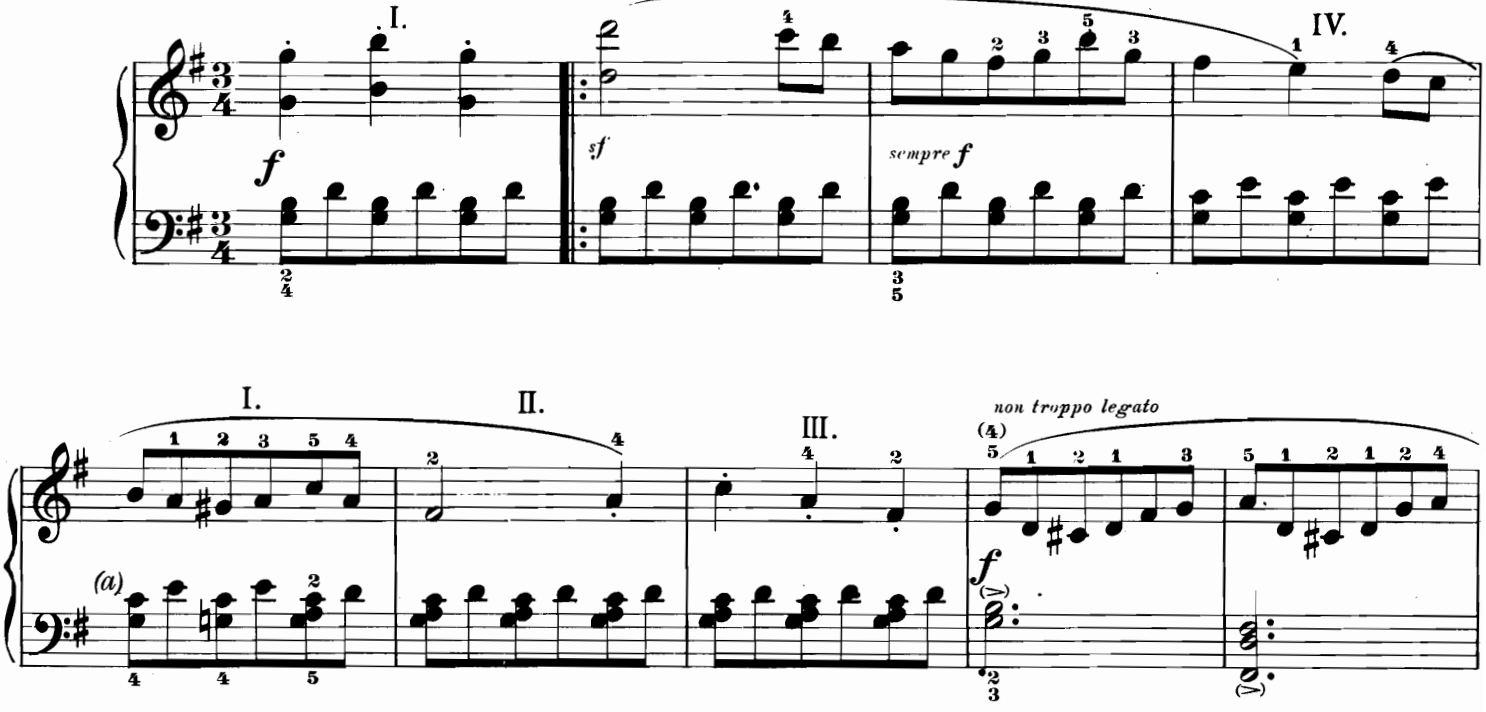
SONATINA N. 25

Composta nell'anno 1809
Pubblic. in dicembre 1810
presso Breitkopf, a Lipsia

Op. 79

Presto alla tedesca (𝅗𝅥=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:

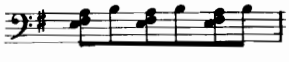
(Due quarti sulla sotto-dominante, il terzo quarto sulla dominante conservando la nota fondamentale). La seconda volta:

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

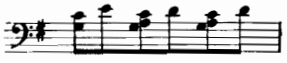
(Il primo quarto sulla sotto-dominante, gli altri due sulla dominante). È incomprensibile la ragione per cui le edizioni più recenti mettano in dubbio l'autenticità di queste varianti. Sembra che non possano sopportare tanta ricchezza di ispirazione, giacchè quando questa battuta si ripete la seconda 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:*

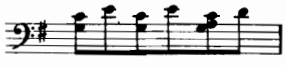


(all crotchets on dominant); and the third time:

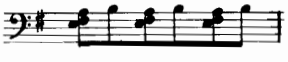


(first crotchet on subdominant, the two others on dominant). Why all later editions suspect that this variety must be the consequence of an error, is incomprehensible. Evidently they resent such richness because, when this « irksome » bar reappears in a transformed shape, they all divest it of its new, 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:

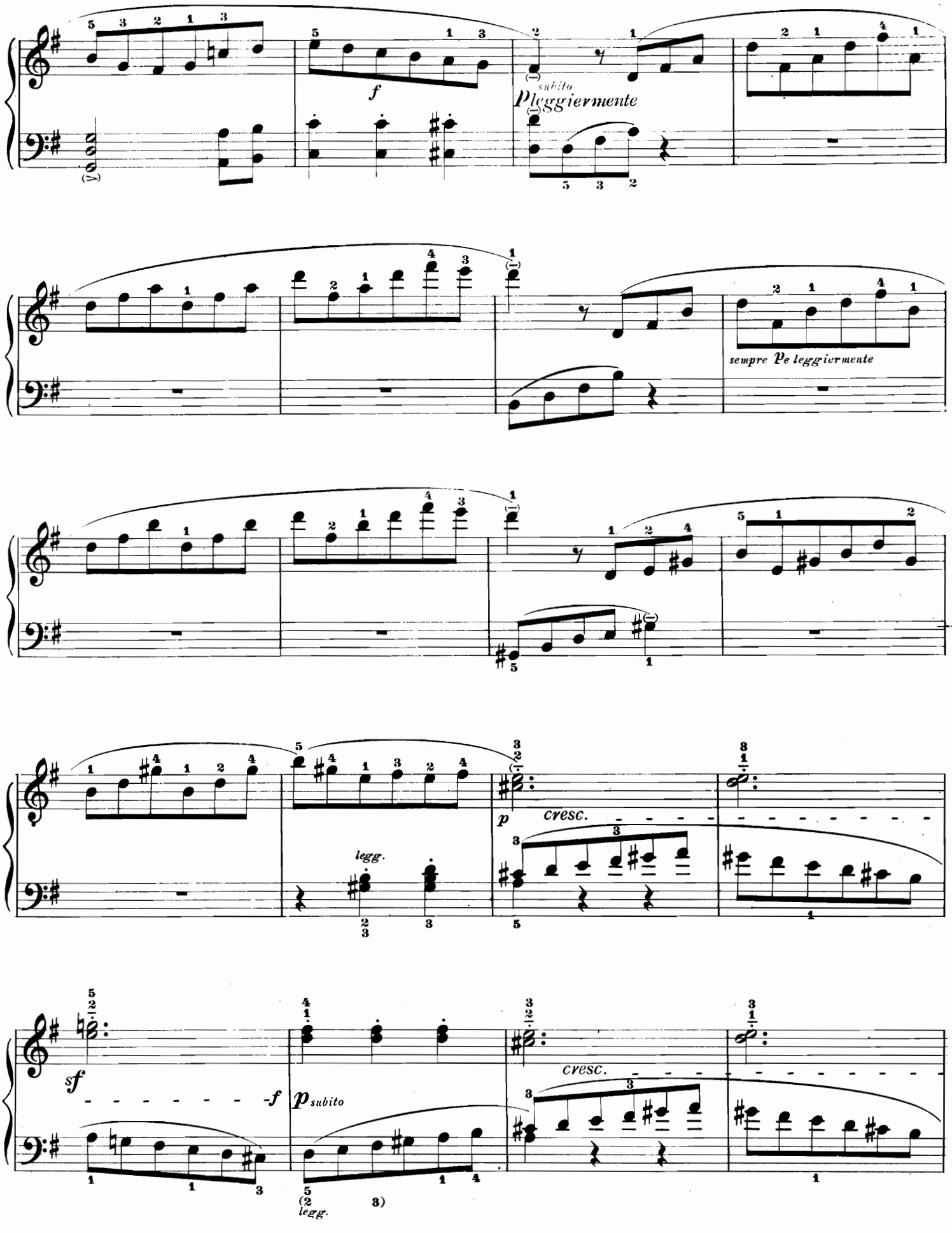


(Zwei Viertel Unter-, drittes Viertel Oberdominante, zum beibehaltenen Grundton). Das zweitemal:

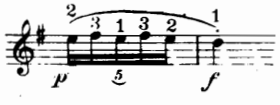


(Alle Viertel Oberdominante), und das drittemal:

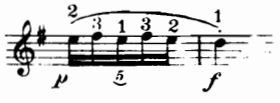
(Erstes Viertel Unter-, die anderen beiden Oberdominante). Weshalb alle späteren Ausgaben in dieser Mannigfaltigkeit einen Fehler wittern, ist durchaus unergründlich. Offenbar aber leiden sie solchen Reichtum nicht, denn sie alle ziehen dem « unheimlichen » Takt, wenn er das zweite- und drittemal verwandelt 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.


f
subito
pleggiermente
sempre pe leggiermente
legg.
p
cresc.
sf
-f
psubito
legg.
cresc.

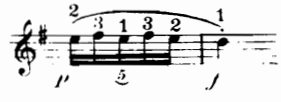
a) Nell'edizione originale il trillo non ha risoluzione e anche il revisore ritiene che non debba esservi:

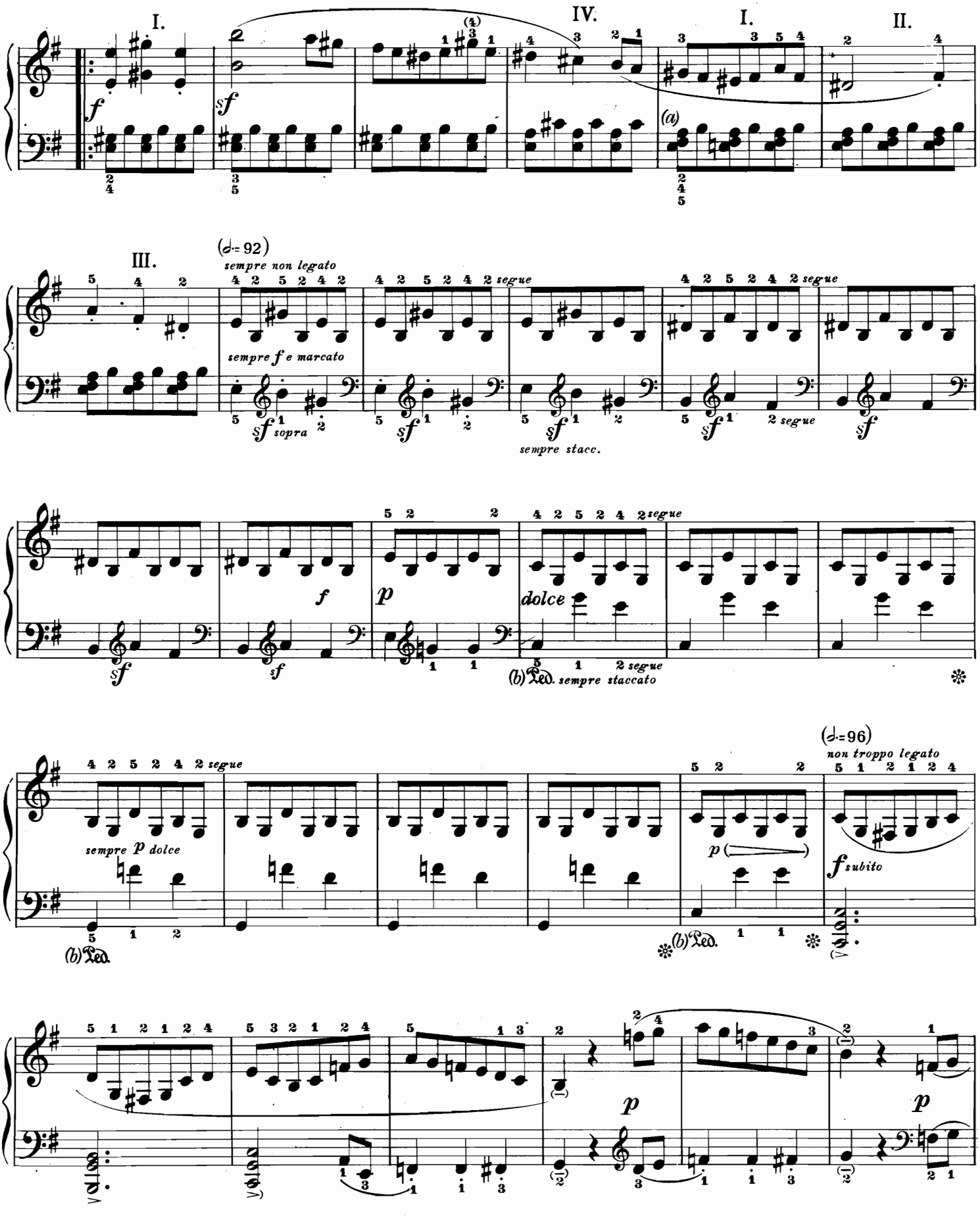


a) *In the original edition (and according to the editor's opinion) trill without after-beat:*



