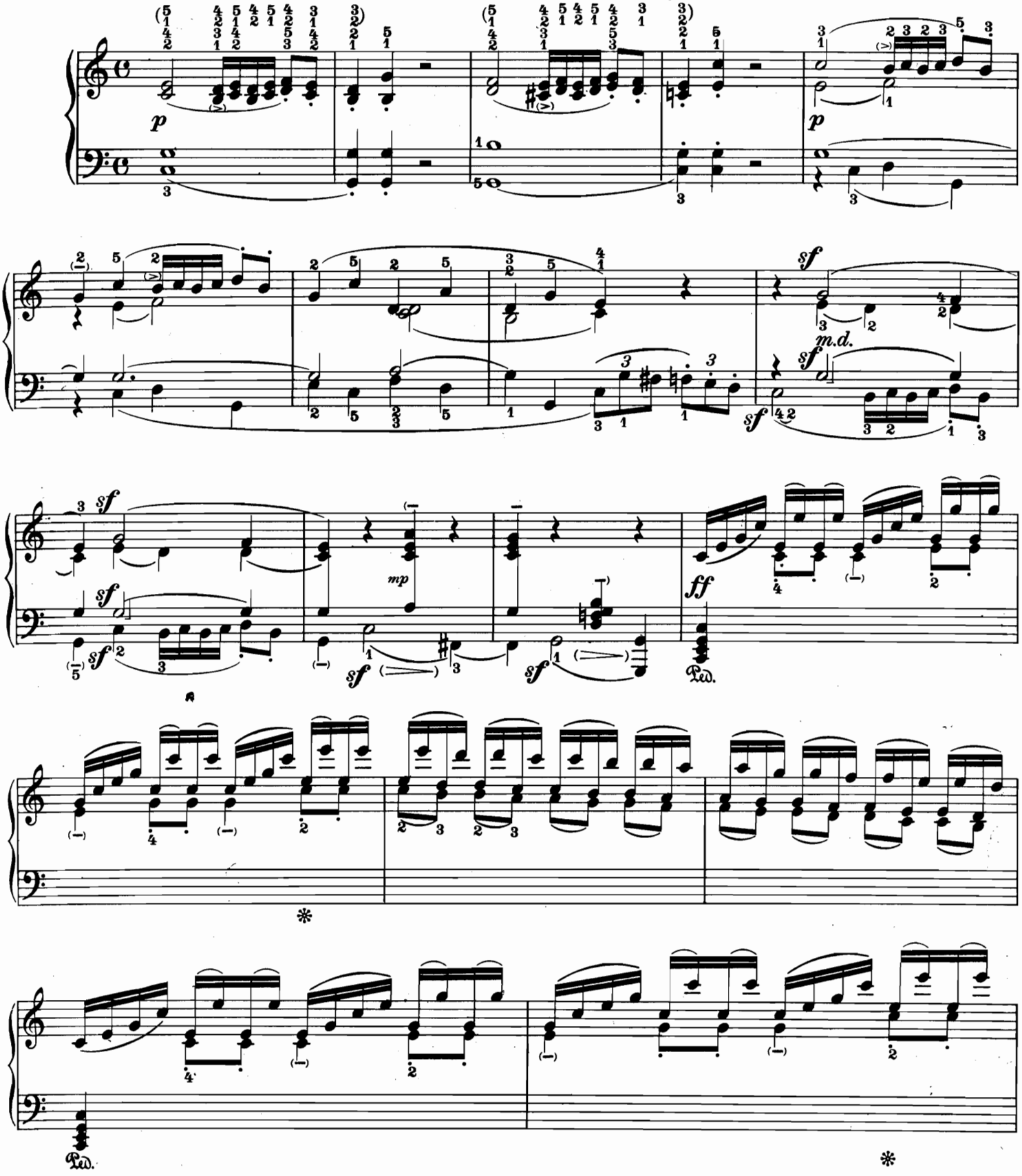
SONATA N. 3

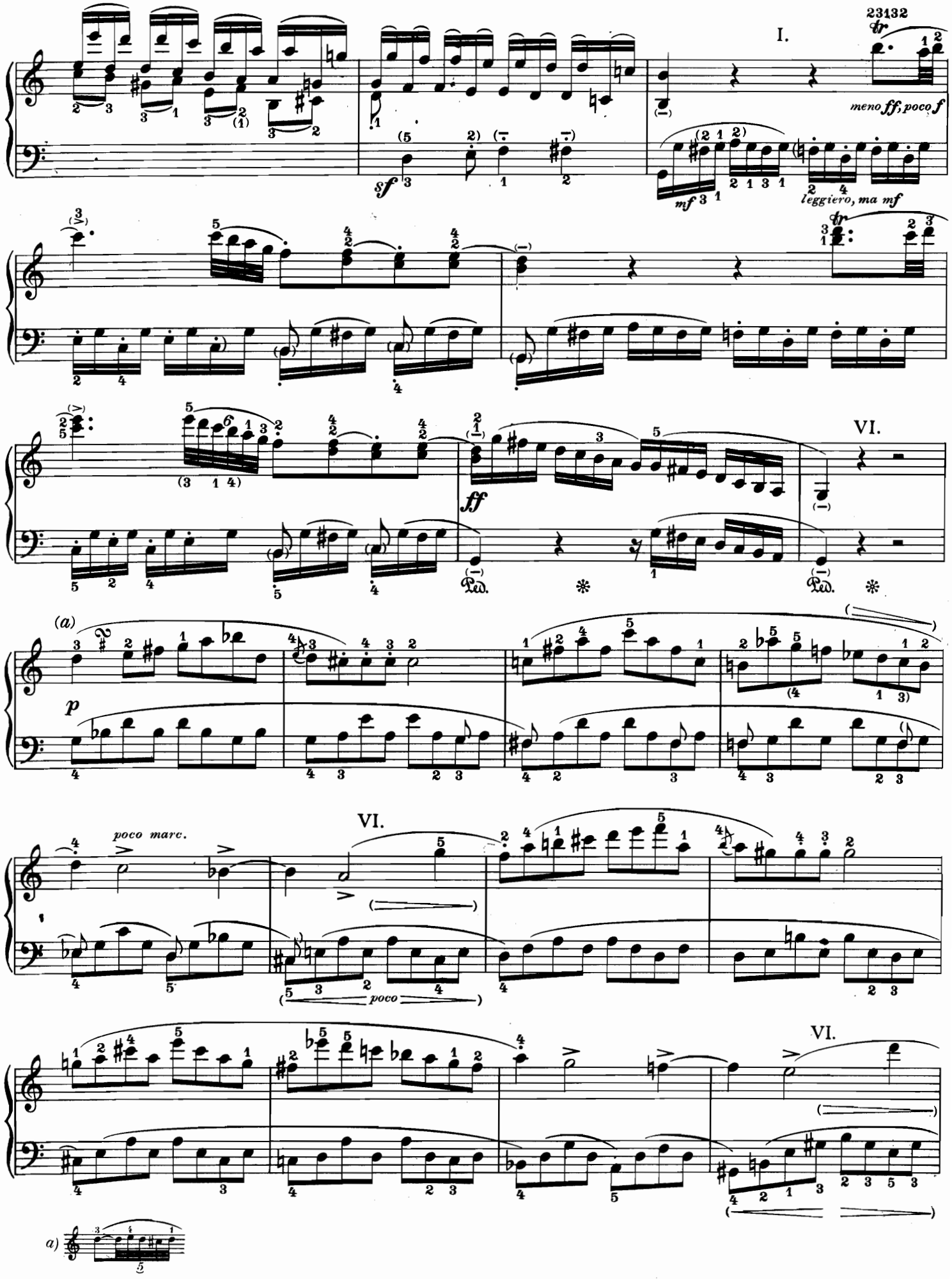
(Dedicata a Giuseppe Haydn)

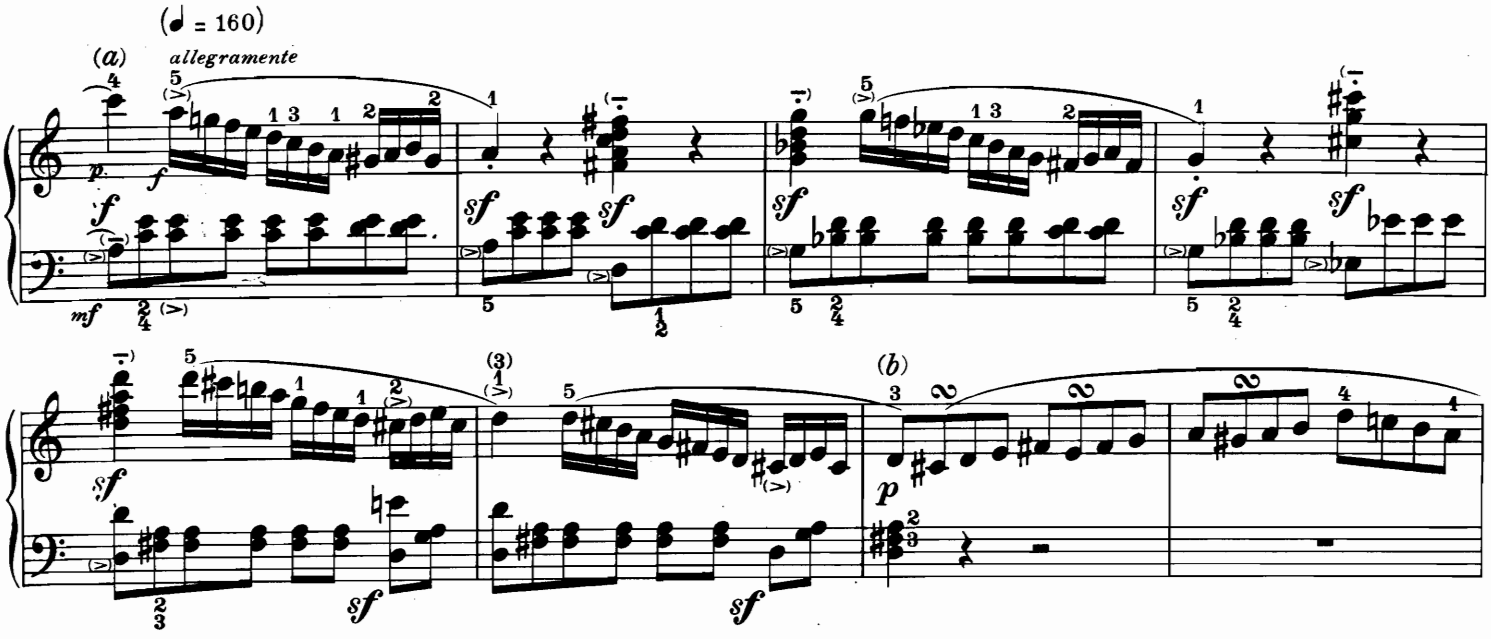
Composta nell'anno 1795
Pubblicata in marzo 1796
presso Artaria, a Vienna

Op. 2 N. 3

Allegro con brio (♩ = 152)

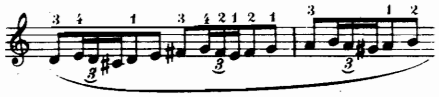



I.
meno ff, poco f
leggiero, ma mf
VI.
ff
Ped.
(a)
p
poco marc.
poco
a)



a) Secondo me il *f* nella mano destra soltanto al secondo quarto.
b) L'esecuzione abituale è la seguente:

a) *In my opinion, « forte » in the right hand not before the second crotchet.*
b) *The customary execution is this:*



a) Nach meiner Ansicht *f* in der rechten Hand erst auf dem zweiten Viertel.
b) Die übliche Spielweise ist:

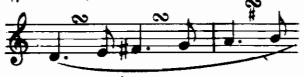
Per suonare questo passaggio conformemente alla sua linea melodica, secondo la quale il gruppetto deve cadere sulla seconda croma di ognuna delle 3 figurazioni, bisogna eseguirlo come segue:

According to the notation of the melodic line, in which it is just the lower *« neighbouring note » which appears on the second quaver of each of the 3 figures, this passage surely would have to be played as follows:*

Der aufgezeichneten Bewegung gemäss, die als zweites Achtel jeder der 3 Figuren gerade die untere Wechselnote verlangt, müsste die Stelle allerdings wie folgt ausgeführt werden:

Quantunque questa maniera testuale, o piuttosto letterale, di eseguire questo passaggio mi sembri del tutto naturale, ed in questo caso anche più gradevole della prima, pure la prima maniera deve considerarsi più esatta. (In questo caso, tuttavia, sarebbe stata sufficiente la seguente notazione):

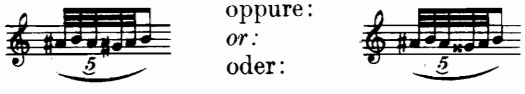
While I feel that this textual — or rather literal — execution sounds perfectly smooth, even better than the first example shown here, yet the first, generally accepted version, should probably be considered the correct one (although then the following notation would have been sufficient):



Wenn ich auch meine, dass diese textgetreue — vielmehr buchstabengetreue — Ausführung durchaus ungezwungen, ja hier sogar besser klingt, als die zuerst angegebene, ist wohl dennoch diese, die verbreitete Lesart, als die richtige anzusehen. (Obzwar dazu die Aufzeichnung genügt hätte):

Si potrà stabilire meglio quale versione sia preferibile confrontando questo passaggio con quello corrispondente in cui una sola nota differisce da questo, la seconda croma del secondo gruppo, formata dal semitono inferiore *la diesis*. Si passa al *si* per mezzo di un gruppetto:

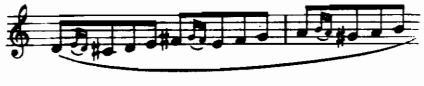
The decision is brought about by the one note in the parallel passage which is different from the passage discussed here, namely by the second quaver of the second figure which is an « a sharp » (not « a »). A « turn » on this note would consist of either:



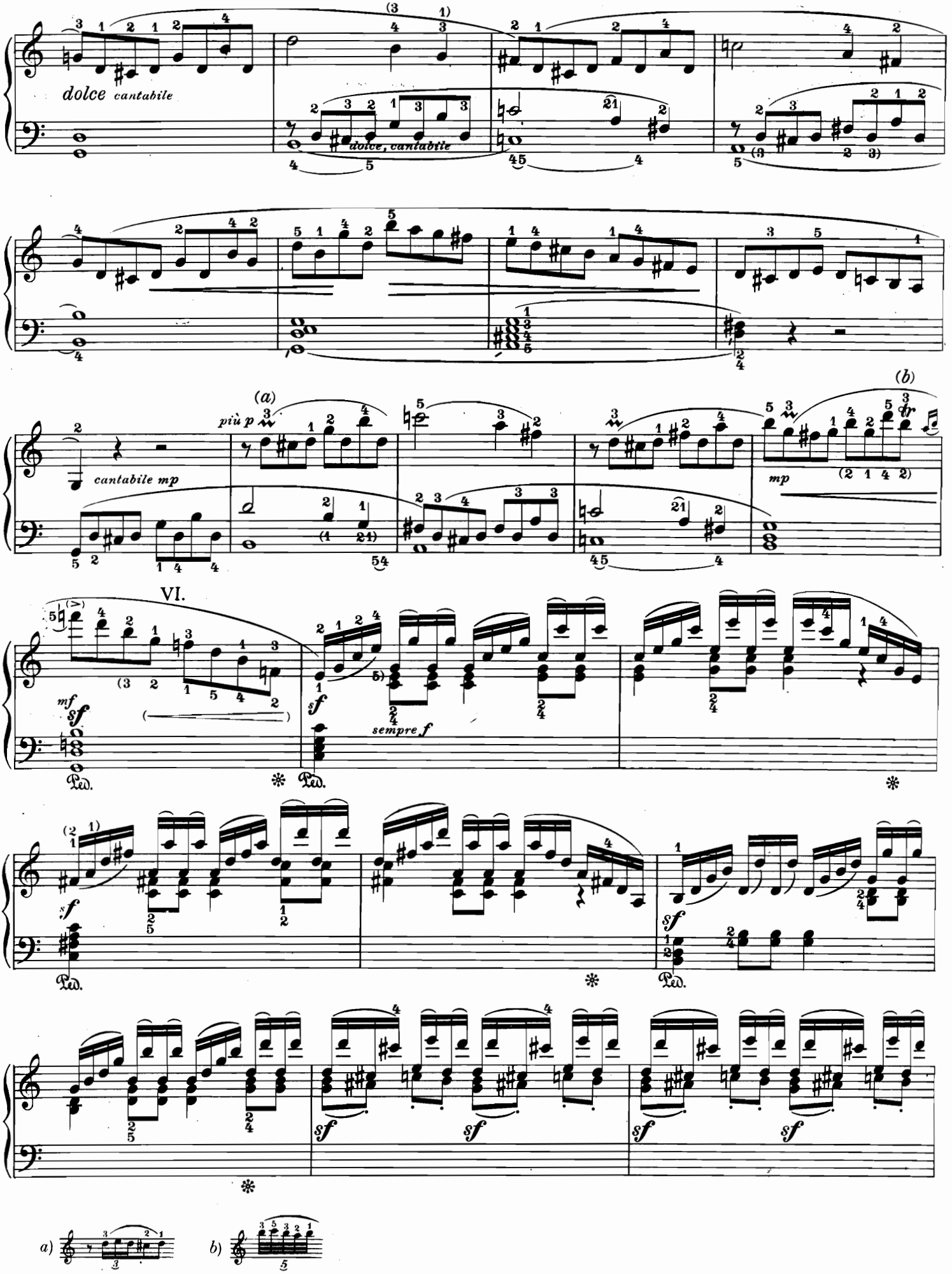
Die Entscheidung wird durch die eine Note der Parallelstelle herbeigeführt, die diese von der hier besprochenen unterscheidet: durch das zweite Achtel der zweiten Figur. Dort wird es vom unteren Halbton gebildet: *ais*. Von ihm zu *h* Doppelschlag also entweder:

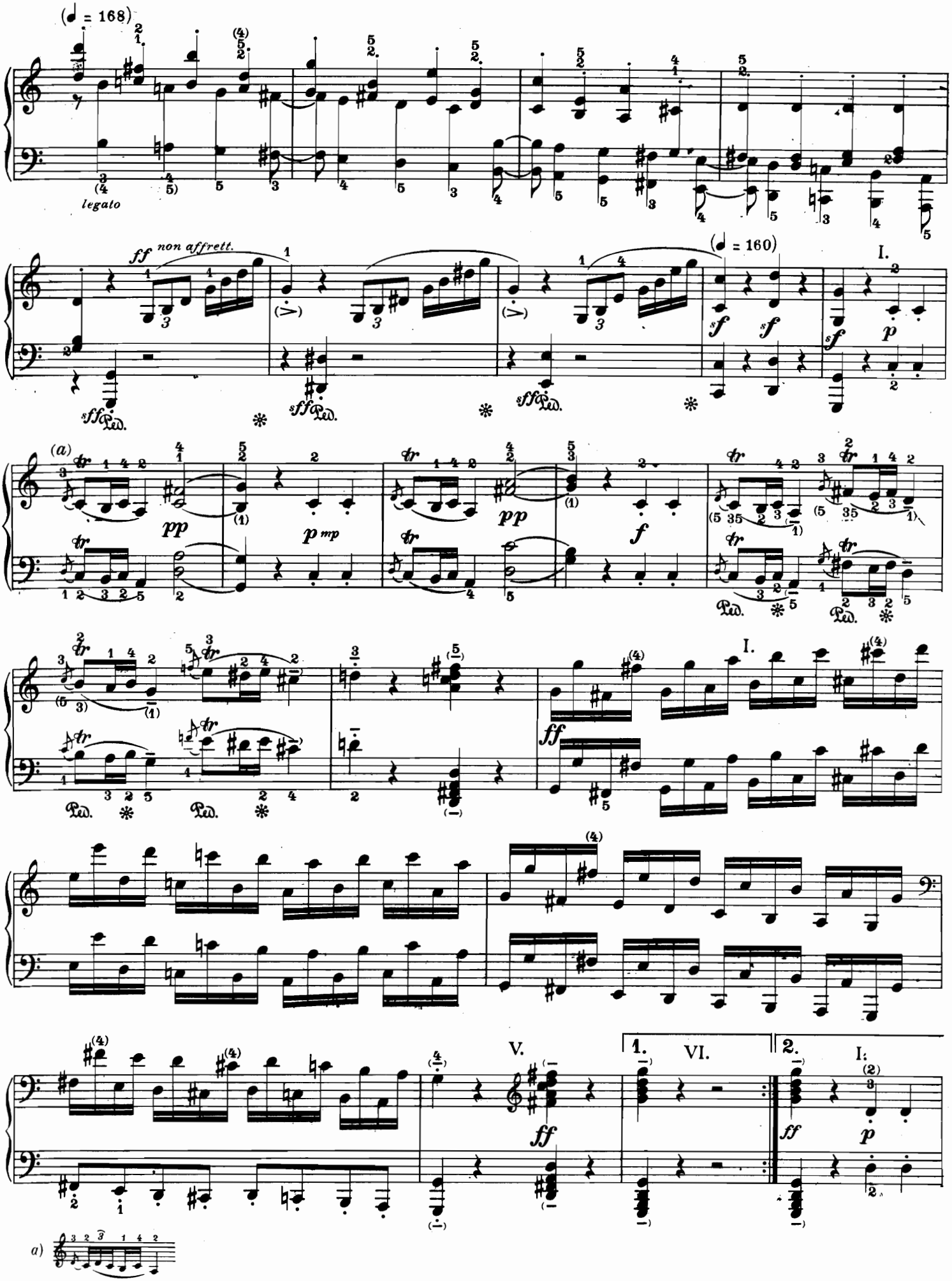
Queste progressioni ben difficilmente avrebbero potuto essere nelle intenzioni dell'Autore e sono quasi impensabili in relazione all'accordo di *sol maggiore*. Ecco una terza versione:

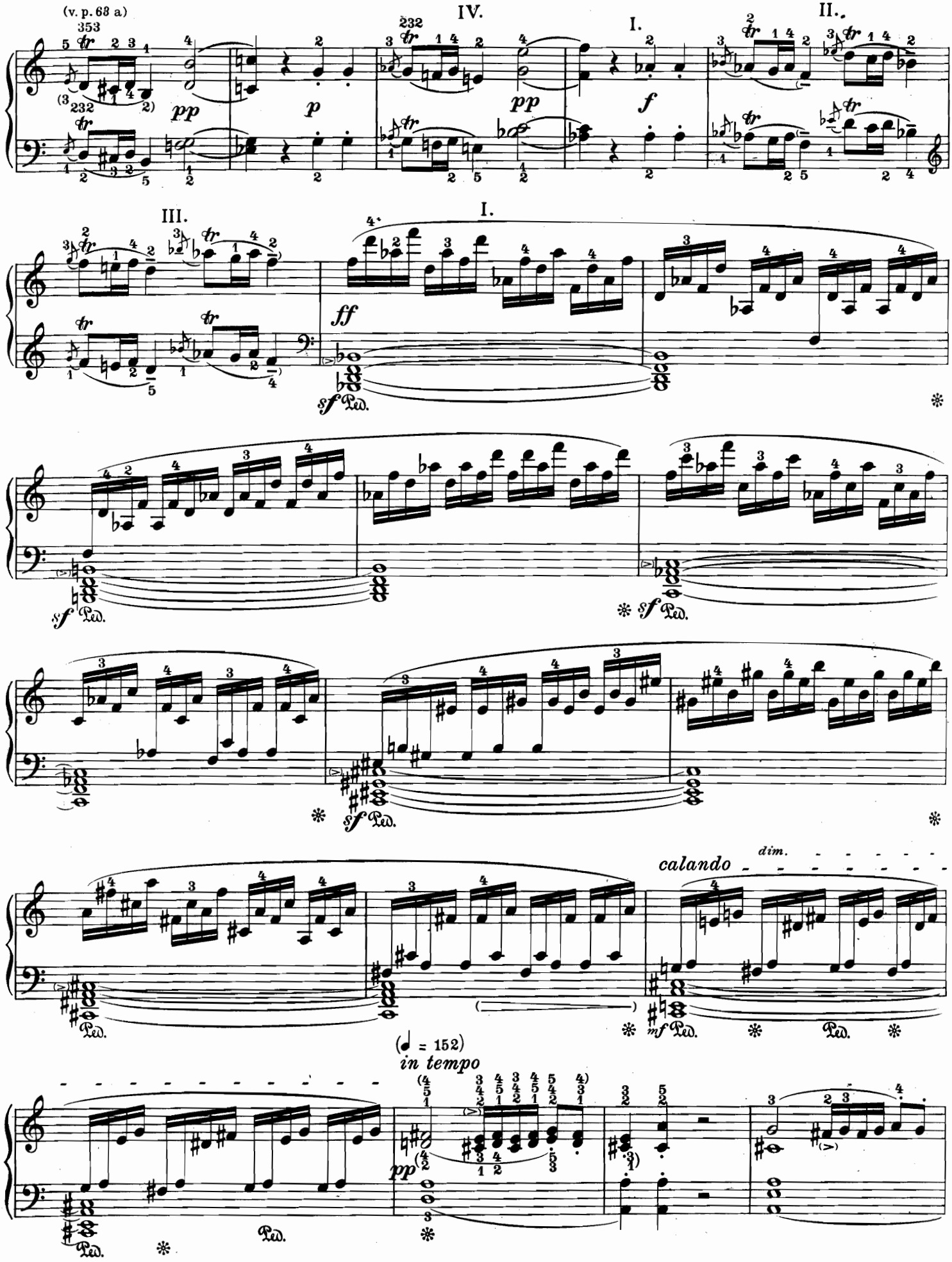
Such progressions could hardly have been the composer's intention; they sound odd in this piece and are almost unthinkable together with the g - major chord. There is a third possibility, namely:



Diese Schritte können kaum gewollt sein; sie klingen in diesem Stück ganz befremdlich und sind zum G - dur - Dreiklang fast undenkbar. Es gibt eine dritte Möglichkeit, nämlich:


dolce cantabile
dolce, cantabile
(a)
più p
cantabile mp
(b)
mp
VI.
mf
sf
sempre f
Ped.
a)
b)


(♩ = 168)
legato
ff non affrett.
(♩ = 160)
I.
(a)
pp
p mp
f
ff
V.
1. VI.
2. I:
a)


(v. p. 63 a)
IV.
I.
II.
III.
I.
pp
p
pp
f
ff
sf Ped.
dim.
calando
mf Ped.
Ped.
(♩ = 152)
in tempo

ben ritmico
senza affrett.

sempre f

energico

I.

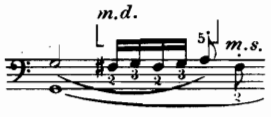
m.d.

più p tranquillo

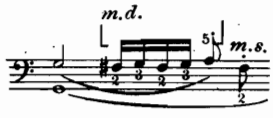
VI.

(♩ = 160)

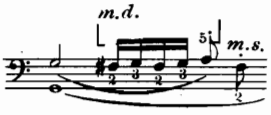
a) Esecuzione facilitata:

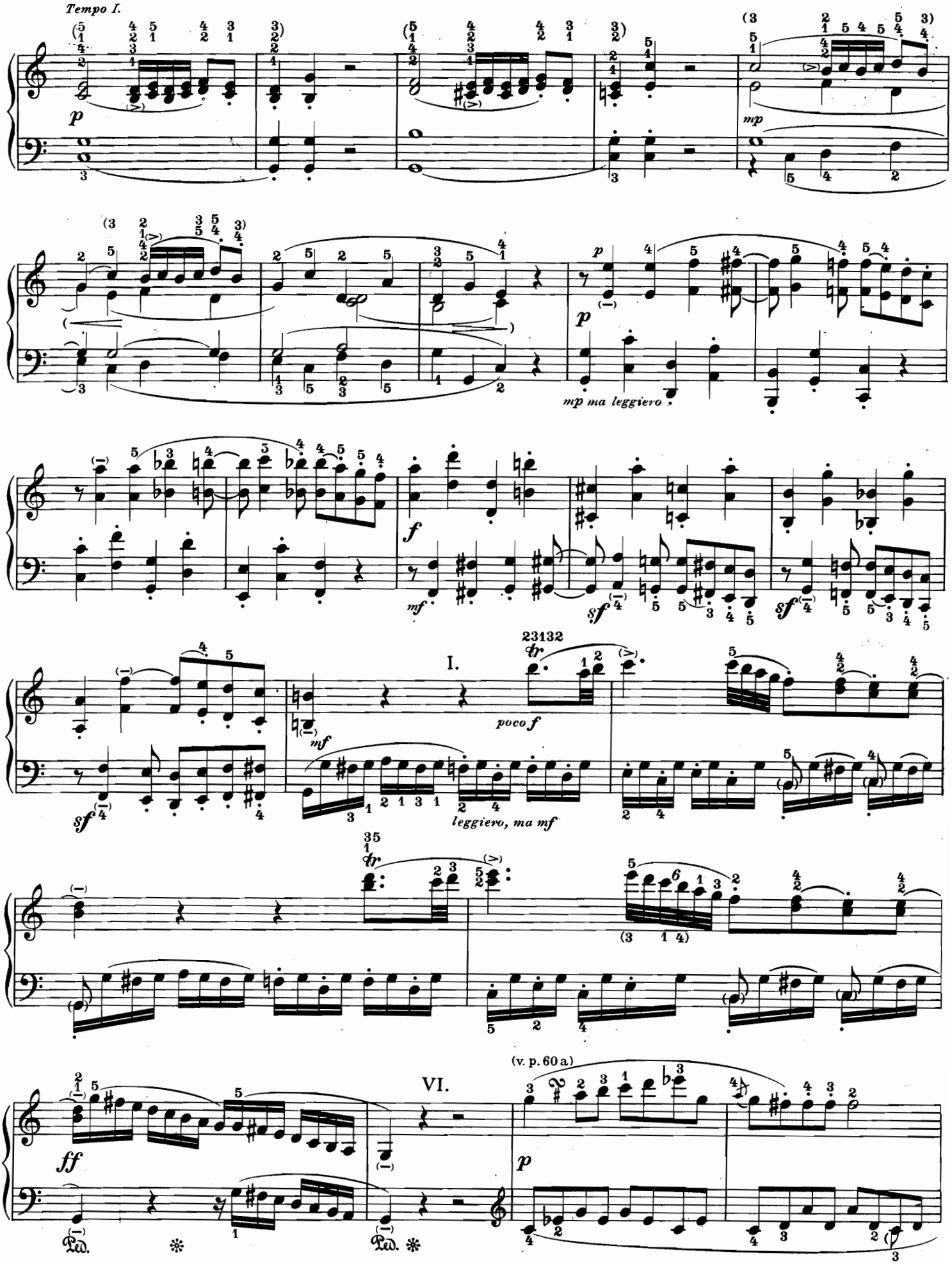


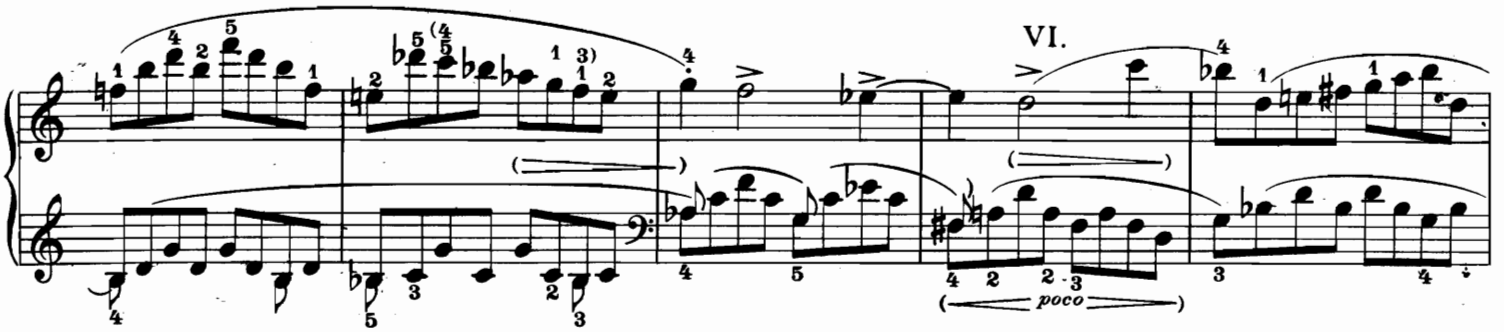
a) *Easier:*

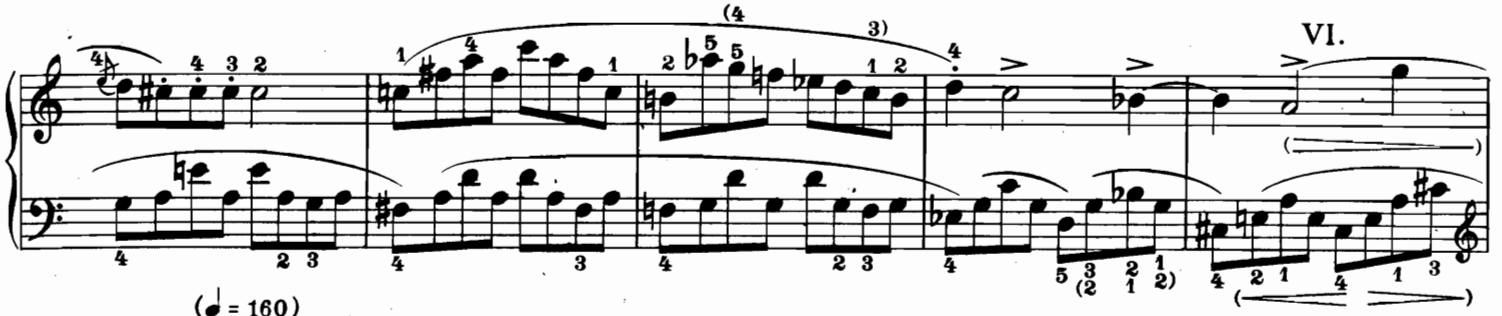


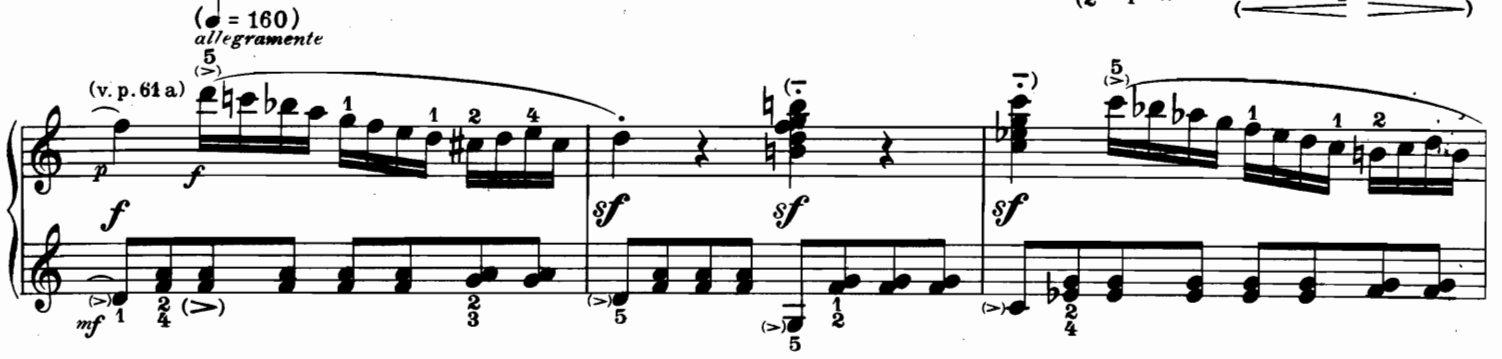
a) Leichtere Ausführung:

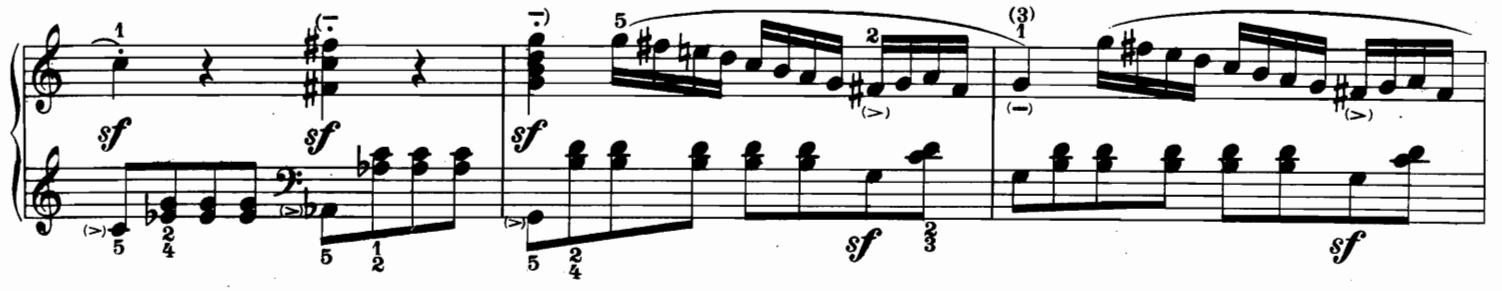


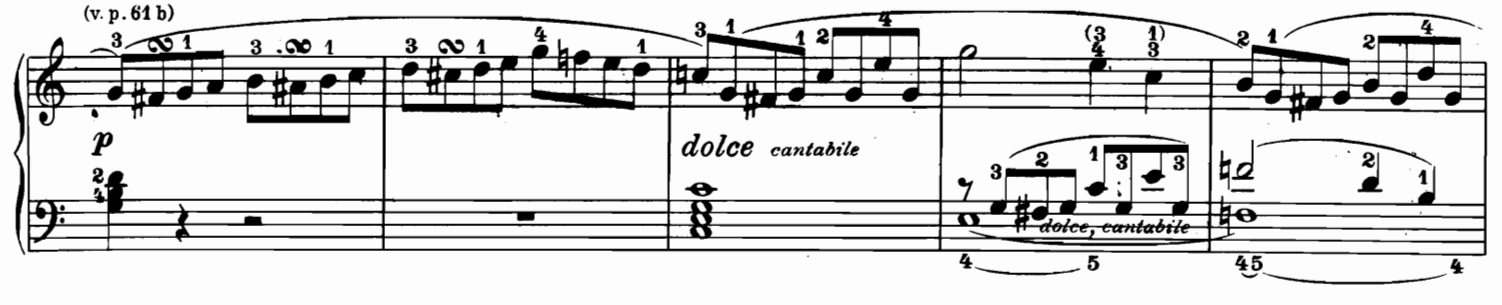

Tempo I.
p
mp
mp ma leggiero
p
f
mf
sf
sf
I.
23132
poco f
mf
leggiero, ma mf
35
VI.
(v. p. 60 a)
ff
p
Ped.
Ped.

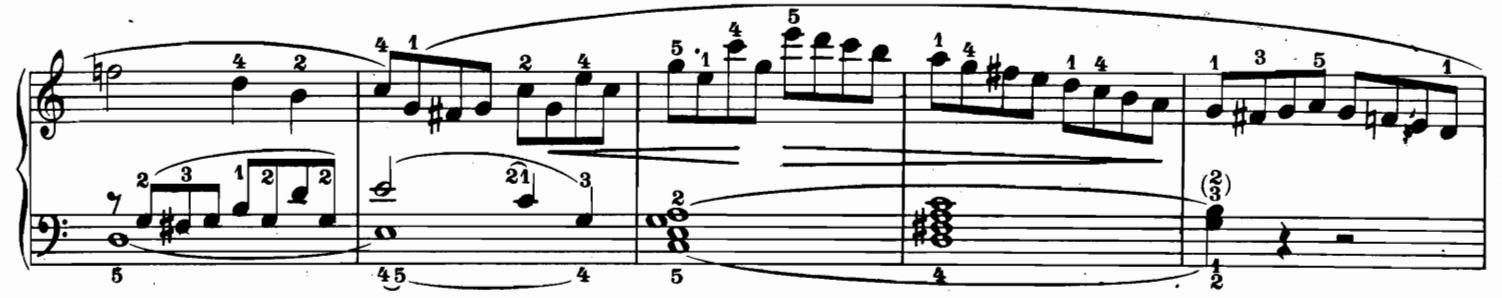

VI.
poco

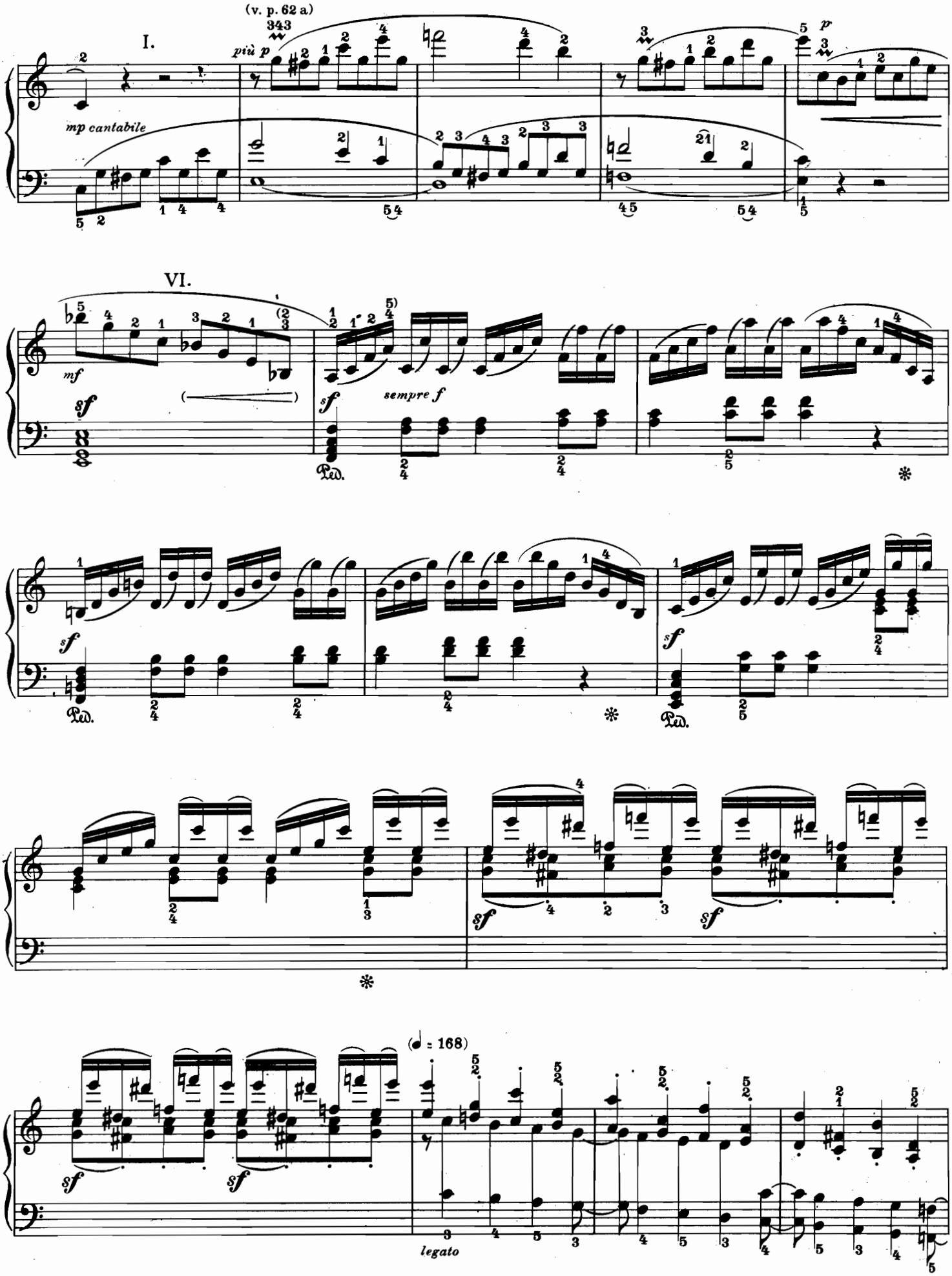

VI.

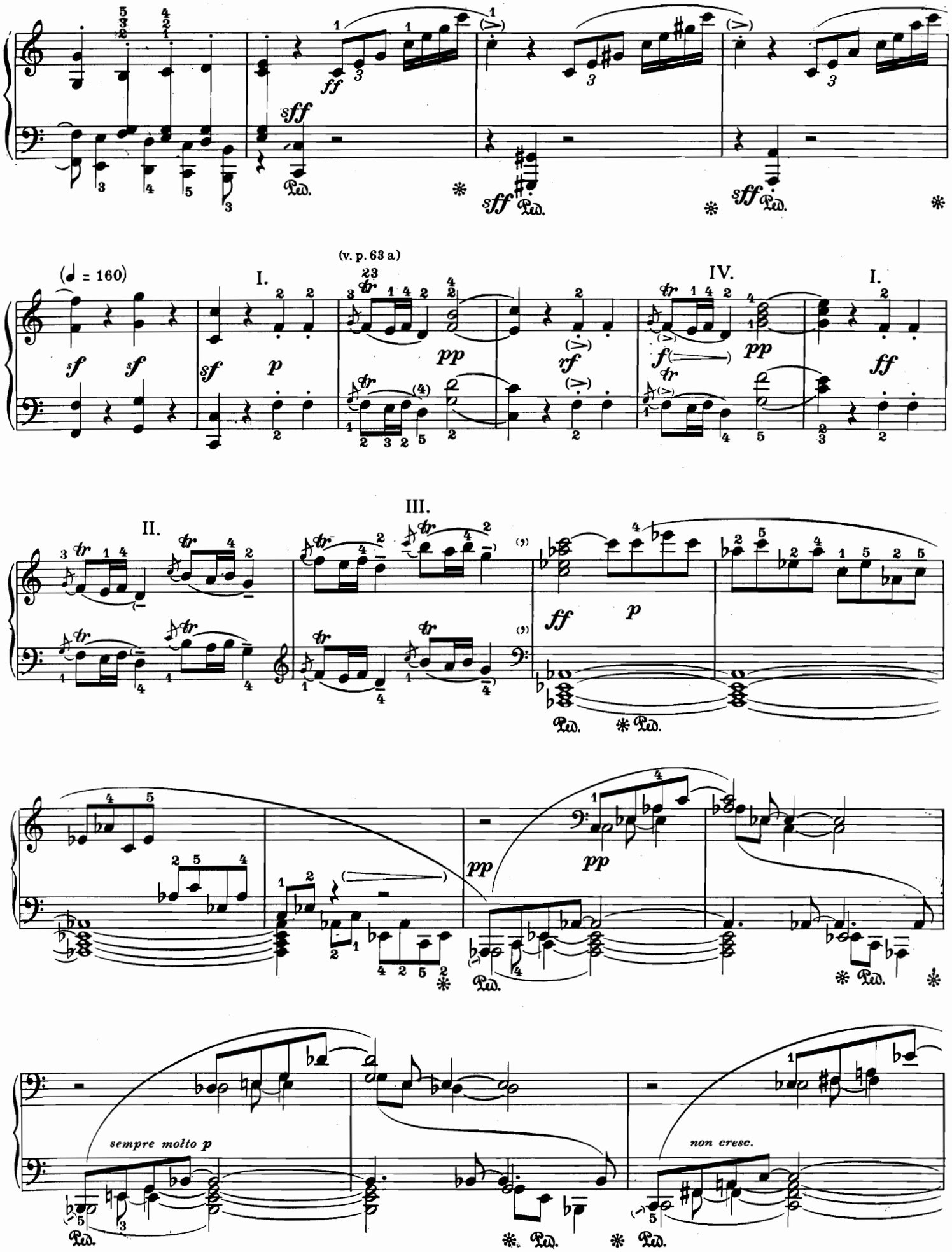

(♩ = 160)
allegramente
(v. p. 61 a)

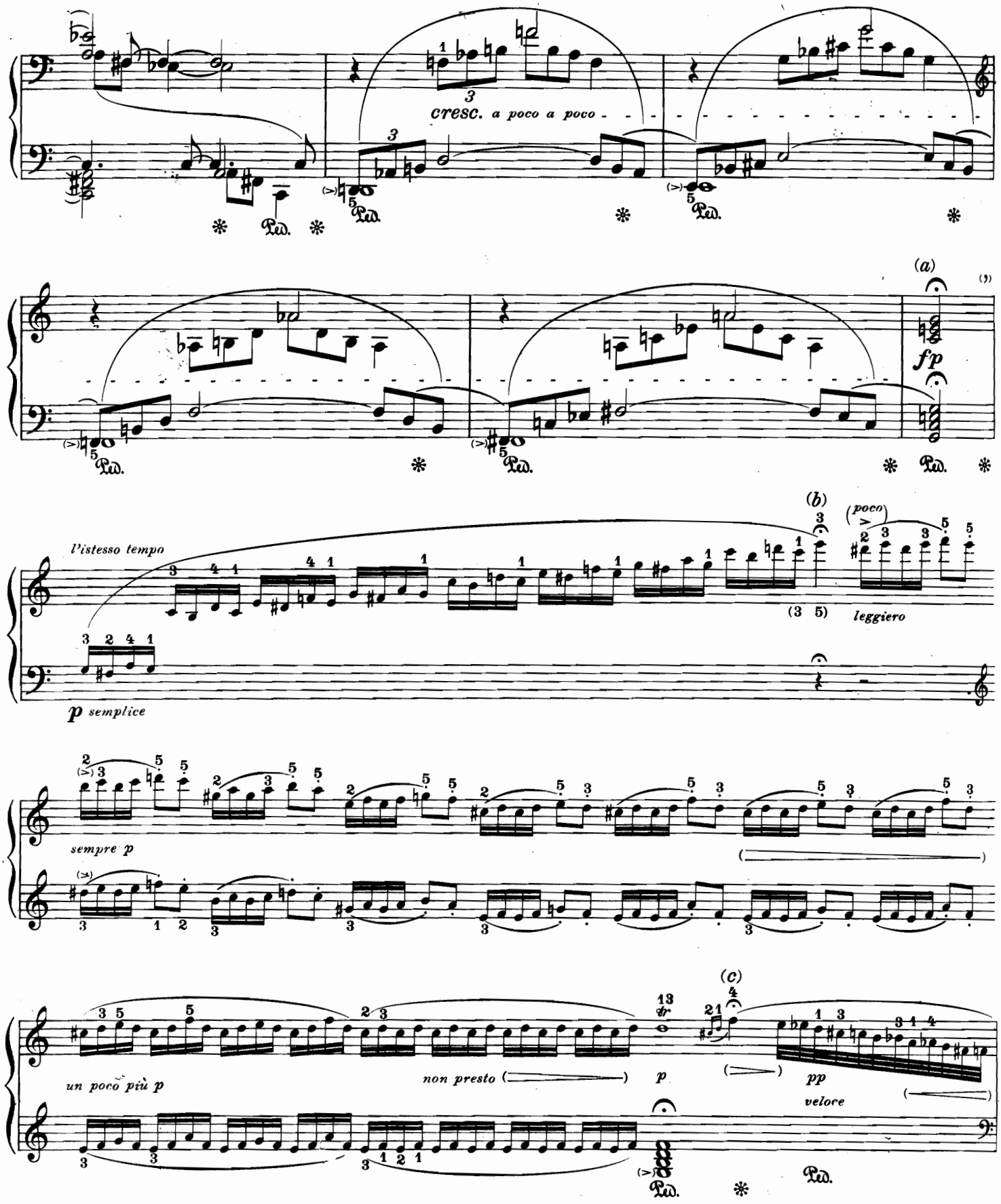



(v. p. 61 b)
dolce cantabile
dolce, cantabile




(v. p. 62 a.)
I.
più p
mp cantabile
p
VI.
mf
sf
sempre f
Ped.
(♩ = 168)
legato


(v. p. 63 a)
(♩ = 160)
I.
IV.
I.
II.
III.
sempre molto p
non cresc.



