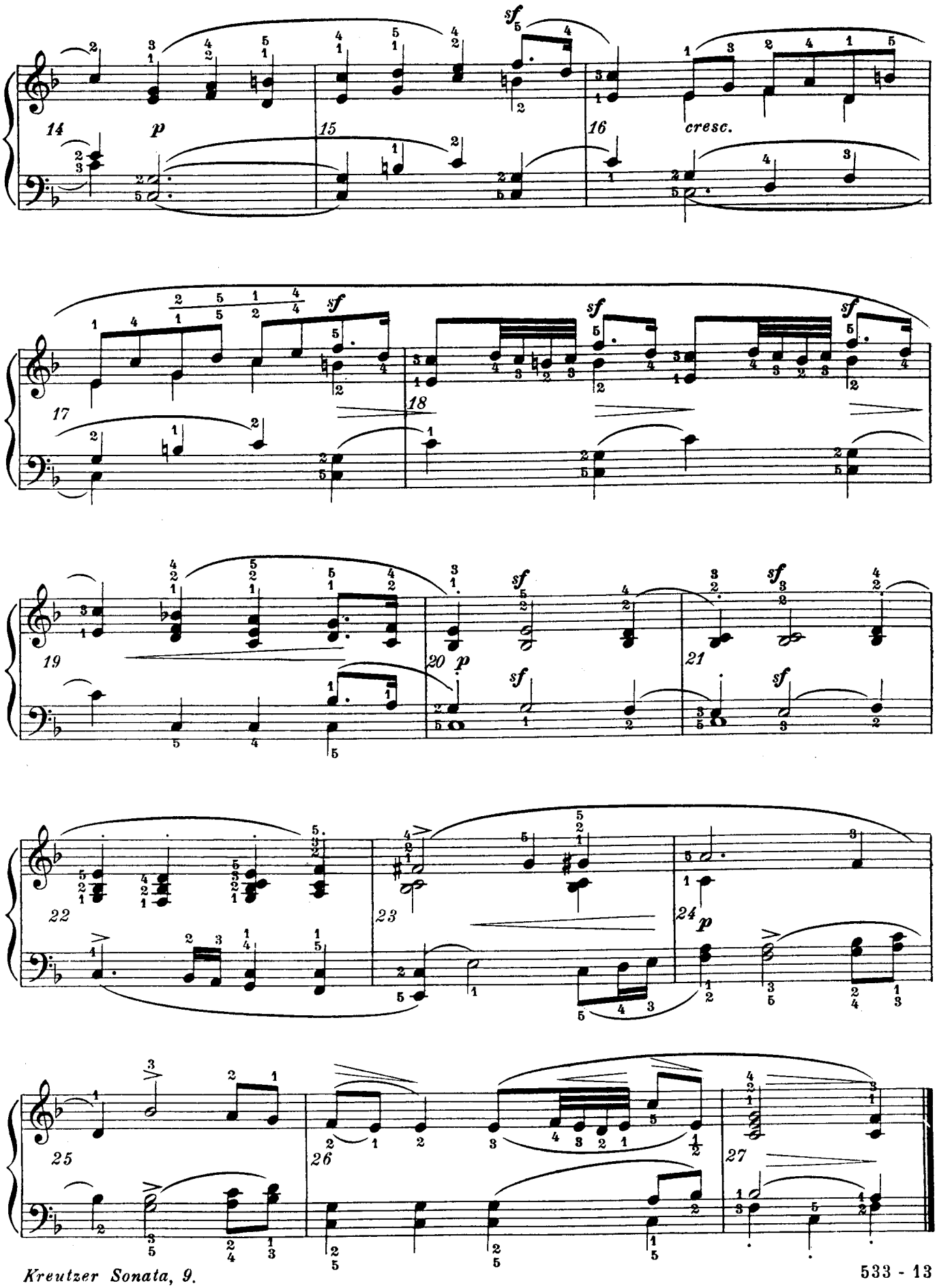

118
119
120
121
122
123
124
125
126
sf
127
128
129
130
131
f maestoso
132
133
134
135
136
137
138
139
140