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

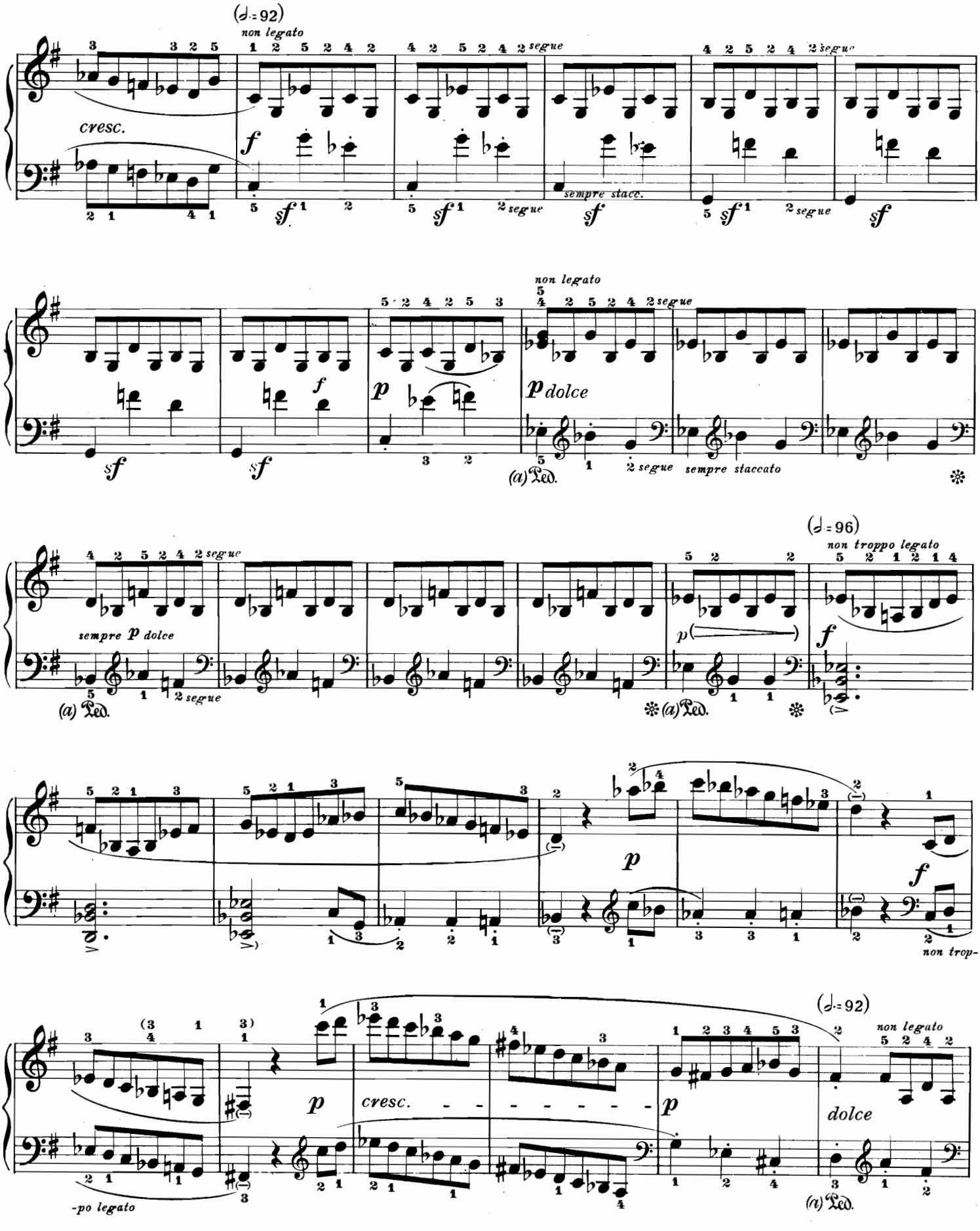




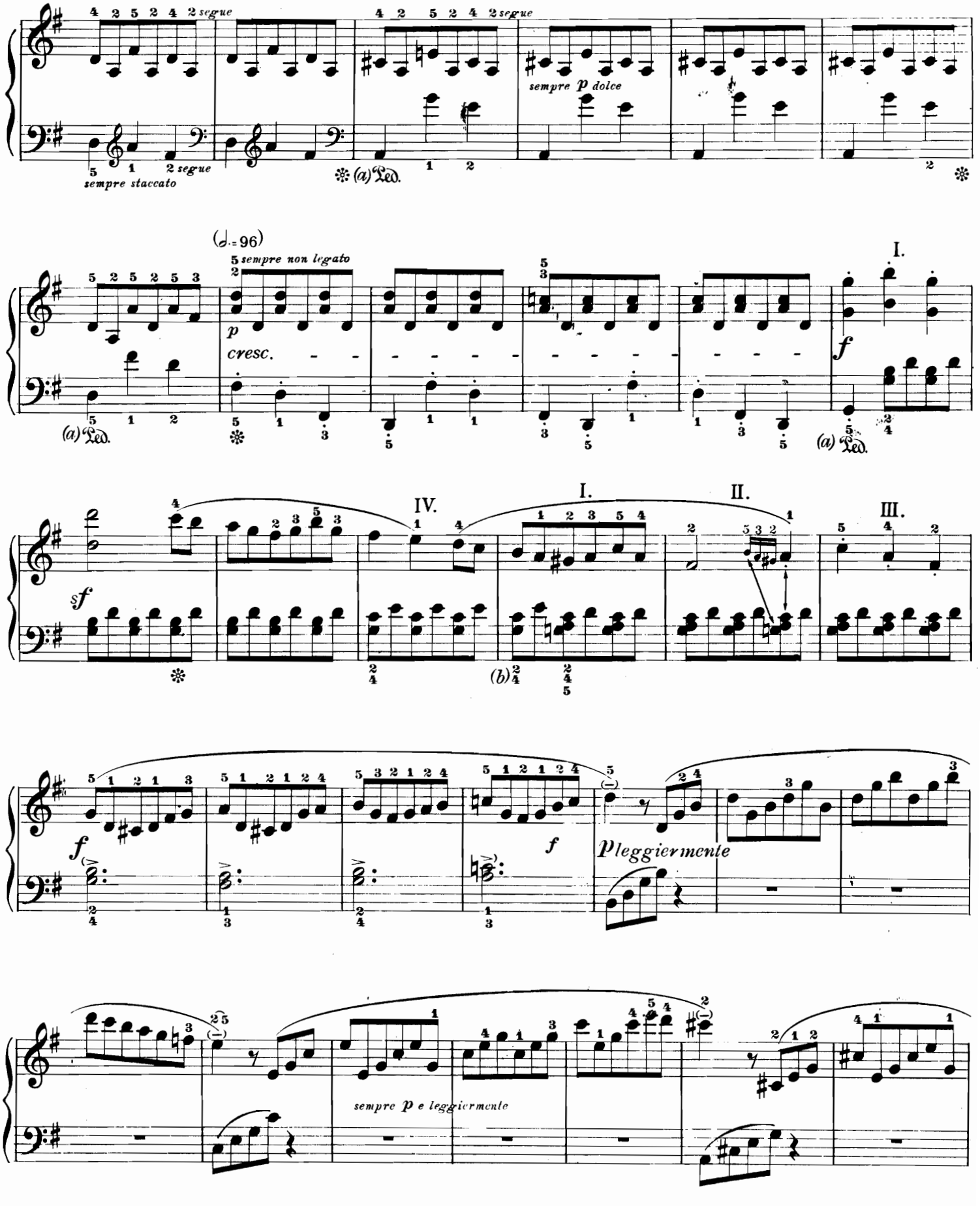
a) Vedi pag. 25 *a*).
b) Pedale autografo.

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

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



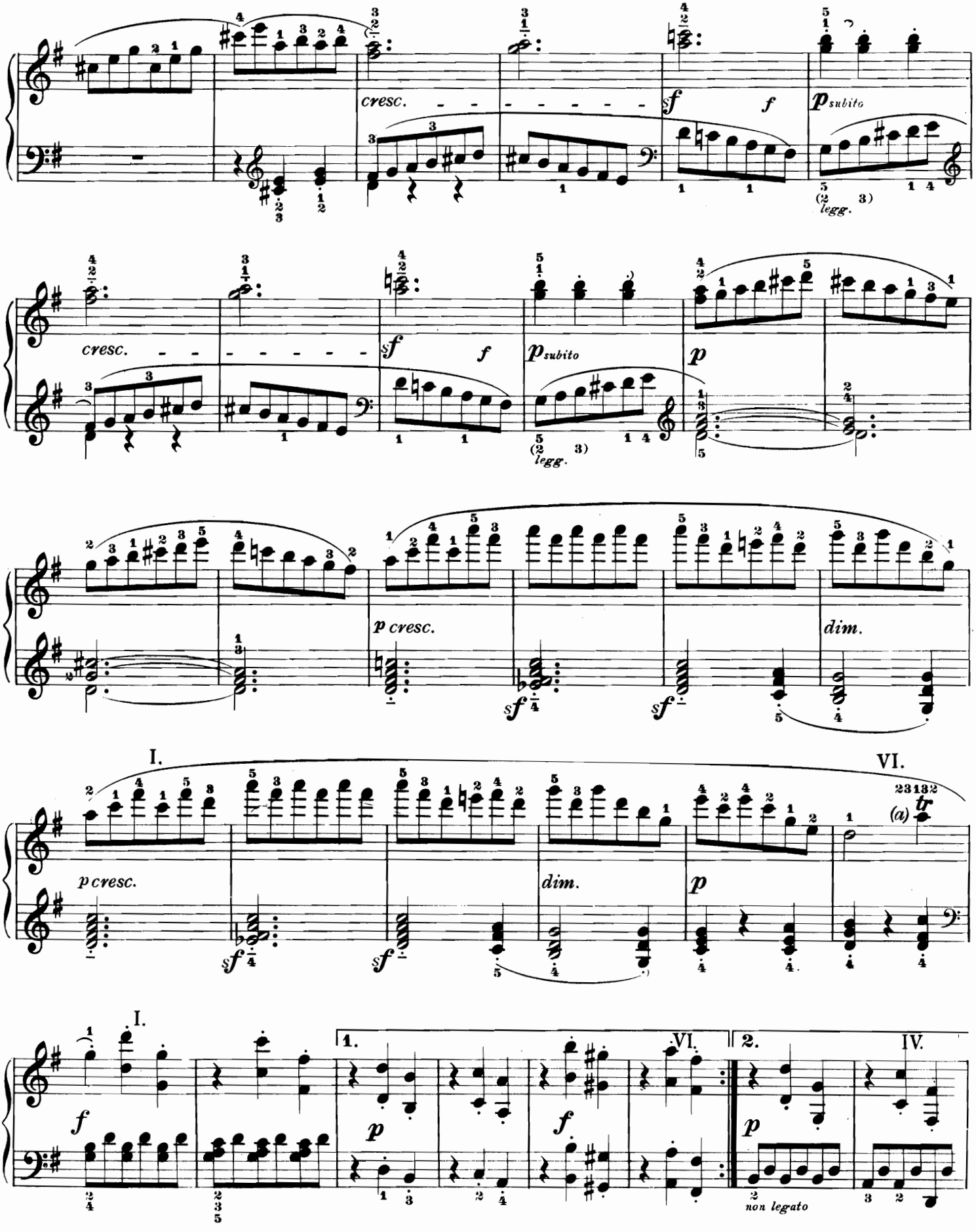
a) Pedale autografo. | a) *Pedal marks by Beethoven.* | a) Pedal autograph.



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

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

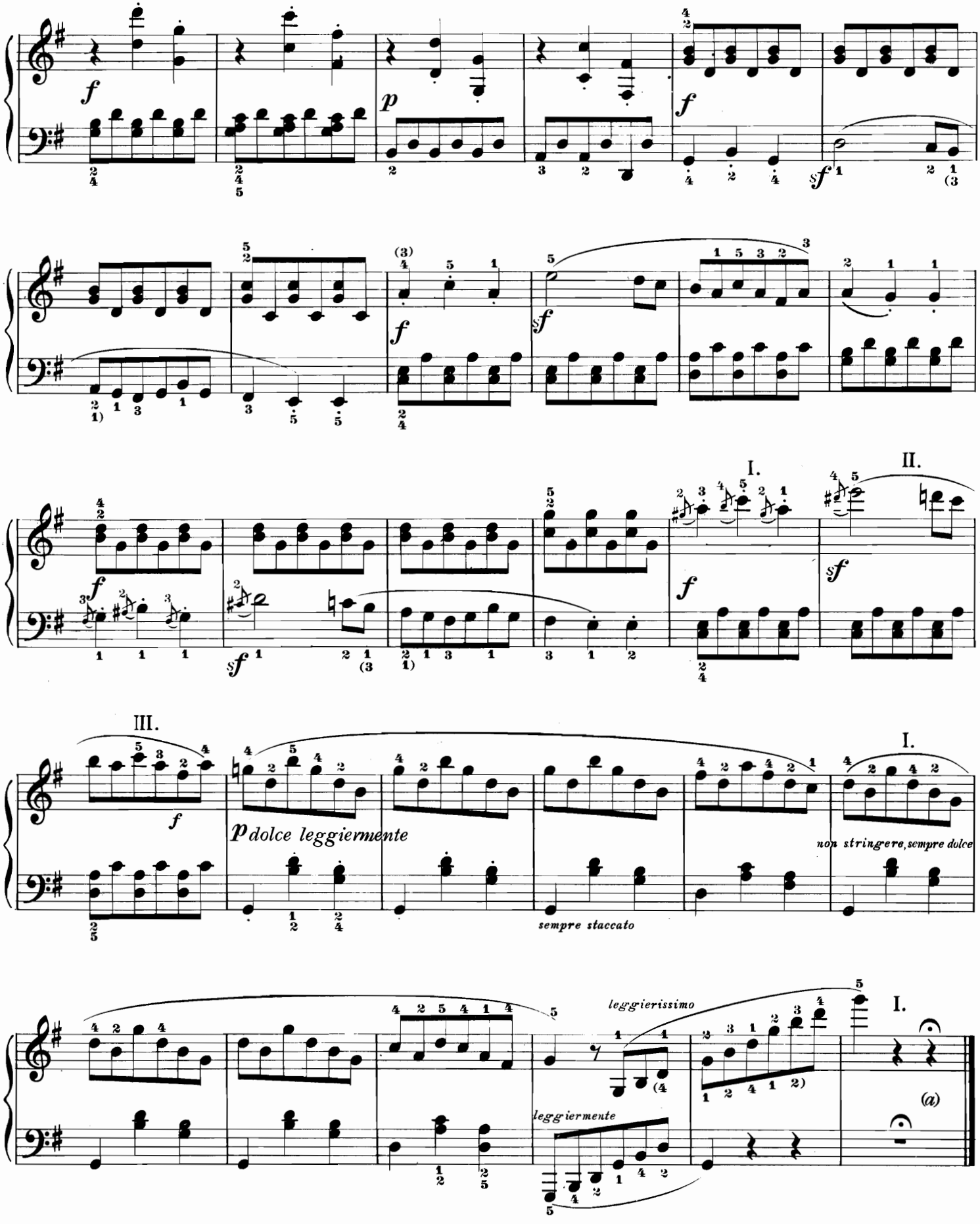
a) Pedal autograph.
b) Siehe Seite 25 *a*).



a) Vedi pag. 27 a).

a) *See page* 27 a).

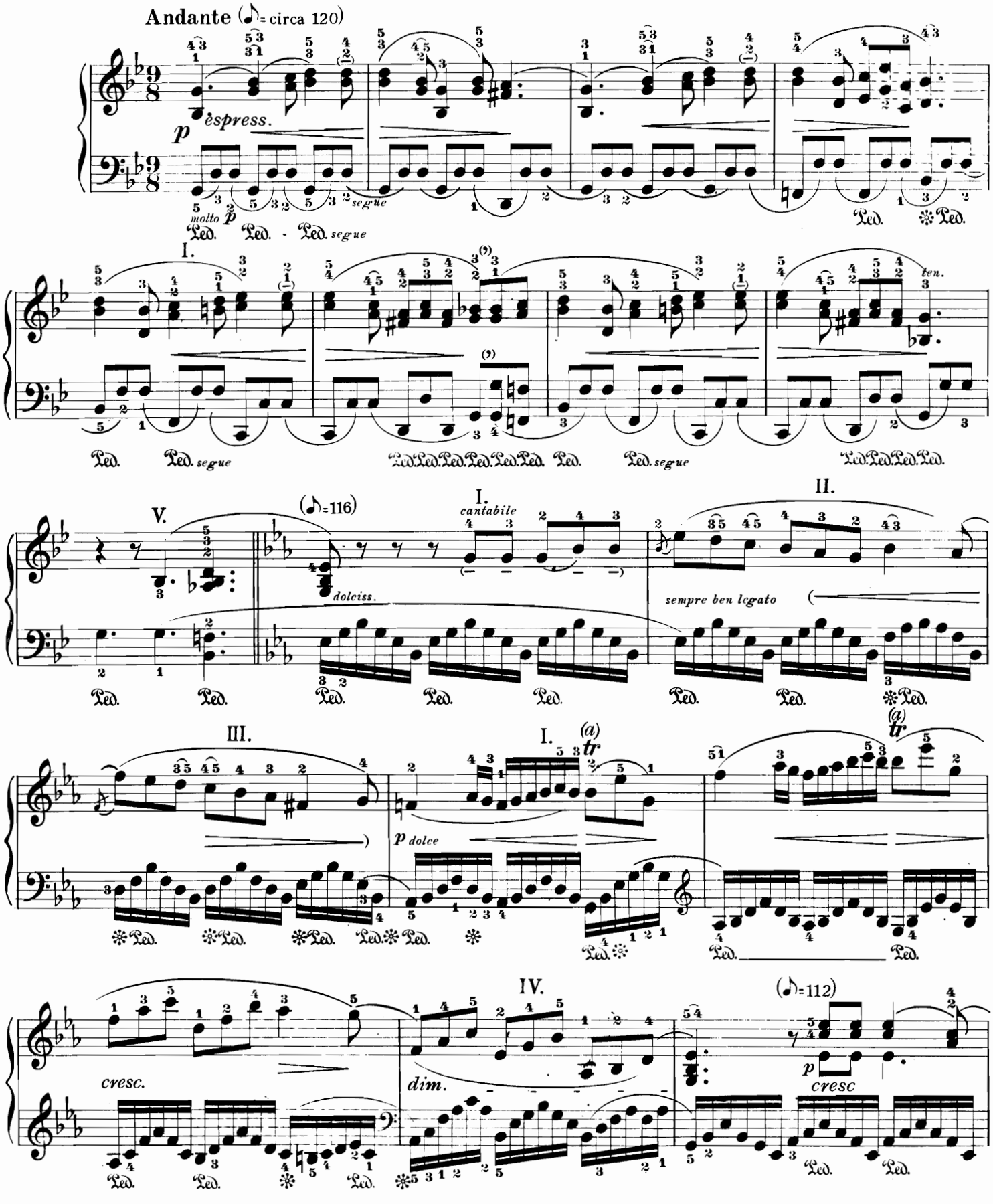
a) Siehe Seite 27 a).



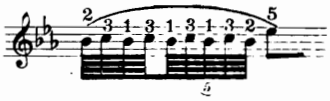
a) Attenzione alla corona.

a) *Observe the Fermata!*

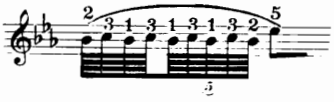
a) Fermate beachten!



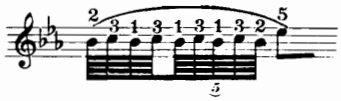
a) Il revisore si conforma all'edizione originale ed eseguisce il trillo senza risoluzione:

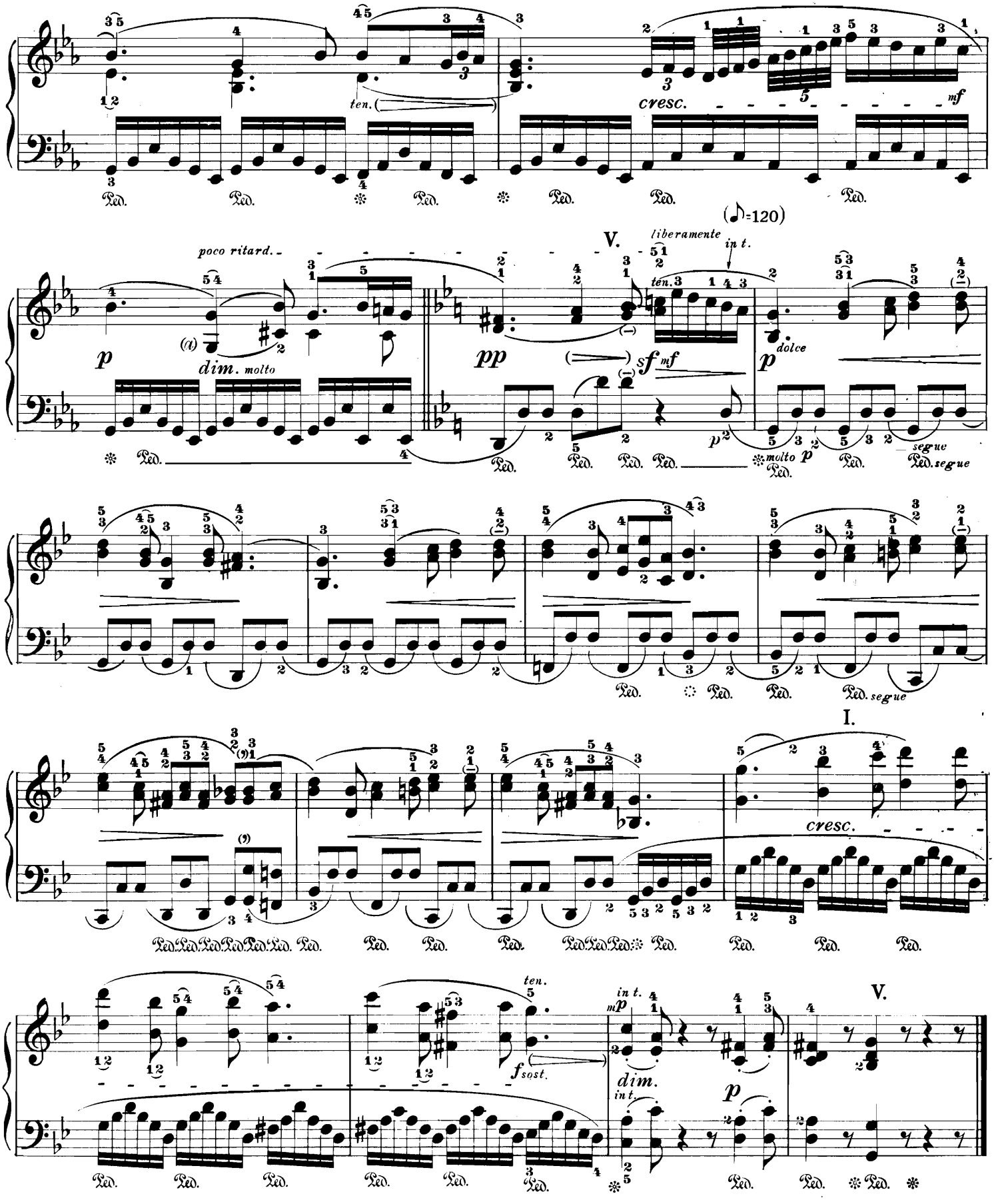


a) *The editor plays these trills without afterbeat, in agreement with the original edition:*

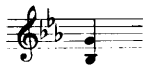


a) Der Herausgeber spielt ohne Nachschlag, der Originalausgabe gemäß:



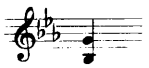


a) Alcune edizioni mettono:



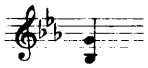
al posto dell'ottava, ma l'ottava è giusta senza alcun dubbio.

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 (𝅗𝅥 = 84)

legg.

pdolce

(a)

f

legg.

1. 2.

I.

p

f

sempre f

non troppo legato

VIII.

I.

IV.

I.

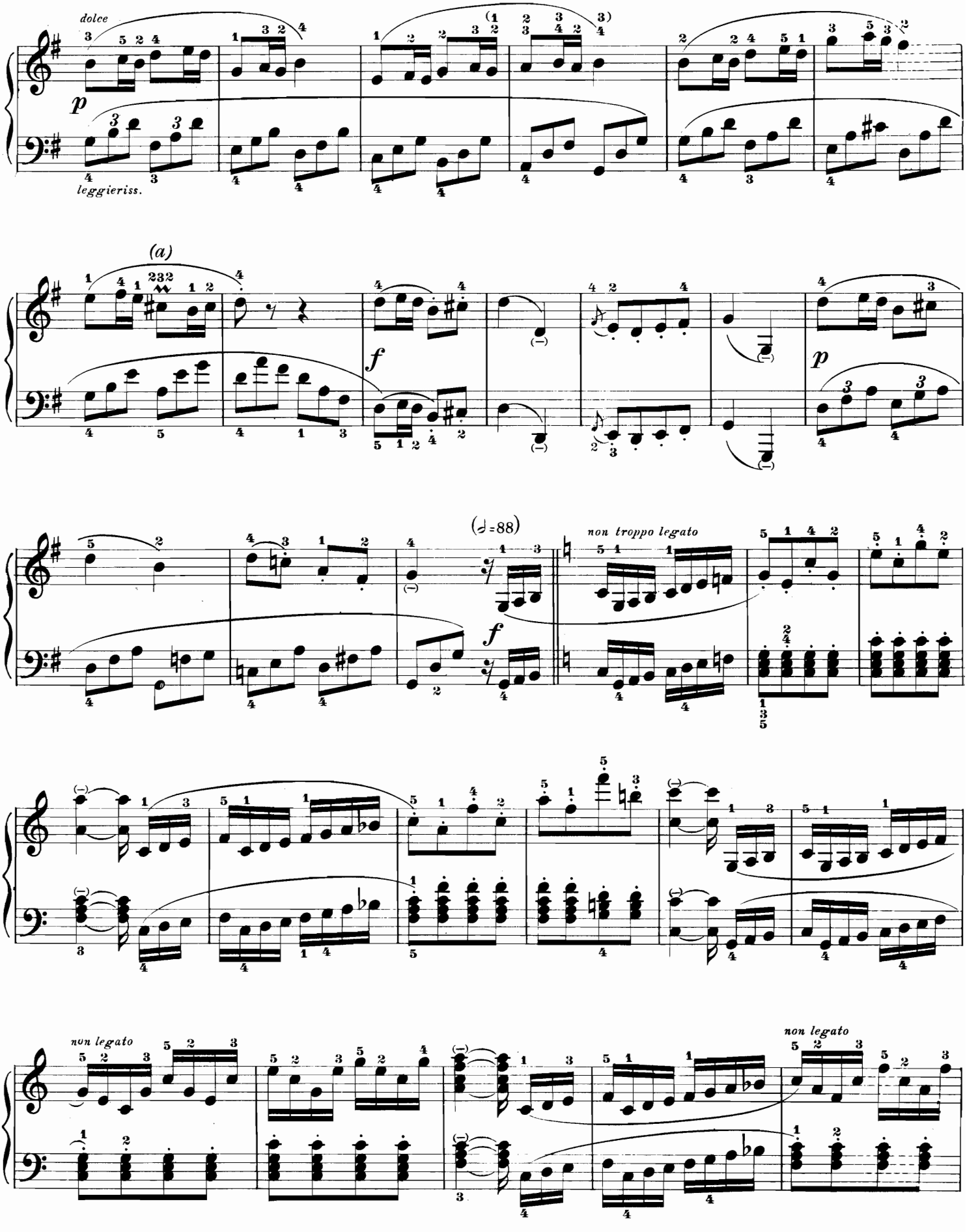
VI.

dim.

a) Esecuzione:

a) *Execution:*

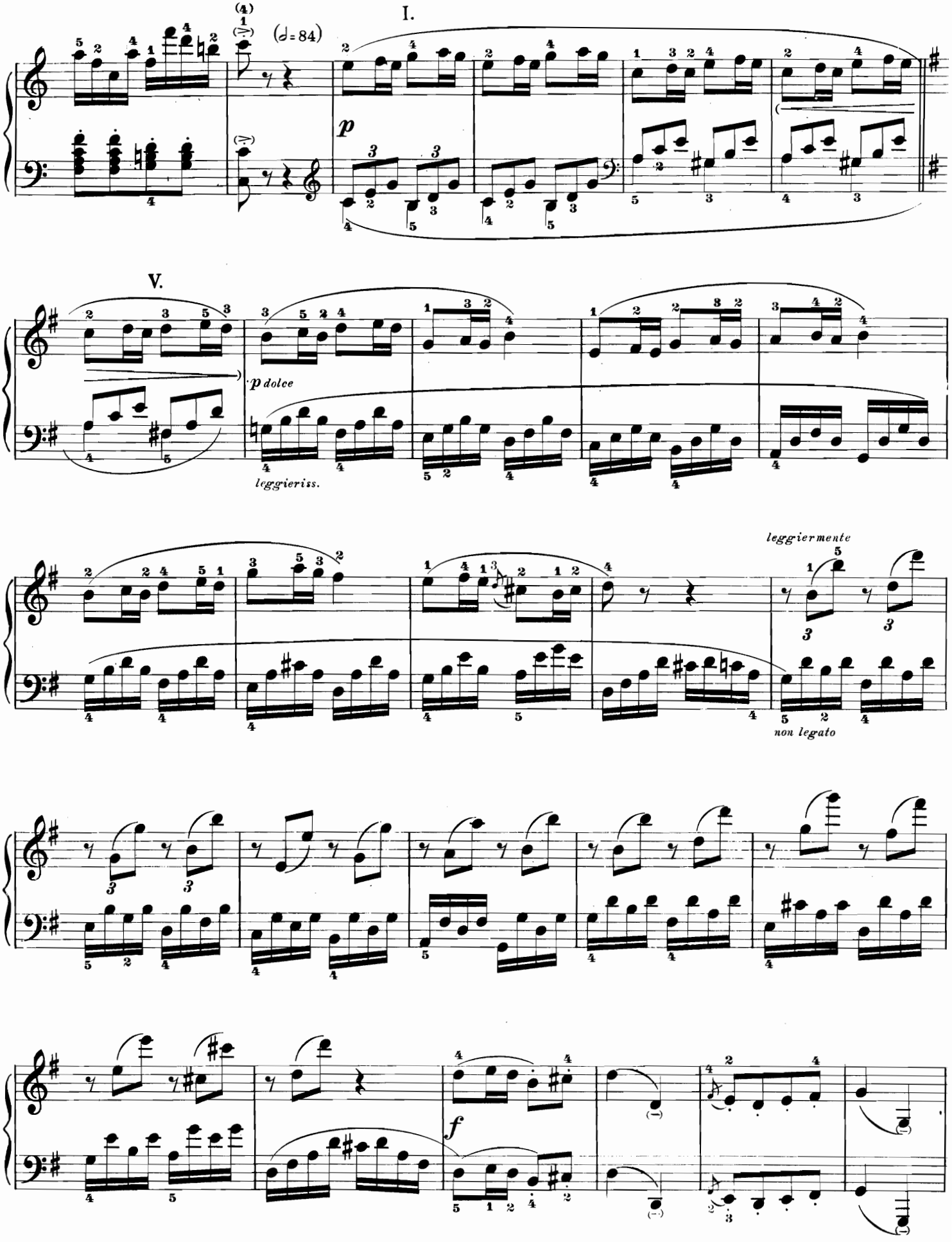
a) Ausführung:

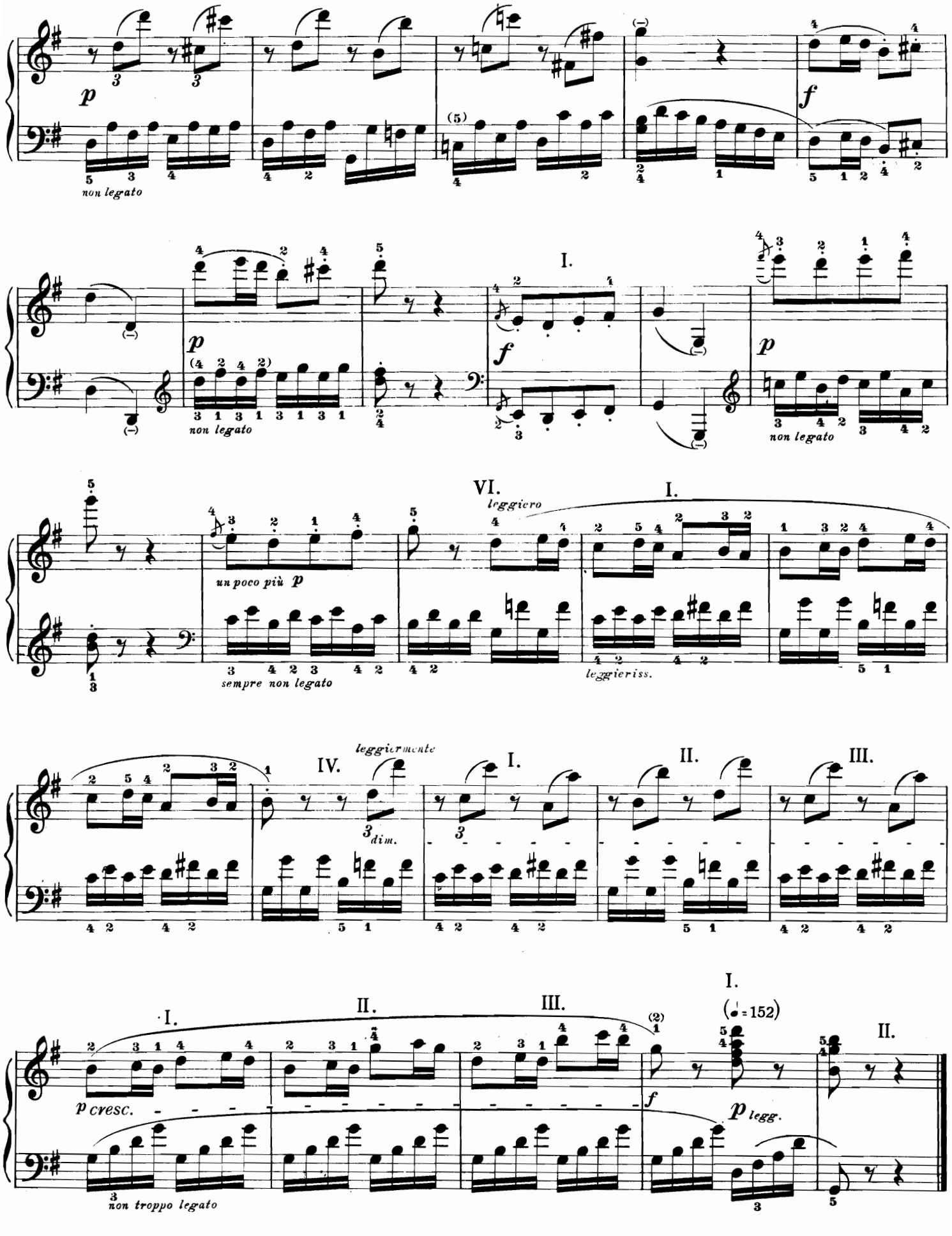


a) Vedi pag. 35 a).

a) *See page* 35 a).

a) Siehe Seite 35 a).


I.
(4)
(♩= 84)
p
V.
p dolce
leggieriss.
leggiermente
non legato
f


p
non legato
f
I.
p
non legato
f
p
non legato
VI.
leggiero
I.
un poco più p
sempre non legato
leggieriss.
IV.
leggiermente
dim.
I.
II.
III.
I.
II.
III.
(♩=152)
II.
p cresc.
non troppo legato
f
p legg.