

CARL CZERNY

ON THE PROPER PERFORMANCE OF ALL BEETHOVEN'S WORKS FOR THE PIANO

CZERNY'S 'Reminiscences of Beethoven'
and chapters II and III from volume IV of the
'Complete Theoretical and Practical Piano Forte School Op. 500'

Edited and with a Commentary by
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CONTENTS

Introduction	1
Carl Czerny: Memoirs (Excerpts)	4
Carl Czerny: Anecdotes and Notes about Beethoven	7
Carl Czerny: From "The Art of Playing the Ancient and Modern Piano Forte Works"	
Chapter II: "On the Proper Performance of all Beethoven's Works for the Piano Solo"	20
Chapter III: "On the Proper Performance of all Beethoven's Works for the Pianoforte with Accompaniments for other Instruments, or for the Orchestra"	65

The Editor's Commentary is enclosed.

INTRODUCTION

"The author of this manual has often been asked to discuss the performance of Beethoven's piano works. In undertaking to do so, he is confident of his qualifications for the task, inasmuch as in his early youth (from 1801 on) he was tutored in piano playing by Beethoven; he was extremely partial to Beethoven's piano music, studying all such works immediately they appeared, some of them under the master's own supervision; and later, too, he had the pleasure of Beethoven's friendly and instructive company, until the last days of the master's life. C.Cz."

It is one of music history's fortunate coincidences that Beethoven's pupil Carl Czerny was one of the greatest piano pedagogues. At a time when Beethoven's works were hardly cultivated any more, fashion having taken other directions, Czerny did much to ensure that the Beethoven tradition did not die out. He taught his pupils (among them the young Franz Liszt) to play Beethoven's works; he arranged private concerts devoted exclusively to those works; and he made excellent two and four-hand piano transcriptions, some of them under Beethoven's supervision, of orchestral and chamber works, which were widely circulated in that form.

Apart from these activities, which were more for the benefit of his contemporaries, Czerny produced three documents concerning his personal relations with Beethoven; for posterity, they are of the greatest importance. They are his memoirs and various other writings in which he tells of his encounters with Beethoven; an edition of all Beethoven's sonatas and other piano pieces, with metronome markings and fingerings; and, most important, the chapter "On the Proper Performance of all Beethoven's Works for the Piano Solo" and "for the Pianoforte with Accompaniments for other Instruments" in Vol. IV of his "School for the Piano, Op. 500"¹⁾, in which he discusses, briefly and to the point, the interpretation of the master's complete piano works including chamber music with piano, and the piano concertos. In doing so he explicitly refers to his own study with Beethoven.

Only a few copies of this source, which is so important for our knowledge of Beethoven, survive today; the present reprint is intended to make it available once again to Beethoven enthusiasts everywhere. Those parts of Czerny's memoirs that have to do with Beethoven have been published several times, for example by C.F. Pohl in "Jahresberichten des Wiener Conservatoriums" (1869/70) and by Georg Schünemann in the Beethoven-Jahrbuch 1939; but these publications are also quite difficult to come by today, and so we add them to the present edition, making use of Schünemann's commentary. A reprint of Czerny's edition of Beethoven's sonatas (published around 1850 by Simrock in Bonn) is, of course, not possible here, nor would it be desirable. The Simrock editions have been superseded in textual matters by the modern Urtext editions, above all by the distinguished one by Heinrich Schenker (Universal Edition, Vienna) and by the Henle Edition. Only the metronome markings in Czerny's edition are of interest today. Curiously, the markings often differ by several points from those in the School for Piano. This is easy to understand, however, when we recall that the edition of the sonatas took a good number of years, and that even the steadiest musician's sense of tempo is always subject to slight fluctuations. It is apparent that Czerny did not just copy his own markings but constantly re-examined them; precisely this fact speaks for his conscientiousness. We print these metronome markings together with a few critical comments in the Appendix, and are sure that the reader will welcome them. One interesting detail of Simrock's edition, however, must be mentioned here: almost all trills begin with the principal note, as we can see from the fingerings. This is not the place to discuss whether trills beginning with the principal note represent an authentic Beethoven tradition or an arbitrary decision on Czerny's part. In the School for Piano, Czerny does not refer specifically to the way Beethoven played trills, but he does give, on p. 110 of Vol. IV, a fingering for a passage in the Concerto in G Major which indicates that there, at any rate, the trill begins with the auxiliary note.

Naturally, no "revelations" can be expected from Czerny's commentaries. As he himself admits, he did not study all the works with Beethoven, and his comments are often meagre and quite inadequate, especially those on the late works. Czerny should not be reproached for his lack of understanding of Beethoven's last works, however. In his memoirs he rather clearly admits that he did not quite know what to make of them. But most of his contemporaries - Carl Maria von Weber or Ludwig Spohr, for example - were no better off in this regard. On the other hand, Czerny has much of remarkable importance to say about early and middle Beethoven; his comments often supplement the musical text which, particularly in the early works, leaves many problems unsolved. For example, Czerny demands a "remarkable" crescendo on the organ-point in the middle of the first movement of the Sonata in C sharp Minor, Op. 27/2, which crescendo is not to be found on the printed page; he must, however, have heard Beethoven play it that way at least once.

The best proof of Czerny's reliability is certainly Beethoven's esteem and friendship. Czerny was only 14 when Beethoven wrote him the following recommendation: "We, the undersigned, cannot deny young Carl Czerny our testimony to the effect that he has made at the pianoforte extraordinary progress far in advance of his 14 years; and that in consideration of this and of his admirable musical memory he deserves all possible support, all the more since his parents have used their resources for the training of their promising son. Vienna, December 7, 1805. Ludwig van Beethoven."² Beethoven's faith in Czerny is also shown in the fact that he entrusted him with the first Vienna performance of his Piano Concerto No. 5. It is not generally known, however, that Beethoven again turned to Czerny when the second and third movements of that concerto were played in 1818:

Dear Czerny,

Do me the favour of playing the Adagio and Rondo from my Concerto in E flat in the Redoutensaal the day after tomorrow; you will add lustre to the whole concert. The chorus pieces have not been rehearsed enough, so it is not feasible to perform more than one of the Hymns. I hope you will not refuse my request.

As ever, your friend

Beethoven.³

Czerny was forced to refuse, due to too many lessons, upon which Beethoven wrote him the following touching letter:

My dear and esteemed Czerny,

I have only just discovered that your situation is such as I never even suspected. Please put your trust in me and only show me how it could perhaps be improved (without any vulgar patronizing on my part). I must talk to you as soon as I can catch my breath. Please be assured that I think highly of you, and am ready to prove it at a moment's notice.

With true esteem,

Your friend

Beethoven.⁴

A special mark of Beethoven's faith in Czerny is that he entrusted him with the instruction of his beloved nephew Karl in piano playing. In this connection we quote another of Beethoven's letters, which contains interesting disclosures concerning his ideas on piano teaching:

My dear Czerny,

I beg you to be as patient as you can with Karl, even though things may not be going at the moment as you and I could wish; otherwise he will accomplish even less, for he is too strained by his lessons being so badly spaced (although he must not be allowed to know it). Unfortunately, that cannot be helped for the time being. Therefore, be as gentle as possible with him, but be firm too, and he will make better progress in these really trying circumstances. With regard to his playing at lessons: when he has learned the proper fingering, and can keep a proper tempo and play the notes more or less correctly, only then should you get him to pay attention to interpretation. And once you have got him this far, do not stop him for minor mistakes, but point them out to him at the end of the piece. I have always followed this method in what little teaching I have done; for it forms musicians, which is,

after all, one of the principal aims of the art, and it is less tiring for both teacher and pupil. In certain passages such as:



etc., I would like all the fingers to be used now and then, and in



etc., and



etc.,

so that the player may glide over them. Of course such passages sound "pearly" or "played like pearls" when fewer fingers are used, but one wishes for other jewellery occasionally. More about this at another time. I hope you will take all this in the affectionate spirit in which it is said and in which I would have it understood; in any case, I am much indebted to you. May my sincerity serve as the guarantee that that debt will be repaid in the future.

Your sincere friend

Beethoven.⁵⁾

According to what Czerny told the Beethoven scholar Nottebohm, he studied the following works with Beethoven⁶⁾: the Sonatas Op. 13, Op. 14/1 and 2, Op. 31/2, Op. 101 and the Andante from Sonata Op. 28; the Piano Concertos No. 1 in C Major, No. 3 in C Minor, No. 4 in G Major, and No. 5 in E flat Major; the Choral Fantasy Op. 80 and the Piano Trio in B flat Major, Op. 97, "and many others". The list is probably rather too modest. We learn from Czerny's memoirs that he played the Waldstein Sonata Op. 53 "at sight" and the Sonata Op. 57 "several times" for Beethoven; and Schindler tells us that Czerny studied Op. 106 with Beethoven "several times".⁷⁾ Finally, a certain internal evidence suggests that Czerny was aware of Beethoven's intentions concerning (at least) the Sonatas Op. 26, Op. 27/2, Op. 31/2 and 3, Op. 81a, the Diabelli Variations Op. 120 and the Kreutzer Sonata; Czerny arranged the latter for piano, two and four hands, during Beethoven's lifetime. Czerny's extraordinary memory, which is mentioned in Beethoven's recommendation (and by Czerny himself), is, together with his irreproachable character, a reasonable guarantee of the reliability of his statements.

The fact must not be concealed, however, that other persons close to Beethoven, particularly Schindler, his amanuensis and first biographer, found much in Czerny's interpretative analyses to quarrel with. As regards the extent of their truthfulness, Schindler's critical remarks must be approached with much caution; many of his attacks on Czerny have been refuted with documentary evidence by Nottebohm⁸⁾ and others. Still, several significant differences in their Beethoven interpretation can be sifted out. Schindler, for example, advocated much more agogic freedom than Czerny did.⁹⁾ This is quite understandable, however, when we recall that Schindler's close association with Beethoven dates from the later years of the master's life, while Czerny's direct contact with Beethoven as pupil to teacher had taken place some twenty years before. It is probably for the same reason that Schindler often disagrees with Czerny's tempo markings. But when Schindler calls Czerny's markings "absurd" (Beethoven, II, 251), giving preference to those in Haslinger's edition, he is definitely going too far.¹⁰⁾ Nevertheless, many of Czerny's metronome markings can be accepted only with reservations. Beethoven's own sense of tempo was subject to strong vacillations, as is shown by his pencilled marking at the beginning of the autograph of the Ninth Symphony: (♩ ? =) "108 or 120 (!) Mälzel", changed to ♩ = 88 in the printed edition. Finally, Schindler attaches the greatest importance to bringing everything out clearly, to seeing the phrases through, to breathing pauses, and to emphasis or lack of emphasis; these are all points with which Czerny deals in too cursory a way.

Another important witness in matters of Beethoven interpretation is his pupil Ferdinand Ries. In the biographical sketches published by him and Franz Wegeler, we find the following important sentence concerning the problem of agogics: "In general, Beethoven played his compositions very moodily, but he did remain for the most part strictly in tempo, pushing the tempo only on rare occasions. Now and then he would hold the tempo back during a crescendo, creating a crescendo with *ritardando*, which had a very beautiful and most striking effect."

Czerny's remarks must be adjudged important, for they are the report of an eye-witness and ear-witness; even so, they should not and cannot replace one's own personal coming-to-grips with Beethoven's work. The miracle of all great music lies precisely in the fact that, divorced from all historical connections and connotations, it continues to move people, and thus remains alive.

MEMOIRS ¹¹⁾

(Excerpts)

My father Wenzel Czerny was born in 1750 in Nimburg, a small Bohemian town ... In 1786 he came to Vienna and, since he had attained considerable perfection in piano playing, he was able to live by teaching the pupils he gradually acquired. I, his only child, was born on February 21, 1791, in Vienna (Leopoldstadt) and was baptized there in St. Leopold's parish church. Even in the cradle I was surrounded by music, since my father practiced industriously at the time (especially works by Clementi, Mozart, Kozeluch, etc.), and he was visited by many compatriots who were well-known musicians, such as Vanhal, Gelinek, Lipavsky, and others ... I am supposed to have been a very lively child and to have played some little piano pieces at the age of three.

My father had acquired a very good manner of playing, and the proper treatment of the piano, by studying the works of Bach, Clementi and others; this had a good influence on my own efforts. And my father, far from wanting to train me as a superficial concert pianist, strove on the contrary to make me a good sight-reader and to develop my musical taste by the constant study of new works. At 10, I could play everything by Mozart, Clementi, and other well-known keyboard composers of the time, with much facility, and most of it by heart thanks to my good musical memory. Everything my father could put aside from his meagre earnings as a piano teacher was spent to buy me music; and since I kept scrupulously away from other children and was always under my parents' supervision, diligence became a habit for me. Without any particular encouragement from my father, I began at the age of seven to write down ideas of my own, and I must say that most of them were set so correctly that there was little to change when I later acquired a knowledge of thoroughbass.

According to Czerny the most famous pianists of the time were Wölfl, Gelinek and Lipavsky.

I can still remember how Gelinek told my father one day that he was invited to a private party that evening where he was to cross swords with an unknown pianist. "We are going to thrash him soundly!" Gelinek added.

The next day my father asked Gelinek how the battle had gone.

"Oh!" said Gelinek, completely dejected, "I won't forget yesterday! That young man is possessed of the devil. Never have I heard such playing! He improvised on a theme I proposed like I never heard even Mozart improvise. Then he played compositions of his own, which are wonderful and grandiose to the highest degree, and he achieves difficulties and effects at the piano such as we have never even dreamed of."

"Indeed," said my father. "And what is his name?"

"He is a short, ugly, swarthy and obstinate-looking young man," answered Gelinek, "whom Prince Lichnowsky brought here from Germany several years ago, to have him learn composition from Haydn, Albrechtsberger and Salieri; and his name is Beethoven."

Young Czerny then asked his father if he could have some of Beethoven's music to learn; Beethoven's friend Krumpholtz enthusiastically helped him to study it.

I was about ten years old when Krumpholtz took me to Beethoven¹²⁾. How I looked forward to and dreaded the day when I would see the admired master! Even today (1842), every moment is vividly present in my memory. On a winter's day my father, Krumpholtz, and I walked into town from the Leopoldstadt (where we still lived), to a street called the Tiefer Graben; we climbed way up to the fifth or sixth floor, where a rather slovenly-looking servant announced us to Beethoven and let us in. The room looked very disorderly; papers and clothing scattered everywhere, several trunks, bare walls, hardly a chair except for the rickety one at the Walter pianoforte (which instrument was the best of its time). There were six or eight persons in the room, among them the two Wranitzky brothers, Süßmeyer, Schuppanzigh, and one of Beethoven's brothers.

Beethoven was dressed in a jacket of shaggy dark grey material and matching trousers, and he reminded me immediately of Campe's Robinson Crusoe, which book I was reading just then. His jet-black hair (cut à la Titus) bristled shaggily around his head. His beard, unshaven for several days, made the lower part of his

swarthy face still darker. With that quick perception common to children, I also noticed that in both his ears were tufts of cotton which appeared to have been dipped in a yellow liquid.

At that time, however, he was not in the least noticeably hard of hearing. I immediately had to play something, and since I was very loath to begin with one of his own compositions, I played Mozart's great Concerto in C Major (the one which begins with chords) (KV 503)¹³. Beethoven soon became attentive, came over to stand by my chair, and played the orchestra melody with his left hand when I had only accompanying passages. His hands were quite hairy, and his fingers were very broad, especially the tips. The satisfaction he expressed gave me courage to play the Sonata Pathétique next (it had just been published), and finally "Ade-laide", which my father sang in his not bad tenor voice. When I had finished, Beethoven turned to my father and said, "The boy has talent; I will teach him myself, and I accept him as a pupil. Send him to me several times a week, but first of all see that he gets Emanuel Bach's treatise on the True Art of Keyboard Playing, which he must bring with him next time."

In the first lessons, Beethoven had me concentrate exclusively on scales in all the keys, showed me the only correct position of the hands and fingers (unknown as yet to most players at that time), and especially the use of the thumb - rules whose value I came to appreciate only much later.

Then he went through the practice pieces in Bach's treatise with me, making me particularly aware of the Legato of which he had such an unrivalled command, and which all other pianists at that time considered unfeasible at the pianoforte; choppy and smartly detached playing was still in favour then (as it had been at Mozart's time).

(Beethoven told me in later years that he had heard Mozart play several times; since the pianoforte was in its infancy then, Mozart had acquired a manner of playing on the spinet, which was much more common, that was in no way suited to the pianoforte. Later I met several people who had studied with Mozart, and I found that their way of playing confirmed Beethoven's remark.)¹⁴

My father would never let me walk the long way into town alone, and always took me to Beethoven, thereby missing many of his own lessons; and it often happened that Beethoven was composing, and cancelled the lesson; so after a while there was a long interruption in my training, and I was left to my own diligence.

At this time Czerny attempted to learn the pieces that interested him by copying them; for study purposes he also tried to put together scores from the individual parts. In these activities he had the full support of Government Councillor Hess, a friend of Mozart and Clementi. In 1801-1804 he attended the Saturday soirées given by Mozart's widow. There he became acquainted with the young Hummel, whose extremely clean and polished piano playing impressed him greatly. Czerny goes on to tell of his next encounter with Beethoven:

In 1804 I was presented, thanks to Krumpholtz, to Prince Lichnowsky, Beethoven's friend and most zealous patron. The Prince and his brother, Count Moritz, had both been pupils of Mozart and, later, of Beethoven; they were as great connoisseurs as they were amiable and humane men. Prince Lichnowsky had brought the young Beethoven to Vienna to study with Haydn, Salieri and Albrechtsberger; he treated him like a friend and brother and saw to it that the entire nobility patronized him.

I was so fortunate in my musical memory that (other composers not counted) I could play by heart, and absolutely perfectly, everything Beethoven wrote for the pianoforte - a natural gift that has not yet deserted me. After hearing me for the first time, the Prince was so favourably disposed that I had to spend a few hours with him almost every morning, playing from memory everything he asked for. Every month he gave me a present, which was a blessing for my poor, good parents. One morning, Beethoven (who had not seen me for two years and who was angry with my father for interrupting my lessons) came to the Prince's. He seemed quite satisfied with my progress. "I said from the start that the boy had talent," he remarked. "But," he added, smiling, "his father was not strict enough with him." "Ah, Herr von Beethoven," replied my father good-naturedly, "he is our only child, after all."

He was also pleased with my sight reading when he gave me the manuscript of the Sonata in C Major Op. 53 to play.

From then on Beethoven was well-disposed towards me and treated me in a friendly way until the end of his life.

I had to proofread his works when they were published, and when his opera *Leonore* was performed in 1805 he had me arrange it for the piano. To his comments during this job I owe the skill in arranging which was later so useful to me.

At that time his relative Ferdinand Ries was also with him as a pupil. Ries played with great facility and had acquired a great deal of his master's manner of random and shifting moods, but his playing left one cold, and Beethoven was not completely satisfied with him either.

Of Beethoven's friends, Schuppanzigh was especially noteworthy.

To look at this short, fat, jovial young man (whom Beethoven called his "Falstaff") one would not have guessed what a fine, spiritual feeling resided in him. One of the best violinists of his time, he was unrivalled as a quartet player, quite good at concertos, and the best orchestra leader of the day.

Since he did not compose at all, no sort of egotism deterred him from unflinching loyalty to Beethoven; all his art of playing was directed toward performing, for the public, Beethoven's works in all their greatness and beauty. Further, no one knew better than he how to fathom the spirit of those works, and for Beethoven such a friend was indeed a godsend.

The concerts given in the Augarten Hall one morning each week during the summer, and the quartet concerts during the winter, formed, so to speak, the Golden Age of music in Vienna. At the former, the symphonies of Haydn, Mozart and Beethoven were played, and the latter brought the quartets and quintets of the same three masters. I will always remember the impression that the first performance of a work by Beethoven made on me and on everyone who heard it. The *Eroica* Symphony, written by Beethoven in 1803 and first performed in 1804, was not favourably received at first. It forms the transition from the Haydn-Mozart manner to the manner which later became Beethoven's very own. The audience thought it too long, too elaborate, unintelligible, and much too noisy.

Next, Czerny tells of his acquaintance with Count Eugen Czernin, who was a few years younger than he. In the Czernin house, Czerny met other young aristocrats such as Schwarzenberg, Lobkowitz, and Stadion. He also had the opportunity of being tutored together with Count Czernin, particularly in history.

As it happens, this had no effect on our domestic life, since my father's income as a piano teacher and repairer of old pianos was the only thing that gave us a living, such as it was. My father was convinced that he could do nothing better for my future than to train me as a piano teacher, and at quite an early age I showed the necessary aptitude for it; at 13 or 14, I often substituted for my father at lessons, to the pupils' satisfaction. In order for me to get some advantage from my playing, my parents would have had to go on concert tours with me, but they were already too old; and although I could play, sight-read and improvise quite a lot for my age, journeys without them were out of the question in those war years. Furthermore, my playing always lacked that brilliant and well-calculated charlatanism that is usually so necessary for travelling virtuosos. Beethoven's compositions did not go down well, and the pianoforte had not yet begun to have the splendid effect it does now.

This brings the first part of Czerny's memoirs to a close. In the second part, "from 1806 to 1818", he describes how he began to teach piano playing at the age of just 15, and how his living conditions gradually improved. He composed his Op. 1 (Concertante Variations for Violin and Piano on a Theme of Krumpholtz, 1805) without any particular knowledge of theory; only then did he begin an intensive study of Albrechtsberger's *School of Thoroughbass*.

In 1807 I met Andreas Streicher, a former piano teacher, who had begun to manufacture pianofortes; by devoting much thought to it, and by imitating English instruments, he was able to give his own a fuller tone and a firmer mechanism than older pianofortes had had.

Clementi was in Vienna in 1810, and I had the good fortune to be introduced to the family in whose home he spent most of his time, part of it in giving lessons to the daughter of the house. By being present at many of the lessons, I became quite familiar with the teaching method of that famous master, the leading pianist of his time. I am especially grateful for this opportunity, for it enabled me, in later years, to train many outstanding pupils who became well known in the world of music.

My friendly relations with Beethoven continued uninterrupted, and when he entrusted me with the instruction of his adopted nephew (in 1815), I saw him at my house almost every day and, when he was in a good mood, heard him improvise in an unforgettable way.

From this point on there is no further mention of Beethoven in Czerny's memoirs. He relates that teaching usually occupied him a great deal, and that after 1818 he spent more and more time composing. In 1819 someone brought a little boy to him for lessons; the boy played "as though nature itself had made a pianist of him". It was the eight-year-old Franz Liszt. From Beethoven's conversation books¹⁵⁾ we know that Czerny and Schindler wanted to introduce this child prodigy to the master. Apparently Beethoven, despite his aversion to child prodigies, did receive Liszt once. According to Friedrich Kerst, "Erinnerungen an Beethoven", II, 57 f., Liszt told his pupil Hka Horowitz-Barney sometime after 1875: "I was about 11 when my esteemed teacher Czerny took me to Beethoven. He had told him about me some time before, asking him to listen to me. But Beethoven had such an antipathy to child prodigies that he always absolutely refused to see me. Ultimately, however, he let himself be persuaded by the untiring Czerny, and finally said impatiently, 'All right, for God's sake, bring me the rascal!' It was ten in the morning when we entered the two small rooms in the Schwarzschanter house where Beethoven lived, I somewhat timid, Czerny encouraging me in a friendly way. Beethoven sat working at a long, narrow table by the window. He glowered at us for a while, exchanged a few casual words with Czerny, and said nothing when my teacher waved me to the piano. First I played a short piece by Ries. When I finished, Beethoven asked me if I could play a Bach fugue. I chose the Fugue in C Minor from the Well Tempered Clavier. 'Can you transpose the fugue straightaway to another key?' Beethoven asked me. Fortunately I was able to. After the final chord, I looked up. The great master was looking piercingly at me with a darkly flashing gaze. But suddenly a gentle smile passed across his gloomy features; Beethoven drew quite close, bent down, laid his hand on my head and stroked my hair several times. 'You little devil,' he whispered, 'what a scamp!' I suddenly found my courage. 'May I play something of yours now?' I asked boldly. Smiling, Beethoven nodded. I played the first movement of the Concerto in C Major. When I was finished, Beethoven took both my hands, kissed me on the forehead, and said softly, 'Off you go. You are a lucky fellow, for you are going to make lots of other people happy and gratified. There is nothing better or more beautiful.'"

Carl Czerny

ANECDOTES AND NOTES ABOUT BEETHOVEN¹⁶⁾

Czerny wrote these notes for the music historian Otto Jahn, ten years after his autobiography. The notes follow no fixed order, and are dated September, November and December 1852. Jahn handed them to Beethoven's biographer Anton Schindler, who made marginal notes to various items. Later, Thayer got them from Otto Jahn and used many of them in his great biography of Beethoven. We follow Schünemann's commentary in these notes too. Much of the dating cannot be correct, as Czerny himself admits; otherwise, according to Schünemann, there are neither errors nor inconsistencies in Czerny's recollections.

The pianist Madame Cibbini¹⁷⁾ once remarked to Beethoven that he was the only composer who had written nothing trivial or weak. "What the devil!" he replied, "I would gladly take back quite a bit of it, if I could!"

Once he said, "People are always talking about the C-sharp Minor Sonata. Really, I have written better things. The F-sharp Minor Sonata is something else again!"

He could make a pun on any occasion. On hearing an overture by Weber, he said, "Hm! S'ist eben gewebt!" ("Hm, nicely woven." Weber = weaver.)

Once he happened to read in the newspaper (at Artaria's) that Hofrat Mosel had been ennobled for his services to music. "The Mosel flows muddily into the Rhine," he said, laughing.

In 1824 I went on one occasion with Beethoven to a coffeehouse in Baden. There were several newspapers on the table. In one of them I read an announcement of Walter Scott's biography of Napoleon. "Napoleon," he said. "I could not tolerate him before. Now I think quite differently."

The Andante (D Minor) of Sonata Op. 28 was his favourite for a long time, and he played it often.

He could not abide his Septet (Op. 20) and was annoyed at the general approval it found.

NB. The theme of the Variations in the Septet is said to be a Rhenish folksong.¹⁸⁾

My musical memory allowed me to play all of Beethoven's works by heart, without exception; during 1804 and 1805 I had to play them once or twice a week for Prince Lichnowsky, who would give only the Opus number of the piece he wanted to hear. Beethoven was there on one occasion, and was not pleased. "Even though he plays correctly for the most part," he said, "this sort of thing will make him lose a quick grasp, will weaken his sight reading and even cause him to forget proper accentuation now and then."

A pupil of Mozart and Beethoven, he (Lichnowsky) played the piano well, and so did his brother, Count Moritz.¹⁹⁾ Prince Lichnowsky was a real connoisseur and had a great talent for music; his judgement was profound and correct.

Of the ladies of that era (1800-1820), Baroness Ertmann played Beethoven's works the best. She and her husband, Baron Colonel Ertmann, were among his most intimate friends, and she was presumably his pupil, for she played his works (with great physical strength) utterly in his spirit.²⁰⁾ Beethoven was not at all popular with the other upper-class female virtuosos (around 1810) such as Baroness Spielmann, Fräulein von Kurzböck²¹⁾, Frau v. Pereira, Baroness Hügel, Fräulein von Hahn, etc., etc. The favourite composers played in educated circles were Dussek, Cramer, the Prince of Prussia, Hummel, Clementi, Steibelt, etc.

Shortly before the concert in the Theater an der Wien in 1809, when the Pastorale and C-Minor Symphonies and the Concerto in G Major were performed for the first time, Beethoven got the idea of writing a brilliant piece with which to conclude the programme. He chose a song fragment he had composed some years earlier, sketched the variations, the chorus, etc., and then the poet Kuffner quickly had to devise some words for it (following Beethoven's instructions). This is the way the Choral Fantasy Op. 80 was written. It was finished too late to be properly rehearsed. Beethoven mentioned this in my presence, to explain why he had demanded that the players stop and start over at the performance.

"Some of the instrumentalists had miscounted, and entered at the wrong place," he said. "If I had let them play on a few bars, there would have been the most dreadful dissonances. I had to stop it."²²⁾

Clementi was a true admirer of Beethoven and bought all the manuscripts for his English editions at quite liberal terms.²³⁾

People in other countries often said that Beethoven was disregarded and suppressed in Vienna. The truth is that even as a young man he was supported, encouraged and esteemed by our aristocracy in a way that has hardly ever been the lot of a young artist.

And later too, when he had alienated many people by his hypochondria, his very marked peculiarities were always indulged; this accounts for his preference for Vienna, and it is doubtful that he would have been treated with such forbearance anywhere else. Of course he had to cope with intrigues as an artist, but that was not the public's fault. He was always looked upon and respected as an extraordinary phenomenon, and his greatness was sensed even by his adversaries, who did not understand him. He could have been well off, but he was not made for domestic order. Once Beethoven saw the score of six Mozart quartets at my house. He turned to the fifth (in A Major; KV 464) and said, "That is a piece! There Mozart told the world, 'See what I could create if the time had come for you!'"

Beethoven used the theme of the Finale of the Eroica three times. It was originally used in the ballet Prometheus. Then came (around 1802) the Variations and Fugue Op. 35. A year later he used it for the symphony (although it is possible, even likely, that it was composed at the same time).²⁴⁾

Beethoven composed the Sonata for Horn (Op. 17) for a horn virtuoso who had come to Vienna at that time (I think it was Punto); he had to confine himself to devising melodies that would not cause that player any difficulty (around 1802).²⁵⁾

For some time, Beethoven intended to write another Finale to the Clarinet Trio (Op. 11). He had only chosen the theme for the Variations (*Pria che l'impegno*) at the request of the clarinetist for whom he wrote the Trio (around 1801).²⁶⁾

The Trio in B flat (Op. 97) appears to have been composed at long intervals. As early as 1807 his friends were talking about a big Trio in B flat that he was working on. He played it for the first time in 1812, at one of Schuppanzigh's concerts. It was not published until 1818.

NB. Since I am writing all this from recollections of my youth, many of the dates may need correcting.²⁷⁾ Cz.

I often played with Ries on two pianos (among other things the Sonata Op. 47²⁸⁾, which I had arranged for two pianos for that purpose). Ries played very well, cleanly but coldly.

Note by Schindler: Concerning the blandness of Ries's playing, one must hear the criticisms of musical connoisseurs in Bonn and Cologne, and others too, for example in Berlin, Dehm, etc.²⁹⁾

Beethoven's third style dates from the period during which he gradually became completely deaf. This is the cause of the uncomfortable keyboard writing in his last piano pieces, this is the source of the unevenness of style in his last three piano sonatas (Opp. 109, 110, 111); the first movement of both the A-flat Major and the C Minor Sonata was obviously composed (or at least sketched) much earlier than the other movements (Schindler's note in the margin: not at all). Beethoven's deafness was also the reason for many harsh harmonies, and he confided to Dr. Bertolini that it prevented him from adhering, in his later works, to the consistent flow and unity of his earlier ones, for he had been accustomed to composing everything at the piano. He would certainly have changed a great deal in his last works if he had been able to hear. Considering his deafness, his last works are perhaps his most admirable, but they are by no means the most worthy of emulation.

Beethoven did not arrange any of his symphonies; the arrangements published by Haslinger were done by Diabelli.³⁰⁾

Beethoven himself arranged only his Septet as a Trio for Clarinet, Cello and Piano, and his Sonata in E, Op. 14 No. 1 as a string quartet.³¹⁾

In addition, Beethoven himself rewrote the solo part of his Violin Concerto for piano.³²⁾

The Concerto in C Minor was played in public for the first time by Beethoven himself in 1803 in the Theater an der Wien. I was there.

Note by Schindler (in ink): 1804, see review in the Leipzig Allgemeine musikalische Zeitung.³³⁾

The arrangement of the Second Symphony as a Piano Trio is by Ries. Beethoven gave it to me to change some things he was not pleased with.

