



A. J. Philipp

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

A. C.
Roma, 1919.

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.

EDIZIONE RICORDI

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SONATA ^(a)

dedicata all' Arciduca Rodolfo

Op. 111.

Composta nel 1821-22 ^(b),
 pubblicata in Aprile 1823
 presso Schlesinger a Berlino e Parigi.

Maestoso ♩ = 52

32. *c) molto energico* *sf* *sf* *p* *d)* *sf* *sf* *sf*

e) *p* *sf* *sf* *p* *dim.* *pp* *f*

u.c. *(sempre pp) (ancora piu p)* *t.c.* *cresc:..... f* *sf ben tenute*

sf p sf p sf p

a) Lo studioso farà bene - prima di ad-
 dentrarsi nell'interpretazione di questa
 Sonata - di leggere quanto vi si riferisce,
 nell' interessantissimo libro - già citato
 nella prefazione - di De Lenz: „Beetho-
 ven et ses trois styles.“

a) Il sera utile à l'élève, avant d'appro-
 fondir l'interprétation de cette Sonate, de
 lire ce qui s'y rapporte dans l'intéressant
 livre de De Lenz, duquel il est parlé dans
 la préface: „Beethoven et ses trois styles.“

a) Before penetrating very deeply into
 the interpretation of this Sonata, the
 student will do well to read all that
 concerns it, in that very interesting book
 by De Lenz, already mentioned in the
 preface: „Beethoven and his three manners.“

b) L'autografo porta l'indicazione: „fi-
 nita il 13 Gennaio 1822.“

b) L'autographe porte l'indication: „ter-
 minée le 13 Janvier 1822.“

b) The autograph bears the indication:
 „Finished January 13th 1822.“

m.d.

c) Più agevole:
 Plus aisé:
 Easier:

f m.s.

m.d.

d) Idem:
 Idem:
 The same:

f m.s.

m.d.

e) Idem:
 Idem:
 The same:

f m.s.

f) Certe vecchie edizioni francesi (e
 quella pure moderna del Dukas) por-
 tano - contrariamente all'accordo auto-
 grafo - la seguente versione:

È ovvio rilevare co-
 me nel caso presente
 - all'infuori dell'au-
 tenticità - l'accordo
 impreciso di settima
 diminuita sia superiore, esteticamente,
 a quello assai meno misterioso, di set-
 tima dominante.

f) Certaines anciennes éditions françaises
 (et même celle, moderne, de Dukas) con-
 trairement à l'autographe portent la ver-
 sion suivante:

Dans ce cas, il est
 clair que, en dehors
 // de son authenticité,
 l'accord si imprecis
 de 7^{me} diminuée, est
 plus efficace, esthétiquement parlant, que
 celui de 7^{me} de dominante, bien moins
 mystérieux.

f) Certain old French editions (and Dukas's
 modern one) - contrarily to the autograph
 chord - have the following version:

It is obvious that
 in the present case
 - authenticity apart -
 the exclusive dimin-
 ished seventh chord, is esthetically su-
 perior to the far less misterious domin-
 ant seventh.

54 3 3 54

più p

sf p sf p sf p

Allegro con brio appassionato $\text{♩} = 60$

pp (sordamente per cominciare)

u.c. t.c.

cresc:.....

a) (*acc.do.....*)

non legato

f ff (ruvidamente) sf

$\text{♩} = 66$

sf (*non legato*) *mezzo p* *poco ritenente..... a tempo*

(di nuovo *cresc:.....*)

non legato)

sf sf

sf sf sf sf f p

b)

È consigliabile la modificazione di Bülow e Klindworth:
 a) La modification de Bülow et de Klindworth est à conseiller:
 Bülow's and Klindworth's modification is advisable:

ecc. etc.

Più agevole:
 b) Plus aisé:
 Easier:

ecc. etc.

