

SONATA N. 27

(Dedicata al Conte Maurizio Lichnowsky)

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Op. 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (♩ = circa 144-152)
 Con vivacità ma sempre con sentimento ed espressione

The musical score is presented in four systems, each with a treble and bass clef. The first system begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, with dynamics ranging from *f* to *p*. The second system continues the piece with a more melodic and expressive character, marked *p dolce, cantando*. The third system shows a change in tempo to *in tempo* and includes a *ritard.* section. The fourth system concludes with a *ritardando* section followed by a return to *in tempo*. The score is rich with musical details, including slurs, ties, and various dynamic markings.

a) Corona della durata di sette crome circa (su di un ritardando graduato), poi, dopo una pausa di una croma circa, attaccare in tempo.

b) Corona (sulla pausa) di due quarti circa, ritardando.

a) Length of Fermata about seven quavers (in continuous ritardando); then, after about one quaver breathing-pause: in tempo.

b) Fermata (pause) of about two crotchets, in ritardando.

a) Fermate etwa sieben Achtel (im fortgesetzten ritardando), dann nach etwa einem Achtel Luftpause: in Tempo.

b) Fermate (Luftpause) etwa zwei Viertel, im ritardando.

(♩=160)

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece is in 4/4 time with a tempo of quarter note = 160. The music features a complex melodic line with many slurs and ornaments. Fingerings are indicated with numbers 1-5. The bass line is mostly rests with some chords. Dynamics include *sf* and *f*. A double asterisk (*) is placed below the first measure.

(♩=152)

Second system of musical notation. Treble clef, key signature of one sharp (F#). The tempo is quarter note = 152. The music continues with similar complexity. A section marked (a) is indicated. Dynamics include *[sf]*, *f*, and *p*. A double asterisk (*) is placed below the first measure.

(♩=160)

Third system of musical notation. Treble clef, key signature of one sharp (F#). The tempo is quarter note = 160. The music is marked *molto p*. The first measure is marked *tranquillo*. The second measure is marked *sopra*. The third measure is marked *non cresc.*. A double asterisk (*) is placed below the first measure.

(♩=168)

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The tempo is quarter note = 168. The music is marked *p cresc.* and *f*. A section marked I. is indicated. A double asterisk (*) is placed below the first measure.

marc.

VI.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The music is marked *sempre f*. A section marked VI. is indicated. A double asterisk (*) is placed below the first measure.

a) Alcune edizioni hanno qui una croma.

a) Some editions print a quaver here.

a) Manche Ausgaben haben hier ein Achtel.

(♩=160)

pp subito segue *cresc.* *ff* segue *dim. molto*

This system contains four measures of music. The piano staff has chords with fingerings 4 and 5. The bass staff has chords with fingerings 2 and 2, then 3 and 3, then 3 and 5, and finally 3 and 5. Dynamic markings include *pp subito*, *cresc.*, *ff*, and *dim. molto*. The word *segue* appears above the first and third measures.

(♩=144) *a tempo*

p

I.

This system contains four measures of music. The piano staff has a melodic line with slurs and fingerings 4, 2, 4, 2. The bass staff has a rhythmic accompaniment with triplets and fingerings (3) (2), (3) (4), (3) (4). Dynamic marking is *p*. The word *Red.* is written below the bass staff in the second, fourth, and fifth measures.

VI.

This system contains four measures of music. The piano staff has a melodic line with slurs and fingerings 2, 4, 3, 2. The bass staff has a rhythmic accompaniment with fingerings 4, 5, 5, 4, 4, 4. The word *Red.* is written below the bass staff in the second, fourth, and fifth measures.

dolce I.

semplice, espress.

legg. molto p

senza Red.

This system contains four measures of music. The piano staff has a melodic line with slurs and fingerings 4, 5, 2, 5. The bass staff has a rhythmic accompaniment with fingerings 3, 3, 3, 3, 3, 3. Dynamic marking is *legg. molto p*. The word *senza Red.* is written below the bass staff in the first measure.

VI.

tranquillo

p non affrett.

f subito

This system contains four measures of music. The piano staff has a melodic line with slurs and fingerings 5, 3, 2, 5, 4, 2, 1, 2, 4, 5. The bass staff has a rhythmic accompaniment with fingerings 4, 4, 4, 4, 4, 4. Dynamic markings include *p non affrett.*, *f subito*, and *f*. The word *Red.* is written below the bass staff in the second and fifth measures.

4 2 / 2 1, 3 2 / 5, 4, 5 2 / 4, 4 2 / 2 1, 3 2 / 5, 4, I. 5

sf, *p*, *sf*, *ten.*, *ten.*, *dim.*

f, *sf*, *Red.*

* * *

VI. 5, I., II., III., I., II.

ten., *pp*, *pp*, *Red.*

ten.

