THE SAMPLER

ABRSM PUBLISHING

BEETHOVEN

The 35 Piano Sonatas

A new critical edition by

BARRY COOPER

The Associated Board of
the Royal Schools of Music

INTRODUCTION

Why publish a new edition of Beethoven's Piano Sonatas? There are after all many editions already in existence. We believe, however, that none of them is really adequate for today's purposes, and that the new edition by Barry Cooper is superior in several respects. This sampler has been produced to illustrate the features.

Barry Cooper is a professor of music at the University of Manchester in the UK. One of the world's leading experts on Beethoven and author of three books on the composer, he is also General Editor and co-author of The Beethoven Compendium. His completion of the first movement of the composer's unfinished Tenth Symphony attracted widespread international attention in 1988 and has been recorded several times.

The edition is many things. Firstly, it is a critical edition, or 'Urtext' as it is commonly known. The German term Urtext means literally 'original text'; the purpose of such editions is to represent as faithfully as possible what the composer wrote, with a minimum of editorial alteration. The edition, therefore, reflects the original notation of the sonatas, as they were first published, retaining a level of detail that is lost if modernized. However, unlike most Urtext editions Barry Cooper's edition of The 35 Piano Sonatas provides a full critical commentary to the music text. It gives an account of the sources used, the relationship between them, and shows the authority for editorial decisions. It assembles what is known of the composer's last intentions, through careful assessment of the sources, and compares previous important editions of the sonatas. It also retains more of the original notation than other Urtext editions, in such features as internal double bars (which can affect the way the music is understood and played).

Secondly, this edition is for today's performers. In the general Introduction and Commentaries to each Sonata, Barry Cooper has provided a comprehensive guide to interpreting and performing the music. There's discussion of performance practice, 18th-century conventions, and the instruments on which the sonatas were originally played. For tempos, the edition includes the metronome marks of Carl Czerny, Beethoven's pupil, friend and leading interpreter. There is also detailed advice on how to interpret and perform each passage where the original notation is puzzling or ambiguous in some way. This feature is not found in other editions.

Thirdly, this edition is for teachers. The music text, as mentioned above, is Beethoven's. With no extraneous editorial markings, users are free to make informed decisions, based on the Commentary or general Introduction. The Introduction covers both written and unwritten conventions (notational and in performance) as well as the views of 18th-century theorists. The commentaries to individual sonatas, meanwhile, cover the debates and pitfalls surrounding certain passages, and where other editions can be misleading. Advice from Czerny on interpretation is also included, as are pertinent quotes from Donald Tovey, the co-creator, with Harold Craxton, of the first ABRSM edition of these works.

The edition includes the three sonatas catalogued as WoO 47, excluded from other modern editions, but actually called sonatas – not sonatinas – by Beethoven himself. They were even included in the very first complete edition of his piano sonatas, prepared shortly after his death by a friend after much discussion with him. They are indeed fully-fledged, three-movement sonatas, and a remarkable achievement for a 12-year-old.

Thus the ABRSM edition contains much that is new, benefiting from Barry Cooper's specialist knowledge and unrivalled insight into Beethoven's entire output. The level of detail found in the edition makes it the most comprehensive study to date, with commentaries amounting to over 150,000 words.

The commentaries are essential reading if you are to understand, perform and teach these extraordinary works. For example, advice is given on articulation, ornamentation, pedalling, tempos and dynamics. There are many points that may challenge your existing perception of how Beethoven should be played.

The commentaries are bound as a separate volume inside the back of the music volume. This allows you to open the commentaries alongside the music at the appropriate page and follow the detailed commentary on the passage in question.

The general Introduction also discusses issues of performance practice under the headings 'Instruments', 'Pedalling', 'Tempo and the Metronome', 'Dynamics', 'Slurs', 'Staccato', 'Ornaments', and 'Repeats', and has a section on editorial method, explaining abbreviations found in the commentaries and editorial markings in the music.

The CDs that come with the edition demonstrate some of its important features. The examples show two things - first, how knowledge of the sonorities and idiosyncrasies of the pianos of Beethoven's time will help performers and teachers understand how the composer's soundworld can be recaptured on a modern piano; second, how the advice in the commentaries and general introduction illuminates distinctive performance issues.

The introductory CDs make use of original pianos from Beethoven's time - with these sounds in your head, Barry Cooper's edition will help you understand how performance conventions of Beethoven's time could be adopted and reproduced on modern pianos.

Finally, two distinctive features of the edition will help in particular those who wish to study or teach these works. Ornament realizations are given in the music, above the staves, where they are needed, and not as footnotes; secondly, unlike other editions, Cooper's draws on the experience and expertise of a specialist period-instrument performer and teacher, David Ward, a professor at the Royal College of Music, to provide fingering suggestions. Like any editorial fingerings, these must be adapted to individual needs and can be substituted if necessary.

Here is an edition for the 21st century. Based on the latest Beethoven scholarship and research, it is more authoritative and comprehensive than any previous edition. This is an edition that is also 'complete', in that it recognizes, for the first time in recent years, the three early works as sonatas in their own right. Here is an edition that provides scholar, performer and teacher alike with unparalleled insights into these amazing works.

THE SAMPLER

The following pages of this sampler demonstrate key features of the edition. As an example, extracts from the Commentary to Sonata in G, Op. 31 No. 1, are shown, with extracts from that Sonata.

Key features:

- latest original research, such as insight into Beethoven's use of staccato markings and appoggiaturas
- account of sources used
- correction of long-standing errors and misconceptions
- critical commentary to each sonata, including history, full assessment of the sources, detailed notes on interpretation and music examples
- detailed advice on how to perform each passage
- realization of ornaments above the stave
- Czerny's metronome marks
- quotes from Tovey
- Beethoven's original fingering shown in large print
- additional fingering by David Ward, professor of fortepiano and historical performance at the Royal College of Music, London

"Like so many ABRSM editions, the new edition of Beethoven Sonatas is distinctive for its attention to the student and performer.

Attractively produced and modestly priced, this is an edition which promises to reach its aim to be faithful to Beethoven's intentions, and should be widely used by pianists, students, teachers and all those interested in the detail and wider context of these canonic masterpieces."

Arietta
Journal of the Beethoven Piano Society of Europe

NOTE ON EDITORIAL FINGERING

Czerny reports that he was instructed by his teacher Beethoven to read C.P.E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, first published (in German) in 1753. This remarkably thorough book contains no fewer than 38 pages on fingering. Here are two extracts:

> there is only one good system of keyboard fingering, and very few passages permit alternative fingerings. Again, almost every new figure calls for its own distinctive fingering…

> correct employment of the fingers is inseparably related to the whole art of performance. More is lost through poor fingering than can be replaced by all conceivable artistry and good taste.

Some 35 years later a more flexible approach is shown in the School of Clavier Playing (the Klavierschule) by Daniel Gottlob Türk:

> There are passages where only one kind of fingering is possible and others which can be fingered in a number of ways.…It would not be easy to find two keyboard players who…would make use of the same fingering throughout. Both are nevertheless able to play excellently and have good fingering

Then follow 58 pages on the subject, with examples of almost every type of passage and ways in which to finger them.

Suggestions for fingering can be helpful, particularly for the less experienced player and in a teaching edition such as this. But it is a curious exercise to make them when one is well aware that much of what is suggested may be replaced by a teacher's or student's preferred patterns. When adding fingerings to these extraordinary works I have considered the following points (among others):

a) Comfort of hand position, taking into account where the hand is coming from and going to. Also, the average size of hand and the differences between hands, e.g. the very variable stretch between inner fingers.

b) Dynamic requirements, e.g. using stronger fingers for louder, more emphasized notes.

c) Phrasing and articulation, how to help fingers and hands follow the phrasing, and not assuming a continuous legato.

d) Pedalling and, in the earlier sonatas especially, not assuming the use of pedal except in obviously resonant or arpeggiated passages. Fingers should be able to achieve a convincing legato without relying on pedalling.

