



A. J. Philipp

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

A. C.
Roma, 1919.

SONATE

PER
PIANOFORTE

DI

L. VAN BEETHOVEN

Nuova edizione critica, riveduta e corretta

da

ALFREDO CASELLA

E.R. 1.

Volume I.

E.R. 2.

Volume II.

E.R. 3.

Volume III.

EDIZIONE RICORDI

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SONATA

dedicata al Conte Francesco von Brunswick

Op. 57.

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Allegro assai ♩. = 126
 (sottovoce e misterioso)

23. *pp*

1 C.

pp

(espr.)

poco ritard. - 3 - - 4 - - - *a tempo*

pp *f subito*

3 Corde

(a) Tutte le ♯ (senza eccezione alcuna) precedenti i trilli di questo pezzo vanno eseguite in batture, cioè coincidendo esattamente coll'accordo sottostante. È ovvio insistere sull'indispensabilità espressiva di questa interpretazione, corroborata da mille ragioni storiche, estetiche e tecniche.

(a) Toutes les ♯ précédant les trilles de ce morceau (sans aucune exception) doivent être exécutées sur les temps, c'est à dire en coïncidant exactement avec l'accord correspondant. Il est inutile d'insister sur la nécessité expressive de cette interprétation, appuyée sur mille raisons historiques, esthétiques et techniques.

(a) All the ♯ preceding the trills of this piece (without any exception) must be played on the beat, that is to say, by coinciding exactly with the corresponding chord. It is unnecessary to insist on this interpretation, which the expression demands, and which is supported by a thousand considerations, historical, technical and aesthetic.

(a)

con molta forza

sf

(b)

pp
1 C.

ff marcatissimo
3 C.

p
1 C.

ff marcatissimo

1 C.

p

ff

3 C.

p

1 C.

(agitato)

(a) Sono assai raccomandabili le seguenti modificazioni:

m.d.
r.h. 4 5
2 5 2
m.s. (sopra)
m.g. (au dessus)
l.h. (above)

ecc.
etc.

(a) Les modifications suivantes sont très recommandables:

oppure:
ou bien:
or else:

m.d.
2 1 4 2 5 2
m.s.

ecc.
etc.

(b) Non si debbono marcare i quarti di questa battuta, nè delle analoghe quattro seguenti! Tale ingenuo accento nuocerebbe al grandioso disordine ritmico del periodo.

(b) Il ne faut pas marquer les temps de cette mesure, ni des mesures analogues qui suivent! Un accent aussi naïf nuirait au grandiose désordre rythmique de cette période.

(a) The following modifications are much to be recommended:

(b) Neither in this bar, nor in the similar bars following should the beats be marked. Such ingenuous accentuation would destroy the grand rhythmical disorder of this passage.

sempre molto espress.

(sempre 1 C.)

sf *p*

(sopra la m.d.)

sf *p* *dimin.*

(poco allargando)

pp *ten.*

(tranquillo e nobile)

(Meno mosso) ♩. = 108 a)

(sempre 1 C.)

dolce

3 ben legato

cresc. *p subito*

(a) E quasi superfluo ricordare che il secondo tema di questo "allegro" non può non venir suonato alquanto più lento del primo (vedi prefazione).

(a) Il est presque superflu de rappeler qu'il est impossible de ne pas jouer le second thème de cet allegro un peu plus lentement que le premier (voir la préface).

(a) It is almost superfluous to remind the student that it is impossible not to play the second theme of this *allegro* a little slower than the first (see preface).

espress. *legatissimo*

f *sf* *p* *m.s.* *m.d.* *pp sempre senza affrettare (sempre 1 C.)*

senza cresc.

(Di nuovo allegro assai molto marcato)

3 C. f improvvisamente

ff *simile* *sf*

f

ff *sf* *simile*

The musical score consists of several systems of staves. The first system shows a treble clef staff with a melodic line and a bass clef staff with accompaniment. Dynamics include *sf* and *sfp*. A marking *(a)* is present. The second system continues the piece with dynamics *p* and *sfp*. The third system features a *diminuendo* marking and a *4. G.* instruction. The fourth system is marked *(tranquillo)* and includes dynamics *pp* and *(meno pp)*. A marking *(b)* is also present. The score includes various musical notations such as slurs, ties, and fingerings.

(a) La versione originale di questa battuta era:

(a) La version originale de cette mesure était:

(a) The original version of this bar was:

This block shows the original version of a specific bar from the score. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The dynamic marking is *sf*. The notation includes a slur and a fermata. The text "ecc. etc." is written to the right of the notation.

Però, dietro l'esempio di Klindworth, ho creduto doveroso di sostituirvi la presente modificazione che rende la battuta simmetrica colla sua ulteriore ripetizione in Fa min. Errore del manoscritto? oppure antichi scrupoli di ordine pianistico? Non so; ma nell'uno come nell'altro caso la rettificazione s'impone da sè.

