SONATA N. 24

(Dedicata alla Contessa Teresa von Brunswick)

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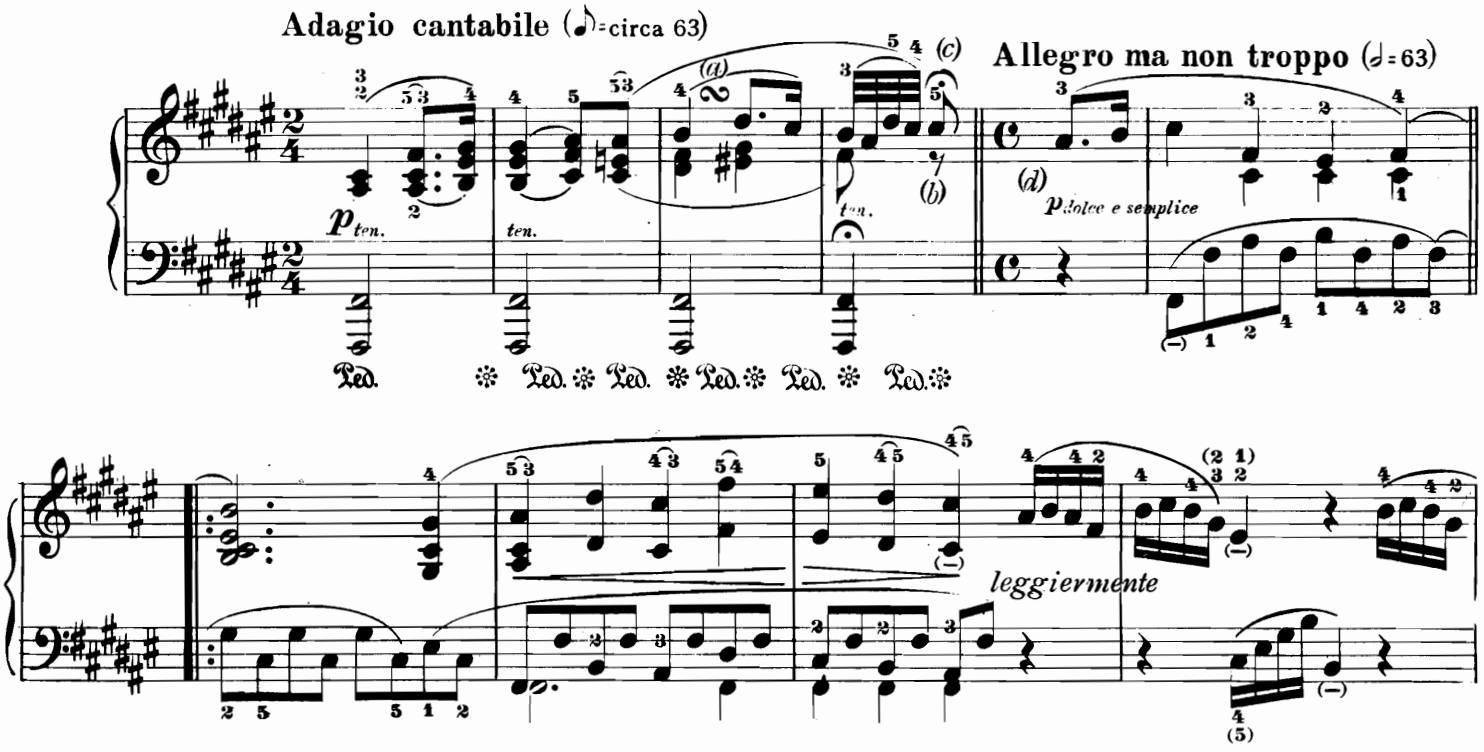
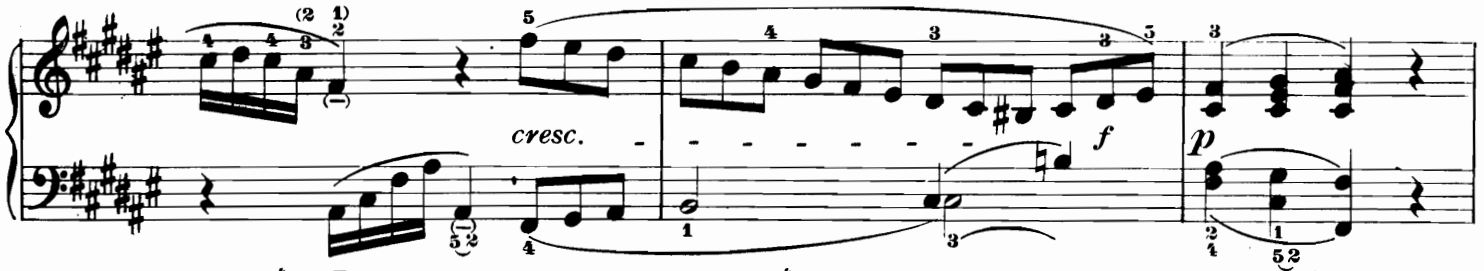
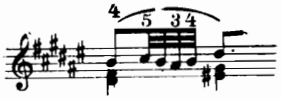
L. v. BEETHOVEN
Op. 78





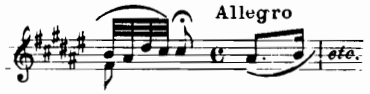
a) Esecuzione:



b) La pausa è stata aggiunta dal revisore.

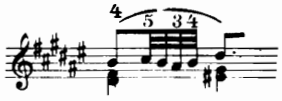
c) Corona della durata di nove semicrome circa: la decima semicroma forma, per così dire, l'anacrusi dell'Allegro.

d) Non si sa per qual ragione alcune edizioni (e le più note!) segnino qui il tempo « alla breve » invece di 4/4. Nel manoscritto manca la doppia sbarra prima del 4/4. È scritto così:



In questo modo l'anacrusi dell'Allegro è ben chiaramente il secondo quarto della quarta battuta. Sarebbe stato più esatto mettere l'indicazione del tempo seguente dopo l'anacrusi e indicare su di essa soltanto il nuovo movimento. Non abbiamo eliminato la doppia sbarra perchè l'uso la richiede prima dell'indicazione di un nuovo tempo.

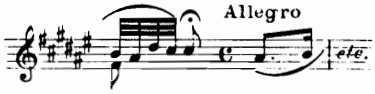
a) *Execution:*



b) *The quaver-rest was added by the editor.*

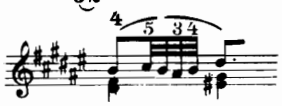
c) *Length of Fermata about 9 semiquavers, followed by the upbeat to the Allegro as though the crotchet were the tenth semiquaver.*

d) *Inexplicably, certain editions (the most widely circulated ones!) have « alla breve » instead of 4/4. The double bar line before the 4/4 time-signature is missing in the manuscript. There one finds:*



Thus the upbeat to the Allegro clearly appears as the second beat of the fourth bar. More exactly still, the new time-signature could have been placed after the upbeat and only the new tempo indication above the upbeat. The editor did not eliminate the double bar line as it is the general custom in present-day printing to put one before every new time-signature.

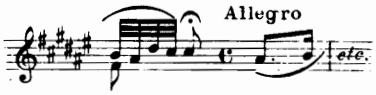
a) Ausführung:



b) Die Achtelpause ist vom Herausgeber ergänzt.

c) Fermate etwa neun Sechzehntel; zehntes Sechzehntel gleichsam das Viertel des Allegro-Auftaktes.

d) Unbegreiflicherweise haben manche Ausgaben (die meistverbreiteten!) alla breve statt 4/4-Takt. Im Manuskript ist der Doppelstrich vor dem 4/4-Takt nicht vorhanden. Dort heißt es:



So ist das Auftaktviertel sehr deutlich zweites Viertel des vierten Taktes. Genauer noch hätte eigentlich die Angabe der neuen Taktart nach dem Auftakt stehen können, über ihm nur das neue Tempo. Der Herausgeber entfernte den Doppelstrich nicht, weil es allgemein Druckgepflogenheit ist, ihn vor einer neuen Taktangabe anzuwenden.

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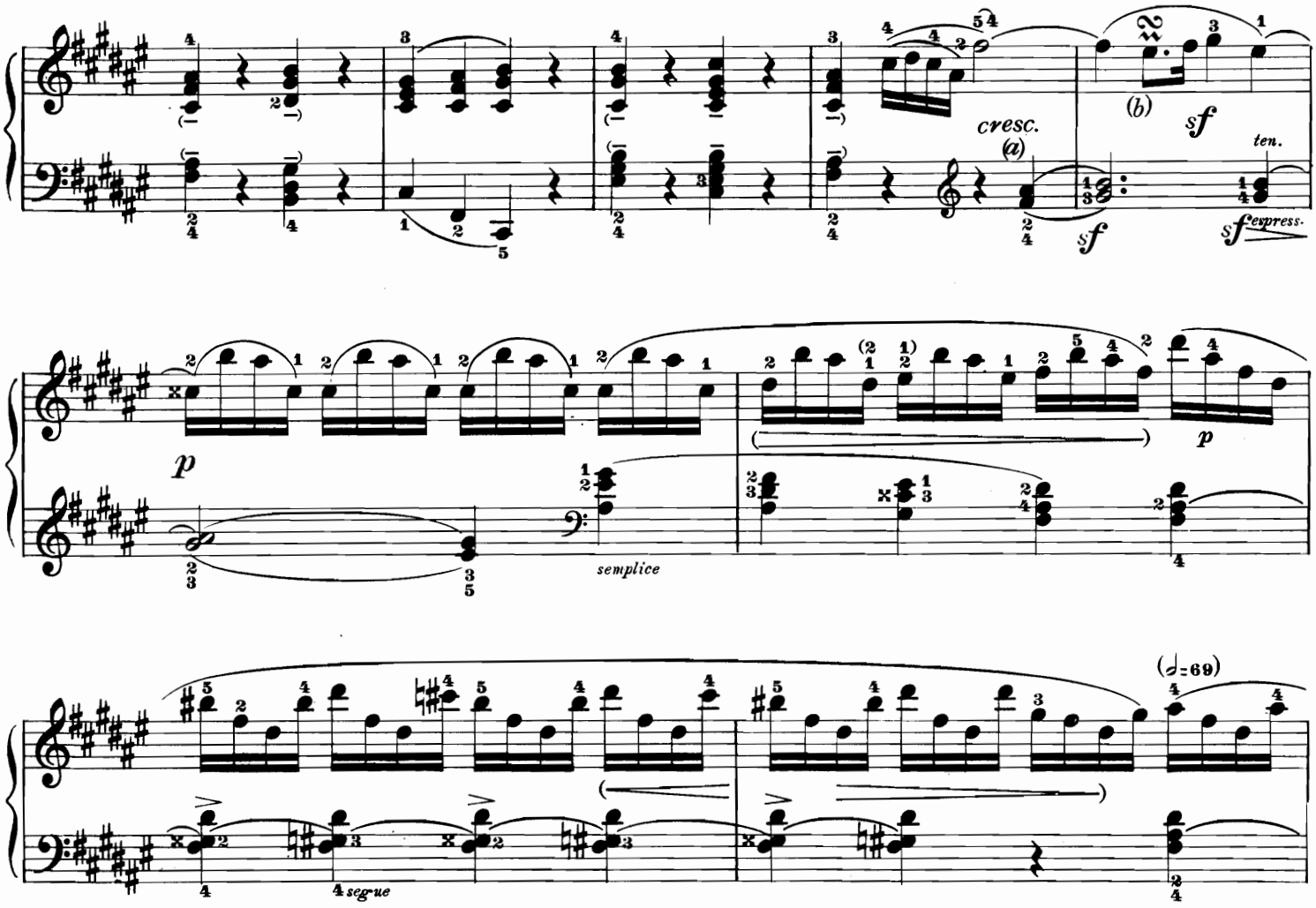
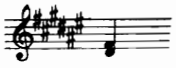
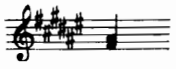


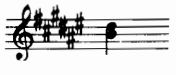
a) Nel manoscritto, nell'edizione originale e in varie antiche stampe troviamo il quarto tempo (mano sinistra) indicato così:



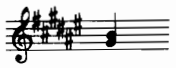
Tutte le nuove edizioni (come l'Urtext e l'Edizione Critica Completa) lo considerano un errore di scrittura: la notazione seguente sarebbe giusta:



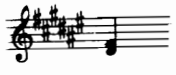
Anche in questo caso il *re diesis* è stato rimpiazzato dal *la diesis*; può darsi invece che la notazione voluta sia *fa diesis* / *re diesis*.
Tuttavia al passaggio corrispondente troviamo:



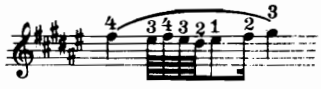
e non:



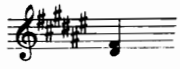
Per questa ragione potrebbe per l'appunto essere stato dapprima:



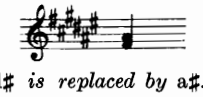
b) Esecuzione:



a) *In the manuscript, the original edition and several old prints, the fourth crotchet (left hand) is:*



According to all newer editions, including the Urtext and Kritische Gesamtausgabe, this is supposed to be a mistake and the following is doubtlessly correct:

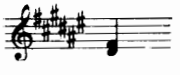


Here, too, d♯ *is replaced by* a♯. *It is by no means impossible that* f♯ / d♯ *was meant.*

In the corresponding passage (page 13, *line* 2) *the notes are, however:*

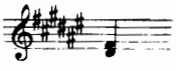
and not:

Yet, it could have been specifically intended to be different the first time, namely:

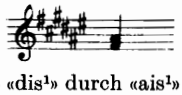


b) *Execution:*

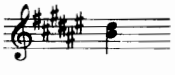
a) Im Manuskript, in der Originalausgabe und in einigen alten Drucken heißt das vierte Viertel (linke Hand):



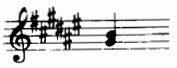
Nach Vermutung aller neueren Ausgaben (auch Urtext und kritische Gesamtausgabe) ein Schreibfehler; richtig sei zweifellos:



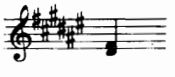
Auch hier ist «dis¹» durch «ais¹» ersetzt. Ausgeschlossen ist es durchaus nicht, daß «fis¹ / dis¹» gemeint war. An der entsprechenden Stelle bei der Wiederkehr heißt es allerdings:



und nicht:

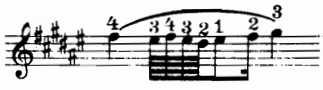


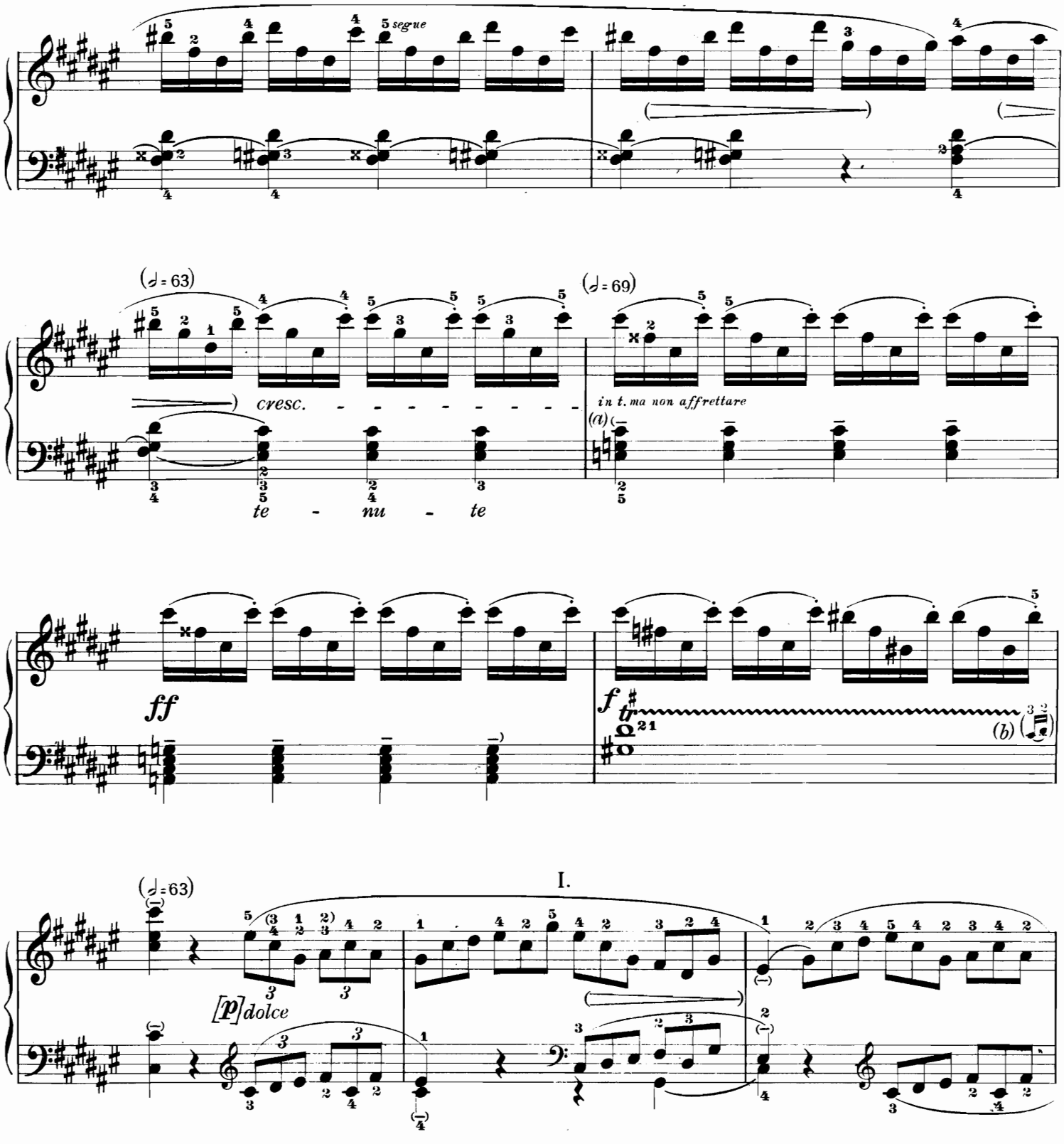
darum könnte es aber just zuerst:



gewesen sein.

b) Ausführung:





a) Nel manoscritto, nel testo originale e nelle vecchie stampe troviamo in questa battuta (e in quella seguente) un *sol* alla mano sinistra e un *fa doppio diesis* nella mano destra. Tutte le edizioni più recenti eliminano questa differenza mettendo *fa doppio diesis* tanto alla mano sinistra quanto alla destra, e togliendo così alla forma primitiva il suo aspetto caratteristico.

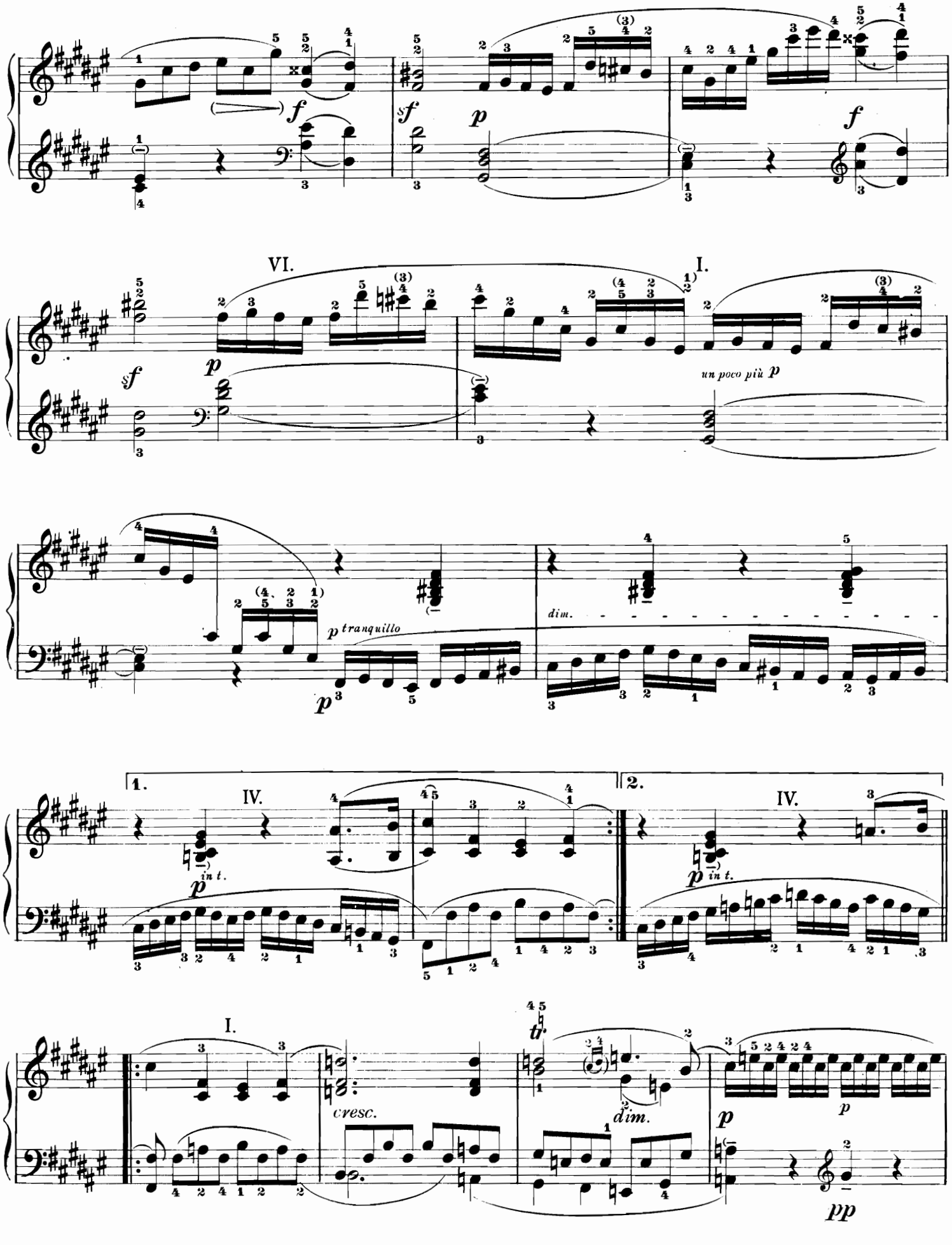
b) Nel manoscritto e nell'edizione originale il trillo termina senza risoluzione.

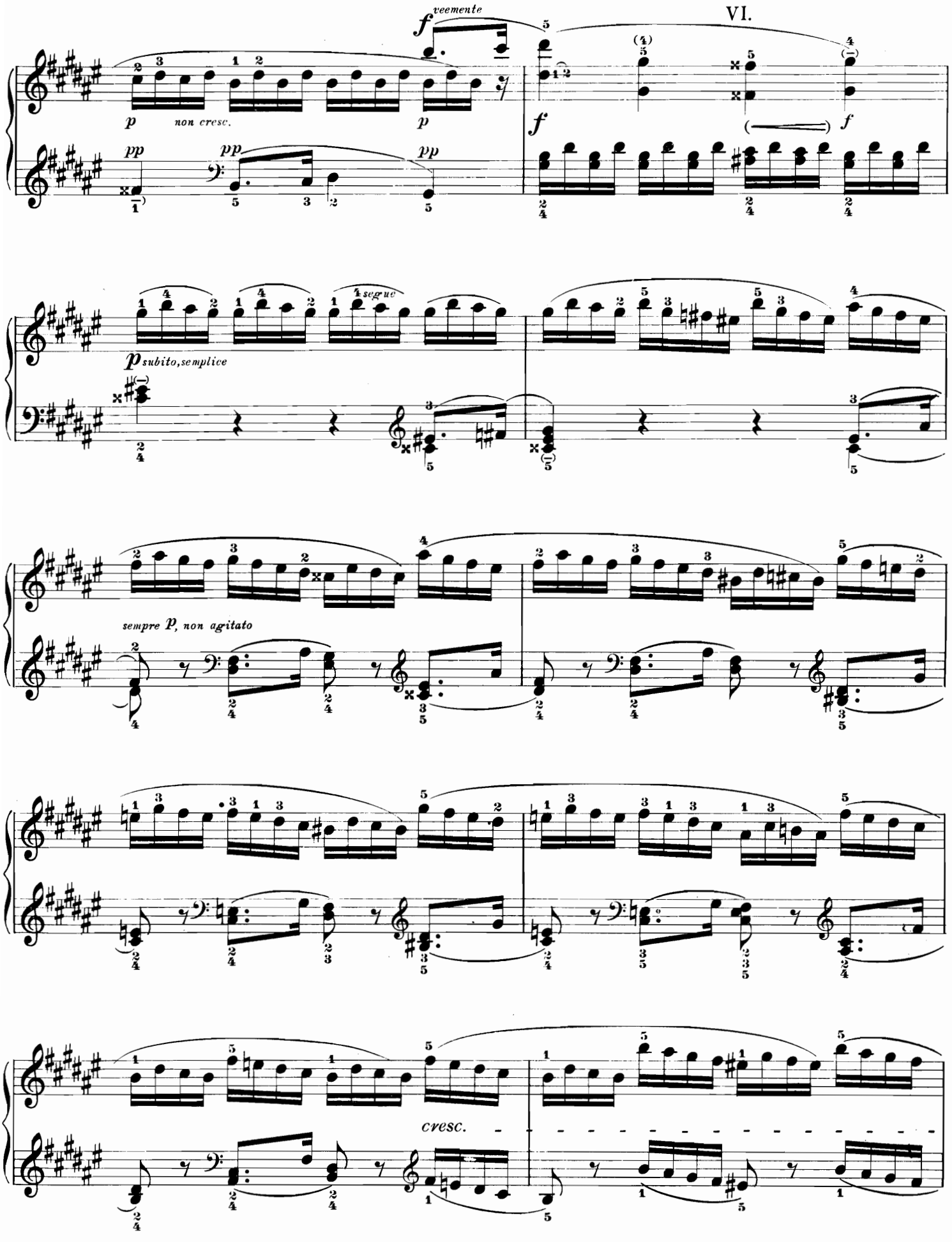
a) *The manuscript, original edition and old prints have (in this and the following bar)* g *in the left hand and* f-double-sharp *in the right hand. All newer editions eliminate this distinction by printing* f-double-sharp *also in the left hand and thus weakening the original, very characteristic notation.*

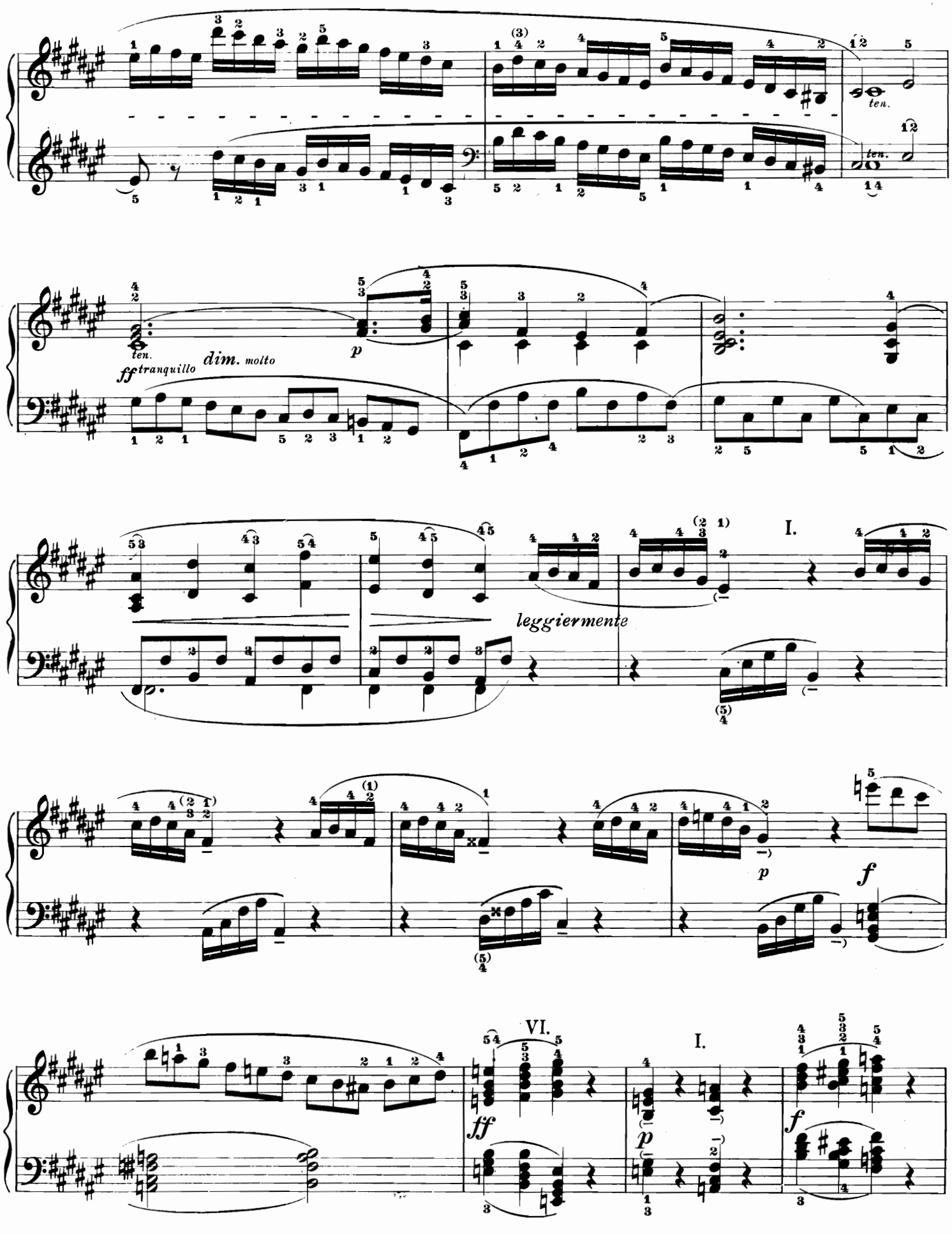
b) *In the manuscript and original edition the trill has no after-beat.*

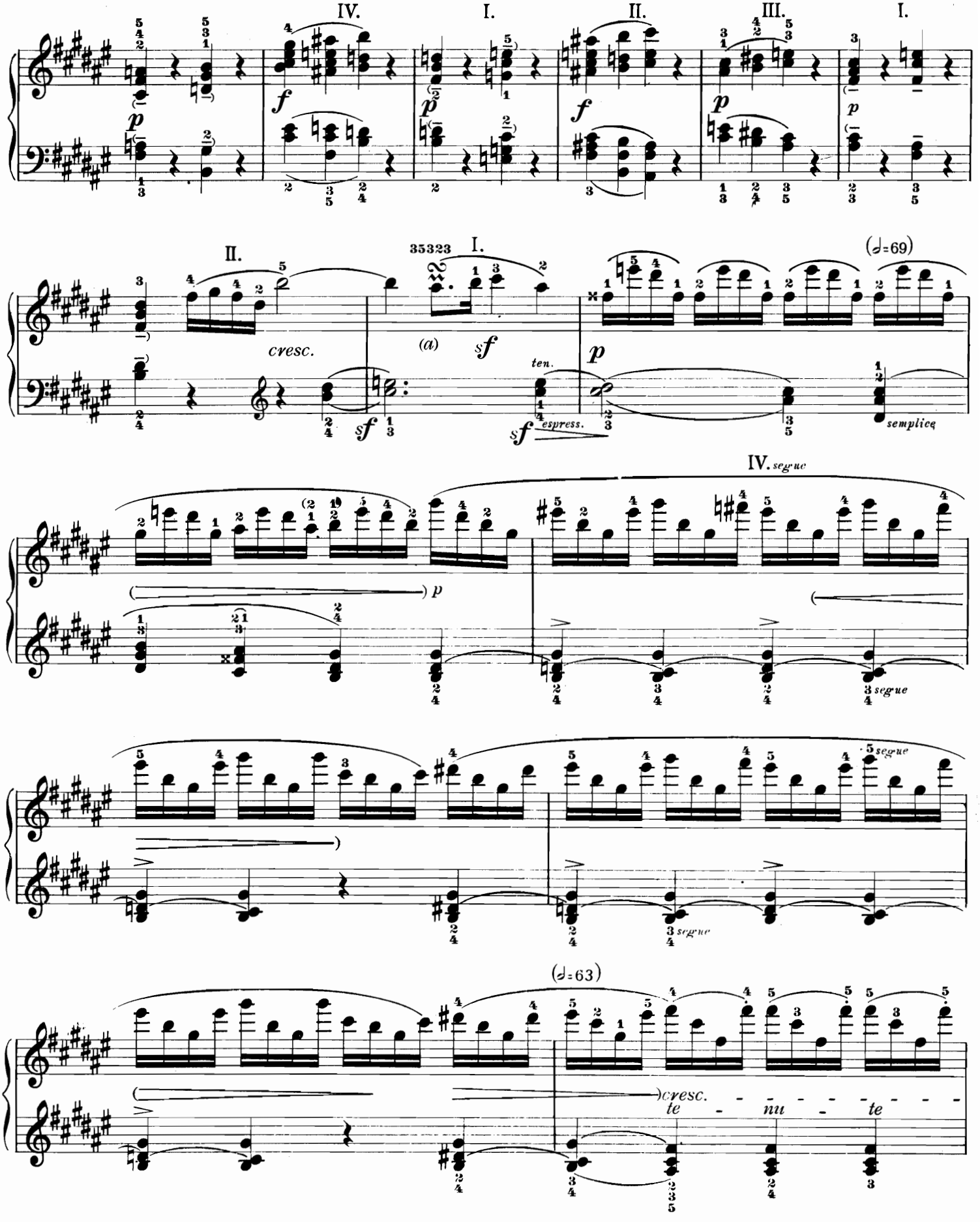
a) Manuskript, Originalausgabe und alte Drucke haben in der linken Hand (in diesem und dem folgenden Takt) «g» und in der rechten «fisis». Alle neueren Ausgaben beseitigen diese Verschiedenheit, setzen auch in die linke Hand «fisis», und verweichlichen damit die ursprüngliche, sehr bezeichnende Gestalt.

b) In Manuskript und Originalausgabe kein Nachschlag.


VI.
I.
un poco più p
p tranquillo
dim.
1.
IV.
in t.
2.
IV.
in t.
I.
cresc.
ti.
dim.
p
pp


VI.
f veemente
p non cresc.
p
pp
pp
pp
f
f
p subito, semplice
segue
sempre p, non agitato
cresc.

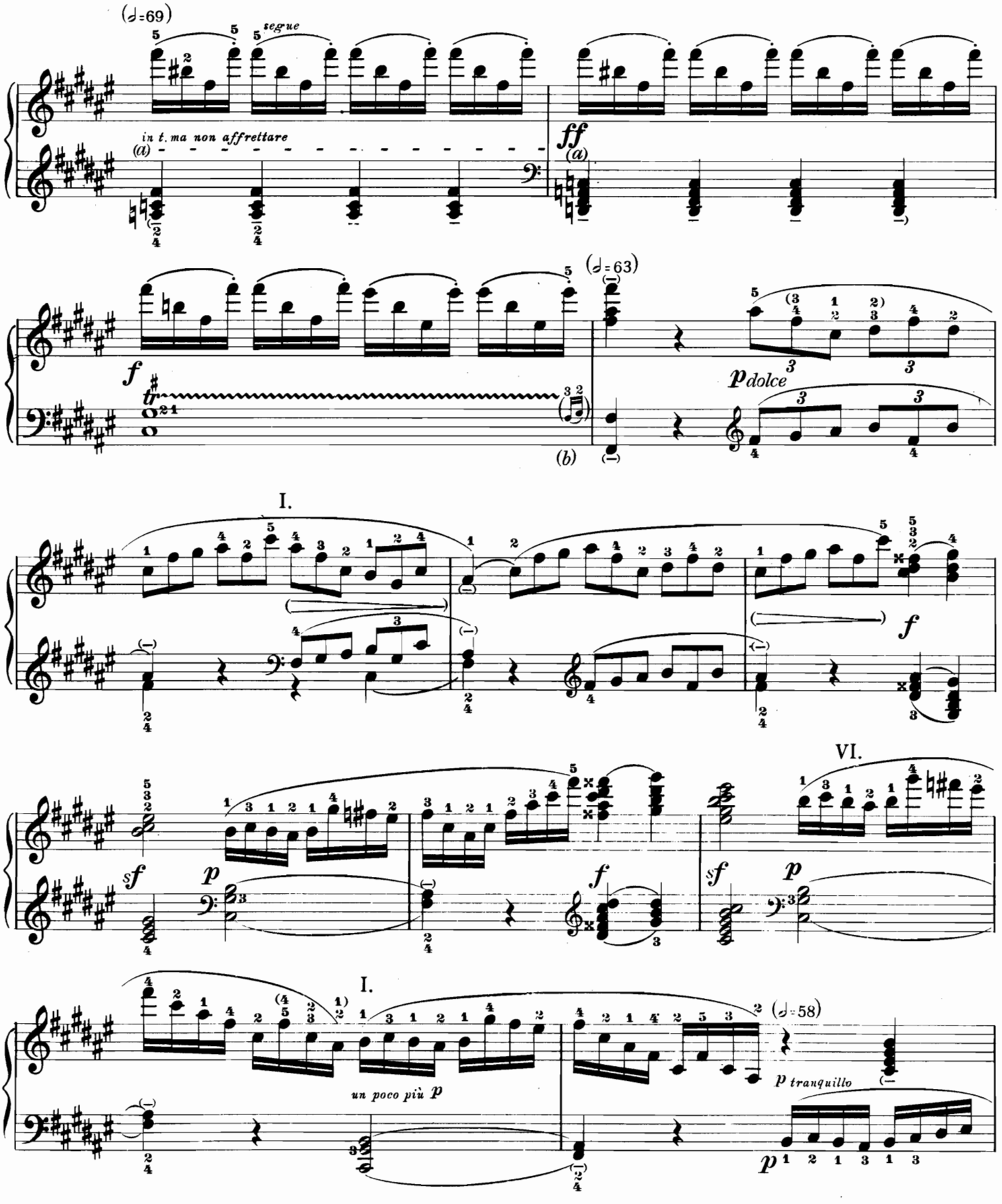

ten.
ten.
ten.
ff tranquillo
dim. molto
p
leggiermente
I.
p
f
VI.
ff
I.
p
f



a) Vedi pag. 8 *b*).

a) *See page* 8 b).

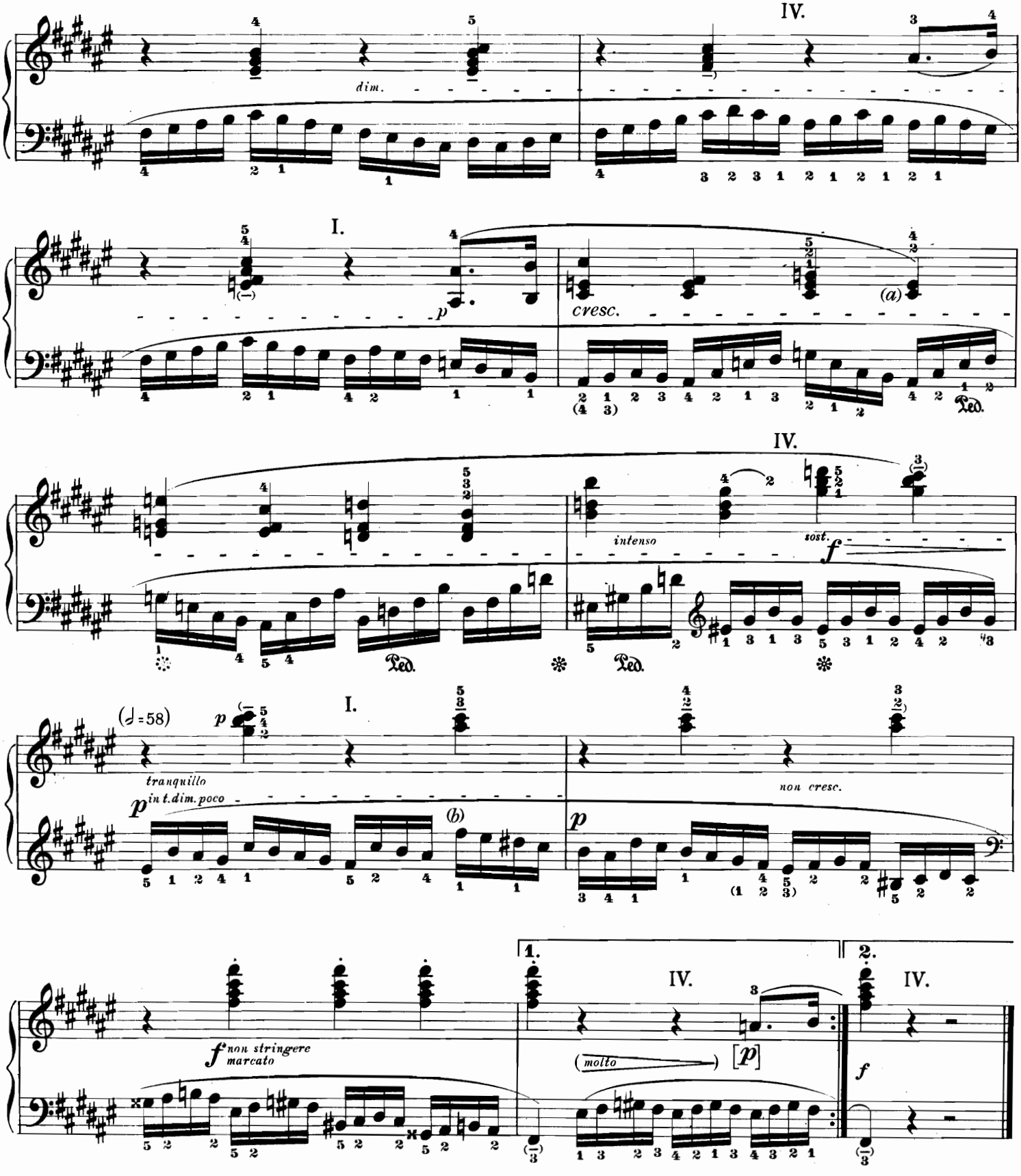
a) Siehe Seite 8 *b*).



a) Alcune edizioni recenti hanno anche alla sinistra *si diesis*, ma secondo i testi originali deve esser *do*. (Vedi pag. 9 *a*).
b) Vedi pag. 9 *b*).

a) *Newer editions have* b♯ *also in the left hand. However, according to the original texts it must be* c (*compare page* 9 a).
b) *See page* 9 b).

a) Neuere Ausgaben haben auch in der linken Hand «his». Nach den Originalvorlagen muß aber links «c» sein (Vergl. S. 9 *a*).
b) Siehe Seite 9 *b*).



a) Non riteniamo giusto il *fa diesis* che in alcune edizioni è stato aggiunto al quarto tempo della destra, cioè: *fa diesis* *mi* *do diesis* invece di *mi* *do diesis*.

