



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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(IMPRIMÉ EN ITALIE)

(PRINTED IN ITALY)

TRE SONATE

Op. 31. N. 3.

Composta nel 1802-03,
 pubblicata nel 1804
 presso Naegeli, a Zurigo.

18. Allegro ♩ = 120 - 126
espress.


p ten. *ten.* *sost.* *cresc:.....* *sf*


a tempo
p (legg.) *espress.*


ritard:..... *a tempo*
sost. *cres:.....* *sf* *p (legg.)*

scherzando
(ten.) *(ten.)*

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as trills, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is in a key with two flats and a 2/4 time signature.

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

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

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

The notation shows a piano exercise with dynamics *p* and *f*. It includes fingerings and a *senza pedale* instruction.

ecc.
etc.

1 2 3 4 5

2 5 4 1 3 4 1 4 3 1 2

p dolce e senza fretta *poco creso.*

(dim.) *p*

(sempre senza pedale)

1 2 3 4 5

1 2 3 4 5

p *mf* *p* *tr*

The musical score is divided into six systems, each with a treble and bass staff. The first system starts with a *mf* dynamic and includes a trill marked '132 tr'. The second system features a *p* dynamic with a *cresc.* marking and a *sf* dynamic. The third system includes a *p* dynamic with '(legg.)' and a *sf* dynamic. The fourth system shows a *p* dynamic with '(p)', *mf*, *f*, and *sf P subito* markings. The fifth system begins with a trill marked '35 b) tr' and a *cresc.* marking, followed by a *f* dynamic and *P subito*. The sixth system includes a *cresc.* marking and a *f* dynamic. Performance instructions include 'senza pedale' and '(sempre senza ped.)'.

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

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

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

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

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

b) Fingering *ad libitum* according to each one's physical capacity.

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The first system is marked *espr.* and *ritard:*, with dynamics *p dolce* and *molto sost.*. The second system is marked *a tempo (animato)* and *violento*, with dynamics *f*, *sf*, and *fp*. The third system is marked *scherzando*. The fourth system is marked *legg.* and *legg., sottovoce*. The fifth system is marked *espress.* and *f subito 3 corde*. The sixth system is marked *espress.* and *legg.*. Fingerings and articulation marks are present throughout the score.

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

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

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

sottovoce
espress.

3 corde subito
sf

sf
tr

(legato)
p
cresc.
b) legato

espr.
ritard.
(mf)
mp
p
cresc.
sf

Oppure:
a) Ou bien:
Or else:

ecc. etc.

b) Questi due arpeggi senza pedale. | b) Ces deux arpeges sans pedale. | b) These two arpeggi without pedal.

p (legg.)

ritard:.....
cresc:.....
sf
a tempo
p (legg.)

scherzando
(sempre p)

p
molto stacc.

cresc.
f
fz

espress.

p(non troppo)

(sempre senza pedale)

p dolce e senza fretta

(poco)

cresc.)

(dim.)

p

(sempre senza pedale)

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

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

Third system of musical notation, measures 7-10. The treble clef staff features slurs and trills (tr) with fingerings (2, 13, 2, 13, 2). The bass clef staff has chords with fingerings (5, 5, 4, 5). Dynamics include *mf*, *p*, and *cresc.:.....*.

Fourth system of musical notation, measures 11-15. The treble clef staff features repeated trills (tr) with fingerings (13, 2). The bass clef staff has chords with fingerings (5, 5, 5, 5, 5). A dotted line is present in the treble staff.

Fifth system of musical notation, measures 16-20. The treble clef staff features repeated trills (tr) with fingerings (13, 2). The bass clef staff has chords with fingerings (5, 5, 5, 5, 5). Dynamics include *f*, *p*, and *legg.*. The instruction *senza pedale* is written at the bottom right.

2 1 4
 (senza cresc.)
 (p) mf f

1 2 4 1 2 4
 3 2 5 4 3 1
 a)
 tr
 sf p subito cresc:..... f
 (sempre senza pedale)

p subito cresc. f

p dolce sost. cresc.

ritard:.....
 f cresc. più sf

a) Vedi nota precedente.

| a) Voir la note précédente.

| a) See the foregoing note.

a tempo

p (legg.) *cresc.*

ritard.:.....

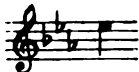
p subito *poco cresc.*


..... a tempo

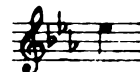
(p) *a)* *p* *cresc.*

p *cresc.:.....*

p *(senza cresc.)* *f*

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

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

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

SCHERZO

Allegretto vivace ♩ = 92-96

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

sf *pp sempre stacc.*
 1 Corda

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

(veloce)
sf p sf sf sf sf

pp
 1 C.

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

First system of musical notation. Treble and bass clefs. Includes fingerings (e.g., 2, 1, 3, 1, 2, 1, 3, 2, 4, 1, 3), dynamics (*ff*, *p*), and performance instructions (*senza cresc.*, *secco*).

Second system of musical notation. Treble and bass clefs. Includes fingerings, dynamics (*cresc.*, *p*), and performance instructions (*simile*, *a)*).

Third system of musical notation. Treble and bass clefs. Includes fingerings, dynamics (*decresc.*, *pp legg.*), and performance instructions (*simile*).

Oppure
Ou bien
Or else

Fourth system of musical notation. Treble and bass clefs. Includes fingerings, dynamics (*pp*), and performance instructions (*sempre stacc. e senza pedale*).

Fifth system of musical notation. Treble and bass clefs. Includes fingerings, dynamics (*pp*), and performance instructions (*1 C. cresc.*).

Sixth system of musical notation. Treble and bass clefs. Includes fingerings, dynamics (*p*, *sf*), and performance instructions (*decresc.*).

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

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

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

p sempre dolce

p *(simile)*

sf

sf *p* *p subito* *sf*

sf *cresc.*

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

a) Vedi nota precedente.

| a) Voir la note précédente.

| a) See foregoing note.

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

p *sf* *sf* *sf*

sf *decresc.....* *ritard:.....*

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

sf *pp* *tr* *tr* *1 C.*

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

ten. *4 5 3* *ten.* *3*

1 1 1 1
sempre dolce e legg.

1 1 1 1 *1 1 1 1* *pp*

tr *poco ritard:.....*

a tempo
ff *(secco)* *P(staccatissimo)* *(senza cresc.)*

3 C.

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

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

a) Ce peut certainement être omis sans scrupules.

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

(simile)
(p)
(simile)

decresc.

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

pp (sempre 1 C. sino alla fine)

cresc.

decresc.
pp
(senza rit.)

a) Vedi nota precedente.

a) Voir note précédente.

a) See foregoing note.

MINUETTO

Moderato grazioso ♩ = 104-108

espressivo e ben legato
p
cresc.

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

1. 2. espr.

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

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

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

Trio ♩ = 96
p. sf p. p. f marcato

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

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

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

sf p. f p

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

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

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

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

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

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

a) Quasi fagotto. Il ricordo del solo

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

a) Comme un basson. Le souvenir du solo:

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

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

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

Presto con fuoco $\text{♩} = 108$

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

rità: ecc.

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

etc.

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

etc.

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

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

sfp *sfp*

(*pesante (ma senza rall.)*)

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

a) *senza ped.*

sf *sf* *sf*

ff (sempre con tutta la forza) *ff*

a) a)

ff *ff*

a) a)

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

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

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

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

Second system of musical notation. The right hand continues with slurred passages and fingerings. The left hand has a steady accompaniment. Dynamic markings include *f* and *(simile)*.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamic markings include *(simile)* and *(sempre forte)*.

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

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

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

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

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

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

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

p
(senza pedale)

a)

cresc:..... *f*

sf *sf (sempre f)*

sf

a) Vedi nota precedente.

a) Voir note précédente.

a) See preceding note.

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

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

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

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

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

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

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

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

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

First system of musical notation. Treble and bass clefs. Dynamics: *f*, *sf*, *sf*, *sf*, *ff*, *p*. Fingerings: 1 3 5, 1 3 5, 1 3, 1 3, (5). Includes a fermata and a repeat sign.

Second system of musical notation. Treble and bass clefs. Dynamics: *f*, *sf*, *sf*. Includes a fermata.

Third system of musical notation. Treble and bass clefs. Dynamics: *sf*, *sf*, *ff*, *p*. Includes a fermata and a repeat sign. Tempo marking: *poco ritard:.....*

Fourth system of musical notation. Treble and bass clefs. Dynamics: *cresc:.....*. Tempo marking: *a tempo*. Includes a fermata.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *f*, *ff*. Includes a fermata and a repeat sign.

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

Diagram showing a piano key with a sustain pedal symbol and the instruction "(ten. col pedale)".