UNBEKANNTE WERKE DER KLASSIK UND ROMANTIK

99

CARL CZERNY

SONATE

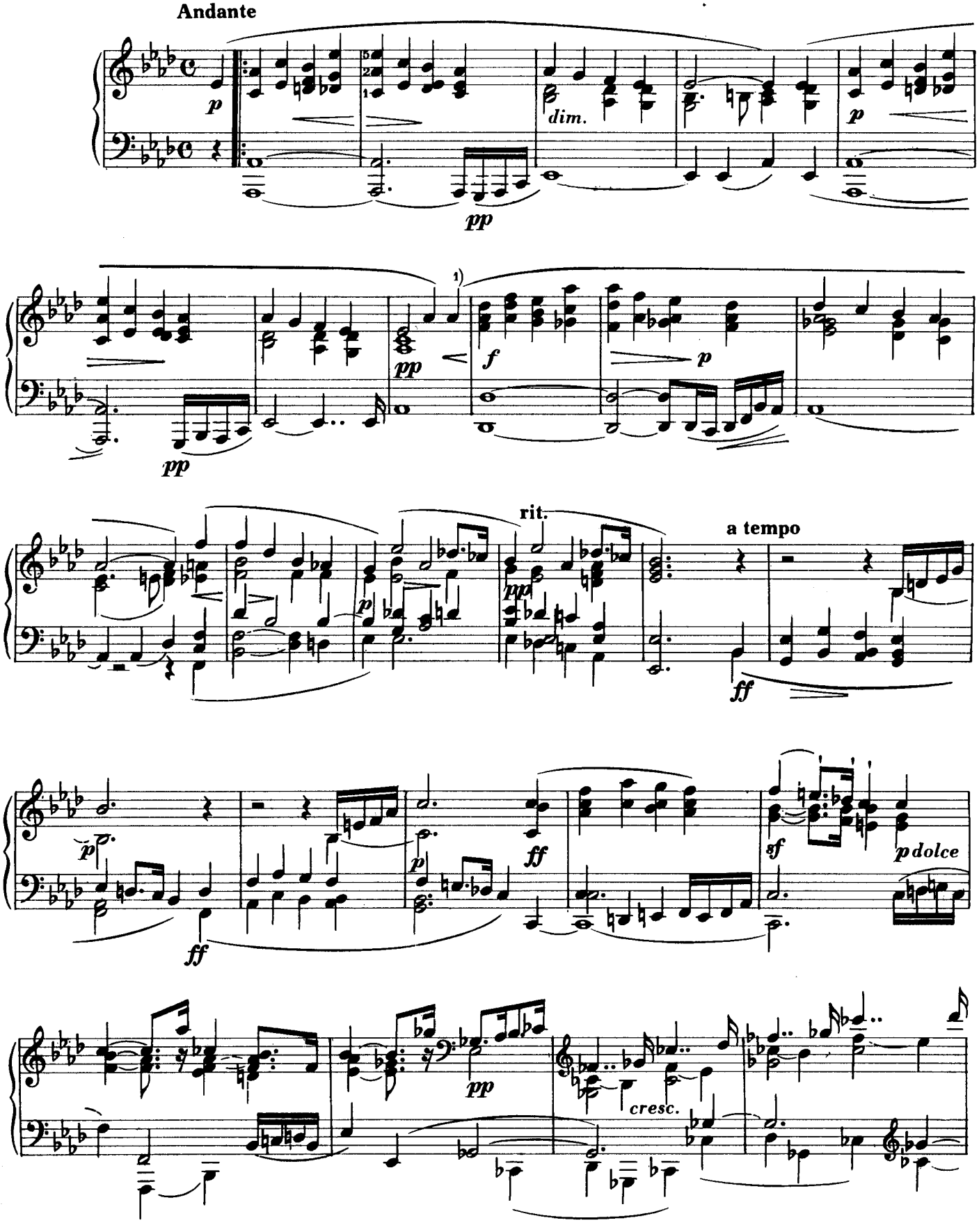
für Klavier zu zwei Händen

Opus 7

VERLAG WALTER WOLLENWEBER · MÜNCHEN-GRÄFELFING

SONATE

CARL CZERNY (1791-1857), Op. 7



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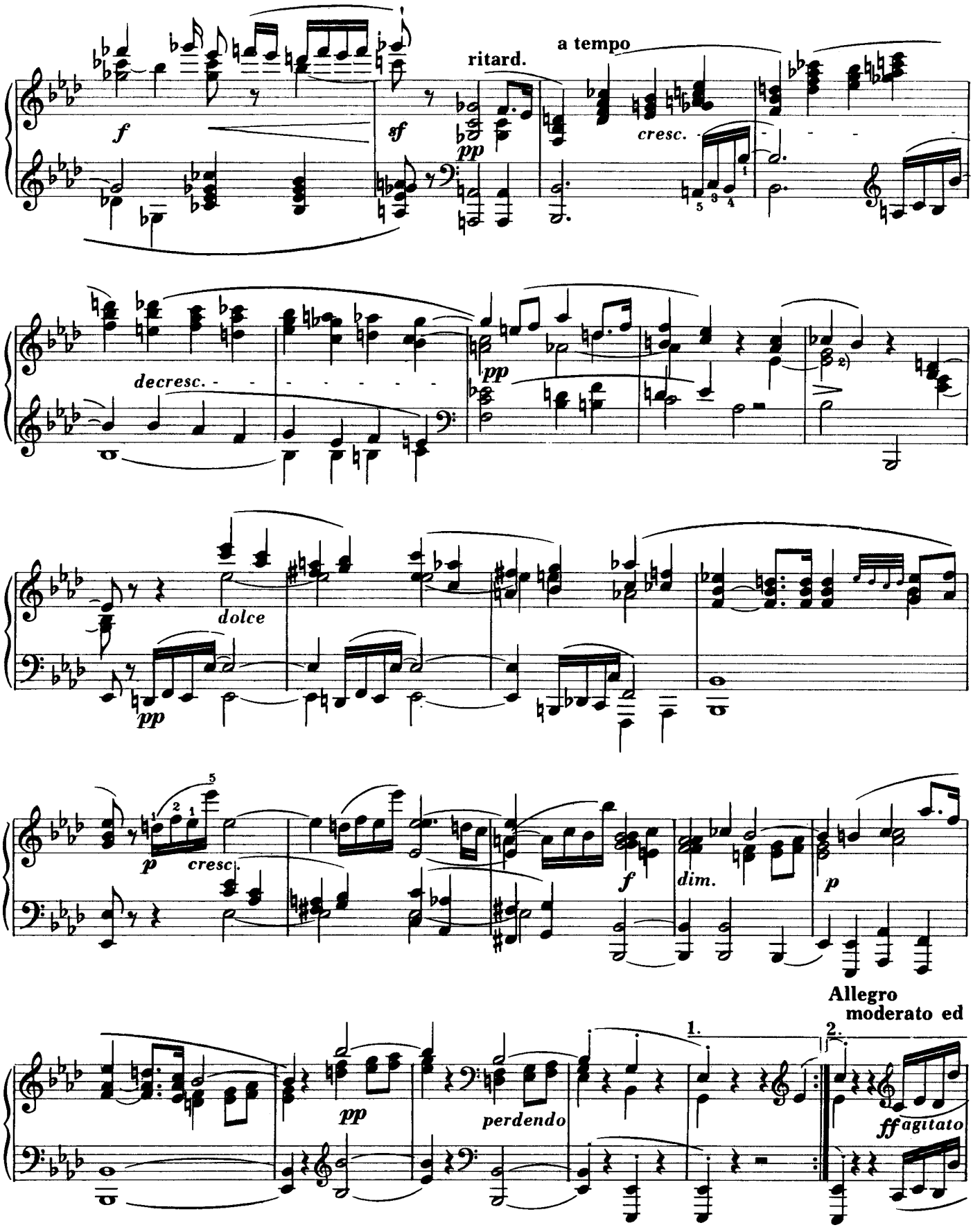
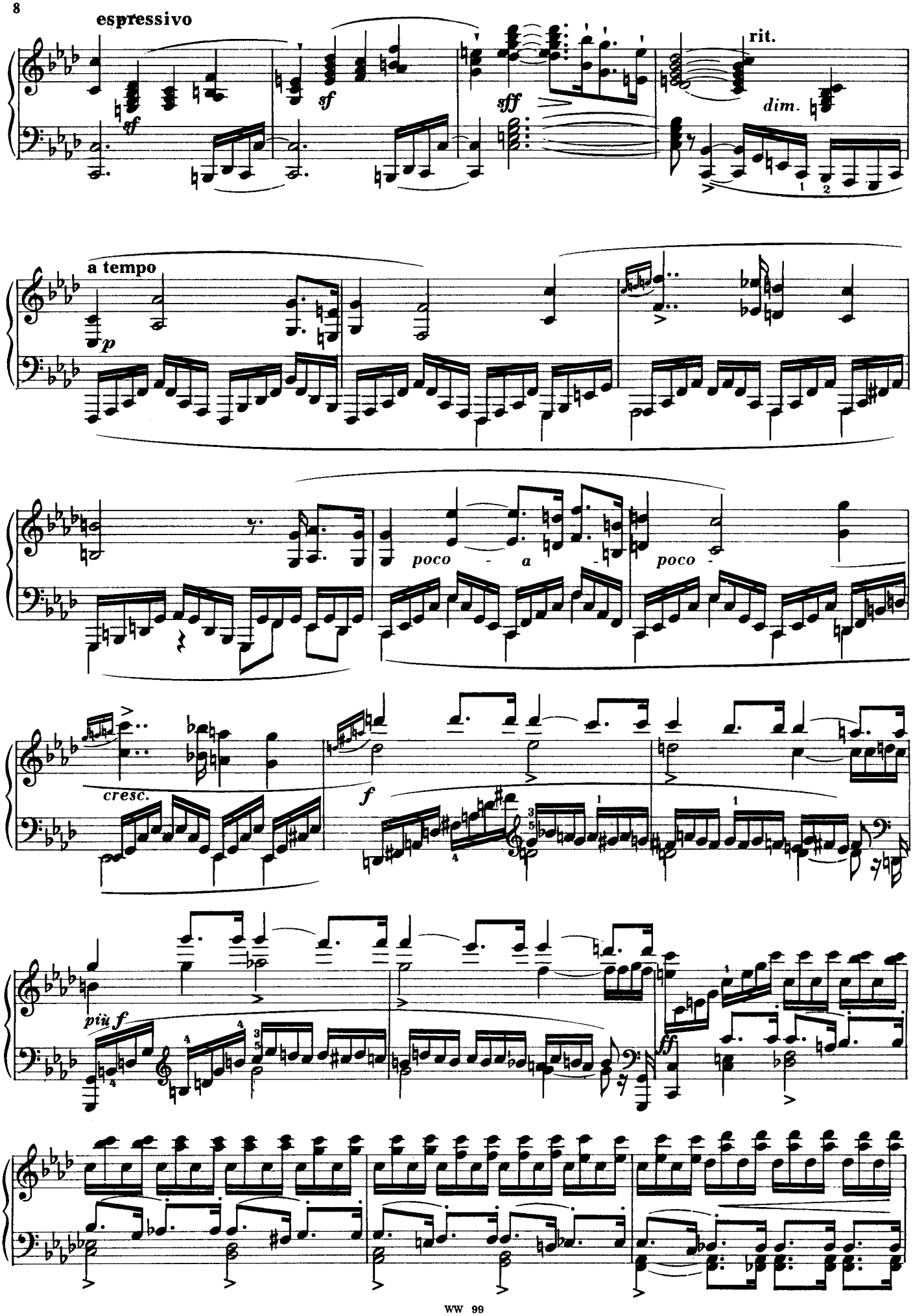
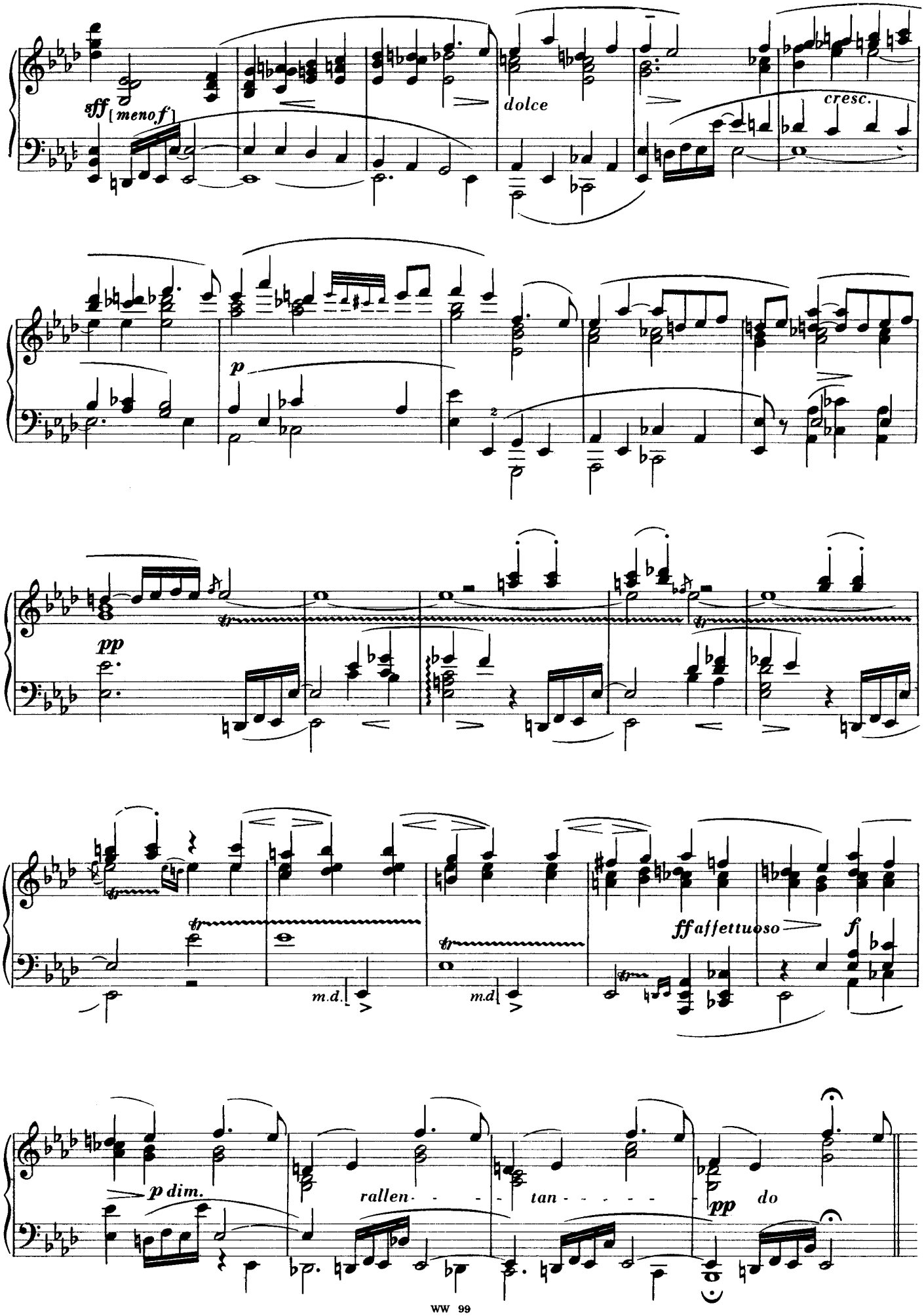
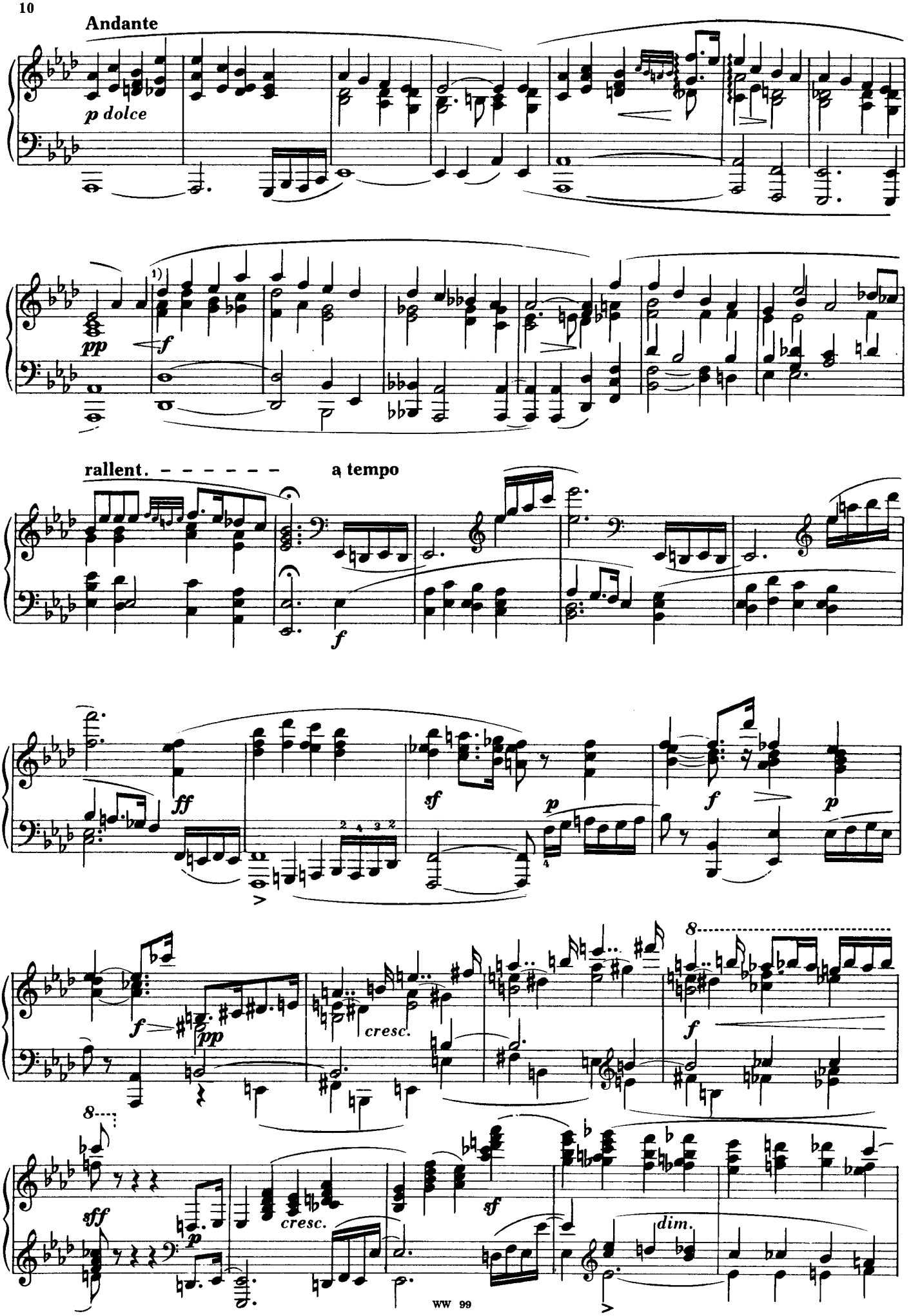
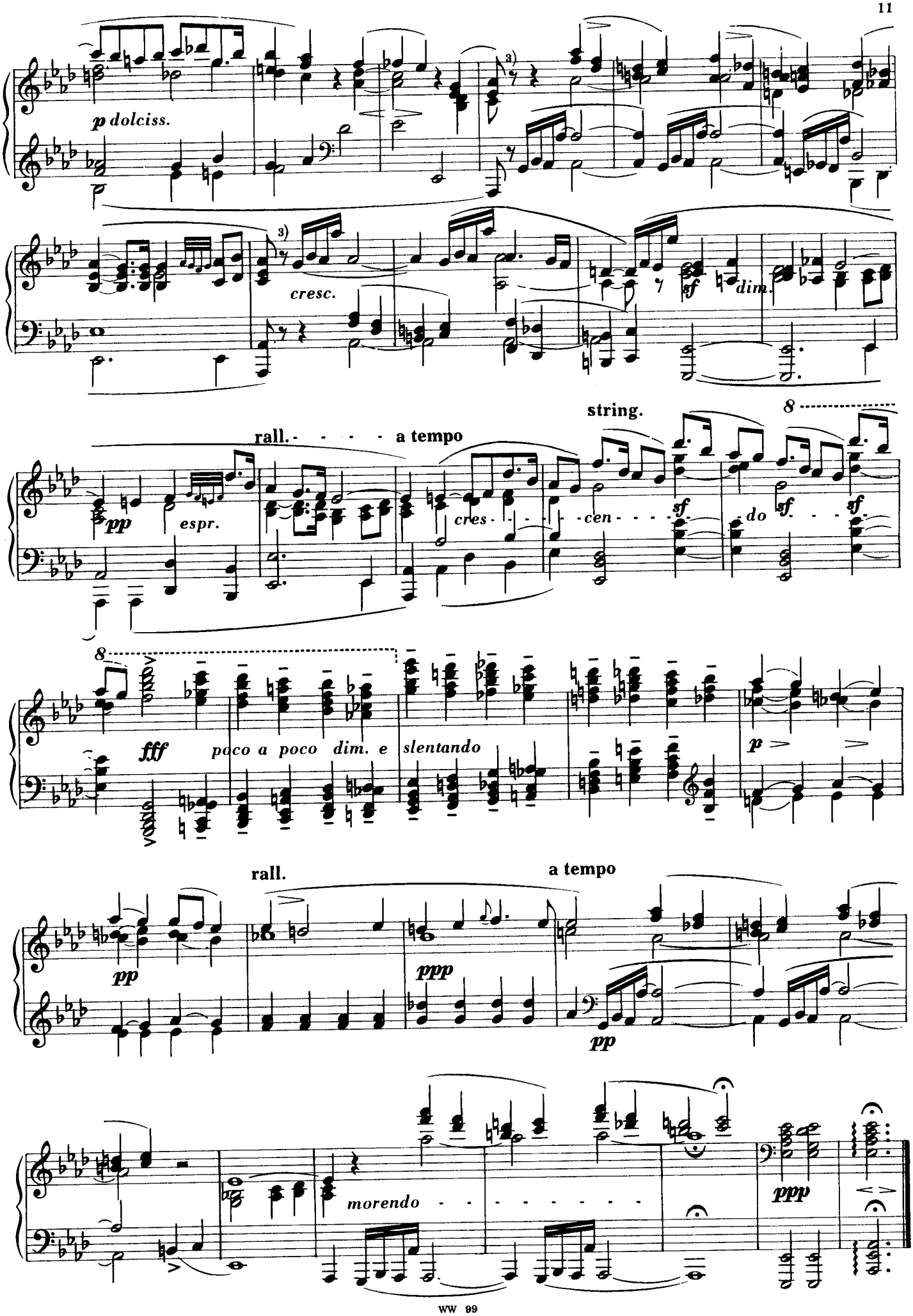
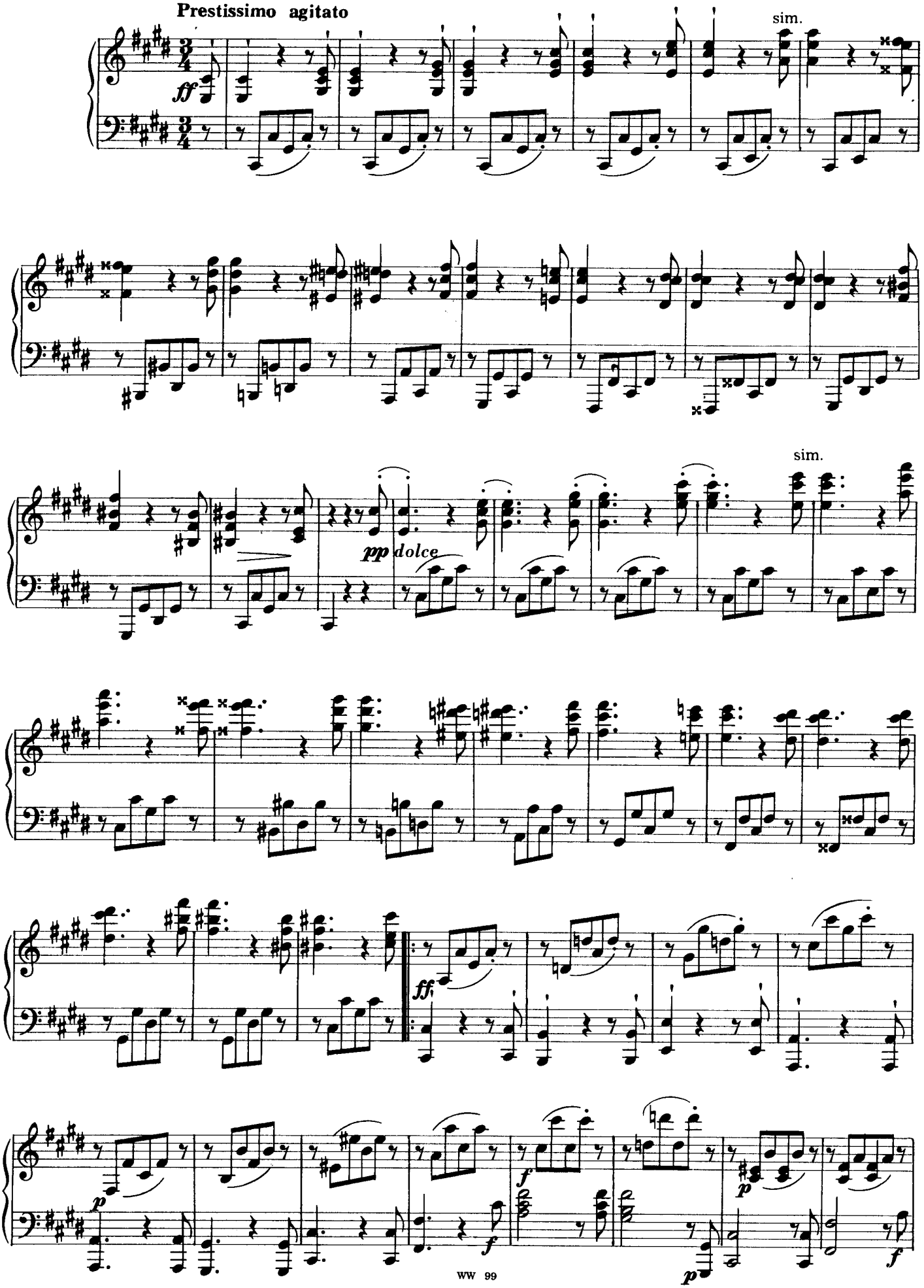

ritard.
a tempo
cresc.
decresc.
dolce
cresc.
dim.
Allegro
moderato ed
perdendo
agitato

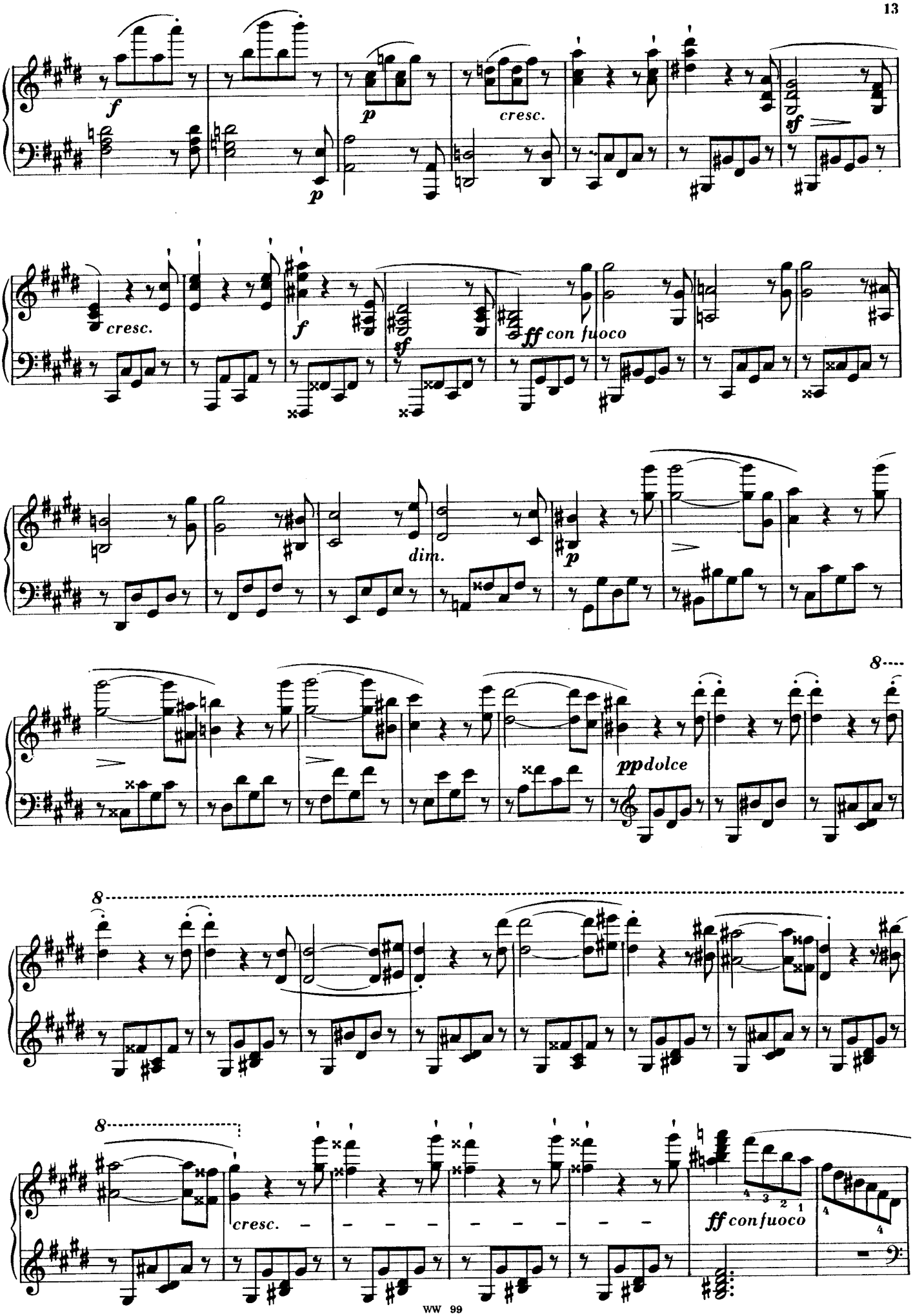

espressivo
sf
sf
sff
rit.
dim.
a tempo
p
poco - a - poco
cresc.
f
più f
ff

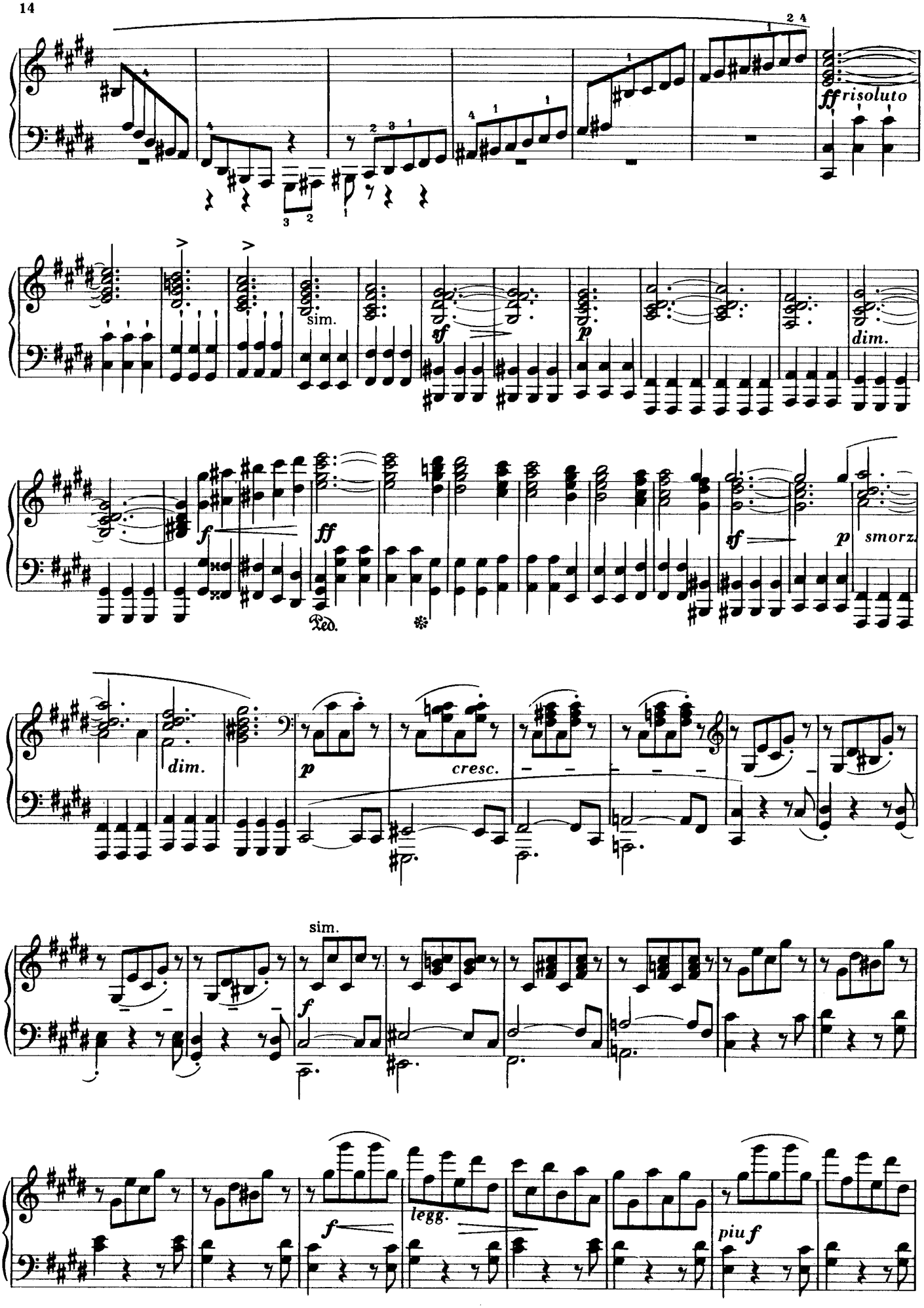

sff [meno f]
dolce
cresc.
p
pp
m.d.
m.d.
ff affettuoso
f
p dim.
rallen - - - - tan - - - - - -
pp
do

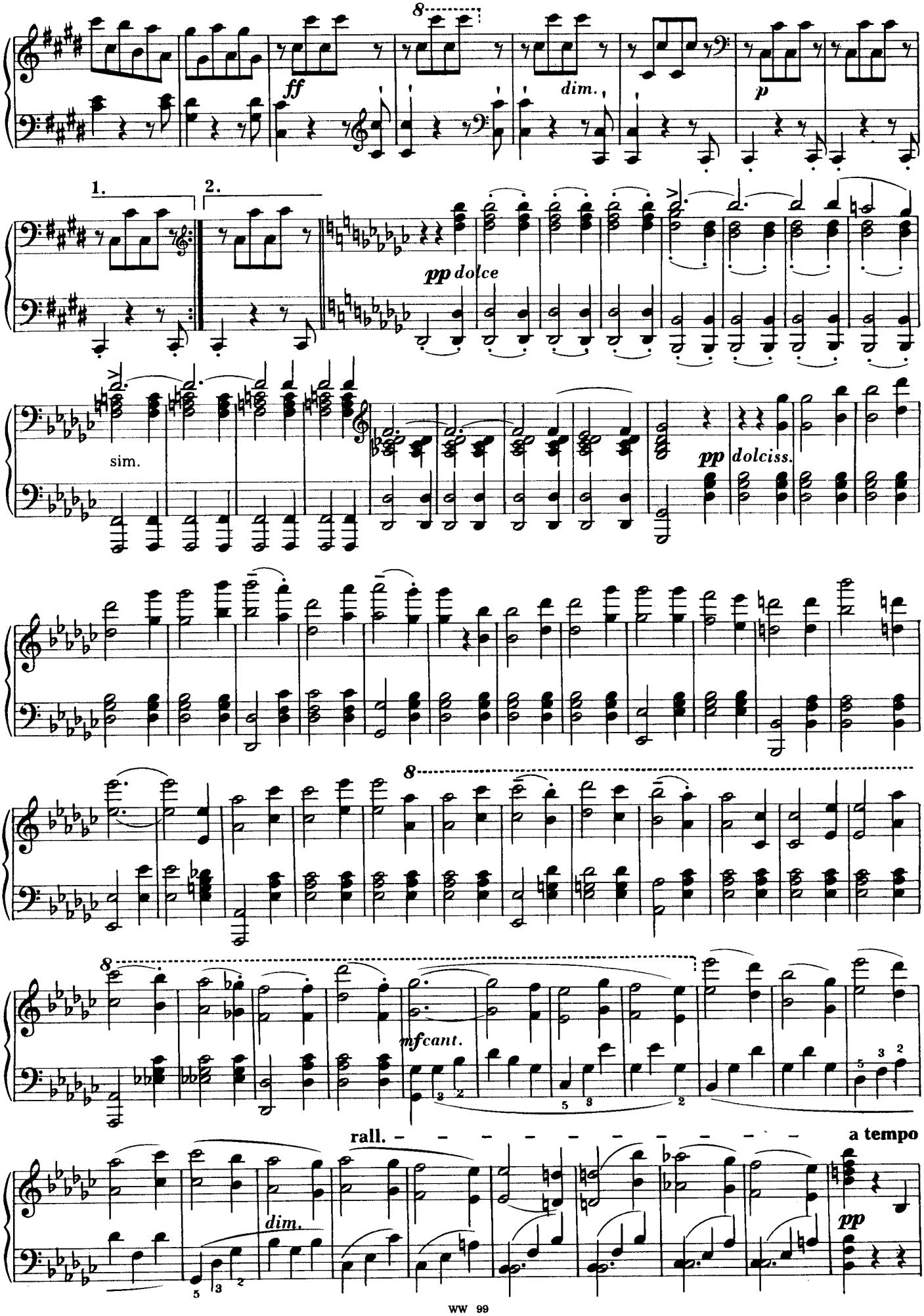

Andante
p dolce
pp
f
rallent.
a tempo
ff
sf
p
f
p
f
pp
cresc.
8
f
8
sff
p
cresc.
sf
dim.

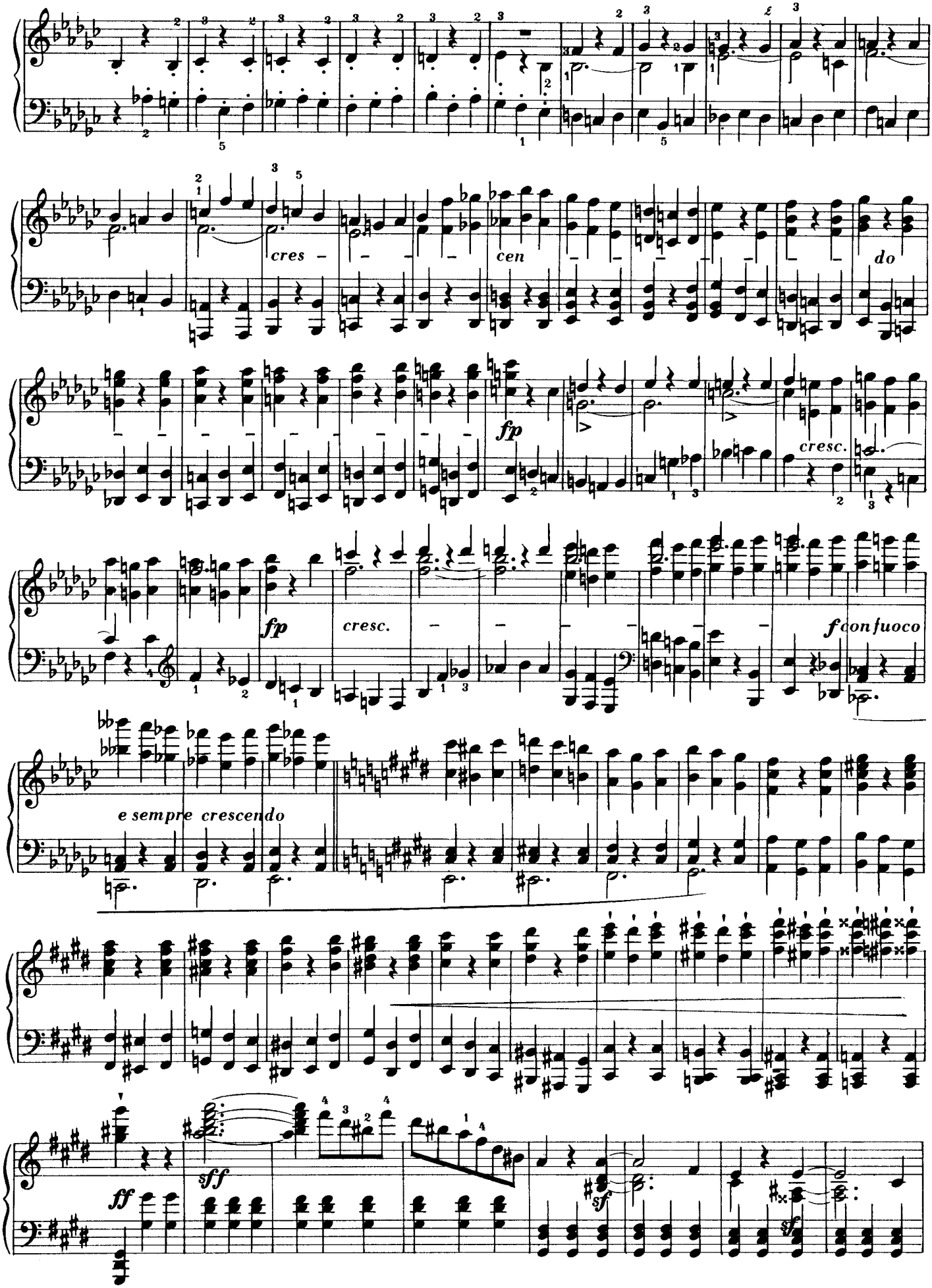

p dolciss.
3)
cresc.
sf
dim.
rall.
a tempo
pp
espr.
cres
cen
do
string.
8
fff
poco a poco dim. e slentando
p
rall.
a tempo
pp
ppp
pp
morendo
ppp

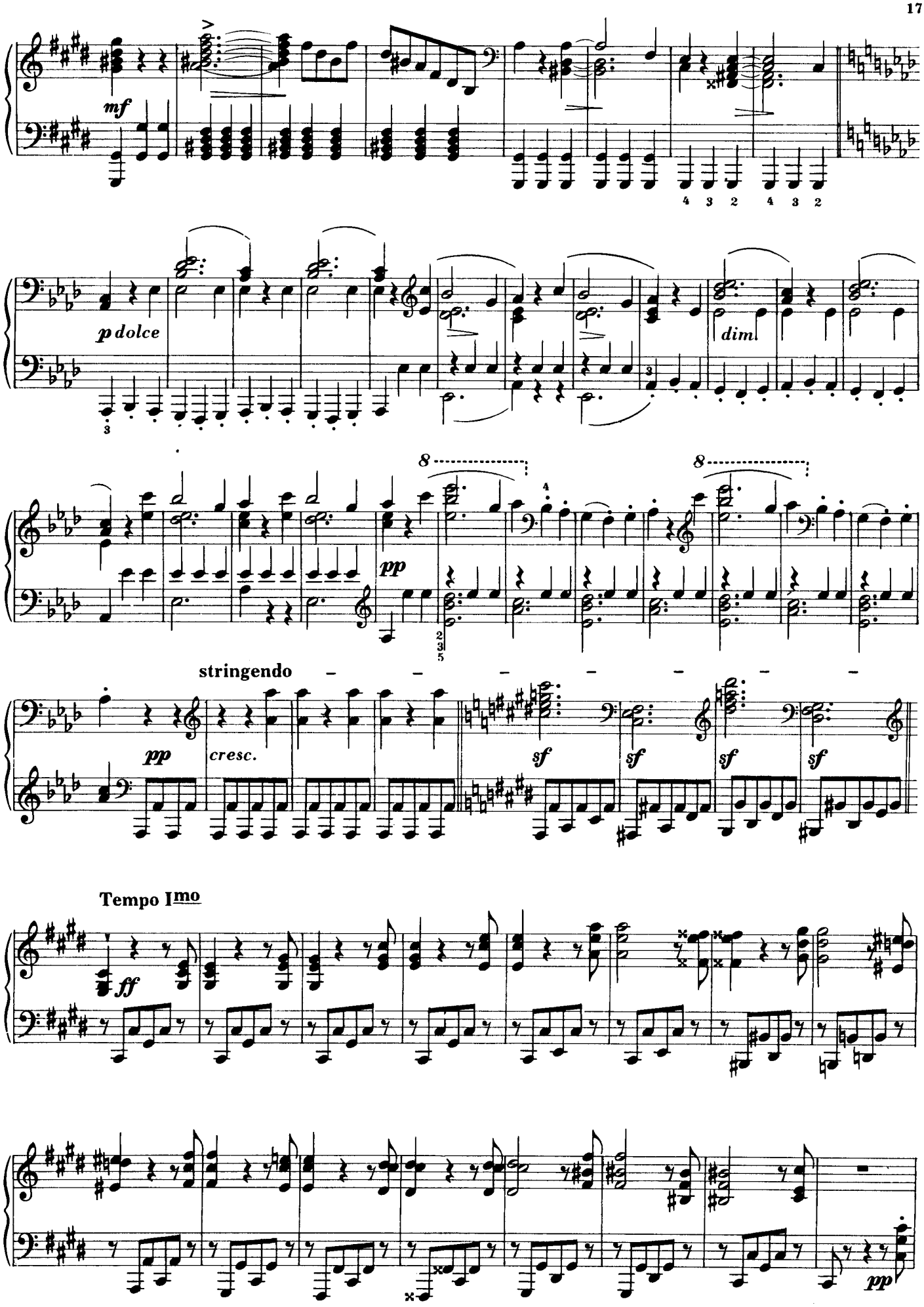

Prestissimo agitato
ff
sim.
sim.
pp
dolce
ff
p
f
p
f
p
f

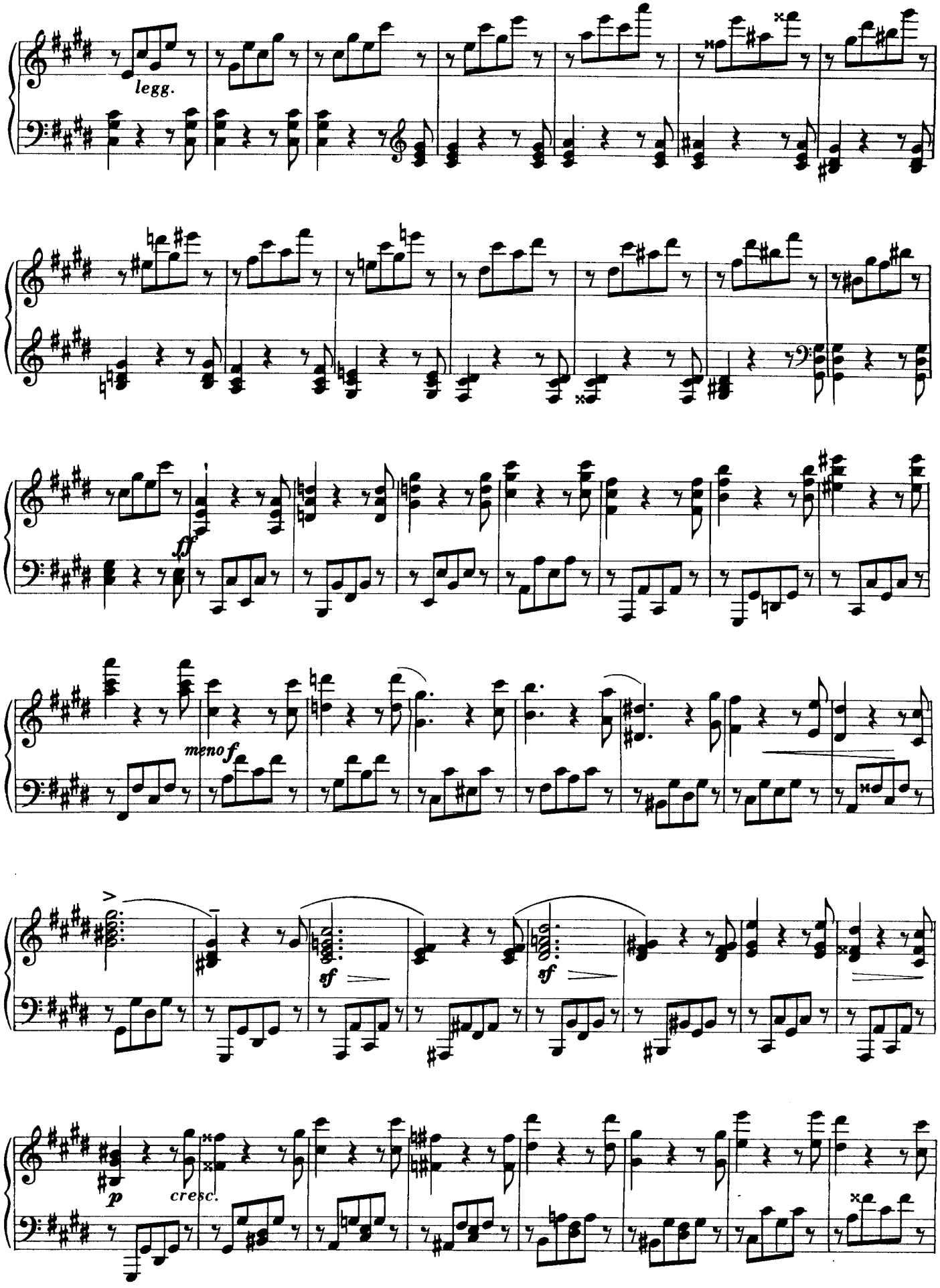

f
p
cresc.
sf
cresc.
f
sf
ff con fuoco
dim.
p
8
pp dolce
8
8
cresc.
ff con fuoco

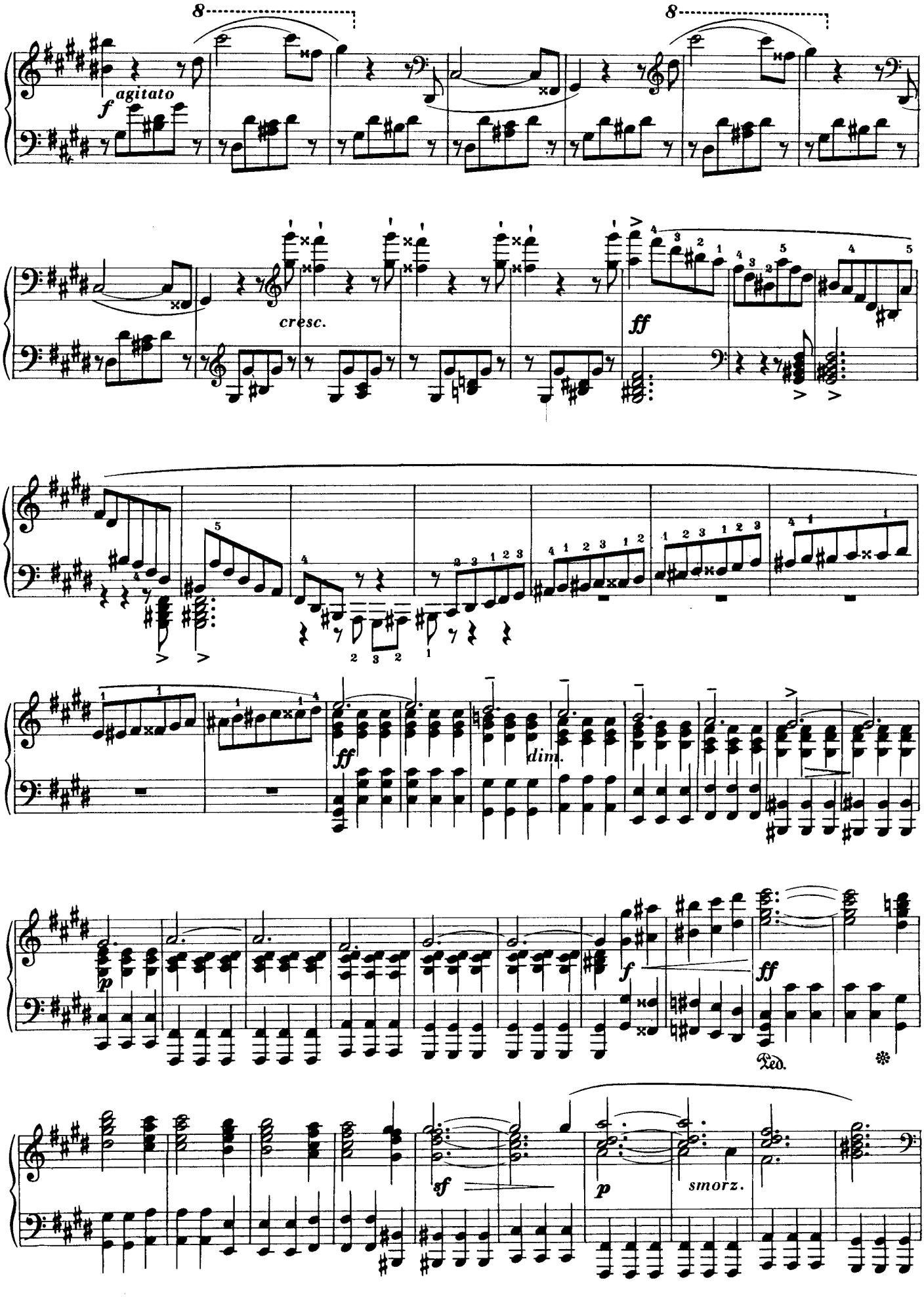

ff risoluto
sim.
sf
p
dim.
f
ff
Ped.
sf
p
smorz.
dim.
p
cresc.
sim.
f
f
legg.
piu f

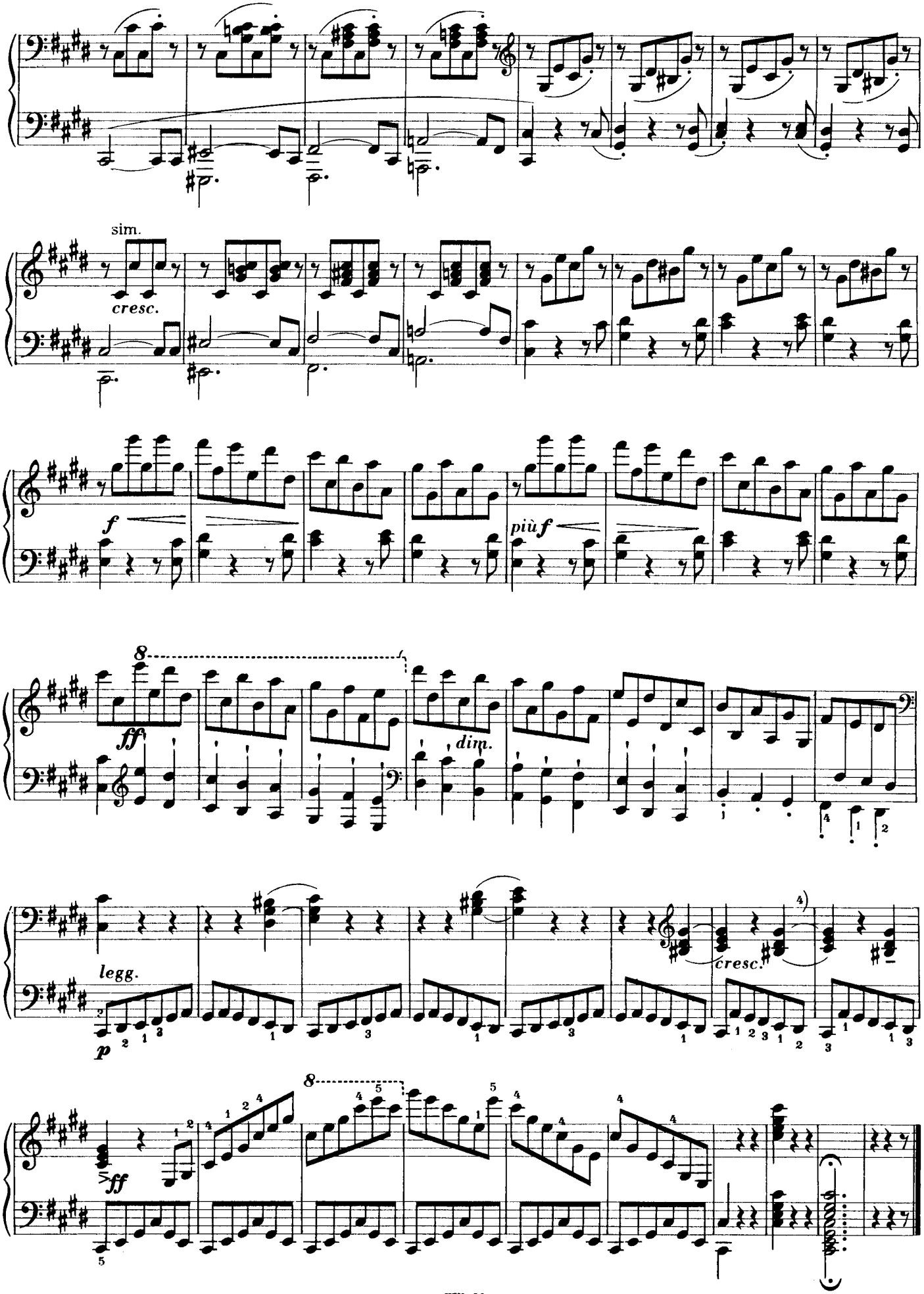

8
ff
dim.
p
1.
2.
pp dolce
sim.
pp dolciss.
8
8
mfcant.
rall.
a tempo
dim.
pp

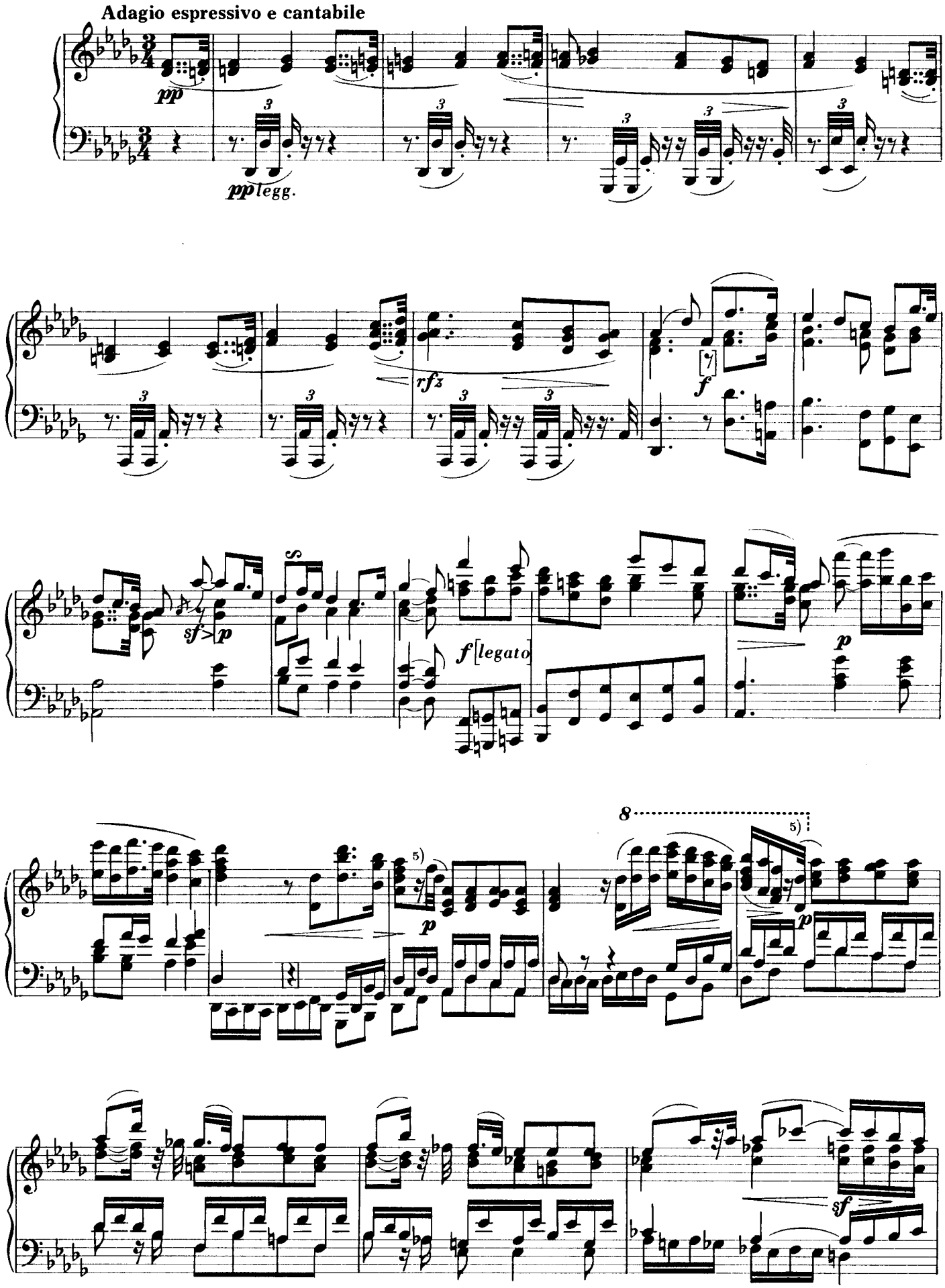

cres -
cen
do
fp
cresc.
fp
cresc.
f con fuoco
e sempre crescendo
ff
sff
sf
sf
sf

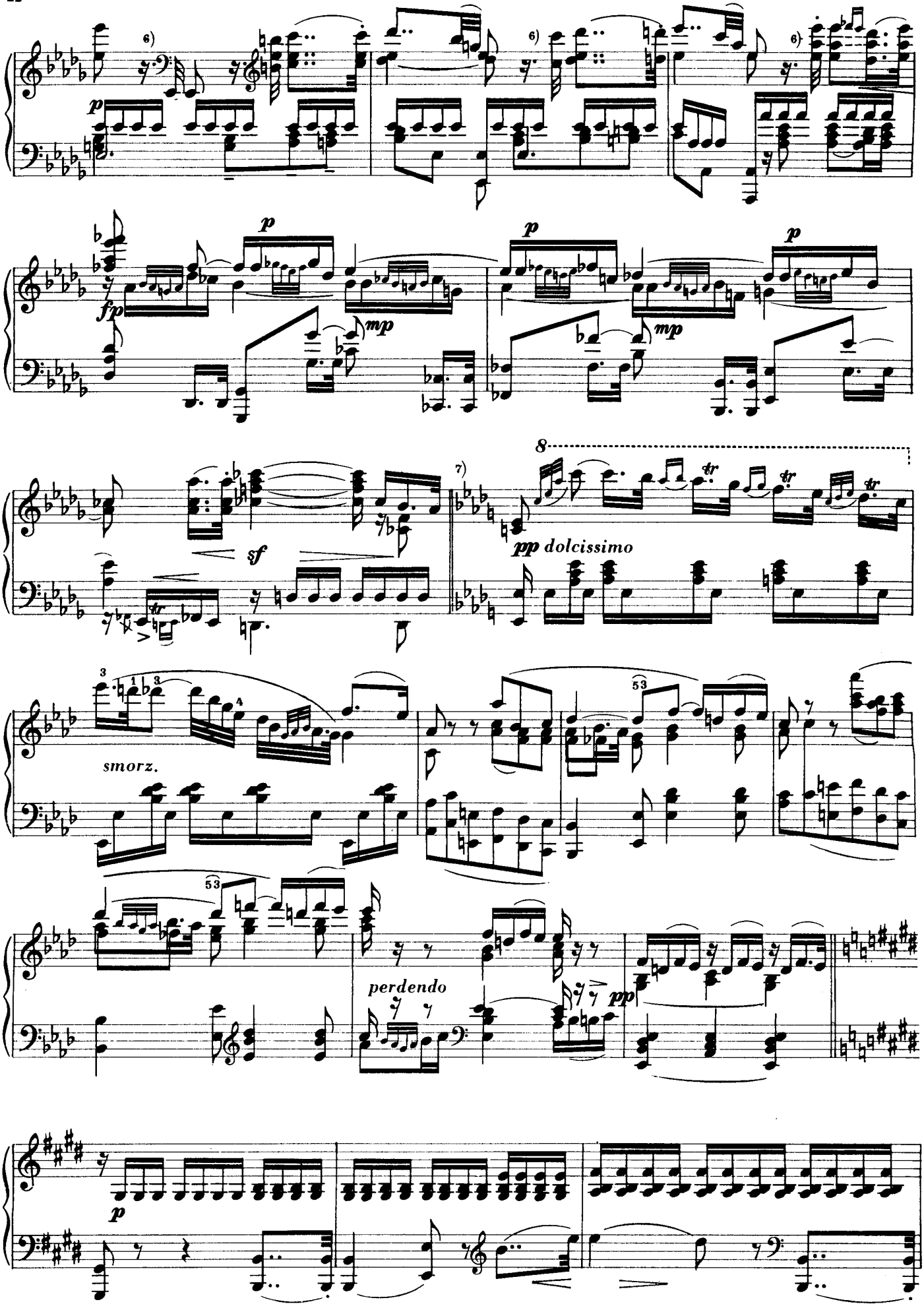

mf
4 3 2 4 3 2
p dolce
dim
8
pp
8
stringendo
pp
cresc.
sf
sf
sf
sf
Tempo Imo
ff
pp

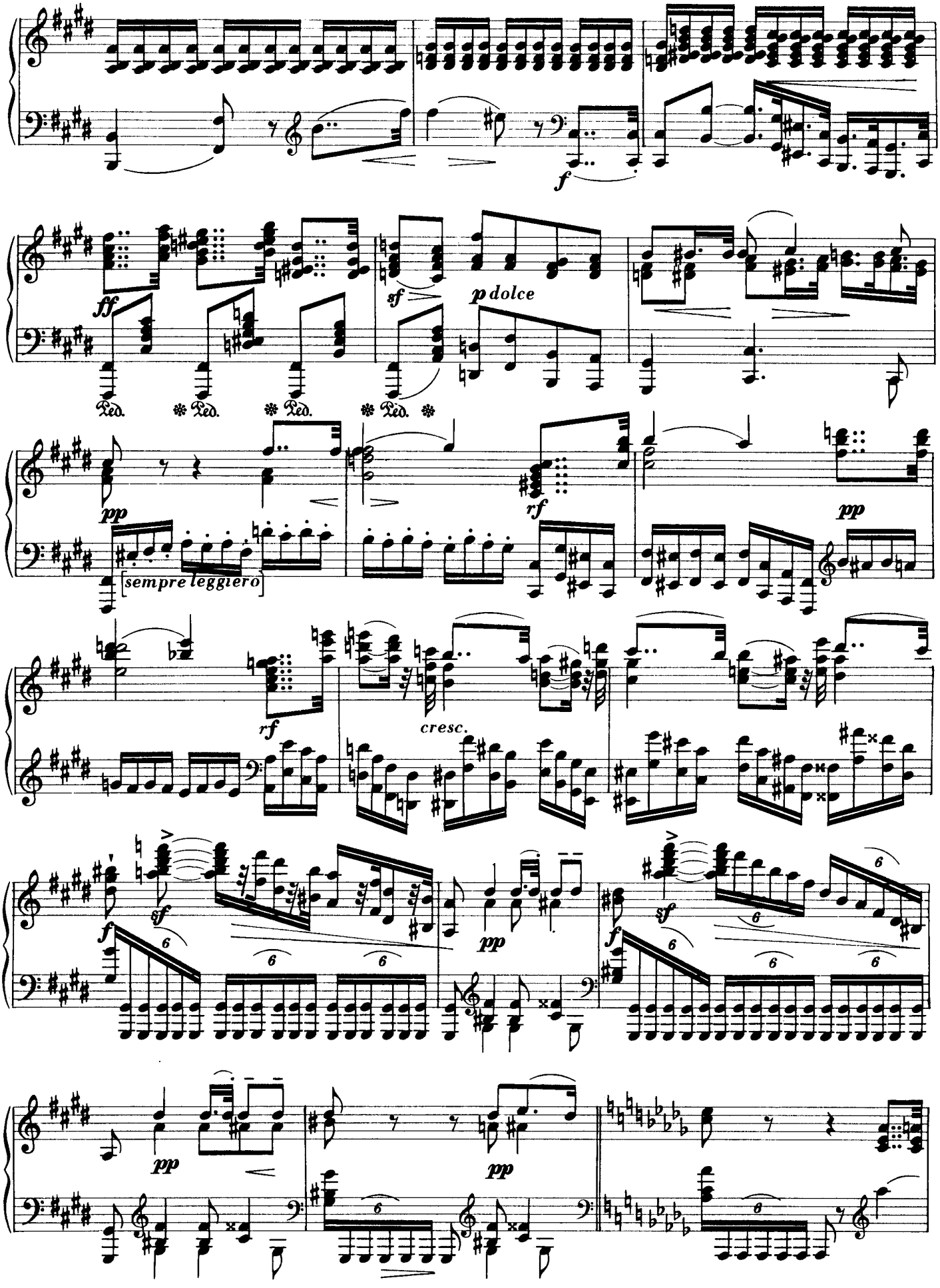

legg.
ff
meno f
sf
sf
p
cresc.

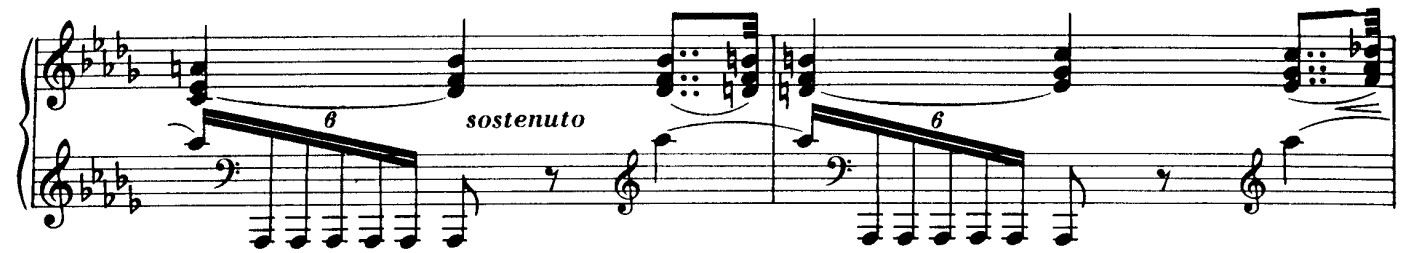

8
8
agitato
f
cresc.
ff
ff
dim.
p
f
ff
Ped.
sf
p
smorz.

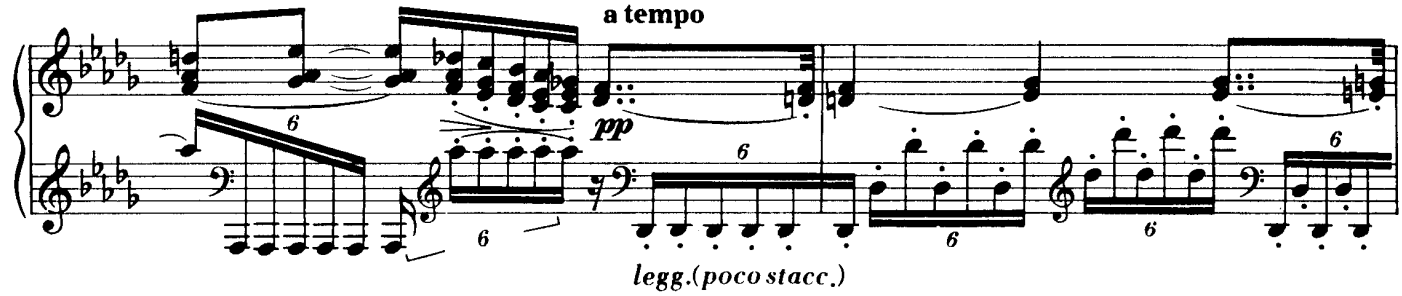

sim.
cresc.
f
più f
ff
dim.
legg.
p
cresc.
ff

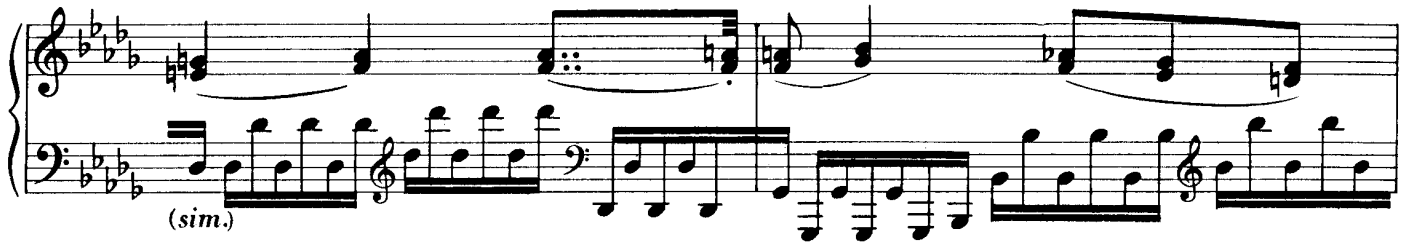

Adagio espressivo e cantabile
pp
pp legg.
rfz
f
sf
p
f [legato]
p
8
5)
p
p
sf

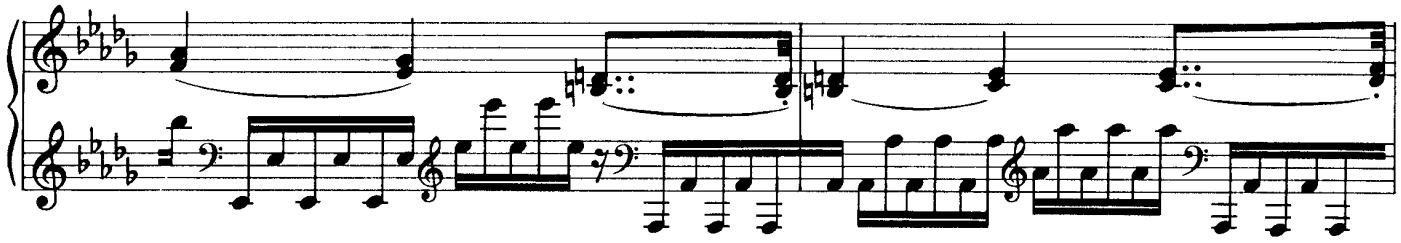

6)
p
fp
mp
sf
7)
8
pp dolcissimo
tr
smorz.
53
perdendo
pp

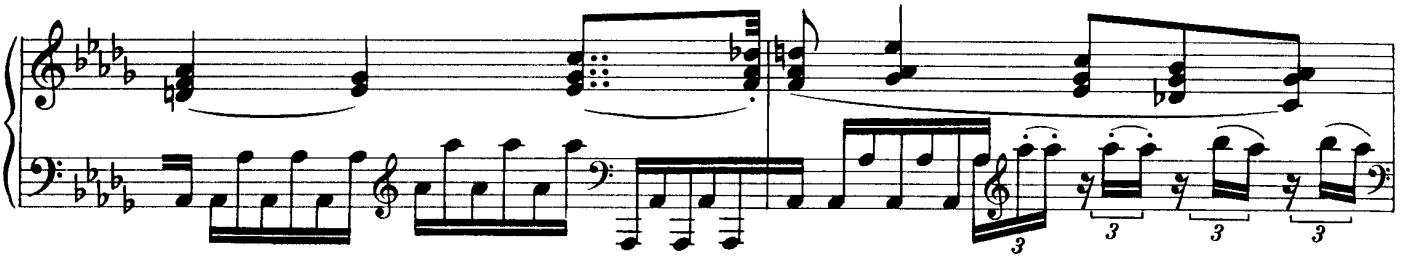

f
ff
Ped.
sf
p dolce
pp
[sempre leggiero]
rf
cresc.
6

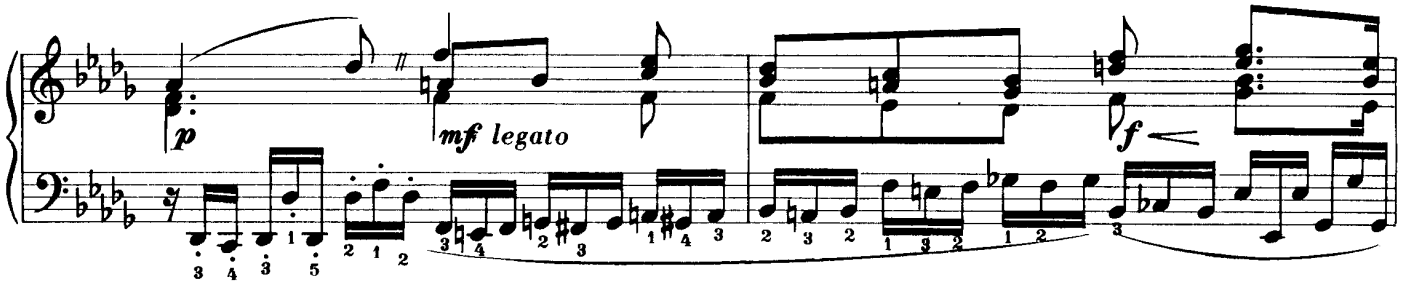

sostenuto

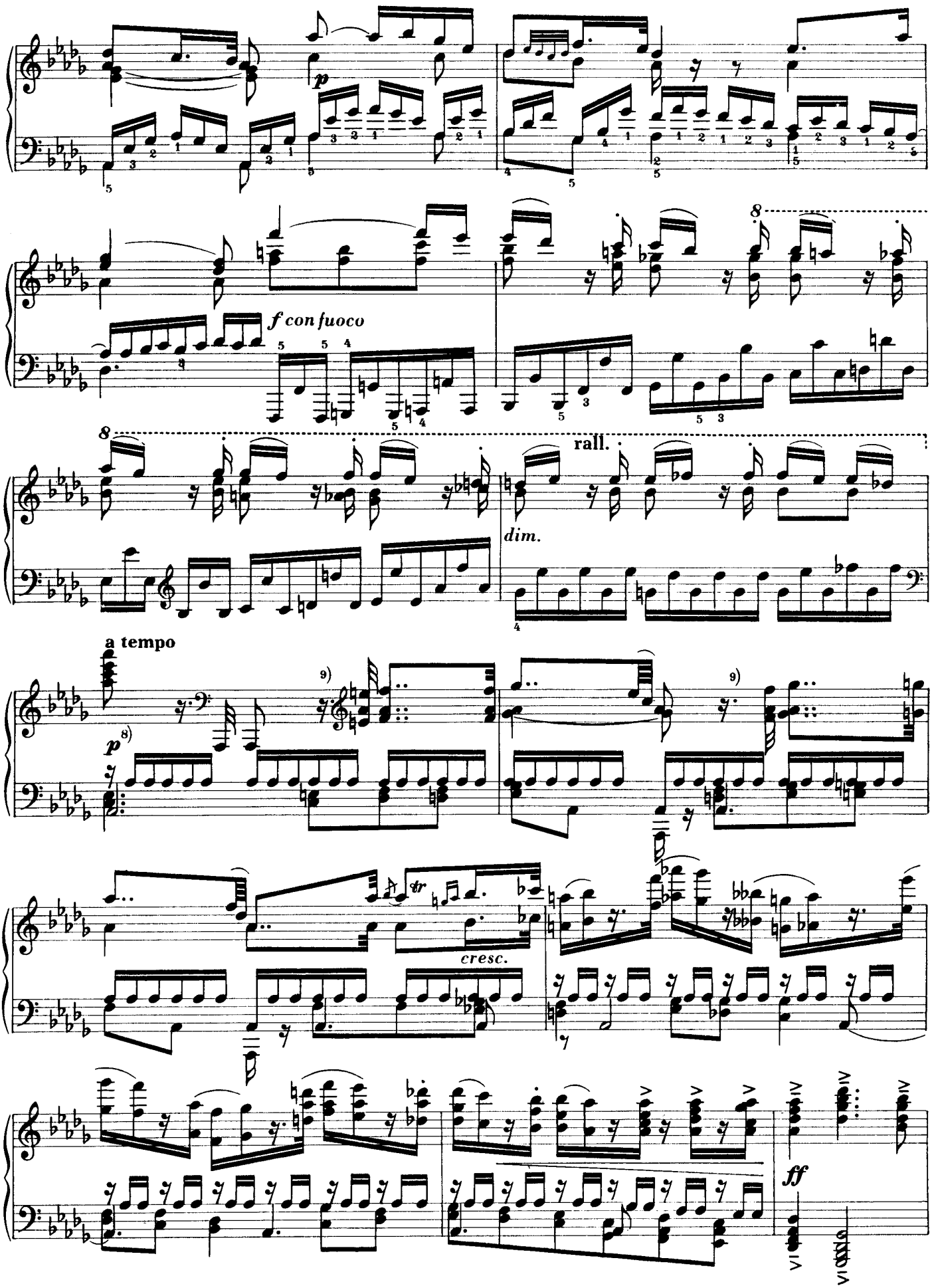

a tempo
pp
legg.(poco stacc.)

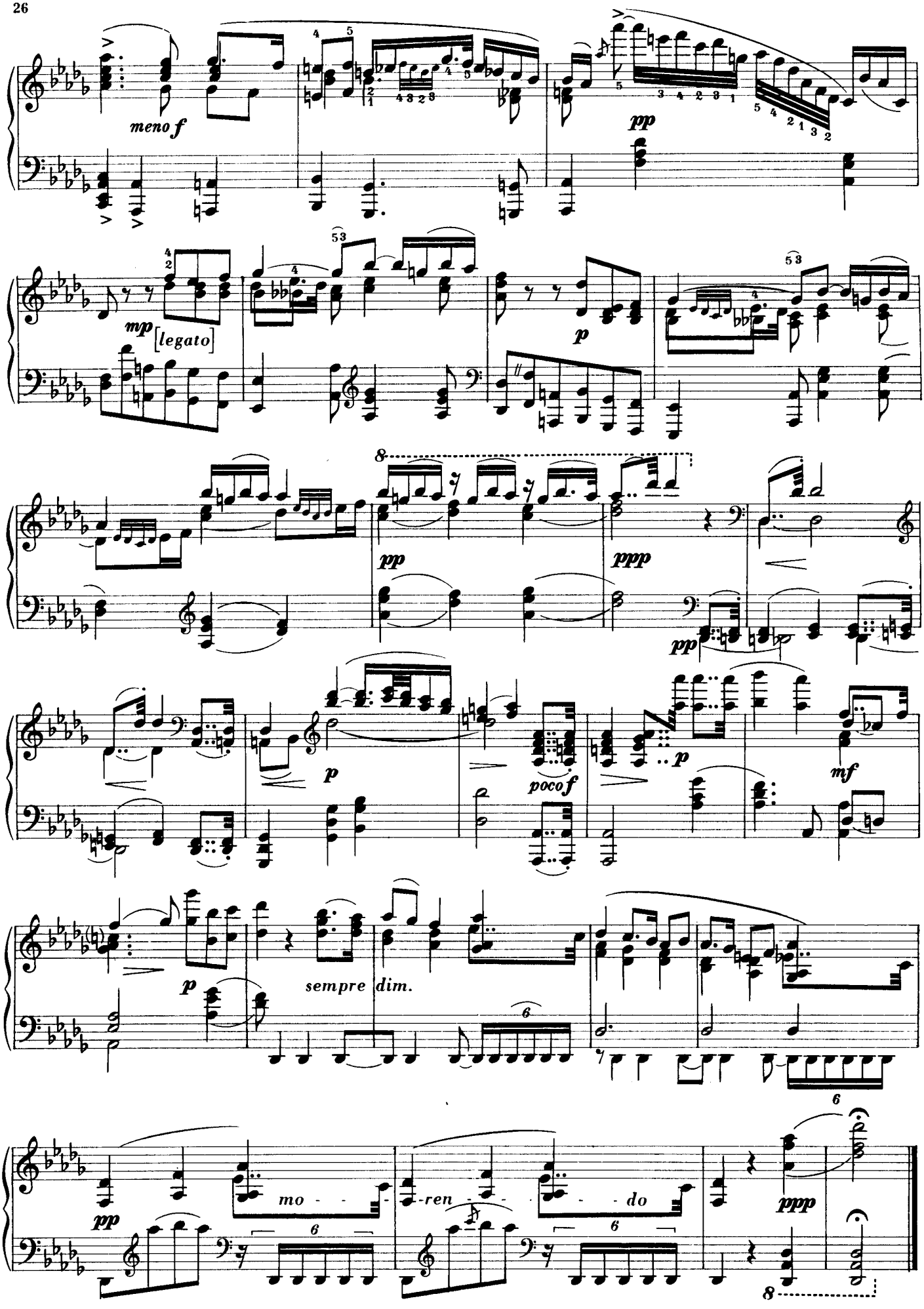

(sim.)





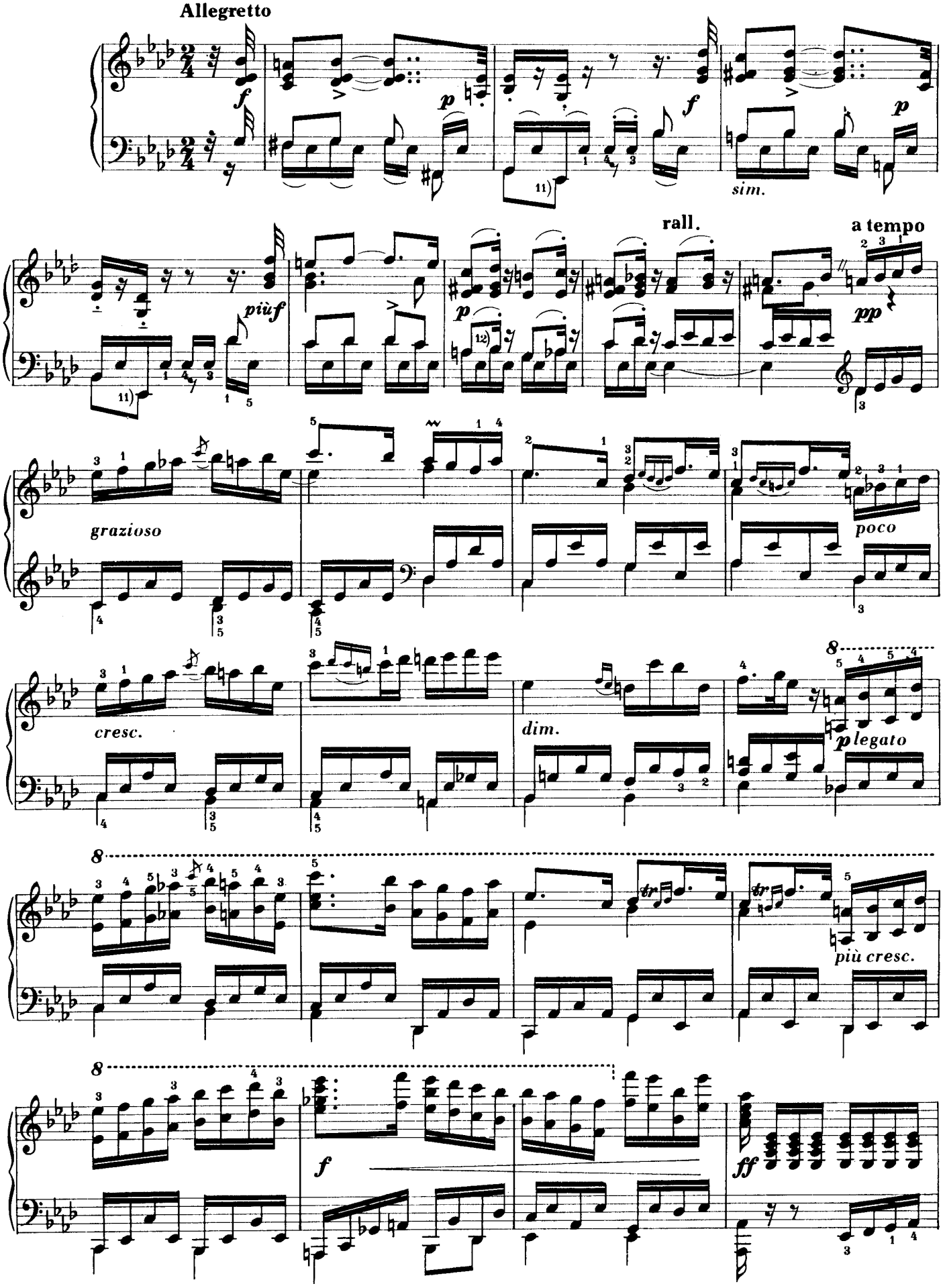

p
mf legato
f

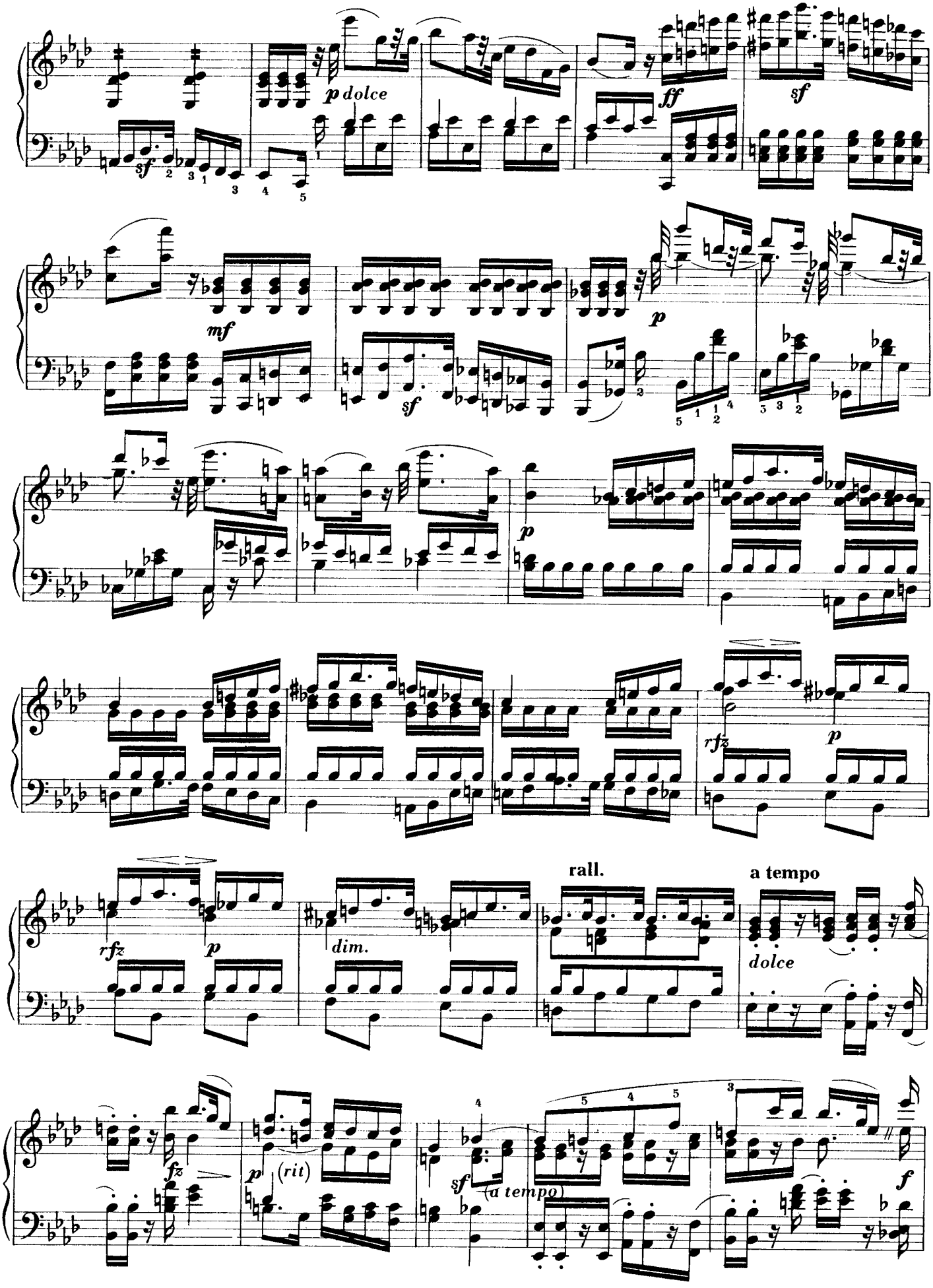

p
f con fuoco
8
rall.
dim.
a tempo
p
9)
tr
cresc.
ff

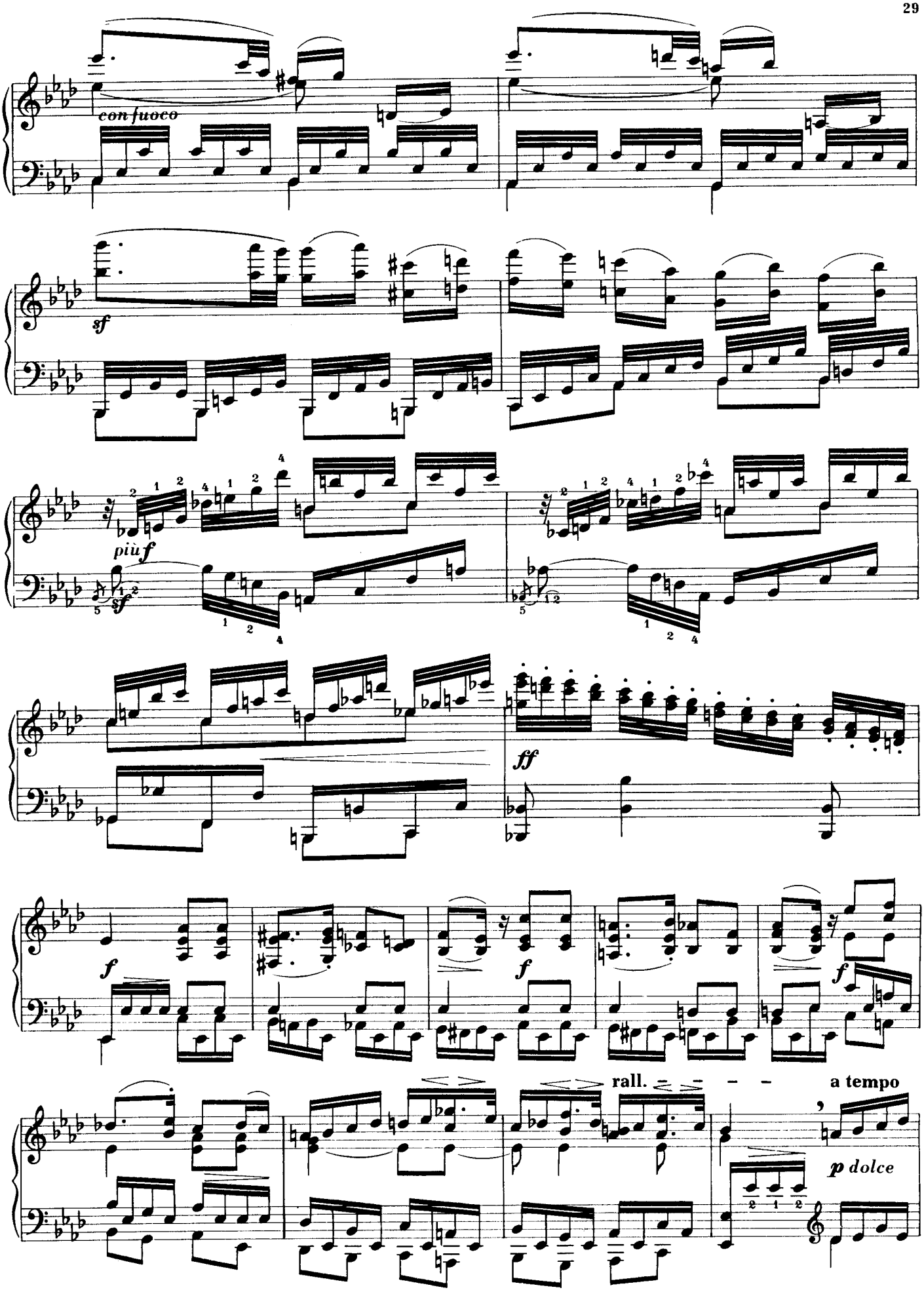

meno f
pp
mp [legato]
p
pp
ppp
pp
p
pocof
p
mf
p
sempre dim.
pp
mo - - - ren - - - do
ppp

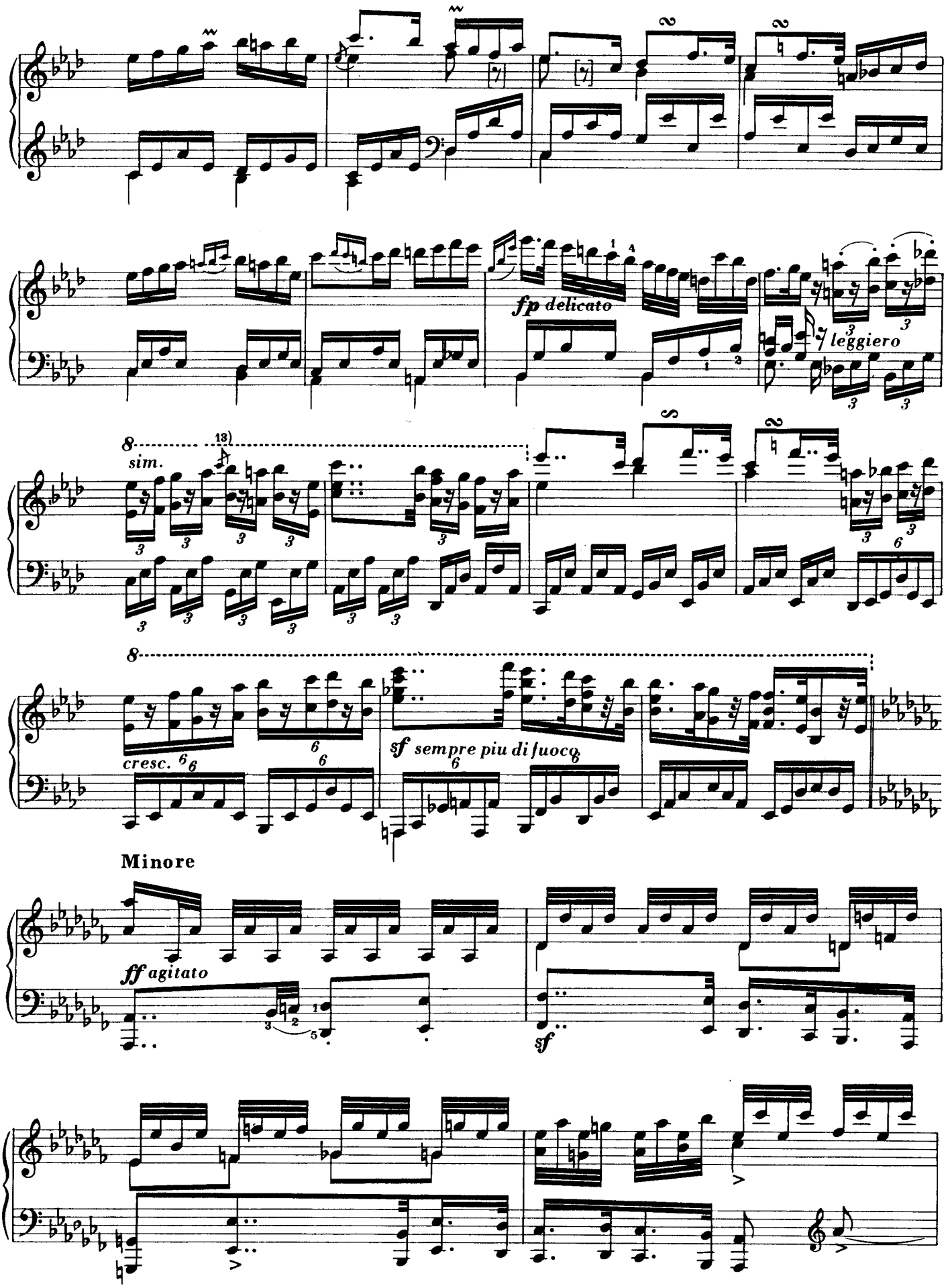
RONDO

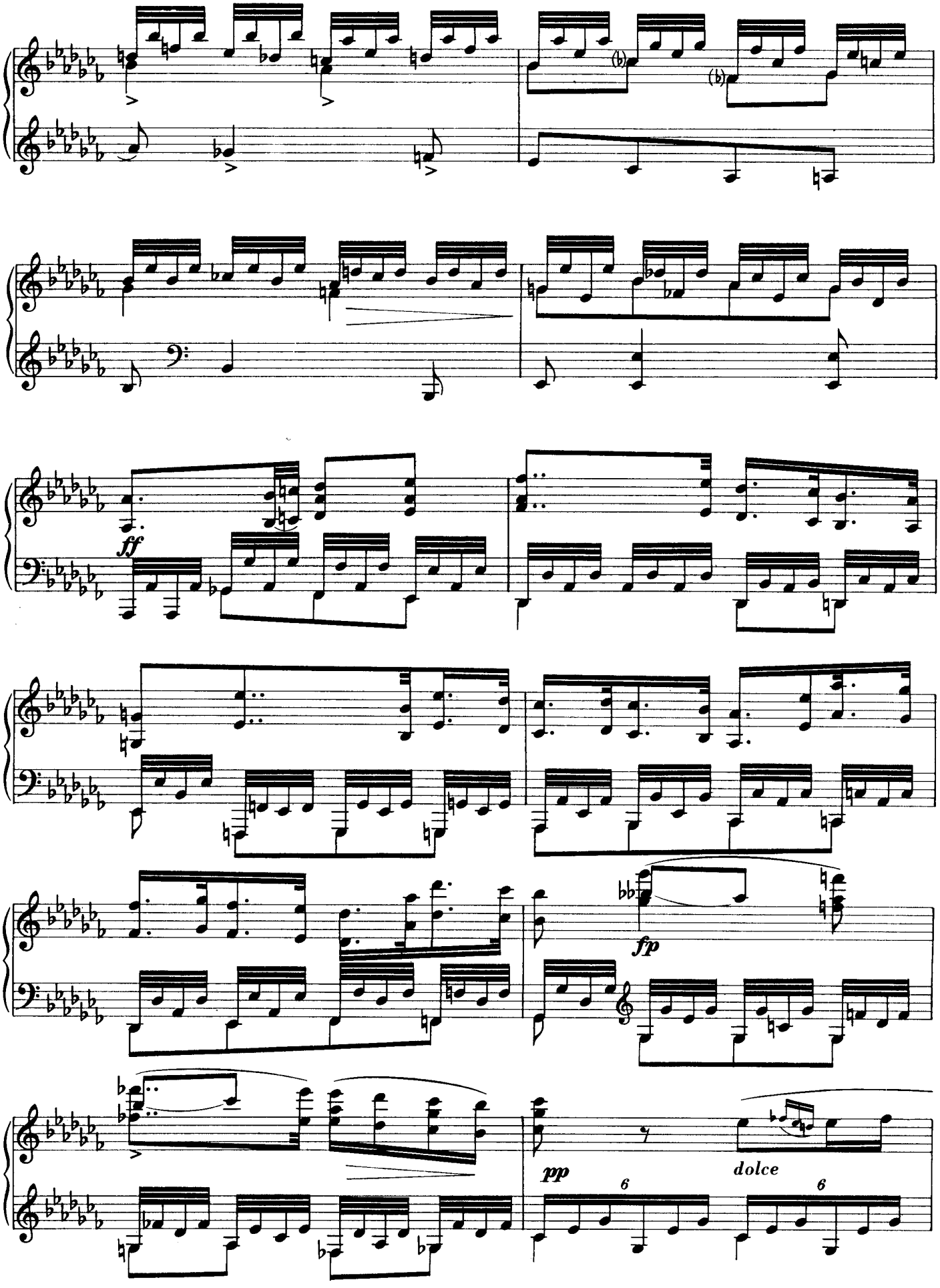
Allegretto

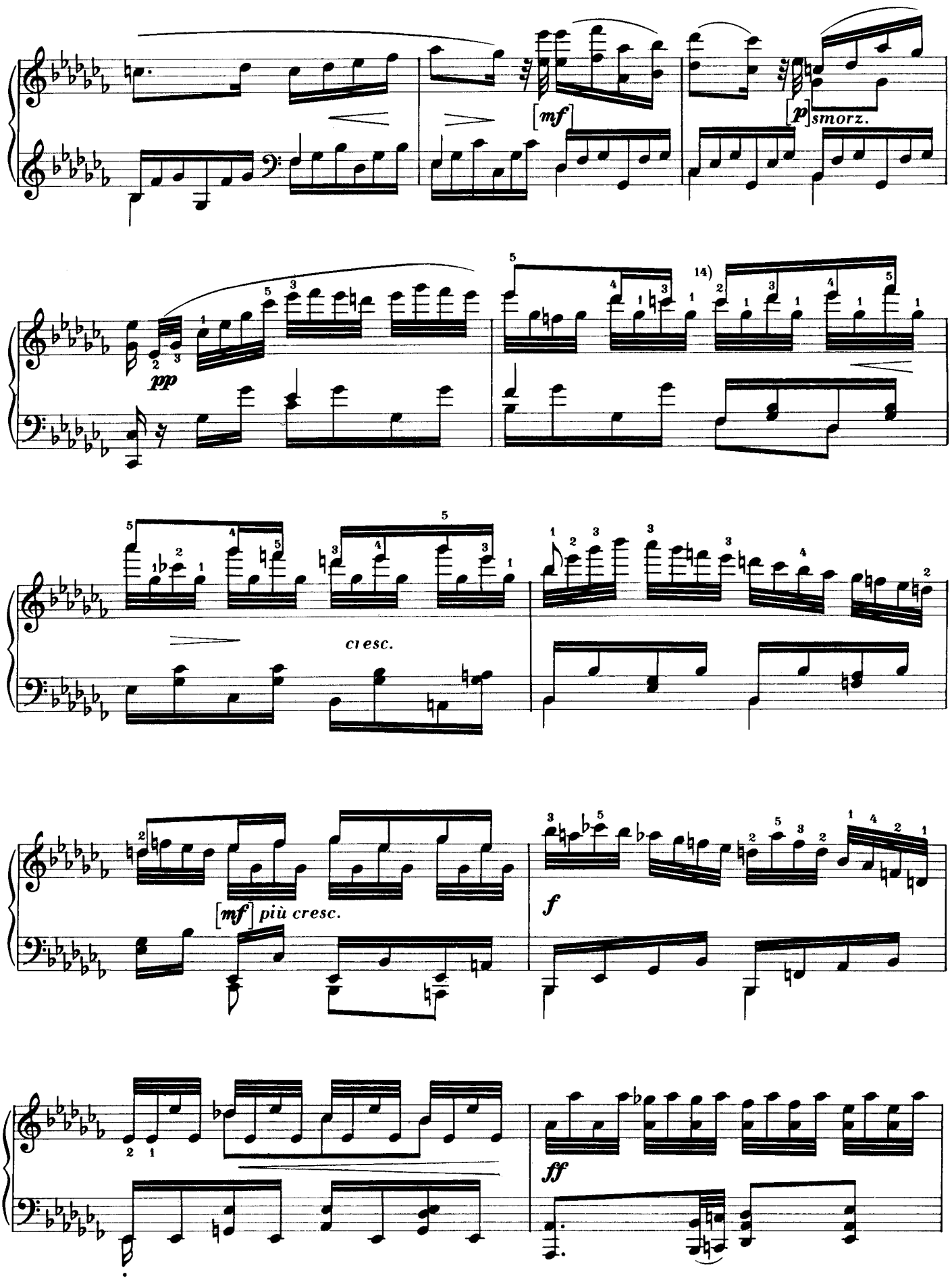


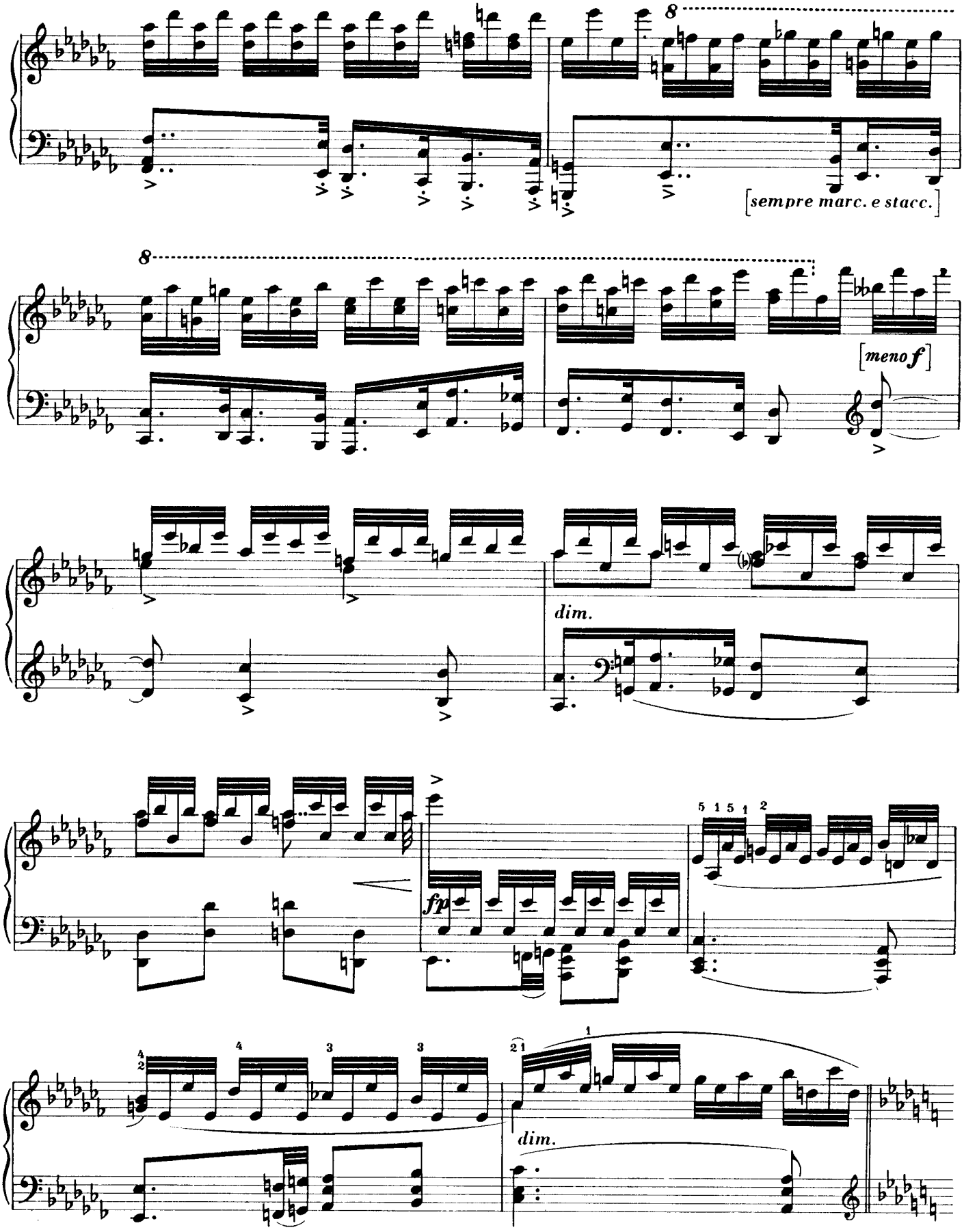

p dolce
ff
sf
mf
sf
p
p
rfz
p
rfz
p
dim.
rall.
a tempo
dolce
fz
p
(rit)
sf
(a tempo)
f

