



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

(Copyright MCMXIX & MCMXX, by G. Ricordi & Co.)

(IMPRIMÉ EN ITALIE)

(PRINTED IN ITALY)

SONATA ^(a)

(SONATE CARACTÉRISTIQUE : L'ADIEU, L'ABSENCE et LE RETOUR)

dedicata all' Arciduca Rodolfo

Op. 81.^a (b)Composta nel 1809-10,
publicata in Luglio 1811
presso Breitkopf e Härtel, a Lipsia.

DAS LEBEWohl. (L' adieu).

Adagio ♩ = 60

Le - be - wohl! (c)

26.

p espressivo *p* *cresc.*

ben ten. *ben ten.*

Per le mani che non raggiungono la 10.^a

sf *p* *poco rit.* *(mf)* *(p)* *(pp)*

attacca subito l'Allegro

(a) L'idea "letteraria,, di questo mirabile poema in tre parti, fu suggerita a Beethoven dallo stesso arciduca Rodolfo, quando questi dovette abbandonare Vienna nel 1809 davanti all'invasione napoleonica. La gravità della separazione dettò a Beethoven uno dei suoi più eloquenti capolavori, dove egli dà la misura dell'affetto che lo univa al nobile suo amico.

(b) L'indicazione "81.^a,, proviene dal fatto che la presente Sonata fu pubblicata contemporaneamente ad un Sestetto per due corni ed archi (composto da Beethoven nel 1796 e d'altronde poco interessante) al quale si attribuì il numero "81.^b,,

(c) *Lebewohl* (addio, letteralmente: *vivi bene*): figura sul manoscritto di Beethoven.

(a) L'idée "littéraire,, de cet admirable poëme en trois parties fut suggérée à Beethoven par l'archiduc Rodolphe lui-même quand il dut abandonner Vienne en 1809 devant l'invasion napoléonienne. La gravité de cette séparation a dicté à Beethoven l'un de ses plus éloquents chefs-d'œuvre où il donne la mesure de l'affection qui l'unissait à son noble ami.

(b) L'indication "81.^a,, provient du fait que la présente Sonate fut publiée en même temps qu'un Sextuor pour deux cors et instruments à cordes (composé par Beethoven en 1796 et du reste peu intéressant), auquel on a attribué le numéro "81.^b,,

(c) *Lebewohl* (adieu, littéralement: "vis bien,,) se trouve sur le manuscrit de Beethoven.

(a) The "literary,, idea of this marvellous poem in three parts, was suggested to Beethoven by the Archduke Rudolph, when the latter was obliged to leave Vienna in 1809 before Napoleon's invasion. The blow of the separation inspired Beethoven with one of his most eloquent masterpieces in which he indicates the affection which bound him to his noble friend.

(b) The indication "81.^a,, is due to the fact that the present Sonata was published contemporaneously with a *Sextett* for two horns and strings (composed by Beethoven in 1796 and not of much interest) which bears the number "81.^b,,

(c) *Lebewohl* (farewell), is written on Beethoven's MS.

Allegro (a) $\text{♩} = 132$

The musical score is for the first movement of Beethoven's Piano Sonata in G major, Op. 10, No. 3. It is in 3/4 time with a tempo of 132 beats per minute. The score is presented in six systems, each with a piano (left) and right-hand staff. The right-hand part features a melodic line with various ornaments and articulations, while the left-hand part provides a rhythmic accompaniment. Dynamics range from piano (p) to fortissimo (sf). A specific measure in the fifth system is highlighted with a circled 'c' and contains complex fingering and articulation markings.

(a) Per l'interpretazione di questo meraviglioso Allegro, tenere ben presente quanto fu detto nella prefazione del presente lavoro circa la necessità di suonare Beethoven con tanta maggior libertà quanto più la sua arte è espressiva ed umana.

(b) Il tempo ♩ è quello del manoscritto. Il C che hanno molte edizioni vecchie e nuove è quindi erroneo.