After completing the fingering for the first edited sonata, I wrote the following to Barry Cooper:

> It has been a fascinating but also somewhat unsatisfactory task, as I know that much of what I find works for me will not be so comfortable for different hands and will inevitably be changed.…I have left some passages and particularly chords and ornaments without much, if any, fingering, as so much depends on the shape and size of the hand for chords and on general facility for ornaments. Sometimes I wondered if there was any point in putting in any fingering at all; and I think some of the fingerings may be surprising or at best idio-syncratic. Also, how much to put in? There are times when you have to put in a lot to make the patterns clear. I have little hesitation in taking 'right hand' notes with the left hand, or vice versa, if this seems a more comfortable solution. However, I know that some people feel very strongly that this should never be done. I feel that piano music is written for ten fingers, more than for two hands – although there are times when a composer wants a special effect by employing the hands in a particular way. I also favour substitution and fingers crossing over each other when required.

As part of the process, Barry Cooper queried my more unusual fingerings and as a result some were revised or simply left out. If 'surprising' fingerings remain, these must be held to be my responsibility. All passages were tried out on my Viennese fortepianos as well as on modern instruments.

To conclude, here is C.P.E. Bach again, describing what must be the aim of good fingering – to be able to forget about it and concentrate on the music:

> through diligent practice, execution becomes, and must become, so mechanical that a stage is reached when, without further concern, full attention may be directed to the expression of more important matters.

DAVID WARD
London, 2007

SONATA in G, Op. 31 No. 1

History

Beethoven composed the three sonatas Opus 31 in 1802 as a commission from the Swiss publisher Johann Georg Nägeli (or Jean George Naigueli) of Zurich. Although the correspondence does not survive, much of the detail can be inferred from elsewhere, and has been well summarized by Sieghard Brandenburg in the foreword to his edition of Beethoven's Kessler Sketchbook (Ludwig van Beethoven, *Kesslersches Skizzenbuch*, 2 vols. [facsimile and transcription], ed. Sieghard Brandenburg, Bonn, 1976–8). Nägeli wrote to Beethoven around the middle of May 1802 asking him to contribute three sonatas for the series Répertoire des clavecinistes. Beethoven's brother Carl, who was acting as the composer's secretary, apparently replied, saying the price would be 100 ducats (equivalent to 450 florins). Nägeli, however, assumed the price was only 100 florins, and was rather horrified when he was corrected by Carl. Reluctantly he agreed to the price, but hoped that a fourth sonata might be included.

Once Beethoven had decided to compose the three sonatas, he started immediately, around June or July, and the Kessler Sketchbook shows that he interrupted work on two highly original sets of variations, Opp. 34 and 35, to compose the sonatas. Extensive sketches for the first two movements of the present sonata appear on the last 11 pages of the book (ff. 91v–96v), but unfortunately he ran out of space and the remainder was sketched on loose leaves now lost. Thus we have only very brief, early sketches for the finale. After Beethoven had finished sketching the three sonatas, he returned to his sets of variations, which were offered for publication on 18 October with a brief description that proves they were more or less complete by then. Thus the three sonatas were evidently completed by about September and the present sonata by about July. These dates tally well with an estimate by Carl, later that year, that Beethoven normally took five to six weeks to write a sonata. During that summer Beethoven was living in the village of Heiligenstadt, just outside Vienna, but the sonata shows none of the despair and anguish revealed later in his famous Heiligenstadt Testament of October that year, when he lamented his increasing deafness and resultant isolation.

The three sonatas were duly sent to Nägeli, but he preferred to publish them in twos (no doubt still hoping for a fourth one), and brought out the first two the following April. Unfortunately, Beethoven was never given a chance to correct the proofs of these, and the edition, which bears no opus number, contains some serious errors. Carl wrote to Breitkopf & Härtel on 21 May asking them to publish an announcement to this effect in their journal the *Allgemeine Musikalische Zeitung*, though no announcement was made. Ferdinand Ries relates how, when the edition first arrived (not just the proof copy, as Ries claimed), he played the sonatas through to Beethoven, who became increasingly angry over the misprints, especially when he discovered that four extra bars had been inserted after bar 298 of the first movement. Thus on 25 May Carl wrote to the publisher Nikolaus Simrock in Bonn inviting him to publish a new edition incorporating a list of about 80 corrections. The list was prepared by Ries, though this too was inaccurate and had to be written out a second time, before being sent to Simrock on 29 June. The list is now lost, but Simrock's edition duly appeared that autumn, with the opus number 31 added; and it is mostly very accurate, apart from its claim to be an 'Editiou [*sic*] tres correcte'. Ries informed Simrock in December that the edition pleased Beethoven very much. After Nägeli had published the third sonata, Simrock reprinted his own edition with the new sonata added, and with the title page amended from 'Deux Sonates' to 'Trois Sonates'.

Before the end of 1803, the Viennese publisher Giovanni Cappi also brought out an edition of the first two sonatas (issued separately), though with the incorrect opus number 29 (a number already used for a string quintet). Many details indicate that he must have used the Nägeli edition as his copy-text – for example the slurs in II.25.b are printed almost exactly as in Nägeli, whereas Simrock prints them as ties for the bass G. On the other hand, some of the changes found in Simrock also appear in Cappi, such as the trill terminations in II.101.rh, which Nägeli had printed as trills for the alto part. It seems probable, therefore, that Cappi was working from a copy of Nägeli's edition that had been amended by Beethoven.

Unusually, the sonatas bear no dedication. Beethoven tended to decide on the dedicatee at a very late stage, sometimes changing his mind. This was not a problem if the publisher were operating locally in Vienna, but Nägeli was based in Zurich. Thus in the present case it seems likely that Beethoven remained undecided until too late to inform the publisher (as is known to have happened with the sonata Op. 110).

Carl Czerny reports that, around this time, Beethoven told their friend Wenzel Krumpholz, 'I am not satisfied with the works I have written so far. From now on I shall take a new way.' Czerny adds: 'Not long afterwards the three sonatas Op. 31 appeared, in which one may see that he had partially carried out his resolve' (see O.G. Sonneck, ed., *Beethoven: Impressions by his Contemporaries*, repr. New York, 1967, p. 31). It seems likely, however, that Beethoven was referring to the two contemporary sets of variations, Opp. 34 and 35, rather than these sonatas, since he expressly told Breitkof & Härtel in October 1802 that the manner of these variations was 'entirely new' and that he did not normally notice whether his ideas were new or not. Indeed, the originality in the Op. 31 sonatas is arguably less striking than in some of those immediately before and after, such as the 'Moonlight' (1801) and the 'Waldstein' (1803–4). Nevertheless, the present sonata has many unusual or novel features, including the use of the mediant for the second subject in the first movement, and an extraordinarily long and elaborate slow movement.

Commentary

Autograph: lost.
The sources used are as follows:

A (first edition): *Deux sonates pour le piano forte composées par Louis van Beethoven…Zuric: chez Jean George Naigueli* (No. 5 in the series Répertoire des clavecinistes), pp. 2–29. Exemplar in London, British Library, f.10.o. There are many MS annotations in this exemplar – mainly added fingerings and corrections of obvious errors such as missing accidentals. These changes do not appear to have reliable authority (the four spurious bars in the first movement are not cancelled), and they have therefore been disregarded here.

B (another exemplar of the first edition): Vienna, Nationalbibliothek, Hoboken Collection, S.H. Beethoven 161 (see facsimile in Jeffery 1989). The text is essentially identical to **A**, but without the MS alterations.

