

Beethoven

Piano Sonata in C
WoO 51
Edited & Completed by
Ateş Orga

Beethoven
Piano Sonata in C
WoO 51

Edited and completed by
ATEŞ ORGA

Edition number 9501

BEETHOVEN

Piano Sonata in C major, WoO 51
Edited and completed by Ateş Orga

INTRODUCTION

This sonata is assumed to date from the late Bonn period, c. 1791–92. Its style, however, is generally more advanced and assured than anything composed at that time, and Tovey was prompted to the conclusion that “it cannot have been written long before the sonatas in Op. 2 [1795], and the first movement, for all its slenderness in dimensions and sound, is as masterly as anything in that opus”. Beethoven composed it for Eleanore von Breuning, and in the June of 1794 he wrote to her in Bonn: “I have a great deal to do, otherwise I would have copied out for you the sonata I promised you a long time ago. In my manuscript it is practically only a sketch . . .”

The music was published posthumously in 1830 by Dunst of Frankfurt. Of the two extant movements, the second, an *adagio* in F, had to be completed by Ferdinand Ries (see below), a sometime pupil of Beethoven. That the sonata was once in a complete state seems definite. According to Wegeler, a presumably intact copy was received by Eleanore von Breuning in 1796, and Thayer considered that “there can scarcely be a doubt that Beethoven finished the *adagio*, and it can be assumed that he also composed a last movement, which has been lost”.

Editorial Notes


Only 25 bars of the *adagio* survive. 16 further bars have been added for the present completion. For the finale I have used a page of sketches for a short movement in C major found in the so-called Kafka Sketchbook (British Museum Add. MS 29801, f. 161v), a miscellany dating from c. 1786–99. The same sheet also includes material relating to the Sonata in F minor, Op. 2, No. 1, and Joseph Kerman has suggested a possible date of 1793–95. The sketches are mostly confined to the notation of either bass or treble parts. I have filled in the harmonic basis, strengthened the texture, provided a reprise and added a short coda. A facsimile of the sketches, together with a suggested transcription, can be found in the British Museum’s publication of the Kafka Sketchbook (*Autograph Miscellany* [London 1970], 2 vols.).

All editorial markings are shown in square brackets. In the last movement I have added dynamic and tempo indications, as well as phrasing (the sketches contain no markings of any kind). Fingering, and metronome and pedal marks are also editorial. It should be noted that in accordance with classical performing practice all ornaments should be executed on the beat, and trills should normally begin on the upper note.

I should like to acknowledge the assistance of my wife, Josephine, in the preparation of this edition.

Ferdinand Ries completion of slow movement (1830)



* First edition gives: 

Wadhurst, Sussex, July 1975

ATEŞ ORGA

The cover illustration is taken from a miniature of Beethoven (by Christian Horneman, 1803) which the composer sent to Stephan von Breuning, the brother of Eleanore. The original is in the Beethovenhaus, Bonn.

PIANO SONATA IN C

WoO 51

BEETHOVEN
edited and completed by
ATEŞ ORGA

I

Allegro [♩ = 120]

p *cresc.*

p *cresc.*

p

cresc. *mf*

f *tr.*

Pw. * *Pw.* * *Pw.* * *Pw.* * *Pw.* *

Pw. * *Pw.* * *Pw.* * *Pw.* * *Pw.* *

Pw. * *Pw.* * *Pw.* *

Pw. * *Pw.* * *Pw.* *

Pw. * *Pw.* * *Pw.* *

Duration with repeats: 12 mins.

© Ateş D'Arcy-Orga 1978

17 *tr* *p* *simile* *cresc.* *f* *decresc.* *p*

20 *simile* *cresc.* *f* *decresc.* *p*

23 *cresc.* *f* *decresc.* *p*

26 *f* *decresc.* *p*

29 *decresc.* *p*

32 *a) tr* *b)* *p*

a) Gesamtausgabe, Series 16, Vol. III (Leipzig 1864) gives ♭ accidental for upper note of trill. Ed.