

# Sonate

## Sonata quasi una Fantasia

*Der Gräfin Giulietta Guicciardi gewidmet*

Komponiert 1801

Opus 27 Nr. 2

### Adagio sostenuto

Si deve suonare tutto questo pezzo delicatissimamente e senza sordino\*

14.

16.

18.

20.

22.

\*) D. h.: Dieses ganze Stück muss sehr zart und mit Pedal gespielt werden.

\*) I. e.: This whole piece must be played very delicately and with pedal.

\*) C.-à-d.: Tout ce morceau doit être joué très délicatement et avec pédale.

(20)

(23)

(27)

*cresc.*

*decresc.*

(31)

(35)

(39)

*pp*

(43)

47

cresc.

p

dol

51

55

cresc.

59

p 2 3

pp

62

65

decresc.

pp

**Allegretto**

La prima parte solamente una volta

(10)

(18)

(27)

*Fine*

(37) **Trio**

(48)

*Allegretto D.C.*

\* In T. 37, 41, 49, 53 steht das *fp* im Autograph ausdrücklich bei der Mittelstimme (wie oben); unterschiedlich dagegen in der Originalausgabe.

\* In mm. 37, 41, 49 and 53 of autograph, *fp* is expressly in the middle voice (as above); variable, on the other hand, in original edition.

\* *fp* (mes. 37, 41, 49, 53) dans l'autographe expressément pour la voix médiane (comme en haut); par contre irrégulier dans l'édition originale.

**Presto agitato**

The sheet music consists of seven staves of music for piano, arranged in two systems. The first system starts with a treble clef and a key signature of four sharps. The tempo is marked 'Presto agitato'. The dynamics include *p*, *sf*, and *cresc.*. The second system starts with a bass clef and a key signature of one sharp. The dynamics include *f*, *sf*, *p*, and *sf*. Handwritten green markings are present on many of the notes, indicating fingerings or specific performance techniques. The page number 253 is located at the top right.

(1)

(3)

(6)

(9)

(12)

(16)

This image shows a page of sheet music for piano, featuring two staves (treble and bass) and various musical markings. Handwritten green numbers are placed above the notes in the treble staff, likely indicating fingerings or stroke patterns. Dynamics such as *cresc.*, *sf*, *ff*, and *p* are also present. The music includes measures numbered 19, 22, 26, 30, 33, and 36.

**Measure 19:** Treble staff has fingerings 45 123, 5 124, 5 124, 5 321, 2, 5, 3, 2. Bass staff has x 5, 5, 4 121.

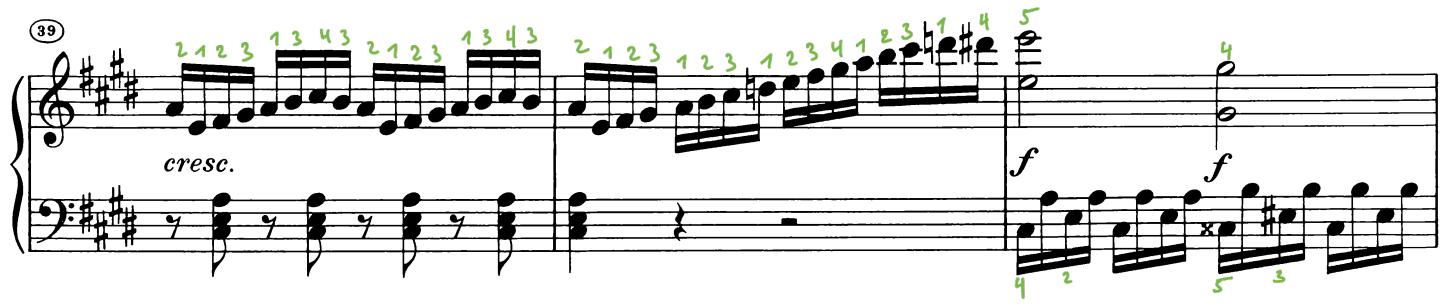
**Measure 22:** Treble staff has fingerings 123 2, 1, 1 5, x, 3 2, 2 5 1, 3 2, 2 5 2, 3, 4, 5 4. Bass staff has x 9 2 1, 4 9 2 1, 3 1, x 5 1, 4 121.

