

BEETHOVEN'S BAGATELLES: MINIATURE MASTERPIECES

By

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INTRODUCTION

Beethoven's *bagatelles* have been discussed in scholarly articles and have also been the topic of several graduate theses in the past few decades. However, recordings and recital programs of Beethoven's *bagatelles* are relatively rare. Many pianists believe that Beethoven's *bagatelles* are easy works because the pieces are relatively short (e.g. the famous Bagatelle, "Für Elise") and the word *bagatelle* means "something short; a trifle." Some of Beethoven's *bagatelles* were originally planned as movement(s) of piano sonatas but were rejected by Beethoven before publication. Beethoven's intention to use certain *bagatelles* as potential sonata movements confirms that some bagatelles are compositionally equal to sonata movements in terms of both quality and completeness.

As Gareth James Leather has shown in his thesis "Models and Ideas in Beethoven's Late 'Trifles': A Stylistic Study of the Bagatelles Op. 126," it is possible to demonstrate a relationship between the late bagatelles from Op.126 and Beethoven's other "late period" works.¹ In my thesis, I will reveal the great artistic value of Beethoven's *bagatelles* by demonstrating the relationships and similarities between selections from Beethoven's *bagatelles* and specific piano sonatas by Beethoven.

Beethoven's *bagatelles* represent contrasting characters and range in mood from lively and witty to melancholy and gloomy. Some scholars consider Beethoven's bagatelles to be the first nineteenth-century character pieces.² The stylistic innovations in the *bagatelles* bridge the Classical and Romantic periods. I will discuss the structure,

¹ Gareth James Leather, "Models and idea in Beethoven's Late 'Trifles': A stylistic study of the Bagatelles op. 126" (Durham theses, Durham University, 2006), 58.

² Jane Magrath, *Pianists Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Pub. Co. 1995), 62.

texture and musical features of selected bagatelles by Beethoven in order to demonstrate the concepts of “Romanticism.”

Although I found a few teaching videos and some brief pedagogical instruction related to well-known *bagatelles*, such as Op.119, No.1 and WoO 59 *Für Elise*, I could not find any extensive instruction or teaching videos about other Beethoven *bagatelles*. In this study, I will fill this information gap by giving a comprehensive study, and technical and musical suggestions for Beethoven’s *bagatelles* that will include the Opp. 33, 119, and 126. Additionally, I will create a learning sequence that will enhance the pianist’s study of Beethoven’s sonatas and other works for piano. From this study, piano teachers and performers can see that Beethoven’s *bagatelles* are equal in artistic merit to Beethoven’s piano sonatas, and are useful to help students to prepare for the performance of Beethoven’s more advanced works for piano.

I. ORIGIN OF BAGATELLE

The word *bagatelle* (French for “trifle”) is defined as “something of little value” or “nothing of importance.” In music, *bagatelle* implies a brief and concentrated piece of music generally for solo piano with no definite form. It was first used by François Couperin as the title for the tenth harpsichord *ordre* (1717), a *rondeau* entitled *Les bagatelles*. In 1753, the French publisher Boivin used the term *bagatelle* for a set of dances. Ludwig van Beethoven was the first to use this term as a genre for his first set of seven *Bagatelles pour le Pianoforte*, Op. 33, published in 1803.³ During his lifetime, Beethoven published three sets of Bagatelles: Op.33 (1803), Op.119 (1823) and Op.126 (1825).

Even though the term *bagatelle* means “trifle,” bagatelles by Beethoven are not just simple and light compositions. Beethoven’s early Bagatelles, Op.33, reveal his cheerful and light-hearted moods. His two late Bagatelles, Opp. 119 and 126, show the composer’s emotional expression and psychological depth. In his symphonies, Beethoven revolutionized musical form and orchestration. In his piano works, Beethoven created the *bagatelle* as a new genre, the first character pieces in the nineteenth century.⁴

Nineteenth-century Romantic composers continued to write *bagatelles* for piano. In 1844, Bedřich Smetana (1824-1884) wrote *Bagatelles et impromptus*, inspired by his love and future wife. Camille Saint-Saëns (1835-1921) issued his first published piano composition *Six Bagatelles*, Op. 3, in 1855. At that time, it was very rare to write bagatelles for the piano. No significant composer had written *bagatelles* since

³ Lewis Lockwood, *Beethoven: The music and the life* (New York: W.W. Norton, 2003), 395.

⁴ Jane Magrath, 62.

Beethoven's last set, Op.126, more than thirty years earlier. Like Beethoven's sets of bagatelles, Saint-Saëns' bagatelles consist of a set of balanced and unified character pieces with vivid, rich colors and textures. Franz Liszt (1811-1886) composed a *Bagatelle sans tonalité* (Bagatelle without tonality), S.216a, one year before his death (1885). Although Liszt's *Bagatelle sans tonalité* does not have exactly the same sound quality as Schoenberg's atonal compositions, this piece does go beyond the borders of tonality.

Twentieth-century *bagatelles* have various styles, and use specific techniques as well as descriptive titles:

1) *Fourteen Bagatelles*, Op. 6 (1908) by Béla Bartók (1881-1945) inaugurated a new approach to piano writing using Eastern European folk idioms (melodies, scales, rhythms or other stylistic features of Eastern European folk music).

2) Alexander Tcherepnin (1899-1977) composed a collection of *Ten Bagatelles*, Op.5 (1912-18), his bagatelles use simple and lyrical melodies along with bitonality, dissonance, and strong and irregular rhythms. In order to play Tcherepnin's bagatelles, the pianist must have a brilliant, strong and facile finger technique. The collection is often used as modern repertoire for late-intermediate students.⁵

3) Jean Sibelius (1865~1957) wrote two sets of bagatelles for piano: *Ten Bagatelles*, Op. 34 (1913-16) and *Six Bagatelles*, Op.97 (1920). Both collections represent many distinct features of the character piece. Each of the sixteen bagatelles has a descriptive title that conveys an imaginative character and reveal certain aspects of the composer's personality. Sibelius' bagatelles reflect the pianism of charming and expressive romantic composers

⁵ Alexander Tcherepnin and Lynn Freeman Olson, *Tcherepnin: Bagatelles, Op.5 for the piano* (Van Nuys, CA: Alfred Pub. Co., 1987), 3.

such as Brahms, Chopin, Grieg and Schumann.

4) In 1994, Carl Vine (b. 1954) published *Five Bagatelles* for solo piano. Each of the bagatelles is centered on one central musical idea, such as melody, motive, rhythm, texture, etc.

5) William Bolcom (b. 1938) composed *Nine Bagatelles* for solo piano in 1996. Some of Bolcom's bagatelles use French titles, including an homage to Claude Debussy and Frédéric Chopin.

II. BEETHOVEN'S BAGATELLES

During his lifetime, Beethoven published three sets of Bagatelles, Opp. 33, 119 and 126. The Seven Bagatelles, Op.33, were completed in 1802 and published in 1803, the Eleven Bagatelles, Op.119, were completed in 1822 and published in 1823, and the Six Bagatelles, Op.126, were written during 1823-24 and published in 1825.⁶ Additionally, a number of piano pieces, published after his death, are very similar in character to the bagatelles. Some of these pieces may have been originally planned as movement(s) of Beethoven's piano sonatas. They are numbered with the prefix WoO (Work without Opus-number): WoO 52, 53, 54, 56, 59 and 60.⁷ Among these works, WoO 59 is better known as *Für Elise*.

Op. 33

During the course of Beethoven's "early period," he had composed a number of short piano pieces. In 1802, Beethoven assembled several pieces as a set, *Bagatelles pour le Pianoforte*, Op.33, published in 1803 in Vienna by *Bureau d'Arts et d'Industrie*. When Beethoven was assembling this collection, he wrote the dates of composition on the autograph manuscripts.⁸ Since Op.33 is simply a collection of seven separate pieces, it shows no special unity or meaningful relationship between the pieces.

Unlike Beethoven's unconventional and innovative styles in his output during the period 1800-1802 (e.g. use of theme and variations format in his piano sonata Op.26; combination of sonata and fantasy in Op.27), Beethoven's early Bagatelles, Op.33,

⁶ Ludwig van Beethoven and Howard Ferguson. *Bagatelles, op. 33, 119 & 126, WoO 52, 53, 54, 56, 59, 60* (England: Associated Board of the Royal Schools of Music, 1986), 5.

⁷ *Ibid.*, 5.

⁸ Lockwood, 395.

display conventional musical forms and styles: scherzo and trio, dance form, rondo form, ternary form, etc. Most of the bagatelles in Op.33 are written in three-part form. No.1 is constructed in a rondo form. No.2 features a scherzo and trio. No.3 was written in ternary form (ABA¹) with a coda based on B. No.4 is composed in a brief ternary form. No. 5 has a form similar to No.1: a rondo with an extended ternary form. No.6 has a relatively simple three-part form with a coda. No.7 is written in a three-part form with a dramatic finale: the original theme is gradually embellished in every part of the rondo.

At the same time that Beethoven was composing immortal works such as the Piano Concerto No.3 (1800), the Symphony No.2 (1801-1802) and the oratorio *Christ on the Mount of Olives* (1802), and completing the collection of Bagatelles, Op.33 (1802), he was struggling to accept the terrible and shocking fact of losing his hearing. His *Heiligenstadt Testament*, written in October 1802, reveals that he considered suicide due to his incurable deafness; but he chose to overcome his suicidal impulses and live heroically for his art.⁹ Even though his hearing deteriorated, Beethoven continued to compose astonishing masterworks. New sonorities appear in his late Bagatelles, Opp.119 and 126, some of which exploit the use of pedal, cadenza-like arpeggio passages, una corda pedal effects, sustained trills, melodic lines in the same hand against continuing contrapuntal lines, and extreme registers of the piano.

The Late Bagatelles, Op.119

During the period that Beethoven was finishing his late piano sonatas Op. 109, 110 and Op.111 (1820 - 1822), and working on the *Diabelli Variations* (1823) and the

⁹ Lockwood ,115.

Missa solemnis (1823), he composed and published the late Bagatelles, Op.119 (1823). The eleven Bagatelles of Op.119 were sketched and revised in several stages between the 1790s and the early 1820s, and assembled in one collection in 1823. Beethoven had sketched the first five of bagatelles by the end of 1803, and composed the last five bagatelles in 1820. The last five bagatelles were composed specially for Friedrich Starke's "Wiener Pianoforte-Schule (Vienna Pianoforte School)," and were referred to as *Kleinigkeiten* (German for "trifles") in the third part of the work, which was published in Vienna in June 1821.¹⁰ In late 1822, Beethoven revised five unpublished bagatelles (Nos.1-5) from earlier years, and added a newly composed bagatelle (No.6) to create the first six bagatelles, completed in November 1822.

At the beginning of the 1820s, Beethoven's Leipzig publisher, Carl Friedrich Peters, seemed interested in publishing four of the six bagatelles (Nos.1-6), but later emphatically declined to publish the four bagatelles because he had a low opinion of their worth. From a letter to Beethoven, Peters said "the pieces are not worth the money and you should consider it beneath your dignity to waste time with such trivia that anyone can write."¹¹ Contrary to Peters' opinion, Beethoven enjoyed writing these pieces and highly valued the "trifles." In 1823, the eleven bagatelles were finally published as a complete collection by Clementi & Co. of London. After that, the eleven bagatelles were published under opus number 112 in Paris in December 1823 by Maurice Schlesinger, and in Vienna in 1824 by Sauer & Leidesdorf. In 1851, the Breitkopf & Härtel edition changed

¹⁰ Nicholas Marston, "Trifles or a Multi-Trifle? Beethoven's Bagatelles, Op. 119, Nos 7-11," *Music Analysis* 5 (1986): 195.

¹¹ Ludwig van Beethoven, Otto von Irmer, and Walther Lampe, *Sämtliche Bagatellen* (Munich: G. Henle, 1970), 4.

the opus number to 119.¹² It is interesting to know that Beethoven spent a lot of time and put a lot of effort into revising and publishing the Bagatelles, Op.119.

From a traditional point of view, Op.119 has long been considered as a collection of disparate pieces. On the other hand, Op. 126 is considered a unified cycle, because it is obvious that Op.126 was planned as a unit according to the indication from Beethoven: “*Ciclus von Kleinigkeiten* (Cycle of little pieces).”¹³ However, there are various views on ways of grouping the eleven bagatelles of Op.119, depending on whether they are a unified whole or a collection of individual pieces. Even though Edward Cone proposed Op.119 as “a collection rather than a cycle,” his main interest is more focused on the idea of Op.119 as “an individual essay - as a solution to a specific compositional problem or as an experiment with an unusual technique.”¹⁴ Beethoven laid aside the work of the late Bagatelles, Op.119, while he was composing his major late works, but he turned back to the bagatelles after finishing the large-scale works in order to pay a debt to his brother Johann. He revised some old sketches before the publication, and wrote new pieces rather than polishing up incomplete sketches. Beethoven was exploring new compositional techniques in some of his Bagatelles, Op.119, as well as the other piano compositions written in that period. Some of the techniques in Beethoven’s late works (e.g. *Diabelli Variations*, Piano Sonatas Opp.109, 110, and 111) also appear in several bagatelles of Op.119: rhythmic and formal ambiguity, harmonic (cadential) ambiguity, sudden meter change, and inner and outer trills sustained against other voices. For instance, Op.119, No.6 shows subtle metrical shifts from the slow introduction (3/4) to the following

¹² Alan Tyson, “The First Edition of Beethoven's Op. 119 Bagatelles,” *The Musical Quarterly* 49, no. 3 (1963), 332.

