



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

Op. 54.

*Composta nel 1805,
publicata in aprile 1806
presso il "Bureau des arts
et de l'industrie", di Lipsia.*

In tempo di Minuetto ♩ = 104-108

22.

(a) L'edizione originale aveva questo "gruppetto-mordente" che si incontra pure in altri lavori di B.: nell'Op. 78, nella Sonata per Violoncello Op. 5, N.º 2 e nella Sonata per Violino Op. 12, N.º 1. Esso si dovrà eseguire così:



(più agevole):



(a) L'édition originale avait ici ce "gruppetto-mordant," qu'on rencontre aussi dans d'autres oeuvres de B.: dans l'Op. 78, dans la Sonate pour Violoncelle Op. 5, N.º 2, et dans la Sonate pour Violon Op. 12, N.º 1.

On doit l'exécuter ainsi:



ou bien (plus facile):



(a) The original edition had here this "turn-mordent" which is also to be met with in other works of Beethoven: - in Op. 28, in the Sonata for Violoncello, in the Sonata for Violin, Op. 12, N.º 1. It should be played thus:



or (easier) thus:



e staccato *f* *sem.*

This system shows the first two staves of a musical score. The upper staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of eighth notes with slurs and accents, marked with a forte (*f*) dynamic and the instruction *e staccato*. The lower staff continues the accompaniment with similar rhythmic patterns. The system concludes with the instruction *sem.* (sempre).

pre staccato *sf*

This system continues the musical score. The upper staff is marked *pre staccato* and *sf* (sforzando). It contains several measures of eighth-note patterns with slurs and accents. The lower staff provides a steady accompaniment. Fingerings are indicated with numbers 1-5 above the notes.

sempre simile *sf* *(a)*

This system is marked *sempre simile* and *sf*. It features a melodic line in the upper staff with slurs and accents, and a corresponding accompaniment in the lower staff. A section labeled *(a)* is indicated. The system ends with a long horizontal line and the *sf* dynamic.

sf *(senza dim.)* *p subito*

This system continues the piece. The upper staff has a melodic line with slurs and accents, marked *sf*. The lower staff has a similar accompaniment. The system includes the instruction *(senza dim.)* and ends with *p subito* (piano subito).

più p

This system is marked *più p* (più piano). It shows the final measures of the piece, with a melodic line in the upper staff and an accompaniment in the lower staff. The system concludes with a final cadence.

(a) Quasi tutte le edizioni antiche e moderne hanno questa versione erronea:
 Presque toutes les éditions anciennes et modernes ont cette version erronée:
 Nearly all the ancient and modern editions have this erroneous version:

This system shows a short musical excerpt, likely the erroneous version mentioned in the text. It consists of two staves with a melodic line in the upper staff and an accompaniment in the lower staff.

1 Corda

decresc.

pp

cresc.

m.f.

m.s.

3 Corde

p

pp

p

p dolce

(p)

ped. come la prima volta

cresc.

sf

p

The musical score is divided into five systems, each with a grand staff (treble and bass clefs).
 - **System 1:** Features complex fingering (e.g., 4 8 2 4 2 1, 2 4 3 1, 4 5 5 4 3 2 3 1, 4 3 2 4, 2 2 3 1) and dynamics including *(p)*.
 - **System 2:** Starts with *cresc.* and includes dynamics *sf* and *(p)*.
 - **System 3:** Marked *sempre forte e stacc.* and *(simile)*. Dynamics range from *p* to *sf*. Includes *f (senza ped.)* and *(simile)*.
 - **System 4:** Marked *sf (sempre f)* and *sf*. Includes *(f sempre)*.
 - **System 5:** Features *p subito* (a), *ff*, *sf* (b), *1 C. p*, and *(c) 3 C. dolce*. Includes *(sempre stacc.)* and *(meno stacc.)*.

(a) Questo *P* improvviso, cancellato nelle edizioni moderne, figurava sulle originali. Non vedo ragione alcuna per sopprimerlo, ma credo che si debba completarlo con un brevissimo \leftarrow per condurre al *ff*

(b) Durata della \circ : 5 \downarrow ;

(c) idem: 6 \downarrow (in tempo non rallentato).

(a) Ce *P. subit*, effacé dans les éditions modernes, figurait sur les originales. Je ne vois aucune raison pour le supprimer, mais je crois qu'il doit être complété par un léger \leftarrow pour conduire au *ff*

(b) Durée du \circ : 5 \downarrow ;

(c) idem: 6 \downarrow (sans ralentir).

(a) This sudden *P*, omitted in the modern editions, figured in the original editions. I see no reason for omitting it, but think it should be completed by a slight \leftarrow in order to lead up to *ff*.

(b) Duration of \circ : 5 \downarrow ;

(c) idem: 6 \downarrow (in time, without "rallentando").

(sempre p)

(a)

(legg.)

