

Viol.

*fp* *cresc.* *rallent.*

*fp*

This especially celebrated, colossal Sonata is the only one which can surpass the preceding in grandeur, being extremely brilliant and of considerable difficulty for both instruments, and written in a concerto-like, highly effective style.\*

In respect to the passages, this Sonata can scarcely be called difficult for the pianist, for (with one exception) all lies very conveniently under the hand. But the force and the preservation of the turbulent, wildly excited character of the same, demand a considerable degree of Virtuosity, if it is to be well played.

The introduction (*Adagio*) must be performed with majesty and expression. The theme of the *Presto* very marked, and the passage from the second pause, extremely quick and loud, with the pedal. From thence the turbulent motion begins, which proceeds clearly and at first lightly, but continues to increase until the calm and melodious middle subject, which is played in time, and, from the 8 bars before the pause, *ritardando*. Then the former motion is resumed, and the following passage, in particular, is performed with the greatest energy: —

*ff* *sf* *sf* *sf* *sf* *sf* *sf* &c:

In the second part, the succeeding passage must be well practised: —

*f* *sf* *sf* &c

as it requires to be played very loud, as well as with rapidity, clearness and brilliancy. Towards the end of the piece the effect must be constantly increased.

\* Beethoven wrote it, in the year 1804, for a North American, of the name of *Bridgetower*, who was at that time at Vienna and distinguished himself on the Violin by a bold and extravagant style of playing. Hence it was here called for a long time the "*pritsch-tauerische (Bridgetower) Sonata*" although in print, it has been dedicated to *Kreutzer*. — The three foregoing Sonatas are Dedicated to the Emperor Alexander, of Russia.

Andante ♩ = 88 .

2<sup>nd</sup> Movem!

All that can possibly contribute to a highly melodious and expressive (but not dragging) performance, must be employed, in order that the beautiful theme may be delivered in a corresponding manner. The chain of shakes in the second part must be strictly connected, *crescendo*, and played clearly with the 3<sup>rd</sup> and 4<sup>th</sup> finger, (by which means the thumb falls on the second small note) .

The 1<sup>st</sup> Variation rather more lively, well marked, and the triplets in both hands *staccato* .

The 2<sup>nd</sup> Variation must be detached very lightly and *piano*, and follow all the modifications of tone of the Violin .

The 3<sup>rd</sup> Variation extremely *legato*, and with earnest expression; but lively, otherwise it would appear spun out .

The 4<sup>th</sup> Variation in the time of the theme, with the most tender delicacy, and the embellishments light and rounded .

The pedal being very essential must be carefully attended to .

Presto . ♩ = 88 .

3<sup>rd</sup> Movem!

Very quick, and as brilliant and fiery as the first movement, but much more lively. All the quavers must be played *staccato*, where the contrary is not expressly stated. The middle melody with the following expression, piquant and humorous .

The subsequent passage in  $\frac{2}{4}$  measure, must be played in the same time as the rest; so that, in it, a crotchet is of the same duration, as a dotted crotchet elsewhere .

The little *Adagio* at the end of the piece, which recurs twice, must by no means be performed draggingly, but as full of expression as possible. The conclusion, noisy and *prestissimo* .