FRANZ SCHUBERT

SONATA IN A MAJOR, OPUS 120, D. 664

Edited by Maurice Hinson

Foreword

The autograph for this sonata is lost, and therefore this edition is based on the *Sonaten für Pianoforte*, originally published by Breitkopf and Härtel, Leipzig, in 1888 as Series 10 of *Franz Schubert's Werke*, *Kritisch durchgesehene Gesammtausgabe*. Two other respected editions were examined when decisions were made regarding ornamentation and inconsistencies found in the 1888 edition listed above. These two other editions are *Franz Schubert Klaviersonaten*, Vol. I, edited by Paul Mies, Henle, 1971, and *Schubert Complete Pianoforte Sonatas*, Vol. II, edited by Howard Ferguson, The Associated Board of the Royal Schools of Music, 1980. The catalogue number "D. 664" refers to Otto Erich Deutsch's *Franz Schubert Thematisches Verzeichnis seine Werke in chronologiacher Folge*, published by Bärenreiter in 1978.

The problems that arise in trying to distinguish between various staccato marks (dot, dash or wedge) have led this editor to use only the dot to represent all three symbols. All pedal markings, fingerings and parenthetical material are editorial.

About the Music

Franz Schubert (1797–1828) was equally at home writing piano, vocal and chamber music. His unique style is characterized by great lyric beauty coupled with a bold harmonic vocabulary.

This sonata was written for the young pianist Josefine von Köhler during the summer of 1819, and features warm melodies and charming harmonies. There are numerous widely spaced chords in this work that must be arpeggiated. When these chords appear in the right hand, begin them *on* the beat and bring out the melody note. When the chords appear in the left hand, begin them slightly *before* the beat, and make the final note fall *on* the beat.

Allegro moderato 4

Form: Sonata-allegro.

Exposition: measures 1–47 (theme I = 1–20, theme II = 21–47); Development: 47–79; Recapitulation: 79–126 (theme I = 79–99, theme II = 100–126); Coda: 127–133.

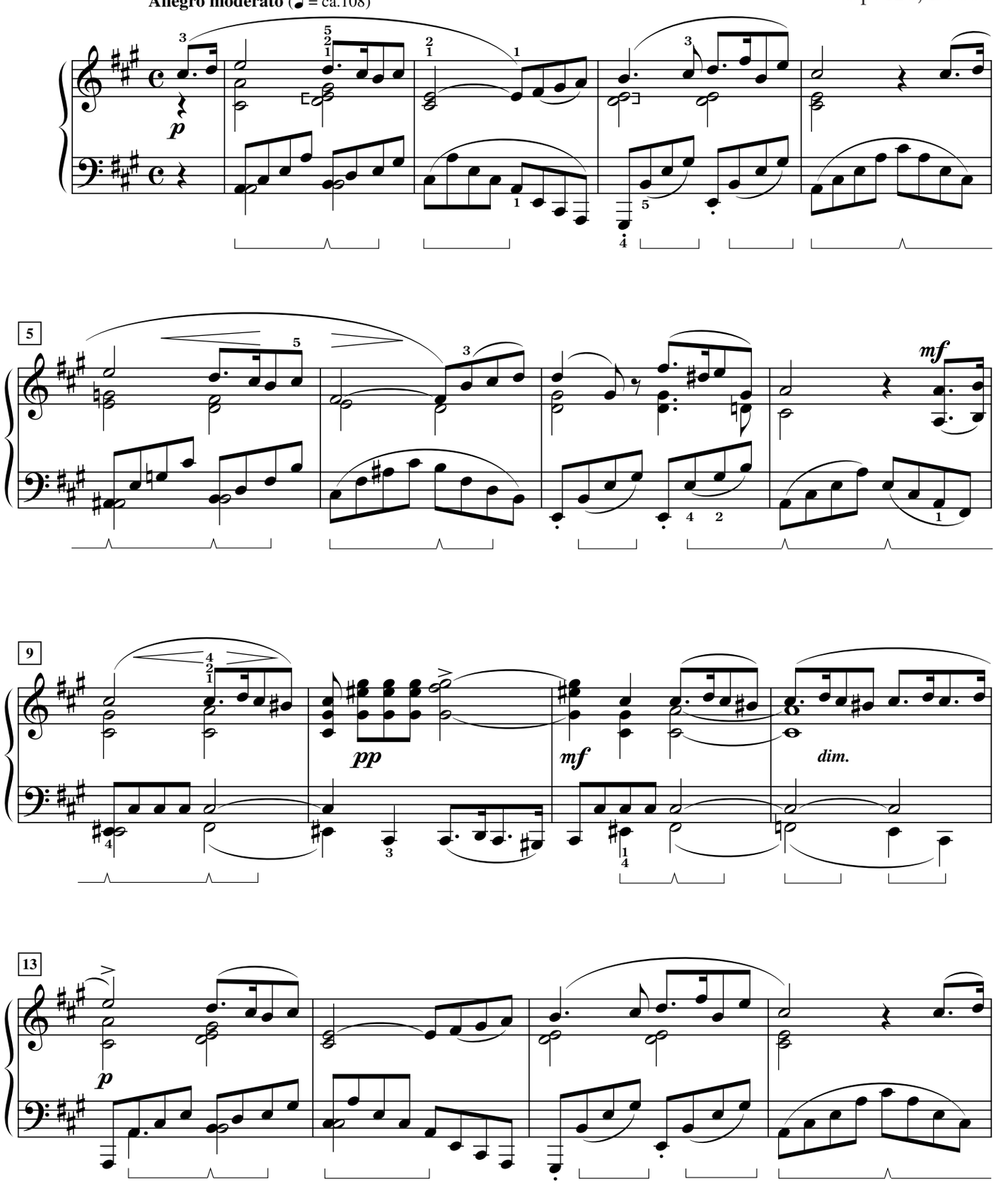
In the opening measures, be sure that the melody flows naturally. Watch for quick mood changes, such as those in measures 8–9, 12–13, 33–34, 45–46, 56–57, etc. The octaves at measure 57 forward should not be played staccato; use as much finger legato as possible. Overall, this movement should be played at a leisurely pace throughout.

