



A. J. Philipp

*al collega illustre, all'amico carissimo,
dedica questa non lieve "fatica", didattica*

A. C.
Roma, 1919.

SONATE

PER
PIANOFORTE

DI

L. VAN BEETHOVEN

Nuova edizione critica, riveduta e corretta

da

ALFREDO CASELLA

E.R. 1.

Volume I.

E.R. 2.

Volume II.

E.R. 3.

Volume III.

EDIZIONE RICORDI

(Copyright MCMXIX & MCMXX, by G. Ricordi & Co.)

(IMPRIMÉ EN ITALIE)

(PRINTED IN ITALY)

SONATA

dedicata al Nobile Giuseppe von Sonnenfels

Op. 28.

Composta nel 1801,
 pubblicata nel 1801
 presso il "Bureau des arts
 et de l'industrie" di Lipsia.

15. Allegro $\text{♩} = 84 - 88$

dolce, espressivo

p

non troppo staccato

p

cresc.

p

ff

(a)

cresc.

ff

p

ff

(a) L'osservazione di d'Albert: "quasi clarinetto" riflettente il carattere di questo arpeggio è assai acuta e giusta.

(a) L'observation de d'Albert: "quasi clarinetto" concernant le caractère de cet arpeggio est très fine et juste.

(a) Eugen d'Albert's observation "quasi clarinetto" in regard to the character of this arpeggio is very acute and just.

sfp sf

fp sf

sf (cresc.) sf (forte)
senza ped.

decresc. p pp
(molto legato)

(a) 1.C. 1 1 3 3 1 1 5 5

cresc.
3 Corde

(a) Lo staccato leggero del basso esclude la possibilità del pedale in queste battute. Si ponga dunque la massima cura nel realizzare il difficile legato della m.d.

(a) Le léger staccato de la basse exclut la possibilité de la pédale dans ces mesures. Il faut donc apporter le plus grand soin à réaliser le difficile legato de la main droite.

(a) The light staccato of the bass excludes the possibility of the pedal in these bars, therefore the greatest attention must be directed towards the realization of the difficult "legato" of the right hand.

espress.

(a)

(a) Questa "pedalizzazione" è, secondo me, l'unica possibile.

(a) Cette "pédalisation" est, selon moi, la seule possible.

(a) This is, to me, the only possible pedalling.


p dolce


cresc.


sf sf sf sf f (forte)

sf (forte) f/2

sf decresc. p P grazioso senza pedale

(a) Più agevole  *eco.*

(a) Plus facile  *etc.*

(a) Easier  *etc.*

(a) Le prime edizioni non avevano la legatura fra questi due re. Ho adottato questa versione perchè mi sembra più conforme al senso ritmico del pezzo. E. d'Albert ha fatto lo stesso nella sua autorevole edizione.

(a) Les premières éditions n'avaient pas de liaison entre ces deux ré. J'ai adopté cette version, parce qu'elle me semble plus conforme au sens rythmique du passage. E. d'Albert a fait de même dans sa belle édition.

(a) The first editions had no tie between the two D's. I have adopted this version, because it seems to me to be more conformable to the rhythmical sense of the passage. E. d'Albert has done the same in his excellent edition.

cresc.

sf

p

marcato

cresc.:.....

non legato senza ped.

f marcato

p

cresc.:.....

(sempre senza ped.)

sf

sf

sf

sf

sf

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (2, 1, 4, 4, 5, 2). The left hand has a bass line with slurs and fingerings (2, 1, 8, 2, 1, #, 2, 1, 2, 1, 5, 2, 5, 2). Dynamics include *sf* and *ff*.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (1, 2, 3). The left hand has a bass line with slurs and fingerings (1, 2, 3). Dynamics include *sf*.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (1, 1, 1, 4, 4). The left hand has a bass line with slurs and fingerings (1, 2, 3, 5, 5). Dynamics include *sf* and *dim.*

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (1, 1, 4, 4, 1, 2). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *sf* and *sempre più p*.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (5, 2). The left hand has a bass line with slurs and fingerings (1, 2). Dynamics include *cresc. poco*.

Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (5). The left hand has a bass line with slurs and fingerings (1, 2). Dynamics include *p*, *decresc.*, *pp*, and *p*.

(come un ricordo) *più p*

senza ped. 1 C.

Adagio *pp* Tempo I. *p*

3 Corde *pp* ped come prima

p. *creso.*

creso. *sf* *p*

sf *p*

The first system of musical notation features a treble and bass clef with a key signature of two sharps (F# and C#). The music is written in a 4/4 time signature. The treble staff contains a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with sustained chords and moving bass lines. Dynamic markings include *sf* (sforzando) and *p* (piano).

The second system continues the piece with similar notation. It features intricate melodic passages in the treble staff, often marked with *sf*. The bass staff continues with a steady accompaniment. Dynamics range from *p* to *sf*.

The third system shows a shift in texture. The treble staff has more spaced-out notes, while the bass staff features prominent, sustained chords. A *pp* (pianissimo) marking is present in the bass staff.

The fourth system returns to a more active melodic line in the treble staff. It includes various slurs and fingerings. The bass staff continues with its accompaniment. Dynamics include *pp* and *sf*.

The fifth system features a melodic line with a *sf* marking. The bass staff has a *senza ped.* (senza pedale) instruction. The music is characterized by a mix of melodic activity and sustained bass notes.

The sixth system concludes the piece with a melodic line that includes dynamics such as *sf (cresc.)*, *sf (forte)*, *decresc.*, and *p*. The bass staff provides a final accompaniment with sustained chords.

(molto legato)

pp
1 C.

cresc.
3 Corde

espress.

p (legato)

cresc.

R

cresc.

sf *sf* *sf* *f* *(forte)*

(a) Vedi nota della prima volta.

(a) Voir note précédente.

(a) See preceding note.

(a) Più agevole: ecc.

(a) Plus facile: etc.

(a) Easier: etc.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *p grazioso*. Performance instruction: *(senza ped.)*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *sf*, *f*, *decresc.*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*. Performance instruction: *(senza rall.)*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *sf(a)*. Performance instruction: *(senza rall.)*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Dynamics: *sf(a)*, *f*, *ben legato*, *p*, *pp legg.*. Performance instruction: *senza ped.*. Fingerings are indicated with numbers 1-5.

(a) Poco *sf* e non secco; sempre grazioso ed espressivo.

(a) Poco *sf* et pas sec; toujours gracieux et expressif.

(a) Poco *sf* and not "dry"; throughout graceful and expressive.

Andante ♩=88=92

(a) Tenere il più a lungo possibile i due suoni inferiori dell'accordo:

Es.

(a) Tenir le plus longtemps possible les deux sons inférieurs de l'accord:

Ex.

ER 2

(a) Hold as long as possible the two lower notes of the chord:

Ex.

L'istesso tempo

First system of the musical score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melodic line with many slurs, ties, and fingerings (e.g., 4, 1, 5, 4, 3, 4, 4, 1, 8, 1, 2, 4, 4, 4). The bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'L'istesso tempo'. The dynamics are marked 'p' (piano) and 'con grazia'. The instruction 'senza ped.' (without pedal) is written below the bass staff.

Second system of the musical score. The treble staff continues with intricate melodic passages, including slurs and fingerings (e.g., 3, 5, 4, 5, 4, 1, 2, 4, 5, 4, 3, 4, 4, 8, 1). The bass staff continues with its accompaniment, featuring some rests and chordal textures.

Third system of the musical score. The treble staff has a 'p' dynamic marking. It features first and second endings, indicated by '1.' and '2.' above the staff. The bass staff has rests in the first two measures of the first ending. The second ending leads to a different section.

Fourth system of the musical score. The treble staff has 'p' dynamic markings. The bass staff has an 'f' (forte) dynamic marking. There is a large slur over the final two measures of the treble staff, which are circled in red. The bass staff has rests in the first two measures.

Fifth system of the musical score. The treble staff has a 'p' dynamic marking. The bass staff has rests in the first two measures. The system concludes with a double bar line.

Sixth system of the musical score. It features first and second endings, marked '1.' and '2.'. The treble staff has rests in the first two measures of the first ending. The bass staff has rests in the first two measures. The second ending leads to a different section.

System 1: Treble and bass staves. Treble staff starts with a *(p)* dynamic. Both staves feature a *cresc.* marking over a phrase. The system concludes with a *p* dynamic and the instruction *sempre stacc.*

System 2: Treble and bass staves. Treble staff has a *cresc.* marking. The system ends with a *p* dynamic and another *cresc.* marking.

legatissimo e molto eguale

System 3: Treble and bass staves. Treble staff is marked *espressivo* and *p*. It contains several fingerings: *4 1*, *1*, *2 1 3 1*, *2 3 2 3*, *5 4 2*, *2*, *2*, *2*. A *1 cresc.* marking is present. Bass staff has a *stacc. (senza ped.)* marking.

System 4: Treble and bass staves. Treble staff has fingerings: *2 3 4 2 3*, *2 2*, *5 3 4 b 3 4 5 3 4*, *1 3 4*, *5 4 5*, *5 4 5*. Bass staff has a *(a) p* marking and the instruction *(sempre senza ped.)*. The system is marked *(legato)*.

System 5: Treble and bass staves. Treble staff has fingerings: *3*, *3*, *3*, *4*, *3*. Bass staff has a *(a) p* marking. The system includes *cresc.*, *espress.*, and *p* markings. A *(5)* marking is at the end.

System 6: Treble and bass staves. Treble staff has a *p* marking and *cresc.* marking. Bass staff has a *sf* marking. The system concludes with a *p* marking and the instruction *legatissimo*.

(a)(a) Questi due *P* non figurano nelle vecchie edizioni. Verosimilmente trattasi di una dimenticanza dell'autore.

(a)(a) Ces deux *P* ne se trouvent pas dans les vieilles éditions. Il s'agit là, vraisemblablement, d'un oubli de l'auteur.

(a)(a) These two *P* are not to be found in the old editions - due perhaps to forgetfulness on the part of the composer

First system of musical notation. The treble clef staff begins with a *sost.* marking and contains a melodic line with slurs and accents. The bass clef staff features a rhythmic accompaniment with the instruction *(stacc. senza ped.)* and *sempre stacc.*. Dynamic markings include *sf* and *cresc.*.


Second system of musical notation. The treble clef staff includes a *p* dynamic marking, *espress.*, and *ton.* markings. The bass clef staff continues the accompaniment. A *cresc.* marking is present in the treble staff. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The treble clef staff features a series of sixteenth-note passages with slurs and accents. The bass clef staff provides a steady accompaniment. Fingerings are indicated with numbers 1-2.

Fourth system of musical notation. The treble clef staff contains complex melodic figures with slurs and accents. The bass clef staff continues the accompaniment. A *cresc.* marking is present in the treble staff. Fingerings are indicated with numbers 1-4.

Fifth system of musical notation. The treble clef staff features a highly technical passage with many slurs and accents, including a *p* marking and *(sempre senza ped.)*. The bass clef staff includes a *(legato)* marking and *sf* dynamics. Fingerings are indicated with numbers 1-5.

(a) Certe edizioni (p.e. Klindworth e Lebert) hanno qui un $S\sharp$, mediante il quale il gruppetto risulta semplicemente orribile. Vero è che le prime edizioni l'ave-

vano segnato così: ; ma o-


gnuno sa (o dovrebbe sapere) che tanto Beethoven quanto Mozart scrivevano sempre i gruppetti della sensibile del modo minore, secondo la scala minore melodica anche quando ciò provoca l'urto col sesto grado discendente, come si troverà, p.e. nella Sonata op. 31, N.º 2 dello stesso autore:

(a) Certaines éditions (p.ex. Klindworth et Lebert) ont ici un $S\sharp$ qui rend ce gruppetto simplement horrible. Il est vrai que les premières éditions l'indiquaient ainsi:

; mais chacun sait (ou de-

vrait savoir) que Beethoven (comme Mozart) écrivait toujours les gruppetti de la sensible du mode mineur, d'après la gamme mineure mélodique, même quand cela provoquait un choc avec le sixième degré descendant, comme on le trouvera, p.ex. dans la Sonata op. 31, N.º 2 du même auteur:

(a) Certain editions have here a $B\sharp$ as a result of which the turn becomes simply horrible. It is true that the first editions likewise had the same indication:

; but everyone knows (or

ought to know) that Beethoven, like Mozart, always wrote the leading note of the minor mode according to the melodic minor scale, even though it clashed with the sixth degree of the scale when descending as will be found, for instance, in the Sonata Op. 31, N.º 2 by the same composer:

Scherzo

Allegro vivace $\text{♩} = 108$

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 3/4. The tempo is marked "Allegro vivace" with a quarter note equal to 108 beats per minute. The piece starts with a piano (*p*) dynamic and a "senza pedale" instruction. The first system includes a "legg." marking. The second system features a "ten." marking. The third system has "f ten." markings. The fourth system includes "p", "f", and "pp (ben legg.)" markings, along with the instruction "(sempre senza ped.)". The fifth system has a "cresc." marking. The sixth system includes "f", "p", and "ten." markings. The seventh system has "ten." markings.

(a) Questo *crescendo* (d'altronde perfettamente giustificabile) si trovava nelle due prime edizioni.

(a) Ce *crescendo* (d'ailleurs parfaitement justifiable) se trouvait dans les deux premières éditions.

(a) This *crescendo* (which, moreover, is perfectly justifiable) is found in the two first editions.

(a) $\frac{5}{3} \frac{2}{2}$ *sf* *ff* *sf* *p* *di nuovo senza pedale*

cresc. *f* *f* **1**

Trio $\text{♩} = 100$ *dolce, quasi oboe* *p leggero* *senza pedale*

la seconda parte una volta

cresc.

sf *p*

Scherzo da capo

(a) Si può ottenere una maggior sonorità d'iteggiando così questi due accordi della m.d.: $\frac{5}{1} \frac{2}{2}$ (invece di $\frac{5}{2}$).

