Sonata, Op. 10, No. 3 in D Major

First Movement

LUDWIG VAN BEETHOVEN
Arranged by DANNY SMOLENSKI

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INSTRUMENTATION

1 Conductor
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin ORCHESTRA
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PROGRAM NOTES

This sonata was dedicated to the Countess Anne Margarete von Browne, and written and published in 1798. This makes it contemporary with Beethoven's three string trios: Op. 9, the violin sonatas of Op. 12, and the violin romance that became his Op. 50 when later published. While the first two sonatas of Op. 10 have three movements each, the third has four movements and anticipates in size his first symphony and early string quartets, which were written almost immediately following in 1799–1800. Solidly in the classical style of Beethoven's early period, the first movement of this sonata exhibits a standard sonata-allegro form. A motif, based on the opening four notes, runs throughout the piece.

NOTES TO THE CONDUCTOR

This is one that Beethoven should have written for strings! Enjoy the exuberant opening of this 1798 piano sonata in the classical style of Beethoven's early period. In traditional sonata-allegro form, this piece gives a thrilling ride through a wide range of dynamics to create an unforgettably dramatic experience for listeners and performers alike. Dynamics should be exaggerated to produce maximum dramatic effect. Be sure to emphasize the sforzandos within the context of the overall dynamic. For example, the sforzandos at m. 67, where the main dynamic is ***p***, should not have the same punch as the ones at m. 87, which are part of a crescendo leading up to a ***ff***.

A motif, based on the opening four notes, which appear both in both descending and ascending forms throughout the piece, runs throughout the piece. Awareness of this should figure into any decision the conductor makes regarding balance or phrasing. The divisi in the violas in m. 44 should be used as needed to reinforce the celli. Similarly, the divisi in the first violins in mm. 229–230 should be used to reinforce the seconds. These are the only divisi that are optional.

Opinion has varied widely over the years on the interpretation of Beethoven's tempo indications. This piece can be performed as slow as 𝅗𝅥 = 116 and still be effective and exciting. While faster tempos are encouraged, please don't sacrifice a clean, crisp performance in the name of speed. To perform this work in full as Beethoven wrote it, the exposition will be repeated, followed by the development, the recapitulation, and coda. At the slowest indicated tempo of 𝅗𝅥 = 116, this will give an approximate length of 8 minutes. For time considerations, however, some cuts may be observed. First, the repeat of the exposition may be eliminated, going straight from the first time through to the development, reducing the duration to approximately 6 minutes. Second, because of the way the opening figure is used to start the individual sections of the piece, a further cut of the entire development from the pick up of m.125 to the pickup of m. 184 may be taken. While not encouraged, this cut can still yield an effective and musically satisfying performance. If the development is cut, do not repeat the exposition. This will give a playing time of approximately 5 minutes.

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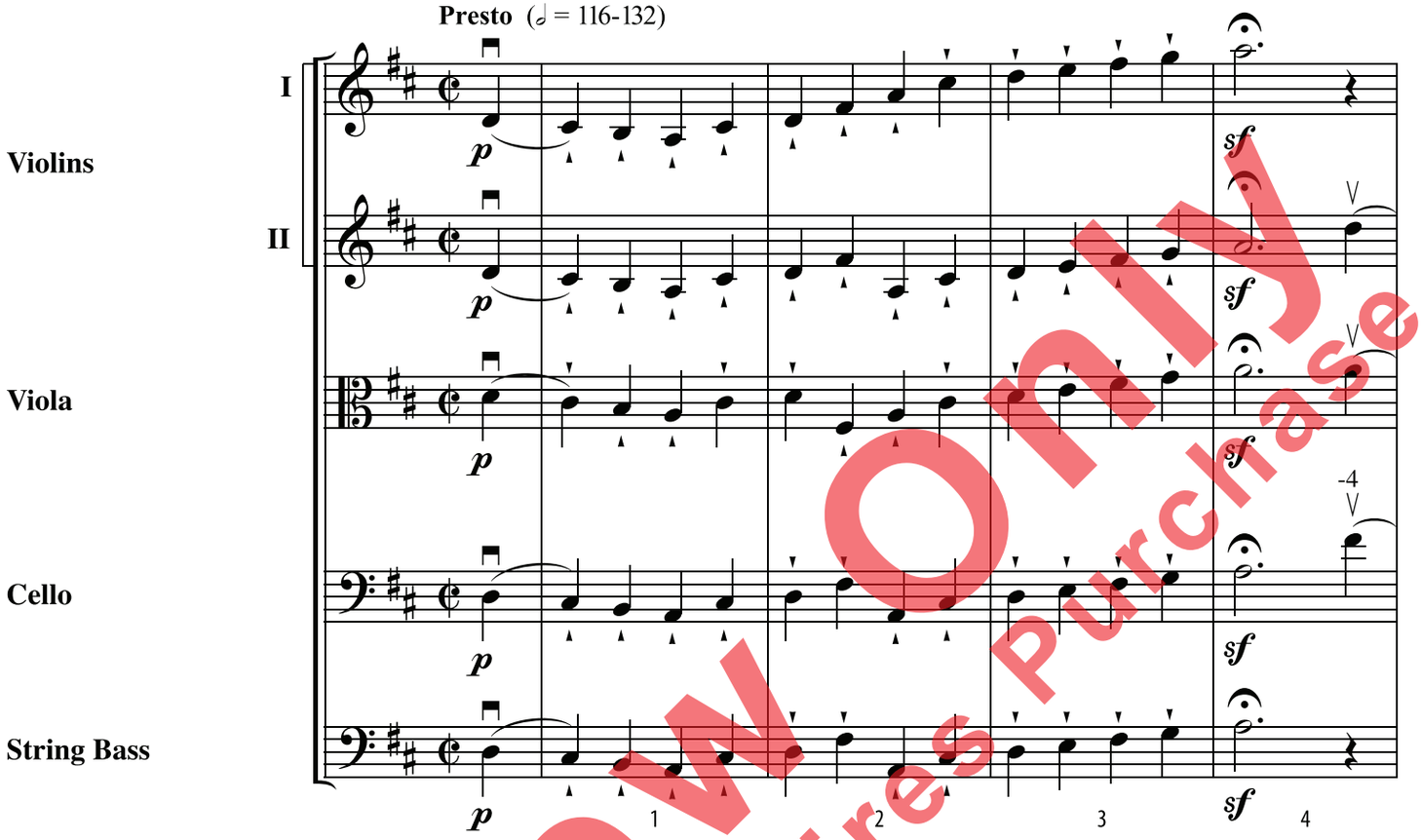
Sonata, Op. 10, No. 3 in D Major

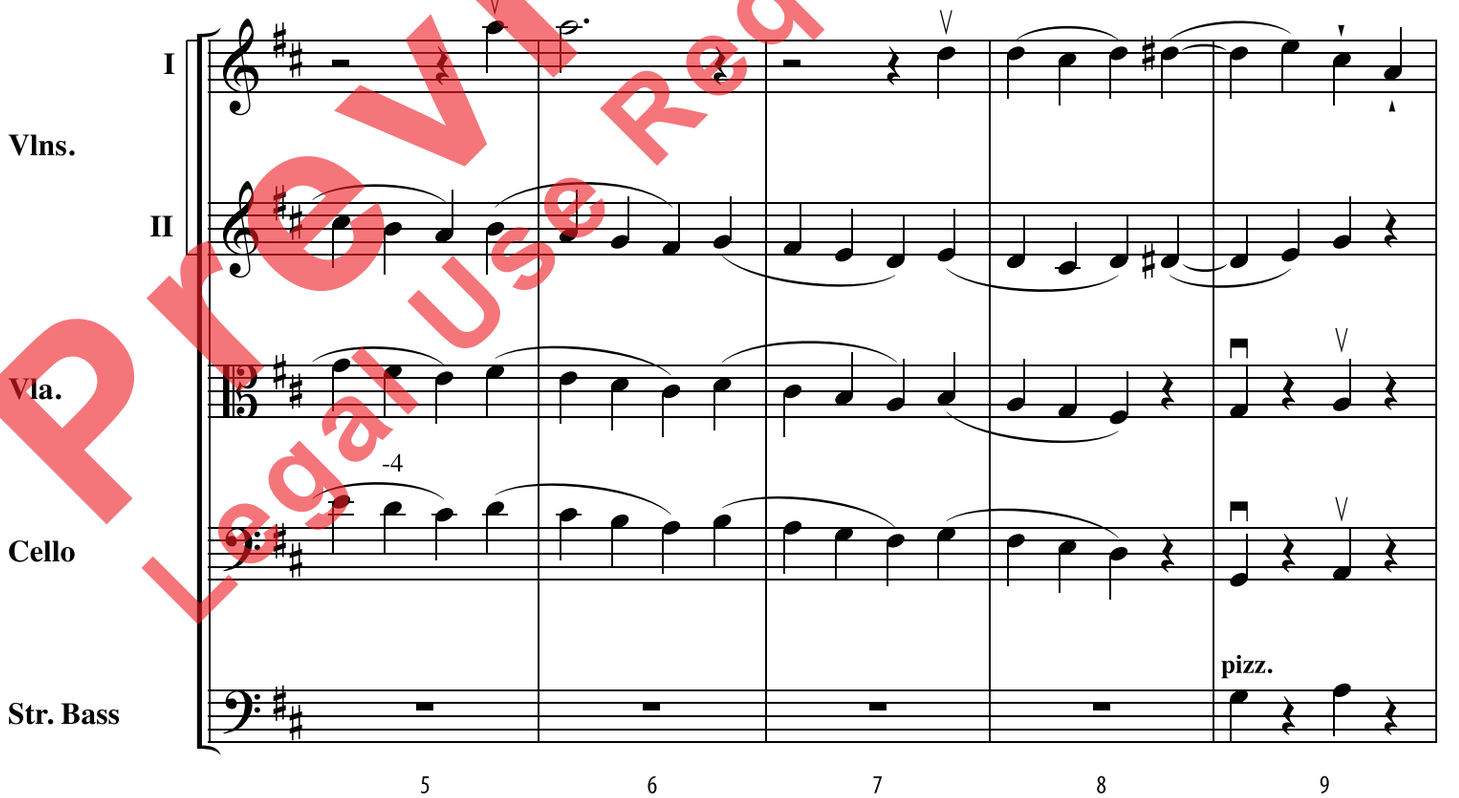
First Movement

CONDUCTOR SCORE
Duration - 7:00

Ludwig van Beethoven
Arranged by Danny Smolenski

Presto (𝅗𝅥 = 116-132)





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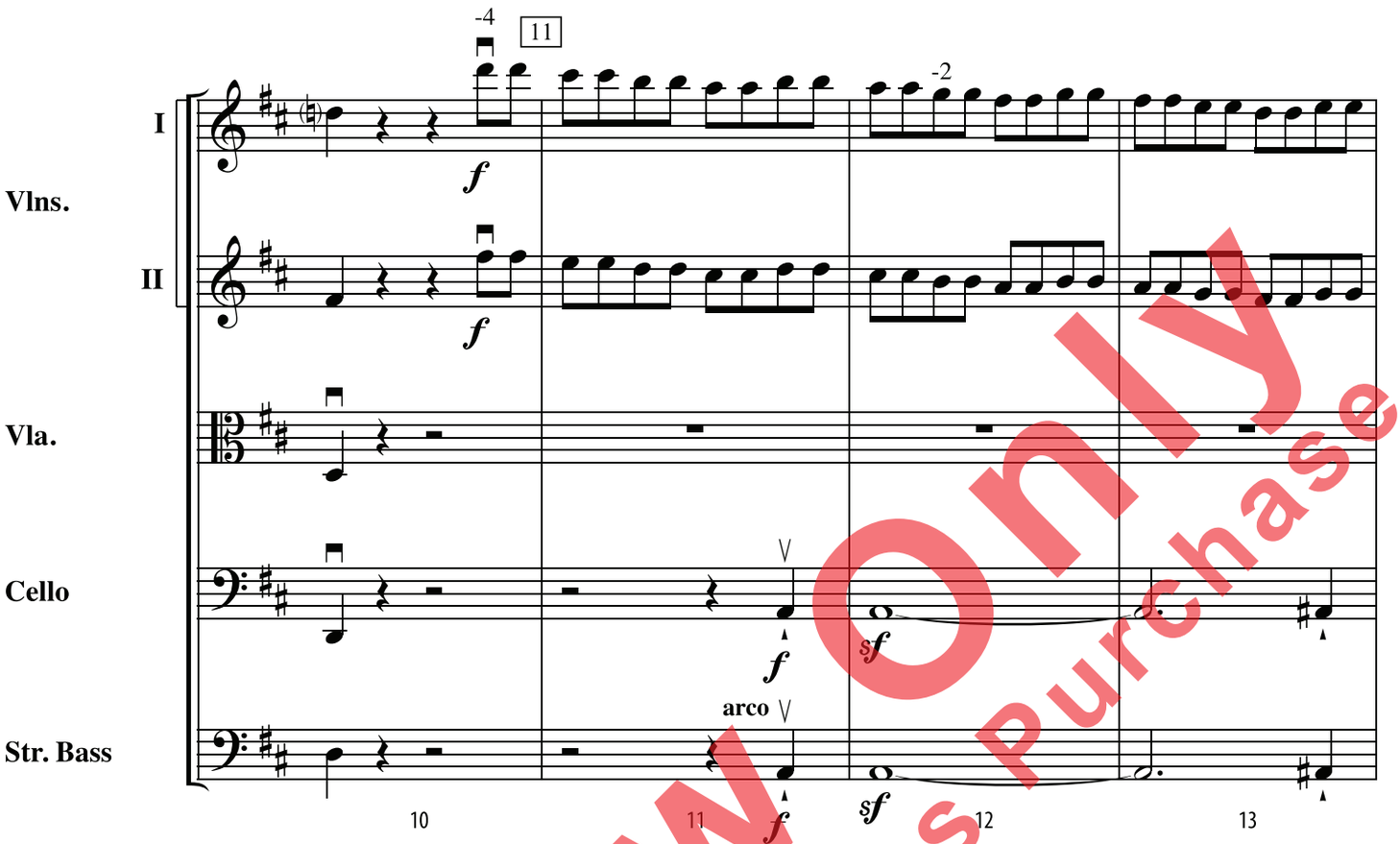

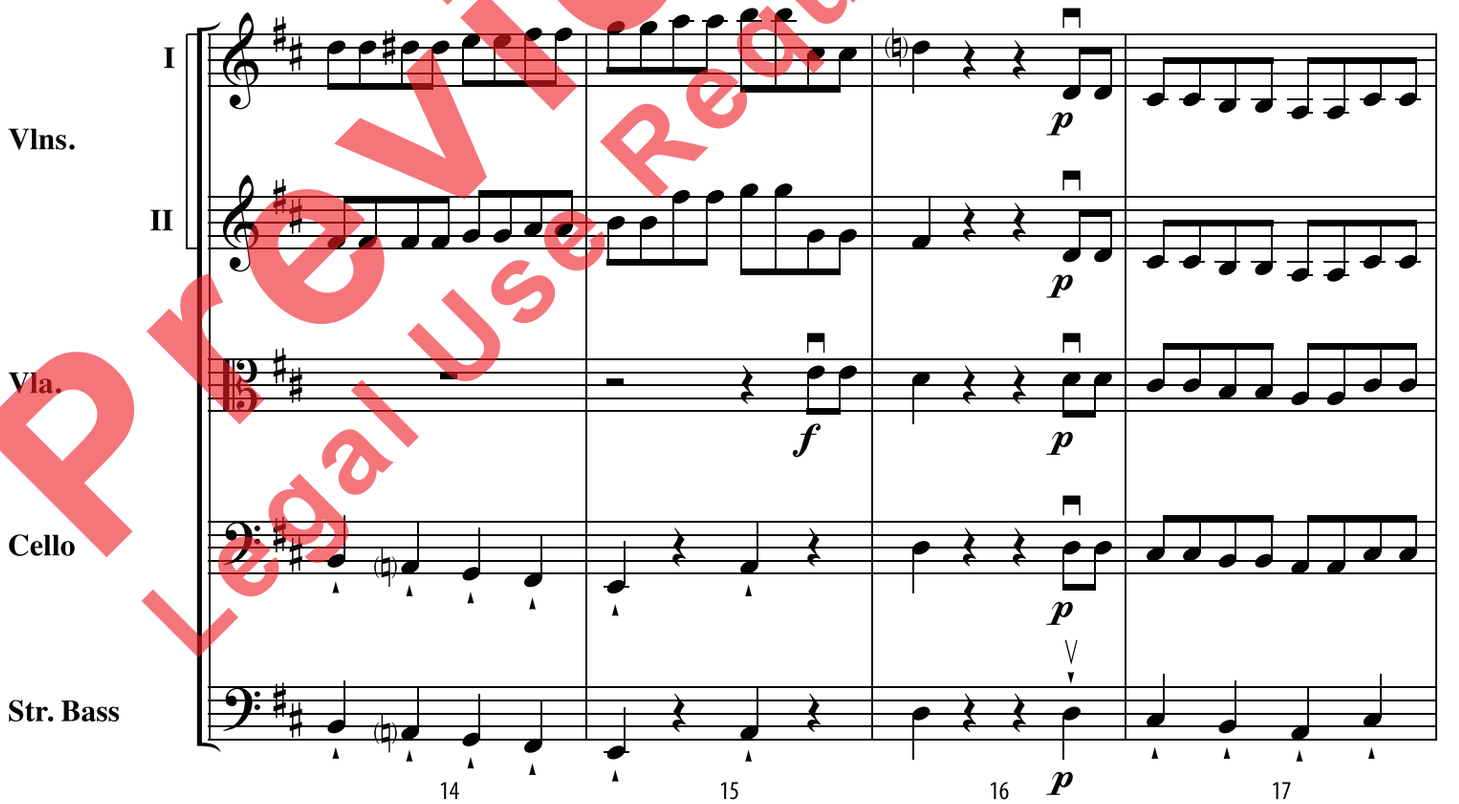

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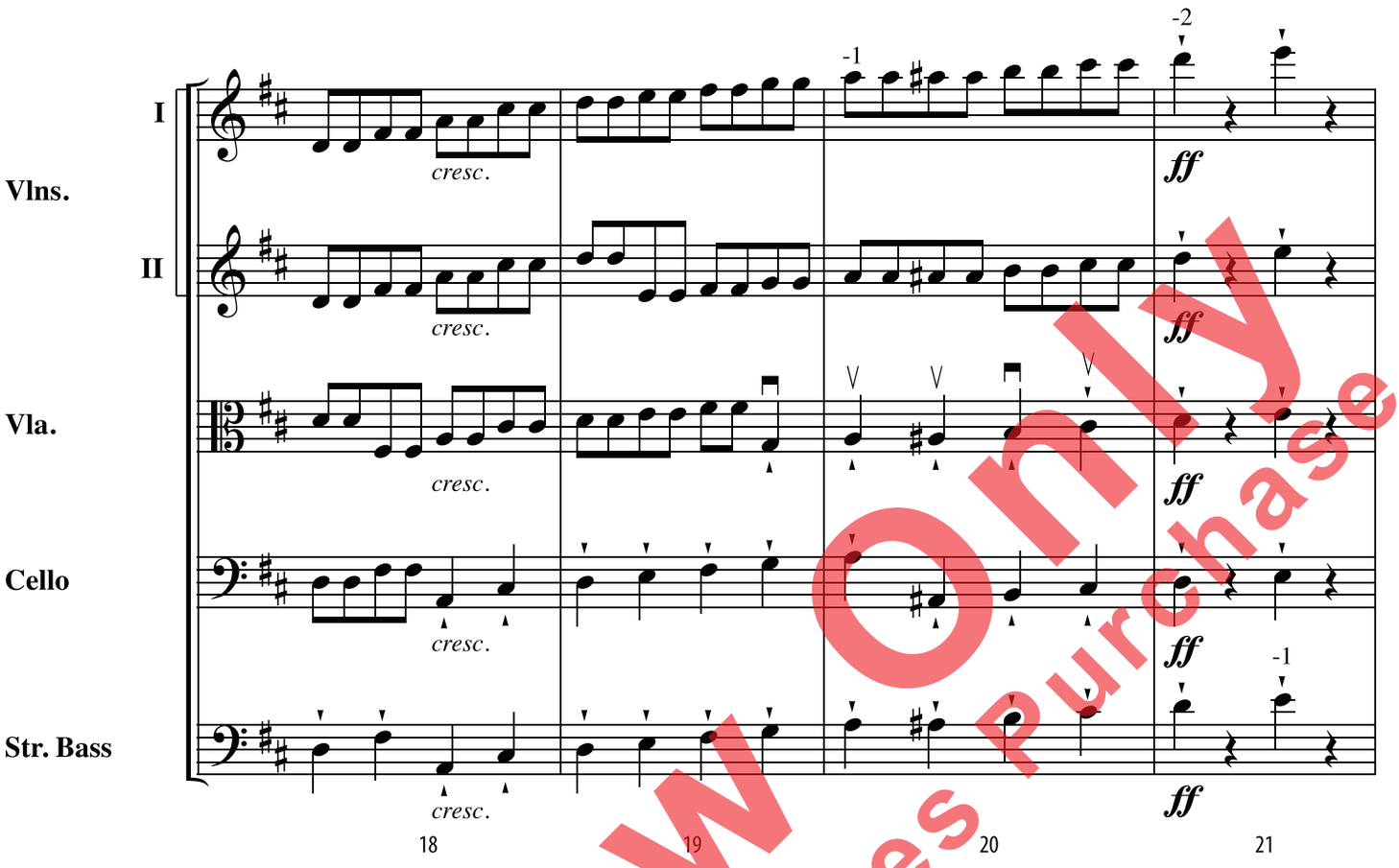

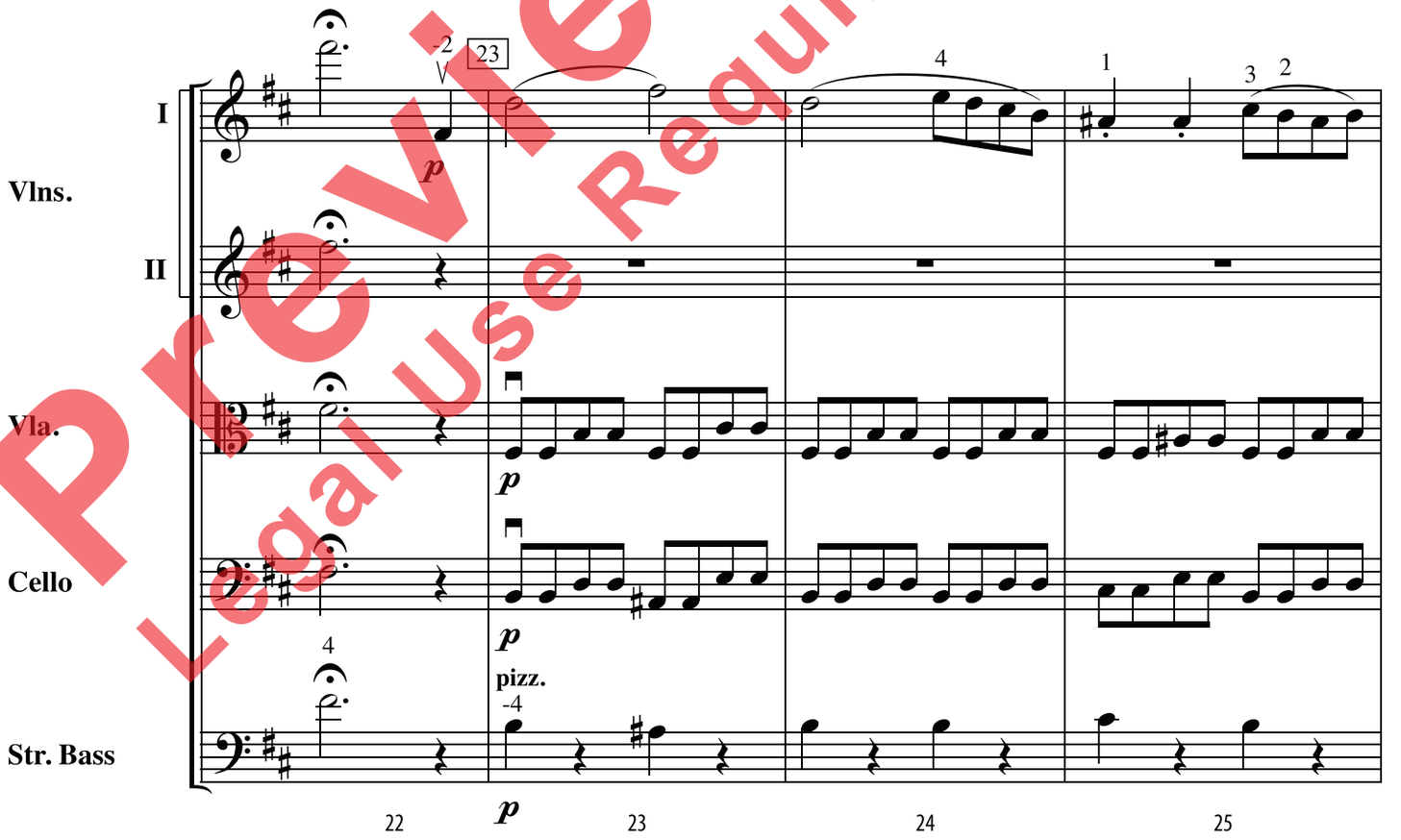

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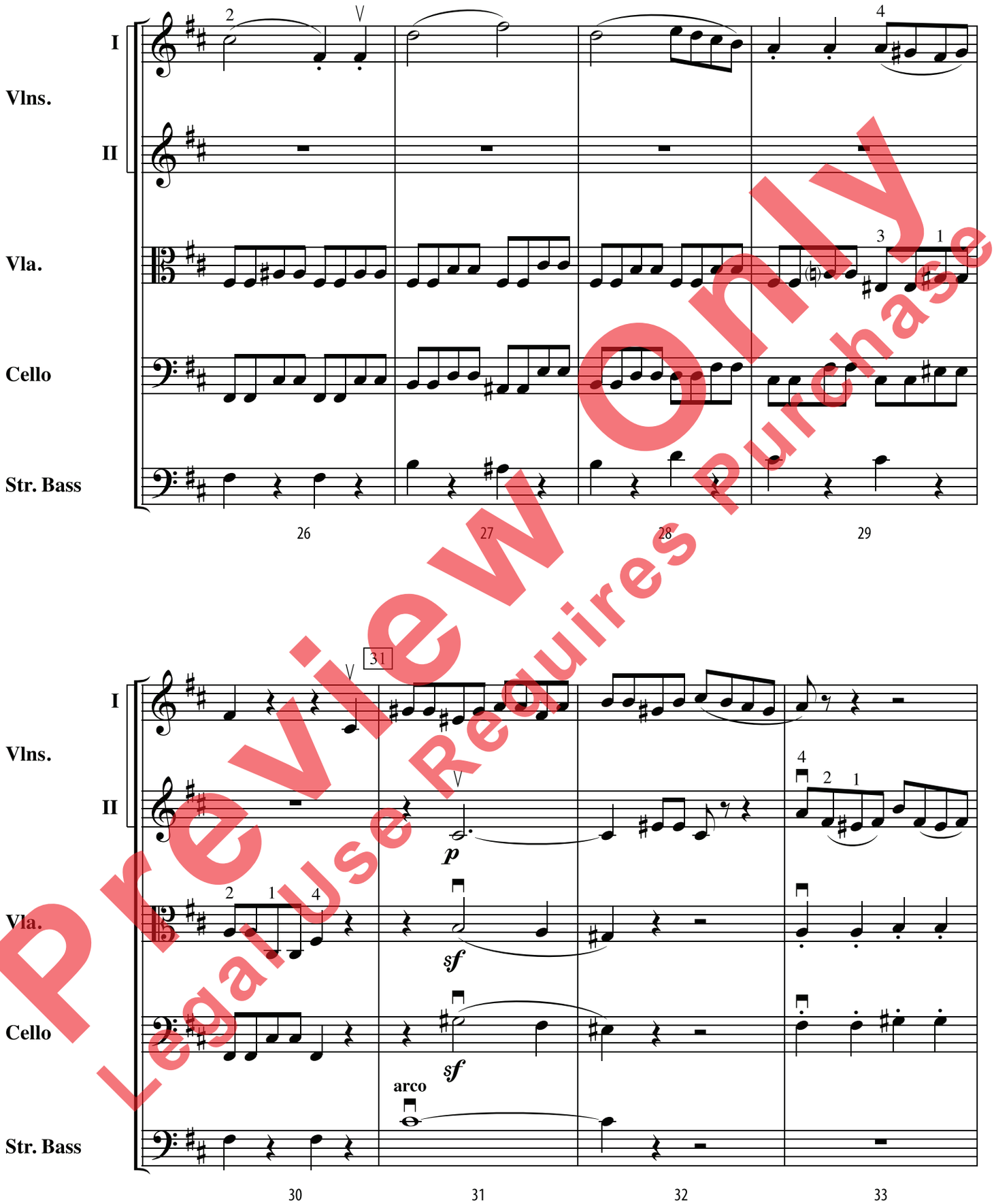

