

Metronome Markings for Beethoven's Sonatas in This Volume

	Note Value	Casella	Czerny		Moscheles	Bülow	Schnabel	Taylor
			1842	1850				
Op. 79								
Presto alla tedesca		88		84	84	88	96	88
Andante		66		56	46	56	40	44–46
Vivace		144–152		138	138	132	168	138
Op. 81a								
Adagio		60	63	72	72	60	50	52
Allegro		132	112	126	108	120	108	112
Andante espressivo		66	72	72	72	72	63–69	63
Vivacissimamente		120	108	108	108	108–112	120	108
Op. 90								
Mit Lebhaftigkeit		160–168	160	198	198	152–160	144–152	152
Nicht zu Geschwind		92–96	88	96	96	84	84	80–84
Op. 101								
Allegro, ma non troppo		69–76	72	72	72	69–72	63	63
Vivace alla Marcia		160	152	132	132	160	152	132–138
Adagio, ma non troppo		54	60	60	60	58	46	48
Allegro		132	132	132	132	120	126	116–120
Op. 106								
(The composer's markings in the first edition are reproduced by Czerny and Moscheles)								
Allegro		112	138	-	138	112	138	116
Assai vivace		60–66	80	-	80	80	80	80
Adagio sostenuto		92	92	-	92	92	92	92
Largo		76	76	-	76	76	76	76
Allegro risoluto		138	144	-	144	138	144	144
Op. 109								
Vivace, ma non troppo		112	100	112	112	116	116	116
Adagio espressivo		72	66	66	72	63	60	60
Prestissimo		88–96	80	80	80	84–88	88–92	84
Andante molto cantabile		66	63	66	66	60	58	58
Var. I		-	-	-	-	58	54	58
Var. II		88	-	84	84	60	63	66
Var. III		160	132	138	138	138	152	144
Var. IV		50	-	56	56	50	48	46
Var. V		92	-	76	76	92	92	92
Op. 110								
Moderato cantabile		69–72	76	63	63	69	63	63
Allegro molto		144	120	112	112	126	144	138
Adagio ma non troppo		54	66	69	69	63	66	63
Arioso		54–56	-	60	60	63–69	46	46
Allegro ma non troppo		88	100	92	92	69	84	84
Op. 111								
Maestoso		52	54	56	52	52	52–54	52
Allegro con brio		132	132	126	126	132	138	132
Adagio molto semplice		60	63	60	60	48	48–50	54

Dedicated to the Baroness Dorothea von Ertmann

Sonata No. 28 in A Major

Ludwig van Beethoven (1770–1827)

Op. 101

a Etwas lebhaft und mit der innigsten Empfindung
Allegretto, ma non troppo

- a** The autograph that is extant does not show German phrases at the openings of the first, third, and fourth movements of this work. These come from the first edition, but they are considered authentic in view of the fact that Beethoven had used such directions in the Op. 90 and 81a. All the referenced editors follow the first edition and include them. A translation of the German for the first movement is “somewhat lively and with innermost feeling.”
- b** The frequently encountered tie between the RH upper voice between beats 3 and 4 of measure 4 is not supported by the first edition or this editor’s reading of the autograph. It appears, nevertheless, in d’Albert, Bülow, Casella, Köhler, Krebs, Martienssen, and Tovey. Schnabel and Taylor consider the tie in a footnote. Schnabel shows it in his text, while Taylor does not, speculating, however, that “Beethoven may have experimented with it.”
- c** Two issues attend the text of measures 5 and 6: 1) there is no tie between the downbeats in the lowermost voice of the LH in either the autograph or the first edition; and 2) the autograph shows no RH slurring, while the first edition shows slurring starting at the downbeat of measure 5 and ending on beat 3 of measure 6. Hauschild, Schenker, Taylor, Wallner, and this editor follow the early sources. The other nine of the referenced editors either add a tie to the LH on the downbeats of these measures and/or extend the RH slurring to include the chord on beat 4 of measure 6. Schnabel argues for the addition of the tie in a footnote.
- d** Performers who cannot reach the interval of a ninth on beat 5 of the RH of measures 9 and 61 will have to use the damper pedal to sustain the inner voices. A similar approach may have to be used for the recurring ninths in measures 42–48.
- e** The ties between the RH inner voices on beats 1 and 4 of measure 12 are missing in the first edition. Close examination of the autograph reveals an extra marking aside from the dots for the notes themselves. This marking cannot be deciphered with certainty, but might possibly be a hasty representation of ties for the two inner voices. Almost all of the referenced editors and this editor adopt both ties (Taylor, Wallner, and this editor in parentheses). Schenker and Köhler are exceptions, Schenker showing no ties and Köhler tying only the A’s.
- f** Ten of the referenced editors show fingering for this turn, all starting on the upper note. D’Albert and Schnabel realize the ornament as thirty-second notes, and Casella prefers sixteenths:

d’Albert and Schnabel:  Casella: 

Taylor advises in a note to “think the turn vocally and give it time to reach up sensitively to the high B.” Apply these considerations also to measure 65.

Development: only 17 measures long, based on the first theme (upbeat to measure 70–87).

- Several key signature changes: three sharps (measures 73–75); three flats (measures 76–80); three naturals (measures 81–84).

Recapitulation: All events in the exposition are repeated, but rewritten in various ways.

- The opening theme is varied with ornamental passagework; the measure groups and underlying harmony remain the same as those of the exposition (measures 88–112).
- The improvisatory section with the syncopated inner voice and the “stride” LH section is now in D major / B minor, but one measure shorter (measures 113–123).
- The imitative transition passage is now with RH octaves; key signature change to six sharps (measures 124–129).
- Second theme and closing in F-sharp major with the same measure groups as the exposition (measures 130–154).

Coda: Developmental: uses both first and second themes (upbeat to measures 155–187).

- The coda opens with an eight-measure segment recalling the second theme in G and instituting a crescendo to a climax (measures 158–165).
- Segments of the first theme are then presented in rewritten form: the opening four measures (measures 166–169), the Neapolitan harmony, and its resolution (measures 170–4); the improvisatory RH with the syncopated inner voice (without the “stride” LH this time) (measures 174–180), and finally another statement of the opening phrase of the first theme, ending this time in the major mode (F-sharp) (measures 181–187).

Beethoven’s creative process included sketching ideas and refining the sketches, oftentimes a given idea going through several stages before arriving at its final version. These sketches were kept in notebooks the composer often took with him, especially when he went on nature walks. They usually exist apart from the work as it was finally published, but they have been valuable research tools, providing windows into the composer’s thinking.

In the case of the Op. 106, Beethoven apparently decided to include the process he underwent when he gave birth to the last movement of the work. The interlude between the close of the third movement and the onset of the fugue is thus a series of improvisatory gestures interspersed with more substantial thematic ideas that might well have served as the opening for a final movement. Each of these thematic ideas is broken off after its beginning, presumably rejected.

The lead-in to the dominant harmony of the home key gradually increases in excitement and suggests rising inspiration as the concept of a fugue and its subject overtake the composer. The fugue enters in a white heat. This moment is surely one of the most dramatic in all of keyboard literature.

Dedicated to the Archduke Rudolf of Austria

Sonata No. 29 in B-flat Major

(Grosse Sonate für das Hammer-Klavier)

Ludwig van Beethoven (1770–1827)

Op. 106

Allegro (♩ = 138) (a)

ff

p

a tempo

rit.

cresc. poco a poco

f

(b) *ped.*

(c)

(d)

(e)

