



*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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( IMPRIMÉ EN ITALIE )

( PRINTED IN ITALY )



# SONATA

dedicata al Conte von Waldstein

Op. 53.

Composta nel 1804,  
 pubblicata in maggio 1805  
 presso il "Bureau des arts  
 et de l'industrie., di Lipsia.

Allegro con brio ♩ = 168 - 176

21. *pp legg. e sottovoce*

1 C.  $\frac{1}{4}$   $\frac{1}{4}$  (senza pedale)

*pp*

*cresc.:.....*  
3 corde

*f sf*

*decresc.*

1 C.  $\frac{2}{4}$  *p a)*

a) Bülow raccomanda di equiparare la  $\textcircled{\circ}$  a  $\textcircled{\circ}$  senza corona. Però avendo la corona per scopo di spezzare momentaneamente il ritmo, e non soddisfacendo affatto a ciò il semplice raddoppio aritmetico della battuta, io raccomanderei invece:

ecc., oppure, a seconda

della sonorità del pianoforte:

ecc.

a) Bülow recommande d'égaliser la  $\textcircled{\circ}$  à  $\textcircled{\circ}$  sans point d'orgue. Pourtant le point d'orgue, ayant pour but de briser momentanément le rythme, et le simple redoublement arithmétique n'y atteignant pas, je recommanderais au contraire:

etc. ou bien:

sivant la sonorité du piano.

a) Bülow recommends the equalising of  $\textcircled{\circ}$  with  $\textcircled{\circ}$  without a pause. However the aim of the pause being momentarily to break the rhythm, and the simple arithmetic reduplication falling to do so, I, on the

contrary, recommend:

etc.

or else:

etc. according

to the sonority of the instrument.



(molto stacc.) (poco rall.)

decresc. .... *p*

(molto stacc.)

♩ = 152

*dolce e molto legato* *sf* *p*

*p* *leggero, poco stacc.* *dolce*

*sf*

*p* *cresc.* *espress.*



Oppure  
Ou bien  
Or else

1 3 5 2 1 5

*p* *decresc.* *pp*  
*sfp*

*cresc.* *poco espress.* *fp (tranquillo)*

*fp* (ten.)

*p subito*

1. *p subito* *pp leggero e sottovoce*  
2. *p subito*

*p subito* *pp legg. e sottovoce*  
1 C.

a) (sempre legg. e stacc.)

(Animato) (p) (legg. e non legato) senza pedale

cresc. f p

cresc. f

a) Se a qualche *purista* dispiacesse il salto anormale della settima nel basso, l'estensione della tastiera moderna gli permetterà di correggere così:

(da Bülow) ecc.

a) Si le saut anormal de la septième dans la basse déplaisait à quelque *puriste*, l'extension du clavier moderne lui permettrait de corriger ainsi:

(d'après Bülow) etc.

a) If the unusual leap of the seventh in the bass displeases certain *purists*, the extension of the modern keyboard will admit of the following correction:

(after Bülow) etc.



a) Le prime edizioni e l'autografo hanno *fa, sib, reb, fa*. Però l'autorevole edizione di Czerny ha invece *fa, lab, reb, fa*, il quale accordo di 6<sup>a</sup> è indubbiamente più logico e di miglior effetto della 6<sup>a</sup> tradizionale. La grande serietà di Czerny e la venerazione ch'egli aveva per il suo glorioso Maestro inducono a pensare che Beethoven stesso gli avesse suggerito questo cambiamento posteriormente alla pubblicazione del 1805.

a) Les premières éditions et le manuscrit portent *fa, sib, réb, fa*. Pourtant l'importante édition de Czerny porte au contraire *fa, lab, réb, fa*, accord de sixte infiniment plus logique et de meilleur effet que l'accord traditionnel de quarte et sixte. La grande conscience de Czerny, la grande vénération qu'il avait pour son glorieux Maître, induisent à penser que Beethoven lui-même lui avait suggéré ce changement, postérieurement à l'édition de 1805.

a) The first editions and the manuscript have *F, B flat, D flat, F*. On the other hand, Czerny's authoritative edition has instead *F, A flat, D flat, F*, which chord of the sixth is undoubtedly more logical and of better effect than the traditional «chord of the six-four». Czerny's great conscientiousness, and his great veneration for his glorious master, lead me to suppose that Beethoven himself had suggested this change after the publication in 1805.

5/2

*sempre f*

This system contains the first two staves of music. The upper staff features a complex melodic line with numerous fingerings (1-5) and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *sempre f* is placed in the lower staff.

Oppure:  
Ou bien:  
Or else:

*m.s.* *m.s.* *simile*

*(senza ped.)*

This system contains the third and fourth staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff features a more active accompaniment with slurs and a dynamic marking *(senza ped.)*. The word *simile* is written above the lower staff.

This system contains the fifth and sixth staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff features a more active accompaniment with slurs and a dynamic marking *(senza ped.)*.

*(sempre forte)*

This system contains the seventh and eighth staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff features a more active accompaniment with slurs and a dynamic marking *(sempre forte)*.

