to Count Franz von Brunswick

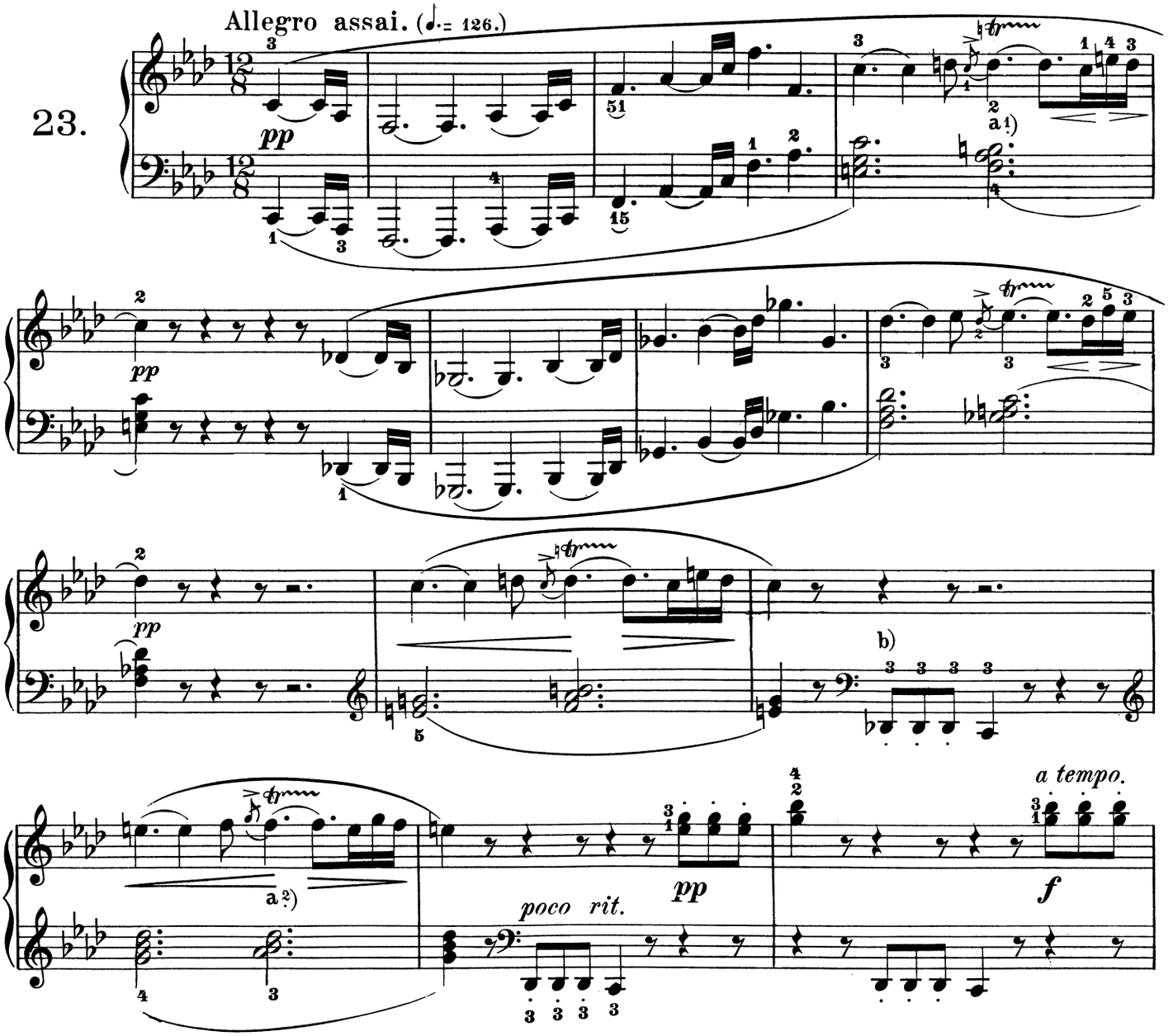
SONATA

in F minor

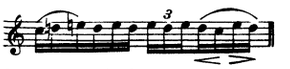
"Appassionata"

Ludwig van Beethoven
Op. 57

23.

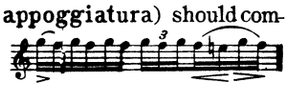


a!) Execute the trill with appoggiatura as follows:

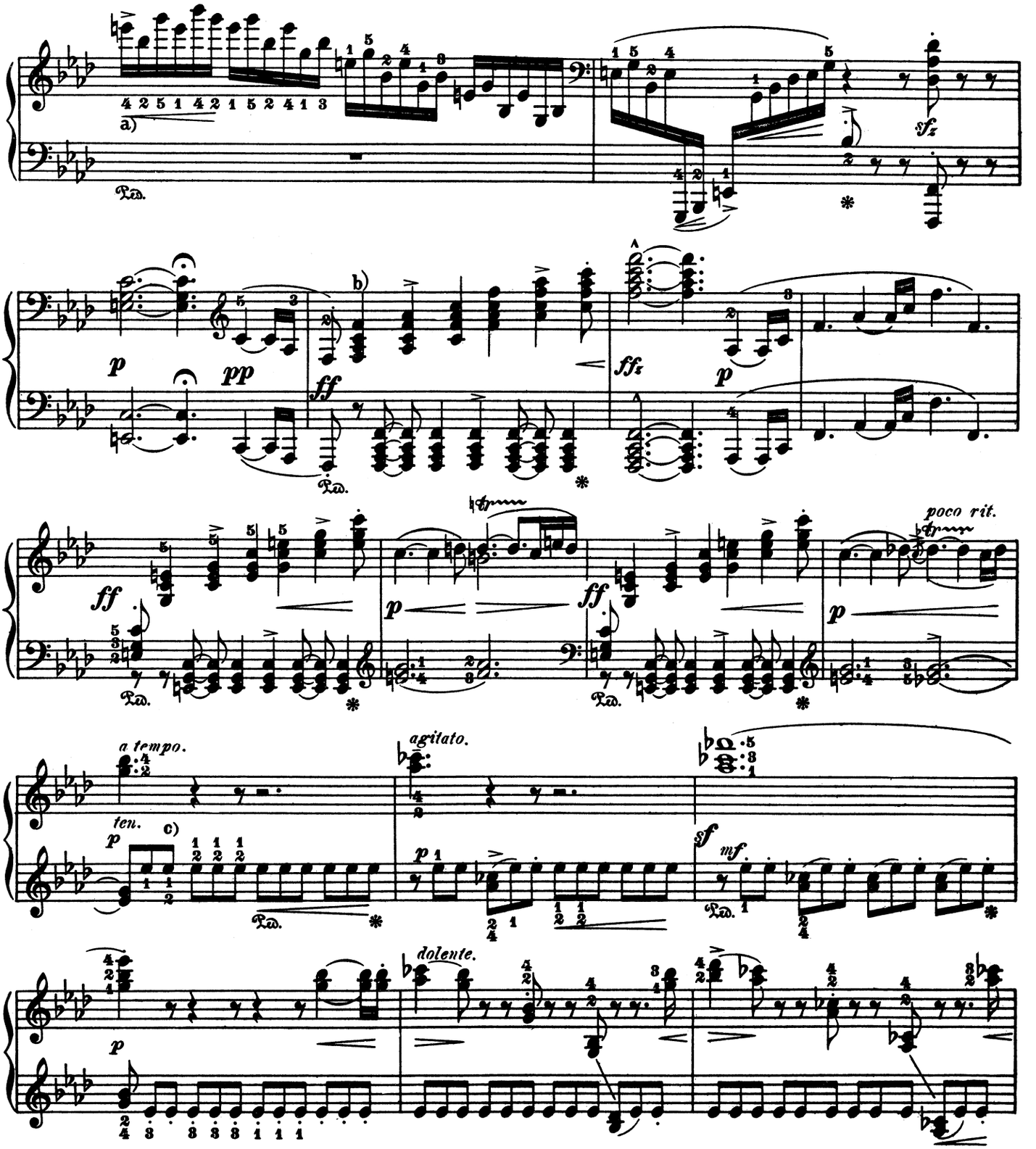


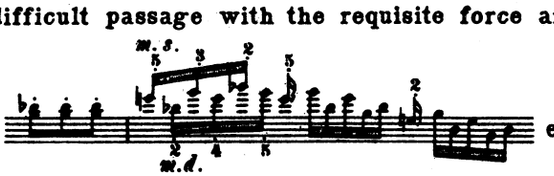
Scrupulous care must be taken to emphasize the after-beat here written out, which is of thematic importance, and should on no account be forced to acceleration by undue prolongation of the trill. Joh. Seb. Bach indicated this trill beginning with a slide by the sign ∿. As in the case of all embellishments, without exception, the first 3 notes must fall precisely on the count to which they belong; the momentary dissonance thus arising with the highest tone in the left hand is in full conformity with the melodic purpose. Even in modern compositions, an *auftakt*-like treatment of the slide is inadmissible (see innumerable instances in Chopin's Nocturnes, e.g., Op. 37, № 1; Op. 55, № 1).

a?) The similar trills beginning without an added note from below (wrongly called an appoggiatura) should commence throughout the piece on the higher auxiliary, which requires a discreet *marcato*:



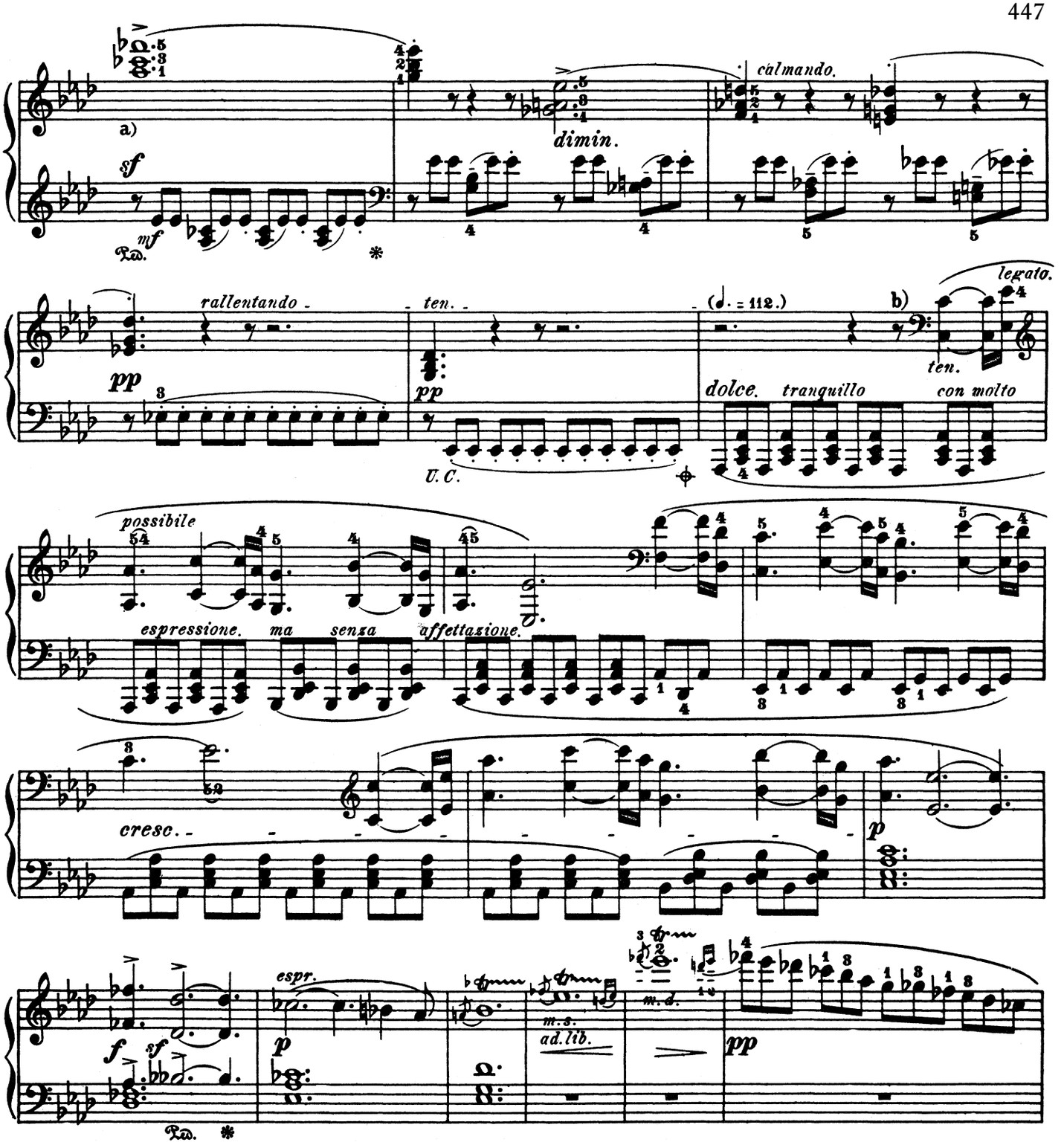
b) In order to render impossible any connection between the last note in the triplet with the following quarter-note, which would be contrary to the spirit of the motive, it is best to take them with the same finger.



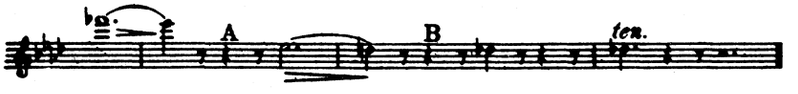
a) A player unable to perform this difficult passage with the requisite force and virtuosity, will do well to divide it between the hands, e. g.  etc.

b) An observance of the prescribed accentuation of the four counts (alternately in both hands) is absolutely essential to prevent metrical confusion in the syncopations.

c) By employing two fingers (1 and 2) on the same key, its exact repetition will be insured.

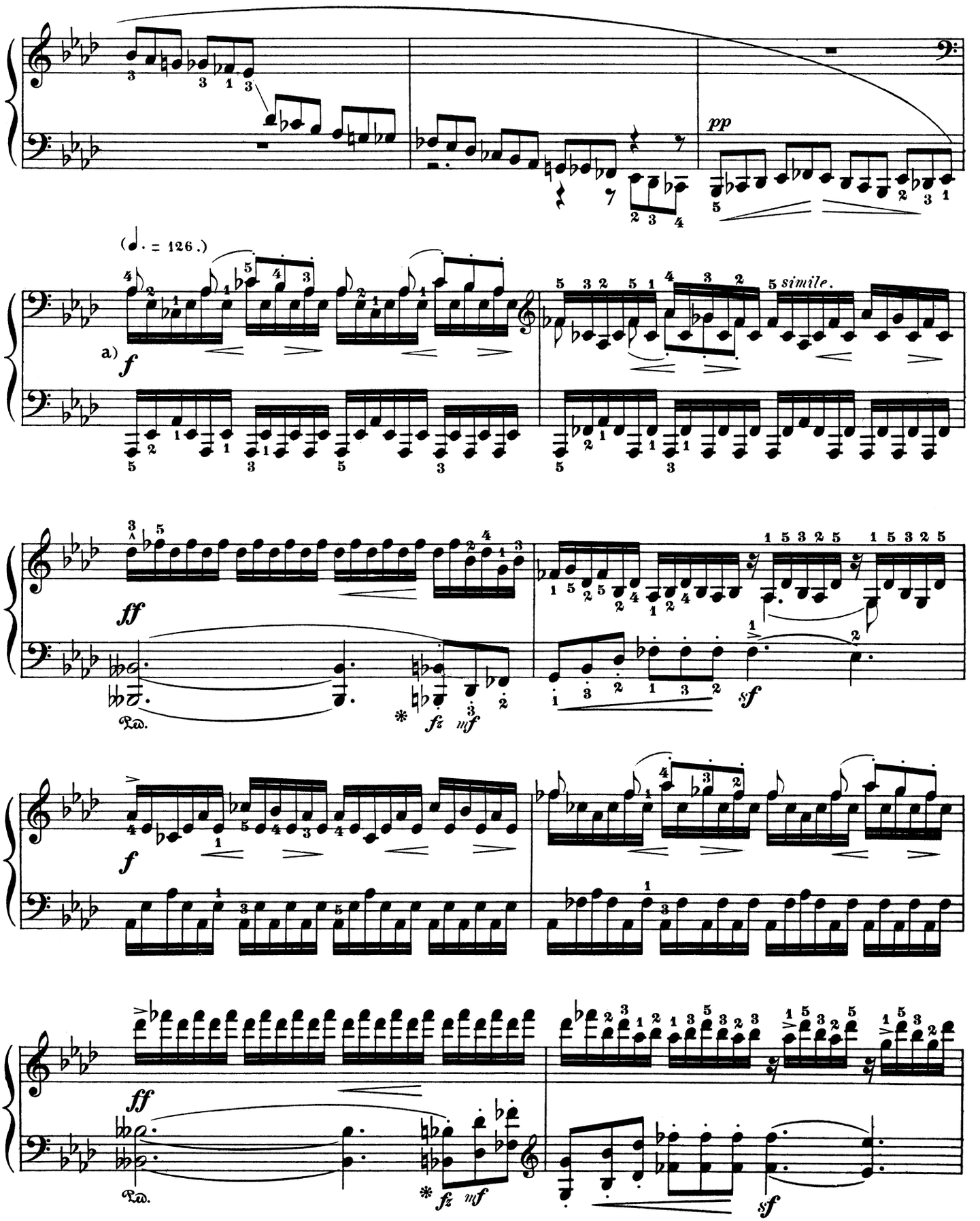


a) Without keen insight into the Master's thematic work, without a clear understanding of the process of the arising and passing-away of the several motives, an intelligent and intelligible interpretation of his works is impossible. As detailed analysis would swell this instructive edition to an "unpractical" bulk, and oral instruction by the teacher being, moreover, far more fruitful of good than written treatises, the Editor must content himself with occasional hints, leaving their exploitation to practical teaching. Take note, just here, of the melodic "passing-away," more particularly from the rhythmic point of view:

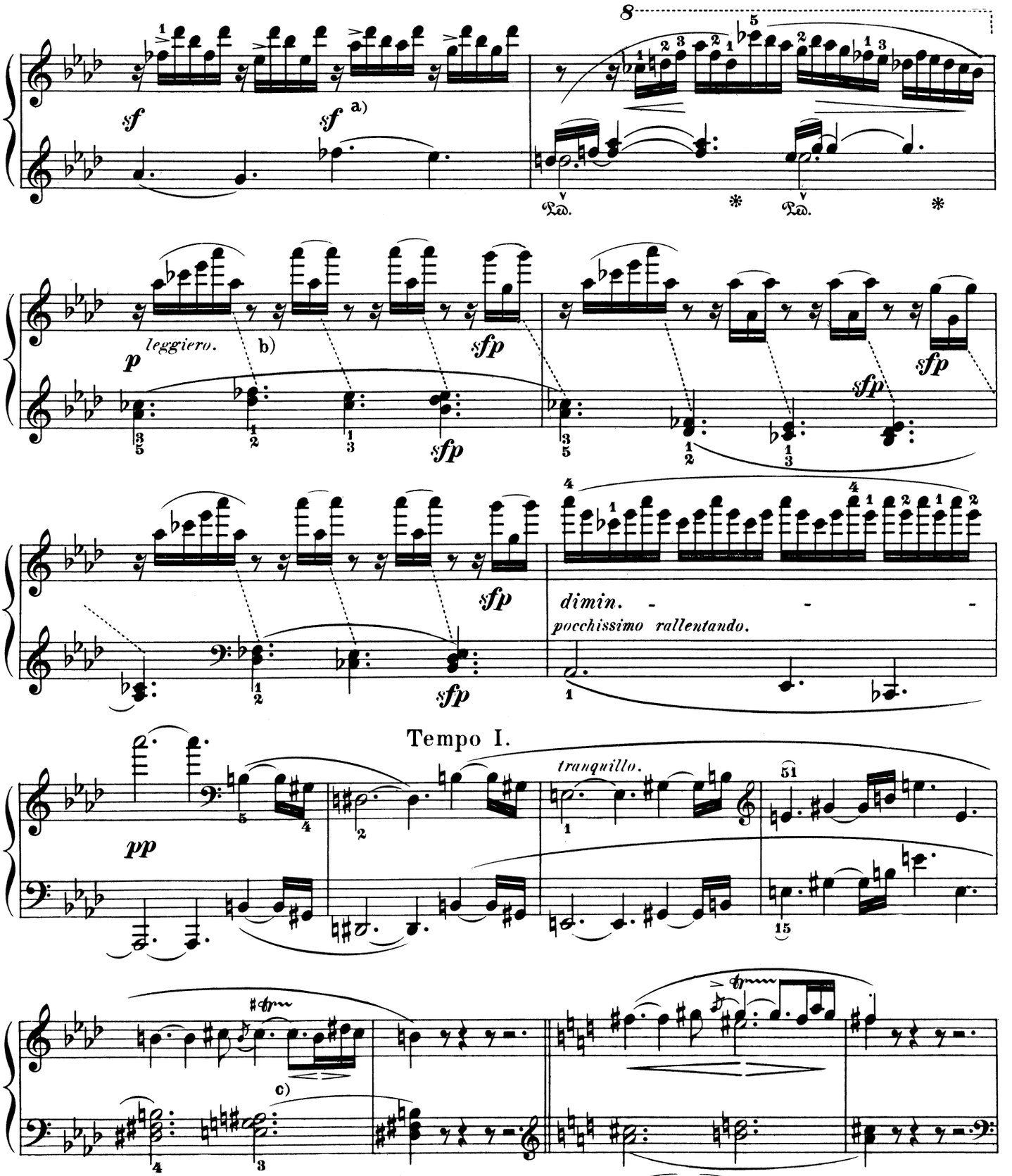


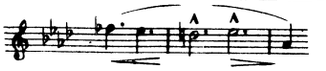
A. Rhythmical diminution. B. Melodic disappearance of the descending second.

b) While observing the exact rhythmic precision demanded by the correct interpretation of this melody, which arises from the inversion of the first motive, be very careful to play the intermediate 16th-notes without oversharp emphasis, an avoidance of which ought never, on the other hand, to lead to indistinctness.



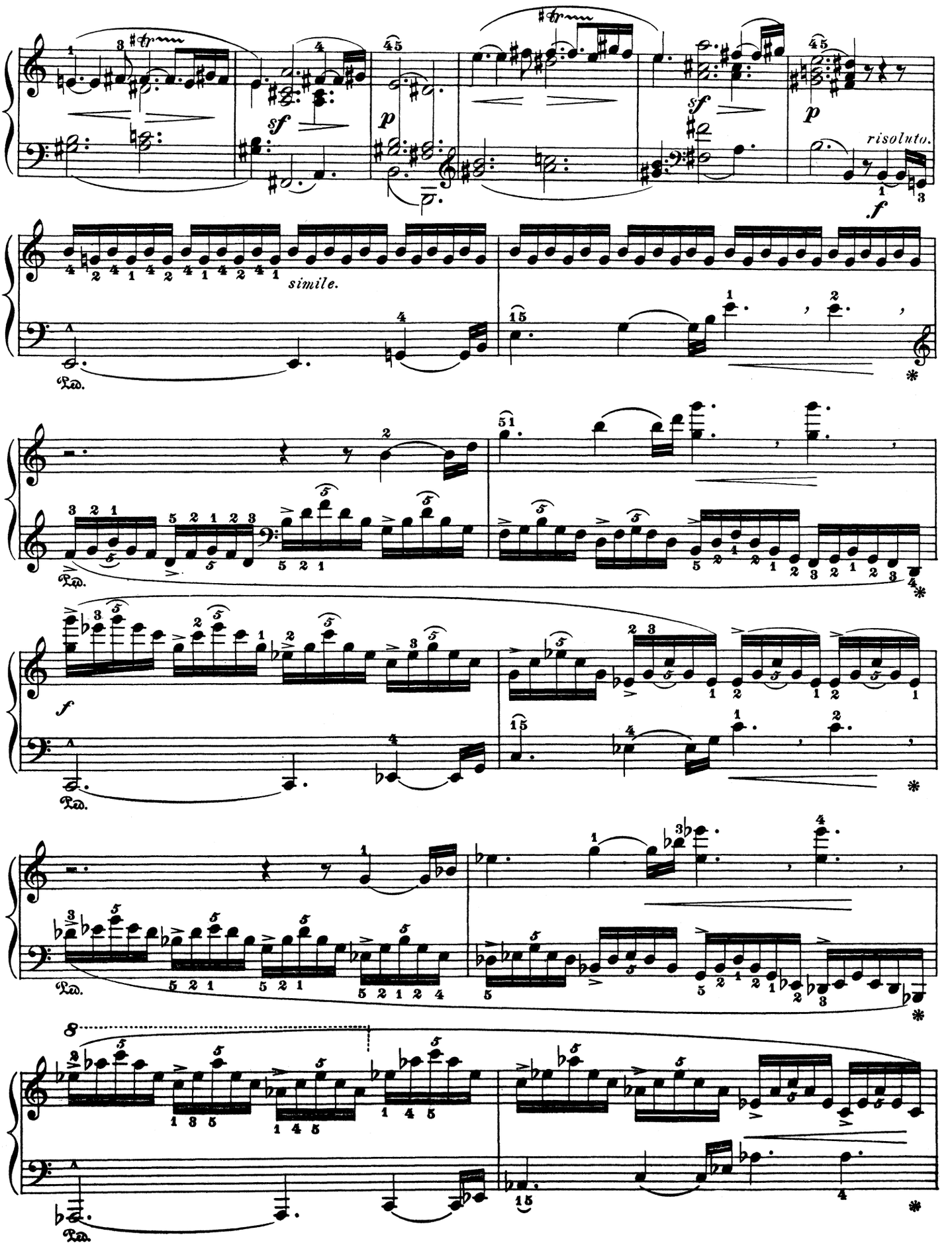
a) The melody is not to be conceived simply as: but thus: so that the rhythmic pulsation may be duly brought out.



a) The melody lies in the lower part, and reads thus: 

b) Do not bring in the fluttering figure in the right hand too soon; it should be taken as a kind of *auftakt* to the following chords in the left hand. The player is expressly cautioned to avoid the amateurish inclination to place the *sforzato* on the second beat instead of the fourth — a fault of very frequent occurrence.

c) For this and the following trills, compare the first Notes to this Sonata.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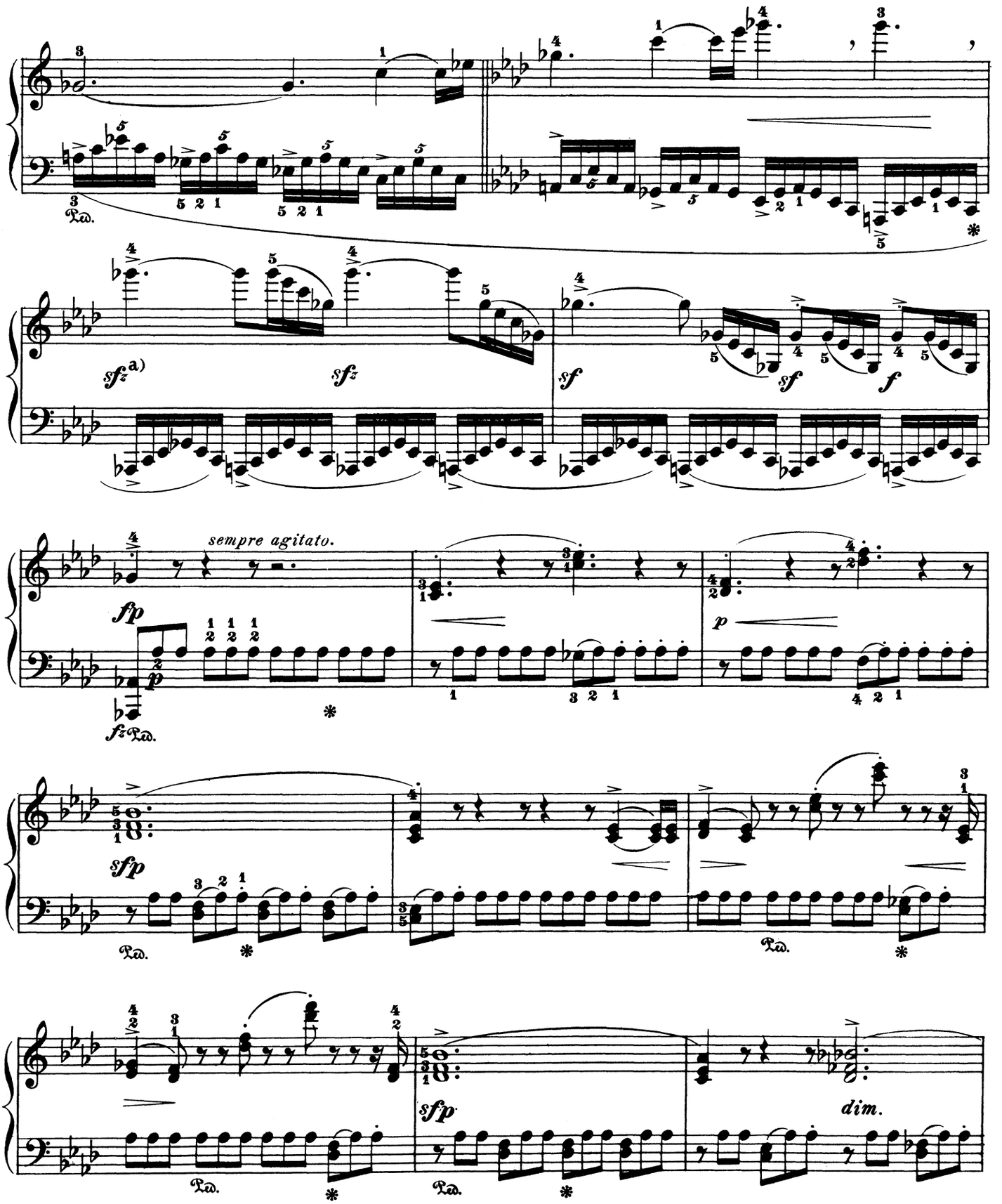
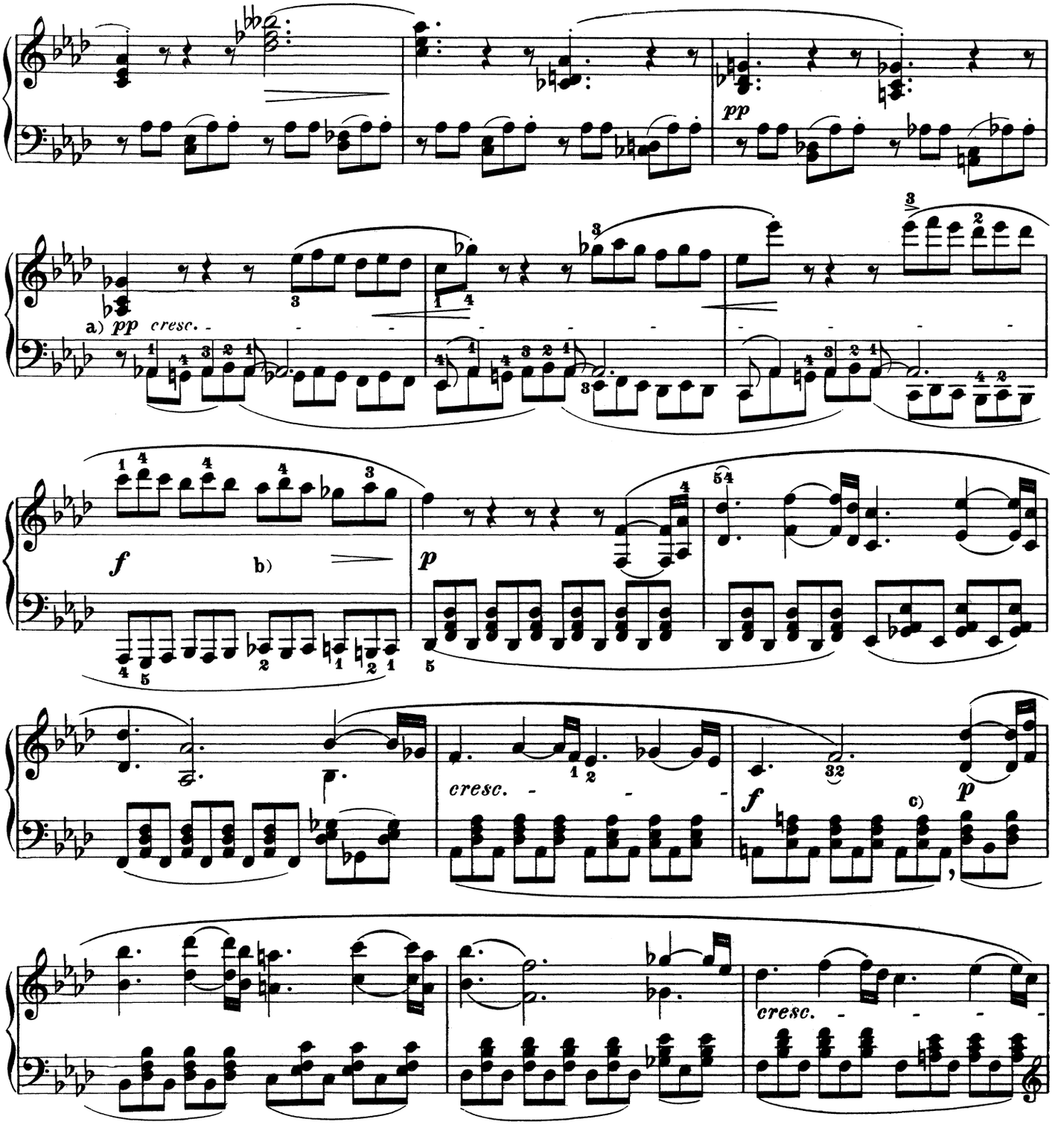


a) In the left hand, accent the second and fourth beats: properly From this opposition to the right-hand part there results a rhythmic polyphony in keeping with the passionate character of the whole episode.

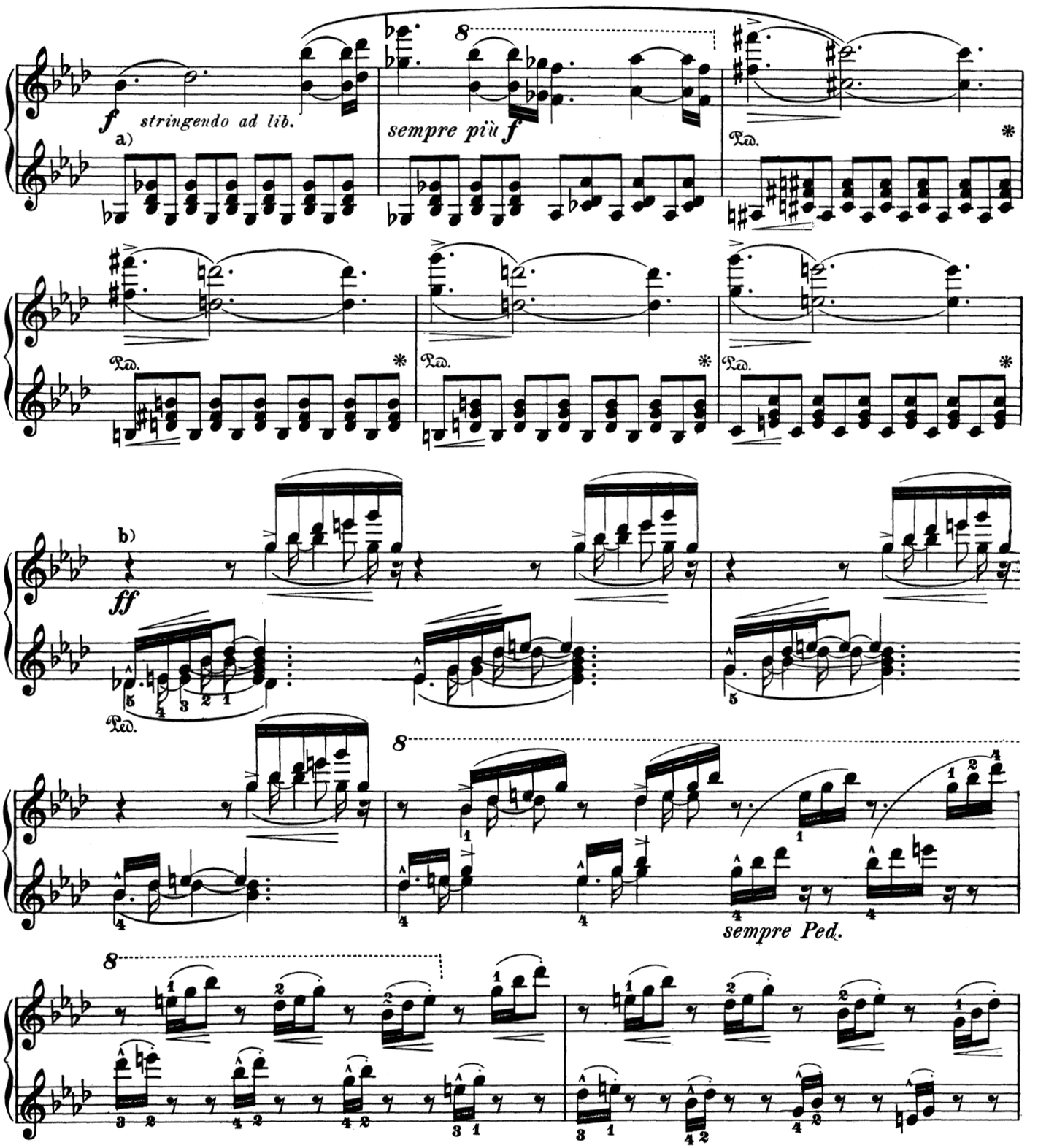
Imagine, too, that in there is hidden a latent allusion to the motive



a) The regular marking of the held tone Ab as a quarter-note must not be taken literally, because the clearness of the movement in eighth-notes would then necessarily suffer, but is to be considered as a redundancy of the ruling expression-mark, urging the player to as full a "*vibrato*" as possible.

