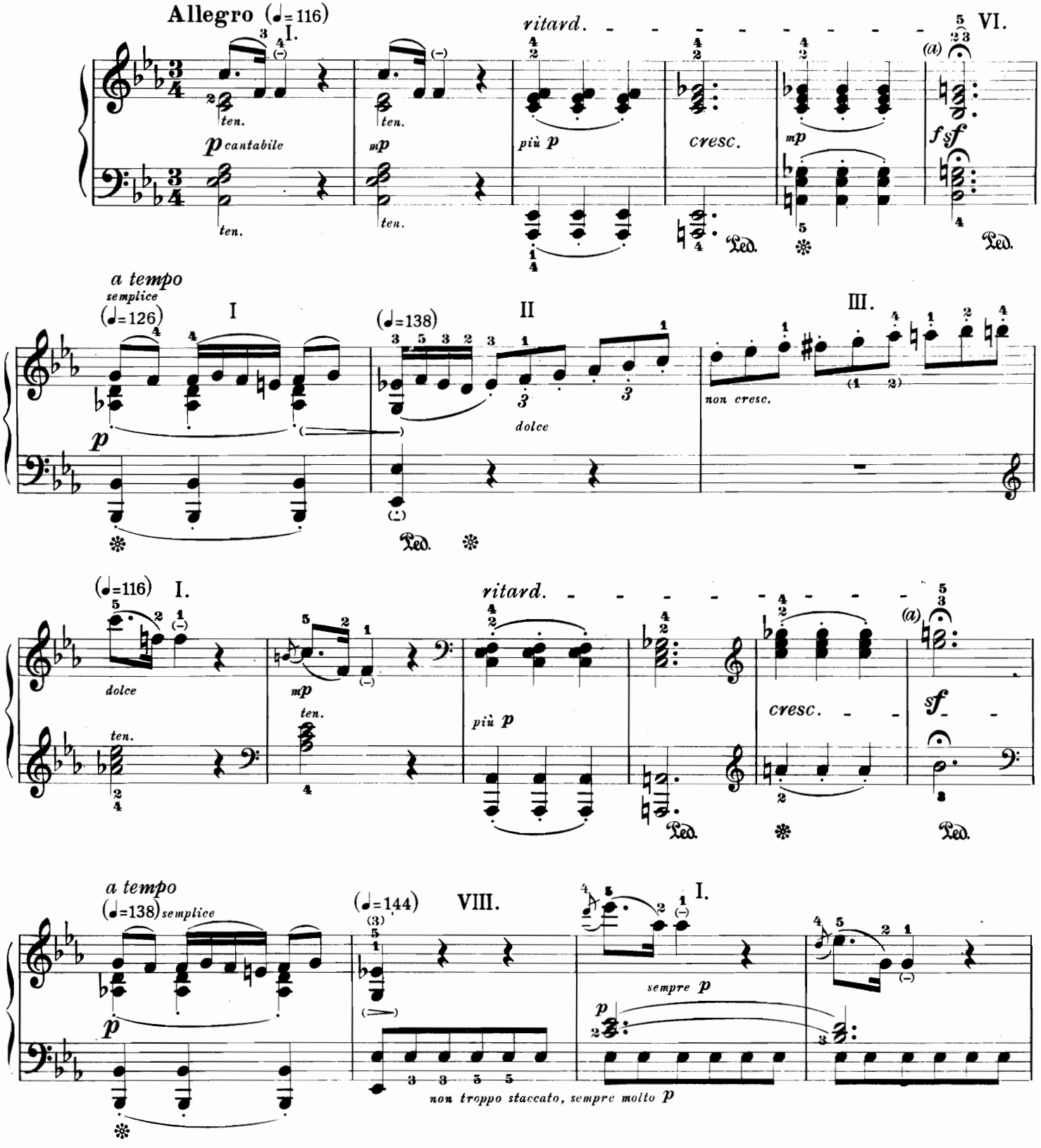
SONATA N. 18

Composta nel 1802-03
Pubblicata nel 1804
presso Naegeli, a Zurigo

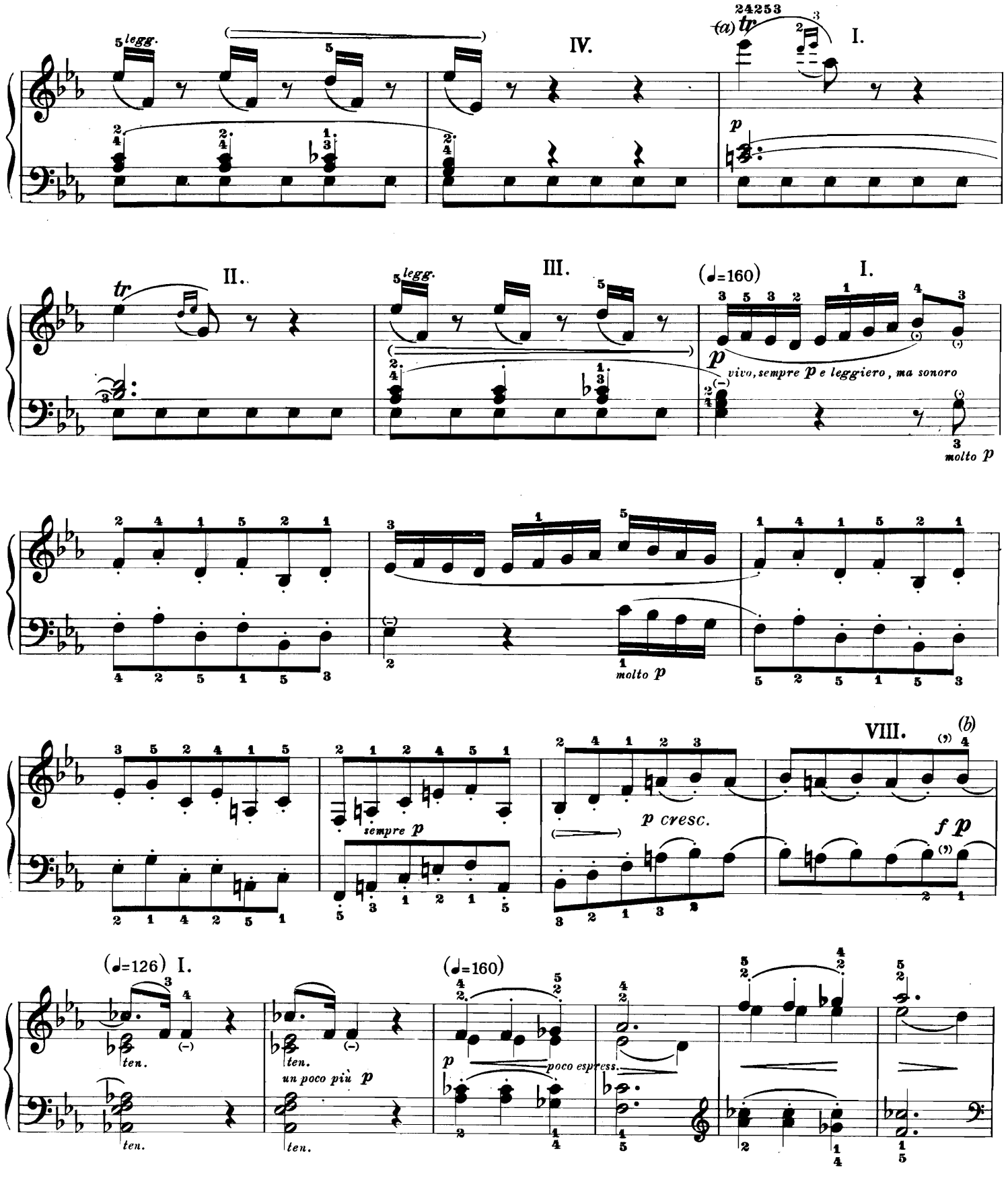
Op. 31 N. 3



a) Corona della durata di cinque quarti circa, ritardati perchè il ritardando continua fino all'inizio della battuta successiva.

a) *Fermata of about 5 crotchets; crotchets gradually becoming slower, however, because the ritardando is still in effect.*

a) Fermate etwa 5 Viertel, verlangsamte Viertel aber, weil das ritardando noch gilt.



a)

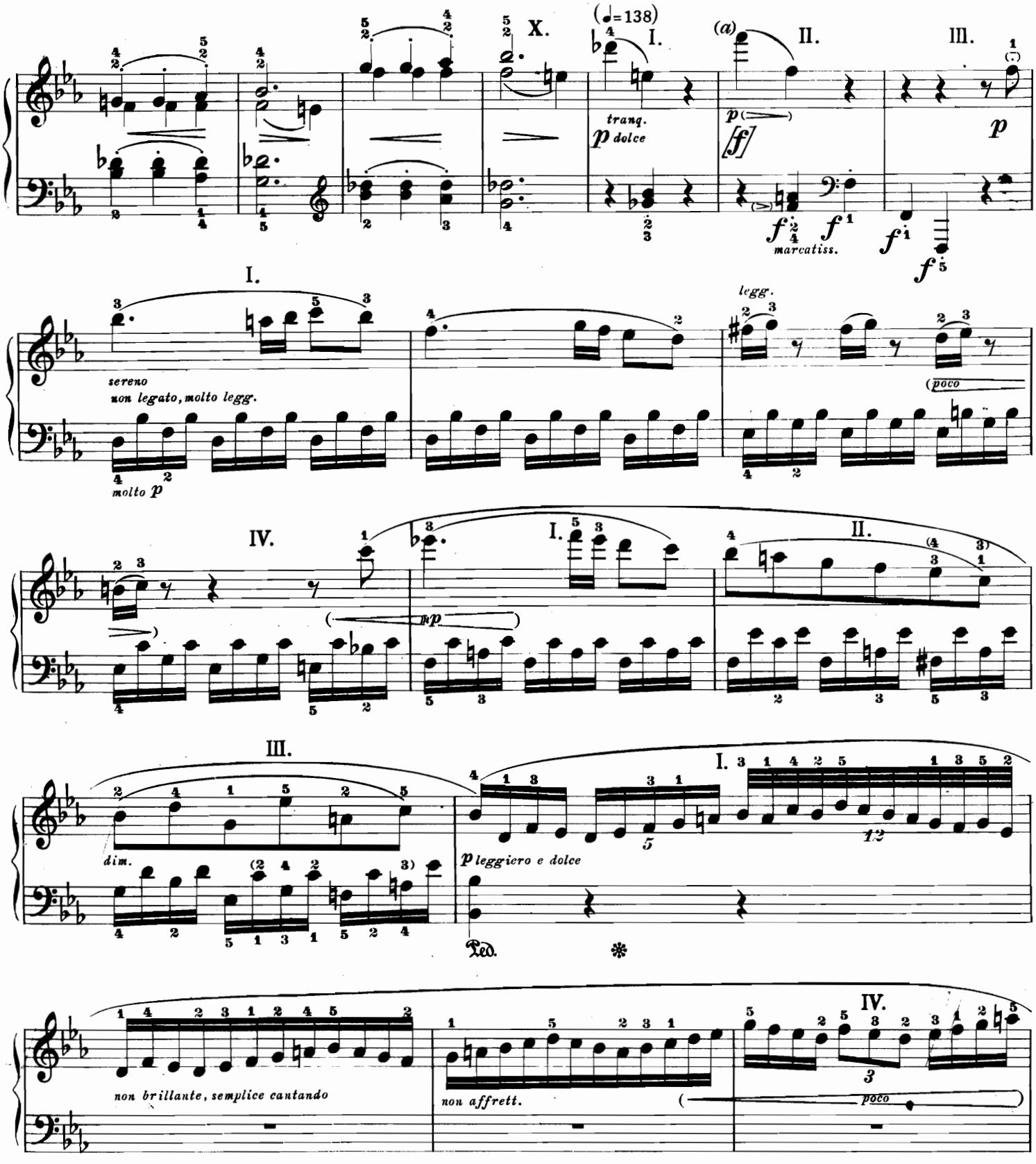
b) Per ottenere un'esecuzione più legata si consiglia di suonare i due *si b* alla sesta croma con la mano destra.

a)

b) *In order to obtain a better legato, both* b flats *on the sixth quaver can be taken with the right hand.*

a)

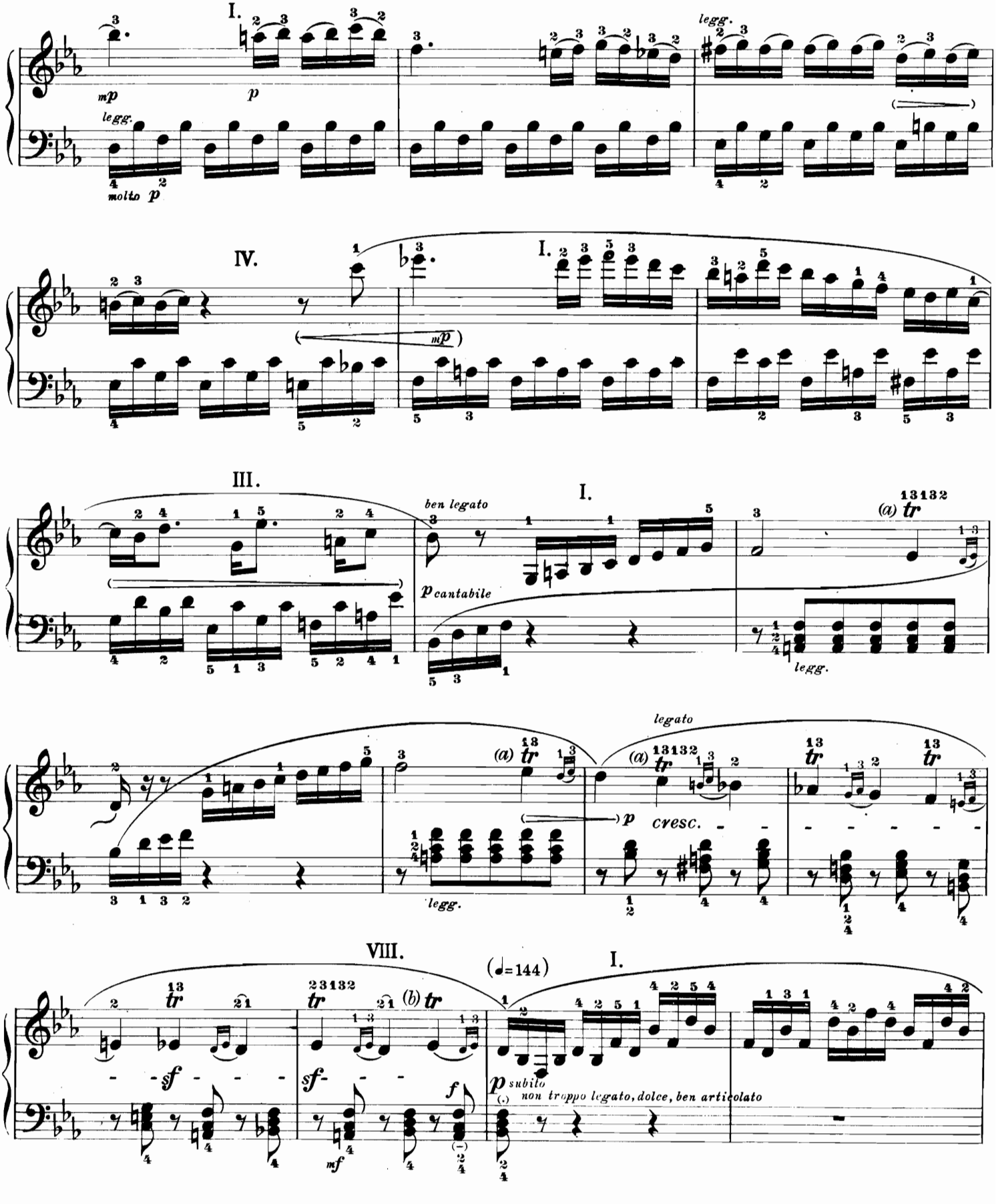
b) Ein besseres legato zu erreichen, könnte man bei dem sechsten 8tel beide «b» mit der rechten Hand nehmen.