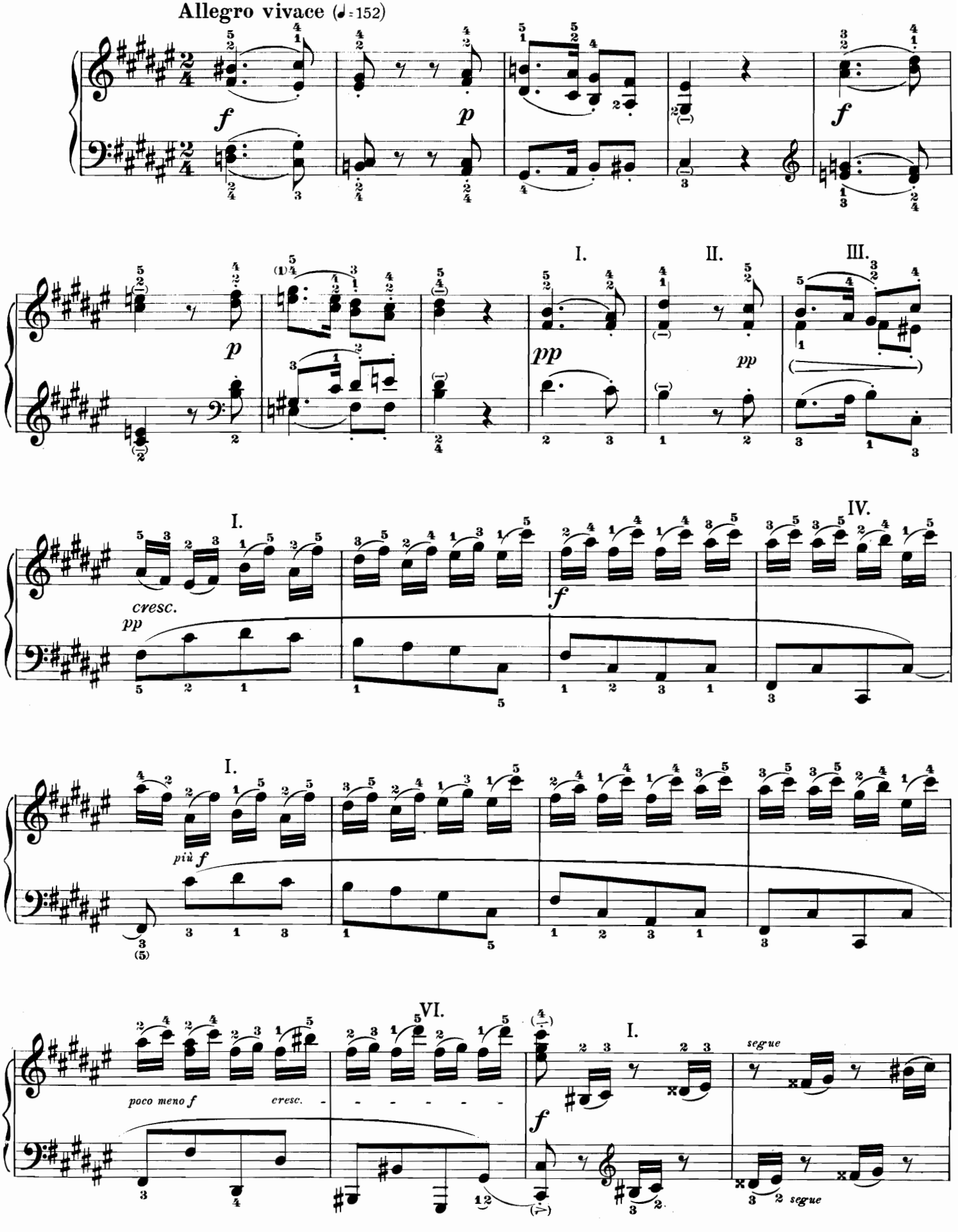
b) La diteggiatura delle ultime quattro semicrome è di Beethoven.

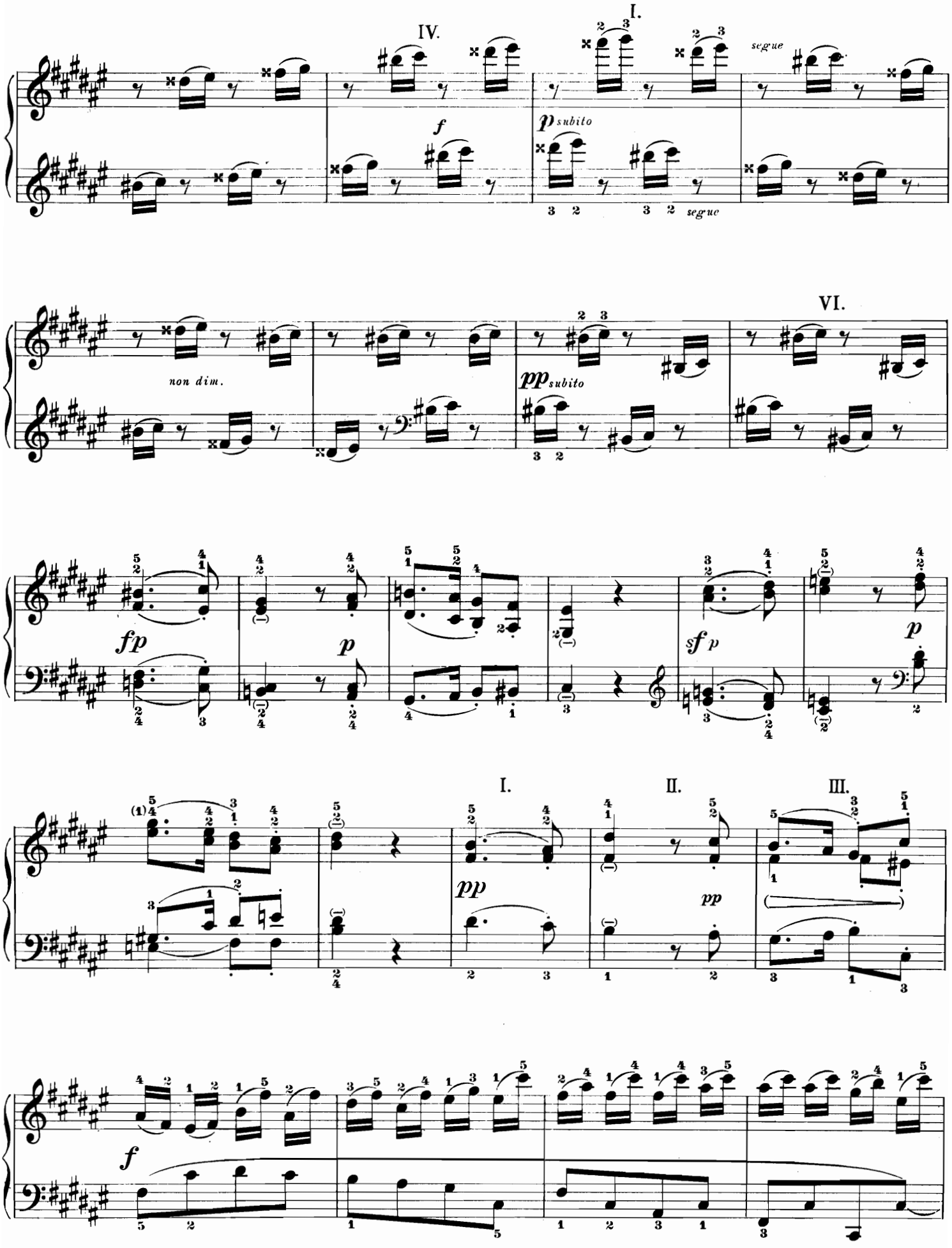
a) *The* f♯, *which in some editions has been added to the fourth crotchet in the right hand, namely:* f♯ e c♯ *instead of* e c♯, *is definitely wrong.*

