

# SONATA N. 13

(SONATA QUASI UNA FANTASIA)

(Dedicata alla Principessa di Liechtenstein)

7

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L. v. BEETHOVEN  
Op. 27 N. 1

Andante (♩=72)

(a) Cantando, ma molto dolce

a) Alcune edizioni invece del tempo « alla breve » (2/2) hanno qui il tempo di 4 quarti. Il tempo 2/2 è, senza alcun dubbio, giusto.

a) Some editions, instead of the « alla breve » (two minims), have the time-signature C (4/4) marked for this movement; « alla breve » is undoubtedly correct.

a) Einige Ausgaben haben statt des « alla breve » (zwei Halbe) den Vier-Vierteltakt zu diesem Satz. « Alla breve » ist zweifellos richtig.

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E. 4280 C.

pp (cresc.) sf (poco f) f mf decresc. p semplice pp

Red. Red. Red. \* Red. \* Red. \* Red. \*

cresc. sf (poco f) f mf decresc. p pp

Red. Red. Red. \* Red. \* Red. \* Red. \*

Tempo I. ten. ppp pp poco pp

Red. Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

tr. 23132 tr. 35

ppp pp

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

a) La versione seguente può riuscire più facile per certe mani:

a) For some hands the following distribution may be less labourious:

a) Für manche Hände folgende Ausführung vielleicht müheloser:

15 33 4 3

m.s. m.d.

oppure:  
or:  
oder:

54

m.d.

First system of musical notation. The piano staff begins with a *p* dynamic and a *tranquillo* marking. The bass staff includes *pp* dynamics and a *cresc.* marking. Performance markings include *Led.\*Led.* and *sff*. Fingerings and articulation marks are present throughout.

Second system of musical notation. The piano staff features *sf* dynamics and a *decresc.* marking. The bass staff includes *p* and *pp* dynamics. Performance markings include *semplice* and *tranquillo*. *Led.\*Led.* markings are also present.

Third system of musical notation. The piano staff has a *cresc.* marking. The bass staff includes *sf* dynamics and a *decresc.* marking. Performance markings include *ten.* and *Led.\*Led.*.

**Allegro** (♩=108)

Fourth system of musical notation, starting with the tempo marking **Allegro** (♩=108). The piano staff includes dynamics *f*, *p subito*, and *f*. Performance markings include *non legato*, *sempre f*, and *P legato*. The bass staff includes *f* dynamics and the marking *senza Led.*

Fifth system of musical notation. The piano staff includes a *cresc.* marking. The bass staff includes *p subito leggero dim.* and *ben ritmico* markings. A *non legato* marking is present at the end of the system.

a) Respiro del valore di un ottavo circa. | a) Length of approximately one quaver. | a) ungefähr ein Achtel wert.

System 1: Bass clef. Treble clef. Dynamics: *non cresc.*, *sf*, *p*, *sf*, *p*, *p*, *sf*, *p*. Fingerings: 1 2 (5) 4 1 4 2, 5 1 4 2 5, 1 2 4 1 4 2, 5 1 4 2 5, 1 2 4 1 3 2, 5 1 4 2 5, 2 4 2 5.

System 2: Treble clef. Bass clef. Dynamics: *p legato*, *cresc.*, *p*, *leggiero*, *dim.*. Fingerings: 3 5 (4) 2, 4 2 5 4, 2 5 3, 2 5 4 2, 5 4 1 3, 5 3 2, 4.

System 3: Bass clef. Treble clef. Dynamics: *non legato*, *p*, *non cresc.*, *sf*, *p*, *sf*, *p*, *sf*. Fingerings: 1) 2 3, 1 2 (3) 4, 1 2 (5) 4 1 4 2, 5 1 4 2 5, 1 2 4 1 4 2, 5 1 4 2 5, 1 2 4 1 3 2, 5 1 4 2 5.

System 4: Treble clef. Bass clef. Dynamics: *p*, *sf*, *p*, *legato*, *dim.*, *più p*. Fingerings: 2 4 (-), 2 4 (-), 3 5 3, (5 3) 8 2 5 3, 1 3 1 3 2 5 3, 1 5 3.

System 5: Treble clef. Bass clef. Dynamics: *cresc.*, *f*, *sf*. Fingerings: 1 5 3, 5 3, 1 1, 1 2 4, 5b (5), 5 1 4 1, 2 4 1 2, 4 4, 4 4, 4 2 1 3, 3 4.

a) Corona di 2 battute circa, seguita da una pausa della stessa durata.

a) Length of Fermata about 2 measures, followed by a pause of the same duration.

a) Fermate etwa zwei Takte lang; ebenso lang Luftpause danach.

Tempo I.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a minor key and 3/4 time. The left hand plays a rhythmic accompaniment of eighth notes, while the right hand plays a melodic line. Dynamics include *pp* and *ppp*. Performance markings include *trillo*, *poco*, and *tranquillo*. Fingerings and pedaling are indicated throughout.

Second system of the musical score. The right hand has a melodic line with *dolcissimo* and *legatissimo* markings. The left hand continues with the accompaniment. Dynamics range from *pp* to *ppp*. Performance markings include *un poco cantando*, *ten.*, *ppp*, *pp*, *ppp*, and *tranquillo*.

Third system of the musical score. The right hand features a melodic line with *f* and *sf* dynamics. The left hand has a rhythmic accompaniment. Performance markings include *pp*, *pp*, *tranquillo*, *cresc.*, *sf*, *sf*, *decresc.*, and *pp*.

Fourth system of the musical score. The right hand has a melodic line with *sf* and *mf* dynamics. The left hand continues with the accompaniment. Performance markings include *pp*, *pp*, *legg. tranquillo*, *cresc.*, *ten.*, *sf*, *mf*, *mf*, *decresc.*, *pp*, and *pp*.

Fifth system of the musical score. The right hand has a melodic line with *pp* and *ppp* dynamics. The left hand continues with the accompaniment. Performance markings include *pp non rall.*, *pp*, *ppp*, *non rit. decresc.*, and *pp*. The system ends with a fermata and a *pp* dynamic.

attacca subito l'Allegro

a) Pedale autografo.  
 b) Corona di 2 battute circa; far seguire immediatamente l'Allegro, senza pausa respiratoria.

a) Pedal mark by Beethoven.  
 b) Length of Fermata about 2 measures; the Allegro should follow immediately (no respiratory pause!).

a) Pedal autograph.  
 b) Fermate etwa zwei Takte lang; Allegro unmittelbar anschließen. (Keine Luft-pause!)

Allegro molto e vivace (♩=132)

IV. I. II. III. IV. I. II.

*p* *poco* *sempre ben articolato* *sempre p* *poco*

III. IV.

*etc.* *non cresc.* *f subito*

1. 2.

*p subito* *p subito* *sempre p*

*cresc.* *mp*

*mf*

1. 2. (♩=120)

*p subito* *f* *p* *sempre senza sc.*

(III.) I. II. I. II. III. I. II. VIII.) I. II. (a) *tr*

*distintamente, ben ritmico* *cresc.* *ff*

(III.) I. II. I. II. VI.) I. II. I. II. I. II. *staccatissimo*

*ff* *decresc.* *pp* *pp*

III. I. II. III. I. II. I. II. (I. II. I. II. etc.)

*sempre pp* *cresc.*

X. X. I. Tempo I.

*mf* *p* *f* *poco*

IV. I. IV. IV. non cresc.

*sempre p* *poco* *non cresc.*

*sempre legato* *f* *P<sub>1</sub>* *distintamente* *sempre staccato*

*f* *P<sub>1</sub>* *distintamente* *sempre staccato*

a) Il trillo deve incominciare sulla nota principale accentata.

a) The trill should begin on the accented, principal note.

a) Triller mit der akzentuierten Hauptnote beginnen.

non cresc.

*f*

*p subito*

*sempre p*

*cresc.*

*mp*

*mf*

*f*

*sf*

*ff*

*ped.*

*brioso*

*sempre*

*sf*

**attacca subito  
l'Adagio**

a) Corona di 8 battute circa, seguita da una pausa di circa 12 battute. È ovvio che durante la pausa si deve alzare il pedale.

a) Length of Fermata about 8 measures, followed by a pause of about 12 measures. Naturally, the pedal must not be held during such pause.

a) Fermate etwa acht Takte lang; dann Luftpause etwa zwölf Takte lang. Selbstverständlich darf über eine Luftpause kein Pedal gehalten werden.



# Adagio con espressione (♩=63)

*p dolce non cresc.*

*soprano ben cantando, ma dolce*

The first system of the musical score consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Adagio con espressione' with a quarter note equal to 63 beats per minute. The score includes various dynamics such as *p*, *molto p*, *mp*, *fp*, *pp*, and *mf*. Performance instructions include *semplice*, *cresc.*, *simile*, *tr*, and *decresc.*. Fingerings and articulations are indicated with numbers 1-5 and slurs. The piano part features a steady accompaniment with some triplet figures.

## (♩=69)

The second system continues the musical piece. It features similar dynamics and performance markings as the first system, including *pp*, *p*, *mp*, *mf*, *fp*, and *f*. The tempo remains 'Adagio con espressione' but is marked with a quarter note equal to 69 beats per minute. The piano accompaniment includes a section marked *non cresc.* and another marked *espress. ma non rubato*. The vocal line continues with melodic phrases and slurs.

The third system of the score includes a tempo change to 'Tempo I.' with the instruction *dolce cantando*. The tempo is marked with a quarter note equal to 69 beats per minute. The piano part begins with *pp poco calando* and *pp in t. egualmente*. The system concludes with a *cresc.* marking and a *tr* (trill) in the vocal line. Dynamics range from *pp* to *mp*.

a)

A short musical exercise in treble clef, 3/4 time, featuring a triplet of eighth notes (3, 5, 2) followed by a quarter note (3).

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*dolce, semplice*

*fp* *pp* *non cresc.* *mp* *p cresc.* *fp* *p dolce* *tr* *mp* *cresc.* *p ben legato*

*tr* *decresc. poco rit.* *pp dolce* *ppp* *in t.* *(a)*

*pp cresc. non troppo*

*(b)* *pp* *cresc. non troppo*

*(c) tr* *sfz* *semplice* *sempre tenuto* *pp* *(d)*

*mf* *tr* *pp*

*tr* \*  
**attacca subito**  
**l'Allegro vivace**

a) Questa successione di 11 note avrebbe dovuto esser scritta in semibiscrome. In ogni caso, deve essere eseguita più lentamente dei sedici centototesimi precedenti, in modo che ambedue le parti abbiano lo stesso valore corrispondente a una croma.

b) Non è un trillo: eseguire esattamente com'è scritto.

c) Il trillo ha la durata di quattro crome circa. Cominciare con la nota principale!

a) This succession of 11 notes should actually be written in 64th notes (hemidemisemi-quavers); at any rate, it should be played that much slower than the preceding sixteen 128th notes, so that each group occupies exactly the same length of 1 quaver.

b) No trill; play exactly as written.

c) The trill about 4 quavers length! Begin on the principal note.

a) Diese Folge von 11 Tönen sollte eigentlich in 64teln aufgeschrieben sein; jedenfalls ist sie um so viel langsamer zu spielen, als die vorangehenden sechzehn 128tel, daß genau der gleiche Achtel-Wert damit ausgefüllt wird.

b) Kein Triller, sondern genau nach der Aufzeichnung.

c) Triller etwa 4 Achtel lang! Mit der Hauptnote beginnen!

*Lento*  $\text{♩} = 126$   $\text{♩} = 63$

d) Corona della durata di 4 crome. Pausa della stessa durata.

d) Fermata 4 quavers, followed by a pause of equal length!

d) Fermate vier Achtel! Luftpause ebenso lang!

Allegro vivace (♩=138)

(a) 353 *tr*

a) Più facile:

a) Easier:

a) Leichter:

I. (a) II. III. I. II. I.

*sf sf* *f* *p legg.* *f* *p legg.* *f* *p*

II. etc. *sf f p sf f p sf sempre f sf sf sf* *ben ritmico, senza affrett.* *non legato, leggiero*

*p subito*

*sf* *p* *sempre staccato* *poco* *più p*

*decresc.* *pp* *tranquillo, ma in tempo* *cresc.*

*f* *p subito* *più p* *pp* *cresc.*

a) Più agevole:

a) More agreeable:

a) Angeneher:

First system of the musical score, featuring a grand staff with treble and bass clefs. The right hand plays a complex melodic line with many slurs and fingering numbers (1-5). The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* is present.

Second system of the musical score. The right hand part is marked *Vigoroso ben legato* and includes a tempo marking of quarter note = 144. The left hand part has dynamic markings of *sempre f* and *sf*. Performance instructions include *non legato* and *non legato sempre*. Fingering numbers are provided for both hands.

Third system of the musical score. The right hand part has dynamic markings of *sf*, *non troppo f*, *più f*, and *sf*. The left hand part has a dynamic marking of *mf legg.* and a tempo marking of quarter note = *f*. Fingering numbers are provided for both hands.

Fourth system of the musical score. The right hand part is marked *meno f*. The left hand part has a dynamic marking of *mf legg.*. Fingering numbers are provided for both hands.

Fifth system of the musical score, labeled with a Roman numeral *I.* The right hand part has dynamic markings of *f* and *mf*. The left hand part has a dynamic marking of *mf*. Fingering numbers are provided for both hands.

a) Nelle edizioni Breitkopf si trova re invece di fa (2° quarto m. s.): è senza dubbio un errore di stampa.

a) The Breitkopf editions have d instead of f (second crotchet, left) which undoubtedly is an engraver's error.

a) Die Breitkopf-Ausgaben haben statt «f» (links zweites 4tel) «d»; zweifellos ein Stichfehler.

VI. I.

Musical score for VI. I. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *b<sup>ff</sup>*, *sf*, *piu f*, *sf*, *sf*, *sf*, *sf*, and *molto f*. Fingerings are indicated by numbers 1-5 and (2). A 5/2 time signature is present at the end of the system.

2813 IV. Tempo I.

Musical score for IV. Tempo I. The system consists of two staves. Dynamics include *f*, *p*, *non legato*, *cresc.*, *p ben legato*, and *f*. Fingerings are indicated by numbers 1-5. A trill is marked with (a) *tr*. A 3/4 time signature is present.

Musical score for IV. Tempo I. The system consists of two staves. Dynamics include *f non legato* and *sf*. Fingerings are indicated by numbers 1-5. A trill is marked with (a) *tr*. A 3/4 time signature is present.

Musical score for IV. Tempo I. The system consists of two staves. Dynamics include *p*, *mf*, *sf*, *legg.*, and *mf sf*. Fingerings are indicated by numbers 1-5. A *poco* hairpin is present. A 3/4 time signature is present.

Musical score for IV. Tempo I. The system consists of two staves. Dynamics include *mf*, *sf*, *p*, *mf*, and *sf*. Fingerings are indicated by numbers 1-5. A 3/4 time signature is present.

a) Vedi pag. 17 a).

a) See page 17 a).

a) Siehe Seite 17 a).

First system of musical notation. Treble clef, bass clef. Dynamics include *poco*, *p*, *mf*, *sf*, *sf*, *p*, *pp*. Fingerings are indicated with numbers 1-5. A *legg.* marking is present above the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics include *p*, *mf*, *f*, *sf*. Includes first ending (I.) and second ending (II.) markings. A *marc.* marking is present in the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamics include *p*, *molto p. non legato*, *mp*, *sf*, *leggierissimo*, *f*, *mf non legato*. Includes first ending (I.) and second ending (II.) markings.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *sf*. Includes first ending (I.), second ending (II.), third ending (III.), fourth ending (IV.), fifth ending (V.), and sixth ending (VI.) markings.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *ff*, *sf*, *sf*. Includes first ending (I.), second ending (II.), third ending (III.), fourth ending (IV.), and fifth ending (V.) markings. A tempo marking of  $\text{♩} = 144$  is present.

a) Il segno *f* manca nelle edizioni Breitkopf. Lo troviamo in quella di Schenker, che è certamente giusta.

a) The *f* sign is missing here in the Breitkopf editions; Schenker's edition has it. There is hardly a doubt that it is correct.

a) In den Breitkopf-Ausgaben fehlt hier das *f*-Zeichen; bei Schenker steht es. Kaum ein Zweifel, daß es richtig ist.