**Measure 26:** Treble staff has fingerings 4, 5, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 2. Bass staff has 3 1 2 1, 4, 3 1 2 1, 4, 3 1 2 1, 4, 3 1 2 1, 4.

**Measure 30:** Treble staff has fingerings 4 tr 5, 4, 5. Bass staff has 3 1 2 1, 4, 3 1 2 1, 4, 3 1 2 1, 4.

**Measure 33:** Treble staff has fingerings 1 2 3 1 3 4 3, 2 1 2 3 1 3 4 3 2, 1 2 3 1 3 4 3, 2 1 2 3 1 2 3, 4 5 4 5 4 5 3 2 1. Bass staff has ff, p, 4, 4, cresc.

**Measure 36:** Treble staff has fingerings 2, 2 tr 1, 1 2 3 1 3 4 3, 2 1 2 3 1 3 4 3, 2 1 2 3 1 3 4 3, 1 3 4 3. Bass staff has p, 5 1 2 1, 5 1 3 1, 4, ff, p, 4, 4.

(39) 

(42) 

(45) 

(48) 

(51) 

(55) 

(58)

(61)

(64)

(66)

(69)

(72)

76

1434 1424 1424 1434

cresc.

79

1424 1434 1424 1424

*fp*

82

1424 1434 1424 1525 1535

*sf* *sf* *sf* *sf* *sf* *sf*

85

535 545 5 4

*sf* *sf* *sf* *sf* *fp*

88

4 544 54 454 454 4 5 5 4 54 54 54 34 54 4454 4454 4454

*cresc.*

94

4 5 125 5 4 5 125 25 24 25 25 125

*p* *cresc.* *decresc.* *p* *pp*

\*) *fis* (nicht *g*) in Autograph und Originalausgabe.*f* (not *g*) in autograph and original edition.*fa* (au lieu de *sol*) dans l'autographe et l'édition originale.\*\*) *sf* nur im Autograph; nicht in Originalausgabe.*sf* only in autograph, not in original edition.*sf* seulement dans l'autographe; pas dans l'édition originale.

(102)

(105)

(108)

(111)

(114)

(117)

(120) 

(123) 

(126) 

(129) 

(132) 

(135) 

\**p* in allen Quellen bereits auf Eins;  
vgl. jedoch T. 43.

\**p* already on 1<sup>st</sup> beat in all sources;  
cf. however m. 43.

\**p* dans toutes les sources déjà sur le 1<sup>er</sup> temps;  
cf. cependant mes. 43.

138

143

*p (cresc.)*

*f*

*p (cresc.)*

*f*

*p*

148

*cresc.*

*decresc.*

*p*

152

156

*153 cresc.*

*2 5 3 5*

*1 4 1*

159

*fp*

*sf*

*Reed.* \*

\* In Autograph und Originalausgabe:

In autograph and original edition:

Dans l'autographe et l'édition originale:



; vgl. aber T. 49.

; however, cf. m. 49.

; cf. cependant mes. 49.

162

*s.f.*

*Rit.* \*

164

*s.f.*

*Rit.* \*

167

*p*

4 2 4 1      1 4 3 4      1 9 2 4      1 4 3 4

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

171

*p*

4      5 4      5      5 4      5 4      4      5 4

3      2      3

174

*cresc.*

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

2 1 2 1      3 7 #5 1

*f*

178

*f*

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

1 4 5 2 1 4 3

*f*

\*) Nach dem Autograph T. 165–166 mit Pedal; in T. 163 steht *con sordino* (= ohne Pedal). Die Originalausgabe hat in T. 163–166 kein Pedal.

\*) In the autograph mm. 165–166 with pedal; m. 163 marked *con sordino* (i. e. without pedal). In the original edition no pedal in mm. 163–166.

\*) D'après l'autographe mes. 165–166 avec pédale; dans mes. 163 est écrit *con sordino* (= sans pédale). L'édition originale n'a pas de pédale aux mes. 163–166.

(182)

(185)

(187)

*p*

*73(23)*

*Adagio*

*Tempo I*

*p*

*decresc.*

(191)

(194)

*cresc.*

(197)

*sf*