Reviewed
Quarterly Musical Journal
1824.

PIANO FORTE

Sonata

for the Left Hand (obligato)

Dedicated to his Friend

Fred.k Wm Collard

By

FRED. KALKBRENNER.

Op. 40.

Ent.d at Stat.rs Hall.

Price 5s

LONDON.

Printed for Clementi & Comp.y 26. Cheapside.
& Chappell & Co. 124. New Bond St.t

Allegro Moderato

♩ = 72.

SONATA

Ped Ped

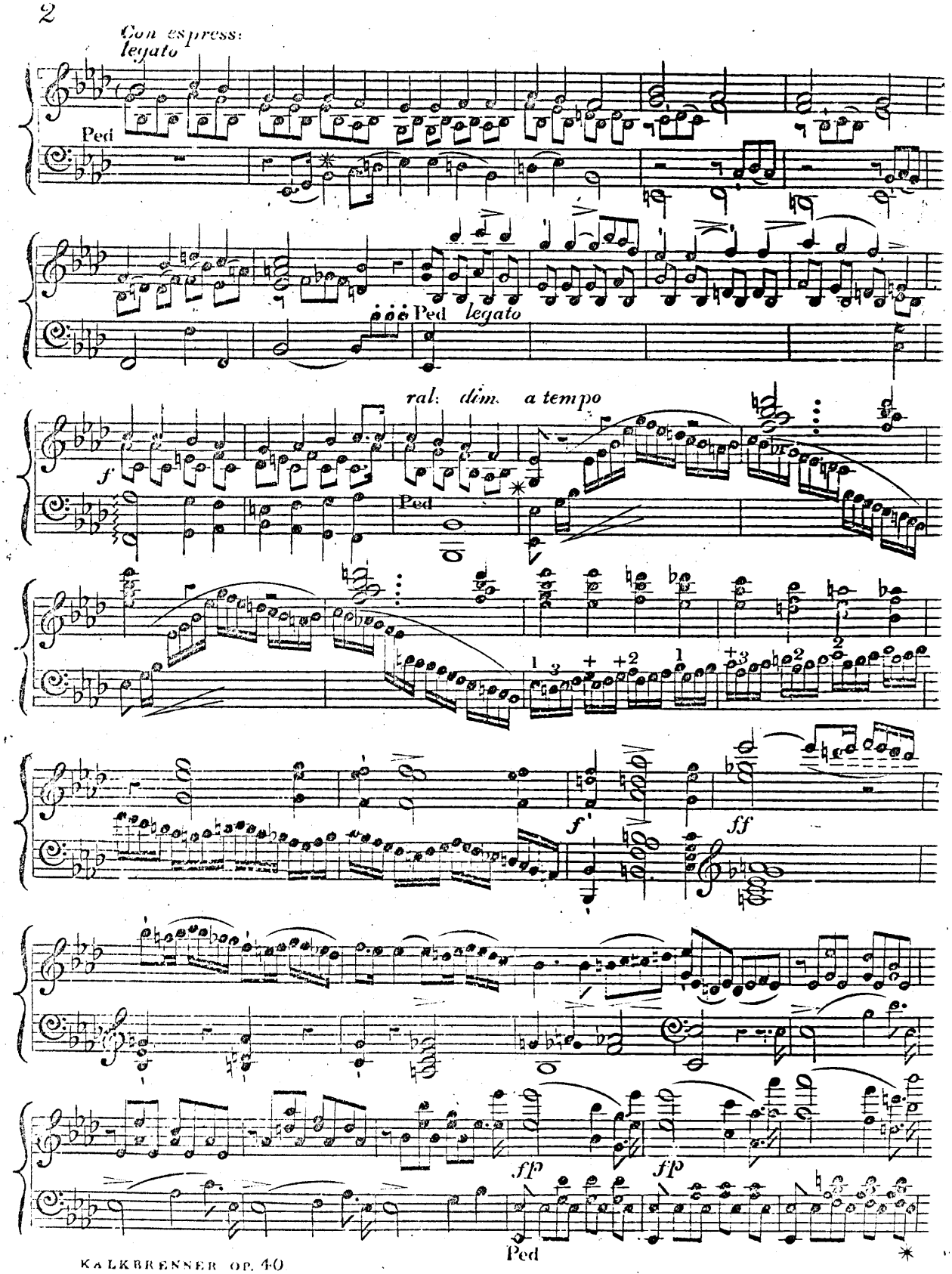
Ped

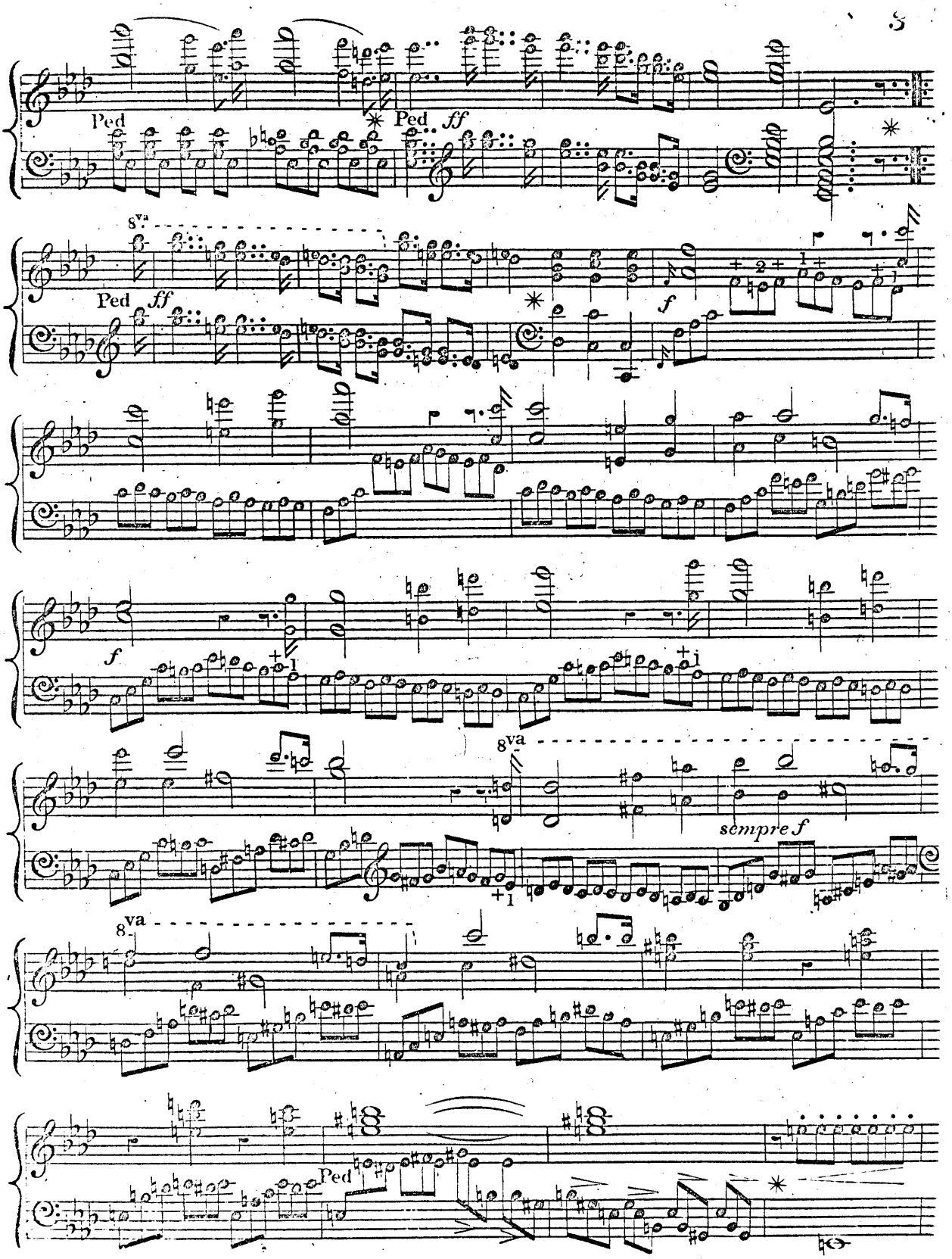
cres. *smorz:*

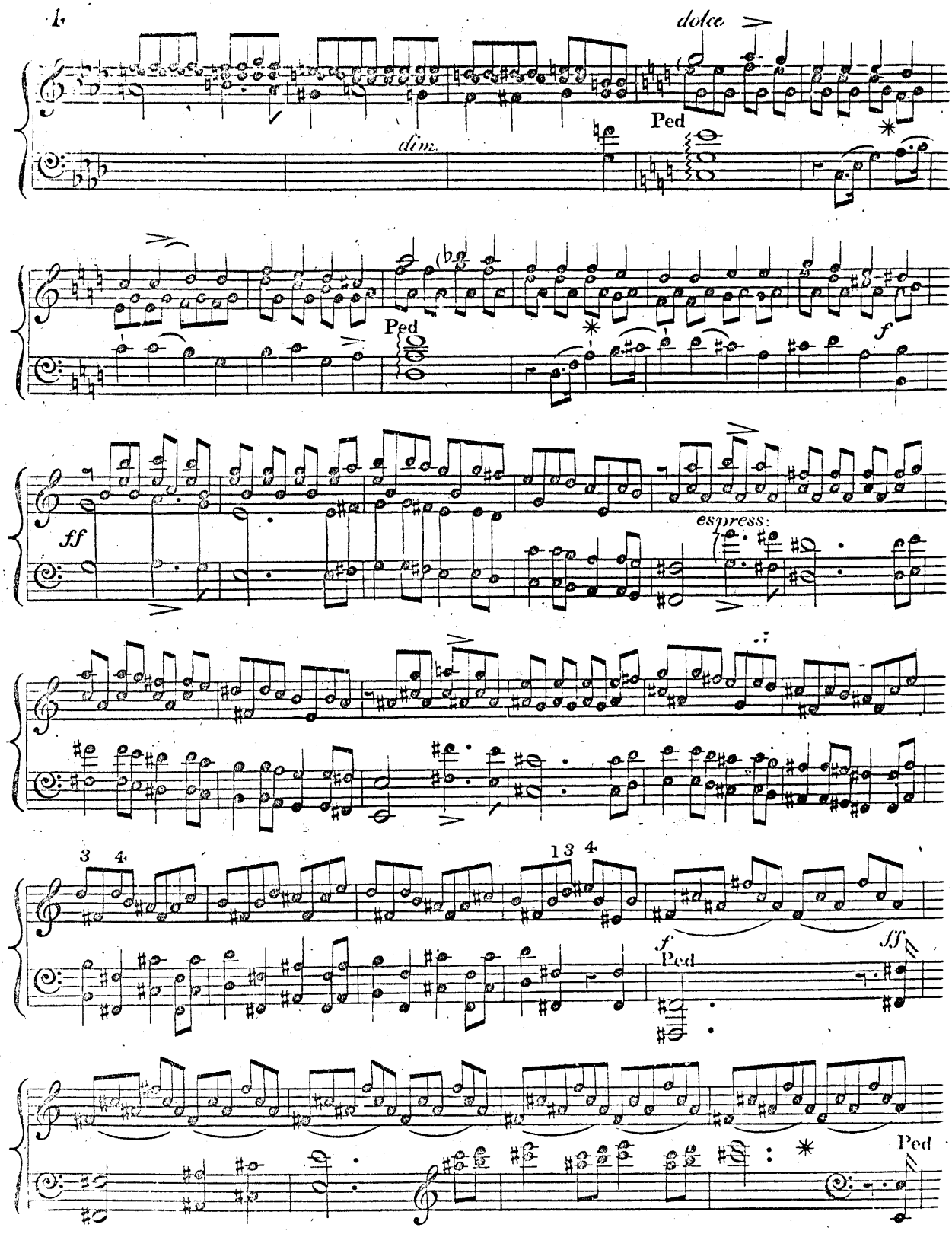
Ped

