SONATE.

0p. 2. Nº 1.







































SONATE. 0p. 2. Nº 2.

Joseph Haydn gewidmet.







1) One usually plays the first 16th of each triplet with the l. h.













1) For the sake of "languid expression" (C. P. E. Bach), the turn may be played already on the second 8th-beat.













1) The 16th $c \#^2$ may be shortened to a 32nd.



















SONATE. Op.2. Nº3.































































SONATE. Op.7.





1) Contrary to the original edition, Artaria 1797, most editions print at this place the chromatic et (before the eb); but here the composition does not imitate the chromatic middle voice of mm. 63-65; rather it prepares for the diatonic one of mm. 73 & 74.











1) The first edition lacks the $\mathfrak h$ before the g^t , but $g\mathfrak h$ is needed here because of the mixture that follows.

















4 3 4 5 4 5 1) Thus in the first edition; more recent editions have ab only on the 3rd quarter-beat.



1) Here the last note of the turn has been written in full size, a correct notation often used by the old masters













1) It is sufficient to play the shortest trill of 5 notes beginning with the main note (see the fingering).

2) Thus in the original edition; several editors changed this passage in analogy to mm. 135-139, thus introducing a g³ impossible on Beethoven's piano.





1) See footnote to m. 42







SONATE.

Op.10. Nº 1





























SONATE









 The turn is to be played before the c#', so that that note receives its full 16th value.



1) The practice in recent editions of making this group analogous to the figure of the second quarter-beat in m. 98, giving second quarter-beat in m. 98, giving second quarter-beat in m. 98, giving











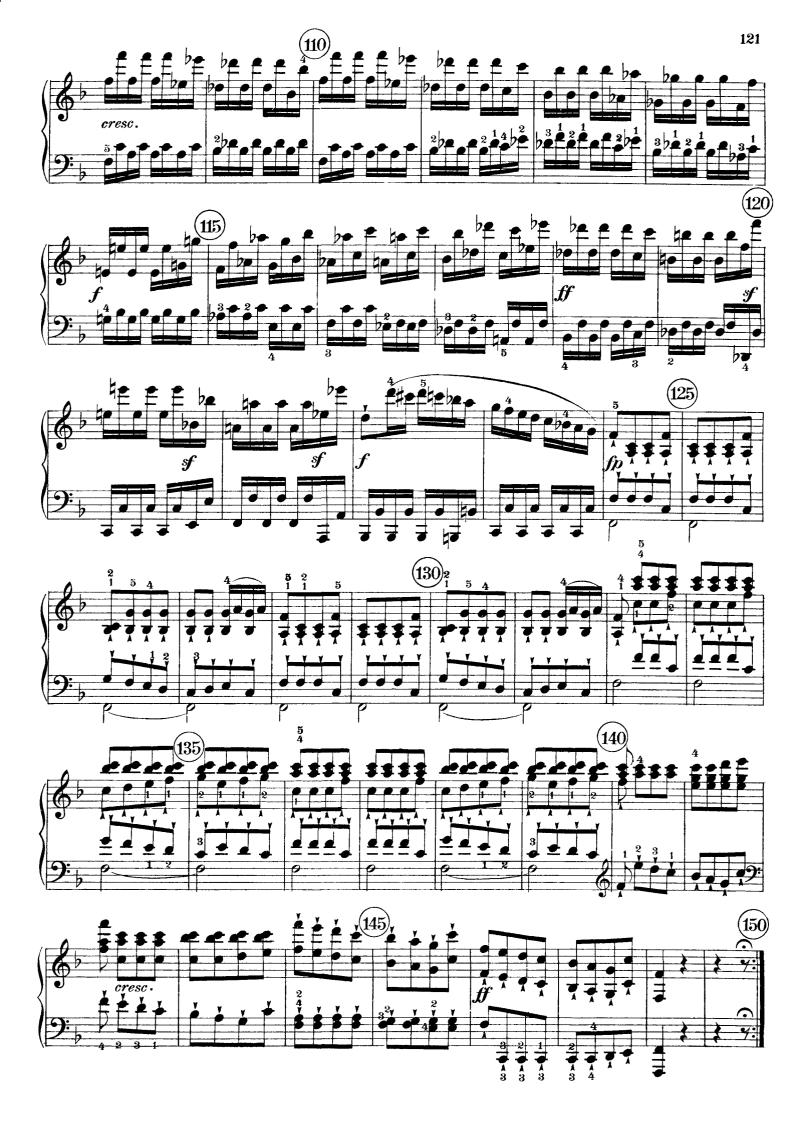












SONATE. 0p. 10. Nº 3.



1) The fingering in italics is Beethoven's. 2) The octaves are lacking here in the original edition, Eder 1798. They are given in the later editions, although this makes performance unnecessarily difficult. 3) Beethoven's piano reached only up to f.





1) Short appoggiatura





1) In more recent editions, the octave leaps are carried up to a³. 2) The original edition lacks the tie in the 1. h. here and in m. 286.







I) In the original edition the next sf is reserved for the chord in m 183 2) Recent editions have octaves from this point.















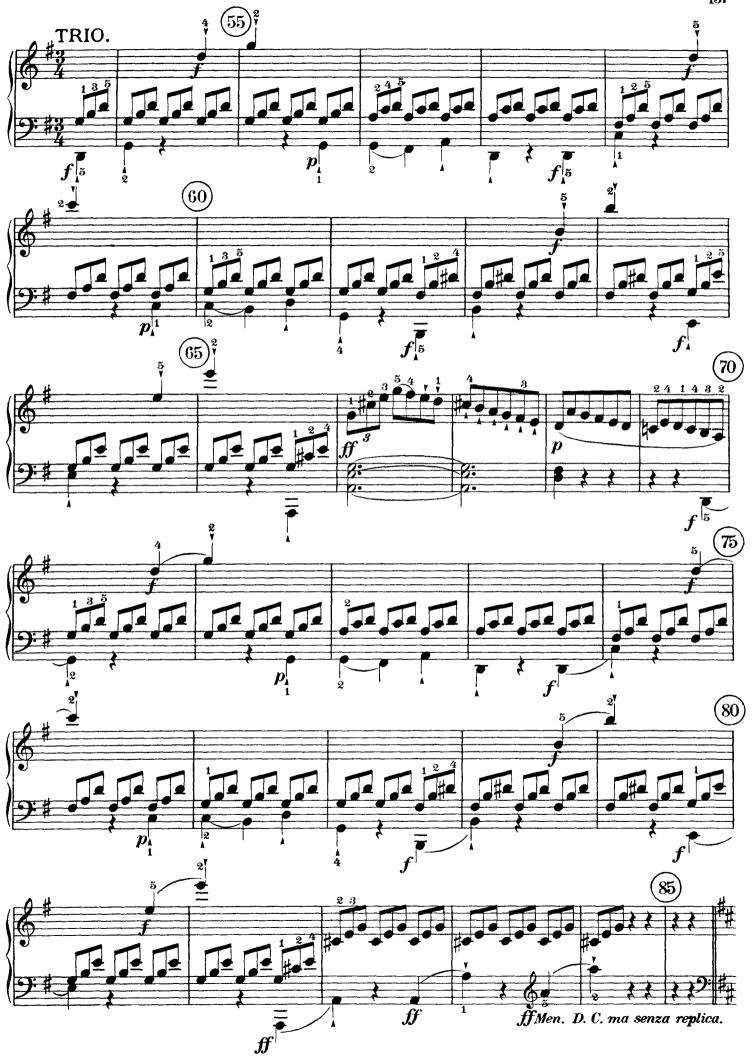






















Attacca subito l' Allegro:

SONATE (PATHÉTIQUE.) 0p. 13.

Dem Fürsten Carl von Lichnowsky gewidmet. L.v. Beethoven. Grave.

