

BEETHOVEN

Two Sonatas, Op. 49

Edited by Maurice Hinson

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Foreword

Neither of the autograph manuscripts for these sonatas has survived. The British Museum, London, possesses a copy of sketches for both sonatas that date from around 1795–96 (Add. Ms. 29801). The sketch for Op. 49, No. 2, has recently (1977) been shown (on the basis of watermark analysis) to date from 1796 and to be associated with Beethoven's visit to Prague during his trip to Berlin in that year.¹

Therefore, it appears that both sonatas probably date from around 1796–98, years that were especially productive for Beethoven. During this time he composed his first two piano concertos—the B-flat major (1795) and C major (1795, revised in 1800), the three sonatas of Op. 10 (1798) and the *Sonata Pathétique*, Op. 13.

Joseph Czerny included the minuet from Op. 49, No. 2, in the *Übungs- und Unterhaltungsstücke*, which formed a supplement to his piano method *Der Wiener Clavierlehrer*, published in Vienna in 1825. Therefore, it seems likely that Beethoven intended these sonatas for teaching purposes. Thayer comments that both sonatas make only modest demands on the player and are appropriate vehicles for encouraging musical taste and an understanding of musical form.²

The Viennese “Bureau d'Arts et d'Industrie” published both sonatas as Op. 49 in January 1805 and they turned out to be best-sellers. (The date of publication explains the relatively high opus number.) The sonatas were immediately reprinted in Altona, Amsterdam, Augsburg, Berlin, Bonn, Leipzig, London, Mainz and Paris and have remained among Beethoven's most popular teaching pieces.

1. Douglas Johnson. *Music for Prague and Berlin: Beethoven's Concert Tour of 1796*. In: *Beethoven, Performers and Critics—The International Beethoven Congress, Detroit 1977*. Detroit, 1980, page 30.
2. Alexander Wheelock Thayer, *Ludwig van Beethovens Leben*, 3rd edition. Leipzig, 1922, pages 54ff.

This edition is dedicated
to Joyce Grill with
appreciation and
admiration.
Maurice Hinson

Sonata in G Minor

“Easy Sonata”[Ⓐ]

(1795-96)

Op. 49, No. 1

Andante (♩ = ca. 66)

Measures 1-5 of the Sonata in G Minor. The score is in G minor, 2/4 time. The first measure is marked *p* and the fifth measure is marked *mfp*. Fingerings and articulation marks are present throughout.

Measures 6-10. Measure 6 is boxed with the number 6. The score continues with various dynamics and fingerings.

Measures 11-15. Measure 11 is boxed with the number 11. A circled letter B is above measure 13. Dynamics include *fp* and *p*.

Measures 16-20. Measure 16 is boxed with the number 16. A circled letter C is above measure 17. The section is marked *(dolce)*.

Measures 21-24. Measure 21 is boxed with the number 21. The score concludes with various fingerings and articulation marks.

Ⓐ The title “Easy Sonata” is Beethoven’s own.

Exercise B: Musical notation showing a sequence of notes with fingerings 2 3 4 1, 2 3 5 3 2, and 1 3 5 4 3 2 1.

Exercise C: Musical notation showing a sequence of notes with fingerings 2 3 2 1 2 4 5.