



Op. 7 title page from the first edition, reproduced by kind permission from the copy in the Austrian National Library, Hoboken Collection, S. H. Beethoven 39

## About Op. 7

The fact that the Op. 7 is given an opus number unto itself suggests the importance of the work. Published as a “Grande Sonate” by Artaria in 1797, it is dedicated to the young Countess Babette (a.k.a. Anna Luise Barbara) von Keglevics (d. 1813), a gifted

piano student of Beethoven who lived near the composer at that time. She married the Prince Odescalchi in 1801, remaining a friend and patron of Beethoven. The composer, in turn, dedicated his Opp. 7, 15, 34 and WoO73 to her.

### Sonata No. 4 in E-flat Major (Grande Sonate), Op. 7

Autograph/facsimile: lost  
 Sketches/loose pages: movement 3  
 First edition: Artaria: Vienna, 1797

The opening movement, marked *Allegro molto e con brio*, bears out the promise implied by the use of the word “grand” in the title, for its exposition presents a wealth of material. The chords of the first four measures are accompanied by eighth notes divided into sets of threes, which become the melodic idea at measure 5. The chord idea returns for a transition at measure 25 that leads to the second theme area at measure 41 where, once again, groups of three eighth notes are featured. A chorale-like alternate second theme enters at measure 59. These elements are developed and extended by 16th-note

ushers in a coda that makes use of both first and second theme materials. The movement ends with brilliant chords.

The serious, contemplative nature of the second movement is foreshadowed by its marking of *Largo, con gran espressione*. Cast in an **A B A coda** structure, the first theme uses rests to achieve a feeling of serenity. A middle section (measures 25–50) features staccato 16th notes in the LH to suggest a string *pizzicato* accompaniment. After the first section returns at measure 51, the coda is ushered in by the middle-section theme at measure 74.

The third movement, marked simply *Allegro*, is a minuet and trio type, both structurally and in its use of a 3/4 meter. Driving triplets and the use of the parallel minor in the trio (Minore) section create a somber mood (upbeat to measure 97–150). It is interesting to note that the second half of the trio section is not marked to be repeated and the composer provides a transitional passage (measures 140–150) that leads to the *da capo*.

The final movement, marked *Poco allegretto e grazioso*, is a rondo cast as **A B A C A B A coda**. The last two statements of **A** (upbeat to measure 97 through the downbeat of 112, and the upbeat to measure 146–157) present the theme in a more embellished form. The **C** section (measures 64–96) presents a two-part structure, each part marked to be repeated and features challenging 32nd-note passagework alternately in each hand. The coda (measures 158–186) is announced with a surprising modulation of the **A** theme to the key of E major, one-half step higher than the key of the movement. The movement ends quietly.

Dedicated to the Prince Karl von Lichnowsky  
**Sonata No. 8 in C Minor**  
 (Grande Sonate pathétique)

Ludwig van Beethoven (1770–1827)  
 Op. 13

**Grave**

The musical score is presented in three systems. The first system (measures 1-4) begins with a piano introduction marked *fp*. It features a 32nd-note figure in the right hand, with fingerings 5 2 1 and 3 2 1. A circled 'a' is placed above the first measure. The second system (measures 5-8) includes a cadenza with dynamic markings *sf*, *p*, and *cresc.*. It features a 32nd-note figure in the right hand, with fingerings 3 2 1 and 5 3 1. A circled 'b' is placed above the last measure. The third system (measures 9-12) shows a continuation with dynamic markings *p* and *ff*. It features a 32nd-note figure in the right hand, with fingerings 4 and (4). A circled 'c' is placed above the last measure.

- (a) The stylistic and rhythmic challenges of the introduction are addressed by Bülow and Tovey. Bülow recommends detaching the 32nd notes slightly from the following longer notes, referring to an unidentified style used by “old masters,” and then citing examples of French Overture style from keyboard works of J. S. Bach and Handel. Bülow furthermore adds staccato marks to the 32nd notes, as well as lines above the following longer notes in both hands, using similar articulation for the remainder of the introduction. Schnabel adds *portato* marking in both hands to the three-note figure leading to the quarter note on the third beat of the measure, continuing such additions in similar places throughout the introduction. This editor has eschewed such additions, but agrees that a moderate degree of articulation between the 32nd notes and their following neighbors is appropriate, albeit the repetition of the lowermost note in the RH will point the performer in this direction.

Present day performance practice supports playing the 32nd notes exactly in time. Tovey recommends counting 16th notes. Many teachers, including this editor, count 32nd notes. Only English music historian Thurston Dart (1921–1971) hints at an alternative to strict execution (Thurston Dart, *The Interpretation of Music*, Harper and Row, New York, 1954, pp. 82–83). He suggests that the single dotted note served for all increments of dotted rhythm well into the early-19th century, before double-dotting was widespread among composers, and that French Overture style should maintain the quickest possible relationship between the short antecedent and the following stronger beat. Dart cites the music of Beethoven for a possible application of this principle without mentioning this work specifically.

- (b) Bülow and Schenker suggest the nine 128th notes be thought of as three sets of three. Bülow, Casella and Tovey suggest a slight broadening during this cadenza. This editor deems both suggestions helpful and musically sound.
- (c) The first edition shows the slur over the cadenza ending on the last 128th note of measure 4. Bülow, Casella, Köhler, Schnabel and Tovey extend the slur to the downbeat of measure 5.