



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.

dedicata all' Arciduca Rodolfo

Op. 106.

Composta nel 1818 - 19,
 pubblicata in Settembre 1819
 presso Artaria, a Vienna
 e detta: SONATE FÜR DAS HAMMERKLAVIER.

29. Allegro $\text{♩} = 112$ ^(a)

^(b) ^(c) ^(d)

legatissimo

crescendo poco a poco.....

(a) Beethoven segnò lui stesso in questa Sonata i tempi metronomici, e fu l'unica volta. Però alcune delle sue indicazioni sono visibilmente inesatte. Così, ad esempio, il primo tempo portava $\text{♩} = 138$, assolutamente incompatibile colla grandiosità "napoleonica" di questo granitico brano musicale. Il $\text{♩} = 112$ di Bülow è indubbiamente più giusto.

(b) Modificazioni consigliabili onde ottenere maggiore potenza:

(c) Pedale di Beethoven.

(d) Questo accordo è impossibile per le mani piccole. Si può modificare così:

(a) Beethoven a désigné lui-même, seulement dans cette Sonata, les indications du métronome. Cependant quelques-unes de ces indications ne sont évidemment pas très exactes. Ainsi, par exemple, le 1.^{er} mouvement indiquait $\text{♩} = 138$ et est absolument incompatible avec la grandeur napoléonienne de cette imposante page musicale. La $\text{♩} = 112$ de Bülow est sans aucun doute plus juste.

(b) Modifications à conseiller pour obtenir plus de puissance:

(c) Pédale de Beethoven.

(d) Cet accord étant impossible aux petites mains, on peut le modifier ainsi:

(a) Beethoven himself marked the metronomical indications in this Sonata, and it was the only time. However a few of his indications are evidently inexact. For instance, the first tempo bore $\text{♩} = 138$, absolutely incompatible with the "Napoleonic" grandiosity of this granit-like piece of music. Bülow's $\text{♩} = 112$ is undoubtedly more correct.

(b) Advisable modifications for the obtaining of greater power

(c) Beethoven's pedal.

(d) This chord is impossible for small hands. It may be modified thus:

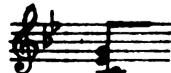
First system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and dynamics (sf, p, sf).

Second system of musical notation. Treble clef, bass clef. Includes dynamics (p, sf, p, sf, p) and a *cresc.* marking.

Third system of musical notation. Treble clef, bass clef. Includes dynamics (sf, sf, sf) and a circled *(a)* marking.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamics (sf, dim., p) and a *ritard.* marking.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamics (pp, f, p) and a circled *(b)* marking.

(a) In tutte le antiche edizioni:
 Dans toutes les anciennes éditions:  ecc.
 In all the old editions: etc.

(b) Vedi prima volta.
 Voyez la première fois.
 See the first time.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a more active line with eighth and sixteenth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p* (piano). The bass staff also includes fingerings and a dynamic marking of *p*. The system concludes with a fermata over the final notes.

Third system of musical notation. The treble staff has a dynamic marking of *p* and a *(sotto)* marking. The bass staff includes fingerings and a dynamic marking of *p*. The system ends with a fermata.

Fourth system of musical notation. The treble staff has a dynamic marking of *p*. The bass staff includes fingerings and a dynamic marking of *p*. The system concludes with a fermata.

Fifth system of musical notation. The treble staff has a dynamic marking of *p dolce*. The bass staff includes fingerings and a dynamic marking of *p*. The system concludes with a fermata and the marking *espr. e marc.*

Sixth system of musical notation. The treble staff includes a *poco ritard.* marking. The bass staff includes a *poco ritard.* marking. The system concludes with a fermata and the marking *a tempo*.

a tempo

(a)

(b)

(a) Altra diteggiatura - alquanto "chopiniana", - suggerita da Bülow:
Autre doigté - assez "à la Chopin", - suggéré par Bülow:
 Other fingering - rather "Chopinian", - suggested by Bülow:

(b) La seguente modificazione renderà la sonorità assai più soddisfacente per le orecchie moderne:
La modification suivante donnera une sonorité plus satisfaisante aux oreilles modernes:
 The following modification will render the sonority far more satisfactory to modern ears:

(a) Sebbene per me alquanto troppo rigida ed "aritmetica", tuttavia la seguente figurazione potrà giovare a certi studiosi:

(a) La figuration suivante, quoique me semblant trop rigide et trop "arithmétique", pourra aider certains élèves:

(a) Although rather too rigid and "arithmetical", for my taste, yet the following numeration may be of use to certain scholars:

tornando al tempo I.

2.
8.

(a)

(a)

sf sf ff sf sf ff pp u.c. sempre pp

(non leg.)

cresc.....

t.c.

sf sf sf

poco allarg.

a tempo

ff sf p p

(sempre un poco stacc.) sempre p

cresc.

più cresc. (b)

(a) Come già accennai nel primo tempo dell'op. 53, il semplice raddoppiamento (o quadruplicamento) preconizzato da Bülow in questo caso pure, non risponde alle finalità *antiritmiche* della vera \textcircled{a} . È quindi consigliabile la seguente interpretazione:

ecc. etc.

(a) Dans ce cas, comme pour le premier temps de l'op. 53, le fait de doubler (ou de quadrupler) la valeur de la note du point d'orgue comme le conseille Bülow, ne répond pas à la finalité *antirythmique* du point d'orgue. L'interprétation suivante est donc à conseiller:

(a) As I already mentioned in the first tempo of Opus 53, the doubling (or quadrupling) espoused by Bülow, in this case also, does not answer to the *anti-rhythmic* finalities of the real \textcircled{a} . The following interpretation is, therefore, advisable.

