SONATA N. 14

(SONATA QUASI UNA FANTASIA)

(Dedicata alla Contessina Giulietta Guicciardi)

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Op. 27 N. 2

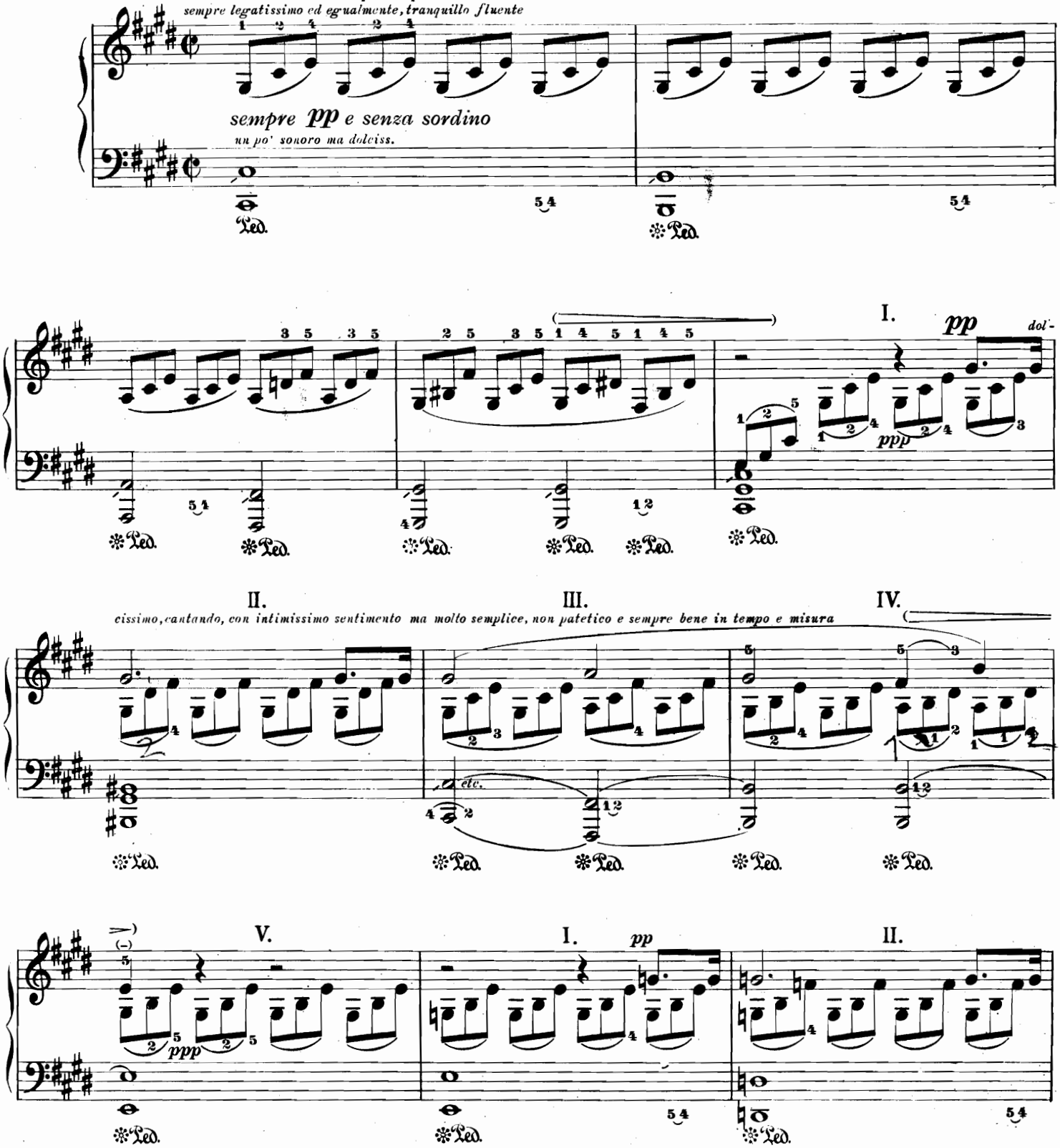
Adagio sostenuto (♩=63)

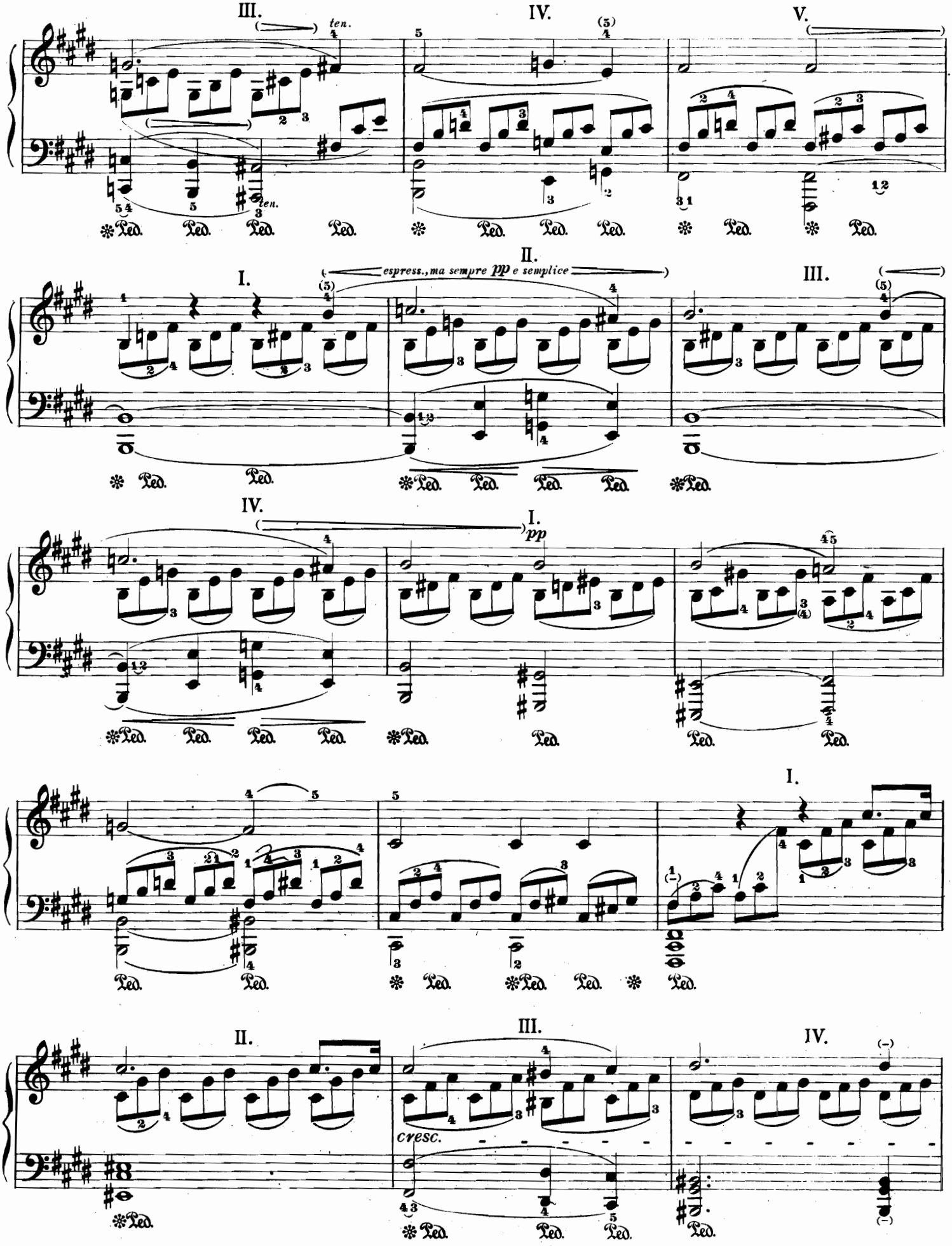
Si deve suonare tutto questo pezzo delicatissimamente e senza sordino

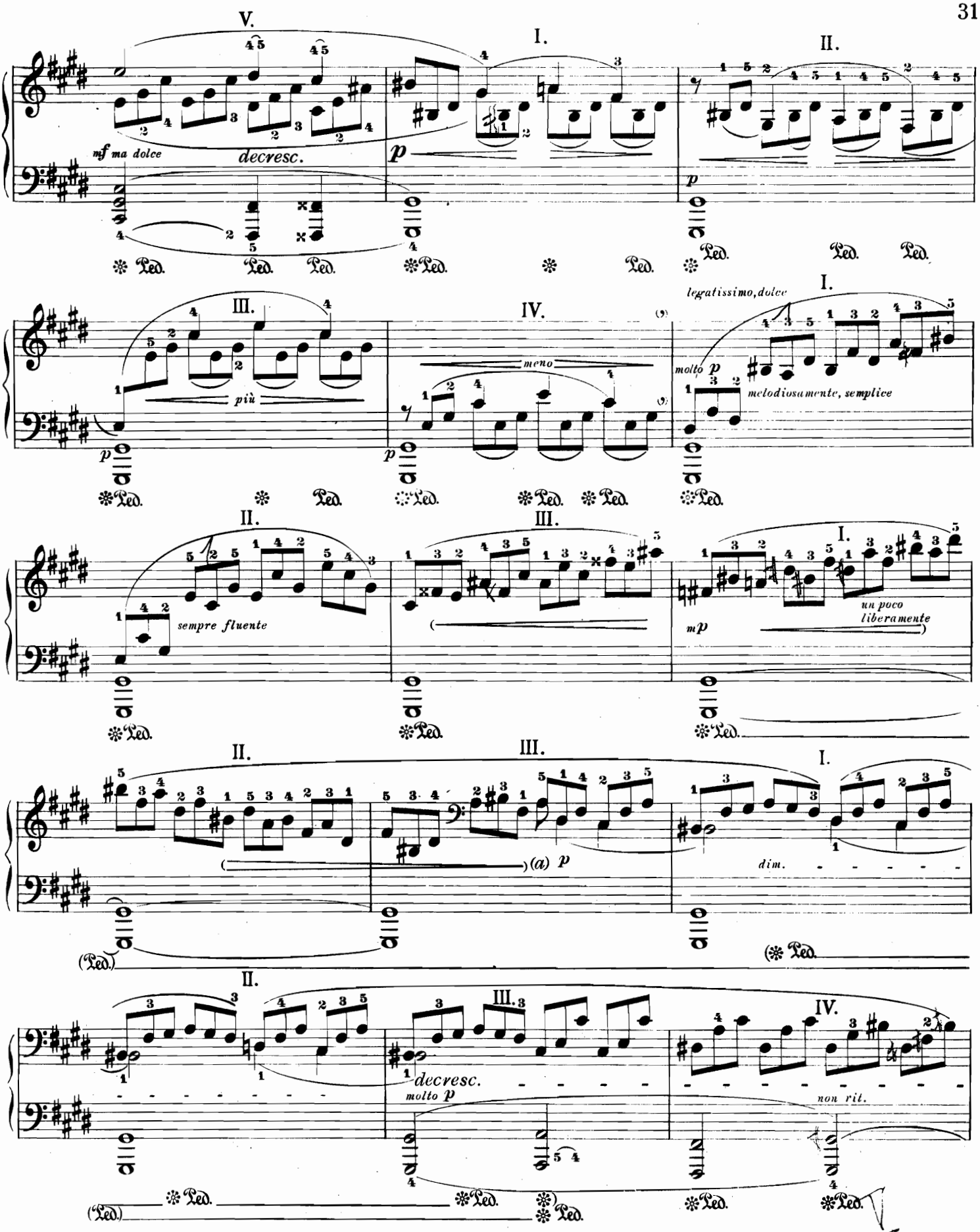
sempre legatissimo ed egualmente, tranquillo fluente

sempre ***pp*** *e senza sordino*

un po' sonoro ma dolciss.