* 1 2

III., I., 5 4, 5 4, 5 3, 4, 5 4, (♩=152) 4 4

sempre pp, *non cresc.*, *pp*, *cresc.*

1 3, 2 4, 1 3, 2 4, 1 3, 2 2 2 2

* * *

(♩=160) VIII.

f.

5 4, 4, 5 4, 5 4

2 2 2, 1 1 1, 1 1 1

4 5, 2 4, 4 5, 2 4 5

I., 1 2, 2 4 / 1 2, 3 4, 4 2, 2 4 / 1 2, 4, 4

sf marcato, *sf*, *sf*, *sf*

1 2 2 4, 1 2 2 4, 1 2 2 4, 1 2 2 2

(♩=152) VIII.

sf *più f* *molto f* *p* *subito*

I. II. III. I.

p *cresc.*

(♩=144) VI.

segue *dim.* *pp* *p* *p*

dolce, cantando *legato ma leggiero, molto p*

dolce, cantando *legato ma leggiero, molto p* *dolce, cantando*

molto p *cresc.* *più p, dolce*

molto p *cresc.* *più p, dolce*

I. II. (♩=152) I.

poco a poco

sf

IV.

sf

(♩=160) I. II. III.

sf

(♩=168) I. II. III.

sf

(♩=176) I. II. III. IV.

piu forte *passionato* *ff feroce* *p*

ff *ff* *p*

I. II. (♩=168) II. I. (♩=160) II. I. (♩=152) (♩=144)

sempre dim. *pp* *cresc. sotto*

sopra *sopra*

IV. (♩=152) (♩=144)

non affrett. *ten.* *f* *energico* *Red. **

p *semplice* *f* *ten.*

f *p* *dim.*

in tempo

ritard. (a) *pp* *pp* *ten.* *Red. **

ritard. (b) *a tempo* *fp* *non dim.* *p* *pp* *f* *Red. ** *5 segue* *Red. ** *Red. ** *Red. **

a) Vedi pag. 65 a).
b) Vedi pag. 65 b).

a) See page 65 a).
b) See page 65 b).

a) Siehe Seite 65 a).
b) Siehe Seite 65 b).

(♩=160)

sf *f*

(♩=152)

sf *f* *p*

(a)

(♩=160) *molto p*

ten. *non cresc.*

(♩=168) I.

p *cresc.* *f* *sf*

I.

VI.

sempre f

VI.

a) Vedi pag. 66 a).

a) See page 66 a).

a) Siehe Seite 66 a).

(♩=160)

pp *cresc.* *ff dim. molto*

segue *ritard. molto*

8 (a)

(♩=144)

a tempo I.

p

8

VI.

I.

dolce

un poco espress., semplice

molto p., legg. senza red.

VI.

tranquillo

p non affrett.

f sf red.

(b)

a) L'edizione originale non ha che il *si* inferiore.

b) In alcune edizioni anche la penultima semicroma è un *si*.

a) The original edition has only the lower *b* on the first quaver.

b) Some editions have *b* also here (as next-to-last semiquaver).

a) In der Originalausgabe steht als erstes Achtel nur das untere «h».

b) Manche Ausgaben haben auch hier «h» als vorletztes 16-tel.

The musical score is divided into five systems, each with a treble and bass staff. The first system includes dynamics like *sf*, *p*, and *f*, with articulations like *ten.* and *Red.*. The second system features *dim.* and *ten.*. The third system includes *non rit.*, *ten.*, *sempre in tempo*, and *pp non rit.*. The fourth system starts with *ritard.*, *pp*, *ancora più p*, *ppp*, *pp*, and *Red.*. The fifth system includes *p dolce*, *sostenuto*, *dim.*, *pp*, *semplice in t.*, and *Red.*. The score also contains various fingering numbers, fingerings (I, IV, VI), and specific markings like 'a)', 'b)', and 'c)'.

a) Non aggiungere l'ottava (mi) al basso.
 b) Corona (pausa senza pedale) della durata di quattro quarti circa su di un ritardando graduato. (I quarti, naturalmente, molto lenti poichè siamo alla fine di un ritardando molto allargato).
 c) Rispettare la corona!

a) The octave (e) in the bass must not be added!
 b) Length of Fermata (pause, without pedal) about four crotchets in continuous ritardando (very slow crotchets, of course, as they come at the end of a long ritardando).
 c) Observe the Fermata!

a) Nicht die Oktave (Kontra-E) hinzufügen!
 b) Fermate (Luftpause ohne Pedal) etwa 4 Viertel im fortgesetzten ritardando (sehr langsame selbstverständlich, da sie ja am Ende des ausgedehnten ritardando stehen).
 c) Fermate beachten!