(b) Versione visibilmente erronea di quasi tutte le edizioni vecchie e nuove:

ecc.

(b) Version évidemment erronée de presque toutes les éditions anciennes et modernes:

etc.

(b) Version evidently erroneous-given in almost all the new and old editions:

etc.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with notes and slurs, and the bass staff contains a supporting line. Fingering numbers (1-5) are present above and below notes.

Second system of musical notation, continuing the piece. It includes a section marked with '(a)' in the treble staff. Fingering and articulation marks are visible throughout.

Third system of musical notation, showing further development of the musical themes. Slurs and phrasing marks are used to indicate musical structure.

Fourth system of musical notation, featuring dynamic markings such as 'p' (piano) and 'sf' (sforzando). It includes numerical markers like 25 and 21, possibly indicating measure numbers.

Fifth system of musical notation, concluding the main section of the page. It features 'sf' markings and various fingering instructions.

(a) La seguente versione, dovuta a Riemann, sembra assai più logica:

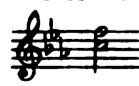
(a) La version suivante de Riemann semble beaucoup plus logique:

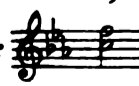
(a) The following version, due to Riemann seems far more logical:

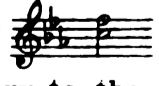
A smaller musical score system, likely a correction or alternative version of a section from the main score. It shows a different fingering and phrasing for the same melodic material.

(a)

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*, *ff*, *p*, and *sempre ff*. There are also performance instructions like "correzione" and "cresc.". The score is marked with fingerings and articulation marks throughout.

(a) Tutte le edizioni migliori-vecchie e nuove - ad eccezione di quella di Germer, hanno qui:  "correzione,, evidentemente contraria allo spirito dell'autore, e ad ogni modo ingiustificabile.

(a) Toutes les meilleures éditions, anciennes et modernes, excepté celle de Germer, ont ici:  "correction,, évidemment contraire à l'esprit de l'oeuvre et de toute façon injustifiable.

(a) All the best editions - both old and new - excepting Germer's, have here:  a "correction,, evidently contrary to the spirit of the autor, and in any case unjustifiable.

8

poco ritard. *a tempo*

dim. *p cantabile*

espressivo *(sopra)*

espressivo *(sotto)*

(ten.) *(sotto)* *(ten.)* *(sopra)*

f *p* *f* *p*

(ten.) *(sopra)* *(ten.)* *cresc. poco a poco*

(a) È nota la discussione intavolata intorno a queste due battute. Avendo Beethoven ommesso i ♯ a tutti i La - fino al ritorno della tonalità di Si♭ - Bülow formulò, colla sua abituale "verve, despotica e polemica, il convincimento che questa omissione di Beethoven fosse invece una voluta, geniale enarmonia. E l'asserzione di Bülow trovò tenaci e valorosi sostenitori, quali ad es. il d'Albert, il d'Indy, il Dukas, ecc. Secondo me la "scoperta, bülowiana non regge ad un esame critico di buona fede. Anzitutto Beethoven dimenticava spessissimo gli accidenti - anche nei suoi manoscritti più accurati. Poi il semplice "aspetto, dell'intervallo basterebbe da solo a svelare l'assurdità del concetto. In seguito, vi è l'impossibilità di una armonizzazione soddisfacente di entrambe le battute (bisognerebbe supporre:

V'ha infine, più esauriente ancora, lo schizzo beethoveniano citato da Nottebohm nel "Musikalisches Wochenblatt,, 1875, pag. 298:

Cadono così tutte le accuse di "trivializzazione,, e di "falsificazione,, mosse da Bülow e seguaci a coloro che trovano quel celebre La ♯ bruttissimo ed assolutamente illogico.

(b) Ottima la modificazione di Bülow:

(c) Vedi nota precedente

(a) On connaît les discussions que ces deux mesures ont provoqués. Beethoven ayant omis les ♯ à tous les La jusqu'au retour au ton de Si♭, Bülow, avec sa "verve, polémique et despotique habituelle, a déclaré que cette omission de Beethoven n'était qu'une géniale enharmonie voulue. Bien des artistes se sont rangés à l'idée de Bülow, p. ex. d'Albert, d'Indy, Dukas etc. Selon moi, la "découverte,, du célèbre pianiste ne résiste pas à une critique de bonne foi. Avant tout, Beethoven oubliait très souvent des accidents, même dans ses manuscrits les plus soignés, et puis l'"aspect, même de l'interval: suffirait à lui seul à démontrer l'absurdité de la chose. Ensuite, une harmonisation satisfaisante des deux mesures est impossible (il faudrait supposer:

Enfin, pour trancher la question, il existe l'esquisse de Beethoven citée par Nottebohm dans le "Musikalisches Wochenblatt,, 1875, page 298:

De cette façon, toutes les accusations de "trivialité, et de "falsification,, portées par Bülow et par bien d'autres à ceux qui trouvent ce célèbre La ♯ très laid et fort illogique, tombent d'elles-mêmes.

(b) La modification de Bülow est excellente:

(c) Voyez la note précédente.