- (a) The metronome markings for the Op. 106 appear in the first edition and are presumed to be by the composer. There is general agreement that they are too fast. (For a more extensive discussion of Beethoven's metronome markings, see the article on Tempo and Pulse in Beethoven's Music in the front material of this volume, page 12.)
- (b) The LH skips before the downbeats of measures 1 and 3 have been a matter of concern for Bülow, Casella, and Tovey. Bülow and Casella suggest using both hands, one for the low B-flat, the other for the chord, either in normal position, or crossing over with the RH for the upbeat. Tovey mentions such arrangements but advises against them. Several editors point to the fact that the pedaling in the opening measures and throughout the movement comes from the first edition.
- (c) Bülow, Casella, Taylor, and Tovey all recognize that some performers may not be able to encompass the intervals of the ninth that occur in the chords of the first theme of this movement (measures 1, 3, 35, 233, 235, 273, 392, and 394). They recommend leaving out one or more of the inner voices in the chord and trying to stretch the interval of a ninth in each case. They do not offer suggestions for those performers who cannot reach the ninths under any circumstances. This editor recommends avoiding arpeggiation by, if necessary, leaving out the lowermost notes of the chords.
- (d) Schnabel recommends the fermatas in measures 4 and 8 be about three quarter notes long, those in measure 8 with a ritard.
- (e) Some performers may not be able to reach the intervals of ninths and tenths in measures 13, 15, 16, 165, 167, 253, and 254. In the context of these measures (unlike those of the opening theme of the movement), it seems quite acceptable to arpeggiate the intervals. Taylor and Tovey recommend playing the lower notes on the beat with the LH.

much neater manuscript of both movements is also available, this one a fair copy probably made by the composer's copyist, Wenzel Rampl. (For information about the manuscripts of the Op. 111, I am indebted to Dr. Charles Timbrell, whose research in this field is well known and definitive.)

Sonata No. 32 in C Minor, Op. 111

Autograph/facsimile: survived
Sketches/loose pages: yes
First edition: Schlesinger, Paris, 1823

The two movements of the final sonata represent the dramatic and contemplative aspects of the composer's creativity. The majesty of the introduction to the first movement is announced with the onset of the first powerful diminished seventh chords, the French overture dotted rhythm being used to establish an overpowering presence. The first phrase concludes with an unresolved half-cadence in the home key (measures 1–2). The urgency of the idea is emphasized by a transposition a fourth higher, now to F minor (measures 3–4). The third statement is yet another fourth higher, but with a subtle harmonic change, one to B-flat minor, this sonority acting as a pivot for a low, soft descent (measures 5–11). This remarkable journey ends on the dominant of the home key, an arrival which remains stable until the onset of the first theme of the exposition.

The opening motive of the exposition and its extended second phrase form the basis for most of the movement's passagework and development. In the exposition it is stated and extended (measures 19–35) and restated in a quasi-contrapuntal setting (measures 35–50). A short interlude in A-flat might be regarded as a second theme, its dotted rhythm possibly drawn from that of the introduction (measures 50–55). It slows the forward motion of the movement through a *meno allegro* that progresses to a one-measure *Adagio* (measures 52–55). Then the energy of the opening theme, as well as its three-note head, returns and dominates the rest of the exposition (upbeat to measure 56–69).

The development section as well is based on the first theme. An impulse to create a contrapuntal working of the idea surfaces again (measures 77–86), but is cut short by emphatic statements of the three-note idea that lead to the recapitulation (measures 87–92). The recapitulation condenses the opening statement of the main theme. Neapolitan harmony is featured (measures 99–100) and continues through the contrapuntal section in the subdominant of the home key, F minor (measures 101–116). The lyrical second idea now appears in C, slowing the motion once again, but this time it is extended considerably, touching on F minor, and then directing a gradual increase in speed (measures 117–132). The final section states its material in the home key (measures 136–147), then is extended into a short coda. The coda is really written in the key of the subdominant, F minor, this key having figured prominently in the entire movement. By using its dominant sonority as a half-cadence, the composer is able to end the movement with the C major sound, thus preparing the way for the opening of the second movement (measures 151–159).

The *Arietta: Adagio molto semplice e cantabile* that forms the basis of the variations defies explanation, for its simplicity magically encompasses an inner contemplation and transcendence. On the surface, it is two sets of eight measures, both marked to be repeated, the first ending with a half-cadence in C, and the second opening in A minor and halfway through moving back to the home key. This key change is a valuable anchor for the listener in following the structure as the variations become more complex. The sections commonly referred to as variations flow from one to the next, the composer having eschewed designating them as such.