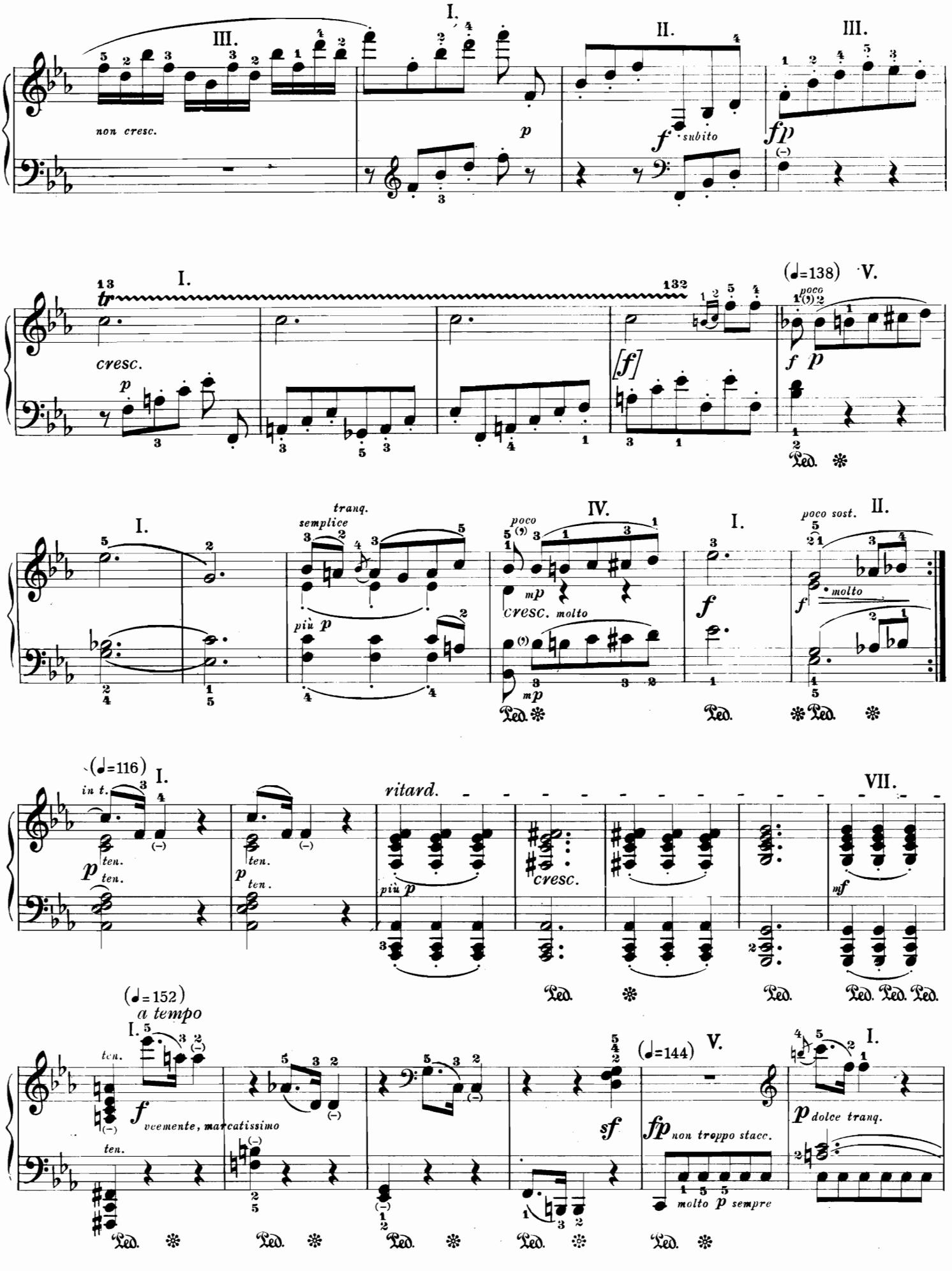


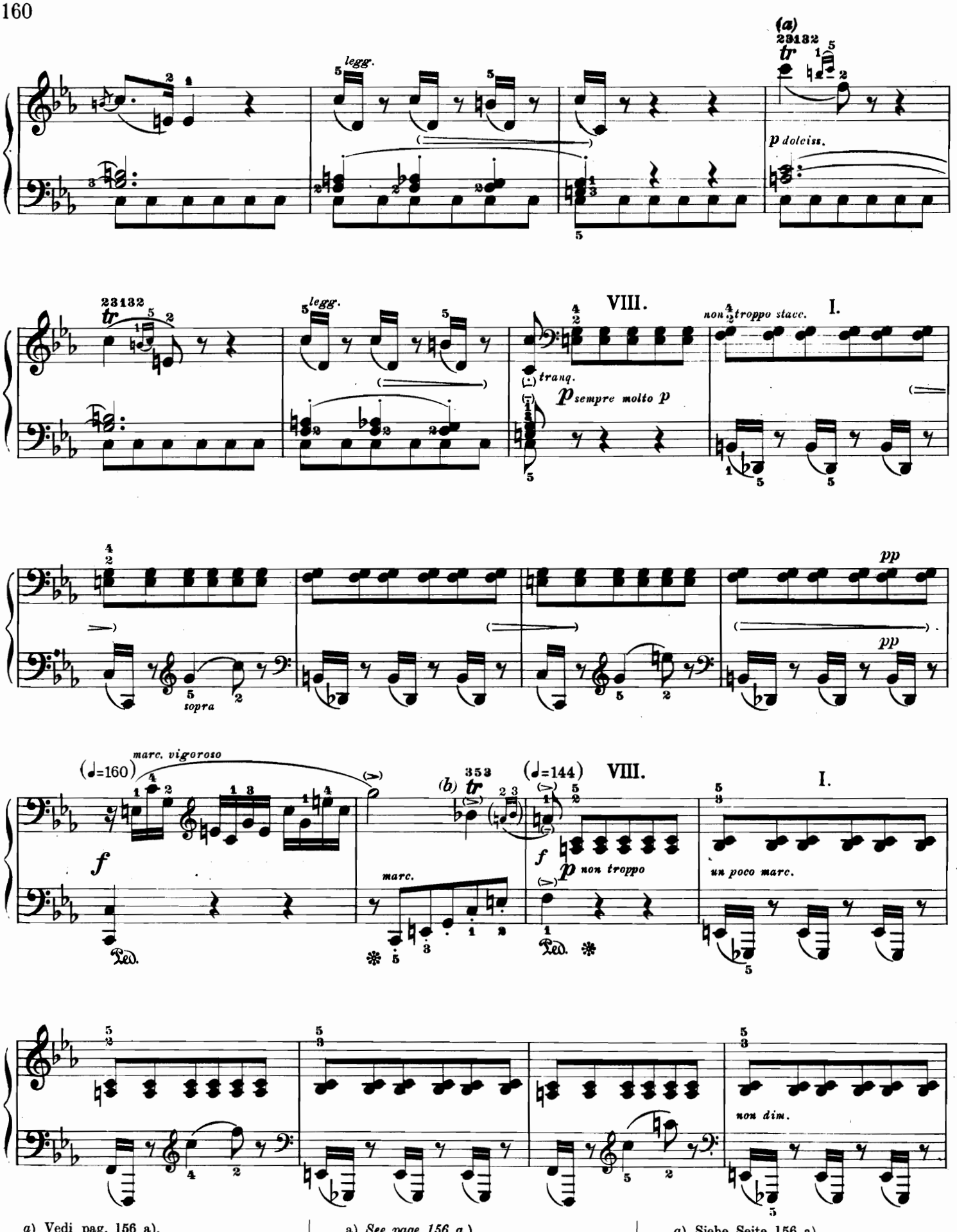
a) Secondo il revisore, il *f* sul primo quarto è un errore. Egli eseguisce *p* le due prime semiminime della destra, mentre la semiminima sul 2° quarto nella mano sinistra deve essere eseguita *f* (accentuando la nota inferiore), anzi *sf*, come anche le tre semiminime seguenti. I quattro *f* devono dare un effetto imprevisto: essi dominano e caratterizzano questo passaggio.

a) *In the editor's opinion the f on the first beat seems incorrect. He plays both crotchets in the right hand p, the second beat in the left hand, however, f (stressing the lower note), or rather sf as also the following 3 notes. These four f must come surprisingly; they dominate and characterise this place.*

a) *f* zum ersten 4tel erscheint dem Herausgeber unrichtig; er spielt die beiden 4tel rechte Hand *p*; das zweite 4tel in der linken aber *f* (mit Betonung der unteren Note), vielmehr *sf*, wie die folgenden 3 Töne. Die 4 *f* müssen überraschend eintreten, sie beherrschen und bezeichnen die Stelle.


I.
mp
p
legg.
molto p
IV.
mp
III.
ben legato
p cantabile
legg.
legato
cresc.
VIII.
(♩=144)
sf
mf
f
p subito
non troppo legato, dolce, ben articolato
a)
b)


I.
III.
II.
III.
non cresc.
p
f subito
fp
I.
tr
cresc.
p
[f]
(♩=138) V.
poco
f p
Ped.
I.
tranq.
semplice
più p
IV.
poco
mp
cresc. molto
mp
Ped.
I.
f
Ped.
II.
poco sost.
f molto
Ped.
(♩=116)
I.
in t.
ten.
p
ten.
ten.
p
ten.
più p
ritard.
cresc.
VII.
mf
Ped.
Ped.
Ped. Ped. Ped.
(♩=152)
a tempo
I.
ten.
f vemente, marcatissimo
ten.
Ped.
Ped.
Ped.
Ped.
sf
(♩=144)
V.
fp non troppo stacc.
molto p sempre
Ped.
I.
p dolce tranq.



a) Vedi pag. 156 a).

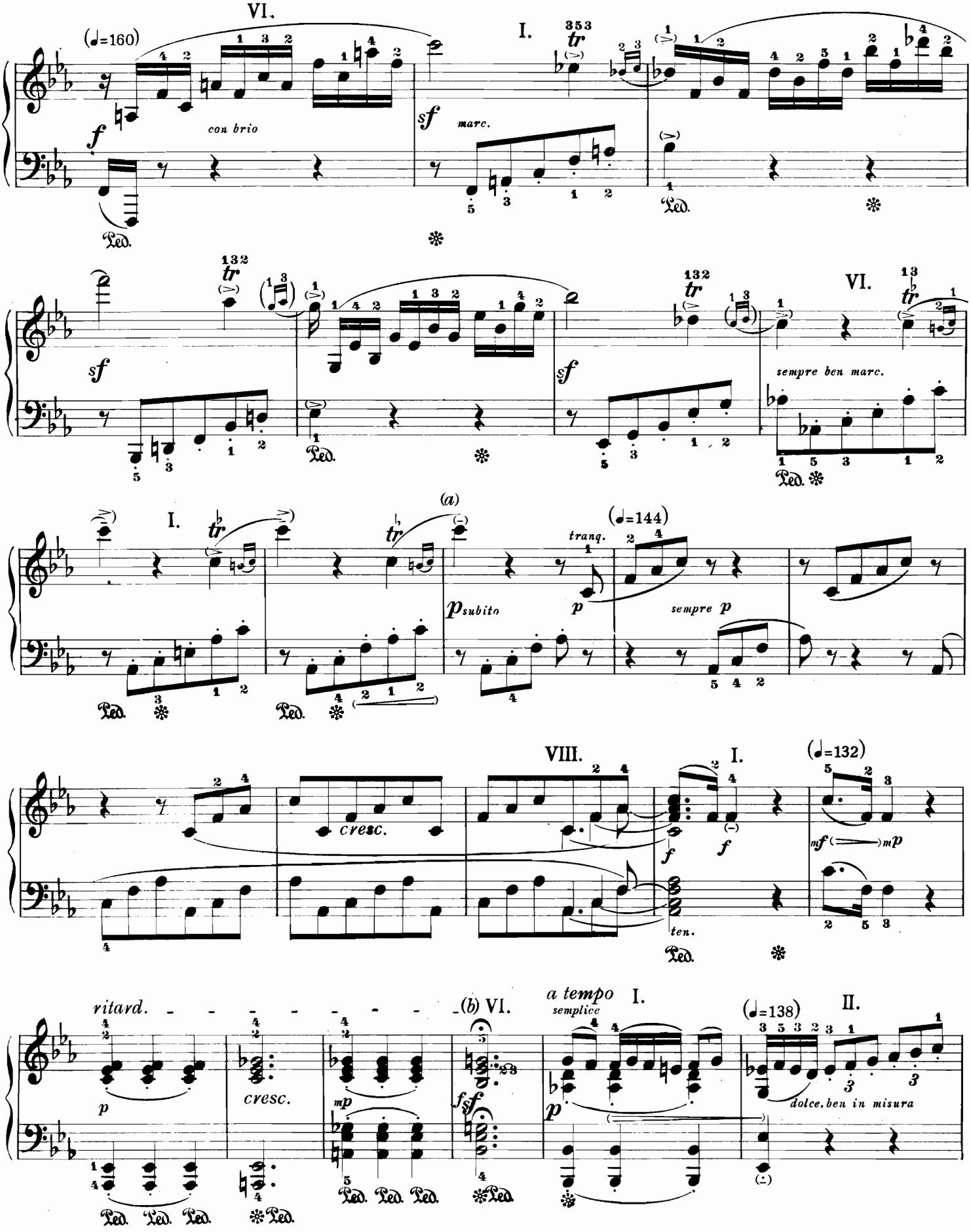
b)

a) *See page 156 a.)*

b)

a) Siehe Seite 156 a).

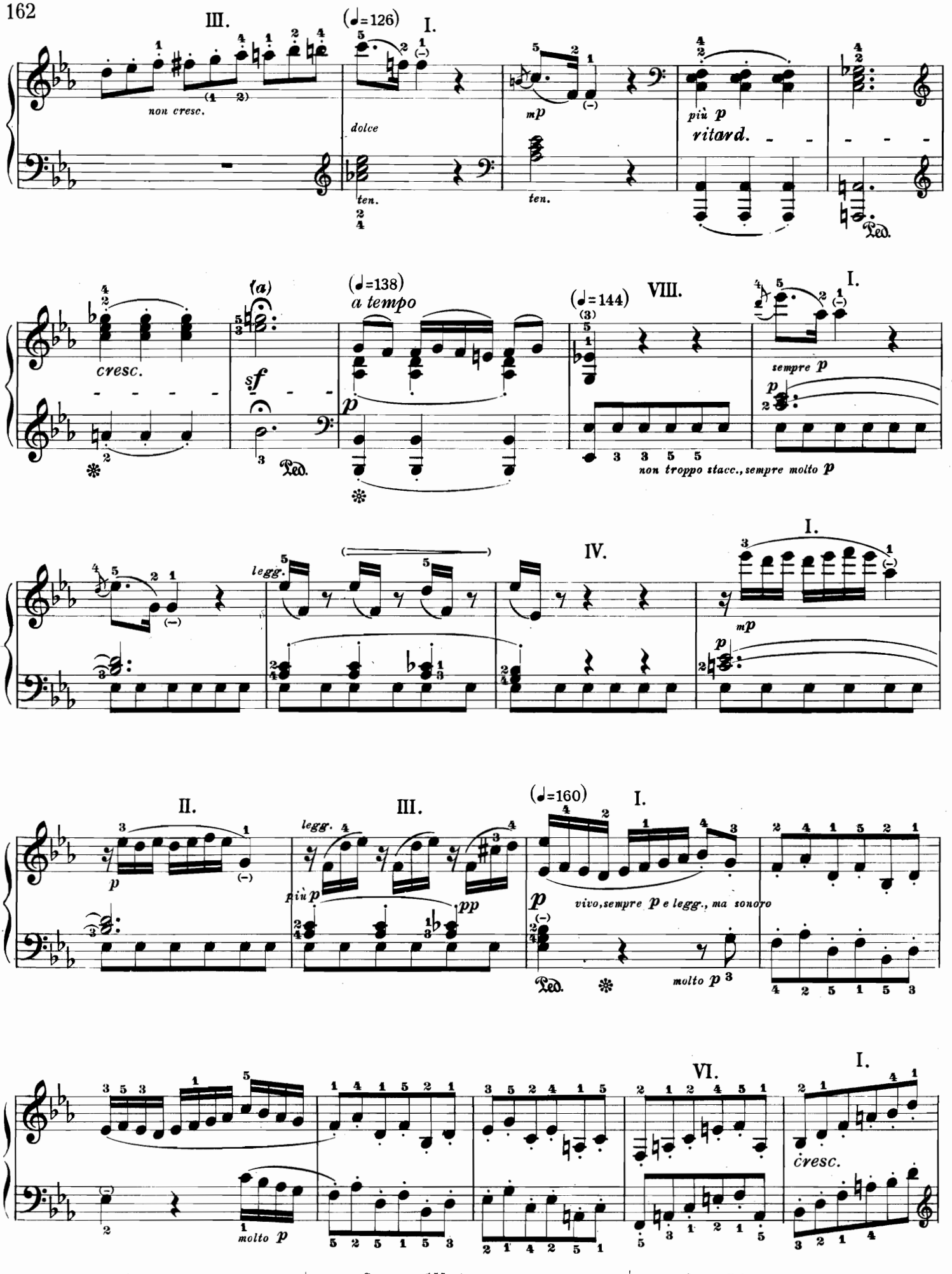
b)



a) In parecchie edizioni il *p* è posto sulla seconda croma: evidentemente è un errore.
b) Vedi pag. 155 a).

a) *Some editions have p on the second quaver which is obviously a mistake.*
b) *See page 155 a).*

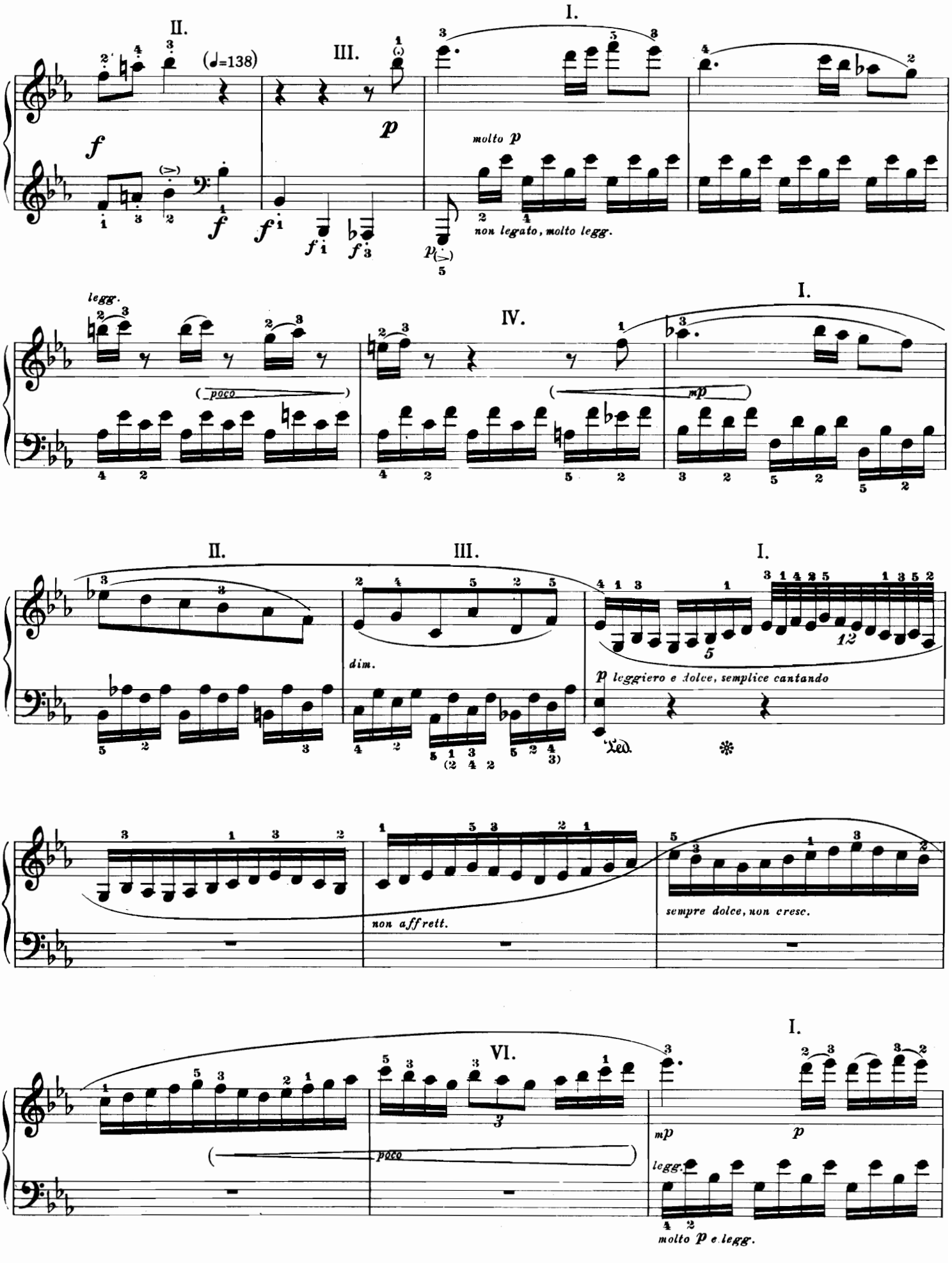
a) *p* erst zum zweiten 8tel, wie es manche Ausgaben haben, ist sicherlich falsch.
b) Siehe Seite 155 a).