Beethoven arranged the ballet Prometheus for piano himself.³⁴⁾

When Cramer was in Vienna around 1800, he caused a great stir by his playing and by three sonatas dedicated to Haydn (the first of which, in 3/4, was in A flat Major). At that time, Beethoven (who did not appear to get along well with him) wrote his Sonata in A flat Major, Op. 26, whose Finale is intentionally reminiscent of the Clementi-Cramer passage-work manner of Finale. The so-called 51st Sonata in F Major is from the same period, and its Finale is in the same manner.

The Marcia funebre was occasioned by a then very popular funeral march by Pär, and was added to the Sonata Op. 26.³⁵⁾

It has not been possible to determine why Beethoven gave the big Sonata in F Minor the heading "54th Sonata". Perhaps he had sketched that many, destroying some or using them for other purposes.³⁶⁾

The E Major Adagio of the 2nd Rasumovsky Quartet occurred to him while looking at the stars and thinking of the harmony of the spheres (1807 or 1808).³⁷⁾

The Battle of Vittoria would be much more effective if the noise machines were played more temperately (and further off), so that the orchestra could be heard clearly. Beethoven, who was already deaf, could not notice this drawback at the first performances.

When, after the Seventh Symphony, the Eighth (in F) was performed for the first time, it was not at all well received. Beethoven was extremely put out. "Just because it is much better," he said.

The Violin Sonata in G Major, Op. 96, was composed by Beethoven for Rode, who was in Vienna at the time.³⁸⁾

NB. Beethoven wrote two little song settings of "Merkenstein", both for almanachs, I believe.³⁹⁾

The two Violoncello Sonatas Op. 102 were not arranged for piano, four hands, by me. Cz.

Beethoven once told me during a walk to Mödling, "I am writing a sonata now which is going to be my greatest." (It was Op. 106, around 1818.)

NB. Until quite recently I had read none of the writings about Beethoven; I was thus pleased to find, on reading Lenz's "Trois Styles de Beethoven", that many of my accounts (which I wrote strictly from memory) are confirmed in it by quotations from Ries, Schindler, etc. I may have erred occasionally, but only as to dates.⁴⁰⁾

November 22, 1852

Czerny.

Concerning Beethoven's Op. 120

33 Variations on a Waltz by Diabelli

Around 1820, Diabelli sent a waltz he had written to all composers then living in the Austrian states, requesting that each of them write one Variation on that theme. The product of this competition was a piece by 50 composers, which was published by Diabelli under the title "Vaterländischer Künstlerverein". Beethoven was of course asked to contribute a Variation. He did not want to take part in the competition, however; but he did promise to write a whole set of Variations on the waltz theme.⁴¹⁾ The world of art has this circumstance to thank for one of that great man's most remarkable and significant piano works. He must have been a year composing it, and for that reason Diabelli often prodded him, orally and in writing. (Note by Schindler: At the most, he worked three months on it, during the summer of 1823 in Hetzendorf, for the Variations were in Diabelli's hands before Beethoven left Hetzendorf for Baden in August.) On one occasion when Diabelli came to prod him, he had just finished Variation 21, and in droll annoyance at being reminded again he immediately wrote down the 22nd, heading it "Keine Ruh' bei Tag und Nacht" and combining ingeniously Mozart's melody ("Notte e giorno faticar") with the tune of the waltz.⁴²⁾ Variation 23 was also composed in this mood of comic agitation. When the work was finished, he gave it "Variations on a Cobbler's Patch" for a title. The Variations show most strikingly what Beethoven was able to evolve from even the most ordinary motive, and the work is certainly one of his most carefully thought-out masterpieces. The challenge appealed to his ambition. He was already quite deaf. Incidentally, the other 50 Variations by as many composers are interesting in their own way, and in music-historical perspective; each composer strove to demonstrate his individuality, and many of the Variations are quite accomplished.

Czerny.

It might not be unimportant to determine exactly when Beethoven's deafness began to have a disturbing effect on his compositions.

Although he had begun to suffer from earaches and the like as early as 1800, he could hear both speaking and music perfectly well until about 1812. (I studied several things with him in 1810 and 1812, and his corrections were just as precise as they had been ten years earlier. Czerny.)⁴³⁾ From then until about 1816 it became more and more difficult to communicate with him without shouting. But not until 1817 did his deafness become so bad that he could not hear music either, and this state lasted for eight to ten years, until he died.

The following works were composed when he was deaf, and form the third period of his style:

1. Op. 101: Sonata in A Major for Pf. solo
2. Op. 102: Two Sonatas for Pf. and Violoncello
3. Op. 105: Six (non-original) Themes and simple Variations, Pf. and Flute
4. Op. 106: Grand Sonata in B flat Major, Pf. solo
5. Op. 107: Ten (non-original) Themes and simple Variations, Pf. and Flute

6. Op. 112: *Calm Sea and Prosperous Voyage*, for Chorus and Orchestra
7. Op. 119: *New Bagatelles*, Pf. solo
8. Op. 120: *33 Variations on a Waltz by Diabelli*, Pf. solo
9. Op. 123: *Missa Solemnis*
10. Op. 126: *Six Bagatelles*, Pf. solo
11. Op. 127: *String Quartet in E flat*
12. Op. 130: *String Quartet in B flat*
13. Op. 131: *String Quartet in C sharp Minor*
14. Op. 132: *String Quartet in A Minor*
15. Op. 133: *Fugue for Quartet in B flat Major (Grosse Fuge)*
16. Op. 135: *String Quartet in F Major*
17. Op. 137: *Fugue for Quintet in D Major*

These 17 works form Beethoven's third stylistic period, which comprised the last ten years of his life.

The following five works were likewise completed by Beethoven and published during his last period, but their origins go back to an earlier one; therefore, they form the transition to the last period.

1. Op. 109: *Sonata in E Major*, Pf. solo
2. Op. 110: *Sonata in A flat Major*, Pf. solo
3. Op. 111: *Sonata in C Minor*, Pf. solo

These three sonatas were begun at a far earlier time, as is seen in the contrast of styles between the individual movements, and also in the fact that they were written for a 5 1/2-octave piano (for which he composed around about 1806), while all his later piano compositions are for an instrument with a compass of six octaves.

Note by Schindler (written in pencil in the margin): I was with Beethoven often while he was composing Opp. 110 and 111; that was in 1820/21. I never heard or saw anything of Op. 109 except as a finished composition. Schindler.

4. Op. 124: *Festival Overture in C Major (Fugue)*
5. Op. 125: *Ninth Symphony in D Minor*, the first three movements of which were sketched earlier (while he could still hear). The choral Finale was written when he was deaf, but the theme was probably from an earlier time.

Most of the following eleven works were published during the last ten years of Beethoven's life; they were composed, however, at a time when he was only slightly handicapped (if at all) by his hearing.

1. Op. 113 and 114: *The Ruins of Athens*, performed in 1812
2. Op. 115: *Overture in C Major, 6/8*, composed in 1814
3. Op. 116: *Italy, a Trio* (from an early period)
4. Op. 117: *King Stephen* (around 1812)
5. Op. 118: *Elegiac Song*
6. Op. 121: *Song of Offering*)
7. Op. 122: *National Hymn*) from a far earlier period, as his sketches show
8. Op. 128: *The Kiss, arietta*, likewise
9. Op. 129: *Rondo a capriccio*, Pf. solo (early work)
10. Op. 136: *The glorious Moment, cantata*, composed in 1814
11. Op. 91: *The Battle of Vittoria*, composed in 1813

All the other works from Op. 1 to Op. 100, and the works without Opus number, were composed when his hearing was perfectly good. Therefore, his third style dates from the time of his deafness.

Vienna, December 29, 1852

Carl Czerny.

Note by Schindler (written in pencil in the margin): That is a hazardous assumption - or assertion.

Recently I was told by Hofrat Witteschek (who knew Beethoven well) that Beethoven often came to the Brentano-Birkenstock house in 1814 (when he still heard fairly well); there was an eight-year-old girl, a member of the family, whom he occasionally teased; once, in a fit of childish high spirits, she poured a bottle of ice-cold water on his head when he was quite overheated. From then on, his bad hearing deteriorated to the point of utter deafness.

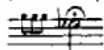
Note by Schindler: That happened in 1812; Frau von Brentano-Birkenstock told me personally that she and her little daughter (who later married Herr von Blettersdorf, the former minister of Baden) were in Vienna for the last time during that year. It is not likely that a dousing with cold water directly worsened Beethoven's condition, for he could still hear music rather well for several years thereafter, and in 1814 he twice played his new Trio Op. 97 in public. Young Brentano-B. is the "little friend" to whom Beethoven dedicated one or two of his short rondos.⁴⁴⁾

A. Schindler.

Appended note by Schindler:

According to Czerny, the Trio in B flat was played for the first time in 1812, but the year was in fact 1814. I did not come to Vienna until 1813, and I attended the performance of the Trio at the "Römischer Kaiser" in the Prater.⁴⁵⁾

Beethoven got many of his ideas from chance occurrences and impressions. The call of a wood-bird (the yellowhammer)



gave him the theme of the Symphony in C Minor; anyone who heard him improvise knows what he could develop from a few insignificant tones.

Once, according to his own story, he was walking in the Augarten on a spring morning and heard the birds twittering back and forth; there occurred to him the Scherzo theme of the Ninth Symphony:



This proves that he could still hear while he was planning that movement (actually the first three movements of the Ninth Symphony. He was deaf when he wrote the choral Finale, however, and everybody knows the vast difference.)

During the summer of 1803 he was staying in the country in Heiligenstadt near Vienna. One day he happened to see a rider galloping past his window. The regular rhythm of the hoof-beats gave him the idea for the theme of the Finale of his Sonata in D Minor, Op. 29 No. 2 (31/2).

In the C Major Allegretto of the second Trio in E flat, Op. 70, he imitated the Croatian folksongs he had heard in Hungary. He did the same in the middle section (C Major) of the Finale to that Trio.⁴⁶⁾

On one occasion in 1808 he was walking in the country with Countess Erdödy and some other ladies; they heard some village musicians play and laughed at the wrong notes, especially those by the cellist who, laboriously searching for a C major chord, produced more or less the following:



Beethoven used this figure for the Credo of his first mass, which he was then working on.

The Andante Favori in F Major, No. 35, is listed in the catalogue as being originally for string quartet. That is not correct. Beethoven originally wrote it for Pf. solo, intending it to be the middle movement of the big C Major Sonata Op. 53. It was too long, however, so he had it published separately, calling it "Andante favori" because it was so popular (Beethoven played it frequently in society). This I know for certain, for Beethoven sent me (in 1804) the proofs to correct, and enclosed his manuscript. I still have a copy of the first edition, published by the Bureau of Arts and Industry. The string quartet arrangement was probably done much later (perhaps by Ries).

Addition in red ink: Haslinger's edition of Beethoven's works (he does not have them all) is still the most correct.

In a new edition of the Sonata in F Minor, Op. 57 (which Beethoven considered his finest), the work has been subtitled "Appassionata", for which it is really too grandiose.

The title would suit the Sonata in E flat, Op. 7, much better, for Beethoven was in a very impassioned frame of mind when he wrote it.

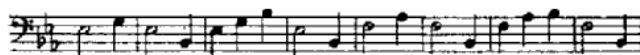
Once we were talking about Schiller, and he said to me, "Schiller's poetry is extremely difficult to set. The composer must be able to rise above the poet. Who can do that with Schiller? There, Goethe is much easier!"

Beethoven was accustomed to composing everything with the aid of the piano, and would try out a given passage countless times; one can imagine, then, what a difference it made when his deafness made that impossible. Therefore the uncomfortable keyboard writing in his last sonatas, therefore the harshness of the harmony; and as Beethoven himself admitted in confidence, therefore the lack of easy continuity and the departure from the older form.

Beethoven attempted to portray concrete properties and ideas by musical means; this is seen in the Overture to *The Ruins of Athens*. The fragments of a once splendid pillar are illustrated in the first figure, played by the bass alone; then comes the wanderer's lament over vanished glory; next the doings of the (then) Turkish overlords, and in between, an innocent theme in which he modulates to the subdominant in the ancient Greek manner (instead of to the dominant), etc.

According to Dr. Bertolini, a close friend of long standing (?)⁴⁷, the death of the English General Abercrombie gave Beethoven the initial idea of the *Eroica* Symphony. This accounts for the naval (not land-military) character of the theme and the whole first movement.

Since this symphony was written in 1803, the tales of a connection with Napoleon's coronation (1804, when the symphony had already been performed) have no bearing. The theme originally read as follows:



namely, as it appears at the end of the first movement. Beethoven seems to have thought a long time about the theme of the *Marcia funebre*, for he made many changes in the cadence in bars 7 and 8.

The initial idea for a large-scale piece often lay dormant for years before Beethoven began to work it out. It is possible, however, that one of Beethoven's moods (they were always chopping and changing) was responsible for the connection with Napoleon.

The legend that Coriolanus was stoned by the Volsci surely gave Beethoven the first idea of his *Coriolanus* Overture. This accounts for the characteristic conclusion of the piece too.

Has it yet been determined whether the theme of the *Romanze* in the third *Rasumovsky* Quartet, A Minor, Op. 59



is really Russian or was invented by Beethoven? At the time, he undertook to weave a Russian folk melody into each of the quartets.

A similar doubt exists with regard to the *Andante* of the *Seventh* Symphony.

Around 1803, Beethoven told his friend Krumpholtz, "I am not satisfied with the works I have written so far. From now on I am taking a new direction." Not long afterward the three *Sonatas* Op. 29 were published (appeared as Op. 31 in 1803).

After Weber had finished his *Euryanthe* in Vienna, Count Moritz Lichnowsky took the score of it to Beethoven (who was already deaf). When he had paged through it, Beethoven said, "Weber took too much trouble at it."

Beethoven once said to me about Ries, "He imitates me too much."

Concerning Prince Louis Ferdinand's compositions, he said, "There are some pretty tidbits in them."

He did not know Graun's "Tod Jesu". My father brought him the score, which he played through masterfully (at sight). Then he came to the place where Graun provides two endings to a number, leaving the choice open. "Oho! The good man must have had a bellyache, since he could not decide which ending is better!" When he had finished, Beethoven stated that the two fugues were tolerable, the rest ordinary. With the words, "This is quite another fellow," he then took Handel's *Messiah* and played through the most interesting numbers, pointing out several similarities to Haydn's *Creation*, etc. This happened in 1805.

In 1805, when the French occupied Vienna for the first time, he was visited on one occasion by several officers and generals who were musically inclined. He played them Gluck's *Iphigenie in Tauris* from the score, and they sang the arias and choruses not at all badly. I asked him for the score and wrote out the piano arrangement at home, putting down, as exactly as possible, what I had heard him play. I still have the arrangement. My skill in arranging orchestral works dates from that time, and he was always completely satisfied with my transcriptions of his symphonies, etc.

November 15, 1852

Carl Czerny.

The Sonatas Opp. 111 and 112 in A flat Major and C Minor (Opp. 110 and 111) are among the works he began when he could still hear and finished when he was deaf. This accounts for the discrepancy between the style of the first movement and that of the movement or movements following. Until about 1816 he could still hear himself playing (by using a mechanical aid), but even that became increasingly difficult in time, and he had to depend on his inner ear, his imagination and experience. Since his youth, Beethoven had been accepted and honoured by the most illustrious circles, and he was always at home and quite at ease in their midst; he made his superiority felt by one and all, especially as a young man.

Beethoven⁴⁸⁾ lived in Grinzing for a few years in the house of a tailor named Heger. Heger is dead, but his children are still alive.⁴⁹⁾

When the time came for serenades, Macher (Director of the Dispatching Office of the Upper Austrian Government, now retired) and Nestroy were eager participants. After the serenades everyone went to have supper or breakfast at the "Stag" in Döbling. Beethoven was always with them, and so was Mekarsky. Holz, the father of the present house inspector of the Trattnerhof, knew Beethoven quite well, and was with him almost every day. He is alive.⁵⁰⁾

Schindler, the former Kapellmeister of the Josefstädter Theater (and later in Berlin), usually acted as mediator for the deaf and often quarrelsome Beethoven. He had many of Beethoven's effects. The King of Prussia gave him 8,000 Thalers in cash and an annuity of 1,200 Thalers for them. Schindler is said to have left Berlin and to be in the neighbourhood of Bonn, or somewhere else on the Rhine.⁵¹⁾

When the decision was made (around 1811) to perform Schiller's *Tell* and Goethe's *Egmont* at the city theatres, the question arose who should compose the incidental music. Beethoven and Gyrowetz were chosen. Beethoven very much wanted *Tell*, but a mass of intrigues were hatched to see that he got *Egmont* which (it was hoped) was less suitable for music.

He proved, however, that he could create masterful music for that drama too, and mustered all the power of his genius for the task.

For all Beethoven's care in writing out a piece⁵²⁾, oversights due to absentmindedness could still slip through now and again, for example in the third bar of the first movement of the Sonata in F Minor, Op. 57; there he forgot to put a \sharp above the trill, which has led many players to trill E flat-D, instead of E-D. He did put the \sharp in the second section, however, proving that he wanted it everywhere else too. I played the sonata for him several times, and he never said anything about the E \sharp . The passage (in the same movement)

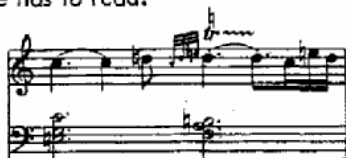
[Bar. 205]



must always press on in that way and never be played:

To save himself the work of writing out the whole passage, Beethoven used the abbreviation "///.///.///." in the manuscript after the first 18 notes. This misled the engravers of later editions who, in writing out everything in notes, arrived at the second, incorrect, reading.

The trill mentioned above therefore has to read:



since the trill E flat-D forms an ugly and pointless cross-relationship with the bass.

In the Violin Sonata Op. 47, written for the American Bridgetower and dedicated to Kreutzer (the first movement was composed in four days and two movements intended for another sonata were added), the closing theme



is supposed to have been taken from a published piece by Kreutzer. I heard this from a French musician just after Beethoven's sonata was published (1805). It would be worthwhile to find out. Perhaps this is the reason for the dedication. Does Liszt know anything about it?

Note by Schindler: The Sonata Op. 47 was actually composed for the English ship's-captain Bridgetower, who was living in Vienna at the time; he played a bit of violin and was well acquainted with Beethoven.⁵⁴

The String Quartet in D Major (Op. 18/3 in the printed edition) was the very first Beethoven wrote. On Schuppanzigh's advice, however, he published the Quartet in F Major as No. 1 (although it was composed later) presumably because the D Major Quartet begins vaguely, with the interval of a seventh; this was unheard of at the time.

Note by Schindler: For that reason Schuppanzigh could not have been responsible; he could not tell the difference between a seventh-chord and a triad.

When he was a young man (until about 1810), Beethoven's clothing was elegant and his behaviour was gentlemanly. Later, however, as his deafness increased, he became more and more unkempt.

In the years immediately after Beethoven came to Vienna, his improvising caused a great stir, and even won Mozart's admiration. Beethoven could improvise in several ways, whether on a theme of his own choosing or on a suggested theme.

1. In the form of a first movement or rondo Finale of a Sonata. He would play a normal first section, introducing a second melody, etc., in a related key. In the second section, however, he gave full rein to his inspiration, while retaining the original motive, which he used in all possible ways. Allegros were enlivened by bravura passages, many of which were even more difficult than those found in his sonatas.

2. In free variation forms somewhat like the Choral Fantasy Op. 80 or the choral Finale of the Ninth Symphony; both those pieces give a true picture of his improvising in this manner.

3. In a mixed form, one idea following the other as in a potpourri, like his Solo Fantasy Op. 77.

Often a few insignificant tones were all that were needed to improvise a whole piece, for example the Finale of Op. 10 No. 3, in D Major.

It was probably in 1808 or 1810 that Pleyel came to Vienna from Paris, bringing with him his most recent string quartets; they were played at Prince Lobkowitz's to a large and illustrious audience. Beethoven was also there, and when the quartets were over he was asked to play something. As usual, he had to be coaxed for an interminably long time, and finally the ladies almost dragged him to the piano. Angrily, he seized the 2nd violin part of Pleyel's quartet from the music stand, where it was still lying open, threw it down on the music rack of the piano, and began to improvise. He had never been heard to improvise more brilliantly, more originally or more phenomenally than on that evening. And throughout the whole improvisation the quite insignificant notes on that opened page of the 2nd violin part were present in the middle parts, like a connecting thread or a cantus firmus, while he built upon them the boldest melodies and harmonies in the most brilliant concert style. Pleyel was so amazed that he kissed Beethoven's hands. (Cf. Kerst, op. cit.)

After such improvisations, Beethoven used to break out laughing in a loud and satisfied way. No one matched him in the speed of his scales, double trills, leaps, etc. (not even Hummel). His posture while playing was ideally calm, noble and good to look at, without the slightest grimace (though he did begin to bend forward as his deafness increased). His fingers were very powerful, not long, and flattened at the tips by much playing. He often told me that he had practiced prodigiously as a youngster, usually until well past midnight.

When teaching, he placed much emphasis on good finger position (in accordance with the Emanuel Bach method by which he taught me). He himself could only just span a tenth. He used a lot of pedal, much more than is indicated in his works. His playing of Handel's and Gluck's scores and of Sebastian Bach's fugues was unique; the former he invested with a fulness and a spirit that gave the works a new image. Furthermore, he was the greatest sight reader of his time (in playing scores too), and he grasped as though by divination any new composition, simply by skimming through it quickly. His judgement was always correct, but very severe, biting and bluntly put (especially when he was younger). From the high vantage point of his genius he saw much that the world admired, and still does, in quite another light.

Although his playing was extraordinary when he improvised, it was often much less good when he played his published compositions, for he never took the time or had the patience to work something up again. Success, then, was mostly a matter of chance and mood. Like his compositions, his playing was ahead of its time, and the extremely weak and imperfect pianofortes of that era (up to 1810) often did not hold up under his gigantic playing. This is why Hummel's sparkling, brilliant playing - well calculated to the taste of the time - was bound to be more intelligible and appealing to the public at large.

But Beethoven's playing of *adagio* and of *legato* in sustained style had an almost bewitching effect on everyone who heard it; so far as I know, it has yet to be excelled.

In the years from 1818 to 1820 I organized concerts by my pupils every Sunday in my lodgings; they played to a quite select audience, and Beethoven was usually present⁺⁾ ; he still improvised even then, and did so several times for us; everyone was deeply stirred and moved in a wonderful way (among them, on one occasion, the poet Oelenschläger, the French composer Persuis, etc.).⁵⁵⁾

Vienna, September 1852

Carl Czerny.

⁺⁾ Note by Schindler: Twice only: the first time when Frau von Ertmann played one of his sonatas, the second time when Herr Czerny played Op. 106 which he had often studied with him at an earlier time. In the years after 1818 Beethoven no longer improvised except at home. Schindler.

The so-called irregularities of harmony found in certain of Beethoven's works can be justified and explained on aesthetic grounds and by reason of their effect, but they are suitable for only those places where Beethoven used them. It would be quite foolish to try to draw from them new rules for other composers. Incidentally, there are not many such passages in Beethoven, and most of them contribute nothing to his greatness. On the contrary, one could wish that two or three did not exist, such as the horn entrance two bars before the recapitulation of the first movement of the *Eroica*.

Another case in point is the development of the Russian theme in the Scherzo of the Quartet Op. 59 No. 2 (since the reasons mentioned above can hardly apply to it). They are the children of an ingenious love of mischief and a bizarre frame of mind, which often got the better of him.

NB. Beethoven himself arranged the Sonata in E Major, Op. 14/1, as a string quartet, transposing it to F Major. This quartet was published about 1805 by the Industrie Comptoir (later Riedel and Haslinger). It appears to be lost. I heard him play the two Sonatas Op. 14 in 1801 or 1802, just after they were published, and I also studied them with him.⁵⁶⁾ Cz.

Beethoven had no fixed working hours. His active imagination was always at work, morning and afternoon, early and late. He would often get up at midnight, startling his neighbours with loud chords, thumping, singing, etc. His singing voice was absolutely horrible.

NOTES

- 1) The original English title of Vol. IV reads: "The / Art of Playing / the / Ancient and Modern / Piano Forte Works. / Together with a list of the best pieces / for that Instrument by all the celebrated / Composers from Mozart up to the present day / Being / A Supplement / to the / Royal Piano Forte School. / Dedicated by Command to the Queen. / Op. 500. / By / Carl Czerny. / London / Published only by / Messrs R. Cocks & Co. 6, New Burlington Street / at Vienna, by Diabelli & Co. and in Paris, by Richault."
- 2) Quoted from C. F. Pohl, in *Jahresberichte des Wiener Konservatoriums*, 1869-1870.
- 3) Published for the first time in *Beethoven-Jahrbuch* 1953/54.
- 4) Ludwig van Beethovens sämtliche Briefe und Aufzeichnungen, ed. by Fritz Prelinger (Wien und Leipzig: C. W. Stern, 1907-11), II, 221.
- 5) *Beethoven Briefe*, ed. Prelinger, II, 168.
- 6) Gustav Nottebohm, *Beethoveniana* (Leipzig: J. Rieter-Biedermann, 1872), I, 136.
- 7) Theodor von Frimmel, "Czerny", *Beethoven-Handbuch* (Leipzig: Breitkopf & Härtel, 1926), I, 103, states: "He had all of the master's piano sonatas at his command, even the gigantic sonata Op. 106, which, for example, he played for Müller from Bremen."
- 8) Nottebohm, op. cit.
- 9) Compare Czerny's important remark concerning the first movement of the Trio Op. 1/3.
- 10) The Haslinger Edition (c. 1830) was the first attempt at a Beethoven complete edition. It gives metronome markings for all the works; these often differ widely from Czerny's and, with a few exceptions, are in no way preferable. A few examples will serve to convince the reader that the "absurdity" is rather the other way around:
Op. 10/1, II, ♩ = 63, III, ♩ = 112; Op. 10/2, III, ♩ = 112; Op. 14/2, II, ♩ = 66; Op. 26, II, ♩ = 104, IV, ♩ = 76; Op. 27/1, II, ♩ = 138, III, ♩ = 69, IV, ♩ = 160 (I), Presto ♩ = 120 (I); Op. 27/2, I, ♩ = 60, II, ♩ = 84 (I), III, ♩ = 92; Op. 28, II, ♩ = 92; Op. 54, I, ♩ = 120, II, ♩ = 76; Op. 57, II, ♩ = 120; Op. 109, III: Theme ♩ = 72, Var. IV ♩ = 66, Var. V ♩ = 69, and so forth.
- 11) Autograph in the Gesellschaft der Musikfreunde in Wien. The text is reproduced along with parts of the commentary by Georg Schünemann, *Beethoven-Jahrbuch* 1939, 47-74.
- 12) Winter 1799-1800. Compare the address Czerny gives.
- 13) Not KV 482, as Schünemann states.
- 14) Compare Czerny's remarks to Gustav Nottebohm, *Zweite Beethoveniana* (Leipzig: J. Rieter-Biedermann, 1887), II, 356 f.
- 15) Beethoven's conversation book No. 123, quoted in Friedrich Kerst, *Erinnerungen an Beethoven* (Stuttgart: J. Hoffmann, [1913]), II, 318 f.
- 16) Autograph in the Deutsche Staatsbibliothek, Berlin, Mus. ms. autogr. theor. Czerny 2. (The shelf number in Schünemann is not correct).
- 17) Antonia Cibbini, née Kozeluch; compare Alexander W. Thayer, *Ludwig van Beethoven's Leben* (Berlin: W. Weber, 1901-11), V, 244 f., and Beethoven's conversation book No. 93.
- 18) The song "Ach Schiffer, lieber Schiffer, stoß dich nicht ab, o mache Halt." See Andreas Kretzschmer, *Deutsche Volkslieder mit ihren Original-Weisen* (Berlin: Vereins-Buchhandlung, 1840), I, No. 102.
- 19) This sentence was later added in red ink.
- 20) Thayer, op. cit., II, 413 ff. Compare Alfred Christian Kalischer, in *Die Musik* (1904), p. 476.
- 21) Spielmann and Kurzböck were pupils of Haydn.
- 22) In Thayer, op. cit., III, 110; Nottebohm, *Zweite Beethoveniana*, pp. 500 ff. Nottebohm's argument that the text is not by Kuffner is not convincing after perusal of the sketchbook (Staatsbibliothek, Berlin, Gr. 3).
- 23) Compare Beethoven's contract with Clementi in Thayer, op. cit., III, 28 f. Several of Clementi's English editions appeared earlier than their German counterparts, e.g., Opp. 73, 77, 81a, 111, 119; or almost at the same time, e.g., Opp. 96, 97 (a Birchall edition), 121a (a Chappell & Goulding edition). Compare Alan Tyson, *The authentic English editions of Beethoven* (London: Faber and Faber, 1963).
- 24) The Contradances also belong among the works named. Thayer, op. cit., III, 231 ff., and Nottebohm, *Ein Skizzenbuch von Beethoven aus dem Jahre 1803* (Leipzig: Breitkopf & Härtel, 1880), p. 50, *Zwei Skizzenbücher von Beethoven aus den Jahren 1801 bis 1803*, ed. by Paul Mies (Leipzig: Breitkopf & Härtel, 1925), p. 42 inter alia, have presented differing theses concerning the order of appearance. Although they were finished later, the Contradances appear to precede Prometheus.
- 25) Concerning Johann Stich, known as Punto, see Thayer, op. cit., II, 173 f. Beethoven's concert with Punto took place on April 18, 1800. See Schünemann's article, "Beethovens Studien zur Instrumentation", in the last *Beethoven-Jahrbuch*, VIII, 146 ff. See also Alfred C. Kalischer, *Biographische Notizen über Ludwig van Beethoven von Wegeler und Ries* (Berlin: Schuster & Löffler, 1906), p. 98.
- 26) Written in 1798. The theme from Weigl's *L'Amor marinaro* is called "Pria ch'io l'impegno". Probably the clarinetist Beer, member of the Liechtenstein household, is meant here (Thayer, op. cit., II, 39, 40, and 99 f. inter alia).
- 27) The autograph of Op. 97 has the dates "March 3, 1811", and "finished March 26, 1811". It was performed, with Beethoven playing, at a benefit concert given by Schuppanzigh on April 11, 1814. Published by Steiner and Co. in September 1816.
- 28) Czerny also arranged the Variation movement of the Kreutzer Sonata, Op. 47, for piano, two hands. This arrangement was done during Beethoven's lifetime (c. 1821), and is interesting with regard to the fingering of the trills. Except for descending intervals of a second, all trills begin with the auxiliary, contrary to the later Simrock edition and to the instructions on trills in the *School for the Pianoforte* Op. 500, Volume I. See Franz Kullak's Foreword to his edition of Beethoven's Piano Concerto in C Major, Op. 15 (Leipzig, Steingraber Verlag, 1939), pp. XXII ff.