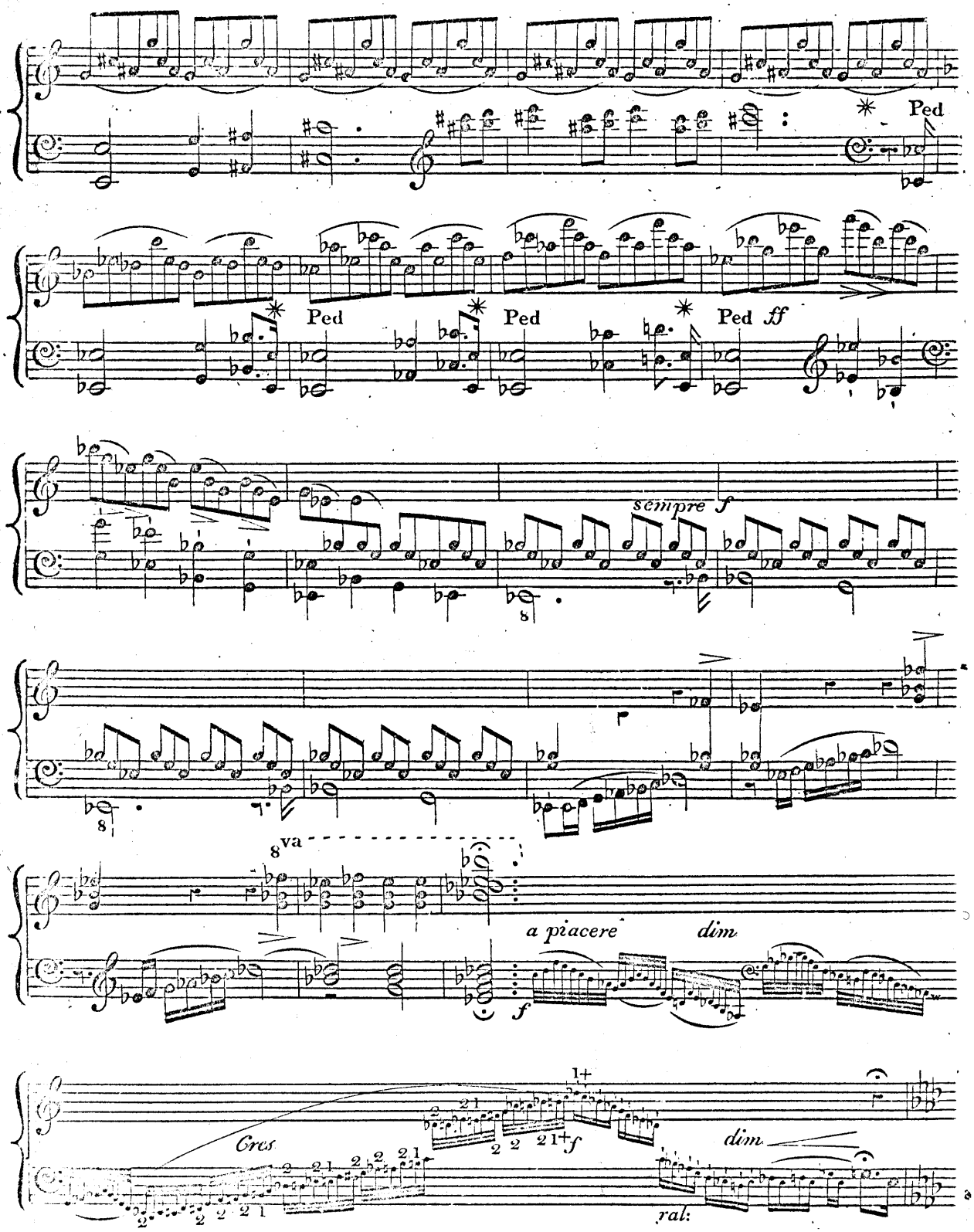
f

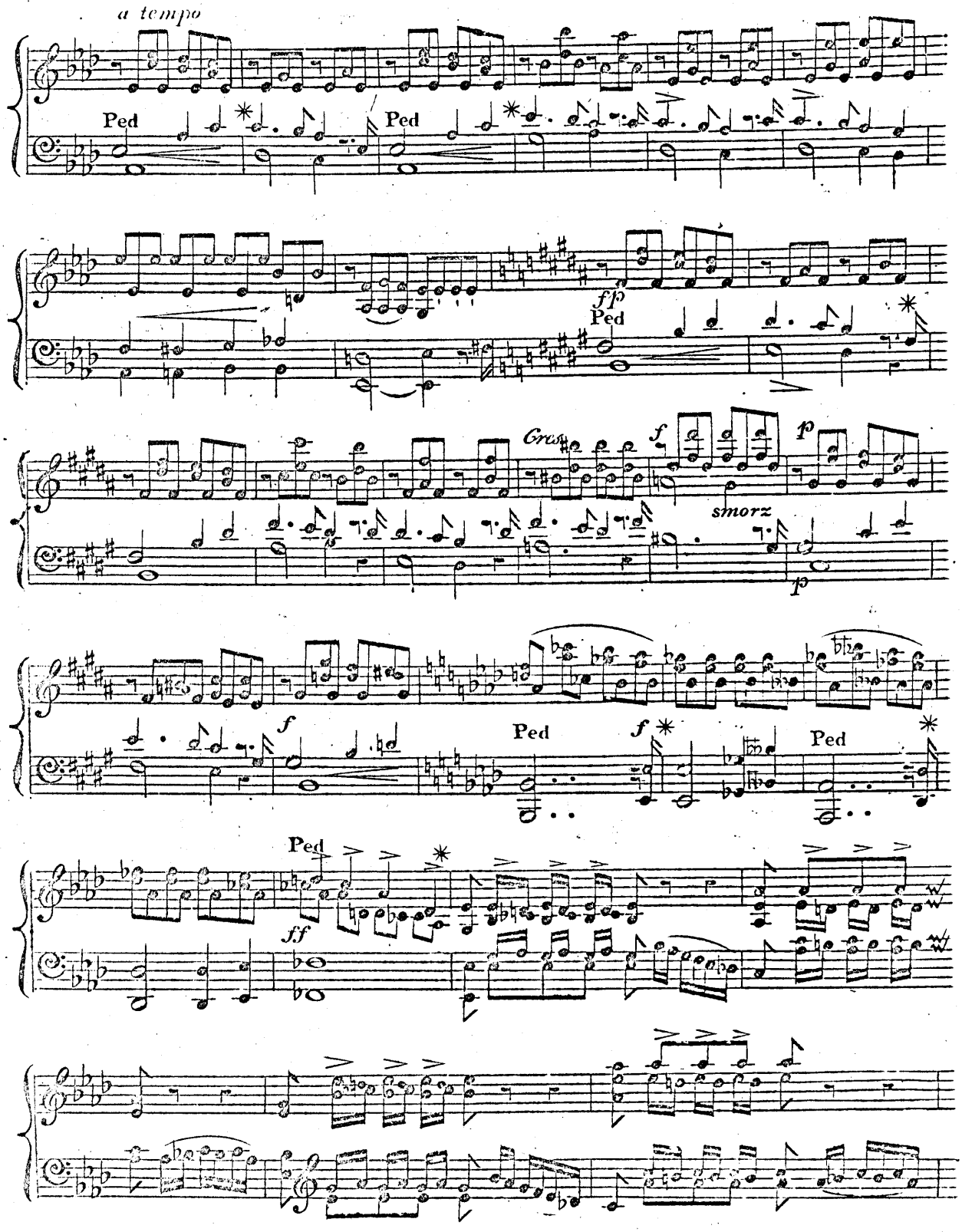
f *f*

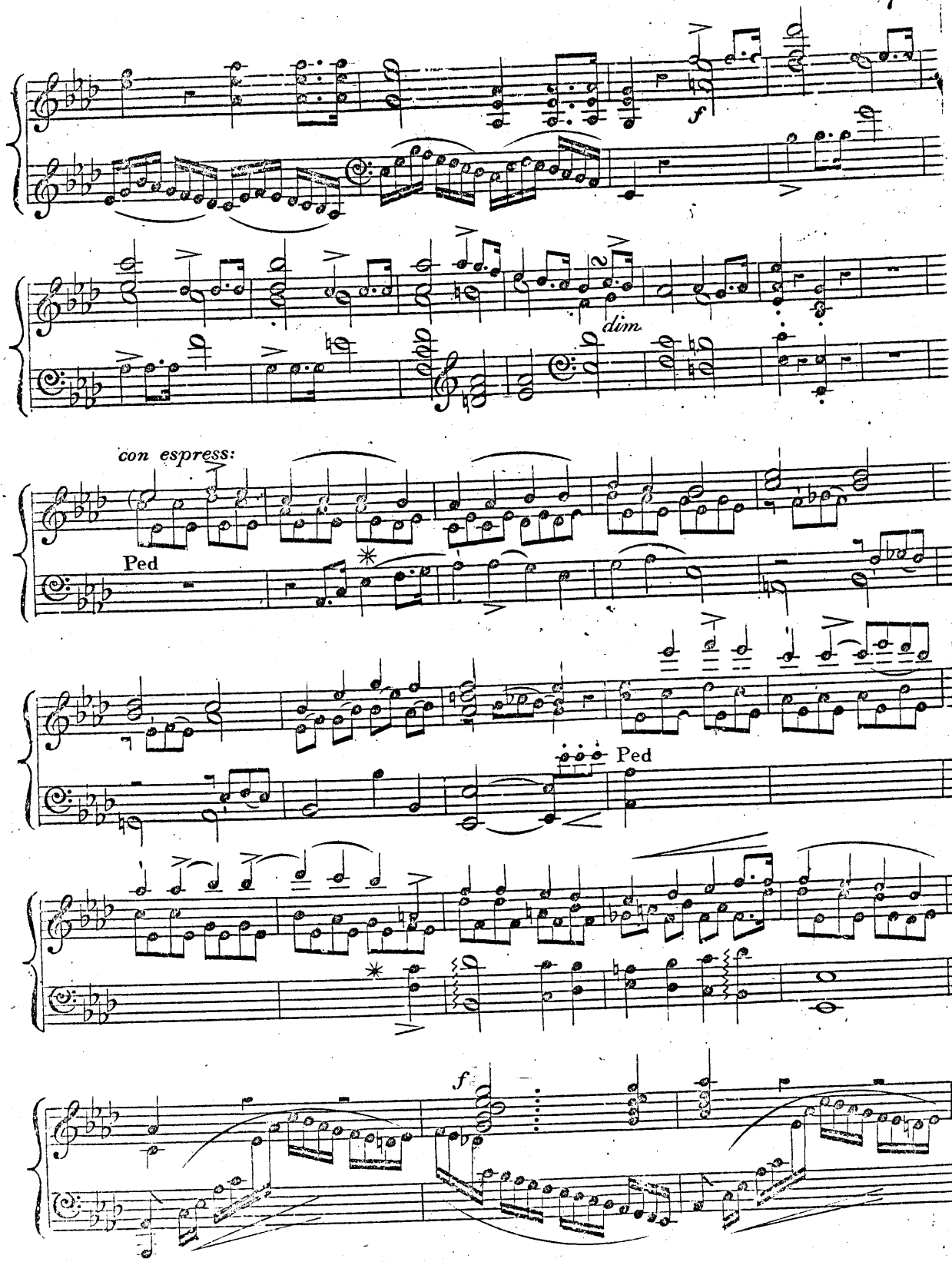

Con espress:
legato
Ped
Ped
legato
ral: dim. a tempo
f
Ped
f
ff
fp
fp
Ped

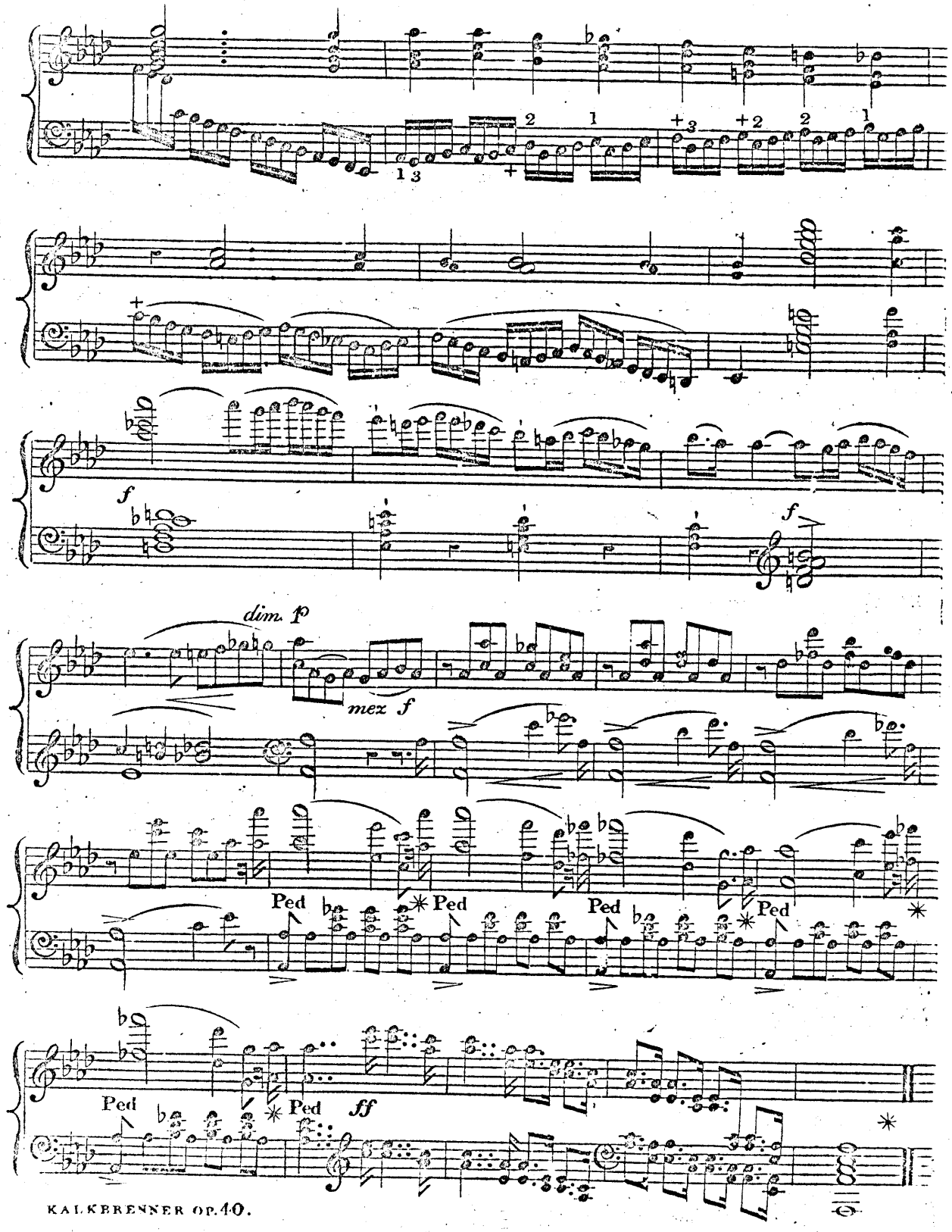

Ped
