

SONATINA N. 25

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Presto alla tedesca ($\text{♩}=\text{circa } 96$)

a) Il primo tema si presenta tre volte tutto intero (sette battute); nell'edizione originale la quinta battuta della mano sinistra risulta ogni volta in forma diversa. La prima volta:



(Due quarti sulla sotto-dominante, il terzo quarto sulla dominante conservando la nota fondamentale). La seconda volta:



(Tutti e tre i quarti sulla dominante), e la terza volta:



(Il primo quarto sulla sotto-dominante, gli altri due sulla dominante). È incomprensibile la ragione per cui le edizioni più recenti mettano in dubbio l'autenticità di queste varianti. Sembra che non possano sopportare tanta ricchezza di ispirazione, giacchè quando questa battuta si ripete la seconda e la terza volta le tolgono la sua nota di originalità ripetendola ogni volta nella sua prima forma, ogni edizione a suo modo (senza inoltre dare una spiegazione di questo cambiamento). Secondo il revisore non vi possono esser dubbi su questo punto, e togliere queste incantevoli diversità abbasserebbe la genialità al livello delle cose comuni.

a) *The first theme (consisting of seven bars) appears three times; in the original edition the fifth bar (left hand) has a new form each time. The first time:*



(two crotchets on subdominant, the third crotchet on dominant, always with g as fundamental note). The second time:



(all crotchets on dominant); and the third time:



(first crotchet on subdominant, the two others on dominant). Why all later editions suspect that this variety must be the consequence of an error, is incomprehensible. Evidently they resent such richness because, when this «irksome» bar reappears in a transformed shape, they all divest it of its new, individual attire, each editor in his own fashion, but most of them reshaping it in conformity with its first appearance (in nearly all cases, to make it worse, without wasting a word concerning these modifications). To the editor this case is clear beyond question; he regards the elimination of such delightful variety as degradation, downfall from the heights of the uncommon.

a) Das erste Thema erscheint (mit seinen sieben Takten) dreimal; in der Originalausgabe hat der fünfte Takt in der linken Hand jedesmal eine neue Gestalt. Das erstemal:



(Zwei Viertel Unter-, drittes Viertel Oberdominante, zum beibehaltenen Grundton). Das zweitemal:



(Alle Viertel Oberdominante), und das drittemal:



(Erstes Viertel Unter-, die anderen beiden Oberdominante). Weshalb alle späteren Ausgaben in dieser Mannigfaltigkeit einen Fehler wittern, ist durchaus unergründlich. Offenbar aber leiden sie solchen Reichtum nicht, denn sie alle ziehen dem «unheimlichen» Takt, wenn er das zweite- und drittewandlend auftritt, das persönliche Kleid wieder aus, jeder nach seinem Zuschnitt, die meisten, indem sie ihn in sein Erstlingsgewand zurückstecken. (In fast allen Fällen obendrein, ohne ein erklärendes Wort zu dieser Uniformierung zu verschwenden). Für den Herausgeber gibt es hier überhaupt keine Frage, und die Beseitigung so beglückender Abwechslungsreize gilt ihm als Abstieg von den Höhen des Ungewöhnlichen.

Sheet music for piano, page 26, featuring five staves of musical notation. The music is in common time, primarily in G major (indicated by a treble clef and two sharps). The first staff shows a melodic line with fingerings 5, 3, 2, 1, 3; dynamic *f*; and performance instructions *leggiermente* and *subito*. The second staff continues the melodic line with fingerings 5, 1, 3. The third staff begins with a melodic line and ends with a harmonic progression. The fourth staff starts with a melodic line and ends with a harmonic progression. The fifth staff concludes the piece with a melodic line and harmonic progression.

leggiermente

subito

f

leggiermente

cresc.

legg.

p

cresc.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2/4'). The key signature changes frequently, with sharps and flats appearing in different positions across the staves. Fingerings are indicated above the notes, such as '1 3' or '2 3'. Dynamics include *sf*, *f*, *p*, *p subito*, *p cresc.*, *dim.*, and *sf*. Performance instructions like 'legg.' and 'I.' are also present. The music includes several trills, some of which are marked with '(a) tr' and '23132'. The final staff begins with a dynamic of *p*.

