SONATA N. 12

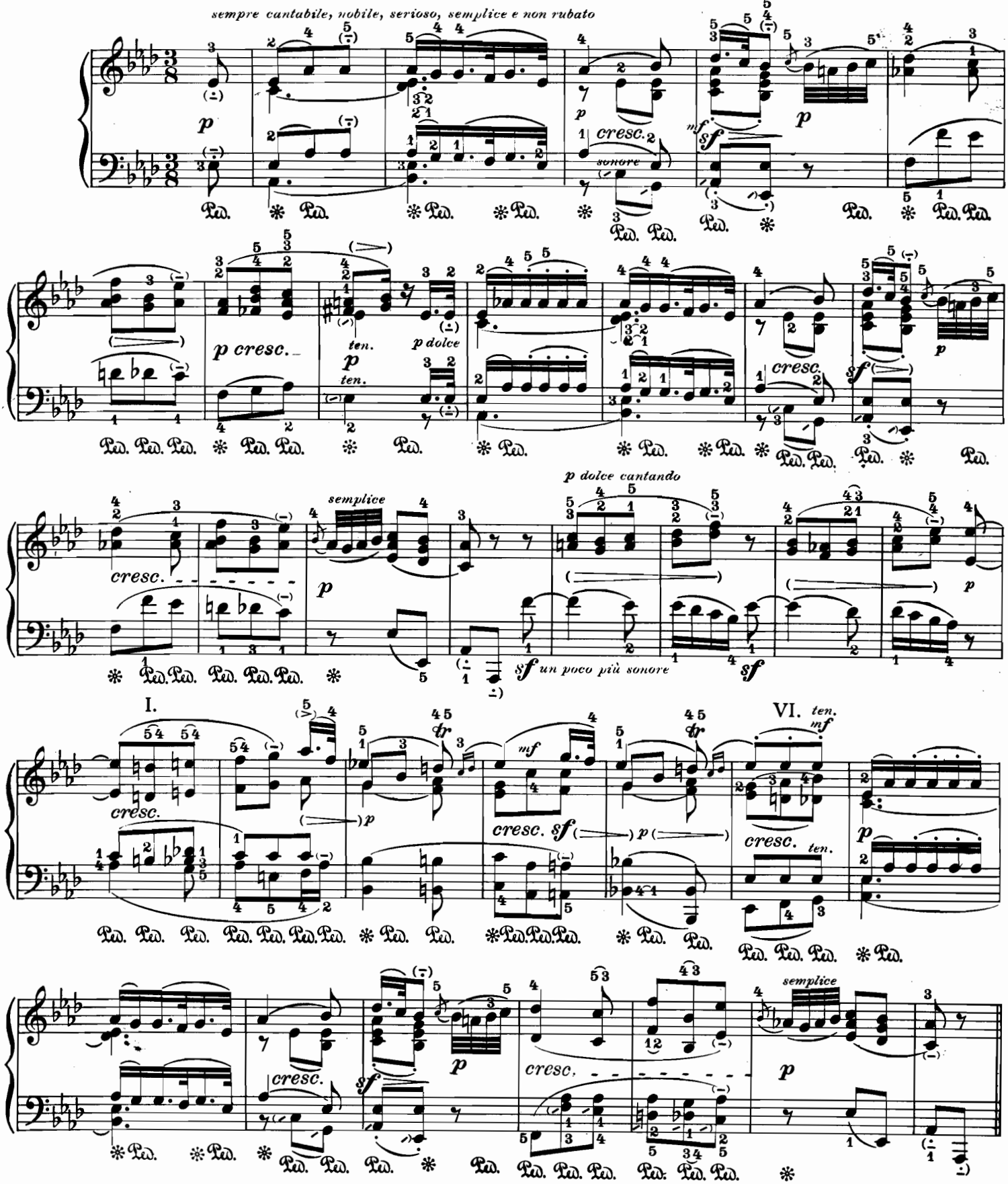
(Dedicata al Principe Carlo von Lichnowsky)

Composta nell'anno 1801
Pubblicata in marzo 1802
presso Cappi, a Vienna

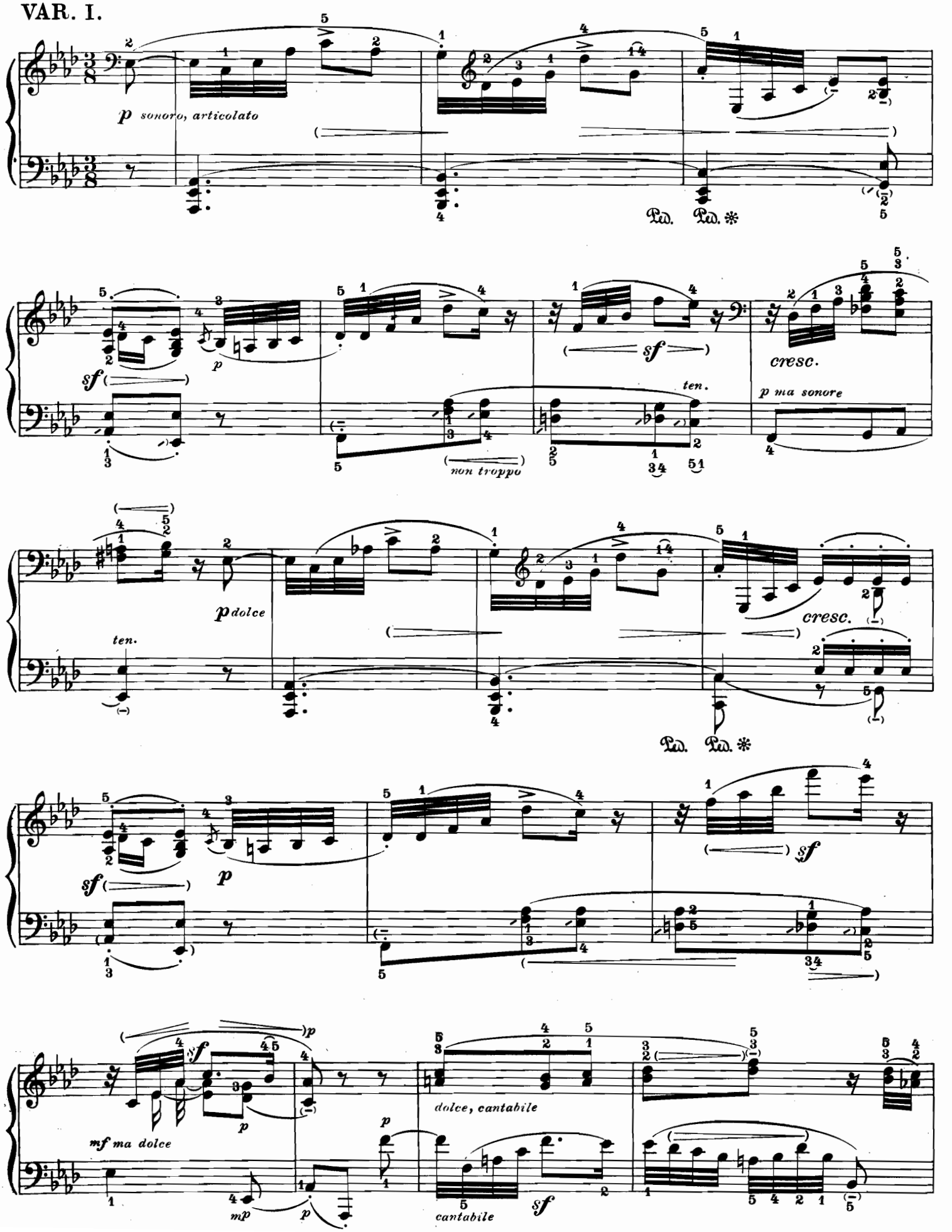
Op. 26

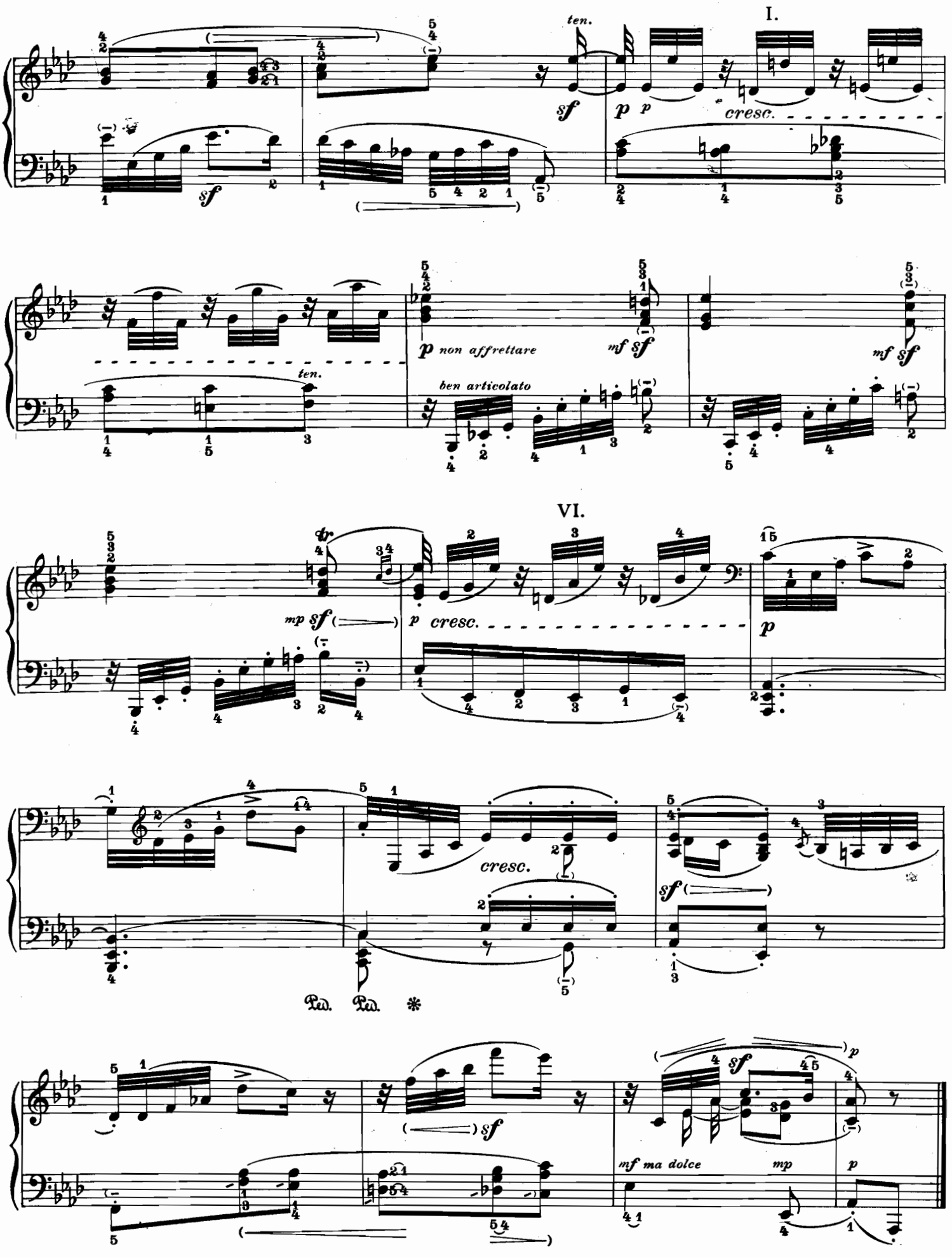
Andante con variazioni (♪ = 63-66)

sempre cantabile, nobile, serioso, semplice e non rubato



VAR. I.