(a) The discussion engaged around these two measures is well-known. As Beethoven omitted the ♯ before all the As - until the return to the key of B♭ - Bülow, with his habitual despotical and polemical "ginger,, persuaded that this omission of Beethoven's was instead a genial and deliberate enharmonic modulation. And Bülow's assertion found tenacious and valuable supporters, such as d'Albert, d'Indy, Dukas etc. To my way of thinking, Bülow's "discovery,, cannot stand a critical and unprejudiced scrutiny. First of all, Beethoven very often forgot the accidentals - even in his most accurate manuscripts. Again, the very "aspect,, of the interval: would, by itself, suffice to reveal the absurdity of this idea. Once again, there is the impossibility of a satisfactory harmonization of both the measures (one would have to suppose:

There is at last, and most conclusive of all, Beethoven's sketch, quoted by Nottebohm in his "Musikalisches Wochenblatt,, 1875, page 298:

Before this, all the charges of "trivialization,, and of "falsification,, brought by Bülow and his followers, against those who find that famous A ♯ very ugly and absolutely illogical, must definitely fall.

(b) Bülow's modification is best:

(c) See the preceding note.

forte *ritard.* *a tempo (con calma)*

dimin. *p*

cantabile e legato

m.s. m.d. *m.d.*

m.s. m.d. *cresc. poco a poco...*

(b)

f *sf* *p* *sf* *f* *sf*

(a) Più agevole:
 Plus facile:
 Easier:

ecc.
 etc.

(b) Da preferirsi:
 A préférer:
 Preferably:

ecc.
 etc.

First system of musical notation, featuring piano (p) and sforzando (sf) dynamics. The piece is in a key with two flats and a 4/4 time signature. The music consists of dense chordal textures in both the treble and bass staves.

Second system of musical notation, including a crescendo (cresc.) marking. The dynamics range from piano (p) to sforzando (sf). The texture remains dense and chordal.

Third system of musical notation, featuring a ritardando (ritard.) and diminuendo (dim.) marking. The dynamics are primarily sforzando (sf). The music begins to thin out towards the end of the system.

Fourth system of musical notation, marked *a tempo*. It includes piano (pp) and fortissimo (ff) dynamics. A section labeled (a) is indicated in the bass staff.

Fifth system of musical notation, featuring a soprano line (sopra) in the treble staff. The dynamics include piano (p) and sforzando (sf). The texture is more active with moving lines.

Sixth system of musical notation, featuring piano (p) dynamics and fingerings (1-5). The music is characterized by rapid, flowing passages in both staves.

(a) Vedi prima volta.

(a) Voyez la première fois.

(a) See the first time.

System 1: Treble and bass staves. Treble staff contains a melodic line with fingerings 2, 5, 4, 3, 2, 3, 5, 4, 2, 3. Bass staff contains a supporting line with fingerings 5, 2, 3, 1, 5, 1. Dynamics include *p*.

System 2: Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 5, 2, 1, 3, 5, 2, 2. Bass staff contains a supporting line with fingerings 1, 2, 5, 3, 1, 2, 4, 5, 5. Dynamics include *p*.

System 3: Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 1, 5, 4, 2, 5, 3. Bass staff contains a supporting line with fingerings 3, 4, 1, 1, 2, 5, 3. Dynamics include *p dolce espr. e marc.*

System 4: Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 5, 2, 7, 1. Bass staff contains a supporting line with fingerings 3, 1. Dynamics include *poco ritard.* and *a tempo*. A circled section in the bass staff is labeled (a).

System 5: Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 3, 2, 3, 2, 1, 3, 2, 1. Bass staff contains a supporting line with fingerings 1, 3, 1, 2, 3, 5, 2, 4, 5, 3, 2, 4, 5, 3. Dynamics include *poco ritard.* and *a tempo*.

(a) Edizione originale:
 Edition originale:
 Original edition:

The musical score is presented in six systems, each with a treble and bass staff. The notation includes various note values, rests, and dynamic markings such as *p*, *(ten.)*, and *cresc.*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a final chord.

(a) Edizione originale:
 Edition originale:
 Original edition:



(b) Modificazione assai consigliabile:
 Modifications à conseiller:
 Highly advisable modification:



(Idem la 2.^a volta,
 ecc. (idem la 2.^{me} fois)
 etc. (the same the 2.nd time)

sf sf sf sf sf sf sf sf

(calmundo)
sf sf sf sf p dolce

(a)
tr (con calma) mf

p
sempre p e dolce, senza affrettare

pp f pp f pp f

(a) p ecc. etc.

System 1: Treble and bass clefs. Treble clef has a fermata over a chord. Bass clef has a fermata over a chord. Dynamics include *ff* and *p*. A circled *(p)* is above the first measure. Fingerings are indicated with numbers 1-5.

System 2: Treble and bass clefs. Treble clef has a fermata over a chord. Bass clef has a fermata over a chord. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

System 3: Treble and bass clefs. Treble clef has a fermata over a chord. Bass clef has a fermata over a chord. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

System 4: Treble and bass clefs. Treble clef has a fermata over a chord. Bass clef has a fermata over a chord. Dynamics include *p* and *sempre dim.*. Fingerings are indicated with numbers 1-5.

System 5: Treble and bass clefs. Treble clef has a fermata over a chord. Bass clef has a fermata over a chord. Dynamics include *pp*, *ppp*, and *ff*. Fingerings are indicated with numbers 1-5.

(a) Vedi nota precedente.

(a) Voyez la note précédente.

(a) See preceding note.

Scherzo (a)

Assai vivace $\text{♩} = 60-66$

The musical score is written for piano and bass. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Assai vivace' with a quarter note equal to 60-66 beats per minute. The piece starts with a piano (*p*) dynamic and includes several passages marked 'cresc.' leading to fortissimo (*f*). There are also sections marked *mp*, *dim.*, and *pp*. The score is heavily annotated with fingering numbers (1-5) and articulation marks like slurs and accents. The piece concludes with a final fortissimo (*f*) dynamic.

