

## Bemerkungen

Klav o = Klavier oberes System;  
Klav u = Klavier unteres System;  
T = Takt(e); Zz = Zählzeit

### Quellen

- A Autograph, Stichvorlage für E. London, British Library, Signatur Add. MS 36738 (als Digitalisat verfügbar). Niederschrift in Tinte mit Korrekturen in Tinte und Bleistift sowie Stecher-Eintragungen in Bleistift. 17 Blätter im Querformat. Autographer Titel: *IV. Sonate | fürs Pianoforte allein | Oct. 1826 Franz Schubert<sub>mpia</sub>* [Abkürzung für *manu propria* = eigenhändig]. Hinzufügungen des Verlegers: [oben in Bleistift:] *Fantasia, | Andante, Scherzo Menuetto und Allegretto | für das Pianoforte* [unten in Tinte:] *T. H. 5010. | Wien, bei Tobias Haslinger*. Links unten Vermerk der Wiener Zensurbehörde: *Excudatur | d. 19. [?] Dec. 1826 | Sartori<sub>mpia</sub>*. Auf Bl. 6v und 10r befinden sich der durchgestrichene Anfang und Schluss einer von Schubert verworfenen Erstfassung von Satz II; die endgültige Fassung des Satzes notierte er auf den neu eingelegten Bl. 7–9. Zu einer detaillierten Quellenbeschreibung siehe die Faksimileausgabe *Franz Schubert. Piano Sonata in G major, Op. 78 (D. 894). Facsimile of the Autograph Manuscript in the British Library, Add. MS 36738. With an Introduction by Howard Ferguson and a Note on the Paper of the Manuscript by Alan Tyson*, London 1980.
- E Erstausgabe. Wien, Tobias Haslinger, Plattennummer „T. H. 5010“, erschienen Frühjahr 1827 (Anzeige in der *Wiener Zeitung* am 11. April 1827, S. 413). Umschlag: *MUSÉE MUSICAL | DES | Clavi-*

*cinistes. | MUSEUM FÜR KLAVIER-MUSIK. | [handschriftlich: 9]<sup>les</sup> HEFT. | WIEN | bei Tobias Haslinger*. Titel: *FANTASIE, | Andante, Menuetto und Allegretto | für das Piano-Forte allein. | Dem hochwohlgebornen | HERRN JOSEPH EDLEN von SPAUN | gewidmet | von | Franz Schubert. | 78<sup>les</sup> Werk. | [links:] N<sup>o</sup> 5010. [Mitte:] Eigentum des Verlegers. [rechts:] Preis f 2.— C.M. | f. 1. 8 gr. | [Mitte:] Wien, bei Tobias Haslinger | am Graben N<sup>o</sup> 572. | im Hause der ersten oester. Sparkasse*. Kopftitel auf 1. Notenseite: *FANTASIE | oder: | SONATE*. Verwendete Exemplare: Wien, Österreichische Nationalbibliothek, Signaturen SH.Schubert.290, SH.Schubert.291, SH.Schubert.292; Rochester, Eastman School of Music, Sibley Music Library, Signatur M3.3 .S384 F; München, Bayerische Staatsbibliothek, Signaturen 4 Mus.pr. 23242, 4 Mus.pr. 11370, 2 Mus.pr. 2327. Ein genauer Vergleich dieser Exemplare ergab keine inhaltlichen Unterschiede im Notentext, jedoch ist der Umschlag nicht bei allen Exemplaren erhalten.

### Zur Edition

Die G-dur-Sonate op. 78 D 894 gehört zu den lediglich drei Klaviersonaten, die zu Lebzeiten des Komponisten im Druck erschienen. Schubert veranlasste persönlich die Veröffentlichung der Sonate im Verlag von Tobias Haslinger und las allem Anschein nach auch die Druckfahnen Korrektur: So weist die Erstausgabe (E) im Vergleich mit dem Autograph (A) einige kleine inhaltliche Unterschiede auf, die nur auf spätere Änderungen durch Schubert selbst zurückgehen können, etwa die konsequente Tilgung der  $\infty$  in Satz II (vgl. Bemerkung zu T 3 etc.). Grundsätzlich muss E daher als Fassung letzter Hand angesehen werden und dient als Hauptquelle der vorliegenden Edition.

Gleichwohl kommt A ein hoher Quellenwert zu, da es die direkte Stichvorlage für E war und helfen kann, Stichfehler

aufzudecken (die in E reichlich vorhanden sind). Außerdem vermittelt A die Absichten Schuberts zur genauen Position von Dynamik und Artikulation oftmals präziser als E, wo der Stecher aus Platzmangel oder Nachlässigkeit insbesondere  $\llcorner$  und  $\lrcorner$  häufig uneinheitlicher und unlogischer platzierte als in A. Kleinere Präzisierungen dieser Art in unserer Edition sowie die Verbesserung eindeutiger Stichfehler aus E gemäß der zweiten Hauptquelle A werden nicht mit Bemerkung nachgewiesen. Die untenstehenden *Einzelbemerkungen* beschränken sich auf nennenswerte und für die Interpretation relevante Lesartenunterschiede in den Quellen, die Zweifelsfälle darstellen (etwa die in Schuberts Handschrift notorisch schwierige Unterscheidung zwischen  $\gg$  und  $>$ ).

Die Notation von Balkengruppen und Bögen, die Verteilung der Noten auf oberes/unteres System sowie Schlüsselwechsel sind in unserer Edition grundsätzlich gemäß den Quellen wiedergegeben; nur gelegentlich ändern wir Systemüberquerungen oder Schlüsselung zugunsten einer besseren Lesbarkeit oder gleichen die Notation behutsam an analoge Stellen an.

In den Quellen weicht die Phrasierung an Parallelstellen gelegentlich leicht voneinander ab; man beachte etwa im Kopfsatz die erstaunlich vielfältigen Artikulationsvarianten des Hauptthemas. Wir versuchen hier keinerlei spekulative Angleichungen, zumal Unterschiede durchaus beabsichtigt sein können (vgl. Satz I, T 31 f. o mit Akzenten, in der Reprise T 132 f. o dagegen mit Bögen). Bei wiederkehrenden Motiven und Figuren gibt Schubert häufig die Artikulation und auch Dynamik nur beim ersten Auftreten an und lässt sie in der Folge weg. Wir verzichten in unserer Edition auf großflächige Vervollständigungen, die sich musikalisch von selbst verstehen, und ergänzen nur an wenigen Stellen entsprechende Zeichen, die durch runde Klammern als Herausgeberzusatz gekennzeichnet sind.

Bei übergebundenen Akkorden notiert Schubert in A meist nur Haltebögen zur obersten und untersten Note



## Comments

*pf u* = piano upper staff; *pf l* = piano lower staff; *M* = measure(s)

### Sources

- A Autograph, engraver's copy for F. London, British Library, shelf-mark Add. MS 36738 (available in digitised form). Fair copy in ink with corrections in ink and pencil, as well as engraver's markings in pencil. 17 leaves in landscape format. Autograph title: *IV. Sonate | fürs Pianoforte allein | Oct. 1826 Franz Schubert<sub>mpia</sub>* [abbreviation for *manu propria* = in my own hand]. Additions by the publisher: [at the top, in pencil:] *Fantasia, | Andante, Scherzo Menuetto und Allegretto | für das Pianoforte* [below in ink:] *T. H. 5010. | Wien, bei Tobias Haslinger*. Below left, note by the Viennese censors: *Excudatur | d. 19.[?] Dec. 1826 | Sartori<sub>mpia</sub>*. Leaves 6v and 10r contain the crossed-out beginning and ending of a first version of movement II discarded by Schubert; he notated the final version of the movement on the newly inserted leaves 7–9. For a detailed description of the sources, cf. the facsimile edition *Franz Schubert. Piano Sonata in G major, Op. 78 (D.894). Facsimile of the Autograph Manuscript in the British Library, Add. MS 36738. With an Introduction by Howard Ferguson and a Note on the Paper of the Manuscript by Alan Tyson*, London, 1980.
- F First edition. Vienna, Tobias Haslinger, plate number “T. H. 5010”, published spring 1827 (advertisement in the *Wiener Zeitung* on 11 April 1827, p. 413). Cover: *MUSÉE MUSICAL | DES | Clavicinistes. | MUSEUM FÜR KLAVIERMUSIK.* | [handwritten: 9]<sup>tes</sup> HEFT. | WIEN | bei Tobias

