

*A J. Philipp*

al collega illustre, all'amico carissimo,  
dedica questa non lieve "fatica" didattica

*Q.L.C.*  
Roma, 1919.

# SONATE

PER  
PIANOFORTE  
DI

## L. VAN BEETHOVEN

Nuova edizione critica, riveduta e corretta

da

ALFREDO CASELLA

E.R. 1.

E.R. 2.

E.R. 3.

Volume I.

Volume II.

Volume III.

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EDIZIONE RICORDI

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(IMPRIMÉ EN ITALIE)

(PRINTED IN ITALY)



## TRE SONATE

Op. 31. N. 1.

*Composta nel 1802,  
pubblicata nel 1803  
presso Naegeli, a Zurigo.*

Allegro vivace  $\text{♩} = 168$

16.

(a) Le antiche edizioni avevano qui, invece del *f*, un *p*. Così hanno pure molte edizioni recenti (p.e. d'Albert). Però basterebbe il ritornello della prima parte (segnato *f* in tutte le edizioni) a mettere in evidenza un errore. Come me ha fatto pure il Dukas nella sua edizione.

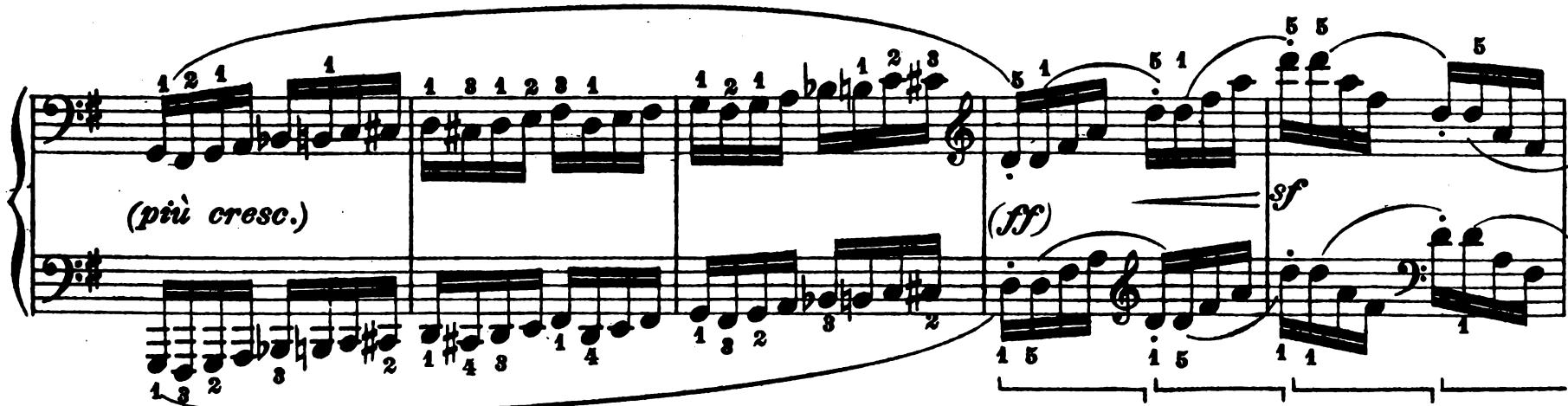
(b) La diteggiatura  $\overline{3}\overline{4}$  non significa, in nessun caso, che si debba ribattere la nota sincopata del tema iniziale.

(a) Les anciennes éditions avaient ici, au lieu du *f*, un *p*. Plusieurs modernes l'ont aussi (p. ex. d'Albert). Il suffit pourtant de la reprise de la première partie (marquée dans toutes les éditions) pour mettre l'erreur en évidence. P. Dukas a fait comme moi dans son édition

(b) Le doigté  $\overline{3}\overline{4}$  ne signifie, en aucune façon, qu'il faille répéter la note syncopée du thème initial.

(a) The ancient editions had here a *p* instead of a *f*. Many modern editions have the same (e.g. d'Albert) the repetition, however, of the first part (marked *f* in all the editions) is sufficient proof that an error has crept in. In his edition, P. Dukas has done as I have in mine.

(b) The fingering  $\overline{3}\overline{4}$  by no means signifies that the syncopated note of the initial theme is to be repeated.



(a) Le prime edizioni avevano qui un *f*. È mia opinione che ciò sia un errore; altrimenti il *f* che si trova quattro battute dopo risulterebbe inesplicabile.

(a) Les premières éditions avaient ici un *f*. Mon opinion est qu'il s'agit d'une erreur; autrement le *f* qui se trouve quatre mesures après serait inexplicable.

(a) The first editions had here a *f*. In my opinion this is an error; for otherwise the *f* which is found four bars later would be inexplicable.

Sheet music for piano, five staves. The music is in common time and consists of five staves. The first staff uses a treble clef, the second and fourth staves use a bass clef, and the third and fifth staves use a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. Fingerings are marked above the notes, and dynamic markings include *p*, *f*, *cresc.*, *dolce e legg.*, *sempre stacc.*, *marcato assai*, *sf*, and *sempre molto forte*. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are present at the beginning of each staff.

4

*p subito*      *sempre stacc.*

*senza pedale*

*cresc.*

*dolce*

*p subito*

*pp*

*1 C.*

*creso.*

*p*

*ten.*  
*(sottovoce)*

*ten.*  
*(non staco.)*      *(id.)*

*3 C.*

*(senza cresc.)*      *f (subito)*

*p*

*f energico*

*p*

E.R.2

Detailed description: This page contains six staves of musical notation for piano. The top staff uses a treble clef and has dynamic markings *p subito*, *sempre stacc.*, and *senza pedale*. The second staff uses a treble clef and includes *cresc.* followed by a dynamic line. The third staff uses a treble clef and has *dolce* above it. The fourth staff uses a bass clef and has *p subito*, *pp*, and *1 C.* markings. The fifth staff uses a bass clef and has *creso.*, *p*, and tenuto markings (*ten.*) with dynamics *(sottovoce)* and *(non staco.)*. The sixth staff uses a bass clef and has *(senza cresc.)*, *f (subito)*, *p*, and *f energico* markings. The bottom staff uses a bass clef and ends with a dynamic *p*.

(un poco espress.)

*f energico*

*con forza*

*f*

(sempre molto forte)

*f*

25

33

35

(sempre forte)

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of five systems of music. The top system shows two staves: the upper staff in C major with a bassoon part, and the lower staff in G major with a cello/bass part. The second system shows two staves: the upper staff in C major with a woodwind part, and the lower staff in G major with a cello/bass part. The third system shows two staves: the upper staff in C major with a woodwind part, and the lower staff in G major with a cello/bass part. The fourth system shows two staves: the upper staff in C major with a woodwind part, and the lower staff in G major with a cello/bass part. The fifth system shows two staves: the upper staff in C major with a woodwind part, and the lower staff in G major with a cello/bass part. Measure 10 concludes with a dynamic instruction: *(la m.d. sempre p)*.

(a) La grande analogia di questa vasta dominante con quella precedente la terza ripresa del tema iniziale nel *Rondo* dell'Op. 53 mi fa ritenere qui pure opportuna una di quelle lunghe tenute di pedale, tanto care a Beethoven.

(4) La grande analogie de cette vaste dominante avec celle qui précède la troisième reprise du thème initial du Rondeau de l'Op. 58 me fait présumer opportune, ici aussi, une de ces longues tenues de pédale, si chères à Beethoven.

(a) The great similarity of this vast dominant chord with that which precedes the third appearance of the initial theme of the *Kondo* of Op. 58. seems to me to afford an opportunity for one of those lengthy sustainings of the pedal, so dear to Beethoven.

(senza rall.)

*1C.* *pp*

*8* *4*  
3C. *ff* (*impetuoso*)  
*p*

*senza ped.*

*f*

*p* *f*

*p* *(p)* *f*

*cresc.* *p dolce*  
(sempre senza ped.)

Sheet music for piano, page 71, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. Fingerings are indicated above the notes, and dynamics are shown throughout.

**Staff 1:** Measures 1-2. *sempre stacc.* Measure 3: *f*. Measure 4: *marcato assai*.

**Staff 2:** Measures 1-2. *cresc.* Measure 3: *ff*.

**Staff 3:** Measures 1-2. *(di nuovo stacc.)* *p e senza ped.*

**Staff 4:** Measures 1-2. *f*. Measure 3: *sempre molto marcato*. Measure 4: *sf*.

**Staff 5:** Measures 1-2. *sf*. Measure 3: *sf*. Measure 4: *sempre molto f*.

**Staff 6:** Measures 1-2. Measures 3-4: *sf*. Measures 5-6: *sf*.

**Page Number:** E.R. 2

*p subito*      *sempre stacc.*  
*senza pedale*

*cresc.*      *dolce*  
*p subito*

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

*ten.*      *ten.*  
*(sottovoce)*      *(senza cresc.) ff subito*  
*molto vivacemente*  
*(non stacc.)*      *(id.)*

*con forza*

*(ff sempre)*      *sf*

(a)

(a) A titolo di curiosità, vale ricordare che Naegeli, pubblicando la *prima* edizione della presente sonata, credette opportuno di aggiungere in questo punto le seguenti quattro battute:

(a) A titre de curiosité on peut rappeler que Naegeli, dans la première édition de la présente sonate, crut bon d'ajouter à cet endroit les 4 mesures suivantes:

(a) As a matter for curiosity it may be recalled that Naegeli, in the *first* edition of the present sonata, thought it well to add at this point the following four bars:



## Adagio grazioso ♩ = 46-48

(a) Il pedale è segnato, in talune autorevoli edizioni, con lunghe tenute, le quali alterano gravemente lo staccato della m.s. Usandolo come l'ho notato, raccomando che lo staccato non sia secco; si evochi un grazioso *pizzicato* di viole e violoncelli.

(b) Diteggiatura  
di Beethoven:

(a) La pédalemente est marquée, dans quelques éditions qui sont autorité, avec de longues tenues, qui altèrent gravement le staccato de la main gauche. En l'employant ainsi que je l'ai notée, je recommande que le staccato ne soit pas sec; qu'il évoque un gracieux pizzicato d'altos et de violoncelles.

(b) Doigté de  
Beethoven:

(a) The pedal is indicated, in some authoritative editions, with long *tenuto* marks which seriously affect the *staccato* of the left hand. With the pedalling that I have indicated I recommend that the *staccato* should not be "dry" but should suggest the graceful *pizzicato* of violas and violoncello.

(b) Beethoven's  
fingering:

(a) Come vero: : . . . . :

(b) L'accento ideale delle terzine sarebbe:



L'esecutore sensibile lo troverà istintivamente. Si mantenga tutto questo meraviglioso frammento in una atmosfera di lieve e misteriosa inquietudine.

(a) Come un véritable:

(b) L'accent idéal des triolets serait :



*L'exécutant sensible le trouvera instinctivement. Il faut maintenir ce merveilleux fragment dans une atmosphère de légèreté et mystérieuse inquiétude.*

(a) As if it were: .. . . . .

### (b) The ideal accentuation of the triplets



A sensitive player will find it instinctively. The whole of this marvellous passage should be in an atmosphere suggesting mysterious unrest.

Sheet music for piano, page 16, featuring six staves of musical notation. The music includes dynamic markings such as *tr.*, *ten.*, *p*, *dolce, con grazia*, *legg.*, *sf*, *cresc.*, *espress. e sosten.*, and *pp sottovoce (senza pedale)*. Fingerings are indicated above the keys, and performance instructions like *(a)* and *(delicatamente)* are present. The music consists of six staves of musical notation, with the top two staves sharing a common treble clef and key signature, while the bottom four staves share a common bass clef and key signature.

(a) Data la lunghezza di questo "vocalizzo" strumentale e la sua melodicità, potrà tornare utile dividerlo secondo la seguente figurazione ritmica:

(a) *Etant donné la longueur de cette "vocalise" instrumentale, qui est vraiment mélodique, il vaudra mieux la diviser suivant la figuration rythmique que voici:*

(a) Given the length of this instrumental "vocalisation" and its melodious character, the best is to divide it according to the following rhythmical figuration:

non molto presto (le ♩ sempre = per tutto il tratto).  
pas trop vite (les ♩ toujours égales pour tout le trait).  
not too fast (the ♩ being equal for all this passage).

E.R. 2

*piano ma espress.*

(a) La difficoltà di legare la melodia potrà venire rimediata dai più esperti coloristi mediante qualche impercettibile tocco di pedale che non comprometta lo staccato dei basso.

(a) Les coloristes les plus experts pourront remédier à la difficulté de lier la mélodie par d'imperceptibles touches de pédale, sans compromettre le staccato de la basse.

(a) Skilful colorists will be able to overcome the difficulty of playing the melody smoothly by imperceptible touches of the pedal which will not compromise the *staccato* in the bass.





*p dolce*

*legg. assai*  
*cantabile*

*leggermente*

*leggermente*

*sf*

The musical score consists of five staves of music for guitar, arranged vertically. Each staff has a treble clef and a bass clef. Fingerings are indicated above the notes, and dynamics like *pp*, *dolcissimo e molto espress.*, *cresc.*, *sf dim.*, and *3 Corde* are used. The score includes sections labeled *(a)* and *3 C. b.* The first staff ends with *1 C.* and *1 C.* at the bottom of the second staff. The third staff ends with *3 C. b.* The fourth staff ends with *p*. The fifth staff ends with *p.*

*(a)* Vedi prima volta note per l'espressione

*(a)* Voir à la première fois les notes sur l'expression.

