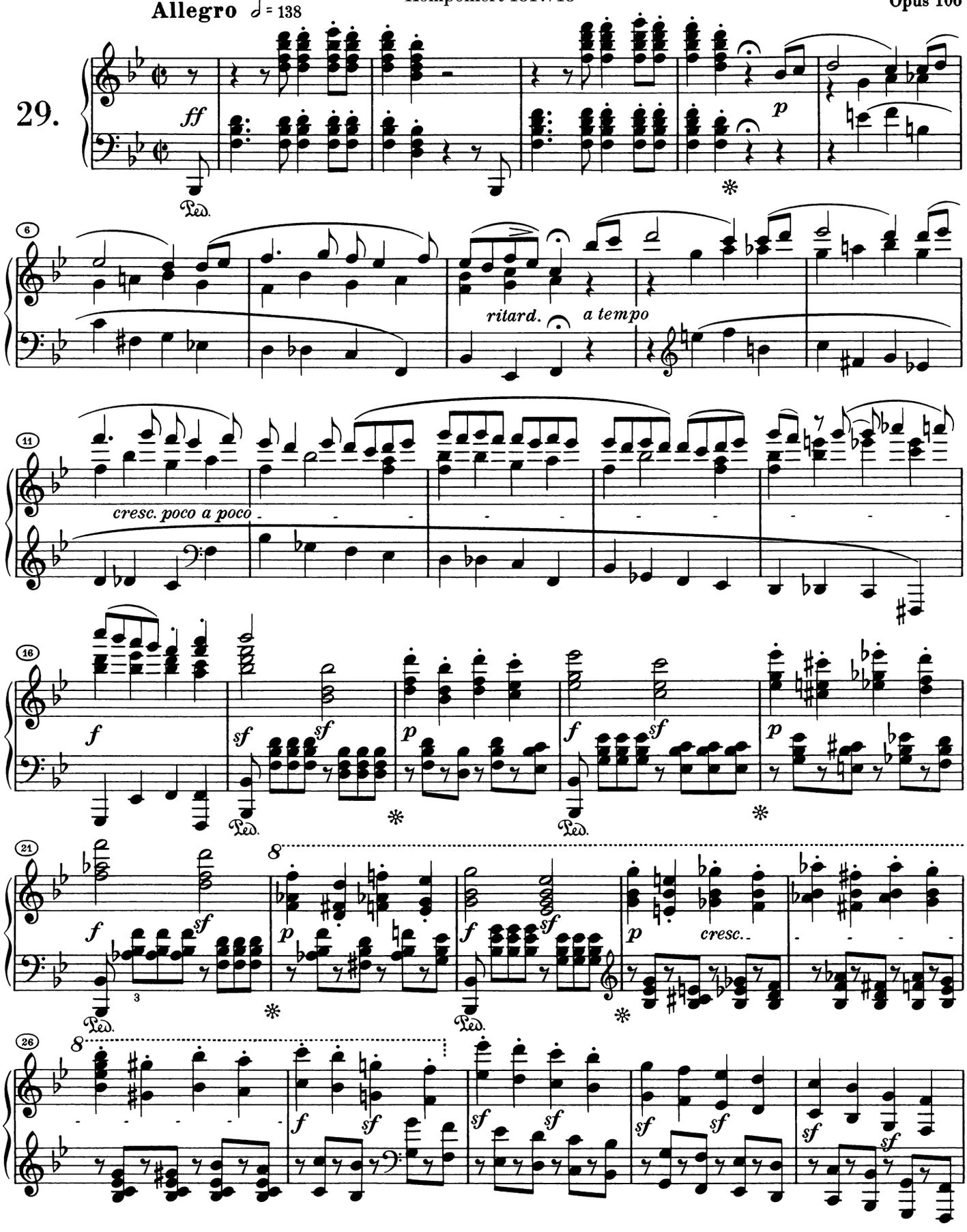
Sonate

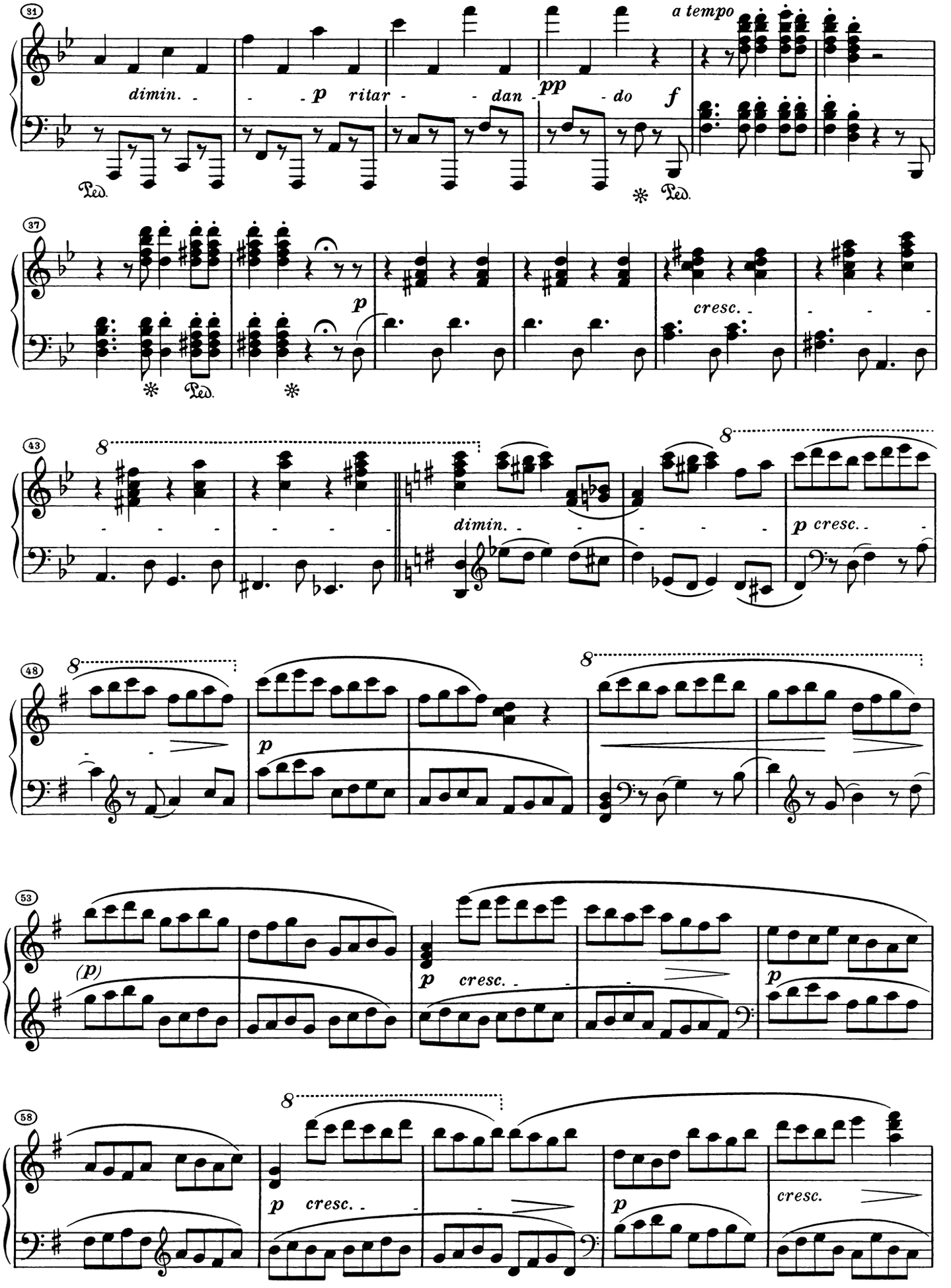
Große Sonate für das Hammer-Klavier

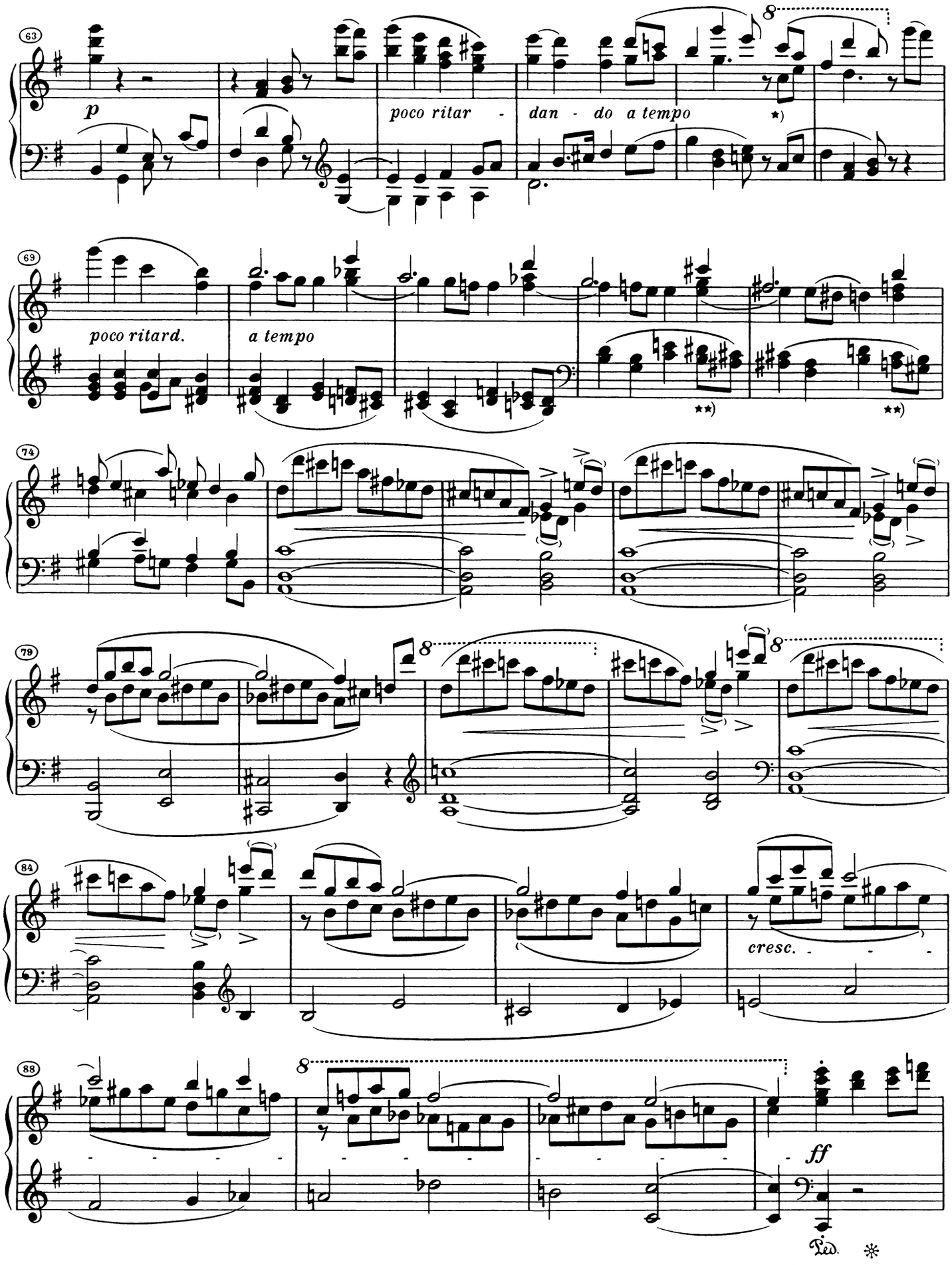
Dem Erzherzog Rudolph von Österreich gewidmet

Komponiert 1817/18

Opus 106

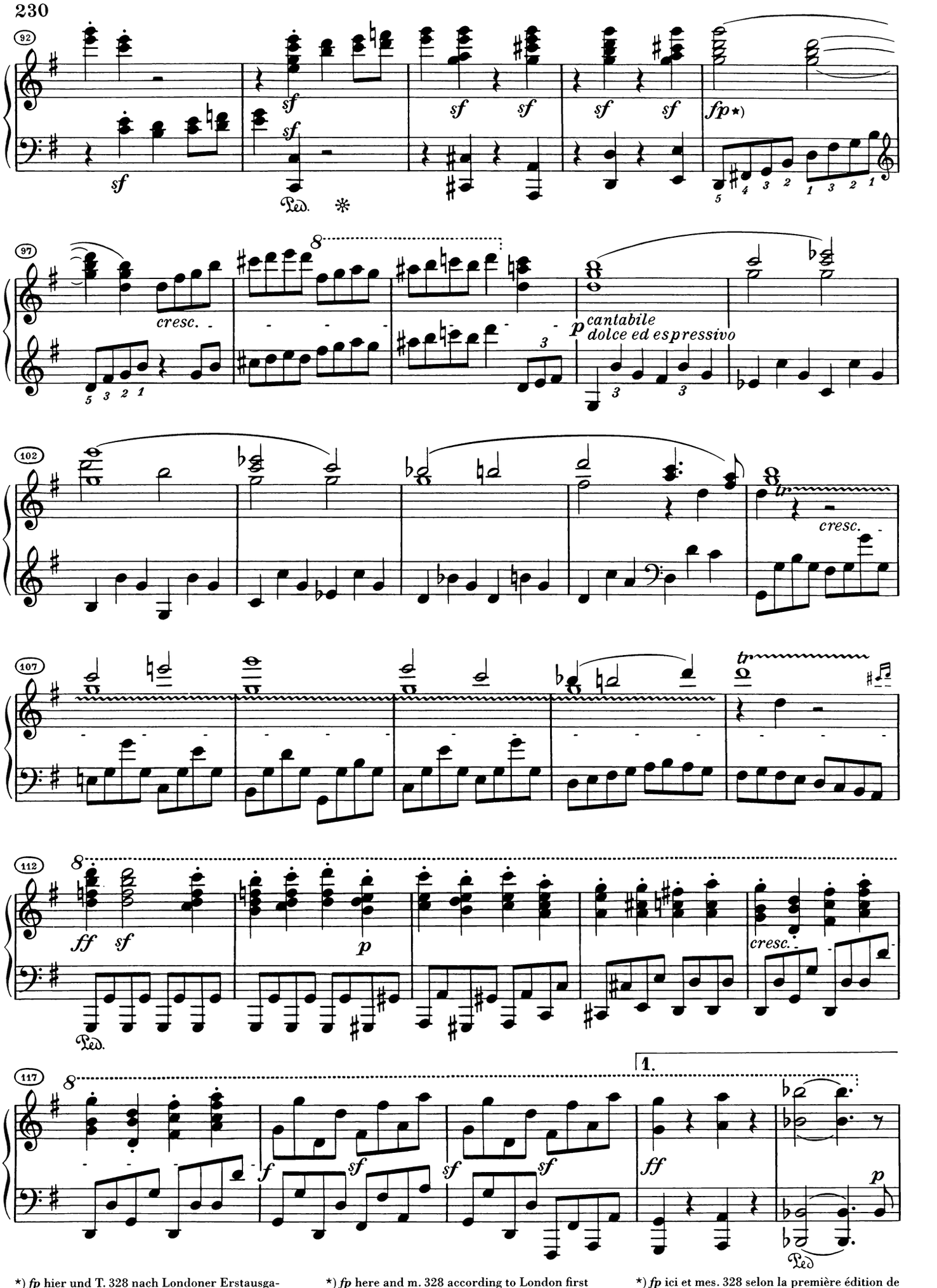



31
dimin.
p ritar - dan - do
pp
f
a tempo
Ped.
37
p
cresc.
43
8
dimin.
p cresc.
48
p
53
(p)
p cresc.
58
p cresc.
cresc.



*) In Originalausgabe fehlt Mittelstimme; vgl. T. 299.
Inner voice missing in original edition; see m. 299.
Voix médiane manque dans l'édition originale; voir mes. 299.

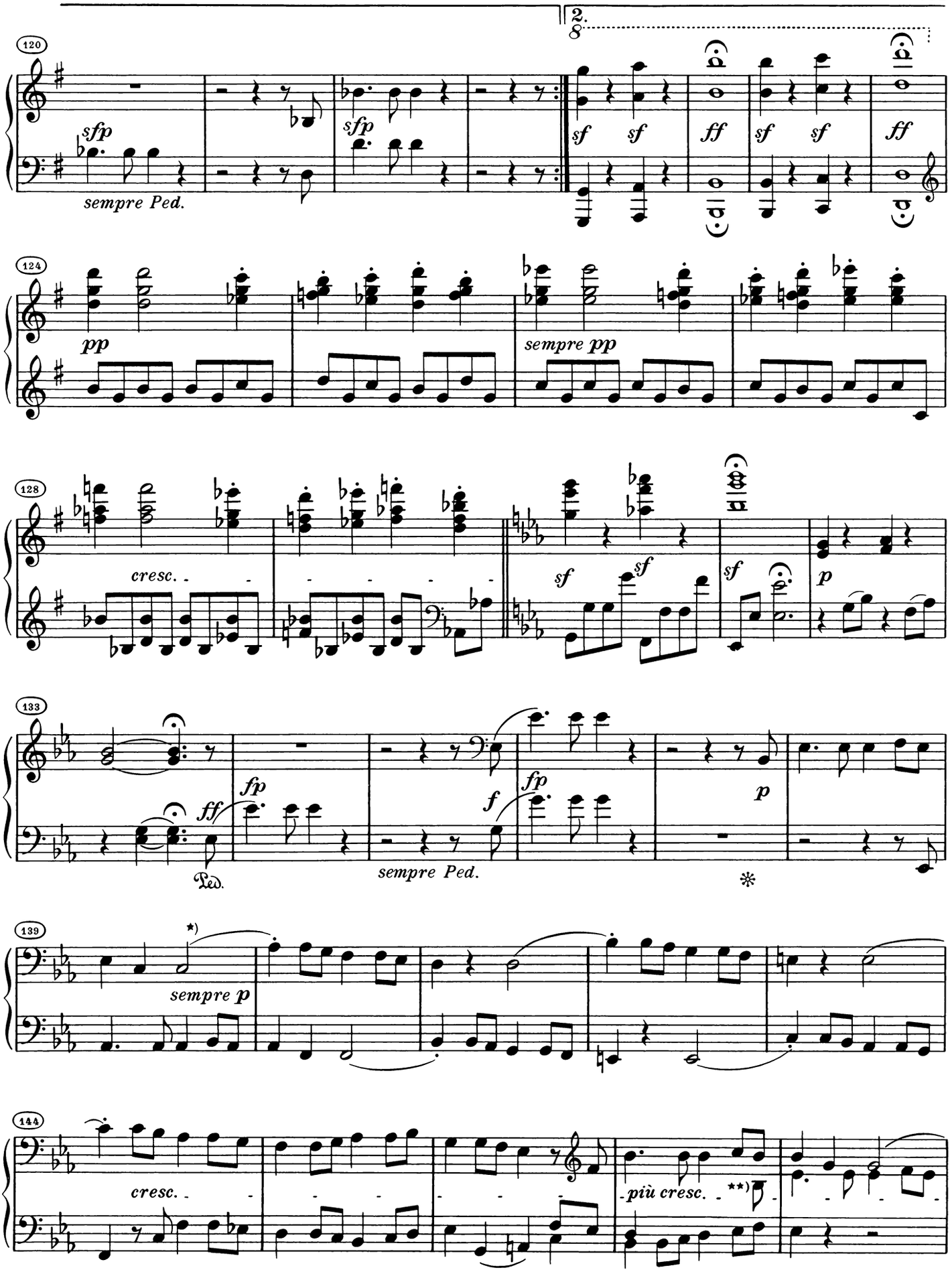
**) *dis*^{1} und *cis*^{1} nach Originalausgabe; Londoner Erstausgabe hat *dis*^{1} und ♮*c*^{1}; vgl. T. 304 f.
d♯^{1} and *c*♯^{1} according to original edition; the London first edition has *d*♯^{1} and ♮*c*^{1}; see mm. 304 f.
ré♯^{1} et *do*♯^{1} selon l'édition originale; la première édition de Londres a *ré*♯^{1} et ♮*do*^{1}; voir mes. 304 s.



*) *fp* hier und T. 328 nach Londoner Erstausgabe; in Originalausgabe T. 96 *sf*, T. 328 ohne Angabe.

*) *fp* here and m. 328 according to London first edition; in original edition m. 96 *sf*; m. 328 without indication.

*) *fp* ici et mes. 328 selon la première édition de Londres; dans l'édition originale mes. 96 *sf*, mes. 328 sans indication.



*) T. 139–162: Bögen mit staccato fehlen in Originalausgabe vielfach bei gleichartigen Stellen.

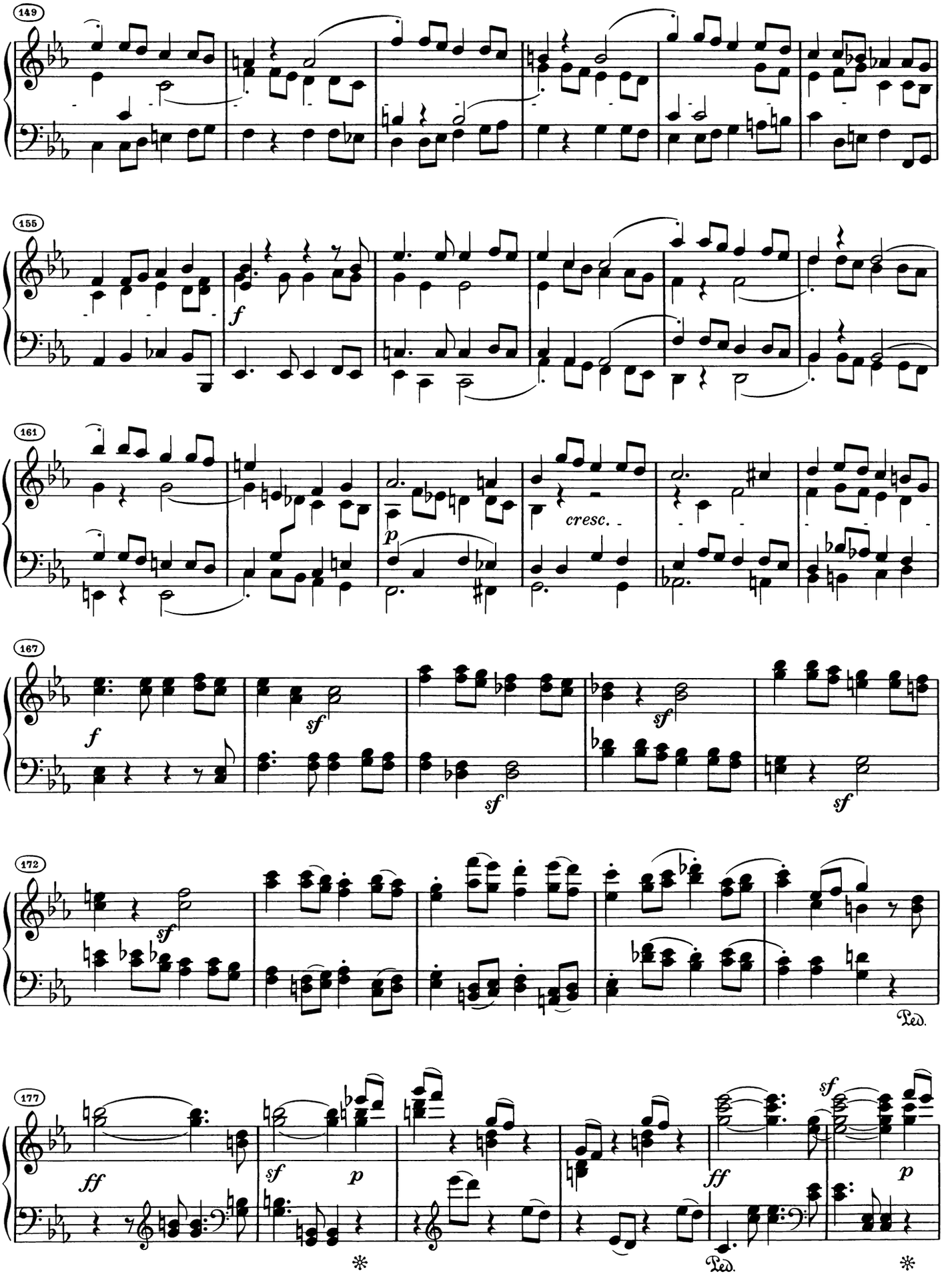
**) Achtel *b* nach Londoner Erstausgabe; die Originalausgabe hat *b* als 4. Viertel.