¹³ Beethoven, Irmer, and Lampe, 4.

¹⁴ Edward Cone, and Robert P. Morgan, *Music, a view from Delft: Beethoven's Experiments in Composition* (Chicago: University of Chicago Press, 1989),180.

phrases (2/4) as well as the change of tempo from *Andante* to *Allegretto*. After the rhythm changes to triplets in the latter half, the meter changes again to 6/8. Beethoven also used these rhythmic and metrical transitions between phrases in his late piano sonatas.

On the other hand, Barry Cooper has theorized that Op.119 can be considered as “a cautiously planned cycle of six pieces (Nos. 1 through 6) followed by a second group of five (Nos. 7 through 11)” rather than an assemblage of unrelated eleven pieces.¹⁵ In regard to this, Kinderman feels that these eleven bagatelles represent “a rather artificial grouping of pieces that would have been better issued under two separate opus numbers.”¹⁶ The most reliable evidence comes from Beethoven’s letter to his former student Ferdinand Ries, written in 1823. In the letter, Beethoven enclosed the Bagatelles Op. 119 in two parts obviously treating Op.119 as a cycle rather than collection. Beethoven wrote that “you are receiving six bagatelles and another five, which belong together, in two parts.”¹⁷ Op.119 may be considered and performed as two suites of bagatelles.

Some unifying elements are found in Nos.1-6. Cooper proposed that Beethoven intended to create a connection between one bagatelle and the next to make a more consistent series of pieces.¹⁸ I suggest that Beethoven made an effort to create an internal unity when he revised the old sketches (Nos.1-5) in 1822. For example, the G pedal at the end of No.1 connects smoothly to the beginning of the No.2 with a gentle echo (see

¹⁵ Barry Cooper, *Beethoven and the creative process*. (New York: Oxford University Press, 1990), 276.

¹⁶ Ludwig van Beethoven, and William Kinderman, *Artaria 195 : Beethoven's sketchbook for the Missa solemnis and the Piano sonata in E major, opus 109* (Urbana, Ill. ; Chicago, Ill.: University of Illinois Press, 2003), 96.

¹⁷ Marston, 196..

¹⁸ Cooper, 271.

Excerpts 1a and 1b).¹⁹ Furthermore, at the end of the sketch for No.4, Beethoven marked ‘Attacca la seguente Bagatelle,’ to make Nos.4 and 5 a unit pair.²⁰

Excerpt 1a. Beethoven Bagatelle Op.119 No.1, mm.69-74



Excerpt 1b. Beethoven Bagatelle Op.119 No.2, m.1



Five bagatelles of Op.119, Nos.7-11, belong together, like the six pieces of Op.126. Beethoven's *Artaria 195 Sketchbook* from 1820 includes the draft of the five pieces which were planned and published as a unit. Regarding Kinderman's view on the successive progression of tonality of Nos.7-11, C-C-a-A-Bb, close links between two pairs of bagatelles, Nos.7-8 and 9-10, are found.²¹ Beethoven connected the first two pieces, Nos.7-8, through a shared tonality and sonority. Both pieces are in C major but No.7 lacks tonal stability. Toward the end of No.7, the feeling of the tonality from the previous phrase (F: subdominant of C) is maintained, because the effect of Bb (Dominant

¹⁹ Cooper, 268.

²⁰ *Ibid.*, 272.

²¹ William Kinderman, *Beethoven* (2nd ed.) (Oxford; New York: Oxford University Press, 2009), 286.

of F) in the melody is stronger than the trills on the tonic (see Excerpt 2). As a pair, No.8 resolves the tonal ambiguity of No.7. Even though harmonic ambiguity is shown throughout No.8, the initial tonality returns after the contrasting middle part: an authentic cadence gives tonal stability.

Excerpt 2. Beethoven Bagatelle Op.119, No.7, mm. 24-27

The second pair, Nos.9-10, share tonality and register. These bagatelles are the simplest of the five pieces (Nos.7-11), and have more consistent phrasing and repetition than the previous pair. Nos.9-10 repeat similar melodic patterns. No.9 (A minor) consists of five 4-measure phrases, and authentic cadences appear at the end of the second and fifth phrases. The prominent melodic patterns at the end of each phrase are either ‘C-Bb-A-G#’ or ‘C-Bb-G#-A’ (see Excerpt 3a).²² The following Bagatelle, No.10 (A major) consists of four 4-measure phrases with a four-measure coda. Furthermore, the melodic figure that appears in the second phrase ‘C#-B-A-G#’ is similar to that of No.9 (see

²² Beethoven, and Kinderman, 96.

Excerpt 3b).²³ Finally, parts of Nos.7-11 suggest B-flat major, the key of the last Bagatelle, No.11. The opening B-flat chord of No.11 is foreshadowed in several passages of Nos.7-9: No.7 (mm.12-13); No.8 (m.9); No.9 (mm.3, 7, 15, 19). B-flat appears as a conspicuous Neapolitan harmony in No.9.

Excerpt 3a. Beethoven Bagatelle Op.119, No.9, mm. 14-20

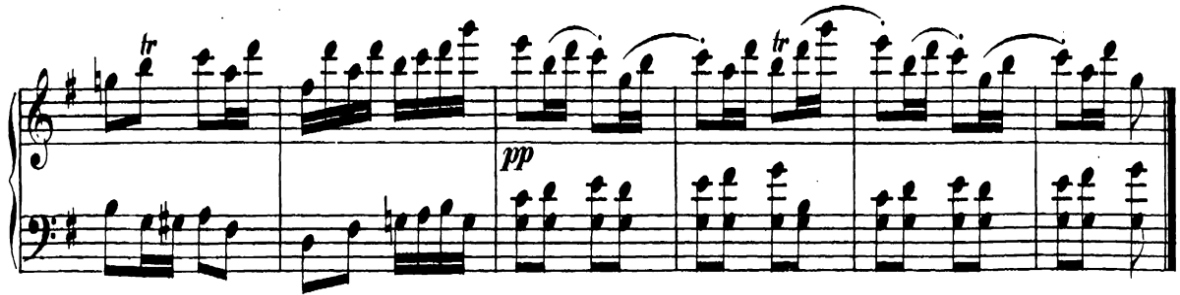
Excerpt 3b. Beethoven Bagatelle Op.119, No.10, mm. 1-13

Even though the compositional background and style of the two groups of Op.119 Bagatelles are varied, some unifying elements between the two groups were carefully planned. The last bagatelle (No.6) of the first group (Nos. 1-6) was the last piece to be written (1822) among the eleven Bagatelles, Op.119. Beethoven planned to compose

²³ Beethoven, and Kinderman, 97.

No.6 as a bridge to connect the two groups, using the same note ‘G’ at the last note of no.6 and the first note of no.7 (see Excerpt 4a & 4b). Besides, No.6 uses time signatures from earlier bagatelles (Nos. 1-5) like a coda: triple, duple and compound time signatures.

Excerpt 4a. Beethoven Bagatelle Op.119 No.6, mm.61-66



Excerpt 4b. Beethoven Bagatelle Op.119 No.7, mm.1-7



The Last Bagatelles, Op. 126

One distinct compositional difference between Beethoven’s two late sets of Bagatelles, Opp. 119 and 126, is how each set of bagatelles is grouped. According to Beethoven’s letter to his pupil Ries, and several Beethoven scholars, who were mentioned earlier in this document, Op.119 is best considered as “a cautiously planned cycle of six pieces (Nos. 1 through 6) followed by a second group of five (Nos. 7 through 11)”.²⁴ Unlike the earlier sets, the six Bagatelles, Op.126, were planned and written in a group on consecutive pages of a sketchbook around May 1824.²⁵ Op.126 was published

²⁴ Cooper, 276.

²⁵ Marston, 195.

in 1825 as Beethoven’s last significant work for piano after the *Diabelli Variations*. In a letter to his publisher Schott, Beethoven wrote that these bagatelles “are probably the best I have written.”²⁶ These six bagatelles have consistent key relationships between consecutive pieces. The six bagatelles were sketched as an integral group of pieces, as Beethoven labeled them “Ciclus von Kleinigkeiten” (cycle of little pieces) in the sketchbook: “cyclic” refers to the major thirds that relates their keys.²⁷ The following is the key scheme (the descending cycle of major thirds) of the six bagatelles:

Table 1. Beethoven Bagatelles Op. 126, Nos. 1 - 6

Op.126	No.1	No. 2	No. 3	No. 4	No. 5	No. 6
Key	G major	G minor	E-flat major	B minor	G major	E-flat major

Bagatelles Without Opus Number (WoO)

In addition to the published sets of bagatelles, a number of short piano pieces that are similar in character to bagatelles remained unpublished until long after Beethoven’s death. According to the Kinsky–Halm Catalogue of Beethoven’s works, the short pieces that were not originally published with an opus number are numbered with the abbreviation WoO (“Works without opus number”).²⁸ *Für Elise*, WoO 59, is one of them. The following editions include six bagatelles without opus number: G. Henle Verlag by Otto von Irmer includes WoO 52 and 56; The Associated Board of the Royal Schools of Music by Howard Ferguson includes WoO 52, 53, 54, 56, 59 and 60; Dover includes

²⁶ Beethoven, Irmer, and Lampe, 4.

²⁷ Cone, 179.

²⁸ Beethoven, L., & Ferguson, Howard, 5.

WoO 52, 56 and 59; Alfred by Maurice Hinson includes WoO 53 and 59. A number of bagatelles without opus number were found in the same sketchbooks as Beethoven's piano sonatas. Some of the bagatelles were originally planned either as a movement of a piano sonata or as part of a set of bagatelles, and share certain stylistic affinity with some of the piano sonatas. According to Max Unger's research, "Elise" is perhaps a misreading from the autograph, or a mistake for "Für Therese".²⁹ From Beethoven's handwritten dedication on the autograph, the piece is apparently dedicated to Therese Malfatti, who rejected Beethoven's marriage proposal early in 1810.³⁰ The piece should perhaps be titled "Für Therese."

Elements of 19th century Romanticism

Since there was a significant gap of time between Beethoven's early and late sets of bagatelles, each set shows compositional and stylistic differences. This reflects the growth of Beethoven's compositional style from his early period to the late period. As I mentioned earlier, Op.33 is an assemblage of seven separate pieces that Beethoven brought together in one opus, containing no special unity or structural relationships. The set uses classical compositional forms and styles. Over time, Beethoven's compositional style continuously changed. A sense of unity within each group of Op.119, six pieces (Nos. 1 through 6) followed by a second group of five (Nos. 7 through 11), is evident; however, the internal evidence of unity in Op.126 is much more obvious. The last set of Beethoven's Bagatelles, Op.126, were written to be performed as a cycle. The expressive qualities of these pieces represent the composer's sensitive emotion and psychological

²⁹ Michael Kennedy, Tim Rutherford-Johnson & Joyce Bourne Kennedy. *The Oxford Dictionary of Music* (6th ed.) (Oxford: Oxford University Press, 2012), 315.

³⁰ Kinderman, *Beethoven*, 168.

depth, which reflect the aesthetic of nineteenth-century Romanticism.

The stylistic innovations in Beethoven's late bagatelles inaugurate the Romantic period. When it comes to Romantic music, it is obvious that the expression of personal emotions became increasingly important. Rhythm becomes inconsistent and complicated with irregular rests, and the mood and meter change unexpectedly. Beethoven's late bagatelles are the first character pieces, one of the most important genres of piano music in the nineteenth century.³¹ Maurice Hinson commented about Op.126: "they are, if anything in music can be, self-portraits, as they express Beethoven's moods and frame of mind the day he composed them."³²

Op.126 contains more advanced compositional techniques and more expressive musical features than the earlier bagatelles. The expressive qualities of Op.126 are expanded by the use of the high register (Nos.3 and 5), the weighty lower register (No.6), free cadenza-like figures (Nos.1 and 3) (see Excerpts 5a and 5b), sudden stops and starts, and unexpected harmonic and mood changes (Nos.4 and 6). Almost all of Op.126 (except for the third piece) contains more than one repeat sign, and some of the second reprises are different from the initial section and offer fresh reinterpretations. The second repeat of the furious *Allegro* and *cantabile* middle part of No.2 creates the expressive world of the music, with sudden harmonic changes from minor key to major key or from major key to minor key. These features are similar to the Romantic elements that appear in Beethoven's late piano sonatas (e.g. Opp. 109, 110 and 111).

The free compositional features are perhaps a reflection of Beethoven's style of

³¹ Magrath, 62.

³² Maurice Hinson, *Anthology of Classical piano music : Intermediate to early advanced works by 27 composers* (Van Nuys, CA: Alfred, 2003), 8.

improvisation. In his book *Beethoven and His World*, Scott Burnham cited Czerny's description about Beethoven's improvisation:

“His improvisation was most brilliant and striking. In whatever company he might chance to be, he knew how to produce such an effect upon every hearer that frequently not an eye remained dry, while many would break out into loud sobs; for there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them.”³³

Excerpt 5a. Beethoven Bagatelle Op.126, No.1, mm.25-30

The image shows two systems of musical notation for Beethoven's Bagatelle Op. 126, No. 1, measures 25-30. The first system shows the piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody in the right hand is marked 'cresc.' and 'dim.' with trills. The second system shows the piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo is marked 'molto ten. non troppo presto.' and the dynamics are 'p grazioso'.