p sonoro, articolato
Ped. Ped. ✻
sf
p
sf
non troppo
ten.
cresc.
p ma sonore
p dolce
ten.
cresc.
Ped. Ped. ✻
sf
p
sf
mf ma dolce
p
mp
p
dolce, cantabile
cantabile
sf


I.
ten.
sf
p p
cresc.
sf
p non affrettare
mf sf
ben articolato
ten.
mf sf
VI.
mp sf
p cresc.
p
cresc.
sf
Ped. Ped. *
sf
sf
mf ma dolce
mp
p

VAR. II. (♪ = 88)

Un poco più mosso ma tutto senza agitazione, sempre tranquillo

molto p *sincopare con eguaglianza, molto distinto*

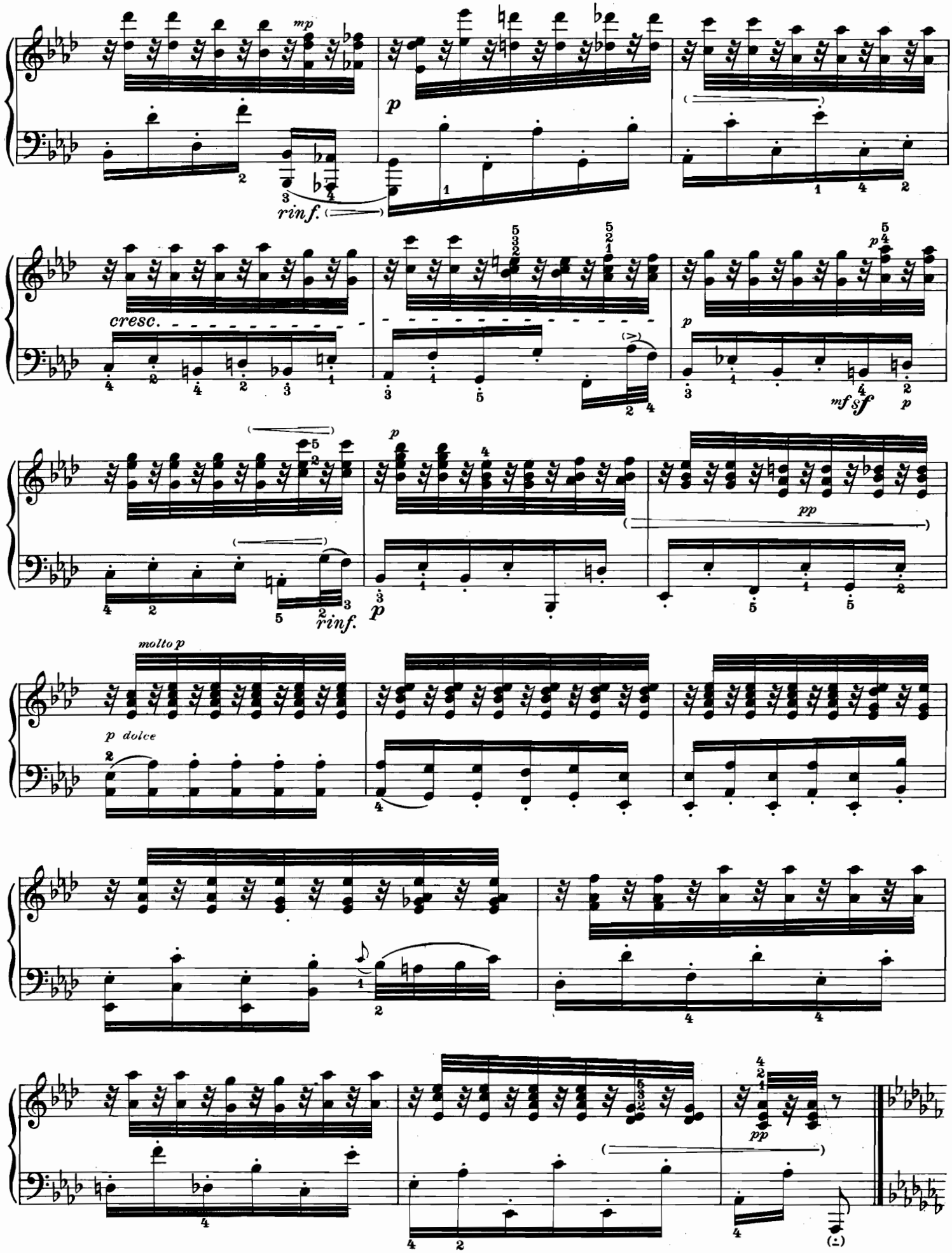
p leggiero

dolce

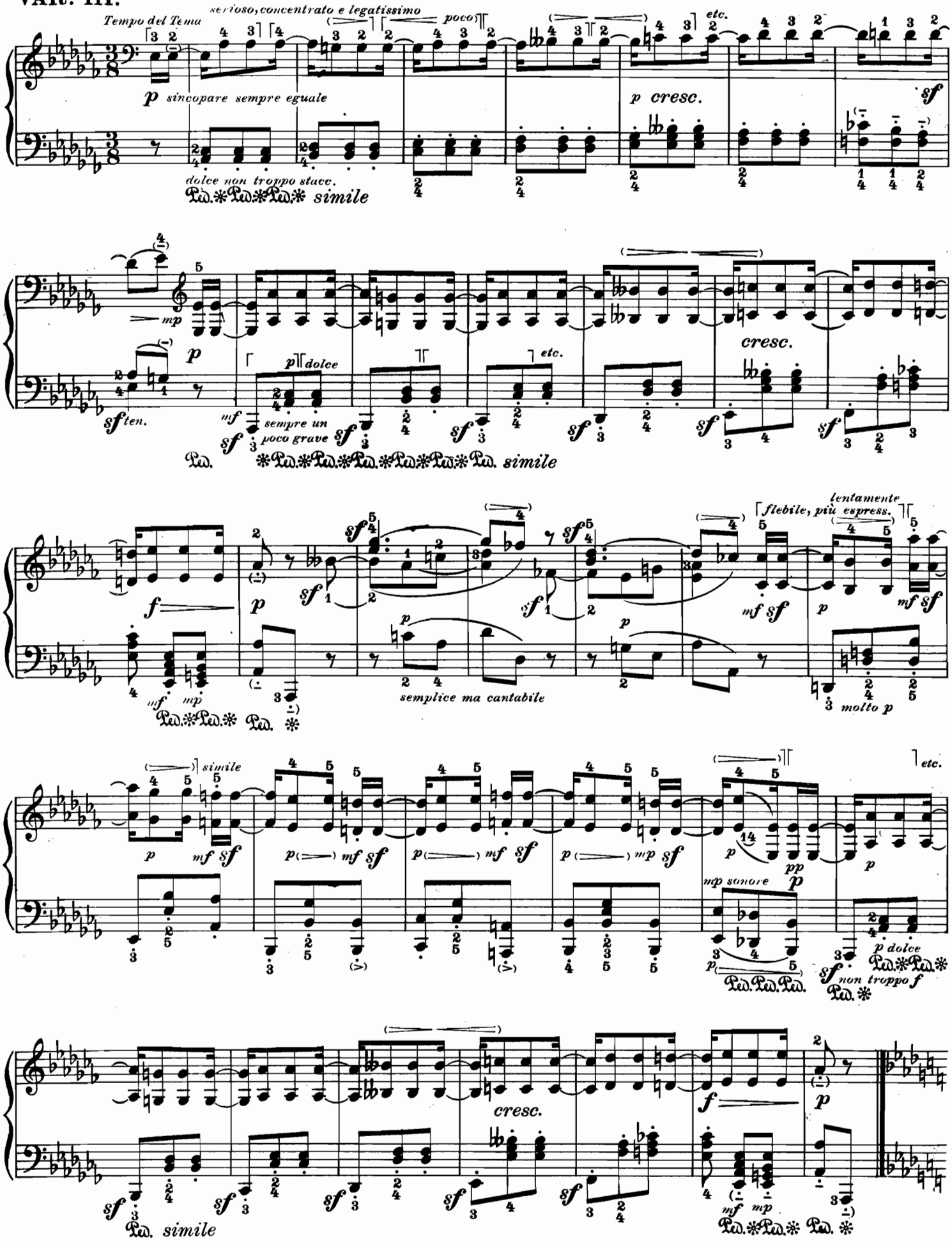
senza Ped.

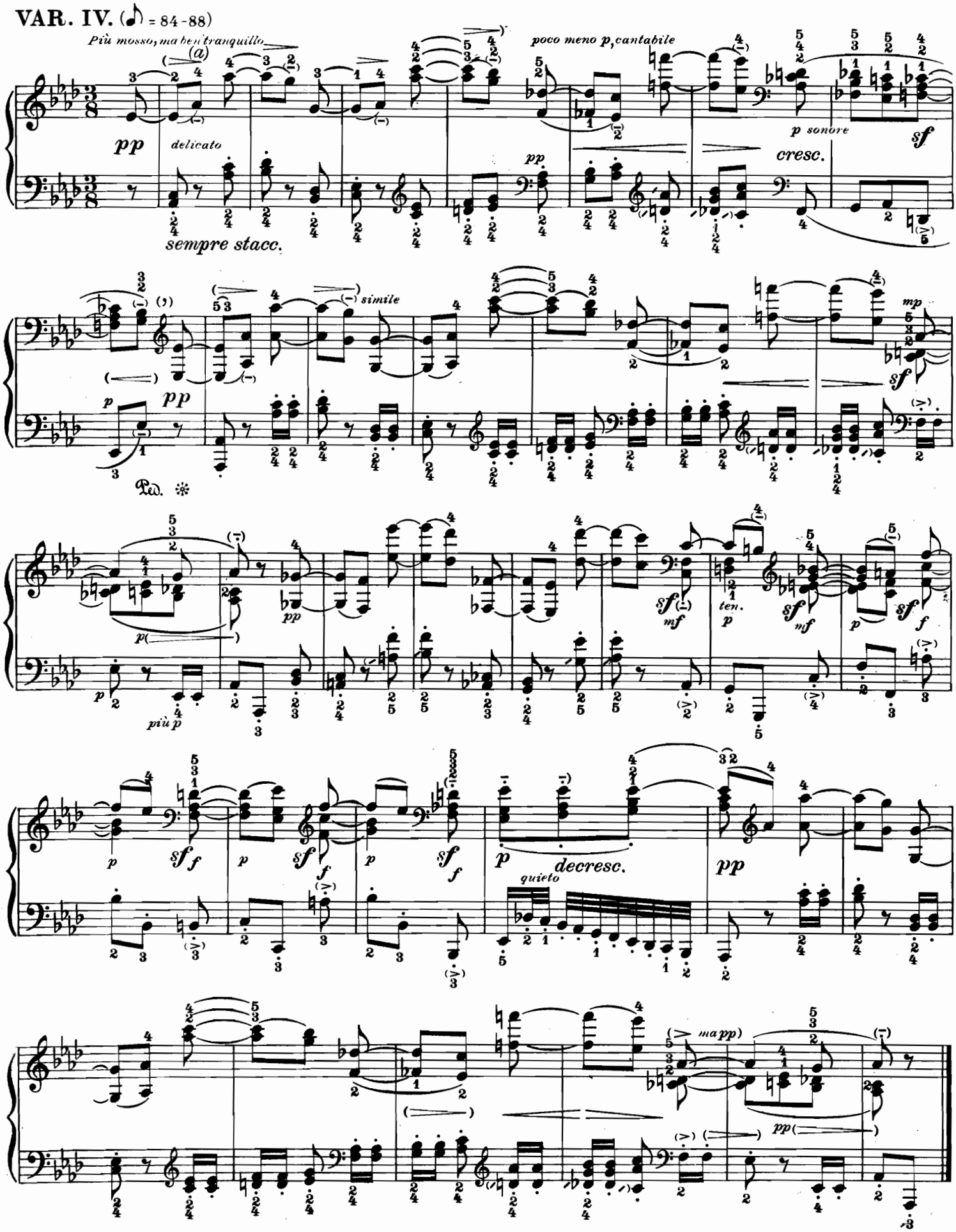
p

p


mp
p
rinf.
cresc.
p
mf sf
p
p
rinf.
p
pp
molto p
p dolce
pp

VAR. III.