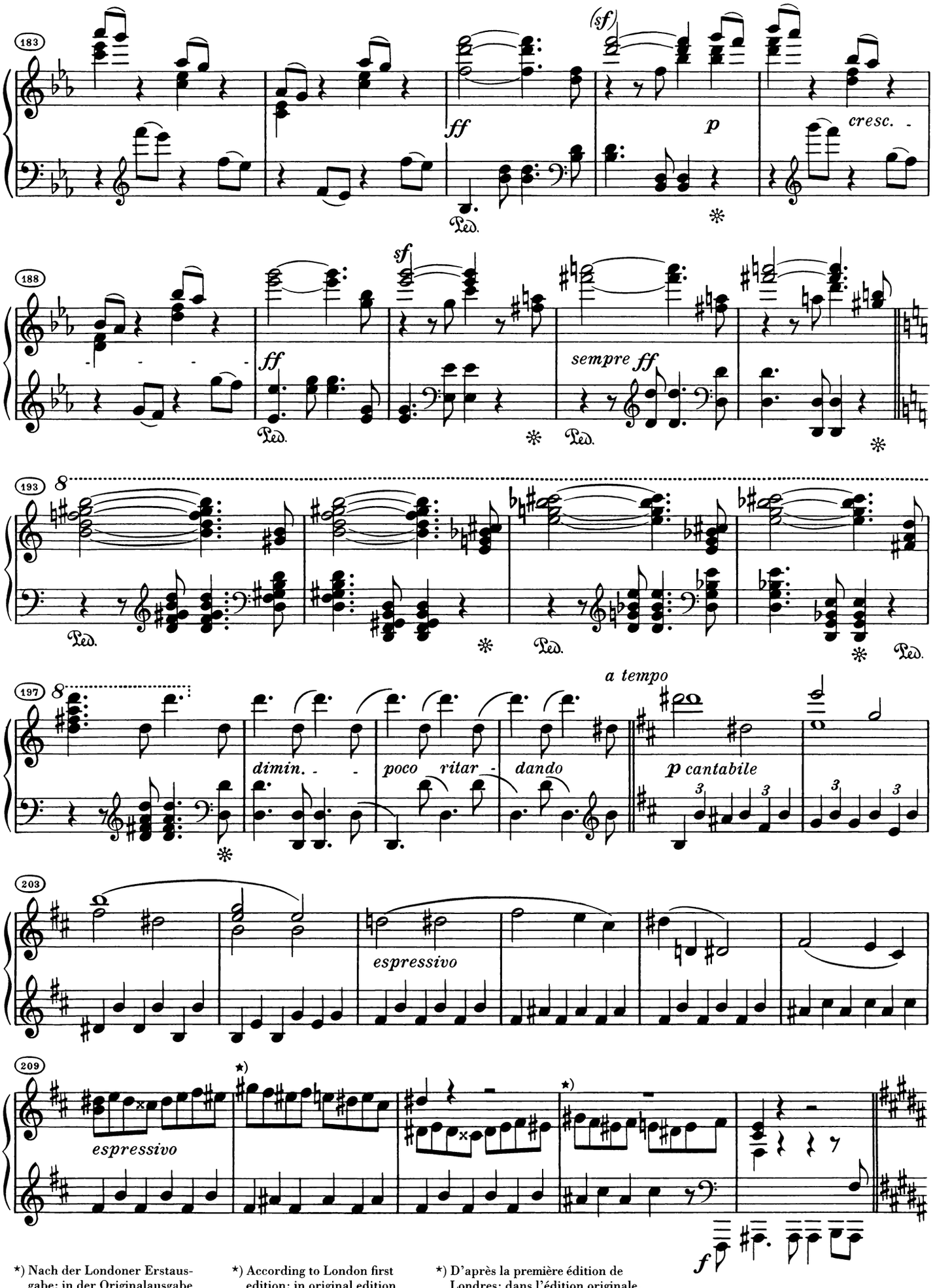
*) Mm. 139–162: In analogous passages in original edition, the slurs with staccato are frequently missing.

**) Eighth note *bb* according to London first edition; original edition has *bb* as 4th quarter note.

*) Mes. 139–162: Les liaisons avec staccato manquent souvent aux endroits similaires dans l'édition originale.

**) Croche *sib* d'après la première édition de Londres; l'édition originale a le *sib* comme 4e noire.

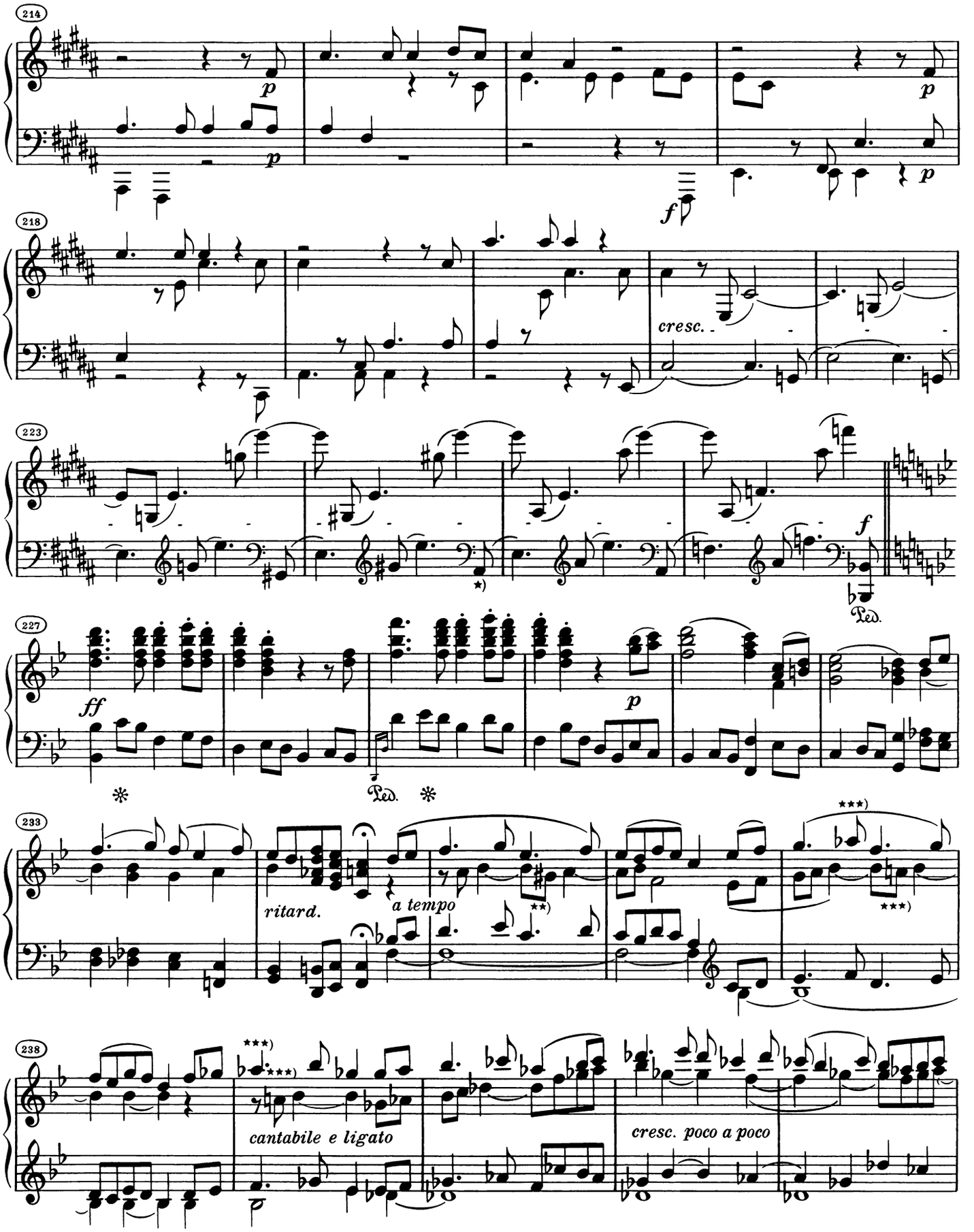

149
155
161
cresc.
167
172
Ped.
177
Ped.



*) Nach der Londoner Erstausgabe; in der Originalausgabe ohne ♯.

*) According to London first edition; in original edition without ♯.

*) D'après la première édition de Londres; dans l'édition originale, sans ♯.



*) T. 224–226: In den Quellen (bis auf eine bei Nottebohm wiedergegebene Skizze) kein ♮ vor *a*. Ob trotzdem *a* statt *ais* zu spielen ist, bleibt offen. Vgl. Paul Badura-Skoda in *Musik · Edition · Interpretation. Gedenkschrift Günter Henle*, München 1980.

**) In den Quellen ♭ statt ♯ ; wohl Versehen.

***) In Originalausgabe kein Vorzeichen (Versehen?).

*) Mm. 224–226: In the sources (except of a sketch reproduced by Nottebohm) no ♮ before *a*. Whether or not *a* is intended to be played instead of *a*♯ is left open to question. See Paul Badura-Skoda in *Musik · Edition · Interpretation. Gedenkschrift Günter Henle*, Munich 1980.

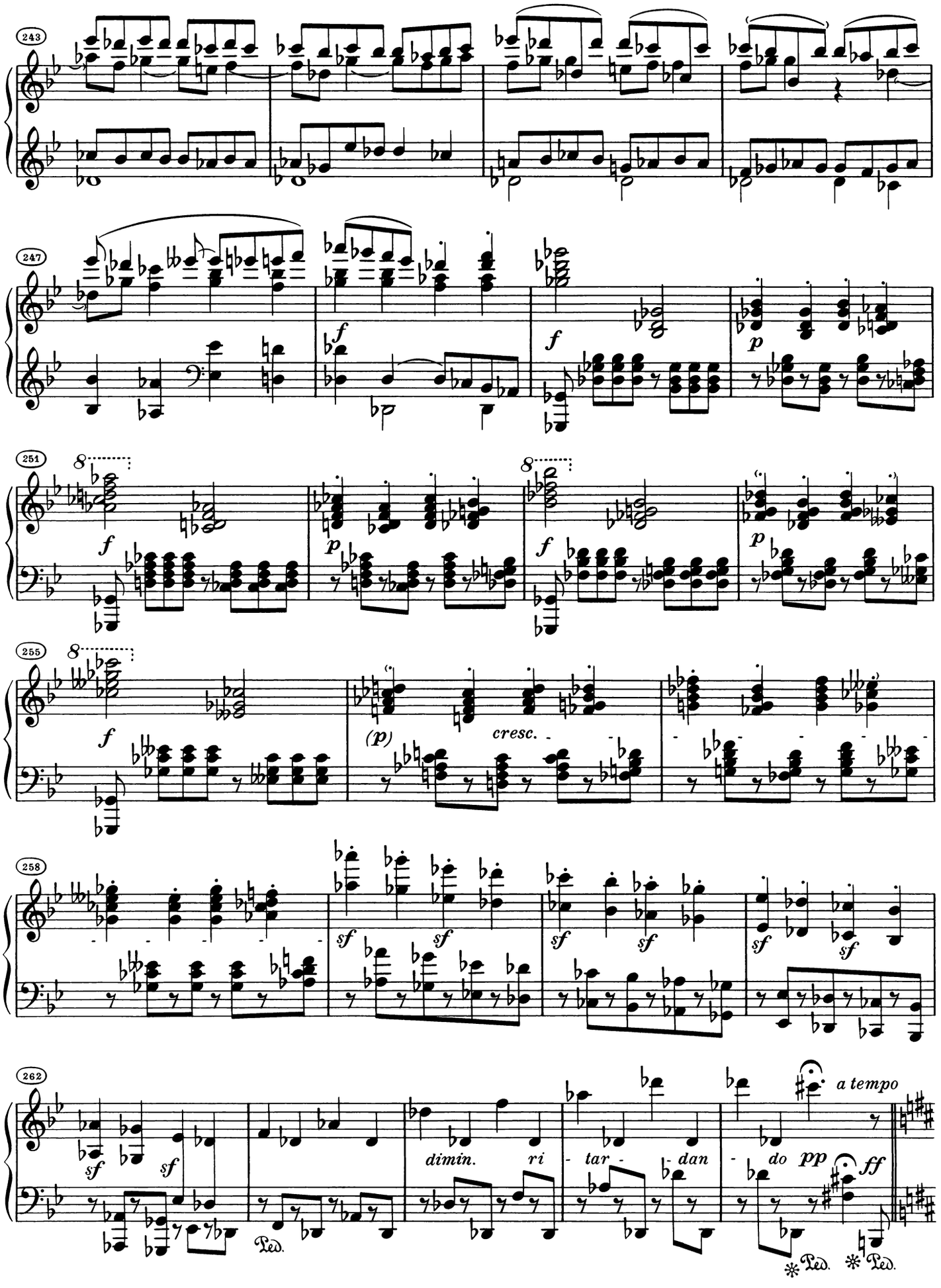
**) Sources give ♭ instead of ♯ ; probably an error.

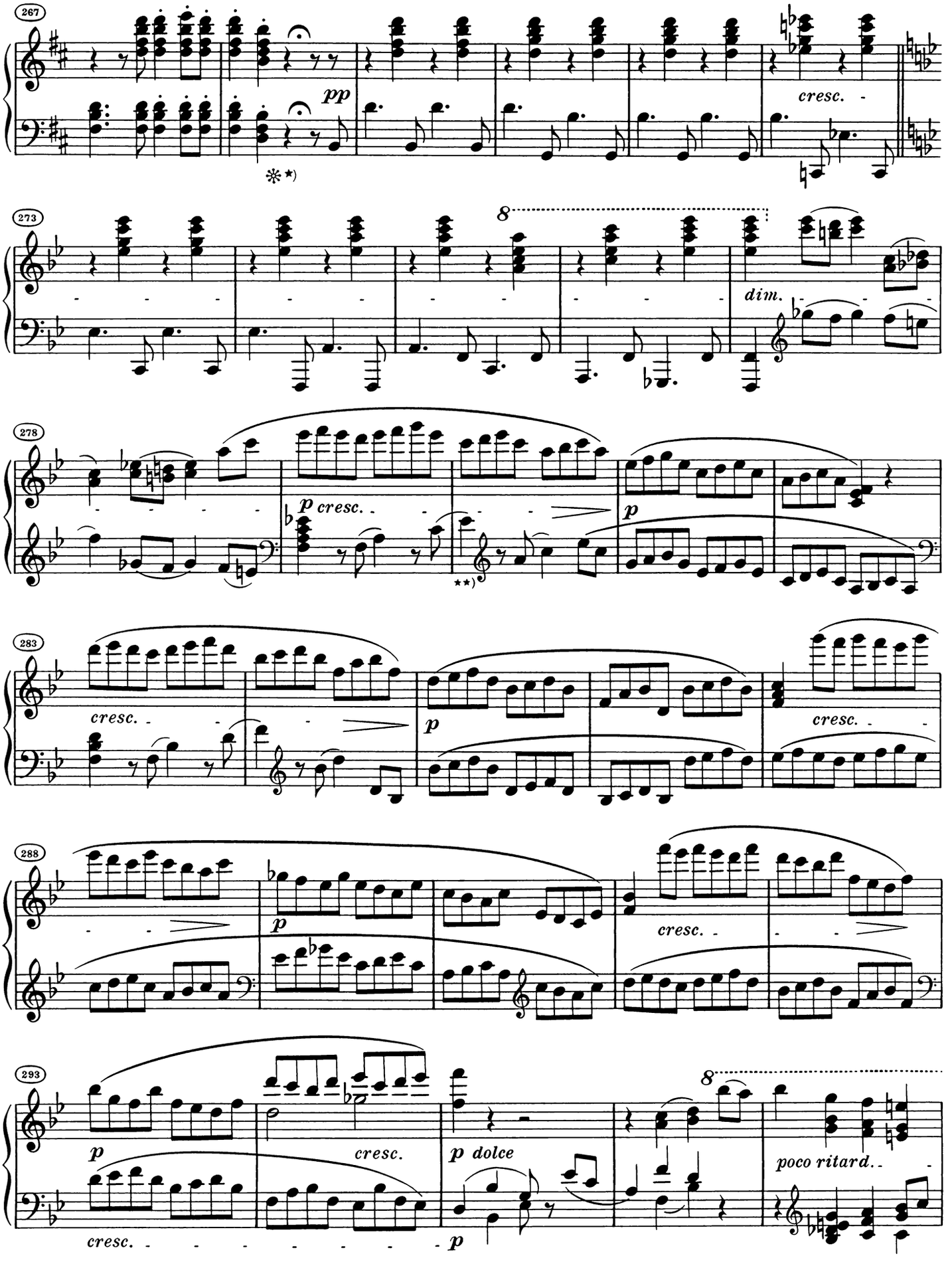
***) No accidental in original edition (error?).

*) Mes. 224–226: Dans les sources, pas de ♮ devant *la* (à l'exception d'une esquisse reproduite chez Nottebohm). Rien ne permet de trancher en faveur *la* plutôt que du *la*♯. Voir Paul Badura-Skoda dans *Musik · Edition · Interpretation. Gedenkschrift Günter Henle*, Munich 1980.

**) Dans les sources, par erreur, ♭ au lieu de ♯ .

***) Dans l'édition originale, sans altération (erreur?).


243
247
f
f
p
251
8
f
p
8
f
p
255
8
f
(p)
cresc.
258
sf
sf
sf
sf
sf
sf
262
sf
sf
dimin.
ri
- tar -
- dan
- do
pp
ff
a tempo
Ped.
Ped.
Ped.



*) Pedalaufhebung in Originalausgabe erst nach Fermate, wohl versehentlich; vgl. T. 4 und 38.

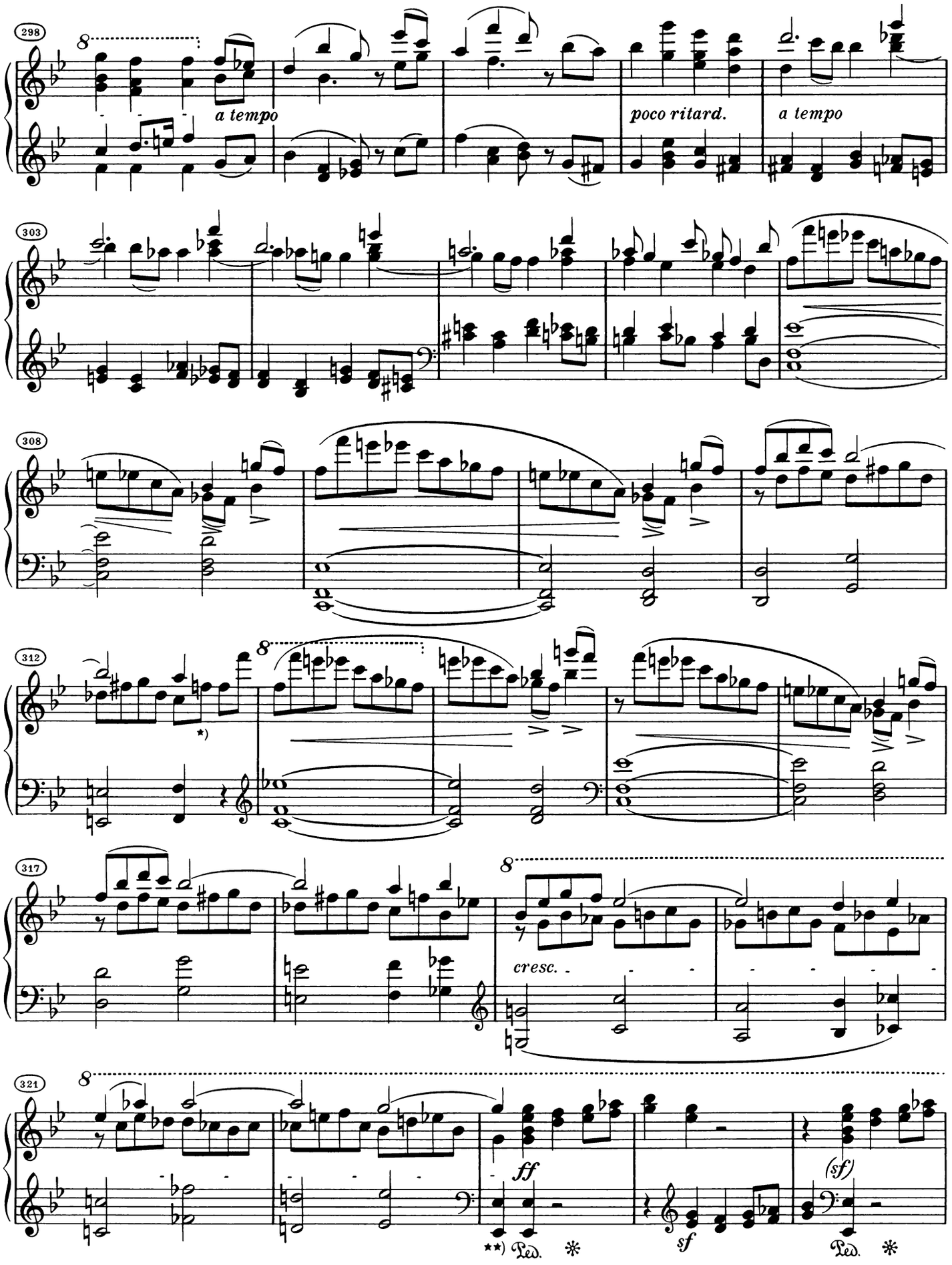
**) In den Quellen f^1 statt es^1; vgl. jedoch T. 48.

*) In original edition, the pedal release sign after fermata, probably erroneously; see mm. 4 and 38.

