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and Method of Study by

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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

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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, | <u>Lood-vīg vān Bā-tō-věn.</u> |
| Bonn, | " | Bón. |
| Kreutzer, | " | <u>Kroy-tsěr.</u> |
| Mozart, | " | <u>Mō-tsärt.</u> |
| Haydn, | " | <u>Hī-dn.</u> |
| Augarten, | " | <u>Ow-gär-těn.</u> |

TERMS

| | | |
|------------------------|-------------|---|
| maestoso, | pronounced, | mā-ēs-tō-zō, majestically. |
| presto, | " | <u>prēs-tō</u> , rapidly. |
| staccato, | " | stāk-kā-tō, short, detached. |
| cresc. (crescendo), | " | crě-shěn-dō, increasing in tone volume. |
| subito, | " | soo-bě-tō, suddenly. |
| legato, | " | <u>lā-gā-tō</u> , smoothly and connected. |
| adagio sostenuto, | " | āh-dāh-jīo sōs-tě-noo-tō, slōw and sustained. |
| molto rit. (ritenuto), | " | <u>mōl-tō rē-tě-noo-tō</u> , becoming much slower. |
| rall. (rallentando), | " | rāl-lěn-tān-dō, slackening the time. |
| sempre più agitato, | " | <u>sēm-prě pē-oo ā-jī-tā-tō</u> , always more restless. |
| più tranquillo, | " | <u>pē-oo trān-quēel-lō</u> , more quietly. |
| dolce, | " | <u>dōl-tshě</u> , softly and sweetly. |
| a tempo, | " | āh tēm-pō, in time. |
| decrescendo, | " | dě-crě-shěn-dō, decreasing in tone volume. |
| andante, | " | ān-dān-tě, in moderate time. |
| leggiero, | " | <u>lěd-jē-ā-rō</u> , lightly and delicately. |
| finale, | " | <u>fī-nā-lě</u> , final, concluding. |
| sf. (sforzando), | " | <u>sfōr-tsān-dō</u> , with force or emphasis. |

EDUCATIONAL ADAPTATIONS

Chamber Music Series

Kreutzer Sonata

Adapted and edited by Leopold Godowsky.

L. VAN BEETHOVEN

Op. 47.

Adagio sostenuto. ♩ : 53-60

Measures 1-6 of the Adagio sostenuto section. The music is in 3/4 time. Measure 1 starts with a piano (p) dynamic. Measures 2-6 show various fingerings and a crescendo (cresc.) leading to measure 6.

Measures 7-11 of the Adagio sostenuto section. Measure 7 starts with a piano (p) dynamic. Measures 8-10 show various fingerings and a crescendo (cresc.) leading to measure 10. Measure 11 starts with a piano (p) dynamic and a subito (subito) marking.

Presto. ♩ : 144-168

Measures 12-16 of the Presto section. Measure 12 starts with a piano (p) dynamic. Measures 13-16 show various fingerings and a piano (p) dynamic.

Measures 17-23 of the Presto section. Measure 17 starts with a piano (p) dynamic. Measures 18-23 show various fingerings and dynamics including piano (p), piano (p), piano (p), piano (p), piano (p), piano (p), and piano (p).

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Measures 24-29 of the Kreutzer Sonata, 2. The score is in G major and 2/4 time. Measures 24-26 feature a continuous sixteenth-note pattern in the right hand, with the left hand providing a steady bass line. Measure 27 is marked *rallent.* and measure 28 is marked *f*. Measure 29 is marked *p* and features a whole note chord.

Measures 30-35 of the Kreutzer Sonata, 2. Measures 30-32 are marked *cresc.* and feature a continuous sixteenth-note pattern in the right hand. Measures 33-35 are marked *sf* and feature a continuous sixteenth-note pattern in the right hand, with the left hand providing a steady bass line.

Measures 36-42 of the Kreutzer Sonata, 2. Measures 36-38 are marked *p* and feature a continuous sixteenth-note pattern in the right hand. Measures 39-42 are marked *f* and feature a continuous sixteenth-note pattern in the right hand, with the left hand providing a steady bass line.

Measures 43-48 of the Kreutzer Sonata, 2. Measures 43-45 are marked *f* and feature a continuous sixteenth-note pattern in the right hand. Measures 46-48 are marked *p* and feature a continuous sixteenth-note pattern in the right hand, with the left hand providing a steady bass line.

Measures 49-54 of the Kreutzer Sonata, 2. Measures 49-51 are marked *f* and feature a continuous sixteenth-note pattern in the right hand. Measures 52-54 are marked *f* and feature a continuous sixteenth-note pattern in the right hand, with the left hand providing a steady bass line.

