

E. R. 1

# BEETHOVEN

## SONATE PER PIANOFORTE

VOLUME PRIMO

(CASELLA)

TESTO ITALIANO  
TEXTE FRANÇAIS  
ENGLISH TEXT

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A. C.

# L. BEETHOVEN

## SONATE PER PIANOFORTE

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E. R. 1. VOLUME I.

E. R. 2. VOLUME II.

E. R. 3. VOLUME III.

### SONATE SEPARATE

E. R. 331	Sonata	Op. 2. N. 1	E. R. 340	Sonata	Op. 28. .. ..
E. R. 332	>	Op. 7. .. ..	E. R. 341	>	Op. 31. N. 3
E. R. 333	>	Op. 10. N. 1	E. R. 342	>	Op. 49. N. 1
E. R. 334	>	Op. 13. .. ..	E. R. 343	>	Op. 49. N. 2
E. R. 335	>	Op. 14. N. 1	E. R. 344	>	Op. 53. .. ..
E. R. 336	>	Op. 14. N. 2	E. R. 345	>	Op. 54. .. ..
E. R. 337	>	Op. 26. .. ..	E. R. 346	>	Op. 57. .. ..
E. R. 338	>	Op. 27. N. 1	E. R. 347	>	Op. 79. .. ..
E. R. 339	>	Op. 27. N. 2	E. R. 348	>	Op. 81 <sup>a</sup> .. ..

E. R. 349 Sonata Op. 106

TESTO ITALIANO

TEXTE FRANÇAIS

ENGLISH TEXT

G. RICORDI E C.

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# L. van BEETHOVEN

## SONATE

### TAVOLA TEMATICA

### Table thématique

### Thematic table

1. *Allegro* Op. 2, N° 1.  
*Allegro vivace*  
 2. *Allegro* Op. 2, N° 2.  
*Allegro con brio*  
 3. *Allegro* Op. 2, N° 3.  
*Allegro molto e con brio*  
 4. *Allegro* Op. 7.  
*Allegro molto e con brio*  
 5. *Allegro* Op. 10, N° 1.  
*Allegro*  
 6. *Presto* Op. 10, N° 2.  
*Grave*  
 8. *Allegro* Op. 13.  
*Allegro*  
 9. *Allegro* Op. 14, N° 1.  
*Allegro*  
 10. *Allegro* Op. 14, N° 2.  
*Allegro con brio*  
 11. *Andante con Variazioni* Op. 22.  
*Andante*  
 12. *Adagio sostenuto* Op. 26.  
*Allegro*  
 14. *Allegro vivace* Op. 27, N° 2.  
*Allegro*  
 15. *Allegro* Op. 28.  
*Allegro vivace*  
 16. *Largo* Op. 31, N° 1.  
*Allegro*  
 17. *Allegro* Op. 31, N° 2.

18. *Allegro* Op. 31, N° 3.  
*Andante*  
 19. *Allegro ma non troppo* Op. 49, N° 1.  
*Allegro con brio*  
 20. *In tempo di Minuetto* Op. 49, N° 2.  
*Allegro assai*  
 21. *Adagio cantabile* Op. 53.  
*Presto, alla tedesca*  
 25. *Adagio* Op. 79.  
*Con vivacità*  
 26. *Allegro* Op. 81<sup>a</sup>.  
*Vivace, ma non troppo*  
 27. *Allegretto, ma non troppo* Op. 90.  
*Allegro*  
 28. *Moderato* Op. 101.  
*Maestoso*  
 29. *Vivace, ma non troppo* Op. 106.  
*Dolce*  
 30. *Allegro* Op. 109.  
*Moderato*  
 31. *Allegro* Op. 110.  
*Allegro*  
 32. *Allegro* Op. 111.

# PREFAZIONE

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Il primo problema da risolvere, quando si tratta di preparare una nuova edizione delle *Sonate* per pianoforte di Beethoven, è questo: devesi ricostituire il semplice testo originale (come si sa, assai imperfetto), oppure completarlo, mettendo in luce tutte quelle infinite intenzioni che esistono allo stato « latente » nella grafia troppo rudimentale di Beethoven?

Il quesito si risolve senza difficoltà, secondo gli scopi di ogni edizione. Se questa è destinata a pochi artisti i quali intuiscono fraternamente i pensieri più reconditi dei grandi creatori, non vi è dubbio che il testo originale è più che bastevole per tali eccezionali interpreti. Se Beethoven indicava sommariamente le sue volontà, Bach le taceva del tutto; eppure ciò non ha impedito a un Mendelssohn, un Joachim o un Busoni di trovarne e di fissarne una interpretazione che si può ritenere in gran parte conforme al pensiero del vecchio « Cantore ».

Ma qualora invece l'edizione (come nel presente caso) abbia specialmente obbiettivi didattici, allora la faccenda è ben diversa. Come accennavo poco sopra, ai tempi di Beethoven l'arte delle indicazioni interpretative era ancora ai suoi inizi. Il compositore moderno fissa tutti i più piccoli, impercettibili particolari della sua interpretazione. Invece, sul cominciare dell'800, gli autori si contentavano d'indicazioni generali, lasciando all'esecutore una libertà molto più larga (forse che gli interpreti di allora meritassero maggior fiducia di quelli moderni?!). Non è qui il luogo per discutere se quegli autori avessero torto o ragione; il fatto sta che, attraverso il secolo scorso sino ai nostri giorni, le indicazioni interpretative si sono andate moltiplicando senza posa, limitando moltissimo la preparazione analitica ed intuitiva sulla quale l'esecutore doveva appoggiare, in passato, le proprie interpretazioni. Bisogna adesso considerare che, mentre Bach è già molto lontano da noi, e il suo stile richiede piuttosto una interpretazione a larghe « pennellate », Beethoven è il primo grande romanzico; la sua sensibilità è assai più prossima alla nostra; si sa, da molte ed inoppugnabili testimonianze, che egli suonava la sua musica con una mirabile complessità espressiva, di cui le scarse indicazioni originali non danno neppur lontanamente un'idea. Un conoscitore profondo dell'anima e dell'o-

# PRÉFACE

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Le premier problème à résoudre, lorsqu'il s'agit de préparer une nouvelle édition des *Sonates* pour piano de Beethoven, est le suivant: doit-on reconstruire simplement le texte original (comme l'on sait, très imparfait), ou doit-on le compléter, mettant en lumière toutes les mille intentions qui existent à l'état latent dans l'orthographe musicale trop rudimentaire de Beethoven?

La question se résout sans difficulté selon le but de chaque édition. Si celle-ci est destinée à ces rares artistes dont l'intuition fraternelle devine les pensées les plus cachées des grands créateurs, il n'y a pas de doute que le texte original ne soit plus que suffisant. Si Beethoven indiquait sommairement ses volontés, Bach les taisait complètement; ce qui n'a pas empêché un Mendelssohn, un Joachim ou un Busoni d'en fixer une interprétation qu'on peut croire en grande partie conforme à la pensée du vieux « Cantor ».

Mais si, au contraire, l'édition (comme dans le cas présent) a surtout un but didactique, alors il en va tout autrement. Comme je viens d'y faire allusion, au temps de Beethoven l'art des indications interprétatives était encore à ses débuts. Le compositeur moderne fixe les détails les plus imperceptibles de son interprétation, tandis qu'au commencement du 19<sup>e</sup> siècle les auteurs se contentaient d'indications générales, laissant à l'exécutant une liberté beaucoup plus grande (peut-être les interprètes d'alors méritaient-ils plus de confiance que ceux d'aujourd'hui?). Il n'y a pas lieu ici de discuter s'ils avaient tort ou raison: le fait est que, pendant le siècle dernier et jusqu'à nos jours, les indications ont été se multipliant sans arrêt, limitant beaucoup la préparation analytique et intuitive sur laquelle l'exécutant devait autrefois appuyer sa propre interprétation. Il faut aussi considérer que, tandis que Bach est déjà très loin de nous, et que son style demande plutôt une interprétation « à larges traits », Beethoven est le premier des grands romantiques; sa sensibilité est beaucoup plus proche de la nôtre; on sait par des témoignages nombreux et irrécusables qu'il exécutait sa musique avec une admirable complexité expressive dont les rares indications originales ne donnent pas la plus lontaine idée. Un connaisseur profond de l'âme et de l'œuvre

# PREFACE

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The first question to be solved, in the preparation of a new edition of Beethoven's Sonatas for the piano, is the following: – should one simply reconstruct the text (which one knows to be very imperfect); or should one complete it, bringing to light all the hundred and one ideas that exist in a latent state in Beethoven's musical orthography, which is far too rudimentary? The question resolves itself without difficulty according to the aims of each edition. If it is intended for those rare artists who can intuitively divine the most hidden thoughts of the great creator, there can be no doubt that the original text is more than sufficient. If Beethoven indicated his wishes very summarily, Bach was completely silent about his; yet this fact has not prevented a Mendelssohn, a Joachim or a Busoni from deciding on an interpretation of them, which one can take as being in a large measure in accord with the thoughts of the old « Cantor ». But if, on the contrary, the edition (as in the present case) has chiefly a didactic end in view, then it is quite another matter. As I have just remarked, in Beethoven's time, the art of giving indications for interpretation was still in its early stages. The modern composer gives the minutest and subtlest details of his interpretations; whereas, at the beginning of the 19<sup>th</sup> century, composers were content to give general indications, leaving to the performer far more liberty (perhaps the interpretative artists of that time deserved greater confidence than those of to-day?!). This is not the place to discuss whether they were right or wrong: the fact is that, during the last century and up to our own time, indications have multiplied without end, limiting a great deal the analytical and intuitive preparation upon which the performer of bygone days had to depend for his own interpretation. It must also be remembered that while Bach is now very remote from us, and while his work demands an interpretation in « broad style », Beethoven is the first of the great romanticists; his temperament is much nearer our own; we know from the unimpeachable evidence of numbers of people that he performed his music with admirable complexity of expression, of which the rare original indications give but the faintest idea. A profound knowledge of

pera beethoveniane può oggi facilmente indovinare un gran numero di « sottintesi » e correggere o completare quasi tutte le imperfezioni degli autografi o delle prime edizioni; ma non si può ancora pretendere tanto dalla massa compatta dei giovani studiosi. E, ciò che è peggio, troppo sovente neanche si può fare affidamento sui loro professori, perchè la enorme popolarità delle *Sonate* di Beethoven le espone ai maggiori pericoli, cioè ad essere insegnate da persone piene di buona volontà, ma mancanti dell'autorità necessaria per commentare un testo così difficile. È quindi indispensabile che in tali circostanze l'edizione sappia agevolare il più possibile il compito dell'insegnante, offrendogli un testo irreproibile ed abbondantemente corredato di tutte quelle osservazioni musicali e pianistiche atte ad assicurare un'interpretazione per lo meno corretta e dignitosa.

beethoveniens peut aujourd'hui deviner facilement un grand nombre de « sous-entendus » et corriger ou compléter presque toutes les imperfections des manuscrits ou des premières éditions. Mais on ne peut encore prétendre autant de la masse compacte des jeunes étudiants; et trop souvent, malheureusement, on ne peut se fier à leurs professeurs, parce que l'énorme popularité des *Sonates* de Beethoven expose celles-ci aux plus grands périls, c'est-à-dire à être enseignées par des personnes pleines de bonne volonté, mais manquant de l'autorité nécessaire pour commenter un texte aussi difficile. Etant donné tout ceci, il est donc indispensable que l'édition vienne faciliter la tâche de l'enseignant, lui offrant un texte irréprochable et abondamment pourvu de toutes les observations musicales et pianistiques aptes à assurer une interprétation au moins digne et correcte.

Premesso quanto sopra, dirò adesso i principii direttivi che mi hanno guidato nella redazione del mio lavoro, principii in base ai quali questa edizione si differenzia alquanto dalle altre che la precedettero.

Ecco quali furono questi principii:

- 1.<sup>o</sup> *Revisione rigorosa del testo secondo gli autografi conservati e le edizioni originali;*
- 2.<sup>o</sup> *Correzione e completamento dell'imperfettissimo « fraseggiato » originale;*
- 3.<sup>o</sup> *Modificazione di certe indicazioni dinamiche erronee o insufficienti e completamento generale dei « coloriti » originali con altri secondarii, da quelli dipendenti, sempre conformemente alle leggi naturali dell'espressione musicale;*
- 4.<sup>o</sup> *Diteggiatura moderna, intesa a maggiormente assicurare l'accento musicale;*
- 5.<sup>o</sup> *Indicazione completa di una « pedalizzazione » (\*) moderna.*

Spiegherò ora più specificatamente come abbia messo in pratica questi principii. Tale spiegazione includerà necessariamente osservazioni accessorie riflettenti certi problemi d'esecuzione (trilli, abbellimenti, ecc.).

(\*) Mi duole di dover adoperare questa brutta parola. Ma non ne conosco nessuna equivalente.

the soul and work of Beethoven can easily help us to-day to divine a great number of the « suggestions » and to correct or complete almost all the imperfections of the manuscripts or of the first editions. But one cannot as yet claim as much for the mass of young students; and too often, unfortunately, one cannot trust ~~to~~ their professors; because the enormous popularity of Beethoven's Sonatas exposes them to the greatest perils — that is to say, to be taught by persons full of the best intentions, but lacking in the authority necessary for commenting upon so difficult a task. Granted all this, it is therefore indispensable that the edition should facilitate the task of the teacher, offering him an irreproachable text and one provided with all the musical and pianistic observations likely to ensure an interpretation at least correct and adequate.

Ceci posé, je dirai les principes directeurs qui m'ont guidé dans la rédaction de mon travail, principes d'après lesquels cette édition se différencie quelque peu de celles qui l'ont précédée.

Ces principes sont les suivants:

- 1.<sup>o</sup> *Revision rigoureuse du texte d'après les manuscrits existant et les éditions originales.*
- 2.<sup>o</sup> *Correction et complètement de l'imparfait « phrasé » original.*
- 3.<sup>o</sup> *Modification de certaines indications dynamiques erronees ou insuffisantes, et complètement général des nuances originales par d'autres secondaires dépendant de celles-ci, toujours conformément aux lois naturelles de l'expression musicale.*
- 4.<sup>o</sup> *Doigté moderne, destiné à assurer davantage l'accent musical.*
- 5.<sup>o</sup> *Indication complète d'une « pédalisation » (\*) moderne.*

J'expliquerai maintenant de façon plus détaillée comment j'ai appliqué ces principes. Cette explication comprendra nécessairement des observations accessoires concernant certains problèmes d'exécution (trilles, ornements, etc...).

(\*) Je regrette de devoir employer ce mot *inharmonieux*, mais je n'en connais pas d'équivalent.

Having said so much, I will state the guiding principles that have directed me in the editing of my work, principles by reason of which this edition differs to some extent from those that have preceded it.

These principles are the following:

- 1.<sup>o</sup> *A strict revision of the text from the existing manuscripts and the original editions.*
- 2.<sup>o</sup> *The correction and completion of the original « phrasing » which was imperfect.*
- 3.<sup>o</sup> *The modification of certain dynamic indications that are erroneous or insufficient; and the general completion of the original « nuances » by others secondary ones dependent on these, always conformable to the natural laws of musical expression.*
- 4.<sup>o</sup> *A modern fingering, destined to ensure to a greater degree the musical accent.*
- 5.<sup>o</sup> *A complete indication of modern « pedalling ».*

I will now explain, in more detailed manner, how I have applied these principles. This explanation will necessarily include secondary observations concerning certain problems of execution (trills, ornaments, etc.).

### a) Revisione del testo.

Il testo è stato oggetto di una revisione metodica ed accuratissima, basata sul confronto delle migliori edizioni antiche e moderne colla autorevole edizione detta « *Urtext* », pubblicata, dietro iniziativa della Accademia Reale delle Belle Arti di Berlino, presso Breitkopf e Haertel per cura di C. Krebs, nel 1898, e il cui testo, stabilito sull'esame dei manoscritti e delle primissime edizioni, offre visibilmente le più serie garanzie di autenticità. Il suddetto confronto mi ha permesso di rilevare una discreta quantità di errori disseminati in tutte le edizioni. D'altra parte, non ho però consentito a adottare ciecamente certe scorrezioni dei manoscritti, quando queste erano troppo flagranti. « *Rispetto* » non può mai voler dire « *abdicazione delle facoltà critiche* »; e un manoscritto, sia pur di Beethoven, non è in nessun caso infallibile. Quando invece la cosa poteva prestarsi a ragionevole discussione, allora ho sempre lasciato a posto il testo originale, e redatto in margine la versione che proponevo.

### b) Correzione del fraseggiato originale.

Ai tempi di Beethoven, l'arte di ripartire le legature era assai primitiva. Si può anzi asserire che quasi mai le legature concordavano col vero « *fraseggiato* ». Nelle *Sonate* beethoveniane si incontrano le più gravi defezienze. Talvolta, in un lungo passaggio legato, la legatura cessa dopo una o due battute, senza l'ombra di una ragione. Altre volte, una frase melodica, che richiederebbe una sola grande legatura, viene spezzettata a casaccio in piccoli frammenti. In altri casi ancora, un passo è convenientemente legato, mentre manca poi qualunque segno alla sua ripetizione, evidentemente colla persuasione che l'esecutore intelligente debba trovare sufficiente il primo accenno.

Il professor Riemann ha elaborato un sistema scientifico di segni per fraseggiare, grazie al quale un pessimo dilettante, che acquisti le edizioni del celebre dottore tedesco, dovrebbe subito « *cantare* » come un Liszt, un Joachim o un Casals. Più modesto, non ho preteso a un così miracoloso risultato: mi sono contentato di rifare tutto l'insieme di legature di queste *Sonate*, allo scopo di renderlo *logico* e quindi capace di facilitare la giusta comprensione dell'opera a un esecutore *di medie attitudini musicali*.

### a) Revision du texte.

La texte a été l'objet d'une revision méthodique et des plus attentives basée sur la comparaison des meilleures éditions anciennes et modernes avec l'édition (d'une si grande autorité) dite « *Urtext* » publiée sur l'initiative de l'Académie Royale de Berlin, chez Breitkopf et Haertel, par les soins de C. Krebs en 1898, et dont le texte, établi sur l'examen des manuscrits et des toutes premières éditions, offre visiblement les plus sérieuses garanties d'authenticité. Cette comparaison m'a permis de relever une certaine quantité d'erreurs disséminées dans toutes les éditions. D'autre part, je n'ai pas consenti à adopter aveuglément certaines incorrections des manuscrits, lorsqu'elles étaient par trop flagrantes. « *Respect* » ne peut jamais vouloir dire « *abdication des facultés critiques* » et un manuscrit, fût-il de Beethoven, n'est en aucun cas infallible. Quand, au contraire, la chose pouvait prêter à une raisonnable discussion, j'ait toujours laissé comme il était le texte original, et rédigé en marge la version que je proposais.

### b) Correction du phrasé original.

Au temps de Beethoven l'art de répartir les liaisons était très primitif. On peut même affirmer que presque jamais les liaisons ne concordaient avec le véritable « *phrasé* ». L'insuffisance en est surtout sensible dans les *Sonates* beethoveniennes. Parfois, dans un long passage lié, la liaison cesse après une ou deux mesures, sans l'ombre d'une raison. D'autres fois, une phrase mélodique qui demanderait une seule grande liaison est morcelée, au hasard, en petits fragments. Dans d'autres cas encore, un passage est convenablement lié, tandis qu'il manque un signe quelconque à sa reprise, avec la persuasion évidente que l'exécutant intelligent trouvera suffisante cette première indication.

Le professeur Riemann a élaboré un système scientifique de signes pour phrasier, grâce auquel un mauvais amateur venant à posséder les éditions du célèbre docteur allemand, devrait aussitôt « *chanter* » comme un Liszt, un Joachim ou un Casals. Plus modeste, je ne prétends pas à un aussi miraculeux résultat: je me suis contenté de refaire l'ensemble des liaisons des *Sonates*, pour le rendre *logique* et capable ainsi de faciliter la juste compréhension de l'œuvre à un exécutant *d'aptitudes musicales moyennes*.

### a) Revision of the text.

The text has been the object of a most methodical and accurate revision, based on the comparison of the best ancient and modern editions with the edition « *Urtext* », published on the initiative of the Royal Academy of Berlin by Breitkopf and Haertel in 1898, under the supervision of C. Krebs, and the text of which, based on the examination of the manuscripts and of all the first editions, obviously offers the most serious guarantees of authenticity. This comparison has allowed me to bring to light a certain number of errors that exist in all the editions. On the other hand, I have not consented to adopt blindly certain inaccuracies of the manuscripts, when these were only too flagrant. « *Respect* » can never mean the abandonment of critical faculties, and a manuscript, though it be Beethoven's, is in no case infallible. When, on the contrary, the matter was open to reasonable discussion, I have always left the original text as it was, and have written in the margin the version that I propose.

### b) Correction of the original phrasing.

In Beethoven's time, the method of distributing the phrase-marks was very primitive. One may even assert that the phrase-marks hardly ever agree with the real « *phrasing* ». Their insufficiency is chiefly noticeable in the Sonatas of Beethoven. Sometimes in a long connected passage the « *slur* » ceases after one or two bars without the shadow of a reason. At other times, a melodic phrase, which would seem to demand a single long slur, is broken up, haphazard, into little fragments. Yet again in other cases, a passage is properly phrased, while at its repetition a sign is missing, in the evident belief that the intelligent performer will find the first sign sufficient.

Professor Riemann has elaborated a scientific system of phrase-marks, thanks to which a poor amateur, in possession of the editions of the celebrated German doctor should be able at once to « *sing* » like a Liszt, a Joachim or a Casals. More modest, I do not pretend to such a miraculous result. I have been content to put together the whole body of phrase-marks in the Sonatas, in order to render it logical and thus facilitate the true comprehension of the work to a player of *only moderate aptitude for music*.

c) Modificazioni di certe indicazioni dinamiche, completamento di altre troppo sommarie, ecc.

Se in Beethoven le legature lasciano moltissimo a desiderare, altrettanto non si può dire delle indicazioni dinamiche, specialmente dall'op. 53 in poi. Tuttavia, anche qui vi sono frequenti negligenze, dovute da una parte alla eccessiva fiducia di Beethoven nella comprensività del suo esecutore, e d'altra parte alla fretta e alla nervosità colle quali egli buttò giù molti dei suoi manoscritti. È quindi qui pure indispensabile un lavoro di correzione e di completamento per mettere in evidenza la vera espressione.

Vi è in Beethoven una frequente e caratteristica difficoltà dinamica: il *crescendo* che improvvisamente si risolve in un *piano*. Spesso ho aggiunto al **P** la parola *subito*, la quale attira più sicuramente l'attenzione dell'allievo. Altre volte ho fatto seguire, o addirittura sostituito al vocabolo *cresc.*, il segno <<, più efficace.

Altra non trascurabile difficoltà, in Beethoven, è la valutazione precisa dello *sf*; a quei tempi, questo segno serviva a tutti gli usi, cioè, secondo l'espressione momentanea, poteva significare: violento, duro, medio e perfino dolce. In certi casi ho completato col vocabolo *poco*. Spetta soprattutto al maestro di sorvegliare nell'allievo l'osservanza dell'esatto valore dinamico.

Ho segnato certi accenti deboli, ma indispensabili, col segno moderno — .

Frequentemente si trovano in Beethoven certi *sfp* (o *fp*), che appaiono pianisticamente ineseguibili! Tali i seguenti:

c) Modification de certaines indications dynamiques, complètement d'autres trop sommaires, etc.

Si, chez Beethoven, les liaisons laissent beaucoup à désirer, on n'en peut dire autant des indications dynamiques, surtout à partir de l'op. 53. Pourtant là aussi il y a de fréquentes lacunes, résultant d'une part de l'excessive confiance qu'avait Beethoven dans la compréhension de ses exécutants, et, d'autre part, de la rapidité et de la nervosité avec lesquelles il rédigeait beaucoup de ses manuscrits. Il est donc aussi indispensable ici de corriger et de compléter afin de rendre évidente l'expression juste.

Il y a, chez Beethoven, une difficulté dynamique fréquente et caractéristique: le *crescendo* qui, subitement, se résout en un *piano*. Souvent j'ai ajouté au **P** le mot *subito* qui attire plus sûrement l'attention de l'élève. D'autres fois j'ai fait suivre, ou remplacé complètement la mot *cresc.* par le signe <<, plus efficace.

Une autre difficulté non négligeable, chez Beethoven, est l'évaluation précise du *sf*; à cette époque ce signe servait à tous les usages, c'est à dire, suivant l'expression momentanée, pouvait vouloir dire: violent, dur, modéré ou même doux. En certains cas périlleux j'ai complété par le mot *poco*. C'est surtout au maître que revient la tâche de surveiller chez l'élève l'observance exacte de cette valeur dynamique.

J'ai marqué certains accents faibles, mais indispensables, au moyen du signe moderne — .

Fréquemment on trouve chez Beethoven certains *sfp* (ou *fp*), qui semblent pianistiquement inexecutables. P. ex. les suivants:

c) Modification of certain dynamic signs, completion of others that are too concise, etc.

If, in Beethoven, the phrase-marks leave a good deal to be desired, one cannot say the same for the dynamic indications. However, here also there are frequent omissions, the result, on the one hand, of the excessive amount of confidence that Beethoven had in the intelligence of his performers; and, on the other, of the rapidity and nervous excitability with which he wrote many of his manuscripts. Here also therefore, it is necessary to correct and complete, in order to make the right expression clear.

Moreover, with Beethoven there is a difficulty in regard to dynamics, which is both frequent and characteristic, i.e. the *crescendo* that suddenly resolves into a *piano*. I have often added to the **P** the word *subito*, which is more certain to attract the pupil's attention. At other times, either after the word *crescendo* or in place of it, I have put the sign <<, which is more efficacious. Another difficulty in dealing with Beethoven, a difficulty that cannot be overlooked, is the precise value of the *sf*. At that period, this sign could be used for manifold purposes – in other words, according to the expression of the actual moment, it could be violent, strong, moderate, or even soft. In certain hazardous cases I have added the word *poco*. It rests chiefly with the master to see that the pupil observes the exact dynamic values.

I have indicated certain subordinate, but indispensable, accents by means of the modern sign — . Frequently one comes across certain *sfp* (or *fp*) in Beethoven, which appear to be incapable of execution on the pianoforte. For instance, the following:

(Op. 10, N° 3)

(a)

(Op. 13)

(b)

Risulta evidente che l'intenzione dell'autore — espressa con più moderna precisione — non può esser altro che:

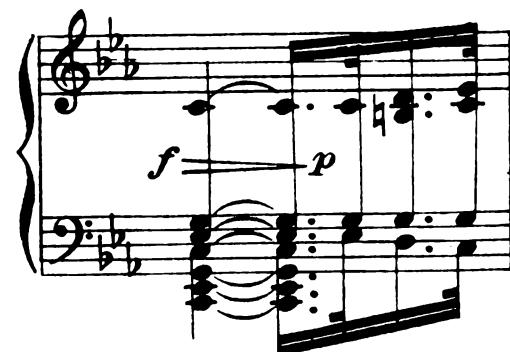


(Non si deve dimenticare — d'altra parte — che la vibrazione ancora assai breve del pianoforte, ai tempi di Beethoven, poteva maggiormente giustificare i segni *sfp* e *fp*.)

In casi particolarmente importanti, ho ricorso a leggere modificazioni grafiche, per rendere più afferrabile la volontà del Maestro; così, nell'op. 57, questi accenti:

Il est évident que l'intention de l'auteur — exprimée avec la précision moderne — ne peut être que celle-ci:

It is evident that the composer meant nothing else but the following, which nowadays could be more precisely expressed thus:



(On ne doit pas oublier, d'autre part, que la vibration encore très courte du piano au temps de Beethoven pouvait justifier davantage les signes *sfp* ou *fp*.)

Dans des cas particulièrement importants, j'ai eu recours à de légères modifications graphiques, pour rendre plus claire la volonté du Maître; ainsi dans l'op. 57, les accents:



sono stati rettificati nel seguente modo, certo meno laconico e più conforme al sentimento di qualunque buon musicista:

ont été rectifiés de la façon suivante, certes moins laconique et plus conforme au sentiment de n'importe quel bon musicien:

(Further one should not forget that the length of vibration of the piano, which in Beethoven's time was still very short, could still more justify the sign *sfp* or *fp*.)

In specially important cases I have had recourse to slight modification in the writing, in order to give a clearer rendering of the master's wishes — thus, for instance, in op. 57 the accents:



sono stati rettificati nel seguente modo, certo meno laconico e più conforme al sentimento di qualunque buon musicista:

ont été rectifiés de la façon suivante, certes moins laconique et plus conforme au sentiment de n'importe quel bon musicien:

have been rectified in the following manner, which is certainly less abrupt and more in accord with the sentiment of any good musician:



Bülow diceva « *cresc.* è piano; *diminuendo* è forte ». Questo paradosso è una verità da ricordare religiosamente, quando si suona Beethoven.

Bülow disait « *crescendo* est piano; *diminuendo* est forte ». Ce paradoxe est une vérité qu'il ne faut jamais oublier quand on joue Beethoven.

Bülow said « *crescendo* is piano, *diminuendo* is forte ». This paradox expresses a truth that should never be forgotten when one is playing Beethoven.

#### d) Particularità del legato.

Beethoven esigeva dai suoi discepoli e interpreti un legato straordinario, e si riferisce che egli volesse sempre vedere « *la mano fare corpo colla tastiera* », e che il movimento delle dita fosse « *quasi impercettibile* » (vedi Schindler). Si racconta pure che chiamasse ironicamente « danza delle dita » (*Fingertanz*) l'esecuzione non legata.

#### d) Particularités du legato.

Beethoven exigeait de ses disciples et interprètes un *legato* extraordinaire, et on rapporte qu'il voulait toujours voir « *la main faire corps avec le clavier* » et que le mouvement des doigts fût « *presque imperceptible* » (voir Schindler). On raconte aussi qu'il appelait ironiquement « *danse des doigts* » (*Fingertanz*) l'exécution non liée.

#### d) Details on « legato ».

From his disciples and interpreters Beethoven demanded an extraordinary « *legato* » and it is said that he always wished to see « *the hand identified with the clavier* », and that the movement of the fingers was « *almost imperceptible* » (see Schindler). It is also said that he called unconnected execution a « *finger-dance* » (*Finger-*

Va osservato però che l'analogia dello stile pianistico di Beethoven col suo orchestrale – oltre alle solite necessità di contrasto – impone per certi tratti vigorosi (od anche leggeri) una esecuzione *non legata*, corrispondente nei limiti del possibile allo □ V □ V degli archi. Nella presente revisione questi casi eccezionali sono sempre segnalati.

#### e) Particularità dello staccato.

La questione dello staccato, in Beethoven, è stata argomento di numerose discussioni sino a una ventina d'anni fa, in ragione della coesistenza, in tutte le vecchie edizioni, di *tre* segni di staccato, cioè virgole (,,,), punti (....), e punti legati (~~). In seguito a lunghi e pazienti studii intrapresi dalla casa Breitkopf per l'edizione della R. Accademia di Berlino (di cui ho parlato sopra), fu finalmente accertato che Beethoven soleva invariabilmente notare il vero staccato (breve) con virgole, ed invece quello allungato o espressivo (francese: *louré*) con punti legati, *oppure anche con soli punti*. Ciò risulta abbondantemente provato dall'esame dei manoscritti, oltrechè da modificazioni autografe esistenti sulle prime parti staccate della sinfonia in *la* e da una lettera di Beethoven al violinista Carlo Holz, riflettente la correzione del quartetto op. 132. Così viene distrutta la erronea ipotesi che Beethoven conoscesse tre specie di staccato, riducendosi queste invece alle due consuete. Fin qui, tutto andrebbe benissimo. Ma disgraziatamente Beethoven, il quale scriveva frettolosamente e con febbre nervosità, segnò spessissimo le virgole così corte da sembrare punti ordinari; donde una confusione inestricabile, perchè i primi incisori sbagliarono quasi tutto, in modo che oggi è materialmente impossibile di ricostruire con assoluta certezza la versione originale, eccettuato per quelle poche sonate di cui si è conservato l'autografo. Anche in questa parte del mio compito, mi sono lasciato guidare dal sentimento naturale e dal gusto, per fissare a quale staccato si dovesse ricorrere. D'altra parte ciò non era molto difficile.

Il faut observer cependant, que l'analogie du style pianistique de Beethoven avec son style orchestral – oltre les habituelles nécessités de contraste – impose pour certains traits vigoureux (ou même légers) une exécution *non liée*, correspondant dans les limites du possible aux □ V □ V des cordes. Dans la présente révision ces cas exceptionnels sont toujours signalés.

#### e) Particularités du « staccato ».

La question du *staccato* chez Beethoven a été le thème de nombreuses discussions jusqu'à il y a une vingtaine d'années, à cause de la coexistence dans toutes les anciennes éditions de *trois* signes de staccato, c'est à dire: virgules (,,,), points (....) et points liés (~~). Après de longues et patientes études entreprises par la maison Breitkopf pour l'édition de l' Académie Royale de Berlin (dont j'ai parlé plus haut), il fut finalement reconnu que Beethoven notait invariablement le vrai *staccato* (bref) avec des virgules, et le *staccato* allongé et expressif (*louré*) avec des points liés *ou seulement avec des points*. Ceci est prouvé abondamment par l'examen des manuscrits, par les modifications autographes faites sur les premières parties d'orchestre de la *Symphonie en la* et par une lettre de Beethoven au violoniste Ch. Holz à propos de la correction du Quatuor op. 132. Ainsi se trouve détruite l'hypothèse erronée que Beethoven ait connu trois espèces de *staccato*, et l'on peut donc réduire celles-ci aux deux sortes habituelles. Jusqu'ici tout serait parfait. Malheureusement Beethoven, qui écrivait hâtivement et avec une nervosité fébrile, faisait très souvent les virgules si courtes qu'elles paraissaient des points ordinaires; d'où une confusion inextricable, parce que les premiers graveurs se trompèrent presque partout, si bien qu'il est aujourd'hui matériellement impossible de reconstituer la version originale, sauf pour les rares Sonates dont on a conservé le manuscrit.

Dans cette partie de ma tâche, je me suis laissé guider, une fois de plus, par le sentiment et le goût naturels pour fixer auquel des deux *staccati* on doit avoir recours. D'ailleurs ce n'était pas très difficile.

tanz). It must be observed, however, that the similarity of Beethoven's piano style with his orchestral – beyond the usual necessities of contrast – demands for certain vigorous passages a non-connected execution, corresponding, within the limits possible, to the □ V □ V of string instruments. In the present edition these exceptional cases are always noted.

#### e) Details on « staccato ».

The question of Beethoven's *staccato* was the topic of numerous discussions until within the last twenty years, because of the coexistence in all the old editions of *three* signs for staccato, viz: dashes (,,,) dots (....) and slurred dots (~~). After long and patient study, undertaken by Breitkopf and Haertel for the Edition of the Royal Academy of Berlin (of which I have spoken) it was finally recognised that Beethoven invariably noted the real *staccato* (short) by means of dashes, and the « lengthened » and expressive (« *louré* ») staccato by slurred dots, or by dots only. This is abundantly proved by the examination of the manuscripts, by autograph modifications made in the first orchestral parts of the Symphony in A, and by a letter which Beethoven sent to the violinist, Ch. Holz, à propos of the correction of the Quartet op. 132.

