



*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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EDIZIONE RICORDI

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SONATA <sup>(a)</sup>

dedicata alla Baronessa Dorothea Ertmann

Op. 101.

Composta nel 1815-16,  
 pubblicata in Febbraio 1817  
 presso S. A. Steiner, a Vienna  
 col titolo: SONATE FÜR DAS HAMMERKLAVIER.  
 (Vedi Prefazione)

*Etwas lebhaft, und mit der innigsten Empfindung*  
 Allegretto, ma non troppo ♩ = 69-76

28.

*poco ritard:*.....

Tempo I.

*cresc:*.....

*mf*

*dimin:*.....

*p*

*cresc.*

(a) Con questa Sonata s'inizia la terza "maniera,,beethoveniana. Sarà quindi d'or innanzi necessario un profondo studio della forma ed un accurato confronto con quella delle precedenti Sonate, perchè lo studioso possa intuire tutta la grandezza del genio novatore di Beethoven.

(b) Il manoscritto non porta legatura fra questi due Do.

(c)

(d) Con ragione Bülow attribuisce il seguente senso a queste legature:

Lo stesso, beninteso, per tutte le ripetizioni ulteriori della medesima formula.

(a) La troisième "manière,, de Beethoven commence avec cette Sonate. Il faudra dorénavant une profonde étude de la forme et une comparaison soignée avec celle des Sonates précédentes, pour que l'élève puisse comprendre toute la grandeur du génie novateur de Beethoven.

(b) Le manuscrit ne porte pas de liaison entre ces deux Do.

(c)

(d) C'est avec raison que Bülow attribue le sens suivant à ces liaisons:

De même, bien entendu, pour toutes les répétitions ultérieures de la même formule.

(a) In this Sonata Beethoven's "third manner,, is initiated. A thorough study of the form will now be necessary, as well as a careful comparison with that of the preceding Sonatas, to enable the student to grasp the greatness in the advance of Beethoven's genius.

(b) The MS. has no bind between these two Cs.

(c)

(d) Bülow rightly attributes the following sense to these binds:

The same, of course, for all the further repetitions of the same formula.

dimin. (p) (espr.) cresc:.....

This system shows the first four measures of the piece. The treble clef contains a melodic line with a 'dimin.' marking and a 'cresc:.....' marking. The bass clef contains a supporting line with a '(p)' marking and '(espr.)' marking. Fingerings are indicated with numbers 1-5.

cresc:..... p cresc:.....

This system contains measures 5-8. It features 'cresc:.....' markings in both staves and a 'p' marking in the bass staff. The melodic line continues with various fingerings.

semplice sf p espressivo, un poco marcato

This system contains measures 9-12. It is marked 'semplice' and includes 'sf' and 'p' dynamics. The bass staff is marked 'espressivo, un poco marcato'. The music features a steady rhythmic pattern.

(molto dolce e sostenuto)

This system contains measures 13-16. It is marked '(molto dolce e sostenuto)'. The music consists of sustained chords in both staves.

(a) (dolcissimo, vagamente) pp u.c. (pp)

This system contains measures 17-20. It is marked '(a) (dolcissimo, vagamente)'. The dynamics are 'pp' and 'u.c.' (un poco). The music is very soft and features long notes.

(a) Vedi nota nel primo tempo dell'op.57 sulla soppressione del ritornello inaugurato in quella Sonata da Beethoven.

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

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

(*pp sempre*)

(*ridestandosi*)

*cresc.*  
*tre c.*

*f* *p* *f* *p* *cresc...*

(*pochissimo agitando*)

*sf.* *sf.* *sf.* *sf.*

(*un poco animato*)

*f* (*senza dim.*) *P subito, molto espressivo*

(*p*)

First system of musical notation in G major, 4/4 time. It features a piano introduction with a *p* dynamic. The right hand has a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. A *cresc.* marking is present, leading to a *mf* dynamic.

Second system of musical notation, marked *(calmando)*. It begins with a *dimin.* marking and a *p* dynamic. The right hand features a triplet of eighth notes. The system concludes with a *cresc.* marking.

Third system of musical notation, marked *(tranquillo)*. It starts with a *dimin.* marking and a *(p)* dynamic. The right hand has a triplet of eighth notes. The system ends with a *cresc.* marking.

Fourth system of musical notation, marked *(b)*. It begins with a *p* dynamic and a *cresc.* marking. The right hand has a triplet of eighth notes. The system concludes with another *cresc.* marking.

Fifth system of musical notation, marked *sottovoce*. It starts with a *sf* dynamic, followed by a *p* dynamic. The right hand has a triplet of eighth notes. The system ends with a *espressivo* marking.

Small musical notation for (a) showing a triplet of eighth notes: 3 4 3 2 1 5.

(b) La simmetria colla prima volta darebbe:  
 La symétrie avec la première fois donnerait:  
 It would be more in keeping with the first time to have:

Small musical notation for (b) showing a triplet of eighth notes with a plus sign: 3 4 3 2 1 5+.

più dolce del La.  
 plus doux que le La.  
 softer than the A.

(molto dolce e sostenuto)

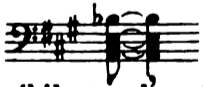
(a) *cresc.*.....

*ff* *dimin.*..... *p*

*cresc.* *diminuendo*.....

*ritard.*..... *p* *cresc.*..... *p* <sup>(b)</sup> *subito*

(c)

(a) Più agevole:  Ma, in tal caso sarà preferibile per l'equilibrio sonoro, di modificare così la m.d.




(b) *p* di Beethoven.

(c) È questa la versione del manoscritto e delle vecchie edizioni. Senonchè la modificazione bülowiana.

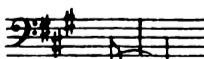


può riescire meglio su certi pianoforti a grande sonorità. Lascio giudicare al gusto dell'interprete.

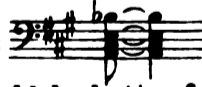
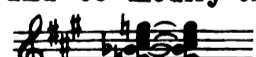
(a) Plus facile:  Mais dans ce cas il sera préférable pour l'équilibre de la sonorité, de modifier comme ceci la main droite:



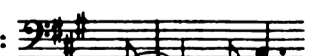
(b) *P* de Beethoven.

(c) Ceci est la version du manuscrit et des anciennes éditions. Cependant la modification de Bülow:  peut

mieux réussir sur certains pianos de grande sonorité. L'interprète en jugera selon son goût.

(a) Easier:  But in such a case it would be better for the balance of sound to modify the right hand thus: 

(b) *Piano* according to Beethoven.

(c) This is the version of the MS. and of the old editions Yet Bülow's modification:  may be more

successful on certain very full-toned pianofortes. I leave it to the taste of the interpreter.

Lebhaft marschmässig  
Vivace alla Marcia  $\text{♩} = 80$

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a forte (*f*) dynamic, followed by a fortissimo (*sf*) dynamic, and then a piano (*p*) dynamic. The second system features fortissimo-piano (*fp*) dynamics. The third system includes a crescendo (*cresc.*) leading to a piano subito (*p subito*) dynamic, which then transitions to forte (*f*). The fourth system starts with piano (*p*) dynamics and moves to mezzo-forte (*mf*). The fifth system begins with a crescendo (*cresc.*) and includes dynamics such as piano-fortissimo (*più f*), forte (*f*), and fortissimo (*ff*), with a final dynamic marking of *ff* (a).

(a) *ff* del manoscritto.  
*ff* du manuscrit.  
*ff* in the MS.



This page of piano sheet music consists of six systems of staves. The first system begins with a treble clef and a bass clef, marked *fp*. It contains complex fingerings and a *cresc.* marking. The second system includes an *Esec.* section with trills (*tr*) and a *p* marking. The third system features a *cresc.* marking and complex rhythmic patterns. The fourth system has a *(f) p* marking and includes a *(poco cresc.)* instruction in the bass line. The fifth system is marked *dimin.* and *p legato*. The sixth system starts with *pp* and *U.C.*, followed by a *poco cresc.* marking and triplet figures.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various dynamics such as *sf*, *cresc.*, *t.c.*, *fp*, *dolce*, *ff*, *p*, and *più f*. Fingerings are indicated by numbers 1-5. The piece concludes with a *Fine* marking and two alternative endings labeled (a) and (b).

(a) Alla seconda ed ultima volta, breve pausa, e quindi attaccare subito l' "Adagio, ma non troppo,,.

(b) Il Fa in valore di  $\text{♩}$  è quello del manoscritto, infinitamente migliore dell'altro  $\text{♩}$  che hanno quasi tutte le edizioni moderne.

(a) A la seconde et dernière fois une pause brève et puis attaquer de suite l' "Adagio, ma non troppo.

(b) Le Fa en valeur de  $\text{♩}$  est celui du manuscrit, infiniment meilleur que l'autre  $\text{♩}$  qui se trouve dans presque toutes les éditions modernes.

(a) Second and last time, a brief pause, and then straightway attack the "Adagio, ma non troppo,,.

(b) The F in value of  $\text{♩}$  is according to the MS. infinitely better than the other  $\text{♩}$  which is found in nearly all modern editions.

*(Pochissimo meno mosso)*

*dolce*


*cresc.....*

*(sopra)* *p dolce* (b) *p dolce* (a)

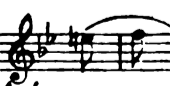
*cresc.* *marcato cresc.*


*sempre cresc.....*

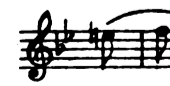
(a) Il  che Bülow sostituit al Mi $\sharp$  è assolutamente apocrifo.

(b) L'imitazione della m.d. dovrebbe cominciare qui con , ma Beethoven indietreggiò davanti alle due quinte che ne sarebbero risultate col basso.

(a) Le  que Bülow a substitué au Mi $\sharp$  est absolument apocryphe.

(b) L'imitation de la m.d. devrait commencer ici avec  mais Beethoven a été arrêté par les deux quintes qui en seraient résultées avec la basse.

(a) The  substituted by Bülow for the E $\sharp$  is absolutely apocryphal.

(b) The imitation of the right hand ought to begin here with:  but Beethoven abandons it owing to the consecutive fifths which would have then resulted with the bass.

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*f* *dimin*.....

*cresc*.....

*pp*  
U.C.

*sempre pp*

*(simile)*

*(pp)*

*(misterioso e lontano)*

*poco cresc*.....

*(riavvicinandosi ed animando)*

*t.c.*

*più cresc*.....

*f*

*Marcia da capo a Fine senza ripetizione*

(a) È preferibile cominciare il trillo dopo la m.s., cioè:  
 Il est préférable de commencer le trille après la m.g. c'est à dire:  
 It is preferable to begin the trill after the left hand, i.e:

2 3 1 3 2 3 1

*Langsam und sehnsuchtsvoll*  
Adagio, ma non troppo, con affetto ♩ = 54

(a) Molte vecchie edizioni francesi (ed anche una recente) hanno il seguente assurdo errore:



D'altra parte, tutte le edizioni moderne aggiungono l'8.<sup>va</sup> grave al basso:



Non trovo questa modificazione felice, perchè compromette il bellissimo effetto che risulta, nelle due battute ulteriori, dalla crescente profondità dei bassi. D'altronde, siccome nella fuga di questa medesima Sonata Beethoven dimostra che il pianoforte del 1813 possedeva (da poco) il già avrebbe quindi scritto qui quella medesima nota.

(b) Il *cresc.* che molte edizioni hanno creduto bene di aggiungere a queste due battute, è apocrifo e, a ogni modo, contrario alla vera espressione.

(c) Si noti che la melodia non è letteralmente:



ma si deve immaginare orchestralmente:

L'esecutore intelligente cercherà quindi di soddisfare a questa esigenza polifonica mediante opportune varietà di tocco e di espressione.

(a) *Beaucoup d'anciennes éditions françaises (et aussi une récente) ont cette erreur absurde:*



*D'autre part toutes les éditions modernes ajoutent l'8.<sup>ve</sup> grave à la basse:*



*Je ne trouve pas cette modification heureuse, parce qu'elle compromet le très bel effet qui résulte, dans les deux mesures suivantes, de la profondeur croissante des basses. D'autre part, comme dans la fugue de cette même Sonate Beethoven démontre que le piano de 1816 possédait (depuis peu) le il aurait donc déjà écrit ici cette même note.*

(b) *Le cresc. que beaucoup d'éditions ont cru bon d'ajouter à ces deux mesures, est apocryphe et, en tout cas, contraire à la véritable expression.*

(c) *Notez que la mélodie n'est pas littéralement:*



*qu'on doit se l'imaginer orchestralement:*

*Le pianiste intelligent cherchera à satisfaire à cette exigence polyphonique par des moyens opportuns de variété, de toucher et d'expression.*

(a) Many old French editions (and one recent one too) have the following absurd error:



Elsewhere, all the modern editions add the lower octave to the bass:



I do not think this modification a happy one because it spoils the beautiful effect resulting in the two last bars, from the increasing depth of the bass notes. Nevertheless, as in the *fugue* of this very Sonata, Beethoven shows that the pianoforte of 1816 possessed - since a little while ago - the he would have then already written the same note here.

(b) The *crescendo* which many editions have thought well to add to these two bars, is apocryphal, and in every way adverse to the true expression.

(c) Note that the melody is not literally:



but must be imagined orchestrally:

The intelligent interpreter will therefore endeavour to cope with this polyphonic exigency by means of suitable variety of touch and expression.

*(dolce)*  
*(meno p)*

*(con grande espressione)*

*allarg:...*  
*cresc.*  
*marcato*

*non presto*  
*p(subito)*  
*(b)*  
*(c)*  
Nach und nach mehrere Saiten  
*cresc.*  
m.s.  
m.g.  
l.h.

*togliere il pedale ad libitum  
secondo il pianoforte*

(a) Questo basso, come tutti gli ulteriori segnati in  $\text{♩}$ , sonoro a sufficienza, è tenuto col pedale, anticipandone un poco l'abbassamento.

(b) Utile questa figurazione ritmica di Bülow:

(a) Cette basse, comme toutes celles ultérieurement marquées  $\text{♩}$ , suffisamment sonore, est tenue par la pédale qu'on abaissera un peu à l'avance.

(b) Cette figuration rythmique de Bülow est utile:

(a) This, like all subsequent basses, marked in  $\text{♩}$  in order to sound long enough, must be held with the pedal, which is to be lowered a little before.

(b) This rhythmical figure of Bülow's is useful:

*p*  
*rubato, come improvvisando*  
*cresc.*  
*3*

(c) Vuol dire di sollevare gradatamente il pedale sinistro.

(c) Cela signifie soulever graduellement la pédale gauche.

(c) This means: gradually release the left pedal.

*Zeitmaass des ersten Stückes*  
**Tempo del primo pezzo** ♩ = 69 - 76

*(a)*  
 Tutto il Cembalo, ma piano

*(esitando)* *(deciso)*  
*stringendo*

*p dolce* *(più p)* *cresc:.....*

t.c.

Versione di Klindworth:  
 Version de Klindworth:  
 Version by Klindworth:

*(allegro)*

*trm trm trm*

2 (13) 2 (13)

1 4

*Geschwind, doch nicht zu sehr, und mit Entschlossenheit.*  
**Allegro** ♩ = 132

*presto* *f* *p* *cresc:.....*

*(marcato)*

*sf* *p* *(poco cresc.)*

*(a to)* *(poco rit.)* *(p)* *(dolce, ma marcato)*

*(p)* *(b)*

(a) Cioè: tre corde.

(a) C'est à dire "tre corde".

(a) Viz: loud pedal.

(b) La risposta dei "tenore,, ben marcata.

(b) La réponse du "ténor,, bien marquée.

(b) Mark the reply of the "tenor,, well.

First system of musical notation, featuring treble and bass staves. The music includes various fingerings (e.g., 4, 3, 2, 1, 5, 4, 3, 2, 1) and dynamic markings such as *cresc.*, *f*, and *sf*.


Second system of musical notation, continuing the piece. It includes dynamic markings *(mf)* and *(p)*, and various fingerings.

Third system of musical notation, marked *(molto espr.)*. It includes dynamic markings *p* and *simile sempre*. Below the staves, the instruction *l'accompagnamento assai leggero* is written.

Fourth system of musical notation, marked *(poco animando)*. It includes a *cresc.* marking and various fingerings.

Fifth system of musical notation, marked *(a tempo)*. It includes dynamic markings *ff*, *(a)*, *sf*, and *p dolce*. Fingerings are indicated throughout.


(a) Mancano sul manoscritto e sulle vecchie edizioni le tre note del pollice:

, ma il confronto colla ripetizione ulteriore in *La* autorizza questa utile modificazione.

(a) Les trois notes du pouce manquent dans le manuscrit et dans les anciennes

éditions: , mais la comparaison avec la répétition ultérieure en *La* autorise cette modification utile.

(a) The three notes of the thumb:

, are omitted in the MS. and in the old editions, but a comparison with the last repetition in *A* authorizes this useful modification.



Musical score for piano, consisting of five systems of two staves each. The score includes various dynamics (*pp*, *p*, *f*, *sf*, *ff*), articulations (*staccato e legg.*, *non legato*), and performance instructions (*giocosamente*, *impetuoso*, *grazioso e scherzando*). Fingerings and breath marks are indicated throughout.

(a) Dall'esecuzione accurata dei punti originali, si indovina che bisogna dare a queste battute il seguente senso orchestrale: al *P*, rappresentarsi un piccolo gruppo di strumentini a fiato; al *pp*, gli archi *pizzicato*.

(b) Vedi prefazione.

(a) De l'exécution soignée des points originaux on devine qu'il faut donner à ces mesures le sens orchestral suivant: au *P* se représenter un petit groupe d'instruments à vent; au *pp* les instruments à cordes *pizzicato*.

(b) Voyez préface.

(a) From an accurate execution of the original we judge we ought to give these bars the following orchestral sense: the *piano* is to represent a small group of wind instruments: the *pianissimo* to represent *pizzicato* strings.

(b) See Preface.

*dolce e tranquillo* *poco rit.* *a tempo*

(a) *p* (sottovoce) *pp*

senza pedale (c) Esec.: *2*

(d) *(pp)* sempre *pp*

(a) Vediamo qui, per la prima volta, una delle più essenziali innovazioni del terzo stile beethoveniano: l'introduzione della fuga nella Sonata, come elemento vivificatore di una forma, della quale il genio di Beethoven sembrava già avere esaurite tutte le possibilità. Dall'abbandono definitivo del vecchio rondo-portato ad insuperabile grandiosità e magniloquenza nell'op. 53 - e dall'adozione della fuga (ed altresì della grande variazione), vediamo oggi scaturire questo mirabile finale, cui saranno degno seguito la formidabile fuga dell'op. 106, il tema variato dell'op. 109, la doppia fuga dell'op. 110, e l'arietta dell'op. 111.

(b) Ho conservato qui la curiosa indicazione dinamica di Beethoven, la quale si traduce modernamente:

Riprodurre lo stesso accento almeno per le prime quattro entrate.

(c) L'intera fuga va eseguita col minor pedale possibile.

(d) Osservare il curioso ordinamento tonale delle quattro entrate: la prima in *La min.*, la seconda in *Do magg.*, la terza in *Be min.*, e la quarta di nuovo in *La min.*

(a) Nous voyons ici, pour la première fois, une des innovations les plus essentielles du troisième style de Beethoven: l'introduction de la fugue dans la Sonate, comme élément vivifiant d'une forme dont le génie de Beethoven semblait avoir déjà épuisé toutes les ressources. De l'abandon définitif de l'ancien rondeau porté à une grandeur et à une éloquence incomparables dans l'op. 53 - et de l'adoption de la fugue (et de la grande variation) nous voyons aujourd'hui jaillir cet admirable final, auquel feront digne suite la formidable fugue de l'op. 106, le thème varié de l'op. 109, la double fugue de l'op. 110 et l'ariette de l'op. 111.

(b) J'ai conservé ici la curieuse indication dynamique de Beethoven dont la traduction moderne est:

Reproduire le même accent au moins pour les quatre premières entrées.

(c) La fugue entière doit être exécutée avec le moins de pédale possible.

(d) Observez la curieuse ordonnance tonale des quatre entrées: la première en *La mineur*, la deuxième en *Do majeur*, la troisième en *Ré mineur*, la quatrième de nouveau en *La mineur*.

(a) We see here, for the first time, one of the most essential innovations of Beethoven's third manner: the introduction of the fugue into the Sonata; reviving a form the possibilities of which his genius seemed already to have exhausted. The old rondo - brought to an insuperable grandeur and eloquence in op. 53 - is now definitely abandoned; the fugue (and likewise the grand variation) is adopted, and from these we now see emerge this wonderful finale, worthily followed by the formidable fugue of op. 106, the varied theme of op. 109, the double fugue of op. 110, and the arietta of op. 111.

(b) I have here kept the curious dynamic indication made by Beethoven, which translated modernly is:

Reproduce the same accent for at least the first four entries of pedal.

(c) The whole fugue to be played with the least possible amount of pedal.

(d) Note the curious tonal arrangement of the four entries: the first in *A Minor*, the second in *C Major*, the third in *D Minor*, and the fourth in *A Minor* again.

Da Klindworth: *pp*, *legato*

*pp*

(sempre u.c. e sempre Pedale)

(a) *tr*

(b) *t.c.*

*cresc.*

*tr*

(sempre forte)

*sf*

(a) Talune edizioni (Germer p.e.) hanno creduto bene di modificare così la m.s.:

Però il manoscritto sul quale si trova: non lascia nessun dubbio circa la vera intenzione di Beethoven.

(b) Oppure: (più difficile)

(a) Quelques éditions (Germer, p.ex.) ont cru bon de modifier ainsi la main gauche:

Mais le manuscrit dans lequel on trouve ne laisse aucun doute sur la véritable intention de Beethoven.

(b) Ou bien: (plus difficile)

(a) Some editions (Germer e. g.) have thought well to modify the left hand thus:

But the MS. in which we find: leaves no doubt regarding Beethoven's real intention.

(b) Or: (more difficult)

(a)

*sempre p*

*cresc.*

(sempre senza pedale)

(a) Oppure: (più difficile)

(b)

(c) Il di certe vecchie edizioni francesi è erroneo.

(a) Ou bien: (plus difficile)

(b)

(c) Le de certaines anciennes éditions françaises est erroné.

(a) Or: (more difficult)

(b)

(c) The: of certain old French editions is erroneous.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals). The bass staff contains a similar rhythmic pattern with fingerings indicated by numbers 1-5. There are also some rests and slurs.


Second system of musical notation. It includes dynamic markings such as *f energico* and *sf*. The notation continues with complex rhythmic patterns and fingerings. There are also some slurs and accents.

Third system of musical notation, continuing the piece with intricate rhythmic patterns and fingerings. It includes slurs and accents.

Fourth system of musical notation. It includes performance instructions such as *(marcato)* and *(quasi non leg.)*. The notation features complex rhythmic patterns and fingerings.

Fifth system of musical notation. It includes the instruction *to e sempre marc.* The notation continues with complex rhythmic patterns and fingerings.

Sixth system of musical notation. It includes performance instructions such as *(marcatissimo, ruvido)* and *tr*. The notation features complex rhythmic patterns and fingerings.

(a) La prima edizione ha qui la seguente bizzarra dicitura:  la quale si spie-

Contra E (sic)


ga benissimo quando si rifletta che questo Mi è nuovo nelle Sonate beethoveniane, essendo da poco stato aggiunto alla tastiera di quei tempi, e che l'editore (o forse anche l'autore) avrà quindi ritenuto utile di facilitare ai dilettanti la lettura di questa nota insolita.

(b) Bülow consiglia, per meglio far sentire il tema allargato della m.s.

Ma, personalmente, trovo però questa modificazione un po' troppo moderna-lisztiana od anche brahmsiana - per lo stile pianistico di Beethoven, epperò non la uso mai.

(c) Le note estreme di questa battuta costituiscono sino a questa Sonata, il record

dell'estensione di tastiera: 

È interessante ricordare che la "tessitura", della prima Sonata era:  pari a quella dei grandi clavicembali.

(d) Per le ottave aggiunte qui da Bülow, valga l'osservazione della lettera (b).

(e) Questo:  manca sul manoscritto come sulla prima edizione. Ma l'errore è evidente.

(a) La première édition porte ici la bizarre notation suivante:  qui s'expli-

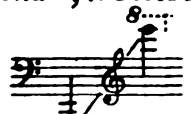
Contra E (sic)


que très bien si l'on réfléchit que ce Mi est nouveau dans les Sonates de Beethoven ayant été ajouté depuis peu au clavier de cette époque - là et que l'éditeur (ou peut-être l'auteur lui-même) aura trouvé utile de faciliter aux dilettantes la lecture de cette note insolite.

(b) Bülow conseille pour mieux faire ressortir le thème élargi à la m.g.

Mais pour ma part je trouve cette modification un peu trop moderne - à la manière de Liszt ou de Brahms - pour le style pianistique de Beethoven et je ne l'emploie jamais.


(c) Les dernières notes de cette mesure constituent, dans cette Sonata, le record de l'ex-

tension du clavier:  Il est

intéressant de se rappeler que la "tessitura", de la première Sonata était:  pareille à celle des grands clavicembali.

(d) Pour les octaves ajoutées ici par Bülow voir l'observation à la lettre (b).

(e) Ce  manque dans le manuscrit ainsi que dans la première édition. Mais l'erreur est évidente.

(a) The first edition has here the following quaint phrasing:  which is

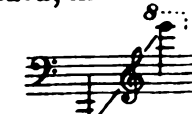
Contra E (sic)


quite easily explicable when we reflect that this E is new in the Beethoven Sonatas, having only recently been added to the keyboard of that period, and that the editor (or perhaps even the composer) may have thought it useful to facilitate the reading of this unaccustomed note to amateurs.

(b) Bülow advises, in order to bring out the enlarged theme in the left hand more strongly


but personally I consider this alteration rather too modern - too much like Liszt or Brahms - to be in keeping with Beethoven's style, and I never make use of it.

(c) The extreme notes of this bar, form, up to this Sonata, the record of keyboard

extension:  It is inter-

esting to note that the "texture", of the first Sonata was:  like that of the great harpsichords.

(d) For the octaves added here by Bülow, my note (b) will serve.

(e) This:  is omitted in the MS. as well as in the first edition. But it is evidently a mistake.

*dolce*  
*un poco espressivo*

5 2 5 7 5 5 4 3 2 1 2 1 2 7 (p)

(p) 1 3 1 1 4 5 4 5 4 5 4 5 4 1 4 1 4 5 4 1 4 1 5 2

*cresc:.....*

(molto espress.)

*p dolce*

*l'accompagnamento assai legg.*

*simile sempre*

*cresc:.....*

(poco animando)

*f* *sf* *sf* *P dolce*

(a tempo)

First system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 1, 5, 4, 5, 1, 4, 2, 1, 2, 4, 3, 5, 2, 4, 1, 5, 2) and dynamic markings: *u.c. pp* and *t.c. f subito*.

(giocosu, ma con grazia)

Second system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 5, 2, 4, 1, 2, 4, 1, 1, 5, 4, 1, 2) and dynamic markings: *P subito* and *cresc:.....*. A section labeled *(a)* is marked *(stacc. e legg.)*.

Third system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 3, 2, 4, 5, 4, 1, 5, 4, 1, 1, 2) and dynamic markings: *impetuoso*, *p cresc:.....*, and *f (non legato)*. A section is marked *(non legato)*.

Fourth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 1, 4, 4, 4, 4, 4, 4, 4, 4, 4, 1, 2, 1, 1, 1, 1) and dynamic markings: *fp cresc:.....* and *ff*.

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 5, 4, 1, 2, 1, 2, 2, 1, 1, 4, 8) and dynamic markings: *sf*, *p(b)*, and *pp(b)*. A section is marked *u.c.*

(a) Oppure, conformemente alla prima volta:  
 Ou, conformément à la première fois.  
 Or, in conformity with the first time.

(b) Vedi nota della prima volta.  
 Voir la note de la première fois.  
 See note to the first time.



(dolce e tenero)  
legatissimo

*Tranquillo*

*pp*  
*t.c.*  
*sempre p*  
*(sempre stacc.)*  
*(sim.)*

*(rall.)*  
*pp*  
*ff (brusco)*  
*p*

*poco cedendo.....*

*u.c.*  
*pp*  
*(sempre pp)*

*.....di nuovo a tempo*

*(p)*  
*mf*  
*(espr.)*

*(p)*  
*mf*  
*(espr.)*

*tr.*

*pp*

*(sempre più p)*

*(sempre molto animato)*

*(p)*

*dimin. sempre*

u.c.

*pp*

*poco marcato*

*(allontanandosi)*

*ppp*

*ritard:.....*

*sempre più inde-*

*-bolendo*

Tempo I.

t.c.

*ff impetuoso*