



*A. J. Philipp*

*al collega illustre, all'amico carissimo,  
dedica questa non lieve "fatica," didattica*

*A. C.  
Roma, 1919.*

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# 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.

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EDIZIONE RICORDI

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## SONATINA


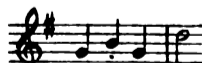
(senza dedica)

Op. 79.

Composta nel 1809,  
 pubblicata in Dicembre 1810  
 presso Breitkopf e Härtel, a Lipsia.

Presto, alla tedesca (a)  $\text{♩} = 88$



25.

(a) "Alla tedesca,, va inteso in questo caso come "alla viennese,, che tale è l'origine etnica del ritmo di *Ländler* che anima questo primo tempo "en forme de valse,, Vedasi l'intermezzo omonimo del *quartetto* Op. 130 dello stesso autore, il cui tema:  offre una curiosa affinità col presente: 

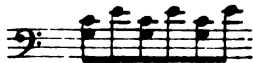
Istruttivo sarà poi il confronto dello stile forte ed altamente personale di questa *Sonatina*-non così facile come sembra-con quello delle due piccole *Sonate* Op. 49, di oltre dieci anni anteriori e perciò ancora così imbevute di Haydn e Mozart.

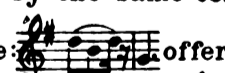
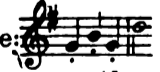
(b) Versione autentica della prima edizione, sostituita poi con quella assai meno beethoveniana:



(a) "Alla tedesca,, peut être interprété dans ce cas "à la viennoise,, conformément à l'origine ethnique du rythme du *Ländler*, "en forme de valse,, qui anime ce premier mouvement. Voyez l'intermezzo homonyme du *quatuor* Op. 130 du même auteur, dont le thème:  offre une curieuse affinité avec celui-ci:  Il sera bon de comparer le grand style, fortement personnel, de cette *Sonatine*-moins facile qu'elle ne paraît-avec celui des deux petites *Sonates* Op. 49, écrites dix ans auparavant et par cela même se ressentant encore de l'influence de Haydn et de Mozart.

(b) Version authentique de la première édition, substituée ensuite par celle-ci beaucoup moins beethovenienne:



(a) "In the German style,, is understood in this case as "in the Viennese style,, being the ethnical origin of the *Ländler* "country dance,, rhythm which runs through this first movement "in waltz form,, See the homonymous interlude of the *quartet* Op. 130 by the same composer, where the theme:  offers a curious likeness to the present one:  It will be instructive to compare the strong and deeply personal style of this *Sonatina*-which is not as easy as it appears-with that of the two little *Sonatas* Op. 49, written more than ten years previously and therefore still saturated with Haydn and Mozart.

(b) Authentic version of the first edition, afterwards replaced by the following, very much less Beethovenish, one:



(a) Il primo quarto della m.d. ancora piano. Queste raffinatezze dinamiche sono già correnti nello stile beethoveniano.

(a) Le premier temps de la m.d. encore piano. Ces raffinements dynamiques se rencontrent déjà fréquemment dans le style de Beethoven.

(a) The first note of the right hand still softly. These refinements of sound are already current in the Beethoven style.

Musical score for piano, consisting of seven systems of staves. The notation includes various dynamics, articulations, and fingerings.

(a) L'edizione originale non ha qui nessuna indicazione di colorito. Però gli *sf* della sinistra lasciano facilmente indovinare che si tratta di un forte.

(b) Manca qui - nella edizione originale - lo *sf*, ciò che fa supporre il significato *diminuendo*.

(a) L'édition originale ne porte aucune indication de nuances. Cependant ces *sf* de la main gauche laissent facilement deviner qu'il s'agit là d'un forte.

(b) Il manque ici, dans l'édition originale, le *sf*, ce qui fait supposer l'indication *diminuendo*.

(a) The original edition has no indication whatever of tone-colour here. However the *sf* of the left hand is a plain indication that a forte is intended.

(b) In the original edition the *sf*, is here omitted, which leads us to suppose a *diminuendo* is intended.

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

*dolce*  
u.c.

5 2 5 2 3 2 8 2 3 1 3

*f*  
t.c.

