

A J. PHILIPP

AL COLLEGA ILLUSTRE, ALL'AMICO CARISSIMO,
DEDICA QUESTA NON LIEVE "FATICA", DIDATTICA

ROMA MCMXIX

A. C.

L. BEETHOVEN

SONATE

PER PIANOFORTE

NUOVA EDIZIONE CRITICA RIVEDUTA E CORRETTA DA ALFREDO CASELLA

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E. R. 349 Sonata Op. 106

TESTO ITALIANO

TEXTE FRANÇAIS

ENGLISH TEXT

G. RICORDI E C.

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SONATA

dedicata al Principe Carlo von Lichnowsky

Op. 26.

Composta nel 1801,
 pubblicata in Marzo 1802
 presso Cappi, a Vienna.

Andante con Variazioni ♩ = 84-88

12.

a) Un lieve *ritenuto* è qui di uso tradizionale; a tempo la battuta seguente. Idem in tutte le variazioni.

a) Un léger *ritenuto* est ici traditionnel; a tempo la mesure suivante. Idem dans toutes les variations.

a) A slight *ritenuto* is the traditional rendering here; a tempo in the bar following. The same in all variations.

VAR. I.

The musical score is written for piano in 3/8 time, featuring a variety of dynamics and performance markings. The notation includes treble and bass staves with fingerings, slurs, and accents. Key markings include *p* (piano), *sost.* (sostenuto), *cresc.* (crescendo), *sf* (sforzando), *mp* (mezzo-piano), *espr.* (espressivo), and *(ten.)* (tenuto). The score is divided into several systems, with measures numbered 1 through 45. The piece concludes with the instruction *Red. come prima* and the signature *E.R.1*.

VAR. II.

Poco più mosso ♩ = 96 - 100

P staccato e leggero

(senza pedale)


sempre P

a) È indispensabile accentuare leggermente il disegno melodico interno:


a) Il est indispensable d'accentuer légèrement le dessin mélodique intérieur:

a) It is essential to accentuate slightly the melodic inward design:

eco.

a) Il  che hanno quasi tutte le edizioni per primo accordo, è assolutamente erroneo.

a) L'accord  qui figure ici dans presque toutes les éditions, est absolument erroné.

a) The chord  given as the first in nearly all editions is absolutely wrong.

VAR. III.

Di nuovo più lento

p molto sostenuto ed espressivo

cresc.

sf

sf (ma non troppo)

sf ten.

sf ten.

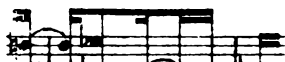
P sost.

Red. idem sempre

Red. sempre simile

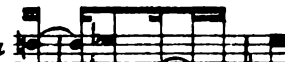
Red. come sopra

a) Sul manoscritto e nella prima edizione

sta  ecc. Però la 2^a e.

dizione (pubblicata dallo stesso Cappi), corretta ed approvata da Beethoven, ha le legature dei mi spostate due 16.^{mi} più oltre. Indubbiamente Beethoven corresse quella volta personalmente l'errore, mentre invece tutte le edizioni ulteriori si trasmettevano poi una versione sbagliata.

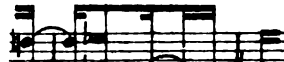
a) Sur le manuscrit et dans la première é-

dition il y a  etc. Pour-

tant dans la 2^{ème} édition (publiée par Cappi également) corrigée et approuvée par Beethoven, les liaisons des mi sont placées deux doubles croches plus loin. Sans doute Beethoven avait, cette fois-là, corrigé lui-même l'erreur, tandis que toutes les éditions ultérieures se sont transmises depuis une version incorrecte.

ER.1

a) In the manuscript and in the first edi-

tion is found  etc. Ho-

wever, the second (published by the same Cappi), corrected and approved by Beethoven, has the tie between the two E's placed two semiquavers further on. Undoubtedly Beethoven, in this particular instance, corrected the error himself, while all other editions have transmitted an incorrect version.


