

# 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 dolce.*

*pp* *dol.*

*cissimo, cantando, con intimissimo sentimento ma molto semplice, non patetico e sempre bene in tempo e misura*

*pp*

III. *ten.* IV. (5) V.

\* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

I. II. *espress., ma sempre pp e semplice* III.

\* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

IV. I. *pp*

\* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

I.

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

II. III. IV. *cresc.*

\* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.*



I. *pp* *come prima* II.

*pp* *ppp* \*Led.

III. IV.

\*Led. \*Led. \*Led. \*Led.

I. *poco meno pp* II.

*pochissimo* \*Led. \*Led.

III. IV. V.

*cresc.* *mp* *p* \*Led. \*Led. \*Led. \*Led.

*pp con tristezza*

\*Led. \*Led. \*Led. \*Led. \*Led.

I. *poco* *pp* II. *poco meno pp*

III. *queto* IV. *cresc.* *pp* *mp* *p* V.

*pp* *ppp* *dolcissimo* *sempre ben in tempo,*

*pp* *legatissimo* *ma molto tranquillo* *meno*

*pp decresc.* *non rit.* *ppp* *pp* *Più lento (♩. 54)*

*pp* *attacca subito il seguente*

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*

First system of musical notation. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/4. Dynamics: *p* (piano). Performance markings: *poco* (a little) and *poco più* (a little more). Fingerings are indicated with numbers 1-5 above or below notes.

Second system of musical notation. Dynamics: *p dolce* (piano, sweetly). Performance markings: *poco* and *poco più*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Dynamics: *mp* (mezzo-piano) and *p*. Performance marking: *cantando* (singingly). A double bar line is present. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Dynamics: *p*, *cresc.* (crescendo), *sf* (sforzando), *mf* (mezzo-forte), *mp*, and *p*. Performance marking: *tranquillo, ma in tempo* (calm, but in tempo). Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Dynamics: *p* and *p dolce*. Performance marking: *poco*. Fingerings are indicated with numbers 1-5.

First system of musical notation. Treble clef, key signature of two flats, 4/4 time. Dynamics include *mp*, *cresc. mp*, *sf*, *f*, and *p*. Performance markings include *più* and *tranquillo*. Fingerings are indicated with numbers 1-5. A repeat sign is at the end.

Second system of musical notation. Treble clef, key signature of two flats, 3/4 time. Section header: **TRIO**. Performance markings: *gaio*, *grazioso*, *mf sf*, *fp*, *p*. Measure numbers 54, 52, and 54 are shown. Dynamics include *mf sf*, *fp*, and *p*. Performance marking: *poco marcato ma p*. Fingerings are indicated with numbers 1-5. A repeat sign is at the end.

Third system of musical notation. Treble clef, key signature of two flats, 3/4 time. Performance markings: *delicatamente*, *mf sf*, *p*, *pp*. Measure numbers 52 and 53 are shown. Dynamics include *mf sf*, *p*, and *pp*. Performance marking: *più p*. Fingerings are indicated with numbers 1-5. A repeat sign is at the end.

Fourth system of musical notation. Treble clef, key signature of two flats, 3/4 time. Performance markings: *sempre pp*, *pp*, *mf*, *fp*, *pp*, *mf fp*. Measure numbers 53, 54, and 52 are shown. Dynamics include *pp*, *mf*, *fp*, and *mf fp*. Performance marking: *sempre pp*. Fingerings are indicated with numbers 1-5. A repeat sign is at the end.

Fifth system of musical notation. Treble clef, key signature of two flats, 3/4 time. Performance markings: *cresc.*, *pp*, *mp*, *p*, *tranquillo ma in tempo*, *p*. Measure numbers 54 and 52 are shown. Dynamics include *pp*, *mp*, and *p*. Performance marking: *tranquillo ma in tempo*. Fingerings are indicated with numbers 1-5. A repeat sign is at the end.

*Allegretto da capo*

Presto agitato (♩=88)

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 autografo; 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:



7 1 1 2 3 1 2 5 1 5 4 3 2 5 2 5 1 5 5 4 5 4 5 4 5

1 1 3 (2 3) 1 2 3 1 2 3 1 2 3 4 5

*Red \** *f*

1 2 1 2

VI. *non legato, non cresc. I.*

*p* *sf* *sf*

*sempre staccatissimo* *f Red \**

*Red* *Red* *Red*

*p* *sf*

*Red* *Red* *Red*

VI.