³³ Scott G. Burnham, Michael P Steinberg, and Bard Music Festival, *Beethoven and His World* (Princeton [N.J.]: Princeton University Press, 2000), 40.

Excerpt 5b. Beethoven Bagatelle Op.126, No.3, mm.22-26

The image displays a musical score for an excerpt from Beethoven's Bagatelle Op. 126, No. 3, measures 22-26. The score is presented in two systems, each with a treble and bass clef. The first system includes markings for *dim.* (diminuendo), *p* (piano), and *p.w.* (pizzicato). The second system includes *crescendo* and *p.w.*. The music features complex fingering, with numbers 5 and 6 indicating fingerings for specific notes. The score is marked with asterisks (*) at the end of each system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

III. RELATIONSHIP BETWEEN BAGATELLES AND SONATA MOVEMENTS

The main purpose of this section is to explore the relationship between Beethoven's bagatelles and his piano sonatas, using comparative score excerpts. I will give three examples: first, Bagatelle Op. 33, No. 7 and Piano Sonata Op. 27, No.1, 2nd movement; second, Bagatelle Op. 119, No.7 and Piano Sonata Op.109, 3rd movement Variation six; third, Bagatelles WoO 52, 53 in C minor and Piano Sonata Op.10, No.1, 3rd movement. Beethoven's works written in the same time period contain similar compositional and musical features.

1) Bagatelle Op.33, No.7 and Piano Sonata Op.27, No.1 *Allegro molto e vivace*

Op.33, No.7 is one of the brilliant and rhythmically vigorous works among Beethoven's early bagatelles. Op. 27, No.1, *Allegro molto e vivace* features two similar musical ideas, providing a connection with op. 33, No.7. The Sonata Op.27, No.1 was written in 1800~1801, and Op.33 was completed in 1802. 1800~1802 was the period during which Beethoven became famous as a composer and a pianist. In these works, we often find his irrepressible humor and wit. Op.27, No.1 was written in an unconventional style: *Sonata quasi una fantasia* (like a fantasy), to play without pauses between movements. The second movement, *Allegro molto e vivace*, is written in the style of a scherzo, which is typical of Beethoven's early compositional style.

The two pieces, Op.27, No.1 and Op.33, No.7, contain these two contrasting characters: repeated staccato bass chords with a strong rhythmic drive; and legato arpeggios. Furthermore, the key, meter, form, melodic style and texture are very similar. As an example, the rhythmic character in both pieces is in A-flat major in a fast triple time.

In the scherzo from Op.27, No.1, the repeated bass chords in the middle section are set against syncopated melodic groups in the right hand (see Excerpt 6). The trill in measures 50 to 51 should begin on the main note, G-flat, to emphasize the diminished-seventh chord. In both the scherzo of Op.27, No.1 and the Bagatelle Op.33, No.7, well-supported fingertips and minimal use of wrist movement are required to play repeated staccato dyads and chords in the bass. In the Bagatelle, Op.33, No.7, the rhythmic character requires the pianist to play eight measures in one breath as a single phrase (see Excerpt 7a). In the syncopated *sforzando* of the right hand, the movement of syncopated melody gives the impression of dancing hands. Beethoven embellishes the melody and rhythm of the main theme, and builds the intensity from the second half of the piece, which requires a more agile and flexible hand (see Excerpt 7b). The bagatelle, more than the sonata, has a much more animated *finale* with a dynamic expansion to *forte* in the octave chords.

Excerpt 6. Beethoven Sonata Op.27, No.1, *Allegro molto e vivace*, mm.42-55

Excerpt 7a. Beethoven Bagatelle Op.33, No.7, mm.1-8

Musical score for Excerpt 7a, Beethoven Bagatelle Op.33, No.7, mm.1-8. The score is in 3/4 time, marked "Presto." The right hand features a melodic line with slurs and a dynamic marking "p". The left hand plays a steady accompaniment of chords with a dynamic marking "mp".

Excerpt 7b. Beethoven Bagatelle Op.33, No.7, mm.123-129

Musical score for Excerpt 7b, Beethoven Bagatelle Op.33, No.7, mm.123-129. The score is in 3/4 time. The right hand features a melodic line with slurs and a dynamic marking "cresc. sf". The left hand plays a steady accompaniment of chords with a dynamic marking "sf".

The scherzo of Op.27, No.1, is in quarter notes with slurred broken chords, alternating between unison and patterns in contrary motion (see Excerpt 8a). The three quarter notes are slurred; the slur has a rhythmic and a musical structural role. Czerny commented on Beethoven's careful separations between the slurs:

"The three quarter notes in each measure are legato and are to be set apart in such a manner that the third quarter always appears disconnected, somewhat staccato."³⁴

C.P.E. Bach also proposed that the chord tones within the short slurs should be held in this kind of harmonic passage.³⁵ After the relatively brief middle section (mm.41-72), the legato groups are separated by syncopation with the left hand staccato and legato groups for the right hand (Excerpt 8b).

³⁴ Sandra P. Rosenblum, *Performance practices in classic piano music: Their principles and applications* (Bloomington: Indiana University Press, 1988), 182.

³⁵ Carl Philipp Emanuel Bach, and William J. Mitchell, *Essay on the true art of playing keyboard instruments*, 1st ed. (New York: W.W. Norton & Company, 1949), 155.

Excerpt 8a. Beethoven Sonata Op.27, No.1, *Allegro molto e vivace*, mm.1-8



Excerpt 8b. Beethoven Sonata Op.27, No.1, *Allegro molto e vivace*, mm. 85-94



In the Bagatelle Op.33, No. 7, the legato arpeggios of the broken chords progress in parallel octaves between the hands, and the melodic texture is phrased in long slurs: slurs in this bagatelle are seven times longer than those of the scherzo of Op. 27, No.1 (Excerpts 8a and 9). Play each eight-measure legato group as “one breath.” Please refer to Chapter four (pages 39-40) regarding the use of the pedaling in this part of Op. 33, No.7.

Excerpt 9. Beethoven Bagatelle Op.33, No.7, mm.21-28



2) Bagatelle Op. 119, No.7 and Piano Sonata Op.109, 3rd movement

Beethoven's late bagatelles were written during the first half of 1820 when he was completing several masterworks, including his late piano sonatas. Some of the late bagatelles use the new techniques and unusual musical style of Beethoven's late piano sonatas (Opp. 109, 110, 111). In these personal and deeply emotional pieces, we hear arpeggiated cadenza-like passages, delicate high-register melody and the dramatic juxtaposition of contrasting tempo and mood. The technique of using progressive rhythmic diminution along with long sustained trills is found in both Bagatelle Op.119, No.7 (1822) and the sixth variation of the finale in the Piano Sonata, Op. 109 (1820).

In the Bagatelle Op.119, No.7, Beethoven builds intensity from the middle of the piece (m.17) through progressive rhythmic diminution above low, sustained trills on the tonic. These unmeasured trills and the rhythmic diminution along with an extremely long crescendo toward the climax end with a brilliant falling C major arpeggio (see Excerpt 10).³⁶ The rhythmic diminution is used to intensify the musical expression.

Excerpt 10. Beethoven Bagatelle Op.119, No.7, mm. 15-27



³⁶ Beethoven, and Kinderman, 96.

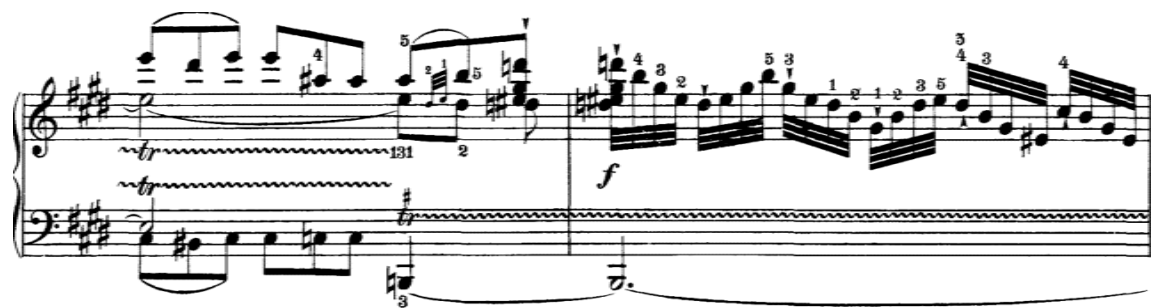


Beethoven used this compositional idea in the sixth variation of the third movement in the Piano Sonata, Op. 109. The variation begins with a peaceful and almost static main theme, followed by the repeating ‘B’ in the top voice. (see Excerpt 11a). Beethoven explores the main motive by developing rhythmic diminutions, from quarter notes through to thirty-second notes, and by using sustained, double trills with an accompaniment of the dominant pedal (see Excerpt 11b). Pulsating trills and prolonged pedal progress through extensive modulation, rhythmic acceleration and use of the extreme registers of the keyboard.³⁷

Excerpt 11a. Beethoven Piano Sonata Op.109, III, 6th Variation, mm.1- 4



Excerpt 11b. Beethoven Piano Sonata Op.109, III, 6th Variation, mm.168-169



³⁷ Kinderman, *Beethoven*, 244.

Beethoven expanded his new, dramatic technique of progressive rhythmic intensification into the broader framework of variations in the Arietta of his last Piano Sonata, Op.111. Kinderman states:

The series of rhythmic diminutions first transforms the original character without altering the basic tempo, and then re-approaches the sublime quality of the chorale-like theme, as the most rhythmic textures, culminating in sustained trills, are reached in the closing stages.³⁸

3) Bagatelle WoO 52 and Piano Sonata Op.10, No.1

Cooper has observed that a number of Beethoven's manuscripts remain, and that some of the worn papers contain short piano pieces that appear to be bagatelles.

According to the records from Cooper, sketches for the C minor Piano Sonata Op.10, No.1 (1798) were together with the autograph score and sketches of the Presto in C minor WoO 52 (1797).³⁹ This may mean that Beethoven intended to include WoO 52 as part of the Piano Sonata Op.10, No.1 (maybe as a scherzo and trio): The Sonata Op.10, No.1 may have been planned as a four-movement work at first, including a minuet or scherzo, but later, Beethoven would remove one movement.

Piano Sonata Op.10, No.1 is Beethoven's first piano sonata in C minor, which has the forceful and passionate character we hear in many other works in C minor such as the "Pathétique" Sonata, the Fifth Symphony, and the last Piano Sonata, Op.111. In this sonata, Beethoven uses concentrated, terse musical gestures, sharp contrasts between themes, sudden changes in dynamics, and frequent *sforzando* accents.

The form of WoO 52 is an extended scherzo and trio. The opening and closing scherzo show the very striking opening motif of repeated notes with descending fifths

³⁸ Ibid., 251.

³⁹ Cooper, 265

and sixths (see Excerpt 13b), and the trio has scales in double thirds phrased by successive legato slurs. A number of similar elements are found in both the scherzo WoO 52 and the Piano Sonata Op.10, No.1. First, a four-measure opening motive is used throughout the movement (see Excerpts 12a and 12b). Second, a forceful rhythmic drive appears in both works (see Excerpts 13a and 13b). Third, both works are mainly “developed” by many sudden dynamic changes applied to a repeating small motive.

Excerpt 12a Beethoven Piano Sonata Op.10, No.1, 1st movement, mm.1-4



Excerpt 12b. Beethoven Bagatelle WoO 52, mm.1-4



Excerpt 13a. Beethoven Piano Sonata Op.10, No.1, 3rd movement, mm.47-51



Excerpt 13b. Beethoven Bagatelle WoO 52, mm.33-40



Another scherzo movement that was possibly intended for the Piano Sonata Op.10, No.1 (1798) is the Bagatelle WoO 53 (1796-1798) in C minor. This piece was written at the same time as the Sonata Op.10, No.1, and shares musical elements with the Sonata Op.10, No.1. As an example, the second motive in the first section of WoO 53 is similar to the second theme of both the first movement and the third movement of the Sonata Op.10, No.1.

There are other similarities between Beethoven's bagatelles and piano sonatas in addition to the examples above. Beethoven's elaborate expression in his piano sonatas also appears as a fine sense of musical expression and artistry within the miniature form of the bagatelle.

IV. OVERVIEW OF BAGATELLES OP. 33

The structure and form of the seven Bagatelles, Op.33 are balanced and traditional. These pieces are useful for the pedagogical instruction of Beethoven's articulations, trills, phrasing, and "early period" style. Unlike Beethoven's late bagatelles, the seven bagatelles of Op.33 have no consistent pattern or meaningful relationship between the pieces.

When we think of Beethoven's highly accomplished works, seriousness and musical depth often come to mind. On the contrary, the seven Bagatelles of Op.33 are filled with witty jokes and sophisticated humor that reflect Beethoven's youthful passion. Beethoven's musical humor varies in Op.33: sometimes his music is very gentle and soft, but sometimes his music is straightforward and dramatic. As mentioned earlier, contrast is an important musical element in Beethoven's bagatelles. Tonality and musical materials in Op.33 are in stark contrast, alternating fast and slow tempo, major and minor tonality, and dark and light moods. Contrasting articulations and techniques are a challenging part of performing Op.33: Beethoven's humor is shown in sudden changes between legato and staccato, and between strong staccato and light staccato repeated chords. Most of the bagatelles in Op.33 are light-hearted works with diverse and demanding pianistic figurations. On the other hand, two bagatelles, Op. 33, Nos.4 and 6, feature elaborate and expressive musical elements unlike the other bagatelles in Op.33. The string quartet-like four-part texture in No.4 requires the effective and harmonious sonority of four voices. In No.6, Beethoven gives two musical indications that suggest delicate expression and sincerity: "*Con una certa espressione parlante*" and "*calando*."

