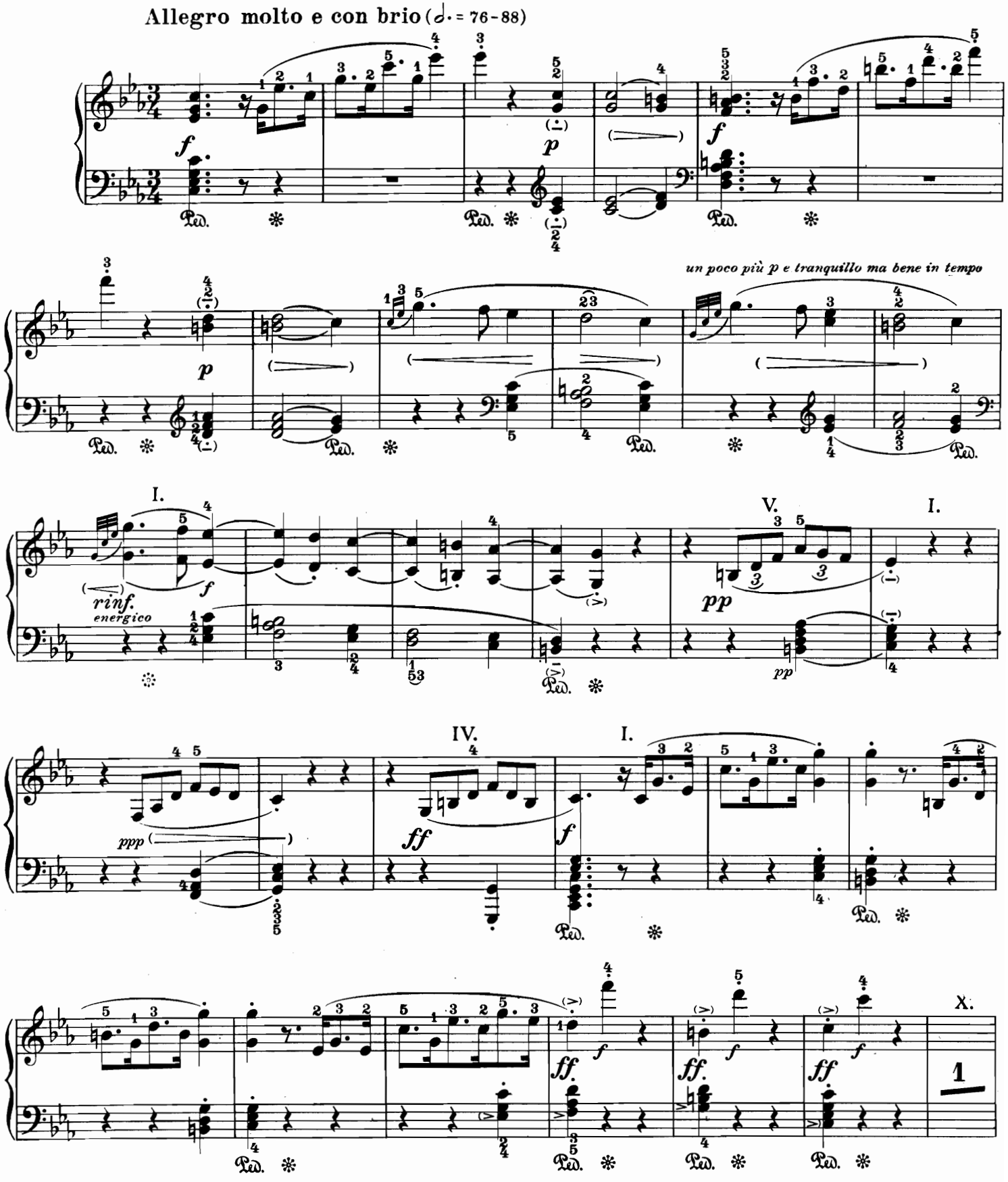
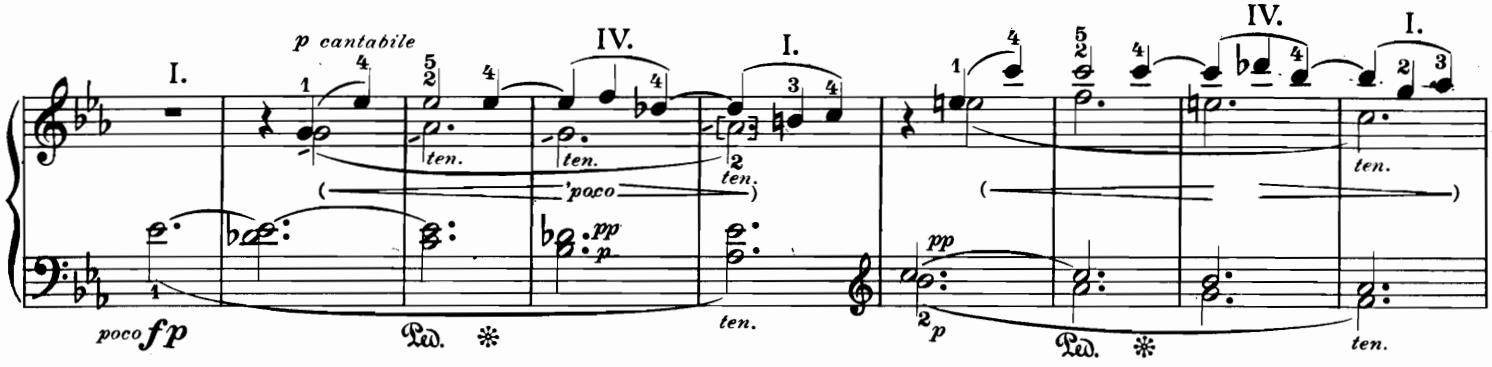
# SONATA N. 5

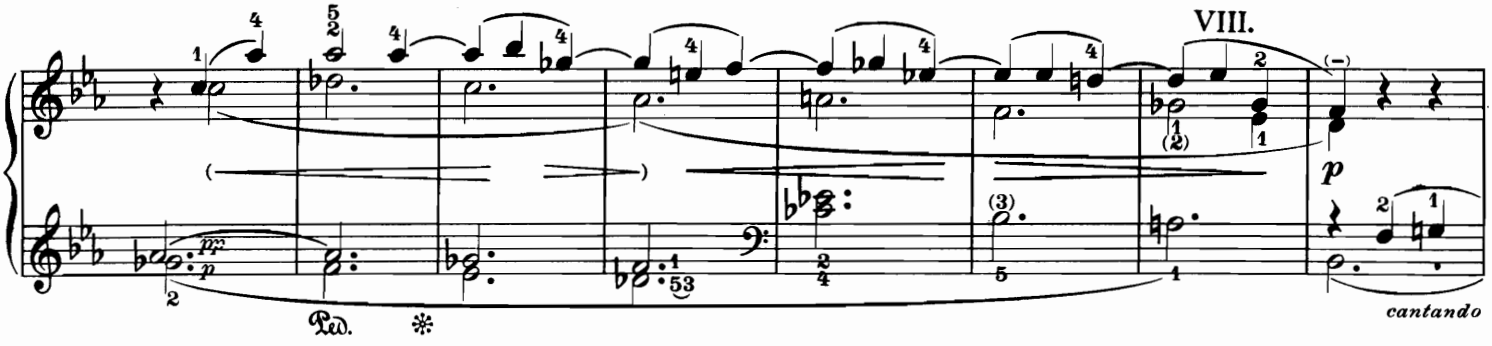
*(Dedicata alla Contessa von Browne)*

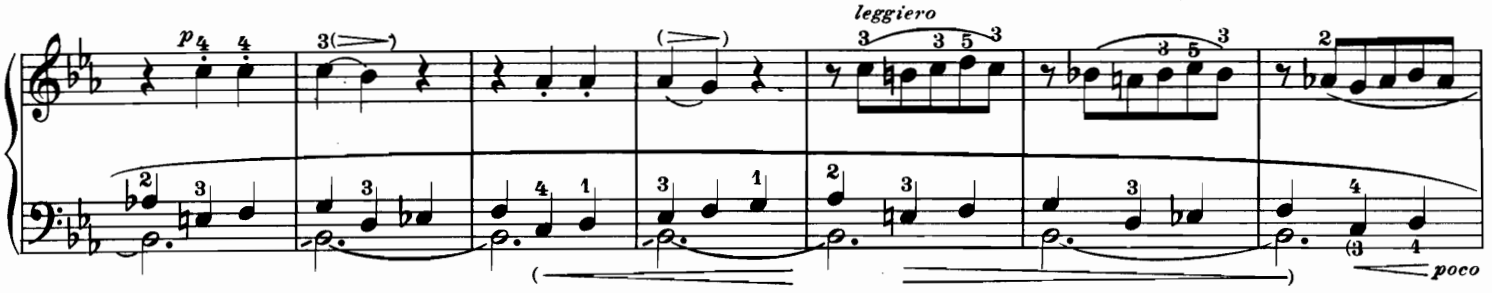
Composta nell'anno 1797
Pubbl. in settembre 1798
presso Eder, a Vienna