55 *sempre più agitato e cresc.* 56 57 58 59 60

61 *molto cresc.* 62 63 64 65

66 *ff* 67 *sf* 68 *sf sempre ff* 69 70 71

72 73 74 75 76 77

78 79 80 *molto decresc.* 81 82 *p dolce.* 83 84 85

rall. più tranquillo

Measures 86-92. Treble clef, key of D major. Measure 86: Treble has a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4); Bass has a half note (D3) and a half note (F#3). Measure 87: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 88: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 89: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 90: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 91: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 92: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *cresc.*

Measures 93-99. Treble clef, key of D major. Measure 93: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 94: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 95: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 96: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *p subito* Measure 97: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 98: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *p* Measure 99: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3).

Measures 100-105. Treble clef, key of D major. Measure 100: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 101: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 102: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *rall.* Measure 103: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 104: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 105: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3).

Measures 106-111. Treble clef, key of D major. Measure 106: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *f* Measure 107: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 108: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *p* Measure 109: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *p a tempo* Measure 110: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 111: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *f*

Measures 112-117. Treble clef, key of D major. Measure 112: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 113: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *p* Measure 114: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 115: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). *f* Measure 116: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3). Measure 117: Treble has a quarter note (G4) and a half note (F#4); Bass has a half note (D3) and a half note (F#3).

118 119 120 121

122 123 124 125 126

127 128 129 130

131 132 133 134 135

136 137 138 139 140

Measures 141-145. The music is in 4/2 time. Measure 141 starts with a treble clef and a key signature of one sharp (F#). The bass line begins with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures.

Measures 146-150. The music continues with a mix of eighth and sixteenth notes. Measure 149 features a half note. The bass line has a forte (*f*) dynamic in measure 148.

Measures 151-154. Measure 154 ends with a fermata. The music features a variety of note values and fingerings throughout the system.

Measures 155-159. Measure 159 is marked *p subito* (piano subito). The system includes a variety of musical notations, including slurs and fingerings.

Measures 160-164. The system concludes with measures 160 through 164, featuring a variety of musical notations and fingerings.

165 166 167 *decresc.* 168 169 170 *più sostenuto*

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

Measures 1-3 of the Kreutzer Sonata, 8. The music is in C major, 2/4 time. Measure 1 starts with a piano (*p*) dynamic in the bass and a fortissimo (*sf*) dynamic in the treble. Measure 2 continues with *sf* in both hands. Measure 3 ends with a fortissimo (*sf*) dynamic in both hands. Fingerings are indicated by numbers 1-5.

Measures 4-6 of the Kreutzer Sonata, 8. Measure 4 begins with a piano (*p*) dynamic in the bass and a fortissimo (*sf*) dynamic in the treble. Measure 5 continues with *sf* in both hands. Measure 6 ends with a piano (*p*) dynamic in both hands. Fingerings are indicated by numbers 1-5.

Measures 7-9 of the Kreutzer Sonata, 8. Measure 7 starts with a piano (*p*) dynamic in the bass and a fortissimo (*sf*) dynamic in the treble. Measure 8 continues with *sf* in both hands. Measure 9 ends with a piano (*p*) dynamic in both hands. Fingerings are indicated by numbers 1-5.

Measures 10-13 of the Kreutzer Sonata, 8. Measure 10 begins with a piano (*p*) dynamic in the bass and a fortissimo (*sf*) dynamic in the treble. Measure 11 continues with *sf* in both hands. Measure 12 ends with a piano (*p*) dynamic in both hands. Measure 13 begins with a piano (*p*) dynamic in the bass and a fortissimo (*sf*) dynamic in the treble. Fingerings are indicated by numbers 1-5.

Kreutzer Sonata, 8.

14 *p* 15 16 *cresc.*

17 18 *sf*

19 20 *p* 21 *sf*

22 23 24 *p*

25 26 27 *p*

FINALE.

Presto. ♩ = 160 - 178

p leggiero

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

cresc. *sf*

Measures 22-25. Treble and bass staves. Measure numbers 22, 23, 24, and 25 are indicated. Fingerings are shown above notes. A forte (*f*) dynamic is marked in measure 25.

Measures 26-29. Treble and bass staves. Measure numbers 26, 27, 28, and 29 are indicated. A piano (*p*) dynamic is marked in measure 27, followed by the instruction *p subito*. Fingerings are shown above notes.

Measures 30-33. Treble and bass staves. Measure numbers 30, 31, 32, and 33 are indicated. Fingerings are shown above notes.

Measures 34-37. Treble and bass staves. Measure numbers 34, 35, 36, and 37 are indicated. Fingerings are shown above notes.

Measures 38-42. Treble and bass staves. Measure numbers 38, 39, 40, 41, and 42 are indicated. A *poco rall.* (poco rallentando) instruction is present in measure 42. Fingerings are shown above notes.

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* 65 *sf.*

66 *p*

67

68 *sf*

69

70

71

72 *sf*

73

74 *sf* *molto cresc.*

75

76 *ff*

77

78

79

80