BEETHOVEN

SONATA in C# minor
(“Moonlight”)
First Movement

for the piano

G. SCHIRMER, Inc.
To Countess Giulietta Guicciardi

First Movement
of the
Sonata quasi una Fantasia
(Moonlight Sonata)

Adagio sostenuto ($J = 52$)
sempre $pp$ e con sordini.

Ludwig van Beethoven
Op. 27, No. 2

Piano

una corda.

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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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.
a) The notes with a dash above them may properly be dwell 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 counterpoint and the course of the modulation, is recommended throughout the piece.