







## REMARKS ON BEETHOVEN'S PIANO SONATAS

Almost everything that E. Rudorff has said in his Preface to Mozart's Piano Sonatas can also be said for Beethoven's piano compositions. The slur serves only partly as a phrase marking; the end

of the slur is not necessarily the end of the musical sentence. Phrases like  or  are undoubtedly to be played  and 


Often in a longer legato passage the slur will break off after one or two measures; and the slur between a grace note and a main note is arbitrary, sometimes it is used and sometimes it is missing. Occasionally, in a continuous Staccato or Legato passage, only the first measure has dots or slurs, or sometimes one passage is carefully phrased and its nuances marked whereas in the repetitions of the passage there are no markings whatsoever, assuming that the musical player will understand and carry out the previous marking. All these and other small peculiarities, such as the indication of a double triplet as a sextuplet, are characteristic of the outward appearance of Beethoven's compositions and have therefore been retained in this edition. Where additions were necessary in order to avoid misunderstanding, they have been put in parentheses.

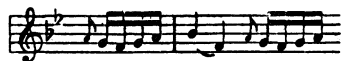
The irregular indications of appoggiaturas have been faithfully recorded. It is to be hoped that the study of these different notations will help destroy the still prevalent idea that the line through the flag of an eighth grace note should make it a short appoggiatura. As Fr. Wüllner<sup>1)</sup>, Max Friedlander<sup>2)</sup>, and Ernst Rudorff<sup>3)</sup> have previously stated, this was a Viennese manner of notation indicating a single sixteenth note as  and a single thirtysecond note as . Therefore, an eighth grace note with a line through the flag is nothing but a sixteenth note and, as such, can be either a long or a short grace note according to the situation.

In music of the end of the 18th century and at the beginning of the 19th century, it is difficult to decide whether the grace note should be short or long. Beethoven, however, always indicated a short grace note by writing a small-sized note, whereas a regular sized note indicated a suspension. The following passage from the F minor Sonata, Opus 2, may serve as an example. In the minuet, Beethoven writes:



The small eighth note D $\flat$  in the first and third measures are naturally meant to be short grace notes, since in the fourth and fifth measures, where he wanted the D $\flat$  stressed, Beethoven has written them in normal size and in proper time.

In both the first edition and the original manuscript of Opus 26, every repetition of the following figure uses the old fashioned eighth grace note: ; in like manner, both the corrected copy and the original manuscript of the B $\flat$  major Sonata, Opus 22, show the following in the minuet:



There can be no doubt that all these are meant to be short grace notes. Because of the fact that all small grace notes indicated short grace notes, Beethoven was somewhat careless in the use of eighth, sixteenth and thirtysecond notes, with no special difference between them. This carelessness went so far that in the manuscript of the first movement of the C major Piano Concerto, Opus 15 he wrote eighth grace notes for the flute and violin, and sixteenth grace notes for the bassoon. In later years, Beethoven was more exact in this respect, as is shown in a letter to Schott in L. Nohl's "Neue Briefe Beethovens", Stuttgart, Cotta, 1867, page 264.

The stress given the short grace note is a disputed point. The north Germans, Agricola, K. P. E. Bach and Marpurg wanted them accented like the long grace notes; the south Germans, Leopold Mozart, Hummel, Cramer and Czerny, claimed, on the contrary, that the accent should fall on the main note, and the critic Türk agreed with the latter. The stress on the main note must certainly apply to Beethoven since it is most probable that he, living in the south of Germany, would follow the south German custom. However, all the old masters agree that the short grace note must fall simultaneously with the main note. In actual practice it is less important whether the grace note is

1) Revisionsbericht zu Serie V von W. A. Mozart's Werken. Page 3f.


2) Supplement zum Schubert-Album. Page IV ff.


3) Bemerkungen zur Urtext-Ausgabe von W. A. Mozart's Clavier-sonaten.

played on the beat or is played as an upbeat, as is customary today. For, as soon as the main note is given the accent, the short grace note will always seem to be an upbeat, whether it is anticipated or not. The ear cannot grasp such small differences and involuntarily hears the accented note on the proper beat, which it virtually is.



On the subject of Beethoven's trills, Franz Kullak has given an exhaustive discussion in the preface to his edition of the C major Concerto (Steingraber). But even he has not succeeded in reaching an absolutely final decision as to whether the beginning of a trill should start on the upper note or on the main note. Beethoven seems not to have followed the same pattern throughout, but to have decided each case individually. And there the matter must rest, even for the player of today.


It is self-evident that in Beethoven's Sonatas the pedal must be used more frequently than is indicated. On this subject Czerny relates (Thayer, *Beethoven* II, page 348): "He used the pedal extensively, far more, in fact, than one finds indicated in his compositions". On the other hand, the player should be warned against an uncritical acceptance of Beethoven's pedal markings; for example, in the first movement of the C# minor Sonata, Opus 27, in the last movement of the Sonata, Opus 53, and in the "Alla marcia" of the Sonata, Opus 101. The peculiar pedal markings of the Recitative of the first movement of the D minor Sonata, Opus 31, are explained in the editorial notes.



In regard to staccato notes, the current opinion has been that Beethoven used two kinds of markings by way of differentiation: the one ♣ and the other · · . In preparing for the publication of this "Urtext", the question of the staccato markings was again considered and the conclusion reached that acceptance of the double marking would be erroneous. In all of Beethoven's manuscripts that were examined, the staccato was exclusively indicated by ♣ long points, whereas a portamento  was exclusively indicated by dots. Of course the long points in some cases of quick writing were so short as to seem mere dots. The assumption that Beethoven gave different meaning to these marks stemmed primarily from opinions of the master that Nottebohm brought to light and commented on in *Beethoveniana*, page 107 ff. On the other hand, there is the question of corrections that Beethoven made in copies of parts in his A major Symphony. The copyist had written in the violin

part of the Allegretto:  Beethoven changed this in pencil so as to have

long points over the eighth notes as follows:  . He did the same in the viola parts, there he also changed wrong staccato marks ♣ of the copyist to portamento marking,

from  to  This, therefore, is evident in all that one can find

in studying Beethoven's manuscripts: staccato is marked ♣, portamento  . On the other hand, there is a letter from Beethoven to Carl Holz whose corrections of a copy of the A minor Quartet, Opus 132, are discussed. He says there: "where there is · (a dot) there should not be ♣ (a wedge),

or the reverse— is not the same as  " and so on. From this it would seem that Beethoven

did not wish the dot or wedge interchanged on the staccato. If this were so, then, in the manuscript of the Quartet one would find some staccatos with ♣ and others with · · , that would make the admonition to Holz logical. Fortunately this work has been found in Beethoven's own handwriting<sup>1)</sup> and a study of the manuscript gave this noteworthy result—that in the whole quartet there is not a single staccato without the wedge, and the dots only appear in portamento. Therefore, in the letter to Holz, only the dots on the portamento must have been meant. This should settle the matter. The final test must be Beethoven's own handwritten manuscripts; the first printing is not to be relied on. The printer apparently took whatever type was handy without regard as to whether it was a wedge or a dot, and in this way became the originator of an indescribable confusion.

From these facts, it is evident that the wedge and the dot had different meaning for Beethoven, but not in the way that has hitherto been thought. The dot—always bounded by slur marks—meant to him the soft pressure of the portamento; the wedge meant the sharper impact of the staccato, and certainly the motion of the hand and the sharp tone thus produced were good reason for the choice of marking. Since Beethoven knew only one kind of staccato—or at least wrote only one—, and since it is now possible to differentiate between the wedge and the dot, in order that there may be no further errors, all staccato in this edition will be indicated exclusively by the dot.

Berlin, March 1898

CARL KREBS

<sup>1)</sup> It is to be found in the library of Ernst von Mendelssohn-Bartholdy of Berlin who graciously allowed this study.

## EDITORIAL NOTES

### Beethoven's Piano Sonatas, Volume I

#### *Opus 2. Numbers 1, 2 and 3. Sources:*

- a) Original edition. The titles of the original edition from Nottebohm's: *Thematisches Verzeichniss der im Druck erschienenen Werke von Ludwig van Beethoven*. 2nd edition, Leipzig, Breitkopf & Hartel, 1868.
- b) *Trois Sonates pour le Clavecin ou Piano-Forte Composées et Dediées à Mr. Joseph Haydn Maître de Chapelle de S.A. Monseigneur le Prince Esterhazy etc. etc. par Louis van Beethoven*. Oeuvre II, a Vienne chez Artaria et Comp. (Nr. 614.) Querformat. (Reprint from the old plates.)
- c) *Trois Sonates pour le Pianoforte composées et dediées A Joseph Haydn par Louis van Beethoven*. Oeuvre 2. Edition correcte. A Berlin chez F. S. Lischke. Nr. 1 (Nr. 930). Nr. 2. (Nr. 937). Nr. 3. (Nr. 944). Querformat.
- d) *Trois Sonates pour le Piano-Forte seul composées par L. van Beethoven*. Oeuvre 2. dediées a J. Haydn: Nouvelle Edition originale par les Editeurs Propriétaires Artaria et Comp. a Vienne. (Nr. 614). 1. 2. 3. Hochformat.

Page 2, staff 6, measure 2: In all editions the ♮ before the eighth note D $\flat$  (last quarter) is missing.

P. 5: In editions a), b), and d), throughout the whole of Opus 2 there is ∞ instead of ∞̄. In edition c) the correct form of the usual turn, which is undoubtedly meant here, is to be found. In the Artaria edition of other Beethoven Sonatas these signs are frequently interchanged.

P. 17, staff 2, measure 7: In edition d) which was published shortly after Beethoven's death there is a half note E in the treble corresponding to an A in the similar phrase on page 21. In editions a), b) and c) it is missing. We follow the reading of the older editions.

P. 17, staff 7, measure 1 ff. The sixteenth G instead of the E $\flat$  of the preceding measures appears in all the old editions. It is not a misprint as is shown in measure 4.

P. 36, staff 4, measures 3 and 4. Here the notation is not quite clear. It is evident that the passage

should be played: 

In the parallel passage on p. 40, staff 4, measures 3 and 4, the performance should be the same.

#### *Opus 7. Sources:*

- a) Original edition.
- b) *Grande Sonate pour le Piano-Forte composée par Louis van Beethoven*. Oeuvre 7. A Leipzig, au Bureau de Musique de A. Kühnel. (Nr. 394). Querformat.
- c) *Grande Sonate pour le Pianoforte composée par Louis van Beethoven*. Oeuvre 7. Leipzig, au Bureau de Musique de C. F. Peters. (Nr. 394). Querformat.
- d) *Grande Sonate pour le Piano-Forte seul composée par L. van Beethoven*. Oeuvre 7. Dediée à la Comtesse B. de Keglevics. (Nr. 713). Nouvelle Edition originale par les Editeurs Propriétaires Artaria & Comp. a Vienne. Hochformat.

P. 58, staff 3, measure 5. In editions a) and d) the left hand plays E $\flat$  for the second, third, fifth and sixth eighths; in editions b) and c) there is an E $\sharp$  for the second and third eighths and an E $\flat$  for the fifth and sixth. In the parallel passage p. 62, staff 3, measure 5, there is only A $\flat$  in editions a) and d) as compared to an A $\sharp$  in the second and third eighths and an A $\flat$  in

the fifth and sixth eighths which appear in editions b) and c). Both readings are possible; the Artaria interpretation is more sharp and penetrating. The player must use his own judgment.

- P. 61, staff 5, measure 5. The new Steingraber edition places  $A_b$  over the G (at Franz Kullak's suggestion) and the English edition of Novello, Ewer & Comp (Agnes Zimmermann) has incorporated the  $G_b$  in the text. It would certainly be logical, following the change from B major to  $E_b$  minor, but, since this is not to be found in any of the early editions, it is not used in this edition.

*Opus 10. Numbers 1, 2, 3. Sources:*



- a) Original edition.
  - b) Nr. 8 (9, 10) Sonate pour le Piano-Forte par L. van Beethoven. Section I. (Nouvelle Edition exacte.) Vienne chez Tobie Haslinger, Editeur de Musique. Hochformat.
  - c) Drei Sonaten für das Pianoforte komponiert von L. van Beethoven Opus. 10. (Nr. 1, 2, 3.) Leipzig, bei Breitkopf & Härtel (Nr. 7837, 7838 und 7839.)
- P. 84, staff 1, measure 6. The second beat of the right hand in all early editions reads  $A_b$ ,  $D_b$ , F,  $A_b$ . In newer editions the F is sometimes missing.
- P. 90, staff 5, measure 6. In editions a), b) and c) the bass reads  $A_b$ — $E_b$ . The use of a lower  $E_b$  as a supplement analogous to the D in the C major version of this passage on p. 89, staff 7 is inadmissible; the  $A_b$ — $E_b$  leads to the  $A_b$ —C— $E_b$  in the fourth measure.
- P. 91, staff 1, measure 5. In the old editions the last eighth is two sixteenth notes. The transition to the recapitulation and the recapitulation itself show, beyond any doubt, that the first sixteenth should be dotted and the second should be a thirtysecond note.

*Opus 13. Sources.*

- a) Original edition. The extraordinary rare printing was placed at my disposal through the kindness of Dr. Max Friedlander.
  - b) Grande Sonate pathétique Pour le Clavecin ou Piano-Forte composée et dédiée A Son Altesse Monseigneur le Prince de Lichnowsky par Louis van Beethoven. Oeuvre 13. à Leipsic au Bureau de Musique de C. F. Peters. (Nr. 92.) Querformat.
- P. 123, staff 1, measure 6. In a) and b) in the bass there is only  $A_b$  for the second, third and fourth quarter notes; in newer editions there is a C added in the third beat as there is in the parallel passage. The modern version sounds decidedly better.
- P. 131, The Rondo was not originally written for piano, but for a group of instruments. Nottebohm, *Zweite Beethoveniana*, p. 42.


*Opus 14. Numbers 1 and 2. Sources.*

- a) Original edition. The copy of the library of the Gesellschaft der Musikfreunde in Vienna was placed at my disposal through the kindness of Dr. Eusebius Mandyczewski, keeper of the records of the Gesellschaft.
- b) Deux Sonates pour le Piano-Forte Composées et Dediées à Madame La Barone de Braun par Louis van Beethoven. Oeuvre 14. à Vienne Chez T. Mollo. (Nr. 1081.) Querformat.
- c) Deux Sonates pour le Piano-Forte. Composées par L. van Beethoven. Oeuvre 14. Chez N. Simrock à Bonn. (Nr. 123.) Querformat.

P. 142, staff 6, measure 9. In a) and b) the right hand has only  whereas in c) there are held notes as well: . The simple E—D#—E seems to prepare for the empty octave that follows better than does the version with the held chord. Eight measures before there is the same chord, but there the continuation is different.

P. 143. The beginning of the Trio corresponds to the beginning of the middle section of a one movement Sonata for mandolin and piano that Beethoven composed for his friend Krumpholz. The manuscript is in the British Museum. Grove has written about it in the article 'Mandolin' in his "Dictionary of Music and Musicians."

P. 151, last measure. The p is on the first beat in a), b) and c).

P. 155. In all editions the Andante is marked "alla breve": .

P. 157, staff 6, measure 3. The second sixteenth note of the second beat is C, not A, in all three editions.

P. 160, staff 7, measures 2 - 3. The tie between G and G in the right hand that appears in newer editions is missing in a), b) and c).



#### *Opus 22. Sources.*

- a) Original edition.
- b) A revised copy in the Royal Library in Berlin, with the title in Beethoven's own handwriting:

Grande Sonate  
composée  
par  
Louis van Beethoven

(Querformat)

P. 169, first measure: the last sixteenth note. The disputed C is in both a) and b).

P. 173, staff 4, measure 3. a) has  here and in the parallel passage on p. 176; b) has  first, whereas later the turn is written out.

#### *Opus 26. Sources.*

- a) Original edition. Nottebohm has not given the completely correct title. It reads: Grande Sonate pour le Clavecin ou Forte-Piano Composé et dédié à Son Altesse Monseigneur le Prince Charles de Lichnowsky par Lois (!) van Beethoven. Oeuvre 26 à Vienne chez Jean Cappi. Sur la Place St. Michel Nr. 5. (Nr. 880.) Querformat.
- b) A second edition by Cappi with the same title and publication number, but: Place St. Michel Nr. 4. Neustich. Querformat. Both editions a) and b) were put at my disposal through the kindness of Professor Franz Kullak.
- c) Grande Sonate pour le Clavecin, ou Fortepiano, composée et dédiée à son Altesse Monseigneur le Prince Charles le Lichnowsky par Louis van Beethoven. Oeuvre 26. Leipzig en Commission au Bureau de Musique. (Nr. 118.) Querformat.
- d) Original manuscript from the Royal Library in Berlin. Through the published facsimile reproduction of Dr. Prieger, the manuscript has become easily accessible to everyone.

P. 192, staff 1, measure 1. In editions a) through d) the first chord in the right hand is but in later editions there is an F instead of E $\flat$ .



P. 193, staff 1, measure 6. In edition a) and in the manuscript there is



In edition b), which was brought about under Beethoven's eyes, so to speak, so that the deviations must have had the approval of the composer, the tie links the last sixteenth of this measure to the first sixteenth E $\flat$  of the following measure. This version, which also appears in edition c), is the most logical since both the up-beat sixteenths and the syncopation of the first note of the next measure correspond to the version in measure 1 and measures 8 - 9 of the same variation. In writing the tie Beethoven must have made a slip of the pen.

P. 195, staff 4. In a) a *crescendo* is marked, in b), c) and d) there is a *decrescendo* which is correct.

P. 198. Edition b) has the title: "Marcia funebre sulla morte d'un Eroe, Di L. v. Beethoven. Maestoso andante." The March was intended to be printed separately, which indicates the special popularity of this piece.

#### *Opus 27. Number 1. Sources.*

a) Original edition.

b) Sonata quasi una Fantasia per el Piano-Forte composta, e dedicata a sua Altezza la Signora Principessa Giovanna Liechtenstein nata Langravia Fürstenberg da L. van Beethoven. Opera 27. Nr. 1. Prix 3 Francs.—Cent à Bonn chez N. Simrock a Paris aux addresses (!) ordinaires. (Nr. 231.) Hochformat.

P. 208, staff 1, measures 2 and 3. In a) and b) the first eighth note in the right hand is dotted; it seemed unnecessary to change them here to correspond to the parallel passages preceding. In older editions of this sonata *f* and *sf* have been frequently, but accidentally, reversed, but here they are correct.

#### *Opus 27. Number 2. Sources.*

a) Original edition.

b) Sonata (in Cis moll) für das Pianoforte von L. van Beethoven. 27. Werk. Nr. 2. Preis f. l. C. M. Wien Tobias Haslinger, k. k. Hof- und priv. Kunst- und Musikalienhändler. I. (Nr. 12).

c) Original manuscript placed at my disposal through the kindness of the owner Mr. Carl Meinert of Dessau. It has sixteen sheets in Querformat. The pages are numbered 1 to 32 in red ink with a different handwriting. The beginning is missing; page 1 begins with measure 14 of the first movement.

P. 222, staff 5, measures 8 and 9. The tie between D $\flat$  and D $\flat$  has been purposely erased by Beethoven himself in edition c); the tie between A $\flat$  and A $\flat$  in measures 10 and 11 is missing in c), but is to be found in a) and b).

P. 223, staff 1, measure 3. There is an *f* under the first eighth note exactly corresponding to the parallel measure on p. 227.

P. 225, staff 4, measure 1. In c) as well as in a) the B of the first eighth of the fourth beat in the left hand is doubled. The octave B-B corresponds with the octave C#—C# in the parallel spot two measures before.

P. 229, staff 3, measure 1. In c) there is a *sf* under the second quarter; it is missing in a) and b). At this point in the manuscript there is a deviation from all the early editions; after the fermata in the first measure on staff 3 the manuscript has:



Then, after two measures which were crossed out after being only lightly written in, there follows:

Then the music continues with the second measure of staff 4, p. 229. Beethoven's little mistakes in writing have been corrected here. It is probable that Beethoven changed and improved these measures before the actual printing of the work. Therefore it is obvious that only the original edition can be regarded as correct.

#### *Opus 28. Sources.*

- a) Original edition.
- b) Grande Sonate pour le Piano-Forte, composée et dédiée à Mr. Joseph Noble de Sonnenfels. Conseiller audique (!) and Secretaire perpetuel de l'Academie des beaux (!) Arts, Par L. van Beethoven. Oeuvre 28. Prix 3 Francs a Bonn chez N. Simrock a Paris aux addresses (!) ordinaires. (Nr. 240.) Hochformat.

P. 233, staff 5, measures 2 and 3. D-D is not tied in a) and b).

P. 242, staff 3, measure 6. Editions a) and b) have a *cresc.*

P. 246, staff 7, measures 2 and 3. The *f* instead of *p* in a) and b) is apparently a misprint. Only *p* is possible.

The complicated 'senza sordino' and 'con sordino' that is so frequently misunderstood has been replaced in this edition by *Ped.* and \*.

CARL KREBS

Berlin, March 1898.

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