

MUZIO CLEMENTI

KLAVIERSONATE

OPUS 50 Nr. 3

DIDONE ABBANDONATA
SCENA TRAGICA

NACH DEN ERSTAUSGABEN HERAUSGEGBEN
VON
PAUL MIES

FINGERSATZ VON
HANS-MARTIN THEOPOLD

G. HENLE VERLAG MÜNCHEN

VORWORT

MUZIO CLEMENTI hat seine drei Klaviersonaten op. 50 Luigi Cherubini gewidmet und sie im Jahre ihrer Komposition (1821) gleichzeitig in Paris, Leipzig, Offenbach, Mainland und in seinem eigenen Verlag zu London erscheinen lassen. Die Sonate „Didone abandonata“ nimmt in der Pariser Ausgabe die erste, in den übrigen Ausgaben die dritte Stelle ein. Die Eigenschrift ist nicht bekannt. Der vorliegenden Ausgabe wurden im wesentlichen die sehr sorgfältigen Londoner und Pariser Erstausgaben zugrunde gelegt. – Nach Virgils Aeneis hat sich Dido, die Königin von Karthago, den Tod gegeben, als Aeneas, der nach der Zerstörung Trojas in Karthago gelandet war, sie nach kurzem Liebesglück verließ. Das Motiv ist im ganzen 18. und im frühen 19. Jahrhundert ein sehr beliebter Opernstoff und daher den Zeitgenossen Clementis geläufig gewesen. Schon die berühmte englische Oper „Dido und Aeneas“ von Henry

Purcell (1688) hat es als Vorwurf. Die Fassung von Clementis Sonatentitel verweist unmittelbar auf die Oper: sie ist identisch mit dem Titel der berühmtesten Operndichtung über den Sagenstoff, „Didone abandonata“ von Pietro Metastasio. Das Textbuch stammt zwar schon aus dem Jahre 1724, ist aber noch 1811 von Ferdinand Paér für Paris und sogar noch von Karl Gottlieb Reissiger für Dresden (1824) komponiert worden. Clementi hat also an bekannte Vorstellungen angeknüpft. Die Meinung, er habe eine programmatiche Darstellung der Sage geben wollen, ist irrig. Vielmehr hat er in den drei Sätzen (die den klassischen Sonatengrundriß durchaus beibehalten) das innere Erlebnis Didos spiegeln wollen, das sich von trauernder Liebe zu heftigem Schmerz und zur Verzweiflung steigert. Von hier aus erklären sich auch die zahlreichen und zum Teil ungewöhnlichen Vortragsbezeichnungen.

MUZIO CLEMENTI dedicated to Luigi Cherubini his three piano sonatas (op. 50) composed in 1821 and that same year had them published simultaneously in Paris, Leipzig, Offenbach, Milan and by his own firm in London. In the Paris edition the sonata entitled “Didone abandonata” is No. 1; in the other editions it is No. 3. The autograph has disappeared. The present edition is based principally on the very careful London and Paris first editions. – In Virgil’s “Aeneid”, Dido, Queen of Carthage, killed herself when Aeneas, who had landed in Africa after the destruction of Troy, deserted her after a brief fervent attachment. Throughout the eighteenth and in the early nineteenth century the theme was very popular with opera composers. Hence it was familiar to Clementi’s contemporaries. It was also the subject of Henry Purcell’s only true ‘grand opera’

– his famous “Dido and Aeneas”, written in 1688. The wording of Clementi’s title points directly to the opera, since it is identical with the title of Pietro Metastasio’s most celebrated secular drama, “Didone abandonata”, which was based on the aforesaid legend. Although Metastasio’s work was written as early as 1724, Ferdinand Paér set it to music for Paris in 1811 and Karl Gottlieb Reissiger again for Dresden (1824). Clementi was therefore recurring to well-known stage productions. The opinion that he wished to render in music the poetical idea of the legend is erroneous. He desired rather to depict in the three movements (which hold strictly to the classical sonata form) Dido’s emotions, which ran the gamut from sorrow-stricken love to bitter grief and despair. This also explains the numerous, and in part unusual, performing directions.