Poco ritenente *a tempo*

cresc. (poco animando)

Poco ritenente espressivo *a tempo* $\text{♩} = 69-72$

(sf) *p* *f subito (sempre non leg.)*

(sempre non legato)

f sempre

sf *f*

a) Le due legature non esistono sul manoscritto. Sembrano però indispensabili. Figurano nell'edizione di Bülow.

b) Con ragione, Bülow e Klindworth hanno soppresso l'incomodissimo Fa, cioè:

ecc.

c) È facile il supporre - in base alla simmetria melodica - che questo Mi possa essere erroneo e che l'intenzione dell'autore fosse invece:

Ma la diversità - per nulla simmetrica - delle tre armonie inferiori consecutive:

contiene in sé la spiegazione esauriente della cosa.

a) Les deux liaisons n'existent pas dans le manuscrit. Elles me semblent néanmoins indispensables et font partie de l'édition de Bülow.

b) Bülow et Klindworth ont supprimé avec raison ce Fa très incommode:

etc.

c) Se basant sur la symétrie mélodique, on pourrait facilement supposer que ce Mi est peut-être une erreur et que l'intention de l'auteur est au contraire:

Mais la diversité, nullement symétrique, des trois harmonies inférieures consécutives:

et

explique la chose d'elle-même.

a) The two binds do not exist in the manuscript. They seem, however, indispensable. They appear in Bülow's edition.

b) Bülow and Klindworth have, with reason omitted the troublesome F, that is:

etc.

c) Judging from the melodic symmetry, it is easy to suppose that this E is a mistake and that the intention of the author was instead:

But the unsymmetrical diversity between the three consecutive lower harmonies:

and

holds the exhaustive explanation of all.

sf

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

1 4 8 4 8

(8) (8) 4

sopra

ff non legato sf sf sf

5 4 5

4 8

(calmando)

Meno allegro

sf p

12 (con fantasia e libertà)

4 8 5 8 1 8 2 b 1 8 b 1 8

ritardando.....

Adagio

Tempo 1^o

(più p) ff

5 5 4 5

4 5

(simile)

(non legato)

p subito

(simile)

4 2 4 2 4 4 2 1 1 4 b 4

4 2 4 4 4 4 8 4 b 4 4 4 b

d = 69-72

ff sf sf sf

(ff sempre)

(sempre non leg.)

a) *tr*

b) *tr*

non legato

1. *ff*

2. *ff p sf*

a)

b)

(Tranquillo, ma senza ritardare)

$\text{♩} = 66$
(marcato)

First system of the musical score. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The lower staff has a similar triplet. The tempo is marked as *(mp)* and the style as *(marcato)*. The key signature has two flats.

Second system of the musical score. It features a *trium* (trill) in the upper staff and a *trium* in the lower staff. Dynamics include *(non legato)* and *(marc.)*. The tempo remains *(mp)*. The key signature has two flats.

Third system of the musical score. It includes a section labeled *a) trium* in the upper staff. Dynamics include *non legato* and *trium*. The tempo is *(mp)*. The key signature has two flats.

Fourth system of the musical score. It features a *cresc.* (crescendo) marking in the upper staff. Dynamics include *f (non troppo)* and *sf*. The tempo is *(mp)*. The key signature has two flats.

Fifth system of the musical score. It features a *cresc. - - - poco - - - a - - -* marking in the upper staff. Dynamics include *sf*. The tempo is *(mp)*. The key signature has two flats.

Più agevole:
a) Plus aisé:
Easier:

Alternative musical notation for easier playing, showing simplified fingerings and dynamics for the first system.

- - poco

sf *f*

(un poco largamente)

ff *sf* *p* *ritar* - - - dan -

a tempo

cresc. do

poco ritenente

dim. *espressivo*

Preferibile, colla tecnica moderna:
 a) *Préférable pour la technique moderne:*
 Preferable, with modern technique:

Preferibile, per le mani femminili:
 b) *Préférable pour les petites mains:*
 Preferable, for woman's hand:

Idem:
 c) *Idem:*
 The same:

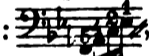
d) Stante il *ritenuto* e - d'altra parte - la necessità di non infiacchire la vigorosa del basso, sarebbe consigliabile la seguente interpretazione:

d) Etant donné le *ritenuto* et d'autre part la nécessité de ne pas affaiblir le vigoureux de la basse, il serait à conseiller l'interprétation suivante:

d) Considering the *ritenuto* and, on the other hand, the necessity of not weakening the forceful of the bass, we would advise the following interpretation:

rit:..... a t?

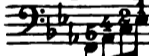
a tempo $\text{♩} = 69-72$
(*sempre non legato*)

a) Non è possibile spiegare - altrimenti che coll'ipotesi di una svista - il perché Beethoven non abbia qui voluto: , e si può certo adottare senza scrupoli questa versione.

b) Di fronte al pericolo delle quinte:

Beethoven, pure genio discretamente audace, come già si è visto, preferì piegarsi, e deformare, inesteticamente, il bellissimo *melos*. La fine del primo tempo della *Sinfonia incompiuta* di Schubert offre un altro illustre esempio di quel terrore quasi religioso che incuteva, un secolo fa, anche ai novatori più spregiudicati, il vecchio dogma delle QUINTE.