- 29) Schindler probably exaggerated here. Ries was successful as a concert artist not only in Germany, but elsewhere too. Czerny did a further special transcription of Op. 47 as *Variations brillantes tirées de l'oeuvre 47 arr. pour Pf. seul* (Diabelli).
- 30) Compare Thayer, op. cit., II, 206 f., 405, 612, 329 *inter alia*.
- 31) Compare Thayer, op. cit., II, 207 f. and 99 ff. See also W. Altmann, "Ein vergessenes Streichquartett", *Zeitschrift für Musik*, V, 4; as well as Foreword to the Eulenburg score.
- 32) Concerning Beethoven's arrangement, see Nottebohm, *Zweite Beethoveniana*, pp. 586 ff. Schünemann found a completely worked-out autograph cadenza by Beethoven for this piano arrangement in the Staatsbibliothek. Unfortunately, Schünemann gives no further information. Perhaps he means the cadenza to the third movement which is preserved today in the Staatsbibliothek der Stiftung Preussischer Kulturbesitz, Berlin, under the number Mus. ms. autogr. Beethoven 28, Blatt 11.
- 33) The Academy took place on April 5, 1803, Thayer, op. cit., II, 370 ff. *inter alia*. The piano part, as it stands in the autograph, was in fact appreciably altered by Beethoven for publication (1804). Whereabouts of the autograph is unknown since 1945.
- 34) See Thayer, op. cit., II, 237.
- 35) Paer's opera *Achilles*; probably the C minor Adagio "Sieh, wie vom Tod entsetzt", from Act II, is meant. See Nottebohm, *Zweite Beethoveniana*, p. 243, who shows that Beethoven's March was already begun before the performance of *Achilles*. Since Ries makes the same remark as Czerny, there may well have been an inner connection, which could also be borne out by small parallels. See Kalischer, *Biographische Notizen*, p. 95. Czerny is thinking of the first movement of Cramer's B-flat major Sonata, No. 2 of *Trois Grandes Sonates pour le Pft.* (Vienne: Bureau d'Art et d'Industrie).
- 36) Op. 54 is advertised in the *Industrie Comptoir* as the *Lima Sonata*; Op. 57 as the *LIVma Sonata*. See Nottebohm, *Beethoveniana*, p. 8 f.
- 37) Composed in 1806.
- 38) Rode played the Sonata in December, 1812, with Archduke Rudolph at the piano.
- 39) "Merkenstein", by J. Bapt. Rupprecht, WoO 144, composed 1814, Complete Edition, Series XXV, Nr. 13. The duet "Merkenstein", Op. 100, was published not in the *Almanach*, but by Steiner and Co., in September, 1816.
- 40) Wilhelm von Lenz, *Beethoven et ses trois styles* (St. Petersburg: Bernard, 1852).
- 41) See Anton Felix Schindler, *Biographie von Ludwig van Beethoven* (1871), 4th Ed., II, 34 f., and Nottebohm, *Zweite Beethoveniana*, p. 568 f.
- 42) See Czerny's *School for the Pianoforte*, IV, 75.
- 43) Words in parentheses entered at the end of the page.
- 44) See Thayer, op. cit., III, 216 and 325. The "little friend" was Maximiliane Brentano (Maxe, afterwards Frau von Plittersdorf). Beethoven dedicated the little Trio and the Sonata, Op. 109, to her in 1812.
- 45) The Trio was played for the first time on April 11, 1814; see Thayer, op. cit., III, 246.
- 46) Compare Božidar Sirola, *Haydn und Beethoven und ihre Stellung zur kroatischen Volksmusik*, in *Beethoven-Zentenarfeier, Internationaler Musikhistorischer Kongress, Wien 1927* (Vienna: Universal Edition), p. 111 ff.
- 47) Big question-mark added in the margin (by Schindler).
- 48) The next three paragraphs scrawled rapidly on a separate page (not in Czerny's hand).
- 49) The tailor Johann Hürr is meant here; see Thayer, op. cit., III, 100 f.
- 50) A certain Matthias Wachter was a medical journalist and doctor in Graz, and began his publications in 1821. Nestroy refers to the singer at the Vienna Opera House, who, in 1822, sang the Minister in *Fidelio*. Karl Holz has been much discussed in the Beethoven literature, e.g., Thayer, op. cit., and Schindler, op. cit., II, 107 ff. *inter alia*.
- 51) Concerning all details, see Maria Becker, *Anton Schindler, der Freund Beethovens. Sein Tagebuch* (1939). Schindler's handwriting begins again here.
- 52) Written in red ink, up to the close of the passage about Op. 57.
- 53) The two examples are exchanged in Schünemann. Czerny's opinion, which was adopted by publishers in the late 19th century, departs from that of the modern Urtext editions, which follow the autograph strictly.
- 54) The paragraph on Op. 47 is entered upside down on the reverse side of the page. Concerning Bridgetower, see Thayer, op. cit., II, 389 ff.
- 55) de Persuis, Louis. Luc Loiseau (1769-1819). The renowned Danish poet Adam Oehlenschläger (1779-1850) undertook his second journey through Germany in 1817.
- 56) Published 1799; the arrangement was published for the first time in 1802.

CARL CZERNY

THE ART OF PLAYING
THE ANCIENT AND MODERN
PIANO FORTE WORKS

Chapters II and III

CHAPTER II.

ON THE PROPER PERFORMANCE OF ALL BEETHOVEN'S WORKS FOR THE PIANO SOLO.*

§ 1. BEETHOVEN commenced his career with compositions for the Pianoforte, of which the first great work (*3 Trios. Op: 1*) appeared about the year 1795.

His pianoforte works so far surpass all which were previously written for this instrument, that even to the present day they remain unequalled, and the complete collection of them forms a store of imperishable master-pieces for all time — independently of his other compositions for the orchestra, the voice, and for various other instruments.

§ 2. But the mental conception which their performance demands, as well as the vanquishing their technical difficulties, which are not slight, can only be attained by a thorough study of them. For though an experienced player, with the assistance of an intelligent adviser, may learn a single piece to a certain degree of perfection, he will still remain a stranger to that spirit and peculiar humour, — to that genial freedom, and deep feeling for the beauties which lie concealed in the great bulk of Beethoven's compositions, and therefore in a measure form the key to each work.

But it is by no means sufficient, that the player himself feels the beauties of a piece: — he must also be able to reproduce them with his fingers, and to communicate them to his hearers. Hence many of Beethoven's admirers are frequently quite surprised and grieved if these works do not always produce those effects which lie in them; and they then generally ascribe it to depraved taste and other causes, without reflecting that those who speak to others should express themselves in an intelligible, significant and worthy manner.

§ 3. We here give, in the first place, a list of Beethoven's pianoforte works, as far as this is necessary for our object.

	N ^o of works
1. A number of Grand Sonatas for the Pianoforte solo	29
2. Sonatas for the Pianoforte and Violin	10
3. Sonatas for the Pianoforte and Violoncello	6
(Among them, one for P.F. and Horn)	
4. Trios for the Pianoforte, Violin and Violoncello	7
(Among them, one for P.F. Clarinet and Violoncello)	
5. Quintett for the Pianoforte and 4 wind instruments	1
(Also as a Quartett for P.F. and 3 stringed inst ^s)	
6. Concertos for the Pianoforte, with Orchestra	7
(Among them, one for P.F. Violin & Violoncello concertante; and one written originally for the Violin, but arranged by Beethoven himself for the Pianoforte.)	
7. Fantasia for the Pianoforte, Orchestra and Chorus	1

* The author of this work has frequently been requested by many persons to treat of the performance of Beethoven's pianoforte works. He here therefore undertakes to fulfil this request, and trusts he is so far competent thereto, from having in his early youth (from the year 1801) received instruction from Beethoven in pianoforte playing — studied all his works with great predilection, on their first appearance, and many of them under the Master's own guidance — and, at a later period, until the close of Beethoven's life, enjoyed his friendly and instructive intercourse.

8. Fantasia for the Pianoforte solo	1
9. Rondos for the Pianoforte solo	4
(Among them, one under the title of <i>Andante favori</i> , and one as a <i>Polonaise</i> .)	
10. Bagatelles (short compositions)	2
11. Variations on original themes. P.F. solo	5
12. Variations on known themes. P.F. solo	13
13. Variations on known themes, for the Pianoforte, with accomp ^t for the Violin or Violoncello	6
14. Little Sonatas and Sonatinas: one of them as a duett	7
15. A great many vocal works and songs with a Pianoforte accompaniment, (also of importance to the Pianist.)	

Besides these a great number of Variations on known themes, written in an easy style; of Preludes, Minuets and other dances &c &c, all of which are of less importance.

There are therefore 29 grand Solo-Sonatas, 24 Sonatas &c with accompaniment, 8 Concert compositions with Orchestra, and 31 lesser compositions — in all 92 works — the whole of which should be learnt as perfectly as possible; without reckoning the vocal works, the Sonatinas, and other occasional compositions.

§ 4. Beethoven's works, with the exception of a few trifles, are written for good, and well cultivated pianists; that is, for those who, by the study of many other good works, have already perfectly acquired all that relates to mechanical facility and good performance in general. He who should desire first to learn a pure and beautiful style of playing from Beethoven's compositions, would commit a double fault: for, in the first place, he would appropriate these splendid works of art to a common purpose; and secondly, he would by no means suitably attain his object; for Beethoven (particularly in his latter days) paid little attention to convenience of playing, regular fingering, and the like.

As little calculated are the generality of his works for young pupils, as they not only call for mental, but also for physical power, and as, indeed, it is of very little use or benefit, when we see young children (or even so called prodigies) torment themselves with them. No one would wish to hear a boy declaim *Shakespeare*. — We are of opinion that those who would study his works, should possess talent and have arrived at that mature age when judgment and feeling begin to develop themselves; and also that they should have acquired that degree of facility which results from a good School, and from the study of the best works of CLEMENTI, MOZART, DUSSEK, CRAMER, HUMMEL and even of the modern composers.

§ 5. The general character of Beethoven's works is fervent, grand, energetic, noble, and replete with feeling; often also humorous and sportive, occasionally even eccentric, but always intellectual; and though sometimes gloomy, yet never effeminately elegant, or whiningly sentimental.

Each of his pieces expresses some particular and well supported idea or object, to which, even in the smallest embellishment, he always remains true. The melody everywhere pervades the musical thought; all rapid passages and figures are only employed as a means, never as the end; and if (particularly in his earlier works) many passages are found which demand the so-called *brilliant* style of playing, this must never be rendered principal. He who should only display his agility of finger therein, would entirely miss the intellectual and æsthetic, and prove that he did not understand these works.

§ 6. In so far as *bravura* comprehends great certainty and power in the performance of skips, quick runs, complicated passages &c, this is certainly in constant requirement in his works, and Beethoven will always rank as one of the most difficult composers.

§ 7. We have already intimated, in the 3^d Volume of this School, that the works of each celebrated composer must be played in a particular and distinctive manner. Those of Beethoven perhaps more so than any others. His compositions must be performed differently from those of Mozart, Clementi, Hummel &c; but it is not easy to express by words, wherein this difference consists. Each reflecting player will gradually acquire a correct notion of this matter by an accurate study of his works. Beethoven himself was, in his day, one of the greatest pianists, and unsurpassable in *legato* playing, in the *Adagio*, in fugues, and particularly in his improvisations; so that the difficulties which he invented then created as great astonishment, as those of Liszt, Thalberg and others at present. However, his performance depended on his constantly varying frame of mind, and even if it were possible exactly to describe his style of playing, it would not always serve us as a model, (in regard to the present otherwise cultivated purity and clearness in difficulties); and even the mental conception acquires a different value through the altered taste of the time, and must occasionally be expressed by other means, than were then demanded.

§ 8. Before we treat of Beethoven's compositions singly, it is necessary to establish a general rule.

In the performance of his works, (and generally in all classical authors,) the player must by no means allow himself to alter the composition, nor to make any addition or abbreviation.

In those pianoforte pieces also, which were written for the five octave instruments of former times, the attempt to employ the sixth octave, by means of additions, is always unfavorable; and all embellishments, turns, shakes &c which the author himself has not indicated, justly appear superfluous, however tasteful they may be in themselves.

§ 9. It is most advantageous to study Beethoven's Solo Sonatas in the same order as they gradually appeared in the course of his epoch (from about 1795 to 1826). For in this manner we follow the development of his genius, and learn accurately to recognise and distinguish the three periods of his works; as, up to his 28th work (about 1803) he adhered, in a certain degree, to the style of Mozart and Haydn; from then however until about his 90th work (from 1803 to 1815) he fully displayed his true peculiarity, and from that time until his death (in 1827) he again took a new direction, which is not less grand, though it differs materially from the two former.

§ 10. * SONATA N^o 1. (Op. 2. N^o 1.)

Allegro. ♩ = 104. Mälzel's Metronome.

First Movement.

The character of this first movement is fervent and impassioned, energetic and varied, and without any of those brilliant passages which generally separate the leading ideas from one another. The time is a lively, but not too quick, *alla breve*.

* These 3 Sonatas were first published by Artaria, in 1796.

As we presuppose that each pupil possesses one of Mälzl's Metronomes of the loud-beating kind, and employs it in the way which we have directed in the 3^d Volume of this School, we think it will prove acceptable to pianists, if we everywhere indicate by it, the time in which Beethoven himself performed his works. (In doing this we have used the Vienna Metronome).

From the 4th bar of this movement a slight *ritardando* and *crescendo* commences, which is increased to the pause. Bars 41 to 44 of the first part are also performed with an increasing *ritardando*, and the time is first decidedly resumed in the second half of the 45th bar.

The twenty-two bars following bar 20 of the second part, must be performed with constantly augmented power and vivacity, extremely *legato*, and the bass with particular expression.

Adagio. ♩ = 80.

2nd Movement.

The soft and tranquil *Adagio* now follows, which is full of feeling and of beautiful melody, and must be played *cantabile* throughout, in a slow, but not dragging time. Here, a refined touch, a perfect *legato*, and a strict preservation of the time, are especially effective. In the following passage,

(bar 37.)

the demisemiquavers in the right hand must be played with great delicacy, and quite independently of the sextoles in the bass.

Allegretto ♩ = 69.

3rd Movement.

MINUETTO.

Humorous and lively; so that the *Allegretto* is not here to be taken in the ordinary tranquil time. The Trio must be played softly and *legato*.

In the second part of this Trio, the 9th and three following bars must be performed with the fingering here indicated:—

4th Movement.

Impetuously excited, almost dramatic, like the description of a serious event. In the first part, from bar 22, both hands begin to play exceedingly *legato*. From the 35th to the 39th bar *crescendo*, and the right hand very *cantabile*.

The first 50 bars of the second part, with tender, pathetic expression, but not dragging. From the 51st bar, the original vivacity.

§ II. SONATA N^o 2. (Op. 2. N^o 2.)

Allegro vivace $\text{♩} = 132$.

1st Movement.

Spirited and vivacious, energetic and resolute, and the more tranquil passages with much feeling. An octave-passage (bar 84 &c) is so difficult, that, for small hands, we advise the following mode of performance:



In the second part, this passage in a similar manner:



By thus dividing the passage between both hands it becomes more convenient and certain without in the least altering the composition. In the 11th bar of the second part, whilst the left hand is held over the right, the pedal must be used, as long as the harmony does not change. Similarly where the same passage afterwards occurs. The passage from the 60th bar, in the second part, must be well practised, as the appoggiaturas form an essential part.

Largo appassionato . ♩ = 80 .

2nd Movement .



The religious character of this movement must be heightened by the strict *legato* of the chords, and by a choral-like swelling of the harmony, whilst the under part is performed softly, and as *staccato* as possible. — The whole in strict time, but the conclusion *ritardando* .

In the following passage



each part must be well

distinguished from the others, and the G sharp, in the right hand, played with a slight emphasis .

Allegretto ♩ = 63 .

3rd Movement .

SCHERZO .



This movement is one of those *Scherzos*, which must be performed very *Vivace*, or indeed *Allegro* . The Trio (in A minor) must be played with feeling, but yet also in a lively manner .

Grazioso . ♩ = 132 .

4th Movement .

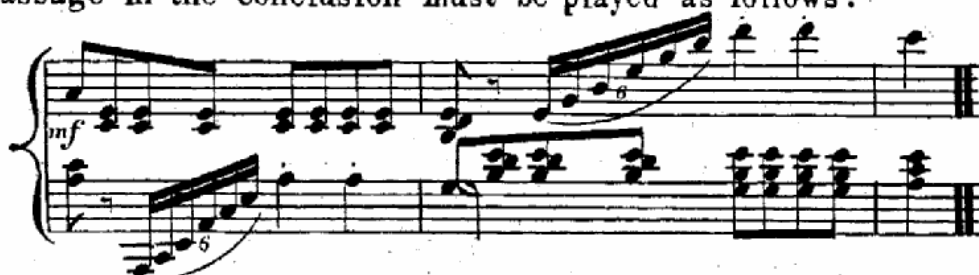
RONDO .



This Rondo, which is to be performed moderately *Allegro*, demands a tender and feeling expression, and an elegant lightness in the passages . The accompaniment in the left hand (from the 27th bar) must be so marked, that the lower notes of the same may form a kind of counter-theme to the melody in the upper part .

The middle subject (in A minor) must be played with great energy, and as *staccato* as possible in both hands, until the return of the *pianissimo*, where it must be very *legato* .

The passage in the conclusion must be played as follows:



and not by crossing over the left hand, as might be imagined from the mode of notation.

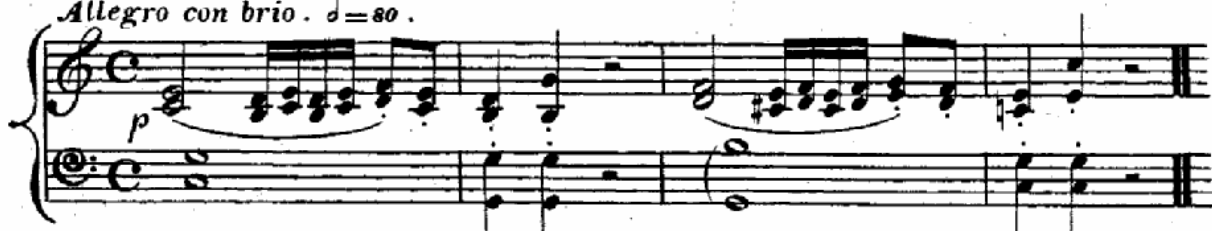
The last eight bars at the close must be gradually more and more piano, and likewise rather *ritardando*.

§ 12.

SONATA N^o 3. (Op. 2. N^o 3.)

Allegro con brio. ♩ = 80.

1st
Movement.



This animated Sonata contains much that claims the most brilliant playing and bravura from the pianist.

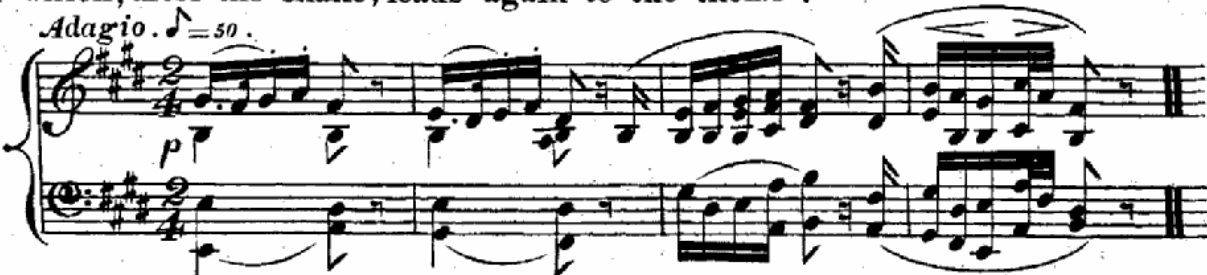
The first movement must be performed with fire and energy. — The melodious passages from the 27th and 48th bars must be played with great expression; which is to be produced more by the touch, than by the employment of the *rallentando*.

In the passage commencing at the 7th bar of the second part, in addition to the general strength of tone, the thumb of the right hand must be employed in a particularly marked and energetic manner.

At the transition into A flat (at the end — before the cadence) the pedal must be harmoniously used. The cadence itself must be played *Presto*, as well as the chromatic run which, after the shake, leads again to the theme.

Adagio. ♩ = 50.

2nd
Movement.



In this *Adagio* is already displayed the romantic direction by which Beethoven, at a later period, created a species of composition which carried instrumental music to such a pitch of refinement that it resembled even poetry and painting. In such works we no longer hear the mere expression of feelings, we see fine pictures — we hear the narration of circumstances. But still, as music, the composition remains beautiful and unconstrained, and those effects are always comprised within the bounds of regular form and consequent development.

The beginning of this *Adagio* must be played with great sentiment, but strictly in time, otherwise the hearer cannot comprehend the course of the melody at the rests. In the following *Minor* part, the melody is performed by the left hand, and must therefore

be as *legato* and expressive as possible. In the bass notes the pedal can be employed for a moment, each time before the crossing of the hands. The right hand accompanies with a clear *legato*, and with a slight emphasis on the highest note.

Allegro. $\text{♩} = 60$.

3rd
Movement.
SCHERZO.



The following must be played *crescendo* up to the *forte*. The *staccato*, light and short. The *Trio* in the same quick time. The right hand light and very free, but *legato*. The left hand weighty, and the minims always *crescendo* when they ascend, and *diminuendo* when they descend.

Allegro assai. $\text{♩} = 116$.

4th
Movement.



The movement quick and sprightly. The middle subject (in F)



to be played *legatissimo* and *cantabile*, and the melody in the upper part to be well brought out. The left hand afterwards in the same way. — In the following passage:



the notes marked *sf* must follow each other quickly and forcibly. The whole with serene, but highly expressive emotion, and extremely lively.

SONATA N^o 4. (Op. 1.) (published about 1198, by Artaria.)

Allegro molto e con brio. ♩ = 116.

1st
Movement.



This Sonata, which is written in a very vehement style, must be played in a similar manner, and the first movement, in particular, with fire and energy, so that it may produce even the effect of a very brilliant piece. The quavers must be very *legato* and rendered significant by the very rapid time and by suitable *cres:* and *dim*. The passages in semiquavers, with great bravura and fluency.

The middle subject



with intense expression, but by no means dragging.

Largo con gran espressione. ♩ = 80.

2nd
Movement.



The elevated and profound character of this *Largo* must be expressed by all the means of a feeling performance. The theme, however, must be played in strict time, otherwise it would be unintelligible to the hearer, on account of the many rests.*

The middle subject (in A flat) must be performed *cantabile* and with great expression in the right hand, and, in the left, lightly *staccato*, but with significance.

The last four bars strictly in time.

Allegro. ♩ = 12.

3rd Movement.



Tenderly playful and lively. The Trio *legato* and harmonious. The first note in the 3rd bar very loud, and with the pedal, which may then continue to be used through two bars. Similarly wherever the same passage occurs.

* We may assume two species of playing: one for the player himself, when he is alone and plays for his own pleasure; and the other for hearers, and especially for those who do not know the piece at all. This second species is naturally the more important, and it is no question that, between the two, a great difference can, and must exist.

4th
Movement.



The charming theme with intense feeling, but not *ritardando*, except in the last bar, before the pause.

The impetuous middle subject (in C minor) contains a passage in the right hand, which can only be played with the following fingering.



After a little practice it will be found that the passage can also be played *legato* with these fingers, and that the *sf* of the upper notes can only be expressed in this way. Furthermore, the whole of the middle subject, can be played rather more lively, until the return of the theme.

In the following passage:



the bass, in the first five bars, forming a kind of counter melody, must be played very heavy and *legatissimo*. At the octave B \flat in the last bar, the pedal must be accurately employed, and then kept down during two bars and a half. The shifting pedal (*una corda*), is also applicable in this unexpected modulation. The end of the Rondo very lightly, gradually softer and gently dying away. The last four bars with the pedal.

§ 14.

SONATA N^o 5. (Op. 10. N^o 1.)

Allegro molto e con brio. ♩ = 12.

These 3 Sonatas were published, in 1799

by Eder, at Vienna; (now by Hastings)



In a quick and fiery time. An earnest spirit must here sway the feelings. The tranquil passage (from the 32nd bar) very *legato*, the four parts *cantabile*, and then the counter melody in the bass with much expression. — The character of the whole decided and manly.

Adagio molto. ♩ = 69.



With the most intense feeling, which can only be produced on the instrument by a beautiful touch and strict *legato*. The small notes (in the 17th bar and elsewhere) very quick and strong. The embellishment in the 18th bar extremely light and delicate, without interruption. The last 22 bars with the soft pedal; the syncopated notes slightly marked. At the end, gently murmuring, with both pedals. That the whole is the expression of the deepest sentiment and tenderness no one can deny.

Prestissimo. ♩ = 96.



This Finale is altogether written in that fantastical humour which was so peculiar to Beethoven. This feature may be displayed particularly in the middle subject (from the 17th bar) by a humorous retardation of single notes, though, in the whole, we must there also remain true to the rapid time.

Still the character of the piece is by no means serene, and therefore the sportiveness of the performer must never be disfigured nor diminished.

The humorous performance can only be attained by the masterly subjugation of all mechanical difficulties. If otherwise, it would only appear as an incomprehensible and laughable caricature.

SONATA N° 6. (Op. 10, N° 2.)

Allegro. $\text{♩} = 104$.

1st Movement.

The character of this movement is calm and simple, and the performance must, therefore, naturally be gay and lively. The end of the first part, as well as of the second, bustling and merry.

2nd Movement.

This Scherzo, on the contrary, is fervent but not exciting, and must be played moderately quick. The middle subject (in D flat) rather more tranquil and very soft.

3rd Movement.

This movement produces a brilliant effect in a quick time, when the theme is clearly brought out each time it occurs. The *crescendo* must powerfully increase until the 14th bar, after which the following eight bars must be played very loud, and the remaining ten bars soft again, the quavers in the left hand being given very *staccato* at the same time. The first 34 bars of the second part, very loud. The following *staccato* (in D major) soft, but then *crescendo* until the varied theme, where the *fortissimo* continues through 38 bars.

§ 16.

SONATA N° 7. (Op. 10, N° 3.)

Presto. $\text{♩} = 126$.

1st Movement.

This Sonata is grand and significant, and the time of the first movement quick

and fiery. The first four notes of the theme are carried through the whole piece and must therefore be rendered distinguishable in all modes of performance. It must be remarked that, in the following passage,



the little note is a long appoggiatura and must therefore be played as a quaver. The character of the whole is decided and vigorous, with brilliant performance.

Largo e mesto. ♩ = 12.

2nd Movement.

This *Adagio* is one of Beethoven's grandest but most melancholy, and must be played with the most attentive expression.

In the performance of pieces of this kind it is not sufficient that we put ourselves into the proper disposition; the hands and fingers must bear on the keys with a different, and heavier weight, than is necessary in lively, or tenderly expressive compositions, in order to produce that significant kind of tone, which may duly animate the slow course of an earnest *Adagio*.

In this *Largo* the effect must be also increased by a well directed *ritardando* and *accelerando*. Thus, for example, the second half of the 23rd bar, should be played a little quicker, as well as the second half of the 27th, and the whole of the 28th bar. A similar increase of liveliness and vigour from the 71st to the 76th bar, until, in the 76th bar, both again subside into the former tranquility.

Allegro. ♩ = 76.

3rd Movement.

MINUETTO.

Lively, but with feeling, and the accompanying parts well expressed, as they are also melodious. The Trio light and gay.

Allegro. ♩ = 152.

4th Movement.

RONDO.

Humorous, like the Finale of the 5th Sonata; but more serene and capricious. In the last eight bars, the theme in the bass must be well brought out.

SONATA N° 8. (Sonate pathétique Op:13.)

(published by Eder, in 1799.)

1st Movement.

Grave. $\text{♩} = 92$.

Allegro molto e con brio. $\text{♩} = 144$.

cresc.

The introduction is performed so slowly and pathetically that we could only indicate the beats of the Metronome in semiquavers. The chords all very ponderous, and the left hand accompaniment in the 5th and until the 8th bar, very *legato*. The chromatic run at the end, very quick and light until the pause.

The following *Allegro* extremely impetuous and incited, by which this composition acquires a brilliant character, in the symphony-style. The middle subject (in E flat minor) lightly *staccato* and with mournful expression, but not *ritardando*, except in the last three bars, before the commencement of the quaver movement. In this the lower and upper white notes, well marked and sustained, and afterwards very *staccato* and *crescendo*. In the last eight bars of the first part, each bar with the pedal.

In the second part of the *Allegro*, the passage from the 31st bar must be exceedingly light and clearly murmuring. The run descending to the theme, very fluently.

2nd Movement.

Adagio cantabile. $\text{♩} = 54$.

We see from the fingering that the inner accompaniment is to be played by the right hand, without exception. The whole *legato*, and the melody clearly brought out.

The succeeding four-part repetition of the theme, very harmonious, *legatissimo*, and a little louder. At the return of the theme, in the second part, the triplets very intelligible, as follows:—

3rd Movement.

Allegro. $\text{♩} = 96$.

Rondo.

The whole not dragging nor spun out.

Very lively and with pathetic expression, but not impetuous. The middle subject (in A flat) soft, *legato* and intelligible. The conclusion fiery. This Sonata is easier to study, than the former ones, and has therefore always been highly esteemed.

§ 18.

SONATA N^o 9. (Op. 14, N^o 1.) published at Vienna, in 1799, by Mollo (now Haslinger.)

Allegro. $\text{♩} = 132$.

1st
Movement.



This movement is of a serene and noble character, and must be performed lively, but agreeably. The middle subject (from the 23rd bar) expressively, but not dragging, or it would appear rather tame. The following melody (from the 49th bar) very tenderly and harmoniously. In this movement the ideas alternate in a picturesque, poetical manner, and form a small, but rich picture.

Allegretto. $\text{♩} = 69$.

2nd
Movement.



The character of this *Scherzo* is a kind of sad humour, and it must therefore be played in an earnest, but lively manner, though by no means humorously or capriciously.

The *Trio* (in C), on the contrary, is soft and tranquil, and demands a corresponding mode of performance.

Allegro commodo.

3rd
Movement.

Rondo.



Very gay and lively, but with a certain playful facility. The middle subject (in G) very brilliant and energetic, the upper notes in the right hand being also well marked.

§ 19.
SONATA N^o 10. (Op 14, N^o 2.)
Allegro. ♩ = 80.

45



One of the most lovely and agreeable compositions. It must everywhere be played with delicacy and tender feeling, but still lively. The last 16 bars of the first part in particular, must be performed *legato* and *cantabile*, and the bass, as well as the inner part, with great expression. The louder passages of the second part, however, with fire and spirit. The end, as in the first part.

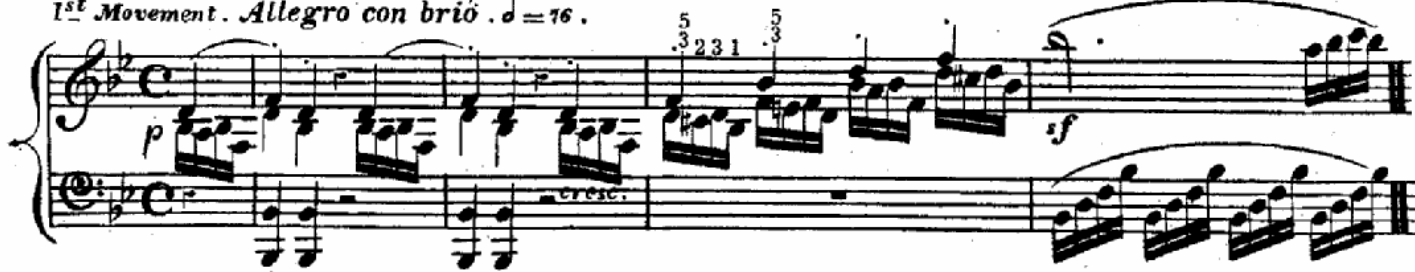


As the measure is *alla breve*, the time should be a tolerably lively *Allegretto*. The *staccato* very short; the sustained notes, on the contrary, with expression, which must also be perceptible in the variation in the same passages. The last variation tolerably lively.



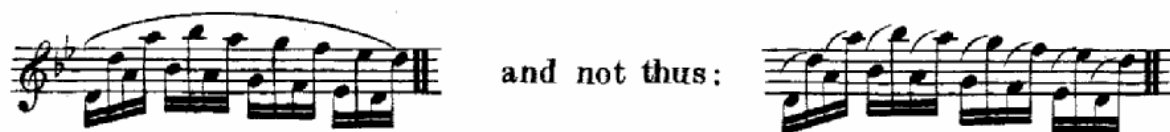
Very humorous and serenely gay, and therefore to be played lively and fluently.

§ 20.
SONATA N^o 11. (Op. 22.) published at Leipzig, about 1802, by Kühnel.
1st Movement. Allegro con briò. ♩ = 76.



To be played with energy and decision. Although animated, yet not properly brilliant. The middle subject (from the 29th bar) with increasing expression, very *legato*, but not restrained. The conclusion with energy. The second part in like manner; but, from the 37th bar, rather more tranquil, and the bass with expression, whilst the right hand plays in arpeggio, *legato*, and in strict time. Before the entrance of the theme, several bars rather *rollentando*.

All divided octaves must be performed equally and *legato*, as :



Adagio con molto espressione. ♩ = 100.

2nd Movement.

The melody extremely *cantabile*, and the bass also *legato*. The time firm and decided, for the expression must be produced rather by the touch alone. In the second part the alternating double melody clearly marked, and the bass *legatissimo*.

