

# Beethoven's piano sonatas – editorial guidelines<sup>1</sup>

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This article intends to offer assistance to the musicians who wish to approach the 32 piano sonatas written by Ludwig van Beethoven. We will analyze and remark upon some of the most important editions, revised by famous musicians who influenced the interpretative visions of the future generations.

These sonatas are included in the great concert halls' list of events and are never left out of the universal piano repertory. Since the first edition, published in the composer's days, up to the present, these sonatas have been assimilated and revised by established musicians. Most of them assert that they are reproducing the original text, based either on the manuscript or on the first editions.

The Urtext editions<sup>2</sup> are regarded as the most accurate and complete editions. However, great importance is also attributed to the editors or, more exactly, to those revising the editions, who add most of the times the fingerings and the footnotes remarking upon various technical and performance problems.

Following the PhD studies, I acquired and compared a number of 17 complete editions:

1. First editions.
2. The Associated Board of the Royal School of Music Edition, edited by Harold Craxton, London, 1931.
3. Alfred Masterwork Edition, revised by Steward Gordon, 2004.
4. Breitkopf & Härtel, Edition, Leipzig, 1862.
5. Carl Fischer Edition, revised by Eugene d'Albert, New York, 1981.
6. Casa Ricordi Edition, revised by Alfredo Casella, Milan, 1919, reissued in 2000.
7. Curci Edition, revised by Arthur Schnabel, Milan, 1949, reissued in 1977.
8. C.F. Peters Edition, revised by Carl Adolf Martienssen, New York, 1948.
9. C.F. Peters Edition, revised by Claudio Arrau, Leipzig, 1973.
10. C.F. Peters Edition, revised by Louis Köhler and Adolf Ruthardt, Frankfurt, 1890.
11. Dover Edition, revised by Heinrich Schenker, New York, 1975.
12. G. Henle Edition, revised by B.A. Wallner, Munich, 1975.

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<sup>2</sup> Original text. Translated by the author.

13. G. Schirmer Edition, revised by Hans von Bülow and Sigmund Lebert, U.S.A, 1894, reissued in 1967.
14. G. Schirmer Edition, revised by Robert Taub, New York, U.S.A, 2010.
15. Henry Lemoine Edition, revised by Dominique Geoffroy, Paris, 1992
16. Kalmus Edition, revised by Carl Krebs, the first edition was published in 1898.
17. L. Holle Edition, revised by Franz Liszt, Wolfenbüttel, 1847, reissued in 1995.

By comparing the numerous editions, I discovered valuable indications concerning the interpretation. We can mark down the L. Holle edition, edited by Franz Liszt<sup>3</sup>, the G. Schirmer edition, edited by Hans von Bülow<sup>4</sup> and Sigmund Lebert<sup>5</sup> and the Curci edition, revised by Arthur Schnabel<sup>6</sup>.

When studying an edition, many musicians believe that they are seeing a transcription of what Beethoven wrote, or at least of what he meant to write, which is far from true. In fact, from the 32 sonatas he wrote, only the manuscripts of twelve sonatas were preserved, respectively op.26, op.27 no.2, op.28, op.53, op.57, op.78, op.79, op.90, op.101, op.109, op.110 and op.111. Apart from these, there is also the first part of the op.81a sonata. It's possible that there could be other parts of other sonatas. Nevertheless, most of the manuscripts aren't available for the current editions, not even for the researchers. Thus, we can draw the conclusion that the modern „urtext” editions are mostly based on the first editions.

Any person who published books or scores knows that the first edition contains many printing mistakes, originated from different reasons. Although Beethoven's manuscripts were very difficult to decipher, he was particularly careful with the accuracy of the editions. The numerous letters the composer sent to the editors were about printing mistakes which had to be rectified. As an example, we can cite the list of mistakes sent by the composer to the editor Breitkopf & Härtel in 1815, related to the sonata op.69 for piano and cello, in A Major (1808). These printing mistakes were rectified by Donald F. Tovey<sup>7</sup>, in an edition published in 1918.

Naturally, most of the corrections are embedded in the Urtext editions. The first editions generally, not just Beethoven's, contain numerous incongruities related to phrasing, articulation, the placement of the dynamic

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<sup>3</sup> Ferenc Liszt, 22 October 1811 – 31 July 1886, Hungarian composer, teacher and pianist.

<sup>4</sup> Hans Guido Freiherr von Bülow, 8 January 1830 – 12 February 1894, German director, composer and pianist.