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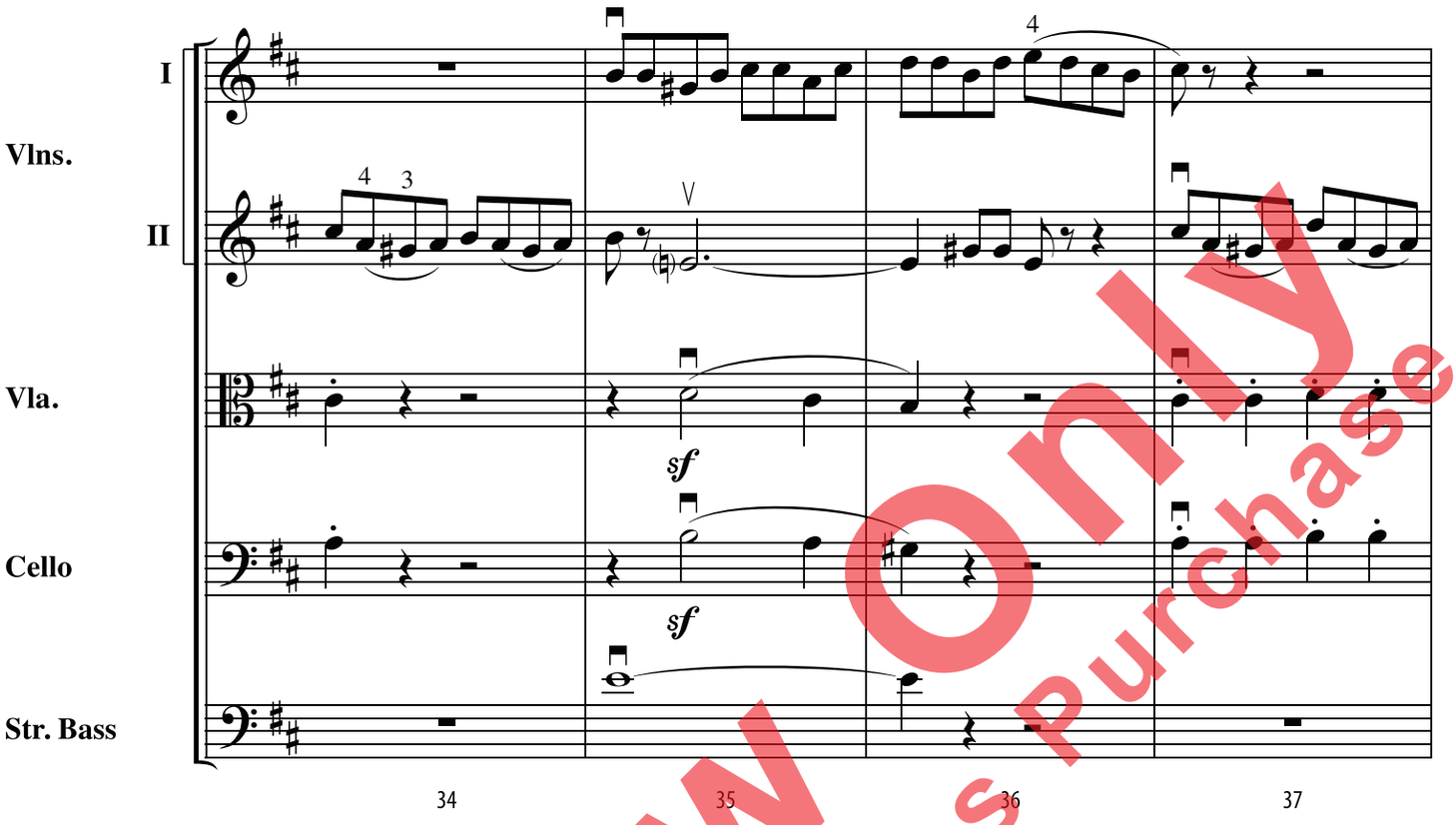

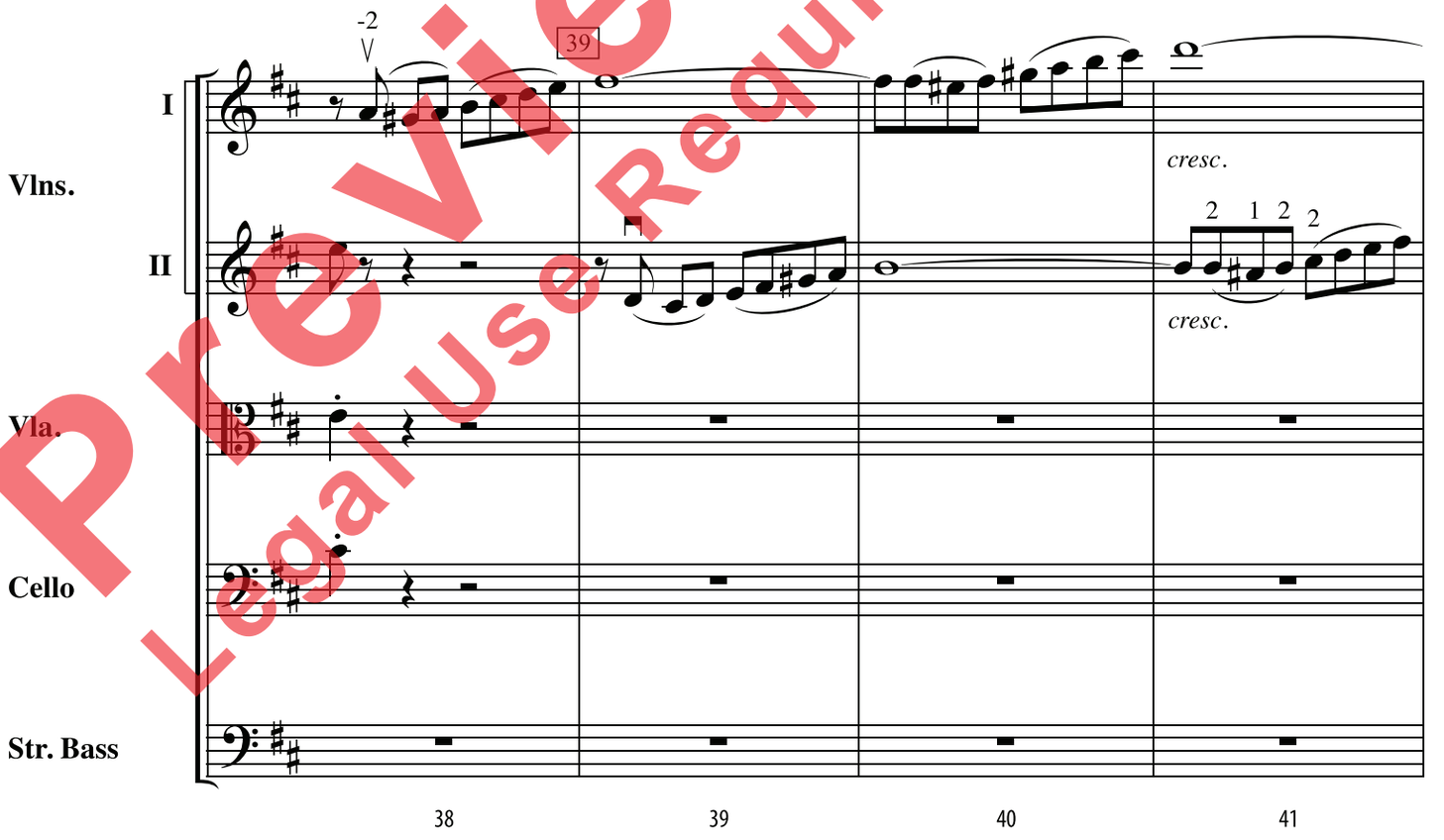

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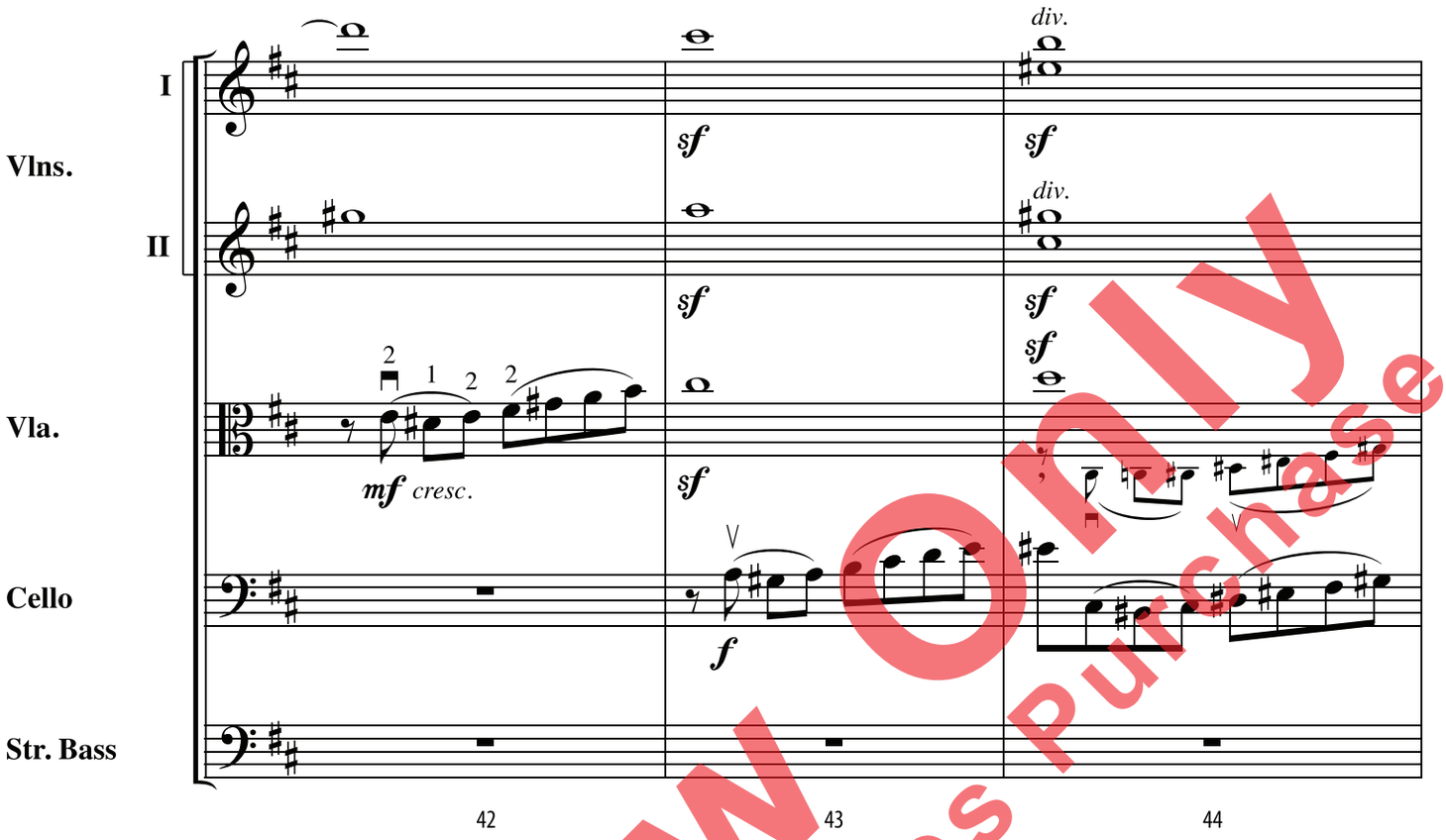

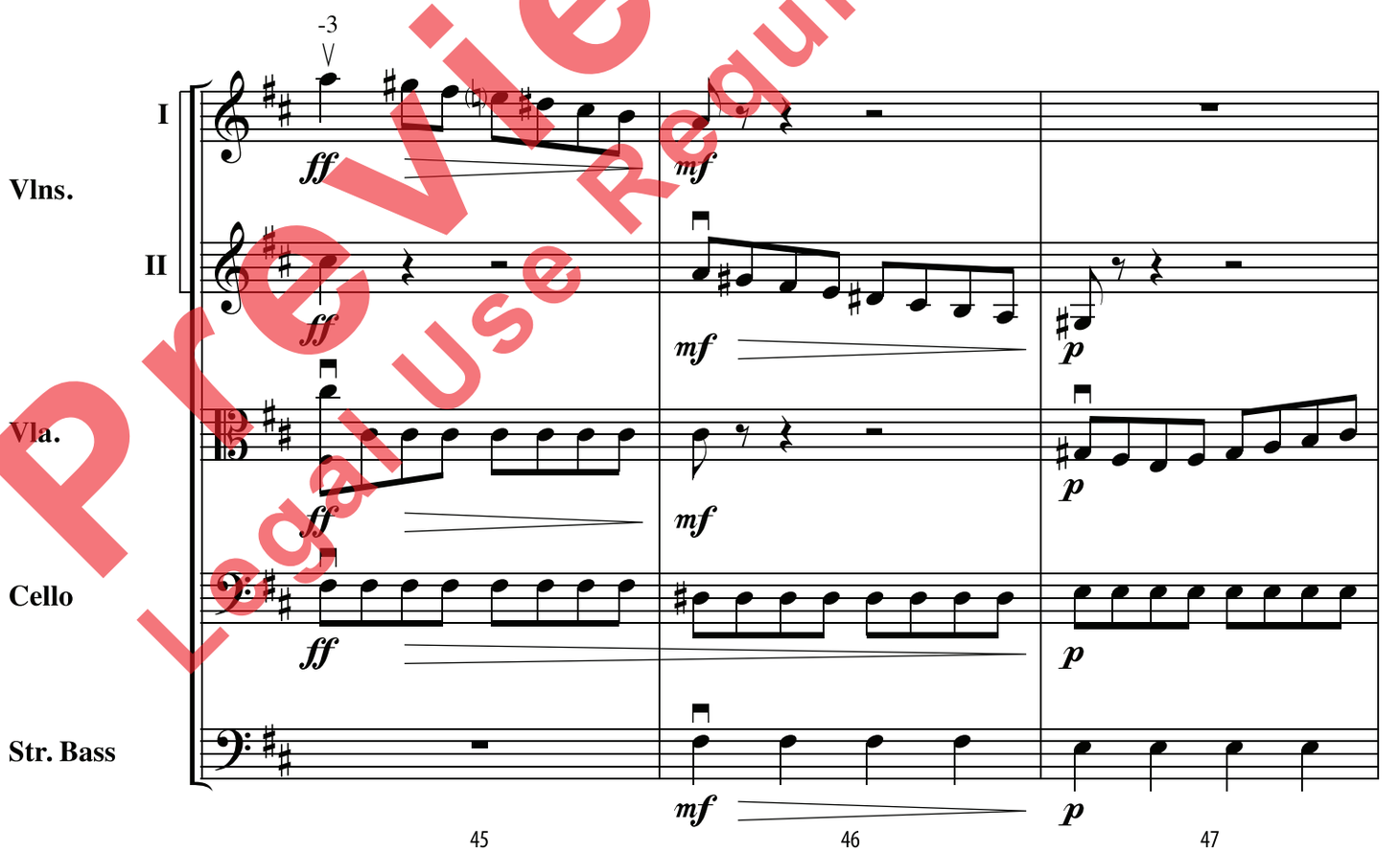

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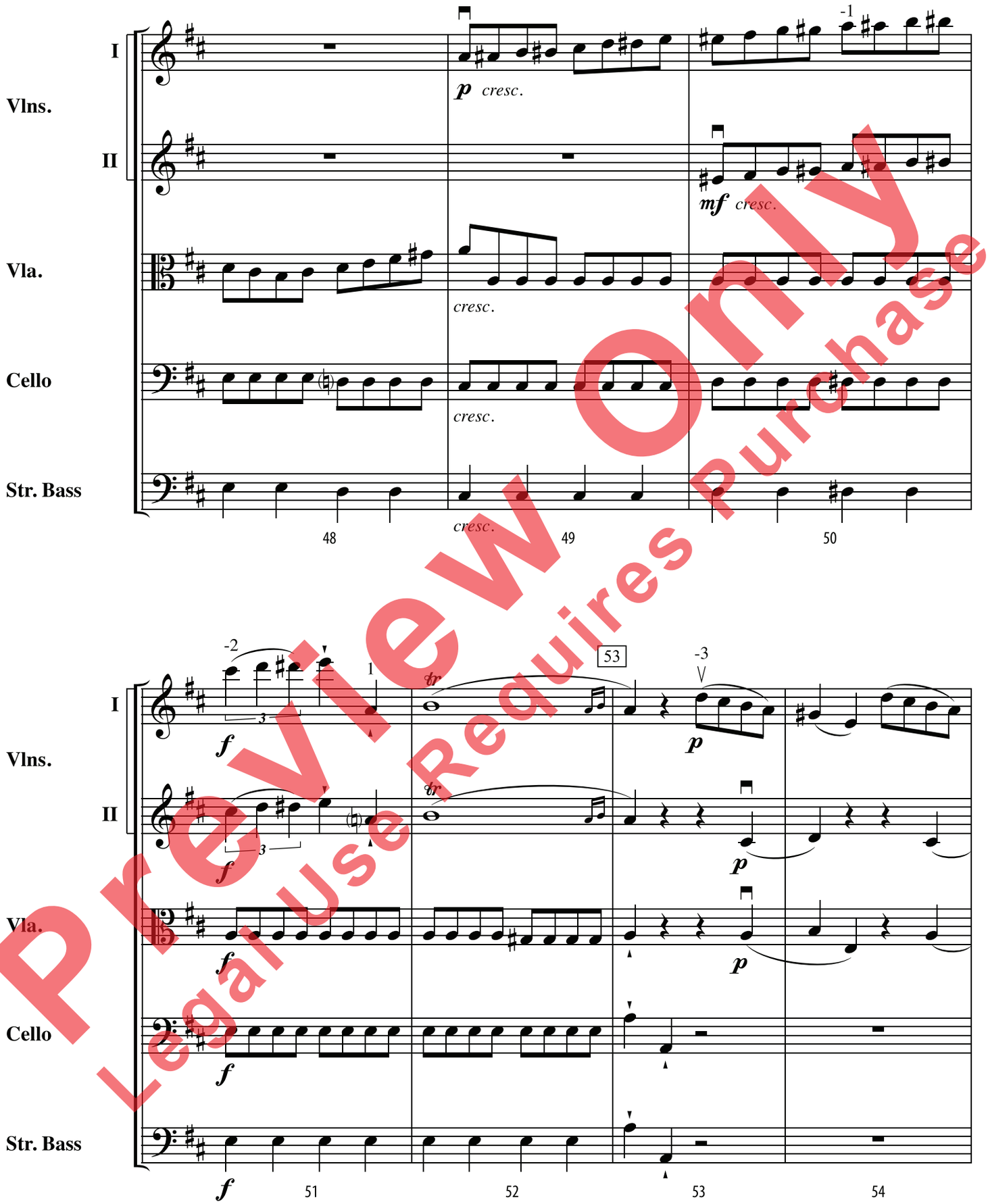

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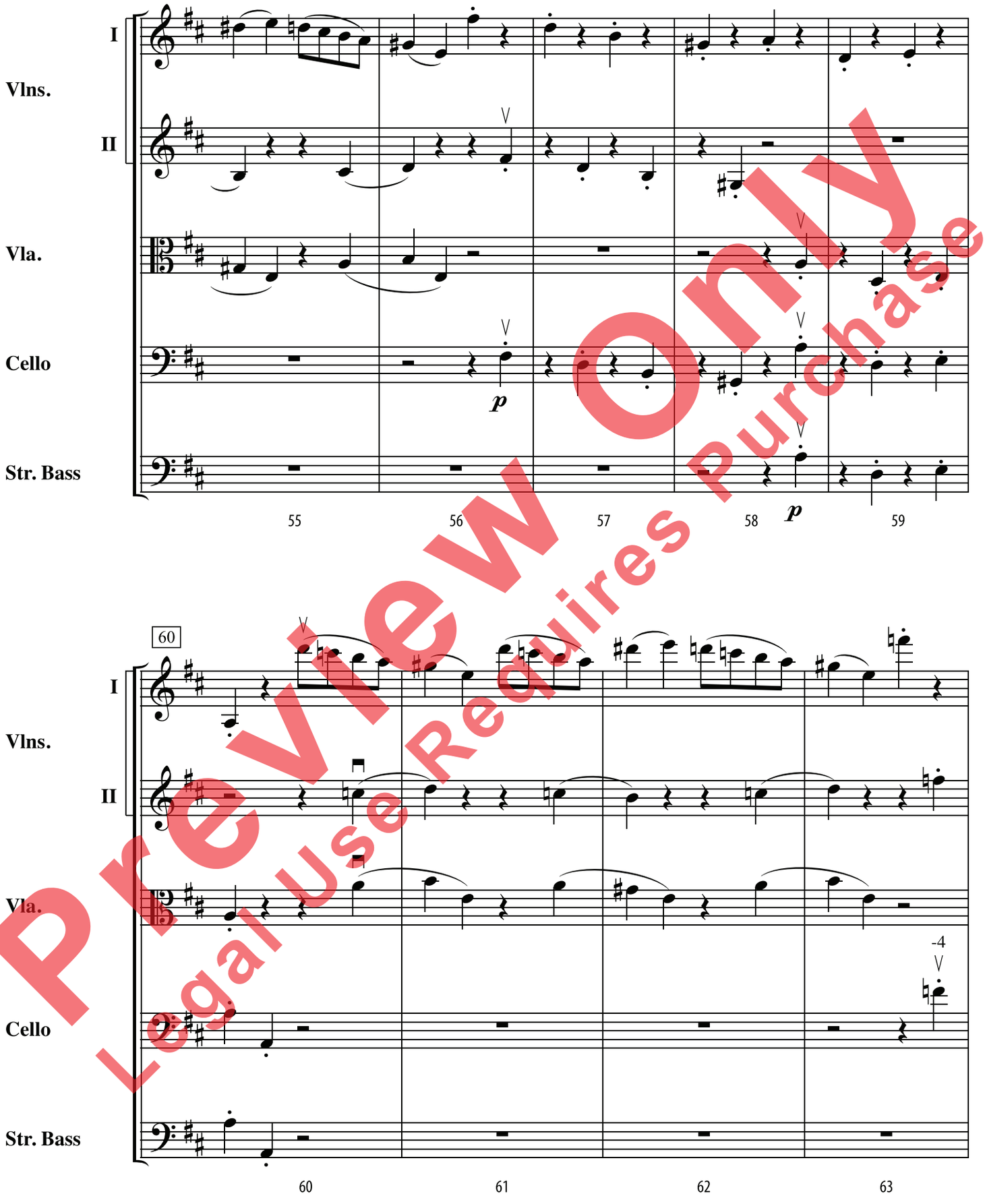

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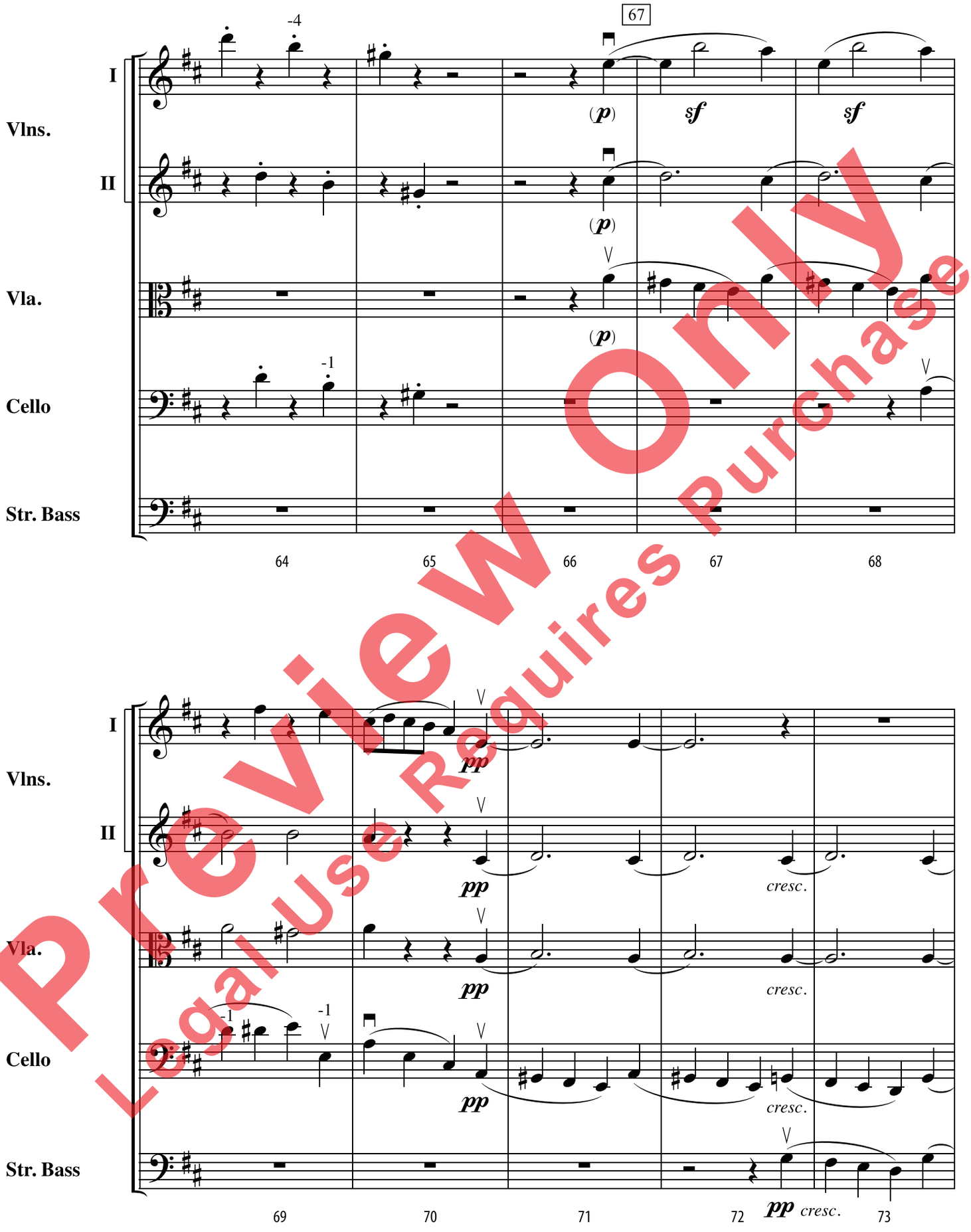

