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# BEEETHHOVEN

## SONATA PER PIANOFORTE

Op. 13 in Do min.  
( PATETICA )

EDIZIONE TECNICO-INTERPRETATIVA  
DI  
ARTUR SCHNABEL

EDIZIONI CURCI - MILANO

BEETHOVEN

STEFANO  
J. P. E.

SONATA  
PER PIANOFORTE

Op. 13 in Do min.  
(PATETICA)

*EDIZIONE TECNICO-INTERPRETATIVA DI*  
ARTUR SCHNABEL

*TESTO ITALIANO*  
*TEXTE FRANCAIS*  
*TEXTOS ESPAÑOL*

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  $\lceil$   $\rfloor$  delimitano le frasi, le semifrasi, i membri di frasi e, talvolta, gli incisi.

I segni  $\lceil$   $\rfloor$  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 notine 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  $\lceil$   $\rfloor$  délimitent les phrases, les semiphrases, les membres de phrases et, parfois, les incises.

Les signes  $\lceil$   $\rfloor$  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  $\lceil$   $\rfloor$  delimitan las frases, las semifrases, los trozos de frases y, a veces, los incisos.

Las señales  $\lceil$   $\rfloor$  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. 13 in Do min. (PATETICA)

(Dedicata al Principe Carlo von Lichnowsky)

Composta nell'anno 1798  
Pubblicata nel 1799  
presso Eder, a Vienna

Grave (♩ = 48-52)

The musical score is presented in two systems of grand staff notation (treble and bass clefs). The first system begins with a *Grave* tempo marking and a metronome indication of 48-52 quarter notes per minute. The music is in D minor and 4/4 time. Dynamics range from *fp* (fortissimo piano) to *ff* (fortissimo). Performance instructions include *serioso*, *sonore*, *ben in tempo*, *dolce, quieto*, and *pesante*. The score includes numerous fingerings, slurs, and articulations. Pedal markings are indicated with 'Ped.' and asterisks. A section marked 'VI.' is followed by a *ben in tempo* section with a *p dolce* dynamic. The piece concludes with a *poco* marking and a *mf* dynamic, leading to the instruction *attacca subito l'Allegro*.

a) Corona della durata di 7 trentaduesimi circa.

a) Point d'orgue d'une durée d'environ 7 triples-croches.

a) Calderón de más o menos 7 fusas de duraci3n.

Allegro molto e con brio (♩ = 152-176)

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. The right hand has a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *p cresc.*. Fingerings are indicated with numbers 1-5. There are some performance markings like *ped.* and *\*.*

Second system of the musical score. Similar to the first, it continues the complex right-hand texture and eighth-note left-hand accompaniment. Dynamics include *p* and *p cresc.*. Fingerings and performance markings like *ped.* and *\*.* are present.

Third system of the musical score. The right hand features some chords and slurs. Dynamics include *f*, *p*, and *sf*. Performance markings include *non troppo legato* and *ben ritmico*. Fingerings and *ped.* markings are present.

Fourth system of the musical score. The right hand has slurs and some chords. Dynamics include *sf*, *p*, and *cresc.*. Performance markings include *I.* and *p*. Fingerings and *ped.* markings are present.

Fifth system of the musical score. The right hand has slurs and chords. Dynamics include *sf* and *mf*. Performance markings include *IV.* and *I.*. Fingerings and *ped.* markings are present.

Sixth system of the musical score. The right hand has slurs and chords. Dynamics include *sf* and *p*. Performance markings include *VIII.* and *sempre f*. Fingerings and *ped.* markings are present.

I.

sopra  $p$  1 2

4  $mp$  1 2 4

1 5 3

2 1 2

4  $\overline{3}$

con fuoco

3

appassionato ma ben ritmico e non troppo presto

leggerissimo

$pp.$

$pp.$

$f$

$sf$

$p$

$mp$

$p$

$p$

$p$  sempre stacc.

$\frac{1}{2}$

(a) 2 2 3 3

VIII.

I. etc.

$mp$

$p$

$sf$

$sf$

$p$

4  $\overline{3}$

1 3

2 2 353

2 2 1 2 1

3  $p$  1 2 3

5  $mp$  1 2 3

1 5 3

$sf$

$sf$

2 1 2

4  $\overline{3}$

1 3

2 2 353

2 2 1 2 1

3  $sf$  2 5 1

2  $\overline{3}$

1 2 2 2

$p$

$p$

$p$

$mp$

sonore

3 4 5 1 2

non stringere

353

3  $sf$  3

1 3

2 2 353

2 2 3

2 2 353

$mf$

$p$

$mp$

$mp$

non dim.