(c) La grande difficoltà di questa battuta non consente però il meno-
mo "ritardando,,!

(a) Pour l'interprétation de ce merveilleux Allegro, notes bien ce qui fut dit dans la préface de ce travail relativement à la nécessité de jouer Beethoven avec d'autant plus de liberté que son art est plus expressif et humain.

(b) Le temps ♩ est celui du manuscrit. Le C qui figure dans beaucoup d'éditions anciennes et modernes est donc erroné.

(c) La grande difficulté de cette mesure n'autorise cependant null "ritardando,,!


(a) In order to interpret this wonderful Allegro, bear well in mind the advice given in the preface of this work on the necessity of playing Beethoven with greater freedom, proportionate to the expressive and human quality of his art.

(b) The tempo ♩ is found in the MS. The C found in many old and new editions is therefore erroneous.

(c) The great difficulty of this bar does not admit of any "ritardando,,!


The musical score consists of several systems of staves. The first system is marked *(p)*. The second system includes *(sf)* and *espressivo dolce*. The third system includes *(mp)*, *(cresc:.....)*, and *(f)* with a circled *(b)*. The fourth system includes *(mf)* and *(calmando)*. The fifth system includes *(dim.)* and *(Calmo)*. The score is annotated with various fingerings, slurs, and dynamic markings.

Le - be - wohl!

(a)  Dare il dovuto rilievo a questo *Leitmotif*, del quale Beethoven con alta fantasia si serve qui come di secondo tema, dopo averlo esposto come idea principale nell' introduzione.


(b) Questo *forte* manca sul manoscritto, come pure la seconda volta in *Mi b*. Però è impossibile non sentirne la necessità.

Le - be - wohl!

(a)  Donnez le relief voulu à ce *Leitmotiv* dont Beethoven se sert avec tant de fantaisie comme le second thème, après l' avoir présenté comme idée fondamentale de l' introduction.

(b) Ce *forte* manque dans le manuscrit comme aussi la seconde fois en *Mi b*: cependant il est impossible de ne pas en sentir la nécessité.

Le - be - wohl!

(a)  Bring out this *Leitmotiv* as it demands. Beethoven, with lofty fancy, uses it as a second theme, after having presented it as the chief idea in the introduction.

(b) This *forte* is omitted in the MS. and also the second time in *E b*: Nevertheless it is impossible not to feel the necessity of it.

(poco stretto) *(Calmo)* *(espress.)*

f *P subito* *(a)* *(p)*

(espress.) *(espress.)* *(sempre più P, come allontanandosi)*

(espress.) *(rianimando)* *(Vivo)* *(p)* *(mf)* *cresc.* *f*

(legato quanto sia possibile) *sempre dim...*

(di nuovo allontanandosi)

(poco ritenendo) *u.c.* *pp*

(a) La straordinaria bellezza di questo "sviluppo," così essenzialmente beethoveniano di pensiero e di tecnica, richiede l'uso di tutte le migliori e più evolute qualità di espressione, di tocco e di pedale da parte di un esecutore che voglia essere degno dell'opera.

(a) L'extraordinaire beauté de ce développement si essentiellement beethovenien de pensée et de technique, exige toutes les meilleures qualités d'expression, de toucher et de pédale de la part d'un exécutant qui veut être à la hauteur de l'œuvre.

(a) The extraordinary beauty of this "development," so essentially Beethovenish in thought and technique, demands the use of all the best qualities of expression, touch and pedalling from an executant anxious to do the work justice.