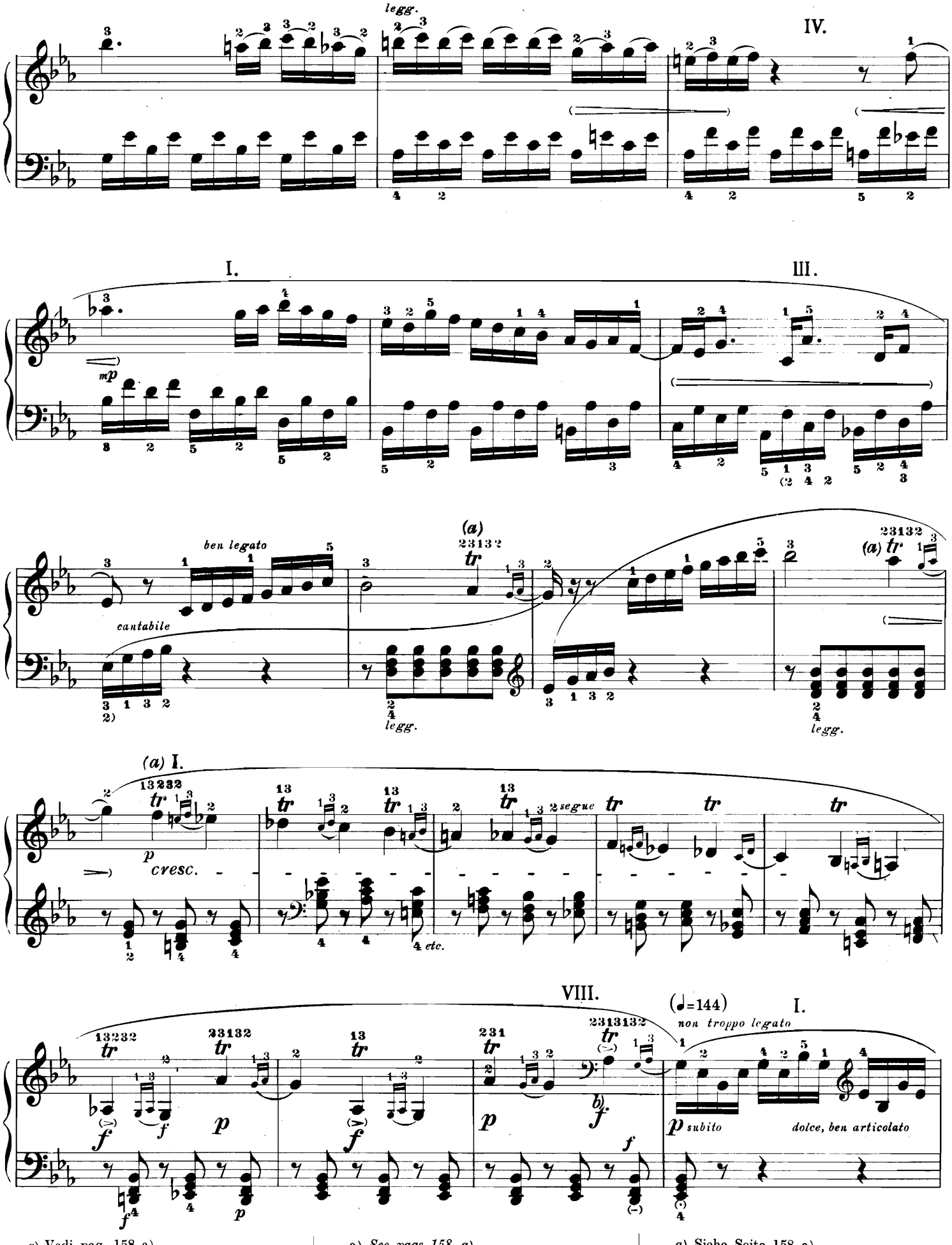


a) Vedi pag. 155 a).

a) *See page 155 a).*

a) Siehe Seite 155 a).

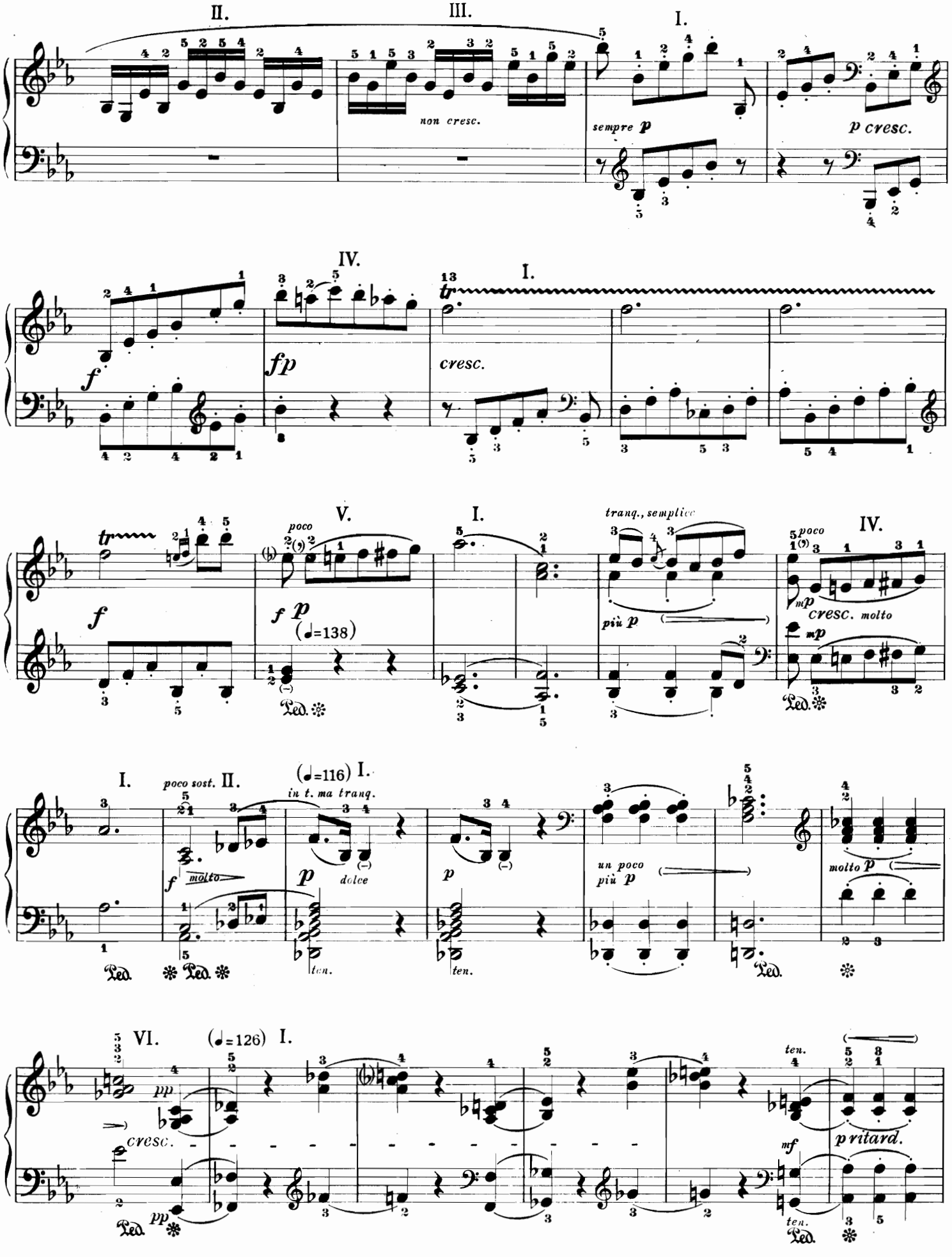

II.
(♩=138)
III.
I.
f
p
molto p
non legato, molto legg.
legg.
IV.
I.
poco
mp
II.
III.
I.
dim.
p leggiero e dolce, semplice cantando
non affrett.
sempre dolce, non cresc.
VI.
I.
poco
mp
p
legg.
molto p e legg.

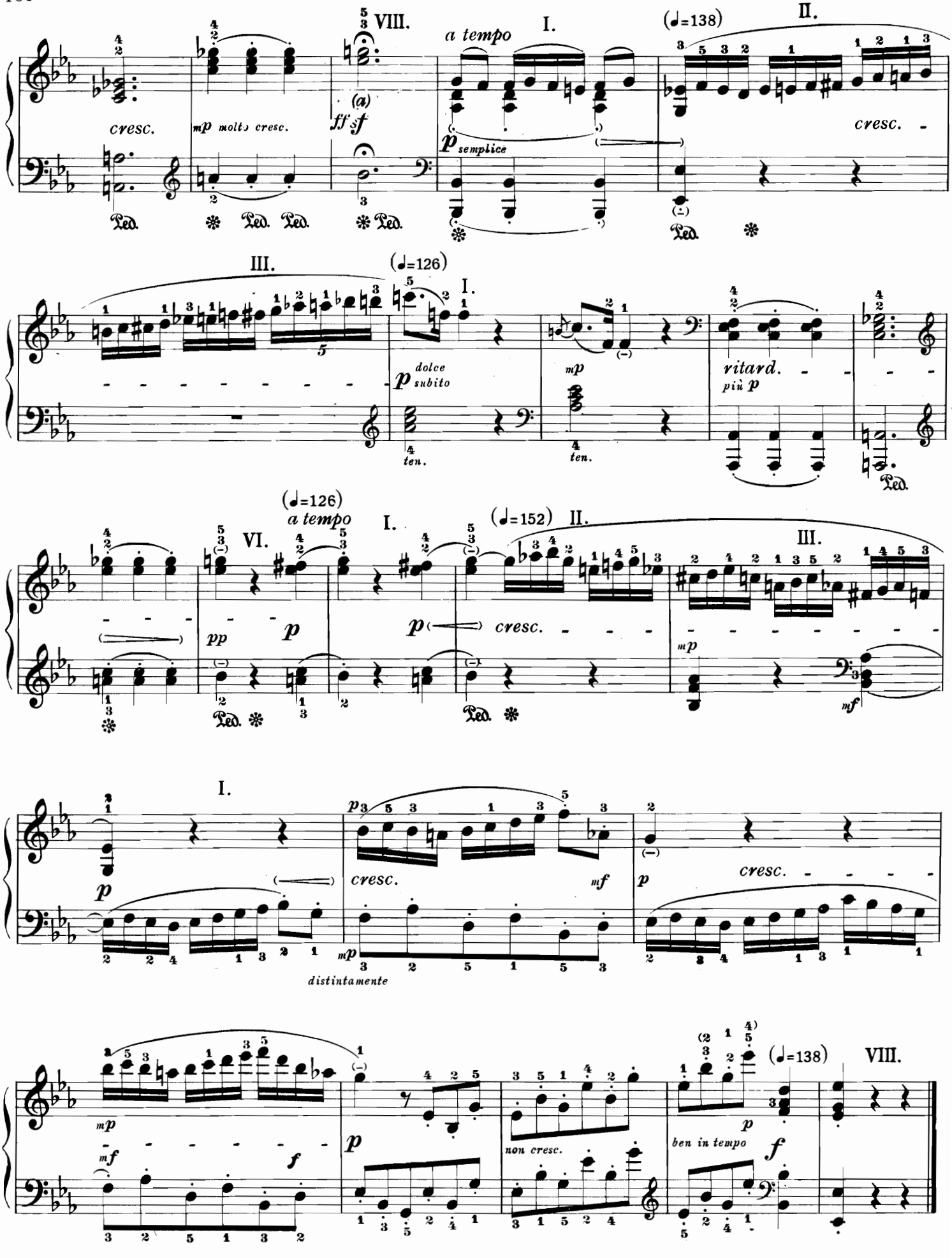


a) Vedi pag. 158 a).
b) Vedi pag. 158 b).

a) *See page 158 a).*
b) *See page 158 b).*

a) Siehe Seite 158 a).
b) Siehe Seite 158 b).


II.
III.
I.
non cresc.
sempre p
p cresc.
IV.
I.
f
fp
cresc.
V.
I.
tranq., semplice
IV.
poco
f p
(♩=138)
più p
mp
cresc. molto
I.
poco sost. II.
(♩=116) I.
in t. ma tranq.
molto
dolce
un poco più p
molto p
ten.
VI.
(♩=126) I.
pp
cresc.
ten.
mf
p ritard.



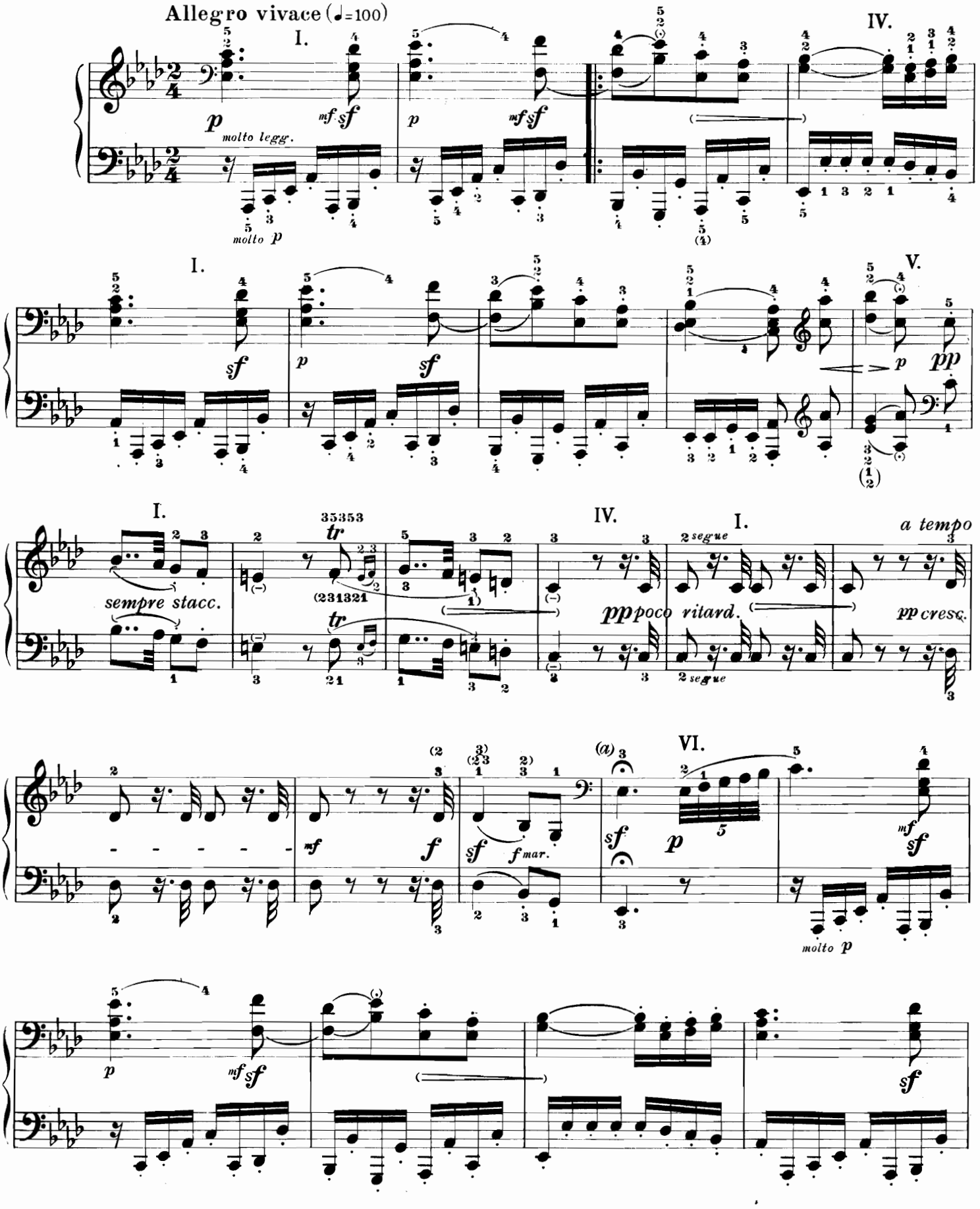
a) Vedi pag. 155 a).

a) *See page 155 a).*

a) Siehe Seite 155 a).

SCHERZO

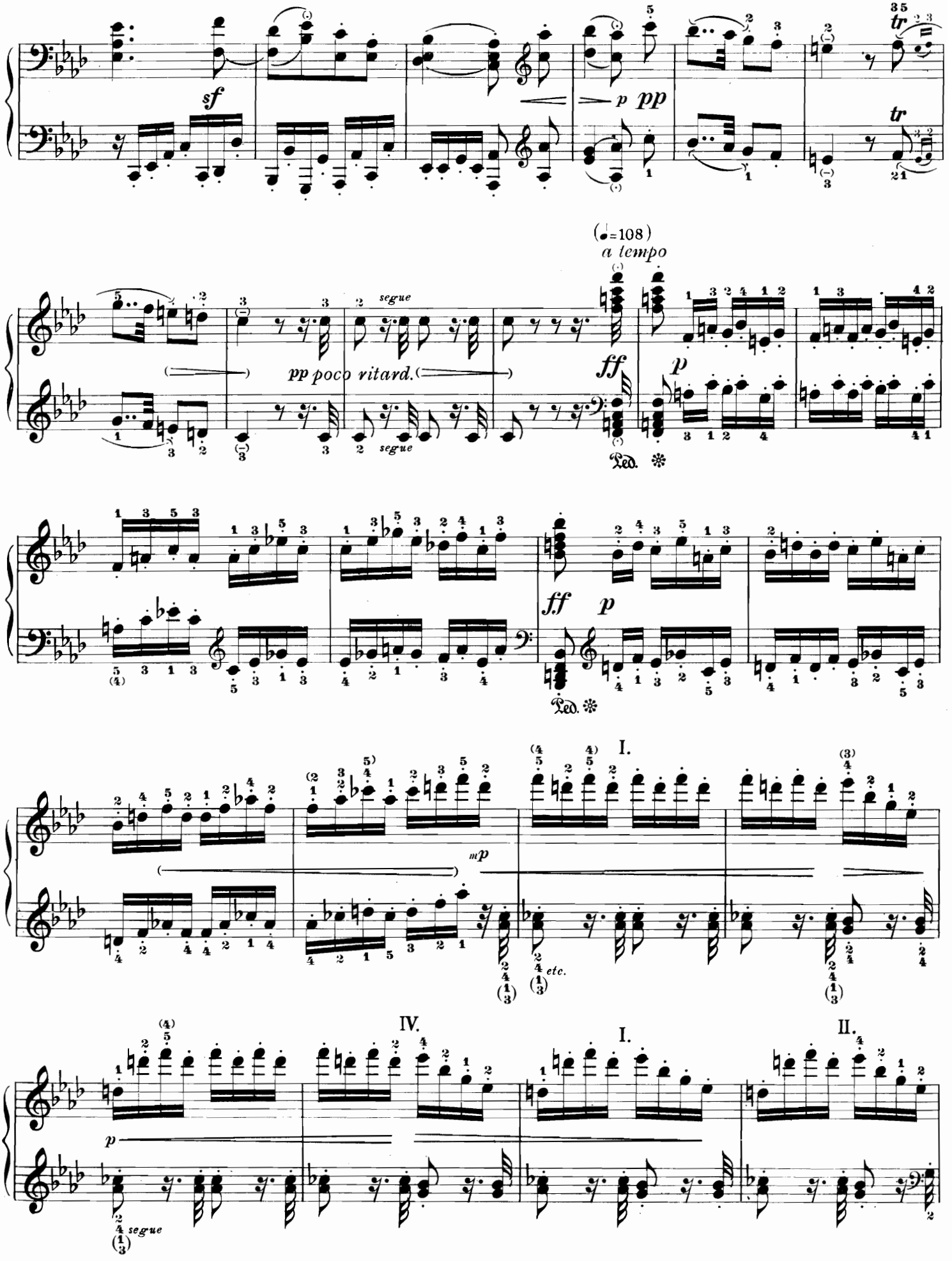
Allegro vivace (♩=100)