Nicht zu geschwind und sehr singbar vorgetragen (♩ = 84)
Non tanto mosso e molto cantabile

a) La prima semicroma è qui un *la*, ma otto battute dopo troviamo invece un *sol diesis*. È strano che alla prima ripetizione del tema si trovi, nell'Urtext, *sol diesis* in ambedue i passaggi; probabilmente è un errore e la prima volta dovrebbe essere certamente *la*. Nell'Urtext la seconda ripetizione è come al principio. (Naturalmente potrebbe essere due volte *la* e *sol diesis*, e, una volta, nel mezzo, *sol diesis* e *sol diesis*, ma non è probabile poichè il tema si ripete tre volte in forma identica, tranne questa unica nota). Molte edizioni hanno tutte e sei le volte *sol diesis* senza dare all'edizione originale, che è differente, nemmeno il beneficio del dubbio. Perciò chi si serve di edizioni simili non ha la scelta fra il testo e le sue «rettifiche».

a) Here the first semiquaver is an *a*, eight bars later however it is a *g#*. In the first repetition of the principal theme the Urtext edition has, strangely enough, in both corresponding passages, *g#* — presumably an error; most probably it should be a *a* again in the first passage. In the second repetition, also the Urtext edition has a and *g#* again. (Of course it could be twice a and *g#* and the one time in the middle *g#* and *g#*; this dissimilarity, however, seems unlikely, as the principal theme appears three times in perfectly identical form, except for this one note). Many editions print *g#* all six times, without giving the original edition, which is different, even the benefit of a doubt. Those who use such editions are thus not even in a position to choose between the original text and its «rectification».

a) Das erste 16tel heißt hier «A», acht Takte später aber «Gis». Bei der ersten Wiederholung des Hauptthemas hat der Urtext merkwürdigerweise an beiden entsprechenden Stellen «Gis»; vermutlich ein Fehler, es soll gewiß das erstmal wiederum «A» sein. Bei der zweiten Wiederholung ist es auch im Urtext wie zu Beginn. (Selbstverständlich könnte es zweimal «A» und «Gis», und das eine Mal in der Mitte «Gis» und «Gis» sein; die Abweichung hat jedoch wenig Wahrscheinlichkeit für sich, denn das Hauptthema tritt, den einen Ton ausgenommen, dreimal in durchaus gleicher Gestalt auf). Viele Ausgaben haben in allen sechs besprochenen Takten «Gis», ohne dem Text der Originalausgabe, der es anders verlangt, auch nur die Beachtung eines Zweifels zu schenken. So bleibt dem Benutzer solcher Ausgaben nicht einmal die Wahl zwischen dem Originaltext und seiner «Richtigstellung».

Musical score for piano, consisting of five systems of staves. The first system shows a melodic line in the right hand and a bass line in the left hand, both with complex rhythmic patterns and fingerings. The second system includes markings for *p* (piano), *legato*, and *(b) teneramente* with a tempo of quarter note = 84. The third system includes *p* and *cresc.* The fourth system includes *cresc.*, *f* (forte), and *articolato* with a tempo of quarter note = 92. The fifth system is divided into four measures labeled I, II, III, and IV, with dynamics *sf* (sforzando) and *p* (piano).

a) Vedi pag. 75 a).
 b) Qui « teneramente »; al principio di questo tempo: « dolce ». Ambedue i passaggi devono essere eseguiti con dolcezza, ma la prima volta amabilmente, scorrevolmente, con grazia, mentre la seconda volta sognante, con abbandono e più enfasi. Naturalmente, non bisogna esagerare troppo queste sfumature, che devono essere più intuite che udite.

a) See page 75 a).
 b) Here: « teneramente »; the first time (at the beginning): « dolce ». Thus in both places the expression should be delicate and tender, in the first rather amiable, flowing, graceful, in the second with more poetic fancy and abandon, and more emphatic. Of course, the difference should not be brought out conspicuously; it should be divined rather than heard. should be merely a subtle shade.

a) Siehe Seite 75 a).
 b) Hier: *teneramente*, am Anfang des Satzes: *dolce*. Also beide Stellen zart, aber die erste lieblich, fließend, anmutig, die zweite schwärmerischer, hingebender, nachdrücklicher; der Unterschied darf selbstverständlich nicht dick aufgetragen werden; man sollte ihn mehr ahnen als hören lassen, es sind nur Schwebungen.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with various ornaments and fingerings (e.g., 4, 1, 5, 4, 3, 1, 2, 4, 4, 5, 4, 1, 3, 4, 2, 3, 3, 1, 2). The left hand provides a rhythmic accompaniment with fingerings (e.g., 2, 5, 3, 3, 1, 2, 3, 4, 1, 2, 1, 3, 2, 1, 4, 3, 1). A *triquillo* marking is present in the right hand.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand starts with a *p dolce* dynamic and includes a *triquillo* marking. The left hand begins with a *molto p* dynamic and features several *ped.* (pedal) markings. A *triquillo* marking is also present in the left hand. The system concludes with a *dolce* marking and a first ending bracket labeled *I.* with a *cresc. in t.* instruction.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand includes a *ten.* (tenuto) marking and a *f* dynamic. The left hand features a *più cresc.* instruction and a *f* dynamic. Both hands contain complex rhythmic patterns and fingerings.

Fourth system of musical notation. Treble clef, key signature of three sharps. The system is titled *VI. (♩=84) (a)*. The right hand starts with a *mp* dynamic and a *poco sostenuto* marking, followed by a *p in t.* instruction. The left hand begins with a *p* dynamic and includes a *molto p* marking. The system ends with a *legg.* (leggiero) marking.

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand starts with a *molto p* dynamic and includes a *p, sempre dolce* instruction. The left hand begins with a *molto p* dynamic. The system concludes with a *cresc.* instruction and a *p* dynamic.

a) Vedi pag. 76 b).

a) See page 76 b).

a) Siehe Seite 76 b).

(♩=88)

cresc.

p

(a)

cresc.

p

(b)

(♩=84) *teneramente* (c)

a) Nell'edizione Urtext vi è qui un *sol divis.* Confrontare con pag. 75 a).

b) Vedi pag. 75 a).

c) Vedi pag. 76 b).

a) The Urtext edition has $g\sharp$ here. Compare page 75 a).

b) See page 75 a).

c) See page 76 b).

a) Hier hat die Urtextausgabe «Gis». Vergl. Seite 75 a).

b) Siehe Seite 75 a).

c) Siehe Seite 76 b).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The tempo is marked as quarter note = 88 (♩=88). The music features a series of chords and melodic lines with various fingering numbers (1-5) and slurs. Dynamics include *cresc.* and *f*.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The tempo is marked as quarter note = 92 (♩=92). The music includes a first ending bracket labeled "I.". Dynamics include *f*, *p*, *cresc.*, and *f*. Fingering numbers are present throughout.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The tempo is marked as quarter note = 96 (♩=96). The music includes a fourth ending bracket labeled "IV.". Dynamics include *f* and *p cresc.*. Fingering numbers are present throughout.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features sustained chords in the treble and moving lines in the bass. Dynamics include *f* and *dim.*.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The tempo is marked as quarter note = 96 (♩=96). The music includes a section marked "(a)" with dynamics *pp*, *tranq.*, *in t. dolce*, and *molto p*. The word *ped.* (pedal) is written below the bass staff. Fingering numbers are present throughout.

a) Senza pausa!

a) No breathing-pause!

a) Keine Luftpause!

System 1: Treble and bass staves. Treble clef, key signature of one flat. Bass clef, key signature of one flat. Dynamics: *ped.*, *dolce*. Fingerings: 5, 1, 3, 2, 3, 4, 2, 5, 4, 4, 3, 3, 5, 4, 5. Includes a double bar line with an asterisk.

System 2: Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *mf*, *p, dolce*. Fingerings: 4, 5, 3, 3, 5, 3, 4, 3, 4, 5, 4, 5, 3, 4, 5, 1, 3, 5, 1, 3. Includes a double bar line with an asterisk.

System 3: Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *ped.*, *un poco stringendo*. Fingerings: 5, 1, (3), 4, 5, 3, 4, 3, 4, 5, 3, 4, 3, 4, 5, 4, 3, 4, 5. Includes a double bar line with an asterisk.

System 4: Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Tempo: $(\text{♩} = 104)$. Dynamics: *ped.*, *ten.*, *f*. Fingerings: 5, 4, 3, 2, 5, 3, 3, 3, 3, 5, 1, 2, 5, 3, 3, 1, 2, 3, (1), 2, 1, 3, 4, 3, 5, 1, 3, 1. Includes a double bar line with an asterisk.

System 5: Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *ten.*, *sf*, *p*, *segno*. Fingerings: 1, 5, 1, 2, 3, 3, 2, 5, 1, 2, 1, 3, 1, 4, 3, 2. Includes a double bar line with an asterisk.

(♩=104)

sf p non affrett. *sf p* *sf p non calando* (*più p*)

Led. * Led. * Led. *

(♩=84)

(a) dolce

molto p tranquillo *molto p* *legg.*

sempre dolce

cresc. *p*

(♩=88)

cresc.

