THE ORNAMENTATION

in

BEETHOVEN'S PIANOFORTE-WORKS

by

HEINRICH EHRLICH.

(English by HARRY BRETT.)

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Ornamentation, that is to say the execution of embellishments, whether indicated by signs or by smaller notes, can be traced back in the older compositions to the end of the 18th century with some degree of certainty.

Ph. E. Bach, Marpurg and Türk laid down the rules for the same. The embellishment constituted an integral part of the note to which it applied, that is to say it was not played before, but within the time-value of the same and simultaneously with the accompanying note of the bass. In many instances where grace-notes were placed before a dotted note the grace-note or appoggiatura was transformed into a long and the dotted note into a short one. Through this custom there often arose the most curious combinations. Ph. E. Bach had already shown how, by quite strictly following the rules affecting the execution of embellishments, forbidden and also badly sounding progressions were produced, and I propose to show from J. S. Bach's Suites how often it is absolutely impossible to observe the rule, nay, more, that, with regard to euphony and the correct interpretation of the musical thought, even the mordent or transient shake must not be begun on the auxiliary note, as laid down in the old directions.

Already towards the end of the last century many alterations in the execution of embellishments were introduced and such kept constantly increasing. The Italian style of singing intruded upon pianoforte-playing, more particularly in that of Hummel, and such differences of opinion arose that, even in the pianoforte-methods of the most celebrated masters, great mistakes with regard to the meaning and execution of many a sign prevailed. Thus, for instance, Hummel asserted that the sign  , which can never be regarded as other than the mordent, represented the „short turn with the upper note" (p. 390). Czerny, again, (p. 124) contended the  (the sign of the gruppetto or turn) represented the mordent. It was not until quite recent days that E. D. Wagner, Germer and Dr. H. Riemann correctly defined the names and modes of execution of the various signs.

But these definitions are only applicable to many compositions emanating from the last century and by no means to those arising later, and least of all to those of Beethoven.

Before I express my opinion anent the execution of the embellishments in Beethoven's pianoforte-works I will mention that my first musical studies began one year after his death, that my teachers spoke of him to

me and that, more particularly, Karl von Boecklet, who unfolded to me the sonatas and trios of the indescribable master, was on terms of friendship with both him and Schubert. I also associated much with Czerny and even heard him play in public, namely Beethoven's Sonata, Op. 7. Finally, I knew Mayseder, the best of violinists, and Merck, the most important violoncellist in Vienna, as well, and have heard Beethoven's Quartets and pianoforte-trios played by them (among others the B-flat major one, Op. 97 with Clara Wieck, who was at that time Schumann's betrothed). All these artists followed the Beethoven traditions, that is to say his directions and the carrying-out of the same. This latter, it must be allowed, finished in the year 1811, so far, at least, as publicity was concerned, after he (Czerny) had played the above-mentioned trio with Schuppanzigh (violin) and Linke (or Lincke, violoncellist) at a matinée given by Schuppanzigh. But his performances in the presence of friends and under his directions continued until the total loss of hearing rendered every practical or instructive communication impossible.

When Czerny played the E-flat major concerto in public in the February of 1812 he had most undoubtedly received directions as to the interpretation thereof from the author of this imperishable work. I introduce all these individual facts as proofs that I, so to say, grew up in the traditions of Beethoven. The C-sharp minor Sonata and the B-flat major Trio were studied by me under Boecklet.

Professor Dr. Karl Reinecke writes in his letters that, after 60 years, he has not forgotten Liszt's interpretation of the allegretto in the C-sharp minor Concerto. Liszt, who has until now remained the unequalled genius of interpretation, played the piece, according to the Viennese tradition, in a much slower tempo than it is generally hurried through in Germany. I also begged Liszt for advice anent many a passage in the E-flat major concerto, although Thalberg had taught it to me. I shall return to this point later on.

It is well known that this concerto fell through on its first performance in Vienna (in February 1812) after having been introduced at the Leipzig Gewandhaus by Music-Director Schneider in the preceding December, where, according to the "Leipziger Allgemeine Musik-Zeitung", it was received with indescribable enthusiasm.