*Haslinger*. Title: *FANTASIE, | Andante, Menuetto und Allegretto | für das Piano-Forte allein. | Dem hochwohlgebornen | HERRN JOSEPH EDLEN von SPAUN | gewidmet | von | Franz Schubert. | 78<sup>tes</sup> Werk. | [left:] N<sup>o</sup> 5010. [centre:] Eigentum des Verlegers. [right:] Preis f 2.— C.M. | f. 1. 8 gr. | [centre:] Wien, bei Tobias Haslinger | am Graben N<sup>o</sup> 572. | im Hause der ersten oester. Sparkasse*. Title heading on the 1<sup>st</sup> page of music: *FANTASIE | oder: | SONATE*. Copies consulted: Vienna, Österreichische Nationalbibliothek, shelfmarks SH.Schubert.290, SH.Schubert.291, SH.Schubert.292; Rochester, Eastman School of Music, Sibley Music Library, shelf-mark M3.3 .S384 F; Munich, Bayerische Staatsbibliothek, shelfmarks 4 Mus.pr. 23242, 4 Mus.pr. 11370, 2 Mus.pr. 2327. A detailed comparison of these copies did not reveal any differences in the musical text. However, the cover has not survived for all the copies.

### About this edition

The Sonata in G major op. 78 D 894 is one of just three piano sonatas that were published during the composer's lifetime. Schubert personally arranged for the Sonata to be published by Tobias Haslinger and apparently checked the proofs himself. Thus the first edition (F) contains a few small differences in content compared with the autograph (A); these could only have originated from later alterations made by Schubert himself, such as the consistent deletion of ∞ in movement II (cf. comment on M 3 etc.). In principle, F must therefore be regarded as the final authorised version, and serves as the primary source for this edition.

Nevertheless, A is a very significant source, as it was the direct engraver's copy for F and can help us to uncover engraving errors (of which there are many in F). In addition, A often conveys Schubert's intentions about the exact position of dynamic and articula-

tion markings more precisely than F, where the engraver often placed < and > in particular less consistently or logically than in A because of lack of space or carelessness. We have made small clarifications of this kind in our edition, and have also corrected obvious engraving errors from F (when compared with the second primary source, A); none of these have here been commented on individually. The *Individual comments* below are limited to significant differences in readings in the sources that are relevant to interpreting the work, and where there is an element of doubt (such as the notoriously difficult distinction in Schubert's handwriting between > and >).

As a rule, our edition gives the following as found in the sources: changes of clef, the notation of slurs and of groups of notes beamed together, and the division of notes between the upper and lower staves. Occasionally, for ease of legibility, we have altered clefs or the allocation of certain notes to a specific staff, or carefully matched the notation to analogous passages.

In the sources, the phrasing occasionally differs slightly in parallel passages; in the opening movement, for example, note the astonishingly varied articulation of the main theme. Here, we do not attempt any speculative adjustments at all, particularly since the differences could be intentional (cf. movement I, M 31 f. u with accents, though the reprise M 132 f. u has slurs). With recurring motifs and figures, Schubert often gives the articulation and dynamics only at their first occurrence and subsequently omits them. Our edition avoids adding these on a large scale where they are in any case musically obvious. We only add such markings in a few places, and have identified them as editorial additions by the use of parentheses.

In A, Schubert mostly only notated ties for the highest and lowest notes of tied-over chords (this is also the case in F); we add the other ties without further indication in unambiguous cases (such as in movement I, M 1, 3, 5 etc.), and add them in parentheses in ambiguous cases. In general, Schubert used

the conventional dot to notate staccato in A, and only used the sign  $\text{r}$  in selected measures (evidently intentionally). In F, the engraver changed most of the staccato dots to  $\text{r}$ , which was certainly not Schubert's intention; our edition therefore retains the notation found in A.

Accidentals that are absent in the sources but can clearly be justified from a musical point of view have here been added without any further indication. A few cautionary accidentals in the sources have been omitted in unambiguous cases; by contrast, a few additional cautionary accidentals have been tacitly added here. Fingering as well as the markings  $\lceil$  and  $\lfloor$  for the distribution of the hands were supplied by Martin Helmchen.

