

Setting the New Standard

The Beethoven Piano Sonatas

BEETHOVEN
B Ä R E N R E I T E R U R T E X T

Sämtliche Sonaten
für Klavier

Complete Sonatas
for Pianoforte

I



Bärenreiter



Bärenreiter Urtext



A score is a road map, and Jonathan Del Mar's new Bärenreiter Beethoven edition is the clearest, most reliable one imaginable. A performer needs to feel confident when studying a work that the message of the composer is being transmitted as faithfully as possible. A map is not the journey, but without it the imagination is stunted, unsure of the right direction, unable to take wing. With Bärenreiter on the music desk the path is clear.

Stephen Hough



A close-up photograph of the intricate mechanical action of a piano, showing the hammer flippers and repetition spring. In the foreground, the dark cover of a music book is visible, featuring the text 'BEETHOVEN' and 'URTEXT' in white. The background is a deep, rich purple color.

The Beethoven Piano Sonatas

Nowhere is Beethoven's continual search for new discoveries more apparent than in his piano sonatas, which have aptly been described as the New Testament of keyboard music, just as Bach's *Well-Tempered Clavier* was the Old Testament. Certainly, Beethoven's sonatas form the richest body of such pieces ever created by a single composer. They are remarkable not only for the originality and beauty of their invention, but also for the variety of their form and character: it is as though Beethoven were determined to show how many different facets of his creative persona he could display within the same genre. Already his early sonatas op. 2 were of unprecedented grandeur and scope; but as the 18th century gave way to the 19th, he revolutionised the form still further with works such as the two sonatas op. 27 (the second of the pair is the famous 'Moonlight'), which blur the borderline between sonata and fantasy; and the 'Pathétique', 'Waldstein' and 'Appassionata', which again offer entirely original formal designs. The late sonatas, from op. 101 onwards, form a unique artistic testament, opening up vistas onto a new world.

Misha Donat

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URTEXT / Ed. Jonathan Del Mar

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BA 11841

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Vol. III: op. 54 – op. 111 (11 Sonatas)

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Publication date: August 2019



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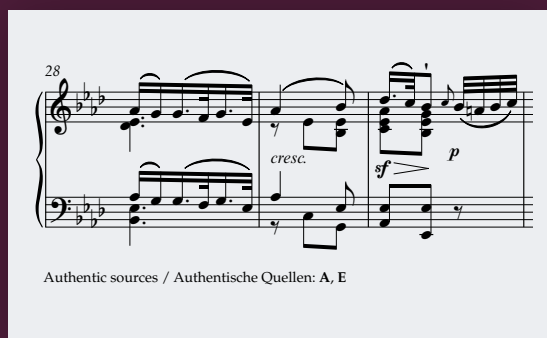
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Example of a Running Title at the top of the page



Example of the listing of main sources in a Footnote

Special Features

Volume 1 includes a **Preface** by Jonathan Del Mar which discusses editorial problems regarding quirks of Beethoven's notation, pedal markings, ties and slurs, accidentals, ornaments, dynamics, accents, the range of Beethoven's instrument, *Punkte* and *Striche*, as well as fingerings.

Each volume lists complete **Incipits** of all three volumes.

Running Titles: In the top right corner of each right-hand page of the music the opus number and movement of the respective sonata are given so that each work can be found quickly.

On the first page of each sonata the main sources are listed at the bottom similar to a **Footnote**.



Jonathan Del Mar on Editing the Beethoven Piano Sonatas



My goal in editing the Beethoven piano sonatas was the same as with

any other Urtext edition: to present that musical text which comes as near as possible to the composer's intentions.

My work process then required me to locate all existing sources for each of the sonatas, to figure out their interrelationship (what is their chronological order, what is their connection with Beethoven), to thoroughly and exhaustively examine them and to compare them checking every note, dot, and slur. A lot of experience with Beethoven's manuscripts, knowledge about the musical conventions of the time, logical but also practical musical thinking is required when deciding between conflicting readings.

To study all the sources might sound like a pretty straightforward task. But an arduous one. I had to examine close to 100 sources in 13 libraries. This entailed 13 trips abroad – and several trips by bicycle to the British Library and the library of the Royal College of Music.

