

BEETHOVEN

SONATA in C# minor

("Moonlight")
First Movement

for the piano



G. SCHIRMER, Inc.

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First Movement

of the

Sonata quasi una Fantasia

(Moonlight Sonata)

Adagio sostenuto (♩ = 52)
sempre *pp* e con sordini.

Ludwig van Beethoven
Op. 27, No. 2

#5
C
F
D
G
E

Piano

a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i. e., without dampers) too literally.

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Handwritten musical notation system 1. Treble and bass staves. Includes dynamic markings *pp* and *pp*. A large slur covers the first two measures.

Handwritten musical notation system 2. Treble and bass staves. Includes dynamic marking *pp* and the instruction *una corda.* in the bass staff.

Handwritten musical notation system 3. Treble and bass staves. Includes dynamic marking *pp*. Numerous handwritten annotations in various colors (red, blue, green) are present, including letters like 'F', 'A', 'C', 'G', 'H' and symbols like 'x' and 'o'.

Handwritten musical notation system 4. Treble and bass staves. Includes dynamic marking *pp* and the instruction *marcato, ma sempre p*. A slur covers the first two measures. The word *cresc.* is written in the bass staff.

Handwritten musical notation system 5. Treble and bass staves. Includes dynamic marking *pp* and the instruction *dimin.* in the bass staff. A slur covers the first two measures.

Handwritten musical notation system 6. Treble and bass staves. Includes dynamic markings *pp* and *p*. The instruction *il basso sempre ten.* is written at the bottom left.

1) *pp* *

p cresc. dim. espress. *

p mf dim. una corda.

poco riten. a tempo. pp grave. \oplus

più marcato del principio.


p un poco *

cresc. piu cresc. p subito.

a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.

piu p *pp* *pp* *pp* *pp* *ppp*

sempre legatissimo. *una corda. mare.* *dimin.* *slentando.*

a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of suspensions. e. g., : in fact, a utilization of the inner parts, in accordance with the laws of euphony and the course of the modulation, is recommended throughout the piece.