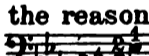
Però, oggi che le orecchie sono assuefatte a ben altre arditezze che non due modeste „quinte,“ mi pare che, nel caso presente, il pensiero melodico originale dovrebbe venir restituito e che si potrebbe assolvere, il „nostro „timoroso“ autore, permettendogli:

a) *Ce n'est qu'avec l'hypothèse d'une distraction que l'on peut expliquer que Beethoven n'ait pas voulu:* , et l'on peut adopter cette version sans scrupules.

b) *En face du danger des quintes:*

Beethoven, dont le génie (comme on l'a déjà vu) pourtant si audacieux, a préféré se résigner à la déformation peu esthétique de la belle mélodie. Un autre célèbre exemple de la terreur presque religieuse que les compositeurs les plus novateurs et sans préjugés du siècle dernier avaient du vieux dogme des QUINTEs, est celui qui se présente à la fin du premier mouvement de la *Symphonie inachevée* de Schubert.

Cependant, puisque les oreilles sont maintenant habituées à bien d'autres hardiesses qu'à deux modestes „quintes,“ il me semble que, pour le cas présent, la ligne mélodique originale devrait être rétablie, et que l'on pourrait absoudre notre auteur trop „timoré,“ en lui permettant:

a) It is impossible to explain, otherwise than with the hypothesis of an oversight, the reason for Beethoven's not wanting: , and we may surely adopt this version without scruples.

b) When facing the danger of fifths:

Beethoven, though a considerably audacious spirit, as we have had occasion to see, preferred to stoop to the unesthetic disfiguring of the lovely *melos*. The end of the first tempo of Schubert's *Unfinished Symphony*, offers another illustrious example of that almost religious terror, which the old dogma of the *Fifths* inspired, a century ago, even in the most unprejudiced innovators.

However, now that the ear is accustomed to far greater audacities than the two modest „fifths,“ it seems to me that, in the present case, the original melodic thought should be restored, and that we might absolve our „timorous“ author permitting him:

m. d.
m. d.
r. h.


ecc.
etc.


Meno allegro


Adagio


Tempo I.^o $\text{♩} = 60$


Meno allegro


a) La simmetria colla prima volta: ,
(settima dell'accordo) rende evidente l'

inesattezza del  autografo. Nè va-
le a spiegare questo Do l'estensione della
tastiera di quell'epoca, poichè questa giun-
geva già correntemente a questo Mi♭, co-
me si può vedere più oltre nel medesimo
primo tempo. Evidentemente, si tratta
di un leggero errore di Beethoven, il qua-
le scrisse cinque tagli addizionali invece
che sei, errore interpretato alla lettera
dai primi incisori.

a) La symétrie de la 7^{me} de l'accord: ,
avec la première fois, met en évidence l'in-

exactitude du:  autographe.
L'étendue même du clavier de cette époque-
là ne suffit pas à expliquer ce Do, puis-
qu'on se servait couramment de ce Mi♭,
comme on peut s'en rendre compte plus
avant dans ce même premier temps. Il
s'agit évidemment d'une légère erreur de
Beethoven interprétée à la lettre par les
premiers graveurs.

a) The symmetry with the first time: ,
(seventh of the chord) shows the evident

inexactness of the autograph:  Nor
is this C explained by the extension of
the keyboard of that time, for it currently
reached this E flat already, as can be
seen farther on, in this same first tempo.
It obviously appears to be a slight error
Beethoven's which was interpreted to the
letter by the first engravers.

poco a poco sempre più allegro

ritardando..... cresc:.....

Tempo I^o

(non legato) $\text{♩} = 69 - 72$

p subito a) *ff sf*

sf sf (ff sempre)

(sempre non leg.)

343 b) tran 2 3

a) Le vecchie edizioni Czerny e Moscheles hanno questo *La*, ciò che è totalmente erroneo.

b) Vedi prima volta.

a) Le *La* qui existe dans les vieilles éditions de Czerny et Moscheles est complètement erroné.

b) Voyez la première fois.

a) The old Czerny and Moscheles editions, have this *A* as natural, which is wholly wrong.

b) See the first time.