Op. 33, No. 1 in E-flat Major

Andante grazioso, quasi allegretto

♩ = 53 ~ 58

1. Tonality: E-flat is frequently used by Beethoven in majestic and heroic works. E.g.: Piano Concerto No. 5 (“Emperor”), Piano Sonatas, Op.7 (“Grand”), Op.31, No.3, Op.81a (“Les adieux”), and the third symphony (“Eroica”).
2. Form: This bagatelle is a fine example of a short sonata-rondo form, A-B-A-C-A-B-A: A (mm.1-8) - B (mm.9-24) - A (mm.25-32) - C (mm.33-50) - A (mm.51-58) - B (mm.59-74) - A (mm.75-95). The C section takes some of the rhythmic motives from the A and B sections and develops them.
3. Special Term: “*Andante grazioso, quasi allegretto*” means to play at a gracefully walking pace, like a moderately fast tempo.
4. Innovation: There are unusual dominant prolongations with right-hand scale passages in the middle of the first theme and at the end of the development or C section (see Excerpts 14a and 14b). It is important to create harmonic tension while changing pedal frequently.

Excerpt 14a. Beethoven Bagatelles Op.33, No.1 mm.21-24, Dominant Prolongation I

The musical score for Excerpt 14a, Beethoven Bagatelles Op.33, No.1 mm.21-24, Dominant Prolongation I, is presented in two staves. The right-hand staff features a scale passage with dominant prolongations, marked with dynamics *f*, *p*, *cresc.*, and *sfp*. The left-hand staff provides a simple accompaniment. The score is in E-flat major and 3/4 time.

Excerpt 14b. Beethoven Bagatelles Op.33, No.1 mm.42-51, Dominant Prolongation II

The image displays a musical score for Excerpt 14b, Beethoven Bagatelles Op.33, No.1 mm.42-51, Dominant Prolongation II. The score is presented in two systems, each with a treble and bass clef. The first system shows a right-hand melody with dynamic markings 'cresc.', 'sf', 'sf', and 'p'. The second system shows a right-hand melody with dynamic markings 'cresc.', 'sf', 'p', and 'dolce'. The left hand provides a consistent accompaniment.

5. Technical Challenge: The right hand has variations toward the end, over the stable and consistent accompaniment. The right hand's main melody is varied through rhythmic diminutions (duplets, triplets, quadruplets, quintuplets, sextuplets and octuplets): The pianist should use a relaxed motion of the wrist and flexible fingers to play the decorations of the melody, sequential thirds and fourths, and scalar passages in sixteenth and thirty-second notes fluently. To play the dyads smoothly, the pianist should use a circular motion of the wrist and relax the wrist on the dotted (longer) notes (see Excerpt 15).

Excerpt 15. Beethoven Bagatelle Op.33, No.1, mm.15-20

The image displays a musical score for Excerpt 15, Beethoven Bagatelle Op.33, No.1, mm.15-20. The score is presented in two systems, each with a treble and bass clef. The first system shows a right-hand melody with dynamic marking 'sf'. The second system shows a right-hand melody with dynamic marking 'cresc.'. The left hand provides a consistent accompaniment.

7. Inspiration: Imagine you are dancing; keep the body moving freely.

Op. 33, No.2 in C Major

Allegro

♩. = 58 ~ 63

1. Form: This bagatelle presents a scherzo (mm.1-16 and 79-94) with a humorous theme, an episode (mm.17-48) with an octave melody in the relative minor, a trio (mm.49-78) with consecutive scalar patterns of single lines and thirds in a lively mood, and a coda (mm.95-138) with rollicking rhythm and character.

2. Technical Challenges

In the scherzo, four contrasting areas challenge pianists:

a. Accuracy in passages with sudden leaps of register in a quick tempo. For accuracy, it is necessary to practice the leaps slowly at first, and then gradually speed up to gauge distance between the notes and develop muscle memory.

b. Passages that project dynamic contrasts in a fast tempo.

c. Passages with sudden switches between legato and staccato in a speedy tempo. The scherzo has contrasts between legato and staccato, and *forte* staccato notes in the bass. It is possible to use the damper pedal on the bass note with *forte* to get a greater resonance before the sudden change of register. The pianist should have an elastic wrist and forearm to project the staccato repeated chords and syncopated repeated chords in the coda.

d. The trio has passages with parallel thirds and scalar patterns. For the parallel thirds, the right hand should slightly incline towards the right side. Use half-pedal to create resonance and clarity.

3. Inspiration: This bagatelle is filled with the witty, humorous, and lighthearted side of Beethoven's personality.

Op. 33, No.3 in F Major

Allegretto

♩ = 75 ~ 80

1. Form: This bagatelle is written in a ternary form, ABA¹, with a coda based on B: A (mm.1-18) - B (mm.19-33) - A¹ (34-65) - coda (mm.66-76).
2. Harmonic Innovation: By all appearances, the piece looks like a simple and lyrical piece, but unexpected, surprising harmonic changes often appear. One surprising moment is the unexpected harmonic change from F major to D major in the second phrase (m.5). Beethoven returns to the primary tonality's dominant in measure ten (see Excerpt 16). The creative thematic extension in the returning A section is embellished with subtle dissonances, showing Beethoven's sense of humor. Play the short dissonant appoggiatura on the beat without emphasis.
3. Musical Challenges: This bagatelle requires a careful *ritardando* (tempo flexibility) when ending the phrase, returning back to the main section, and preparing the dynamic accent, the *sforzando* (see Excerpt 16).
4. Pedaling: The dissonances, non-harmonic tones, need extremely careful pedaling. It is necessary to avoid holding the pedal down on the dissonances. Release the pedal on the dissonances and depress the pedal on the consonances.

Excerpt 16. Beethoven Bagatelles Op.33, No.3 mm.1-10

The image displays a musical score for the first ten measures of Beethoven's Bagatelle Op. 33, No. 3. It is written for piano in 6/8 time. The score is divided into two systems. The first system contains measures 1 through 6, featuring a melody in the right hand and accompaniment in the left hand. Dynamics include piano (p) and sforzando (sf). The second system contains measures 7 through 10, including a first ending (1.) and a second ending (2.), both marked with a crescendo (cresc.), and concluding with a section marked piano (p) and sforzando (sf).

Op. 33, No.4 in A Major

Andante

♩ = 50~54

1. Form: This bagatelle in four-part texture is structured as an ABA form with a codetta:
A (mm.1-16) - B (mm.17-30) - A (mm.31-62) - codetta (mm. 63-68).

2. Musical Challenge:

A section: The pianists should present a cantabile top voice supported by two inner voices and pedal notes in bass. The texture is developed in the reprise of the A section, especially in the alternation of the main melody from voice to voice. The pianist should transfer weight from one hand to the other when playing the melody.

3. Technical Challenge: The trills in this work (mm. 2, 6, 32, 36, 40, 44, 52, 60) are difficult. Beethoven's trills in this piece can start from the consonant main note to avoid creating dissonances and to make a more beautiful melody (see Excerpt 17).⁴⁰

⁴⁰ Rosenblum, 250.

Excerpt 17. Beethoven Bagatelle Op.33, No.4, mm.1-2



Op. 33, No.5 in C Major

Allegro ma non troppo

♩ = 82~92

1. Form: This bagatelle is written in the rondo form, A-B-A-C-A-B-A¹: A (mm.1-8) – B (mm.9-15) - A (mm.16-23) - C (mm.24-38) - A (mm.39-46) - B (mm.47-53) - A¹ (mm.54-73).

A: The first theme is a phrase of long ascending triplet arpeggios followed by falling parallel triplet patterns (see Excerpt 18). B: Another theme reverses the triplet patterns (see Excerpt 19). C: A third theme appears in the middle, with triplet patterns in octave melodies in the parallel minor.

2. Technical Challenges: This bagatelle requires a high level of technical facility. It can be used as a technical exercise for triplet patterns. The pianist should use flexible wrist rotation and have a free upper body moving sideways to play the successive triplet arpeggios freely. The trills begin from the upper auxiliary, because the trills serve a decorative function, and the previous note is same as the main note (see Excerpt 18).⁴¹ To play the triplets with the hands moving in the opposite direction, a gentle circular motion of the wrists should be used to keep the hands relaxed (see Excerpt 19).

⁴¹ Rosenblum, 250.

3. Musical Suggestions: Beethoven's comic character appears in its unique rhythmic features and articulations. This work is developed by the opening motive (mm.1-4), and it is necessary to plan the overall picture of the phrase. In the opening theme, the pianist should move toward the *sforzando* notes in the highest register (see Excerpt 18). Beethoven uses the *sforzando* to create a humorous character, so the *sforzando* notes should be emphasized. Some other humorous characteristics are the sudden pauses and repetition of a single note from mm.59-64.

Excerpt 18. Beethoven Bagatelle Op.33, No.5, mm.1-4

Allegro ma non troppo.

Excerpt 19. Beethoven Bagatelle Op.33, No.5, mm.9-10

sf

Op. 33, No.6 in D Major

Allegretto quasi Andante

♩ = 58~65

1. Form: This beautiful bagatelle is in a simple three-part song form, ABA¹, with a calm coda: A (mm.1-20) – B (mm.21-30) - A¹ (mm.31-70) – coda (mm.71-85). The melody in the A section is highly embellished with slurs (two-note slurs) in the A¹ section.

2. Special Term: Beethoven demands subtle expressiveness of the pianist. Beethoven marks “*Con una certa espressione parlante*” which means “with a certain speaking quality of expression” (see Excerpt 20).⁴² This musical direction asks the pianist to deliver delicate expression and sincerity.

Excerpt 20. Beethoven, Bagatelle Op.33 No.6, mm.1-6

Allegretto quasi andante.
Con una certa espressione parlante.



3. Musical Challenge: *calando*

In the middle section and the coda, Beethoven put *calando* in combination with *decrescendo* before reaching *fermata* and *pianissimo* (see Excerpt 21a). According to Rosenblum, Beethoven’s *calando* should be interpreted as “diminishing both the sound and the movement,” but in some cases Beethoven’s *calando* “directs pianist to become

⁴² Lockwood, 396.

and to remain as soft as possible⁴³ Where Beethoven uses *calando* and the cadential phrase together, the pianist should diminish the sound, slow down the tempo until the echo of the last chord fades away, and apply delicate rubato (see Excerpt 21b).

Excerpt 21a. Beethoven, Bagatelle Op.33 No.6, mm.29-30



Excerpt 21b. Beethoven, Bagatelle Op.33 No.6, mm.77-85



4. Technical Challenges

a. Two-note slurs are an important musical gesture in this bagatelle that is used to vary the melody. W. A. Palmer has suggested that it is possible to compare Beethoven's slurs with bowing indications for string instruments.⁴⁴ In two-note slurs, the pianist will need to give a gentle emphasis to the first note of each pair, and apply gentle down-up motions of the wrist (see Excerpt 22).

b. Play the trills (mm. 3, 15, 33, 40, 44, 53, 57, 64 and 68) from the main note.

⁴³ Rosenblum, 80.

⁴⁴ Ludwig van Beethoven, and Willard A. Palmer, *Eleven bagatelles, op. 119* (Sherman Oaks, Calif.: Alfred Music, 1971), 5.

Excerpt 22. Beethoven Bagatelle Op.33, No.6, mm.57-62



Op. 33, No.7 in A-flat Major

Presto

$\text{♩} = 106 \sim 116$

1. Form: This bagatelle is in a five-part rondo form, A-B-A¹-B-A² with a dramatic finale:
A (mm.1-20) - B (mm.21-36) - A¹ (mm.37-76) – B (mm.77-92) - A² (mm.93-132) –
finale (mm.133-157).
2. Technical Challenge: This bagatelle can be considered a technical exercise for repeated chords and long legato arpeggios. Beethoven presents two contrasting characters in this work, rhythmic character and harmonic character: lively repeated bass notes and legato arpeggios in broken chords.
 - a. To play the short and crisp staccato in the bass, well-supported fingertips and minimal use of wrist movement are required (see Excerpt 7a). For the syncopated *sforzando* in the right hand, move the wrist and forearm gently to the right to support the sound projection of the 4th and 5th fingers (see Excerpt 7b).
 - b. The long legato arpeggios need flexibility of the thumb and wrist with a free upper body (see Excerpt 9).
3. Innovations: Beethoven indicates (damper) pedal for the bass note to blend the timbres for the entire duration of the phrase (see Excerpt 9). Rosenblum indicates that Beethoven occasionally considered pedaling as “an integral part of the structure” to unite a theme or

a form.⁴⁵ Czerny had suggested that pianists need to use more pedal in Beethoven's works than Beethoven actually marked in his works.⁴⁶ Since the piano used by Beethoven for this composition did not project as much resonance as the modern piano, modern pianists should change the pedal to keep the sonority clear. In my view, it is possible to press down the damper pedal in the beginning of the phrase, add *una corda* at *pianissimo* to mute the sound, and release the damper pedal little by little until the end of the phrase. The pianist can use half-pedal to modulate the sustaining effect, while keeping Beethoven's original intention.

⁴⁵ Rosenblum, 134.

⁴⁶ Beethoven, and Palmer, 9.