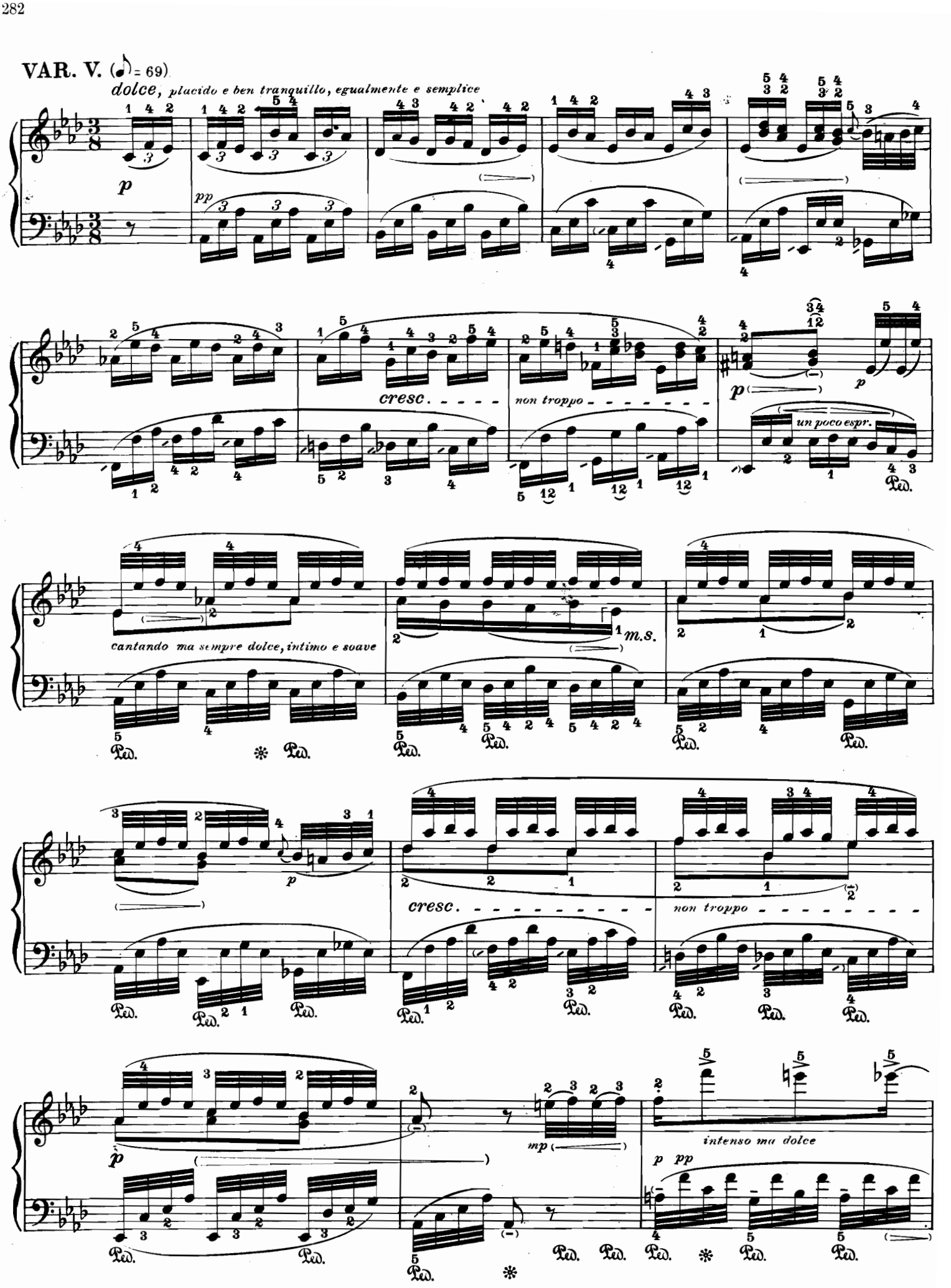

Tempo del Tema
serioso, concentrato e legatissimo
poco
etc.
p sincopare sempre eguale
p cresc.
sf
dolce non troppo stacc.
simile
mp
p
sf ten.
p dolce
mf
sempre un poco grave
etc.
cresc.
simile
f
p
sf
semplice ma cantabile
lentamente
flebile, più espress.
mf sf
molto p
simile
mp sonore
pp
p dolce
non troppo f
cresc.
simile

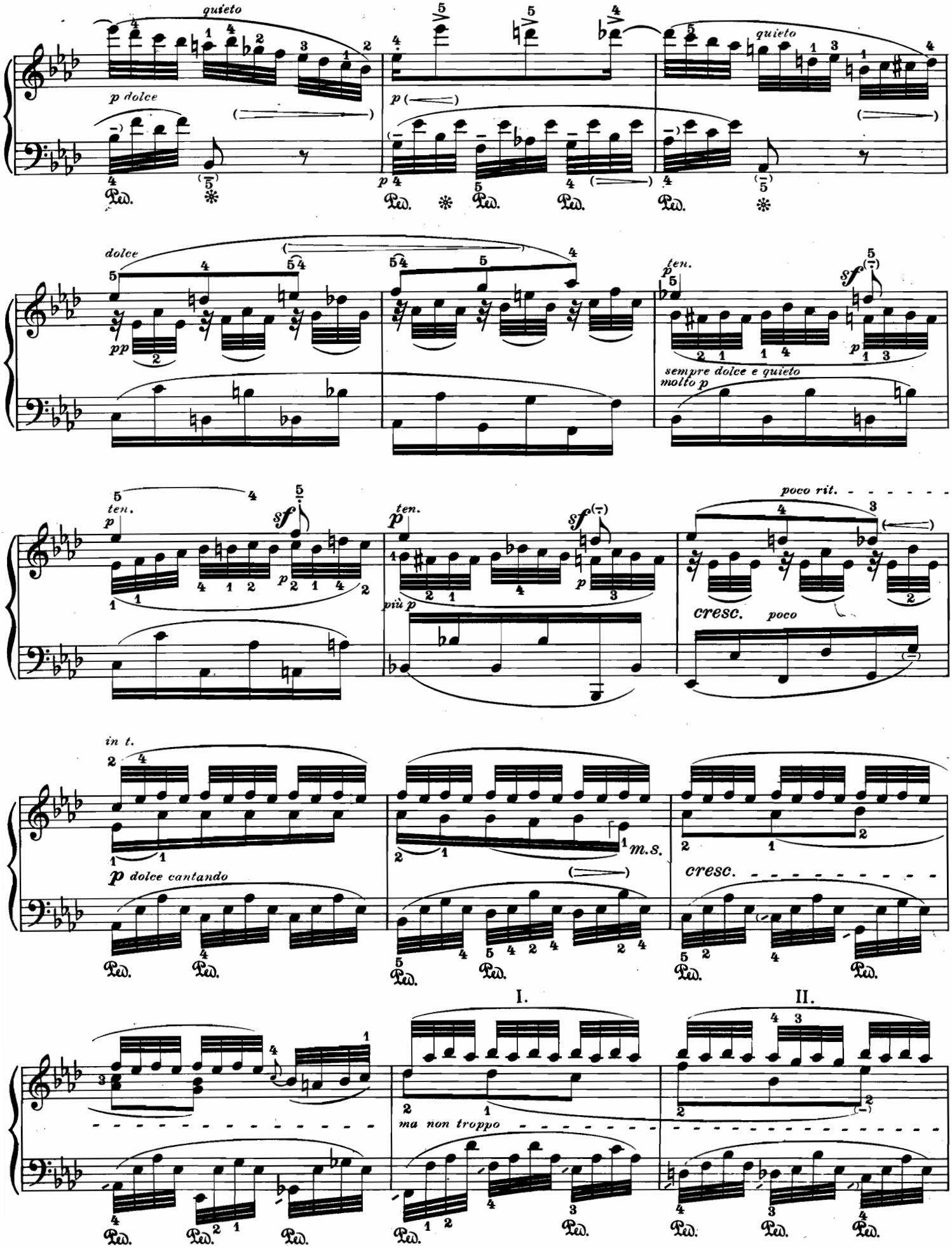


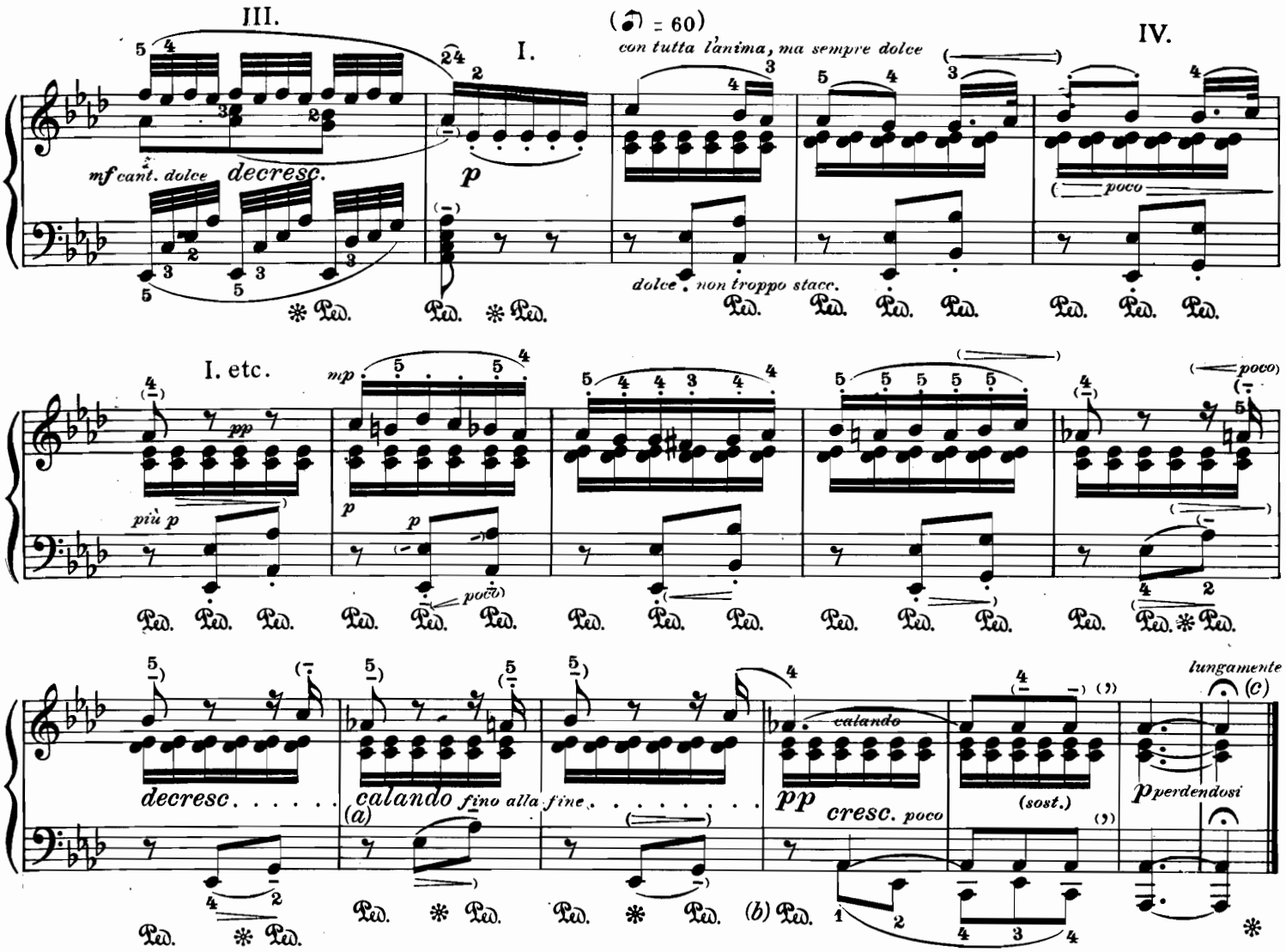
a) La seconda croma della mano destra non deve essere staccata.

a) *The second quaver of the right hand must* not *be played staccato.*

a) Das zweite Achtel in der rechten Hand nicht staccato.