8

trm

sf *sf* *sf* *sf*

4 3 2 1 4 3 2 1 2 1 4

8

(Poco più mosso)

sf *sf* *sf* *sf* *ff* *sf* *sf* *sf* *sf* *dim.*

1 3 4 3 1 4 3 1 4

(Calmando)

(espr. molto)

p *p*

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

45

(*mp*)

4

3

54

(*mf*)

1 2 1 1 4 1 2 1 1 2 1 1 2 1 1 4

a)

(poco ritard.)

b)

a) suona meglio.
sonne mieux.
sounds better.

b) A proposito di questo Do grave, originale, vedi note nelle fughe degli op. 106 e 110.

b) A propos de ce Do grave original' voyez les notes des fugues des Op.106 et 110.

b) For this low C (original), see the note on the fugues of Opus 106 and 110.

ARIETTA (Con variazioni) a)

Adagio molto semplice e cantabile ♩ = 60

a) Il carattere di questo meraviglioso tema variato si riassume in poche parole: dolcezza, quiete, felicità supra-terrestre. Di fronte alla formidabile glorificazione della GIOIA che incorona la Nona Sinfonia, il presente frammento sonoro rappresenta un'altra concezione del medesimo sentimento, più intima, ma non per questo meno elevata. Sembra che il Maestro abbia qui raggiunto il più alto grado della serenità spirituale, liberandosi completamente dalla tragicità terrestre, così eloquentemente sintetizzata nell'Allegro precedente. E a me pare che la strana luce - allo stesso tempo sfolgorante e misteriosa - che illumina questa Arietta, costringa imperiosamente a pensare alla chiusa di quell'altro mirabile poema: il Gitanjali di Rabindranath Tagore. Rilegga lo studioso la ultima poesia di quel libro; e nel „Nirvâna“ del poeta - filosofo indiano egli troverà il migliore commento estetico ed umano a questo sublime pezzo di musica.

a) On peut résumer le caractère de ce merveilleux Tema variato (thème varié) en peu de mots: douceur, calme, bonheur sur-humain. Devant la formidable glorification de la JOIE qui couronne la 9^{me} Symphonie, ce fragment sonore représente une autre conception plus intime et pourtant tout aussi élevée du même sentiment. Il semble ici que le Maître ait atteint le plus haut degré de la sérénité spirituelle en se libérant complètement du tragique terrestre, synthétisé si éloquentement dans l'Allegro précédent. Il me paraît que l'étrange lumière, fulgurante et mystérieuse en même temps, qui éclaire cette Arietta oblige à penser à la fin de cet autre admirable poème: le Gitanjali de Rabindranath Tagore. Que l'élève relise la dernière poésie de ce livre; et dans le Nirvâna du poète-philosophe hindou, il trouvera le meilleur commentaire esthétique et humain de cette sublime oeuvre musicale.

a) The character of this marvellous Varied Theme, is summed up in a few words: sweetness, tranquillity unearthly bliss. Compared with the formidable glorification of JOY which crowns the Ninth Symphony, the present fragment represents another conception of the same sentiment, more intimate, but not less elevated. It seems as if the Master had reached the highest degree of spiritual serenity, freeing himself completely from that tragical earthly feeling which finds its synthesis in the preceding Allegro. And it seems to me that the strange light - at once flashing and mysterious - which illumines this Arietta, imperiously forces us to think of the close of that marvellous poem: the Gitanjali by Rabindranath Tagore. Let the scholar read the last poem of that book; and in the „Nirvâna“ of the Indian poet-philosopher, he will find the best aesthetic and human comment on this sublime piece of music.

b) Le mani più grandi potranno adottare la seguente lieve ed utile modificazione:
 b) Les grandes mains pourront adopter l'utile modification suivante:.....
 The broader hands may adopt the following slight and useful modification:

First system of musical notation, featuring treble and bass staves with various notes, rests, and fingerings. A *cresc:* marking is present in the right-hand staff.

Second system of musical notation, including *p subito*, *cresc:*, *sf*, and *dolce sempre* markings. It contains first and second endings.

VAR. II.
L'istesso tempo *m.d.*

Third system of musical notation, starting with a second ending. It includes *dolce* and *m.s.* markings, and is divided into parts *a)* and *b)*.

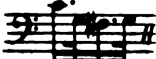
Fourth system of musical notation, continuing the piece with various rhythmic patterns and fingerings.

Fifth system of musical notation, concluding the piece with first and second endings.

a) In obbedienza al carattere *dolce* di questa seconda variazione, sarà necessario osservare strettamente il valore della figurazione ritmica:



e non trasformare questa in:



b) L'indicazione „mano sinistra“ figura sull'autografo.

a) Pour obéir au caractère de douceur de cette seconde variation, il est nécessaire d'observer scrupuleusement la valeur de la figurazione rythmique:

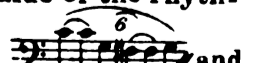


et de ne pas la transformer en:

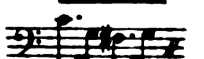


b) L'indication „main gauche“ se trouve dans l'autographe.

a) In obedience to the *sweet* character of this second variation, it is necessary to strictly observe the value of the rhythmic configuration:



and not transform it into:



b) The indication „left hand“ appears on Beethoven's autograph.

(dolce sempre)

cresc:..... p subito

cresc:.....

sf p sf p

VAR. III.
L'istesso tempo (*Vivacemente*)

12/32


(3/8)

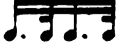
f (subito)

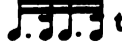
1.

2.

m. s.

a) Contrariamente alla precedente variazione, il carattere energetico, alquanto eroico della presente, fa ritenere preferibile il ritmo:  a quello segnato.

a) Contrairement à la variation précédente, le caractère énergique, voire même héroïque, de celle-ci, fait que le rythme:  est préférable au rythme marqué.

a) Contrarily to the preceding variation the energetic, rather heroic character of the present one, makes one prefer this rhythm:  to the one indicated.

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of notes, including a triplet of eighth notes marked with '3' above them. A dynamic marking of *m.d.* (mezzo-dolce) is present. The lower staff (bass clef) contains a descending line of notes, with a dynamic marking of *m.s.* (mezzo-sordido) and a fermata over a final chord. Fingerings are indicated by numbers 1-5.

The second system is marked *sempre f* (sempre forte). It features sustained chords in the upper staff and a more active melodic line in the lower staff. The music is characterized by a consistent forte dynamic throughout the system.

The third system shows a complex melodic line in the upper staff with many slurs and ties. The lower staff provides a rhythmic accompaniment with repeated eighth-note patterns. Multiple *sf* (sforzando) markings are used to highlight specific notes in both staves.

The fourth system continues the intricate melodic and rhythmic patterns. It features frequent *sf* markings, indicating a series of accents throughout the piece. The notation is dense with slurs and ties.

The fifth system is divided into two measures, labeled '1.' and '2.'. Measure 1 contains a complex melodic figure. Measure 2 begins with a *(dim.)* (diminuendo) marking, followed by a final *f* (forte) dynamic. The system concludes with a double bar line and repeat signs.

First system of musical notation. Treble clef: *f* (5 1), (4 1), (3 1), 1 3 2 5 3, 1 3 2 5 4. Bass clef: 4 3 2 1 4, *p*, *f*. Includes fingerings and dynamics.

Second system of musical notation. Treble clef: 5 11, *p*, 3 2 1 3 2 4 1 3, 5 1 3 5 4 2 5, 3 2. Bass clef: 3, 4 5, 4. Includes a *cresc:* marking.

Third system of musical notation. Treble clef: 4 5 1, 4 5 1, 4 5 1, 5 5 5. Bass clef: *f*, *sf*, *sf*, *sf*, *f*. Includes fingerings and dynamics.

Fourth system of musical notation. Treble clef: 3 4 5 4 2, 3 4 5 4 2, 3 4 5 4 2, 3 5 4. Bass clef: 5 1, 4 1, 4 1, 3 4 5 1, 3 4 5 1, 3 4 5 1. Includes fingerings and dynamics.

Fifth system of musical notation. Treble clef: 1. 5 5 3 2, 2, 5 4 5 3, 2. Bass clef: 2, 2, 2, 2. Includes first and second endings and measure numbers 9 and 16.

VAR. IV.

(Con calma. Misterioso)

(3/8) u.c. per tutta la variazione
pp

il basso sempre ben misurato
a)

b)

Etereo
leggermente, quasi non legato

pp subito e sempre
(il basso stacc.)
(senza pedale)

a) Secondo i pianoforti. Su taluni-a sonorità più compatta - sarà preferibile il mutamento completo.

a) Selon les pianos. Sur ceux dont la sonorité est plus compacte, le changement complet est à préférer.

a) According to the pianos. On some-with a more compact sonority - the complete change will be better.

b) Accentuare lievemente la parte latente:
Marquer légèrement la partie latente:
Slightly accent the hidden part:

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff contains a supporting line with fingerings and slurs. The key signature is one sharp (F#).

Second system of musical notation, including the instruction *(sempre pp)*. The treble staff continues with complex fingerings and slurs. The bass staff has a more rhythmic accompaniment with fingerings and slurs.

Third system of musical notation, continuing the complex melodic and accompaniment lines with various fingerings and slurs.

Fourth system of musical notation, including the instruction *(Misterioso) pp* and *(sempre u.c.)*. The treble staff features a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment with slurs and fingerings.

Fifth system of musical notation, including the instruction *(sempre ben misurato)*. The treble staff features a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment with slurs and fingerings.

The first system consists of two staves in bass clef. The upper staff contains several chords with some notes beamed together, and a few eighth notes. The lower staff features a dense, rhythmic accompaniment of eighth notes, often in pairs or groups of four.

The second system continues the two-staff bass clef texture. It includes some chords with fingerings (e.g., 4, 1, 2) and continues the rhythmic accompaniment in the lower staff.

The third system features a change in texture. The upper staff has fewer notes, while the lower staff continues with eighth notes. Performance instructions are present: *(Etereo)*, *(quasi non leg.)*, *pp leggermente*, *(stacc.)*, and *(senza pedale)*.

The fourth system introduces a treble clef staff at the top, containing a complex melodic line with many notes and detailed fingerings (1-5). Below it are two staves in bass clef with a simple accompaniment of eighth notes.

The fifth system continues the treble clef melodic line with complex fingerings. Below it are two staves in bass clef. The instruction *(sempre pp)* is written above the lower staves.

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

(poco cresc.)

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

(pp)

3 3 4 2 3 3 4 2 3 4 2 3

t.c.

(leg.)

cresc:.....

sopra

(sotto)

cresc:.....

Musical score for the first system, featuring piano and forte dynamics and a 'sotto' marking.

Musical score for the second system, including 'f', 'p', 'dim.', and 'pp' markings, and 'sopra' and 'sotto' labels.

Musical score for the third system, marked 'a) tr' and 'p cresc:', with various fingerings and dynamics.

Musical score for the fourth system, marked 'p', 'p subito', and 'espressivo', with 'dim.' and 'p' markings.

a) La diteggiatura $\frac{54}{12}$ è originale di Beethoven, e figura tanto sull'edizione Schlesinger del 1828, quanto su quella Cappi-Diabelli del medesimo anno, riveduta dall'autore. La diteggiatura $\frac{45}{12}$ apparve per la prima volta nella nuova edizione Schlesinger del 1840. L'indicazione originale è preziosa, perchè da essa risulta chiaramente che Beethoven voleva così il doppio trillo della m.d.:

e non:

, come hanno quasi tutte le edizioni moderne. (E, d'altra parte, la diteggiatura originale è assai più agevole di esecuzione). L'insieme di queste tre battute si può quindi - almeno approssimativamente - stabilire come segue:

a) Le doigté $\frac{54}{12}$ est original de Beethoven et on le trouve dans l'édition Schlesinger de 1823 ainsi que dans celle de Cappi-Diabelli, de la même année, revue par l'auteur. Le doigté $\frac{45}{12}$ est apparu pour la première fois dans la nouvelle édition Schlesinger de 1840. L'indication originale est précieuse, parce qu'il en résulte clairement que Beethoven voulait ainsi obtenir le double trille de la main droite:

et non pas:

, comme dans presque toutes les éditions modernes. (D'ailleurs le doigté original est bien plus facile à exécuter). L'ensemble de ces trois mesures peut donc s'établir approximativement ainsi:

a) The fingering $\frac{54}{12}$ was originally Beethoven's, and appears in Schlesinger's edition of 1828, as well as in the Cappi-Diabelli one of the same year, revised by the author. The fingering $\frac{45}{12}$ appeared for the first time in the new Schlesinger edition of 1840. The original indication is precious, because from it, it clearly appears that Beethoven wanted the double trill in the r.h.:

and not:

, as we find in almost all the modern editions. (Besides, the original fingering is far easier of execution). The rendering of these three measures may therefore - at least approximately - be fixed as follows:

Musical score for the fifth system, showing the final three measures with dynamics 'p', 'cresc.', and 'ecc. etc.'

pp
u.c.
sempre pp
sopra

cresc:.....
t.c.
sopra

(poco ritard.)
VAR. V
a tempo
(dolce)
cresc:.....

