



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

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L. van BEETHOVEN

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SONATE

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Nouvelle édition critique,
revue et corrigée par

New critical edition
revised and corrected by

Alfredo CASELLA

Volume II.

SONATA

(Sonata quasi una Fantasia)

dedicata alla Principessa di Lichtenstein
Op. 27. N. 1.

Composta nel 1801,
publicata in Marzo 1803
presso Cappi, a Vienna.

13. Andante $\text{♩} = 80$

1. C. *pp dolce*

pp *cresc.* *sf* *decresc.* *pp*

2. *espress. molto sostenuto* *pp*

1. 2. *sempre un poco meno mosso*

pp 3 Corde cresc. sf (leg.) 1 C. pp

1 2 3 5

tr 3 Corde cresc. sf (leg.) 1 C. pp

1 2 3 5

♩ = 80

Red. come sopra (non secco)

pp grazioso senza pedale

p cresc. sf decresc. p

(sempre senza Red.)

p cresc. sf decresc. p

senza Red.

Allegro ♩ = 108 = 112

3 Corde f vigoroso p subito f vigoroso p subito

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a treble staff marked *cresc.* and a bass staff with a *7* marking. The second system features a treble staff with *f(a)* and *sf* markings, and a bass staff with *7* and *4* markings. The third system has a treble staff with *sf*, *p*, and *cresc.* markings, and a bass staff with *7* and *4* markings. The fourth system includes a treble staff with *sf* and *p* markings, and a bass staff with *4* and *7* markings. The fifth system shows a treble staff with *sf id.* and *(più p)* markings, and a bass staff with *7* and *1* markings. The sixth system concludes with a treble staff marked *cresc.* and *f*, and a bass staff with *4* and *7* markings. The piece ends with a *sf* marking and a *(lunga)* instruction.

(a) Le vecchie edizioni hanno qui un *p*. Dalla struttura plastica di questo Allegro mi sembra però risultare l'evidenza di un errore, e che sia molto preferibile di riservare il *piano* alla 2.^{da} volta (8 battute dopo).

(a) Les vieilles éditions ont ici un *p*. D'après la structure "plastique" de cet Allegro, ceci me semble une erreur évidente, et je crois très préférable de réserver le piano pour la seconde fois (8 mesures plus loin).

(a) The old editions have here a *p*. From the "plastic" structure of this Allegro it seems to me that this is an evident error, and that it is much preferable to reserve the *piano* until the "second time" (secunda volta), 8 bars later.

Tempo I.

1 C.
pp

Ad. come prima

pp

pp

pp

cresc.

sf

decresc. p

pp

sf

pp

sf cresc.

sf

decresc. p

pp sempre 1 C.

sf espress.

pp

decresc.

pp

pp

attaca subito
l' Allegro.

Allegro molto e vivace $\text{♩} = 112$

3 Corde
p
senza Ped.

1.
p

2.
p

cresc.

1.
p

2.
p

(a) Come in quasi tutti gli scherzi beethoveniani, le battute di questo pezzo si alternano forti e deboli; abbiamo cioè, come si diceva ai tempi di Beethoven, un "ritmo di due battute". Bisogna quindi immaginare la seguente ritmica:



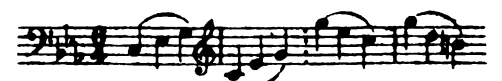
e così sempre per tutto lo scherzo.

(a) Comme dans presque tous les scherzi beethoveniens, les mesures de ce morceau sont alternativement fortes et faibles; nous avons ainsi un "rythme de deux mesures" comme on disait à cette époque. Il faut donc imaginer la rythmique suivante:



et ainsi de suite pour tout le scherzo.

(a) As in nearly all the Scherzi of Beethoven, the bars of this piece are alternatively strong and weak; we have thus a "rhythm of two bars" as it was called in Beethoven's time. It is therefore necessary to imagine the following rhythm:



and so on throughout the whole Scherzo.

Trio
(l'istesso tempo)

1 2 1 2 1 1 2 4 1 2

staccato molto *cresc.* *ff*

simile

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

decresc. *p* *pp sempre stacc.* *pp*

1 2 3 1 C.