But now, when one puts the views and directions concerning the execution of the embellishments contained in Beethoven's works, namely of the grace-notes, mordents, short turns, gruppettos, etc., as they are to be found in the many editions of the sonatas and concertos, one is led to the conclusion that: "these directions differ from each other in the same manner as the so-called "authentic" portraits of the indescribable master of tone, which were alleged to be "drawn from nature". These various portraits show not only, each for itself another expression, but often even such very different features that, without the name which stands thereunder, it would be almost impossible to guess that a portrait of Beethoven was (supposed to be) before one. The Royal Library possesses a collection of portraits and engravings. There is one by Mahler (1808), "Beethoven in his 38th-year", and another by Heckel dating from 1818. These give two perfectly different countenances and neither of them represents that of Beethoven. The portrait by Schimon (engraved by Eichens), which is regarded as the best*), shows entirely different features and quite a different expression to those contained in the one "taken from life" by Schnorr von Carolsfeld in 1807. This latter, which is not mentioned in Nottebohm's list, is to be found in Nohl's book entitled "Die Beethoven-Feier" (celebration) published by Braumüller, Vienna, in 1871. I could put forward still more examples of contradictions contained in the various likenesses of Beet-

*) The original painting, formerly in the possession of the Royal Library, was transferred to the Beethoven-house at Bonn. The picture drawn "from nature" by Kloeber in 1817 seems to be the one which, according to contemporary descriptions, accords most with Beethoven's features.

hoven, but think that those mentioned herein are enough. They justify my assertion that : "just as the features of the author of so many immortal works varied frequently, just so may his works, each in its way, be understood differently and that the embellishments therein must not be executed either according to the now so favorite phrasing-directions or in accordance with the warmed-up rules of the last century". Far from it, the executant artist who has thoroughly and conscientiously studied the work must, on the one side, be allowed to retain his freedom of action and of expression — so long as these do no violence to the character of the work — while, on the other side, the execution of the embellishments must be determined by the rhythm, and this latter demands, the one as often as the other, an observance of the old as well as of the new style.

The Royal Academy of Arts or more correctly the Royal High School for Music has for some time published "Urtexte" (Original texts) to classical music-works and therefore also to the Beethoven pianoforte-sonatas. The "Allgemeiner Vorbericht" (General preliminary report) says: "Where editions are obtainable which the authors thereof revised themselves, such editions are reproduced without any alterations or additions whatsoever (printers' errors being corrected as a matter of course) and doubtful passages are distinguished as such."

But the first editions of the Beethoven-Sonatas contain, with few exceptions, not only printers' errors, but also false signatures, incorrect ties and such-like. In such cases only the strictest examination on the part of a thoroughly competent connoisseur can determine what is correct. When, in the year 1859, I played the D-major Sonata (Op. 102) in public with the excellent violoncellist Brinkmann, who died shortly afterwards, it struck me, while studying from the original edition, that many a tie ended on a note which most decidedly constituted the beginning of a new musical phrase and which, consequently, ought not to be separated from the following ones.

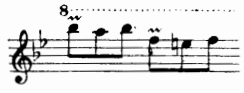
The thought already then arose in me which has been confirmed by statements subsequently made by the Beethoven investigators, namely that such faulty indications are not always to be laid solely at the door of the engravers, and that the indescribable tone-poet went, not unseldom, inexactly to work in his writing-in of sharp (♯) and flat (♭) of natural or cancelling sign (♮), in marking the legato or tie (⁀) and in noting the after-notes of shakes, and this is especially the case in his later works.

The Steingraeber-Edition of the Beethoven-Sonatas, which is entitled to be called the best in respect of thorough examination and greatest precision in the reproduction thereof, — on the authority of Nottebohm's exceedingly valuable investigation — adduces evidence showing, on three pages, how often Beethoven forgot the accidental-signs ♯, ♭ and ♮. It is for this reason that the original editions cannot be regarded as the most reliable, for they most conscientiously reproduce the errors of which mention has just been made.