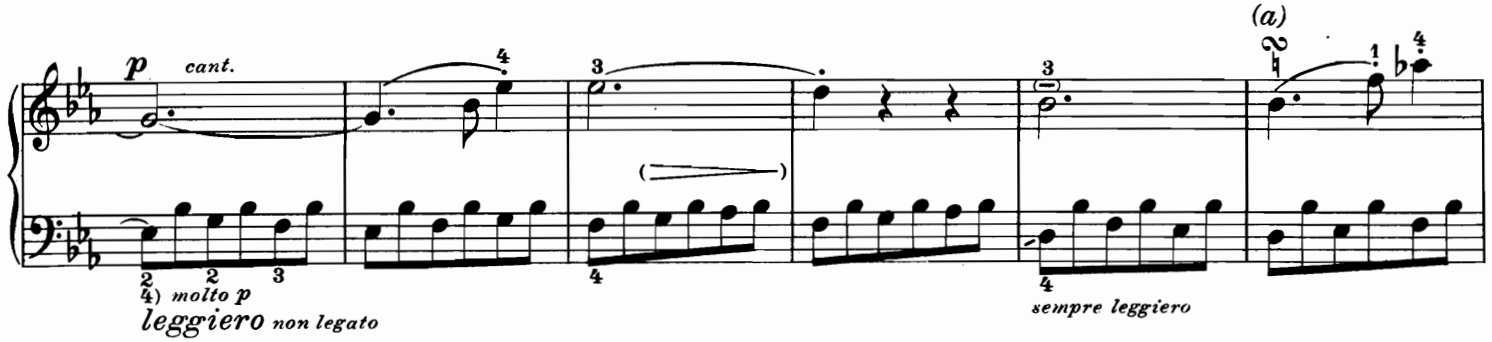
Op. 10 N. 1

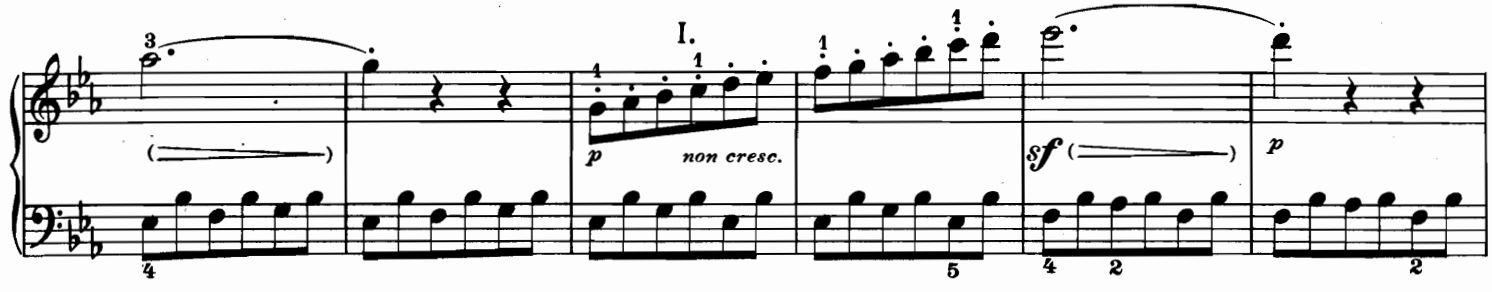




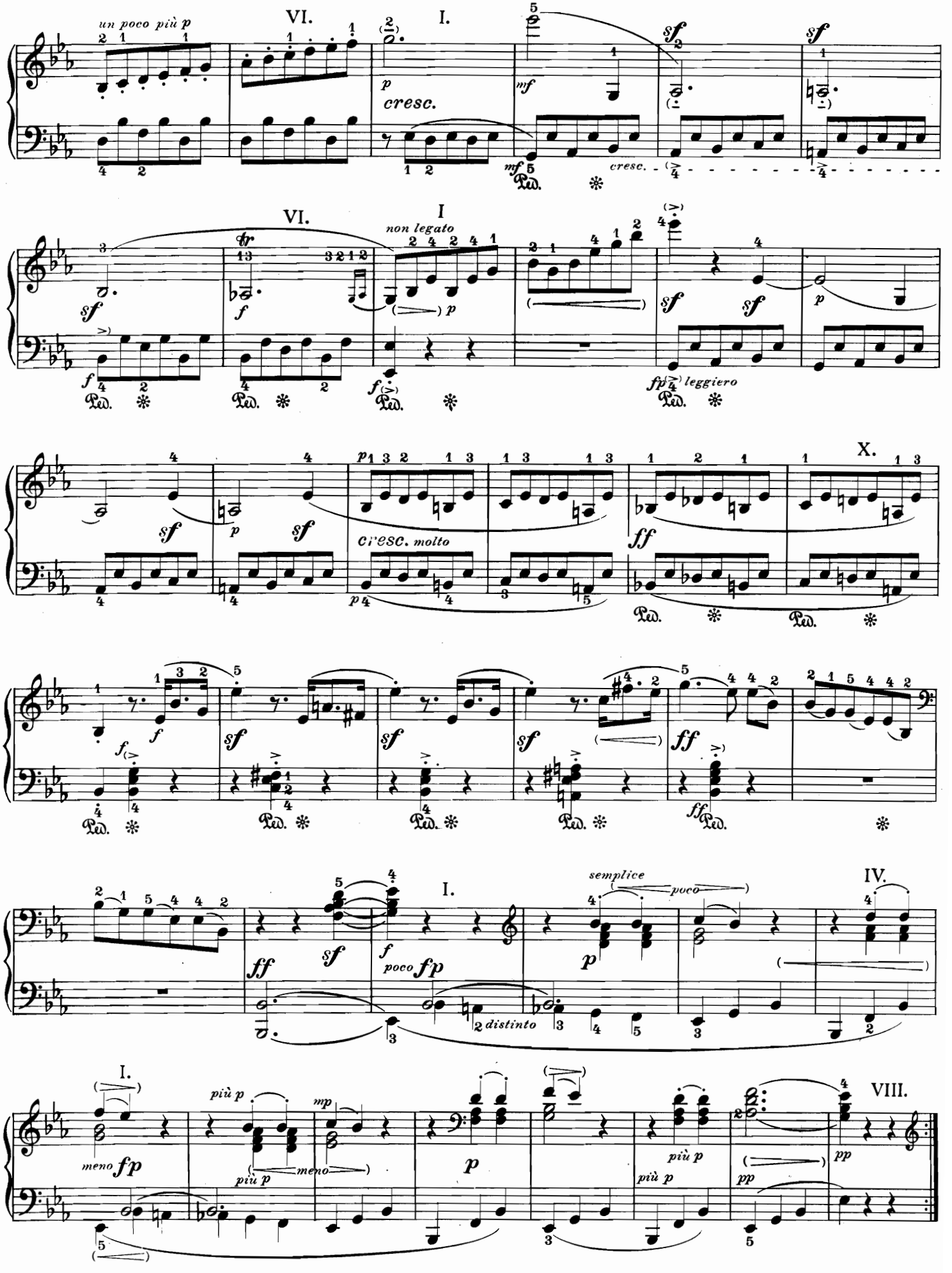



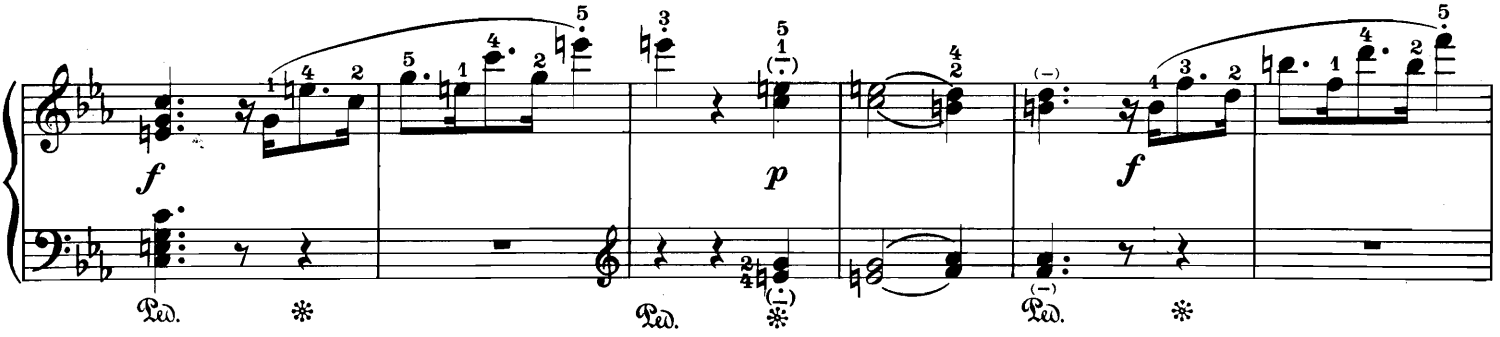



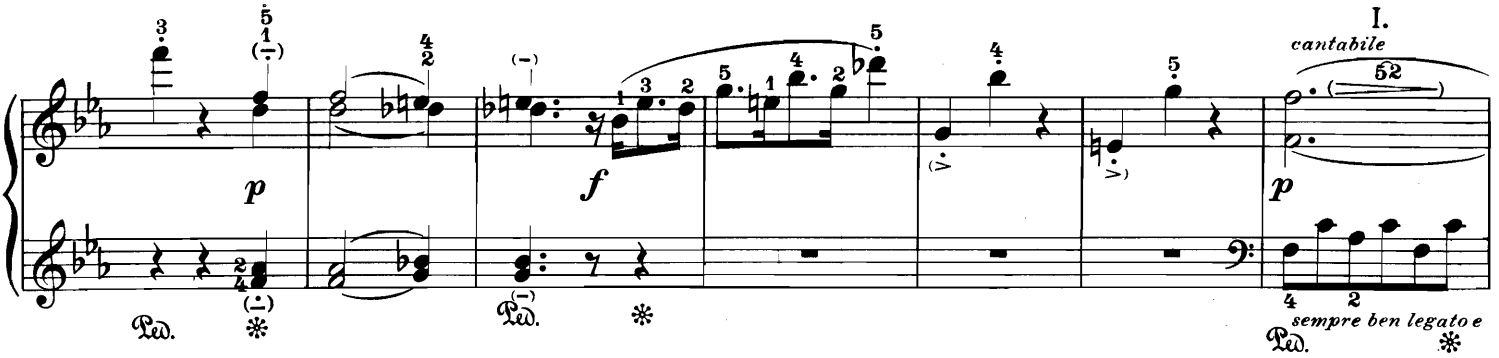



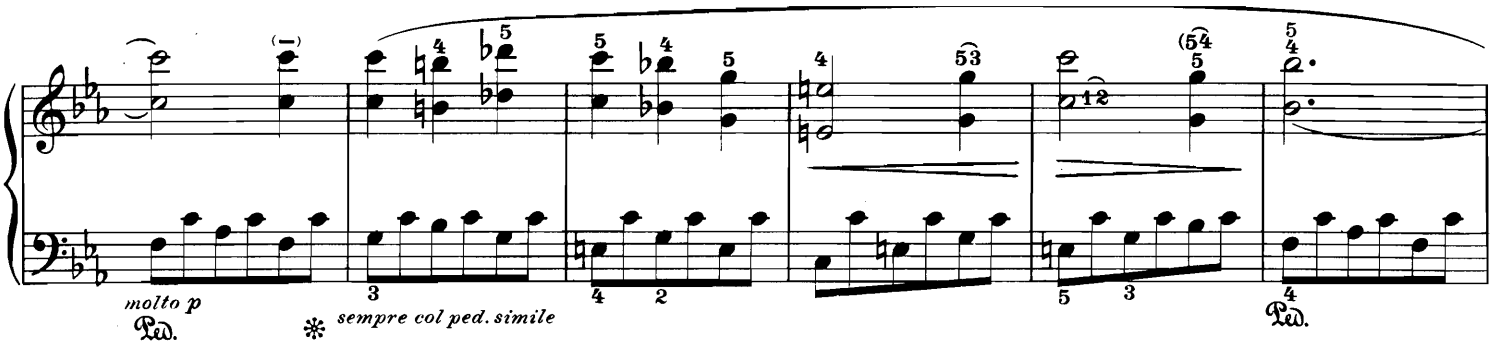

a) oppure: *or:* oder:

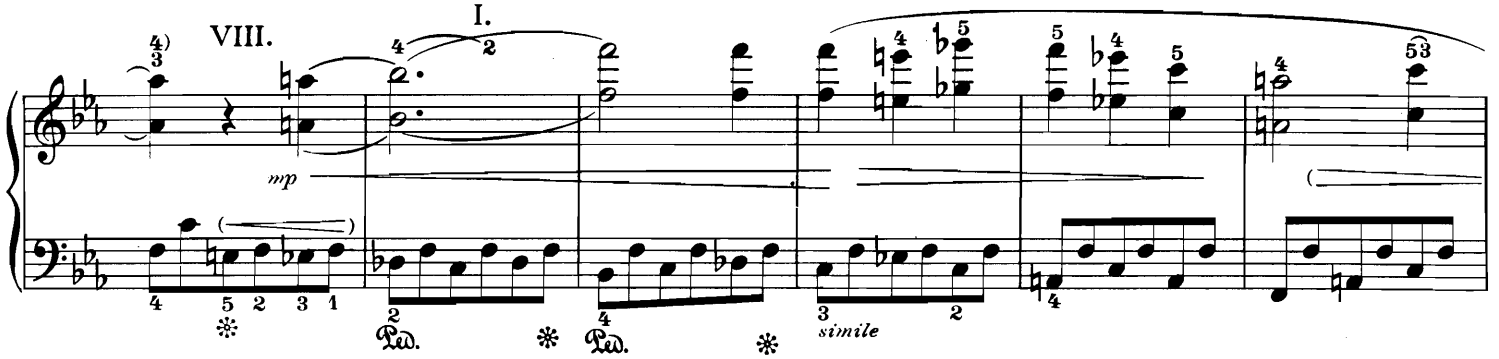
La versione: *This version:* Die Ausführung: mi sembra errata. *I consider incorrect.* halte ich für unriehtig.