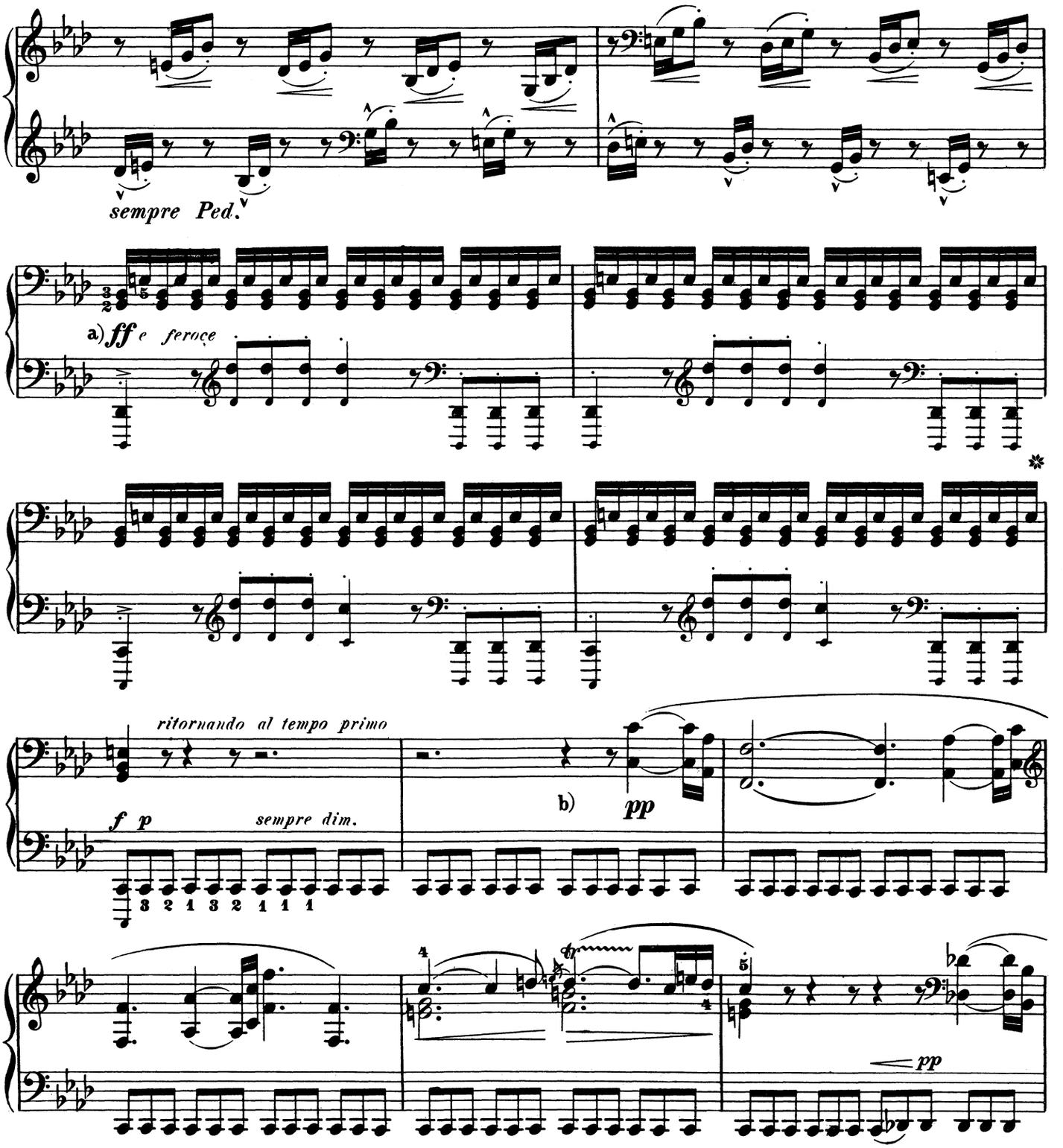
b) Here the composer doubtless forgot to write the *diminuendo*-sign for the last beat. A "slavish" observance of the abrupt change from *forte* to *piano*, which we have advocated everywhere else, especially when first studying the Master's works, (and desiring, as we do, the employment of this shading in the art of interpretation only in a good sense,) would necessarily break the continuity with the following measure and lead to unintelligibility. On the other hand,

c) the sudden entrance of the *piano* on the fourth beat is to be executed very literally; an imperceptible breathing-space, such as the comma calls for in speaking, is of course not merely allowable in similar cases, but absolutely essential.



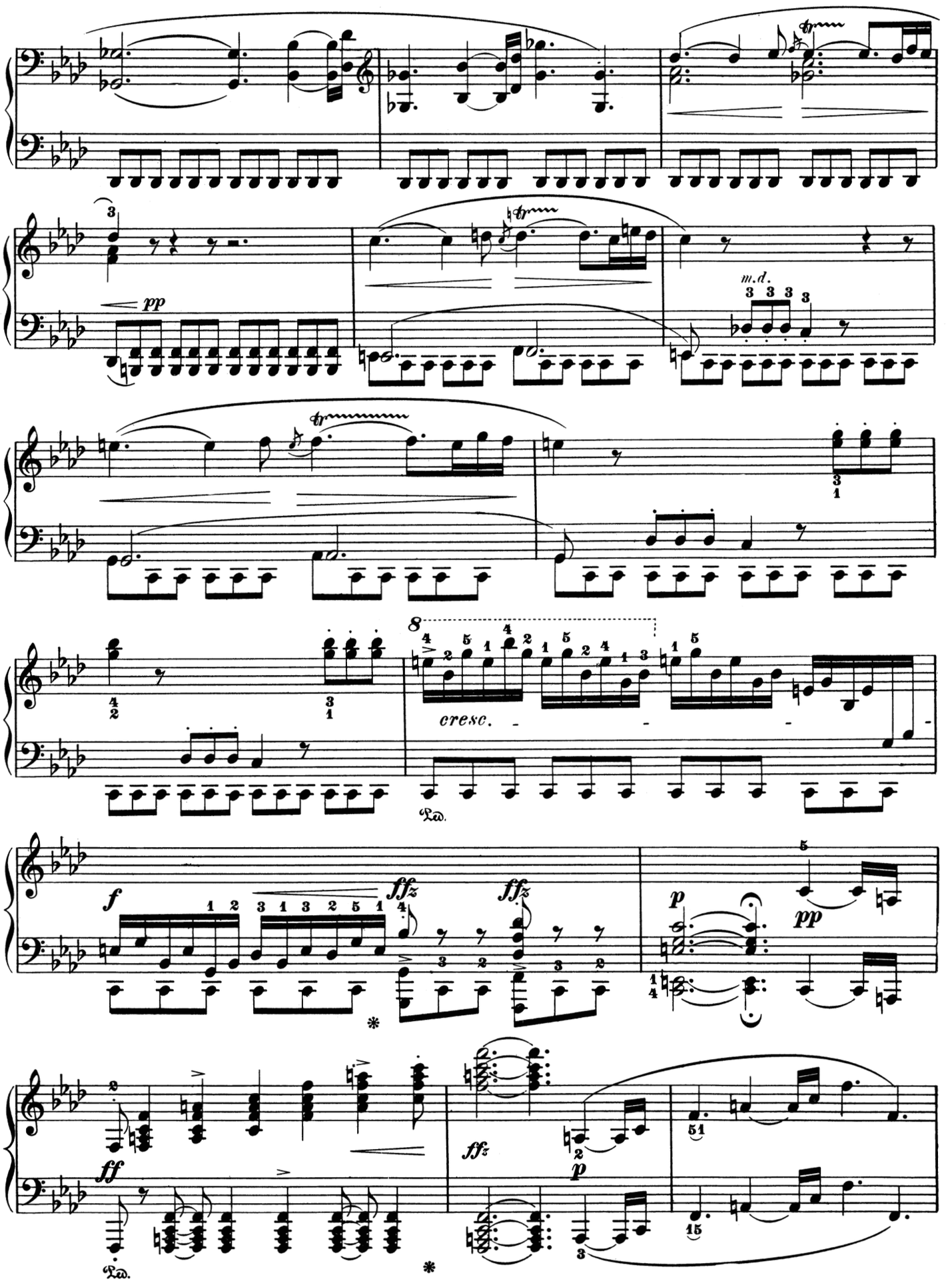
a) Even if, generally speaking, an acceleration of tempo conjoined with an increase of force is more apt to weaken than to enhance the energy of expression, it appears to the Editor that here a simultaneous employment of both these means of intensification is altogether admissible,—that the effect of a heaven-storming culmination is aesthetically justified.

b) More virtuosity than is commonly supposed is demanded for the representation of this elemental thunderstorm. The rising and falling, python-like writhings of the bass passage from to and back into the lowermost depths, require most energetic accentuation, to bring out the lines of the melodic contours with the necessary clearness.



a) The doublings in the octave in the 4 following measures appears to us to be a facilitation, particularly after the player has fully recognized the difficulty of avoiding all harshness in the touch while putting forth his full strength. According to the individual make of the arms, the player will cross the left over or under the right.

b) The Editor plays the octaves at the re-entry of the principal theme with the unchanging fingering $\frac{5}{1}$, an immovable stretch of the fingers, and a downward inclination of the palm; as the use of the fourth finger on the black keys easily leads to a too early lifting of the thumb.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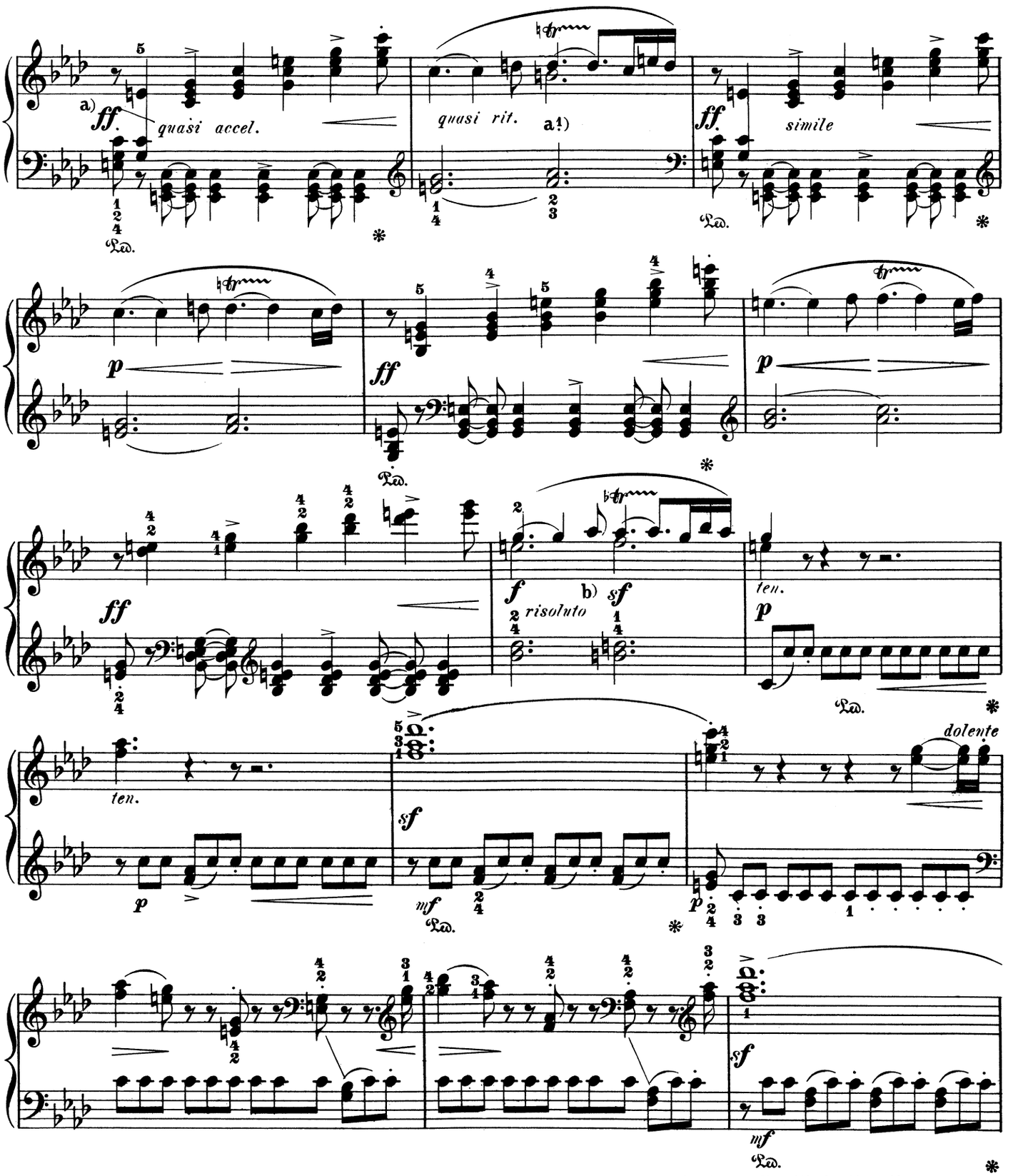
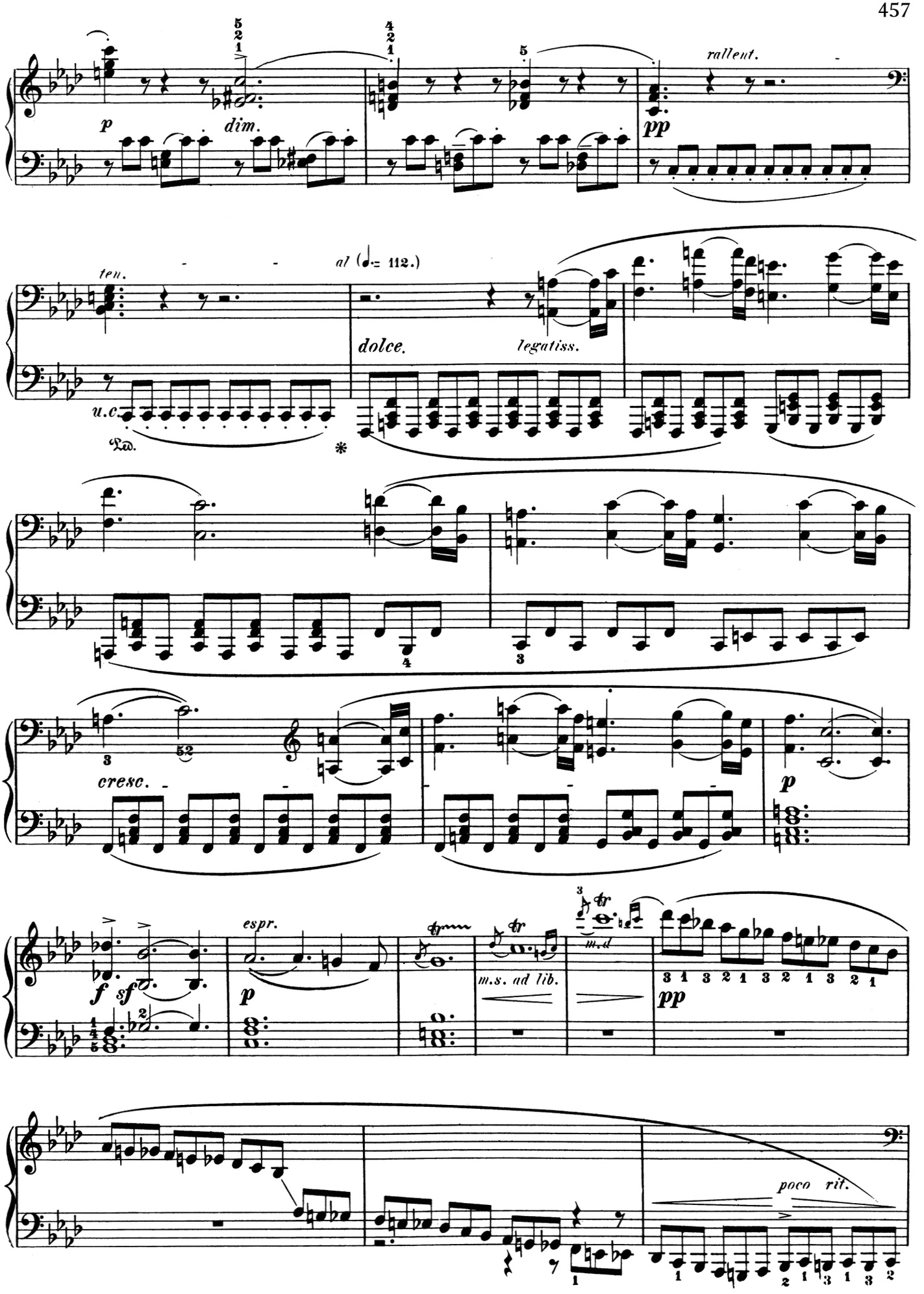


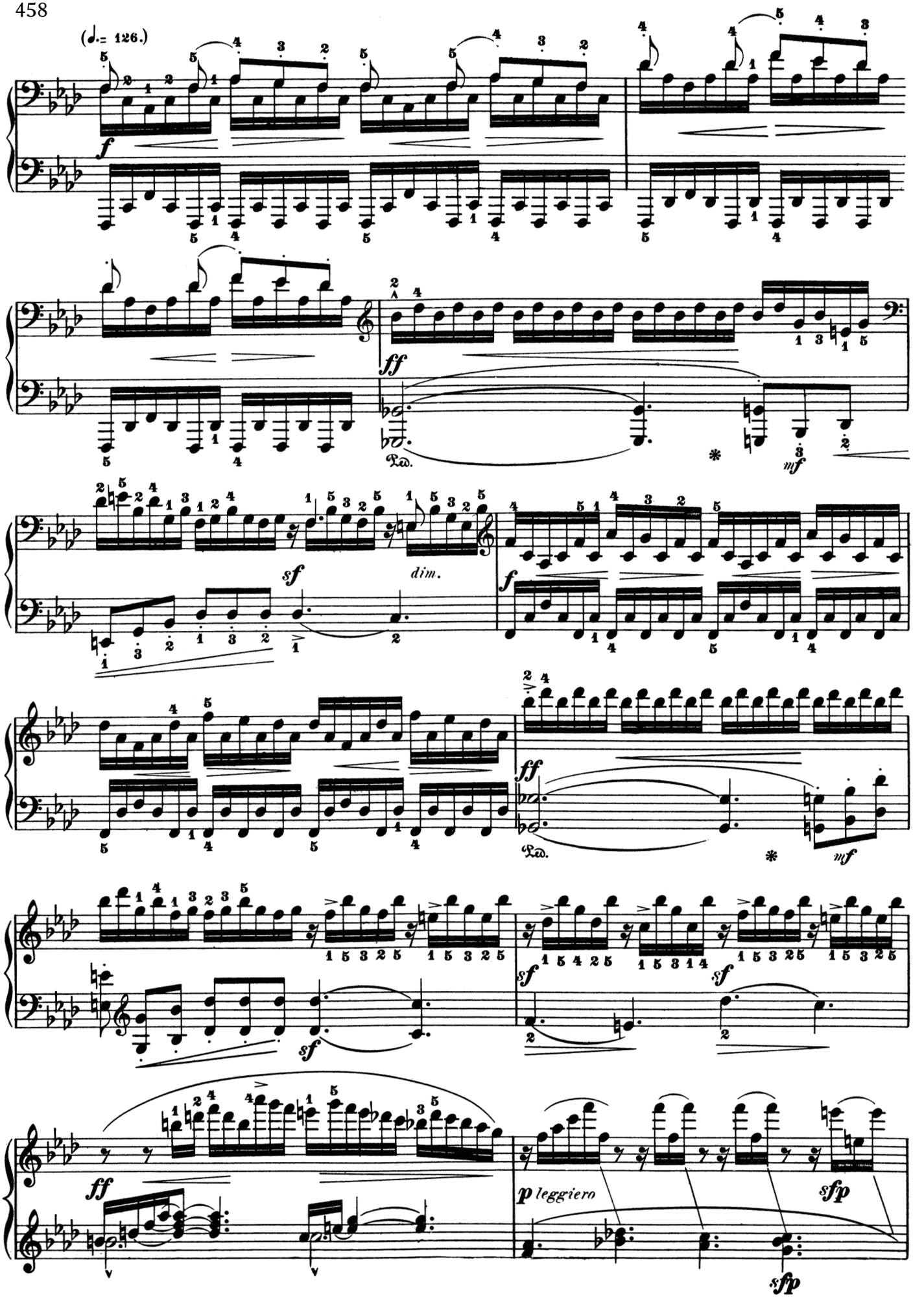
a) The transference of the chord on the strong beat from the right hand to the left will further the accentuation of the following syncopation. But the passage may be played as on page 446.

The tempo-marks added by the Editor, *"quasi accel."* and *"quasi rit."*, must of course not lead to exaggeration.

a!) The player is again reminded, that all trills should be begun on the higher auxiliary, which latter must precisely coincide with the change of the other parts on the beat. Consequently, at

b) the sharp dissonance resulting etc., is entirely conformable to the composer's intention.


rallent.
p
dim.
pp
ten.
al (♩.= 112.)
dolce.
legatiss.
u.c.
Ped.
*
cresc.
p
f
sf
espr.
p
m.s. ad lib.
m.d
pp
poco rit.


