



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

dedicata al Conte Maurizio Lichnowsky^(a)

Op. 90.

Composta nel 1814,
 pubblicata in Gennaio 1815
 presso S. A. Steiner, a Vienna.

♩ = 160 = 168

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.
 Con vivacità, ma sempre con sentimento ed espressione

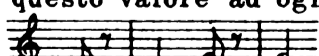
27.

(a) Secondo ciò che riferisce Schindler, Beethoven intitolava così il primo tempo di questa Sonata: "Lotta fra la mente ed il cuore," ed il rondò: "Conversazione colla diletta." Si sa infatti che il presente poema allude al matrimonio del conte Maurizio Lichnowsky, fratello di Carlo, il quale, dopo mille esitazioni e difficoltà di famiglia, si era deciso a sposare la cantante viennese Stummer, che amava appassionatamente da molto tempo. Da ciò il carattere nobile, ardente, energico della prima parte, alla quale contrasta la dolcezza del rondò e sprime la serena monotonia di una felicità coniugale.

(a) Suivant Schindler, Beethoven avait intitulé le premier temps de cette Sonate: "Lutte entre l'esprit et le cœur" et le rondeau: "Conversation avec la bien-aimée." On sait en effet que ce poème fait allusion au mariage du Comte Maurice Lichnowsky, frère de Charles, qui, après mille hésitations et bien des difficultés de famille, s'était décidé à épouser la chanteuse viennaise Stummer, qu'il aimait passionnément depuis longtemps. D'où le caractère noble, ardent, énergique de la première partie qui contraste avec la douceur du rondeau reflétant la serène monotomie du bonheur conjugal.

(a) According to Schindler's notes, Beethoven headed the first movement of this Sonata as follows: "Struggle between the mind and the heart; and the Rondo: "Conversation with the Beloved One." It is known as a fact that the present poem alludes to the marriage of Count Maurice Lichnowsky, brother of Charles, who after much hesitation and many family obstacles, had decided to marry the Viennese singer Stummer whom he had loved passionately for some time. Hence the noble, ardent and energetic character of the first part, in contrast with the sweetness of the Rondo which expresses the serene monotony of a happy married life.

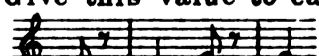
in tempo
pp (a) *(senza cresc.)* *f subito sf* *(senza dim.)*
(mf) *(f)* *sf* *(senza dim.)*
mf *p* *so*
cresc.:..... *f*
(stringendo) *sf* *(sempre marcato)*
pp subito *cresc.* *ff* *ritard.:.....* *dimin.:.....*

(a) Dare questo valore ad ogni semi-minima:  ecc.

L'omissione volontaria dei punti prova che Beethoven voleva un'esecuzione sostenuta ed espressiva.

(a) Donnez cette valeur à chaque double croche:  etc.

L'omission volontaire des points prouve que Beethoven voulait une exécution soutenue et expressive.

(a) Give this value to each crotchet:  etc.

The express omission of dots proves that Beethoven wanted a smooth and expressive rendering.

molto espress.
(a)

simile

(molto espress.)

(p) (b)

(p) (b)

f (subito) *sf* *p*

f (subito) *sf* *p*

dimin... *pp*

(c) *(pp sempre)*

(a) Ottimo esercizio preparatorio per lo studio di questo difficile passo:

(a) Excellent exercice préparatoire pour l'étude de ce passage difficile:

(a) The best preparatory exercise for the mastery of this difficult passage:

len. sempre

(b) Si noti che Beethoven segna il *f* con raffinatezza veramente moderna, soltanto per l'entrata ruvida, aspra della m.s. Piano quindi la m.d.

(b) Notes que Beethoven marque ce *f* avec un raffinement vraiment moderne, seulement pour l'entrée rude, âpre, de la main gauche. Donc piano à la main droite.

(b) Note the truly modern refinement with which Beethoven marks the *Forte* only for the rough harsh entry of the left hand, hence *Piano* for the right hand.