*p cresc.* *f*

*Red* *Red* *Red*

(♩=80) *non rall.*

*p subito* *molto p* *simile*

*Red* *Red* *Red*

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.

3 2 4 3

*non cresc.*

3 1 2 1 2 (V) X 4 1 4 1 (V)

(♩=84)

(1) 8

*p*

*cresc.*

(V) 3 1 2 4 1 2 4 etc. (V) X 4 2 (V)

(cresc.)

3 1 2 1 2 X 4 4 (V)

*sf* (*sf*)

*sempre f*

45 *trium*

(V) 3 2 4 2 (V) 5 (2) 5 (4) 5 simile (V) 2 4 2 4 (V)

*sf* (*sf*)

45 *trium*

(V) 4 2 4 2 (V) 5 (2) 5 (4) 5 (V) 1 2 5 2 5 (V) 5 (V)

System 1: Treble and bass clefs. Treble clef has a slur over a sequence of notes with fingerings 1, 3, 1, 4, 5, 4, 3, 1, 4, 5, 4, 3, 1, 4, 5, 4. Dynamics: *ff* then *p*. Bass clef has chords with (-) and asterisks.

System 2: Treble clef has a slur over notes with fingerings 3, 1, 1, 4, 5, 3, 5, 3, 5, 3, 1. Dynamics: *cresc.* leading to *f*. Bass clef has chords with (-) and asterisks. A section marked *tr* (trill) begins with notes 3, 2, 3, 2, 1, 3.

System 3: Treble clef has two slurs labeled I and II. Treble clef notes have fingerings 2, 1, 4, 5, 4, 3, 1, 1, 4, 5, 4, 3, 1, 1, 4, 5, 4. Dynamics: *ff* then *p*. Bass clef has chords with (-) and asterisks.

System 4: Treble clef has a slur labeled III. Treble clef notes have fingerings 3, 1, 2, 4, 2, 4, 1, 3, 1, 2, 4, 2. Dynamics: *cresc.*. Bass clef has chords with (-) and asterisks. A section marked *brillante* begins with notes 4, 1, 1, 1, 1, 1, 1, 4, 5. Dynamics: *f*.

System 5: Treble clef has two slurs labeled V and VI. Treble clef notes have fingerings 4, 2, 4, 2, 5, 3, 4, 2, 1, 2, 1. Dynamics: *sf con brio* then *sf*. Bass clef has chords with (-) and asterisks. Dynamics: *sempre f*.

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. *p* *f* II. III. *sempre stacc. e p*

IV. V. VI. *semplice* *p* *non affrettare* *molto p*

*p cresc.* *f* *f* *p cresc.* *sempre stacc.* *sempre stacc.*

*f* *molto p* *f* *p* *f* *p*

(♩=88) *mp cresc.* *p* *decresc.* *p dolce* *distintamente* *molto p*

*legg.* *senza ped.* *più p*

First system of the musical score. It consists of a treble and bass clef staff. The treble staff has a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff has a rhythmic accompaniment. Dynamics include *fp* and *poco dim.*

Second system of the musical score. It consists of a treble and bass clef staff. The treble staff has a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff has a rhythmic accompaniment. Dynamics include *tranneillo ma in tempo* and *p cresc.* There is a bracket labeled (a) connecting the end of the first system to the beginning of this system.

Third system of the musical score. It consists of a treble and bass clef staff. The treble staff has a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff has a rhythmic accompaniment. Dynamics include *fp* and *non legato*. There is a bracket labeled 1. connecting the end of the second system to the beginning of this system.

Fourth system of the musical score. It consists of a treble and bass clef staff. The treble staff has a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff has a rhythmic accompaniment. Dynamics include *fp*, *non legato*, *non cresc.*, and *(b) sf*. There is a bracket labeled 2. connecting the end of the third system to the beginning of this system.

Fifth system of the musical score. It consists of a treble and bass clef staff. The treble staff has a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff has a rhythmic accompaniment. Dynamics include *p* and *sf*. There is a bracket labeled I. connecting the end of the fourth system to the beginning of this system.

Sixth system of the musical score. It consists of a treble and bass clef staff. The treble staff has a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff has a rhythmic accompaniment. Dynamics include *sf* and *Red.* There is a bracket labeled VI. connecting the end of the fifth system to the beginning of this system.

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).

(♩=80)  
(-)

*p*<sub>5</sub>

*f* (molto) *molto p*

Red. \*

*molto p*

*p*<sub>3</sub> *mp* *p*

*etc.*

*cresc.*

*fp* *dolce*

(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».