(b)

2

a) oppure:  
ou bien:   
o bien:

b) Come nell'edizione originale. La maggior parte delle edizioni hanno:

Non vi è ragione di aggiungere il do, basandosi sul passaggio corrispondente, che però modula in modo diverso.

b) Conforme à l'édition originale. La plupart des éditions ont:

Le passage correspondant, d'une autre modulation, ne peut servir de comparaison justificative pour l'adjonction du do à la deuxième octave.

b) Conforme a la edición original. La mayor parte de las ediciones tienen:

El paso correspondiente, de otra modulación, no puede servir de comparación justificante por la añadidura del do.

353 353 353 XIV.

*mf* *decresc.* *molto* *calmare un poco* *pp*

*in t. non agitato* *legato* *p dolce* *legato*

*marc., non stringendo* *cresc.* *p*

I. *un poco agitato* *f* *f* *p legato*

*5 marc.* *cresc. mp*

XII.

*f*





*tranq. ma in tempo*

*pp*

*ppp*

*pp cresc. molto*

*non accelerare*

*sf*

*f*

*f*

*f*

*pp*

*p > ppp*

I.

*pp cresc. - - - - - f*

*f*

*f*

*sf*

XII.

*più f*

*sf*

*fp non troppo legato*

*non presto, ben in misura*

*più p*

*pp*

*ppp*

*tranquillo ma senza rit.*

First system of musical notation. Treble clef, key signature of two flats, 3/4 time. Dynamics include *p*, *psf*, and *p cresc.*. Fingerings are indicated with numbers 1-5. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef, key signature of two flats, 3/4 time. Dynamics include *p* and *mpsf*. A *molto* marking is present. Pedal markings are present below the bass line.

Third system of musical notation. Treble clef, key signature of two flats, 3/4 time. Dynamics include *p cresc.*, *p*, and *cresc.*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef, key signature of two flats, 3/4 time. Dynamics include *p cresc.*. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble clef, key signature of two flats, 3/4 time. Dynamics include *p*, *pp*, *mp*, *sf*, and *pp*. A *leggierissimo* marking is present. Pedal markings are present below the bass line.

Sixth system of musical notation. Treble clef, key signature of two flats, 3/4 time. Dynamics include *p*, *mp*, *più p, leggiero*, *p*, and *mf*. A *con fuoco* marking is present. Pedal markings are present below the bass line.

a) Vedi pag. 5 a)

a) Voir page 5 a)

a) Mirar pag. 5 a)

First system of musical notation. Treble and bass staves. Treble staff starts with *sf energico* and *sf*. Bass staff has a 4-measure rest followed by notes. Fingerings 1, 2, 3, 5, 1, 5, 3 are shown. A 353 triplet is marked.

Second system of musical notation. Treble staff starts with *sf* and *sf*. Bass staff has a 4-measure rest followed by notes. A first ending bracket labeled "I." is present. Dynamics include *p*, *mp*, and *sf*. Fingerings 1, 2, 3, 1, 4, 1, 2, 4, 1, 5, 3 are shown.

Third system of musical notation. Treble staff starts with *mp*, *f*, and *mf*. Bass staff has a 4-measure rest followed by notes. Dynamics include *decresc. poco a poco*. Fingerings 1, 2, 3, 5, 1, 5, 3, 353, 353, 353, 353, 353 are shown.

Fourth system of musical notation. Treble staff starts with *mp* and *pp*. Bass staff has a 4-measure rest followed by notes. Dynamics include *pp* and *calmare un poco*. A section labeled "XVI." is indicated. Fingerings 454, 353, 2, 1, 2, 3, 353, 343, 353, 353 are shown.

Fifth system of musical notation. Treble staff starts with *legato* and *p dolce*. Bass staff has a 4-measure rest followed by notes. Dynamics include *p dolce*. A section labeled "in t., semplice, quieto" is indicated. Fingerings 1, 2 are shown.

Sixth system of musical notation. Treble staff starts with *marc. non stringere* and *p*. Bass staff has a 4-measure rest followed by notes. Dynamics include *p* and *cresc.*. Fingerings 5, 5, 5 are shown.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 2, 3, 2, 1, 3, 1, 3, 2). The left hand has a bass line with slurs and fingerings (3, 2). A dynamic marking *f* is present. Pedal markings *Ped.* and asterisks *\** are located below the bass staff.