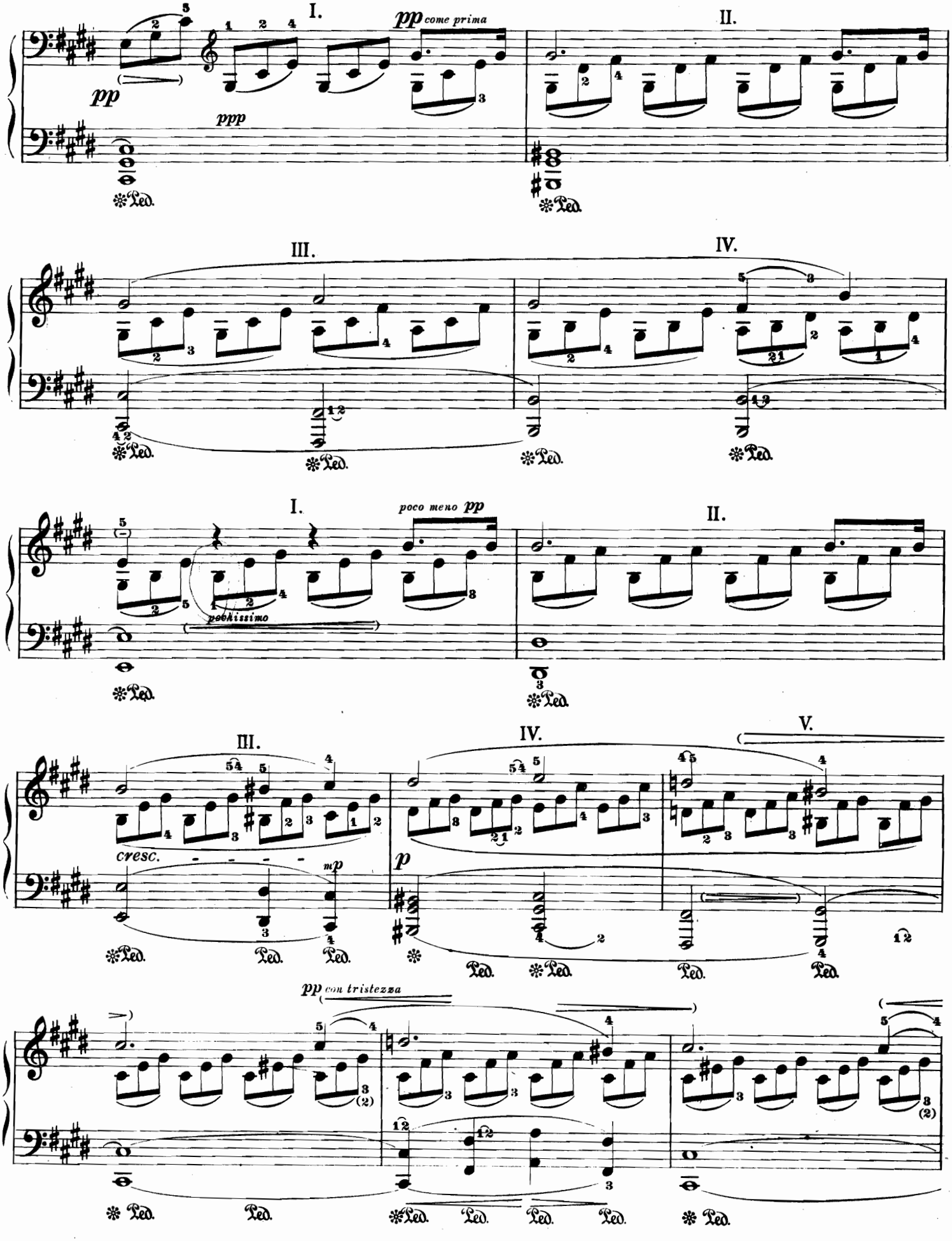

III.
ten.
IV.
V.
II.
espress., ma sempre pp e semplice
I.
III.
IV.
I.
pp
I.
II.
III.
IV.
cresc.

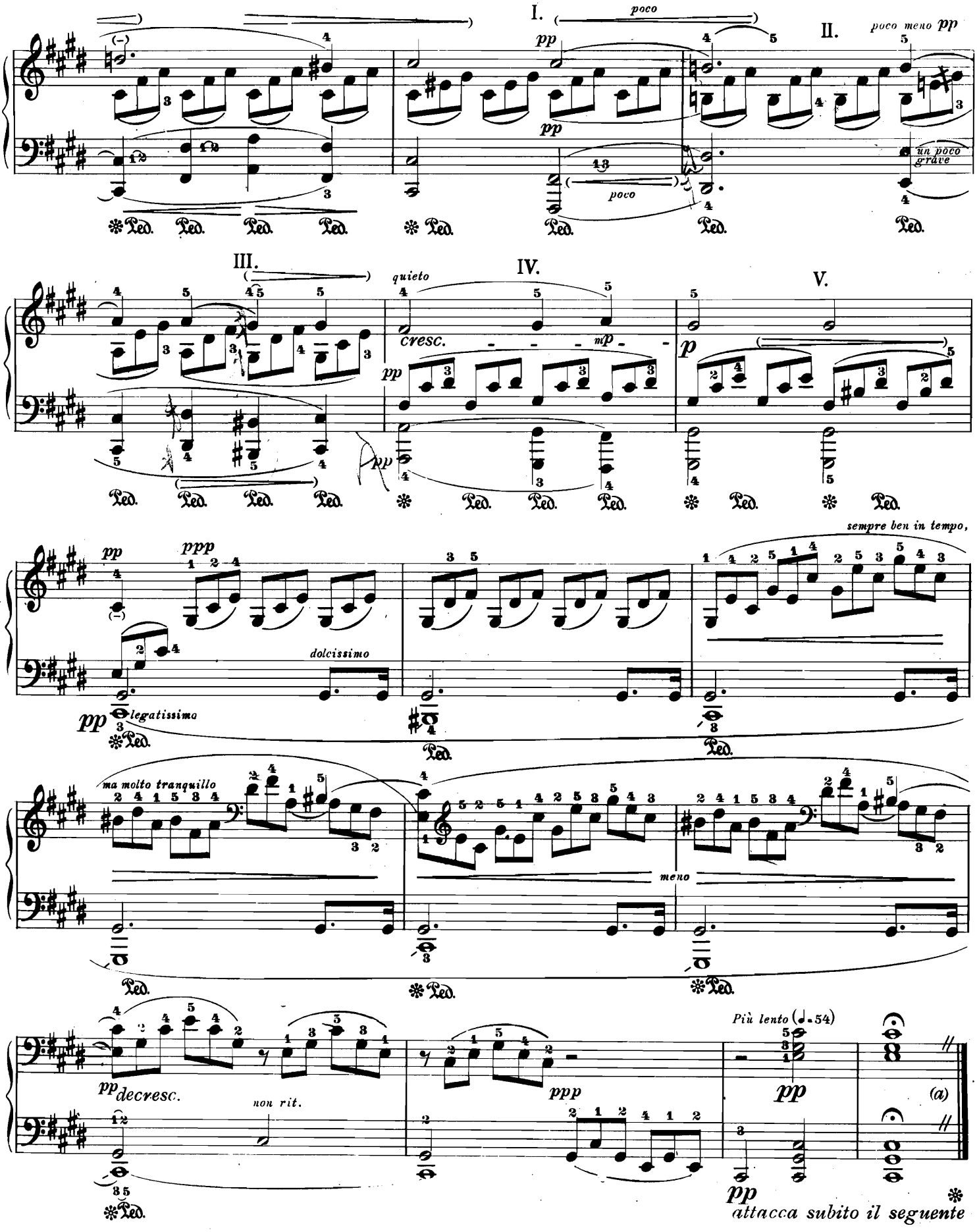


a) Il revisore ritiene che le semiminime non debbano essere accentate: le terzine devono fluire ininterrottamente, diventando sempre più dolci, fino al ritorno del primo tema al soprano, quando le terzine vengono ad essere di nuovo una voce centrale

a) *The editor is of the opinion that the crotchets should not be stressed. The triplets should flow along uninterruptedly, becoming softer and softer until the return of the first theme in the top voice, when they become an inner voice again.*

a) Nach des Herausgebers Ansicht dürfen die Viertelnoten nicht hervorgehoben sein; die Triolenbewegung soll in ununterbrochener Führung weiterströmen; bis zur Rückkehr des ersten Themas im Sopran, wo sie wieder Innenstimme ist, immer leiser werdend.


I.
pp come prima
pp
ppp
II.
III.
IV.
I.
poco meno pp
poblissimo
II.
III.
IV.
V.
cresc.
mp
p
pp con tristezza
Ped.



a) Corona molto lunga della durata di 2 battute almeno, seguita da una pausa della stessa durata (prima dell'Allegretto).

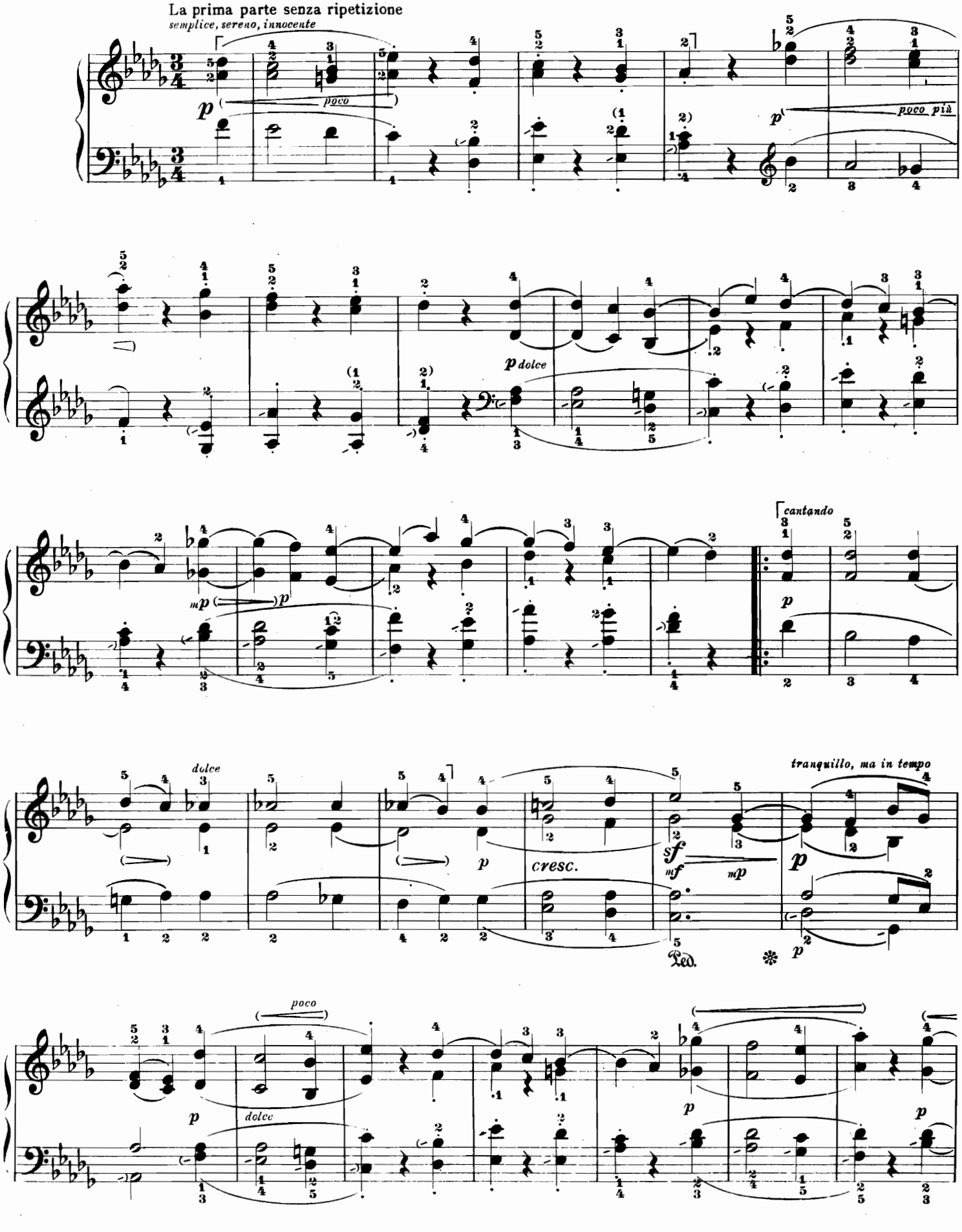
a) *Fermata very long, at least 2 measures, followed by an equally long pause (before the Allegretto).*