The character of the whole — soft, mild and tranquil.

3rd Movement.

MINUETTO.

No *Scherzo*, but a genuine *Minuet*, though rather more lively. The commencement very agreeable and soothing.

Fingering for a passage in the right hand: The *Trio* energetic throughout.

In the following passage of the second part the notes marked *v* very

emphatic. Similarly afterwards. The bass very distinct, but strictly *legato*. The *Trio* may also be rather more lively than the *Minuet*.

Allegretto. ♩ = 69.

4th Movement.

RONDO.

Of the same character as the *Finale* of the 4th Sonata (in E flat, Op: 7) only rather more lively. Melodious, and with much feeling and tenderness. The whole theme very *legato*, and the A flat, in the 12th and 13th bars, with emphasis. The passages (from the 32nd bar) brilliant and lively. The minor passages after the repetition of the theme, very excited and passionate. The concluding passage of the left hand, lively. The last 6 bars again tranquil.

SONATA N° 12. (Op. 26.) (published at Leipzig, in 1802, by Kühnel.)

Andante con Variazioni. $\text{♩} = 16$. *cresc.* *sf*

1st Movement.

In the performance of this theme, the whole art of sustained, harmonious *legato*, and of fine touch, must be called forth, in order to worthily display the noble, and almost religious character of the same. Also, it must not be rendered dragging by a too frequent use of the *ritardando*.

The first Variation in the same time and with the like tranquillity; though, in the second part, with energy and rather animated. The *crescendo* and *diminuendo* must be carefully observed in the rise and fall of the melody.

The second Variation a little more lively, (about $\text{♩} = 92$), both hands very lightly, but equally *staccato*. As the theme lies in the bass, that part must be rather more prominently brought out. In the last 8 bars the *crescendo* must increase to *forte*, but the last 4 bars must again be lightly *staccato* and very soft.

The third Variation in the time of the theme. The right hand very *tenuto*, the left *staccato*, and the *crescendo*, as well as the *sf* strongly marked.

The fourth Variation lively, ($\text{♩} = 92$, like the second,) also very tender, almost jocose, and the left hand as *staccato* as possible throughout.

The fifth Variation again in the time of the theme, very *legato*, and afterwards the melody (which is played with the thumb) brought out in the manner stated in the previous chapter in treating of modern compositions. The last 15 bars *senza sordino* (that is, with the Pedal, as it was indicated at the period when this Sonata appeared.)

2nd Movement.

SCHERZO.

Allegro molto. ♩ = 92.

Quick, gay, and smartly marked. The bass passage in the second part, clear and brilliant.

The Trio (in D flat) extremely *legato* and harmonious; the upper melody with expression. To be played in the same rapid time as the Scherzo.

3rd Movement.

Marcia funebre
sulla morte d'un eroe. ♩ = 12.

As a funeral march on the death of a hero, this movement must be performed with

a certain earnest grandeur, which is expressed not only by the slow time, but also by a heavy pressure of the chords in the strictest *tenuto*, by which the fulness of the same is produced in every degree of *piano* and *forte*. The shake in the bass, in the 23rd bar, must especially be given with power and be continued as long as possible.

In the Trio (in A flat), the *Senza Sordino* (Pedal) prescribed by the Author is employed as follows:—

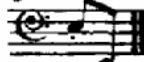


Similarly in the second part. We see that even Beethoven, in his time, employed the effects of the pedal in a great variety of ways.*

4th Movement. *Allegro*. $\text{♩} = 132$.



This Finale is in that uniform, perpetually moving style, as are many of the Sonatas by Cramer, whose sojourn at Vienna prompted Beethoven to the composition of this work.** It must be rendered interesting by an equality of touch, and by a delicate shading of the ascending or descending movement, without departing from its character by a too sentimental performance, or by brilliant bravura playing.

The two quavers  in the bass, in the 6th bar, must be marked with a certain degree of emphasis. Similarly, wherever they occur either as a perfect or as an imperfect cadence — as in the 12th 20th 28th 30th 32nd & 34th bars &c. In Beethoven's works we often find that he grounds the structure of his pieces on single and apparently unimportant notes, and by bringing out these notes in the performance, as he himself was accustomed to do, we shall impart the true unity and colouring to the whole.

§ 22.

SONATA N^o 13. (*Sonata quasi fantasia* Op: 21, N^o 1.) published at Vienna, in 1802, by Cappi.

Adagio. $\text{♩} = 54$.



* As is known, many composers, for the sake of brevity, employ the sign \oplus instead of *Ped.* when it is to be used, and * when it is to be relinquished. The above way, however, is better, as being more precise.

** Cramer created a great sensation at that time, by 3 Sonatas, dedicated to Jos: Haydn, the first of which is also in A flat.



The *alla breve* measure being indicated, the whole must be played in moderate *Andante* time. The prescribed pedal must be re-employed at each note in the bass; and all must be played *legatissimo*. In the 5th bar the real melody commences, in the upper part, which must be delivered with rather more emphasis. The semiquaver must be struck after the last note of the triplet; but, let it be well observed, the whole triplet accompaniment must proceed strictly *legato* and with perfect equality. In the 15th bar, the C natural with particular expression. The bars 32 to 35 remarkably *crescendo* and also *accelerando* up to *forte*, which in bars 36 to 39 again decreases. In this *forte*, the shifting pedal is also relinquished, which otherwise Beethoven was accustomed to employ throughout the whole piece. This movement is highly poetical, and therefore perfectly comprehensible to any one. It is a night scene, in which the voice of a complaining spirit is heard at a distance.



This Scherzo is certainly lively, but requires rather to be performed agreeably, than with gaiety. Humorous mirth would contrast too greatly with the first movement. In the Trio, the first bass-note $A^b_{D^b}$ must be struck forcibly, as the A flat must sound through the whole part.



The whole extremely impetuous, and with a powerful, clear, and brilliant touch. For the two full chords marked *ff*, the pedal must always be used. The quavers in the bass, very *staccato*. The 13th bar *ritardando*. The melody, from the 21st bar, very expressive, but not spun out; the bass at the same time light, but *legato*. The 50th and 52nd bars remarkably *ritardando* and very *staccato*. The 55th and 56th bars also *ritardando* and soft, using the pedal for each half of the bar.

The second part precisely similar. The concluding passage as loud as possible and with the pedal throughout the entire duration of each chord.

This Sonata, which is one of Beethoven's most impassioned, is also extremely grateful for the player, not too difficult to learn, and the character so clearly expressed, that no pianist can miss it who possesses the necessary facility and vigour.

§ 23.

SONATA N^o 14 (Sonata quasi fantasia Op: 27, N^o 2) (As the foregoing.)

This Sonata is still more a Fantasia than the preceding, and all the movements form only one connected piece. We therefore give the different times in the same order.

Andante. $\text{♩} = 66$.

N^o 1. *pp*

Allegro. $\text{♩} = 104$.

N^o 2. *f*

Allegro molto vivace. $\text{♩} = 112$.

N^o 3. *p*

Adagio con espressione. $\text{♩} = 66$.

N^o 4. *p*

Allegro vivace. $\text{♩} = 132$.

N^o 5. *p* *tr* *cresc.*

FINALE.

This Sonata, so rich in ideas, is one of the most interesting, though not one of the easiest.

The 1st movement tranquil, not dragging, but with expression. The melody, from the 9th bar, must be well sustained, whilst the chords accompany *pp* and *staccato*.

The 2nd movement quick and brilliant.

The 3rd movement (a Scherzo of a highly animated character) is performed almost impetuously. The three crotchets in each bar are given *legato*, but so that the third crotchet always appears somewhat detached (*staccato*). The Trio very *staccato* and lightly playful. On the repetition of the Scherzo-theme the bass is played extremely *staccato* (*martellato*), whilst the right hand syncopates *legato*, as at first.

The 4th movement tranquil, fervent, and with sentiment.

The 5th and last movement very animated, brilliant, and with bravura. The succeeding fugued theme very strongly marked. The quick time must be strictly preserved throughout. The conclusion very fast.

§ 24.

SONATA N^o 15. (Op: 28.) (also published in 1802, at Vienna, at the Industrie Comptoir (now Haslinger.)

Allegro. $\text{♩} = 72$.

1st Movement. *p*

6797

All very *legato*, even the bass. Although in a lively time, the character of this movement is still tranquil and kindly fervent. The harmonious passage, from the 77th bar very *legato*, and the notes of the melody well expressed with the suitable *crescendo*.



The right hand very *legato* and *cantabile*. The bass very short, light, and remarkably *staccato*.

The middle subject (in D) with tender delicacy, rather in the march style, and therefore in strict time. The succeeding Variation of the theme in the right hand — later, also in the left — very *legato* and expressive, but not dragging.

This *Andante*, which Beethoven himself was very fond of playing, is like a simple narration, — a ballad of former times, — and must be so interpreted.



Lively and very humorous. The two quavers, in the 4th bar &c, smartly played without being connected with the following crotchet. In the Trio, the bass *legato* and equal. In the right hand, each *F* sharp marked.



A lively *Pastorale*, sportive and agreeable. The bass very *legato* and the parts of the bar well marked. The right hand light and delicate.

The arpeggios, from the 17th bar very equal and *legato*, so that the last two notes of the bass may always fall in exactly with the first two of the right hand.

In the fugued passage, in the second part, the *pp* and *cres:* up to *ff* must be accurately applied. The conclusion very quick and brilliant, and with *bravura*.

SONATA N^o 16. Op. 29, N^o 1. (All 3 Sonatas pub^d at Zürich, in 1803 by Nägeli.)

Allegro vivace. $\text{♩} = 12$.

1st
Movement

The chord in the bass must follow the tied semiquaver in a very quick and decided manner: and so likewise in all similar cases. A strict observance of the lively time is also necessary, with but few exceptions, throughout the whole piece. The middle subject (in B major) must be performed softly and facetiously, but well marked. Afterwards, energetically in the left hand. The concluding melody of the first part soft, and accurately accented. The second part lively and brilliant. Before the return of the principal subject the pedal may be advantageously employed, at the crossing of the hands. The character of the piece is energetic, humorous and spiritedly lively.

Adagio grazioso. $\text{♩} = 116$.

2nd
Movement

This movement must not be played in a dragging manner, on account of its length; and the style of a graceful romance or of a nocturno, which is unmistakable therein, must discover itself by a tender and elegant performance and a certain degree of liveliness which serves to animate the whole. The bars from 16 to 21 in particular, must not be spun out. This also applies to the development of the second part, consisting of detached chords. At the repetition of the theme, the *staccato* of the bass must be played very delicately, almost like the accompaniment of a Guitar.

Allegretto. $\text{♩} = 96$.

3rd
Movement.
Rondo.

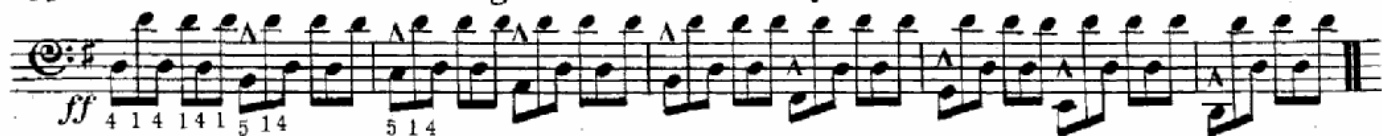
As the *Allegretto* is in *alla breve* measure, the whole must be played remarkably quick (*Allegro molto*). The beautiful, expressive, and extremely melodious theme, must be played

as *cantabile* as possible, and the four-part harmony given with a firm and sustained touch. The 9th bar with particular emphasis, and then the *dolce*, during the *legato* descending octaves in the bass, as soft as possible and in time. The continuation is bustling, brilliant, and sometimes moderately bravura. The bass passages must be well practised with the following fingering,



the lowest note being always marked.

The fugued middle subject, powerful throughout, and the accompaniment on the re-appearance of the theme, with great bravura, namely: —



The conclusion is very humorous, rather eccentric, and can only be brought into unison with the whole by a very fiery and well directed performance. The recitative-like passage must not be spun out.

§ 26.

SONATA N^o 17. Op. 29, N^o 2.



The *arpeggio* of the first chord, slow, and the counting to commence when its highest note is struck. The pause long, and the pedal kept down until the *Allegro* begins. The *Allegro* lively, but earnest. From the 21st bar, the pedal until the piano, and similarly at each *forte* of this passage, until the 41st bar. From there, light and lively, but plaintive. The chords, from the 55th bar very loud and heroic. The bass passage, from the 69th bar, *legato*, at first piano, but then very *crescendo* up to *forte* (bar 75), which begins to diminish in bars 83 to 86. The *arpeggios* in the second part, slow, as above. The succeeding *Allegro* very impetuous, with the pedal at each *forte*. At the repetition of the theme (*Largo*) the pedal is held down during the recitative, which must sound like one complaining at a distance. All the rest as in the first part. The last ten bars with the pedal, and the bass like distant thunder, and *rallentando*.

This Sonata is perfect. The unity of the ideas and of the tragic character, the artistic form, which is disturbed by no episode, and the romantic and picturesque nature of the whole, will never fail to produce the greatest effect, when the fancy of the player is on a par with his facility.

2nd Movement, *Adagio*. $\text{♩} = 84$.



The *Adagio* is equally elevated. It must be performed in strict time and not in a dragging manner.

The figure in the bass



must be played *pianissimo*

and with the utmost lightness and rapidity, but very clearly, whilst the right hand performs the three-part melody with the greatest expression. The *crescendo* also must there be well observed. The middle melody, from the 31st bar, calm and simple, not spun out. The passages in the left hand, from the 51st bar, light and soft, in order that the theme may stand out *legato*. In the 55th bar, *crescendo* up to *forte*, and *accelerando*; then the 58th bar, *piano* and *rallentando*.

We must be well acquainted with many of Beethoven's works, in order to perform this profound and exceedingly melodious composition properly. Moreover the pedal must assist in sustaining the harmonies, in suitable places.

Allegretto. ♩. = 16.

3rd Movement.

The right hand lightly detached, the left as *legato* as possible. The six semiquavers distributed between the two hands must follow each other with the utmost equality, in order to imitate, in some degree, the gallop of a horse.* This motion continues throughout the piece and can only be enlivened by an exact observance of the *piano*, *forte*, *crescendo* and *diminuendo*, and also by the use of the pedal in harmonious passages.

The passing shakes are played thus :

as the bass note must come out smartly after the two small notes.

The continual impassioned movement imparts to this Finale a charm and a unity of sentiment, which worthily closes the whole Sonata. But it requires much practice, particularly in the second part, in order to play it with that masterly lightness and certainty, which is necessary to produce the intended effect.

* Beethoven extemporized the theme for this Sonata in 1803, as he once saw a horseman gallop by his window. Many of his finest works were produced under similar events. With him, every sound, every motion was music and rhythm.

SONATA N^o 18. Op: 29, N^o 3.Allegro. $\text{♩} = 144$.

a tempo.

1st Movement.

This Sonata is more expressive than picturesque, and differs entirely from the elegiac, romantic character of the foregoing by its intellectual serenity. The opening resembles a question (the answer to which follows in the 7th bar) and must, on that account, have a certain indeterminate cast, both in time and expression; which, after the pause, and particularly in the 16th and following bars, yields to a decided style of performance and then the beats of the Metronome can be duly observed. On the whole, this movement must be played in a lively and brilliant manner.

In the following passage,
in the second part,

the notes in the left hand to which *v* is applied, must be well marked and not detached. The following run, very light and quick, but in strict time.

Allegretto vivace. $\text{♩} = 80$.

2nd Movement.
SCHERZO.

The peculiar charm of this movement lies particularly in the continuous *staccato* of the semiquavers, which must be detached in a short and decided manner, with the most delicate touch and the most perfect equality in time, whilst the right hand performs either the beautiful melody, or corresponding detached figures. The lively time must be strictly preserved (except where the contrary is expressly indicated) and in the 43rd bar &c the demisemiquavers must be played with delicacy and clearness, with the hand held lightly. The humour in performance must here never exceed the bounds of grace. The conclusion *pianissimo*, but by no means *ritardando*.

Moderato e grazioso. $\text{♩} = 88$.

3rd Movement.
MINUETTO.

This Minuet must be played with that amorous delicacy and gentle grace which characterizes this stately dance. The time tranquil, as in the real dance-minuet.

Presto con fuoco. ♩ = 100

4th
Movement.



This Finale must be performed with the greatest vivacity, lightness, power and bravura, and produce nearly the effect of a hunting piece. When played in the proper time, it is considerably difficult, but, in every respect, of certain and satisfactory effect. In studying the passages properly, the style of performance (which is everywhere indicated) must not be overlooked.

§ 28.

SONATA N^o 19. Op. 53. (published in 1805 at the Industrie Compt. in Vienna, now Haslinger.)

Allegro con brio. ♩ = 88.

1st
Movement.



A grand and brilliant Sonata, full of fire and animation, and calculated for a sparkling and well-accented performance.

The opening, light and softly *staccato* up to *crescendo* and *forte*. The 12th bar *ritardando*. After the pause, again light and *pp* (not *legato*). From the 23rd bar, *legato* and impassioned. The modulation into E major, *staccato* and *ritardando*. The middle subject (in E major) calmly *legato* and choral-like, but not dragging. Its *Variation* in the same manner. The following passages, brilliant and harmonious, with the employment of the pedal. The conclusion, light and soft.

In the second part, the triplet-passage very energetic, lively and *legato*. The long *crescendo* leading to the principal theme, with great and well dispersed increase of tone up to *ff*. The concluding passage must be played with the greatest ardour, and with the following fingering: —



In the left hand, the 5th finger must quickly pass from the last semiquaver to the little note, which, after some practice, can be very well accomplished. The runs after the pauses, in small notes, as *presto* as possible. The last 8 bars rather *pù mosso*.

Adagio molto. ♩ = 56.

2nd Movement.
INTRODUZIONE.



This is only the Introduction to the Finale, and must be played in a calm, earnest and expressive style, but not dragging.

Allegretto moderato. $\text{♩} = 88$.

3rd
Movement.
Rondo.

This Rondo, of a pastoral character, is entirely calculated for the use of the pedal, which is here actually expressed.* As long as the *pianissimo* continues, the shifting pedal must be used. Although the commencement must be tranquil, yet, at the entry of the *ff*, and at the triplet passage following, the liveliness must be somewhat increased, which must nevertheless subside into the former tranquillity on the recurrence of the theme. The middle subject (in C minor) very energetic, lively and brilliant. The following soft passages again exactly like the theme, and with an exact observance of the damper and shifting pedals.

The *Prestissimo*-finale.

must be played with the

greatest possible rapidity, employing the pedal wherever the harmony permits.

The following passage.

must be played by gli-

ding the fingers along the keys, in the manner we have described in the 3rd Volume of this School, and also in the foregoing chapter in treating of the performance of *Liszt's* works.

But for persons with small hands, to whom the execution of this passage would be impracticable, it must be played as follows:

From the great rapidity of the time, it does not sound thin even when played in this way. The following shake-passage must be played as *piano* as possible, employing the pedal harmoniously and bringing out the upper theme clearly. The conclusion in a noisy and bustling manner, and with constantly increasing rapidity.

* The indication *senza sordino* was only continued as long as the pedal was pressed with the knee.

SONATA N^o 20. (51st Sonata*) Vienna, at the Industrie Compt: 1806. Now Haslinger.

In tempo di Menuetto. ♩ = 108.



This movement totally differs from the usual form of the Sonata, and is to a certain degree antiquated, but yet written in an original and spirited style. The tolerably earnest character of it must be expressed by a solid, determinately energetic performance.



This interesting Finale runs on uninterruptedly in an equal and rapid motion, and forms a tolerably difficult and brilliant piece, which distinguishes itself by its spirited modulations and constantly increasing effect, and may serve as an excellent study for every good pianist.

§ 30.

SONATA N^o 21. (54th Sonata, Op: 51) Vienna, at the Industrie Compt:

Allegro assai. ♩ = 108.



Beethoven himself considered this as his greatest Sonata, up to the period when he had composed his Op: 106, and certainly it is even now to be regarded as the most complete development of a powerful and colossal idea.

The same physical and mental powers which the player has had to develop in the performance of most of the Sonatas previously mentioned, must be here displayed in a two-fold degree, in order worthily and with full effect to unfold the beauties of the noble musical picture. The player must also have at his command both the means of characteristic expression and that of the most brilliant facility.

* Under the indication 51st Sonata, Beethoven has included all the works which he had written in the Sonata-form up to that time, such as Trios, Quartetts &c. Besides, great disorder prevails in the numbering of his works; from whence it follows, that the existence of many interesting compositions is almost entirely unknown to the world. By the present remarks we hope, among other things, to enforce the necessity of knowing all Beethoven's works, many of which were not numbered until several years after their production.

The observance of the exact time is, with but few expressed exceptions, an essential condition; and in all concurring, energetic passages, (as in bars 14, 17, 20 &c.) the co-operation of the pedal must not be neglected.

After the extended preparation for the middle subject, in A flat, this latter itself must be so played (from bar 35) that the octaves in the right hand, which form the melody, may appear as *legato* and *cantabile*, as if they were performed by two hands, namely:—



whilst the bass accompanies *dolce* and *legatissimo*.

The descending run with the right hand, which occurs afterwards, is interesting only on account of its strangeness, and merely requires a perfectly equal performance, in strict time. The following passages must be played in a very energetic, lively and clear manner. The development of the second part similarly. On the return of the principal subject, the frequently repeated C in the bass should always be struck with one finger (best with the thumb), as a less excellent effect would be here produced by changing the fingers. All the rest as in the first part. The concluding passages as brilliant as possible, and the *più Allegro* impetuously to the end. The *rallentando* (always with the pedal) gently restrained.

Andante con moto. ♩ = 108



The theme very *piano* and *legato*, strict and decided in time, and the quicker notes smartly marked. The 1st Variation in the like steady pace as the theme, but with more tone. The right hand must quit each chord and each note the very moment that the bass comes in, which latter, however, is played perfectly *legato*. The *crescendo* and *forte* must be well observed.

The 2nd Variation *pp* and with the shifting pedal, very *legato*, *cantabile* and with much expression.

The 3rd Variation without the pedal, animated and with constantly increasing power, and by degrees a little more lively, until it again falls into the theme.

The character of this movement is grand and elevated. It is connected with the Finale.

Allegro ma non troppo. ♩ = 132.



The opening sharp and piercing. The theme first commences in the 20th bar, and the real melody (played with the left hand crossed over) in the 28th bar, — and indeed this latter remarkable way with the same two sounds (c_♭), with which the first movement ended.

Perhaps Beethoven (who was ever fond of representing natural scenes) imagined to himself the waves of the sea in a stormy night, whilst cries of distress are heard from afar: — such an image may always furnish the player with a suitable idea for the proper performance of this great musical picture. It is certain that, in many of his finest works, Beethoven was inspired by similar visions and images, drawn either from reading or created by his own excited imagination, and that we should obtain the real key to his compositions and to their performance only through the thorough knowledge of these circumstances, if this were always practicable.*

The present Finale must not be played too fast. The passages are to be performed with distinct equality and lightness, only slightly *legato*, and but seldom impetuously. The movement and power first continually increase on the repetition of the second part and towards the conclusion, and the *Presto* winds up the Sonata with all the power which can be elicited from the Pianoforte, by employing all its means. (Metronome sign for this *Presto* $\text{♩} = 92$)

§ 31.

SONATA N^o 22. Op: 78. (published about 1810, by Breitkopf & Härtel)

Adagio cantabile. $\text{♩} = 72$

1st
Movement.



This Sonata, which was written several years after the former, distinguishes itself from the same by its style and spirit.

The first movement is calm, artless, tender and innocent, and must be performed with the most *cantabile* expression. The passages must neither be played in a brilliant nor excited manner, as the effect must here lie in the beauty of the tone and in the equality of the touch. The triplets of the middle subject (from the 24th bar of the *Allegro*) must be played with particular lightness and delicacy.

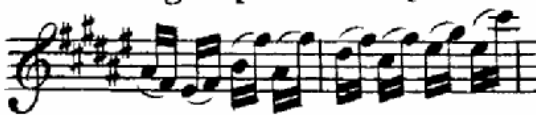
Allegro assai. $\text{♩} = 132$

2nd
Movement.



* He was not very communicative on this subject, except occasionally when in a confiding humour. For instance, the idea for the *Adagio* in E, in his Violin Quartet, Op: 59, N^o 2, occurred to him one evening as he for some time contemplated the starry heavens and thought upon the harmony of the spheres. In his 7th Symphony, in A, (as also for the Battle of Vittoria) he was incited by the events of the years 1813 & 1814. But he knew that music is not always so freely felt by the hearers, when a definitely expressed object has already fettered their imagination.

This Finale is rather difficult, because sometimes inconvenient. The character of it is humorous, merry and facetious. The little groups of semiquavers must be

played quick, almost like appoggiaturas:  The time very lively, and the whole consequently brilliant; so that the touch and style of performance must be regulated accordingly. The whole produces an original and interesting effect when played with precision and spirit.

§ 32.

SONATA N^o 23. (*Les Adieux, l'Absence, le Retour.*) Op. 81. (about 1814 by Breitkopf & Härtel.)

Adagio $\text{♩} = 63$.

Allegro $\text{♩} = 112$.

1st Movement.



The introduction with deep feeling, very *legato* and *cantabile*. The last three bars *ritardando*. The *Allegro* (*alla breve*) very lively, and the three notes which have already appeared as the theme, in the upper part of the *Adagio*, and on which the entire movement is constructed, always particularly expressed. The rather difficult passage, (bars 16 & 17) light, certain and quick. The following passage, at the end of the second part,



with the shifting pedal and as lightly as possible, but not spun out.

The title of this movement — *Les Adieux* (the Farewell) — sufficiently intimates that the whole should describe a spirit deeply affected, which must be expressed in a lively and vivid manner.

Andante espressivo $\text{♩} = 12$.

Vivacissimamente $\text{♩} = 108$.

2nd Movement.

L'absence.)
Absence.



3rd Movement.

(Le retour)
The return.

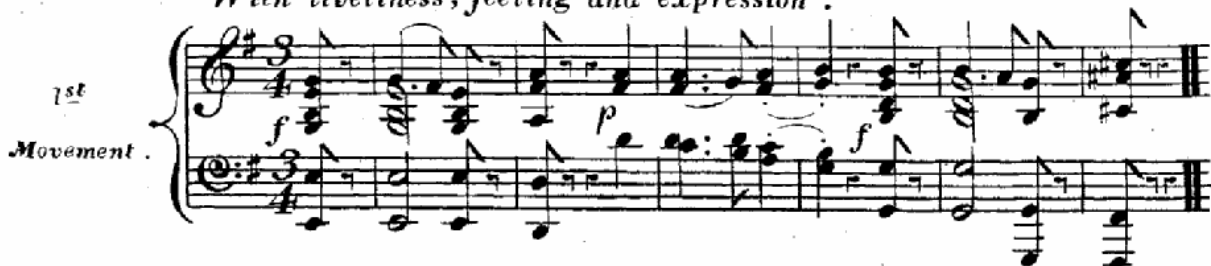


The *Andante* with the expression of the deepest sorrow. The embellishments very softly and tenderly. The *Finale* extremely lively, brilliant and almost unrestrainedly merry. In this time it is not easy, and might almost rank as a bravura piece.

Moreover, this Sonata, when properly played, may, and indeed should, interest even those who are willing to enjoy it as pure music, without regard to the titles.*

* We distinguish pure music from that which is intended to depict a definitely expressed idea, conveyed either by a title or by a set of words.

§ 33.

SONATA N^o 24. Op: 90. (about 1817, by Haslinger.)*With liveliness, feeling and expression.*

This remarkably beautiful Sonata obtains its full effect by the rapid, unrestrained time; by the brilliant, but light performance of the passages; by the correct observance of the stated marks of expression and by the *cantabile* of the melodies, as well as by marking all the notes which are drawn from the theme. The following passage:—



must be performed in time, lightly, and particularly distinct.

Moderato. ♩ = 88.

The utmost sweetness and feeling is here required, which can be produced by a delicate touch, fine *cantabile*, and a light performance of the quicker notes. As the theme is frequently repeated, the player must each time endeavour to deliver it with a different gradation of tone, but always with delicacy. The time must not be dragging, and in certain energetic passages the liveliness may be increased. From the 48th bar, commences a perverted, slow shake, in the middle part, which must be played much more *piano*, than the upper and lower notes.

The conclusion is remarkable, as the last eight notes almost disappear, strictly in time, but *pianissimo* and unexpectedly, and thus the piece must close.

§ 34.

SONATA N^o 25. Op: 101. (about 1819 by Haslinger.)*Allegretto ma non troppo. ♩ = 72.*

The importance of this composition, which renders all outward embellishment superfluous, is best displayed by a very soft and sustained delivery, but rich in tone, and by a tranquil performance based on the total effect. It must not be played draggingly, nor be disfigured by a fluctuating time.



Very lively, vehement and energetic. The *Trio*, on the contrary, extremely soft, and also rather more tranquil.

Adagio non troppo. $\text{♩} = 60.$ *Allegro.* $\text{♩} = 132.$

3rd
Movement.

The *Adagio* very *legato* and with intense feeling; always with the shifting pedal, and often also with the damper pedal. — The *Allegro* quick and resolute. In the second part the theme is fugued. As we shall treat of the performance of fugues in a subsequent chapter, we must refer to it for all that relates to this species, and which in all fugues is tolerably the same.

§ 35.

SONATA N^o 26. Op: 106. (about 1820 by Artaria.)

Allegro. $\text{♩} = 138.$

1st
Movement.

At the epoch when Beethoven wrote this, his greatest Sonata, he paid little attention to the peculiarities of pianoforte composition, but used every effort in order to produce the effects which he had in view. Hence his latter pianoforte works are so much the more difficult, as we frequently have to employ an uncommon mode of fingering, of position and of touch, and as the difficulties must be accomplished in as neat, free and natural a manner, as in other compositions. Consequently, those who would study these latter works, must be already well acquainted with the former compositions of this great master; for the present Sonata is the mature fruit of the former blossoms.

He, therefore who has thoroughly understood and acted upon our previous directions, will require but few remarks in reference to this work, as the numerous marks of expression given by the author himself, will be amply sufficient to guide him.

The chief difficulty lies in the unusually quick and impetuous time prescribed by the author; also in the performance of the melodious passages, which are in many parts, and require to be given strictly *legato*; in the clear delivery of the roulades, extensions and skips; and, lastly, in the steadiness which the whole requires. All single difficulties are matter for attentive practice. The comprehension of the entire first movement, which is truly grand and written more in the symphony-style, develops itself by frequent playing, after having been properly studied in the right time.

2nd Movement . *SCHERZO* .

Assai vivace . $\text{♩} = 80$. *Presto* . $\text{♩} = 152$.

This must be played in an extremely fleet and humorous manner. The *Trio* (in B flat minor) harmoniously *legato* and always with a judicious employment of the pedal.

3rd Movement .

Adagio sostenuto . $\text{♩} = 92$. *Una corda* .

With the most pensive expression, extremely *legato* and *cantabile*, but in strict time, except where the contrary is indicated.

In this *Adagio*, the player must call forth the whole art of performance, in order that the hearer may not become fatigued from its unusual length. And yet, in all these means, the highly tragic and melancholic character of the whole must be faithfully preserved. Still the excited and varied passages serve greatly to animate this wonderful composition, which depicts the feelings of the aged master, oppressed both in body and soul, who occasionally thinks of happier times.

4th Movement .

Largo .

However arbitrary this fantasia-like *Introduction* may appear in the division of the bar, it must nevertheless be strictly observed, and this can only be effected by counting, whilst studying it, either mentally or aloud, in very short notes, such as semiquavers.

In the following passage, in particular, we may easily fall into error :—



In order that the ear may become accustomed to the division of time in this passage, we must first practise it with the right hand in the following manner.



In this manner the ear learns at what time the left hand must strike the octaves. Afterwards also, where this figure, *crescendo* and *accelerando*, increases to *ff* and *Prestissimo*, the division of the bar remains exactly the same.