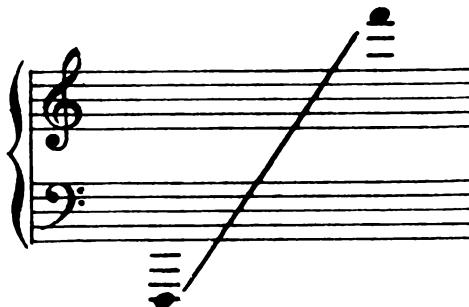
Thus has been abolished the erroneous hypothesis that Beethoven recognised three kinds of staccato, and three kinds have been reduced to the two ordinarily accepted. So far, all would be well. Unfortunately, Beethoven, who wrote hastily and with feverish nervousness, often made the dashes so short that they appeared to be ordinary dots; hence arose inextricable confusion, because the first engravers were almost always mistaken, so much so, that it is to-day materially impossible to reconstruct the original version, except in the case of the few sonatas of which the manuscript has been preserved. In this part of my task I have once again allowed myself to be guided by natural taste and sentiment, in order to settle which of the two « *staccati* » should be employed. This, however, was not very difficult.

*f) Modificazioni dovute all'estensione moderna della tastiera.*

Alla fine del '700 e nei primi anni del seguente secolo, la tastiera del pianoforte aveva la medesima estensione che quella del clavicembalo, ossia:

*f) Modifications dues à l'extension moderne du clavier.*

A la fin du 18<sup>e</sup> siècle et dans les premières années du 19<sup>e</sup>, le clavier du piano avait la même extension que celui du clavecin, c'est-à-dire:



Durante la vita di Beethoven poi andò alquanto estendendosi alle due estremità, ma sempre in una scarsa e timida misura. Il genio audace e prepotente di Beethoven soffriva assai di questa insufficienza materiale, e nelle *Sonate* si vedono costantemente le sue robuste e tozze mani, avide di nuovi suoni, avventarsi contro queste tardigrade barriere, quasi – come avrebbe immancabilmente detto qualunque musicologo romantico – « *artigli di furente leone* ». Si incontrano così certi casi veramente curiosi, per esempio:

Pendant la vie de Beethoven il s'étendit peu à peu aux extrémités, mais toujours dans une mesure faible et timide. Le génie audacieux et impérieux de Beethoven souffrait beaucoup de cette insuffisance matérielle, et dans les *Sonates* on voit constamment ses mains robustes et rudes, avides de nouveaux sons, se heurter à ces barreaux conservateurs, telles – aurait dit immanquablement un musicologue romantique – « *des griffes de lion fureux* ». On rencontre ainsi certains exemples vraiment curieux:

*f) Modifications due to the modern extension of the keyboard.*

At the end of the 18<sup>th</sup> century and in the first years of the 19<sup>th</sup>, the piano keyboard had the same extension as that of the harpsichord, viz:

(Op. 14, N° 1)



In casi come questo, ove la cosa non era assolutamente discutibile, ho completato il testo. In altri casi, invece, mi sono attenuto al principio di lasciare il testo originale, rimandando in margine la versione moderna. Nelle modificazioni proposte poi, ho adottato soltanto quelle basate sopra qualche forte ragione (come sarebbe, ad es., la simmetria obbligatoria – o pressochè – della classica ripetizione di un brano con tonalità trasportata), scartando senza indugio tutte le altre troppo moderne, arbitrarie ed anacronistiche, che infestano le migliori edizioni tedesche.

*g) Abbellimenti.*

I. *Appoggiature.*

All'epoca di Beethoven, non è sempre facile discernere se una appoggiatura debba essere lunga o breve. Per quanto riguarda Beethoven, la

Dans des cas semblables qui n'étaient même pas discutables, j'ai complété le texte. Dans d'autres cas, au contraire, je m'en suis tenu au principe de laisser le texte original et de renvoyer en marge la version moderne. Dans les modifications proposées, je n'ai adopté que celles basées sur quelque forte raison (par exemple la symétrie obligatoire – ou à peu près – de la répétition classique d'un passage dans une autre tonalité), écartant sans hésiter toutes les autres trop modernes, arbitraires et anachroniques qui infestent les meilleures éditions allemandes.

*g) Ornements.*

I. *Appoggiature.*

A l'époque de Beethoven il n'est pas toujours facile de discerner si une appoggiatura doit être longue ou brève. Mais, en ce qui concerne Beethoven,

During Beethoven's life-time it was extended little by little at both extremities, but always in a rather hesitating and timid manner. The daring and imperious genius of Beethoven suffered much from this material insufficiency, and in his Sonatas we constantly see his robust and rugged hands, eager for new tones, knocking against the conservative barriers – hands which a romantic musicologist would not have failed to call « the paws of a furious lion ». We thus meet with the following curious examples:

In similar cases, which were ~~not even~~ indisputable, I have completed the text. In other cases, on the contrary, I have kept to the principle of leaving the original text, inserting in the margin the modern version. In the modifications suggested, I have adopted only those based on some good reason (e. g. the symmetry, more or less obligatory, of the classical repetition of a passage in another tonality), casting aside, without hesitation, all others that are too modern, arbitrary and anachronistic, and which infest the best modern editions.

*g) Ornaments.*

I. *Appoggiaturas.*

In the music of Beethoven's time it is not always easy to see whether an appoggiatura is to be long or short. But, so far as Beethoven himself is

questione è ormai esaurientemente risolta; si sa, infatti, che egli scrisse fin dalla prima giovinezza tutte le appoggiature lunghe in note reali. Basta questo celebre esempio, tolto dalla *Sonata op. 2, n.º 1*:



Se Beethoven avesse voluto la  $\frac{1}{2}$  lunga (cioè in valore di croma), non avrebbe scritto

la question est désormais épuisée: on sait, en effet, qu'il écrivait depuis sa première jeunesse toutes les appoggia-tures longues en notes réelles. Il suffit, pour le prouver, du célèbre exemple pris dans la *Sonate op. 2, n.º 1*:

concerned, the question has been from henceforth exhausted. We know that, as a matter of fact, from his earliest youth, he wrote all long appoggiaturas in actual notes. To prove this it is sufficient to quote the famous example taken from *Sonata op. 2, N.º 1*:

la seconda e terza volta.

La passata confusione provenne dal fatto che le appoggiature brevi (acciaccature) di Beethoven non sono quasi mai tagliate. Ma innumerevoli casi come i seguenti:

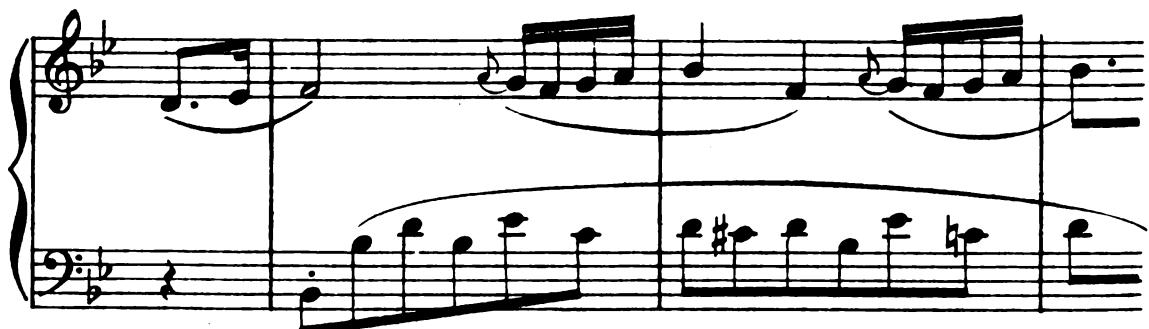
la 2<sup>me</sup> et 3<sup>me</sup> fois.

La confusion d'autrefois venait de ce fait que, chez Beethoven, les appoggia-tures brèves (« acciaccature ») ne sont presque jamais barrées. Mais de nombreux cas comme les suivants:

If Beethoven had wished the  $\frac{1}{2}$  to be long (i. e. to have the value of a quaver), he would not have written



(Op. 22)



ecc., oppure:

etc., ou

etc., or



sono altrettante prove delle precedenti osservazioni.

Nella presente edizione, a scanso di equivoci, tutte le appoggiature brevi sono notate:  $\frac{1}{2}$ .

Altro pomo di discordia era (ed è ancora) l'accento dell'appoggiatura breve. Si crede che ai tempi di Beethoven i tedeschi del nord la eseguissero in levare, quelli del sud invece in battere, ciò che potrebbe essere il

sont autant de preuves à l'appui de la précédente assertion.

Dans la présente édition, afin d'éviter toute équivoque, les appoggia-tures brèves sont toujours notées:  $\frac{1}{2}$ .

Une autre « pomme de discorde » était (et est encore) l'accent de l'appoggiatura brève. On suppose que, du temps de Beethoven, les Allemands du nord l'exécutaient en levant, ceux du sud, au contraire, sur le temps, ce qui aurait pu être le cas de Beethoven

are so many proofs in support of the above assertion.

In the present edition, in order to avoid all misunderstanding, short appoggiaturas are always written thus:  $\frac{1}{2}$ .

Another bone of contention was (and still is) the accentuation of the short appoggiatura. It is supposed that at the time of Beethoven, the Germans of the North played the appoggiatura before the beat; those of the South, on the contrary, on the beat, which might very well have been the case with

caso di Beethoven, vissuto a Vienna. Però il fatto che talvolta Beethoven scrisse passi come questo:

(Op. 14, N° 2)



che poteva scrivere assai più naturalmente così:

qui vivait à Vienne. Pourtant le fait que parfois Beethoven notait un passage comme celui-ci :

Beethoven who lived in Vienna. However, the fact that Beethoven sometimes wrote a passage like the following :



which he could have written much more naturally :

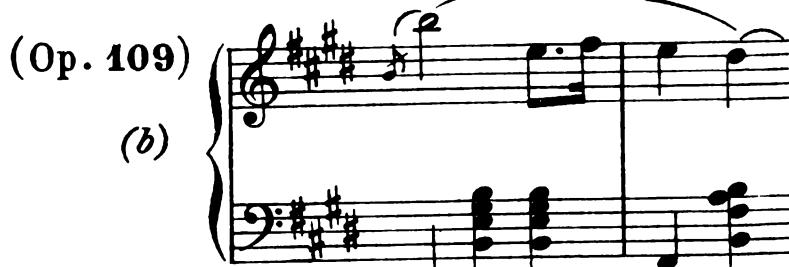
tenderebbe a provare che l'accento in battere era per lui eccezionale. Nell'incertezza, il gusto sarà una volta di più la miglior guida. In regola generale, si dovranno eseguire in levare tutte le  $\frac{1}{16}$  non avanti carattere espressivo (come sarebbero quasi tutte quelle dei tempi rapidi); invece quelle più « cantabili » (soprattutto nei tempi lenti) staranno meglio in battere. Valgano di illustrazione questi due esempi:

tendrait à prouver que l'accent sur le temps était chez lui exceptionnel. Dans l'incertitude le goût sera, comme toujours, le meilleur guide. En règle générale, on devra exécuter enlevant toutes les  $\frac{1}{16}$  n'ayant pas un caractère expressif (comme presque toutes celles des mouvements rapides); par contre les plus « cantabili » (surtout dans les mouvements lents) seront mieux sur le temps. Pour illustrer ceci, voici deux exemples:

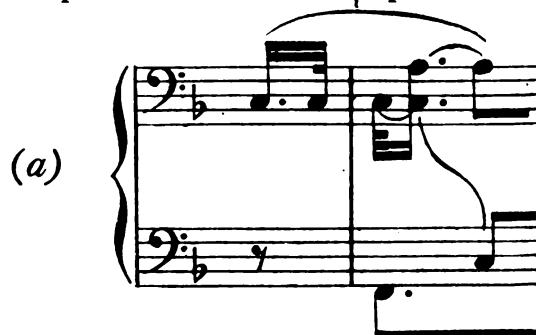
would tend to prove that, with him, the accent on the beat was exceptional. In cases of uncertainty, taste will be, as always, the best guide. As a general rule, one should play before the beat all the  $\frac{1}{16}$  not having an expressive character (as, for instance, nearly all those in the quick movements); whereas the more « cantabili » (especially those in the slow movements) will do better to come on the beat. Here are two examples to illustrate this:



che si eseguono rispettivamente:



qui s'exécutent respectivement:



Il primo tempo dell'op. 57 presenta pure molti esempi di appoggiature « iper-espressive », richiedenti l'esecuzione in battere. Ma, in casi importantissimi come questi, ho sempre provveduto nei miei commenti.

## II. Trilli.

Molto si è scritto sull'esecuzione del trillo in Beethoven, senza arrivare a concludere con quale nota esso debba cominciare. Il problema è insolubile, perché all'epoca di Beethoven regnava

Le premier mouvement de l'op. 57 présente aussi plusieurs exemples d'appoggiatures « hyperexpressives », demandant l'exécution sur le temps. Mais j'ai toujours pourvu dans mes commentaires à des cas aussi importants que ceux que je viens de citer.

## II. Trilles.

On a beaucoup écrit sur l'exécution du trille chez Beethoven, sans arriver à rien conclure au sujet de la note qui doit le commencer. Le problème est insoluble, parce qu'à l'époque de Beethoven régnait déjà la plus grande

The first movement of op. 57 also presents several examples of « hyper-expressive » appoggiaturas demanding execution on the beat. But I have always provided in my notes for cases as important as those which I have just quoted.

## II. Trills.

A great deal has been written about the execution of the trill in Beethoven's works, but no conclusion has been reached as to the note with which the trill should begin. The problem is insoluble, because, already in Beethoven's

già la massima confusione, e Beethoven stesso non sembra aver fatto altro che seguire il suo capriccio momentaneo.

Riemann ha definito il trillo « una appoggiatura ripetuta », decretando in conseguenza che esso debba (in teoria almeno) cominciare invariabilmente colla nota superiore. Ma il trillo moderno (dall' '800 in poi) va considerato invece come un « mordente ripetuto ».

D'altra parte, una revisione ben approfondita delle *Sonate* dimostra che, in massima, Beethoven dovesse piuttosto cominciare il trillo sulla nota reale, perchè, in quei casi ove il trillo deve - per esigenze espressive - iniziarsi colla nota ornamentale, egli scrisse quasi sempre nel seguente modo:



In questa edizione, tutti i trilli, i quali - per qualche fondata ragione - debbono cominciare colla nota ornamentale, sono stati segnati secondo il modello precipato. Tutti gli altri dovranno invariabilmente cominciare *colla nota reale*.

Le finali (o conclusioni) dei trilli sono indicate in tutti i casi dubbi.

### III. Gruppelli, mordenti ed altri ornamenti.

Per quanto riguarda i (∞), in ogni caso difficile ho notato l'esecuzione in margine, e certe volte anche nel testo, per maggior comodità di lettura.

I mordenti (m), abbastanza rari in Beethoven, dovranno sempre eseguirsi *in levare e il più velocemente possibile*. (\*)

(\*) In alcuni casi simili a questo:

certe edizioni « accademiche » tedesche propongono la seguente volgarissima versione ritmica:

grazie alla quale il nervoso melismo

si trasforma in una ignobile inflessione da caffè-concerto. È doveroso protestare con ogni energia contro simili attentati al gusto.

confusion, et Beethoven lui-même ne semble avoir fait autre chose que suivre son caprice du moment.

Riemann a défini le trille une « appoggiatura répétée », décrétant en conséquence qu'il doit (en théorie, du moins) commencer invariablement par la note supérieure. Mais le trille moderne (depuis le commencement du 19<sup>e</sup> siècle) doit être considéré plutôt comme un « mordant répété ».

D'autre part, une révision bien approfondie des *Sonates* démontre que, en général, Beethoven devait commencer plutôt le trille sur la note réelle, parce que, dans les cas où le trille doit - pour raisons d'expression - commencer par la note ornamentale, il l'écrit presque toujours de la façon suivante:

time, the greatest confusion existed; and Beethoven himself seems to have done nothing else than follow the caprice of the moment. Riemann has defined the trill as an « appoggiatura repeated » declaring that it should invariably begin (in theory at least) with the upper note. But the modern trill, (since the beginning of the 19<sup>th</sup> century) is to be regarded rather as a « repeated mordent ». On the other hand, a very thorough revision of the Sonatas shows that, in general, Beethoven must have begun the trill rather on the actual note itself; because, in the instances where, for reasons of expression, the trill should begin on the ornamental note, he almost always writes it in the following manner:

Dans cette édition, tous les trilles qui, pour quelque raison bien fondée, doivent commencer par la note ornamentale, ont été notés suivant le modèle ci-dessus. Tous les autres doivent toujours commencer *par la note réelle*. Les terminaisons des trilles sont indiquées dans tous les cas douteux.

### III. « Gruppelli », mordants et autres ornements.

En ce qui concerne les (∞), dans chaque cas difficile j'ai noté l'exécution en marge, parfois même dans le texte, pour rendre la lecture plus aisée.

Les mordants (m), assez rares chez Beethoven, devront toujours être exécutés en levant et le plus rapidement possible (\*).

(\*) Dans quelques cas semblables à celui-ci:



certaines éditions « académiques » allemandes proposent la vulgaire version rythmique que voici:



grâce à laquelle le nerveux mélisme



se transforme en une ignoble inflexion de café-concert. Il convient de protester avec la plus grande énergie contre de semblables attentats au goût.

In this edition, all trills which, for some well-founded reason, should begin on the ornamental note, have been written on the model of the example quoted above. All the others should begin on the actual note itself. The endings of the trills are always indicated in all doubtful cases.

### III. Turns, mordents and ornaments.

In regard to turns (∞) in each difficult case I have written the execution in the margin, sometimes even in the text itself, in order to make the reading easier. Mordents (m), very rare in Beethoven, should always be played before the beat, and as rapidly as possible (\*).

(\*) In some cases like this:

certain « academic » German editions propose the following vulgar rhythmical version:

thanks to which the vigorous figure

becomes transformed into an ignoble turn reminiscent of a café-concert. An energetic protest should be made against similar violations of good taste.

Per quei melismi che si incontrano particolarmente nei tempi lenti, varrà ancora l'osservazione già formulata a proposito delle appoggiature espres- sive, cioè sarà – in moltissime circo- stanze – preferibile l'esecuzione in bat- tere. Esempio:



(Op. 109)

Pour les mélismes qui se rencontrent particulièrement dans les mouvements lents, vaudra encore l'observation déjà formulée à propos de l'appoggiatura expressive, c'est-à-dire que l'exécution sur le temps sera préférable dans la plupart des cas. Exemple:

Esecuzione

For ornamental figures, which are frequently to be met with, particularly in the slow movements, the observa- tion already made *à propos* of the ex- pressive appoggiatura will apply, viz. that, in the majority of cases, their execution on the beat will be preferable:



Anche in questi importanti casi l'e-secutore sarà avvertito dalle mie note.

In regola generale, bisogna inter- pretare con molta fantasia e sentimento gli « abbellimenti » di Beethoven, i quali hanno un carattere intensamente espressivo ed umano, che gli orna- menti clavicembalistici di Haydn e Mozart non raggiunsero quasi mai.

#### *h) Pedale.*

La « registrazione » dei pedali è uno dei punti più deboli in tutte le edizioni, senza eccettuare le migliori (Bülow, Klindworth, d'Albert, ecc.). In ogni edizione, o mancano del tutto, o – peggio ancora – sono distribuiti in un modo così ingenuo e grossolano da meravigliare fortemente che grandi ed illustri artisti – come quelli ora nominati – abbiano potuto contentarsi con tanta facilità.

Avendo studiato questo importantis- simo problema colla dovuta cura, mi sono deciso a notare *completamente* la « mia » pedalizzazione. So per quotidiana esperienza quanto poco sia ancora dif- fusa l'arte moderna del pedale, non dico soltanto presso gli allievi, ma pur- troppo anche presso i « virtuosi » (\*). Credo quindi fermamente che la nota- zione molto particolareggiata di un gioco di pedali, rispondente alle esi- genze dell'orecchio odierno, possa ren- dere veri servizi agli studiosi.

La grande frequenza, colla quale si rinnova oggi il pedale destro, rende impraticabili le vecchie indica- zioni e . A queste ho sosti- tuito la notazione moderna: , in cui la durata dell'abbassamento è indicata dalla linea orizzontale. Cioè, in relazione agli antichi segni:

(\*) Non classifico fra questi un Ferruccio Busoni, luminoso e geniale esempio della scienza « pedalistica » più moderna ed evoluta.

(\*) Je ne range pas parmi ces derniers un Ferruccio Busoni, lumineux et genial exem- ple de science « pédestre » la plus mo- derne et la plus évoluée.

In cases of such importance, the player will be guided by my notes. As a general rule, Beethoven's ornaments should be interpreted with a good deal of imagination and feeling. They have an intensely expressive and human character, whereas those in Haydn and Mozart, which are really turns for the clavecin, never have.

#### *h) The pedal.*

The indications for the pedal are one of the weakest points in all edi- tions, even the best (Bülow, Klindworth, d'Albert, etc.). In all these editions, either they are completely lacking, or – still worse – they are given in such an unsatisfactory and clumsy manner, that one is greatly astonished to find such great and illustrious artists, as those I have just mentioned, so easily satisfied. Having studied this impor- tant problem with all the care it de- serves, I have decided to mark « my » pedalling *throughout*. I know by daily experience how little advanced the mod- ern art of pedalling is, not only among pupils, but even among the virtuosi (\*). Therefore I firmly believe that a very detailed notation of the use of the pe- dals, responding to the demands of the modern ear, would render a real service to musicians.

The great frequency with which one changes the right pedal nowadays makes the old indications and im- praticable. In place of these indications, I have substituted the modern nota- tion , in which the length of time during which the pedal should be held down is indicated by the hori- zontal line, that is to say, as com- pared with old signs, thus:

(\*) I do not include among these latter a genius like Ferruccio Busoni, who is an illuminating example of the most modern and developed science of pedalling.

Questo sistema (del quale non si deve credermi l'inventore) consente la maggior frequenza e chiarezza.

Talvolta - dall'op. 53 in poi - si troverà, in mezzo alla linea orizzontale, il segno ; ciò significa *semi-cambiamento* (sollevare pochissimo il piede e riabbassarlo subito).

Nel segnare il piede destro, ho posto la massima cura a non compromettere il fraseggiato, rispettando - fino all'impossibile - le cesure e le interruzioni del *melos*. Raccomando in conseguenza al discepolo di osservare colla maggior precisione i segni di abbassamento e di abbandono, perchè possa approfittare pienamente del mio lavoro.

Nelle prime Sonate, l'indicazione « *pedale come prima* » significa che il passo va pedalizzato come alla sua precedente esposizione in altra tonalità.

I pedali originali di Beethoven sono stati da me conservati - nei limiti della compatibilità col nostro pianoforte moderno - perchè spesso geniali e audaci e sempre caratteristici (vedi finale dell'op. 53). Testimonianze di Schindler, Ries e Czerny provano con assoluta certezza che Beethoven usava *moltissimo* i due pedali.

Ove la precisione dei miei segni non bastasse ad insegnare allo studioso il rinnovamento razionale del pedale destro (quel rinnovamento che G. Sgambati chiamò felicemente « *sincopato* », consistente nel cambiare il pedale immediatamente *dopo* percossa il nuovo suono o accordo, ottenendosi così un assoluto legato), si troveranno preziose indicazioni negli eccellenti: « *Appunti ed esempi per l'uso dei pedali del pianoforte* » di G. Sgambati e F. Boghen (Ricordi, 1915).

Per ciò che si riferisce al pedale sinistro, lo si troverà uniformemente segnato: *una corda* (o « u. c. ») per l'abbassamento; *tre corde* (o « 3 c. ») per l'abbandono. Ho notato questo pedale nei casi principali (qualche volta anche in un *forte* - vedi op. 57, primo tempo - per ragioni di sonorità e di espressione); ma l'esecutore più avanzato potrà trovarne - secondo l'strumento adoperato - molte altre applicazioni, non considerandolo come un comodo espediente per suonare più piano, ma piuttosto come una *sordină* analoga a quella degli strumenti ad arco.

Ce système (dont on ne doit pas me croire l'inventeur) permet la plus grande fréquence et la plus grande clarté.

Parfois - à partir de l'op. 53 - on trouvera, au milieu de la ligne horizontale, le signe ; cela signifie demi-changement (soulever très faiblement le pied et l'abaisser aussitôt).

En marquant la pédale droite, j'ai pris le plus grand soin de ne point compromettre le phrasé, respectant - jusqu'à l'impossible - les césures et les interruptions du *mélodrame*. Je recommande en conséquence au disciple d'observer avec la plus grande précision les signes d'abaissement et de relèvement, pour profiter pleinement de mon travail.

Dans les premières Sonates, l'indication « *pedale come prima* » signifie que le passage doit être pédalé comme à sa précédente exposition dans une autre tonalité. J'ai conservé - dans les limites compatibles avec notre piano moderne - les pédales originales de Beethoven. Elles sont souvent géniales et audacieuses et toujours caractéristiques (voir le *finale* de l'op. 53). Les témoignages de Schindler, Ries et Czerny prouvent avec une certitude absolue que Beethoven employait très fréquemment les deux pédales.

Si la précision de mes signes ne suffisait pas à enseigner à l'étudiant le renouvellement rationnel de la pédale droite (ce renouvellement qualifié si heureusement, par G. Sgambati, de « *syncopé* » et qui consiste à changer la pédale immédiatement *après* avoir frappé le nouveau son ou accord, obtenant ainsi un *absolu legato*), on trouvera de précieuses indications dans l'excellent volume: « *Appunti ed esempi per l'uso dei pedali del pianoforte* » de G. Sgambati et F. Boghen (Ricordi, 1915).

Pour ce qui concerne la pédale gauche, on la trouvera indiquée uniformément: *una corda* (ou « u. c. ») pour l'abaissement; *tre corde* (ou « 3 c. ») pour le relèvement. J'ai noté cette pédale seulement dans les cas principaux, parfois même dans un *forte* - voir op. 57, premier mouvement - pour des raisons de sonorité et d'expression; mais l'exécutant plus avancé pourra en trouver, suivant l'instrument employé, beaucoup d'autres applications, ne devant pas considérer cette pédale comme un expédient facile pour jouer plus *piano*, mais plutôt comme une *sourdine* analogue à celle des instruments à cordes.

This system (of which it must not be supposed that I am the inventor) admits of the greatest frequency (in the change of pedal) and the greatest clearness.

Sometimes, in the Sonatas later than op. 53, in the middle of the horizontal line the sign  will be found. This signifies a half change (i. e. the foot is to be raised very slightly and immediately pressed down again). In marking the right pedal, I have taken the greatest care not to compromise the phrasing, and have respected, even when it was well-nigh impossible, the breaks and interruptions of the melody. Therefore I recommend the pupil to observe with the greatest care the signs for the raising and lowering of the pedal, in order to derive full advantage from my labour.

In the early Sonatas the indication « *pedale come prima* » signifies that the passage is to be pedalled as in its earlier appearance in another key. I have preserved, within the limits compatible with our modern piano, Beethoven's original pedalling. They are often daring strokes of genius and always characteristic (see the Finale of op. 53). The evidence of Schindler, Ries and Czerny proves with absolute certainty that Beethoven employed both pedals to an enormous extent.

And if my indications, with all their precision, are not sufficient to teach the pupils the rational « renewing » of the pedal (which « renewing » so happily called by G. Sgambati « *syncope* », consist in changing the pedal immediately after having struck the new sound or chord, whereby an absolute legato is thus obtained), some valuable indications will be found in the excellent volume « *Notes and examples on the use of Pedals* » by G. Sgambati and F. Boghen (Ricordi, 1915).

In regard to the left pedal, the uniform indication will be: *una corda* (or u. c.) for the lowering; *tre corde* (or 3 c.) for the raising. I have marked this pedal only in the most important cases (sometimes even in a *forte* - see op. 57, first movement - for reasons of tone and expression); but the more advanced player will be able - according to the instrument employed - to find many other applications, considering this pedal not as an easy mean of playing more softly, but rather as a mute, similar to that of string-instruments.

### i) Diteggiature.

Tutte le diteggiature della presente revisione, che possono differire dalle altre edizioni, sono frutto di una pratica non solo personale, ma anche - ciò che più vale - risultante da lunghe e numerose esperienze fatte su allievi assai diversi.

Beethoven è difficilissimo a diteggiare, perchè « pensato male » per la tastiera. In una edizione ben fatta, abboneranno per questo le diteggiature più insolite ed - apparentemente - empiriche, imposte dalle necessità eccezionali dell'accento musicale. In uno Chopin, i concetti musicali sono - in certo qual modo - dipendenti ed inseparabili dalle meravigliose possibilità « manuali » del loro autore; la musica di Beethoven invece *tirannizza* letteralmente le falangi dell'esecutore, imponendo loro non di rado sforzi crudeli ed antinaturali. Per meglio spiegarmi, dirò che, se in Chopin il complesso meccanismo della tastiera e della mano guida sempre l'ispirazione, in Beethoven, al contrario, la musica detta sprezzantemente la sua ferrea, sovrmana volontà alle umilità. A esigenze straordinarie si deve far fronte con mezzi anormali. Donde la necessità di diteggiare Beethoven in modo - talvolta - alquanto « barbaro ».

Nei tradizionali *bis in idem* di numerosi brani, non ho creduto di dover ripetere le diteggiature segnate la prima volta.

Certi tratti scabrosi sono stati suddivisi fra le due mani, a scopo di facilitarne l'esecuzione. Le difficoltà superflue, anzi pericolose, per la finitezza dell'interpretazione debbono essere soppresse senza nessunissimo scrupolo, alorchè si tratta di opere come le *Sonate* di Beethoven.

### k) Metronomo.

In tutte le buone edizioni si usa indicare il tempo metronomico. Benchè sia molto scettico sull'utilità di questa consuetudine, pure ho finito per fare come i miei predecessori. I miei tempi non concordano quasi mai con quelli delle grandi edizioni tedesche, perchè questi - eccettuata l'edizione di Bülow - sono di una pesantezza che talora confina col grottesco. Affare di razza, quindi impossibile a discutersi...

Beethoven diceva del metronomo: « *E' superfluo a chi possiede un vero sentimento musicale; e non può d'altronde giovare per niente a colui che ne è privo* » (Vedi Schindler). Perciò,

### i) Doigtés.

Tous les doigtés de la présente révision, qui diffèrent de ceux d'autres éditions, sont le fruit non seulement d'une pratique personnelle, mais aussi - ce qui vaut davantage - de longues et nombreuses expériences faites sur les élèves les plus divers.

Beethoven est très difficile à doigter parce qu'il « pensait mal » pour le clavier. Dans une édition bien faite, il y aura donc abondance de doigtés insolites et - en apparence - empiriques, imposés par les nécessités exceptionnelles de l'accent musical. Chez un Chopin, les conceptions musicales sont - en quelque sorte - dépendantes et inseparables des merveilleuses possibilités « manuelles » de leur auteur: la musique de Beethoven, au contraire, *tyrannise* littéralement les phalanges de l'exécutant, leur imposant souvent des efforts cruels et anti-naturels. Pour mieux me faire comprendre, je dirai que si, chez Chopin, le mécanisme du clavier, d'accord avec celui de la main, guide toujours l'inspiration, chez Beethoven, au contraire, la musique dicte dédaigneusement aux humbles doigts sa volonté surhumaine. A des exigences extraordinaires on doit faire front avec des moyens anormaux. D'où la nécessité de doigter Beethoven d'une manière parfois quelque peu « barbare ».

Dans les traditionnels *bis in idem* de nombreux passages, je n'ai pas cru devoir répéter les doigtés marqués la première fois.

Certains traits scabreux ont été partagés entre les deux mains dans le but d'en faciliter l'exécution. Les difficultés superflues, voir même périlleuses pour le *fini* de l'interprétation, doivent être supprimées sans le moindre scrupule, quand il s'agit d'œuvres comme les *Sonates* de Beethoven.

### k) Métronome.

Dans toutes les bonnes éditions on indique les mouvements métronomiques. Bien que je sois très sceptique sur l'utilité de cet usage, j'ai fini par faire comme mes prédecesseurs. Mes mouvements ne concordent presque jamais avec ceux des grandes éditions allemandes, parce que - exception faite pour celle de Bülow - ils sont d'une lourdeur qui parfois confine au grotesque. Affaire de race, par conséquent impossible à discuter....

Beethoven disait du métronome: « *Il est inutile à qui possède un vrai sentiment musical, et il ne peut aucunement servir à qui en est privé* » (voir Schindler). Pour cela, je le répète,

### i) Fingering.

All the fingerings in the present edition, differing from those in others, are the fruit not only of one's practice, but also - what is of still more value - of long and numerous experiments made on pupils of all kinds.

It is very difficult to finger Beethoven, because he « thought badly » for the keyboard. In a well-prepared edition, therefore, there will be many unusual and apparently experimental fingerings imposed by the exceptional demands of the musical accent. With Chopin, the musical conceptions are in some measure dependent upon, and inseparable from, the marvellous « manual » possibilities of their composer; Beethoven's music, on the contrary, literally tyrannises over the performer's fingers, often demanding of them cruel and unnatural efforts. I shall make myself better understood by saying that if, in Chopin, the mechanism of the keyboard always guides the inspiration in accordance with the hand, in Beethoven, the music disdainfully dictates its superhuman will to the humble fingers. One has to meet such extraordinary demands by abnormal means. Hence the necessity of fingering Beethoven sometimes in a rather « barbaric » manner.

In the traditional « *bis in idem* » occurring in numerous places, I have not thought it necessary to repeat the fingerings marked the first time.

Certain awkward passages have been divided between the two hands in order to facilitate the execution. Superfluous difficulties - indeed even perilous for the finished interpretation - must be removed without the smallest scruple, when it is a question of works like the Sonatas of Beethoven.

### k) Metronome.

In all the good editions the metronomic « *tempi* » are given. Although I am very sceptical of the advantage of this custom, I have ended by doing as my predecessors. My « *tempi* » hardly ever agree with those of the great German editions, because, with the exception of Hans von Bülow's, they are so heavy and dull as sometimes to run to the grotesque. A question of temperament, hence impossible to discuss.

Of the metronome Beethoven said: « *It is useless to one who has true musical instincts, and can be of no service to one who has none* » (see Schindler). For this reason, I repeat,

ripeto, in nessuna musica si deve attribuire soverchia importanza alle indicazioni metronomiche, nemmeno quando sono segnate dallo stesso compositore.

### 1) Ritornelli.

I ritornelli sono assolutamente obbligatorii in tutte le Sonate, per ragioni di stile e di « architettura ». Possono soltanto fare eccezione alla regola: il 2.<sup>do</sup> ritornello nel finale dell'op. 10, n.<sup>o</sup> 2; quelli dei finali degli op. 31, n.<sup>o</sup> 3, op. 81<sup>a</sup> e op. 101. Nel finale dell'op. 57 se ne trova poi uno così notoriamente inutile e ingiustificato, che ne ho tranquillamente operato la soppressione.

Nel primo tempo dell'op. 2, n.<sup>o</sup> 2, ho mantenuto invece un 2.<sup>do</sup> ritornello che non va osservato, ma per ragioni speciali esposte in margine a quella pagina.

Oltre a tutto il suddetto lavoro di revisione, ho cercato di portare l'esecutore ad una migliore penetrazione del contenuto estetico di queste Sonate mediante un prudente uso di quei vocaboli espressivi che Beethoven adoperava ancora poco, quali « *grazioso*, *energico*, *cantabile* », ecc. Ho anche indicato - in casi indispensabili - certe momentanee modificazioni di tempo, richieste dalla costante opposizione di due diversi principii che è base fondamentale della forma beethoveniana (\*). In casi molto difficili (specialmente nelle sonate più avanzate), ove un consiglio d'interpretazione può rieccr veramente utile allo studioso, ho commentato all'uopo il frammento, sforzandomi di essere *musicale* prima che *personale*.

Potrà forse destar meraviglia la soppressione dei titoli - tanto diffusi - degli op. 27 n.<sup>o</sup> 2, 28, 53, 57, 106. Ma tutti questi titoli più o meno romantici sono apocrifi ed inventati dagli editori per attirare i dilettanti, e non dovrebbero mai figurare né in una edizione, né su un programma. La sola sonata intitolata da Beethoven fu l'op. 81: « *Sonate caractéristique (L'adieu, l'absence et le retour)* ». La sonata « *Pathétique* » fu così intitolata dall'editore, col tacito consenso di Beethoven. La « *Sonata quasi una fan-*

*dans aucune musique on ne doit attribuer une trop grande importance aux indications métronomiques, même quand elles émanent du compositeur lui-même.*

### 1) Reprises.

Les reprises sont absolument obligatoires dans toutes les Sonates, pour des raisons de style et d'« architecture ». Peuvent faire exception à la règle: la 2<sup>me</sup> reprise du final de l'op. 10, n.<sup>o</sup> 2; celles des *finals* des op. 31, n.<sup>o</sup> 3, 81<sup>a</sup> et 101. Dans le *finale* de l'op. 57 on en trouve une qui est si notoirement inutile et injustifiée, que je l'ai supprimée radicalement. Dans le premier mouvement de l'op. 2, n.<sup>o</sup> 2, j'ai maintenu au contraire une seconde reprise qu'on n'a pas l'habitude d'observer, mais pour des raisons spéciales exposées en marge de la page.

En plus de tout le susdit travail de révision, j'ai tâché d'amener l'exécutant à une meilleure pénétration du contenu esthétique des Sonates, au moyen d'un usage prudent de ces termes expressifs que Beethoven employait encore peu, tels que: *grazioso*, *energico*, *cantabile*, etc.. J'ai aussi indiqué - dans des cas indispensables - certaines modifications momentanées de mouvement, exigées par cette opposition constante de deux principes divers, qui est la base fondamentale de la pensée beethovenienne (\*). Dans des cas très difficiles (spécialement dans les sonates les plus avancées) où un conseil d'interprétation peut être d'une réelle utilité à l'étudiant, j'ai commenté le fragment comme il convenait, m'efforçant d'être plus *musical* que *personnel*.

in no music should one attach too great importance to the metronomic indications, even when they come from the composer himself.

### 1) Repeats.

The repeats are absolutely obligatory in all the Sonatas for stylistic and architectural reasons. The following may form an exception to this rule: the 2<sup>nd</sup> repeat in the Finale of op. 10, N.<sup>o</sup>. 2; those in the Finales of op. 31, N.<sup>o</sup>. 3, 81<sup>a</sup>, and 101. In the Finale of op. 57 there is one that is so obviously useless and unjustified that I have entirely omitted it. On the other hand, I have preserved the second repeat, which is generally disregarded: but I have given my special reasons for doing so in the margin of the page.

Most of all, in this work of revision, I have tried to guide the player towards a deeper penetration into the aesthetic contents of the Sonatas, by a prudent use of terms of expression that Beethoven still used somewhat rarely - such, for instance, as *grazioso*, *energico*, *cantabile*, etc. I have also indicated - in cases where it was necessary - certain momentary modifications of the time demanded by that constant opposition of two divergent principles, which is the fundamental basis of Beethoven's musical form (\*). In very difficult cases (especially in the more advanced sonatas) where a word of advice on the interpretation might be of real use to the student, I have commented on the passage, as was proper, striving to be *musical* rather than *personal*.

Peut-être s'étonnera-t-on de la suppression des titres - si répandus - des op. 27 n.<sup>o</sup> 2, 28, 53, 57, 106. Mais tous ces titres, plus ou moins romantiques, sont apocryphes, inventés par les éditeurs pour attirer les dilettantes, et ne devraient figurer ni dans une édition ni sur un programme. La seule sonate dont le titre soit de Beethoven est l'op. 81: « *Sonate caractéristique (L'adieu, l'absence et le retour)* ». La sonate « *Pathétique* » fut appelée ainsi par l'éditeur avec le consentement tacite de Beethoven. La

Perhaps one will be astonished at the omission of the titles - so well-known - of op. 27 N.<sup>o</sup> 2, 28, 53, 57, 106. But all these more or less romantic titles are apocryphal, invented by editors to attract the *dilettanti*, and should figure neither in an edition nor on a programme. The only Sonata, the title of which is attributed to Beethoven is « *Characteristic Sonata* », op. 81 (*L'adieu, l'absence et le retour*). The « *Pathetic* » Sonata was so called by the editor with the tacit consent of Beethoven. The « *Sonata*

(\*) Si troverà un eloquente esempio di questa necessità agogica all'entrata del secondo tema nel primo tempo della sonata op. 57.

(\*) On trouvera un éloquent exemple de cette nécessité agogique à l'entrée du deuxième thème du premier mouvement de l'op. 57.

(\*) An eloquent example of the necessity of such guidance will be found in the second theme of the first movement of op. 57.

*tasia* », op. 27, n.<sup>o</sup> 2, fu battezzata « *Au clair de lune* » dal critico tedesco Rellstab, il quale vedeva, nel sublime *adagio*, una barca errare per un bel chiaro di luna sul lago dei Quattro Cantoni (!). L'op. 28 sarà presumibilmente stata detta « *Pastorale* » dal carattere agreste del suo *rondò*. L'op. 53 si chiama in Germania « *Waldstein-sonate* » (causa la dedica) e in Francia « *l'Aurore* » (perchè?). L'op. 57 fu detta « *Appassionata* » per la prima volta dall'editore Cranz di Amburgo.

Interessante è il caso della grande sonata op. 106, soprannominata in tutte le edizioni germaniche « *Sonate für das Hammerklavier* » (letteralmente: *per il pianoforte a martelli*, il che fece spesso supporre che questa sonata fosse la sola delle trentadue pensata per il pianoforte moderno). *Le sonate op. 101 e 109 vennero pure pubblicate colla stessa indicazione tedesca*, ma questa non si conservò poi che per l'op. 106. La ragione che determinò l'adozione della parola *Hammerklavier* è semplicissima, e ce la rivela una lettera di Beethoven all'editore Steiner in data del 23 genn. 1817 (Steiner stava allora preparando la pubblicazione dell'op. 101), nella quale il Maestro partecipa la sua decisione di sostituire *Hammerklavier* al vocabolo italiano *pianoforte*. Tutti sanno, d'altra parte, che sin dal 1809 Beethoven – involontario precursore dei moderni pangermanisti! – volle redigere in tedesco tutte quelle indicazioni di tempo e di espressione che usava prima scrivere in italiano, e che, dopo esperienza di parecchi anni, fece ritorno al nostro idioma. Così si spiega, con insperata facilità, l'origine di quella enigmatica parola, che una vecchia e tenace tradizione ha conservato accanto al numero di *opus* della formidabile *Sonata in si bemolle*.

« *Sonata quasi una fantasia* » op. 27, n.<sup>o</sup> 2, fut baptisée « *Au clair de lune* » par le critique allemand Rellstab, lequel voyait, dans le sublime *adagio*, une barque errer, par un beau clair de lune, sur le lac des Quatre Cantons (!). L'op. 53 s'appelle en Allemagne « *Waldsteinsonate* » (d'après la dédicace) et en France « *l'Aurore* » (pourquoi?). L'op. 57 fut dit « *Appassionata* » pour la première fois, par l'éditeur Cranz de Hambourg.

Un cas intéressant est celui de la grande sonate op. 106, dénommée dans toutes les éditions allemandes « *Sonate für das Hammerklavier* » (littéralement *pour le piano à marteaux*, ce qui fit supposer souvent que cette sonate fût la seule des 32 conçue exclusivement pour le piano moderne). *Les sonates op. 101 et 109 furent publiées aussi avec la même indication allemande*, qui ne fut conservée depuis que pour l'op. 106. La raison qui détermina l'adoption de la parole *Hammerklavier* est des plus simples, et nous est révélée par une lettre de Beethoven à l'éditeur Steiner datée du 23 Janvier 1817 (Steiner préparait alors la publication de l'op. 101), et dans laquelle le Maître fait part de sa décision de remplacer par *Hammerklavier* le mot italien *pianoforte*. On sait, d'autre part, que dès 1809 Beethoven – précurseur involontaire des modernes pangermanistes! – voulut rédiger en allemand toutes les indications de mouvement et d'expression qu'il avait coutume d'écrire en italien, et que, après une expérience de quelques années, il revint à l'ancienne habitude. Ainsi s'explique avec une facilité inespérée l'origine de cette énigmatique parole qu'une tradition vieille et tenace a conservée à côté du numéro d'*opus* de la formidable *Sonate en si bémol*.

Si troverà, facendo seguito alla presente prefazione: 1<sup>o</sup> un quadro cronologico delle *Sonate* (perchè si sa che i numeri di *opus* non coincidono col'ordine di composizione), comprendente pure la loro ripartizione secondo le tre « maniere » in cui viene oggi suddivisa l'intera attività creatrice di Beethoven (<sup>a</sup>); 2<sup>o</sup> un ordinamento pedagogico per grado progressivo di dif-

On trouvera faisant suite à la présente préface: 1.<sup>o</sup> un tableau chronologique des *Sonates* (on sait que les numéros d'*opus* ne coïncident pas avec l'ordre de composition) qui comprend aussi leur répartition d'après les trois « manières » en lesquelles on subdivise aujourd'hui tout l'œuvre de Beethoven (<sup>a</sup>); 2.<sup>o</sup> un tableau pédagogique de classement par degré progressif

(<sup>a</sup>) Franz Liszt definiva i tre stili beethoveniani: « il Fanciullo, l'Uomo, il Dio ».

(<sup>a</sup>) Fr. Liszt définissait les trois styles beethoveniens: « l'Enfant, l'Homme, le Dieu ».

*quasi una fantasia* », op. 27, N.<sup>o</sup> 2, was baptised « *Moonlight* » by the German critic Rellstab, who saw in the sublime *adagio* « a bark floating in beautiful moonlight on Lake Lucerne » (!). Op. 53 is called in Germany the « *Waldstein Sonata* » (after the dedication) and in France « *l'Aurore* » (why?). Op. 57 was called « *Appassionata* » for the first time by the editor Kranz of Hamburg.

An interesting case is that of the great Sonata op. 106 described in all German editions as « *Sonate für das Hammerklavier* » (literally « *for the piano with hammers* ») which has often led people to suppose that, of all the 32 sonatas, that alone was conceived for the modern piano. Sonatas op. 101 and 109 were also published with the same German description, which, however, was subsequently retained for the op. 106 alone. The reasons that determined the adoption of the word « *Hammerklavier* » are of the simplest, and have been revealed to us by a letter written by Beethoven to the editor Artaria, dated January 23, 1817 (Artaria was, at that time, preparing the publication of op. 101) and in which the master declares his intention of substituting the word « *Hammerklavier* » for the Italian « *pianoforte* ». Besides, we know that, at this period, Beethoven – an involuntary precursor of the modern Pan-Germans – wished to give, in German, all the indications of time and expression, which he had hitherto written in Italian: and that, after short experience, he reverted to his earlier custom. Thus, has been found an unexpectedly simple explanation of the origin of this enigmatic word, which an old and persistent tradition has preserved side by side with the *opus* number of the formidable *Sonata in B flat*.

Following on this present preface will be found: 1) a chronological table of the *Sonatas* (it is known that the *opus* numbers do not coincide with the order of composition), which includes also their re-grouping according to three « manners » or « periods » into which it is customary nowadays to sub-divide all of Beethoven's works (<sup>a</sup>); 2) an instructive table of classification

(<sup>a</sup>) Fr. Liszt called these three styles: « The Child, the Man, the God ».

ficoltà, diviso in quattro stadii: facile, medio, difficile e superiore-trascendentale.

(N. B.: Per ragioni pratiche, i titoli tradizionali – di cui sopra – sono stati conservati in questi due quadri).

W. de Lenz disse: « Beethoven non si insegna: lo si comprende; per ben comprenderlo bisogna abbracciare tutta la sua creazione, e non vedere soltanto il frammento che se ne interpreta ». Nulla di più giusto; non basta conoscere tale o tal'altra sonata: bisogna conoscere ed approfondire tutto Beethoven. D'altra parte ciò è sempre necessario per la penetrazione acuta e veramente proficua di qualunque sommo genio artistico o scientifico.

Ma, nel caso particolare di Beethoven, s'impone ancora un'altra cognizione: quella della sua vita. La bellezza dell'arte beethoveniana è più sovente d'ordine filosofico e morale che non puramente musicale. Lo studioso deve – questo s'intende – formarsi un'idea esatta e completa di ciò che rappresenta lo sforzo « tecnico » di Beethoven; deve analizzare tutti i suoi massimi lavori, paragonarli con quelli dei suoi predecessori, e cercare di afferrare la smisurata grandezza del musicista, il quale ebbe in retaggio la sinfonia, il quartetto, la sonata di Haydn e Mozart, e seppe – a traverso una evoluzione di cui la musica non offre altro esempio – giungere a farne la 9<sup>a</sup> Sinfonia, i quartetti op. 127 e 131, la sonata op. 106. Ma non basta; per sentire quel che v'ha di più intimo in Beethoven, ciò che ne fece l'Amico di coloro che lottano e soffrono in mezzo alla mediocrità umana, è indispensabile conoscere la tragedia della sua esistenza, tragedia tale da sorpassare i più crudeli martirii della storia; è indispensabile sapere quale fu la sua forza d'animo di fronte ad una scagura che avrebbe spinto qualunque altro uomo al suicidio; infine, è indispensabile leggere le sue lettere e le memorie dei suoi pochi discepoli ed amici, per farsi una degna nozione della sua altezza morale e della incrollabile fede ottimistica – unica in tutto il Romanticismo – che lo sorsesse fino all'ultimo lavoro (a).

(a) Fra i libri che maggiormente possono contribuire alla documentazione di chi studia Beethoven, vanno raccomandati i seguenti (in lingua francese, tedesca o inglese):

1) « *Beethoven* » di Romain Rolland, breve ma stupendo studio biografico-psicologico, che ogni persona colta dovrebbe possedere (1903, presso Ollendorff a Parigi);

de difficulté, divisé en quatre stades : facile, moyen, difficile, et transcendant.

(NB.: pour des raisons pratiques, les titres traditionnels – voir plus haut – ont été conservés dans ces deux tableaux).

W. de Lenz disait: « On n'enseigne pas Beethoven – on le comprend; pour bien le comprendre, il faut savoir embrasser son œuvre et ne pas viser un morceau. » Rien de plus juste; il ne suffit pas de connaître telle ou telle sonate, il faut connaître et approfondir tout Beethoven. D'ailleurs, ceci est toujours nécessaire pour la pénétration aigüe et vraiment profitable de tout grand génie artistique ou scientifique.

Mais, dans le cas particulier de Beethoven, s'impose encore une autre connaissance: celle de sa vie. La beauté de l'art de Beethoven est d'ordre plus souvent philosophique et moral que purement musical. L'étudiant doit – naturellement – se former une idée exacte et complète de ce qui représente l'effort « technique » de Beethoven; il doit analyser toutes ses œuvres les plus importantes, les comparer avec celles de ses prédecesseurs, et chercher à saisir la grandeur démesurée du musicien qui reçut en héritage la symphonie, le quatuor, la sonate de Haydn et de Mozart et sut en faire – grâce à une évolution dont la musique n'offre pas d'autre exemple – la 9<sup>me</sup> Symphonie, les quatuors op. 127 et 131 et la sonate op. 106. Mais ce n'est pas assez: pour sentir ce qu'il y a de plus intime dans Beethoven, ce qui en fait l'Ami de ceux qui luttent et souffrent au milieu de la mediocrité humaine, il est indispensable de connaître la tragédie de son existence, tragédie telle qu'elle surpasse les plus cruels martyrs de l'histoire; il est indispensable de savoir quelle fut sa force d'âme devant un malheur qui aurait poussé tout autre homme au suicide; enfin, il est indispensable de lire ses lettres et les mémoires de ses quelques disciples et amis pour se faire une idée complète de sa grandeur morale et de l'inébranlable optimisme – unique dans tout le Romanticisme – qui le soutint jusqu'à son dernier ouvrage (a).

(a) Parmi les livres pouvant contribuer le mieux à documenter quiconque étudie Beethoven, se recommandent les suivants (en langue française, allemande ou anglaise):

1) le « *Beethoven* » de Romain Rolland, étude biographico-psychologique brève mais admirable, que toute personne cultivée devrait posséder (1903, chez Ollendorff, Paris);

by progressive degrees of difficulty, divided into four stages: easy, moderate, difficult and transcendently difficult (n. b. for practical reasons the traditional titles – see above – have been given in these two tables).

W. de Lenz said « Beethoven is not to be taught – he is to be understood; in order to understand well one must embrace his whole work and not overlook one single fragment ». Nothing could be truer; it is not sufficient to know this or that sonata, it is necessary to know and to sound all Beethoven. On the other hand this is indispensable if one would penetrate deeply and profitably into the spirit of any great artistic or scientific genius.

But, in the special case of Beethoven, it is necessary to know something else: his life. The beauty and art of Beethoven are more often than not of a philosophical and moral, rather than of a purely musical order. The student should, naturally, form an exact and complete idea of what is represented by the « technical » effort in Beethoven; he should analyse all of Beethoven's most important works, compare them with those of his predecessors, and seek to grasp the immeasurable grandeur of the musician, who, receiving as an heritage the symphony, the quartet and the sonata of Mozart and Haydn, knew how to develop out of them – as a result of an evolution of which music offers no other example – the 9<sup>th</sup> Symphony, the Quartets op. 127 and 131, and the Sonata op. 106. But that is not enough. In order to feel what is most « intime » in Beethoven, what was accomplished by the Friend of those who struggle and suffer in the midst of human mediocrity, one must know the tragedy of his existence, a tragedy that surpasses the cruellest martyrdoms of history; one must know what was the strength of his soul in the face of misfortunes that would have driven any other man to suicide; finally one must read his letters, and the memoirs handed down by his few disciples and friends, if one would form a complete idea of his moral grandeur, and of his unshakable optimism – unique in the history of Romanticism – which sustained him up to his last work (a).

(a) Amongst the books which may contribute to make easier to anyone the study of Beethoven, the best ones are the following (in French, German or English):

1) « *Beethoven* » by Romain Rolland, a biographical and psychological study, short but admirable, which every cultured person should possess (1903 Ollendorff, Paris);

Così, gradatamente, si penetrerà in quel vasto impero spirituale. Non molti sono coloro che possono intuire e rendere in tutta la sua grandiosità il pensiero beethoveniano; « *il n'y a que l'esprit qui sente l'esprit* » dice Chamfort. Ma se ad alcuni eletti soli è consentita la vera, totale comprensione di Beethoven, molti ingegni minori possono avvicinarsene più o meno, secondo le loro attitudini. Del resto, Beethoven non è quasi mai capito dai *virtuosi* (salvo rarissime eccezioni); e lui stesso diceva di questa categoria di artisti(?) « *solo gente che perdonano la ragione e il sentimento man mano che acquistano la velocità delle dita* ». Beethoven è destinato solamente ai veri musicisti, pei quali gli « *affetti cantabili* » – come dicevano i nostri maestri del '600 – prevalgono sullo sfoggio vanitoso della virtuosità.

Una tradizione assurda, che va combattuta con tutte le forze, è quella che Beethoven, perché *classico*(?!) si debba interpretare senza libertà, né fantasia, né elasticità. Purtroppo oggi ancora si può incontrare ad ogni passo, in Italia e fuori, un professore – detto autorevole – che vi sostiene questa lagrimevole tesi. Come se l'esecuzione libera, fantasiosa, elastica insomma, fosse una scoperta moderna! Non è ormai saputo e risaputo che il *tempo rubato* e la libertà agogica ed espressiva – che gli ignoranti credono innovazioni dei romantici – erano sommi

2) il piacevolissimo – ed assai istruttivo – libro di W. de Lenz: « *Beethoven et ses trois styles* » (1855; ristampato nel 1909 presso Legouix a Parigi, per cura di M. D. Calvocoressi);

3) la « *Biographie Ludwig van Beethovens* » (1849) di A. Schindler (traduzione francese di Sowinski, inglese di Moscheles);

4) le « *Biographische Notizen über L. van Beethoven* » (1838) di Wegeler e Ries (edizione francese di Legentil, 1862);

5) i due volumi « *Beethoveniana* » (1872-1887) di G. Nottebohm, di primaria importanza per chi voglia conoscere la genesi delle opere di Beethoven ed i suoi metodi di lavoro;

(N. B. - Non credo che esistano in altra lingua che la tedesca.);

6) le « *Lettere* » di Beethoven – edizioni di Nohl, Köchel, Kalischer (quest'ultima completa). Una scelta ne è stata pubblicata nel 1904 a Parigi, con testo francese di J. Chantavoine.

Colgo l'occasione per ricordare che qualunque studioso deve avere in casa il prezioso *Dizionario di musica* di Ugo Riemann (edizioni tedesca, francese, inglese, russa, ecc. – quella francese (trad. di G. Humbert) presso Perrin a Parigi).

Ainsi peu à peu on pénétrera dans ce vaste empire spirituel. Rares sont ceux qui peuvent deviner et rendre, dans toute sa grandeur, le penser beethovenien; « *il n'y a que l'esprit qui sente l'esprit* » dit Chamfort. Mais si la réelle et totale compréhension de Beethoven n'est consentie qu'à de rares élus, beaucoup d'esprits « normaux » peuvent s'en approcher plus ou moins, selon leurs aptitudes. Du reste Beethoven n'est presque jamais compris par les *virtuoses* (sauf de très rares exceptions); et lui – même disait de cette catégorie d'artistes (?): « *ce sont des gens qui perdent la raison et le sentiment au fur et à mesure qu'ils acquièrent la vitesse des doigts* ». Beethoven est destiné aux seuls vrais musiciens, pour lesquels les « *affetti cantabili* » – comme disaient les vieux maîtres italiens du 17<sup>me</sup> siècle – valent plus que l'étagage vain de la virtuosité.

D'après une tradition absurde, qu'on doit combattre de toutes ses forces, Beethoven, parce que *classique* (?!), doit être interprété sans liberté, sans fantaisie, sans souplesse. Aujourd'hui encore, malheureusement, on peut rencontrer à chaque pas, en Italie et à l'étranger, un professeur – soit-disant « *autorisé* » – qui soutient cette déplorable thèse. Comme si l'exécution libre, fantasiste, souple en somme, était d'invention moderne! N'est-il pas désormais connu et archiconnu que le *tempo rubato* et la liberté agogique et expressive – que les ignorants croient

2. le charmant – et très instructif – livre de W. de Lenz: « *Beethoven et ses trois styles* » (1855; réimprimé en 1909 chez Legouix à Paris, par les soins de M. D. Calvocoressi);

3. la « *Biographie Ludwig van Beethovens* » (1849) de A. Schindler (traduction française de Sowinski, anglaise de Moscheles);

4. les « *Biographische Notizen über L. van Beethoven* » (1838) de Wegeler et Ries (édition française de Legentil, 1862);

5. les deux volumes « *Beethoveniana* » (1872-1887) de G. Nottebohm, d'importance capitale pour qui veut connaître la genèse des œuvres de Beethoven et sa méthode de travail.

(NB. Je crois que cette œuvre n'existe qu'en allemand.);

6. les « *Lettres* » de Beethoven – éditions de Nohl, Köchel, Kalischer (cette dernière complète). Un choix en a été publié en 1904 à Paris, texte français de J. Chantavoine.

(Je saisirai cette occasion pour rappeler que tout étudiant doit avoir chez soi le précieux *Dictionnaire de musique* de Hugo Riemann (éditions allemande, française, anglaise, russe, etc. — l'édition française (traduction de G. Humbert) chez Perrin, Paris).

Thus, little by little, one will penetrate into this vast spiritual world. They are very few, who can divine and render Beethoven's thought in all its grandeur: « *il n'y a que l'esprit qui sente l'esprit* » says Chamfort. But if the real and full comprehension of Beethoven is vouchsafed only to the elect few, many « normal » minds may approach it, to some extent, according to their ability.

Moreover, Beethoven is hardly ever understood by the virtuosi (except the very rare exceptions) and he himself said of this category of artists (?): « They are people who lose reason and sentiment in proportion as they acquire speed in their fingers ».

Beethoven is destined for those true artists alone for whom the « *affetti cantabili* » as the old Italian masters said, are of more value than the vain exhibition of velocity.

According to an absurd tradition, which should be energetically opposed, Beethoven, because a classic (?) ought to be interpreted without freedom, without fantasy, without flexibility. Unfortunately, to-day even, one meets at every step, in Italy and abroad, selfstyled « authorised » professors, who uphold this deplorable theory. As if a free, fanciful and flexible execution were a modern invention. Is it not now known, and more than known, that the *tempo rubato* and the freedom of expression – which the ignorant believe to be an innovation of the romantic

(2) the delightful and very instructive book by W. de Lenz: « *Beethoven and his three styles* » (1855, reprinted in 1909 by Legouix of Paris, edited by M. D. Calvocoressi);

(3) the « *Biographie Ludwig van Beethovens* » (1849) by A. Schindler (French translation by Sowinski; English, by Moscheles);

(4) the « *Biographische Notizen über L. van Beethoven* » (1838) by Wegeler and Ries (French edition by Legentil, 1862);

(5) the two-volumed « *Beethoveniana* » (1872-1887) by G. Nottebohm, of chief importance for those who wish to know the genesis of Beethoven's works, and his method of working.

(N. B. - I believe this work exists only in German.);

(6) the « *Letters* » of Beethoven – editions by Nohl, Köchel, Kalischer (this letter is complete). A selection from these has been published in 1904 in Paris, French text by J. Chantavoine. (I seize this opportunity of reminding the reader that every student should possess the valuable « *Dictionnaire of Music* » by Hugo Riemann (German, French, English, Russian etc. editions — French edition translated by G. Humbert at Perrin's, Paris).

capi dell'interpretazione musicale fin dai primi anni del '600? (\*) Non si comprende davvero come si sia venuta formando la ridicola « tradizione », che pretendeva negare al primo e più grande romantico (chè tale va considerato Beethoven) quella esecuzione espressiva e flessuosa che si concede — senza discussione — a tutti gli altri autori del secolo 19°.

L'arte di Beethoven — arte nata e svolta in mezzo alla Rivoluzione francese e all'epopea di Napoleone — è fondata essenzialmente sull'antagonismo fra due opposti principii (secondo Schindler, Beethoven stesso definiva questi principii: *bittend* — che chiede — e *wiederstrebend* — che nega —; in altri termini: *debole* e *forte*). Il *pathos* beethoveniano trae la sua terribile eloquenza dal continuo contrasto fra un impeto epico, eroico, plebleo (\*\*), e quegli episodi di meravigliosa dolcezza che racchiudono quasi sempre ciò che v'ha di più nobile e benefico nella grande anima del Maestro. Come disse con giustezza Maurizio Kufferath: « Beethoven procede per opposizioni violente di luci e d'ombre, allo stesso modo di Rembrandt »; e numerosi documenti attestano che Beethoven si interpretava con una estrema varietà dinamica e ritmica, e che egli ebbe più volte a dire che le sue sonate dovevano essere « declamate » (parola testuale).

Si può dunque sorridere di quei simpatici pedanti, i quali assimilano l'esecuzione di Beethoven a quella di Hummel, Dussek od anche peggio!

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Quando si scrive e si ragiona intorno a problemi sollevati da certe interpretazioni di ordine trascendentale, non si possono tacere le auree osservazioni di Weber (prefazione all'*Euryanthe*) sulla funzione del ritmo nella esecuzione musicale. Eccone il brano principale:

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(\*) Nella prefazione di G. Frescobaldi al suo volume « *Toccate d'intavolatura di cimbalo e d'organo* » ecc., in data del 1637, si può vedere questo nostro Maestro raccomandare agli esecutori *la massima fantasia nell'interpretare*.

(\*\*) Il *melos* di Beethoven è sempre di essenza popolare. In ciò B. deriva assai più direttamente dal « rustic » Haydn, che non dall'« aristocratico » Mozart.

des innovations romantiques — étaient les principaux éléments de l'interprétation musicale depuis le 17<sup>me</sup> siècle? (\*) On ne peut vraiment comprendre comment a pu se former la ridicule « tradition » qui prétend nier au premier et au plus grand des romantiques (car c'est ainsi qu'on doit considérer Beethoven) cette exécution expressive et flexible que l'on concède sans discussion à tous les autres auteurs du 19<sup>me</sup> siècle.

L'art de Beethoven — art né et développé au milieu de la Révolution Française et de l'épopée de Napoléon — est fondé essentiellement sur l'antagonisme de deux principes (selon Schindler Beethoven lui-même définissait ces deux principes: *bittend* — qui implore — et *wiederstrebend* — qui nie — en d'autres termes: *faible* et *fort*). Le pathétique beethovenien tire sa terrible éloquence du contraste continual entre un élan épique, héroïque, plébéien (\*\*) et ces épisodes d'une douceur merveilleuse qui renferment presque toujours ce qu'il y a de plus noble et de plus bienfaisant dans la grande âme du Maître. Comme le dit avec justesse Maurice Kufferath: « Beethoven procède par oppositions violentes de lumière et d'ombre, à la manière de Rembrandt »; et de nombreux documents attestent que Beethoven s'interprétait soi-même avec une extrême variété dynamique et rythmique, et qu'il déclara plusieurs fois que ses sonates devaient être « déclamées » (parole textuelle).

On peut donc sourire de ces sympathiques pédants lesquels assimilent l'exécution de Beethoven à celle d'un Hummel, d'un Dussek — ou pis encore.

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Quand on écrit et que l'on discute des problèmes soulevés par certaines interprétations d'ordre transcendant, on ne peut passer sous silence les admirables observations de Weber (préface d'*Euryanthe*) sur la fonction du rythme dans l'exécution musicale. En voici le passage principal:

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(\*) Dans la préface de G. Frescobaldi pour son volume: « *Toccate d'intavolatura di cimbalo e d'organo* » etc., daté de 1637, on peut voir ce Maître recommander aux exécutants *la plus grande fantaisie dans l'interprétation*.

(\*\*) Le *mélis* de Beethoven est toujours d'essence populaire. En ceci, Beethoven dérive beaucoup plus directement du « rustic » Haydn que de l'« aristocratique » Mozart.

school — have been the chief elements of musical interpretation since the 17<sup>th</sup> century? (\*) One cannot really understand what led to the formation of this ridiculous « tradition », which presumes to deny to the first and greatest of romanticists (for thus one must consider Beethoven) that expressive and flexible execution, which one concedes without discussion to all the other composers of the 19<sup>th</sup> century.

The art of Beethoven — an art born, developed in the midst of the French Revolution and of the Napoleonic era, is essentially based on the antagonism of two principles (according to Schindler, Beethoven himself defined these two principles: *bittend* — pleading — and *wiederstrebend* — struggling: in other words, the weak and the strong). The « pathetic » character of Beethoven's music derives its terrible eloquence from the continual contrast between an energetic impulse, epic, heroic and plebeian (\*\*) in character, and those episodes, marvellously soft and sweet, which nearly always, contain what is noblest and best in the great soul of Beethoven.

As Maurice Kufferath rightly said: « Beethoven proceeds by violent oppositions of light and shade after the manner of Rembrandt », and numerous accounts prove that Beethoven himself interpreted his works with extreme dynamic and rhythmic variety, and that he many times declared that the notes should be « declaimed » (his actual words). We can therefore smile at those sympathetic pedants who would make the execution of a Beethoven similar to that of a Hummel or a Dussek — or even worse.

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When one writes about and discusses problems raised by certain interpretations of a transcending order, one cannot refrain from quoting the admirable observations made by Weber (preface to « *Euryanthe* ») on the function of rhythm in musical execution. This is the principal passage: —

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(\*) In G. Frescobaldi's preface to his volume « *Toccate d'intavolatura di cimbalo e d'organo* » etc. dated 1637, one can see that this master recommends players to use the greatest possible amount of phantasy in the interpretation.

(\*\*) The *mélis* of Beethoven is always essentially « popular ». In this Beethoven inherits much more directly from the « rustic » Haydn, than from the « aristocratic » Mozart.

« La voce e gli strumenti musicali hanno tendenze affatto distinte. L'articolazione verbale e il poema impongono al canto un ritmo ondeggiante paragonabile al moto delle onde. L'strumento invece divide il tempo in periodi matematicamente identici. Ora, la verità espressiva non è raggiungibile che combinando queste due tendenze in modo così perfetto da sopprimere assolutamente le loro diversità. Diciamo così: la battuta non deve mai somigliare al rigido e monotono *tic-tac* di un mulino, ma deve – al contrario – mantenersi elastica e flessibile, ed essere per la musica ciò che il battito del polso è per l'organismo umano ».

Queste mirabili parole dovrebbero essere impresse nella memoria di ogni interprete.

Ad ogni modo, si rammenti il pianista accingentesi allo studio di queste *Sonate* che, di tutte le qualità necessarie tanto al creatore come all'interprete, la principale – direi quasi l'unica – è la VITA. E quando il nostro studioso si accosterà a taluno dei grandi capolavori beethoveniani, lo faccia senza timore; non si deve temere la bellezza, e nemmeno la si deve inutilmente « rispettare »: si deve *amarla*. Si « rispettano » soltanto le cose vecchie o morte. E le *Sonate* di Beethoven non sono né questo né quello....

Roma, 1918.

ALFREDO CASELLA.

« La voix et les instruments musicaux ont des tendances tout à fait distinctes. L'articulation verbale et le poème imposent au chant un rythme ondoyant comparable au mouvement des flots. L'instrument, au contraire, divise le temps en périodes mathématiquement égales. Or, la vérité expressive ne peut être atteinte qu'en fusionnant ces deux tendances d'une façon assez parfaite pour supprimer absolument leurs divergences. En résumé, la mesure ne doit jamais ressembler au *tic-tac* rigide et monotone d'un moulin, mais – au contraire – se maintenir élastique et flexible; être pour la musique ce qu'est le battement du pouls pour l'organisme humain ».

Ces paroles admirables devraient se graver pour toujours dans la mémoire de l'interprète.

De toutes façons, que le pianiste abordant l'étude de ces *Sonates* se souvienne que, parmi les qualités nécessaires, aussi bien au créateur qu'à l'interprète, la première – je dirais presque la seule – est la VIE. Et quand notre étudiant s'approchera des plus grands chefs-d'œuvre beethoveniens, que ce soit sans crainte; il ne faut pas craindre la beauté, il ne faut même pas la « respecter » inutilement: il faut l'*aimer*. On ne « respecte » que les choses vieilles ou mortes. Et les *Sonates* de Beethoven ne sont ni l'un ni l'autre...

Rome, 1918.

ALFREDO CASELLA.

« The voice and musical instruments have quite distinct tendencies. Verbal articulation and the poem impose on singing an undulating rhythm comparable to the movement of waves. Instruments, on the contrary, divide the time into periods mathematically equal. Now truth of expression cannot be attained unless these two tendencies be fused in so perfect a manner as wholly to eliminate their divergences. Hence the beat should never resemble the rigid and monotonous tick-tack of a mill, but, on the contrary, be kept elastic and flexible, being for music what the beating of the pulse is for the human organism ».

These admirable words should be engraved, once and for all, on the memory of the interpreter.

Above all, let the pianist, who is entering upon the study of these Sonatas, remember that, among the qualities necessary – as well for the creator as for the interpreter – the first, and I had almost said, the only one is the comprehension of LIFE. And when our student approaches many of the masterpieces of Beethoven, let it be without fear; one should not fear beauty, nor « respect » it merely; one should *love* it. One respects only things that are old or dead. The *Sonatas* of Beethoven are neither the one nor the other.

Rome, 1918.

ALFREDO CASELLA.

**SPECCHIETTO di ORDINAMENTO  
DELLE SONATE  
PER DIFFICOLTÀ PROGRESSIVA**

n. b.: in questa classificazione viene tenuto conto non solo delle difficoltà tecniche, ma anche di quelle interpretative e stilistiche.

**TABLEAU DE CLASSEMENT  
DES SONATES  
PAR DEGRÉ DE DIFFICULTÉ**

n.b.: ce classement tient compte non seulement des difficultés techniques, mais aussi de celles d'interprétation et de style.

**CLASSIFICATION of the SONATAS  
ACCORDING TO  
THEIR DEGREE OF DIFFICULTY**

n. b.: this classification takes into consideration not only the difficulties of technique, but also those of style and interpretation.

1° grado (facile): . . . .  
*1<sup>er</sup> degré (facile)*: . . . .  
*1<sup>st</sup> degree (easy)*: . . . .

2° grado (medio): . . . .  
*2<sup>me</sup> degré (moyen)*: . . . .  
*2<sup>nd</sup> degree (medium)*: . . . .

3° grado (difficile): . . . .  
*3<sup>me</sup> degré (difficile)*: . . . .  
*3<sup>rd</sup> degree (difficult)*: . . . .

4° grado (superiore - trascendent.):  
*4<sup>me</sup> degré (supérieur - transcendant)*:  
*4<sup>th</sup> degree (very difficult)*: . .

	Sonate (facili) <i>Sonates (faciles)</i> Sonatas (easy)	op. 49, n. 1	{	e	{	2	
				et			
	Sonatina <i>Sonatine</i> Sonatina	op. 79		and			
	Sonate <i>Sonates</i> Sonatas	op. 14, n. 1	{	e	{	2	
				et			
	Sonata <i>Sonate</i> Sonata	op. 2, n. 1		and			
	Sonate <i>Sonates</i> Sonatas	op. 10, n. 1	{	e	{	3	
				et			
	Sonata <i>Sonate</i> Sonata	op. 22		and			
	"	op. 7					
	"	op. 2, n. 3					
	"	op. 13					
	"	op. 10, n. 2					
	"	op. 28					
	"	op. 26 ( <i>Marcia funebre</i> )					
	"	op. 2, n. 2					
	"	op. 27, n. 1 ( <i>quasi una fantasia</i> )					
	Sonate <i>Sonates</i> Sonatas	op. 31, n. 1, 2	{	e	{	3	
				et			
	Sonata <i>Sonate</i> Sonata	op. 54		and			
	"	op. 90					
	"	op. 78					
	"	op. 53 ( <i>Aurore</i> )					
	"	op. 81 <sup>a</sup> ( <i>L'adieu</i> )					
	"	op. 57 ( <i>Appassionata</i> )					
	"	op. 101					
	"	op. 109					
	"	op. 110					
	"	op. 111					
	"	op. 106 ( <i>Hammerklavier</i> )					



# ORDINE CRONOLOGICO DELLE 32 SONATE

e loro rapporto colla consueta divisione dell'opera beethoveniana in tre periodi:

# ORDRE CHRONOLOGIQUE DES 32 SONATES

et leur rapport avec l'habituelle division de l'œuvre beethovenien en trois périodes:

# CHRONOLOGICAL ORDER OF THE 32 SONATAS

in relation to the usual division of Beethoven's works in three periods:

	{ Sonata	op. 2, n. 1 . . . . .	{ composta nel	1795
	Sonate		composée en	
	Sonata		composed in	
1º periodo:	"	op. 2, n. 2 . . . . .	" "	1795
1 <sup>re</sup> période:	"	op. 2, n. 3 . . . . .	" "	1795
1 <sup>st</sup> period:	"	op. 49, n. 2 . . . . .	" "	1796
	"	op. 7 . . . . .	" "	1796
2º periodo:	"	op. 10, n. 1 . . . . .	" "	1798
2 <sup>me</sup> période:	"	op. 10, n. 2 . . . . .	" "	1798
2 <sup>nd</sup> period:	"	op. 10, n. 3 . . . . .	" "	1798
	"	op. 13 ( <i>Pathétique</i> ) . . . . .	" "	1798
	"	op. 14, n. 1 . . . . .	" "	1798
	"	op. 14, n. 2 . . . . .	" "	1798
	"	op. 49, n. 1 . . . . .	" "	1799
	"	op. 22 . . . . .	" "	1800
	"	op. 26 ( <i>Marcia funebre</i> ) . . . . .	" "	1801
	"	op. 27, n. 1 ( <i>quasi una fantasia</i> ) . . . . .	" "	1801
	"	op. 27, n. 2 ( <i>Clair de lune</i> ) . . . . .	" "	1801
	"	op. 28 ( <i>Pastorale</i> ) . . . . .	" "	1801
	"	op. 31, n. 1 . . . . .	" "	1802
	"	op. 31, n. 2 . . . . .	" "	1802
	"	op. 31, n. 3 . . . . .	" "	1802-03
	"	op. 57 ( <i>Appassionata</i> ) . . . . .	" "	1803-04
	"	op. 53 ( <i>Aurore</i> ) . . . . .	" "	1804
	"	op. 54 . . . . .	" "	1805
	"	op. 78 . . . . .	" "	1809
	{ Sonatina	op. 79 . . . . .	" "	1809
	Sonatine			
	Sonatina			
	{ Sonata	op. 81 <sup>a</sup> ( <i>L'adieu</i> ) . . . . .	" "	1809-10
	Sonate			
	Sonata			
3º periodo:	"	op. 90 . . . . .	" "	1814
3 <sup>me</sup> période:	"	op. 101 . . . . .	" "	1815-16
3 <sup>rd</sup> period:	"	op. 106 ( <i>Hammerklavier</i> ) . . . . .	" "	1818-19
	"	op. 109 . . . . .	" "	1820
	"	op. 110 . . . . .	" "	1820-21
	"	op. 111 . . . . .	" "	1822





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 I.

TRE SONATE

dedicate a Giuseppe Haydn

Op. 2. N. 1.

*Composte nel 1795,  
pubblicate in Marzo 1796  
presso Artaria, a Vienna.*

1.

Allegro  $\text{d} = 126$

poco rit.  
a tempo

ten.  
ten.

espress.  
molto e.

*-spressivo*

1 2 3 4 5

poco cresc.      mf

f      p subito

con espressione

sf      sf      sf      p      p

E.R. 1

*molto espress.*

*fp*      *p*      *sf*      *p*      *sf*      *p*

*espress.*

*sp*      *p*      *sf*

*mf* *espress. assai*      *sf*      *mf*

*sempr piano*

*crescendo*

*sf*      *sf*      *sf*

*mp* *espress.*

*f*      *p*



1 5  
*mp* *espr.*

*p* *sf* *p* *sf* *p*

*pp subito* *ff* *sf* *sf* *p subito*

*mp con espressione* *sf* *sf* *sf*

*ff* *ff* *sf* *sf* *ff*

*Adagio* ♩ = 96

*dolce*

*m.p cantabile*

*sf*

*pp*

*rinf.*

*espress.*

*più f*

*m.d.*

*Ped. simile*

*m.d.*

1

*m.d.*

*sf* *espress. molto*

*m.s. sf*

*p leggero*

*pp*

*espress.*

*sf = p*

*34321*

*sf = p*

*poco rit.*

*a)*

*a tempo*

*p*

a) Vedi esempio a pag. 6.

a) Voir ex. à page 6.

a) See the ex. page 6.

The musical score consists of six systems of music. The first system starts with a treble clef, a bass clef, and a key signature of one flat. It features a series of eighth-note chords with various fingerings (e.g., 3, 5, 4, 2, 1, 3, 5, 4, 2). The second system begins with a treble clef and a key signature of one flat. It includes a dynamic marking *pp* and a melodic line with fingerings (e.g., 3, 4, 5, 4, 3, 2, 3, 5). The third system starts with a treble clef and a key signature of one flat. The fourth system starts with a bass clef and a key signature of one flat. The fifth system starts with a treble clef and a key signature of one flat. The sixth system starts with a treble clef and a key signature of one flat.

a) Vedi esempio a pag. 6.

b) Vedi esempio a pag. 6.

c) Prendendo - come ho indicato - il *Sol* inferiore della destra colla m.s., si può simmetrizzare completamente colla prima volta, aggiungendo il melismo:



a) Voir ex. page 6.

b) Voir ex. page 6.

c) En prenant - comme je l'ai indiqué - le Sol inférieur de la m.d. avec la m.g., on peut rendre l'accord tout à fait symétrique à la première fois, en ajoutant le mélisme:



a) See the ex. page 6.

b) See the ex. page 6.

c) By taking, as I have indicated, the lower right hand G with the left hand, the chord can be made to correspond to the first occurrence of the passage by adding the ornament:



The musical score consists of three staves of music for piano. The top staff is in treble clef, the middle is in bass clef, and the bottom is also in bass clef. The music includes dynamic markings such as *p leggero*, *pp*, *f=p*, *espr.*, *4821*, *una corda*, and *pp*. Fingerings are indicated above the notes, and slurs group the notes. The score is numbered 9 at the top right.

a) Molte edizioni - anche moderne - hanno nel basso la seguente bruttissima versione: basata su una difettosa disposizione grafica del manoscritto.

b) (Sebbene non assolutamente conforme ai valori segnati, è la sola versione musicale di questo melismo.)

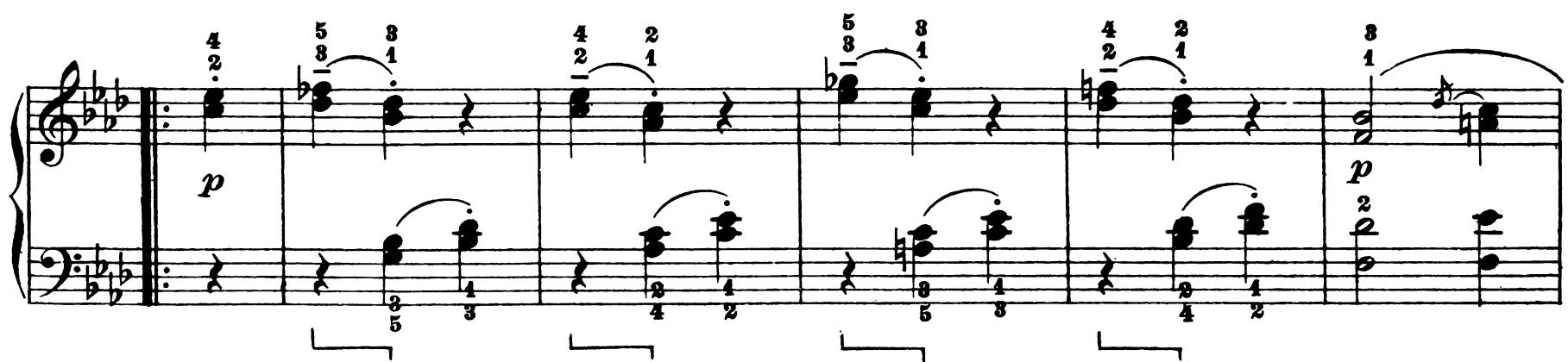
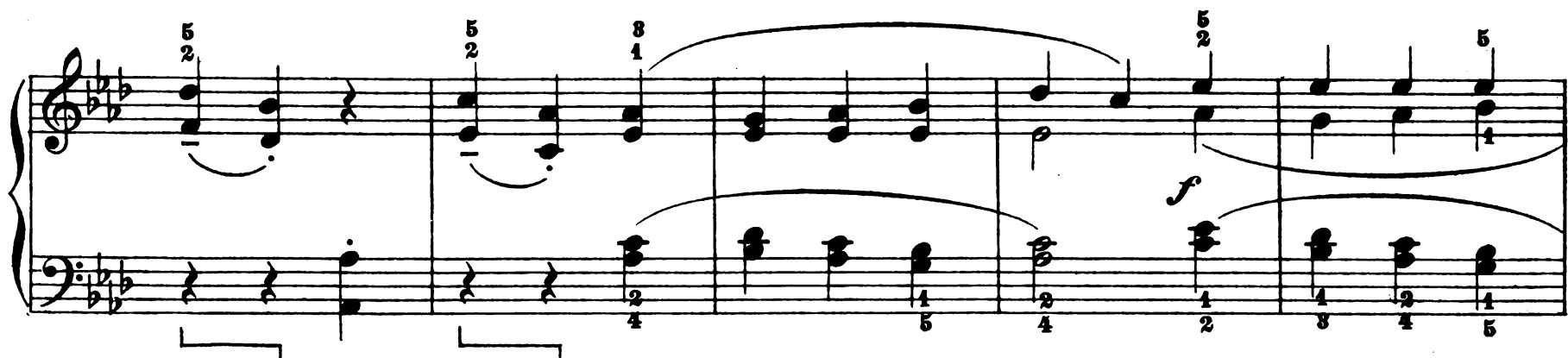
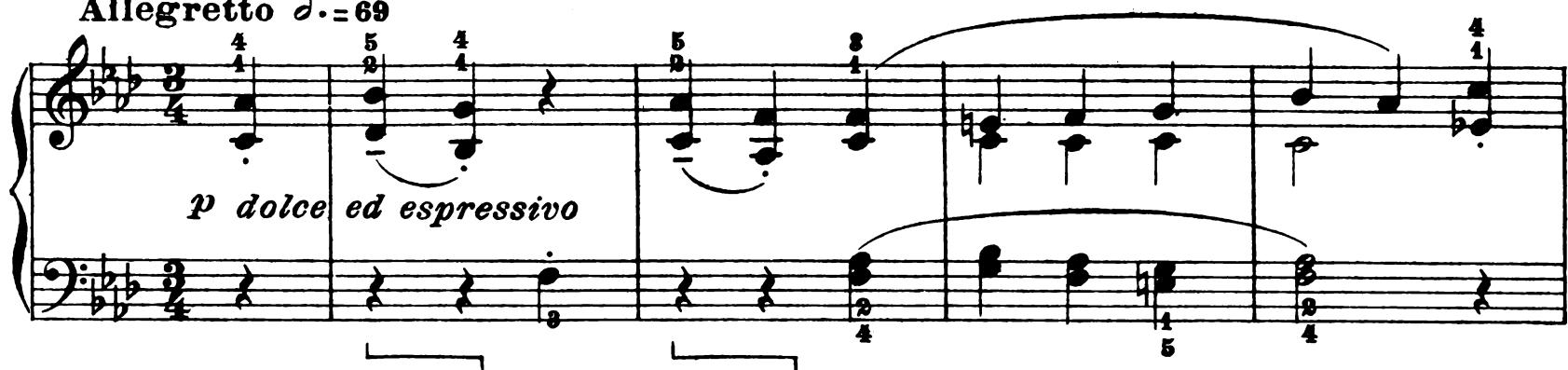
*Beaucoup d'éditions - même modernes - ont à la basse l'affreuse version suivante: basée sur une déficiente disposition graphique du manuscrit.*

b) (Bien que non absolument conforme aux valeurs indiquées, c'est la seule version musicale de ce mélisme.)

a) Many editions - even some modern - have in the bass this horrible interpretation which follows: This arises through some faulty manuscript copy.

b) (Although it does not altogether correspond to the given values, this is the only possible musical version of this ornament.)

## MINUETTO

Allegretto  $\text{d} = 69$ 

a) Tutte le  $\frac{5}{4}$  del pezzo vanno eseguite brevi (cioè come vere acciaccature), contrariamente alla solita ed erronea interpretazione basata sulla antica notazione beethoveniana  $\frac{5}{4}$ . (Vedi prefazione.)

a) Toutes les  $\frac{5}{4}$  du morceau doivent être exécutées brèves, contrairement à l'interprétation habituelle et erronée, basée sur l'ancienne notation beethovenienne  $\frac{5}{4}$ . (Voir la préface.)

a) All the  $\frac{5}{4}$  of the piece are to be executed quickly, and this contrary to the general interpretation which is erroneous and founded on the old Beethovenian score  $\frac{5}{4}$ . (See preface.)

## Trio

The image shows a page of sheet music for piano. It consists of two staves. The top staff is in treble clef, 3/4 time, with a dynamic marking of 'p' and a tempo instruction 'legatissimo'. The bottom staff is in bass clef, also 3/4 time, with a dynamic marking of 'p'. Both staves feature a series of eighth-note patterns. Fingerings are explicitly marked above the notes: in the treble staff, the first note is '1', the next two are '8 1', the next four are '4 2 3 4', the next two are '1 3', and the final note is '2'; in the bass staff, the first note is '5', the next two are '8', the next two are '8', the next two are '4', and the final group of three notes is circled with fingerings '1 8 2 5 4'.

A musical score for two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with grace notes and slurs. The bottom staff is in bass clef, A-flat key signature, and common time. It features a rhythmic pattern of eighth and sixteenth notes.

Musical score page 12, measures 1-4. Treble and bass staves. Dynamics: *p*, *cresc.*

Musical score page 12, measures 5-8. Treble and bass staves. Dynamics: *mp*, *cresc.*

Musical score page 12, measures 9-12. Treble and bass staves. Dynamics: *legatissimo*, *ff*.

Musical score page 12, measures 13-16. Treble and bass staves. Dynamics: *p*, *pp*, *p*.

Musical score page 12, measures 17-20. Treble and bass staves. Dynamics: *pp*.

*Min. D.C.*

a). Si  $\natural$  in tutte le prime edizioni, però visibilmente erroneo.

a) Si  $\natural$  dans toutes les premières éditions, ce qui est visiblement une faute.

a) B in all the first editions, which is clearly an error.

Prestissimo  $\text{d} = 108-112$

Sheet music for piano, consisting of five staves of musical notation. The music is set in common time and includes various dynamics such as *p*, *f*, *f (subito)*, *p espress.*, *sf*, and *ff*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5), grace notes, and slurs. The notation is primarily in G major and C major keys. A bracket labeled "a)" appears in the third staff, and another bracket labeled "a)" appears in the fifth staff. The first staff includes a tempo marking of  $\text{d} = 108-112$ .

a) Più facile così:  
*Plus facile ainsi:*  
Easier so:



The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, while the other five staves use a bass clef. The key signature is B-flat major (two flats). The music includes several dynamic markings such as *mf*, *più f*, *f molto*, *f di nuovo*, *dim.*, *p*, *legato*, *dolce ma espress.*, and *fed. simile*. Performance instructions like "espr. 5" and "5" are also present. Fingerings are indicated above the notes in some staves. The music features a mix of eighth and sixteenth-note patterns, with occasional rests and changes in tempo or dynamics.

*simile*

*sempre p*

*ff subito*

*a)*

*a)*

**1.**

**2.**

*a)* Più facile:  
Plus facile:  
Easier:



L'istesso tempo  
sempre piano e dolce

Sheet music for piano, page 16, featuring six staves of musical notation. The music is in common time, mostly in E-flat major (indicated by a treble clef and two flats). The first staff begins with a dynamic of *p* and a tempo marking of *L'istesso tempo sempre piano e dolce*. Fingerings such as 1, 2, 3, 4, 5, and 8 are used throughout. The second staff starts with *i espress.* The third staff includes the instruction *simile sempre*. The fourth staff features a dynamic of *p*. The fifth staff contains the instruction *ped. come prima*. The sixth staff ends with a dynamic of *p* and the instruction *ped. come prima*.

*i espress.*

*p*

*simile sempre*

*ped. come prima*

*ped. simile*

*poco f*

*p*

*ped. come prima*

Musical score page 17, measures 1-4. Treble and bass staves. Dynamics: (p), tr.

Musical score page 17, measures 5-8. Treble and bass staves. Dynamics: tr, f.

Musical score page 17, measures 9-12. Treble and bass staves. Dynamics: stacc., pp sottovoce, senza ped.

Musical score page 17, measures 13-16. Treble and bass staves. Dynamics: a), espressivo, sf, stacc., pp sottovoce.

Musical score page 17, measures 17-20. Treble and bass staves. Dynamics: m p espress., sf, stacc., pp sottovoce.

a) Id. per grappetti seguenti.

a) Id. pour les grappetti suivants.

a) Idem for the following grappetti.

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *espr.*, *sf*, *cresc.*, *ff*, *p*, *stacc.*, *ten.*, *decresc.*, *pp*, and *f subito*. Performance instructions like *sf* and *sf* with brackets, and *sf* with a bracket over two measures, are also present. Measure numbers 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 are indicated above the staves. The score is set in common time, with some measures in 12/8 indicated by a '12' over a '8'. Measures 18-22 show a bass clef change to F major (B-flat major) with a key signature of one sharp (F#).

*p*

*mf*

*espr.*

*tr*

*f*

*a)*

*a)*

*b)*

*p*

*f*

*p*

*f*

*più f*

*ff*

*sf*

*a)* Vedi prima.  
*b)* Vedi prima.

*a)* *Voir plus haut.*  
*b)* *Voir plus haut.*

*a)* See above.  
*b)* See above.

2 4 1 1 2 3 5 4 3

*mf* più *f*

4 5 4 5 4 5 4

*espress.* *f molto*

5 4 2 5 4 2 1 2 4

*f di nuovo*

5 4 5 4 5 3

*p* *Re. come prima*

4 8 5 4 8 5 4

*sempre p*

(bassoon)

(p)

*ff subito*

*marcatissimo*

*ff sempre più*

(secco)

## TRE SONATE

dedicate a Giuseppe Haydn

Op. 2. N. 2.

Allegro vivace  $\text{♩} = 132$ 

2.

*p leggero*

*f*

*p*

*pp*

*f*

*(forte)*

Sheet music for piano, page 23, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Dynamics: *sfp*, *sf p*, *cresc.*. Fingerings: 1, 2, 3, 4, 5. Measure 6 ends with a fermata.

**Staff 2:** Dynamics: *f brillante*, *sf*. Fingerings: 1, 2, 3, 4, 5. Measure 6 ends with a fermata.

**Staff 3:** Dynamics: *sf*. Fingerings: 1, 2, 3, 4, 5. Measure 6 ends with a fermata.

**Staff 4:** Dynamics: *ff*, *(senza dim.)*, *legato p*. Fingerings: 1, 2, 3, 4, 5. Measure 6 ends with a fermata.

**Staff 5:** Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5. Measure 6 ends with a fermata.

**Staff 6:** Dynamics: *tardando*, *- spressivo*. Fingerings: 1, 2, 3, 4, 5.

*a tempo* *mf*

*fp* *p* *espress.*

*sf*

*cresc.*

*sf*

*sf* *sf* *sf*

*sf* *(ff)* *p* *espr.* *ff* *p*

*b)* *(f)* *con bravura*

a) Il diesis superiore che hanno quasi tutte le revisioni, è invece  $\natural$  nelle edizioni originali.

b) Suona meglio così:  
Sonno mieux:  
Sounds better:

a) Le dièze supérieur qu'ont presque toutes les éditions est au contraire  $\natural$  dans les éditions originales.

a) The top sharp in nearly every edition is on the contrary a  $\natural$  in the original editions.

This page contains six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *sf*, *f*, *p*, *pp*, and *ppp*. Fingerings are indicated by numbers above or below the keys. Performance instructions include *cantabile*, *senza dim.*, *ten.*, *dim.*, and *una corda*. The music consists of six measures per staff, with measure numbers 8 through 13 indicated at the top of each staff. Measure 13 begins with a dynamic of *ppp*.

tre corde

*ff*

*forte assai, non legato*

*marcatissimo*

*(sempre forte)*

*staccato molto*

*a)*

*ff*

a) Certe edizioni francesi hanno-in questa battuta e le due seguenti - la erronea versione:



a) Certaines éditions françaises ont-pour cette mesure et les deux suivantes-la version erronée que voici.

E.R. 1

a) Certain French editions give-for this bar and the two succeeding ones the following erroneous interpretation:



Sheet music for piano, page 27, featuring six staves of musical notation:

- Staff 1 (Bass):** Fingerings 2, 5; dynamic fz; instruction (senza diminuire); dynamic 2.
- Staff 2 (Bass):** Fingerings 2, 3; dynamic fz; instruction (senza diminuire); dynamic 2.
- Staff 3 (Bass):** Fingerings 2, 3; dynamic fz; instruction (senza diminuire); dynamic 2.
- Staff 4 (Treble):** Fingerings 2, 5; dynamic ff; instruction p subito; dynamic pp; dynamic mp.
- Staff 5 (Treble):** Fingerings 5, 1; dynamic fp; dynamic 2.
- Staff 6 (Bass):** Fingerings 1, 2, 3, 4, 5; dynamic f; dynamic p.
- Staff 7 (Treble):** Fingerings 1, 2, 3, 4, 5; dynamic f; dynamic p.
- Staff 8 (Bass):** Fingerings 1, 2, 3, 4, 5; dynamic f; dynamic p.

The sheet music contains five staves of musical notation for piano. The music is in common time. Dynamic markings include *p*, *f*, and dynamic slurs. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 3. A section of the music is labeled "senza Ped." (without pedal). The music consists of two systems of measures, each starting with a treble clef and a bass clef.

a) Le mani più piccole dovranno rassegnarsi ad arpeggiare:  
*Le mains petites devront se résigner à arpégier:*  
 Small hands must resign themselves to doing the arpege:



The musical score consists of five staves of piano music. Staff 1 (top) shows three measures with dynamics *sf*, *p*, and *sf*. Measure 2 includes a circled 'a)' and a note labeled '(ten.)'. Staff 2 shows three measures with dynamics *sf*, *p*, and *sf*. Measure 3 contains a circled 'a)' and a note labeled '(ten.)'. Staff 3 shows three measures with dynamics *sf*, *f molto stacc.*, and *sf*. Staff 4 shows three measures with dynamics *sf*, *p*, and *pp*. Staff 5 shows two measures with dynamics *calando* and *f*.

a) Versione di questa battuta nelle edizioni originali: dimostrata però erronea dalla quarta battuta seguente.

a) La version de cette mesure dans les éditions originales: est démontrée fausse par la quatrième mesure suivante.

a) The interpretation of this bar in the original editions is proved to be false by the fourth bar below.

Musical score for piano, page 30, featuring six staves of music with various dynamics, fingerings, and performance instructions.

**Staff 1:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic markings *p*, *f*, and *sf*.

**Staff 2:** Bass clef, key signature of two sharps. Measures show eighth-note patterns with dynamic markings *p*, *pp*, and *una corda pp*.

**Staff 3:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic markings *ff* and *tre corde*.

**Staff 4:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic markings *sf* and *f*.

**Staff 5:** Bass clef, key signature of two sharps. Measures show eighth-note patterns with dynamic markings *ff*, *(senza dim.)*, *legato p*, and *f*.

**Staff 6:** Bass clef, key signature of one sharp. Measures show eighth-note patterns with dynamic markings *ritardando.....*, *espr.*, and *p*.

*a tempo*      *mf*

*fp*      *p*      *espress.*

*sf*

*cresc.*

*ff*      *(ff)*

*pespress.*      *ff*      *pp*

*(f)*

*Red come prima*

*a)*

a)  (vedi nota prec.)  
*(voir note précédente.)*  
*(see preceding note.)*

*con bravura*

(a) Sebbene non lo si debba fare, ho però conservato questo ritornello per l'arditezza del brusco salto retrogrado *La magg.*, *Do magg.*, costituente una modulazione eccezionale per l'epoca. Fu probabilmente questa audace "stravaganza", che determinò, in molte vecchie edizioni, la soppressione del ritornello.

(a) Bien qu'on ne la doive pas faire, j'ai conservé cette reprise pour la hardiesse du brusque saut en arrière *La magg.*, *Do magg.*, qui constitue une modulation exceptionnelle pour son époque. Ce fut probablement cette "extravagante", audace qui détermina, dans beaucoup de vieilles éditions, la suppression de la reprise.

(a) Although one should avoid doing it, I have kept this repetition on account of the boldness of the sudden return from *A* major to *C* major, which constitutes an exceptional modulation for the epoch in which it was written. It was probably on account of this extravagant piece of audacity that in many of the older editions this repetition has been suppressed.

**Largo appassionato** ♩ = 92  
*dolce espress.*

The sheet music consists of five staves of piano music. Staff 1 starts with a dynamic *p tenuto sempre*. Staff 2 includes a dynamic *sf1 p*. Staff 3 features a dynamic *legato*. Staff 4 shows dynamics *cresc. sf*, *f*, *ff-p*, and *mp*. Staff 5 concludes with a dynamic *mf espress.* Fingerings are written above many notes throughout the piece.



Personalmente preferisco così:  
*Que je préfère personnellement ainsi:*  
*Which I personally prefer as follows:*



This musical score page contains six staves of piano music. The top two staves begin with a treble clef and a key signature of one sharp. The bottom two staves begin with a bass clef and a key signature of one sharp. The bottom two staves conclude with a treble clef and a key signature of one sharp. The music includes dynamic markings such as *p*, *pp*, *f*, *cresc.*, *sf*, *tr*, *ten.*, *p ten.*, and *staccato*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ten. come prima* and *stacc. come prima* are present. The score is numbered 34 at the top left. The first staff ends with a repeat sign and a double bar line. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff concludes with a treble clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff concludes with a treble clef and a key signature of one sharp. The score is divided into sections labeled 'a)' and 'b)'.

a) Vedi pagina precedente.

a) Voir page précédente.

a) See preceding page.

legatissimo

*p*

*sostenuto assai*

*sf* *sf* *sf* *sf* *senza leg.*

*pesante poco stacc.*

*sf p* *sf p* *sf p* *sf p*

*ten.*

*pp*

*staccato*

*legato*

*(poco rall.)*

a) Le note di mezzo alla m.s. ben tenute.

a) Les notes du milieu de la m.g. bien tenues.

a) The notes in the left and to be well sustained.

## SCHERZO

Allegretto  $\text{d}=66$ 

*p leggero*

*p*

*cresc.*

*f* *p* *cresc.*

*espress. molto*

*rall.*

*a tempo*

*p leggero*

*Fine*

Fine

**Trio**

Soherzo D.C.  
(senza ripetizione)

*Scherzo D.C.*  
*(senza ripetizione)*



*espress.*

*sf*

*f ma non troppo*

*forte*

(*ancora forte*)

*pp subito*

The image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is written in common time and uses a key signature of two sharps. The notation includes various dynamics such as *pp*, *sf*, *p*, *f*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "staccato secco" and "marcatissimo" are also present. The music is divided into measures by vertical bar lines.



The image shows a page of sheet music for piano, divided into six horizontal staves. The music is written in common time and includes various dynamics such as *cresc. assai*, *sf*, *ff*, *dim.*, *pp*, *una corda*, and *ten.*. Fingerings are indicated above the notes, and performance instructions like *tre corde* and *cresc.* are placed below the staves. The music consists of six staves of musical notation with various dynamics, fingerings, and performance instructions.

*veloce e leggerissimo come glissando*

*ppp*      *m.s.*      *m.d.*      *m.s.*      *m.d.*      *mp*      *tre corde*

*(Ped. come la prima volta)*

*p dolce e leggero*

The sheet music consists of six staves of musical notation for guitar. The first staff begins with dynamic *ppp* and fingerings *1 3* and *5*. It includes performance instructions *veloce e leggerissimo come glissando*, *m.s.*, *m.d.*, and *m.s.*. The second staff starts with *sf* and fingerings *4 3 2 4 8 1 8 1*. The third staff features fingerings *1 1* and *3*. The fourth staff contains fingerings *3 2 3 1 4 1* and *4 - 5*. The fifth staff includes fingerings *5 3 4* and *5*. The sixth staff concludes with *p dolce e leggero*.

The musical score consists of five staves of piano music. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is A major (three sharps). The music features various dynamics such as *p*, *sf*, and *espr.*. Articulations include slurs, grace notes, and dynamic hairpins. Performance instructions like 'Preferibile sulla tastiera moderna' (a) are included. The score is divided into measures by vertical bar lines.

a) Preferibile sulla tastiera moderna:

*Préférable sur le clavier moderne :*

*Preferable on the modern keyboard:*



4828

p

*espress.*

*sf*

4821

*stacc. leggero*

*m.d.*

E.R.1

Sheet music for piano, page 46, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Treble clef. Measure 1: Sixteenth-note chords. Measure 2: Eight-note chords. Measure 3: Sixteenth-note chords. Measure 4: Eight-note chords. Measure 5: Sixteenth-note chords. Measure 6: Eight-note chords. *senza dim.*

**Staff 2:** Treble clef. Measure 1: *p dolce*. Measure 2: Eight-note chords. Measure 3: Sixteenth-note chords. Measure 4: Eight-note chords. Measure 5: Sixteenth-note chords. Measure 6: Eight-note chords. *sf*

**Staff 3:** Treble clef. Measure 1: *sf*. Measure 2: Eight-note chords. Measure 3: Sixteenth-note chords. Measure 4: Eight-note chords. Measure 5: Sixteenth-note chords. Measure 6: Eight-note chords. *ten.*

**Staff 4:** Treble clef. Measure 1: *ff marcato*. Measure 2: Eight-note chords. Measure 3: Sixteenth-note chords. Measure 4: Eight-note chords. Measure 5: Sixteenth-note chords. Measure 6: Eight-note chords. *sf*

**Staff 5:** Treble clef. Measure 1: *sf*. Measure 2: Eight-note chords. Measure 3: Sixteenth-note chords. Measure 4: Eight-note chords. Measure 5: Sixteenth-note chords. Measure 6: Eight-note chords. *sf*

**Staff 6:** Treble clef. Measure 1: *sf*. Measure 2: Eight-note chords. Measure 3: Sixteenth-note chords. Measure 4: Eight-note chords. Measure 5: Sixteenth-note chords. Measure 6: Eight-note chords. *sf*

Sheet music for violin and piano, page 10, measures 5-8.