(a) Nella prima edizione inglese lo Scherzo sta dopo l'Adagio.

(a) Dans la première édition anglaise, le Scherzo vient après l'Adagio.

(a) In the first English edition, the Scherzo comes after the Adagio.

u.c. *p* semplice
cresc.
 (mormorando)

p
 (cresc.)

p

(a)
p
 (cresc.)

pp

(a) Per le piccole mani:
 Pour les petites mains:
 For small hands:

ecc.
 etc.

Presto $\text{♩} = 138$

t.c. *p* **staccatissimo**

cresc.

ff

sf

Prestissimo

m.d.

Tempo I.

(a) **Parecchie antiche edizioni francesi hanno la seguente erronea versione ritmica:**
Plusieurs anciennes éditions françaises ont la version rythmique suivante erronée.
Several old French editions have the following erroneous rhythmical version:

Prestissimo

ecc.
etc.

(b) **Ottima la interpretazione dinamica e pianistica di questo passo nell'edizione di Bülow:**
L'interprétation dynamique et pianistique de ce passage d'après l'édition Bülow est excellente.
The best dynamic and pianistic interpretation of this passage is in Bülow's edition:

Prestissimo

p

cresc.

Tempo I.

N.B. Il pedale rimane come è segnato sopra.
N.B. On garde la pédale comme plus haut.
Note - The pedal remains as marked above.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p dim.*. Includes a *(mp)* marking in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *pp*, *pp*, *cresc.*. Includes fingering numbers 1, 2, 3, 4, 5 in the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p (non secco)*, *f*, *p*. Includes *v.* markings in the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Includes *un poco ritard.*, *Presto* $\text{♩} = 168$, *u.c. più p*, *pp*, *t.c.*, and fingering numbers 1, 3, 2.

Fifth system of musical notation. Treble clef, bass clef. Includes *Tempo I.*, *ff (senza dim.)*, *(sf)*, *(sf)*, *p*, *più p*, *pp*, and *(senza ritard.)*. Includes fingering numbers 2, 4, 5.

Adagio e sostenuto ♩ = 92
appassionato e con molto sentimento
 una corda, mezza voce

(a)

pp
dolcissimo
p

p subito

(ten.)

pp
 (doloroso)

(senza arpeggiare)

(a) Non è certo privo d'interesse il ricordare che in origine questo "adagio", cominciava colla seconda battuta, e che Beethoven fece aggiungere l'attuale anacrusi pochi giorni prima della pubblicazione.

(a) Il est intéressant de rappeler que cet "adagio", à son origine, commençait à la seconde mesure et que Beethoven a ajouté la première mesure quelques jours avant sa publication.

(a) It is not uninteresting to recall that, originally, this "adagio", began with the second measure, and that Beethoven had the present anacrusis added, a few days before its publication.

espressivo (meno piano) (p) con grande espress. e
tre corde

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. The key signature has two sharps (F# and C#).

libertà p cresc.

This system contains measures 3 and 4. The right hand has a more active melodic line with slurs and fingerings (3, 4, 5, 4, 5, 3). The left hand continues with the chordal accompaniment. The dynamic marking 'p cresc.' indicates a gradual increase in volume.

trinu poco f pp

This system contains measures 5 and 6. The right hand features a trill in the first measure, followed by a melodic line with slurs and fingerings (1, 3, 4, 5, 1, 3, 4, 5). The left hand accompaniment remains consistent. The dynamic markings 'poco f' and 'pp' are present.

This system contains measures 7 and 8. The right hand has a melodic line with slurs and fingerings (2, 3, 4, 5, 4, 3, 2, 3, 4, 5, 4, 3, 2). The left hand accompaniment continues with chords. The dynamic remains 'pp'.

p cresc. poco a poco

This system contains measures 9 and 10. The right hand has a melodic line with slurs and fingerings (3, 4, 5, 4, 3, 2, 3, 4, 5, 4, 3, 2). The left hand accompaniment continues with chords. The dynamic marking 'p cresc. poco a poco' indicates a gradual increase in volume.

(a) Questo La era ♯ nell'edizione originale. L'errore è flagrante.

(a) Ce La était ♯ dans l'édition originale. L'erreur est flagrante.

(a) This A was ♯ in the original edition. The mistake is flagrant.

(a) La soppressione del sol superiore è raccomandabile nell'interesse melodico.

(a) La suppression du sol aigu est à conseiller dans l'intérêt mélodique

(a) The omission of the G above is melodically recommendable.

(misterioso e solenne) (sempre pp)

This system contains the first two staves of music. The key signature is two sharps (F# and C#). The music is marked with a dynamic of *pp* (pianissimo) and the instruction *(misterioso e solenne)*. The notation includes various chords and melodic lines in both treble and bass clefs.

t.c. pp subito
u.c.

This system continues the musical piece. It features a *t.c.* (trill) in the bass line and a *pp subito* (pianissimo subito) dynamic marking. The notation includes complex chordal textures and melodic passages with fingerings such as 4, 5, 4, 4, 5, 4.

p
(dolce ma espressivo)

This system shows a change in dynamics to *p* (piano) and the instruction *(dolce ma espressivo)*. The music features flowing melodic lines and rich harmonic accompaniment. Fingerings like 2, 1, 2, 1, 3, 1, 2, 1 are visible in the bass line.

