



*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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# TRE SONATE

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 pubblicata nel 1803  
 presso Naegeli, a Zurigo.

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*

*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:

1 2 1 1 2 1 3 4 5 4

*sf* *molto marcato* *molto espress. P (non troppo)*

*m.s. sf<sup>2</sup>* *simile* *m.s. sf<sup>2</sup>*

*sempre più forte* *m.s. sf<sup>2</sup>* *m.s. sf* *m.s. sf*

(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.



First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and accents, marked with *sf* and *espress.*. The lower staff (bass clef) provides a rhythmic accompaniment with slurs and fingerings. Dynamics include *sf*, *p subito*, and *cresc.*. The key signature has one sharp (F#).

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings, marked with *espress.*. The lower staff features a more active accompaniment with slurs and fingerings, marked with *p* and *ten.*. Dynamics include *p* and *espress.*.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings, marked with *espress.*. The lower staff continues the accompaniment with slurs and fingerings, marked with *espress.*. Dynamics include *espress.*.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and fingerings, marked with *(sempre p)* and *espress.*. The lower staff continues the accompaniment with slurs and fingerings, marked with *p*. Dynamics include *(sempre p)* and *p*.

Fifth system of musical notation, consisting of two measures. The upper staff features a melodic line with slurs and fingerings, marked with *poco rit.* and *dim.*. The lower staff features a rhythmic accompaniment with slurs and fingerings, marked with *sf* and *8<sup>va</sup> ad lib.*. Dynamics include *sf* and *dim.*.

**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 bass line features a complex rhythmic pattern with triplets and slurs. The treble line contains chords and some melodic fragments. Dynamics include *sf* (sforzando).

Second system of musical notation. Similar to the first system, it features a complex bass line with triplets and a treble line with chords. Dynamics include *sf*.

Third system of musical notation. The bass line introduces triplet figures. The treble line continues with chords and some melodic lines. Dynamics include *sf*.

Fourth system of musical notation. The treble line becomes more active with slurs and specific fingering (1, 3, 1, 3, 5, 1, 2, 4, 1, 3, 1, 2, 4, 1, 3, 1, 2, 4, 1, 3, 1, 2, 4). The bass line continues with chords. Dynamics include *sf*.

Fifth system of musical notation. The treble line continues with slurs and specific fingering (5, 1, 3, 1, 4, 5, 2, 4, 2, 1, 3, 2, 2, 2, 1, 3, 2, 2, 4, 2, 1). The bass line continues with chords. Dynamics include *sf*.

Sixth system of musical notation. It begins with the instruction *sempre fortissimo*. The treble line continues with slurs and specific fingering (1, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4). The bass line continues with chords. Dynamics include *sf*.



(tenuto)  
dim.

*p*

*sf* *sost. e legatissimo*

senza ped.

Largo

*pp*  
1 C.

con espressione e semplice

(a) pedale ad libitum

Allegro

*p*

cresc.

Adagio

*sf*

*p*

(senza ped.)

Largo

*pp*  
1 C.

con espressione e semplice

(lunga)

(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*

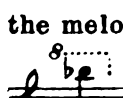
*simile* *cresc.*

*simile* *f energico*

The musical score is arranged in six systems, each with a treble and bass staff. The first system features a *sf* dynamic. The second system includes a section marked '(a)' and a *p* dynamic, followed by *f senza ped.* and *sf*. The third system continues with *sf* dynamics. The fourth system begins with *p subito* and *espr.*, followed by *cresc.*. The fifth system starts with *f* and *espress.*, and ends with a *(ten.)* marking and a time signature change to 1/2.

(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.<sup>vo</sup> 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.

*espress.*

*espress.*

*espress.*

*sempre p*

*espress.*



*pp subito*

*simili*

*misterioso e sordamente*

*perdendosi*

*(b) grave*

(a) Da preferirsi per le mani grandi:  
 Préférable pour les grandes mains:  ecc.  
 Preferable for large hands:  etc.

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 performance instruction "non troppo presto". The score features a variety of musical notations, including dynamics such as *p*, *sf*, *p cresc.*, *(p)*, *sf*, *f*, *(f)*, and *p (p)*. Performance instructions include "cantabile" and "1 C. sottovoce, quasi timpani". The score is heavily annotated with fingering numbers (1-5) and includes several trills, such as one marked "(35) tr". There are also numerous slurs and phrasing marks throughout the piece. The notation is spread across five systems, with the first system containing the initial melodic and harmonic material, and subsequent systems developing the themes and textures.

The musical score is divided into several systems, each with a treble and bass clef. The first system is marked with *m.d.* (mezzo-dolce) and includes a section labeled (a). The second system features a *p* (piano) dynamic and a *m.s. cresc.* (mezzo-sostenuto crescendo) section for the bass line, with the instruction *3 corde* (3 strings). The third system includes a *p subito* marking and a *dim.* (diminuendo) section. The fourth system is marked *p dolce e cantabile* and includes a *cresc.* section. The fifth system features a *p* dynamic and a *cresc.* section. The sixth system includes a *p subito* marking and a *pp sottovoce* (pianissimo sotto voce) section. The score is heavily annotated with fingerings (numbers 1-5) and slurs to guide the performer.

(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, starting with a triplet of eighth notes. 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 slurs and fingerings (1, 3, 4, 3, 2, 2). It is marked 'senza correre' and 'sf' (sforzando). The lower staff continues with a bass line, marked 'p' (piano).

*sf* *p cresc.*

This system shows further development of the piece. The upper staff has a melodic line with slurs and fingerings (2, 2, 4, 5, 4, 3). It is marked 'sf' and 'p cresc.'. The lower staff continues with a bass line, marked 'p'.

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. The upper staff has a melodic line with slurs and fingerings (2, 1, 3, 1, 5, 4, 3, 2). A '+' sign is placed above the first measure. The lower staff has a bass line with slurs and fingerings (7, 2, 3, 5). A '+' sign is placed above the first measure of the lower staff.

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

This system begins with a trill marked '(35) tr' and 'p' (piano). The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 2, 3, 4). The lower staff has a bass line with slurs and fingerings (1, 1, 2, 1, 1, 4). 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 includes a complex sequence of sixteenth notes in the left hand and chords in the right hand. The violin part has a melodic line with various fingerings (1-5) and a dynamic marking of *sf*. The system is divided into two measures by a bar line.

Come prima  
Comme plus haut  
As above

(a)

The second system continues the musical piece. It includes a first ending bracket labeled (a) in the piano part. The piano part has a dense texture with many sixteenth notes. The violin part has a melodic line with fingerings and a dynamic marking of *sf*. The system is divided into two measures by a bar line.

The third system shows the continuation of the piano and violin parts. The piano part has a complex rhythmic pattern with many sixteenth notes. The violin part has a melodic line with fingerings and a dynamic marking of *f*. A tenuto marking (ten.) is present above a note in the violin part. The system is divided into two measures by a bar line.

(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.*  
*s. cresc.:.....*  
3 corde

*d.*  
*f*  
*p subito*

First system of musical notation. The upper staff (treble clef) features a melodic line with a *cresc.* marking. The lower staff (bass clef) provides harmonic accompaniment. A *dim.* marking is placed between the staves. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The upper staff begins with the instruction *p dolce e cantabile*. It includes a *cresc.* marking. The lower staff continues the accompaniment. Fingerings and articulation marks are present throughout.

Third system of musical notation. The upper staff starts with a *p* dynamic. It features a *p subito* instruction and a *pp* dynamic. The lower staff includes a *pp sottovoce* instruction. A first ending bracket labeled *1. C.* with a *3* is shown.

Fourth system of musical notation. The upper staff has a *cresc.* marking. The lower staff features a first ending bracket labeled *3. C.* with a *3*.

Fifth system of musical notation. The upper staff begins with a *sf* dynamic, followed by a *p* dynamic. The lower staff continues with accompaniment and includes a *sf* dynamic marking.

(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 clef on the top staff, bass clef on the bottom staff. Dynamics include *p*, *cres.*, *f*, and *sf*. The word *marcato* is written below the bass staff. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *con forza* and *sempre molto marcato*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *sf* and *f espress.*. Rehearsal marks 858 are present. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *sf*, *p*, and *f*. Rehearsal mark 848 is present. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *sf* and *p*. The word *non legato* is written below the bass staff. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *cres.* and *f*. Fingerings are indicated with numbers 1-5.

*tranquillo*

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

*cresc.* *p*

*cresc.* *marcato, poco espress.*

*marcato* *sf* *sf*

*sf* *sf* *p* *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.



(sempre forte)

*a)*

*piu f*

*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.

*sf* *dim.*

*p* *più dim.* *pp* *p* *Ped. come prima*

*cresc.*

*deceso.* *p* *cresc.*

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

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

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*  
*cresc.*  
*f*  
*non legato*

*(senza dim.)*  
*P dolce ed espress.*  
*(tranquillo)*

*cresc.*  
*p*  
*cresc.*  
*2) cresc.*

*marc.*  
*marc.*

*marc.*  
*b) marc.*  
*sf*  
*sf*  
*sf*  
*sf*  
*p*

a) Vedi nota precedente.

b) La versione simmetrica della prima volta,

cioè: ecc. 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:



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:



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:



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