(risvegliandosi) (con fuoco) ten. 3 5 ten. 3 5

(a) L' esame dell' autografo rivela qui un grave errore che tutte le edizioni antiche e moderne si sono trasmesse fedelmente (ad eccezione della sola di d'Albert). Si vede infatti sul manoscritto che Beethoven scrisse in origine:

(a) L'examen de l'autographe révèle ici une grave erreur que toutes les éditions anciennes et modernes se sont transmises fidèlement (à l'exception de celle de d'Albert). On voit en effet dans le manuscrit que Beethoven écrivit à l'origine:

(a) A close examination on the autograph reveals a serious mistake here, which (with the exception of that of d'Albert) all old and new editions have faithfully transmitted. It will be seen that Beethoven wrote in his original MS:

e cancellò quindi le due prime battute per sostituirvi la versione:

et qu'il effaçait ensuite les deux premières mesures pour y substituer la version:

and then struck out the two first beats to replace them by:

la quale conferisce assai maggior slancio e rinnova armonicamente l'energia del motivo quando questa comincierebbe ad attenuarsi per effetto delle già avvenute ripetizioni. Prezioso saggio di quella perpetua ricerca di perfezionamento che caratterizza così singolarmente la personalità di Beethoven.

qui donne beaucoup plus d'élan et renouvelle harmoniquement l'énergie du motif quand celui-ci commencerait à s'atténuer à cause des différentes répétitions. Précieux exemple de la continuelle recherche de perfection qui caractérise si particulièrement la personnalité de Beethoven.

This gave it a much greater impetus and harmonically renewed the life of the motive when the latter might have become weakened by fresh repetition. A valuable example of that constant striving after perfection so specially characteristic of Beethoven's personality.

8 sf sf sf p

1 2 3 4

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

(p) (mf)

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

(p) sf espressivo dolce

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

(cresc.....)

2 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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

(poco stringendo)

(mf)

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3

(calando) (Calmo)

p (dim.) p

4 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3

1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

(di nuovo animato)

First system of musical notation. Treble clef, key signature of two flats. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The word *(simile)* appears above the staff. The bass line includes the instruction *(simile)*.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *cresc.*, *f*, *sf*, and *p*. The instruction *(con fuoco)* is written above the staff.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *cresc.*, *f*, *sf*, and *p*.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *f*, *sf*, and *p*.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *p subito e dolce* and *espress. (a)*. The instruction *(calmando)* is written above the staff.

Sixth system of musical notation. Treble clef, key signature of two flats. Dynamics include *cresc.* and *sf*. The instruction *(più espress.)* is written above the staff.

(a) Dare un' espressione intensamente parlante alle due voci che si ripetono "addio,!"

(a) Donnez une expression intensément parlante aux deux voix qui se répètent "adieu,!"

(a) Give an intensely speaking effect to the two voices repeating: "Farewell,!"

(Calmo, senza affrettare)

The first system of music begins with a piano introduction. The right hand starts with a chord of G major (G, B, D) and a half note G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The tempo is marked *legatissimo*. The first measure is marked *dolce*. The second measure contains a chord of G major (G, B, D) and a half note G. The third measure contains a chord of G major (G, B, D) and a half note G. The fourth measure contains a chord of G major (G, B, D) and a half note G. The fifth measure contains a chord of G major (G, B, D) and a half note G. The sixth measure contains a chord of G major (G, B, D) and a half note G. The seventh measure contains a chord of G major (G, B, D) and a half note G. The eighth measure contains a chord of G major (G, B, D) and a half note G. The ninth measure contains a chord of G major (G, B, D) and a half note G. The tenth measure contains a chord of G major (G, B, D) and a half note G. The eleventh measure contains a chord of G major (G, B, D) and a half note G. The twelfth measure contains a chord of G major (G, B, D) and a half note G. The thirteenth measure contains a chord of G major (G, B, D) and a half note G. The fourteenth measure contains a chord of G major (G, B, D) and a half note G. The fifteenth measure contains a chord of G major (G, B, D) and a half note G. The sixteenth measure contains a chord of G major (G, B, D) and a half note G. The seventeenth measure contains a chord of G major (G, B, D) and a half note G. The eighteenth measure contains a chord of G major (G, B, D) and a half note G. The nineteenth measure contains a chord of G major (G, B, D) and a half note G. The twentieth measure contains a chord of G major (G, B, D) and a half note G. The tempo is marked *espressivo*.