(b)

a) Vedi pag. 76 b).
b) Vedi pag. 75 a).

a) See page 76 b).
b) See page 75 a).

a) Siehe Seite 76 b).
b) Siehe Seite 75 a).

System 1 of the musical score, featuring a treble and bass clef. The bass clef part contains fingerings (4, 3, 4, 3, 4, 3, 4) and a 'cresc.' marking. The treble clef part has a '4' above the first measure.

System 2 of the musical score. The bass clef part includes fingerings (3, 2, 3, 1, 2, 5) and a '(a)' marking. The treble clef part has a '(b) 3' marking. Dynamics include '*p*' and '(♩=84) *teneramente*'.

System 3 of the musical score. The bass clef part includes a '(c)' marking and fingerings (5, 5, 3, 2, 3, 4, 5, 4, 3, 2, 1, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). The treble clef part includes a '(♩=88) *cresc.*' marking.

System 4 of the musical score. The bass clef part includes fingerings (1, 2, 1, 2, 1, 4, 2, 4, 2, 4, 2, 5, 2, 1, 2, 1, 8, 5) and a '*f sempre ben articolato*' marking. The treble clef part includes a '(♩=92)' tempo marking and dynamics '*pcresc.*', '*f*', and '*sf*'.

System 5 of the musical score, divided into four measures labeled I, IV, and I. The bass clef part includes fingerings (1, 2, 4, 2, 1, 1, 4, 1, 1, 3, 1, 1, 3, 3, 1, 2, 1, 4, 1, 5) and dynamics '*f*' and '*p*'.

a) Vedi pag. 75 a).
 b) Vedi pag. 76 b).
 c) Nell'edizione Urtext il passaggio tanto qui quanto nella battuta seguente è in ottave:



L'Edizione Critica Completa non ha ottave, e il revisore ritiene che questa sia la versione giusta.

a) See page 75 a).
 b) See page 76 b).
 c) The Urtext edition has, here and in the next bar, octaves:



The « Kritische Gesamtausgabe » does not have them. In the editor's opinion the octaves are incorrect.

a) Siehe Seite 75 a).
 b) Siehe Seite 76 b).
 c) Die Urtextausgabe hat hier und im folgenden Takt Oktaven:



Die Kritische Gesamtausgabe hat sie nicht. Dem Herausgeber scheinen die Oktaven unrichtig.

a) Continuare immediatamente.

b) La forcilla che indica il crescendo si apre qui alla fine della battuta, mentre al passaggio corrispondente a pag. 77 si prolunga fino alla terza croma della battuta seguente. È impossibile decidere se ciò fosse nelle intenzioni dell'autore, ma se egli desiderava un'esecuzione uniforme bisognerebbe scegliere una di queste due versioni. Quale? Il revisore trova che la diversità fra questi due passaggi è attraente, sia essa voluta o accidentale.

c) Tanto nell'edizione Urtext quanto nell'Edizione Critica Completa troviamo qui una lunga legatura che parte dalla terza croma; il revisore ritiene che anche questa volta essa dovrebbe partire dalla prima croma della battuta seguente, così la quarta croma della battuta in questione non sarebbe legata. (Tanto più che le legature restano identiche nella mano sinistra).

d) Molte edizioni, conformandosi al passaggio analogo a pag. 77, battute 8 e 9, hanno qui:

Ancora una volta, alcune di esse passano sotto silenzio questa alterazione portata al testo originale, forse perchè dal loro punto di vista si tratta di un errore che non vale la pena di rilevare. Il revisore ritiene che la forma originale sia giusta e vi si attiene non vedendo ragione di dubitarne.

a) Continue without interruption.

b) Here the crescendo sign ends before the next bar line, while at the corresponding place (page 77) it extends to the third quaver of the following bar. Whether the dissimilarity is intentional cannot be determined. If it was caused merely by inaccuracy, and conformity of the two places was desired, one of the two versions would have to be chosen as a model. But which one? The editor finds the diversity between the two places attractive, regardless of whether it was intentional or accidental.

c) In the Urtext and Kritische Gesamtausgabe the long legato-slur begins here already on the third quaver; in the editor's opinion, however, it should also this time begin on the first beat of the following bar, so that the fourth quaver is not slurred to that first beat (the more since in the left hand the slurs remain as they were before).

d) Many editions have here, in conformity with the corresponding place on page 77, bars 8 and 9:

Once again some of them withhold the fact that they made an alteration in the text of the original edition, apparently because for them there seems to be no doubt that the original edition must be wrong. The editor regards the original version as the right one and therefore adheres to it; he sees no motive for incredulity.