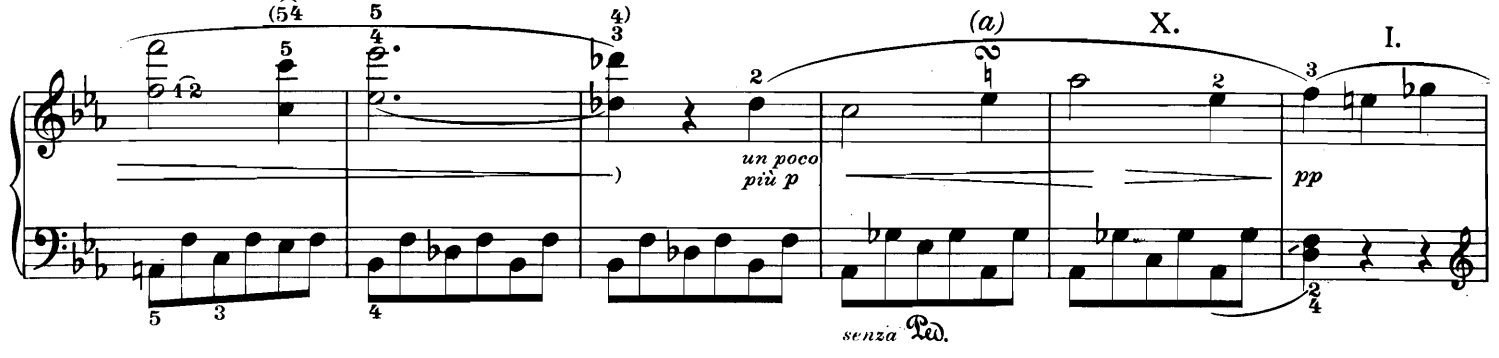

un poco più p
VI.
I.
cresc.
mf
sf
cresc.
VI.
I
non legato
sf
f
p
fp leggiero
X.
cresc. molto
ff
I.
semplice
poco
IV.
poco fp
distinto
I.
meno fp
più p
mp
meno
p
più p
pp
VIII.

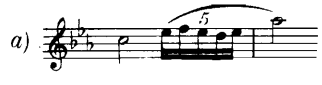

f
Ped.
p
f
Ped.

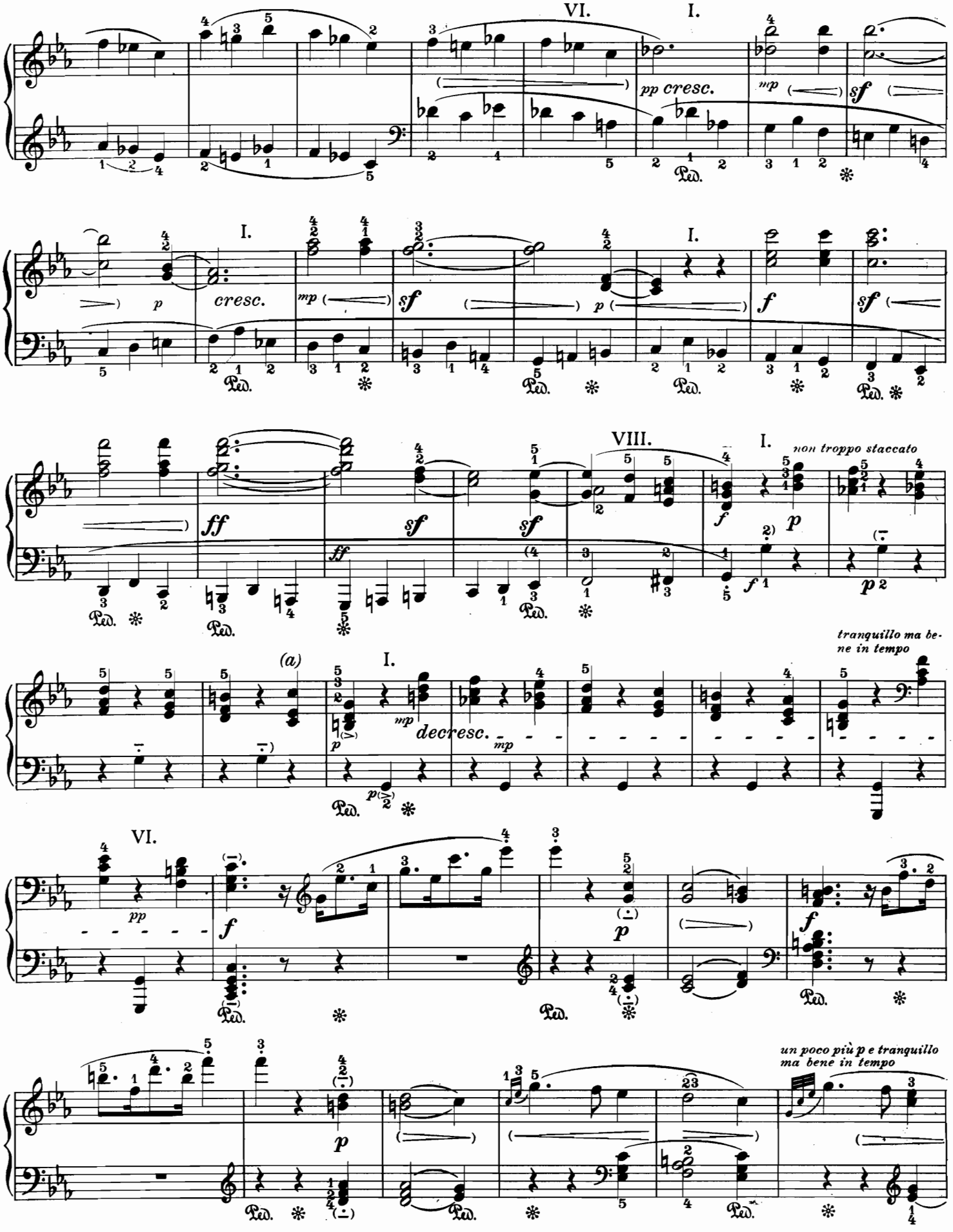

p
Ped.
f
Ped.
I.
cantabile
p
sempre ben legato e
Ped.


molto p
Ped.
sempre col ped. simile
Ped.