The second system continues the piano introduction. The right hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The tempo is marked *espressivo*.

The third system features a *cresc.* marking. The right hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The tempo is marked *espressivo*.

The fourth system features a *dolce* marking. The right hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The tempo is marked *espressivo*.

The fifth system features a *cresc.* marking. The right hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The tempo is marked *espressivo*.

The sixth system features a *dim.* marking and a *(poco rit:.....)* marking. The right hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The tempo is marked *espressivo*.


(a tempo)

(a) Vedi osservazione precedente sul carattere umano del dialogo "Lebewohl! Lebewohl!" che ritroviamo qui come sublime coda.

(b) Va ricordato che alcune delle prime edizioni "corressero" nel seguente modo le audacissime armonie di Beethoven:

Qualsiasi commento sarebbe superfluo!

(c) Osservare con scrupolosa precisione questi tre cambiamenti del pedale.

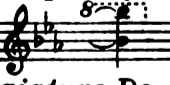
(d) Confesso la mia incapacità a comprendere il significato di questo cresc., il quale - sul pianoforte - non può dare altro risultato pratico che quello di fare eseguire il  più forte della sua appoggiatura Do, costringendo quindi ad un accento antimusicale. Errore o distrazione di Beethoven? Non saprei. Ma ad ogni modo trovo assai preferibile di eseguire pianissimo il Si bemolle, rallentando lievemente le due battute precedenti la penultima. I due ultimi accordi poi, forte assai, ben decisi e in tempo.

(a) Voyez l'observation précédente sur le caractère humain du dialogue "Lebewohl! Lebewohl!" que nous retrouvons ici à la sublime Coda.

(b) Il faut se rappeler ici que quelques-unes des premières éditions ont "corrigé" de cette façon les audacieuses harmonies de Beethoven:

Tout commentaire est superflu!

(c) Observez avec une scrupuleuse précision ces trois changements de pédale.


(d) J'avoue mon incapacité à comprendre la signification de ce crescendo qui, au piano, ne peut donner d'autre résultat pratique que de faire exécuter ce  plus fort que son appoggiature Do, en produisant forcément un accent anti-musical. Erreur ou distraction de Beethoven? Je ne sais. Mais en tout cas je trouve de beaucoup préférable d'exécuter pianissimo le Si bemolle, en ralentissant légèrement les deux mesures qui précèdent l'avant-dernière. Ensuite les deux derniers accords, très fort, bien décidés et en mesure.

(a) See preceding note on the human character of the dialogue: "Farewell! Farewell!" which recurs here as a sublime Coda.

(b) Note that some of the first editions "corrected" Beethoven's bold harmonies in the following manner:

Any comment is here superfluous!

(c) Note these three changes of pedal with scrupulous care.

(d) I must confess I am unable to understand the meaning of this *Cresc.*, which - on the piano - can achieve no other practical result than that of executing the  more loudly than its grace-note C, thus forcing an anti-musical accent. Was it an error or a slip of Beethoven's? I cannot tell. But at any rate I think it far preferable to play the B flat pianissimo, and to give the two beats before the penultimate, a slight *rallentando*. Then the two last chords very loud, decided and in strict time.

DIE ABWESENHEIT. (L' absence).

In gehender Bewegung, doch mit Ausdruck (a) ♩ = 66
Andante espressivo
(con espressione dolorosa)

Consigliabile per
mani piccole:
A conseiller pour
les petites mains
Advisable for
small hands:

N.B. Vedi modificazione precedente per mani piccole.
N.B. Voyez la modification précédente pour petites mains.
N.B. See preceding modification for small hands.

(a) Notevole l'uso che Beethoven fa qui per la prima volta di indicazioni in lingua tedesca, ed alle quali egli ricorre - momentaneamente - onde meglio spiegare le sue esigenze espressive. È necessario che lo studioso sappia abbastanza il tedesco per comprendere non solo le indicazioni di Beethoven, ma altresì quelle di Schumann, Wagner, Brahms, ecc.; credo tuttavia opportuno di tradurle.