Second system of a piano score. The right hand has a melodic line with slurs and fingerings (4, 2, 7). The left hand has a bass line with slurs and fingerings (4, 5). A dynamic marking *p legato* is present. The tempo marking *un poco agitato* is written above the right hand. Pedal markings *Ped.* and asterisks *\** are located below the bass staff.

Third system of a piano score. The right hand has a melodic line with slurs and fingerings (5). The left hand has a bass line with slurs and fingerings (5). A dynamic marking *mp* is present. The tempo marking *marc.* is written above the right hand, and *cresc.* is written above the left hand. Pedal markings *Ped.* and asterisks *\** are located below the bass staff.

Fourth system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 2, 3, 2, 1, 3, 1, 3, 2). The left hand has a bass line with slurs and fingerings (3, 2). A dynamic marking *f* is present. Pedal markings *Ped.* and asterisks *\** are located below the bass staff.

Fifth system of a piano score. The right hand has a melodic line with slurs and fingerings (1, 3, 1, 2, 3, 4, 1, 3, 1, 2, 3, 4, 1, 2). The left hand has a bass line with slurs and fingerings (4, 5, 3). A dynamic marking *p* is present. The tempo marking *(v. p. 7 a) non troppo presto, articolato* is written above the right hand. Performance instructions *sempre stacc.*, *non cresc.*, and *p cresc.* are present. The instruction *2 molto p, legg.* is written below the left hand. Pedal markings *Ped.* and asterisks *\** are located below the bass staff.

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

*f* *ped.* \*

*sf* *f* *ff* *ff*

I. VI. (a)

*ped.* \*

(Tempo 1<sup>mo</sup>)  
**Grave**

*p semplice* *p* *mp espress. cresc.* *sf* *decresc.* *pp*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* \*

**Allegro molto e con brio**

*p* *non cresc. e non string.* *p* *CRESC. il più possibile*

I. VI.

*ff* *f* *ff pesante* *ff* (b)

I. I.

*ped.* \*

a) Corona della durata di 7 minime circa. Poi alzare il pedale.  
b) Attenzione alla corona.

a) Point d'orgue d'environ la valeur de sept blanches; lever ensuite la pédale.  
b) Tenir compte du point d'orgue.

a) Calderón de la duración aproximada de 7 blancas; luego quitar el pedal.  
b) Tener en cuenta el calderón.

Adagio cantabile (♩ = 60-66)

*pp*  
*p* *legatissimo ed egualmente, molto quieto e sereno*  
*molto p*

*un poco piu sono. ro ma dolce*

*semplice*  
*dolcissimo non secco*

*teneramente ma sempre dolcissimo.*  
*pp*  
*sempre legatissimo*  
*pp*  
*molto p*

*ppp*  
*dolcissimo*

*tranquillo*  
*semplice ma con sentimento simile*  
*pp*

*ten. 51*  
*I.*  
*ten. 31*  
*(a) lento*  
*poco*

*lento*  
*oppure: ou bien: o bien:*  
*lento*



non corte

*mp sf sempre cresc.* *sf* *non duramente* *f* *f*

*p non stacc.* *ped.* *ped.* *ped.* *ped.*

I.

*fp non stacc.* *molto decresc.* *ppp* *pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

II.

*pp* *non troppo stacc.* *ten.* *più p* *quieto* *ten.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

VI. *poco rit.* *(♩) = 54-58* *in t. semplice, cantando*

*cresc. poco* *mp* *pp egualmente, discretamente articolato molto p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

III.

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

IV.

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

a) L'Edizione Critica Completa ha tanto qui quanto alla battuta seguente il segno *rf* sul primo tempo della battuta. Questo segno manca nell'edizione originale.

a) Ici, de même qu'à la mesure suivante, l'Édition Critique Générale place le signe «rf» à la première croche de la mesure. Ce «rf» fait défaut dans l'édition originale.

a) Aquí, lo mismo que en el compás siguiente, la Edición Crítica Gen. pone la marca *rf* a la primera corchea del compás. Este *rf* falta en la edición original.

tranz. *non secco* *dolciss., molto teneramente ma sempre semplice*  
*pp* *molto p*  
*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*  
*dolcissimo, non secco* \**Ped.*

I. II. III. *ten.*  
*un poco calando*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

I. *p, dolce, espr., con intimissimo sentimento* (a) *tranquillo*  
*pp* *liberamente colla parte* *pp* *dolcissimo*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

VIII. *poco* *in t.* *pp mp rf p* *semplice* *mp rf p* *poco calando* *p rf più p* *pp*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a)

b) Attenzione alla corona.

b) Tenir compte du point d'orgue.

b) Tener en cuenta el calderón.