Pourtant, suivant l'exemple de Klindworth, j'ai cru devoir y substituer la présente modification qui rend la mesure symétrique à sa répétition ultérieure en Fa min. Erreur du manuscrit? Antiques scrupules d'ordre pianistiques? Je ne sais; mais dans l'un ou l'autre cas la rectification s'impose.

Following the example of Klindworth, however, I have felt obliged to substitute the present modification here given, which makes the bar symmetrical with its final repetition in F minor. An error in the manuscript? Or scruples of a pianistic order of bygone days? I do not know; but in one case or the other the rectification justifies itself.

(b) Degna di nota la soppressione del classico ritornello di primo tempo, la quale si riscontra qui per la prima volta (ecettuate le due Sonate Op. 27, ove però il primo tempo non è di forma tradizionale). Ritroveremo ancora questa innovazione nelle Sonate Op. 90, 101, 109, 110.

(b) Il faut noter la suppression de la classique reprise de premier mouvement qui se rencontre ici pour la première fois (exception faite pour les deux Sonates Op. 27 dans lesquelles d'ailleurs le premier mouvement n'est pas de forme traditionnelle). Nous retrouverons cette innovation dans les Sonates Op. 90, 101, 109, 110.

(b) The suppression of the classical "repetition of the first movement" is worthy of note. It is here met with for the first time (with the exception of the two Sonatas Op. 27 in which, however, the first movement is not in the traditional form). We shall again come across this innovation in Sonatas Op. 90, 101, 109, 110.

First system of musical notation. The right hand features a melodic line with trills and slurs, marked with fingerings (1, 2, 3, 4, 8) and a trill symbol. The left hand provides harmonic accompaniment. Performance instructions include "(sempre 1 C.)" and "(p)".

Second system of musical notation. The right hand continues with melodic lines and trills, marked with fingerings (2, 4, 8) and a trill symbol. The left hand accompaniment includes dynamic markings such as "(p)" and "sf".

Third system of musical notation. The right hand features a trill with fingerings (2, 4, 8) and a trill symbol. The left hand accompaniment includes dynamic markings "(p)", "sf", and "p". The system concludes with the instruction "3 C. (risoluto)" and "f marcatis-".

Fourth system of musical notation. The right hand has a rapid sixteenth-note passage marked "(f)" and "simile". The left hand accompaniment includes the instruction "simo e non legato".

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (2, 3, 5). The left hand accompaniment includes the instruction "non legato".

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 4, 5, 2, 1, 3, 5, 2, 1, 4, 1, 1, 1, 1, 1). The left hand accompaniment includes the instruction "(sempre forte e risoluto)".

(a) È da osservarsi che il basso:

sembra racchiudere
allo stato latente il motivo:

Questa osservazione può essere utile per il conseguimento della giusta espressione.

(a) Il est à remarquer que la basse:

parait renfermer à
l'état latent le motif:

Cette observation peut être utile pour la recherche de la juste expression.

(a) It should be noticed that the bass:

seems to contain in its
latent form the motive:

This observation may be helpful towards the discovery of the right expression.

sempre molto espr.

p

$\frac{4}{2}$ (sempre 1 C.)

sf

p

dim.

pp

(Calmando) molto espress.

cresc.....

3 C.

f

(Meno mosso)

(nobilmente)

p dolce

1 C.

cresc.....

3 C.

f

(senza dim.) p subito

cresc.

stringendo

f *sempre più f*

12

ff con tutta la forza

la parte inferiore sempre marcatissima

Versione per la tastiera moderna:
Version pour le clavier moderne:
Version for the modern keyboard:

(a) Riesce assai vantaggioso, per l'intensità dinamica, di prendere la prima nota colla m.d., tenendola, beninteso, col pedale destro:

m.d. *m.s.* *ecc.*

(a) Il est très avantageux, pour l'intensité dynamique, de prendre la première note avec la m.d. (en la tenant, bien entendu, avec la pédale droite):

m.d. *m.s.* *eto.*

(a) It is of great advantage, for the dynamic intensity, to take the first note with the right hand (sustaining it, of course, with the right pedal):

m.d. *m.s.* *eto.*

simile

(a) *ff* (*feroce*)

ritornando....al....

sfp *dimin:.....*

1 3 2 1 3 2 *simile*

(a) Io uso e raccomando questa modifi-
zione:

(a) J'emploie et je recommande cette mo-
dification:

(a) I make use of, and recommend, this
modification:

(*martellato*)

ff (*feroce*)

N.B. Non è indispensabile misurare rigidamente il tremolo, purchè lo si eseguisca molto denso e *ff*.

N.B. Il n'est pas indispensable de mesurer rigoureusement le tremolo, pourvu qu'on l'exécute très serré et *ff*.

N.B. It is not absolutely necessary to "measure" rigorously the tremolo, provided that it is played very rapidly and *ff*.

(*ad*)

(*ritornando al tempo primo*)

sfp *dimin:.....*

1 C. ecc. etc.

1 3 2 1 3 2 1

I. Tempo

1 C.
pp (tenebroso e confuso)

(sempre pp)
simili

(a)
(sf poco)

crescendo poco a poco

espress.
(m.d.)

3 C.
cresc. molto
(molto marcato, quasi timpani)

(a) Questo sf è di Liszt. Mi sembra che non si possa farne a meno.

(a) Ce sf est de Liszt. Il me semble qu'on ne peut s'en passer.

(a) This sf is by Liszt. It seems to me that one cannot dispense with it.

allargando *(Grandioso)* (a)

(a) Vedi nota (b) nella seconda pagina.

(b) L' aspra, così espressiva dissonanza

(a) Voir la note (b) de la seconde page.


(b) L' âpre dissonance, si expressive

(a) See note (b) on the second page.

(b) The harsh dissonance, which is so expressive

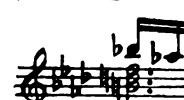
(a) Vedi nota (b) nella seconda pagina.

(b) L' aspra, così espressiva dissonanza

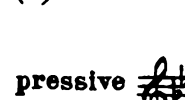
 , risultante qui dall' appoggiatura del trillo, basta da sola a giustificare quanto sta detto nella nota (a), alla prima pagina di questa Sonata.

(a) Voir la note (b) de la seconde page.

(b) L' âpre dissonance, si expressive

 , résultant ici de l' appoggiature du trille, suffit à justifier ce qui est dit dans la note (a) de la première page de cette Sonata.

(a) See note (b) on the second page.

(b) The harsh dissonance, which is so expressive  , resulting from the appoggiatura of the trill, is alone sufficient to justify what has been said in note (a) of the first page of this Sonata.

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

sf *p* *dim.*

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

5 (poco allargando) *ten.* *pp*

tranquillo e nobile

(Meno mosso)
(sempre 1 C.)
dolce e molto piano

5 4 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5

cresc. *P subito*

espress. *trm* *trm* *trm* *legatissimo*

f *sf* *m.d.* *PP sempre senza affrettare*
(sempre 1 C.)

(a)

(a) Il manoscritto non porta qui l'appoggiatura. Trattasi visibilmente di una omissione. Bülow segna: ; a me sembra invece infinitamente preferibile il Fa#, perchè simmetrico della prima volta ed assai più nobile ed espressivo del La.

(a) Le manuscrit ne porte pas ici l'appoggiature. Il s'agit visiblement d'un oubli. Bülow indique: ; le Fa# au contraire me semble infiniment préférable, parce que symétrique de la première fois et beaucoup plus noble et plus expressif que le La.

(a) The manuscript does not contain here the appoggiatura. Obviously it is a question of omission. Bülow indicates: ; on the contrary to me the F# is infinitely preferable, because the symmetry of the "first time" is much more noble and expressive than the A.

senza cresc.

(di nuovo allegro assai)
marcatissimo

f improvvisamente

ff *sf* *simile*


ff *sf* *simile*

ff *sf* *simile*


ff *sf* *simile*

The musical score consists of six systems of piano music. Each system is written for both the right and left hands. The first system begins with a piano (*p*) dynamic and features a series of chords in the right hand and chords in the left hand, with *sfp* markings. The second system continues with *sf p* dynamics and includes a *diminuendo* instruction with a circled '(a)' marking. The third system is marked *pp* and features a dense texture of chords in the right hand. The fourth system includes markings for 45 and 15. The fifth system includes markings for 5 and 3. The sixth system includes a *cresc* instruction and a 3 C. marking. Fingerings and articulations are indicated throughout the score.


(a) Bülow modificò così l'ultimo quarto

della battuta: . Però tale versione risulta assolutamente arbitraria, non conforme né al manoscritto autografo della Biblioteca del Conservatorio di Parigi, né alle prime edizioni.

(a) Bülow modifie ainsi le dernier temps

de la mesure: . Cette version est absolument arbitraire, n'étant conforme ni au manuscrit autographe de la Bibliothèque du Conservatoire de Paris, ni aux premières éditions.

(a) Bülow thus modifies the last beat of

the bar: . This version, however, is absolutely arbitrary, and is conformable neither to the autograph manuscript of the "Bibliothèque du Conservatoire de Paris" nor to the first.

(senza ritardare, ma tranquillo)

p dolce
1 C.
4

cresc.
3 C.
f

sf

ff con molta forza

sempre ff

The musical score is written for piano and consists of eight systems of staves. The first system begins with the tempo marking '(senza ritardare, ma tranquillo)' and the dynamic '*p dolce*'. The first system includes a first ending bracket labeled '1 C.' and a fourth ending bracket labeled '4'. The second system features a crescendo marking '*cresc.*' and a third ending bracket labeled '3 C.'. The third system includes a sforzando marking '*sf*'. The fourth system includes a fortissimo marking '*ff con molta forza*'. The fifth system includes the marking '*sempre ff*'. The score is filled with complex piano textures, including arpeggiated chords, sixteenth-note patterns, and various fingering indications (1-5) throughout.

simile

sempre più forte

simile

sempre simile

Oppure:
 Ou bien:
 Or else:

ff con tutta la forza

ff (con tutta la forza)

ff

rit. **Adagio**

dim. **1 C.** *espress.* *pp* (a)

(sempre espress.)

(a) Questo — è assai enigmatico. Io sono ognor più convinto che l'intenzione di

Beethoven fosse questa:

e suggerisco agli altri questa mia idea, onde ciascuno possa usarne, se essa gli appare giusta.

(a) Ce — est très énigmatique. Je suis de plus en plus convaincu que l'intention

de Beethoven était:

et je suggère aux autres cette idée, pour que chacun puisse en profiter, si elle lui semble juste.

(a) This — is very puzzling. I am more and more of the conviction that Beetho-

ven's intention was this:

and I suggest this to others, so that each may draw advantage from it, if he thinks it justifiable.

Più allegro ♩ = 160

3 C. *ff* *(molto agitato)* *p*

p

This system shows the beginning of the piece. The right hand starts with a series of chords marked with 'V' and then a melodic line with fingerings 1, 2, 4, 5, 4, 3, 1, 4, 2. The left hand has a steady accompaniment with fingerings 1, 2, 4 and a dynamic marking of *p*.

cresc. *sf*

This system continues the melodic development in the right hand with fingerings 4, 5, 5, 5, 4, 5, 4, 5. The left hand accompaniment features a *cresc.* marking and a dynamic shift to *sf*.

sf *sf sempre più f*

The right hand continues with melodic patterns using fingerings 5, 4, 5, 4, 5, 4, 5, 4, 5. The left hand accompaniment has fingerings 4, 5, 4, 5, 4, 5, 4, 5 and a dynamic marking of *sf sempre più f*.

sf *martellato* *ff sf sf*

This system introduces the *martellato* (staccato) effect. The right hand has fingerings 5, 4, 5, 5, 4, 5, 5. The left hand has fingerings 4, 4, 4, 4 and dynamic markings *ff sf sf*.

sf *sf* *sf sf* *simile*

The final system shows the continuation of the *sf* dynamic. The right hand has fingerings 5, 4, 2, 1, 4, 2, 1, 4, 2, 1. The left hand has fingerings 2, 4, 2, 4 and a *simile* marking.

(a) Mi sembra più drammatico, più impressionante di fare qui un *mf* (od anche *P*) subito, e crescere quindi le tre battute sino al *ff*.

(b) Più adatto per mani piccole:

(c) Idem:

(d) Da Bülow:

(a) Il me semble plus dramatique, plus impressionnant, de faire ici un *mf* (ou même *P*) subito, et d'augmenter ensuite les trois mesures suivantes jusqu'au *ff*.

(b) Pour les petites mains:

(c) Idem:

(d) D'après Bülow:

(a) It seems to me more dramatic and more expressive to make here a *mf* (or even a *P*) subito and in the three following bars to make a *crescendo* up to *ff*.

(b) Better adapted for small hands:

(c) Idem:

(d) After Bülow:

Andante con moto ♩ = 100

p e dolce sempre legato

(ten.)

sfp

Tutto l'Andante 1 Corda

espress.

Più agevole Plus facile Easier

(sempre p)

espress.

p

Var. I.
(la m.d. senza espressione)

(ten.)

p b) legatissimo e con espressione

senza pedale



1. 2.

p cresc.



ten. espr. ten.

f



ten. ten.

a) Si abbia cura di eseguire colla massima precisione ritmica questa  e di non trasformarla, come troppo sovente accade, in una 

b) Si noti bene che Beethoven non segnò nea sun punto sopra alcuna nota della m.d. durante tutta la prima variazione. Niente «staccato», dunque, ma invece una rigida osservanza dei valori scritti

a) Il faut avoir soin d'exécuter cette  avec la plus grande précision rythmique et de ne pas la transformer en une , comme il arrive trop souvent.

b) A noter que Beethoven n'a marqué aucun point sur aucune note de la m.d. pendant toute la première variation. Pas de «staccato» donc, mais au contraire une observation rigoureuse des valeurs écrites.

a) One should take to play this  with the greatest rhythmical precision and not transform it into a  as too often happens.

b) It should be observed that Beethoven has put no dot on any note in the right hand during the whole of the first variation. No «staccato» therefore, but on the contrary a rigorous observation of the right value of the written notes.