VAR. IV.


L'istesso tempo ^{a)}

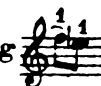
a) Il più mosso che taluni commentatori (Cesi, p. e.) hanno segnato per questa variazione, è, secondo me, irriverente verso l'autore e, inoltre, di pessimo gusto. Il tempo dev'essere quello del tema.

a) Le più mosso que certains commentateurs (Cesi, par ex.) ont indiqué pour cette variation est, selon moi, irrévérencieux pour l'auteur et, de plus, de très mauvais goût. Le mouvement doit être celui du thème.

a) The più mosso that certain commentators (e.g. Cesi) have indicated for this variation is, to my mind, irreverent towards the composer, and moreover, in very bad taste. The tempo should be the same as that of the theme.

b) L'impossibilità di legare  può venire rimediata con un minuscolo tocco di pedale, il quale però non comprometta lo staccato della mano sinistra.

b) On peut remédier à l'impossibilité de lier  par une minuscule touche de pédale, laquelle pourtant ne doit pas compromettre le staccato de la main gauche.

b) The impossibility of playing  legatissimo may be overcome by a slight touch of the pedal, which however, must not compromise the staccato of the left hand.

VAR. V.

dolcissimo

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/8. Dynamics: *p*. Performance instruction: *legatissimo*. Fingering numbers (1-5) are present above notes. A note at the end of the system is marked with a '5' below it.

una corda sino alla fine

Second system of musical notation. Treble and bass staves. Dynamics: *cresc.* and *p*. Fingering numbers are present. A note at the end of the system is marked with a '1' below it.

Third system of musical notation. Treble and bass staves. Dynamics: *espressivo*. Fingering numbers are present.

Fourth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *p*, and *mf*. Fingering numbers are present.

Fifth system of musical notation. Treble and bass staves. Fingering numbers are present.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ten.*, *sf*, and *sf*. Fingering numbers are present. A note at the end of the system is marked with a '4' below it.

Red sempre simile

ten.

sf

cresc.

p *espressivo*

Red. sempre ad ogni

cresc.

p

p

molto espressivo

Red. sempre ad o-

-gni sino alla fine del pezzo

crescendo

pp cresc. poco

p

a)

attacca lo scherzo

a) Il manoscritto e le migliori edizioni segnano, in questa battuta, la *senza punto*. Questo significa evidentemente che l'autore sottintendeva il primo tempo collegato allo scherzo.

a) Le manuscrit et les meilleures éditions indiquent dans cette mesure la *non pointée*. Ceci signifie évidemment que, dans l'intention de l'auteur, le premier mouvement et le scherzo devaient se jouer sans interruption.

a) The manuscript and the best editions, in this bar, have indicated *without pause*. Evidently this implies that the composer intended the first movement and the scherzo to be played without a break.

SCHERZO

La prima parte senza ripetizione

Allegro molto $\text{♩} = 100$

The musical score is divided into seven systems, each with a treble and bass staff:

- System 1:** Treble staff begins with a *p* dynamic and a slur over the first four measures. Bass staff has a *sf* dynamic. Performance instruction: *tre corde*. Fingerings: 1, 5, 4, 1, 3.
- System 2:** Treble staff has a *sf* dynamic. Bass staff has a *p* dynamic. Performance instruction: *una corda*.
- System 3:** Treble staff has a *p* dynamic. Bass staff has a *p* dynamic. Performance instruction: *una corda*.
- System 4:** Treble staff has a *f* dynamic. Bass staff has a *p* dynamic. Performance instruction: *una corda*.
- System 5:** Treble staff has a *f* dynamic. Bass staff has a *p* dynamic. Performance instruction: *una corda*.
- System 6:** Treble staff has a *decresc.* dynamic. Bass staff has a *pp* dynamic. Performance instruction: *una corda*.
- System 7:** Treble staff has a *morendo* dynamic. Bass staff has a *mf subito marcato* dynamic. Performance instruction: *tre corde*.

Additional markings include *ten.* (tension) and *cresc.* (crescendo) in the treble staff of the final system.

54 8 1 2 4 3 2 5 4 54

sf

3 1 4 1 2 5 2 1 1

sempre più forte

sf

4 8 1 4 2 5 2 1 1 1 2 1 2 1

sf

cresc.

ff

4 5 3 5 4 1 4 3 2 1 5 3 1

Trio

p sempre legato

cresc.

sf

p

p

2 4 3 2 3

cresc.

ped. simile

poco rit.

1. 2.

sf

p

sf

sf

senza ped.

Scherzo da capo senza ripetizione.

$\text{♩} = 60$

a) Di grave difficoltà è, in questa marcia, il misurare esattamente il ritmo fondamentale . Moltissimi esecutori, nella prima parte, allungano la così da trasformare quasi l'eroico in un poverissimo ; viceversa, nel "maggiore,, accorciano la stessa nel grandioso:

come se fosse una vera . L'interprete intelligente avrà qui una ottima occasione di ricordarsi che la maggior potenza del genio beethoveniano sta nel RITMO...

a) La grande difficoltà di questa marcia è d'observer esattamente le rythme fondamentale . Beaucoup d'exécutants, dans la première partie allongent la de façon à transformer presque l'héroïque en un faible ; tandis que dans le "major, il raccourcissent la même dans le grandiose: comme si elle était une véritable . L'interprète intelligent aura ici une excellente occasion de se souvenir que le RYTHME est la principale force du génie beethovenien...

E.R.1

a) The great difficulty in this march is to observe correctly the fundamental rhythm . Many performers in the first part lengthen in such a manner as almost to transform the heroic into a weakening ; vice versa, in the "major,, they shorten the same in the grandiose: as if it were a real . The intelligent interpreter will here have an opportunity to remind himself that the RHYTHM is the principal force of the "Bethovian" genius.

5 2 5 1

ff *sf* *fp*

1 2 3 1 2 3 1 2 3 1 3 1 1

tr *sf* *p (più dolce)* *cresc.*

5 4 3 2 1 3 2 1 3 2 1 3 1

(ten.) *f* *più f* (*ff*) *ff*

Maggiore

grandioso e colla massima rigidezza ritmica

a) *p cresc.* *f* (*quasi tromba*) *ff* *p cresc.* *f* *ff*

senza Ped.

le ♩ sempre rigorosamente misurate

sf *sf*

a) Siccome è evidente che questo tremolo (come i seguenti) intende evocare un rullo eroico di tamburi, la notazione ritmica di Beethoven risulta insufficiente. Credo più conforme all'intenzione estetica dell'autore un vero tremolo molto stretto, e quindi non rigidamente misurato.

a) Comme il est hors de doute que cetremolo (ainsi que les suivants) doit évoquer un roulement héroïque de tambours, la notation rythmique de Beethoven est insuffisante. Je crois plus conforme à l'intention esthétique de l'auteur un vrai tremolo très serré, et par conséquent non mesuré.

a) As there is no doubt that this tremolo (and likewise the following) is intended to represent the heroic roll of drums, Beethoven's rhythmical notation is insufficient. I believe that a real tremolo, very rapid and therefore unbarred, is more conformable to the aesthetic intentions of the composer.

Musical score system 1, consisting of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains two measures of arpeggiated chords, each marked with a '5 3' fingering. The first measure is marked *p cresc.* and the second *ff*. The lower staff begins with a bass clef and contains corresponding arpeggiated chords. The key signature changes to one flat after the first measure. The system concludes with two measures marked *ff* and *p cresc.*.

Musical score system 2, consisting of two staves. The upper staff features a melodic line with eighth-note triplets, marked *sf*. The lower staff provides a rhythmic accompaniment with eighth-note patterns, also marked *sf*. The system concludes with two measures marked *p*.