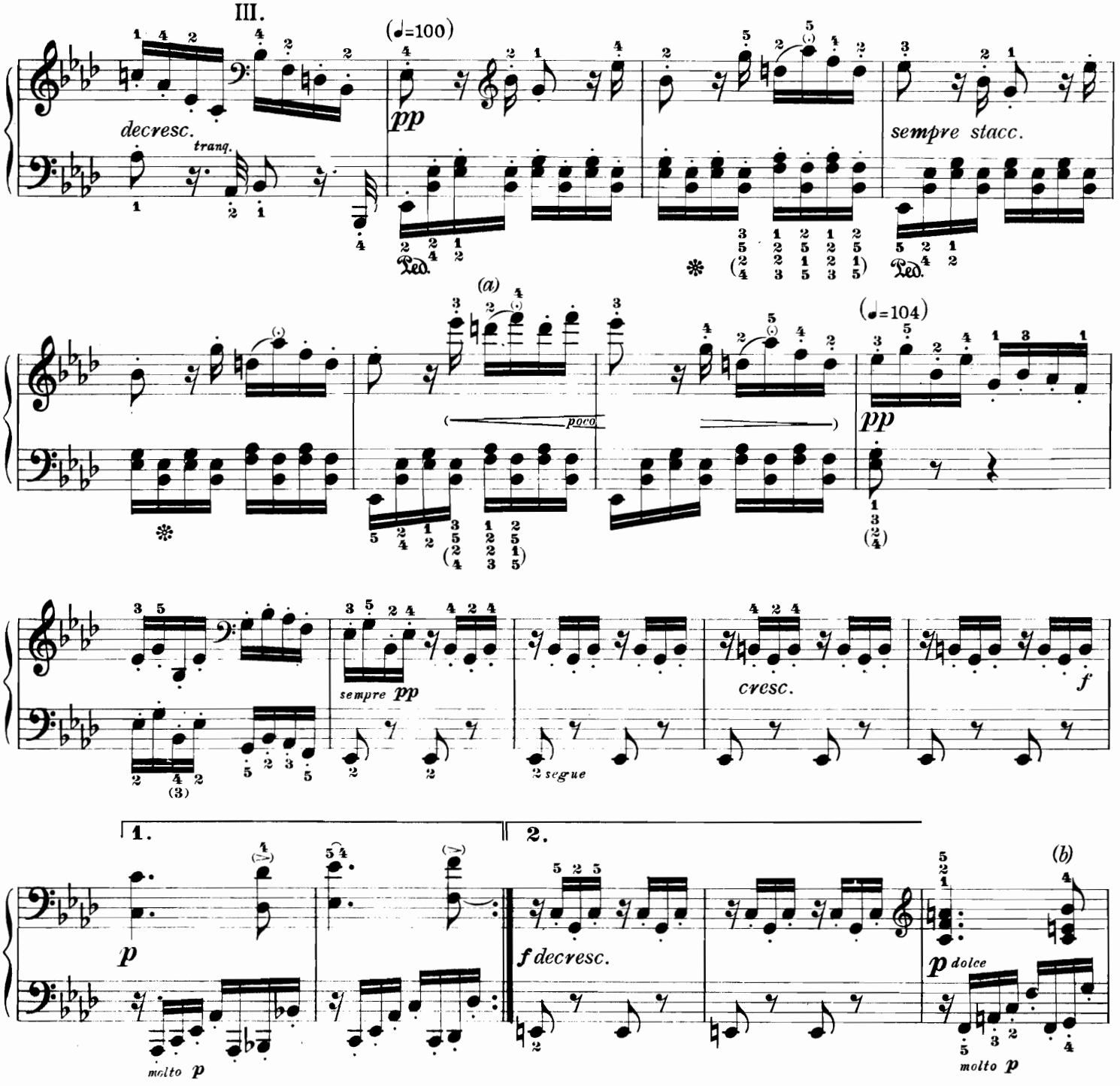


a) Corona della durata di tre quarti circa, senza pausa respiratoria.

a) *Fermata of about 3 beats; no pause.*

a) Fermate etwa 3 Viertel: keine Luftpause.


sf
p pp
tr
tr
(♩=108)
a tempo
segue
pp poco ritard.
segue
ff
p
Ped. ✻
ff p
Ped. ✻
I.
mp
etc.
IV.
I.
II.
p
segue



a) È evidente che in questo passaggio le quattro semicrome sono state modificate perchè il pianoforte di Beethoven non arrivava oltre al *fa* superiore. Il modo in cui Beethoven ha superato questa difficoltà è particolarmente attraente. In ogni caso, non conviene sacrificare la soluzione imposta da Beethoven e che egli ha scelto fra molte altre, per sostituirvi la forma che avrebbe dato a questo passaggio se avesse avuto a sua disposizione un pianoforte moderno. Il fatto di non averlo ha dato il risultato di offrire una maggiore varietà di forma.

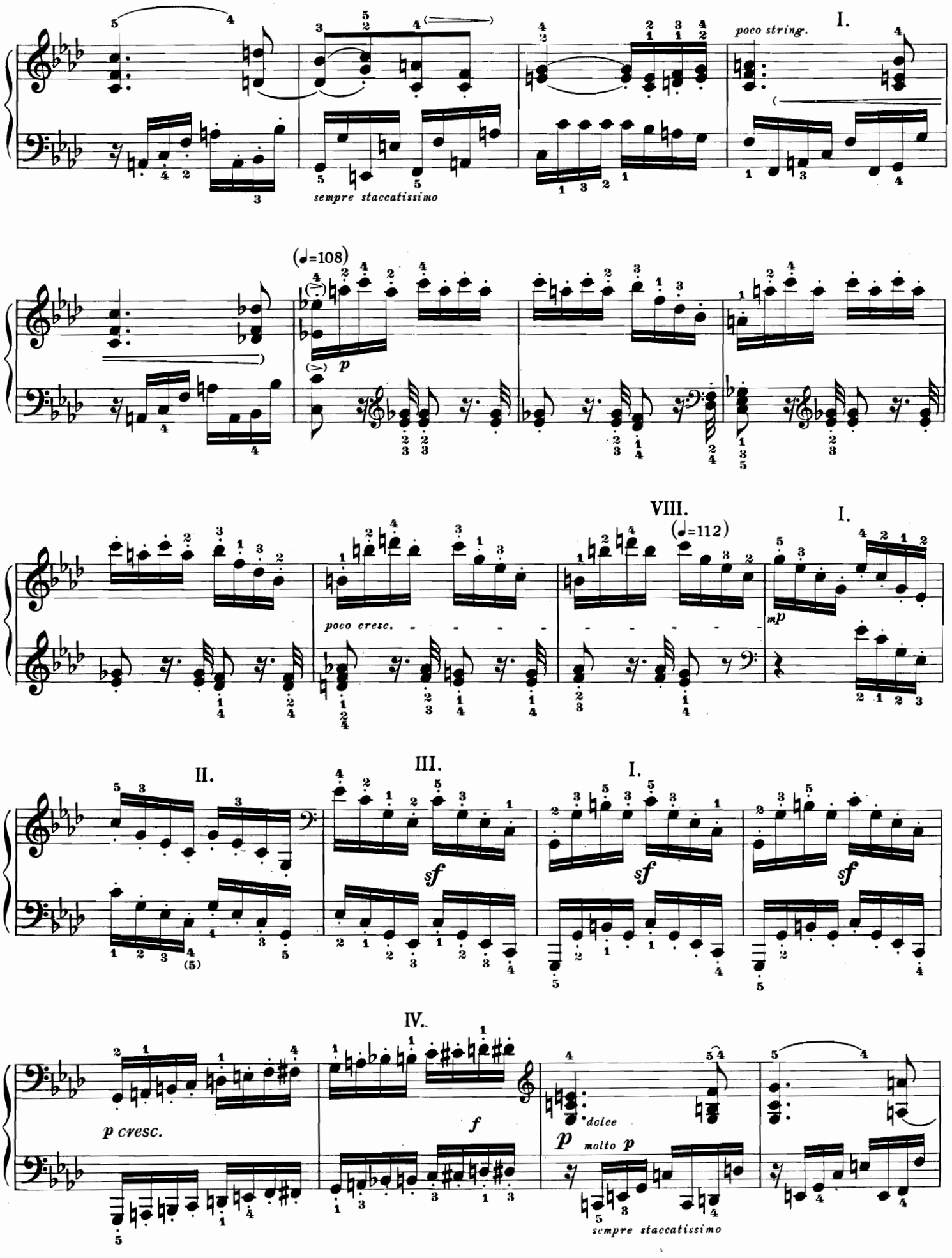
b) Non è possibile accertare dai testi se qui, come in seguito, gli accenti *sf* siano stati omessi volutamente o siano stati dimenticati. Ovunque essi mancano, il revisore dà un'esecuzione uniforme, senza alcun accento.

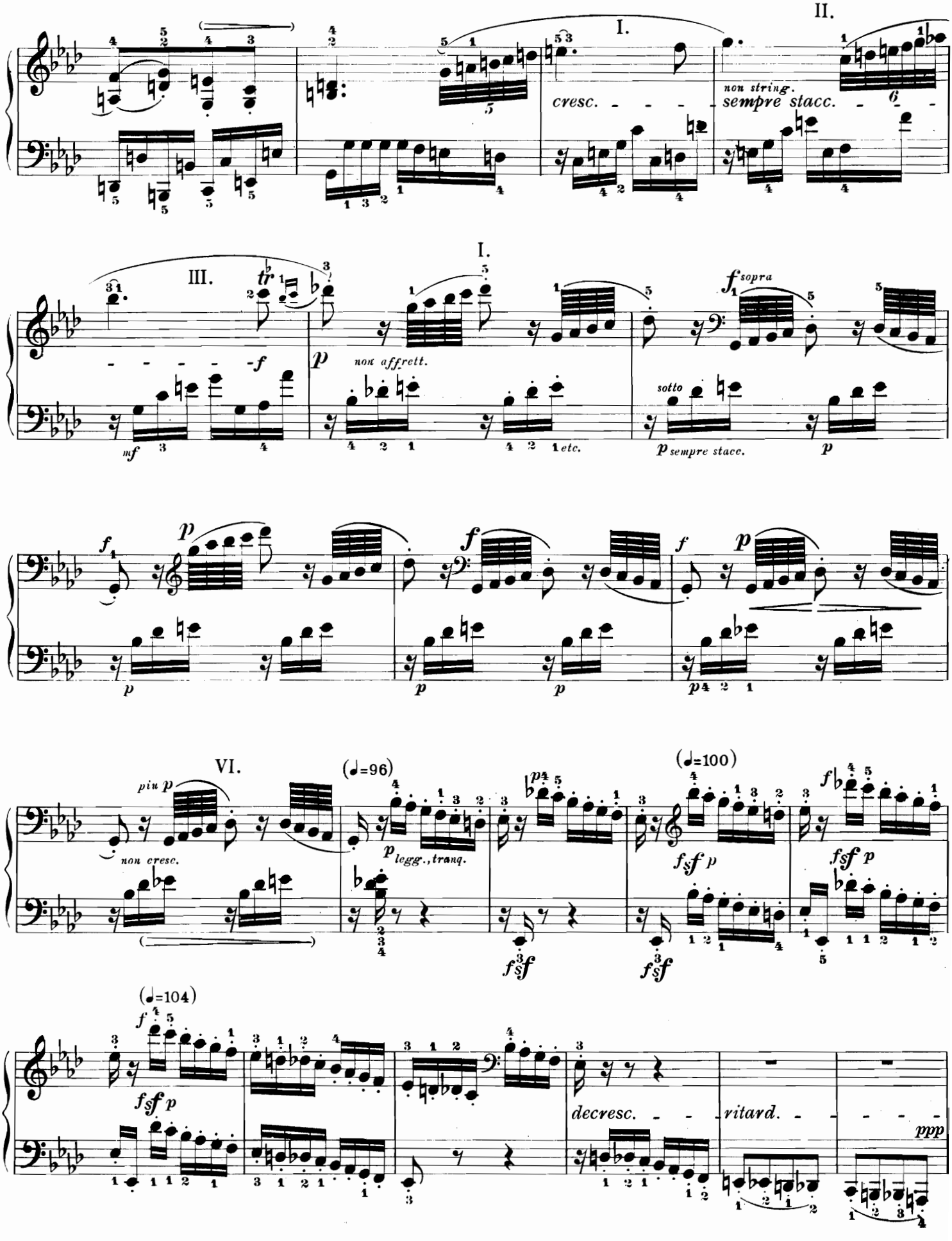
a) *It is obvious that Beethoven changed the melodic line of these* 4 *semiquavers because his keyboard did not extend beyond* f. *The manner in which he overcame this limitation is, however, particularly attractive. In no case is it permissible to sacrifice this forced solution (which he most certainly selected among many possibilities) by substituting it with the form Beethoven would have given it, had he had a piano of modern range. He did not have it and that actually results in a greater variety.*

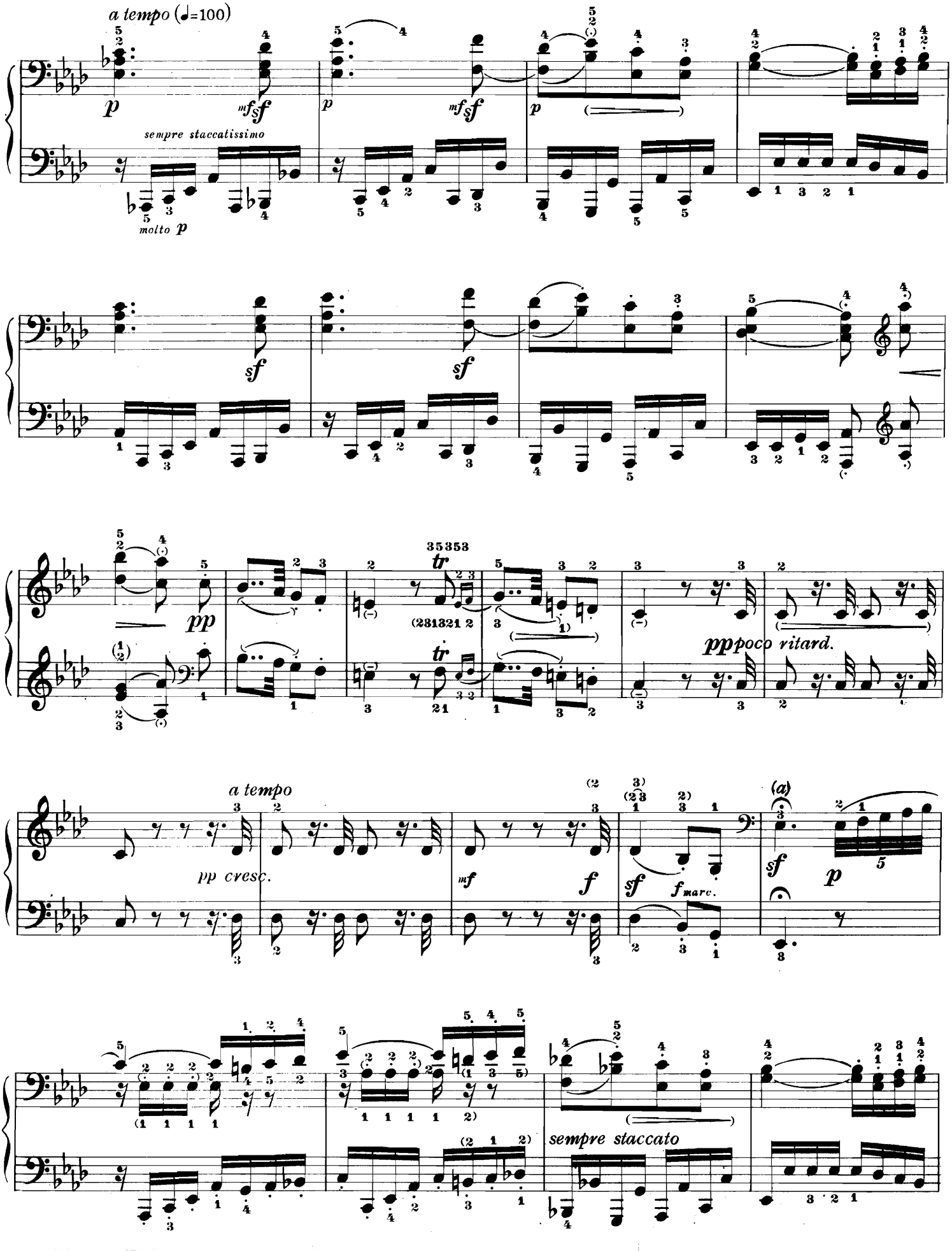
b) *From the texts examined, it cannot be ascertained whether here and further on the sf marks have been omitted intentionally or forgotten. The aditor plays the quavers (here and wherever else the sf marks are missing) without accent.*

a) Die vier 16tel sind hier zweifellos nur verändert, weil Beethovens Klavier keinen höheren Ton als das dreigestrichene «f» hatte; wie er den Mangel überwand, ist jedoch von besonderem Reiz; es geht keineswegs an, die ganz gewiß unter vielen Möglichkeiten ausgewählte Notlösung zu opfern und durch die Gestalt zu ersetzen, die Beethoven, über ein Klavier heutigen Umfangs verfügend, der Stelle gegeben hätte. Er hatte es eben nicht, und daraus ergibt sich schließlich noch eine größere Mannigfaltigkeit.

b) Ob hier und später die Akzentzeichen (*sf*) absichtlich fortgelassen oder hier vergessen wurden, läßt sich nach den Vorlagen nicht entscheiden; der Herausgeber spielt die 8tel hier, wie überall, wo das *sf* fehlt, unbetont.