Ped ff
8va
Ped ff
f
f
8va
sempre f
8va
Ped

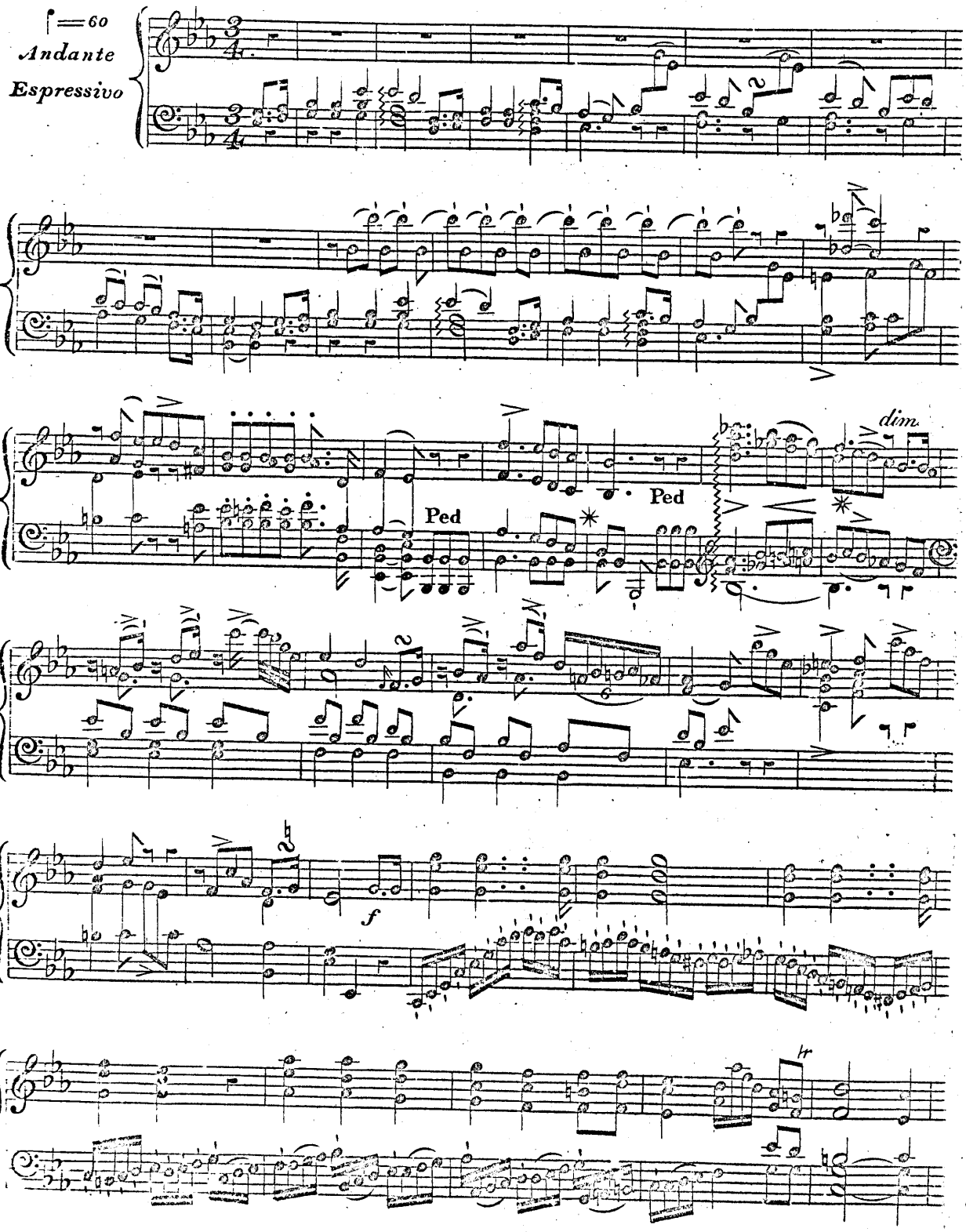

1.
dolce
dim.
Ped
Ped
f
ff
espress:
3 4
1 3 4
f
Ped
ff
Ped

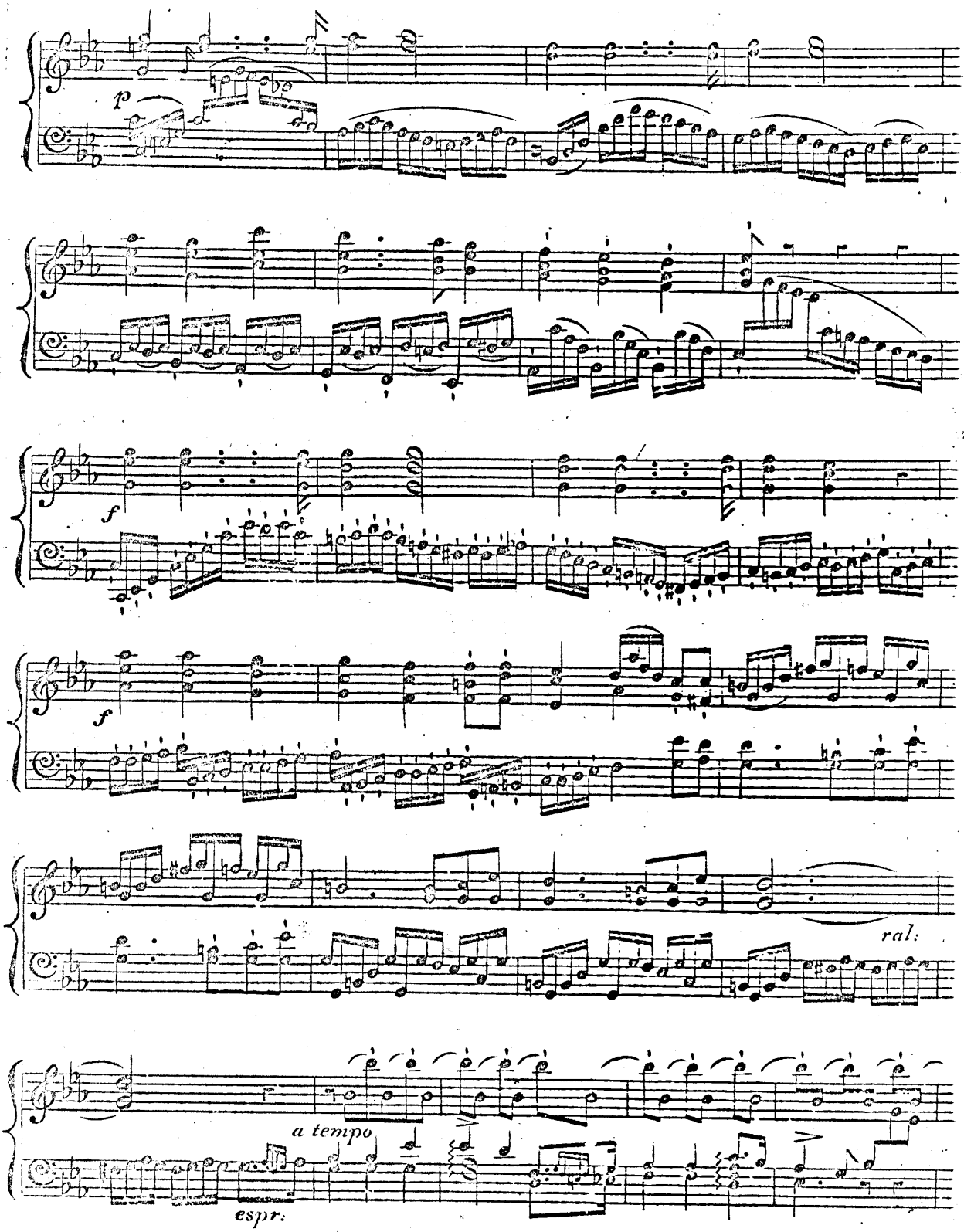

Ped
Ped
Ped
Ped ff
sempre f
8va
a piacere
dim
f
Cres
dim
ral:

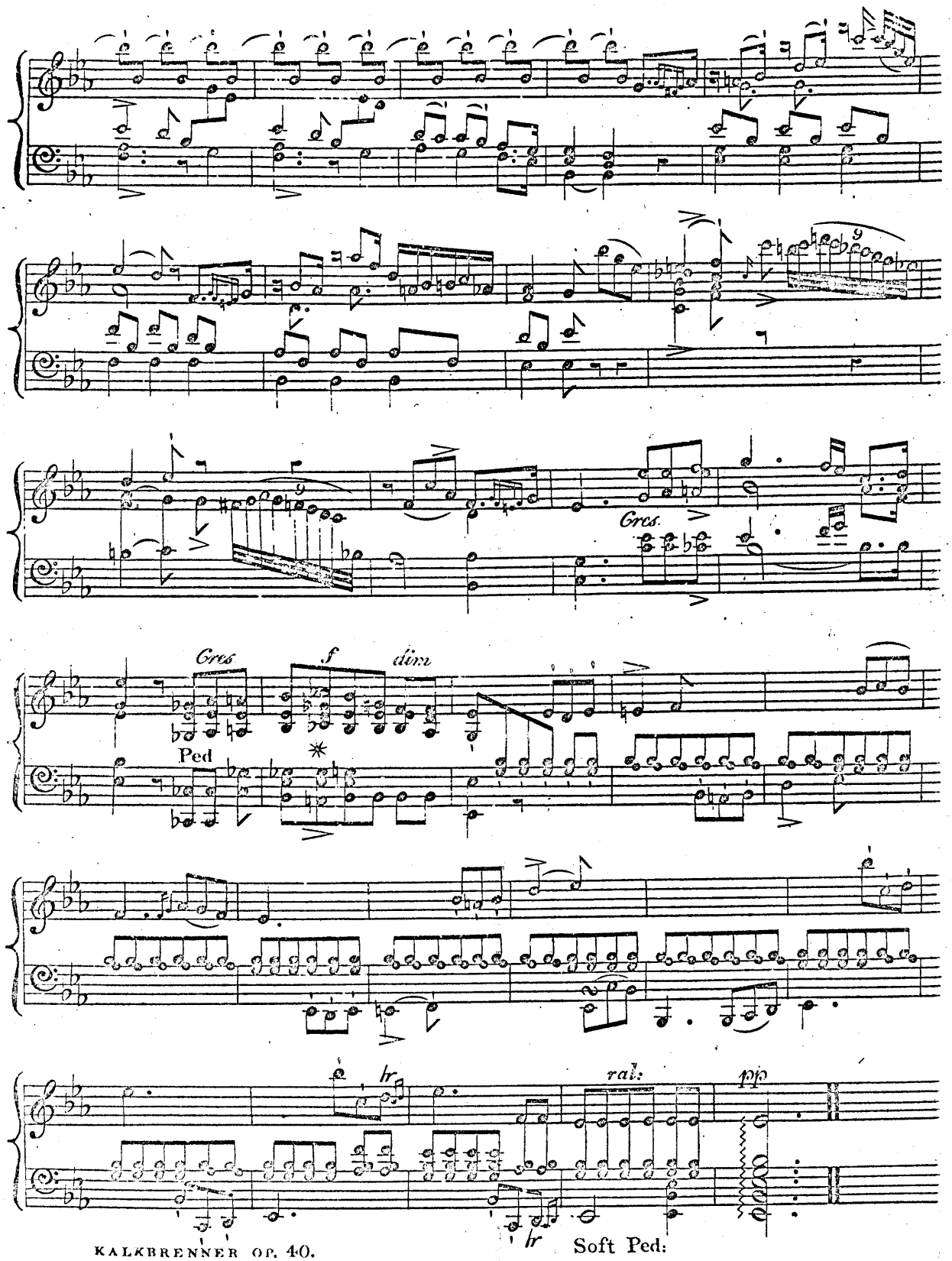

a tempo
Ped
Ped
ffp
Ped
Gres
f
p
smorz
p
f
Ped
f
Ped
Ped
ff

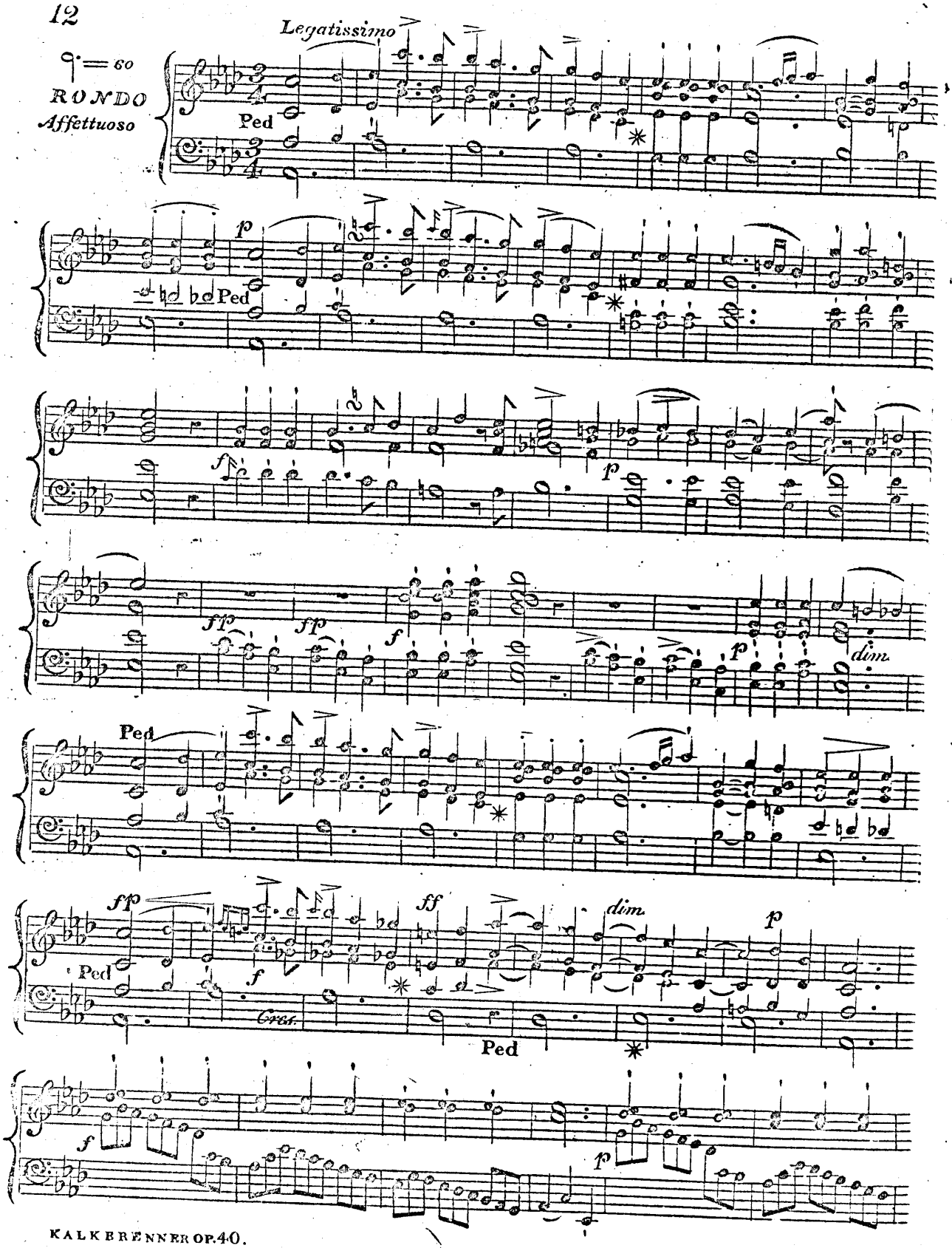

f
dim.
con espress:
Ped
Ped
f