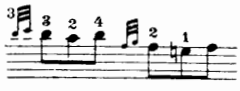
And, on the other hand, this circumstance has also given rise to false assumptions, for instance, in the B-flat major Sonata, Op. 106, where, in the re-occurrence of the principal theme in the transition from B-major to B-flat major, the cancelling-sign (♮) before the *a* in the bass is left out by Beethoven, while in later editions it is prefixed thereto. Von Buelow, in his edition, asserts that it should not be *a* but a-sharp, which changes enharmonically into b-flat and speaks of "chromatic triviality". Nottebohm has proved from Beethoven's sketch-book that *a* is the correct tone. The great master, von Buelow, whose edition of the last five sonatas of Beethoven remains unequalled, has devoted too much space in many individual instances to prejudice and to views peculiar to himself. But, this notwithstanding, his edition remains an inexhaustible source of incitement to the INDEPENDENTLY thinking musician.

Beethoven has not given the slightest cue in his manuscripts anent the execution of grace-notes (appoggiature), turns

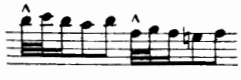
(gruppetti) (=), and mordents; only in quite rare instances do his sketch-books enable one to distinctly recognise his intentions, as, for instance, with regard to the grace-note in the middle-theme of the first movement of the D-major Sonata, Op. 10. It is a fact to wonder at that very important artists who have written dissertations on the contents and interpretation of Beethoven-Sonatas, as for instance Marx, should have taken no notice of the execution of embellishments contained therein. Even Czerny, the pupil of Beethoven, fails to supply any reliable directions with regard thereto. In the fourth part of his pianoforte-school he has devoted the third chapter to a long dissertation "Concerning the correct rendering of the whole of the Beethoven-works for the pianoforte with accompaniment". — This has also appeared singly, as a reprint. But he says nothing whatever therein about the execution of the embellishments and the only place where, in showing the fingering, the style of executing the mordent is shown in notes, contains a great error.*) For instance, he writes that the place



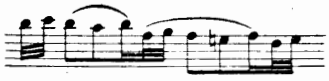
should be played thus:



which is absolutely false. The mordent must, unconditionally, form a portion of the time-value of the principal note and not precede it, thus:

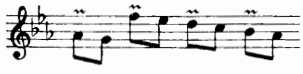


with an emphasis on the short, first note, for no pianist on earth can play this passage in correct time (♩=132 according to Czerny) with the appoggiatura before the principal one in such wise as to render the shake-rhythm clearly recognisable; it would always sound as:



because the bass-accompaniment moves in two-eighths (quavers) against the mordent of the upper part and the last triplet, which, according to Czerny's directions, must follow immediately after the appoggiatura would invariably seem, as against the second quaver of the bass, to be, IN SOUND, a sixtenth-note (semiquaver) with two thirty-second-notes (demisemiquavers), so that the triplet-rhythm would disappear.

A similar instance occurs in the middle-part of the first movement of the C-minor Concerto

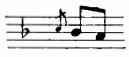


in which the mordent must also form part of (and not precede) the principal note, with an emphasis on the first short note, because an entirely altered progression of the melody would otherwise arise as an, in other respects, excellent lady-pianist succeeded in doing in the last winter (1896 to 1897).

I now revert to my assertion to the effect that in the execution of the Beethoven ornamentations the old mode of interpretation must be observed as often as the modern one notwithstanding the fact that the first sonatas were produced at a time when the old style was still observed everywhere, and although Beethoven held the directions of Ph. E. Bach in high esteem. When, in the year 1801, he allowed himself to be persuaded to instruct Czerny, he told him — as the latter states in his autobiography, — already at the first lesson, above all to play Ph. E. Bach's "The true style of pianoforte-playing". One might, consequently, assume that, in his first sonatas, Beethoven executed the ornamentations according to the old rules. But the original

