

































Metronome Markings for Beethoven's Sonatas in This Volume

	Note Value	Casella	Czerny		Moscheles	Bülow	Schnabel
			1842	1850			
Op. 14, No. 1							
Allegro		152–160	132	144	152	138	126
Allegretto		72–76	69	72	72	60	50
Allegro comodo		92–96	-	96	80	76	80
Op. 14, No. 2							
Allegro		92–96	80	80	80	84	104
Andante		88–92	116	112	96	76	72
Allegro assai		92–96	80	88	88	76	88
Op. 22							
Allegro con brio		84–88	76	84	84	69	80–84
Adagio con molta espressione		104	100	116	116	100	84
Minuetto		112	120	126	126	104	100
Allegretto		76–80	69	76	76	63	80–84
Op. 26							
Andante con Variazioni (theme)		76	76	80	80	80	63–66
Var. I		-	-	88	88	88	-
Var. II		88	92	100	104	96	88
Var. III		-	76	92	92	80	63–66
Var. IV		-	92	100	100	92	84
Var. V		-	76	80	80	88	63–66
Allegro molto		100	92	88	88	88	112
Marcia funebre		60	72	66	60	72	52
Allegro		138	132	120	108	116	160
Op. 27, No. 1							
Andante		80	66	69	76	84	72
Allegro		108–112	104	104	104	84	108
Allegro molto e vivace		112	112	120	126	100	132
Adagio con espressione		72	66	72	76	66	63
Allegro vivace		138	132	132	120	126	138
Op. 27, No. 2							
Adagio sostenuto		60	54	60	60	52	63
Allegretto		84–88	76	80	76	56	63
Presto agitato		92–96	80	92	92	88	88
Op. 28							
Allegro		84	72	72	69	69	66
Andante		88–92	84	88	104	84	84
Allegro vivace		108	96	100	100	96	104
Allegro ma non troppo		92	88	88	92	84	80
Più allegro quasi presto		120	-	-	-	100	120

Dedicated to the Princess Josephine von Liechtenstein

Sonata No. 13 in E-flat Major

(Sonata quasi una fantasia)

Ludwig van Beethoven (1770–1827)

Op. 27, No. 1

Andante

4

7

11

a

b

pp

cresc.

sf

decresc.

p

pp

(a) The first edition shows the meter as C . Some editions, including Schenker, erroneously show C .

(b) The first edition indicates fingering 5-3-1 for the chord on beat 3 of this measure. Using 5-2-1 may be more comfortable for some hands. Of the referenced editors, only Tovey addresses how small hands should deal with the measure if they cannot manage playing the chord solidly. He recommends that the eighth-note accompaniment be played in time and the melody notes follow. This execution he finds preferable to eighth notes played before the beat or arpeggiation. This editor agrees.

About Op. 28

About Op. 28

The Op. 28 was written in the same period of time as the Op. 26 and the Op. 27 set. Although it is cast in a more traditional structure than its companions, the composer returning to the Classical four-movement idea of the first four sonatas, it nevertheless is regarded by many writers as belonging to the experimental group. This is mainly because the movements seem to be closely related in expressive intent, a reflective mood permeating the entire work.

The Op. 28 was published by the Bureau d'Arts et d'Industrie, the work having been announced in the *Wiener Zeitung* of August 14, 1802 (along with the composer's transcription of the Op. 14, No. 1 for string quartet). The Bureau d'Arts et d'Industrie (or in German, Kunst- und Industrie-Comptoir) was founded in early 1802 and was administered by Joseph Schreyvogel, alias Thomas West (1768–1832), a well-known Viennese writer, and Jakob Hohler (n.d.), a dealer in fine arts, maps, and music. The firm published several of Beethoven's works between 1802 and 1808. Its future became uncertain following nationwide financial crises in 1811. In 1823, the firm and its publishing rights were taken over by S. A. Steiner & Co. Facsimiles of the autograph, the sketches, and the first edition of the Op. 28 were published by the Beethoven-Haus in 1996.³⁹

The designation "Sonate pastorale" was first attached to the work by a London publisher, Broderip & Wilkinson, probably about 1805. It is thus quite possible that the composer was aware of this nickname. The name was reinforced in an 1838 edition published in Hamburg by August Cranz (1789–1870) with metronome markings by Beethoven's friend, the composer and pianist Ignaz Moscheles (1794–1870).



Op. 28 title page from the first edition, reproduced by kind permission from the copy in the Austrian National Library, Hoboken Collection, S. H. Beethoven 137

The Op. 28 is dedicated to Joseph Edlen von Sonnenfels (1732–1817), an important figure in governmental affairs. He held several high offices in the Austrian administration, was said to be a trusted advisor of Emperor Joseph II, became known as an advocate of penal reform, and was active in many philanthropic enterprises. Thus, he identified himself as a public figure who embraced the ideals of the enlightenment and a love for the arts. Although Beethoven usually dedicated his works as a result of patronage or as a way of expressing gratitude or friendship, he occasionally dedicated works to individuals who were not close to him personally, but whose idealism he admired. Apparently, such is the case in the dedication of the Op. 28, for whether or not the composer ever met Sonnenfels remains speculative.

³⁹ Beethoven, Ludwig van, *Piano Sonata, Op. 28*. Facsimile of the autograph, the sketches, and the first edition with transcription and commentary by Martha Frohlich (Bonn: Beethoven-Haus, 1996).