¹⁾ Three triplets 2) Here 6 = 3 x 2.3) Here 6 = 2 x 3.







































SONATE

Op.14.Nº1.

Der Baronin von Braun gewidmet.

















1) Thus in the original Mollo and Simrock editions, recent editions make this analogous to min 44 & 45, which, however, could not be played on Beethoven's piano.



















SONATE.

0p.14, Nº2.

Der Baronin von Braun gewidmet.





1) Thus in the original Mollo and Simrock editions, recent editions make this analogous to in. 170, which, however, could not be played on Beethoven's piano.



































SONATE.

Dem Grafen von Browne gewidmet.









1) c in the revised copy too, not bb^2 as in many editions

















1) Short approgratura 2) The turn, with $b \not = and a$, is to be played on the second 16th-beat of the second 8th-beat



1) The turn is to be played before the 16th bb^1 .





















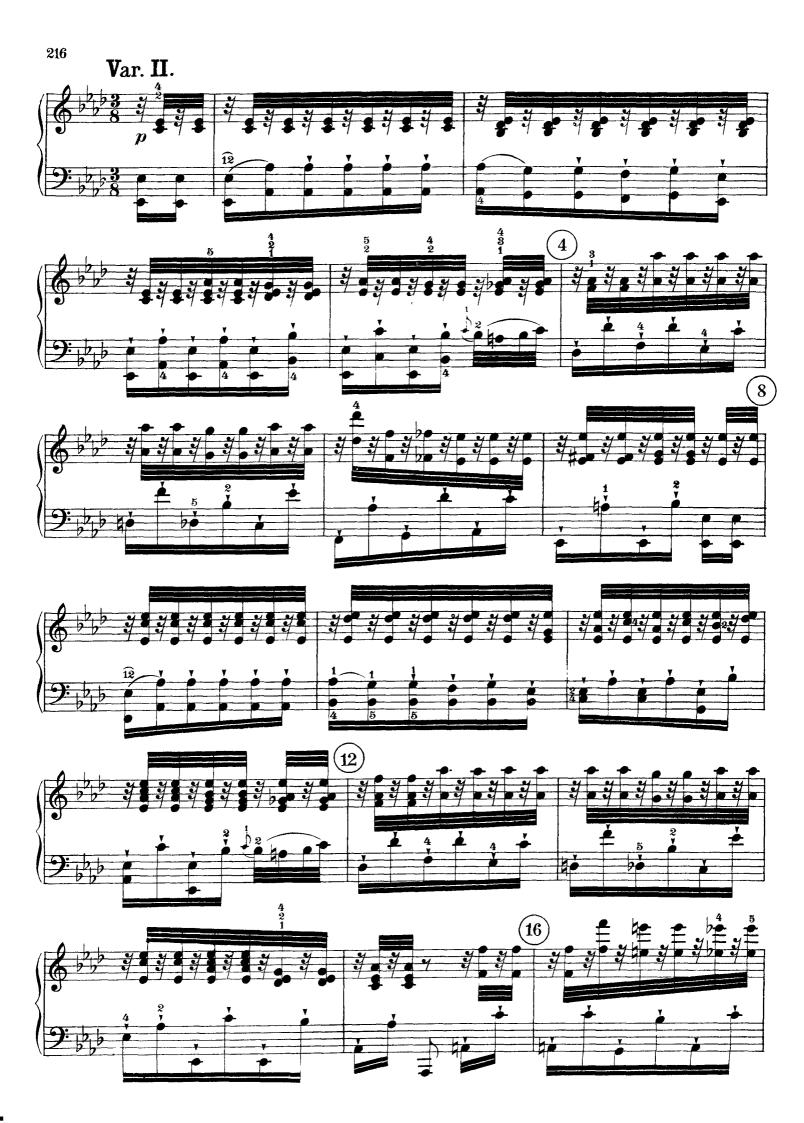




SONATE Op.26. Dem Fürsten Carl von Lichnowsky gewidmet





















1) In m. 46 and likewise m. 54 the autograph does not have the \$\dpsi\$ signs; the original edition shows them, in conflict with the \$A\delta\$-major harmony which binds the whole passage together.























SONATE. 0p.27. Nº 1.

(Sonata quasi una Fantasia)

Der Fürstin von Liechtenstein gewidmet.

































SONATE.

Op.27. Nº 2.

(Sonata quasi una Fantasia)

Der Gräfin Julie Guicciardi gewidmet.

Adagio sostenuto.





































SONATE. Op. 28. Joseph Edlen von Sonnenfels gewidmet.





1) In this passage and the corresponding one in the recapitulation, the autograph does not show slurs, although they appear in the original edition.















































Sonate.

Op. 31. Nº 1.



















1) In the original edition (Cappi, Simrock) g-b-d-f.



















1) In contrast to the original edition, many editions give g as the first 8th note, as in m 28; but only b is justified in this passage.





















SONATE.



¹⁾ The fingering in italics and the pedal indications are Beethoven's.













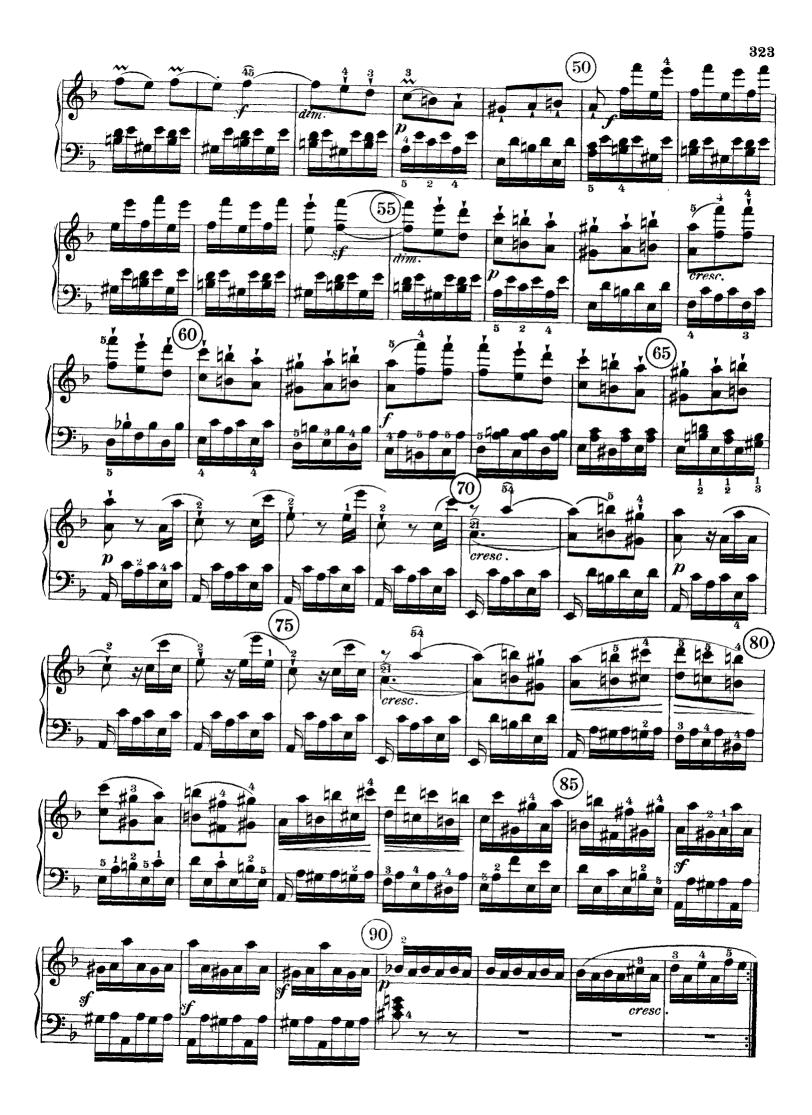


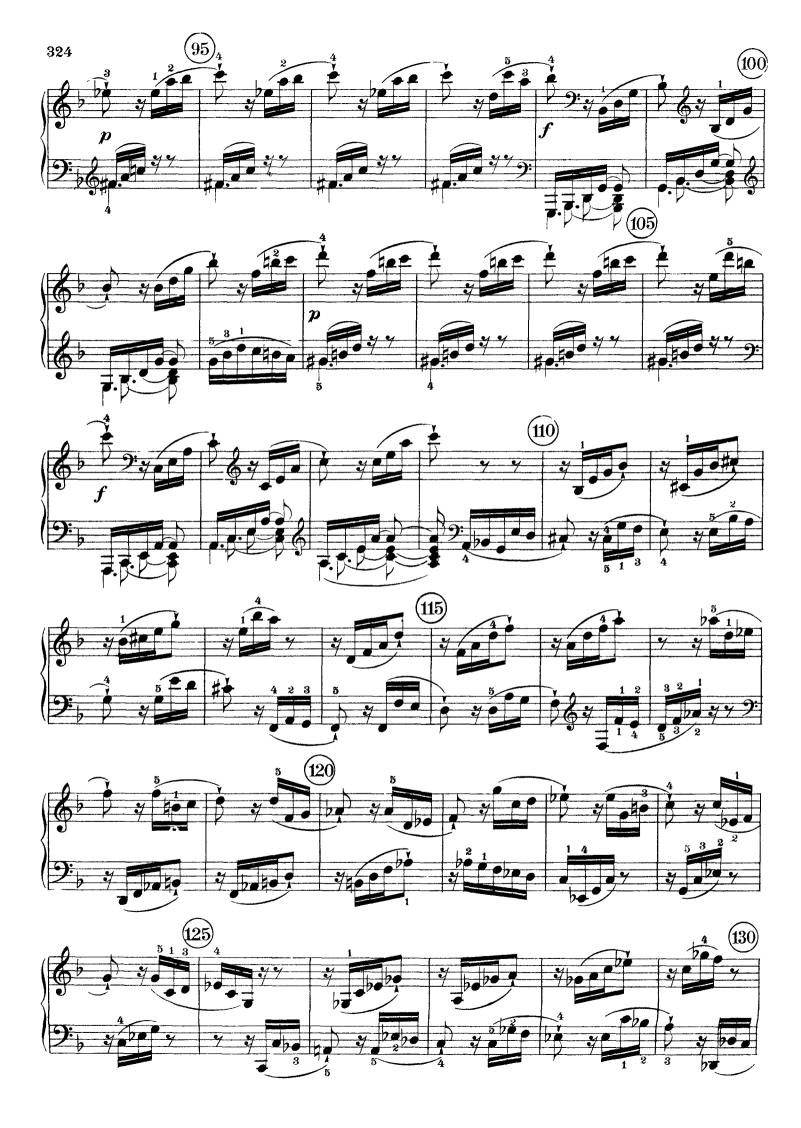


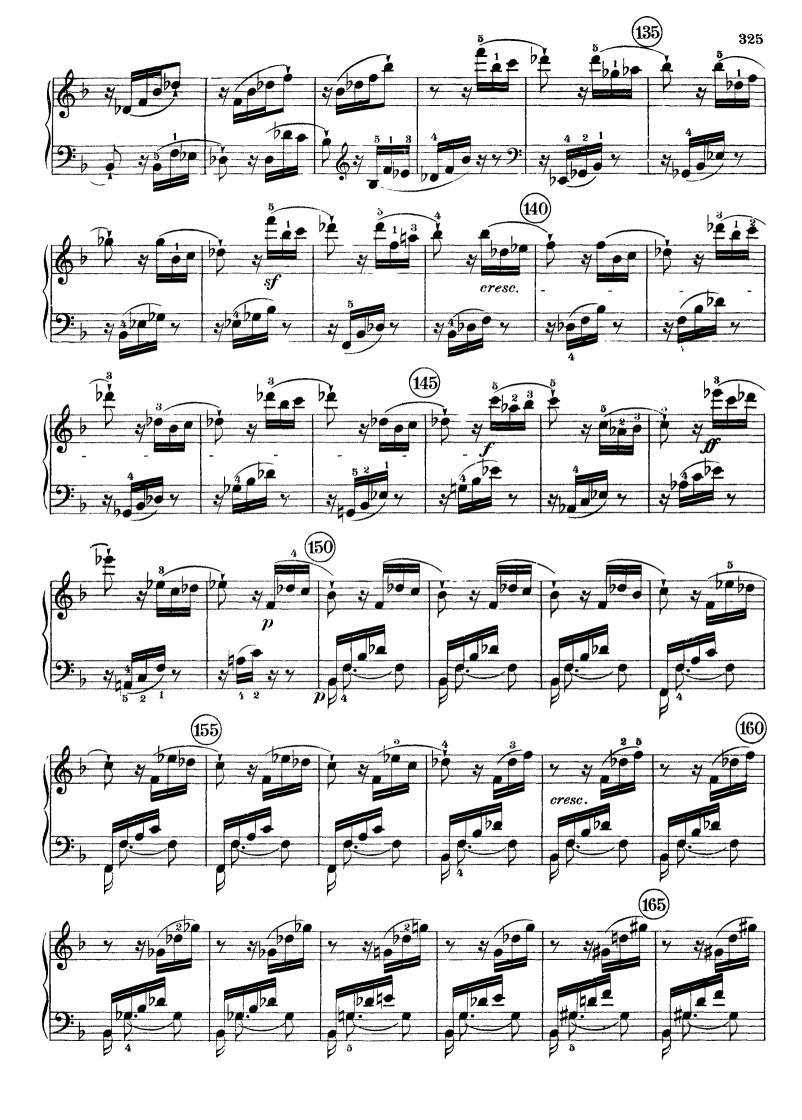






















SONATE.

















































SONATE

0p.49, Nº1.



















SONATE. 0p.49,Nº2.



1) The original edition (Bureau d'Arts et d'Industrie, Vienna) lacks dynamic marks completely; the basic dynamics were supplied by the editor.



The oldest notation for all appoggiaturas, \int , which Beethoven curiously uses here (cf. the *prallender Doppelschlag* [turn with appoggiatura and short trill] α in Op. 54), leaves the decision between long or short appoggiatura to the performer. Here an expressive short appoggiatura is intended.











Sonate,

Op. 53.

Dem Grafen von Waldstein gewidmet.







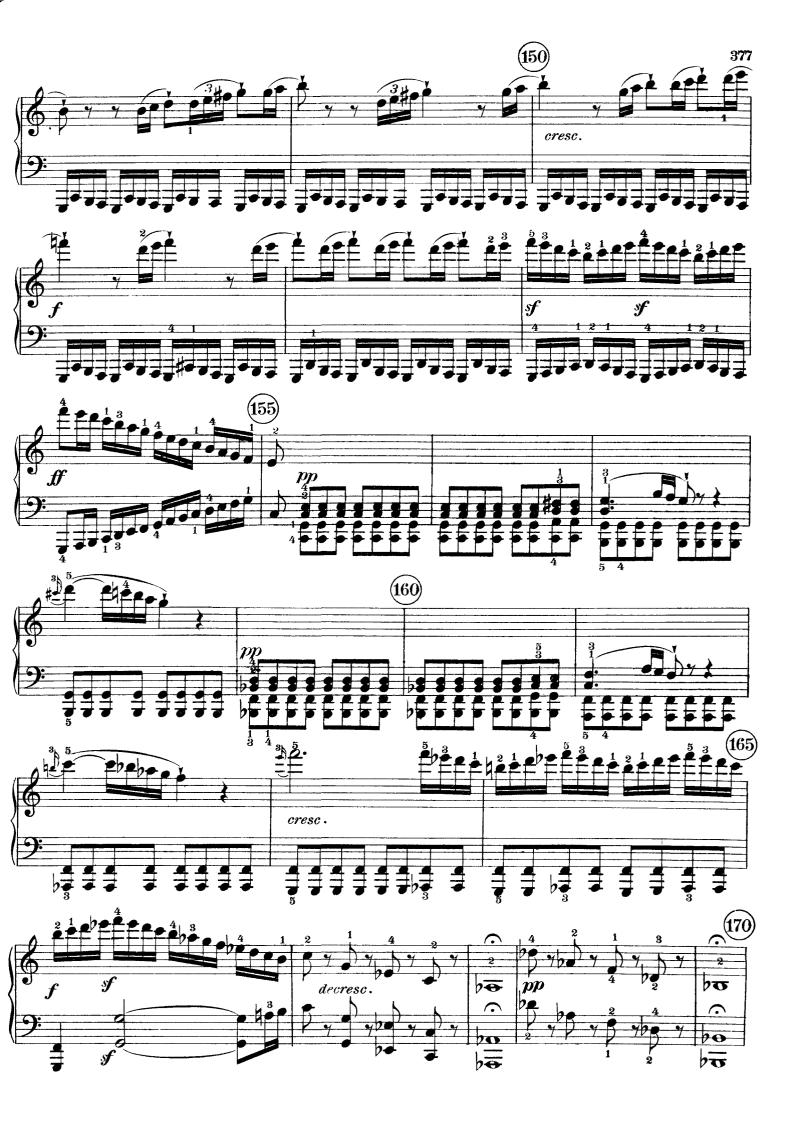


















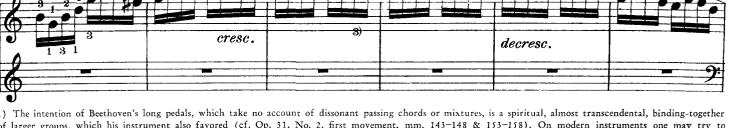
1) The original edition shows: Both the b^2 and the d^3 are engraving errors; if Beethoven had intended the d^3 , he would have had to make it the first note of the measure (2nd 16th).





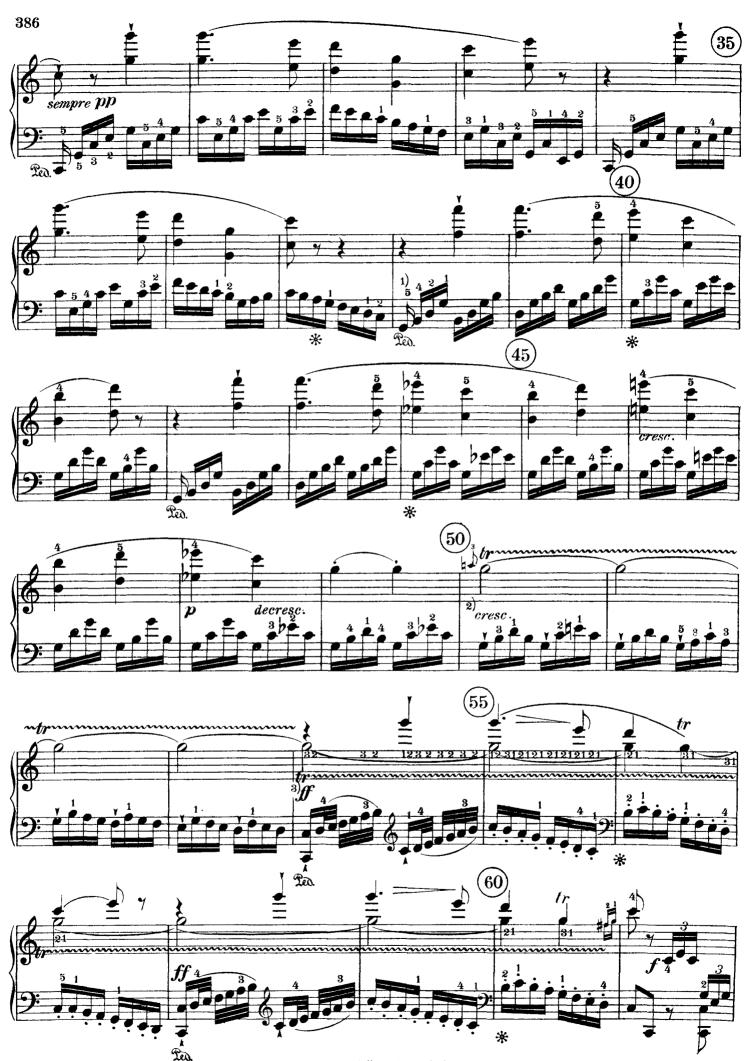






1) The intention of Beethoven's long pedals, which take no account of dissonant passing chords or mixtures, is a spiritual, almost transcendental, binding-together of larger groups, which his instrument also favored (cf. Op. 31, No. 2, first movement, mm. 143-148 & 153-158). On modern instruments one may try to achieve this effect by half-pedaling at the passing harmonies (mm. 3, 7, 11, 15, etc.), a kind of legatissimo of the pedal, comparable to legato playing in general.

2) The pp at G₁ serves to identify the opening of the motif. 3) Thus in the original edition; some later ones give g³ in place of f³.



1) The first 16th note is detached to identify the opening of the motif. 2) Trill starting with the upper note in 32nds. 3) As Beethoven indicates at mm. 490 ff., the trill starting with the upper note is to be played uninterruptedly in 32nds; the fingering given makes this easy to execute.

















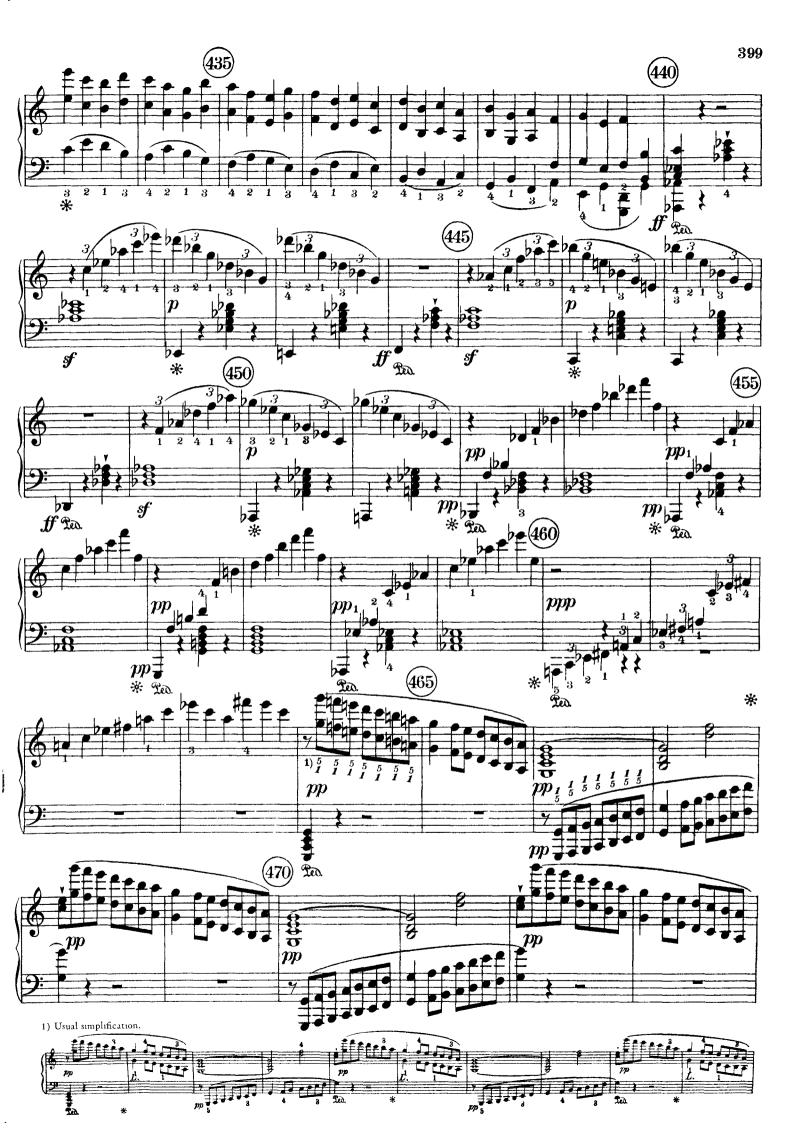














1) In the autograph Beethoven wrote "Those who have too much difficulty with the trill where it oc curs along with the Theme, can use the following symplification of the trill where it is the state of the trill where it is the trill where it simplification

to every quarter note in the bass At any rate it is not important if this trill comes to lose some of its usual speed '



SONATE. Op. 54.