What do I take when I venture out on a trip to a library?

- three torches/flashlights (because certainly one, maybe two, will not work at the crucial moment!);
- a powerful magnifying glass;
- fine tweezers for turning pages of a delicate manuscript or early source;

- a long ruler for measuring the manuscript;
- and of course my own list of questions, a draft of “my own Urtext edition” including the Critical Commentary, manuscript paper etc.

The Critical Commentary is crucial to any Urtext edition. Here the editor describes the sources and accounts for all varying readings and editorial decisions. In my Critical Commentary to the Beethoven piano sonatas I have done something new which does not exist in other editions. I have included a separate Appendix which lists all those places where the performer has a degree of choice between two readings which BOTH possess some validity. This gives the performer a quick overview and the possibility to make an informed choice. Above all, I wanted my edition to be not only musicologically accurate, but also musically sensible and practical. Whenever it came to the many subtle and sensitive pianistic issues, I consulted about each sonata in turn with eminent pianists.”

Jonathan Del Mar worked for approximately three years on his edition of the Beethoven piano sonatas.

Beethoven once wrote to Czerny in a letter of 12 February 1816: “ ... you have to forgive an author, who would have rather heard his music played exactly as he wrote it ... ”

Beethoven would have liked this edition.

Jonathan Del Mar – The Beethoven Expert – The Editor

Beethoven and Bärenreiter are indelibly linked with the name Jonathan Del Mar as an editor and musicologist ever since his edition of the nine Beethoven symphonies was published in 2000 to international acclaim.

Why Beethoven?

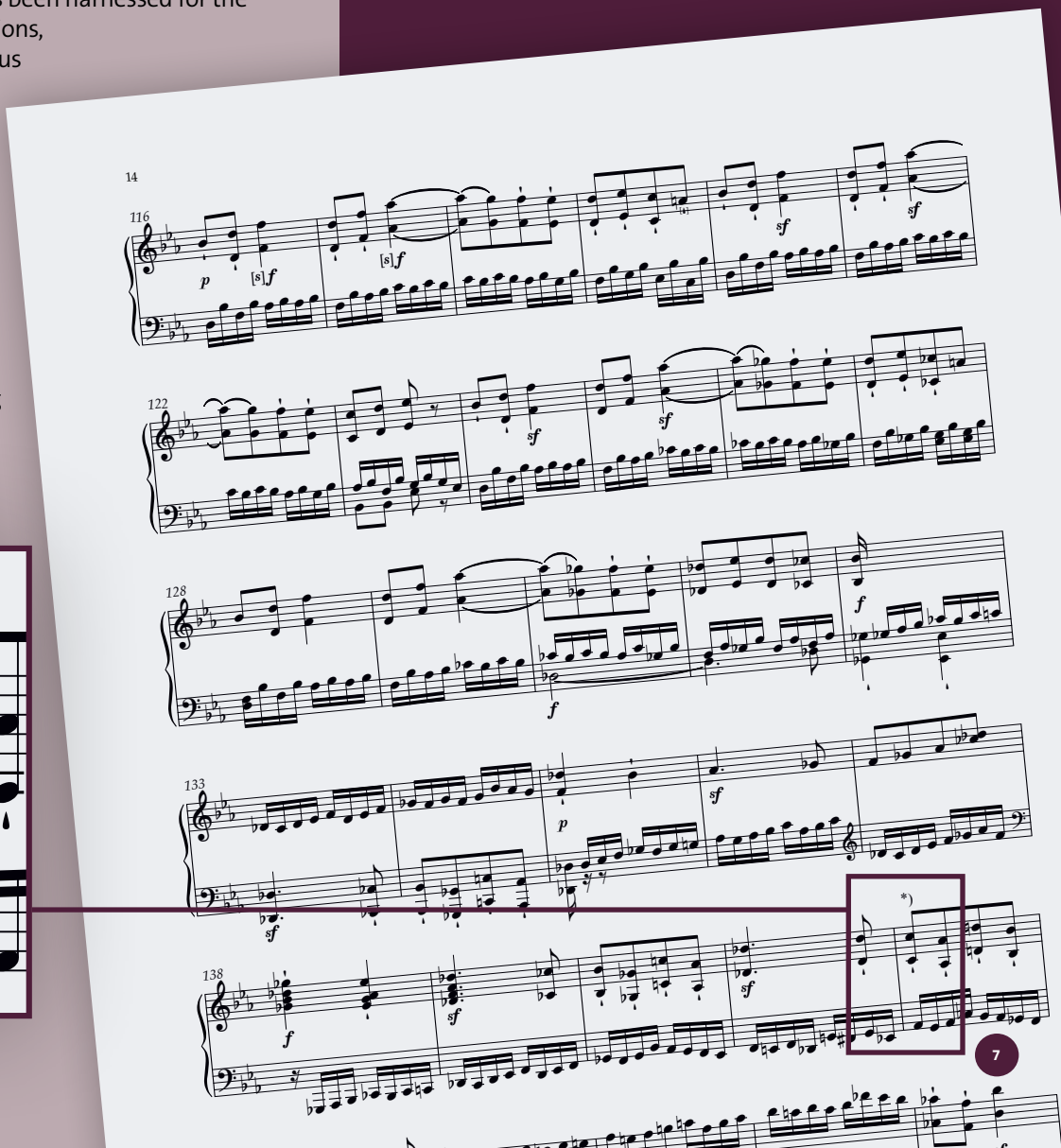
“I started my musical career as a conductor, and for a conductor, everything starts with Beethoven; the Beethoven symphonies are the ABC of the orchestral repertoire. And so naturally, I started my research with the Beethoven symphonies. But after having spent twenty years on those, learning about how Beethoven worked, it made sense to expand my horizon; and so I continued with the concertos, the complete works for cello and piano, the string quartets, and eventually the piano sonatas which are central to a pianist’s repertoire. So the same methodology as for the symphonies has been harnessed for the sonatas: scientific deductions, painstaking and meticulous reading of the sources, and above all, solutions that are sensible and which work.”