VIII.
I.
mp
Ped.
Ped.
simile


(a)
X.
I.
un poco più p
pp
senza Ped.

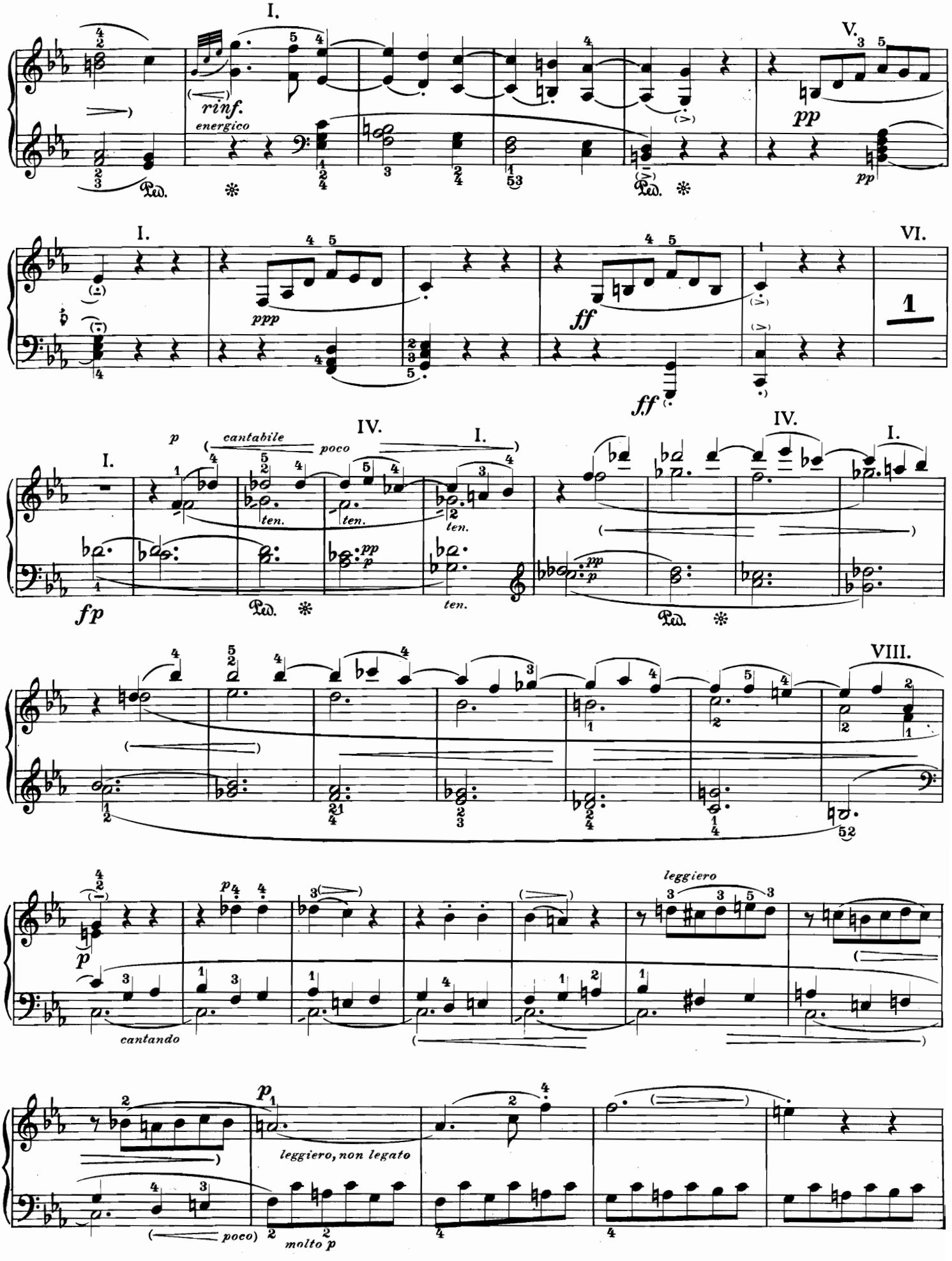

a)

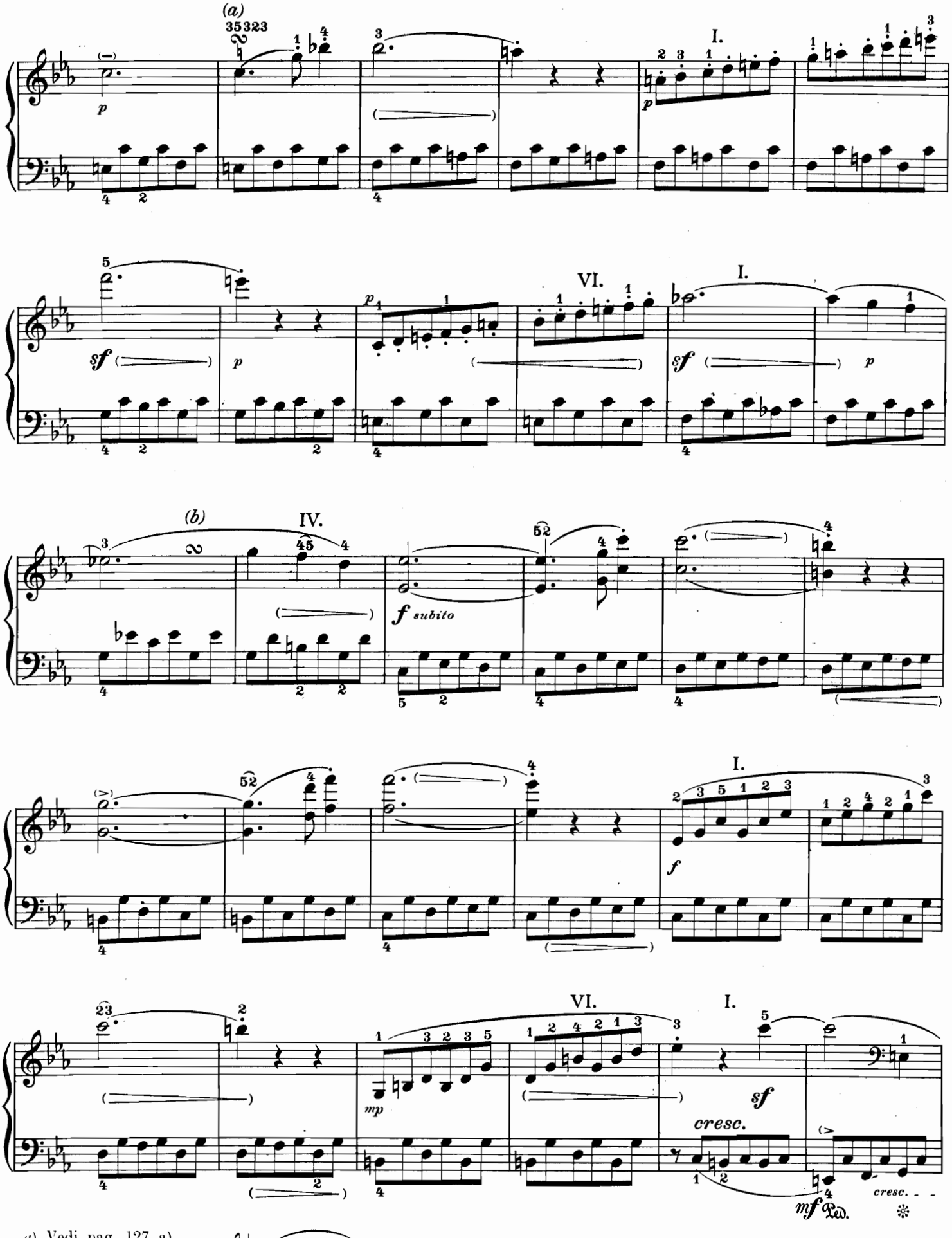



*a*) In alcune edizioni si trova qui *la bemolle* invece di *do*.