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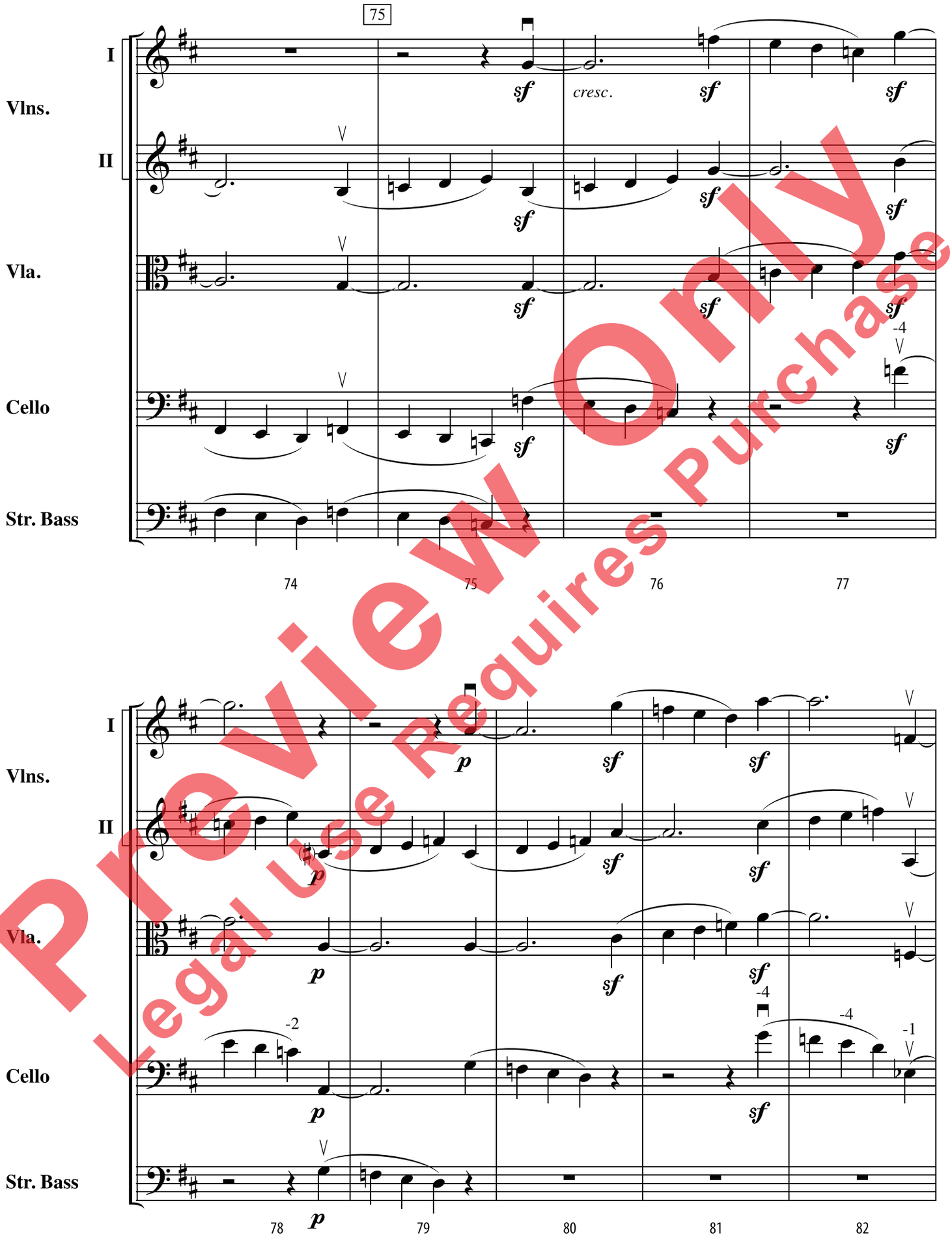

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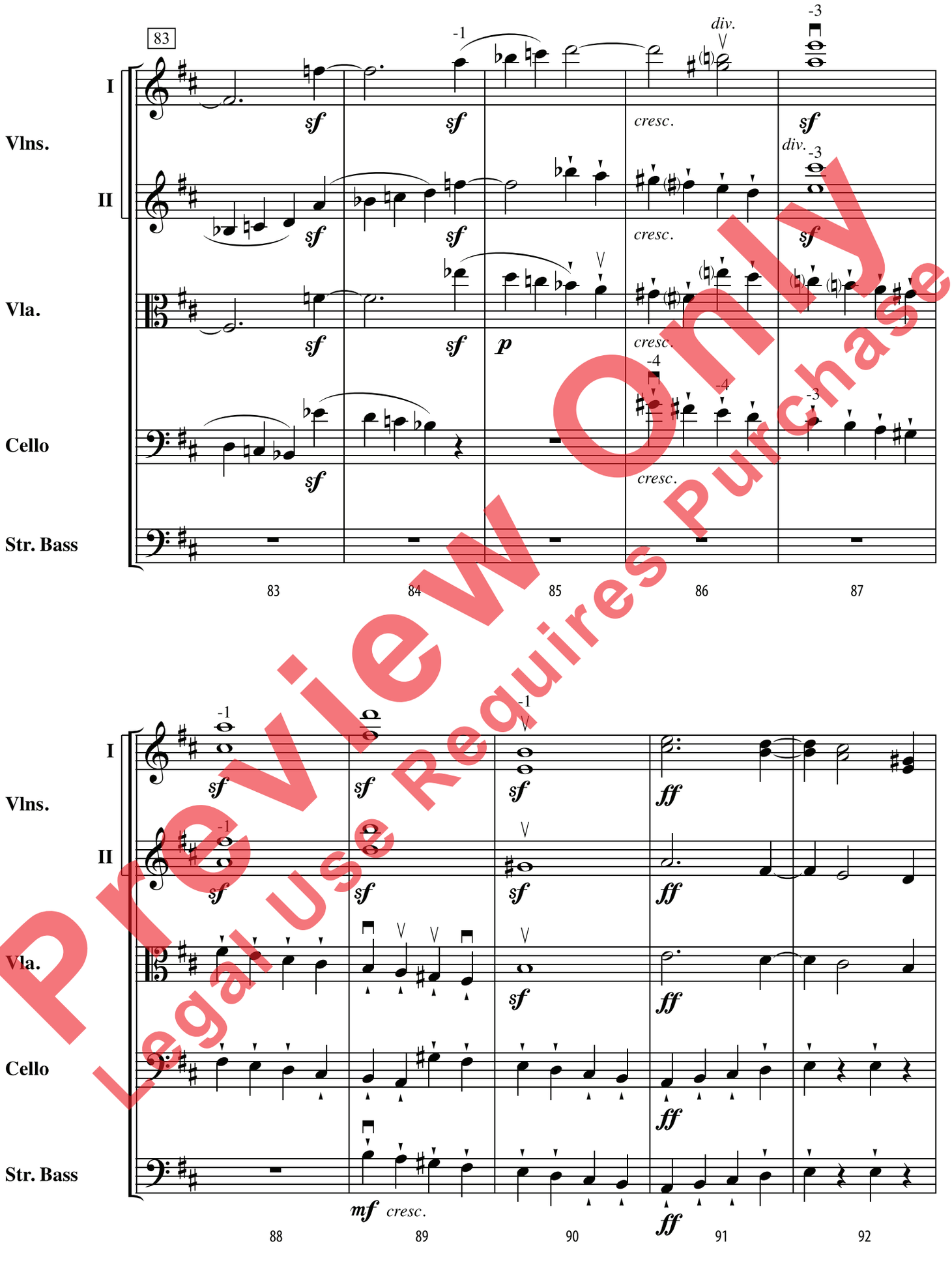

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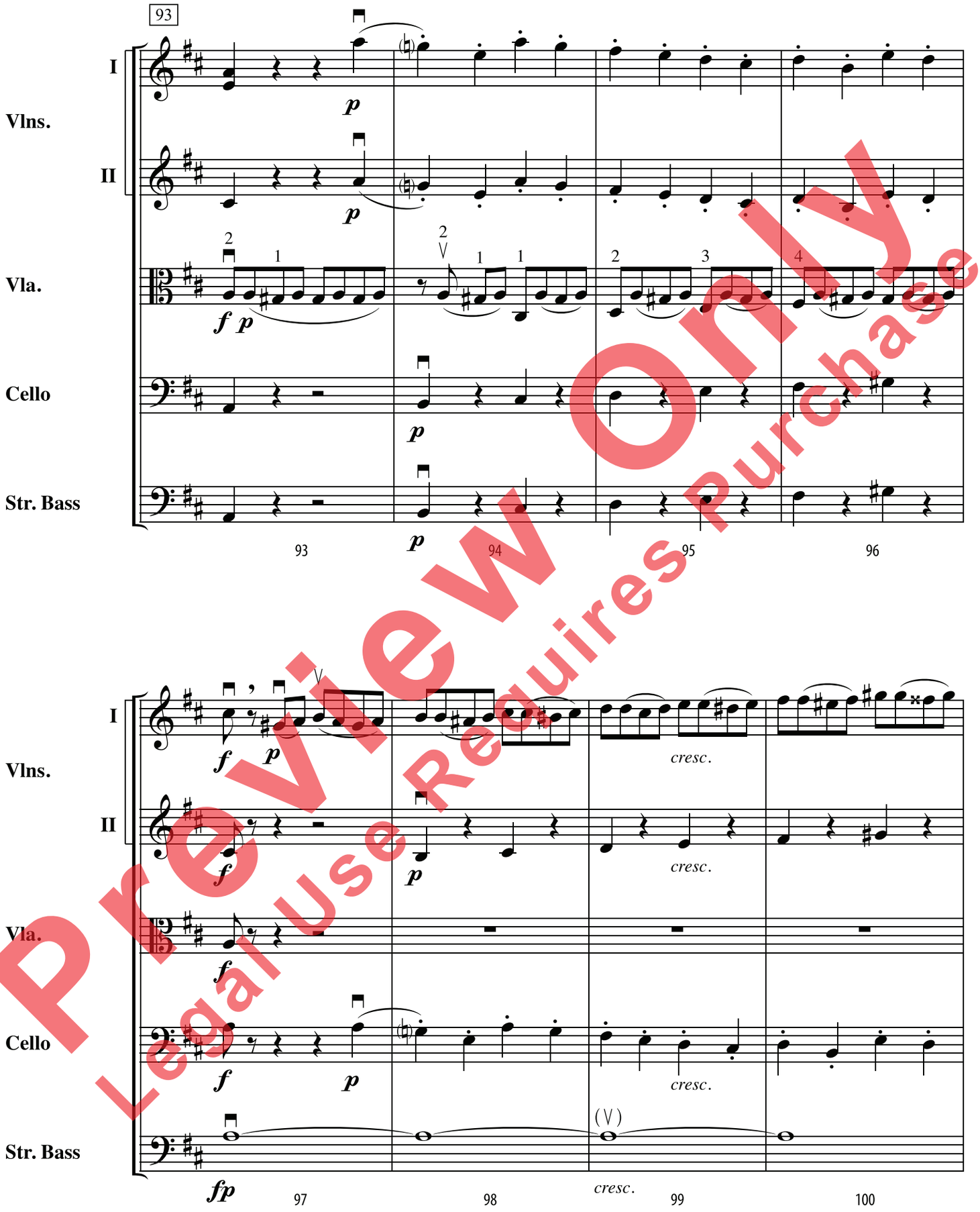

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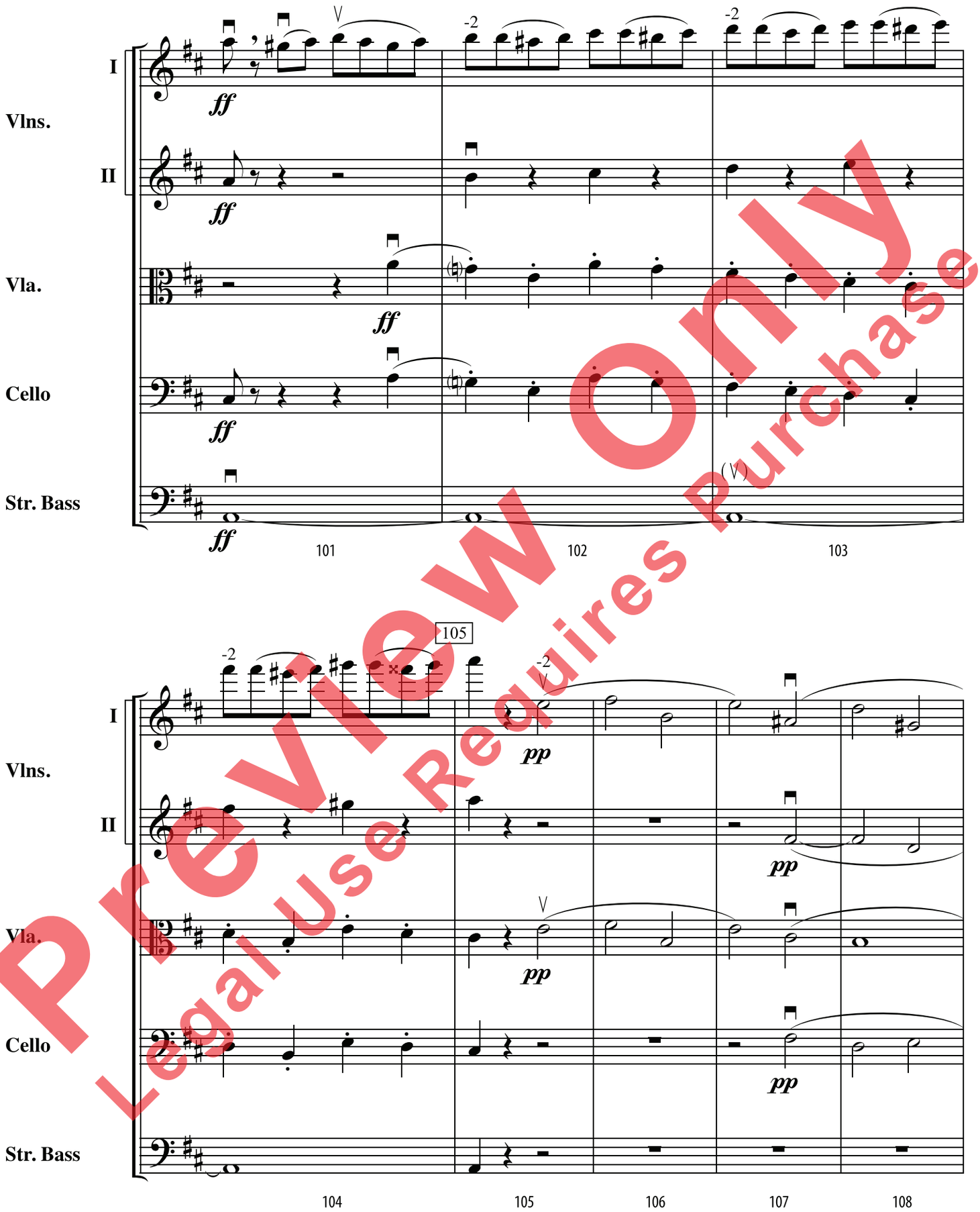

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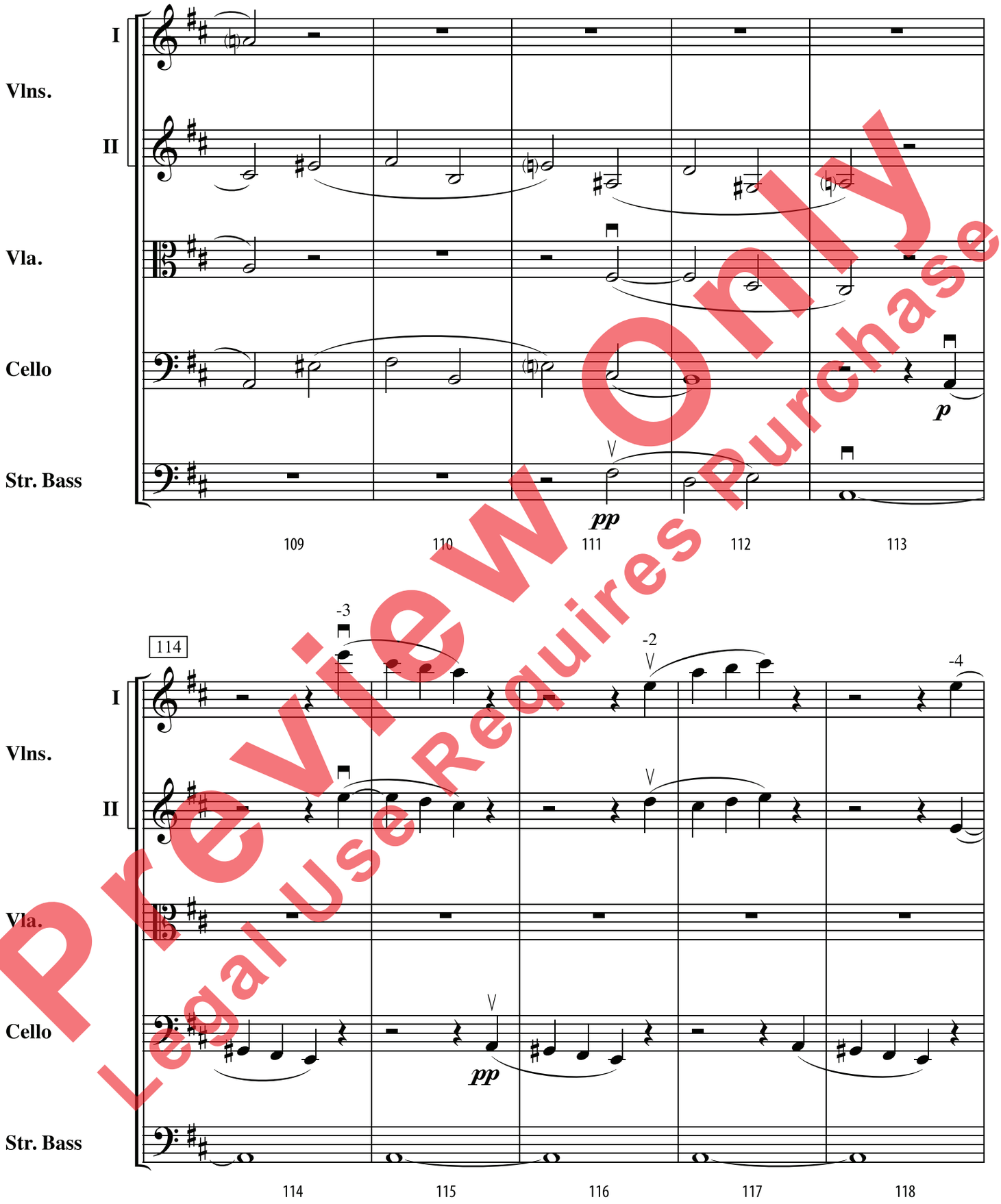

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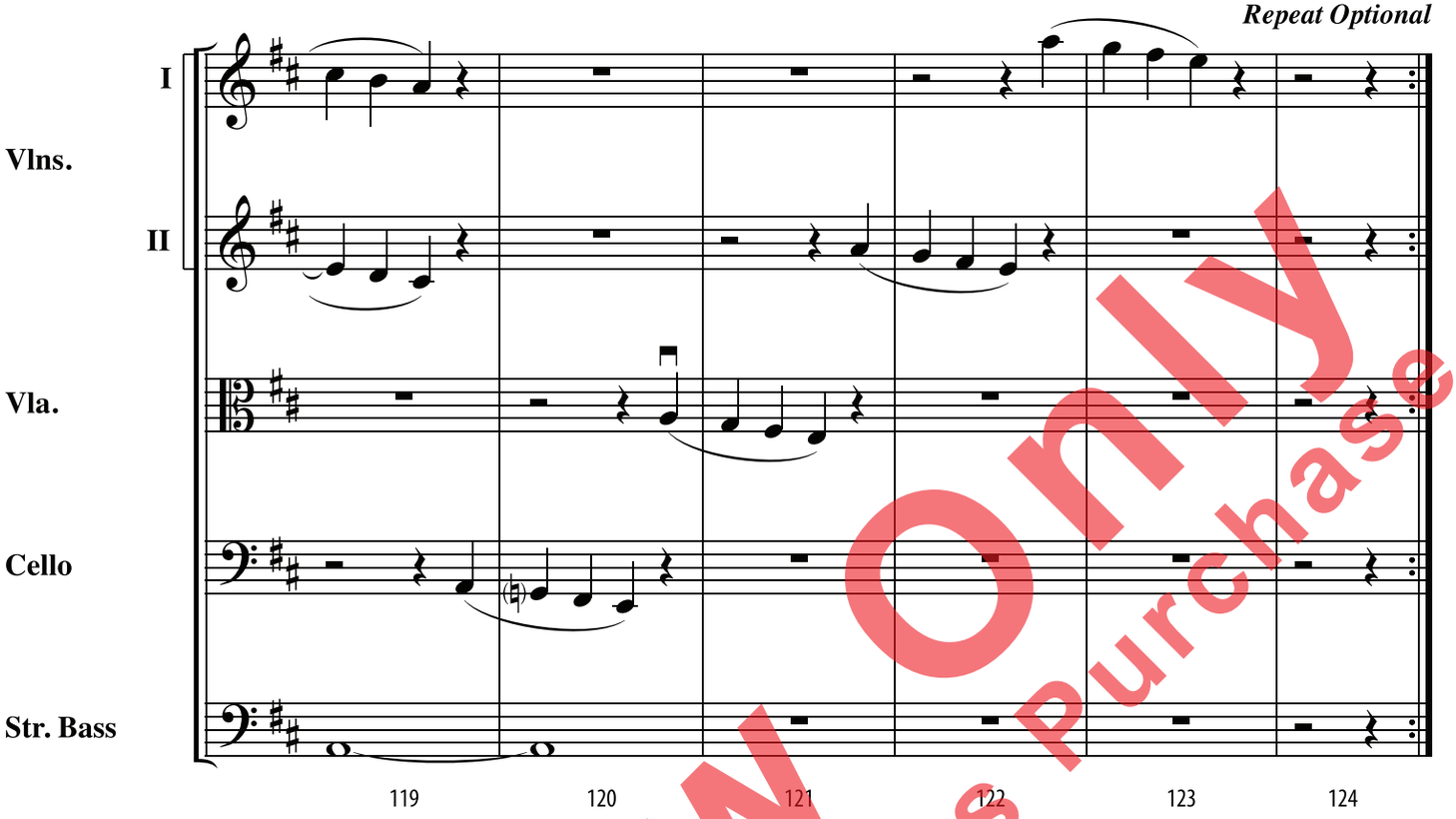
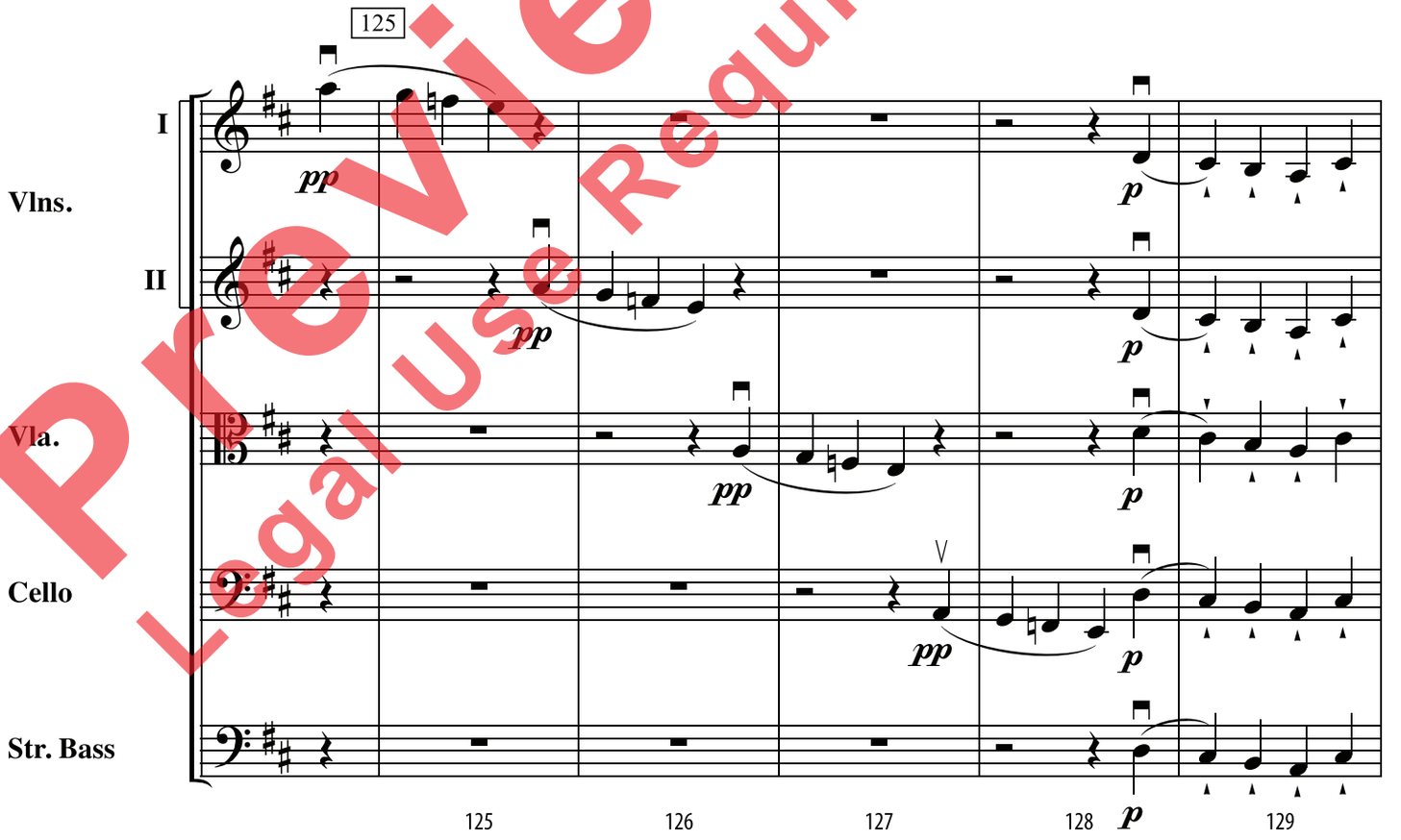
Optional Cut to m. 184
Repeat Optional





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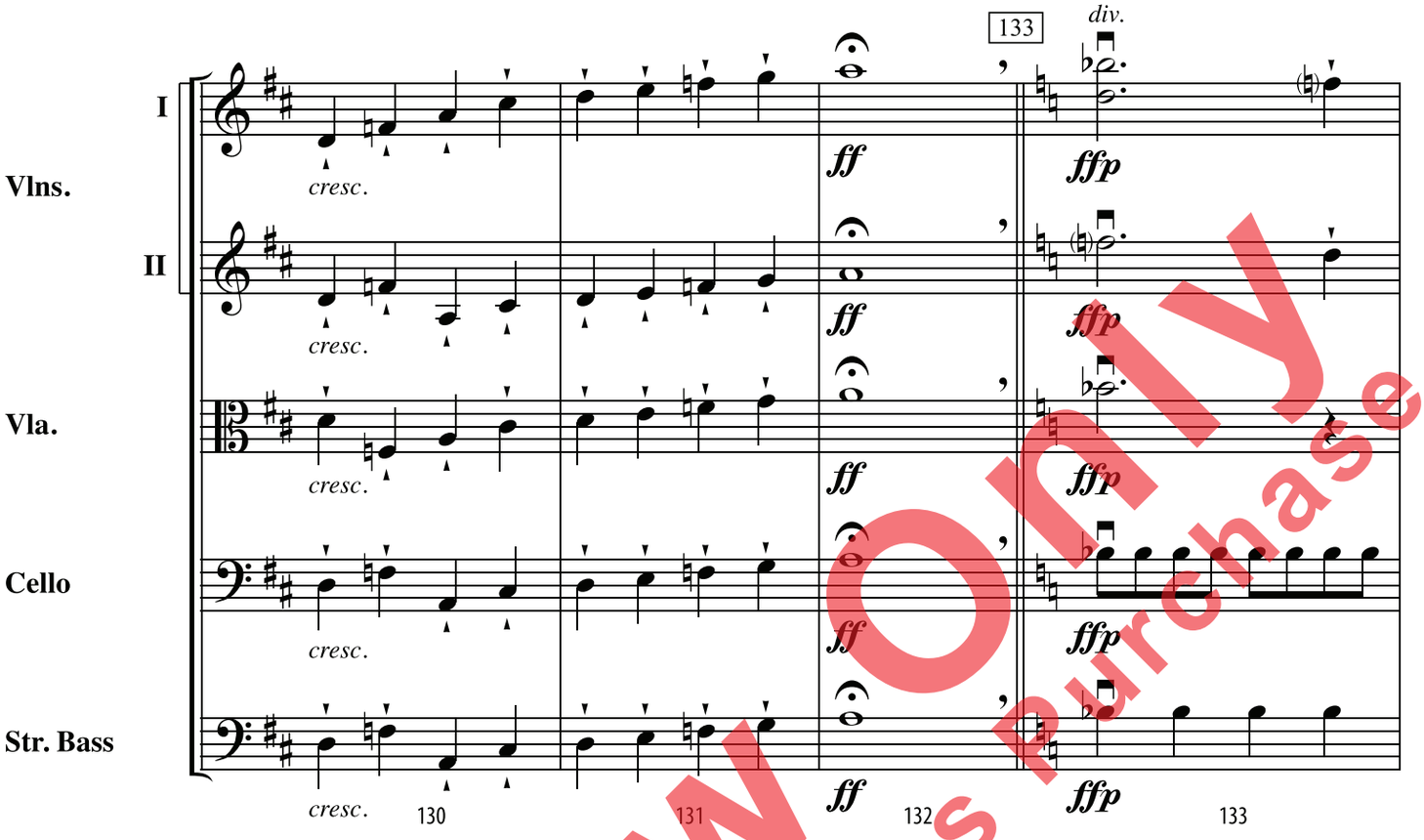