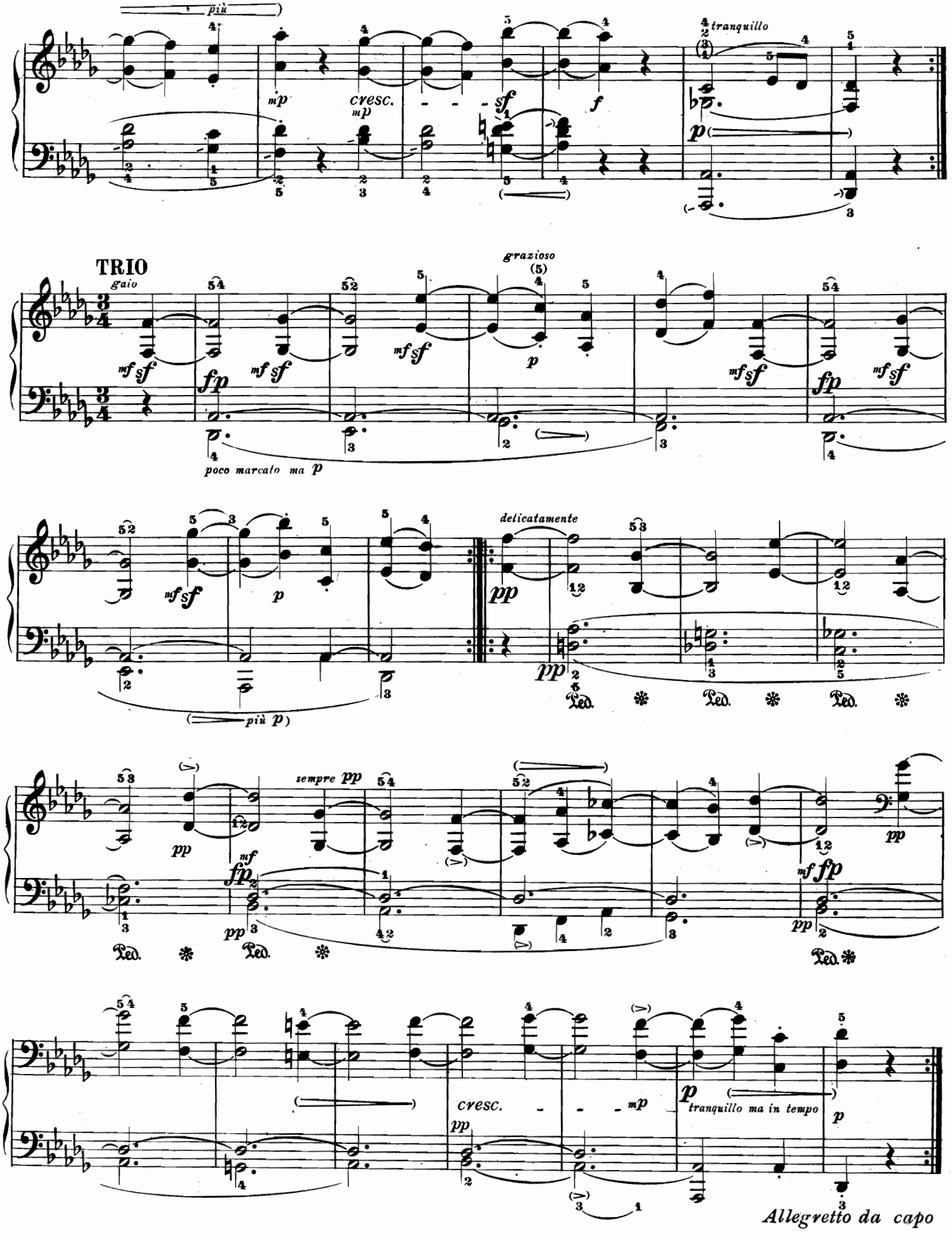
a) Fermate sehr lang, mindestens 2 Takte. Ebenso lang die darauffolgende Luftpause (vor dem Allegretto).

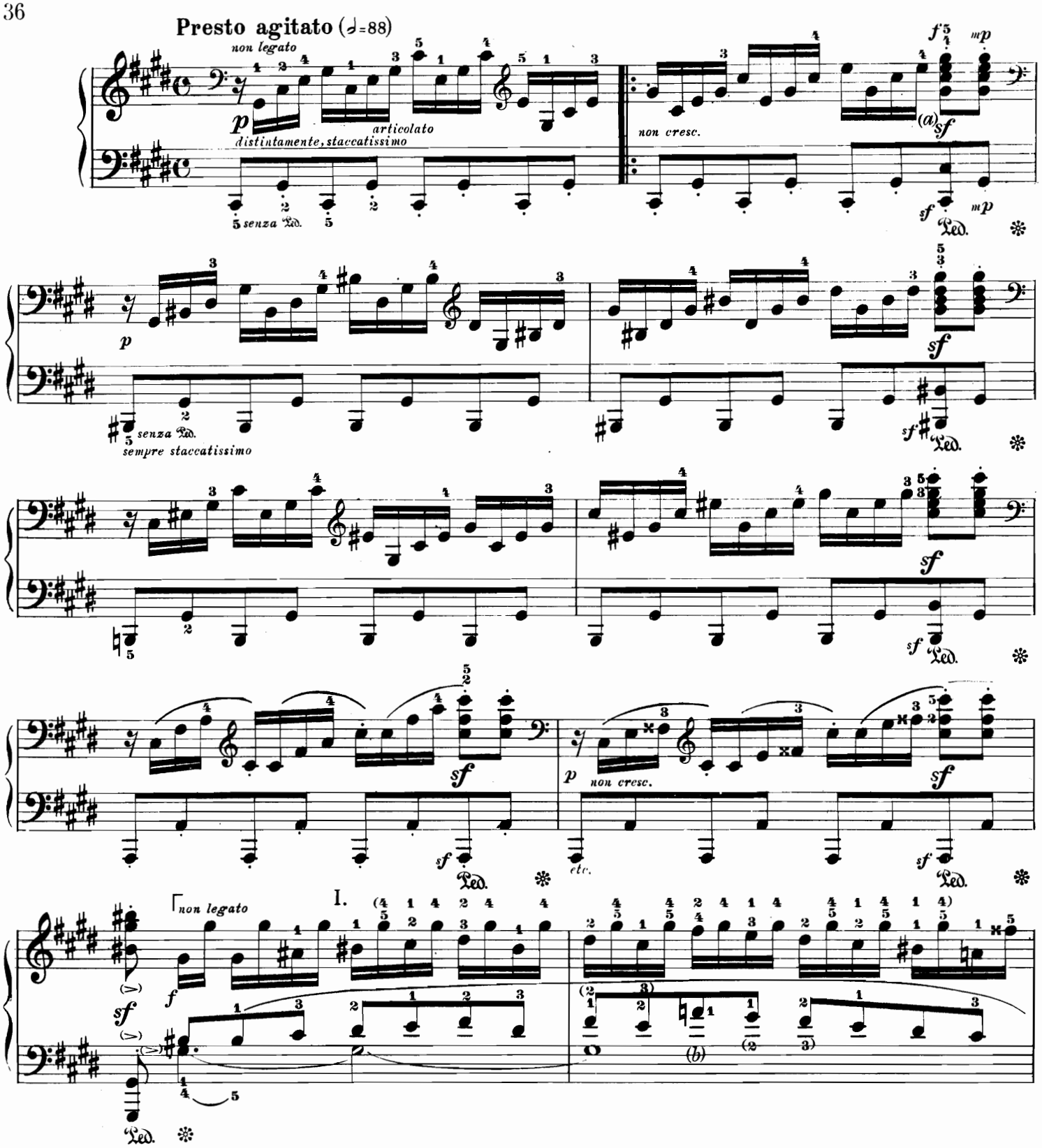
Allegretto (♩.=63)

La prima parte senza ripetizione

semplice, sereno, innocente

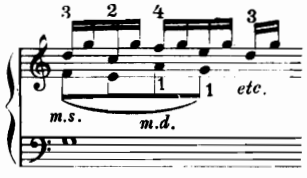



più
mp
cresc.
mp
sf
f
tranquillo
p
TRIO
gaio
mf sf
fp
poco marcato ma p
grazioso
(5)
p
delicatamente
pp
più p
sempre pp
mf
fp
Ped.
cresc.
mp
p
tranquillo ma in tempo
Allegretto da capo



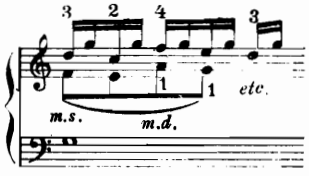
a) Pedale autografo, come anche in tutti i passaggi simili. Il segno *sf* (= *f*) non riguarda che la settima croma. La croma seguente presso a poco *mp* e il principio della battuta seguente di nuovo *p* e così per tutti i passaggi analoghi.

b) Altra esecuzione possibile:



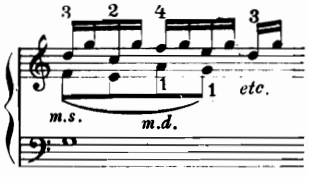
a) *Pedal mark by Beethoven; also in all similar places. The sf (to be played f) refers to one (the seventh) quaver only; the subsequent eighth quaver about mp and the beginning of the next bar p again. Thus throughout the whole movement.*