(c) Vedi nota nel primo tempo dell'Op. 57 sulla soppressione del ritornello inaugurata in quella Sonata da Beethoven.

(c) Voyez la note du premier mouvement de l'Op. 57 sur la suppression de la reprise inaugurée dans cette Sonate de Beethoven.

(c) See note in the first movement of Op. 57 on the suppression of the refrain in that Sonata by Beethoven.

(a) Versione erronea di molte edizioni: 

(b) La seguente rappresentazione dell'armonia latente di queste quattro battute potrà facilitare il lavoro di memoria:

(a) Version erronée de beaucoup d'éditions: 

(b) La représentation suivante de l'harmonie latente de ces quatre mesures pourra faciliter le travail de mémoire:

(a) Erroneous version of many editions: 

(b) The following presentation of the harmony underlying these four bars may help the memory to retain it:

(Molto tranquillo)

dolce ed espress.

la melodia molto espr.

pp

cres:.....

(più forte e molto espress.)

(poco a poco animando)

(ten.)

sf

(simile)

sf

sempre più cres:.....

sf

(Animato)

più f

ff

ff


marcato

(Calmando)

(Mancando)
(poco espress.)


The musical score consists of six systems of piano music. The first system (measures 52-55) is marked *(Calmando)* and *(Mancando) (poco espress.)*. It begins with a piano (*p*) dynamic and includes a *dim.* instruction. The second system (measures 56-61) is marked *(Rianimando) (b)* and *(con slancio)*. It starts with *pp* and *cresc.*, reaching *f* by measure 59, and ends with *p*. The third system (measures 62-65) is marked *(dolce)* and *in tempo*. The fourth system (measures 66-69) is marked *ritard.* and includes *dimin.*, *pp*, and *p*. The fifth system (measures 70-73) is marked *ritard.* and includes *fp*. The score includes various fingerings, slurs, and articulation marks.

(a) Questo *P* di Beethoven è prematuro; il valore dinamico di questa battuta dev' essere *f*; la seguente sarà *mf*, e si raggiungerà il piano soltanto

al . Il senso agogico dell'intero frammento risulterà immediatamente dalla scrupolosa osservanza delle indicazioni complementari: *animato, calmando, mancando, rianimando, con slancio*.


(b) Certe edizioni francesi vecchie e moderne hanno qui un "poco rit." di due battute, il quale non è di Beethoven.

(a) Ce *P* de Beethoven est prématuré; la valeur dynamique de cette mesure doit être *f*; la suivante sera *mf* et l'on arrivera au piano seulement

à . Le sens agogique de tout ce fragment ressortira immédiatement grâce à la scrupuleuse observation des indications complémentaires: *animato, calmando, mancando, rianimando, con slancio*.

(b) Certaines éditions françaises anciennes et modernes ont ici un "poco rit." de deux mesures, qui n'est pas de Beethoven.

(a) This *Piano* of Beethoven's is premature. The dynamic value of this bar ought to be *forte*; the following one *mf* and the *piano* should be reached

only at . The leading sense of the whole fragment will result directly from a scrupulous observation of the complementary indications: *Animatedly, growing calmer, growing fainter, reanimating, with impetus*.

(b) Some old and new French editions have here a "poco rit." of two bars, which does not come from Beethoven.

in tempo
(a)

(b)

(c)

cresc..... f

(stringendo)

sf

(sempre marcato)

(a) Vedi nota della prima volta.

(b) Indubbiamente è preferibile cominciare qui il *cresc.* segnato due battute oltre.

(c) Più sonoro (e non meno beethoveniano):

(a) Voyez la note de la première fois.

(b) Il est sans doute préférable de commencer ici le *crescendo* marqué deux mesures plus loin.

(c) Plus sonore (et non moins beethovenien):

(a) See note to the first time.

(b) It is undoubtedly better to start the *crescendo* here which is marked two bars further on.

(c) More sonorously (and none the less Beethovenishly):

(a) Manca qui, in tutte le vecchie edizioni, il **ff** segnato la prima volta. Si può supporre che Beethoven lo volesse qui una battuta più tardi.

(b) Vedi esercizio della prima volta.

(a) Il manque ici, dans toutes les anciennes éditions, le **ff** marqué la première fois. On peut supposer que Beethoven le voulait ici une mesure plus loin.

(b) Voyez l'exercice de la première fois.

(a) In all the old editions the **ff** marked the first time, is missing here. We may take it that Beethoven wanted it here one bar later.

(b) See the study of the first time.

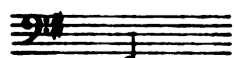


Musical score system 1, measures 32-35. Treble clef, key signature of one sharp (F#). Dynamics include *sfp* and *(p)*. Fingerings 32, 34, 4, 54 are indicated. A slur covers measures 32-35.

Musical score system 2, measures 36-40. Bass clef, key signature of one sharp (F#). Dynamics include *dimin:*. Fingerings 15, 13, 4, 3, 5 are indicated. A slur covers measures 36-40.

Musical score system 3, measures 41-45. Treble clef, key signature of one sharp (F#). Fingerings 3, 4, 13, 2, 3 are indicated. A slur covers measures 41-45.

Musical score system 4, measures 46-50. Treble clef, key signature of one sharp (F#). Dynamics include *pp*, *(più pp)*, *a tempo*, and *mp espress. e semplice*. Performance markings include *ritard:*, *u.c.*, and *t.c.*. Fingerings 4, 1, 1, 4, 2, 5, 1, 4, 3, 4 are indicated. A slur covers measures 46-50.

Musical score system 5, measures 51-55. Treble clef, key signature of one sharp (F#). Dynamics include *dimin.* and *pp*. Performance marking includes *(senza rall.)*. Fingerings 4, 8, 4, 3, 1 are indicated. A slur covers measures 51-55.

Preferibile: 
 (a) Préférable: 
 Preferably: 

Nicht zu geschwind und sehr singbar vorzutragen
Non tanto mosso e molto cantabile ♩ = 92-96

(a) Ho conservato qui la grafia originale. Ma avverto lo studioso che lo schizzo citato da Nottebohm in *Beethoveniana* prova che il pensiero dell'autore era questo:



(b) In queste battute, mancano le ottave in tutte le edizioni originali rivedute da Beethoven. Quindi non si debbono aggiungere.

(a) J'ai conservé l'écriture originale, mais j'avertis l'élève que le fragment cité par Nottebohm dans *Beethoveniana*, prouve que la pensée de l'auteur était celle-ci:



(b) Dans ces mesures les octaves manquent dans toutes les éditions originales révisées par Beethoven. C'est pourquoi on ne doit pas les ajouter.

(a) I have kept the original writing here. But I inform the student that the sketch quoted by Nottebohm in *Beethoveniana* proves that the composer had this thought in his mind:



(b) In these bars, the octaves are omitted in *all the original editions revised by Beethoven*. Hence they should not be added.

cresc. *cresc.:.....* *f* *sf* *p.*

f *sf* *p.* *f* *sf* *p.* *f* *sf* *f*

sf *p.*

pp *u.c.* *p*

dimen:.....

pp *(senza affrettare nè crescere)*

(a) dolce cresc:.....

più cresc. sf (b) p dolce

leggero
Pedale come la prima volta

cresc:..... P(subito)

cresc:..... P(subito)

(a) Il confronto di questa melodia con quella, assai simile, dell' *allegretto* nella VII.^a Sinfonia:



sarà utilissimo per trovare la giusta espressione.

(b) Ho soppresso qui un *f*, il quale comprometteva la comprensione del passaggio *sf*-----*p*.

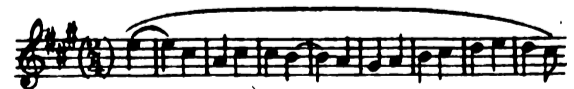
(a) La comparaison entre cette mélodie et celle, très ressemblante, de l' *allegretto* de la VII.^e Symphonie:



sera très utile pour trouver la juste expression.

(b) J'ai supprimé ici un *f* qui compromettrait la compréhension du passage *sf*-----*p*.

(a) A comparison of this melody with the very similar one of the *allegretto* in the VIIth Symphony:



will be very helpful in finding the right expression.

(b) I have suppressed a *forte* here which endangered the appreciation of the passage *sf*-----*p*

First system of musical notation. Treble clef staff contains a series of chords and notes with fingerings 4, 5, 4, 4, 5, 4. Bass clef staff contains a melodic line with fingerings 4, 5, 3, 4, 1, 3, 5, 5. A *cresc.* marking is present in the treble staff.

Second system of musical notation. Treble clef staff has fingerings 5, 4, 4, 3, 2, 5, 4, 3. Bass clef staff has fingerings 2, 4, 3, 5, 2, 4, 1, 1, 7. Dynamic markings include *p (subito)* and *teneramente*.

Third system of musical notation. Treble clef staff has fingerings 4, 5, 3, 4, 5, 4, 3, 4, 4, 5, 5, 4. Bass clef staff has fingerings 2, 5, 1, 2, 1, 5, 2, 4, 5, 5, 1. *cresc.* markings are present in both staves.

Fourth system of musical notation. Treble clef staff has fingerings 7, 2, 1, 4, 4, 5, 7, 2, 3, 4. Bass clef staff has fingerings 1, 4, 2, 1, 4, 2, 5, 2, 2, 1, 2, 5. Dynamic markings include *p* and *cresc.*

Fifth system of musical notation. Treble clef staff has fingerings 1, 4, 2, 3, 5, 1, 4, 3, 2, 1, 5, 4, 2. Bass clef staff has fingerings 4, 2, 1, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2. Dynamic marking is *p cresc.*

Sixth system of musical notation. Treble clef staff has fingerings 5, 3, 4, 2, 5, 3, 5, 5. Bass clef staff has fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 1. Dynamic markings include *dim.* and *pp (poco rit.)*.

(Calmo)

(a tempo)

(p)

simile

(pochissimo animando)

(di nuovo calmo)

p

Pedale sempre ad ogni

(pochissimo animando)

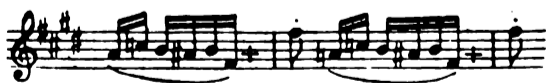
(poco animato)

sf *v* *sf* *p* *sf* *p* *sf* *p*

(a) *(calmando)*

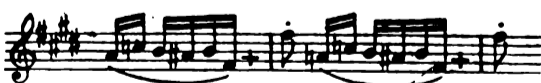
sf *p* *sf* *p* *sf* *p*

(a) La brutta versione:



che si trova in tante edizioni francesi e belghe (e non è scomparsa da qualche recente edizione parigina) non esiste su nessuna buona edizione tedesca (eccettuata quella "accademica", di Germer), ne tanto meno sull'originale riveduto da Beethoven. Evidentemente si tratta di una di quelle numerose "correzioni", che certi copisti infliggono alle audacie dei geni.

(a) La vilains version:



qui se trouve dans beaucoup d'editions françaises et belges (et qui paraît encore dans quelques éditions parisiennes récentes) n'existe dans aucune bonne édition allemande (excepté dans celle "académique", de Germer) pas plus que dans l'original revu par Beethoven. Evidemment il s'agit là d'une de ces nombreuses "corrections", que certains copistes infligent aux audaces du génie.

(a) The ugly version:



which is found in so many French and Belgian editions and has not disappeared from recent Paris editions) does not exist in any good German edition (except the "Academic,, one of Germer), nor either in the original revised by Beethoven. It is evidently a case of one of those numerous "corrections,, which certain copyists inflict on the boldness of genius.

Tempo I.

(leggero)

Pedale come la prima volta

cresc:..... p

cresc:.....
P subito

cresc:.....

P subito
teneramente

cresc.
cresc:..... f

sf *p* *f* *p* *f* *p*
 5 3 1 5 3 1 5 2 4 1 5 2 3 1 5 2
 1 4 1 1 4 2 5 4 3 1 2 3 4 5 3 4 5
 3 1 5 4 4 1 2 3 2 1 2 3 4 5 3 4
 (a) *pp* *p* *dim*.....
 5 4 5 3 4 3 5 4 3 2 1 2 3 4 5 4 3 2
 4 5 3 4 5 3 4 5 4 3 2 1 2 3 4 5 4 3 2
 5 5 4 5 4 3 3 3 2 1 2 3 1 3 1 3 3 5
 2 4 3 2 3 1 3 1 2 3 1 2 3 4 3 4 1
 3 5 5 4 3 1 3 1 2 4 3 4 1 2 4 3 4

(a) Versione - evidentemente erronea - di tutte le vecchie edizioni:
 Version, évidemment erronée, de toutes les anciennes éditions:
 Version - evidently erroneous - in all the old editions:

(a) Visibilmente Beethoven dimenticò di legare i due Fa. Non tutte le edizioni hanno corretto questo errore originale.

Ritengo la legatura indispensabile. Ho soppresso - per le medesime ragioni della prima volta - il *f* della battuta seguente.

(a) Visiblement Beethoven a oublié de lier les deux fa. Cette erreur originale n'a pas été corrigée dans toutes les éditions. Je considère les liaisons comme indispensables.

J'ai supprimé - pour les mêmes raisons que la première fois - le *f* de la mesure suivante.

(a) Evidently Beethoven forgot to bind the two Fs. Not all editions have corrected this original error.

I consider the slurs indispensable. For the same reason as in the first time, I have suppressed the *forte* in the next bar.

First system of musical notation. Treble clef, bass clef. Includes fingering numbers (4, 5, 2, 1, 4, 4, 5) and dynamic markings: *cresc:.....p* and *espr.*

Second system of musical notation. Treble clef, bass clef. Includes fingering numbers (1, 4, 1, 2, 1, 3, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1) and dynamic markings: *cresc:.....* and *p subito*.

Third system of musical notation. Treble clef, bass clef. Includes fingering numbers (2, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 3, 5, 5, 5) and dynamic marking: *cresc:.....*. Below the system: *Pedale come la prima volta*

Fourth system of musical notation. Treble clef, bass clef. Includes fingering numbers (5, 4, 4, 3, 4, 4, 5, 4, 2, 2, 1, 4, 3) and dynamic marking: *p subito*.

Fifth system of musical notation. Treble clef, bass clef. Includes fingering numbers (4, 4, 4, 4, 1, 3, 1, 5, 3, 4, 1, 5, 5, 1) and dynamic markings: *cresc:.....* and *dimin:.....*. Below the system: (a)

(a) Variante di Bülow e Klindworth (giustificabile, se non indispensabile):
 Variante de Bülow et Klindworth (justifiable, sinon indispensable):
 Variants by Bülow and Klindworth justifiable but not indispensable):



Musical score for piano, consisting of six systems of staves. The notation includes various dynamics (pp, p, cresc., f, p dolce, p, p, pp), tempo markings ((poco accel.), (a tempo, tranquillo), ritard.(a), a tempo), and performance instructions (senza pedale). The score features complex fingering and articulation marks throughout.

(a) Il senso agogico di queste ultime battute va chiarito colla massima cura. Abbiamo prima un ritard. di quattro battute, poi un accelerando di 3 battute e $\frac{1}{2}$, durante il quale si dovrà semplicemente ritornare al "tempo primo", che coincide coll'indicazione "a tempo".

(a) Le sens agogique de ces dernières mesures doit être mis en relief avec le plus grand soin. Nous avons d'abord un ritard. de quatre mesures puis un accelerando de trois mesures et $\frac{1}{2}$ pendant lequel on devra simplement revenir au "tempo primo", qui coïncide avec l'indication "a tempo".

(a) The leading sense of these last bars has been cleared up with the greatest care. We have first a ritardando of four bars, then an accelerando of $3\frac{1}{2}$ bars, during which we have simply to return to the "tempo primo", which coincides with the indication "a tempo".