V. OVERVIEW OF BAGATELLES OP. 119

Compared to the earlier set, the eleven Bagatelles of Op.119, published in 1823, reveal to a greater extent Beethoven's unconventional use of harmony, form, meter, technique, register, length, and ironic patterns of humor. Compositional techniques used in Op.119 also appear in Beethoven's late works (e.g. "Diabelli" Variations, Piano Sonatas Opp.109, 110 and 111): rhythm and formal ambiguity, harmonic and cadential ambiguity, sudden meter changes, and inner and outer trills sustained against other voices. Among the eleven Bagatelles, Op.119, Nos.7-11 were originally written for pedagogical guidance in the *Wiener Pianoforte-Schule* (Vienna Pianoforte School) before the eleven bagatelles were published as one collection. Accordingly, Beethoven composed shorter pieces with modest technical demands in "miniature" form that concentrated musical ideas within extremely concise boundaries.

Op. 119, No.1 in G Minor

Allegretto

♩ = 126 ~ 136

1. Form: This bagatelle is in a three-part form, ABA¹, with a coda: A (mm.1-16) – B (mm.17-32) – bridge (mm.33-36) - A¹ (mm.37-52) – coda (mm. 53-74).
2. Innovations (Musical Challenges)
 - a. The two-note gesture is used for Beethoven's variation technique; the two-note slurs embellish the melody.
 - b. There is a harmonic surprise in the coda, which ends with an ironic G major chord (Dominant of C minor or parallel major of G minor) which gives an ambiguous and unsolved feeling (of the resolution). Beethoven actually planned to create an internal

unity with the G pedal between the end of No.1 and the beginning of No.2 (see Excerpts 1a and 1b).

3. Technical Challenges

a. In every two-note gesture, the pianist will need to give a gentle emphasis on the first note of each pair, and apply a gentle down-up motion of the wrist (see Excerpt 23).

Excerpt 23. Beethoven Bagatelle Op.119, No.1, mm.45-48



b. An unaccented turn (m.11) appearing above the pick-up notes should be played before the beat, starting on its upper auxiliary (see Excerpt 24).

Excerpt 24. Beethoven Bagatelle Op.119, No.10, mm.11-12



4. Editions: The eleven Bagatelles, Op.119, were published by different publishers: Clementi & Co. of London, Maurice Schlesinger of Paris, and Sauer & Leidesdorf of Vienna.⁴⁷ A number of mistakes from these earlier editions were adopted by modern editors, such as Henle. Alan Tyson (1926-2000), a British musicologist, introduced one difference in measure 20 of this bagatelle (see Excerpts 25a & 25b). According to Tyson, the parallel octaves in both hands are “characteristic of Beethoven’s later piano style”

⁴⁷ Tyson, 332.

(see Excerpt 25b).⁴⁸

Excerpt 25a Beethoven Bagatelle Op.119, No.1 mm.16-20: Sauer & Leidesdorf (1824), G.Henle Verlag (1970)



Excerpt 25b Beethoven Bagatelle Op.119, No.1 mm.16-20: Clementi (1823), Breitkopf und Härtel (1851), J.G. Cotta (1891)



Op. 119, No.2 in C Major

Andante con moto

♩ = 62~68

1. Form: This bagatelle is in a simple two-part form with a brief coda: A (mm.1-17) – A¹ (mm.18-31) – coda (mm.32-40).

2. Technical Challenges: There are two rhythmic gestures in this work: groups of eighth notes in the right hand and triplets in the left hand. The triplet patterns require hand-crossing while changing the register. The pianist should focus on where their hands must move over the keyboard, and prepare hand-crossing ahead of time, keeping the wrists flexible to handle the triplet patterns smoothly. Since the phrases progress by repeating a

⁴⁸ Ibid., 335.

single harmonic plan, V-I, the pianist should be aware of the many modulations.

3. Musical Challenges: Beethoven indicated very few dynamic markings in the score. The absence of slurs or dynamic markings does not mean one should play without dynamic nuances. To create nuances, the pianist can add slurs and dynamic nuance, *crescendo* and *decrescendo*, in a phrase even where Beethoven did not indicate dynamics (see Excerpt 26). The intensity of the dynamic level depends on the pianist's taste, keeping a relatively uniform level or creating a more dramatic dynamic nuance.

4. Suggestion: To make a delicate and shimmering sound in the coda (mm.32~40), the pianist can combine *una corda* and the damper pedal. Friedrich Kalkbrenner (1785-1849), a German pianist and teacher, proposed: "The union of the soft and loud pedals produces an excellent effect in *dolce* passages."⁴⁹

Excerpt 26. Beethoven Bagatelle Op.119, No.2 mm.1-2



Op. 119, No. 3 in D Major

à l'Allemande

$\text{♩} = 70 \sim 76$

1. Form: This bagatelle is in a three-part form, ABA, with a lively coda: A (mm.1-16) – B (mm.17-32) – A (mm.1-16) – coda (mm.33-56).

2. Special Terms

⁴⁹ Rosenblum, 142.

a. *à l'Allemande*: This indication refers to Ländler, a country dance. Beethoven used the term *Tedesca*, “in the German style,” twice in his published works: Piano Sonata Op.79, and Quartet in B-flat, Op.130. In this bagatelle, Beethoven used the term *Tedesca* in French: *à l'Allemande*.⁵⁰

b. The following indication was first used by Beethoven in this work: *Da capo sin'al segno ed allora la Coda*, which means: return to the beginning and continue to where the sign is placed, and then play the coda.⁵¹ Different interpretations on each reprise are possible with different dynamic levels, phrasing and emphases (e.g. agogic accents).

3. Musical Challenges: According to the triple meter and the indication

“*à l'Allemande*,” the pianist can feel the waltz-like rhythm. The pianist should shape the graceful rhythmic gestures (6 sixteenth notes) in the right and left hands (see Excerpts 27a and 27b).

Excerpt 27a. Beethoven Bagatelle Op.119, No.3, mm. 1-8, Rhythmic Gesture (Right Hand)



⁵⁰ Romain Rolland, B. Constance Hull, and A. Eaglefield Hull, *Beethoven* (New York: Henry Holt & Company, 1917), 157.

⁵¹ Dolmetsch Organisation (n.d.), music dictionary; retrieved from <http://www.dolmetsch.com/defsd.htm>

Excerpt 27b. Beethoven Bagatelle Op.119, No.3, mm.33-38, Rhythmic Gesture (Left Hand)



Op.119, No. 4 in A Major

Andante cantabile

♩ = 72 ~ 80

1. Form: This bagatelle is in a brief binary form, AABB: A (mm.1-8) – B (mm.9-16).
2. Innovation: According to Cone, this bagatelle is an early and simple version of Beethoven's motivic diminution (see Excerpt 28).⁵² The phrases and slurs are shortened, and the metrical contrasts increase.
3. Technical Challenges: The two-note gestures (mm. 9-12) require the use of gentle down-up motions of the wrist.

Excerpt 28. Beethoven Bagatelle Op.119, No.4, mm.1-2 and 9-10



⁵² Cone, 196.

Op. 119, No. 5 in C Minor

Risoluto

♩ = 84 ~ 88

1. Form: This bagatelle is in a three-part form, AA-BB-C: A (mm.1-8) – B (mm.9-16) – C (mm.17-26). This bagatelle was originally sketched as an idea for the finale for his C minor Violin Sonata, Op.30, No.2.⁵³

2. Special Term: Beethoven indicates “*Risoluto*” for the pianist to feel a strong rhythmic frame. In each measure, at least one agogic accent or strong downbeat is found.

3. Technical Challenges: The pianist needs an understanding of Beethoven’s ornaments and grace notes. I recommend beginning the ornaments on the principal note to emphasize the melody and the power of the rhythm. The grace note with a slash can be played before the downbeat (see Excerpt 29a). Two grace notes without a slash can be played as fast as possible (see Excerpt 29b).

Excerpt 29a. Beethoven Bagatelle Op.119, No.5, mm.1-2



Excerpt 29b. Beethoven Bagatelle Op.119, No.5, m.9



⁵³ Cooper, 266.

Op. 119, No.6 in A Minor

Andante-Allegretto

Andante (♩ = 60 ~ 80), Allegretto (♩ = 90 ~ 94)

1. Form: *Andante* (mm.1-6) - *Allegretto* (mm.7-39) - *l'istesso tempo* (mm.40-66)
2. Special Terms: The following terms are Beethoven's unusual musical markings in this bagatelle.
 - a. *leggiermente* (German: leichtlich vorgetragen): lightly, delicately executed
 - b. *l'istesso tempo* (German: Dieselbe Bewegung): The same tempo
3. Innovations:
 - a. Beethoven presents irony, duality of the musical ideas through the changes of tempo: *Andante*, *Allegretto* and *l'istesso tempo*.
 - b. This bagatelle incorporates diverse tempos and meters used in earlier pieces (Nos.1-5) of Op.119: subtle metrical shifts from the slow introduction (3/4) to the following phrases (2/4) as well as the change of tempo from *Andante* to *Allegretto*. After the rhythm changes to triplets in the second half, the meter changes to 6/8.
 - c. The following are the musical features shown in this bagatelle: a cadenza-like passage after the fermata (see Excerpt 30a), sudden metrical changes with rhythmic diminution (see Excerpt 30b), an upbeat rhythm with slurs, and frequent harmonic ambiguity at the end of the phrase. The upbeat rhythm, with sixteenth notes and a staccato eighth note, is slurred (see Excerpt 30c). In this slurred gesture, use theagogic accent to help shape the phrase.

Excerpt 30a. Beethoven Bagatelle Op.119, No.6, m.4



Excerpt 30b. Beethoven Bagatelle Op.119, No.6, mm.37-41



Excerpt 30c. Beethoven Bagatelle Op.119, No.6, mm.7-10



Op. 119, No.7 in C Major

Allegro, ma non troppo

♩ = 78 ~ 86

1. Tempo: Pianists will need a great deal of tempo flexibility and changes.
2. Form: This bagatelle can be seen as a three-part form, ABA¹ along with the ambiguous sectional endings: A (mm.1-6) – B (mm.7-16) – A¹ (mm.17-27).
3. Innovation
 - a. Beethoven uses unconventional musical materials that also appear in his late piano

sonatas, such as ambiguous formal structure (e.g. Op. 109, 1st movement) and progressive rhythmic diminution along with sustained trills (e.g. Op. 109, 3rd movement). From the middle section (measure 17), a crescendo with unmeasured trills on the tonic in the left hand and rhythmic diminution in the right hand builds to the climax (see Excerpt 10).

b. The pianist can use pedal to intensify the expression. Rosenblum indicates that this bagatelle is one of Beethoven's explorations of fingered trills; the trills should begin on the principal note.⁵⁴

4. Technical Challenges: In the long, sustained trill, start the trill a bit slower and speed up when greater expression is needed. Play the trill freely and sustain the trill for the full value of the main note.⁵⁵ To maintain control of the fast trills, the forearm should be relaxed; gently rotate the forearm back-and-forth. If the melody notes and unbroken trills cannot be connected smoothly, the pianist can play the melody note first and then play the main note of the trill next.

Op.119, No.8 in C Major

Moderato cantabile

♩ = 86 ~ 92

1. Form: This bagatelle is in binary form, AA-BB: A (mm.1-8) – B (mm.9-20).
2. Innovation: The harmonic ambiguity we often hear in late Beethoven appears in the middle section (m.9) with the unexpected and beautiful B-flat major harmony that moves into a completely different realm, maybe a higher spiritual one.
3. Technical Challenge: To play the sustained notes and the moving notes legato, use finger substitutions (see Excerpt 31).

⁵⁴ Rosenblum, 251.

⁵⁵ Ibid.,241.

Excerpt 31. Beethoven Bagatelle Op.119, No.8, mm.1-4

Moderato cantabile.



molto legato

Op. 119, No.9 in A Minor

Vivace moderato

♩. = 66 ~ 76

1. Form: This bagatelle has a compact three-part form, ABA, without a coda: A (mm.1-8) – B (mm.9-12) – A (mm. 13-20). This piece has more consistent and symmetrical phrasing and repetition than the two previous Bagatelles, Nos. 7 and 8.
2. Innovation: The main melodic patterns at the end of each phrase are C-Bb-A-G# or C-Bb-G#-A (see Excerpt 3a) and the patterns are built on broken chords. The entire piece is based on the following harmonic progression: I – bII6- V7 – I. Beethoven repeats this pattern four times.
3. Musical Challenge: To shape the phrase (e.g., mm.1-4), the pianist needs to move forward or gently speed up until the end of the *crescendo* (m.3), and use a slight rubato (ease tension) at the *subito piano* (m.4). Consider the use of a small *ritardando* before the fermata (m.12).
4. Technical Challenge: The pianist should practice the waltz-like accompaniment separately in various rhythmic patterns to be able to land in the right place at a lively tempo (see Excerpt 32).

Excerpt 32. Beethoven Bagatelle Op.119, No.9, mm.1-4



Op. 119, No.10 in A Major

Allegramente

♩ = 110 ~ 116

1. Form: This bagatelle consists of 4 four-measure phrases with a four-measure coda.
2. Special Term: *Allegramente* means to play happily and joyfully.
3. Innovation:
 - a. This bagatelle is the shortest piece among Beethoven's published piano works, only thirteen measures long (see Excerpt 3b).
 - b. Beethoven's intention for this concise work is simplicity. Only three harmonies are developed - supertonic, dominant and tonic.⁵⁶
4. Technical Challenge: The pianist must play the syncopated legato bass and the staccato melodic dyads at the same time. It is important to feel the right hand as the main beat.

⁵⁶ Cone, 183.