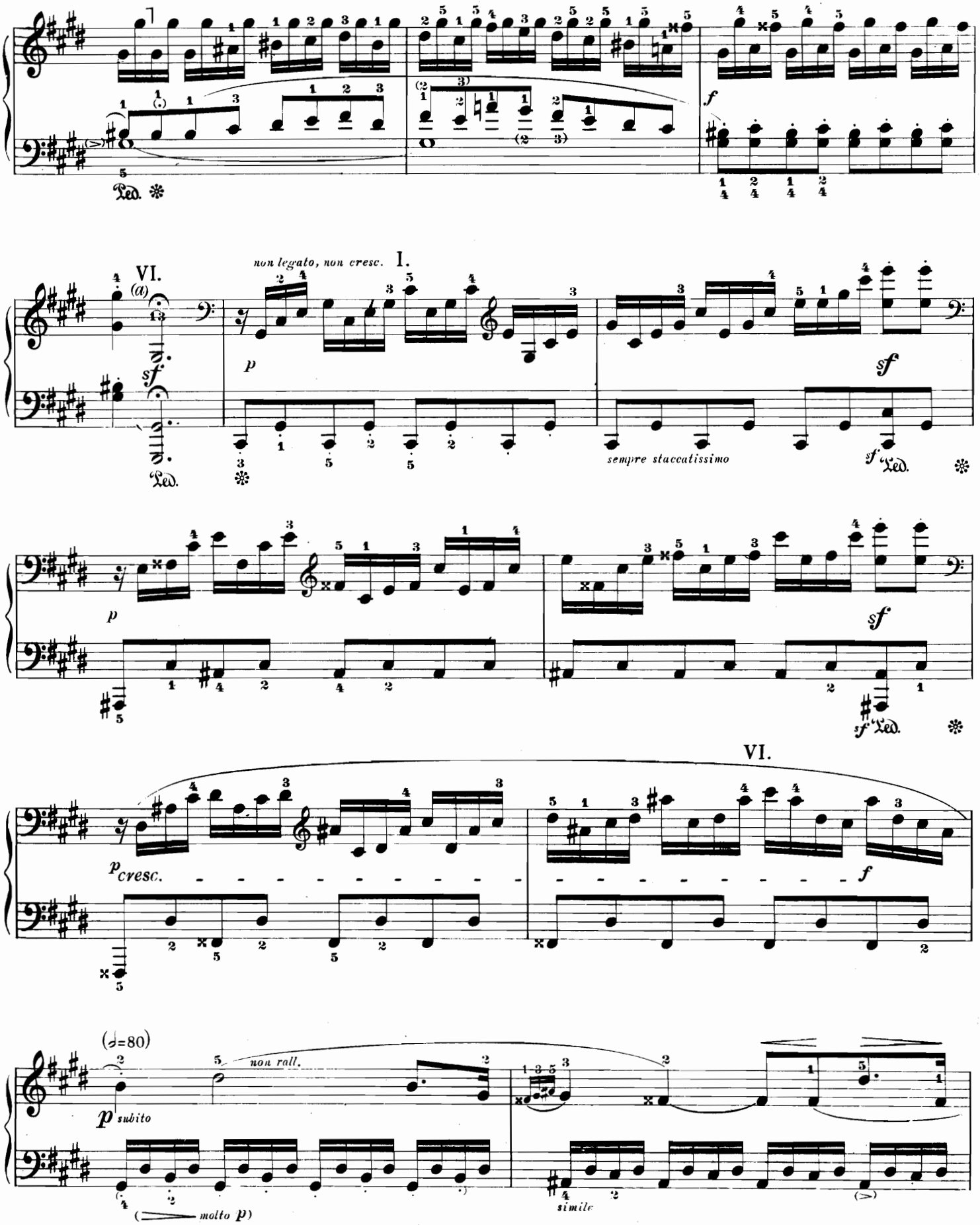
b) *A possible execution:*



a) Pedal autograph; auch an allen Parallelstellen. *sf* (= *f*-Zeichen) gilt nur für das eine (siebente) Achtel; das folgende achte etwa *mp*, und der Beginn des nächsten Taktes wieder *p*. So den ganzen Satz lang.

b) Eine Ausführungsmöglichkeit:

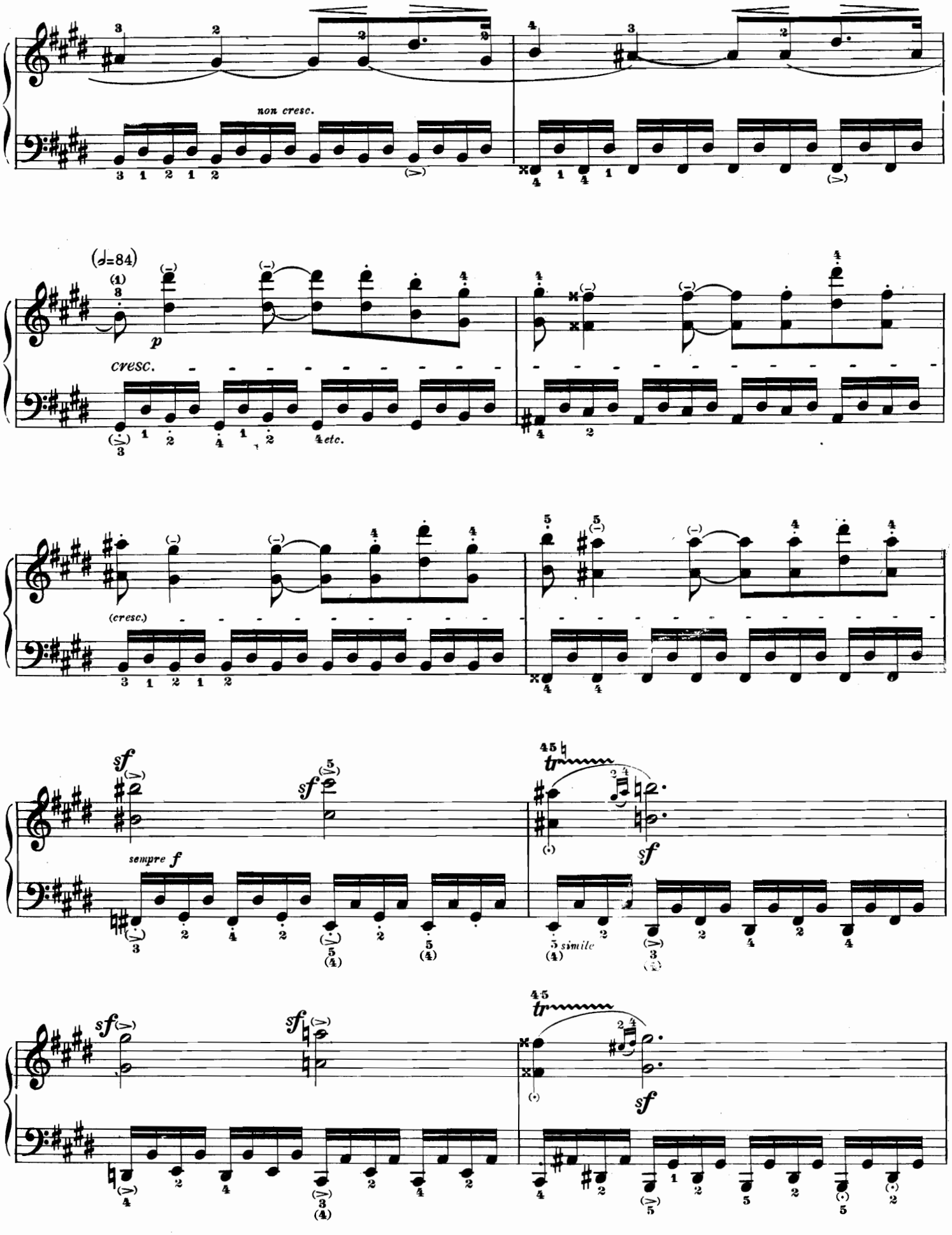


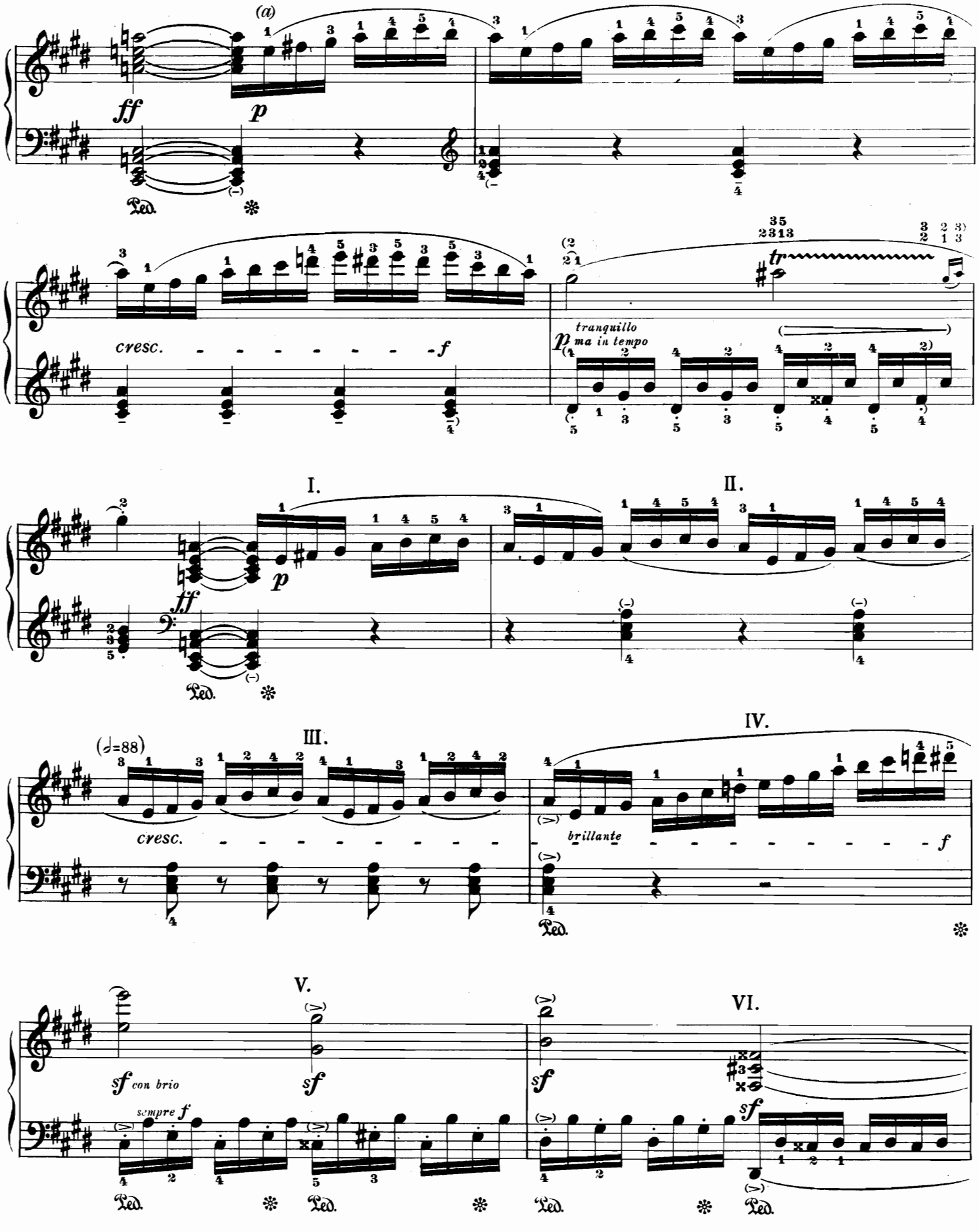


a) La corona deve esser corta, della durata di 5 quarti circa, senza pausa respiratoria.

a) *Only short Fermata, about 5 crotchets. Continue without pause.*

a) Fermate nur kurz; etwa fünf Viertel. Keine Luftpause danach.