Sample page from Sonata op. 27 no. 1; see new reading in mvt. 3, bar 142: „C” as in the first edition instead of “C-flat” as found in other editions hitherto



... it will be a long time before anyone materially improves upon this text and its accompanying critical apparatus! Jonathan Del Mar is one of those rare scholars who, before committing to a final reading, has the humble grace and wisdom to consult widely amongst performers and scholars lest any stone remain unturned, and the result speaks for itself.

Leslie Howard



The Beethoven Piano Sonatas in Separate Editions

Three Sonatas in E-flat major, F minor, D major
WoO 47 “Kurfürsten
Sonatas”
BA 11801

Three Sonatas in F minor,
A major, C major op. 2
BA 10859

Grande Sonate in E-flat
major op. 7
BA 11802

Three Sonatas in C minor,
F major, D major op. 10
BA 10857

Grande Sonate pathétique
in C minor op. 13
With an Introduction by
Hartmut Hein and Notes
on Performance Practice by
Mario Aschauer
BA 10851

Two Sonatas in E major,
G major op. 14 nos. 1 and 2
BA 10855

Grande Sonate in B-flat
major op. 22
BA 11803

Grande Sonate in
A-flat major op. 26
“Funeral March”
BA 11804

Sonata quasi una Fantasia
in E-flat major op. 27 no. 1 /
Sonata quasi una Fantasia
in C-sharp minor op. 27 no. 2
“Moonlight Sonata”
BA 10853

Sonata in D major op. 28
“Pastorale”
BA 11814

Three Sonatas in G major,
D minor “Tempest”, E-flat
major op. 31
BA 11805

Two Sonatas in G minor,
G major op. 49
“Sonates faciles”
BA 10858

Grande Sonate in C major
op. 53 “Waldstein”
BA 10856

Sonata in F major op. 54
BA 11806

Sonata in F minor op. 57
“Appassionata”
BA 10852

Sonata in F-sharp major
op. 78
BA 11807

Sonata in G major op. 79
“Sonate facile”
BA 11815

Sonata in E-flat major
op. 81a “Les Adieux”
BA 11808

Sonata in E minor op. 90
BA 11809

Sonata in A major op. 101
BA 11811

Grande Sonate in
B-flat major op. 106
“Hammerklavier”
BA 11810

Sonata in E major op. 109
BA 10854

Sonata in A-flat major
op. 110
BA 11812

Sonata in C minor op. 111
BA 11813



An edition such as
this Bärenreiter Urtext
edition is important in
that it lets me work
with “only” the core,
the original foundation
that the composer –
in this case Beethoven –
left behind as working
material. In its pure form,
this is of course a gift,
but it is also only
the beginning.

