

PRACTICE SUGGESTIONS

Although this piece is rather long, several of the sections have similar technical and musical problems. Therefore, you can learn and practice these similar sections together. This technique will be referred to as *Pair Practice*. Learn the *Preparatory Exercises* first and

use them as warm-ups later in your practice. This piece will probably take you several weeks to learn. Take your time to learn the music carefully so that you can observe all the details specified by the composer, plus the numerous suggestions by the editor.

Section 1 (mm. 1–5)

PREPARATORY EXERCISES

These exercises reinforce the LH octaves and the RH triplets.

A.1 LH Octaves Using Finger Substitutions

Play the LH octaves legato. If your hands are large enough, you may choose to connect the LH octaves by using a 5–4 finger substitution. For consistency, change to 4 on beat 4, except in m. 3 where you need to switch to 4 on beat 2.

A.2 LH Octaves

If your hands are smaller, use fingers 1 and 5 on each octave and move your hand to the next octave on beat 4. In m. 3 you will move to the next octave on beats 2 and 4. If you change the pedal smoothly and clearly immediately after you shift to the next octave, it will create a good legato.

- Whether you choose exercise A.1 or A.2, be sure your wrist and forearm remain relaxed on each octave, and listen for a soft but sustained sound.
- Listen for a clear change of pedal immediately after you play beat 1 of mm. 1, 2 and 4 and after beats 1 and 3 of m. 3.

Sonata Quasi Una Fantasia

Preparation and Practice Score

1st Movement

Ludwig van Beethoven

(1770–1827)

Adagio sostenuto $\text{♩} = 50\text{--}56$

BL *Si deve suonare tutto questo pezzo delicatissimamente e senza sordino.*

Op. 27, No. 2

The score is written in G major (one sharp) and 3/4 time. It consists of 13 measures. The right hand plays a melody with various ornaments and dynamics, while the left hand provides a steady accompaniment of eighth notes. Fingerings and articulation marks are provided throughout. The dynamics range from pianissimo (pp) to mezzo-piano (mp).

(a) For a true legato, if possible switch from 5 to 4 to connect to the next octave (see Preparatory Exercise 1, page 7).
 (b) For smaller hands, play the bracketed note with the left hand.