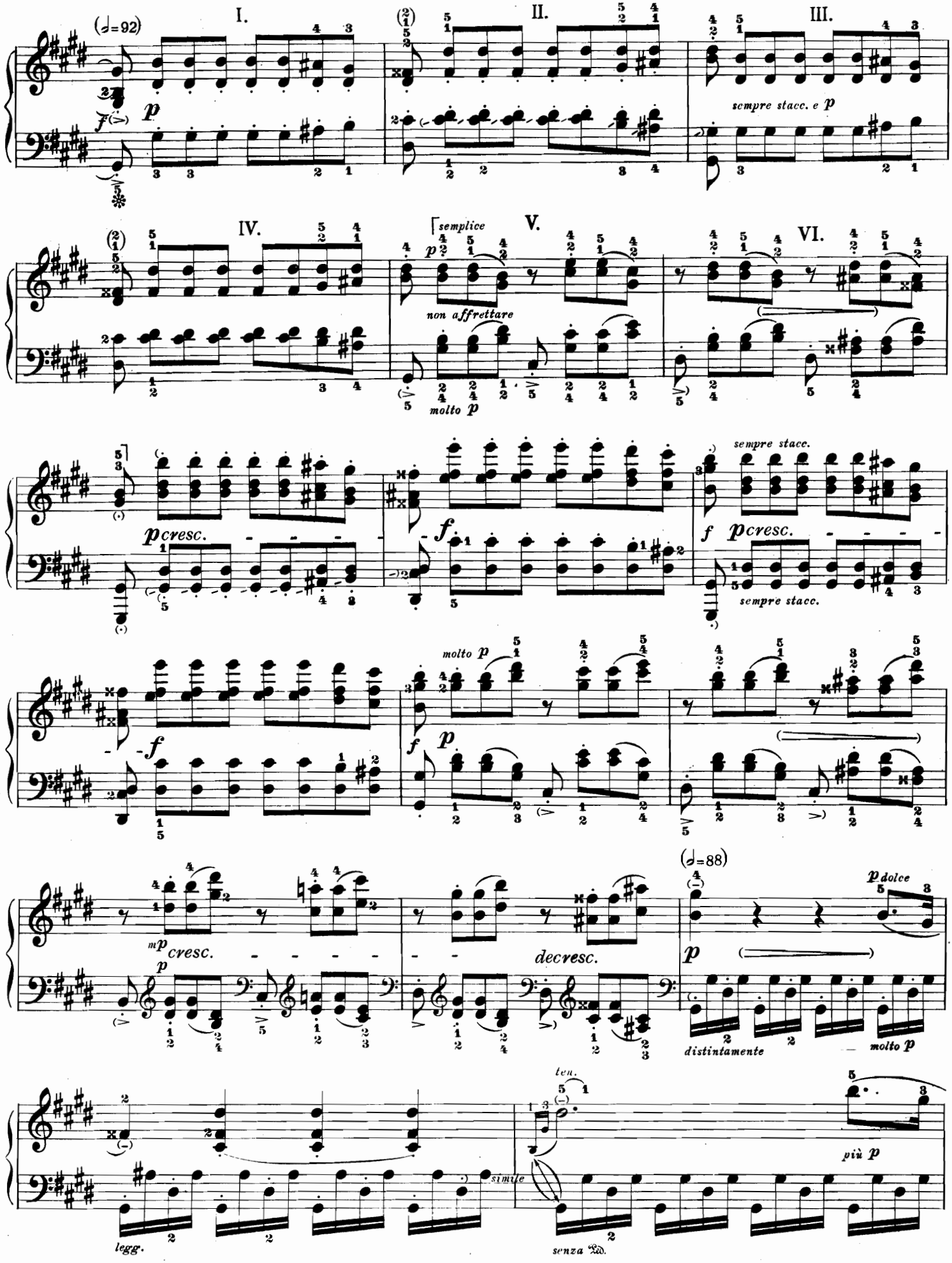

non cresc.
(♩=84)
p
cresc.
4etc.
(cresc.)
sempre f
sf
tr
5 simile

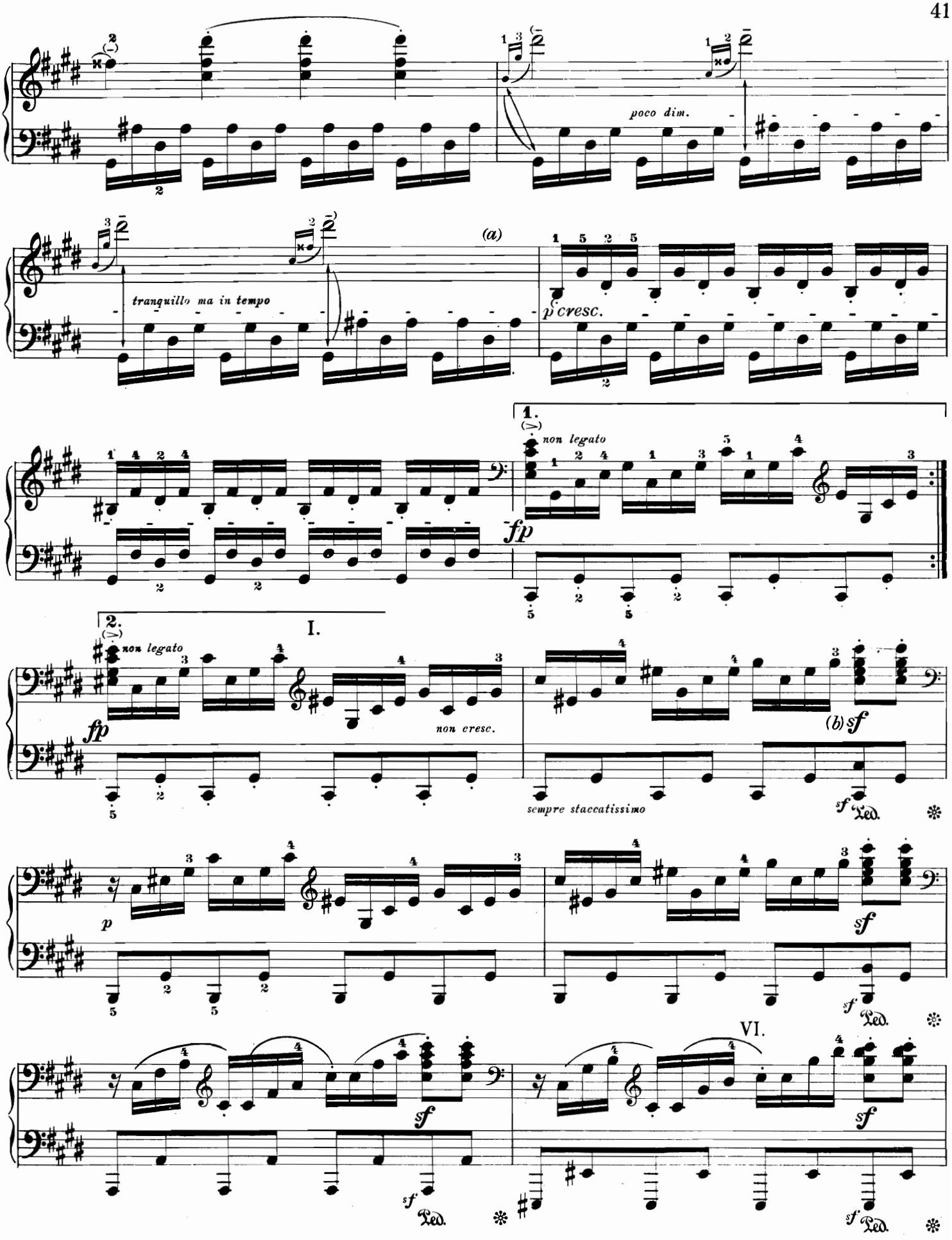


a) Da questo punto fino allo *sf* seguente, le legature sono state aggiunte dal revisore. Non si trovano nell'edizione originale.

a) *The slurs from here to the next sf were added by the editor. The original editions have none at all.*

..a) Von hier ab bis zum nächsten *sf* sind die Bögen vom Herausgeber hinzugesetzt; die Originalausgaben haben garkeine.

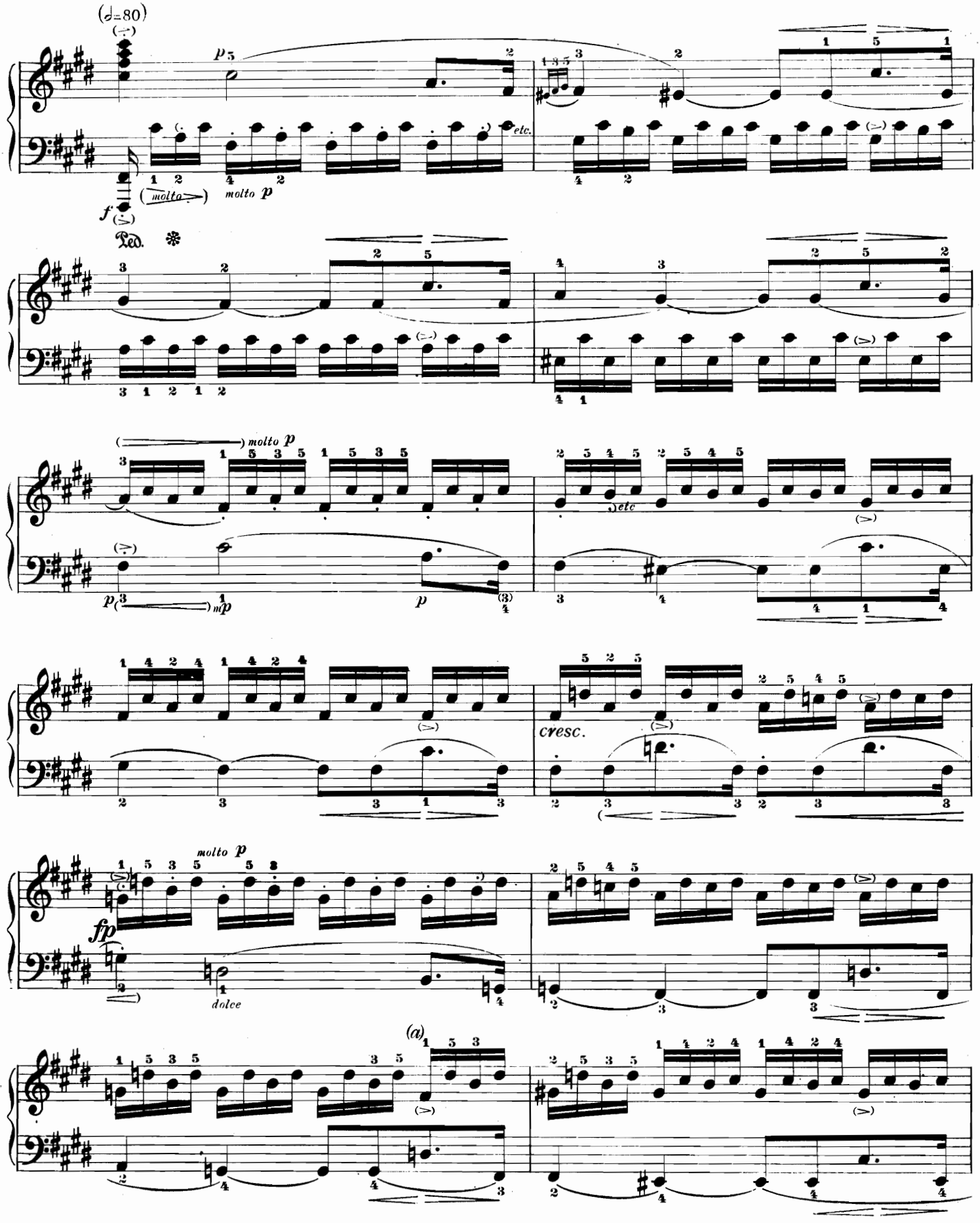

(♩=92)
I.
II.
III.
sempre stacc. e p
IV.
semplice
V.
VI.
non affrettare
molto p
sempre stacc.
cresc.
sempre stacc.
molto p
(♩=88)
dolce
cresc.
decresc.
distintamente
molto p
ten.
più p
simile
legg.
senza Ped.



a) Non si interrompa il movimento tra questa battuta e quella seguente.
b) Vedi pag. 36 a).

a) *Be sure not to interrupt the motion between this and the following measure!*
b) *See page 36 a).*

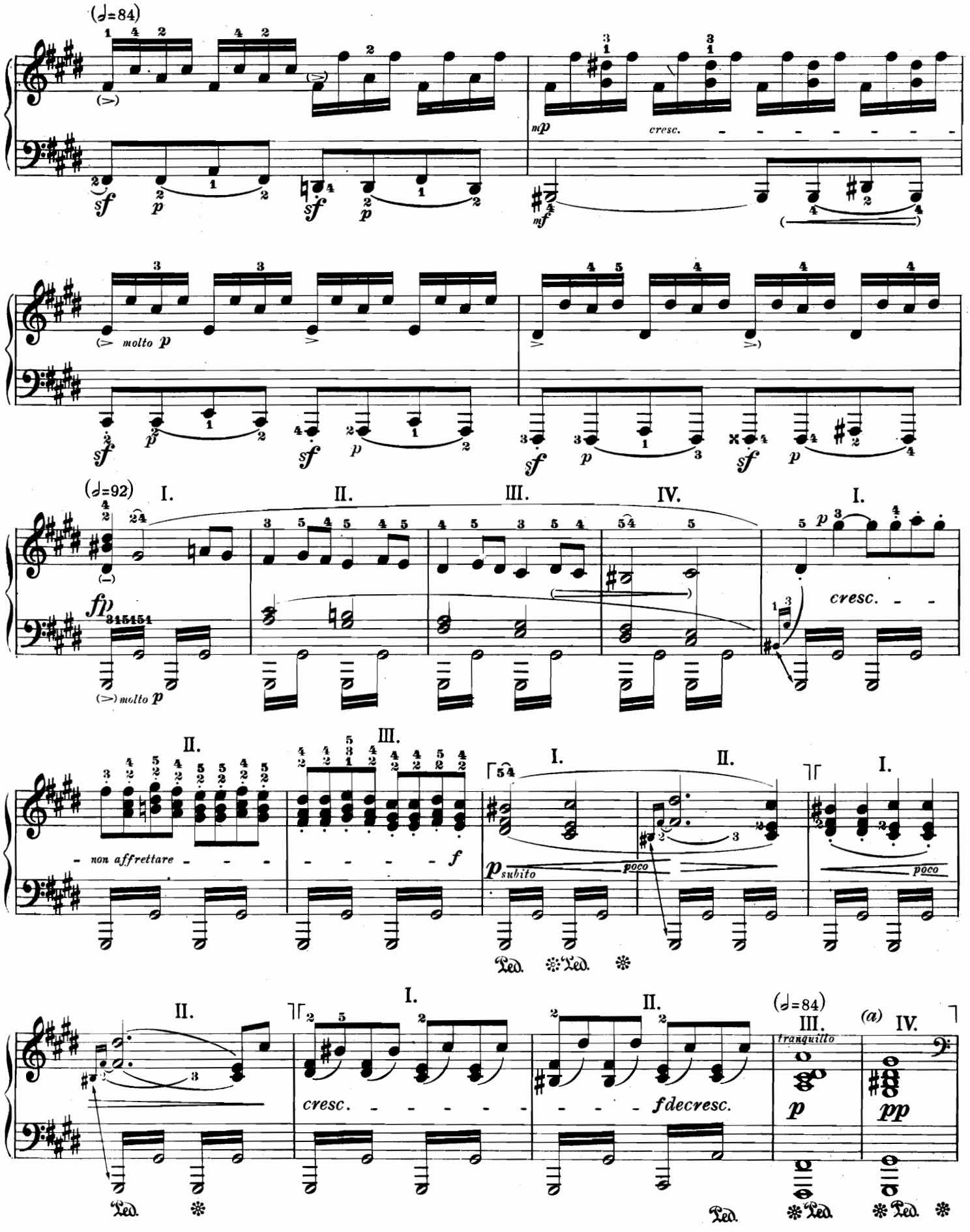
a) Nicht etwa die Bewegung unterbrechen zwischen diesem und dem folgenden Takt!
b) Siehe Seite 36 a).



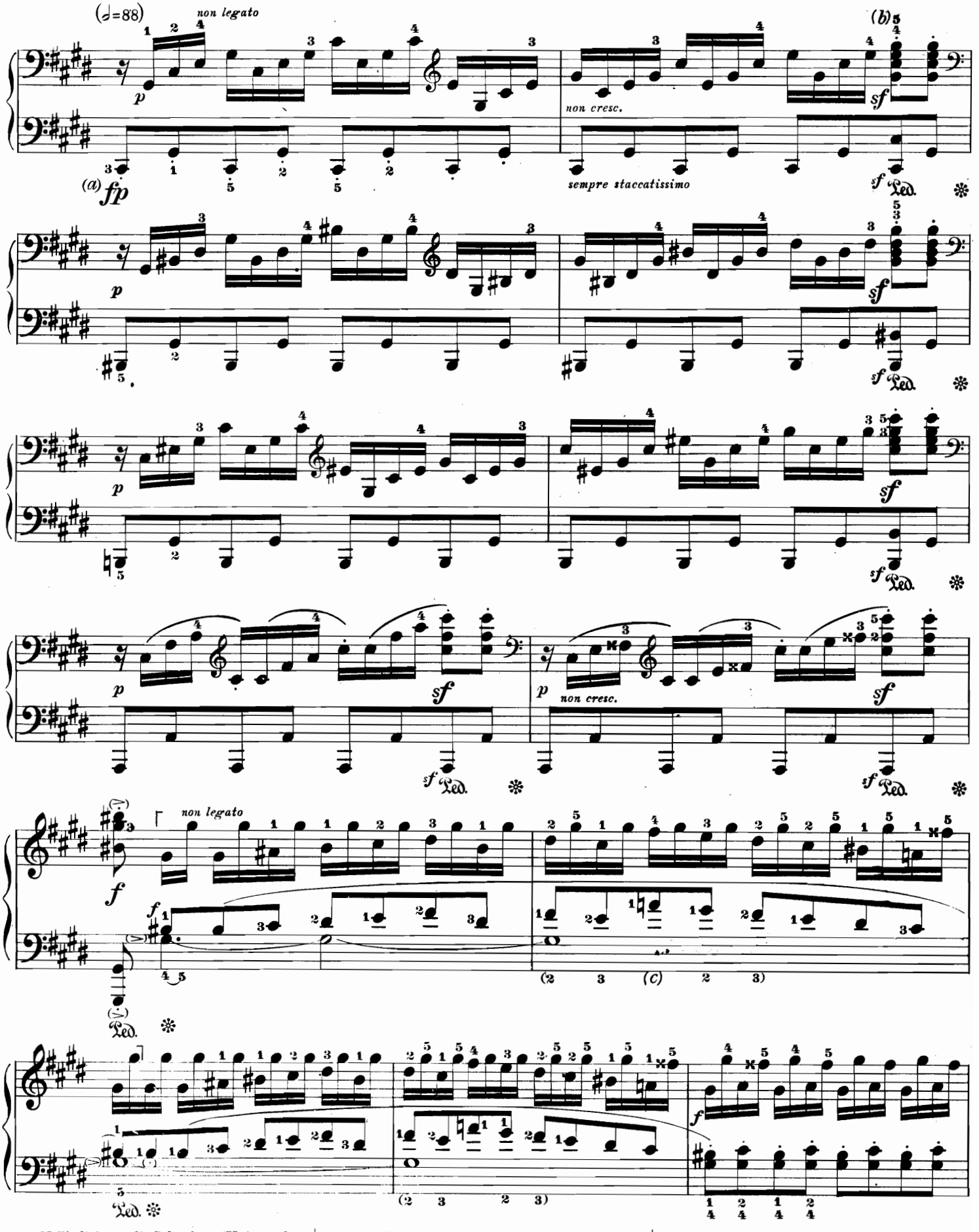
a) Tanto l'edizione Breitkopf quanto quella Schenker hanno qui un *fa diesis* (quarto tempo della destra); in altre edizioni, al contrario, si trova un *sol*. Il revisore adotta il *fa diesis*.

a) *Breitkopf as well as Schenker have* f-sharp *here* (*fourth crotchet right hand*), *some other editions, however, have* g. *The editor believes* f-sharp *to be correct.*

a) Breitkopf sowohl wie Schenker haben hier «fis» (viertes Viertel rechts), manche Ausgaben hingegen «g». Der Herausgeber bekennt sich zu «fis».



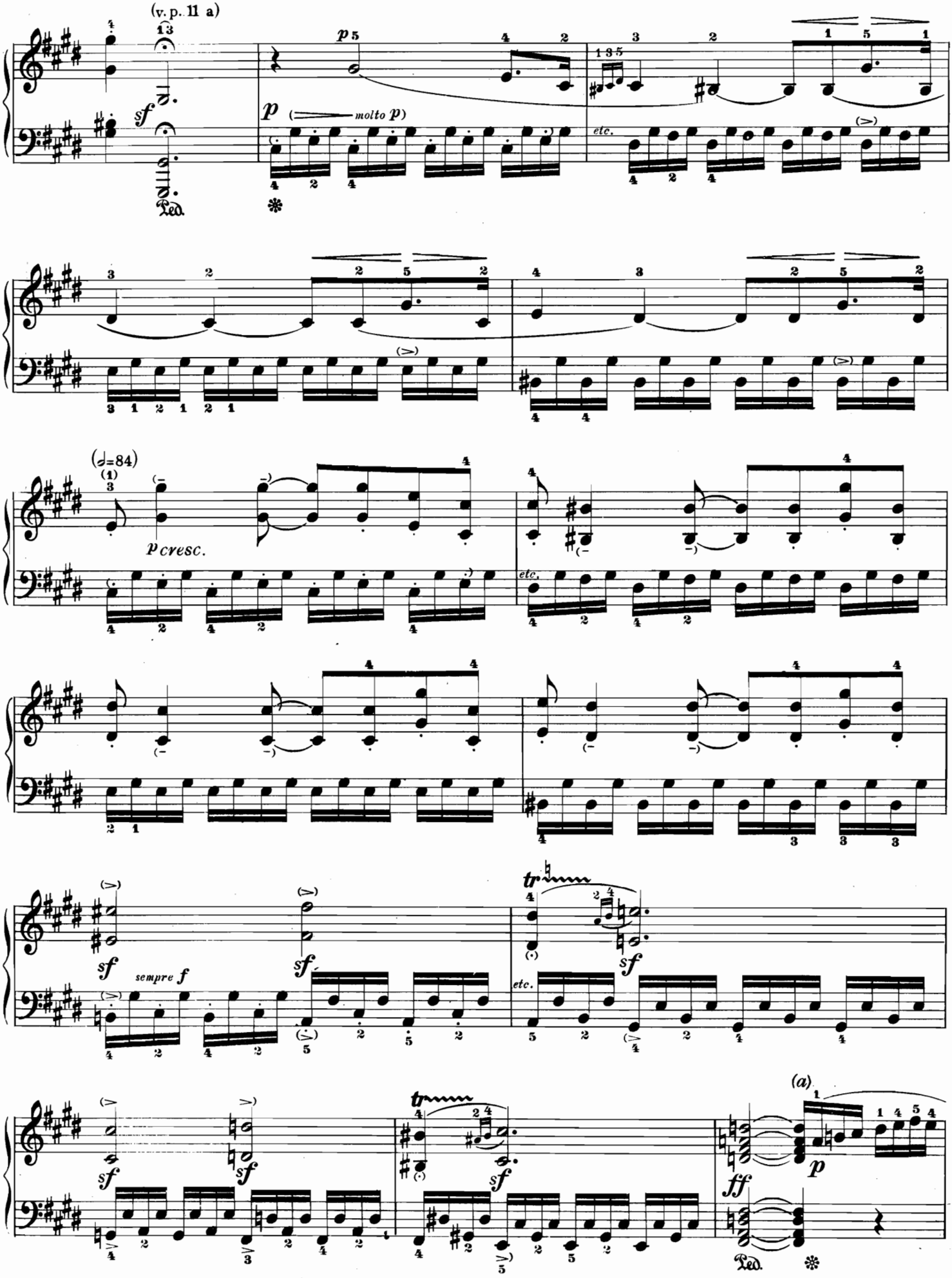
a) Nè corona, nè pausa. | a) *No Fermata, no pause.* | a) Keine Fermate, keine Luftpause.



a) Nell'edizione di Schenker (Universal-Edition) manca il segno *fp* che si trova in quella di Breitkopf.
b) Vedi pag. 36 a).
c) Vedi pag. 36 b).

a) *The fp sign is omitted in the Schenker edition (Universal-Edition). The Breitkopf editions have it.*
b) *See page 36 a)*
c) *See page 36 b).*

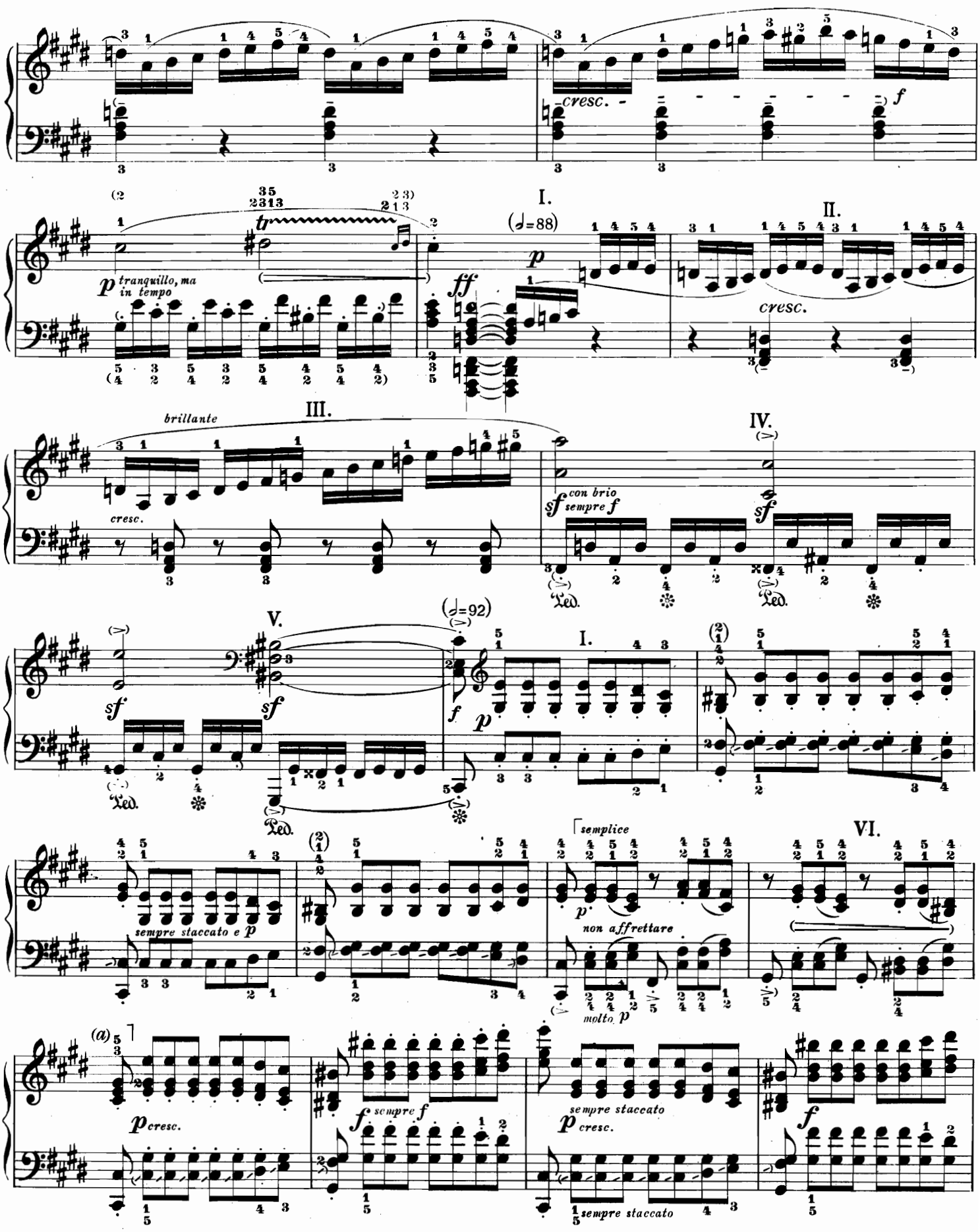
a) In der Schenker'schen Ausgabe (Universaledition) fehlt das *fp*-Zeichen. In den Breitkopfausgaben steht es.
b) Siehe Seite 36 a).
c) Siehe Seite 36 c).



a) Vedi pag. 39 a).

a) *See page 39 a).*

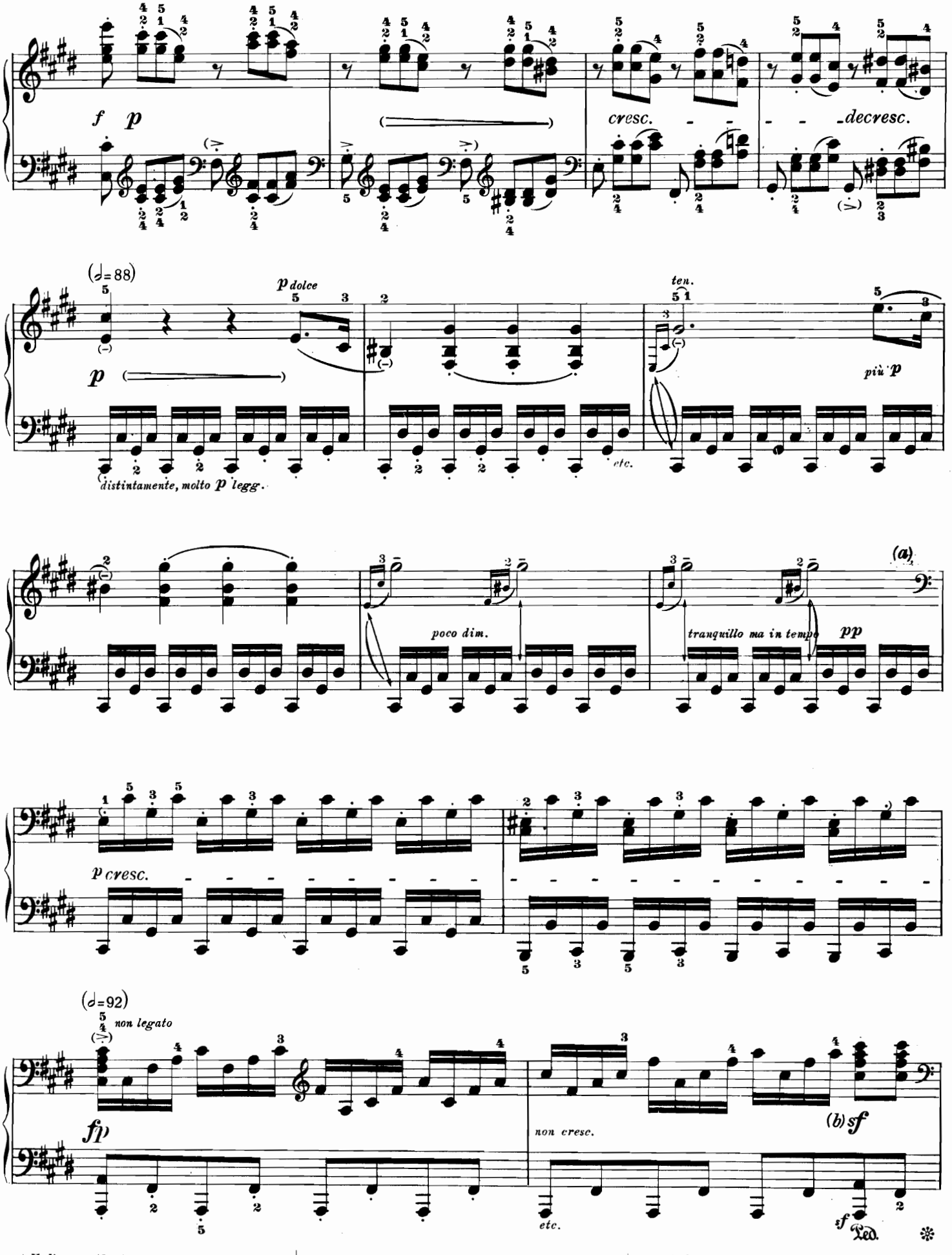
a) Siehe Seite 39 a).



a) Il *sol diesis* non si trova che nell'edizione Breitkopf: probabilmente è un errore. Il revisore ritiene che la terza — *do diesis-mi* — (senza il *sol diesis*) sia giusta.

a) *Only the Breitkopf editions have the* g-sharp; *it is presumably an error. The editor considers the third* — c-sharp-e — (*without* g-sharp) *as correct.*

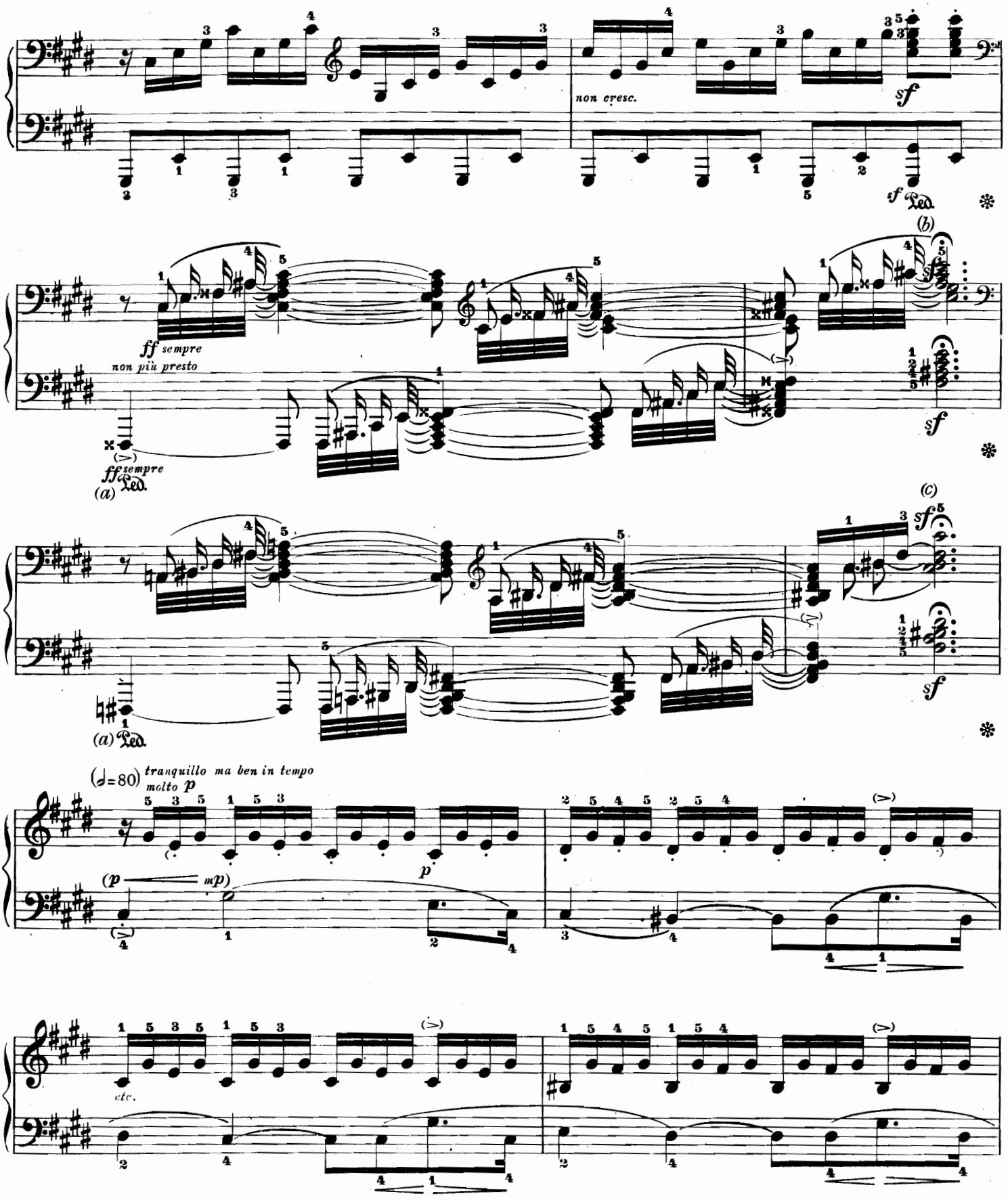
a) Das «gis» ist nur bei Breitkopf; es ist wohl ein Fehler. Die Terz «cis e» - ohne «gis» dazu - hält der Herausgeber für richtig.



a) Vedi pag. 41 a).
b) Vedi pag. 36 a).

a) *See page 41 a).*
b *See page 36 a).*

a) Siehe Seite 41 a).
b) Siehe Seite 36 a).



a) Pedale autografo (manca in Schenker).

b) Corona della durata di 5 quarti. Pedale per tutta la durata della corona. Senza pausa respiratoria.

c) Corona della durata di 6 quarti, sempre col pedale abbassato. Senza pausa.

a) *Pedal mark by Beethoven (missing in Schenker).*

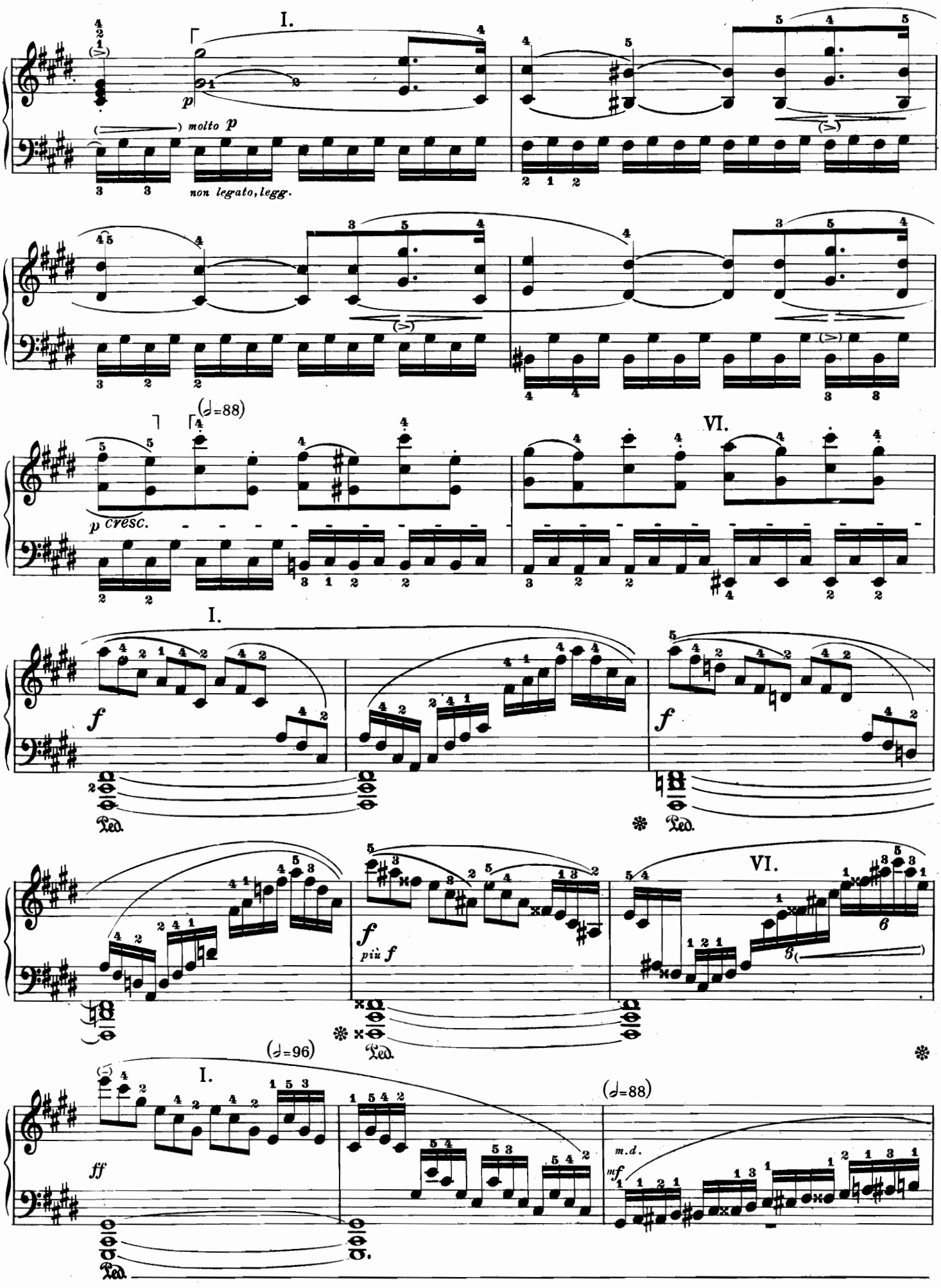
b) *Length of Fermata 5 crotchets, during which the pedal should be held. Not followed by a pause.*

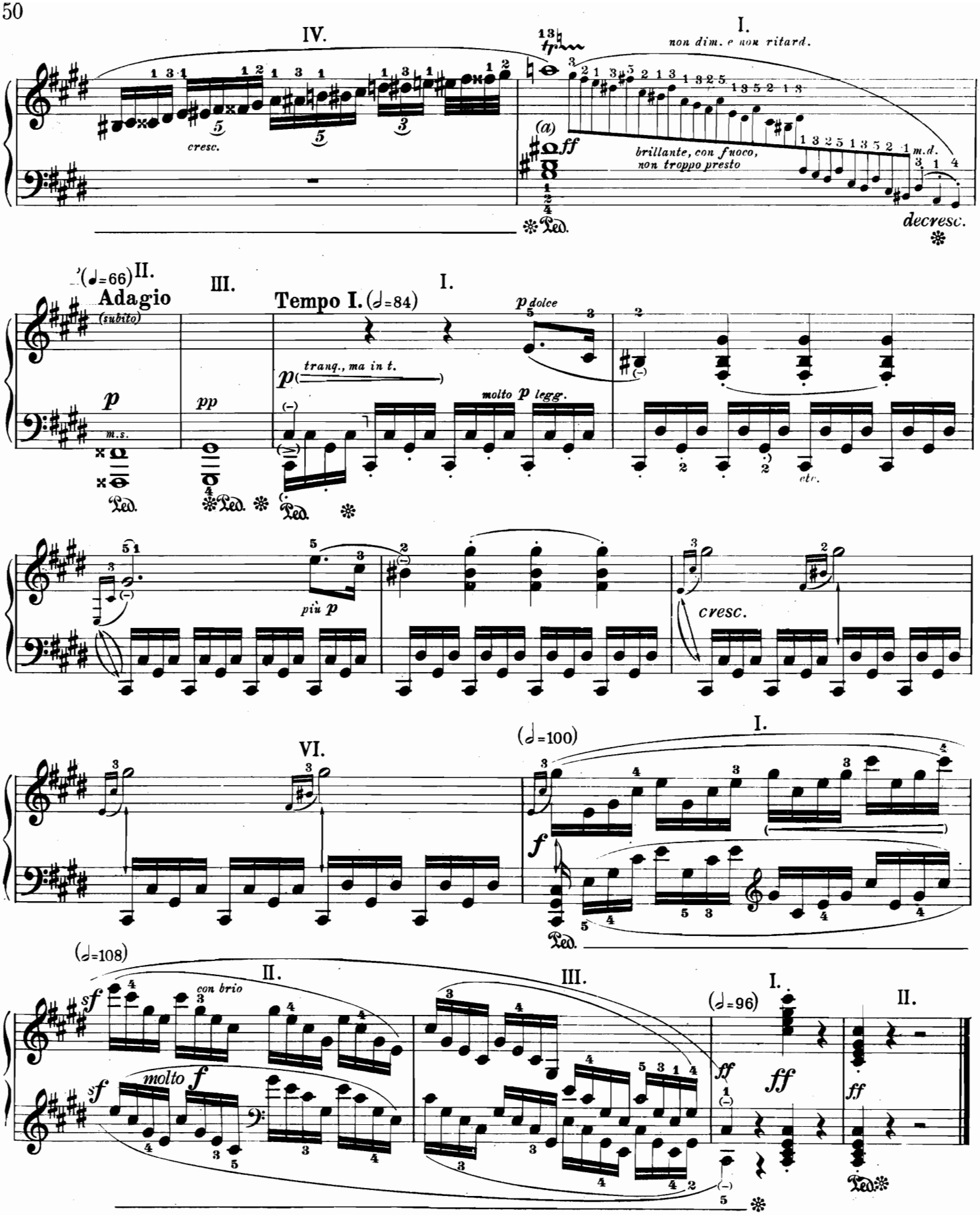
c) *Length of Fermata 6 crotchets, during which the pedal should be held. Not followed by a pause.*

a) Pedal autograph (fehlt bei Schenker).

b) Fermate 5 Viertel lang; ebenso lang Pedal. Keine Luftpause.

c) Fermate 6 Viertel lang; ebenso lang Pedal. Keine Luftpause.


I.
molto p
non legato, legg.
(♩=88)
p cresc.
VI.
I.
f
Ped.
f
più f
VI.
(♩=96)
I.
ff
(♩=88)
m.d.
mf



a) Esecuzione molto consigliabile che dà al trillo esattamente la durata di quattro quarti:

a) *Commendable subdivision (length of trill exactly 4 crotchets):*

a) Eine empfehlenswerte Ausführung (Triller genau 4 Viertel Wert):