



"AND IN THEIR DEATH THEY WERE NOT DIVIDED."  
 "Undertow," a picture by Winslow Homer, of Boston, which holds a timely warning for bathers at this season of the year.

The Tatler.

**THE PIANOFORTE.**

Continued from fifth page.

Weitzmann in his "Geschichte des Clavier-spiels" likens the Beethoven sonata to a trilogy, or tetralogy, in which the Satyr play, as he calls the Scherzo, has a part but as a middle instead of a final member. The expository part of the first movement contains a principal subject with which are associated a second subject and one or more episodes or side-themes which are in harmony with the mood of the whole, and which, themselves organically developed, bind together the principal themes. Whereas the second theme of this first movement formerly entered as a rule in the key of the dominant (or in the relative major in the case of minor keys) Beethoven practised the liberty of using other keys which bore relationship to the original tonality for the sake of modulatory contrast. In the second division of the movement, which is concerned with the development of this material, Beethoven indulges in modulations of great daring, touching at times the most distant keys, thus stimulating curiosity touching the return of the principal subject, and by contrapuntal devices and otherwise stimulating interest and not infrequently building up his climaxes in this development portion which English writers call the "free fantasia." The Coda, which presents the principal material of the movement compressed and intensified, also affords Beethoven a field for his marvelously fertile ingenuity. In it he likes to startle the hearer once again before bringing about the conclusion for which ear and fancy are waiting. "Occasionally," says Weitzmann, "Beethoven arouses the highest degree of expectancy by unusual resolutions of dissonances and deceptive progressions. His rhythms, moreover, veiling the metre, create a feeling of tensing and excitement, but the resting places for the fancy and the emotions are not neglected, and we are never wearied by too long continued deceptions or too persistent withholding of that which is expected." The same writer also directs attention to the labor and care bestowed by Beethoven on the choice and development of his melodic material. His compositions always contain melodies which are complete in their expression and easily grasped. Sometimes they are even popular in style, and for that reason appeal to the many who are able to follow the artistic treatment to which the tunes are subjected. "The Adagio, or Andante, in Beethoven has either the extended form of the first movement (the sonata form), with a recurring episode in the second part, or the song form, with one or more contrasting themes, which appear but once, or it constitutes the introduction to the movement which follows. The movement, lively, bright, good humored, humorous, called the minuet or

schерzo, which had already received a place in the sonata scheme, first received a contour appropriate to the character of the composition as a whole through Beethoven. In connection with this it is edifying to compare the structures created especially to this end by Beethoven, such as the marchlike movement in the A major Sonata, Op. 101; the Scherzo of the B-flat Sonata, Op. 106, and the Allegro molto of the Sonata Op. 110."

The Scherzo, as everybody knows, is the offspring of the minuet. It appears in the first three Sonatas, Op. 2, dedicated to Haydn, under whose bewitching hand, as may be seen in some of the string quartets, the old-fashioned dance had already received the impulse toward what it became under Beethoven; but it was the latter who eventually gave it a stupendous import in his symphonies, such as Haydn never could have dreamed of. How the strange quality of Beethoven's humor affected this jocose movement in the sonatas, and some of the sonatas themselves, is thus pointed out by Selmar Bagge: "As Beethoven was always the enemy of formula he sometimes introduced this element of humor into the slow movement and then omitted the Scherzo, as in the Sonata in G major (Op. 31, No. 1); or he gave the minuet the character of emotional contrast, as in the E-flat Sonata (Op. 31, No. 3); or he imbued the Scherzo movement, despite its rapid 3-4 time, with a serio-fantastic spirit, in which case the Adagio was dispensed with, as in the Sonatas in F major (Op. 10, No. 2) and E major (Op. 14, No. 1)."