**) Sources give f^1 instead of $e\flat^1$; but see m. 48.

*) Dans l'édition originale, le signe pour la pédale levée après le point d'orgue, probablement par erreur; voir mes. 4 et 38.

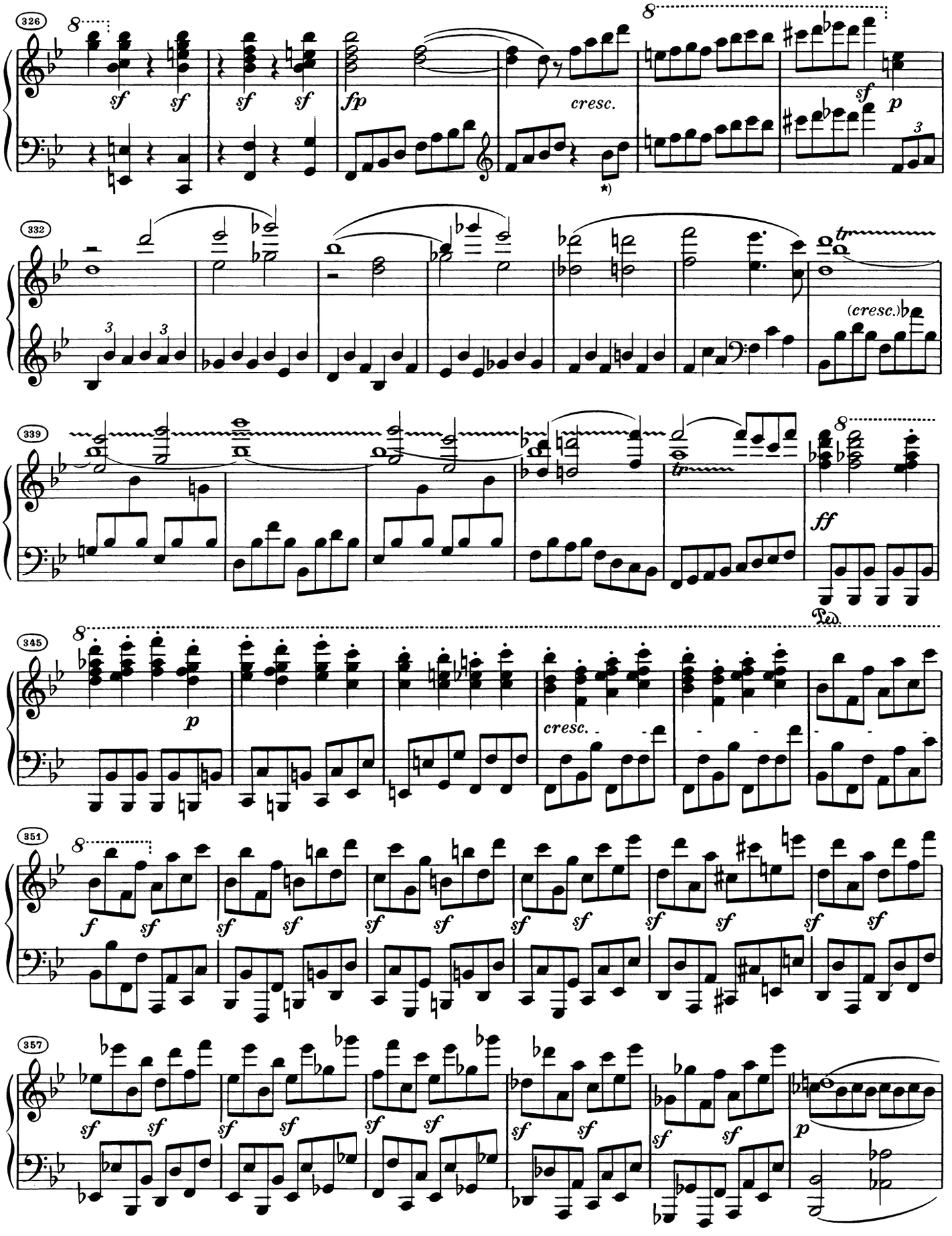
**) Dans les sources, fa^1 au lieu de $mi\flat^1$; mais voir mes. 48.



*) f^2 nach den Quellen; analog T. 80 wäre auch e^2 denkbar.
**) Nach Originalausgabe; Londoner Erstausgabe entspricht T. 91.

*) f^2 as in sources; to correspond to m. 80, e^2 might also be conceivable.
**) According to original edition; London first edition corresponds to m. 91.

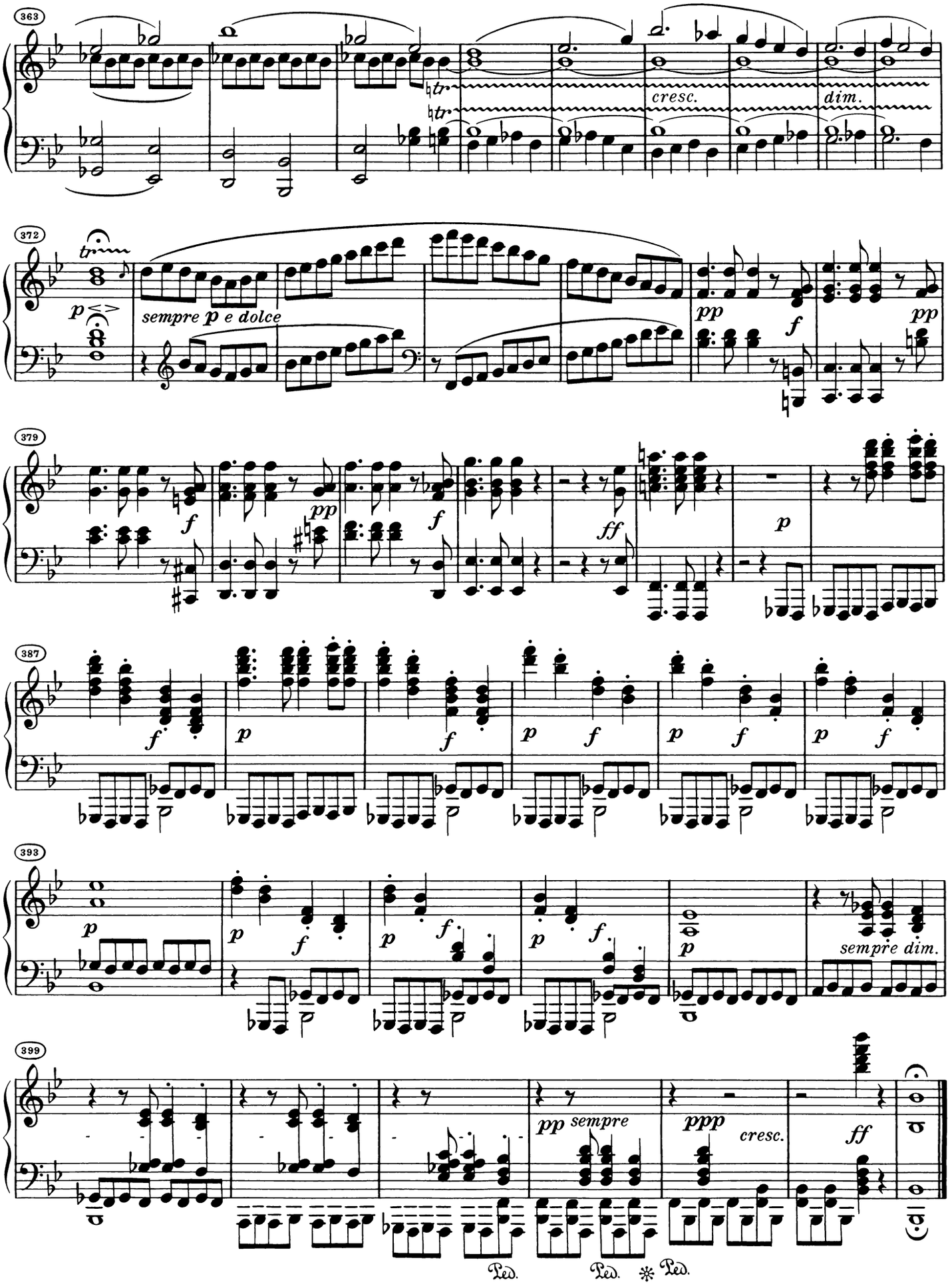
*) fa^2 selon les sources; par analogie avec mes. 80, mi^2 également possible.
**) D'après l'édition originale; la première édition de Londres conforme à mes. 91.



*) Die beiden letzten Achtel im Bass nicht in Originalausgabe; vgl. aber T. 97.

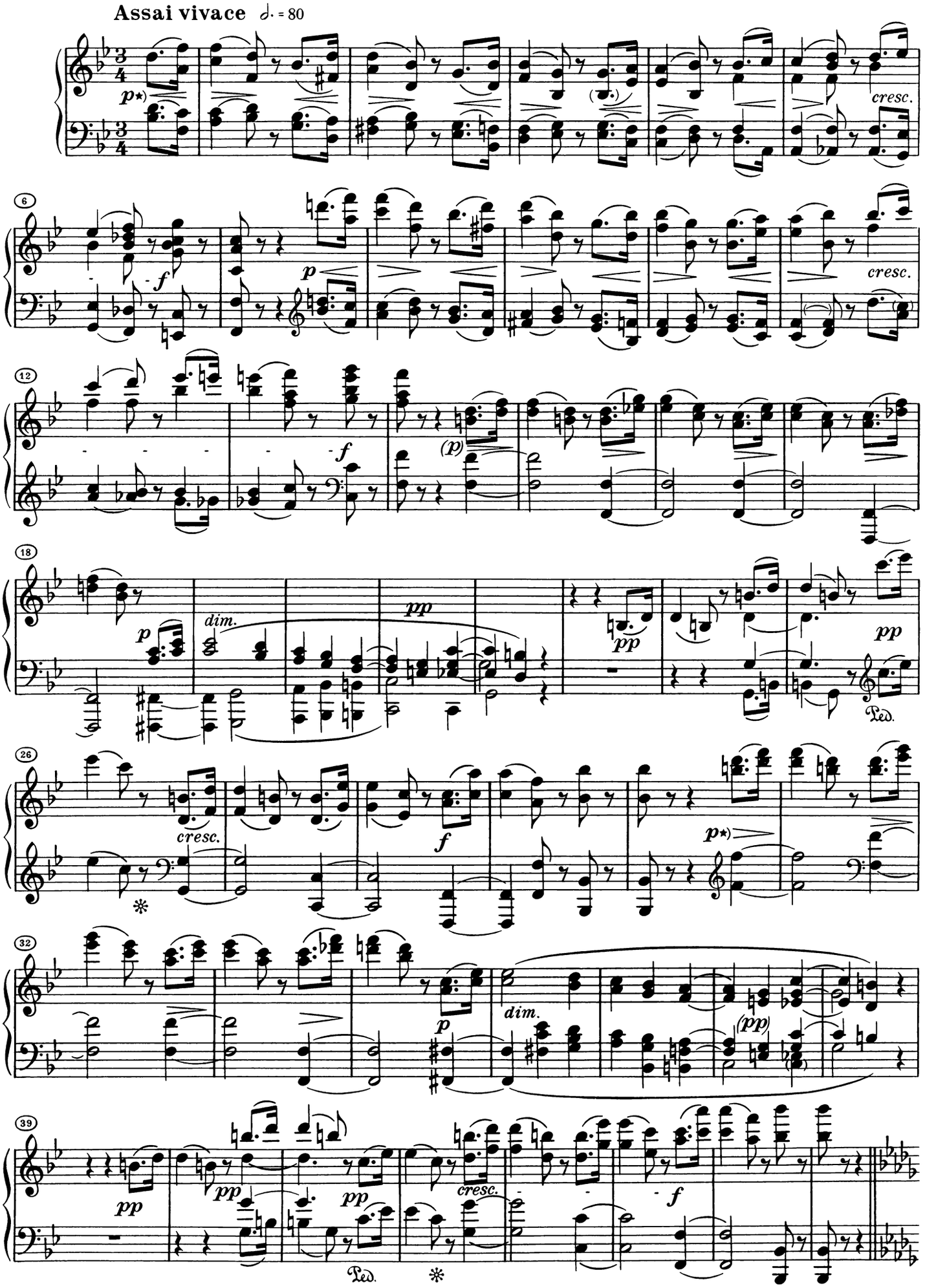
*) Two last eighth notes in bass not in original edition; but see m. 97.

*) Les deux dernières croches de la basse manquent dans l'édition originale; mais voir mes. 97.


363
cresc.
dim.
372
sempre p e dolce
379
387
393
sempre dim.
399
pp sempre
ppp
cresc.
ff
Ped.
Ped.
Ped.

Scherzo

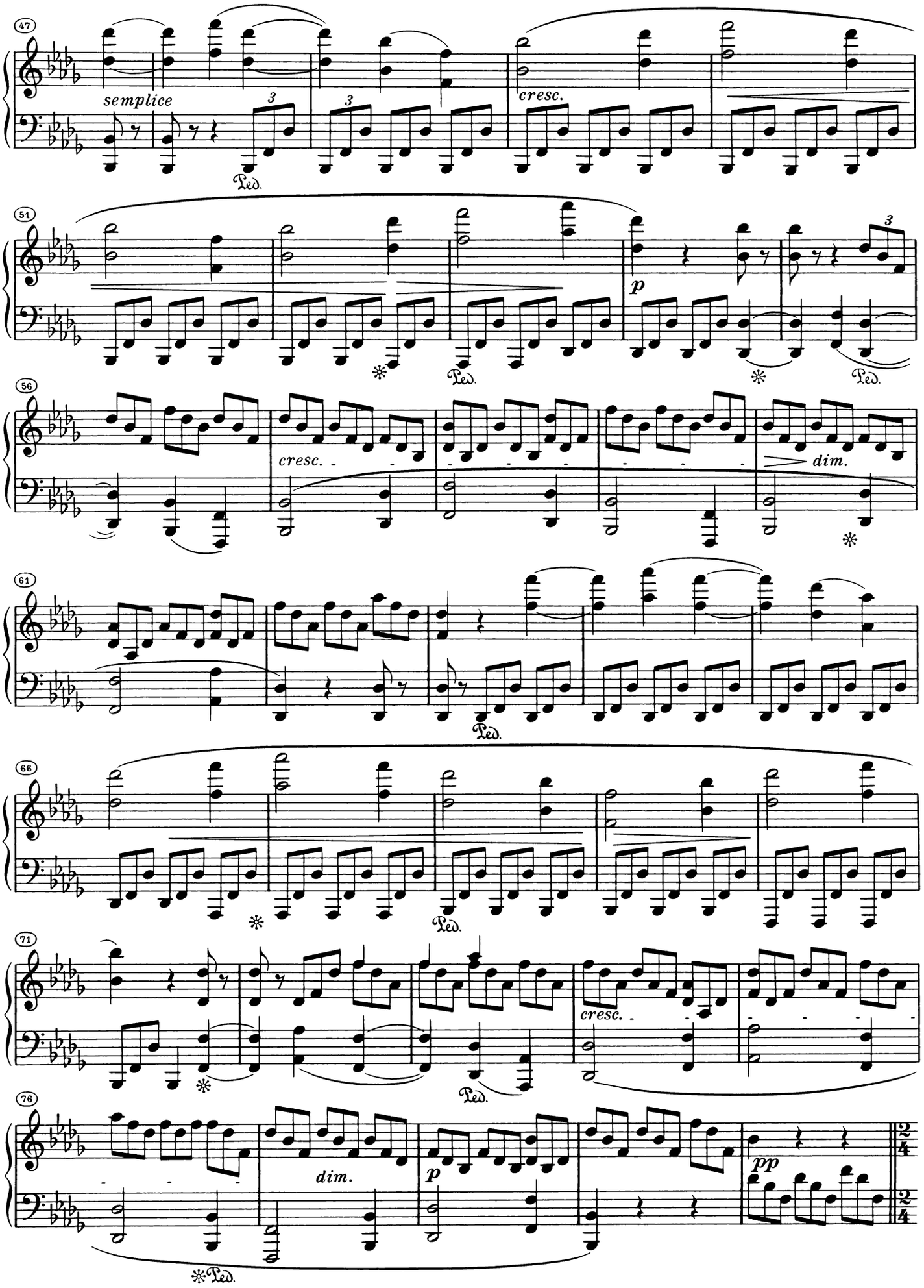
Assai vivace ♩. = 80

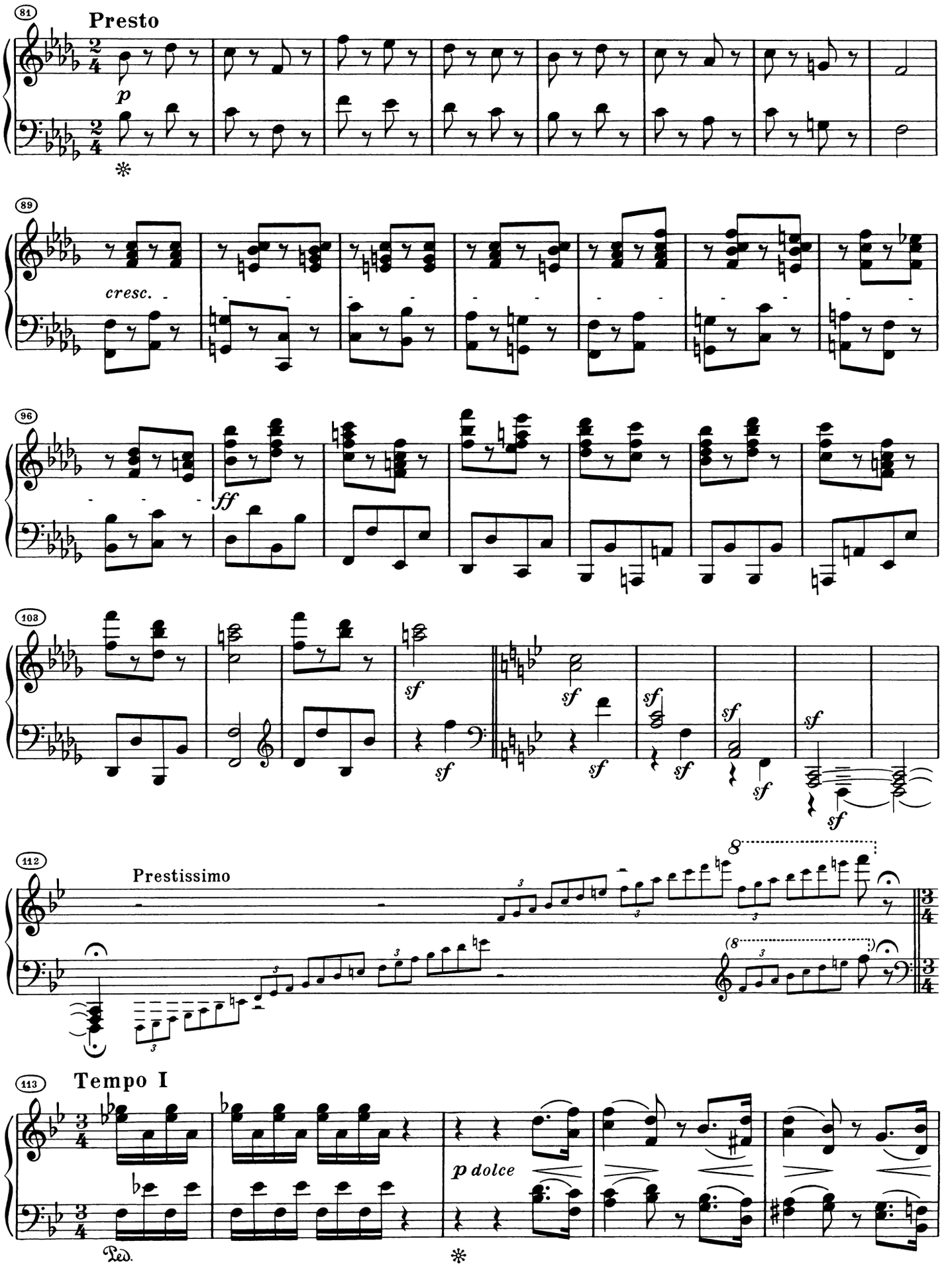


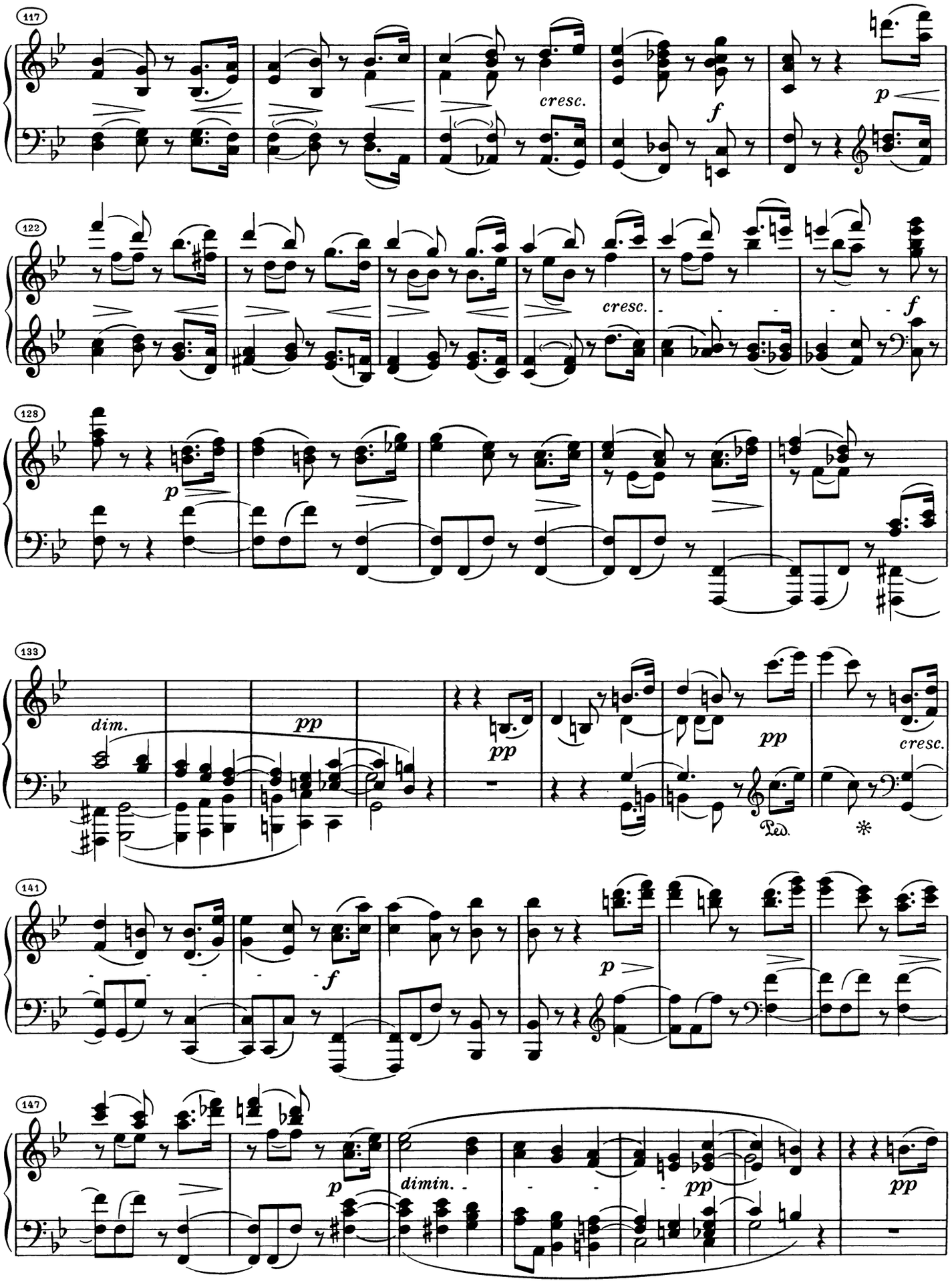
*) *p* nach Londoner Erstausgabe; fehlt in Originalausgabe.