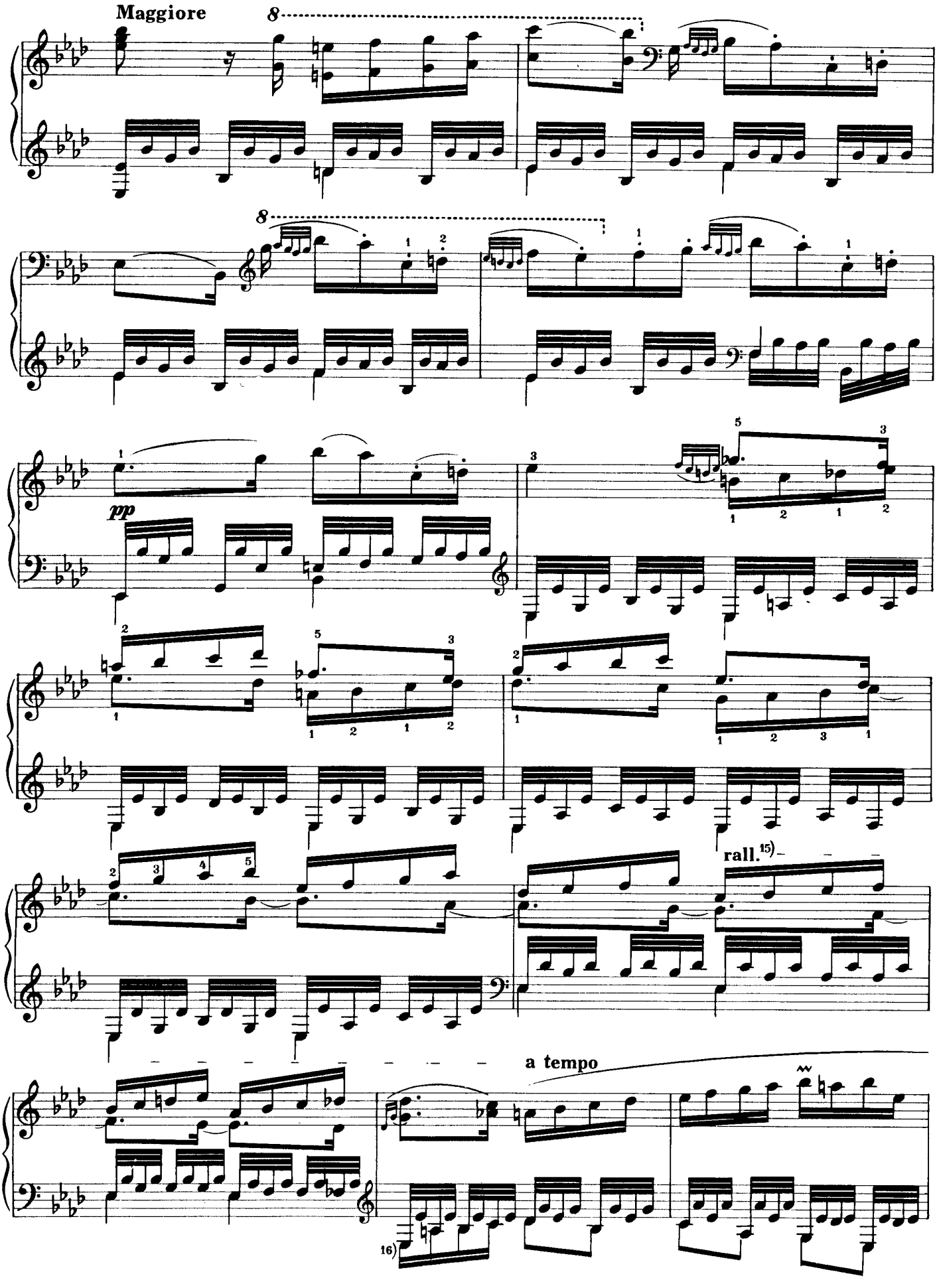

con fuoco
sf
più f
sf
ff
f
f
f
rall.
a tempo
p dolce

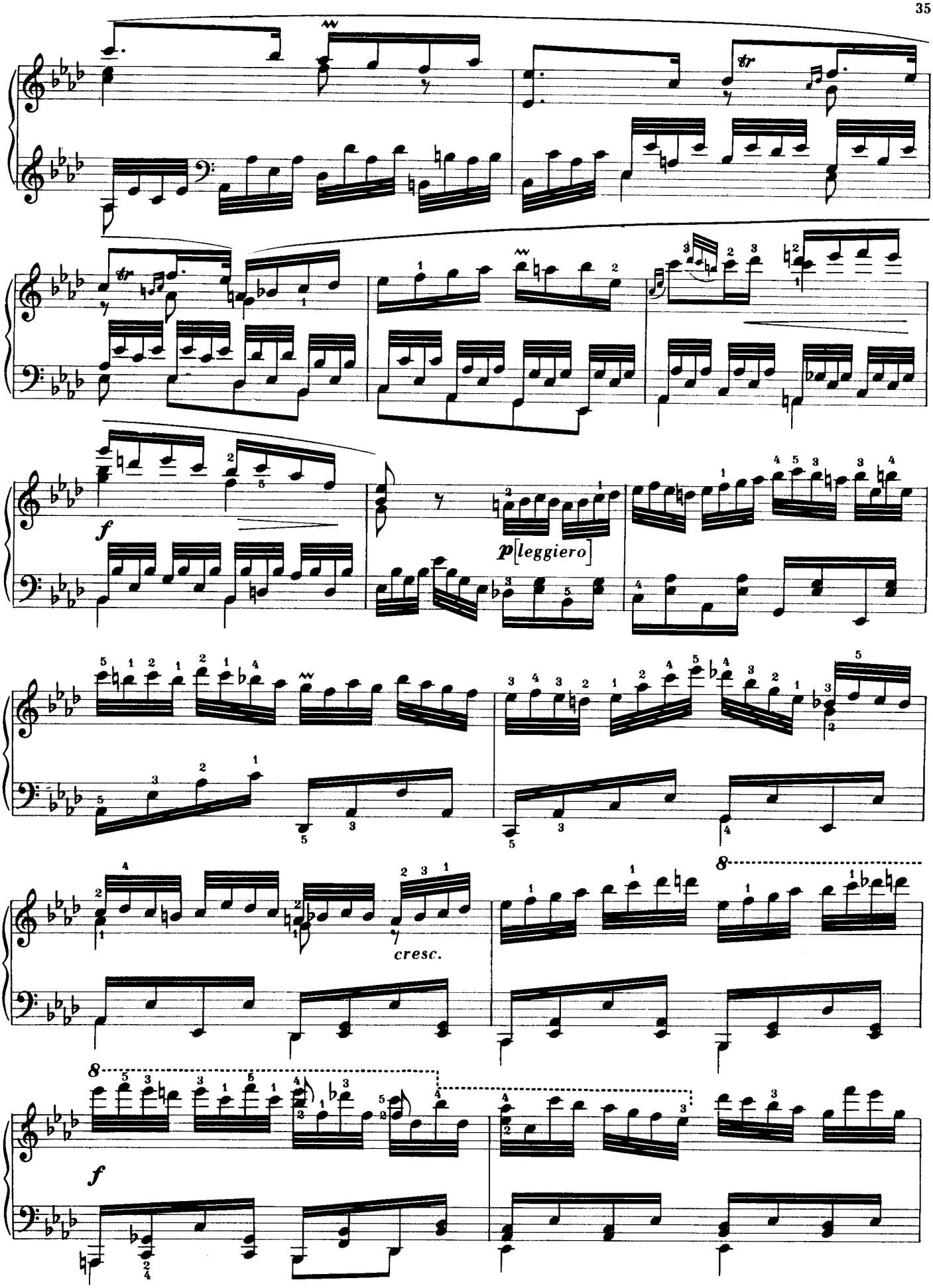

fp delicato
leggiero
sim.
cresc.
sf sempre piu di fuoco
Minore
ff agitato
sf

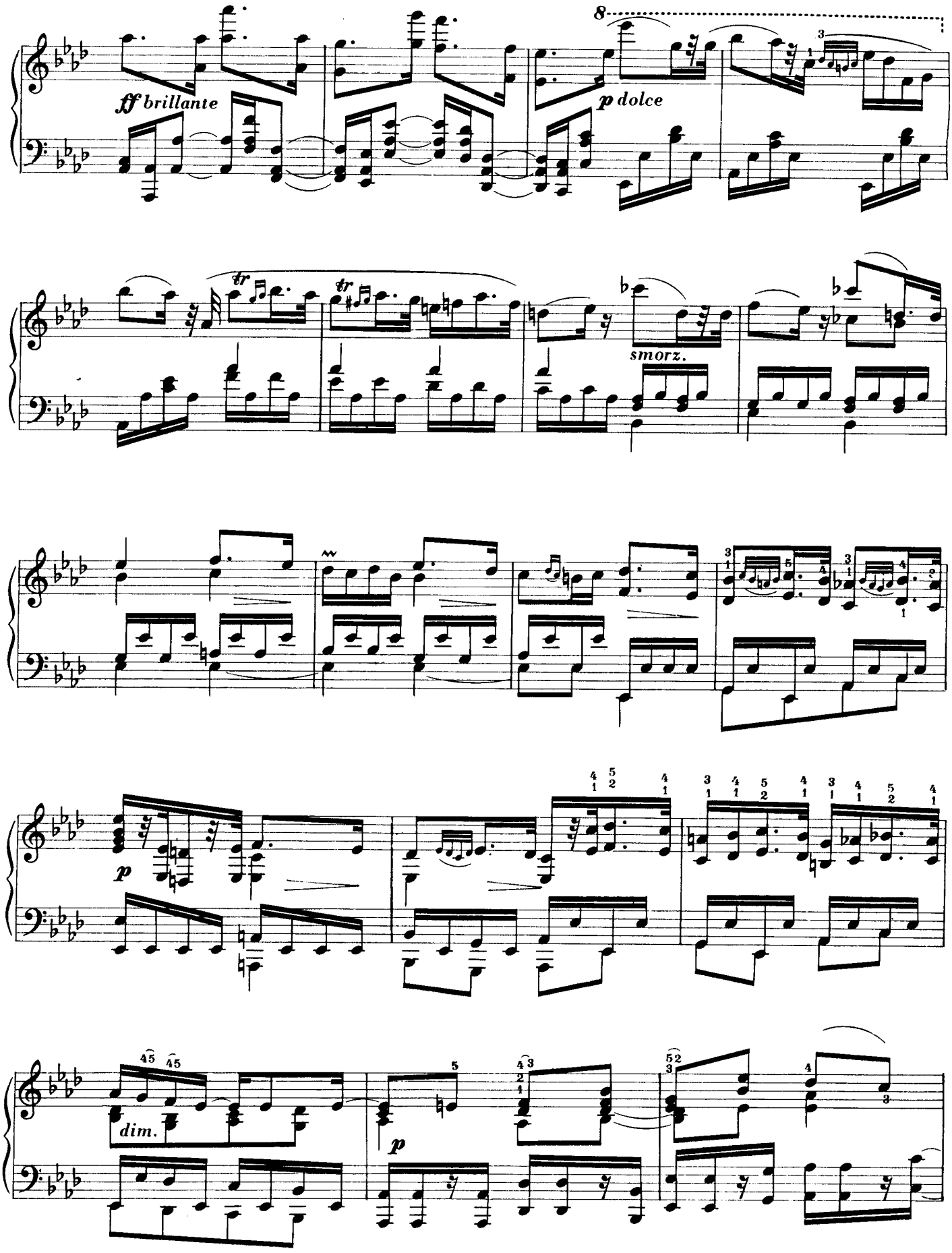

ff
fp
pp
dolce
6
6

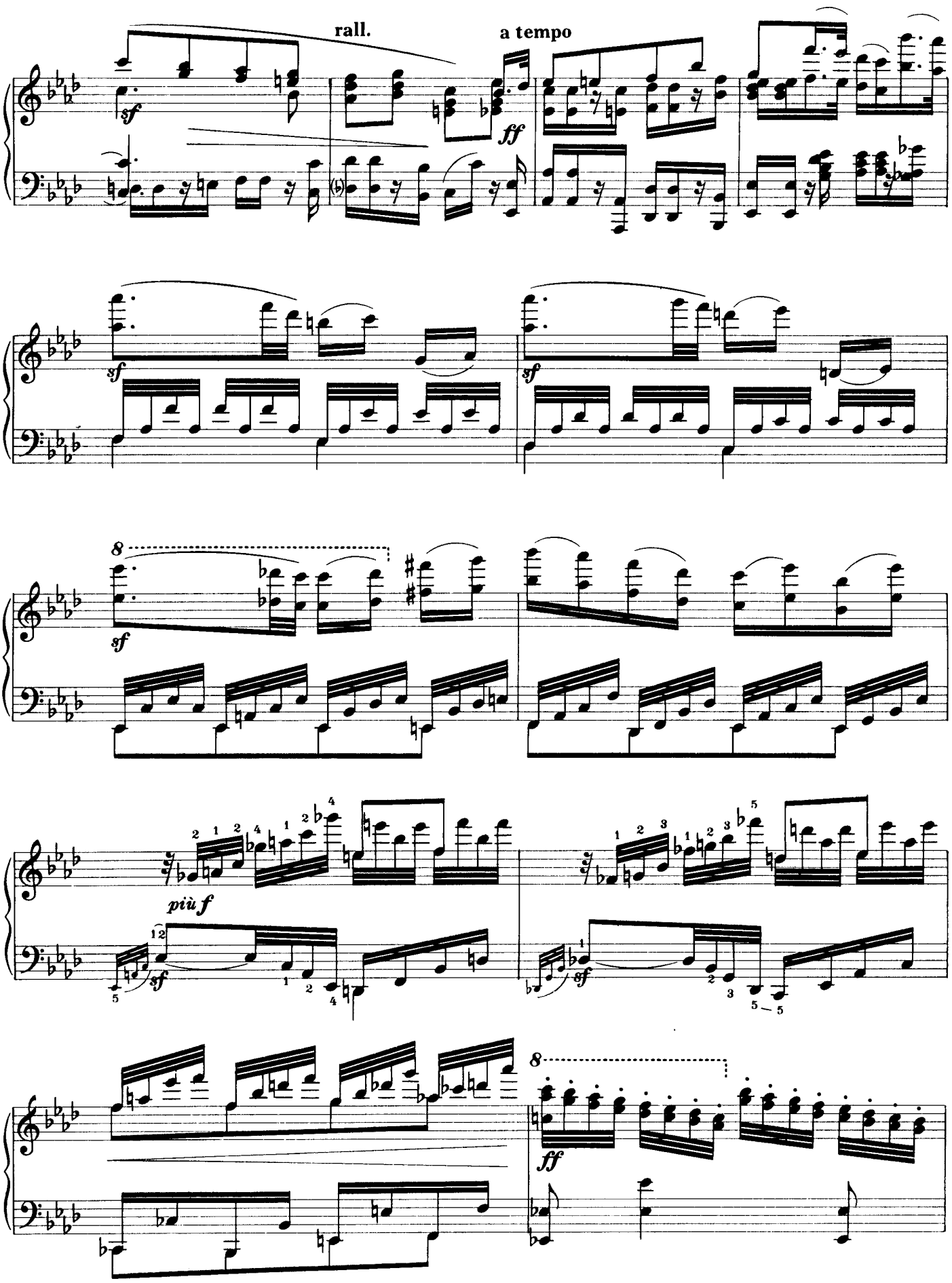

[mf]
[p] smorz.
pp
14)
cresc.
[mf] più cresc.
f
ff

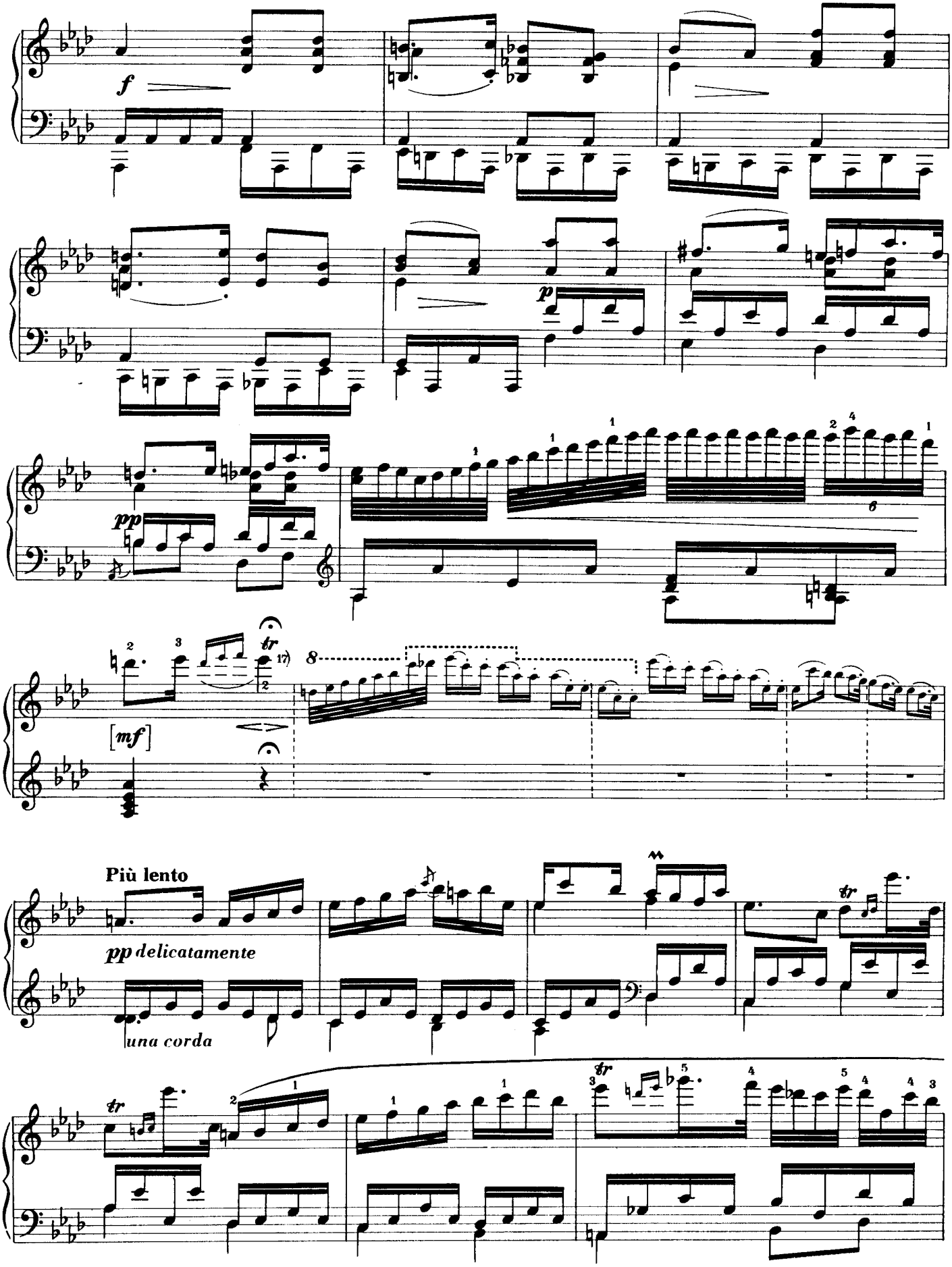

8
[sempre marc. e stacc.]
8
[meno f]
dim.
fp
5 1 5 1 2
4 2 4 3 3
2 1 1
dim.

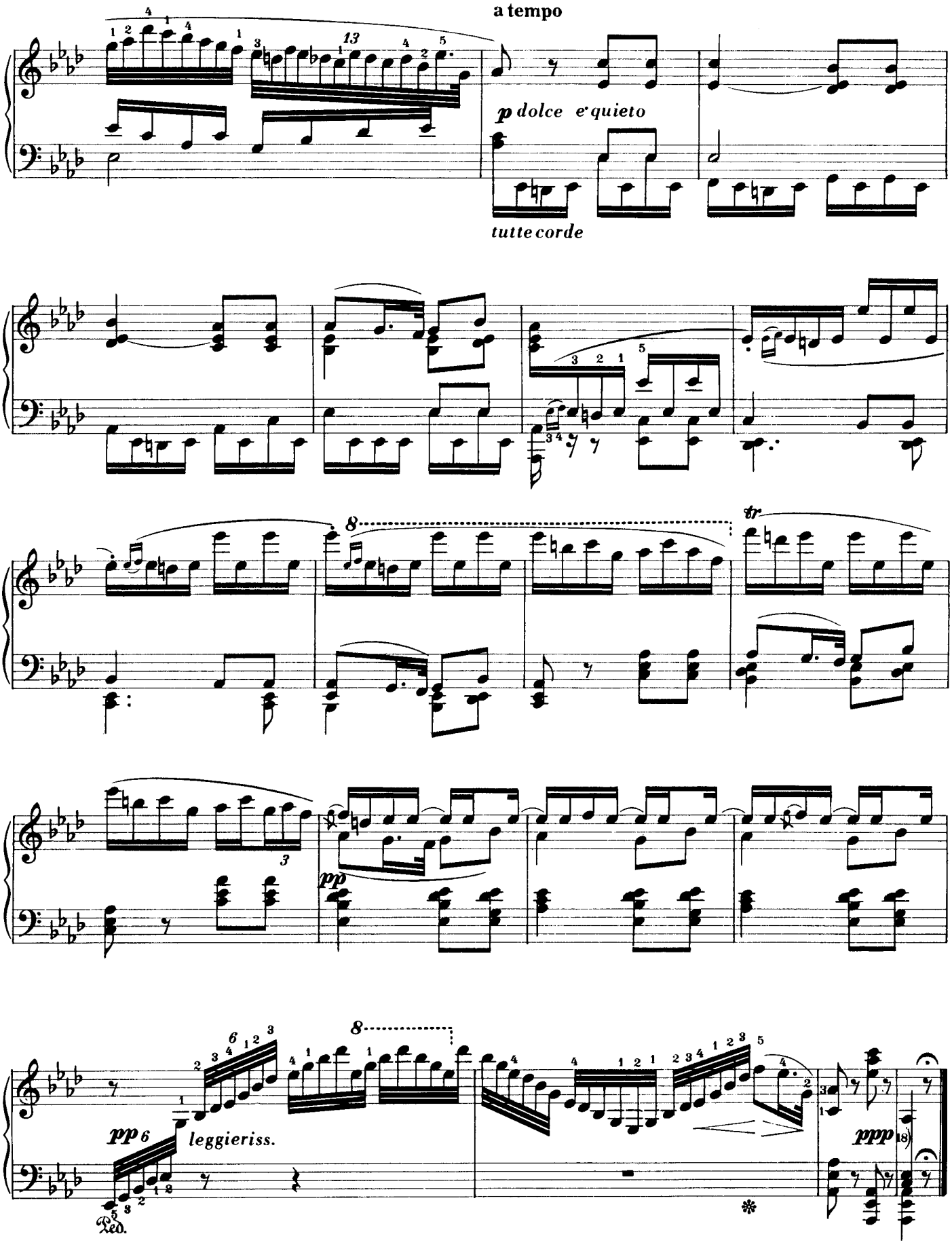

Maggiore
8
8
pp
rall.15)
a tempo
16)


tr
tr
f
p [leggiero]
cresc.
8
8
f


ff brillante
8
p dolce
tr
tr
smorz.
p
dim.
p

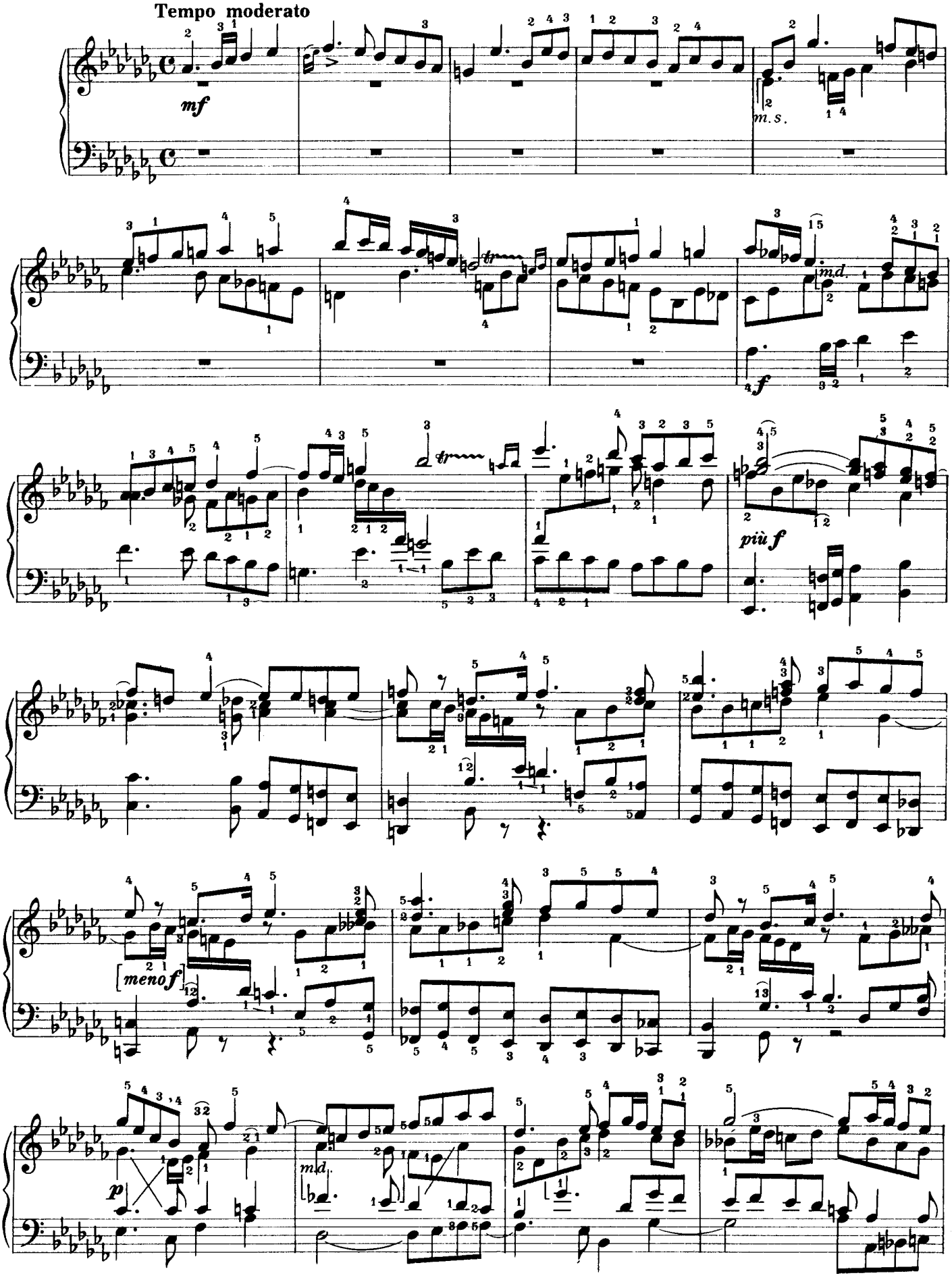

rall.
a tempo
sf
ff
sf
sf
8
sf
più f
sf
sf
8
ff

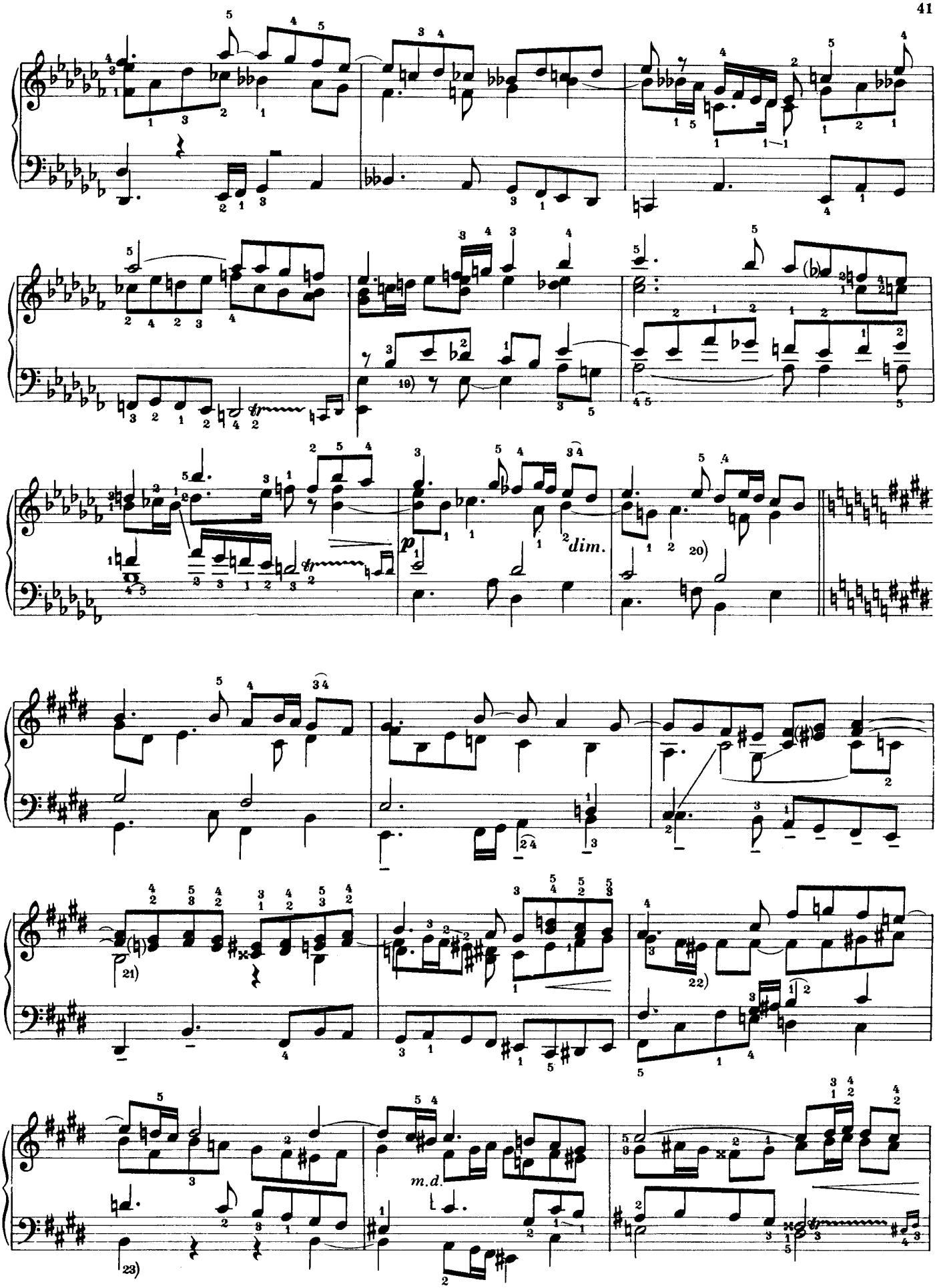

f
p
pp
[mf]
Più lento
pp delicatamente
una corda

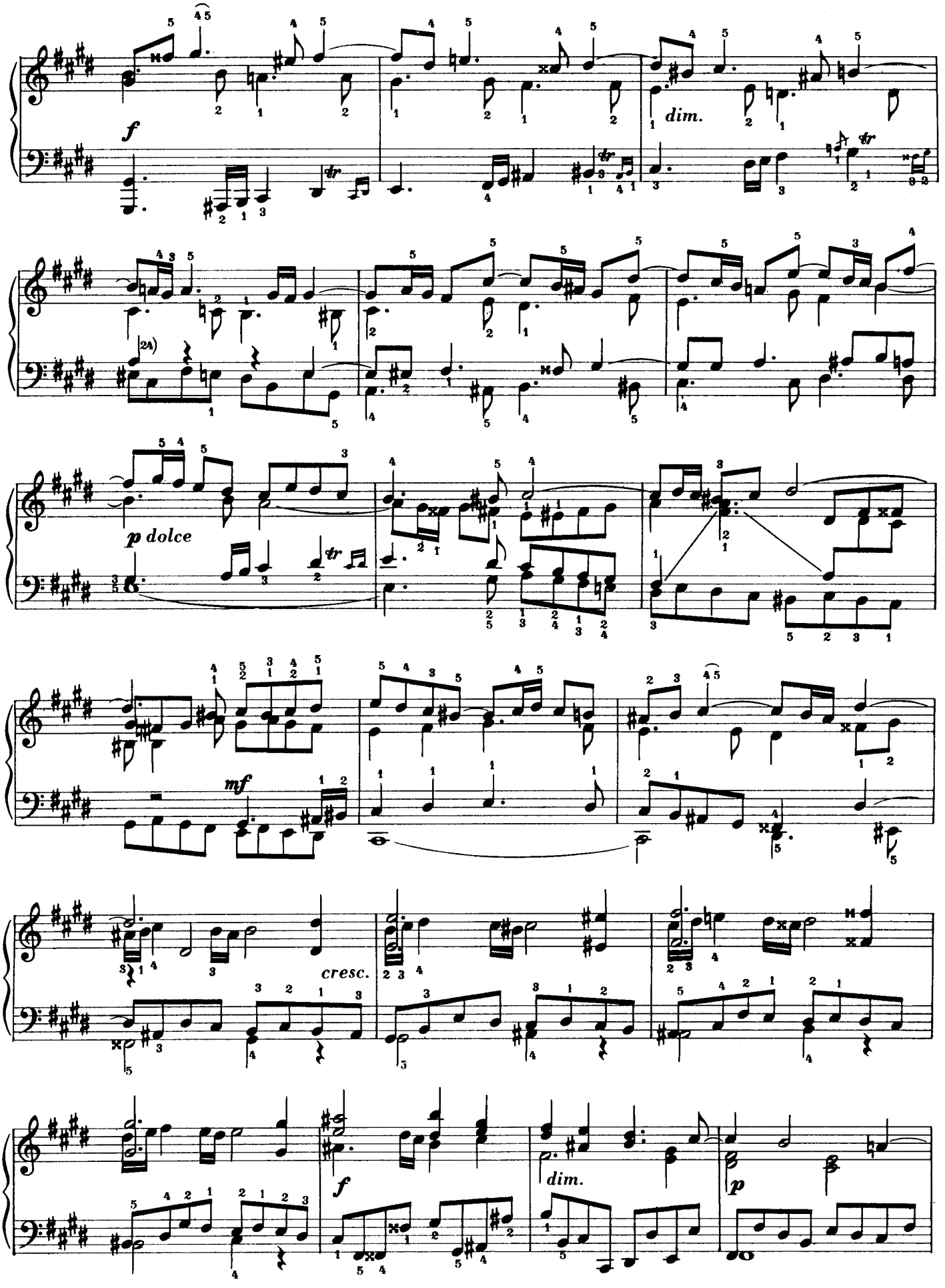

a tempo
p dolce e quieto
tutte corde
tr
pp
pp 6
leggieriss.
Ped.
ppp

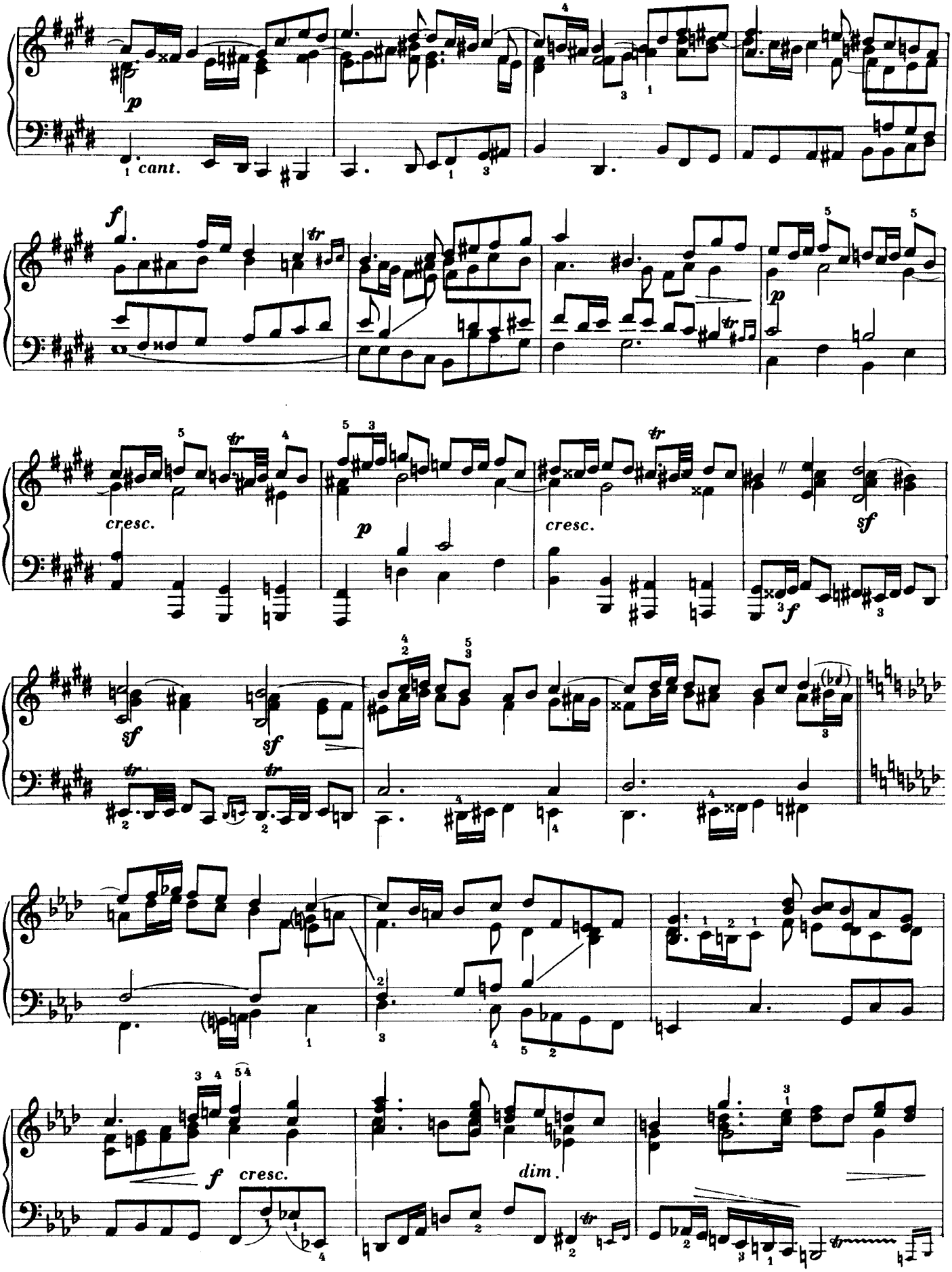
CAPRICCIO FUGATO

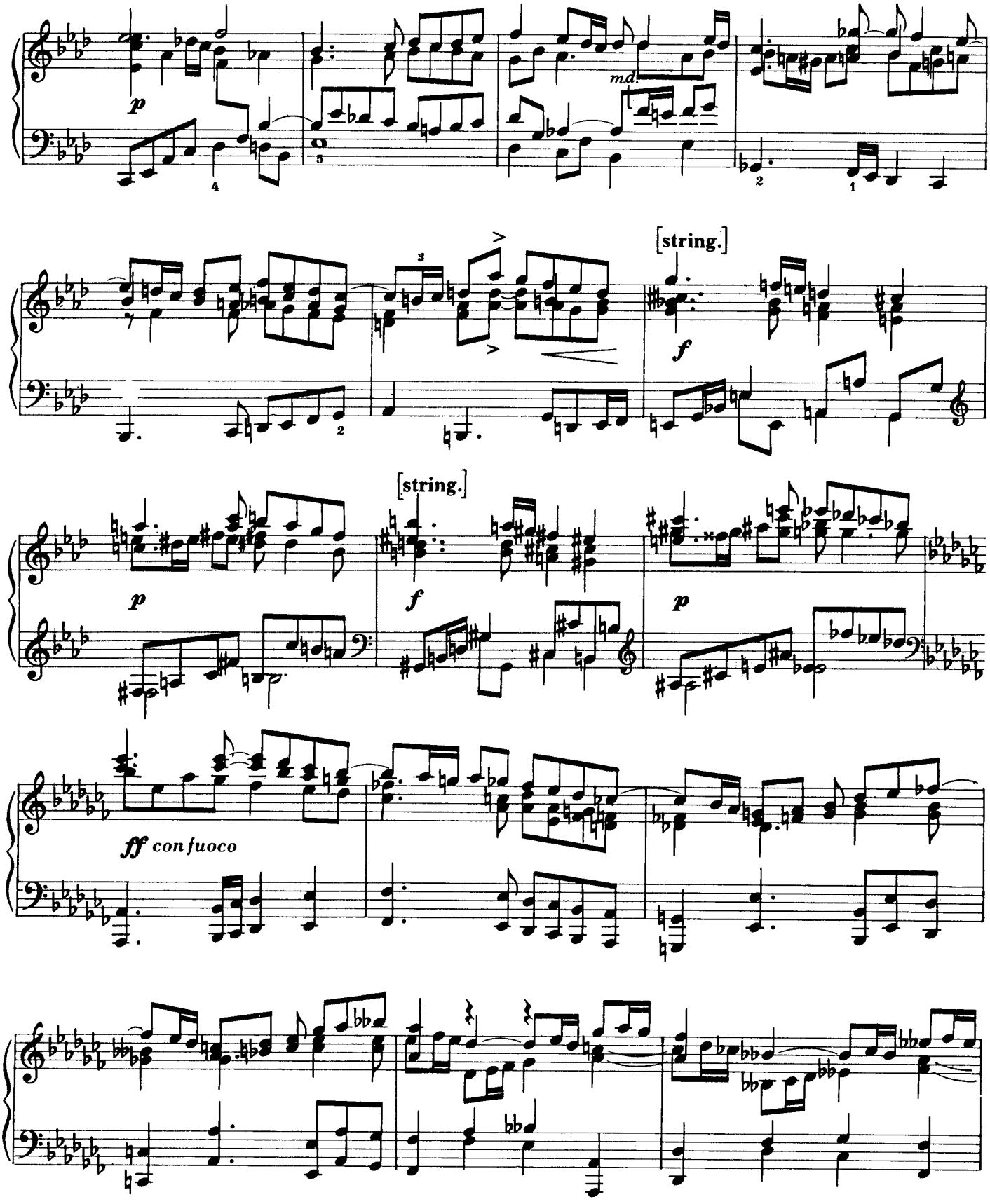
Tempo moderato

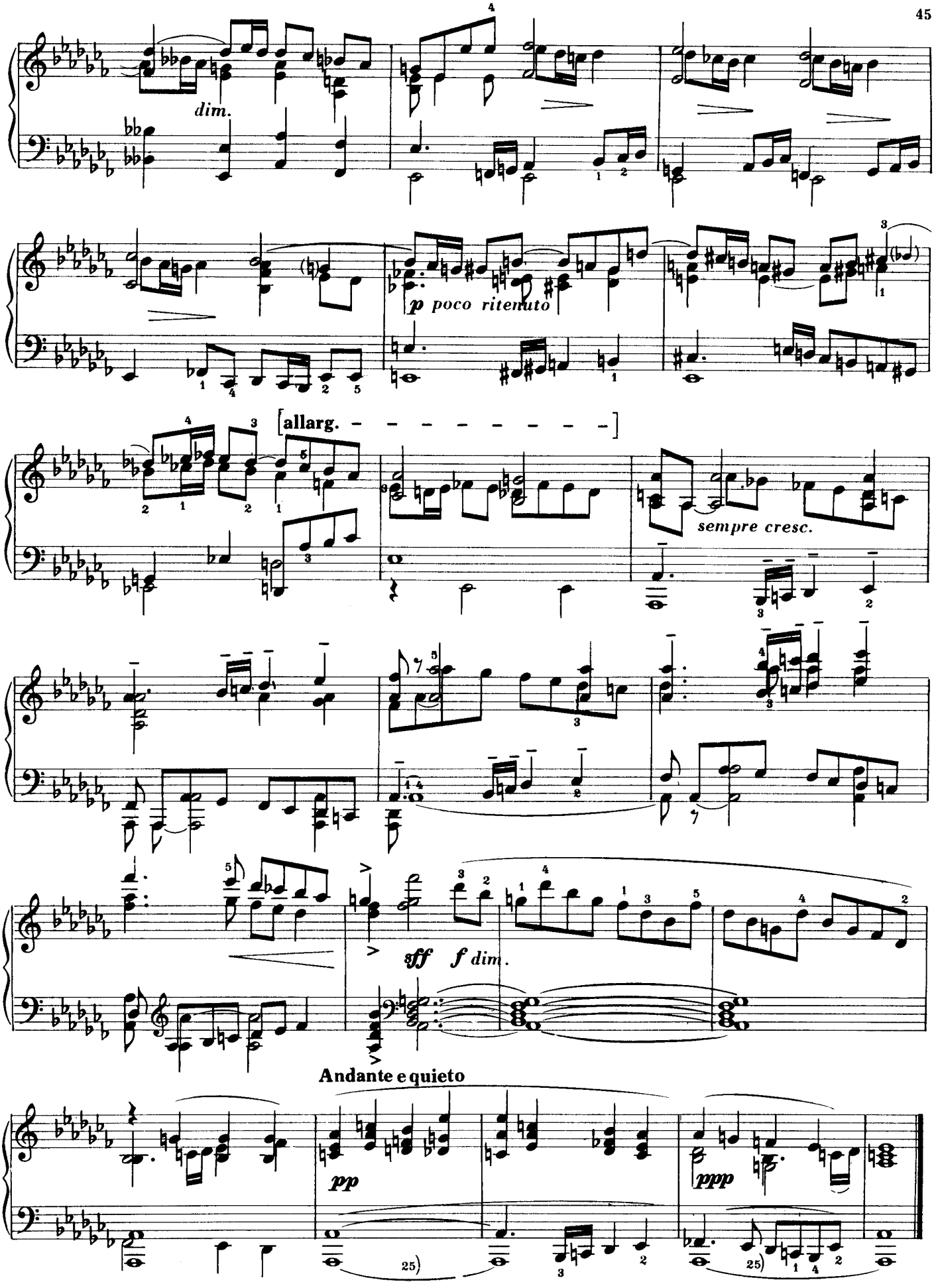



p
dim.
m.d.


f
dim.
p dolce
mf
cresc.
f
dim.
p

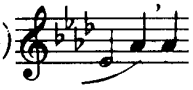
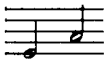
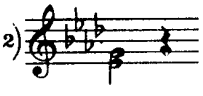
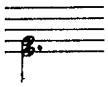
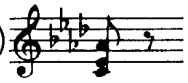
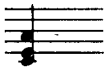
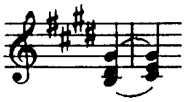
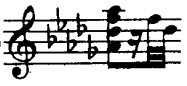
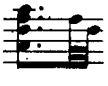
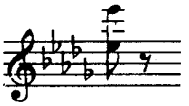
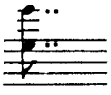
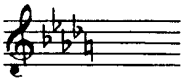

p
cant.
f
tr
p
cresc.
p
cresc.
sf
sf
sf
f
cresc.
dim.


p
md.
[string.]
f
[string.]
p
f
p
ff con fuoco


dim.
p poco ritenuto
[allarg. - - - - - - - - - -]
sempre cresc.
sff
f dim.
Andante e quieto
pp
ppp

REVISIONSBERICHT

Für die Neuausgabe stand dem Herausgeber der Frühdruck des Werkes – erschienen bei Artaria, Wien (1810? 1812?) zur Verfügung. Im Notentext, der viele Flüchtigkeitsfehler aufweist, wurden fehlende oder falsch gesetzte Vorzeichen stillschweigend ergänzt beziehungsweise korrigiert, willkürlich eingezeichnete Phrasierungsbogen dem erforderlichen musikalischen Ablauf angepaßt, überflüssige Bogen beseitigt. Die im Übermaß vorhandenen Bezeichnungen *„pianissimo" „sforzato" „ritardando" „dolce"* etc. sind wohl nur zum Teil Kennzeichen einer klangschwelgerischen Tonsprache, als vielmehr in erster Linie aus den Schwierigkeiten erklärbar, welche die Gestaltung auf dem damaligen Fortepiano bereitete, Schwierigkeiten, die oft zwangsläufig zu Übertreibungen bei der Notation führten. So kommt dem Spiel auf den jetzigen Instrumenten eine behutsame Reduzierung – bezüglich sowohl ihres Stärkegrades als ihrer Häufigkeit – mancher dynamischen und agogischen Vortragsbezeichnungen entgegen. Vom Herausgeber hinzugefügte Bezeichnungen sind als unverbindliche Vorschläge zur Verdeutlichung des Textes in [ ] gesetzt. Die zugunsten eines übersichtlichen Notenbildes sparsamen Fingersatzangaben sind vor allem als Erleichterung für den Primavista-Spieler gedacht; bei analogen Stellen wurde auf Wiederholung der Fingersatzbezeichnung zumeist verzichtet. Manch grundsätzlich sich stellende Frage konnte nicht immer eindeutig entschieden werden, in Zweifelsfällen wurde der Text der Vorlage beibehalten, ausgenommen mit Anmerkungszeichen versehene Stellen, bei denen eine sinngemäße Ergänzung oder Änderung dem Herausgeber angebracht erschien; nachfolgend werden diese Korrekturen den jeweils entsprechenden Stellen des Erstdrucks vergleichsweise gegenübergestellt:

Seite	Anm.	Neuausgabe:	Erstdruck:
6	1)		–  Auftakt analog zum Thema
7	2)		– 
11	3)		– 
20	4)		–
21	5)		– 
22	6)		– 
22	7)		– Für die As-Dur-Periode als Modulation nach E fehlt durchgehend ♮
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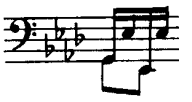
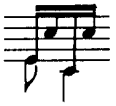
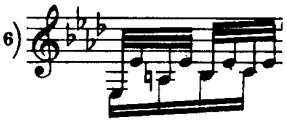
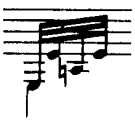
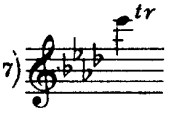
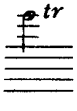
26	9)	s. u. 6)	
27	11)		– 
27	12)		–
30	13)		–
32	14)		– in diesem und im folgenden Takt ist die Oberstimme jeweils nur im 1. Viertel nach oben gehalst
34	15)	rallent.	– smorz.
34	16)		– 
38	17)		–  2/4-Takt, auch in bezug auf die sich anschließende Kadenz
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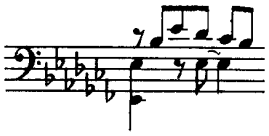
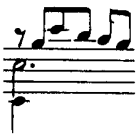
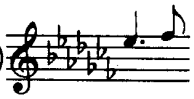
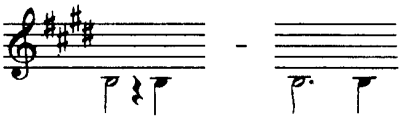
41	19)		– 
41	20)		– analog zum vorangegangenem Sequenzglied
41	21)		–
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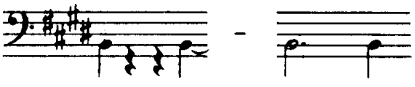
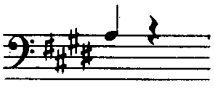
41	23)		–
42	24)		– Abschlußnote a und Pause fehlen
45	25)		– Bindebogen fehlen

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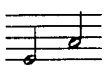
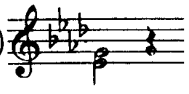
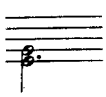
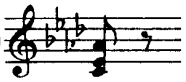
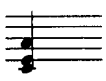
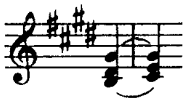
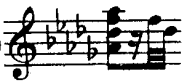
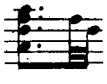
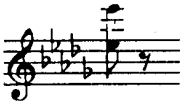
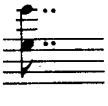
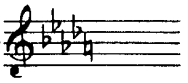
REPORT ON THE REVISION

The editor of this new edition was able to call upon the early edition of the work, published by Artaria, Vienna (1810? 1812?). The many superficial mistakes and missing or incorrect signs in the text of the early edition have been corrected, and the arbitrary phrasings and tie signs which were customary at that time have been removed. The exaggerated indications *„pianissimo"*, *„sforzato"*, *„ritardando"*, *„dolce"*, etc. are really partly indications of tome expression, which were fashionable at that time, in tune with the desire of musicians to exaggerate expressions in the music. Therefore, in the playing of this work on modern instruments, a careful reduction is necessary with regard to the degree of power and the many frequent dynamic and performance indications. The indications added by the editor and given in the text in [ ] are not obligatory. For the benefit of a clear mental picture of the notes to be played, the economical fingering indications are provided for the sight reader, although in the repeats these fingerings have been left out. Many important questions concerning the performance of the work can not be answered in the music text without reference to the notes provided by the editor, by which corrections have been indicated, changes to the text made, explanations about the equivocal markings in the text given; by way of comparison, the actual notation in the first edition is placed opposite to the changes and corrections in the following notes:

Page	Remarks	New edition:	First edition:
6	1)		 Auftakt analog zum Thema
7	2)		
11	3)		
20	4)		
21	5)		
22	6)		
22	7)		Für die As-Dur-Periode als Modulation nach E fehlt durchgehend ♮
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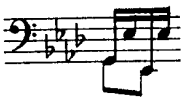
26	9)	s. u. 6)	
27	11)		
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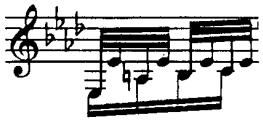
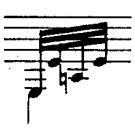
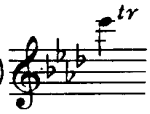
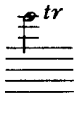
30	13)		
32	14)		in diesem und im folgenden Takt ist die Oberstimme jeweils nur im 1. Viertel nach oben gehalst
34	15)	rallent.	smorz.
34	16)		
38	17)		 2/4-Takt, auch in bezug auf die sich anschließende Kadenz
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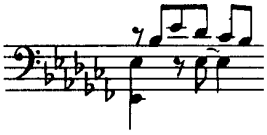
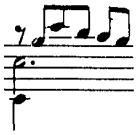
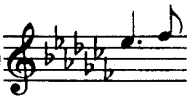
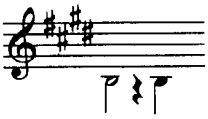
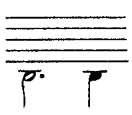
41	19)		
41	20)		analog zum vorangegangenem Sequenzglied
41	21)		
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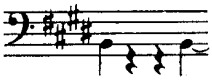
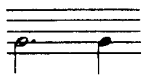
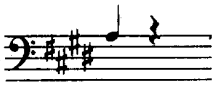
41	23)		
42	24)		Abschlußnote a und Pause fehlen
45	25)		Bindebogen fehlen

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