Igor Levit



Text Parts of the Separate Editions

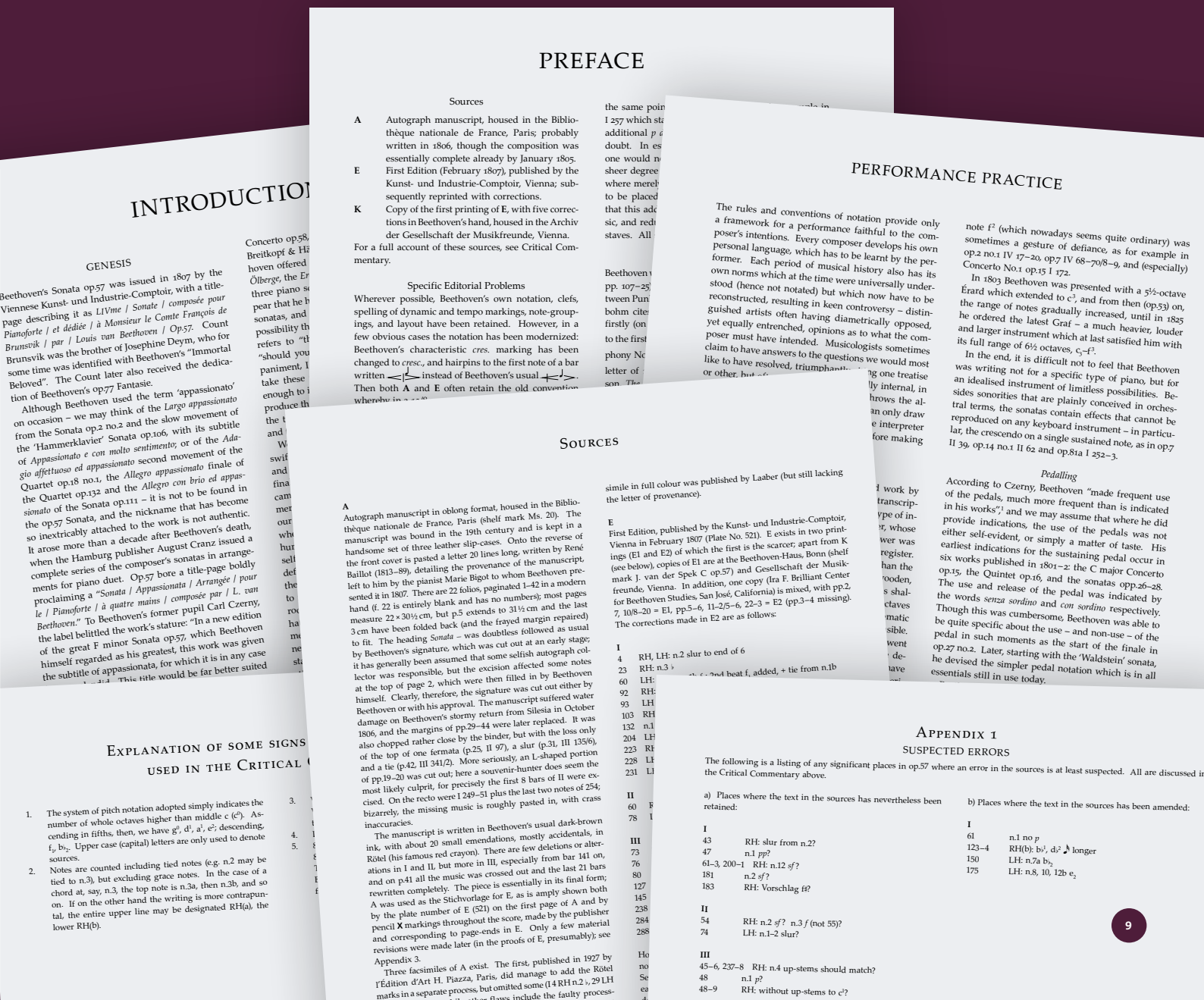
Each one of these editions contains an **Introduction** by Misha Donat on the genesis and history of the sonatas as well as a basic analysis of the works.

