

SONATA

dedicata al Conte Maurizio Lichnowsky^(a)

Op. 90.

Composta nel 1814,
 pubblicata in Gennaio 1815
 presso S. A. Steiner, a Vienna.

♩ = 160 = 168

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.
 Con vivacità, ma sempre con sentimento ed espressione

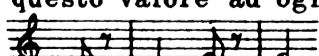
27.

(a) Secondo ciò che riferisce Schindler, Beethoven intitolava così il primo tempo di questa Sonata: "Lotta fra la mente ed il cuore," ed il rondò: "Conversazione colla diletta." Si sa infatti che il presente poema allude al matrimonio del conte Maurizio Lichnowsky, fratello di Carlo, il quale, dopo mille esitazioni e difficoltà di famiglia, si era deciso a sposare la cantante viennese Stummer, che amava appassionatamente da molto tempo. Da ciò il carattere nobile, ardente, energico della prima parte, alla quale contrasta la dolcezza del rondò e esprime la serena monotonia di una felicità coniugale.

(a) *Suivant Schindler, Beethoven avait intitulé le premier temps de cette Sonate: Lutte entre l'esprit et le cœur" et le rondeau: "Conversation avec la bien-aimée." On sait en effet que ce poème fait allusion au mariage du Comte Maurice Lichnowsky, frère de Charles, qui, après mille hésitations et bien des difficultés de famille, s'était décidé à épouser la chanteuse viennaise Stummer, qu'il aimait passionnément depuis longtemps. D'où le caractère noble, ardent, énergique de la première partie qui contraste avec la douceur du rondeau reflétant la serène monotonie du bonheur conjugal.*

(a) According to Schindler's notes, Beethoven headed the first movement of this Sonata as follows: *Struggle between the mind and the heart*; and the Rondo: *Conversation with the Beloved One*. It is known as a fact that the present poem alludes to the marriage of Count Maurice Lichnowsky, brother of Charles, who after much hesitation and many family obstacles, had decided to marry the Viennese singer Stummer whom he had loved passionately for some time. Hence the noble, ardent and energetic character of the first part, in contrast with the sweetness of the Rondo which expresses the serene monotony of a happy married life.

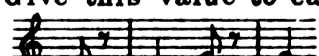
in tempo
pp (a) *(senza cresc.)* *f subito sf* *(senza dim.)*
(mf) *(f)* *sf* *(senza dim.)*
mf *p* *pp* *sotto*
cresc.:..... f
(stringendo) *sf* *(sempre marcato)*
pp subito *cresc.* *ff* *ritard.:.....* *dimin.:.....*

(a) Dare questo valore ad ogni semi-minima:  ecc.

L'omissione volontaria dei punti prova che Beethoven voleva un'esecuzione sostenuta ed espressiva.

(a) Donnez cette valeur à chaque double croche:  etc.

L'omission volontaire des points prouve que Beethoven voulait une exécution soutenue et expressive.

(a) Give this value to each crotchet:  etc.

The express omission of dots proves that Beethoven wanted a smooth and expressive rendering.

The musical score is written for piano in G major, 4/4 time. It consists of five systems of staves. The first system is marked 'molto espress.' and '(a)'. The second system has '(molto espress.)' in the right hand. The third system has '(p) (b)' in both hands. The fourth system has '(p) (b)' in both hands. The fifth system has 'dimin...' and 'pp' in the left hand, and '(c) (pp sempre)' in the right hand.

(a) Ottimo esercizio preparatorio per lo studio di questo difficile passo:

(a) Excellent exercice préparatoire pour l'étude de ce passage difficile:

(a) The best preparatory exercise for the mastery of this difficult passage:

A short musical exercise in the bass clef, marked 'len. sempre'. It consists of a single line of music with a few notes and rests.

(b) Si noti che Beethoven segna il *f* con raffinatezza veramente moderna, soltanto per l'entrata ruvida, aspra della m.s. Piano quindi la m.d.

(b) Notes que Beethoven marque ce *f* avec un raffinement vraiment moderne, seulement pour l'entrée rude, âpre, de la main gauche. Donc piano à la main droite.

(b) Note the truly modern refinement with which Beethoven marks the *Forte* only for the rough harsh entry of the left hand, hence *Piano* for the right hand.

(c) Vedi nota nel primo tempo dell'Op. 57 sulla soppressione del ritornello inaugurata in quella Sonata da Beethoven.

(c) Voyez la note du premier mouvement de l'Op. 57 sur la suppression de la reprise inaugurée dans cette Sonate de Beethoven.

(c) See note in the first movement of Op. 57 on the suppression of the refrain in that Sonata by Beethoven.

(a) Versione erronea di molte edizioni:

(b) La seguente rappresentazione dell'armonia latente di queste quattro battute potrà facilitare il lavoro di memoria:

(a) Version erronée de beaucoup d'édicions:

(b) La représentation suivante de l'harmonie latente de ces quatre mesures pourra faciliter le travail de mémoire:

(a) Erroneous version of many editions:

(b) The following presentation of the harmony underlying these four bars may help the memory to retain it:

(Molto tranquillo)

dolce ed espress.

la melodia molto espr.

