A. J. Philipp

al collega illustre, all'amico carissimo,
dedica questa non lieve "fatica„ didattica
L. 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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(IMPRIMÉ EN ITALIE) (PRINTED IN ITALY)

L. van BEETHOVEN

SONATE

per Pianoforte

Nuova edizione critica, riveduta e corretta da | Nouvelle édition critique, revue et corrigée par | New critical edition revised and corrected by

Alfredo CASELLA

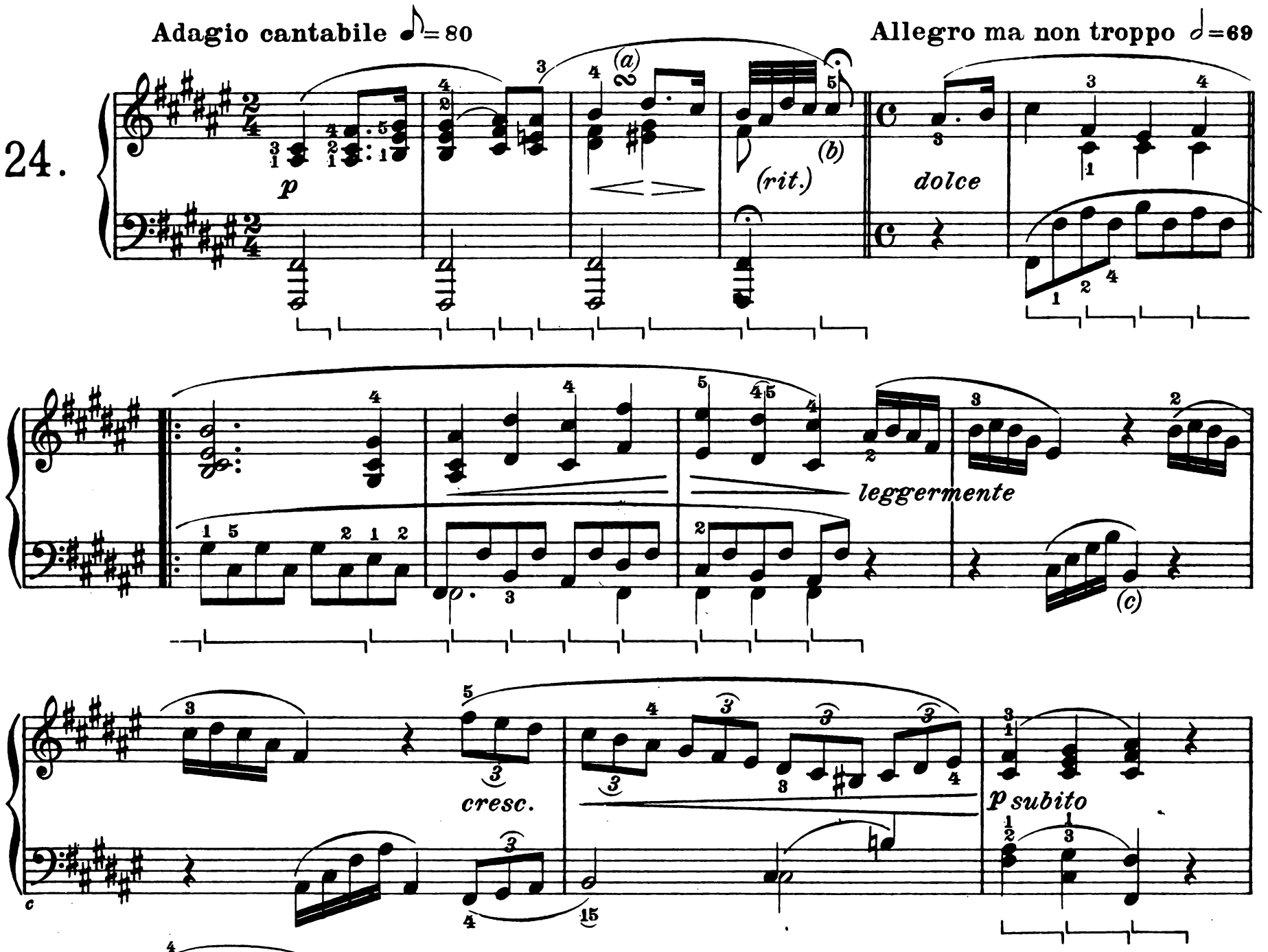
Volume III.

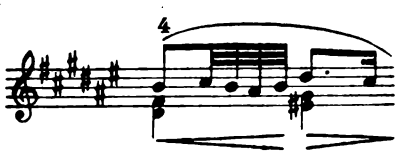
SONATA

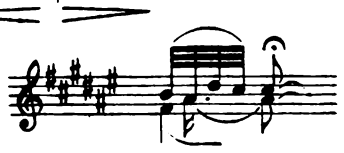
dedicata alla Contessa Teresa von Brunswick

Op. 78.

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

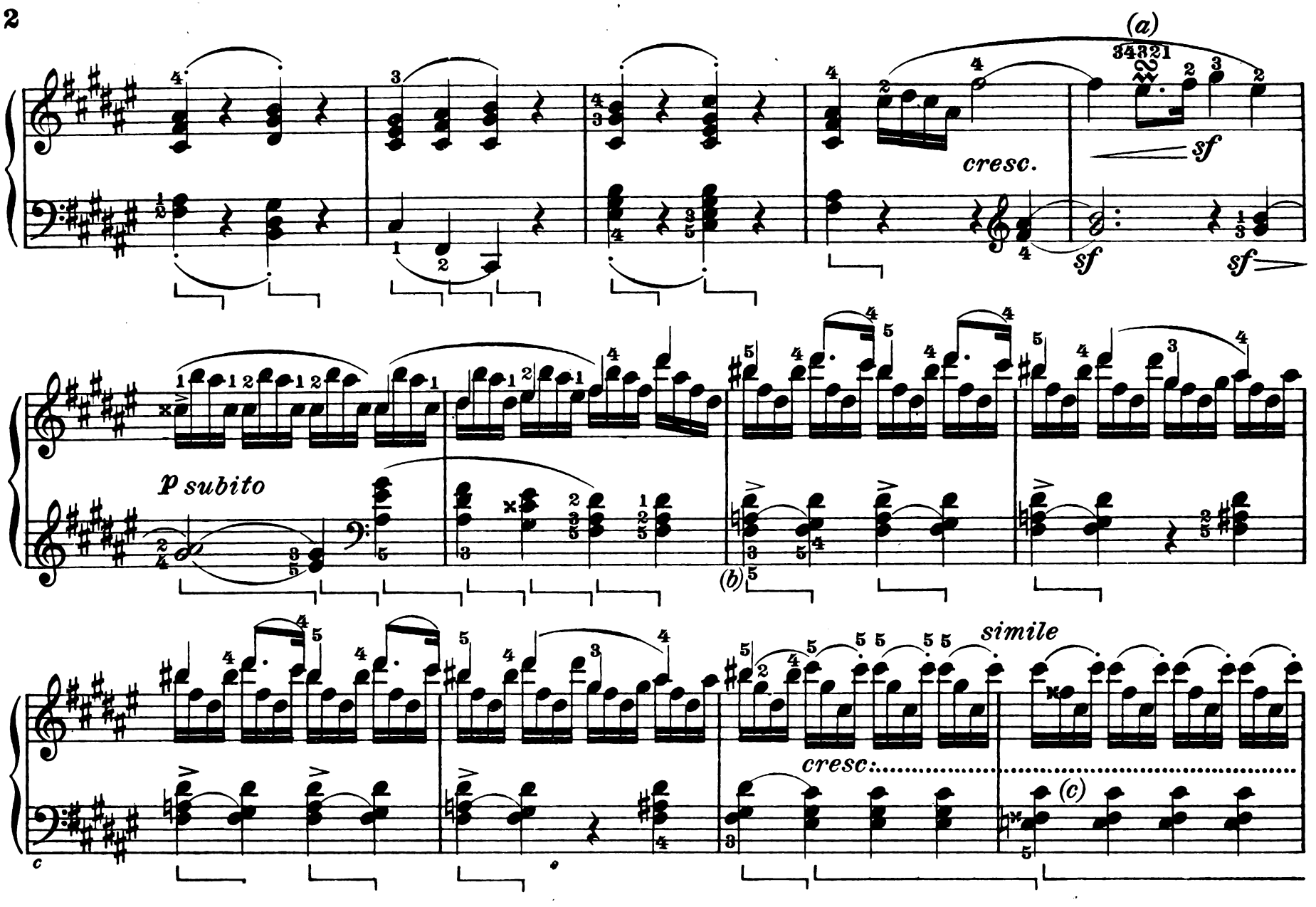


(a) 

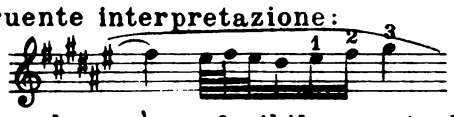
(b) Da eseguirsi: *A exécuter:* To be executed: 

(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:

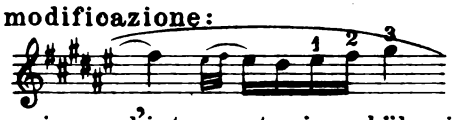
Proprietà G. RICORDI & C. Editori-Stampatori, MILANO.
Tutti i diritti della presente edizione sono riservati.



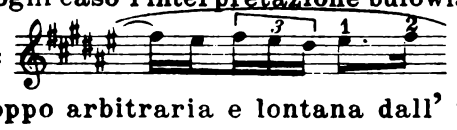
(a) L' abbellimento 𝆒, già riscontrato nell' Op. 54, esigerebbe teoricamente la seguente interpretazione:



Io credo però preferibile questa lieve modificazione:



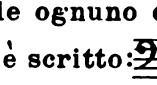
In ogni caso l'interpretazione bülowiana:



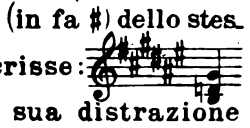
è troppo arbitraria e lontana dall' intenzione precisa di Beethoven.

(b) Nel manoscritto e nella edizione originale ognuno di questi accordi

è scritto:

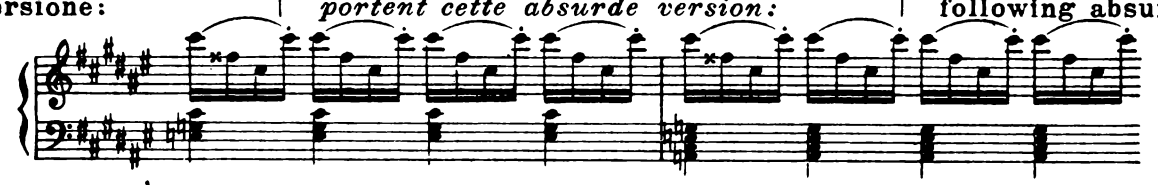


Siccome al richiamo ulteriore (in fa ♯) dello stesso periodo l'autore scrisse:



risulta evidente una sua distrazione nella ortografia presente.

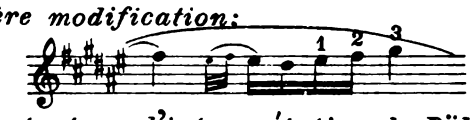
(c) Molte edizioni francesi hanno la seguente assurda versione:



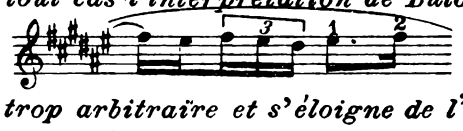
Visibilmente il sol ♮ della m.s. è stato adottato perchè di più facile lettura. Ma in ogni caso è erroneo attribuire a Beethoven (come fa un' edizione parigina recente) la bizzarra coesistenza di quel *Sol* ♮ e del *Fa* ×. Il manoscritto e tutte le migliori edizioni non consentono il minimo dubbio.

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

je crois cependant préférable cette légère modification:

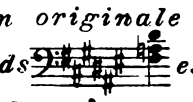


En tout cas l'interprétation de Bülow:

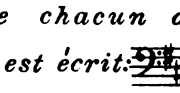


est trop arbitraire et s'éloigne de l'intention précise de Beethoven.

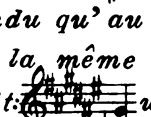
(b) Dans le manuscrit et dans l'edition originale chacun de ces accords



est écrit:



Attendu qu'au rappel suivant (en fa ♯) de la même période l'auteur a écrit:

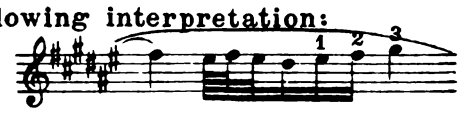


une distraction de sa part est évidente dans la présente orthographe.

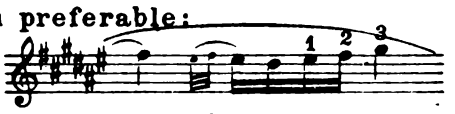
(c) Beaucoup d'éditions françaises portent cette absurde version:

Visiblement le sol ♮ 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 coéxistence de ce Sol ♮ *et du* Fa ×. *Le manuscrit et toutes les meilleures éditions ne laissent aucun doute à ce sujet.*

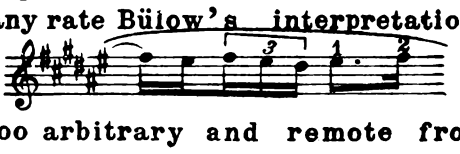
(a) The ornament 𝆒, already found in Op. 54, would, theoretically, demand the following interpretation:



but I consider this slight modification preferable:

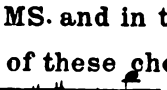


At any rate Bülow's interpretation:

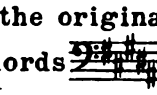


is too arbitrary and remote from Beethoven's exact intention.

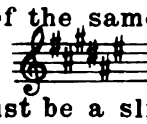
(b) In the MS. and in the original edition, each of these chords



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♮ 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 ♮ and of the F ×. The MS. and all the best editions do not admit of the least doubt on the point.

f

ff

tr

(a)

(ten.)

p dolce

f

sf

p

f

sf

p

p

1.

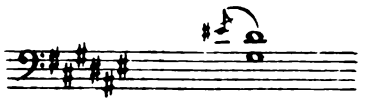
dolce

2.

dolce

c

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



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

cresc.

dim.

p

pp

marcato

f

(a)

(p)

f marcato

f

p

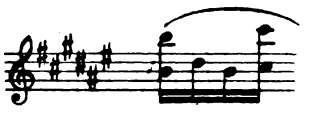
(sempre p e legg.)

cresc:..

Bülow proscrive con ragione la troppo frequente facilitazione:

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

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



ff

p

Pedale come prima

leggermente

(a)

(b)

f

p

f

p

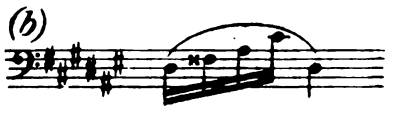
f

p

f

c

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



(a)

cresc. sf

sf sf

p subito

simile

cresc:.....

f

ff

tr

(ten.)

p dolce

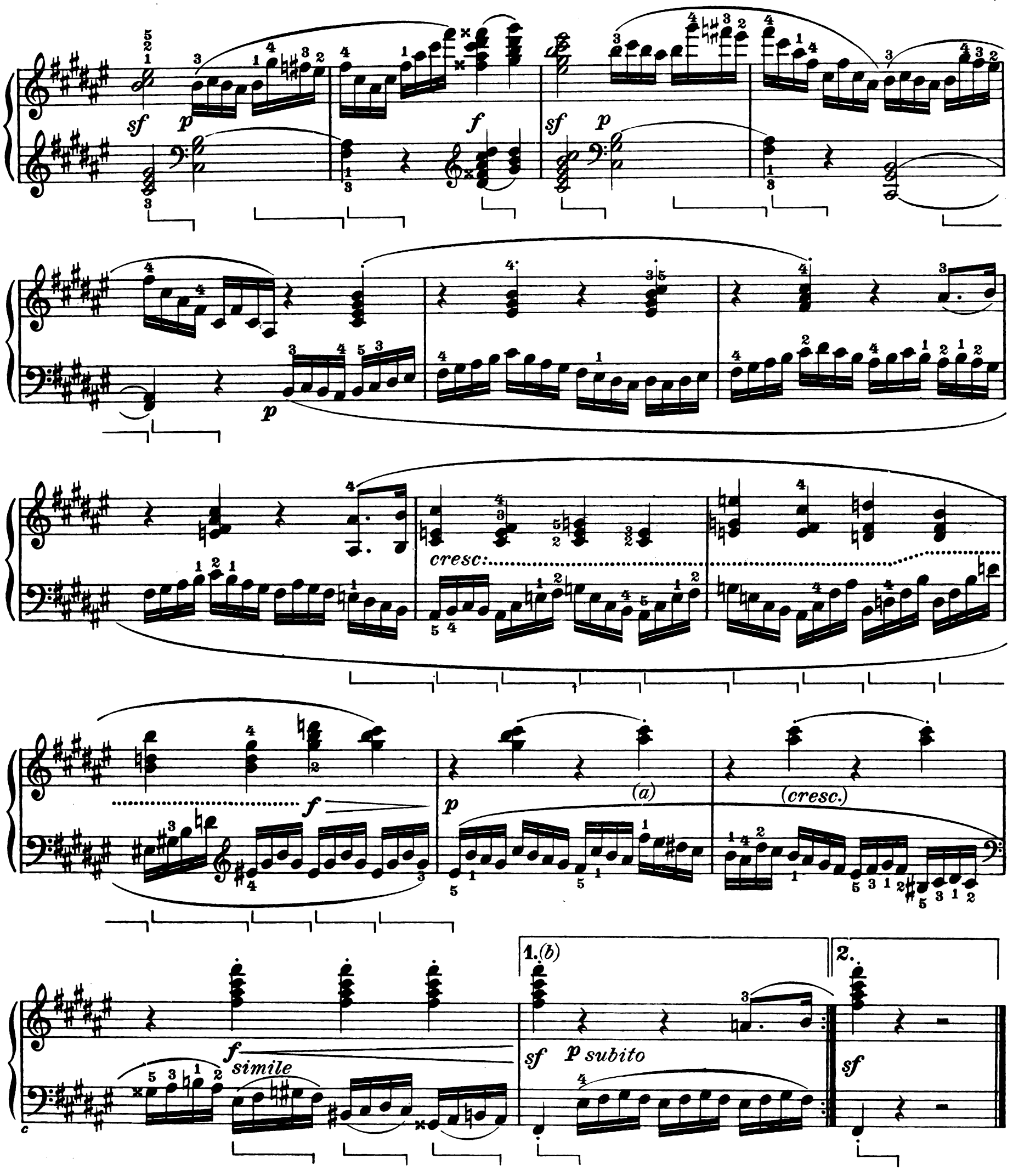
f

c

Vedi nota della prima volta.

(a) *Voyez la note de la première fois.*

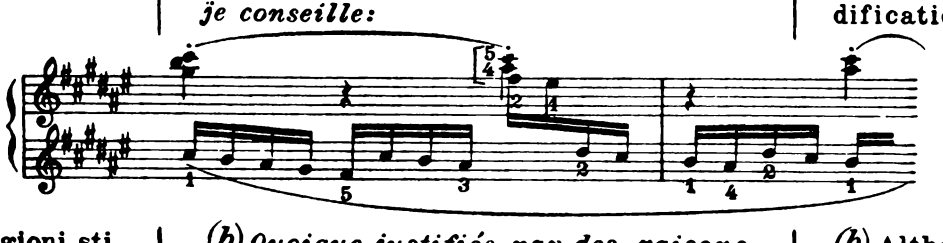
See note to the first time.



(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

f *p* *f* *p*

pp *(p)* *cresc:*

f *(mf) cresc.*

f *sf* *forte*

(dim.) *p*

pp *f*

p *f* *p*

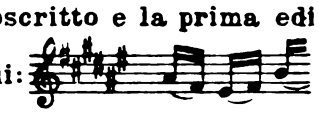
pp *(p)* *cresc.* *f*

(a)

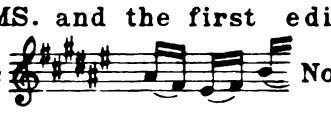
simile *dimin.*

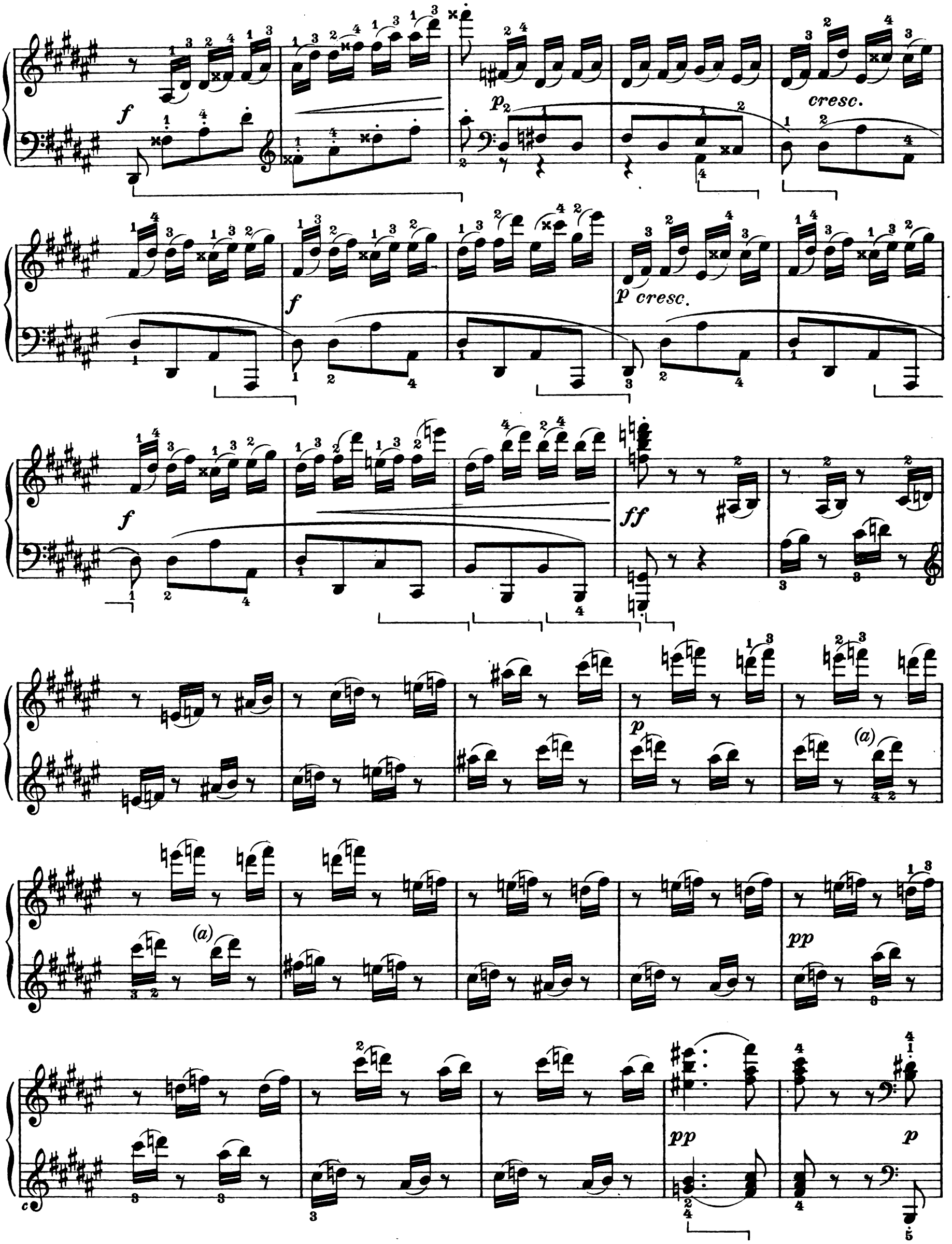
f

p *f* *p*

(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'éditions (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.

f *p*

pp(a) (p) *cresc:* *f*

(*mf*) (*cresc.*) *f*

sf forte

dim. *p* *f* (b)

(a) Questo *pp*, omesso 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:

p *f* *p*

cresc. *f*

p cresc. *f*

ff

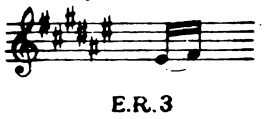
p *poco cresc.* *dim.*

(a) *più p*

c

(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.)

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

cresc.

ritardando.....

f sf sf sf sf sf dim. p

(a) (in tempo, rapido)

pp cresc.

(b)

(Presto, con fuoco)

f

ff

c

La seconda 𝄐 più lunga della prima.

(a) *Le second 𝄐 plus long que le premier.*

The second 𝄐 longer than the first.

Breve pausa.

(b) *Pause brève.*

Short pause.