

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.

E.R. 2.

E.R. 3.

Volume I.

Volume II.

Volume III.

EDIZIONE RICORDI

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SONATA
dedicata al Conte Maurizio Lichnowsky ^(a)
Op. 90.

Composta nel 1814,
pubblicata in Gennaio 1815
presso S. A. Steiner, a Vienna.

$\text{♩} = 160 = 168$

*Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.
Con vivacità, ma sempre con sentimento ed espressione*

27.

(a) Secondo ciò che riferisce Schindler, Beethoven intitolava così il primo tempo di questa Sonata: "Lotta fra la mente ed il cuore", ed il rondo: "Conversazione colla diletta?" Si sa infatti che il presente poema allude al matrimonio del conte Maurizio Lichnowsky, fratello di Carlo, il quale, dopo mille esitazioni e difficoltà di famiglia, si era deciso a sposare la cantante viennese Stummer, che amava appassionatamente da molto tempo. Da ciò il carattere nobile, ardente, energico della prima parte, alla quale contrasta la dolcezza del rondo esprimente la serena monotonia di una felicità coniugale.

(a) Suivant Schindler, Beethoven avait intitulé le premier temps de cette Sonate: "Lutte entre l'esprit et le cœur" et le rondeau: "Conversation avec la bien-aimée." On sait en effet que ce poème fait allusion au mariage du Comte Maurice Lichnowsky, frère de Charles, qui, après mille hésitations et bien des difficultés de famille, s'était décidé à épouser la chanteuse viennoise Stummer, qu'il aimait passionnément depuis longtemps. D'où le caractère noble, ardent, énergique de la première partie qui contraste avec la douceur du rondeau reflétant la sereine monotonie du bonheur conjugal.

(a) According to Schindler's notes, Beethoven headed the first movement of this Sonata as follows: *Struggle between the mind and the heart*; and the Rondo: "*Conversation with the Beloved One*." It is known as a fact that the present poem alludes to the marriage of Count Maurice Lichnowsky, brother of Charles, who after much hesitation and many family obstacles, had decided to marry the Viennese singer Stummer whom he had loved passionately for some time. Hence the noble, ardent and energetic character of the first part, in contrast with the sweetness of the Rondo which expresses the serene monotony of a happy married life.

The musical score consists of six staves of piano music. Staff 1 starts with dynamic *pp*, followed by *(a)* and *in tempo*. Staff 2 begins with *(senza cresc.)*. Staff 3 starts with *f subito* and *sf*. Staff 4 starts with *(mf)* and *(f)*. Staff 5 starts with *p*. Staff 6 starts with *cresc.* followed by *f*. The score includes various dynamics like *sf*, *ff*, *dimin.*, *ritard.*, and *sotto*, and articulations like *stringendo*, *sempre marcato*, and *pp subito*.

(a) Dare questo valore ad ogni semi-minima: ecc.

L'omissione volontaria dei punti prova che Beethoven voleva un'esecuzione sostenuta ed espressiva.

(a) Donnez cette valeur à chaque double croche: etc.

L'omission volontaire des points prouve que Beethoven voulait une exécution soutenue et expressive.

(a) Give this value to each crotchet: etc.

The express omission of dots proves that Beethoven wanted a smooth and expressive rendering.

(a) Ottimo esercizio preparatorio per lo studio di questo difficile passo:

(a) Excellent exercice préparatoire pour l'étude de ce passage difficile:

(a) The best preparatory exercise for the mastery of this difficult passage:



(b) Si noti che Beethoven segna il **f** con raffinatezza veramente moderna, soltanto per l'entrata ruvida, aspra della m.s. **Piano** quindi la m.d.

(b) Notes que Beethoven marque ce **f** avec un raffinement vraiment moderne, seulement pour l'entrée rude, *âpre*, de la main gauche. Donc piano à la main droite.

(b) Note the truly modern refinement with which Beethoven marks the **Forte** only for the rough harsh entry of the left hand, hence **Piano** for the right hand.

(c) Vedi nota nel primo tempo dell'Op. 57 sulla soppressione del ritornello inaugurata in quella Sonata da Beethoven.

(c) Voyez la note du premier mouvement de l'Op. 57 sur la suppression de la reprise inaugurée dans cette Sonate de Beethoven.

(c) See note in the first movement of Op. 57 on the suppression of the refrain in that Sonata by Beethoven.

The musical score consists of four staves of piano music. Staff 1 (treble clef) has dynamics *cresc.*, *f (Animando)*, and *(ff)*. Staff 2 (bass clef) includes dynamics *sf*, *(sempre più f)*, *sf*, *sf*, and *(ff)*. Staff 3 (treble clef) features dynamics *sf*, *(senza dim.)*, *(sf)*, *(P subito)*, and *(a)*. Staff 4 (bass clef) shows dynamics *cresc.*, *dimin.*, and *pp*. The score is marked with various rehearsal numbers (5, 4, 5, 9) and includes dynamic markings like *sf*, *sf₂*, *sf₃*, *sf₄*, *sf₅*, *sf₆*, *sf₇*, *sf₈*, *sf₉*, *sf₁₀*, *sf₁₁*, *sf₁₂*, *sf₁₃*, *sf₁₄*, *sf₁₅*, *sf₁₆*, *sf₁₇*, *sf₁₈*, *sf₁₉*, *sf₂₀*, *sf₂₁*, *sf₂₂*, *sf₂₃*, *sf₂₄*, *sf₂₅*, *sf₂₆*, *sf₂₇*, *sf₂₈*, *sf₂₉*, *sf₃₀*, *sf₃₁*, *sf₃₂*, *sf₃₃*, *sf₃₄*, *sf₃₅*, *sf₃₆*, *sf₃₇*, *sf₃₈*, *sf₃₉*, *sf₄₀*, *sf₄₁*, *sf₄₂*, *sf₄₃*, *sf₄₄*, *sf₄₅*, *sf₄₆*, *sf₄₇*, *sf₄₈*, *sf₄₉*, *sf₅₀*, *sf₅₁*, *sf₅₂*, *sf₅₃*, *sf₅₄*, *sf₅₅*, *sf₅₆*, *sf₅₇*, *sf₅₈*, *sf₅₉*, *sf₆₀*, *sf₆₁*, *sf₆₂*, *sf₆₃*, *sf₆₄*, *sf₆₅*, *sf₆₆*, *sf₆₇*, *sf₆₈*, *sf₆₉*, *sf₇₀*, *sf₇₁*, *sf₇₂*, *sf₇₃*, *sf₇₄*, *sf₇₅*, *sf₇₆*, *sf₇₇*, *sf₇₈*, *sf₇₉*, *sf₈₀*, *sf₈₁*, *sf₈₂*, *sf₈₃*, *sf₈₄*, *sf₈₅*, *sf₈₆*, *sf₈₇*, *sf₈₈*, *sf₈₉*, *sf₉₀*, *sf₉₁*, *sf₉₂*, *sf₉₃*, *sf₉₄*, *sf₉₅*, *sf₉₆*, *sf₉₇*, *sf₉₈*, *sf₉₉*, *sf₁₀₀*, *sf₁₀₁*, *sf₁₀₂*, *sf₁₀₃*, *sf₁₀₄*, *sf₁₀₅*, *sf₁₀₆*, *sf₁₀₇*, *sf₁₀₈*, *sf₁₀₉*, *sf₁₁₀*, *sf₁₁₁*, *sf₁₁₂*, *sf₁₁₃*, *sf₁₁₄*, *sf₁₁₅*, *sf₁₁₆*, *sf₁₁₇*, *sf₁₁₈*, *sf₁₁₉*, *sf₁₂₀*, *sf₁₂₁*, *sf₁₂₂*, *sf₁₂₃*, *sf₁₂₄*, *sf₁₂₅*, *sf₁₂₆*, *sf₁₂₇*, *sf₁₂₈*, *sf₁₂₉*, *sf₁₃₀*, *sf₁₃₁*, *sf₁₃₂*, *sf₁₃₃*, *sf₁₃₄*, *sf₁₃₅*, *sf₁₃₆*, *sf₁₃₇*, *sf₁₃₈*, *sf₁₃₉*, *sf₁₄₀*, *sf₁₄₁*, *sf₁₄₂*, *sf₁₄₃*, *sf₁₄₄*, *sf₁₄₅*, *sf₁₄₆*, *sf₁₄₇*, *sf₁₄₈*, *sf₁₄₉*, *sf₁₅₀*, *sf₁₅₁*, *sf₁₅₂*, *sf₁₅₃*, *sf₁₅₄*, *sf₁₅₅*, *sf₁₅₆*, *sf₁₅₇*, *sf₁₅₈*, *sf₁₅₉*, *sf₁₆₀*, *sf₁₆₁*, *sf₁₆₂*, *sf₁₆₃*, *sf₁₆₄*, *sf₁₆₅*, *sf₁₆₆*, *sf₁₆₇*, *sf₁₆₈*, *sf₁₆₉*, *sf₁₇₀*, *sf₁₇₁*, *sf₁₇₂*, *sf₁₇₃*, *sf₁₇₄*, *sf₁₇₅*, *sf₁₇₆*, *sf₁₇₇*, *sf₁₇₈*, *sf₁₇₉*, *sf₁₈₀*, *sf₁₈₁*, *sf₁₈₂*, *sf₁₈₃*, *sf₁₈₄*, *sf₁₈₅*, *sf₁₈₆*, *sf₁₈₇*, *sf₁₈₈*, *sf₁₈₉*, *sf₁₉₀*, *sf₁₉₁*, *sf₁₉₂*, *sf₁₉₃*, *sf₁₉₄*, *sf₁₉₅*, *sf₁₉₆*, *sf₁₉₇*, *sf₁₉₈*, *sf₁₉₉*, *sf₂₀₀*, *sf₂₀₁*, *sf₂₀₂*, *sf₂₀₃*, *sf₂₀₄*, *sf₂₀₅*, *sf₂₀₆*, *sf₂₀₇*, *sf₂₀₈*, *sf₂₀₉*, *sf₂₁₀*, *sf₂₁₁*, *sf₂₁₂*, *sf₂₁₃*, *sf₂₁₄*, *sf₂₁₅*, *sf₂₁₆*, *sf₂₁₇*, *sf₂₁₈*, *sf₂₁₉*, *sf₂₂₀*, *sf₂₂₁*, *sf₂₂₂*, *sf₂₂₃*, *sf₂₂₄*, *sf₂₂₅*, *sf₂₂₆*, *sf₂₂₇*, *sf₂₂₈*, *sf₂₂₉*, *sf₂₃₀*, *sf₂₃₁*, *sf₂₃₂*, *sf₂₃₃*, *sf₂₃₄*, *sf₂₃₅*, *sf₂₃₆*, *sf₂₃₇*, *sf₂₃₈*, *sf₂₃₉*, *sf₂₄₀*, *sf₂₄₁*, *sf₂₄₂*, *sf₂₄₃*, *sf₂₄₄*, *sf₂₄₅*, *sf₂₄₆*, *sf₂₄₇*, *sf₂₄₈*, *sf₂₄₉*, *sf₂₅₀*, *sf₂₅₁*, *sf₂₅₂*, *sf₂₅₃*, *sf₂₅₄*, *sf₂₅₅*, *sf₂₅₆*, *sf₂₅₇*, *sf₂₅₈*, *sf₂₅₉*, *sf₂₆₀*, *sf₂₆₁*, *sf₂₆₂*, *sf₂₆₃*, *sf₂₆₄*, *sf₂₆₅*, *sf₂₆₆*, *sf₂₆₇*, *sf₂₆₈*, *sf₂₆₉*, *sf₂₇₀*, *sf₂₇₁*, *sf₂₇₂*, *sf₂₇₃*, *sf₂₇₄*, *sf₂₇₅*, *sf₂₇₆*, *sf₂₇₇*, *sf₂₇₈*, *sf₂₇₉*, *sf₂₈₀*, *sf₂₈₁*, *sf₂₈₂*, *sf₂₈₃*, *sf₂₈₄*, *sf₂₈₅*, *sf₂₈₆*, *sf₂₈₇*, *sf₂₈₈*, *sf₂₈₉*, *sf₂₉₀*, *sf₂₉₁*, *sf₂₉₂*, *sf₂₉₃*, *sf₂₉₄*, *sf₂₉₅*, *sf₂₉₆*, *sf₂₉₇*, *sf₂₉₈*, *sf₂₉₉*, *sf₃₀₀*, *sf₃₀₁*, *sf₃₀₂*, *sf₃₀₃*, *sf₃₀₄*, *sf₃₀₅*, *sf₃₀₆*, *sf₃₀₇*, *sf₃₀₈*, *sf₃₀₉*, *sf₃₁₀*, *sf₃₁₁*, *sf₃₁₂*, *sf₃₁₃*, *sf₃₁₄*, *sf₃₁₅*, *sf₃₁₆*, *sf₃₁₇*, *sf₃₁₈*, *sf₃₁₉*, *sf₃₂₀*, *sf₃₂₁*, *sf₃₂₂*, *sf₃₂₃*, *sf₃₂₄*, *sf₃₂₅*, *sf₃₂₆*, *sf₃₂₇*, *sf₃₂₈*, *sf₃₂₉*, *sf₃₃₀*, *sf₃₃₁*, *sf₃₃₂*, *sf₃₃₃*, *sf₃₃₄*, *sf₃₃₅*, *sf₃₃₆*, *sf₃₃₇*, *sf₃₃₈*, *sf₃₃₉*, *sf₃₄₀*, *sf₃₄₁*, *sf₃₄₂*, *sf₃₄₃*, *sf₃₄₄*, *sf₃₄₅*, *sf₃₄₆*, *sf₃₄₇*, *sf₃₄₈*, *sf₃₄₉*, *sf₃₅₀*, *sf₃₅₁*, *sf₃₅₂*, *sf₃₅₃*, *sf₃₅₄*, *sf₃₅₅*, *sf₃₅₆*, *sf₃₅₇*, *sf₃₅₈*, *sf₃₅₉*, *sf₃₆₀*, *sf₃₆₁*, *sf₃₆₂*, *sf₃₆₃*, *sf₃₆₄*, *sf₃₆₅*, *sf₃₆₆*, *sf₃₆₇*, *sf₃₆₈*, *sf₃₆₉*, *sf₃₇₀*, *sf₃₇₁*, *sf₃₇₂*, *sf₃₇₃*, *sf₃₇₄*, *sf₃₇₅*, *sf₃₇₆*, *sf₃₇₇*, *sf₃₇₈*, *sf₃₇₉*, *sf₃₈₀*, *sf₃₈₁*, *sf₃₈₂*, *sf₃₈₃*, *sf₃₈₄*, *sf₃₈₅*, *sf₃₈₆*, *sf₃₈₇*, *sf₃₈₈*, *sf₃₈₉*, *sf₃₉₀*, *sf₃₉₁*, *sf₃₉₂*, *sf₃₉₃*, *sf₃₉₄*, *sf₃₉₅*, *sf₃₉₆*, *sf₃₉₇*, *sf₃₉₈*, *sf₃₉₉*, *sf₄₀₀*, *sf₄₀₁*, *sf₄₀₂*, *sf₄₀₃*, *sf₄₀₄*, *sf₄₀₅*, *sf₄₀₆*, *sf₄₀₇*, *sf₄₀₈*, *sf₄₀₉*, *sf₄₁₀*, *sf₄₁₁*, *sf₄₁₂*, *sf₄₁₃*, *sf₄₁₄*, *sf₄₁₅*, *sf₄₁₆*, *sf₄₁₇*, *sf₄₁₈*, *sf₄₁₉*, *sf₄₂₀*, *sf₄₂₁*, *sf₄₂₂*, *sf₄₂₃*, *sf₄₂₄*, *sf₄₂₅*, *sf₄₂₆*, *sf₄₂₇*, *sf₄₂₈*, *sf₄₂₉*, *sf₄₃₀*, *sf₄₃₁*, *sf₄₃₂*, *sf₄₃₃*, *sf₄₃₄*, *sf₄₃₅*, *sf₄₃₆*, *sf₄₃₇*, *sf₄₃₈*, *sf₄₃₉*, *sf₄₄₀*, *sf₄₄₁*, *sf₄₄₂*, *sf₄₄₃*, *sf₄₄₄*, *sf₄₄₅*, *sf₄₄₆*, *sf₄₄₇*, *sf₄₄₈*, *sf₄₄₉*, *sf₄₅₀*, *sf₄₅₁*, *sf₄₅₂*, *sf₄₅₃*, *sf₄₅₄*, *sf₄₅₅*, *sf₄₅₆*, *sf₄₅₇*, *sf₄₅₈*, *sf₄₅₉*, *sf₄₆₀*, *sf₄₆₁*, *sf₄₆₂*, *sf₄₆₃*, *sf₄₆₄*, *sf₄₆₅*, *sf₄₆₆*, *sf₄₆₇*, *sf₄₆₈*, *sf₄₆₉*, *sf₄₇₀*, *sf₄₇₁*, *sf₄₇₂*, *sf₄₇₃*, *sf₄₇₄*, *sf₄₇₅*, *sf₄₇₆*, *sf₄₇₇*, *sf₄₇₈*, *sf₄₇₉*, *sf₄₈₀*, *sf₄₈₁*, *sf₄₈₂*, *sf₄₈₃*, *sf₄₈₄*, *sf₄₈₅*, *sf₄₈₆*, *sf₄₈₇*, *sf₄₈₈*, *sf₄₈₉*, *sf₄₉₀*, *sf₄₉₁*, *sf₄₉₂*, *sf₄₉₃*, *sf₄₉₄*, *sf₄₉₅*, *sf₄₉₆*, *sf₄₉₇*, *sf₄₉₈*, *sf₄₉₉*, *sf₅₀₀*, *sf₅₀₁*, *sf₅₀₂*, *sf₅₀₃*, *sf₅₀₄*, *sf₅₀₅*, *sf₅₀₆*, *sf₅₀₇*, *sf₅₀₈*, *sf₅₀₉*, *sf₅₁₀*, *sf₅₁₁*, *sf₅₁₂*, *sf₅₁₃*, *sf₅₁₄*, *sf₅₁₅*, *sf₅₁₆*, *sf₅₁₇*, *sf₅₁₈*, *sf₅₁₉*, *sf₅₂₀*, *sf₅₂₁*, *sf₅₂₂*, *sf₅₂₃*, *sf₅₂₄*, *sf₅₂₅*, *sf₅₂₆*, <i

(*Molto tranquillo*)

dolce ed espress.

la melodia molto espr.

cres.....

(più forte e molto espress.)

(poco a poco animando)

(ten.)

(ten.)

sempre più cres.....

(simile)

(Animato)

più f

ff

ff

500 marcato

52

(Calmando)

p (a)

dim.

(Rianimando) (b)

(con slancio)

(dolce)

ritard.

(a) Questo **p** di Beethoven è prematuro; il valore dinamico di questa battuta dev'essere **f**; la seguente sarà **mf**, e si raggiungerà il piano soltanto al . Il senso agogico dell'intero frammento risulterà immediato dalla scrupolosa osservanza delle indicazioni complementari: *animato, calmando, mancando, rianimando, con slancio*.
 (b) Certe edizioni francesi vecchie e moderne hanno qui un "poco rit." di due battute, il quale non è di Beethoven.

(a) Ce **p** de Beethoven est prématué; la valeur dynamique de cette mesure doit être **f**; la suivante sera **mf** et l'on arrivera au piano seulement à . Le sens agogique de tout ce fragment ressortira immédiatement grâce à la scrupuleuse observation des indications complémentaires: *animato, calmando, mancando, rianimando, con slancio*.
 (b) Certaines éditions françaises anciennes et modernes ont ici un "poco rit." de deux mesures, qui n'est pas de Beethoven.

(a) This **Piano** of Beethoven's is premature. The dynamic value of this bar ought to be **forte**; the following one **mf** and the **piano** should be reached only at . The leading sense of the whole fragment will result directly from a scrupulous observation of the complementary indications: *Animatedly, growing calmer; growing fainter, reanimating, with impetus*.
 (b) Some old and new French editions have here a "poco rit." of two bars, which does not come from Beethoven.

in tempo

(a)

(senza cresc.) *f subito sf*

(senza dim.)

(mf) (f) *sf* (senza dim.)

(mf) *p*

cresc..... *f*

sf (stringendo) (sempre marcato)

(a) Vedi nota della prima volta.

(b) Indubbiamente è preferibile cominciare qui il cresc. segnato due battute oltre.

(c) Più sonoro (e non meno beethoveniano):

(a) Voyez la note de la première fois.

(b) Il est sans doute préférable de commencer ici le crescendo marqué deux mesures plus loin.

(c) Plus sonore (et non moins beethovenien):

(a) See note to the first time.

(b) It is undoubtedly better to start the crescendo here which is marked two bars further on.

(c) More sonorously (and none the less Beethovenishly):

ritard:.....

(a) Manca qui, in tutte le vecchie edizioni, il **ff** segnato la prima volta. Si può supporre che Beethoven lo volesse qui una battuta più tardi.

(b) Vedi esercizio della prima volta.

(a) Manca qui, in tutte le vecchie edizioni, il **ff** segnato la prima volta. Si può supporre che Beethoven lo volesse qui una battuta più tardi.

(a) Il manque ici, dans toutes les anciennes éditions, le **ff** marqué la première fois. On peut supposer que Beethoven le voulait ici une mesure plus loin.

(b) Voyez l'exercice de la première fois.

(a) In all the old editions the **ff** marked the first time, is missing here. We may take it that Beethoven wanted it here one bar later.

(b) See the study of the first time.

54

(p) *sfp*

sfp

f *sf* 54

dimin.

ritard.

a tempo

pp *u.c.*

(più pp)

mP espress.e semplice

t.c.

senza rall.

dimin.

pp

(a)

Preferibile: (a) Préférable: Preferably:

Nicht zu geschwind und sehr singbar vorzutragen
Non tanto mosso e molto cantabile ♩ = 92-96

(a) Ho conservato qui la grafia originale.
Ma avverto lo studioso che lo schizzo citato da Nottebohm in *Beethoveniana* prova che il pensiero dell'autore era questo:

A musical score in G major (two sharps) and common time. The first measure consists of six eighth notes. A fermata is placed over the eighth note of the first measure, indicating that it should be held longer than its normal value. The second measure begins with a sharp sign above the staff, indicating a临时调 (temporary key signature change). The melody continues with eighth notes, some with stems pointing up and some down, separated by vertical bar lines.

(b) In queste battute, mancano le ottave in tutte le edizioni originali rivedute da Beethoven. Quindi non si debbono aggiungere.

(A) J'ai conservé l'écriture originale, mais j'avertis l'élève que le fragment cité par Nottebohm dans Beethoveniana, prouve que la pensée de l'auteur était celle-ci :

A musical score page showing two measures of music. The key signature is A major (no sharps or flats). The first measure consists of six eighth notes. The second measure starts with a bass note followed by five eighth notes. Measure numbers 11 and 12 are written above the staff.

(b) Dans ces mesures les octaves manquent dans toutes les éditions originales revisées par Beethoven. C'est pourquoi on ne doit pas les ajouter.

(a) I have kept the original writing here. But I inform the student that the sketch quoted by Nottebohm in *Beethoveniana* proves that the composer had this thought in his mind:

A musical score in G major with a treble clef. A bracket covers the first six notes. Above the bracket is a circled number 6.

(b) In these bars, the octaves are omitted in all the original editions revised by Beethoven. Hence they should not be added.

Sheet music for guitar, page 57, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The notation includes various performance instructions and fingerings:

- Measure 1:** Crescendo (cresc.) indicated by a diagonal line. Fingerings: 1, 2, 3, 4, 5.
- Measure 2:** Crescendo (cresc.) indicated by a dotted line. Fingerings: 1, 2, 3, 4, 5.
- Measure 3:** Dynamics: *f*, *sf*, *p*.
- Measure 4:** Dynamics: *f*, *sf*, *p*.
- Measure 5:** Dynamics: *f*, *sf*, *f*.
- Measure 6:** Dynamics: *p*.
- Measure 7:** Dynamics: *pp* u.c.
- Measure 8:** Dynamics: *p*.
- Measure 9:** Dynamics: *pp*.
- Measure 10:** Dynamics: *dimin.*
- Measure 11:** Dynamics: *pp*. Instruction: *(senza affrettare né crescere)*.

The image shows five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *dolce*, followed by a crescendo instruction (*cresc:*) and a dynamic of *p*. The second staff starts with a dynamic of *sf*, followed by a dynamic of *p*. The third staff begins with a dynamic of *dolce*, followed by a dynamic of *leggero* and a performance instruction *Pedale come la prima volta*. The fourth staff begins with a dynamic of *p*, followed by a dynamic of *p*. The fifth staff begins with a dynamic of *p*, followed by a dynamic of *p*.

(a) Il confronto di questa melodia con quella, assai simile, dell'*allegretto* nella VII^a Sinfonia:



sarà utilissimo per trovare la giusta espressione.

(b) Ho soppresso qui un *f*, il quale comprometteva la comprensione del passaggio *g*—*p*.

(a) La comparaison entre cette mélodie et celle, très ressemblante, de l'allegretto de la VII^e. Symphonie :



sera très utile pour trouver la juste expression.

(b) J'ai supprimé ici un *f* qui compro-
mettait la compréhension du passage
of----- p.

(a) A comparison of this melody with the very similar one of the *allegretto* in the VIIth Symphony:



will be very helpful in finding the right expression.

(b) I have suppressed a *forte* here which endangered the appreciation of the passage ~~if-----p~~

Sheet music for piano, page 59, 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 written below the staff.

Staff 1: Measures 1-2. Fingerings: 4, 4; 5, 4. Dynamic: cresc.

Staff 2: Measures 3-4. Fingerings: 3, 4; 5, 3. Dynamic: p (subito)

Staff 3: Measures 5-6. Fingerings: 2, 1. Dynamic: teneramente

Staff 4: Measures 1-2. Fingerings: 4, 5; 3, 2. Dynamic: cresc.

Staff 5: Measures 3-4. Fingerings: 3, 4; 5, 4. Dynamic: cresc. f

Staff 6: Measures 5-6. Fingerings: 4, 5; 3, 2. Dynamic: cresc. f

Staff 7: Measures 1-2. Fingerings: 1, 2. Dynamic: p

Staff 8: Measures 3-4. Fingerings: 3, 2. Dynamic: p cresc.

Staff 9: Measures 5-6. Fingerings: 5, 4; 3, 2. Dynamic: dim.

Staff 10: Measures 7-8. Fingerings: 4, 3; 5, 4. Dynamic: pp (poco rit.)

Page Number: E.R. 3

(*Calmo*)

(*a tempo*)

(*p*)

simile

(*pochissimo animando*)

(*di nuovo calmo*)

Pedale sempre ad ogni

(*poco animato*)

(*calmando*)

(a)

(a) La brutta versione:



che si trova in tante edizioni francesi e belghe (e non è scomparsa da qualche recente edizione parigina) non esiste su nessuna buona edizione tedesca (eccettuata quella "accademica,, di (Germer), ne tanto meno sull'originale riveduto da Beethoven. Evidentemente si tratta di una di quelle numerose "correzioni,, che certi copisti infliggono alle audacie dei genii.

(a) La vilaine version:



qui se trouve dans beaucoup d'éditions françaises et belges (et qui paraît encore dans quelques éditions parisiennes récentes) n'existe dans aucune bonne édition allemande (excepté dans celle "académique,, de Germer) pas plus que dans l'original revu par Beethoven. Evidemment il s'agit là d'une de ces nombreuses "corrections,, que certains copistes infligent aux audaces du génie.

(a) The ugly version:



which is found in so many French and Belgian editions and has not disappeared from recent Paris editions) does not exist in any good German edition (except the "Academic,, one of Germer), nor either in the original revised by Beethoven. It is evidently a case of one of those numerous "corrections,, which certain copyists inflict on the boldness of genius.

Tempo I.

(leggiero)

Pedale come la prima volta

cresc..... p

cresc..... psubito

cresc.....

teneramente

p subito

cresc.

cresc..... f

The musical score consists of five staves of piano music. The top staff uses treble and bass clefs, while the other four staves use only treble clef. The key signature is A major (three sharps). The music includes dynamic markings such as *sf*, *p*, *pp*, and *dim.*. Fingerings are indicated above the notes, often with numbers 1 through 5. The score features various musical techniques like grace notes, slurs, and sustained notes. The bottom staff contains a section of music labeled *(senza affrettare né crescere)*.

(a) Versione - evidentemente erronea - di tutte le vecchie edizioni:
Version, évidemment erronée, de toutes les anciennes éditions:
Version - evidently erroneous - in all the old editions:



The musical score consists of six staves of piano music. The top staff starts with a forte dynamic (f) and includes fingerings (3, 4, 5) and slurs. The second staff begins with a dynamic of *dolce*. The third staff features a dynamic of *simile* and includes fingerings (3, 4, 5). The fourth staff starts with *sf* and ends with *sf (sempre più f)*. The fifth staff contains a bracketed section labeled '(a)' with a dynamic of *sf*, followed by *p dim.*, *pp*, and *cresc.* The sixth staff concludes with *sempre pp* and *f*.

(a) Visibilmente Beethoven dimenticò di legare i due *Fa*. Non tutte le edizioni hanno corretto questo errore originale.

Ritengo le legature indispensabili. Ho soppresso - per le medesime ragioni della prima volta - il *f* della battuta seguente.

(a) Visiblemente Beethoven a oublié de lier les deux *fa*. Cette erreur originale n'a pas été corrigée dans toutes les éditions. Je considère les liaisons comme indispensables.

J'ai supprimé - pour les mêmes raisons que la première fois - le *f* de la mesure suivante.

(a) Evidently Beethoven forgot to bind the two *Fs*. Not all editions have corrected this original error.

I consider the slurs indispensable. For the same reason as in the first time, I have suppressed the *forte* in the next bar.

cresc.....p

cresc.....p subito

cresc.....

Pedale come la prima volta

p subito

dimin.....

(a)

(a) Variante di Bülow e Klindworth (giustificabile, se non indispensabile):
 Variante de Bülow et Klindworth (justifiable, sinon indispensable):
 Variants by Bülow and Klindworth justifiable but not indispensable):



The musical score consists of six staves of piano music. Staff 1 (top) starts with dynamic *pp*, fingerings 2, 2, 1, and a tempo marking *(poco accel.)*. Staff 2 follows with *cresc.*, dynamic *f*, and fingerings 1, 2, 3. Staff 3 (middle) starts with *p dolce* and fingerings 2, 3. Staff 4 (second middle) starts with dynamic *p* and fingerings 1, 2, 2. Staff 5 (third middle) starts with dynamic *cresc.* and fingerings 2, 1, 2, 3. Staff 6 (bottom) starts with dynamic *dimin.* and fingerings 4, 5. The score includes several performance instructions: *ritard.(a)* (ritardando), *accelerando.....*, *a tempo*, *cresc.*, *p*, *pp*, and *senza pedale*.

(a) Il senso agogico di queste ultime battute va chiarito colla massima cura. Abbiamo prima un *ritard.* di quattro battute, poi un *accelerando* di 3 battute e $\frac{1}{2}$, durante il quale si dovrà semplicemente ritornare al "tempo primo,, che coincide coll'indicazione "a tempo,,.

(a) Le sens agogique de ces dernières mesures doit être mis en relief avec le plus grand soin. Nous avons d'abord un *ritard.* de quatre mesures puis un *accelerando* de trois mesures et $\frac{1}{2}$ pendant lequel on devra simplement revenir au "tempo primo,, qui coïncide avec l'indication "a tempo,,.

(a) The leading sense of these last bars has been cleared up with the greatest care. We have first a *ritardando* of four bars, then an *accelerando* of $3\frac{1}{2}$ bars, during which we have simply to return to the "tempo primo,, which coincides with the indication "a tempo,,.