(animando progressivamente)
mf

This system is marked *(animando progressivamente)* and *mf* (mezzo-forte). It includes a *t.c.* (trill) and shows a clear acceleration in the tempo. The notation is more active, with rapid melodic runs and complex chords.

sf u.c.
p

This final system on the page features a *sf* (sforzando) dynamic marking and a *u.c.* (unaccompanied) section. The music concludes with a *p* (piano) dynamic. The notation includes powerful chords and intricate melodic lines. Fingerings such as 4, 5, 4, 4, 5, 4, 5, 8, 5, 5, 3, 5, 3, 1 are present.

First system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The system includes dynamic markings *t.c.*, *sf*, and *p*. A *u.c.* (unaccompanied) marking is present above the treble staff. The music features complex fingering and articulation.

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two sharps. The system includes dynamic markings *mf*, *m.d.f*, and *dim.*. A *calmando* instruction is written above the treble staff. A *u.c.* marking is present at the end of the system. The music continues with complex fingering.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two sharps. The system includes dynamic markings *pp* and *espressivo*. A *sempre u. c.* instruction is written above the treble staff. A *tranquillo, calmato* instruction is written above the treble staff. The music features complex fingering and articulation.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two sharps. The system includes the instruction *(sempre P)* written above the treble staff. The music continues with complex fingering.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two sharps. The system includes the instruction *poco più f molto espress.* written above the treble staff. The music continues with complex fingering.

((a) Versione originale, alterata così in

molte edizioni:

Small musical notation showing a specific fingering (5) for the original version.

ecc.

(a) Version originale, ainsi altérée dans

plusieurs éditions:

Small musical notation showing a specific fingering (5) for the original version.

etc.

(a) Original version, in many editions

changed thus:

Small musical notation showing a specific fingering (5) for the original version.

etc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a complex, rapid melodic line with many slurs and ties. The left hand provides a steady accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with intricate fingerings, including a '2' above a note. The left hand has a 'p' dynamic marking. The system concludes with '(sost.)' (sostenuto) and '4 5' fingerings above notes.

Third system of musical notation. The right hand features a 'p' dynamic marking and 'più f' (pizzicato forte) marking. The left hand includes a 'p' dynamic marking and complex rhythmic patterns with '1 2 3 4 5' fingerings.

Fourth system of musical notation. The right hand has '4 5' fingerings. The left hand includes 'dim.' (diminuendo), 'pp' (pianissimo), and 'dolcissimo' markings.

Fifth system of musical notation. The right hand has '4 5' fingerings and a 'p' dynamic marking. The left hand has a 'p' dynamic marking.

Sixth system of musical notation. The right hand has 't.c.' (tutti) and 'P(meno)' (piano meno) markings. The left hand has a 'P(meno)' marking. The system ends with '4 5' fingerings.

ritard:

U.C. (dolcissimo) pp

This system shows the first two staves of the piece. The right hand has a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature is two sharps (F# and C#).

This system continues the musical piece. The right hand features more complex ornaments and slurs, and the left hand maintains its accompaniment. The key signature remains two sharps.

a tempo *(p)* *espress.*

t.c. (mp)


This system marks a change in tempo and dynamics. The right hand has a melodic phrase with a slur, and the left hand has a section labeled 't.c. (mp)' with a steady accompaniment. The key signature is two sharps.


poco cresc.


This system shows a gradual increase in volume. The right hand has a melodic line with slurs and ornaments, and the left hand has a steady accompaniment. The key signature is two sharps.

(f) con grande espressione dim.

This system features a forte dynamic and a 'con grande espressione' marking. The right hand has a melodic line with slurs and ornaments, and the left hand has a steady accompaniment. The key signature is two sharps.

(a) Alcune delle migliori edizioni (Steingraber, p. es.) hanno:  assai meno bello.

(a) Quelques-unes des meilleures éditions (Steingraber par ex.) portent:  beaucoup moins beau.

(a) A few of the best editions (Steingraber's, for example) have:  which is far less beautiful

(a) Stando alla simmetria colla prima volta,

ta, è preferibile: ecc.

(b) Da preferirsi:

ecc.

(c) Simmetrizzando colla prima volta, si otterrebbe la seguente modificazione:

ecc.

Sotto ogni riguardo, questa versione mi sembra preferibile all'altra; e non mi pare che la sua adozione possa costituire un atto d'irriverenza verso Beethoven.

(a) Pour la symétrie et par rapport à la première fois, est préférable:

etc.

(b) Est préférable:

etc.

(c) Par symétrie avec la première fois, on obtiendrait la modification suivante:

etc.

Cette version me semble sous tous les rapports préférable à l'autre, et l'adopter ne me paraît pas irrévérencieux envers Beethoven.

(a) Carrying out a certain symmetry with the first time, it is preferable thus:

etc.

(b) To be preferred thus:

etc.

(c) Symmetrically with the first time, we should obtain the following modification:

etc.

Under every aspect, this version seems to me preferable to the other; and I do not think that its adoption can constitute an act of irreverence towards Beethoven.

(tranquillo)

p

cresc.

poco f sost.

pp

pp

pp

u. c.

t. c.

(poco f)

pp

(a) Tutte le edizioni- meno quella Moszkowski- hanno Fa#. Il confronto colla prima volta- e l'orecchio- svelano subito l'errore.

(a) Toutes les éditions sauf celle de Moszkowski, portent Fa#. La comparaison avec la première fois en démontre l'erreur.

(a) All the editions- excepting Moszkowski's- have F#. A comparison with the first time, - and the ear itself- immediately reveal the mistake.

p *pp* u.c. *(misterioso e solenne)*

(sempre pp)

t.c. *p subito* u.c. *(p)*


poco all^o


a tempo *(tranquillo, nobile)*

(sempre leg.)

t.c.

(a)

(a) La versione di Bülow:  ecc.
 sembra indispensabile.

(a) La version de Bülow:  etc.
 semble indispensable.

(a) Bülow's version:  etc.
 seems to be indispensable.

stringendo ed appassionato

f cresc. ancora f

(Tempo I^o)
U.C.

pp subito


ritard:


pp


(a) Diteggiatura originale di Beethoven. Per l'interpretazione esatta di questa battuta nella mano destra, vedasi nota esplicativa a proposito di un passo analogo, nell'Adagio dell'op. 110.

(a) Doigté original de Beethoven. Pour l'exacte interprétation de cette mesure à la main gauche, voyez la note explicative à propos d'un passage analogue dans l'Adagio de l'Op. 110.

(a) Beethoven's original fingering. For an exact interpretation of this measure in the right hand, see the explanatory note of an analogous passage, in the Adagio of Opus 110.

(b) Nell'edizione originale: 

(b) Dans l'édition originale: 

(b) In the original edition: 

The musical score consists of five systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The first system is marked *a tempo* and *P sempre con espressione intensa*. The second system includes *cresc.*, *t.c.*, and *(poco f)*. The third system is marked *p dim.*. The fourth system is marked *pp (perdendosi)* and *(come lontano)*. The fifth system includes *(sf poco)*, *(pp)*, *(senza arpeggiare)*, and *ppp tutte le corde (a)*. Fingerings and articulation marks are present throughout the score.

(a) Indicazione originale di Beethoven. Significa evidentemente che si deve attaccare senza interruzione il finale.

(a) Indication originale de Beethoven qui signifie évidemment que l'on doit attaquer sans interruption le Final.

(a) Beethoven's original indication, evidently means that the "finale," must be attached without interruption.

(a) Per misura si conta nel Largo sempre quattro semicrome, cioè: 



The musical score consists of four systems of piano introduction. The first system is marked "Largo" with a metronomic indication of a quarter note equal to 76 (♩ = 76). It features a treble and bass clef with a 4/16 time signature. The second system is marked "(poco più animato)" and "(p)", with a tempo change to "Un poco più vivace" (♩ = 88). The third system is marked "(a tempo)" and "Un poco più vivace" (♩ = 88). The fourth system is marked "Tempo I^o" and "(senza cresc.)". The score includes various musical notations such as triplets, slurs, and dynamic markings like "p" and "f".

(a) Indicazione originale di Beethoven e
significante che ogni ♩ del Largo va sud-
divisa in quattro ♩.

L'indicazione metronomica originale per
il Largo (♩ = 76) è stata rispettata, seb-
bene possa talvolta sembrare eccessiva-
mente lenta.

In quei punti di questa introduzione nei
quali Beethoven sopprime così audace-
mente (precorrendo di oltre un secolo le
ultime innovazioni) la sbarra separatri-
ce delle battute, ho creduto utile di in-
dicare, mediante alcune linee punteg-
giate, le suddivisioni ideali del ritmo.

(a) Indication originale de Beethoven
qui signifie que chaque noire du Largo
doit être décomposée en quatre ♩.

L'indicazione metronomica originale
pour le Largo (♩ = 76) a été respectée;
quoique le mouvement puisse sembler
quelquefois un peu lent.

Aux endroits où Beethoven, dans cette
introduction, a supprimé avec tant d'au-
dace la barre de mesure (devançant de
plus d'un siècle les dernières innova-
tions) j'ai cru utile d'indiquer au moy-
en de barres pointillées, la division
idéale du rythme.

(a) Original indication of Beethoven's
meaning that each ♩ of the Largo must
be subdivided into four ♩.

The original metronomical indication
for the Largo (♩ = 76) has been respect-
ed, although it may sometimes seem
exceedingly slow.

In those points of this introduction,
where Beethoven so boldly omitted the
bar-line of the measures (thus forego-
ing by over a century the latest innova-
tions), I have thought it useful to indi-
cate, by means of dotted lines, the ideal
subdivisions of the rhythm.

Allegro ♩ = 116

Tempo I. (largo)

trun trun trun 23 a Tempo ♩ = 126 (a)

cresc. ed accel. molto.....

Prestissimo ritardando.....

(a) La sintesi ritmica di Czerny:
 ecc.
 può immediatizzare la comprensione di questo difficile ritmo a quegli esecutori meno "agili,, intellettualmente.

(a) La synthèse rythmique de Czerny:
 etc.
 peut rendre ce rythme difficile immédiatement compréhensible aux exécutants dont l'intelligence manque de souplesse.

(a) Czerny's rhythmical synthesis:
 etc.
 may provoke the immediate comprehension of this difficult rhythm, on the part of those executants who are intellectually less "agile",.

Allegro risoluto (a) ♩ = 138

pp *cresc.* *ff* *sf* *p*
non legato

Fuga a tre voci, con alcune licenze

ben marcato e deciso
sopra *tr*

f *sf* *mp*

cresc.

f *sf* *mp* *sf*

(a) Il tempo di Beethoven era: ♩ = 144. Ma sembra generalmente incompatibile con una esecuzione nitida e corretta.

(a) Le mouvement de Beethoven était: ♩ = 144. Mais il ne semble généralement pas compatible avec une exécution nette et correcte.