a) Non prolungare troppo la corona; circa tre quarti sull'accordo e due quarti di pausa.

b) Corona di 4 quarti circa.

c) Corona della durata di 5 ottavi circa. Dare al passaggio cromatico il valore di 3 ottavi.

a) *Fermata not too long: about three crotchets, followed by a pause of two crotchets.*

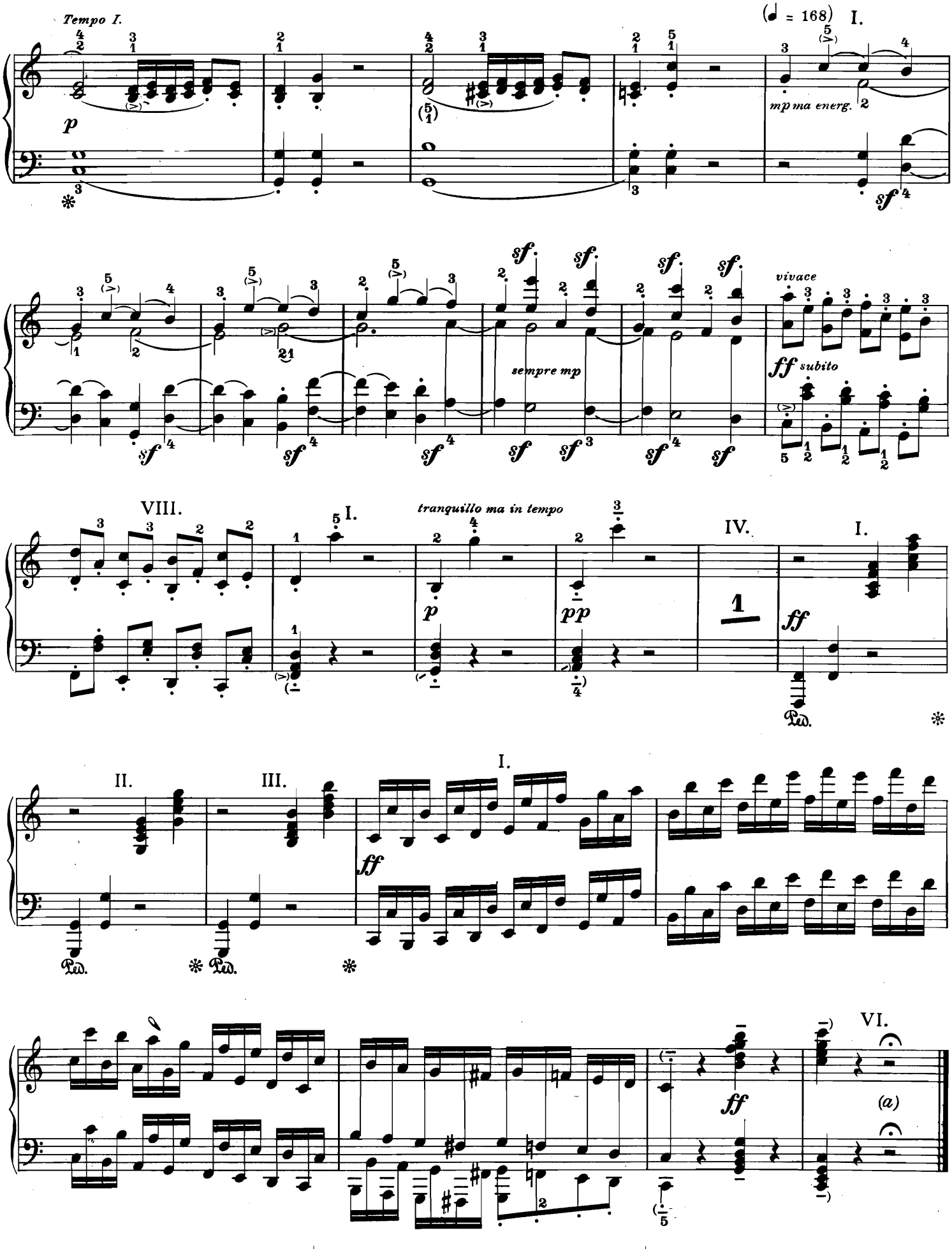
b) *Fermata about 4 crotchets.*

c) *Fermata about 5 quavers; the chromatic run should have the length of 3 quavers.*

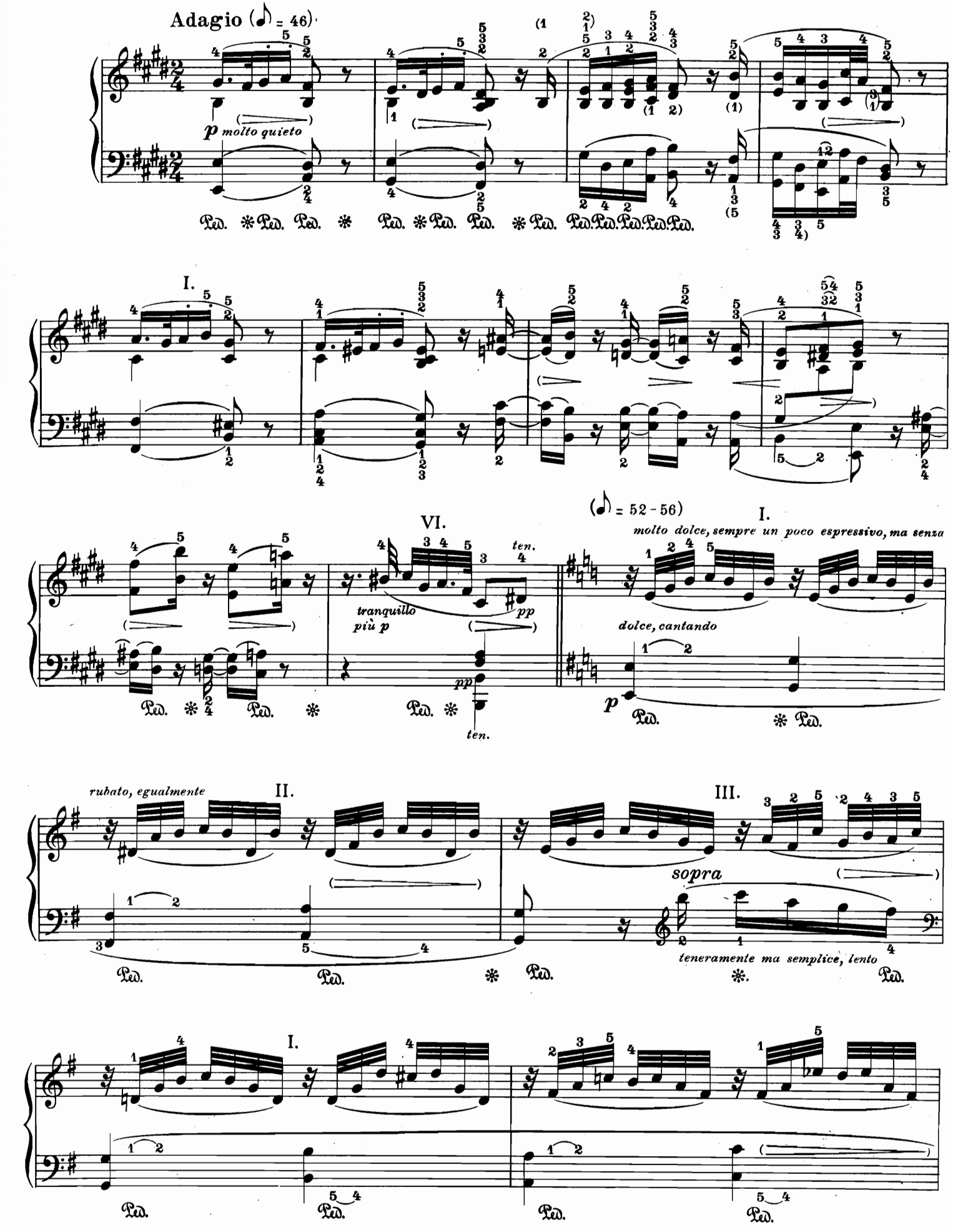
a) Fermate nicht zu lang, etwa drei Viertel Klang, zwei Viertel Luftpause.

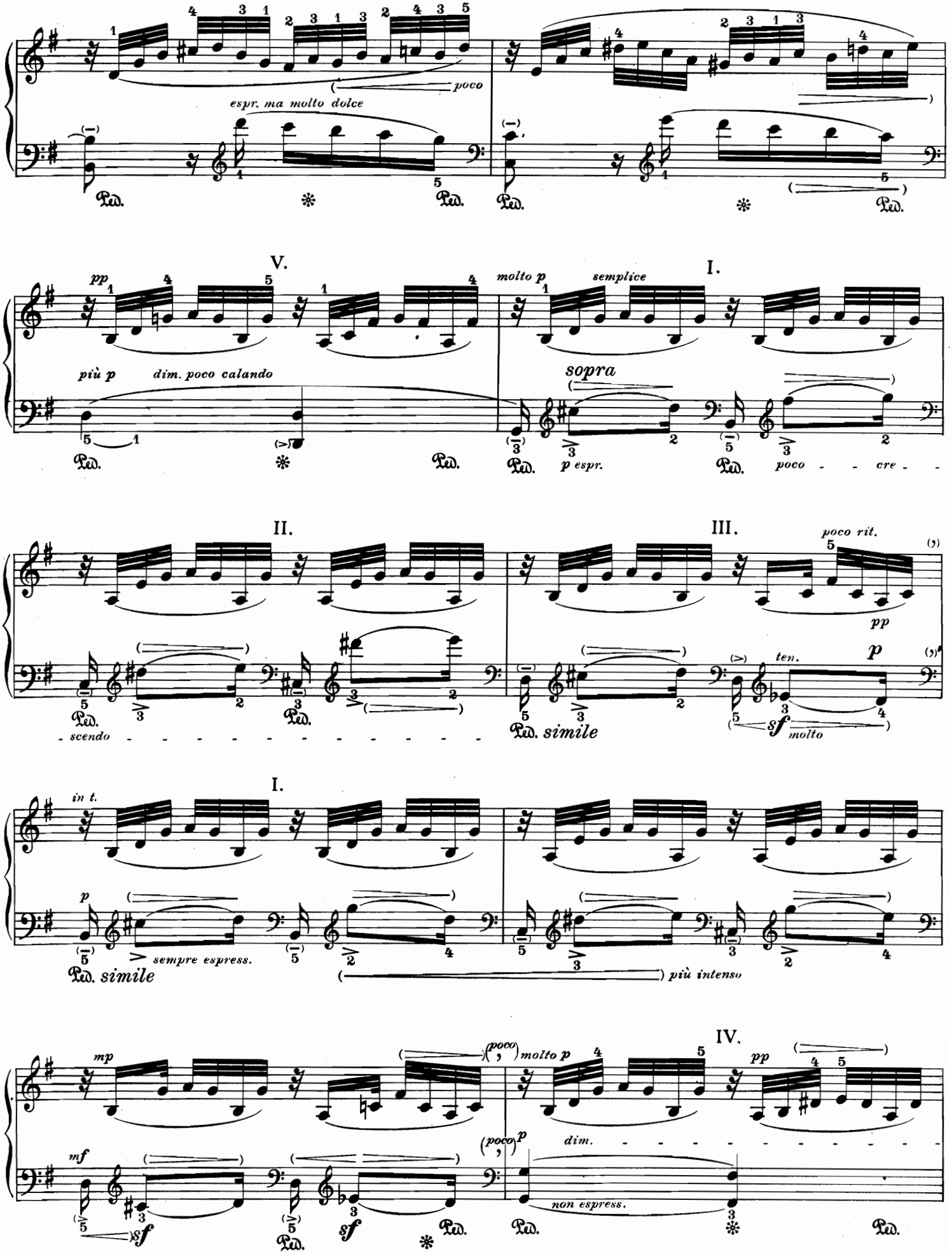
b) Etwa vier Viertel.

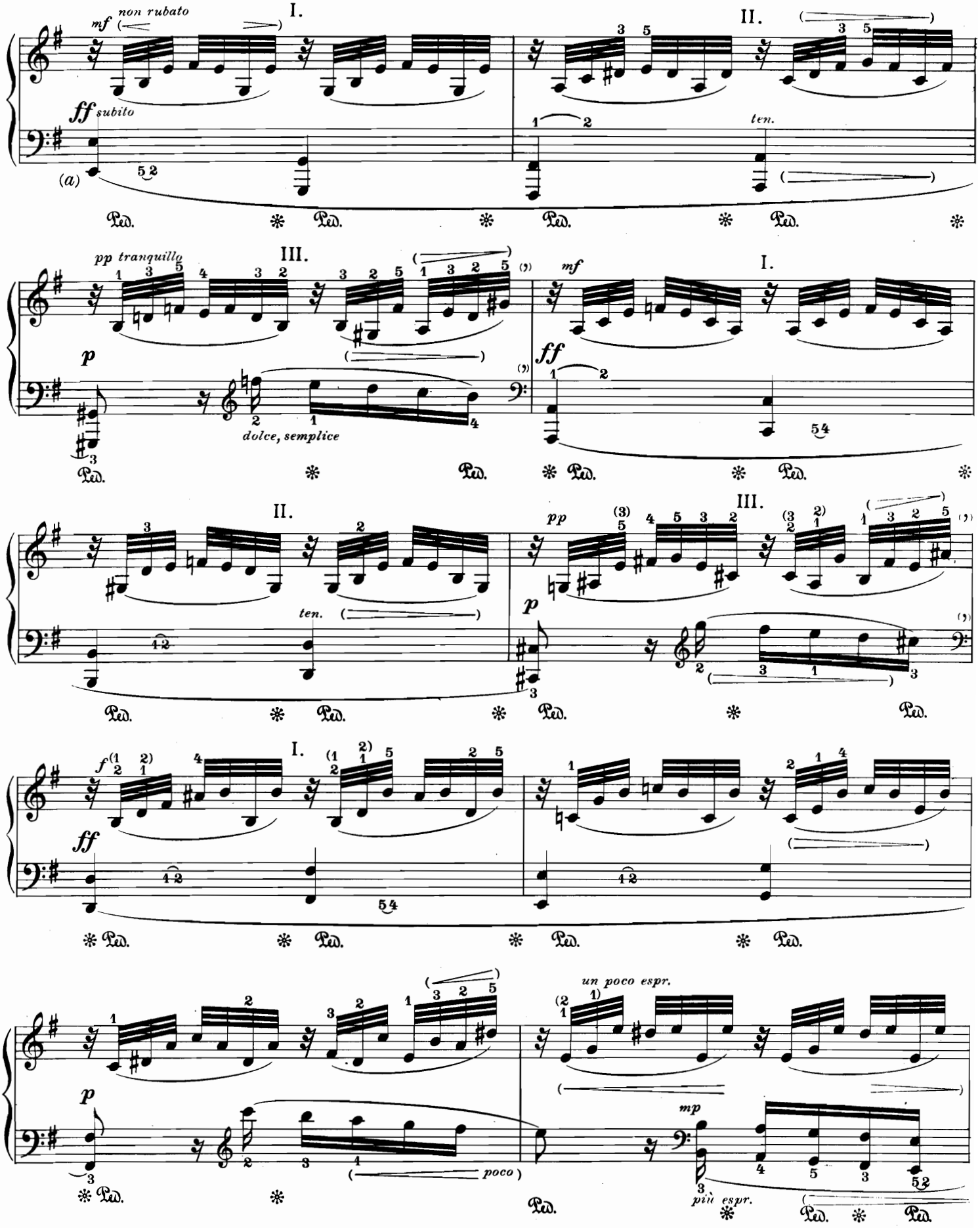
c) f etwa fünf Achtel wert, der chromatische Lauf drei.



a) Attenzione alla corona! | a) *Observe the Fermata!* | a) Fermate beachten!


Adagio (♪ = 46)
p molto quieto
Ped. * Ped. Ped. * Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.
I.
(♪ = 52 - 56)
VI.
tranquillo
più p
ten.
pp
pp
ten.
Ped. * Ped. * Ped. * Ped.
I.
molto dolce, sempre un poco espressivo, ma senza
dolce, cantando
p
Ped. * Ped.
rubato, egualmente
II.
Ped. Ped. * Ped.
III.
sopra
teneramente ma semplice, lento
Ped. * Ped.
I.
Ped. Ped. Ped. Ped.

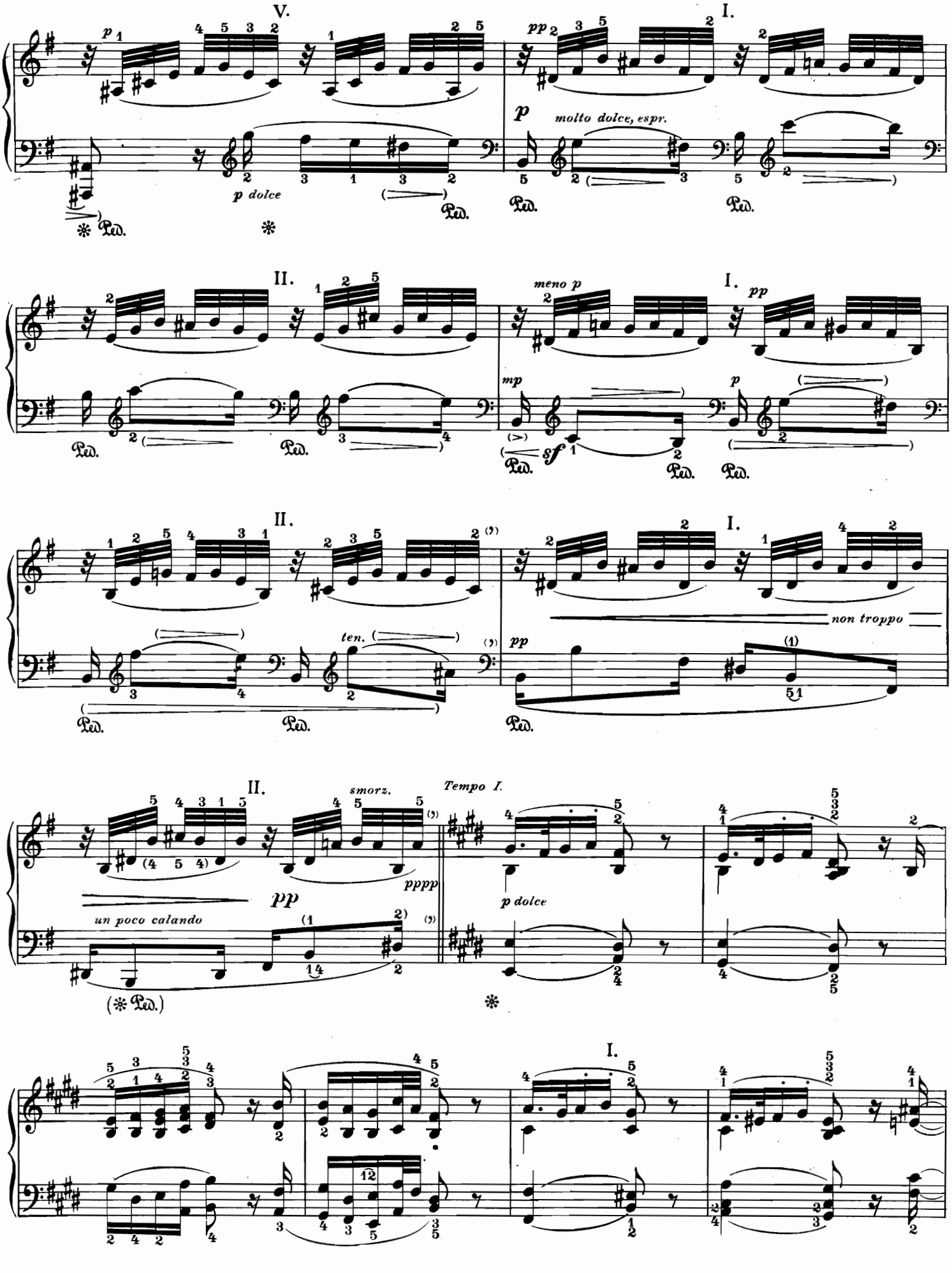

poco
espr. ma molto dolce
Ped.
V.
pp
più p
dim. poco calando
molto p
semplice
I.
sopra
p espr.
poco - - - cre - -
II.
- scendo - - - - - - - - - - - - -
III.
poco rit.
pp
ten.
p
simile
molto
I.
in t.
p
sempre espress.
simile
più intenso
IV.
mp
(poco)
molto p
pp
mf
sf
dim.
non espress.

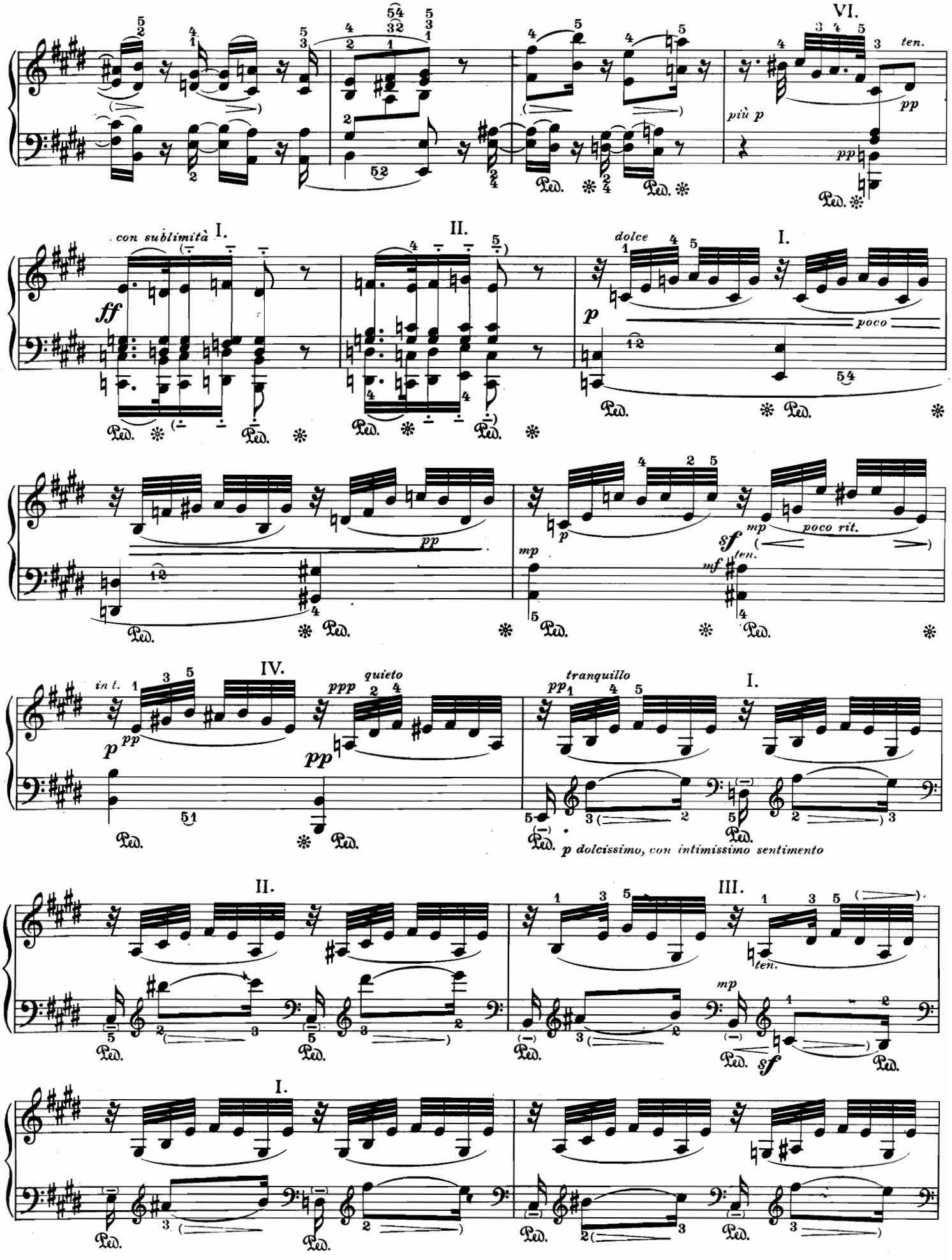


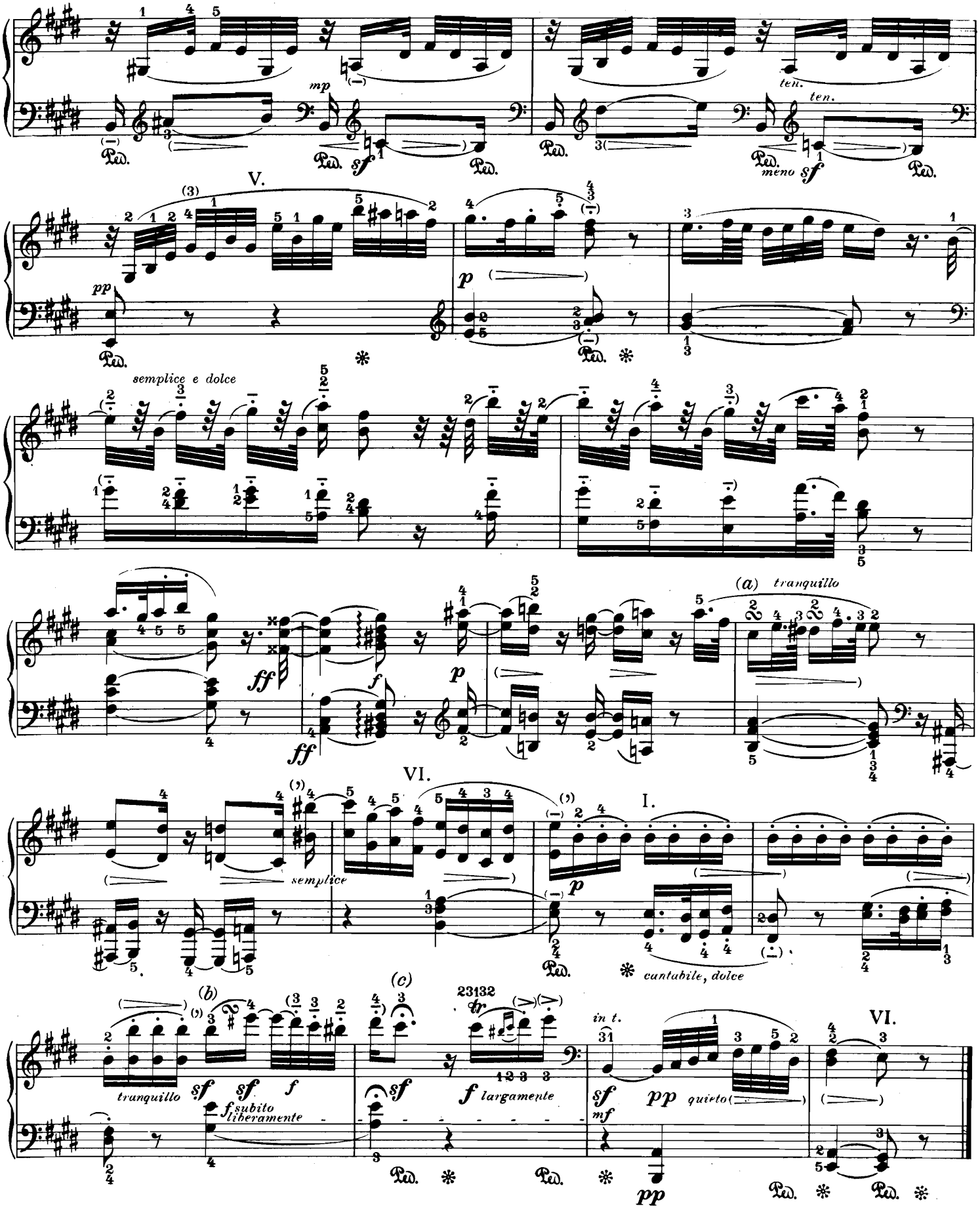
a) E' del tutto superfluo suonare questo 1° quarto all'ottava inferiore, come è consigliato da molte edizioni.

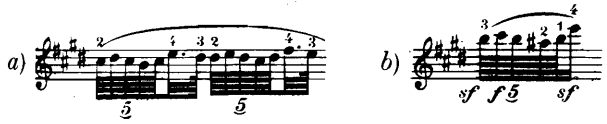
a) *It is quite unnecessary to play the first crotchet an octave lower, as many editions recommend.*

a) Das erste Viertel eine Oktave tiefer zu nehmen, wie viele Ausgaben empfehlen, ist durchaus überflüssig.


V.
I.
p
pp
molto dolce, espr.
p dolce
Ped.
II.
meno p
mp
sf
ten.
non troppo
smorz.
Tempo I.
pppp
un poco calando


VI.
ten.
più p
pp
con sublimità
I.
II.
ff
dolce
I.
p
poco
pp
poco rit.
mp
sf
ten.
mf
IV.
in t.
ppp
quieto
tranquillo
I.
p dolcissimo, con intimissimo sentimento
II.
III.
ten.
mp
sf
I.
Ped.





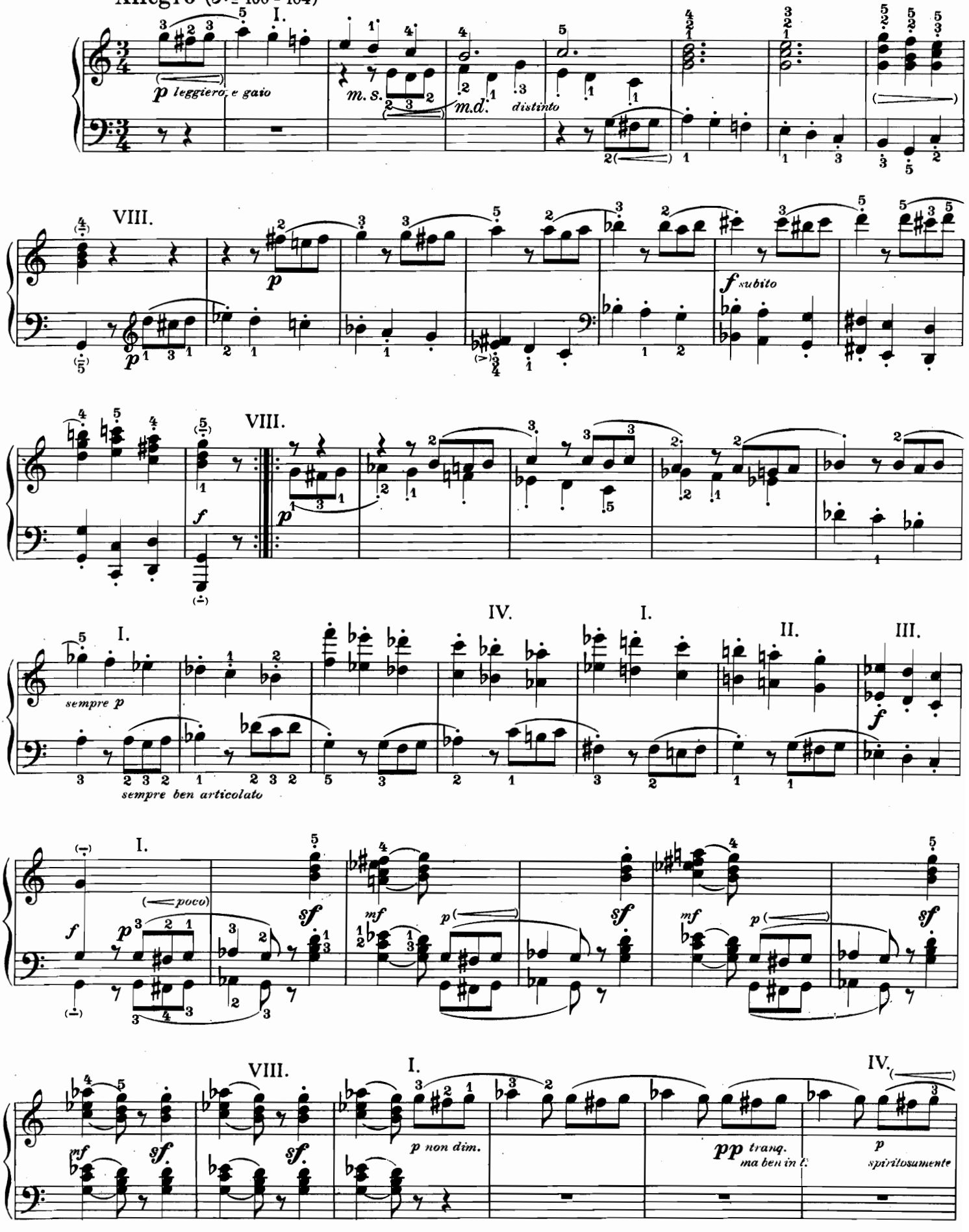
c) Corona di 5 sedicesimi seguita da una pausa di 1 sedicesimo.

