A. J. Philipp

al collega illustre, all'amico carissimo,
dedica questa non lieve "fatica„ didattica
L. 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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L. van BEETHOVEN

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 ♩=80

Allegro ma non troppo 𝅗𝅥=69

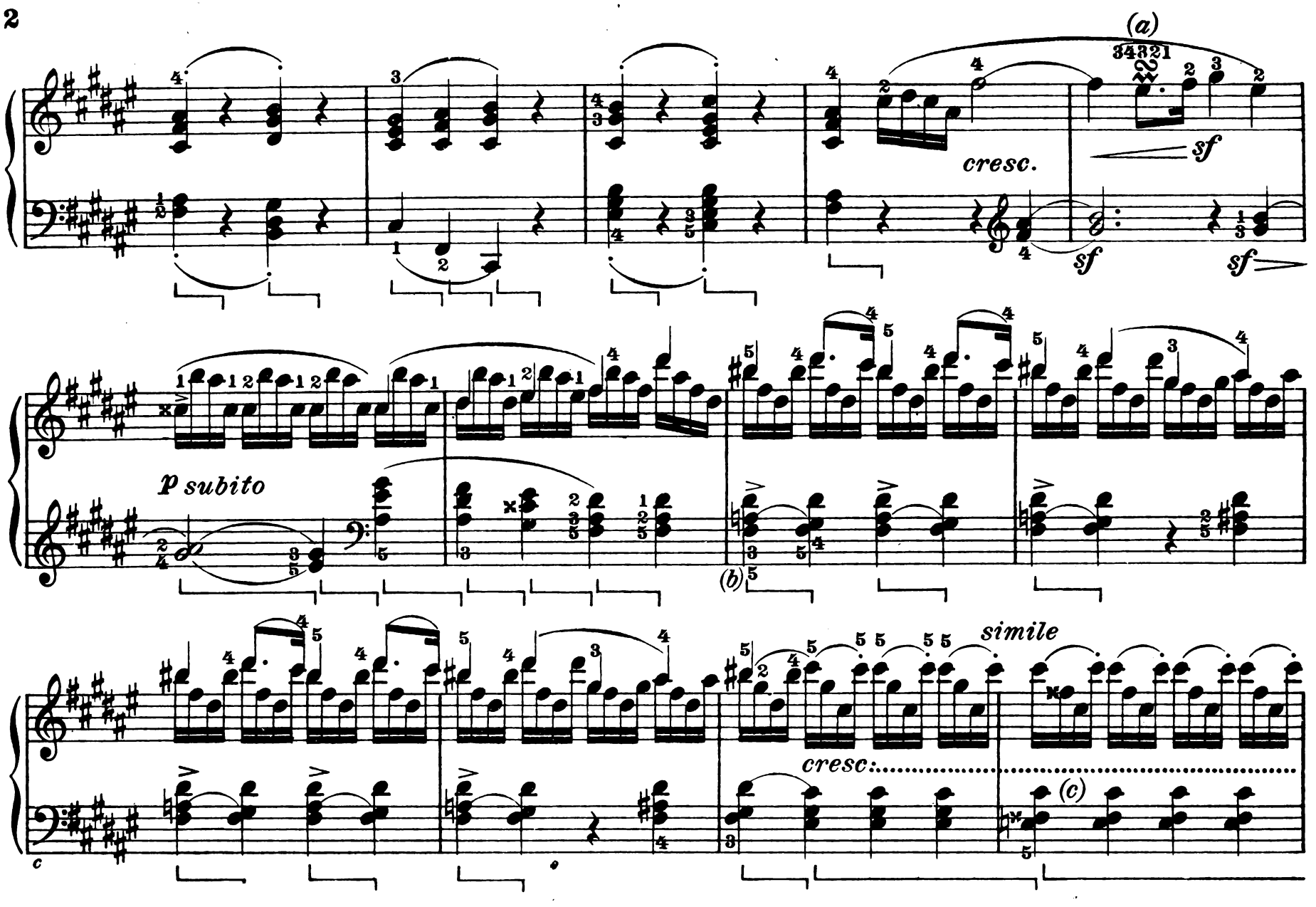
p (rit.) *dolce* *leggermente* *cresc.* *p subito*

(a)

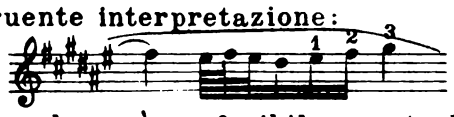
(b) Da eseguirsi: / *A exécuter:* / To be executed:

(c) Versione erronea delle vecchie edizioni francesi e belghe: / *Version erronée des anciennes éditions françaises et belges:* / Erroneous version of the old French and Belgian editions:

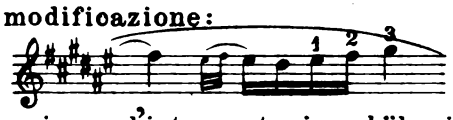
Proprietà G. RICORDI & C. Editori-Stampatori, MILANO.
Tutti i diritti della presente edizione sono riservati.



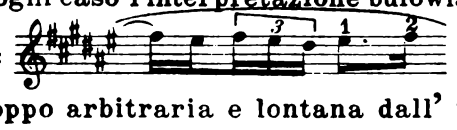
(a) L' abbellimento 𝆒, già riscontrato nell' Op. 54, esigerebbe teoricamente la seguente interpretazione:



Io credo però preferibile questa lieve modificazione:



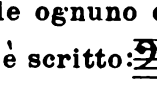
In ogni caso l'interpretazione bülowiana:



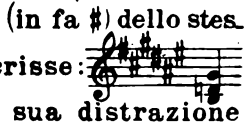
è troppo arbitraria e lontana dall' intenzione precisa di Beethoven.

(b) Nel manoscritto e nella edizione originale ognuno di questi accordi

è scritto:

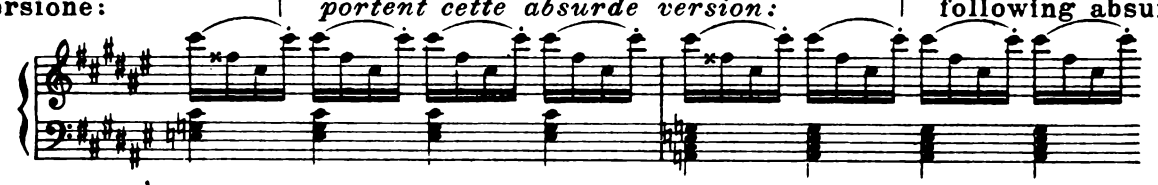


Siccome al richiamo ulteriore (in fa ♯) dello stesso periodo l'autore scrisse:



risulta evidente una sua distrazione nella ortografia presente.

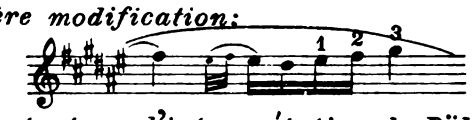
(c) Molte edizioni francesi hanno la seguente assurda versione:



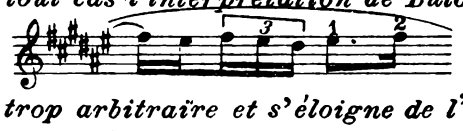
Visibilmente il sol ♮ della m.s. è stato adottato perchè di più facile lettura. Ma in ogni caso è erroneo attribuire a Beethoven (come fa un' edizione parigina recente) la bizzarra coesistenza di quel *Sol* ♮ e del *Fa* ×. Il manoscritto e tutte le migliori edizioni non consentono il minimo dubbio.

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

je crois cependant préférable cette légère modification:

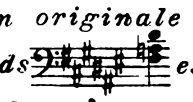


En tout cas l'interprétation de Bülow:

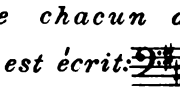


est trop arbitraire et s'éloigne de l'intention précise de Beethoven.

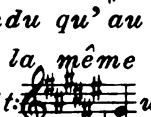
(b) Dans le manuscrit et dans l'edition originale chacun de ces accords



est écrit:



Attendu qu'au rappel suivant (en fa ♯) de la même période l'auteur a écrit:

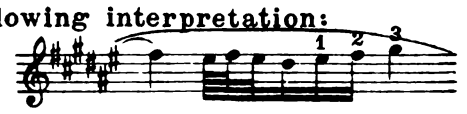


une distraction de sa part est évidente dans la présente orthographe.

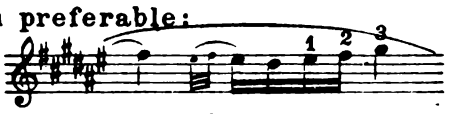
(c) Beaucoup d'éditions françaises portent cette absurde version:

Visiblement le sol ♮ 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 coéxistence de ce Sol ♮ *et du* Fa ×. *Le manuscrit et toutes les meilleures éditions ne laissent aucun doute à ce sujet.*

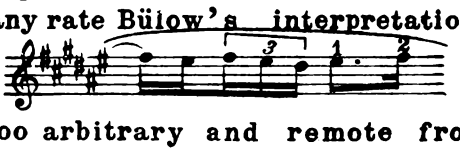
(a) The ornament 𝆒, already found in Op. 54, would, theoretically, demand the following interpretation:



but I consider this slight modification preferable:

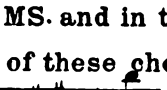


At any rate Bülow's interpretation:

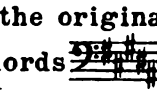


is too arbitrary and remote from Beethoven's exact intention.

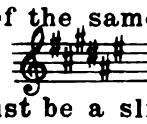
(b) In the MS. and in the original edition, each of these chords



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♮ 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 ♮ and of the F ×. The MS. and all the best editions do not admit of the least doubt on the point.

f

ff

tr

(a)

(ten.)

p dolce

f

sf

p

f

sf

p

p

1.

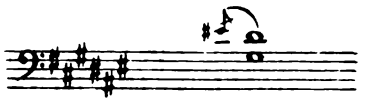
dolce

2.

dolce

c

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



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

cresc.

dim.

p

pp

marcato

f

(a)

(p)

f marcato

f

p

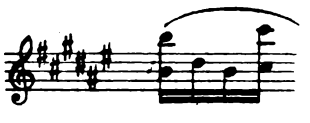
(sempre p e legg.)

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 semplification:



ff

p

Pedale come prima

leggermente

(a)

(b)

f

p

f

p

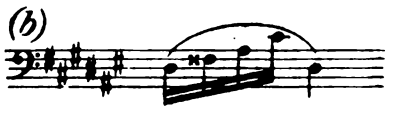
f

p

f

c

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



(a)

cresc. sf

sf sf

p subito

simile

cresc:.....

f

ff

tr

(ten.)

p dolce

f

c

Vedi nota della prima volta.

(a) *Voyez la note de la première fois.*

See note to the first time.

sf p f sf p

p

cresc:

f simile

(a) (cresc.)

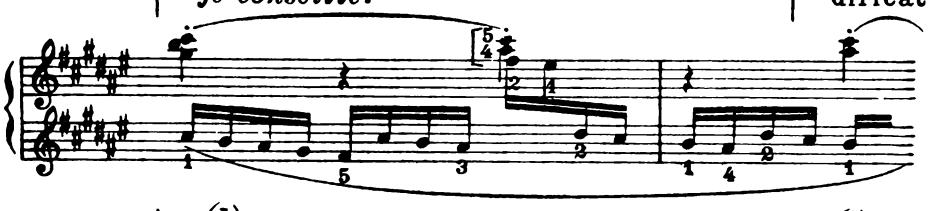
1.(b) 2.

sf p subito sf

(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

f *p* *f* *p*

pp *(p)* *cresc:*

f *(mf) cresc.*

f *sf* *forte*

(dim.) *p*

pp *f*

p *f* *p*

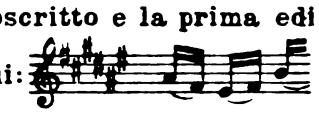
pp *(p)* *cresc.* *f*

(a)

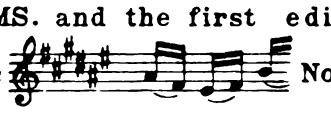
simile *dimin.*

f

p *f* *p*

(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.

f *p* cresc.

f

p cresc.

f *ff*

p

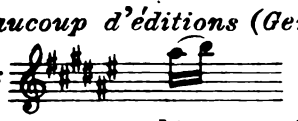
(a)

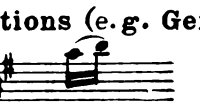
pp

(a)

pp *p*

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

(a) *Beaucoup d'éditions (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.

f *p*

pp(a) (p) *cresc:* *f*

(*mf*) (*cresc.*) *f*

sf forte

dim. *p* *f* (b)

(a) Questo *pp*, omesso 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) 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:

p *f* *p*

cresc. *f*

p cresc. *f*

ff

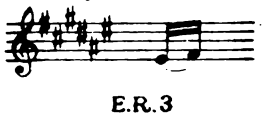
p *poco cresc.* *dim.*

(a) *più p*

c

(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.)

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

cresc.

ritardando.....

f sf sf sf sf sf dim. p

(a) (in tempo, rapido)

pp cresc.

(b)

(Presto, con fuoco)

f

ff

c

La seconda 𝄐 più lunga della prima.

(a) *Le second 𝄐 plus long que le premier.*

The second 𝄐 longer than the first.

Breve pausa.

(b) *Pause brève.*

Short pause.