C (second edition, copy-text): *Deux sonates, pour le piano-forte, composées par Louis van Beethoven. Oeuvre 31. Editiou* [sic] *tres correcte… Bonn: chez N. Simrock*, pp. 3–25. Exemplar in British Library, f.10.n.

D (another exemplar of the second edition): *Trois sonates, pour le piano forte…*, Vienna, Nationalbibliothek, Hoboken Collection, S.H. Beethoven 171 (see facsimile in Jeffery 1989). Although the price is raised from **C**'s 6 francs to 9 francs, reflecting the inclusion of the third sonata, the musical text of the first sonata is essentially identical to **C**.

E (third edition): *Trois sonates pour le clavecin où pianoforte composées par Louis van Beethoven Oeuvre 29. No. 1. Vienna: chez Jean Cappi*, pp. 2–27. Exemplar in Brno, Oddělení dějin hudby, Moravské zemské muzeum. 1

As explained above, Simrock's edition of sonatas 1–2 incorporates a list of some 80 corrections to errors that had appeared in the first edition, and Simrock evidently also made some corrections of his own. In general, therefore, **C/D** gives the most reliable text. It does, however, introduce some errors. In particular, very minor variants in **C/D** such as the alignment of dynamics (about which Nägeli was generally fairly careful, judging by his editions of other Beethoven sonatas where his source is known) are unlikely to be due to corrections by Beethoven. They are, therefore, probably less accurate at times than the version in **A/B**. Distinguishing between Beethoven's corrections, possible revisions, Simrock's correct but unauthorized amendments, and errors by Simrock, however, cannot always be achieved with certainty and must at times be based on editorial judgment of probabilities, using evidence of both musical style and of how the music was transmitted. A further complication comes from the Cappi edition, which used Nägeli's as its copy-text but also incorporated amendments deriving from Beethoven, plus some new errors. Cappi's variants sometimes alter the balance of probabilities for choosing between the Nägeli and Simrock versions, but sometimes only introduce further uncertainty. A full list of all variants between the three sources lies outside the scope of the present edition; but the principal ones are listed below. All departures from the copy-text are noted, as usual, except obvious omissions in **C** of material in **A**, and matters of layout and alignment, where **A** has generally been followed as it is likely to be closer to Beethoven's autograph. Since **B** and **D** contribute no additional evidence, they have been disregarded.

2

Allegro vivace (𝅗𝅥 = 72–80)
The humorous opening, with the hands not quite together, sets the tone for this movement, and the sudden lurch to F major in bars 11–12 reinforces this mood. Czerny recommends that the second subject (bars 66–73), too, be performed 'facetiously' (followed by an 'energetic' statement in the l.h.). This second subject is unexpectedly in B, alternating with B minor – the first time Beethoven had used the mediant at this point in a major-key work. His original idea, however, was to have the whole of the second group based around B minor. Czerny's metronome mark induces a very lively movement, but a slightly slower speed would also be acceptable, especially in a resonant acoustic, where some of the detail might otherwise be lost. 3

1.lh.1 The staccato dash is only in **E**, as also in bars 46 and 194. The systematic introduction of this variant (though it is missing in bars 112 and 280) suggests it is probably correct. It could, of course, be an unauthorized editorial change to match the following bars, but Cappi did not generally make such changes, even where staccatos were obviously missing in **A** (e.g. bars 62–3). In bars 112 and 280 the l.h. chord would still best be played somewhat staccato – certainly shorter than the r.h. dotted note, which in turn should be detached from the following run since there is no legato mark. 4

3.rh.2–3 Quaver rest and quaver in all sources – but there is no sign of this variant later in the movement, or in the sketches, and so it must be a misprint.

4–11.lh Source **A** omits all staccatos, but they are added in **C** and **E**, perhaps by analogy with bars 15–22. 4

19.s2.2–3 c^2 in all sources; but compare bars 8 and 23.

1. Account of sources used
2. Czerny's metronome marks
3. Performance advice
4. Correction of long-standing errors

79.lh.1, 81.lh.1 The *sf* marks presumably apply just to the l.h., complementing the staccatos, but the sources do not make this apparent.

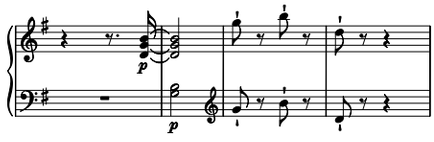
89, 91.rh Slurs are omitted in **A**, **E**, and could be Simrock's invention.

93–5.rh If the stretch is too difficult, use l.h. for the lowest alto note in each bar.

272–3.b As in bars 104–5, **A** and **C** show crotchets here, and this time **C** has no staccato marks.

298 After this bar four additional bars appear in **A**:

1



Ries reports that when he first played the sonata from the

etc.

Adagio grazioso (♪ = 116–126)

The remarkable breadth of this slow movement points the way to Beethoven's middle-period style, and it can be expected to last almost ten minutes. Czerny's recommended speed is about right, but he advises 'a certain degree of liveliness' to prevent the music dragging. It is helpful to think of three beats (not nine) per bar, and also to be aware of the movement's shape, which is a simple *ABA* form with coda. The *A* section (bars 1–34, which return with decorations at 65–98) has its own internal structure in addition – essentially AA^1BA, with *A* being a standard eight-bar phrase. This form can be projected in performance through suitable phrasing, rubato and emphasis at the cadences. Rubato is in fact appropriate throughout, since the texture is essentially that of an aria with light, plucked accompaniment – think of a serenade for voice and mandolin, where flexibility of rhythm is part of the style. But be sure to sustain the bass notes where marked, as in bars 1–4.

2

1, 3.rh Try starting these trills on the upper note, which was still normal practice in 1802. But a main-note start is also acceptable. Other trills, e.g. bars 24, 26, also work well from the upper note.

4.b Source **C** has quaver rest instead of dot on b.1, which could be authentic; **A** and **E** have crotchet rest instead of b.3, which is clearly incorrect.

5.rh.1, 3, 5 These ornaments were printed as pairs of demisemiquavers in **A** ($e^1\ g^1, f^1\ a^1, g^1\ c^2$), but were corrected to single notes in **C** and **E** (as in bar 69 in all sources). It is possible, however, that Beethoven wrote them as single demisemiquavers (not semiquavers), as shown in **E**, since he often did in similar contexts.

10.rh.2–7 The fingering is in both **C** and **E**, as also in bar 74. **C** and **E** are not quite identical, however, for **E** omits the last figure in bar 10 whereas **C** omits the last two in bar 74. Thus, Beethoven probably wrote out the fingerings separately for each publisher, rather than a single list to be copied out.

3

21.t.7–9 Slur is in **E** only – probably a justified editorial correction.

23.rh.3 The slur is from the quaver rest, and so the soprano a^1 should be completely unaccented.

25–6.b Source **C** shows the three bass slurs as ties between the four bass Gs, but the version in **A** and **E** seems preferable. Take care to hold down the bass Gs, and add some expression and rubato to intensify the repetitions of the figure before restoring calm with the ***p*** in bar 26.

26.rh It is suggested that the trill pauses on a final G without termination; the run then begins as a separate gesture after a 'breath', in true operatic manner. Observe approximately the note values in the run, but not necessarily in strict time: for example the run can start relatively slowly and speed up later. Keep it quite smooth. But the beaming is not entirely arbitrary, and so the slightest accent on the first note of the second group would be appropriate. The same applies to the series of groups in bar 90.

29.t.8 *b* in **E** – but this is harmonically incorrect.

31.lh.1 It is possible that Beethoven intended an *e* here as well (cf. bar 5); but he probably preferred to keep the accompaniment to the r.h. quintuplet as clean as possible, as shown in all sources.

1. Music examples within the commentaries
2. Performance advice
3. Research into Beethoven's original fingering

33.rh etc. The use of staccato dots is strikingly systematic in this movement in all sources, appearing on repeated chords and light scale passages while dashes appear on arpeggio patterns. The autograph score must therefore have contained some evidence for this distinction, and the engravers of the sources clearly believed it was significant and worth preserving. 1

34.lh Sources **A** and **E** omit staccatos on lh.1–3 and begin slur on lh.4, while **C** adds staccato on lh.4 and has separate slurs on lh.5–6 and 7–9. None of these variants seems as satisfactory as what is proposed here.

etc.

Rondo: Allegretto (𝅗𝅥 = 96–108)
A graceful finale, this rondo could go a little slower than Czerny's indication but certainly no faster, and very definitely with two beats per bar. As so often with Beethoven, the gentle opening gives little hint of what is to come later on – in this case an intense middle section in the minor, and a rather quirky conclusion ('very humorous, and rather eccentric', in Czerny's words). But these passages should be borne in mind when choosing the initial tempo. The final dislocated chords recall the one at the very beginning of the sonata, and should evoke a similar mood. 2

1–8 'The beautiful, expressive, and extremely melodious theme, must be played as *cantabile* as possible, and the four-part harmony given with a firm and sustained touch' (CCz). Thus the tenor should be legato even though some slurs are missing. 3

9–10 In these and similar bars the alignment of the hairpin is somewhat variable in the sources; it may have been intended just for the two crotchets after the bar-line, as shown in bar 76.

17.lh The slur starts on lh.1 in all sources (but cf. bar 21 where it is correct).

36.lh.7–8 *g e* in **E**; rather attractive but probably a printing error (cf. bar 38). 4

37–41 The ***sf*** marks are unmistakably just for r.h. in **A** and **E**, though somewhat ambiguous in **C**.

42–52.b A detached touch was apparently intended here (and in 57.lh), since there are no slurs.

46 The ***p*** appears roughly under the third quaver in the sources, but may be intended to apply from the fourth quaver (or alternatively from the second). In the recapitulation (bar 182) the dynamics are different.

53.rh.1 All sources have a^1. This could be a misprint for $f^{1\sharp}$; but in the parallel passage (bars 188–9) there is also an irregularity (188.rh.6, where there is a *g* in all sources instead of the expected *b*). Thus, it seems more likely that in both cases Beethoven wanted to add interest by avoiding the most obvious and predictable pattern, and to reduce emphasis on the 3rd of the chord.

etc.

1. Beethoven's use of staccato dots and dashes

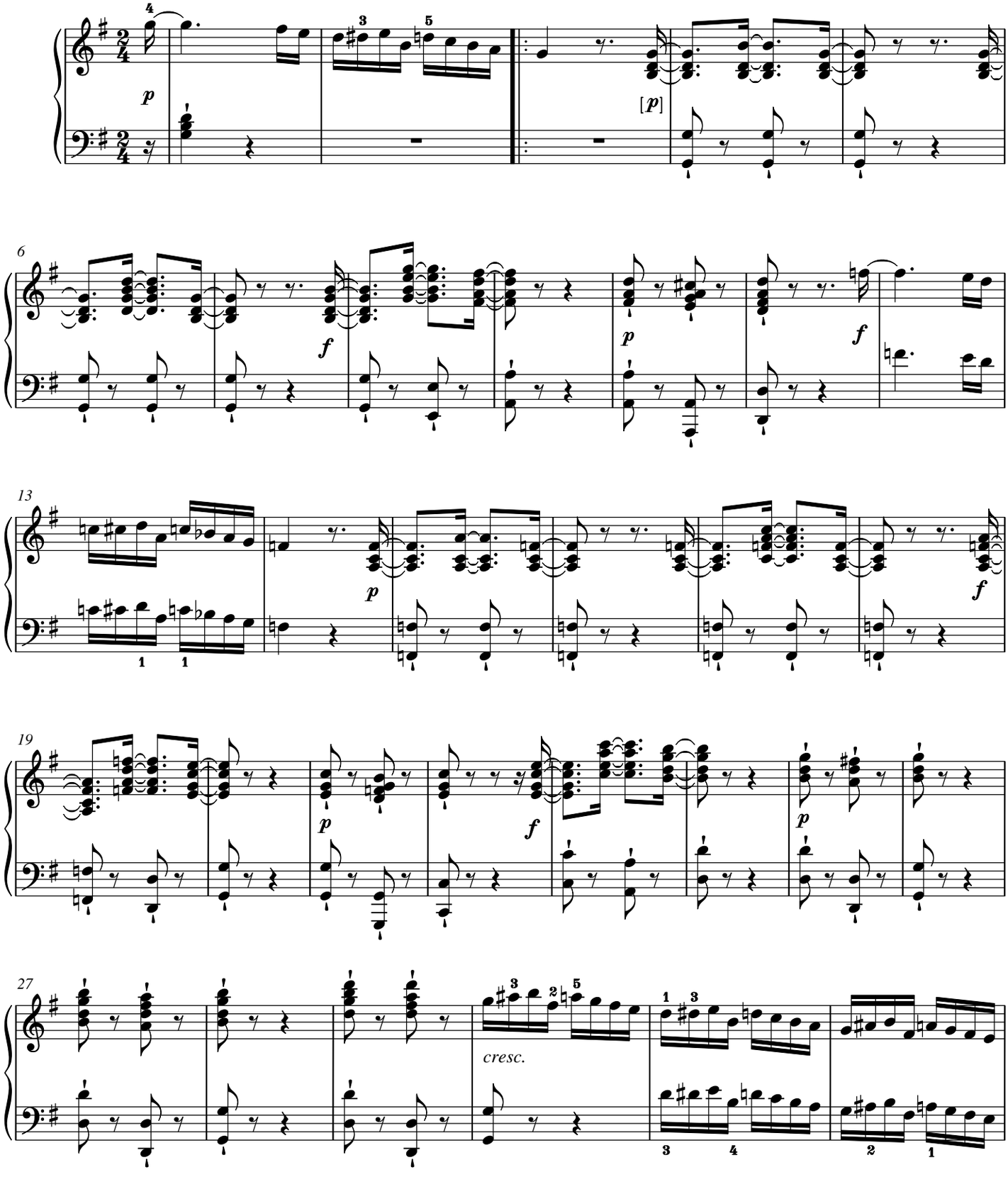
2. Performance advice
3. Quotes from Czerny
4. Correction of error

