

## SONATA

dedicata al Conte Francesco von Brunswick

Op. 57.

Composta nel 1803-04,  
 pubblicata in febbraio 1807  
 presso il "Bureau des arts  
 et de l'industrie" di Lipsia.

Allegro assai ♩. = 126  
 (sottovoce e misterioso)

23. *pp*

1 C.

*pp*

*(espr.)*

*poco ritard.* - 3 - - 4 - - - *a tempo*

*pp* *f subito*

3 Corde

(a) Tutte le ♯ (senza eccezione alcuna) precedenti i trilli di questo pezzo vanno eseguite in battere, cioè coincidendo esattamente coll'accordo sottostante. È ovvio insistere sull'indispensabilità espressiva di questa interpretazione, corroborata da mille ragioni storiche, estetiche e tecniche.

(a) Toutes les ♯ précédant les trilles de ce morceau (sans aucune exception) doivent être exécutées sur les temps, c'est à dire en coïncidant exactement avec l'accord correspondant. Il est inutile d'insister sur la nécessité expressive de cette interprétation, appuyée sur mille raisons historiques, esthétiques et techniques.

(a) All the ♯ preceding the trills of this piece (without any exception) must be played on the beat, that is to say, by coinciding exactly with the corresponding chord. It is unnecessary to insist on this interpretation, which the expression demands, and which is supported by a thousand considerations, historical, technical and aesthetic.

(a)

*con molta forza*

*sf*

(b)

*pp*  
1 C.

*ff marcatissimo*  
3 C.

*p*  
1 C.

*ff marcatissimo*

1 C.

*p*

*ff*

3 C.

*p*

1 C.

(agitato)

(a) Sono assai raccomandabili le seguenti modificazioni:

m.d.  
r.h. 4 5  
2 5 2

m.s. (sopra)  
m.g. (au dessus)  
l.h. (above)

ecc. etc.

(a) Les modifications suivantes sont très recommandables:

oppure:  
ou bien:  
or else:

m.d.  
2 1 4 2 5 2

m.s.

ecc. etc.

(b) Non si debbono marcare i quarti di questa battuta, nè delle analoghe quattro seguenti! Tale ingenuo accento nuocerebbe al grandioso disordine ritmico del periodo.

(b) Il ne faut pas marquer les temps de cette mesure, ni des mesures analogues qui suivent! Un accent aussi naïf nuirait au grandiose désordre rythmique de cette période.

(a) The following modifications are much to be recommended:

(b) Neither in this bar, nor in the similar bars following should the beats be marked. Such ingenuous accentuation would destroy the grand rhythmical disorder of this passage.

*sempre molto espress.*

(sempre 1 C.) *sf* *p* *dimin.* *pp* *(poco allargando)* *ten.*

*(tranquillo e nobile)*

(Meno mosso)  $\text{♩} = 108$  *a)* *3 ben legato*

(sempre 1 C.) *dolce* *cresc.* *p subito*

(a) E quasi superfluo ricordare che il secondo tema di questo "allegro" non può non venir suonato alquanto più lento del primo (vedi prefazione).

(a) Il est presque superflu de rappeler qu'il est impossible de ne pas jouer le second thème de cet allegro un peu plus lentement que le premier (voir la préface).

(a) It is almost superfluous to remind the student that it is impossible not to play the second theme of this *allegro* a little slower than the first (see preface).

espress. *legatissimo*  
*f sf p m.s. m.d. pp sempre senza affrettare (sempre 1 C.)*

*senza cresc.*

*(Di nuovo allegro assai molto marcato)*

*3 C. f improvvisamente*

*ff simile*

*f*

*ff simile sf*

The musical score consists of several systems of staves. The first system shows a treble and bass staff with a melodic line in the treble and a supporting line in the bass. Dynamics include *sf* and *sfp*. A marking *(a)* is present. The second system continues the piece with *p* and *sfp* dynamics. The third system features a *diminuendo* marking and a *4. G.* instruction. The fourth system is marked *(tranquillo)* and includes *pp* and *(meno pp)* dynamics. A marking *(b)* is also present. The score includes various musical notations such as slurs, ties, and fingerings.

(a) La versione originale di questa battuta era:

(a) La version originale de cette mesure était:

(a) The original version of this bar was:

This block shows the original version of a specific bar from the score. It features a treble staff with a melodic line and a bass staff with a supporting line. The dynamic marking is *sf*. The notation includes a slur over the melodic line and a *8.* marking. The text *ecc. etc.* is written to the right of the notation.