Op. 119, No.11 in B-flat Major

Andante, ma non troppo

♩ = 60 ~ 66

1. Form: This bagatelle has a two-part form, AB with a codetta: A (mm.1-8) – a cadenza-like passage (mm.9-10) – B (mm.11-18) – codetta (mm.19-22).: In this piece we hear:

a. a cantabile melody; b. an improvisatory cadenza-like passage; c. a cantabile melody in the high register; d. a chorale-like ending.

In a short form, Beethoven creates a number of transitions:

a. opening with singing melody; b. an improvisatory cadenza-like passage;
c. lofty register of singing melody; d. a chorale-like ending.

2. Special Term: *Innocentemente e cantabile* means to play artlessly and in a singing style. The term “innocent,” the tonality (B-flat major), and the placid mood are reminiscent of the second half of the Bagatelle, Op.119, No.8.

3. Innovation: This bagatelle illustrates Beethoven’s late compositional style.

a. Thematic recurrence is ambiguous: the A and B themes seem to lack motivic relationships.

b. Use an improvisatory cadenza-like passage

c. Use extremes of register

d. A singing legato melody above detached notes

e. A chorale-like ending concludes this various collection, Op.119.

VI. OVERVIEW OF BAGATELLES OP. 126

The six Bagatelles, Op. 126, reflect Beethoven's late compositional style and express deep emotions. It is difficult to master these works without understanding Beethoven's psychological state; however, no matter how difficult his life had become, his music became even deeper emotionally and even greater in terms of his compositional ideas. Contrast is an important musical element in Op.126. Each of the bagatelles has its own distinct character. As shown in Table 2, the six bagatelles have contrasting tempo markings and musical descriptive character terms. There are strongly contrasting characters in these pieces: quiet and pure (No.1); tension versus calm (No.2); lyrical and introspective tenderness (No.3); fury versus serenity (No.4); placidity (No.5); surprise versus tranquility (No.6).

Table 2. Tempo Markings & Musical Descriptions Op.126, Nos.1 - 6

Op. 126	Tempo Markings & Musical Descriptions
No. 1	Andante con moto (Cantabile e compiacevole)
No. 2	Allegro
No. 3	Andante Cantabile e grazioso
No. 4	Presto
No. 5	Quasi allegretto
No. 6	Presto – Andante amabile e con moto

Op. 126, No.1 in G Major

Andante con moto

♩ = 86 ~ 92

1. Form: This bagatelle is in rounded binary form, AA¹ ∥: BA¹ :∥ , with a coda: A (mm.1-8) – A¹ (9-16) – B (mm.17-32) - A¹ (mm.33-39) – coda (mm. 40- 47).

2.Special Terms: The following are Beethoven’s unusual musical indications.

a. *cantabile e compiacevole*, meaning “play in a singing and pleasing manner”

b. *La seconda parte due volte*, meaning “play the second part twice”

3. Innovations:

a. In this work, it is possible to imagine a quartet-like melodic interaction throughout.

The principal 8-measure melody (A section) is repeated with decoration in the next phrase, mm.9-16. After a brief cadenza, the principal melody reappears in bass octaves and in the high register. Beethoven developed this principal theme by means of textural transformation.

b. Phrase divisions are difficult to determine due to the unexpected meter changes (triple-duple-triple) during the thematic development. Beethoven expands the metrical unit (mm.21-30).

c. We hear a cadenza-like scale passage (see Excerpt 5a); and high-register figuration.

4. Technical Challenge: Turns (mm.9-10, 29-30) should begin on the principal note to color the melody. Begin the turns (mm.29-30) more slowly and gradually speed up.

Op. 126, No.2 in G minor

Allegro

♩ = 116 ~126

1. Form: This bagatelle is in binary form, AA-BB, with an extended coda: A (mm.1-26) –

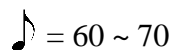
B (mm.27-41) -bridge and coda (mm.42-91).

2. Innovation: This bagatelle contains Beethoven's most exciting romantic elements, duality in character, form, and technique. There is a sudden shift from the fast, furious introduction (G minor) to the slow, cantabile central (B-flat major) section.

3. Musical Challenges: The piece gives an impression of Beethoven's capricious and calm characters: the hasty rush of sixteenth notes; a calm second section; and sudden pauses. The pauses in the middle section gradually become shorter, and the emotional tension builds to the climatic point, the high A (m.58). The emotional intensity is developed by the sixteenth-note figures, and gradually slows down in the triplets and eighth notes.

Op. 126, No.3 in E-flat Major

Andante

 = 60 ~ 70

1. Form: This bagatelle is in ternary form, ABA¹, with a codetta: A (mm.1-16) – B, recitative and cadenzas (mm.17-27) – A¹ (mm.28-47) –codetta (mm.48-52).

2.Special Term: *Cantabile e grazioso* (Cantabile and graceful)

3.Innovations:

a. Beethoven changes the main theme by means of thematic variations. The first sixteen-measure theme is varied throughout the work. After cadenza-like arpeggios, the theme is accompanied by broken chords and decorated by sixteenth-note and thirty-second-note patterns. The pianist should differentiate the main melody from the decorative notes. The pianist must find the “hidden jewel” inside the decorative stones.

b. Elements of nineteenth century Romanticism:

This hymn-like bagatelle has musical elements that are similar to slow movements of the late quartets. According to Lockwood, this work is equal to the *Adagio* of Op.127 and the

Lento of Op.135 in its religious solemnity and “slowly flowing thematic quality.”⁵⁷ The following are the compositional techniques used in this bagatelle: changes in the style of the theme; a cadenza-like passage (see Excerpt 5b); unconventional use of pedaling (e.g. mm.48 to the end: tonic pedal point; mm.17~25: dominant pedal point); using the expanded range of the piano. In this piece, Beethoven did not express the emotional climax with dramatic dynamics. Instead, he expressed the religious character through decorations of the main melody.

4. Technical Challenge:

- a. The pianist should connect the consecutive chords and dyads using a legato touch to create phrases: smaller slurred units can be shaped into a long phrase. Hold the top melody with the fingers while changing the damper pedal frequently.
- b. Dynamic: There is no dynamic sign until the *crescendo* in measure 9. The pianist should play this theme with a warm tone quality.
- c. Ornaments: I recommend playing the long sustained trills with the upper auxiliary (see Excerpt 33). The pianist can start the trill a bit more slowly and speed up when greater expression is needed. The sustained trills should not cover the theme in the left hand.
- d. Pedaling: Beethoven indicated *Sempre Pedal* (“always with pedal”) for the five-measure passage (mm.48-52) with the tonic pedal point (see Excerpt 34). Beethoven’s intention was to blend the harmonies. Leaving the damper pedal down on the consecutive five measures would have been acoustically possible for Beethoven's grand pianos, because the tone of his piano was less sonorous than the modern piano. On modern instruments, it is necessary to gently combine *una corda* and damper pedal for the production of a softer sonority. According to Schnabel, Beethoven’s striking pedaling

⁵⁷ Lockwood, 398.

instruction in these last five measures is designed for tone color, and ‘the bass note must be audible until the next bass note is played and no disturbing condusion in sound is required.’⁵⁸ In the dreamlike arpeggio passage, gently combine *una corda* and damper pedal to follow the composer’s intention (see Excerpt 5b).

Excerpt 33. Bagatelle Op.126, No.3, mm.27-32



Excerpt 34. Bagatelle Op.126, No.3, mm. 48-52



Op. 126, No.4 in B Minor

Presto

♩ 120 ~ 130

1. Form: This scherzo-like bagatelle is in a three-part form with one coda, A-trio-A-coda: A (mm.1-51) – trio (mm.52-105) – A (mm.106-162) – coda (mm.163-216).

2. Musical Challenges:

a. The musical intensity and creativity of this work produce a strong element of drama.

⁵⁸ Konrad Wolff, *Schnabel's interpretation of piano music*, 2nd ed. (New York: W.W. Norton, 1979), 108.

Beethoven alternates two very contrasting characters: fast and dramatic versus lyrical and calm (see Excerpts 35a and 35b). Beethoven's humorous character is found in this work through sudden pauses and starts, and the syncopated melody above the steady bass.

b. The empty spaces between the sudden pauses and starts should be dramatized in performance.

3. Technical Challenge: This work requires exact control of the syncopated rhythm in the right hand. It is important to keep the left hand quarter notes steadily while giving the effect of an agogic accent on the tied notes (see Excerpt 36). To achieve the *forte* dynamic and sonority, the pianist should gently put weight into the tone by moving the forearm and elbow freely, and by moving the upper body sideways.

Excerpt 35a. Beethoven Bagatelle Op.126, No.4, mm.1-6, Fast and Dramatic Character

The musical score for Excerpt 35a is in G major and 2/4 time, marked *Presto*. It consists of six measures. The right hand plays a syncopated melody with eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes. Dynamics include *f* (forte) and *sf* (sforzando).

Excerpt 35b. Beethoven Bagatelle Op.126, No.4, mm.180-188, Calm Character

The musical score for Excerpt 35b is in G major and 2/4 time, marked *pp* (pianissimo). It consists of nine measures. The right hand plays a lyrical melody with eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes. Dynamics include *pp*, *cresc.* (crescendo), and *p* (piano).

Excerpt 36. Beethoven Bagatelle Op.126, No.4, mm.14-19



Op. 126, No. 5 in G Major

Quasi allegretto

♩. = 66 ~ 76

1. Form: this bagatelle is in ternary form, AA-BB - A¹: A (mm.1-16) – B (mm.17-32) – bridge (mm.33-34) - A¹ (mm.35-42).
2. Innovation: This bagatelle requires a delicate and pure tone in the extreme (high) register of the keyboard, which is the opposite of the previous Bagatelle, No.4. To express the simplicity and childlike purity of the sound, especially in the thematic reprise in the high register (from measure 35), the pianist needs to use a delicate legato touch.
3. Technical Challenge: The stepwise parallel thirds in the treble and bass require delicate and frequent changes of the pedal. I recommend using little or half-pedal to avoid making a blurred sound. In the passage with the bass pedal point on C (m.17), use the left hand thumb and a flexible movement of the wrist.
4. Musical Challenge:
 - a. The first dynamic sign (*crescendo*) appears in measure 25: Beethoven placed dashes throughout the six measures. *Rinforzando* appears in the peak of the *crescendo* in measure 28 which requires a fuller sound. Since the dynamic intensity appears in the high register, which is limited in creating enough resonance and sound, the expression of the

dynamic needs to be precisely controlled.

b. Beethoven's tempo flexibility: there are a number of places to use agogic rubato, possibly between measures 9 and 12 (agogic accent: D-sharp in m.10), and measures 28 and 29 (agogic accent: downbeat of m.29). Ferdinand Ries, one of Beethoven's pupils, describes Beethoven's playing of agogic rubato:

In general, he played his own compositions very spiritedly, yet for the most part remained absolutely in time, and only occasionally, but not often, hurried the tempo a little, sometimes during a crescendo, which created a very beautiful and highly striking effect. In playing, he sometimes gave a passage, whether in the right or the left hand, a lovely, but utterly inimitable expression...⁵⁹

Op. 126, No. 6 in D -flat Major

Presto - Andante amabile e con moto

Presto (♩ = 130 ~ 136), *Andante amabile e con moto* (♩ = 90 ~ 96)

1. Form: This bagatelle is in extended two-part form, AA¹, with prelude and postlude: prelude (mm.1-6) -A (mm.7-32) - A¹ (mm.33-68) – postlude (mm.69-74).

2. Special Term: *Andante amabile e con moto* means to “play with special warmth and not too slowly.”

3. Musical Challenges:

a. this work includes two opposite characters: raging *presto* passages in the prelude and postlude, and *Andante amabile e con moto* in the middle section, sublime music of great beauty (see Excerpt 37).

b. Concerning the two completely contrasting worlds, I personally feel that Beethoven wanted to express duality in human beings - humanity's dramatic nature versus spiritual

⁵⁹ Rosenblum, 385.

introspection.

Excerpt 37. Beethoven Bagatelle Op.126, No.6 mm.1-12

The image shows a musical score for Beethoven's Bagatelle Op. 126, No. 6, measures 1-12. The score is in G minor, 3/8 time. It is divided into two sections: 'Presto.' (mm. 1-8) and 'Andante amabile e con moto.' (mm. 9-12). The 'Presto' section features a stormy melody in the right hand and a broken chord accompaniment in the left hand. The 'Andante' section features a more lyrical melody in the right hand and a triplet accompaniment in the left hand. The score includes dynamic markings such as 'p' and 'ten.'

4. Technical Challenge:

a. The stormy *Presto* in the prelude and postlude requires strong physical “pianism” to show the raging, dramatic character effectively.

b. The broken chord accompaniment in the left hand in the *presto* does not require too much finger articulation; use a flexible and balanced wrist rotation (see Excerpt 37).

When practicing separate hands, gently hold the wrist with your right hand and gently turn your wrist right and left with a minimal use of fingers, elbow and forearm. The axis of the left hand is the second finger. On the other hand, the sixteenth-note passages in the right hand need strong finger articulation.

c. In the extended central *Andante*, Beethoven indicates *tenuto* on the third beat of the right hand. The pianist can gently “hold” the notes with tenuto, or use tempo rubato (see Excerpt 37).

d. The *Andante* also includes triplet passages in both hands. Multi-rhythm (triplets and

duplets) appears between the two hands (mm.33-44), the rocking divided triplet passages in the left hand need minimal use of fingers, forearm and elbow motion like the left hand of the *presto* (see Excerpt 38a).

e. In sequential triplet passages in the right hand, agogic accents are applied on the eighth note, tied to the sixteenth note (see Excerpt 38b). The pianist will need a relaxed and flexible wrist, using gentle circular motion to avoid unnecessary muscle tension.