# RONDÒ

Allegro (♩ = 100-108)

*p* delicato, con grazia ed un poco di sentimento

*molto p*  
*leggiero*

*legg.*

*mp* (*poco*) (*poco*)

*p*

*legg.*

*[cresc.]*

*f*

*fp* semplice, articolato

*pp*

*ben legato*

*p dolce*

*ten.*

*pp non affrettare*

*molto p legg.*

*p* (*cresc.*)

The musical score consists of six systems of staves. The first system shows a treble staff with a melody and a bass staff with accompaniment. Dynamics range from *p* to *sf*. The second system continues the melody with *leggerissimo* and *pp* markings. The third system includes the instruction *gaio, dolce* and *ten.*. The fourth system features *mp* and *cresc.* markings. The fifth system has *pp* and *sf* dynamics. The sixth system concludes with *molto*, *ff*, and *sempl. p. tranq.* markings.

a) Alcune edizioni hanno il segno *sf* sul terzo quarto. Altre, invece, non l'hanno affatto.

b) Corona della durata di 4 minime circa. Senza pausa.

a) Certaines éditions ont le signe « *sf* » au troisième temps; d'autres éditions, par contre, ne le donnent pas du tout.

b) Point d'orgue d'une durée de la valeur d'environ quatre blanches. Ne faire suivre d'aucune pause.

a) Algunas ediciones tienen el signo *sf* al tercer tiempo, en otras ediciones al revés no lo ponen de todo punto.

b) Calderón de la duración de 4 blancas. Sin pausa.



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

*cresc.*

*f* *5 marc.* *sf* *cresc. p* I.

4 5

*ff* *VI.* *sempre ff* *sf* *sf* VI.

(a) *sf* *ff*

(v. p. 19 b) *Tempo I* *p* *molto p* *leggiere* (*poco*)

a) In alcune edizioni la quinta (e la nona) cromia delle terzine sono fa.

a) Dans certaines éditions, la cinquième (et neuvième) valeur des triolets doivent être fa.

a) En algunas ediciones la quinta (y la nona) corchea de los tresillos es un fa.



VI. *mp ma leggiero* (*poco*) *p* *semplice, gaio* *ten.* *legg.* *p* (*poco*) *più p.*

Red. \*

I. *p, un poco più sonoro* (*un poco crescendo*)

VI. I. IV. I. etc.

*mf non troppo* *mf* *mf* *mp calando diminuendo* *p*

*pp* *in t.* *p* *molto p* *leggiero*

*legg.* (*poco*)

(♩ = 116) *p cresc.* *p cresc.*

First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *ff*, *ff poco*, *f*. Fingerings: 5, 2, 3, 5, 3, 2, 5, 2, 3, 5, 3, 2, 2, 3, 5, 3, 2. Pedal: *mf*.

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *f*, *p*, *cresc.*. Fingerings: 5, 2, 3, 5, 5, 2, 3, 5, 3, 2, 5, 1, 3, 4, 1, 5. Performance instruction: *non stringere*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf con fuoco*, *sf*. Performance instruction: *VI.*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *sff*, *sff*, *ff*. Performance instruction: *VI.*. Pedal: *ped.*. Performance instruction: *più f, un poco stringendo*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *più p*, *decresc.*. Performance instruction: *in t. 1<sup>mo</sup> semplice*. Fingerings: 4, 3, 6, 7, 1, 2, 4, 5, 3, 4, 2, 4. Pedal: *ped.*.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *ff*, *breve*. Performance instruction: *tranquillamente*, *in t., veemente ma non più presto*, *non troppo legato, marc.*. Fingerings: 2, 1, 1, 3, 5, 1, 3, 1, 4, 1, 2. Pedal: *ped.*.

a) Corona della durata di 5 minime circa. Senza pausa.

b) Attenzione alla corona.

a) Point d'orgue d'une durée de la valeur d'environ cinq blanches; ne faire suivre d'aucune pause.

b) Tenir compte du point d'orgue.

a) Calderón de la duración aproximadamente de cinco blancas, sin hacer seguir de ninguna pausa.

b) Tener en cuenta el calderón.