3 2 2 3 2 3 3 2 3 2 3 2 3 2 3 2

simile *cresc.*

3 Corde

1. 2. 4 1 2 4 5 5

p *sempre senza pedale*

5 5 5 5 4 3 4 3 1

f

sempre legato *p* *sempre staccato*

Adagio con espressione ♩ = 72

The main musical score consists of five systems of staves. The first system begins with a piano (*p*) dynamic and a *sost.* (sostenuto) marking. It features a *cresc.* (crescendo) leading to a *fp* (fortissimo piano) dynamic. The second system continues with *cresc.* and *fp*, including a trill marked with *tr* and *(a) cresc.*. The third system shows *rf* (ritardando forte), *decresc.* (decrescendo), *p* (piano), and *pp* (pianissimo), with a *(sempre espress.)* (sempre espressivo) instruction. The fourth system includes *p*, *cresc.*, and *fp*, with a *Ped. ad ogni ♩* (pedal on every note) instruction. The fifth system features *cresc.* and *decresc.* markings.

(a) ecc. etc.

System 1: Treble and bass clefs. Treble clef contains a melodic line with trills and slurs. Bass clef contains a supporting accompaniment. Dynamics: *pp*, *cresc.*, *fp*. Fingerings: 1 2 2, 5 4 5, 3, 4 5 5, 5, 5 2, 4 5. Trills: (a) tr, (b).

System 2: Treble and bass clefs. Treble clef continues the melodic line. Bass clef accompaniment. Dynamics: *cresc.*, *fp*, *cresc.*. Fingerings: 4 5 4 5, 4 5 4 8, 4 5. Trills: (c) tr.

System 3: Treble and bass clefs. Treble clef features a trill and a descending scale. Bass clef accompaniment. Dynamics: *(mf)*, *decres.*, *pp*, *legg.*. Fingerings: 4 4 5, 5 4 4 4 5 5, 7, 1 2, 1 3, 2 4, 1 2 4. Trills: (d) tr.

System 4: Treble clef contains a rapid sixteenth-note passage. Bass clef accompaniment. Dynamics: *cresc.*. Fingerings: 1 3 2 3 1 3 2 3 ecc.

System 5: Treble clef contains a melodic line with trills. Bass clef accompaniment. Dynamics: *sfp*, *pp*. Tempo markings: *ad lib., non presto*, *rall. molto.....*. Trills: tr. (ten.)

*attacca subito
l'Allegro vivace.*

(a) ecc. etc.

oppure:
(b) ou bien:
or else:

E.R. 2

(c) ecc. etc.

(d) ecc. etc.

Allegro vivace ♩ = 138

p
quasi non legato
tr
(a)
cresc.
f quasi non leg.

tr
sf
p quasi non legato
sf

sf
sf

(p)
sf
sf

robusto
sf
sf
p

p
sf
p
sf
p
sf

(a)

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

p *sf* *sf* *sf* *p* (sopra)

senza pedale

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

decresc.

(sempre stacc.)

1 5 1 5 4 1 4 1 5 4

pp *cresc.* *p*

1 C. 3 C. 2 3 C. 1 C.

5 4 1 5 1 4 1 4 1 5 1 4 4

cresc. *sf*

3 C. 5 (sotto)

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

f *sf*

sf *sf*

First system of musical notation, measures 1-5. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) in measures 1, 2, and 5. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes various rhythmic patterns and slurs. Dynamic markings include *sf* in measures 7, 9, and 10. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 11-15. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents. Dynamic markings include *sf* in measure 12 and *sf* in measure 15. The instruction *non legato* is written above the right hand in measure 12, and *marcato* is written below the left hand in measure 12. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 16-20. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents. Dynamic markings include *P subito non legato* in measure 16, *sf (poco)* in measure 17, and *f* in measure 19. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents. Dynamic markings include *sf* in measures 21, 23, and 25. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation, measures 26-30. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents. Dynamic markings include *ff* in measure 26 and *sf* in measures 27, 29, and 30. Fingerings are indicated with numbers 1-5.

pp *cresc.* 3 Corde

p subito *cresc.* *tr*

f *tr* *sf*

p *sf* *sf* *sf*

sf *sf* *sf*

sf *sf*

robusto

The musical score consists of several systems of staves. The first system features a grand staff with dynamic markings *sf sf*, *p*, *f*, and *p*. The second system includes *p*, *sf*, *p*, *sf*, *p*, *sf*, *sf*, *sf*, and *p (sopra)*. The third system has a treble clef staff with a sequence of notes and fingerings (2 5 1 4 1 3, 2, 1 3 4, 2 5 1 4) and a bass clef staff. The fourth system includes *decresc.....*, *pp*, and *4 C.*. The fifth system features *cresc.*, *p 1 C.*, *cresc. 3 C.*, and *(sotto)*. The sixth system includes *(sopra)* and various fingerings.