<sup>5</sup> Sigmund Lebert, 12 December 1821 – 8 December 1884, German teacher, who taught at Stuttgarter Musikschule.

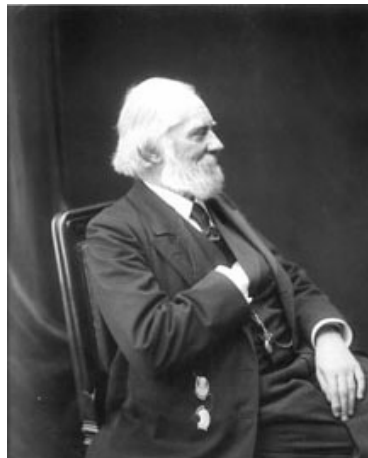
<sup>6</sup> Artur Schnabel, 17 April 1882 – 15 August 1951, Austrian pianist, composer and teacher.

<sup>7</sup> Donald Francis Tovey, 17 July 1875 – 10 July 1940, English critic, musicologist, composer and pianist.

indications and so on. The same musical idea can be phrased in several ways. For this reason, the typographers opted usually for the easiest printing method, as opposed to the composer's notation. As Dinu Lipatti said, not only the „Urtext” is important, but also the „Urgeist”-ul<sup>8</sup>. In other words, not only the text matters, but also the spirit of the play.

Beethoven believed that his works didn't contain enough performing indications and for this reason he wished to revise them. Carl Czerny, Ferdinand Ries and Anton Felix Schindler observed, on specific occasions, the manner in which the musician interpreted his sonatas. Due to his deafness, which manifested itself from youth, the musician had renounced to public recitals. Consequently, nobody remembered the way in which he interpreted sonatas, especially those composed when he was deaf. Beethoven's most famous and talented student, Carl Czerny, also abandoned public interpretations.

In the central European space, respectively Austria-Hungary and Germany, two great personalities of the XIX<sup>th</sup> century influenced the interpretative view on Beethoven's sonatas: Theodor Leschetizky<sup>9</sup> – Austria-Hungary and Franz Liszt – Germany. They were both Carl Czerny's talented students, inheriting from their teacher the tradition of interpreting Beethoven's sonatas.



Theodor Leschetizky (22 June 1830 – 14 November 1915) was born in a family of musicians, at Count Potocki's court in Łańcut, south-east of Poland.

He began studying piano with his father, but he was soon sent to Vienna to work with Carl Czerny. At the age of 11 he performed a Czerny concert in Lemberg and at 14 he began to teach. By the age of 18, he had become a renowned pianist, known both in Vienna and in the rest of Europe.

At the invitation issued by his good friend, Anton Rubinstein, Theodor went to St. Petersburg, to teach piano at the court of the duchess Helen. Between

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<sup>8</sup> According to *Beethoven – Sonaten für das pianoforte*, Band 1, preface by Janos Cegledy, László Simon, Tokyo, 1995

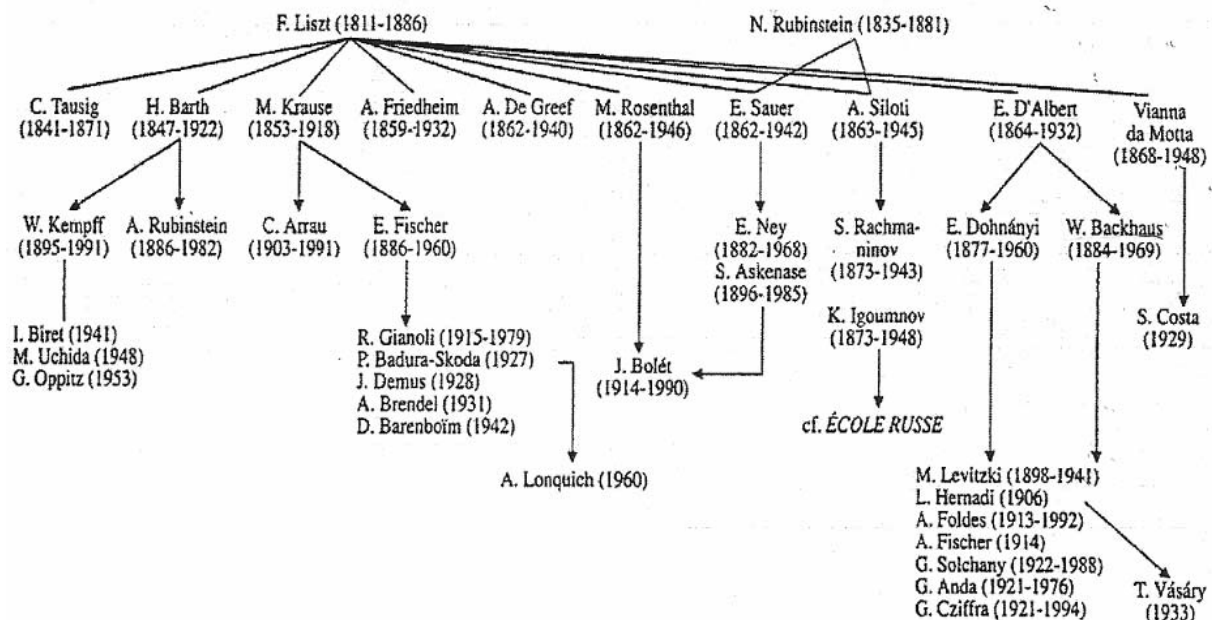
<sup>9</sup> Theodor Leschetizky, 22 June 1830 – 14 November 1915, pianist, teacher and composer.