Var. II. (sempre l'istesso tempo)

P legatissimo *sf* *p*

1. 2. *sf* *p*

1. 2. *sf* *p* *sf (poco)* *sf adom.*
piano e molto leggiero
senza pedale

sf *f (non molto)*

sf (sempre sf poco) *f*

a) La raccomandazione bülowiana, di suonare cioè nel seguente modo la m.d. della

2^a variazione:

è resa superflua dall'uso odierno del pedale.

b) La legatura dei la figura omessa, per visibile errore, sull'autografo.

a) La recommandation de Bülow de jouer de la façon suivante la m.d. dans la 2^{ème}

variation:

est rendue superflue par l'usage moderne de la pédale.

b) La liaison des la est omise, visiblement par erreur, dans le manuscrit autographe.

a) Bülow's recommendation to play in the following manner the right hand in the 2nd

variation:

is reduced superfluous by the modern employment of the pedal.

b) The tie binding the two A's is omitted, obviously by mistake, in the autograph.

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes *sf* (sforzando) accents. The second system also starts with *p* and features *sf* accents. The third system includes *p* and *sf* markings. The fourth system features a *cresc.* (crescendo) marking. The fifth system includes *ten.* (tenuto) markings and a *ff* (fortissimo) dynamic. The sixth system concludes with a *dolce* (dolce) marking. Fingerings are indicated by numbers 1-5 above notes throughout the piece.

a) Modificazione che uso da parecchi anni:

a) Modification que j'emploie depuis plusieurs années:

a) A modification that I use since a number of years:

The example shows a short musical phrase with fingerings: 3, 5, 3, 1, 4, 2, 1, 3 in the upper voice and 3, 1, 4, 2 in the lower voice. The text "ecc. etc." follows the notation.

First system of musical notation. Treble clef with a key signature of two flats. The right hand contains a complex arpeggiated figure with numerous fingerings (e.g., 2 3 2 5 2 3 1 5 1 2 1 3 1 1 5 2 3 2 2 2 1 3 4 3 1 3 4 3). The left hand has a bass clef and includes dynamic markings *(p)*, *sf*, and *(ten.)*.

Second system of musical notation. Similar to the first system, it features complex arpeggiated figures in the right hand and accompaniment in the left hand. Dynamic markings include *cresc.*, *(ten.)*, and *sf*.

Third system of musical notation. The right hand has a melodic line with dynamics *ff*, *dim.*, and *p dolce*. The left hand has dynamics *(sf)* and *(sf)*. A tempo change is indicated as *(Tempo I°)*. A performance instruction reads *(espressivo, quasi violoncello)*.

Fourth system of musical notation. The right hand has dynamics *sfp* and *espress.*. The left hand has dynamics *(espressivo)* and *(sempre p)*. Fingerings are clearly marked throughout.

Oppure:
Ou bien:
Or else:

Fifth system of musical notation. It includes a section with the instruction *espress.* and a section marked *pp misterioso*. The system concludes with *ff* and the instruction *attaca l'Allegro*.

System 6a: A musical fragment with the instruction *(rapidissimo)* and *m.s.* above it. Below the staff, it says *a) ecc. Il mano.*

scritto porta l'indicazione «secco» per questo secondo arpeggio. Ciò significa che Beethoven lo esigeva strappato (oltreché ff). La presente modificazione permetterà un accento più violento.

System 6b: A musical fragment with the instruction *(rapidissima)* and *m.g.* above it. Below the staff, it says *a) etc. Le manu.*

scrit porte l'indication «secco» pour ce second arpegge. Cela signifie que Beethoven le voulait arraché (oultre que ff). La présente modification permettra un accent plus violent.

System 6c: A musical fragment with the instruction *(rapidissimo)* and *l.h.* above it. Below the staff, it says *a) etc. The ma.*

nuscript has the indication «secco» for this second arpeggio. This signifies that Beethoven wished the chord to be broken off (apart from ff). The modification here given will permit of a more violent accent.

Allegro ma non troppo ♩ = 138-144

345 345 simile
ff marcatissimo
p
 548 548 simile

cresc.

1 4 3 2 1 4 3 2 simile
 1 4 3 2 3 5 3 1 3 5 3 1 simile
a)..... *f*
 1 2 3 4 1 2 3 4 simile
 2 1 2 3 2 1 2 3 simile

dim. *pp sottovoce*
 1 4 3 2 3 5 4 3 2
 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2
 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2
 1 2 3 4 1 2 3 4

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



a) La seguente modificazione dinamica (dovuta a Bülow) è oggi indiscussa ed accettata anche dagli spiriti più conservatori:

a) La suivante modification dynamique (due à Bülow) est aujourd'hui indiscutée et acceptée par les esprits les plus conservateurs:

a) The following dynamic modification (due to Bülow) is now-adays undisputed and accepted by the most conservative minds:

f *ff* *dim.* *pp ecc. etc.*

a) Si può ottenere un'espressività più intensa, più lamentosa, legando la nota bas-

sa, cioè: 1.  etc. 2.  etc.



N.B. in questo secondo caso, la modificazio-
ne non deve alterare nell'esecutore il con-
cetto ideale della figurazione melodica del-
la seconda parte: il sol continua a risolver-
si sul fa. La legatura inferiore è una modi-
ficazione di ordine puramente pianistico.

a) On peut obtenir une expression plus in-
tense, plus plaintive, en liant la note basse

ainsi: 1.  etc. 2.  etc.

N.B. dans ce second cas, la modification ne doit
pas altérer chez l'exécutant la conception i-
déale de la figuración mélodique de la se-
conde partie: le sol continue à se résoudre
sur le fa. La liaison inférieure est une mo-
dification d'ordre purement pianistique.

a) A more intense and plaintive expression
may be obtained by on the bass-note, thus:

 etc.  etc.

N.B. in this second example, the modification
should not alter for the player the ideal con-
ception of the melodic figuración of the se-
cond part; the G is still to be resolved
on the F. The connection below is a modification
of a purely pianistico order.

(sempre espress.)

(cresc.)

sf

sf

(forte)

(con molta forza e senza correre!)


sf

sf


sfp

a) La vera melodia, cioè: 

si trova durante otto battute alla m.d. Spetta dunque all'esecutore intelligente di saperla far risaltare in mezzo alle varie figurezioni, marcandola alquanto, e mantenendo la m.s. in una dinamica «accompagnante».

a) La vraie mélodie: 

se trouve pendant 8 mesures à la m.d. L'exécutant intelligent devra donc savoir la faire ressortir au milieu des différents dessins, en la marquant légèrement et maintenant à la m.g. une dynamique d'accompagnement.

a) The real melody: 

appears for 8 bars in the right hand. The intelligent player, therefore, should know how to make it stand out from among the various figures, marking it slightly and maintaining in the left hand the dynamic force of «*accompagnement*».

System 1: Treble staff contains a series of chords with intricate fingering (e.g., 8 2 1 8, 2 8 2, 2 8 2, 1 8 3, 1 8 2, 1 3 2, 1 3 2). Bass staff features a melodic line with dynamics *sfp* and *sfp*.

System 2: Treble staff continues with complex fingering. Bass staff has dynamics *(f)* and *(p)*, and tempo markings *espress. e marcato* and *sfp*.

System 3: Treble staff continues with complex fingering. Bass staff has dynamics *sfp* and *sfp*.

System 4: Treble staff continues with complex fingering. Bass staff has dynamics *(f)* and *molto espress.*, and tempo markings *f subito e risoluto*.

System 5: Treble staff starts with *sf* and *a)*. Bass staff has dynamics *f* and *sf*.

a) Il secondo accordo non *sf* (sebbene forte).
Idem per tutti i casi analoghi che seguono.

a) Le second accord non *sf* (bien que fort).
Idem pour tous les cas analogues qui suivent.

a) The second chord not *sf* (although forte).
The same for all the similar cases that follow.

First system of musical notation, featuring piano and bass staves. The piano staff contains chords and single notes with dynamic markings *(ten.) sf*. The bass staff contains a melodic line with fingering numbers 1, 4, and b). The system concludes with a fermata over a chord in the piano staff.

Second system of musical notation. The piano staff continues with chords and notes, marked with *sf* and *ff*. The bass staff features a melodic line with various fingering numbers (1, 3, 4, 1, 2, 1). The system ends with a fermata over a chord in the piano staff.

Third system of musical notation, primarily consisting of a long melodic line in the piano staff with extensive fingering (1, 4, 1, b 4, 4, 1, 4, 1, 4, 1, 4, 1, 3, 3, 3). The bass staff has a few notes, including a triplet of 3s and a final group of 5, 3, 2, 1.

Fourth system of musical notation. The piano staff has a melodic line with fingering (1, 4, 3, 1 4 3, 1 3 2, 1 4 3, 1 4 3, 1 4 3, 2). It includes dynamic markings *pp (sottovoce)* and *cresc.:.....*. The bass staff has a few notes. Below the staves are two chord diagrams: *4 Corda* and *3 Corde*.

Fifth system of musical notation. The piano staff has a melodic line with fingering (1, 1 2, 4, 1, 1, 4, 1, b 5, 5, b 5, 1, 4, 3, 2, 1, 4, 3, 1, 3, 2). It includes dynamic markings *sf*, *(f)*, and *p*. The bass staff has a melodic line with fingering (2, 1, 2, 3, 4, 4, 1, 4, 4, 4, 1, 1). Above the piano staff is the marking *espress.*

a) Si osservi il ♯ del la, il quale era invece ♭ due e sei battute prima nella stessa scala.

a) A remarquer le ♯ du la, qui était au contraire ♭ deux et six mesures avant dans la même gamme.

a) Notice the ♯ of the A, which was on the contrary ♭ two and six bars before and in the same scale.

First system of musical notation, featuring a treble and bass clef. The music includes various fingerings (1, 2, 3, 4) and articulations. The bass line has a '5' marking below it.

Second system of musical notation. It includes a *cresc.* marking in the bass line. Fingerings (1, 2, 3, 4, 5) and articulations are present throughout the system.