a) *Some editions have an « a flat » here instead of « c ».*

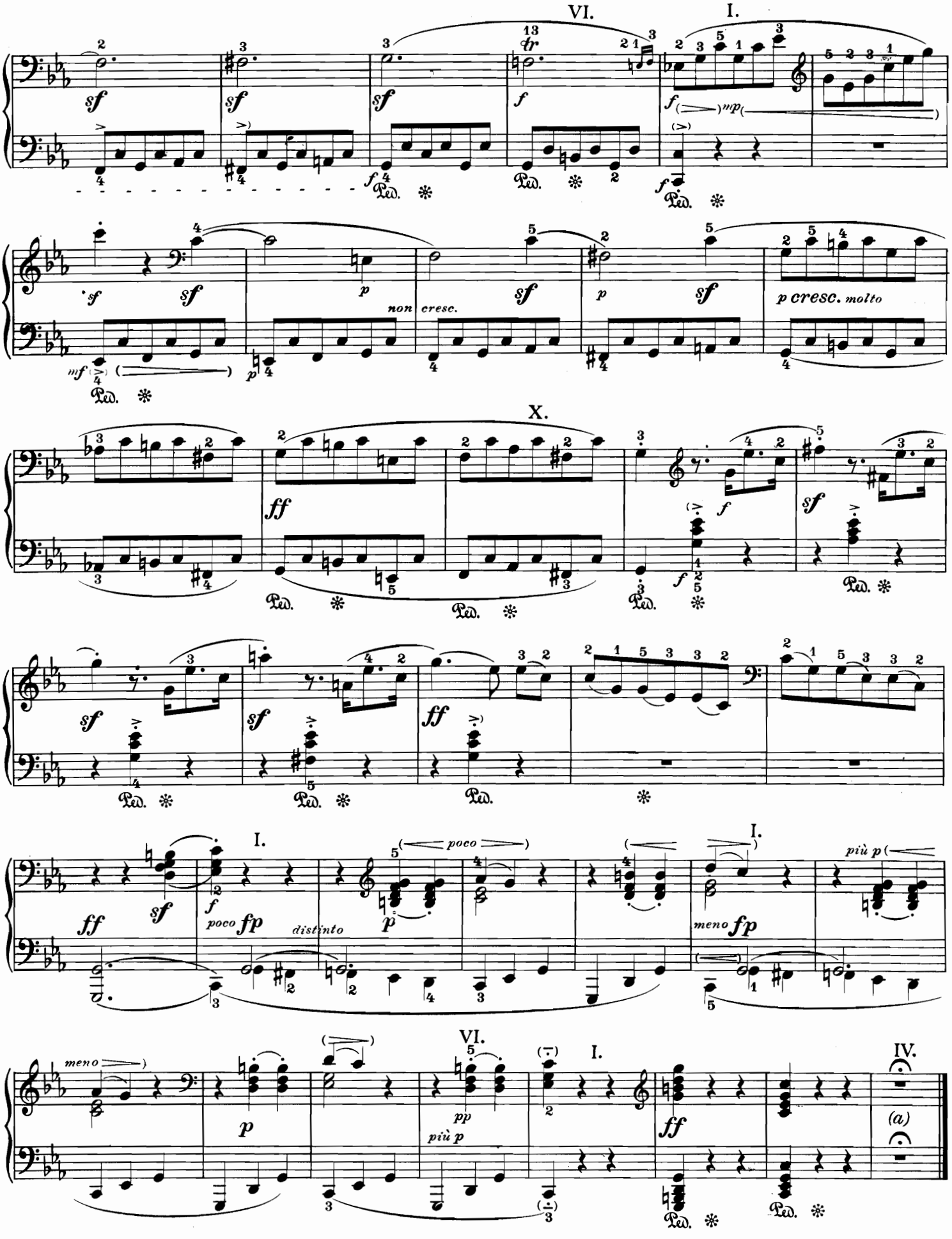
*a*) Manche Ausgaben haben hier *as* statt *c*.


I.
V.
rinf.
energico
pp
I.
VI.
ppp
ff
ff
1
IV.
I.
cantabile
poco
ten.
fp
IV.
I.
VIII.
leggiero
cantando
leggiero, non legato
(poco)
molto p




a) Vedi pag. 127 a).
a) *See page 127 a).*
a) Siehe Seite 127 a).

b)




a) Attenzione alla corona! | a) *Observe the Fermata!* | a) Fermate beachten!

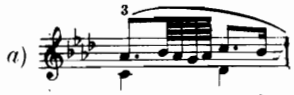
**Adagio molto** (♪ = 58-63)

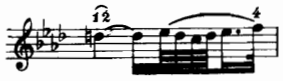
(a) (b) (c) (d)

*p* *mp* *cresc.* *fp* *cantabile* *ten.* *più p* *tranq. e dolce* *dolce, semplice* *pp* *dolce* *poco cresc.* *f* *ppp*

I. II. III. I.

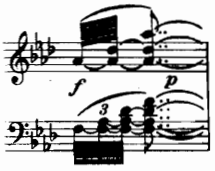
a) b) Come a) b) *Like* a) b) So wie a) d)





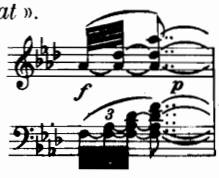
c) Nell'Edizione Urtext (e in alcune altre) l'accordo sul secondo quarto, m. d. ha: *lab - reb - fa - lab*. L'Edizione Critica Completa, alla quale il revisore si attiene, ha invece: *la b - re b - la b*.

Esecuzione:



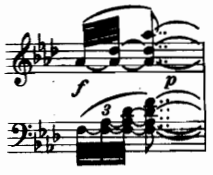
c) *In the « Urtext » edition the second chord in the right hand is given as « a flat - f - d flat - a flat ». The « Kritische Gesamtausgabe », which the editor accepts without reservation, does not include the « f » and therefore has « a flat - d flat - a flat ».*

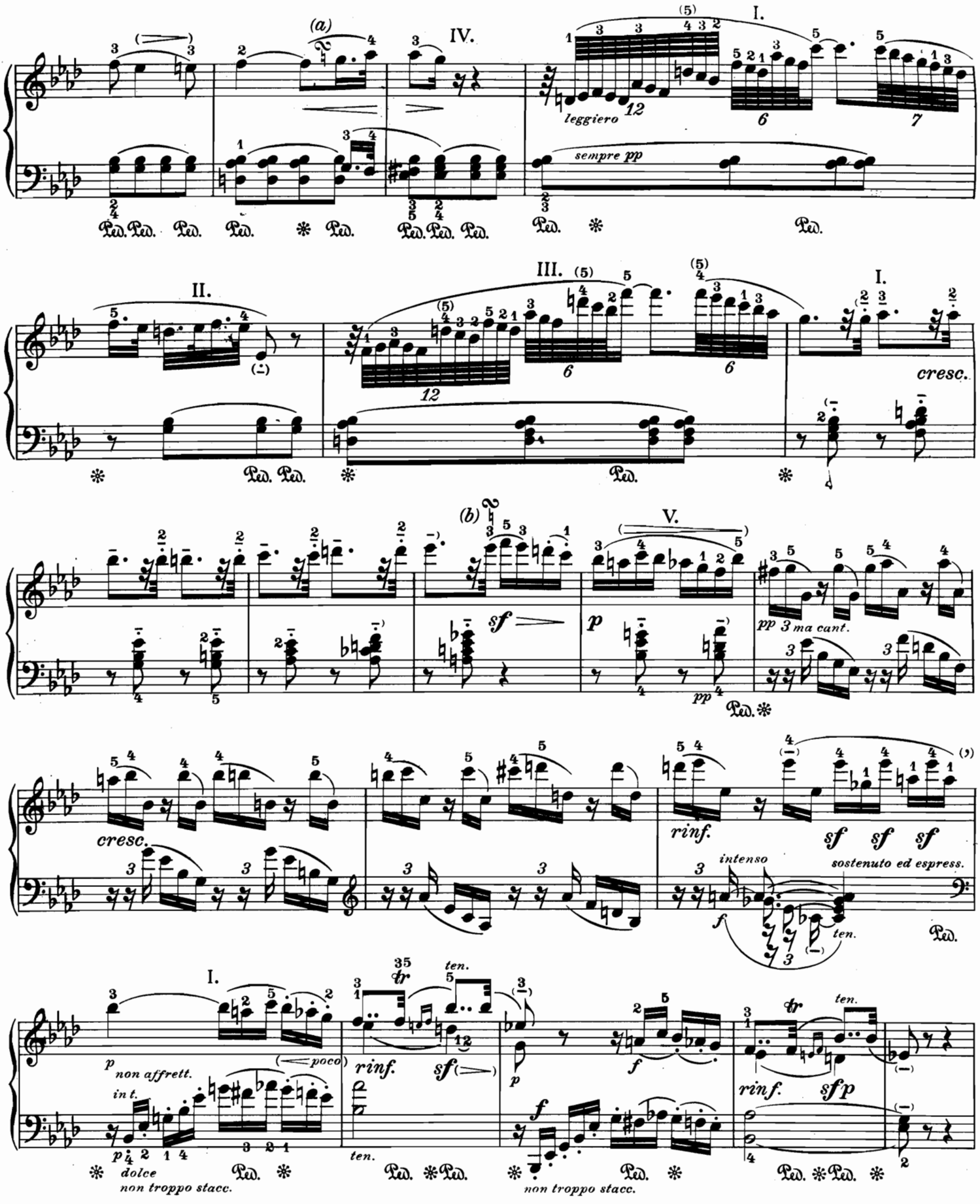
*Execution*



c) In der Urtextausgabe hat das zweite Viertel rechter Hand den Akkord *as - f - des - as*; die Kritische Gesamtausgabe, der sich der Herausgeber unbedingt anschliesst, enthält das *f* nicht, also nur *as - des - as*.