1852 and 1877, he lived in St. Petersburg, becoming one of the founders of the Conservatory (1862).

In 1878 he returned to Vienna, where he created one of the most important schools of the time, of the same scope and dimensions as Liszt's piano school from Weimar. Among Theodor Leschetizky's most famous students were Anna Yesipova, Ignaz Friedman, Ignacy Jan Paderewski, Artur Schnabel, Mark Hambourg, Alexander Brailowsky, Benno Moiseiwitsch and Mieczysław Horszowski.

The tradition of interpreting Beethoven's sonatas in Germany is mostly due to Franz Liszt and Clara Schumann. In fact, Liszt rediscovered and reinterpreted Beethoven, including in his recitals many of Beethoven's works. Rellstab<sup>10</sup> noted, for example, that Liszt interpreted during his stay in Berlin, between 1841 and 1842, the sonatas op.26, op.27 no.2, op.31 no.2, op.57, op.106, the concerts for piano and orchestra number three and five and the choral Fantasy, op.80 (1808). Liszt drafted the first complete edition with Beethoven's creations. In his footsteps followed the editors Hans von Bülow, d'Albert and Lammond, all of them Liszt's prominent students. The following generations of musicians also became famous for interpreting Beethoven's sonatas. Most of the pianists known worldwide take after Liszt when interpreting Beethoven's sonatas, being considered his disciples (see example 1).

### Example 1:



<sup>10</sup> Heinrich Friedrich Ludwig Rellstab, 13 April 1799 – 27 November 1860, German poet and music critic.



When editing the two volumes, Franz Liszt (22 October 1811 – 31 July 1886) didn't have access to the manuscripts of the sonatas; he only had access to the editions of his time. His musical training ensured him an important advantage: besides having studied piano with Carl Czerny – Beethoven's pupil, he had also studied in detail composition with Antonio Salieri, which had been Beethoven's teacher. Another mentor of Liszt's was Ferdinando Pärer<sup>11</sup>, a renowned composer of the time. Thus, Franz Liszt developed in the musical climate governing Beethoven's style, which provided him with a unique view when he tried to solve certain incongruences of the musical text.

The dynamics indications offered by the editor are extremely valuable, emphasizing Liszt's interpretative view as a pianist. In some excerpts Beethoven doesn't offer any kind of indications, so the editor adds subtle and interesting dynamic changes, suggesting that the Lisztian view was very dramatic. Donald Francis Tovey accentuates that those who don't possess stylistic knowledge and don't have the necessary experience to "translate" the text of an Urtext edition can follow Liszt's indications.

The inconsistencies of phrasing were rectified by Liszt. In most cases, he writes his indications in the *Exposition*, including the version from the first editions in the *Recapitulation*.

A unique feature of the edition is the explicit indication of the periods and sections with block letters written over the staff.

These indications help to distinguish the musical form, especially in the great fugues of the sonatas op.106 and op.110, explaining Liszt's musical thinking.

The pedalisations indications are changed in certain excerpts by the editor.

Another change made by Liszt is the change of measure from *alla breve* to *breve*. We can't find an explanation for these changes, and a printing error is out of the question, because we encounter them in six sonatas:

- op.10 no.1, part III
- op.10 no.3, part I

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<sup>11</sup> Ferdinando Pärer, 1 July 1771 – 3 May 1839, Italian composer.