(♩.= 126.)
f
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mf
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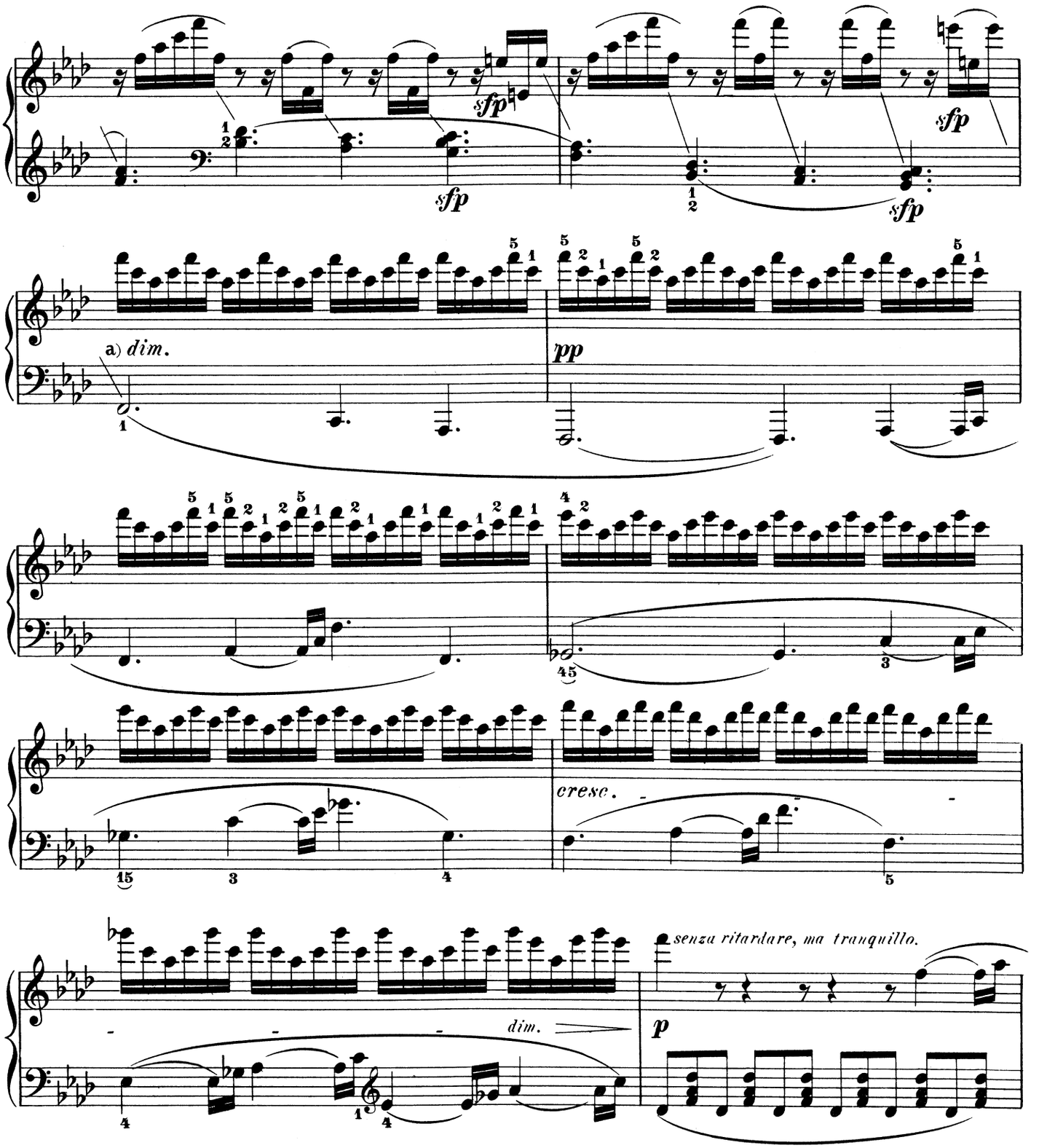
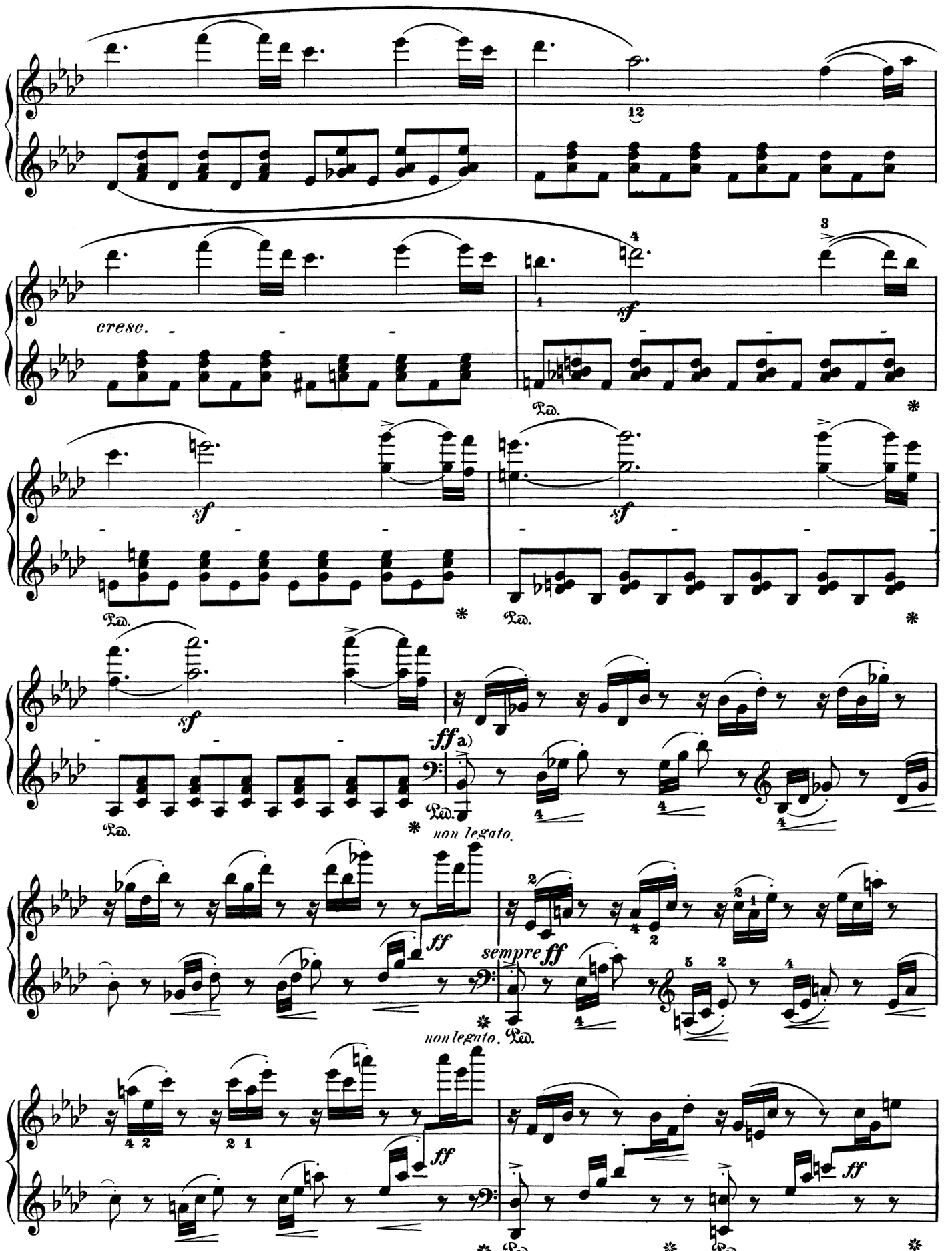
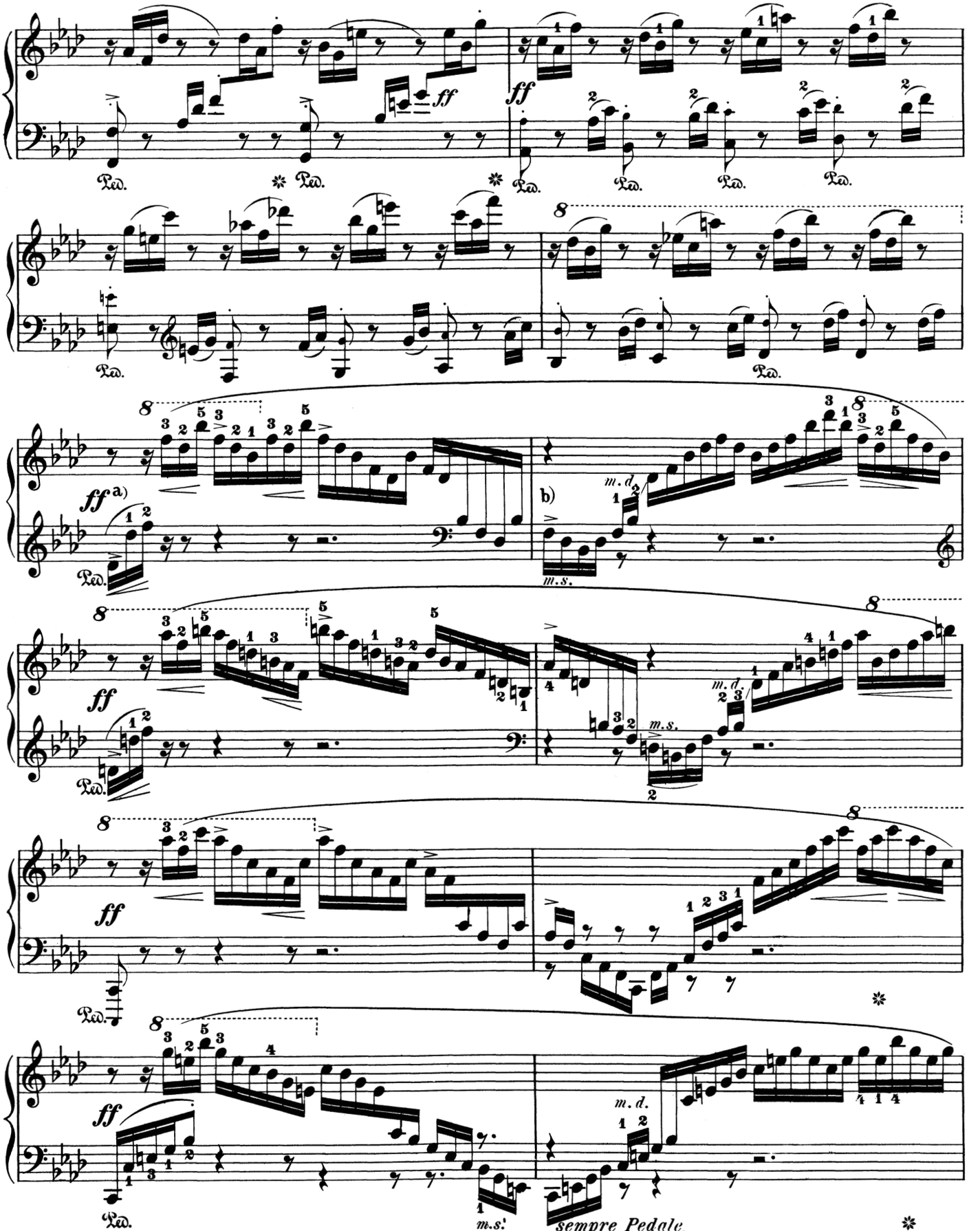
f
ff
Ped.
mf
sf
sf
sf
ff
p leggiero
sfp
sfp



a) At the risk of being accused of dealing in trifles — though for that matter every trifle is of high importance in studying the interpretation of our great masters' works — the Editor feels constrained to express decided doubts as to the correctness of the correction, i.e., simplification, which is in a degree sanctioned by the new Härtel edition, of the reading found in earlier editions of the tremolo-figure in the right hand. Supported by the authority of that unrivalled adept in things Beethovenian, Franz Liszt, we maintain, that during the points of repose in the melodic course of the bass, the accompaniment-figure should assume the form of 4 groups of 16th-notes, to be executed quietly, smoothly, and without accent: whereas, while the bass is rising or falling, the figure must form a group of six notes of *thematic* value: etc. The abbreviations used by the author in his manuscript may be to blame for the uncertainty.

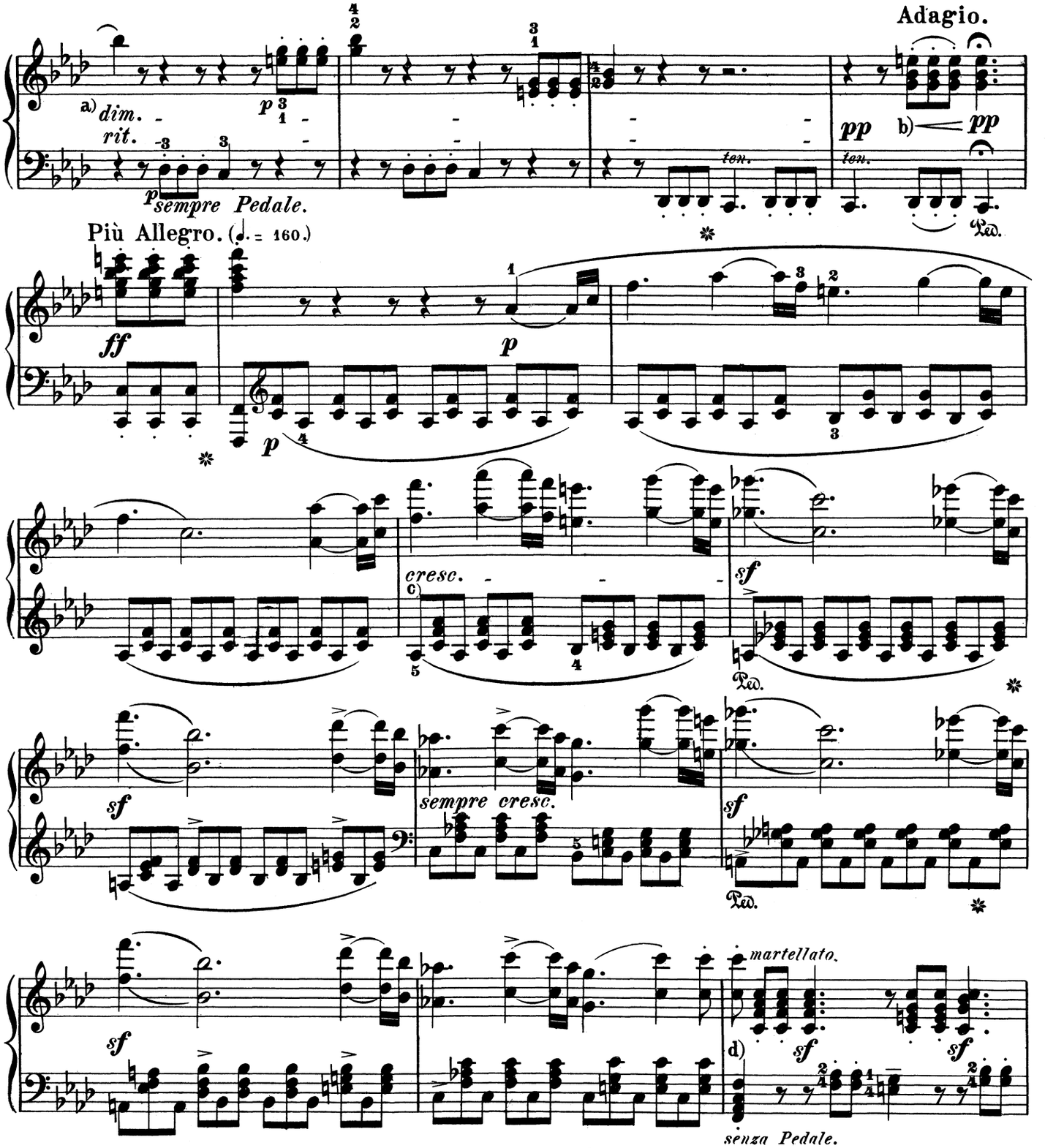


a) These passages must be played with great buoyancy and fire, and, though each hand must bring out the figure allotted to it with all possible characteristic expression, their interwoven alternations should be so intimately combined that not the slightest hiatus may be perceptible.



a) Difficult as this passage is to execute _ for dilettanti of the old-fashioned type _ with the fingering given here (thumb on the black key "bb", it still, even when imperfectly executed, is preferable to the only apparent facilitation obtained by taking the dominant F with the thumb, which demands an agility scarcely to be expected from the player after the exertion caused by the preceding.

b) A material facilitation, however, especially for strongly marked accentuation, is obtained by allotting a fragment of the passage to the left hand.

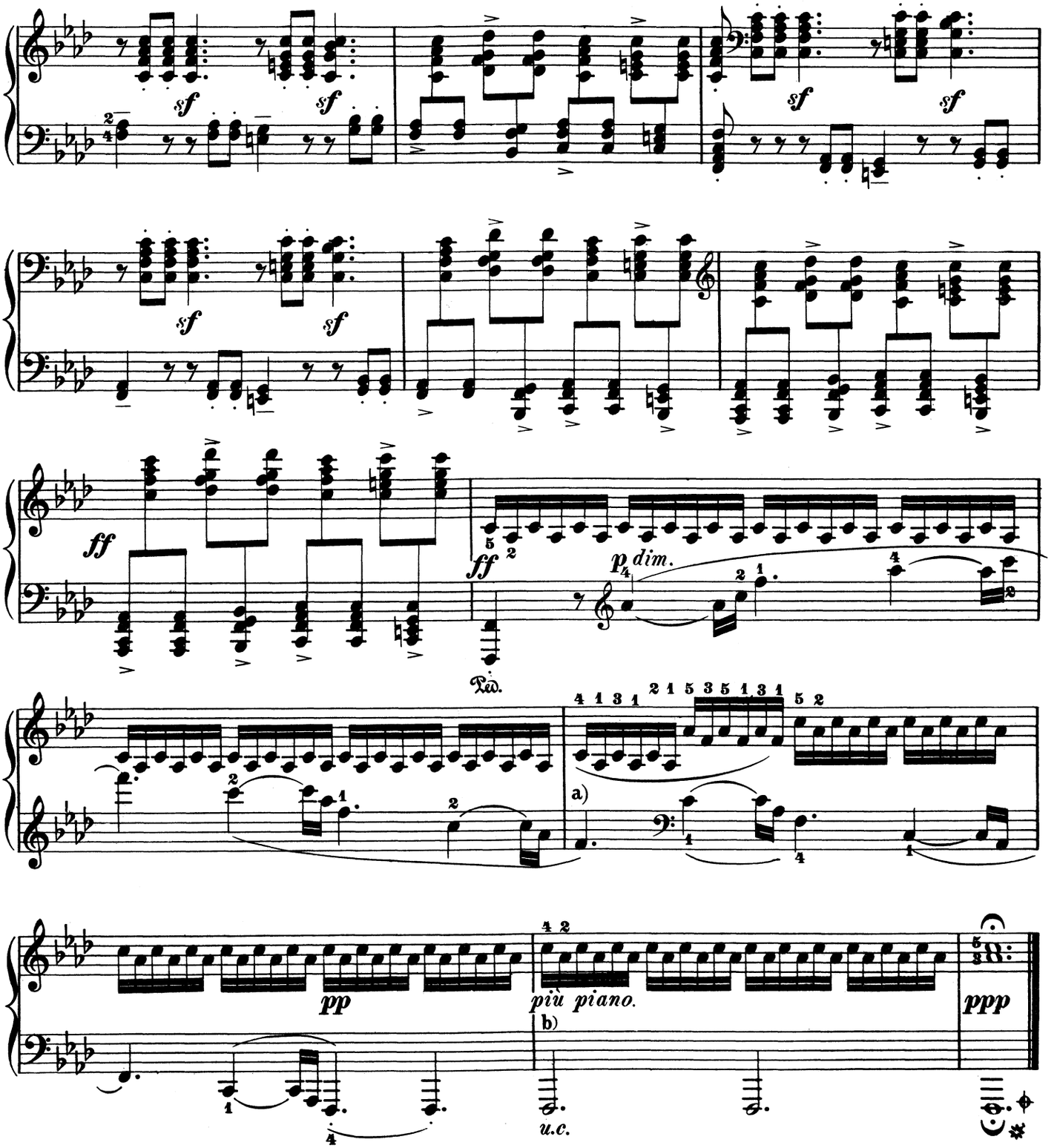


a) "Sempre Pedale" is explicitly directed by the composer. Db and C, therefore, are to blend together; the resulting indistinctness is æsthetically justifiable. Notice by way of comparison the case in Sonata Op. 101, second movement, meas. 19-22 of second part — a case which at first glance appears still stranger.