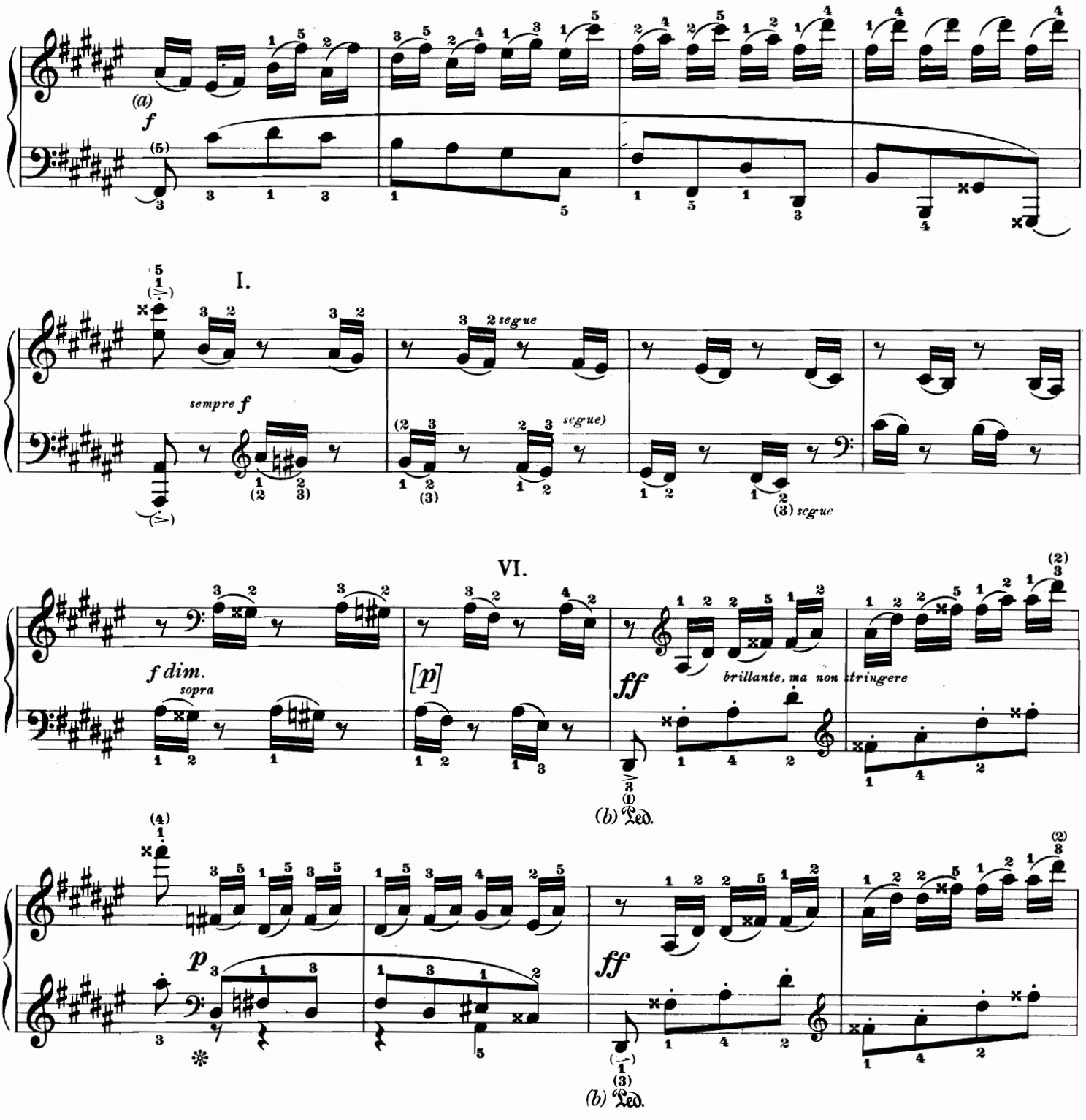
b) *The fingering for the last four semiquavers is by Beethoven.*

a) Ein in manchen Ausgaben dem vierten Viertel der rechten Hand zugefügtes «fis¹», also: « e » statt: « fis e cis », ist unbedingt falsch.

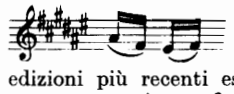
b) Fingersatz zu den letzten vier Sechzehnteln von Beethoven.


Allegro vivace (♩=152)
f
p
f
p
I.
II.
III.
pp
pp
I.
IV.
cresc.
pp
f
I.
più f
VI.
I.
poco meno f
cresc.
f
segue
segue

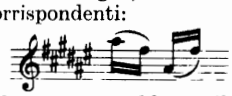

IV.
I.
segue
f
p subito
segue
non dim.
pp subito
VI.
fp
p
sf p
p
I.
II.
III.
pp
pp
f



a) Nel manoscritto e nell'edizione originale le quattro prime semicrome sono le seguenti:



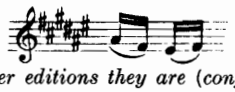
In tutte le edizioni più recenti esse sono trasformate come segue, in conformità ai passaggi corrispondenti:



Questo cambiamento sarebbe proibito anche se producesse un effetto migliore (ciò che non è).

b) Pedale autografo.

a) *In the manuscript and the original edition the first four semiquavers are:*

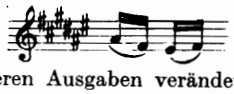


In all newer editions they are (conforming to corresponding passages) changed to:

Such alteration would not be permissible even if it resulted in an « improvement » (which is certainly not the case here).

b) *Pedal mark and subsequent release-sign by Beethoven.*

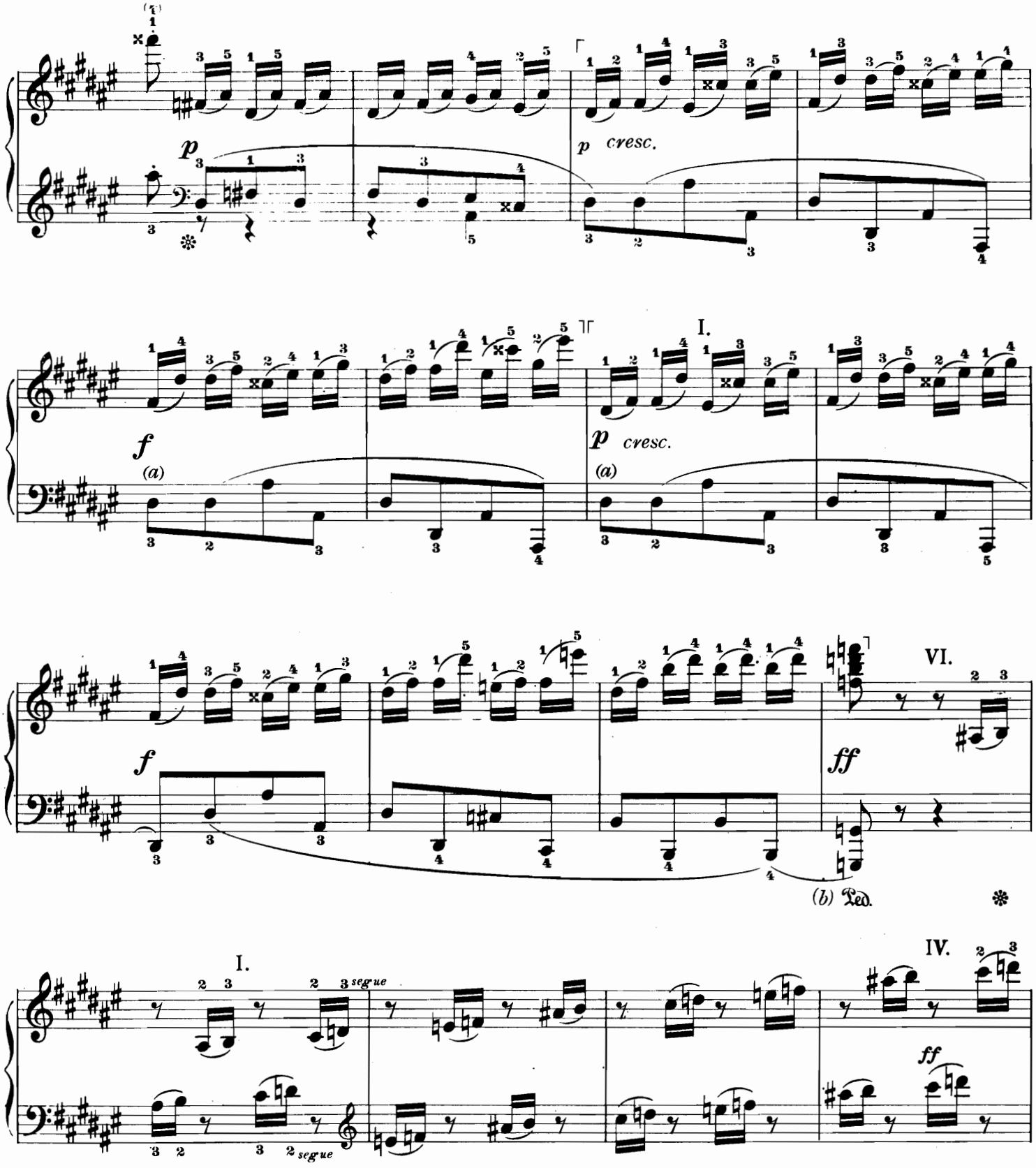
a) In Manuskript und Originalausgabe heißen die vier ersten Sechzehntel:



Alle neueren Ausgaben verändern sie, entsprechenden Stellen gemäß, in:

Der Eingriff wäre auch unerlaubt, wenn er eine « Verbesserung » brächte (was hier gewiß nicht geschah).

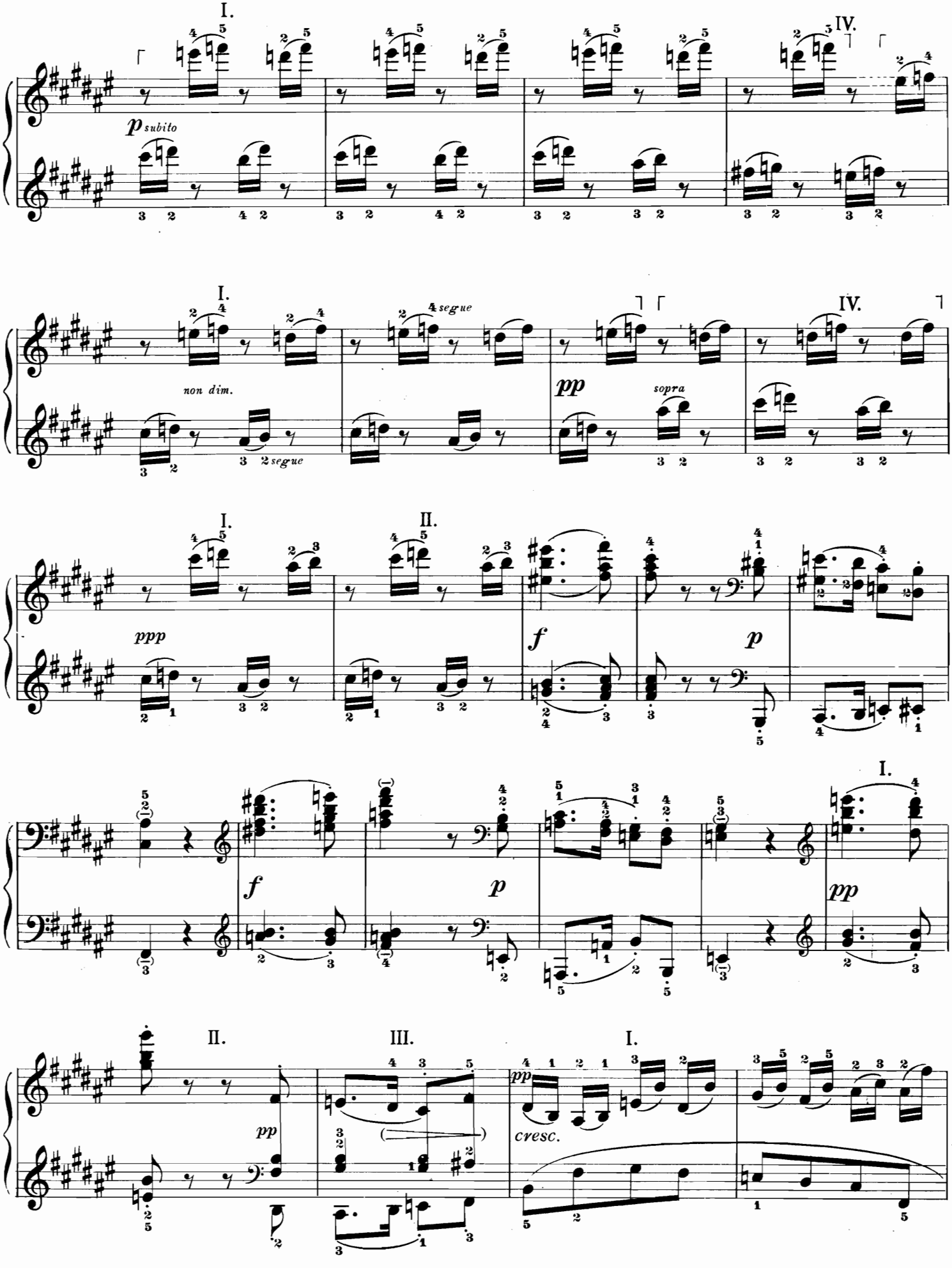
b) Pedal autograph.

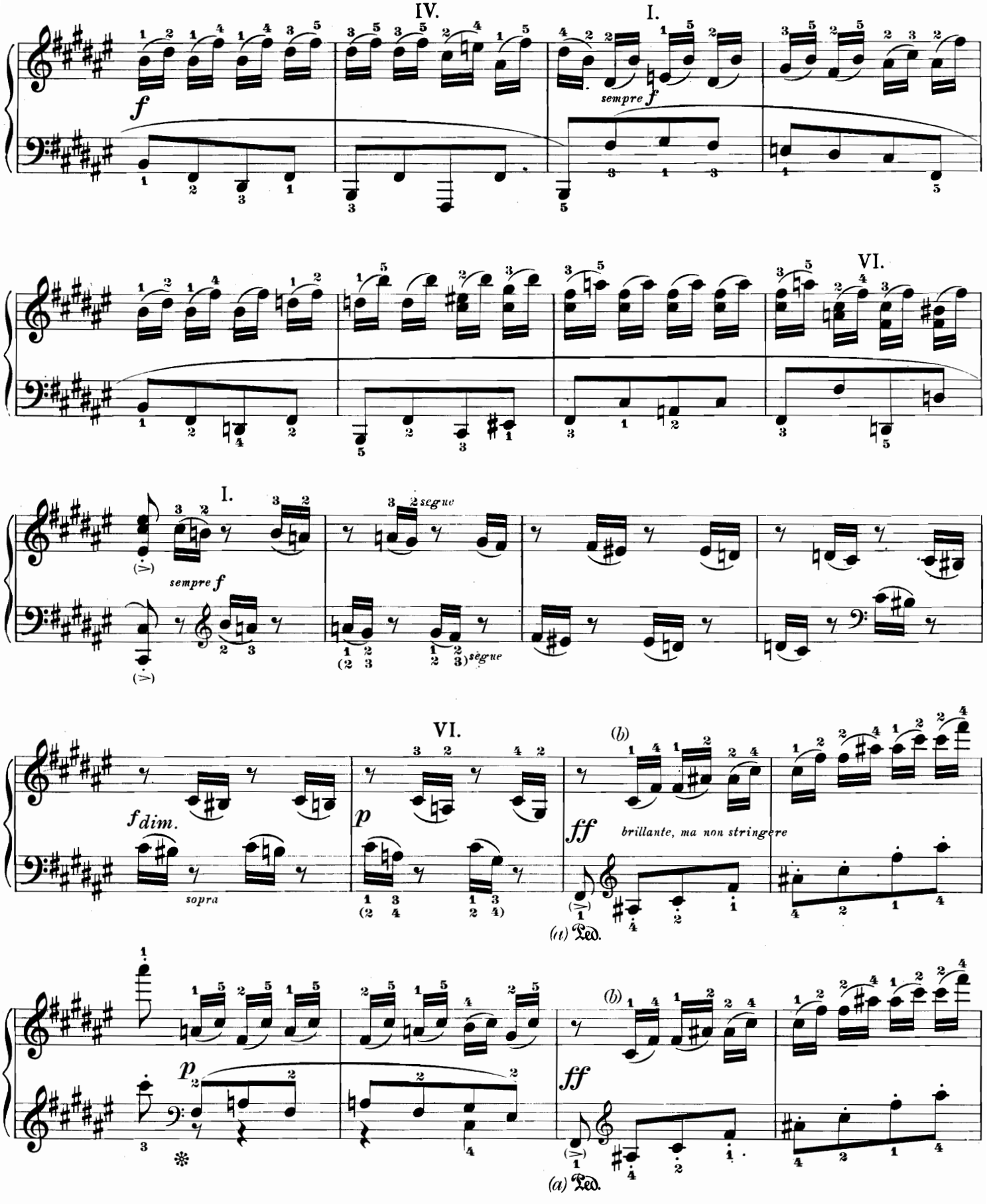


a) Il *re diesis* sotto le righe nella prima croma della mano sinistra, come lo si trova in alcune edizioni, è un errore. Tutti i testi originali hanno qui il *re diesis* sul terzo rigo.
b) Pedale autografo.

a) *The lower* d♯ *on the first beat, found in many editions, is incorrect. The original texts clearly show the* d♯ *as printed here.*
b) *Pedal mark and subsequent release-sign by Beethoven.*

a) «Dis» (große Oktave) zum ersten Achtel links, wie manche Ausgaben es haben, ist falsch. Die Originalvorlagen haben deutlich «dis» (kleine Oktave).
b) Pedal autograph.

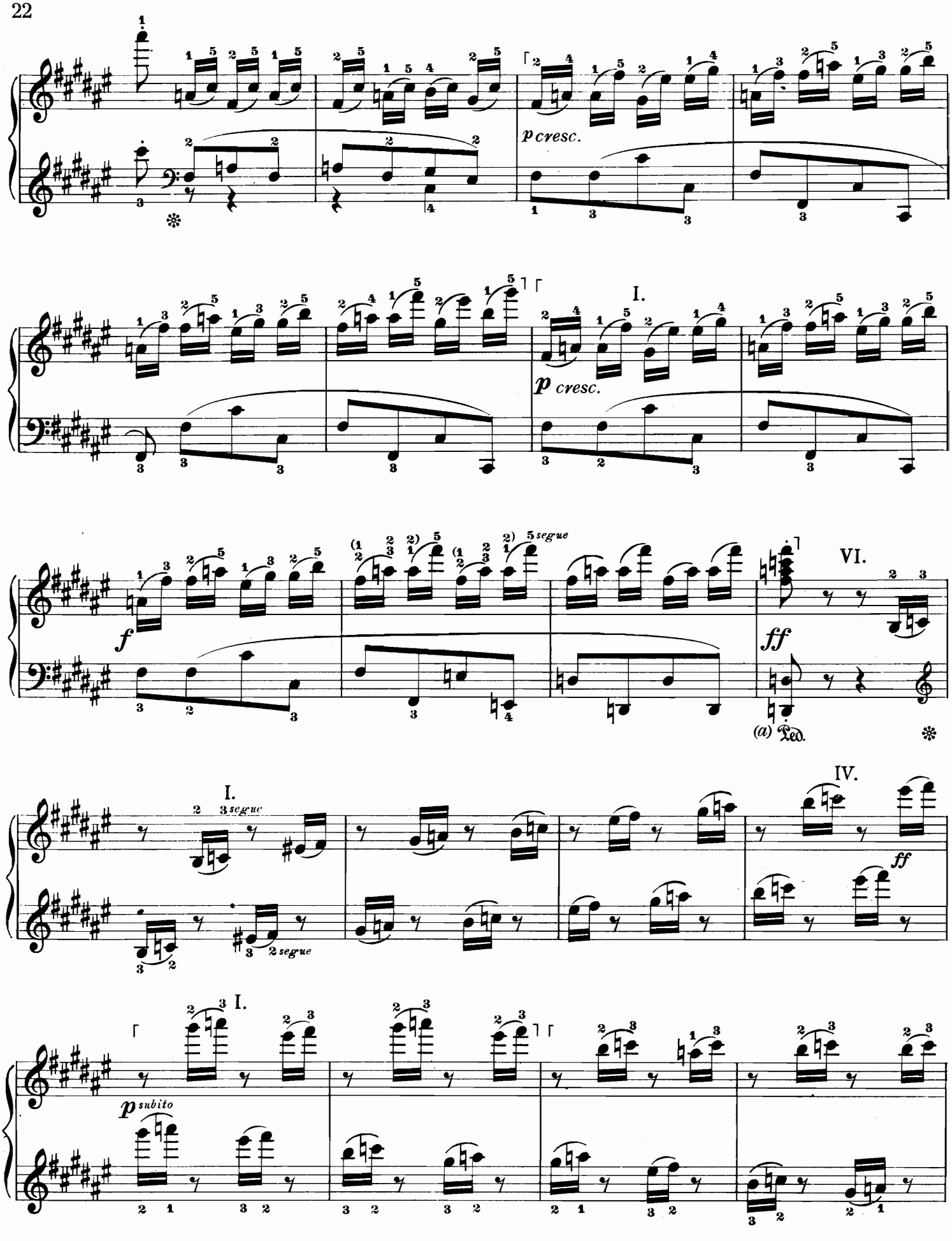

I.
IV.
p subito
I.
IV.
non dim.
segue
segue
pp
sopra
I.
II.
ppp
f
p
f
p
I.
pp
II.
III.
I.
pp
cresc.



a) Pedale autografo.
b) Le diteggiature di questa battuta e della seguente sono di Beethoven.

a) *Pedal mark and subsequent release-sign by Beethoven.*
b) *The fingering in this and the following bar is by Beethoven.*