Jonathan Del Mar's **Preface** deals with the sources and specific editorial problems.

In the section **Performance Practice** Jonathan Del Mar and Misha Donat provide insight into many issues: instruments and range, pedalling, tempo, dynamics, articulation, accents, trills and other ornaments, and repeats.

Each edition includes a detailed **Critical Commentary** with facsimile pages illustrating editorial problems and with a description of the sources.

Noteworthy is the **Appendix** found in every edition: Here significant, differing readings which possess some validity are listed. This affords the performer the possibility to make an informed choice.



INTRODUCTION

GENESIS

Beethoven's Sonata op.57 was issued in 1807 by the Viennese Kunst- und Industrie-Comptoir, with a title-page describing it as *LiVme / Sonate / composée pour Pianoforte / et dédiée / à Monsieur le Comte François de Brunsvik / par / Louis van Beethoven / Op.57*. Count Brunsvik was the brother of Josephine Deym, who for some time was identified with Beethoven's "Immortal Beloved". The Count later also received the dedication of Beethoven's op.77 *Fantasia*.

Although Beethoven used the term 'appassionato' on occasion – we may think of the *Largo appassionato* of the Sonata op.2 no.2 and the slow movement of the 'Hammerklavier' Sonata op.106, with its subtitle the *Appassionato e con molto sentimento*, or of the *Adagio affettuoso ed appassionato* second movement of the Quartet op.18 no.1, and the *Allegro appassionato* finale of the Quartet op.132 and the *Allegro con brio ed appassionato* of the Sonata op.111 – it is not to be found in the op.57 Sonata, and the nickname that has become so inextricably attached to the work is not authentic. It arose more than a decade after Beethoven's death, when the Hamburg publisher August Cranz issued a complete series of the composer's sonatas in arrangement for piano duet. Op.57 bore a title-page boldly proclaiming a "Sonata / Appassionata / Arrangée / pour le / Pianoforte / à quatre mains / composée par / L. van Beethoven." To Beethoven's former pupil Carl Czerny, the great F minor Sonata op.57, which Beethoven himself regarded as his greatest, this work was given the subtitle of *appassionata*, for which it is in any case well suited.

EXPLANATION OF SOME SIGNS USED IN THE CRITICAL COMMENTARY

- The system of pitch notation adopted simply indicates the number of whole octaves higher than middle c (c⁰). Ascending in fifths, then, we have g¹, d², a², e³; descending, f⁻¹, b⁻². Upper case (capital) letters are only used to denote sources.
- Notes are counted including tied notes (e.g. n.2 may be tied to n.3), but excluding grace notes. In the case of a chord at say, n.3, the top note is n.3a, then n.3b, and so on. If on the other hand the writing is more contrapuntal, the entire upper line may be designated RH(a), the lower RH(b).

PREFACE

Sources

- A Autograph manuscript, housed in the Bibliothèque nationale de France, Paris; probably written in 1806, though the composition was essentially complete already by January 1805.
 - E First Edition (February 1807), published by the Kunst- und Industrie-Comptoir, Vienna; subsequently reprinted with corrections.
 - K Copy of the first printing of E, with five corrections in Beethoven's hand, housed in the Archiv der Gesellschaft der Musikfreunde, Vienna.
- For a full account of these sources, see Critical Commentary.

Specific Editorial Problems

Wherever possible, Beethoven's own notation, clefs, spelling of dynamic and tempo markings, note-groupings, and layout have been retained. However, in a few obvious cases the notation has been modernized: Beethoven's characteristic *cres.* marking has been changed to *cresc.*, and hairpins to the first note of a bar written \leftarrow instead of Beethoven's usual \leftarrow . Then both A and E often retain the old convention where...

the same point... 1257 which sta... additional p... doubt. In es... one would n... sheer degree... where mereb... that this ad... sic, and red... staves. All

Beethoven... pp. 107–25... between Pun... boh cite... firstly (on... to the first... phony Ne... letter of... son. The

SOURCES

similar in full colour was published by Laaber (but still lacking the letter of provenance).

- E First Edition, published by the Kunst- und Industrie-Comptoir, Vienna in February 1807 (Plate No. 521). E exists in two printings (E1 and E2) of which the first is the scarcer; apart from K (see below), copies of E1 are at the Beethoven-Haus, Bonn (shelf mark J. van der Spek C op.57) and Gesellschaft der Musikfreunde, Vienna. In addition, one copy (Ira F. Brilliant Center for Beethoven Studies, San José, California) is mixed, with pp.2, 7, 10, 8–20 = E1, pp.5–6, 11–2/5–6, 22–3 = E2 (pp.3–4 missing). The corrections made in E2 are as follows:

I	
4	RH, LH: n.2 slur to end of 6
23	RH: n.3
60	LH: ... beat f, added, + tie from n.1b
92	RH:
93	LH:
103	RH:
132	n.1
204	LH:
223	RH:
228	LH:
231	LH:

- II
- 60
- 78
- III
- 43
- 47
- 61–3, 200–1
- 76
- 80
- 181
- 127
- 145
- 238
- 284
- 288
- Ho
- no
- 45–6, 237–8
- 48
- 48–9

- a) Places where the text in the sources has nevertheless been retained:
- RH: slur from n.2?
- n.1 pp?
- RH: n.12 sf?
- n.2 sf?
- RH: *Vorschlag* ff?
- RH: n.2 sf? n.3 f (not 55)?
- LH: n.1–2 slur?
- RH: n.4 up-stems should match?
- n.1 p?
- RH: without up-stems to c?

PERFORMANCE PRACTICE

The rules and conventions of notation provide only a framework for a performance faithful to the composer's intentions. Every composer develops his own personal language, which has to be learnt by the performer. Each period of musical history also has its own norms which at the time were universally understood (hence not notated) but which now have to be reconstructed, resulting in keen controversy – distinguished artists often having diametrically opposed, yet equally entrenched, opinions as to what the composer must have intended. Musicologists sometimes claim to have answers to the questions we would most like to have resolved, triumphant in their own right or other, but...

note f² (which nowadays seems quite ordinary) was sometimes a gesture of defiance, as for example in op.2 no.1 IV 17–20, op.7 IV 68–70/8–9, and (especially) Concerto No.1 op.15 I 172.

In 1803 Beethoven was presented with a 5½-octave Érard which extended to c³, and from then (op.53) on, the range of notes gradually increased, until in 1825 he ordered the latest Graf – a much heavier, louder and larger instrument which at last satisfied him with its full range of 6½ octaves, c³–f³.

In the end, it is difficult not to feel that Beethoven was writing not for a specific type of piano, but for an idealised instrument of limitless possibilities. Besides sonorities that are plainly conceived in orchestral terms, the sonatas contain effects that cannot be reproduced on any keyboard instrument – in particular, the *crescendo* on a single sustained note, as in op.7 II 39, op.14 no.1 II 62 and op.81a I 252–3.

Pedalling

According to Czerny, Beethoven "made frequent use of the pedals, much more frequent than is indicated in his works", and we may assume that where he did provide indications, the use of the pedals was not either self-evident, or simply a matter of taste. His earliest indications for the sustaining pedal occur in six works published in the sustaining pedal occur in op.15, the Quintet op.16, and the sonatas opp.26–28. The use and release of the pedal was indicated by the words *senza sordino* and *con sordino* respectively. Though this was cumbersome, Beethoven was able to be quite specific about the use – and non-use – of the pedal in such moments as the start of the finale in op.27 no.2. Later, starting with the 'Waldstein' sonata, he devised the simpler pedal notation which is in all essentials still in use today.

APPENDIX 1 SUSPECTED ERRORS

The following is a listing of any significant places in op.57 where an error in the sources is at least suspected. All are discussed in the Critical Commentary above.