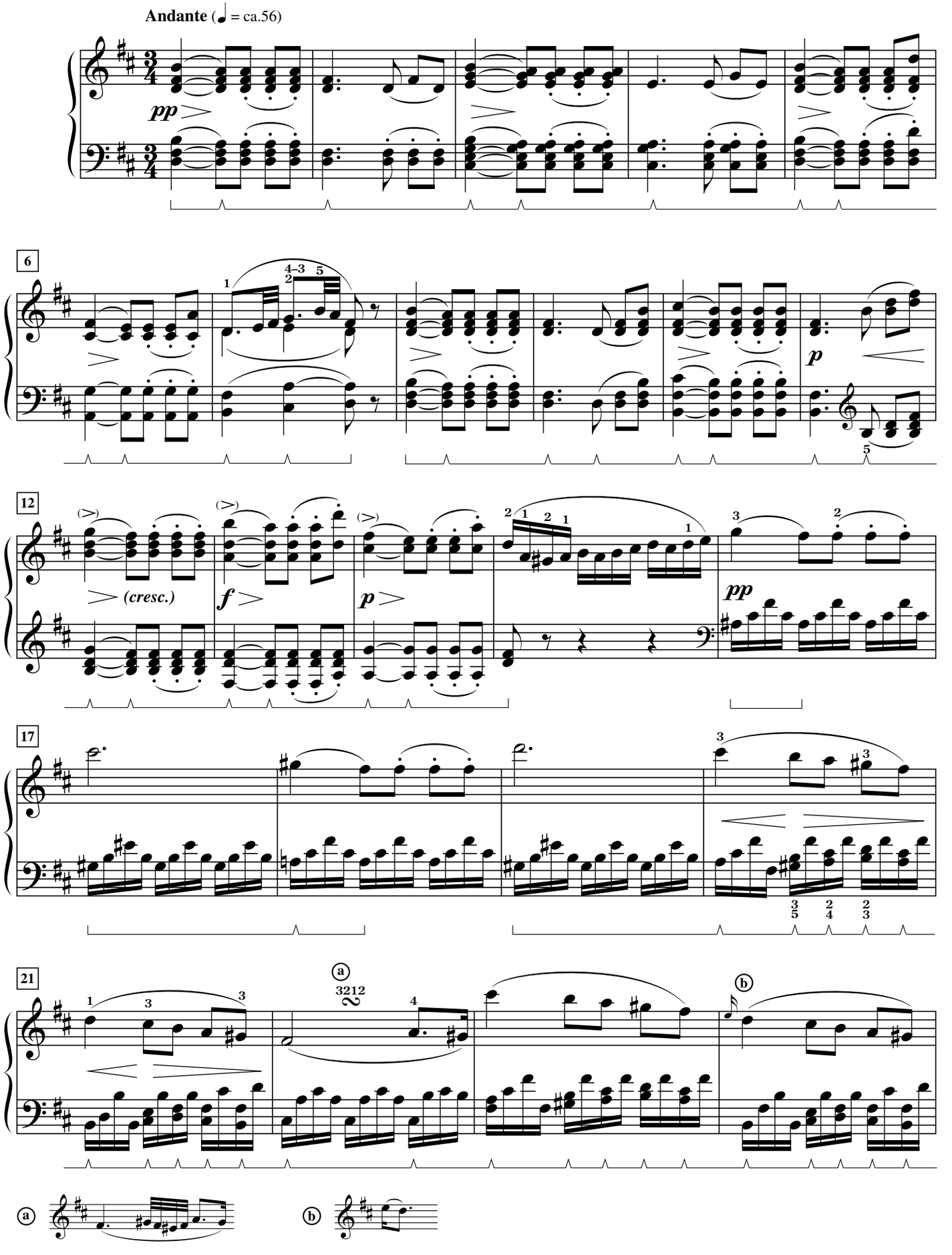
This edition is dedicated to Dr. Kent Lyman, with admiration and appreciation.