(pp)

cres:.....

(più forte e molto espress.)

(poco a poco animando)

(ten.)

(ten.)

sf

sf

(simile)

sf

sf

sf

sf

sempre più cres:.....

sf

sf

sf

sf

(Animato)

più f

ff

ff


marcato

(Calmando)

(Mancando)
(poco espress.)


The musical score consists of six systems of piano music. The first system (measures 1-4) is marked *p* and *(a)*, with a *dim.* instruction. The second system (measures 5-8) is marked *pp* and *(b)*, with a *cresc.* instruction. The third system (measures 9-12) is marked *f* and *p*, with a *(dolce)* instruction. The fourth system (measures 13-16) is marked *pp* and *p*, with a *ritard.* instruction. The fifth system (measures 17-20) is marked *pp* and *p*, with a *ritard.* instruction. The sixth system (measures 21-24) is marked *fp* and *ritard.*. The score includes various performance instructions such as *(Calmando)*, *(Mancando) (poco espress.)*, *(Rianimando)*, *(con slancio)*, *(dolce)*, and *in tempo*. Fingerings and articulation marks are present throughout.

(a) Questo *P* di Beethoven è prematuro; il valore dinamico di questa battuta dev' essere *f*; la seguente sarà *mf*, e si raggiungerà il *piano* soltanto

al . Il senso agogico dell'intero frammento risulterà immediatamente dalla scrupolosa osservanza delle indicazioni complementari: *animato, calmando, mancando, rianimando, con slancio*.


(b) Certe edizioni francesi vecchie e moderne hanno qui un "poco rit." di due battute, il quale non è di Beethoven.

(a) Ce *P* de Beethoven est prématuré; la valeur dynamique de cette mesure doit être *f*; la suivante sera *mf* et l'on arrivera au piano seulement

à . Le sens agogique de tout ce fragment ressortira immédiatement grâce à la scrupuleuse observation des indications complémentaires: *animato, calmando, mancando, rianimando, con slancio*.

(b) Certaines éditions françaises anciennes et modernes ont ici un "poco rit." de deux mesures, qui n'est pas de Beethoven.

(a) This *Piano* of Beethoven's is premature. The dynamic value of this bar ought to be *forte*; the following one *mf* and the *piano* should be reached

only at . The leading sense of the whole fragment will result directly from a scrupulous observation of the complementary indications: *Animatedly, growing calmer, growing fainter, reanimating, with impetus*.

(b) Some old and new French editions have here a "poco rit." of two bars, which does not come from Beethoven.

in tempo
(a)

pp (senza cresc.) *f subito sf* (senza dim.)

(*mf*) *f sf* (senza dim.)

(*mf*) *p*

(b)

cresc.:..... f

(stringendo)

sf (sempre marcato)

(a) Vedi nota della prima volta.

(b) Indubbiamente è preferibile cominciare qui il *cresc.* segnato due battute oltre.

(c) Più sonoro (e non meno beethove-

niano):

(a) Voyez la note de la première fois.

(b) Il est sans doute préférable de commencer ici le *crescendo* marqué deux mesures plus loin.

(c) Plus sonore (et non moins beethovenien)

(a) See note to the first time.

(b) It is undoubtedly better to start the *crescendo* here which is marked two bars further on.

(c) More sonorously (and none the

less Beethovenishly):

(a) Manca qui, in tutte le vecchie edizioni, il *ff* segnato la prima volta. Si può supporre che Beethoven lo volesse qui una battuta più tardi.

(b) Vedi esercizio della prima volta.

(a) Il manque ici, dans toutes les anciennes éditions, le *ff* marqué la première fois. On peut supposer que Beethoven le voulait ici une mesure plus loin.

(b) Voyez l'exercice de la première fois.

(a) In all the old editions the *ff* marked the first time, is missing here. We may take it that Beethoven wanted it here one bar later.

(b) See the study of the first time.

System 1: Treble and Bass clefs. Treble clef has a fermata over measures 32-33. Bass clef has a fermata over measures 54-55. Dynamics include *sfp* and *(p)*.

System 2: Treble and Bass clefs. Treble clef has a fermata over measures 15-16. Bass clef has a fermata over measures 3-4. Dynamics include *dimin.*

System 3: Treble and Bass clefs. Treble clef has a fermata over measures 8-9. Bass clef has a fermata over measures 3-4. Dynamics include *sf*.

System 4: Treble and Bass clefs. Treble clef has a fermata over measures 4-5. Bass clef has a fermata over measures 1-2. Dynamics include *pp*, *(più pp)*, *a tempo*, and *mp espress. e semplice*. Performance markings include *u.c.* and *t.c.*

System 5: Treble and Bass clefs. Treble clef has a fermata over measures 4-5. Bass clef has a fermata over measures 1-2. Dynamics include *dimin.* and *pp*. Performance marking includes *(senza rall.)*.

Preferibile:
 (a) *Préférable*:
 Preferably: