

## Two Easy Sonatas, Op. 49

## No. 1, in G minor

Abbreviations: M. T., signifies Main Theme; S. T., Sub Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode; App., Appendix.

L. van BEETHOVEN.

Andante. ( $\text{♩} = 69.$ )

M.T. *p* *mf p a)* *mf p*

*mf p* *fp* *crese.* *p*

S.T. *dolce* *crese.*

f) *p* g) *p* h) *p* *dim.*

a) *mf p* signifies: the first note *mf*, the following ones *p*.

b) With the comma we indicate places where the player must perceptibly mark the end of a rhythmic group or section, by lifting the last note just before its time-value expires, although the composer wrote no rest.



d) The left hand more subdued than the right, but still accenting the first of each pair of 16th-notes (i. e.: the bass notes proper) somewhat more than the second.



f) Here and in the next measure the left hand should accent only the first note in each group of 16th-notes somewhat more than the others, but in all cases less than the soprano.

g) As at d.)

h) In these three measures as at f.)

System 1: Measures 1-4. Treble clef, bass clef. Includes fingerings and dynamics like *p*.

System 2: Measures 5-8. Treble clef, bass clef. Includes trills, dynamics like *f*, *sf*, *p*, and fingerings.

System 3: Measures 9-12. Treble clef, bass clef. Includes dynamics like *p*, *mf*, and fingerings.

System 4: Measures 13-16. Treble clef, bass clef. Includes dynamics like *p*, *f*, and fingerings.

System 5: Measures 17-20. Treble clef, bass clef. Includes dynamics like *p* and fingerings.

System 6: Measures 21-24. Treble clef, bass clef. Includes dynamics like *sf*, *p*, and *cresc.*

11622

a) As at (*f*) on the preceding Page.

b)

c) The left hand here again more subdued than the right.

d) As at (a).

e) In these twelve measures the first and third notes in each group of 16<sup>th</sup> notes should be made somewhat more prominent than the other notes, yet always in subordination to the melody, excepting the tones marked >.

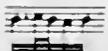
M. T.

11622 f)

a) From here through the next 6 measures the left hand, having the melody, should predominate over the right and, where it has 2 tones, chiefly accentuate the higher one.

b) As on first Page.

c) The next 5 measures as on first Page.

d) Doubtless literally meant neither for  nor for:  but 

e) This and the following turns again as on first Page.

f) From here onward as on second Page.

pp  
p sf  
pp App.  
calando.

**Rondo.**  
Allegro. (♩ = 92)  
M. T.

p  
a) sf

p

cre - scen - da  
poco rit.  
b) *atempo*  
p  
cresc.

Ep.  
sf

a)

b) Proceed only after a rest.

System a) consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains vocal lines with lyrics "ere - seen - do" and dynamic markings *p* and *f*. The lower staff is in bass clef and contains a piano accompaniment of sixteenth-note triplets. Fingerings are indicated by numbers 1-5 above the notes.

a)

System 2 continues the vocal and piano parts. The upper staff has dynamic markings *p* and *sf*. The lower staff continues the sixteenth-note accompaniment with various fingerings.

System 3 continues the piano accompaniment. The upper staff has a dynamic marking of *sf*. The lower staff continues the sixteenth-note accompaniment.

System 4 is marked "S.T." and "dolce". The upper staff features a melodic line with slurs and fingerings. The lower staff has a piano accompaniment with fingerings 1 2 4 1 2, 4 1 2 3 1 2, 3 1 2 4 1 2, 4 1 2 4 1 2, 4 1 2, and 4 1 2.

b)

System 5 continues the piano accompaniment. The upper staff has a dynamic marking of *p*. The lower staff continues the sixteenth-note accompaniment with fingerings 5 1 2 5 1 2, 2 5 3, and 5 3.

System 6 continues the piano accompaniment. The upper staff has a dynamic marking of *p*. The lower staff continues the sixteenth-note accompaniment with fingerings 4 1 2, 5 3, 5 1 2, and 5 3.

11622

- a) In these groups of 16th-notes, accent each first note slightly more than the 5 following, while subordinating all to the soprano. These same accented notes, too, (except in the fourth measure) should be held down during the second 16th-note.
- b) Also subordinate this accompaniment, but accent the first note of each triplet, as the bass note proper, a trifle more than the other two.

117

*p*

5 2 5 1 5 2 3 4 2 4 1 3 4 3 4 3

1 3 2 4 1 5 3 4 1 2 3 1 2 1 3 2 4 1 2

a)

*p*

*p*

4 1 2 4 1 2 5 1 2 3 1 2 4 1 2 4 1 2 1 2 1 4 1 2 5 1 2

b)

*p*

*p*

*f*

*sf*

b)

5 1 2 1 2 1 4 1 2 3 1 2 1 3 2 5 2 3

Ep.

*f*

*p*

*f*

*f*

*p*

*sf*

*mf*

*sf*

3 3

*sf*

*cresc.*

*f*

*pp*

R.

2 1 1 2

1 2

11622

a)

b) Here, of course, only the first eighth-note in each measure should be accented.

M T

*p* *sf*

*cresc.* *p* *poco rit*

*a tempo*

*p* *cresc.* *Tr* *f*

*p* *f* *S.T.* *p dolor*

3 1 2 3 1 2 3 1 2 5 1 2 4 1 2 4 2 1 1 2 3 1 2 4 1 2 5 1 2 5 1 2 1 2

*p*

*p*