Però, dietro l'esempio di Klindworth, ho creduto doveroso di sostituirvi la presente modificazione che rende la battuta simmetrica colla sua ulteriore ripetizione in Fa min. Errore del manoscritto? oppure antichi scrupoli di ordine pianistico? Non so; ma nell'uno come nell'altro caso la rettificazione s'impone da sè.

Pourtant, suivant l'exemple de Klindworth, j'ai cru devoir y substituer la présente modification qui rend la mesure symétrique à sa répétition ultérieure en Fa min. Erreur du manuscrit? Antiques scrupules d'ordre pianistiques? Je ne sais; mais dans l'un ou l'autre cas la rectification s'impose.

Following the example of Klindworth, however, I have felt obliged to substitute the present modification here given, which makes the bar symmetrical with its final repetition in F minor. An error in the manuscript? Or scruples of a pianistic order of bygone days? I do not know; but in one case or the other the rectification justifies itself.

(b) Degna di nota la soppressione del classico ritornello di primo tempo, la quale si riscontra qui per la prima volta (ecettuate le due Sonate Op. 27, ove però il primo tempo non è di forma tradizionale). Ritroveremo ancora questa innovazione nelle Sonate Op. 90, 101, 109, 110.

(b) Il faut noter la suppression de la classique reprise de premier mouvement qui se rencontre ici pour la première fois (exception faite pour les deux Sonates Op. 27 dans lesquelles d'ailleurs le premier mouvement n'est pas de forme traditionnelle). Nous retrouverons cette innovation dans les Sonates Op. 90, 101, 109, 110.

(b) The suppression of the classical "repetition of the first movement" is worthy of note. It is here met with for the first time (with the exception of the two Sonatas Op. 27 in which, however, the first movement is not in the traditional form). We shall again come across this innovation in Sonatas Op. 90, 101, 109, 110.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The right hand features a melodic line with trills and slurs, including a trill marked 'tr' and a triplet of eighth notes. The left hand provides harmonic accompaniment with chords and single notes. Performance markings include '(sempre 1 C.)' and '(p)'. Fingering numbers 1, 2, 3, 4, 5 are visible above notes.



Second system of musical notation. Continuation of the piece. The right hand has a trill marked 'tr' and a triplet of eighth notes. The left hand has a dynamic marking of '(p)'. The system concludes with a dynamic marking of 'p' and a fermata over a chord.

Third system of musical notation. The right hand features a trill marked 'tr' and a triplet of eighth notes. The left hand has a dynamic marking of '(p)'. The system concludes with a dynamic marking of 'p' and a fermata over a chord. The instruction '3 C. (risoluto)' is written above the final measure, and 'f marcatis-' is written below.



Fourth system of musical notation. The right hand has a dynamic marking of '(f)' and a 'simile' instruction. The left hand has a dynamic marking of '(f)'. The instruction 'simo e non legato' is written below the first measure, and 'non legato' is written below the second measure. The right hand plays a continuous eighth-note pattern.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a dynamic marking of '(f)'. The system concludes with a dynamic marking of '(f)'. Fingering numbers 2, 3, 5 are visible above notes.



Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a dynamic marking of '(f)'. The instruction '(sempre forte e risoluto)' is written below the first measure. The system concludes with a dynamic marking of '(f)'. Fingering numbers 1, 2, 3, 4, 5 are visible above notes.

(a) È da osservarsi che il basso:  
 sembra racchiudere  
 allo stato latente il motivo: 

Questa osservazione può essere utile per il conseguimento della giusta espressione.

(a) Il est à remarquer que la basse:  
 parait renfermer à  
 l'état latent le motif: 

Cette observation peut être utile pour la recherche de la juste expression.

(a) It should be noticed that the bass:  
 seems to contain in its  
 latent form the motive: 

This observation may be helpful towards the discovery of the right expression.

*sempre molto espr.*

*p*

$\frac{4}{2}$  (sempre 1 C.)