I. II. III. I. II. III.

*p subito tranquillo, ma in tempo f subito*

IV. V. I. II. III.

*ff sf sf sf sf sf*

IV. (♩=152)

*sf sempre ff sf sf sf sf*

I. II. III. IV. V. I. *sempre p*

*ffp sempre ben in tempo, senza affrettare molto p molto p*

II. *non dim.* III. IV. I. II. III.

*sempre staccato p molto p*



IV. V. VI. VII. I.

*pp*  $\frac{2}{4}$   $\frac{1}{3}$   $\frac{3}{5}$   $\frac{2}{4}$  *pp*  $\frac{1}{2}$   $\frac{2}{4}$

VI. I

*p* *pp* *pp* *pp*

tranquillo, ma in tempo

VI. Tempo I.

*cresc.* *non rit.* *mp* *f* *p* *non legato*

*p* *cresc.*  $\frac{p}{12}$   $\frac{p}{41}$   $\frac{p}{3}$

(a)  $\frac{3}{5}$  *tr*

*p cresc.* *ben legato* *f* *f* *(a) tr* *sf*

*non legato* *legato*

*sf* *p* *mf* *sf* *mf* *sf* *legg.*

a) Vedi pag. 17 a).

a) See page 17 a).

a) Siehe Seite 17 a).



*ben ritmico, senza affrettare*

*sf* *non legato, legg.*

*p subito*

*sopra* (2)

*sempre staccato*

*poco* *più p*

*decresc.*

*pp tranquillo, ma in tempo*

*cresc.*

*f* *p subito* *più p* *pp* *cresc.*

*sotto*

*sopra* *f*

(3)

*ben legato*

*vigoroso sempre f*

*sf*

*non legato*

*sempre non legato*

(♩=144)

*sf*

*sf*

*non troppo f*

*mf legg.*

I.

*più f*

*sf*

*meno f*

*mf legg.*

*non cresc.*

X.

I.

*cresc.*

*sempre f*

a) Più facile:

a) Easier:

a) Leichter:

IV.

*sf* *sf* *sf più f* *sempre f*

I.

*sf* *sf* *sf* *mf* *cresc.*

VI.

*ff non rit.* *sf*

Tempo I. (♩ = 63)  
soprano ben cantando  
ma dolce

*p molto p egualmente* *mp* *fp* *pp*

*p dolce* *cresc.* *fp* *mp* *cresc. ben legato*

a) Corona della durata di 4 semiminime circa. Pausa di 6 semiminime circa.

a) Length of Fermata about 4 crotchets, followed by a pause of about 6 crotchets.

a) Fermate etwa 4 Viertel, Luftpause etwa 6 Viertel wert.

35 *tr* 5 2 3 5 4 5  
 4 4 4 (5) 4 4 5 2  
 (*tr*) 132  
*decresc. ten. in t.* *p* *sfp cresc.*  
*Red. Red. Red. Red. Red. Red. Red.*

(a) (*♩*=63) VI. (*♩*=63) *attacca*  
 1 4 4 3 5 1 4 2 4 1 2 4 3 5 1 4 1 3 2 5 2 4 3 4  
*p sf sf sf p molto dolce e semplice pp*  
*Red. Red. Red.* *poco calando*

**Presto** (*♩*=100)  
*p distintamente mf sf p non cresc.*  
 4 2 5 2 5 2 5 1 4 2 2 5 2 1 3 2 1 5 4 4 2 5 1 2 2

*cresc. sf mp. mf fs f*  
*staccato*  
 4 1 4 1 4 1 8 2 1 8 2 5 8 2

*sempre f ff più f ff*  
*Red. Red.*

a) Suddivisione molto consigliabile: | a) A commendable subdivision: | a) Eine empfehlenswerte Einteilung:

*dolcissimo* *♩*=63 *poco calando* *♩*=63

Corona 3 crome  
 Fermata 3 quavers  
 Fermate 3 Achtel  
 (*♩*=48)