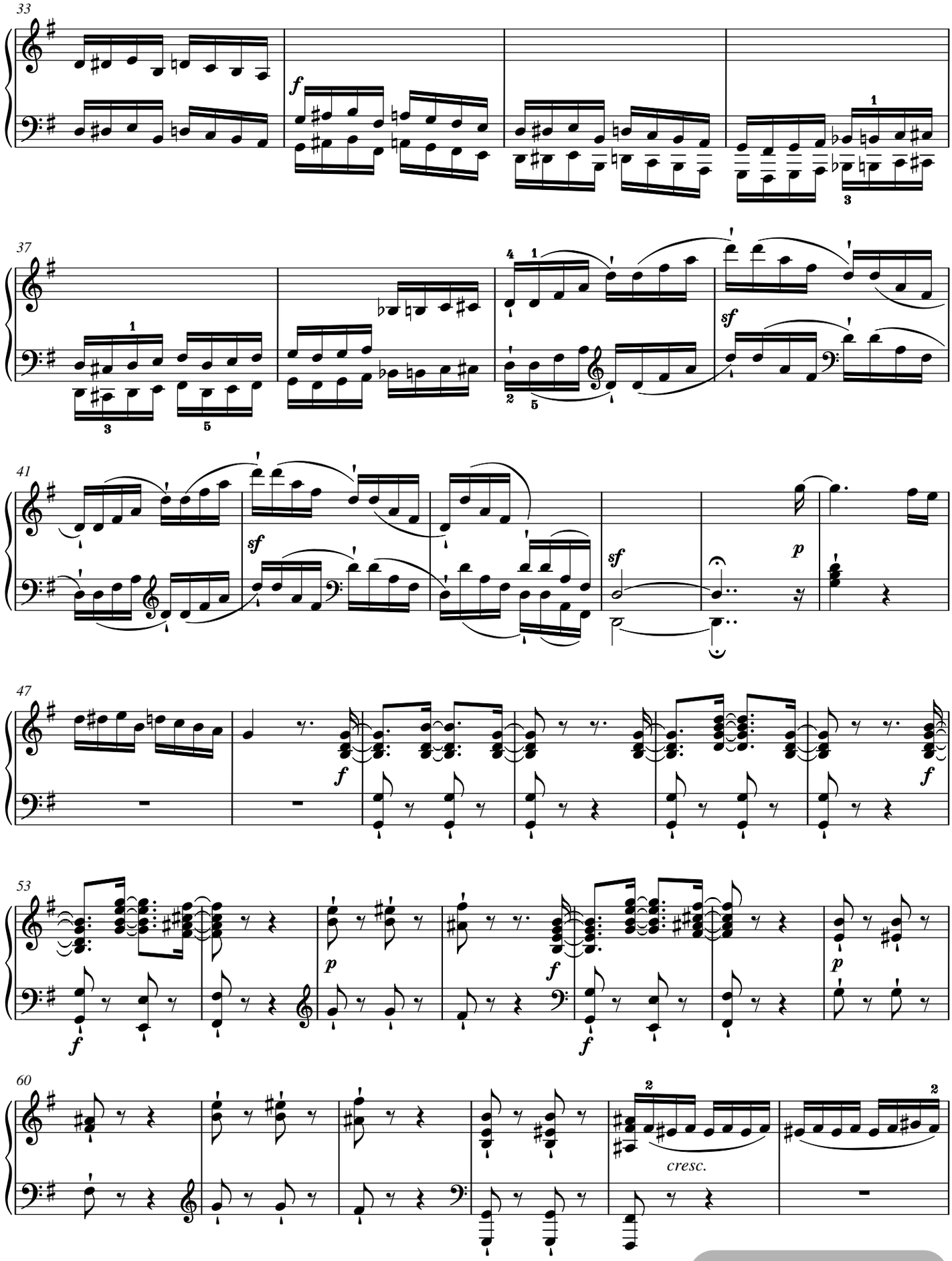
SONATA in G

composed 1802

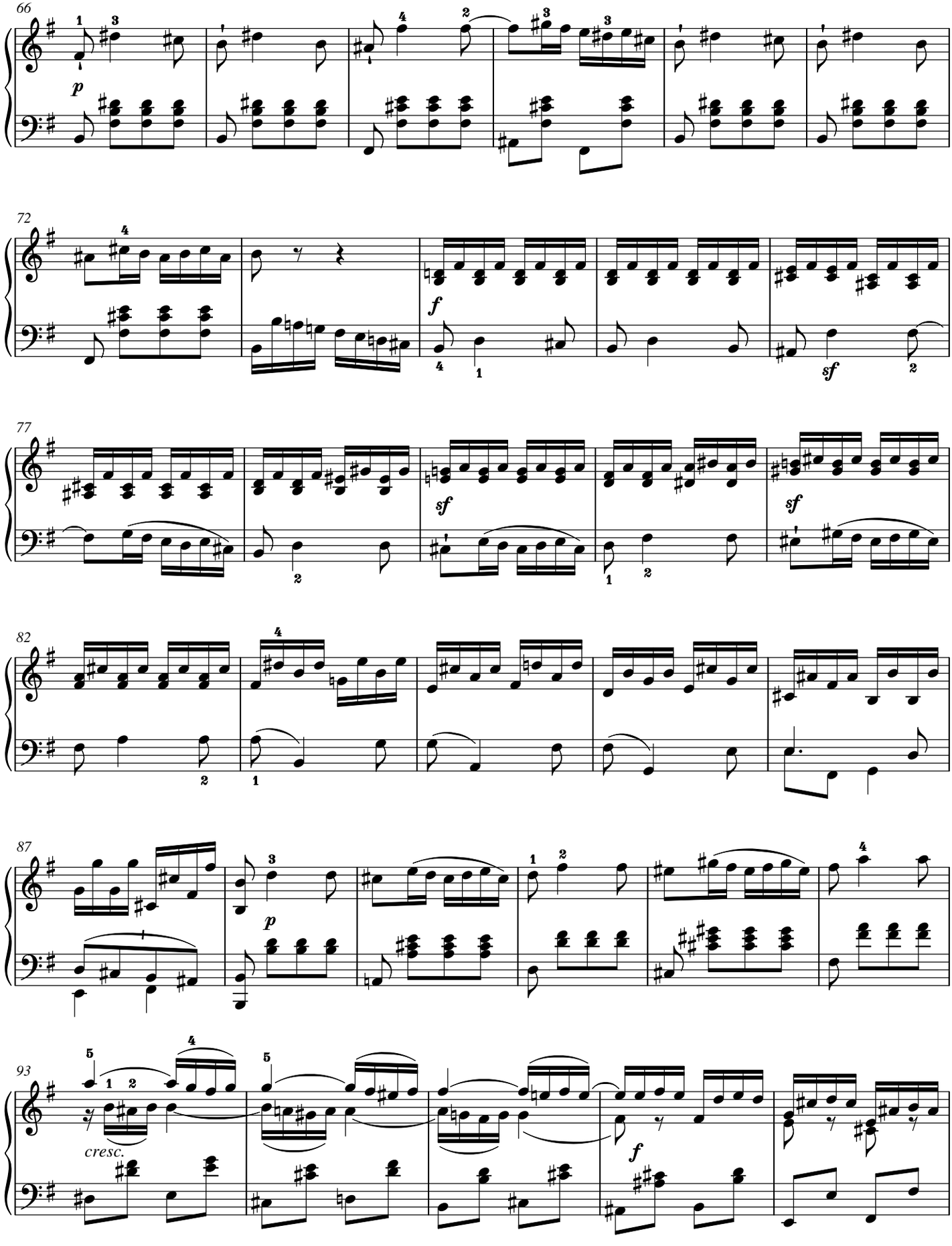
BEETHOVEN, Op. 31 No. 1
Edited by Barry Cooper