(a) Beethoven's time was: ♩ = 144. But it seems generally incompatible with a clean and correct execution

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *f* and *marc.*

Second system of musical notation, including treble and bass clefs, trills, and dynamic markings such as *sf* and *m.s.*

Third system of musical notation, including treble and bass clefs, trills, and dynamic markings such as *sf* and *mf*.

Fourth system of musical notation, including treble and bass clefs, notes, and dynamic markings such as *sf*.

Fifth system of musical notation, including treble and bass clefs, notes, and dynamic markings such as *sf* and *m.s.*

(a) Assai felicemente, nella sua ottima recente revisione, Moszkowski suggerisce qui la seguente modificazione:

Modification (a) for the first system, showing a change in fingering and dynamics.

Idem due battute più oltre.

(b) Preferibile per mani di grande estensione:

Modification (b) for the first system, showing a change in fingering and dynamics.

(a) Moszkowski suggère dans sa récente et excellente revision, l'heureuse modification suivante:

Modification (a) for the first system, showing a change in fingering and dynamics.

Idem deux mesures plus loin

(b) A préférer pour les grandes mains:

Modification (b) for the first system, showing a change in fingering and dynamics.

(a) In his recent, excellent revision, Moszkowski very happily suggest here the following modification:

Modification (a) for the first system, showing a change in fingering and dynamics.

The same two measures farther on.

(b) Preferable for broad hands:

Modification (b) for the first system, showing a change in fingering and dynamics.

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *sf* and *f*. Fingerings are indicated with numbers 1-5. A trill is marked in the second measure.

Second system of musical notation. Treble clef, bass clef. Includes dynamic markings *sf* and *f*. Fingerings are indicated with numbers 1-5. A trill is marked in the first measure.

Third system of musical notation. Treble clef, bass clef. Includes dynamic markings *mf* and *sf*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic markings *sf* and *più P*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic markings *sf* and *cresc*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic markings *f* and *sf*. Fingerings are indicated with numbers 1-5. Trills are marked in the second and fifth measures.

poco rit. *a tempo, grazioso*

dim. *sf*

leggero, quasi scherzando

sf

m. d. *sf*

m. s. cresc.

f *sf*

sf

sf *tr.* *(cresc.)*

sf (sopra)

sopra *(senza affrettare)* *sf*


energico, con tutta la forza

sf *sf*


(a) *sotto alla m. d.*

(a) L'edizione originale aveva il seguente errore:
 L'édition originale contenait l'erreur suivante:
 The original edition bore the following error.


ecc
etc.
etc

(a) La presenza di questo do basso nel manoscritto autografo è assai interessante, perchè prova che fra il 1816 - anno di composizione della Sonata op. 101, nel cui finale già feci rilevare la prima apparizione del  - e il 1818-19, e-

poca nella quale fu scritta la presente, la tastiera del pianoforte si era estesa di quattro tasti verso il grave. Il sib- posto fra parentesi-delle due battute ulteriori, sebbene non originale, è di esecuzione obbligatoria

(a) Il est intéressant de constater que le do grave existant dans le manuscrit de Beethoven, prouve qu'entre l'an 1816 - époque de la composition de l'op. 101, dont j'ai déjà signalé l'apparition de: 


dans le final, et l'an 1818 et 1819, époque dans laquelle la Sonate présente fut composée, le clavier avait été amplifié de quatre touches dans le registre grave. Le sib (mis entre parenthèses) des deux mesures suivantes est obligatoire, quoique ne faisant pas partie de l'original

(a) The presence of this low C in the autograph manuscript, is very interesting, because it proves that between 1816 - the year in which the Sonata opus 101 was composed, and in whose *Finale* I have already pointed out the first appearance of the:  - and 1818-19 - the

year of the writing of the present one, the keyboard of the pianoforte had been extended by four keys in the low notes. The B \flat (placed in parenthesis) of the two last measures, while not original, is obligatory as to execution

(poco rit.) *(a tempo)* *sf* *m.d.* *cresc:.....* *sf* *leggero* *m.s.* *f* *m.s.* *m.d.* *cresc:.....* *f più* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *p*


(a) Edizione originale e molte altre:

 però il do \sharp sembra assai più logico.

(a) Edition originale et beaucoup d'autres:

 cependant le do \sharp semble beaucoup plus logique.

(a) Original edition and many others:

 however the C \sharp seems fare more logical.

cantabile

sempre piano

dolce marc.

sempre p

p

cresc:.....

(a) In molte edizioni - fra queste l'originale - manca la legatura.

(a) Dans l'original et dans plusieurs éditions la liaison manque.

(a) In many editions - among them the original - the bind is lacking

(a) *ben legato*

(b)

m.d.

m.s.

sf

45

in poco meno f

(a) L'edizione originale (1819) e la relativa ristampa (1856) hanno qui la menzione *non legato*. Però tutte le migliori edizioni moderne - seguendo l'esempio di F. Hiller e C. Reinecke - segnano invece come nella presente - *ben legato*.

(b) Questo *sol#* - conforme all'edizione originale e ad altre eccellenti (Bülow, Steingraber, d'Albert, Germer, ecc.) - è qualificato invece di *mostruoso* in altre egualmente autorevoli (Moszkowski, p. es.) Personalmente sono convinto invece dell'autenticità del *sol#*, perfettamente conforme al senso diatonico del passo.


(a) L'edizione originale de 1819 et celle de 1856 portent ici l'indication *non legato*. Pourtant toutes les meilleures éditions modernes, selon l'exemple de F. Hiller et C. Reinecke, portent au contraire, comme dans la présente, l'indication *ben legato*.

