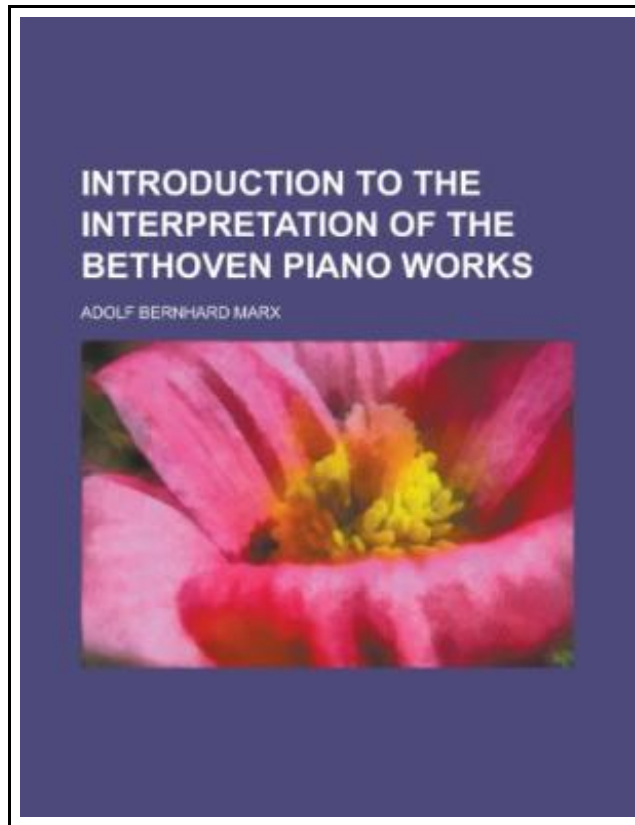


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INTRODUCTION TO THE INTERPRETATION OF THE BETHOVEN PIANO WORKS



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Rarebooksclub.com, United States, 2013. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1895 edition. Excerpt: .How, then, is the first sentence to be understood? and how the second, coming out of the first? How does the second sentence appear in its transformations in the second part? How can the character of each of these five sentences be perceived and brought into varied functions and relationships? and what change in the tone color of interpretation does the transformation of these sentences demand? The second example is found in the first Allegro of the E-flat major Sonata, Op. 7, a movement which to the unfamiliar glance is by no means so transparent as the one cited before. The Allegro starts out without introduction. The principal theme. B announces itself and its motive (A) plainly enough, and the latter remains recognizable even in its transformation (B). Less clear to an unfamiliar eye might be the following passage, until, after a long delay on the bass tone, F, a second sentence (C) clearly presents itself, after the completion of which a third (D), then in the new key (C major) a fourth (E), 3=3 and again, in B-flat major, a fifth sentence (F) appears. Only the beginnings will be cited. The connoisseur of form would designate these four sentences as side themes. Still two more distinctly distinguishable sentences close the first part; they might be called the closing themes. We have, then, before us, not counting the middle members, seven different sentences. What is the meaning of each? How may they be distinguished?...



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