The conventional finale before Beethoven was either a rondo or a minuet. In Beethoven's sonatas it is sometimes a rondo, in which a principal theme appears three, four or more times in alternation with various episodes, side themes and developments; sometimes it has the sonata form; sometimes the principal theme is treated as a free fugue; sometimes it blossoms into a series of variations, as in the Sonatas Op. 109 and 111. It is in the highest degree noteworthy that in the last five sonatas there is a return to a multiplicity of movements (though there are only two in the transcendent one in C minor, Op. 111, the last of all) and that in these there is less intimation of a drama playing on the stage of the individual human heart than of a projection of the imagination into the realm of cosmic ideality. Beethoven was frequently transfigured, but never so completely as in some moments of these great works with which he said almost his last word on the pianoforte. In the Finale of Op. 111 he soars heavenward like a skylark in the rapture of the variations. He is "in the spirit" like John on the isle of Patmos. With the first movement of this sonata he carries us to the theatre in which the last scene in Goethe's "Faust" plays—the higher regions of this sphere, where earth and heaven meet as they seem to do at times in the high Alps. There we hear the song of the Pater Profundis, and thence we begin the ascent to the celestial realms above.

The variations are the songs of the Pater Ecstasticus, Blessed Boys, Penitents and Angels, who soar higher and higher, carrying with them the immortal soul of Faust.

It would require a detailed analysis of a majority of the sonatas to point out all the significant instances in which Beethoven changed, extended and enriched the sonata form as it had been handed down to him. There is no steadily progressive development to be traced in the sequence of the opus numbers, for they are not always chronological records; nor in the times of composition, for, as in the case of the symphonies, there is a rising and falling of the emotional waters, and a portrayal of either profound or exalted feelings may be followed by a composition in which amiable dalliance with tones is the be-all and end-all of the work. Moreover, Beethoven's activities were dispersed over too wide a field to permit that each new production should show such a step forward as we observe in the lyric dramas of Wagner and Verdi. Yet it ought not to be overlooked that as the quality of dramatic expression grew more and more dominant in Beethoven's art the element of unity was emphasized. Now the development of melodies gives place in a large measure to the development of motifs such as is also exemplified in the E-flat, C minor and D minor symphonies. Also, as has been intimated, movements which might interfere with the psychological unity of all the parts are omitted. The familiar "Andante Favori" in F was originally written for the Sonata in C, Op. 53. So says Ries, who adds that Beethoven substituted the present slow introduction to the final rondo for it when it was pointed out to him that the Andante would make the work too long. A much likelier explanation is that Beethoven felt that its association with two such movements as the Allegro con brio and the Allegretto moderato would be an artistic mésalliance.

As the poetical, or emotional, contents determined the number of movements, their relative disposition and the modification of their forms, so also it led to the introduction of new or unusual forms. So the stories of the two Sonatas Op. 27 are told in a rhapsodical way (quasi fantasia) and in the slow movement of the great Sonata in A-flat, Op. 110, a fragment of recitative, such as had already been employed in the Sonata in D minor (Op. 31, No. 2), many years before becomes an element in a vocal form. This Adagio is a scena, an arioso with an introduction in which we may hear (if we wish so to exercise our fancy) at first an orchestral introduction, then a voice speaking in the declamatory style of the recitative, then the two flowing together as cantilena and accompaniment. Whatever the shape and dimensions of the vessel, however, it is to be kept in view that they were determined by the contents which Beethoven poured into it.

H. E. K.

(To be continued.)

NOT EVEN FOR A BOY MOT.

"Now," said the coy and kittenish lady to the

pert professional humorist she met on the beach, "don't you go to writing jokes on my bathing suit."

"I couldn't," he replied. "There isn't room."—Judge.

**TOO LATE TO EXCHANGE.**

"I hear you have a little sister at your house," said a Washington grocer to a small boy. "Yes, sir," said Johnny. "Do you like that?" was queried. "I wish it was a boy," said Johnny, "so I could play marbles with him, an' baseball." "Well," said the storekeeper, "why don't you exchange your little sister for a boy?" Johnny reflected for a minute, then he said, rather sorrowfully: "We can't now. It's too late. We've used her four days."—The Pathfinder.

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