- op.14 no.2, part II
- op.27 no.1, part I
- op.27 no.2, part I
- op.31 no.2, part I

In a subsequent edition, Liszt organizes the 32 piano sonatas written by Ludwig van Beethoven in the following order, based on the difficulty level (see example 2).

Example 2:

**Inhalt.** **Contents.**

(Nach der Schwierigkeit geordnet.) (Arranged according to difficulty.)

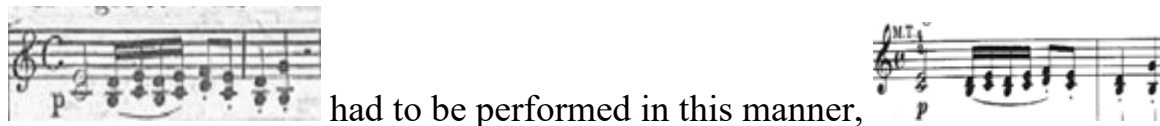
Opus No.	Tempo/Mood	Page
Op. 49, No. 2	Allegro ma non troppo	1
Op. 49, No. 1	Andante	9
Op. 79	Presto alla tedesca	17
Op. 14, No. 2	Allegro	37
Op. 14, No. 1	Allegro	43
Op. 2, No. 1	Allegro	55
Op. 10, No. 1	Allegro molto e con brio	67
Op. 10, No. 2	Allegro	79
Op. 2, No. 2	Allegro vivace	91
Op. 2, No. 3	Allegro con brio	109
Op. 10, No. 3	Presto	131
Op. 12	Grave	140
Op. 29	Allegro con brio	165
Op. 28	Allegro	187
Op. 7	Allegro molto e con brio	207
Op. 78	Adagio cantabile	237
Op. 26	Andante con Variazioni	237
Op. 31, No. 3	Allegro	253
Op. 31, No. 1	Allegro vivace	273
Op. 90	Mit Lebhaftigkeit	293
Op. 27, No. 1	Andante	311
Op. 27, No. 2	Adagio sostenuto	325
Op. 51	In tempo d'un Minuetto	339
Op. 31, No. 2	Largo, Allegro	351
Op. 53	Allegro con brio	371
Op. 54	Adagio	399
Op. 57	Allegro assai	415
Op. 101	Allegretto ma non troppo	443
Op. 110	Moderato cantabile	459
Op. 109	Vivace ma non troppo	475
Op. 111	Moderato	491
Op. 108	Allegro	513

The first edition under the name of „Urtext” was published in 1898 by Breitkopf & Härtel Publishing House, under the guidance of Carl Krebs. This edition was carefully drafted and many critics and musicians consider it the complete and accurate edition of the 32 piano sonatas by Ludwig van Beethoven.

In the preface to the edition, Carl Krebs remarks upon the phrasing and ornamentation. The end of the *legato* indication didn't entail the closing of the musical phrase. The sequenced phrasing had to be interpreted according to the message of the musical speech. We can put forward two examples where the phrasing doesn't have to be observed literally (see example 3).

### Example 3:

Sonata op.2 no.3 in C Major, part I, measure 1-2



Sonata op.13 in C minor, part II, measure 70



This phrasing is specific to string instruments and entails in practice the change of direction for the bow stroke. I believe that in piano sonatas, the *legato* indications can be conceived as expression elements, whereby each motif can acquire a certain musical „direction”, a specific dynamic swell.

Usually, in Beethoven's piano sonatas, the *legato* indication doesn't take more than one measure, two at most. Occasionally, in a continuous *legato* or *staccato* passage, the phrasing is specified only in the first measure; the following phrases don't have any indications, implying the keeping of the previous phrasing. In some passages, the phrasing and dynamics indications are described elaborately, but when they recur, there aren't any indications, being assumed that the performer will follow the previous model.

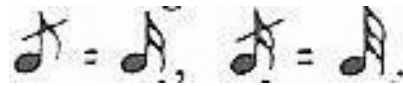
The indications for appoggiatura are inordinate. As Franz Wüllner<sup>12</sup>, Max Friedlander<sup>13</sup> and Ernst Rudorff<sup>14</sup> stated previously, there was a practice in the Viennese musical techniques of the time to write a semiquaver as a cut quaver and the thirty-second-note as a semiquaver with a cut stem (see example 4).