141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
p subito
160
161
162
163
164

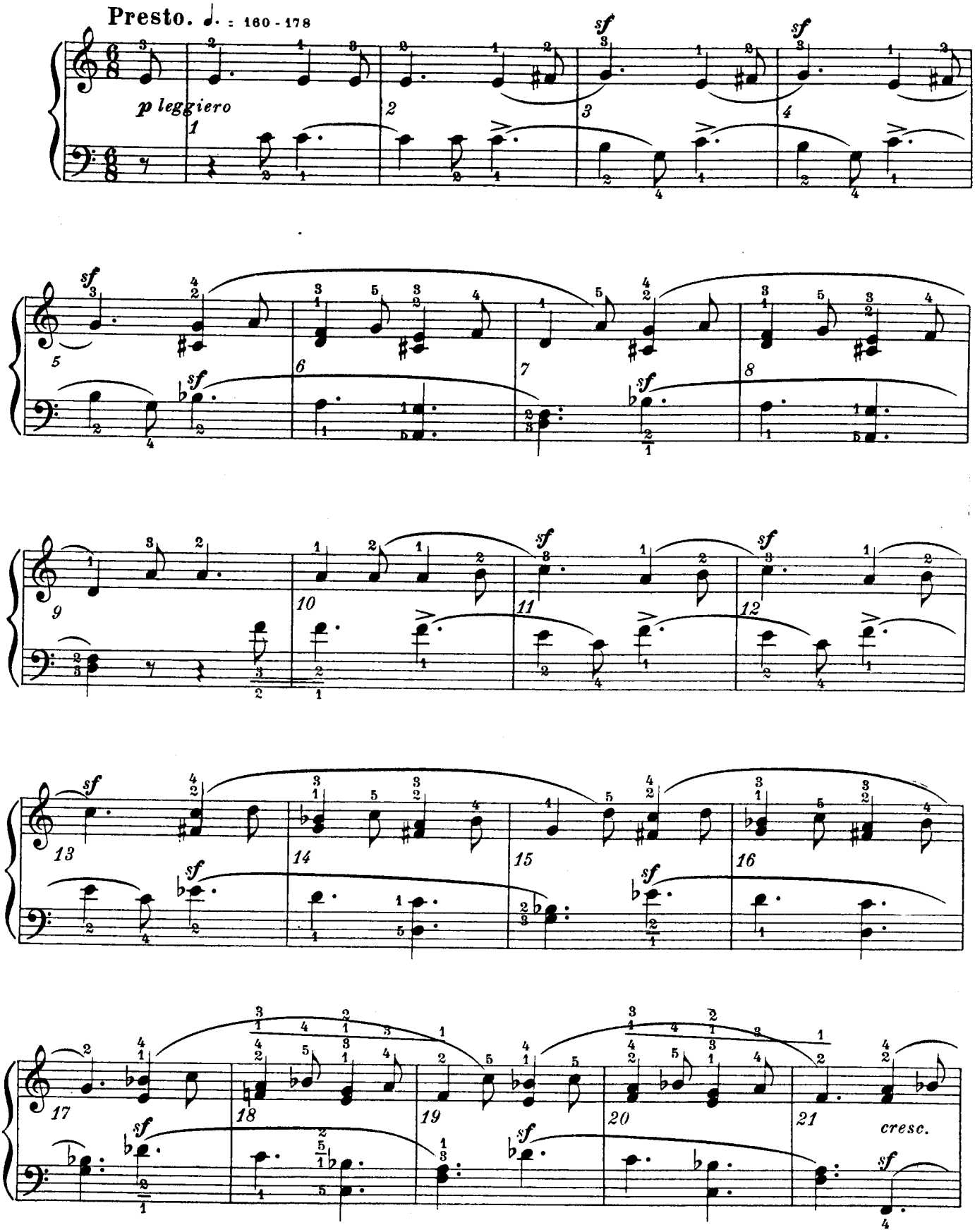

165
166
decresc.
167
168
169
più sostenuto
170
171
172
173
174
175
176
177
178
f subito
a tempo
179
180
181
182
183
184
185
186
187
188.
189
ff
190
191
192
193
194
195

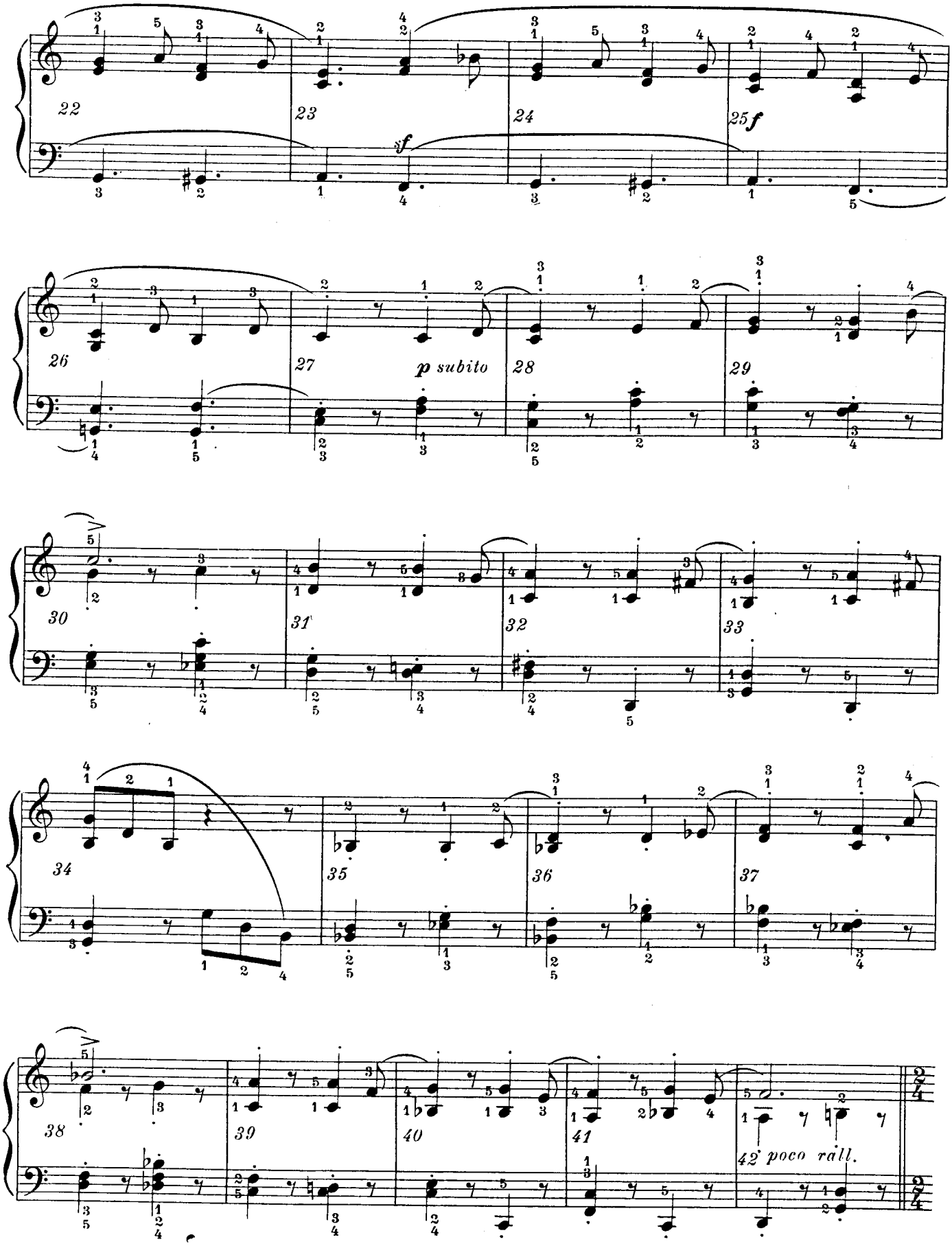
Andante. ♩ = 76 - 88

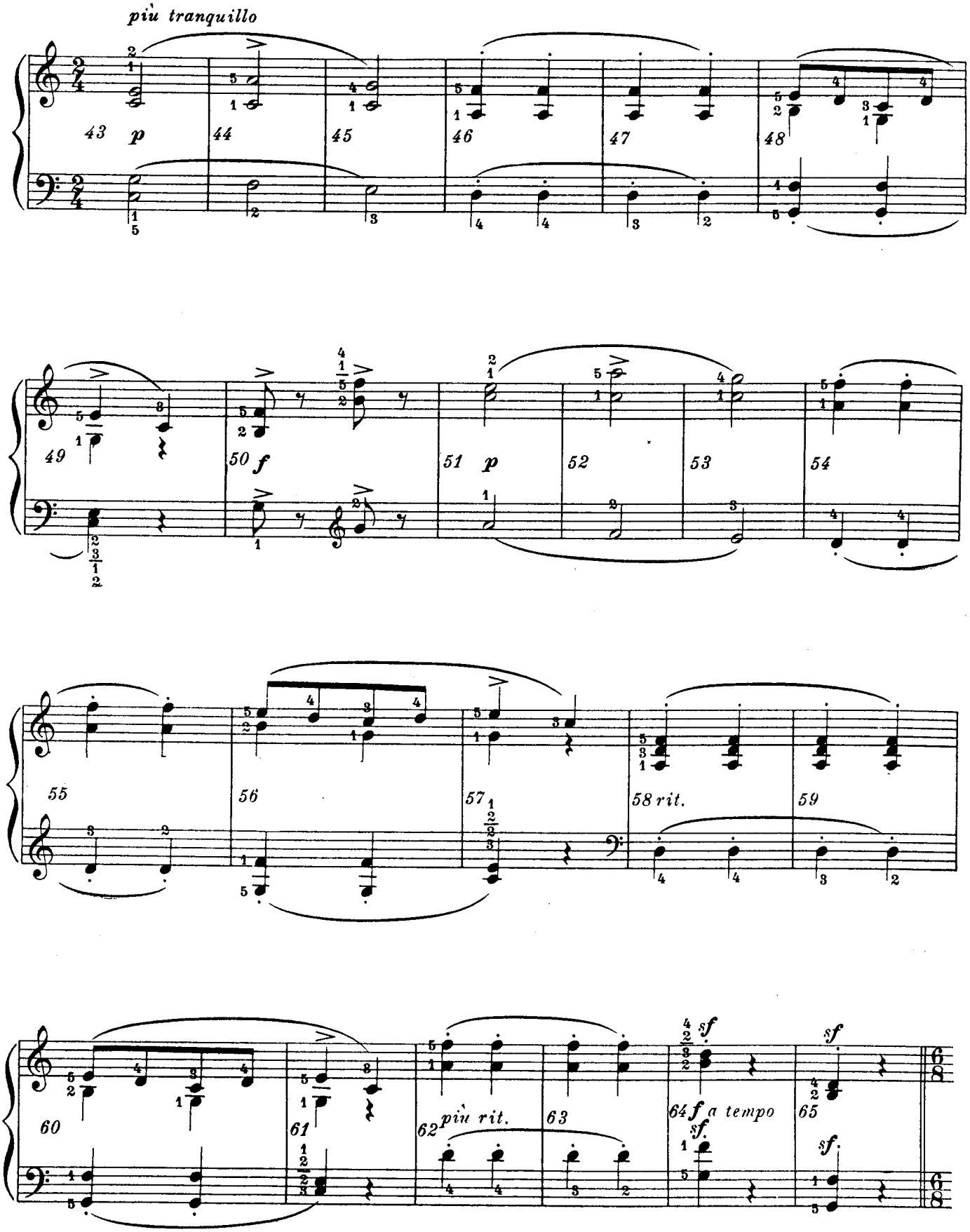


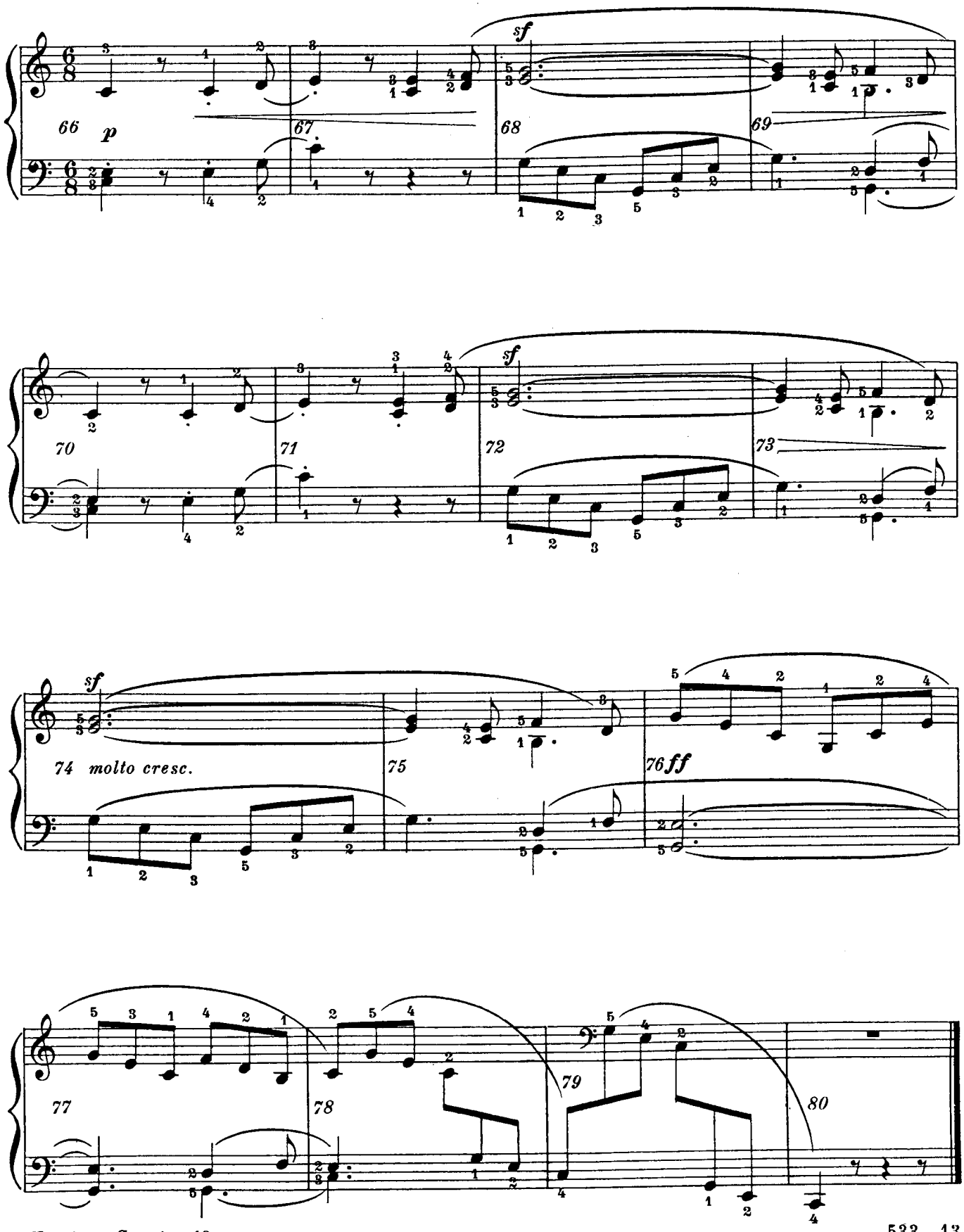

14
p
15
16
sf
cresc.
17
18
19
20
21
22
23
24
25
26
27

FINALE.




22
23
sf
24
25f
26
27
p subito
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42 poco rall.


più tranquillo
43 p
44
45
46
47
48
49
50 f
51 p
52
53
54
55
56
57
58 rit.
59
60
61
62 più rit.
63
64 f a tempo
sf
65
sf
sf
sf


66 p
67
68 sf
69
70
71
72 sf
73
74 molto cresc.
75
76 ff
77
78
79
80