

Ludwig van Beethoven

(1770 - 1827)

32 Piano Sonatas

Urtext

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Critical notes to the Könnemann Music Budapest edition,
©1994, plate numbers K 107, K 108, K 109

Notes

The present edition is based on the autograph manuscript and/or first edition(s) of the works. Other early editions have also been consulted, whenever justified.

The editorial additions reduced to a minimum appear in square brackets. The additions are restricted to notes and signs missing in the sources, deemed nevertheless absolutely necessary. The evident slips of the pen and printing errors have been tacitly corrected. Similarly, signs omitted due to the perfunctory manner of notation (staccato marks, slurs, dynamics, etc.) are added without comment. The octave passages have been supplemented by adding lower and upper notes which Beethoven did not write due to the limited pitch of the contemporary keyboard. Staccato is indicated by a dot throughout.

No additions by analogy have been made. This explains why the expression marks not available in the sources but included in most modern editions are missing in this edition. In regard to the manner of performance, the execution of ornaments and fingering no suggestions have been made.

The title and dedication of the works as well as the specification of the instruments are given according to the sources.

The considerable inconsistencies of the sources are listed below.

1. Sonata in F Minor op. 2/1

1st movt., bar 140, lower staff, beat 4, the chord in the source: 

4th movt., bars 131-132: the tie of the bass is missing in the source.

2. Sonata in A Major op. 2/2

1st movt., bar 104, upper staff: in some modern editions there is an *e*¹ of minim value here by analogy with bar 324.

1st movt., bar 203, the upper staff appears in the source as: 

3. Sonata in C Major op. 2/3

1st movt., bars 223, 225, 227: the first notes of the chords in the upper staff were emended in semibreve by Beethoven subsequently. The first edition has minims.

4th movt., bar 210, upper staff: some modern editions suggest *d sharp*³ for the upper note of the chord.

4. Sonata in E^b Major op. 7

1st movt., bar 157, in the first edition the first chord of the upper staff is: 

5. Sonata in C Minor op. 10/1

1st movt., bar 36, upper staff: in the source the note *a flat*¹ of the middle part is missing.

1st movt., bar 161, upper staff: the last chord in the source is: 

6. Sonata in F Major op. 10/2

1st movt., bar 5, upper staff, the rhythm of the first two notes in the source is: 

2nd movt., bar 103, the second chord of the upper staff in the first edition is: 

7. Sonata in D Major op. 10/3

1st movt., bar 17 appears in some modern editions as: 

8. Sonata in C Minor op. 13

1st movt., bar 83, the lower staff in the source is: 

9. Sonata in E Major op. 14/1

3rd movt., bar 81, the lower staff is given in some modern editions as: 

11. Sonata in B^b Major op. 22

1st movt., bar 43, the last chord of the lower staff in the sources is given as: 

1st movt., bar 101: *p* comes already here in the sources.


12. Sonata in A^b Major op. 26

2nd movt., bar 46, upper staff and bar 54, lower staff, 4th quaver: d^b in the autograph, d[♯] in the first edition.

2nd movt., bar 88, lower staff: g^b in the autograph, g[♯] in the first edition.


3rd movt., bar 6: *p* in all sources at the first beat of the bar.

13. Sonata in E^b Major op. 27/1

3rd movt., bar 108, lower staff in the first edition: 

3rd movt., bar 142, upper staff: in the source the ^b before the first octave c¹-c² is missing.

14. Sonata in C sharp Minor op. 27/2

3rd movt., bar 143, upper staff: the first chord in the sources is: 


15. Sonata in D Major op. 28

4th movt., bar 177: *p* at the first beat in the autograph.

16. Sonata in G Major op. 31/1

2nd movt., bar 31, lower staff: in some modern editions an upper third is added to the first quaver.


3rd movt., bar 53, upper staff, the first beat in the source: 

3rd movt., bar 256, upper staff in the first edition: 

17. Sonata in D Minor op. 31/2

1st movt., bar 155, upper staff: the last note in the source is d^b. The emendation to c¹ in an early edition is possibly in Beethoven's hand.

3rd movt., bar 183, the lower staff in the source is: 

3rd movt., bar 334, upper staff: the last three notes in the source are: 

19. Sonata in G Minor op. 49/1

2nd movt., bar 156, lower staff: the last note in the first edition is g.

20. Sonata in G Major op. 49/2

1st movt., bars 77, 87 and 110, lower staff: in some modern editions an upper third is added to these bass notes.


21. Sonata in C Major op. 53

1st movt., bar 70: *cresc.* in the sources.


1st movt., bar 105, lower staff: the first note in the first edition without ^b (= f).

3rd movt., dynamic marks in the autograph: bars 314 and 318, upper staff, 1st beat with *sf*; bars 317, 321 and 325, 1st beat with *ff*. They are omitted in the first edition.

22. Sonata in F Major op. 54

1st movt., bar 49, upper staff, 4th-6th quavers in the first print are: 

2nd movt., bar 70, lower staff, upper part: the 5th note in the first print appears as d with a [♯], instead of the d^b as suggested in this edition.

2nd movt., bar 182, upper staff in the first edition: 

23. Sonata in F Minor op. 57

1st movt., bar 150, lower staff, beat 3 in the sources:



1st movt., bar 202, upper staff, last group of semiquavers: below the first note e^3 *sf* can be read in the sources.
3rd movt., bar 109, lower staff, 6th note and bar 111, lower staff 4th note appear in the first edition as D^b .
In bars 291 and 295, lower staff, 4th notes read in the first edition also D^b .

25. Sonatina in G Major op. 79

1st movt., bar 127, lower staff in the sources:



Cf. also bar 56.

1st movt., bar 200, lower staff in the first edition:



2nd movt., bar 20, upper staff, 2nd beat in the autograph:



3rd movt., bar 93, lower staff, 5th note in the autograph: D

26. Sonata in E^b Major op. 81a

3rd movt., bars 5,6,7 and 8, lower staff in the modern editions:



(slurs instead of ties).

3rd movt., bars 138-141, upper staff, the appoggiaturas in the sources appear as



27. Sonata in E Minor op. 90

1st movt., bars 31, 32, 35, 174, 175, 178: in the present edition the dynamic marks are given according to the first print.

1st movt., bar 143: the autograph MS suggests by notating the upper staff from the last chord of this bar to the middle of bar 167, and writing out *come sopra*, that the appropriate section of the exposition should be played here without any changes. Accordingly, the last chord and the dynamic of bar 143 are given in this spirit in the present edition, in contrast to the first edition and some modern editions.

1st movt., bar 196, upper staff, the 1st note in some early and modern editions is:



28. Sonata in A Major op. 101

1st movt., bar 59, lower staff, the first beat in the first edition is:



2nd movt., bars 52 and 53, lower staff, the first beats in the bass part of the autograph MS are:



2nd movt., bar 64, lower staff, the last note in the sources is f^1 .

29. Sonata in B^b Major op. 106

1st movt., bar 67, upper staff, 4th beat: the medium part is missing in the source.

1st movt., bars 210 and 212, upper staff, the 1st notes in the first London edition appear without a sharp.

1st movt., bars 224-226: the A notes suggested by the editors can be read in a sketch by Beethoven, too.

(This sketch was published by Gustav Nottebohm.)

1st movt., bar 312, upper staff, 6th note, the middle part in the first edition is f^2 .

1st movt., bar 323, lower staff, the 1st half of the bar in the first edition is:



1st movt., bar 329, lower part, the last two notes are missing from the source.

3rd movt., bar 42, lower staff, the 4th bass note in the first London edition has a sharp.

30. Sonata in E Major op. 109

3rd movt., Var.I, bar 2, upper staff in the autograph MS:



3rd movt., Var.II, bar 23, lower staff, 5th note in the first edition has no \sharp (=C sharp).

3rd movt., Var.IV, bar 14/15, upper staff: the first print has no tie.

3rd movt., Var.VI, bar 47, upper staff, the 1st beat in the autograph MS:



31. Sonata in A^b Major op. 110

1st movt., bar 89, lower staff, 1st semiquaver: a later correction to C (without any additional notes), is possibly by Beethoven. Some modern editions accept this.

32. Sonata in C Minor op. 111

2nd movt., bar 130, lower staff, the 3rd beat in the autograph MS is:

