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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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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.

This musical score, titled "VAR. I.", is written in 3/8 time and features a variety of dynamic markings and articulations. The piece is divided into several systems, each with a treble and bass staff.

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *p*, *sost.*, and *sf*.
- System 2:** Features a crescendo (*cresc.*) leading to a piano (*p*) dynamic. It includes a trill in the right hand and a *(ten.)* marking in the left hand. Dynamics range from *p* to *sf*.
- System 3:** Shows a *sf* dynamic followed by a *mp* dynamic. The right hand has a trill and a *espr.* (espressivo) marking. Dynamics include *p*, *sf*, and *mp*.
- System 4:** Contains a *sf* dynamic, a *cresc.* marking, and a piano (*p*) dynamic. It features a trill in the right hand and a *sf* dynamic in the left hand.
- System 5:** Includes a piano (*p*) dynamic, a *sf* dynamic, and a *p cresc.* marking. It features a trill in the right hand and a *p* dynamic in the left hand.
- System 6:** Ends with a piano (*p*) dynamic, a *sf* dynamic, and a *sf* dynamic. It includes a trill in the right hand and a *sf* dynamic in the left hand.

The score is marked with numerous fingerings (e.g., 1, 2, 3, 4, 5) and includes the instruction "Red. come prima" at the end of the fifth system. The piece concludes with a final *sf* dynamic and a *sf* marking in the left hand.

VAR. II.

Poco più mosso ♩ = 96 - 100

*P staccato e leggero*

*(senza pedale)*

*sempre P*


The score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The first system is marked 'P staccato e leggero' and includes a 4-measure rest in the bass staff. The second system is marked '(senza pedale)'. The third system is marked 'sempre P'. The fourth system includes a 4-measure rest in the bass staff. The fifth system includes a 4-measure rest in the bass staff. The sixth system includes a 4-measure rest in the bass staff. Various fingering numbers (1, 2, 3, 4, 5) and articulation marks (accents, slurs) are present throughout the score.

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:

A small musical notation showing a sequence of notes with accents and the word 'eco.' below it.

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

a) Sul manoscritto e nella prima edizione

sta  ecc. Però la 2<sup>a</sup> e.

dizione (pubblicata dallo stesso Cappi), corretta ed approvata da Beethoven, ha le legature dei mi spostate due 16.<sup>mi</sup> 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<sup>ème</sup> 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.

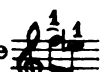
VAR. IV.


L'istesso tempo <sup>a)</sup>

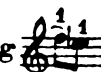
a) Il più mosso che taluni commentatori (Cesi, p. e.) hanno segnato per questa variazione, è, secondo me, irriverente verso l'autore e, inoltre, di pessimo gusto. Il tempo dev'essere quello del tema.

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  legato 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* (piano). Performance instruction: *legatissimo*. Fingering numbers (1-5) are present above notes. A note at the end of the bass staff is marked with a '5'.

una corda sino alla fine

Second system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo) and *p* (piano). Fingering numbers (1-5) are present.

Third system of musical notation. Treble and bass staves. Dynamics: *espressivo*. Fingering numbers (1-5) are present.

Fourth system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo), *p* (piano), and *mf* (mezzo-forte). Fingering numbers (1-5) are present.

Fifth system of musical notation. Treble and bass staves. Fingering numbers (1-5) are present.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ten.* (tenuto), *sf* (sforzando). Performance instruction: *Red sempre simile*. Fingering numbers (1-5) are present.

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.



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 weakling ; vice versa, in the "maggiore,, 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.

**Maggiore**

*grandioso e colla massima rigidezza ritmica*

*le ♩ sempre rigorosamente misurate*

a) Siccomè 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 notation system 1: Treble and Bass staves. Dynamics: *p cresc.*, *ff*. Fingerings: 5 3, 4 2, 4 2. Includes a 4/2 time signature.

Musical notation system 2: Treble and Bass staves. Dynamics: *sf*, *p*. Includes a 4/2 time signature and fingerings like 1, 2, 3, 4.

Musical notation system 3: Treble and Bass staves. Dynamics: *p*, *(ten.)*. Includes *(grave e pesante)* and *(senza Ped.)*.

Musical notation system 4: Treble and Bass staves. Dynamics: *cresc.*, *p*. Includes *(senza Ped.)* and *(ten.)*.

Musical notation system 5: Treble and Bass staves. Dynamics: *cresc.*, *sf*, *(forte)*. Includes *(marcato)* and *(ten.)*.

Musical notation system 6: Treble and Bass staves. Dynamics: *p*, *(ten.)*, *cresc.*. Includes *(ten.)* and *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.<sup>o</sup> 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, indicates that the following movement is to be played at once without a break.



Allegro ♩ = 138

*p*  
tre corde

*p*

*espress.*

*espress.*

*espress.*

*espress.*

*cresc.*

System 1: Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *f* (forte) in the second measure, *forte* in the fifth measure. Fingering: 5, 3, 4, 5 in the first measure of the treble staff; 4, 4, 4, 4, 4, 4, 4, 4 in the bass staff.

System 2: Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *sf* (sforzando) in the first measure, *sf p* (sforzando piano) in the fifth measure. *stacc.* (staccato) above the treble staff in the fifth measure. Fingering: 4, 4, 4, 4, 3 in the treble staff; 4, 4, 4, 4, 3 in the bass staff.

System 3: Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *cresc.* (crescendo) above the treble staff in the fifth measure. *stacc.* (staccato) below the bass staff in the fifth measure.

System 4: Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *f sf* (forte sforzando) in the first measure, *sf* (sforzando) in the second measure, *sf* (sforzando) in the third measure, *sf* (sforzando) in the fourth measure. *ben tenuto (non staccato)* (well sustained, not staccato) below the treble staff in the first measure. Fingering: 3, 4, 3, 4, 5, 6, 3, 4 in the treble staff; *sf* (sforzando) in the bass staff.

System 5: Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *(sf) p* (sforzando piano) in the first measure, *cresc.* (crescendo) above the treble staff in the fifth measure, *p* (piano) below the treble staff in the sixth measure. *a) p ten.* (piano tenuto) below the bass staff in the first measure. Fingering: 3, 4, 4, 2, 5, 1, 4, 1, 5, 2, 4, 2, 5, 1, 4, 2, 3, 1 in the treble staff; *ten.* (tenuto) 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, featuring a treble and bass clef. The treble staff contains a melodic line with several groups of four sixteenth notes, each marked with a '4' above the group. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The bass staff continues with a consistent accompaniment.

Third system of musical notation. The treble staff has a melodic line with a 'y' marking above a note. The bass staff has a melodic line with a 'y' marking above a note. Both staves have the word 'espress.' written above them.

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

Fifth system of musical notation. The treble staff has a melodic line with a 'y' marking above a note. The bass staff has a melodic line with a 'y' marking above a note. Both staves have the word 'espress.' written above them. The word 'cresc.' is written above the bass staff.

System 1: Treble and bass staves. Treble staff features a melodic line with a dynamic marking of *f* and a *non legato* instruction. Bass staff provides accompaniment. Fingerings are indicated with numbers 1-5. A *cresc.* marking is present in the second measure.

System 2: Treble and bass staves. Treble staff continues the melodic line with dynamics *f*, *p*, and *cresc.*. Bass staff accompaniment includes fingerings and a *f* dynamic marking.

System 3: Treble and bass staves. Treble staff includes a first ending bracket labeled *1.* and a second ending bracket labeled *2.* Dynamics *f* and *p* are used. Bass staff accompaniment includes fingerings and a *f* dynamic marking.

System 4: Treble and bass staves. Treble staff features a melodic line with dynamics *f*, *p*, and *f*. Bass staff accompaniment includes fingerings and a *f* dynamic marking.

System 5: Treble and bass staves. Treble staff features a melodic line with dynamics *cresc.* and *p*. Bass staff accompaniment includes fingerings and a *p* dynamic marking.

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.

*espress.*

Third system of musical notation, showing more complex rhythmic figures and dynamic markings.

*espress.*

*espress.*

Fourth system of musical notation, including dynamic markings like "espress." and "cresc.".

*espress.*

*espress.*

*espress.  
cresc.*

Fifth system of musical notation, featuring a forte dynamic marking and complex rhythmic patterns.

*f*

*forte*

Sixth system of musical notation, concluding the page with dynamic markings like "sf" and "4".

*sf*

*sf*

*sf*

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*

*svanendo, ma senza rall.*

*decresc.*

*pp*

*una corda*

*l'ultima nota senza*

a) Vedi più sopra nota analoga.

a) Voir précédemment la note analogue.

a) See similar note above.