5. Innovation: Unexpected key changes that appear in the reprise create varied moods throughout the piece.

Excerpt 38a. Beethoven Bagatelle Op.126, No.6, mm.42-44



Excerpt 38b. Beethoven Bagatelle Op.126, No.6, mm.25-29



VII. PEDAGOGY

One of the principal challenges for piano teachers is to select appropriate repertoire to enable students to develop their technique and musicality. If students neglect the intermediate phase of study and attempt to play advanced repertoire too soon, they will experience difficulties or could lose interest in music. Ideally, students should master a broader choice of repertoire in both technical and expressive music, and progress gradually over a period of time. Some of the piano repertoire collections and teacher's handbooks in use today have erroneous information and reflect a poor understanding of the level of repertoire. Unfortunately, many of these books also promote overly simplified arrangements of famous classical works instead of using the original compositions. For example, I have found tasteless parodies or inaccurate transcriptions of famous piano works or symphonic themes of famous classical composers of all eras, such as Ludwig van Beethoven's "Ode to Joy" from his Symphony No.9, Op.125. Sometimes, obscure composers' works that are lacking in compositional craftsmanship and creativity replace original masterpieces in piano repertoire collections. I believe that piano teachers should be more careful and make appropriate choices when referencing teachers' handbooks or repertoire books.

Significance of the study: Beethoven's Bagatelles

In my experience from teaching students and from observing competitions, I have found that many students play Beethoven's advanced piano sonatas too soon. Young students are naturally attracted by the familiarity and popularity of the compositions; however, I would recommend that they study pieces at the appropriate level of repertoire

first, and progress gradually over a period of time to more advanced pieces.

Beethoven's bagatelles have often been overlooked in comparison to his major works. However, Beethoven Bagatelles are ideal repertoire to study before the student attempts Beethoven's more advanced sonatas. Many of the technical and unusual musical challenges pianists encounter in the sonatas are presented in the bagatelles in a much shorter form. Bagatelles are relatively compact and concise works that allow the students to study Beethoven's musical style in a miniature form before approaching his large-scale works. Beethoven did not believe that the relative brevity of these pieces represented a compromise of his compositional creativity. In a letter to his publisher Schott, Beethoven stated that his late Bagatelles, Op.126 "are probably the best pieces of their kind that I have written."⁶⁰

In my research using the G. Henle edition, some of the bagatelles present higher level of difficulty than Beethoven's easy sonatas (e.g. Op. 49), and are similar to the difficulty of the Sonatas Op.14. The other Beethoven sonatas are significantly more difficult (see Tables 3a, 3b ,3c). G. Henle publishers established nine levels of difficulty, divided into three groups: 1–3 (easy), 4–6 (medium), and 7–9 (difficult). The following is the evaluation criteria applied to distinguish the levels of difficulty by the publishers: "the number of fast or slow notes to be played, or the chord sequences; the complexity of the piece's composition; the rhythmic complexities; the difficulty of reading the score for the first time; how easy or difficult it is to understand the musical structure of the piece; and

⁶⁰ Beethoven, Irmer, and Lampe, 4.

the ability to prepare a piece for performance.”⁶¹

Table 3a. Levels of Difficulty: Bagatelles Opp. 33, 119 and 126

Op 33		Op 119		Op 126	
No 1	Medium (Level 5/6)	No 1	Medium (Level 3/4)	No 1	Medium (Level 5/6)
No 2	Medium (Level 5/6)	No 2	Medium (Level 4/5)	No 2	Medium (Level 6)
No 3	Medium (Level 3/4)	No 3	Medium (Level 4)	No 3	Medium (Level 5/6)
No 4	Medium (Level 4/5)	No 4	Medium (Level 4)	No 4	Medium (Level 6)
No 5	Difficult (Level 6/7)	No 5	Medium (Level 5)	No 5	Medium (Level 5)
No 6	Medium (Level 4)	No 6	Medium (Level 5/6)	No 6	Medium (Level 6)
No 7	Medium (Level 6)	No 7	Medium (Level 6)		
		No 8	Medium (Level 4)		
		No 9	Medium (Level 4)		
		No 10	Easy (Level 2/3)		
		No 11	Medium (Level 4)		

Table 3b. Levels of the Difficulty: Bagatelles without opus numbers (WoO)

WoO 52	Medium (Level 6)	WoO 54	Easy (Level 2/3)	WoO 59 <i>Für Elise</i>	Easy (Level 3)
WoO 53	Medium (Level 4)	WoO 56	Medium (Level 3/4)	WoO 60	Medium (Level 3/4)

⁶¹ G. Henle Publishers, *Levels of difficulty (piano)*, 2010 (accessed September 10, 2016); available from <http://www.henle.de/en/the-publishing-house/levels-of-difficulty-piano.html>.

Table 3c. Levels of Difficulty of Sonatas

Op 2 - 1	Medium (Level 6)	Op 14-1	Medium (level 6)	Op 31-2 <i>Tempest</i>	Difficult (Level 7/8)	Op 79	Difficult (Level 6/7)
Op 2-2	Difficult (Level 6/7)	Op 14-2	Medium (level 6)	Op 31-3	Difficult (Level 7)	Op 81a <i>Les Adieux</i>	Difficult (Level 8)
Op 2-3	Difficult (Level 7)	Op 22	Difficult (Level 7)	Op 49-1	Easy (Level 3)	Op 90	Difficult (Level 7)
Op 7	Difficult (Level 7/8)	Op 26 <i>Funeral March</i>	Difficult (Level 6/7)	Op 49-2	Easy (Level 3)	Op 101	Difficult (Level 8/9)
Op 10- 1	Difficult (Level 6/7)	Op 27-1	Difficult (Level 7/8)	Op 53 <i>Waldstein</i>	Difficult (Level 8/9)	Op 106 <i>Hammer klavier</i>	Difficult (Level 9)
Op 10- 2	Difficult (Level 6/7)	Op 27-2 <i>Moonlight</i>	Difficult (Level 7)	Op 54	Difficult (Level 6/7)	OP 109	Difficult (Level 8)
Op 10- 3	Difficult (Level 7)	Op 28 <i>Pastoral</i>	Difficult (Level 7)	Op 57 <i>Appassionata</i>	Difficult (Level 9)	Op 110	Difficult (Level 8)
Op 13 <i>Pathétique</i>	Difficult (Level 7/8)	Op 31-1	Difficult (Level 7/8)	Op 78 A Thérèse	Difficult (Level 7)	Op 111	Difficult (Level 9)

The Table of Difficulty Levels show that Beethoven's bagatelles are appropriate repertoire for intermediate-level students to study before progressing to Beethoven's intermediate and advanced-level sonatas.

References: Piano Repertoire Anthologies

The most frequently recommended bagatelles in popular piano repertoire collections are WoO 59, better known as “Für Elise,” and Op. 119, No.1 (see Table 4). The repertoire collections I have used as references include: ‘An Anthology of Piano Music, Vol.2: The Classical Period,’⁶² ‘Beethoven: An Introduction to His Piano Works,’⁶³ ‘Beethoven: Sixteen of His Easiest Piano Selections’⁶⁴ and ‘Beethoven: Thirteen Most Popular Pieces’⁶⁵ from Alfred Masterwork Edition, ‘Celebration Series: The Piano Odyssey,’⁶⁶ ‘Piano Classic Collection: of Pieces for the Intermediate Grades,’⁶⁷ ‘The Piano Handbook: A Complete Guide for Mastering the Piano,’⁶⁸ and ‘Trinity College of London: Piano Intermediate Repertoire for Music Certificate Exams.’⁶⁹

⁶² Denes Agay, *An Anthology of Piano Music, Vol.2: The Classical Period* (New York: Yorktown Music Press, 1992).

⁶³ Ludwig van Beethoven, and Willard A. Palmer, *An introduction to his piano works* (Sherman Oaks, Calif.: Alfred Music, 1970).

⁶⁴ Ludwig van Beethoven, and Willard A. Palmer, *Beethoven: Sixteen of His Easiest Piano Selections* (Sherman Oaks, Calif.: Alfred Music, 1976).

⁶⁵ Ludwig van Beethoven, and Willard A. Palmer, *Beethoven: Thirteen Most Popular Pieces* (Sherman Oaks, Calif.: Alfred Music, 1976).

⁶⁶ Cathy Albergo, Reid Alexander, and Marvin Blickenstaff, *Celebration Series: The Piano Odyssey: Handbook for Teacher* (Mississauga: Ontario: The Frederick Harris Music Co., 2001).

⁶⁷ Stella Nahum, Lillian Reznikoff Wolfe, and Reuven Kosakoff, *Piano classic collection : Of pieces for the intermediate grades* (Melville, N.Y.: J. Fischer & Bro., 1949).

⁶⁸ Carl Humphries, *The piano handbook*, 1st ed. (San Francisco, CA: Backbeat Books, 2002).

⁶⁹ Piano Intermediate Repertoire (accessed September 09, 2016); available from <http://www.trinitycollege.com/site/?id=1714>.

Table 4. Beethoven Repertoire List I

<p>An Anthology of Piano Music, Vol.2: The Classical Period (Late Intermediate)</p>	<p>Bagatelle, WoO 59 (Für Elise) Bagatelle, Op.33, No.1 Six Variations On 'Nel cor piu non mi sento' by Paisiello Sonata (<i>Pathetique</i>), Op.13</p>
<p>Beethoven: An Introduction to His Piano Works (Early/ Late Intermediate)</p>	<p>Bagatelle, Op. 119, No. 1 Bagatelle, Op. 119, No. 2 Bagatelle, Op. 119, No. 3 Bagatelle, WoO 59 (Für Elise) Sonata, Op. 49, No. 2</p>
<p>Beethoven: Sixteen of His Easiest Piano Selections (Early/ Late Intermediate)</p>	<p>Bagatelle, Op.119, No.9 Bagatelle, WoO 59 (Für Elise)</p>
<p>Beethoven: Thirteen of his Most Popular Pieces (Late Intermediate/Early Advanced)</p>	<p>Bagatelle, Op. 119, No.9 Bagatelle, Op. 119, No.1 Bagatelle, WoO 59 (Für Elise) Sonatas: Op.49, No.2, Op.13 (<i>Pathetique</i>), 2nd movement, Op. 27, No.2 (<i>Quasi Una Fantasia</i>), 1st movement</p>
<p>Celebration Series: The Piano Odyssey: Repertoire 7 to 10 (Early/Late Intermediate)</p>	<p>Bagatelle, Op.119, No.1 Bagatelle, WoO 59 (Für Elise) Sonatas: Op.49, No.2, Op.79, Op.14, No.1</p>

Piano Classic Collection: Of Pieces for the Intermediate Grades	Bagatelle, Op.119, No.9 Bagatelle, WoO 59 (Für Elise) Bagatelle, Op. 119, No.1
The Piano Handbook: A Complete Guide for Mastering the Piano,	Bagatelle, WoO 59 (Für Elise) Bagatelle, Op.33, No.2 Bagatelle, Op.119, No.11 Sonatas Op.49, Nos.1 & 2
Trinity College of London: Piano Intermediate Repertoire for Music Certificate Exams	Bagatelle, Op.119, No.2 Bagatelle, Op.119, No.1 Sonata, WoO 47, No.3, 3 rd movement

On the other hand, I found that certain repertoire reference books and syllabi contain many more bagatelles than the previous series of reference sources (see Figure 5). For example, **OMTA (Oregon Music Teachers Association)** 2011 syllabus repertoire from levels 7 to 10 (intermediate to early-advanced level) includes a much more diverse group of bagatelles. Level 7 includes Op.119, No.11 (B-flat major). Level 8 includes Op. 33, No. 3 (F major), Op. 119, No. 1 (G minor) and Op. 119, No. 3 (D major). Level 9 includes Op. 33, No. 1 (E-flat major), Op. 119, No. 5 (C minor) and Op. 126, No. 1 (G major). Level 10 includes Op. 33, No. 5 (C major), Op. 33, No. 7 (A-flat major), Op. 126, No. 2 (G minor) and Op. 126, No. 3 (E-flat major).⁷⁰ Also, the source ‘**Graded Pieces Sorted by Difficulty (Grades 1 to 10)**’ from ‘**Pianoworld.com**’ shows a broader bagatelle repertoire, appearing from grades 4 to 7 (Early-Intermediate to Advanced level).