Allegro vivace





Sympathetic page turns



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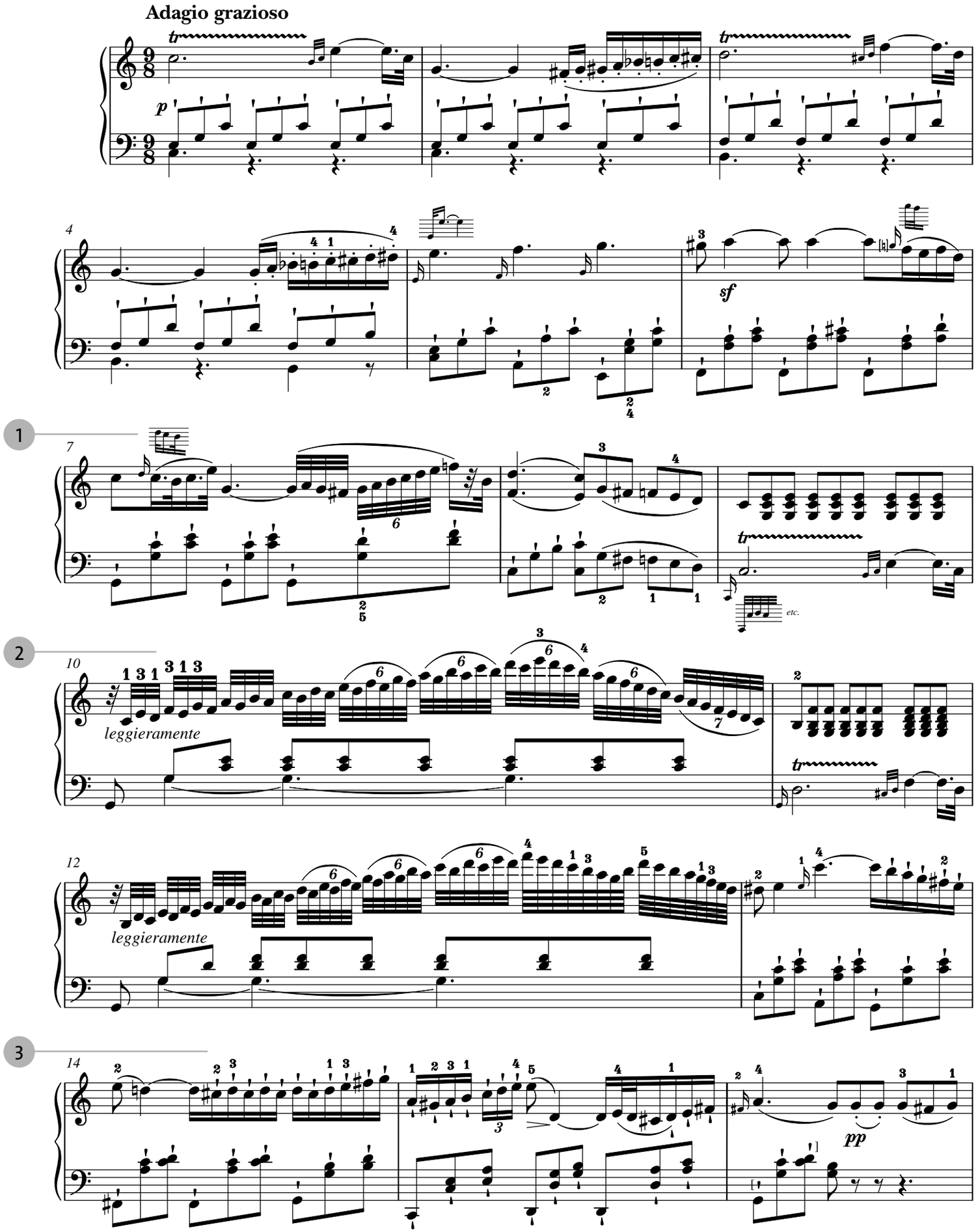
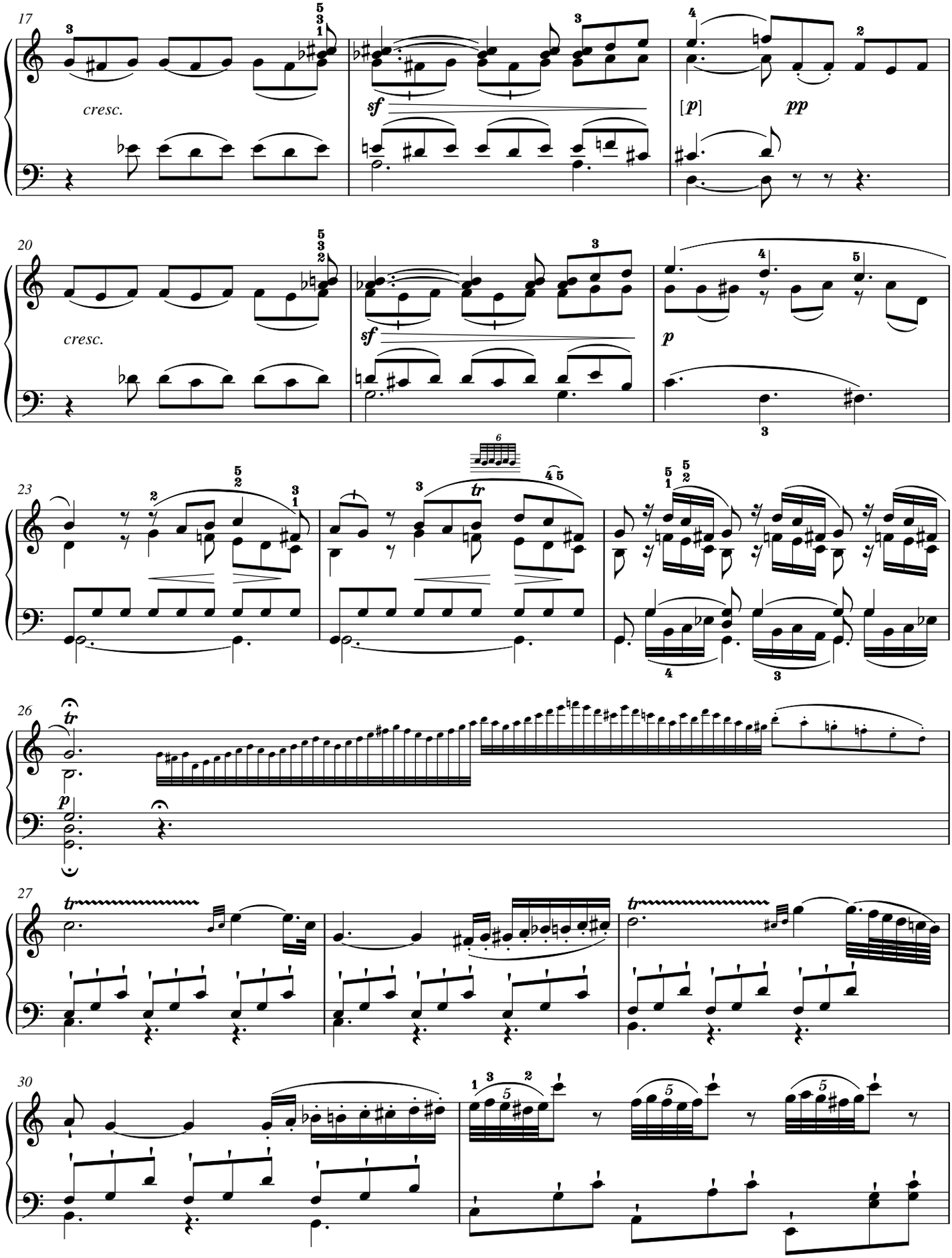


1. Realisation of ornaments above the stave
2. Beethoven's fingering shown in large print
3. David Ward's editorial fingering clearly differentiated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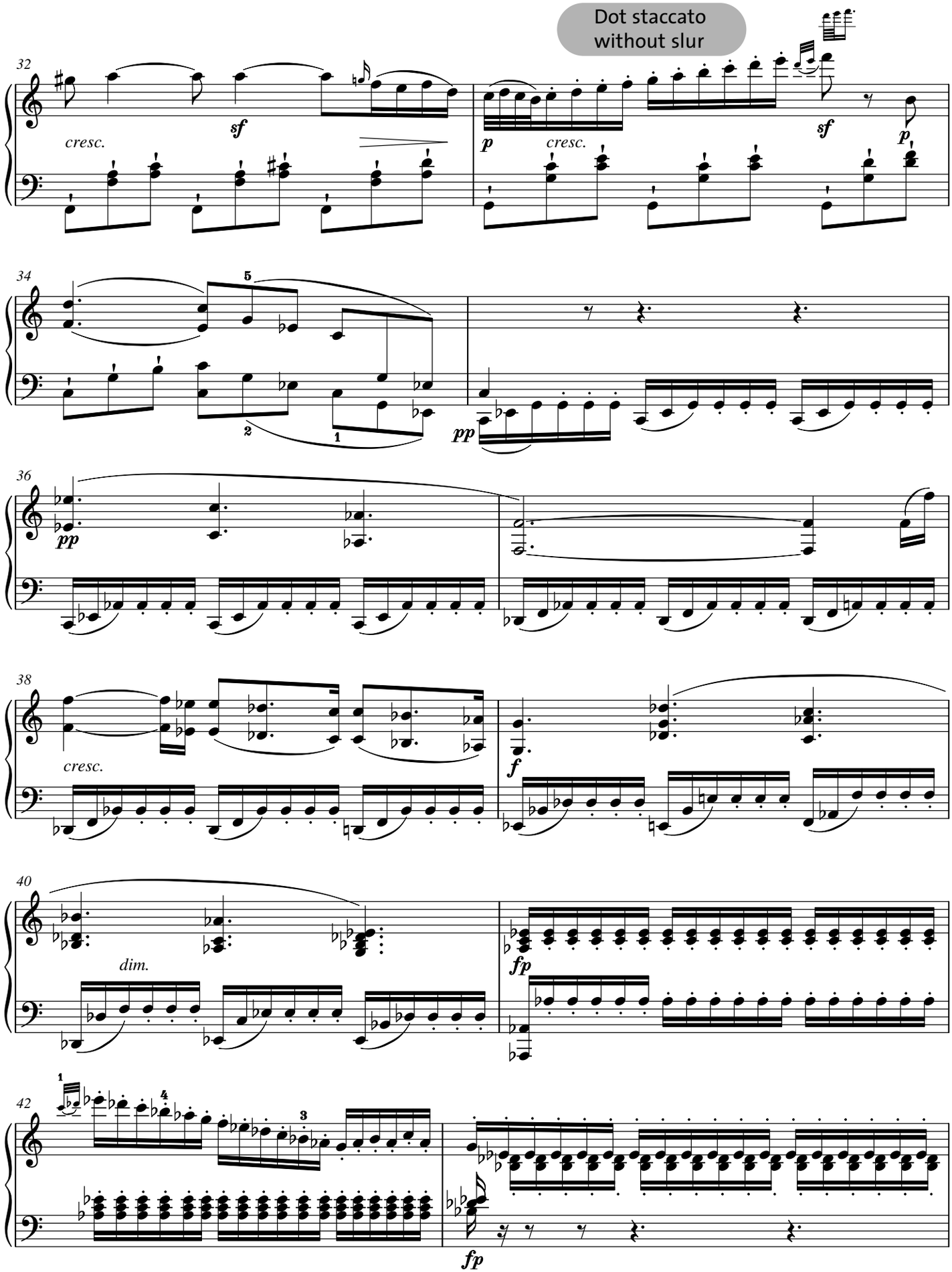
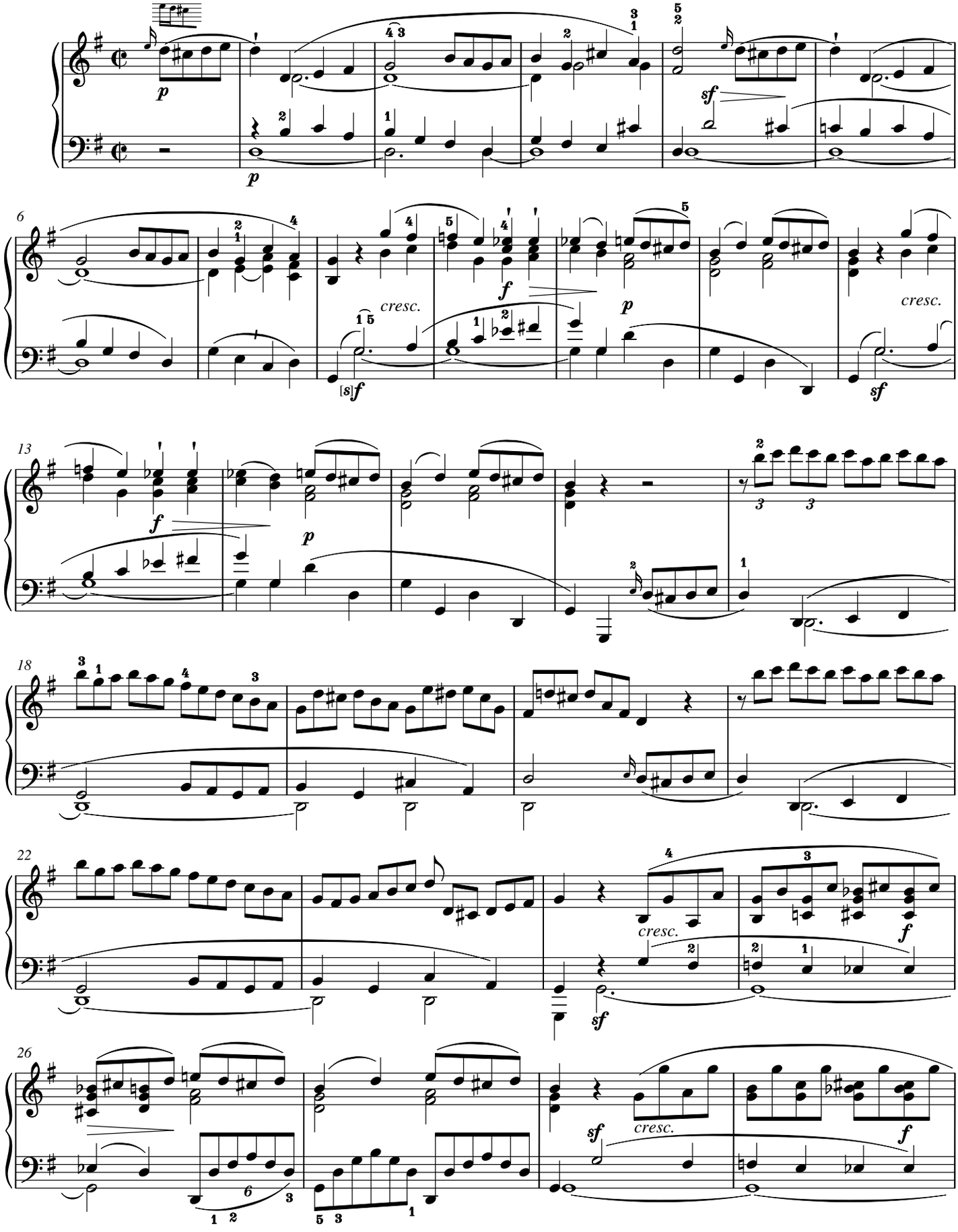
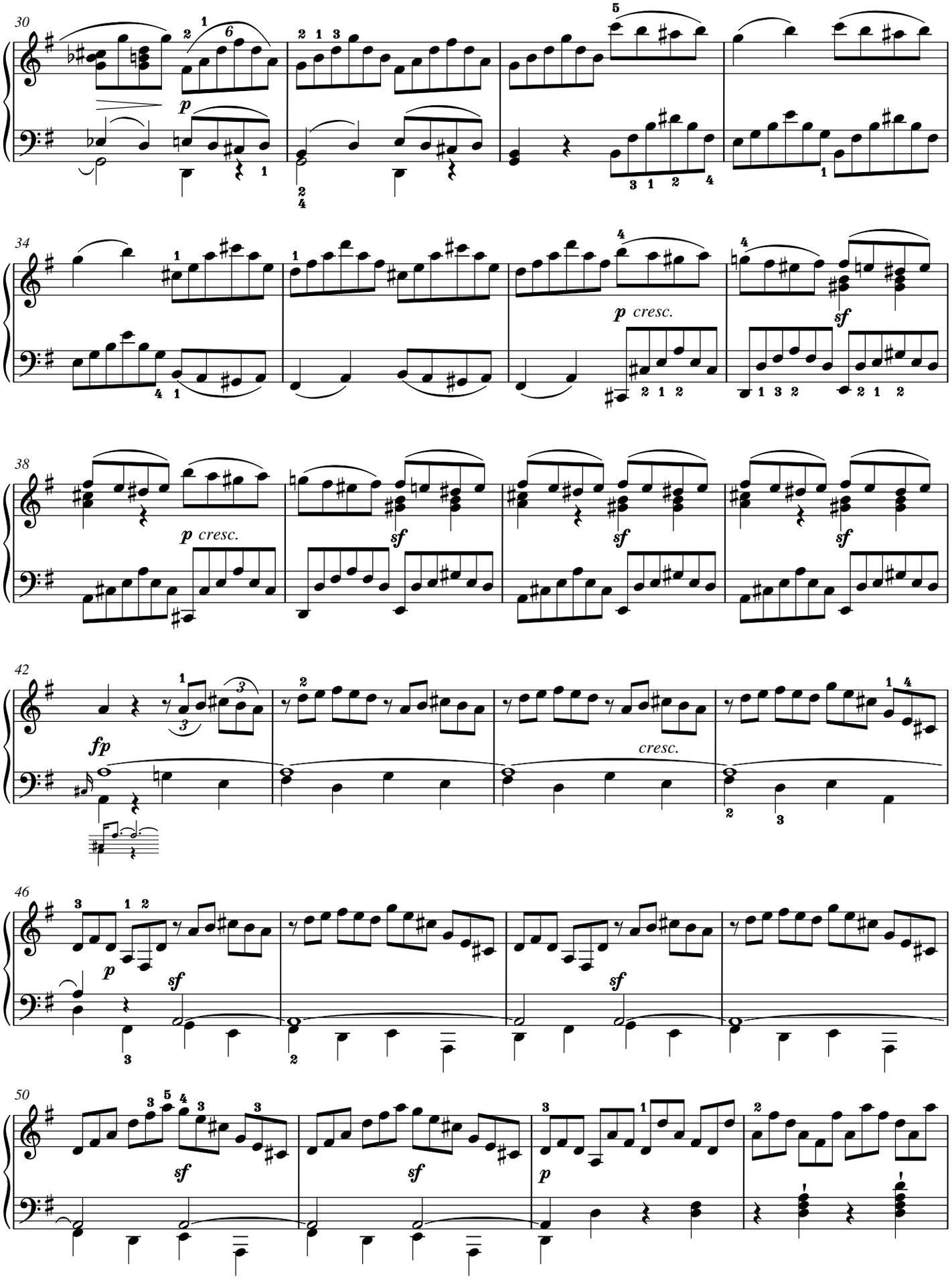
20
cresc.
sf
p
23
tr
26
tr
p
27
tr
tr
30

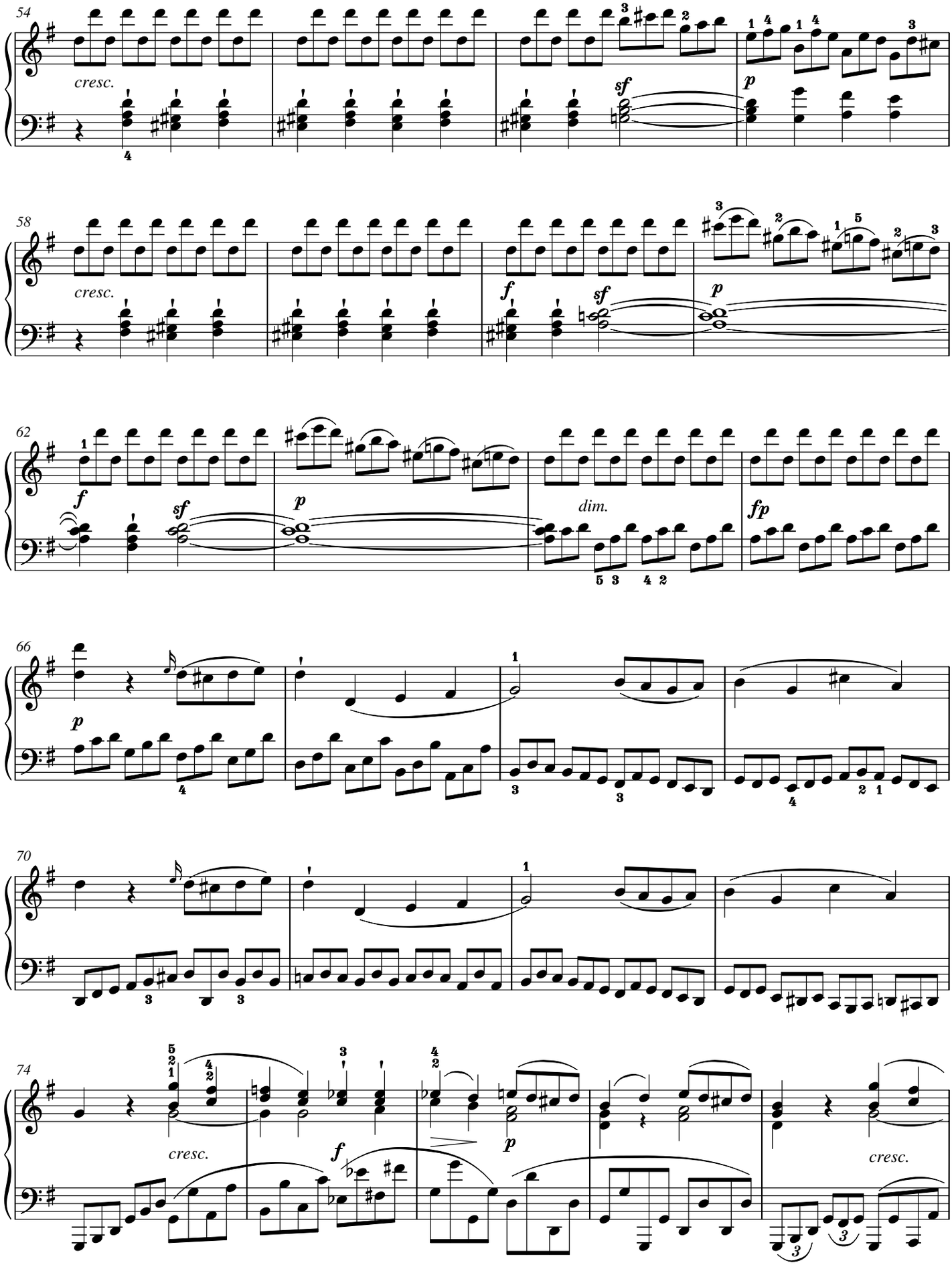

Dot staccato
without slur
32
cresc.
sf
p
cresc.
sf
p
34
5
2
1
pp
36
pp
38
cresc.
f
40
dim.
fp
42
1
4
3
fp
etc.

Rondo
Allegretto

Clear layout




30
p
34
p cresc.
sf
38
p cresc.
sf
sf
sf
42
fp
cresc.
46
p
sf
sf
50
sf
sf
p


54
cresc.
sf
p
58
cresc.
f
sf
p
62
f
sf
p
dim.
fp
66
p
70
74
cresc.
f
p
cresc.
etc.

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