

# SONATA N. 5

(Dedicata alla Contessa von Browne)

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

Op. 10 N. 1

Allegro molto e con brio (♩. = 76-88)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Allegro molto e con brio' with a quarter note equal to 76-88 beats per minute. The score includes various dynamics such as *f*, *p*, *pp*, and *ff*, along with articulation marks like slurs and accents. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a first ending marked '1'.

*un poco più p e tranquillo ma bene in tempo*

*rinf. energico*

*pp*

*ppp*

*ff*

*ff*

*ff*

*ff*

**1**

*p cantabile*

I. IV. I. IV. I.

*ten. ten. ten. ten. ten.*

*poco fp* *Red. \** *ten.* *pp* *Red. \** *ten.*

VIII.

*pp* *Red. \** *p* *cantando*

*leggiere*

*poco*

*p cant.*

*molto p* *leggiere non legato* *sempre leggiere*

I. *p non cresc.* *sf* *p*

a)

oppure:  
or:  
oder:

La versione:  
This version:  
Die Ausführung:

mi sembra errata.  
I consider incorrect.  
halte ich für unrichtig.

*un poco più p* VI. I. *p cresc.* *mf* *cresc.* *sf* *sf*

VI. I *non legato* *sf* *f* *p* *sf* *sf* *p* *fp leggiero*

X. *sf* *p* *sf* *cresc. molto* *ff*

*f* *f* *sf* *sf* *ff*

I. *semplice* *poco* IV. *ff* *sf* *f poco fp* *p*

I. *meno fp* *più p* *mp* *p* *più p* *pp* VIII.

First system of the musical score. The right hand features a melodic line with dynamic markings *f*, *p*, and *f*. The left hand provides harmonic support with chords and some melodic fragments. Pedal markings include *Ped.*, *\* Ped.*, and *Ped.*. Fingerings are indicated with numbers 1-5.

Second system of the musical score. The right hand continues the melodic development with dynamics *p*, *f*, and *p*. A first ending bracket labeled "I. cantabile" spans the final measures. The left hand has a steady accompaniment. Pedal markings include *Ped.*, *\* Ped.*, and *Ped.*. A note at the bottom right reads "sempre ben legato e".

Third system of the musical score. The right hand has a sustained chordal texture. The left hand features a rhythmic accompaniment of eighth notes. Dynamics include *molto p*. Pedal markings include *Ped.*, *\* Ped.*, and *Ped.*. The instruction "sempre col ped. simile" is present.

Fourth system of the musical score, starting with a section labeled "VIII.". The right hand has a melodic line with dynamics *mp* and *pp*. The left hand has a rhythmic accompaniment. Pedal markings include *Ped.*, *\* Ped.*, and *Ped.*. The instruction "simile" is present.

Fifth system of the musical score, starting with a section labeled "X.". The right hand has a melodic line with dynamics *un poco più p* and *pp*. The left hand has a rhythmic accompaniment. Pedal markings include *senza Ped.*. An annotation "(a)" is present above the right hand.

A small musical fragment labeled "a)" showing a few notes in the right hand.

VI. I.

pp cresc. mp sf

I.

p cresc. mp sf p f sf

VIII. I. non troppo staccato

ff sf sf f p

(a) I. tranquillo ma bene in tempo

mp decresc. mp

VI.

pp f p f

un poco più p e tranquillo ma bene in tempo

p

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.



(a)

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1 4

*p*

4 2

5

*sf*

*p*

VI.

I.

4 2 2 4

(b)

3

IV.

4 5 4

*f subito*

5 2

4

4

5 2

4

I.

*f*

2 3 5 1 2 3

1 2 4 2 1 3

4

23

2

4

VI.

I.

*mp*

*sf*

*cresc.*

1 3 2 3 5

1 2 4 2 1 3

3

5

1

*mf*

*cresc.*

4

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

b)

VI. I.

*sf sf sf f f*

2 3 3 2 1 2 3 5 1 3 5 2 2 1

*f* (*mp*)

*Red. \**

*sf sf p non cresc. sf p sf p sf p cresc. molto*

4 5 2 5 2 5 4 4

*mf* (*p*)

*Red. \**

X.

*ff f sf*

3 2 2 2 3 4 2 5 3 2

*Red. \**

*sf sf ff*

3 4 2 3 2 2 1 5 3 3 2 2 1 5 3 3 2

*Red. \**

I.

*ff sf f poco fp distinto p meno fp più p*

5 (*poco*)

*Red. \**

VI. I. IV.

*meno p pp più p ff*

5

*Red. \**

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



Adagio molto (♩ = 58-63)

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 - reb - lab*.

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».

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*.

Esecuzione:

Execution

Ausführung:

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a rhythmic accompaniment. Labels include (a), IV., (5), I., *leggiere*, *sempre pp*, and various fingerings (1, 2, 3, 4, 5).

System 2: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingerings. Bass clef continues the accompaniment. Labels include II., III., (5), I., *cresc.*, and various fingerings.

System 3: Treble and bass clefs. Treble clef features a melodic line with slurs and fingerings. Bass clef continues the accompaniment. Labels include (b), V., *sf*, *p*, *pp*, *3 ma cant.*, and various fingerings.

System 4: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingerings. Bass clef continues the accompaniment. Labels include *cresc.*, *rinf.*, *sf sf sf*, *intenso*, *sostenuto ed espress.*, *ten.*, and various fingerings.

System 5: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingerings. Bass clef continues the accompaniment. Labels include I., *p non affrett.*, *in t.*, *poco*, *rinf.*, *sf*, *p*, *f*, *ten.*, *rinf.*, *sf p*, and various fingerings.

a) Vedi pag. 134 d).

a) See page 134 d).

a) Siehe Seite 134 d).

Small musical notation for b), showing a triplet of eighth notes in the treble clef.

(a) VI.

ff *ten.* *pp* *p* *cresc.*

*sf* *p* *più p* *ten.* *dolcissimo* *p* *pp*

*ten.* *ben tranquillo dolce* *p* *pp* *poco*

*poco cant.* *p* *ff* *p* *ff*

*ff* *p* *ff*

*I.*

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 simultaneously and finish simultaneously.

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

System 1: Piano accompaniment. Treble and bass staves. Dynamics: *ten.*, *fp*, *mf*, *fp*, *mp*, *fp*, *pp*, *pp*. Fingerings: 2 3 2, 2, 4 5 4, 2. Rehearsal marks: *Red.*, *\* Red.*, *Red.*, *Red.*, *Red.*. Section marker: V. I.(a)

System 2: Piano accompaniment. Treble and bass staves. Dynamics: *leggero*, *sempre pp*. Fingerings: 2, 4, 3, 3, 4, 3, 2, 1, 3, 4, 2, 4, 2, 4, 2. Rehearsal marks: *Red.*, *\* Red.*, *Red.*, *Red.*, *Red.*. Section marker: IV. I.

System 3: Piano accompaniment. Treble and bass staves. Dynamics: *cresc.*. Fingerings: 5, 1, 5, 2, 4, 2, 1, 3, 1, 4, 3, 2. Rehearsal marks: *\* Red.*, *Red.*, *\* Red.*, *\* Red.*. Section marker: II. III. I.

System 4: Piano accompaniment. Treble and bass staves. Dynamics: *sf*, *p*, *pp ma cant.*. Fingerings: 3, 3, 5, 3, 1, 3, 4, 1, 2, 5, 4, 3, 3, 3. Rehearsal marks: *pp Red.*, *\* Red.*. Section marker: V. (b)

System 5: Piano accompaniment. Treble and bass staves. Dynamics: *cresc.*, *rinf.*, *sf*, *sf*, *sostenuto*. Fingerings: 5, 4, 4, 4, 5, 4, 5, 5, 4, 4, 4, 4, 4, 4. Rehearsal marks: *Red.*, *\* Red.*. Section marker: (c)

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).

35 *tr.* *ten. p*

*p in t.* *dolce* *rinf.* *sf* *p* *f* *rinf.* *sfp*

*non troppo stacc.*

*ped. \** *ped. \** *ped. \** *ped. \**

*cantabile, con sentimento*

*p sonoro* *mp*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

*p* *mf* *dim.* *p*

*ped. simile*

*I.* *pp* *più p* *più p*

*ped. \** *ped. \** *ped. \**

*VI.* *I.* *IV.* *I.*

*decresc. - - - - -* *pp*

*meno p, distinto*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

*a)*

b) Attenzione alla corona! (Molto lunga). | b) Observe the Fermata! (Very long). | b) Fermate beachten! (Sehr lang).

# FINALE

Prestissimo (♩ = 104-112)

First system of musical notation. Treble and bass clefs. Dynamics include *p*. Fingerings are indicated by numbers 1-5. A first ending bracket labeled 'I.' spans the final two measures. A section marked '(a)' is indicated above the staff.

Second system of musical notation. Treble and bass clefs. Dynamics include *sempre p* and *sempre stacc.*. Fingerings are indicated by numbers 1-5. A section marked 'IV.' is indicated above the staff.

Third system of musical notation. Treble and bass clefs. Dynamics include *cresc.*. Fingerings are indicated by numbers 1-5. A section marked '(b)' is indicated above the staff.

Fourth system of musical notation. Treble and bass clefs. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *ff* and *particolato*. Fingerings are indicated by numbers 1-5. Sections are labeled 'I.', 'II.', 'III.', 'IV.', and 'I. etc.'.

Three alternative fingering options labeled a), b), and c). Each option shows a short musical phrase with specific fingerings. Labels 'oppure:', 'or:', and 'oder:' are placed between the options.

a) Corona di 2 minime.

c) Fermata of two minims.

c) Fermate zwei Halbe.

ff [p] fp fp p  
Ped. \*  
un poco marcato ma p

I. II. III. I.  
legg. cresc. ff  
Ped.

II. III. I.  
non dim. p non affrett. ff  
Ped.

II. III. I. II.  
mp ff p  
Ped. \*

III. I. II. III. I.  
ff ff p  
Ped. \*

II. III. I. (I.) II. III.  
sf p sf p  
Ped. \*

a) Corona di 7 ottavi, senza pausa respiratoria.

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

a) Fermate sieben Achtel, unmittelbar anschliessen.



5 4 4 I.

*ffp* *fp* *fp* *p*  
 Ped. \*  
 un poco marcato ma p

I. II. III.  
*cresc.* *sf*  
 3/8 sempre stacc.

I. II. III.  
*ff* *non dim.* *p*  
 Ped. \*

I. II. III.  
*ff* *mp*  
 Ped. \*

I. II. III. I.  
*ff* *p* *ff*  
 Ped. \*

II. III. I. *ff* *p* *cresc.*

VI. I. ( $\text{♩} = 96$ ) *fp* *pp* *p* *ri - ca - - tar - - - lan - -*

VI. I. ( $\text{♩} = 100$ ) II. ( $\text{♩} = 63$ ) *Adagio* *pp* *tenuto* *tenuto*

III. I. *Tempo I.* *ff* *p* *sempre staccato*

VIII. *decresc.* *non rit.* *pp* (c)

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!