Violin part:

- Measure 5: Violin part starts with a dynamic *sfz*. Fingerings: 5, 8, 4. Articulation: *decoresc.*
- Measure 6: Violin part continues with a dotted line. Fingerings: 3, 2, 1. Articulation: *una corda*.
- Measure 7: Violin part begins with a dynamic *p*. Fingerings: 3, 2. Articulation: *tre corde*.
- Measure 8: Violin part continues with fingerings 2, 1, 3, 2.

Piano part:

- Measure 5: Piano part consists of eighth-note chords.
- Measure 6: Piano part consists of eighth-note chords.
- Measure 7: Piano part consists of eighth-note chords.
- Measure 8: Piano part consists of eighth-note chords.

Performance instructions:

- Measure 5: *sfz*, *decoresc.*
- Measure 6: *una corda*, 3, 2, 1.
- Measure 7: *p*, *tre corde*, 3, 2.
- Measure 8: 3, 2, 1.

## TRE SONATE

dedicate a Giuseppe Haydn

Op. 2. N. 3.

**Allegro con brio** ♩ = 144

3.

49

This page contains six staves of musical notation for piano, arranged in two columns. The top staff begins with a dynamic of ***f***. Fingerings such as 5, 4/2, 4/2, 5, and 6 are indicated above the treble staff. The bass staff starts with a dynamic of ***s***, followed by 2, 4, 4, 2, 1, 3, 2, 1. The right-hand staff features a dynamic of ***tr*** at measure 3535, with fingerings 1, 2, 5, and 6. The left-hand staff has a dynamic of ***p*** ***espress.*** with fingerings 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff concludes with a dynamic of ***ff con forza*** and ***secco***. The middle section of the page includes a bracket under the treble staff and a bracket under the bass staff. The right-hand staff ends with a dynamic of ***risoluto*** and ***f***. The left-hand staff ends with a dynamic of ***sf***. The bottom section of the page includes a bracket under the treble staff and a bracket under the bass staff. The right-hand staff ends with a dynamic of ***sf***. The left-hand staff ends with a dynamic of ***p***.

Sheet music for guitar, page 50, featuring six staves of musical notation. The music includes dynamic markings like *dolce*, *espressivo (dialogando colla destra)*, *sempre espr.*, *sf*, *marcato assai*, *sf simile*, and *ff marcatoissimo*. Fingering markings such as 1, 2, 3, 4, 5, and 6 are placed above or below the notes. A bracket labeled '(a)' points to a specific section of the music. The bass staff uses a bass clef, and the treble staff uses a treble clef. Measure numbers 1 through 12 are indicated at the beginning of each staff.

(a) Vedi prefazione.

(a) Voir préface.

(a) See preface.

4 2

*sf*

*sf*

*p*

*tr*

*pp*

*p*

*tr*

*pp*

*(pesante)*

*ff con molta forza*

*a)*

*staccato*

*ff*

*1.*

*2.*

*p*

*a) Oppure:*

*Ou bien:*

*Or else:*

4 tr pp p

*ff vigoroso e senza affrettare*

*sf sempre fortissimo*

*sf*

*calando sempre più p*

*pp una corda*

*#1(ten.)*

*tre corde*

E.R.1

The musical score consists of six staves of piano music. The first four staves are in common time, while the last two are in 2/4 time. The music includes dynamic markings such as *sf*, *ff*, *p*, and *m.d.*. Fingerings like 1, 2, 3, 4, 5 are indicated above the notes. Performance instructions include *con forza*, *ritardare*, *(ten.)*, *simile*, *senza dim. né*, and *sempre ten.*. The score is divided into measures by vertical bar lines.

a) Se la mano sinistra non può tenere le quattro note dell'accordo, è consigliabile di prolungare il pedale per quattro battute, invece che per due.

a) Si la m.g. ne peut tenir les quatre notes de l'accord, il faut garder la pédale sur quatre mesures au lieu de deux.

a) If the left hand is unable to hold the 4 notes of the chord, the pedal must be left down during 4 bars instead of 2.

Musical score for piano, page 54, featuring six staves of music. The score includes dynamic markings such as *p*, *f*, *sf*, *ff con forza*, and *secco*. Articulation marks like *tr* (trill) and *sf* (staccato) are also present. Performance instructions include *4821* above the first staff and *ped. come prima* below the fifth staff. Fingerings are indicated throughout the score.

*p*

*f*

*sf*

*ff con forza*

*secco*

*4821*

*p espress.*

*ped. come prima*

The musical score consists of six staves of piano music. Staff 1 (treble) starts with a dynamic *f*, followed by *risoluto* and *sf*. Staff 2 (bass) has dynamics *f* and *sf*. Staff 3 (treble) has dynamics *sf* and *f*. Staff 4 (bass) has dynamics *p* and *a)*. Staff 5 (treble) is labeled *dolce* and includes a tempo marking  $\frac{5}{8}$  (5 ten.). Staff 6 (bass) ends with a dynamic *sf* and a tempo marking  $\frac{8}{8}$ .

*La sempre come prima*

a) Stando alla simmetria colla prima volta, questo *La* dovrebbe essere  $\natural$ , ciò che risulterebbe assai più melodico. Credo che si possa adottare questa piccola modifica senza scrupoli.

a) Pour la symétrie avec la première fois, ce *La* devrait être  $\natural$ , ce qui serait beaucoup plus mélodique. Je crois qu'on peut adopter sans scrupule cette petite modification.

a) To harmonize with the first time the *A* ought to be *A* flat which would be far more melodious. I think this slight modification may be made without hesitation.

The musical score consists of six staves of piano music. Staff 1 (top) starts with a dynamic *f* and a tempo marking *marcato assai*. Fingerings 1, 2, 4, 2, 4 are shown above the notes. The instruction *Lei sempre come prima* is written below the staff. Staff 2 continues the pattern with fingerings 2, 5, 2, 4. Staff 3 begins with a dynamic *f* and fingerings 2, 4. Staff 4 starts with a dynamic *sf* and fingerings 4, 5, 4. Staff 5 starts with a dynamic *sf* and fingerings 4, 2. Staff 6 starts with a dynamic *sf* and fingerings 4, 2. The score concludes with a dynamic *ff marcatissimo* and fingerings 4, 2.

Staff 7 begins with a dynamic *ff* and fingerings 4, 2. It transitions to staff 8, which starts with a dynamic *fz* and fingerings 4, 2. Staff 9 starts with a dynamic *fz* and fingerings 4, 2. Staff 10 starts with a dynamic *fz* and fingerings 4, 2. Staff 11 starts with a dynamic *pp* and fingerings 4, 2. Staff 12 starts with a dynamic *p* and fingerings 4, 2.

Staff 13 starts with a dynamic *pp* and fingerings 4, 2. It transitions to staff 14, which starts with a dynamic *f* and fingerings 2, 8. Staff 15 starts with a dynamic *tr* and fingerings 5, 3. Staff 16 starts with a dynamic *tr* and fingerings 5, 3. Staff 17 starts with a dynamic *tr* and fingerings 5, 3. Staff 18 starts with a dynamic *tr* and fingerings 5, 3.

a) Verosimilmente, questo passo dovrebbe essere:

*Vraisemblablement ce passage devrait être:*

*Probably this passage should be:*



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

*fz = p*

*una corda*

*pp misterioso*

*tre corde*  
*cresc.*

*p veloce*

*leggermente, in tempo*

*41818*  
*rall.*  
*Adagio*

*E.R.1*

*a tempo*

*tempo*

4  
2

*p*

*sf*

*V*  
5

*sf*

*sf*

*sf*

*sf*

*ff*

*sf*

*sf*

*sf*

*ff*

*p*

*pp*

*ff*

*ff con molta forza*

*a)*

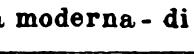
*ff*

*V*

*V*

*V*

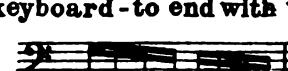
a) Oppure:

edizioni germaniche (Lebert, p.e.) consigliano - dietro all'estensione della tastiera moderna - di finire così alla m.s.  
, ma ciò costituisce  
un anacronismo sonoro che non posso approvare.

a) Ou bien:

taines éditions allemandes (Lebert, p. ex.), conseillent - à cause de l'extension du clavier moderne - de finir ainsi à la m. g.  , mais cela

tain German edition (Lebert, for instance) advise - on account of the extension of the modern keyboard - to end with the left hand thus:



Adagio  $\text{♩} = 56$ 

Musical score for piano, Adagio section. The top two staves show melodic lines with various slurs and grace notes. Fingerings like 1, 2, 3, 4, 5 are indicated above the notes. Pedal marks (p) are present. The bass staff includes 'legato' markings.

Continuation of the musical score from page 59, showing more melodic lines with slurs and grace notes. Fingerings and pedaling are marked.

*(Poco più animato)*

Musical score for piano, transitioning to a more animated section. The top staff shows a melodic line with slurs and grace notes. The bottom staff shows harmonic support with bass notes. Dynamics include p, mf, and legato markings.

Continuation of the musical score, showing melodic lines and harmonic support. Dynamics include p and mf.

Final continuation of the musical score, showing melodic lines and harmonic support. Dynamics include p and dim.

*espr. molto*

*cresc.*

*ff*

*dim.*

*p*

*ff*

*dim.*

*p*

*ff*

Ped. come sopra

dim.      *p*      2      1 3      *f*      dim.      1      2 5

*p sempre molto espressivo*      2      2      2      2      *sf*

(pochiss. rit.)      5 4 1      *pp*      2

(Tempo I.)      *p*      *Ad. come prima*

E.R.1

(5)

*ff pesante*

(*poco più animato*)

*p*

*sf*

*p*

*pp*

*dolcissimo, sempre espr. molto*

*una corda*

45

*sf*

*pp*

*sf*

*sf*

*(Tempo I.)*

*scherzando*

*pp (sempre una corda)*

*sempre pp*

*(pp)* *tre corde ff* *p*

*mf* *espr.*

*p* *una corda*

*sf* *f* *sf-pp* *tre corde* *una corda* *(ten.)*

## **SCHERZO**

**Allegro**  $\text{d} = 88$

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 3/4 time and includes various dynamics such as *p*, *cresc.*, *f*, *ff*, and *sforz.*. Fingerings are indicated by numbers above or below the notes. The first staff uses treble and bass clefs. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. The sixth staff uses a bass clef. The music features complex harmonic progressions with many sharps and flats.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The score is divided into six measures, each starting with a different dynamic (sf, pp, p, etc.) and featuring various performance instructions (ten., cresc.). Measure 1 starts with a forte dynamic (sf) and includes a dynamic marking 'sf>'. Measure 2 starts with a piano dynamic (p). Measure 3 starts with a piano dynamic (p) and includes a dynamic marking '4 (ten.)'. Measure 4 starts with a piano dynamic (p) and includes a dynamic marking 'cresc.'. Measure 5 starts with a forte dynamic (sf). Measure 6 starts with a forte dynamic (sf).

a) È presumibile che Beethoven abbia dimenticato, al 3º quarto, l'anacrusi: la quale dovrebbe attaccare il Trio.

a) Il est vraisemblable que Beethoven ait oublié, au troisième temps, l'anacrouse: qui devrait attaquer le Trio.

a) It is to be presumed that Beethoven has forgotten, in the third measure, the anacrusis: which should have started the Trio.

Tric

*p sostenuto*

1 4 1 4

1. 2.

5

*sf* *sf*

*sf* *sf*

*mf* *sf* *sf* cresc. *sf* *sf*

*sf(poco)* *sf(poco)*

*Ad. come sopra*

A musical score for piano. The top staff uses a treble clef and shows a melodic line with various note heads and stems. The bottom staff uses a bass clef and shows a harmonic bass line with note heads and stems. There are dynamic markings "sf(poco)" appearing twice above the treble staff, and a performance instruction "(sempre piano)" written below it. The music consists of four measures, separated by vertical bar lines.

A musical score for piano. The top staff is treble clef, and the bottom staff is bass clef. The score consists of four measures. Measure 1 starts with a dynamic 'cresc.' followed by two 'sf' (sforzando) markings. Measure 2 begins with an 'sf' marking. Measures 3 and 4 feature fingerings: measure 3 has '3' over the first note and '1' over the second; measure 4 has '4' over the first note, '2' over the second, '1' over the third, and '4' over the fourth. The bass line consists of eighth-note patterns on the dotted half note.

Musical score for piano, page 68, featuring six staves of music:

- Staff 1 (Treble):** Dynamics *p*, *p*, *p*.
- Staff 2 (Bass):** Dynamics *p*, *p*.
- Staff 3 (Treble):** Dynamics *p*, *cresc.*, *f*.
- Staff 4 (Bass):** Dynamics *p*.
- Staff 5 (Treble):** Dynamics *p*.
- Staff 6 (Bass):** Dynamics *cresc.*, *f*.
- Staff 7 (Treble):** Dynamics *sf*, *sf*, *sf*.
- Staff 8 (Bass):** Dynamics *sf*.
- Staff 9 (Treble):** Dynamics *pp*, *p*.
- Staff 10 (Bass):** Dynamics *p*.

A musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *ten.*, *p*, *cresc.*, *f*, *sf*, *sf>*, *ff*, *p*, *pp*, and *una corda*. Performance instructions like *legato*, *morendo*, and *(senza rall.)* are also present. The music features various note values, rests, and rests with grace notes.

Allegro assai  $\text{d} = 126 - 136$ 

Sheet music for piano, page 70, Allegro assai section. The music is in 6/8 time and consists of ten staves of musical notation. The first staff starts with a dynamic *p*. The second staff begins with a bass note. The third staff features a dynamic *p (ten.)*. The fourth staff has a dynamic *p.*. The fifth staff includes a dynamic *cresc.*. The sixth staff starts with a dynamic *f p*. The seventh staff ends with a dynamic *f*. The eighth staff begins with a bass note. The ninth staff ends with a dynamic *f*. The tenth staff concludes the page.

Sheet music for piano, page 71, featuring eight staves of musical notation. The music includes dynamic markings such as *p*, *sf*, *legatissimo*, *poco cresc.*, *cresc.*, and *sf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *espr.* and *m.s.* are also present. The music consists of two systems of measures, separated by a repeat sign.

*p* *espr.* (4) *sf* (4) *sf*

*legatissimo*

*p* *sf* *sf* *poco cresc.*

*sf* *sf* *p*

*cresc.*

*sf* *p*

*sf* (4)

*p*

*sf* (4) *sf*

*p*

*sf* (4) *sf*

*p*

*sf* (4) *sf*

*p*

*sf*

Sheet music for piano, page 72, featuring six staves of musical notation. The music includes dynamic markings such as *pp*, *p*, *f*, *p*, *f*, *p*, *f*, *forte, con bravura*, *f*, *dim.*, and *E.R.1*. Articulation marks like dots and dashes are present throughout the piece. Performance instructions include *pp*, *p*, *f*, *p*, *f*, *p*, *f*, *forte, con bravura*, *f*, *dim.*, and *E.R.1*.

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *pp*, *dolce e legatissimo*, *legger.*, *cantando*, *Ped. sempre simile*, *sf*, *p*, and *m.d.*. Articulation marks like  $\textcircled{1}$ ,  $\textcircled{2}$ ,  $\textcircled{3}$ ,  $\textcircled{4}$ , and  $\textcircled{5}$  are used throughout. The music consists of six staves of music, each with a treble clef and a bass clef, and includes various rests and note heads.

The musical score consists of six staves of piano music. The top two staves are treble clef, and the bottom four are bass clef. The music features dynamic markings such as *sf* (fortissimo), *p* (pianissimo), *dim.* (diminuendo), and *pp* (pianississimo). The score includes several grace notes and slurs. The first staff has a tempo marking of  $\frac{1}{8}$ . The second staff has a tempo marking of  $\frac{1}{16}$ . The third staff has a tempo marking of  $\frac{1}{16}$ . The fourth staff has a tempo marking of  $\frac{1}{16}$ . The fifth staff has a tempo marking of  $\frac{1}{16}$ . The sixth staff has a tempo marking of  $\frac{1}{16}$ .

pp

*1 8 2 1 8*

*p*

*f*

*p*

*Ped. come prima*

*Ped. come prima*

*cresc.*

*f p*

8  
tr  
*f*  
*simile*  
*p espr.* *sf* *sf*  
*sf* *sf*  
*poco cresc.*  
*p*  
*cres.*

a) Certe vecchie edizioni francesi e belghe hanno questa erronea ed assai brutta versione:

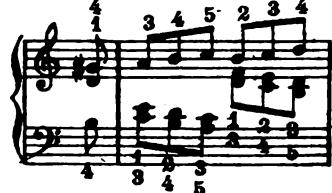
a) Certaines vieilles éditions françaises et belges ont cette version fausse et très taide:

E.R.1

a) Some old French and Belgian editions have this erroneous and ugly version:

Sheet music for piano, page 77, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *p*, *sf*, *tr.*, *ff*, and *dim.*. Fingerings are indicated above the notes, and performance instructions like *sempre forte* and *simile* are present. Measure numbers 8, 21, and 28 are marked. The music consists of six staves, likely for two hands, with various clefs and key signatures.

a) Oppure:  
Ou bien:  
Or else:



Sheet music for piano, page 78, featuring five staves of musical notation.

**Staff 1:** Treble clef. Dynamics: *fz*, *fz*, *f*—*sf*. Measure 4: (1) *p subito*.

**Staff 2:** Treble clef. Measure 2: *tr.* Measure 181: *(sempre piano)*. Measure 42: *tr.*

**Staff 3:** Bass clef. Measure 5: *f*—*sf*. Measure 8: *p subito*.

**Staff 4:** Treble clef. Measures 4 and 5: *tr.* Measure 8: *tr.* Measure 12: *sempr piano*.

**Staff 5:** Treble clef. Measure 5: *calando p*. Measure 8: *una corda pp*. Measure 12: *rallentando pp*.

**Staff 6:** Treble clef. Measure 5: *(ppp)*. Measure 8: *tre corde ff*.

**Staff 7:** Treble clef. Measure 5: *ff*. Measure 8: *ff*.

**Tempo Change:** *Tempo I. (molto animato)*

**Page Number:** E.R.1

# SONATA

dedicata alla Contessa Babette von Keglevics

Op. 7.

*Composta nel 1796,  
pubblicata in Ottobre 1797  
presso Artaria, a Vienna.*

Allegro molto e con brio  $\text{♩} = 138$

4.

pp leggero

*ff*

*pp leggero*

*sf*

*sf*

*fp*

(ten.)

*sf marcato*

*sf*

*dim.*

E.R.1

Detailed description: The musical score consists of six staves of piano music. The first staff begins with a dynamic of *pp leggero*. The second staff starts with *ff*, followed by *pp leggero* and *sf*. The third staff begins with *fp* and ends with a dynamic marking '(ten.)'. The fourth staff starts with *sf marcato* and *sf*. The fifth staff features a dynamic marking *dim.*. The sixth staff concludes with a dynamic marking *2*.

*p dolce e calmo*

*espress.*

*p sempre calmo*

*Rit. sempre ad ogni quarto*

*cresc.*

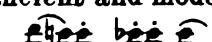
*(Rit. sempre simile)*

*ff*

*pp*

a) Tutte le vecchie e moderne edizioni hanno:  
 Giova però osservare che tanto l'edizione originale quanto la sua ristampa - entrambe corrette da Beethoven - comportavano soltanto il *Mibemolle*. Perciò ho adottato questa versione.

*a) Toutes les éditions vieilles et modernes ont ici:*  *Il faut observer cependant, que l'édition originale, aussi bien que sa réimpression-corrigées toutes deux par Beethoven - comportaient seulement le Mib. C'est pourquoi j'ai adopté cette version.*

a) All the ancient and modern editions have here:  It must be observed however that the original edition as well as the reprint of the same - corrected both by Beethoven - give the  $E\flat$  alone. Hence the reason of my having adopted this version.

Musical score for piano, page 82, featuring six staves of music. The score includes dynamic markings such as *p*, *sf*, *ff*, *molto cres.*, *sostenuto*, and *stacc.*. Fingerings are indicated by numbers above or below the notes. Measure numbers 343 and 353 are shown at the end of the score. The music consists of six staves, each with a treble clef and a bass clef, and includes various rests and note heads.

Musical score for piano, page 10, measures 858-864. The score consists of two staves: treble and bass. Measure 858 starts with a dynamic of *sf*. Measure 859 begins with a forte dynamic (*ff*) and includes the instruction *sempre molto energico*. Measure 860 continues with *sf*. Measure 861 starts with *sf*. Measure 862 begins with *sf* and includes the instruction *sempre molto forte*. Measure 863 continues with *sf*. Measure 864 begins with *sf*. Measure 865 starts with *sf* and includes the instruction *con forza*.

The image displays a page of sheet music for piano, featuring six staves of musical notation. The music is written in a variety of keys and time signatures, including 5/4, 2/2, and 3/4. The dynamics and performance instructions are indicated by various markings such as ff (fortissimo), f (forte), p (pianissimo), sf (sforzando), and sff (double forte). The music includes several measures of bassoon-like parts with slurs and grace notes, as well as measures for the piano itself with chords and single notes. The notation is dense and requires careful interpretation of the key changes and performance directions.

1 3 5  
*decresc.* una corda *pp*

*tre corde*  
*p espress.* *ff*

*espress.* *ff* *p* 1 1 3 1 1 4 1 1 1 1

*una corda pp* *tre corde*

*ff* *ff* *p* *sf*

*sf*

The musical score consists of four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music includes dynamic markings such as *p*, *f*, *sf*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *(ten.)* and *marcato* are also present. The score is divided into measures by vertical bar lines.

a) Il Sol bemolle si riscontra per la prima volta nelle edizioni Steingräber e Novello e non esiste in nessuna delle edizioni originali. Non ho quindi voluto adottare questa alterazione, sebbene essa si trovi oggi in moltissime ed autorevoli revisioni.

a) Le Sol bémol se rencontre pour la première fois dans les éditions Steingräber et Novello et ne figure dans aucune des éditions originales. Je n'ai donc pas voulu adopter cette altération qu'on trouve pourtant aujourd'hui dans beaucoup d'éditions faisant autorité.

a) The G flat is met with for the first time in the editions Steingräber and Novello, and does not appear in any of the original ones. For this reason I did not adopt the alteration which is to be found notwithstanding in many of the standard editions.

The musical score consists of five staves of music for guitar, arranged vertically. The first staff begins with a dynamic of *f sf*. The second staff starts with *dim.* The third staff includes the instruction *Red. come prima*. The fourth staff features dynamics *sf* and *p sempre calmo*. The fifth staff ends with a dynamic of *pp*.

a) Versione moderna:



Analogamente alla prima volta, ho creduto di dover seguire le due antiche edizioni di Artaria.

a) Version moderne:



Par analogie avec la première fois, j'ai cru devoir suivre les deux anciennes éditions d'Artaria.

a) Modern interpretation:



In order to make this passage correspond to its first appearance, I have judged it best to follow the old editions of Artaria.

*Rit. sempre come la prima volta*

*stacc.* *sf* *sf*

*sf* *sf* *p* *z:*

*ff* *ff* *sf* *sf*

*ad libitum:* *i* *i*

*sf* *sf* *p cresc.* *a.* *a.* *b.a.* *b.a.*

*z: sostenuto*

*ff* *ff* *ff* *ff*

*343* *353* *353*



*dim. assai.....*

(sotto la m.s.)

*Con calma*

Ped. come prima (ad ogni quarto)

cresc.

*ben tenuto*

*f*

*cresc.*

*ff*

*sf*

*sf*

*sf*

*pp* una corda

*pp*

*pp* 1-2

*cresc.*

*f*

*cresc.*

*ff*

v.v.

E.R.1

## Largo, con grande espressione ♩ = 48

45 53 54 58 4828 4321 5 8 13 285 32 3 4 5 4 5 4

*p* *sf* *dim.* *rinf.* *sf* *p* *f* *(sf)* *pp* *rinf.* *sf* *sf* *pp* *ff*

a) È preferibile un *gruppetto* piuttosto lento e molto espressivo, cioè:



a) Un *gruppetto* plutôt lent et très expressif est préférable, c'est à dire:



a) A rather slow and very expressive *gruppetto* is to be preferred; for instance:



*pp*

*12*

*pp*

*espr.*

*sempre tenuto e legato*

*cantabile e tranquillo*

*sempre staccato*

*sf*

*sf*

*f*

*2*

*sf*

*f*

*2*

*sempre staccato*

*pp*

*p*

*ten.*

*sempre staccato*

*f*

*sf*

*sf*

*f*

*2*

*a)*

*a) Da eseguirsi:*  
(vedi prefazione)

*a) A exécuter:*  
(voir la préface).

*a) To be played:*  
(see preface).



A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *sf*, *f*, *ff*, *sfp*, *pp*, *espress.*, *espr.*, *una corda*, and *pp*. Articulation marks like 1, 2, 3, 4, 5, and 8 are used. Performance instructions include *sf*, *p*, *bassiss.*, and *sf*. Measure numbers 15 and 54 are indicated. The score is divided into measures by vertical bar lines and measures by horizontal bar lines. Measures are grouped by brackets. The first staff starts with a treble clef, the second with a bass clef, and the third with a treble clef. The fourth staff starts with a bass clef, and the fifth with a treble clef. The score ends with a measure number 532.

*Allegro*  $\text{d} = 88$ 

*p dolce*

*pp*

*p* *sf*

*sf cresc* *sf f*

*dimin.*

*p*

*p*

*p*

*mancando* ..... *pp*

*p dolce*

E.R.1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*una pp  
corda*

*decresc.*

*pp* *tre corde* *p cresc.*

*f* *ff* *sf* *sf*

*ben ten.* *g:* *g:* *g:* *pesante*

*p ten.* *p:* *p:* *p:*

*cresc.* *ff* *1<sup>a</sup>* *2<sup>a</sup>*

*E.R.1*

## 98 Minore

una corda durante tutto il Minore

Musical score for piano in F minor, 3/4 time, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat (F minor). The score includes the following dynamics and performance instructions:

- Staff 1, Measure 1: *pp sottovoce*
- Staff 1, Measure 5: *ff p*
- Staff 2, Measure 1: *pp*
- Staff 2, Measure 5: *ff p*
- Staff 3, Measure 1: *pp*
- Staff 3, Measure 5: *p*
- Staff 4, Measure 5: *decresc.*
- Staff 4, Measure 6: *pp*
- Staff 5, Measure 1: *p*
- Staff 5, Measure 5: *ff p*
- Staff 6, Measure 5: *ff p*

The score concludes with a repeat sign and the instruction "E.R. 1".

Sheet music for two staves (treble and bass) in 2/4 time, key signature of four flats. The music consists of six systems.

**System 1:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *f*, *p*. Measure numbers 1-4.

**System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *ffp*. Measure numbers 5-8.

**System 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *ffp*, *sf*, *sf*. Measure numbers 9-12.

**System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *ff*. Measure numbers 13-16.

**System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *pp* *espress.* Measures 17-20. Measure 21 is a fermata over a bass note.

**System 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *ppp*. Measure numbers 22-25. Measure 26 is a fermata over a bass note. Measure 27 concludes with *D.C.*

Measure numbers are indicated above the notes in some measures.

## RONDO

Poco allegretto e grazioso  $\text{d} = 69 - 72$ 

*p ma cantabile*

*poco rit.*

*legato*

*sf*

*rinf.*

*dim.*

*m.s.*

*p espr.*

*f*

*f*

m.s.  
3

*p*

*f*

*p*

*b*

*p*

*f*

*p*

*rinf.*

*ten.*

*f*

*v*

*v*

*v*

*v*

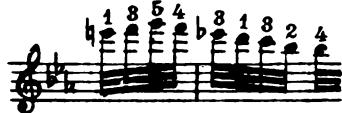
*f*

*fp*

*pp*

The musical score consists of five staves of piano music. Staff 1 (top) starts with a treble clef, two flats, and a 2/4 time signature. It features a series of eighth-note patterns with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and dynamic markings like *rinf.* and *tr.*. Staff 2 (second from top) has a bass clef and includes dynamic markings *f*, *tr.*, *p*, *ff*, *mf*, *decres.*, *cresc.*, and *sf*. Staff 3 (third from top) contains fingerings such as 2 212 81-8 and 2 212 82. Staff 4 (fourth from top) is labeled 'a)' and shows a dynamic range from *f* to *ff*. Staff 5 (bottom) ends with a bass clef and includes dynamic markings *sf*, *p dolce*, and *sf*. The score concludes with the instruction *Rit. come prima*.

a) Preferibile sulla tastiera moderna:



a) Préférable sur le clavier moderne:



a) Preferable on the modern keyboard:



legato

poco rit.

a tempo

non legato

sf

sf

non legato

sf

sf

1a

2a

sf

E.R. 1

ff

*sf*

*sf*

*sf*

*sf*

15.

*sf*

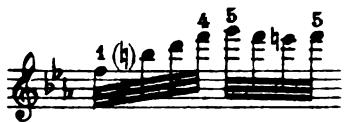
*a)*

*sf*

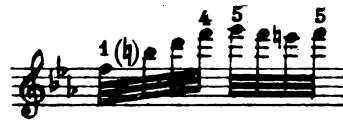
*sf*

*sf*

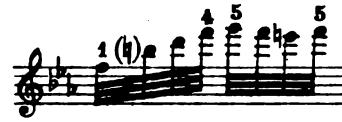
a) Preferibile sulla tastiera moderna:



a) Préférable sur le clavier moderne:



a) Preferable on the modern clavichord:



The image shows six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *sf*, *p*, *pp*, *decresc.*, *ritardando*, and *espress.*. Performance instructions like '1<sup>a</sup>' and '2<sup>a</sup>' are also present. The music consists of eighth and sixteenth note patterns, often with fingerings indicated above the notes. Measures are separated by vertical bar lines, and measure groups are indicated by brackets below the staff.

*a tempo*

*dolce*

*Ped. come prima*

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measures 3 through 8 are shown. Measure 3 starts with a eighth note followed by a sixteenth-note rest. Measure 4 begins with a eighth note followed by a sixteenth-note rest. Measure 5 starts with a eighth note followed by a sixteenth-note rest. Measure 6 starts with a eighth note followed by a sixteenth-note rest. Measure 7 starts with a eighth note followed by a sixteenth-note rest. Measure 8 starts with a eighth note followed by a sixteenth-note rest.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of six measures. Measures 1-2 show eighth-note patterns. Measure 3 shows eighth-note chords. Measure 4 shows eighth-note chords with a fermata over the first note. Measure 5 starts with a dynamic 'sf' (fortissimo) and shows eighth-note chords. Measure 6 shows eighth-note patterns.

Sheet music for piano, 5 staves.

**Staff 1:** Treble clef, 2 flats. Dynamics: *f*, *m.s.*, *p*, *f*. Fingerings: 8 2 1.

**Staff 2:** Treble clef, 2 flats. Dynamics: *p*. Fingerings: 2 3 2 4 1.

**Staff 3:** Treble clef, 2 flats. Dynamics: *rinf.*, *p*. Fingerings: 2 3 2 4 1.

**Staff 4:** Treble clef, 2 flats. Dynamics: *rinf.*, *p*, *i*, *f*. Fingerings: 2 3 2 4 1.

**Staff 5:** Treble clef, 2 flats. Dynamics: *f*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

**Staff 6:** Treble clef, 2 flats. Dynamics: *f*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

**Staff 7:** Treble clef, 2 flats. Dynamics: *fp*, *pp*.

**Fingerings:** Staff 1: 8 2 1. Staff 3: 2 3 2 4 1. Staff 4: 2 3 2 4 1. Staff 5: 1 8, 2, 8 4 5 4 8. Staff 6: 1 8, 2, 8 4 5 4 8. Staff 7: 1.

Sheet music for piano, page 108, featuring five staves of musical notation.

**Staff 1:** Treble clef, two flats. Measures 1-4 show sixteenth-note patterns. Measure 5 starts with a bass note, followed by treble notes: *rinf.*, *tr.*, *tr.*, *tr.*. Measure 6 ends with a bass note, followed by treble notes: *7*, *tr.*, *tr.*, *tr.*.

**Staff 2:** Treble clef, two flats. Measures 1-4 show sixteenth-note patterns. Measure 5 starts with a bass note, followed by treble notes: *f*, *tr.*, *tr.*, *tr.*, *tr.*, *p*.

**Staff 3:** Bass clef, two flats. Measures 1-4 show sixteenth-note patterns. Measure 5 starts with a bass note, followed by treble notes: *f*, *p*, *p*, *f*.

**Staff 4:** Treble clef, two flats. Measures 1-4 show sixteenth-note patterns. Measure 5 starts with a bass note, followed by treble notes: *p*, *pp*.

**Staff 5:** Treble clef, two flats. Measures 1-4 show sixteenth-note patterns. Measure 5 starts with a bass note, followed by treble notes: *p*.

**Page Number:** E.R. 1

Musical score page 109, measures 1-2. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measure 1 starts with a dynamic *f p*. Measure 2 begins with a dynamic *sf*. Measure 3 starts with a dynamic *sf*. Measure 4 starts with a dynamic *f*. Measure 5 starts with a dynamic *poco rit.*

Musical score page 109, measures 3-4. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measure 3 starts with a dynamic *sf*. Measure 4 starts with a dynamic *f*.

Musical score page 109, measures 5-6. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measure 5 starts with a dynamic *pp*. Measure 6 starts with a dynamic *pp*.

Musical score page 109, measures 7-8. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *p*.

Musical score page 109, measures 9-10. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. Measure 9 starts with a dynamic *f*. Measure 10 starts with a dynamic *p*.

Sheet music for piano, five staves. Key signature: two flats. Measure numbers 1 through 10 are indicated below each staff.

**Staff 1:**

- Measure 1: Dynamics: **f**, **p**.
- Measure 2: Dynamics: **rinf.**
- Measure 3: Dynamics: **p**.
- Measure 4: Dynamics: **cres.**
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.

**Staff 2:**

- Measure 1: Measure number 1.
- Measure 2: Measure number 2.
- Measure 3: Measure number 3.
- Measure 4: Measure number 4.
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.

**Staff 3:**

- Measure 1: Dynamics: **ff**, **sf**.
- Measure 2: Dynamics: **p**.
- Measure 3: Measure number 3.
- Measure 4: Measure number 4.
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.

**Staff 4:**

- Measure 1: Measure number 1.
- Measure 2: Measure number 2.
- Measure 3: Measure number 3.
- Measure 4: Measure number 4.
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.

**Staff 5:**

- Measure 1: Dynamics: **decres.**
- Measure 2: Measure number 2.
- Measure 3: Measure number 3.
- Measure 4: Measure number 4.
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.

*rall. poco*

**pp**

E.R.1

## TRE SONATE

dedicate alla Contessa von Browne

Op. 10. N. 1.

*Composte nel 1797,  
pubblicate in Settembre 1798  
presso Eder, a Vienna.*

**Allegro molto e con brio**  $\text{d} = 69$

5.

*f energico*

*f*

*rinf.*

*pp sottovoce*

*tre corde*

*ff*

*una corda*

E.R. 1

The image shows six staves of musical notation for piano, arranged vertically. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note patterns with dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ . The second staff is also in treble clef, B-flat key signature, and common time, with a dynamic  $p$  dolce and a bass clef staff below it. The third staff is in treble clef, B-flat key signature, and common time, with a dynamic  $p$  and a bass clef staff below it. The fourth staff is in treble clef, B-flat key signature, and common time, with a dynamic  $p$  and a bass clef staff below it. The fifth staff is in treble clef, B-flat key signature, and common time, with a dynamic  $p$  legato and  $p$  espress. The bottom staff is in bass clef, B-flat key signature, and common time, with a dynamic  $p$ .

1 1 21.

(mf) cresc.

sf sf

sf

f sf

sf sf

sf ff con forza

sf (poco) p espress. sf (poco)

p più p

E.R.1

Musical score for piano, page 114, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, *cantabile*, *p legatissimo*, *cresc.*, and *sf*. The music consists of six staves of music, each with a treble clef and a bass clef. The first staff has a key signature of one flat. The second staff has a key signature of one flat. The third staff has a key signature of one flat. The fourth staff has a key signature of one flat. The fifth staff has a key signature of one flat. The sixth staff has a key signature of one flat. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the staff lines. The stems of the notes point either up or down, indicating the direction of the note's pitch. The music is arranged in a way that suggests it is intended for two hands on the piano. The overall style is complex and expressive, with many different dynamics and articulations.

The musical score consists of five staves of music for piano, arranged vertically. The top staff begins with a dynamic of *sf*, followed by *sf*, *sf*, *sf*, and *ff*. The second staff starts with *sf*, *sf*, and *p* with the instruction *stacc. molto*. The third staff includes *decresc.*, *f subito*, and *p*. The fourth staff features dynamics *f*, *p*, and *p*. The fifth staff includes *rinf.*, *dim.*, and *una corda pp sottovoce*. Each staff contains numerous small numbers (1, 2, 3, 4, 5) and letters (a, b, c) placed above or below specific notes, likely indicating fingerings or specific performance techniques.

a) Versione originale, alterata poi in:



a) Version originale, alterée plus tard ainsi:



a) Original version, altered later as follow

tre corde      *ff*

*p*      *b2:*      *b2:*      *b2:*      *b2:*      *b2:*      *b2:*

*ped. come prima*

*esp.*      *=*

*ped. sempre come prima*

4321

2.

*p*

*mf*

*f*

*cresc.*

*sf*

*E.R.1*

5  
sf 5  
sf 5  
sf cresc.

ff sf sf

sf sf (poco)

p espr. sf (poco)

più p ff

The musical score consists of five staves of piano music. Staff 1 (treble) starts with a dynamic 'f' and includes fingerings 4, 4, 4, 4, 3, 4. Staff 2 (bass) has a dynamic 'f' and includes fingerings 4, 4, 4, 4, 3, 4. Staff 3 (treble) starts with 'cresc.' and includes fingerings 5, 2, 1, 3, 2, 5. Staff 4 (bass) starts with 'ff' and includes fingerings 4, 5, 4, 5, 4, 5. Staff 5 (treble) starts with 'sf' and includes fingerings 3, 2, 1, 5, 2, 4, 3, 1. Staff 6 (bass) starts with 'sf' and includes fingerings 1, 2, 5, 2. Staff 7 (treble) starts with 'sf' and includes fingerings 4, 4, 4, 4, 3, 4. Staff 8 (bass) starts with 'p espr.' and includes fingerings 4, 4, 4, 4, 3, 4. Staff 9 (treble) starts with 'sf (poco)' and includes fingerings 5, 2, 4, 3, 2, 1. Staff 10 (bass) starts with 'più p' and includes fingerings 4, 4, 4, 4, 3, 4. Staff 11 (treble) starts with 'ff' and includes fingerings 4, 4, 4, 4, 3, 4. The score concludes with a dynamic instruction 'ER.1'.

Adagio molto  $\text{♩} = 76$ 

*p dolce espress.*

*cresc.*

*f* *mp* *(senza rigore di tempo)* *p*

*ten.*

*p* *m.s.* *f* *m.s.* *p*

*m.d.* *a)* *m.s.*

*Oppure:*  
*Oublier:*  
*Or:*

pp dolcissimo

*p* senza rigore di

tempo

*p* (12)

cresc.

*f*

*sf*

*p*

*pp* (3) cresc.

*f sf sf*

*tr*

E.R.1

Sheet music for piano, page 121, featuring five staves of musical notation. The music is in common time and consists of measures 8 through 13.

**Staff 1:** Measures 8-9. Dynamics: *f*, *sf*, *p*, *ff*, *p*. Fingerings: 1, 2, 3, 4, 5. Measure 10: *sf*, *p*. Measure 11: *sf*, *m.p.*

**Staff 2:** Measures 8-9. Fingerings: 1, 2, 3, 4, 5. Measure 10: *sf*, *m.p.*

**Staff 3:** Measures 8-9. Dynamics: *tr*, *p*. Fingerings: 1, 2, 3, 4, 5. Measure 10: *a tempo*, *p*. Fingerings: 1, 2, 3, 4, 5. Measure 11: *ten.* Fingerings: 1, 2, 3, 4, 5.

**Staff 4:** Measures 8-9. Fingerings: 1, 2, 3, 4, 5. Measure 10: *ten.* Fingerings: 1, 2, 3, 4, 5.

**Staff 5:** Measures 8-9. Fingerings: 1, 2, 3, 4, 5. Measure 10: *p*, *1 4*. Measure 11: *f*, *m.s.*, *p*.

E.R.1

3  
f m.s. p f f<sub>z</sub> f<sub>z</sub>

*pp dolcissimo*  
*ped. come prima*

*p senza rigore di tempo*  
5

*simile*  
*cresc.*  
(*ped. sempre come prima*)

*f sf=p pp cresc.*  
*m.d.*  
a) Oppure:  
Ou bien:  
Or:

This musical score page contains five staves of piano music, numbered 1 through 5 from top to bottom. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom three staves. The key signature changes frequently, indicated by various sharps and flats.

**Staff 1:** Features dynamic markings *f*, *sf*, *sf*, and *p*. Fingerings include 3, 4, 5, 2-1, and *rinf.* (riten. inf.). The measure ends with a dynamic *sf*.

**Staff 2:** Shows a dynamic *p* and fingerings 3, 2-1, *rinf.*, *sf*, and *p*. A measure number 5323 is written above the staff.

**Staff 3:** Contains fingerings 4, 3, 2, 1, and 5. Measures end with slurs and fingerings 2-1, 1, 3, 2, and 1.

**Staff 4:** Features fingerings 4, 5, 3, 2, 1, and 5. Measures end with slurs and fingerings 2-1, 1, 3, 2, and 1.

**Staff 5:** Includes dynamic *pp* and the instruction *una corda* followed by *sino alla fine*. Fingerings 1, 2, 2, 1, 2, 1, and 2 are shown.

**Staff 6:** Shows fingerings 4, 5, 4, 5, 4, 5, and 4. The instruction *decresc.* is placed between measures. The dynamic *pp* is indicated at the end of the staff.

**Page Number:** The page number 123 is located at the top right of the page.

## FINALE

Prestissimo  $d = 96-100$ 

*p*

*f* *sf* *sf* *ff* *cresc.* *a tempo* *p*

*simile*

E.R.1

125

*sf*

*ten.*

*poco marcato*

*cresc.*

*f con forza*

*non legato*

*fz sempre forte*

*non legato*

*ff*

*sf*

*plegg.*

*ff*

*sf*

*sfp*

*fz*

*plegg.*

*sf*

a) Accordo dell'edizione originale, sostituito poi con questo (preferibile):



a) Accord de l'édition originale, remplacé depuis par celui - ci (préférable):



a) Chord in the original edition, but since replaced by this one (preferable):



The sheet music consists of six staves of musical notation for piano, arranged vertically. The first two staves are in common time, B-flat major. The third staff begins with a treble clef and a key signature of one sharp, followed by a bass clef and a key signature of one flat. The fourth staff returns to a treble clef and one sharp. The fifth staff begins with a bass clef and one sharp, followed by a treble clef and one sharp. The sixth staff begins with a treble clef and one sharp. Various dynamics such as *p*, *sf*, *cresc.*, and *ff* are indicated throughout the piece. Fingerings are marked above the notes, and performance instructions like "a)" and "Più agevole" are present. The music includes complex chords and rhythmic patterns, with some measures featuring grace notes and slurs.

*poco allarg.*.....

*a tempo*

20

*Per sempre come la prima volta*

5 *poco marcato*

*cresc.:*

f

*non legato*

13

*fz sempre molto forte*

3  
*non legato*

8  
8  
*ff*  
*sf*  
*sf*  
*p*

*ff*  
*sf*  
*sf*  
*p*

*Rit. sempre come la prima volta*

*=sf*  
*sf*  
*fz*  
*p*

*cresc.*

*rall.*  
*f*  
*p*

*p ritard. e calando*

*adagio*  
*una corda*

*pp misterioso*

*sempre più ritardando*  
*ten.*

*tempo I<sup>o</sup>*  
*tre corde*

*f risoluto*  
*fz*

*p*

*simile*

*rit.*

*decresc.*

*pp*

E.R.1

## TRE SONATE

dedicate alla Contessa von Browne

Op. 10. N. 2.

**Allegro** ♩ = 112

a) Le prime edizioni avevano questo errore ritmico: che è stato conservato in parecchie revisioni moderne.

a) Les premières éditions portaient cette erreur rythmique: que plusieurs réviseurs modernes ont conservée.

a) The first editions printed the following rhythmic error: which several modern revisers have repeated.

Sheet music for piano, page 130, featuring five staves of musical notation.

**Staff 1:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. Dynamic *sf* (fortissimo) is indicated.

**Staff 2:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. Dynamics *ff* (fortississimo), *p* (pianissimo), and *legg. il basso tenuto* (legato, sustained bass) are indicated.

**Staff 3:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. Dynamic *sf* (fortissimo) is indicated. Below the staff, the instruction *Ped. simile* is written.

**Staff 4:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. Dynamics *cresc.*, *sf*, *sf*, *f*, and *dim.* (diminuendo) are indicated.

**Staff 5:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. Dynamics *p* (pianissimo), *ff* (fortississimo), *sf*, and *pp* (pianississimo) are indicated. Measure numbers 34321 and 34323 are written above the staff.

**Staff 6:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. Dynamics *sf* and *pp* are indicated. Measure number 34324 is written above the staff. The instruction *E.R.1* is written below the staff.

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one flat. It consists of six measures, each starting with a quarter note followed by a eighth note. Fingerings are indicated above the notes: measure 1 (4, 1), measure 2 (5, 1), measure 3 (4, 2), measure 4 (5, 1), measure 5 (4, 2), and measure 6 (5, 1). A dynamic instruction "cresc." is placed between the first and second measures. The bottom staff is in bass clef and has a key signature of one flat. It also consists of six measures, each starting with a quarter note followed by a eighth note. Fingerings are indicated below the notes: measure 1 (2), measure 2 (5), measure 3 (3), measure 4 (4), measure 5 (2), and measure 6 (5). Measures 4 through 6 are preceded by a long horizontal bar line.

A musical score for piano. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with eighth-note patterns and harmonic support from a bass line. Measure 1 starts with a forte dynamic (f) and includes grace notes. Measures 2-4 show a repeating pattern of eighth-note chords. Measure 5 begins with a dynamic sf. Measures 6-7 show a continuation of the eighth-note patterns. Measure 8 concludes with a forte dynamic (f). Measure 9 starts with a dynamic ff.

A musical score for piano, showing two staves. The top staff uses a treble clef and has measure numbers 2, 3, 4, and 5 above it. Measure 2 starts with a half note followed by a fermata. Measures 3 and 4 show eighth-note patterns. Measure 5 begins with a half note. The bottom staff uses a treble clef and has measure numbers 3, 4, and 5 below it. Measures 3 and 4 show sixteenth-note patterns. Measure 5 begins with a half note. The tempo marking 'p scherzando' is placed between the first two measures. The dynamic 'f' is placed above the bass notes in measure 5.

15358  
*tr*

*p scherzando*

*legg., quasi non legato*

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1535  
8 tr.  
ff

1.

2.

A musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *p*, *f*, *ff*, *cresc.*, *stacc.*, *sf*, and *sf*. Articulation marks like  *marcato* and *espress.* are also present. Performance instructions include *senza pedale*, *il basso un poco marcato*, and *34323*. The music features various note values, rests, and rests with grace notes. Measures are numbered above the top staff.

E.R.1

The musical score consists of six staves of piano music. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes dynamic markings like *cresc.*, *p subito*, and *il basso marcato*. The second staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features dynamic markings like *cresc.* and *3*. The third staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes dynamic markings like *f*, *p*, and *3*. The fourth staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features dynamic markings like *cresc.* and *4*. The fifth staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes dynamic markings like *f*, *ff*, and *sf*. The sixth staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features dynamic markings like *sf*, *decresc.*, *p*, *pp*, and *#*.

a) Oppure:  
Ou bien:  
Orelse:

p

E.R.1

Sheet music for piano, page 15, measures 1-10. The music is in common time (indicated by '8') and consists of ten staves of musical notation. Measure 1: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 2: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 3: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 4: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 5: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 6: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 7: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 8: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 9: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Measure 10: Treble clef, key signature of one sharp. Bass clef, key signature of one sharp.

a) Da preferirsi sul pianoforte odierno:



a) A préférer sur le piano moderne:



**a) Preferable on the modern pianoforte:**



The image shows six staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *p dolce*. The second staff includes a performance instruction "il basso tenuto". The third staff features dynamics *p*, *sf*, *sf<sup>2</sup>*, and *sf cresc.*. The fourth staff includes dynamics *sf*, *p<sub>1</sub>*, and fingerings 34321. The fifth staff includes dynamics *ff* and fingerings 531. The bottom staff concludes with a dynamic of *pp*.

*p dolce*

*sf*

*legg.*  
*il basso tenuto*

*p*

*sf*

*sf<sup>2</sup>*

*sf cresc.*

*sf*

*p<sub>1</sub>*

*34321*

*ff*

*531*

*pp*

This image shows page 1 of a piano score, featuring six staves of musical notation. The music is written in common time and includes various dynamics such as *sf*, *f*, *ff*, *tr.*, and *legg.* Fingerings are indicated by numbers above the notes. Performance instructions like *oresc.* and *p scherzando* are also present. The score consists of two systems of measures, separated by a repeat sign with a 'C' symbol. The first system ends with measure 153.58, and the second begins with measure 153.59. The notation includes both treble and bass clefs, and the piano's keyboard range is indicated by the staves.

Allegretto  $\text{d} = 76-84$ 

*p* non cres. legatissimo

*cres.*

*sf.* *sf.* *sf.* *sf.*

*sf.* *sf.* *sf.* *p*

*espress.* *rf* *rf* (legato)

*pp*

*espress.*

*rf* *rf* (legato) *p*

*f* *p*

E.R.1

*pp dolce e assai sostenuto*

5823

E.R.1

Musical score for piano, six staves:

- Staff 1 (Treble):** Measures 4-8. Dynamics: *p*, *sf*, *sf*, *sf*, *cresc.*, *sf*, *sf*.
- Staff 2 (Bass):** Measures 2-6. Dynamics: *sf*, *p*, *pp*, *pp*.
- Staff 3 (Treble):** Measures 9-12. Dynamics: *sf*, *pp*.
- Staff 4 (Bass):** Measures 13-16. Dynamics: *pp*.
- Staff 5 (Treble):** Measures 17-20. Dynamics: *sf*, *p*.
- Staff 6 (Bass):** Measures 21-24. Dynamics: *cresc.*, *sf*, *pp*.

*Rit. come prima*

*una corda* *pp*

E.R.1

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a dynamic of *p legatissimo*. Staff 2 (bass clef) begins with a dynamic of *tre corde cresc.*. Staff 3 (treble clef) includes a modification 'a)' with specific fingering (1, 2, 3, 4, 5) and dynamics (*p*, *sf*). Staff 4 (bass clef) features dynamics *cresc.*, *sf*, *tr*, *f*, *sf*, *sf pp*, and *pp*. Staff 5 (treble clef) shows *rif espress.* and *rif 5*. Staff 6 (bass clef) concludes with a dynamic of *p*.

a) È consigliabile la seguente modifica -  
zione:



a) La modification suivante est à conseil -  
ler:



a) The following modification is advised:



Presto  $\text{d} = 88$

*cresc.* *f p* *cresc.* *f*

*mp*

*marcato*

*poco cresc.*

*sf* *sf* *mf* *sf*

*sf* *f* *1 2 1* *1 2 1* *p subito*

*p* *p* *p*

(*il basso tenuto*)

E.R.1

Sheet music for piano, featuring two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves are in common time and key signature of one flat.

**Top Staff:**

- Measures 1-7: Dynamics include *f*, *sf*, *sf*, *sf*, *fp*, and *leggero*. Fingerings such as 3-3-3, 4-8, 5-3-4-2-1, 3-3-3-1, and 5-3-2 are indicated.
- Measure 8: Dynamics *cresc.* and *sf*.
- Measure 9: Dynamics *f*.
- Measure 10: Dynamics *sf*.
- Measure 11: Dynamics *sf*.
- Measure 12: Dynamics *sf*.
- Measure 13: Dynamics *sf*.
- Measure 14: Dynamics *sf*.
- Measure 15: Dynamics *sf*.
- Measure 16: Dynamics *p*.

**Bottom Staff:**

- Measures 1-7: Fingerings include 3-3-3, 4-8, 5-3-4-2-1, 3-3-3-1, and 5-3-2.
- Measure 8: Fingerings include 5-3-3, 5-3-3, 5-3-3, 4-5-4-3.
- Measure 9: Fingerings include 2-1, 3-5-1.
- Measure 10: Fingerings include 1-2-1.
- Measure 11: Fingerings include 2-1, 3-2.
- Measure 12: Fingerings include 1-2-1.
- Measure 13: Fingerings include 2-1, 3-2.
- Measure 14: Fingerings include 2-1, 3-2.
- Measure 15: Fingerings include 2-1, 3-2.
- Measure 16: Fingerings include 2-1, 3-2.
- Measure 17: Fingerings include 2-1, 3-2.
- Measure 18: Fingerings include 2-1, 3-2.
- Measure 19: Fingerings include 2-1, 3-2.
- Measure 20: Fingerings include 2-1, 3-2.
- Measure 21: Fingerings include 2-1, 3-2.
- Measure 22: Fingerings include 2-1, 3-2.
- Measure 23: Fingerings include 2-1, 3-2.
- Measure 24: Fingerings include 2-1, 3-2.
- Measure 25: Fingerings include 2-1, 3-2.
- Measure 26: Fingerings include 2-1, 3-2.
- Measure 27: Fingerings include 2-1, 3-2.
- Measure 28: Fingerings include 2-1, 3-2.
- Measure 29: Fingerings include 2-1, 3-2.
- Measure 30: Fingerings include 2-1, 3-2.
- Measure 31: Fingerings include 2-1, 3-2.
- Measure 32: Fingerings include 2-1, 3-2.
- Measure 33: Fingerings include 2-1, 3-2.
- Measure 34: Fingerings include 2-1, 3-2.
- Measure 35: Fingerings include 2-1, 3-2.
- Measure 36: Fingerings include 2-1, 3-2.
- Measure 37: Fingerings include 2-1, 3-2.
- Measure 38: Fingerings include 2-1, 3-2.
- Measure 39: Fingerings include 2-1, 3-2.
- Measure 40: Fingerings include 2-1, 3-2.
- Measure 41: Fingerings include 2-1, 3-2.
- Measure 42: Fingerings include 2-1, 3-2.
- Measure 43: Fingerings include 2-1, 3-2.
- Measure 44: Fingerings include 2-1, 3-2.
- Measure 45: Fingerings include 2-1, 3-2.
- Measure 46: Fingerings include 2-1, 3-2.
- Measure 47: Fingerings include 2-1, 3-2.
- Measure 48: Fingerings include 2-1, 3-2.
- Measure 49: Fingerings include 2-1, 3-2.
- Measure 50: Fingerings include 2-1, 3-2.
- Measure 51: Fingerings include 2-1, 3-2.
- Measure 52: Fingerings include 2-1, 3-2.
- Measure 53: Fingerings include 2-1, 3-2.
- Measure 54: Fingerings include 2-1, 3-2.
- Measure 55: Fingerings include 2-1, 3-2.
- Measure 56: Fingerings include 2-1, 3-2.
- Measure 57: Fingerings include 2-1, 3-2.
- Measure 58: Fingerings include 2-1, 3-2.
- Measure 59: Fingerings include 2-1, 3-2.
- Measure 60: Fingerings include 2-1, 3-2.
- Measure 61: Fingerings include 2-1, 3-2.
- Measure 62: Fingerings include 2-1, 3-2.
- Measure 63: Fingerings include 2-1, 3-2.
- Measure 64: Fingerings include 2-1, 3-2.
- Measure 65: Fingerings include 2-1, 3-2.
- Measure 66: Fingerings include 2-1, 3-2.
- Measure 67: Fingerings include 2-1, 3-2.
- Measure 68: Fingerings include 2-1, 3-2.
- Measure 69: Fingerings include 2-1, 3-2.
- Measure 70: Fingerings include 2-1, 3-2.
- Measure 71: Fingerings include 2-1, 3-2.
- Measure 72: Fingerings include 2-1, 3-2.
- Measure 73: Fingerings include 2-1, 3-2.
- Measure 74: Fingerings include 2-1, 3-2.
- Measure 75: Fingerings include 2-1, 3-2.
- Measure 76: Fingerings include 2-1, 3-2.
- Measure 77: Fingerings include 2-1, 3-2.
- Measure 78: Fingerings include 2-1, 3-2.
- Measure 79: Fingerings include 2-1, 3-2.
- Measure 80: Fingerings include 2-1, 3-2.
- Measure 81: Fingerings include 2-1, 3-2.
- Measure 82: Fingerings include 2-1, 3-2.
- Measure 83: Fingerings include 2-1, 3-2.
- Measure 84: Fingerings include 2-1, 3-2.
- Measure 85: Fingerings include 2-1, 3-2.
- Measure 86: Fingerings include 2-1, 3-2.
- Measure 87: Fingerings include 2-1, 3-2.
- Measure 88: Fingerings include 2-1, 3-2.
- Measure 89: Fingerings include 2-1, 3-2.
- Measure 90: Fingerings include 2-1, 3-2.
- Measure 91: Fingerings include 2-1, 3-2.
- Measure 92: Fingerings include 2-1, 3-2.
- Measure 93: Fingerings include 2-1, 3-2.
- Measure 94: Fingerings include 2-1, 3-2.
- Measure 95: Fingerings include 2-1, 3-2.
- Measure 96: Fingerings include 2-1, 3-2.
- Measure 97: Fingerings include 2-1, 3-2.
- Measure 98: Fingerings include 2-1, 3-2.
- Measure 99: Fingerings include 2-1, 3-2.
- Measure 100: Fingerings include 2-1, 3-2.

*legg. assai*

*p.*

(ten.)

*cresc.*

*f*

*ff*

*p*

The musical score consists of six staves of piano music, numbered 1 through 6 from top to bottom. Staff 1 (treble clef) shows a crescendo with dynamic markings *cresc.*,  $b_1^2$ ,  $b_1^3$ ,  $b_2^4$ ,  $b_2^3$ , and  $b_2^4$ . Staff 2 (bass clef) has a dynamic *f* and a instruction *sempre più forte*. Staff 3 (treble clef) features dynamics *sf*, *sf*, *sf*, and *ff*. Staff 4 (bass clef) includes a dynamic *p subito* and a instruction *ten.*. Staff 5 (treble clef) shows a series of eighth-note patterns with fingerings like  $1\ 2\ 3\ 4\ 5$ ,  $2\ 3\ 4\ 5$ ,  $1\ 2\ 3\ 4$ , etc. Staff 6 (bass clef) concludes with dynamics *p cresc.*,  $5\ 2\ 1$ ,  $2\ 4$ , *ff*, *(secco)*, and *sf*.

a) Vedi prefazione.  
Voir la préface.  
See preface.

## TRE SONATE

dedicate alla Contessa von Browne

Op. 10. N. 3.

Presto  $\text{d} = 152 - 160$

7.

*p*

*sf*

*p legato*

*sempre piano*

*f*

*sf*

*legg.*

*p*

*cresc.*

*ff*

*ff*

*ff*

*p*

*con espressione*

*senza pedale*

*p*

*cresc.*

*sf*

*ff brillante*

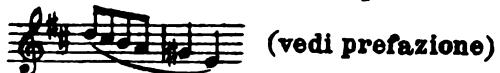
*p*

*cresc.*

*f*

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a grace note (tr.) followed by a measure of two eighth notes. Measure 2 begins with a dynamic *p grazioso*. Measures 3-4 show a pattern of eighth-note pairs with dynamics *p* and *sf*. Measure 5 ends with *stacc.*. Staff 2 (bass clef) has a continuous eighth-note bass line. Staff 3 (treble clef) has a dynamic *p* at measure 1. Staff 4 (bass clef) has a dynamic *p espr.* at measure 1. Staff 5 (treble clef) has a dynamic *cresc.* at measure 1. Staff 6 (bass clef) has a dynamic *sf* at measure 1. The score concludes with a dynamic *pp* at measure 5. A bracket under staff 5 indicates "(la m.s. un poco marcata)".

a) L'ortografia originale (↑) di queste acciaccature è stata causa della tradizionale ed erronea interpretazione:



a) L'orthographe originale (↑) de cette appogiature brève a été cause de l'interprétation traditionnelle et erronée:



E.R.1

a) The original orthography (↑) of this short appoggiatura has caused this traditional but erroneous interpretation:



x

ff

*sfp*

*fp* *stacc.* *cresc.* *ff* *(stacc.)*

*sf* *pp dolce* *una corda*

*p* *pp* *(ten.)* *(ten.)*

*pp* *pp*

*pp* *p* *cresc.* *ff*

*tre corde*

a) Oppure:  
a) Ou bien:  
a) Otherwise:



*a) Sul pianoforte odierno, è preferibile questo: , il quale era impossibile al tempo di Beethoven, ma è imposto, nel caso presente, dalla figurazione melodica.*

*a) Sur le piano moderne, ce: est préférable. Il était impossible du temps de Beethoven, mais s'impose dans le cas présent, à cause de la figuration mélodique.*

*a) On the modern pianoforte: is preferable. This was impossible in Beethoven's time, but is "de rigueur" now adays, on account of the melodic figuration.*

, il quale era impossibile al tempo di Beethoven, ma è imposto, nel caso presente, dalla figurazione melodica.

*Sur le piano moderne, ce: est préférable. Il était impossible du temps de Beethoven, mais s'impose dans le cas présent, à cause de la figuration mélodique.*

*On the modern pianoforte: is preferable. This was impossible in Beethoven's time, but is "de rigueur" now adays, on account of the melodic figuration.*

The image shows six staves of musical notation for a guitar, arranged vertically. The notation uses standard staff lines and includes various performance instructions and fingerings. Staff 1 starts with a treble clef, a key signature of one sharp, and a dynamic 'sf'. Staff 2 starts with a bass clef and a dynamic 'sf'. Staff 3 starts with a treble clef and dynamics 'forte' and 'p'. Staff 4 starts with a bass clef and dynamics 'marcato' and '(3)'. Staff 5 starts with a treble clef and dynamics 'con espressione' and 'senza pedale'. Staff 6 starts with a treble clef and dynamics 'sf' and '1 2'. Staff 7 starts with a treble clef and dynamics 'cresc.'. Staff 8 starts with a treble clef and dynamics 'ff' and 'p'. Fingerings are indicated by numbers above or below the notes, such as '1 4 1 5' and '5 3 5 3'.

This page contains six staves of musical notation for piano, arranged vertically. The music is in common time and includes various dynamics such as *cresc.*, *ff*, *p*, *sf*, and *pp*. Fingerings are indicated by numbers above or below the notes. Performance instructions include *a) p grazioso p* and *(la m.s. poco marcata)*. The notation is primarily in G major, with some sharps and flats appearing in specific measures. Measure numbers 242 and 243 are visible at the top right.

a) Vedi nota della prima volta a pag. 147.

a) Voir la remarque page 147.

a) See note on page 147.

*marc. e ten.*

*marc. e ten.*

*sf* *sf* *sf* *ff* *sf* *sf p*

*f*

*fp* *(ten.)*

*cresc.* *(ten.)*

*sf*

*pp dolce* *m. d.* *una corda*

*m.d.* *cresc. (non troppo)* *f* *(sempre una corda) pp*

*pp*

*pp*

*E.R.1*

The musical score consists of six staves of piano music. The first staff begins with a dynamic of *sempre pianissimo*. The second staff features dynamics *sf* (sforzando) and *mp* (mezzo-forte), with a performance instruction *sf tre corde* (play three keys at once). The third staff includes dynamics *sf*, *cresc.* (crescendo), *f p* (fortissimo, piano), and *legg.* (leggiero). The fourth staff shows a dynamic *p* (piano). The fifth staff contains dynamics *5 3* and *cresc.* The sixth staff features dynamics *molto cresc.* and *ff* (fississimo).

**Largo e mesto** ♩ = 69

*p ten. e legatissimo*

*cresc.* *f* *pp*

*espress.* *sf*

*cresc.* *f* *p* *p espress.*

E.R.1

Musical score for piano, page 156, featuring five staves of music. The score includes dynamic markings such as *rf*, *f*, *p* (quasi pizz.), *molto espress.*, *sf*, *ff*, *p*, *pp*, *cresc.*, *sf*, *cresc.*, and *p*. Fingerings are indicated by numbers above or below the keys. Performance instructions include "a)" and "a1)" with specific fingering and dynamic markings. The music consists of a mix of treble and bass clef staves, with some staves using both clefs simultaneously.

a) Le note di mezzo sempre ben tenute.

a) Les notes du milieu bien tenues.

a) Hold firmly the central notes.

Musical score for piano, page 157, featuring five staves of music:

- Staff 1 (Top):** Treble clef. Fingerings: 5, 4-5, 4; 3, 5; 2, 1, 2; 2, 1. Dynamics: cresc., ff. Performance instruction: *cresc.*
- Staff 2 (Second from Top):** Bass clef. Fingerings: 1, 2, 1, 2; 2, 1. Dynamics: ff. Performance instruction: *ff subito*.
- Staff 3 (Third from Top):** Treble clef. Fingerings: 4, 2, 3; 2, 1. Dynamics: f, p. Performance instruction: *p espress.*
- Staff 4 (Fourth from Top):** Bass clef. Fingerings: 1, 2, 1, 2; 1, 2. Dynamics: f<sup>15</sup>. Performance instruction: *f ten.*
- Staff 5 (Bottom):** Treble clef. Fingerings: 2, 1, 2, 1; 2, 1. Dynamics: p. Performance instruction: *p espress.* Fingerings: 2, 1, 2, 1; 2, 1. Dynamics: p. Performance instruction: *p ten.* Fingerings: 2, 1, 2, 1; 2, 1. Dynamics: f<sup>15</sup>. Fingerings: 2, 1, 2, 1; 2, 1. Dynamics: f<sup>15</sup>. Performance instruction: *smorzando*.
- Staff 6 (Second from Bottom):** Bass clef. Fingerings: 2, 1, 2, 1; 2, 1. Dynamics: pp. Performance instruction: *rall. poco.....*
- Staff 7 (Bottom):** Bass clef. Fingerings: 3, 1, 2, 5; 3, 1, 2, 5. Dynamics: f-sf. Performance instruction: *sf*. Fingerings: 3, 1, 2, 5; 3, 1, 2, 5. Dynamics: decresc.

*a tempo*

*p* *grave*

*sf*

*decresc.*

*pp* *una corda*

*cresc.* *tre corde*

*fp* *espress.*

*Ped. simile*

*cresc.*

*ff* *p*

*p*

*rf*

*f*

*f*

*p* (*quasi pizz.*)

*f* *sf*

*ff*

This musical score page contains five staves of piano music. The top staff begins with a dynamic of *p* and a tempo marking of *a tempo*. It includes markings for *grave*, *sf*, and *decresc.*. The second staff starts with *pp* and *una corda*, followed by *cresc.* and *tre corde*, then *fp* and *espress.*. The third staff features a dynamic of *cresc.* The fourth staff has a dynamic of *ff* followed by *p*. The fifth staff includes dynamics of *p*, *rf*, *f*, and *f*. The bottom staff concludes with *p* (*quasi pizz.*), *f*, *sf*, and *ff*. The score also includes performance instructions like *Ped. simile* and various hand positions indicated above the notes.

The musical score consists of six staves of piano music, each with a treble and bass clef. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included:

- Staff 1 (Top):** Measures 1-4. Includes dynamic markings *sf*, *ff*, *p*, *ff*, *p*, and *p*. Articulation marks like *a)*, *b)*, and *c)* are placed above specific notes.
- Staff 2:** Measures 1-4. Includes dynamic *pp* and instruction *una corda sottovoce*. Articulation *ten.* is shown below the staff.
- Staff 3:** Measures 1-4. Includes dynamic *legatissimo* and articulation *ten.*
- Staff 4:** Measures 1-4. Includes dynamic *ten.*
- Staff 5:** Measures 1-4. Includes dynamic *cresc.* and measure number *14*.
- Staff 6:** Measures 1-4. Includes dynamic *f* and instruction *poco agitando*. Articulation *sf* is shown below the staff.
- Staff 7:** Measures 1-4. Includes dynamic *sf* and articulation *sf*.
- Staff 8:** Measures 1-4. Includes dynamic *f* and articulation *sf*.

*a) Vedi nota a pag. 156.**a) Voir note page 156.*

E.R. 1

*a) See note on page 156.*

1 1 1 1 1

*sf*

1 2 3 5 8 2 1

*ff*

*mp express.* *calmandosi*

*sf*

*p*

*Ad. simile*

*dim.*

*p*

*morendo*

*mf*

*pp*

*una corda sino alla fine*

*pp*

*cresc.*

*f*

*pp*

*mp*

*p*

*pp sottovoce*

*pp mancando*

*ppp*

## MINUETTO

Allegro d. 76-80

161

Sheet music for Minuetto, Allegro d. 76-80, featuring six staves of musical notation for two voices.

**Staff 1:** Treble clef, 3/4 time, key signature of one sharp. Dynamics: *p dolce, cantabile*, *p*, *sf*. Fingerings: 2, 5, 45, 5, 4, 5, 5, 8, 4, 2. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

**Staff 2:** Bass clef, 3/4 time, key signature of one sharp. Fingerings: 4, 8, 12, 1, 2, 8. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

**Staff 3:** Treble clef, 3/4 time, key signature of one sharp. Dynamics: *sf*, *p*. Fingerings: 1, 3, 3, 5, 4, 8, 2, 1, 2, 3, 5, 4, 5, 3, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

**Staff 4:** Bass clef, 3/4 time, key signature of one sharp. Fingerings: 2, 1, 3, 2, 1, 2, 3, 4, 5, 3, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

**Staff 5:** Treble clef, 3/4 time, key signature of one sharp. Dynamics: *p*, *p*, *ff sf*, *cresc.* Fingerings: 1, 1, 1, 3, 5, 3, 1, 3, 5, 4, 5, 3, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

**Staff 6:** Bass clef, 3/4 time, key signature of one sharp. Dynamics: *grazioso pp m.d.* Fingerings: 1, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

**Final Measures:** Treble clef, 3/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: *pp*, *m.s.*, *m.d.*, *m.s.*, *pp*. The piece concludes with a final dynamic of *pp* followed by the word "Fine".