⁷⁰ Oregon Music Teachers Association, *Syllabus manuals & rep lists 2011 - OMTA - Oregon music teachers association*. (accessed August 6, 2016); available from <https://oregonmta.org/programs/syllabus/syllabus-manuals/>

Grade 4 includes Op.33, No.3 (F major), Op.33, No. 6 (D major), WoO 59 (*Für Elise*) and Op. 119, No.9 (A minor). Grade 5 includes Op.119, No.3 (D major) and Op.119, No.1 (G minor). Grade 6 includes Op.33, No.4 (A major), Op. 119, No.2 (C major) and Op.33, No.1 (E-flat major) and Grade 7 includes Op.33, No.7 (A-flat major) and Op.126, No.4 (B minor).⁷¹ One useful aspect for this repertoire plan is to approach more advanced and technically demanding bagatelles, such as Op. 33, No.7 and Op. 126, No.4, after learning Beethoven's easy sonatas, such as Op.49, Op.14, Nos. 1 and 2, and Op. 79 (see Table 3). Next, even though the **'University of West London: London College of Music Examinations Piano Repertoire List'** includes only a few bagatelles, this collection introduces less-frequently played works. Included are the early-to-late intermediate levels, such as Op. 119, Nos.3 and 4, and Op. 33, No.6, rather than familiar and typical bagatelles, such as Op.119 No.1 and "Für Elise." Grade 5 includes Op.119, No.4 (A major), Grade 6 includes Op.33, No.6 (D major) and Op.119, No.3 (D major), and Grade 7 includes Op.33, No.1 (E-flat major).⁷² Lastly, **'PMTNM (Professional Music Teachers of New Mexico) general auditions (PEP) music guide (level 1~12)'** lists one entire collection of Bagatelles, Op.33. Level 8 includes Op.119, Nos.1 and 2, and Level 9 includes the whole collection of Bagatelles, Op.33. In these repertoire guide lists, easy sonatas (e.g. Op.49 Nos.1 & 2) precede bagatelles as seen in the repertoire list from 'Pianoworld.com.'⁷³

⁷¹ *Graded Pieces Sorted by Difficulty*, January 2, 2008 (accessed August 30, 2016); available from http://www.pianoworld.com/Uploads/files/Graded_Pieces_Sorted_By_Difficulty.PDF.

⁷² *Piano repertoire list*, March, 2012 (accessed August 30, 2016); available from <http://www.esamilcm.it/wp-content/uploads/2012/03/piano-grades-repertoire-list.pdf>.

⁷³ Maribeth Gunning, *PMTNM General Auditions (PEP) Music Guide*, 1976 (accessed September 01, 2016); available from <http://pmtnm.net/wp-content/uploads/2016/03/PEPpiano.pdf>.

Table 5. Beethoven Repertoire List II

<p>OMTA (Oregon Music Teachers Association) Syllabus Repertoire 2011 from Level 7 to 10 (Intermediate/Early-advanced)</p>	<p><u>Level 7:</u> Sonata Op.49, No.2, 1st movement; Bagatelle Op.119, No.11</p> <p><u>Level 8:</u> Bagatelles Op. 33, No. 3; Op. 119, Nos. 1 & 3; Sonatas: Op.27, No.2, 1st movement; Op.49, No.1, 1st movement</p> <p><u>Level 9:</u> Bagatelles Op. 33, No. 1; Op. 119, No. 5; Op. 126, No. 1; Sonatas: Op.10, No.1, 1st movement; Op. 10, No.2, 1st movement; Op.14, No.1, 1st movement; Op. 14, No.2, 2nd movement</p> <p><u>Level 10:</u> Bagatelles Op. 33, No. 5; Op. 33, No. 7; Op. 126, No. 2; Op. 126, No. 3; Sonatas: Op.2, No.1, 1st & 4th movements; Op.2, No.2, 2nd movement; Op.13 (<i>Pathétique</i>); Op.22, 1st movement; Op.27, No.2 (<i>Moonlight</i>), 3rd movement; Op. 28 (<i>Pastoral</i>), 2nd movement; Op.31, No.2 (<i>Tempest</i>), 1st movement; Op.31, No.3, 2nd movement</p>
<p>Graded Pieces Sorted by Difficulty (Grade 1 to 10) from 'Pianoworld.com' Grade 4 to 7 (Early-Intermediate/Advanced)</p>	<p><u>Grade 4:</u> Bagatelles Op.33, No.3; Op.33, No.6; WoO 59 (Für Elise); Op. 119, No. 9</p> <p><u>Grade 5:</u> Bagatelles Op.119, No. 3; Op.119, No.1</p> <p><u>Grade 6:</u> Bagatelles Op.33, No.4; Op. 119, No.2; Op.33, No.1 Sonatas: Op. 49, No.2; Op.49, No.1; Op.14 No.2; Op.14 No.1; Op.2 No.1; Op.79, 1st movement</p> <p><u>Grade 7:</u> Bagatelles Op.33, No. 7; Op.126, No. 4; Sonatas Op.10, Nos.1 & 2; Op.2, Nos.2 & 3; Op.10, No.3; Op.13 (<i>Pathétique</i>); Op.22; Op. 28 (<i>Pastorale</i>); Op. 7; Op. 78; Op. 26 (<i>Funeral March</i>); Op.31, No.3</p>
<p>University of West London: London College of Music Examinations Piano</p>	<p><u>Grade 5:</u> Bagatelle Op. 119, No. 4</p> <p><u>Grade 6:</u> Bagatelles Op.33, No.6; Op.119, No.3</p>

Repertoire List from grade 1 to 8 (Intermediate to Early Advanced)	<u>Grade 7: Bagatelle Op.33, No.1</u> <u>Grade 8: Sonatas: Op.2, No.1, 1st movement</u> <u>Op.14, No.1, 1st movement</u>
PMTNM (Professional Music Teachers of New Mexico) general auditions (PEP) music guide	Level 7: Sonata Op.49, No.2 Level 8: Bagatelles Op.119 Nos. 1 & 2; Sonata Op.49, No.1 Level 9: Sonata Op.14, No.1; Bagatelles Op.33 Level 10: Sonatas Op.2, No.1; Op.10, No.1 Level 11: Sonata Op.13 (<i>Pathétique</i>) Level 12: Sonata Op.10, No.3

Some of Beethoven’s bagatelles are easy enough to perform for the late elementary level or for the early intermediate level. Other bagatelles require a more advanced technique and would prove challenging for even skilled pianists. I have categorized the level of difficulty for each bagatelle. Tables 6a and 6b show ten levels of difficulty, which I divided into three groups: 1–3 (Elementary), 4–7 (Intermediate), and 8–10 (Advanced). The following is the evaluation criteria applied to distinguish the levels of difficulty: the difficulty of using pedals and creating the quality of the piano tone; the frequency of changing meters and rhythms; the frequency of switching contrasting articulations, dynamics, and texture; the complexity of the texture and rhythm; difficulty of grasping the musical language of the piece.

Table 6a. Levels of Difficulty: Bagatelles Opp. 33, 119 and 126

Op 33		Op 119		Op 126	
No 1	Intermediate (Level 6/7)	No 1	Intermediate (Level 5)	No 1	Intermediate (Level 6)
No 2	Intermediate (Level 6)	No 2	Intermediate (Level 5)	No 2	Intermediate (Level 7)
No 3	Intermediate (Level 5)	No 3	Intermediate (Level 4)	No 3	Intermediate (Level 7)
No 4	Intermediate (Level 6)	No 4	Intermediate (Level 4)	No 4	Intermediate (Level 7)
No 5	Intermediate (Level 7)	No 5	Intermediate (Level 5)	No 5	Intermediate (Level 6)
No 6	Intermediate (Level 6)	No 6	Intermediate (Level 6)	No 6	Advanced (Level 8)
No 7	Intermediate (Level 7/8)	No 7	Advanced (Level 8)		
		No 8	Intermediate (Level 6)		
		No 9	Intermediate (Level 4)		
		No 10	Elementary (Level 3)		
		No 11	Intermediate (Level 5)		

Table 6b. Levels of Difficulty: Bagatelles without opus numbers (WoO)

WoO 52	Intermediate (Level 7)	WoO 54	Elementary (Level 3)	WoO 59 <i>Für Elise</i>	Intermediate (Level 5)
WoO 53	Intermediate (Level 6)	WoO 56	Intermediate (Level 4)	WoO 60	Intermediate (Level 5)

Learning Sequence

I will introduce an appropriate sequence of learning Beethoven's sonata movement(s) and bagatelle(s) according to the level of their difficulty (Tables 7a, 7b and 7c).

Table 7a. Learning Sequence, Op.33

Op. 33	Learning Sequence
No. 1	Bagatelle Op.126, No.3 (same key) Piano Sonata Op.2, No.3, Scherzo Piano Sonata Op.22, 2 nd , Adagio (Beethoven's style of improvisation using scales and arpeggios)
No. 2	Piano Sonata Op.2, No.3, 4th movement has similar but much more advanced technique: an ascending run of inverted triads and an abundance of sixteenth-note accompaniments.
No. 3	Bagatelle Op.33, No.1 Piano Sonatas Op.79 <i>Andante</i> , and Op.10, No.2, 1st movement
No. 4	Bagatelle Op.33, No. 6
No. 5	Piano Sonata Op.7, 3rd movement, <i>Minore</i> : triplet patterns (wrist rotation)
No. 6	Bagatelle Op.119, No.1 Piano Sonata, Op.31, No.2 ("Tempest") 1st movement: Sequential two-note gesture
No. 7	Piano Sonata Op.27, No.1, <i>Allegro molto e vivace</i> : two contrasting characters which are same as this Bagatelle, Op.33, No. 7.

Table 7b. Learning Sequence, Op.119

Op. 119	Learning Sequence
No. 1	Bagatelle Op.33, No.6 Piano Sonata Op.31, No.2 (“Tempest”), 1st movement (two-note slurs)
No. 2	Piano Sonata Op.2, No.3, Adagio (Hand-crossing)
No. 3	Bagatelle Op.119, No. 5 (rhythmic intensity)
No. 4	Bagatelles Op.119, No.1 and Op.33, No.6 (advanced two-note slur motion)
No. 5	Bagatelles WoO 52 and 53 in C minor,
No. 6	Bagatelles Op.126, Nos.3 and 6 (metrical changes; cadenza-like passages)
No. 7	Piano Sonata Op. 109, 3rd movement, 6 th Variation (rhythmic diminution along with sustained trills)
No. 8	Bagatelle WoO 56 in C major
No. 9	An excerpt from Piano Sonata Op.2, No.3, Scherzo (Broken arpeggios)
No. 10	Bagatelle No. 119, No. 3
No. 11	Bagatelles Op.126, Nos.1 and 3 (Beethoven’s late styles: cadenza-like arpeggios, sustained trill, extreme registers of singing melody)

Table 7c. Learning Sequence, Op.126

No. 126	Learning Sequence
No. 1	Bagatelle Op. 126, No.3 (cadenza-like passage) Piano Sonata Op.110, 3rd movement (recitative feature)
No. 2	Bagatelles Op. 126, Nos. 4 & 6 (syncopation; unexpected leaps and sudden changes of rhythmic values; two contrasting characters)
No. 3	Piano Sonata Op.109, 1 st movement (terse development; a serene and narrative Adagio full of arpeggios)
No. 4	Piano Sonata Op.28, Rondo (left-hand ostinato)
No. 5	Piano Sonata Op.109, 1 st movement (high register)
No. 6	Piano Sonata Op.79, Vivace Piano Sonata Op.81a, 3rd movement (same key, right hand scale patterns, triplet patterns, broken chords)

Stories for Young Pianists

Beethoven's early Bagatelles Op.33 could be very interesting for young pianists. Even though Op.33 contains classical forms and styles, this set foreshadows the nineteenth century character piece. I have suggested a descriptive title or nickname for each bagatelle of Op.33 based on musical and technical features (see Table 8), similar to Schumann's character pieces (e.g. *Carnaval & Kinderszenen*), Liszt's *Transcendental Etudes*, and others. Some of Op. 33 can be considered etudes, others love songs. My intention is to inspire students' own story for each piece to help them develop their imagination and create their own musical world.

Table 8. Titles and Stories for Younger Pianists for Beethoven Bagatelles, Op.33

Bagatelle	Title	Description
No.1	Life's journey	I experience many things in my life. I sometimes suffer from hardship and sorrow, but grasp the wisdom of life as time goes by.
No.2	A clown and a sad little girl	A cute little clown makes a little girl laugh.
No.3	Good morning, "Papa" Haydn!!	Haydn's great sense of humor is Beethoven's humor, too!
No.4	A string quartet	A story about teamwork training. They overcome difficulties but finally create heavenly music.
No.5	A hard-working squirrel (running around the wheel)	Etude: To study various triplet techniques, physical flexibility (wrist rotation) is required.
No.6	A love letter	If <i>Für Elise</i> is about Beethoven's unrequited love, this sixth Bagatelle shows his sincere love for someone who returned his love.
No.7	Horseback riding	Etude: Two techniques (Repeated staccato and long legato arpeggio) Horseback riding can be associated with the character of the techniques: 1)Left hand's repeated staccato notes: rhythmic sounds from galloping horse 2)Long legato arpeggios: horse's graceful gait

VIII. CONCLUSION

Even though the bagatelle has a relatively short history compared to other musical genres, it has developed rapidly as an indispensable genre in piano history. Bagatelles by Ludwig van Beethoven are probably the best-known. In his piano works, Beethoven created the bagatelle as a new genre, the first character pieces in the nineteenth century. The stylistic innovations in Beethoven's bagatelles bridge the Classical and Romantic periods. As detailed in the previous chapters, Beethoven sets his musical ideas in a concise form by limiting development in his bagatelles.

From a pedagogical point of view, Beethoven's bagatelles are appropriate repertoire to precede Beethoven's more advanced sonatas. Op. 119, No. 7 obviously demands technique that also appears in Beethoven's Piano Sonata Opp. 109 and 111 in a compact form (e.g., sustained trills and other voices playing together with the same hand). Also, Beethoven gives detailed performance directions for articulation, ornaments, pedaling and tempo throughout his other sets of bagatelles. Because there are only a few recordings of the complete bagatelles, pianists and piano teachers have the important task of bringing Beethoven's bagatelles to prominence in the repertoire by performing and teaching them more often. Through our own commitment of time and emotion to this repertoire, we can recognize Beethoven's true and profound emotions.

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