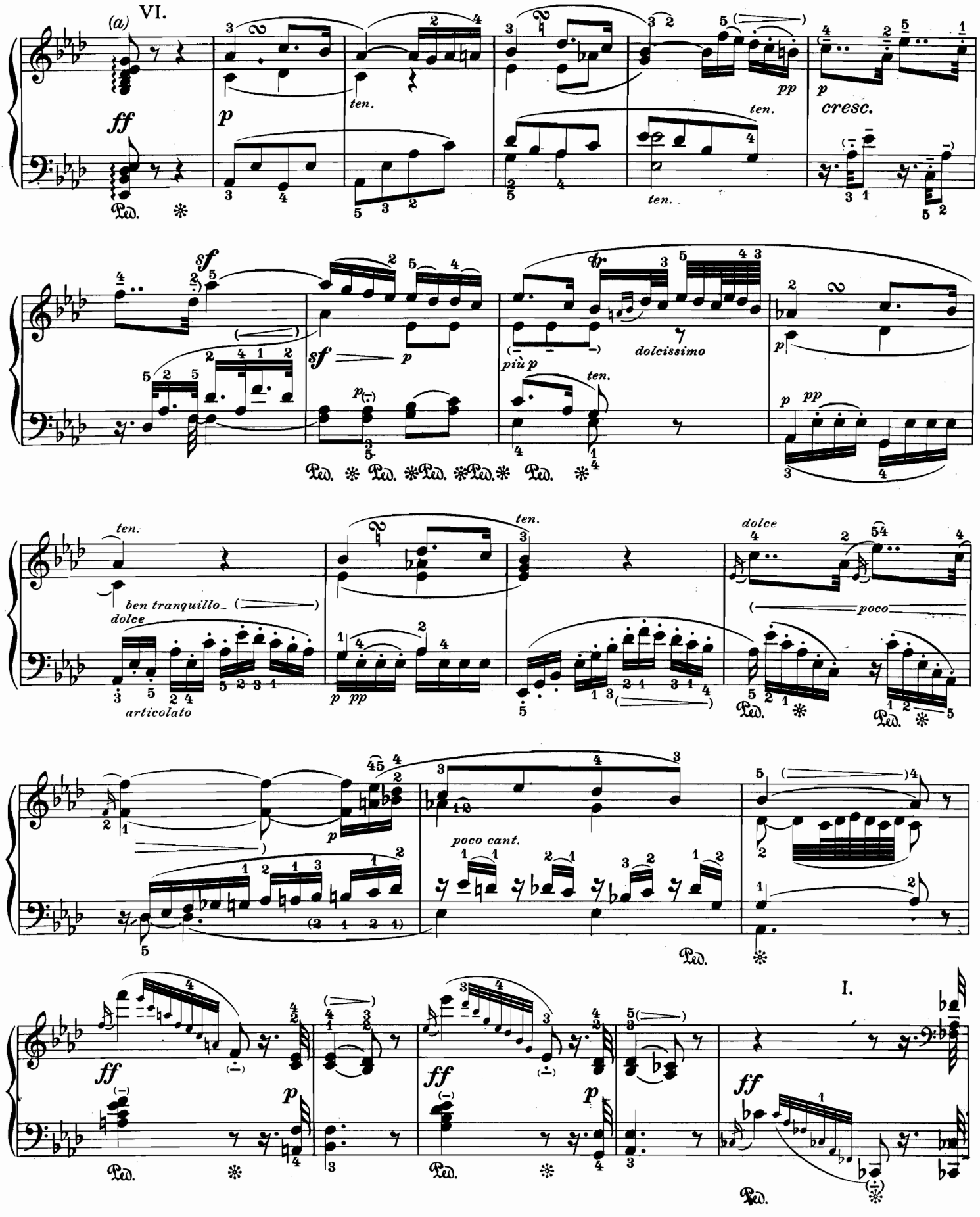
Ausführung:






a) Vedi pag. 134 d). | a) *See page 134 d).* | a) Siehe Seite 134 d).

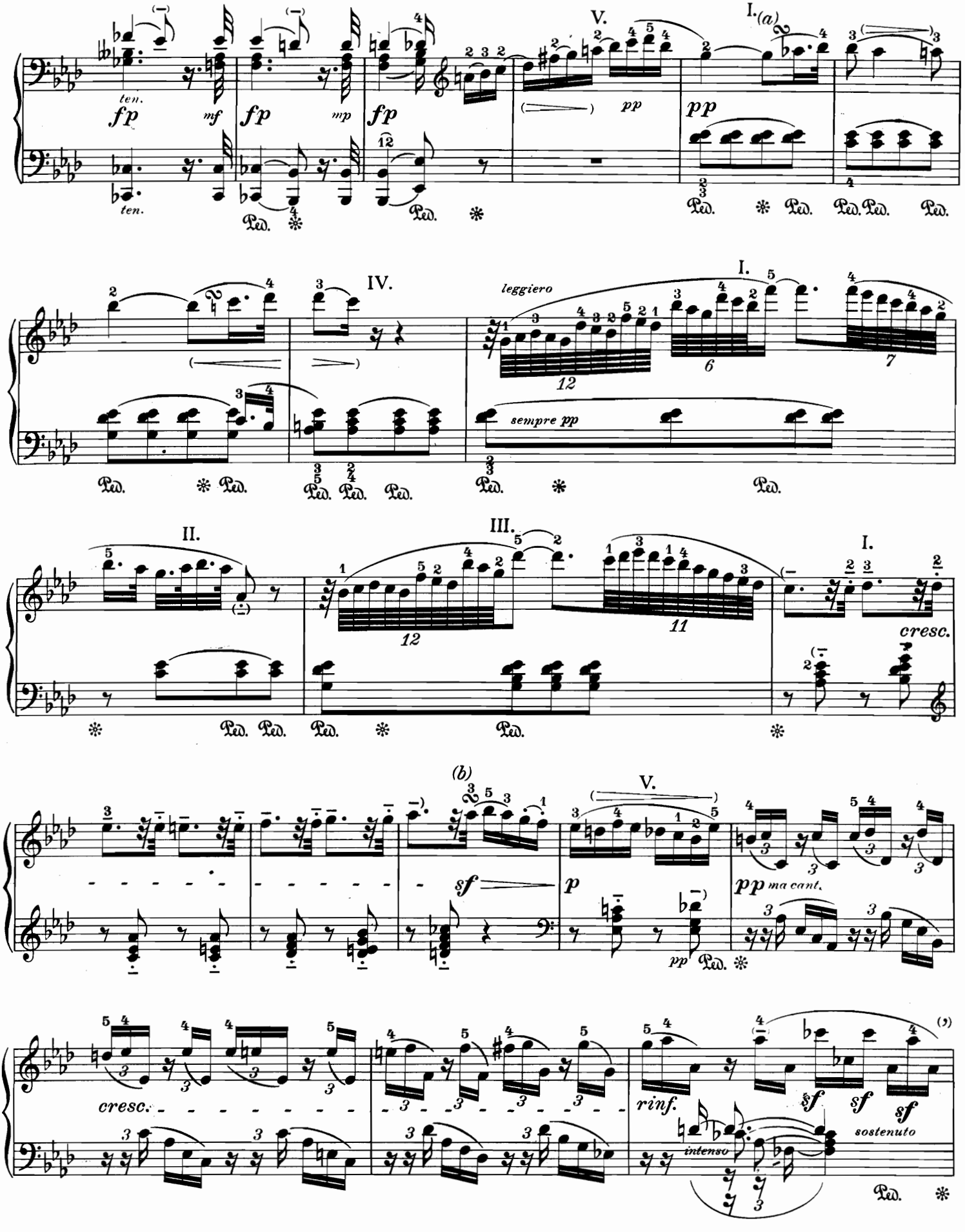
b)




*a*) Non separare tutti i nove suoni dell'accordo. Le due mani devono incominciare e finire insieme.

a) *The nine notes of this chord are not to be played one after the other; left and right hands begin simultaneuosly and finish simultaneously.*

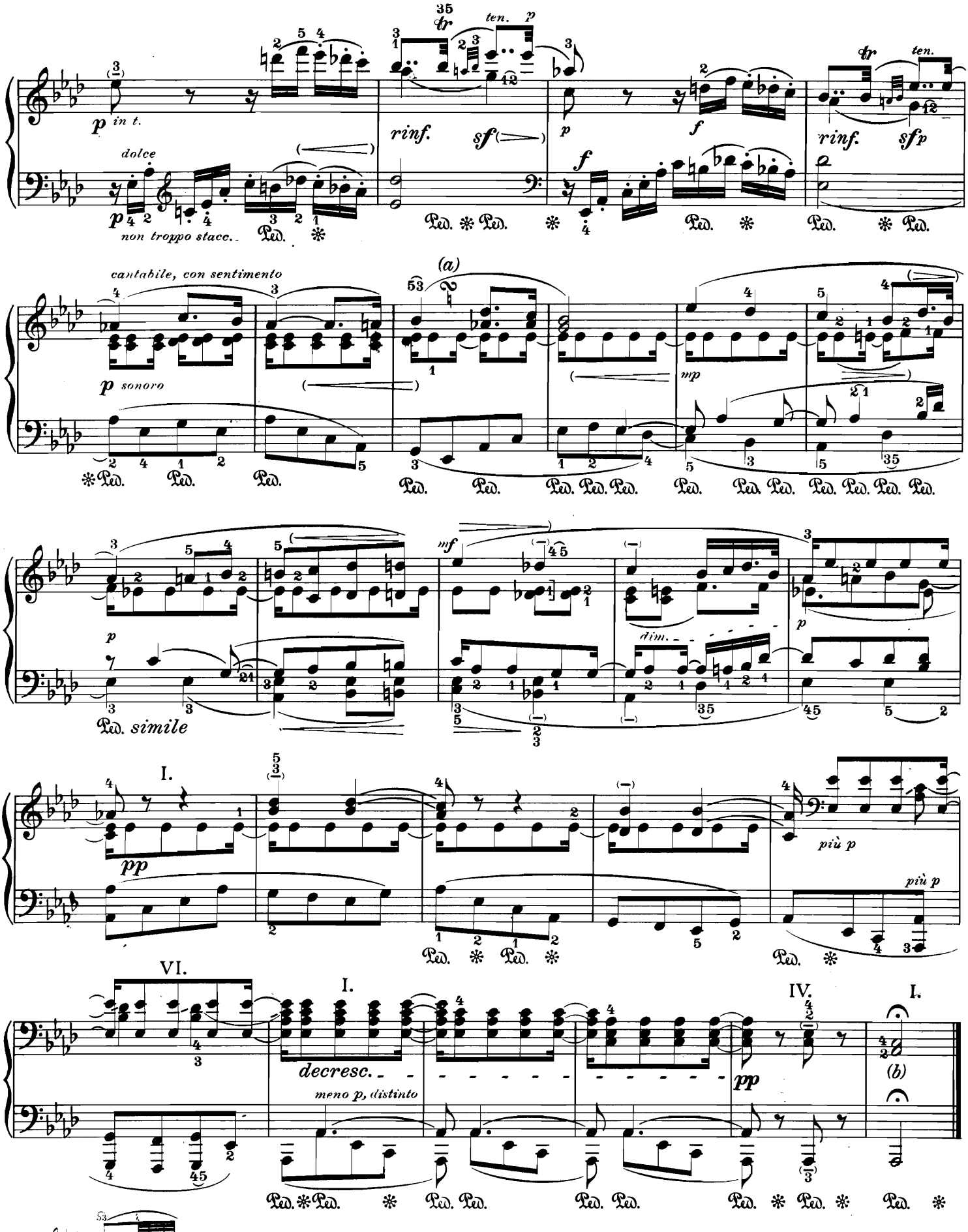
*a*) Die neun Töne des Akkords *nicht* nacheinander; linke und rechte Hand gleichzeitig beginnen und gleichzeitig enden!




a) Vedi pag. 134 d).
b) Vedi pag. 135 b).

a) *See page 134 d).*
b) *See page 135 b).*

Siehe Seite 134 d).
Siehe Seite 135 b).



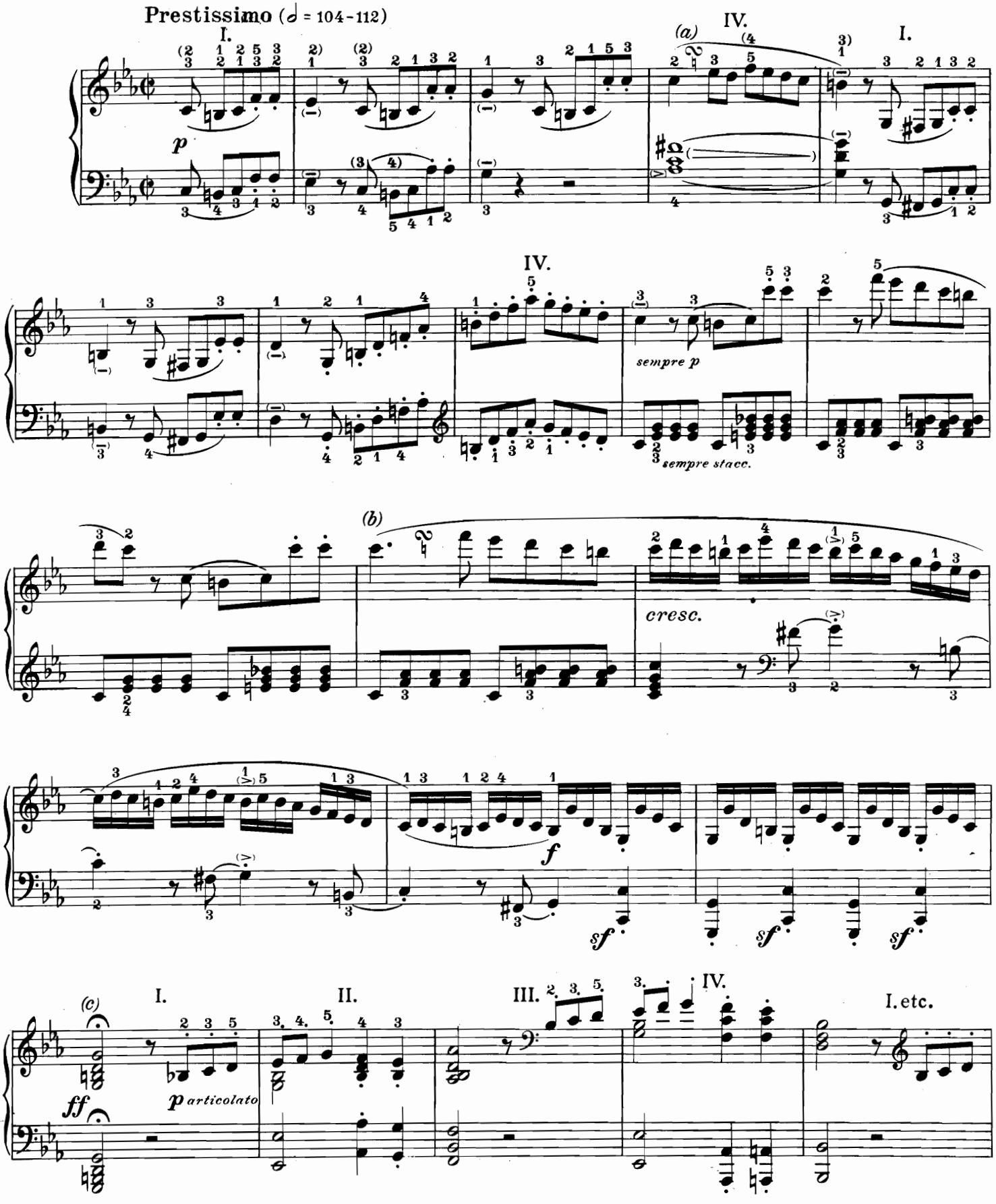

b) Attenzione alla corona! (Molto lunga).

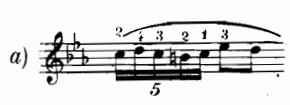
b) *Observe the Fermata!* (*Very long*).

b) Fermate beachten! (Sehr lang).