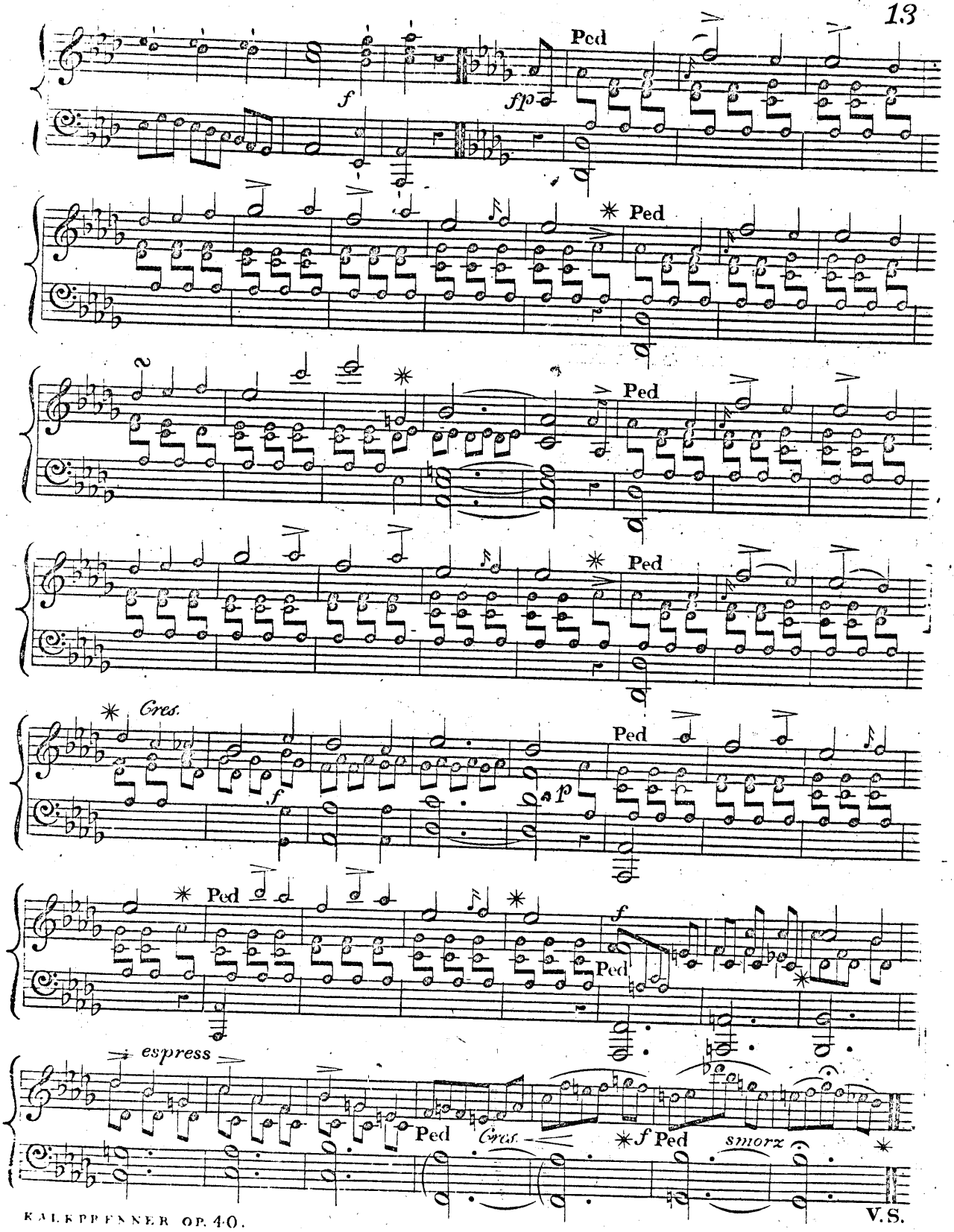

dim. p
mez f
f
f
Ped
Ped
Ped
Ped
Ped
Ped
ff


♩=60
Andante
Espressivo
Ped
Ped
dim.
f
Hr

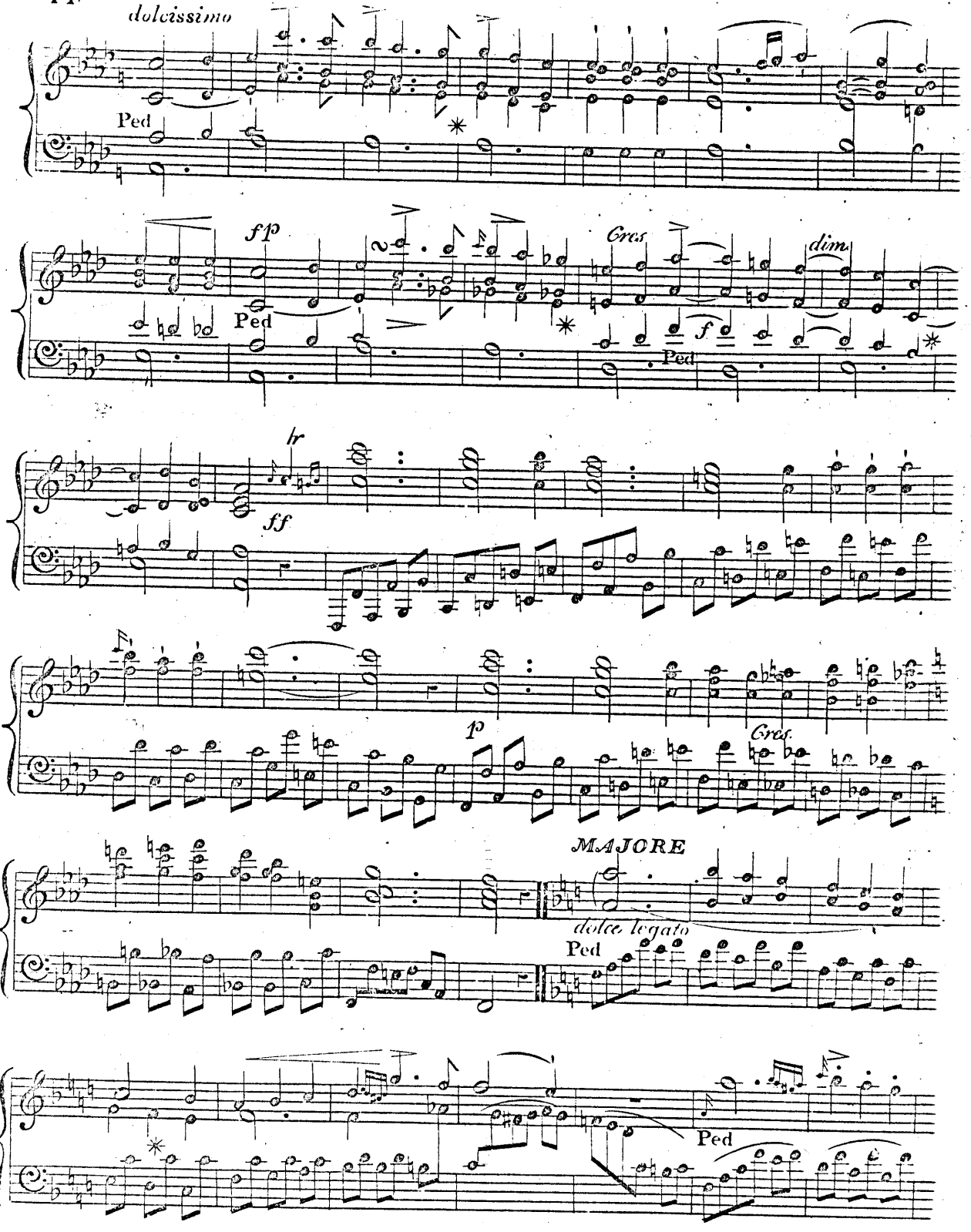

p
f
f
ral:
a tempo
espr:


Cres.
