

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 *Hastinger*.)

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.

2nd Movement.

SCHERZO.

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.

3rd Movement.

Allegro vivace. ♩ = 88.

Vc:

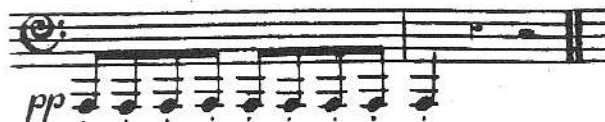
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The *Adagio* very melodious and replete with feeling.

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^{dly} From the way in which it is afterwards developed: and
- 3^{dly} 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.