*sf*

*p*

*dim.*

*pp*

*(Calmando) molto espress.*

*cresc.....*

3 C.

*f*

*(Meno mosso)*

*(nobilmente)*

*p dolce*

1 C.

*cresc.....*

3 C.

*f*

*(senza dim.) p subito*

*cresc.*

*stringendo*

*f*

*sempre più f*

12

*ff con tutta la forza*

(a)

*la parte inferiore sempre marcatissima*

Versione per la tastiera moderna:  
Version pour le clavier moderne:  
Version for the modern keyboard:

(a) Riesce assai vantaggioso, per l'intensità dinamica, di prendere la prima nota colla m.d., tenendola, beninteso, col pedale destro:

*m.d.*

*m.s.*

*ecc.*

(a) Il est très avantageux, pour l'intensité dynamique, de prendre la première note avec la m.d. (en la tenant, bien entendu, avec la pédale droite):

*m.d.*

*m.s.*

*eto.*

(a) It is of great advantage, for the dynamic intensity, to take the first note with the right hand (sustaining it, of course, with the right pedal):

*m.d.*

*m.s.*

*eto.*

*simile*

(a) *ff* (*feroce*)

*ritornando....al....*

*sfp* *dimin:.....*

1 3 2 1 3 2 *simile*

(a) Io uso e raccomando questa modifi-  
zione:

(a) J'emploie et je recommande cette mo-  
dification:

(a) I make use of, and recommend, this  
modification:

(*martellato*)

*ff* (*feroce*)

N.B. Non è indispensabile misurare rigidamente il tremolo, purchè lo si eseguisca molto denso e *ff*.  
N.B. Il n'est pas indispensable de mesurer rigoureusement le tremolo, pourvu qu'on l'exécute très serré et *ff*.  
N.B. It is not absolutely necessary to "measure" rigorously the tremolo, provided that it is played very rapidly and *ff*.

(22)

(*ritornando al tempo primo*)

*sfp* *dimin:.....*

1 C. ecc. etc.

1 3 2 1 3 2 1

I. Tempo

1 C.  
pp (tenebroso e confuso)

(sempre pp)  
simili

(a)  
(sf poco)

crescendo poco a poco

espress.  
(m.d.)

3 C.  
cresc. molto  
(molto marcato, quasi timpani)

(a) Questo sf è di Liszt. Mi sembra che non si possa farne a meno.

(a) Ce sf est de Liszt. Il me semble qu'on ne peut s'en passer.

(a) This sf is by Liszt. It seems to me that one cannot dispense with it.









The musical score consists of six systems of piano music. Each system is written for the right and left hands. The first system begins with a piano (*p*) dynamic and features a series of chords in the right hand and single notes in the left hand, with a forte-piano (*sfp*) dynamic marking. The second system continues with *sfp* dynamics and includes a *diminuendo* marking and a section labeled (a). The third system is marked *pp* (pianissimo) and features a dense texture of chords in the right hand. The fourth system includes markings for 45 and 15. The fifth system includes markings for 5 and 15. The sixth system is marked *cresc.* (crescendo) and includes a marking for 3 C. Fingerings are indicated throughout the score.


(a) Bülow modificò così l'ultimo quarto

della battuta: . Però tale versione risulta assolutamente arbitraria, non conforme né al manoscritto autografo della Biblioteca del Conservatorio di Parigi, né alle prime edizioni.

(a) Bülow modifie ainsi le dernier temps

de la mesure: . Cette version est absolument arbitraire, n'étant conforme ni au manuscrit autographe de la Bibliothèque du Conservatoire de Paris, ni aux premières éditions.

(a) Bülow thus modifies the last beat of

the bar: . This version, however, is absolutely arbitrary, and is conformable neither to the autograph manuscript of the "Bibliothèque du Conservatoire de Paris" nor to the first.

(senza ritardare, ma tranquillo)

The musical score is written for piano and consists of eight systems of staves. The first system begins with the instruction *p dolce* and includes a first ending bracket labeled *1. C.* with a *4* below it. The second system features a *cresc.* marking and a second ending bracket labeled *3. C.* with a *4* below it. The third system includes a *sf* marking. The fourth system is marked *ff con molta forza*. The fifth system is marked *sempre ff*. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The key signature has two flats, and the time signature is 3/4.



*rit.* ..... **Adagio**

(a) Questo — è assai enigmatico. Io sono ognor più convinto che l'intenzione di

Beethoven fosse questa:

e suggerisco agli altri questa mia idea, onde ciascuno possa usarne, se essa gli appare giusta.

(a) Ce — est très énigmatique. Je suis de plus en plus convaincu que l'intention

de Beethoven était:

et je suggère aux autres cette idée, pour que chacun puisse en profiter, si elle lui semble juste.

(a) This — is very puzzling. I am more and more of the conviction that Beetho-

ven's intention was this:

and I suggest this to others, so that each may draw advantage from it, if he thinks it justifiable.