*(sempre forte)*

This system contains the ninth and tenth staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff features a more active accompaniment with slurs and a dynamic marking *(sempre forte)*.

*più f*

This system contains the eleventh and twelfth staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff features a more active accompaniment with slurs and a dynamic marking *più f*.

*più f* *mf* *mf*

This system contains the thirteenth and fourteenth staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff features a more active accompaniment with slurs and dynamic markings *più f*, *mf*, and *mf*.

5 (espr.)

f

f

(poco allarg.)

(a tempo)

4 C.

decresc.

ppp (lontano e molto confuso) a)

simile

(sfiorando appena le note)

simile

(sfiorando appena)

simile

poco a poco cresc.

simile sempre

3 corde

a) La pedalizzazione di questo passo potrà forse parere arrischiata a certi orecchi conservatori. Io credo però che, nella fantasia di Beethoven, queste 14 battute di «dominante» appartenessero piuttosto all'ordine del rumore che a quello della musica. Da una sonorità sorda, caotica, lontanissima far sorgere progressivamente uno sprazzo di luce abbagliante: ecco, secondo me, il senso espressivo di questo brano, che potrebbe benissimo aver dato origine al titolo «L'aurore».

a) La pédalisation de ce passage paraîtra peut-être risquée à certaines oreilles conservatrices. Je crois pourtant que, dans l'imagination de Beethoven, ces 14 mesures de «dominante» appartenaient plutôt à l'ordre du bruit qu'à celui de la musique. D'une sonorité lointaine, sourde, chaotique, faire surgir progressivement un flot de lumière aveuglante, tel est, selon moi, le sens expressif de ce passage, qui pourrait très bien être l'origine du titre: «L'aurore».

a) The pedalling of this passage may perhaps seem very daring to certain conservative ears. I believe, however, that in Beethoven's imagination, these 14 bars of the «dominant» belonged more to the order of «noise» than of music; but of a muffled sound, confused and far off, to cause to arise gradually a flood of blinding light, such is, according to my mind, the expressive significance of this passage which may very well have been the origin of the title «The Aurora».

a) Valore della corona:  $\circ \parallel \frac{3}{4} \text{d.} \parallel \text{C} -$   
 L'interpretazione:  $\circ \parallel \frac{5}{4} \text{d.} \parallel \text{C}$ , che può essere ottima per il caso analogo già commentato nella prima pagina, sarebbe qui esagerata.

a) Valeur du point d'orgue:  $\circ \parallel \frac{3}{4} \text{d.} \parallel \text{C} -$   
 L'interprétation:  $\circ \parallel \frac{5}{4} \text{d.} \parallel \text{C}$ , qui peut être excellente pour le cas analogue commenté à la première page, serait ici exagérée.

a) The value of a pause:  $\circ \parallel \frac{3}{4} \text{d.} \parallel \text{C} -$   
 The interpretation  $\circ \parallel \frac{5}{4} \text{d.} \parallel \text{C}$ , which may be excellent for the similar case, commented on in the first page, would be exaggerated here.

(1 C. sempre)

*pp legg.*  
(senza ped.)

*f pp (legg.)*  
1 C.  
3 C.

*pp*

*un poco espress.*  
3 C.  
*cresc.*  
(non troppo presto)  
*P subito*

*cresc.:.....*  
*f sf sf sf (f)*

(molto stacc.)

decresc.....

*p*

(molto stacc.)

*p*

(poco rall.)

♩ = 152

*dolce*

*cresc.*

*sf*

*p*

*p legg. poco stacc.*

*dolce*

*espress.*

*sf*

5

(*espress.*)

*cresc.*

(♩ = 160 - 168)

First system of musical notation. Treble clef on top, bass clef on bottom. The music features a complex melodic line in the treble with many slurs and fingerings (1-5, 2, 3, 4, 5). The bass line consists of a steady eighth-note accompaniment. Dynamics include *f* and *molto espr. e sost.*. The system concludes with the instruction *espr. e sost.*.

Second system of musical notation. Treble clef on top, bass clef on bottom. The tempo marking  $\text{♩} = 168-176$  is placed above the treble staff. The music continues with similar melodic and accompaniment patterns. The dynamic *sempre f* is indicated in the middle of the system.

Third system of musical notation. Treble clef on top, bass clef on bottom. This system is characterized by a series of slurs and dynamic markings. It begins with *decresc:* and ends with *cresc:*. The melodic lines are highly ornamented with slurs and fingerings.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. The music features a prominent melodic line in the treble with many slurs and fingerings. The dynamic *f* is marked in the middle of the system.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. The music is marked *ff molto energico* and *(marcatissimo)*. The bass line features a strong, rhythmic accompaniment with slurs and accents.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. The system begins with a small melodic fragment marked *eco. eto.*. The main part of the system features a melodic line in the treble and a bass line with slurs and accents. The dynamic *sf* is marked multiple times.

Oppure  
Ou bien  
Or else

poco espress.

a) Bülow ha qui, al primo quarto:

, il che è simmetrico colla prima volta. L'ipotesi di un errore del manoscritto è plausibile, tanto più che sull'autografo il passo sta scritto così:

, e che gli spostamenti erronei di terza sono assai frequenti nei casi ove si adoperano molti tagli addizionali.

a) Bülow a ici, au premier temps:

, ce qui est symétrique avec la première fois. L'hypothèse d'une erreur du manuscrit est plausible, d'autant plus que le passage y est écrit ainsi:

, et que les déplacements erronés de tierce sont très fréquents dans les cas où on emploie beaucoup de lignes supplémentaires.

a) Bülow has here, on the first beat:

, which is symmetrical with the first time. The hypothesis of a clerical error is plausible, the more so, that in the manuscript the passage is written thus:

and that the erroneous displacement of the third is very frequent in cases where many leger lines are used.



*p subito* *p subito*

*p subito* *pp (sottovoce)*

*(senza cresc.)* *f* *(senza dim.)* *p*

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

*ff* *sf* *p (legg.)*

*pp* *1 C.* *3 C.*


*(il tema della m.s. un poco marcato)*

a) L'edizione di d'Albert ha:  ;

ma si tratta di una opinione sua personale, non giustificata da nessuno dei testi originali, e ancor meno dall'ingannevole apparenza di simmetria colla quarta battuta seguente.

a) L'édition de d'Albert porte:  ;

mais il s'agit d'une opinion qui lui est personnelle, n'est justifiée par aucun texte original, et encore moins par l'apparence trompeuse de symétrie avec la quatrième mesure suivante.

a) E.d'Albert's edition has:  ;

but here it is a question of his own personal opinion, which is not justified by any of the original texts, and still less by the deceptive appearance of symmetry with the fourth bar that follows.

System 1: Treble and bass staves. Treble staff contains complex melodic lines with fingerings (e.g., 3 5 4, 1 3 2 4, 1 3 2 4, 1 3). Bass staff features a prominent *sf* (sforzando) dynamic marking. Performance instructions include *fp* (fortissimo piano) and *(legg.)* (leggiero).

System 2: Treble and bass staves. Treble staff includes a *poco allargando* instruction. A section is marked *rall.* (rallentando) followed by *molto*. Dynamics include *sf* (sforzando), *(f)* (forte), *sf* (sforzando), and *(mf)* (mezzo-forte).

System 3: Treble and bass staves. Treble staff begins with *a tempo* and *p dolce* (piano dolce). Dynamics include *sf* (sforzando), *p* (piano), and *p(subito)* (piano subito). The instruction *espress.* (espressivo) is present. The bass staff shows a *Capo* marking.

System 4: Treble and bass staves. Treble staff includes *ritard.* (ritardando), *(espr.)* (espressivo), and *a tempo (vivace)*. Dynamics include *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The bass staff features *1 C.* and *3 C.* markings.

System 5: Treble and bass staves. Treble staff includes a *cresc.* (crescendo) instruction. Dynamics include *ff* (fortissimo) and *sf* (sforzando). The bass staff features *ff* (fortissimo) and *sf* (sforzando) markings.

## INTRODUZIONE a)

Adagio molto  $\text{♩} = 60$ 

a) Non è cosa a tutti nota che questa sonata comprendeva, in origine, un *andante* di notevole sviluppo (in *fa magg.*, a  $\frac{3}{8}$ , in forma di tema variato). Sembra, a quanto dice Ries, che gli amici di B. lo consigliassero a pubblicare separatamente questo pezzo, onde ridurre la sonata a dimensioni meno anormali per l'epoca. D'altronde questo *andante* era assai inferiore ai due altri tempi. Esso fu pubblicato dapprima sotto il titolo: *Andante favori*. Si trova, fra molte altre edizioni, nel terzo volume di quella Lebert-Cotta senza num. di *op.*

b) La seguente disposizione grafica renderà assai più intelligibile questo mirabile periodo:

a) On sait peu que cette sonate comprenait, à l'origine, un *andante de développement important* (en *fa maj.*, à  $\frac{3}{8}$ , en forme de *thème varié*). Il semble, à ce que dit Ries, que les amis de Beethoven lui aient conseillé de publier séparément ce morceau, afin de réduire la sonate à des proportions moins anormales pour l'époque. Cet *andante*, d'ailleurs, était très inférieur aux deux autres mouvements. Il fut publié d'abord sous le titre d'*Andante favori*. Entre autres éditions, on le trouve dans le troisième volume de celle de Lebert-Cotta, sans N<sup>o</sup> d'*Op.*

b) La disposition graphique suivante rendra beaucoup plus intelligible cette admirable période:

a) It is not generally known that this Sonata comprised, originally an *Andante* of importance (in *F major* in  $\frac{3}{8}$  time in the form of a theme with variations). It seems, from what Ries has said, that Beethoven's friends had advised him to publish this piece separately, in order to reduce the Sonata to proportions less abnormal for that epoch. This *Andante* was, besides, very inferior to the other two movements. It was first published under the title of the «Favorite *Andante*». Among other editions, it is to be found in the third volume of Lebert and Cotta's, without Opus number.

b) The following disposition, as regards the writing, will make this marvellous passage much more intelligible.

c) Vedi prefazione.

c) Voir la préface.

c) See preface.

(la m.d. poco a poco più espressiva)

(il basso sempre espress.)

attacca subito il Rondò.

a) Il carattere espressivo della m.d., costringente imperiosamente l'esecutore ad accentuare e mantenere la nota inferiore di queste ottave, mi ha indotto a modificare lievemente la grafica originale, la quale era:

a) Le caractère expressif de la m.d., obligeant impérieusement l'exécutant à accentuer et à maintenir la note inférieure de cette octave, m'a induit à modifier légèrement la disposition graphique originale, qui était:

a) The expressive character of the right hand, which imperiously obliges the player to accentuate and sustain the lower note of this octave, has induced me to modify slightly the original disposition as regards the writing, which was:

## RONDO

Allegretto moderato ♩ = 108-112

(n.b. la m.d. appena percettibile)

(n.b. la main droite à peine perceptible)

(n.b. the right hand scarcely perceptible)

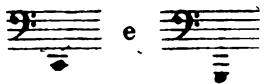
sempre *PPP* e *dolcissimo*  
(sempre 1 C.)  
(*PPP*) a)

*PPP* sempre

*legatissimo*

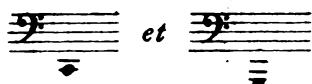
*pp* molto eguale e senza affrettare

a) Il pedale delle 40 prime battute è originale di Beethoven. E esso è stato soppresso da tutti i virtuosi-revisori (Bülow, Klindworth, d'Albert, ecc.) con gravissimo danno dell'equilibrio sonoro. I segni di Beethoven provano che egli subordinava, con ragione, la chiarezza delle armonie superiori al mantenimento dei bassi



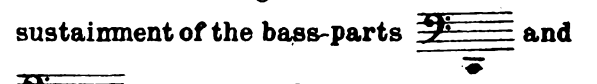
Si dovrà però suonare il più *PPP* possibile, sfiorando appena i tasti, per ottenere quella sonorità eterea e diafana che sentiva Beethoven. Strano caso, questo effetto di pedale che, immaginato nel 1804 da un genio audacissimo, doveva attendere più di un secolo per essere accolto e difeso dai musicisti della nostra generazione!

a) La pédale des 40 premières mesures est de Beethoven lui-même. Tous les virtuoses-reviseurs (Bülow, Klindworth, d'Albert etc.) l'ont supprimée au grand dommage de l'équilibre sonore. Les signes de Beethoven prouvaient qu'il subordonnait, avec raison, la clarté des harmonies supérieures à la tenue des basses




On devra pourtant jouer le plus *PPP* possible, effleurant à peine les touches, pour obtenir cette sonorité éthérée et diaphane, que sentait Beethoven. Etrange cas que celui de cet effet de pédale qui, imaginé en 1804, par un génie audacieux, devait attendre plus d'un siècle pour être accueilli et défendu par les musiciens de notre génération!

a) The pedal marked for the first 40 bars is by Beethoven himself. All the virtuoso revisors (Bülow, Klindworth, d'Albert etc.) have eliminated it to the great detriment of the tonal equilibrium. Beethoven's signs prove that he subordinated, with good reason, the clearness of the higher harmonies to the sustainment of the bass-parts



. This should be played, as *pianissimo* as possible, hardly touching the keys in order to obtain that ethereal and diaphanous sound that Beethoven felt. It is strange that this pedal-effect conceived in 1804 by a daring genius, should have to wait for more than a century in order to be accepted and defended by musicians of our generation!

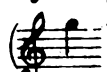


a) Credo assolutamente inutile di attribuire una qualsiasi precisa figurazione ritmica a questo trillo. Bisognerà preoccuparsi, anzitutto, di eseguirlo il più vigorosamente e rapidamente possibile; inoltre sarà bene di far sempre coincidere la nota inferiore  del trillo con ciascuna delle note della melodia (comprese le due prime), onde ottenere maggior energia nella parte della mano destra.

b) Bisogna tener presente, in questo difficile passo, che la melodia si trova sempre sulla seconda semicroma, cioè:




(a  $\frac{12}{16}$ )  
Si dovrà quindi accentuarla quanto basti per renderla facilmente afferrabile.

a) Je crois absolument inutile d'attribuer une figuration rythmique précise quelconque à ce trille. Il faudra se préoccuper, avant tout, de l'exécuter le plus rapidement possible, de plus il sera bon de toujours faire coïncider la note inférieure  du trille avec chacune des notes de la mélodie (y compris les deux premières), afin d'obtenir une plus grande énergie de la main droite.


b) Il faut avoir présent à l'esprit que, dans ce passage difficile, la mélodie se trouve toujours sur la seconde double croche, c'est à dire:



(a  $\frac{12}{16}$ )  
On devra donc l'accentuer suffisamment pour la rendre aisément saisissable.

a) I consider it absolutely useless to assign any precise rhythmical figure to this trill. Above all, it should be played as rapidly as possible. Moreover it will be well always to make the lower note  of the trill coincide with each of the notes of the melody (including the two first) in order to obtain greater energy in the right hand.

b) It is necessary to bear in mind, in this difficult passage, that the melody is always to be found on the second semi-quaver, thus:



(a  $\frac{12}{16}$ )  
One should, therefore, accentuate it sufficiently to make it easily discernible.