MUZIO CLEMENTI dédia ses 3 sonates pour piano op. 50 à Luigi Cherubini et les fit paraître l’année de leur composition (1821), il les a fait paraître en même temps à Paris, à Leipzig, à Offenbach, à Milan et dans sa maison d’édition de Londres. La sonate «Didone abandonata» est placée première dans l’édition de Paris, dans les autres, elle occupe la 3^e place. L’autographe n’est pas connu. C’est surtout sur les premières éditions très soignées de Londres et de Paris que la présente édition a été établie. – D’après l’Enéide de Virgile, Didon, reine de Carthage, s’est donné la mort quand Enée, débarqué à Carthage après la destruction de Troie, l’abandonna après un court bonheur. Pendant tout le 18^e siècle et au début du 19^e, ce motif fut très apprécié comme sujet d’opéra et, pour cette raison, il était familier aux contemporains de Clementi. Déjà le célèbre opéra anglais «Didon

et Enée» de Henry Purcell (1688) traitait ce sujet. Le titre de la sonate de Clementi a un rapport direct avec l’opéra: il est identique au titre du célèbre livret sur la légende de «Didone abandonata» de Pietro Metastasio. Cependant, le livret existait déjà depuis 1724, mais il servit de nouveau à un opéra composé en 1811 par Ferdinand Paér pour Paris et même à un autre, écrit par Karl Gottlieb Reissiger pour Dresde (1824). Clementi a donc pris comme point de départ les idées déjà connues. L’opinion d’après laquelle il aurait voulu donner une image descriptive de la légende est erronée. Dans les trois mouvements de la sonate (dont la structure est exactement celle de la sonate classique), il a exprimé les sentiments de Didon qui, après un bonheur éphémère passe de la douleur aiguë au désespoir. Ceci explique aussi les signes d’interprétation nombreux et en partie étranges.

SONATE

Didone abbandonata
Scena tragica
L. Cherubini gewidmet

Komponiert 1821

INTRODUZIONE

Largo patetico e sostenuto

Opus 50 Nr. 3

Attacca Subito

4

Allegro, ma con espressione $\text{d} = 76$ *diliberando, e meditando*

16

25

35

43

50

57



69

fz

2

fz

1 2

3

4

1

8

1 2

3

4

fz

Rev.

75

4

5

2

1

dim.

p

*

p

80

2

3

4

cresc.

fz

5

86

3

4

fz

5

fz

91

3

4

fz

5

2

3

fz ten.

rinf.

4

1

5

rallent. p

a tempo

104 *p*

111 *cresc.* *rinf.* *f*

117 *dolce* *dim.*

126 *rinf.* *fz* *fz*

133 *rinf.* *(fz)* *fz* *fz*

140 *fz* *fz* *p* *cresc.*

147

153

160

168

174

180

187

195

203

212

220

225

230

236

p

244

sempre p

p

250

p

p

ten.

256

cresc.

f p

cresc.

f p

263

cresc.

f p

dolce

This block contains six staves of musical notation. The first four staves are in common time, while the last two are in 2/4 time. The top two staves use a treble clef, and the bottom two use a bass clef. Key signatures vary throughout the section, including flats and sharps. Dynamic markings such as fz, p, cresc., f, p, and dolce are present. Measure numbers 230 through 263 are indicated at the start of each staff. Measure 230 includes dynamic markings fz, fz, fz, fz, and dim. Measures 231-236 show various note patterns and dynamics. Measures 244-250 feature a sustained note pattern with dynamic changes. Measures 256-263 show a crescendo followed by a dynamic change.

271

271

cre - - scen - -

280

do f fz

289

fz rin.

297

più f

303

ff

309

fz fz fz

*Led. **

315 8

321 5 3 2 1 1 2 3 4 5

Continua il Ped.

