



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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L. van BEETHOVEN

1

SONATE

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Nuova edizione critica,
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Nouvelle édition critique,
revue et corrigée par

New critical edition
revised and corrected by

Alfredo CASELLA

Volume III.

SONATA

dedicata alla Contessa Teresa von Brunswick

Op. 78.

Composta nel 1809,
pubblicata in Dicembre 1810
presso Breitkopf e Härtel, a Lipsia.

24.

Adagio cantabile $\text{♩} = 80$ Allegro ma non troppo $\text{♩} = 69$

p *(rit.)* *dolce* *leggermente* *cresc.* *P subito*

(a)

Da eseguirsi:
(b) *A exécuter:*
To be executed:

(c) *Versione erronea delle vecchie edizioni francesi e belghe:*
Version erronée des anciennes éditions françaises et belges:
Erroneous version of the old French and Belgian editions:

(a)

cresc. *sf*

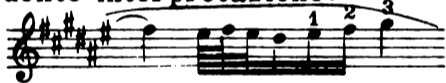
P subito

simile *cresc.*

(b)

(c)

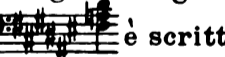
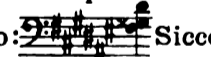
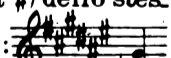
(a) L'abbellimento ∞ , già riscontrato nell'Op. 54, esigerebbe teoricamente la seguente interpretazione:



Io credo però preferibile questa lieve modificazione:



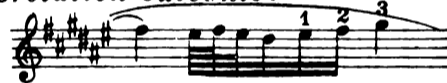
In ogni caso l'interpretazione bülowiana:  è troppo arbitraria e lontana dall'intenzione precisa di Beethoven.

(b) Nel manoscritto e nella edizione originale ognuno di questi accordi  è scritto: . Siccome al richiamo ulteriore (in fa #) dello stesso periodo l'autore scrisse:  risulta evidente una sua distrazione nella ortografia presente.

(c) Molte edizioni francesi hanno la seguente assurda versione:

Visibilmente il sol \flat della m.s. è stato adottato perché di più facile lettura. Ma in ogni caso è erroneo attribuire a Beethoven (come fa un'edizione parigina recente) la bizzarra coesistenza di quel Sol \flat e del Fa \times . Il manoscritto e tutte le migliori edizioni non consentono il minimo dubbio.

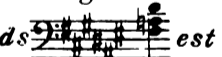
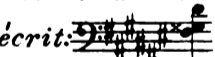
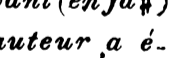
(a) L'ornement ∞ déjà rencontré dans l'Op. 54 exigerait théoriquement l'interprétation suivante:



je crois cependant préférable cette légère modification:



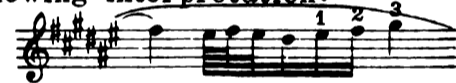
En tout cas l'interprétation de Bülow:  est trop arbitraire et s'éloigne de l'intention précise de Beethoven.

(b) Dans le manuscrit et dans l'édition originale chacun de ces accords  est écrit: . Attendu qu'au rappel suivant (en fa #) de la même période l'auteur a écrit:  une distraction de sa part est évidente dans la présente orthographe.

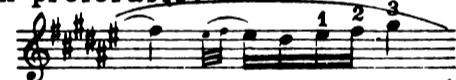
(c) Beaucoup d'éditions françaises portent cette absurde version:

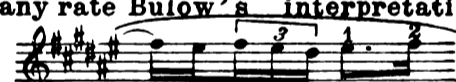
Visiblement le sol \flat de la m. g. a été adopté pour faciliter la lecture. Mais en tout cas c'est une erreur d'attribuer à Beethoven (comme le fait une édition parisienne récente) la bizarre coexistence de ce Sol \flat et du Fa \times . Le manuscrit et toutes les meilleures éditions ne laissent aucun doute à ce sujet.

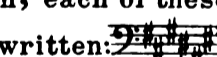
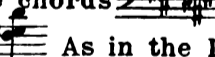
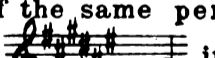
(a) The ornament ∞ , already found in Op. 54, would, theoretically, demand the following interpretation:



but I consider this slight modification preferable:



At any rate Bülow's interpretation:  is too arbitrary and remote from Beethoven's exact intention.

(b) In the MS. and in the original edition, each of these chords  is written: . As in the last reference (in F#) of the same period the author wrote:  it is obvious there must be a slip in the present orthography.

(c) Many French editions have the following absurd version:

Evidently the G \flat of the l.h. has been adopted as easier to read. But, in any case, it is a mistake to attribute to Beethoven (as does a recent Paris edition) the absurd coexistence of the G \flat and of the F \times . The MS. and all the best editions do not admit of the least doubt on the point.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *f*, *ff*, and *p dolce*. Fingerings are indicated with numbers 1-5. A wavy line in the bass staff is labeled *(a)* and *(ten.)*.

Second system of musical notation. Treble clef, key signature of three sharps. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, key signature of three sharps. Dynamics include *sf*, *p*, *f*, and *sf*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of three sharps. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, featuring first and second endings. Treble clef, key signature of three sharps. Dynamics include *dolce*. Fingerings are indicated with numbers 1-5.

La nota di attacco:
 (a) La note d'attaque:
 The note of attack:

A short musical notation showing a single note on a bass staff with a sharp sign and a fermata, corresponding to the 'note of attack' mentioned in the text.

non esiste sul manoscritto.
 n'existe pas dans le manuscrit.
 does not exist in the MS.

cresc. *dim.* *p* *pp*
marcato *f* *(p)* *f* *p*
f marcato *(sempre p e legg.)* *cresc...*

Bülow proscribe con ragione la troppo frequente facilitazione:

(a) Bülow proscriit, avec raison, la trop fréquente facilitation:

Bülow prohibits - and with reason - the too frequent simplification:



ff 35 p Pedale come prima

This system shows the first two staves of the piece. The right hand starts with a fortissimo (ff) dynamic and a fingering of 2-1. The left hand begins with a fortissimo (ff) dynamic and a fingering of 3-5. The piece then transitions to a piano (p) dynamic. The instruction "Pedale come prima" is written below the second staff.

leggermente (a)

This system continues the piece with a "leggermente" (lighter) instruction. The right hand features a triplet of eighth notes. A correction mark (a) is placed above the final measure of the system.

(b) f

This system shows the continuation of the piece. The right hand has a triplet of eighth notes. A correction mark (b) is placed above the final measure of the system. The dynamic is marked fortissimo (f).

f p f

This system continues with dynamic markings of fortissimo (f), piano (p), and fortissimo (f). The right hand features a triplet of eighth notes.

p f p f p f

This system continues with alternating dynamic markings of piano (p) and fortissimo (f). The right hand features a triplet of eighth notes.

Versioni erronee delle antiche edizioni francesi: (a) (b)
 Versions erronées des anciennes éditions françaises:
 Erroneous versions of old French editions:

Two small musical examples, (a) and (b), are provided to illustrate the errors in the old French editions. Example (a) shows a different fingering for a triplet, and example (b) shows a different fingering for a similar passage.

(a) Modificazione che uso e consiglio:

(a) Modification que j'emploie et que je conseille:

(a) I make use of and advise this modification:

(b) Sebbene legittimato da ragioni stilistiche e plastiche, questo ritornello non è assolutamente indispensabile.

(b) Quoique justifiée par des raisons de style et de plastique, cette reprise n'est pas absolument indispensable.

(b) Although admissible for stylistic and plastic reasons, this refrain is not absolutely indispensable.

Allegro vivace ♩=144

The musical score is written for piano and consists of seven systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 144 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *sf* (sforzando), as well as crescendos and decrescendos. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord marked *f* in 4/4 time.


First system of musical notation, piano and bass staves. Includes dynamic markings *p* and *f*. Fingerings are indicated with numbers 1-5.


Second system of musical notation, piano and bass staves. Includes dynamic markings *pp*, *(p)*, *cresc.*, and *f*. Fingerings are indicated with numbers 1-5.


Third system of musical notation, piano and bass staves. Includes a section marked *(a)*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, piano and bass staves. Includes dynamic markings *f* and *dimin.*, and the word *simile*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, piano and bass staves. Includes dynamic markings *p* and *f*. Fingerings are indicated with numbers 1-5.

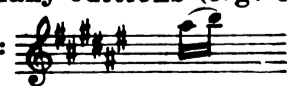
(a) Il manoscritto e la prima edizione avevano qui:  Però, la simmetria colla prima volta e la maggior facilità di esecuzione mi hanno fatto adottare la versione ammessa in tutte le edizioni moderne.

(a) Le manuscrit et la première édition avaient ici:  Cependant la symétrie avec la première fois et la plus grande facilité d'exécution m'ont fait adopter la version admise par toutes les éditions modernes.

(a) The MS. and the first edition had here:  Notwithstanding this, the symmetry with the first time, and the greater facility of execution have decided me to adopt the version found in all modern editions.

(a) Molte edizioni (Germer p.e.) hanno qui:  Ma tanto il manoscritto quanto la prima edizione portano l'altra versione.

(a) Beaucoup d'édicions (Germer p.e.) ont ici:  Mais le manuscrit aussi bien que la première édition portent l'autre version.

(a) Many editions (e.g. Germer) have here:  but the MS. as well as the first edition have the other version.

(a) Questo *pp*, omissio in certe edizioni (la prima, p.e.), in altre (Bülow) addirittura sostituito con un *f*(!), si trova sul manoscritto di Beethoven.

(b) Diteggiatura possibilissima di Beethoven:

(a) Ce *pp*, omis dans certaines éditions (la première p.e.), dans d'autres (Bülow) tout simplement remplacé par un *f*(!), se trouve dans le manuscrit de Beethoven.

(b) Doigté, selon toute probabilité, original de Beethoven:

(a) This *pp*, omitted in certain editions, (the first, for instance), in others (Bülow) positively replaced by an *f*(!) is found in Beethoven's MS.

(b) Fingering, most probably Beethoven's original:

The musical score is divided into six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various dynamics such as *p*, *f*, *ff*, *cresc.*, and *dim.*, along with articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a section marked '(a)' and *più p*.

(a) Versione del manoscritto e delle prime edizioni Breitkopf e Artaria, alterata poi in:



(a) Version du manuscrit et des premières éditions Breitkopf et Artaria, ensuite modifiée comme ceci:



(a) Version of the MS. and of the first editions of Breitkopf and Artaria, afterwards altered to:



(tranquillo)

f *p (leg.)* *pp* *p (leg.)*

cresc.

f *sf* *dim.* *p* *ritardando.....*

(a) (in tempo, rapido) *pp* *cresc.* *(Presto, con fuoco)*

ff

La seconda \frown più lunga della prima.
 (a) Le second \frown plus long que le premier.
 The second \frown longer than the first.

Breve pausa.
 (b) Pause brève.
 Short pause.