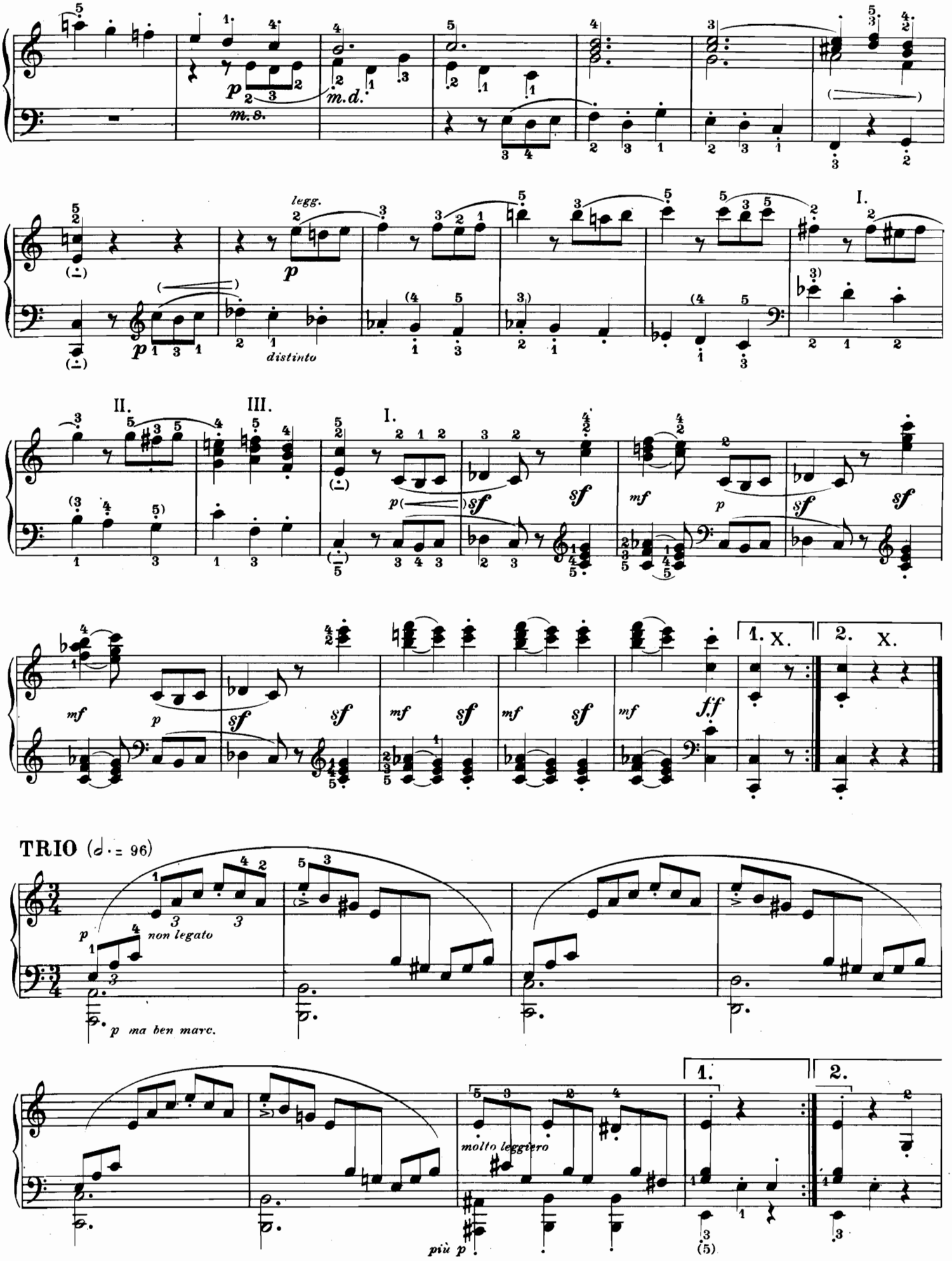
c) *Fermata of five semiquavers, then one semiquaver rest.*

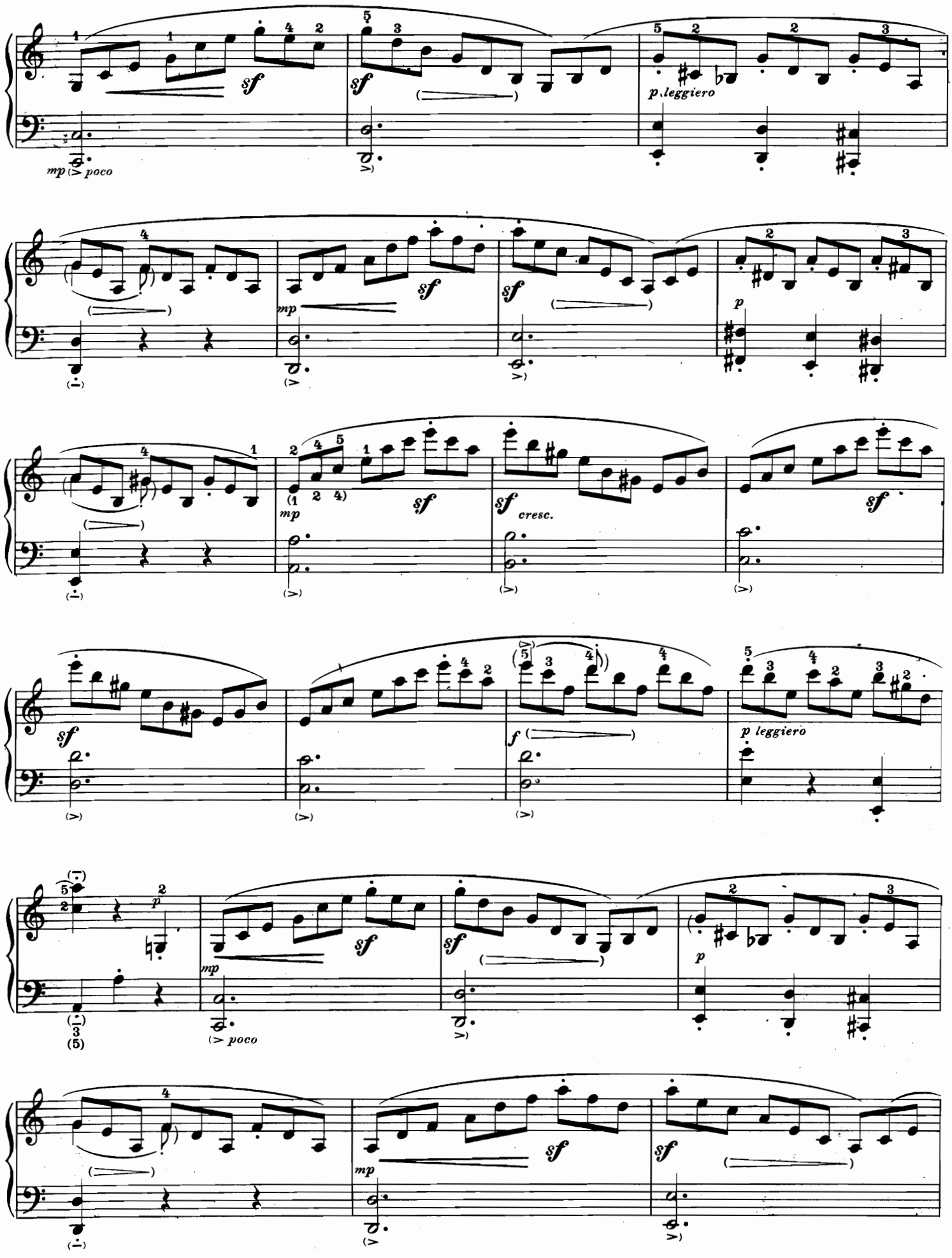
c) Fermate fünf Sechzehntel, dann ein Sechzehntel Pause.

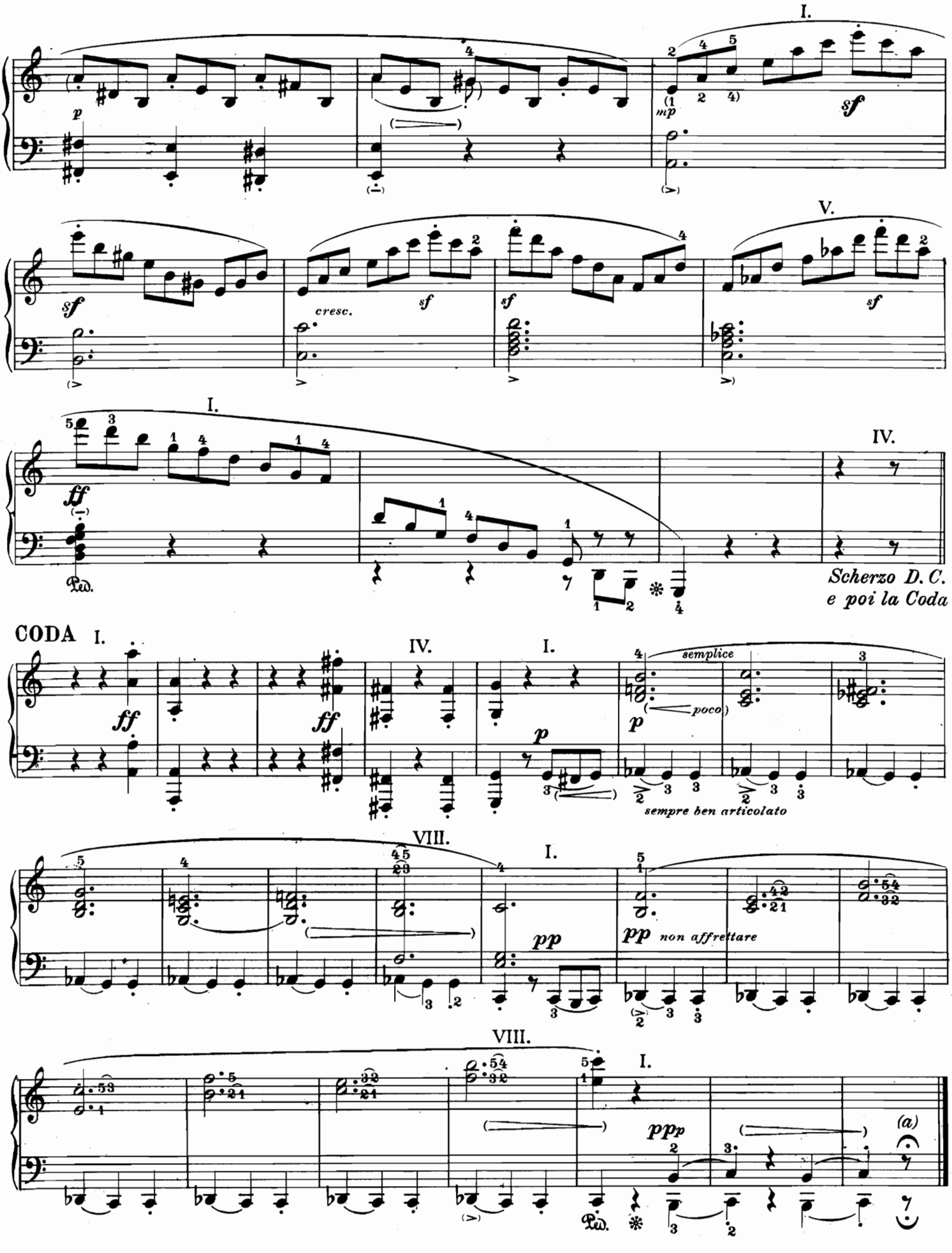
SCHERZO

Allegro (𝅗𝅥. = 100 - 104)




m.s.
m.d.
legg.
distinto
I.
II.
III.
1. X.
2. X.
TRIO (𝅗𝅥. = 96)
non legato
p ma ben marc.
molto leggiero
più p
1.
2.

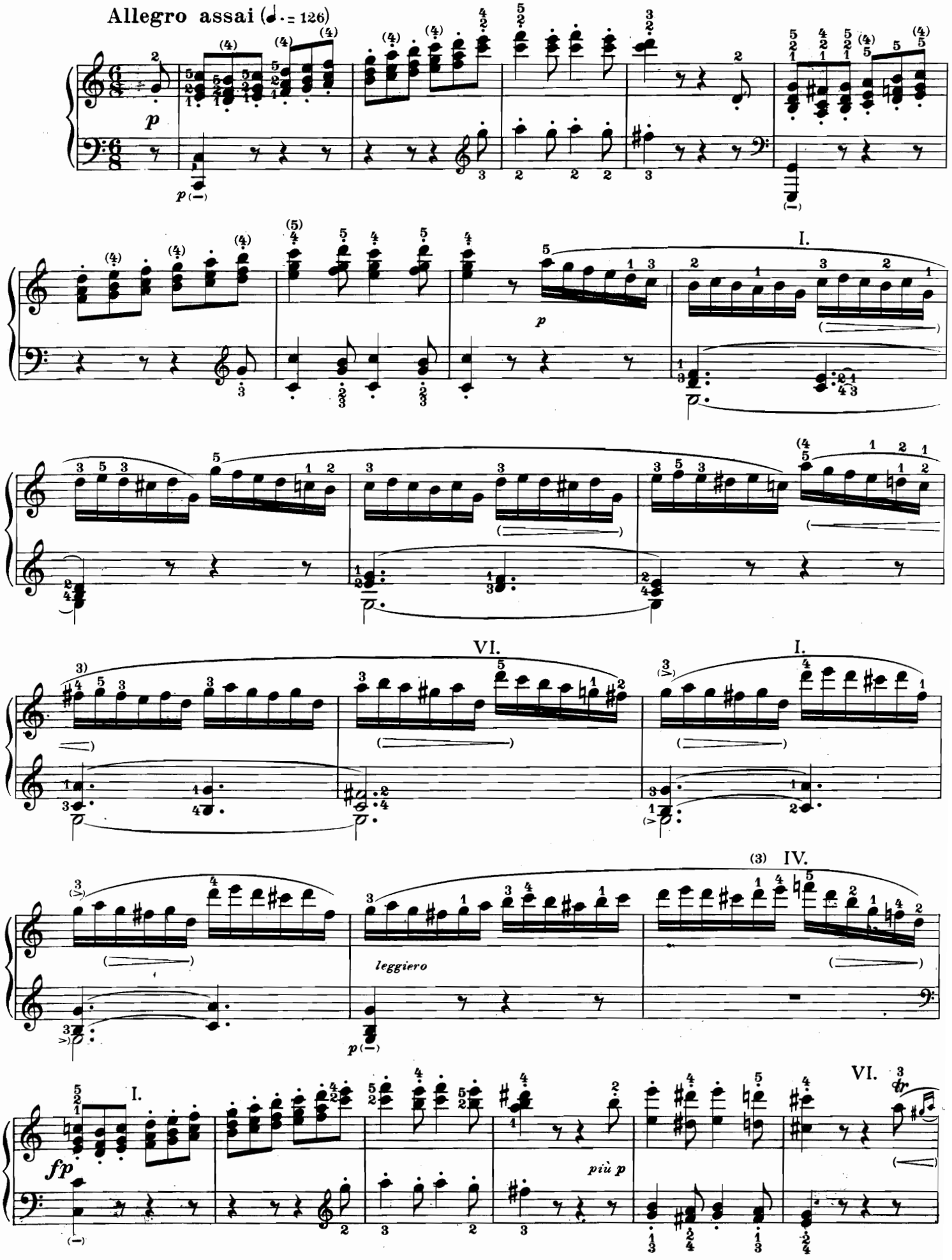

mp (> poco
sf
p leggiero
mp
p
cresc.
f
p leggiero
mp
(> poco
p

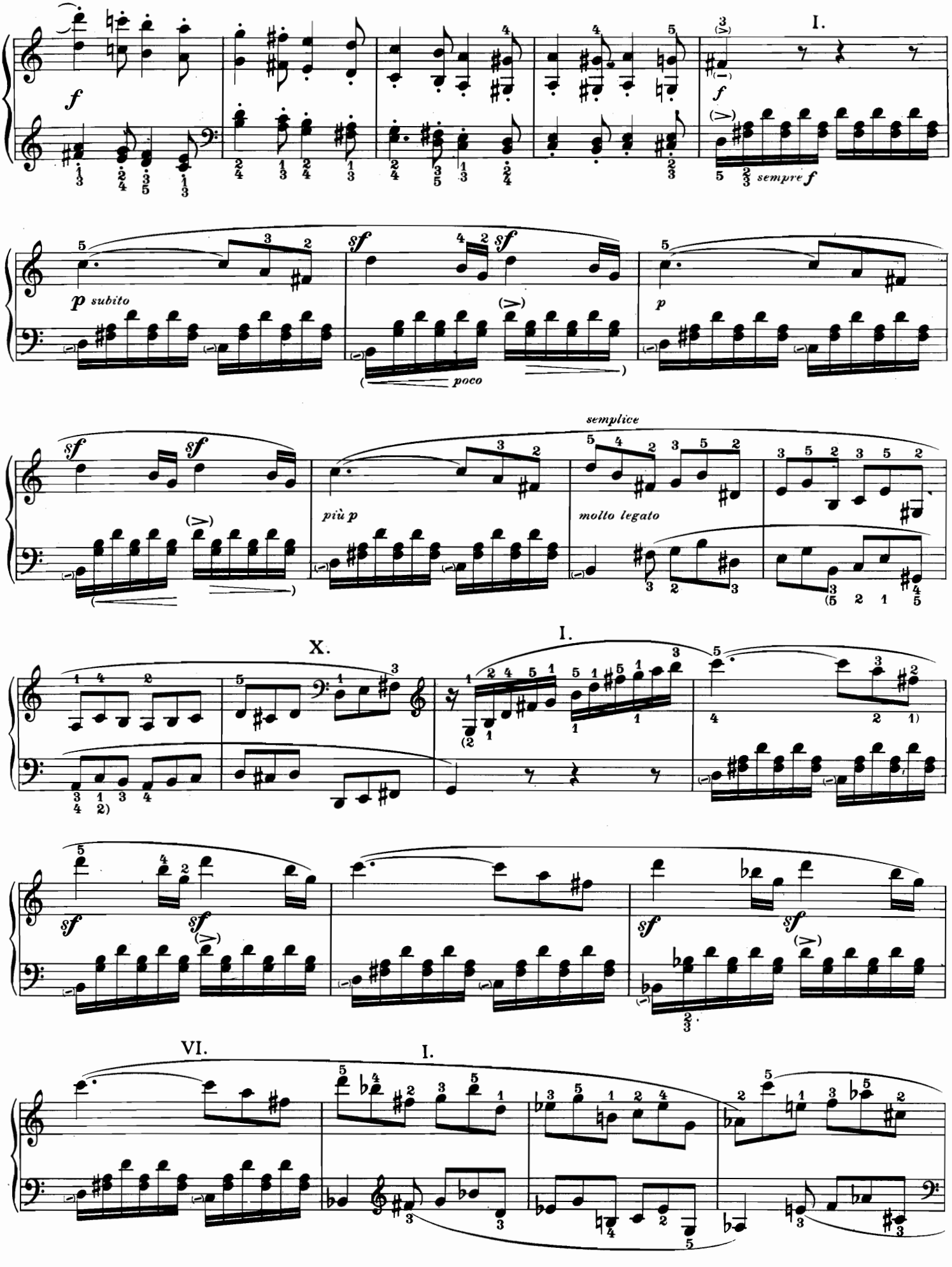


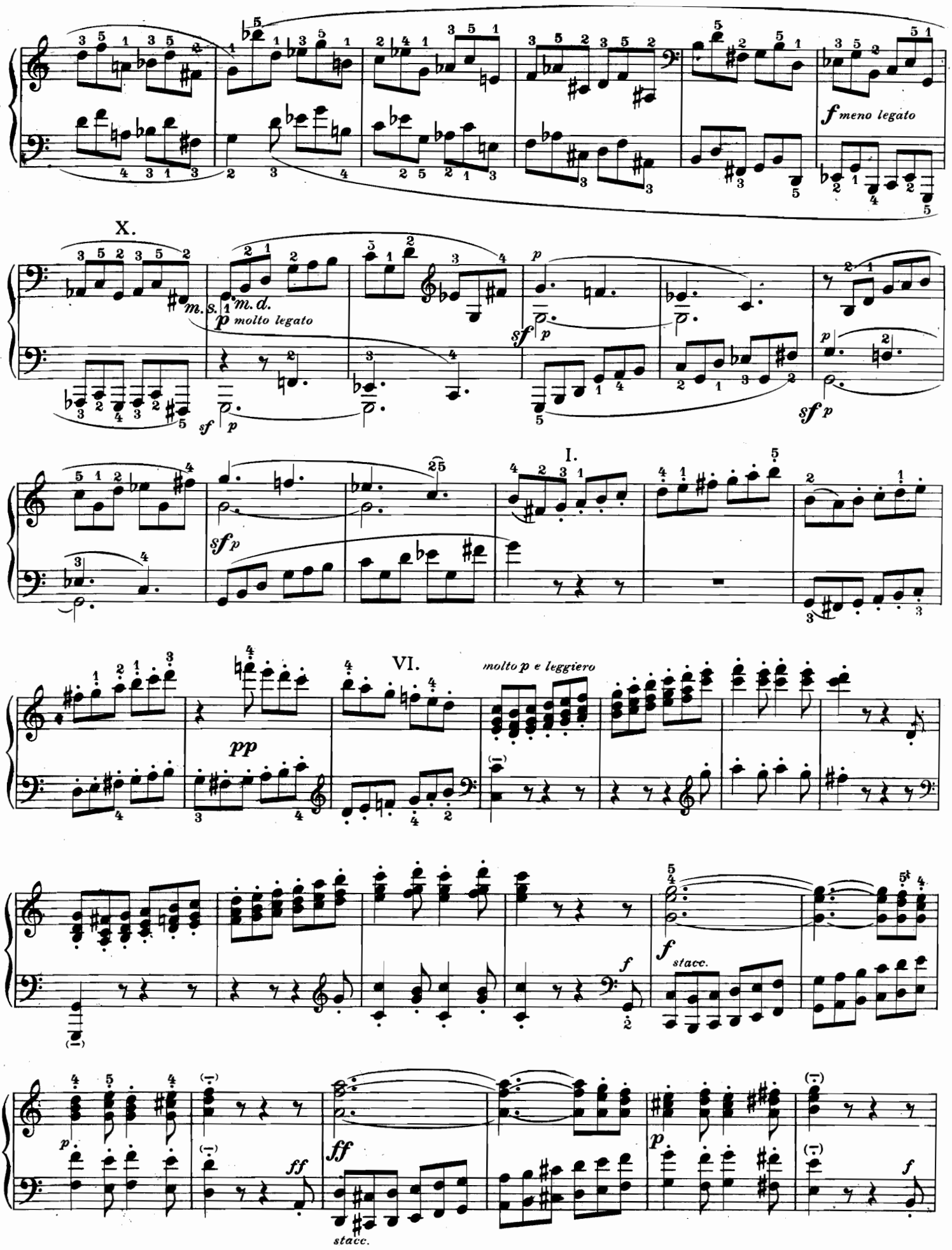
a) Attenzione alla corona!

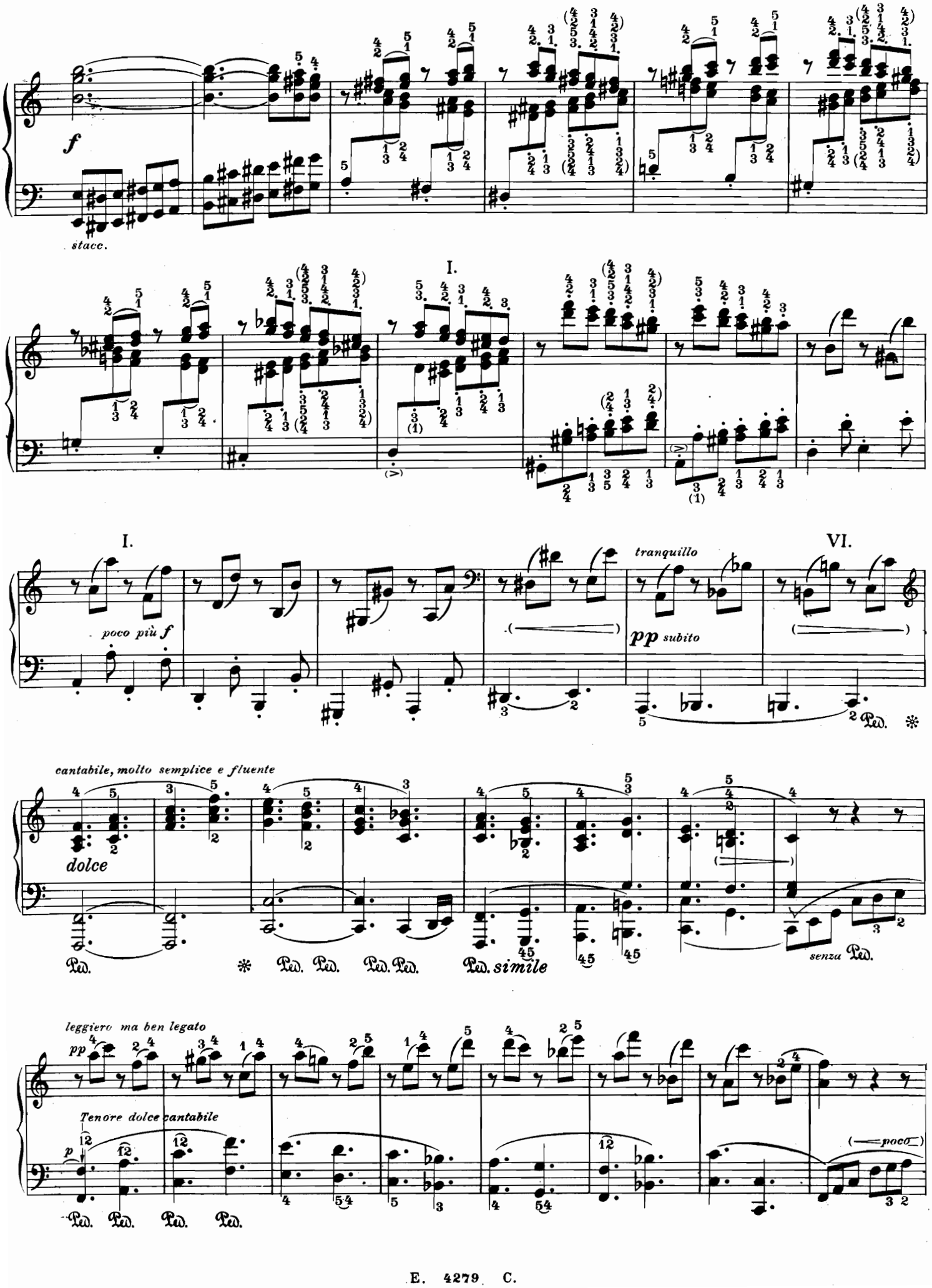
a) *Observe the Fermata!*

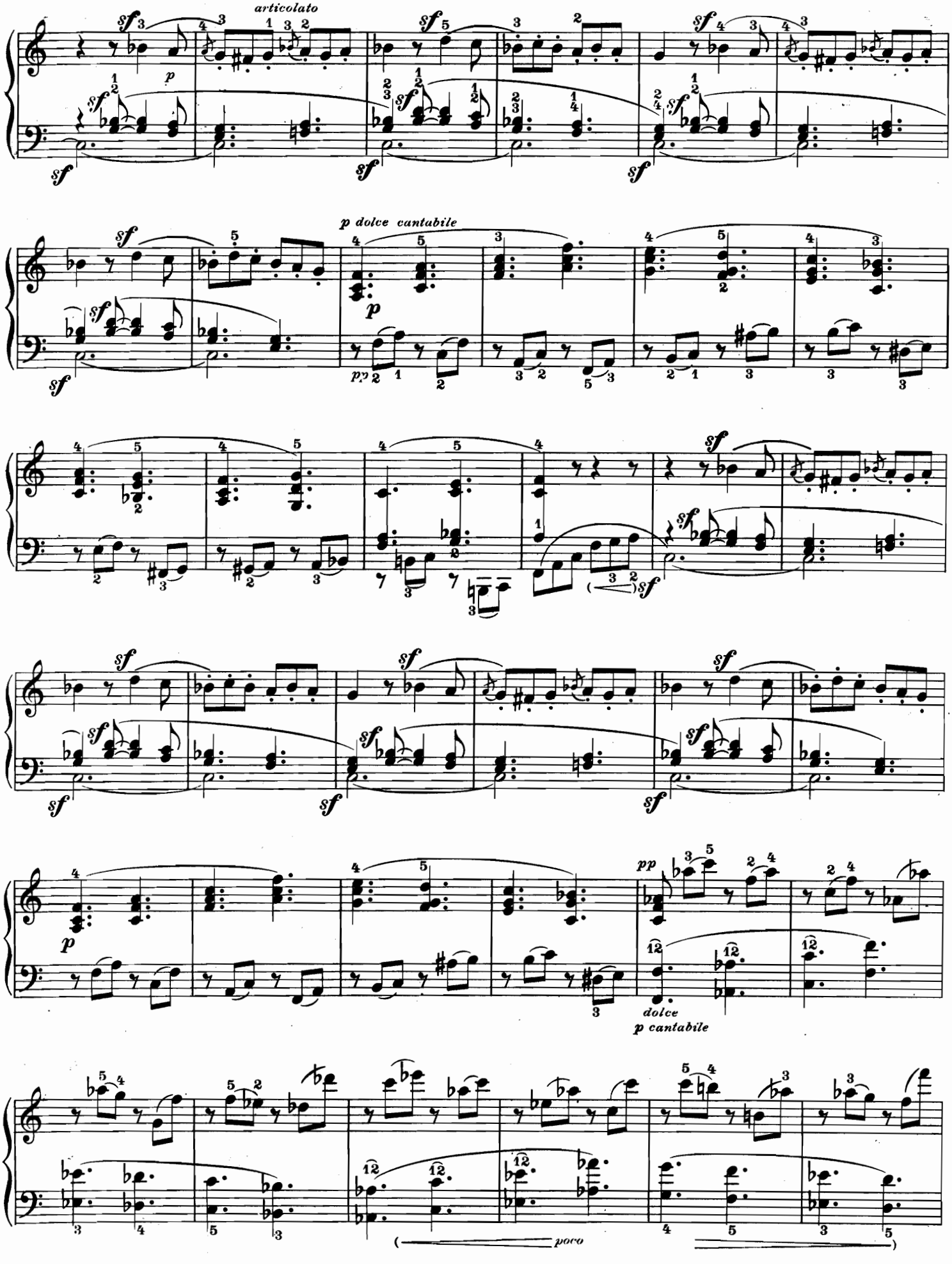
a) Fermate beachten!

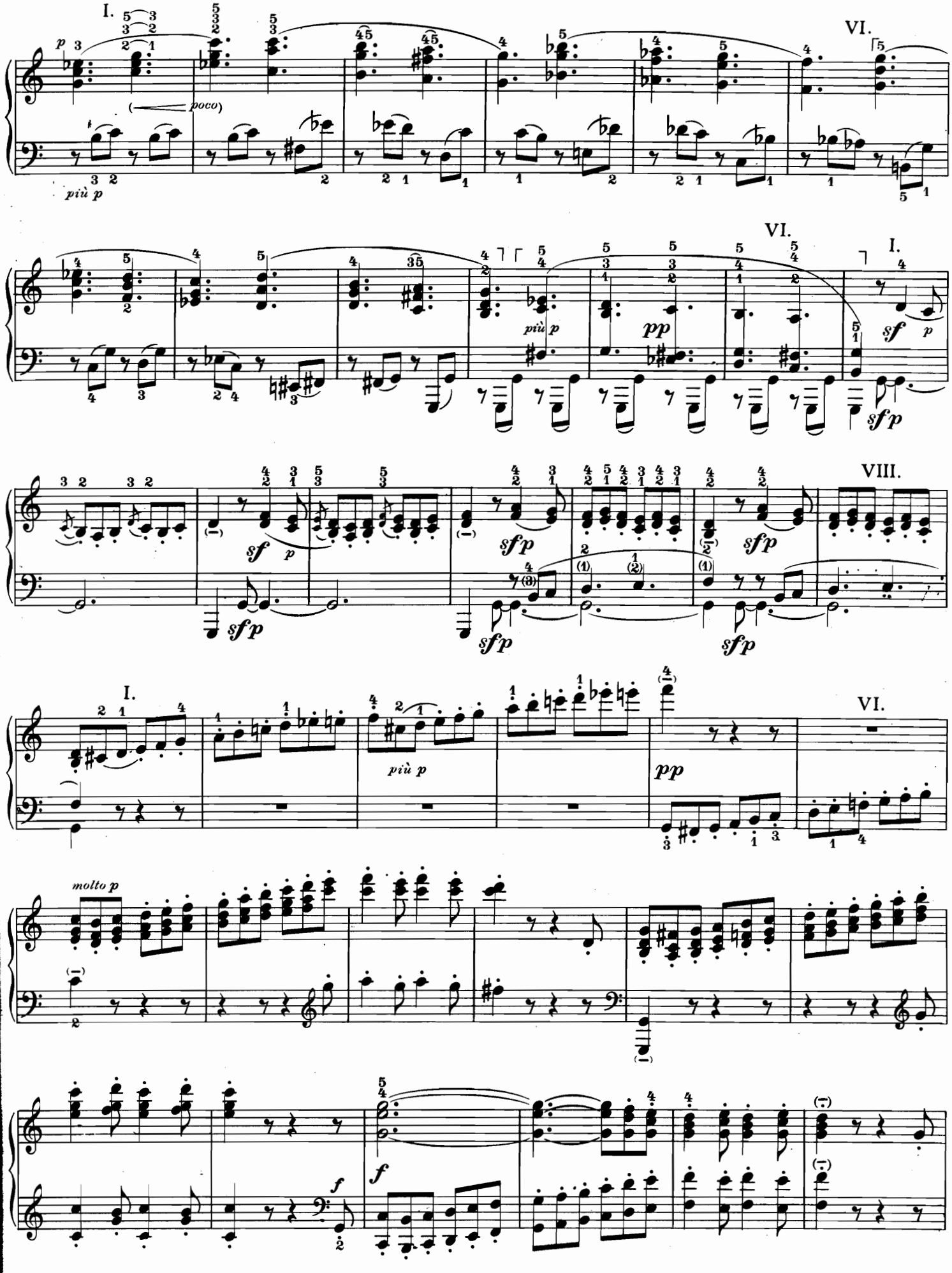

Allegro assai (♩. = 126)
p
I.
VI.
I.
(3) IV.
leggiero
I.
fp
più p
VI.

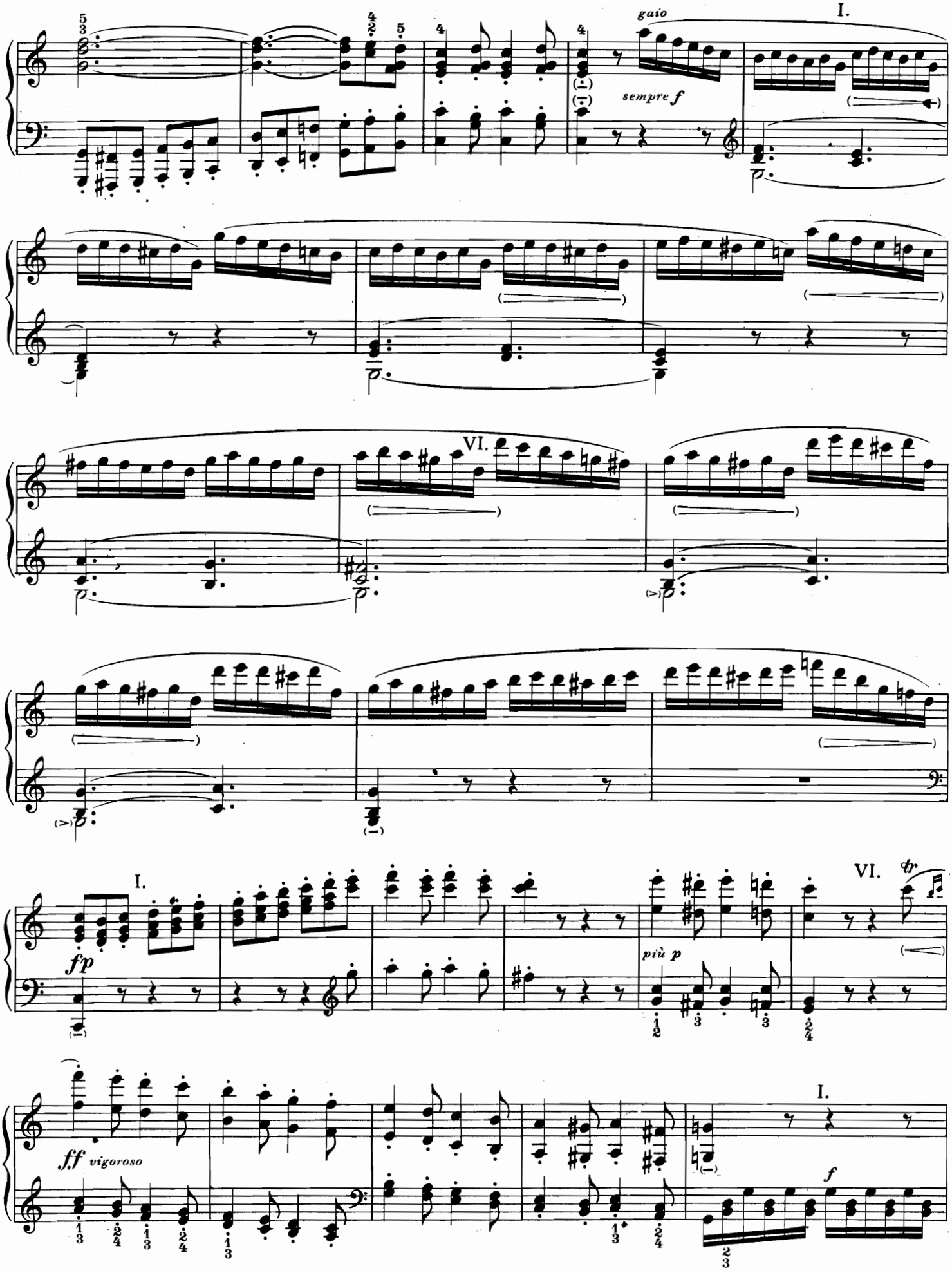

I.
sempre f
p subito
poco
semplice
più p
molto legato
X.
I.
VI.
I.

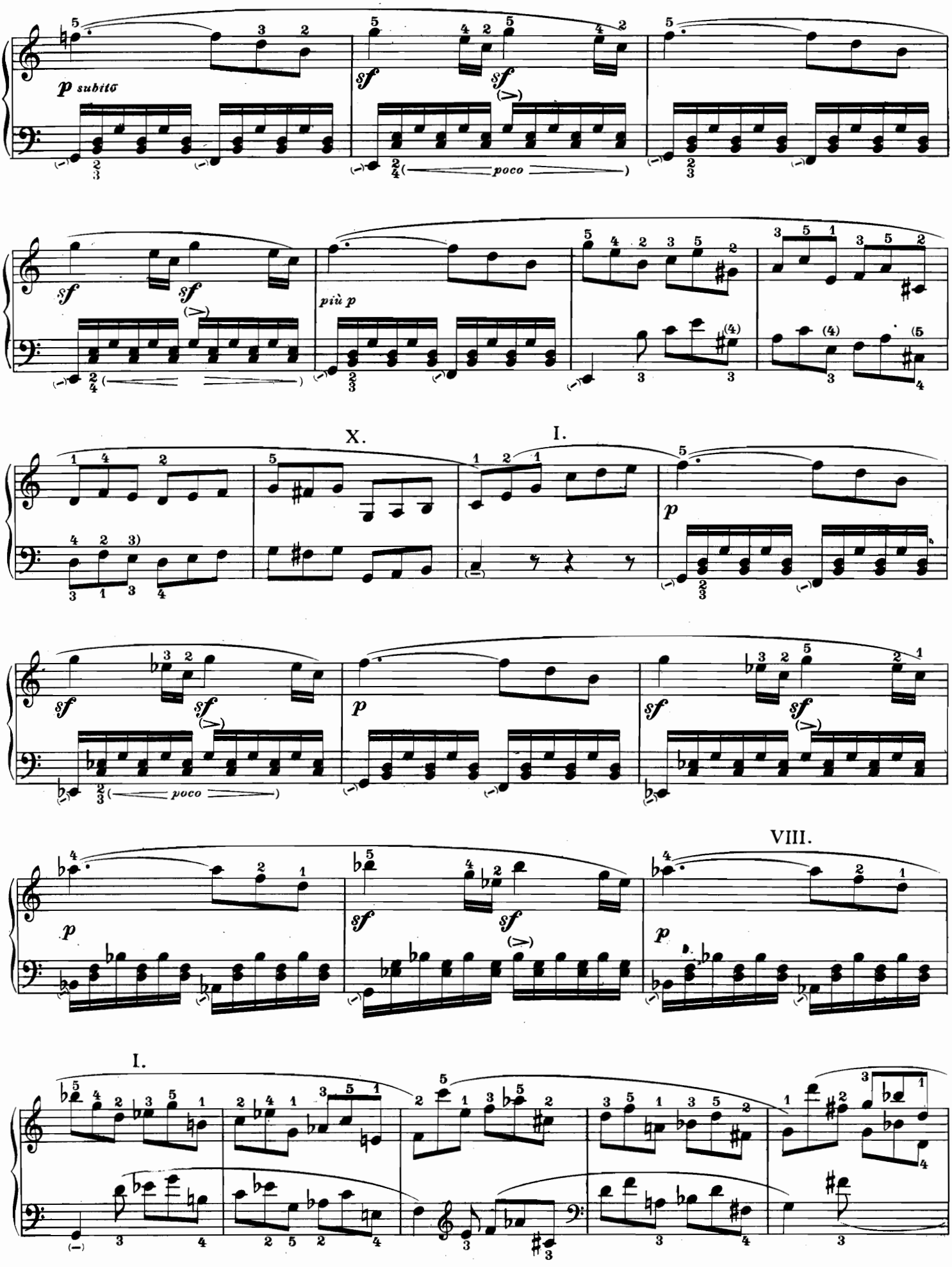

f meno legato
X.
m. s.
m. d.
p molto legato
sf p
sf p
sf p
I.
pp
VI.
molto p e leggiero
f
f stacc.
p
ff
ff stacc.
p
f

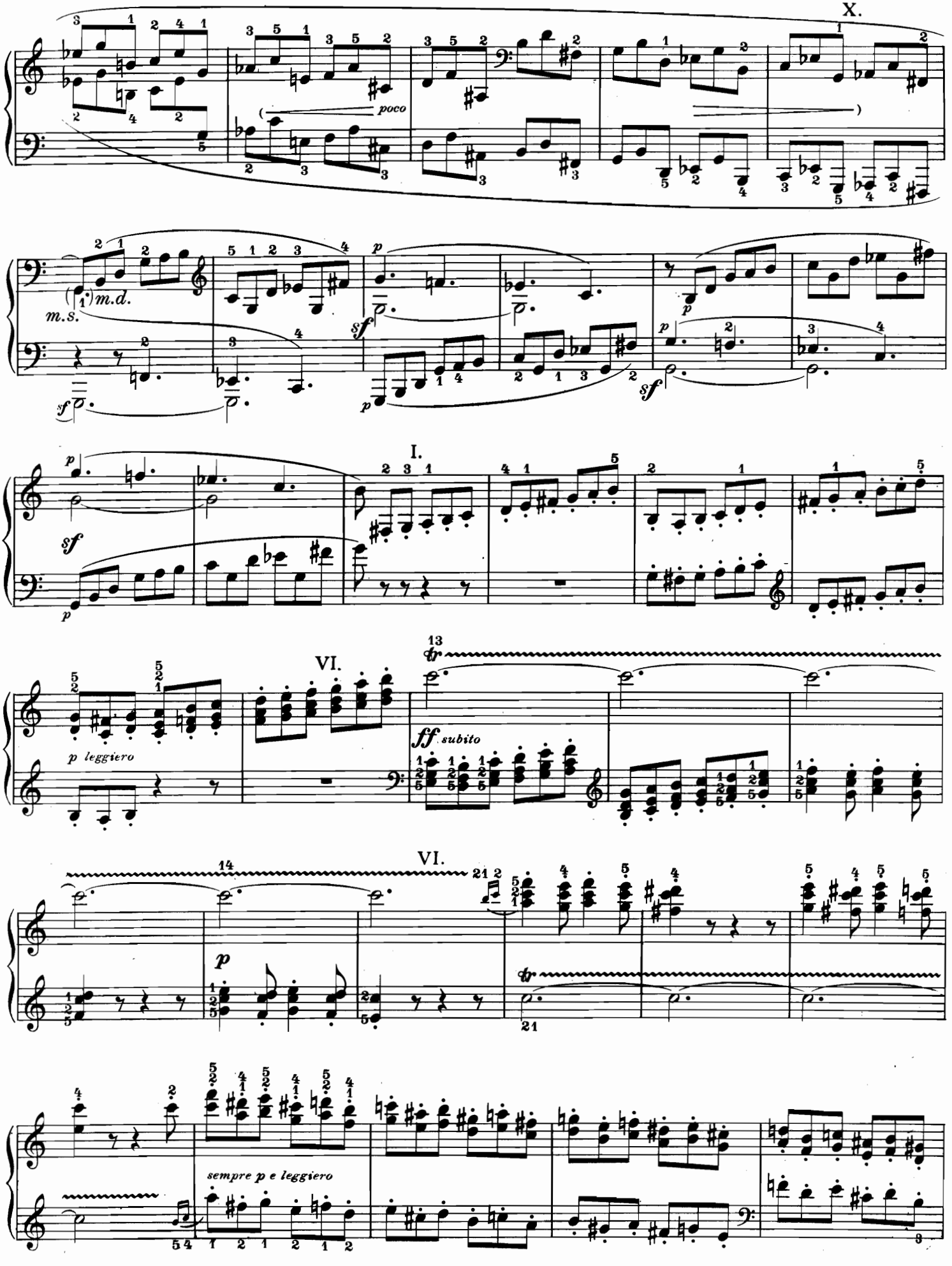

f
stacc.
I.
I.
poco più f
tranquillo
pp subito
VI.
Ped.
cantabile, molto semplice e fluente
dolce
Ped. Ped. Ped. Ped. Ped. Ped. simile
senza Ped.
leggiero ma ben legato
pp
Tenore dolce cantabile
p
Ped. Ped. Ped. Ped.
(poco)

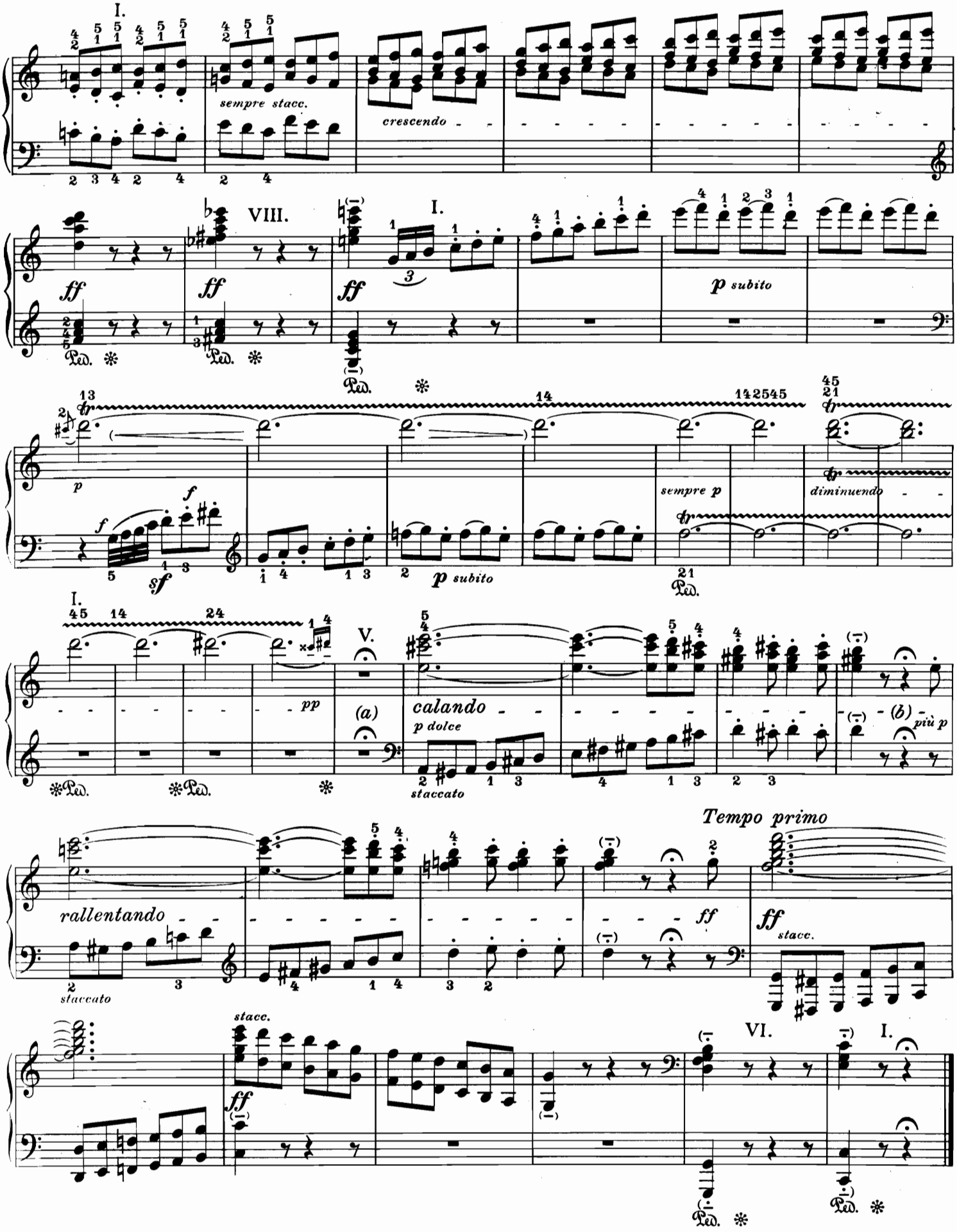

articolato
p dolce cantabile
dolce
p cantabile
poco


I.
VI.
poco
più p
VI.
I.
più p
pp
sf
p
sfp
VIII.
sf
p
sfp
I.
più p
pp
VI.
molto p
f
f


gaio
I.
sempre f
VI.
I.
fp
più p
VI.
tr
ff vigoroso
I.
f


p subito
sf
sf
poco
sf
sf
più p
X.
I.
p
sf
sf
poco
p
sf
sf
VIII.
p
sf
sf
p
I.


X.
poco
m.s.
m.d.
I.
VI.
p leggiero
ff subito
VI.
sempre p e leggiero



a) Corona di 9 ottavi!
b) Corona di 5 ottavi, in continuo (poco) « calando ».

a) *Fermata of nine quavers!*
b) *Fermata of five quavers in continuous (slight)* « *calando* ».

a) Fermate neun Achtel!
b) Fermate fünf Achtel, bei fortgesetzter (geringer) Verlangsamung.