- a) Places where the text in the sources has nevertheless been retained:
- b) Places where the text in the sources has been amended:
- I
- 61
- 123–4
- 150
- 175
- n.1 no p
- RH(b): b¹, d² ♯ longer
- LH: n.7a b₂
- LH: n.8, 10, 12b c₂

Jonathan Del Mar on Deciphering Beethoven's Handwriting



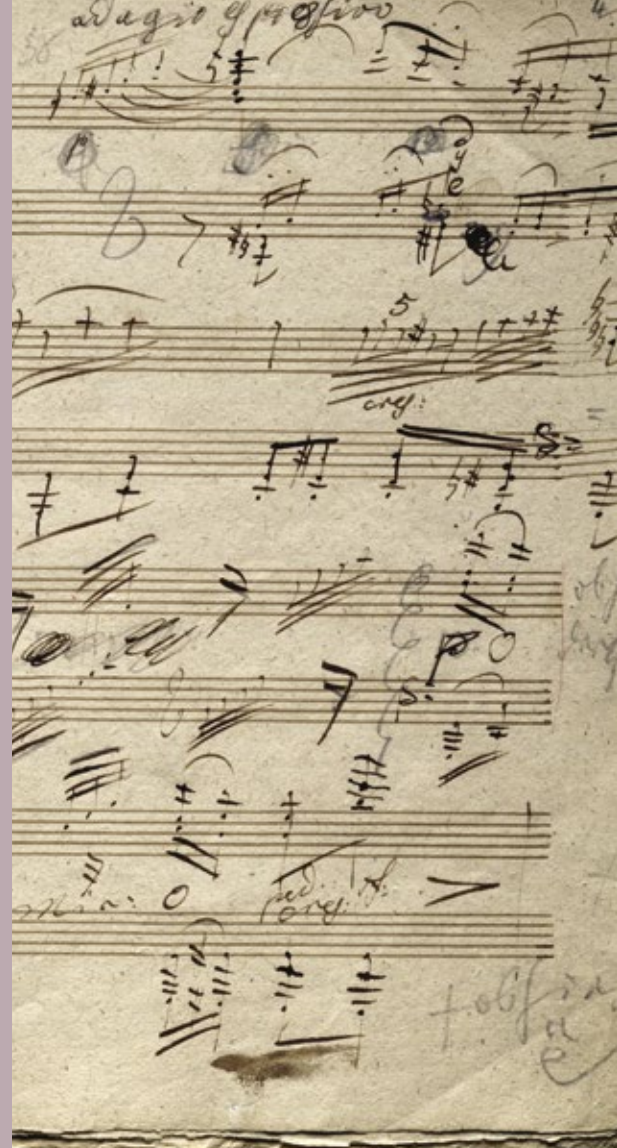
Beethoven had such appallingly messy handwriting, didn't he – I don't know how anyone can

read it! How many times have I heard that accusation directed against one of the greatest composers who ever lived?

I have lived with Beethoven's handwriting for my whole life. My father bought the colossal facsimile of the Ninth Symphony when I was a boy and we looked at it together. Actually I have always had a fascination for handwritings, recognising and deciphering them. From decades of looking at most of the extant Beethoven autographs the composer's handwriting has become very familiar to me. And there are idiosyncrasies! An example: When Beethoven smudges something, that means he is deleting it! This is often far from obvious and I had to learn it.

Beethoven was actually incredibly accurate, methodical, and scrupulous down to the last accidental and staccato mark. His manuscripts are a miracle both of creative inspiration and of systematic organization; you can see in them both the white-hot heat of his temperament and the cool, calculated finickiness of one determined that there should not be a single mistake in the printed score. He sent correction lists to publishers on account of quite small details. Indeed: when the finished product dropped on to his mat, when he opened it and immediately saw a mistake, he would fly into a rage, and straightaway write to the publisher insisting that the edition be withdrawn, or at least that every copy be corrected by them in Indian ink before it was sold.

Why do I need to go to libraries and look at the physical sources? Why can't I work from scans, photocopies, or microfilms? Despite all the research already having been done, there may still be crucial things to be discovered from the composer's original manuscript. If you base your edition on bad photocopies in which a grain in the paper or a stitch-hole looks exactly like a staccato mark or even a note, you are in trouble. In the Sonata op. 28 a hole in the paper has for a long time been printed as a staccato in many editions!"



Beethoven, Sonata in E major op. 109
(Washington, Library of Congress, Music
Division, Gertrude Clarke Whittall Foundation
Collection, signature: ML30.8b B4 op. 109 1820)

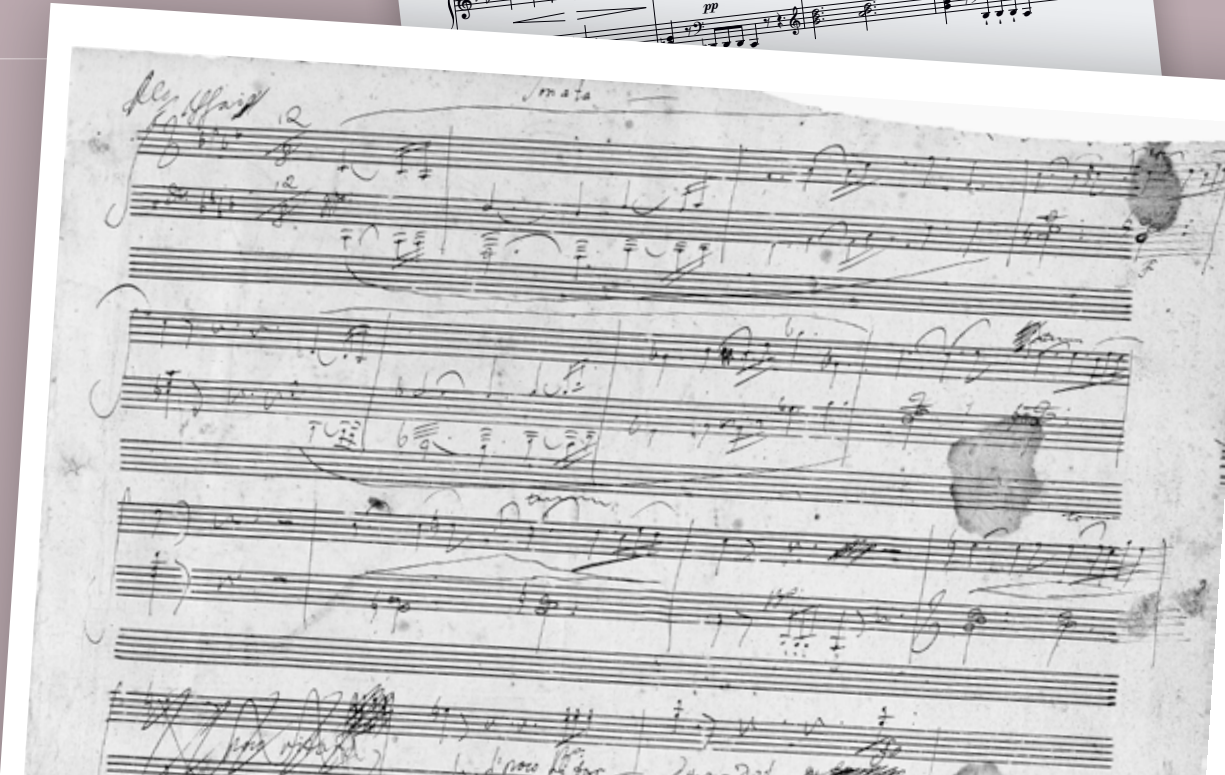




Jonathan Del Mar's Beethoven edition is unparalleled in terms of its precision. What I value most about it is the use of lesser-known or previously unknown sources, the commentary, which is the most extensive to date, and the discussion of problematic sections. I wholeheartedly recommend this new edition of Beethoven piano sonatas.

Paul Badura-Skoda

Beethoven, Sonata in F minor op. 57 ("Appassionata") (Paris, Bibliothèque nationale de France, signature: Ms 20, page 1, 1st mvt., bars 1-13)



For Beethoven use Bärenreiter

What makes this Bärenreiter Urtext edition special?

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to Beethoven’s intentions

With an unsurpassed layout

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notes on the page

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Best possible page turns

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and in C-sharp minor op. 27 nos. 1 and 2
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in their entirety as well as the complete
accompanying texts.



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