

BEETHOVEN'S MOONLIGHT SONATA

It happened at Bonn. One moonlit winter's evening I called upon Beethoven, for I wanted him to take a walk, and afterward sup with me. In passing through some dark, narrow street, he paused suddenly. "Hush!" he said—"what sound is that? It is from my sonata in F!" he said eagerly. "Hark! How well it is played."

It was a little, run-down dwelling, and we paused outside and listened. The player went on, but in the midst of the finale there was a sudden break, then the voice of sobbing. "I

'i mir

n műső

Hageyon Iminita

III. Hijingaa

"Air, any chart read for a angerthe , "Willy Proper a grois. Story is de he top jayour of Was alle here's any page after a diff

The complete and yet material and a material and the same in the properties of the same and the

a com conse ya wanna abeliba dhe barke. Nisa dhe establish wa

Neverthenored that $\operatorname{Grad}(x)$, show that it is a type $(\operatorname{Im}^{\operatorname{pr}})$. The smallest

"Naive" Tracalmai "Mila recom yeiv bet

The second secon

allog pyphia controlumetry, twelf play to boy watebar hendered to be the party to be all the formations of the control

... char-taring allowing and angular the formation the specifical as, four major and the annual fluorest and the specifical ana

nt ... promessy sampatossis. 18 v approx

... mr. Un a de accepte grande ente est est estamé, ; aneres

A pale young man was sitting by the table, making shoes, and near him, leaning sorrowfully upon an old-fashioned fortepiano, sat a young girl, with a profusion of light hair falling over her face. Both were cleanly but very poorly dressed, and both started and turned toward us as we entered.

"Pardon me," said Beethoven, "but I heard music, and was tempted to enter. I am a musician."

The girl blushed, and the young man looked grave and somewhat annoyed.

"I—I also overheard something of what you said," continued my friend. "You wish to hear—that is, you would like—that is—Shall I play for you?"

There was something so odd in the whole affair, and something so comic and pleasant in the manner of the speaker, that the spell was broken in a moment, and all smiled involuntarily.

"Thank you!" said the shoemaker, "but our piano is so wretched, and we have no music."

"No music!" echoed my friend. "How, then, does the Fräulein—"

He paused, and then blushed deeply, for the girl looked full at him, and he saw that she was blind.

"I—I entreat your pardon!" he stammered. "But I had not perceived before. Then you play by ear?"

"Entirely."

fortepiano: an early kind of piano profusion: a great quantity started: moved in a quick, sudden way involuntarily: not done on purpose Fräulein: German for "Miss" entreat: to plead; to request urgently perceived: noticed Brühl two were gene listen to h She see himself qu no sooner follow—h

"And

"I used

no concer

He was in wander al to grow sy more equa

The bro sister were

wonder an

mistaken.

him play a

The former his work; to her head be forward, as pressed tig breast, crou

mear the en piamo, as if shoes,

"And where do you hear the music, since you frequent no concerts?"

"I used to hear a lady practicing near us, when we lived at Brühl two years. During the summer evenings her windows were generally open, and I walked to and fro outside to listen to her."

himself quietly before the piano, and began to play. He had no sooner struck the first chord than I knew what would tollow—how grand he would be that night. And I was not mistaken. Never, during all the years I snew him, did I hear him play as he then played to that bline girl and her brother.

to grow sweeter and more equal.

The brother and sister were silent with wonder and rapture. The former laid aside his work; the latter, with her head bent slightly forward, and her hands pressed tightly over her breast, crouched down near the end of the piano, as if fearful lest even the beating of her heart should break the



frequent: to attend often chord: three or more musical tones sounded at the same time rapture: extreme happiness flow of those magical, sweet sounds. It was as if we were all bound in a strange dream, and only feared to wake.

Suddenly the flame of the single candle wavered, sank, flickered, and went out. Beethoven paused, and I threw open the shutters, admitting a flood of brilliant moonlight. The room was almost as light as before, and the illumination fell strongest upon the piano and the player. But the chain of his ideas seemed to have been broken by the accident. His head dropped on his breast; his hands rested upon his knees; he seemed absorbed in meditation. It was thus for some time.

At length the young shoemaker rose, and approached him eagerly, yet reverently. "Wonderful man!" he said, in a low tone, "who and what are you?"

The composer smiled benevolently, indulgently, kindly. "Listen!" he said, and he played the opening bars of the sonata in F.

A cry of delight and recognition burst from them both, and exclaiming, "Then you are Beethoven!" they covered his hands with tears and kisses.

He rose to go, but we held him back with entreaties.

We did so

al so fundi

instrument. The v and lit up his I will improvise a thoughtfully to

erform a piece on the

"Play to us once more—only once more!"
He suffered himself to be led back to the moon shone brightly in through the window glorious, rugged head and massive figure. "sonata to the moonlight!" Then, looking up

wavered: shook slightly meditation: deep thought

reverently: in a manner showing deep, awed respect

benevolently: kindly

indulgently: showing special favor

entreaties: requests suffered: allowed

improvise: to make up; in music, to make up and pe spot, without planning

the sky and

began playir

coept gently

moonlight o This was

a sort of good

the sward. T

hurrying, be

mostling win

Hie pause at the face of

Finewell' I w They folk mk,
open
the
of fell
of his
thead

me. d him ow

his

The his wise a

T to

n the

the sky and stars, his hands dropped on the keys, and he began playing a sad and infinitely lovely movement, which crept gently over the instrument like the calm flow of moonlight over the dark earth.

This was followed by a wild, elfin passage in triple time—a sort of grotesque interlude, like the dance of sprites upon the sward. Then came a swift agitato finale—a breathless, hurrying, trembling movement, descriptive of flight and uncertainty, and vague terror, which carried us away on its rustling wings, and left us all in emotion and wonder.

"Farewell to you!" said Beethoven, pushing back his chair and turning toward the door— "farewell to you!"

"You will come again?" asked they, in one breath.

He paused and looked compassionately, almost tenderly, at the face of the blind girl. "Yes, yes," he said, hurriedly, "I will come again, and give the Fräulein some lessons.

Farewell! I will soon come again!"

They followed us in silence more eloquent than words, and stood at their door till we were out of sight and hearing.

"Let us make haste back," said Beethoven, "that I may write out that sonata while I can yet remember it."

We did so, and he sat over it till long past dawn. And this was the origin of that "Moonlight Sonata" with which we are all so fondly acquainted.

infinitely: immeasurably elfin: like an elf; magical

grotesque: bizarre; strange; out of proportion

interlude: a musical piece inserted between the parts of a longer composition

sprites: elf-like creatures

sward: grassy earth

sward, grassy earth

agitato: an Italian term, used in music, meaning, "agitated, restless"

eloquent: expressive

make haste: an expression meaning "to hurry"