

[6] First movement, bars 155–160

[7] Bars 273–278, with annotations by the author

[8] Bars 281–286, with annotations by the author

[9] Bars 337–348

[10] Bars 559–560

[11] Bars 582–585, with annotations by the author

it's floating and gives me a sense of release. Two bars per bow really does sound too broken up.

The third subject at bar 144, with the violin taking over at bar 156 (**example 6**), is the same technically as bar 19 but with a massive delay on bar 160. From bar 182 to bar 189, ask your pianist to play as short as possible, as even the greatest player with a wonderful violin can't really compete with eight-part chords.

DEVELOPMENT, RECAPITULATION AND CONCLUSION

In the development section (from bar 194) I suggest taking the tempo back a couple of metronome marks, as this will help to emphasise the struggle between the two instruments coming up from bars 210 to 258. My ideal tempo for the presto is around $\text{♩} = 152\text{--}160$, with this section dropping to around $\text{♩} = 138$. This highlights the glorious change to pastoral F major from the intense E minor of the third subject in bar 144. It also stops the next part sounding rather glib instead of like the boxing match between the instruments that it really is.

At bars 274 and 282 I think it is worth playing across the string, so I suggest the fingerings in **example 7** and **example 8**. In bars 314 to 317 it is essential to start each bar from on the string, otherwise you

will always be late. To achieve the pp in bar 337 (**example 9**) you really need to play over the fingerboard as it gives a wonderful springboard towards the recapitulation in bar 344. From bar 559 (**example 10**) I suggest you give a slight portato on each C to give the music a frenzy that gradually subsides into the Adagio. I usually hate using harmonics but bar 577 cries out for one. The tripled third in the chord gives the feeling of a goldfish opening its mouth on the reiterated pp.

I can't make the fingering 3–2–1–4–4–3–2–1 work in bar 584 so I do 3–2–1–1–0–3–2–1 (**example 11**), but I only pretend to play forte, leaving myself room to get gradually louder in the next few bars. If this isn't the most exciting movement and you finish without feeling you have done the most intense workout ever, then you have missed the point of the vision, drama and sheer exhilaration of this monumental music. ■

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