(b) Ce *sol#* selon l'édition originale et les excellentes éditions de Bülow, Steingraber, d'Albert, Germer, etc. est au contraire qualifié de monstrueux dans d'autres éditions non moins remarquables (Moszkowski, par exemple). Je suis personnellement convaincu de l'authenticité du *sol#* que je trouve parfaitement conforme au sens diatonique du passage.

(a) The original edition (1819) and its relative reprint (1856) have here a mention of *not legato*. However, the best modern editions - following the example of F. Hiller and C. Reinecke - mark instead, as in the present one, *well legato*.

(b) This *G#* - according to the original edition and other excellent ones (Bülow's, Steingraber's, d'Albert's, Germer's etc.) is, instead, qualified as *monstruous*, in others, equally authoritative (Moszkowski's for instance). Personally, I am convinced of the authenticity of the *G#*, perfectly conformable to the diatonic sense of this passage.

The musical score consists of seven systems of staves. The first system shows the beginning with a forte (*sf*) dynamic. The second system includes a piano (*p*) dynamic and a *dolce* instruction. The third system features a fortissimo (*ff*) dynamic and a trill instruction. The fourth system includes a mezzo-piano (*mp*) dynamic. The fifth system has a mezzo-forte (*m.f.*) dynamic. The sixth system includes a mezzo-piano (*m.p.*) dynamic. The seventh system shows the end of the piece with a trill instruction. The score is annotated with various musical notations such as slurs, ties, and fingerings.

(a) Edizione originale:
 Edition originale: 
 Original edition:

(b) Tutti i trilli - sino al re magg.-senza "finale,,.
 Tous les trilles jusqu'au ré majeur sans résolution.
 All the trills - till the D major - without "finale,,.

The musical score is divided into five systems. The first system shows a piano introduction with a *cresc.* marking and *ff* dynamics. The second system continues with intricate fingerings and slurs. The third system includes a *sopra sf* marking and a *tr* (trill) in the bass line. The fourth system is marked *stringendo (a)* and features a *tr* (trill) in the treble line. The fifth system concludes with a *ff* dynamic and a *tr* (trill) in the treble line.

(a) Sola esecuzione possibile di questo passo:
 Unique exécution possible de ce passage:
 The only execution possible in this passage:

Musical notation for example (a), showing a specific fingering for a trill passage.

(b) Bülow preconizza con ragione:
 Bülow préconise avec raison:
 Bülow rightly preconizes:

Musical notation for example (b), showing an alternative fingering for a trill passage.

sempre dolce e cantabile

una corda
m.s. m.d.

(dolce marcato)
dolce marcato
ecc. sempre simile

dim.

ritard.

a Tempo
pp
t.c.
m.s.
cresc:...

ben marcato

(a) L'edizione originale aveva:

ecc. etc. Però, il do \sharp sembra più logico.

(a) L'éditíon originale portait.

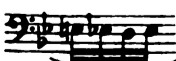
ecc. etc. Cependant le do \sharp paraît plus logique. E.R. 3

(a) The original edition bore:

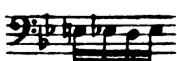
ecc. etc. However C \sharp seems more logical. p

Musical score for piano and soprano, measures 28-85. The score is in G major and 3/4 time. It features a complex piano accompaniment with many triplets and sixteenth-note patterns, and a soprano line with various ornaments and dynamics. Measure 85 includes a trill for the piano and a trill for the soprano.

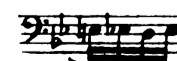
(a) Tutte le edizioni hanno qui:

 ecc. La modificazione sopra adottata, fu suggerita da Klindworth e ripresa da Germer

(a) Toutes les éditions ont ici:

 etc. La modification adoptée plus haut a été introduite par Klindworth et adoptée par Germer.

(a) All the editions have here:

 etc. The modification adopted above, was suggested by Klindworth, and taken up by Germer

The main musical score is a piano piece in G major, 3/4 time. It consists of five systems of staves. The first system includes a trill in the right hand and a trill in the left hand. The second system features a 'sopra' marking and a trill. The third system has a 'm.d.' marking and a trill. The fourth system includes a 'p' marking and a trill. The fifth system has a 'P cresc.' marking and a trill. The score is heavily annotated with fingerings and dynamics.

(a) Bülow - pure spirito talvolta audace - consigliava qui la seguente "attenuazione,, all'arditezza beethoveniana, che egli

qualifica di "orribile,,

Musical notation for Bülow's original passage, showing a trill in the right hand.

ecc.

È superfluo dimostrare l'assurdità e l'insostenibilità logica di questa pedantesca e ridicola "correzione,,.

(b) Di Klindworth la seguente ottima modificazione:

(a) Bülow, quoique étant d'un esprit souvent audacieux conseillait ici:

Musical notation for Bülow's original passage, showing a trill in the right hand.

etc. afin d'atténuer l'har-

diesse de Beethoven, qu'il qualifiait d'horrible. Il est superflu de démontrer combien cette correction pédante et ridicule est absurde et logiquement insoutenable

(b) La modification suivante est de Klindworth:

(a) Bülow-himself at times an audacious spirit-counselled here the following "attenuation,, of Beethoven's daringness, which

he qualified as "horrible,,

Musical notation for Bülow's original passage, showing a trill in the right hand.

etc.

It is superfluous to demonstrate the absurdity and the logical unsustainability of this pedantic and ridiculous "correction,,.

(b) The following excellent modification is Klindworth's:

Musical notation for Klindworth's modification, showing a different trill in the right hand.

ecc.

etc.

etc.