I.
poco string.
sempre staccatissimo
(♩=108)
p
VIII.
(♩=112)
I.
poco cresc.
mp
II.
III.
I.
sf
sf
sf
IV.
p cresc.
f
dolce
p
molto p
sempre staccatissimo

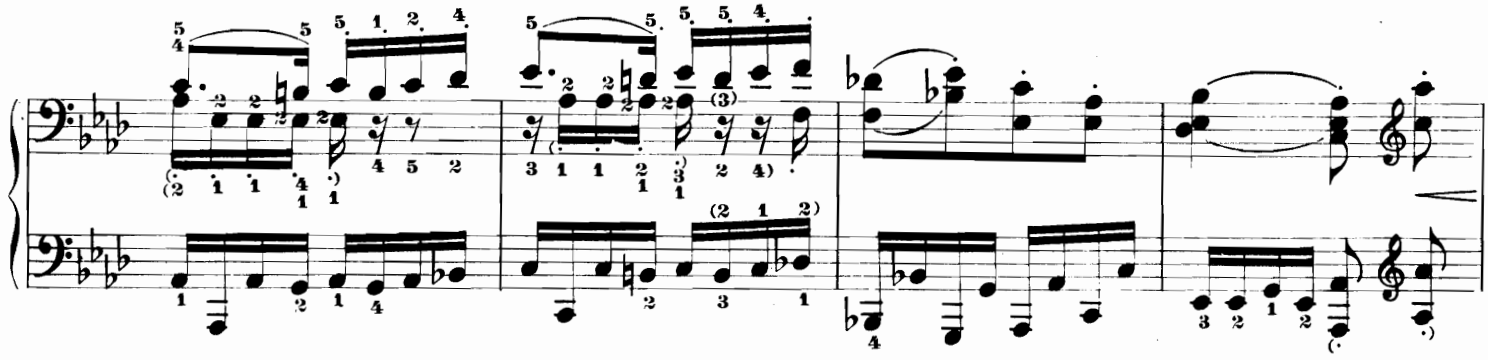

II.
I.
cresc.
non string.
sempre stacc.
I.
III.
tr
-f
p
non affrett.
etc.
f sopra
sotto
mf
p sempre stacc.
f
p
VI.
piu p
non cresc.
(♩=96)
p legg., tranq.
(♩=100)
fsf p
(♩=104)
decresc.
ritard.
ppp

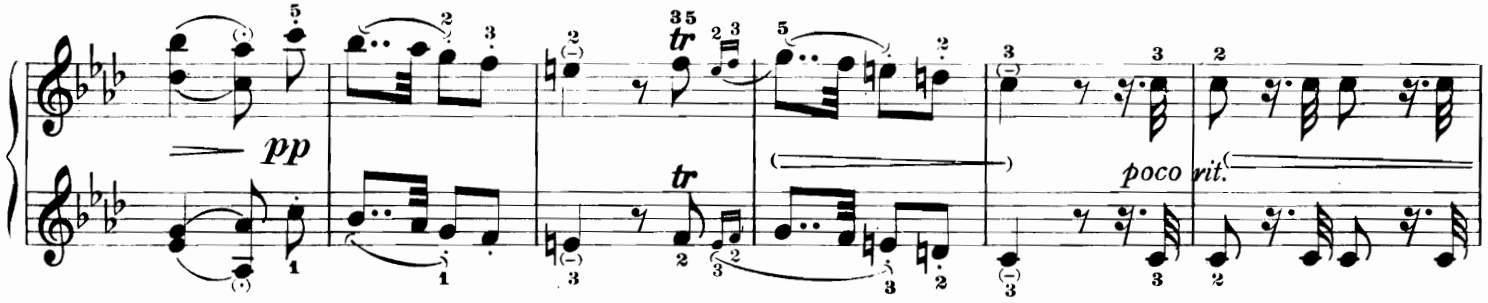


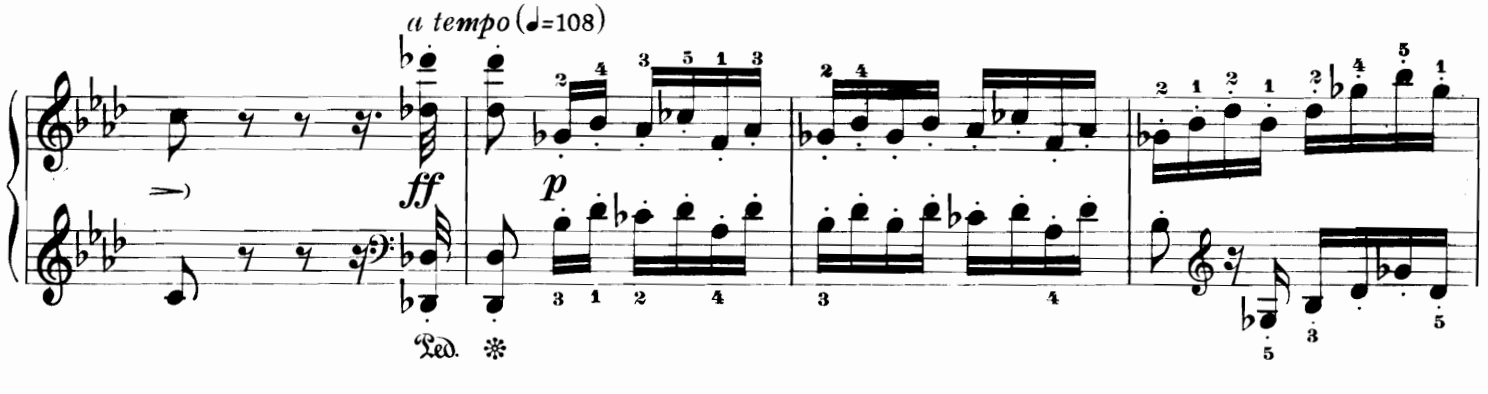
a) Vedi pag. 167 a).

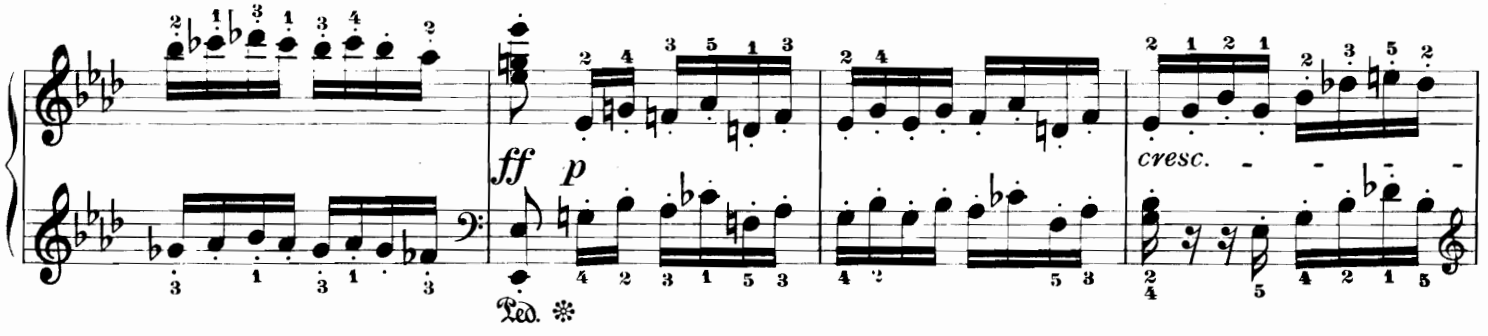
a) *See page 167 a).*

a) Siehe Seite 167 a).

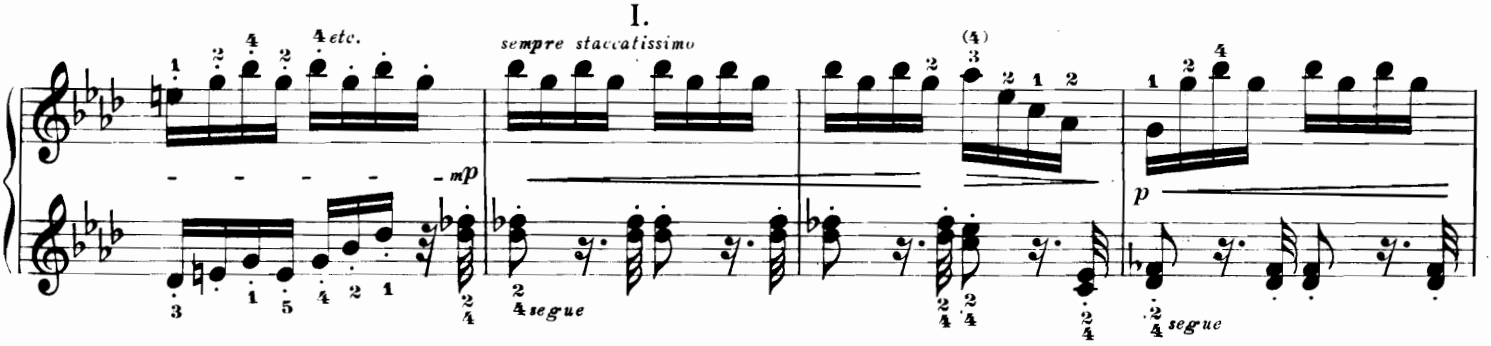


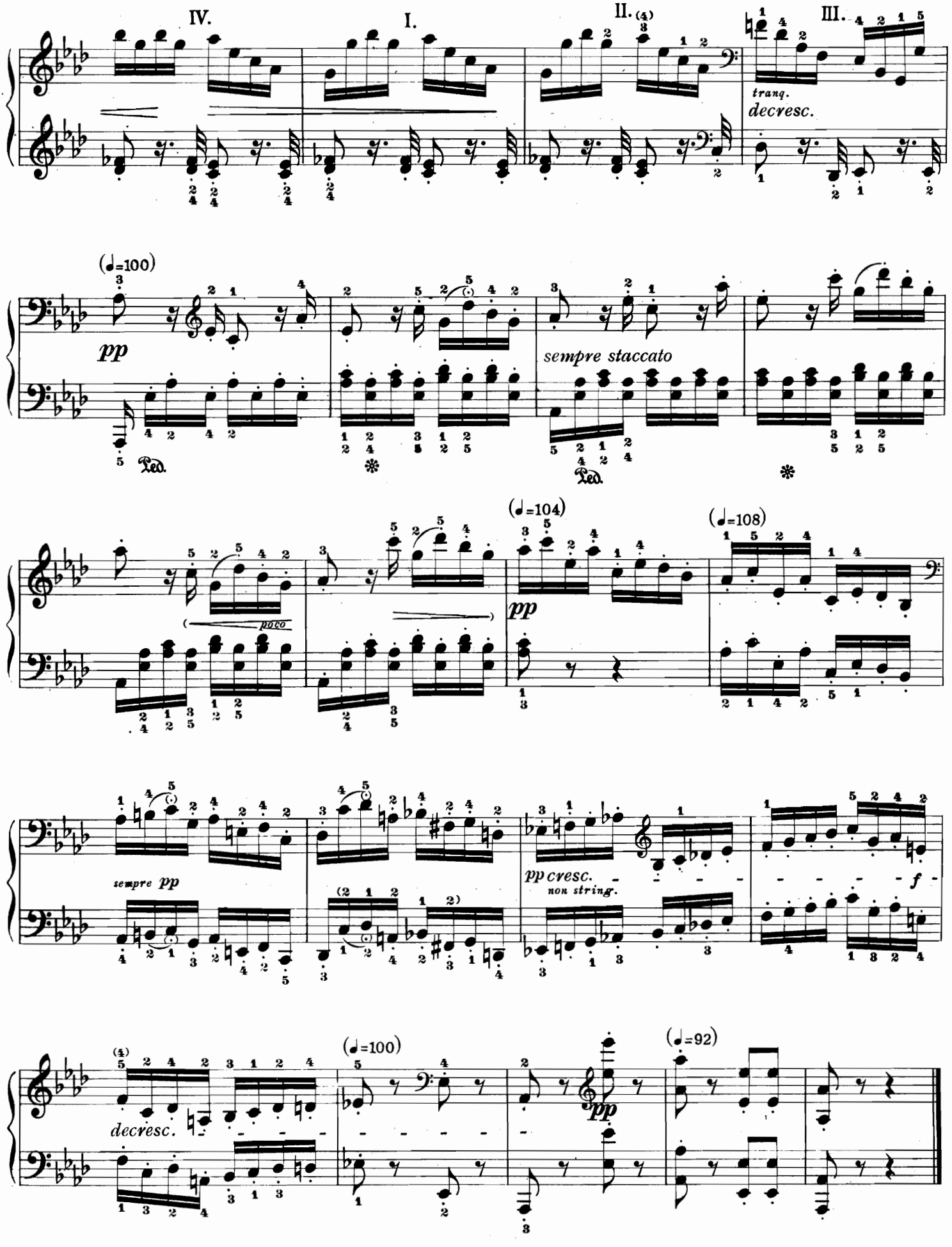

pp
tr
tr
poco rit.


a tempo (♩=108)
ff
p
Ped.


ff
p
cresc.
Ped.

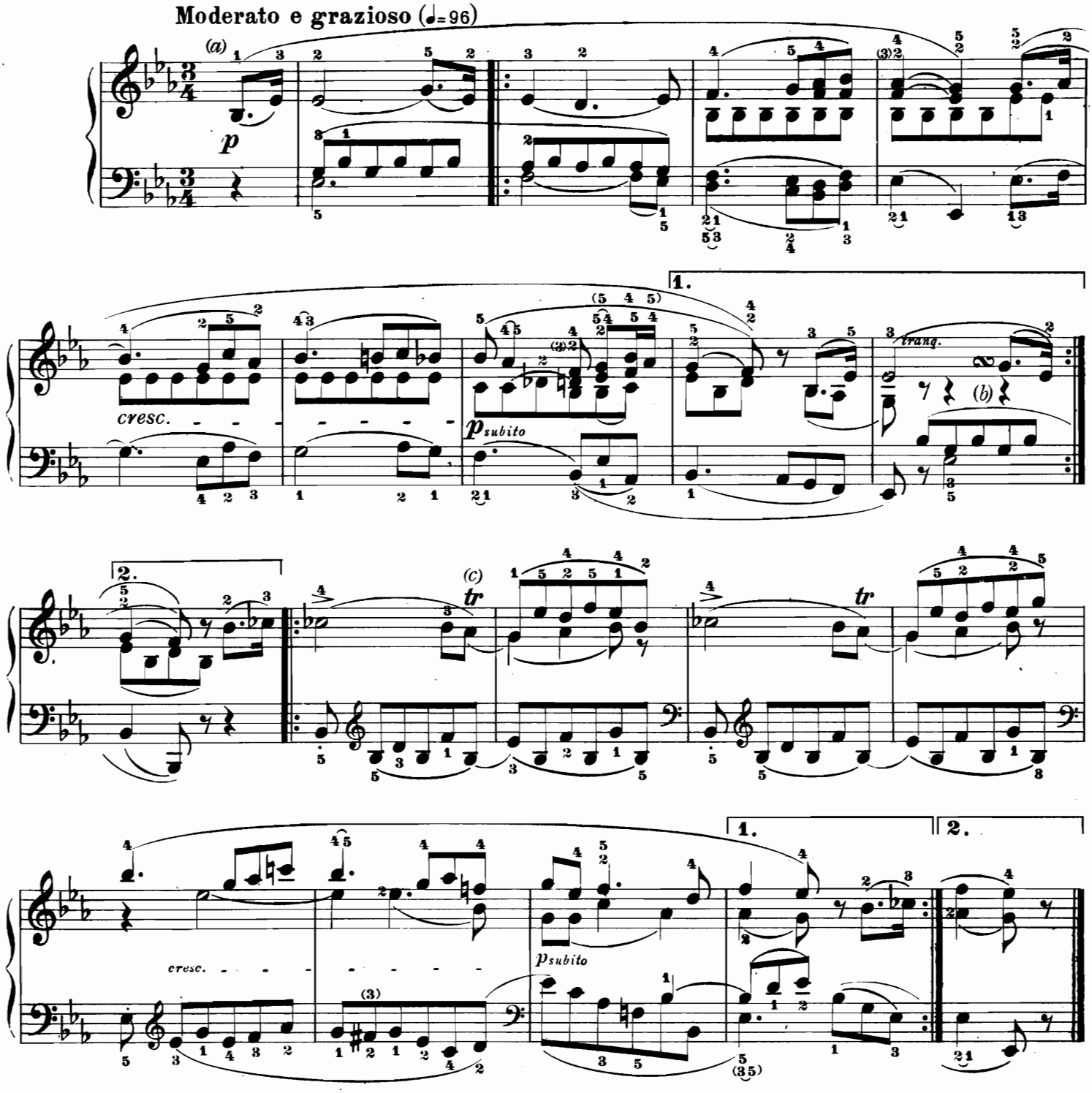
I.


etc.
mp
sempre staccatissimo
segue
p
segue


IV.
I.
II.
III.
tranq.
decresc.
(♩=100)
pp
Ped.
sempre staccato
(♩=104)
(♩=108)
poco
pp
sempre pp
pp cresc.
non string.
f
decresc.
(♩=100)
pp
(♩=92)

MINUETTO

Moderato e grazioso (♩=96)

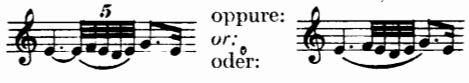


a) Le grandi legature superiori sono del revisore: esse non indicano il tocco, ma il fraseggio.

a) *The upper, long slurs are by the editor. They do not refer to legato but to phrasing.*

a) Die oberen, großen Bögen sind vom Herausgeber und geben nicht den Anschlag, sondern die Phrasierung an.

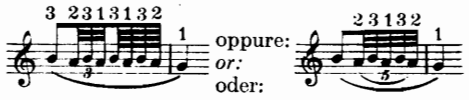
b)