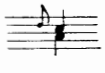
*) Professor Franz Kullak has proved in the preface to his edition of the Beethoven Concertos how often Czerny fell into error, and even into startling contradictions, in his illustrations of shakes

editions, as also the subsequently published investigations, afford no certain criterion; nay, they present a mass of contradictions. Thus, for instance, both Nottebohm and the Breitkopf & Haertel "Critical Edition" — both following the Original Edition — in the Adagio of the F-minor Sonata (Op. 1) give the appoggiatura after the ∾, thus:

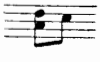


therefore very short before the principal note, and the Steingräber-Edition does the same. The Lebert-Stark-Edition, on the contrary, writes emphatically

Now this last style corresponds neither with the old nor the modern manner of execution. The old style requires that the grace-note be played within the time-value of the principal one and that it be emphasised, while the modern manner demands that it should be played more softly than, but at the same time before, the principal-note. But if one wishes to judge according to the effect of sound — and a certain degree of title must be accorded thereto — then the modern style of striking the grace-note softly before the principal-note, or quasi of drawing it into the preceding gruppetto, is, doubtless, entitled to the preference, for, within the time-value of the principal-note neither the emphasised grace-note (old style) nor the unemphasised Lebert grace-note sounds well. In the Minuet of the same sonata we meet with a strange occurrence, namely that the identical melodious phrasing occurs twice in four bars after another

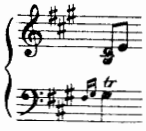


with a slow appoggiatura and twice thus:



a proof that Beethoven paid little attention to precise directions anent the execution of appoggiature, for it is not to be taken for granted that he, in the first two bars, at  desired to have the grace-note emphasised more strongly (in accordance with the old style) than in the third and fourth bars .

In the Largo of the A-major Sonata, Op. 2, the appoggiatura in the 10th bar

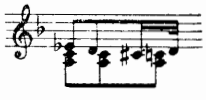


must, according to my conviction, precede the principal-note and the shake be played with the note of complement. Were one to draw the *a* of the note of complement into the appoggiatura ill-sounding fifths would result, while the appoggiatura played within the time-value of the principal-note does also not sound agreeably. And with this impression of mine the meritorious Theodor Steingraeber agrees in his latest edition of the Beethoven-Sonatas.

In Opus 7 the execution of the mordent according to the old rule, and, therefore, within the time-value of the principal-note, is indubitable, but whether in the last movement the melodious effects of the appoggiature

would not be enhanced by playing them before their principal-notes must be left to the executant artist who has thoroughly studied the works. Already Ph. E. Bach accorded to "Gusto" the right of exercising judgment; to me the drawing of the appoggiatura into the time-value of the principal-note sounds antiquated and stiff. With regard to the Sonata Op. 10*), one may mention as a curio-

*) In the Largo of the D-major Sonata, Op. 10, the Steingraeber-Edition contains

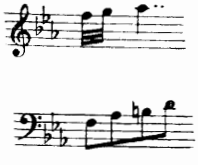


sity that in the Original Edition of the F-major Sonata, at the passage

there appears an oblique stroke between *g* and *a* in the bass-chord. This sign is only to be found in rather ancient compositions and represents an arpeggio, which is here absolutely out of place, thus:

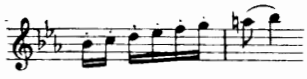
This sign is left out in all other editions. Whether Beethoven originally intended it to serve as an arpeggio-sign must remain an open question.

That in the Sonata patetica, in the middle-theme of the first movement, all the mordents are to be played within the time-value of the principal-note and not before the same, therefore according to the old style and with an emphasis on the first note, and that this is based upon the standard of good taste and of correct melodic and rhythmic effect is as incontestible as that the appoggiatura in the finale (*f g*) must be executed before the principal-note, for if one should play it according to the old style an ill-sounding octave $\frac{a\text{-}flat}{a\text{-}flat}$ would result therefrom; while, should one play it according to the Lebert dictum,



the two empty-sounding *f*s would produce no good effect and it would be necessary to squeeze the appoggiatura and the principal note together in rapid tempo and in such wise that a clear reproduction of the melodic progression would be a sheer impossibility. That the appoggiature in the Andante of Op. 22 are emphatically short, scarcely requires any special proof. Only at the passage

a slight extension of the grace-note *d* produces, in my opinion, a good effect, — but this is a purely subjective expression of individual feeling. The Sonata Op. 26 gives cause for no special observations. With regard to the two sonatas, "quasi una fantasia", Op. 27, it must, above all be mentioned that the error,

