



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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TRE SONATE

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17. **Largo** ♩ = 48 **Allegro** ♩ = 116

(a) *pp* 1 Corda *p* (agitato) 3 Corde *cresc.*
senza pedale

Adagio **Largo** **Allegro**

sf *p* *pp* 1 C. *p* 3 C. *cresc.*

(b) *f* molto energico *simile*

f molto energico *simile*

sf *sf* *sf* *simile*

sf *sf* *sf* *simile*

(a) Tempo originale segnato da Beethoven, ed assai più logico del C di molte edizioni moderne.
 "Tempo" original marqué par Beethoven, et beaucoup plus logique que le C de beaucoup d'éditions modernes.
 Original "tempo" indicated by Beethoven, and much more logical than the C of many modern editions.

(b) Oppure:
 Ou bien:
 Or else:

The musical score consists of seven systems of staves. The first system includes a treble staff with a melodic line and a bass staff with accompaniment. The second system continues the melodic line with a slur and includes a 'molto marcato' marking. The third system features a 'molto espress.' and 'P(non troppo)' marking. The fourth system has 'm.s.' and 'sf 2' markings. The fifth system includes 'sempre più forte' and 'simile' markings. The sixth and seventh systems continue the piece with various dynamics and fingerings.

(a) Certe edizioni moderne hanno qui una triplice legatura che riunisce i due accordi. Questa legatura non esiste nelle vecchie edizioni, e d'altronde mi sembra ingiustificata esteticamente.

(a) Certaines éditions modernes ont ici une triple liaison qui réunit les deux accords. Cette liaison n'existe pas dans les anciennes éditions, et me paraît, d'ailleurs, esthétiquement injustifiée.

(a) Certain modern editions have here a triple tie uniting the two chords, this tie does not exist in the ancient editions and moreover seems to me to be aesthetically unjustifiable.

fp (*agitato sempre*) *mf*

cresc.

simile

f energico

senza pedale

Largo

1 C.
pp (misterioso)
(a)

(più) pp

Allegro

(dolcissimo)
pp (ancora più)

3 C. 3
ff (violento e tragico)

p

molto espress.
(sotto alla m.d.)

ff

p

(sotto)

ff

sf
(sopra)

(a) Da eseguirsi assai preferibilmente così:

(a) Il est bien préférable d'exécuter ainsi:

(a) It is much preferable to play thus:

First system of musical notation. The left hand plays a dense, rhythmic accompaniment with chords. The right hand has a melodic line with a triplet of eighth notes. Dynamics include *sf* and accents.

Second system of musical notation. The left hand continues the accompaniment. The right hand has a melodic line with a triplet of eighth notes. Dynamics include *sf* and accents.

Third system of musical notation. The left hand continues the accompaniment. The right hand has a melodic line with triplets. Dynamics include *sf* and accents.

Fourth system of musical notation. The left hand continues the accompaniment. The right hand has a melodic line with slurs and fingerings. Dynamics include *sf*.

Fifth system of musical notation. The left hand continues the accompaniment. The right hand has a melodic line with slurs and fingerings. Dynamics include *sf*.

Sixth system of musical notation. The left hand continues the accompaniment. The right hand has a melodic line with slurs and fingerings. Dynamics include *sf* and accents. The system ends with a fermata.

(tenuto) dim.

p

sf *sost. e legatissimo*

senza ped.

Largo

pp
1 C.

con espressione e semplice

(a) pedale ad libitum

Allegro

Adagio

3 C. *p*

cresc.

sf

(senza ped.)

Largo

pp
1 C.

con espressione e semplice

(a) pedale ad lib.

Allegro

pp (molto stacc.)

3 C. cresc.

sf

(a) Le prime edizioni portavano segnata la tenuta del pedale destro per tutta la durata di ognuno dei due recitativi. Dalla testimonianza di Czerny risulta infatti che Beethoven sentiva la voce "recitante" come lontana ed avvolta in una specie di nebbia sonora. Mirabile intenzione impressionistica, la quale però sul pianoforte odierno non può venir realizzata colla tenuta di pedale segnata da Beethoven. Spetta all'esecutore di cercare e trovare quella combinazione di pedale e di tocco che possa soddisfare all'esigenza pratica dell'autore.

(a) Dans les premières éditions la tenue de la pédale droite était indiquée pour toute la durée de chacun des deux recitatifs. Il résulte en effet du témoignage de Czerny que Beethoven voulait la voix "récitante" comme enveloppée dans une sorte de brume sonore. Admirable intention impressionniste, mais qui ne peut être réalisée sur le piano moderne par la tenue de pédale indiquée par Beethoven. L'exécutant doit chercher et trouver la combinaison de pédale et de toucher qui puisse satisfaire aux exigences poétiques de l'auteur.

(a) In the first editions, the right pedal was indicated for the whole duration of each of the two recitatives. The result, as testified by Czerny, was that Beethoven conceived the "reciting" voice as being in the distance and envelopped in a tonal haze. An admirable impressionistic intention, but which cannot be realized by sustaining the pedal as indicated by Beethoven. The player must seek and find the combination of pedal and of touch that shall satisfy the poetic demands of the composer.

p *molto creso.*

ff


sf *fp (agitato molto)*


simile *mf*

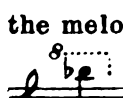
simile *cresc.*

simile *f energico*

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The first system begins with a forte *sf* dynamic and includes fingerings like 2, 5, 1, 4, 2, 1. The second system is marked with *sf* and *p*, and includes a section labeled (a) with a *f senza ped.* marking. The third system continues with *sf* dynamics. The fourth system starts with *p subito* and *espr.*, followed by a *cresc.* marking. The fifth system features *f* and *p* dynamics, with *espress.* and *(ten.)* markings. The score is rich in fingerings and articulations, including slurs and accents.

(a) Alcune edizioni moderne hanno creduto bene, in base all'estensione della tastiera moderna, di modificare queste 4 battute, rendendole simmetriche alla prima volta (e facendo quindi ascendere la melodia in 8.^{vo} sino al ). Non ho stimato possibile di adottare questa versione, in ragione della grave alterazione ch'essa arreca alle bellissime armonie.

(a) Quelques éditions modernes ont cru bon, à cause de l'extension du clavier moderne, de modifier ces 4 mesures, en les rendant symétriques à celles de la première fois (et faisant ainsi monter la mélodie en octaves jusqu'au ). Je n'ai pas cru possible d'adopter cette version, en raison de la grave altération qu'elle cause à ces si belles harmonies.

(a) Some modern editions have thought it well, in consequence of the extension of the modern key-board, to alter these 4 bars, making them symmetrical with those of the "prima volta" (thus making the melody ascend in octaves up to ). I have not deemed it possible to adopt this version, because of the serious alteration that it produces in such beautiful harmonies.

Adagio ♩ = 60

non troppo presto

The musical score is written for piano and consists of five systems of staves. The first system includes the tempo marking "Adagio ♩ = 60" and the instruction "non troppo presto". The score features a variety of musical notations, including dynamics such as *p*, *sf*, *p cresc.*, *f*, *f (f)*, and *p (p)*. Performance instructions include "cantabile" and "1 C. sottovoce, quasi timpani". The score is heavily annotated with fingerings (e.g., 2, 1, 8, 4, 2; 5, 4, 3, 2, 1; 5, 4, 3, 2, 1) and articulation marks like accents and slurs. A trill is marked with "(35) tr". The piece concludes with a final chord marked with "45" and "23".

(a) *m.d.* *m.d.* *m.d.* *m.d.*

(a) *p* *m.d.* *d.* *d.* *s.* *s.* *f*

m.s. cresc.
3 corde

p subito *dim.*

cresc. *p dolce e cantabile*

cresc. *p* *p subito* *p*

pp sottovoce

(a) La nuova disposizione pianistica adottata per questo passo è dovuta a Klindworth; essa agevola parecchio l'esecuzione del frammento, evitando gli incomodi incroci.

(a) La nouvelle disposition pianistique adoptée pour ce passage est due à Klindworth; elle facilite beaucoup l'exécution du fragment, évitant des croisements incommodes.

(a) The new pianistic arrangement adopted for this passage is due to Klindworth; it facilitates a good deal the execution of this fragment, avoiding awkward crossing of hands.

4 *espress.* *cresc.* 3 C.

This system shows the first two staves of a musical score. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. It begins with a four-measure phrase marked 'espress.' and 'cresc.', featuring a melodic line with a slur and a fermata. The lower staff is in bass clef, playing a rhythmic accompaniment of eighth notes with a triplet of three notes in the first measure. A '3 C.' marking is present in the second measure of the lower staff.

senza correre *sf* *p*

This system continues the piece. The upper staff features a melodic line with a slur and a fermata, marked 'senza correre' (without rushing). It includes dynamic markings 'sf' (sforzando) and 'p' (piano). The lower staff continues with eighth-note accompaniment, including a triplet of eighth notes.

sf *p cresc.*

This system shows further development of the melodic and accompaniment lines. The upper staff has a melodic phrase with a slur and a fermata, marked 'sf' and 'p cresc.'. The lower staff continues with eighth-note accompaniment, including a triplet of eighth notes.

Modificazione di Klindworth per evitare gli incroci:
(N.B. La m.s. riprende le note segnate + senza ribatterle)

Modification de Klindworth pour éviter les croisements:
(N.B. La m.g. reprend les notes marquées + sans les refrapper)

Klindworth's alteration to avoid crossing hands:
(N.B. The left hand should take over the notes marked + without restriking them)

This system shows a specific modification in the lower staff. A measure contains a triplet of eighth notes marked with a '+' sign. The notes are marked with fingerings 1, 2, 3, 4, 5. The system includes dynamic markings 'p' and 'leggero'.

(35) *tr* *p* *leggero*

This system begins with a trill (tr) in the upper staff, marked '(35)', 'tr', and 'p'. The lower staff continues with eighth-note accompaniment, including a triplet of eighth notes. The system is marked 'leggero'.

Come prima
Comme plus haut
As above

The first system of music features a piano accompaniment and a violin part. The piano part has a complex rhythmic pattern with many fingerings indicated. The violin part has a melodic line with a slur and a fermata. Dynamics include a '+' sign and a '7' below the staff.

Come prima
Comme plus haut
As above

(a)

The second system continues the musical piece. It includes a first ending marked with '(a)'. The piano part has a dynamic marking of 'sf' (sforzando). The violin part has a slur and a fermata. Dynamics include 'sf' and 'f'.

The third system concludes the piece. It features dynamic markings of 'sf' and 'f'. The piano part has a complex rhythmic pattern with many fingerings. The violin part has a slur and a fermata. A tenuto marking '(ten.)' is present above the violin staff.

(a) Ritmare questo gruppetto ed il seguente come quello che si trova due battute prima.

(a) Rythmer ce gruppetto et le suivant comme celui qui se trouve deux mesures avant.

(a) This turn and the following should have the same rhythm as that which appears two bars earlier.

(ten.)
p
(p)
(sempre sottovoce)
 1 C.

cantabile, ma sempre p

m d.
p
m.s.
d.
s. cresc:.....
 3 corde

d.
s.
f
d.
s.2
p subito

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and slurs. The lower staff (bass clef) contains a rhythmic accompaniment. Dynamics include *dim.* and *cresc.*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with 1, 2, 3.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *p dolce e cantabile* and *cresc.*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with 1, 2, 3.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *p*, *p subito*, and *pp*. A triplet of eighth notes is marked with 1, 2, 3. The lower staff has a triplet of eighth notes marked with 1, 2, 3.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *cresc.* and *pp sottovoce*. A triplet of eighth notes is marked with 1, 2, 3. The lower staff has a triplet of eighth notes marked with 1, 2, 3.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *sf* and *p*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with 1, 2, 3.

(a) Questa battuta contiene uno dei più difficili indovinelli "dinamici" delle trentadue Sonate. Nelle edizioni informate all'originale, il primo quarto è *cresc.*; il secondo *P*. Dopo moltissimo ragionare, credo che il *piano* debba venire spostato al terzo quarto; ciò dà alla intera battuta un accento infinitamente più vocale ed anche maggiormente conforme alle due legature della melodia.

(a) Cette mesure contient une des nuances les plus difficiles à deviner des 32 Sonates. Dans les éditions conformes à l'original, le premier temps est *cresc.*; le second *P*. Après avoir beaucoup réfléchi, je crois que le premier piano ne doit venir qu'au troisième temps; cela donne à toute la mesure un accent infiniment plus vocal et plus conforme aussi aux deux liaisons de la mélodie.

(a) This bar contains one of the most difficult "dynamic" problems in all the thirty-two Sonatas. In editions in accord with the original the first beat is *cresc.* the second *P*. After much reflection I believe that the first *piano* should be reserved until the third beat; this gives to the whole bar an accent infinitely more vocal and also more in accord with the two slurs in the melody.

Allegretto ♩ = 84

a) L'interpretazione ritmica dell'intero pezzo è alquanto difficile. Bisogna evitare con ogni cura che il ritmo sembri binario:

Un lievissimo accento basterà a stabilire con certezza il ritmo ternario:

a) L'interprétation rythmique de tout le morceau est assez difficile. Il faut éviter avec le plus grand soin que le rythme sem-

ble binaire. Un accent très léger suffira à établir avec certitude le rythme ternaire:

a) The rhythmical interpretation of the whole piece is somewhat difficult. The greatest care must be taken to avoid the semblance of binary rhythm:

A very slight accent will suffice to establish with certainty the ternary rhythm:

First system of musical notation. Treble and bass clefs. Dynamics: *p*, *cres.*, *f*, *sf*. Performance instruction: *marcato*. Fingerings: 1, 5 1 2 1, 1, 1, 4 2, 2 1 5.

Second system of musical notation. Treble and bass clefs. Dynamics: *con forza*. Performance instruction: *sempre molto marcato*. Fingerings: 4 2, 1 2 1, 2 4 1, 2 3, 1, 1.

Third system of musical notation. Treble and bass clefs. Dynamics: *sf*, *f espress.*. Performance instruction: *f espress.*. Fingerings: 2, 1, 1, 1, 1, 2, 4.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *sf*, *p*, *f*. Performance instruction: *sf*. Fingerings: 3, 2, 1, 3 2 1 3, 2, 4, 4, 5.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *sf*, *p*. Performance instruction: *non legato*. Fingerings: 4, 5.

Sixth system of musical notation. Treble and bass clefs. Dynamics: *cres.*, *f*. Performance instruction: *cres.*. Fingerings: 4, 5 1 3, 4, 5 2 3, 4 1 5 4, 4 5 4.

tranquillo

(senza dim.)

a)

p dolce ed espress.

cresc.

p

21 cresc.

marcato, poco espress.

marcato

sf

sf

sf

sf

cresc.

a) La melodia va sentita così:

con melanconia

ecc.; e più

oltre:

ecc.

a) La mélodie doit être sentie ainsi:

con melanconia

etc.; et plus

loin:

etc.

a) The melody must be felt thus:

con melanconia

etc.; and further

on:

etc.

1st system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure is marked *p subito*. The second measure has a fingering of 1 2 above the notes. The third measure has a fingering of 1 5 3 above the notes. The fourth measure has a fingering of 1 4 above the notes. The fifth measure is marked *f subito*. The sixth measure has a fingering of 1 4 2 above the notes. The seventh measure has a fingering of 3 C. above the notes. The eighth measure has a fingering of 5 4 above the notes. The system ends with a double bar line.

2nd system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure has a fingering of 1 2 above the notes. The second measure has a fingering of 1 2 above the notes. The third measure has a fingering of 1 3 4 above the notes. The fourth measure has a fingering of 1 C. 2 above the notes. The fifth measure has a fingering of 5 1 3 4 above the notes. The sixth measure has a fingering of 5 1 3 4 above the notes. The seventh measure has a fingering of 5 1 3 4 above the notes. The eighth measure has a fingering of 1 5 3 above the notes. The system ends with a double bar line.

3rd system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure is marked *f subito*. The second measure has a fingering of 3 C. 4 above the notes. The third measure has a fingering of 5 above the notes. The fourth measure has a fingering of 3 5 1 above the notes. The fifth measure has a fingering of 1 4 above the notes. The sixth measure has a fingering of 1 4 above the notes. The seventh measure has a fingering of 1 4 above the notes. The eighth measure has a fingering of 1 4 above the notes. The system ends with a double bar line.

4th system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure has a fingering of 4 above the notes. The second measure has a fingering of 1 2 above the notes. The third measure has a fingering of 1 2 above the notes. The fourth measure has a fingering of 1 2 above the notes. The fifth measure has a fingering of 1 2 above the notes. The sixth measure has a fingering of 1 2 above the notes. The seventh measure has a fingering of 1 2 above the notes. The eighth measure is marked *(sempre f)*. The system ends with a double bar line.

5th system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure has a fingering of 5 1 above the notes. The second measure has a fingering of 4 1 above the notes. The third measure has a fingering of 5 1 above the notes. The fourth measure has a fingering of 4 1 above the notes. The fifth measure has a fingering of 5 1 above the notes. The sixth measure has a fingering of 4 1 above the notes. The seventh measure has a fingering of 5 2 1 above the notes. The eighth measure has a fingering of 5 3 2 above the notes. The system ends with a double bar line.

6th system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure has a fingering of 3 5 1 3 above the notes. The second measure has a fingering of 4 1 3 above the notes. The third measure has a fingering of 4 1 3 above the notes. The fourth measure has a fingering of 4 1 3 above the notes. The fifth measure has a fingering of 4 1 3 above the notes. The sixth measure has a fingering of 1 4 above the notes. The seventh measure has a fingering of 1 4 above the notes. The eighth measure has a fingering of 1 4 above the notes. The system ends with a double bar line.

(sempre forte)

sf

piu f *ff*

p subito e dolce

cresc.....

a) Le note basse: molto marcato. | a) Les notes basses: très marquées. | a) The bass notes: very marcato.

First system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *f*. Fingerings 4, 5, 3 are indicated.

Second system of musical notation. Treble clef, bass clef. Dynamics include *fp*, *sf*, and *p*. The instruction *legato* is present. Fingerings 4, 5, 4 are indicated.

Third system of musical notation. Treble clef, bass clef. Dynamics include *sf*, *p*, and *sempre p*. The instruction *legato* is present. Fingerings 5, 4, 3, 4 are indicated.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *p*. Fingerings 2, 3, 4, 5, 4 are indicated.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *cresc.*. Fingerings 4, 3, 5, 4 are indicated.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *f*. Fingerings 4, 1, 2, 1, 4, 1, 2, 1, 3, 5, 3, 2, 5 are indicated.

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *sf* and *con forza*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble clef, bass clef. Includes dynamic marking *sf* and *con forza*. The instruction *sempre molto marcato* is written below the bass line.

Third system of musical notation. Treble clef, bass clef. Includes dynamic marking *sf* and *sempre con molta forza*. The instruction *(sempre marc.)* is written below the bass line.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic marking *sf*. The instruction *(sempre marc.)* is written below the bass line.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic markings *f*, *sf*, and *p*. Measure numbers 353 and 348 are circled above the notes.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic markings *f* and *sf*.

p
non legato
cresc.
f

(*tranquillo*)
a)
(*senza dim.*)
p dolce ed espress.


cresc.
p
cresc.
2) cresc.

marc.

b)
marc.
sf
sf
sf
sf
p

a) Vedi nota precedente.

b) La versione simmetrica della prima volta,

cioè:  *eee. assai*

più espressiva, dev'essere stata omessa da Beethoven sia per svista, sia per qualche scrupolo d'ordine tecnico. In ambedue i casi, è quindi plausibile l'uso di questa modificazione.

a) Voir note précédente.


b) La version symétrique de la première fois:

 *etc. beaucoup plus*

expressive a dû être omise par Beethoven soit par oubli, soit par quelque scrupule d'ordre technique. Dans les deux cas, l'usage de cette modification est donc plausible.

a) See preceding note.

b) The symmetrical version of the "first time,"

(prima volta)  *etc.*

which is much more expressive, appears to have been omitted by Beethoven, either through forgetfulness, or through some scruples as to technical order. In both cases, the employment of this modification is therefore plausible.

molto piano e dolce
1 C.

espr. cresc.
p

(sempre 1 C.)
cresc.:.....

mf
dim.:.....

sempre 1 C.
p cresc.:.....

a) La misteriosa poesia di questo meraviglioso passaggio potrà venire molto intensificata se il pedale verrà rinnovato ogni volta *soltanto di metà* (cioè rialzando pochissimo il piede). Al *ff* si riprenderà il cambiamento normale.

a) La mystérieuse poésie de ce merveilleux passage sera très intensifiée si la pédale est renouvelée chaque fois seulement à moitié (c'est à dire en relevant très peu le pied). Au *ff* on reprendra le renouvellement normal.

a) The mysterious poetry of this marvellous passage will be much more intensified if, on each renewal of the pedal, it is only *half raised* (that is to say, by raising the foot very slightly). At *ff* the normal change of pedal is to be resumed.

mp *dim:.....* *pp* *ff subito* *sf*
a) 3 corde

sf *sf* *sf* *sf* *sf*

sf *p* *cresc.* *dim.*

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

dim. *p* *cresc.* *f* *sf*

a) Parecchie buone edizioni hanno qui:

etc. ciò che pare assai più logico.

Nell'impossibilità di sapere con certezza ciò che volle Beethoven, uso ed insegno questa versione.

a) Plusieurs bonnes éditions ont ici:

etc. ce qui paraît beaucoup plus

logique. Dans l'impossibilité de savoir avec certitude ce que voulait Beethoven, j'adopte toujours cette version.

a) Several good editions have here:

etc. which appears to be far more

logical. It being impossible to know with certainty what Beethoven desired, I adopt and teach this version.

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

Oppure
Ou bien
Or rather

ff *(senza dim.)*

1 C. sino alla fine

psubito

(cresc. poco)

(senza rall.)
legatissimo *morendo*
psubito *pp*

senza pedale
sempre 1 C.

m.s.

n.b. l'ultima nota senza
n.b. la dernière note sans
n.b. the last note without