

SONATA XVI in D MAJOR.

- Allegro vivace.* (a) To get a clear idea of the rhythm of the principal subject play the first 11 bars a few times without tying the notes in the *R. H.*
- (b) Bar 43. We think that Beethoven would certainly have carried this passage down an octave lower had the compass of his instrument permitted.
- (c) Bar 73. It was not usual to change the key-signature during the course of a Sonata movement, because there are likely to be so many keys used, but as this remains in B minor and D major so long it is an assistance to have the proper signature. In his later works Beethoven quite abandoned this useless tradition, so we have broken it here.
- (d) A repetition of these last 3 bars on tonic harmony was cut out by Beethoven after the first edition, rendering these bars rather pointless. It would have been better to sacrifice the remaining three, perhaps. The *pp* is to be carefully maintained till the sudden *ff*.

Adagio grazioso. This is a very difficult movement to play, the ornamental passages requiring to be executed with great speed and lightness. For the assistance of the student we have written nearly all of these in full, the conventional abbreviations appealing inadequately to the eye. Attention is particularly directed to the fact - so generally ignored - that shakes nearly always begin upon the *upper* note and where this has been sounded immediately before, or where (as in the first note of this subject) it is inadvisable to lay a stress upon it, it is better either to tie this first note over or omit it, as we have indicated here.

- (e) We venture to suggest, with all respect to Beethoven, that repeated E flats would sound better here than his doubled and unresolved seventh.
- (f) We have grouped the notes of this elaborate *Cadenza* in fours, not that they should be distinctly accented thus but merely to facilitate memorising the passage.

Rondo: Allegretto. We have found it necessary to remove most of the *legato* marks and phrasing slurs whether Beethoven's or his over-zealous editors, only retaining such as are necessary. This movement must be played in a humorous, fanciful manner, or it will make no effect.

- (g) Bar 82. The principal subject being now low down in the bass must be played rather heavily and the running counterpoint above very lightly.
- (h) Bars 98-129. The broken octaves in the bass, whether in twos or triplets are almost impossible to keep smooth without the assistance of the pedal, which would have to be changed 4 times in each bar.