(senza affrettare)

ff marcatissimo sf (ten.)

This system contains the first two measures of the piece. The right hand features a complex rhythmic pattern with triplets and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *ff marcatissimo* and *sf* with a *(ten.)* marking.

sf (ten.)

This system contains measures 3 and 4. The right hand continues with intricate sixteenth-note passages, and the left hand maintains its accompaniment. Dynamic markings include *sf* and *(ten.)*.

sf sempre con sf tutta la forza sf sf sf pesante

This system contains measures 5, 6, and 7. The right hand has a long melodic line with a slur. The left hand features a *pesante* section. Dynamic markings include *sf* and *sempre con sf tutta la forza*.

sf sf sf sf

This system contains measures 8, 9, and 10. The right hand has a melodic line with slurs and fingerings (3, 1, 2, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 5, 5). Dynamic markings include *sf*.

sf ff

This system contains measures 11, 12, and 13. The right hand has a melodic line with slurs and fingerings (3, 3, 2, 3, 7). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 1, 5, 1, 5, 2, 5, 5, 5, 8, 4, 3, 4, 5). Dynamic markings include *sf* and *ff*.

sf p ff sf p

This system contains measures 14, 15, and 16. The right hand has a melodic line with slurs and fingerings (2, 2, 1, 4, 3, 1, 4, 1, 2, 2). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 5, 5, 4, 5, 4, 5, 4, 4, 4, 3, 4, 5). Dynamic markings include *sf*, *p*, *ff*, and *sf*.

1 4 2 1 4 1 4 1 4 1 4 1 4 1 4 1 4

*decresc.* ..... *pp*

3 C. a)

*sf* *p* *ff* *sf* *p*

*ff* *sf* *p* *1 C. pp*

*ppp*

*sempre ppp e dolcissimo*

*ppp sempre*

*ppp sempre*

a) Manca qui, sull'originale, il *f*. Credo la migliore questa interpretazione:

a) Le *f* manque ici sur l'original. Cette interprétation me paraît la meilleure :

a) In the original the *f* here is missing. This interpretation seems to me the best:

*pp* *sf eco. etc.*

*legatissimo*

*pp molto eguale e senza affrettare*

*cresc. (poco) (sempre 1 C.)*

*a)* *a)*

*sempre ppp e dolcissimo*

*a)* Vedi prima volta.

*a)* Voir la première fois.

*a)* See first time.

*P subito*

*(la melodia marcatissima)*

*cresc. molto*

*ff*

*staccatissimo*

*ff sempre*

*(senza affrettare)*

*sempre f e molto energico*

*senza pedale*

*(non leg.)*

a) Oppure:

b) Originale: . La disposizione grafica del manoscritto spiega come Beethoven abbia dimenticato il *la*, simmetrico di quello che trovasi otto battute oltre.

a) Ou bien:

b) Original: . La disposition graphique du manuscrit explique comment Beethoven ait pu oublier le *la*, symétrique à celui qui se trouve huit mesures plus loin.

a) Or else:

b) Original: . The disposition of the writing in the manuscript explains how Beethoven may have forgotten the *A* which is symmetrical with that to be found eight bars further on.

1 8 1 2 3 5 3 3 5 2 1 3 1 3 1 3 5 8 5 3 1 3 5 3 2 3 5 3

2 8 1 4 2 1 4 2 1 3 1 2 3 1 2 3 1 3 1 3 1 3 1 3 1 3 1 3 2 3

*(non leg.)*  
*sempre con molta forza*

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

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

*ten.*  
*sf*

*(sempre senza correre)*  
*(sempre forte)*

1 3 2 1 4 1 3 5 8 1 3 5 2 1 3 8 1 3 8 1 3 8 1 3 8 1 3 8 1 3 8 1 3 8

5 8 3 1 3 2 1 4 8 2 1 8 1 3 1 3 2 1 3 1 2 3 4 1 8 1 2 1 2 1 8 1 2 8 2 8

*ten.*  
*sf*  
*a)*

a) *Altra diteggiatura:*

a) *Autre doigté:*

a) *Another fingering:*

1 2 1 3 1 3 1 2 1 3 1 3

First system of musical notation. The right hand (treble clef) features a complex melodic line with numerous fingerings (1-4) and slurs. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *più forte* and *ten.* (tension).

Second system of musical notation. The right hand continues with intricate fingerings. Dynamics include *sf* (sforzando), *sempre più forte* (always getting stronger), *sf*, and *ff* (fortissimo).

Third system of musical notation. The right hand has a series of slurs and fingerings. The left hand has rests followed by notes. Dynamics include *sf*, *mf*, and *p* (piano).

Fourth system of musical notation. The right hand has slurs and fingerings. The left hand has chords and notes. Dynamics include *sf*, *p*, *ff*, and *p*.