*(a)* For the expression, see the notes appended to the "prima volta"

*tr.*

(a)

*tr.*

(1)

*simile*

(senza pedale)

*egualmente*

(a) Come da nota precedente:

(a) Comme d'après la note précédente:

(a) As according to the preceding note:

The musical score consists of five staves of piano music. Staff 1 (top) shows a treble clef, a key signature of one sharp, and a bass clef. It includes dynamics *p*, *cresc.*, *sf*, *p*, and *pp*. Staff 2 shows a treble clef and a bass clef. Staff 3 shows a treble clef and a bass clef. Staff 4 shows a treble clef and a bass clef. Staff 5 shows a treble clef and a bass clef. The music features various trills, dynamic markings like *tr.*, *legg.*, *sempr. stacc.*, *poco espr.*, and *cresc.*, and fingerings such as 1, 2, 3, 4, 5, and 8. Measure numbers 1 through 15 are indicated at the bottom of the page.

(a) Molte edizioni hanno questo trillo b. Tale interpretazione, oltreché arbitraria (le prime edizioni non comportavano affatto questo b), è illogica, perché l'accordo di Fa non è qui tonica di Fa, ma sottodominante di Do, e quindi il Si del trillo dev'essere ♯, come quello che si trova nella melodia all' 8.<sup>a</sup> croma della stessa battuta.

(a) Beaucoup d'éditions ont ce trille b. Une pareille interprétation, outre qu'arbitraire (les premières éditions ne comportaient pas du tout ce b), est illogique, parce que l'accord de Fa n'est pas ici la tonique de Fa, mais la sous-dominante de Ut, donc le Si du trille doit être ♯, comme celui qui se trouve dans la mélodie à la 8.<sup>e</sup> croche de la même mesure.

(a) Many editions have this trill b. Such an interpretation, besides being arbitrary (the first editions did not admit of this), is illogical, for the F here is not the tonic chord of F, but the subdominant of C, therefore the B of this trill must be ♯, similar to that which appears in the melody on the 8<sup>th</sup> quaver of the same bar.

*espress.*

*p*  
*tr.*

*(poco marc.)*

*espress.*

*tr. tr.*

*123121*

*sf*

*p*

*sf*

*sf*

*(poco sf decresc.)*

*(piano)*

*pp*

*cresc.*

*(poco espress.)*

*(perdendosi)*

*sf → p*

*pp*

E.R.2

## Rondo

Allegretto  $\text{d} = 108$ 

*p con grazia*

*p senza pedale*

*il tema ben marcato*

*leggiero e non legato (sempre piano)*

*sempre marcato*

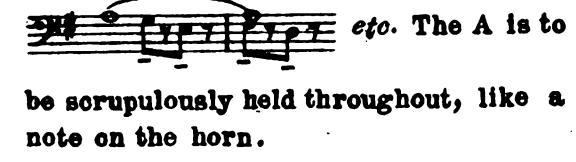
(a) Le prime edizioni non hanno nessuna indicazione di legato per questo basso. Credo quindi consigliabile uno staccato alquanto pesante, press'a poco così:



(a) Les premières éditions n'ont aucune indication de legato pour cette basse. Je conseille donc un staccato un peu lourd, à peu près comme ceci:



(a) The first editions have no *legato* sign for this bass; hence I think a somewhat heavy *staccato* is advisable, somewhat like



The image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is in common time and uses a treble clef for the top three staves and a bass clef for the bottom two staves. The key signature is one sharp. The music includes various dynamics such as *sfp*, *p*, *(p)*, *sf*, *f*, *p subito*, *cresc.*, *sf subito*, *dolce e grazioso*, and *legg., non legato (senza pedale)*. Performance instructions like *non legato*, *(ben misurato)*, and *simile* are also present. Fingerings are indicated above the notes in some staves.

The image shows six staves of musical notation for guitar, arranged vertically. The notation includes various note heads, stems, and bar lines. Some notes have small numbers above them, likely indicating fingerings. The staves are separated by horizontal lines. The first three staves begin with a treble clef, while the last three begin with a bass clef. Measure numbers are present at the start of some staves. Dynamic markings such as *f*, *p*, *mf*, *mp*, *cresc.*, *sf*, and *sf* are scattered throughout. Articulation marks like dots and dashes are also visible. The music consists of six measures per staff, with the final measure of each staff ending with a double bar line and repeat dots, indicating a repeat section.

*n.b:*  
*la m.d. piano*

*sf* (forte)

*5 simile*

*dolce*

*p*

*(p) sf* (forte)

*5 simile*

*p*

*f*

*5 simile*

*sempr forte*

*sf*

*sf*

*il basso non legato*

The image shows six staves of musical notation for piano, likely from a classical or romantic era piece. The staves are arranged vertically, with the top two staves in treble clef and the bottom four in bass clef. The key signature is A major (two sharps). The music includes dynamic markings such as *fp*, *p*, *sf*, and *dolce e grazioso*. Fingerings are indicated by numbers above the notes, and performance instructions like *simile*, *deoresc.*, *(dim. subito)*, and *ben leg.* are present. The notation features various note values, rests, and harmonic changes, including a section starting at measure 54 with a treble clef and a bass clef below it. Measures 15 and 16 are also labeled with '(3)'.

(sempre legg. e non leg.)

Sheet music for piano, page 91, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various dynamics such as *p*, *mp*, *f*, *espress.*, and *più forte ed espress.*. Fingerings are indicated by numbers above or below the notes. Measure 1 starts with a dynamic *p* and ends with a dynamic *(mp)* and the instruction *ben marcato*. Measure 2 begins with a dynamic *p*. Measure 3 starts with a dynamic *p* and ends with a dynamic *f*. Measure 4 starts with a dynamic *p* and ends with a dynamic *f*. Measure 5 starts with a dynamic *p* and ends with a dynamic *(mp)*. Measure 6 starts with a dynamic *(mf)* and ends with a dynamic *più forte ed espress.*

(poco ritenendo)  
molto espr.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp (F#). The music includes dynamic markings such as *cresc.*, *p cresc.*, *sf*, *f p ten.*, *a tempo*, *cresc.*, *fp*, *ton.*, *non legato*, *(p)*, *sf*, *simile*, *(ben misurato)*, *cresc.*, *f*, *sf*, and *p subito*. Fingerings are indicated by numbers above the notes. Performance instructions like "stacc. ma non troppo senza pedale" are also present. The music is divided into measures by vertical bar lines.

(a) Vedi nota più sopra.

| (a) Voir la note ci-dessus.

| (a) See above note.

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a crescendo and ends with a dynamic instruction '(sempre f)'. Staff 2 (bass clef) features a dynamic 'sf' and fingerings 4, 5, 2, 1. Staff 3 (treble clef) includes dynamics 'molto forte' and 'sf(sempre forte)'. Staff 4 (bass clef) has dynamics 'p subito', 'sf(di nuovo forte)', 'sf', and 'sf'. Staff 5 (treble clef) shows dynamics 'sf' and 'p ma marcato'. Staff 6 (bass clef) includes dynamics 'cresc.', 'sf energico', 'sf', and 'sf'. The music concludes with a dynamic 'fp subito, dolce ed armonioso' and a fingering '(a) 5 simile'.

- (a) Le mani più piccole troveranno più facile questa diteggiatura:  
*Les petites mains trouveront plus facile ce doigté:*  
 Small hands will find this fingering easier:



*ritard.*

(*p sempre*) *poco sf* *p* (*lunga*) *a tempo*

*Adagio* (*p*) *Tempo I.* (*p*) (*mf*)

*Adagio* (*f*) (*f*) *sf* *p*

*poco sf* (*accel. molto*) *cresc.* *tr.* *pp* (*a*) *simile*

*Presto*  $\text{d} = 92$  *tr.* *p*

(a) L'impossibilità di tenere il Ré grave, impossibilità che arreca grave danno all'equilibrio sonoro del bellissimo tratto, mi ha fatto adottare da parecchi anni la seguente modificazione:

(a) L'impossibilité de tenir le Ré grave, impossibilité qui nuit beaucoup à l'équilibre sonore de ce beau trait, m'a fait adopter depuis longtemps la modification suivante:

(a) The impossibility of sustaining the low D, an impossibility that seriously affects the tonal equilibrium of this beautiful passage, has caused me to adopt, for some time past, the following modification:

*Presto*

The musical score consists of five staves of piano music. The first staff shows a dynamic of *cresc.* with a bracket under the notes. The second staff includes a dynamic of *f* and a performance instruction *simile*. The third staff features dynamics *p*, *pp*, and *cresc.* with a bracket. The fourth staff has dynamics *ff*, *ff*, *ff*, and *ff* with a bracket. The fifth staff includes dynamics *f*, *1*, *(b)*, *p*, *meno stacc.*, *p*, *senza pedale*, *pp*, and *1*.

(a) Oppure:  
Ou bien:  
Or else:



(b) Gli accordi delle ultime battute non hanno il punto in nessuna delle prime edizioni.  
Les accords des dernières mesures n'ont de point dans aucune des premières éditions.  
In none of the first editions is there a dot over the chords in the last bars.