(b) Il manoscritto di questo pezzo era assai povero di coloriti. Perciò ho completato secondo il mio sentimento.

(c) Vedi prefazione (abbellimenti).

(a) A noter l'usage que Beethoven fait ici pour la première fois, des indications en langue allemande, auxquelles il a recours momentanément - pour mieux faire comprendre ses exigences d'expression. Il est nécessaire que l'élève sache assez bien l'allemand pour comprendre non seulement les indications de Beethoven mais aussi celles de Schumann, Wagner, Brahms etc.; je trouve toutefois utile de les traduire.

(b) Le manuscrit de ce morceau était assez pauvre de nuances. C'est pourquoi je l'ai complété selon mon sentiment.

(c) Voyez préface (fioritures).

(a) It is noteworthy that Beethoven here, for the first time, makes use of indications in the German language in order to make his requirements as regards expression, clearer. I think it better to translate these, although it is essential for the student to know enough German to understand the indications of Beethoven and also those of Schumann, Wagner, Brahms etc.

(b) The MS. of this piece was very poor in expression marks. I have therefore supplemented them according to my taste.

(c) See preface (ornaments).

(senza rigore di tempo)

First system of musical notation. Treble clef, key signature of two flats. The piece begins with a piano (*p*) dynamic and a *cantabile* character. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with chords and single notes. A *cresc.* (crescendo) marking is present in the right hand.

Second system of musical notation. The tempo is marked *con libertà* (with freedom). The dynamic is *p subito* (piano subito). The right hand has a more active melodic line with slurs and fingerings (4, 2, 3, 2, 4, 2, 3). A trill is marked *tr (a)*. The left hand continues with accompaniment. A *cresc.* marking is present.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 5, 2, 4, 5). Dynamics include *(sf)* (sforzando), *espress.* (espressivo), and *dim.* (diminuendo). The left hand has a bass line with slurs and fingerings (1, 2, 4, 1, 4, 5). A *(stacc.)* (staccato) marking is present in the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 3, 1, 2). Dynamics include *(sf - p)* (sforzando to piano), *(sf)*, and *(p)*. A *cresc.* marking is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 2, 1, 3, 2, 4, 5). Dynamics include *dim.*, *(sf)*, and *(p)*. A *(sost.)* (sostenuto) marking is present in the left hand.

Ottima l'interpretazione di Bülow:
 (a) Excellente interprétation de Bülow:
 Bülow's interpretation is excellent:

Small musical notation showing a specific melodic phrase with slurs and fingerings (3, 3).

Small musical notation showing a specific melodic phrase with slurs and fingerings (1, 2, 5).

poco ritard.

First system of musical notation, piano and bass staves. Includes fingerings (1, 3, 5, 3, b, 4, 3, 5, 3) and dynamics.

a tempo (ma senza rigore)

Second system of musical notation, piano and bass staves. Marked *P cantabile, dolcissimo* and *cresc.* Includes fingerings (4, 5, 4, 5, 4, 4, 5, 4).

Third system of musical notation, piano and bass staves. Marked *P subito* and *(con molta libertà)*. Includes fingerings (3, 1, 4, 2, 3, 2, 4, 2, 3, 2, 4, 2, 3, 1, 5, 5, b, 4, 4, 4) and *cresc.*

Fourth system of musical notation, piano and bass staves. Marked *espress.* and *sf*. Includes fingerings (4, 5, 4, 5, 1, 5, 1, 5, 4, b, 5, 4, 4) and dynamics *dim.* and *(sf - p)*.

Fifth system of musical notation, piano and bass staves. Marked *(dim.)* and *pp*. Includes fingerings (3, 3, 5, 3, 3, 4, 1, 4, 2, 2, 1, 4) and *(poco rallentando)*. Ends with *attacca subito*.