Cres
f
dim
Ped
*
lr
rall:
pp
lr
Soft Ped:

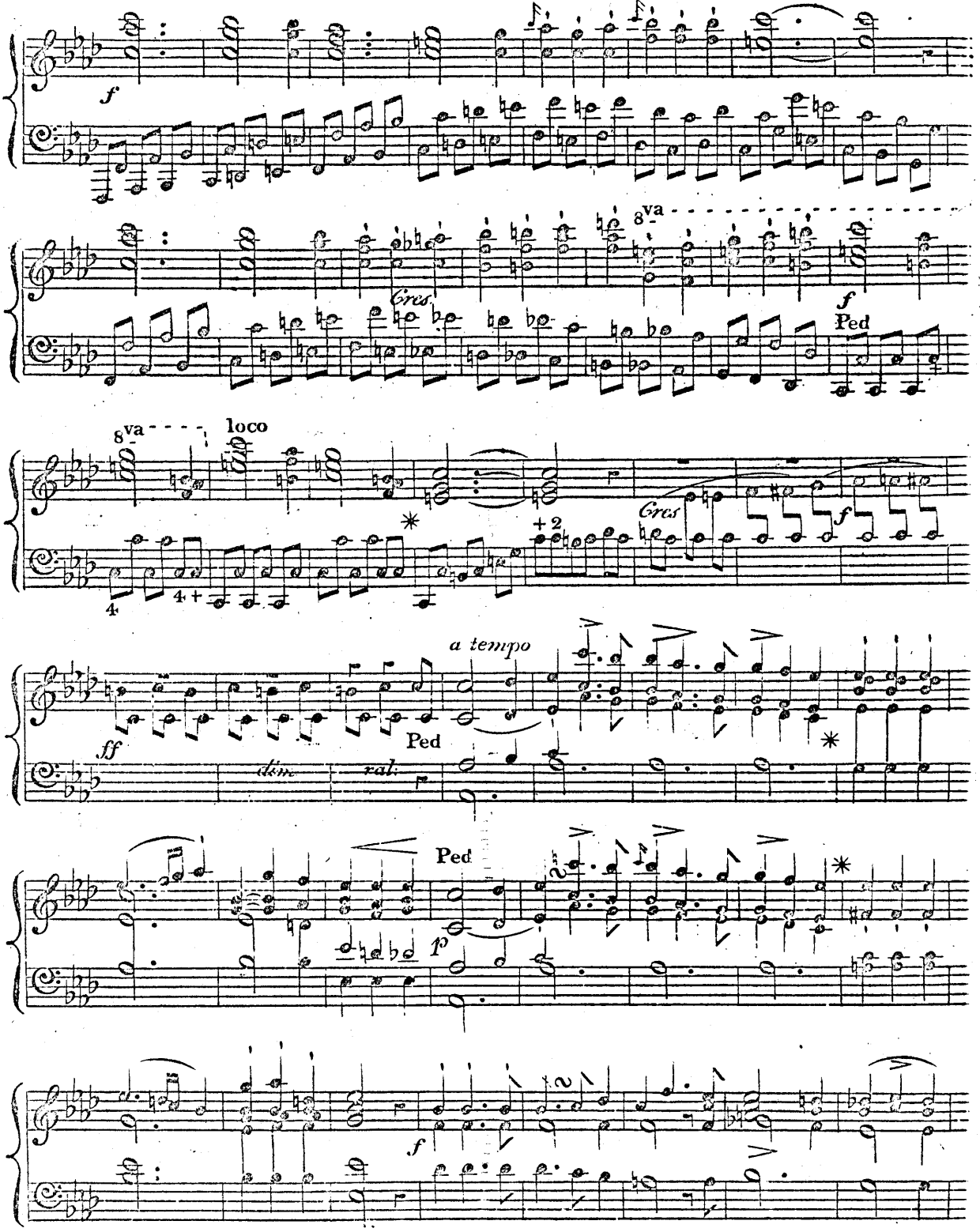

Legatissimo
♩= 60
RONDO
Affettuoso
Ped
p
Ped
f
p
ff
ff
f
p
dim.
Ped
ff
ff
dim.
p
Ped
f
Gred.
Ped
f
p

