

# FRANZ SCHUBERT

## SONATA IN A MAJOR, OPUS 120, D. 664

Edited by Maurice Hinson

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### Foreword

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The autograph for this sonata is lost, and therefore this edition is based on the *Sonaten für Pianoforte*, originally published by Breitkopf and Härtel, Leipzig, in 1888 as Series 10 of *Franz Schubert's Werke, Kritisch durchgesehene Gesamtausgabe*. Two other respected editions were examined when decisions were made regarding ornamentation and inconsistencies found in the 1888 edition listed above. These two other editions are *Franz Schubert Klaviersonaten*, Vol. I, edited by Paul Mies, Henle, 1971, and *Schubert Complete Pianoforte Sonatas*, Vol. II, edited by Howard Ferguson, The Associated Board of the Royal Schools of Music, 1980. The catalogue number "D. 664" refers to Otto Erich Deutsch's *Franz Schubert Thematisches Verzeichnis seine Werke in chronologischer Folge*, published by Bärenreiter in 1978.

The problems that arise in trying to distinguish between various staccato marks (dot, dash or wedge) have led this editor to use only the dot to represent all three symbols. All pedal markings, fingerings and parenthetical material are editorial.

### About the Music

Franz Schubert (1797–1828) was equally at home writing piano, vocal and chamber music. His unique style is characterized by great lyric beauty coupled with a bold harmonic vocabulary.

This sonata was written for the young pianist Josefine von Köhler during the summer of 1819, and features warm melodies and charming harmonies. There are numerous widely spaced chords in this work that must be arpeggiated. When these chords appear in the right hand, begin them *on* the beat and bring out the melody note. When the chords appear in the left hand, begin them slightly *before* the beat, and make the final note fall *on* the beat.

**Allegro moderato** . . . . . 4

Form: Sonata-allegro.

Exposition: measures 1–47 (theme I = 1–20, theme II = 21–47); Development: 47–79; Recapitulation: 79–126 (theme I = 79–99, theme II = 100–126); Coda: 127–133.

In the opening measures, be sure that the melody flows naturally. Watch for quick mood changes, such as those in measures 8–9, 12–13, 33–34, 45–46, 56–57, etc. The octaves at measure 57 forward should not be played staccato; use as much finger legato as possible. Overall, this movement should be played at a leisurely pace throughout.

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This edition is dedicated to Dr. Kent Lyman, with admiration and appreciation.

*Maurice Hinson*

# Sonata in A Major

Franz Schubert (1797–1828)  
Op. 120, D. 664

Allegro moderato (♩ = ca. 108)

5

9

13

*p*

*mf*

*pp*

*mf*

*dim.*

*p*

Andante (♩ = ca.56)

(a)

(b)

**Allegro** (♩ = ca. 76)

*p*

5

10

14

The musical score is written for piano in A major (three sharps: F#, C#, G#) and 6/8 time. The tempo is marked **Allegro** with a quarter note equal to approximately 76 beats per minute (♩ = ca. 76). The dynamics include piano (*p*). The score is divided into four systems, each with a measure number in a box: 5, 10, and 14. The first system begins with a piano (*p*) dynamic. The notation includes various fingerings (1-5), slurs, and accents. The key signature has three sharps (F#, C#, G#).