




SONATA III.

NOTES.

This is one of the most technically valuable Sonatas which the student can have. From the opening phrase  (never till now properly fingered) down to the final passage in octaves, is a series of grand exercises in instrumental technique allied to fine music.

1st Movement. The shakes at bars 78, 80 &c, must be played exactly as written, and listening to the left hand, otherwise they will be uneven. The broken octave passages at bars 86-9 and 255-8 are played by many modern pianists as what are called "split octaves?"

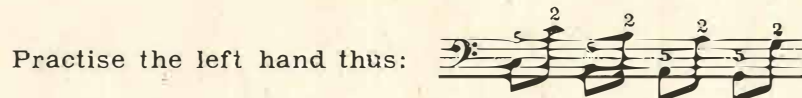


but I have refrained from printing them thus in the text, as it is not according to period. As a mere matter of effect it would be better to play the last passage *only* in this more brilliant version.

The broken chords, bars 99-108 are very difficult to play smoothly and evenly. The thumb must not be too emphatic, or else the other notes will sound weak. Practice in full chords.


The Cadenza, bars 219-35 is intended to be played quite freely. I have marked the desirable changes of speed. The "quasi glissando" chromatic scale is given with the fingering suggested by TAUSIG, which allows of great swiftness and lightness.



Bars 246-7. There can be no objection to continuing the last broken octaves to the bottom of the piano. Beethoven would not have abstained from this unless under compulsion.



Adagio. One longs to put this movement into modern notation, but fears to give offence by so doing. The opening bars printed thus certainly convey a clearer idea of the composer's intention.



Bar 56. Nearly all the editions continue the *crescendo* in this bar, as is most natural. But as Beethoven has marked a  we have adhered to it.

Scherzo. This movement has suffered much from the editors; we have restored it to its original appearance except that Beethoven's slurs are better continued to the crotchet following. The three quavers are more easily given their correct accentuation if written  instead of . Beware of playing this Scherzo too fast; it renders the Trio an impossible scramble.

The last bars of the Trio, being *fortissimo* would be much better executed between the two hands. But take care to join neatly!

Finale. Bars 8-18 &c. These semiquavers have been "phrased" in every conceivable manner, but Beethoven's is the best. The quaver passages at bars 35 and 45 the composer left without slurs. A smooth *legato* seems intended, but without any subdivision save where the unexpected two loud bars suddenly occur. Many editors have spoiled this essentially Beethovenish touch by a foolish *cresc.* and *dim.*

Bar 259. The pace of the movement is such that semiquavers suffice for these long shakes, which is an advantage.

(see notes)

219.

223.

227.

231.

234.

235.