To this Introduction succeeds the *Finale* — a grand, but free three-part fugue — in the following manner:—



Here also we again refer to the last chapter of this work, on fugue playing, and only remark, in this place, that the present *Finale* is one of the most difficult pianoforte pieces, and can be most suitably studied by first practising it *slowly* and in small portions — line by line, and page by page.

The performer will himself discover, that it must be played in a very lively and energetic manner — with the observance of all the marks of expression, as well as with the utmost certainty in the bravura passages — if he has it properly under his eye and at his fingers' ends, and especially if he has previously well studied many other fugues by BACH, HANDEL & C.

§ 36.

SONATA N° 27. Op: 109. (about 1821, by Schlesinger.)

Vivace non troppo. ♩ = 100.



Adagio espressivo. ♩ = 66.



This interesting movement is more like a *Fantasia*, than a *Sonata*. The *Vivace* frequently alternates with the *Adagio*. The whole has a very noble, calm, but dreamy character. The quick passages in the *Adagio* must be played very lightly and dream-like, and the *Vivace* is only effective when given very *legato* and *cantabile*.



Extremely quick and passionately excited, but with a melancholy colouring.

Andante molto cantabile. ♩ = 63.

3rd
Movement.

VAR: 3. Allegro vivace. ♩ = 132.

The theme and the first Variation with expression, and very *legato*. The 2nd Variation rather animated and softly. The 3rd quick and brilliant. The 4th tranquil and *legato*. The 5th earnest, marked, and the four parts well distinguished. The 6th tranquil, but brilliant.

The whole movement is in the style of **HANDEL** and **SER. BACH**.

§ 37.

SONATA N° 28. Op. 110. (about 1821, by Schlesinger.)

Moderato cantabile con espressione. ♩ = 76.

1st
Movement.

A very lovely piece, and replete with feeling. The tranquil passages to be played very *cantabile* and expressively. The roulades extremely light, and by no means brilliant.

In the 12th bar the fingering is as follows:

by which the thumb marks its note shortly, but without disturbing the equality of the whole.

In the second part, the semiquaver movement of the bass, very *legato* and expressive, whilst the right hand performs the theme *cantabile*.

Allegro molto. ♩ = 120.

2nd
Movement.

Very quick, energetic and humorous, but earnest. The *Trio* (in D flat) soft and fluent, and rendered harmoniously full by the pedal.



Very sorrowful, and the *Recitative* with a well-directed, dramatic delivery.



Another fugue, which by a constantly increasing motion is carried to a rushing and brilliant conclusion.

§ 38.

Sonata N^o 29. Op. 111. (about 1821, by Schlesinger. *)



This first movement of Beethoven's last Sonata, belongs to his greatest, and must be performed with all power, bravura and impassioned emotion, which the tragic character, as well as the difficulty of the passages, requires.



The beautiful, touching and simple theme very *cantabile* and *legatissimo*. The Variations with constantly increasing warmth. The concluding ones are extremely difficult, and require all the player's perseverance in order thoroughly to master them.

* We have everywhere named the Music-seller by whom, according to our knowledge, the works were first published. But there are several very good editions of all his Sonatas to be had, particularly by Haslinger and Artaria.

§ 39. Here closes the series of the grand *Solo-Sonatas* by Beethoven, which alone would sufficiently render his name immortal. We have endeavoured by as exact an indication as possible of the right time, as well as by the accompanying remarks, to facilitate the study and performance of the same to every considerably advanced pianist.

Beethoven wrote all his works at Vienna, where he resided. It is therefore natural that here, in particular, the mind for comprehending and duly performing them would be preserved, as by tradition; and experience has proved that such is actually the case. For, in other places, how frequently may not both the time and the character of these compositions have been mistaken! And this was still more to be feared for the future.

§ 40. Before proceeding to the works with accompaniments, we will here speak of the lesser compositions, among which is to be found much that is excellent.

Sonatinas.

Of these, there are five; three of which he wrote whilst a youth; two (Op:49) about 1802; one for two performers (before 1800); and the Sonatina in G (Op:79) about 1810. The latter is the most important. All are useful for less accomplished players.

Fantasias, Rondos &c.

1. *FANTASIA*. Op:77. (about 1810, by Breitkopf & Härtel.)



This very spirited Fantasia presents a faithful idea of the manner in which he used to extemporize, when he did not confine himself to the development of any particular theme, but trusted to his genius for the constant invention of new subjects. The tranquil passages must be played with much feeling, and the animated ones, very quick and brilliant. The concluding variations with much humour, and most of them very marked.

2. *ANDANTE FAVORI*. Op:35. (Vienna, at the Industrie Compt: about 1805.)

Andante grazioso con moto. $\text{♩} = 92$.



One of the most lovely and brilliant compositions. The passage of octaves, in the second part, must be played very lively and with bravura. All the rest with delicacy and tender feeling, in about the movement of a Minuet.

3. *RONDO*. (published by *Artaria*, about 1800, without the number of the work.)

Andante cantabile. $\text{♩} = 108$.



This beautiful Rondo must likewise be performed with the utmost delicacy. Also the lively middle subject, in E, (6 measure,) which requires a tolerably quick time.

4. *RONDO*. (published by *Artaria*, before 1800, without the number of the work.)

Moderato e grazioso. $\text{♩} = 69$.



Rather shorter, but of the like character and standard as the two former, though much more lively.

5. *POLONAISE*. (published in 1814, by *Mechetti*, without the number of the work.)

Alla Polacca. Vivace. $\text{♩} = 116$.



To be played in a lively, brilliant and delicate manner.

6. *BAGATELLES*. Op:33. (1804 at the *Industrie Compt*: now *Haslinger*.)

Seven short, but spirited, agreeable and partly very brilliant pieces, the performance of which is in every respect rewarding.

7. *BAGATELLES*. Op:126. (by *Schott*, about 1820.)

Shorter and easier, but not less interesting.

8. 3 *GRAND MARCHES* for two performers. Op:45. (*Industrie Compt*: about 1805.)

In a grand style, and particularly beautiful.

The greater part of these were composed on known airs, which were popular in their time. We begin, however, with such as are written on original themes .

Nº 1. *Op: 34.* (about 1804, now by Haslinger .)

Adagio cantabile. ♩ = 63



In this distinguished work, each Variation is in another key and species of time, and of a wholly different character. The metronomic indication of the time is given in the above mentioned edition. These Variations require a pliant, refined and feeling style of performance, and the character of each is so decidedly marked that the player cannot miss it, if he takes the right time .

Nº 2. *VARIATIONS. Op: 35.* (about 1804, by Breitkopf & Hartel .)

These grand Variations are written on a theme from his ballet of *Prometheus*, and begin the theme in the bass, which is changed three times, always ascending, and is then followed by the real theme. The fifteen partly very difficult and brilliant Variations on the same, must be played with every kind of delivery, up to bravura, and the fugued Finale demands the whole virtuosity of the pianist. The time is at first moderate, but it afterwards changes more or less according to the character of the variations .

Nº 3. *32 VARIATIONS. Op: 36.* (about 1805, at the *Industrie Compt:* now Haslinger .)

Allegretto. ♩ = 88 .



These Variations form, in uninterrupted succession, a characteristic musical picture in an earnest and brilliant style, rising even to bravura, and belong to his most energetic and genial works, which are as instructive as grateful for all good pianists. In the 31st and 32nd Variation the *crescendo* leading to *ff* must especially be well observed, and aided by all the means of performance, particularly by the pedal. As the theme is short, this work is even adapted for public performance .

Allegro risoluto. ♩ = 112.



Animated and humorously lively.

Nº 5. (about 1800, without the number of the work, by Trüg, now Diabelli.)

Andante quasi Allegretto. ♩ = 120.



Pleasing, and easy of performance.

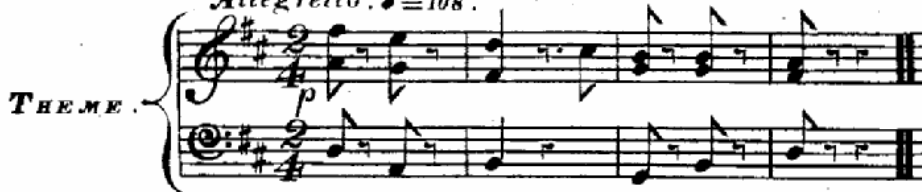
§ 42.

Variations on known Airs.

Of these there are a great number, but we shall only speak at large of the most important of them.

Nº 1. 24 Variations on Righini's air "Vieni amore" (published at Mayence in 1794—now by Diabelli.)

Allegretto. ♩ = 108.



These Variations which Beethoven brought to Vienna, when a youth (in 1792) sufficiently prove what a great performer he was, and what an original and genial direction his mind had already taken, both in the treatment of the theme, as well as in the invention of new melodies and brilliant passages founded thereon. Even at the present day no pianist would be able to perform them suitably, without considerable practice.

Nº 2. 12 Variations on an Air from the ballet of *Das Waldmädchen* (1794, by Artaria.)

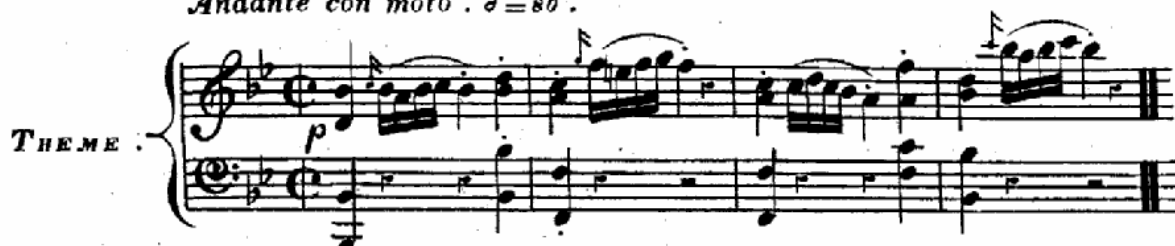
Allegretto. ♩ = 100.



These have all the properties of the foregoing together with a more perfect development, especially of the interesting Finale, in lively 6/8 time.

Nº 3. 10 Variations on an Air from *Falstaff*, by *Salieri*. (1800, by *Artaria*.)

Andante con moto. $\text{♩} = 80$.



These must be performed with fire and vivacity, and are not less distinguished for the originality of the melodies and passages, than for the humorous development of the *Finale à l'Austriaca*.

Nº 4. 7 Variations on an Air from *Winter's "Opferfest."* (1800, by *Artaria*.)

Allegretto.



The theme consists of so many different periods, that it is worthy of admiration with what art, unity and variety are combined in each variation.

Nº 5. 6 Variations on an Air from *Süssmayer's "Soliman."* (1800, by *Hoffmeister*.)

Andante quasi Allegretto.



In these Variations is displayed the earnest, characteristic use of a lively and very simple theme.*

Nº 6. Variations on "*Quant' e più bella*," from the opera of *Molinara*. (1797, by *Trüg*, now *Diabelli*)

Allegretto.



The solid simplicity of these Variations may still serve as a model.

* These Variations are remarkable to the Author of this School, from the circumstance that they were the first (after *Emanuel Bach's* School) which he studied under *Beethoven*. Then immediately followed the *Sonata pathétique* &c. (In the year 1801.)

Nº 7. 12 Variations on an Air by Weigl, from the ballet of "*Le nozze disturbate*."
(about 1798, by Artaria.)

Allegretto.



The same, but much more brilliant.

Nº 8. 8 Variations on "*Mich brant' ein heisses Fieber*" from Gretry's "*Richard cœur de lion*." (about 1794, by Artaria.)

Allegretto.



This theme was also varied by Mozart, and it is extremely interesting to compare the two works with each other, allowing for the youthfulness of Beethoven when his was written.

Nº 9. 33 Variations on a Waltz by Diabelli. Op:120. (1823, by Diabelli.)

Vivace



As Beethoven commenced the long series of his works with Variations, he ended with Variations also; for the present work is his last Pianoforte composition and certainly also one of his greatest.

This work was a kind of prize task, as a Variation on the same theme was bespoken of all the living composers and dilettanti of that time, and published in a particular collection; and only those can feel little astonished at Beethoven's master-work, who have had the happiness to hear him extemporize, and could therefore observe, what he was able to produce even from a few simple notes.

The performance of these Variations is very difficult, and equals that of the Sonata Op:106. — The 1st Variation is extremely energetic and full. The 2nd, lightly staccato and more lively. The 3rd, cantabile and tranquil. The 4th, particularly clear at the entry of each new part. The 5th, very quick and decided. The 6th, grand and brilliant. The 7th, energetic and lively. The 8th, soft, tranquil and legato, but light. The 9th, strongly marked and earnestly humorous. The 10th, extremely light and fluent,

Presto. The 11th, tranquil and significant. The 12th, playful, but *legato*. The 13th, quick, and in strict time. The 14th, heavy, and very slow. The 15th, very quick and playful. The 16th and 17th, very brilliant and with bravura. The 18th, tranquilly *legato*. The 19th, extremely lively and well marked. The 20th, slow, mysterious, extremely *piano* and *legato*, but with intense expression. The 21st, rapid and humorous. The 22nd, quick, energetic and with lively humour.* The 23rd, energetic and brilliantly marked. The 24th, slow and very *legato*. The 25th, lively and playful. The 26th, light and soft. The 27th, lively and brilliant. The 28th, humorously lively and energetically marked. The 29th, slow and melancholy. The 30th, in like manner. The 31st, very slow, and the embellishments very expressive and delicate. The 32nd, (fugued,) very quick and well marked. The 33rd, in the ancient Minuet-time, but with tender expression.

Beethoven wrote these Variations in a merry freak. But the freaks of genius often become law to posterity.

§ 43. There are still very many little Variations on known airs, partly written in his early, and partly also in his later epoch, as: —

1. On "God save the Queen." 1804.
2. On "Rule Britannia." 1804.
3. On "Nel cor piu non mi sento."
4. On "Es war einmal ein alter Mann."
5. 6 Var: on a Swiss air.
6. Var: for two performers on a theme by Count Waldstein. (All 4 produced before the year 1799)
7. Var: for two performers on an original air. In the year 1805. (by Haslinger).

There are, besides, several collections of Minuets, German dances &c, written about 1796 for the Vienna balls. Also some preludes and other little things of minor importance.

§ 44. We here add a list of the Variations with accompaniments.

1. 12 Vars: for Pianoforte & Violin on an air from Mozart's *Figaro*, in 1793.
2. Vars: for Pianoforte & Violoncello on: "Ein Mädchen oder Weibchen."
3. Vars: for Pianoforte & Violoncello on: "Bei Männern, welche Liebe fühlen."
4. The excellent Vars: for Pianoforte & Violoncello on an Air from Handel's *Judas Maccabæus*. All early productions (before 1800).
5. Vars: in E flat on an unknown Air, for Pianoforte & Violoncello.
6. Adagio, Vars: and Rondo for Pianoforte, Violin & Violoncello on the Air: "Schneider wetz, wetz" Op: 121 (by Haslinger, about 1818). An interesting Composition.
7. A great number of favorite Airs with Variations, for Pianoforte & Flute, in an easy style, (published about 1820, partly by Mechetti, and partly by Schott,) useful for advanced pupils.

* This Variation is a parody on Leporello's "Keine Rüh bei Tag und Nacht" and Beethoven wrote it down one day in a droll ill-humour, as he was so frequently desired by the Publisher to accelerate the completion of the work.

CHAPTER III.

ON THE PROPER PERFORMANCE OF ALL BEETHOVEN'S WORKS FOR THE PIANOFORTE WITH ACCOMPANIMENTS FOR OTHER INSTRUMENTS, OR FOR THE ORCHESTRA.

I

Sonatas for the Pianoforte and Violin . (10 in number)

§ 1.

SONATA N^o 1. Op:12. N^o 1. (These three Sonatas were published about 1798, by Artaria.)

Allegro con brio. $\text{♩} = 88$.

First Movement.

The flow of this movement must be constantly energetic and decided. In the second part the quavers must be very *legato*, and *crescendo* in ascending. The following passages, formed from the opening bars of the theme, light and short. The triplet accompaniment in both hands, very soft, *legato*, but clear and intelligible. The whole very lively, gay and brilliant.

Andante con moto. $\text{♩} = 108$.

2nd Movement.

The theme moderately slow, and the beautiful melody well expressed. The 1st Variation with feeling, but not slower. The 2nd Variation light, *piano*, the bass smartly detached, and all in strict accordance with the brilliant Violin variation. In the 3rd Variation, every other bar *ff* and with the pedal: the whole dazzling and heavy. The 4th Variation soft and tranquil, the bass significant.

Allegro. $\text{♩} = 112$.

3rd Movement.
RONDO.

In this merry theme, the peculiarity lies in the *rfz* of every second bar, which must be particularly marked and humorous. The whole Rondo, which must be played in a very lively and brilliant manner, remains true to this sportive character. The middle subject, however, (in F major,) must be performed softly *cantabile*, and with tranquillity.

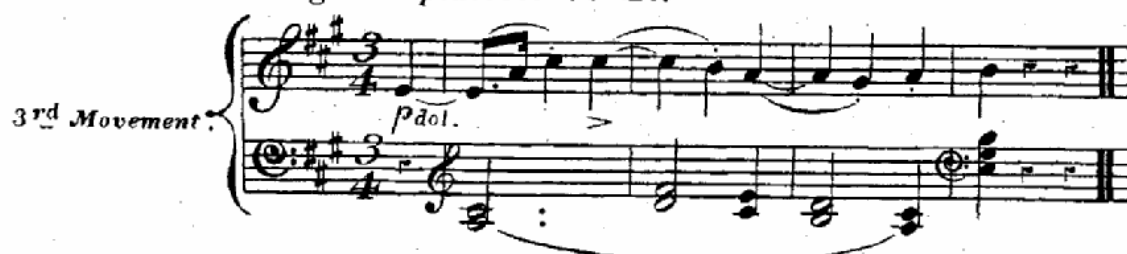
§ 2.

SONATA N^o 2. Op:12. N^o 2.*Allegro vivace*. ♩ = 108.

The whole movement must be played in a quick, gay and light manner. The concluding melody of the first part, however, is earnest and measured; but still it must be performed in time.

Andante più tosto Allegretto. ♩ = 16

Rather plaintive, (not spun out,) but with great expression.

Allegretto piacevole. ♩ = 66

In lively time, but with pleasing tranquillity and gentle humour.

§ 3.

SONATA N^o 3. Op:12. N^o 3.*Allegro*. ♩ = 116.

This Sonata is considerably more majestic than the two preceding, and written in a noble, brilliant, and also more difficult style. The time is a moderate *Allegro*, as many passages occur which are in notes of shorter duration, and which must be performed very fluently and with bravura.



In the second bar of this passage, the under notes, as we see, must be particularly marked, by which the bass acquires greater significance. The middle subject (from the 37th bar) tenderly and with expression: the passage from the 50th to the 57th bar, lively and very *staccato*. The following soft six bars tranquil and humorous, and each of the three parts with a clear expression. The conclusion of the first part, quick and energetic, with the pedal.

In the second part, the eight bars (in C sharp major) before the re-entry of the principal theme must be performed with great tranquillity, *legatissimo*, extremely soft and with due expression, as well as with the proper employment of the pedal. All the rest as in the first part.

Adagio con molto espressione. $\text{♩} = 80$.



The melody with as great expression as possible, which must be produced by a fine touch and tone. The left hand must sustain the quaver chords strictly according to their duration. The bass accompaniment (from the 9th bar) extremely light and short. From the 23rd to the 38th bar, all *legatissimo* and with the expression answering to the melody of the Violin part. (The 37th and 38th bars with the pedal.) In the following theme, the pedal must always be used at each crotchet of the bar. The conclusion, *ritardando*.



Very lively, and with all the fire of an energetic, decided and brilliant performance.

§ 4.

SONATA N^o 4. Op: 23. (published in 1802 by Mollo, now Haslinger.)

Presto. $\text{♩} = 132$.



Extremely quick and by no means protracted. Although this movement is of an earnest character, it must be played rather lightly than impassioned, as the interest lies in the rapid flow of the music.

Andante scherzoso, più Allegretto. ♩ = 92.

2nd Movement.



A serene and lovely movement; to be performed with humour and delicacy. The time always lively. The fugued passage well marked. The last 12 bars of the first part very soft, but not spun out.

Allegro molto. ♩ = 138.

3rd Movement.



To be played as light and quick as the first movement, but more impassioned.

§ 5.

SONATA N^o 5. Op: 24. (1802 by Mollo, now Haslinger.)

Allegro. ♩ = 68.

1st
Movement.



One of the most beautiful and melodious of Beethoven's Sonatas, which, in every sense, calls for the refined performance of both players. The time is a tranquil *Allegro*; which, however, here and there, (as in the 26th & 27th bars) does not exclude a more animated movement. In like manner bars 38 and 39 are also to be played rather more lively and with the pedal. The conclusion of the first part, as well as all brilliant passages, with fire.

Adagio molto espressivo. ♩ = 84.

2nd Movement.



Wherever this form of accompaniment occurs, either in the bass or in both hands, the pedal must be employed anew at each change of chord.

The following passage
(from the 30th bar)

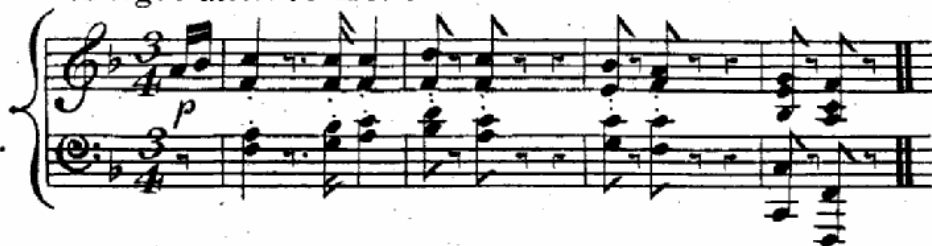


must be performed with extreme delicacy, the embellishments light and equal and the whole in time.

A holy calm pervades this *Adagio*, which must be characterized by the most delicate touch and harmonious effect.

Allegro molto. $\text{♩} = 80$.

3rd
Movement.
SCHERZO.



With the merriest humour. In the Trio the *crescendo* must be accurately marked, and the *forte* augmented by the pedal. All very lively.

Allegro ma non troppo. $\text{♩} = 16$.

4th
Movement.
RONDO.



Of the like melodious character as the first movement. The triplet middle-subject (in D minor) must be played in a lively, marked manner; many of the passages likewise demand a fiery and brilliant performance.

§ 6.

SONATA N^o 6. Op: 30. N^o 1. (published in 1803, at the Industrie Compt: now Haslinger.)

Allegro. $\text{♩} = 144$.

1st
Movement.



Of a tranquil, gently earnest character: more declamatory, than sentimental. The triplet passage (from the 40th bar) must be played very lightly *staccato*, and in strict time.

Adagio. $\text{♩} = 72$.

2nd Movement.

The demisemiquavers in the accompaniment, smartly and precise. The whole very *cantabile* and with sensitivity. The embellishment in the 50th bar, very light, delicate, in time, and slightly *smorzando*. The character of this movement is gentle, almost like a ballad.

Allegretto. $\text{♩} = 84$.

3rd Movement.

Alla breve, a tolerably quick *Allegro*, but not precipitately.

The first Variation brilliantly marked. The 2nd Variation softly *legato*. The 3rd Variation very energetic and the bass with bravura, but not *legato*. The 4th Variation resolutely. The 5th Variation tranquil, measured and antiquated.

The *Finale* tolerably lively ($\text{♩} = 88$) and gay.

§ 7.

SONATA N° 7. Op. 30. N° 2.

Allegro assai $\text{♩} = 112$.

1st Movement.

One of the most lively, merry and brilliant of Beethoven's Sonatas, when it is played with the requisite fire and humour. In particular, the last twelve bars of the first part, and the ten following of the second part, must be performed in a rushing and excited manner.

Tempo di Minuetto.

2nd Movement.

To be played throughout with artless grace and tender feeling, but not draggingly. The *sf* in the bass notes (from the 51st bar) must be very strikingly marked; so that the second crotchet of the bar is powerfully detached, whilst all the rest remains *piano*.



The right hand extremely light and not *legato*, whilst the left gives out the octaves *piano*, but like a bell.

This Finale surpasses the first movement in liveliness, humour, and brilliancy.

The loud passages, in particular, must be played with humorous mirth and be suitably augmented by the pedal.

§ 8.

SONATA N° 8. Op. 30. N° 3.

Allegro con brio. ♩ = 144.



This Sonata also ranks as one of his greatest, and must be conceived by the player with all that earnestness of which it so largely partakes. The calm but significant opening rises to the full power in the 23rd bar, when the march-like middle subject, in E flat, enters *pianissimo*, in which the quavers must be played as *staccato* as possible, but afterwards, at the entry of the bass and at the ascent of the melody, *crescendo*.

In the subsequent passage, the following fingering must be employed.



At the end of the piece (in the last 19 bars) the octaves must be played extremely *legato* and *crescendo*; the entire passage must continue to swell; and finally, the last 10 bars, with all power and with the pedal, impetuously terminate the whole.

The character of this piece is military, and the time must not be taken too quick; for the movement must be always noble and heroic, and the passages are calculated for bravura and brilliant clearness.



As the time is *alla breve*, this *Adagio* must be performed as a moderate *Andante*, but with all that feeling expression, to which so noble and beautiful a melody must inevitably inspire every good player.

The semiquavers (from the 33rd bar) must be very delicately and clearly detached, and each *cresc.* carefully brought out. The entry into the theme (from the 49th bar) must be performed with great care, very *legato*, and rather *ritardando*. The runs commencing at the 60th bar must be given with the greatest lightness and clearness, but *legato* and *pianissimo* at the beginning, (and yet not draggingly,) whilst the Violin performs the theme.

The conclusion must be delivered softly and *leggierissimamente*.

Allegro. $\text{♩} = 16$.



Lively, very humorous and gaily playful. In the Trio, the right hand *legato*, and the bass rendered with emphasis, as it proceeds in canon with the violin.

Allegro. $\text{♩} = 132$.



The wild, impetuously excited humour which characterizes this piece, must display itself, in the quick *alla breve* time, by a corresponding energetically resolute performance. The middle subject, however, (from the 40th bar,) must be played very lightly, and *staccato* in both hands. The *Presto-finale* as impetuously as possible.

§ 9.

SONATA N^o 9. Op: 47. (published in 1805, at Bonn, by Simrock.)

Adagio sostenuto. $\text{♩} = 12$.

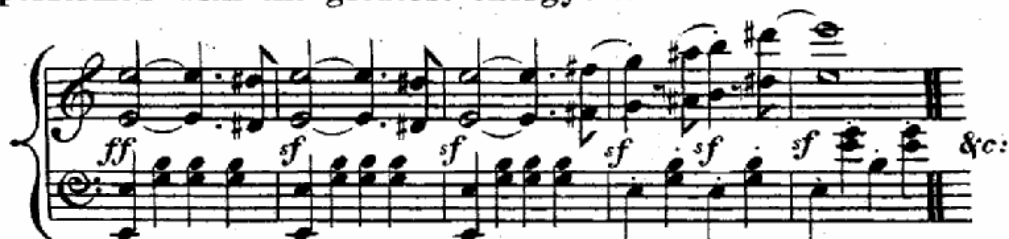




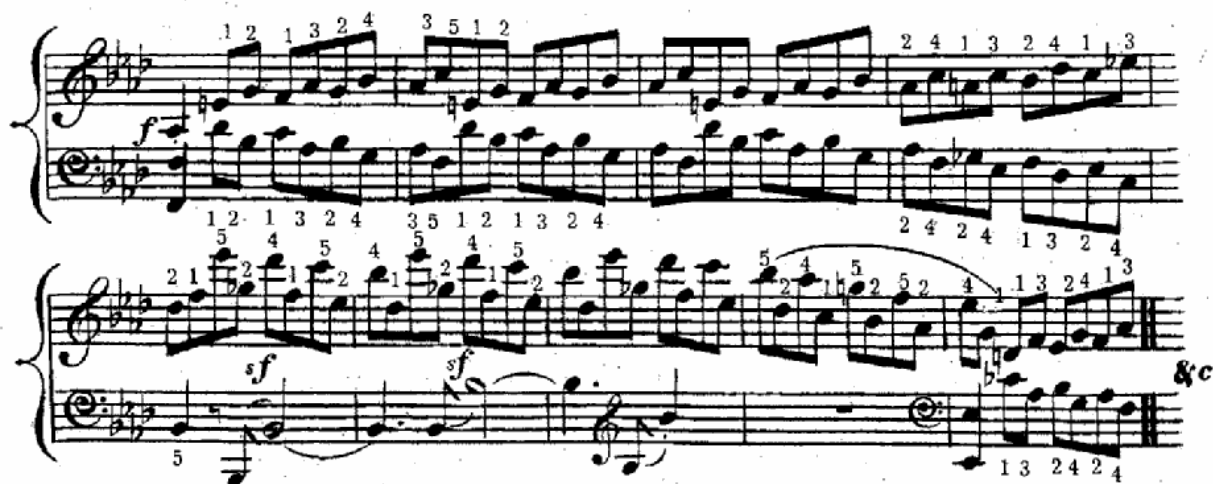
This especially celebrated, colossal Sonata is the only one which can surpass the preceding in grandeur, being extremely brilliant and of considerable difficulty for both instruments, and written in a concerto-like, highly effective style.*

In respect to the passages, this Sonata can scarcely be called difficult for the pianist, for (with one exception) all lies very conveniently under the hand. But the force and the preservation of the turbulent, wildly excited character of the same, demand a considerable degree of Virtuosity, if it is to be well played.

The introduction (*Adagio*) must be performed with majesty and expression. The theme of the *Presto* very marked, and the passage from the second pause, extremely quick and loud, with the pedal. From thence the turbulent motion begins, which proceeds clearly and at first lightly, but continues to increase until the calm and melodious middle subject, which is played in time, and, from the 8 bars before the pause, *ritardando*. Then the former motion is resumed, and the following passage, in particular, is performed with the greatest energy: —



In the second part, the succeeding passage must be well practised: —



as it requires to be played very loud, as well as with rapidity, clearness and brilliancy. Towards the end of the piece the effect must be constantly increased.

* Beethoven wrote it, in the year 1804, for a North American, of the name of *Bridgetower*, who was at that time at Vienna and distinguished himself on the Violin by a bold and extravagant style of playing. Hence it was here called for a long time the *pritsch-tauerische* (*Bridgetower*) Sonata although in print, it has been dedicated to *Kreutzer*. — The three foregoing Sonatas are dedicated to the Emperor Alexander, of Russia.

Andante ♩ = 88 .

2nd Movem!

All that can possibly contribute to a highly melodious and expressive (but not dragging) performance, must be employed, in order that the beautiful theme may be delivered in a corresponding manner. The chain of shakes in the second part must be strictly connected, *crescendo*, and played clearly with the 3rd and 4th finger, (by which means the thumb falls on the second small note).

The 1st Variation rather more lively, well marked, and the triplets in both hands *staccato*.

The 2nd Variation must be detached very lightly and *piano*, and follow all the modifications of tone of the Violin.

The 3rd Variation extremely *legato*, and with earnest expression; but lively, otherwise it would appear spun out.

The 4th Variation in the time of the theme, with the most tender delicacy, and the embellishments light and rounded.

The pedal being very essential must be carefully attended to.

Presto ♩ = 88 .

3rd Movem!

Very quick, and as brilliant and fiery as the first movement, but much more lively. All the quavers must be played *staccato*, where the contrary is not expressly stated. The middle melody with the following expression, piquant and humorous.

The subsequent passage in $\frac{2}{4}$ measure, must be played in the same time as the rest; so that, in it, a crotchet is of the same duration, as a dotted crotchet elsewhere.

The little *Adagio* at the end of the piece, which recurs twice, must by no means be performed draggily, but as full of expression as possible. The conclusion, noisy and *prestissimo*.

§ 10.

SONATA N^o 10. Op: 96. (about 1816, by Haslinger.)*Allegro moderato* ♩ = 132.

1st Movem^t.