(a) La tecnica odierna consentirebbe: più conforme alla prima volta.

(a) La technique actuelle admettrait: plus conforme à la première fois.

(a) The technique of to-day would allow: more in line with the first time.

DAS WIEDERSEHN. (Le retour). (a)

Im lebhaftesten Zeitmaasse

Vivacissimamente ♩. = 112

(impetuoso)

ff *(p)* *(cresc.)*

t.c.

non legato

ff *dim:.....*

p subito *p*

cresc.

ben marcato ed espress.

(a) Ho conservato il francese tradizionale "Le retour," benchè *Wiedersehen* significhi invece "Le revoir"

(a) *J'ai conservé l'expression traditionnelle* "Le retour" bien que "*Wiedersehen*" signifie plutôt "Le revoir"

(a) I have adhered to the traditional French "Le retour" ("The return") although *Wiedersehen* really means "Le revoir" ("The seeing again").

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

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

(Vivamente)

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

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

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic markings *ff* and *(sempre sf)*. A bracket labeled *(a)* spans the first four measures, and the word *simile* is written below. Fingerings are indicated with numbers 1-5.

(a) Non ho creduto possibile di conservare qui il pedale di Beethoven (cioè tenuto per quattro battute) perchè mi sembra che l'accento generale perda così troppa energia.

(a) Je ne crois pas possible de conserver ici la pédale de Beethoven (qui est tenue pendant quatre mesures) parce qu'il me semble que l'accent général perd ainsi trop de son énergie.

(a) I have not thought it possible to keep Beethoven's pedal here (i.e. held for four bars) as it seems to me that by so doing the general accent loses too much energy.

grazioso e scherzando

p subito

*(legg.)
senza pedale*

(sempre p)

molto dolce ed espress.

p leggero

(p dolce)

p leggero

4 5 3 5 4 3 2 1

3 5 4 3 2 1

cresc:.....

ff

sf

sf

sf


1.(a)

2.

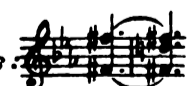
ff ff ff p ff p dolce

(versione Bülow)


Vedi prefazione.
 (a) Voyez préface.
 See preface.

(a) Bülow lega i Fa # 
 Ciò è senza dubbio musicale, ma anche visibilmente contrario all'intenzione dell'autore. Dunque non bisogna permetterselo.

(b) Figurarsi momentaneamente un piccolo gruppo di strumenti a fiato: flauto (parte superiore), oboe (parte centrale), fagotto (parte inferiore).

(a) Bülow lie les Fa dièses 
 Ceci est sans doute musical mais en même temps visiblement contraire à l'intention de l'auteur, donc il ne faut pas se le permettre.

(b) Se figurer momentanément un petit groupe d'instruments à vent: flûte (partie supérieure), hautbois (partie centrale), basson (partie inférieure).

(a) Bülow ties the F sharps 
 This is doubtless musical, but also obviously contrary to the Composer's intention, and therefore one need not do it.

(b) Picture to yourself for the moment a little group of wind-instruments: flute (upper part), oboe (middle part), bassoon (lower part).

tre corde
cresc:.....
p subito

cresc:.....
(stacc.) senza pedale

molto.....
(Vivamente)
ff

(sf)
(sempre ff)

(sf)
ff sf sf sf

ff (sempre sf)
Ped. simile

grazioso e scherzando

P subito
(legg.)
senza pedale

(sempre P)

molto dolce ed espress.
(p)
(a)
f

P leggero
p
f

(p)
(a)
(dolce)
f

(a) Notevole la differenza di colorito di queste battute colle corrispondenti in *Si b* alcune pagine addietro, segnata da Beethoven in modo indiscutibile: là un *crescendo* di due battute e poi un *diminuendo* di altrettante; qui un solo *crescendo* di quattro battute. Nuovo saggio di quella febbre di varietà espressiva che si manifesta così imperiosamente presso il Beethoven di questo periodo.

