



BEETHOVEN

SONATA PER PIANOFORTE

Op. 49 n. 1 in Sol min.

EDIZIONE TECNICO-INTERPRETATIVA
DI
ARTUR SCHNABEL

EDIZIONI CURCI - MILANO

BEETHOVEN

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TESTO ITALIANO
ENGLISH TEXT
DEUTSCHE TEXT

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EDIZIONI CURCI - MILANO

SPIEGAZIONE DEI SEGNI ADOTTATI DAL REVISORE A. SCHNABEL NEL TESTO MUSICALE DELLE 32 SONATE DI BEETHOVEN

I numeri romani indicano i periodi musicali che non corrispondono alla forma simmetrica tradizionale di 8 misure o di due volte 4 misure.

I segni \lceil \rceil delimitano le frasi, le semifrasi, i membri di frasi e, talvolta, gli incisi.

I segni \lceil \rceil indicano una frase o un membro di frase che contengono a loro volta smembramenti minori.

Il segno (9) significa un brevissimo respiro facoltativo.

La freccia orizzontale \longrightarrow segnala quei punti ove l'articolazione del motivo è interrotta da una figurazione secondaria o da pausa e, comunque, indica quei posti ove sussiste il pericolo di una tale interruzione.

La freccia verticale \downarrow indica che le note di accordi arpeggiati o di abbellimento devono essere suonate sul movimento e non anticipate. Quando è voluta l'anticipazione la freccia è segnata sulla nota reale.

Il segno / in direzione di una nota serve a indicare che, secondo l'opinione del revisore, quella nota deve essere messa leggermente in evidenza; tuttavia, ciò non deve mai essere fatto in misura esagerata.

Tutte le indicazioni dinamiche, agogiche e interpretative stampate in carattere piccolo, nonché i segni dinamici e di fraseggio messi fra parentesi, sono del revisore.



EXPLICATION DES SIGNES ADOPTES PAR LE REVISEUR A. SCHNABEL DANS LE TEXTE MUSICAL DES 32 SONATES DE BEETHOVEN

Les chiffres romains indiquent les périodes musicales qui ne correspondent pas à la forme symétrique traditionnelle de 8 mesures ou de deux fois 4 mesures.

Les signes \lceil \rceil délimitent les phrases, les semiphrases, les membres de phrases et, parfois, les incises.

Les signes \lceil \rceil indiquent une phrase ou un membre de phrase qui, à leur tour, contiennent de démembrements mineurs.

Le signe (9) signifie une pause facultative très courte.

La flèche horizontale \longrightarrow indique ces endroits où l'articulation du motif est interrompue par une figuración secondaire ou par une pause; en tout cas elle indique ces endroits où subsiste le danger d'une telle interruption.

La flèche verticale \downarrow indique que les notes petites des accords harpégés ou d'agrément doivent être jouées sur le mouvement et non anticipées. Lorsque l'anticipation est voulue, la flèche est marquée sur la note réelle.

Le signe / en direction d'une note indique, selon l'opinion du reviseur, qu'il faut donner du relief à cette note; toutefois on ne doit jamais faire ceci d'une manière exagérée.

Toutes les indications dynamiques et interprétatives imprimées en petits caractères, ainsi que les signes dynamiques et de phrasé entre parenthèses, sont du reviseur.



EXPLICACION DE LOS SEÑALES ADOPTADOS POR EL REVISOR A. SCHNABEL EN EL TEXTO MUSICAL DE LAS 32 SONATAS DE BEETHOVEN

Los números expresados en caracteres romanos indican los períodos musicales que no corresponden a la forma simétrica tradicional de 8 compases o de dos veces 4 compases.

Las señales \lceil \rceil delimitan las frases, las semifrases, los trozos de frases y, a veces, los incisos.

Las señales \lceil \rceil indican una frase o un trozo de frase que contienen a su vez desmembramientos menores.

La señal (9) significa un brevísimo respiro facoltativo.

La flecha horizontal \longrightarrow señala aquellos puntos en los que la articulación del motivo está interrumpida por una figuración secundaria o por una pausa, y de todos modos, indica aquellos puntos donde subsiste el peligro de tal interrupción.

La flecha vertical \downarrow indica que las notitas de acordes arpeggiados o de adorno deben ser tocadas sobre el movimiento y no anticipadas. Cuando se quiera la anticipación la flecha está marcada en la nota real.

La señal / en dirección de una nota indica, según la opinión del revisor, que aquella nota tiene que ser puesta ligeramente en evidencia; sin embargo, esto no debe ser nunca echo en manera exagerada.

Todas las indicaciones dinámicas, agógicas e interpretativas impresas en caracteres pequeños, como asimismo las indicaciones dinámicas y de fraseo puestas entre paréntesis, son del revisor.

SONATA

Op. 49 n. 1 in Sol min.

Composta nell'anno 1799
 Pubblicata in gennaio 1805
 presso il "Bureau des arts
 et de l'industrie," di Lipsia

L. v. BEETHOVEN

Andante (♩=66) *Serio e semplice, un poco melanconico, sempre ben andante*

p *mf p* *mf p* *dolce* *p* *poco più p*

(b) (c)

I. II. III.

a) Il titolo « Sonata facile » è di Beethoven.
 b) Anche nell'Edizione Critica Generale si trova qui *mf p* che manca nell'Urtext. Il revisore ha adottato la versione dello Urtext.
 c) L'Edizione Critica Generale ha una legatura dal re al re (nella mano sinistra): questa legatura non si trova nell'Urtext, la cui versione il revisore ha adottato.

a) The title « Easy Sonata » is Beethoven's own.
 b) The Kritische Gesamtausgabe has *mf p* here too, but not the Urtext. The editor follows the Urtext.
 c) The Kritische Gesamtausgabe has a tie from d to d in the left hand, but not the Urtext; again the editor follows the Urtext.

a) Die Bezeichnung « Leichte Sonate » stammt von Beethoven selbst.
 b) Die Kritische Gesamtausgabe hat auch hier *mf p*; der Urtext hingegen nicht. Der Herausgeber folgt dem Urtext.
 c) Die Kritische Gesamtausgabe hat (linke Hand) einen Haltebogen von «d» zu «d»; der Urtext, dem der Herausgeber wiederum folgt, nicht.

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I. *semplice* (a) *[dolce]* IV. I.

[dolce] *molto p, sempre ben legato*

sempre molto semplice V.

poco *tranq.*

I.

in t. *poco più*

V. I. IV.

dolce *più p*

(b) *f tr sf f tr sf f tr sf* *p dolce* *molto p*

f tr sf f tr sf f tr sf *p dolce* *molto p*

a) oppure (meno consigliabile):
or (less recommendable):
oder (weniger empfehlenswert):

b) Secondo il revisore, il trillo deve essere eseguito senza risoluzione.

b) In the editor's opinion the trill should be played without after-beat.

b) Nach der Ansicht des Herausgebers ist der Triller ohne Nachschlag auszuführen.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various slurs and fingerings (1-5, 2-4, 3-5). The lower staff is in bass clef and contains a bass line with chords and fingerings (2-4, 3-5, 1-3, 5-3, 2-4).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and fingerings (4-3-2-3, 3-2-5, 1-5, 1-4, 2). The lower staff continues the bass line with slurs and fingerings (2-4, 1-3-2, 1-4, 1-4, 1).

The third system of musical notation consists of two staves. The upper staff includes dynamics such as *piu p* and *f*. It features slurs and fingerings (3, 2-3-5, 2-3-2, 3, 3-4, 3-4). The lower staff includes dynamics like *f* and features slurs and fingerings (4, 1-2-1-2-1, 4-1, 5-3-2-3-1, 5-4-2-4).

The fourth system of musical notation consists of two staves. The upper staff includes dynamics like *p* and features slurs and fingerings (5-4, 5-4, 4, 4-5, 4, 3, 5-1, 3). The lower staff includes slurs and fingerings (2-4, 3-2, 3, 5-3, 3, 3, 3).

The fifth system of musical notation consists of two staves. The upper staff includes dynamics like *dolce* and *sf*, and features slurs and fingerings (1, 3-2-4, 1). The lower staff includes slurs and fingerings (3, 3, 2-3).