This piece, which is written in a calm, noble, melodious, but also humorous character, must be played with tenderness and feeling, in a moderate time (almost *Tempo di Menuetto*), as it is neither in a brilliant, nor at all in a bravura style.*

The middle melody with grace and delicacy: the passages in thirds, clearly and legato.

2nd Movem^t.

Tranquil, earnest, and with all the expression which accords with this character. The *Scherzo* follows uninterruptedly.

3rd Movement.

Also earnest, but lively and very humorously marked, as the capricious effect lies particularly in the *sfp* of the 3rd crotchet of the bar. The *Trio*, softly and legato, but with the like rapidity.

4th Movement.

This theme (which is in a very moderate time) must be played with extreme delicacy and taste. The following Variations, rather more animated, and marked. The *Adagio* very slow and in the manner of a *Fantasia*; and the succeeding Variation, together with the conclusion, lively and powerful.

* This Sonata was written for the celebrated Violinist Rode (about 1812) and is dedicated to H.R.H the Archduke Rudolph. As many of Beethoven's compositions were published a long while after their production, the numbering of the works is not always in accordance with chronology.

Sonatas for the Pianoforte and Violoncello.

(6 in number.) *

§ 11.

SONATA N^o 1. Op: 5. N^o 1. (published in 1797, by Artaria.)

Adagio sostenuto. ♩ = 58.

Allegro. ♩ = 169.

1st Movem.

The *Adagio* with earnest expression and in strict time, but not spun out. The *Allegro* very lively and in the brilliant style, which predominates in the greater part of his early works. A quick time is here the more necessary as this piece is of considerable length. In such cases the performer must always endeavour to maintain the interest by a lively and brilliant execution.

Allegro vivace. ♩ = 104.

2nd Movement.
Rondo.

The like fiery, very lively and brilliant delivery, as in the first movement.

§ 12.

SONATA N^o 2. Op: 5. N^o 2.

Adagio sostenuto. ♩ = 50.

Allegro molto quasi presto. ♩ = 84.

1st Movem.

The *Adagio* with gloomy, tragic expression, and the passages in which the opening notes are developed, heavily marked.

The *Presto* very impetuous; the passages brilliant, with bravura and energy; and, in all the loud parts, the pedal properly employed.

* It is evident that we everywhere speak only of his original works. For, besides these, all his Quartetts, Symphonies &c. have been often arranged as Sonatas, Duos, Trios, &c. Whoever has studied his original compositions, will meet with no difficulty in the arrangements.

Allegro. ♩ = 12.

2nd
Movem^t

Rondo.

Serene, lively and brilliant, especially the concluding passages.

§ 13.

SONATA N^o 3. Op:17. (1801, by Mollo, now Haslinger.)

Allegro moderato. ♩ = 138.

1st
Movem^t

This Sonata was originally written for the Pianoforte and Horn, but Beethoven himself arranged the Violoncello part to it.

Being graceful and brilliant, this work requires the same clear and spirited performance as the two former, but in a more tranquil time.

In the second part, the first passage must be played with great energy, and each first semiquaver strongly marked with the thumb.

Poco Adagio. ♩ = 80. *Allegro moderato. ♩ = 152.*

2nd
Movem^t

The *Adagio* moderately slow, and in an earnest, march-like movement. The *Allegro* very lively (*alla breve*) pleasing, and brilliant.

§ 14.

SONATA N^o 4. Op: 69. (about 1810, by Breitkopf & Härtel.)

Allegro ma non tanto. ♩ = 12.

1st
Movem^t

Although *alla breve* the time must still be moderate, (as is generally the case in all that Beethoven wrote for the pianoforte in the second epoch,) and must be distinguished more by beauty of tone and performance, than by excessive rapidity.

This particularly beautiful Sonata, therefore, also depends especially on the expression of the melodies; though the passages, particularly in the development of the second part, must be played with life and spirit.

The runs from the 55th bar, and again in the last line, must be played with the greatest delicacy, (the time being also strictly preserved,) as the Violoncello meanwhile performs the theme.

Allegro molto. ♩ = 108.



The ties in the right hand and the fingering placed over them, here signify something wholly peculiar. Thus, the second note is repeated in an audible manner with the 3rd finger, so that it sounds nearly as follows:—



that is, the first note (with the 4th finger) very *tenuto*, and the other (with the 3rd finger) smartly detached and less marked:— and so elsewhere. The 4th finger must therefore glide aside and make way for the third.

The time of this highly humorous and characteristic *Scherzo* is very quick, and the octaves as well as the passages of quavers, are very brilliant, and must be performed with bravura. The *Trio* with corresponding life and humour.

Adagio cantabile. ♩ = 66.



Allegro vivace. ♩ = 88.



The *Adagio* very melodious and replete with feeling.

The *Allegro* remarkably quick and more brilliant than the first movement. The quavers, with which the *Finale* begins, must be played particularly light and *staccato*; and it is to be remarked that, in Beethoven's compositions, many a seemingly insignificant accompaniment — many a note designed only for filling up — acquires an entirely different, and important meaning:

1st From the passage in which it is given as the melody;

2^{dy} From the way in which it is afterwards developed: and

3^{dy} From the mode of performance which must be adopted from these causes.

Thus, for example, the following bass notes



afterwards serve for several varied and characteristic effects, while the other parts develop the theme.

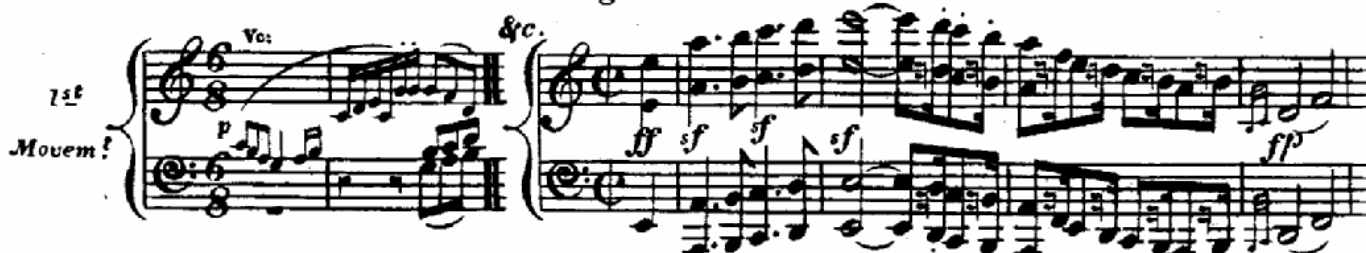
Many passages of this *Finale* must be played in a very animated and brilliant manner; but in particular the concluding passage, which must be performed with constantly augmented effect, until the *diminuendo* which precedes the last eight bars.

§ 14.

SONATA N^o 5, Op:102. N^o 1. (published about 1817, by Simrock.)

Andante ♩=66.

Allegro vivace. ♩=16.



This, as well as the following Sonata, belongs to the last period of Beethoven's career, in which he no longer embellished his ideas by the ordinary effects of the pianoforte, (as passages and the like,) but ordered the construction of the work in its simple grandeur; so that the player must the more endeavour to impart to each thought, as well as to each note, its full significance.

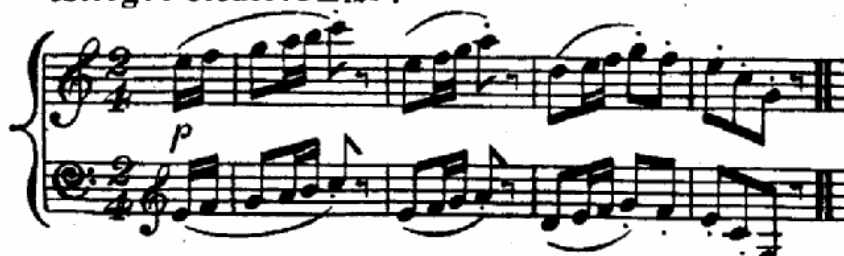
The *Andante* must be performed throughout very *legato* and *cantabile*, with tender feeling and sadness.

The succeeding *Allegro* quick, powerful and decided, and with earnest, tragic expression.

Adagio ♩=56



Allegro vivace. ♩=126.



The *Adagio* very slow, full of expression, and in well regulated time. The following *Andante*, like the introduction to the first movement. The *Finale* lively, yet not too quick, but with fire, spirit and gay humour.

SONATA N^o 6. Op: 102. N^o 2.*Allegro con brio.* ♩ = 152.

Lively, majestic, powerful and decided. The time by no means fluctuating, but the soft middle subject with tranquillity and feeling.

Adagio con molto sentimento. ♩ = 60.

Very slow and legato, and with deep, pathetic feeling. The middle subject (in D major) extremely cantabile, soft and with expression. At the re-entry of the theme, the following accompaniment must be carefully observed: —



It must be very light, and be played strictly in time, as the Violoncello, during the same, performs the theme. The left hand must play more staccato.

This grand *Adagio* is connected with the fugued *Finale*.

Allegro. ♩ = 63.

The performance of this movement is difficult, so as to make it clear and intelligible to the hearer. Hence, a continual staccato (except where the contrary is expressed) is necessary, as well as the greatest agreement between both players; the time, also, must not be over-hasty. The piano, crescendo &c must be well observed.

Trios for the Pianoforte, Violin and Violoncello .

(7 Trios and 1 Quintett.)

§ 17.

TRIO N^o 1. Op: 1, N^o 1. (published in 1795, by Artaria.)

Allegro. d = 84 .

1st
Movem^t

To be played with all that lively lightness, which is required in a brilliant, free and melodious performance in a very rapid time. Although the softer passages must be delivered with expression, no sentimental dragging must take place, as the character of the whole is decided and energetic. The passages are proportionably easy for the present day and are therefore the more suited to a brilliant performance.

Adagio cantabile. d = 54 .

2nd
Movem^t

Not dragging, but throughout with softness, delicacy and tender feeling. From the 70th bar, the pedal must be employed during 6 bars; besides which it can also be used in several other harmonious passages.

Allegro assai. d = 126 .

3rd
Movem^t

SCHERZO.

Viol: Pianof:

pp p

Extremely quick and with energetic briskness. The Trio *pianissimo*, *legato* and harmonious, in which also both the damper and the shifting pedal can be employed. This is the first Scherzo in very quick time, — a species of music of which Beethoven was the original inventor; as formerly, only the slow Minuet was usual.

Presto. $\text{♩} = 92$.4th
Mouvement.

FINALE.



In the liveliest, humorously playful and brilliant time. The following passage, in the second part,



must be performed *legatissimo* and harmoniously, but always in time; in which also the expressed swelling and dying away of the sound must be well observed.

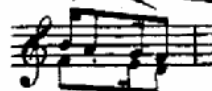
§ 18.

TRIO N^o 2. Op: 1. N^o 2.Adagio. $\text{♩} = 50$.Allegro vivace. $\text{♩} = 132$.

The *Adagio* earnest and full of expression. The *Allegro* lively: the theme light and delicate, with dandling pleasantries. The quicker passages brilliant. In the following passage, the fingering for the right hand is as here given.



NB. The appoggiatura in the 3rd bar is played thus:



The noble, highly feeling, and melodiously picturesque style of this *Largo* demands a corresponding expressive, but by no means dragging performance.

Allegro. ♩ = 83.

3rd Movem^t!

SCHERZO.

Viol:

Vc.

Tranquil, not too quick, and more earnest than facetious. The *Trio* more humorous.

Presto. ♩ = 80.

4th Movem^t!

FINALE.

Viol:

Vc.

This *Presto* must be very quick, animated, light and brilliant, and roll on to the end, in an uninterrupted motion, with clearness and fluency.

§ 19.

TRIO N° 3. Op. 1. N° 3.

Allegro con brio. ♩ = 50.

1st Movem^t!

This *Trio* is written in a much more earnest and noble character, and proves more than both the preceding, how soon Beethoven strove to release himself from the ancient style, though he always observed and retained the regular form.*

The first movement must be performed impassionately excited, very quick, but not precipitately. The middle subject (from the 58th bar) tranquil and with melodious expression, but not slower.

(We must here make the generally applicable remark, that there is a certain way of playing melodious passages with greater tranquillity, and yet not perceptibly slower, so that all appears to flow on in one and the same time, and the difference would only be discovered by a reference to the beats of the Metronome. An evident change of time must only be allowed, where the Author has expressly indicated it by *piu lento*, *ritardando*, or so forth.)

The passages and loud parts must be played with fire and brilliancy. The pedal may be suitably used in harmonious and moving figures.

* Unlike many modern productions, in which all regularity of form is disdained, and consequently they are written in no style whatever. But in carefully studying Beethoven's works, it will be found that he never neglected the observance of regular forms, although he greatly enlarged their bounds.

Andante cantabile. ♩ = 104.

sempre piano e dolce.

2nd Movement

The theme *cantabile*. The first Variation with great expression, in which also the turns must be distributed as follows: —

The 2nd Variation tranquil. The 3rd, rather more animated, the detached note in the bass and each *sf* being also well marked. The 4th, very plaintive and consequently a little slower. The 5th, *pianissimo* throughout, and with the shortest delicate *staccato*. The Coda in the time of the theme, but by degrees *calando*.

Quasi Allegro. ♩ = 58.

3rd Movement.

MINUETTO.

p

With easy humour, but not capricious. The *Trio* gay and lively. The octave-slide, in the second part, to be played in the way we have already described in treating of Liszt's compositions, and of the Solo Sonata, Op: 53. Small hands take the upper notes only, with the usual fingering, but very loud.

Prestissimo. ♩ = 152.

4th Movement.

ff *sf* *sf*

Here also prevails that boisterous, impassioned spirit, which had never before been found in instrumental music, and by which Beethoven far surpassed in effect all former compositions for the pianoforte; for it is to be observed that he composed these three Trios only three years after Mozart's death.

It seems scarcely necessary to observe that this Finale must be played as quick as possible, and therefore brilliantly, forcibly, and with bravura. But the softer passages afford every opportunity for the development of a feeling and *legato* performance in the *cantabile* style. This is particularly the case in the middle subject, from the 69th bar, where the ascending melody requires also a beautiful swelling of the tone. The accompaniment which immediately follows must be performed softly and lightly. Similarly all in the second part. The conclusion becomes gradually more tranquil and peaceable, and finally dissolves, like a dream, into the lightest *pianissimo*, but only a very little *ritardando*, and by no means dragging.

§ 20.

TRIO N^o 4. Op: 11. (published in 1799, by Mollo, now Haslinger.)

Allegro con brio. ♩ = 88.



This Trio was written originally for the Pianoforte, Clarinet and Violoncello. But Beethoven himself arranged the clarinet part for the Violin. It is equally as spirited as brilliant, and requires an animated, energetic performance. In the following passage:



the right hand must play with emphasis, but the left, on the contrary, extremely *piano* and lightly *staccato*.

In the second part, during the arpeggiated chords in the right hand, the bass must be significantly marked.

Adagio. ♩ = 88.



This fine *Adagio* is so admirably suited to the effects of the pedal, that we shall indicate where it is to be used, namely: bars 9, 10, 11, 12, 14, 22, 24, 28, 30, 31, 32, 38, 39, 40, 41, 42, 43, 44, 47, 54, 57, 58, 59, 60, 62, 63. It is evident that the pedal must only be held down as long as the harmony accords; consequently sometimes throughout the whole bar, sometimes only during the half, &c.



These Variations are concerted for all three instruments, and written with all the spirit which Beethoven could so well command for any known theme.

The 1st and 3rd Variation lively. The 4th tranquil and with expression. The 5th, very brilliant. The 6th, soft, light and playful. The 7th, powerfully marked. The 8th, light and quick, but the bass strongly detached. (It must not be forgotten that the pianist rests during the 2nd Variation.) The Finale (9th Variation) lively and brilliant.

§ 21.

TRIO N^o 5. Op. 70. N^o 1. (published in 1811, by Breitkopf & Härtel.)

Allegro vivace e con brio. $\text{♩} = 152$.



The great difference in the style, spirit, ideas and development, which distinguishes the works produced during the second period of Beethoven's career from those produced during the first, is no-where more strikingly shewn, than when we compare the following Trios (written about ten years later) with the former.

The originality of the thoughts presents a new world to the player, whose conception of these later works must be in so far different, that he must think more of the total effect, in order to represent each piece as a characteristic picture, in which only one grand idea predominates, without being diverted by episodial thoughts, or cadences.

The time of the first movement must be very lively and decided. The opening with great power and very *staccato*. From the 6th bar, *piano*; from the 13th, with expression, but always in time. From the 21st bar, *forte*, and afterwards *ff*, with the employment of the pedal in each bar. From the 35th bar, the chords very *legato* and with great power. From the 44th bar, soft and with expression, which increases at the quavers. From the 62nd bar, constantly softer and lighter, until the last 7 bars die away in the lightest *pp* and *leggierissimo*, but always in strict time.

In the second part, the melody formed by the crotchets, from the 19th to the 34th bar, must be expressed somewhat *crescendo* in ascending, and then again *diminuendo*. From the 35th bar, all very loud and excited; but particularly from the 55th to the 70th bar, where much bravura must be displayed in the skips. In the following passage:

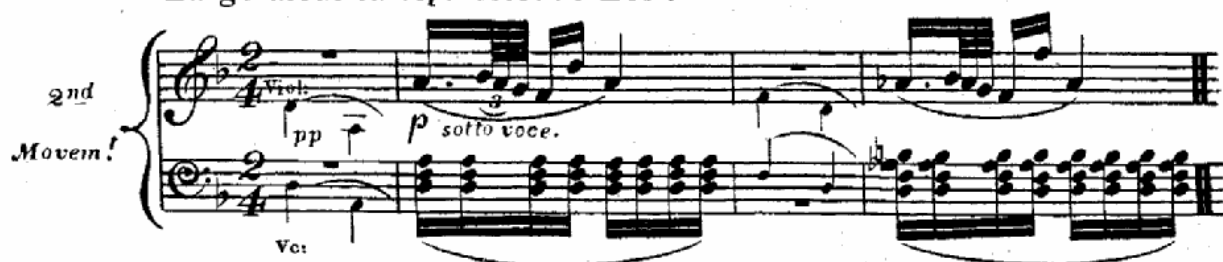


* It was at the wish of the Clarinet player for whom Beethoven wrote this Trio, that he employed the above theme by Weigl (which was then very popular) as the Finale. At a later period he frequently contemplated writing another concluding movement for this Trio, and letting the Variations stand as a separate work.

the right hand must perform with extreme lightness and delicacy (but not *staccato*), and quite independently of the bass. The left hand *legato*, but soft. The *crescendo* which follows afterwards must be well marked. All the rest as in the first part.

This piece is so regularly constructed that the player must not disturb the consequent unity of the whole by any protraction or dragging expression, but all must constantly flow onwards like a stream.

Largo assai ed espressivo. ♩ = 50.



The character of this *Largo*, which must be played very slow, is ghastly awful, like an apparition from the lower world. During it, we may not unsuitably think of the first appearance of the Ghost in Hamlet.

The first 13 bars extremely *legato* and full of expression, but strictly in time. In the 14th and 15th bars, the pedal. The following passage light, but *legato*. The succeeding *tremolando* with the pedal, very *crescendo*, until the 26th bar. From the 26th bar, light, but very *crescendo*. From the 31st bar, the bass gently murmuring, but the right hand with great expression. The turn is distributed in the following manner:—



Bars 35, 36 and 37 constantly softer and also rather *ritardando*; (the last with the pedal). Bars 38, 39 and 40, in time and very *legato*. Bars 41 to 44, with the pedal, and as loud as possible. All the rest in a similar manner.

Presto. ♩ = 144.



Very quick, light, brilliant, gay and humorous. In this movement, the following passage must be particularly observed:—

ff sf dim: p delicatam. pp

p dol.

Viol:
Vcello.

This must be played so light and equal, that it may appear like a free improvisation; but yet so strictly in time that the accompanists may come in exactly at the right moment.

§ 22.

TRIO N^o 6. Op:70 N^o 2.

Poco sostenuto. ♩ = 80.

Allegro ma non troppo. ♩ = 80.

1st Movement

p dol. &c.

Viol.

f

The introduction moderately slow; the little shakes smartly marked; and, in the 14th bar, the triplets expressed thus: —

so that even the second note is detached, and only the first played *legato*.

The beginning of the *Allegro* (which, also, is not to be hurried) must be very *legato*. But the concluding passages of the first part, very powerful and brilliant.

In the second part, the concluding passages (before the *tempo 1^{mo}*) with constantly increasing ardour, until the *diminuendo*. The perfect conclusion, however, very soft, *rallentando*, and with the pedal.

2nd Movement

Allegretto. ♩ = 116.

p dol.

f

A strange combination of tenderness, capricious humour, and fervent energy.

In the 38th bar, the varied theme very delicate but in strict time. The following passages, loud, and brilliantly marked. On the last recurrence of the key of C minor, the passages with the greatest energy, particularly in the bass. The time is a tolerably lively (by no means dragging) *Allegretto*.

Allegretto ma non troppo. ♩ = 126.



With deep feeling, but not spun out. In the second part of the Trio, the soft chords, leading to the key of E major, must be rendered full and harmonious by employing the pedal.



Brisk, powerful and brilliant, but not too quick. The long passage from the commencement of the second part requires to be well practised, as it must be played very clearly and with energy. The following *pianissimo* demands a very light, fluent and intelligent touch, which however must not be strictly *legato*. The whole in a steady time, without being anywhere spun out.

The entire Trio is not less grand and original than the preceding; but of a very different and less earnest character.

§ 23.

TRIO N^o 7. Op: 97. (published about 1814, by Haslinger.)

Allegro moderato. ♩ = 132.



The striking and important theme must be played softly and *legato*, and be well accented.

In the 33rd bar, the little shakes must be performed with the following fingering, as the passage must be *legato*:



and, at each *forte*, the pedal must be kept down during a whole bar. The 47th and 48th bars, rather *rallentando*. Then the middle subject (in G major) soft and playful.

In the second part, the 9th and 10th bars may be played as follows, by *small hands*:



From the 20th bar, begins the development of the *first* and *second* bars of the principal theme, which must be well marked.

From the 38th bar, the Violoncello begins the development of the 3rd, 4th and 5th bars of the principal theme.

From the 48th bar, the Pianoforte begins the development of the 5th and 7th bars of the principal theme, while the accompanying parts play the 3rd bar *pizzicato* in canon, and afterwards repeat it in diminution. The whole of this passage must be played extremely *piano*; the shakes in both hands, clear and equal; and the thirds in quavers, very *staccato*. The subsequent *crescendo*, very lively, and energetically increasing to *ff*. Then slightly *ritardando*, until the soft entry of the theme.

The conclusion with great fulness and power, with a full employment of the pedal.

Allegro. ♩ = 80.

2nd Movement.

SOHERZO.

Viol:

pVc:

Pianof:

There is perhaps no work by Beethoven in which humour is so eminently expressed, as in the present *Scherzo*, which must be performed in a very lively manner; and the player has here free scope for all caprice, within the limits of the beautiful.

Andante cantabile. ♩ = 58.
cantabile semplice.



The holy, religious character of this theme, calls for all the expression which can be attained by the strictest *legato*, the finest tone of the instrument, and the suitable swelling and subsiding of the harmonies.

The 1st Variation entirely depends on a judicious use of the pedal; for, the lowest bass note must always sound as the foundation, through all the harmonies belonging to it. Moreover, all must be *legatissimo*, and the shifting pedal must likewise be used, until the *crescendo*. — The 2nd Variation rather more lively, very light, soft and *staccato*. — The 3rd Variation not less animated, very clearly, and by degrees with increasing power. — The 4th Variation considerably slower ($\text{♩} = 52$). The right hand very *legato* and full of expression: the left, soft and with a re-employment of the pedal at each chord.

The conclusion of the whole piece highly expressive, and the following passage, in particular, with the greatest effect:



We see that the fulness of the harmony here depends on the pedal. The last eight bars constantly softer and slower. The surprising modulation into E flat, in the last bar, softly and also with the pedal. Immediately follows the *Finale*:



The first two bars short and powerful, like an unexpected question. The following lovely melody with tender, declamatory expression; more like speaking, than singing.

This theme acquires an entirely peculiar charm, when the accompaniment is uninterruptedly continued by the left hand, during 32 bars, always equally *staccato*, lightly, and in strict time, almost like the beats of a pendulum; whilst the right hand performs the theme with all the expression which is attainable by the modifications of touch and of the *legato*.

The farther continuation very animated, brilliant, humorous, and with marked *staccato*; also with a careful observance of the prescribed pedal.

The *Presto*, (in A major 6 measure) very quick and brilliant ($\text{♩} = 96$), and the concluding passages with constantly increasing power and bravura; so that the work closes with all the energy of a dazzling concert-piece.

We must nominate this last Trio of Beethoven, his greatest; but only a highly cultivated player is competent to do it justice, when he has overcome all important difficulties with lightness, and formed a correct conception of this rich musical picture.*

§ 24. Quintett for Pianoforte, Hautboy, Clarinet, Horn & Bassoon.

(Also arranged by Beethoven as a Quartett with Violin, Viola & Violoncello.)

Op: 16. (published in 1801, by Mollo, now Haslinger.)

1st Movement.

Grave. $\text{♩} = 63$. Allegro ma non troppo. $\text{♩} = 144$.

The very slow *Introduction* in steady time, and the division of the bar accurately adjusted with the accompanying parts.

The *Allegro* with soft, pleasing and tender expression. The brilliant passage (from the 88th bar) very marked and lively; and the skips with firmness and certainty. The other passages brilliant, but never dazzling.

2nd Movement.

Andante cantabile. $\text{♩} = 63$.

Here, in order to vie with the wind instruments in the performance of the beautiful melody, the pianist must employ all his art of delicate and *cantabile* touch and expression. Without degenerating into a drawl, he must impart to the theme, by a suitable swelling and by a very gentle *diminuendo* (particularly in the 7th bar), that utterance of feeling, which in general characterizes all the melodies by Beethoven.

The following passage (bars 38 to 40)

must be played thus: — the 1st bar, *crescendo* and *accelerando*; the 2nd bar, *dimin:* and *ra*

* Besides the foregoing 7 Original Trios, Beethoven also arranged his *Septett*, Op: 20, as a Trio for Pianoforte, Clarinet (or Violin) and Violoncello (about the year 1803) which was published at the *Industrie-Comptoir* (now *Haslinger*) and, even in this form, is of fine effect.

ther *rallent*; and the 3rd bar, very *piano* and *ritardando*. Here also, as in all Beethoven's works, the pedal must be used in harmonious passages and at the proper place; particularly when a deep bass-note has to be prolonged.

Allegro ma non troppo. $\text{♩} = 88$.



Gay and brilliant, but not precipitately, and by no means immoderately excited. This work, also, possesses in its melodies and effects, a charm which will never grow old.

IV.

The Concertos.

(7 Concertos and a Fantasia.)

§ 25.

CONCERTO N^o 1. Op:15. (published in 1800, by Mollo, now Haslinger.)

Allegro con brio. $\text{♩} = 88$.



With the present perfection of the Pianoforte, which, in power and fulness of tone, vies with the instruments of the orchestra, the performance of a Concerto is more easy and grateful, than at the time when Beethoven himself played this first Concerto at the *Kärntnerthor* theatre, in Vienna (in 1801). We can now therefore produce effects of which we had then no idea; and, in reference to the expression, we can now also reckon on a much more accurate accompaniment on the part of the orchestra, than was the case at that period.

The first movement of the present Concerto must be played in a rapid and fiery manner, and the passages, which in themselves are not difficult, must acquire an appearance of bravura through a brilliant style of playing — which, as is well known, is practicable even in easy passages. The melodious passages present ample opportunity for expressive playing, but they must never be rendered dragging, as the character of the whole is decidedly lively. The return to the principal theme (after the second part) consists again of the octave-slide, as in the Solo Sonata Op:53, and small hands may therefore take the run in single notes, but with increased rapidity in order to extend it eight notes lower.

In quick passages the player must not forget, that some of the orchestral instruments are mostly employed, which either accompany, or perform a melody. In performance, therefore, we must not allow ourselves any humorous discretion, as in playing a

Solo piece, and, at the rehearsal, all that is necessary in this respect must, in every case, be fully determined on. In the concluding *tutti* occurs a pause, (as in all the old Concertos,) after which the pianist has to play an extemporaneous cadence. Those who are unable to extemporize, generally prepare themselves for this embellishment beforehand. The cadence must be formed from the melodies and passages of the Concerto itself, and be in a manner developed, in order that it may agree with the character of the composition. *



This *Largo* is *alla breve*, and must consequently be played as a tranquil *Andante*.

The noble melody must be performed softly, but with the most *cantabile* expression, and the simplicity of the passages must rise above the accompanying orchestra, by means of a refined tone and elegant delivery. The subsequent variation of the theme. —





must be well observed. The melody must be played very *legato* and with perfect independence, while the triplets in the middle parts are lightly and equally detached, and the deep bass notes significantly marked. The character of this beautiful piece is a holy calm, and an elevation of the soul to the most noble sentiments, expressed by the purest harmonies and by the most feeling melody, which the player must always bear in mind during the performance.

Allegro scherzando. ♩ = 12.



In this theme, the two semiquavers are to be so played, as to detach the second of them, and by no means to unite it with the following quaver.

* On this subject see our "School of extemporaneous performance" Op. 200 (published by Messrs Cocks & Co) in which an example of a cadence to this Concerto is given. Moreover, another cadence to this same Concerto has also been published by Haslinger.

Hence, more thus:  than thus:  The left hand in the same way.

This Finale is extremely gay, lively and sportive, and must always preserve this character in a rapid motion. The middle subject (in A minor, in the second part) must be played very *staccato* and humorous, and be energetically marked.

The concluding passages with great ardour; the following *piano*, gradually *rallentando*; and the little cadence with extreme delicacy; after which, and the long pause, the orchestra energetically terminates the piece.

§ 26.

CONCERTO N^o 2. Op:19. (published in 1801, by Kühnel.)

Allegro con brio. ♩ = 152.

1st Movem^t

Tutti *Solo.*

f *p* *p*



To be performed in the same gay and lively style as the first movement of the foregoing Concerto, though rather slower.

In the following passage:



the bass must be marked with particular energy. Subsequently, the right hand in a similar manner.

At the end, a Cadence must likewise be extemporized.

Adagio. ♩ = 84.

2nd Movem^t

Solo.

p



This *Adagio* may be compared to a dramatic vocal scene, in which the most heart-felt sensibility manifests itself, and the performance must be in perfect accordance with the frequently concerted orchestra.

The following
passage:



must be played very lightly and harmoniously; and the triplets, of which it consists, must be brought out clearly, but not *staccato*. The next passage:



must be no less well rendered by the *legatissimo*, by the firm striking of all three parts, and also by the *crescendo*.

Allegro molto . $\text{♩} = 12$.

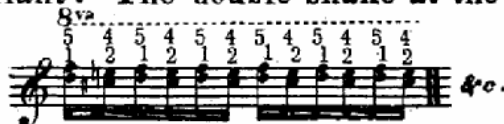
3rd
Movement.
Rondo.

Solo.



Very gay, light and brilliant. The double shake at the end must be played with the following fingering:

8va
5 4 5 4 5 4 5 4 5 4 5 4



§ 27 .

CONCERTO. N.º 3. Op:37. (published in 1805, at the Industrie Compt. now Haslinger.)

Allegro con brio, $\text{♩} = 144$.

1st
Movement!

Tutti.

Solo:



The style and character of this Concerto are much more grand and fervent than in the two former. After the long pause at the end of the *tutti*, begins the *Solo* in steady, but not too rapid time, with energy and decision. The chords in the following *piano* are to be played *arpeggio*, with expression and rather *rallentando*. The succeeding triplets *legato*, in time, and the right hand with great expression. The following passage: —



with much feeling, in the right hand: in the left, light, and the lowest note of each triplet always marked and *staccato*, but without disturbing the uniform rapidity of the triplets, and without influencing the performance of the melody.

In the succeeding passage, the fingering and performance is as follows: —



the lower note in the left hand being always strongly marked. The middle subject, in E flat, tranquil and full of soul, but in the latter bars, the bass very powerful. The passages clearly, and in strict time; subsequently, in the chord-passages, with the pedal.

The second part accurately concerted with the orchestra. The triplets, in D flat, very soft and *legato*. The entry into the principal theme, in a fiery manner, and each ascending bar with the pedal.

After the extemporaneous final cadence, the Solo (concerted with the drums) again immediately comes in *pianissimo*, and with the pedal in each bar. The conclusion, in a bustling and energetic manner.



Beethoven (who publicly played this Concerto in 1803) continued the pedal during the entire theme, which on the weak-sounding pianofortes of that day, did very well, especially when the shifting pedal was also employed. But now, as the instruments have acquired a much greater body of tone, we should advise the damper pedal

to be employed anew, at each important change of harmony; but in such a manner that no cessation of the sound may be observed: for the whole theme must sound like a holy, distant and celestial harmony. The same applies to the grand arpeggio - passage (in G major) where both pedals must be used. It is scarcely necessary to remark, that all must be played with an almost enthusiastic feeling, (but still in strict time,) and that the more rapid embellishments, and particularly the final cadence, must be performed with the most expressive delicacy. This mode of performance is the more requisite, as the key (E major) is so unrelated to that of the first movement.

Allegro.

3rd Movement. *Rondo.*

The theme of this Finale, although plaintive, must be performed with artless simplicity, without being spun out, except the last three bars, which are to be played *ritardando* and with humour. The following cadence must be *Presto* and brilliant. The further continuation, brilliant and strictly in time. The middle subject (in A flat) soft and harmonious; the melody, with tender feeling, but yet not dragging. The *Presto* (in C major, 6 measure, ♩. = 112) very lively, brilliant and rushing.

§ 28.

CONCERTO N^o 4. Op. 56. For Pianoforte, Violin and Violoncello concertante, with Orchestra.
(published in 1807, at the Industrie Compt: now Haslinger.)

Allegro. ♩ = 126.

1st Movement. *Tutti. pp.* &c. *Solo. dol.*

This Concerto must naturally be well studied with the two concerted accompaniments, before it is rehearsed with the full orchestra. The pianist must therefore render the melodies and passages which are assigned to him, in a clear, brilliant and highly expressive manner, but still in perfect accordance with the accompanying instruments. The style is grand, and the time tranquil.

Largo. ♩ = 104.

2nd Movement. *Tutti. p.* &c. *3rd Movement. Rondo. FINALE. ALLA POLACCA.*

The passages in the *Largo*, soft, light and harmonious. The *Finale* serene, pleasing and brilliant, in a lively Polonaise time.


§ 29.

CONCERTO N^o 5. Op: 58. (published in 1808, at the Industrie Compt: now Haslinger.)*Allegro moderato*. ♩ = 116.

Solo.

1st Movement.

With this Solo the Concerto begins, and the *tutti* follows in the 6th bar. The character of the first movement — which is as beautiful as it is original — is calm, simple and agreeable, almost in the pastoral style; but the performance of the same is considerably difficult, as the Pianoforte part is very closely interwoven with the orchestra, and the player must have regard to this nearly in every passage. A strict preservation of the time is therefore essentially requisite, and the expression chiefly depends on the light, clear and accurate performance of the various difficulties in which it abounds. The following middle subject:

must be played very soft and light, but so that the second semiquaver in the first two bars may be smartly detached, almost like  &c; the pedal being always used for the following shake.


The passage

&c very soft and legato.

The succeeding triplet-passage with increasing brilliancy, and the bass well marked. In the beginning of the second part, the following passage:

must be played extremely *legato*, soft and equal, with the fingering here given.

The succeeding passage, very powerful and brilliant, and the bass particularly marked; in which, also, the pedal co-operates.

The theme:  in the first two bars, with the greatest energy.

The following passage

 &c. *pianissimo*, light and harmonious.

The concluding shake, with the subjoined fingering:



For the Cadence, the numerous beautiful subjects and passages of the Concerto may be employed in the most interesting manner. The Solo immediately following, with the greatest delicacy, and the last eight bars *cresc:* with the constant employment of the pedal, until the powerful conclusion.

It requires several very careful rehearsals with the orchestra, if the skilful pianist would worthily deliver this Concerto in public; and his performance must partake considerably more of delicate lightness and fluency, than of actual *bravura*.

Andante con moto. $\text{♩} = 84$.
(All the Solos with the shifting pedal.)

2nd *Movem!*  *Tutti*. *Solo* *molto cantabile*. &c.

In this movement, (which, like the entire Concerto, belongs to the finest and most poetical of Beethoven's creations,) one cannot help thinking of an antique tragic scene, and the player must feel with what intense, pathetic expression his Solo is performed, in order to contrast with the powerful and austere orchestral passages, which are, as it were, gradually withdrawn. All the means of *cantabile* expression in the melody and harmony must be here called forth, and it is only during the shake that the power of tone rises to the highest degree, in order to die away again to the gentlest lament. It must not be played too slow; though the pianist may restrain the time rather more than the Orchestra. It produces a good effect when, after a brief pause, the *Finale* immediately follows.

Vivace. $\text{♩} = 138$.

3rd *Movem!* *Rondo*.  *Tutti*. *Solo*. *mf*. &c.

For, the mysterious opening of this 3rd Movement stands in a certain connection with the foregoing, in order to complete the picturesque design, which is also the case in very many of Beethoven's works.

The Solos of this Finale are so often interrupted by the orchestra, that the greatest care and accuracy are required on all sides, in order, by a well-studied combined effect, to produce a whole that may be intelligible to the hearer.

The pianist has here therefore, in particular, to observe a strict keeping of the time and great accuracy in coming in. Moreover, this movement must be performed in a very lively, humorous and decided manner, and the pedal is often required in order to complete the effects.

The following passages must be well marked:

and the annexed
fingering:

is here the
most certain.

The Cadence must not be long, but it must be connected with what follows. The succeeding passage:

p dol. *leggiero.* *f* &c. and

Ped. * *Ped.* * *Ped.* * *Ped.* *

&c.

must be very light and harmonious, and be brought into perfect accordance with the orchestral accompaniment, by a clear and brilliant touch. The *Presto* very quick, ($\text{♩} = 100$) and, in the concluding bars, *accelerando*.

CONCERTO N^o 6. Op: 73. (published in 1810, by Breitkopf & Härtel.)

Allegro.

1st Movem!

Solo.

ff

Tutti.

Ped.

Entry into the Theme.

a tempo. ♩ = 132

Tutti.

In this grand Concerto, the pianoforte begins with three very powerful and brilliant cadences, which must be played in a noble style, and each of which is preceded by a single chord given by the orchestra. In the third cadence, the more tranquil passage must be played very *legato* and *ritardando*, with great expression. From the last three chords of this cadence (at the *a tempo*) the orchestra begins to count the time, after which the *tutti* commences in a majestic, but not too rapid time. The Solo begins *piano*, but clearly, and in a steady degree of movement.

The theme, very *legato* and with expression.

The following passage

must be very powerfully marked

The succeeding passages, with brilliant bravura, but in strict accordance with the orchestra.

The passage

dim.

very soft; the right hand *legato*; and the F sharp to which > is applied, always rather marked. The left hand, light and short. The following passage, in C flat major, very harmonious, with the pedal exactly as indicated. The right hand, piquant and with expression.

In the passage

f

sf

sf

the two quavers in the right hand, marked $\wedge \wedge$, must be quite equal and detached, independently of the triplets in the left hand; so that the second quaver is struck between the second and third notes of the triplet. The left hand, extremely loud and *marcatissimo* (*martellato*).

In the second part, the Λ note in the following passage

must be powerfully marked in both hands.

The succeeding chords must vie in power with the orchestra; so also the octaves, which, however, subsequently decrease to *pianissimo* and *rallentando*.

After the last pause, the Solo follows immediately (without a cadence) in which the soft passage, in particular, at the entry of the horns, must be played in a very harmonious manner.*

The conclusion with impetuous energy and bravura; but the passage:

very *piano* in both hands, and with the clearest lightness, but not at all *legato*.

Adagio un poco moto. $\text{♩} = 60$.

When Beethoven wrote this *Adagio*, the religious songs of devout pilgrims were present to his mind, and the performance of this movement must therefore perfectly express the holy calm and devotion which such an image naturally excites. The *Adagio (alla breve)* must not be dragging, but it must be played nearly always with the pedal, where an harmonious effect has to be attained. In the *pianissimo*, the shifting pedal must be also used.

The following passage:

must be well practised, as each hand must act independently of the other.

The subsequent variation of the theme:

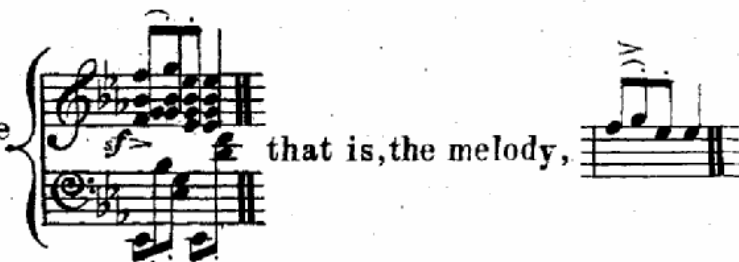
must be very soft, but each upper note a little marked, until the whole gradually vanishes in the *pianissimo*. The last two bars, Solo, in E flat, must be played *pp*, but in strict time. After the last B flat, which is somewhat held on, the *Finale* enters in a quick and powerful manner.

* By the word *harmonious*, we particularly mean an accurate employment of the pedal during the continuance of a consonant harmony.



The 9th and 10th bars, with expression and somewhat *ritardando*. The 11th bar again, powerful and in time.

In the 12th bar, the following must be particularly expressed :



as these notes are afterwards developed.

The soft passage in the next Solo, very expressively, and rather *ritardando*; subsequently, however, *accelerando*.

The passages, as brilliant as possible, with bravura and humour. The development of the theme, in the second part, very delicate, and with a constant use of the pedal. The concluding run, in E major, very powerful and brilliant. The passages in E minor, with extreme bravura.

At the end, the passage in which the pianoforte is concerted with the drums, *ritardando*, must be well practised. By means of the pedal which is here required, the lower E flat sounds as the ground bass. At the conclusion of the powerful run, the orchestra must come in *exactly* with the highest E flat. The whole Finale very lively, fiery, and brilliant.

NB. In the latter Concertos of Beethoven it is most advisable to conduct the orchestra from a separate copy of the Pianoforte part, as the mode of performance cannot be gathered from the part belonging to the Violin.

§ 31.

CONCERTO N.º 7. Op: 61. (published in 1808, at the Industrie Compt: now Haslinger.)

Allegro ma non troppo .♩ = 126 .



This Concerto having been arranged for the pianoforte by Beethoven, from the Violin part, we content ourselves with the remark, that the pianist must endeavour, as much as possible, to imitate the effect of the original, by a fine and powerful tone, a pure delivery, and a brilliant performance of the passages.

Larghetto ♩ = 60.



To be played with great delicacy and feeling.



Very lively, gay, and brilliant.*

§ 32. Fantasia for the Pianoforte, Orchestra & Chorus. Op:80.

(published in 1810, by Breitkopf & Härtel.)



This colossal and difficult *Introduction* must be played with the greatest expression, and with constantly increasing, energetic bravura. In the following passage, in particular,



the theme must be well marked with the thumb of the right hand, whilst the demi-semiquavers in the upper part, as well as the bass notes, are smartly and powerfully detached. The last bar (before the pause) *ritardando*, but *fortissimo*.

* Beethoven composed this Concerto (perhaps his greatest and most beautiful) in a very short time, in the year 1808, for the Violinist *Franz Clement*, by whom it was performed, scarcely two days after its completion, with the greatest effect.

** This last quarter of the bar has been erroneously omitted in all the editions.

Allegro. $\text{♩} = 138$.

2nd Time.

Solo.

Tutti.

pp

m:v:

As the time is not counted by the orchestra in the foregoing *Introduction*, we must here make a sign to the conductor that he may know when to begin.

The solos before the pauses must be played in the recitative style, and with expression.

Allegretto. $\text{♩} = 15$.

3rd Time.

Tutti.

Solo.

Thema.

f

p

f

Fed.

dol.

The Solo commences in steady time, and the theme is played quite simply, with the most *cantabile* expression and natural feeling; and, in the bar before the pause, rather *ritardando*. The cadence, light, quick, and soft. The following accompaniment, *piano* and detached. The subsequent passages, brilliant; and the last cadence, rushing into the next degree of movement.

Allegro molto. $\text{♩} = 138$.

4th Time.

ff

The whole of this movement very powerful and fiery, and well combined with the orchestra. The subsequent melody, and the accompaniment, soft, but afterwards *crescendo* up to bravura. The cadence-shake, greatly prolonged, and connected with the

Adagio ma non troppo. $\text{♩} = 88$.

5th Time.

Solo.

Clar.

Fag.

This variation, very delicate, and the embellishments with much lightness, but all strictly in time: in like manner the concluding shake, as a transition to the

$\text{♩} = 80.$

6th Time.

Solo. *ff* *Tutti.* *sf*

Corni. Bassi.

In this introductory passage, we must take great care that the last chord of the Solo, in the first bar, comes in exactly with the orchestra. The whole theme with great power and in a military style, but not precipitately. The succeeding *legato*:

extremely tranquil, with the shifting pedal, and connected in as soft and *cantabile* a manner as possible, but in strict time. The following pauses, very loud and brilliant. The *Allegro*, as above, in the 2nd time.

Allegretto ma non troppo,
quasi Andante con moto.

$\text{♩} = 72.$

7th Time.

Ped. *ff* *sf* *sf* *sf* *p* *stacc.*

From here, on a signal from the conductor, the Chorus (which has hitherto been silent) begins to count, in order to come in at the 12th bar. Up to this 12th bar, we advise the pianist always to strike the first note of each bar *louder* than the rest, so that no doubt may arise in regard to the time. For accuracy in the combined effect is here difficult, and the least mistake (or *ritardando* by the pianist) may occasion the greatest disorder. Hence, also, the time must be strictly observed. The *staccato* accompaniment must be played in a very piquant style, but softly.

Presto $\text{♩} = 12.$

8va loco. *Tutti.* *Solo.* *ff*

8th Time.

From here to the end, all is bustling and powerful. It is almost indispensable, that the pianist should not only make himself well acquainted with his own part, but also with the *Score* of this work; as the frequent change of time renders the performance very hazardous. But, on the other hand, when played with success, this *Fantasia* is unique in its kind.

On the intellectual conception of BEETHOVEN'S works .

If several good actors had to represent the same character, (as, for instance, *Hamlet*,) each would mostly differ from another in his conception of it, in many of the details. Thus, one would chiefly characterize melancholy, another irony, a third dissembled madness &c: and yet each of these representations may be perfectly satisfactory in its way, provided the general view be correct .

So, in the performance of classical compositions, and especially in those of Beethoven, much depends on the individuality of the player; (who is presupposed to possess a certain degree of virtuosity; for, a stumbler cannot think of intellectual conception.) — Hence, one may principally cause humour to predominate, another earnestness, a third feeling, a fourth bravura, and so on; but he who is able to unite all these, is evidently the most talented .

There are, however, important conditions which are indispensably necessary, and upon which everything else depends, namely: —

1st The right time .

2^{dly} The accurate observance of all the marks of expression, which Beethoven, particularly in his later works, has very carefully indicated .

3^{dly} The thorough mastery of all difficulties, and the cultivation of a good execution in all respects, which must have been previously acquired by the study of other excellent composers .

With the application of these three necessary conditions, we cannot fail in seizing the spirit of Beethoven's works .

We have everywhere endeavoured to indicate the exact time, both by Mälzl's *Metronome* and by words; and the observance of the same is certainly of the greatest importance, as the whole character of the piece is disfigured by a wrong degree of movement .

The observance of the other two conditions depends on the care and attention of the pianist .

The higher intellectual conception can only be acquired, even with innate talent, by an intimate acquaintance with all Beethoven's compositions, by means of an experienced teacher, and by the observance of all that we have endeavoured to point out, to the best of our ability, in these chapters, and in as minute a manner as the extent of the work permitted: and should the present essay lead to no farther result than that of directing the attention of the pianist to all the master-pieces of this immortal composer, we shall consider our efforts amply recompensed; for even many of his admirers scarcely know the half of them .

§ 34. When a pianist has already studied a piece in his own way, in a self-elected time, and has thus become enamoured of it, he finds it difficult to admit another time and style of performance, even though the latter be better and more correct. It may therefore sometimes happen, that many players will not immediately agree with the directions and the indications of the time here given. This arises very much from habit, and it cannot well be controverted; because, for instance, many players who are unable to command facility and bravura, content themselves by performing the most animated pieces in a tranquil and sober manner, and deem this the proper way.

But in the present case there can be only *one* perfectly correct mode of performance, and we have endeavoured, according to the best of our remembrance, to indicate the time, (as the most important part of correct conception,) and also the style of performance, according to Beethoven's own view.*

§ 35. On Beethoven's Vocal Compositions.

Beethoven wrote a great many songs and ballads, (chiefly to German words, but some also to Italian,) so that their exact number will, perhaps, be only first ascertained by some future complete edition of them.

To the most important belong: — *Adelaide*, (pub^d about 1799); *Liederkreis* to a distant mistress, (about 1814, one of his finest works); *The Quail's call*, (about 1804); *The blessing of friendship*, (1800); an Italian *Terzett*, (about 1814); several collections, published partly by Haslinger, and partly by Breitkopf & Härtel, during the years from 1806 to 1810; and, besides all these, a great number of single songs, canons, &c. We cannot fail to be astonished at this inexhaustible richness in melodies, as original as they are beautiful, of which even the shortest songs afford a proof.

In order to accompany these songs in a suitable manner, even the most skilful pianist must not trust to chance. The accompaniment, which is often difficult, must be as thoroughly studied, as any Solo; and the knowledge of Beethoven's compositions generally, as well as a spirited and delicate performance, are no less requisite. Although the time must be partly regulated by the style adopted by the singer, the accompanist must previously consider the same, and adapt it to the sense of the words and the spirit of the composition.

* If, at the period when, Mozart and Beethoven publicly performed or directed their works, the extremely simple idea had occurred to any one of indicating by minutes and seconds the exact length of time that each composition took to perform, we should now have an authentic standard showing how fast every piece should be played according to the will of the author. And why should not this be henceforth adopted? We cannot calculate on every one possessing a Metronome. But when the player knows, for example, that a piece must last $8\frac{1}{2}$ minutes, he will be able to ascertain exactly, on the second or third time of playing it, how fast or how slow the degree of movement must be, in order precisely to complete this time. The like advantage will also be experienced by the director of an orchestra. And as time is, and ever will be, the same in all places, such an indication, by *the author himself*, would be intelligible to the remotest futurity. While we merely mention this idea in a cursory manner, we still flatter ourselves that the same may be eventually taken up and acted upon. It is well known how often the degree of movement is mistaken, especially in public performances. It is evident that, in great works, a deviation of a few moments may occur; as the nature of the locality, or of the orchestra, &c. must often excuse a slight difference.

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COMMENTARY

Reference to publishers and to dates of first editions is made only where Czerny is in error. Czerny's musical examples contain numerous minor inaccuracies, the most important of which are mentioned in the commentary.

For purposes of comparison, we reproduce all the metronome indications from the Simrock edition of Beethoven's sonatas ("revue, corrigée, metronomisée et doigtée par Charles Czerny").¹⁾

P. 30, § 3²⁾ Czerny did not include the so-called "Easy Sonatas" Op. 49/1 and 2 or the "Sonatina" Op. 79 among the piano sonatas.

P. 32, § 8 In his youth Czerny had not yet made this scrupulous point of view his own. In the Wiener Musikzeitung of September 20, 1845, he related the following experience:
"In 1812³⁾ I played the Quintet for Piano and Winds at one of Schuppanzigh's concerts; with the frivolity of youth, I took the liberty of complicating the passage work, of using the higher octaves, etc. Beethoven rightly reproached me severely for it, in front of Schuppanzigh, Linke and the other players. The next day I got the following letter from him, which I transcribe exactly from the original in hand:

Dear Czerny,

(Vienna, February 12, 1816 ?)

I cannot see you today, but I will come to talk to you tomorrow. I simply lost control yesterday, and I was sorry about it as soon as it happened. But you must forgive it from a composer who would rather have heard his work as it is written, as lovely as your playing otherwise was. However, I will make loud amends for it when the Violoncello Sonata's turn comes.⁴⁾ Be assured that I have the greatest goodwill towards you as an artist, and will try to attest to that always.

Your true friend

Beethoven

More than anything else, this letter cured me of the craze for taking liberties of any kind when performing his works, and I wish it would have the same effect on all pianists."

P. 32, Op. 2/1 Simrock: Publisher's Number 75
I. ♩ = 108 II. ♩ = 84 III. ♩ = 72 IV. ♩ = 108

1st movement: the *allegretto* should come in bar 46, not 45.

"Humorous" in connection with the Minuet should be taken in its older meaning, or roughly as "humoursome" would be now. It does not mean "funny" or even necessarily "good-humoured". Judged by Beethoven's own metronome markings in other works, those by Czerny in the 2nd and 4th movements of this sonata might well be too slow. Suggested tempos: I. ♩ = 108-112, II. ♩ = 88-96, III. ♩ = 176, IV. ♩ = 126-132.

P. 34, Op. 2/2 Simrock: Publ. No. 75
I. ♩ = 138 II. ♩ = 88 (better than the tempo given in the School for Piano, which is a bit slow)
III. ♩ = 66 IV. ♩ = 144

The time signature 3/4 for the last movement is, naturally, a typographical error. Both tempo indications for the last movement are obviously too fast in view of bars 100-112 and the *grazioso* indication. Suggested tempo ♩ = 116-120.

P. 36, Op. 2/3 Simrock: Publ. No. 75
I. ♩ = 80 II. ♩ = 56 (?) III. ♩ = 76 IV. ♩ = 116
The tempo markings for the last two movements are perhaps a bit too slow; compare Beethoven's own marking for the Scherzo of the String Quartet Op. 74 (♩ = 100), which is related to this Scherzo rhythmically.

P. 38, Op. 7 Published 1797
Simrock: Publ. No. 4726
I. ♩ = 126 II. ♩ = 84 III. ♩ = 80 IV. ♩ = 132
In bar 36 of the 4th movement Czerny adds an *appoggiatura* *a-flat* before the trill in the Simrock edition (at that place only).

¹⁾ See Introduction.

²⁾ The page numbers are those of the original English edition, and appear at the top of the page.

³⁾ Czerny seems to have erred here in the year. There is good reason to believe that this concert of Schuppanzigh's took place on February 11, 1816.

⁴⁾ Probably Op. 69; see Thayer, *op. cit.*, II, 297.

- P. 40, Op. 10/1 The three sonatas appeared in 1798
 Simrock: Publ. No. 150
 I. ♩ = 76 II. ♩ = 72 III. ♩ = 100
 The 2nd movement could just as well be played somewhat more flowingly.
 Printing error: read bar 28 instead of 18.
- P. 41, Op. 10/2 Simrock: Publ. No. 150
 I. ♩ = 108 II. ♩ = 76 III. ♩ = 160
 The 1st and 3rd movements could be played still more quickly; the 2nd, especially in the Trio, somewhat more slowly. In advising playing *ff* for 38 bars in the 3rd movement, Czerny overlooked the *p* in bar 107.
- P. 41, Op. 10/3 Simrock: Publ. No. 150
 I. ♩ = 132 II. ♩ = 76) Probably too fast IV. ♩ = 152
 III. ♩ = 84)
 The tempo of the 1st movement (Czerny lacks the *Alla breve* sign) is certainly too slow; the Haslinger edition, which itself possibly goes back to a Beethoven tradition, gives the following, more convincing tempos for this Sonata:
 I. ♩ = 152 III. ♩ = 84 Perhaps a bit too lively
 II. ♩ = 66 IV. ♩ = 160
 2nd movement, bars 23, 27, 28: A certain restlessness in performance probably is intended, though scarcely a literal acceleration.
- P. 43, Op. 13 First edition 1799, Hoffmeister, Vienna
 Simrock: Publ. No. 111
 I. ♩ = 63; *Allo molto* ♩ = 144 II. ♩ = 60 III. ♩ = 104
 The *Alla breve* marking is lacking in the second musical example on p. 43; the unauthentic slurs in the first two musical examples are worthy of note. The great difference between the tempos indicates that the metronome number for the Grave may be the result of a mistake or a printing error. Simrock's tempo is probably somewhat too fast. Suggested tempo in the 1st movement: Grave ♩ = 50; *Allo molto* ♩ = 152-160. For the 2nd movement, and perhaps the 3rd, Simrock's more fluid tempos are preferable. A warning about the Grave introduction: many pianists make the mistake of playing the 32nds (following the dotted 16ths) as 64ths. This is not baroque music!
- P. 44, Op. 14/1 Simrock: Publ. No. 123
 I. ♩ = 144 II. ♩ = 72 III. ♩ = 96
 Czerny's performance indications that deviate from the Urtext are noteworthy and, in part, very beautiful, e.g. the crescendo and diminuendo wedges in the 1st musical example, which could well go back to Czerny's own study with Beethoven (see Introduction). On the other hand, Simrock's tempo marking for the 3rd movement seems a bit too quick.
- P. 45, Op. 14/2 Simrock: Publ. No. 123
 I. ♩ = 160 II. ♩ = 112 III. ♩ = 88
 Note the *dolce* added by Czerny at the beginning of the Sonata. The tempo of the 2nd movement could well be calmer (♩ = 108).
- P. 45, Op. 22 First edition 1802, Hoffmeister & Co., Vienna
 Simrock: Publ. No. 6227
 I. ♩ = 84 II. ♩ = 116 III. ♩ = 126 IV. ♩ = 76
 Simrock's tempo marking for the second movement is to be preferred.
- P. 47, Op. 26 First edition 1802, Jean Cappi, Vienna
 Simrock: Publ. No. 225
 I. Theme ♩ = 80; Var. 1 ♩ = 88; Var. 2 ♩ = 100; Var. 3 ♩ = 92; Var. 4 ♩ = 100; Var. 5 ♩ = 80
 II. ♩ = 88 III. ♩ = 66 IV. ♩ = 120(?)
 The first bars of the Variation theme are not correctly phrased, and the tempo at the beginning is probably too slow. A basic tempo of ♩ = 88-92 is preferable, and ought to be maintained throughout the whole movement with but slight differences. (Var. 1 ♩ = 92, Var. 2 ♩ = 100, Var. 3 ♩ = 92, Var. 4 ♩ = 100, Var. 5 ♩ = 96).

- P. 48, Op. 27/1 (c-sharp minor) corresponds to No. 2 in the modern numbering; many older editions exchange the numbering of the two sonatas in this set.
 Simrock: Publ. No. 227
 I. $\text{♩} = 60$ II. $\text{♩} = 80$ III. $\text{♩} = 92$
 Probably all movements in Simrock, and at least the 2nd movement in School for Piano are marked too quickly. Suggested tempos: I. $\text{♩} = \text{ca. } 50-54$; II. $\text{♩} = 63-69$; III. $\text{♩} = 80-84$. Czerny's legato phrasing of the beginning bars is surely correct. The stressed c referred to in the 1st movement occurs not in the 15th but in the 16th bar. The remark concerning the resounding a-flat in the Trio of the 2nd movement shows that Czerny often knew Beethoven's intentions exactly: in all the early editions, the f's wrongly appear by the bass note and not, as in the autograph, by the a-flat. On the other hand, Czerny's legato marking and the crescendo in the 2nd bar of the 3rd movement are surprising. His mention of the pedal on the final chords seems, once again, to be completely in accord with Beethoven's intentions, for Beethoven himself specified holding down the pedal in the similar closes of Op. 53, Op. 57, Op. 58 and Op. 73, 1st movement. According to notes made by Schindler's pupil Frans Wüllner, the ff chords in bars 33, 37, 128, 132 should be prolonged.
- P. 50, Op. 27/2 (E-flat major) (Op. 27/1 according to modern numbering)
 Simrock: Publ. No. 233
 I. $\text{♩} = 69$; $\text{♩} = 104$ II. $\text{♩} = 120$
 III. $\text{♩} = 72$ IV. $\text{♩} = 132$; Presto $\text{♩} = 96$ (?)
 Czerny's tempo indication for the 1st movement is probably too slow; suggested tempo: $\text{♩} = 76-80$, from bar 9 on, somewhat more relaxed ($\text{♩} = 69-72$); Allegro $\text{♩} = 116$.
- P. 50, Op. 28 Simrock: Publ. No. 240
 I. $\text{♩} = 72$ II. $\text{♩} = 88$ III. $\text{♩} = 100$ IV. $\text{♩} = 88$
 The tempo of the 1st movement could be calmer ($\text{♩} = \text{ca. } 66$), that of the 3rd movement livelier. In the 2nd movement one would do better to use Czerny's rather flowing tempo for the middle section and the 32nd-note variation in the recapitulation. In the 1st movement, the a-a tie from the 2nd to the 3rd bar comes as a surprise; it is doubtless an error on Czerny's part.
- P. 52, Op. 29/1 (Op. 31/1 according to modern numbering)
 Simrock: Publ. No. 345
 I. $\text{♩} = 152$ II. $\text{♩} = 126$ III. $\text{♩} = 100$
 Czerny's tempo in the 2nd movement is rather slow (Simrock's is ideal). Tempo indication for the 3rd movement is a typographical error: naturally it should read $\text{♩} = 96$ instead of $\text{♩} = 96$. The fortissimo in the last musical example to this Sonata is obviously erroneous.
- P. 53, Op. 29/2 (Op. 31/2 according to modern numbering)
 Simrock: Publ. No. 345
 I. $\text{♩} = 50$; $\text{♩} = 108$ Czerny has C instead of ♩
 II. $\text{♩} = 92$ III. $\text{♩} = 88$
 The Allegro of the 1st movement could be somewhat quicker ($\text{♩} = 116-126$). The poco rit. in the 5th bar and the f-double sharp in the 6th bar are curious. The "impressionistic" pedal effect in the recitative passage was absolutely intentional, according to Czerny. Unfortunately, Beethoven's pedal indications at bars 143-148 and 153-158 were corrupted in many editions. Played pp, it can be realized even on modern grand pianos. Since the resonance of Beethoven's pianos was about twice as short as on modern instruments, a light half-peddalling toward the end is recommended. Equally interesting are the pedal indications in the 3rd movement. According to Czerny, the mordents in bars 43 ff. are obviously anticipatory (before the beat).
- P. 55, Op. 29/3 (Op. 31/3 according to modern numbering)
 Simrock: Publ. No. 345
 I. $\text{♩} = 152$ III. $\text{♩} = 96$
 II. $\text{♩} = 88$ IV. $\text{♩} = 96$
 Once again, Czerny's tempos, especially for the 2nd movement, are astonishingly modest. We would suggest $\text{♩} = 96$. The run in bar 53 of the 1st movement is impossible to perform "in tempo", even for the greatest virtuosos. Czerny probably meant bars 54-56.

Op. 49/1-2 For the two "easy" Sonatas Op. 49, which he does not discuss separately in the School for Piano, Czerny (in the Simrock edition) gives the following tempos:

Op. 49/1, Publ. No. 69

- I. ♩ = 60)
II. ♩ = 60) probably much too slow

Op. 49/2, Publ. No. 69

- I. ♩ = 104 II. ♩ = 112

The often-made assertion that Czerny's tempo markings (contrary to his reputation) are rather slow, finds an interesting confirmation by Beethoven himself in the case of the 2nd movement of the 2nd Sonata. As is known, the same theme appears in the Minuet of the Septet Op. 20. Beethoven gave his own metronome indications for the Septet, and the Minuet there is marked ♩ = 120.

P. 56, Op. 53 Simrock: Publ. No. 405

- I. ♩ = 88)
II. ♩ = 60) probably too fast
III. ♩ = 100; Prestissimo ♩ = 84

The staccato dots in the opening bars of the 1st movement were added by Czerny. This divergency is probably based on a different conception of sound: Czerny, the "pianist first", indicates a kind of touch that is idiomatic to the pianist; Beethoven's notation, on the other hand, is more reminiscent of string instruments, which would hardly be likely to play such a theme spiccato. The tempo marking of the 1st movement is very fast (for a change). Suggested tempo: ♩ = 80-84, subsidiary theme somewhat calmer, ca. 74-76. Czerny's tempo for the 3rd movement is much too slow, and may be the result of an error (cf. Simrock). Suggested tempo ♩ = ca. 112 (to 120). For the glissando in the Prestissimo section Czerny gives the following directions in his comments on the double glissandos in Liszt's *Lucrezia Fantasy* (Vol. IV, p. 25): "... For the thirds, the two fingers ⁴⁴⁴/₂₂₂ are held so high and oblique, that only the smooth surface of the nail glides up or down the keys. For the sixths (and octaves, Ed.) in descending, the thumb can be held in a similarly oblique direction; but the fifth finger must execute this slide with its fleshy part, for which purpose it must be kept sufficiently stiff. In ascending, on the contrary, the fifth (or the fourth) finger must be so bent, that the surface of the nail may effect the slide, whilst the thumb acts with its soft, fleshy part ... This passage cannot well be practiced slowly ... Beethoven and Hummel have often employed slides of this kind in octaves."

Octave glissandos were much easier on the old Viennese pianos than they are today because the keys were narrower and the fall of the keys was shallower.

P. 58, Op. 54 In Beethoveniana I, Nottetbohm gives his explanation of the curious designation "51st Sonata", namely that this was Beethoven's 51st work in sonata form, counting from Op. 1.

Simrock: Publ. No. 6225

- I. ♩ = 120 ?)
II. ♩ = 108 ?) perhaps turned about?

Suggested tempos: I. ♩ = 96-100; II. ♩ = 132-138

P. 58, Op. 57 Simrock: Publ. No. 567

- I. ♩ = 120 II. ♩ = 112 (probably too fast) III. ♩ = 144; Presto ♩ = 96

The tempo given in the School for Piano for the 1st movement might be somewhat too slow, no matter how well it fits the pp of the opening bars. If one takes the tempo of the closing group or of the climax of the development as a basis, then one comes almost automatically to ♩ = 120-132, depending on temperament and technique. On the other hand, Czerny's tempo for the Andante seems too fast, in spite of the marking "con moto". In instructing that the 3rd variation be played without pedal, Czerny naturally means: "without the una corda pedal used in variation 2".

P. 60, Op. 78 Simrock: Publ. No. 6229

I. ♩ = 76; ♩ = 138 II. ♩ = 132

The Adagio cantabile could be still calmer; on the other hand, Czerny's tempos for both Allegro movements are too slow. The Haslinger edition gives the following, preferable tempos for the two Allegro movements: ♩ = 132, ♩ = 144. The English first edition by Clementi contains some interesting textual variants: *p* at the beginning; a *cresc.*-*dim.* wedge in the 3rd bar of the introduction; and "dolce" at the beginning of the allegro.

Op. 79 Simrock: Publ. No. 6226

I. ♩ = 84 II. ♩ = 56 III. ♩ = 138

Recommended tempos:

I. ♩ = 88 II. ♩ = 48 III. ♩ = 76

P. 61, Op. 81a Published 1811; Clementi's English edition appeared somewhat earlier than the German first edition.

Simrock: Publ. No. 6222

I. ♩ = 72(?); ♩ = 126 (good) II. ♩ = 72(?) III. ♩ = 108; poco Andante ♩ = 69

Remarkable are the slurs added by Czerny to the "Farewell" theme, which quite suit the words Beethoven wrote in, and the imitation of horns too. On the other hand, Czerny's advice to play the "horn passage" in the Coda (surely a source of astonishment then) *pp* and as lightly as possible is the kind of awkward solution that could have come from a lack of understanding of the free part writing. Even towards the end of the 19th century this passage was still being "improved" by editors in a barbaric way. As written, however, the impression of receding calls of farewell suggests itself almost automatically. The tempos of the Adagio introduction and the Andante could be more relaxed, especially the latter, while the tempos of both fast movements could be still livelier.

P. 62, Op. 90 Published 1815 by Steiner.

Simrock: Publ. No. 6223

I. ♩ = 66 (sic!) II. ♩ = 96

Noteworthy is Czerny's marking "Moderato" for the 2nd movement, which conforms thoroughly to the sense of the German tempo indication. Suggested tempos: ♩ = 168; ♩ = 80.

P. 62, Op. 101 First edition 1817, Steiner.

Simrock: Publ. No. 6243

I. ♩ = 72

III. ♩ = 60

II. ♩ = 132

IV. ♩ = 132

The musical example to the 1st movement gives an incorrect tie e-e in bar 4. Neither the autograph nor the first edition contains this wholly un-Beethovenian tie.

Czerny's instructions for the 1st movement may contain a barb in the direction of Dorothea von Ermann, to whom the sonata is dedicated; for all its poetry, her playing is supposed to have been rather unsteady in tempo. As a pupil of Beethoven, Czerny surely speaks with a certain authority when he writes in another part of his *School for Piano* (Vol. IV, p. 29): "The second by-path" (Czerny brands "abuse of the pedal" as the first) "is, that we have almost entirely forgotten the strict keeping of time, as the tempo rubato (that is, the arbitrary retardation or quickening of the degree of movement) is now often employed even to caricature."

In his chapter on playing fugues (Chapter IV, p. 120 ff.) Czerny gives useful pointers on polyphonic playing and for the independent shaping of the individual parts. Czerny attaches great importance to careful fingerings; it is precisely in this regard that Czerny's edition of the *Well Tempered Clavier*, despite its great text-critical inadequacies, can still be recommended today. On the other hand, Czerny's thesis that staccato is inadmissible in fugal playing (which soon drew an attack from Bülow) can certainly not be applied to the fugal movements of Beethoven's Opp. 101 and 106.

For this sonata we would like to suggest the following tempos:

I. ♩ = ca. 66

III. ♩ = 45-50

II. ♩ = ca. 144 (Trio somewhat calmer)

IV. ♩ = 132-138

- P. 63, Op. 106 Published 1819. The English first edition (The Regent's Harmonic Institution) appeared only a few weeks after the Viennese first edition. Many errors in the Viennese first edition were corrected in the English first edition, whose readings have been sadly neglected in the modern Urtext editions.

Simrock: Publ. No. 6554, likewise prints Beethoven's original tempos. Czerny's metronome marking for the Presto in the 2nd movement, which is lacking from Beethoven, is interesting. It is perhaps not by chance that Czerny omits Beethoven's metronome marking of $\text{♩} = 76$ for the Largo introduction to the 4th movement; this is excessively slow for Beethoven and, particularly in the G-flat major and B major sections, scarcely playable. On the other hand, Beethoven's tempos, especially in the 1st and 3rd movements, are so fast that a reasonable articulation is no longer possible. With all historical fidelity, one will probably have to settle here on a compromise by reducing the original tempos by some 10-15%. I. Moscheles expresses an opinion on the problem of the fast tempo in the 1st movement very ably in his "The Life of Beethoven", London 1841, Vol. II, p. 252, Footnote:

"I have, in my edition of this Sonata, marked the time of the first movement 138 of Maelzel's Metronome, because Beethoven himself had fixed that number. He, according to "Wegeler's Notizen", gives it with a minim. - I with a crotchet; but neither of these can, to my mind, be made to suit the character of the movement. The minim increases it to so fearful a Prestissimo as Beethoven could never have intended, since he desired the 'Assai' originally prefixed to the 'Allegro' to be omitted. The crotchet slackens the movement all too much; and although I have, in my edition, allowed Beethoven's number to remain, in deference to the great man, yet I would advise the player to hold a middle course, according to the following mark: $\text{♩} = 116$."

Czerny's plain, touching words, particularly those concerning the Adagio, show that he was certainly more than an average schoolmaster.

- P. 65, Op. 109 Simrock: Publ. No. 6547

I. $\text{♩} = 112$

II. $\text{♩} = 160$

III. Theme and Variation 1 $\text{♩} = 66$

Variation 2 $\text{♩} = 84$

Variation 3 $\text{♩} = 138$

Variation 4 $\text{♩} = 56$

Variation 5 $\text{♩} = 76$ (too slow)

The "Vivace ma non troppo" of the 1st movement could be somewhat more lively, cf. Simrock. Czerny's marking for the Adagio espressivo, however, may be emphatically recommended to all those pianists who subscribe to the present-day tendency to drag this Adagio out interminably. For the variation movement, we would give the tempos that Edwin Fischer once took at an especially convincing performance: Theme $\text{♩} = 52-54$; Var. 1 $\text{♩} = 56-60$; Var. 2 $\text{♩} = 66-69$; Var. 3 $\text{♩} = 152-160$; Var. 4 $\text{♩} = 50$.

- P. 66, Op. 110 First edition published 1822.

Simrock: Publ. No. 6557

I. $\text{♩} = 63$

III. $\text{♩} = 69$; Arioso $\text{♩} = 60$

II. $\text{♩} = 112$

IV. $\text{♩} = 92$

Czerny's phrasing in the 1st and 3rd movements is incorrect. Nor are his tempo markings as convincing as those for most of the other sonatas. Suggested tempos: I. $\text{♩} = 60-66$; II. $\text{♩} = \text{ca. } 138$; III. $\text{♩} = \text{ca. } 46-56$ (the pianist's individuality has to be allowed more freedom in tempo than usual in such a fantasy-like movement), Arioso $\text{♩} = 50-52$; Fugue $\text{♩} = \text{ca. } 80-88$ (with possible acceleration later); Close (after the meno Allegro) $\text{♩} = \text{up to } 100$. The many *ff* attacks in the Trio of the 2nd movement scarcely admit of a "soft" performance. The commentary to the last two sonatas is, in general, quite inadequate. (Heinrich Schenker has written an excellent and detailed commentary on the Sonatas Opp. 101, 109, 110 and 111 in his "Erläuterungsausgaben" - illustrated editions - of Beethoven's last sonatas, published by Universal Edition.) In the 1st movement Beethoven's "cantabile con espressione" must not cause the rhythmic structure to waver. Special attention should be given

to the even 16ths in bar 5 ff., left hand, and to bars 100-104 (which are very often played inaccurately), in which the long sustained notes should be slightly accentuated. On the famous "Bebung" passage in the Recitative of the 3rd movement, see Czerny's remarks on Op. 69 (p. 88). Accordingly, it is important that the second note of each tied pair be struck much more weakly than the first. Beethoven's original fingering "caresses" the second note almost by itself. If this instruction is disregarded, however, the passage will not sound like a vocal swell but like a piano tuner at work. In the "klagender Gesang" the most even and gentle accompaniment in the left hand (like low strings, not staccato) is just as important as a full, noble, singing tone in the right hand. No *una corda* pedal here, but only at the passages marked *u. c.* by Beethoven. Important in the fugue theme is the proper relationship of accentuation and "non-accentuation", as marked by Beethoven with accents at the later entrances (e.g. bars 174-177). The surprising enharmonic resolution of the dominant seventh chord to g minor (before the second Arioso) should probably be emphasized by a softer tone colour. At "Ermattet klagend" the psychological significance of the rests, which symbolize the gasping for breath of an exhausted creature, should be appreciated; careful with the pedal. 13 bars before the end of the sonata, the left hand must not be played too loudly on modern concert instruments.

P. 67, Op. 111 First edition published, according to Alan Tyson, in 1823, not 1822.

Simrock: Publ. No. 6558

I. ♩ = 56; ♩ = 126

II. ♩ = 60

In bar 133 of the 1st movement the penultimate note in both hands is g in the later fair copy, whereas it is a-flat in the earlier autograph and in almost all editions. In bar 26 of the 2nd movement the autograph shows that a tie e'-e', rather than a slur b-c' is intended. Beginning the trills in the Maestoso introduction with the auxiliary note, as has often happened in Vienna lately, may arise from a misunderstanding of Czerny's instructions. In Volume I of the School for Piano Czerny discusses trills in a general way, with no reference to Beethoven or any other composer; he gives an example in which trills preceded by a note on the same pitch have to begin, as an exception, with the auxiliary note. The Simrock edition, which otherwise begins trills almost exclusively with the principal note, unfortunately gives no fingering for the passage in question. But there is a trill exercise in Volume II of the School for Piano, in which, contrary to the rule mentioned above, a trill begins with the principal note in a rhythmical motive:

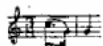


In the 1st movement of Op. 111 a trill beginning with the principal note would seem the more appropriate, for musical reasons; a repetition of the tone on the next beat is required on motivic grounds. Cf. also the written-out trill in bars 16-19.

Czerny's tempo markings for the Maestoso and the Arietta are doubtless too fast; the 3rd Variation, for example, cannot be played at his tempo. Suggested tempos: Maestoso ♩ = 42-46; Allegro con brio ♩ = 138-144; Arietta theme ♩ = 48-52; Var. 1 and 2 ♩ = 52-56; Var. 3 ♩ = ca. 48; last Variations ♩ = 48-54.

The stupendous tension of the 1st movement and the sheer unearthly detachment of the 2nd must be regarded as the basic problem of any interpretation. (Cf. Schenker, *op. cit.*; Edwin Fischer: "Beethovens Klaviersonaten" Insel-Verlag, p. 133 ff.; Bülow: *Instructive Ausgabe der Beethoven-Sonaten ab op. 53*, Cotta.) One must strive above all for an ironclad rhythm in the 1st movement. (The long notes in the middle of bars 1, 3, 5-9 must not in any case be shortened as a result.) The arpeggios in bars 2 and 4 probably should be anticipated so that the f attack comes exactly on the third beat; cf. Czerny's comments on the arpeggio beginning of Op. 31/2. The "poco ritenente" in the Allegro itself is, unfortunately, often exaggerated and the "meno Allegro" arbitrarily set back from bar 52 to bar 50.

The Arietta theme should be played with the most extreme simplicity. Moreover, a certain distance and a calm, even flow is necessary. (Arietta does not equal Aria!) Indeed, the "dolce", which in Beethoven's usage means a lightly stressed, warm execution (cf. 9th Symphony, 1st movement, bars 76, 339, 469; 3rd movement, bars 18, 47, 83, 99; 4th movement, bar 140 and so forth), does not come into play until the 1st Variation. A special problem throughout the whole movement is caused by the strong upbeat of the theme

and the unaccustomed rhythmic division into threes which extends to the smallest note values. A division into fours:  must be avoided absolutely, and the g in the upbeat must never be played staccato.

Bar 73 ff.: The bright tone colour (in contrast to the foregoing) makes it appear inadvisable here to use the *una corda*, which dulls the tone. After the first big trill passage, which can be simplified by means of a different division between the two hands, the beat of the inner parts should remain completely even in spite of the most intensive expression of the outer parts. In bars 129–135 a great rise, upper part well sustained. The following rule by Czerny (Pianoforte School Op. 500, Vol. I) would be applicable to the final trills:



Since, however, the trill motion becomes too quick with 6 notes to a 16th and almost too calm with 4 notes, we would suggest the following solution which has proven successful in practice:



(Take over the melody in the left hand as much as possible)



(or sextuplets from the start)

The content of this movement is condensed in a final summation in the last three chords. The falling fourth c–g of the beginning leads to the "ultimate answer" G–C.

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| P. 68, Andante favori | WoO 57; the opus number given by Czerny was the customary one in his time. As is known, this lovely piano piece was conceived as the middle movement of the Sonata Op. 53. Suggested tempo ♩ = 80 (~92). |
| P. 69, Rondo G major | Today Op. 51/2, published 1802, without opus number, by Artaria. |
| P. 69, Rondo C major | Today Op. 51/1, published 1797, without opus number, by Artaria. Czerny's tempo is probably too fast; suggested tempo ♩ = 108. |
| P. 69, Polonaise | This piece was given the opus number 89 in 1819. |
| P. 69, Bagatelles Op. 33 | Year of publication 1803.

The Bagatelles Op. 119 were omitted by Czerny. |
| P. 69, 6 Bagatelles Op. 126 | Published 1825. Czerny's commentary is not exactly informative. |
| P. 70, Variations Op. 34 | Published 1803 by Breitkopf & Härtel. Suggested tempo for the theme ♩ = 72. |
| P. 70, Variations Op. 35 | Likewise published in 1803. |
| P. 70, 32 Variations c minor | WoO 80. The opus number given by Czerny is found in some old editions, but did not originate with Beethoven. The tempo for the theme is probably too slow; suggested tempo ca. ♩ = 92–100. |
| P. 71, Variations on a theme by Righini | First version 1791; second version published by Traeg in 1802. |
| P. 71, Variations on Wranitzky's "Das Waldmädchen" | WoO 71, published 1797. |
| P. 72, Variations on a theme by Salieri | Published 1799. Czerny's tempo is probably too fast. |
| P. 72, Variations on a theme by Winter ("Kind willst du ruhig schlafen") | Published 1799 by Mollo. These lovely Variations deserve attention even today. |

P. 72, Variations on a theme by Süssmayer Published 1799 by Eder and by Hoffmeister.

P. 72, Variations on a theme by Paisiello Published 1795.

P. 73, Variations on a theme by Haibel (not Weigl) Published 1796. One of Beethoven's weaker works.

P. 73, Variations on a theme by Grétry WoO 72. The Mozart Variations on this theme, mentioned by Czerny, are an unauthentic work (KV Anhang 285), whose quality is in no way superior to Beethoven's Variations.

P. 74, Variations for 4 hands on an original song Published by the Kunst- und Industrie-Comptoir.

The Variations mentioned in § 44, Point 5 are probably the Variations for Piano Trio Op. 44; the work mentioned in Point 6 is Op. 121a, which was published in 1824 by Steiner und Comp.

P. 76, Op. 12/2 The tempo of the 2nd movement is probably somewhat too quick.

P. 76, Op. 12/3 The 1st movement could be still somewhat more lively, whereas the 2nd movement certainly needs to be played somewhat more slowly; suggested tempo ♩ = 69. Czerny's metronome marking for the 3rd movement is again too fast.

P. 77, Op. 23 Published 1801.

P. 78, Op. 24 Published 1801. The tempo of the 1st movement probably ought to be played faster (♩ = ca. 69), that of the 2nd movement more relaxed (♩ = ca. 72), that of the 3rd markedly more lively (♩ = 100) than indicated. Czerny has left the Alla breve sign out in the 3rd movement.

P. 80, Op. 30/2 Today Op. 30/3. Czerny gives no metronome indication for the 2nd movement, but a steady Minuet tempo of ♩ = ca. 92 is surely appropriate.

P. 81, Op. 30/3 Today Op. 30/2. For the 2nd movement, we would suggest the following tempo: ♩ = 50, in the middle section, up to 54.

P. 85, Op. 96 Published 1816 by Steiner. Czerny lacks the marking "Adagio espressivo" for the 2nd movement.

P. 86, Op. 5/1 Notice the crescendo wedge in bar 2 of the Adagio introduction and the Arpeggio in bar 4 of the 2nd movement.

P. 87, Op. 69 Published 1809. Czerny has no sf on a in bar 2 of the 2nd movement. This sf, in many later editions, could scarcely have been intended by Beethoven; probably it resulted from a misreading of Beethoven's Dal segno marking! Further, notice Czerny's crescendo and diminuendo wedges in bars 5 and 7.

P. 89, Op. 102/1 The Critical Complete Edition (Breitkopf & Härtel) gives metronome markings for this Sonata that possibly go back to Beethoven. The figures given there are:
I. ♩ = 88; ♩ = 144 II. ♩ = 56 III. ♩ = 120

P. 90, Op. 102/2 The legato markings added by Czerny in the 1st movement are worthy of note. In the 3rd movement, Czerny's tempo is probably too cautious, in spite of the enormous difficulties.

P. 91, Op. 1/1 Czerny's tempos, which take too little account of the technique of the string instruments, are too fast throughout. Suggested tempos:
I. ♩ = ca. 152 III. ♩ = ca. 116
II. ♩ = ca. 46 IV. ♩ = ca. 84

- P. 92, Op. 1/2 The slur in the 1st bar is not by Beethoven.
- P. 93, Op. 1/3 The tempo of the 1st movement is a bit too fast; suggested tempo ♩ = ca. 168, the "prologue" (bars 1-10) perhaps a bit calmer. Czerny's remark about imperceptible changes of tempo in certain subsidiary themes is of great importance; it could be applied, for example, to the subsidiary theme in the 1st movement of Op. 53. The tempo of the 2nd movement could be a shade more flowing, especially in Variations 2 and 3. Czerny's instructions for playing the turns may well be valid for the controversial turns in the 2nd movement of the Sonata Op. 31/2. Czerny does not comment on the "più Andante" in Var. 5, which in this case is to be taken literally, i.e. "moving more quickly" ♩ = 63-66. Czerny rightly points out the revolutionary character of this Trio in C Minor, and it is significant that Beethoven took the time and trouble to arrange the work for string quintet (Op. 104) as late as 1817.
- P. 95, Op. 11 Published 1798. The tempo of the 1st movement is perhaps too fast; suggested tempo ♩ = 84, with the D major passage somewhat calmer. Bars 6-7 of the 2nd movement should probably be played somewhat freely, in accordance with Czerny's own rules "On occasional changes in the time or degree of movement" and "On the employment of the Ritardando and Accelerando" in Vol. III of the *School for Piano*, pp. 31 and 33 respectively. Czerny's tempo for the 3rd movement is surely too fast in view of the "Allegretto". Suggested tempo: ♩ = 132-138, Var. 2 ♩ = 126, 1st Minore ♩ = 120.
- P. 96, Op. 70/1 Published 1809. Shortly after they appeared, the poet-composer E. T. A. Hoffmann wrote an enthusiastic review of the two Trios Op. 70 that is still worth reading today; it shows that Beethoven's later works were certainly not misunderstood by all his contemporaries. (E. T. A. Hoffmann, *Musical Writings I*, originally *Allgemeine musikalische Zeitung*, Leipzig, March 3, 1813, Vol. XV, No. 9, September, p. 141-154). The tempo in the 1st movement could be a trace more relaxed; we would suggest a slower tempo in the 2nd movement, too: ♩ = 76-80; ca. 88 from the 32nd-notes on.
- P. 98, Op. 70/2 Once again, Czerny's tempo in the slow parts, in particular the introduction to the first movement, seems too lively.
- P. 99, Op. 97 Published 1816 by Steiner. Czerny's instructions for this work are interesting for the reason that he had studied this Trio with Beethoven himself. Perhaps for this reason, his tempo indications prove more convincing here than in other works. However, one would like to take a somewhat more relaxed tempo for the 3rd movement (Theme ♩ = ca. 44-48, Var. 1 ♩ = 50-52, Var. 2 ♩ = 60, Var. 3 ♩ = 54-56, Var. 4 ♩ = 72-76, Coda ♩ = ca. 52 from the triplets). Czerny's tempo in the 4th movement is somewhat too slow for a Beethoven Allegro moderato. Suggested tempo: ♩ = ca. 96-104, Presto ♩ = ca. 176. To Czerny's directions concerning the execution of the left hand, we would just like to add "and as lightly and delicately as possible".
- P. 102, Op. 16 As is known, Czerny played this Quintet in Beethoven's presence, cf. commentary to § 8, p. 32. Interestingly, Czerny notates the upbeat to the Grave introduction as a 32nd-note, corresponding to its actual played value. It is also that way in an early edition by Simrock (1802). The practice of writing upbeats in longer values than were supposed to be played is, perhaps, a relic of baroque times (cf. Badura-Skoda, *Mozart-Interpretationen*, E. Wancura-Verlag, Wien, 1957, p. 61 ff.). The slur in the 1st bar is Czerny's addition.
- P. 103, Op. 15 Published 1801. Although Czerny's directions, specifically in the Piano Concertos, have a certain claim to authority by virtue of his study with Beethoven, his tempos for the 1st Concerto are decidedly too fast for present-day concert usage. Suggested tempos: I. ♩ = ca. 80, II. ♩ = 54 as basic tempo, the introductory bars probably more relaxed still, III. ♩ = ca. 132-138. The principal difficulty of the famous glissando passage lies in the fact that the glissando has to be executed relatively slowly. An effective remedy employed by Edwin Fischer and Wilhelm Kempff, among others, is (as an exception) to ignore the range of Beethoven's piano and begin the glissando an octave higher. Beethoven obviously had a certain "explosive" effect in mind at this point: unexpected *ff* and a furious run, hurtling from the highest register. Czerny incorporated a typographical error from the

first edition in his second musical example for the Largo: in place of the two triplet-eighth e-flats in the right-hand stave at the end of the 2nd bar, there should be a simple eighth-note as upbeat to the melody.

- P. 105, Op. 19 Published 1801 by Hoffmeister. Again, we would suggest a somewhat slower tempo in the 2nd movement, $\text{♩} = 72-76$; III., suggested tempo $\text{♩} = \text{ca. } 120$. One can hold the tempo back a little at the quasi-improvisatory first solo entrance and at the surprising modulation to D-flat major (bars 148-156). Naturally, one will not "improvise" a cadenza today, but will play Beethoven's own magnificent cadenza. In the 2nd movement, bars 18 ff., the left hand must be played very delicately in order not to disturb the melody in the right hand. Two widely propagated printing errors at the close of this movement need mentioning: in bars 76 and 79, a 16th-note should in each case replace the solitary 32nds; in bar 82, Beethoven wrote a one-note appoggiatura only (in his fair copy, today in Beethovenhaus, Bonn); likewise in bar 30.
- P. 106, Op. 37 Published 1804. Note in C in the tempo marking of the 1st movement; the *Alla breve* sign in all later editions is wrong. Czerny's tempos for the first two movements are quite convincing; for the 3rd movement where through an oversight no tempo is given, we would suggest $\text{♩} = \text{ca. } 116-120$. The tempo in the middle part of the slow movement could be somewhat tighter ($\text{♩} = \text{ca. } 72$). The editor would give a great deal to be able to learn whether Beethoven actually played the first p-chord (1st movement) arpeggiando! In the 1st movement, we would like to add to Czerny's remarks the warning not in any case to shorten the eighth-notes in the 2nd and 3rd bars to 16ths, as, unfortunately, is often done! Czerny has added a little grace-note to the trill in the first musical example on p. 107, perhaps recalling Beethoven's own performance of the concerto. The rendition of the ornament in bar 2 of the 2nd movement is disputed. The most plausible solution is reproduced in the Complete Edition and in the Eulenburg score; it corresponds exactly to the related place in the slow movement of the Sonata Op. 27/1. In the 3rd movement Beethoven's "espressivo" for the melody of the a-flat major section, bar 182 ff., will result "without dragging" in an imperceptibly lessened tempo. Cf. Czerny's remarks on Op. 1/3 and Beethoven's revealing marking "espressivo - a tempo" in the 2nd movement of the Sonata Op. 109. Left hand in bar 190 ff. as lightly and quietly as possible.
- P. 108, Op. 56 The editor would like to contradict emphatically the widely-held prejudice that the Triple Concerto is one of Beethoven's "weaker" works.
- P. 109, Op. 58 The tempos given by Czerny are a bit too fast. In this, he may have remembered the first public performance (December 22, 1808), at which, as is known, there occurred some unpleasant incidents that made Beethoven so furious that, on his first solo entrance after the Tutti, he "broke a half-dozen strings", if Spohr's report is to be believed. A contemporary review also mentions Beethoven's "extremely fast tempos" in this concerto, which certainly does not correspond to the marking "Allegro moderato" of the 1st movement. Suggested tempos: I. $\text{♩} = \text{ca. } 108$, II. $\text{♩} = 72-76$, III. $\text{♩} = 120-126$. Czerny's arpeggio in the introductory solo is curious; it is present neither in the copy corrected by Beethoven (Gesellschaft der Musikfreunde, Vienna), nor in the first edition. On the other hand, the deep bass note in the first musical example on p. 110, which is lacking in the modern editions, is confirmed by the above-mentioned copy, as is a similar place in the 3rd movement, bar 403. Another widely-disseminated printing error is found in the 2nd movement, bar 54, where the first note in the alto should be an eighth-note e'. (Concerning further textual problems, cf. Badura-Skoda "Eine wichtige Quelle zu Beethovens 4. Klavierkonzert", Oesterreichische Musikzeitschrift, Oktober, 1958.) Czerny's fingering for the concluding trill in the 1st movement is suited to the old, very easily activated Viennese mechanism; the following would be better for modern instruments: 535. The word "homorous", used so often by Czerny (3rd movement, bar 113), cannot possibly have meant what it means today. It should be translated rather as "whimsically, pert, surprising". Cf. Commentary to Op. 2/1.
- P. 112, Op. 73 Published 1811. Once again, the tempos of the 2nd and 3rd movements are rather too fast. Suggested tempo: Adagio $\text{♩} = 50$, Rondo $\text{♩} = 88$. Czerny's explanation of the "leggiermente" in the 1st movement might not correspond wholly to Beethoven's intention; the fact that slurs

are absent in all his *leggermente* passages suggests that Beethoven meant a fine "non legato" touch there. Moreover, Czerny contradicts himself precisely on this point: a little later, he writes of bars 566 ff., a place likewise marked "leggermente", "not legato at all and with the clearest delicacy". Otherwise, Czerny's interpretation directions, especially for this concerto, are welcome as valuable suggestions.

In bar 17, all the accompanying parts naturally have to play down against the clarinet, marked "dolce".

Since not a single Urtext edition of the E-flat major Concerto exists to the present day, the most important, widely-disseminated printing errors may be mentioned at least here. The sources are Beethoven's own manuscript (Berlin, Deutsche Staatsbibliothek) and a "Titelauf-lage" of the first edition, corrected on Beethoven's orders. 1st movement, bars 162 and 420: the *p* is not by Beethoven, but obviously is the result of a misread pedal marking. Bars 444 and 448: right hand, the notes on the 1st and 3rd beats legato, as in 190. Bar 509: staccato dots on the right hand, none on the left hand. Bar 518: second horn, 2nd note b-flat (sound-ing).

2nd movement, according to the autograph and 1st edition "alla breve". Bar 28: right hand, accent on the 4th beat. Bar 80: strings, the 1st note still "col arco", "pizzicato" only from the following eighth-note upbeat.

According to the corrected "Titelauf-lage" the tempo marking of the Rondo reads "Allegro ma non troppo". Bars 140 and 142: The pedal should be held down to the end of the bar. Bar 224: "sempre f". Bar 226: Again, the *p* is a misread pedal marking (Beethoven wrote his pedal markings between the right-hand and left-hand staves). Bar 270: Oboes, Bassoons, six equal eighth-notes. Bars 387 and 389: Pedal to the end of the bar. Upbeat to bar 431: *p* (autograph only; not in first edition). Bar 451: Bassoon "dolce". Bars 484 and 486: no *p* in the piano part (neither in the autograph nor in the first edition).

In an NB following his remarks on this concerto Czerny states that it is not really possible to conduct it from the violin part, showing that as late as the middle of the 19th century a knowledge of the score was the exception. In this light, then, his advice to keep strictly to tempo in the concertos is easily understood. These limitations no longer exist in modern performance practice.

- P. 114, Op. 61 Beethoven's arrangement of the Violin Concerto is by and large so faithful to the original (adding only some uninteresting accompanying figures in the left hand) that a public performance can scarcely be justified today. Still, some fine differences in the passage work deserve attention, for the piano version contains several runs in Beethoven's original version that he subsequently altered for the violin on grounds of playability. Cf. Alan Tyson, *The Text of Beethoven's Op. 61, Music and Letters*, London, April, 1962. The quite extended and very pianistic cadenza in the 1st movement, which includes a wild duet with the timpani, is also worthy of notice. Czerny's tempo indications will certainly be of interest to violinists too.

- P. 115, Op. 80 Published 1811, Breitkopf & Härtel. The English first edition by Clementi in London had already appeared, however, in Autumn, 1810. This edition contains several readings at variance with the German first edition, that are of significance inasmuch as the autograph is lost. (We wish to thank Mr. Alan Tyson, London, for this information.)
Bar 4: Except for the Kullak edition, which gives Czerny's reading in a footnote, not one edition - not even Clementi's - contains this final quarter-note.
Tempo II is somewhat too fast (suggested: ♩ = 116), and tempos VI and VII somewhat too slow (suggested ♩ = 88-92, and ♩ = 84-88 respectively).