## FINALE

**Prestissimo** (𝅗𝅥 = 104-112)

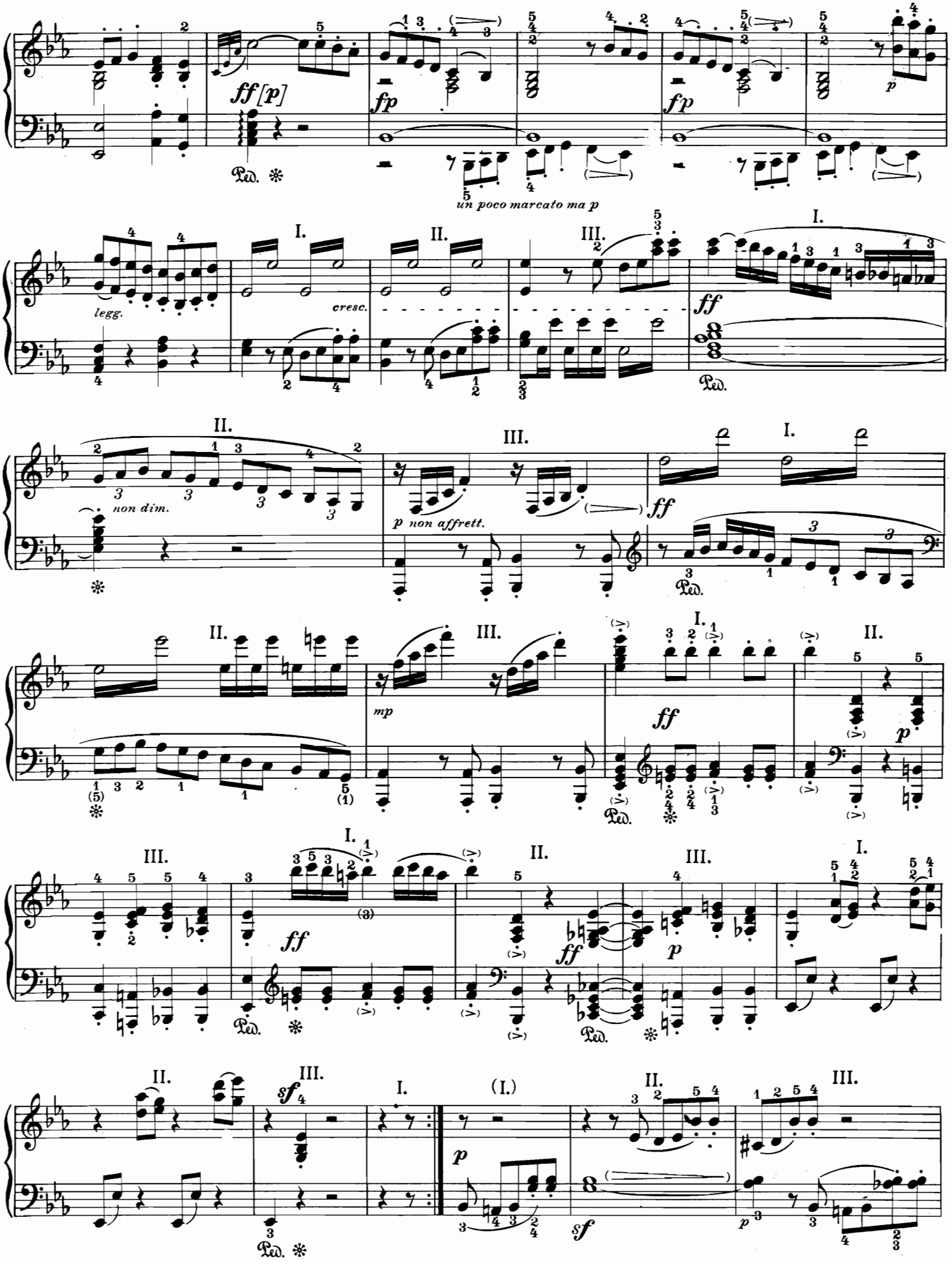


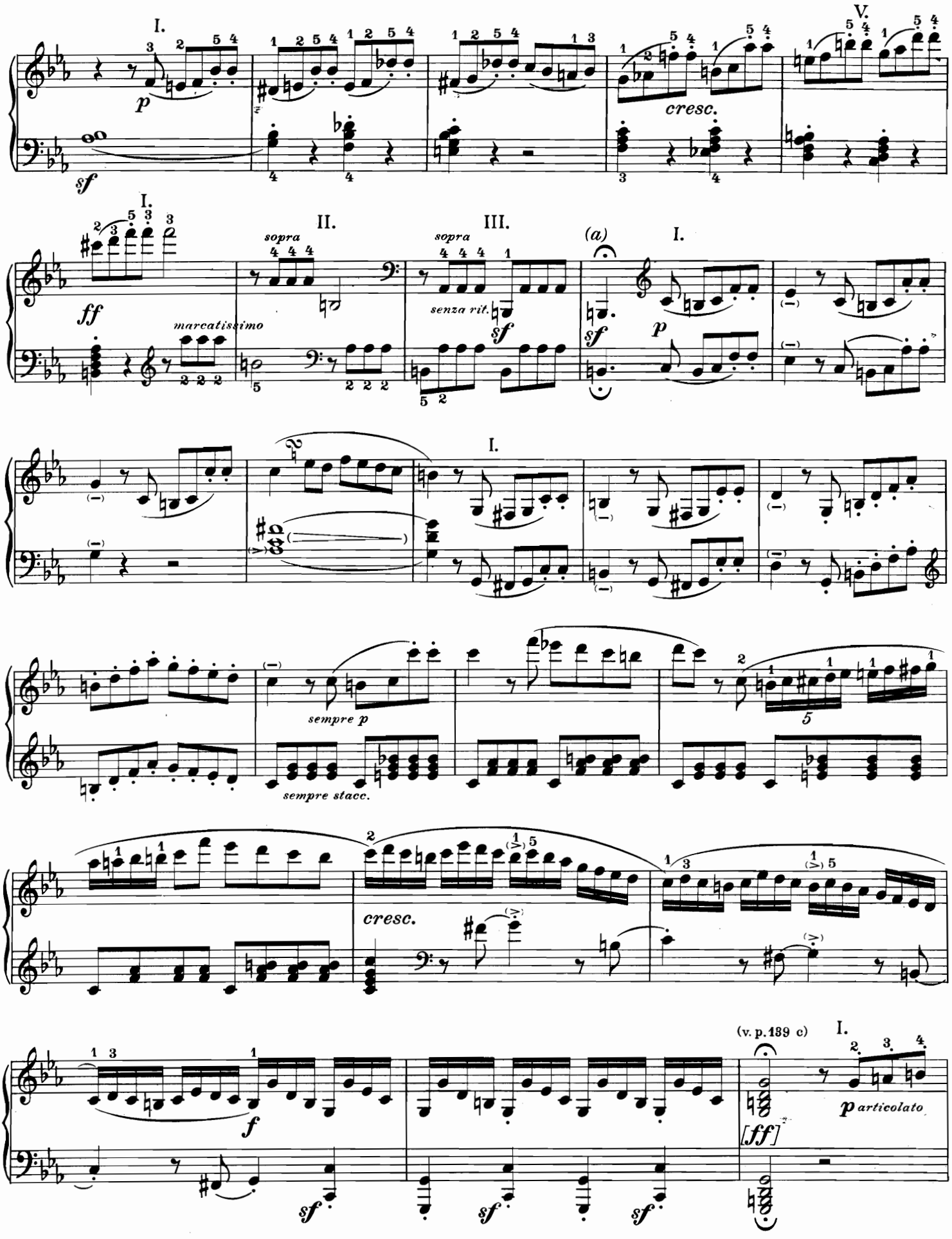

a) 

b)

oppure:
*or:*
oder:

c) Corona di 2 minime. | c) *Fermata of two minims.* | c) Fermate zwei Halbe.

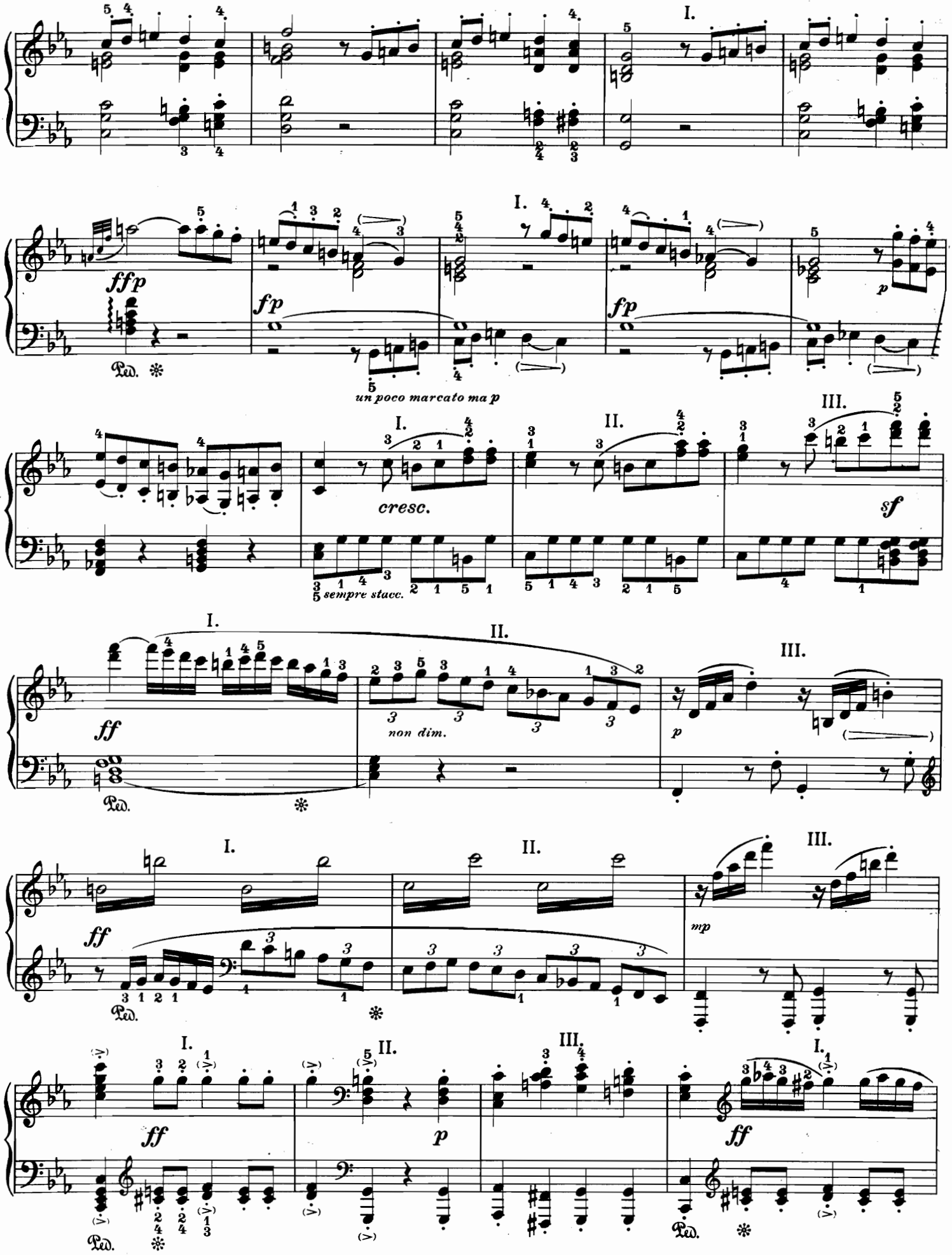

ff[p]
fp
fp
p
un poco marcato ma p
legg.
cresc.
ff
non dim.
p non affrett.
ff
mp
ff
p
ff
ff
p
sf
p
sf
p




*a*) Corona di 7 ottavi, senza pausa respiratoria.

a) *Fermata of 7 quavers. Continue without a break.*

*a*) Fermate sieben Achtel, unmittelbar anschliessen.


I.
ffp
Ped.
fp
un poco marcato ma p
p
cresc.
sempre stacc.
II.
III.
sf
ff
non dim.
mp

a) Corona di 3 minime.
b) Durata dell' intera misura: 6 quarti.
c) Attenzione alla corona!

a) *Fermata of three minims.*
b) *The whole bar should have a duration of 6 crotchets.*
c) *Observe the Fermata!*

a) Fermate drei Halbe.
b) Ganzer Takt: sechs Viertel.
c) Fermate beachten!