327 4 5 4 3 2 1 1 2 3 4

ten. *cresc.*

335 1 2 3 4 5 6 7 8 9 10

p *cresc.* *p*

344 1 2 3 4 5 6 7 8 9 10

dolce *cresc.*

353 1 2 3 4 5 6 7 8 9 10

f *fz* *fz* *rinf.* *rinf.* *fz* *dim.*

360

p dolce

fz p

ten.

368

f

fz

rinf.

dim.

374

p

f

fz

381

fz

b.d.

fz

b.d.

b.d.

387

393

fz

fz

dim.

p

Ped.

This block contains six staves of musical notation for piano. Measure 360 starts with a dynamic of *p dolce*. Measures 361-362 show eighth-note patterns with dynamics *fz p* and a crescendo to *ten.* Measure 363 begins with *f*, followed by *fz* and *rinf.* Measures 364-365 show eighth-note patterns with *dim.* Measure 366 starts with *p*, followed by *f* and *fz*. Measures 367-368 show eighth-note patterns with *fz* and *b.d.* Measures 369-370 show eighth-note patterns with *fz* and *b.d.* Measures 371-372 show eighth-note patterns with *fz* and *b.d.* Measures 373-374 show eighth-note patterns with *fz*. Measures 375-376 show eighth-note patterns with *b.d.* Measures 377-378 show eighth-note patterns with *b.d.* Measures 379-380 show eighth-note patterns with *b.d.* Measures 381-382 show eighth-note patterns with *b.d.* Measures 383-384 show eighth-note patterns with *b.d.* Measures 385-386 show eighth-note patterns with *b.d.* Measures 387-388 show eighth-note patterns with *b.d.* Measures 389-390 show eighth-note patterns with *b.d.* Measures 391-392 show eighth-note patterns with *b.d.* Measures 393 shows a dynamic of *p*.

*) Die dynamischen Zeichen in den Takteten 363–367 finden sich nur in der französischen Erstausgabe.

*) The dynamic markings in bars 363–367 are found only in the French first edition.

*) Les signes de nuances aux mesures 363–367 ne se trouvent que dans la première édition française.

399

406

cresc. 2 1 2 21 5

f

rinf.

dim.

rallent.

413

a tempo

p

legato

420

cresc.

f

426

fz

con espressione

p

f

434

rinf.

fz

fz

rinf.

441

447 8

453

459

467

474

480 **Più allegro**

487

493

500

507

514

*) Pedalzeichen in den Taktene 480–489 finden sich nur in der französischen Erstausgabe.

*) Pedal signs in bars 480–489 are found only in the French first edition.

*) Les signes de pédale aux mesures 480–489 ne se trouvent que dans la première édition française.

Adagio dolente ♩ = 108

The musical score consists of five staves of piano music. Staff 1 (top) starts with a dynamic of *p*, followed by *f*, *p*, and *f*. Articulation marks (1, 2, 3, 4, 5, 6) are placed above specific notes. The bass staff (Ped.) has a dynamic of *p*. Staff 2 (middle) has a dynamic of *f*, followed by *p*. Articulation marks (1, 2, 3, 4, 5, 6) are placed above specific notes. The bass staff (Ped.) has a dynamic of *p*. Staff 3 (bottom) has a dynamic of *f*, followed by *p*. Articulation marks (1, 2, 3, 4, 5, 6) are placed above specific notes. The bass staff (Ped.) has a dynamic of *p*. Staff 4 (second from bottom) has a dynamic of *f*, followed by *p*. Articulation marks (1, 2, 3, 4, 5, 6) are placed above specific notes. The bass staff (Ped.) has a dynamic of *p*. Staff 5 (bottom) has a dynamic of *f*, followed by *p*. Articulation marks (1, 2, 3, 4, 5, 6) are placed above specific notes. The bass staff (Ped.) has a dynamic of *p*.

Continua il Ped.

con espressione

rinf.

dolce

cresc.

dim.

ten.

Ped.

Ped.

Ped.

cresc.

ten.