a) Unmittelbar weiter.

b) Hier geht die Anschwellgabel nur bis zum Taktstrich, an der entsprechenden Stelle (Seite 77) bis zum dritten Achtel des folgenden Taktes. Ob die Verschiedenheit beabsichtigt ist, läßt sich nicht feststellen; wenn sie nur durch Ungenauigkeit entstanden und Uebereinstimmung beider Stellen gewünscht wäre, müßte eine davon zum Vorbild gewählt werden. Welche? Der Herausgeber findet die Abwechslung jedenfalls reizvoll, sei sie nun geplant oder zufällig.

c) Urtext und Kritische Gesamtausgabe beginnen den langen Legatobogen hier schon auf dem dritten Achtel; wie der Herausgeber meint, sollte er aber auch diesmal erst vom ersten Viertel des folgenden Taktes an gezogen, das vierte Achtel also nicht hinübergebunden sein. (Zumal in der linken Hand die alte Bogenführung beibehalten ist).

d) Viele Ausgaben haben hier, der entsprechenden Stelle Seite 77, Takt 8 und 9, gemäß:

Einige davon verschweigen wieder einmal, eine Veränderung am Text der Originalausgabe vorgenommen zu haben, vermutlich doch, weil dessen Fehlerhaftigkeit für sie außer jedem Zweifel steht. Der Herausgeber hält die Originalfassung für die richtige, folgte ihr daher; er kann in ihr keinen Anlaß zu Bedenken entdecken.

The musical score consists of four systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The time signature is 4/4.

- System 1:** Measures 1-4. Marked with Roman numerals I, II, III, and I. Includes fingering numbers (e.g., 5 4, 3 2, 4 5) and dynamic markings like *pp*.
- System 2:** Measures 5-8. Includes the instruction *dim.* and *pp*. The bass line has a *tr. in t.* (trill in tempo) marking.
- System 3:** Measures 9-12. Includes the instruction *tranquillo* and *pp dolce*. The bass line has a *tr. molto p* marking.
- System 4:** Measures 13-16. Includes the instruction *tranquillo* and *in t.*. The bass line has a *tr.* marking.

Tempo markings include *tranquillo*, *pp*, *pp dolce*, and *tr. molto p*. A tempo of $\text{♩} = 104$ is indicated between the second and third systems.

a) Alcune edizioni legano il *mi* del secondo quarto al primo quarto della battuta seguente. Questa legatura non è giusta: la legatura che si trova tra la seconda e la terza battuta del terzo rigo a pag. 78 non può esser presa ad esempio, poichè lo svolgimento è completamente diverso.

a) Some editions have ties from $\overset{e}{d}$ to the first crotchet of the next bar. These ties are undoubtedly wrong; bars 2 and 3 of the third line on page 78 cannot be used as justification because they proceed quite differently.

a) Manche Ausgaben fügen hier Bindebögen zu (von $\overset{e}{d}$ zum ersten 4tel des folgenden Taktes). Die Bögen sind sicherlich falsch; die Takte 2 und 3, drittes System S. 78, können zur Begründung nicht dienen, denn sie verlaufen nicht so wie hier.

IV. (♩=92)

f *f* *p dim.* *pp*

Red. *Red.* *poco calando*

I.

sempre pp

VI. (♩=100)

tranquillo *in t. cresc. molto pp* *f non affrett.* *f*

Red.

f *sf* *f* *dim.* *p*

(♩=96) (♩=92) *poco ritard.* (♩=88) *(a tempo)*

sempre più p *pp non cresc.* *pp ma cantando*

The image shows a musical score for piano, consisting of three systems of staves. The first system includes a treble and bass staff with various fingerings and slurs. Annotations include 'pp ma cantando' at the top right, 'molto pp' in the middle right, and '(a)' below the bass staff. The second system continues the piece, with 'molto p' and '(♩=92)' above the treble staff, and 'p, dolce' below the bass staff. The third system shows further musical development with 'cresc.' and 'p' markings. The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

a) Nell'edizione originale il *si* al basso è una semiminima: in quasi tutte le altre edizioni essa è stata rimpiazzata da una croma seguita da una pausa di un ottavo (senza alcuna spiegazione del cambiamento, come al solito). Questa semiminima è necessariamente un errore? Il revisore ritiene non soltanto che essa sia giusta, ma indispensabile per il legato del basso che deve cominciare sul secondo quarto. Fino qui non abbiamo trovato in questa frase nessuna legatura al basso, alla terza battuta del tema principale, ma le altre volte il basso si presenta in forma diversa da quella che essa ha qui (e soltanto qui), e ciò è della massima importanza:

A short musical notation in bass clef showing a semiminima note on the staff.

mentre prima è sempre stato:

A short musical notation in bass clef showing a quarter note followed by an eighth rest.