(♩=84)

(♩=92) I. II. III. IV. I.

II. III. I. II. I.

*Leg. \*Leg. \**

II. I. II. III. (a) IV.

*Leg. \*Leg. \**

a) Nè corona, nè pausa.

a) No Fermata, no pause.

a) Keine Fermate, keine Luftpause.

(♩=88) *non legato*

*p* *fp* *non cresc.* *sempre staccatissimo* *sf*

*p* *sf*

*p* *sf*

*p* *sf* *non cresc.* *sf*

*f* *non legato*

*f*

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 (Universal-Edition) fehlt das *fp*-Zeichen. In den Breitkopfausgaben steht es.  
 b) Siehe Seite 36 a).  
 c) Siehe Seite 36 b).



(v. p. 11 a)

*sf* *p* (*molto p*) *etc.*

*p* *sf*

(♩=84)

*p cresc.* *sf* *etc.*

*sf*

*sf* *sempre f* *sf* *etc.*

*sf* *sf* *sf* *ff*

a) Vedi pag. 39 a).

a) See page 39 a).

a) Siehe Seite 39 a).

3 1 1 4 5 4 1 1 4 5 4 3 1 1 4 5 4 1 3 3 2 5 1 3

(2) 35 2313 23) 213

I. ( $\text{♩} = 88$ ) *p* *tranquillo, ma in tempo* *ff* *cresc.* II. *cresc.*

brillante III. *cresc.* IV. *sf con brio sempre f* *sf*

V. ( $\text{♩} = 92$ ) *sf* *sf* *f* *p* *f* *p* *f* *p*

VI. *semplice* *p* *non affrettare* *molto p* *sempre staccato e p* *f sempre f* *sempre staccato p cresc.* *f*

*sempre staccato* *p cresc.*

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.

$f p$   
*cresc.*  
*decresc.*

$\text{♩} = 88$   
*p dolce*  
*ten.*  
*più p*  
*distintamente, molto p legg.*  
*etc.*

*poco dim.*  
*tranquillo ma in tempo pp*  
*(a)*

*p cresc.*

$\text{♩} = 92$   
*non legato*  
*fp*  
*non cresc.*  
*(b) sf*  
*etc.*

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).

The image displays a musical score for piano, consisting of five systems of music. The first system shows a bass clef with a 7/8 time signature and a key signature of two sharps (F# and C#). It includes a right-hand staff with complex rhythmic patterns and a left-hand staff with a steady bass line. Annotations include "non cresc." and "sf".

The second system continues the piece, featuring a right-hand staff with a fermata over a group of notes. Annotations include "ff sempre non più presto" and "sf".

The third system shows further development of the right-hand melody with a fermata. Annotations include "ff sempre" and "sf".

The fourth system introduces a tempo change: "♩ = 80 tranquillo ma ben in tempo molto p". It features a right-hand staff with a melodic line and a left-hand staff with a simple accompaniment. Annotations include "p" and "mp".

The fifth system continues the piece with similar notation and dynamics. Annotations include "etc." and "p".

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.

*p*  
*molto p*  
*non legato, legg.*

*molto p*  
*non legato, legg.*

(♩=88)

*p cresc.*

I.

*f*  
*Led.*

VI.

*f*  
*più f*  
*Led.*

I.

(♩=96)

(♩=88)

*ff*  
*Led.*

IV. 13<sup>h</sup>  
*trill* I. non dim. e non ritard.

*cresc.* *ff* *brillante, con fuoco, non troppo presto* *decrec.*

II. I.

*Adagio* *Tempo I.* ( $\text{♩} = 84$ )

*(subito)* *p dolce*

*p* *pp* *p* (*tranq., ma in t.*) *molto p legg.*

*m.s.* *pp* *p* (*tranq., ma in t.*) *molto p legg.* *etc.*

*più p* *cresc.*

*più p* *cresc.*

VI. I.

$\text{♩} = 100$

*f*

*f*

II. III. I. II.

$\text{♩} = 108$   $\text{♩} = 96$

*sf* *con brio* *molto f* *ff* *ff* *ff*

*sf* *con brio* *molto f* *ff* *ff* *ff*

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):

*Adagio* *non rit. decresc.*  $\text{♩} = 66$

*♩ = 176* *♩ = 200* *sempre ff* *non rit. decresc.*  $\text{♩} = 66$