



*A. J. Philipp*

*al collega illustre, all'amico carissimo,  
dedica questa non lieve "fatica", didattica*

*A. C.*  
*Roma, 1919.*

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# 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.

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# TRE SONATE

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**Allegro** ♩ = 120 - 126  
*espress.*

18.

*pten.*      *ten.*      *sost.*      *cresc:.....*      *sf*

*a tempo*

*p(legg.)*      *espress.*

*ritard:.....*

*sost.*      *cres:.....*      *sf*      *p(legg.)*

*a tempo*

*scherzando*

*(ten.)*      *(ten.)*

*(sempre p)*

*p*

*molto stacc.*

*cresc.*

*espr.*

*p subito*

*mf espr.*

*(poco più f)*

*p*


*a)*


*espr.*


*P (non troppo)*

*f*

*senza pedale*

a) Ho tenuto a conservare la grafica originale di questa bizzarra battuta. Molti editori hanno messo un *f* al primo *fa* della *md.* Ciò non è bello. D'altronde, mi pare certo che il *f* (o piuttosto *sf*) del  debba riferirsi soltanto al *fa*, e non al *la*. Data la impossibilità di ottenere questa diversa intensità con una mano sola, consiglio la seguente esecuzione:

a) J'ai tenu à conserver l'écriture originale de cette mesure bizarre. Beaucoup d'éditions ont mis un *f* au premier *fa* de la *md.* Cela ne fait pas bien. D'ailleurs, il me paraît certain que le *f* (ou plutôt *sf*) de:  doit se rapporter seulement au *fa* et non au *la*. Etant donné l'impossibilité d'obtenir cette différence d'intensité avec une seule main, je conseille l'exécution suivante:

a) I have adhered to the original form in which this strange bar was written. Many editors have put *forte* over the first *F* of the right hand. This is not good. Besides, it certainly seems to me that the *f* (or rather *sf*) at  should apply to the *F* alone and not to the *A*. The impossibility of obtaining different degrees of intensity with one hand alone makes me advise the following execution.

*p*

*sf*

*f*

*ecc. etc.*

1 3 4 8 1

2 5 4 1 3 4 1 4 3 1 2

*p dolce e senza fretta* *poco creso.*

(dim.) 3 p

(sempre senza pedale)

1 4 3 2 1 2 3 4 5

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

p mf tr p

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a *mf* dynamic and a trill marked '132 tr'. The second system features a *p* dynamic with a *cresc.* marking and a *sf* dynamic. The third system includes a *p* dynamic with a *legg.* marking and a *sf* dynamic. The fourth system shows a *p* dynamic with a *mf* dynamic and a *f* dynamic, followed by a *sf P subito* marking. The fifth system starts with a *cresc.* marking and a *f* dynamic, followed by a *P subito* marking. The sixth system includes a *cresc.* marking and a *f* dynamic. Performance instructions include *senza pedale* and *senza cresc.* markings.

a) Contrariamente alla maggior parte delle edizioni, gli originali non hanno nessuna indicazione di crescendo durante l'intero arpeggio di semicrome. *Idem* alcune pagine più oltre.

b) Diteggiatura *ad libitum*, secondo le attitudini fisiche di ognuno.

a) Contrairement à la plupart des autres éditions, les originaux ne donnent aucune indication du crescendo pendant tout l'arpegge de doubles croches. *Idem* quelques pages plus loin.

b) Doigté *ad libitum*, suivant les aptitudes physiques de chacun

a) Contrary to most other editions, the original m.s. have no *crescendo* for the whole of the semi-quaver arpeggio. The same applies to the passage a few pages further on.

b) Fingering *ad libitum* according to each ones physical capacity.

*espr.*  
*p dolce*  
*molto sost.*  
*cresc.:.....*  
*ritard.:.....*  
*a tempo (animato)*  
*(violento)*  
*f*  
*sf*  
*fp*  
*schierzando*  
*tr*  
*legg.*  
*p*  
*1 C*  
*legg., sottovoce*  
*espress.*  
*(sempre sottovoce)*  
*f subito*  
*3 corde*  
*sf*  
*p*  
*1 C*  
*espress.*  
*a)*  
*legg.*

a) Questa finale superiore del trillo è conforme alle più vecchie e corrette edizioni. Lo stesso dicasi per i tre trilli seguenti. Nulla mi sembra giustificare la consueta finale inferiore, trasmessa da tanti anni a traverso innumerevoli edizioni

a) La terminaison supérieure du trille est conforme aux éditions les plus vieilles et les plus correctes. Il en est de même des trois trilles suivants. Rien ne me semble justifier la terminaison inférieure habituelle, transmise depuis tant d'années par d'innombrables éditions.

a) This ending on the upper part of the trill is in agreement with the oldest and most correct editions. It is the same with the three following trills. Nothing seems to me to justify the ending on the lower part of the trill which for many years has been handed on by countless editions.

*sottovoce*  
*espress.*

*3 corde*  
*f subito*  
*a)*

*sf*

*(legato)*  
*b)*  
*cresc.:...*

*espr.*  
*ritard.:...*  
*p*  
*cresc.:...*  
*sf*

Oppure:  
a) Ou bien:  
Or else:

*ecc. etc.*

b) Questi due arpeggi *senza pedale*. | b) Ces deux arpegges sans *pédale*. | b) These two arpeggi *without pedale*.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplet markings. The bass clef staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *p (legg.)* is present in the first measure.

Second system of musical notation. It begins with a *ritard.* (ritardando) marking. The treble clef staff features a melodic line with a *cresc.* (crescendo) marking. The bass clef staff has a steady accompaniment. The system concludes with a *a tempo* marking and a *p (legg.)* dynamic.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff has a rhythmic accompaniment. The marking *scherzando* is placed above the treble staff, and *(sempre p)* is placed above the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a *p* dynamic marking. The bass clef staff has a rhythmic accompaniment. The marking *molto stacc.* (molto staccato) is placed above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a *cresc.* (crescendo) marking. The bass clef staff has a rhythmic accompaniment. The system ends with a *fz* (fortissimo) dynamic marking.

*espress.*

*p* (*non troppo*)

(*sempre senza pedale*)

*p dolce e senza fretta*

(*poco*)

*cresc.*

(*dim.*)

*p*

(*sempre senza pedale*)

First system of musical notation, measures 1-3. The treble clef staff contains a melodic line with slurs and fingerings (3, 2, 2, 1, 3). The bass clef staff contains a bass line with slurs and fingerings (4, 4, 4, 5, 4, 1, 5, 1, 3).

Second system of musical notation, measures 4-6. The treble clef staff continues the melodic line with slurs and fingerings (3, 5, 4, 3, 1, 2, 4, 5, 3, 4, 1, 1). The bass clef staff continues the bass line with slurs and fingerings (5, 2, 5, 2, 5, 3, 5).

Third system of musical notation, measures 7-10. The treble clef staff features a melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2). The bass clef staff features a bass line with slurs and fingerings (5, 5, 5, 5, 5). Dynamics include *mf*, *p*, *mf*, and *p*. A *cresc.:.....* marking is present in measure 10.

Fourth system of musical notation, measures 11-15. The treble clef staff features a melodic line with slurs and fingerings (1, 3, 2, 1, 3, 2, 1, 3, 2). The bass clef staff features a bass line with slurs and fingerings (5, 5, 5, 5, 5). Trills are marked with *tr* and measure numbers (132, 132, 132, 132, 132).

Fifth system of musical notation, measures 16-20. The treble clef staff features a melodic line with slurs and fingerings (1, 3, 2, 1, 3, 2, 1, 3, 2, 4, 2, 4, 1, 4). The bass clef staff features a bass line with slurs and fingerings (5, 5, 5, 5, 5). Dynamics include *f*, *p*, *f*, *p*, *f*, and *p*. A *(legg.)* marking is present in measure 20. The instruction *senza pedale* is written at the bottom right.

(*senza cresc.*) (p) *mf* *f*

*sf p subito* *cresc.* *f*  
*tr* <sup>a)</sup>  
*(sempre senza pedale)*

*p subito* *cresc.* *f*

*p dolce* *sost.* *cresc.*

*ritard.* *f cresc. più* *sf*

a) Vedi nota precedente.

a) Voir la note précédente.

a) See the foregoing note.

*a tempo*

*p (legg.)*

*cresc.*

*ritard.:.....*

*p subito*

*poco cresc.*

*..... a tempo*

*(p)*

*a)*

*p*

*cresc.*

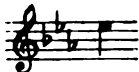
*p*


*cresc.:.....*

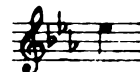
*p*

*(senza cresc.)*

*f*

a) Nelle edizioni originali il  non è legato fra i due accordi. Perciò ho messo il secondo alla m.s., onde agevolare la ripetizione.

a) Dans les éditions originales, le  n'est pas lié entre les deux accords. C'est pourquoi j'ai mis le second à la m.g., pour faciliter la répétition.

a) In the original editions there is no *legato* between the two chords in . For this reason I have put the second in the left hand, in order to facilitate the repetition.

# SCHERZO

Allegretto vivace ♩ = 92-96

*espress. (ben ten.)*  
*P dolce sf sf sf sf*  
 (molto stacc. e sempre senza pedale)

*sf* *pp sempre stacc.*  
 1 Corda

*poco ritard.:..... a tempo*  
*pp cresc. f sf*  
 3 Corde

*(veloce)*  
*sf p sf sf sf*

*pp*  
 1 C.

*a tempo*  
*poco ritard.:.....*  
*ff (secco) p staccatissimo*  
 3 C.

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

(senza cresc.) *ff* *p* (secco)

(cresc.) *a) (p)* (simile)

*decresc.* *pp legg.* (simile)

Oppure  
Ou bien  
Or else

*sempre stacc. e senza pedale*

*pp* *1 C. cresc.*

*p* *sf* *sf* *decresc.*

*a)* Tutte le ♯ della m.s. brevissime quanto sia possibile. Troppo sovente le si odono trasformate in comode ♯!

*a)* Toutes les ♯ de la m.g. aussi brèves que possible. Trop souvent on les entend transformées en commodes ♯!

*a)* All the ♯ of the left hand as short as possible. Too often one hears them thus accommodatingly transformed ♯!

*p sempre dolce*

*p* *(simile)*

*sf*

*sf* *p* *p subito* *sf*

*sf* *cresc.*

*p* *(brusco)* *(sempre P)*

a) Vedi nota precedente.

| a) Voir la note précédente.

| a) See foregoing note.



*p* *f* *p*  
(sempre *p*)

*p* *sf* *sf* *sf*

*sf* *decresc.* *ritard.*

*a tempo* *p dolce* *sf* *sf* *sf*

*sf* *pp* *tr* *tr*

*poco ritard.* *a tempo* *(veloce)*  
*pp* *cresc.* *f* *sf* *sf* *p*

*ten.*

*sempre dolce e legg.*

*pp*

1 C.

*tr*

*poco ritard.....*

*a tempo*

*ff* (*secco*) *P* (*staccatissimo*)

(*senza cresc.*)

3 C.

(*secco*) *ff* *p*

*cresc.*

a) Questo incomodo e superfluo può certamente venire omissa senza scrupoli.

a) Ce peut certainement être omis sans scrupules.

a) This inconvenient and superfluous may certainly be omitted without scruple.

(*p*)  
(*simile*)

*decresc.*

*pp legg.*  
1 C.  
(*sempre senza pedale*)  
*simile sempre*

*pp (sempre 1 C. sino alla fine)*

*cresc.*

*decresc.*  
*pp*  
(*senza rit.*)

a) Vedi nota precedente.

a) Voir note précédente.

a) See foregoing note.

# MINUETTO

Moderato grazioso ♩ = 104-108

espressivo e ben legato  
p  
cresc.

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

1. 2. espr.

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

1. 2. legatissimo cresc. (poco) (dim.)

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

Trio ♩ = 96

p sf p p f marcato

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

(non secco)  
p cresc. f p (p)

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

sf p f p

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

First system of musical notation, piano (p), crescendo (cresc.).

Second system of musical notation, piano (p), first and second endings, expressive (espr.).

Third system of musical notation, trills (tr), legato (legatissimo), crescendo (cresc. poco).

Fourth system of musical notation, Coda, first and second endings, dynamic markings (dim., mp), senza pedale, (più p).

Fifth system of musical notation, calando, pochissimo rit., pp.

a) Quasi fagotto. Il ricordo del solo

, alla fine del l'andante della quinta sinfonia, potrà aiutare gli esecutori intelligenti a trovare la giusta sonorità.

a) Comme un basson. Le souvenir du solo:

, à la fin de l'andante de la cinquième symphonie, pourra aider les exécutants intelligents à trouver la sonorité juste

a) Like a bassoon. The recalling of the solo:

, at the end of the Andante of the fifth symphony, will help intelligent players to find the right sonority.

Presto con fuoco  $\text{♩} = 108$

a) La tecnica moderna permette la seguente modificazione, più corretta, e, ciò che maggiormente importa, di migliore sonorità.

rità:

a) La technique moderne permet la modification suivante, plus correcte, et, ce qui importe davantage, de sonorité meilleure: etc.

a) Modern technique permits of the following modification, which is more correct and, what is of more importance, more sonorous:

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2 3, 1 2 3, 1 2 3 4 3). The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sf.* is present.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamic markings of *sf.* are used throughout the system.

Third system of musical notation. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a rhythmic accompaniment. Dynamic markings include *sf.* and *(molto forte)*.

Fourth system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff has a rhythmic accompaniment. The dynamic marking is *P subito e leggerissimo (senza pedale)*.

Fifth system of musical notation. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a rhythmic accompaniment. Dynamic markings include *cresc:.....* and *ff*. The instruction *(senza rit.)* is present.

Sixth system of musical notation, showing two first endings. The first ending is marked *1. 4* and the second *2.*. Dynamic markings include *sf*, *p*, and *ff (senza rit.)*. A footnote *a)* is present.

a) Questa seconda  $\odot$  più lunga della prima. | a) Ce second  $\odot$  plus long que le premier. | a) This second  $\odot$  longer than the first.

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

*sfp* *sfp*

*(pesante (ma senza rall.))*

*f* *sf* *sf* *sf* *ff (marcatissimo)*

a) senza ped.

*sf* *sf* *sf*

*ff (sempre con tutta la forza)* *ff*

a) a)

*ff* *ff*

a) a)

a) Tutte le migliori revisioni mantengono qui il pedale per altre tre battute. Questa pedalizzazione (assai grossolana al mio orecchio) ha il grave inconveniente di fondere tutte assieme le selvagge e rudi ottave della m.s. le quali perdono così gran parte della loro «terribilità». Perciò credo la mia interpretazione più conforme al pensiero dell'autore.

a) Toutes les meilleures éditions maintiennent ici la pédale pour trois mesures encore. Cette pédalisation (très grossière à mon oreille) a le grave inconvénient de fondre en un tout les octaves rudes et sauvages de la m.g. qui perdent ainsi une grande partie de leur «terribilité». Aussi je crois mon interprétation plus conforme à la pensée de l'auteur.

a) All the better editions maintain the pedal here for three more bars. This pedalling (very crude to my ear) has the serious inconvenience of confusing altogether the rugged and wild octaves of the left hand, thus losing a great deal of their «terribleness». Hence I consider my interpretation more in agreement with the composer's idea.



First system of musical notation. The right hand (treble clef) features a complex melodic line with many slurs and fingerings (1-5). The left hand (bass clef) has a more rhythmic accompaniment. Dynamic markings include *sfp* (di nuovo legg.) and *sfp*.

Second system of musical notation. The right hand continues with intricate patterns, including a *f* marking. The left hand has a steady accompaniment. A *(simile)* marking is present.

Third system of musical notation. The right hand features a *(simile)* marking and a *(sempre forte)* marking. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamic markings include *(f) cresc:...*, *ff*, and *(ff)*.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamic markings include *p cresc:...* and *ff*.

(ff) p cresc.:

a) sf p (non legato) senza pedale

pp f subito p

f sf

a) La seguente numerazione di battute potrà tornare utile a chi provasse qualche difficoltà a fare il numero esatto di terzine:

a) La suivante numération de mesures peut être utile à qui éprouverait quelque difficulté à jouer le nombre exact de triollets:

a) The following enumeration of the bars may be helpful to those who find some difficulty in making the exact number of triplets.

(Ritmo di quattro battute) - (Rythme de 4 mesures) - (Rhythm of four bars)

sf p 1 2 3 4 1 2 pp 3 4 f 1 ecc. etc.

*p*  
(senza pedale)

a)

*cresc:.....* *f*

*sf* *sf (sempre f)*

*sf*

a) Vedi nota precedente.

a) Voir note précédente.

a) See preceding note.

The first system consists of two staves. The treble staff contains a melodic line with various slurs and fingering numbers (1-5). The bass staff provides a harmonic accompaniment with similar slurs and fingering. The key signature has two flats.

The second system continues the piece. It features dynamic markings such as *sf* (sforzando) and *molto forte*. The notation includes complex slurs and fingering throughout both staves.

The third system is marked *P subito e leggerissimo (senza pedale)*. The treble staff has a trill (*tr.*) and the piece becomes significantly softer and more delicate. The bass staff continues with a steady accompaniment.

The fourth system shows intricate fingering and slurs in both staves, maintaining the delicate texture established in the previous system.

The fifth system is marked *fp* (fortissimo piano) and *senza ped.* (without pedal). The dynamics increase again, and the piece returns to a more robust sound.

The sixth system concludes the page with complex fingering and slurs in both staves, ending with a final chord in the bass staff.

First system of musical notation. Treble and bass staves. Includes dynamic markings *fp* and *p*. Fingerings are indicated with numbers 1-5. A bracket spans the first four measures.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.:.....*. Fingerings are indicated with numbers 1-5. A bracket spans the last two measures.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *non legato*, *decresc.*, and *pp*. A bracket labeled *senza pedale* spans the first four measures. A dotted line is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *p*. Fingerings are indicated with numbers 1-5. A bracket spans the last two measures.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *p*. Fingerings are indicated with numbers 1-5. A bracket spans the last two measures.

a) Anche qui potrà essere utile di contare le battute di quattro in quattro, come da nota precedente.

a) Là aussi il pourra être utile de compter les mesures de quatre en quatre, comme l'indique une note précédente.

a) Here also it may be helpful to count the bars four by four, as indicated by the above note.

The musical score is divided into six systems, each containing a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation is highly technical, featuring intricate rhythmic patterns such as triplets, sixteenth-note runs, and complex fingering (1-5). Dynamics include 'cresc.' with a dotted line. The score includes various ornaments like slurs and ties.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sf*, *sf*, *sf*, *ff*, *p*. Fingerings: 1 3 5, 1 3 5, 1 3, 1 3, (5). Includes a fermata over a chord.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sf*, *sf*. Fingerings: 4, 5, 1, 4, 3, 5, 1, 3, 5, 1, 3, 5.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *ff*, *p*. Includes the instruction *poco ritard:.....* and a fermata. Fingerings: (5), 3, 4, 2, 1, 3, 2, 1.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc:.....*. Includes the instruction *a tempo*. Fingerings: 4, 4, 1, 3, 5, 4, 5, 4, 5, 4, 1, 5.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *ff*. Includes fermatas. Fingerings: 4, 2, 1, 2, 5, 1, 2, 3, 5, 1.

Più sonoro:  
 a) Plus sonore:  
 Of greater sonority:

Diagram showing a piano key with a pedaling symbol (ped.) and the instruction *(ten. col pedale)*. Fingerings: 1, 2, 4, 5.