L'esattezza di questa semiminima è confermata dalla 20ª battuta a pag. 89 dove il basso deve certamente essere legato (non altrettanto due battute prima) e per questa ragione la battuta comincia con una semiminima. È incomprensibile la ragione per cui tutte le nuove edizioni la modifichino in un caso e la tollerino nell'altro.

b) Nell'edizione originale troviamo questo accordo:

A short musical notation in treble clef showing a chord.

La maggior parte delle altre edizioni (fra cui l'edizione Urtext e l'Edizione Critica Completa) hanno qui:

A short musical notation in treble clef showing a different chord.

Anche qui non vi sono ragioni sufficienti per dubitare dell'esattezza dell'originale.

a) In the original edition the *b* in the bass is a crotchet. Nearly all other editions substitute it with a quaver, followed by a quaver rest (without a word of explanation, as usual). Why must the crotchet be wrong? The editor is convinced that it is right: the slur starting on the second beat of the bass is proof. Never before in this movement was there a legato in the bass of the third bar of the principal theme. But what is most important: this bass never before appeared in the form it appears here (and only here):

A short musical notation in bass clef showing a crotchet note.

Before, it was always:

A short musical notation in bass clef showing a quarter note followed by an eighth rest.

Further proof for the correctness of this crotchet is found on page 89, bar 20: here too, the bass undoubtedly is meant to be legato (but not so two bars earlier) and just therefore begins with a crotchet again. It remains then mysterious why all newer editions alter it once, but tolerate it the other time.

b) The original edition has the chord thus:

A short musical notation in treble clef showing a chord.

Most other editions (among them the Urtext and Kritische Gesamtausgabe) have, however:

A short musical notation in treble clef showing a different chord.

Here too, there is no sufficient reason to doubt the original text.


a) Das «H» im Baß in der Originalausgabe ein Viertel; fast alle anderen Ausgaben haben es durch ein Achtel, dem eine Achtelpause folgt, ersetzt (wortlos, wie es eben üblich). Warum muß die Viertelnote durchaus falsch sein? Den Herausgeber überzeugt sie ganz; sie ist zwingend begründet durch das Legato des Basses, das von der zweiten Takthälfte an vorgeschrieben ist. Bisher gab es in diesem Satz zum dritten Takt des Hauptthemas noch kein Legato im Baß, aber es gab ja auch noch gar nicht den Baß, wie er hier (nur hier übrigens) ist (und das ist das wichtigste):

A short musical notation in bass clef showing a quarter note.

und vorher immer:

A short musical notation in bass clef showing a quarter note followed by an eighth rest.

Die Richtigkeit der Viertelnote wird verstärkt bewiesen durch Seite 89, Takt 20; dort ist unzweifelhaft im Baß wiederum Legato gemeint (zwei Takte zuvor noch nicht) und darum gerade beginnt auch dort der Takt mit einer Viertelnote. Bleibt das Rätsel, weshalb alle neueren Ausgaben sie das eine Mal beseitigten, das andere Mal aber duldeten.

b) So  steht der Akkord in der

Originalausgabe. Die meisten anderen Ausgaben (darunter auch Urtext und Kritische Gesamtausgabe) haben aber:

A short musical notation in treble clef showing a different chord.

Auch hier liegt kein ausreichender Grund vor, den Originaltext anzuzweifeln.

p dolce

p *molto p*

cresc.

(♩=88) I.

legato ma legg. e tranquillo

p *semplice* *semplice ten.*

cresc. *ten.*

dim.

dim.

VI.

pp pp cresc. f

(♩=84)

I.

p dolce

sempre cantabile ma molto semplice

VI.
sempre dolce

p

sempre cantando

(♩=80)

(♩=76)

cantando, con calore

cresc. p

tranquillo, ma non rit.

mp dim.

Red.

*

a) La legatura che in alcune edizioni si trova fra l'ultima semicroma, si, e la prima semicroma (la volta successiva la prima semiminima) della battuta seguente è senza dubbio un errore.

a) Some editions put a tie here, from the last semiquaver b to the first semiquaver (the next time to the first crotchet) of the following bar, which is undoubtedly wrong.

a) Der Haltebogen vom letzten 16tel «h» zum ersten des folgenden Taktes (das nächstemal zum ersten Viertel), den manche Ausgaben zufügen, ist zweifellos falsch.

The musical score consists of three systems of piano music. The first system features a treble and bass clef with a key signature of three sharps (F#, C#, G#). It includes markings for *più p*, *ritard.*, and *pp*. The second system begins with a tempo marking of $\text{♩} = 84$ and *accelerando*, followed by *pp cresc. in t.* and *pp*. The third system is marked *IV. a tempo* with $\text{♩} = 76$, and includes dynamics *f*, *p subito*, and *pp*, along with the instruction *semplice*. The score is annotated with various fingerings and articulation marks.

a) Il ritardando (di quattro battute) non è seguito, come quasi sempre, dall'indicazione « a tempo », ma da un *accelerando* (tre battute e mezza), e soltanto più tardi, al secondo quarto della penultima battuta, troviamo indicato « a tempo ». Dato che qui, eccezionalmente, il ritardando non è seguito dall'« a tempo », alcune edizioni non vedono nell'accelerando che un ritorno al primo movimento: in tal caso le ultime semicrome dell'accelerando raggiungerebbero appena la velocità del tempo originale. Il revisore trova che questa interpretazione è manierata, pesante e monotona. Abbiamo come tempo principale un « Non troppo presto », un ritardando di quattro battute termina molto lento. È contrario al senso musicale del revisore attaccare le semicrome seguenti in un tempo Andante, intuendo che questa non poteva essere l'intenzione dell'autore. Senza dubbio, Beethoven riteneva che la ripresa del primo tempo si imponeva in modo così categorico dopo il ritardando da rendere inutile un'indicazione che il senso musicale dell'interprete (e la sua conoscenza delle tradizioni) devono fargli intuire. Perciò l'accelerando parte dal tempo principale, aumenta quindi bramoso di afferrare ciò che gli sfugge, si arresta improvvisamente nello sforzo vano, e accenna un dolce, raccolto addio.

b) Senza pausa.

a) A « ritardando » is nearly always followed by the indication « a tempo ». This « ritardando » of 4 bars, however, is followed by an « accelerando » of $3\frac{1}{2}$ bars and only after that, on the second half of the penultimate bar, comes the indication « a tempo ». As it is, in this exceptional case, missing after the ritardando, certain editions interpret the « accelerando » as a gradual return from the tempo at the end of the ritardando to the previous tempo; so that only the last semiquavers of the « accelerando » would just about arrive at the principal tempo. To the editor this interpretation appears mannered, stiff, dull. The principal tempo of this movement is « Not too fast »; at the end of four bars of progressive ritardando the tempo has become very slow. To begin the now following semiquavers in something like an « Andante » virtually hurts the editor's musical sense. He feels, decidedly, that it cannot be meant this way. Beethoven apparently considered the « a tempo » after the ritardando as self-evident, so much so that it seemed superfluous to mark it specifically, where musical feeling as well as familiarity with the traditions of performing seem to exclude the possibility of misunderstanding. Thus the accelerando begins « a tempo », presses forward longingly to capture once more what is slipping away, halts suddenly, as it is gone, then just waves farewell, gently, pensively.

b) No breathing-pause.

a) Dem *ritardando* (vier Takte) folgt hier nicht wie sonst fast immer, die Angabe *a tempo*, sondern *accelerando* ($3\frac{1}{2}$ Takte) und erst danach, zur zweiten Hälfte des vorletzten Taktes, ist *a tempo* eingesetzt. Weil es also hier ausnahmsweise nach dem *ritardando* fehlt, deuten manche Ausgaben das *accelerando* als Zurückbewegung vom Endzum Ausgangszeitmaß des *ritardando*; demgemäß wären die letzten 16tel im *accelerando* erst annähernd so schnell wie die des Hauptzeitmaßes. Dem Herausgeber scheint diese Auffassung gekünstelt, steif, unlebendig. Das Hauptzeitmaß heißt: nicht zu geschwind; am Ende eines über vier Takte ausgedehnten *ritardando* ist es: sehr langsam. Die nun folgenden 16tel etwa im Andantetempo zu beginnen, ist für das musikalische Gefühl des Herausgebers geradezu eine Verletzung. Er spürt zwingend: es kann nicht so gemeint sein. Offenbar hielt Beethoven die Wiederaufnahme des alten Zeitmaßes nach dem *ritardando* für all zu selbstverständlich, um noch besonders vorzuschreiben, was musikalische Empfindung (und dazu Kenntnis der Vortragsgepflogenheiten) ja doch nicht verfehlen konnten. Das *accelerando* fängt also im Hauptzeitmaß an, eilt sehnsuchtsvoll, noch einmal zu ergreifen, was entweicht, hält plötzlich inne, denn das ist fort, und winkt nur noch einen leisen, in sich gekehrten Abschiedsgruß.

b) Keine Luftpause.