<sup>12</sup> Franz Wüllner, in the revised preface to W.A. Mozart's edition of sonatas, p. 3f

<sup>13</sup> Max Friedlander, in the appendix to Franz Schubert's album of works, p. IV ff.

<sup>14</sup> Ernst Rudorff, in the preface to the Urtext edition for W. A. Mozart's piano sonatas.

#### Example 4:



Due to the music technique used at the end of the XVIII<sup>th</sup> century and the beginning of the XIX<sup>th</sup> century, it is difficult to determine which appoggiatura is long and which is short. Nevertheless, Beethoven marks the short appoggiatura with a small note (grace note), while the long appoggiatura appears like a note of normal dimensions (see example 5).

#### Example 5:

Sonata op.2 no.1 in F minor, part III, measures 19-23



We can see from the example that in the first and third measure, Beethoven wants a short appoggiatura, while in the fourth and fifth measure, he indicates a long appoggiatura.

The accent of the short appoggiaturas causes controversies. The composers from north Germany, Carl Philipp Emanuel Bach<sup>15</sup>, Martin Agricola<sup>16</sup> and Friedrich Wilhelm Marpurg<sup>17</sup> wanted the appoggiatura to be interpreted on measures, with a small accent. The composers from south Germany, Leopold Mozart<sup>18</sup>, Cramer<sup>19</sup>, Hummel<sup>20</sup> and Czerny, claimed, on the contrary, that the accent should fall on the base note, thus the appoggiatura was executed before measure. Ludwig van Beethoven, as a composer from south Germany, presumably kept to the practice imposed in that region, that is performing the appoggiatura before measure. However, Carl Krebs observes, the

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<sup>15</sup> Carl Philipp Emanuel Bach (8 March 1714 – 14 December 1788), classic musician and composer, Johann Sebastian Bach's fifth child.

<sup>16</sup> Martin Agricola (6 January 1486 – 10 June 1556), German composer and teacher who lived during the Renaissance period.

<sup>17</sup> Friedrich Wilhelm Marpurg (21 November 1718 – 22 May 1795), German music critic, theoretician and composer, who lived in the age of Enlightenment.

<sup>18</sup> Johann Georg Leopold Mozart (14 November 1719 – 28 May 1787), German composer, director, teacher and violinist, Wolfgang Amadeus Mozart's father.

<sup>19</sup> Johann Baptist Cramer (24 February 1771 – 16 April 1858), English musician, born in Germany.

<sup>20</sup> Jan Nepomuk Hummel (14 November 1778 – 17 October 1837), Austrian composer and pianist.



piano masters have concluded that in Beethoven's case, *appoggiaturas* should be executed on measure.

The pedalisations in Beethoven's sonatas are minimal. It's obvious that the pedal has to be used in more passages than specified by the composer, considering, naturally, the instrument and acoustics of the concert hall. On this subject, Czerny wrote: „... He used the pedal exceedingly, more, in fact, than it was indicated in his compositions”<sup>21</sup>. On the other hand, in the sonatas op.27 no.2, part I, op.31 no.2, part I, op.53, part III and in *Alla turca* of the sonata op. 101, the excessive marking of the pedalisations constitutes the subject of several comments.

Beethoven used in his compositions two *staccato* indications, respectively the pointed dashes and round dots (see example 6).

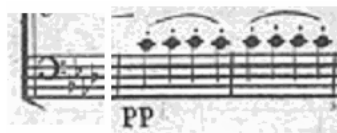
### Example 6:

Sonata op.2 no.1 in F minor, part I, measure 1



- pointed dashes

Sonata op.2 no.1 in F minor, part I, measures 93-94



- round dots

The graphical sign with round dots (example 2) is thus executed as *portato*.

In the first „Urtext” edition of the editor Carl Krebs, the *staccato* was marked exclusively with round dots. The confusion between the two signs was caused both by the manuscript which served as a model and by the printer of the first editions, who usually printed with the tools that were available to him, without making a difference between the two graphic notations.

<sup>21</sup> Thayer, *Beethoven* vol. II, p. 348.



Hans Guido Freiherr von Bülow (8 January 1830 – 12 February 1894) was born in Dresda and was a German conductor, pianist and composer of the Romantic era. At the age of nine, he began studying piano with Friedrich Wieck, Clara Schumann's father. In 1851, he became a student of Liszt's and in 1857 he got married with Liszt's daughter, Cosima. During the 1850s and 1860s, he became famous as a pianist and composer both in Germany and Russia.