*p* *f* *p* *cresc.*

2 3 5 5 3 3 3 3 5 3 3

*p subito* *dolce*

8 1 5 1 3 2 5 5

*cresc.*

*f* *sf*

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

*f* *p* *leggermente*

The musical score consists of seven systems of staves. Each system typically includes a grand staff (treble and bass clefs) and sometimes a separate staff for the right hand. The notation is dense with notes, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Dynamic markings include *p*, *cresc.*, *sf*, *stacc.*, *dimin.*, *f*, and *tr*. The piece concludes with two first endings (1. and 2.) in the final system.

Vedi nota della prima volta.

(a) Voyez la note de la première fois.

See note to the first time.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The first measure has a dynamic marking of *sf*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *sf*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *sf*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *P dolce e leggermente*. Performance instructions include *(subito piano e grazioso)*, *(senza dim.)*, and *(senza pedale)*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The first measure has a dynamic marking of *(sempre più P)*. The second measure has a dynamic marking of *u.c.*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of two staves. The first measure has a dynamic marking of *(pp)*. The system concludes with a flourish. Fingerings are indicated with numbers 1-5.



Andante  $\text{♩} = 66$   
*espressivo*

*p*

*simile*

*(pp)* *(sempre piano)* *dolce*

*sempre simile*

*cresc.* *dimin.*

The musical score is written for piano and consists of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like 'cresc.', 'p subito', 'dimin.', 'poco rall.', and 'Pedale come prima' are present. A specific note in the third system is marked with '(a)'. The piece concludes with a 'morendo' instruction.

(a) Ben inteso, lo *sf* deve comprendere anche il *Mi<sup>b</sup>*, nota la più espressiva della battuta.

(a) Bien entendu lo *sf* doit s'appliquer aussi au *Mi<sup>b</sup>* qui est la note la plus expressive de la mesure.

(a) It is evident that the *sf* is meant to include the *E flat*, which is the most expressive note of the measure.

Vivace ♩ = 144-152

*p dolce*

*f*

1. 2. *f sf*

*ff non legato*

(a) *f sf*

*dimin*

(a) Ad libitum:

*f sf* ecc etc

*p*  
*leggero*

*f*

*p*  
*(con fuoco)*  
*f non legato*

*f*

*f*

*f*

(senza rall.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over four measures. Fingerings 1 and 4 are indicated above the notes. The lower staff is in bass clef and contains a bass line with slurs and triplets. Fingerings 4 and 5 are indicated below the notes. The dynamic marking *p* is placed at the beginning of the first measure.

The second system continues the piece. The upper staff has a slur over four measures with fingerings 1 and 8. The lower staff has a slur over four measures with fingerings 5, 2, 4, 2. The instruction *(sempre piano e leggero)* is written above the second measure, and *non legato* is written below the first measure.

The third system features more complex fingerings. The upper staff has slurs and fingerings 1, 2, 1, 3, and (3) (2). The lower staff has slurs and fingerings 5, 2, 4, 2, 5, 4, 5, 4, 5, 4.

The fourth system continues with slurs and fingerings. The instruction *(p sempre)* is written above the second measure. The upper staff has slurs and fingerings 3, 5, 1, 3, 3, 3, 3, 3. The lower staff has slurs and fingerings 5, 2, 4, 2, 5, 4, 5, 4, 5, 4.

The fifth system features triplets in the upper staff. The upper staff has slurs and fingerings 3, 3, 3, 3, 3, 3, 3, 3. The lower staff has slurs and fingerings 5, 5, 5, 2, 5, 1, 5, 5.

The sixth system concludes the piece. The upper staff has slurs and fingerings 3, 4, 3, 4, 3. The lower staff has slurs and fingerings 2, 2, 3, 2, 4, 2, 2, 4, 2. The dynamic marking *f* is placed above the second measure, and a 'c' time signature is at the beginning of the first measure.

*p*

*f* *p* *f*

*p*

*p* *(sempre piano)*  
*non legato*

*p* *(poco stringendo)*  
*cresc.....*

*(a tempo)*  
*p subito*  
*(senza pedale)*