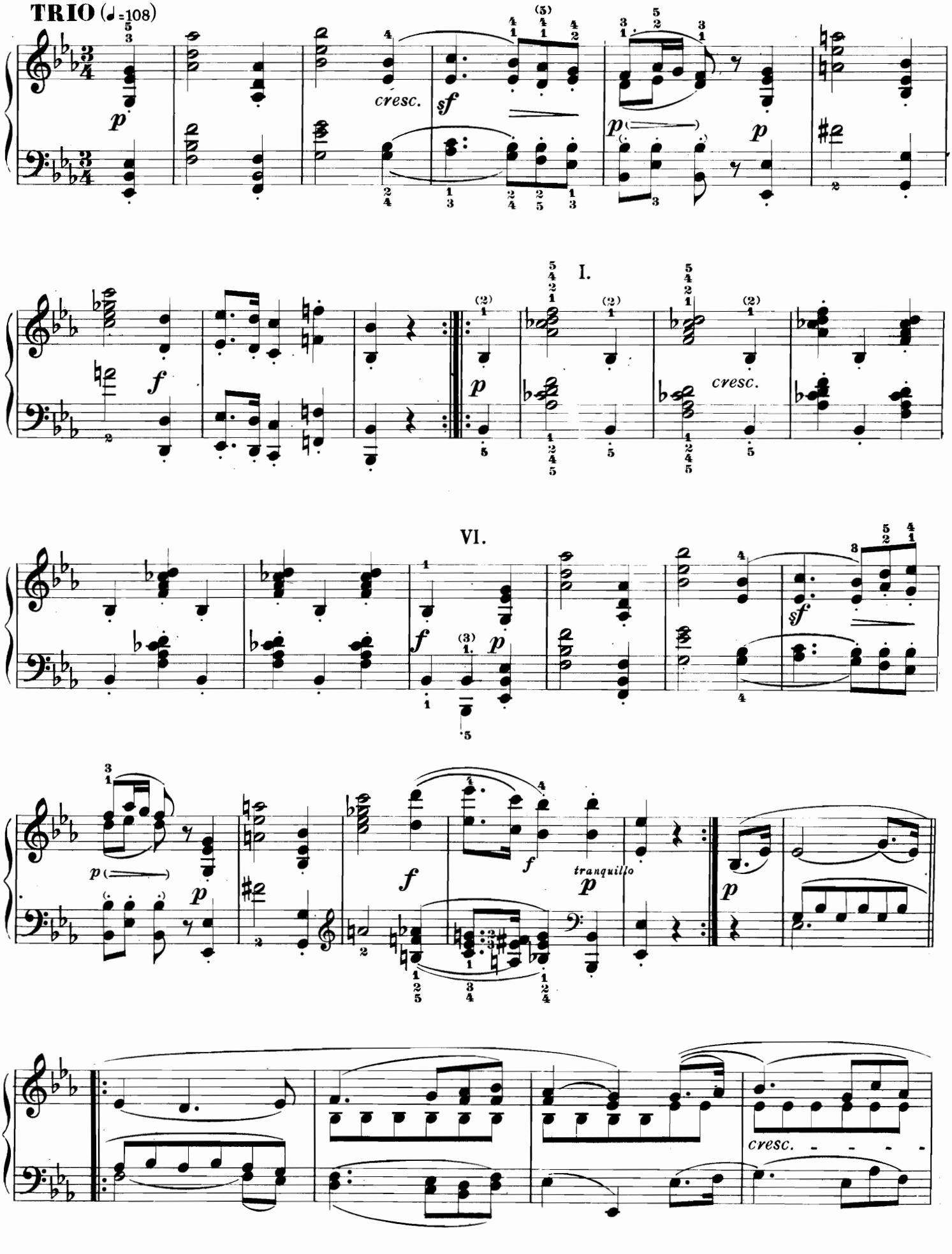


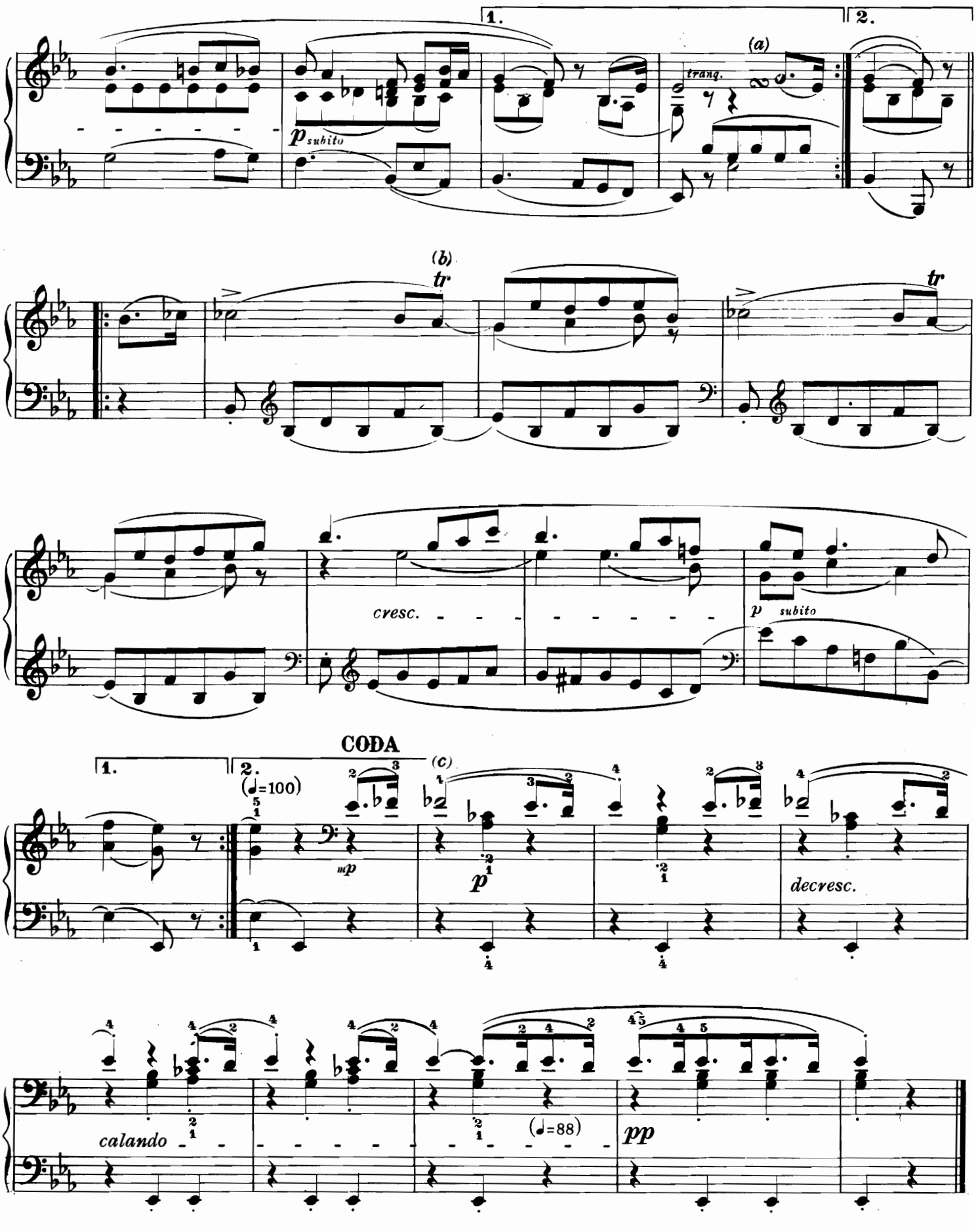
c) Il trillo senza risoluzione:

c) *Trill without after-beat:*

c) Triller ohne Nachschlag:



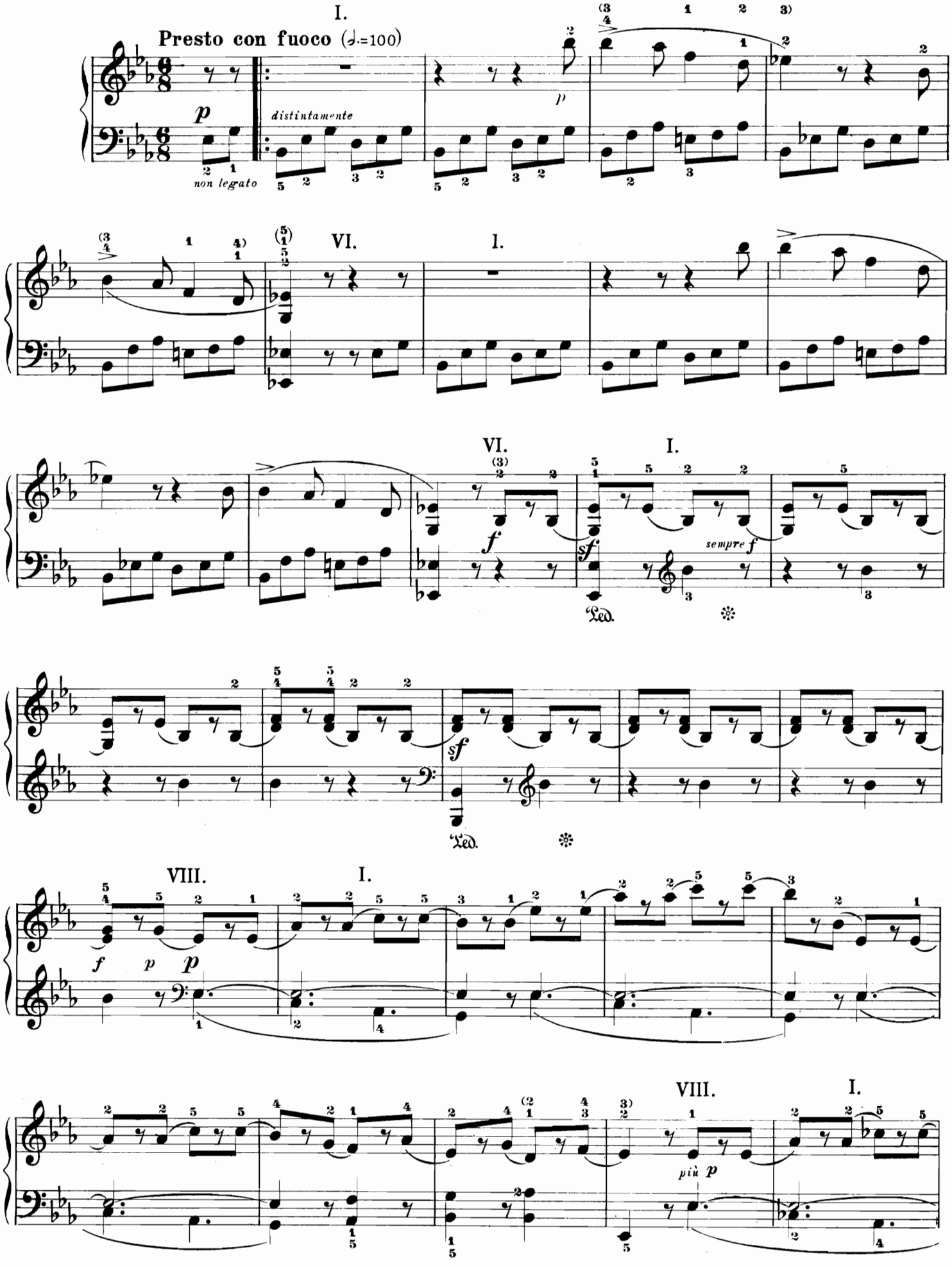

TRIO (♩=108)
cresc.
I.
cresc.
VI.
tranquillo
cresc.

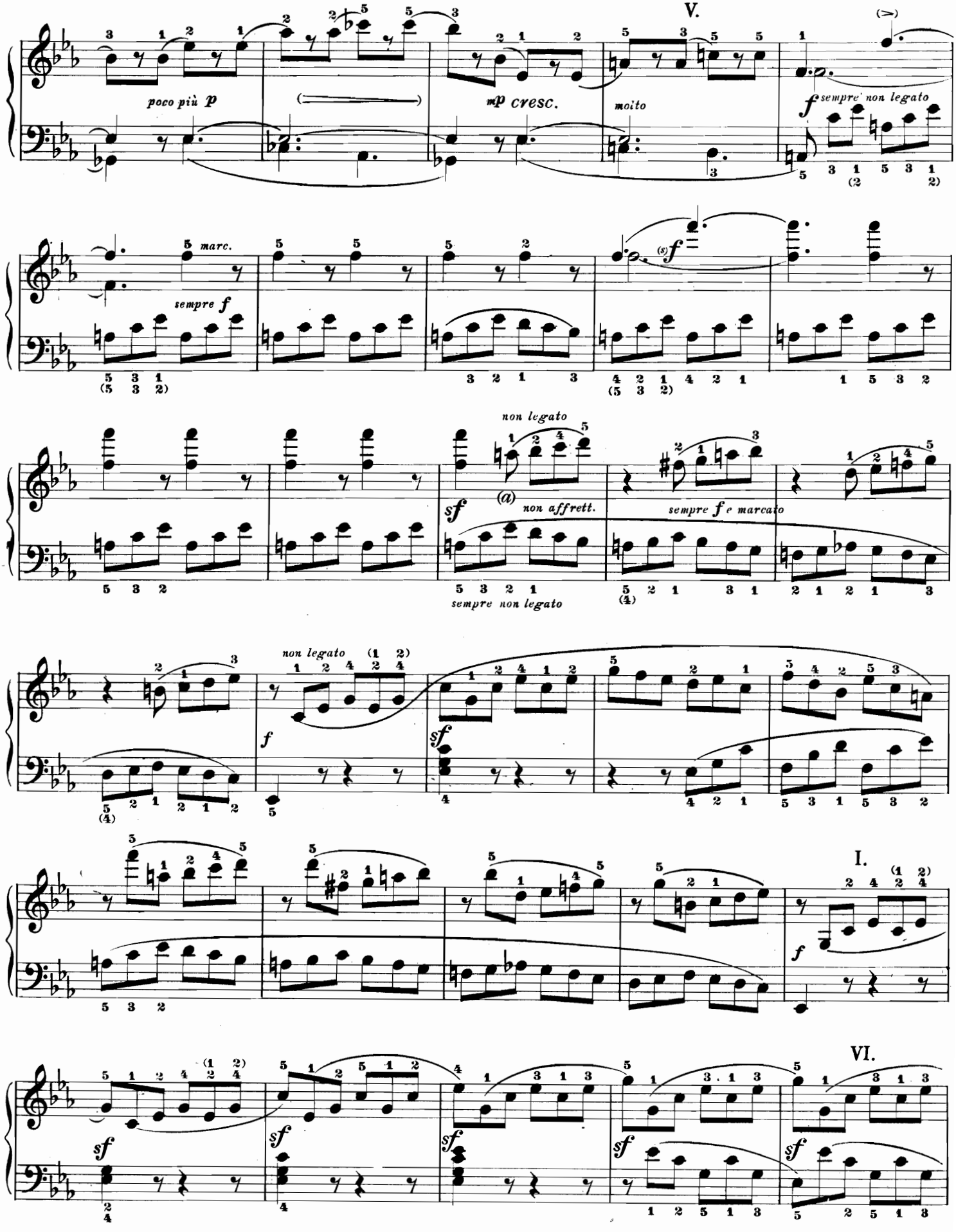


a) Vedi pag. 175 b).
b) Vedi pag. 175 c).
c) Le legature superiori sono del revisore.

a) *See page 175 b).*
b) *See page 175 c).*
c) *The upper slurs are by the editor.*

a) Siehe Seite 175 b).
b) Siehe Seite 175 c).
c) Die oberen Bögen sind vom Herausgeber.

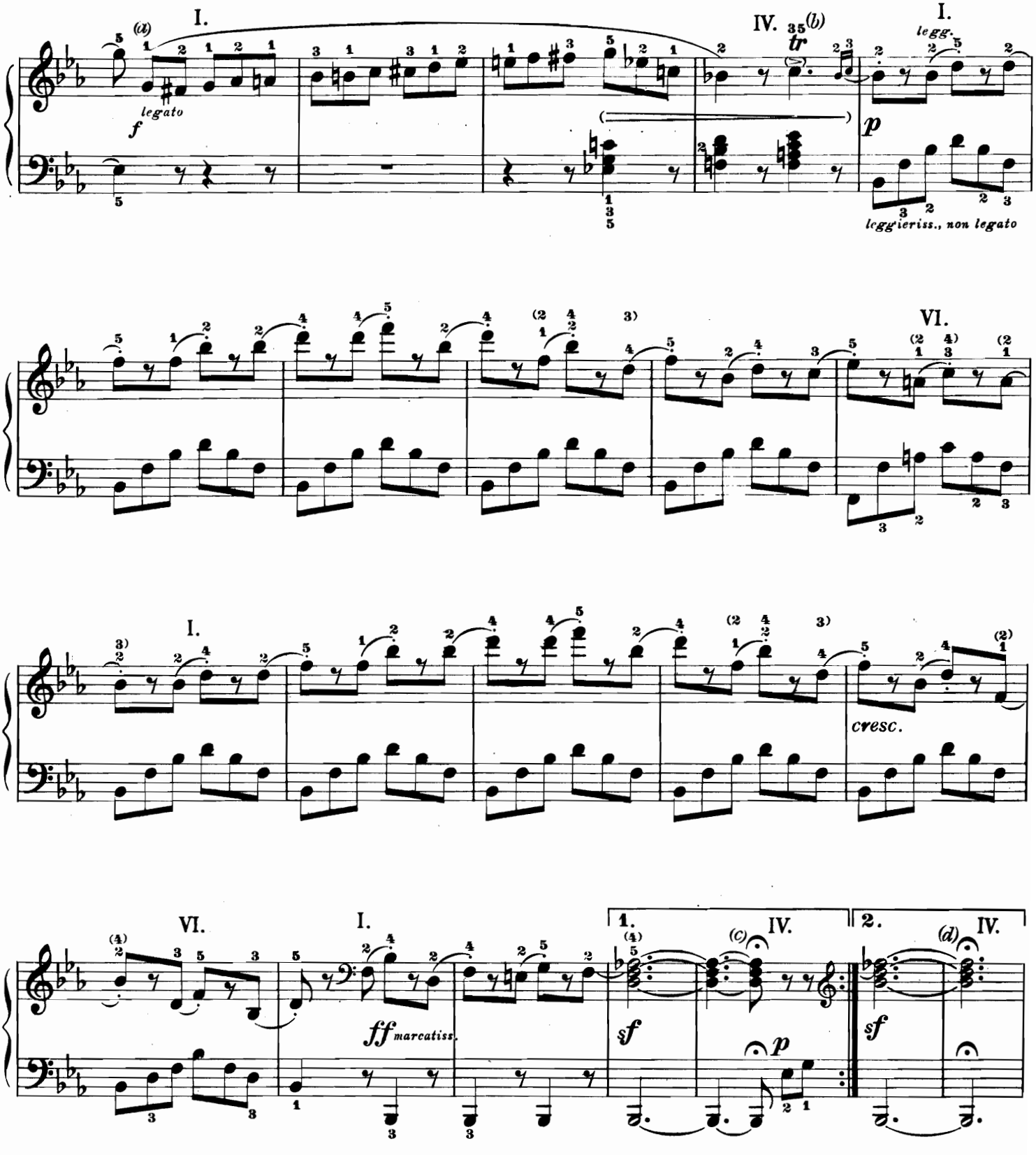

I.
Presto con fuoco (♩.=100)
p
non legato
distintamente
p
VI.
I.
VI.
I.
f
sempre f
sf
Ped.
sf
Ped.
VIII.
I.
f
p
p
VIII.
I.
più p



a) Le legature sono del revisore.

a) *The slurs are by the editor.*

a) Bögen vom Herausgeber.



a) La legatura è autografa.

a) *Slur by Beethoven.*

b) oppure: *or:* oder: o anche: *or possibly:* allenfalls auch:

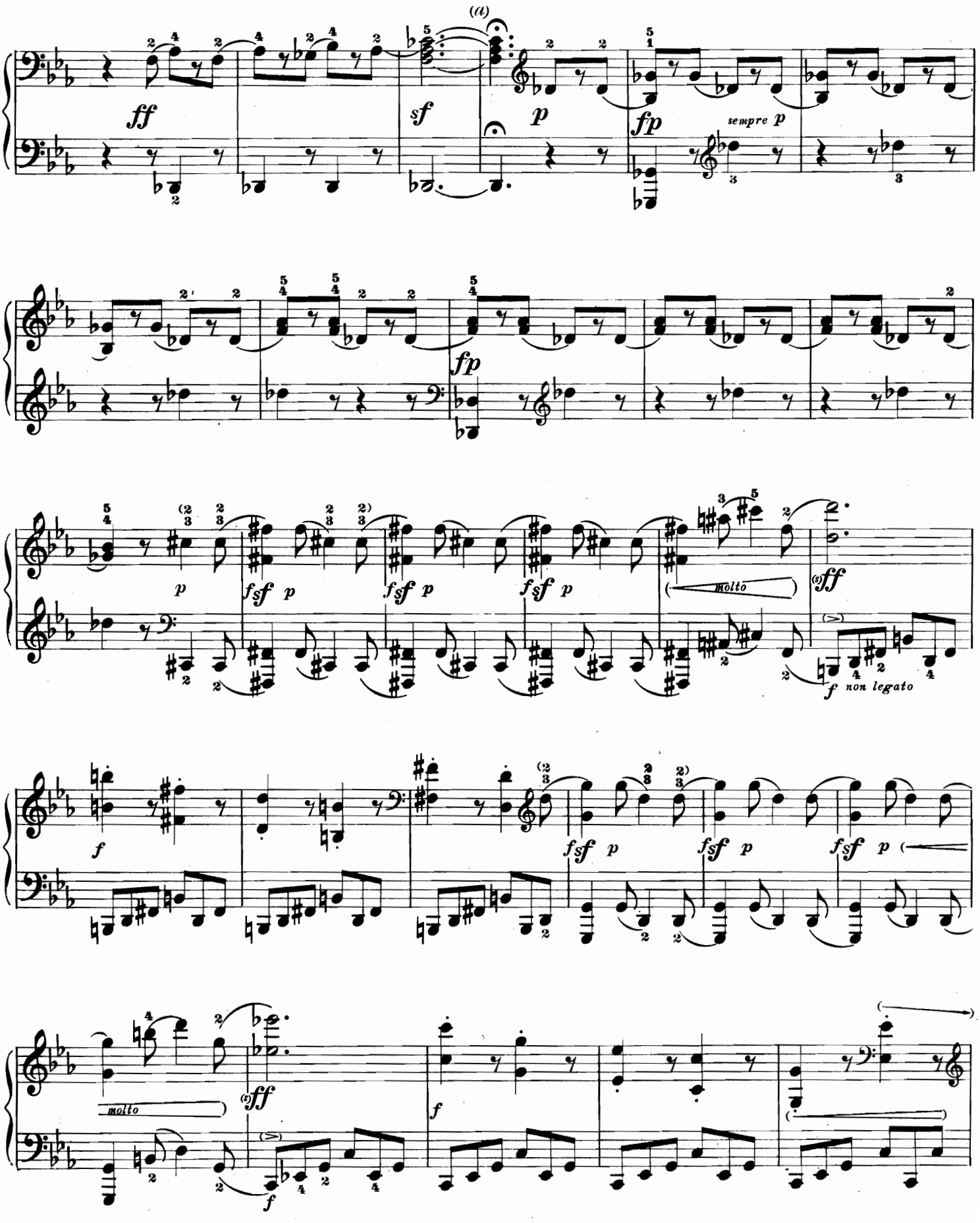
c) Corona della durata di 7 crome, senza pausa.
d) Corona della durata di 2 battute e mezza circa.

c) *Length of Fermata 7 quavers, not followed by a pause.*

d) *Fermata of about 2½ measures!*

c) Fermate 7 Achtel; Keine Luftpause.

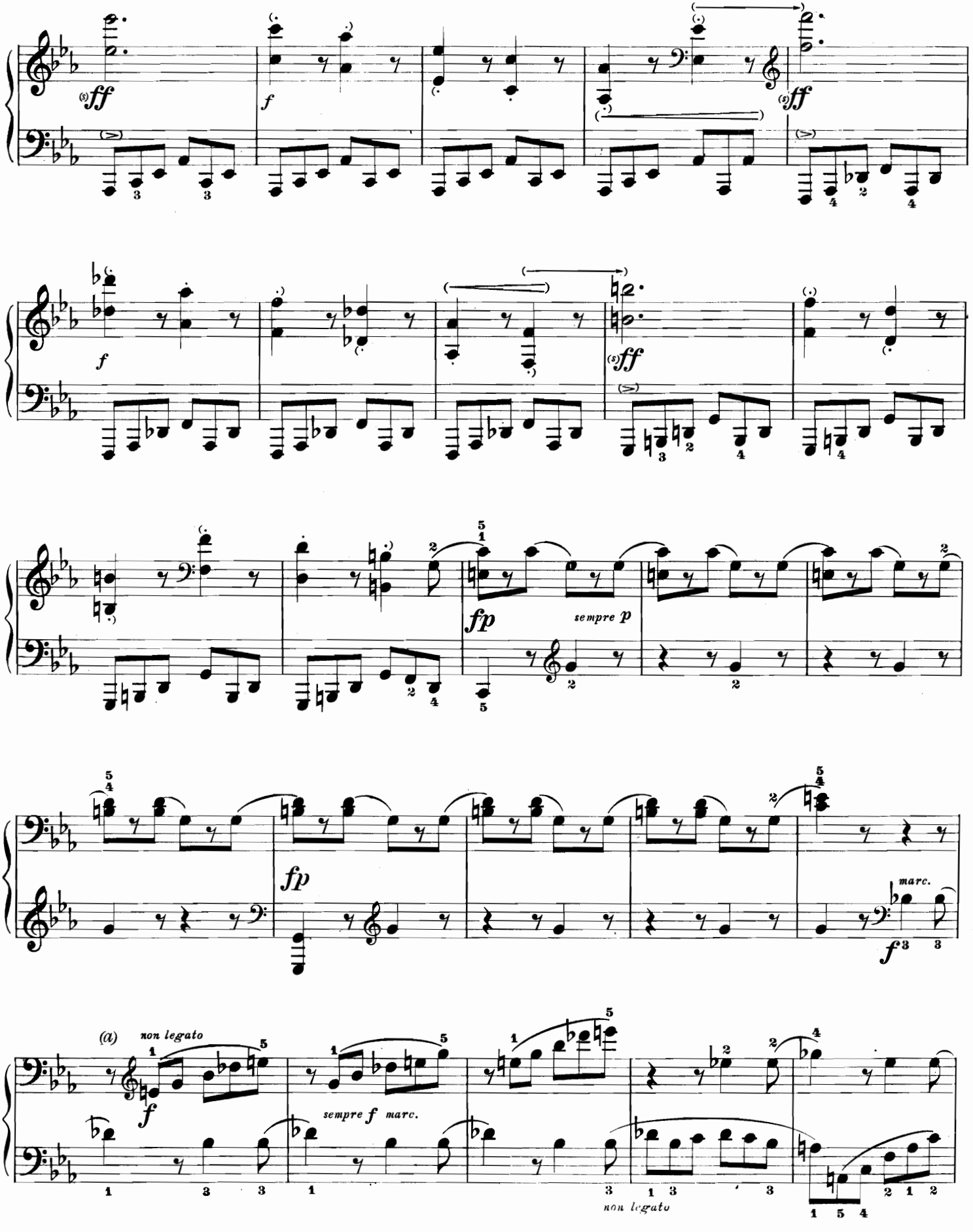
d) Fermate etwa 2 1/2 Takte!



a) Corona della durata di una battuta circa: poi una pausa di mezza battuta.

a) *Fermata of about one measure, to be followed by a pause of half a measure.*

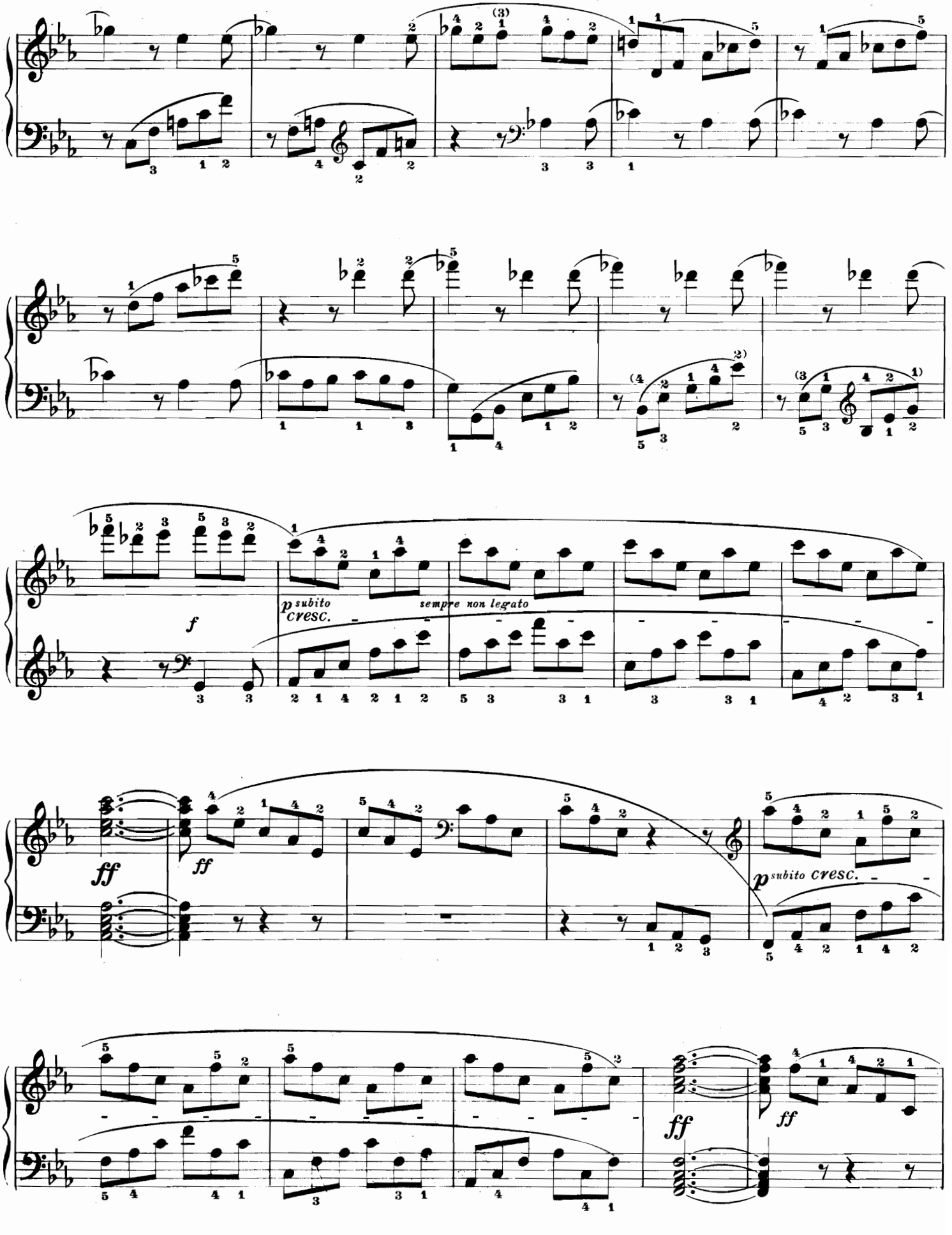
a) Fermate etwa ein Takt; danach ein halber Takt Luftpause.

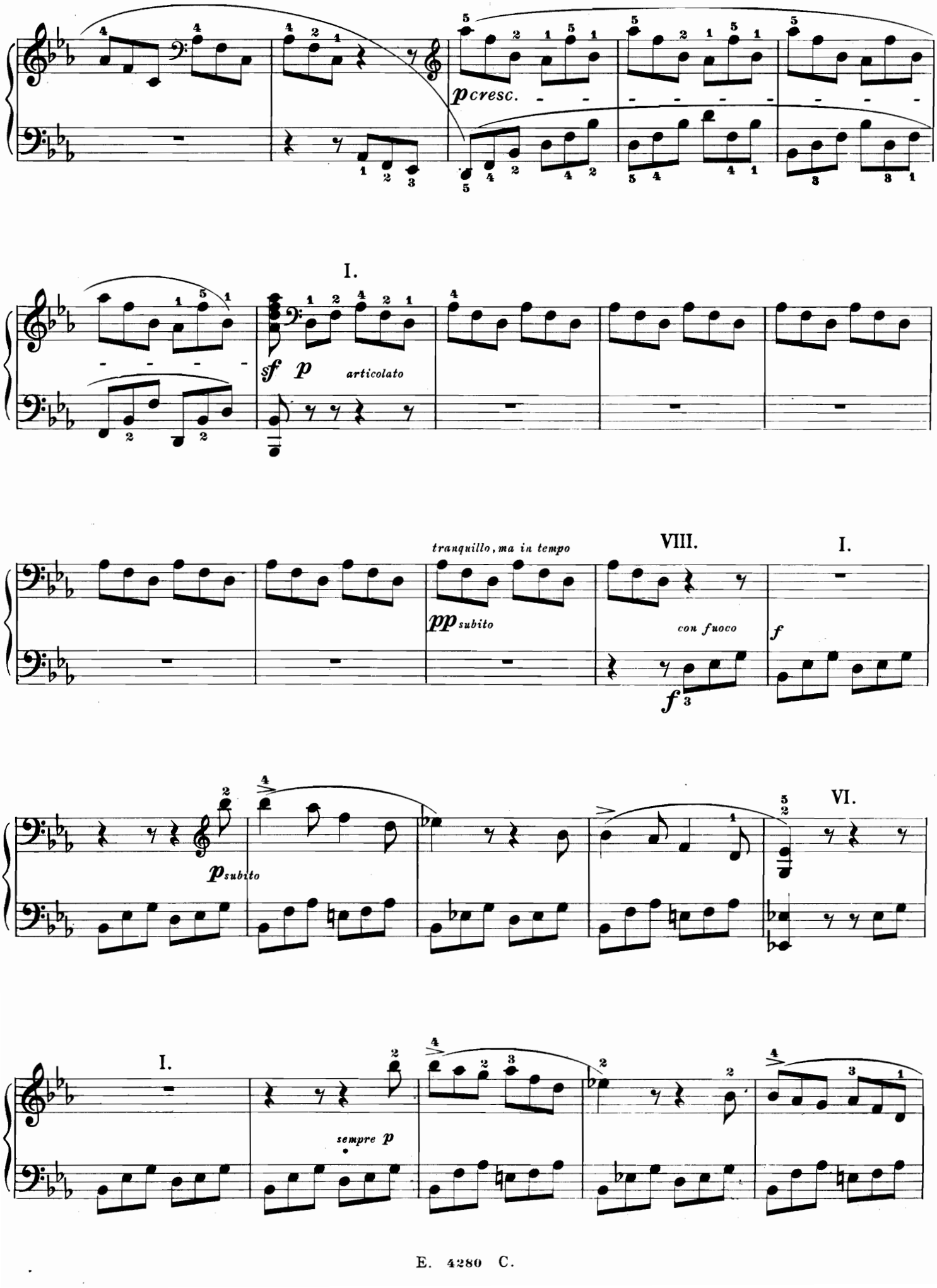


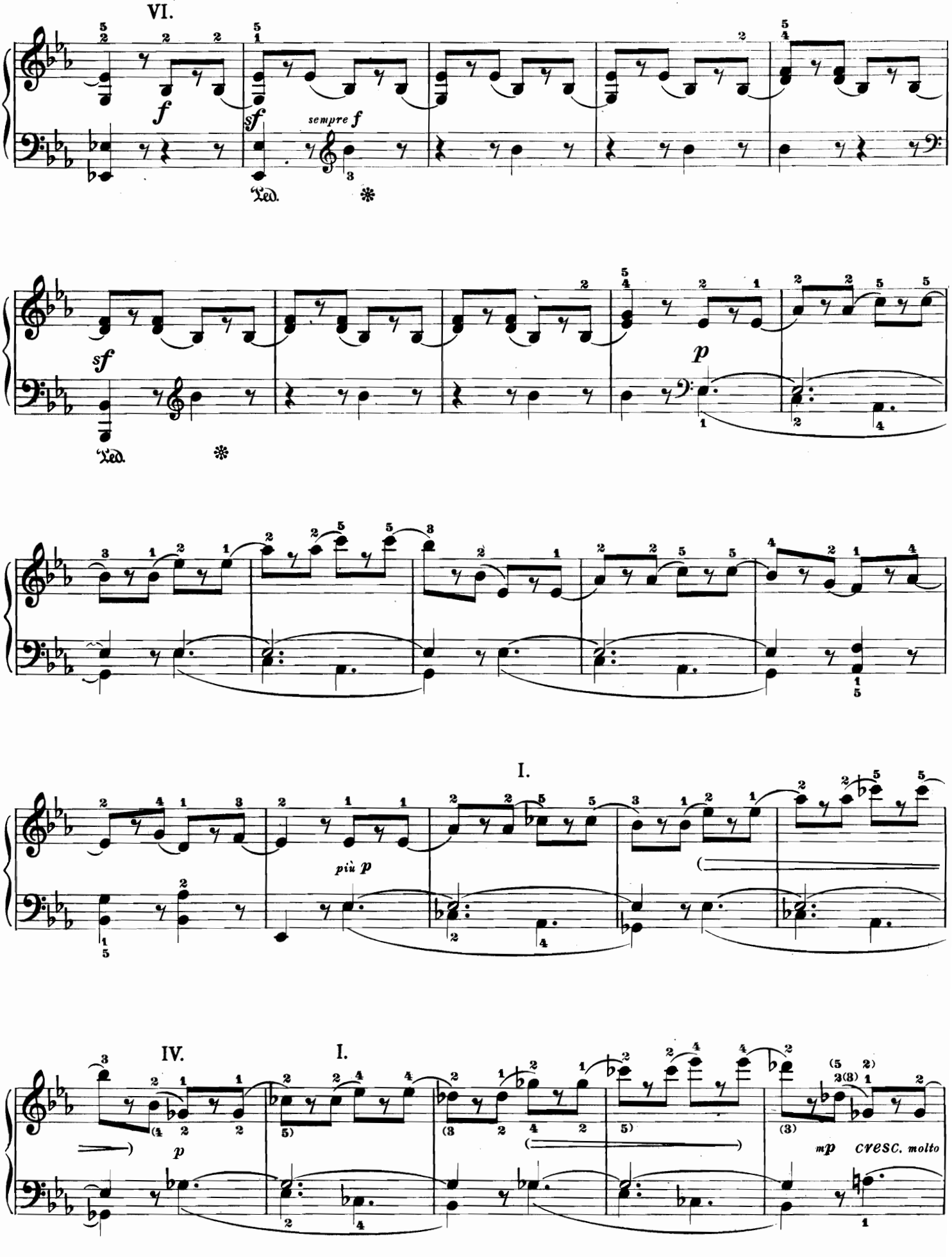
a) La legatura è del revisore.

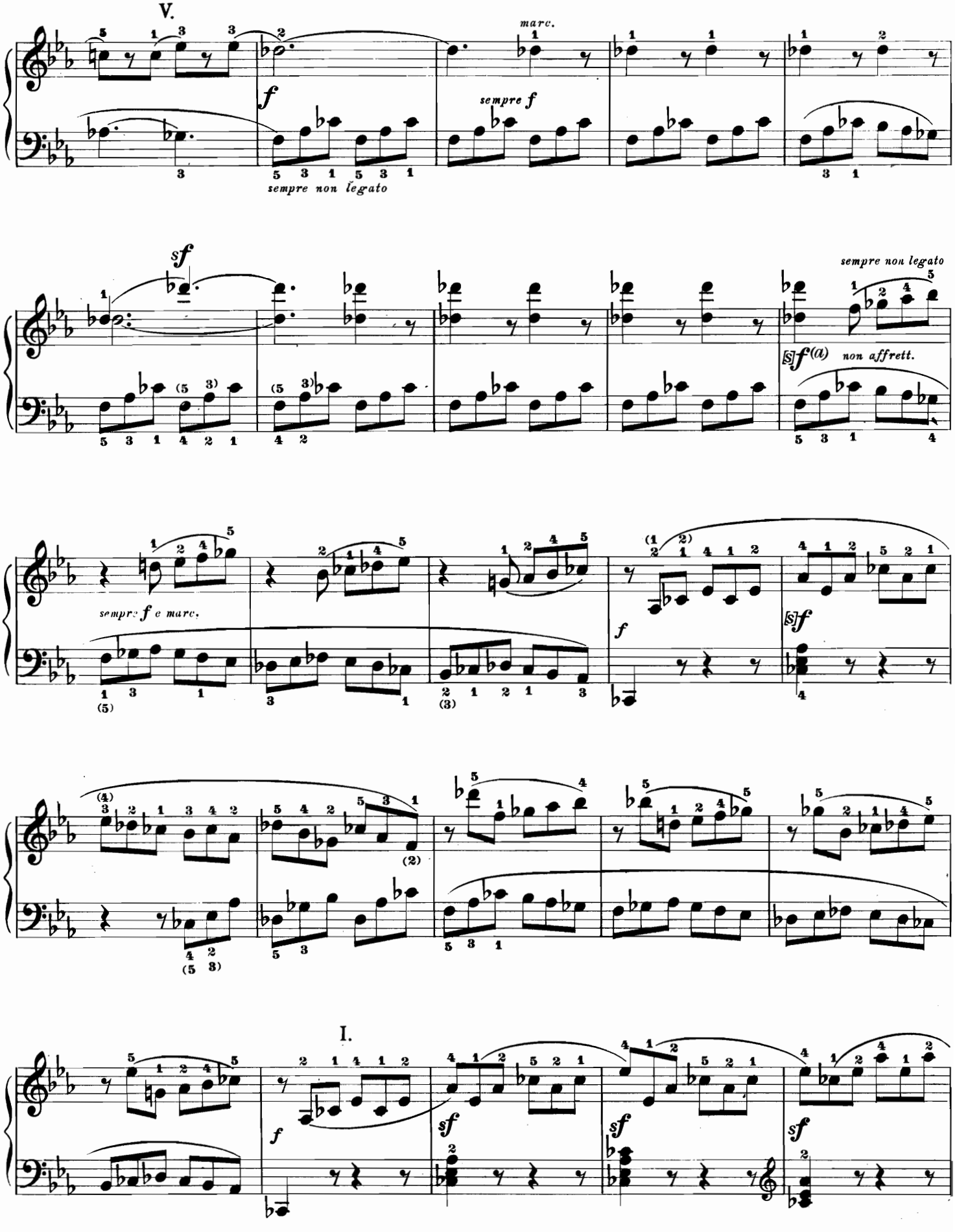
a) *The slurs are by the editor.*

a) Bögen vom Herausgeber.


f
p subito cresc.
sempre non legato
ff
ff
ff
p subito cresc.
ff
ff


pcresc.
I.
sf p articolato
tranquillo, ma in tempo
pp subito
VIII.
con fuoco
f
I.
p subito
VI.
I.
sempre p

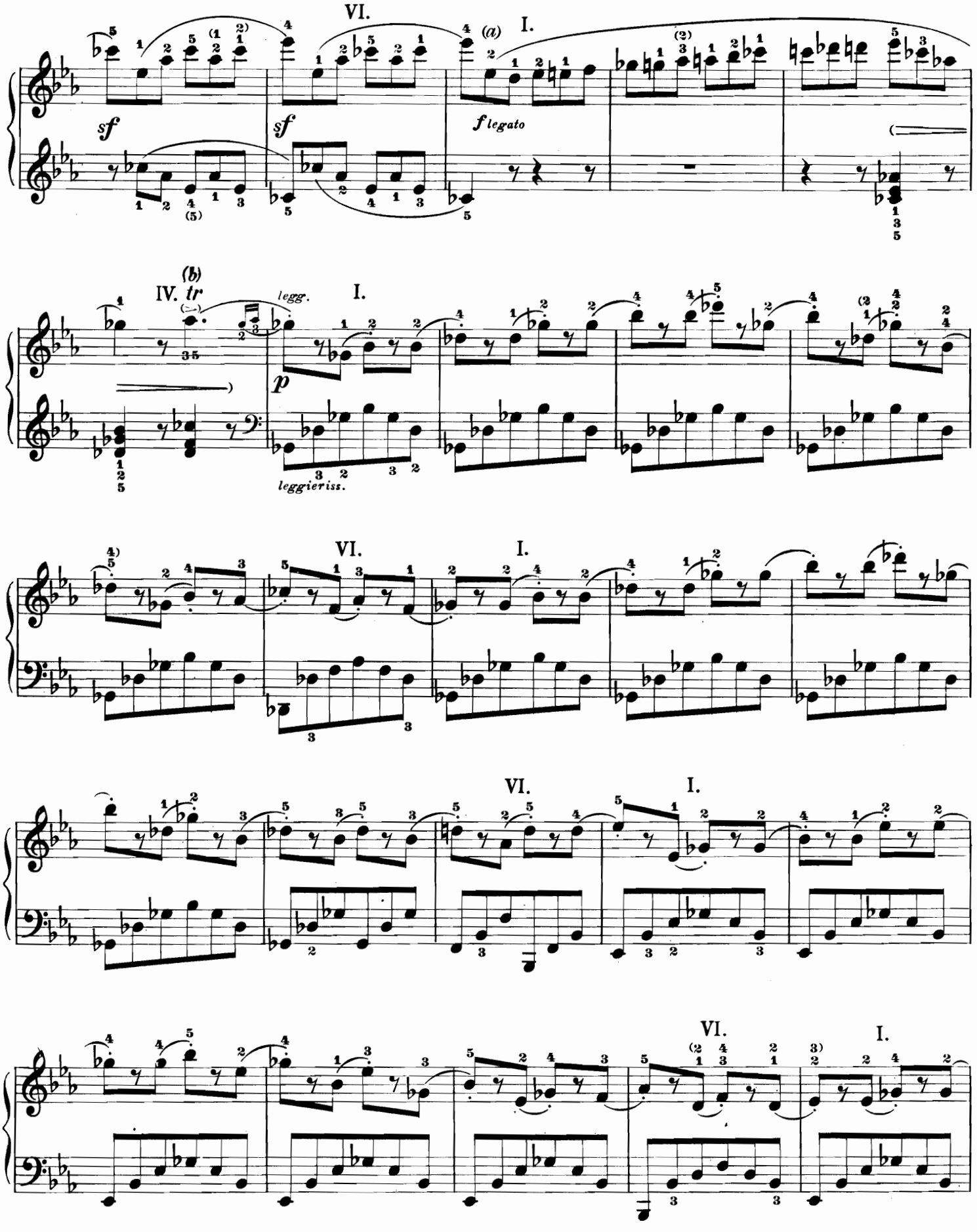

VI.
f
sf
sempre f
Ped.
sf
Ped.
p
più p
I.
IV.
I.
p
mp
cresc. molto



a) Le legature sono del revisore.

a) *The slurs are by the editor.*

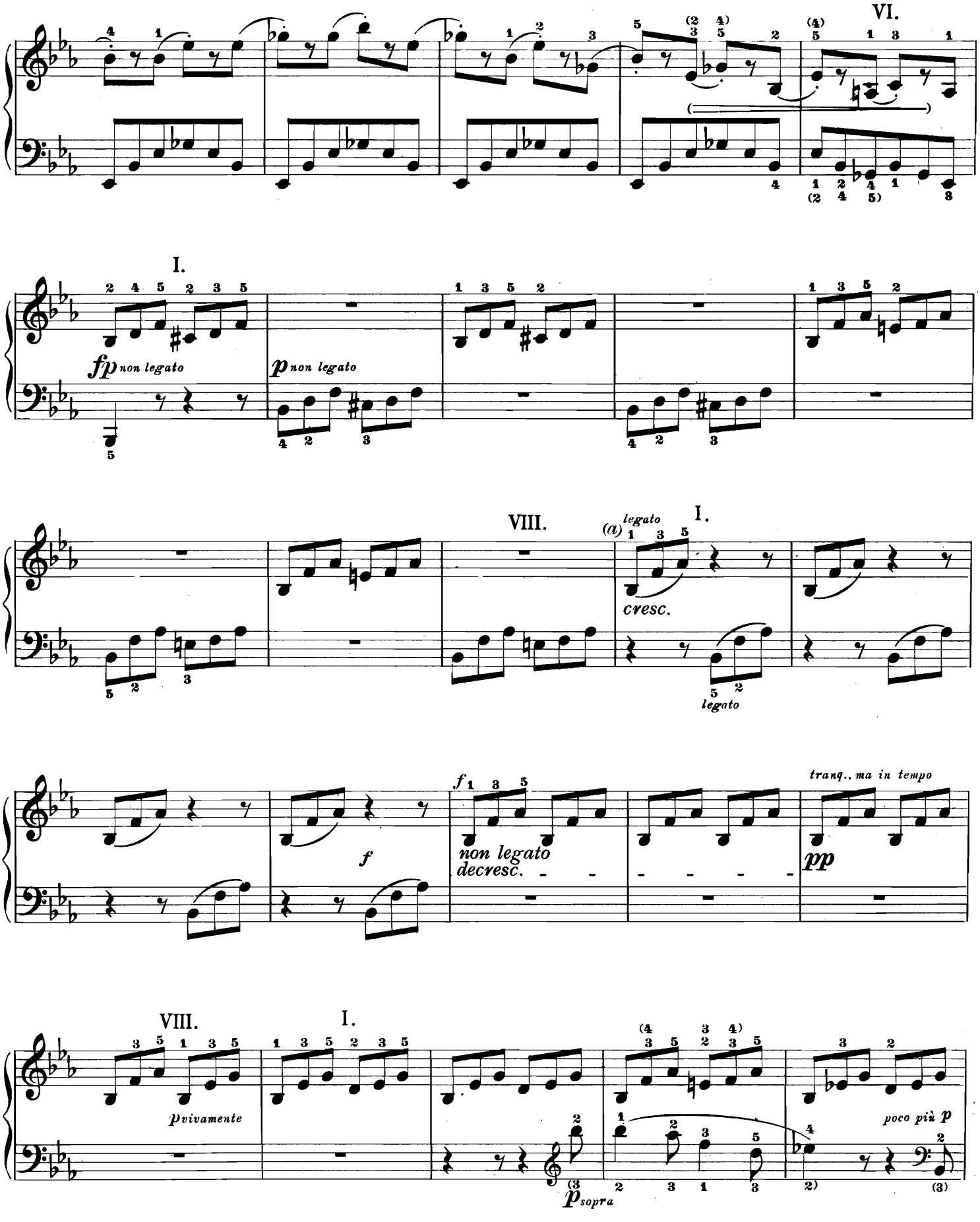
a) Bögen vom Herausgeber.



a) Legatura autografa.
b) Vedi pag. 180 b).

a) *Slur by Beethoven.*
b) *See page 180 b).*

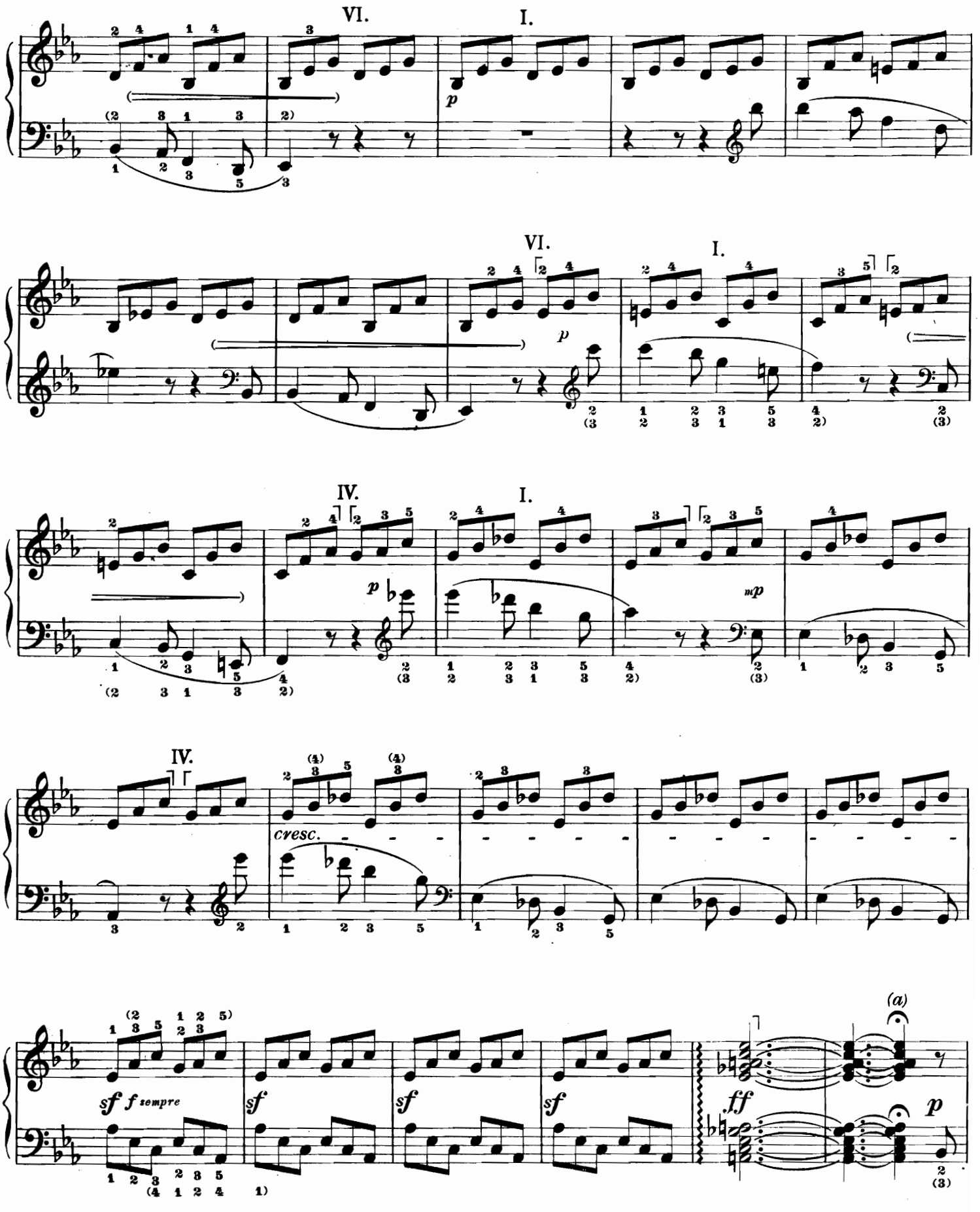
a) Bogen autograph.
b) Siehe Seite 180 b).



a) Legature autografe anche nelle 3 battute seguenti.

a) *Here and in the following* 3 *bars the slurs are by Beethoven.*

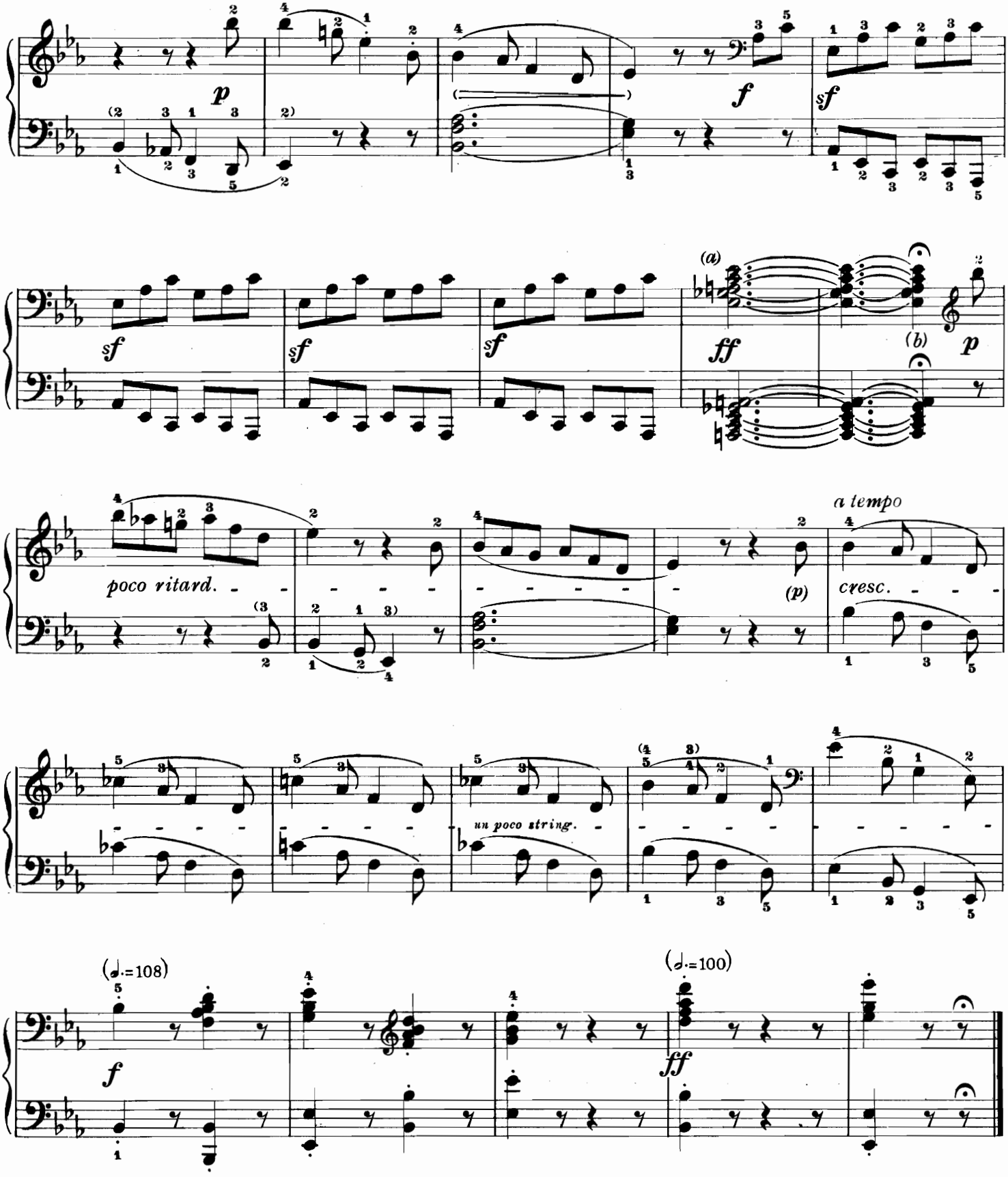
a) Bögen, auch in den folgenden 3 Takten autograph.



a) Corona di una battuta e mezza circa (al massimo), senza pausa respiratoria.

a) *Fermata not longer than 1½ measures; no breathing pause.*

a) Fermate 1½ Takte lang (höchstens); keine Luftpause.



a) Al contrario dell'accordo che si trova 10 battute prima, questo accordo non è arpeggiato nè nell'Urtext nè nell'Edizione Critica Generale. Il revisore non ritiene si tratti di una negligenza, ma piuttosto che ciò fosse nelle intenzioni di Beethoven.
b) Vedi pag. 189 a).

a) *Neither Urtext nor Kritische Gesamtausgabe have an arpeggio mark here, in contrast to the chord ten measures earlier. The editor thinks that Beethoven intended this dissimilarity and not that the texts are inaccurate.*
b) *See page 189 a).*

a) Urtext wie Gesamtausgabe haben hier kein Arpeggio-Zeichen, im Gegensatz zu dem Akkord, der 10 Takte früher eintritt. Der Herausgeber sieht in dieser Verschiedenheit keine Nachläßigkeit der Texte, sondern eine Vortragsanweisung Beethovens.
b) Siehe Seite 189 a).