

BEETHOVEN

Sonate in Fis
für Klavier

Sonata in F-sharp major
for Pianoforte

op. 78

Urtext

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D major String Quartet op.76 no.5, and the Adagio of the Piano Trio in F sharp minor H.XV.26 – are in F sharp major, as is the minuet in both his ‘Farewell’ Symphony No.45 and the Quartet op.50 no.4. Beethoven also had before him the example of the preludes and fugues in that key from the two Books of Bach’s *Well-Tempered Clavier*.

The beginning of the op.78 sonata is *sui generis*: four bars of Adagio in which a deeply-felt melody rises above a repeated F sharp in the bass. The opening bars are not so much an introduction, as a complete melodic statement in themselves, and they carry an expressive weight out of all proportion to their brief duration. At the same time, they pave the way in perfect fashion for the lyrical warmth of the Allegro that follows.

The sonatas opp.78 & 79 are unusual among Beethoven’s middle-period works in calling for a repeat of both halves of their opening movement. Of the composer’s other pieces of the time, only the E minor ‘Razumovsky’ Quartet op.59 no.2 and the ‘Ghost’ Piano Trio op.70 no.1, both of them conceived on a much larger scale, have similar repeats. The F sharp major sonata, however, is alone in not having a coda following the second repeat: instead, the coda is woven into the fabric of the movement’s closing bars, so that it is heard again if the repeat is made. The climax of the

piece occurs in bar 85, with its augmented sixth harmony, and its insistently repeated left-hand chords. (The analogous passage had occurred at bar 26 of the exposition, but *forte* rather than *fortissimo*, and in a less sonorous register.)

The same augmented sixth chord, more transparently scored, forms the launching-pad of the finale. It is another highly original beginning, and again the movement’s climactic moments (bars 74 & 133) fall on the identical harmony. In the latter instance that harmony is prolonged for no fewer than seventeen bars within the semiquaver figuration that follows, until it dissolves into the reprise of the rondo theme. Beethoven’s use of a quaver followed by a rest of two quavers in the second bar of the initial rondo theme, rather than a crotchet plus a quaver’s rest as in all the theme’s remaining phrase-endings, may indicate the brusqueness with which he wants the piece to begin. All the same, his notation of the analogous bar in the various reprises is inconsistent: bar 33 (played, it is true, *piano*, rather than *forte*) has a crotchet; while bars 90 and 151, which – transposition apart – are laid out and harmonised in the same way, have a quaver and a crotchet, respectively. It is unlikely, however, that Beethoven intended the pianist to make an interpretative distinction between the differently notated occurrences.

Misha Donat

PREFACE





Sources

- X Manuscript score, with a few corrections in Beethoven’s hand, in the Archiv der Gesellschaft der Musikfreunde, Vienna.
- C First edition (August 1810), published by Clementi, Banger, Collard, Davis, & Collard, London.
- A Autograph score dated 1809, used as Stichvorlage for E, housed in the Beethoven-Haus, Bonn.

- E First German edition (November 1810), published by Breitkopf & Härtel, Leipzig.
- K Copy of E, with a few corrections in Beethoven’s hand, housed in the Archiv der Gesellschaft der Musikfreunde, Vienna.


For a full account of these sources, see Critical Commentary.

Specific Editorial Problems

Wherever possible, Beethoven's own notation, clefs, spelling of dynamic and tempo markings, note-groupings, and layout have been retained. However, in a few obvious cases the notation has been modernised: Beethoven's characteristic *cres.* marking has been changed to *cresc.*, and hairpins to the first note of a bar written  instead of Beethoven's usual . Abbreviated forms occur only twice in the sources of op.78, and then only in manuscripts; in both places (I 6, ; I 42 ) we have followed C and E in printing out every note.



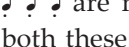
The two editorial additions are given in square brackets.

Accents

In 1809 the modern, sharp accent as we know it today was in its infancy. The sharp, quick accent would more commonly appear as a staccato Strich (as, for example, on the first of each group of a succession of ). Gentler stresses were notated as hairpins, rather longer than the modern >, and always beneath the note, as in I 20–3. However, just at this time Beethoven (doubtless in all innocence) took one small pioneering step in the direction of the modern accent: on the return (I 79–81) he wrote them above the notes, as perhaps first of all in *Fidelio* (No.11 bar 28 VI 1), also Concerto No.5 II 59, so that they seem to approach ever closer the modern symbol. However, he still writes the hairpin rather longer, and this has been retained, reflecting the subtly different character of Beethoven's stresses from the later, sharper accent, an early example of whose widespread use is Mendelssohn's Octet (1825).

Punkte and Striche

Beethoven was said (cf. Nottebohm, *Beethoveniana* (1872), pp.107–25) to be punctilious about the difference between Punkte and Striche (dots and dashes), and Nottebohm cites two essential pieces of evidence for this:

firstly (on pp.107–9) Beethoven's copious corrections to the first performance parts of the Allegretto of Symphony No.7, op.92, viz:  (etc.), secondly a letter of 15 August 1825 to Karl Holz (Emily Anderson, *The Letters of Beethoven* (1961), No.1421) in which Beethoven gives the firm instruction that " and  are not identical". But the whole point about both these is that Beethoven's requests are absolutely consistent: his staccato signs should always be given as Striche, unless they are beneath slurs, in which case this is portato and they should of course be Punkte. This principle is entirely without problem or necessity for any exceptions, and we have adhered strictly to it. Indeed all the sources for op.78 are exemplary in this respect: there is no portato, and E has only one errant pair of Punkte (II 38 LH!), also virtually none in C.

It is a recurring feature of Beethoven's piano music that he marks staccato only in RH, not in LH. Doubtless, as a general rule (when the rhythm in both hands is the same) he assumed it in both hands equally; but the idiosyncrasy occurs often enough in the sonatas that instead of adding editorial LH staccato we have preferred to present Beethoven's text unaltered. However, in op.78 this applies only in II 95 (not I 105, see note on this bar below, p.18).

Acknowledgements

The staff of the Archiv der Gesellschaft der Musikfreunde, Vienna have been consistently willing and helpful, and I thank them for their kindness and patience. I am grateful, too, to the Bodleian Library, Oxford and the Library of the Royal College of Music, London for kindly providing copies of C and E. Then I have received advice from many distinguished pianists, especially Paul Badura-Skoda, Oliver Davies, Leslie Howard, Julian Jacobson, John Lill and Mitsuko Uchida, and I thank them warmly for their valuable insights which assisted greatly in the determination of the most faithful, and at the same time plausible, text.

Jonathan Del Mar





VORWORT

Quellen

- X** Abschrift, mit einigen wenigen Korrekturen von Beethovens Hand, aufbewahrt im Archiv der Gesellschaft der Musikfreunde in Wien.
- C** Originalausgabe (August 1810), erschienen bei Clementi, Banger, Collard, Davis, & Collard, London.
- A** Autograph, datiert mit 1809 und als Stichvorlage für E verwendet, aufbewahrt im Beethoven-Haus Bonn.
- E** Erste deutsche Ausgabe (November 1810), erschienen bei Breitkopf & Härtel, Leipzig.
- K** Exemplar von E mit einigen wenigen Korrekturen von Beethovens Hand, aufbewahrt im Archiv der Gesellschaft der Musikfreunde in Wien.


Einen ausführlichen Bericht über diese Quellen enthält der Critical Commentary.

Spezielle Editionsprobleme

Wo immer möglich, sind die Eigenheiten von Beethovens Notation, seine Schlüssel, die Schreibweise von Dynamik und Tempobezeichnungen, die Notengruppierungen und die äußere Anlage beibehalten. In einigen offenkundigen Fällen erwies es sich jedoch als notwendig, die Schreibweise heutigen Gewohnheiten anzupassen: Die für Beethoven charakteristische Angabe *cres.* wurde in *cresc.* geändert und Crescendo- (bzw. Diminuendo-) Gabeln zur ersten Note eines Taktes mit  statt mit dem bei Beethoven üblichen  dargestellt. Abkürzungen erscheinen in den Quellen von op. 78, und dies ausschließlich in den handschriftlichen, nur an zwei Stellen; beide Male (I 6, ; I 42 ) folgen wir C und E und schreiben alle Noten aus.




Die beiden einzigen durch den Herausgeber vorgenommenen Ergänzungen sind durch eckige Klammern gekennzeichnet.

Akzente

1809 steckte der heute geläufige scharfe Akzent noch in den Kinderschuhen. Der scharfe kurze Akzent erschien stattdessen gewöhnlich als Staccato-Strich (typischerweise jeweils auf der ersten Note einer Reihe aufeinander folgender -Gruppen). Weniger starke

Betonungen wurden als Gabeln wiedergegeben, die etwas länger waren als das moderne Zeichen > und stets unter der Note standen wie in I 20–23. Allerdings unternahm Beethoven genau zu jener Zeit (und zweifellos in aller Harmlosigkeit) einen kleinen zukunftsweisenden Schritt in Richtung des modernen Akzents: Bei der Wiederholung (I 79–81) notierte er sie über den Noten – wie erstmalig wohl im *Fidelio* (Nr. 11, Takt 28, Violine I) und im Konzert Nr. 5 II 59 –, sodass sie sich dem modernen Symbol noch weiter anzunähern scheinen. Jedoch notierte er die Gabel noch immer etwas länger, was hier übernommen wurde, um den subtilen Charakterunterschied von Beethovens Betonungen zum späteren, schärferen Akzent, für dessen großflächigen Gebrauch Mendelssohns Oktett (1825) ein frühes Beispiel ist, deutlich zu machen.

Punkte und Striche

Beethoven, so behauptete Gustav Nottebohm (*Beethoveniana*, Leipzig 1872, S. 107–125), habe zwischen Staccato-Punkten und -Strichen peinlich genau unterschieden. Nottebohm stützte sich hierbei auf zwei wichtige Belege, einmal (S. 107–109) auf Beethovens zahlreiche Korrekturen im Erstaufführungsmaterial zum Allegretto der Symphonie Nr. 7 op. 92, nämlich  (etc.), zum anderen auf einen Brief Beethovens vom 15. August 1825 an Karl Holz (*Beethoven, Briefwechsel. Gesamtausgabe*, hrsg. von Sieghard Brandenburg, München 1996, Nr. 2032) mit der eindeutigen Aussage,  und  seien nicht dasselbe. Indessen sind Beethovens Anweisungen hinsichtlich der Unterscheidung dieser beiden Zeichen absolut eindeutig: Seine Staccato-Zeichen sollen stets als Striche wiedergegeben werden, außer solchen unter Bögen in der Bedeutung von Portato, die selbstverständlich als Punkte zu notieren sind. Dieses Prinzip bereitet weder Probleme noch macht es Ausnahmen notwendig; entsprechend haben wir uns strikt daran gehalten. Tatsächlich sind alle Quellen zu op. 78 diesbezüglich vorbildhaft: Es gibt kein Portato, und in E begegnet nur ein verirrtes Paar Punkte (II 38 LH!), auch in C finden sich beinahe keine Punkte.

Es gehört zu den wiederkehrenden Eigenarten von Beethovens Klaviermusik, dass er Staccato-Zeichen nur zur rechten, nicht aber auch zur linken Hand notierte. Zweifellos setzte er sie generell für beide Hände in gleicher Weise voraus (wenn der Rhythmus in beiden Händen derselbe ist); doch gibt es in den Sonaten so