(a) A noter la différence de nuance de ces mesures avec les correspondantes en *Si bémol*, quelques pages avant, indiquée par Beethoven d'une façon indiscutable: là un *crescendo* de deux mesures, puis un *diminuendo* d'égale durée; ici un seul *crescendo* de quatre mesures. Nouvel exemple de cette fièvre de variété expressive que Beethoven a manifestée si impérieusement à cette époque.

(a) Note the difference in tone-color between these bars and the corresponding ones in *B flat* a few pages back, marked by Beethoven in an indisputable way: in the former a *crescendo* of two bars and then a *diminuendo* of the same length: in the latter only a *crescendo* of four bars. Another instance of that feverish variety of expression so strikingly manifest in the Beethoven of this period.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats, and a 4/2 time signature. The tempo and dynamics are marked *p* *leggero*. The score includes various musical notations such as slurs, ties, and articulation marks. Fingerings are indicated by numbers 1-5. Dynamics range from *p* (piano) to *ff* (fortissimo). A *cresc.* (crescendo) marking is present in the second system. The piece concludes with a final *ff* dynamic.

Poco Andante (b)

(a) Questo *sf* (d'altronde bellissimo) è originale di Beethoven e non apocrifo come dicono certe edizioni francesi moderne.

(b) Riguardo al carattere quasi "religioso," di questo breve *andante*, che tanto ricorda quello precedente l'ultimo *presto* nel finale della *Sinfonia Eroica*, non è inverosimile l'ipotesi che Beethoven abbia tolto l'idea di entrambe le variazioni, da quella tradizione popolare della Rivoluzione Francese, secondo la quale uno dei *couplets* di certi inni plebei - generalmente l'ultimo - si cantava lentamente ed a voce sommessa. Così, ad esempio, si usava intonare *adagio* e *pianissimo* l'ultima strofa della *Marseillaise*: *Amour sacré de la patrie*, ecc. Chi ha sentito interpretare così l'inno di Rouget de Lisle, non può non esser rimasto colpito della profonda identità di sentimento che unisce i suddetti frammenti beethoveniani al celebre canto francese.

(a) Ce *sf* - du reste très beau - est original de Beethoven et non pas apocryphe comme le disent certaines éditions françaises modernes.

(b) Quant au caractère presque "religieux," de ce bref *andante*, qui rappelle beaucoup celui précédent le dernier *presto* du final de la "Symphonie héroïque," il n'est pas invraisemblable d'admettre que Beethoven ait puisé l'idée de ces deux variantes dans cette tradition populaire de la Révolution française, selon laquelle un des couplets - généralement le dernier - de certains chants plébéiens se chantait lentement et à voix basse. Ainsi, par exemple, il était d'usage de chanter *adagio* et *pianissimo* la dernière strophe de la *Marseillaise*: *Amour sacré de la patrie*, etc. Celui qui a entendu interpréter ainsi l'hymne de Rouget de l'Isle ne peut pas ne pas être saisi par la profonde analogie de sentiment qui existe entre les deux susdits fragments de Beethoven et le célèbre chant français.

(a) This *sf* (very beautiful, on the other hand), is Beethoven's own, and not apocryphal as several modern French editions assert.

(b) With regard to the almost "religious," character of this brief *andante*, which so closely recalls that which precedes the last *presto* in the final of the *Eroica Symphony*, it is not improbable that Beethoven took the idea of both variations from that popular tradition of the French Revolution according to which one of the *couplets* (usually the last) of certain popular hymns was sung slowly and with subdued voice. Thus, for instance, they used to intone the last verse of the *Marseillaise adagio* and *pianissimo*: "Amour sacré de la patrie" etc. He who has heard Rouget de Lisle's hymn interpreted thus, cannot fail to be struck by the strong identity of feeling which unites the above-mentioned Beethoven excerpts to the celebrated French song.