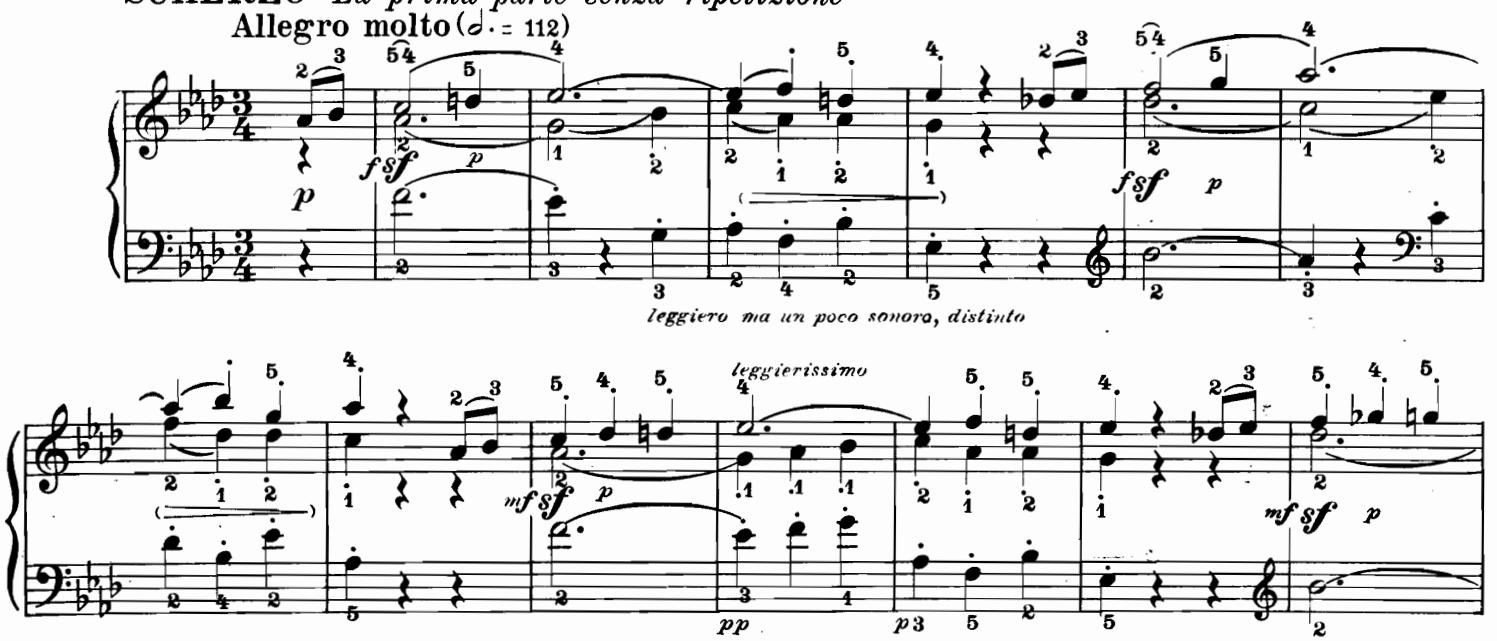

VAR. V. (♪ = 69)
dolce, placido e ben tranquillo, egualmente e semplice
p
pp
cresc.
non troppo
un poco espr.
cantando ma sempre dolce, intimo e soave
m.s.
cresc.
non troppo
mp
intenso ma dolce
p pp
Ped.


quieto
p dolce
quieto
dolce
pp
ten.
sempre dolce e quieto
molto p
poco rit.
cresc.
poco
in t.
p dolce cantando
m.s.
cresc.
I.
II.
ma non troppo



SCHERZO *La prima parte senza ripetizione*

Allegro molto (𝅗𝅥. = 112)



a) Nell'Edizione Critica Completa si legge « mancando » e non « calando » come nell'Edizione Urtext.

b) Pedale autografo.

c) Attenzione alla corona.

a) *The « Kritische Gesamtausgabe » has « mancando » here, not « calando », as in the « Urtext » edition.*

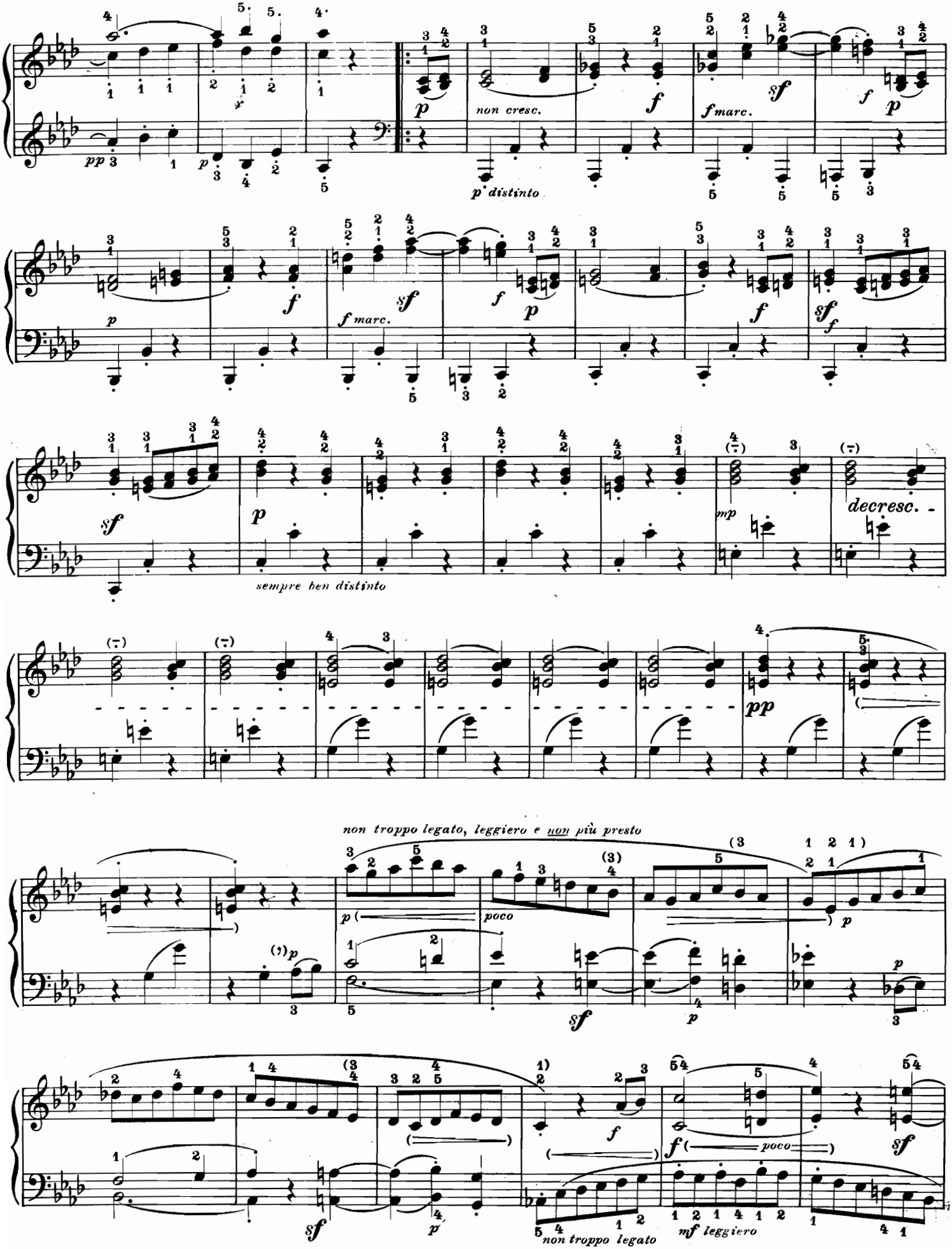
b) *Pedal indication by the composer.*

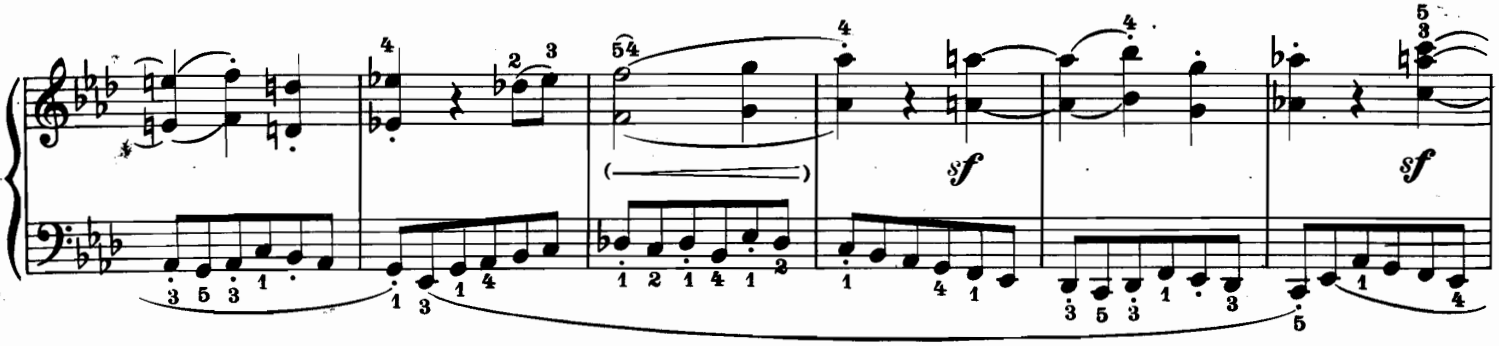
c) *Observe the Fermata!*

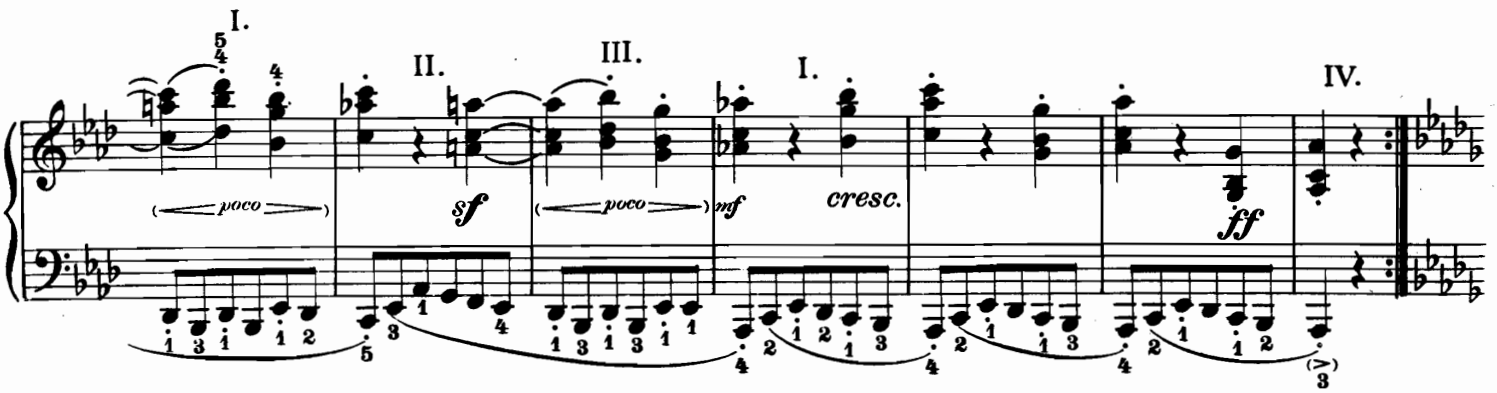
a) In der Kritisch Durchgesehenen Gesamtausgabe steht *mancando*, nicht *calando*, wie in der Urtextausgabe.

b) Pedal autograph.