1) The tr sign in m. 16 and the ∞ in mm. 18, 20 & 24 (thus in the original edition, Bureau des Arts, Vienna) actually seem to call for the following execution:

This differs from the simple turn and the prallender Doppelschlag (turn with approgramment and short trill) primarily in the isolation of the 1st note (cf. the geschwellter Doppelschlag [rapid 5-note turn beginning with the main note]); in any case it is imperative to shorten the last 16th note to a 32nd (see Beitrag zur Ornamentik, Universal-Edition 812, pp. 50ff.).



1. h.; likewise in mm. 54 & 56.







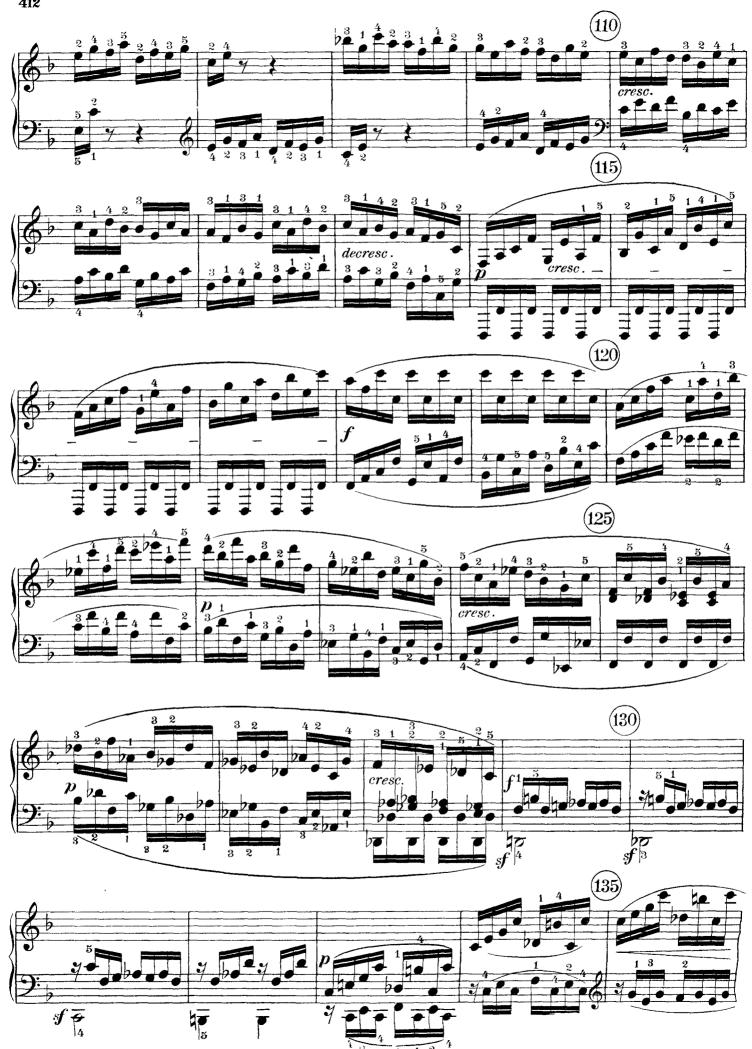


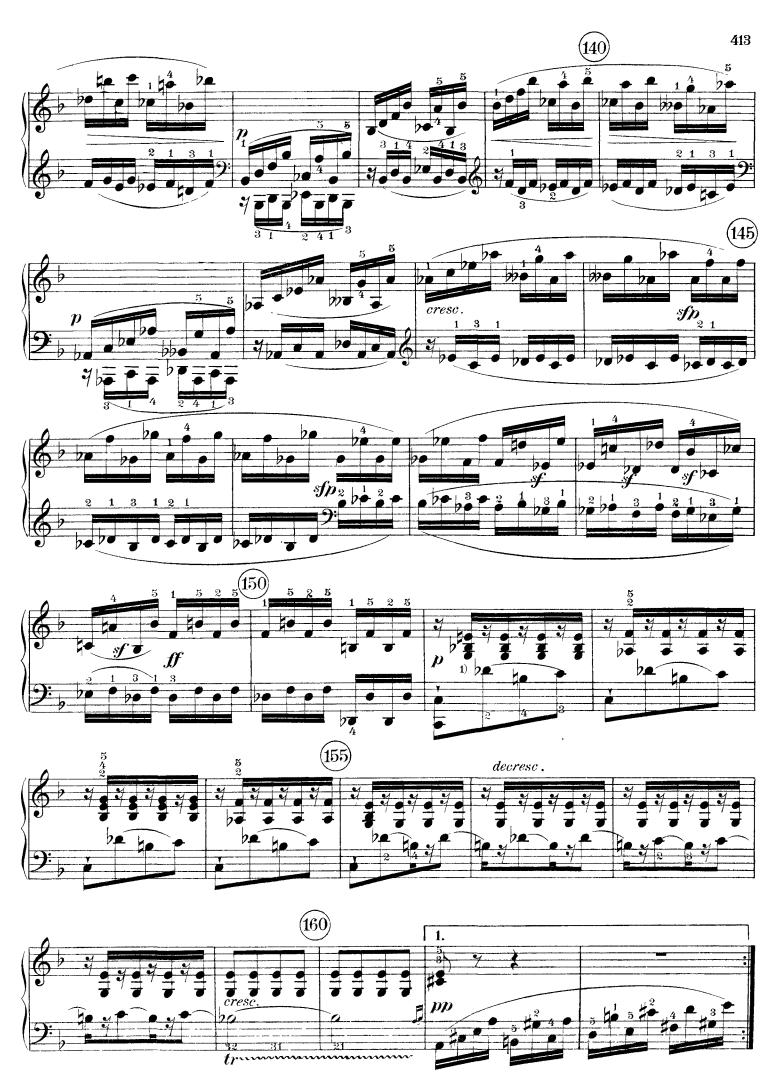


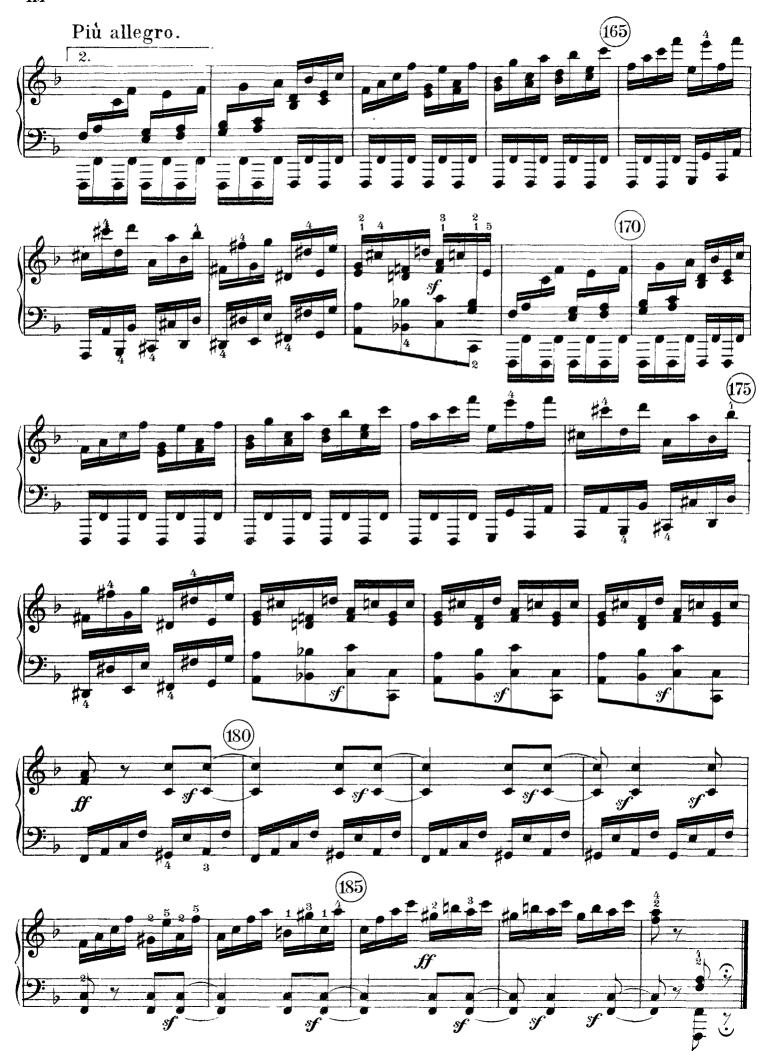












SONATE. Op. 57. Dem Grafen Franz von Brunswick gewidmet.



The shortest execution perhaps thus . 3) In the autograph and original edition (Bureau des Arts, Vienna) the trill has no addition to it; here one might add g² as a short appoggiatura. 4) Only the original grouping of the arpeggio fits the musical meaning.



1) etc. 2) Also thus:















1) In this measure and in m. 160 only the written-out simple Nachschlag is permitted, not the form in m. 156 or 162.



2) Cf. the footnote to m. 45.



1) In mm. 204-205 & 206-207 the 16th-note figure on the first and second quarter-beats—over the long halfnotes in the l. h.—represents 3 x 4 sixteenths; with the beginning of the motif in the l. h., each group of six sixteenths forms a unit. Therefore, to reproduce on the last two quarter-beats the figuration of the first two, as printed in many editions, contradicts the musical meaning.





1) This exact reproduction of the autograph and original edition from m. 227 to m. 234 excludes a distribution of the music between both hands. The fingering supplied within parentheses is a suggested simplification through use of the l. h.







1) Here, as in mm. 60, 64 & 72, the use of the thumb on the upper keys, too, makes the execution easier and more supple.