#### Individual comments

##### I **Molto moderato e cantabile**

- 6: Articulation as in A. In F pf l has no articulation, pf u only slurs.
- 22 u: Articulation in 1<sup>st</sup> half of the measure as in A. In F without articulation.
- 41 f. l: In A last slur begins one note earlier in each case.
- 43 f. l: In F last slur begins one note earlier in each case.
- 56 l: 1<sup>st</sup> note given here as in A, F without the lower octave  $E_1$  as would be expected (cf. M 55 and parallel passage M 157), omitted surely only because of the limited range of pianos at the time.
- 62: In A without  $\llcorner$ .
- 71:  $fz$  given here as in A, its absence in F probably only an oversight.
- 82: F has  $f$  instead of  $ff$ , presumably an engraver's oversight (in A somewhat unclearly notated).
- 92:  $ff$  given here as in A; missing from F probably only by oversight.
- 108 u: In A beginning of slur already on last note M 107; slur not continued after change of line, but begun afresh in M 108.
- 108–113:  $\gg$  can also be read in A as (long-drawn) accents. Inconsistent in F; in M 108–111 reproduced as  $\gg$ , in M 112 f. as  $>$ .
- 121 u: Articulation in 1<sup>st</sup> half of measure given here as in A. In F without articulation except  $>$ .

153, 161 l: Portato given here as in A.

F has tie at 1<sup>st</sup>–2<sup>nd</sup> note instead, probably only by oversight.

##### II **Andante**

- 3, 6, 21, 24, 82, 100, 164: A in each case has  $\infty$  between  $f\sharp^1$  and  $g^1$ . F has no  $\infty$  in all these places (apart from M 100, where it remains, probably only by mistake), which suggests a conscious deletion by Schubert. In our edition  $\infty$  therefore also deleted in M 100. In the corresponding M 161,  $\infty$  is already missing from A.
- 32 l: Last note given here as in A, F without  $E_1$  (cf. parallel passage M 111). Cf. comment on movement I, M 56 l.
- 79: A has *a tempo* at 1<sup>st</sup> note, however no preceding *rit.* (unless the *dim.* in M 78 is also interpreted as a slowing down). Not in F; the subsequent deletion of the instruction by Schubert is more probable than an engraving error (cf. also comment on M 3 etc.).
- 100: A, F have  $\infty$  between 1<sup>st</sup> and 2<sup>nd</sup> notes, but cf. comment on M 3 etc.
- 105, 107 l: Slurs given here as in A; in F they already begin a note earlier.
- 107: *sfp* given here as in A. E has *fp*, but cf. M 28, 170.
- 145: A, F have *pp* instead of *ppp*, probably only by mistake; our edition changes to match the parallel passages M 47, 66, 126.

##### III **Menuetto. Allegro moderato**

- F lacks numerous staccato dots in this movement, but so unsystematically that an oversight by the engraver can be assumed, rather than a conscious deletion by Schubert. Our edition therefore follows A.
- 7: In F without *cresc.*
- 9/10 u: In F without ties at the measure transition; but cf. M 43/44.
- 33 l:  $>$  given here as in A, missing from F probably only by oversight; cf. M 29.
- 54: In A without *molto legato*, probably added by Schubert in the proofs.
- 69: F has *pp* instead of *ppp*, presumably an engraving error (in A somewhat unclearly notated).

##### IV **Allegretto**

- $\text{C}$  given here as in A; F has  $\text{C}$ , presumably only by mistake.
- 3 u: In A, F accent should rather be read as  $\gg$ ; subsequently, however, it is mostly notated as a clear accent in all further parallel passages.
- 9 f. l: A has staccato dots on all eighth notes.
- 75: *p* given here as in A, missing in F probably only by mistake; cf. M 115.
- 209 f.: *ff* and  $\gg$  given here as in A, missing in F probably only by mistake.
- 293 l: In A, F 1<sup>st</sup> note is  $\text{J}$  instead of  $\text{J} \text{r}$ ; our edition matches M 195 and other parallel passages.
- 379: A has *fz p*, F has *fp*; our edition matches M 376.
- 407: Placement of the tempo marking at the upbeat of the theme given here as in A; in F only at beginning of M 408. – In A, *fp* could also be meant for third-to-last note already.

Our thanks go to the libraries named in the *Sources* for making copies of the source material available.

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