Third system of musical notation. The treble clef part is marked *f (brillante e con forza)*. The bass line has a *sfp* marking. The system concludes with the instruction *espressivo, con dolore*.

Fourth system of musical notation. Dynamics include *sfp*, *sf*, and *f*. The music features a series of chords and melodic lines.

Fifth system of musical notation. Dynamics include *sfp* and *(p)*. The system shows complex chordal textures and melodic fragments.

a) L'interpretazione di questo passo è difficilissima. Raccomando particolarmente di non esagerare gli sforzati. Mai si deve perdere di vista il carattere espressivo, appassionato, ma cantabile soprattutto, dell'intero frammento, tanto mirabile per la sua dolorosa «umanità».

a) L'interprétation de ce passage est très difficile. Je recommande particulièrement de ne pas exagérer les «sforzati». Jamais il ne faut perdre de vue le caractère expressif, passionné, mais surtout cantabile du fragment tout entier, si admirable pour sa douloureuse «humanité».

a) The interpretation of this passage is very difficult. I particularly recommend that the *sforzati* be not exaggerated. One should never lose sight of the expressive, passionate, but above all *cantabile* character of the whole fragment, so admirable for its sorrowful «humanity».

First system of musical notation. The upper staff is in treble clef and the lower in bass clef. Dynamics include *f*, *sf*, and *più forte*. The piece is in a key with two flats and a 3/4 time signature.

Second system of musical notation. Includes various fingering numbers such as 1, 2, 3, 4, 5, 8, and 2 in both staves.

Oppure
Ou bien
Or else.

Alternative section notation. Includes markings *m.d.* and *m.s.* with a dashed line indicating the alternative path.

Third system of musical notation. Dynamics include *ff* and *p*. Includes fingering numbers and a fermata over a note in the upper staff.

Fourth system of musical notation. The lower staff features a steady bass line with notes 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Dynamics include *f* and *mf*.

Fifth system of musical notation. Includes a section marked *ff* and *(con impeto)*. Includes a fermata over a note in the upper staff.

Sixth system of musical notation. Dynamics include *ff* and *p*. Includes a fermata over a note in the upper staff. A note in the lower staff is marked with a fermata.

(la nota bassa sempre un poco marcata)

dim.

1 C.
sempre *pp*
(molto egualmente)

pp

pp (sottovoce)

(sempre 1 C.)

a)

pp

sf

a) Questi due *do* sono legati, sull'autografo di Parigi. La ripetizione che hanno tutte quante le edizioni è quindi erronea.

a) Ces deux *ut* sont liés, sur le manuscrit autographe de Paris. La répétition que donnent toutes les éditions est donc erronée.

a) These two *C*'s are tied, in the autograph manuscript of Paris. The repetition given by all other editions is therefore erroneous.

(molto espressivo quasi singhiozzando)

Oppure (più agevole):
 a) Ou bien (plus facile):
 Or else (easier):

b) Risulta più impressionante di abbassare l'intensità sonora al quasi pianissimo, a partire da (a) e per 14 battute, risalendo quindi all'energia dell'altra volta.

b) Il est plus impressionnant de diminuer l'intensité sonore au quasi pianissimo, à partir de (a) et pendant 14 mesures, puis de retourner à l'énergie précédente.

b) A more expressive effect is obtained by dominating the intensity of sound to «quasi pianissimo» from (a) and for 14 bars, afterwards returning to the energetic character of the previous passage.

c) Vedi nota precedente.

c) Voir note précédente.

c) See preceding note.

(cresc.)

sf

f

(forte)

(con molta forza)

a)

(sempre molto forte)

a) Tutte le vecchie edizioni (ed anche certe moderne, informate al principio di adottare senza discussione gli errori più celebri dei manoscritti e delle prime pubblicazioni) hanno qui la seguente versione:

a) Toutes les vieilles éditions (et aussi quelques modernes, imbues du principe d'accepter sans discussion les erreurs les plus notoires des manuscrits et des premières éditions) ont ici la version suivante:

a) All the old editions (and also certain modern ones founded on the principle of adopting without discussion the most notable errors of the manuscript and of the first editions) have here the following version:

ecc.
etc.

Il manoscritto svela subito la causa dello sbaglio. Disposizione dell'autografo:

(idem per le 4 battute seguenti)

Evidentemente il segno Z si riferiva soltanto al tremolo; ma i primi incisori lo interpretarono alla lettera. Donde quella bizzarra ed illogica versione che ogni revisore rispettoso e perspicace avrebbe dovuto correggere, come lo fece Bülow.

Le manuscrit révèle tout de suite la cause de l'erreur. Disposition de l'autographe:

(idem pour les 4 mesures suivantes)

Evidemment le signe Z se référerait seulement au trémolo; mais les premiers graveurs l'interprétèrent à la lettre. D'où cette version bizarre et illogique que tout reviseur respectueux et perspicace eût dû corriger, comme le fit Bülow.

The manuscript shows at once the cause of the error. The actual writing in the autograph manuscript is:

(idem for the 4 succeeding bars)

Evidently the sign Z referred to the tremolo alone, but the first engravers interpreted it literally. Hence this bizarre and illogical version which every respectful and clear-sighted revisor should have corrected as Bülow has done.

a) b) Vedi nota della prima volta.

c) Stando in assoluta simmetria col periodo analogo in do minore (alcune pagine prima), questo re dovrebbe essere b, cioè che sarebbe anche più beethoveniano.

a) b) Voir note de la première fois.

c) Etant absolument symétrique à la phrase analogue en ut mineur (quelques pages plus haut), ce ré devrait être b, ce qui est aussi plus beethovenien.

a) b) See note of the first time.

c) Being absolutely symmetrical with the similar phrase in C minor (some pages earlier), this D ought to be b which would also be more in accord with the spirit of Beethoven.

Musical score system 1. Treble and bass clefs. Includes markings: *(ten.)*, *sf*, *(ten.)*, *a)*, *1 2 3 4*, *sf*.


Musical score system 2. Treble and bass clefs. Includes markings: *5*, *1 4*, *1*, *5*, *1 4*, *1*, *5*, *3 5 3*, *sempre più Allegro*, *sempre più f*, *sf*.


Musical score system 3. Treble and bass clefs. Includes markings: *1 3 2 1*, *Presto*, $\text{♩} = 92-96$, *ff*, *sf*, *p (staccatissimo)*, *5 4 3 2*, *5 5 5*.

Musical score system 4. Treble and bass clefs. Includes markings: *1.*, *2.*, *ff*, *sf*, *p*, *4 3 2 1*, *5 5 5*.


Musical score system 5. Treble and bass clefs. Includes markings: *1.*, *2. (con moltiss. energia)*, *f*, *sf*, *4 3 2*, *5 5 5*.


a) Ho soppresso qui un «ritornello» veramente ingiustificabile, e del quale già dimostraron la assoluta inutilità Liszt e Bülow.

b) Le mani di scarsa estensibilità potranno sopprimere una nota: . *Idem* negli accordi ulteriori.


c) Bülow ha così modificato questa battuta: . Questa disposizione è assai più agevole.


a) J'ai supprimé ici une «reprise» absolument injustifiable et dont Liszt et Bülow avaient déjà démontré l'inutilité complète.

b) Les mains de peu d'extension pourront supprimer une note:  etc. *Idem pour les accords ultérieurs.*

c) Bülow a modifié ainsi cette mesure:  etc. Cette disposition est beaucoup plus facile.

a) I have omitted here a «repetition» which is absolutely unjustifiable and of which Liszt and Bülow had already demonstrated the complete uselessness.

b) Hands of small stretch may omit a note:  etc. *Idem for the chords that follow.*

Bülow has thus modified this bar:  etc. This redistribution is much easier.

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1 4 3, 1 2 3 1, 4 1 4, 1 4 3, 1, and 2 1 4. The left hand (bass clef) provides accompaniment with slurs and dynamic markings *sf*.

Second system of musical notation. The right hand continues with fingerings 1 4 3, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 2 3, 5, 1 2 4, 3 4 3. The left hand includes the instruction *più f* and dynamic markings *sf*.

Third system of musical notation. The right hand has fingerings 1 4 3, 1, 4 4 3, 1 4 3, 1, 2 1 4, 3. The left hand features dynamic markings *sf*.

Fourth system of musical notation. The right hand includes the instruction *senza affrettare!* and fingerings 1 4 3, 1 4 3, 5, 5 4 3, 5 3. The left hand has dynamic markings *sf* and *ff*.

Fifth system of musical notation. The right hand has fingerings 1 2 3 5 3 2 1, 5 4 2 5 3, 1 2 3 5 3 1, 5 1 5 3. The left hand includes the instruction *marcatissimo (quasi tromba)* and dynamic markings *sf*.

a) È mio convincimento formale (risultante da molte e-credo- ponderate ragioni) che il tratto discendente dovesse cominciare, nell'intenzione dell'autore, dal fa acuto, e che solo l'eseguità della tastiera allora in uso l'abbia costretto a cominciare lo invece dal do. In base a questo, da parecchi anni suono così la discesa finale:

a) C'est ma conviction formelle (résultant de raisons nombreuses et - je crois - très fondées) que le trait descendant devrait commencer, dans l'intention de l'auteur, sur le fa aigu, et que seule l'exiguité du clavier alors en usage l'ait obligé à le commencer sur l'ut. C'est pourquoi je joue ainsi, depuis plusieurs années, la descente finale:

a) It is my firm conviction (the result of many, and I believe, well-pondered reasons) that it was the composer's intention for the descending passage to begin on the high F, and that the limitations of the keyboard, then in use, alone obliged him to make it begin on the C. For this reason I have, for several years, played the final descending passage thus: