

LUDWIG VAN BEETHOVEN

Sonata No. 17 in D Minor ("Tempest"), Op. 31, No. 2

Edited by Stewart Gordon

About This Edition

Foreword

Ludwig van Beethoven (1770–1827) is often regarded as a link between the balance and clarity of Classicism and the emotional intensity and freedom of Romanticism. In

his 32 piano sonatas he experimented constantly with structure and content. These works span a period of almost 30 years of Beethoven's mature creative life. He used the sonatas as a workshop in which to try out innovations, many of his compositional techniques appearing in the sonatas first and then later in chamber or symphonic works.

The autograph manuscript for Sonata No. 17 in D Minor, Op. 31, No. 2, is lost; therefore, this edition is based on the two earliest editions, the first of which was published in Zürich, Switzerland, by Nägeli in April 1803, and the second published in Bonn, Germany, by Simrock later that year. Additionally, a number of other esteemed editions were referenced (see "Sources Consulted for This Edition" on page 3) when decisions have had to be made due to lack of clarity or inconsistency in the earliest editions, or when realization of ornamentation was open to question.

Recommended solutions to problems are suggested in footnotes in this edition. If, however, a problem is such that it is open to several solutions, other editors' conclusions are also often included. In this way students and their teachers are not only offered choices in individual cases but, more importantly, gain an awareness of the editorial and performance problems that attend studying and playing this music.

The insurmountable problems that arise in trying to distinguish between the staccato dot and the wedge in these works have led this editor to join ranks with most others in using but one marking (dot) for both symbols.

Like almost all other editors, I have chosen not to indicate pedaling markings in the sonatas except for those left by the composer. The matter of pedaling, especially as might be applicable to music of this era,

must be based on innumerable choices that result from stylistic awareness and careful listening, these possibilities changing as different instruments or performance venues are encountered.

Both autographs and first editions contain inconsistencies. First editions especially are prone to many discrepancies, such as differences in articulation in parallel passages in expositions and recapitulations of movements in sonata-allegro form, or the many cases of an isolated note in passagework without the articulation shown for all its neighbors. Even those editors whose philosophy is to be as faithful to the composer as possible subscribe to the practice of correcting these small discrepancies without taking note of such through the addition of parentheses. This edition also subscribes to that practice to avoid cluttering the performer's pages with what would turn out to be a myriad of parenthetical changes. By the same token, this editor has proceeded with an attitude of caution and inquiry, so that such changes have been made only in the most obvious cases of error or omission. If, in the opinion of the editor, there seemed to be the slightest chance that such inconsistencies could represent conscious variation or musical intent on the part of the composer, the issue has been highlighted, either by the use of parentheses that show editorial additions or footnotes that outline discrepancies and discuss possible musical intent on the part of the composer.

Fingering in parentheses indicates alternative fingering. When a single fingering number attends a chord or two vertical notes, the number indicates the uppermost or lowermost note. Octaves on black keys are usually fingered 1-4, but it is acknowledged that such fingering may prove too much of a stretch for some hands. Thus, (4) in parenthesis indicates that players with small hands may want to substitute 1-5.

Ornaments such as trills, turns, and mordents are discussed in footnotes. When a single rapid appoggiatura or grace note is not footnoted, the performer should choose whether to execute it before the beat or on the beat. However, in some cases this editor indicates a preference for on-the-beat execution in the music by using a dotted line that connects the ornamental note with the base note with which it is to be played.

[illegible][illegible]

11

3 2 1 4 1 4 1 4 5 5 2 2 3 5 2 2 3 (simile)

f

16

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

sf (*sf*) *sf* *sf* *sf*

2 3 5 2 3 2 5 *sf*

- ⑥ Bülow, Casella, and Schnabel offer realizations for this turn:

Schnabel:

Adagio

Annotations in the score:

- (a) Only Bülow offers advice with regard to this arpeggiation, suggesting it be slow with the uppermost note occurring on the downbeat.
- (b) Schnabel and d'Albert recommend the following:
- (c) Of the referenced editors, ten indicate by fingering that the trill begins on the main note. Arrau's fingering suggests starting on the upper auxiliary. Bülow provides a practical realization:
- (d) Disagreement is evidenced among the referenced editors as to how to execute the turn figure that appears in measures 10, 12, 14, 44, 46, 48, 52, 54, 56, 93, and 95. Arrau, Casella, Martienssen, Schenker, Schnabel, and Tovey recommend either of the following:

- (a) Only Bülow offers advice with regard to this arpeggiation, suggesting it be slow with the uppermost note occurring on the downbeat.

- (b) Schnabel and d'Albert recommend the following:

Bülow starts the run earlier; his notation suggests incorporating some degree of freedom:



Both Taylor and Tovey in written commentary suggest starting the run somewhere after the last quarter beat, but before the last eighth beat of the measure.

- (c) Of the referenced editors, ten indicate by fingering that the trill begins on the main note. Arrau's fingering suggests starting on the upper auxiliary. Bülow provides a practical realization:



Apply also to measure 50.

- (d) Disagreement is evidenced among the referenced editors as to how to execute the turn figure that appears in measures 10, 12, 14, 44, 46, 48, 52, 54, 56, 93, and 95. Arrau, Casella, Martienssen, Schenker, Schnabel, and Tovey recommend either of the following:



d'Albert, Bülow, Köhler, and Taylor realize the figure as follows:



Schnabel states that he does not like the first realization preferred by the second group as it "falsifies the rhythmic form."

Taylor, on the other hand, argues that the realizations preferred by the first group "ignore Beethoven's important tie." Although seemingly a close call, this editor sides with the second group.

Interestingly, the two first editions show different placements of the turn sign, Nägeli placing it over the dotted sixteenth note in each case, and Simrock between the dotted sixteenth and the ensuing thirty-second note. (Nägeli's engraver slips once in measure 10, but otherwise the sign is represented as stated.)

