

# Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI.

Op. 27, N° 2.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

I. Adagio sostenuto. ( $\text{♩} = 52$ )  
*sempre pp e con sordini.*

L. van BEETHOVEN.

The musical score is for a piano sonata. It features six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece. The first staff begins with a dynamic of *pp* and a instruction to play *con sordini*. Fingerings are indicated above the notes, such as '1 2 3' and '2 3'. Measure numbers 3, 6, 8, and 11 are marked on the left side of the page. The second staff starts with a dynamic of *pp* and includes a 'Rit.' instruction. The third staff continues the melodic line. The fourth staff shows a transition with a 'Rit.' instruction. The fifth staff begins with a dynamic of *pp* and ends with a dynamic of *una corda*. The sixth staff concludes the section with a dynamic of *pp*.

a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i. e., without dampers) too literally.

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14



17



20

23 *marcato, ma sempre p*

26



29





35

38

41

44

47

a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.

50

*più p*

*pp*

*Rit.*

*\**

53

*Rit.*

*\**

*Rit.*

*\**

*Rit.*

*\**

56

56

a)

*Rit.*

*\**

*4*

*3*

*4*

*11*

*4*

59

59

*sempre legatissimo.*

*Rit.*

*\**

*4*

*3*

*2*

*4*

*1*

*2*

*1*

*2*

62

62

*Rit.*

*\**

*Rit.*

*\**

*Rit.*

*\**

65

*Rit.*

*\**

*dimin.*

*Rit.*

*slentando.*

*pp*

*ppp*

*\**

*attacca subito il seguente.*

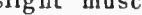
a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of suspensions, e. g., ; in fact, a utilization of the inner parts, in accordance with the laws of euphony and the course of the modulation, is recommended throughout the piece.

**II. Allegretto.** <sup>a)</sup> ( $\text{J.} = 66$ )

a) *Allegretto* means *poco allegro*. The movement should not exceed a moderate minuet-tempo, in this point precisely resembling the analogous movements in the Sonatas Op. 2, N°s 1 and 2; Op. 10, N° 2; Op. 14, N° 1, not to speak of later ones. This anti-Scherzo is, indeed, a lyrical Intermezzo between two tragical Nocturnes. Franz Liszt's clever *mot*: "Une fleur entre deux abîmes" (a flower betwixt two abysses) gives the key to the true interpretation.

b) Special care must be bestowed on the twofold task of the right hand — a songful leading of the melody, with a light and graceful *staccato* in the second part, which latter combines with the left-hand part as a third factor.

Musical score for orchestra and piano, page 10, measures 41-50. The score consists of five systems of music. The top system (measures 41-42) shows woodwind entries with dynamic markings *pp*, *fp*, and *fp*. The second system (measures 43-44) features a bassoon line with *cresc.* and *p pp*. The third system (measures 45-46) includes a piano dynamic *dolce.* The fourth system (measures 47-48) shows a piano dynamic *p*. The fifth system (measures 49-50) concludes with a piano dynamic *p*.

a) A very common amateurish error. — which, we regret to say, is countenanced here and in other places by Herr Lebert's otherwise so meritorious edition — is the notion that a closer *legato* is obtainable, in descending octave-passages, by a change of fingers. Precisely the opposite effect is produced by the following manipulation: ; the higher part, the one most strongly affecting the ear, suffers a most sensible interruption. A slight muscular stretching of the palm of the hand, which is no harder to learn than shifting on a stringed instrument, will amply fulfil all requirements.

b) An undelayed attack (of the Finale) is quite as indispensable to the general effect as in the two reprises preceding.