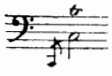


where the *a* is tied to the b-flat, is also contained in the 'Critical Edition' of Breitkopf & Haertel, notwithstanding the fact that in the original edition of Cappi a stroke is specially placed over the A, meaning that the A is to be struck short. This error must be the more commented on, because Beethoven, who otherwise gave little attention to accidental-signs always bestowed especial care on staccato-signs, and he also required that special notice should be taken of the distinction between dots and strokes — according to all Beethoven-investigators. That the shake of the theme in the finale is shown the first time with and the second time without a note of complement will scarcely prevent anybody from playing both passages in the same manner. With regard to the long shake, *g-a*-flat, in the penultimate bar of the Adagio of this sonata, I share the opinion of Herr Steingraeber, namely that this shake must be played as being closely connected with the next one on *a*-flat and that this latter must, consequently, be begun on *a*-flat and not on *b*-flat. In the C-sharp minor Sonata*) the shakes over the octave

as *c-c*-sharp with reference to Hiller, Lebert (who regards this *c* as "indubitably" emanating from Beethoven) and to others. This *c* is not found in the original editions and Nottebohm, too, assumes that Beethoven did not write it. But this *c* does not quite conflict with my personal impression, although it certainly sounds to me as savoring more of Chopin than of Beethoven.

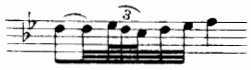
*) As to the tempo and the execution of the Allegretto, I have already spoken thereon in my reference to Reinecke's observations upon Liszt's interpretation thereof.

in the right hand in the finale must begin with the principal note and not, as the Lebert Edition prescribes, with the auxiliary note. The appoggiature  , in view of the rapid tempo, can certainly only fall together with the first accompaniment-note, but, this notwithstanding, the first note must not be strongly emphasised after the old fashion; on the contrary, the whole energy of expression must lie on the crotchet (quarter-note). It may here be mentioned as a curiosity that in the London "Musical Times" of 1st June and 1st August 1896 it is sought to prove that under sordini etc. Beethoven meant pedallings and that con sordini and senza sordini must be understood in this sense. But the original edition of the sonatas contains in the 1st movement the direction "sempre pp e senza sordini" which means "continuously pianissimo and without the pedal, or damper". But had Beethoven intended to forbid the use of the damping pedal the direction should have been worded "ma" (but) "senza" (without) etc. The original edition contains a slow appoggiatura in the Scherzo of the D-major Sonata, Op. 28, namely at the Trio. I share the opinion of the later publishers, who note this appoggiatura as being short. In the Adagio grazioso of the G-major Sonata, Op. 31, the Lebert-Edition directs that the appoggiatura in the bass

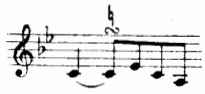


and the *g-d* in the next bar but two must be more strongly emphasised than the following first note of the shake. I leave it to the judgment of every musician who has thoroughly studied Beethoven to decide whether the principal tone of the shake or the appoggiatura is, as being the more important one of the two, to be the most accented, i. e. as to whether the old or the new style is the more correct one for the appoggiatura, namely that which most corresponds with the train of thought. In the Adagio of the D-minor Sonata the numerous turns are marked over the notes in different ways. Steingraeber holds that these should be executed immediately before the principal notes, thus:

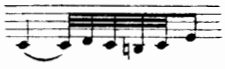
whereas Lebert writes thus:



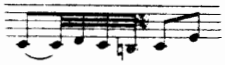
but thinks at the passage



that it indubitably not thus intended

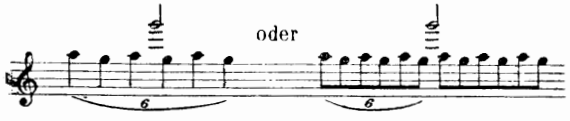


but with the turn between the crotchet (fourth-note) and the quaver (eighth-note) and therefore:

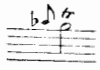


and so forth. Now, although a contradiction is contained in these two different instructions, inasmuch as the position of the sign ∽ is the same in both melodic progressions and, therefore, both should apparently be executed in the same manner, one is justified in giving adhesion to Lebert's view, for it is certain that the style of execution shown at the semiquaver- (sixteenth-note-) passage in the subsequent repetition, where the accompaniment in the left hand moves in demi-semiquavers (thirty-second-notes), sounds much more beautiful than if the turn is played immediately after the quaver. With regard to the "lesser" sonata in G-minor, Op. 49, I cannot take kindly to Lebert's assertion to the effect that the appoggiature, *c*, *d*, *e*-flat, etc. in the 14th bar, should be played within the time-value of the principal note; on the contrary, I believe that, in view of the prescribed slow tempo, they produce a finer melodic effect, if played before the principal note.

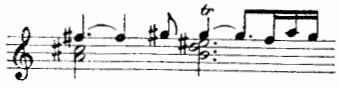
In the Sonata Op. 53 von Bülow directs that the shake on *d*-sharp extending over two bars in the left hand and, also, the subsequent shake on *b* in the first movement should begin with the auxiliary note. But he gives the metronome as ♩ = 168 and, at such a tempo, only the best virtuosi can execute a shake in demisemiquavers distinctly; all other players would be obliged to play it in semiquavers, and if executed in the latter style the notes *b*-*a* in the right hand would sound against *e d*-sharp in the left one and, later on, *g f* would be opposed to *c b*, — effects by no means encouraging. It therefore seems to me that in all instances it is advisable to begin the shake with the principal note. For the long shake below the theme in the Rondo all editions, without exception, require that the tone of the melody should invariably be struck before and not together with the first note of the shake, whereas Beethoven, on the contrary, wrote out this shake expressly in notes as follows



with the remark "according to the measure of the player's capabilities" and he adds also: "Moreover it is immaterial if this shake should happen to lose some of its strict velocity." Steingraeber observes, and with reason, that but very few pianists can execute this on modern pianofortes in the manner directed by Beethoven, for the keys thereof are much wider than those of the instruments in use at the period when this sonata was written. I am of opinion that, by beginning with the principal-note thereof, the shake may be played simultaneously with that of the melody and that it sounds very pleasant when so performed. But it must be acknowledged that, at the present day, this passage is often treated as a little piece of virtuosity. In the Original Edition is to be found the direction to begin this shake with the auxiliary note at the transition to the minor only, thus:



evidence of the fact how little attention Beethoven paid to the correction of proofs. Quite an analogous instance is presented in the Sonata, Op. 57. In the first part of the First Movement thereof the notes to begin on are written out before all the other shakes, whereas, in the second part, from the passage



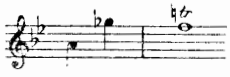
they appear no more. This gives rise to the doubt as to whether this shake is to be begun on the auxiliary note, or as to whether Beethoven regarded it as commencing on the principal note, say thus:

In the Original Editions of the Sonatas in E-major, Op. 54, and in F-sharp major, Op. 78, is to be found in two instances the dual-sign 𝆒, which was already exceedingly rare at the beginning of the century, and which Beethoven, prior thereto, had only used in the D-major Sonata, Op. 12, for Pianoforte and Violin, a composition written in 1799. Strange to say, the publishing firm of Breitkopf & Haertel have left out this dual-sign 𝆒 in their "Critical Edition" of Opus 78, although such sign was given in their Original Edition. In the von Bülow Continuation of the Lebert-Edition this sign is wanting in both sonatas. Steingraeber has retained it in Op. 54 and omitted it in Op. 78, but confirmed the original existence thereof in a footnote.*) In the Sonate caractéristique (les adieux, etc.), Op. 81, von Bülow directs that the passage in the Andante movement

*) The dual-sign 𝆒 is reproduced in the 1897 Edition.