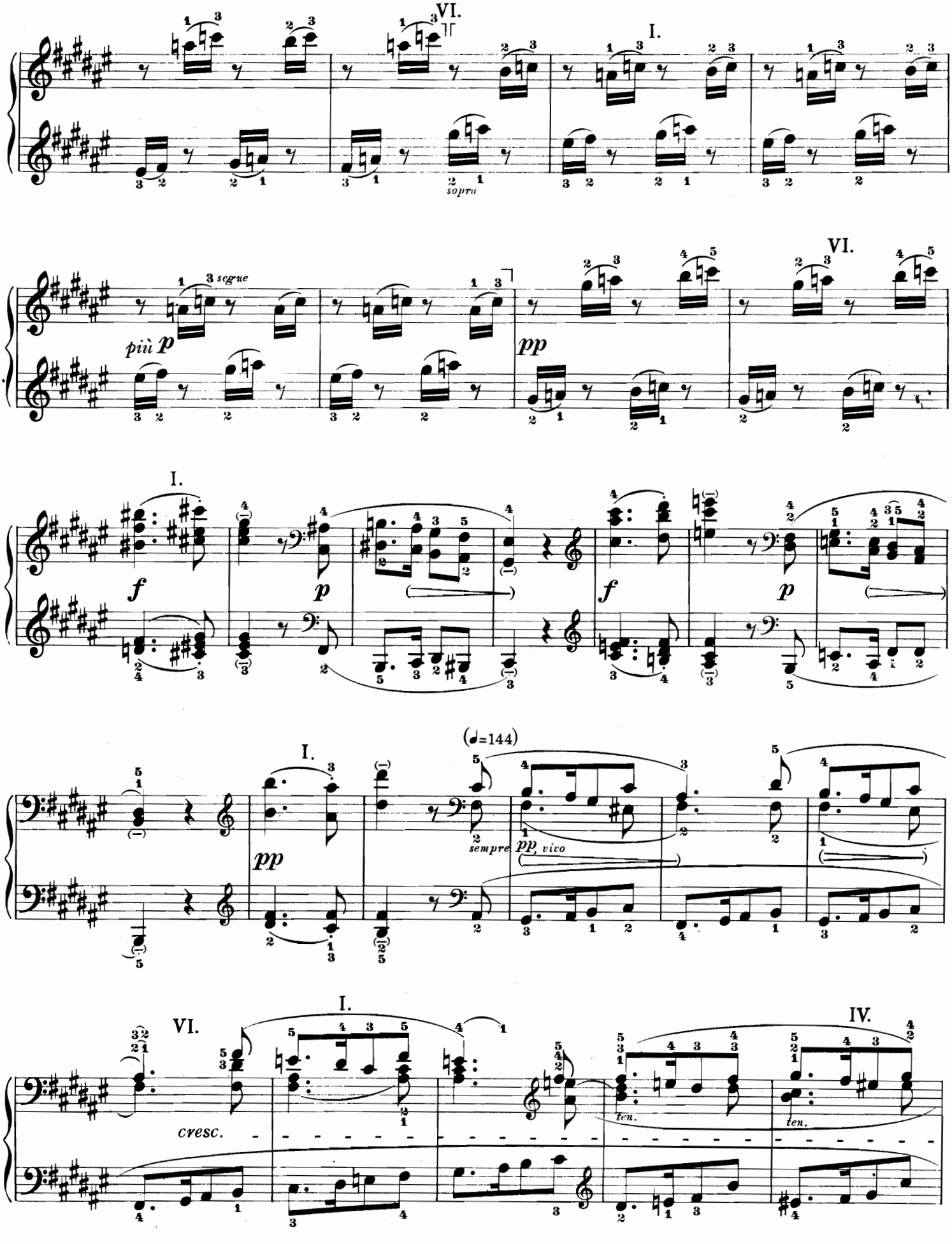
a) Pedal autograph.
b) Fingersatz in diesem und dem nächsten Takte von Beethoven.

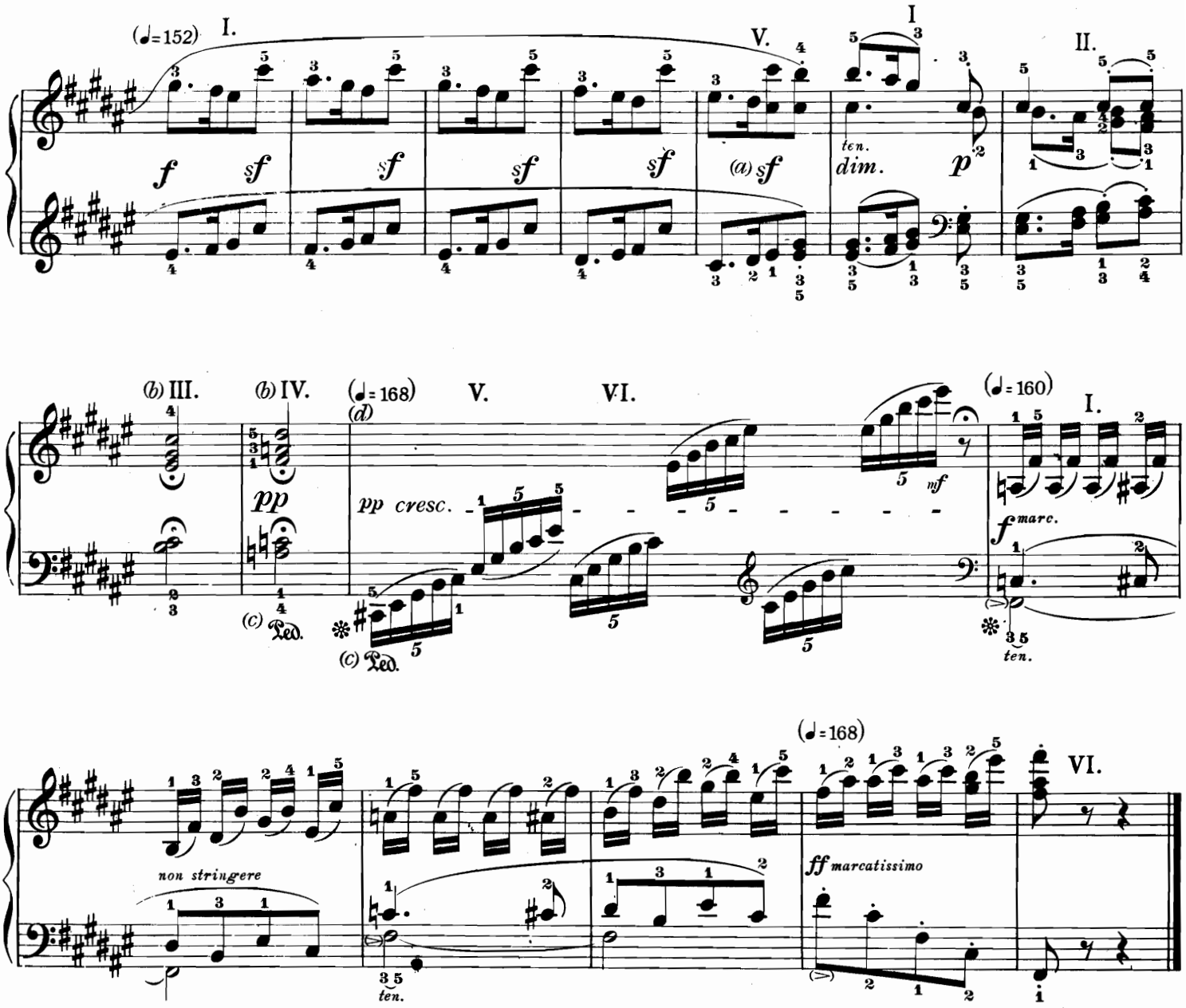


a) Pedale autografo.

a) *Pedal mark and subsequent release-sign by Beethoven.*

a) Pedal autograph.


VI.
I.
sopra
segue
più p
pp
VI.
I.
f
p
f
p
I.
(♩=144)
pp
sempre pp, vivo
VI.
I.
IV.
cresc.
ten.
ten.



a) Qui lo *sf* sulla terza croma!

b) Corona della durata di sei crome circa, poi pausa di una croma.

c) Pedale autografo.

d) In semicrome e non in biscrome! Immaginare una corona sulla dominante considerevolmente più lunga delle precedenti, ossia del valore di sei semiminime (preferibilmente 2 × 3). (Gli arpeggi sono indispensabili — sul pianoforte — per il crescendo). Corona sulla pausa della durata di tre crome circa. Ma questa volta bisogna tenere abbassato il pedale sino al principio della battuta seguente. Ecco l'interpretazione del revisore:

a) *sf here on the 3rd quaver!!*

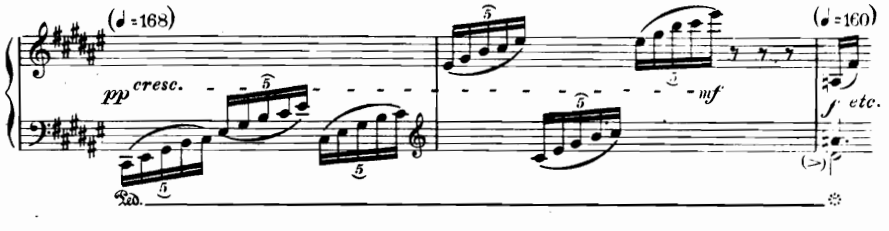
b) *Fermata about 6 quavers long, then one quaver breathing-pause.*

c) *Pedal marks by Beethoven.*

d) *In semiquavers; certainly not in demisemiquavers!! Imagine a Fermata on the dominant, a substantially longer one than the two preceding Fermatas, as though consisting of six crotchets (preferably 2 × 3). (The arpeggios are — on the pianoforte — indispensable for achieving the « crescendo »). The Fermata on the following quaver rest (breathing-pause) about three quavers long. This time the pedal should be held down until the beginning of the next bar. The editor thus plays:*

a) *sf* hier auf drittem Achtel!!

b) Fermate etwa 6 Achtel, danach 1 Achtel Luftpause.

c) Pedal autograph.

d) In Sechzehnteln, nicht etwa in Zweiunddreißigsteln!! Man stelle sich auf der Dominante eine Fermate vor, die wesentlich länger zu halten ist, als die beiden vorangegangenen Fermaten; sie hat gleichsam sechs Viertel (am besten 2 × 3) Wert. (Die Brechungen sind — auf dem Klavier — für das « crescendo » unerläßlich). Fermate auf der Achtelpause (Luftpause) etwa 3 Achtel Wert. Diesmal aber Pedal dazu, bis zum Eintritt des folgenden Taktes. Also spielt der Herausgeber: