



A. J. Philipp

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

A. C.
Roma, 1919.

SONATE

PER
PIANOFORTE

DI

L. VAN BEETHOVEN

Nuova edizione critica, riveduta e corretta

da

ALFREDO CASELLA

E.R. 1.

Volume I.

E.R. 2.

Volume II.

E.R. 3.

Volume III.

EDIZIONE RICORDI

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SONATA

Op. 54.

*Composta nel 1805,
publicata in aprile 1806
presso il "Bureau des arts
et de l'industrie", di Lipsia.*

In tempo di Minuetto ♩ = 104-108

22.

p con grazia

(*ten.*)

(*ten.*)

sempre cantabile

(*p*)

(*ten.*)

(*p*)

cresc.

(*p*)

4321(a)

ped. come sopra

(p) cresc.

(senza affrett.) f

sempre f e stacc.

senza ped.

sempre stacc. e forte

sempre simile

sempre f

(sempre stacc.)

senza dim.

(a) L'edizione originale aveva questo "gruppetto-mordente" che si incontra pure in altri lavori di B.: nell'Op. 78, nella Sonata per Violoncello Op. 5, N.º 2 e nella Sonata per Violino Op. 12, N.º 1. Esso si dovrà eseguire così:



(più agevole):



(a) L'édition originale avait ici ce "gruppetto-mordant" qu'on rencontre aussi dans d'autres oeuvres de B.: dans l'Op. 78, dans la Sonate pour Violoncelle Op. 5, N.º 2, et dans la Sonate pour Violon Op. 12, N.º 1.

On doit l'exécuter ainsi:



ou bien (plus facile):



(a) The original edition had here this "turn-mordent" which is also to be met with in other works of Beethoven: - in Op. 28, in the Sonata for Violoncello, in the Sonata for Violin, Op. 12, N.º 1. It should be played thus:



or (easier) thus:



e staccato *f* *sem.*

This system shows the first two staves of a musical score. The upper staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of eighth notes with stems pointing down, marked with a forte (*f*) dynamic and the instruction *e staccato*. A triplet of eighth notes is indicated by a '3' over the first three notes. The lower staff continues the accompaniment with similar rhythmic patterns. The system concludes with the instruction *sem.* (sempre).

pre staccato *sf*

This system continues the musical score. The upper staff is marked *pre staccato* and *sf* (sforzando). It contains several measures of eighth-note patterns with stems pointing down. The lower staff provides a harmonic accompaniment. Fingerings are indicated with numbers 1-5 above the notes.

sempre simile *sf* *(a)*

This system is marked *sempre simile* and *sf*. It features a melodic line in the upper staff with eighth notes and stems pointing down. The lower staff continues the accompaniment. A section labeled *(a)* is indicated. The system ends with a long horizontal line and the instruction *sf*.

sf *(senza dim.)* *p subito*

This system shows a dynamic shift. It begins with *sf* and *(senza dim.)*. The upper staff has eighth notes with stems pointing down. The lower staff has a similar accompaniment. The system concludes with a dynamic change to *p subito* (piano subito) and a triplet of eighth notes.

più p

This system is marked *più p* (più piano). It continues the melodic and accompanimental lines. The upper staff features eighth notes with stems pointing down, and the lower staff has a corresponding accompaniment. The system ends with a triplet of eighth notes.

(a) Quasi tutte le edizioni antiche e moderne hanno questa versione erronea:
 Presque toutes les éditions anciennes et modernes ont cette version erronée:
 Nearly all the ancient and modern editions have this erroneous version:

This system shows a short musical fragment, likely the erroneous version mentioned in the text. It consists of two staves with a few notes and rests.

1 Corda

decresc.

pp

cresc.

m.f.

3 Corde

p

pp

p

p dolce

p

(p)

ped. come la prima volta

cresc.

sf

p

The musical score is divided into five systems. The first system shows a complex melodic line in the right hand with many fingerings and a bass line with sustained chords. The second system features a *cresc.* marking and a *sf* dynamic. The third system is marked *sempre forte e stacc.* and includes *p*, *f*, and *sf* dynamics, with a *f(senza ped.)* instruction. The fourth system is marked *sf (sempre f)* and *sf*, with a *(f sempre)* instruction. The fifth system includes *p subito*, *ff*, *sf*, and *p* dynamics, with a *(sempre stacc.)* instruction and a *(meno stacc.)* instruction. The system concludes with a *1 C.* and *3 C. dolce* marking.

(a) Questo *P* improvviso, cancellato nelle edizioni moderne, figurava sulle originali. Non vedo ragione alcuna per sopprimerlo, ma credo che si debba completarlo con un brevissimo \leftarrow per condurre al *ff*

(b) Durata della \circ : 5 \bullet ;

(c) idem: 6 \bullet (in tempo non rallentato).

(a) Ce *P. subito*, effacé dans les éditions modernes, figurait sur les originales. Je ne vois aucune raison pour le supprimer, mais je crois qu'il doit être complété par un léger \leftarrow pour conduire au *ff*

(b) Durée du \circ : 5 \bullet ;

(c) idem: 6 \bullet (sans ralentir).

(a) This sudden *P*, omitted in the modern editions, figured in the original editions. I see no reason for omitting it, but think it should be completed by a slight \leftarrow in order to lead up to *ff*.

(b) Duration of \circ : 5 \bullet ;

(c) idem: 6 \bullet (in time, without "rallentando").

The main musical score consists of five systems of staves. The first system includes the instruction *(sempre p)*. The second system includes *(a)*. The third system includes *(legg.)*. The fourth system includes *(p)* and *creso.*. The fifth system includes *sf*, *p*, and *sempre p*. The score features complex melodic lines with many slurs and fingerings, as well as a bass line with chords and single notes.

(a) Per agevolare il legato in questa difficilissima battuta, uso ed insegno da tempo la seguente versione:

Pour faciliter le legato dans cette mesure si difficile, j'emploie et j'enseigne la version suivante:

In order to facilitate the *legato* in this most difficult bar, I employ and teach the following version:

This block shows an alternative fingering for the difficult bar. The right hand part is written on a single staff with fingerings: 4 3 2 1 3, 5, 4 3 5, 4 3 5 3, 4, 1. The bass line is written on a single staff with fingerings: 1 3 4 3 2, 1 2, 1 2, 1. The instruction *etc. etc.* is written to the right.

System 1: Bass clef. Treble clef. *leggero*. Fingerings: 3 1 8 1 8 1 8 4 8, 1 4 2, 1 2 3, 1 4 3. Includes a *leggero* marking.

System 2: Treble clef. Bass clef. *cresc:.....*. Fingerings: 8 4 8 1 4 2, 1 1 1, 1 2 8, 1 4 8. Includes a *cresc:.....* marking.

System 3: Treble clef. Bass clef. Fingerings: 8 3 1, 1 8, 1 4 3 2 1, 2 4 3 2 1 3 4 1. Includes a dotted line.

System 4: Treble clef. Bass clef. Fingerings: 8 1 3 2 1 4 1 3 2, 1 4 3 1 3 2, 1 4 3 2 1 4 3 2, 1 4 3 2 1 4 3 2. Includes a *f* marking.

System 5: Treble clef. Bass clef. *fp*. Fingerings: 5, 3 4 2 1 3 4 2 1 3 5 1 2 3 4 1, 1 3 1 2 8 1, 1 2 3, 1 2 3, 1 2 3 4 1 2. Includes a *fp* marking and trills.

Esempio ritmico
Exemple rythmique
Rhythmical example

trm *dim.* *rit. molto*..... *a tempo*

1 4 3 1 2 3 1 2 3 1 8

2 3 5 4 1

1 2 3 1 2 3 1 2 3 1 8

242
mezza voce

Adagio *Tempo I.*

p *dolce assai*

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

1 1 1
(il basso molto p)

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

il basso marcato

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

cresc. *ff*

Oppure:
Ou bien:
Or:

decresc. *pp* *dim.*

(a)

(a) Per questo segno vedi finale Op. 53 e prefazione.

(a) Pour ce signe voir le finale de l'Op. 53 et la préface.

(a) For this sign see the finale of Op. 53 and the preface.

Allegretto ♩ = 138

The musical score consists of five systems of music for piano. The first system is marked *p dolce* and *dolce*. The second system is marked *sfp*. The third system includes *cresc.* and *p subito*. The fourth system includes *cresc.*, *p subito*, *cresc.*, and *f dim:.....*. The fifth system is divided into two parts, 1. and 2., and includes a trill marked *tr (a)*.

(a) Il trillo senza finale, cioè come lo scrisse l'autore.

(a) Le trille sans terminaison, c'est à dire comme l'écrivit l'auteur.

(a) The trill without an ending, as the composer wrote it.

First system of musical notation. Treble clef, bass clef. Dynamics include *p* and *sfp*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Second system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Third system of musical notation. Treble clef, bass clef. Dynamics include *p* and *creso.* Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f* and *sf*. The instruction *marcato* is present. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

(a) *Altra diteggiatura:* *ecc.*
 Questa ha la mia preferenza, ma è consigliabile soltanto agli esecutori avanzati.

(a) *Autre doigté:* *etc.*
 Celui-ci a ma préférence, mais il n'est recommandable qu'aux exécutants avancés.

(a) *Another fingering:* *etc.*
 This has my preference, but is recommended only to advanced players.

First system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *p*, *sf*, and *sfp*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Second system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *p* and *sfp*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Third system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *sf*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *cresc.*, *ff*, and *p*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *ff*, *p*, and *sf*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *sf* and *ff*. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

fp *espressivo*

1 C.

espress. sempre

(sempre piano) (sempre senza affrett.)

(p) (sempre 1 C.)

(sempre espr.)

(sempre p)

cresc.

(senza ped.)

3 C.

p *f* *p*

This page contains seven systems of musical notation, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) section. A forte (*f*) section is also present. The bottom system features a *sf* (sforzando) *marcato* marking. The key signature has one flat, and the time signature is not explicitly shown but appears to be 4/4 based on the note values.

p subito

cresc.

sf

sf ff

p subito

espress.

(poco dim.)

pp

1.C.

2.

3.C.

(a)

(a) Anche questo trillo dev'essere eseguito senza finale.

(a) Ce trille aussi doit être exécuté sans terminaison.

(a) This trill also should be played without an ending.

Più allegro ♩ = 160

(a) L'edizione di d'Albert ha questa battuta e la seguente, nella m.d., conformi all'edizione originale, la quale era testualmente:

(++ mancavano le legature)

Però le battute seguenti, colle parti invertite, dimostrano esaurientemente l'errore primitivo. Perciò non ho creduto di adottare la versione di d'Albert.

(a) L'éditior de d'Albert donne cette mesure et la suivante conformes à l'original pour la m.d.: textuellement ceci:

(++ les liaisons manquaient)

Pourtant les mesures suivantes, avec les parties interverties, démontrent absolument l'erreur primitive. Aussi n'ai-je pas cru devoir adopter la version de d'Albert.

(a) E. d'Albert's edition gives this bar and the following to the right hand, in accordance with the original edition, which

(++ the ties were missing)

However, the following bars, with the parts inverted, demonstrate the initial error. For this reason I have decided not to adopt d'Albert's version.