VI.

non troppo *sf* *p* *più cresc.* *rit.* *sf* *p* *in t.* *p*

ngfp

un poco sost. *in t.* *f* *p* *dolce*

dolce

a) Corona (aggiunta dal revisore) del valore di tre crome circa in tempo ritenuto. Continuare senza pausa respiratoria.
 b) Vedi pag. 192 a).

a) *Fermata* (by the editor) about 3 quavers (in ritenuto), not followed by a breathing pause.
 b) See page 192 a).

a) *Fermate* (des Herausgebers) etwa 3 Achtel — im rit. — wert; keine Luftpause danach!
 b) Siehe Seite 192 a).

I. 4323 5323 (a) V. *tranq.*

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

4323 I. 5321 53 IV. *f* *espress.* *sf un poco sost.*

1 4 5 2 4 3 2 3 1 5 3 8 5 8 2 5

I. 3 4 3 5 1 3 5 2 8 *ten.* IV. *f* *p* *più p* *tranq.*

3 4 3 5 1 3 5 2 8 2 4 5 1 8 5 3

(♩=54) I. (♩=60) VI. *pp* *sempre pp* *mf sf p* *tranq.* *pp*

5 3 3 4 2 1 4 3 4 2 4 8 2 1

(♩=54) *più p* *non rit.* *ppp*

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

a) oppure: or: oder:

RONDÒ

Allegro (♩.=112-120)

The musical score is divided into five systems, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#) and the time signature is 6/8. The first system includes first, second, third, and fourth endings, with dynamics *p* and *vivamente, gaio, leggiero e sempre un poco marc.*. The second system continues the first ending. The third system features a first ending marked (a) and dynamics *p legg.*. The fourth system includes dynamics *f marc.*, *sf*, and *f*. The fifth system is marked *(♩.=108-116)*, *f*, and *p ma sempre marc.*, with the instruction *non legato* in the bass staff.

a) Corona della durata di cinque crome circa, senza pausa.

a) Fermata about 5 quavers; continue without breathing pause!

a) Fermate etwa 5 Achtel; ohne Luft-pause weiter.

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 1, 1, 5, 4, 3, 4, 3, 5, 4, 3). Bass clef contains a bass line with slurs and fingerings (4, 4, 4, 2, 2, 4). Dynamics include *f* and *p subito*.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (4, 4, 5, 3, 4, 5). Dynamics include *sf*, *mp*, *p*, and *sf*.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 4, 5, 4, 2, 3, 5, 3, 2, 1, 2, 3). Bass clef contains a bass line with slurs and fingerings (5, 3, 2, 4). Dynamics include *p*, *dolce, semplice*, and *dolce con grazia e leggerezza, ma cantando*. A first ending bracket labeled "I." spans the final two measures. *molto P e leggerissimo* is written below the bass line.

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 3, 5, 3, 2, 1, 4, 2, 1, 4, 2, 1, 5, 4, 3, 1, 2, 3). Bass clef contains a bass line with slurs and fingerings (4, 2, 2, 4, 4, 1, 1, 4, 1, 1, 5, 2, 4, 2, 5, 1, 1, 4). A *poco* hairpin is present above the treble clef.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 4, 1, 2, 1, 3, 2, 1, 5, 4, 3, 2, 4, 3, 2, 1, 2, 3). Bass clef contains a bass line with slurs and fingerings (5, 2, 4, 2, 5, 4, 4, 2, 2, 4). Dynamics include *p dolce*. A first ending bracket labeled "I." spans the final two measures. A *poco* hairpin is present above the treble clef. Roman numeral "VIII." is written above the first measure.

VIII.

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

poco

(4 1 1)

I.

un poco energico

mp *p* *dolce* *leggierissimo*

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

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

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

VIII.

(3) 3212 2 3 2 5 1 2 3 2 5 1 4 2 4 2

mp

4 2 4 2

dolce *legg.* *poco*

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

3212 1 2 3 2 1 3 2 5 1 2 2 5 3 1 2

f marc. *f* *f*

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

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment with fingerings (4, 4, 4, 4) and the instruction "non legato". Dynamics include *f* (forte), *p* (piano) with the instruction "ma sempre marc." (but always marked), and another *f*.

Second system of a piano score. It consists of two staves. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment with fingerings (4 1 4 4 2, 2, 4, 5 2 4, 4, 4, 5 3). Dynamics include *f* (forte) and *p subito* (piano subito).

Third system of a piano score. It consists of two staves. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment with fingerings (5 3 4, 5 4, 4 2 4). Dynamics include *sf* (sforzando).

Fourth system of a piano score. It consists of two staves. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment with fingerings (5 3 4, 5, 2, 2, 1 2 3). Dynamics include *f* (forte), *pp* (pianissimo) with the instruction "tranq." (tranquillo), and *p* (piano) with the instruction "in t." (ritardando). Tempo markings include $\text{♩} = 100-108$ and $\text{♩} = 112-120$.

Fifth system of a piano score. It consists of two staves. The treble staff has a melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment with fingerings (5 3 2 1 2 3, 5 2 5, 1 2 4 2 4 5, 2 1 2 1, 5, 1 3 4 3, 1 3, 2, 1 3). Dynamics include *sf* (sforzando) and *p* (piano).

First system of musical notation, featuring treble and bass staves with various notes and fingerings.

Second system of musical notation, including the instruction *p legg.* and various musical symbols.

Third system of musical notation, including dynamic markings like *molto p*, *p*, and *f subito*.

Fourth system of musical notation, including dynamic markings like *p con grazia*, *dolce*, and *poco*.

Fifth system of musical notation, including the marking *VIII.* and various musical symbols.

a) Vedi pag. 196 a).

a) See page 196 a).

a) Siehe Seite 196 a).

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and fingerings (5, 4, 2, 4, 5). The left hand (bass clef) has a steady accompaniment with fingerings (5, 4, 2, 3, 5, 4, 1, 4, 2, 2). Dynamics include *p dolce* and *poco*. The key signature has one sharp (F#).

Second system of the piano score. The right hand continues with slurs and fingerings (5, 4, 2, 3, 1, 2, 5, 4, 3, 3, 5, 2, 4, 3, 8, 5, 1, 5, 5, 1, 4, 3, 3). The left hand has fingerings (2, 4, 3, 3, 5, 3, 3, 5, 4, 2, 2, 2, 3, 1, 4). Dynamics include *poco*, *mp*, and *un poco energico*. The key signature has one sharp (F#).

Third system of the piano score. The right hand has slurs and fingerings (4, 2, 4, 5, 5, 5, 4, 5, 4, 2, 4, 5, 4, 3, 5, 1, 4, 2, 4, 4, 2, 4, 1, 5, 4). The left hand has fingerings (4, 5, 1, 4, 2, 2, 2, 4, 2, 5, 1, 4, 1, 4, 2). Dynamics include *dolce* and *legg.*. The key signature has one sharp (F#).

Fourth system of the piano score. The right hand has slurs and fingerings (3, 4, 3, 3, 5, 1, 5, 1, 4, 4, 3, 4, 2, 5, 2, 4, 5, 4, 2, 4). The left hand has fingerings (4, 2, 4, 2, 5, 1, 2, 2, 5, 2, 5, 2, 5, 1, 2, 2). Dynamics include *dolce* and *legg.*. The key signature has one sharp (F#).

Fifth system of the piano score. The right hand has slurs and fingerings (5, 4, 3, 5, 4, 1, 4, 2, 3, 2, 1, 2, 3, 5, 4, 2, 1, 3, 4). The left hand has fingerings (5, 2, 3, 2, 2, 1, 2, 2, 5, 3, 2, 1, 3, 3, 5, 1, 3). Dynamics include *p*. The key signature has one sharp (F#).

a) Nell'Urtext la seconda crozza è la invece di sol: probabilmente è un errore.

a) The Urtext has here (left hand second quarter) a instead of g, which is probably a mistake.

a) Urtext hat hier, linke Hand 2tes Stel «a» statt «g»; wohl ein Irrtum.

(♩.=112-120)

(♩.=108-116)

X.

(♩.=112-120) molto semplice

senza affrett.

tranq., ma in tempo

in t.

a) Corona della durata di 8 crome circa, senza pausa respiratoria.

a) Fermata about 8 quavers; continue without breathing pause!

a) Fermate etwa 8 Achtel; keine Luft-pause danach!