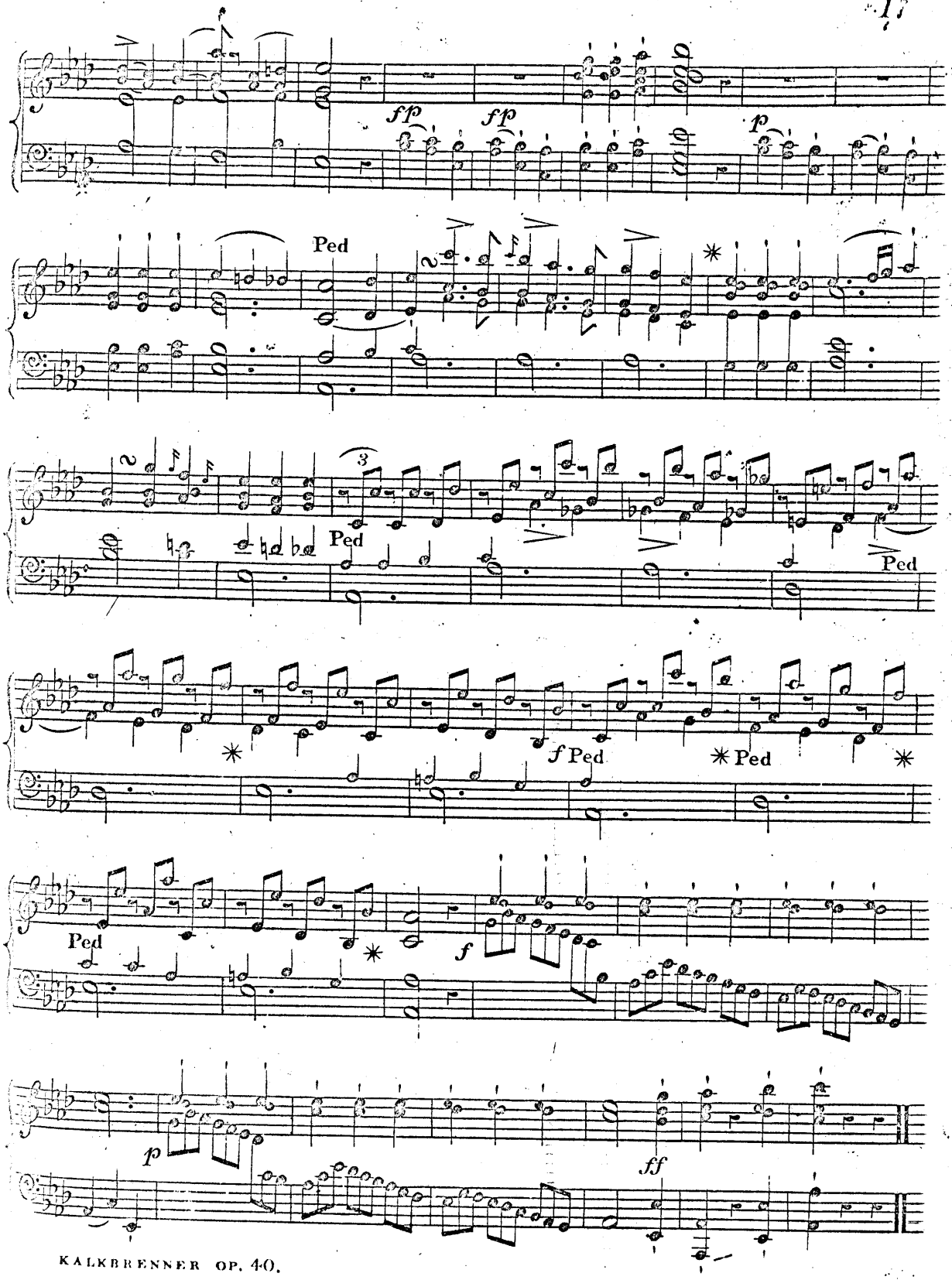

Ped
f
fp
Ped
Ped
Ped
Cres.
f
p
Ped
Ped
f
Ped
espress
Ped
Cres.
f
Ped
smorz

14


dolcissimo
Ped
ffp
Ped
Cres
dim
f
Ped
lr
ff
p
Cres.
MAJORE
dolce legato
Ped
Ped

dim.
tr
f
f
Cres.
legatissimo


f
8va
Cres.
f
Ped
8va
loco
Cres.
f
a tempo
ff
dim.
ral.
Ped
Ped
p
f


fp
fp
p
Ped
3
Ped
Ped
f Ped
* Ped
Ped
f
p
ff

(Quarterly Music Journal 1824)

Piano Forte Sonata for the left hand (obligato). By Fred. Kalkbrenner. London. Clementi and Co. Chappell and Co.

There are few masters so capable of demonstrating the extent of execution as the author of this sonata. Whenever, therefore, he appears in the character of a monitor or a teacher, he is peculiarly entitled to attention. The power of performing passages is one thing —the expressive application of them is another. MR. KALKBRENNER's style is peculiar, but his command of the instrument is prodigious. We regard this sonata rather as a lesson for the exercise of the left hand, than as a composition that emulates any higher species of excellence—and it is in this light we consider it to rank very high. The sonata opens with an air taken by the left hand, while the right performs the accompaniment. Such a disposition of the parts is not of course common, and it seems to be a defect, that the accompaniment is too attractive to allow to the principal its true share of notice. It has melody enough to call off the mind from the bass, which has the real subject. The left hand throughout performs passages usually given to the right. In the beginning of the second page, the upper part has a very sweet piece of melody, which is filled up and enriched by the bass, and is agreeably repeated in the treble, the left hand crossing to play it. Both this and the third pages contain a great portion of air, with much employment for the bass, various in construction, and passing rapidly through a succession of keys that render the execution a good deal difficult. The power of the bass passages is however greatly subdued by the accompaniment, particularly in page 4. One of its best parts we consider to be the cadence at the bottom of page 5, after which the original subject is again taken up. The second movement of the rondo is very pleasing, where the left hand by crossing again assumes the air.

The whole of this sonata fulfils its intention and affords fine practice for the left hand, which cannot fail to be strengthened and improved by its use. The lesson has moreover a recommendation frequently not common to the compositions of the writers for the piano forte of the present day. It is more agreeable, more intelligible, has fewer *over hedge and ditch* passages, and contains more

phrases of meaning, a term however which we employ in a lower sense. Horace's rule—

Non satis est pulchra esse poemata, dulcia sunto
Et quocunque volent animum auditoris agunto,*

Should be borne in mind by all who propose to instruct others.—Pupils derive vastly more from lessons which allure and which interest, than from those which fatigue them. Hence we are always apt to consider the suavity, delicacy, and expression of a composition, particularly if designed for students, to be by far the most important ingredients. At present, extreme and (in our minds) extravagant modulation is the rage. But, after all, the world seeks novelty, and novelty alone, though it appears to us that every possible combination has long since been exhausted. In the piece before us there is modulation enough in all conscience (it is written in four flats), but upon the whole it is more captivating than the generality of such things, and we can recommend it as abounding in much that is pleasing and more of what will be found essentially useful.