(a) On peut obtenir une plus grande sonorité en doigtant ainsi ces deux accords de la main droite: $\frac{5}{1} \frac{2}{2}$ (au lieu de $\frac{5}{2}$).

(a) Greater tone may be obtained by fingering the two chords of the right hand thus: $\frac{5}{1} \frac{2}{2}$ (instead of $\frac{5}{2}$).

Rondò (a)

Allegro ma non troppo $\text{♩} = 92$

senza pedale
p *legatissimo* *dolce*

(Poco più mosso)
p e molto legato
e senza pedale

cresc.
(senza ped.)

(a) Un interprete intelligente e coscienzioso non deve ignorare che il carattere spiccatamente agreste di questo rondò fu senza dubbio l'ispiratore del soprannome "Pastorale," dato alla Sonata.

(a) Un interprète intelligent et consciencieux ne doit pas ignorer que le caractère nettement agreste de ce rondeau fut sans doute l'origine du surnom de "Pastorale" donné à cette Sonata.

(a) An intelligent and conscientious interpreter should not be ignorant of the fact that the obviously rustic character of this rondo was doubtless the cause of the title "Pastorale," which has been given to this Sonata.

(a) Quasi tutte le edizioni (anche quella di Cotta) hanno qui una legatura riupente i due Mi, la quale non esisteva però sulle prime edizioni. Dato, d'altronde, che quattro battute dopo, il medesimo caso si ripresenta senza legatura, mi pare più logico di fare lo stesso la prima volta. Così pure il d'Albert.

(a) Presque toutes les éditions (même celle de Cotta) ont ici une liaison réunissant les deux Mi, qui n'existait pourtant pas dans les premières éditions. Etant donné, d'autre part, que quatre mesures plus loin, le même cas se reproduit sans liaison, il me paraît plus logique de faire de même la première fois. C'est l'avis aussi de d'Albert.

(a) Nearly all editions (including Cotta's) have here a tie connecting the two E's, which did not exist in the first editions. Since, however, the same figure occurs four bars later without a tie, it seemed to me to be more logical to do the same at its first appearance. E.d'Albert does likewise.

p (sempre tranquillo)

molto legato

p

senza ped.

(la parte sup. espress.)

pp e legatissimo (ma sempre)

senza pedale

(la parte di mezzo espress.)

1 C.

3 C.

(a) La legatura dei due Si manca nelle primissime edizioni.

(a) La liaison des deux Si manque dans les toutes premières éditions.

(a) The tie connecting the two B's is wanting in the very first editions.

5 4 5 5 4 3 2 5

1 2 1 1 1 1

1 2 3 1 2 1 1 1

*(il basso espr.)
senza pedale*

espr.

cresc:

ff

(Poco animando)

marcatissimo

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

5 4 5 5 5 5 4 4 4 4 4 4 4 4

sempre ff

ten. stacc.

sf

sf

sf

sf

sf

sf

stacc.

non legato, con forza

ff

senza pedale

(lunga)

ff

p

m.s.

5 1 1 1

legatissimo
p dolce
senza pedale

(Poco più mosso)
p e molto legato
(senza ped.)

cresc.
(senza ped.)

(senza dim.)

I Tempo

p dolce

4 2 1 4 5 (a)

1 4 1 2 3

legg. e sempre p

2 5 2 4 5

1 2 3 1

ten.

sf p (p) sf (p) cresc: sf

4 4 5 4 5 1 2 3

5 1 3 2 2 2 2 2 2 3

sf

f

ten.

(stacc.)

5 4 3 2 1 2 3 4 5

5 4 3 2 1 2 3 4 5

(sempre stacc.)

4 4 4 4 4 4 4 4 4 4

3 2 1 2 3 4 5 4 3 2 1

fz

fz

4 4 4 4 4 4 4 4 4 4

3 2 1 2 3 4 5 4 3 2 1

(a) Vedere nota precedente.

(a) Voir la note précédente.

(a) See the note preceding.

(non secco, anzi un poco espress.)

pp (senza pedale)

1.C. 1 5 1 1 1 1 2 2

(sempre legatissimo)

cresc.

p *cresc.*

3 Corde

f *simile*

ff

p *decresc.* *pp*

1.C.

(senza ped.)

(poco rall:.....)

Più Allegro quasi presto (a) ♩ = 120
non legato e brillante

(a) Indicazione delle edizioni originali, modificata poi colla soppressione delle due ultime parole.

(a) Indication des éditions originales, modifiée depuis par la suppression des deux derniers mots.

(a) Indication in the original editions, since modified by the suppression of the last two words.