1) In the autograph there is a natural sign before the D in mm. 291 & 295.





Sonate.

Op.78.

Der Gräfin Therese von Brunswick gewidmet.

Componiert im Oktober 1809.



- 1) The fingering in italics and the pedal indications are Beethoven's.
- 2) Here, in contrast to Op. 54 (cf. 1st movement, mm. 18, 20 & 24), a true prallender Doppelschlag is wanted:
 3) In the autograph and original edition (Breitkopf & Härtel) the I. h. has g instead of f x in this measure and the next.







1) See footnote to m. 17. 2) In the autograph and original edition the I. h. has c instead of b #.



1) It is unacceptable here to repeat the $f\sharp$ of the second quarter-beat, since the third g^1-c^1 has motivic significance; see the thirds $e^2-c\sharp^2$, d^2-b^1 and $b^2-g\sharp^2$ in the following measures.











SONATE. Op.79.



1) The pedal indications are Beethoven's. 2) Thus in the original edition (Breitkopf & Härtel); the difference between the harmonic anticipations in this measure and in mm. 56 & 127 is intentional.



1) See footnote to m. 5.
2) Here still forte, in contrast to the piano group in mm. 66-74; mm. 83-89 stand in the same forte-piano contrast to mm. 90-98.

















^{*) &}quot;On the departure of H. M. the revered Archduke Rudolph. Vienna, May 21, 1809." (The French entered Vienna in 1809.) In opposition to Beethoven's specific instructions, the original edition bears a title he complained of several times: "Sonate caractéristique: Les adieux, l'absence, et le retour" (The Farewell, The Absence, The Return—Das Lebewohl, Abwesenheit, Wiedersehen).

¹⁾ The fingering in italics and the pedal indications are Beethoven's.





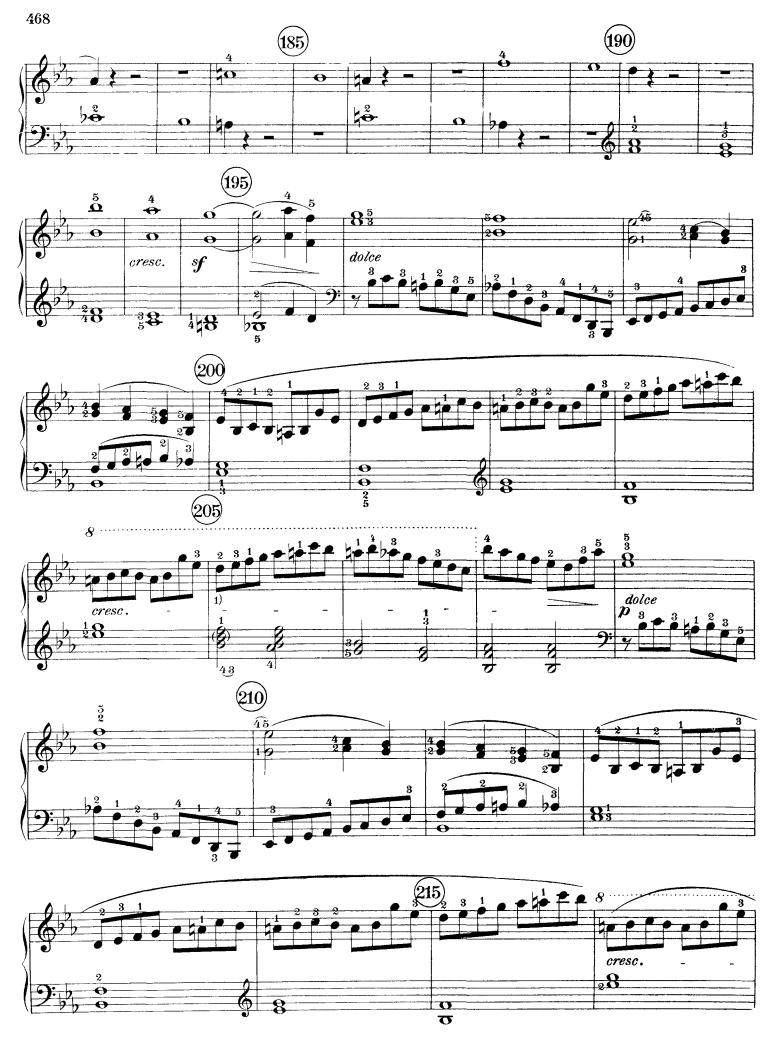




1) The slur here follows the autograph and the original edition in its difference from mm 23 & 24



1) Here the slur is once more like mm 23 & 24, again on the basis of the autograph and original edition.



1) d^2 in the l. h. chord according to the autograph.





