



*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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# L. van BEETHOVEN

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## SONATE

per Pianoforte

Nuova edizione critica,  
riveduta e corretta da

Nouvelle édition critique,  
revue et corrigée par

New critical edition  
revised and corrected by

Alfredo CASELLA

Volume III.

## SONATA

dedicata alla Contessa Teresa von Brunswick

Op. 78.

Composta nel 1809,  
pubblicata in Dicembre 1810  
presso Breitkopf e Härtel, a Lipsia.

24.

Adagio cantabile  $\text{♩} = 80$

Allegro ma non troppo  $\text{♩} = 69$

(a)

Da eseguirsi:

(b) *A exécuter:*

To be executed:

Versione erronea delle vecchie edizioni francesi e belghe:

(c) *Version erronée des anciennes éditions françaises et belges:*

Erroneous version of the old French and Belgian editions:

(a)

*cresc.* *sf*

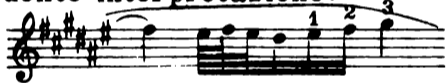
*P subito*

*simile* *cresc.*

(b)

(c)

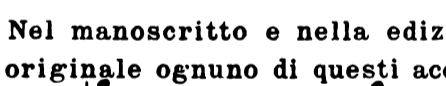
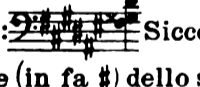

(a) L'abbellimento  $\infty$ , già riscontrato nell'Op. 54, esigerebbe teoricamente la seguente interpretazione:



Io credo però preferibile questa lieve modificazione:



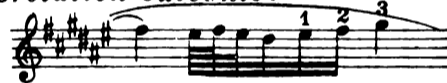
In ogni caso l'interpretazione bülowiana:  è troppo arbitraria e lontana dall'intenzione precisa di Beethoven.

(b) Nel manoscritto e nella edizione originale ognuno di questi accordi  è scritto:  Siccome al richiamo ulteriore (in fa #) dello stesso periodo l'autore scrisse:  risulta evidente una sua distrazione nella ortografia presente.

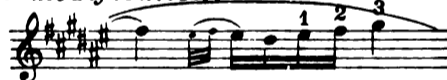
(c) Molte edizioni francesi hanno la seguente assurda versione:

Visibilmente il sol  $\flat$  della m.s. è stato adottato perché di più facile lettura. Ma in ogni caso è erroneo attribuire a Beethoven (come fa un'edizione parigina recente) la bizzarra coesistenza di quel Sol  $\flat$  e del Fa  $\times$ . Il manoscritto e tutte le migliori edizioni non consentono il minimo dubbio.

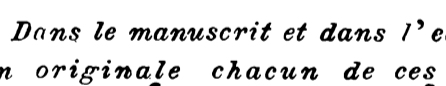

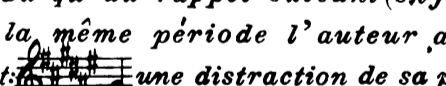
(a) L'ornement  $\infty$  déjà rencontré dans l'Op. 54 exigerait théoriquement l'interprétation suivante:



je crois cependant préférable cette légère modification:



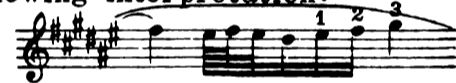
En tout cas l'interprétation de Bülow:  est trop arbitraire et s'éloigne de l'intention précise de Beethoven.

(b) Dans le manuscrit et dans l'édition originale chacun de ces accords  est écrit:  Attendu qu'au rappel suivant (en fa #) de la même période l'auteur a écrit:  une distraction de sa part est évidente dans la présente orthographe.

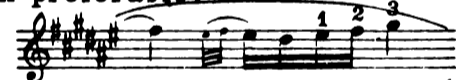
(c) Beaucoup d'éditions françaises portent cette absurde version:

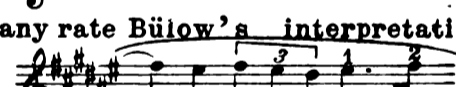
Visiblement le sol  $\flat$  de la m. g. a été adopté pour faciliter la lecture. Mais en tout cas c'est une erreur d'attribuer à Beethoven (comme le fait une édition parisienne récente) la bizarre coexistence de ce Sol  $\flat$  et du Fa  $\times$ . Le manuscrit et toutes les meilleures éditions ne laissent aucun doute à ce sujet.

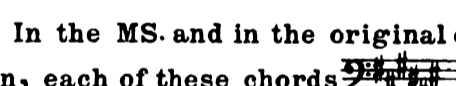
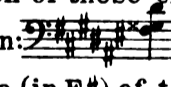
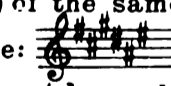
(a) The ornament  $\infty$ , already found in Op. 54, would, theoretically, demand the following interpretation:



but I consider this slight modification preferable:



At any rate Bülow's interpretation:  is too arbitrary and remote from Beethoven's exact intention.

(b) In the MS. and in the original edition, each of these chords  is written:  As in the last reference (in F#) of the same period the author wrote:  it is obvious there must be a slip in the present orthography.

(c) Many French editions have the following absurd version:

Evidently the G $\flat$  of the l.h. has been adopted as easier to read. But, in any case, it is a mistake to attribute to Beethoven (as does a recent Paris edition) the absurd coexistence of the G $\flat$  and of the F $\times$ . The MS. and all the best editions do not admit of the least doubt on the point.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *f*, *ff*, and *p dolce*. Fingerings are indicated with numbers 1-5. A wavy line in the bass staff is labeled *(a)* and *(ten.)*.

Second system of musical notation. Treble clef, key signature of three sharps. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, key signature of three sharps. Dynamics include *sf*, *p*, *f*, and *sf*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of three sharps. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, featuring first and second endings. Treble clef, key signature of three sharps. Dynamics include *dolce*. Fingerings are indicated with numbers 1-5.

La nota di attacco:  
 (a) La note d'attaque:  
 The note of attack:

A short musical notation showing a single note on a bass staff with a sharp sign and a wavy line below it, corresponding to the label (a).

non esiste sul manoscritto.  
 n'existe pas dans le manuscrit.  
 does not exist in the MS.

*cresc.* *dim.* *p* *pp*

*marcato* *f* *(p)* *f* *p*

*f marcato* *(sempre p e legg.)* *cresc...*

Bülow proscrive con ragione la troppo frequente facilitazione:

(a) Bülow proscrit, avec raison, la trop fréquente facilitation:

Bülow prohibits - and with reason - the too frequent simplification:

ff 35 p Pedale come prima

This system shows the first two staves of the piece. The treble clef staff begins with a dynamic marking of *ff* and a fingering of 21. The bass clef staff starts with a dynamic of *ff* and a fingering of 35. The piece transitions to a piano (*p*) dynamic in the second measure. The instruction "Pedale come prima" is written below the bass staff.

leggermente (a)

The second system continues the piece. The treble clef staff has a dynamic marking of *leggermente*. The bass clef staff has a dynamic of *p*. A fingering of 3 is shown above the treble staff, and a fingering of 2 is shown above the bass staff. A note in the bass staff is marked with (a).

(b) f

The third system features a dynamic marking of *f* in the treble clef staff. The bass clef staff has a dynamic of *p*. A note in the bass staff is marked with (b).

f p f

The fourth system shows a dynamic of *f* in the treble clef staff and *p* in the bass clef staff. The system concludes with a dynamic of *f* in the treble clef staff.

p f p f p

The fifth system features alternating dynamics: *p* in the treble clef staff and *f* in the bass clef staff, followed by *f* in the treble clef staff and *p* in the bass clef staff, and finally *p* in the treble clef staff and *f* in the bass clef staff.

Versioni erronee delle antiche edizioni francesi: (a) (b)  
 Versions erroneées des anciennes éditions françaises:  
 Erroneous versions of old French editions:

Two small musical examples, (a) and (b), are provided to illustrate the errors. Example (a) shows a bass clef staff with a note that is incorrectly marked with a sharp sign. Example (b) shows a bass clef staff with a note that is incorrectly marked with a flat sign.

(a)

First system of musical notation. Treble clef staff contains a melodic line with a slur over the first two measures and a fingering sequence of 2, 3, 2, 1, 2 above the notes. Bass clef staff contains a harmonic accompaniment. Dynamics include *cresc.*, *sf*, and *p subito*. A *sf* dynamic is also marked in the bass staff.

Second system of musical notation. Treble clef staff continues the melodic line with various fingerings (e.g., 2, 1, 1, 2, 5, 4, 1, 3, 2). Bass clef staff continues the accompaniment with fingerings like 4, 5, 5, 2, 5, 4, 5.

Third system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes the instruction *cresc.....* and fingerings like 5, 5, 5, 5, 4.

Fourth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes the instruction *ff* and *(ten.)* with a tremolo effect. Fingerings like 5, 5, 5, 5, 5 are shown.

Fifth system of musical notation. Treble clef staff includes the instruction *p dolce* and features triplets. Bass clef staff includes the instruction *f* and features triplets. Fingerings like 5, 3, 2, 2, 1, 3, 4, 2, 1, 3, 1, 2, 3, 4, 3 are shown.

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



(a) Modificazione che uso e consiglio:

(a) Modification que j'emploie et que je conseille:

(a) I make use of and advise this modification:

(b) Sebbene legittimato da ragioni stilistiche e plastiche, questo ritornello non è assolutamente indispensabile.

(b) Quoique justifiée par des raisons de style et de plastique, cette reprise n'est pas absolument indispensable.

(b) Although admissible for stylistic and plastic reasons, this refrain is not absolutely indispensable.

Allegro vivace ♩=144

The musical score is written for piano and consists of seven systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 144 beats per minute. The score includes various dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *sf* (sforzando). It also features performance instructions like *cresc.* (crescendo) and *dim.* (diminuendo). The notation includes complex rhythmic patterns, slurs, and fingerings. The piece concludes with a final chord marked *f* in 4/4 time.


First system of musical notation, piano and bass staves. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.


Second system of musical notation, piano and bass staves. Dynamics include *pp*, *(p)*, *cresc.*, and *f*. Fingerings are indicated with numbers 1-5.


Third system of musical notation, piano and bass staves. Includes a section marked *(a)*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, piano and bass staves. Dynamics include *f* and *dimin.*. The word *simile* is written above the staff. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, piano and bass staves. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

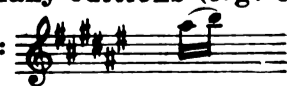
(a) Il manoscritto e la prima edizione avevano qui:  Però, la simmetria colla prima volta e la maggior facilità di esecuzione mi hanno fatto adottare la versione ammessa in tutte le edizioni moderne.

(a) Le manuscrit et la première édition avaient ici:  Cependant la symétrie avec la première fois et la plus grande facilité d'exécution m'ont fait adopter la version admise par toutes les éditions modernes.

(a) The MS. and the first edition had here:  Notwithstanding this, the symmetry with the first time, and the greater facility of execution have decided me to adopt the version found in all modern editions.

(a) Molte edizioni (Germer p.e.) hanno qui:  Ma tanto il manoscritto quanto la prima edizione portano l'altra versione.

(a) Beaucoup d'édicions (Germer p.e.) ont ici:  Mais le manuscrit aussi bien que la première édition portent l'autre version.

(a) Many editions (e.g. Germer) have here:  but the MS. as well as the first edition have the other version.

The musical score is written for piano and consists of five systems of staves. The first system shows a transition from *f* to *p*. The second system begins with *pp(a)*, followed by *(p)*, *cresc:*, and *f*. The third system features *(mf)*, *(cresc.)*, and *f*. The fourth system is marked *sf forte*. The fifth system starts with *dim.*, then *p*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes. A specific fingering for a passage is labeled (b).

(a) Questo *pp*, omissio in certe edizioni (la prima, p.e.), in altre (Bülow) addirittura sostituito con un *f*(!), si trova sul manoscritto di Beethoven.

(b) Diteggiatura possibilissima di Beethoven:

(a) Ce *pp*, omis dans certaines éditions (la première p.e.), dans d'autres (Bülow) tout simplement remplacé par un *f*(!), se trouve dans le manuscrit de Beethoven.

(b) Doigté, selon toute probabilité, original de Beethoven:

A short musical phrase in treble clef with a key signature of three sharps (F#, C#, G#). The notes are G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. Fingerings are indicated by numbers 1-4 above the notes.

(a) This *pp*, omitted in certain editions, (the first, for instance), in others (Bülow) positively replaced by an *f*(!) is found in Beethoven's MS.

(b) Fingering, most probably Beethoven's original:

(a) Versione del manoscritto e delle prime edizioni Breitkopf e Artaria, alterata poi in:



(a) Version du manuscrit et des premières éditions Breitkopf et Artaria, ensuite modifiée comme ceci:



(a) Version of the MS. and of the first editions of Breitkopf and Artaria, afterwards altered to:



*(tranquillo)*

*f* *p (leg.)* *pp* *p (leg.)*

*cresc.*

*f sf dim. p ritardando.....*

*(a) (in tempo, rapido)* *pp cresc. (Presto, con fuoco)*

*ff*

La seconda  $\frown$  più lunga della prima.  
 (a) Le second  $\frown$  plus long que le premier.  
 The second  $\frown$  longer than the first.

Breve pausa.  
 (b) Pause brève.  
 Short pause.