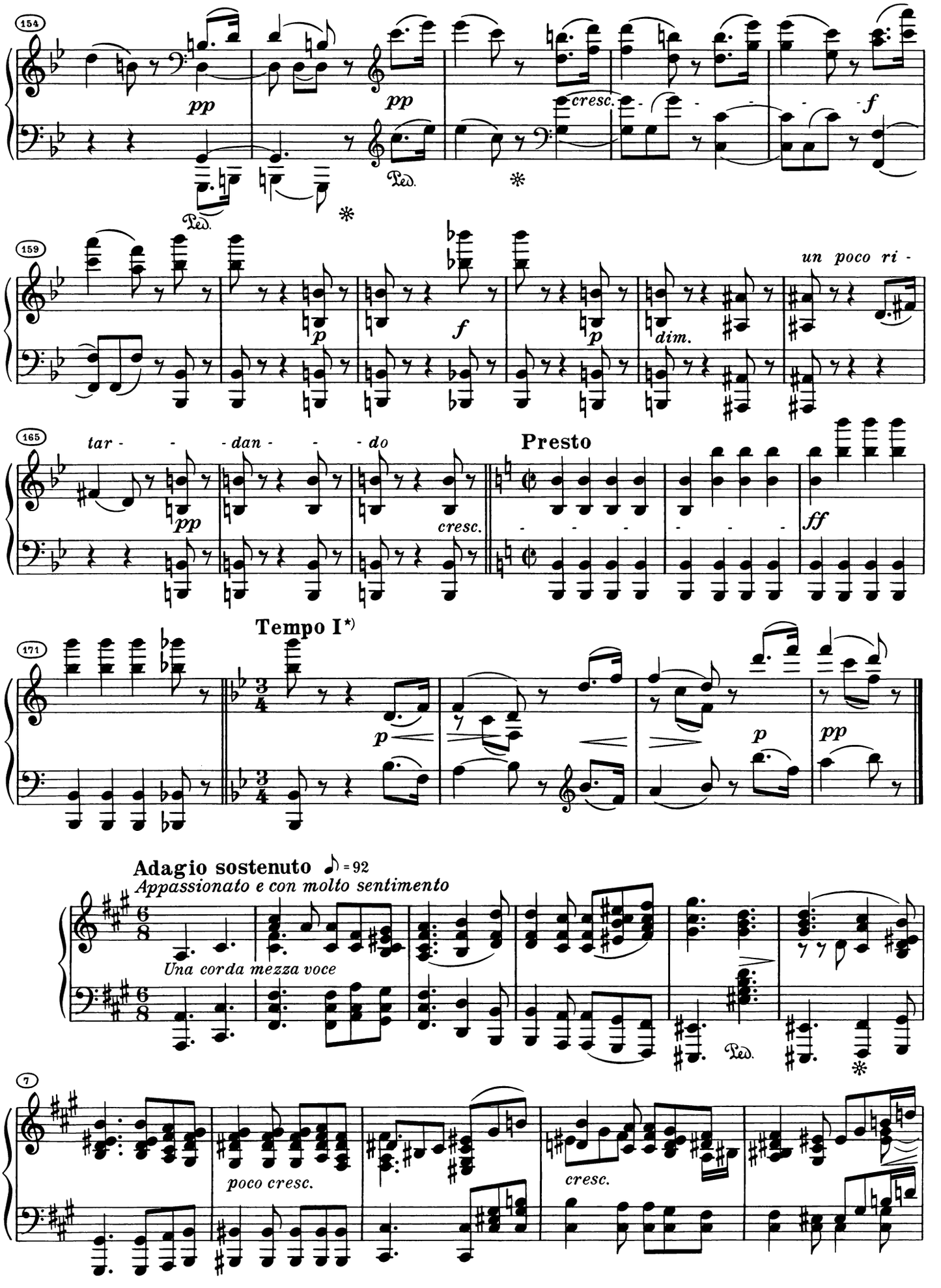
*) *p* as in London first edition; absent in original edition.

*) *p* selon la première édition de Londres; manque dans l'édition originale.


47
semplice
Ped.
cresc.
51
p
Ped.
Ped.
56
cresc.
dim.
61
Ped.
66
Ped.
71
cresc.
Ped.
76
dim.
p
pp
Ped.


81
Presto
p
89
cresc.
96
ff
103
sf
112
Prestissimo
113
Tempo I
p dolce
Ped.

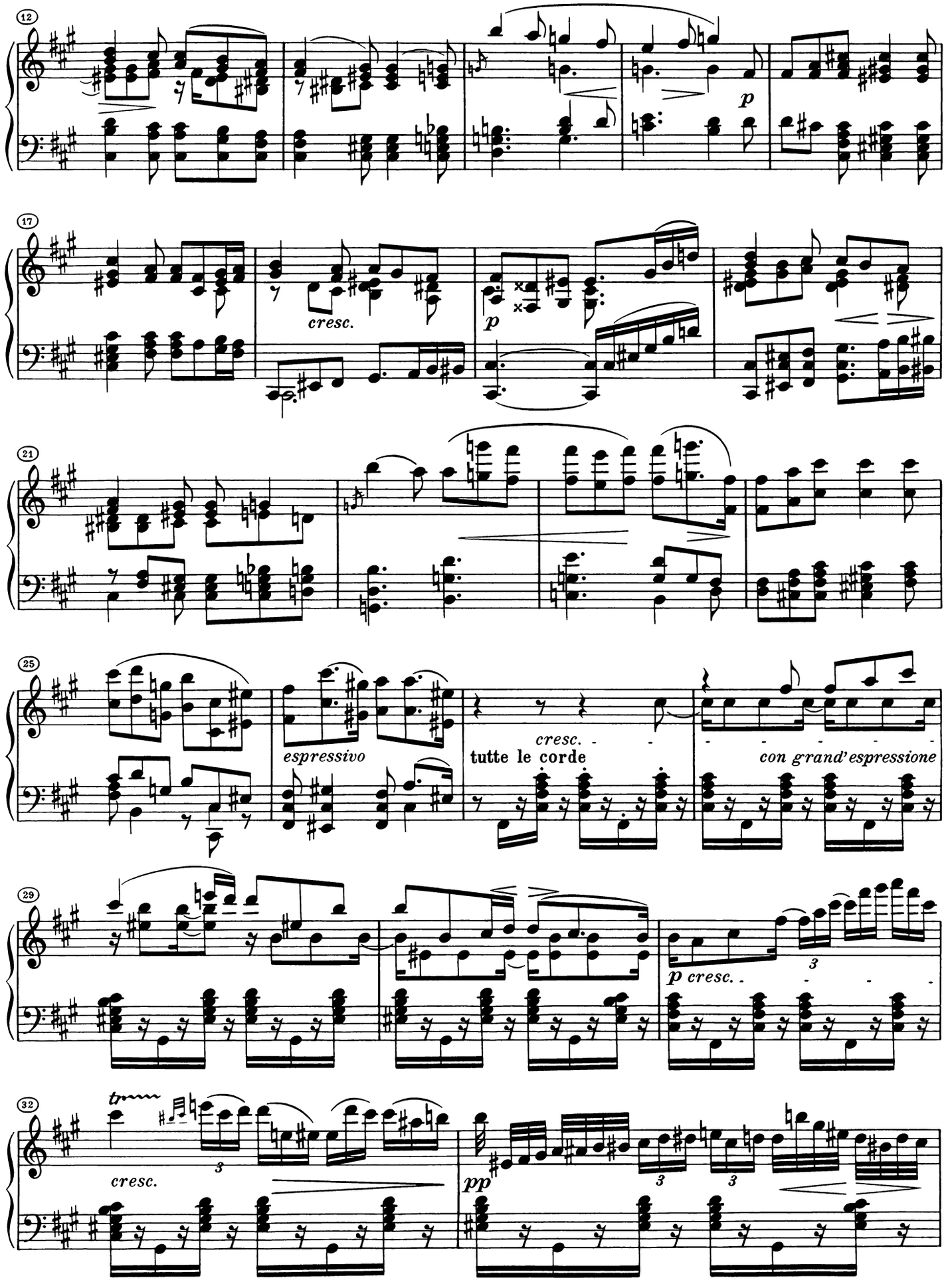

117
cresc.
f
p
122
cresc.
f
128
p
133
dim.
pp
pp
pp
cresc.
Ped.
141
f
p
147
p
dimin.
pp
pp

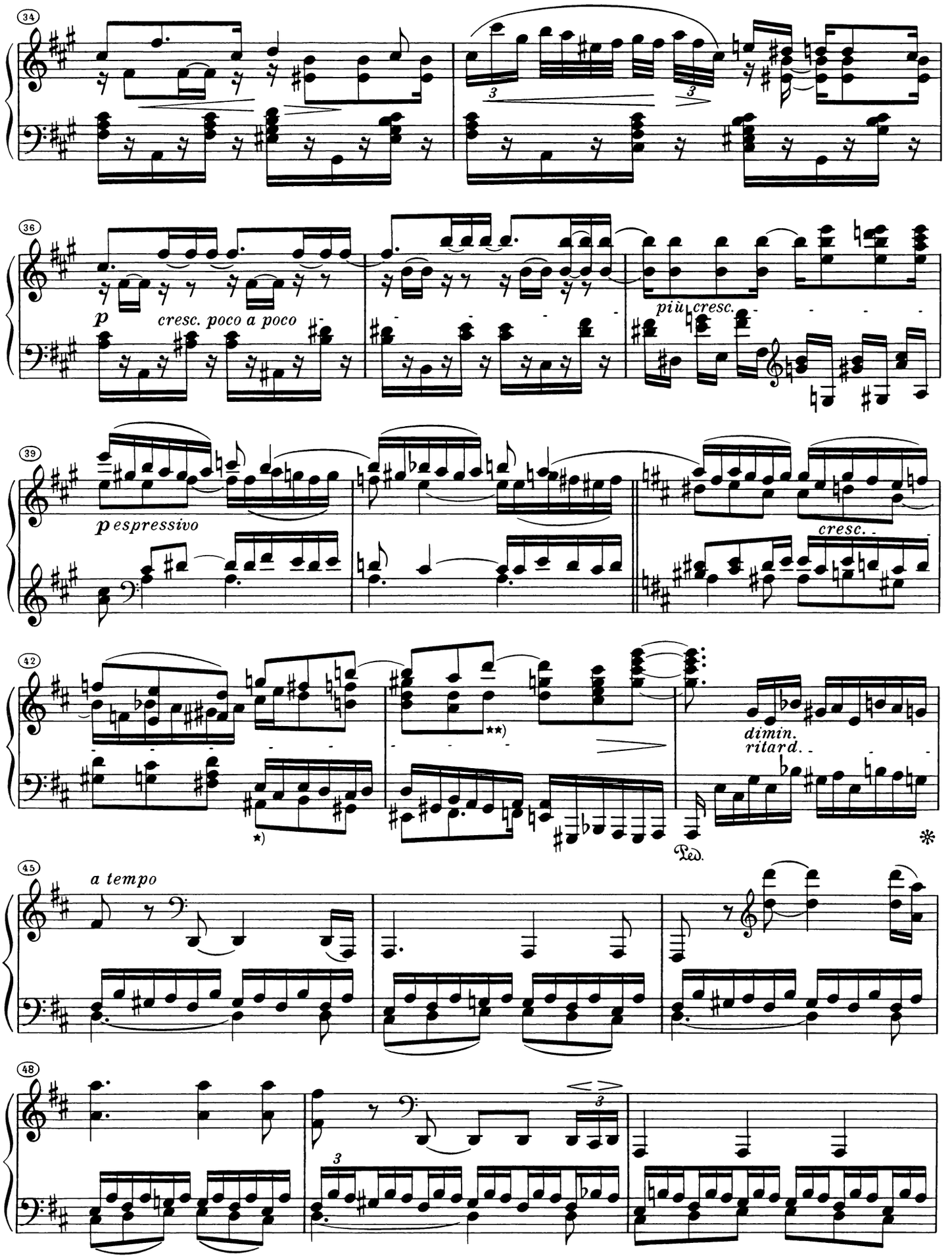


*) *Tempo I* schon ab letztem Achtel T. 171?

*) *Tempo I* already from the final eighth note m. 171?

*) *Tempo I* dès la dernière croche de mes. 171?

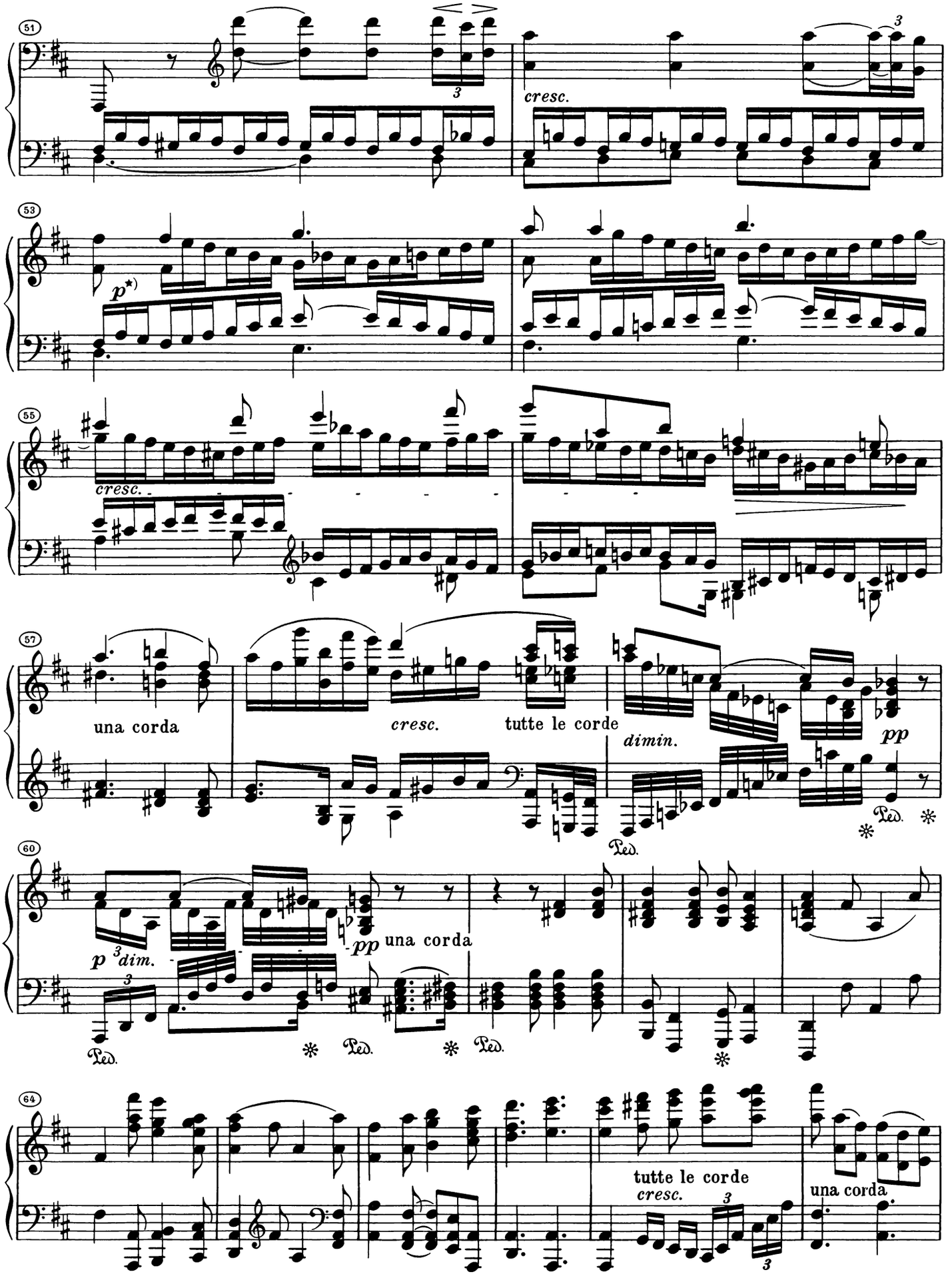

12
p
17
cresc.
p
21
25
espressivo
cresc.
tutte le corde
con grand'espressione
29
p cresc.
32
tr
cresc.
pp



*) ♯ nach Londoner Erstausgabe; fehlt in Originalausgabe.
**) In Originalausgabe Haltebogen d^2-d^2 (Versehen?).

*) ♯ as in London first edition; absent in original edition.
**) In original edition tie connects d^2-d^2 (error?).

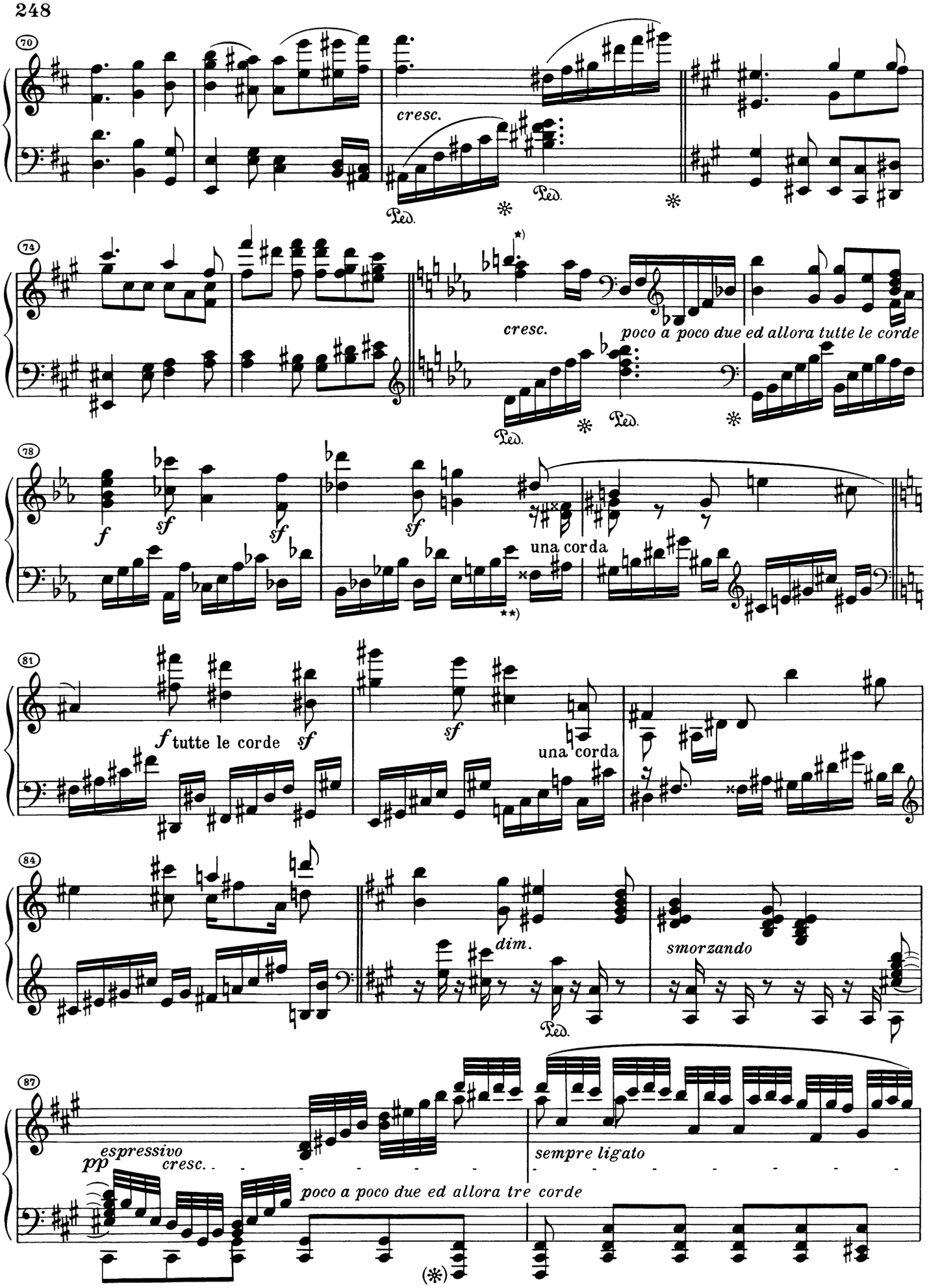
*) ♯ selon la première édition de Londres; manque dans l'édition originale.
**) Dans l'édition originale, liaison de tenue $ré^2-ré^2$ (erreur?).



*) *p* nach Londoner Erstausgabe; fehlt in Originalausgabe.

*) *p* as in London first edition; absent in original edition.

*) *p* selon la première édition de Londres; manque dans l'édition originale.



*) Nach autographem Korrekturblatt Beethovens (Sammlung Bodmer, Zürich): Verlängerungspunkt zur Viertelnote h^2.

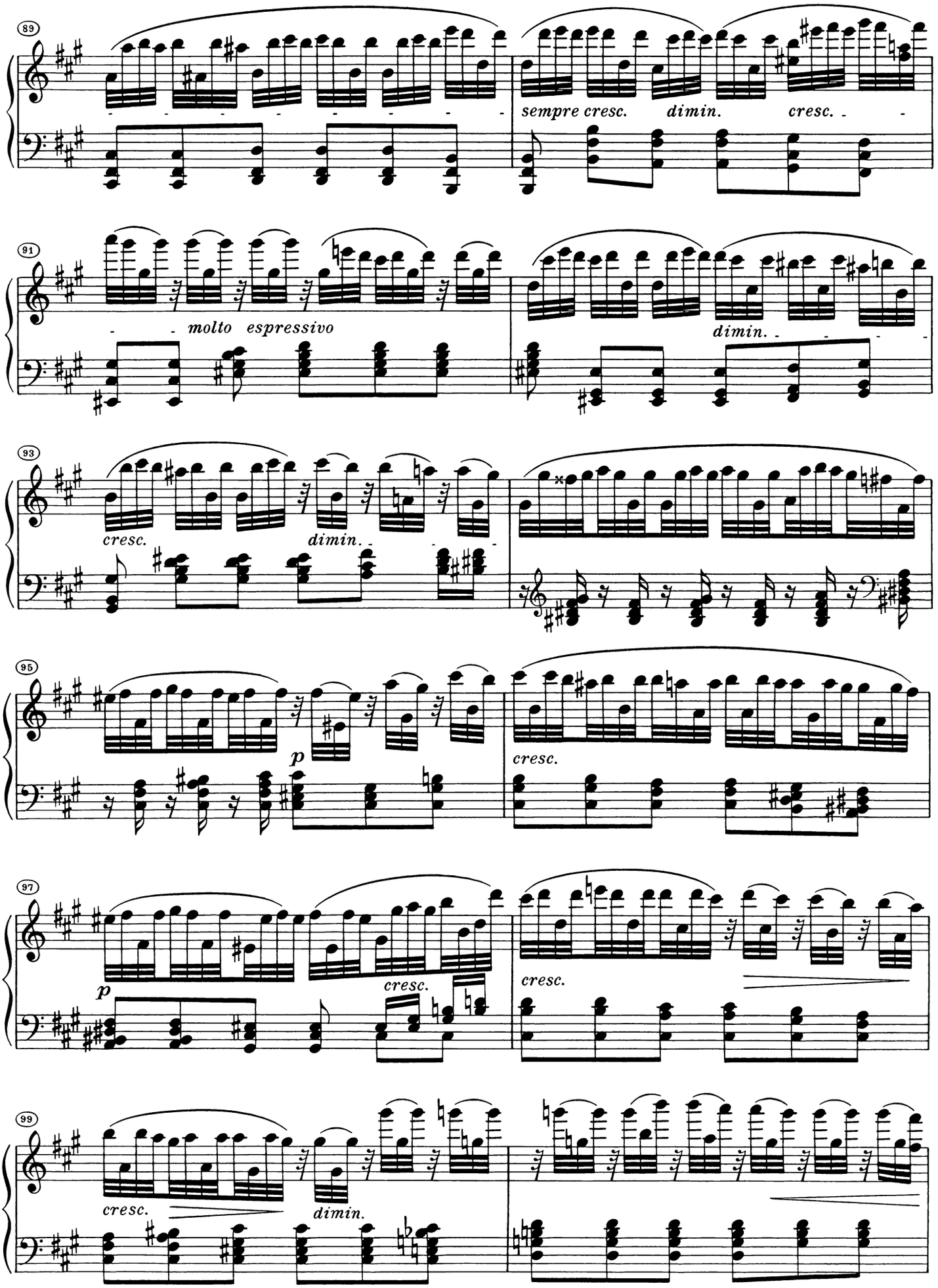
**) In Originalausgabe wohl versehentlich des^1 statt es^1.

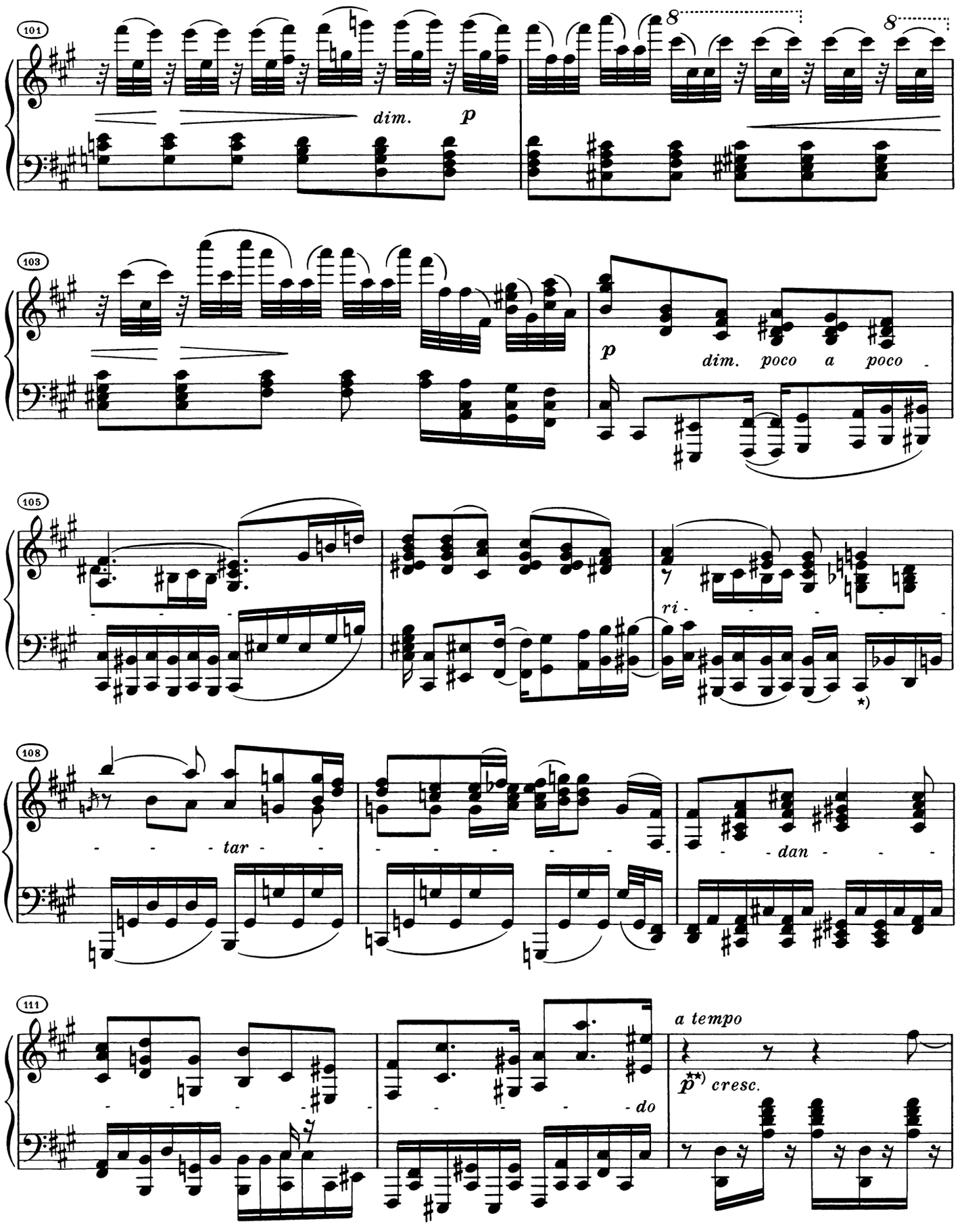
*) According to correction sheet in Beethoven's hand (Bodmer Collection, Zürich): augmentation dot to quarter note b^2.

**) In original edition db^1 instead of eb^1; probably error.

*) D'après une feuille de corrections autographe de Beethoven (Collection Bodmer, Zürich): point de prolongation pour la noire si^2.

**) Dans l'édition originale, $réb^1$ au lieu de mib^1 (erreur probable).

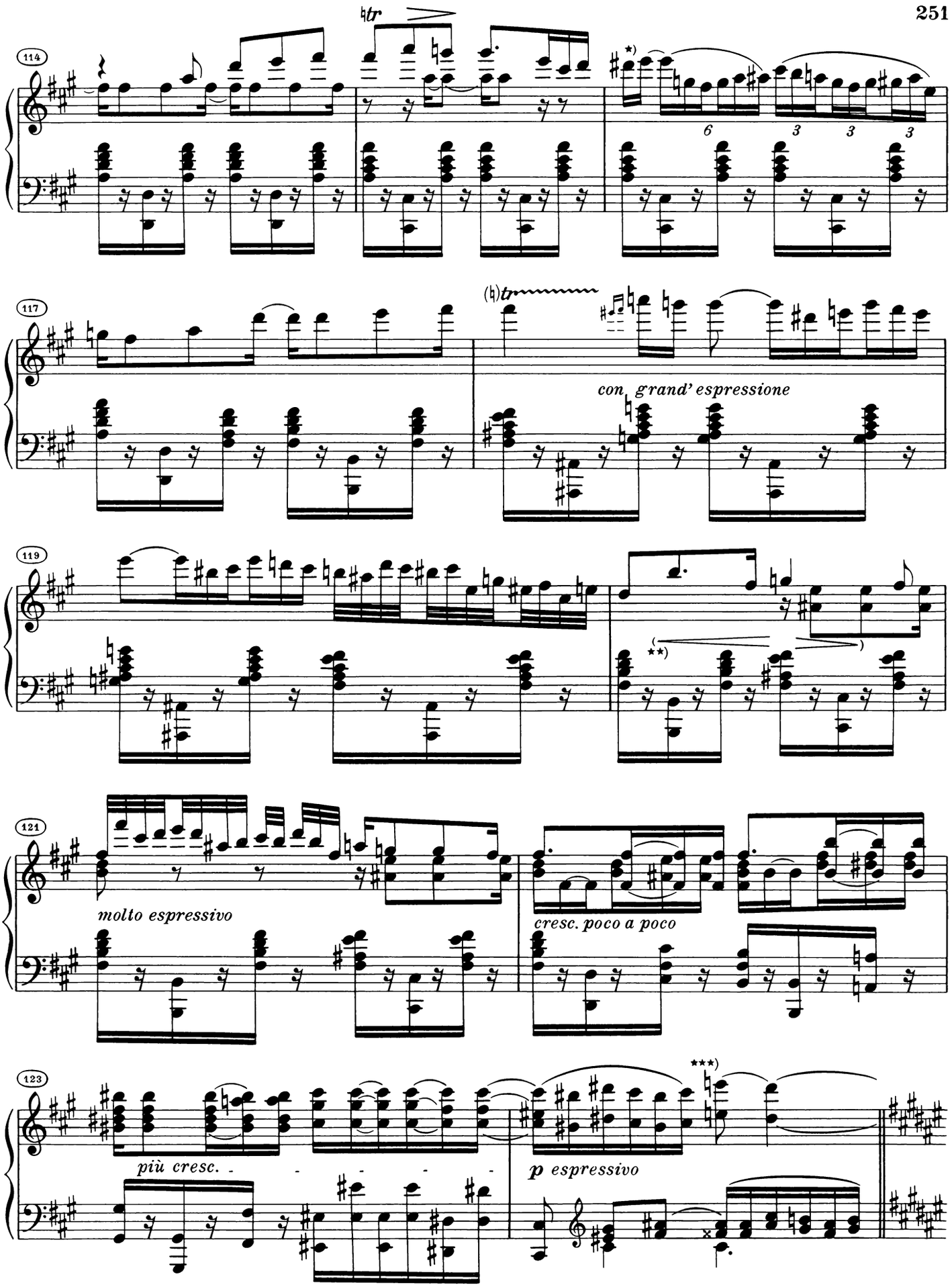

89
sempre cresc.
dimin.
cresc.
91
molto espressivo
dimin.
93
cresc.
dimin.
95
p
cresc.
97
p
cresc.
cresc.
99
cresc.
dimin.



*) In Londoner Erstausgabe *una corda*, T. 113 auf Eins *tutte corde*.
**) In der Originalausgabe *più cresc.*; vermutlich Lesefehler, vgl. T. 27.

*) London first edition gives *una corda*, on first beat of m. 113 *tutte corde*.
**) In the original edition *più cresc.*; probably erroneous reading, see m. 27.

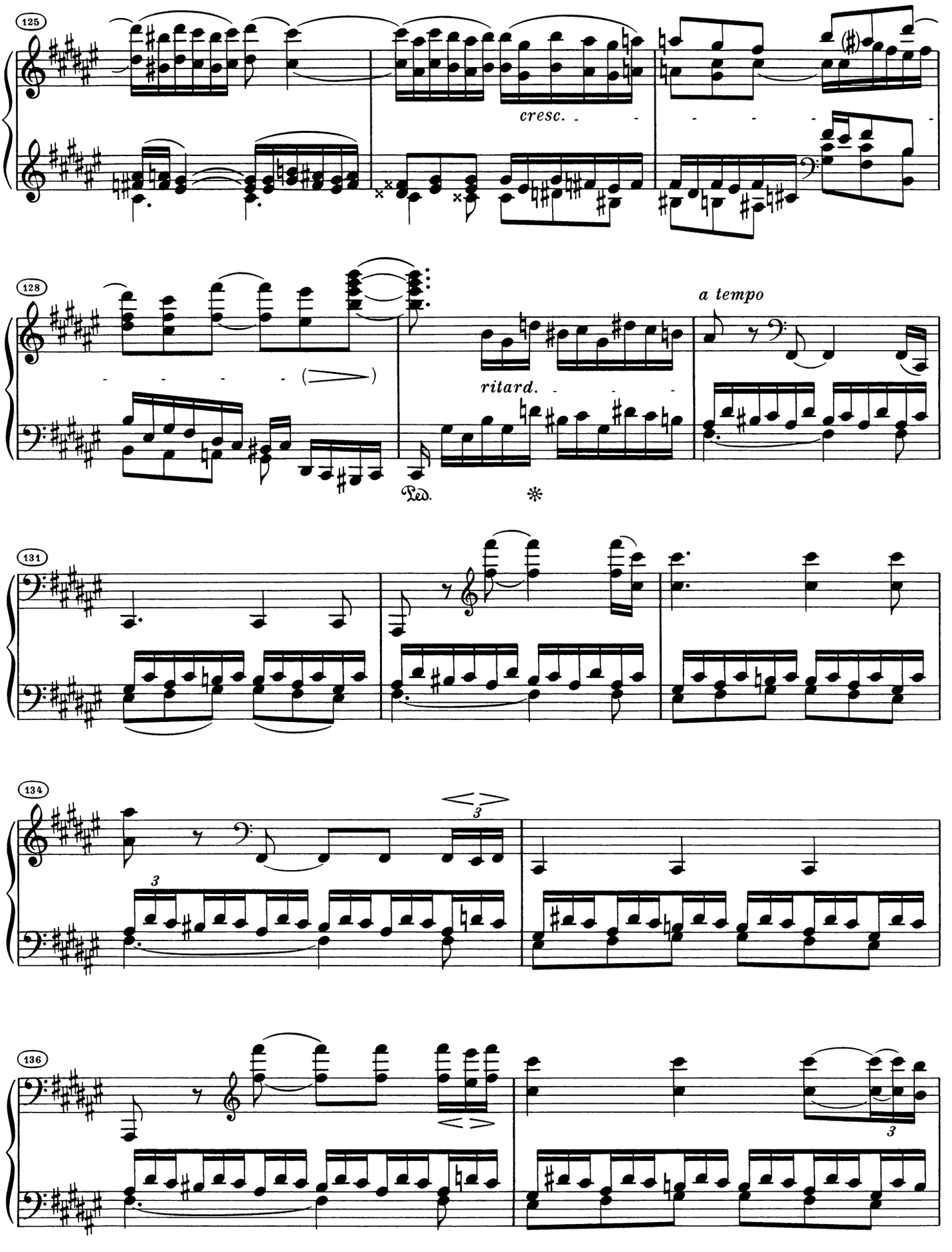
*) Dans la première édition de Londres, *una corda*, au 1er temps de mes. 113 *tutte corde*.
**) Dans l'édition originale, *più cresc.*; probablement faute de lecture, voir mes. 27.

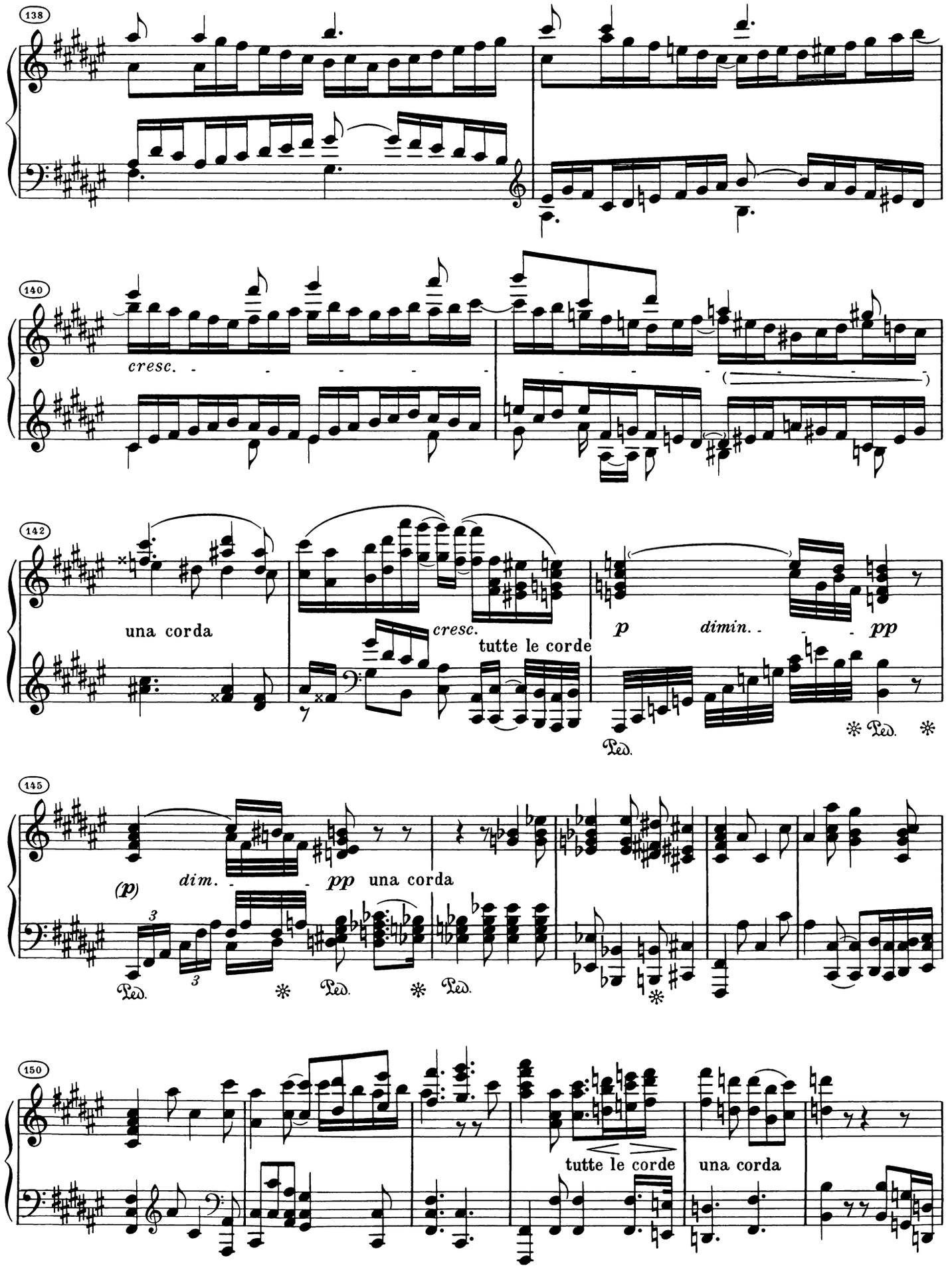


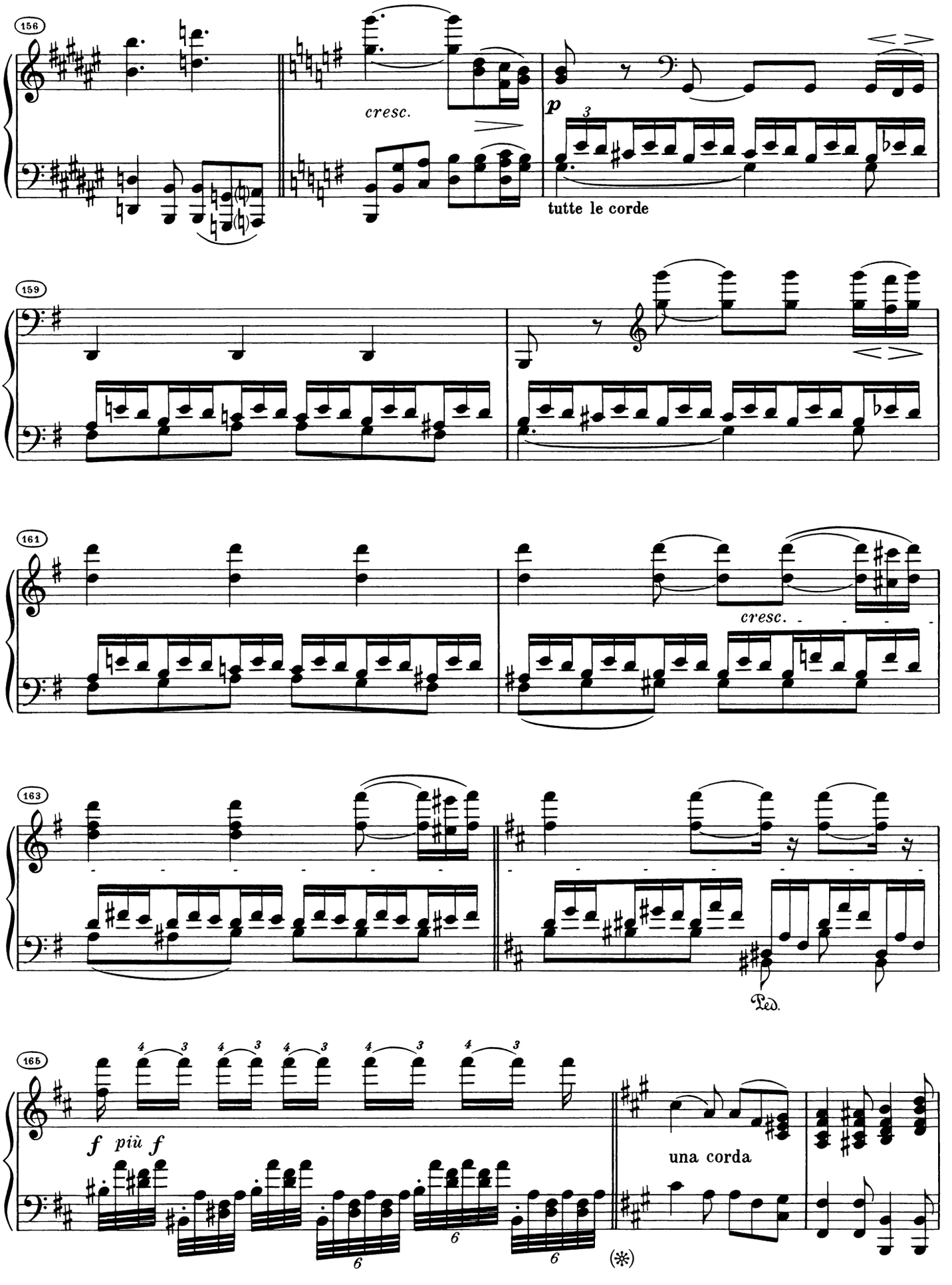
*) *dis*³ nach Originalausgabe; in Londoner Erstausgabe *fis*³.
**) In Originalausgabe < > erst in T. 122, der dort genau unter T. 120 steht; Lesefehler? Vgl. T. 34.
***) ♮ nach Originalausgabe; vgl. auch T. 39. In der Londoner Erstausgabe dagegen ♯.

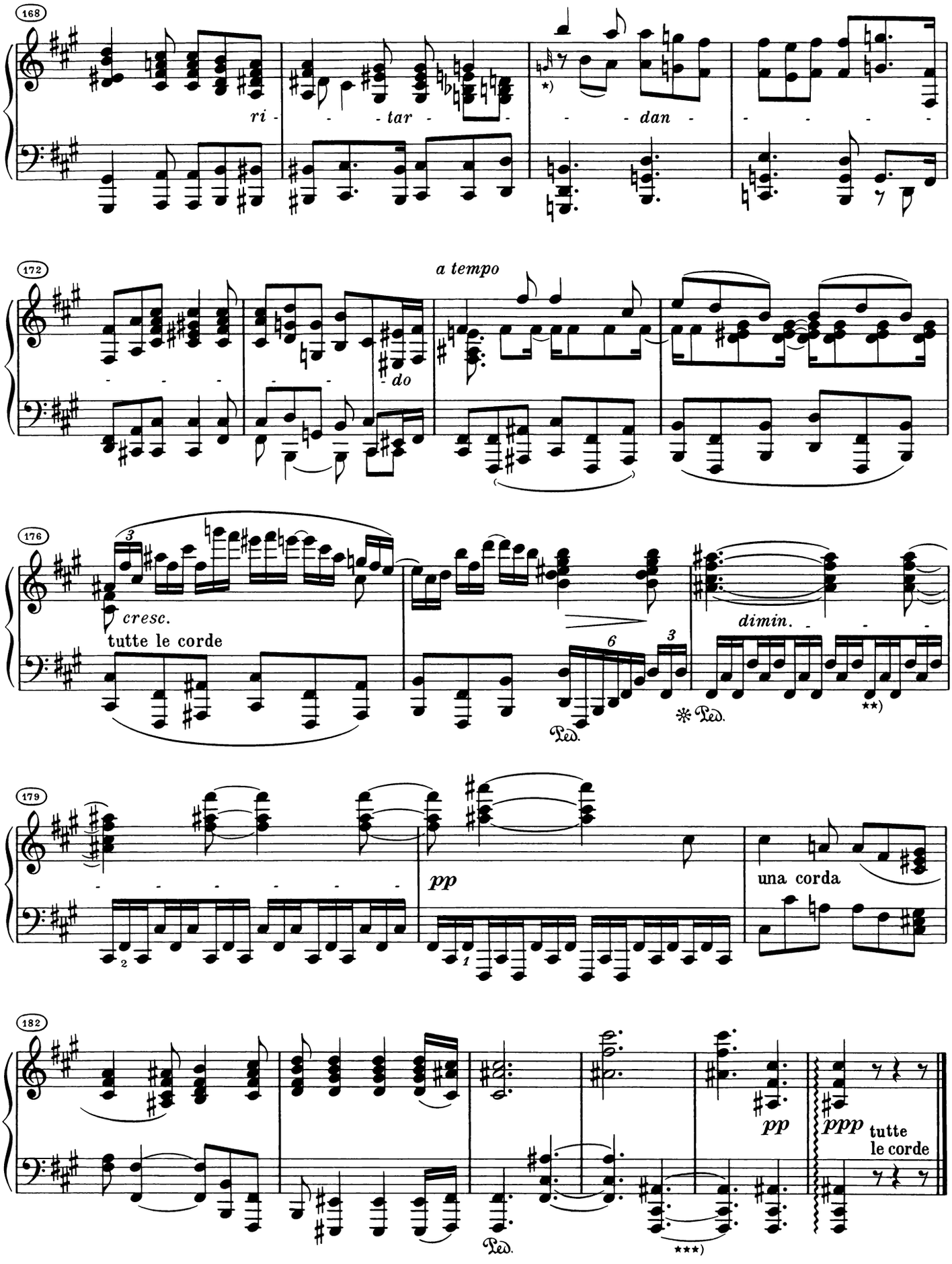
*) *d*♯³ as in original edition; London first edition gives *f*♯³.
**) < > in original edition not until m. 122 (positioned exactly below m. 120); misinterpretation? See m. 34.
***) ♮ according to original edition; see also m. 39. London first edition has ♯.

*) *ré*♯³ selon l'édition originale; première édition de Londres: *fa*♯³.
**) Dans l'édition originale, < > seulement à partir de mes. 122 (juste au-dessous de mes. 120); faute de lecture? Voir mes. 34.
***) ♮ selon l'édition originale; voir aussi mes. 39. Par contre dans la première édition de Londres ♯.


125
cresc.
128
ritard.
a tempo
Ped.
131
134
3
136
3


138
140
cresc.
142
una corda
cresc.
tutte le corde
p
dimin.
pp
Ped.
145
(p)
dim.
pp
una corda
150
tutte le corde
una corda


156
cresc.
p
tutte le corde
159
161
cresc.
163
Ped.
165
f più f
una corda
(*)

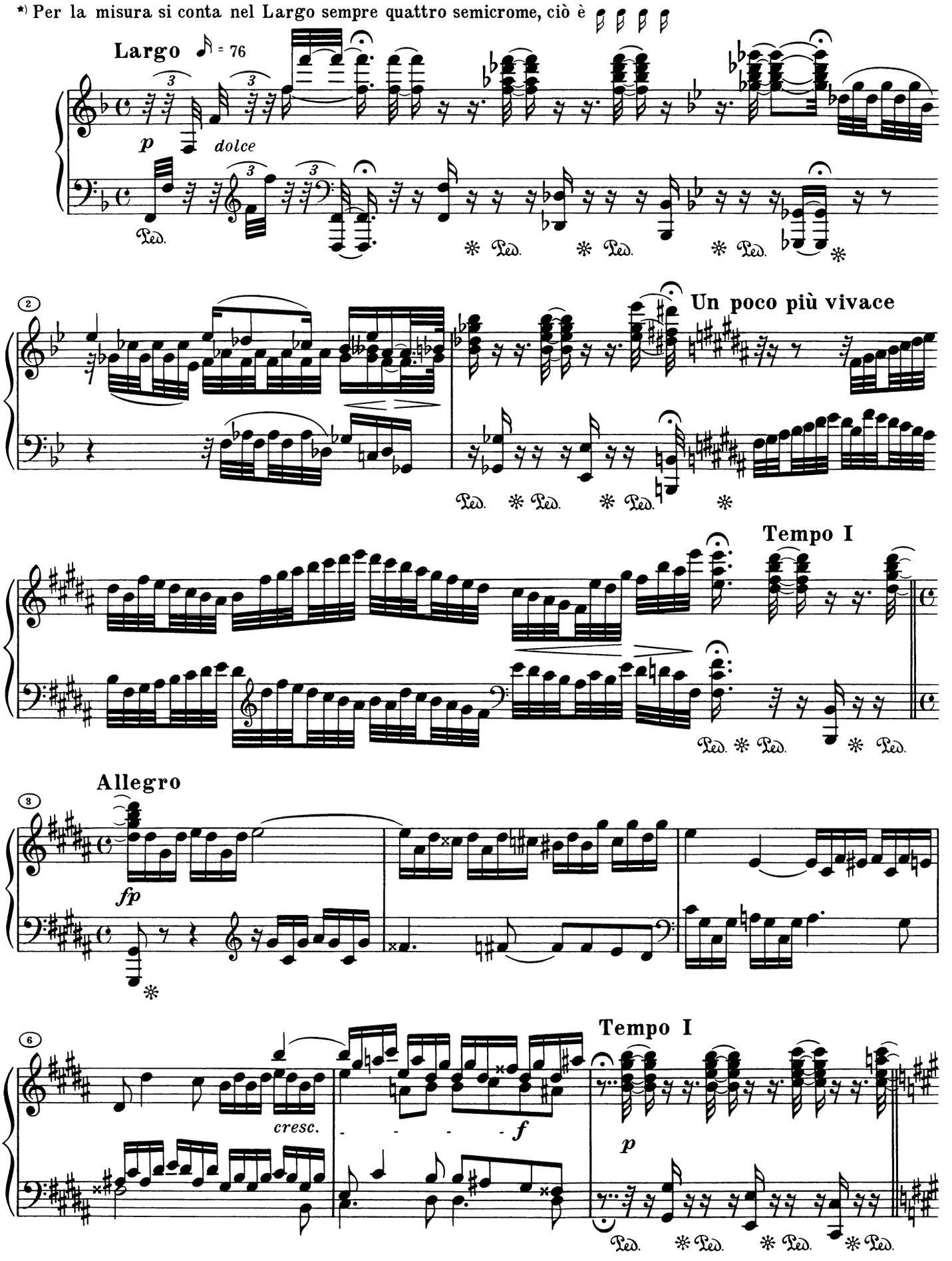


*) In Originalausgabe Vorschlagsnote h^1 statt g^1; wohl Versehen, vgl. T. 14.
**) In Originalausgabe *cis – Fis – cis*; wohl Versehen.
***) Haltebögen nach Londoner Erstausgabe, sie fehlen in Originalausgabe.

*) In original edition appoggiatura b^1 instead of g^1; presumably an error, see m. 14.
**) Original edition has $c\sharp - F\sharp - c\sharp$; presumably an error.
***) Ties as in London first edition; absent in original edition.

*) Dans l'édition originale, appoggiature si^1 au lieu de sol^1; probablement par erreur, voir mes. 14.
**) Dans l'édition originale, $do\sharp - Fa\sharp - do\sharp$, probablement par erreur.
***) Liaisons de tenue selon la première édition de Londres; elles manquent dans l'édition originale.

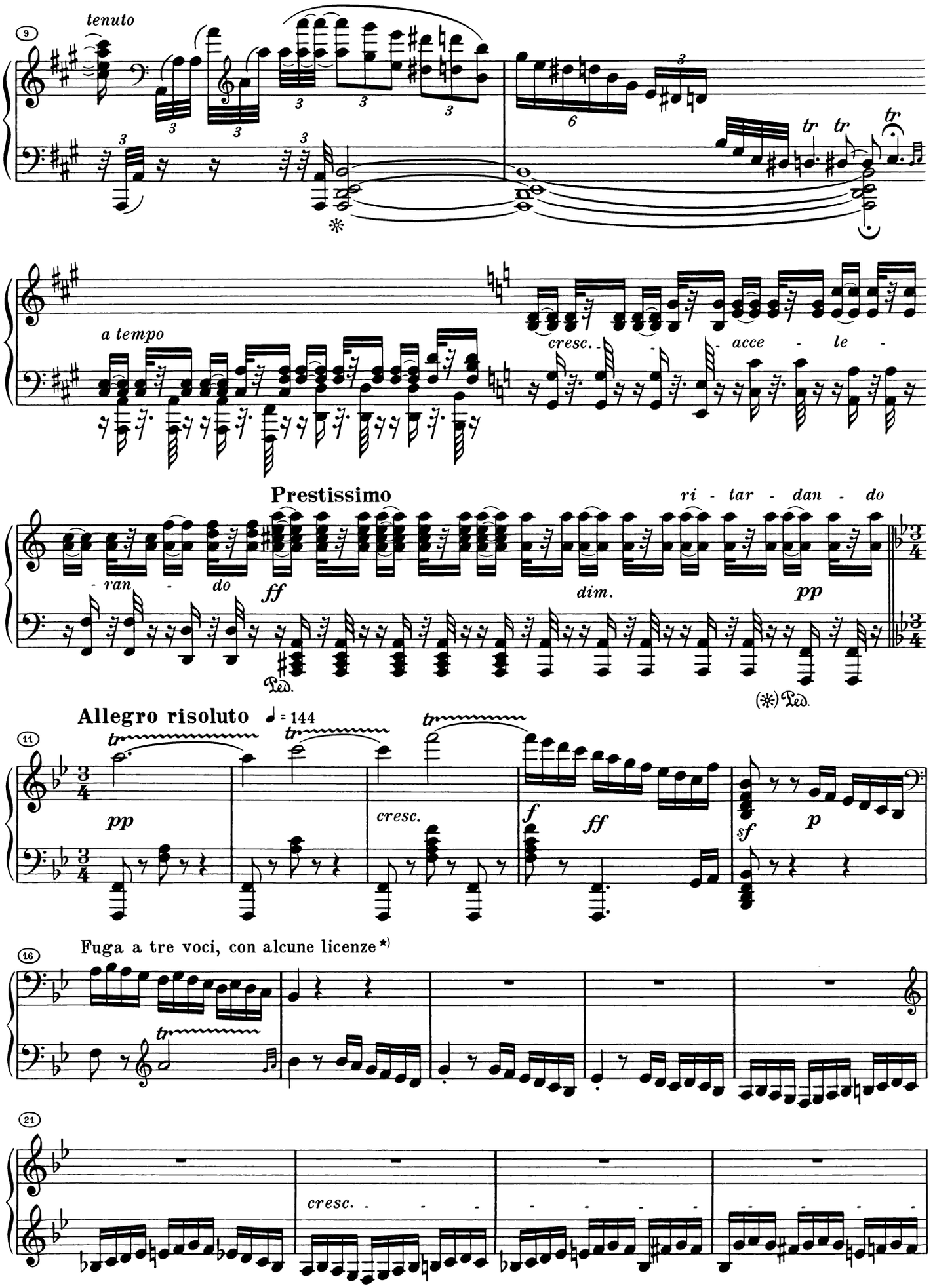
*) Per la misura si conta nel Largo sempre quattro semicrome, ciò è



*) Für den Takt zähle man im Largo immer vier Sechzehntel, d. i.

*) In the Largo always count four sixteenth notes to a measure, thus

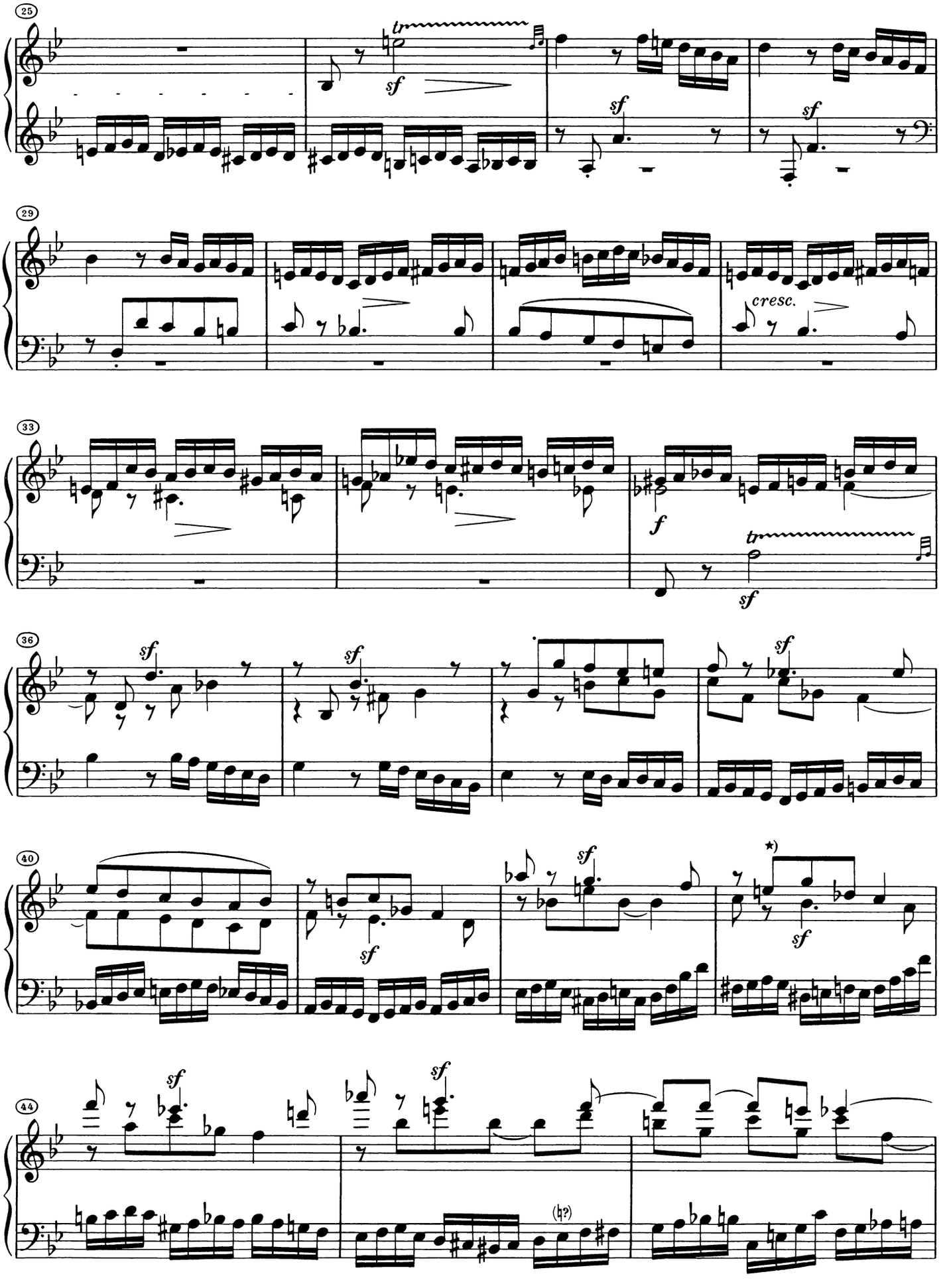
*) Dans le Largo, on doit toujours compter quatre doubles croches par mesure, comme ceci:



*) Dreistimmige Fuge mit einigen Freiheiten.

*) Rather free three-part fugue.

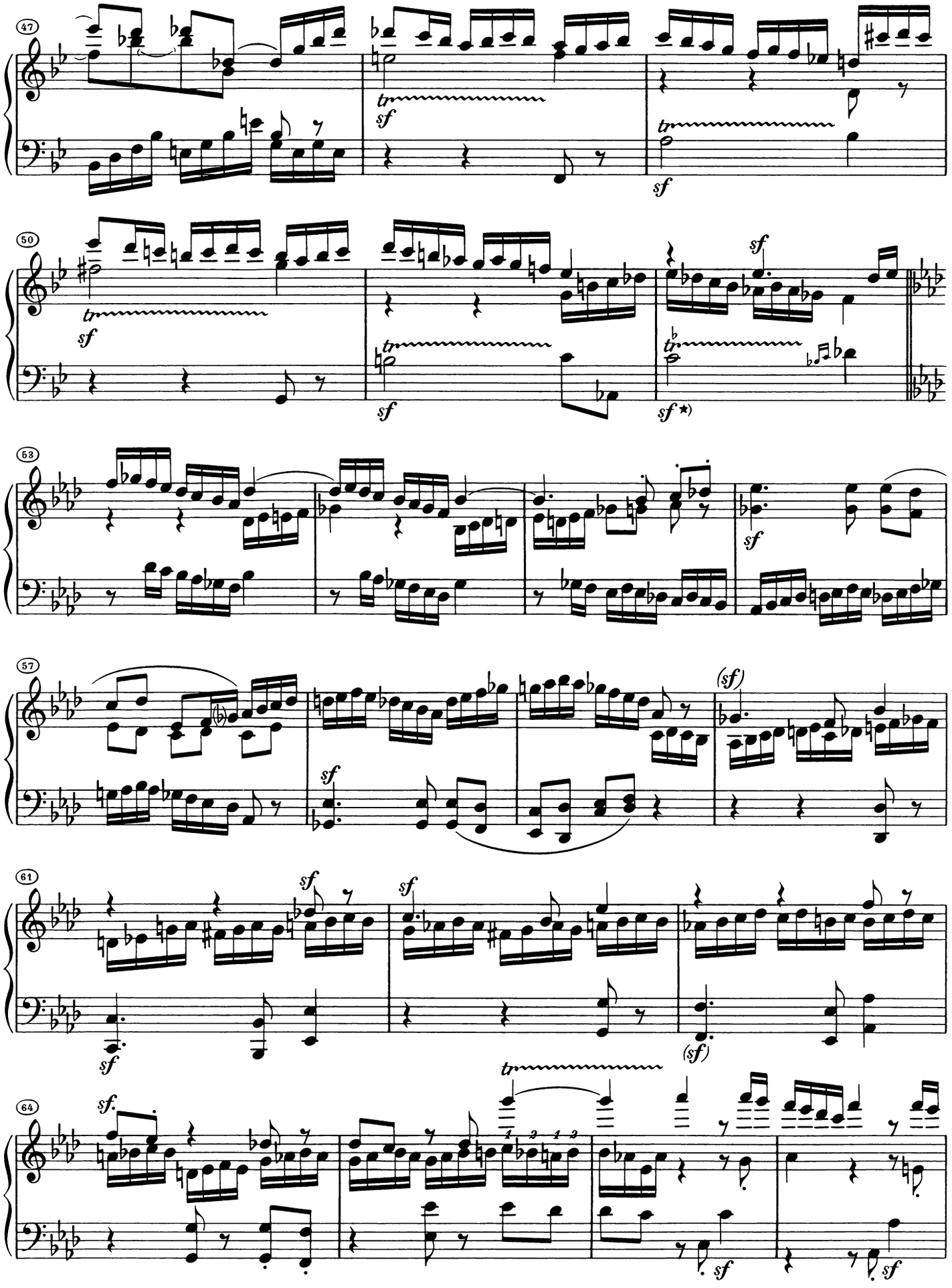
*) Fugue à trois voix avec quelques libertés.



*) ♮ nach Londoner Erstausgabe; fehlt in Originalausgabe.

*) ♮ as in London first edition; absent in original edition.

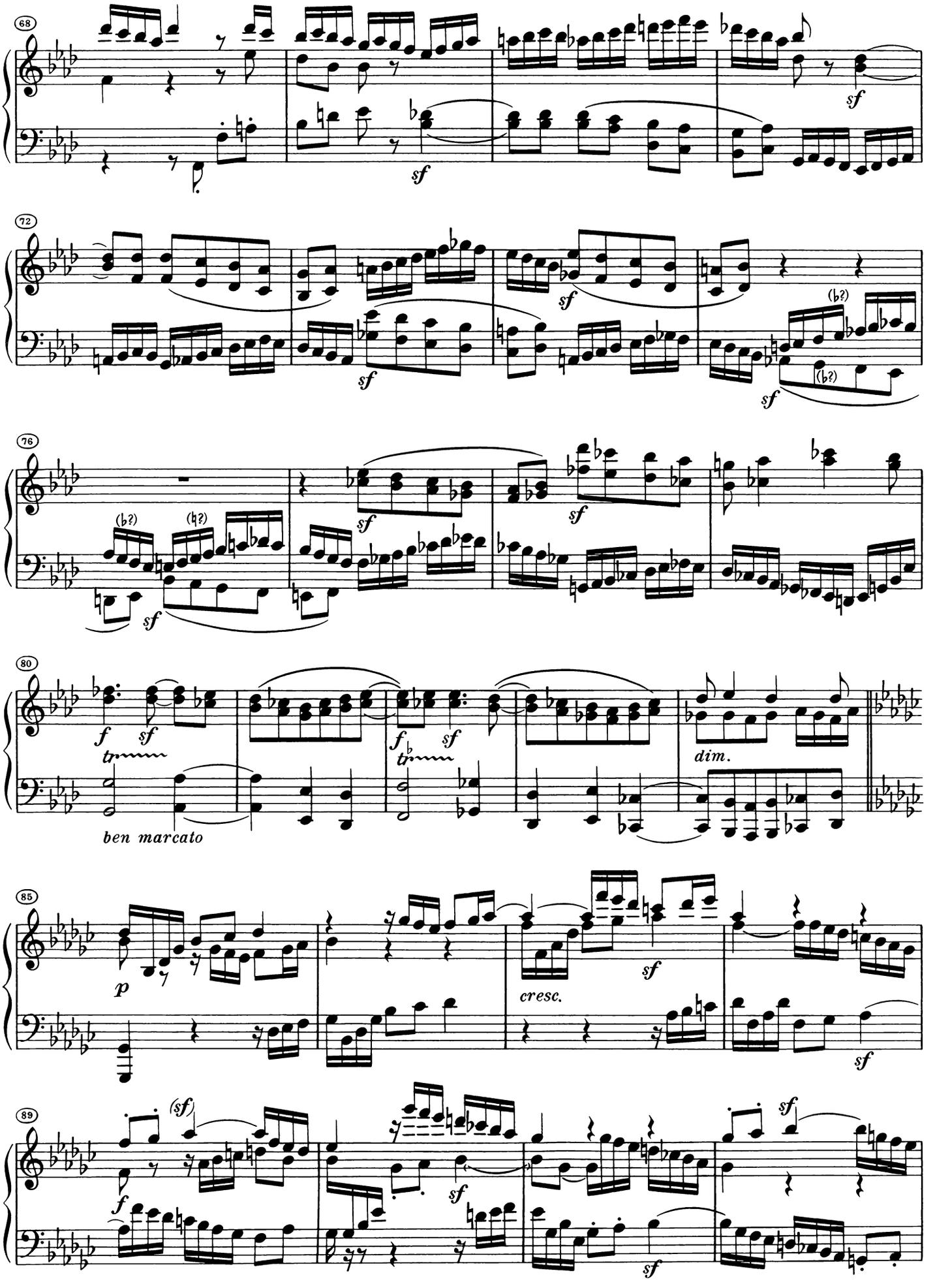
*) ♮ selon la première édition de Londres; manque dans l'édition originale.

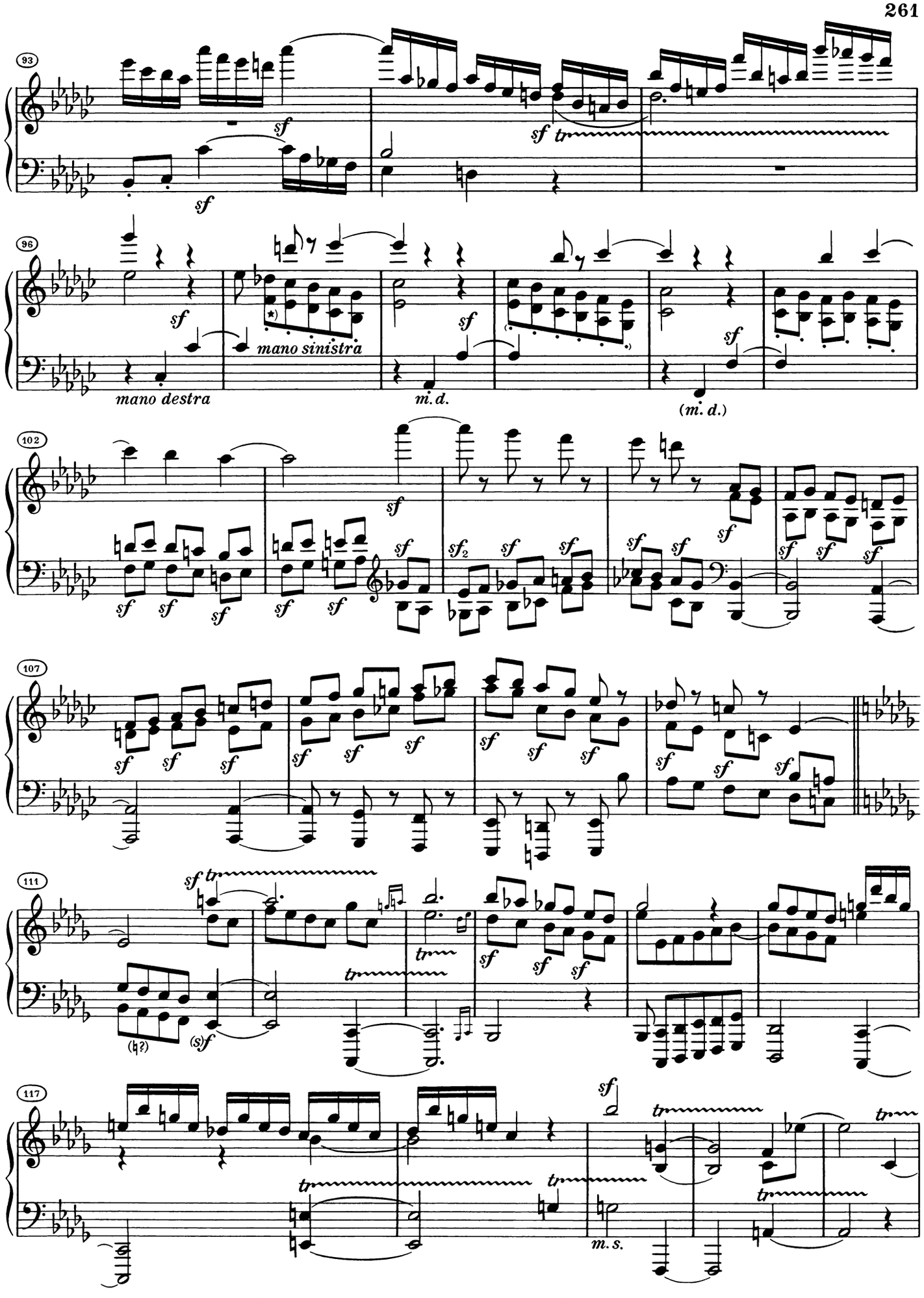


*) Nach Londoner Erstausgabe; fehlt in Originalausgabe.

*) According to London first edition; absent in original edition.

*) D'après la première édition de Londres; manque dans l'édition originale.

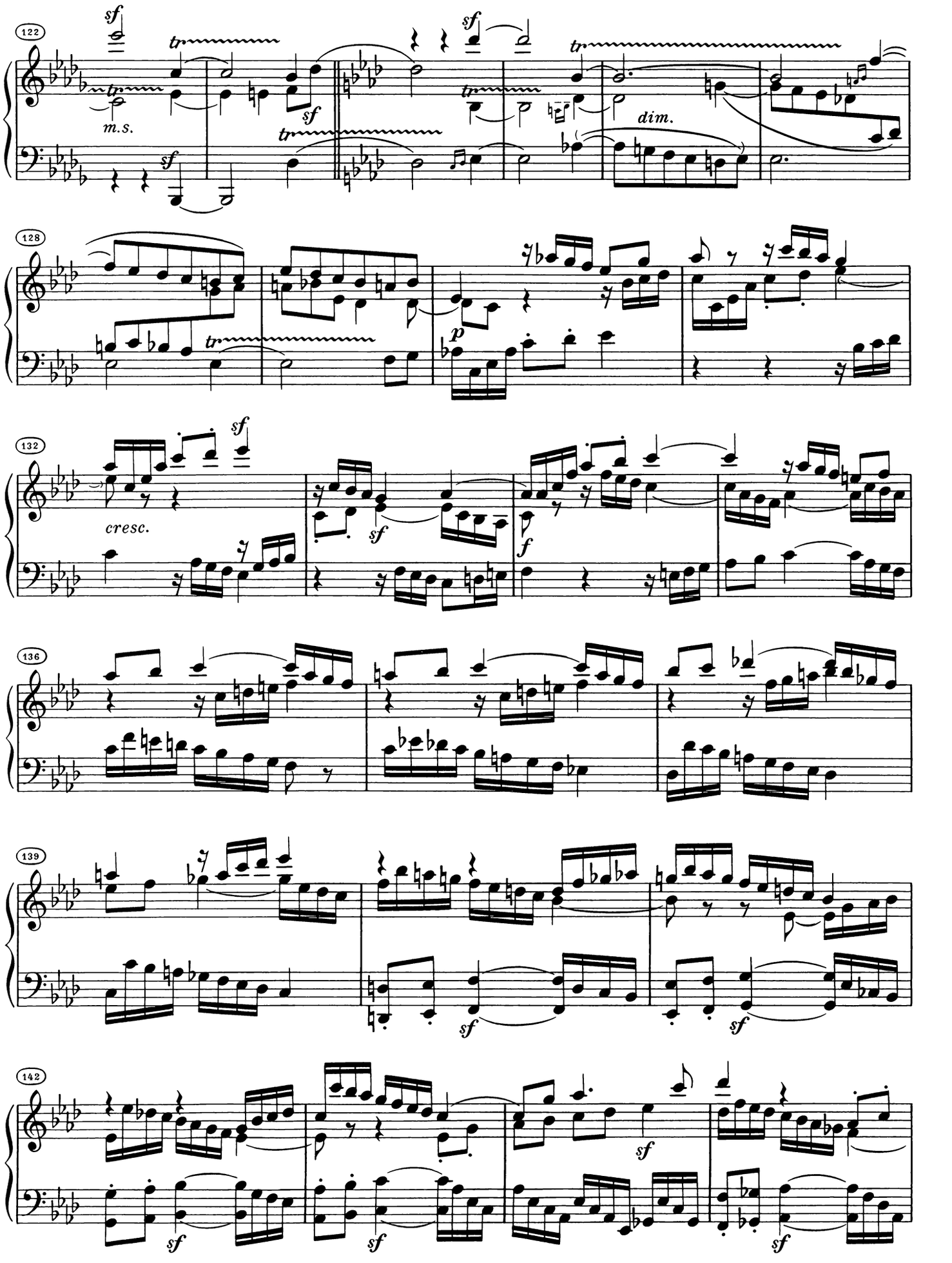

68
sf
sf
72
sf
sf
(♭?)
(♭?)
sf
76
(♭?)
(♮?)
sf
sf
sf
80
f
sf
tr
f
sf
tr
dim.
ben marcato
85
p
cresc.
sf
sf
89
(sf)
f
sf
sf
sf

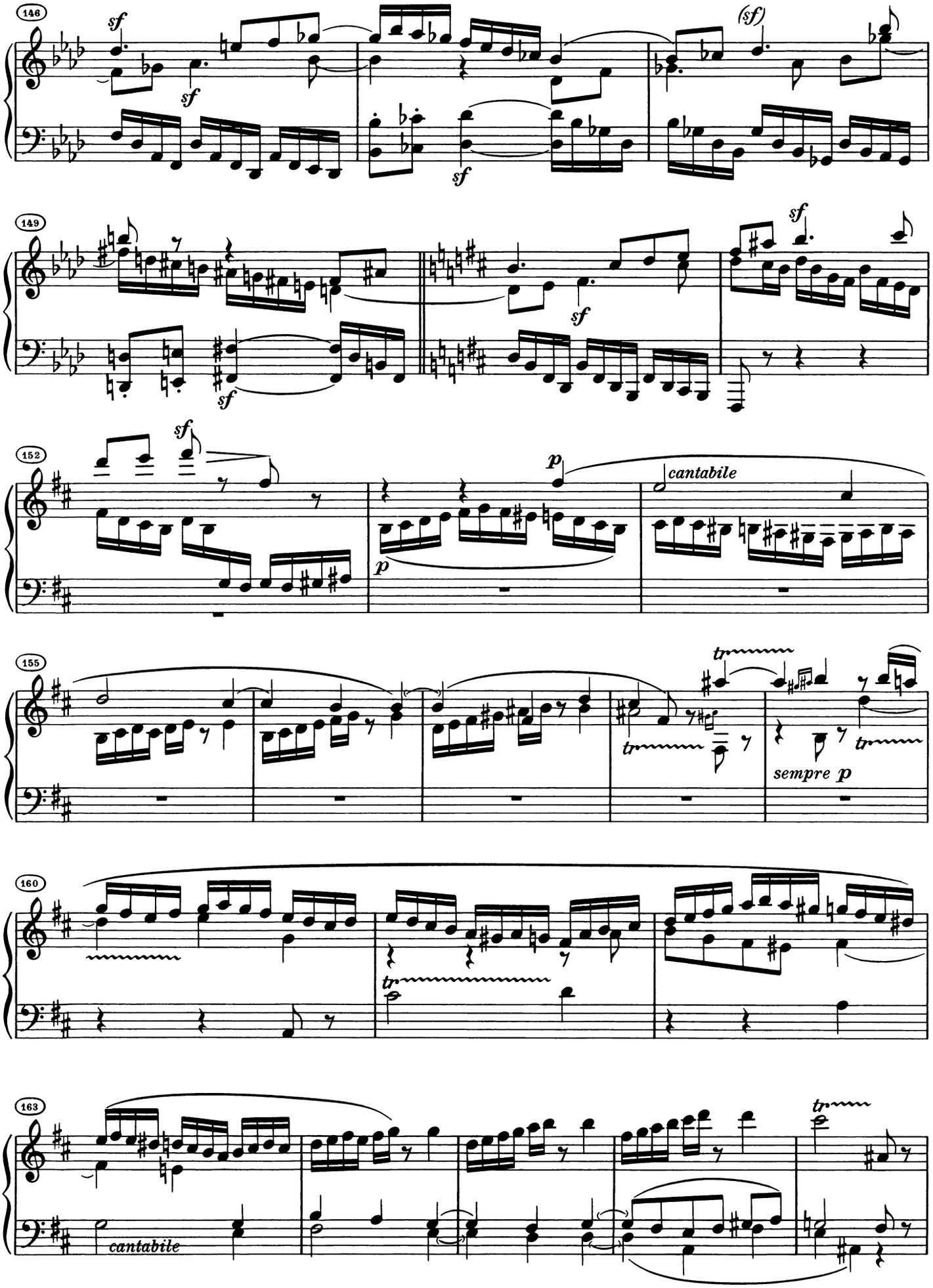


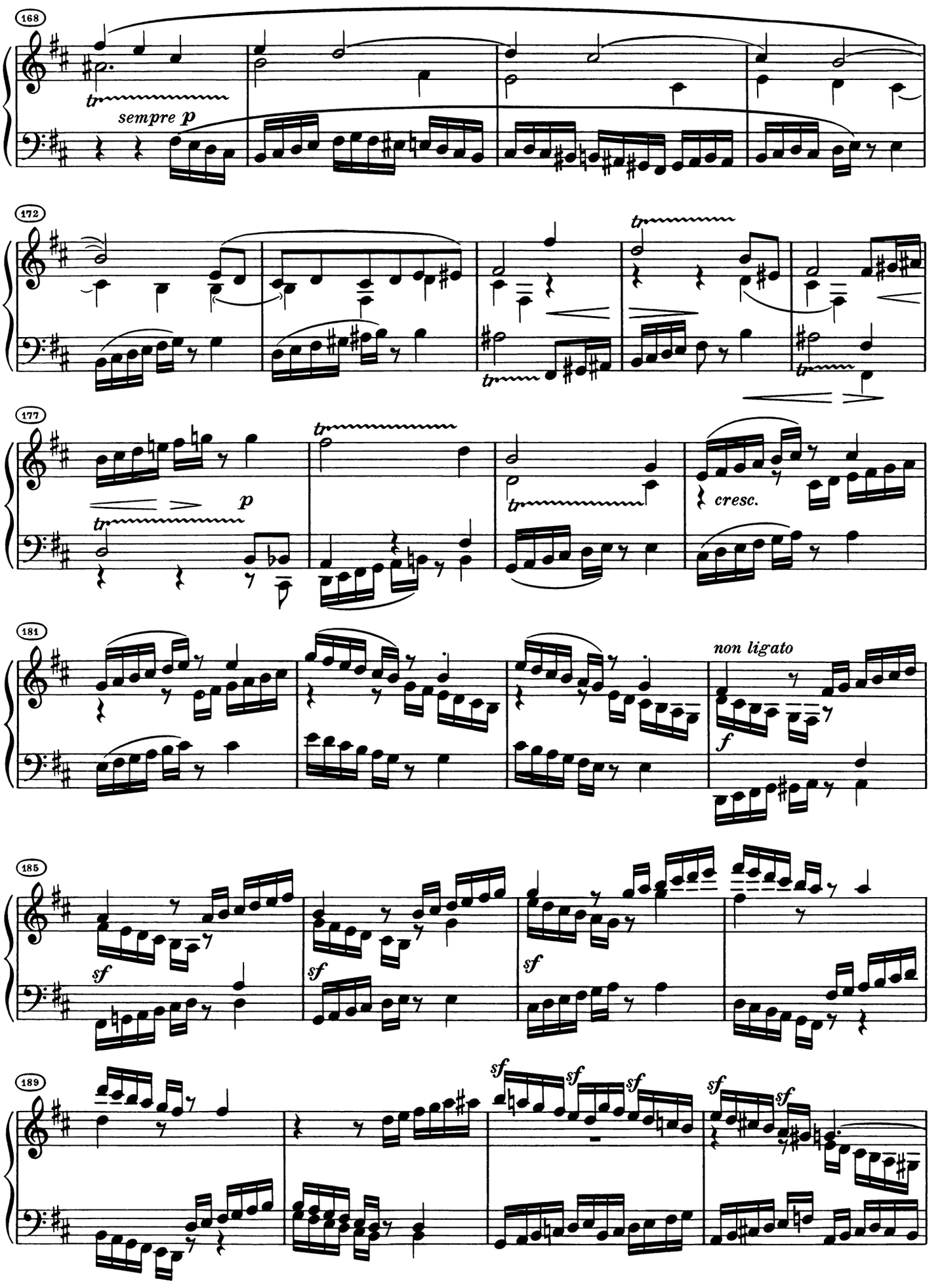
*) In Originalausgabe (vermutlich Stichfehler):

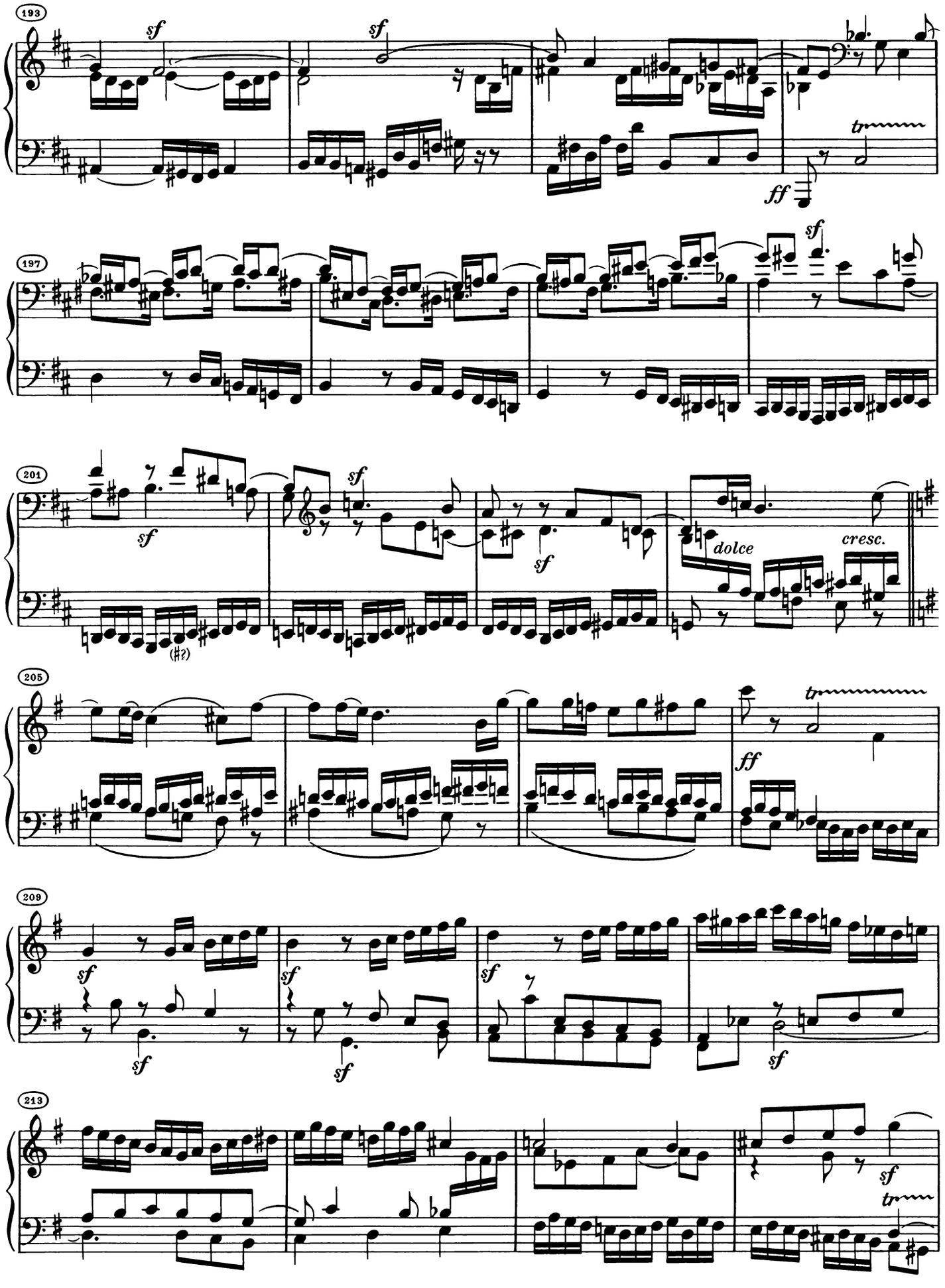
*) In original edition (probably error in engraving):

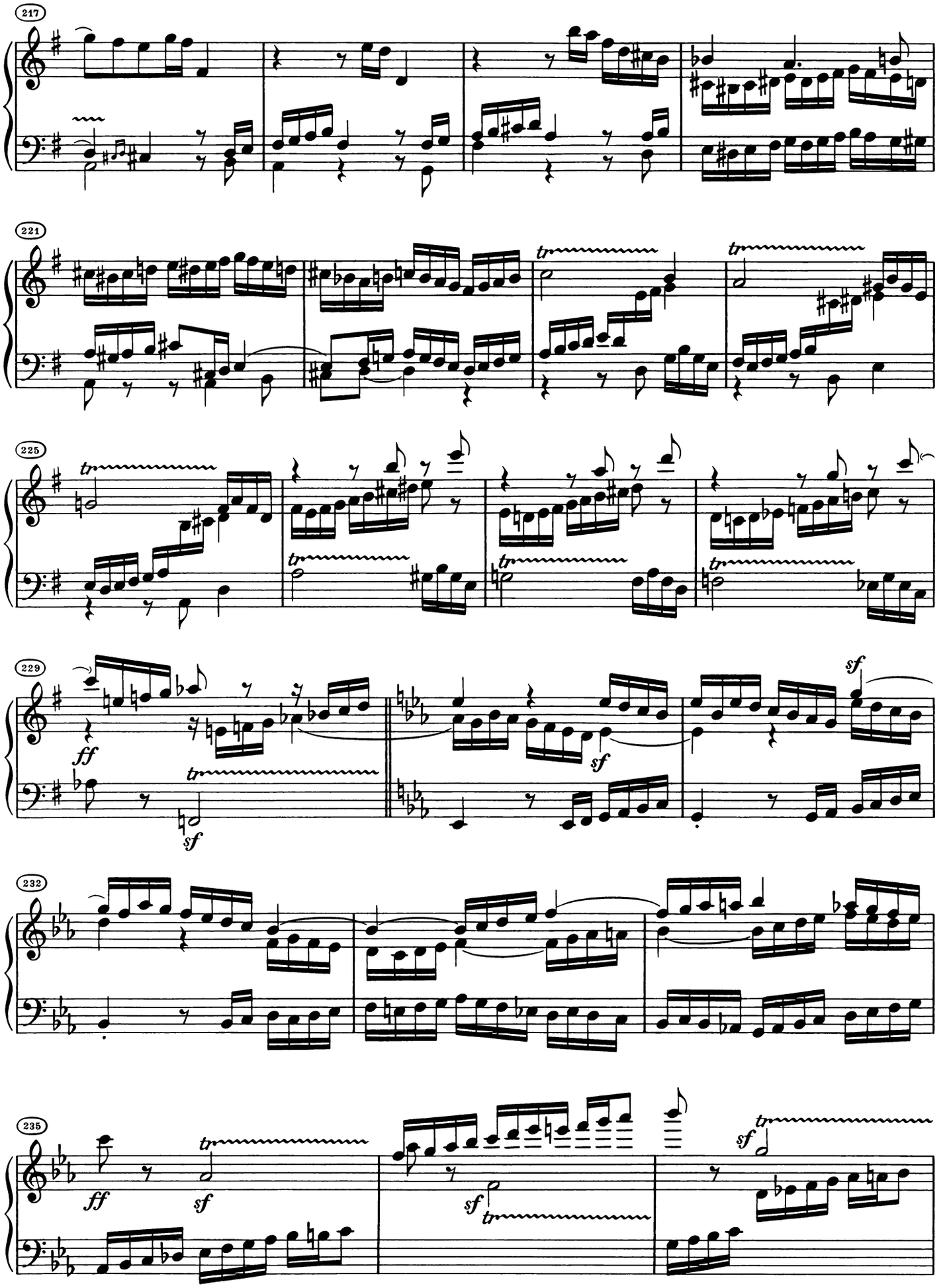
*) Dans l'édition originale (faute de gravure présumée):

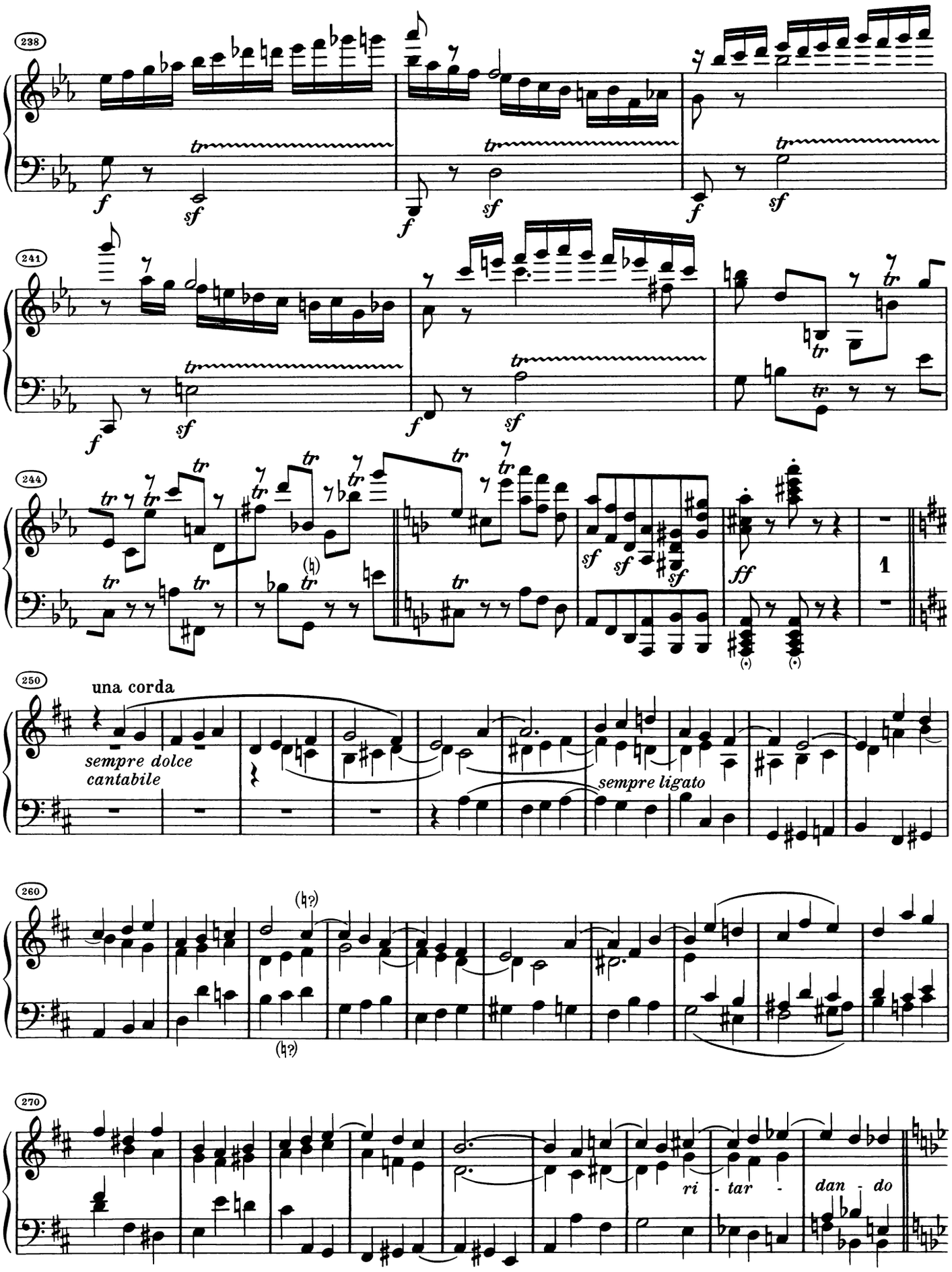

122
sf
tr
m.s.
sf
tr
sf
tr
dim.
128
p
132
sf
cresc.
sf
f
136
139
sf
sf
142
sf
sf
sf


146
sf
sf
sf
(sf)
149
sf
sf
sf
152
sf
p
p
cantabile
155
tr
tr
tr
sempre p
160
tr
163
cantabile
tr


168
sempre p
172
177
p
cresc.
181
non ligato
f
185
sf
189
sf


193
sf
sf
ff
197
sf
201
sf
sf
dolce
cresc.
205
ff
209
sf
sf
sf
sf
213
sf


217
221
225
229
232
235
ff
sf
sf
sf
ff
sf
sf
sf


238
241
244
250
una corda
sempre dolce
cantabile
sempre ligato
260
270
ri - tar - dan - do

279 *a tempo*

pp tutte le corde

cresc.

285

f *ben marcato*

289

sempre ben marcato

293

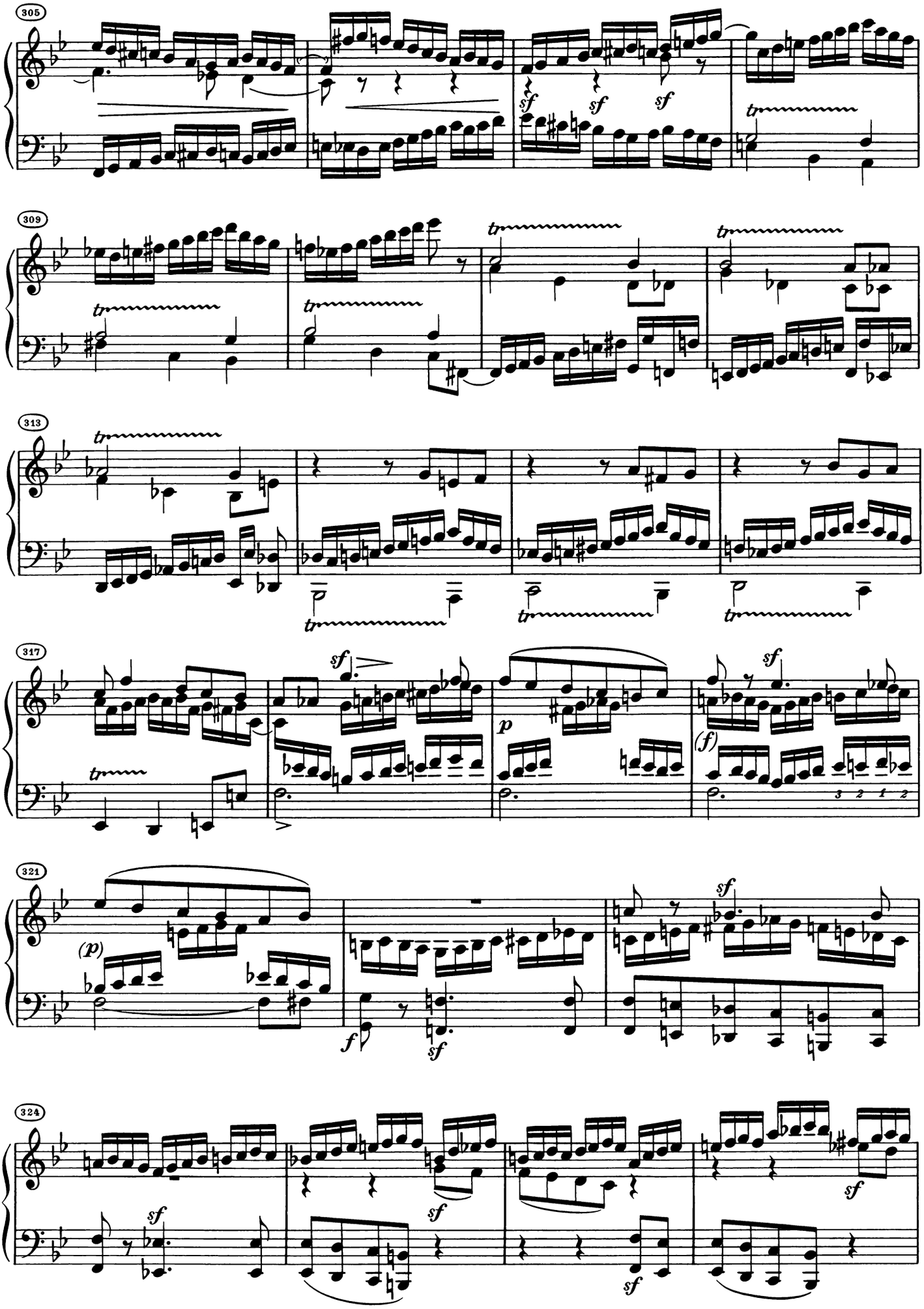
ff

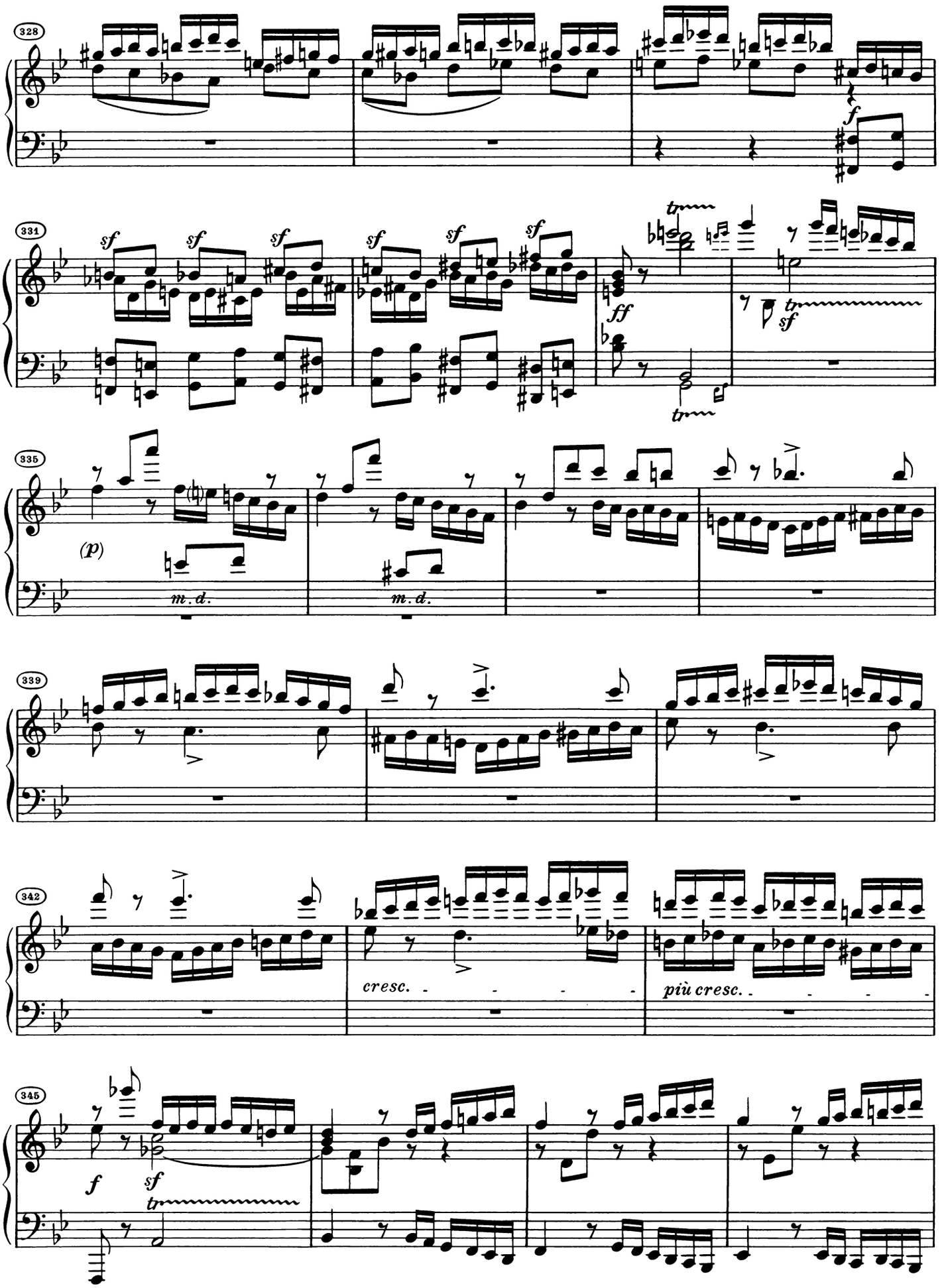
297

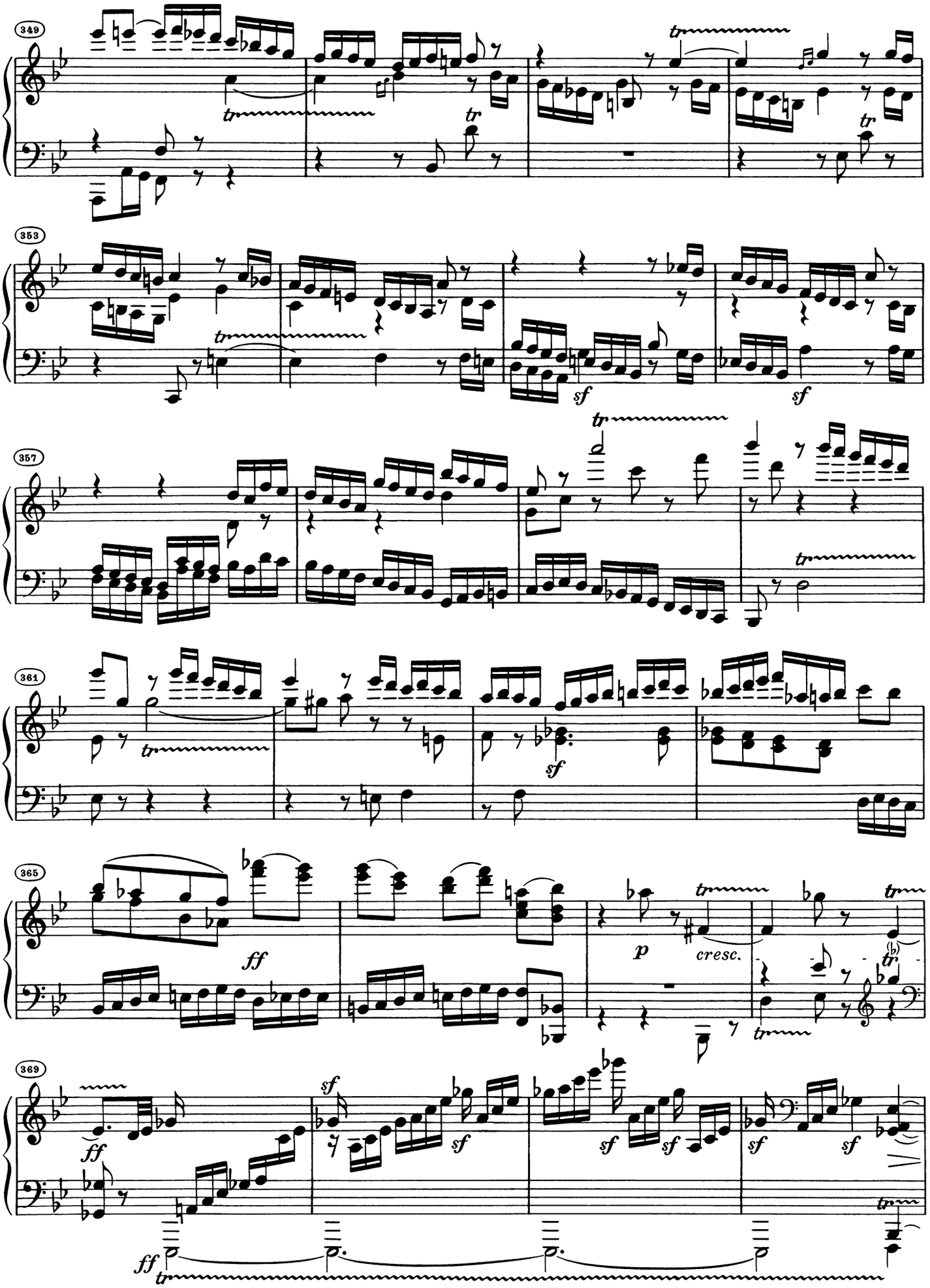
301

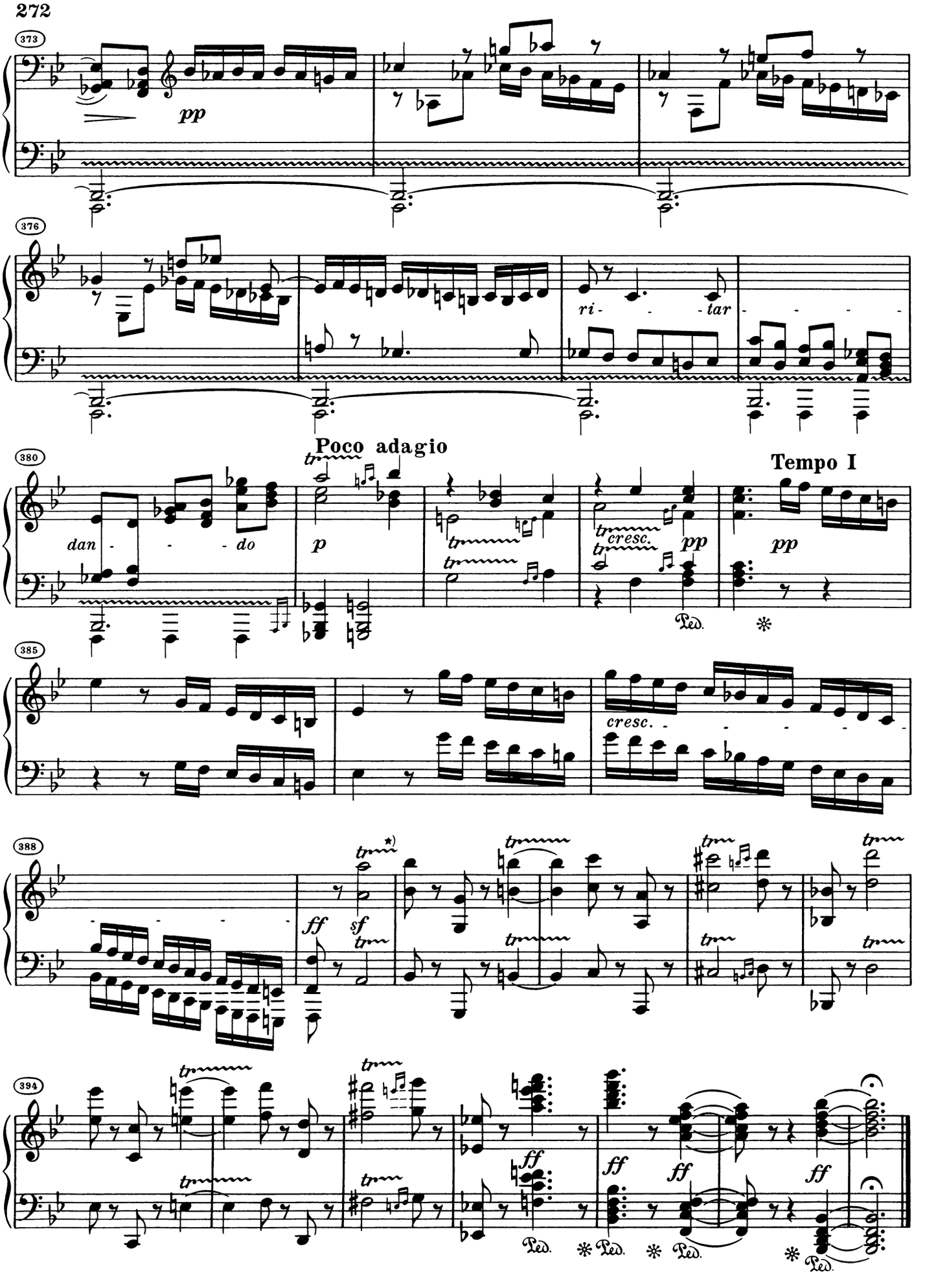
ff

*) In Originalausgabe c^1 (wohl versehentlich). *) In original edition c^1 (probably erroneously). *) Dans l'édition originale, do^1 (probablement par erreur).


305
309
313
317
321
324


328
f
331
sf
ff
tr
335
(p)
m.d.
339
342
cresc.
più cresc.
345
f
sf


349
353
357
361
365
369
tr
sf
ff
p
cresc.



*) In Originalausgabe Nachschlag nur in T. 392 und 396.

*) In original edition grace note only in mm. 392 and 396.

*) Dans l'édition originale, petite note finale seulement aux mes. 392 et 396.