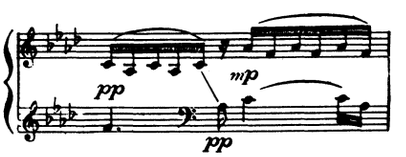
b) The right hand must play its four strokes with such transparent delicacy, that the bass notes will be most impressive even to a comparatively unpractised ear.

c) Play the inner and lower parts of the accompaniment with equal force throughout.

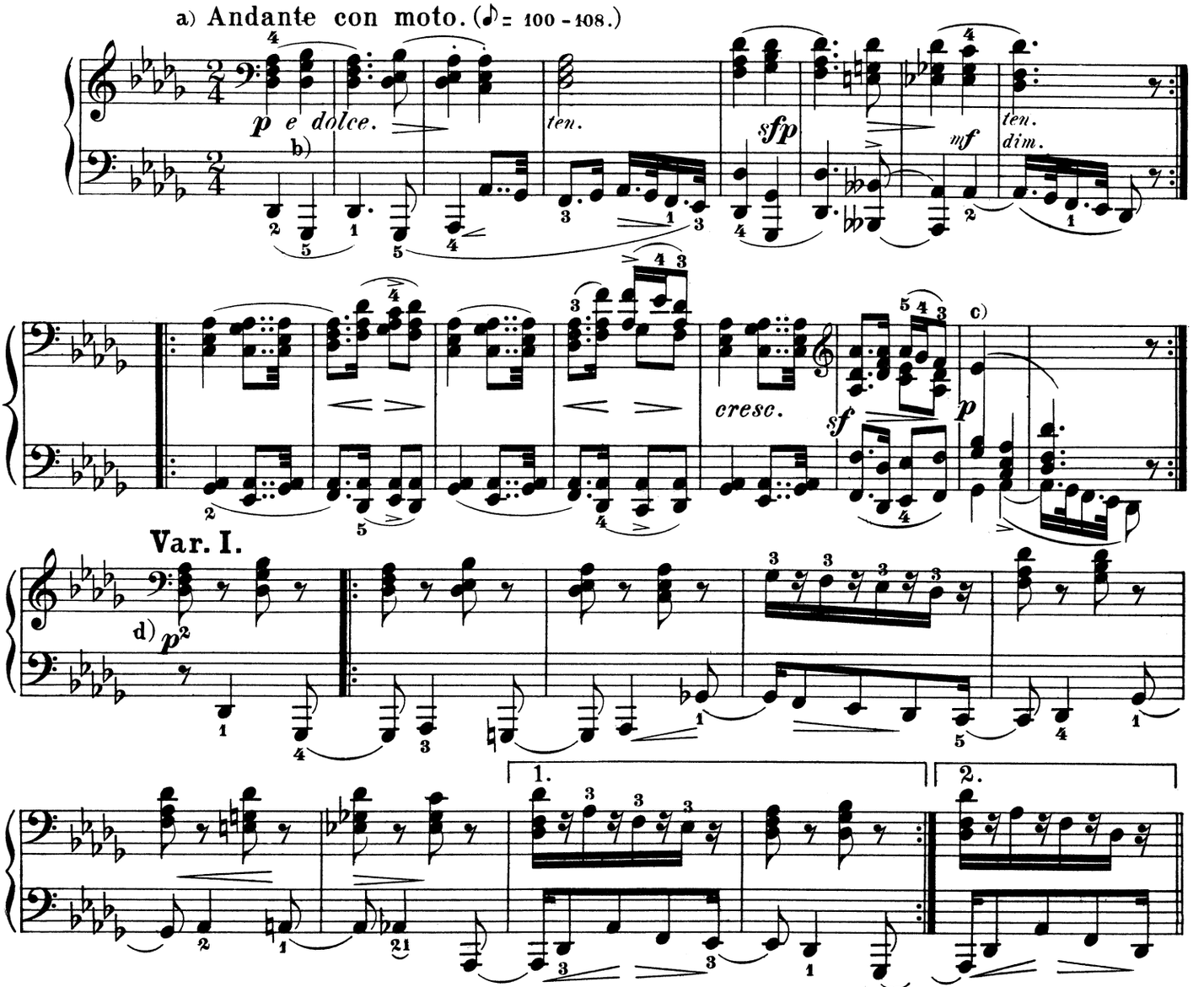
d) The hands must alternate like two combattants in the violence of their strokes. But in the first two measures, a *sforzando* with the left hand on the first and third beats is still to be avoided, as prejudicial to the rhythmic interest and its intensification in the third measure.



a) The difficulty of connecting the accompaniment while the hands are crossed might perhaps be obviated by the following allotment:



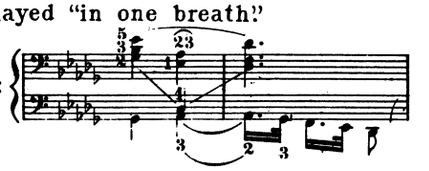
b) Beware of a pleonastic *"ritardando"* in the last measure but one. The need of it has been sufficiently anticipated by the Author by transforming the quarter-notes in the bass into half-notes.



a) This movement is ordinarily played as much too fast as the Finale is taken too slow. But *"andante"* means *moving,* and, with *"con moto,"* even *flowing.* The addition, however, may also be understood here as meaning that a rigid adherence to the tempo throughout the movement should be avoided — e. g., that perhaps the second Variation, and at any rate the third, may be slightly accelerated. But any unrestfulness in the several numbers would disturb the contemplative character which distinguishes this middle movement, and which demands a lofty simplicity of interpretation equally remote from emotional sentimentality and cool indifference.

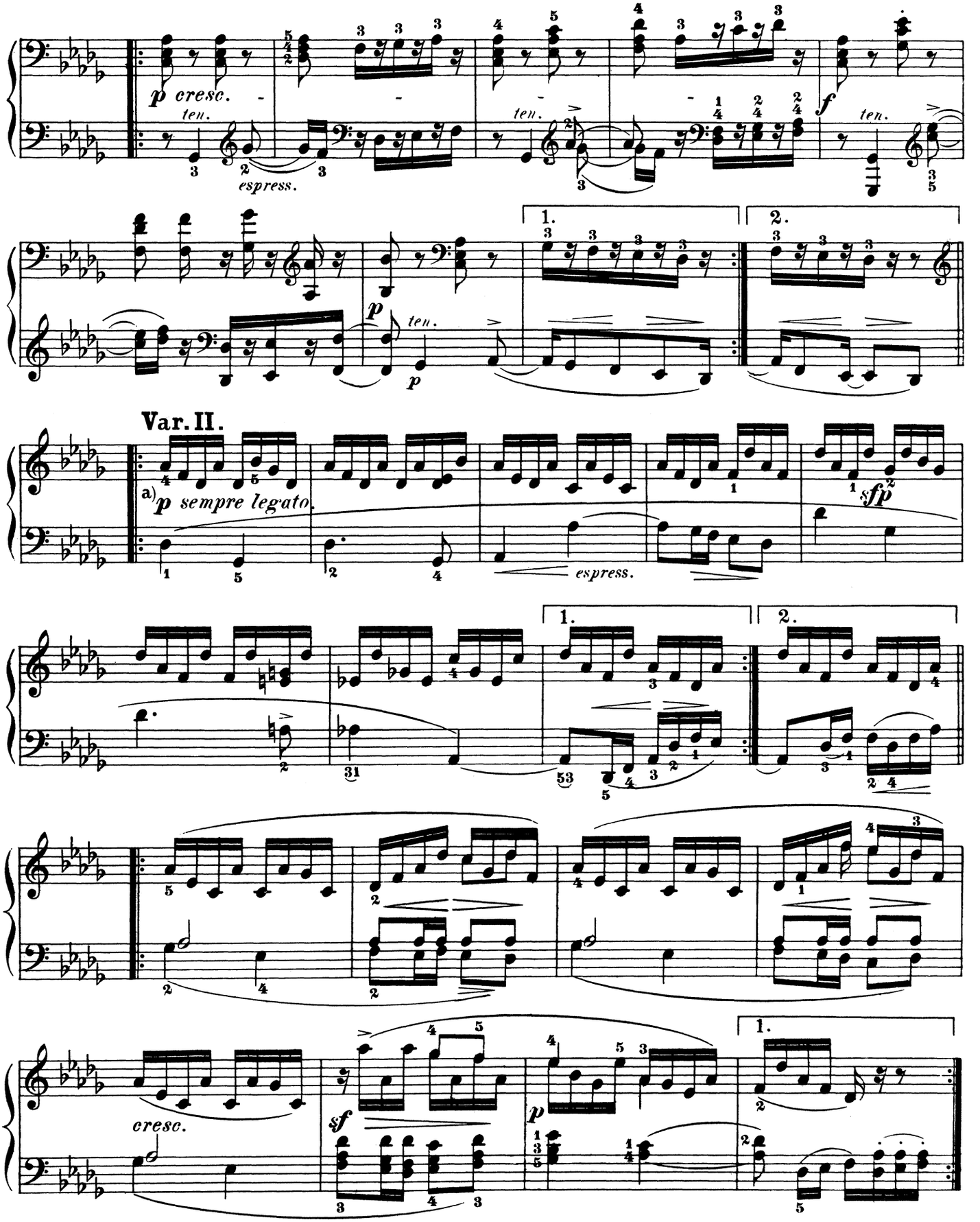
b) The slurs added by the Editor are intended less to indicate the *legato,* which is here a matter of course, than to clearly set forth the proper phrasing of the melody. It is evident that the eighth-note B♭ in meas. 2 deserves stronger emphasis than the quarter-note B♭ in meas. 1; and that the B♭♭ in meas. 6 requires a similar accentuation — the melody wanders over, as it were, into the bass. In the second part great attention must be paid to correct shading (precisely the same reading is necessary in Var. 2 and 3), and the structure of the period attentively analyzed; the "fore-phrase" has two parallel sections of two measures each, the "after-phrase" has four measures, and is to be played "in one breath."

c) For the better execution of the *legato,* divide the parts as follows:

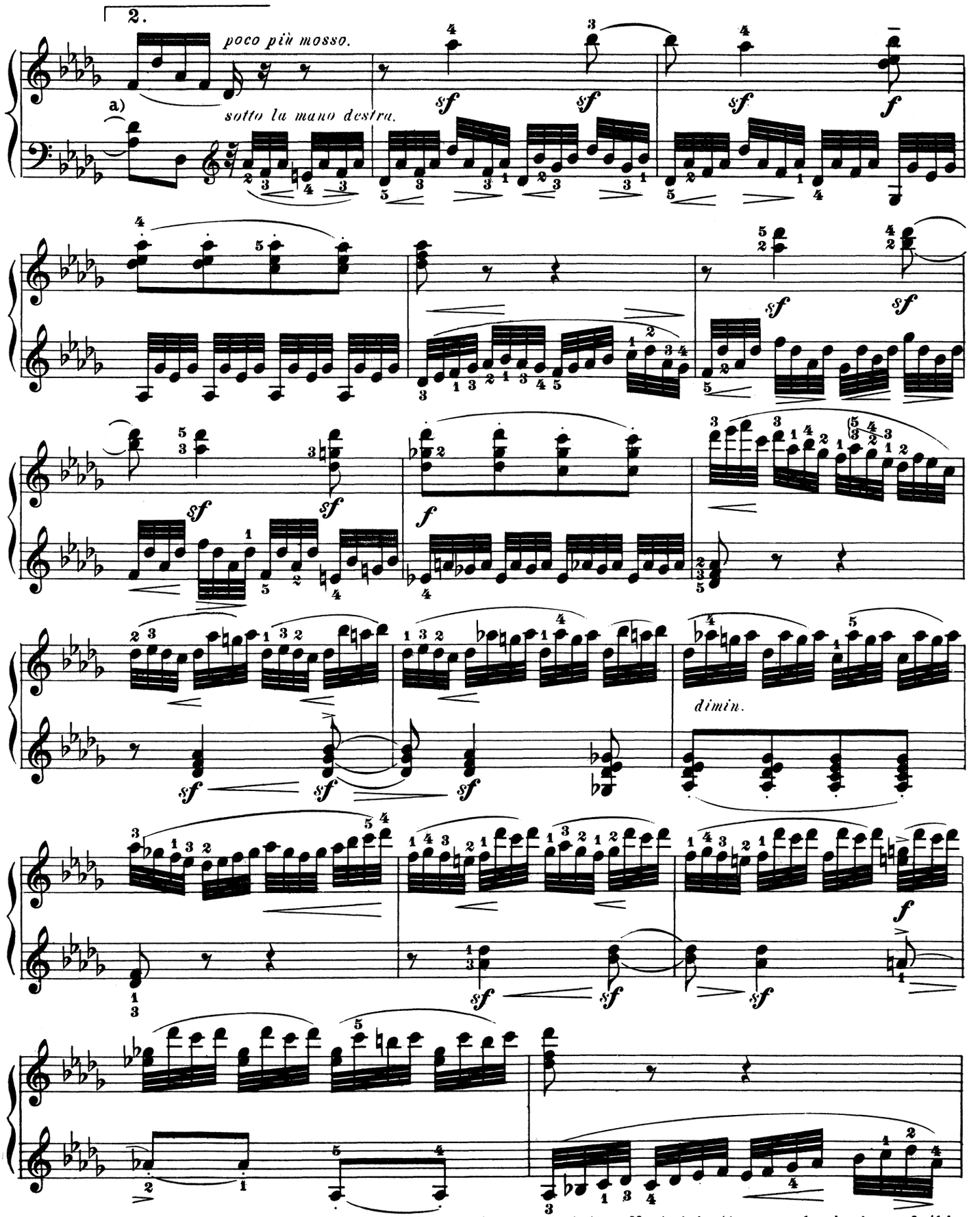


d) Let the right hand play quite without expression — mechanically, so to speak — while strictly observing the time-value of each note; the left, on the contrary, very expressively, and *legatissimo.*

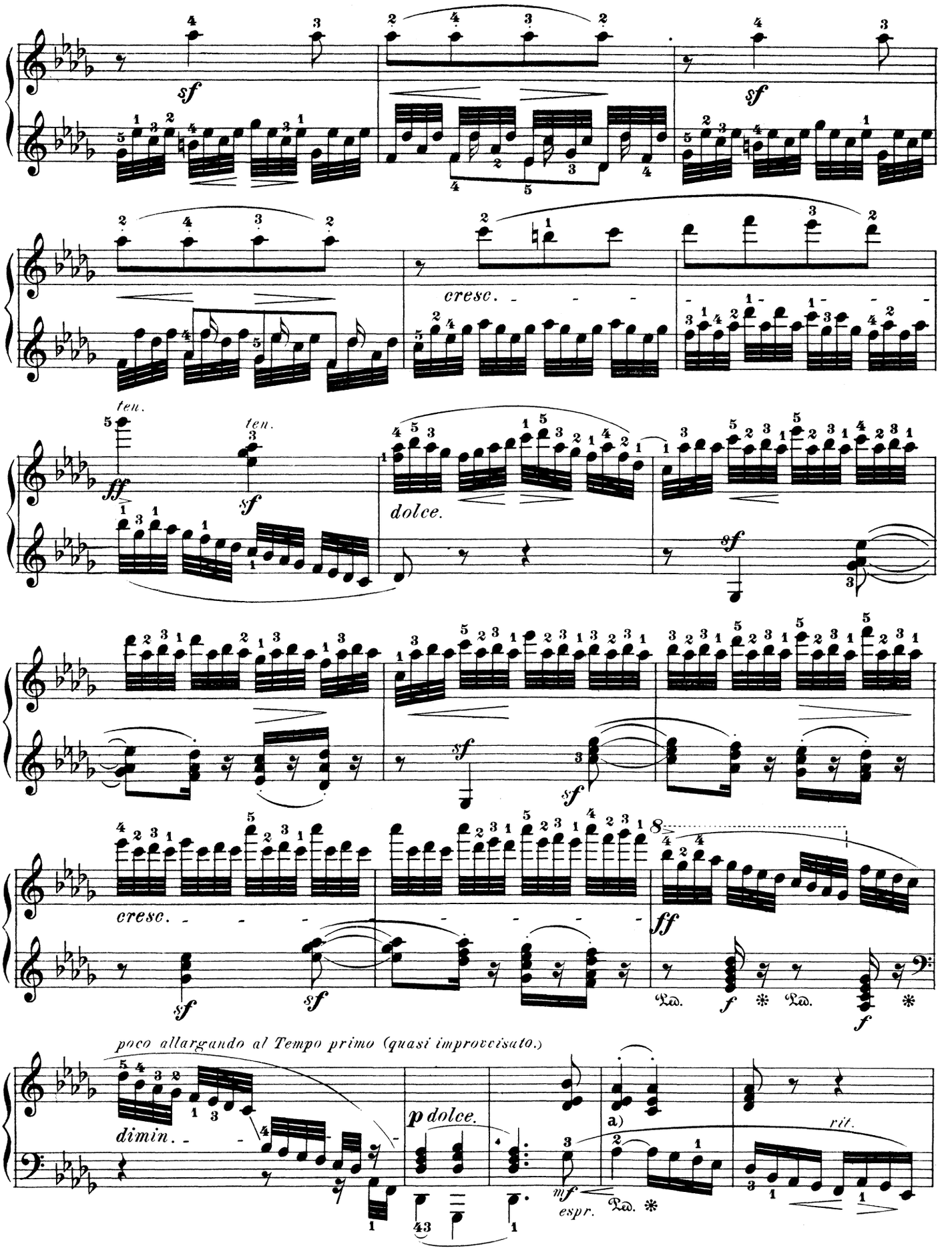
The player must rely on his touch to display the wondrous poetic beauty of this Variation, and to render it sufficiently euphonious without endeavoring to bemask the wierd harshnesses in the coincident progression of the parts.



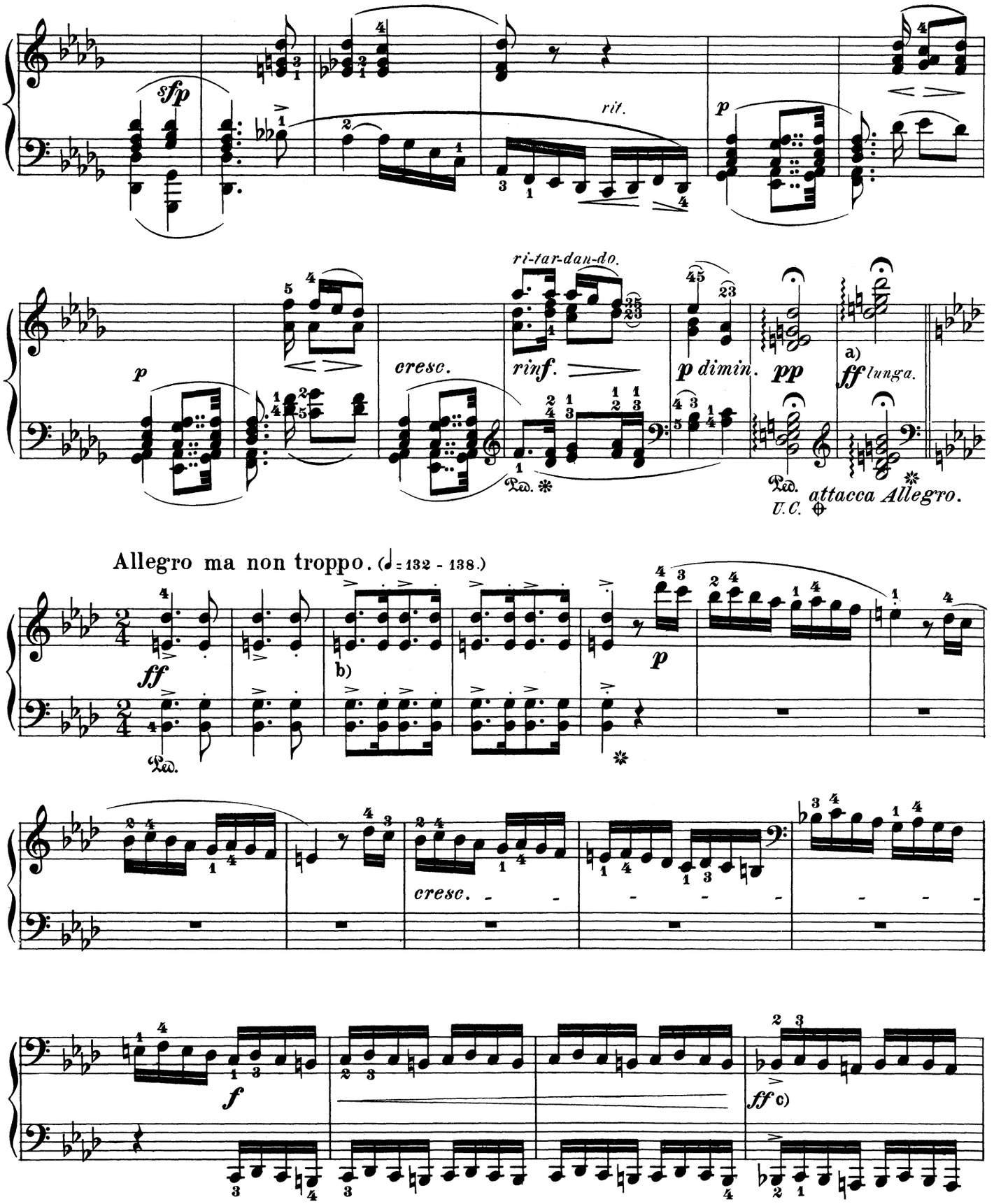
a) This Variation would sound very dry, should the player not employ the peculiar pianoforte-effect obtained by treating the separate tones like sustained parts; purity of harmony must of course still be preserved: etc.



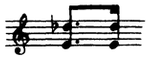
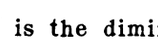
a) The transition to a (but slightly) more animated tempo must be effected in the very beginning of this measure. The use of the pedal is permissible, in this and the preceding Variation, to an extent not interfering with distinctness. Do not play the figures with an extreme *legato;* what is called the "pearly" touch is peculiarly appropriate here. At the very beginning, the player was cautioned against an over-expressive delivery of the melody; strong emotion, but carefully kept within bounds, is fitting to the preceding Var. alone.



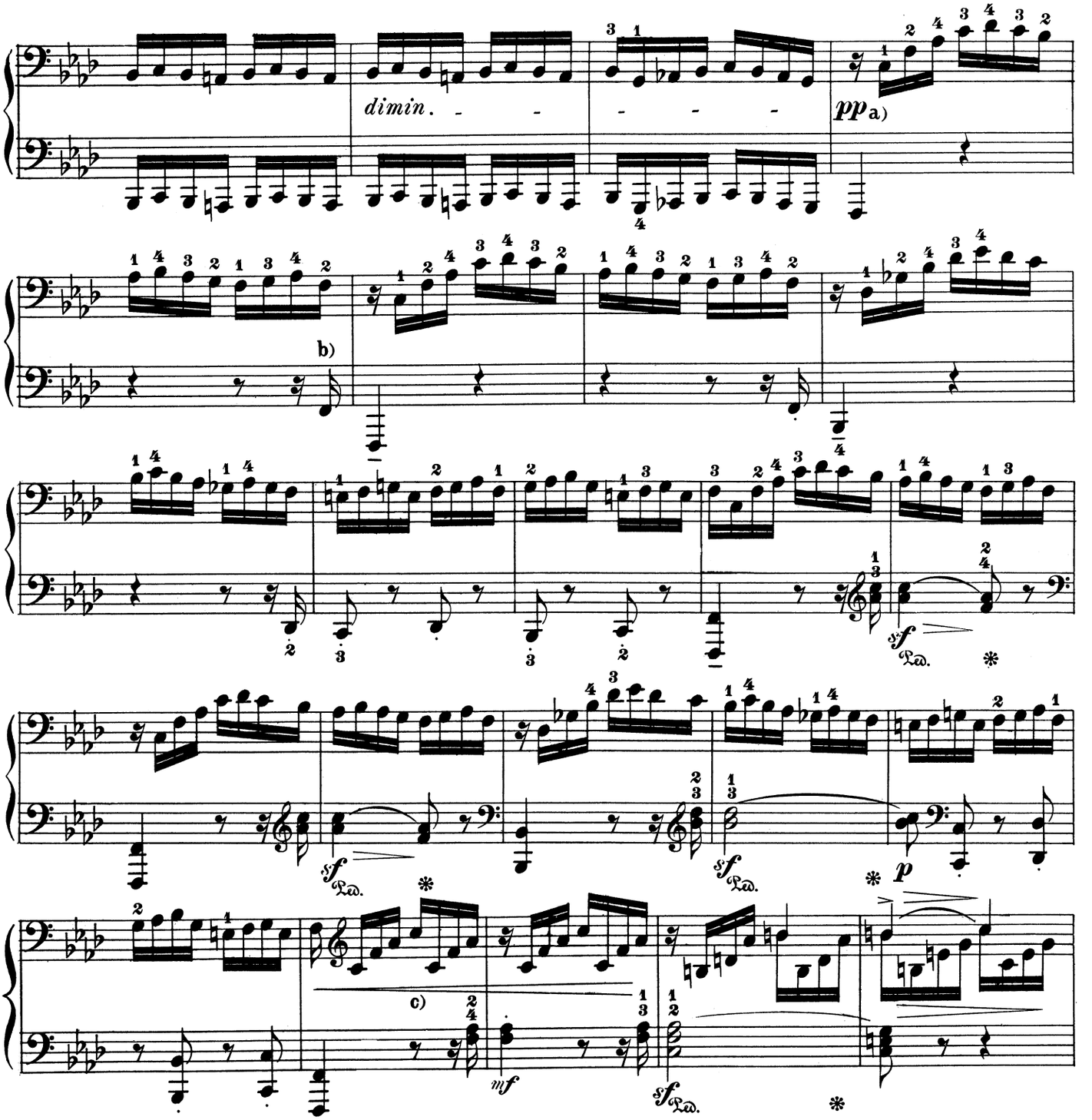
a) Play the highest parts *piano*, executing the bass in a *mezzo forte* such as a freely improvising violoncellist would employ. The pianist should study the peculiar tone of the low violoncello-strings.



a) The last chord but one may be arpeggio'd very slowly and dreamily, the last must sound, above all things, energetic. The length of the hold depends upon the sonority of the instrument.

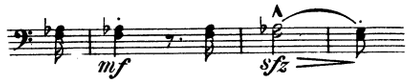
b)  is the diminution of  , and must be executed with a consciousness of the rhythmic intensification of the emotion.

c) **Compare Note a)**, page 433.

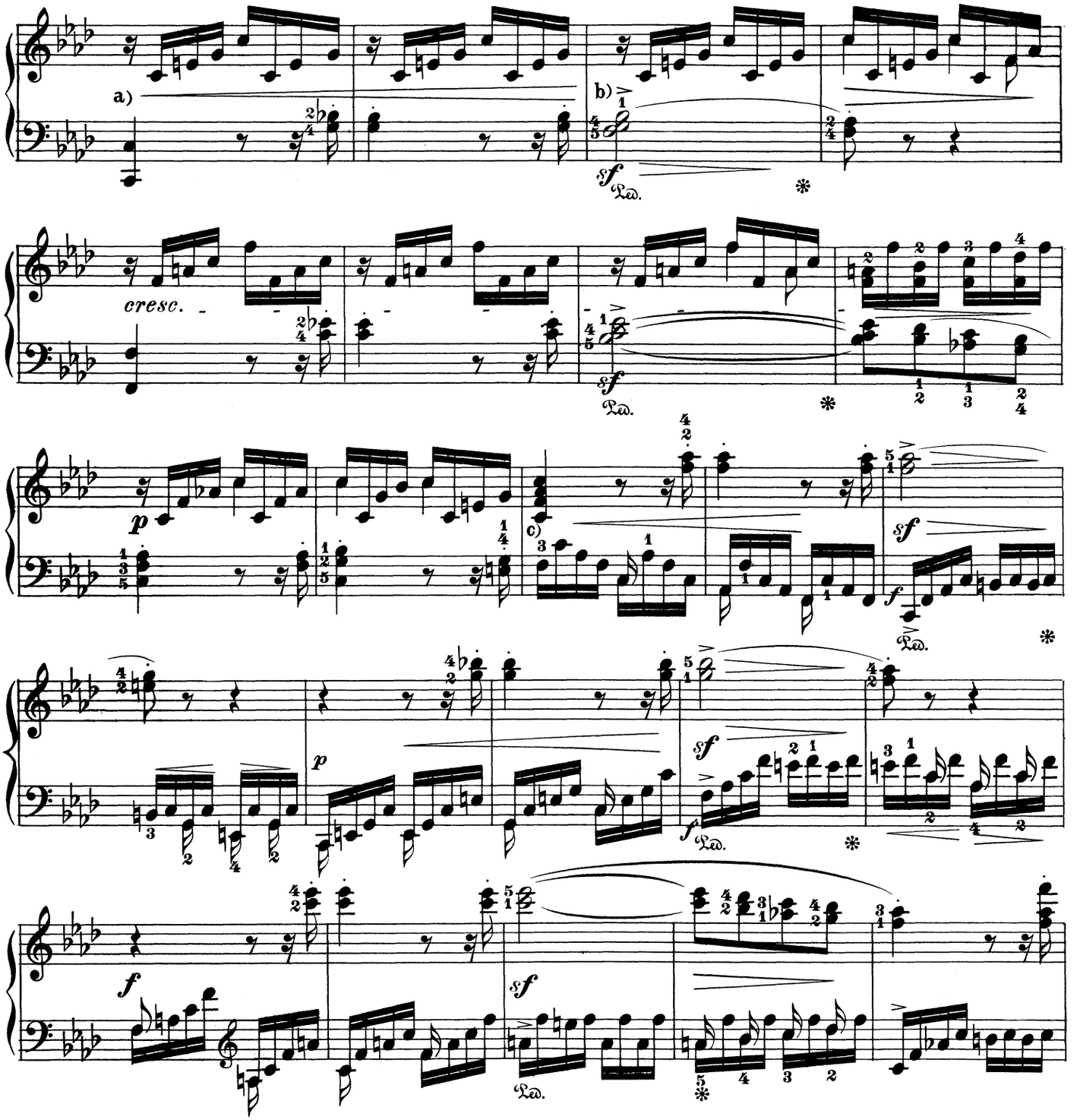


a) I owe this fingering, which has a singular look at first, but which the practical test of years has proved to be of unrivalled excellence, to my honored friend the music-teacher Franz Kroll of Berlin, whose editions of the classics have done so much for the instruction of artists and public alike. It fits the musical phrasing so perfectly, that by consistently carrying it out the entire movement might be transposed *all'improvvista* into any other desired key. Without exactly repudiating the use of the thumb on C on the second beat, we must acknowledge that the passing-over of the third finger (as if with a spring) renders the needful accent less sharp, and — as only the practising player, not the reader, can convince himself — dismembers the whole phrase quite as little.

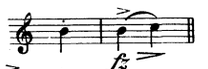
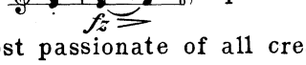
b) The 16th-note in the *auftakt* should be wellnigh conspicuously detached from the following quarter-note, whose time-value must not be curtailed.

c) The left hand should clearly phrase  etc.

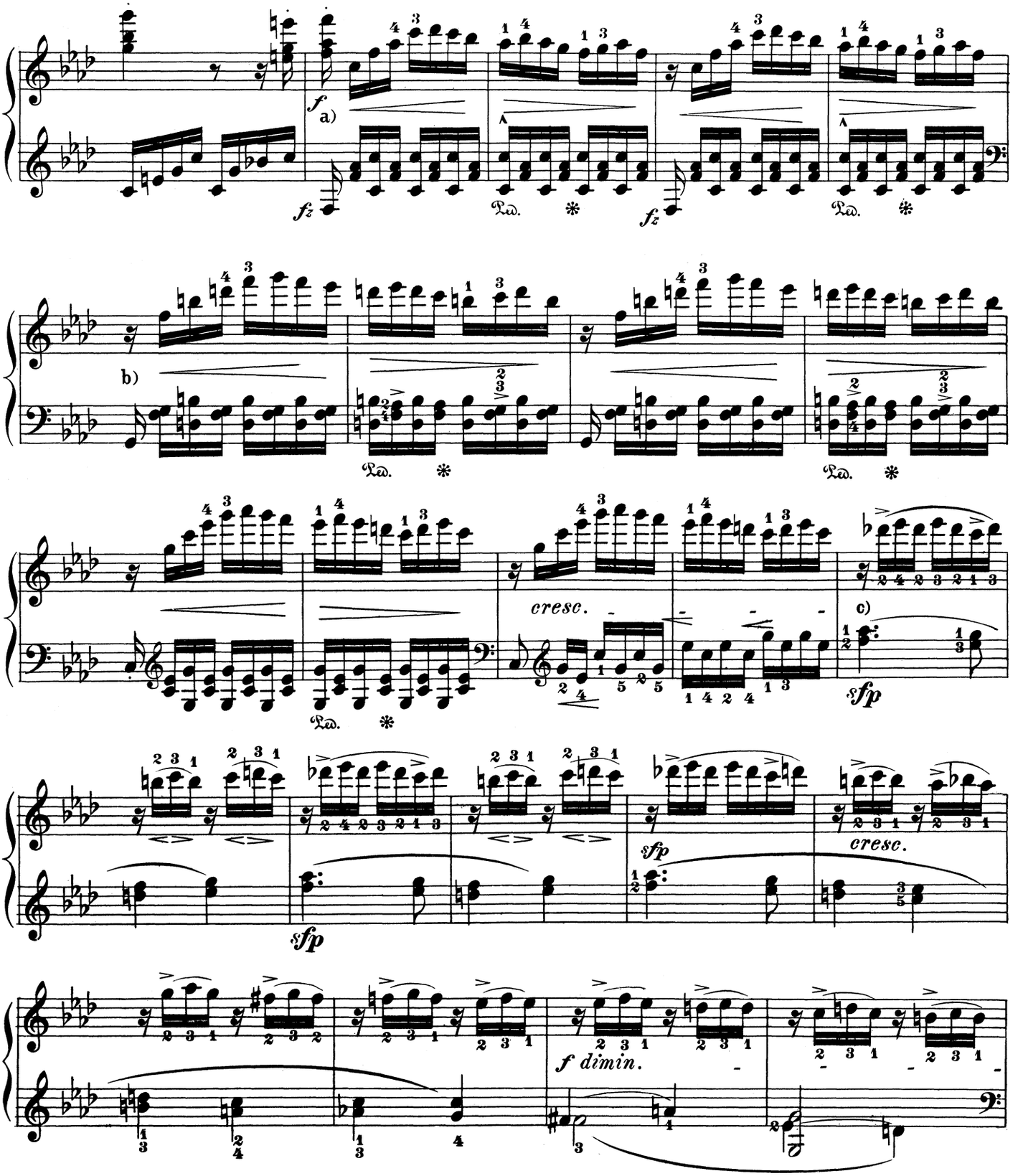
In the right hand it is well to sustain the chord-intervals in the figure by holding the fingers down (compare Note a) on page 465.



a) Bear in mind the last Note on the preceding page.

b) The melodic movement of the soprano  is paralleled in this measure and the next by the ideal movement of the inner parts  , a point which the player should notice.

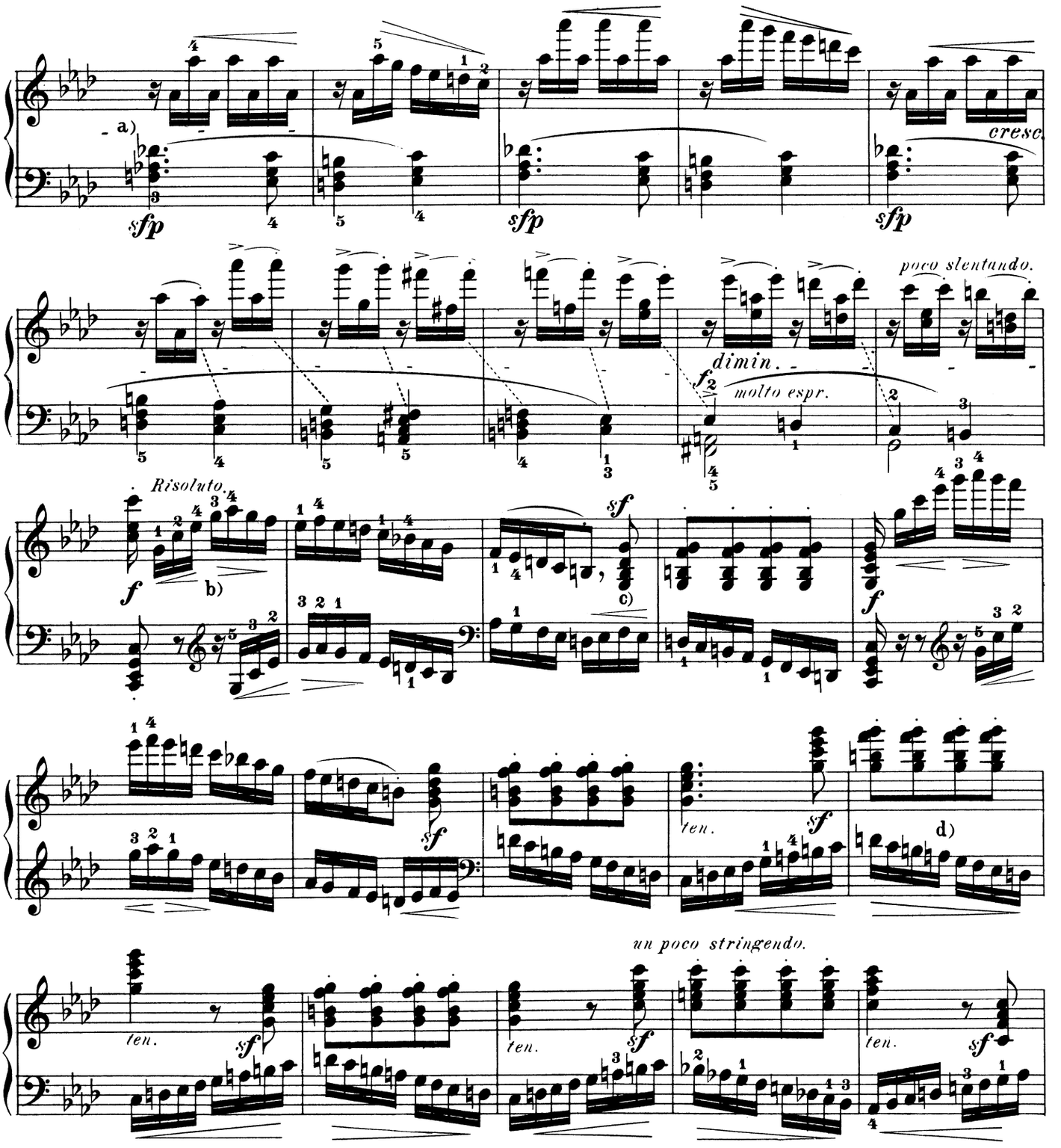
c) In this movement, one of the most passionate of all created by the composer, even the figuration must continually thrill and quiver with the liveliest agitation. In order to acquire sufficient strength to effect this, the player must study each single passage slowly, forcibly, and with most expressive accentuation. An actual *staccato* in its performance is of course impracticable, in view of the rapidity of the movement, but shun, when practising it, a *legato* touch detrimental to the individual animation of the separate tones. The tempestuous rising and falling runs for the left hand in the next 14 measures ought to be made the subject of very special study; during the points of rest in the right hand, in particular, the bass should continually occupy the listeners' attention. The most essential features in the shading are indicated by additional marks in the music.

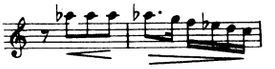


a) This tremolo, of extreme difficulty for hands incapable of wide stretches, can be facilitated by no variant which would not produce disfigurement.

b) Imagine this plaintive motive in the left-hand inner parts:

c) The real melody lies in the soprano (right hand), and must not be obliterated by the figuration; its fluid state ought rather to intensify its incisiveness.

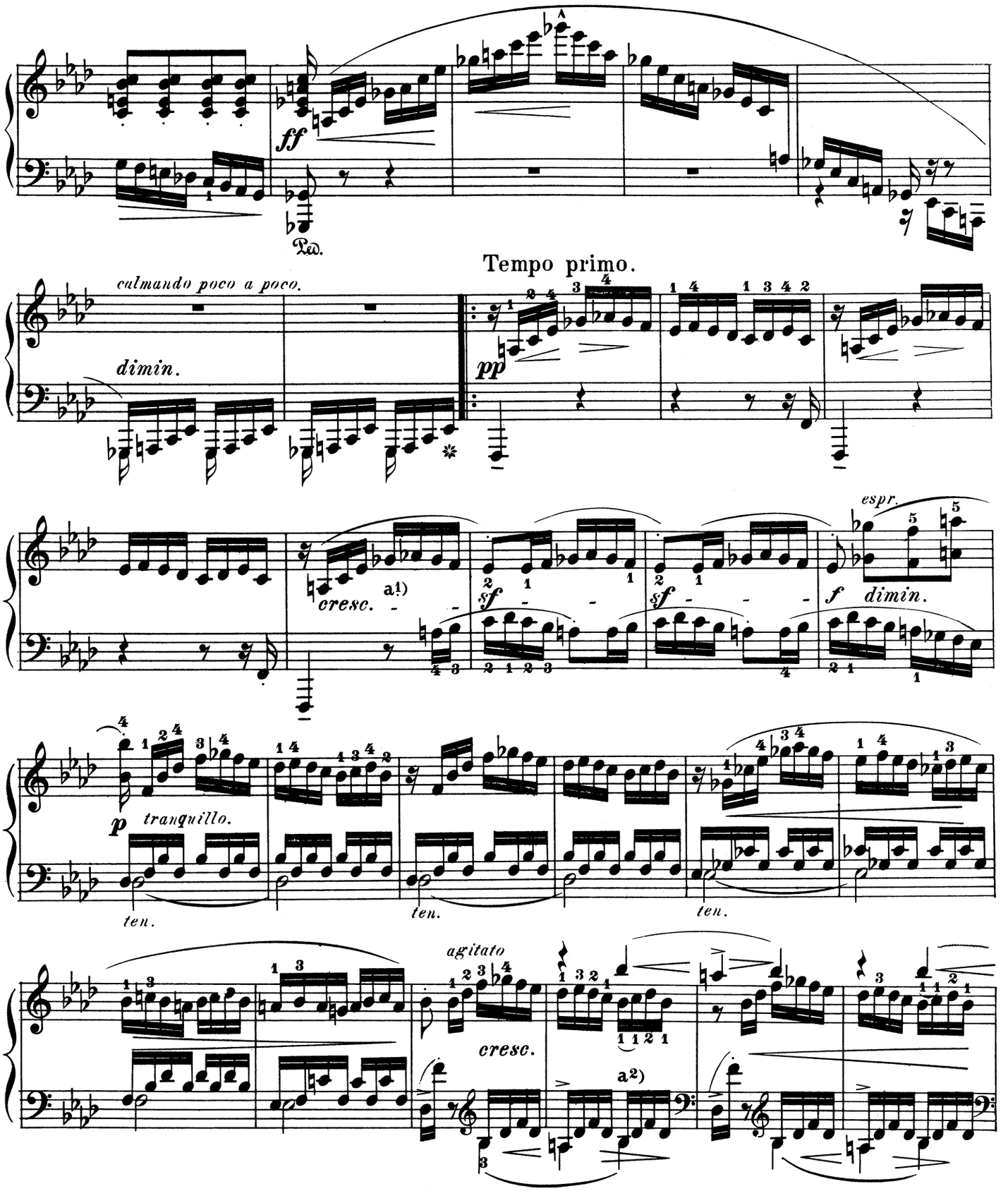


a) The counter-melody  requires very expressive delivery, and, as its appropriate dynamic shading is nearly opposed to that of the principal melody in the left hand, the hands must be trained to the utmost independence of each other.

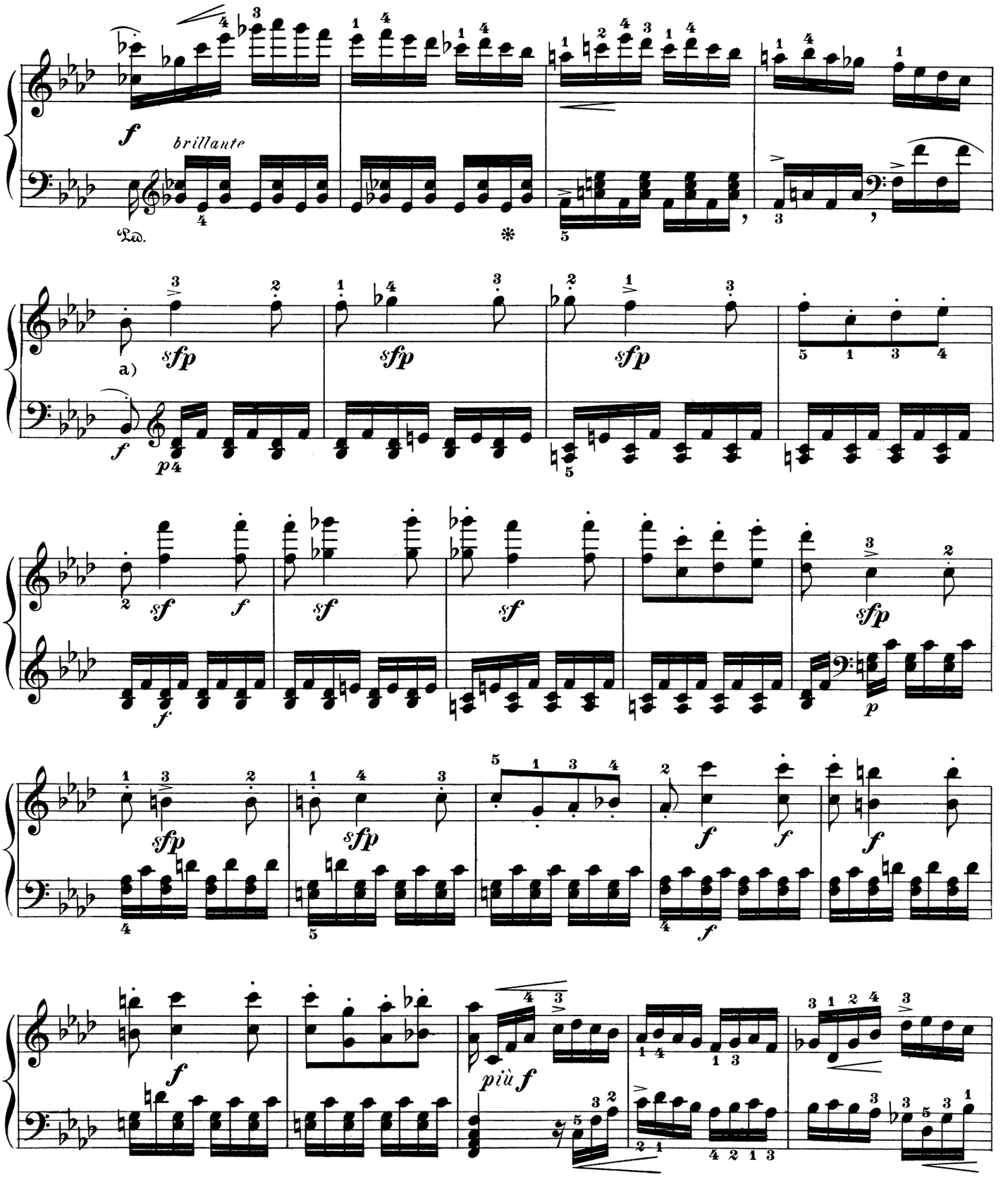
b) The customary fingering, in which the accented G is taken with the thumb in both hands, is not "objectionable", but that of the Editor is better adapted to bring out the emotional imitation by both parts in the less accented notes as well.

c) It ought to be self-evident that the *sforzato* on the fourth eighth-note must not be transferred to the first in the next measure; and yet celebrated artists are frequently guilty of such amateurish liberties in public concerts, sometimes acting on the notion, that their variant is more in unison with "natural feeling."

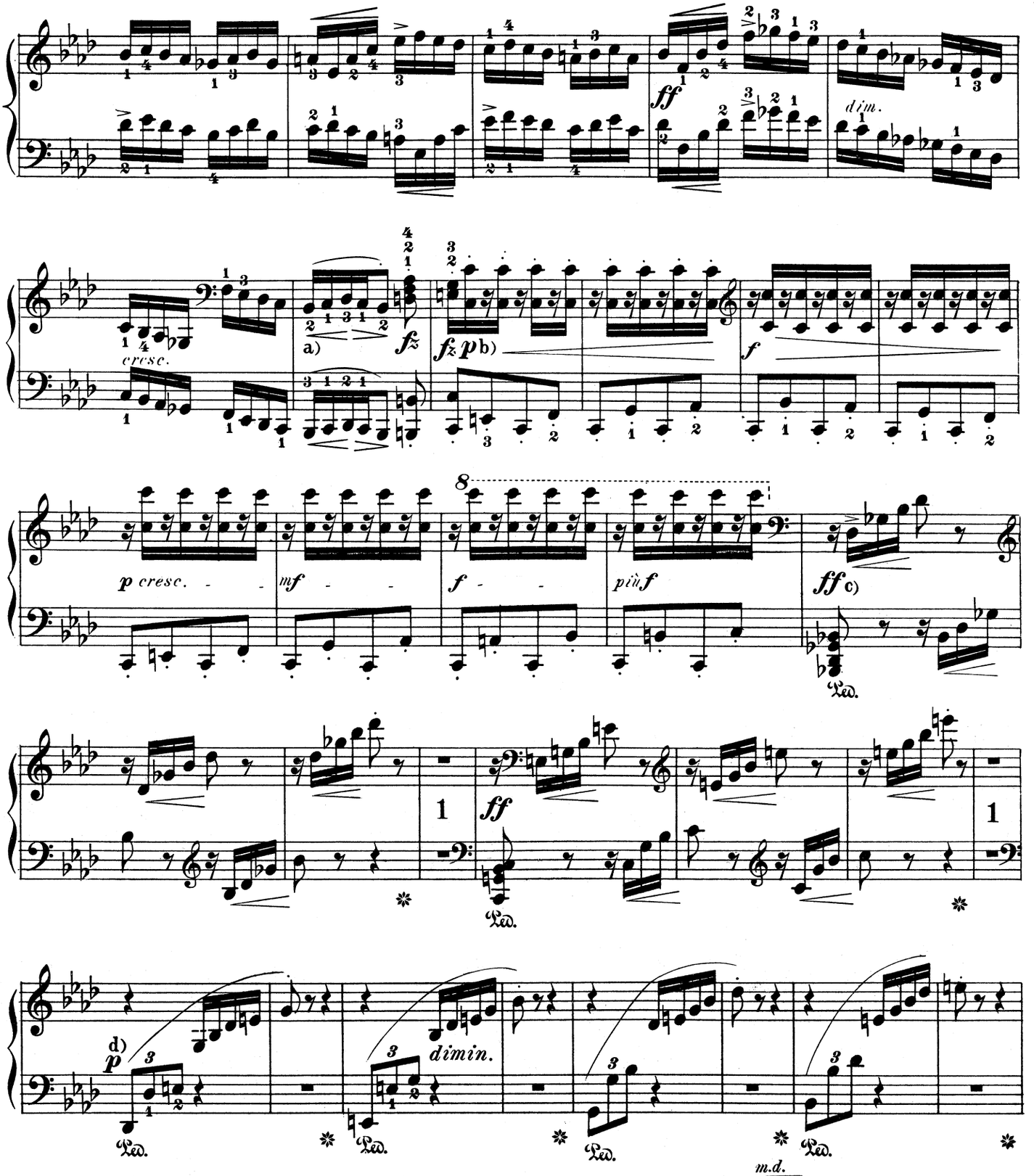
d) Notice — in contrast with the preceding passages — the employment of the *major* sixth (instead of the *minor*) in the descending C-minor scale.



a1) and a2) As the great composer uses all the arts of thematic work and imitative counterpoint solely for the purpose of intensifying the dramatic effect, so also should the player of his works make it a rule to accompany increased polyphony and complexity in the composition by enhanced agitation and dramatic spirit in the interpretation. All such contrapuntal dialogues between the hands ought therefore to be practised until their performance is not merely quite clear and correct, but likewise imbued with intensest psychic passion. — The modification of the fingering at a2) for the principal theme is occasioned by the wide stretches required in the right-hand part.



a) This new motive begins on the *sf* quarter-note. First, 4 measures "solo" *(piano)*; then 4 measures "tutti" *(forte)*, in the key of the subdominant; then a repetition, in the tonic key, of this alternation between *solo* and *tutti*. The rhythmical structure being so simple, it is surprising that the *forte*, assigned through carelessness (of the engraver?) to the first eighth-note of the measure where the right hand comes in with octaves, was allowed to pass uncorrected by the revisors of the new Complete Edition of Breitkopf and Härtel.

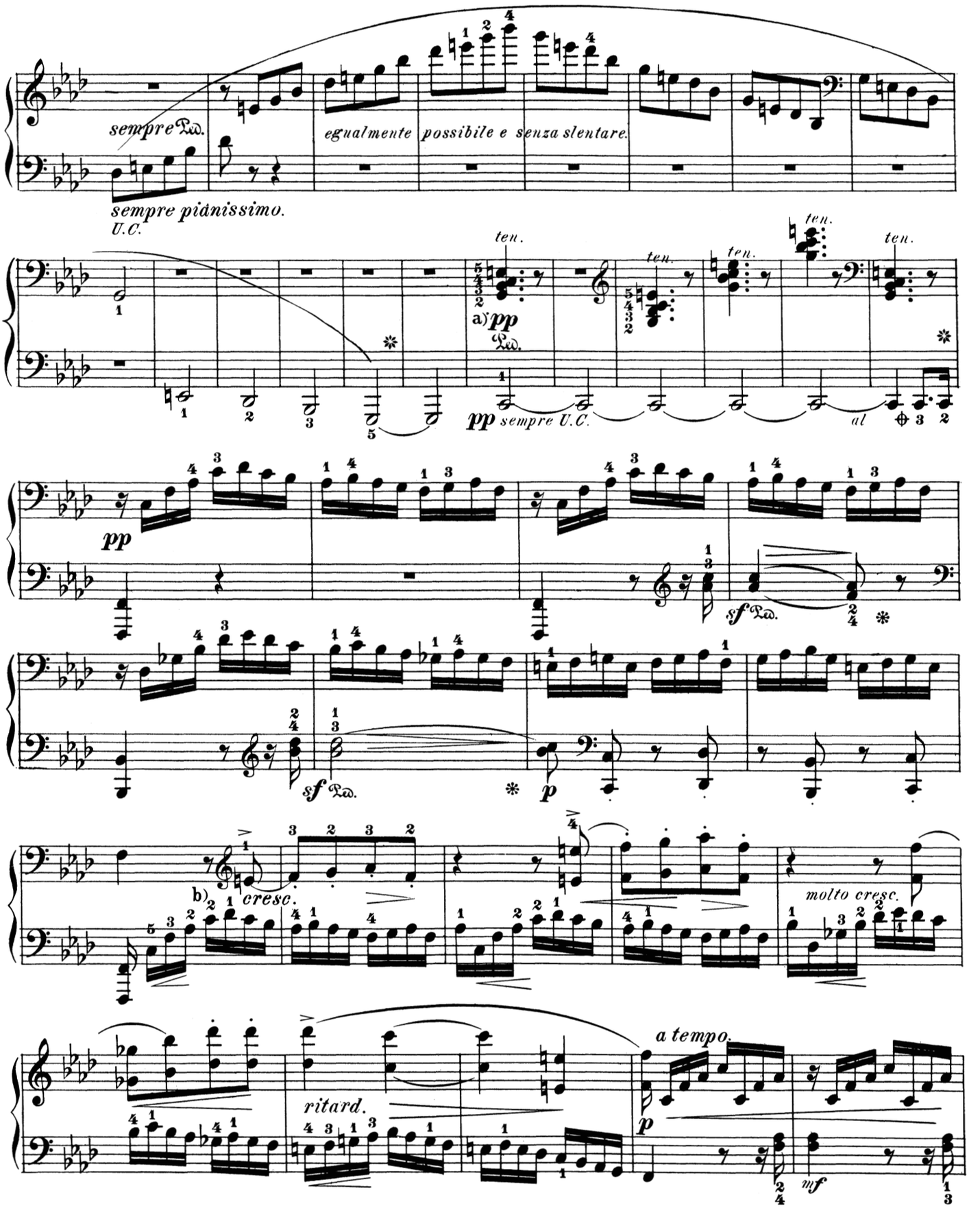


a) The Editor employs and recommends the following arrangement:

b) A hammering-out of the next eight measures in an undiscriminating *fortissimo* would be as unlovely in point of euphony as unsuited to the passionate undulation of the bass (which must predominate). Hence the added shading.

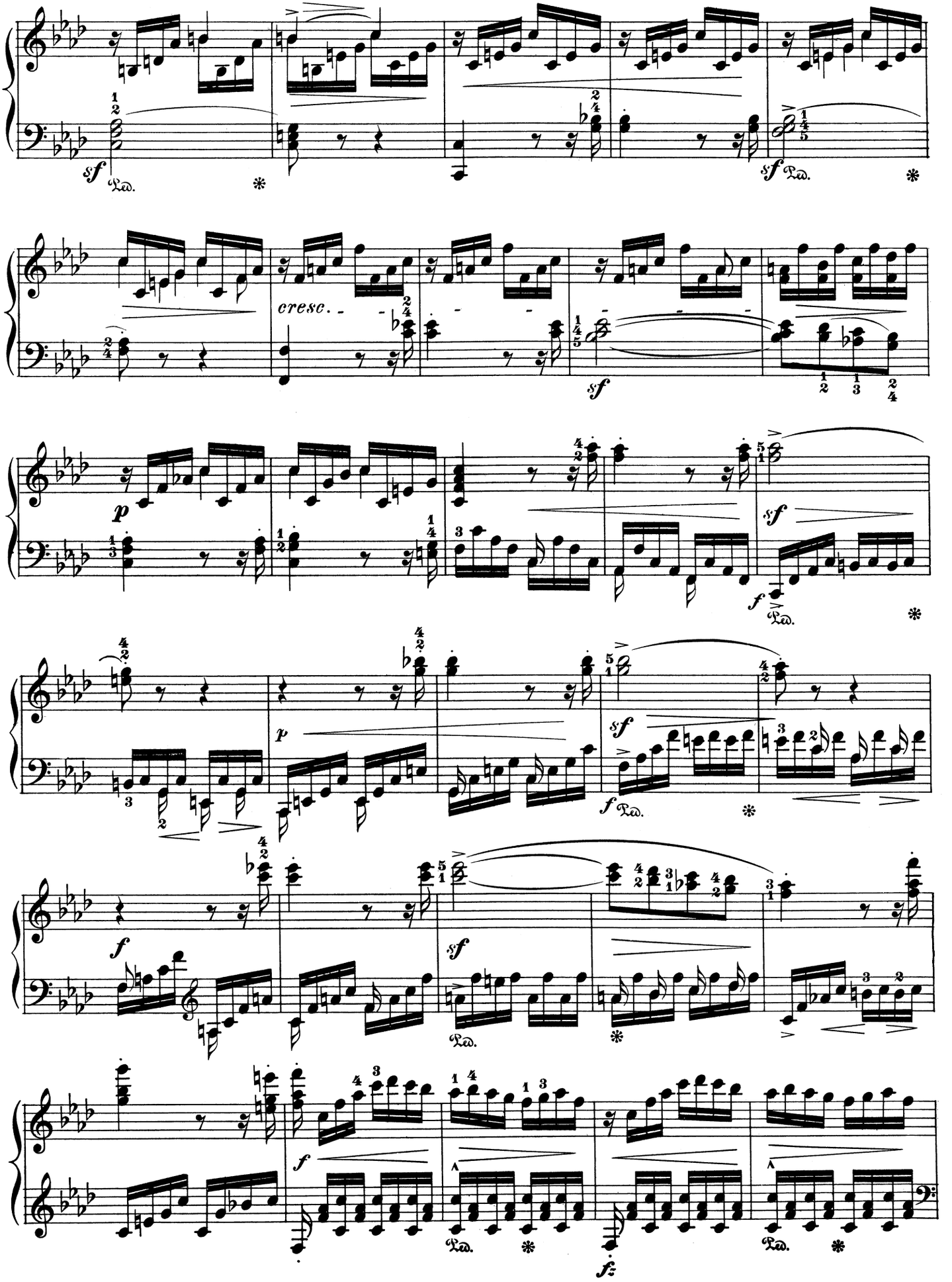
c) In this passage bear in mind the thematic significance of the first 4 notes, and play "imitatively" (of different instruments).

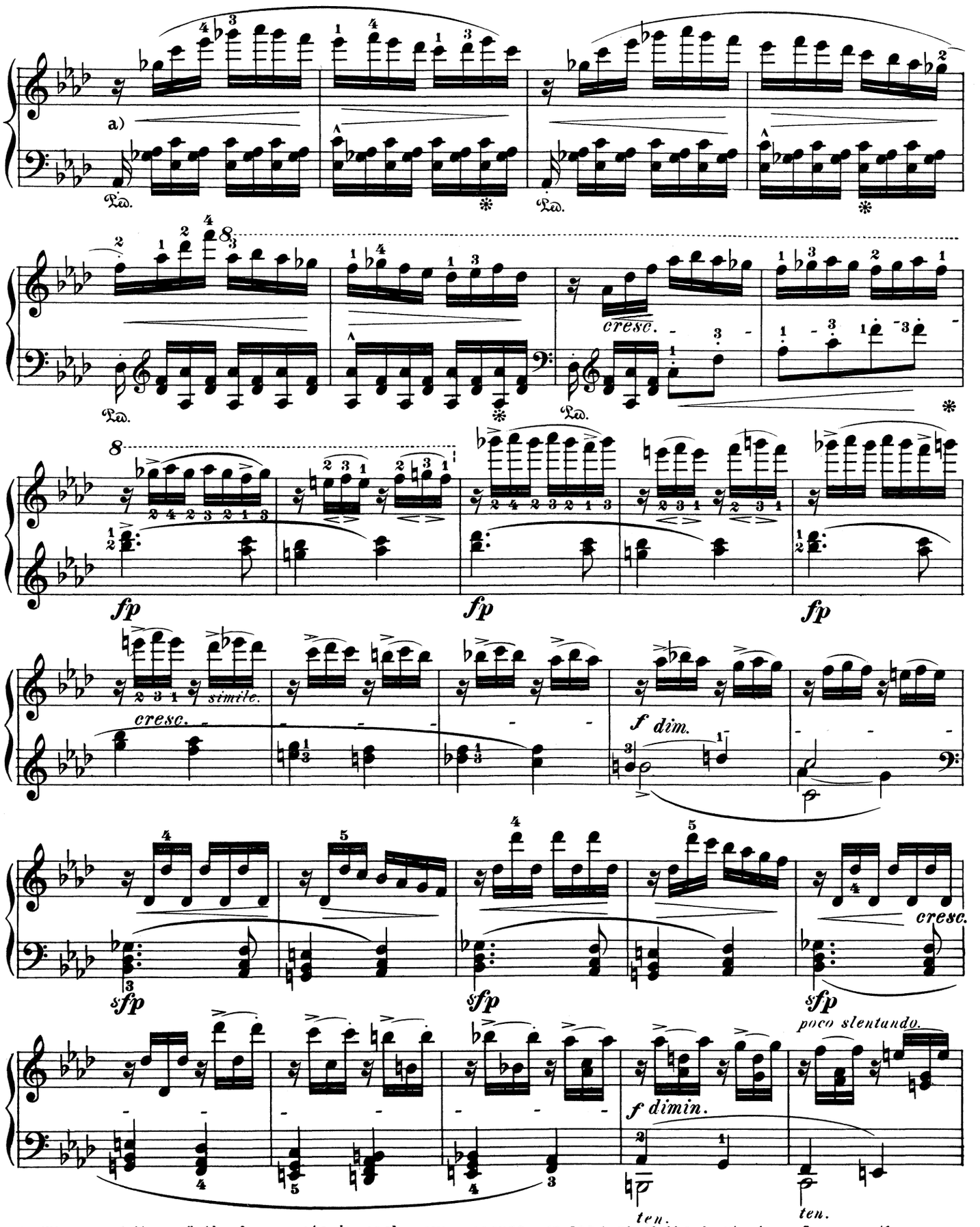
d) A (possibly indispensable) facilitation would be, to play only the first 2 notes with the left hand, the next 5 with the right, and then to take the final note (first eighth-note in next meas.) with the forefinger of the left.



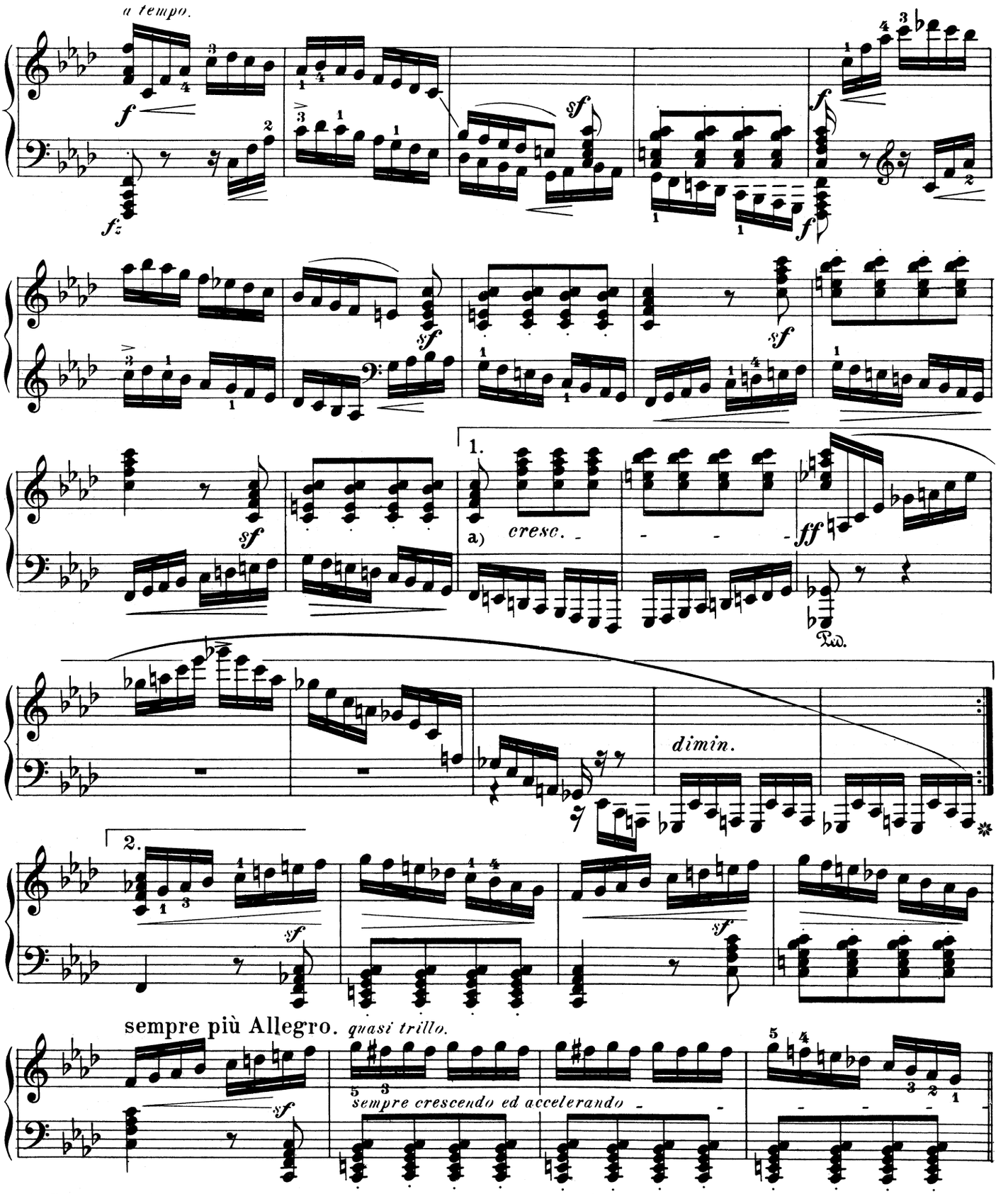
a) This chord should be played with an extremely soft, "velvety" touch, which is promoted by a non-employment of the thumb.

b) By means of the fingering given here the entrance of the second beat marks itself, and no more forcibly than is exactly demanded; whereas by using the thumb such delicate accents are apt to be made coarser. Play the new counter-motive in the right hand with the utmost emotional expression.

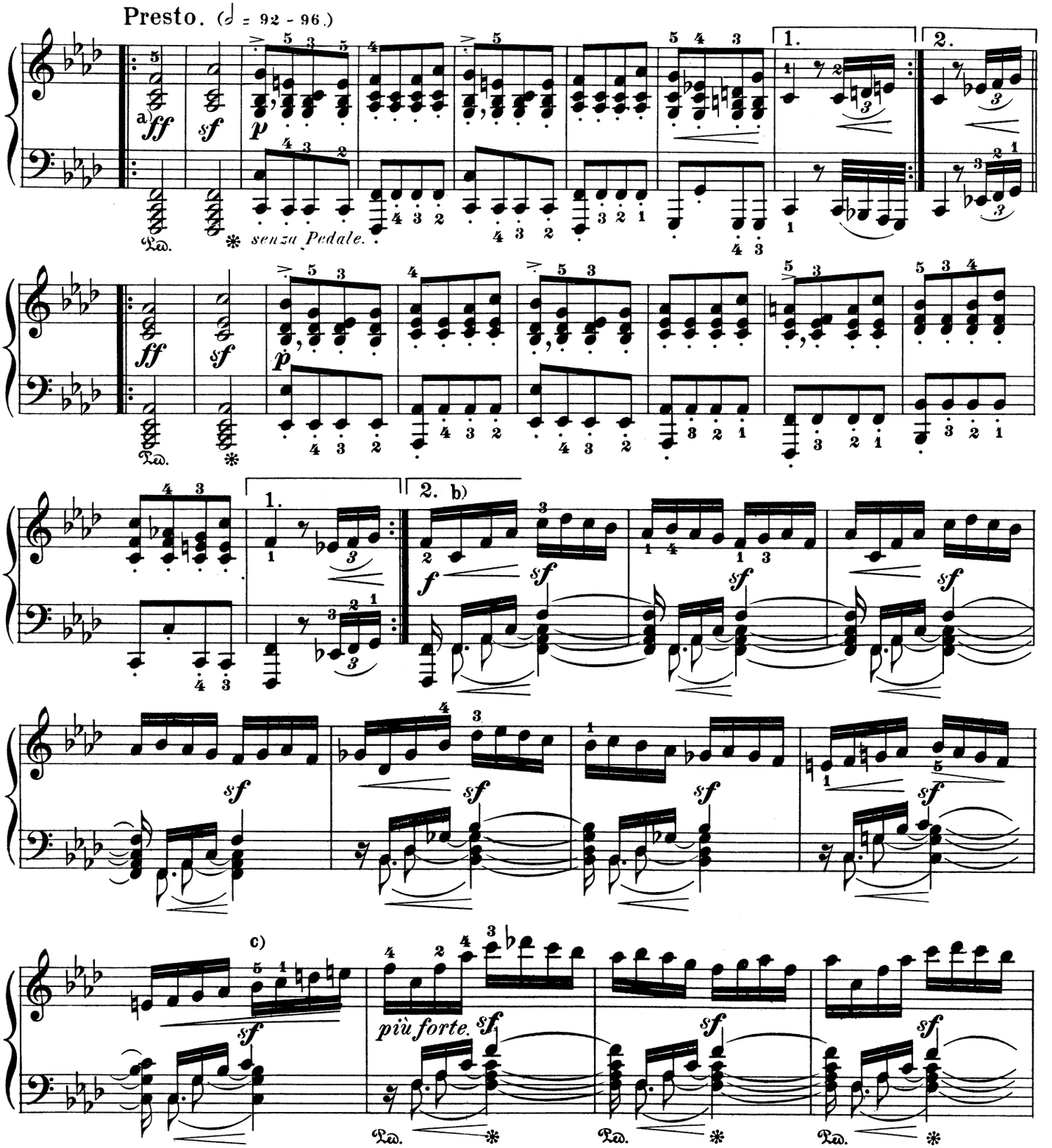

sf
Ped.
cresc.
p
f
ff



a) The repetition of the bass note in each new measure, instead of at the beginning of every other measure as before, is indubitably owing to a misunderstanding of some abbreviation employed by the Author in his manuscript. Not on account of technical inconvenience, but on account of the æsthetic inelegance resulting from the interruption of the continuous undulatory movement by this repetition, does the Editor reject this pseudo-"classic" misprint.

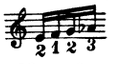


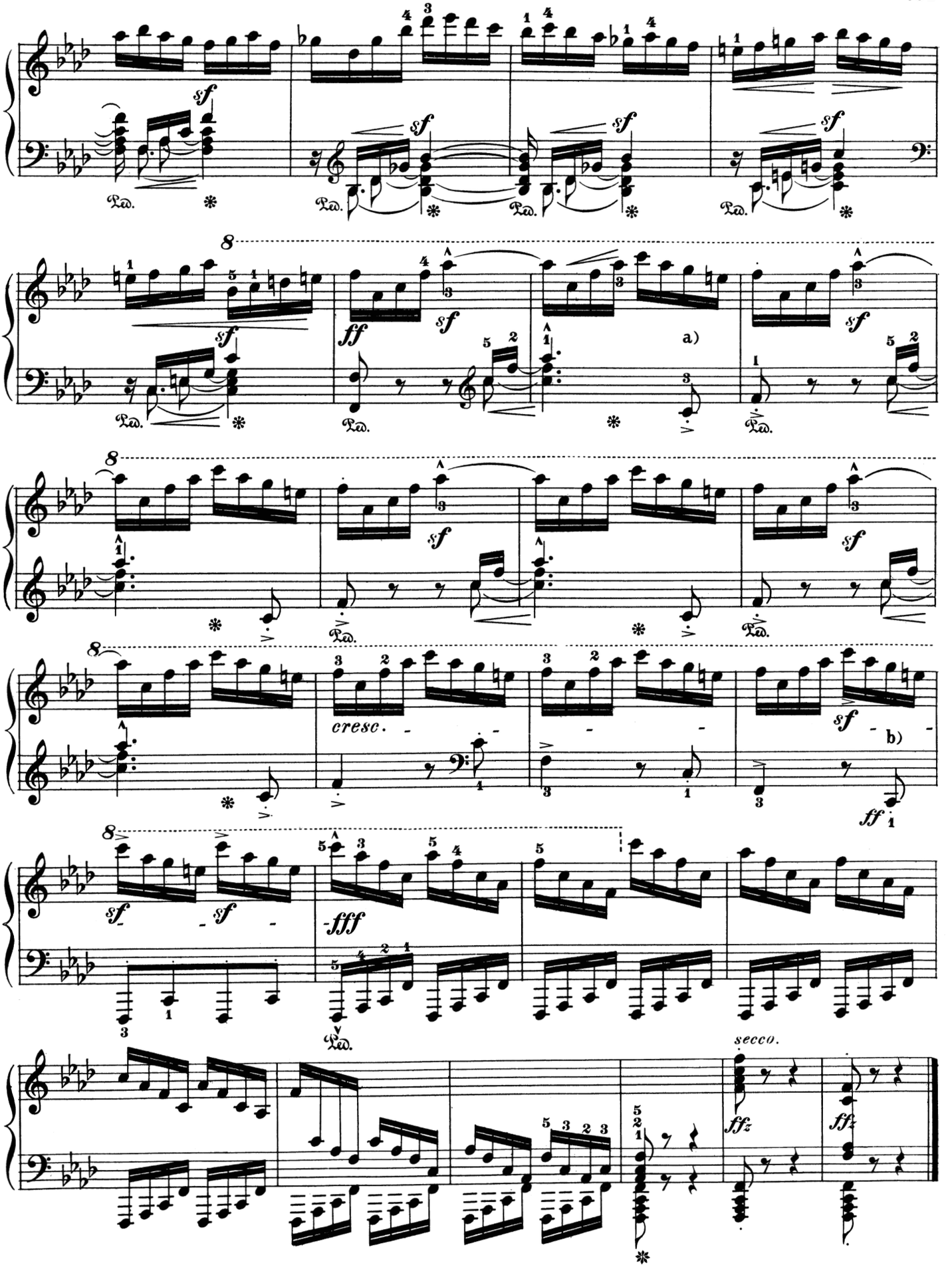
a) Excepting the case in the Finale of the C-minor Symphony (first part), the Editor knows no more unjustifiable compulsion to repetition than this. The whole poem presses to a close; the player, who thus far has striven with all the technical and mental energy at his command to fulfil his task, must now be so near exhaustion, as to be obliged to muster his entire remaining strength in order to meet the demands of the Coda — demands hardly to be over-estimated. If he obeys the repeat, his work will be inferior to the first time (unless he unduly saved his strength before); on the listener the repetition may make a didactic, but in no case an artistico-plastic impression; therefore, let reverence for an extrinsic matter of inattention on the Master's part be saved up for private practice, in which the reproductive musician must always be able to accomplish at least twice as much as is required of him at a public concert.



a) The two first strokes must always be somewhat detached from what follows; a very moderate, short accent on the first eighth-note in the third and fifth measures (in the second part, where the 8-measure period expands to one of 10 measures, this also applies to the seventh) will add materially to the distinctness of the melody.

b) If a further acceleration be observed from this point to the end, it will be quite in keeping witn the continuous pressing toward the close.

c) In consequence of special practice, the Editor finds it easy to pass the thumb under the little finger, or the latter over the thumb. To the fingering  he is opposed on principle, as the fluency of the phrase and the accentuation of the first tone must suffer from it. Thumb on E and G is awkward, as hampering the motion of the already tired fingers. But B♭ might again be taken with the thumb, provided that appropriate technical exercises had been practised beforehand.



a) Sound *C-F* shrill like a trumpet-call here; at **b)** like a drum-beat.