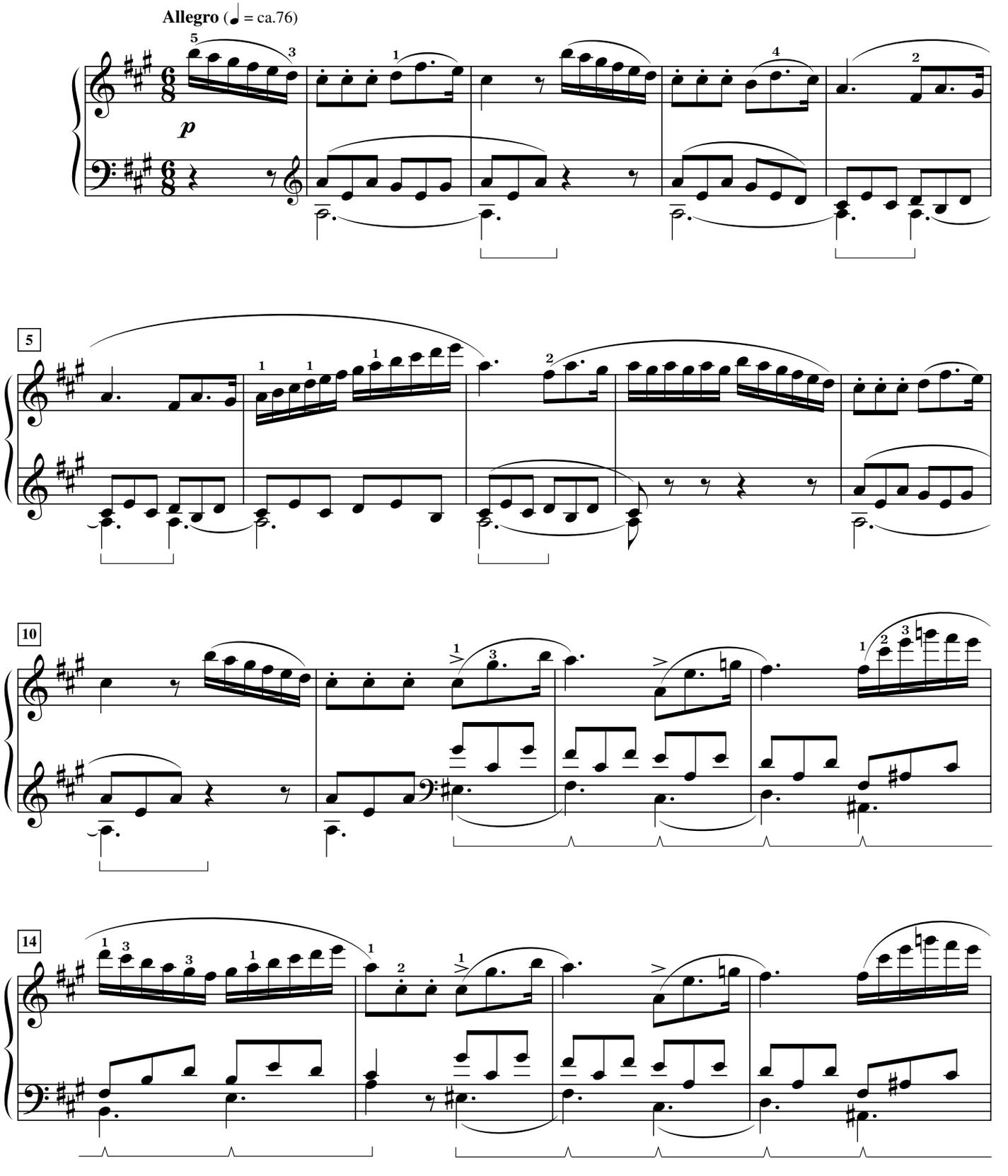
Maurice Hinson

Sonata in A Major

Franz Schubert (1797–1828)
Op. 120, D. 664




Andante (♩ = ca.56)
pp
6
4–3
5
p
12
(cresc.)
f
p
pp
17
21
a
b


Allegro (♩ = ca.76)
p
5
10
14