Fifth system of musical notation. The right hand has slurs and fingerings. The left hand has chords and notes. Dynamics include *ff*, *sf*, *p*, *decresc.* (decrescendo), and *pp* (pianissimo).

Oppure:  
 a) Ou bien.  
 Or else:

A small musical notation showing an alternative part for the right hand, consisting of a few notes with slurs.

*la m.d. ben tenuta e legata  
(meno piano)*

*molto espr. (un poco agitato)*

*sf*

*p subito*

*1 Ped. simile*

*sf*

*p*

*1 C.*

*pp e tranquillo*

*espressivo a)*

*sempre pp*

*a) Espressivo riguarda non solo la m.s.,  
cioè le due note tematiche:*

*da suonarsi queste con molta sensibilità  
durante tutto il loro bellissimo «sviluppo»,  
ma pure gli arpeggi della destra, i quali rac-  
chiudono, allo stato «latente», la melodia prin-  
cipale.*

*a) Espressivo regarde non seulement la  
m.g., c'est à dire les deux notes thématique:*

*etc. qu'il faut jouer avec beau-  
coup de sensibilité pendant tout leur admi-  
rable «développement», mais aussi les ar-  
pegges de la droite qui renferment, à l'état  
latent, la mélodie principale.*

*a) Espressivo refers not only to the left  
hand, i.e. the two thematic notes:*

*etc. which must be played with  
much feeling during the whole of their very  
beautiful «development», but also to the ar-  
peggi in the right hand, which contain, in a  
latent form, the principal melody.*

*sempre molto tranquillo.*

First system of musical notation. The treble staff contains a series of chords and melodic fragments with fingerings (1, 2, 4, b, 5) and slurs. The bass staff has a few notes and rests. Dynamic marking: *pp* (sempre un poco espr.).

Second system of musical notation. The treble staff continues with chords and fingerings (2, 1, 2, b, 4, b, 5, 4, 1, 4). The bass staff has notes and rests. Dynamic marking: *(pp)*.

Third system of musical notation. The treble staff has complex chords and fingerings (5, 4, 1, 3, 2, 1, 3, 2, 1, 4, 5, 3, 1, 2, 1, 4). The bass staff has notes and rests. Dynamic marking: *(pp)* (sempre 1 C.).

Fourth system of musical notation. The treble staff features a descending melodic line with fingerings (5, 1, 2, 3, 2, 5, 4, 2, 5, 3, 2, 5, 4, 2, 1, 2, 1, 4, 5, 5, 3, 2, 5, 4, 2). The bass staff has notes and rests.

Fifth system of musical notation. The treble staff has chords and fingerings (5, 3, 4, 5, 4, 2, 5, 3, 2, 5, 3, 5, 3, 2). The bass staff has notes and rests. Dynamic markings: *3 C. f(poco)* and *1 C. pp misterioso*.

Sixth system of musical notation. The treble staff has notes and rests. The bass staff has notes and rests. Dynamic marking: *(senza cresc.)*.



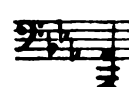

*f subito*


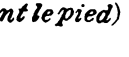
*decresc.* *p* *decresc.*


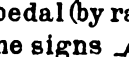
*pp* *sempre più pp e perdendosi*

*ten.* *ten.* *f subito 3 Corde* *ff (argamente)*

*(senza dim.)*

a) Sul pianoforti moderni è da temere che, usando la lunghissima tenuta di pedale segnata da Beethoven, il  venga talvolta a soverchiare un po' troppo il vero basso sol. In tal caso sarà bene di rinnovare leggermente il pedale (rialzando impercettibilmente il piede) ai segni .

a) Sur les pianos modernes il est à craindre que, en employant la longue tenue de pédale marquée par Beethoven, le  domine parfois la vraie basse qui est sol. Dans ce cas il sera bon de renouveler la pédale (en relevant imperceptiblement le pied) aux signes .

a) It is to be feared that on the modern pianoforte, in making use of the lengthy sustaining of the pedal, indicated by Beethoven, the  may overpower the real bass, G. In this case, it will be well gently to renew the pedal (by raising the foot imperceptibly) at the signs .

1 C.  
*pp subito*

*p subito*  
3 C.  
*cresc. molto...*  
tr

(*marcatiss.*) *sf*  
*ff*  
*staccatiss.*

*sf*  
*ff sempre*

4 a) 3 4 4 4# 4  
3 2 4 4 4 4 4  
*sempre f e molto energico*  
(*senza pedale*)

a) Vedi nota della prima volta, riguardante il melos del passo.

a) Voir la note de la première fois, concernant le melos du passage.

a) See the note on the first time concerning the «melos» of this passage.