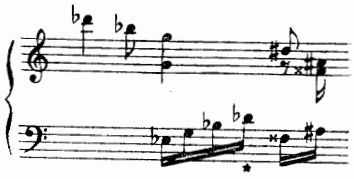
"like all other embellishments" is to be executed in such wise that the small notes shall sound simultaneously with the accompaniment. Although the systematic unchangeable application of the old style to Beethoven's works appears to me to be a sheer impossibility, I nevertheless think that such produces an agreeably-sounding variety at this particular passage.

With regard to the ornamentations in the five last sonatas, I can only say: "Whoever plays these sonatas, does so either as an artist upon his own responsibility or else as a student upon the responsibility of a teacher with whom a thorough understanding thereof must be a sine qua non". I will take leave to make but a few more remarks. In Op. 101, in the canon-like Trio of the March, von Bülow requires that, at the passage



the shake should begin with the auxiliary note and says: "The editor imagines the *g*-flat enharmonically as *f*-sharp." This is erroneous. The *g*-flat is the diminished ninth against the *f* in the bass and must fall, moreover, the principal note, *f*, of the shake sounds much better than the *g* following upon *g*-flat. The auxiliary note was hitherto given as the note to begin upon in the Steingraeber-Edition, but this has recently been altered. With regard to Op. 106 von Bülow's judgment is correct, namely, that the tempo-directions for the 1st Movement, ♩ = 138 (which he incorrectly ascribes to Czerny, whereas it is derived from Beethoven himself), should be altered into a slower one, because with 138 a clear rendering of the idea is impossible. As regards Nottebohm's claim that the passage in the bass

should be played according to the original dissonant style, with *d*-sharp instead of *d*, etc., I think that Steingraeber and von Bülow are in the right, when they point to the exactly identically constructed passage in the second part of the movement and retain the version which Nottebohm contests. On the other hand, it seems to me doubtful whether, at the passage in the Adagio,



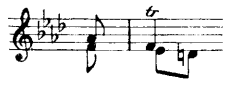
the alteration made by von Bülow and Steingraeber of the original *d*-flat in the bass to *e*-flat is to be regarded as an improvement. The sharp second *d*-flat (*c*-sharp) *d*-sharp most certainly sounds far more energetic and to correspond far better with the following sequence of chords than the two empty *e*-flat and *d*-flat.

In the Original Edition of the First Movement of the Sonata Op. 109 stands emphatically

Von Bülow and Steingraeber have converted the six demisemiquavers into two groups of three, and von Bülow has done so with especial two-part emphasising of the *g*-sharp, in the which he is justified, according to my view. In the Andante-theme of the sonata the appogiatura

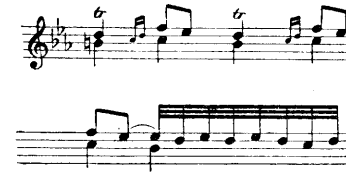
is given by Steingraeber more correctly according to Beethoven's style of notation than in von Bülow, who shows demisemiquavers only, whereas, on the other hand, the latter has given better directions as to the execution thereof, namely, that the appoggiatura must sound together with the third crotchet (fourth-note) of the bass. According to Nottebohm's exposition, this style of execution was especially recommended by Beethoven himself, for, in his manuscript, he wrote the small notes in lines over the note *a* of the right hand and, consequently, not between *b* and *a*. As concerns the Fugue

in the Sonata, Op. 110, I hold that von Bülow with justice directs one to begin with the auxiliary note at the shake



because, firstly, the immediate repetition of the *f* is avoided and, secondly, because the third auxiliary note, *g*, against *e*-flat sounds much better. The Sonata, Op. 111, is superior to all instructive directions. He who plays it must know what he has to do and, for him who does not know, no amount of teaching will avail. I speak, of course, only of executant professional musicians and not of amateurs.