In 1864 he became Hofkapellmeister in München and in the following years (1865 and 1868) he conducted the premieres of two Richard Wagner operas, *Tristan and Isolde* and *The Mastersingers of Nuremberg*. His teaching career began in 1867, when he became director of the Conservatory in München; there he gave piano lessons in Liszt's manner. He was the soloist in the first audition of Tchaikovsky's Piano Concert which took place in Boston, in 1875.

In 1880 von Bülow moved to Hamburg, but continued to tour both as a conductor and pianist. Due to his illness, he was forced to seek a warmer climate (1893), leaving to Cairo, Egypt, where he died after only ten months.

In the preface to G. Schirmer's edition, the editor Sigmund Lebert remarks upon the inconsistency, position and length of the phrasing. The beginning and ending of the phrasing indications is frequently ambiguous, whether because of the printer or of the manuscript serving as a model. In some cases, the editor has made changes or additions where the composer didn't specify this sort of indications.

The dynamics indications, particularly those of *sf* and *crescendo/descrescendo* were reviewed because they might have shifted during printing, from left to right or vice versa. The *sf* indications usually apply to a single musical idea. The editor, copyist or composer often wrote these indications in the middle of the staff, without making any differentiations. The placement of the *sf* indication in these fragments was changed, in order to ensure its execution only by the intended voice. Hence, in the edition revised by von Bülow, the *sf* indications are placed either above or below the staff.

The agogic indications, such as *ritardando* and *ritenuto*, as well as *accelerando* are also specified by the editors. They mustn't be exaggerated,

though, and the clarity of the rhythm and of the general *tempo* unit must be preserved.

The accuracy of the text was affected in some cases, especially where the instrument's ambitus influenced visibly the musical discourse. The fragments requiring a hand stretch were simplified in order to allow their execution by the students with a small hand. According to the editors, the notes which can be omitted are marked with square or round brackets.

All the editor's indications are written in small letters. If there are two superposed *legato* indications, the upper indication is foreground. The original phrasing was sequenced, but the editors prefer a continuous and uninterrupted *legato*. Certain modifications, such as the positioning of *crescendos* and *decrescendos* or the placement of the *sf* indications, couldn't be marked out. Also, the originality of the *staccato*, respectively *staccato* and *staccatissimo* indications can't be guaranteed. All the *tenuto* indications in this edition are specified by the editors. In certain situations, the quavers, semiquavers, etc. were arranged differently compared to the original.

The editors suggest a classification of Beethoven's piano solos on three levels of difficulty:

In von Bülow's view, the easiest works for piano solo are: Sonata op. 49 no. 2, Sonata op. 49 no. 1, Variations on the theme "Nel cor più non mi sento", Variations on a Swiss song, Variations in sol minor, Rondo op. 51 no. 1, Sonatina op. 79, Sonata op. 14 no. 1, Sonata op. 14 no. 2, Sonata op. 2 no. 1, Rondo op. 51 no. 2.

The pieces with average level of difficulty are: Sonata op. 10 no. 1, Sonata op. 13, Sonata op. 10 no. 3, Bagatelles op. 33, Sonata op. 10 no. 2, Sonata op. 28, Sonata op. 2 no. 3, Sonata op. 26, Sonata op. 31 no. 3, Variations op. 34, Sonata op. 22, Andante in Fa Major, Sonata op. 7.

The most difficult works for piano solo are: Sonata op. 27 no. 2, Sonata op. 27 no. 1, Sonata op. 31 no. 2, Sonata op. 2 no. 2, Sonata op. 54, Sonata op. 78, Sonata op. 90, Sonata op. 81a, Sonata op. 31 no. 1, 32 Variations in do minor, Variations op. 35, Sonata op. 53, Sonata op. 57, Sonata op. 101, Sonata op. 111, Sonata op. 110, Sonata op. 109 and Sonata op. 106.

In this edition, each sonata is also analyzed formally, on sections, respectively Main Theme, Secondary Theme, Conclusive Theme, Development, Reprise (Reexposition), Bridge, Intermediate Theme and Episode, (see example 7).

## Example 7:

Abbreviations: \* M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development- group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.



Arthur Schnabel.

Arthur Schnabel (17 April 1882 – 15 August 1951) was an Austrian pianist, composer and teacher, renowned for his musical seriousness and intelligence. Among the 20th century's most prominent musicians, the pianist Schnabel imposed his interpretative view on pieces composed by Ludwig van Beethoven and Franz Schubert. His interpretations set a benchmark of performance and his best-known recordings are the 32 piano sonatas by Ludwig van Beethoven.