*senza affrettare*  
*sempre più f*


*(simile)*  
*Pedale sempre simile*


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

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

a) Qui, e per le 3 battute e  $\frac{1}{2}$  seguenti, la melodia si trova invece sulla prima semicroma di ogni gruppo di sei.

b) La seguente lieve modificazione:


 riuscirebbe di grande vantaggio alla melodia.

c) I cinque primi *sf* debbono comprendere anche la nota seguente (2<sup>da</sup> ) , che costituisce la melodia.

a) Ici, et pour les 3 mesures et  $\frac{1}{2}$  suivantes, la mélodie se retrouve au contraire sur la première double croche de chaque groupe de six.


b) La légère modification suivante:

 serait de grand avantage pour la mélodie.

c) Les cinq premiers *sf* doivent comprendre aussi la note suivante (2<sup>ème</sup> ) , qui constitue la mélodie.

a) Here, and for the 3  $\frac{1}{2}$  bars following, the melody is found on the contrary, on the first semiquaver of each group of six.

b) The following slight modification:

 would be of great advantage for the melody.

4 3 4 3 4 a) 4 3 4

*sf sf sf sf p*

(Pedale sempre due volte per ogni misura)

3 2 3 4 3 4 a) 4 3 3 4

*ff sf sf sf p*

*cresc.:.....* *senza stringere!*

*ff sf sf sf*

*sf decresc. 1 C. p*

*p*

*pp ppp m.d. m.s. 1 m.s. 1*

*(senza ritardare) (lunga)*

*attacca subito il Prestissimo*

a) Le mani femminili troveranno forse più agevole questa diteggiatura:

a) Les mains féminines trouveront peut être plus aisé ce doigté:

a) Feminine hands will perhaps find this fingering easier:

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

a) Beethoven voleva che il pedale fosse mantenuto per le prime 8 battute e  $\frac{1}{2}$  del Prestissimo. Anche sul pianoforte odierno si può rispettare questa sua intenzione, a patto però: 1°) di suonare *pp* (una corda) subito dopo il primo *f*, in modo che ne risultino una sonorità assai confusa per cominciare; 2°) di sollevare adagio il pedale destro durante la linea ----, così da averlo completamente tolto al segno —.

b) Pedale di Beethoven.

a) Beethoven voulait que la pédale fût tenue pendant les 8 premières mesures et  $\frac{1}{2}$  du Prestissimo. On peut respecter son intention sur le piano moderne, à condition toutefois: 1°) de jouer *pp* (una corda) tout de suite après le premier *f*, de façon à obtenir une sonorité très confuse pour commencer; 2°) de soulever lentement la pédale droite pendant la ligne ----, pour l'enlever complètement au signe —.

b) Pédale de Beethoven.

a) Beethoven wished the pedal to be sustained for the first 8  $\frac{1}{2}$  bars of the Prestissimo. One can respect his intention on the modern pianoforte, on condition, however, (1) that one plays *pianissimo* (una corda) immediately after the first *f* in such manner as to obtain a very confused sound to begin with; (2) that one raises the right pedal slowly during the line ---- so as to raise it completely at the sign —.

b) Beethoven's pedalling.

First system of musical notation. Treble and bass staves. Includes dynamic markings *pp sempre* and *sf*. A circled 'a)' is placed below the bass staff.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *sempre pp* and *ff subito*. A circled 'a)' is placed below the bass staff.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *ff*, and *p*. A circled 'a)' is placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *ff*, *p*, and *pp* (sempre 1 C.). A circled 'a)' is placed below the bass staff.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *pp*. A circled 'a)' is placed below the bass staff.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *ppp*. A circled 'a)' is placed below the bass staff.

a) Pedale di Beethoven.

a) Pédale de Beethoven.

a) Beethoven's pedalling.

Oppure *a)*  
 Ou bien  
 Or else

*a)* Non tutti i pianoforti odierni hanno tastiere che consentano il *glissé* pianissimo, nè tutte le mani vi sono atte. Nell'uno come nell'altro caso, è consigliabile la modificazione soprastante qui all'originale, analoga in gran parte a quella preconizzata da H. v. Bülow allo stesso scopo.

*a)* Le clavier de tous les pianos modernes ne permettent pas le *glissé* pianissimo, et toutes les mains ne peuvent le faire. Dans l'un et dans l'autre cas, il est conseillé de se servir de la modification ajoutée ici à l'original, analogue en grande partie à celle préconisée par H. von Bülow dans le même but.

*a)* Not all modern pianos have keyboards that admit of a *glissé* pianissimo, nor can all hands produce it. In one case as in the other the modification here added to the original is advisable, analogous in great measure to that recommended by H. von Bülow, with the same end in view.

*(sempre la melodia un poco marcata)*

*pp subito e dolcissimo*

1 C.

a) Il manoscritto ha qui una nota autografa di Beethoven, ove egli suggeriva le due seguenti «facilità», per coloro che trovassero troppo difficile il trillo:

1) (sic)

2) (sic)

(questa è ineseguibile). Se anche tali espedienti non hanno più ragione di esistere per i teorici odierni, cionondimeno è interessante sapere che nella medesima «nota» l'autore dice «non essere necessario che il trillo sia molto rapido». Riguardo alla figurazione ritmica dei trilli, ripeto che nessuno dei sistemi escogitati dagli uni e dagli altri per misurare il trillo mi sembra raccomandabile. Bisogna soprattutto preoccuparsi di due cose: di suonare con dolcezza la melodia, e di trillare abbastanza rapidamente, ma senza durezza. Per ciò che concerne la nota di attacco dei vari trilli, credo che si debbano cominciare colla nota

superiore quelli del *sol*: ;

che i seguenti, cioè quelli del: , debbano invece venire iniziati colla nota principale, a scopo di maggior chiarezza; e

che infine i due ultimi: e , si debbano di nuovo attaccare colle note ornamentali, come d'altronde sono notati. Quanto sta qui scritto è dedotto da un accuratissimo studio della grafica originale del passo, grafica caratteristica e riprodotta poco fedelmente nelle varie edizioni.

b) Pedale di Beethoven.

a) Le manuscrit a ici une note autographe de Beethoven où il propose les deux «facilités» suivantes pour ceux qui trouvent trop difficile le trille:

1) (sic)

2) (sic)

(inexécutable). Si même la technique moderne ôte toute raison à de pareils expédients, il est intéressant de savoir que dans la même «note» l'auteur dit que le trille n'a pas besoin d'être rapide. Quant à la figuration rythmique du trille, je répète qu'aucun des systèmes proposés par les uns ou les autres pour le mesurer ne me semble recommandable. Il faut surtout se préoccuper de deux choses: de jouer avec douceur la mélodie, et de «triller» assez rapidement, mais sans dureté. Pour ce qui concerne la note d'attaque des différents trilles, je crois qu'il faut commencer par la note

supérieure celui du *sol*: ; que les suivants, c. à d. ceux des:

, doivent être commencés au contraire par la note principale, et qu'en

fin les deux derniers: et doivent être attaqués de nouveau par la note ornamentale, comme ils sont d'ailleurs notés.

Tout ceci est déduit d'une étude des plus soignées de la disposition graphique originale du passage, disposition caractéristique et reproduite peu fidèlement dans les diverses éditions.

b) Pédale de Beethoven.

a) The manuscript has here an autograph note of Beethoven where he suggests the two following versions as easier for those who find the trill too difficult:

1) (sic)

2) (sic)

(impossible of execution). If such expedients have no «raison d'être» for modern technique, it is nevertheless interesting to know that in the same «note» the composer says that «the trill need not be taken too fast». As to the rhythmical form of the trill, I repeat that none of the systems proposed by one or the other for measuring the trill, seems to me to be recommendable. Above all, it is necessary to be careful of two things: to play the melody softly, and to «trill» sufficiently rapidly without making it hard. As to the note of attack of the different trills, I think that one should begin with

upper note that of G ; that the following i. e. those of

, should begin on the contrary, with the principle note; and that

lastly, the two last: and should again begin with the ornamental note as they are noted elsewhere.

All that is here written has been deduced from the most careful study of the original writing of the passage, which is characteristic and has not been faithfully reproduced in the various editions.

b) Beethoven's pedalling.



First system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Includes fingerings and a slur over the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp sempre dolcissimo*. Includes trills in the treble staff and fingerings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Includes trills in the treble staff and fingerings.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *accel.*. Includes trills in the treble staff and fingerings.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc. molto*. Includes a section marked '3 C.' and fingerings.

a) Da eseguirsi in uno dei due seguenti modi:

a) A exécuter d'une des deux façons suivantes:

a) To be performed in one of the two manners following:

Musical notation for the first alternative, showing a sequence of notes with fingerings (5, 4, 3, 2, 1) and dynamics: *ecc. etc.*

Oppure  
Ou bien  
Or else

Musical notation for the second alternative, showing a sequence of notes with fingerings (4, 2, 5, 2, 4, 5) and dynamics: *ecc. etc.*

*(Poco più animato ♩=176)*

First system of the musical score. The right hand (RH) features a melodic line with various ornaments and slurs, including a trill. The left hand (LH) provides a harmonic accompaniment with chords and single notes. Dynamics include *ff*, *sf*, and *p*. Fingering numbers are present above and below notes.

Second system of the musical score. The RH continues with a melodic line, marked *p* and *(sempre piano)*. The LH accompaniment is marked *p*. A *cresc.* (crescendo) hairpin is shown. Fingering numbers are present.

Third system of the musical score. The RH features a melodic line with slurs and ornaments, marked *f*. The LH accompaniment is marked *ff (staccatissimo)*. Fingering numbers are present.

Fourth system of the musical score. The RH features a melodic line with slurs and ornaments. The LH accompaniment consists of chords and single notes. Fingering numbers are present.

Fifth system of the musical score. The RH features a melodic line with slurs and ornaments, marked *pp (senza ritardare)* and *1 C.*. The LH accompaniment is marked *ff* and *3 C.*. Dynamics *f a)* are also present. Fingering numbers are present.

a) È verosimile che questi *f* debbano intendersi come due *sf*. Tale confusione di segni non è rara nei manoscritti di Beethoven.

a) Il est vraisemblable que ces *f* soient plutôt deux *sf*. Une pareille confusion de signes n'est pas rare dans les manuscrits de Beethoven.

a) It is probable that these *f*'s should be rather two *sf*. Such a confusion of signs is not rare in the manuscripts of Beethoven.