With regard to the Beethoven Concertos, I would point to the Edition edited by Prof. Franz Kullak published by Steingraeber — which I have already referred to in a foot-note — but I will still make mention of two not unimportant expressions used by great masters. When, many years ago, I was struck by the monstrosity shown in always leading the chain of shakes in the Adagio of the E-flat major Concerto with the auxiliary note I begged Liszt to express his opinion thereon, adding that I began the 7 shakes with the principal note, the minims (half-notes) with and the crotchets (quarter-notes) without a note of complement. Thereupon the chief of grand-masters in the art of pianoforte-playing answered that: "He had played all shakes with a note of complement, but found my style 'endurable'." I published his reply some time back in the "Klavierlehrer" (Pianoforte-Teacher). In the year 1892 I corresponded with von Bülow concerning the shakes in the C-minor Concerto. His opinion was that the second shake at the passage



sounded best.

With these sayings of two grand-masters I close my observations. I have only striven to show that an unvaried adhesion to the one or the other style of executing the embellishments in Beethoven's works is inadmissible, and that the executant artist must be allowed freedom of judgment, both in the interpretation and in the execution of individual passages.

Bei Bestellungen ist nur die Nummer anzugeben. Umfangreichere Werke sind gebunden vorrätig.

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582 — Op. 740, Kunst d. Fingerfertigk. (Mertke.)
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20 **Mertke, E.**, Techn. Übungen. 13. Aufl.
22 — Oktaventech. (Vorübgn., 20 Etüd., 153 Cit.)
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90 **Schwalm, R.**, Tägliche Übungen.
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227 **Ivanovici, Daase, Lanner, Strauss** etc. 13 Tänze.
224 **Ivanovici, Strauss** etc., 32 Kindertänze im leichtesten Stile ohne Oktaven.
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699 — Op. 128, Stücke ohne Namen.
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296	307	**Marschner, Meyerbeer,** 4 Ouvertüren (R. Schwalm).
292	303	**Mendelssohn, Kreutzer, Nicolai:** 9 Ouv.
293	304	**Mozart, Weber:** 12 Ouvert. (A. Horn.)

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375/76 **Weber, Clementi, Kuhlau, Haydn, Mozart, Beethoven,** (23) Leichte Stücke, Sonatinen, Rondos. (F. Stade.) 2 Bde.

2 Pianoforte 4 händig.

Zur Ausführung 2 Exemplare erforderlich.

148/49 **Bach, W. F., Konzerte F u. Es.** (Riemann.)
565 **Mozart,** Konz. f. 2 Klav., Es dur. (Mertke.)
573 — Sonate, D dur (W. Rehberg).
515 **Schumann,** Andante und Variationen, Op. 46. (Bischoff.)

Pianoforte und Violine.

686/9 **Album f. d. Jugend.** 4 Hefte: I. Haydn, Mozart. II. Beethoven, Weber. III. Schubert, Mendelssohn. IV. Chopin, Schumann, Rubinstein, Tschaïkowsky. In leichter Spielart. (Rich. Hofmann.)
712/5 **Beethoven,** Sonaten (L. Abel), 4 Bde.
726 **Ernst, H. W.,** Elegie (W. Abel).
228 **Ivanovici, Daase etc.** 11 Tänze.
237 **Krug, A.,** Drei Skizzen.
720 **Lange, O. H.,** Meditation über ein Präludium in C moll von J. S. Bach.
242/3 **Marsch-Album,** 2 Bde.
718/9 **37 Originalkompos. älterer Meister.** (Abel.) 2 Bde.
340/48 **Potpourris (54) über beliebte Opern und Operetten.** (Spindler.) 9 Bde.
722 **Schmitt,** Schatzkästlein. 187 bel. Melodien (Schwalm).
724 **Schubert,** 3 Sonatinen, Op. 137 (Abel).
434 **Strauss-Album** (Spindler).
354 **Tschirch,** Klass. Jugendalb. 68 berühmte Stücke in sehr leichter Bearbeitung.
365/6 **Vortragsstücke, 62 klassische** (Schwalm) 2 Bände.

Pianoforte und Violoncello.

238 **Krug, A.,** Drei Skizzen.
385/6 **Vortragsstücke, 50 klassische** (R. Schwalm). 2 Bände.

Pianoforte und Flöte.

236 **Krug, A.,** Drei Skizzen.

Oscar Brandstetter, Leipzig.