a) Nell'edizione originale il trillo non ha risoluzione e anche il revisore ritiene che non debba esservi:



a) In the original edition (and according to the editor's opinion) trill without after-beat:



a) In der Originalausgabe Triller ohne Nachschlag; nach Ansicht des Herausgebers gehört auch keiner hin:



I. IV. I. II.

(d= 92)

III. *sempre non legato*

sempre f e marcato

sf sopra

sf

sempre stacc.

sf

sf

sf

sf

sf

dolce

f

p

sempre staccato

(b) Ped.

non troppo legato

sempre p dolce

p

f subito

(b) Ped.

p

p

a) Vedi pag. 25 a).
b) Pedale autografo.

a) See page 25 a).
b) Pedal marks by Beethoven.

a) Siehe Seite 25 a).
b) Pedal autograph.

($\text{d}=92$)

non legato

cresc.

f

p

p dolce

sempre staccato

non legato

5 2 4 2 5 3

4 2 5 2 4 2 segue

5 2

2

non troppo legato

5 2 1 2 1 4

sempre p dolce

p

f

2 segue

sempre staccato

(a) Red.

** (a) Red.*

5 2 1 3

5 2 1 3

5 3

p

f

non trop-

($\text{d}=92$)

3 4 1 3

p

cresc.

dolce

-po legato

1 2 3 4 5 3

2 5 2 4 2

(a) Red.

a) Pedale autografo.

a) Pedal marks by Beethoven.

a) Pedal autograph.

sempre staccato

sempre p dolce

(a) ped. *(a) ped.*

(d=96)

5 sempre non legato

p cresc.

f

(a) ped. *(a) ped.*

sf

*** *(b) 2* *2* *5*

f

Pleggiermente

sempre p e leggiermente

a) Pedale autografo.
b) Vedi pag. 25 a).

a) Pedal marks by Beethoven.
b) See page 25 a).

a) Pedal autograph.
b) Siehe Seite 25 a).

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first four staves are standard staff notation, while the fifth staff uses a different, more abstract notation system.

- Staff 1:** Treble clef, key signature of one sharp. Fingerings: 2 1, 3 2, 4 2, 3. Dynamics: cresc., sf, f, p subito. Performance instruction: (2 legg. 3).
- Staff 2:** Treble clef, key signature of one sharp. Fingerings: 4 2, 3 1, 4 2, 5 1. Dynamics: cresc., sf, f, p subito. Performance instruction: (2 legg. 3).
- Staff 3:** Treble clef, key signature of one sharp. Fingerings: 2 3, 1 2, 3 5, 4. Dynamics: p, cresc. Performance instruction: (2 legg. 3).
- Staff 4:** Treble clef, key signature of one sharp. Fingerings: 1 2, 4 1, 5 3, 5 3, 1 2, 4 2, 5 3, 1 2, 4 2, 5 3, 1 2. Dynamics: sf, sf. Performance instruction: dim.
- Staff 5:** Treble clef, key signature of one sharp. Fingerings: 2 1, 4 1, 5 8, 5 3, 5 3, 1 2, 4 2, 5 3, 1 2, 4 2, 5 3, 1 2, 4 1. Dynamics: p cresc., sf $\frac{1}{4}$, sf $\frac{1}{4}$. Performance instruction: (a) 23132.
- Staff 6:** Treble clef, key signature of one sharp. Fingerings: 2 4, 2 3, 1 3, 2 4. Dynamics: f, p. Performance instruction: non legato.
- Staff 7:** Bass clef, key signature of one sharp. Fingerings: 2 4, 2 3, 1 3, 2 4. Dynamics: f, p. Performance instruction: IV.

a) Vedi pag. 27 a).

a) See page 27 a).

a) Siehe Seite 27 a).

f

p

f

f

sf

I.

II.

III.

f

p dolce leggiernente

non stringere, sempre dolce

leggiermente

leggierissimo

(a)

a) Attenzione alla corona.

a) Observe the Fermata!

a) Fermate beachten!

Andante ($\text{♩} = \text{circa } 120$)

p *espress.*

molto p *Led. - Led. segue*

I. *Led. segue*

II. *Led. segue*

V. *(♩ = 116)* *dolciss.* *I. cantabile* *2 4 3* *2 3 5 4 5 4 3 2* *sempr. ben legato*

III. **Led. *Led. *Led. *Led. *Led.*

IV. *cresc.* *dim.* *p cresc.*

II. *tr.*

a) Il revisore si conforma all'edizione originale ed eseguisce il trillo senza risoluzione:



a) The editor plays these trills without afterbeat, in agreement with the original edition:



a) Der Herausgeber spielt ohne Nachschlag, der Originalausgabe gemäß:



The musical score consists of six staves of piano music. The first staff starts with a treble clef, two flats, and a tempo of 120 BPM. It includes dynamic markings like *ten.*, *cresc.*, and *mf*. The second staff begins with a bass clef and a tempo of 120 BPM, with dynamics *poco ritard.*, *dim. molto*, *pp*, *sffmf*, *dolce*, and *p*. The third staff continues with a bass clef and dynamics *molto p* and *segue*. The fourth staff starts with a treble clef and dynamics *segue*. The fifth staff begins with a bass clef and dynamics *cresc.*. The sixth staff starts with a treble clef and dynamics *ten.*, *f sosten.*, *dim.*, *int.*, *p*, and *V.*

a) Alcune edizioni mettono:



al posto dell'ottava, ma l'ottava è giusta senza alcun dubbio.

a) Some editions have:



instead of the octave, but the octave is surely correct.

a) Manche Ausgaben haben:



statt der Oktave, aber die Oktave ist sicherlich richtig.

Vivace ($d=84$)

p dolce

(a)

legg.

I.

II.

III.

IV.

V.

VI.

a) Esecuzione:



a) Execution:



a) Ausführung:



dolce

p

leggieriss.

(a)

f

p

(d=88)

non troppo legato

non legato

non legato

a) Vedi pag. 35 a).

a) See page 35 a).

a) Siehe Seite 35 a).

(4) (♩ = 84)

I.

V.

p dolce

leggieriss.

leggiermente

non legato

f

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The music includes dynamic markings such as *p*, *f*, *legg.*, *dim.*, and *cresc.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *non legato*, *non troppo legato*, and *sempre non legato* are present. The music is divided into sections labeled I., II., III., IV., V., VI., and I. The tempo at the end is marked as $\text{♩} = 152$.

Staff 1: Treble clef, Bass clef. Dynamics: *p*, *f*. Fingerings: 5 3, 4; 4 2; 4; 2. Instruction: *non legato*.

Staff 2: Treble clef, Bass clef. Dynamics: *p*. Fingerings: (4 2 4 2); 3 1 3 1 3 1 3 1. Instruction: *non legato*.

Staff 3: Bass clef. Dynamics: *f*. Fingerings: 2. Instruction: *I.*

Staff 4: Treble clef, Bass clef. Dynamics: *p*. Fingerings: 3 4 2 3 4 2. Instruction: *non legato*.

Staff 5: Treble clef, Bass clef. Dynamics: *un poco più p*. Fingerings: 3 4 2 3 4 2. Instruction: *sempre non legato*.

Staff 6: Treble clef, Bass clef. Dynamics: *leggieriss.* Fingerings: 4 2 4 2. Instruction: *I.*

Staff 7: Treble clef, Bass clef. Dynamics: *leggiero*. Fingerings: 5 4 2 3 2. Instruction: *IV.*

Staff 8: Treble clef, Bass clef. Dynamics: *leggiermente*. Fingerings: 3 dim. Instruction: *I.*

Staff 9: Treble clef, Bass clef. Dynamics: *leggieramente*. Fingerings: 4 2 4 2. Instruction: *II.*

Staff 10: Treble clef, Bass clef. Dynamics: *leggieramente*. Fingerings: 5 1 4 2. Instruction: *III.*

Staff 11: Treble clef, Bass clef. Dynamics: *p cresc.* Fingerings: 2 3 1 4 4. Instruction: *I.*

Staff 12: Treble clef, Bass clef. Dynamics: *f*. Fingerings: 2 3 1 4. Instruction: *II.*

Staff 13: Treble clef, Bass clef. Dynamics: *p legg.* Fingerings: 4 2 1. Instruction: *III.*

Staff 14: Treble clef, Bass clef. Dynamics: *p legg.* Fingerings: 5 4 3. Tempo: $\text{♩} = 152$. Instruction: *I.*

Staff 15: Treble clef, Bass clef. Dynamics: *p legg.* Fingerings: 5 4 3. Instruction: *II.*