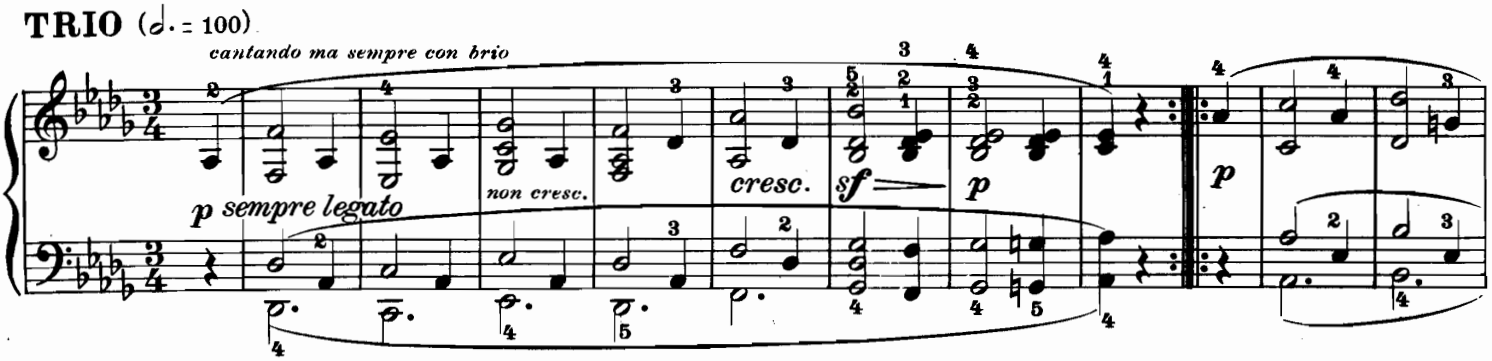
c) Fermate beachten.

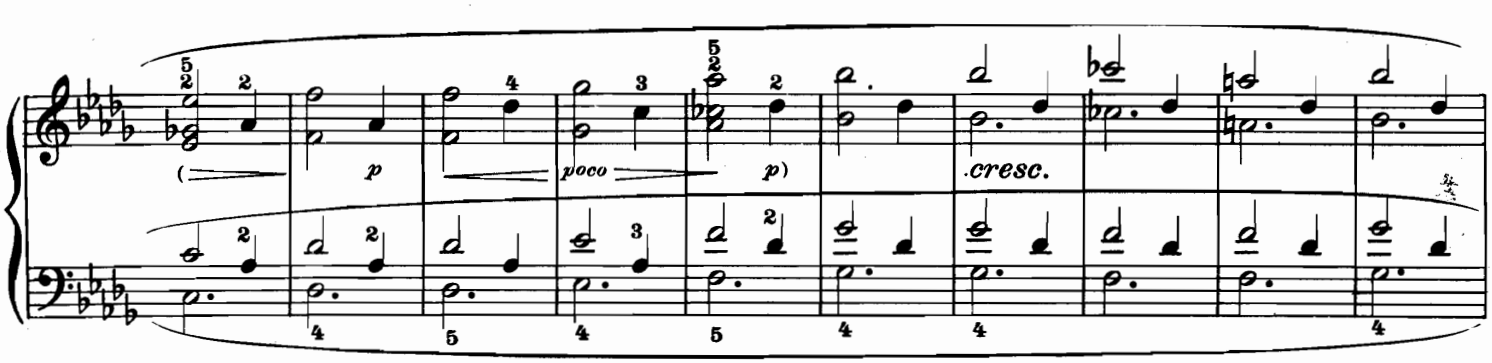

non cresc.
p distinto
f marc.
sempre ben distinto
decresc.
non troppo legato, leggiero e non più presto
poco
non troppo legato
mf leggiero

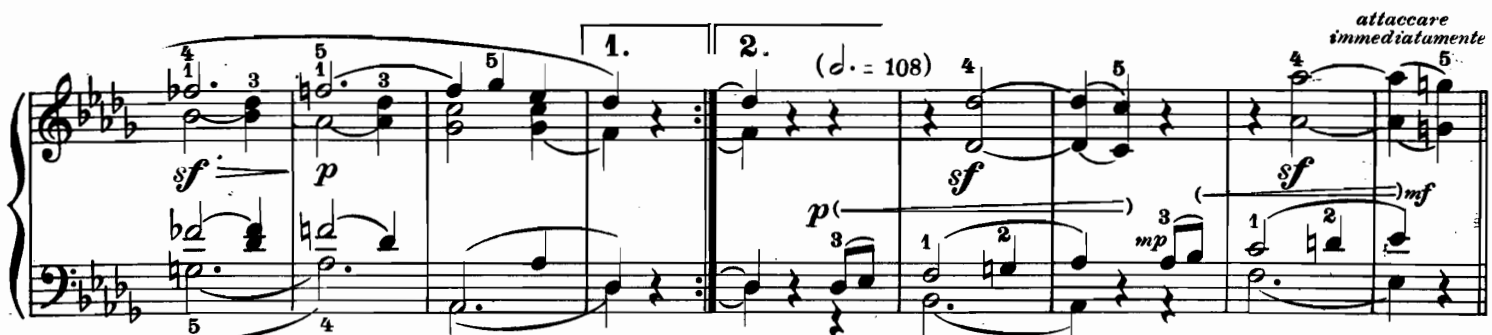




TRIO (𝅗𝅥. = 100)



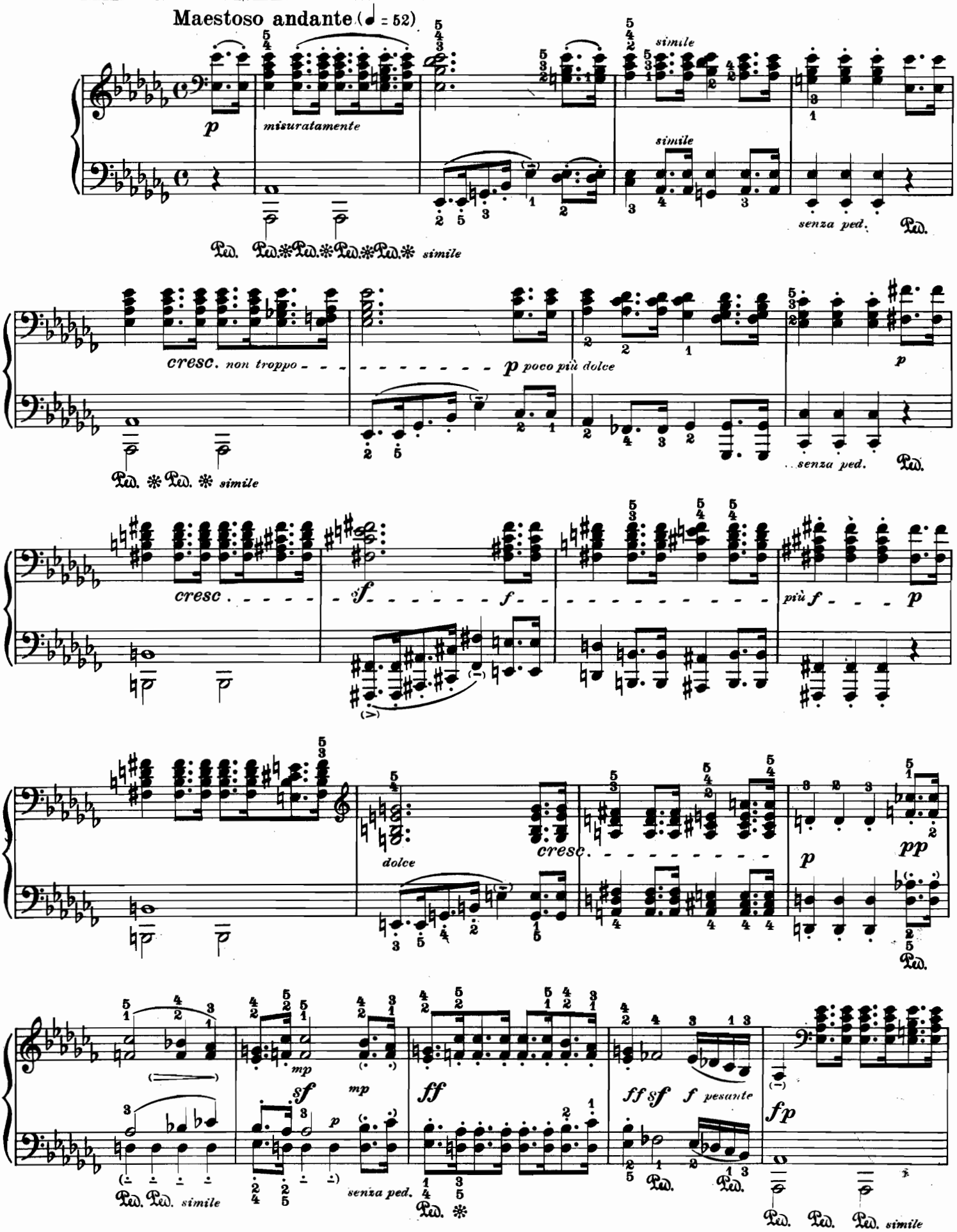


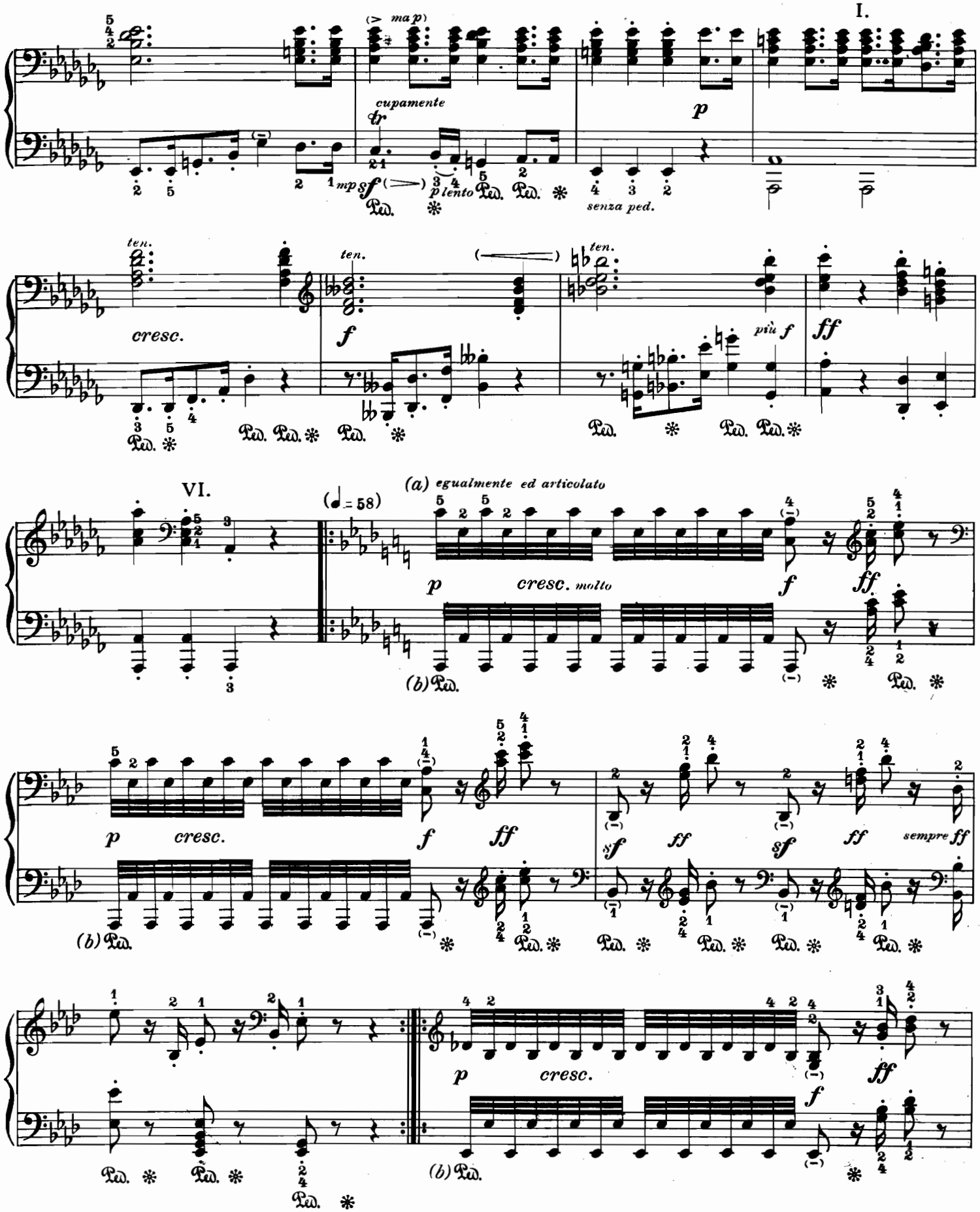


Scherzo D. C. senza ripetizione

MARCIA FUNEBRE sulla morte d'un Eroe

Maestoso andante (♩ = 52)





a) Eseguire esattamente il numero di biscrome indicato e non di più. Niente tremolo.

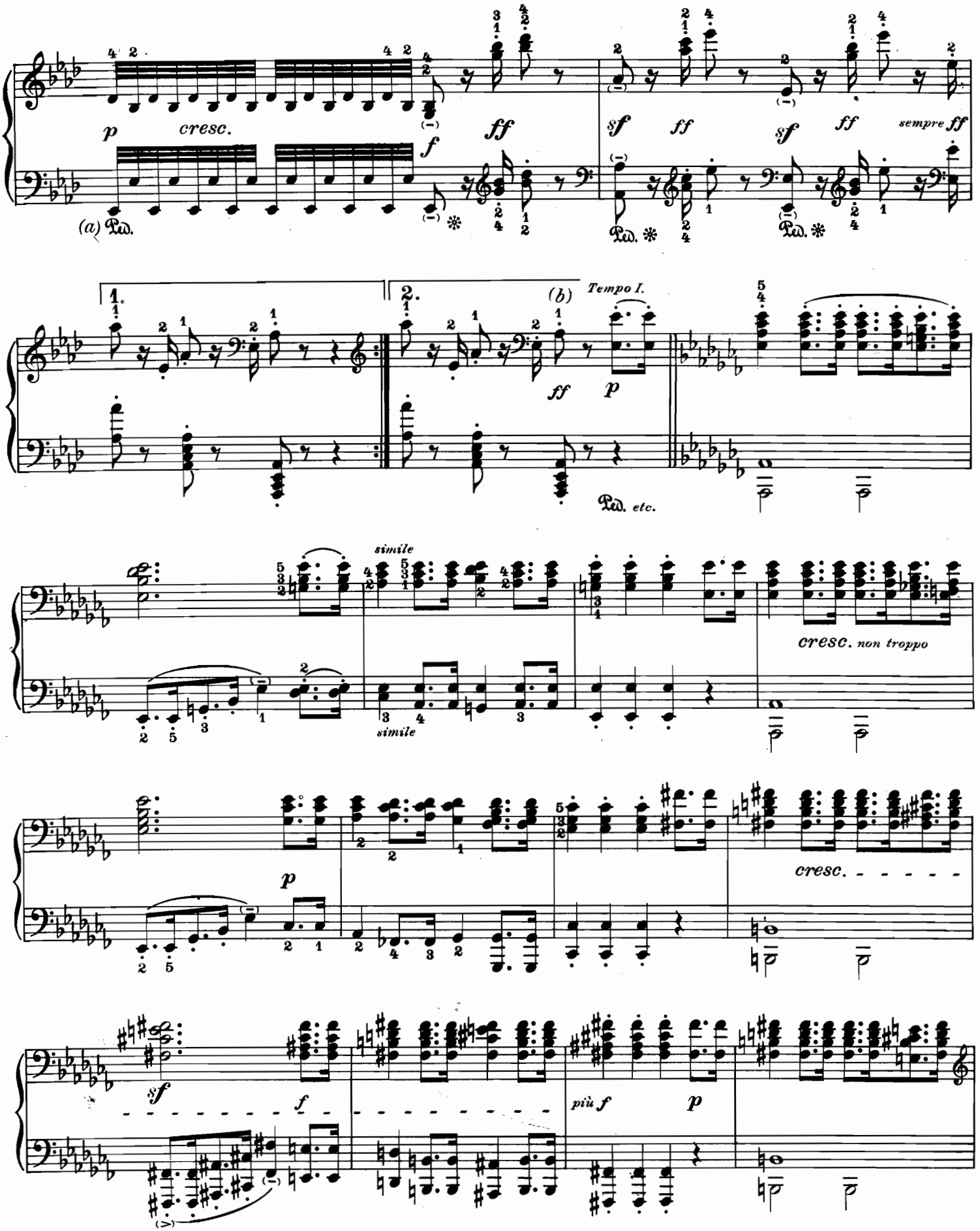
b) Ped. e * autografi.

a) *Don't play more than the prescribed number of demi-semi-quavers; no « tremolo ».*

b) *Ped. and * by the composer.*

a) Nicht etwa mehr Zweiunddreissigstel als die vorgeschriebenen: Kein « tremolo ».

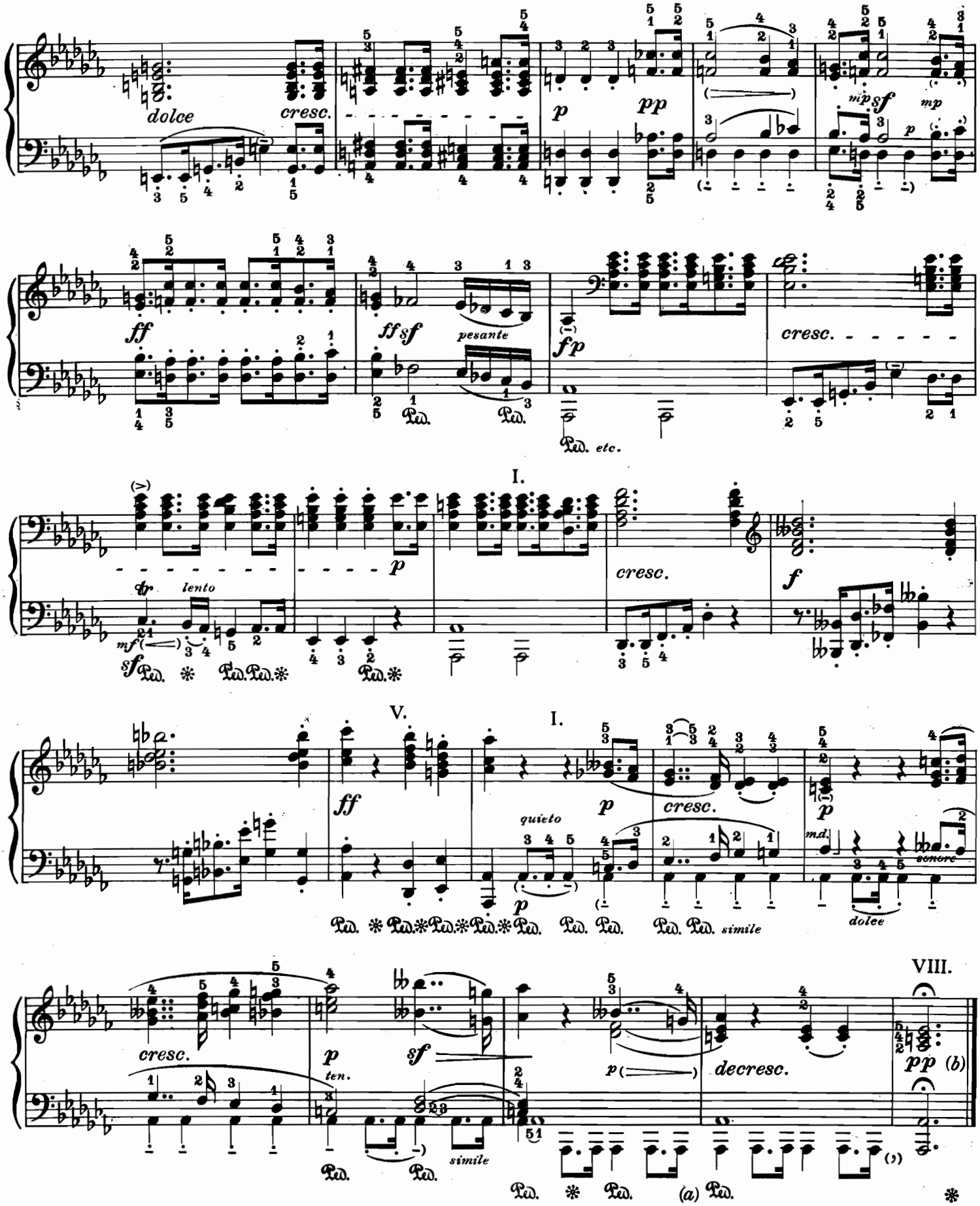
b) Ped. und * autograph.



a) Ped. e * autografi.
b) Senza pausa!

a) *Ped. and * by the composer.*
b) *Straight on without a pause!*

a) Ped. und * autograph.
b) Ohne Pause weiter!



a) Ped. e * autografi.

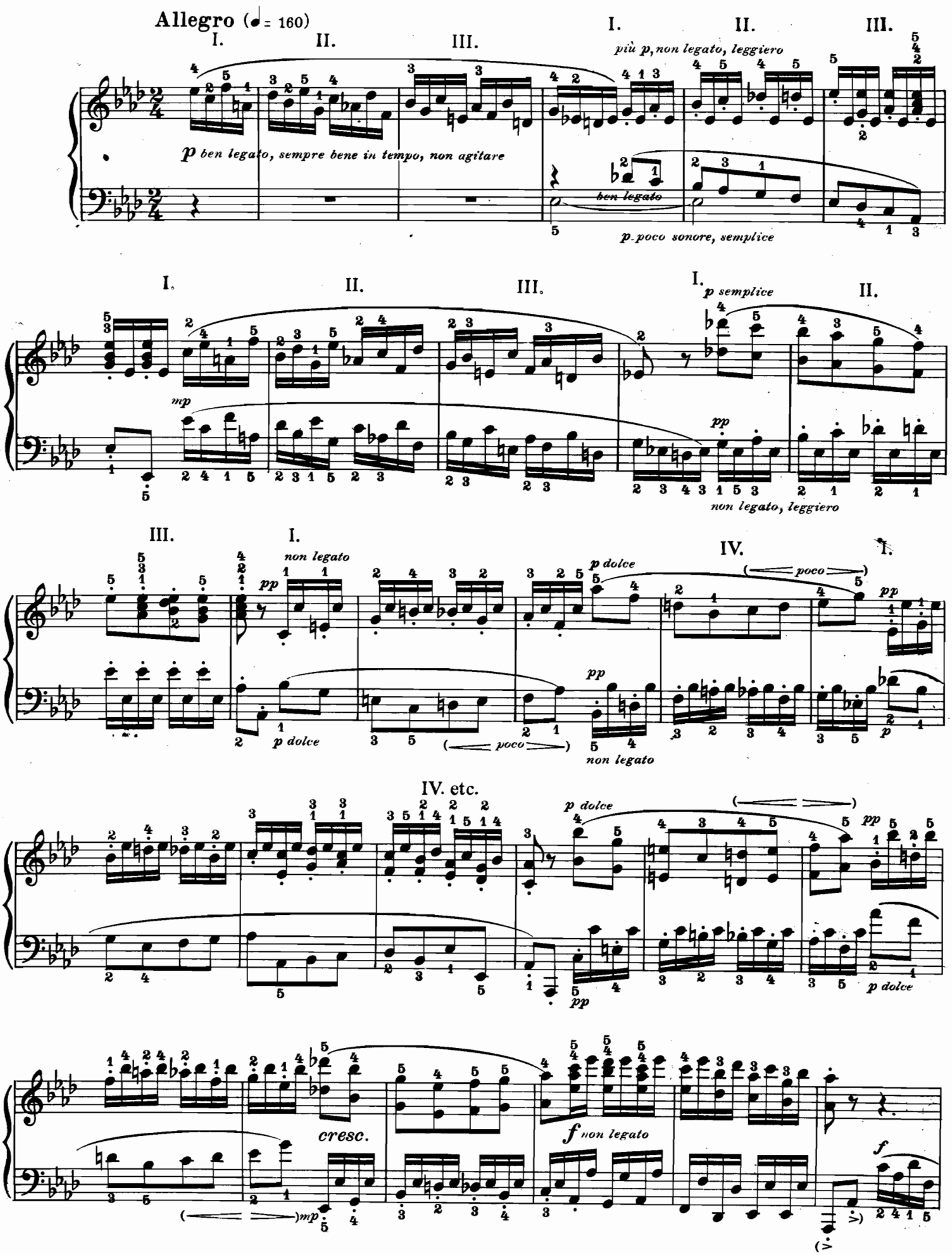
b) Corona di 7 quarti (♩ = 52), poi *un* quarto di pausa (♩ = 160) per l'Allegro.

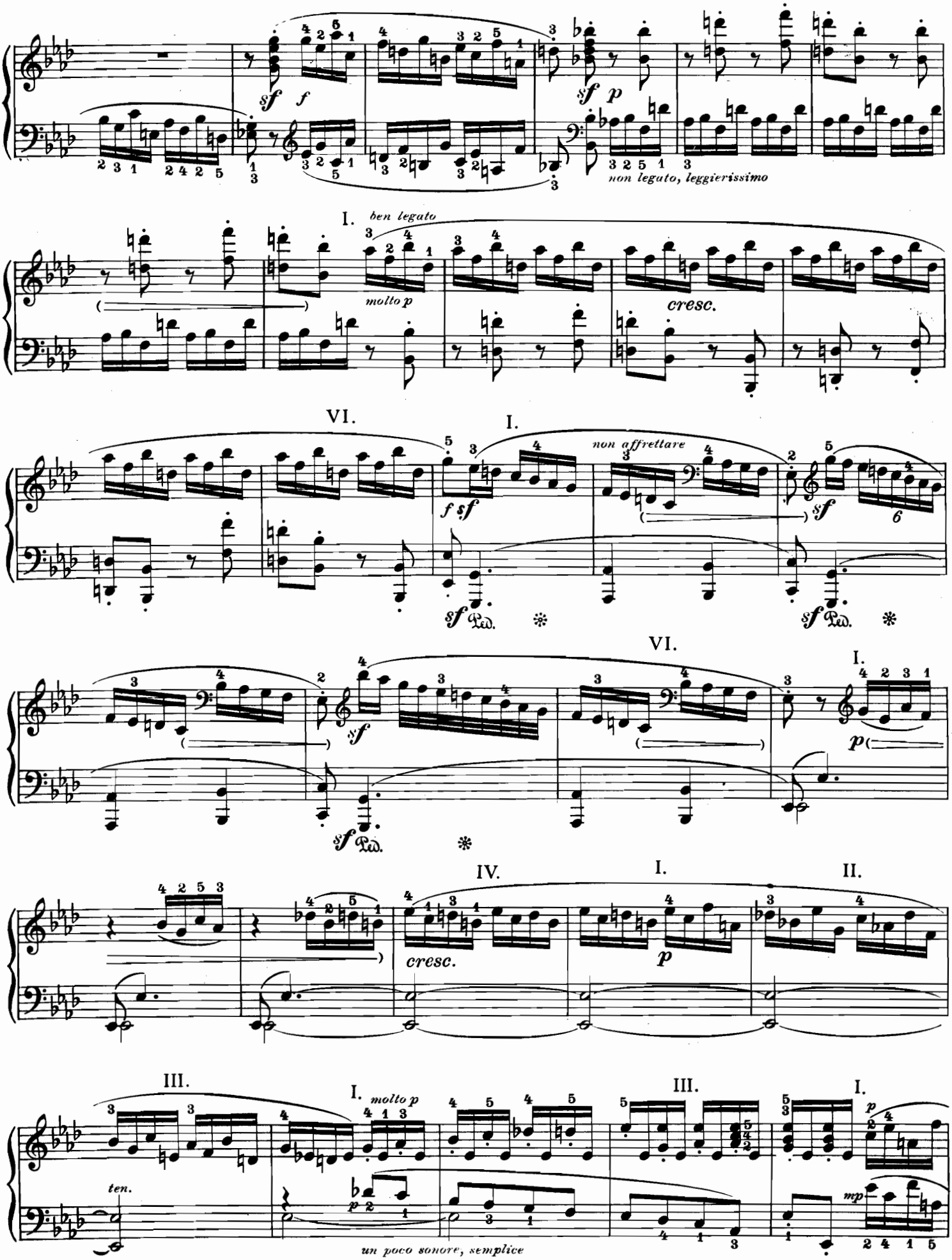
a) *Ped. and * by the composer.*

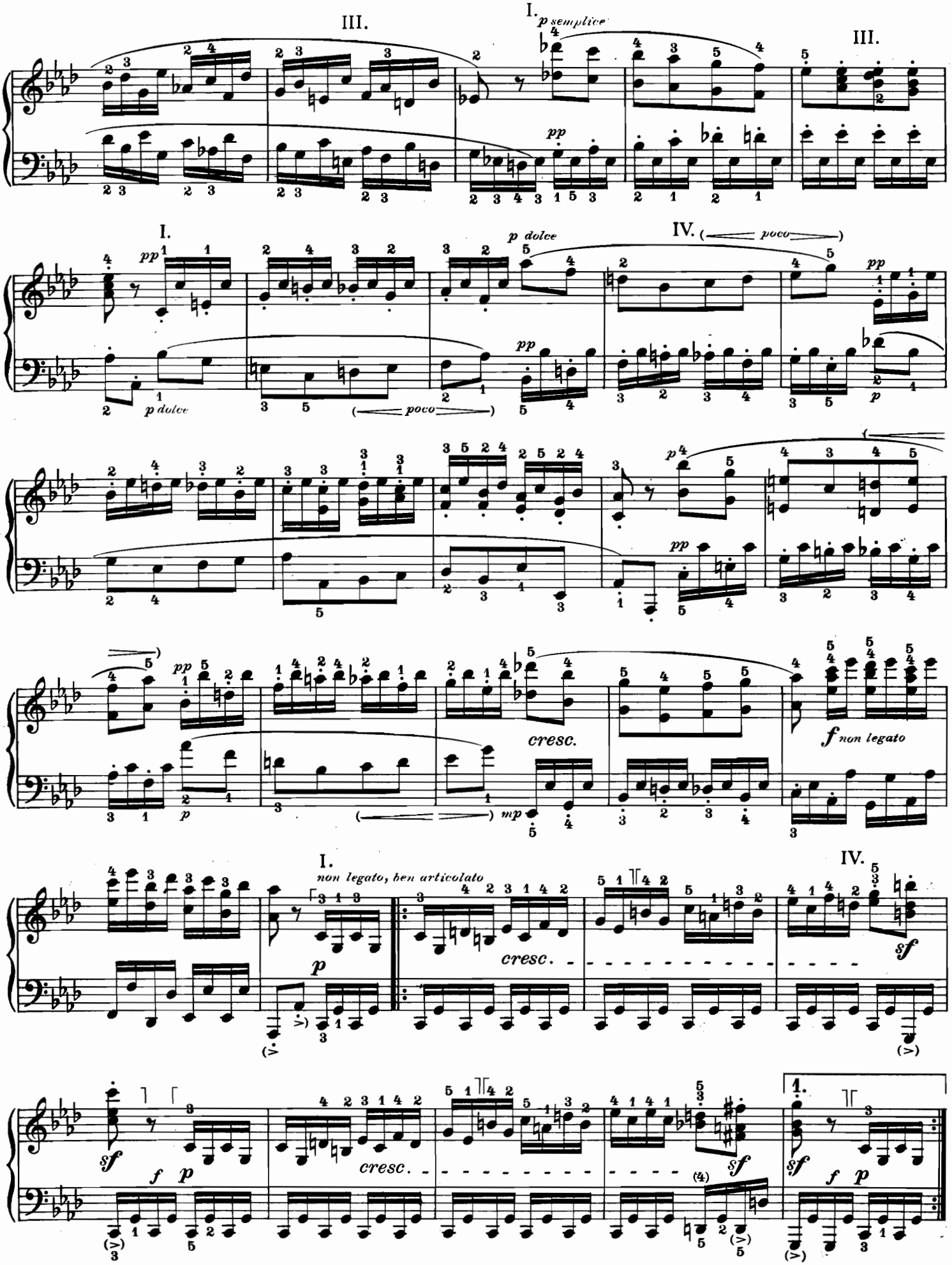
b) *Fermata of seven crotchets* (♩ = *52*), *then after* one *crotchet* (♩ = *160*) *rest begin the « Allegro ».*

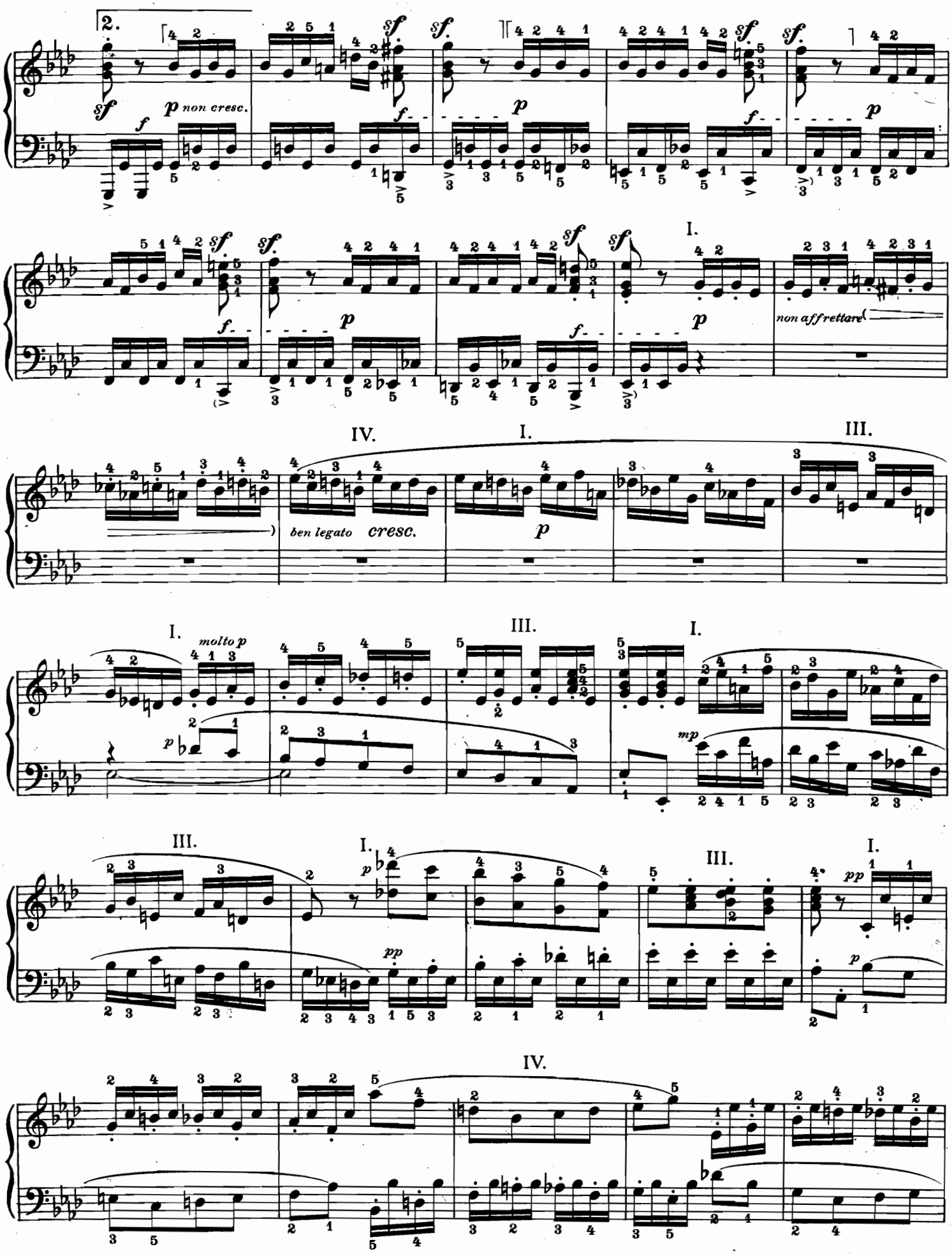
a) Ped. und * autograph.

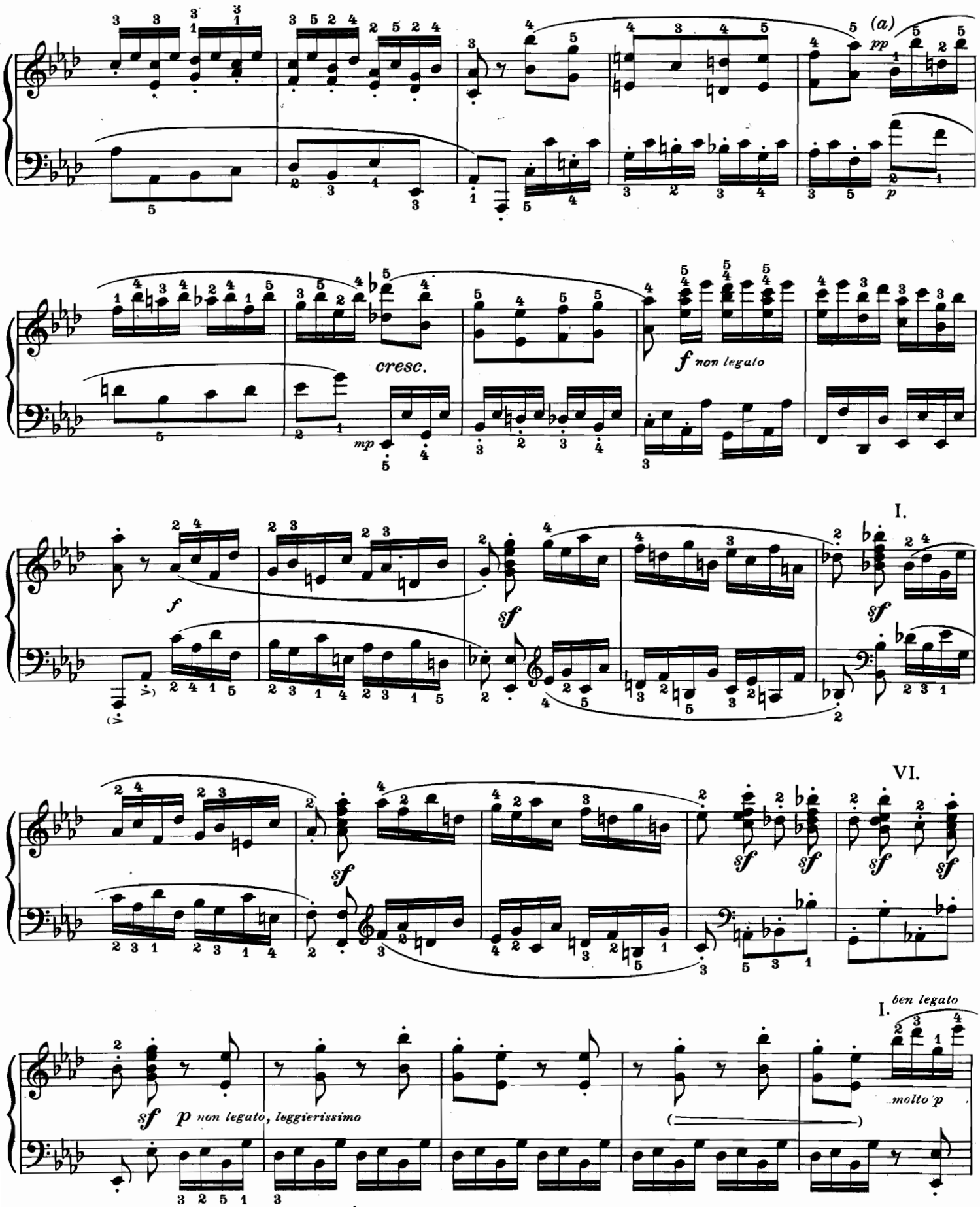
b) Fermate sieben Viertel (♩ = 52), dann nach *einem* Viertel (♩ = 160) Luftpause das « Allegro ».


Allegro (♩ = 160)
I. II. III.
p ben legato, sempre bene in tempo, non agitare
I. II. III.
più p, non legato, leggiero
ben legato
p poco sonore, semplice
I. II. III. I. II.
mp
p semplice
pp
non legato, leggiero
III. I.
non legato
pp
p dolce
poco
IV. I.
non legato
IV. etc.
cresc.
mp
f non legato
f


sf f
sf p
non legato, leggierissimo
I. ben legato
molto p
cresc.
VI.
I.
non affrettare
sf
Ped.
VI.
I.
p
IV.
I.
II.
cresc.
p
III.
I. molto p
ten.
un poco sonore, semplice
III.
I.
mp


III.
I.
p semplice
III.
pp
I.
pp
p dolce
p dolce
poco
IV.
poco
pp
p
p
pp
pp
p
cresc.
mp
f non legato
I.
non legato, ben articolato
p
cresc.
IV.
sf
sf
f
p
cresc.
sf
sf
f
p
1.

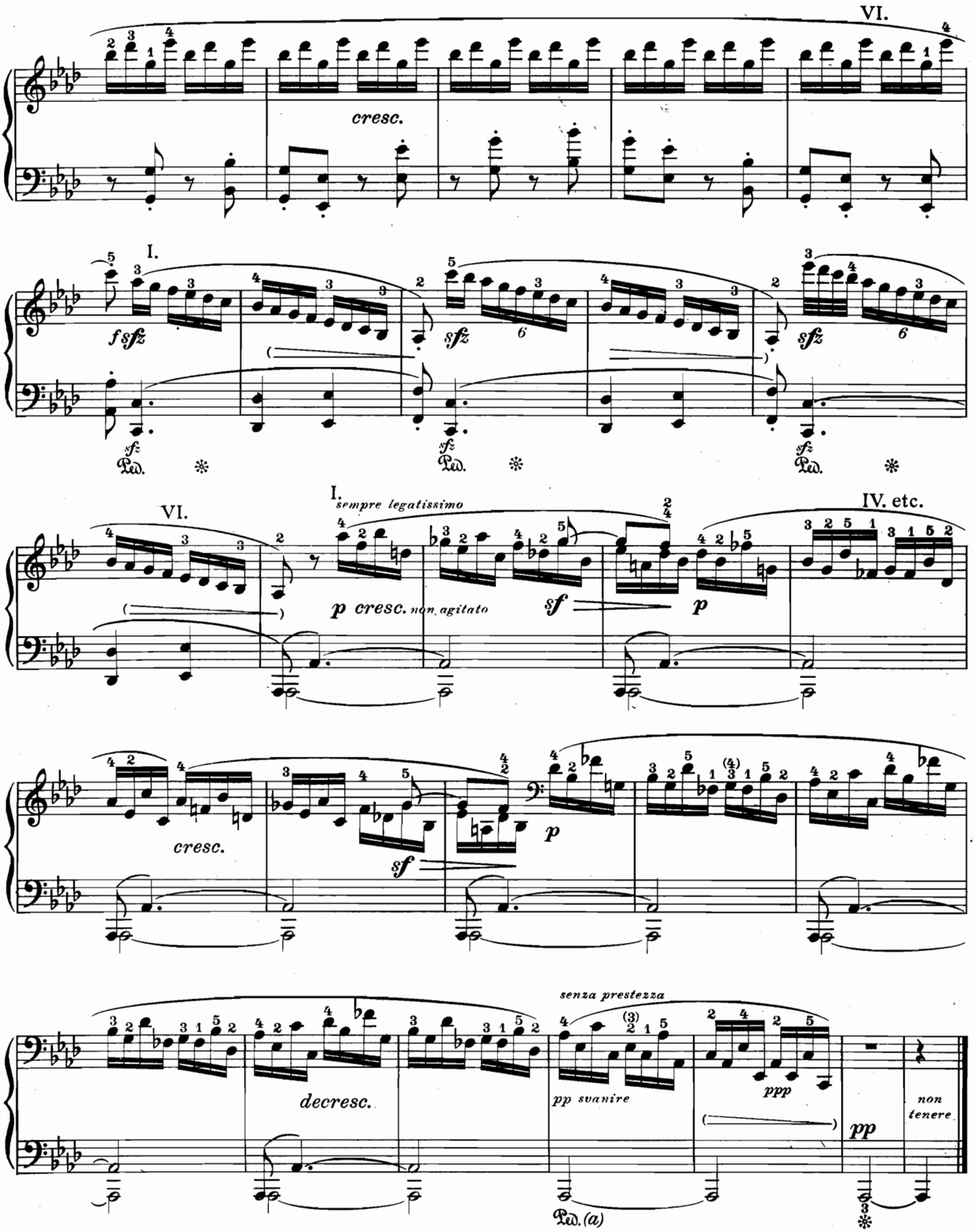

2.
sf
p non cresc.
f
sf.
p
I.
non affrettare
IV.
ben legato
cresc.
III.
molto p
mp
pp



a) Negli esemplari esaminati, qui, contrariamente ai due passaggi analoghi precedenti, i sedicesimi sono sormontati da una legatura.

a) *According to the records examined, this passage is different from both the previous similar ones in having a slur over the semiquavers.*

a) Nach den Vorlagen hier, im Gegensatz zu den beiden vorangegangenen Parallelstellen, ein Legatobogen über den Sechzehnteln.



a) Ped. e * autografi. | a) *Ped. and * by the composer.* | *a*) Ped. und * autograph.

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