Musical score system 3, consisting of two staves. The upper staff is a sustained chord block marked *(ten.)* and *p*. The lower staff features a melodic line starting with a *p* dynamic and a *(grave e pesante)* instruction. The system concludes with two measures marked *(senza Ped.)*.

Musical score system 4, consisting of two staves. The upper staff is a sustained chord block marked *(ten.)* and *p*. The lower staff features a melodic line starting with a *cresc.* dynamic and a *(senza Ped.)* instruction. The system concludes with two measures marked *p*.

Musical score system 5, consisting of two staves. The upper staff is a sustained chord block marked *(ten.)* and *p*. The lower staff features a melodic line starting with a *cresc.* dynamic, followed by *sf* and *(forte)* markings. The system concludes with two measures marked *(marcato)*.

Musical score system 6, consisting of two staves. The upper staff is a sustained chord block marked *(ten.)* and *p*. The lower staff features a melodic line starting with a *p* dynamic, followed by *cresc.* markings. The system concludes with two measures marked *cresc.*.

p subito *pp* *sf*

ff *sf* *fp*

(ten.) *tr* *p (più dolce)*

(ten.) *(ten.)* *(ten.)* *cresc.* *f* *più f* *(ff)* *ff*

p *cresc.* *p* *cresc.*

p *sf* *(ten.)* *sf meno* *decresc. una corda* *pp* *a)*

attacca il finale

a) Analogamente alla fine del I.^o tempo, l'ultima battuta incompleta indica che si deve attaccare subito il tempo seguente.

a) De même qu'à la fin du premier mouvement, la dernière mesure incomplète indique que l'on doit attaquer tout de suite le mouvement suivant.

a) Similar to the ending of the first movement, the final bar, being incomplete, indicated that the following movement is to be played at once without a break.

Allegro ♩ = 138

p
tre corde

*p*⁵

espress.

espress.

espress.

espress.

cresc.

System 1: Treble and bass staves. Treble clef has a 5-measure phrase, followed by a 4-measure phrase, then a 3-measure phrase, and finally a 4-measure phrase. Bass clef has a 4-measure phrase, followed by a 4-measure phrase, then a 4-measure phrase, and finally a 2-measure phrase. Dynamics include *f* and *forte*. Fingering numbers 5, 3, 4, 5 are shown above the first treble staff.

System 2: Treble and bass staves. Treble clef has a 4-measure phrase, followed by a 4-measure phrase, then a 3-measure phrase, and finally a 4-measure phrase. Bass clef has a 4-measure phrase, followed by a 4-measure phrase, then a 3-measure phrase, and finally a 4-measure phrase. Dynamics include *sf*, *stacc.*, and *sf p*. Fingering numbers 4, 4, 4, 3 are shown above the treble staff.

System 3: Treble and bass staves. Treble clef has a 4-measure phrase, followed by a 4-measure phrase, then a 4-measure phrase, and finally a 4-measure phrase. Bass clef has a 4-measure phrase, followed by a 4-measure phrase, then a 4-measure phrase, and finally a 4-measure phrase. Dynamics include *stacc.* and *cresc.*

System 4: Treble and bass staves. Treble clef has a 3-measure phrase, followed by a 4-measure phrase, then a 5-measure phrase, and finally a 4-measure phrase. Bass clef has a 4-measure phrase, followed by a 4-measure phrase, then a 4-measure phrase, and finally a 4-measure phrase. Dynamics include *f sf*, *ben tenuto (non staccato)*, *sf*, and *sf*. Fingering numbers 3, 4, 5, 3, 4 are shown above the treble staff.

System 5: Treble and bass staves. Treble clef has a 3-measure phrase, followed by a 4-measure phrase, then a 4-measure phrase, and finally a 4-measure phrase. Bass clef has a 4-measure phrase, followed by a 4-measure phrase, then a 4-measure phrase, and finally a 4-measure phrase. Dynamics include *(sf)*, *p*, *cresc.*, and *p*. Fingering numbers 3, 4, 4 2 5 1, 4 1 5 2, 4 2 5 1, 4 2 5 1 are shown above the treble staff. A *ten.* marking is present in the bass staff.

a) Sul pianoforte moderno a grande sonorità, è consigliabile di prendere già *P* questo primo basso, onde poter poi suonar leggermente la mano destra.

a) Sur le piano moderne à grande sonorité, il vaut mieux prendre déjà *P* cette première basse, pour pouvoir ensuite jouer légèrement la main droite.

a) On the modern pianoforte, with its great sonority, it is advisable to play this first bass part *piano* from the start, so as to be able to play the right hand part lightly.

First system of musical notation. The treble clef staff contains a melodic line with four groups of sixteenth notes, each marked with a '4' above it. The bass clef staff contains a bass line with a long note in the first measure and a descending eighth-note line in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the bass line with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff features a melodic line with a 'y' marking above a note. The bass clef staff has a melodic line with a 'y' marking above a note. Both staves have 'espress.' markings above the notes.

Fourth system of musical notation. The treble clef staff has a melodic line with a 'y' marking above a note. The bass clef staff has a melodic line with a 'y' marking above a note. Both staves have 'espress.' markings above the notes.

Fifth system of musical notation. The treble clef staff has a melodic line with a 'y' marking above a note. The bass clef staff has a melodic line with a 'y' marking above a note. Both staves have 'espress.' markings above the notes. A 'cresc.' marking is present in the bass clef staff.

System 1: Treble and bass staves. Treble clef has a melodic line with a slur over the first four measures. Bass clef has a rhythmic accompaniment. Dynamics include *f*, *non legato*, and *p*. A *cresc.* marking is present in the second measure of the treble staff. Fingering numbers 3, 1, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2 are visible above the treble staff.

System 2: Treble and bass staves. Treble clef continues the melodic line with slurs and accents. Bass clef continues the accompaniment. Dynamics include *f*, *p*, and *cresc.*. Fingering numbers 5, 1, 4, 2, 3, 1, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2 are visible above the treble staff.

System 3: Treble and bass staves. Treble clef features slurs and accents. Bass clef continues the accompaniment. Dynamics include *f* and *p*. Fingering numbers 4, 3, 1, 4, 2, 5, 1, 4, 2 are visible above the treble staff.

System 4: Treble and bass staves. Treble clef continues the melodic line with slurs and accents. Bass clef continues the accompaniment. Dynamics include *f* and *p*. Fingering numbers 1, 3, 1, 4, 2, 5, 1, 4, 2 are visible above the treble staff.

System 5: Treble and bass staves. Treble clef continues the melodic line with slurs and accents. Bass clef continues the accompaniment. Dynamics include *cresc.* and *p*. Fingering numbers 5, 1, 4, 2, 5, 1, 4, 2 are visible above the treble staff.

First system of musical notation, featuring a treble and bass staff with a key signature of two flats and a 4/4 time signature. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics. The word *espress.* is written at the end of the system.

Third system of musical notation, showing more complex rhythmic figures. The word *espress.* appears twice, once above the treble staff and once above the bass staff.

Fourth system of musical notation, featuring a crescendo. The word *espress.* is written above the treble staff, and *espress. cresc.* is written above the bass staff.

Fifth system of musical notation, marked with *f* and *forte*. It includes a fermata over a measure in the treble staff and a second ending bracket in the bass staff.

Sixth system of musical notation, marked with *sf* (sforzando). It features a first ending bracket in the treble staff and a second ending bracket in the bass staff.

stacc.
sf sf sf sf sf p

cresc.
stacc.

fs
ben tenuto (non staccato)
sf sf

(sf) p sf p
a) p (ten.)

p sf p

decresc.
svanendo, ma senza rall.
pp
una corda

l'ultima nota senza

a) Vedi più sopra nota analoga.

a) Voir précédemment la note analogue.

a) See similar note above.