He was born in Kunzendorf, in a Jewish family, being the youngest of the three children born in the Schnabel family. The family moved to Vienna in 1884, when he was two years old. He began taking piano lessons at the age of four and at the age of six he began studying with professor Hans Schmitt of the Vienna Conservatory. Due to his amazing talent, at the age of nine he was accepted as a student by the renowned professor Theodor Leschetizky (22 June 1830- 14 November 1915), with whom he studied for seven years, from 1891 to 1897.

His debut concert took place in 1897, in Bösendorfer hall of Vienna. He moved to Berlin in 1898, where he performed in Bechstein hall. Schnabel held several concerts during the First World War, visiting U.S.A., Russia and England.

In 1925, Arthur Schnabel began teaching at the Berlin State Academy, but in 1933 he was forced to leave the city, taking refuge in England. In the meantime, he also gave several master classes at Tremezzo on Lake Como in Italy. In 1939 he moved to U.S.A. and after being granted citizenship (1944), he took a teaching post at the University of Michigan.

Arthur Schnabel was one of the greatest musicians who interpreted Beethoven's piano repertory. His interpretative art lies in an ideal perception of

the sound, directly associated with the text. Schnabel was the second pianist after Hans von Bülow, who interpreted in his recitals all 32 piano sonatas composed by Ludwig van Beethoven. In 1927 he recorded the sonatas for the first time on the occasion of the centenary after Beethoven's death.

The edition revised by Arthur Schnabel is based on the sonata's manuscripts, which were in the first and most important editions. His edition is defined by great accuracy and authenticity of the text. It doesn't contain any arbitrary notations, facilitations, additions or omissions attributable to the editor. Nevertheless, we can acquire special sound effects by keeping to the specified indications. The pianists who wish to discover new valences in the performance of sonatas can find particular comments in the footnotes.

Similarly, the pedalisations are carefully written, as a must in order to acquire the sound clarity necessary in some passages. Due to the variety of information, this edition is not only requisite to the study, but for those who already have an edition, it represents a text to be studied when the musician wishes to approach a new interpretative view.

In this edition we can find seemingly unusual fingerings that, in editor's view, were intended not only for the technical simplification of the passage, but mainly for the accentuation and security of the musical expressiveness (see example 8).

### Example 8:

Sonata op.28 in D Major, part III, measures 5-7



We can observe in the example above the fingering stipulated for the right hand, respectively 4-2-2, which was intended for the security and accentuation of the phrasing, that is two *legato* quavers, followed by a *staccato* quarter note.

The pedalisations were specified summarily, due to the pedagogical belief that pedalisations in the classical period were used only in case of necessity and not as a means of expression. Consequently, we should try to shape melodic fragments without the help of the pedal.

The fingering and the pedalisations are specified almost invariably by the editor. The manuscripts, as well as the first editions, lack almost completely this sort of indications. The phrasing, the accents and the notations related to the

touch were occasionally specified by the composer. The editor changed these indications according to his musical instinct, but his changes aren't particularly accentuated. All the other notations made by the editor can be recognized either by the size of the letters or by their arrangement in brackets.

In this edition, Arthur Schnabel uses certain graphical signs that are explained in the preface. The Roman numbers highlight the periods which don't correspond to the square form of eight measures (four plus four). The square bracket signalizes the periods, the phrases, the motifs and occasionally, the insertions. The graphical sign (9) refers to a short caesura (see example 9).

### Example 9:

- ┌ and ┐ - marks the beginning and the ending of a musical idea.
- ┌ ┐ ┌ ┐ - marks the subdivision of the musical ideas.
- (9) - marks a caesura.
- - marks the places where the editor considers that the musical discourse can be fragmented.
- ↓ - marks the beginning of a new arpeggiato chord, or if an appoggiatura is executed on time or not, as well as the place where the pedal has to be actuated.
- / - marks the note that has to be accentuated, in the editor's view, without exaggerating.
- m.d. - right hand.
- m.s. - left hand.

In 2011, the established editions are the G. Henle edition, revised by B.A. Wallner, München 1975 and the Wiener Urtext Edition, revised by Peter Hauschild, 1999.

In the preface to the Henle edition, the editor Bertha Antonia Wallner remarks that the new publication lacked all sort of additions or amendments; the manuscript, when there was one, represented the direct source. They studied the manuscripts of the sonatas op.22, op.27, op.27 no.2, op.28, op.53, op.57, op.78, op.79, op.81a (first part), op.90, op.101, op.109, op.11 and op.111. The first editions of the sonatas represent a point of reference, because they can offer important information, provided Beethoven supervised personally their editing. Apart from these sources, the following editions were also studied.

The notation inaccuracies and the printing errors weren't passed to the following editions. In order to keep the writing from being excessively burdened with too many brackets, the omitted notations- printing errors or simplifications of certain passages in some editions, weren't marked out. For that matter, not only the restoration of the text was attended to, but also Beethoven's indications,

such as the writing style, the note's repartition on the staff, as well as the use of rest periods, the phrasing, etc.

Beethoven didn't use to note the phrasing indications (*legato*) on the entire phrase, as it's wont to do at present, or even uniformly in similar passages. The Henle edition keeps the original phrasing, without making any changes. When two or more short notes were followed by a long note, Beethoven commonly used two different notations: in the first case, the *legato* sign comprised only the short periods, while in the second case, it was also extended over the long period (see example 10).

### Example 10:

Sonata op.2 no.2 in C Major, part III, measure 1



Sonata op.14 no.2 in G Major, part III, measures 1-2



From the letter addressed to Carl Holz in 1825, we can note that Beethoven desired a strict differentiation between the two notations of the time. The G. Henle edition keeps the original phrasing of the text.

The *staccato* indications, pin or point, aren't specified very clearly in the manuscripts or in the initial editions, so we opt for the use of the point, regardless of the passage.

The execution of the trill is also controversial. Beethoven lived in a period of transition from the old practice of beginning the trill with the upper note, to the new practice of beginning the trill with the main note. The Henle edition leaves the execution of the trills to the interpreter, without indicating or influencing his decision.

The graphical sign of the modern appoggiatura is originated from this practice. The small notes, with the tail cut or uncut, were randomly specified by Beethoven and indicated a short appoggiatura which had to be executed prior to the measure. On the other hand, long appoggiaturas, that are always written at the same size used for the other notes, must be executed on measure.

The composer's original fingering appears written in italic in this edition. The new fingering indicated by Conrad Hansen is of little interest and the musician can change these indications or leave them out in some cases.

By studying these editions in detail, we can understand their views on the interpretation of Beethoven's piano sonatas in the central European space. At present, the editions revised by Franz Liszt, Hans von Bülow and Sigmund Lebert, as well as the edition revised by Arthur Schnabel are regarded with skepticism by the pianists, because of the small changes made to the text and because of the dynamics and agogic indications. However, the study of these editions can offer valuable interpretative clues that reveal the interpretative view of the pianist-editor.

Due to the variety of information, these editions represent a text to be studied in all the cases when the musician wishes to approach a new interpretative view.

### **Beethoven's piano sonatas – editorial guidelines**

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#### **Abstract**

This article intends to offer assistance to the musicians who wish to approach the 32 piano sonatas written by Ludwig van Beethoven. We will analyze and remark upon some of the most important editions, revised by famous musicians who influenced the interpretative visions of the future generations.

The Urtext editions are regarded as the most accurate and complete editions. Most of them affirm that they are reproducing the original text, based either on the manuscript or on the first editions. However, great importance is also attributed to the editors or, more exactly, to those revising the editions, who add most of the times the fingerings and the footnotes remarking upon various technical and performance problems.

By comparing the numerous editions, I discovered valuable indications concerning the interpretation. We can mark down the L. Holle edition, edited by Franz Liszt, the G. Schirmer edition, edited by Hans von Bülow and Sigmund Lebert and the Curci edition, revised by Arthur Schnabel.

In 2011, the established editions are the G. Henle edition, revised by B.A. Wallner, München 1975 and the Wiener Urtext Edition, revised by Peter Hauschild, 1999.

By studying these editions in detail, we can understand their views on the interpretation of Beethoven's piano sonatas in the central European space. At present, the editions revised by Franz Liszt, Hans von Bülow and Sigmund Lebert, as well as the edition revised by Arthur Schnabel are regarded with skepticism by the pianists, because of the small changes made to the text and because of the dynamics and agogic indications. However, the study of these editions can offer valuable interpretative clues that reveal the interpretative view of the pianist-editor.

Due to the variety of information, these editions represent a text to be studied in all the cases when the musician wishes to approach a new interpretative view.