- 1) Execute the ornament (prallender Doppelschlag) before the second 8th-beat
- 2) Execute the ornament on the fourth 32nd-beat.
 3) Beethoven was obviously thinking of a prallender Doppelschlag ornamented in trill-like fashion



















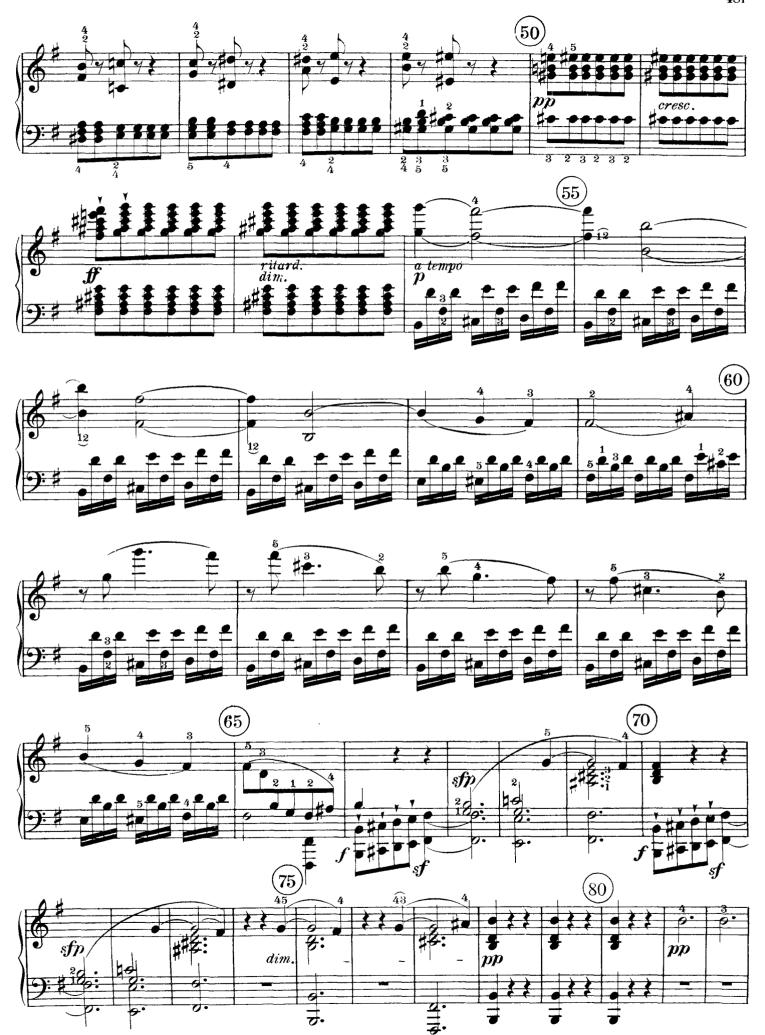


1) The l h below the r. h.

SONATE.

Dem Grafen Moritz von Lichnowsky gewidmet.











- In the original edition (Steiner, Vienna) this chord lacks the a¹.
 In the original edition the first 8th note has no octave.





⁾ To be played not too fast and very songfully.

¹⁾ The repetition of this group of measures, in mm. 17-24, is characterized not only by the octave reinforcement but also by the variant of the neighboring note g# in m 21.









1) In the original edition the e^2 is a quarter note, not an 8th. 2) In the original edition the $f^{\pm 1}$ is a quarter note, not an 8th.

1) See footnote to m. 13.













^{1) &}amp; 2) In the original edition the 2 b's are not tied between measures.

3) The failure to recognize the 2nd imitation (g#1-f#1-e^2-e^2) between mm. 284 & 285 is the cause of the incorrect slurs in all editions. In the original edition the execution of the correct slur is faulty.

SONATE.

L. van Beethoven, Op. 101. 1816, im Monat November.



⁾ Somewhat lively and with deepest feeling.
1) The fingering in italics and the pedal indications are Beethoven's.















^{*)} Fast, but not excessively, and with determination.





















1) The r. h. over the l. h.

2) The l. h. over the r. h.

3) The r. h. over the l. h.







1) The r h over the l h

1) If this notation of the original edition reflects the autograph correctly, it shows how Beethoven performed this measure.





1) The voice leading in mm. 222-227, i.e. the 5-6 alternation $g^0-g^{\#^0}-a^5-a^0-b^0$, calls for an a in this highly contested passage; it can only be by oversight that there is no \Box in tront of the a in the original edition.













1) It cannot be determined whether Beethoven forgot this bb-it is lacking in the original edition-or did not want it

































540 Per la misura si conta nel largo sempre quattro semicrome, cio è 🤚 🤚 🤚 Largo. (\$ = 76.) * Ted. * Ted. Ted. un poco più vivace. Led. * 70 * tempo I. 7 * Ta. Ted. Ted. Allegro. tempo I.

* Ta. * Ta.

Ted.

₩ Leo.



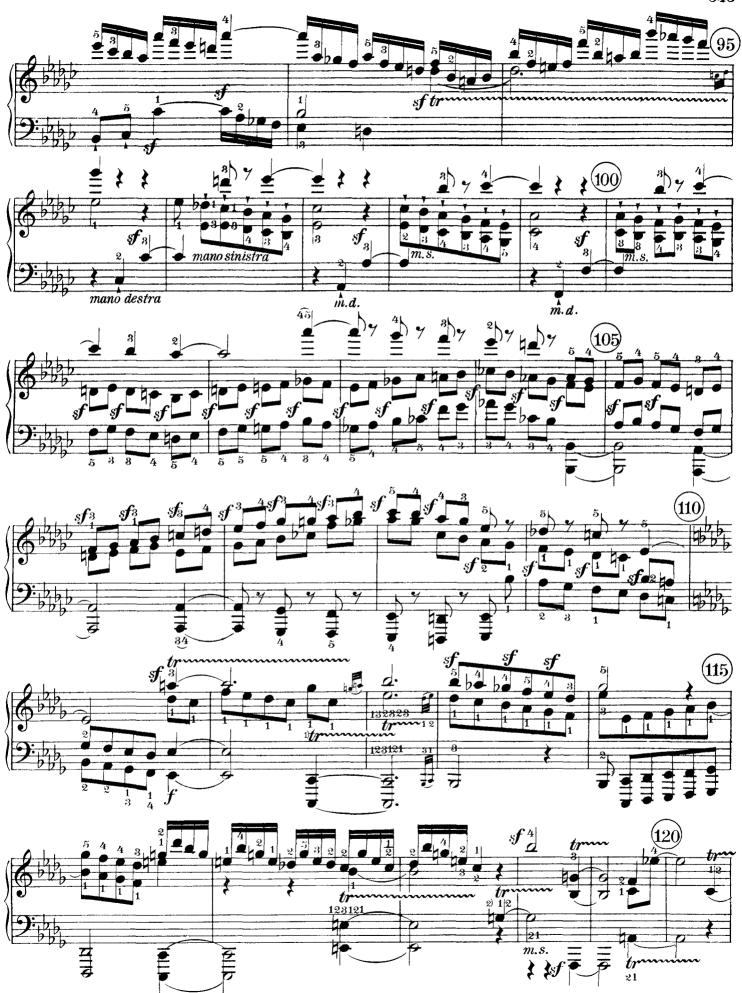
1) In the course of the fugue it becomes clear that the trill Nachschlag is not always essential for Beethoven; in fact, it cannot always be executed. The instances of Nachschlag which do not appear in the original edition are placed within parentheses.





1) In mm 48, 49, 50 & 51 the Nachschlag must be played broadly enough so that there is no gap before the third quarter-beat





1) The trill in the l. h. may be postponed to the beginning of m. 113.

²⁾ This notation, printed here for the 1st time since the original edition, clearly shows Beethoven's performance practice: it was more important for him to have the r. h. play the thematic leaps of a tenth (in contrary motion, bb-g) than to have the trill continue in one hand. Thus, the significance of the trill once more becomes secondary.





1) The r. h. over the l. h.



1) In mm. 174-179 a trill without Nachschlag.