22

ten.

p

cresc.

f

26

ten.

fz

p

ten.

f

30

cresc.

pp

Lamentando

pp

34

cresc.

f

p

37

cresc.

f

dim.

dolce

f

Musical score for piano, five staves:

- Staff 1:** Measures 41-45. Dynamics: cresc., f, cresc.
- Staff 2:** Measures 45-50. Dynamics: f, fz, fz dim., p, a tempo, f.
- Staff 3:** Measures 49-54. Dynamics: fz, fz, fz, p, cresc.
- Staff 4:** Measures 53-58. Dynamics: fz p, cresc., > >, cresc., > p. Pedal indications: 2, 2, 2, 2, 2, 2.
- Staff 5:** Measures 58-63. Dynamics: pp, f. Pedal indications: 3, 3, 1, 5, 1, 2.

*) Diese Angabe findet sich nur in der französischen Erstausgabe.

*) Found only in the French first edition.

*) Cette indication ne se trouve que dans la première édition française.

62

ten.

fz *p* *cresc.* *f*

3 3 2

66

a tempo

fz *fz* *ff*

ral - *len* - *tando* *Ped.*

3

68

tr

fz *fz* *fz* *ten.* *dim.*

*

3 4 5

70

p *cresc.* *f*

Ped.

72

rallen - *tan* - *do*

fz *dim.*

2 *4*

2 *4*

Attacca Subito

Allegro agitato, e con disperazione $\text{d}=80$

1

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951

952

953

954

955

956

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958

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960

961

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963

964

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966

<p

41

con anima

4

5 45

48

fz

cresc.

f

55

2

1 3

1

5

fz

60

più f

fz

fz

65

5

3

fz

fz

Ped.

71

ten.

p

*

77

cresc.

81

f

più f

85

fz

p

3 4 5

90

pp

f

2

95

più f

con furia

ff

fz

1 2 4 5

99

ten.
fz
fz

103

fz
fz
dim.
p
con anima
rinf.

110

rinf.
p
2
3
5
5

117

3
2
3
4

122

f
ten.
ten.
ff
ten.

128 *con espressione*

135

142 *cresc.* *fz* *f*

149 *fz*

156 *fz* *fz* *fz* *fz* *fz* *fz*

168

173

180

188

196

202

209

1 4 3

214

2 3 cre - scen -

219

do f

224

più f ff fz

229

fz⁵ fz² 3 dim. ten.

234

p sempre p

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *dolce*, *cresc.*, *f*, *ff*, *fz*, *ten.*, and *dim.*. The music consists of six measures per staff, with measure numbers 239 through 265 indicated above each staff. The score is written in common time, with a key signature of one flat. Measures 239-243 show a melodic line with eighth-note patterns and harmonic changes. Measures 244-248 continue this pattern with a crescendo and dynamic markings. Measures 249-253 show a more complex harmonic progression with sustained notes and eighth-note patterns. Measures 254-258 feature eighth-note patterns with dynamic markings *fz* and *ff*. Measures 259-263 show a continuation of eighth-note patterns with dynamic markings *fz* and *ten.*. Measures 264-268 conclude the section with eighth-note patterns and dynamic markings *fz* and *dim.*.

270

Continua il Ped.

Continua il Ped.

278

*

286

rinf.

fz

ten.

fz

293

rinf.

ten.

fz

300

ff

305

ten.

dim.

fz

311

p

1 4

con espressione

318

con anima

35

325

fz (*fz*) *cresc.*

f

332

2 1

fz

337

1 4 3

(*più f*)

fz

342

fz

ten.

p

349

cresc.

355

cresc.

f

361

8

fz

p

pp

lamen-dolce

369

ten.

tando

f con furia

ten.

fz

fz

ten.

375

più f

ten.

ff

fz

fz

381

fz

rinf.

dim.

p

pp

388

397

405

410

416

422

fz

p

ff con fuoco

Ped.

fz con passione

dim.

p

cresc.

ff

ten.

ten.

Ped.

Ped.

B