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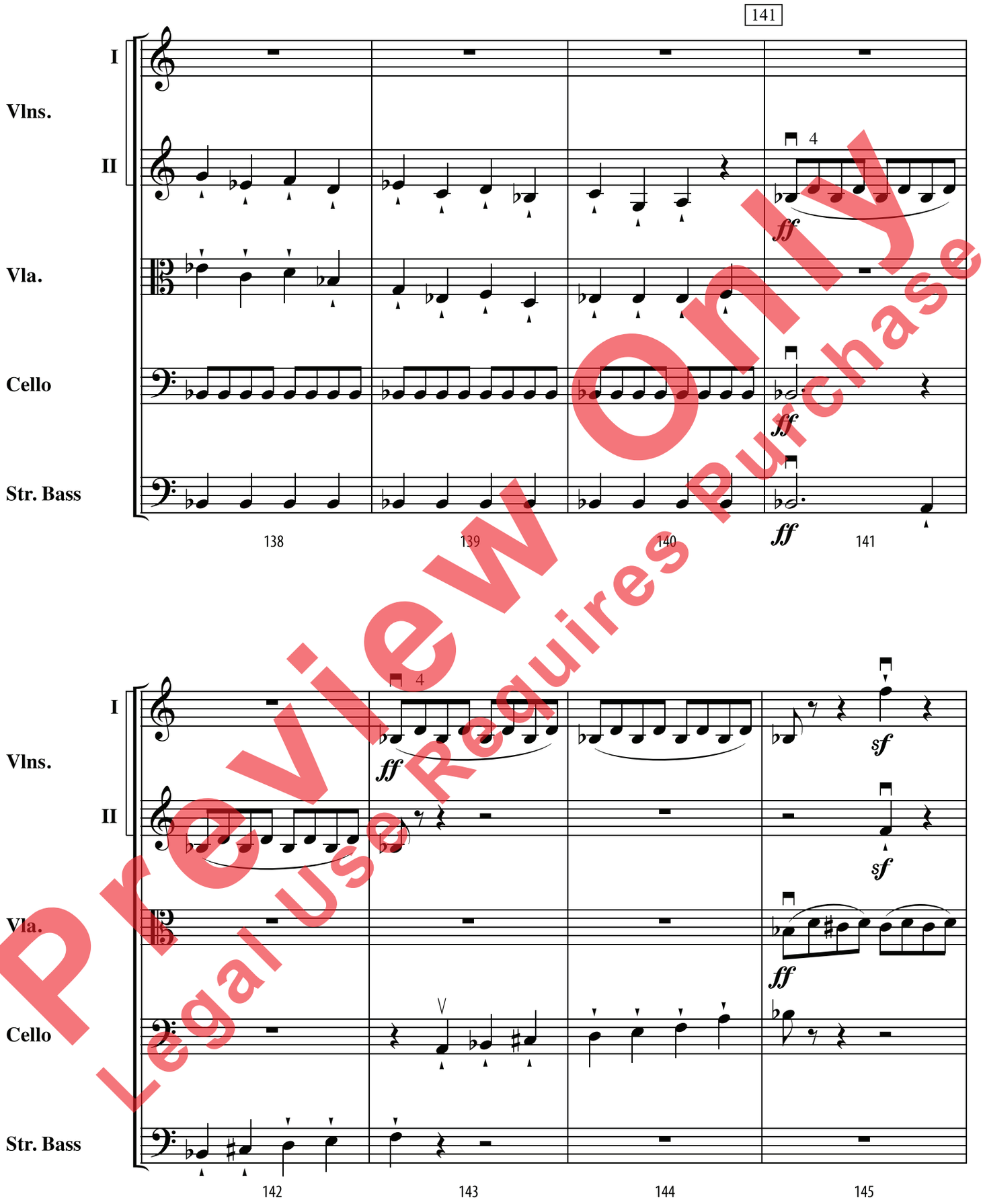

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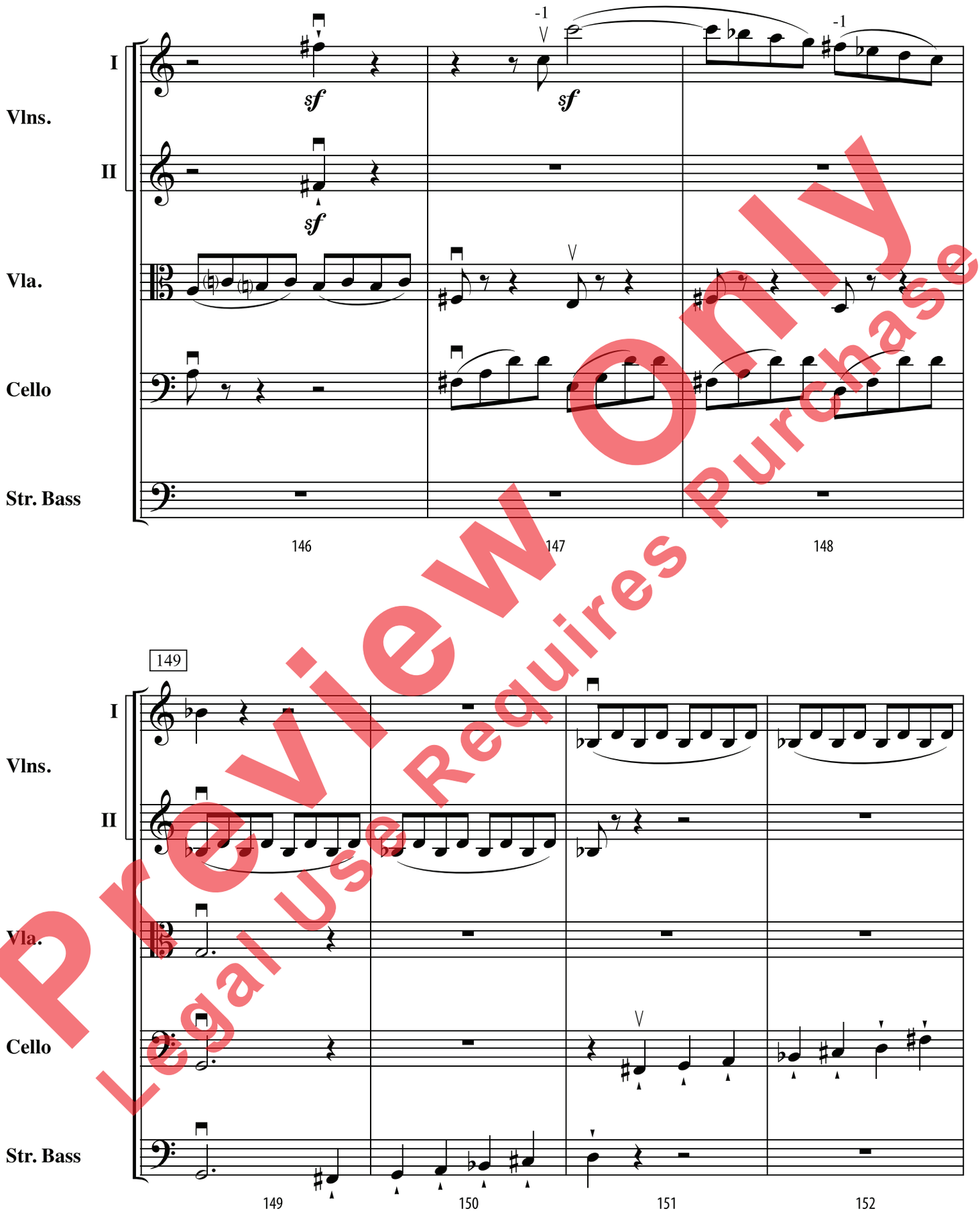

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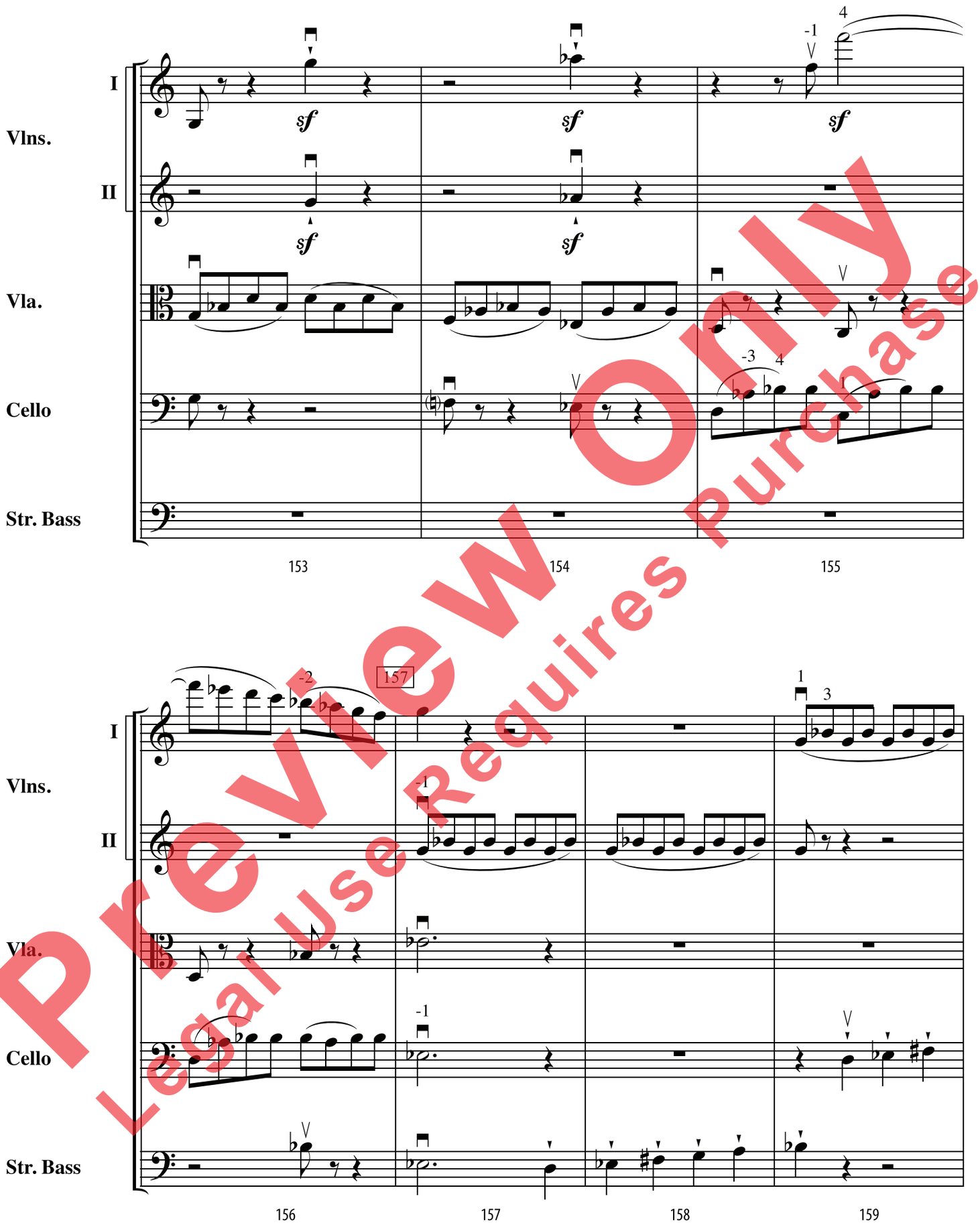

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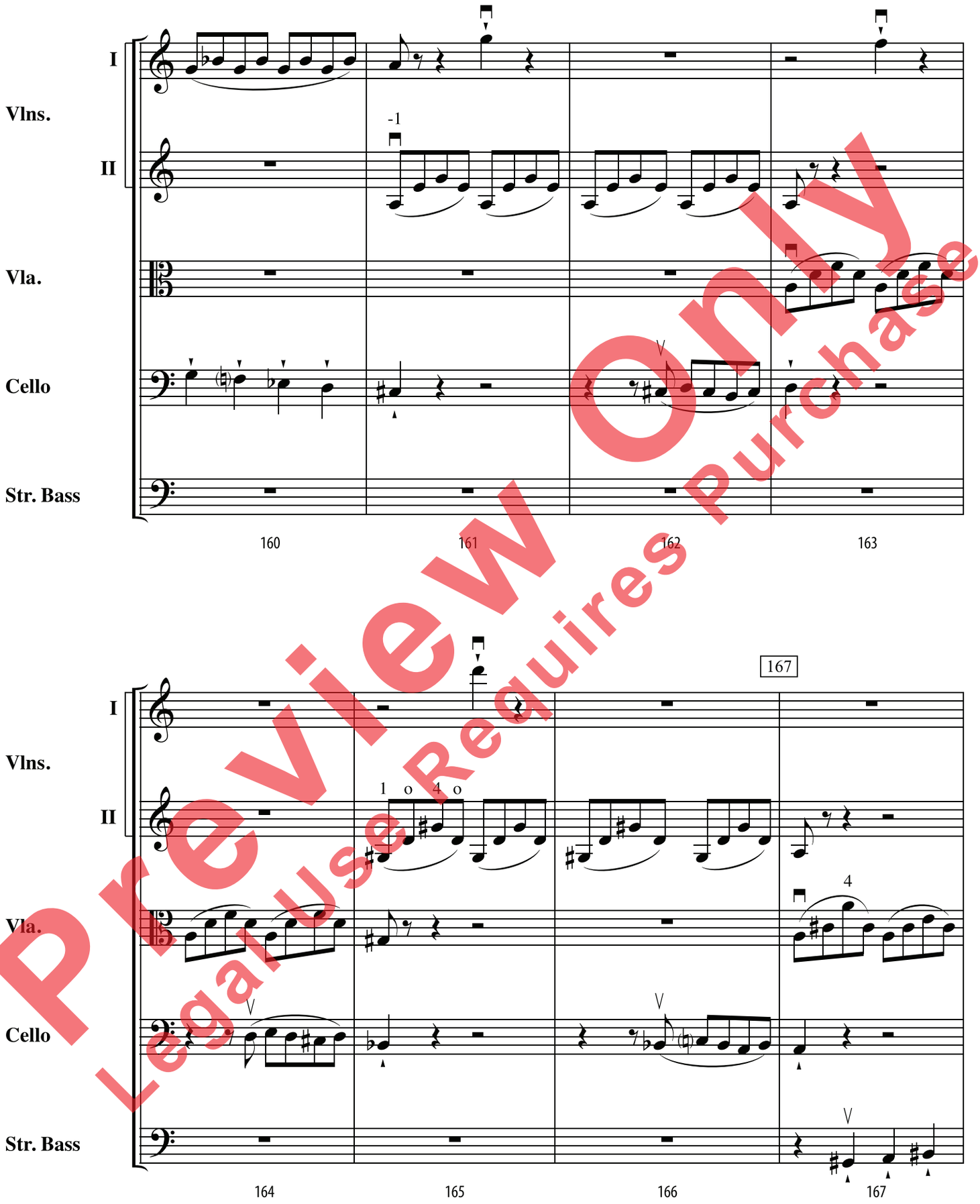

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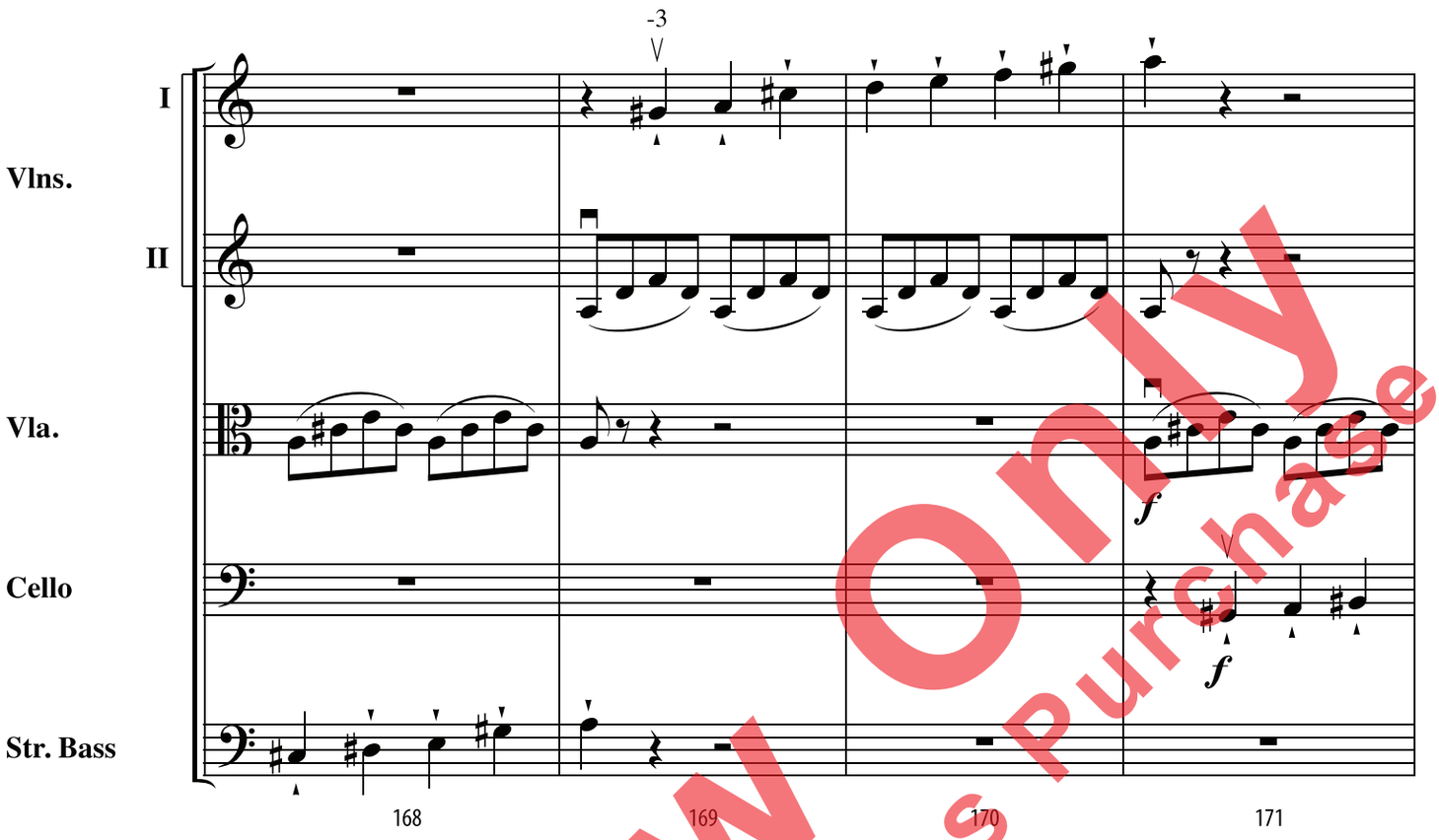

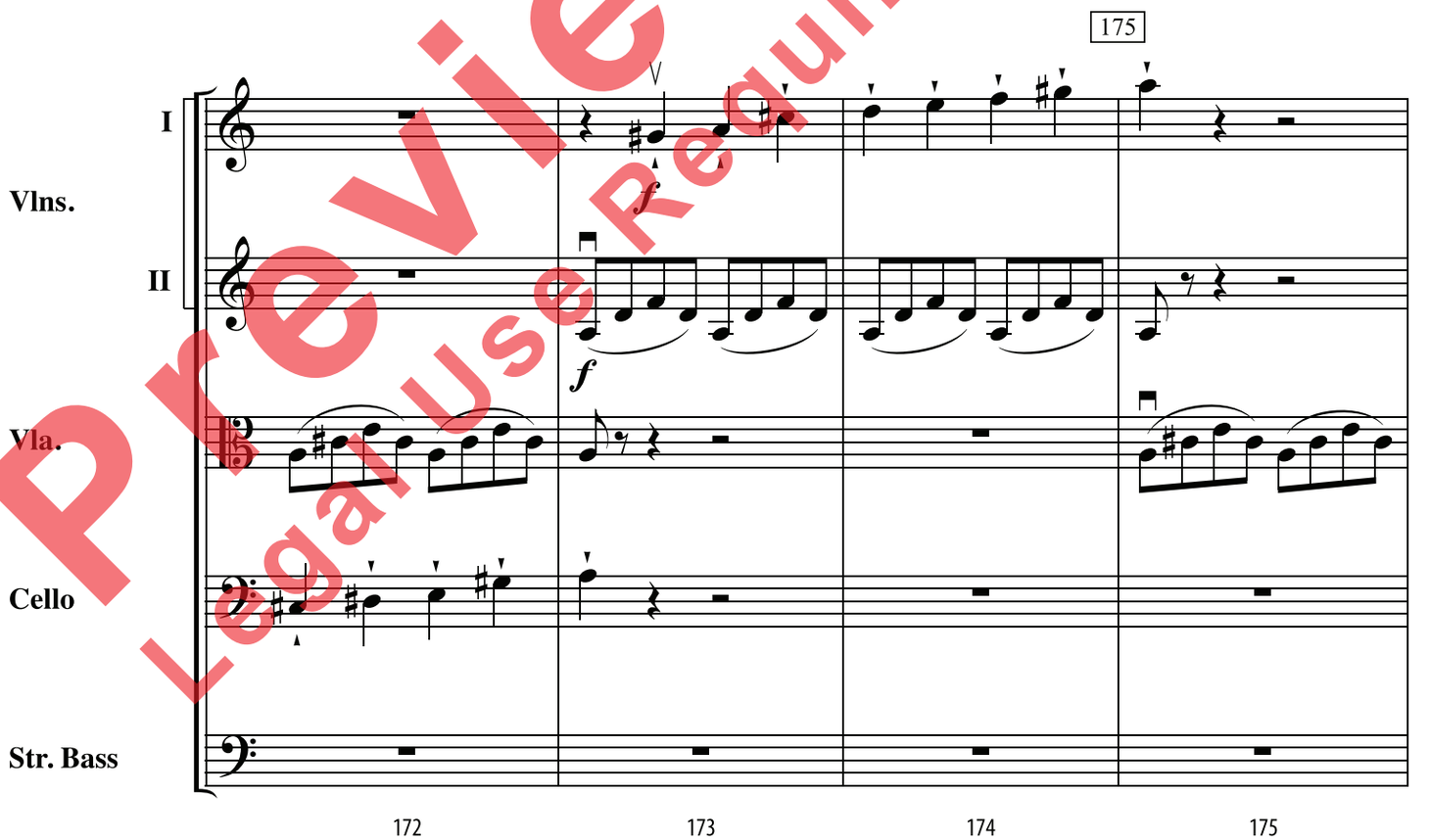

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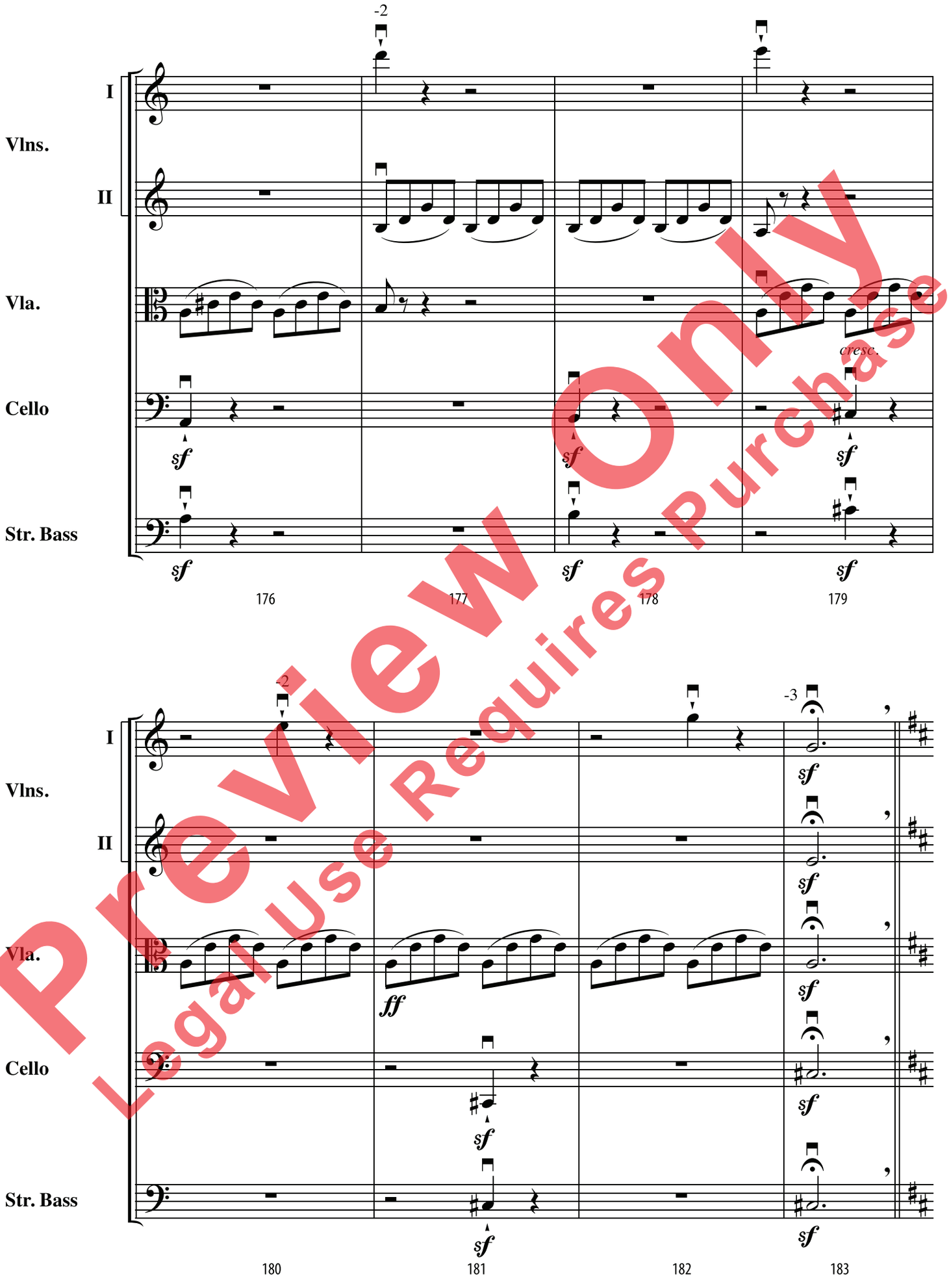

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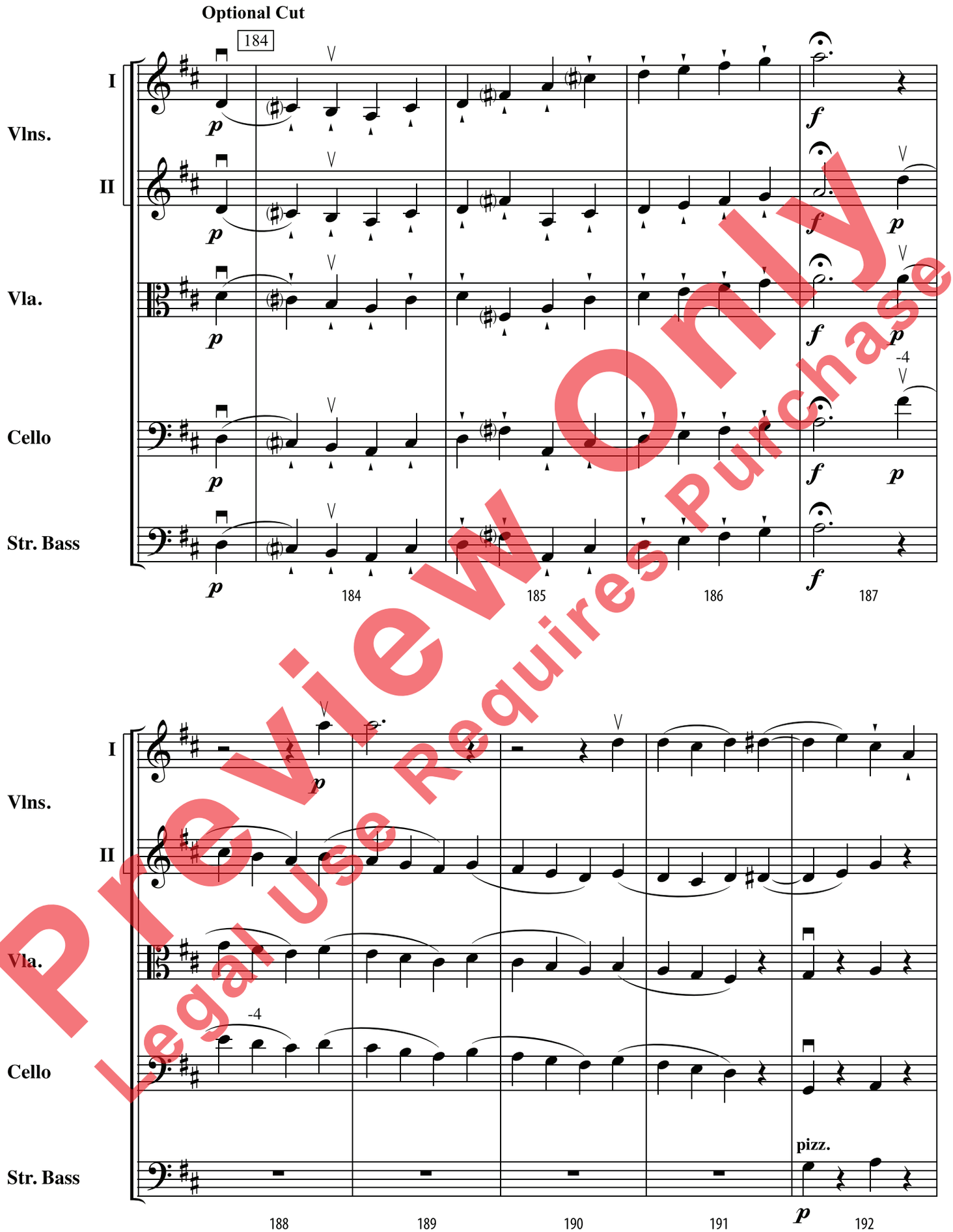

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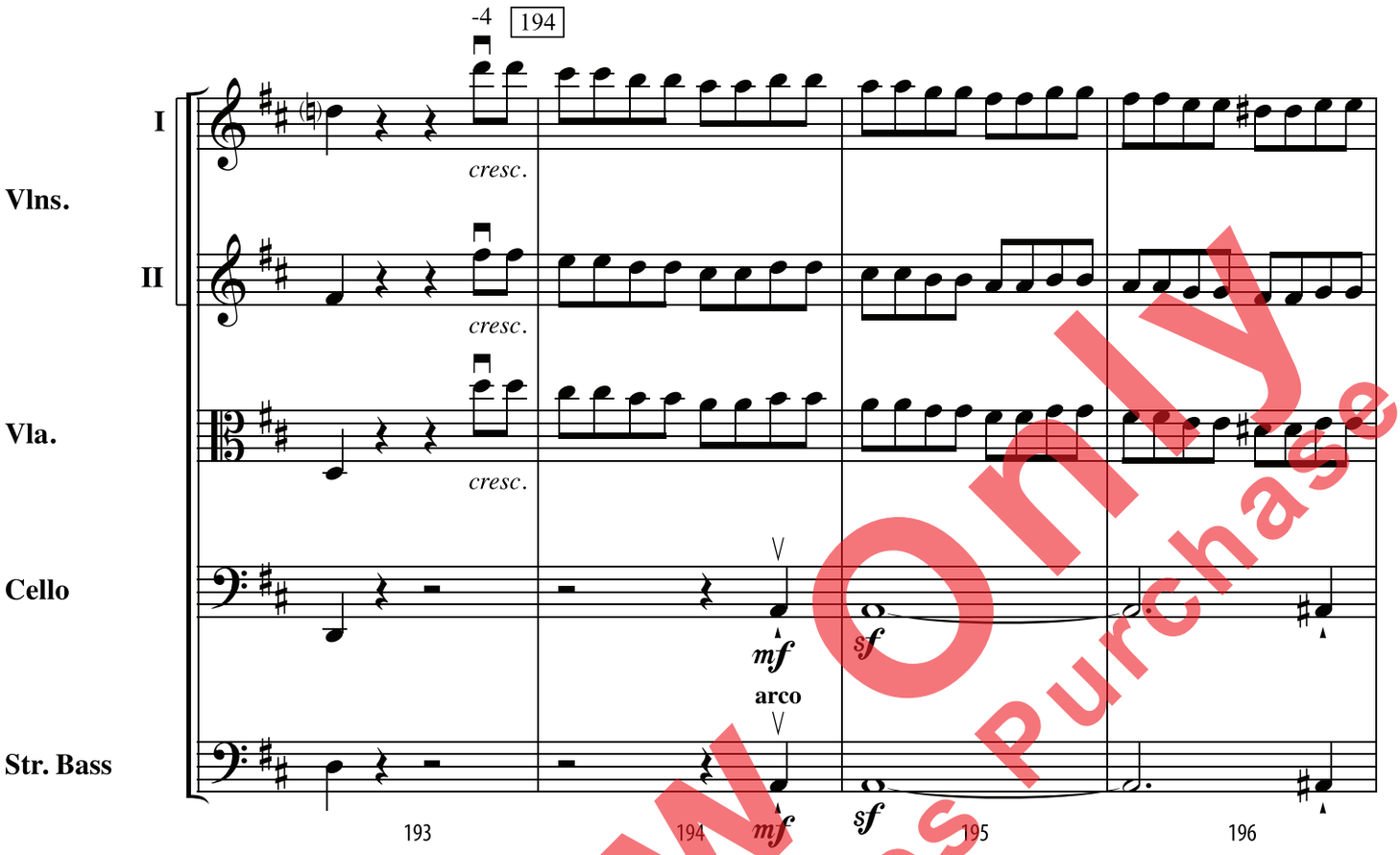

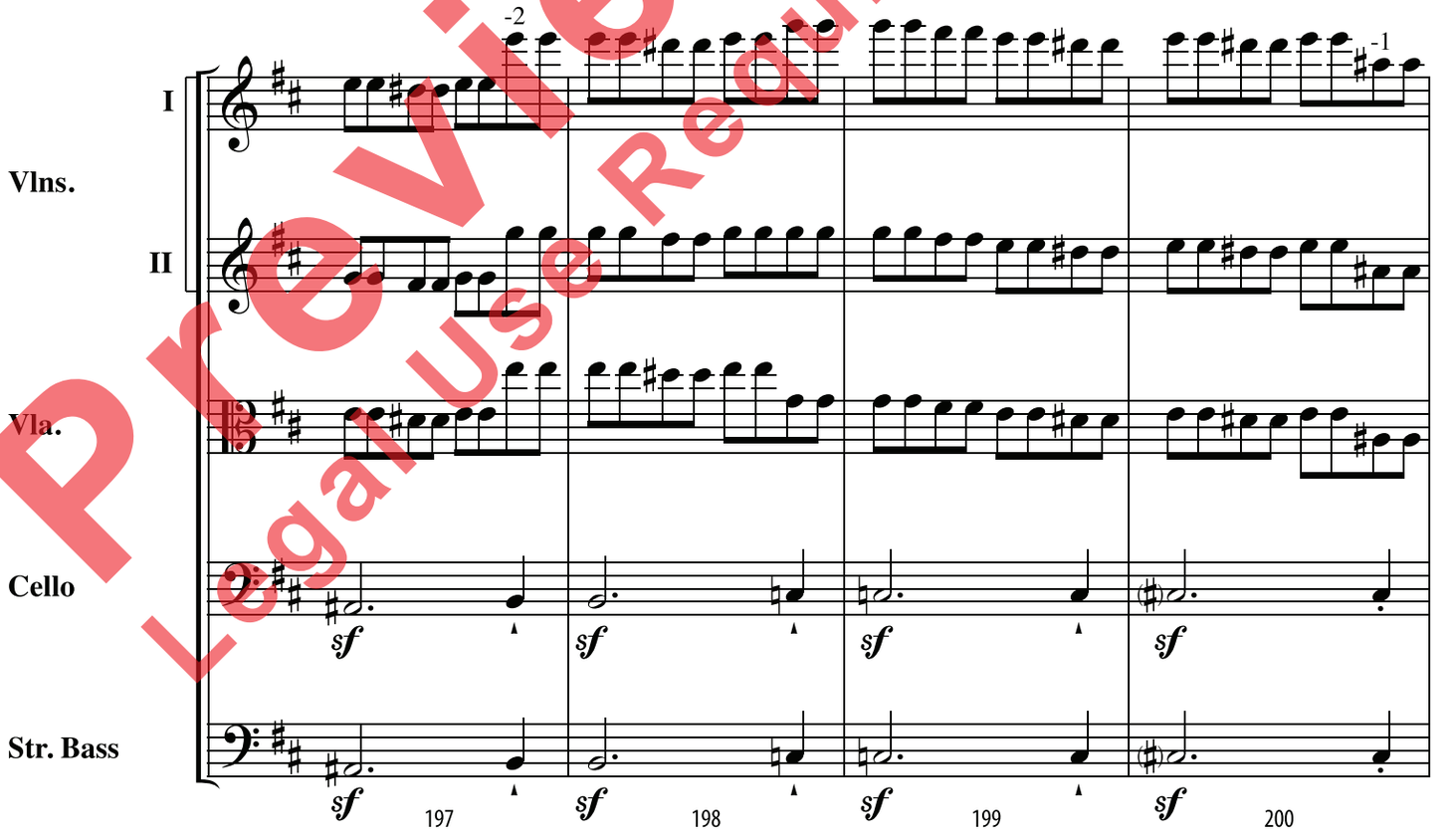

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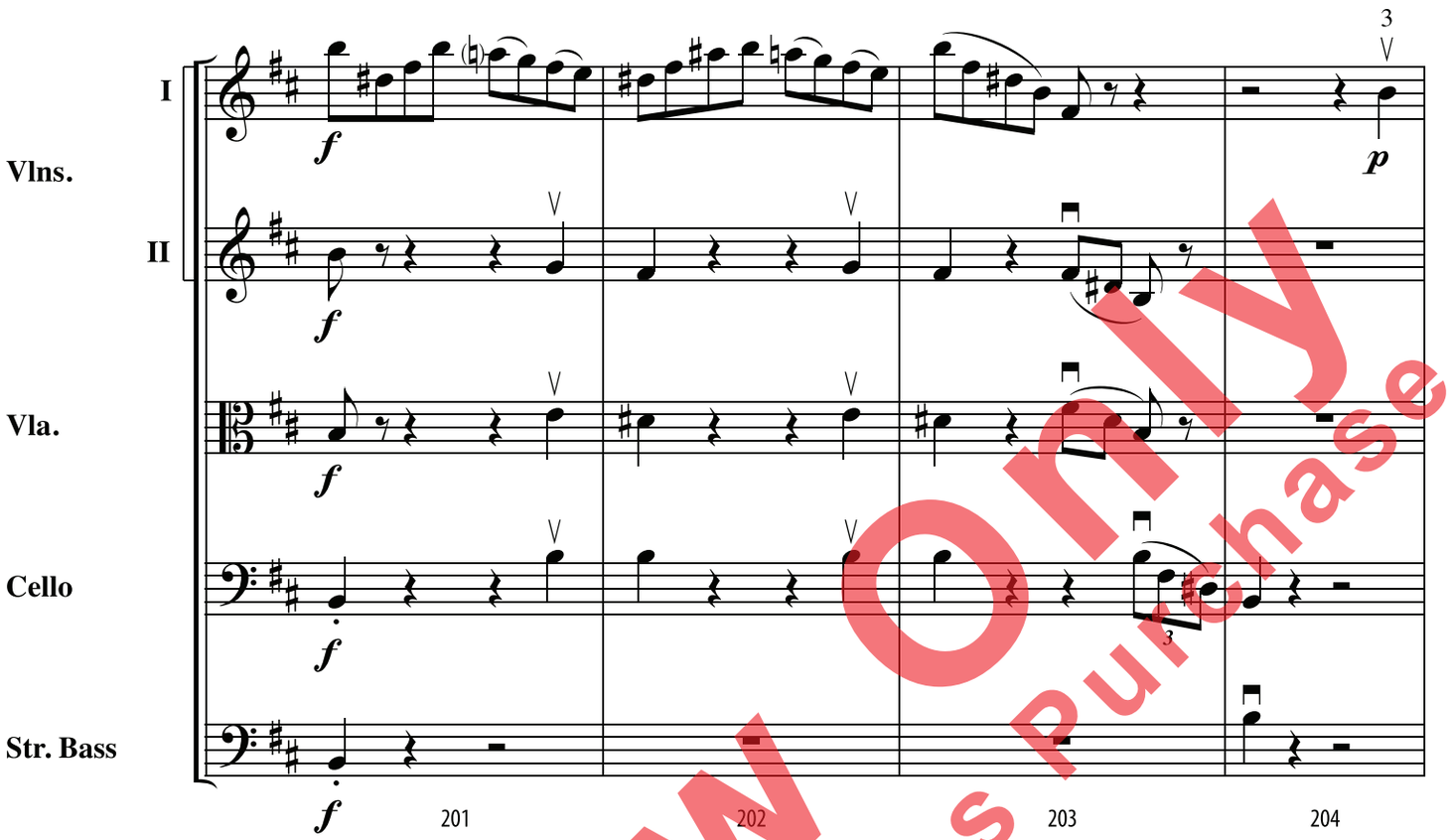

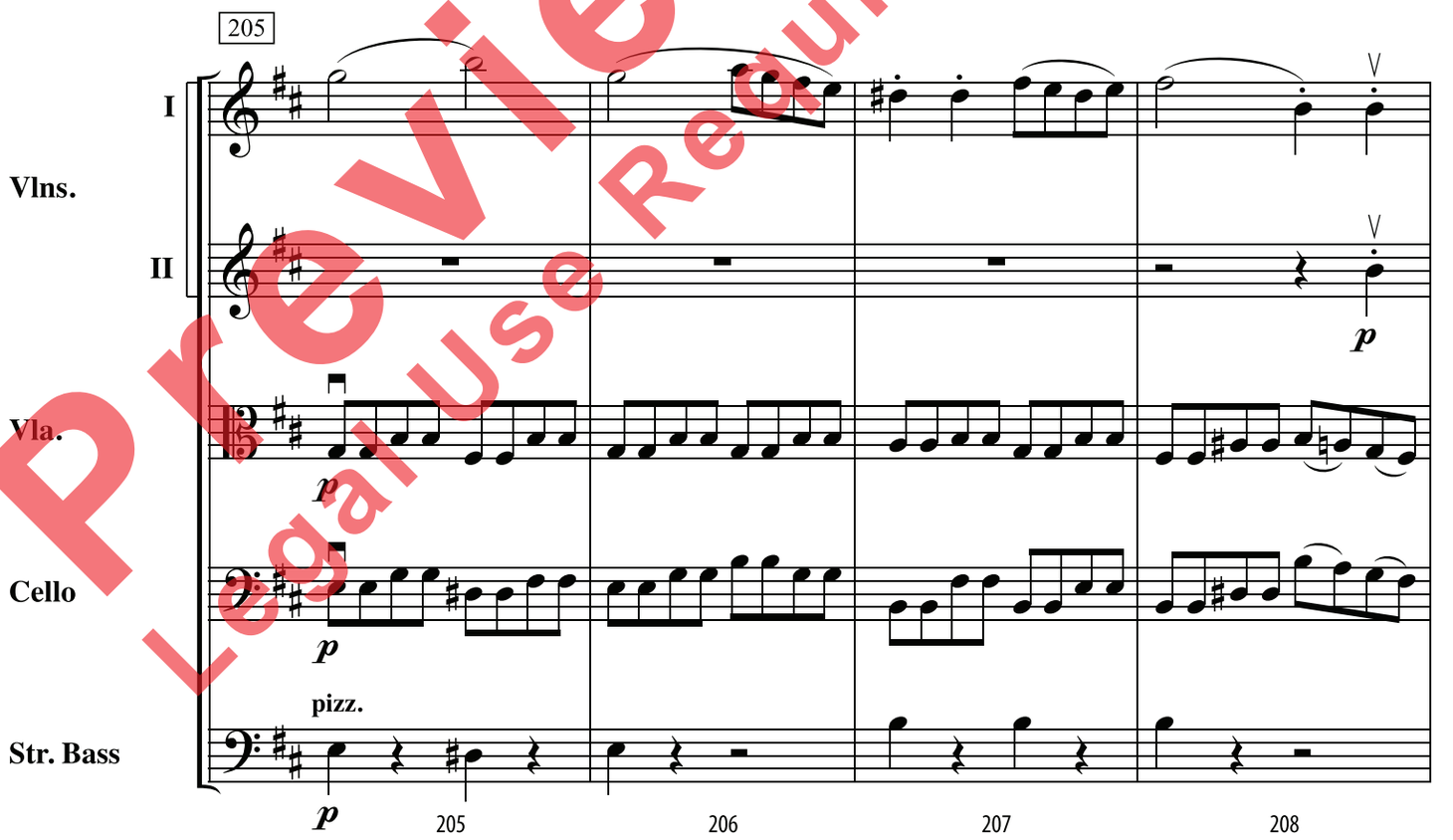

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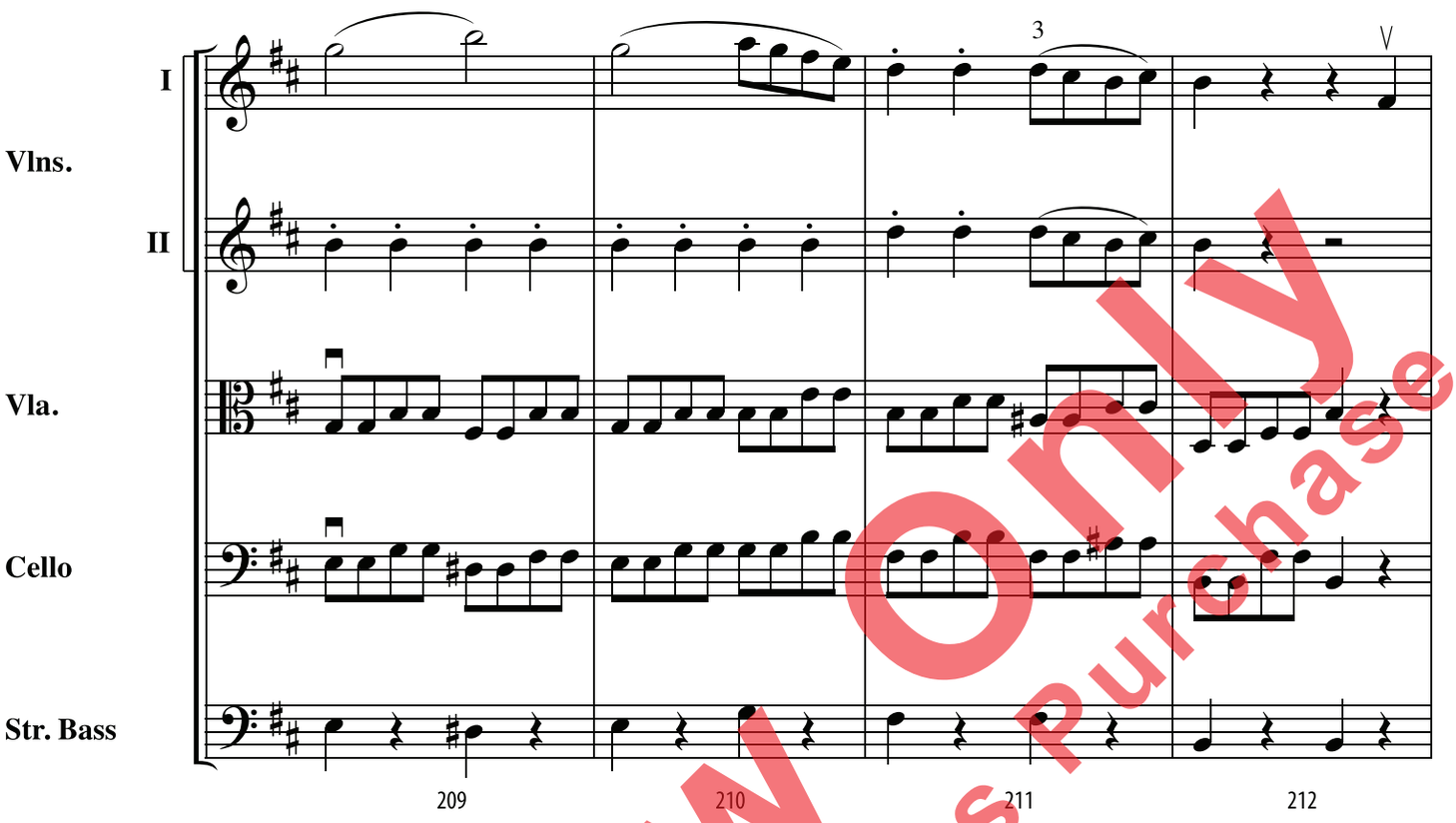

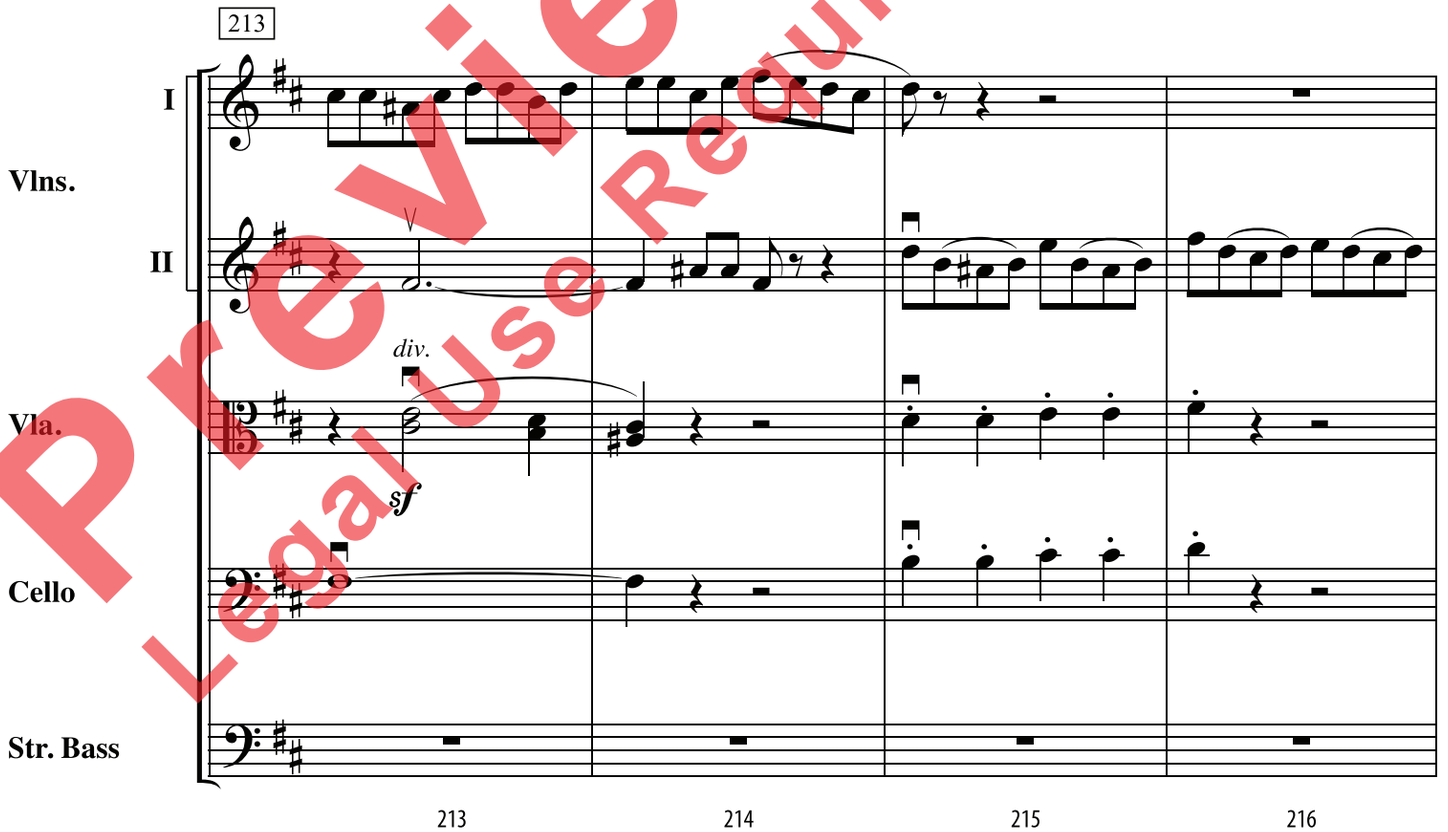

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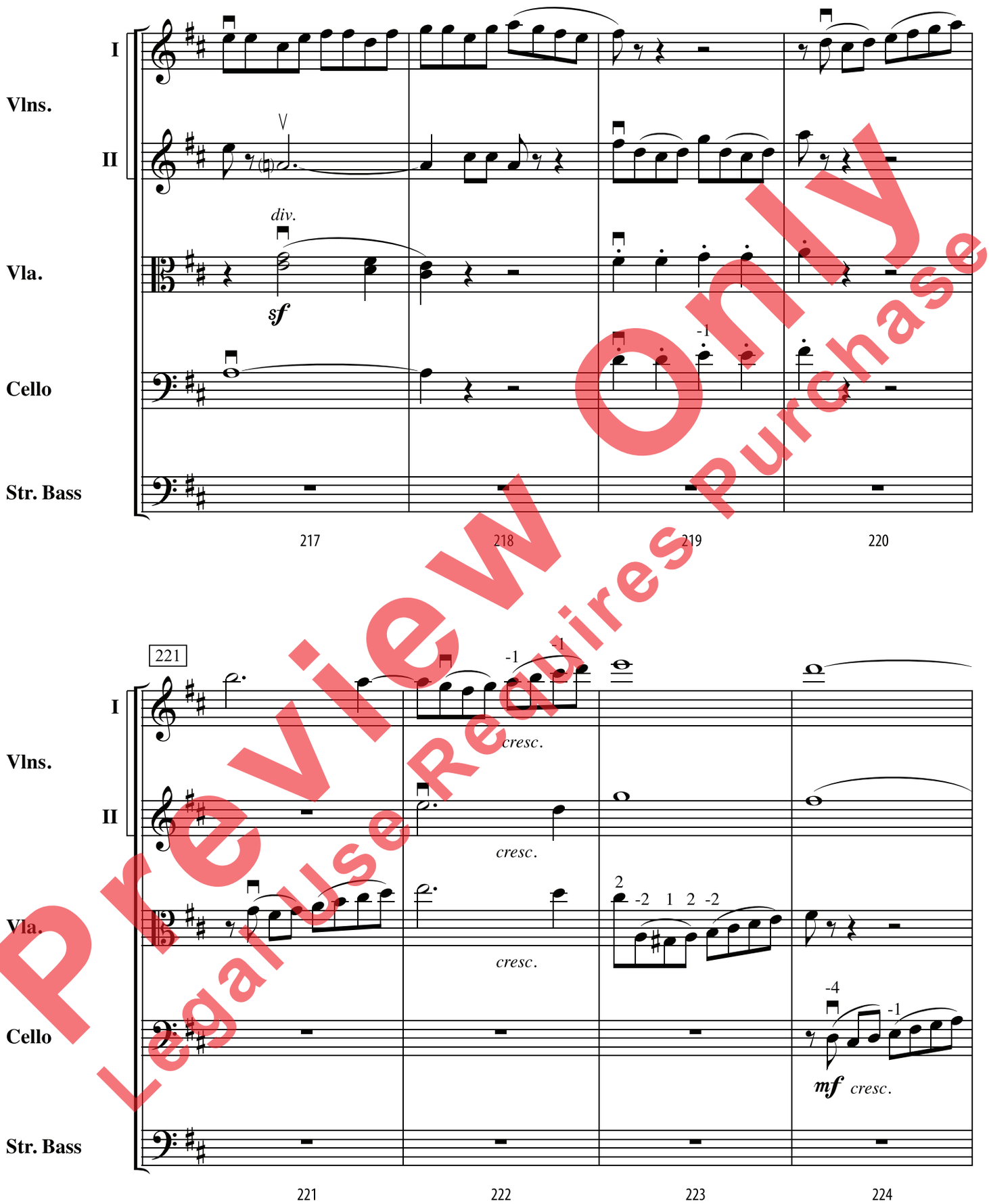

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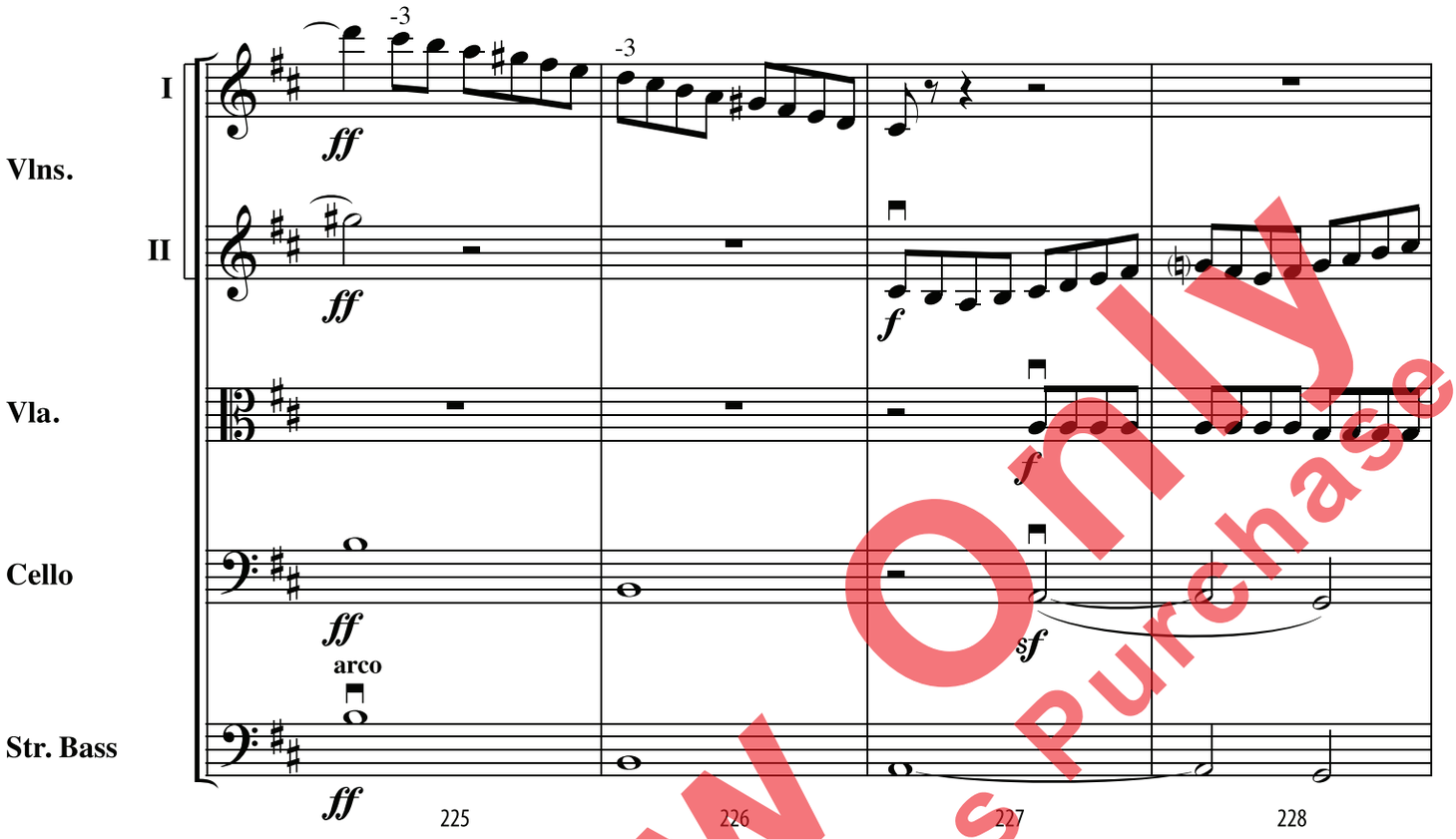

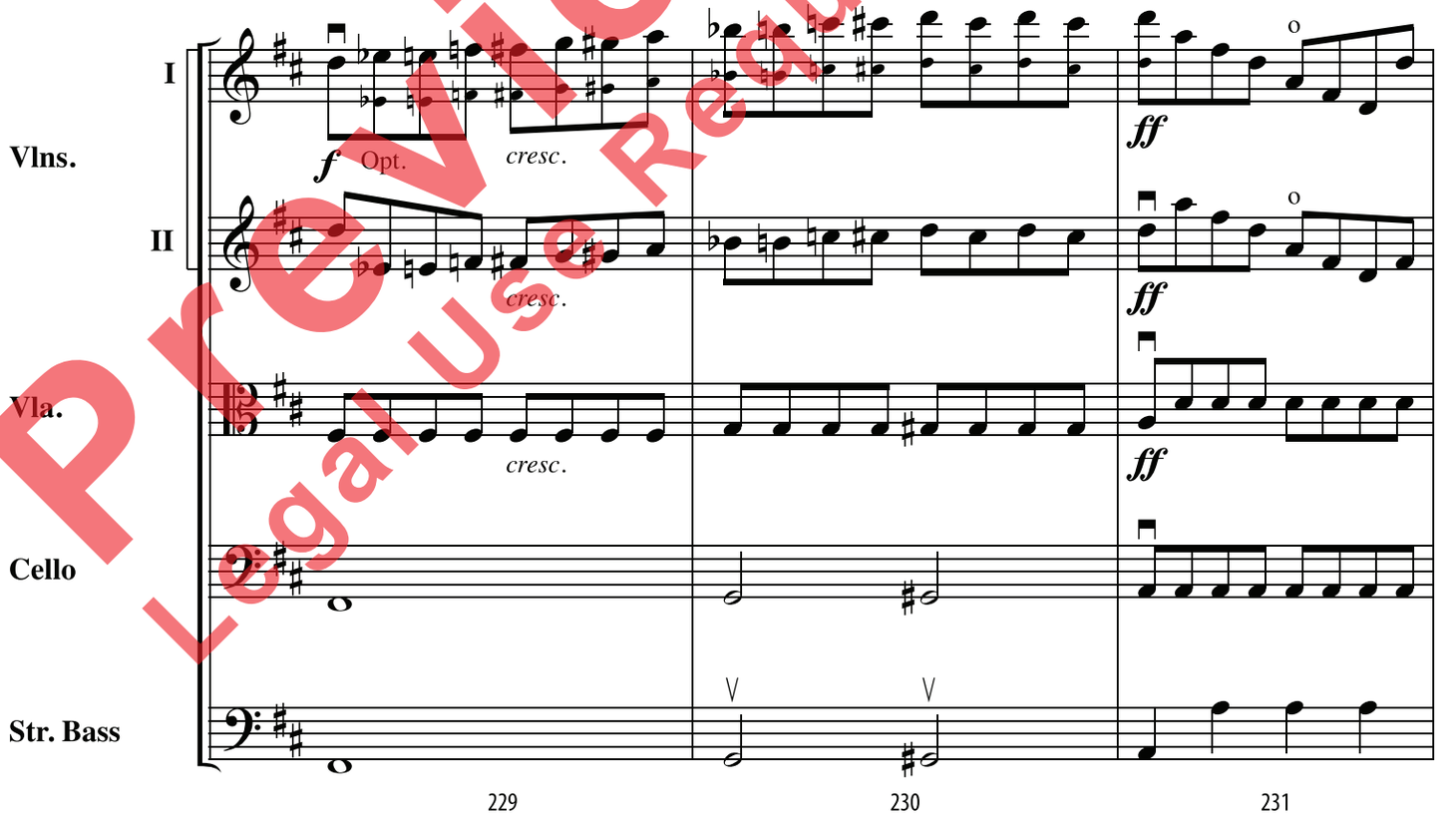

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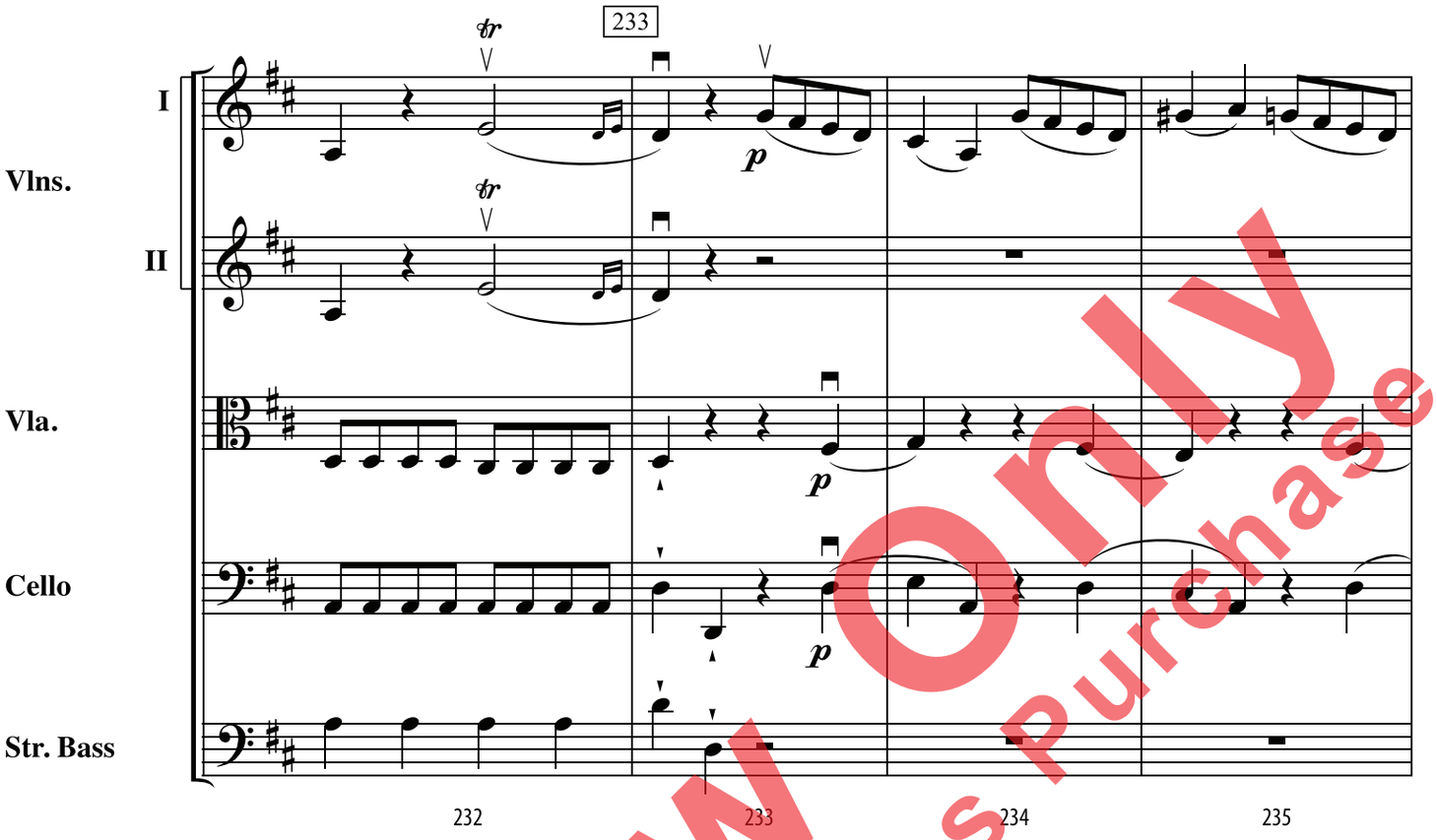

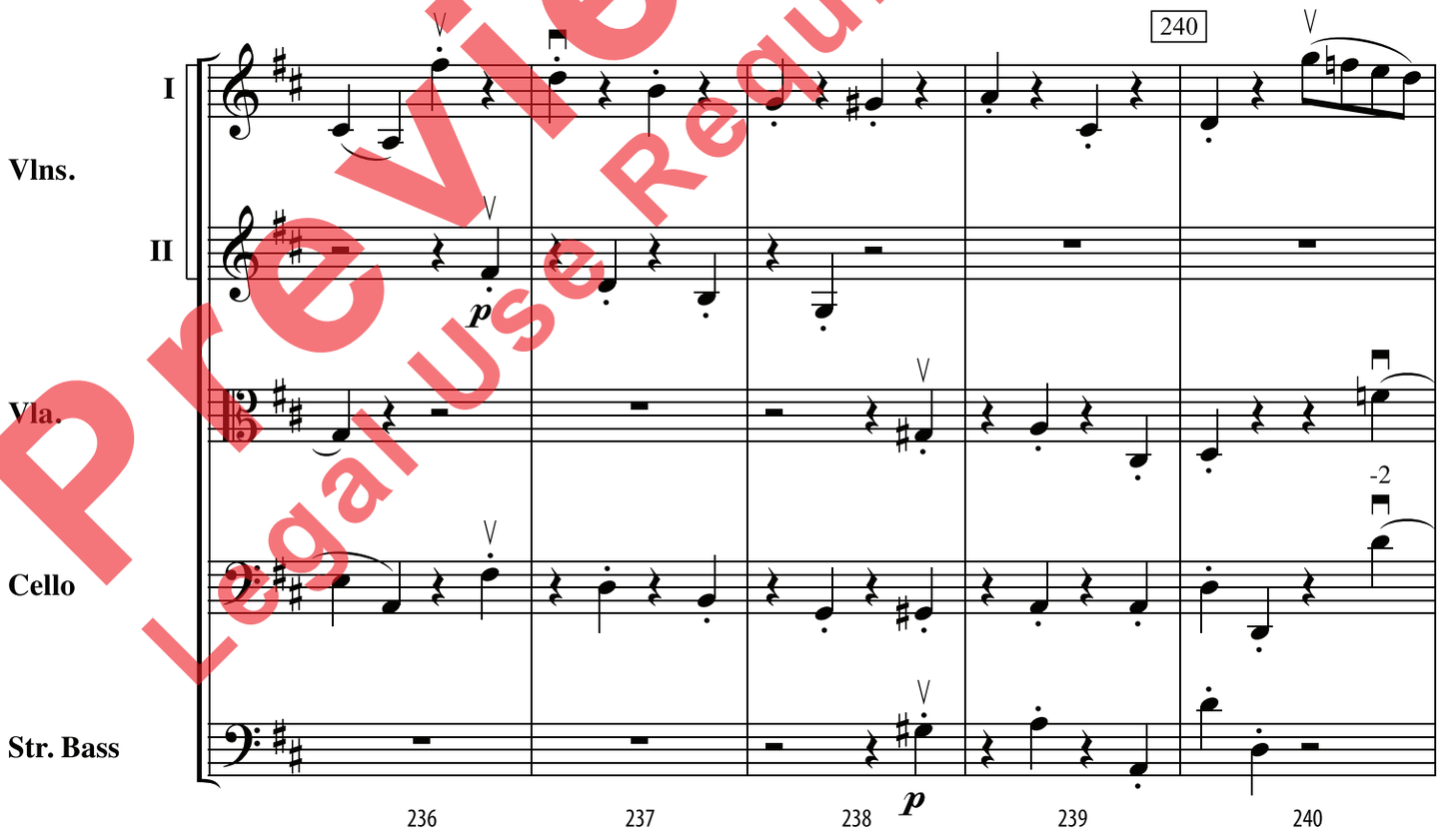

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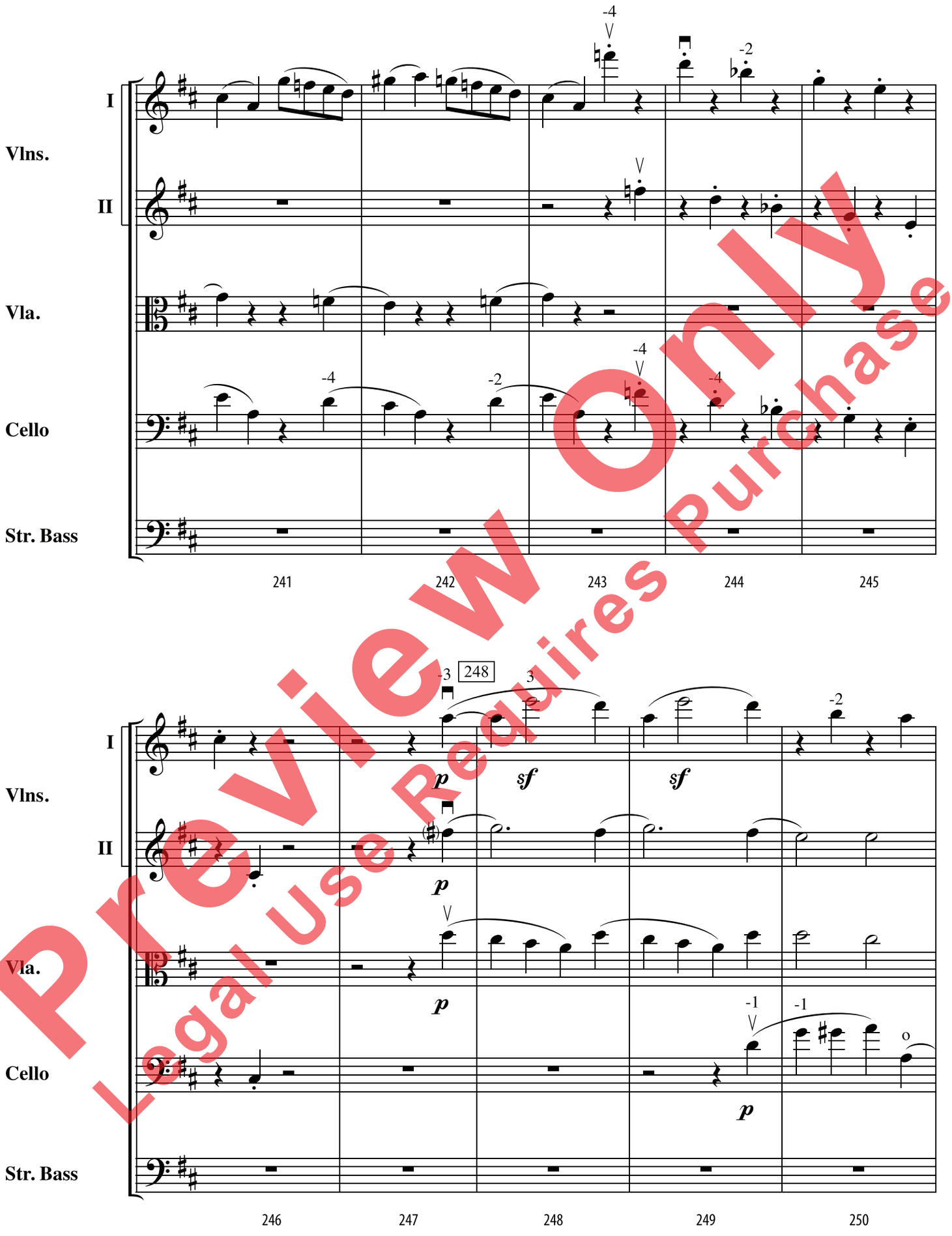

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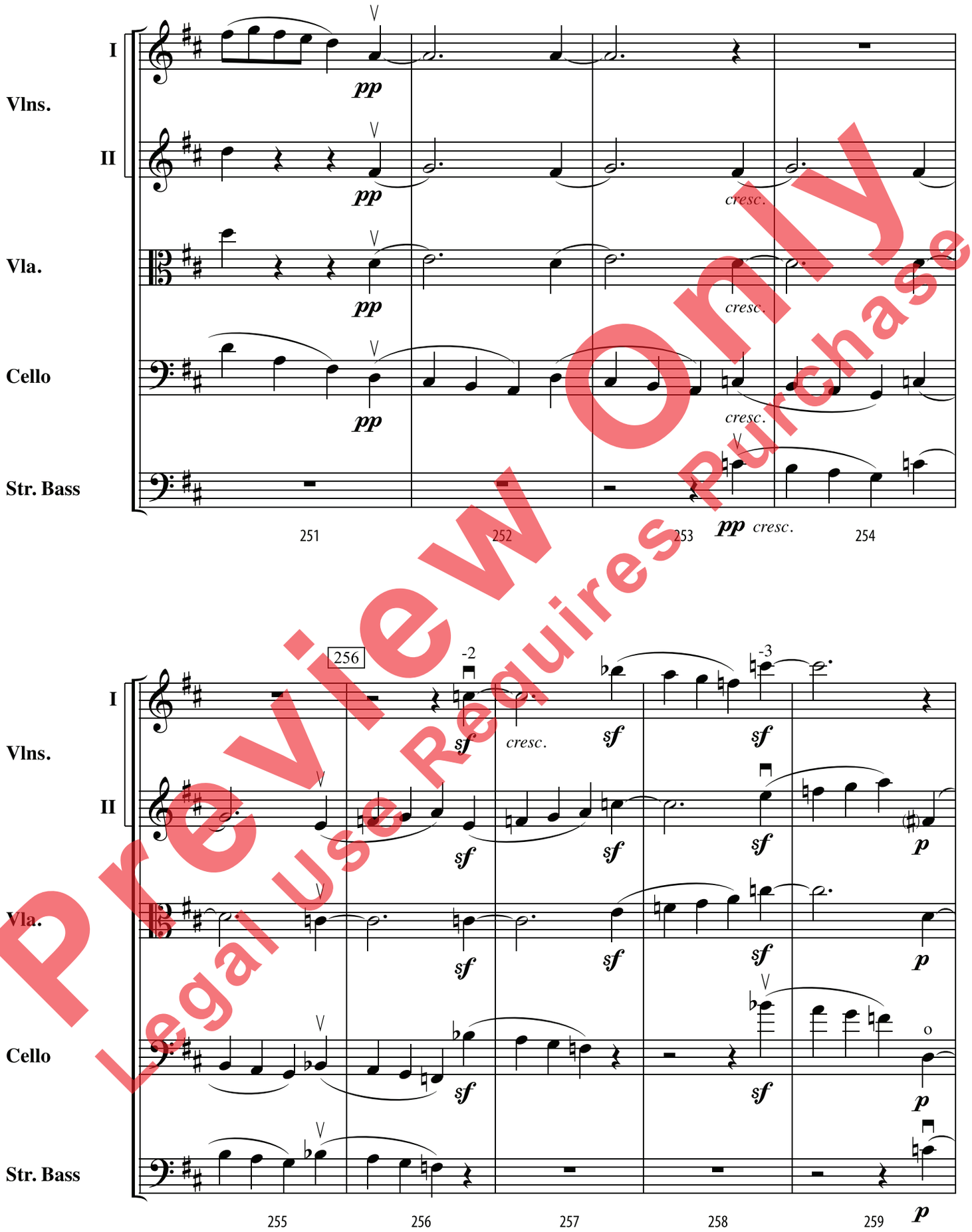

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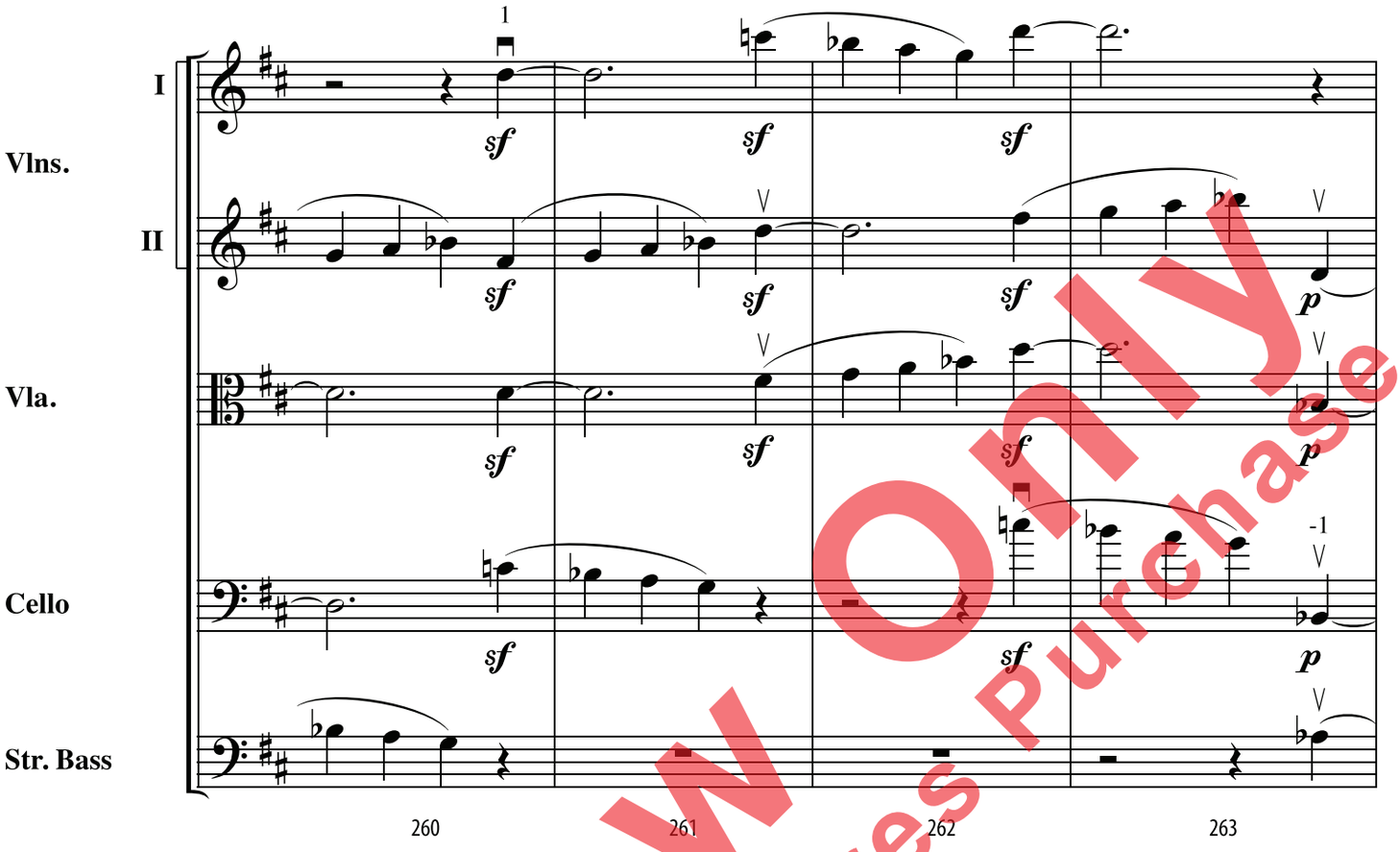

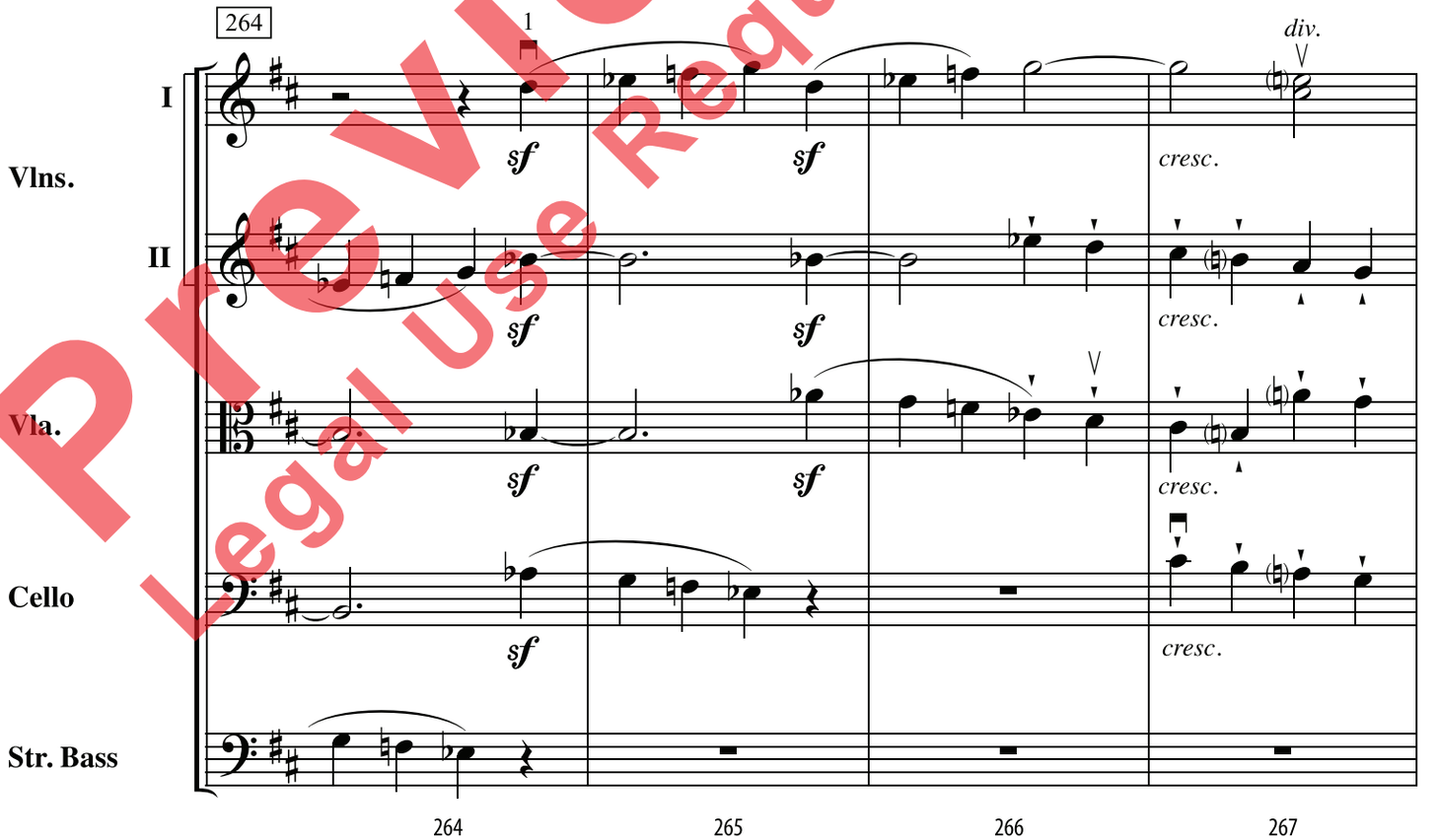

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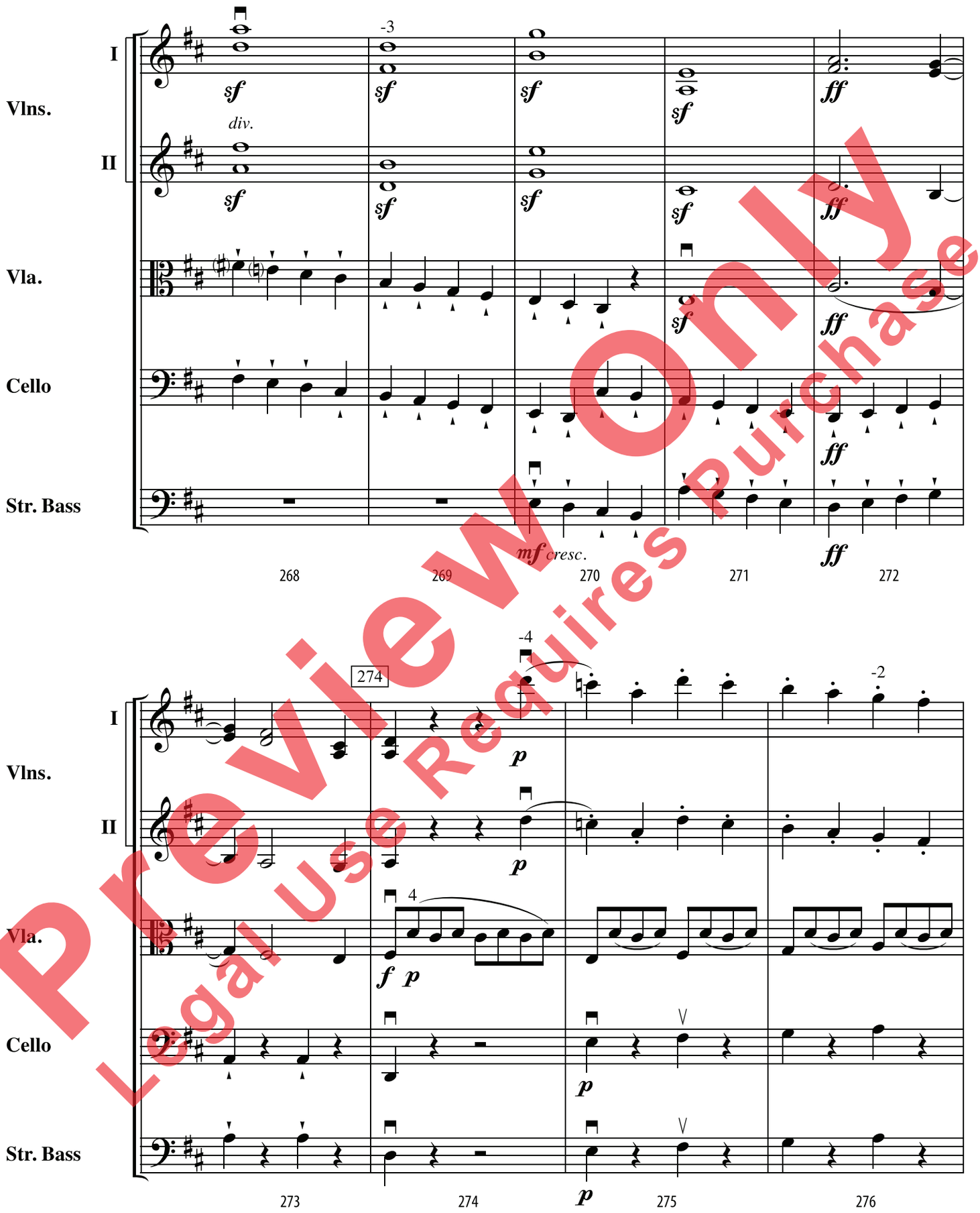

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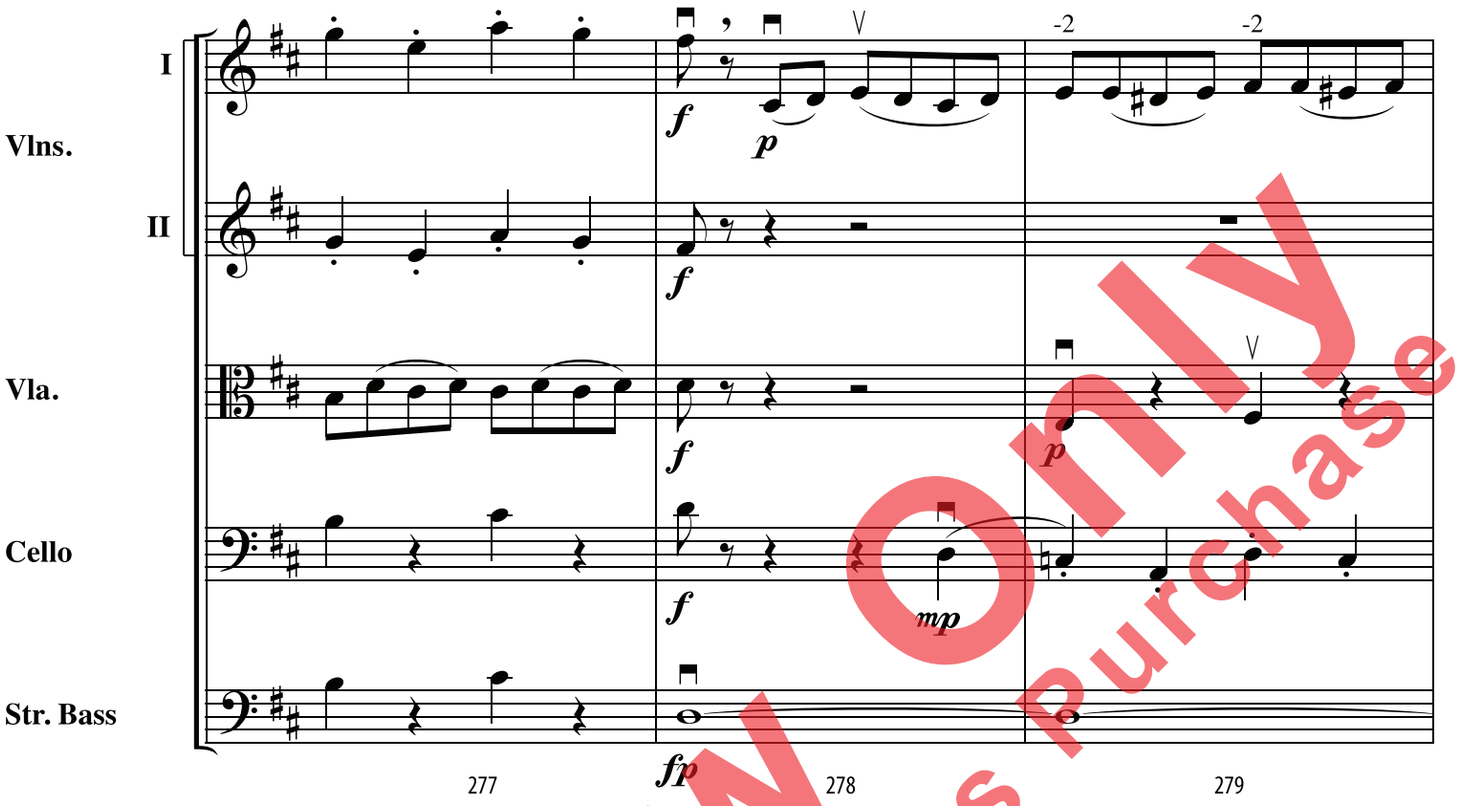

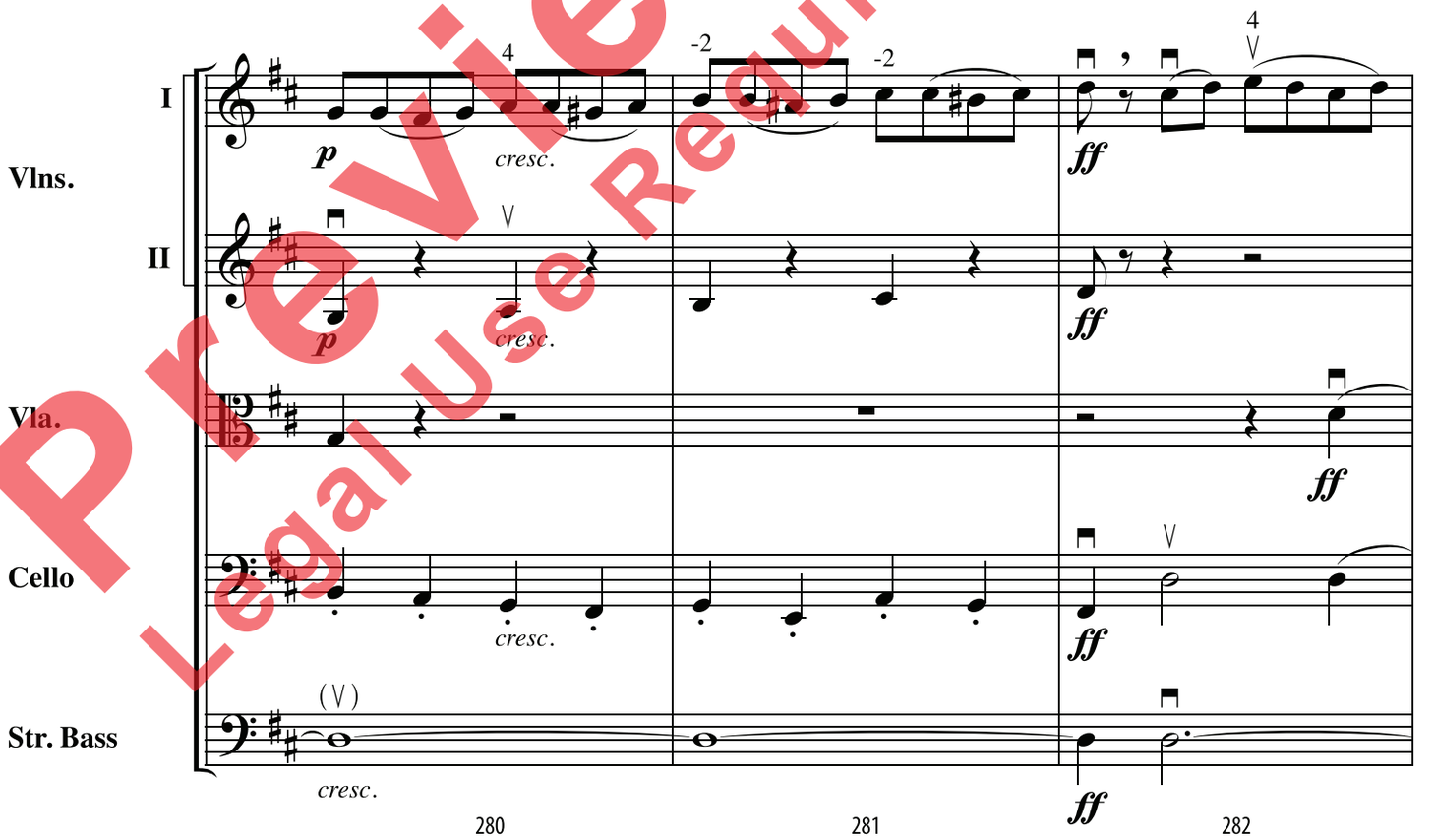

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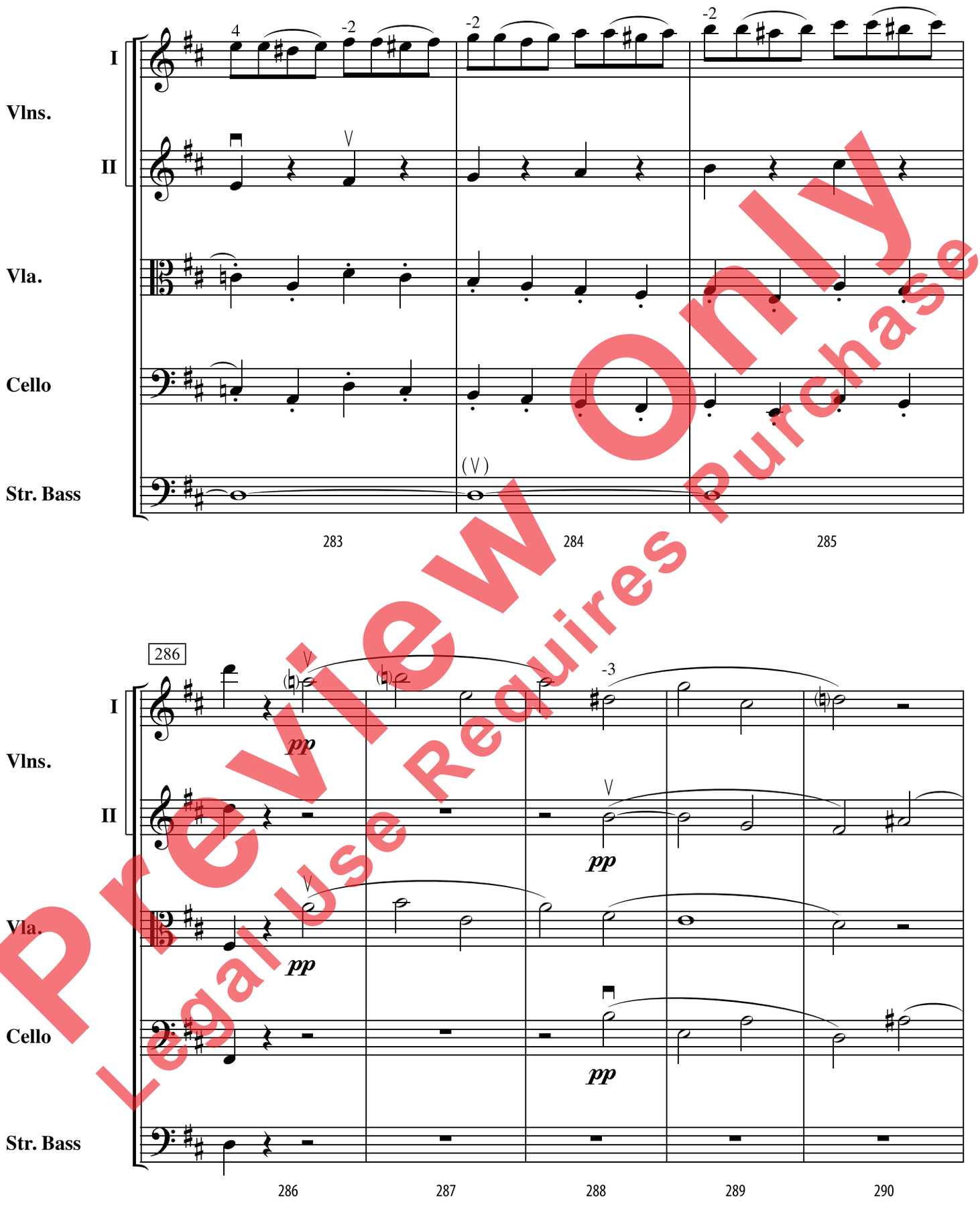

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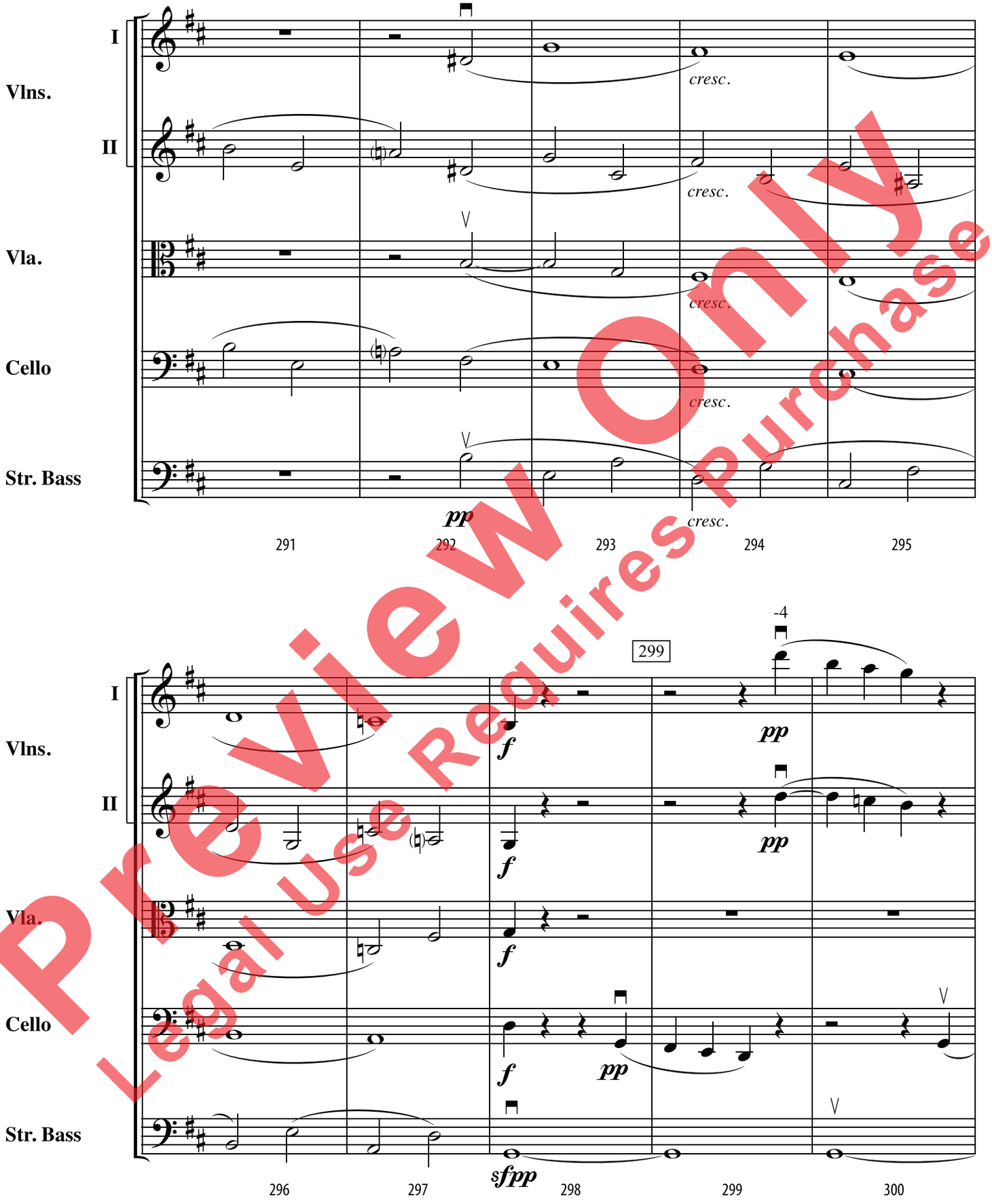

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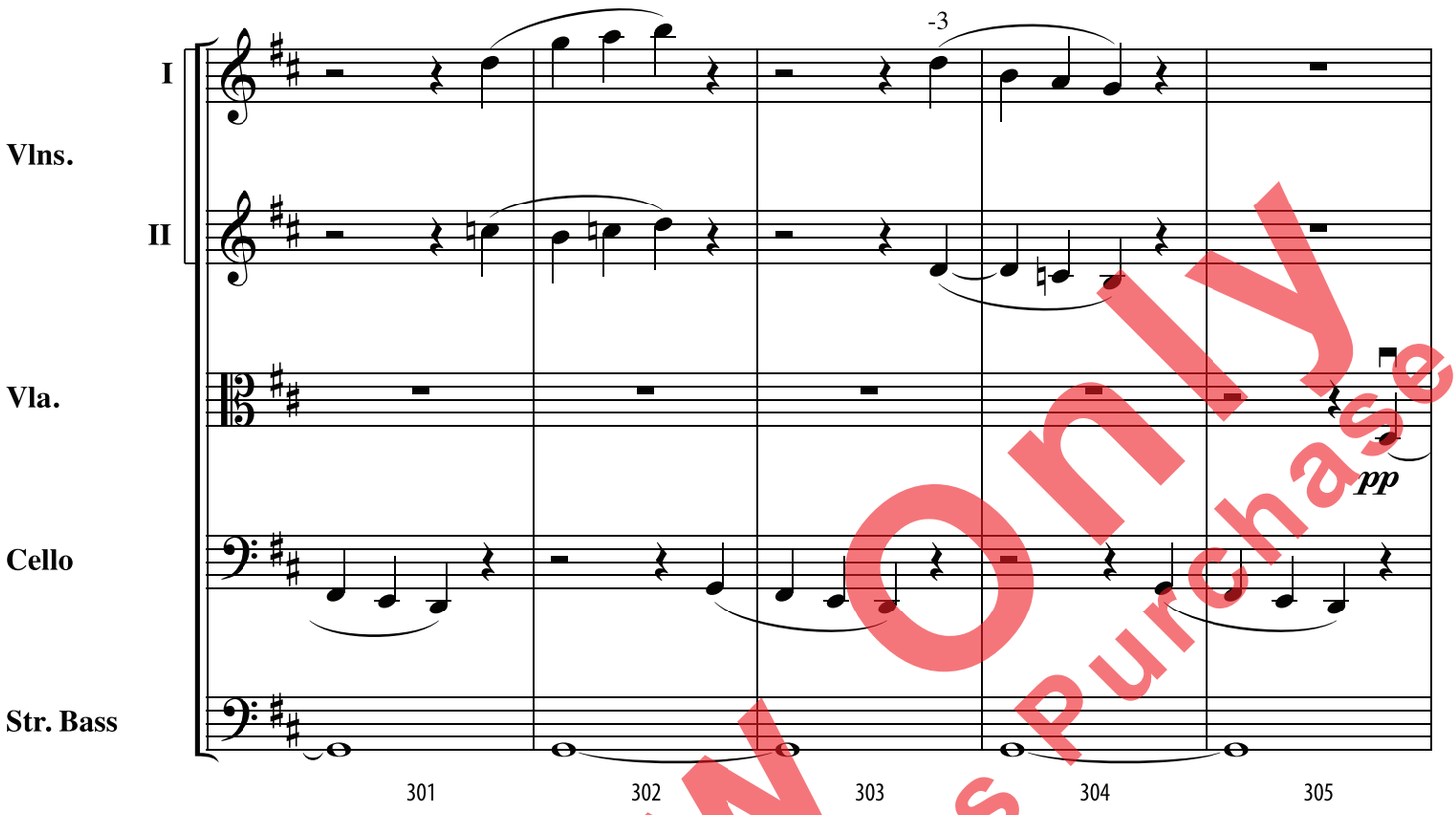