(p) creso.

sf

p

sempre p

(a) Per agevolare il legato in questa difficilissima battuta, uso ed insegno da tempo la seguente versione:

Pour faciliter le legato dans cette mesure si difficile, j'emploie et j'enseigne la version suivante:

In order to facilitate the *legato* in this most difficult bar, I employ and teach the following version:

etc. etc.

System 1: Treble clef with a complex melodic line featuring many slurs and fingerings (e.g., 3 1 8 1 8 1 8 4 8, 1 4 2, 1 2 4 2, 1 1, 1 1, 2 3, 1 4 3). Bass clef accompaniment with slurs and fingerings (1, 3, 3). The word *leggero* is written in the center.

System 2: Treble clef with a melodic line including slurs and fingerings (8 4 8 1 4 2, 1 1, 1 1, 1 1, 1 2 8, 1 4 8, 1). Bass clef accompaniment with slurs and fingerings (1, 5, 4, 4). The word *cresc:* is written in the center.

System 3: Treble clef with a melodic line including slurs and fingerings (8 1 8 1 4 2, 1 4 3 2 1, 2 4 3 2 1, 3 4 1). Bass clef accompaniment with slurs and fingerings (1, 1, 1, 1, 1, 2, 1, 1).

System 4: Treble clef with a melodic line including slurs and fingerings (8 1 3 2 1 4 1 3 2, 1 4 3 1 3 2, 1 4 3 2, 1 4 3 2, 4). Bass clef accompaniment with slurs and fingerings (1 5, 1 2, 1 3, 1 4, 1 5, 1 2, 1 3, 1 4, 2 5, 1 4).

System 5: Treble clef with a melodic line including slurs and fingerings (3 4 2 1 3 4 2 1 3 5 1 2 3 4 1, 3 4 1 3 5 3 1 2). Bass clef accompaniment with slurs and fingerings (1 5, 2 4, 1 5, 2 4, 1 3, 2 4, 1 2, 1 2). The word *fp* is written in the center. Trills (*tr*) are present in the treble clef.

Esempio ritmico
Exemple rythmique
Rhythmical example

trm *dim.* *rit. molto*..... *a tempo*

1 4 3 1 2 3 1 2 3 1 8

2 3 5 4 1

1 2 3 1 2 3 1 2 3 1 8

242
mezza voce

Adagio *Tempo I.*

p *dolce assai*

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

1 1 1
(il basso molto p)

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

il basso marcato

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

cresc. *ff*

Oppure:
Ou bien:
Or:

decresc. *pp* *dim.*

(a)

(a) Per questo segno vedi finale Op. 53 e prefazione.

(a) Pour ce signe voir le finale de l'Op. 53 et la préface.

(a) For this sign see the finale of Op. 53 and the preface.

Allegretto ♩ = 138

p dolce

dolce

sfp

sfp

cresc.

p subito

sf

sf

cresc.

p subito cresc.

f dim:.....

p

tr (a)

(a) Il trillo senza finale, cioè come lo scrisse l'autore.

(a) Le trille sans terminaison, c'est à dire comme l'écrivit l'auteur.

(a) The trill without an ending, as the composer wrote it.

(a) *Altra diteggiatura:*

Questa ha la mia preferenza, ma è consigliabile soltanto agli esecutori avanzati.

(a) *Autre doigté:*

Celui-ci a ma préférence, mais il n'est recommandable qu'aux exécutants avancés.

(a) *Another fingering:*

This has my preference, but is recommended only to advanced players.

First system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *p*, *sf*, and *sfp*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Second system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *p* and *sfp*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Third system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *cresc.*, *ff*, and *p*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *ff*, *p*, and *sf*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *sf* and *ff*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

fp *espressivo*
1 C.

espress. sempre

(sempre piano) (sempre senza affrett.)
(p) (sempre 1 C.)
(sempre espr.)

(sempre p)

cresc.
(senza ped.)
3 C.

p *f* *p*

p subito

cresc.

sf

sf ff

p subito

espress.

(poco dim.)

cresc.

tr

pp

1. 2.

3 C.

(a) Anche questo trillo dev'essere eseguito senza finale.

(a) Ce trille aussi doit être exécuté sans terminaison.

(a) This trill also should be played without an ending.

Più allegro ♩ = 160

(a) L'edizione di d'Albert ha questa battuta e la seguente, nella m.d., conformi all'edizione originale, la quale era testualmente:

Però le battute seguenti, colle parti invertite, dimostrano esaurientemente l'errore primitivo. Perciò non ho creduto di adottare la versione di d'Albert.

(a) L'éditior de d'Albert donne cette mesure et la suivante conformes à l'original pour la m.d.; textuellement ceci:

Pourtant les mesures suivantes, avec les parties interverties, démontrent absolument l'erreur primitive. Aussi n'ai-je pas cru devoir adopter la version de d'Albert.

(a) E. d'Albert's edition gives this bar and the following to the right hand, in accordance with the original edition, which

However, the following bars, with the parts inverted, demonstrate the initial error. For this reason I have decided not to adopt d'Albert's version.