Trio

*Min. D.C.  
senza replica*

RONDO

**Allegro** ♩ = 152 - 160

**Allegro**  $\text{d} = 152 - 160$

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *p dolce e grazioso*, followed by *cresc.* and *f*. The second staff includes *rall..... ad lib.*, *a tempo*, *p*, *pp*, *cresc.*, and *ff*. The third staff features *p*, *piano e leggero*, and a series of eighth-note patterns with fingerings like 1 8 2, 1 4 1 8 2, 4, 5 1 3 2, and 1 5 1 8 2. The fourth staff contains a crescendo section with fingerings 4, 4, 4, and 8 2 8 5 3 2 8. The bottom staff concludes with fingerings 3, 8, and 3, preceded by *sf*, *f*, and *fp*.

a) Credo preferibile l'esecuzione:  

opp., analoga a ciò  
 che precede nella m.d. e più conforme all'accento naturale di questo frammento melodico.

a) Je crois préférable l'exécution:  
  
*etc.*, analogue à ce  
 qui précède à la m.d. et plus conforme à  
 l'accent naturel de ce fragment mélodique.

a) I find this execution preferable:  
 etc., similar to that which precedes in the right hand and in closer harmony with the character of the melodic fragment.

*p scherzando*

*cresc.*

*forte* *sf*

*sf*

*stacc.*

*cresc. molto*

*poco rall:*

*a tempo*

*ff*

*sf*

*p*

*rall:*

*ad lib.*

*a tempo*

*cresc.*

*f*

*p*

*pp*

*cresc.*

*p*

*ff*

*p*

*ff subito sf*

*sf*

*sf*

The musical score consists of five staves of piano music. Staff 1 starts with a dynamic of *p* and a performance instruction *scherzando*, followed by *cresc.*, *forte* (*sf*), and *sf*. Articulation marks like *stacc.* are present. Staff 2 begins with *sf*, followed by *p* and *cresc. molto*. Staff 3 features *poco rall:* and *a tempo* markings. Staff 4 includes *rall:*, *ad lib.*, *a tempo*, *cresc.*, *f*, *p*, *pp*, *cresc.*, and *p*. Staff 5 concludes with *ff*, *p*, *ff subito sf*, *sf*, and *sf*. Measure numbers 1 through 5 are indicated above the staves.

*sf* 5

*forte assai e molto energico*

*quasi non legato*

*sf* 5

*ff*

*decresc.*

*p* *poco rall.*

*a tempo*

*poco cresc.* *sf*

*legatissimo*

*p* (*senza cresc.*)

*cresc.* *sf p subito*

166

*a tem.*

*cresc.*

*rall.*

*p*

*pp*

*p*

*ff*

*p*

*sf*

*sf*

*a)*

*cresc.*

*fp*

*stacc. e legg.*

*pp sottovoce*

*pp*

*E.R.1*

*a)* Vedi nota precedente.  
*a)* Voir note précédente.  
*a)* See preceding note.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of one sharp. The notation includes various dynamic markings such as crescendo (cresc.), sforzando (sf), piano (p), and fortissimo (ff). Performance instructions like "p subito", "pp", "rall.", "ad lib.", and "a temp." are also present. Fingerings are indicated by numbers above the notes. The music is divided into measures by vertical bar lines.

168

*ad lib.*

*ff*

*p*

*pp*

*pp*

*espress.*

*legg. assai*

*p*

*(ten.)*

*sf*

*senza pedale - il tema un poco marcato*

*a)*

*più p*

*dim.*

*pp*

*una corda*

(senza rall.)

a) Per conseguire maggior chiarezza nella melodia del basso, è consigliabile questa modificaione:



a) Pour avoir plus de clarté dans la mélodie de la basse, je conseille cette modification:



E.R.1

a) In order to obtain greater clarity in the melody of the bass, I should advise this modification:



# SONATA

DETTA  
"SONATA PATETICA"

dedicata al Principe Carlo von Lichnowsky

Op. 13.

*Composta nel 1798,  
pubblicata nel 1799  
presso Eder, a Vienna.*

Grave  $\text{♩} = 66$

8.

espress. molto

p ff marcato p ff marcato

p cresc. 1 2 3 4 5 6 7 8 9

E.R.1

Musical score page 170, measures 21-22. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features sixteenth-note patterns with dynamic markings *sf* and *p*. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 21 ends with a fermata over the bass staff. Measure 22 begins with a dynamic *f*, followed by a crescendo dynamic *cresc.*

Musical score page 170, measures 23-24. The top staff continues with sixteenth-note patterns. The bottom staff shows a bass line with eighth-note patterns. Measure 23 includes dynamics *cresc.* and *sf*. Measure 24 concludes with a dynamic *sf*.

**Allegro molto e con brio**  $\text{♩} = 152-160$

Musical score page 170, measures 25-26. The top staff shows a melodic line with sixteenth-note patterns. The bottom staff provides harmonic support with eighth-note patterns. Measure 25 includes dynamics *p*, *sf*, and *cresc.*. A bracket below the staff indicates "ben misurato, quasi non legato".

Musical score page 170, measures 27-28. The top staff features a melodic line with sixteenth-note patterns. The bottom staff provides harmonic support. Measure 27 includes a dynamic *f* and a "legato" instruction above the notes. Measure 28 includes a dynamic *p*.

Musical score page 170, measures 29-30. The top staff shows a melodic line with sixteenth-note patterns. The bottom staff provides harmonic support. Measure 29 includes a dynamic *sf*. Measure 30 includes a dynamic *cresc.* and a dynamic *f*.

Musical score page 171, measures 1-4. The score consists of two staves. The top staff is in treble clef, B-flat major, and 12/8 time. The bottom staff is in bass clef, B-flat major, and 12/8 time. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 ends with a dynamic *p*.

Musical score page 171, measures 5-8. The top staff begins with a dynamic *sf*. Measures 6 and 7 continue the melodic line. Measure 8 ends with a dynamic *cresc.*

Musical score page 171, measures 9-12. The top staff features a dynamic *cresc.* Measure 10 includes a dynamic *sf*. Measures 11 and 12 end with a dynamic *cresc.*

Musical score page 171, measures 13-16. The top staff shows a dynamic *sf*, followed by *f*, and then *sf* again. Measures 14 and 15 end with a dynamic *sf*.

Musical score page 171, measures 17-20. The top staff starts with a dynamic *dim.*, followed by *sf*, *sf*, *sf*, and *p*. Measures 18, 19, and 20 end with a dynamic *p*.

The musical score consists of six staves of piano music. The first staff starts with a dynamic 'piano' and fingerings 2, 3, 5 over a dotted quarter note, followed by 4 over a sixteenth note, 1 over a sixteenth note, and 2 over a sixteenth note. It then moves to a dynamic 'sf espress.' with fingerings 4 over a sixteenth note and 2 over a sixteenth note. This is followed by a dynamic 'sf' with fingerings 5 over a sixteenth note and 2 over a sixteenth note. The second staff begins with a dynamic 'sf' with fingerings 2 over a sixteenth note and 3 over a sixteenth note. The third staff begins with a dynamic 'sf' with fingerings 4 over a sixteenth note and 2 over a sixteenth note. The fourth staff begins with a dynamic 'sf' with fingerings 2 over a sixteenth note and 3 over a sixteenth note. The fifth staff begins with a dynamic 'sf' with fingerings 4 over a sixteenth note and 2 over a sixteenth note. The sixth staff begins with a dynamic 'sf' with fingerings 2 over a sixteenth note and 3 over a sixteenth note.

a) Se i mordenti non venissero eseguiti *in levare* (vedi prefazione), la rapidità del tempo produrrebbe questa orribile interpretazione: la cui bruttezza non ha bisogno di essere dimostrata ai veri musicisti.

a) Si les mordants ne sont pas exécutés en levant (voir la préface), la rapidité du mouvement produira cette horrible interprétation: dont la laideur n'a pas besoin d'être démontrée aux vrais musiciens.

a) If the mordents are not executed "in levare" (see preface), the velocity of the movement will produce this horrible interpretation: the unpleasantness of which need not be pointed out to true musicians.

8 1 8 1 8 1 2 1 8 1 8 2 8 1 2 1 8 2 8 1 3 1 8 1 3 1

decresc.

(pochiss. rit.) (a tempo) espress.

p

cresc.....

f

cresc.....

f

E.R.1

2 3  
5 4 1 3 5 4  
1 3  
5 4  
2 3  
*p* *cresc.....*

5  
..... *f*  
3 5 4 3 4 2 5

4 3  
5 4 3 4 2 5  
*sf* *sf* *sf*

4 2  
8 4 2  
*sf* *sf* *sf* *ff* *sf* *ff*

**Tempo I<sup>o</sup>**  
*f > p* > *f > p* > *f > p* *decresc. pp*

## Allegro molto e con brio

*p cresc.*

*f*

*p*

*p cresc.*

*f*

*p*

*cresc.*

(*p*) (*cresc.*)

*cresc. più*

*ff*

*p*

*dim.*

pp confuso      cresc:.....

*sf*      *pp*

cresc.

*sf*      *sf*

*sf con forza*

dim.

*p*

*sf*

*cresc.*

*(legato)*

*f*

*p*

*sf*

*cresc.*

*f*

*p cresc.*

*f*

*p cresc.*

*f*

*p*

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists of six measures per staff. The key signature is B-flat major (two flats). The notation includes various note heads, stems, and bar lines. Measure 1: Top staff has a 'piano' dynamic. Bottom staff has '(sotto)' dynamic. Measures 2-3: Both staves have 'sf express.' dynamics. Measures 4-5: Both staves have 'sf' dynamics. Measures 6-7: Both staves have 'cresc.' dynamics. Measures 8-9: Both staves have 'decresc.' dynamics. Measures 10-11: Both staves have '(pochiss. rit.)' dynamics. Measures 12-13: Both staves have 'pp' dynamics.

(*a tempo*)

*p*

4 5

*cresc.*

*f*

*p*

*cresc.*

*f*

Musical score for piano, four staves:

- Staff 1:** Treble clef, 2 flats. Dynamics: *p*, *cresc.*. Fingerings: 4, 2 3, 5 4, 3, 2 1 3 1, 3, 3 1 2, 2. Measure numbers: 4, 2, 3, 5, 4, 3.
- Staff 2:** Bass clef, 2 flats. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45.
- Staff 3:** Treble clef, 2 flats. Dynamics: *f*, *>*, *cresc.*, *ff*, *ff*. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45.
- Staff 4:** Bass clef, 2 flats. Dynamics: *Grave*, *p*, *>*, *più p*, *>*, *cresc.*, *sf*, *decresc.*, *pp*, *rit.*, *senza ped.<sup>le</sup>*. Fingerings: 3, 2 1, 3, 2 1, 3 5 4, 4, 3 5 4, 1. Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45.

**Allegro molto e con brio**

*p* 1 2 3 4 5  
sf 6 cresc.  
*ff energico* 7 8 9 10 11 12  
13 14 15 16

*p legatissimo*

*p*

*mP*

*cresc.*

*ben ten.*

*cresc.*

*ten.*

*dim.*

*poco rit.....*

*p*

F.P. 1

*a tempo*

*p*  
Rit. come prima

*p*  
*pp*

*cresc.*

*sf*  
*ff*  
*f p*  
*decresc.*

*pp*  
*una corda*  
*tre corde*

*f p*  
*cresc.*  
*poco rit.*

*a tempo*

*p*

*ted. come prima*

*84*

*5 4 5*

*(5-4)*

*8*

*5 1 8*

*(ted. sempre come prima)*

*1 2*

*5 - 1*

*1 2*

*5 - 1 3*

*1 2*

*una corda  
sino alla fine  
pp*

*1 2*

*1 1 1*

*5*

*8*

*4*

*8 5 4 8 4 5*

*4 1 2 2*

*1 1 1*

*rf p*

*m.d.*

*rf 2 p*

*2*

*pp*

*5*

*1 2*

*E.R.1*

## RONDO a)

Allegro  $\text{d} = 108-112$ 

The musical score consists of six staves of music for two instruments. The top two staves are for the treble clef instrument, and the bottom four staves are for the bass clef instrument. The music is in common time, with a tempo of  $\text{d} = 108-112$ . The score includes dynamic markings such as *p*, *mf*, *f*, *tr*, and *cresc.*, and performance instructions like '1 2 3' over notes. Measure numbers 1 through 5 are indicated below the staves.

a) Questo finale fu dapprima ideato per un insieme di alcuni strumenti (vedi Nottebohm, "Zweite Beethoveniana,,").

a) Le finale fut d'abord imaginé pour un ensemble de quelques instruments (voir Nottebohm, "Zweite Beethoveniana,,").

a) This finale was originally written for an ensemble of several instruments. (See Nottebohm, "Zweite Beethoveniana,,").

Sheet music for piano, page 185, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1 (Top):** Dynamics include *p*, *sf*, and *f*. Fingerings: 2, 2, 1; 3, 2, 1; 3, 2, 1; 2.
- Staff 2 (Second from Top):** Dynamics: *dim.* (diminuendo). Fingerings: 4, 4; 1, 2, 5, 3; 4, 2, 3, 5, 3; 4, 1.
- Staff 3 (Third from Top):** Dynamics: *sf*, *f*, *p*. Fingerings: 5, 4; 1, 3; 5, 3; 4; 4, 3, 2; 4.
- Staff 4 (Fourth from Top):** Dynamics: *cresc.* (crescendo), *f*, *p*. Fingerings: 2, 1; 2, 1; 2, 1; 2, 1.
- Staff 5 (Fifth from Top):** Dynamics: *mf*, *sf*, *sf*. Fingerings: 4, 3, 2, 1; 3, 2, 1; 1, 3.
- Staff 6 (Bottom):** Dynamics: *ff*, *sf*, *p*. Fingerings: 4, 2, 3; 4, 2, 3; 2, 1; 3, 4, 5; 4, 3, 2; 4, 3, 2.

E.R.1

186

6 staves of musical notation for two voices (Treble and Bass) in 2/4 time and B-flat major.

Staff 1 (Treble): Measures 1-2. Dynamics: *p*. Articulation: slurs. Measure 3: dynamic *mf*.

Staff 2 (Bass): Measures 1-2. Articulation: slurs. Measure 3: dynamic *mf*.

Staff 3 (Treble): Measures 1-2. Dynamics: *p*. Articulation: slurs. Measure 3: dynamic *cresc.*

Staff 4 (Bass): Measures 1-2. Articulation: slurs. Measure 3: dynamic *f*, *p dolce*, *legatissimo*.

Staff 5 (Treble): Measures 1-2. Articulation: slurs. Measure 3: dynamic *mf*.

Staff 6 (Bass): Measures 1-2. Articulation: slurs. Measure 3: dynamic *espress.*

Musical score for orchestra, page 187, featuring six staves of music:

- Staff 1 (Top):** Treble clef, 2 flats. Dynamics:  $\text{ff}$ ,  $\text{sf}$ ,  $\text{cresc}:\dots\dots\dots$ ,  $f$ . Articulations: slurs, grace notes.
- Staff 2:** Bass clef, 2 flats. Dynamics:  $\text{sf}$ ,  $p$ ,  $\text{cresc.}$
- Staff 3:** Bass clef, 2 flats. Measures show eighth-note patterns.
- Staff 4:** Bass clef, 2 flats. Measures show eighth-note patterns.
- Staff 5:** Treble clef, 2 flats. Dynamics:  $\text{ff}$ ,  $\text{sf}$ ,  $(\text{sempre ff})$ ,  $\text{sf}$ .
- Staff 6 (Bottom):** Bass clef, 2 flats. Dynamics:  $\text{fff}$ ,  $\text{sf}$ ,  $p$ . Articulations: slurs, grace notes.

Performance instructions include slurs, grace notes, and dynamic markings like  $\text{ff}$ ,  $\text{sf}$ ,  $\text{p}$ ,  $\text{cresc.}$ , and  $\text{fff}$ .

1. Treble clef, B-flat key signature. Bassoon part starts with a dynamic *p*.

2. Treble clef, B-flat key signature. Bassoon part ends with a dynamic *mf*.

3. Treble clef, B-flat key signature. Bassoon part ends with a dynamic *p dolce*.

4. Treble clef, B-flat key signature. Bassoon part ends with a dynamic *cresc.*

5. Treble clef, B-flat key signature. Bassoon part ends with a dynamic *dim.*

6. Treble clef, B-flat key signature. Bassoon part ends with a dynamic *cresc.* and a measure ending with a dynamic *3*.

Sheet music for piano, page 189, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include  $\text{sf}$  (fortissimo) and  $\text{b}$  (bass). Fingerings: 4, 4, 1, 2, 5, 1, 3.
- Staff 2:** Dynamics include  $f$  (forte) and  $p$  (pianissimo). Fingerings: 5, 3, 4, 4, 5, 5, 8.
- Staff 3:** Dynamics include  $p$  (pianissimo) express. Fingerings: 4, 2, 8, 1.
- Staff 4:** Dynamics include *cresc.* (crescendo) and *calando* (diminuendo). Fingerings: 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.
- Staff 5:** Dynamics include  $p$  (pianissimo). Fingerings: 5, 4, 2, 1, 2, 3, 2, 1, 2, 3, 4, 5.
- Staff 6:** Dynamics include  $p$  (pianissimo). Fingerings: 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 5.

*espress.*

*cresc.*

*p subito cresc.* *sf*

*sf ff* *sempre forte fz* *fz*

*p subito cresc.*

*sf energico* *sf* *sf* *sf* *sf* *sf ff*

*(lunga) (Poco più calmo)* *decresc.*

*una corda* *pp* *ppp* *tre corde* *a tempo, risoluto* *ff violento* *ffz*

*bd* *i* *E.R.1*

# DUE SONATE

**dedicate alla Baronessa von Braun**

# Op. 14. N. 1.

*Composte nel 1798,  
pubblicate in Dicembre 1799  
presso Mollo, a Vienna.*

**Allegro**  $\text{d} = 76-80$

9.

The sheet music consists of four systems of piano music. The first system starts with a treble clef, two sharps, and a dynamic *p dolce*. The bass staff has a dynamic *non staccato*. The second system begins with a dynamic *mf*, followed by *p legg.* The third system starts with a dynamic *dolce espress.* The bass staff includes a dynamic *(ten.)*. The fourth system concludes with a dynamic *p*.

F.R. 1

192

cresc.

*f*

*p*

*f*

*p grazioso*

*pp*

*p*

*m.s.*

*p*

*p*

*p*

*p*

E.R.1

Musical score page 193, first system. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The music features various note heads with numbers (e.g., 1, 2, 3, 4, 5) and rests. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

Musical score page 193, second system. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The music includes dynamics like *cresc.*, *f*, *(ten.)*, *sf*, and *p*. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns.

Musical score page 193, third system. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The music includes dynamics like *sf*, *p legg.*, *sf*, and *ff*. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns.

Musical score page 193, fourth system. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The music includes dynamics like *sf*, *p*, *pp*, and *p*. Measure 1 shows a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns.

Musical score page 193, fifth system. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The music includes dynamics like *p*, *p*, and *p*. Measure 1 shows a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns.

The image shows two staves of sheet music. The top staff is in treble clef and has a key signature of four sharps. It features a melodic line with grace notes and slurs. The bottom staff is in bass clef and also has a key signature of four sharps. It follows a similar melodic pattern with grace notes and slurs. Both staves have measure lines and repeat dots at the end of each measure.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. It includes dynamic markings 'cresc.' (gradually increasing volume), 'p subito' (a sharp, sudden quiet), and another 'cresc.'. Fingerings 5, 4, and 5 are indicated above specific notes. The bottom staff uses a bass clef and also includes 'p subito' and 'cresc.' markings. Fingerings 5, 4, and 5 are also present here. The music consists of six measures of alternating eighth-note patterns between the two staves.

A musical score for piano, page 107. The top staff is in treble clef, G major (one sharp), common time, with a tempo of quarter note = 120. The dynamic is 'p'. The melody consists of eighth and sixteenth notes, with grace notes and slurs. The bottom staff is in bass clef, D major (one sharp), common time, with a tempo of quarter note = 120. It features a rhythmic pattern of eighth and sixteenth notes. The score is divided by vertical bar lines.

Musical score page 195, measures 4-5. Treble and bass staves. Key signature: A major (three sharps). Measure 4: Treble staff has eighth-note pairs (4, 5) and (4, 5). Bass staff has eighth-note pairs (4, 5). Measure 5: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: cresc. (crescendo), sf (fortissimo).

Musical score page 195, measures 6-7. Treble and bass staves. Key signature: A major (three sharps). Measure 6: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: p (pianissimo). Measure 7: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: espress. (espresso), (ten.) (tenuto).

Musical score page 195, measures 8-9. Treble and bass staves. Key signature: A major (three sharps). Measure 8: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: espress. (espresso). Measure 9: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: espress. (espresso), (ten.) (tenuto).

Musical score page 195, measures 10-11. Treble and bass staves. Key signature: A major (three sharps). Measure 10: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: decresc. (decreasing volume). Measure 11: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: f (fortissimo).

Musical score page 195, measures 12-13. Treble and bass staves. Key signature: A major (three sharps). Measure 12: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Measure 13: Treble staff has eighth-note pairs (4, 5). Bass staff has eighth-note pairs (4, 5). Dynamics: sf (fortissimo).

*p legg.*

*dolce espress.*

*decresc.*

*pp sottovoce*

*cresc.*

*f*

*p*

*f*

*p grazioso*

Musical score for piano, page 197, featuring six staves of music. The score includes dynamic markings such as *p*, *pp*, *f*, *sf*, and *legg.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "E.R. 1" are also present. The music consists of six staves, likely for two hands, with various note heads, stems, and rests.

**Staff 1:** Treble clef, key signature of four sharps. Measures 1-5. Dynamics: *p*, *pp*.

**Staff 2:** Treble clef, key signature of four sharps. Measures 1-5. Dynamics: *p*.

**Staff 3:** Treble clef, key signature of four sharps. Measures 1-5. Dynamics: *p*.

**Staff 4:** Treble clef, key signature of four sharps. Measures 1-5. Dynamics: *p*.

**Staff 5:** Bass clef, key signature of four sharps. Measures 1-5. Dynamics: *f*, *sf*.

**Staff 6:** Bass clef, key signature of four sharps. Measures 1-5. Dynamics: *sf*, *legg.*

*pp tranquillo*

*cantabile*

*p* *sf* — *p* *sf* —

*p* *sf* — *p* *sf* —

*poco rall.*

*decresc.*

*pp morendo*

Allegretto  $d.=72-76$ 

*legatissimo*

*p*

*sf*

*ten.*

*p*

*sf*

*ten.*

*p*

*sf*

*p*

*sf*

*p*

The musical score consists of six staves of piano music. The first staff starts with a dynamic of *p*, followed by *sf*, *(p)*, *sf*, and *(p)*. The second staff begins with *pochiss. rit.*, followed by *a tempo*, *p*, *p*, *sf*, and *sf*. The third staff includes dynamics *cresc.*, *sf*, and *sf*. The fourth staff features dynamics *cresc.* and *p subito*. The fifth staff contains dynamics *cresc.*, *f*, *d. ten.*, and *f*. The sixth staff ends with dynamics *pp* and *cresc.*.

a) Le due prime edizioni avevano qui, nella m.d.: L'esecutore sceglierà secondo il proprio gusto.

a) Les deux premières éditions donnaient ici à la m.d.: L'exécutant choisira suivant son propre goût.

a) In the two first editions the right hand was here: The performer may use his discretion.

**200 Maggiore**

201

pochiss. rit. a tempo

*cresc.*

*decresc.*

*pp*

*E.R.1*

## RONDÒ

## **Allegro comodo** $\text{d} = 92-96$

Allegro comodo  $\sigma = 92-66$

E.R. 1





Sheet music for guitar, featuring six staves of music. The first four staves are in treble clef, and the last two are in bass clef. Fingerings (e.g., 1, 2, 3, 4, 5) are indicated above the strings. Dynamic markings include *p*, *decresc.*, *una corda*, *pp*, and *cresc. corde*. The music includes various slurs, grace notes, and rests. The bottom staff has performance instructions: *tre corde*, *cresc. corde*, *decresc. poco rall.*, and *E.R. 1*.

Sheet music for guitar, featuring six staves of music. The first four staves are in treble clef, and the last two are in bass clef. Fingerings (e.g., 1, 2, 3, 4, 5) are indicated above the strings. Dynamic markings include *p*, *decresc.*, *una corda*, *pp*, and *cresc. corde*. The music includes various slurs, grace notes, and rests. The bottom staff has performance instructions: *tre corde*, *cresc. corde*, *decresc. poco rall.*, and *E.R. 1*.

The musical score consists of six staves of piano music. Staff 1 (treble and bass) starts with dynamic *p*, followed by *p a tempo* and *cresc.* Staff 2 (treble and bass) shows a dynamic *p* and a crescendo. Staff 3 (treble and bass) includes dynamics *sf* and *p*. Staff 4 (treble and bass) features dynamics *sf*, *m.d.*, *mf*, and *mf*. Staff 5 (treble and bass) shows a dynamic *cresc.* Staff 6 (treble and bass) includes dynamics *tr*, *f*, *p*, *p*, *a)*, *pp*, *ritard.*, *a tempo*, and *dim.*, *pp*.

*a)* Sopprimendo il Mi: si può as-  
sai agevolare un bel legato..

*a)* En supprimant le Mi: on peut  
faciliter un beau legato.

*a)* By the suppression of the E: a fine legato can easily.

*Poco animato*

*cresc.*

> *ff marcatis.*

(*il basso  
non stacc.*)

5    3    2    1

*sf quasi non legato*

*sf*

*sf*

*Poco ritard.*

*a tempo (poco animato)*

*decresc.*

*p*

*pp*

*(senza crescendo)*

*(p)*

*(p)*

*cresc.*

*2*

*5*

*2*

*1*

*1*

*2*

*3*

*tr*

*f*

*ff*

## DUE SONATE

dedicate alla Baronessa von Braun

Op. 14. N. 2.

**Allegro** ♩ = 92 - 96

10.

*p dolce e legato*

*poco cresc.*

*cantabile e sempre dolce*

*p*

*cresc.*

*p subito*

E.R. 1

The musical score consists of five staves of Beethoven's piano music. The first staff begins with a dynamic of *sempre piano*. The second staff starts with a dynamic of *p*. The third staff is marked *cantando*. The fourth staff features a dynamic of *cresc.*. The fifth staff concludes with a dynamic of *f brillante*. Each staff includes detailed fingerings (e.g., 1, 2, 3, 4, 5) and performance markings like slurs and grace notes.

a) È quasi superfluo ricordare che sul pianoforte odierno va ristabilita la vera linea melodica, che i limiti della tastiera non consentivano ai tempi di Beethoven,

cioè: ecc.

a) Il est presque superflu de rappeler que sur le piano moderne il faut rétablir la vraie ligne mélodique, que les limites du clavier ne permettaient pas du temps de

Beethoven: etc.

a) It is almost unnecessary to remind the student that on the modern piano-forte, the melodic phrase must be executed in uncurtailed form which was not possible in Beethoven's time, on account of the limited keyboard:



*legatissimo*

*p*

*decreas.*

*pp*

*f subito*

*stacc.*

*f*

*sempr. più forte*

*poco ritard.*

*a tempo*

*sf<sup>1</sup>*

*sf*

*a)*

*p subito dolce*

a) Lo *sf* esistente in molte edizioni moderne, sulla ⌈, non figura in nessuna delle tre prime edizioni. Sta in sua vece, un *P*, indubbiamente più "beethoveniano".

a) Le *sf* existant dans beaucoup d'éditions modernes, sur le point d'orgue, ne figure dans aucune des trois premières éditions. Il y a, à la place, un *P* indubitablement plus "beethovenien".

a) The *sf* existing in many of the modern editions, on the pause, does not appear in any of the three first editions. In its place there is a *P* undoubtedly more "Beethovenian".

The musical score consists of six staves of piano music. Staff 1 (treble and bass) starts with a dynamic *p*. Staff 2 (bass) has a dynamic *cresc.* Staff 3 (treble) has a dynamic *b) f*. Staff 4 (bass) has a dynamic *sf (ten.)*. Staff 5 (treble) has a dynamic *sf*. Staff 6 (bass) has a dynamic *(ten.)*. Various fingerings are indicated with numbers 1 through 5 above or below the notes. Articulation marks like dots and dashes are also present.

a) Possibile sul pianoforte odierno:



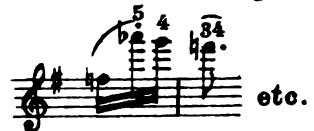
b) Questo *f* non esiste nelle vecchie edizioni, ma è fuori dubbio che si tratta di una omissione involontaria del manoscritto originale.

a) Possible sur le piano moderne.:



b) Le *f* n'existe pas dans les vieilles éditions, mais il est hors de doute qu'il s'agit d'une omission involontaire du manuscrit original.

a) Possible on the modern pianoforte.



b) This *f* does not exist in the old editions, but there is no doubt that this absence is an involuntary omission of the original manuscript.

The image shows a page of sheet music for piano, numbered 213 at the top right. The music is arranged in ten staves, each with a treble clef and a bass clef. The first two staves begin with a common time signature, followed by a section in 2/4 time. The notation includes various note values such as eighth and sixteenth notes, and rests. Performance instructions like "poco rit.", "a tempo", "ff", "sf", "p", "tr", "pp", "cresc.", "p subito", and "sempre piano" are scattered throughout the piece. Fingerings are indicated above certain notes. Measure numbers 1 through 124 are present above the staves. The music concludes with a section labeled "E.R.1".

Sheet music for piano, page 214, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Dynamics: *p*. Fingerings: 5, 1, 3, 2; 4, 2, 5, 3; 4, 2, 4, 2; 4, 2, 5, 4, 1; 5, 1, 4, 2. Measure 6 ends with a fermata over the bass note.

**Staff 2:** Measures 1-5. Fingerings: 4, 2, 5, 4, 2; 4, 2, 4, 2, 5; 5, 2, 4, 1, 3; 2, 4; 2, 4. Measure 6 ends with a fermata over the bass note.

**Staff 3:** Measures 1-5. Fingerings: 2; 4, 5, 4, 2; 3, 2; 1. Measure 6 ends with a fermata over the bass note. Dynamics: *cres.*

**Staff 4:** Measures 1-5. Fingerings: 2; 4, 3, 2; 1, 4, 3, 1; 1, 4, 3, 1; 1, 4, 3, 1. Measure 6 ends with a fermata over the bass note. Dynamics: *p subito*, *cresc.*

**Staff 5:** Measures 1-5. Fingerings: 1, 4, 3, 1; 4, 2, 3, 1; 4, 2, 3, 1. Measure 6 ends with a fermata over the bass note. Dynamics: *f brillante*, *sf*, *f*.

**Staff 6:** Measures 1-5. Fingerings: 4, 2, 3, 1; 4, 2, 3, 1; 4, 2, 3, 1; 4, 2, 3, 1; 4, 2, 3, 1. Measure 6 ends with a fermata over the bass note. Dynamics: *sf*, *p*, *dolce e legatissimo*, *p*.

The musical score consists of five staves of piano music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The music includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and dynamics (e.g., p, f, cresc., decresc., (ten.), sf, dimin.). The score features complex arpeggiated patterns and sustained notes.

a) Chopin diteggiava così questa scala:  
 ma questa  
 curiosa diteggiatura non fa che per gli e-  
 secutori avanzati.

a) Chopin doigtait ainsi cette gamme:  
 mais ce  
 curieux doigté ne convient qu'aux exé-  
 cutants les plus avancés.

a) Chopin fingered this scale thus:  
 but this  
 strange fingering should be adopted by  
 more advanced performers only.

**La prima parte senza ripetizione.**

Andante ♩=88-92

The sheet music consists of five staves of musical notation for piano. The first staff is treble clef, C major, common time. The second staff is bass clef, C major, common time. The third staff is treble clef, G major, common time. The fourth staff is bass clef, G major, common time. The fifth staff is treble clef, G major, common time.

**Staff 1:** Dynamics include *p*, *sf*, and fingerings (e.g., 1-2, 3-4, 5). Performance instruction: *sempre stacc.*

**Staff 2:** Dynamics include *cresc.*, *sf*, and fingerings (e.g., 1-2, 3-4, 5).

**Staff 3:** Dynamics include *p*, *cresc.*, and fingerings (e.g., 1-2, 3-4, 5). Performance instruction: *tr.*

**Staff 4:** Dynamics include *p*, *sf*, and fingerings (e.g., 1-2, 3-4, 5).

**Staff 5:** Dynamics include *p*, *dolce cantando*, and fingerings (e.g., 1-2, 3-4, 5).

a) Il tempo originale - riprodotto in quasi tutte le edizioni - era € .

a) La mesure originale - reproduite dans presque toutes les éditions - était ♂.

a) The original bar-given in almost all the editions-was ¢.

This page contains six staves of musical notation for piano, spanning from measure 54 to 60. The music is divided into two sections: 'Ped. simile' (measures 54-57) and '2.' (measures 58-60). The notation includes treble and bass staves, with various dynamics like *p*, *cresc.*, *sf*, and *sf1*. Articulations include *sf*, *p*, *sf mezzo stacc.*, and *sf* (with a grace note). Performance instructions like '(senza pedale)' and 'E.R.1' are also present. Measure 54 features a dynamic *cresc.* and a grace note. Measure 55 includes a dynamic *p* and a grace note. Measure 56 shows a dynamic *p* and a grace note. Measure 57 ends with a dynamic *p*. Measure 58 begins with a dynamic *cresc.* and a grace note. Measure 59 ends with a dynamic *p*. Measure 60 concludes with a dynamic *p*.

Musical score for piano, page 3, measures 210-211. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 210 starts with a forte dynamic (f) and a common time signature. The melody is played in the treble clef staff, while the bass clef staff provides harmonic support. Measure 211 begins with a piano dynamic (p), followed by a crescendo (cresc.) and a sforzando (sf). The bass clef staff includes the instruction "(senza pedale)". Measure 212 concludes the page.

Musical score for piano, page 10, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between measures. Measure 1 starts with a dynamic *p*. Measure 2 begins with a bass note. Measure 3 has a crescendo dynamic. Measure 4 ends with a dynamic *sf*. The score includes various note heads, stems, and rests. Measures 1-4 are grouped by a brace.

*molto p*

*decresc*

*pp*

*il tema sempre un poco marcato  
(a tempo)*

*p legatissimo*

*il basso piano e senza cantare*

*cresc.*

(*p*)

1 2 1 4 5 4

a) Le edizioni originali avevano:



*il che è perfettamente pos-  
sibile.*

a) Les éditions originales avaient:



*ce qui est parfaitement possible.*

a) The original editions had:



 which is quite possible.

3 4 5 1 2 1 5  
*cresc.* —————— *p*

3 5 4 2 1 5  
*p*

5 5 5 4  
*cresc.*

*p*  
*cresc.* ——————

3 4 1 1 4 2 4 5  
*dim.* —————— *p*

5 4 5 4 5 4  
*cresc.* —————— *f*

5 4 5 4 5 4  
*f*

4 5 4 5 4 5 4  
*decresc.* —————— *p*

una corda *pp*  
sempre più piano  
tre corde *ff*

## SCHERZO

Allegro assai  $\text{d} = 92-96$ 

*p leggerissimo*

*p*

*sf* *p* *cresc.*

*p*

*m.s.* *f*

*p* *p*

*f* *p*

*p*

*f* *p*

*E.R.1*

Musical score for piano, page 221, featuring six staves of music.

**Staff 1:** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*, *pp*. Fingerings: 1, 3, 5; 1, 3, 5; 2. Measure 1: *f*. Measure 2: *p*. Measures 3-4: *pp*.

**Staff 2:** Bass clef, key signature of one sharp (F#). Dynamics: *p*, *p*. Measure 1: *p*. Measures 2-3: *p*.

**Staff 3:** Treble clef, key signature of one sharp (F#). Dynamics: *sf*, *p*, *cresc.*. Measure 1: *sf*. Measures 2-3: *p*. Measures 4-5: *cresc.*.

**Staff 4:** Bass clef, key signature of one sharp (F#). Dynamics: *sf*, *p*. Measure 1: *sf*. Measures 2-3: *p*. Fingerings: (4), (4).

**Staff 5:** Treble clef, key signature of one sharp (F#). Dynamics: *p*, *(5)*, *(f)*, *(f)*, *sf*. Measure 1: *p*. Measure 2: *(5)*. Measures 3-4: *(f)*. Measures 5-6: *(f)*. Measures 7-8: *sf*.

**Staff 6:** Bass clef, key signature of one sharp (F#). Dynamics: *sf*, *decresc.*. Fingerings: 3, 2; 1. Measures 1-2: *sf*. Measures 3-4: *decresc.*

*p dolce*

*sf*      *mf*      *p*

*sf*      *sf*      *sf*

*sf*      *sf*      *sf*

*decresc.*

*pp*

Musical score for piano, page 223, featuring six staves of music. The score consists of two systems of measures.

**Staff 1 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (3-1). Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs (3-2). Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs (4). Bass staff has eighth-note pairs.

**Staff 2 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (2-1). Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs (2-1). Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs (4-2). Bass staff has eighth-note pairs.

**Staff 3 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (4-2-1).
- Measure 2: Treble staff has eighth-note pairs (4).
- Measure 3: Treble staff has eighth-note pairs (1).
- Measure 4: Treble staff has eighth-note pairs (2).
- Measure 5: Treble staff has eighth-note pairs (4).
- Measure 6: Treble staff has eighth-note pairs (1).

**Staff 4 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (sf).
- Measure 2: Treble staff has eighth-note pairs (sf).
- Measure 3: Treble staff has eighth-note pairs (p).
- Measure 4: Treble staff has eighth-note pairs (p).

**Staff 5 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (sf).
- Measure 2: Treble staff has eighth-note pairs (decresc.).
- Measure 3: Treble staff has eighth-note pairs (sf).
- Measure 4: Treble staff has eighth-note pairs (sf).

**Staff 6 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (p).
- Measure 2: Treble staff has eighth-note pairs (p).
- Measure 3: Treble staff has eighth-note pairs (p).

**Staff 7 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (sf).
- Measure 2: Treble staff has eighth-note pairs (p).
- Measure 3: Treble staff has eighth-note pairs (sf).

**Staff 8 (Treble and Bass):**

- Measure 1: Treble staff has eighth-note pairs (cresc.).
- Measure 2: Treble staff has eighth-note pairs (4).
- Measure 3: Treble staff has eighth-note pairs (4).
- Measure 4: Treble staff has eighth-note pairs (sf).
- Measure 5: Treble staff has eighth-note pairs (p).

224

(f)

*p*

*f*

*cresc.*

*sf*

*sf*

*decrescendo*

*una corda*

*pp*

*mp*

*tre corde cresc.*

*p scherzando*

*la m. d. legg.*

*cres.*

E.R.1

Detailed description: The musical score consists of six staves of piano music. Staff 1 (top) starts with a dynamic of *p*, followed by a forte dynamic *(f)*. Staff 2 (second from top) begins with *f* and includes a crescendo instruction. Staff 3 (third from top) features *sf* dynamics. Staff 4 (fourth from top) contains a decrescendo instruction. Staff 5 (fifth from top) ends with *una corda*. Staff 6 (bottom) includes dynamics *pp* and *mp*, and performance instructions *tre corde cresc.* and *p scherzando*. The final staff concludes with *la m. d. legg.* and *cres.* The score is marked with various slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5).

A musical score for piano, featuring two staves. The top staff (treble clef) has a key signature of one sharp. The bottom staff (bass clef) also has a key signature of one sharp. The music is divided into measures by vertical bar lines. Measures 1 through 4 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 5 begins with a bass note followed by a treble note. Measure 6 starts with a bass note and ends with a dynamic instruction 'sf'.

A musical score for piano, page 10, measures 1-5. The top staff uses a treble clef and consists of sixteenth-note patterns. The bottom staff uses a bass clef and shows sustained notes with slurs and dynamic markings 'sf'. Measure 5 ends with a fermata over the bass note. The right hand's sixteenth-note pattern in measure 5 is identical to the one in measure 1. The score concludes with a dynamic instruction 'sf' followed by a measure of rests and a performance direction 'quasi non legato'.

A musical score for piano in G major (two sharps) and common time. The top staff is treble clef, and the bottom staff is bass clef. The music consists of six measures. The first measure shows a melodic line with fingerings: 2, 1, 2, 1. The second measure shows a melodic line with fingerings: 2, 1, 2. The third measure shows a melodic line with fingerings: 1, 3, 4, 3. The fourth measure shows a melodic line with fingerings: 4, 4. The fifth measure shows a melodic line with fingerings: 5, 3. The sixth measure shows a melodic line with fingerings: 5, 3. The bass line consists of eighth notes and sixteenth notes. A dynamic instruction 'cresc.' is placed between the third and fourth measures. Measure numbers 1 through 6 are placed below the measures.

*ff*

*p subito* *leggero*

5

*(p)cresc.*

*la m.s. legg.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and also has a key signature of one sharp. Measure 1 starts with a eighth note followed by a sixteenth note. Measure 2 starts with a quarter note. Measure 3 starts with a eighth note followed by a sixteenth note, with dynamics *sf* (sforzando) and *f* (forte). Measure 4 starts with a eighth note followed by a sixteenth note. The measure numbers 1, 2, 3, and 4 are placed above the corresponding measures. The measure numbers 1, 2, 3, and 4 are placed below the corresponding measures.

Sheet music for piano, 5 staves.

**Staff 1:** Treble clef, key signature of one sharp. Measures 1-5. Dynamics: *sf*, *sf*, *sf*, *sf*. Fingerings: 2, 3; 2, 3; 3, 2, 4, 1, 3; 2, 1, 2, 1, 3. Instruction: *p quasi non legato*.

**Staff 2:** Bass clef, key signature of one sharp. Measures 6-10. Dynamics: *cresc.*, *ff*. Fingerings: 2, 4, 1, 2; 1, 3, 4, 3; 4, 4; 5, 3; 5, 8.

**Staff 3:** Treble clef, key signature of one sharp. Measures 11-15. Dynamics: *leggero*, *p subito*, *(p)*. Fingerings: 4, 3, 3; 4, 4; 4, 4; 4, 4; 1, 1.

**Staff 4:** Treble clef, key signature of one sharp. Measures 16-20. Dynamics: *sf*, *(p)*. Fingerings: 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1.

**Staff 5:** Treble clef, key signature of one sharp. Measures 21-25. Dynamics: *sf*, *(p)*, *sf*, *(p)*, *sf*. Fingerings: 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1.

**Staff 6:** Treble clef, key signature of one sharp. Measures 26-30. Dynamics: *(senza rall.)*, *dim.*, *pp*. Fingerings: 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1; 1, 1, 1, 1.

# SONATA

dedicata al Conte von Browne

Op. 22.

*Composta nel 1800,  
pubblicata nel 1802  
presso Hofmeister, a Lipsia.*

Allegro con brio  $\text{d} = 84 - 88$

11.

Musical score for piano, page 11, first system. The score consists of two staves. The top staff is in treble clef, C major, common time, with a key signature of one flat. The bottom staff is in bass clef, C major, common time, with a key signature of one flat. The tempo is Allegro con brio, indicated by  $\text{d} = 84 - 88$ . Measure 11 begins with a dynamic *p*. The melody is played in the treble staff, while the bass staff provides harmonic support. A crescendo is marked "cresc." in measure 11. The score is written in a clear, professional musical notation style.

Musical score for piano, page 11, second system. The score continues from the previous system. The top staff shows a melodic line with grace notes and a dynamic *fp dolce espress.* The bottom staff features a continuous eighth-note pattern. Measure 53 begins with a dynamic *cresc...* The score maintains its characteristic style with clear markings and musical expression.

Musical score for piano, page 11, third system. The score continues from the previous system. The top staff shows a melodic line with grace notes and a dynamic *f*. The bottom staff features a continuous eighth-note pattern. Measure 42 begins with a dynamic *f*. The score maintains its characteristic style with clear markings and musical expression.

Musical score for piano, page 11, fourth system. The score continues from the previous system. The top staff shows a melodic line with grace notes and a dynamic *f*. The bottom staff features a continuous eighth-note pattern. Measure 1 begins with a dynamic *f*. The score maintains its characteristic style with clear markings and musical expression.

*sf* 5      *p legato*      5 4 3      5 4 5      5 4 3  
*sf p non legato*

*cresc.*

*sf*      *f dim.*      *pp*  
*leggero*

*simile*      *simile*

*cresc.....*

*f*      *sf (mf)*      *sf (mf)*      *sf*      *sf*

E.R.1

Musical score for piano, page 10, measures 85-100. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 85 starts with a dynamic *sf*, followed by *sf decresc.* Measure 86 begins with *pp*. Measure 87 starts with *sf (mf)*. Measure 88 starts with *sf*. Measure 89 starts with *cresc.* Measure 90 starts with *sf*. Measure 91 starts with *sf*. Measure 92 starts with *sf*. Measure 93 starts with *sf*. Measure 94 starts with *p*. Measure 95 starts with *cresc.*. Measure 96 starts with *sf*. Measure 97 starts with *f*. Measure 98 starts with *p*. Measure 99 starts with *sf*. Measure 100 starts with *p*.

a) La simmetria di questa battuta colla corrispondente nell'ultima pagina del tempo esigerebbe la seguente modifica-

zione: Senza voler risolvere in modo assoluto il problema, credo nondimeno che si tratti di un errore del manoscritto originale, e che la modifica di cui sopra (d'altronde perfettamente logica e musicale) possa venire adottata senza eccessivi scrupoli.

a) La symétrie de cette mesure avec la mesure correspondante de la dernière page de ce mouvement exigerait la suivante mo-

dification: Sans vouloir résoudre absolument le problème, je crois pourtant qu'il s'agit d'une erreur du manuscrit original, et que la modification ci-dessus (d'ailleurs parfaitement logique et musicale) peut être adoptée sans trop de scrupules.

a) In order to make this bar symmetrical with the corresponding one of the last page of the movement, it would be necessary to employ the following modification:

Without wishing to resolve the problem in an absolute manner, I am inclined to think that there is an error in the original manuscript, and that the above modification (certainly both logical and musical) can be adopted without any hesitation.

*a)* Il **ff** non riguarda che la mano sinistra. | *a)* le **ff** ne regardent que la main gauche. | *a)* The **ff** only concerns the left hand.

*sempre forte*  
*legato e tenuto sempre*

*poco a poco meno f*

*la mano destra molto leggera*

*decresc.*

*p legatissimo*

*senza pedale*

*più p*

Sheet music for piano, showing six staves of musical notation. The music consists of six measures per staff, with measure numbers 1 through 6 indicated above each staff.

**Staff 1:** Treble clef, key signature of one flat. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs.

**Staff 2:** Bass clef, key signature of one flat. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Dynamics: *pp misterioso una corda*.

**Staff 3:** Treble clef, key signature of one flat. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Dynamics: *(sempre pp)*.

**Staff 4:** Treble clef, key signature of one flat. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Dynamics: *cresc.....*

**Staff 5:** Treble clef, key signature of one flat. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Dynamics: *decresc.* (Measure 4), *poco rall.* (Measure 5).

**Staff 6:** Treble clef, key signature of one flat. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Dynamics: *pp* (Measure 1), *p* (Measure 2), *cresc.* (Measure 4). Measure 5 starts with a bass note followed by eighth-note pairs. Dynamics: *p* (Measure 5), *tre corde* (Measure 6). Measure 6 ends with a bass note followed by eighth-note pairs.

E.R.1

*fp dolce*

*cresc...*

*f*

*f*

*sf*

*p legato*

*non legato*

*sf p*

*sf*

*sf*

The sheet music consists of six staves of musical notation for piano. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and include key signature changes. The music features various dynamics such as *fp dolce*, *cresc...*, *f*, *f*, *sf*, *p legato*, *non legato*, and *sf p*. Performance instructions like *legato* and *non legato* are also present. Fingerings are indicated below certain notes. The music includes a variety of note values, including eighth and sixteenth notes, and rests.



Musical score page 286, featuring six staves of music for two voices (Soprano and Bass) and piano. The score includes dynamic markings such as *cresc.*, *sf*, *f*, *con forza*, *p*, *cres.*, *ff*, *sottovoce*, *decresc.*, *più p*, *pp*, *sf*, *p leggero*, and *ff*. The vocal parts are written in soprano and bass clefs, respectively, while the piano part is in common time. The score is divided into measures by vertical bar lines and includes rehearsal marks (e.g., 1, 2, 3, 4, 5) and measure numbers (e.g., 286).

Adagio con molta espressione  $\text{♩} = 104$ 

*pp dolce assai*

*simile*

*cresc.*

*sf*      *dim.*      *p*

*tr*      *sf p*      *sf p*      *sf pp*

*cantabile*

*mp espress.*

E.R.1

Sheet music for piano, page 238, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: Crescendo (cresc.), Sforzando (sf), Decrescendo (decresc.), Pianissimo (pp).
- Staff 2: Simile (simile), Molto espressivo.
- Staff 3: Pianissimo (p), Dolce (p dolce).
- Staff 4: Crescendo (cresc.), Sforzando (sf), Pianissimo (p).
- Staff 5: Crescendo (cresc.), Sforzando (sf), Pianissimo (p), Sforzando (sf).
- Staff 6: Pianissimo (p), Sforzando (sf), Pianissimo (p).

238

*pp*

*cresc.*

*sf*

*sf*

*sf*

*sf*

*sf*

*dec. simile*

*espress.*

*decresc.*

*p*

*legatissimo*

*(ten.)*

*(ten.)*

*p*

*cresc.*

E.R. 1

Sheet music for piano, page 10, showing six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: *pp subito*, *(pp)*, *simile*
- Staff 2: *cresc.*
- Staff 3: *p*, *cresc.*, *(f)*
- Staff 4: *dim.*, *p*, *tr*
- Staff 5: *tr*
- Staff 6: *cresc.*, *sf*, *decresc.*, *pp*

Fingerings are indicated above the notes in several staves. Measure numbers 32, 31, and 30 are visible at the bottom of the page.

The image shows six staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *sf*, followed by *decreso.* The second staff starts with *pp*. The third staff features a dynamic of *p* and the instruction *sempre sostenuto*. The fourth staff is labeled *molto espressivo*. The fifth staff includes dynamics of *p dolce*. The sixth staff shows a crescendo with *cresc.* and *sf*, followed by a dynamic of *p*. The bottom staff concludes with a dynamic of *pp*.

## MINUETTO

♩ = 112

*p dolce, con grazia*

## **Minore**

*stacc. con forza*

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, F-sharp key signature, and common time. Measure 11 starts with a forte dynamic. Measure 12 begins with a forte dynamic followed by a dynamic marking *sf*. Fingerings are indicated throughout the measures.

*Minuetto da Game*

*Minuetto da Capo  
senza replica.*

a) Oppure:  
*Ou bien:*   
 Otherwise: 
m.s.

## RONDO

Allegretto  $\text{♩} = 76-80$ 

*p dolce e grazioso*

*il basso molto legato*

*cresc.*

*cresc.*

*f*

*p*

*cresc.*

*p*

*sf*

(forte)

*sf*

*p*

*p*

*cresc.*

*f*

*mf*

*cresc.*

*fp*

*cresc.*

*tranquillo e legatissimo*

This block contains five staves of musical notation for piano. The top staff uses treble and bass clefs. The second staff uses a treble clef. The third staff uses a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef. Various dynamics like crescendo, decrescendo, forte, piano, and mezzo-forte are indicated. Fingerings such as 1, 2, 3, 4, 5, and 1234 are shown above or below the notes. Performance instructions like 'tranquillo e legatissimo' and 'sf' (sforzando) are also present. Measure numbers 14, 54, and 41 are marked at the beginning of certain staves.

*p*

*tr*

*3*, *3*, *1*; *2*; *2*, *3*; *1*, *2*; *1*, *2*

*5*

*4*, *5*, *3*; *2*, *5*, *1*; *2*, *3*; *3*, *5*

*cresc.*.....

*p dolce e grazioso*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

E.R. 1

hh

The image shows five staves of musical notation for piano, likely from a piece by Scriabin. The first staff begins with a dynamic of *f*, followed by *p*, *cresc.*, and *p* again. The second staff starts with *f*, followed by *sf*, *marcato e molto energico*, *f>*, *f>*, *f>*, and *sf*. The third staff is labeled *non legato* and features a series of sixteenth-note patterns with hand numbers (1-5) above the notes. The fourth staff begins with *p* and contains eighth-note patterns with hand numbers. The fifth staff starts with *cresc.* and includes sixteenth-note patterns with hand numbers.

*molto forte e ruvido*

A detailed musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures, numbered 8 through 13. Measure 8 starts with a dynamic 'sf' and a 'b' (bend) instruction. Measure 9 begins with a 'sf1' dynamic. Measure 10 features a 'b' instruction and a '12' value. Measure 11 contains a 'sf' dynamic and a '12' value. Measure 12 starts with a 'b' instruction and a '5' value. Measure 13 begins with a 'sf' dynamic and a '5' value. Measure 14 starts with a 'b' instruction and a '5' value. Measure 15 concludes with a 'sf' dynamic and a '5' value. The score includes various note heads with numerical values such as 1, 2, 3, 4, 5, 12, 24, 35, 41, 52, and 53. Measures 8 through 15 are shown, with measure 15 ending on a double bar line.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a dynamic marking of "sempre non legato". The bottom staff uses a bass clef and has a dynamic marking of "p". Both staves contain a series of notes with stems pointing in various directions, and fingerings are written above the notes. The score consists of two systems of music.

*f sf*

*sf*

*sf* *p*

*ben legato*

*p*

*pp*

*cresc.*

*p subito*

*molto legato ed espressivo*

1 3 4 5 2 1 5 2

1-2  
3-4

*cresc.*

*f*

*dim.*

A page from a musical score for piano, featuring six staves of music. The top staff uses a treble clef, while the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 3, 5, 54, and 4 are marked above the staves. Dynamic markings include *p*, *f*, *cresc.*, *sf*, *(forte)*, *tr*, and *tr*. Articulation marks like dots and dashes are also present. The music consists of a mix of eighth and sixteenth-note patterns, with some measures featuring grace notes or slurs.

The image shows a page of sheet music for piano, numbered 251 in the top right corner. The music is arranged in six staves, each with a treble clef and a bass clef. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The music includes various dynamics such as *mf*, *fp*, *cresc.*, *f*, *sf > p*, *pp*, and *poco cresc.*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 13 and 14 are also present. The music consists of six staves of musical notation with various dynamics and fingerings.

*(p)* *cresc. più* *sf*

*a tempo* *p* *cresc.*

*p* *cresc.* *f*

*p* *leggiero* *espress.* *leggiero*

*espress.* *cresc.* *f*

*p* *cresc.* *p* *trill.*

The musical score consists of five systems of piano music, each with two staves (treble and bass). The dynamics and performance instructions include:

- System 1:** Dynamics: *sf (forte)*, *sf*, *sf*, *sf*, *p*. Fingerings: 3 2, 5 1; 5; 2 1; 2 1. Measure numbers: 1, 2, 3, 4, 5.
- System 2:** Dynamics: *sf<sup>2</sup> (forte)*, *sf*, *sf*, *sf*, *sf*. Fingerings: 1 3 2 3, 1; 2 4 3 1, 3; 1 3 2, 1, 3.
- System 3:** Dynamics: *p a) cresc.*, *(mf)*, *cresc. sempre*. Fingerings: 4 1, 5 1, 5 1, 1 2; 3 1, 2 3 1, 1, 3; 5 1, 1, 1.
- System 4:** Dynamics: *f*, *ff*, *p subito*. Fingerings: 1, 1; 2 1, 3 1; 3 5 4, 5 4 3.
- System 5:** Dynamics: *pp*, *p ff*. Fingerings: 4 3, 3; 3 5 4, 3 5 4 8; 2 1, 1; 2 1, 4 1; 5 2 1, 1.

a) Questo *P* non esiste nelle prime edizioni. Non esito però a segnarlo, perché la sua assenza rende inintelligibile il *cresc.* delle battute seguenti.

a) Ce *P* n'existe pas dans les premières éditions. Je n'hésite pourtant pas à le marquer, parce que son absence rend inintelligible le crescendo des mesures suivantes.

a) This *P* does not exist in the first editions. Nevertheless I have added it, as its absence would render the crescendo of the following bars unintelligible.

# **SONATA**

## **dedicata al Principe Carlo von Lichnowsky**

Op. 26.

*Composta nel 1801,  
pubblicata in Marzo 1802  
presso Cappi, a Vienna.*

## **Andante con Variazioni ♫ =84-88**

12.

p cantabile

*p*

*cresc.*

*p*

*sf*

*p*

*espress.*

*sf*

*cresc.*

*sf*

*cresc.*

*p*

*cresc.*

*p*

*sf*

*p*

*sf*

*cresc.*

*p*

*sf*

*cresc.*

*p*

a) Un lieve *ritenuto* è qui di uso tradizionale; *a tempo* la battuta seguente. Idem in tutte le variazioni.

a) Un léger ritenuto est ici traditionnel; a tempo la mesure suivante. Idem dans toutes les variations.

a) A slight *ritenuto* is the traditional rendering here; *a tempo* in the bar following. The same in all variations.

VAR. I.

## VAR. II.

Poco più mosso  $\text{♩} = 96 - 100$ 

a) È indispensabile accentuare leggermente il disegno melodico interno:

a) Il est indispensable d'accentuer légèrement le dessin mélodique intérieur:

a) It is essential to accentuate slightly the melodic inward design:



a) Il accord che hanno quasi tutte le edizioni per primo accordo, è assolutamente erroneo.

a) L'accord qui figure ici dans presque toutes les éditions, est absolument erroné.

a) The chord given as the first in nearly all editions is absolutely wrong.

## VAR. III.

Di nuovo più lento

The musical score consists of five staves of music for two voices. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The music is in 3/8 time. Various dynamics are indicated throughout, including *p*, *sf*, *cresc.*, *sf (ma non troppo)*, *f*, *p*, *sf ten.*, *p sost.*, and *cresc.*. Articulation marks like *sf* and *p* are placed under specific notes. Performance instructions like *ped. idem semper*, *ped. sempre simile*, and *ped. come sopra* are scattered across the staves. Measure numbers 1 through 5 are visible above the staves.

a) Sul manoscritto e nella prima edizione



dizione (pubblicata dallo stesso Cappi,) corretta ed approvata da Beethoven, ha le legature dei *mi* spostate due 16<sup>mi</sup> più oltre. Indubbiamente Beethoven corresse quella volta personalmente l'errore, mentre invece tutte le edizioni ulteriori si trasmettevano poi una versione sbagliata.

a) Sur le manuscrit et dans la première é-



dition il y a etc. Pourtant dans la 2<sup>e</sup> édition (publiée par Cappi également,) corrigée et approuvée par Beethoven, les liaisons des *mi* sont placées deux doubles croches plus loin. Sans doute Beethoven avait, cette fois-là, corrigé lui-même l'erreur, tandis que toutes les éditions ultérieures se sont transmises depuis une version incorrecte.

E.R.1

a) In the manuscript and in the first edi-



tion is found etc. However, the second (published by the same Cappi,) corrected and approved by Beethoven, has the tie between the two E's placed two semiquavers further on. Undoubtedly Beethoven, in this particular instance, corrected the error himself, while all other editions have transmitted an incorrect version.

L'istesso tempo<sup>a)</sup>

The musical score for Variation IV consists of six staves of piano music. The first staff starts with a treble clef, a key signature of four flats, and a common time. The second staff starts with a bass clef, a key signature of four flats, and a common time. The third staff starts with a treble clef, a key signature of four flats, and a common time. The fourth staff starts with a bass clef, a key signature of four flats, and a common time. The fifth staff starts with a treble clef, a key signature of four flats, and a common time. The sixth staff starts with a bass clef, a key signature of four flats, and a common time. The music is characterized by complex chords, rhythmic patterns, and dynamic markings such as pp, grazioso, sempre staccato, senza Ped., cresc., sf, p, m.s., and legatissimo. Fingerings are also present above the notes.

*a)* Il più mosso che taluni commentatori - (Cesi, p.e.) hanno segnato per questa variazione, è, secondo me, irriverente verso l'autore e, inoltre, di pessimo gusto. Il tempo deve essere quello del tema.

*b)* L'impossibilità di legare

può venir rimediata con un minuscolo tocco di pedale, il quale però non comprometta lo staccato della mano sinistra.

*a)* Le plus mosso que certains commentateurs (Cesi, par ex.) ont indiqué pour cette variation est, selon moi, irrévérencieux pour l'auteur et, de plus, de très mauvais goût. Le mouvement doit être celui du thème.

*b)* On peut remédier à l'impossibilité de lier

par une minuscule touche de pédale, laquelle pourtant ne doit pas compromettre le staccato de la main gauche.

*a)* The più mosso that certain commentators (e.g. Cesi) have indicated for this variation is, to my mind, irreverent towards the composer, and moreover, in very bad taste. The tempo should be the same as that of the theme.

*b)* The impossibility of playing

may be overcome by a slight touch of the pedal, which however, must not compromise the staccato of the left hand.

VAR. V.

260 VAR. V.

*dolcissimo*

*p* *legatissimo*

una corda sino alla fine

*cresc.*

*p*

*espressivo*

*cresc.*

*p* *mf*

*ten.*

*sf*

*sf*

*Led. sempre simile*

ten.

*cresc.*

*p espressivo*

*ped. sempre ad ogni*

*cresc.*

*p*

*molto espressivo*

*ped. sempre ad o.*

*-gni* *d* *sino alla fine del pezzo*

*crescendo*

*pp cresc. poco*

*p*

*a)*

*attacca lo scherzo*

a) Il manoscritto e le migliori edizioni segnano, in questa battuta, la *d* *sensu punto*. Questo significa evidentemente che l'autore sottintendeva il primo tempo collegato allo *sotervo*.

a) Le manuscrit et les meilleures éditions indiquent dans cette mesure la *d* non pointée. Ceci signifie évidemment que, dans l'intention de l'auteur, le premier mouvement et le scherzo devaient se jouer sans interruption.

a) The manuscript and the best editions, in this bar, have indicated *d* without pause. Evidently this implies that the composer intended the first movement and the *scherzo* to be played without a break.

## SCHERZO

*La prima parte senza ripetizione*Allegro molto  $d=100$ 

$\frac{3}{4}$

$p$

$sf$

$ten.$

$tre corde$

$f$

$sf$

$sf$

$p$  *staccatissimo*

$decresc.$

$pp$

*una corda*

*morendo*

*mf subito marcato*

*cresc.*

$tre corde$

E.R.1



*a)*

*a)* Di grave difficoltà è, in questa marcia, il misurare esattamente il ritmo fondamentale  $\text{dot} \cdot \text{dot} \cdot$ . Moltissimi esecutori, nella prima parte, allungano la  $\text{dot}$  così da trasformare quasi l'eroico  $\text{dot} \cdot \text{dot} \cdot$  in un poverissimo  $\text{dot}^3 \text{dot}$ ; viceversa, nel "maggior", accorciano la stessa  $\text{dot}$ , nel grandioso:

come se fosse una vera  $\text{dot}$ . L'interprete intelligente avrà qui una ottima occasione di ricordarsi che la maggior potenza del genio beethoveniano sta nel RITMO...

*a)* La grande difficulté de cette marche est d'observer exactement le rythme fondamental  $\text{dot} \cdot \text{dot} \cdot$ . Beaucoup d'exécutants, dans la première partie allongent la  $\text{dot}$  de façon à transformer presque l'héroïque  $\text{dot} \cdot \text{dot} \cdot$  en un faible  $\text{dot}^3 \text{dot}$ ; tandis que dans le "maggior", il raccourcissent la même  $\text{dot}$ , dans le grandioso:  $\text{dot} \cdot \text{dot} \cdot$  comme si elle était une véritable  $\text{dot}$ . L'interprète intelligent aura ici une excellente occasion de se souvenir que le RYTHME est la principale force du génie beethovenien...

E.R.1

*a)* The great difficulty in this march is to observe correctly the fundamental rhythm  $\text{dot} \cdot \text{dot} \cdot$ . Many performers in the first part lengthen  $\text{dot}$  in such a manner as almost to transform the heroic  $\text{dot} \cdot \text{dot} \cdot$  into a weakling  $\text{dot}^3 \text{dot}$ ; vice versa, in the "maggior", they shorten the same  $\text{dot}$ , in the grandioso:  $\text{dot} \cdot \text{dot} \cdot$  as if it were a real  $\text{dot}$ . The intelligent interpreter will here have an opportunity to remind himself that the RHYTHM is the principal force of the "Bethovian" genius.

(ten.)

*sf*

*sf*

*fp*

*p (più dolce)*

*cresc.*

*tr.*

*(ten.)*

*bb* *(ten.)*

*f*

*più f*

*(ff)*

*ff*

### Maggiore

*grandioso e colla massima rigidezza ritmica*

a)

*p oresp.*

*f*

*(quasi tromba)*

*ff*

*p cresc.*

*f*

*ff*

*senza ped.*

*le ♩ sempre rigorosamente misurate*

*sf*

*sf*

3

2

1

a) Siccome è evidente che questo tremolo (come i seguenti) intende evocare un rullo eroico di tamburi, la notazione ritmica di Beethoven risulta insufficiente. Credo più conforme all'intenzione estetica dell'autore un vero tremolo molto stretto, e quindi non rigidamente misurato.

a) Comme il est hors de doute que cet tremolo (ainsi que les suivants) doit évoquer un roulement héroïque de tambours, la notation rythmique de Beethoven est insuffisante. Je crois plus conforme à l'intention esthétique de l'auteur un vrai tremolo très serré, et par conséquent non mesuré.

a) As there is no doubt that this tremolo (and likewise the following) is intended to represent the heroic roll of drums, Beethoven's rhythmical notation is insufficient. I believe that a real tremolo, very rapid and therefore unbarred, is more conformable to the aesthetic intentions of the composer.

5 3      4 2      4 2  
*p cresc.*      *ff*      *p cresc.*      *f*      *ff*

*sf*      *sf*      *1.*      *2.*  
*p*

(grave e pesante)  
*p*      (senza Ped.)

*cresc.*      *p*  
*senza Ped.*

*cresc.*      *sf*      (forte)  
*marcato*

*p*  
*p*      *p*      *p*  
*E.R.1*

The musical score consists of six staves of music for orchestra, spanning approximately 15 measures. The score includes dynamic markings such as *p subito*, *pp*, *sf*, *ff*, *sf*, *f*, *più f*, *(ff)*, *ff*, *p*, *cresc.*, *tr.*, *sf*, *p*, *cresc.*, *sf*, *sf meno*, *decresc.*, *una corda*, and *pp*. Articulation marks like *ten.* (tenor), *v.* (vibrato), and *attacca il finale* are also present. Measure numbers 35, 4, 54, and 5 are indicated above certain measures. The score concludes with a final instruction: *a) Analogamente alla fine del I° tempo, l'ultima battuta incompleta indica che si deve attaccare subito il tempo seguente.*

*a) Analogamente alla fine del I° tempo, l'ultima battuta incompleta indica che si deve attaccare subito il tempo seguente.*

*a) De même qu'à la fin du premier mouvement, la dernière mesure incomplète indique que l'on doit attaquer tout de suite le mouvement suivant.*

*a) Similar to the ending of the first movement, the final bar, being incomplete, indicates that the following movement is to be played at once without a break.*

Allegro ♩ = 138

*p*  
tre corde

forte

*stacc.*

*cresc.*

*stacc.*

*f* *sf*  
*ben tenuto (non staccato)*

*sf*

*sf*

*sf*

*(sf)* *p*

*ten.*

a) *p*

4 2 5 1

4 1 5 2

*cresc.*

*p*

a) Sul pianoforte moderno a grande sonorità, è consigliabile di prendere già *p* questo primo basso, onde poter poi suonar leggermente la mano destra.

a) Sur le piano moderne à grande sonorité, il vaut mieux prendre déjà *p* cette première basse, pour pouvoir ensuite jouer légèrement la main droite.

a) On the modern pianoforte, with its great sonority, it is advisable to play this first bass part *piano* from the start, so as to be able to play the right hand part lightly.

4 4 4 4

*espress.*

*espress.*

*espress.*

*espress.*

*espress.*

*cresc.*

Musical score page 271, measures 1-2. Treble and bass staves. Key signature: two flats. Measure 1: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *f*, *non legato p*, *cresc.*

Musical score page 271, measures 3-4. Treble and bass staves. Key signature: two flats. Measure 3: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 4: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: *f*, *p*, *cresc.*, *f*.

Musical score page 271, measures 5-6. Treble and bass staves. Key signature: two flats. Measures are numbered 1.1, 2.1, 3, 4, 5. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*.

Musical score page 271, measures 7-8. Treble and bass staves. Key signature: two flats. Measures are numbered 6, 7, 8. Dynamics: *f*, *p*, *f*, *p*, *f*, *f*, *p*.

Musical score page 271, measures 9-10. Treble and bass staves. Key signature: two flats. Dynamics: *cresc.*, *p*.

1

2

3

4

5

6

*espress.*

*espress.*

*espress.*

*espress. cresc.*

*f*

*forte*

*sf*

*sf*

*sf*

E.R.1

stacc.

cresc.

*f ssf*  
ben tenuto (non staccato)

*p*

*sf*

*pp*

*decresc.*

*svanendo, ma senza rall.*

*una corda*

*l'ultima nota senza*

a) Vedi più sopra nota analoga.

a) Voir précédemment la note analogue.

a) See similar note above.