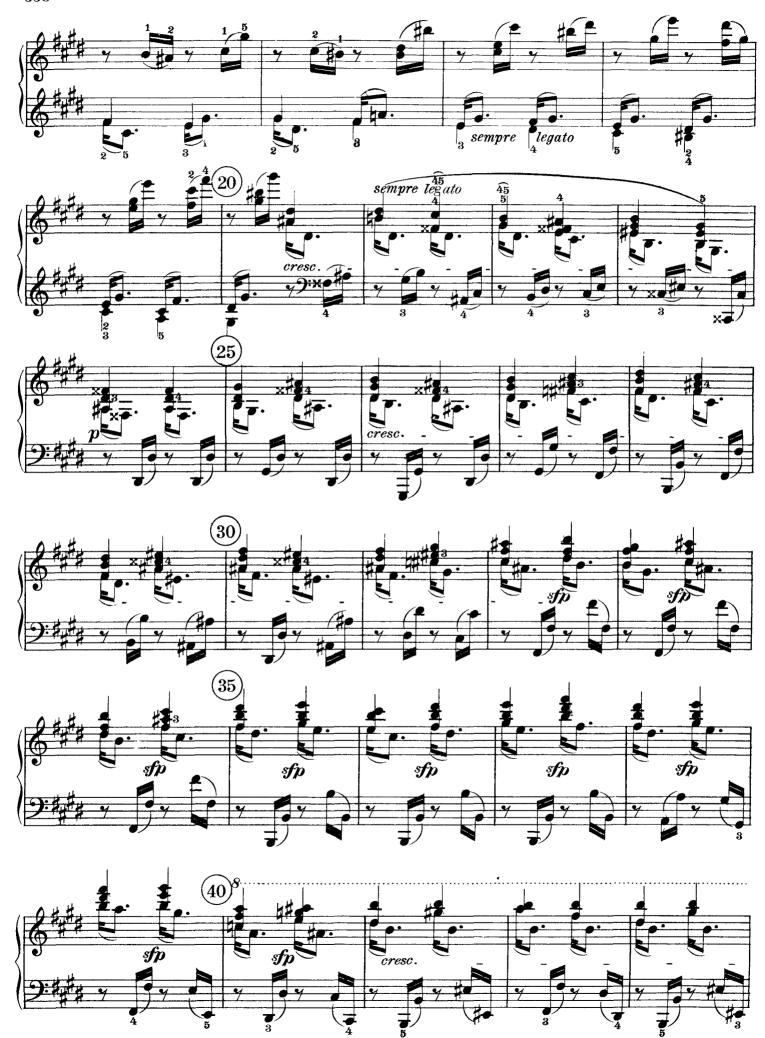




SONATE.



 \divideontimes) The fingering in italics and the pedal indications are Beethoven's.























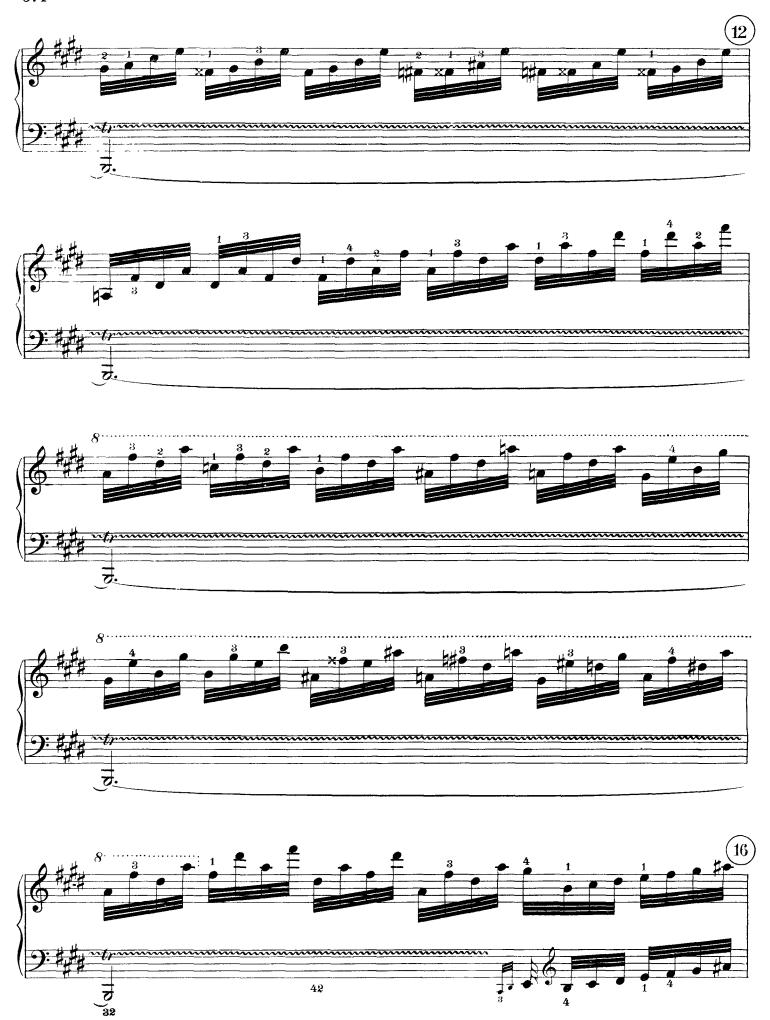








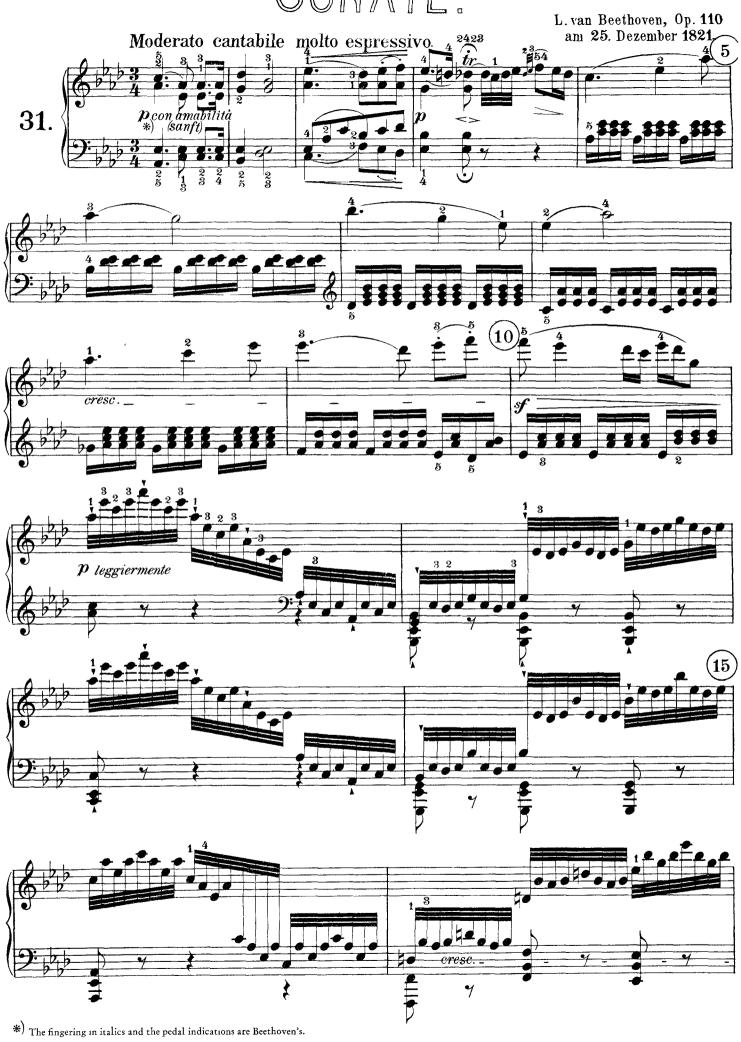








SONATE.





































SONATE.

Dem Erzherzog Rudolph gewidmet.



*) The fingering in italics and the pedal indications are Beethoven's.