45

f

a) Czerny ha qui *Re* #. Ciò non è impossibile.

a) Czerny a ici un *Ré* #. Cela n'est pas impossible.

a) Czerny has here a *D sharp*. This is not impossible.

First system of musical notation. The upper staff (treble clef) contains a melodic line with several slurs and fingering numbers: 1, 3, 4, 5, 8, 1, 2, 1. The lower staff (bass clef) contains a bass line with slurs and fingering numbers: 5, 2, 2, 4, 2, 2, 2. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation. The upper staff features slurs and fingering numbers: 2, 2, 1, 2, 3, 2, 4. The lower staff includes slurs and fingering numbers: 4, 2, 2, 2, 2, 2, 2. Dynamics include *p* and *cresc:* (crescendo).

Third system of musical notation. The upper staff has slurs and a fingering number of 4. The lower staff includes slurs and a fingering number of 4. A dotted line separates the two staves.

Fourth system of musical notation. The upper staff has slurs and fingering numbers: 5, 4, 4. The lower staff includes slurs and a fingering number of 4. Dynamics include *sf* and *cresc:*.

Fifth system of musical notation. The upper staff has slurs and fingering numbers: 4, 3. The lower staff includes slurs and fingering numbers: 3, 2, 2, 3, 2, 2, 2. A dotted line separates the two staves.

First system of musical notation. Treble clef staff contains chords and melodic lines with dynamic markings *sf* and *p*. Bass clef staff contains a continuous eighth-note accompaniment with fingerings 2, 3, 2, 3, 2.

Second system of musical notation. Treble clef staff features a melodic line with dynamics *sf*, *p*, and *cresc.*. Bass clef staff continues the eighth-note accompaniment with fingerings 2, 3, 2, 3, 2.

Third system of musical notation. Treble clef staff includes a melodic line with dynamics *sf* and *espress.*. Bass clef staff continues the eighth-note accompaniment with fingerings 3, 2, 3, 2, 3.

Fourth system of musical notation. Treble clef staff contains a melodic line with dynamics *p*, *sf*, and *p*. Bass clef staff continues the eighth-note accompaniment with fingerings 3, 2, 3, 2, 3.

Fifth system of musical notation. Treble clef staff features a melodic line with dynamics *p* and *cresc.*. Bass clef staff continues the eighth-note accompaniment with fingerings 3, 2, 3, 2, 3.

4

4

f

sf *sf* *sf*

(Un poco più calmo)

18 *tr* 21 2 *tr* 34242

35 *tr*

sf *pp*

u.c. 1

tr

poco cresc.:.....

tr

dim.:.....


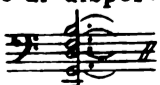
3 4 5 1 2 4 1 2 8 1 2



(senza affrettare)



pp (leggero, quasi non legato)

a)

(pochiss. rall.) in tempo (ma un poco trattenendo) (poco ritard.)

a) Sul pianoforte moderno, sarebbe preferibile mantenere il pedale per queste due altre battute conservando così l'accordo:  come base alla diafanità eterea del tratto superiore. Un Chopin o un Liszt avrebbero certo trovato modo di disporre al basso l'armonia, latente:  alla cui mancanza effettiva si può rimediare in parte mediante l'espedito suggerito or ora.

a) Sur les pianos modernes, il serait préférable de garder la pédale pendant ces deux autres mesures, en conservant ainsi l'accord:  comme base à la diaphanéité éthérée de la partie supérieure. Un Chopin ou un Liszt auraient certainement trouvé moyen de disposer à la basse l'harmonie latente qui suit:  On peut en partie en obtenir l'effet par l'expédient que je viens de suggérer.

a) On the modern pianoforte it is preferable to hold down the pedal during these other two measures, thus holding the chord:  as a basis for the ethereal transparency of the upper part. A Chopin or a Liszt would certainly have found the way to distribute the latent harmony in the bass:  the present lack of which may be partly remedied by means of the expedient just now suggested.