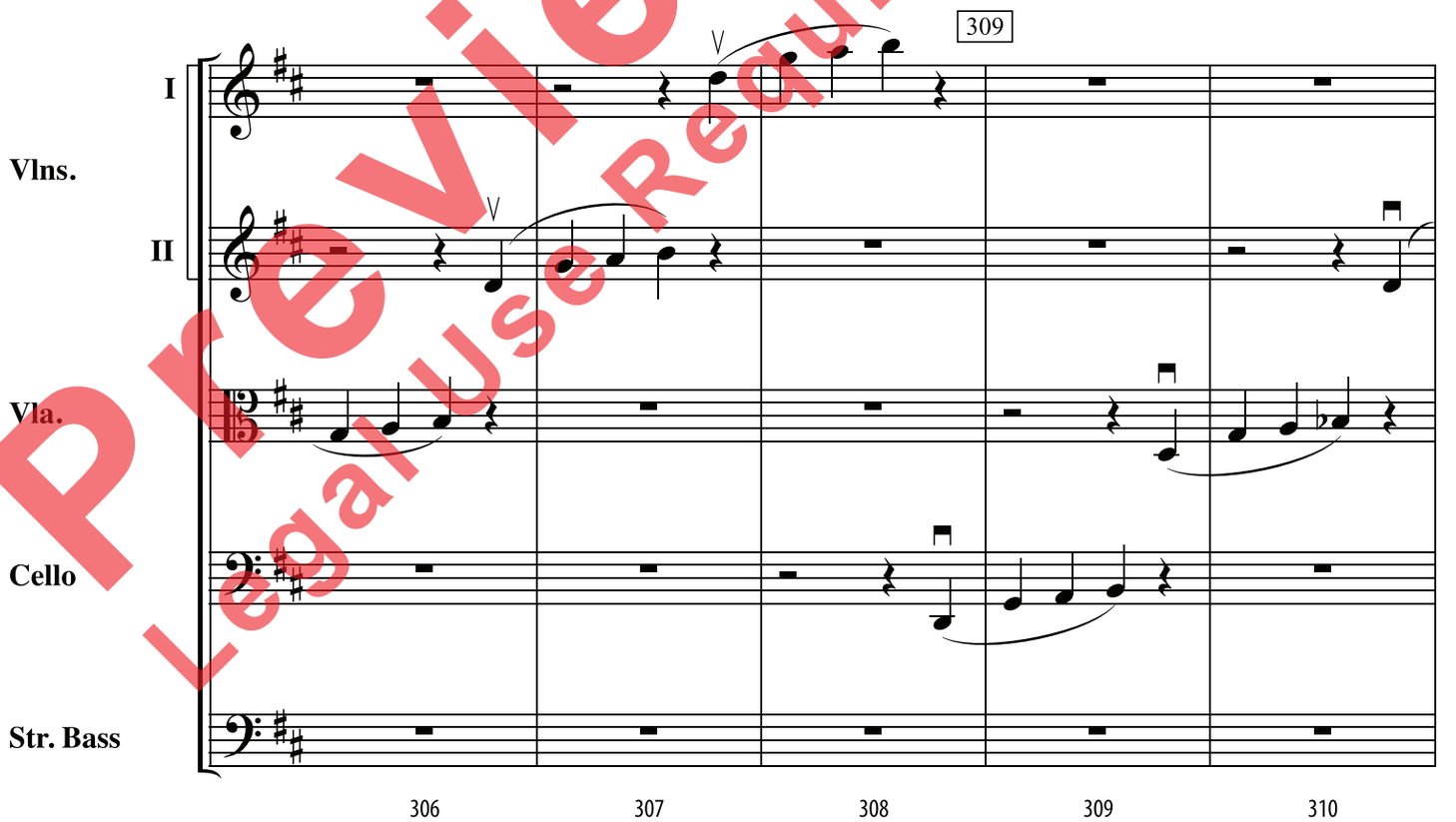

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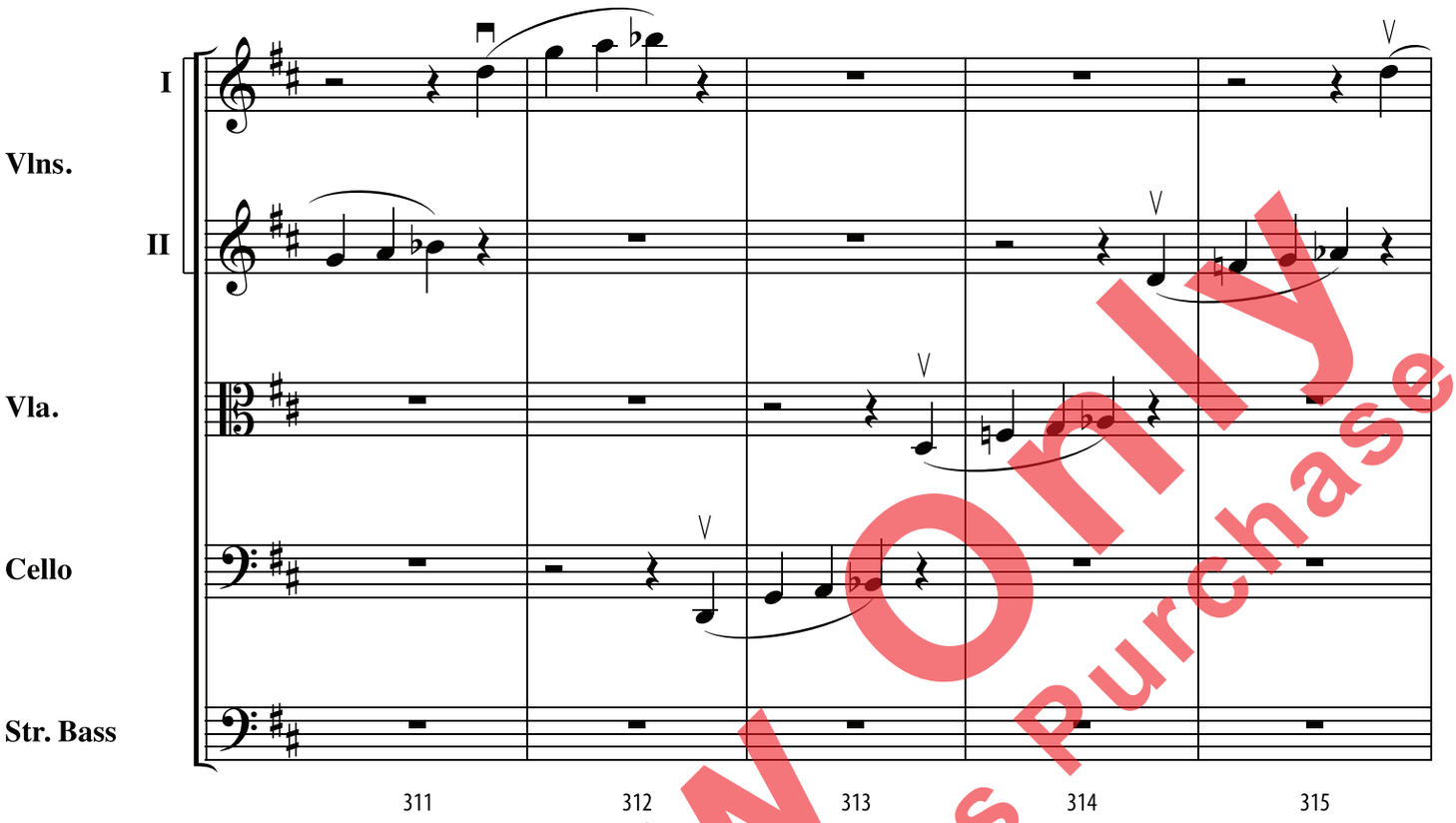

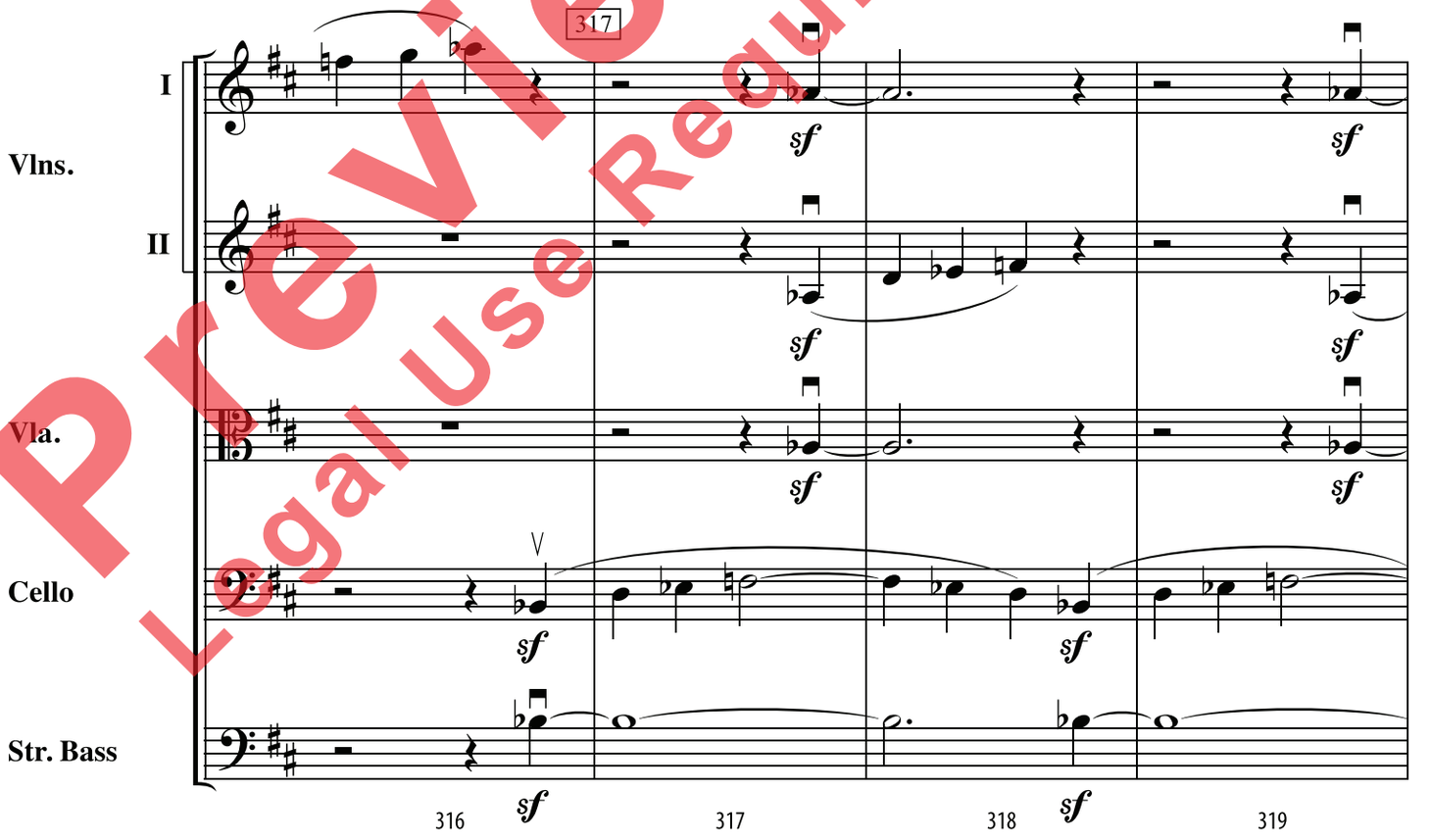

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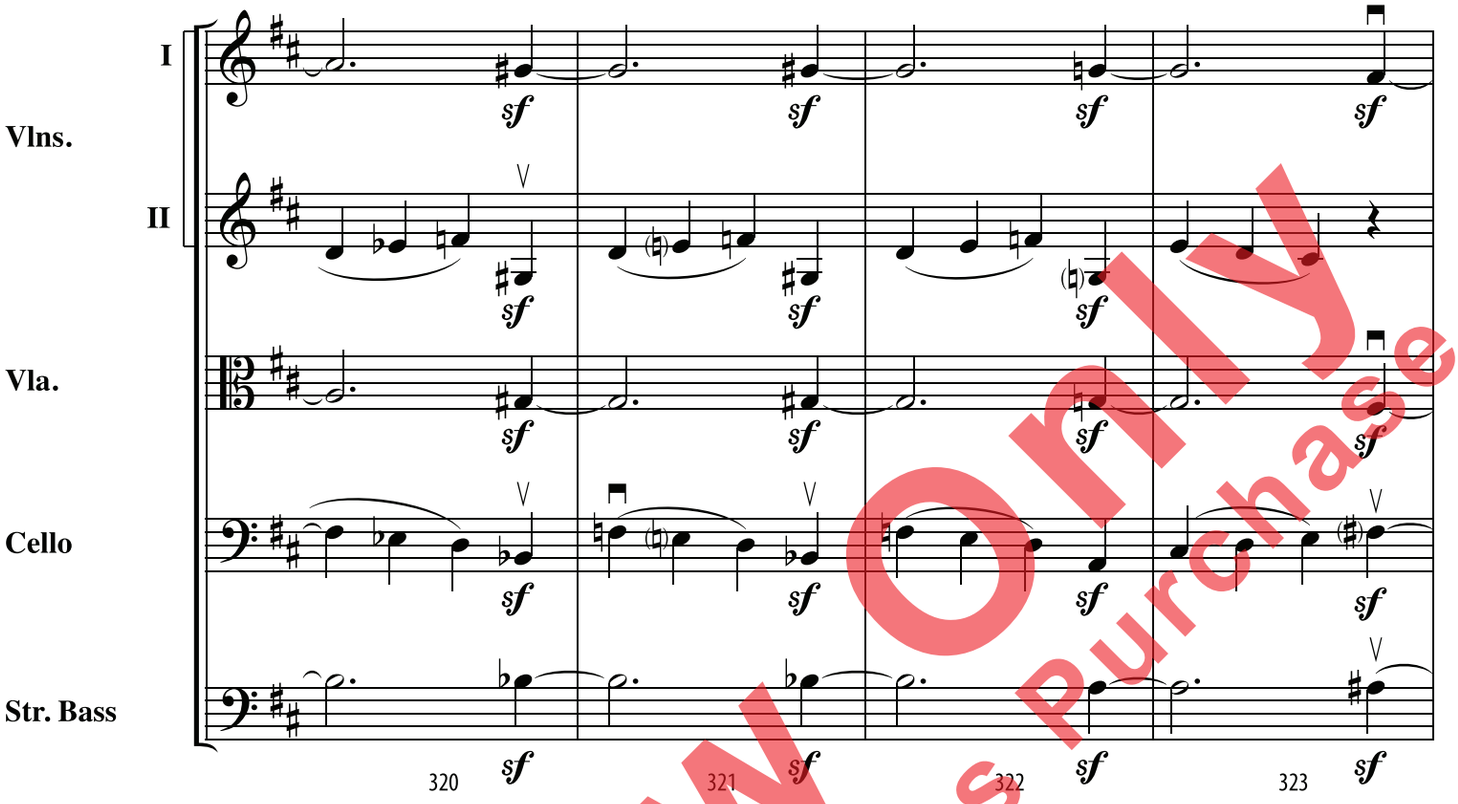

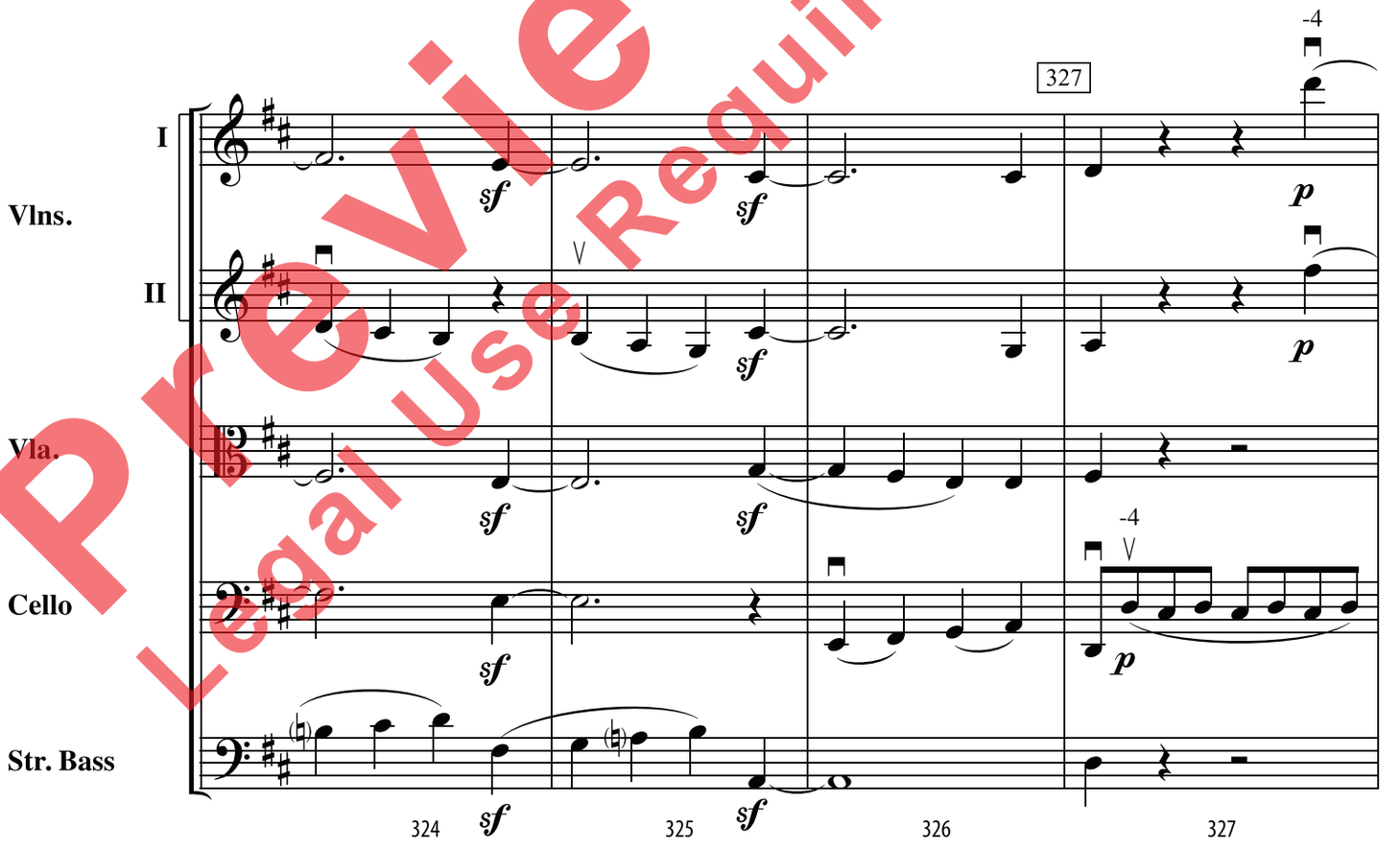

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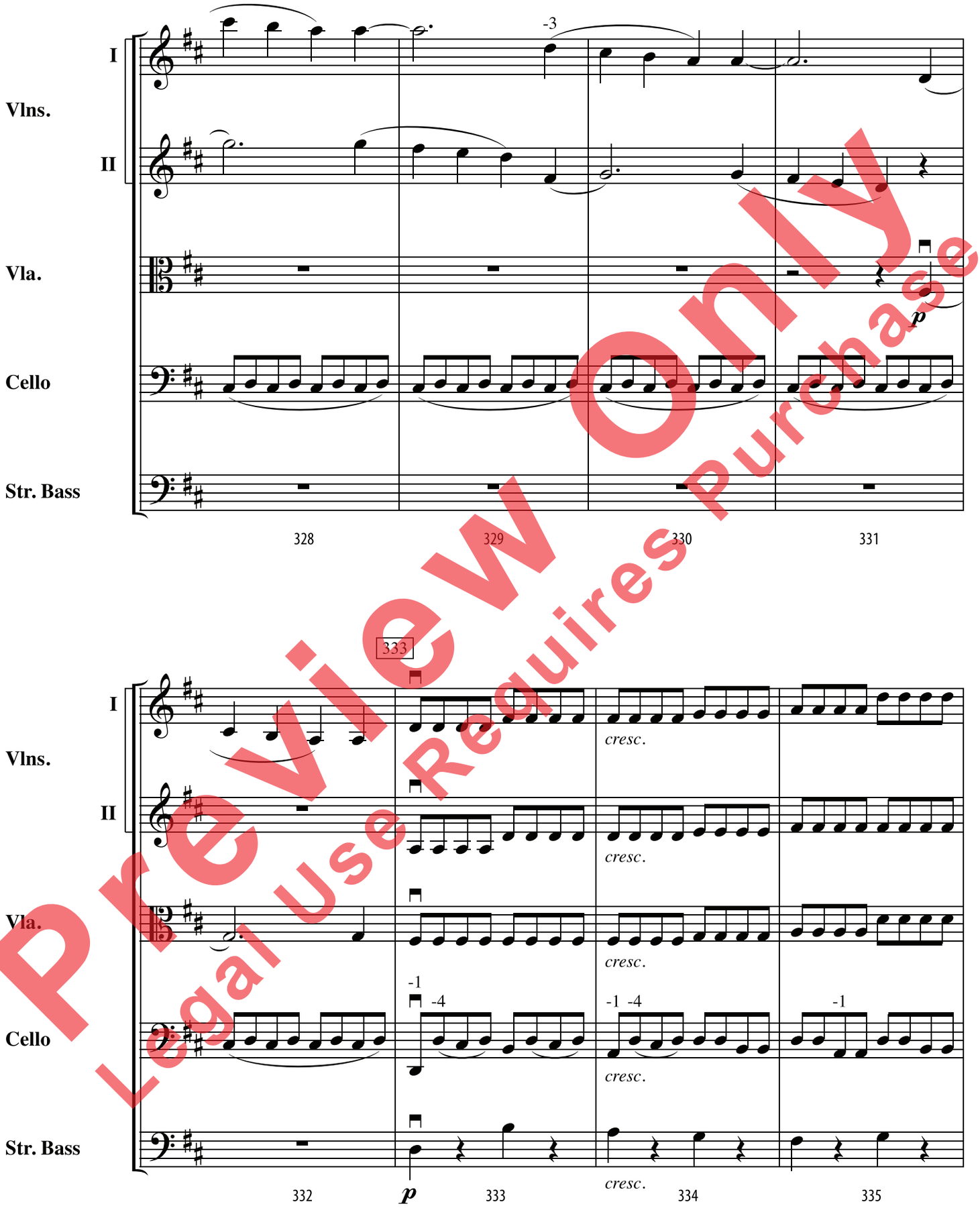

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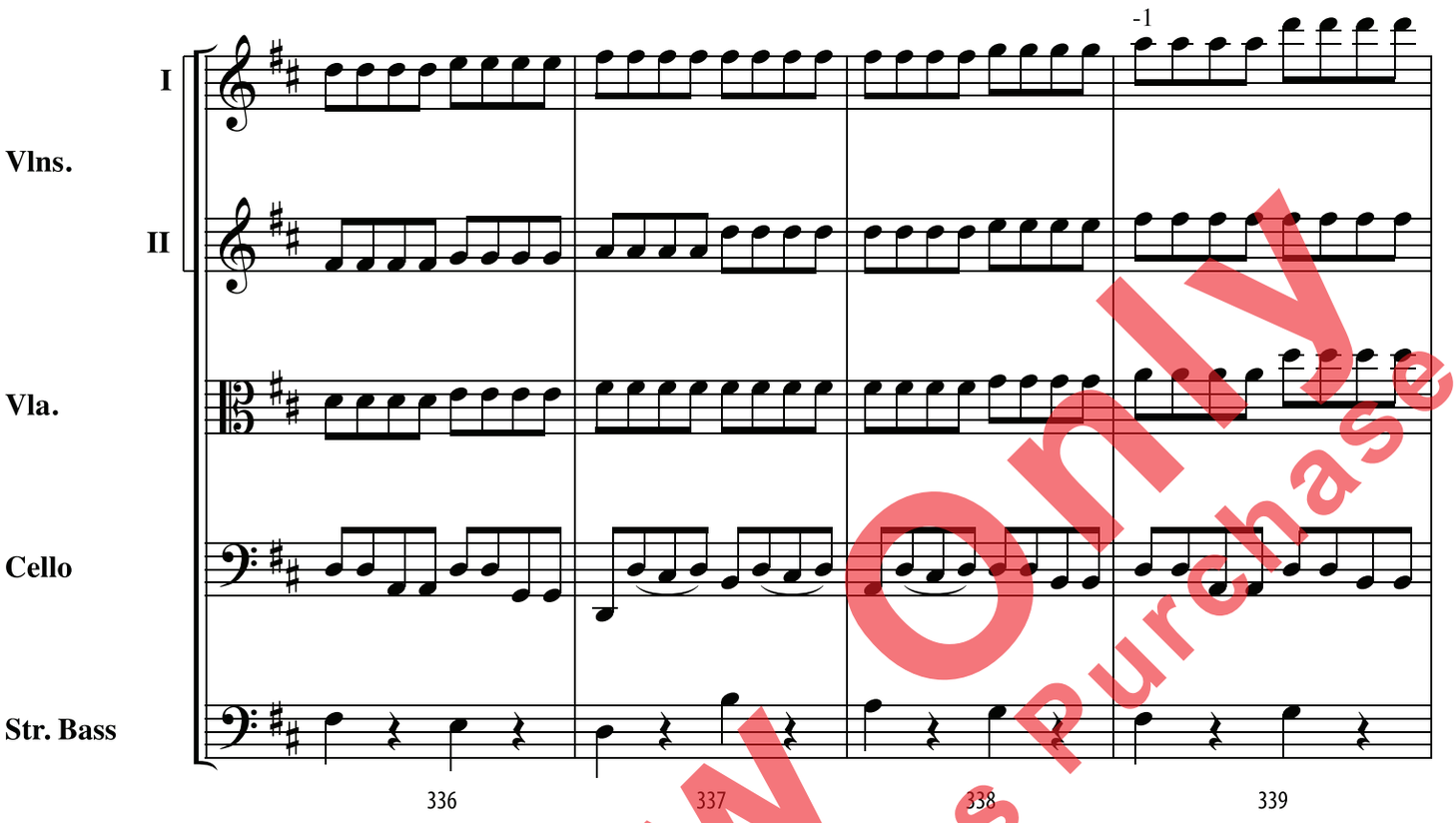

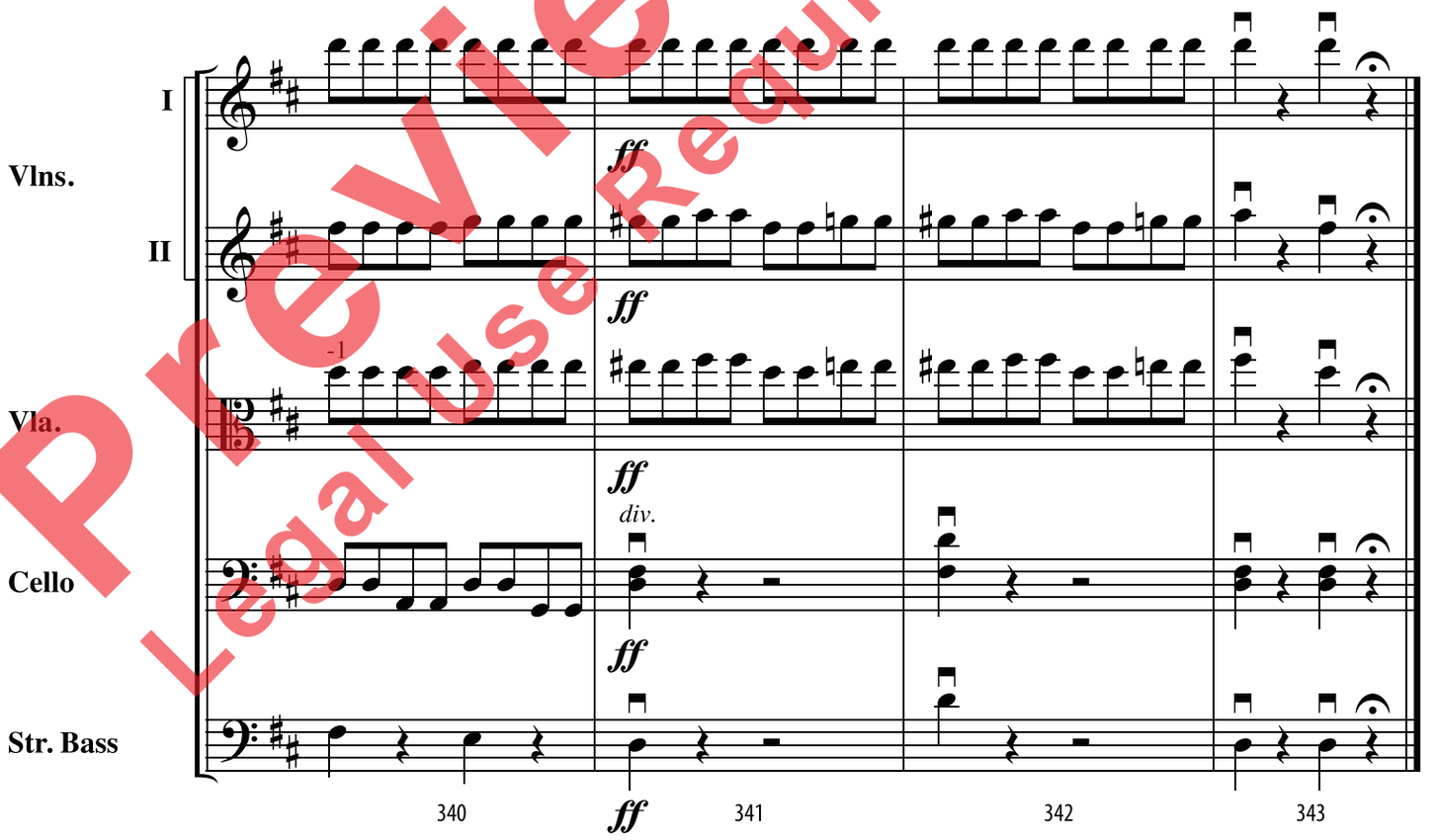

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