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E. R. 3.

L. VAN BEETHOVEN

Sonate

per Pianoforte

(Casella)

Volume III.



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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.

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L. van BEETHOVEN

SONATE

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PREFAZIONE

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 romantico; 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

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 reconstituer 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^e 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 lointaine idée. Un connaisseur profond de l'âme et de l'œuvre

PREFACE

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 19th 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 irreprensibile ed abbondantemente corredato di tutte quelle osservazioni musicali e pianistiche atte ad assicurare un'interpretazione per lo meno corretta e dignitosa.

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.^o *Revisione rigorosa del testo secondo gli autografi conservati e le edizioni originali;*
- 2.^o *Correzione e completamento dell'imperfettissimo « fraseggiato » originale;*
- 3.^o *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.^o *Diteggiatura moderna, intesa a maggiormente assicurare l'accento musicale;*
- 5.^o *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.

beethoveniens peut aujourd'hui deviner facilement un gran 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.

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.^o *Revision rigoureuse du texte d'après les manuscrits existant et les éditions originales.*
- 2.^o *Correction et complètement de l'imparfait « phrasé » original.*
- 3.^o *Modification de certaines indications dynamiques erronées 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.^o *Doigté moderne, destiné à assurer davantage l'accent musical.*
- 5.^o *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.

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.

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.^o *A strict revision of the text from the existing manuscripts and the original editions.*
- 2.^o *The correction and completion of the original « phrasing » which was imperfect.*
- 3.^o *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.^o *A modern fingering, destined to ensure to a greater degree the musical accent.*
- 5.^o *The 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 deficienze. 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 e 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'ai 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 concordait 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 phraser, 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 $\leftarrow$, 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:

(Op. 10, N.º 3)

(a)

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 $\leftarrow$, 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 inexécutables. P. ex. les suivants:

(Op. 13)

(b)

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.

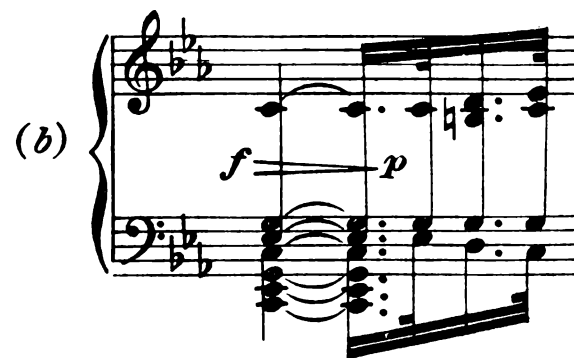
Moreover, with Beethoven there is a difficulty in regard to dynamics, which is both frequent and characteristic, i. e. the *crescendo* that suddenly resolves into a *piano*. I have often added to the **P** the word *subito*, which is more certain to attract the pupil's attention. At other times, either after the word *crescendo* or in place of it, I have put the sign $\leftarrow$, 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:

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

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:



(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:

(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:

(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) Particolarità 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 $\square \vee \square \vee$ degli archi. Nella presente revisione questi casi eccezionali sono sempre segnalati.

c) Particolarità 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 ($\overline{\dots}$). In seguito a lunghi e pazienti studi intrapresi dalla casa Breitkopf per l'edizione della R. Accademia di Berlino (di cui ho parlato sopra), fu finalmente accertato che Beethoven solleva 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 febbrile 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 – outre les habituelles nécessités de contraste – impose pour certains traits vigoureux (ou même légers) une exécution *non liée*, correspondant dans les limites du possible aux $\square \vee \square \vee$ des cordes. Dans la présente revision ces cas exceptionnels sont toujours signalés.

c) 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 ($\overline{\dots}$). 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 violiniste 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 $\square \vee \square \vee$ of string instruments. In the present edition these exceptional cases are always noted.

c) 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 ($\overline{\dots}$). 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.

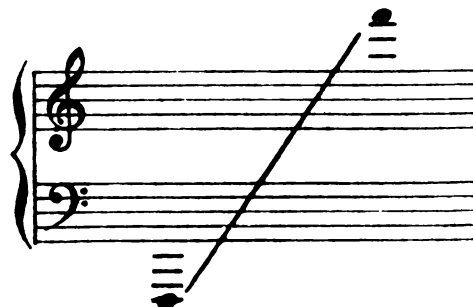
Alla fine del '700 e nei primi anni del seguente secolo, la tastiera del pianoforte aveva la medesima estensione che quella del clavicembalo, ossia:

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

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

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

At the end of the 18th century and in the first years of the 19th, the piano keyboard had the same extension as that of the clavecin, viz:



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, avidi 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 inmanquablement un musicologue romantique – «*des griffes de lion furieux*». On rencontre ainsi certains exemples vraiment curieux:

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 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.

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.

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) 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

g) Ornaments.

I. Appoggiatures.

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

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:

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



ecc.

Se Beethoven avesse voluto la  lunga (cioè in valore di croma), non avrebbe scritto

Si Beethoven avait voulu la  longue (c'est-à-dire ayant valeur de croche), il n'aurait pas écrit

If Beethoven had wished the  to be long (i. e. to have the value of a quaver), he would not have written



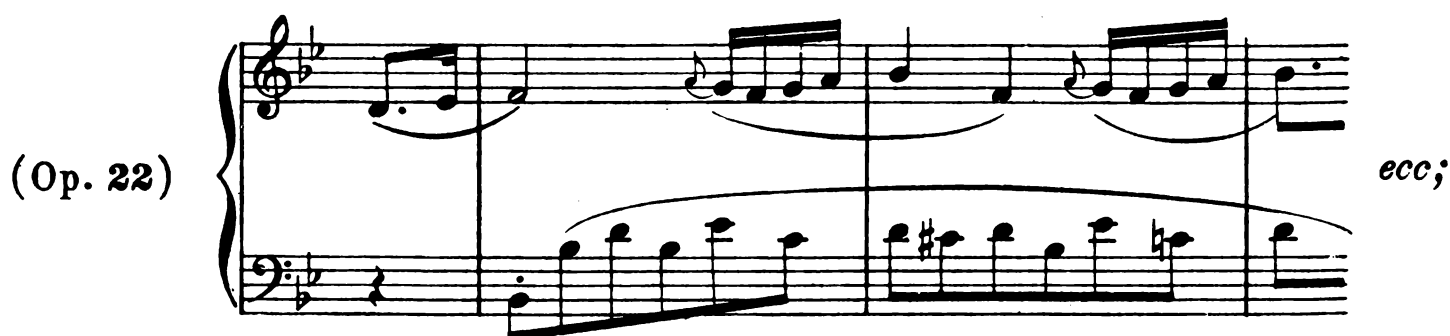
la seconda e terza volta.

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

la 2^{me} et 3^{me} fois.

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

the 2nd and 3rd time. The confusion existing in times past arose from the fact that Beethoven's short appoggiaturas (acciaccature) almost never have the stroke through the tail. But numerous cases like the following:



ecc;

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: .

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 appoggiatures brèves sont toujours notées: .

Une autre « pomme de discorde » était (et est encore) l'accent de l'appoggiature brève. On suppose que, du temps de Beethoven, les Allemands du nord l'exécutaient en levare, 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: .

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)

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:



che poteva scrivere assai più naturalmente così:

qu'il pouvait beaucoup plus naturellement écrire:

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 *♩* non aventi 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 en levant toutes les *♩* 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 *♩* 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:

(Op. 53)

(a)



(Op. 109)

(b)



che si eseguono rispettivamente:

qui s'exécutent respectivement:

which are respectively to be performed thus:

(a)



(b)



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, perchè 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:

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

Riemann a défini le trille une « appoggiature 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^e siècle) doit être considéré plutôt comme un « mordant répété ».

D'autre part, une revision 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'écrivit presque toujours de la façon suivante:



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

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

III. Gruppetti, 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 (w), abbastanza rari in Beethoven, dovranno sempre eseguirsi *in levare e il più velocemente possibile*. (*)

(*) In alcuni casi simili a questo:

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. « Gruppetti », 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 (w), assez rares chez Beethoven, devront toujours être exécutés en levant et le plus rapidement possible (*).

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



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.

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.

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 19th 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:

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 (w), 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 espressive, cioè sarà – in moltissime circostanze – preferibile l'esecuzione in battente. Esempio:



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



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

Anche in questi importanti casi l'esecutore sarà avvertito dalle mie note.

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

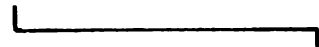
h) Pedale.

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.

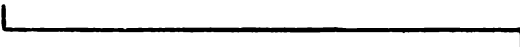
Avendo studiato questo importantissimo problema colla dovuta cura, mi sono deciso a notare *completamente* la « mia » pedalizzazione. So per quotidiana esperienza quanto poco sia ancora diffusa l'arte moderna del pedale, non dico soltanto presso gli allievi, ma purtroppo anche presso i « virtuosi » (*). Credo quindi fermamente che la notazione molto particolareggiata di un giuoco di pedali, rispondente alle esigenze dell'orecchio odierno, possa rendere veri servizii agli studiosi.

La grande frequenza, colla quale si rinnova oggi il pedale destro, rende impraticabili le vecchie indicazioni Ped. e $*$. A queste ho sostituito la notazione moderna: — , in cui la durata dell'abbassamento è indicata dalla linea orizzontale. Cioè, in relazione agli antichi segni:

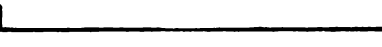
Ped.



Ped.



Ped.



Dans des cas aussi importants, l'exécutant sera averti par mes notes.

En règle générale, il faut interpréter avec beaucoup de fantaisie et de sentiment les « ornements » de Beethoven. Ils ont un caractère intensément expressif et humain comme n'en ont jamais ceux de Haydn ou de Mozart, encore ornements de clavecin.

h) Pédale.

La « registration » des pédales est un des points les plus faibles de toutes les éditions, même les meilleures (Bülow, Klindworth, d'Albert, etc.). Dans toutes ces éditions, ou elles manquent complètement, ou – pis encore – elles sont distribuées d'une façon si ingénu et si grossière, qu'on s'étonne fortement que de grands et illustres artistes – comme ceux que je viens de nommer – aient pu se satisfaire si facilement.

Ayant étudié cet important problème avec tout le soin qu'il comporte, je me suis décidé à noter *entièrement* « ma » pédalisation. Je sais par une expérience quotidienne combien peu encore est répandu l'art moderne de la pédale, et cela, non seulement chez les élèves, mais encore chez les « virtuoses » (*). Je crois donc fermement que la notation très détaillée d'un jeu de pédales répondant aux exigences de l'oreille contemporaine peut rendre de vrais services aux musiciens.

La grande fréquence, avec laquelle on change aujourd'hui la pédale droite, rend impraticables les vieilles indications: Ped. et $*$. A celles-ci j'ai substitué la notation moderne — , dans laquelle la durée de l'abaissement est indiquée par la ligne horizontale. C'est-à-dire, par rapport aux anciens signes:

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 editions, 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 important problem with all the care it deserves, I have decided to mark « my » pedalling *throughout*. I know by daily experience how little advanced the modern 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 pedals, 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 Ped. and $*$ impracticable. In place of these indications, I have substituted the modern notation — in which the length of time during which the pedal should be held down is indicated by the horizontal line, that is to say, as compared with old signs, thus:

(*) 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 exemple de science « pédalistique » la plus moderne et la plus évoluée.

(*) 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 « *sin copato* », consistente nel cambiare il pedale immediatamente *dopo* percosso 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'istrumento adoperato - molte altre applicazioni, non considerandolo come un comodo espediente per suonare più piano, ma piuttosto come una *sordina* 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 *mélос*. 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 pédalisé 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 « *syn copé* » 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. 23). 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, abbondano 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 spiegarli, 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, sovrumana volontà alle umili dita. 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, allorchè 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 revision, 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 inséparables 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 prédécesseurs. 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 obbligatori in tutte le Sonate, per ragioni di stile e di « architettura ». Possono soltanto fare eccezione alla regola: il 2.^{do} ritornello nel finale dell'op. 10, n.º 2; quelli dei finali degli op. 31, n.º 3, op. 81^a 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.º 2, ho mantenuto invece un 2.^{do} 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 riescir 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.º 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 nè in una edizione, nè su un programma. La sola sonata intitolata da Beethoven fu l'op. 81: « *Sonata caratteristica (L'adieu, l'absence et le retour)* ». La sonata « *Patetica* » fu così intitolata dall'editore, col tacito consenso di Beethoven. La « *Sonata quasi una fan-*

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

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^{me} reprise du final de l'op. 10, n.º 2; celles des *finales* des op. 31, n.º 3, 81^a 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.º 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 revision, 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*.

Peut-être s'étonnera-t-on de la suppression des titres - si répandus - des op. 27 n.º 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: « *Sonata caractéristique (L'adieu, l'absence et le retour)* ». La sonate « *Pathétique* » fut appelée ainsi par l'éditeur avec le consentement tacite de Beethoven. La

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

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 2nd repeat in the Finale of op. 10, N.º 2; those in the Finales of op. 31, N.º 3, 81^a, 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*.

Perhaps one will be astonished at the omission of the titles - so well-known - of op. 27 N.º 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*

(*) 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.º 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*.

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

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

« *Sonata quasi una fantasia* » op. 27, n.º 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 déterminait 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 insperée 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*.

On trouvera faisant suite à la présente préface: 1.º 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 (a); 2.º un tableau pédagogique de classement par degré progressif

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

quasi una fantasia », op. 27, N.º 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 (a); 2) an instructive table of classification

(a) 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^a 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 sciagura 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 sorresse 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 prédécesseurs, 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^{me} Symphonie, les quatuors op. 127 et 131 et la sonata 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 médiocrité 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 9th 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(?) « *sono gente che perdono 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, perchè *classico* (?!), si debba interpretare senza libertà, nè fantasia, nè 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 Legoux 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^m siècle – valent plus que l'étalage 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, fantaisiste, 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 Legoux 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 oeuvres de Beethoven et sa méthode de travail.

(N.B. Je crois que cette oeuvre 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 saisis 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, self-styled « *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 Legoux 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 « *Dictionary 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 svoltasi 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 *widerstrebend* – che nega –; in altri termini: *debole* e *forte*). Il *pathos* beethoveniano trae la sua terribile eloquenza dal continuo contrasto fra un impeto epico, eroico, plebeo (**), 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'ombra, 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!

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'*Euryantie*) sulla funzione del ritmo nella esecuzione musicale. Eccone il brano principale:

(*) 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 « rustico » Haydn, che non dall'« aristocratico » Mozart.

des innovations romantiques – étaient les principaux éléments de l'interprétation musicale depuis le 17^{me} 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^{me} 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 *widerstrebend* – qui nie – en d'autres termes: *faible* et *fort*). Le pathétique beethovenien tire sa terrible éloquence du contraste continu 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.

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 (preface d'*Euryantie*) sur la fonction du rythme dans l'exécution musicale. En voici le passage principal:

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

school – have been the chief elements of musical interpretation since the 17th 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 19th 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 *widerstrebend* – 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.

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 « *Euryantie* ») on the function of rhythm in musical execution. This is the principal passage: –

(*) 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 *melos* 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'istrumento 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 molino, 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 nè questo nè 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'oeuvre beethoviens, 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.

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 III.

SONATA

dedicata alla Contessa Teresa von Brunswick

Op. 78.

Composta nel 1809,
publicata in Dicembre 1810
presso Breitkopf e Härtel, a Lipsia.

24.

Adagio cantabile $\text{♩} = 80$

Allegro ma non troppo $\text{♩} = 69$

p

(a)

(rit.)

dolce

leggermente

cresc.

p subito

(c)

(a)

Da eseguirsi:

(b) A exécuter:

To be executed:

Versione erronea delle vecchie edizioni francesi e belghe:

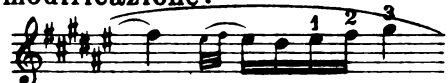
(c) Version erronée des anciennes éditions françaises et belges:

Erroneous version of the old French and Belgian editions:

(a) L'abbellimento ∞ , già riscontrato nell'Op. 54, esigerebbe teoricamente la seguente interpretazione:



Io credo però preferibile questa lieve modificazione:



In ogni caso l'interpretazione *Bülow*iana: è troppo arbitraria e lontana dall'intenzione precisa di Beethoven.

(b) Nel manoscritto e nella edizione originale ognuno di questi accordi è scritto: Siccome al richiamo ulteriore (in fa #) dello stesso periodo l'autore scrisse: risulta evidente una sua distrazione nella ortografia presente.

(c) Molte edizioni francesi hanno la seguente assurda versione:



Visibilmente il sol $\sharp$ della m.s. è stato adottato perché di più facile lettura. Ma in ogni caso è erroneo attribuire a Beethoven (come fa un'edizione parigina recente) la bizzarra coesistenza di quel Sol $\sharp$ e del Fa $\times$. Il manoscritto e tutte le migliori edizioni non consentono il minimo dubbio.

(a) L'ornement ∞ déjà rencontré dans l'Op. 54 exigerait théoriquement l'interprétation suivante:



je crois cependant préférable cette légère modification:



En tout cas l'interprétation de *Bülow*: est trop arbitraire et s'éloigne de l'intention précise de Beethoven.

(b) Dans le manuscrit et dans l'edition originale chacun de ces accords est écrit: Attendu qu'au rappel suivant (en fa #) de la même période l'auteur a écrit: une distraction de sa part est évidente dans la présente orthographe.

(c) Beaucoup d'éditions françaises portent cette absurde version:



Visiblement le sol $\sharp$ de la m. g. a été adopté pour faciliter la lecture. Mais en tout cas c'est une erreur d'attribuer à Beethoven (comme le fait une édition parisienne récente) la bizarre coexistence de ce Sol $\sharp$ et du Fa $\times$. Le manuscrit et toutes les meilleures éditions ne laissent aucun doute à ce sujet.

(a) The ornament ∞ , already found in Op. 54, would, theoretically, demand the following interpretation:



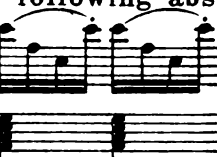
but I consider this slight modification preferable:



At any rate *Bülow's* interpretation: is too arbitrary and remote from Beethoven's exact intention.

(b) In the MS. and in the original edition, each of these chords is written: As in the last reference (in F#) of the same period the author wrote: it is obvious there must be a slip in the present orthography.

(c) Many French editions have the following absurd version:



Evidently the G $\sharp$ of the l.h. has been adopted as easier to read. But, in any case, it is a mistake to attribute to Beethoven (as does a recent Paris edition) the absurd coexistence of the G $\sharp$ and of the F $\times$. The MS. and all the best editions do not admit of the least doubt on the point.

f *ff* *p dolce*

f

sf *p* *f* *sf* *p*

p

dolce *dolce*

La nota di attacco:
(a) La note d'attaque:
The note of attack:



non esiste sul manoscritto.
n'existe pas dans le manuscrit.
does not exist in the MS.

cresc.
dim.
p
pp
marcato
f (a)
f marcato
p
(sempre p e legg.)
cresc...

Bülow proscrive con ragione la troppo frequente facilitazione:

(a) Bülow proscriit, avec raison, la trop fréquente facilitation:

Bülow prohibits - and with reason - the too frequent simplification:



ff 35 *p* *Pedale come prima*

leggermente (a)

(b) *f*

f *p* *f* (c)

p *f* *p* *f* *p* (d)

Versioni erronee delle antiche edizioni francesi:
 (a) (b) *Versions erronées des anciennes éditions françaises:*
 Erroneous versions of old French editions:

(a)

cresc. *sf* *p subito*

sf *sf*

simile *cresc.*

f *ff* *tr* *(ten.)*

p dolce *f*

Vedi nota della prima volta.

(a) Voyez la note de la première fois.

See note to the first time.

(a) Modificazione che uso e consiglio:

(a) Modification que j'emploie et que je conseille:

(a) I make use of and advise this modification:

(b) Sebbene legittimato da ragioni stilistiche e plastiche, questo ritornello non è assolutamente indispensabile.

(b) Quoique justifiée par des raisons de style et de plastique, cette reprise n'est pas absolument indispensable.

(b) Although admissible for stylistic and plastic reasons, this refrain is not absolutely indispensable.

Allegro vivace ♩ = 144

The musical score is written for piano in 4/4 time, key of D major (indicated by two sharps). The tempo is Allegro vivace, with a metronome marking of 144 beats per minute. The score is divided into six systems, each containing a grand staff (treble and bass clefs).

System 1: The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics shift to piano (*p*) and then back to forte (*f*). Fingerings are indicated by numbers 1-5 above the notes.

System 2: The dynamics are piano-piano (*pp*) and piano (*p*). The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth-note chords. A crescendo (*cresc.*) is marked towards the end of the system.

System 3: The dynamics are forte (*f*) and mezzo-forte (*mf*) with a crescendo (*cresc.*). The right hand plays a rapid eighth-note scale-like pattern, and the left hand has a more active role with eighth-note chords. A repeat sign is present at the end of the system.

System 4: The dynamics are forte (*f*) and sforzando (*sf*), with the word "forte" written below. The right hand plays a rapid eighth-note pattern, and the left hand has a more active role with eighth-note chords. A repeat sign is present at the end of the system.

System 5: The dynamics are piano (*p*) and piano-piano (*pp*). The right hand plays a series of eighth-note chords, and the left hand has a more active role with eighth-note chords. A decrescendo (*dim.*) is marked.

System 6: The piece concludes with a piano-piano (*pp*) dynamic. The right hand plays a series of eighth-note chords, and the left hand has a more active role with eighth-note chords. The score ends with a repeat sign and a final chord.

The musical score consists of five systems of staves. The first system shows a piano introduction with dynamics *p* and *f*. The second system includes *pp*, *(p)*, *cresc.*, and *f*. The third system is marked with *(a)* and features complex fingerings. The fourth system includes *f*, *simile*, and *dimin.*. The fifth system shows *p* and *f* dynamics. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

(a) Il manoscritto e la prima edizione avevano qui:  Però, la simmetria colla prima volta e la maggior facilità di esecuzione mi hanno fatto adottare la versione ammessa in tutte le edizioni moderne.

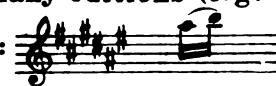
(a) Le manuscrit et la première édition avaient ici:  Cependant la symétrie avec la première fois et la plus grande facilité d'exécution m'ont fait adopter la version admise par toutes les éditions modernes.

(a) The MS. and the first edition had here:  Notwithstanding this, the symmetry with the first time, and the greater facility of execution have decided me to adopt the version found in all modern editions.

The musical score is written for piano and consists of six systems of staves. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The notation includes various dynamics (f, p, ff, pp, cresc.), articulation marks (accents, slurs), and fingerings. The piece concludes with a final chord marked 'p'.

(a) Molte edizioni (Germer p.e.) hanno qui:  Ma tanto il manoscritto quanto la prima edizione portano l'altra versione.

(a) Beaucoup d'éditions (Germer p.e.) ont ici:  Mais le manuscrit aussi bien que la première édition portent l'autre version.

(a) Many editions (e.g. Germer) have here:  but the MS. as well as the first edition have the other version.

(a) Questo *pp*, omissso in certe edizioni (la prima, p.e.), in altre (Bülow) addirittura sostituito con un *f*(!), si trova sul manoscritto di Beethoven.

(b) Diteggiatura possibilissima di Beethoven:

(a) Ce *pp*, omis dans certaines éditions (la première p.e.), dans d'autres (Bülow) tout simplement remplacé par un *f*(!), se trouve dans le manuscrit de Beethoven.

(b) Doigté, selon toute probabilité, original de Beethoven:

(a) This *pp*, omitted in certain editions, (the first, for instance), in others (Bülow) positively replaced by an *f*(!) is found in Beethoven's MS.

(b) Fingering, most probably Beethoven's original:

The musical score consists of six systems of staves. The first system has a treble and bass staff with a 4/4 time signature. The second system continues the melody and bass line. The third system features a *p cresc.* marking. The fourth system has a *ff* marking. The fifth system includes *p*, *poco cresc.*, and *dim.* markings. The sixth system is marked with *(a)* and *più p*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cresc.*, and *dim.*

(a) Versione del manoscritto e delle prime edizioni Breitkopf e Artaria, alterata poi in:



(tranquillo)

f *p* (*leg.*) *pp* *p* (*leg.*)

cresc.

f *sf* *sf* *sf* *sf* *sf* *dim.* *p* *ritardando*

(a) (*in tempo, rapido*) *pp* *cresc.* (b) (*Presto, con fuoco*) *f*

ff

La seconda $\frown$ più lunga della prima.

(a) Le second $\frown$ plus long que le premier.

The second $\frown$ longer than the first.

Breve pausa.

(b) Pause brève.

Short pause.

SONATINA

(senza dedica)

Op. 79.

Composta nel 1809,
pubblicata in Dicembre 1810
presso Breitkopf e Härtel, a Lipsia.

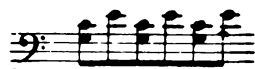
Presto, alla tedesca (a) $\text{♩} = 88$

25.

(a) "Alla tedesca,, va inteso in questo caso come "alla viennese,, che tale è l'origine etnica del ritmo di *Ländler* che anima questo primo tempo "en forme de valse,, Vedasi l'intermezzo omonimo del *quartetto* Op. 130 dello stesso autore, il cui tema:  offre una curiosa affinità col presente: 

Istruttivo sarà poi il confronto dello stile forte ed altamente personale di questa *Sonatina*-non così facile come sembra-con quello delle due piccole *Sonate* Op. 49, di oltre dieci anni anteriori e perciò ancora così imbevute di Haydn e Mozart.

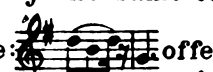
(b) Versione autentica della prima edizione, sostituita poi con quella assai meno beethoveniana:



(a) "Alla tedesca,, peut être interprété dans ce cas "à la viennoise,, conformément à l'origine ethnique du rythme du *Ländler*, "en forme de valse,, qui anime ce premier mouvement. Voyez l'intermezzo homonyme du *quartetto* Op. 130 du même auteur, dont le thème:  offre une curieuse affinité avec celui-ci:  Il sera bon de comparer le grand style, fortement personnel, de cette *Sonatina*-moins facile qu'elle ne paraît-avec celui des deux petites *Sonates* Op. 49, écrites dix ans auparavant et par cela même se ressentant encore de l'influence de Haydn et de Mozart.

(b) Version authentique de la première édition, substituée ensuite par celle-ci beaucoup moins beethovenienne:



(a) "In the German style,, is understood in this case as "in the Viennese style,, being the ethnical origin of the *Ländler* "country dance,, rhythm which runs through this first movement "in waltz form,, See the homonymous interlude of the *quartett* Op. 130 by the same composer, where the theme:  offers a curious likeness to the present one:  It will be instructive to compare the strong and deeply personal style of this *Sonatina*-which is not as easy as it appears-with that of the two little *Sonatas* Op. 49, written more than ten years previously and therefore still saturated with Haydn and Mozart.

(b) Authentic version of the first edition, afterwards replaced by the following, very much less Beethovenish, one:



The musical score consists of six systems of staves. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system introduces a 'cresc.' marking and a 'sf' dynamic. The third system features a 'p' dynamic and a '(stacc.)' marking. The fourth system includes a 'cresc.' marking and a 'dim.' dynamic. The fifth system shows a 'tr' (trill) and a '(a)' marking. The sixth system is a repeat section with two endings, marked '1.' and '2.', both starting with a 'f' dynamic.

(a) Il primo quarto della m.d. ancora piano. Queste raffinatezze dinamiche sono già correnti nello stile beethoveniano.

(a) Le premier temps de la m.d. encore piano. Ces raffinements dynamiques se rencontrent déjà fréquemment dans le style de Beethoven.

(a) The first note of the right hand still softly. These refinements of sound are already current in the Beethoven style.

Musical notation for piano, featuring six systems of staves. The notation includes various dynamics (f, sf, p, dolce, cresc., psubito), articulations (sf, senza pedale), and fingerings. The key signature is one sharp (F#). The first system has a forte (f) dynamic in the left hand and sf in the right. The second system has (f) sopra in the right hand and sf in the left. The third system has p and dolce in the right hand and sf in the left. The fourth system has f in the right hand and t.c. in the left. The fifth system has p and cresc. (p) non legato in the right hand and sf in the left. The sixth system has psubito in the right hand and sf in the left.

(a) L'edizione originale non ha qui nessuna indicazione di colorito. Però gli sf della sinistra lasciano facilmente indovinare che si tratta di un forte.

(b) Manca qui - nella edizione originale - lo sf, ciò che fa supporre il significato *diminuendo*.

(a) L'édition originale ne porte aucune indication de nuances. Cependant ces sf de la main gauche laissent facilement deviner qu'il s'agit là d'un forte.

(b) Il manque ici, dans l'édition originale, le sf, ce qui fait supposer l'indication *diminuendo*.

(a) The original edition has no indication whatever of tone-colour here. However the sf of the left hand is a plain indication that a forte is intended.

(b) In the original edition the sf, is here omitted, which leads us to suppose a *diminuendo* is intended.

First system of musical notation. Treble and bass staves. Treble staff has fingerings 5, 1, 5, 1, 3, 3, 4, 2, 5, 2, 4, 2, 4. Bass staff has fingerings 2, 8. Dynamics: *dolce*, *u.c.*

Second system of musical notation. Treble staff has fingerings 5, 2, 5, 2, 3, 2, 8, 2, 3, 1, 3. Bass staff has fingerings 2, t.c., 1, 3, 8, 2. Dynamics: *f*, *t.c.*

Third system of musical notation. Treble staff has fingerings 1, 8, 1, 3, 2, 1, 3, 4, 3, 1, 3, 8. Bass staff has fingerings 1, 4, 1, 1, 1, 1. Dynamics: *p*, *f*, *p*, *cresc.*

Fourth system of musical notation. Treble staff has fingerings 2, 3, 5, 5, 3, 3, 3, 3, 5, 3, 3. Bass staff has fingerings 1, 2, 4, 2, 3, 2, 8. Dynamics: *p subito*, *dolce*

Fifth system of musical notation. Treble staff has fingerings 8, 1, 5, 1, 3, 2, 5. Bass staff has fingerings 2, 4, 8, 2, 4, 8, 2. Dynamics: *cresc.*

Sixth system of musical notation. Treble staff has fingerings 2, 3, 4, 2, 3, 4. Bass staff has fingerings 3, 5, 1, 3, 5. Dynamics: *f*, *sf*

Seventh system of musical notation. Treble staff has fingerings 4, 3, 1, 2, 1, 8, 1, 2, 1, 3, 3, 2, 1, 3, 4, 5, 1, 2, 1, 3, 4, 1, 8, 1. Bass staff has fingerings 1, 3, 2, 4, 1, 3, 5, 4. Dynamics: *f*, *p leggerrmente*

The musical score consists of six systems of staves. The first system shows a treble and bass staff with complex fingerings (e.g., 2, 1, 2, 3 in the treble). The second system includes a *cresc.* marking and a *sf* (sforzando) dynamic. The third system features a *p* (piano) dynamic, a *stacc.* (staccato) marking, and another *cresc.* marking. The fourth system includes a *cresc.* marking, a *sf* marking, and a *dimin.* (diminuendo) marking. The fifth system includes a *cresc.* marking, a *sf* marking, a *dim.* marking, a *p* marking, and a *f* (forte) marking. The sixth system shows two first endings, labeled '1.' and '2.', each with a repeat sign. The notation is in G major (one sharp) and 4/4 time.

Vedi nota della prima volta.

(a) Voyez la note de la première fois.

See note to the first time.

This page of musical notation is for a piano piece, likely in G major (one sharp). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-5). Dynamics are indicated by *f* (forte), *p* (piano), *sf* (sforzando), and *pp* (pianissimo). Performance instructions in Italian are provided throughout the piece:

- (subito piano e grazioso)* (suddenly piano and graceful)
- (senza dim.)* (without diminuendo)
- P dolce e leggermente* (Piano, sweet and lightly)
- (senza pedale)* (without pedal)
- (sempre più p)* (always more piano)
- u.c.* (una corda, one string)
- (pp)* (pianissimo)

The piece concludes with a final cadence in the bass staff, marked with a double bar line and a fermata.

Andante $\text{♩} = 66$
espressivo

p

simile

(pp) *(sempre piano)* *dolce*

sempre simile

cresc.

dimin.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like *cresc.*, *p subito*, *dimin.*, and *Pedale come prima* are present. A specific note is marked with *(a)* in the third system.

(a) Ben inteso, lo *sf* deve comprendere anche il *Mi $\flat$* , nota la più espressiva della battuta.

(a) Bien entendu lo *sf* doit s'appliquer aussi au *Mi $\flat$* qui est la note la plus expressive de la mesure.

(a) It is evident that the *sf* is meant to include the *E flat*, which is the most expressive note of the measure.

Vivace ♩ = 144-152

p dolce

f

p

sf

ff non legato

sf

sf

dimin

c

(a) Ad libitum:

f *sf* *f* *sf*

ecc etc

First system of musical notation, measures 1-5. The key signature is one sharp (F#). The tempo/mood is *leggero*. The first measure has a *p* (piano) dynamic. Fingerings are indicated by numbers 1-5. The notation includes eighth and sixteenth notes with slurs and ties.

Second system of musical notation, measures 6-10. The notation continues with various note values and slurs. A *f* (forte) dynamic is present in measure 9. The system concludes with a half note in measure 10.

Third system of musical notation, measures 11-15. The key signature changes to one flat (Bb). The tempo/mood is *(con fuoco)*. The first measure has a *p* (piano) dynamic. The last measure has a *f non legato* (forte, non legato) dynamic. Fingerings and slurs are clearly marked.

Fourth system of musical notation, measures 16-20. The notation features a mix of eighth and sixteenth notes. The system ends with a half note in measure 20.

Fifth system of musical notation, measures 21-25. The notation continues with various note values and slurs. The system concludes with a half note in measure 25.

Sixth system of musical notation, measures 26-30. The notation features a mix of eighth and sixteenth notes. The system concludes with a half note in measure 30.

(senza rall.)

p

(sempre piano e leggero)

non legato

(p sempre)

f

c

p

f *p* *f*

p

(sempre piano)

(poco stringendo)
cresc.....

(a tempo)
p subito

(senza pedale)

SONATA^(a)

(SONATE CARACTÉRISTIQUE: L'ADIEU, L'ABSENCE et LE RETOUR)

dedicata all' Arciduca Rodolfo

Op. 81^a (b)Composta nel 1809-10,
publicata in Luglio 1811
presso Breitkopf e Härtel, a Lipsia.

DAS LEBEWohl. (L' adieu).

Adagio ♩ = 60

Le - be - wohl! (c)

26.

p espressivo

p

cresc.

ben ten.

ben ten.

Per le mani che non raggiungono la 10ª

sf

p

poco rit.

(mf)

(p)

(pp)

attacca subito l' Allegro

(a) L'idea "letteraria,, di questo mirabile poema in tre parti, fu suggerita a Beethoven dallo stesso arciduca Rodolfo, quando questi dovette abbandonare Vienna nel 1809 davanti all'invasione napoleonica. La gravità della separazione dettò a Beethoven uno dei suoi più eloquenti capolavori, dove egli dà la misura dell'affetto che lo univa al nobile suo amico.

(b) L'indicazione "81^a,, proviene dal fatto che la presente Sonata fu pubblicata contemporaneamente ad un Sestetto per due corni ed archi (composto da Beethoven nel 1796 e d'altronde poco interessante) al quale si attribuì il numero "81^b,,

(c) *Lebewohl* (addio, letteralmente: vivi bene): figura sul manoscritto di Beethoven.

(a) L'idée "littéraire,, de cet admirable poème en trois parties fut suggérée à Beethoven par l'archiduc Rodolphe lui-même quand il dut abandonner Vienne en 1809 devant l'invasion napoléonienne. La gravité de cette séparation a dicté à Beethoven l'un de ses plus éloquents chefs-d'œuvre où il donne la mesure de l'affection qui l'unissait à son noble ami.

(b) L'indication "81^a,, provient du fait que la présente Sonate fut publiée en même temps qu'un Sextuor pour deux cors et instruments à cordes (composé par Beethoven en 1796 et du reste peu intéressant), auquel on a attribué le numéro "81^b,,

(c) *Lebewohl* (adieu, littéralement: "vis bien,,) se trouve sur le manuscrit de Beethoven.

(a) The "literary,, idea of this marvellous poem in three parts, was suggested to Beethoven by the Archduke Rudolph, when the latter was obliged to leave Vienna in 1809 before Napoleon's invasion. The blow of the separation inspired Beethoven with one of his most eloquent masterpieces in which he indicates the affection which bound him to his noble friend.

(b) The indication "81^a,, is due to the fact that the present Sonata was published contemporaneously with a Sextett for two horns and strings (composed by Beethoven in 1796 and not of much interest) which bears the number "81^b,,

(c) *Lebewohl* (farewell), is written on Beethoven's MS.

Allegro (a) $\text{♩} = 132$

The musical score is for the second movement of the 'Diabelli Variations', Op. 106, No. 2 by Ludwig van Beethoven. It is in B-flat major and 3/4 time, marked 'Allegro' with a tempo of 132 beats per minute. The score is presented in six systems, each with a piano (piano) and violin (violin) staff. The piano part is marked with various dynamics including *f*, *sf*, *p*, and *cresc.*. The violin part includes fingerings and accents. The score is labeled with (b) and (c) to indicate specific points of interest.

(a) Per l'interpretazione di questo meraviglioso *Allegro*, tenere ben presente quanto fu detto nella prefazione del presente lavoro circa la necessità di suonare Beethoven con tanta maggior libertà quanto più la sua arte è espressiva ed umana.

(b) Il tempo ♩ è quello del manoscritto. Il C che hanno molte edizioni vecchie e nuove è quindi erroneo.

(c) La grande difficoltà di questa battuta non consente però il meno-mo "ritardando,,!

(a) Pour l'interprétation de ce merveilleux *Allegro*, notes bien ce qui fut dit dans la préface de ce travail relativement à la nécessité de jouer Beethoven avec d'autant plus de liberté que son art est plus expressif et humain.

(b) Le temps ♩ est celui du manuscrit. Le C qui figure dans beaucoup d'éditions anciennes et modernes est donc erroné.

(c) La grande difficulté de cette mesure n'autorise cependant null "ritardando,,!

(a) In order to interpret this wonderful *Allegro*, bear well in mind the advice given in the preface of this work on the necessity of playing Beethoven with greater freedom, proportionate to the expressive and human quality of his art.

(b) The tempo ♩ is found in the MS. The C found in many old and new editions is therefore erroneous.

(c) The great difficulty of this bar does not admit of any "ritardando,,!

Le - be - wohl!

(a) Dare il dovuto rilievo a questo *Leitmotiv*, del quale Beethoven con alta fantasia si serve qui come di secondo tema, dopo averlo esposto come idea principale nell' introduzione.

(b) Questo *forte* manca sul manoscritto, come pure la seconda volta in *Mi b*. Però è impossibile non sentirne la necessità.

Le - be - wohl!

(a) Donner le relief voulu à ce *Leitmotiv* dont Beethoven se sert avec tant de fantaisie comme le second thème, après l' avoir présenté comme idée fondamentale de l' introduction.

(b) Ce *forte* manque dans le manuscrit comme aussi la seconde fois en *Mi b*: cependant il est impossible de ne pas en sentir la nécessité.

Le - be - wohl!

(a) Bring out this *Leitmotiv* as it demands. Beethoven, with lofty fancy, uses it as a second theme, after having presented it as the chief idea in the introduction.

(b) This *forte* is omitted in the MS. and also the second time in *E b*: Nevertheless it is impossible not to feel the necessity of it.

(poco stretto) *(Calmo)* *(espress.)*

f *p subito* *(a)* *(p)*

(espress.) *(espress.)* *(sempre più p, come allontanandosi)* *simile*

(espress.) *(rianimando)* *(p)* *(mf)* *cresc.* *f* *(Vivo)*

(legato quanto sia possibile) *sempre dim...*

(di nuovo allontanandosi)

(poco ritenendo) *u.c.* *pp*

(a) La straordinaria bellezza di questo "sviluppo," così essenzialmente beethoveniano di pensiero e di tecnica, richiede l'uso di tutte le migliori e più evolute qualità di espressione, di tocco e di pedale da parte di un esecutore che voglia essere degno dell'opera.

(a) L'extraordinaire beauté de ce développement si essentiellement beethovenien de pensée et de technique, exige toutes les meilleures qualités d'expression, de toucher et de pédale de la part d'un exécutant qui veut être à la hauteur de l'œuvre.

(a) The extraordinary beauty of this "development," so essentially Beethovenish in thought and technique, demands the use of all the best qualities of expression, touch and pedalling from an executant anxious to do the work justice.

(risvegliandosi) *(con fuoco)* *ten.* *ten.*

cresc. *t.c.* *f* *sf* *p*

cresc. *f* *sf* *p*

cresc. *f* *sf* *p* *(p)*

cresc. *f*

(a) L' esame dell' autografo rivela qui un grave errore che tutte le edizioni antiche e moderne si sono trasmesse fedelmente (ad eccezione della sola di Albert). Si vede infatti sul manoscritto che Beethoven scrisse in origine:

(a) L'examen de l'autographe révèle ici une grave erreur que toutes les éditions anciennes et modernes se sont transmises fidèlement (à l'exception de celle de d'Albert). On voit en effet dans le manuscrit que Beethoven écrivit à l'origine :

(a) A close examination on the autograph reveals a serious mistake here, which (with the exception of that of d'Albert) all old and new editions have faithfully transmitted. It will be seen that Beethoven wrote in his original MS:

e cancellò quindi le due prime battute per sostituirvi la versione:

et qu'il effaçà ensuite les deux premières mesures pour y substituer la version:

and then struck out the two first
beats to replace them by:

la quale conferisce assai maggior slancio e rinnova armonicamente l'energia del motivo quando questa comincierebbe ad attenuarsi per effetto delle già avvenute ripetizioni. Prezioso saggio di quella perpetua ricerca di perfezionamento che caratterizza così singolarmente la personalità di Beethoven.

qui donne beaucoup plus d'élan et renouvelle harmoniquement l'énergie du motif quand celui-ci commencerait à s'atténuer à cause des différentes répétitions. Précieux exemple de la continue recherche de perfection qui caractérise si particulièrement la personnalité de Beethoven.

This gave it a much greater impetus and harmonically renewed the life of the motive when the latter might have become weakened by fresh repetition. A valuable example of that constant striving after perfection so specially characteristic of Beethoven's personality.

This page contains seven systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

System 1: Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *sf* (sforzando) and *p* (piano).

System 2: Continues the melodic and supporting lines. Dynamics include *(p)* (piano) and *mf* (mezzo-forte).

System 3: Includes the instruction *espressivo dolce* (expressive and sweet). Dynamics include *(p)* and *sf*.

System 4: Features a *cresc.* (crescendo) marking. Dynamics include *(p)* and *mf*.

System 5: Includes the instruction *(poco stringendo)* (a little more brisk). Dynamics include *(mf)*.

System 6: Includes the instruction *(calando)* (becoming slower). Dynamics include *p* and *(dim.)* (diminuendo).

System 7: Ends with the instruction *(Calmo)* (calm). Dynamics include *p*.

(di nuovo animato)

f *(simile)* *p* *(simile)*

(con fuoco) *cresc.* *f* *sf* *p*

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

f *sf* *p* *f* *sf*

(calmando) *espress.* *p subito e dolce* *espress. (a)*

(più espress.) *cresc.* *sf*

(a) Dare un'espressione intensamente parlante alle due voci che si ripetono "addio,,!

(a) Donnez une expression intensément parlante aux deux voix qui se répètent "adieu,,!

(a) Give an intensely speaking effect to the two voices repeating: "Farewell,,!

(Calmo, senza affrettare)

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The tempo/mood is indicated as "(Calmo, senza affrettare)".

System 1: The right hand begins with a series of chords and a melodic line marked *dolce*. The left hand plays a continuous eighth-note pattern marked *legatissimo*. Dynamics include *dolce* and *espressivo*.

System 2: Continuation of the eighth-note pattern in the left hand and a more active melodic line in the right hand.

System 3: The right hand features a melodic line with a *cresc:* (crescendo) marking. The left hand continues with chords and a few eighth notes.

System 4: Similar to the first system, with *dolce* in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *dolce* and *espressivo*.

System 5: The right hand has a melodic line with a *cresc:* marking. The left hand plays chords and a few eighth notes.

System 6: The right hand continues with a melodic line, marked *dim.* (diminuendo) and *(poco rit:.....)* (poco ritardando). The left hand plays chords and a few eighth notes.

(a tempo)

u.c.
p dolcissimo

(a)

(b)

(sempre più piano)

(senza pedale)

cresc. *p subito*
sempre u.c. *pp*

(c) (c) (c)

(d) *cresc.* *t.c. f (risoluto)*

(più pp) *(perdendosi)*

(a) Vedi osservazione precedente sul carattere umano del dialogo "Lebewohl! Lebewohl!" che ritroviamo qui come sublime coda.

(b) Va ricordato che alcune delle prime edizioni "corressero" nel seguente modo le audacissime armonie di Beethoven:

Qualsiasi commento sarebbe superfluo!

(c) Osservare con scrupolosa precisione questi tre cambiamenti del pedale.

(d) Confesso la mia incapacità a comprendere il significato di questo *cresc.*, il quale - sul pianoforte - non può dare altro risultato pratico che quello di fare eseguire il  più forte della sua appoggiatura Do, costringendo quindi ad un accento antimusicale. Errore o distrazione di Beethoven? Non saprei. Ma ad ogni modo trovo assai preferibile di eseguire *pianissimo* il Si bemolle, rallentando lievemente le due battute precedenti la penultima. I due ultimi accordi poi, *forte* assai, ben decisi e in tempo.

(a) Voyez l'observation précédente sur le caractère humain du dialogue "Lebewohl! Lebewohl!" que nous retrouvons ici à la sublime Coda.

(b) Il faut se rappeler ici que quelques-unes des premières éditions ont "corrigé" de cette façon les audacieuses harmonies de Beethoven:

Tout commentaire est superflu!

(c) Observez avec une scrupuleuse précision ces trois changements de pédale.

(d) J'avoue mon incapacité à comprendre la signification de ce *crescendo* qui, au piano, ne peut donner d'autre résultat pratique que de faire exécuter ce  plus fort que son appoggiature Do, en produisant forcément un accent anti-musical. Erreur ou distraction de Beethoven? Je ne sais. Mais en tout cas je trouve de beaucoup préférable d'exécuter *pianissimo* le Si bémolle, en ralentissant légèrement les deux mesures qui précèdent l'avant-dernière. Ensuite les deux derniers accords, très fort, bien décidés et en mesure.

(a) See preceding note on the human character of the dialogue: "Farewell! Farewell!" which recurs here as a sublime Coda.

(b) Note that some of the first editions "corrected" Beethoven's bold harmonies in the following manner:

Any comment is here superfluous!

(c) Note these three changes of pedal with scrupulous care.

(d) I must confess I am unable to understand the meaning of this *Cresc.*, which - on the piano - can achieve no other practical result than that of executing the  more loudly than its grace-note C, thus forcing an anti-musical accent. Was it an error or a slip of Beethoven's? I cannot tell. But at any rate I think it far preferable to play the B flat *pianissimo*, and to give the two beats before the penultimate, a slight *rallentando*. Then the two last chords very loud, decided and in strict time.

DIE ABWESENHEIT. (L' absence).

85

In gehender Bewegung, doch mit Ausdruck (a) $\text{♩} = 66$

Andante espressivo
(con espressione dolorosa)

Consigliabile per mani piccole:
Aconseiller pour les petites mains:
Advisable for small hands:

N.B. Vedi modificazione precedente per mani piccole.
N.B. Voyez la modification précédente pour petites mains.
N.B. See preceding modification for small hands.

egualmente e tranquillo

(a) Notevole l'uso che Beethoven fa qui per la prima volta di indicazioni in lingua tedesca, ed alle quali egli ricorre momentaneamente onde meglio spiegare le sue esigenze espressive. È necessario che lo studioso sappia abbastanza il tedesco per comprendere non solo le indicazioni di Beethoven, ma altresì quelle di Schumann, Wagner, Brahms, ecc.; credo tuttavia opportuno di tradurle.

(b) Il manoscritto di questo pezzo era assai povero di coloriti. Perciò ho completato secondo il mio sentimento.

(c) Vedi prefazione (abbellimenti).

(a) A noter l'usage que Beethoven fait ici pour la première fois, des indications en langue allemande, auxquelles il a recours momentanément pour mieux faire comprendre ses exigences d'expression. Il est nécessaire que l'élève sache assez bien l'allemand pour comprendre non seulement les indications de Beethoven mais aussi celles de Schumann, Wagner, Brahms etc.; je trouve toutefois utile de les traduire.

(b) Le manuscrit de ce morceau était assez pauvre de nuances. C'est pourquoi je l'ai complété selon mon sentiment.

(c) Voyez préface (fioritures).

(a) It is noteworthy that Beethoven here, for the first time, makes use of indications in the German language in order to make his requirements as regards expression, clearer. I think it better to translate these, although it is essential for the student to know enough German to understand the indications of Beethoven and also those of Schumann, Wagner, Brahms etc.

(b) The MS. of this piece was very poor in expression marks. I have therefore supplemented them according to my taste.

(c) See preface (ornaments).

(d)

(senza rigore di tempo)

p cantabile *cresc.*

p subito *con libertà* *cresc.*

(sf) *espress.* *dim.* *(sf)* *dim.* *(stacc.)*

(sf) p *(sf) p* *(p)* *cresc.*

dim. *(sf)* *p* *(sost.)*

Ottima l'interpretazione di Bülow:
 (a) Excellente interprétation de Bülow:
 Bülow's interpretation is excellent:

egualmente e tranquillo

37

poco ritard.

a tempo (ma senza rigore)

attacca subito

(a) La tecnica odierna consentireb -

conforme alla prima volta.

(a) La technique actuelle admet.

conforme à la première fois.

(a) The technique of to-day would

in line with the first time.

DAS WIEDERSEHN. (Le retour). (a)

Im lebhaftesten Zeitmaasse

Vivacissimamente ♩. = 112

The musical score is written for piano and violin in 6/8 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Vivacissimamente' with a quarter note equal to 112 beats per minute. The score is divided into five systems, each with a piano part on the left and a violin part on the right.

- System 1:** The piano part begins with a forte (*ff*) dynamic, marked 't.c.' (tutti) and '(p)' (piano). The violin part is marked '(impetuoso)' and '(cresc.)' (crescendo). Both parts feature rapid sixteenth-note passages with fingerings indicated by numbers 1-5.
- System 2:** The piano part continues with a 'non legato' marking. The violin part features a 'dim.' (diminuendo) section followed by a 'ff' (fortissimo) section.
- System 3:** The piano part has a 'f' (forte) dynamic. The violin part continues with rapid sixteenth-note passages.
- System 4:** The piano part is marked 'p subito' (piano subito). The violin part continues with rapid sixteenth-note passages.
- System 5:** The piano part is marked 'p' (piano). The violin part continues with rapid sixteenth-note passages.

The score includes numerous fingerings, slurs, and dynamic markings throughout both parts.

(a) Ho conservato il francese tradizionale "Le retour," benchè *Wiedersehn* significhi invece "Le revoir"

(a) *J'ai conservé l'expression traditionnelle* "Le retour" bien que "*Wiedersehn*" signifie plutôt "Le revoir"

(a) I have adhered to the traditional French "Le retour" ("The return") although *Wiedersehn* really means "Le revoir" ("The seeing again").

grazioso e scherzando

p subito
(legg.) senza pedale

(sempre p)

molto dolce ed espress.

p leggero

(p dolce)

p leggero

cresc:.....

ff *sf* *p* *dolce*

1.(a) 2.

(versione Bülow)

Vedi prefazione.
 (a) Voyez préface.
 See preface.

(a) Bülow lega i Fa #.
 Ciò è senza dubbio musicale, ma anche visibilmente contrario all'intenzione dell'autore. Dunque non bisogna permetterselo.

(b) Figurarsi momentaneamente un piccolo gruppo di strumenti a fiato: flauto (parte superiore), oboe (parte centrale), fagotto (parte inferiore).

(a) Bülow lie les Fa dièses.
 Ceci est sans doute musical mais en même temps visiblement contraire à l'intention de l'auteur, donc il ne faut pas se le permettre.

(b) Se figurer momentanément un petit groupe d'instruments à vent: flûte (partie supérieure), hautbois (partie centrale), basson (partie inférieure).

(a) Bülow ties the F sharps.
 This is doubtless musical, but also obviously contrary to the Composer's intention, and therefore one need not do it.

(b) Picture to yourself for the moment a little group of wind-instruments: flute (upper part), oboe (middle part), bassoon (lower part).

tre corde
cresc:.....
p subito

cresc:.....
(stacc.) senza pedale

molto.....
ff *(Vivamente)*

(sf) *(sempre ff)*

(sf) *ff* *sf* *sf* *ff (sempre sf)*

And. simile

P subito
(legg.)
senza pedale

(sempre P)

molto dolce ed espress.
(p)
(a)
(f)

p leggero
(a)

(p)
(dolce)
(f)

(a) Notevole la differenza di colorito di queste battute colle corrispondenti in *Si b* alcune pagine addietro, segnata da Beethoven in modo indiscutibile: là un *crescendo* di due battute e poi un *diminuendo* di altrettante; qui un solo *crescendo* di quattro battute. Nuovo saggio di quella febbre di varietà espressiva che si manifesta così imperiosamente presso il Beethoven di questo periodo.

(a) A noter la différence de nuance de ces mesures avec les correspondantes en *Si bémol*, quelques pages avant, indiquée par Beethoven d'une façon indiscutable: là un *crescendo* de deux mesures, puis un *diminuendo* d'égale durée; ici un seul *crescendo* de quatre mesures. Nouvel exemple de cette fièvre de variété expressive que Beethoven a manifestée si impérieusement à cette époque.

(a) Note the difference in tone-color between these bars and the corresponding ones in *B flat* a few pages back, marked by Beethoven in an indisputable way: in the former a *crescendo* of two bars and then a *diminuendo* of the same length: in the latter only a *crescendo* of four bars. Another instance of that feverish variety of expression so strikingly manifest in the Beethoven of this period.

p *leggero*

cresc.

ff

sf

ff

ff

Poco Andante (b)

(a) Questo *sf* (d'altronde bellissimo) è originale di Beethoven e non apocrifo come dicono certe edizioni francesi moderne.

(b) Riguardo al carattere quasi "religioso," di questo breve *andante*, che tanto ricorda quello precedente l'ultimo *presto* nel finale della *Sinfonia Eroica*, non è inverosimile l'ipotesi che Beethoven abbia tolto l'idea di entrambe le variazioni, da quella tradizione popolare della Rivoluzione Francese, secondo la quale uno dei *couplets* di certi inni plebei - generalmente l'ultimo - si cantava lentamente ed a voce sommessa. Così, ad esempio, si usava intonare *adagio* e *pianissimo* l'ultima strofa della *Marseillaise*: *Amour sacré de la patrie*, ecc. Chi ha sentito interpretare così l'inno di Rouget de Lisle, non può non esser rimasto colpito della profonda identità di sentimento che unisce i suddetti frammenti beethoveniani al celebre canto francese.

(a) Ce *sf* - du reste très beau - est original de Beethoven et non pas apocryphe comme le disent certaines éditions françaises modernes.

(b) Quant au caractère presque "religieux," de ce bref *andante*, qui rappelle beaucoup celui précédent le dernier *presto* du final de la "Symphonie héroïque," il n'est pas invraisemblable d'admettre que Beethoven ait puisé l'idée de ces deux variantes dans cette tradition populaire de la Révolution française, selon laquelle un des couplets - généralement le dernier - de certains chants plébéiens se chantait lentement et à voix basse. Ainsi, par exemple, il était d'usage de chanter *adagio* et *pianissimo* la dernière strophe de la *Marseillaise*: *Amour sacré de la patrie*, etc. Celui qui a entendu interpréter ainsi l'hymne de Rouget de l'Isle ne peut pas ne pas être saisi par la profonde analogie de sentiment qui existe entre les deux susdits fragments de Beethoven et le célèbre chant français.

(a) This *sf* (very beautiful, on the other hand), is Beethoven's own, and not apocryphal as several modern French editions assert.

(b) With regard to the almost "religious," character of this brief *andante*, which so closely recalls that which precedes the last *presto* in the final of the *Eroica Symphony*, it is not improbable that Beethoven took the idea of both variations from that popular tradition of the French Revolution according to which one of the *couplets* (usually the last) of certain popular hymns was sung slowly and with subdued voice. Thus, for instance, they used to intone the last verse of the *Marseillaise adagio* and *pianissimo*: "Amour sacré de la patrie" etc. He who has heard Rouget de Lisle's hymn interpreted thus, cannot fail to be struck by the strong identity of feeling which unites the above-mentioned Beethoven excerpts to the celebrated French song.

SONATA

dedicata al Conte Maurizio Lichnowsky^(a)

Op. 90.

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

♩ = 160 = 168

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

27.

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

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

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

in tempo

pp (a) *(senza cresc.)* *f subito sf* *(senza dim.)*

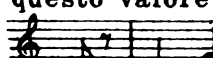
(mf) *(f)* *sf* *(senza dim.)*

mf *p* *sf* *ritard:.....*

(stringendo) *(sempre marcato)* *ff* *dimin:.....*

pp subito *cresc.* *ff* *dimin:.....*

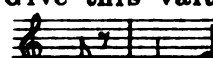
sotto

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

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

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

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

(a) Give this value to each crotch-et:  etc.

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

molto espress.
(a)

simile
(molto espress.)

(p) (b)

(p) (b)

dimin. *pp* (pp sempre)

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

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

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

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

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

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

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

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

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

cresc.

f (Animando)

sf (sempre più f)

sf

(ff)

(senza dim.)

(sf)

(P subito)

(a)

(b)

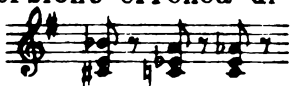
(Calmando)

cresc.

dimin.

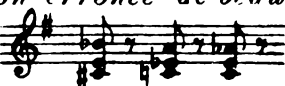
pp

(a) Versione erronea di molte edizioni:



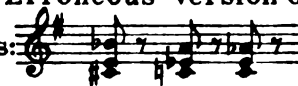
(b) La seguente rappresentazione dell'armonia latente di queste quattro battute potrà facilitare il lavoro di memoria:

(a) Version erronée de beaucoup d'éditions:



(b) La représentation suivante de l'harmonie latente de ces quatre mesures pourra faciliter le travail de mémoire:

(a) Erroneous version of many editions:



(b) The following presentation of the harmony underlying these four bars may help the memory to retain it:



(Molto tranquillo)

dolce ed espress.

la melodia molto espr.

(pp)

cres:.....

(più forte e molto espress.)

(poco a poco animando)

(ten.)

sf

(simile)

sf

sempre più cres:.....

sf

(Animato)

più f

marcato

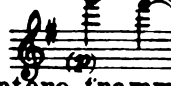
ff

(Calmando)

(Mancando)
(poco espress.)

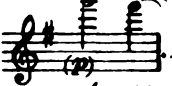
The musical score consists of five systems of music. The first system begins with a piano (p) dynamic and a 'Calmando' instruction. The second system includes a 'dim.' (diminuendo) marking and a 'Rianimando' instruction. The third system features a 'cresc.' (crescendo) marking and a 'con slancio' instruction. The fourth system includes a 'ritard.' (ritardando) marking and a 'dolce' instruction. The fifth system includes a 'ritard.' marking and a 'poco espress.' instruction. The score is written for piano with treble and bass staves.

(a) Questo *p* di Beethoven è prematuro; il valore dinamico di questa battuta dev' essere *f*; la seguente sarà *mf*, e si raggiungerà il piano soltanto

al . Il senso agogico dell'intero frammento risulterà immediatamente dalla scrupolosa osservanza delle indicazioni complementari: animato, calmando, mancando, rianimando, con slancio.

(b) Certe edizioni francesi vecchie e moderne hanno qui un "poco rit." di due battute, il quale non è di Beethoven.

(a) Ce *p* de Beethoven est prématuré; la valeur dynamique de cette mesure doit être *f*; la suivante sera *mf* et l'on arrivera au piano seulement

à . Le sens agogique de tout ce fragment ressortira immédiatement grâce à la scrupuleuse observation des indications complémentaires: animato, calmando, mancando, rianimando, con slancio.

(b) Certaines éditions françaises anciennes et modernes ont ici un "poco rit." de deux mesures, qui n'est pas de Beethoven.

(a) This *Piano* of Beethoven's is premature. The dynamic value of this bar ought to be *forte*; the following one *mf* and the piano should be reached

only at . The leading sense of the whole fragment will result directly from a scrupulous observation of the complementary indications: *Animatedly, growing calmer, growing fainter, reanimating, with impetus.*

(b) Some old and new French editions have here a "poco rit." of two bars, which does not come from Beethoven.

in tempo
(a)

pp *(senza cresc.) f subito sf* *(senza dim.)*

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

(mf) *p*

(b) *cresc:.....* *f*

(c)

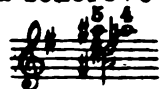
sf *(stringendo)* *(sempre marcato)*

(a) Vedi nota della prima volta.

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

(c) Più sonoro (e non meno beethove-

niano):

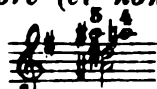


(a) Voyez la note de la première fois.

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

(c) Plus sonore (et non moins bee-

thovenien)



(a) See note to the first time.

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

(c) More sonorously (and none the

less Beethovenishly):



pp *cresc.* *ff* *dimin.* *ritard:.....*

a tempo *p molto espress.* *simile*

(a) (b)

f *(subito)* *sf*

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

(b) Vedi esercizio della prima volta.

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

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

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

(b) See the study of the first time.

Musical notation for piano, page 55. The score consists of five systems of staves. The first system includes dynamics *sf* and *p*, and fingerings 32, 54, 4, 54. The second system includes the instruction *dimin.*. The third system includes the instruction *ritard.*. The fourth system includes dynamics *pp*, *(più pp)*, and *mp espress. e semplice*, along with the instruction *a tempo*. The fifth system includes the instruction *(senza rall.)*, dynamics *dimin.* and *pp*, and a final marking *(a)*.

Preferibile:
 (a) *Préférable*:
 Preferably:

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

p dolce
leggero
cresc:..... p subito
cresc:..... p subito
cresc:.....
teneramente
p subito
 (a)
 (b)

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



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

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



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

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



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

This page of musical notation is for a piano piece, likely in the key of D major (two sharps). It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings.

System 1: The first system begins with a *cresc.* marking. The right hand features a series of eighth-note patterns with fingerings like 3 1, 4 3, 4 4, 4 5, 5 4. The left hand has a steady eighth-note accompaniment with fingerings like 2 5, 1 2, 1 2, 1 2, 1 2. The system concludes with a *f* (forte) dynamic and a *p* (piano) dynamic.

System 2: The second system continues the melodic and harmonic development. It includes *sf* (sforzando) and *p* markings. The right hand has more complex slurs and fingerings, while the left hand maintains its rhythmic pattern.

System 3: The third system shows a transition in dynamics, starting with *sf* and *p*. The right hand has a series of chords and slurs, and the left hand continues with eighth-note accompaniment.

System 4: The fourth system begins with a *pp* (pianissimo) marking and a *u.c.* (unaccompanied) instruction. The right hand has a series of chords and slurs, and the left hand continues with eighth-note accompaniment.

System 5: The fifth system features a *dimin.* (diminuendo) marking. The right hand has a series of chords and slurs, and the left hand continues with eighth-note accompaniment.

System 6: The sixth system concludes the page with a *pp* marking and the instruction *(senza affrettare nè crescere)*. The right hand has a series of chords and slurs, and the left hand continues with eighth-note accompaniment.

dolce

cresc.:.....

più cresc. *sf* *(b)* *p*

dolce

leggero
Pedale come la prima volta

cresc.:..... P(subito)

cresc.:..... *p(subito)*

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



sarà utilissimo per trovare la giusta espressione.

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

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



sera très utile pour trouver la juste expression.

(b) J'ai supprimé ici un *f* qui compromettrait la compréhension du passage *sf*----- *p*.

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



will be very helpful in finding the right expression.

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

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 5, 4, 4, 5, 4). Bass staff has a more active line with slurs and fingerings (4, 5, 3, 4, 1, 3, 5, 5). A *cresc.* marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 4, 4, 3, 2, 5, 4, 3). Bass staff has a more active line with slurs and fingerings (2, 4, 3, 5, 2, 4, 1, 1). A *p(subito)* marking is in the bass staff, and a *teneramente* marking is in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 5, 3, 3, 1, 5, 4, 3, 4, 4, 5, 5, 4). Bass staff has a more active line with slurs and fingerings (2, 5, 1, 2, 1, 5, 2, 4, 5, 1). A *cresc.* marking is in the bass staff, and a *cresc.:..... f* marking is in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 4, 5, 2, 3, 4). Bass staff has a more active line with slurs and fingerings (1, 4, 2, 1, 4, 2, 5, 2, 2, 5). A *p* marking is in the bass staff, and a *cresc.:..... f* marking is in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 4, 2, 3, 2, 5, 1, 4, 3, 2, 1, 5, 4, 2). Bass staff has a more active line with slurs and fingerings (4, 2, 1, 4, 2, 4, 2). A *p cresc.:.....* marking is in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 3, 4, 2, 5, 3, 5, 5, 1, 3, 2). Bass staff has a more active line with slurs and fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 1, 2). A *f* marking is in the bass staff, and a *dim.:..... pp(poco rit.)* marking is in the treble staff.

(Calmo)

(a tempo)

(p)

simile

(pochissimo animando)

(di nuovo calmo)

p

Pedale sempre ad ogni

(pochissimo animando)

(poco animato)

sff

v

sff

p

sff

p

(a)

(calmando)

sff

p

sff

p

sff

p

(a) La brutta versione:



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

(a) La vilaine version:



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

(a) The ugly version:



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

Tempo I.

(leggero)

Pedale come la prima volta

cresc:..... p

cresc:.....

p subito

cresc:.....

p subito

teneramente

cresc.

cresc:..... f

Musical score for piano, page 62. The score is written for two staves (treble and bass clef) in a key with three sharps (F#, C#, G#). The music features complex fingerings, dynamic markings (sf, p, pp, dim), and articulation. The piece concludes with a section marked 'pp' and '(senza affrettare nè crescere)'. A note at the bottom indicates that the version shown is likely erroneous in all old editions.

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



dolce

simile

sf *sf (sempre più f)*

p dim:..... pp

sempre pp *cresc:.....*

f *sf* *sf* *sf* *dimin:..... p* *sempre più p*

poco rit. *a tempo*

pp *espr. pp*

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

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

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

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

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

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

First system of musical notation for piano, measures 1-4. Treble and bass staves with fingerings and dynamics.

Second system of musical notation for piano, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation for piano, measures 9-12. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation for piano, measures 13-16. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation for piano, measures 17-20. Treble and bass staves with fingerings and dynamics.

(a) Variante di Bülow e Klindworth (giustificabile, se non indispensabile):

Variante de Bülow et Klindworth (justifiable, sinon indispensable):

Variants by Bülow and Klindworth justifiable but not indispensable):



pp *(poco accel.)* *cresc.* *f* *(a tempo, tranquillo)*

p dolce

cresc. *p* *ritard. (a)*

dimn. *(espr.)*

accelerando *a tempo*

cresc. *p* *pp*

senza pedale

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

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

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

SONATA ^(a)

dedicata alla Baronessa Dorothea Ertmann

Op.101.

Composta nel 1815-16,
 pubblicata in Febbraio 1817
 presso S. A. Steiner, a Vienna
 col titolo: SONATE FÜR DAS HAMMERKLAVIER.
 (Vedi Prefazione)

Etwas lebhaft, und mit der innigsten Empfindung
 Allegretto, ma non troppo ♩ = 69-76

28.

poco ritard:..... **Tempo I.** *cresc:.....* *mf*

dimin:..... *p* *cresc.*

(a) Con questa Sonata s'inizia la terza "maniera,,beethoveniana. Sarà quindi d'or innanzi necessario un profondo studio della forma ed un accurato confronto con quella delle precedenti Sonate, perchè lo studioso possa intuire tutta la grandezza del genio novatore di Beethoven.

(b) Il manoscritto non porta legatura fra questi due Do.



(d) Con ragione Bülow attribuisce il seguente senso a queste legature:

Lo stesso, beninteso, per tutte le ripetizioni ulteriori della medesima formula.

(a) La troisième "manière,, de Beethoven commence avec cette Sonate. Il faudra dorénavant une profonde étude de la forme et une comparaison soignée avec celle des Sonates précédentes, pour que l'élève puisse comprendre toute la grandeur du génie novateur de Beethoven.

(b) Le manuscrit ne porte pas de liaison entre ces deux Do.



(d) C'est avec raison que Bülow attribue le sens suivant à ces liaisons:

De même, bien entendu, pour toutes les répétitions ultérieures de la même formule.

(a) In this Sonata Beethoven's "third manner,, is initiated. A thorough study of the form will now be necessary, as well as a careful comparison with that of the preceding Sonatas, to enable the student to grasp the greatness in the advance of Beethoven's genius.

(b) The MS. has no bind between these two Cs.



(d) Bülow rightly attributes the following sense to these binds:

The same, of course, for all the further repetitions of the same formula.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is D major (two sharps).

- System 1:** Starts with a *dimin.* marking. The first measure has a *(p)* dynamic. The second measure has an *(espr.)* marking. The system ends with a *cresc:.....* marking.
- System 2:** Starts with a *p* dynamic. The second measure has a *cresc:.....* marking. The third measure has a *p* dynamic. The system ends with a *cresc:.....* marking.
- System 3:** Starts with a *sf* dynamic. The second measure has a *p* dynamic. The system ends with a *sf* dynamic. The instruction *espressivo, un poco marcato* is written below the staff.
- System 4:** Starts with a *(molto dolce e sostenuto)* marking. The system ends with a *(molto dolce e sostenuto)* marking.
- System 5:** Starts with a *(a) (dolcissimo, vagamente)* marking. The first measure has a *pp* dynamic. The second measure has a *u.c.* marking. The system ends with a *(pp)* marking.

(a) Vedi nota nel primo tempo dell'op.57 sulla soppressione del ritornello inaugurato in quella Sonata da Beethoven.

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

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

(ridestandosi)

(pp sempre)

cresc.
tre c.

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

(pochissimo agitando)

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

(un poco animato)

f *(senza dim.)* *P subito, molto espressivo*

(p)

p *cresc.* *mf*

(calmando) *dimin.* *p* *cresc.* (a)

(tranquillo) *dimin.* *(p)* *cresc.*

(b) *p* *cresc.* *p* *cresc.*

sottovoce *sf* *p* *sf* *espressivo* *Opp. ou bien Or*

(a)

(b) La simmetria colla prima volta darebbe:
 La symétrie avec la première fois donnerait:
 It would be more in keeping with the first time to have:

più dolce del La.
 plus doux que le La.
 softer than the A.

(a) Più agevole: Ma, in tal caso sarà preferibile per l'equilibrio sonoro, di modificare così la m.d.



(b) *p* di Beethoven.

(c) È questa la versione del manoscritto e delle vecchie edizioni. Senonchè la modificazione bülowiana.



può riescire meglio su certi pianoforti a grande sonorità. Lascio giudicare al gusto dell'interprete.

(a) Plus facile: Mais dans ce cas il sera préférable pour l'équilibre de la sonorité, de modifier comme ceci la main droite:



(b) *P* de Beethoven.

(c) Ceci est la version du manuscrit et des anciennes éditions. Cependant la modification de Bülow:



mieux réussir sur certains pianos de grande sonorité. L'interprète en jugera selon son goût.

(a) Easier: But in such a case it would be better for the balance of sound to modify the right hand thus:



(b) *Piano* according to Beethoven.

(c) This is the version of the MS. and of the old editions Yet Bülow's modification:



may be more successfull on certain very full-toned pianofortes. I leave it to the taste of the interpreter.

Lebhaft marschmässig
 Vivace alla Marcia $\text{♩} = 80$

The musical score is written for piano and features a variety of dynamic markings and performance instructions. The tempo is marked 'Vivace alla Marcia' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte), *sf* (sforzando), *p* (piano), *fp* (forzando piano), *cresc.* (crescendo), *p subito* (piano subito), *f* (forte), *(p)* (piano), *(mf)* (mezzo-forte), *(cresc.)* (crescendo), *(più f)* (più forte), *(f)* (forte), and *ff(a)* (fortissimo). The score includes repeat signs and first/second endings. The notation includes slurs, ties, and various rhythmic values.

(a) *ff* del manoscritto.
ff du manuscrit.
ff in the MS.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as notes, rests, slurs, and fingerings.

System 1: The first system begins with a *fp* (fortissimo piano) dynamic. It features complex melodic lines with many slurs and fingerings. A *cresc.* (crescendo) marking is present in the middle of the system.

System 2: The second system includes a section labeled "Esec." (Esecuzione) with a dotted line indicating a repeat or continuation. It features trills (tr) and various fingerings. The system ends with a *sf p* (sforzando piano) dynamic.

System 3: The third system continues the melodic development with slurs and fingerings. A *cresc.* marking is present in the middle of the system.

System 4: The fourth system features a *(f p)* (forte piano) dynamic marking. It includes various fingerings and slurs.

System 5: The fifth system includes a *dimin.* (diminuendo) marking and a *p legato* (piano legato) instruction. It also features a *(poco cresc.)* (poco crescendo) marking.

System 6: The sixth system begins with a *pp* (pianissimo) dynamic and a *u.c.* (unaccompanied) marking. It includes a *poco cresc.* marking and features complex melodic lines with slurs and fingerings.

The musical score on page 73 is a piano piece. It begins with a piano (p) dynamic and includes various dynamics such as *sf* (sforzando), *cresc.* (crescendo), *t.c.* (tutti), *fp* (fortissimo), *dolce* (dolce), and *ff* (fortissimo). The notation features complex fingerings, slurs, and articulation marks. The piece concludes with a *Fine* marking and a repeat sign.

(a) Alla seconda ed ultima volta, breve pausa, e quindi attaccare subito l' "Adagio, ma non troppo,,.

(b) Il Fa in valore di ♩ è quello del manoscritto, infinitamente migliore dell'altro ♩ che hanno quasi tutte le edizioni moderne.

(a) A la seconde et dernière fois une pause brève et puis attaquer de suite l'Adagio, ma non troppo.

(b) Le Fa en valeur de ♩ est celui du manuscrit, infiniment meilleur que l'autre ♩ qui se trouve dans presque toutes les éditions modernes.

(a) Second and last time, a brief pause, and then straightway attack the "Adagio, ma non troppo,,.

(b) The F in value of ♩ is according to the MS. infinitely better than the other ♩ which is found in nearly all modern editions.

(Pochissimo meno mosso)

dolce

cresc.....

(sopra) *p dolce* *(a)* *p dolce* *(b)*

cresc. *marcato cresc.*

sempre cresc:.....

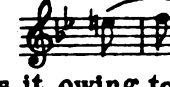
(a) Il  che Bülow sostituit al Mi $\sharp$ è assolutamente apocrifo.

(b) L'imitazione della m.d. dovrebbe cominciare qui con , ma Beethoven indietreggiò davanti alle due quinte che ne sarebbero risultate col basso.

(a) Le  que Bülow a substitué au Mi $\sharp$ est absolument apocryphe.

(b) L'imitation de la m.d. devrait commencer ici avec  mais Beethoven a été arrêté par les deux quintes qui en seraient résultées avec la basse.

(a) The  substituted by Bülow for the E $\sharp$ is absolutely apocryphal.

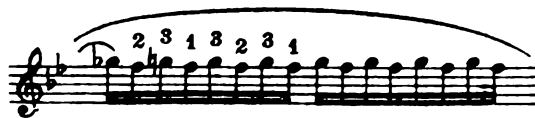
(b) The imitation of the right hand ought to begin here with:  but Beethoven abandons it owing to the consecutive fifths which would have then resulted with the bass.

The musical score consists of five systems of staves. The first system begins with a treble clef, a key signature of one flat, and a tempo marking of 28192. It includes a trill marked (a) and dynamics of *(f)* and *dimin*. The second system continues with complex fingering and a *cresc* marking. The third system features a *pp* dynamic, a *u.c.* marking, and a *(simile)* instruction. The fourth system is marked *(misterioso e lontano)* and includes a *poco cresc* and *(riavvicinandosi ed animando)* instruction. The fifth system concludes with a *t.c.* marking and a *più cresc* instruction. The piece ends with the instruction *Marcia da capo a Fine senza ripetizione*.

(a) È preferibile cominciare il trillo dopo la m.s., cioè:

Il est préférable de commencer le trille après la m.g. c'est à dire:

It is preferable to begin the trill after the left hand, i.e.:



Langsam und sehnsuchtsvoll
Adagio, ma non troppo, con affetto ♩ = 54

(a) Molte vecchie edizioni francesi (ed anche una recente) hanno il seguente assurdo errore:



D'altra parte, tutte le edizioni moderne aggiungono l'8.^{va} grave al basso: Non trovo questa modificazione felice, perchè compromette il bellissimo effetto che risulta, nelle due battute ulteriori, dalla crescente profondità dei bassi. D'altronde, siccome nella fuga di questa medesima Sonata Beethoven dimostra che il pianoforte del 1813 possedeva (da poco) il già avrebbe quindi scritto qui quella medesima nota.

(b) Il *cresc.* che molte edizioni hanno creduto bene di aggiungere a queste due battute, è apocrifo e, a ogni modo, contrario alla vera espressione.

(c) Si noti che la melodia non è letteralmente:



ma si deve immaginare orchestralmente:

L'esecutore intelligente cercherà quindi di soddisfare a questa esigenza polifonica mediante opportune varietà di tocco e di espressione.

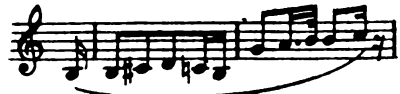
(a) *Beaucoup d'anciennes éditions françaises (et aussi une récente) ont cette erreur absurde:*



D'autre part toutes les éditions modernes ajoutent l'8.^{ve} grave à la basse: Je ne trouve pas cette modification heureuse, parce qu'elle compromet le très bel effet qui résulte, dans les deux mesures suivantes, de la profondeur croissante des basses. D'autre part, comme dans la fugue de cette même Sonate Beethoven démontre que le piano de 1816 possédait (depuis peu) le il aurait donc déjà écrit ici cette même note.

(b) *Le cresc. que beaucoup d'éditions ont cru bon d'ajouter à ces deux mesures, est apocryphe et, en tout cas, contraire à la véritable expression.*

(c) *Notez que la mélodie n'est pas littéralement:*



qu'on doit se l'imaginer orchestralement:

Le pianiste intelligent cherchera à satisfaire à cette exigence polyphonique par des moyens opportuns de variété, de toucher et d'expression.

(a) Many old French editions (and one recent one too) have the following absurd error:



Elsewhere, all the modern editions add the lower octave to the bass: I do not think this modification a happy one because it spoils the beautiful effect resulting in the two last bars, from the increasing depth of the bass notes. Nevertheless, as in the *fugue* of this very Sonata, Beethoven shows that the pianoforte of 1816 possessed - since a little while ago - the he would have then already written the same note here.

(b) The *crescendo* which many editions have thought well to add to these two bars, is apocryphal, and in every way adverse to the true expression.

(c) Note that the melody is not literally:



but must be imagined orchestrally:

The intelligent interpreter will therefore endeavour to cope with this polyphonic exigency by means of suitable variety of touch and expression.

(dolce)

(meno p)

(con grande espressione)

allarg:.....

cresc.

marcato

non presto

(b)

p(subito)

Nach und nach mehrere Saiten (c)

cresc.

togliere il pedale ad libitum secondo il pianoforte

m.s.
m.g.
l.h.

(a) Questo basso, come tutti gli ulteriori segnati in ♩ , sonoro a sufficienza, è tenuto col pedale, anticipandone un poco l'abbassamento.

(b) Utile questa figurazione ritmica di Bülow:

(a) Cette basse, comme toutes celles ultérieurement marquées ♩ , suffisamment sonore, est tenue par la pédale qu'on a baissera un peu à l'avance.

(b) Cette figuration rythmique de Bülow est utile:

(a) This, like all subsequent basses, marked in ♩ in order to sound long enough, must be held with the pedal, which is to be lowered a little before.

(b) This rhythmical figure of Bülow's is useful:

p

rubato, come improvvisando

cresc.

(c) Vuol dire di sollevare gradatamente il pedale sinistro.

(c) Cela signifie soulever graduellement la pédale gauche.

(c) This means: gradually release the left pedal.

Zeitmaass des ersten Stückes
 Tempo del primo pezzo ♩ = 69 - 76

Tutto il Cembalo, ma piano (a)
p dolce
t.c.
(esitando)
(deciso)
stringendo
(più p)
cresc:.....

Versione di Klindworth:
 Version de Klindworth:
 Version by Klindworth:

(allegro)
tr
2 (13) 2
1 4
presto
f
p
cresc:.....
Geschwind, doch nicht zu sehr, und mit
Allegro ♩ = 132
Entschlossenheit.
(marcato)

sf
p
(poco cresc.)

(poco rit.)
(p)
(a tº)
(dolce, ma marcato)

(p)
(b)

(a) Cioè: tre corde.

(a) C'est à dire "tre corde".

(a) Viz: loud pedal.

(b) La risposta dei "tenore,, ben marcata.

(b) La réponse du "ténor,, bien marquée.

(b) Mark the reply of the "tenor,, well.

cresc.

(mf) (p)

(molto espr.)

p

simile sempre

l'accompagnamento assai leggero

cresc.

(poco animando)

(a tempo)

ff

sf

p dolce

(a) Mancano sul manoscritto e sulle vecchie edizioni le tre note del pollice:

, ma il confronto colla ripetizione ulteriore in *La* autorizza questa utile modificazione.

(a) Les trois notes du pouce manquent dans le manuscrit et dans les anciennes

éditions: , mais la comparaison avec la répétition ultérieure en *La* autorise cette modification utile.

(a) The three notes of the thumb:

, are omitted in the MS. and in the old editions, but a comparison with the last repetition in *A* authorizes this useful modification.

Musical score for piano, featuring various dynamics and performance instructions across six systems of staves.

System 1: *pp* *f subito*

System 2: *(giocosu, ma con grazia)* *p subito* *(staccato e legg.)* *cresc:.....*

System 3: *(impetuoso)* *p cresc:..... (non leg.)* *f* *(non legato)*

System 4: *fp cresc:.....* *ff*

System 5: *sf* *p (grazioso e scherzando)* *pp* *f* *pp*

System 6: *1. (b)* *2.*

(a) Dall'esecuzione accurata dei punti originali, si indovina che bisogna dare a queste battute il seguente senso orchestrale: al *P*, rappresentarsi un piccolo gruppo di strumentini a fiato; al *PP*, gli archi *pizzicato*.

(b) Vedi prefazione.

(a) De l'exécution soignée des points originaux on devine qu'il faut donner à ces mesures le sens orchestral suivant: au *P* se représenter un petit groupe d'instruments à vent; au *PP* les instruments à cordes *pizzicato*.

(b) Voyez préface.

(a) From an accurate execution of the original we judge we ought to give these bars the following orchestral sense: the *piano* is to represent a small group of wind instruments: the *pianissimo* to represent *pizzicato* strings.

(b) See Preface.

dolce e tranquillo

poco rit.

a tempo

p

ff (brusco)

u.c.

t.c.

(a)

p(b) (sottovoce) pp

senza pedale (c)

Esec.: *2*

(d)

(pp)

sempre pp

(a) Vediamo qui, per la prima volta, una delle più essenziali innovazioni del terzo stile beethoveniano: l'introduzione della *fuga* nella *Sonata*, come elemento vivificatore di una forma, della quale il genio di Beethoven sembrava già avere esaurite tutte le possibilità. Dall'abbandono definitivo del vecchio *rondò*-portato ad insuperabile grandiosità e magniloquenza nell'op. 53 - e dall'adozione della *fuga* (ed altresì della *grande variazione*), vediamo oggi scaturire questo mirabile finale, cui saranno degno seguito la formidabile *fuga* dell'op. 106, il *tema variato* dell'op. 109, la doppia *fuga* dell'op. 110, e l'*arietta* dell'op. 111.

(b) Ho conservato qui la curiosa indicazione dinamica di Beethoven, la quale si traduce modernamente:

Riprodurre lo stesso accento almeno per le prime quattro entrate.

(c) L'intera fuga va eseguita col minor pedale possibile.

(d) Osservare il curioso ordinamento tonale delle quattro entrate: la prima in *La min.*, la seconda in *Do magg.*, la terza in *Re min.*, e la quarta di nuovo in *La min.*

(A) Nous voyons ici, pour la première fois, une des innovations les plus essentielles du troisième style de Beethoven : l'introduction de la fugue dans la Sonate, comme élément vivifiant d'une forme dont le génie de Beethoven semblait avoir déjà épuisé toutes les ressources. De l'abandon définitif de l'ancien rondeau porté à une grandeur et à une éloquence incomparables dans l'op. 53 - et de l'adoption de la fugue (et de la grande variation) nous voyons aujourd'hui jaillir cet admirable final, auquel feront digne suite la formidable fugue de l'op. 106, le thème varié de l'op. 109, la double fugue de l'op. 110 et l'ariette de l'op. 111.

(b) J'ai conservé ici la curieuse indication dynamique de Beethoven dont la traduction moderne est :

pp 

Reproduire le même accent au moins pour les quatre premières entrées.

(c) La fugue entière doit être exécutée avec le moins de pédale possible.

(d) Observez la curieuse ordonnance tonale des quatre entrées : la première en La mineur, la deuxième en Do majeur, la troisième en Ré mineur, la quatrième de nouveau en La mineur.

(a) We see here, for the first time, one of the most essential innovations of Beethoven's third manner: the introduction of the *fugue* into the *Sonata*; reviving a form the possibilities of which his genius seemed already to have exhausted. The old *rondo* - brought to an insuperable grandeur and eloquence in op. 53 - is now definitely abandoned; the *fugue* (and likewise the *grand variation*) is adopted, and from these we now see emerge this wonderful finale, worthily followed by the formidable *fugue* of op. 106, the *varied theme* of op. 109, the double *fugue* of op. 110. and the *arietta* of op. 111.

(b) I have here kept the curious dynamic indication made by Beethoven, which translated modernly is:

Reproduce the same accent for at least the first four entries of pedal.

(c) The whole fugue to be played with the least possible amount of pedal.

(d) Note the curious tonal arrangement of the four entries: the first in *A Minor*, the second in *C Major*, the third in *D Minor*, and the fourth in *A Minor* again.

Da Klindworth: *pp* *legato*

pp

(sempre u.c. e sempre Pedale)

(a)

(b)

t.c.

cresc.

(sempre forte)

Sf

(a) Talune edizioni (Germer p.e.) hanno creduto bene di modificare così la m.s.:

Però il manoscritto sul quale si trova: non lascia nessun dubbio circa la vera intenzione di Beethoven.

(b) Oppure: (più difficile)

(a) Quelques éditions (Germer, p.ex.) ont cru bon de modifier ainsi la main gauche:

Mais le manuscrit dans lequel on trouve ne laisse aucun doute sur la véritable intention de Beethoven.

(b) Ou bien: (plus difficile)

(a) Some editions (Germer e. g.) have thought well to modify the left hand thus:

But the MS. in which we find: leaves no doubt regarding Beethoven's real intention.

(b) Or: (more difficult)

(a)

sf *tr* *dimin.*

sempre p *tr* *cresc.*

(sempre senza pedale)

(a) Oppure: (più difficile)



((c) Il di certe vecchie edizio-
ni francesi è erroneo.

(a) Ou bien: (plus difficile)



(c) Le de certaines anciennes
éditions françaises est erroné.

(a) Or: (more difficult)



(c) The: of certain old French
editions is erroneous.

This page of musical notation for piano consists of six systems of staves. The notation is highly detailed, featuring complex fingerings (numbers 1-5), slurs, and various dynamic and articulation markings.

The first system shows a treble and bass staff with intricate melodic lines and fingerings. The second system begins with the dynamic marking *f² energico sf*. The third system continues the complex melodic development. The fourth system includes the marking *(marcato)* and features triplets. The fifth system includes the marking *(quasi non leg.)* and *(f mol)*. The sixth system includes the marking *to e sempre marc.* and features trills (*tr*). The final system is marked *(marcatissimo, ruvido)* and includes fortissimo (*sf*) markings and complex rhythmic patterns.

(a) La prima edizione ha qui la seguente bizzarra dicitura:  la quale si spie-

Contra E (sic)

ga benissimo quando si rifletta che questo *Mi* è nuovo nelle *Sonate* beethoveniane, essendo da poco stato aggiunto alla tastiera di quei tempi, e che l'editore (o forse anche l'autore) avrà quindi ritenuto utile di facilitare ai dilettanti la lettura di questa nota insolita.

(b) Bülow consiglia, per meglio far sentire il tema allargato della m.s.

Ma, personalmente, trovo però questa modificazione un po' troppo modern-lisztiana od anche brahmsiana - per lo stile pianistico di Beethoven, epperò non la uso mai.

(c) Le note estreme di questa battuta costituiscono sino a questa Sonata, il record

dell'estensione di tastiera: 

È interessante ricordare che la "tessitura,"

della prima Sonata era:  pari

a quella dei grandi clavicembali.

(d) Per le ottave aggiunte qui da Bülow, valga l'osservazione della lettera (b).

(e) Questo:  manca sul manoscritto come sulla prima edizione. Ma l'errore è evidente.

(a) La première édition porte ici la bizarre notation suivante:  qui s'expli-

Contra E (sic)

que très bien si l'on réfléchit que ce *Mi* est nouveau dans les *Sonates* de Beethoven ayant été ajouté depuis peu au clavier de cette époque-là et que l'éditeur (ou peut-être l'auteur lui-même) aura trouvé utile de faciliter aux dilettantes la lecture de cette note insolite.

(b) Bülow conseille pour mieux faire ressortir le thème élargi à la m.g.

Mais pour ma part je trouve cette modification un peu trop moderne - à la manière de Liszt ou de Brahms - pour le style pianistique de Beethoven et je ne l'emploie jamais.

(c) Les dernières notes de cette mesure constituent, dans cette Sonata, le record de l'ex-

tension du clavier:  Il est

intéressant de se rappeler que la "tessitura,"

de la première Sonata était:  pareille à celle des grands clavicembali.

(d) Pour les octaves ajoutées ici par Bülow voir l'observation à la lettre (b).

(e) Ce  manque dans le manuscrit ainsi que dans la première édition. Mais l'erreur est évidente.

(a) The first edition has here the following quaint phrasing:  which is

Contra E (sic)

quite easily explicable when we reflect that this E is new in the Beethoven Sonatas, having only recently been added to the keyboard of that period, and that the editor (or perhaps even the composer) may have thought it useful to facilitate the reading of this unaccustomed note to amateurs.

(b) Bülow advises, in order to bring out the enlarged theme in the left hand more strongly

but personally I consider this alteration rather too modern - too much like Liszt or Brahms - to be in keeping with Beethoven's style, and I never make use of it.

(c) The extreme notes of this bar, form, up to this Sonata, the record of keyboard

extension:  It is inter-

esting to note that the "texture," of the

first Sonata was:  like that

of the great harpischords.

(d) For the octaves added here by Bülow, my note (b) will serve.

(e) This:  is omitted in the MS. as well as in the first edition. But it is evidently a mistake.

dolce
un poco espressivo

(molto espress.)

p dolce

simile sempre

l'accompagnamento assai legg.

The image shows a musical score for a piano accompaniment. It consists of two staves. The key signature is G major (two sharps). The time signature is 3/4. The score includes a 'cresc.' marking and a '7' indicating a measure repeat. The right hand plays a series of chords and arpeggios, while the left hand plays a more rhythmic accompaniment.

(poco animando)

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with fingerings (1, 2, 3, 4, 5) and includes a trill (t.c.) and a subito fortissimo (f subito) instruction. The piano part includes a trill (t.c.) and a subito fortissimo (f subito) instruction. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The score is written on a grand staff with a treble and bass clef. The piano part is written in G major (one sharp) and 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with fingerings (1, 2, 3, 4, 5) and includes a trill (t.c.) and a subito fortissimo (f subito) instruction. The piano part includes a trill (t.c.) and a subito fortissimo (f subito) instruction. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The score is written on a grand staff with a treble and bass clef.

(giocoso, ma con grazia)

p subito

(a)

(stacc. e legg.)

cresc.:.....

(a) Oppure, conformemente alla prima volta:
Ou, conformément à la première fois.
Or, in conformity with the first time.



(b) **Vedi nota della prima volta.**
Voir la note de la première fois.
See note to the first time.

Tranquillo (dolce e tenero) *legatissimo*

pp *t.c.* *sempre p*

(sempre stacc.) (sim.)

(rall.) *pp* *ff (brusco)* *p*

poco cedendo.....

u.c. pp (sempre *pp*)

.....di nuovo a tempo

(*p*) (*mf*) (*espr.*) (*espr.*)

t.c. *tr* *tr*

tr.

pp

(sempre più p)

(sempre molto animato)

(p)

dimin. sempre

u.c.

pp

poco marcato

(allontanandosi)

ppp

ritard:.....

sempre più inde-

-bolendo

Tempo I.

t.c.

ff impetuoso

SONATA

dedicata all'Arciduca Rodolfo

Op. 106.

Composta nel 1818 - 19,
 pubblicata in Settembre 1819
 presso Artaria, a Vienna
 e detta: SONATE FÜR DAS HAMMERKLAVIER.

29. Allegro $\text{♩} = 112$ ^(a)

ff ^(b) *(impetuoso)* ^(d) *p calmo*

legatissimo *ritard.* *a tempo*

crescendo poco a poco

(a) Beethoven segnò lui stesso in questa Sonata i tempi metronomici, e fu l'unica volta. Però alcune delle sue indicazioni sono visibilmente inesatte. Così, ad esempio, il primo tempo portava $\text{♩} = 138$, assolutamente incompatibile colla grandiosità "napoleonica" di questo granitico brano musicale. Il $\text{♩} = 112$ di Bülow è indubbiamente più giusto.

(b) Modificazioni consigliabili onde ottenere maggiore potenza:

(c) Pedale di Beethoven.

(d) Questo accordo è impossibile per le mani piccole. Si può modificare così:

L'altra-frequente-modificazione: è assolutamente da escludere.

(a) Beethoven a désigné lui-même, seulement dans cette Sonate, les indications du métronome. Cependant quelques-unes de ces indications ne sont évidemment pas très exactes. Ainsi, par exemple, le 1.^{er} mouvement indiquait $\text{♩} = 138$ et est absolument incompatible avec la grandeur napoléonienne de cette imposante page musicale. Le $\text{♩} = 112$ de Bülow est sans aucun doute plus juste.

(b) Modifications à conseiller pour obtenir plus de puissance:

(c) Pédale de Beethoven.

(d) Cet accord étant impossible aux petites mains, on peut le modifier ainsi:

L'autre-fréquent-modification: est absolument à écarter.

(a) Beethoven himself marked the metronomical indications in this Sonata, and it was the only time. However a few of his indications are evidently inexact. For instance, the first tempo bore $\text{♩} = 138$, absolutely incompatible with the "Napoleonic" grandiosity of this granit-like piece of music. Bülow's $\text{♩} = 112$ is undoubtedly more correct.

(b) Advisable modifications for the obtaining of greater power

(c) Beethoven's pedal.

(d) This chord is impossible for small hands. It may be modified thus:

other-frequent-modification: is absolutely to be excluded.

(a)

(b)

(a) In tutte le antiche edizioni:

Dans toutes les anciennes éditions:

In all the old editions:



(b) Vedi prima volta.

Voyez la première fois.

See the first time.

sf sf sf sf sf

cresc.

p

cantabile

dolce ed espressivo

(a)

cresc.

tr

454535

(un poco animato)

ff sf

p subito

cresc.

1.

ff (tornando al tempo 1.^o)

sf p

(p)

sf p

(a) Sebbene per me alquanto troppo rigida ed "aritmetica", tuttavia la seguente figurazione potrà giovare a certi studiosi:

(a) La figuration suivante, quoique me semblant trop rigide et trop "arithmétique", pourra aider certains élèves:

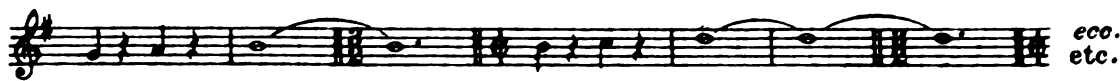
(a) Although rather too rigid and "arithmetical", for my taste, yet the following numeration may be of use to certain scholars:

ecc. etc.

tornando al tempo I.

The musical score is written for piano and consists of several systems of staves. The first system includes a key signature change to D major and a tempo marking 'tornando al tempo I.'. Dynamics range from *sf* (sforzando) to *pp* (pianissimo). Performance instructions include 'cresc.' (crescendo), 'poco allarg.' (poco allargando), and 'a tempo'. There are also markings for 'non leg.' (non legato) and 'sempre pp' (always pianissimo). The score includes various fingerings and articulations, such as slurs and staccato markings.

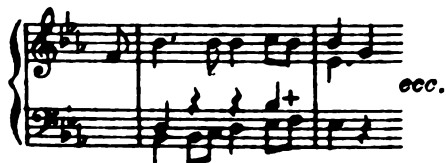
(a) Come già accennai nel primo tempo dell'op. 53, il semplice raddoppiamento (o quadruplicamento) preconizzato da Bülow in questo caso pure, non risponde alle finalità *antiritmiche* della vera ♩ . È quindi consigliabile la seguente interpretazione:



(a) Dans ce cas, comme pour le premier temps de l'op. 53, le fait de doubler (ou de quadrupler) la valeur de la note du point d'orgue comme le conseille Bülow, ne répond pas à la finalité *antirythmique* du point d'orgue. L'interprétation suivante est donc à conseiller:

(a) As I already mentioned in the first tempo of Opus 53, the doubling (or quadrupling) espoused by Bülow, in this case also, does not answer to the *anti-rhythmic* finalities of the real ♩ . The following interpretation is, therefore, advisable.

(b) Versione visibilmente erronea - di quasi tutte le edizioni vecchie e nuove:

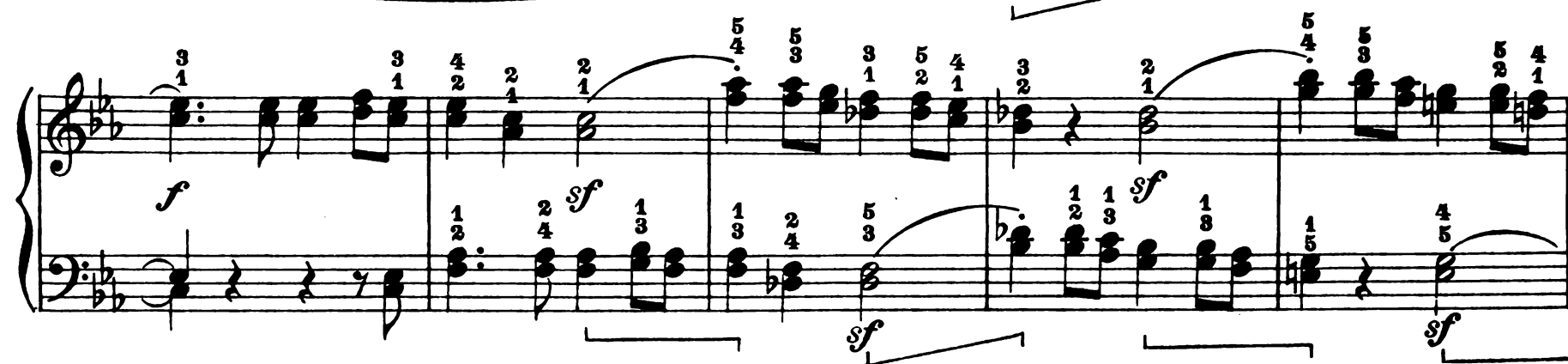
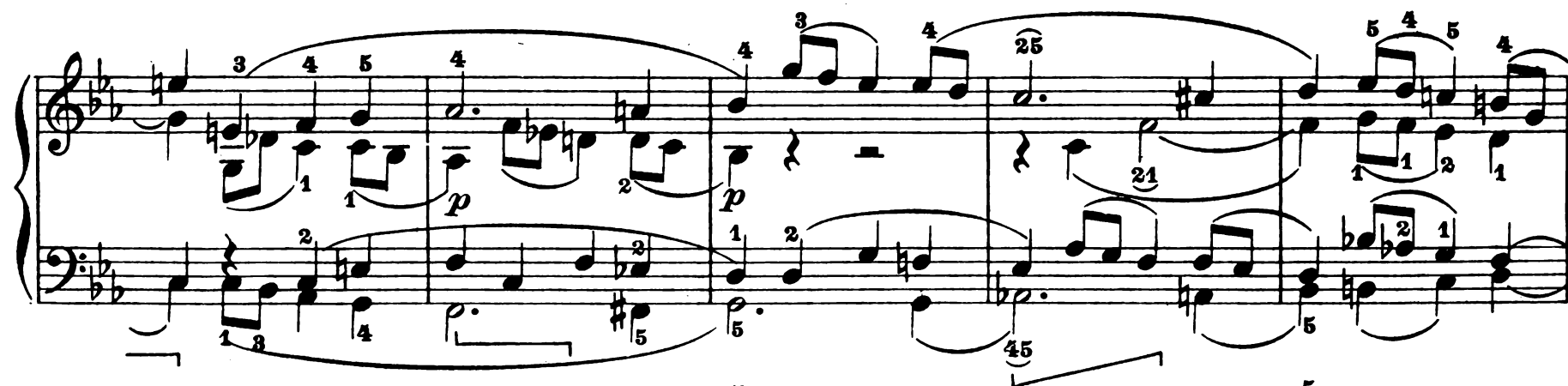
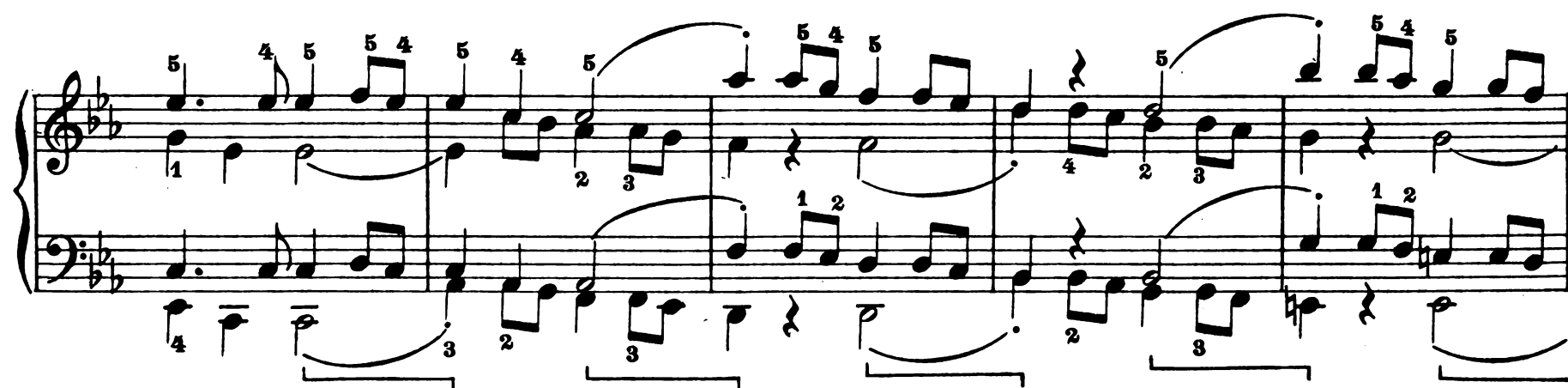
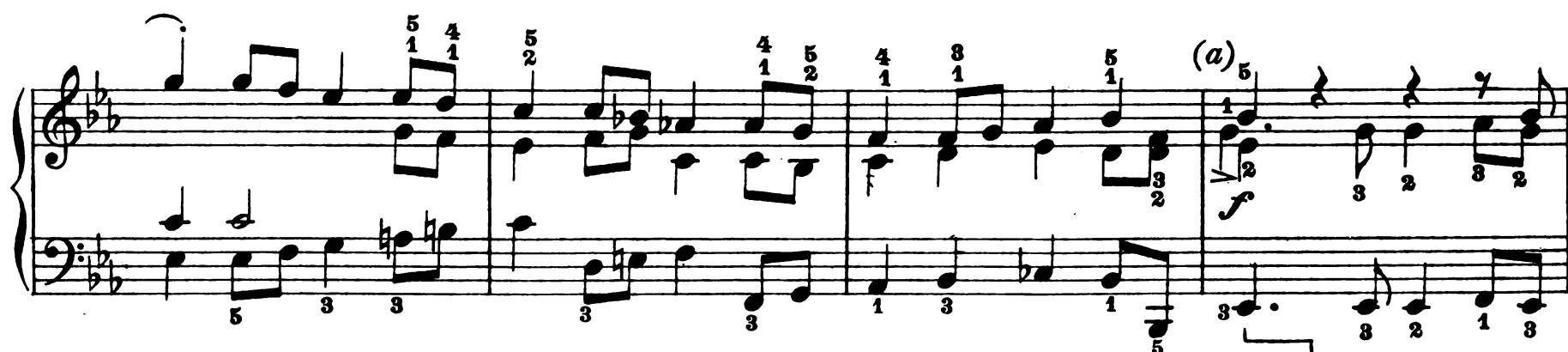


(b) Version évidemment erronée de presque toutes les éditions anciennes et modernes:



(b) Version - evidently erroneous - given in almost all the new and old editions:

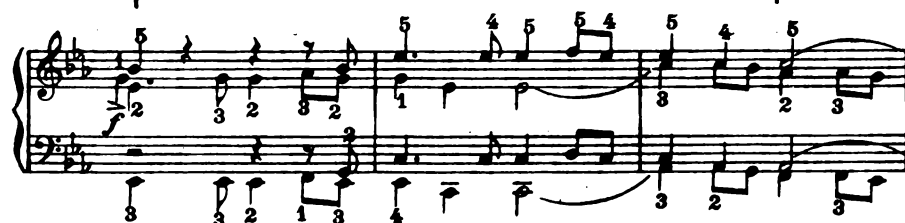




(a) La seguente versione, dovuta a Riemann, sembra assai più logica:

(a) La version suivante de Riemann semble beaucoup plus logique:

(a) The following version, due to Riemann seems far more logical:



(a)

The musical score is for a piano piece, labeled (a). It consists of six systems of two staves each. The key signature is B-flat major (two flats). The first system has a treble staff with a 3-measure rest followed by a 2-measure rest, and a bass staff with a 3-measure rest followed by a 2-measure rest. The second system has a treble staff with a 3-measure rest followed by a 2-measure rest, and a bass staff with a 3-measure rest followed by a 2-measure rest. The third system has a treble staff with a 3-measure rest followed by a 2-measure rest, and a bass staff with a 3-measure rest followed by a 2-measure rest. The fourth system has a treble staff with a 3-measure rest followed by a 2-measure rest, and a bass staff with a 3-measure rest followed by a 2-measure rest. The fifth system has a treble staff with a 3-measure rest followed by a 2-measure rest, and a bass staff with a 3-measure rest followed by a 2-measure rest. The sixth system has a treble staff with a 3-measure rest followed by a 2-measure rest, and a bass staff with a 3-measure rest followed by a 2-measure rest. The score includes various musical notations such as rests, notes, and dynamic markings like sf, ff, p, and crescendo.

(a) Tutte le edizioni migliori - vecchie e nuove - ad eccezione di quella di Germer, hanno qui: "correzione,, evidentemente contraria allo spirito dell'autore, e ad ogni modo ingiustificabile.

(a) Toutes les meilleures éditions, anciennes et modernes, excepté celle de Germer, ont ici: "correction,, évidemment contraire à l'esprit de l'oeuvre et de toute façon injustifiable.

(a) All the best editions - both old and new - excepting Germer's, have here: a "correction,, evidently contrary to the spirit of the autor, and in any case unjustifiable.

8

poco ritard. *a tempo*

dim. *p cantabile*

espressivo *(sopra)*

espressivo *(sotto)*

f *(ten.)* *p* *(sotto)* *(ten.)* *f* *(sopra)* *(ten.)*

p *(ten.)* *(sopra)* *(ten.)* *cresc. poco a poco*

forte) *ritard.* *(a)* *a tempo (con calma)* *dimin.* *p* *cantabile e legato* *m.s. m.d.* *m.d.* *cresc. poco a poco...*

(a) Più agevole:

Plus facile:

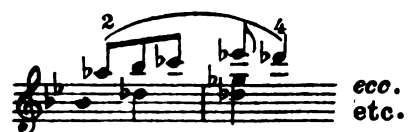
Easier:



(b) Da preferirsi:

A préférer:

Preferably:



Musical notation for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The first system has dynamics *p*, *sf*, and *f*. The second system has *p*, *cresc.*, and *sf*. The third system has *sf*, *dim.*, and *ritard.*. The fourth system has *a tempo*, *pp*, and *ff*. The fifth system has *(sopra)* and *(f)*. The sixth system has *p* and includes fingerings. The notation is in a grand staff format with treble and bass clefs.

(a) Vedi prima volta.

(a) Voyez la première fois.

(a) See the first time.

p

p

*p dolce
espr. e marc.*

poco ritard.

a tempo

poco ritard.

a tempo

(a) Edizione originale:

Edition originale:

Original edition:



The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'cresc.' (crescendo), and 'sf' (sforzando). Fingerings are indicated by numbers 1-5. Some staves have '(ten.)' written below them, indicating a tenuto mark. The systems are connected by a large brace on the left. The bottom system includes a comparison between the original edition and a suggested modification, labeled (a) and (b).

(a) Edizione originale:
 Edition originale:
 Original edition:

(b) Modificazione assai consigliabile:
 Modifications à conseiller:
 Highly advisable modification:

(Idem la 2.^a volta,
 ecc. (idem la 2.^{me} fois)
 etc. (the same the 2.nd time)

(a)

sf sf sf sf sf

cresc.

sf p

dolce ed espress.

cresc.

tr

(un poco animato)

ff sf

p subito

cresc.

f sf

sf

sf

(a) Modificazione per le mani femminili:

Modification pour les mains féminines:

Modification for woman's hand:

sf sf sf

ecc. etc.

(b) Schema ritmico (vedi osservazione della prima volta)

Schéma rythmique (voir l'observation de la 1.^{re} fois)

Rhythmical scheme (see comment of the first time)

cresc.

sf

ecc. etc.

First system of musical notation, measures 1-5. The music is in G major (one sharp) and 2/4 time. It features a continuous sixteenth-note pattern in both the treble and bass staves. Dynamic markings *sf* (sforzando) are placed below the notes in measures 1, 2, 3, 4, and 5.

Second system of musical notation, measures 6-10. Measures 6 and 7 continue the sixteenth-note pattern with *sf* dynamics. Measure 8 begins a new section marked *(calmundo)* and *p dolce* (piano, dolce). The treble staff has a slur over measures 8-10, with fingerings 1 2, 4, and 5 indicated. The bass staff has a slur over measures 8-10 with fingerings 1 and 2.

Third system of musical notation, measures 11-15. Measure 11 is marked *(a)*. Measures 11-15 feature a melodic line in the treble staff with slurs and fingerings (4, 3, 5, 4, 3, 4). The bass staff has a continuous sixteenth-note pattern with slurs and fingerings (4, 3, 5, 4, 3, 4). Trills (*tr*) are marked above the first notes of measures 11 and 12. The dynamic *mf* (mezzo-forte) is indicated in measure 14. The instruction *(con calma)* is written between the staves.

Fourth system of musical notation, measures 16-20. Measures 16-20 feature a melodic line in the treble staff with slurs and fingerings (1 3, 4, 3, 2). The bass staff has a continuous sixteenth-note pattern with slurs and fingerings (2, 2, 5, 4, 4, 2 1). A trill (*tr*) is marked above the first note of measure 16. The dynamic *p* (piano) is marked in measure 16. The instruction *sempre p e dolce, senza affrettare* is written between the staves.

Fifth system of musical notation, measures 21-25. Measures 21-25 feature a melodic line in the treble staff with slurs and fingerings (5 1, 2 3, 4, 3, 2). The bass staff has a continuous sixteenth-note pattern with slurs and fingerings (4, 1/4, 3, 1/4, 3). Dynamics *pp* (pianissimo) and *f* (forte) alternate in measures 21, 22, 23, 24, and 25.

Sixth system of musical notation, measures 26-30, marked *(a)*. Measures 26-30 feature a melodic line in the treble staff with slurs and fingerings (4, 3, 3, 5). The bass staff has a continuous sixteenth-note pattern with slurs and fingerings (4, 3, 5). The dynamic *p* (piano) is marked in measure 26.

eco.
etc.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the two flats in the key signature. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** The right hand begins with a series of chords and single notes, marked with a forte (*ff*) dynamic. The left hand plays a steady eighth-note accompaniment. A first ending bracket is shown at the end of the system.
- System 2:** The right hand continues with chords, marked with piano (*p*) and forte (*f*) dynamics. The left hand's accompaniment continues with eighth notes. A first ending bracket is shown at the end of the system.
- System 3:** The right hand features a series of chords, alternating between piano (*p*) and forte (*f*) dynamics. The left hand's accompaniment continues with eighth notes. A first ending bracket is shown at the end of the system.
- System 4:** The right hand has a series of chords, marked with piano (*p*) and forte (*f*) dynamics. The left hand's accompaniment continues with eighth notes. A first ending bracket is shown at the end of the system.
- System 5:** The right hand has a series of chords, marked with piano (*p*) and forte (*f*) dynamics. The left hand's accompaniment continues with eighth notes. A first ending bracket is shown at the end of the system.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The first ending bracket is a curved line with a double bar at the end, indicating a repeat. The second ending bracket is a curved line with a single bar at the end, indicating a final ending. The notation is written in a clear, legible style, typical of a musical score.

(a) Vedi nota precedente.

(a) Voyez la note précédente.

(a) See preceding note.

Scherzo (a)

Assai vivace $\text{♩} = 60-66$

107

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Assai vivace' with a quarter note equal to 60-66 beats per minute. The score is divided into seven systems. The first system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system also starts with *p* and includes a *cresc.* to *f*. The third system starts with *(p)* and includes markings for *mp*, *dim.*, and *pp*. The fourth system starts with *(p)* and includes a *cresc.* to *f*. The fifth system starts with *(p)* and includes markings for *(mp)*, *dim.*, and *pp*. The sixth system starts with *(p)* and includes a *cresc.* to *f*. The seventh system starts with *(p)* and includes a *cresc.* to *f*. The piece ends with a double bar line.

(a) Nella prima edizione inglese lo Scherzo sta dopo l'Adagio.

(a) Dans la première édition anglaise, le Scherzo vient après l'Adagio.

(a) In the first English edition, the Scherzo comes after the Adagio.

u.c. *p* semplice

cresc.

(mormorando)

p

p

(*cresc.*)

pp

(a) Per le piccole mani:
 Pour les petites mains:
 For small hands:



Presto $\text{♩} = 138$

t.c. *p* *staccatissimo*

cresc.

ff

sf

Prestissimo

m.d.

Tempo I.

- (a) Parecchie antiche edizioni francesi hanno la seguente erronea versione ritmica:
Plusieurs anciennes éditions françaises ont la version rythmique suivante erronée.
 Several old French editions have the following erroneous rhythmical version:

Prestissimo

ecc.
etc.

- (b) Ottima la interpretazione dinamica e pianistica di questo passo nell'edizione di Bülow:
L'interprétation dynamique et pianistique de ce passage d'après l'édition Bülow est excellente.
 The best dynamic and pianistic interpretation of this passage is in Bülow's edition:

Prestissimo

p

cresc.

Tempo I.

N.B. Il pedale rimane come è segnato sopra.
 N.B. On garde la pédale comme plus haut.
 Note - The pedal remains as marked above.

Let. come la prima volta

This musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is written for piano and features a dynamic range from piano (*p*) to forte (*f*). The score is in 3/4 time and consists of 12 measures. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first measure starts with a forte (*f*) dynamic, and the second measure transitions to piano (*p*). The score is a single system, and the music is written in a standard musical notation style.

This musical score is for the 'The Swan' movement from the Suite for Piano and Celesta by Camille Saint-Saëns. The score is written for two staves: the upper staff is for the piano (piano part) and the lower staff is for the celesta (celesta part). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Andante'. The score is divided into measures by vertical bar lines. The piano part features a melody with various dynamics: *mp* (mezzo-piano), *dim.* (diminuendo), *pp* (pianissimo), and *pp* (pianissimo). The celesta part provides a harmonic accompaniment with chords and single notes. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The overall mood is serene and graceful, characteristic of Saint-Saëns's style.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *p* *dim.*, *(mp)*.

Second system of musical notation. Treble and bass staves. Dynamics: *pp*, *pp*, *pp*, *cresc.*. Fingerings: 1, 3, 2, 5, 3, 4.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *p* (*non secco*) *f*, *p*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *un poco ritard.*, *u.c. più p*, *pp*, *t.c.*, *Presto* $\text{♩} = 168$.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff* (*senza dim.*), *(sf)*, *(sf)*, *p*, *più p*, *pp*, *(senza ritard.)*. Tempo: *Tempo I.*. Fingerings: 2, 4, 5, 2.

Adagio e sostenuto ♩ = 92
 appassionato e con molto sentimento
 una corda, mezza voce

(a)

pp

dolcissimo

p

p subito

(ten.)

pp

(doloroso)

(senza arpeggiare)

(a) Non è certo privo d'interesse il ricordare che in origine questo "adagio", cominciava colla seconda battuta, e che Beethoven fece aggiungere l'attuale anacrusi pochi giorni prima della pubblicazione.

(a) Il est intéressant de rappeler que cet "adagio", à son origine, commençait à la seconde mesure et que Beethoven a ajouté la première mesure quelques jours avant sa publication.

(a) It is not uninteresting to recall that, originally, this "adagio", began with the second measure, and that Beethoven had the present anacrusis added, a few days before its publication.

espressivo (meno piano) (p) con grande espress. e

tre corde

The first system of musical notation for piano, measures 1-3. The key signature is two sharps (F# and C#). The first measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The second measure is a whole rest in the right hand and a bass line with a slur and a fermata. The third measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata.

libertà p cresc.

The second system of musical notation for piano, measures 4-6. The key signature is two sharps (F# and C#). The first measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The second measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The third measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata.

tr. poco f pp

The third system of musical notation for piano, measures 7-9. The key signature is two sharps (F# and C#). The first measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The second measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The third measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata.

The fourth system of musical notation for piano, measures 10-12. The key signature is two sharps (F# and C#). The first measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The second measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The third measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata.

p cresc. poco a poco

The fifth system of musical notation for piano, measures 13-15. The key signature is two sharps (F# and C#). The first measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The second measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. The third measure contains a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata.

(poco animando)
più cresc.

5 (legatissimo)
p espressivo, ma calmato

cresc.

ritard.
dim.
(f)

a tempo, (dolce, nobilmente)
piano ma marcato
p (leg. sempre)

(a) Questo *La* era $\sharp$ nell'edizione originale.
L'errore è flagrante.

(a) Ce *La* était $\sharp$ dans l'édition originale.
L'erreur est flagrante.

(a) This *A* was $\sharp$ in the original edition.
The mistake is flagrant.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of six systems of staves, each containing a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Features a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes.
- System 2:** Includes the tempo marking *(tranquillo)*. The right hand has a descending melodic phrase, while the left hand continues with a rhythmic pattern.
- System 3:** Shows a *cresc.* (crescendo) marking. The right hand has a series of ascending and descending runs. The left hand features a more active, rhythmic accompaniment.
- System 4:** Includes the marking *poco f sost.* (poco fortissimo sostenuto). The right hand has a melodic line with some grace notes. The left hand has a complex, fast-moving accompaniment.
- System 5:** Features the marking *(poco f)* and *pp* (pianissimo). The right hand has a melodic phrase, and the left hand has a complex, fast-moving accompaniment.
- System 6:** Includes the marking *pp* and *u.c.* (una corda). The right hand has a melodic phrase, and the left hand has a complex, fast-moving accompaniment.

The notation is highly detailed, with many accidentals, ties, and dynamic markings throughout.

(a) La soppressione del *sol* superiore è raccomandabile nell'interesse melodico.

(a) La suppression du sol aigu est à conseiller dans l'intérêt mélodique

(a) The omission of the G above is melodically recommendable.

(misterioso e solenne)

(sempre pp)

t.c.

pp subito

u.c.

p

(dolce ma espressivo)

(animando progressivamente)

t.c.

mf

sf

p

nel tempo e nell'espressione)

u.c.

E.R. 3

p

t.c. *f* *sf* *sf* *p* u.c.

(a) *mf* *m.d.(f)* *dim.* (calmando) u.c.

(tranquillo, calmato) *pp* sempre u. c. espressivo

(sempre *p*)

poco più f molto espress.

((a) Versione originale, alterata così in

molte edizioni:



eco.

(a) Version originale, ainsi altérée dans

plusieurs éditions:



etc.

(a) Original version, in many editions

changed thus:



etc.

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and fingerings. Dynamics and performance instructions are indicated throughout the piece.

The first system shows a complex melodic line in the right hand with many beamed notes and a more rhythmic accompaniment in the left hand. The second system introduces a *p* (piano) dynamic in the right hand and a *sost.* (sostenuto) instruction. The third system features a *p* dynamic in the left hand and a *più f* (more forte) instruction. The fourth system includes a *dim.* (diminuendo) instruction in the left hand, a *pp* (pianissimo) dynamic in the right hand, and a *dolcissimo* instruction. The fifth system shows a *p* dynamic in the right hand. The sixth system includes a *t.c.* (tutti) instruction and a *p(meno)* (piano meno) instruction.

Fingerings are indicated by numbers 1 through 5 above or below notes. Some notes are marked with '8' or '4', possibly indicating octaves or specific fingering techniques. The notation is dense, with many beamed notes and slurs, suggesting a fast and technically demanding piece.

ritard:

u.c.
(dolcissimo)
pp

a tempo
t.c.
(mp)
espress.
(p)

poco cresc.

(f) *con grande espressione* dim.

(a) Alcune delle migliori edizioni (Stein-

gräber, p.es.) hanno:  assai meno bello.

(a) Quelques-unes des meilleures éditions (Steingraber par ex.) portent:

 beaucoup moins beau.

(a) A few of the best editions (Steingr-

aber's, for example) have:  which is far less beautiful

(a) Stando alla simmetria colla prima vol.

ta, è preferibile: ecc.

(b) Da preferirsi:

ecc.

(c) Simmetrizzando colla prima volta, si otterrebbe la seguente modificazione:

ecc.

Sotto ogni riguardo, questa versione mi sembra preferibile all'altra; e non mi pare che la sua adozione possa costituire un atto d'irriverenza verso Beethoven.

(a) Pour la symétrie et par rapport à la première fois, est préférable:

etc.

(b) Est préférable:

etc.

(c) Par symétrie avec la première fois, on obtiendrait la modification suivante:

etc.

Cette version me semble sous tous les rapports préférable à l'autre, et l'adopter ne me paraît pas irrévérencieux envers Beethoven.

(a) Carrying out a certain symmetry with the first time, it is preferable thus:

etc.

(b) To be preferred thus:

etc.

(c) Symmetrically with the first time, we should obtain the following modification:

etc.

Under every aspect, this version seems to me preferable to the other; and I do not think that its adoption can constitute an act of irreverence towards Beethoven.

(tranquillo)

p

cresc.

poco f sost.

u.c.

pp

(poco f)

pp

(a)

(a) Tutte le edizioni - meno quella Moszkowski - hanno Fa#. Il confronto colla prima volta - e l'orecchio - svelano subito l'errore.

(a) Toutes les éditions sauf celle de Moszkowski, portent Fa#. La comparaison avec la première fois en démontre l'erreur.

(a) All the editions - excepting Moszkowski's - have F#. A comparison with the first time, - and the ear itself - immediately reveal the mistake.

p *pp* u.c. (*misterioso e solenne*)

(*sempre pp*)

t.c. *p subito* u.c. (*p*)

poco all.

a tempo (*tranquillo, nobile*)

(*sempre leg.*)

t.c.

(a)

(a) La versione di Bülow:  ecc.
sembra indispensabile.

(a) La version de Bülow:  etc.
semble indispensable.

(a) Bülow's version:  etc.
seems to be indispensable.

cresc:.....

stringendo ed appassionato

f *cresc. ancora* *f*

pp subito *ritard:*.....

(Tempo Iº)

pp

(a)

(b)

(a) Diteggiatura originale di Beethoven. Per l'interpretazione esatta di questa battuta nella mano destra, vedasi nota esplicativa a proposito di un passo analogo, nell'Adagio dell'op. 110.

(b) Nell'edizione originale:



(a) Doigté original de Beethoven. Pour l'exacte interprétation de cette mesure à la main gauche, voyez la note explicative à propos d'un passage analogue dans l'Adagio de l'Op. 110.

(b) Dans l'édition originale:



(a) Beethoven's original fingering. For an exact interpretation of this measure in the right hand, see the explanatory note of an analogous passage, in the Adagio of Opus 110.

(b) In the original edition:



a tempo
p sempre con espressione intensa

cresc.
t.c.
(poco f)

p dim.

pp (perdendosi)
(come lontano)
u.c.

(sf poco)
(pp)
(senza arpeggiare)
pp
ppp tutte le corde(a)
(senza arpeggiare)

(a) Indicazione originale di Beethoven.
Significa evidentemente che si deve at-
taccare senza interruzione il finale.

(a) Indication originale de Beethoven
qui signifie évidemment que l'on doit
attaquer sans interruption le Final.

(a) Beethoven's original indication,
evidently means that the "finale," must
be attached without interruption.

(a) Per misura si conta nel Largo sempre quattro semicrome, cioè: ♩ ♩ ♩ ♩ -

The musical score consists of four systems of piano introduction. The first system is marked 'Largo' with a metronomic indication of 76 (♩ = 76). It features a treble and bass staff with various musical notations including triplets, slurs, and dynamic markings like 'p' and 't.c.'. The second system includes the marking '(poco più animato)' and '(p)'. The third system is marked '(a tempo)' and 'Un poco più vivace' with a metronomic indication of 88 (♩ = 88). The fourth system is marked 'Tempo I.' and includes dynamic markings 'p' and 'f'. The score is written in a key with two flats and a 4/16 time signature.

(a) Indicazione originale di Beethoven e
significante che ogni ♩ del Largo va sud-
divisa in quattro ♩.

L'indicazione metronomica originale per
il Largo (♩ = 76) è stata rispettata, seb-
bene possa talvolta sembrare eccessiva-
mente lenta.

In quei punti di questa introduzione nei
quali Beethoven sopprime così audace-
mente (precorrendo di oltre un secolo le
ultime innovazioni) la sbarra separatri-
ce delle battute, ho creduto utile di in-
dicare, mediante alcune linee punteg-
giate, le suddivisioni ideali del ritmo.

(a) Indication originale de Beethoven
qui signifie que chaque noire du Largo
doit être décomposée en quatre ♩.

L'indication métronomique originale
pour le Largo (♩ = 76) a été respectée;
quoique le mouvement puisse sembler
quelquefois un peu lent.

Aux endroits où Beethoven, dans cette
introduction, a supprimé avec tant d'au-
dace la barre de mesure (devançant de
plus d'un siècle les dernières innova-
tions) j'ai cru utile d'indiquer au moy-
en de barres pointillées, la division
idéale du rythme.

(a) Original indication of Beethoven's
meaning that each ♩ of the Largo must
be subdivided into four ♩.

The original metronomical indication
for the Largo (♩ = 76) has been respect-
ed, although it may sometimes seem
exceedingly slow.

In those points of this introduction,
where Beethoven so boldly omitted the
bar-line of the measures (thus forego-
ing by over a century the latest innova-
tions), I have thought it useful to indi-
cate, by means of dotted lines, the ideal
subdivisions of the rhythm.

Allegro ♩ = 116

f (vigoroso)

cresc.

Tempo I. (largo)

p

(f con ampiezza)

trm trm trm

a Tempo ♩ = 126

(p)

cresc. ed accel. molto

Prestissimo

ff

ritardando

dim.

pp

(a) La sintesi ritmica di Czerny:



può immediatizzare la comprensione di questo difficile ritmo a quegli esecutori meno "agili", intellettualmente.

(a) La synthèse rythmique de Czerny:



peut rendre ce rythme difficile immédiatement compréhensible aux exécutants dont l'intelligence manque de souplesse.

(a) Czerny's rhythmical synthesis:



may provoke the immediate comprehension of this difficult rhythm, on the part of those executants who are intellectually less "agile".

Allegro risoluto (a) $\text{♩} = 138$

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

non legato *non legato*

Fuga a tre voci, con alcune licenze

ben marcato e deciso

sopra *tr*

f *sf* *mp*

cresc.....

f *sf* *mp* *sf* *sf*

(a) Il tempo di Beethoven era: $\text{♩} = 144$.
Ma sembra generalmente incompatibile
con una esecuzione nitida e corretta.

(a) Le mouvement de Beethoven était:
 $\text{♩} = 144$. Mais il ne semble généralement
pas compatible avec une exécution nette
et correcte.

E.R. 3

(a) Beethoven's time was: $\text{♩} = 144$. But is
seems generally incompatible with a
clean and correct execution

p

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for piano (p) and mezzo-forte (mf) dynamics. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of three measures. The first measure is marked *mf* and features a melody starting on G4, moving up to A4, B4, and C5, with a bass line starting on G2, moving up to A2, B2, and C3. The second measure continues the melody with a sharp sign indicating a key change or a specific fingering. The third measure concludes the piece with a final chord.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-first measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-second measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The twenty-third measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-four measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The twenty-fifth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-six measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twenty-seventh measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-eighth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-ninth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The thirtieth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-first measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The thirty-second measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-third measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirty-four measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-six measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The thirty-seventh measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-eighth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The thirty-ninth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The fortieth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The forty-first measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The forty-second measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The forty-third measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The forty-four measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The forty-fifth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The forty-six measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The forty-seventh measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The forty-eighth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The forty-ninth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fiftieth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The fifty-first measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-second measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The fifty-third measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-four measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The fifty-fifth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-six measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifty-seventh measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The fifty-eighth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-ninth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The sixtieth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-first measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The sixty-second measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The sixty-third measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The sixty-four measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixty-fifth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-six measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The sixty-seventh measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-eighth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The sixty-ninth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventieth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-first measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The seventy-second measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-third measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The seventy-four measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-fifth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The seventy-six measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventy-seventh measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-eighth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The seventy-ninth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The eightieth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighty-first measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-second measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The eighty-third measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The eighty-four measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-fifth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The eighty-six measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The eighty-seventh measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighty-eighth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-ninth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The ninetieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The ninety-first measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The ninety-second measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The ninety-third measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The ninety-four measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The ninety-fifth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The ninety-six measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The ninety-seventh measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The ninety-eighth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The ninety-ninth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The hundred measure contains a quarter note C0, a quarter note B0, and a quarter note A0.

The image displays the beginning of the musical score for 'The Swan' by Camille Saint-Saëns. It features a piano (p) and a violin (v). The piano part is in G major, 3/4 time, and the violin part is in G major, 3/4 time. The score shows the first two measures of the piece. The piano part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The violin part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The score is written on a grand staff with a treble clef for the violin and a bass clef for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'sf' (sforzando).

(A) Nell'edizione originale questo ~~man-~~
cava. Venne ristabilito con ragione da
Cramer, ma non adottato in tutte le e-
dizioni moderne

(A) Dans l'édition originale ce ~~h~~ man-
quait. Il a été rétabli avec raison par Cra-
mer sans toutefois être adopté par tou-
tes les éditions modernes.

(a) In the original edition this was lacking. It was justly restored by Cramer, but not adopted in all the modern editions.

129

sf

f

marc.

(a)

m. s.

tr

sf

sf

tr

sf

mf

marc.

sf

m. s.

sf

(b)

(a) Assai felicemente, nella sua ottima recente revisione, Moszkowski suggerisce qui la seguente modificazione:

A musical score for a piece titled "L'Espresso". The score is written for a piano (p) and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is in 4/4 time. The vocal line begins with a melodic phrase, followed by a piano accompaniment. The piano part features a prominent bass line with a "tr." (trill) and a "m. s." (mezzo-soprano) marking. The score concludes with a "ecc." (ecclesiastic) marking.

Idem due battute più oltre.

(b) Preferibile per mani di grande esten.

stone:  ecc.

(A) Moszkowski suggère dans sa récente et excellente revision, l'heureuse modification suivante:

Idem deux mesures plus loin

(b) A préférer pour les grandes mains.

etc.

E.R.3

(a) In his recent, excellent revision, Moszkowski very happily suggest here the following modification:

The same two measures farther on.

(b) Preferable for broad hands:

etc.

(a) L'edizione originale aveva il seguente errore:
L'édition originale contenait l'erreur suivante:
 The original edition bore the following error.

E.R. 3

132

This musical score page contains measures 132 through 147. It is written for piano in a key with three flats (B-flat major or D-flat minor). The notation is in grand staff (treble and bass clefs). The music is characterized by dense, rapid sixteenth-note passages in both hands, often with slurs and ties. Fingerings are indicated by numbers 1-5. Dynamic markings include *sf* (sforzando) and *dim.* (diminuendo). Performance instructions include *(sempre marcatissimo)* and *(sempre fortissimo)*. Trills are marked with 'tr' and wavy lines. Measure numbers 132, 135, 138, 141, 144, and 147 are placed at the beginning of their respective staves. The piece concludes with a final chord in measure 147.

(a) La presenza di questo *do* basso nel manoscritto autografo è assai interessante, perchè prova che fra il 1816 - anno di composizione della Sonata op. 101, nel cui *finale* già feci rilevare la prima apparizione del  - e il 1818-19, e.

poca nella quale fu scritta la presente, la tastiera del pianoforte si era estesa di quattro tasti verso il grave. Il sib- posto fra parentesi -delle due battute ulteriori, sebbene non originale, è di esecuzione obbligatoria

(A) Il est intéressant de constater que le do grave existant dans le manuscrit de Beethoven, prouve qu'entre l'an 1816-époque de la composition de l'op. 101, dont j'ai déjà signalé l'apparition de: 

dans le final, et l'an 1818 et 1819, époque dans laquelle la Sonate présente fut composée, le clavier avait été amplifié de quatre touches dans le registre grave. Le sib (mis entre parenthèses) des deux mesures suivantes est obligatoire, quoique ne faisant pas partie de l'original

(a) The presence of this low *C* in the autograph manuscript, is very interesting, because it proves that between 1816 - the year in which the Sonata opus 101 was composed, and in whose *Finale* I have already pointed out the first appearance of the:  - and 1818-19 - the

year of the writing of the present one, the keyboard of the pianoforte had been extended by four keys in the low notes. The B^b (placed in parenthesis) of the two last measures, while not original, is obligatory as to execution.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 4/4. The piece begins with a tempo marking of *(poco rit.)* and *(a tempo)*. The first system includes dynamics such as *p* (piano), *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), *sf* (sforzando), and *leggero*. The second system features *f* (forte), *m.s.*, *m.d.*, and *cresc.* (crescendo). The third system includes *f più* (f più), *sf*, and *(a)*. The fourth system features *sf*. The fifth system includes *sf*. The sixth system includes *cresc.*, *sf*, and *p*. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. The page number 103 is visible in the top right corner.

(a) Edizione originale e molte altre:

 però il *do*h sembra assai più logico.

(A) *Édition originale et beaucoup d'autres:*  *cependant le do# semble beaucoup plus logique.*

(a) Original edition and many others:
 however the $C\sharp$ seems far more logical. E.R.3

cantabile

sempre piano

dolce marc.

sempre p

dolce marc

p

cresc:.....

(a)

(a)

(a)

(a) In molte edizioni - fra queste l'originale - manca la legatura.

(a) Dans l'original et dans plusieurs éditions la liaison manque.

(a) In many editions - among them the original - the bind is lacking

The musical score is presented in two systems, (a) and (b). System (a) is marked '(a) ben legato' and system (b) is marked '(b)'. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings like 'sf' and 'm.d.'. The score is divided into two systems, (a) and (b). System (a) is marked '(a) ben legato' and system (b) is marked '(b)'. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings like 'sf' and 'm.d.'.

(a) L'edizione originale (1819) e la relativa ristampa (1856) hanno qui la menzione *non legato*. Però tutte le migliori edizioni moderne - seguendo l'esempio di F. Hiller e C. Reinecke - segnano invece come nella presente - *ben legato*.

(b) Questo *sol#* - conforme all'edizione originale e ad altre eccellenti (Bülow, Steingraber, d'Albert, Germer, ecc.) - è qualificato invece di *mostruoso* in altre egualmente autorevoli (Moszkowski, p.es.). Personalmente sono convinto invece dell'autenticità del *sol#*, perfettamente conforme al senso diatonico del passo.

(a) L'édition originale de 1819 et celle de 1856 portent ici l'indication *non legato*. Pourtant toutes les meilleures éditions modernes, selon l'exemple de F. Hiller et C. Reinecke, portent au contraire, comme dans la présente, l'indication *ben legato*.

(b) Ce *sol#* selon l'édition originale et les excellentes éditions de Bülow, Steingraber, d'Albert, Germer, etc. est au contraire qualifié de *monstrueux* dans d'autres éditions non moins remarquables (Moszkowski, par exemple). Je suis personnellement convaincu de l'authenticité du *sol#* que je trouve parfaitement conforme au sens diatonique du passage.

(a) The original edition (1819) and its relative reprint (1856) have here a mention of *not legato*. However, the best modern editions - following the example of F. Hiller and C. Reinecke - mark instead, as in the present one, *well legato*.

(b) This *G#* - according to the original edition and other excellent ones (Bülow's, Steingraber's, d'Albert's, Germer's etc.) is, instead, qualified as *monstruous*, in others, equally authoritative (Moszkowski's for instance). Personally, I am convinced of the authenticity of the *G#*, perfectly conformable to the diatonic sense of this passage.

Edition originale:
Original edition:

E.R.3

The musical score consists of five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a 'cresc.' marking and a 'ff' (fortissimo) dynamic. The second system continues with similar notation, including a 'sf' (sforzando) marking. The third system introduces a 'sopra sf' marking and a 'ff' dynamic. The fourth system is marked 'stringendo (a)' and includes a '232' fingering. The fifth system is marked '(b)' and includes a 'ff' dynamic. The notation is highly detailed with many fingerings and trills.

(a) Sola esecuzione possibile di questo passo:
Unique exécution possible de ce passage:
 The only execution possible in this passage:

This block shows a specific musical passage with a trill, labeled with the number 5 and the fingering 232. It is followed by the text 'ecc. etc.'.

(b) Bülow preconizza con ragione:
Bülow préconise avec raison:
 Bülow rightly preconizes:

This block shows a different musical passage with a trill, labeled with the number 4 and the fingering 232. It is followed by the text 'ecc. etc.'.

sempre dolce e cantabile

una corda

m.s. *m.d.*

(dolce marcato)

dolce marcato

ecc. sempre simile

dim.

ritard.

a Tempo

pp *trm* *t.c.* *m.s.* *cresc:...* *trm*

ben marcato

(a) L'edizione originale aveva:



logico.

ecc. Però, il do $\sharp$ sembra più

etc.

etc.

(a) L'édition originale portait.



plus logique.

ecc. Cependant le do $\sharp$ paraît

etc.

etc.

E.R. 3

(a) The original edition bore:



logical.

ecc. However C $\sharp$ seems more

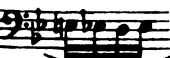
etc.

etc.

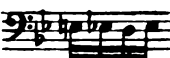
p

The musical score consists of six systems of grand staves. The notation is complex, featuring many slurs, ties, and dynamic markings. The first system has a *sf* marking. The second system has a *ff* marking and a *sopra sf* marking. The third system has a *ff* marking and a *tr* marking. The fourth system has a *ff* marking and a *tr* marking. The fifth system has a *tr* marking. The sixth system has a *tr* marking. The piece ends with a *tr* marking.

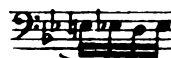
(a) Tutte le edizioni hanno qui:

 ecc. La modificazione sopra adottata, fu suggerita da Klindworth e ripresa da Germer

(a) Toutes les éditions ont ici:

 etc. La modification adoptée plus haut a été introduite par Klindworth et adoptée par Germer.

(a) All the editions have here:

 etc. The modification adopted above, was suggested by Klindworth, and taken up by Germer

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a trill marked '35' and a fermata. The lower staff has a bass clef and a key signature of two flats. It features a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. A trill is also present in the lower staff.

Second system of the musical score. It continues the two-staff format. The upper staff has a treble clef and a key signature of two flats. It features a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. A trill is also present in the lower staff.

Third system of the musical score. It continues the two-staff format. The upper staff has a treble clef and a key signature of two flats. It features a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. A trill is also present in the lower staff.

Fourth system of the musical score. It continues the two-staff format. The upper staff has a treble clef and a key signature of two flats. It features a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. A trill is also present in the lower staff.

Fifth system of the musical score. It continues the two-staff format. The upper staff has a treble clef and a key signature of two flats. It features a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. A trill is also present in the lower staff.

Sixth system of the musical score. It continues the two-staff format. The upper staff has a treble clef and a key signature of two flats. It features a complex rhythmic pattern with many beamed sixteenth notes. Fingerings are indicated by numbers 1-5. A trill is also present in the lower staff.

(a) Modificazione Moszkowski:
Modification de Moszkowski:
Moszkowski's modification:

eco.
etc.
etc.

First system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with fingerings 1, 2, 3, 4, 5, 6, 7, 8. Bass staff contains simpler accompaniment. Dynamic marking: *sfm.s.*

Second system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages, including slurs and fingerings. Bass staff continues with accompaniment. Dynamic markings: *f*, *sf*.

Third system of musical notation. Treble and bass staves. Treble staff includes trills and slurs. Bass staff includes trills and slurs. Dynamic markings: *sf*, *ff*, *sf*, *m.s.*, *m.d.*, *m.s.*, *dim.*

Fourth system of musical notation. Treble and bass staves. Treble staff includes slurs and fingerings. Bass staff includes slurs and fingerings.

Fifth system of musical notation. Treble and bass staves. Treble staff includes slurs and fingerings. Bass staff includes slurs and fingerings. Dynamic markings: *p*, *cresc.*, *f*, *sf*, *tr.*

Sixth system of musical notation. Treble and bass staves. Treble staff includes slurs and fingerings. Bass staff includes slurs and fingerings. Dynamic markings: *tr.*, *m.s.*, *m.d.*, *m.s.*

(a) Bülow - pure spirito talvolta audace - consigliava qui la seguente "attenuazione", all'arditezza beethoveniana, che egli

qualifica di "orribile,, ecc.

È superfluo dimostrare l'assurdità e l'insostenibilità logica di questa pedantesca e ridicola "correzione,,.

(b) Di Klindworth la seguente ottima modificazione:

(a) Bülow, quoique étant d'un esprit souvent audacieux conseillait ici:

etc. afin d'atténuer l'har-

diesse de Beethoven, qu'il qualifiait d'horrible. Il est superflu de démontrer combien cette correction pédante et ridicule est absurde et logiquement insoutenable

(b) La modification suivante est de Klindworth:

(a) Bülow - himself at times an audacious spirit - counselled here the following "attenuation,, of Beethoven's daringness, which

he qualified as "horrible,, etc.

It is superfluous to demonstrate the absurdity and the logical unsustainability of this pedantic and ridiculous "correction,,.

(b) The following excellent modification is Klindworth's:

SONATA ^(a)

dedicata alla Signorina Massimiliana Brentano

Op. 109.

Composta nel 1820,
 pubblicata in Novembre 1821
 presso Schlesinger, a Berlino
 col titolo: SONATE FÜR DAS HAMMERKLAVIER.

30. Vivace, ma non troppo ♩=112
 sempre legato

p dolce, calmo

cresc.

poco rit.

Adagio espressivo ♩=72
 appassionato, rubato

p *f* *p subito* *f* *p subito* *p subito*

(a) È indispensabile-in tutte le cinque Sonate appartenenti al terzo stile uno studio-il più approfondito possibile- della forma. Particolarmente necessario è questo studio per le due Sonate op. 109 e 110, indubbiamente quelle in cui il genio novatore di Beethoven raggiunge la sua maggiore potenza. E soprattutto dovrà lo studioso rivolgere tutta la sua attenzione analitica al tema variato dell'op. 109 e allo straordinario ultimo tempo (adagio, ariosi e fughe) della seguente Sonata. Solo mediante un accurato paragone tecnico della variazione beethoveniana con quella di Haydn e Mozart, e della fuga dello stesso nostro autore con quella di Bach, potrà l'interprete formarsi un giusto concetto del vero spirito di novità e di audacia che anima queste ultime grandiose creazioni

(a) Pour les cinq Sonates appartenant à la troisième manière, l'étude la plus approfondie de la forme est indispensable, particulièrement pour les deux Sonates op. 109 et 110, qui sont, sans contredit, celles où le génie novateur de Beethoven a atteint toute sa puissance. L'élève devra surtout analyser avec toute son attention le Tema variato (Thème varié) de l'op. 109, et le dernier mouvement vraiment extraordinaire (Adagio, ariosi et fughe) de la Sonata suivante. C'est seulement en comparant la technique de Beethoven dans la variation, à celle de Haydn et de Mozart, et la fugue du même auteur avec celle de Bach, que l'interprète pourra se faire une idée exacte du véritable esprit de nouveauté et d'audace qui anime ces dernières et grandioses créations.

E. R. 3

(a) In all the five Sonatas belonging to the third style, the deepest study possible of the form, is indispensable. This study is especially necessary for the two Sonatas opus 109 and 110, where undoubtedly Beethoven's innovating genius reaches its highest potency. Above all, the scholar will have to turn his analytical attention to the varied theme of opus 109 and to the wonderful last tempo (adagio, ariosi and fugues) of the following Sonata. Only by means of an accurate technical comparison of Beethoven's variation with those of Haydn and Mozart, and of the fugue of our same composer with that of Bach, will the interpreter be able to form a right concept of the true spirit of novelty and audacity which breathes through these last imposing creations.

p

f (largamente) *p subito*

f subito *(poco) Pedendo*

molto espressivo *p* *cresc.*

ritard... *dim.* *s f*

(a) Manca qui - nel manoscritto - il taglio di battuta. D'altra parte, questa trasformazione del $\frac{3}{4}$ in $\frac{2}{4}$, contenente visibilmente qualche errore, è stata modificata in vari modi dai singoli revisori, senza però ottenere mai un risultato soddisfacente. Secondo me, l'idea di Beethoven - che egli espresse male, per inavvertenza, era questa:

(a) Dans le manuscrit, la barre de mesure manque ici. D'autre part, cette transformation du $\frac{3}{4}$ en $\frac{2}{4}$, qui contient visiblement quelques erreurs, a été modifiée de plusieurs manières par chacun des réviseurs sans toutefois jamais obtenir un résultat satisfaisant. Selon moi, l'idée de Beethoven, qu'il a mal exprimée par inadvertance, était celle-ci:

(a) Here, in the manuscript, the bar-line is missing. On the other hand, this transformation of the $\frac{3}{4}$ into $\frac{2}{4}$, evidently containing some error, has been modified in various ways by each revisor, though never obtaining a satisfactory result. To my way of thinking, Beethoven's idea - which he inadvertently did not express with clearness - was this:

ritardando... *Tempo I?*

p dolce espr. *ecc. ect. etc.*

(Naturalmente spetta all'esecutore intelligente di sapere "levigare", il più possibile il passaggio - nella scala - dalle $\flat$ alle $\sharp$, per modo che quasi queste sembrino un semplice, naturale *rallentamento* di quelle.)

(Naturellement, l'interprète intelligent saura "polir", le passage dans la gamme des $\flat$ aux $\sharp$, de façon à ce qu'il en résulte un simple et naturel *rallentissement*.)

(Of course, the task of the intelligent executant is to find the way of smoothing as much as possible the passage in the scale - from the $\flat$ to the $\sharp$ so that the former may seem almost a simple, natural *slowing* of the latter.)

(b) Vedi nota - nel 1° tempo dell'op. 57 - sulla soppressione del "ritornello",.

(b) Voir la note de l'op. 57 - 1^{er} temps sur la suppression de la reprise.

(b) See note - in the 1st tempo of Opus 57 - on the suppression of the "refrain",.

Tempo I.^o

p dolce, di nuovo calmo

espress.

sempre simile

cresc:.....

sf p

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

(senza affrettare)

(a)

sf p *sf p* *cresc:.....* *(a)*

(a) Questa battuta e la seguente, mancano in molte - pur autorevoli - edizioni. La presente edizione è quella dell'autografo.

(a) Cette mesure et la suivante manquent dans plusieurs bonnes éditions. Cette version est celle de l'autographe.

(a) This and the following measure, are lacking in many editions - however authoritative. - The present version is that of the autograph manuscript.

**Adagio espressivo
appassionato, rubato**

(a) In molte - anche ottime revisioni - si trova la seguente orribile armonia:

ecc. la quale non

esisteva affatto nell'edizione originale.

(b) ecc. in molte edizioni. Ho adottato il re, perchè simmetrico col la corrispondente nella 5^a battuta del medesimo pezzo.

(c) Nell'originale manca l'accordo, hav-

vi cioè: ecc.

(a) L'harmonie suivante:

etc. que l'on ren-

contre dans plusieurs excellentes revisions, est horrible et n'existe absolument pas dans l'édition originale.

(b) etc. dans plusieurs éditions. J'ai adopté le ré parce qu'il correspond symétriquement au la de la cinquième mesure du même morceau.

(c) Dans l'édition originale il y a:

etc. au lieu de l'accord.

(a) In many - and excellent editions - we find the following horrible harmony:

etc. which dit not

even exist in the original edition

(b) etc. in many editions. I have adopted the D, because it is symmetrical with the corresponding A in the 5th measure of the same piece.

(c) In the original the chord is missing;

that is, we find. etc

5

ff (subito) 3 3 3 3 3 3 3 3 3 3 3 3

(rit.) ten. *sf*

pochiss. accel.

espressivo (e largamente) *p* *cresc.* *(simile)*

(rall.) *(mf)* *dim.*

ritardando *Tempo I.*

legg. *p* *(b)* *p* *(dolce)*

(a) u. c. sino

(a) Uso e raccomando la seguente modificazione:
J'emploie et je recommande la modification suivante:
 I use and recommend the following modification:

p (*legg.*) ecc. etc. etc.

(b) Come già la prima volta, bisogna qui pure rettificare l'imperfetta notazione ritmica dell'autore. Consiglierei (sempre tenendo conto dell'approssimitività):

(b) Il faut ici, comme la première fois, rectifier la notation rythmique imparfaite de l'auteur. Je recommande approximativement:

(b) As we did the first time, we must here also rectify the imperfect rhythmical notation of the author. I should advise (always reckoning with a certain approximativeness):

ritardando *TEMPO I?* ecc. etc. etc.

sempre)
espress.
p
alla fine del pezzo

p
p

(poco rit.)
(a tempo)
cresc:.....

espress. molto
dim.
pp
cresc.

sf = p
pp
(sopra)
sempre u. c.

(a) Nell'edizione originale il pedale è segnato tenuto sino all'attacco del Prestissimo. L'indicazione è interessante.

(a) Dans l'édition originale la pédale est marquée tenue, jusqu'à l'attaque du Prestissimo. L'indication est intéressante.

(a) In the original edition the pedal is marked held till the attack of the Prestissimo. The indication is interesting.

Prestissimo $\text{♩} = 88-96$

ff con impeto
ben marcato

p

pochissimo ritenuto
un poco espress.

(a tempo)
cresc.

p

sempre più cresc.

(poco calmando)

p

p

pp u.c.

poco espress.

(rianimando)

(a tempo)

t.c. cresc.

f non legato

marcato

marcato

959

tr.

non legato

(a) Logicamente, la melodia dovrebbe essere:  ecc. Si tratta certamente di un errore dell'autografo.

(a) Logiquement, la mélodie devrait être:  etc. Il s'agit certainement d'une erreur dans l'autographe.

(a) Logically the melody should be:  etc. It is surely a question of error in the autograph.

First system of the musical score. The treble clef staff contains a melodic line with fingerings 1, 4, 2, 3, 2, 1, 4, 3. The bass clef staff contains a supporting line with fingerings 4, 5, 4. A dynamic marking *dim:* is present in the treble staff, followed by a *p* marking.

Second system of the musical score. The treble clef staff contains a melodic line with fingerings 5, 2. The bass clef staff contains a supporting line with fingerings 4, 5, 4.

Third system of the musical score. The treble clef staff contains a melodic line with fingerings 5, 2, 5, 3. The bass clef staff contains a supporting line with fingerings 4, 5, 4.

Fourth system of the musical score. The treble clef staff contains a melodic line with fingerings 5, 4, 2, 1. The bass clef staff contains a supporting line with fingerings 4, 5, 4. A dynamic marking *U.C.* is present in the treble staff, followed by a *1-2 3-4* marking.

Fifth system of the musical score. The treble clef staff contains a melodic line with fingerings 3, 4, 5, 5, 4. The bass clef staff contains a supporting line with fingerings 1, 5, 4, 3, 1, 2. A dynamic marking *(sempre più p)* is present in the treble staff.

(a) Preferibile per le mani più grandi:
 A préférer pour les grandes mains:
 Preferable for broader hands:

Sixth system of the musical score, showing an alternative fingering for the treble clef staff. The treble clef staff contains a melodic line with fingerings 2, 4, 3, 1. The bass clef staff contains a supporting line with fingerings 4, 5, 4. A dynamic marking *eco. etc.* is present in the treble staff.

(come scomparendo)

pp

(senza rall.)

pp

t.c.

ff subito

ff sf

(pochissimo rit.)

p espressivo

(a tempo)

(meno p)

cresc.

m.s.

p subito

cresc.

sempre più cresc.

(poco calmando)

p

(poco espress.)

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble with a four-measure rest in the second measure, and a more active bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The instruction *u.c.* (unaccompanied) is written above the treble staff in the third measure.

(rianimando)

Second system of the musical score. It continues the grand staff. The treble staff has a melodic line with a four-measure rest in the second measure. The bass staff has a more active line. Dynamics include *t.c. cresc.* (tutti crescendo), *f* (forte), *non legato*, and *marcato*. The instruction *(a tempo)* is written above the treble staff in the third measure.

Third system of the musical score. It continues the grand staff. The treble staff has a melodic line with a four-measure rest in the second measure. The bass staff has a more active line. Dynamics include *ff* (fortissimo), *marcato*, and *non legato*. The instruction *353* is written above the treble staff in the third measure.

Fourth system of the musical score. It continues the grand staff. The treble staff has a melodic line with a four-measure rest in the second measure. The bass staff has a more active line. Dynamics include *(ff)* (fortissimo), *p* (piano), and *(pochissimo stringendo)* (very little stringendo). The instruction *2* is written below the bass staff in the third measure.

Fifth system of the musical score. It continues the grand staff. The treble staff has a melodic line with a four-measure rest in the second measure. The bass staff has a more active line. Dynamics include *cresc.* (crescendo) and *ff (secco)* (fortissimo secco). The instruction *1* is written below the bass staff in the third measure.

Gesangvoll, mit innigster Empfindung.
Andante molto cantabile ed espressivo ♩ = 66

(a) L'«architettura» di questo mirabile tema variato non è cosa tanto agevole a discernere per quello studioso non eccessivamente familiarizzato cogli studi dell'«alta composizione»; credo dunque che il seguente schema esplicativo potrà riescire in molti casi utilissimo:

TEMA	a ¹ (tonica-dominante)	ogni periodo-8 battute a 3/4
2 periodi con altrettante ripetizioni.	a ² (tonica-dominante)	
	b ¹ (dominante-tonica)	
	b ² (dominante-tonica)	

VARIAZIONE I: medesima disposizione generale;

VARIAZIONE II: medesima disposizione generale;

N.B. De Lenz chiama giustamente «doppia», questa variazione; infatti a¹ e b¹ sono «variati», in un modo, e a² e b² in altro.

VARIAZIONE III: medesima struttura plastica riguardo al numero di battute; ma cambiamento di ritmo (2/4 invece di 3/4). Permangono naturalmente intatte come nelle variazioni precedenti e quelle successive le due direttive tonali essenziali: tonica-dominante; dominante-tonica.

VARIAZIONE IV: struttura generale plastica e tonale sempre invariabile.

Nuovo mutamento ritmico (9/8).

VARIAZIONE V: (con altro nuovo ritmo: 6/8)

(a ¹ = otto battute (tonica-dominante);	
(a ² = „ „ „ „	
(b ¹ = „ „ (dominante-tonica);	
(b ² = „ „ „ „	
(b ³ = „ „ „ „	

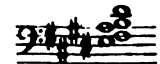
(particolarità di questa variazione: una tersa ripetizione aggiunta (b³) del secondo periodo).

VARIAZIONE VI: (a¹ { nei ritmi 3/4 e 9/8
(a² { alternati;

(b¹ in forma di tratto strumentale sovrapposto a un pedale dominante inferiore, risolvendosi sulla tonica alla ottava battuta;

(b² idem, ma avvolgente questa volta un pedale dominante medio;

Tre battute aggiunte, amplificanti la penultima armonia dell'ultima battuta di b²:



EPILOGO: ripresa del tema come al principio, però senza ritornelli.

(b) ecc: Vedi prefazione.
etc: Voyez préface.
etc: See preface.

(a) L'«architecture» de cet admirable Thema Variato (Thème Varié) n'est pas facile à comprendre pour l'élève qui n'est pas encore très avancé dans l'étude de la «haute composition». Il me semble que le schéma explicatif suivant pourra, dans bien des cas, être très utile:

THÈME	a ¹ (tonique-dominante)	chaque période-8 mesures à 3/4
2 périodes avec chacune une reprise.	a ² (tonique-dominante)	
	b ¹ (dominante-tonique)	
	b ² (dominante-tonique)	

VARIAZIONE I: même disposition générale;

„ II: „ „ „ „
N.B. De Lenz appelle justement «double», cette variation. En effet a¹ et b¹ sont «variés», d'un façon, et a² et b² le sont d'une autre.

VARIAZIONE III: Structure plastique égale quant au nombre des mesures, mais changement de rythme (2/4 au lieu de 3/4). Naturellement, le «cadre» tonal reste toujours le même dans sa double marche: tonique-dominante; dominante-tonique.

VARIAZIONE IV: Structure générale plastique et tonale toujours invariable.

Nouveau changement rythmique (9/8).

VARIAZIONE V: (Avec un autre nouveau rythme: 6/8)

(a ¹ = huit mesures (tonique-dominante);	
(a ² = „ „ „ „	
(b ¹ = „ „ (dominante-tonique);	
(b ² = „ „ „ „	
(b ³ = „ „ „ „	

(particularité de cette variation: une troisième répétition ajoutée (b³) à la seconde période.

VARIAZIONE VI: (a¹ { rythmes 3/4 et 9/8
(a² { alternés;

(b¹ En forme de trait instrumental superposé à une pédale dominante inférieure, qui le résout sur la tonique à la huitième mesure;

(b² Idem, mais enveloppant cette fois-ci une pédale dominante dans le médium; Trois mesures ajoutées, qui amplifient l'avant-dernière harmonie de la dernière

re mesure de b².

EPILOGUE: Retour du thème comme au commencement mais sans les reprises.

(c) ecc: Vedi prefazione.
etc: Voyez préface.
etc: See preface.

(a) The «architecture», of this admirable varied theme is not so easy of discernment for that student who is not over familiar with studies in «high composition»; I believe, therefore, that the following explanatory scheme may prove in many cases most useful.

THEME	a ¹ (tonica dominante)	every period 8 measures in 3/4 time.
2 periods with as many repetitions.	a ² (tonica dominante)	
	b ¹ (dominante-tonica)	
	b ² dominante-tonica)	

VARIAZIONE N. I: Same general disposition;

„ II: „ „ „ „
Note: De Lenz justly calls this variation «double», in fact a¹ and b¹ are «varied», in one way, and a² and b² in another.

VARIAZIONE N. III: The same plastic structure as to the number of measures, but a change of rhythm (2/4 instead of 3/4). The two principal tonal directing lines: tonic-dominant-dominant-tonic, naturally remain intact, as in the preceding and succeeding variations.

VARIAZIONE N. IV: General plastic and tonal structure always invariable.

New change of rhythm (9/8).

VARIAZIONE N. V: (with another new rhythm: 6/8)

(a ¹ = eight measures (tonic-dominant);	
(a ² = „ „ „ „	
(b ¹ = „ „ (dominant-tonic);	
(b ² = „ „ „ „	
(b ³ = „ „ „ „	

(particularity of this variation: a third repetition of the second period is added (b³).

VARIAZIONE N. VI: (a¹ { alternating in the
(a² { rhythms 3/4 and 9/8;

(b¹ in the form of an instrumental melody placed over a lower dominant pedal, resolving on the tonic at the eighth measure;

(b² the same, but this time enveloping medium dominant pedal;

Three measures added, developing the penultimate harmony of the last measure

of b².

EPILOGUE: The theme taken up again, as in the beginning, but without refrains.

Var. II.

(a) *Leggermente* ♩ = 88

p sciolto

p

(poco trattenendo) *tr* *(teneramente)*

(poco cresc.) *tr* *(p)*

p

(a) L'indicazione "leggermente,, significa presumibilmente che queste otto battute vanno eseguite con un lieve *staccato*.

(a) L'indication "leggermente,, (légèrment) signifie probablement que ces huit mesures doivent être jouées légèrement *staccato*. E.R. 3

(a) The indication "leggermente,, presumably means that these eight measures are to be executed with a slight *staccato* *p*

u.c.
pp sciolto

(a) *p*

(p) *espress.*

tr 1-48 2 8

tr

tr 4 8

tr 8 5

tr 8

(poco *cresc.*) (poco *rit.*)

a tempo

(poco *f*)

p

rit.

p

(a) Seguendo la deplorabile versione di Czerny, quasi tutte le migliori edizioni moderne (però non quella di Steingraber) hanno qui:

no qui: ciò che è veramente brutto

(a) Presque toutes les éditions modernes, sauf celle de Steingraber, en suivant la déplorable version de Czerny ont ici:

ce qui est fort laid.

(a) Following Czerny's deplorable version, almost all the best modern editions (though not Steingraber's) have here:

which is really ugly.

Var. III.

Allegro vivace $\text{♩} = 80$

First system of musical notation. The treble clef staff contains a melody with eighth notes and rests, marked with fingerings 3, 2, 8, 2, 8, 2, 8, 2, 3, 2, 3. The bass clef staff contains a bass line with eighth notes and rests, marked with fingerings 8, 2, 4, 8, 1, 2, 1, 2, 1, 8, 5. The tempo is *Allegro vivace* with a quarter note equal to 80 beats. The dynamics are *f* (marcato e assai energico) and *sf*. The articulation is *non legato*.

Second system of musical notation. The treble clef staff contains a melody with eighth notes and rests, marked with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 5, 8, 2, 8. The bass clef staff contains a bass line with eighth notes and rests, marked with fingerings 3, 2, 8, 2, 3, 2, 8, 2, 1, 3. The dynamics are *f* and *sf*. The articulation is *non legato*.

Third system of musical notation. The treble clef staff contains a melody with eighth notes and rests, marked with fingerings 1, 1, 1, 4, 1. The bass clef staff contains a bass line with eighth notes and rests, marked with fingerings 3, 1, 8, 2, 1, 1, 1, 8, 2, 1, 8, 5, 8. The dynamics are *p* and *f*, with a crescendo marked *cresc:.....*. The articulation is *non legato*.

Fourth system of musical notation. The treble clef staff contains a melody with eighth notes and rests, marked with fingerings 8, 2, 5, 5, 2, 1, 4, 2, 4, 1, 1, 2. The bass clef staff contains a bass line with eighth notes and rests, marked with fingerings 4, 4, 8, 8. The dynamics are *p* and *f*, with a crescendo marked *cresc:.....*. The articulation is *non legato*.

(a) Logicamente, stando a ciò che si trova-alla mano destra-nella 19^a battuta della medesima variazione, dovremmo avere qui:  ecc. L'esecutore sceglierà secondo il proprio sentimento.

(a) Logiquement, par rapport à ce qui est écrit à la main droite dans la 19^{me} mesure de la même variation, il devrait y avoir ici:  etc. L'exécutant choisira selon son sentiment personnel.

(a) Logically, following what we find in the right hand at the 19th measure of the same variation, we should have here:  etc The executant will chose according to his own way of feeling.

Var. IV. *Etwas langsamer als das Thema.*Un poco meno andante, cioè un poco più adagio, come il tema $\text{♩} = 50$

p piacevole

m.d.

cresc. poco poco

molto espr.

(a tempo)

dim.

(pochiss. rit.)

2^a

1^a

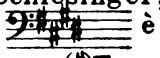
(ppp)

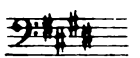
pp un poco espress.

U.C.

(a) L'errore grammaticale di Beethoven "come il", invece "del", può indurre l'esecutore a un tempo che sarebbe inconciliabile colla serena, tranquilla dolcezza di questa variazione. Si legga quindi - conformemente al testo *als* -: *un poco più adagio del tema*.

L'errore non è rilevato in nessuna edizione straniera, ma sarebbe imperdonabile di non chiarirlo in una edizione italiana.

(b) La legatura manca in certe edizioni; (c) in parecchie di queste (Schlesinger, Cappi, Diabelli ecc.) questo:  è

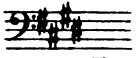
invece un:  Nottebohm però -

stando alla sola edizione riveduta dall'autore - opina per il *re*.

(a) L'erreur grammaticale de Beethoven *comme il* (comme le) au lieu de *del* (que le) peut entraîner l'exécutant à un mouvement inconciliable avec la sereine et douce tranquillité de cette variation. Donc, il faut lire, conformément au texte *als*: *un poco più adagio del tema* (*un peu plus lent que le thème*).

Aucune édition étrangère n'a relevé cette erreur, mais il serait impardonnable de ne pas la corriger dans une édition italienne.

(b) Dans certaines éditions, la liaison manque; (c) dans celles de Schlesinger, Cappi, Diabelli etc.) ce:  est

au contraire un:  Cependant

Nottebohm se tient à la seule édition revue par l'auteur et adopte le *ré*.

E.R. 3

(a) Beethoven's grammatical error "*like the*," instead of "*than the*," may drag the executant to a tempo which would be irreconcilable with the serene tranquil sweetness of this variation. It must therefore be read in conformity with the text *als*: *a little slower than the theme*. In no foreign edition, is attention drawn to this mistake, but it would be unpardonable not to correct it in an Italian edition.

(b) The bind is lacking in certain editions; (c) in several of these (Schlesinger's, Cappi's, Diabelli's etc.) this:  is instead a:  Notte-

bohm, however - following the only edition revised by the author - decides in favour of the *D*.

First system of the musical score. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with a slur over the first four notes, marked *(ppp)* above. The bass clef staff has a key signature of three sharps and a common time signature, with a slur over the first four notes marked *(pp sempre)* below. The system concludes with a measure marked *t.c.* (tutti) and a key signature change to two sharps (F#, C#), with a slur over the next four notes marked *sf sf sf* above.

Second system of the musical score. The treble clef staff continues the melodic line with a slur over the first four notes, marked *f sf* below. The bass clef staff continues the accompaniment with a slur over the first four notes, marked *sf* below. The system concludes with a measure marked *ff* (fortissimo) below.

Third system of the musical score. The treble clef staff begins with a key signature of three sharps and a common time signature, with a slur over the first four notes marked *dolce* below. The bass clef staff begins with a key signature of three sharps and a common time signature, with a slur over the first four notes marked *dolce* below. The system concludes with a measure marked *(a)* (allargando) above.

Fourth system of the musical score. The treble clef staff begins with a key signature of three sharps and a common time signature, with a slur over the first four notes marked *pp* below. The bass clef staff begins with a key signature of three sharps and a common time signature, with a slur over the first four notes marked *pp* below. The system concludes with a measure marked *(poco rall.)* (poco rallentando) above.

(a) La legatura manca sulla prima edizione. Sembra però indispensabile.

(a) La liaison manque dans la première édition, mais elle semble indispensable.

E.R. 3

(a) The bind is lacking in the first edition. It seems, however, to be indispensable.

p

VAR.V. Allegro, ma non troppo $\text{♩} = 92$

f (robusto, allegramente)

a)

b)

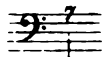
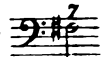
f *mf*

p

f (*poco meno f*)

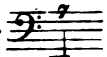
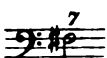
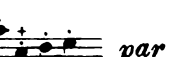
a) La legatura - che hanno molte buone edizioni - fra questo *Mi* e il seguente, non esiste nella prima edizione e sembra incompatibile coll'energia del melos.

b) L'edizione originale aveva qui:

, ciò che - a prima vista - sembrerebbe giustificato dall'imitazione di quanto si trova al basso due battute prima. Ma siccome la prima volta l'armonia è:  ed invece qui: , è evidente che la versione:  - melodicamente simmetrica colle tre battute seguenti - è assai più verosimile.

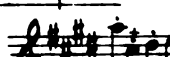
a) La liaison qui existe, dans beaucoup de bonnes éditions, entre ce *Mi* et le suivant, n'existe pas dans la première et semble incompatible avec l'énergie de la ligne mélodique.

b) L'édition originale avait ici:

, ce qui, à première vue, semblerait justifié par l'imitation de ce qui se trouve à la basse deux mesures auparavant. Mais comme la première fois l'harmonie est:  et au contraire ici: , il est évident que la version:  par symétrie mélodique avec les trois mesures suivantes, est beaucoup plus vraisemblable.

a) The bind - which many good editions have - between this *E* and the following one, does not exist in the first edition, and seems incompatible with the energy of the melos.

b) The original edition had here:

, which, at first sight, would seem justified by the imitation of what is to be found in the bass two measures before. But, as the first time the harmony is:  and instead here we find: , it is evident that the version:  - melodically symmetrical with the three following measures, - is far more likely.

a) Certi pedanti (fra questi il Germer) hanno creduto doveroso - per evitare due "latenti," ottave - di sostituire all'originale la seguente ingenua versione:

Questa "correzione," è tanto più risibile in quanto che isolata. Se una commissione di professori esaminasse minutamente e senza benevolenza le infrazioni dell'alunno Beethoven verso la maestà delle regole, si dovrebbe rifare tutta la sua migliore produzione!

a) Certains pédants, (y compris Germer) afin d'éviter deux octaves "latentes," ont cru bien faire de substituer à l'original, la naïve version suivante:

Cette "correction," est d'autant plus risible qu'elle est isolée. Si un jury de professeurs examinait minutieusement et sans bienveillance les infractions à la majesté des règles de l'élève Beethoven, ont devrait remanier toutes ses meilleures oeuvres!

a) Certain pedants (among them Germer) have thought it their duty - in order to avoid the "hidden," octaves - to substitute for the original one, the following ingenuous version:

This "correction," is all the more risible, as it stands alone. If a commission of professors were to examine minutely and without benevolence the infractions by the pupil Beethoven, of the majesty of rules, his best work would have to be done over again!

p cantabile

sciolto

dim.

cresc.

poco

a

tr

sempre crescendo

b)

tr

a) Per visibile errore, l'edizione aveva qui: , giustamente corretto nell'edizione Steingraber.

a)  etc. est une visible erreur de l'édition. La correction de Steingraber est très juste.

a) By evident mistake, the edition had here: , justly corrected in the Steingraber edition.

Indubbiamente, la migliore interpretazione di questo difficile passo è quella di Bülow:
b) La meilleure interprétation de ce passage difficile est, sans aucun doute, celle de Bülow:
Undoubtedly, the best interpretation of this difficult passage, is Bülow's:

First system of the musical score. The right hand features a melodic line with a trill (tr) and a triplet of eighth notes marked 'a)'. The left hand provides a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Second system of the musical score. The right hand continues the melodic line with a trill (tr) and a triplet of eighth notes marked 'b)'. The left hand continues the eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Third system of the musical score. The right hand features a complex melodic line with many slurs and fingerings. The left hand continues the eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Fourth system of the musical score. The right hand continues the complex melodic line with many slurs and fingerings. The left hand continues the eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Fifth system of the musical score. The right hand features a complex melodic line with many slurs and fingerings. The left hand continues the eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Sempre secondo Bülow:.....
 a) b) Toujours selon Bülow:.....
 Always according to Bülow's version:

Sixth system of the musical score, showing two alternative versions of a passage. Version 'a)' is on the left and version 'b)' is on the right. Both versions show complex fingerings and slurs. The key signature is three sharps (F#, C#, G#).

facile et périlleux: 

easy and dangerous: 

tr *(rall:.....)*
più dim:..... pp

(a tempo)
cantabile mezza voce
(molto p e semplice)
(legatissimo)
b)

p subito
(sempre p)

rit.
sf
p

a) Versione di Liszt (certo assai preferibile a quella di Beethoven, la quale offre tutte le apparenze di una dimenticanza):

a) Version de Liszt (assurément bien préférable à celle de Beethoven qui offre toutes les apparences d'un oubli):

a) Liszt's version (surely preferable to Beethoven's, which offers every evidence of an oversight):

ecc. etc.

b) Vedi il medesimo nel Tema e relativa osservazione.

b) Voir dans le Thème la même relative observation.

b) See the same Theme and its relative note.

SONATA

(senza dedica)

Op. 110.

Composta nel 1820-21,^(a)
 pubblicata in Agosto 1822
 presso Maurizio Schlesinger, a Parigi.

Moderato cantabile, molto espressivo ♩=69-72

31.

a) L'autografo porta l'indicazione:
 „finita il giorno di Natale 1821“.

b) Questa parola di Beethoven, unitamente all'indicazione *cantabile, molto espressivo*, sintetizza mirabilmente il carattere dell'intero pezzo.

c) L'interpretazione più legittima di questa battuta - conforme del resto alla ripetizione ulteriore del medesimo melisma in *Mi maggiore* - non può essere che:

a) L'autographe porte l'indication:
 „Terminée le jour de Noël 1821“.

b) Cette parole de Beethoven, complétant l'indication *Cantabile, molto espressivo* synthétise admirablement le caractère du morceau tout entier.

c) La plus naturelle interprétation de cette mesure, qui est du reste conforme à la répétition qui suit du même motif en *Mi majeur*, ne peut être que:

a) The autograph bears the indication:
 „Finished on Christmas Day 1821“.

b) This word of Beethoven's together with the indication, *cantabile, molto espressivo*, admirably sum up the character of the whole piece.

c) The most legitimate interpretation of this measure - in perfect accord with the later repetition of the same melisma in *E major* - can be only:

(Tranquillo)

Meglio:
 a) Mieux:
 Better:

(Poco agitando e stringendo)

f (appassionato) *sf* *sf* *sf* *p (grazioso)*

(calmato)

(mf) *p* *dolce*

a) *(egualmente)* *dim.* *b)*

espr. *cresc. c)*

a) Assai acutamente, Bülow osserva che -verosimilmente- l'intenzione di Beethoven doveva essere:



Credo che questa modificazione sia adottabile senz'altro.

b) Qui pure come nella precedente Sonata, vedi nota nel primo tempo dell'op. 57 sulla soppressione del ritornello.

c) Questo *cresc.* si trova erroneamente -in tutte le edizioni vecchie e nuove- sull'ultimo quarto della battuta precedente.

a) Bülow fait observer avec beaucoup de finesse, que l'intention de Beethoven devrait être vraisemblablement:

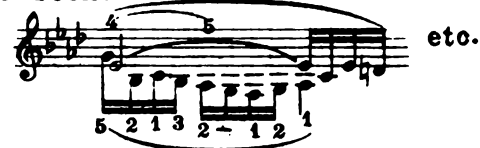


Je crois que l'on peut adopter de confiance cette modification.

b) Ici, comme dans la Sonate précédente, voyez l'annotation du premier mouvement de l'op. 57 sur la suppression de la reprise.

c) C'est par erreur que ce crescendo est placé sur le dernier temps de la mesure précédente dans toutes les éditions anciennes et modernes.

a) Bülow very keenly observes that -most likely- Beethoven's intention must have been:



I believe this modification to be adoptable, without the least doubt.

b) Here also, as in the preceding Sonata, see the note in the first tempo of Opus 57, on the suppression of the refrain.

c) This *cresc.* is erroneously found -in all the editions, both old and new- on the last quarter of the preceding measure.

(espress. sempre)

p *a)* *mp* *(espr.)*

(poco ritard.) *b)* *tr*

(a tempo, con anima) *p (non troppo)*

a) Ho rispettato la disposizione originale, e lasciato in mezzo alle righe - come le scrisse Beethoven - le <<>. Però, è superfluo aggiungere che esse non riguardano che il basso, e che il vero schema di questo "sviluppo", è basato sul seguente dialogo:

a) C'est par respect à l'édition originale que j'ai laissé entre les portées le: <<> comme l'a écrit Beethoven. Il est superflu d'ajouter que cela ne regarde que la basse, et que le véritable schéma de ce développement est basé sur le dialogue suivant:

a) I have respected the original disposition, and left between the lines - as Beethoven wrote them - the: <<>. However it is superfluous to add that they concern only the bass, and that the real scheme of this development is based on the following dialogue:

(espr.)

(espr.)

e così via.
et ainsi de suite.
and so on.

b) Beninteso, sono da escludersi rigorosamente tanto la finale: quanto quella - non meno orribile - :

b) Bien entendu, il faut rigoureusement exclure soit la finale: que celle, non moins horrible:

b) Of course we must rigorously exclude the final: as well as the equally ugly one:

24
tr

(p) (la m.d. sempre piano)

(mf) marcato ed espr.

(Tranquillo) (espr.)

(f espr.) (senza rigore di tempo) p (dolce)

(pochiss. rit.)

pp

u.c.

Alquanto espressivo il bellissimo basso cromatico:

a) Très expressive, la belle basse chromatique:

The lovely chromatic bass is very expressive:



(a tempo)

p leggiermente

cresc.

(Tranquillo)

(ritenendo) (a tempo)

p subito, molto legato

p subito, espressivo

cresc.:.....

p subito

cresc.

sf

trm trm trm trm trm

(Poco agitando e stringendo)

f (appassionato) *sf* *sf*

(calmato)

sf *p (grazioso)* *(mf)* *p*

(calmo e sereno)

dolce *a)* *(egualmente)*

ben mi.

surato *p* *dim.* *pp* *(Pochissimo animato)* *p leggerm.*

a) Secondo l'osservazione della prima volta:

a) Se rapporter à l'observation de la pre-
mière fois:

a) According to the note of the first time:

ecc.
etc.

(f poco)

(Di nuovo calmo)

(poco rall.)

dolce cantando

attacca l'Allegro molto

a) Il passo della m.d. - in queste due battute - è rigorosamente conforme all'autografo e alle prime edizioni. Tuttavia, va notato che la vecchia edizione di Diabelli - se non riveduta dall'autore, per lo meno ispirata ad ottime fonti - aveva questa versione - adottata poi nella ed. Schlesinger del 1840, e nella maggior parte delle Edizioni moderne:

a) Dans ces deux mesures, le passage de la main droite est absolument conforme à l'autographe et aux premières éditions. Toutefois, il est à remarquer que la vieille édition de Diabelli - sinon revue par l'auteur, du moins inspirée à d'excellentes sources - avait cette version adoptée dans la suite par l'édition Schlesinger en 1840, et par la plus grande partie des éditions modernes:

a) The pass of the r.h. - in these two measures - is in rigorous conformity with the manuscript and the first editions. Yet it must be observed that Diabelli's old edition - if not revised by the author, at least drawn from excellent sources - had this version which was later adopted in the Schlesinger edition of 1840, and in the greater number of the modern editions:

Senza dubbio, ciò è assai preferibile alla versione autografa, e può venire adottato senza scrupoli. Però bisogna escludere - nell'ultimo quarto della seconda battuta, l'alquanto ingenuo *Do*, aggiunto due volte sotto al *Mi* e destinato a risolvere la precedente settima *Re*. Il semplice *Mi* dell'autografo è meno corretto forse, ma assai preferibile come sonorità.

Ceci est donc préférable à la version autographe et peut s'adopter sans scrupules. Il faut cependant exclure dans le dernier temps de la seconde mesure le *Do* ajouté deux fois avec tant d'ingénuité au *Mi* et destiné à résoudre la septième précédente *Re*. Le simple *Mi* de l'autographe est peut-être moins correct, mais bien préférable comme sonorité.

Doubtless this is preferable by far to the autograph version and may be adopted without hesitation. However we must exclude - in the last fourth of the second measure - the rather ingenuous *C* added twice under the *E* and calculated to resolve the preceding seventh *D*. The simple *E* of the autograph is perhaps less correct, but highly preferable for sonority.

Allegro molto $\text{♩} = 126-132$

a) p

f

sf

f

sf

p

sf

sf

sf

(p)

ritardando

a tempo

ff(violento) 2

(ff)

sf

(f)

sf

p

sopra

a) Il ritmo reale di questo „Scherzo“ - o „Intermezzo“ che dir si voglia - sarebbe ϕ riunente due battute in una sola. Bisogna quindi ritmare così l'intero pezzo:

a) Le véritable rythme de ce „Scherzo“ (ou „Intermezzo“) serait ♩ unissant deux mesures en une seule. Il faut rythmer ainsi le morceau tout entier:

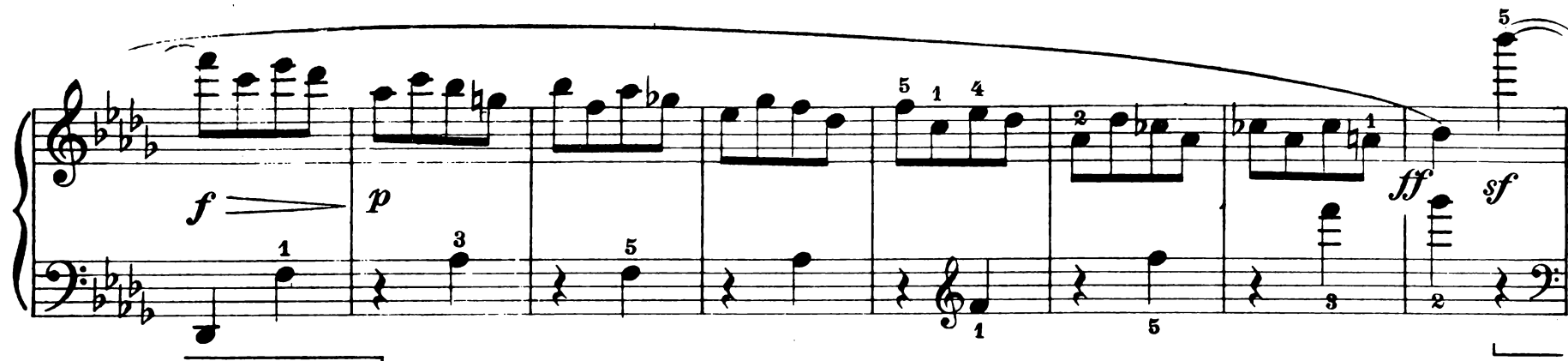
a) The real rhythm of this, „*Scherzo*“, or „*Intermezzo*“ as you will, should be ♩ uniting two measures in one. The whole piece must, therefore, be so tuned.

ecc.
etc.

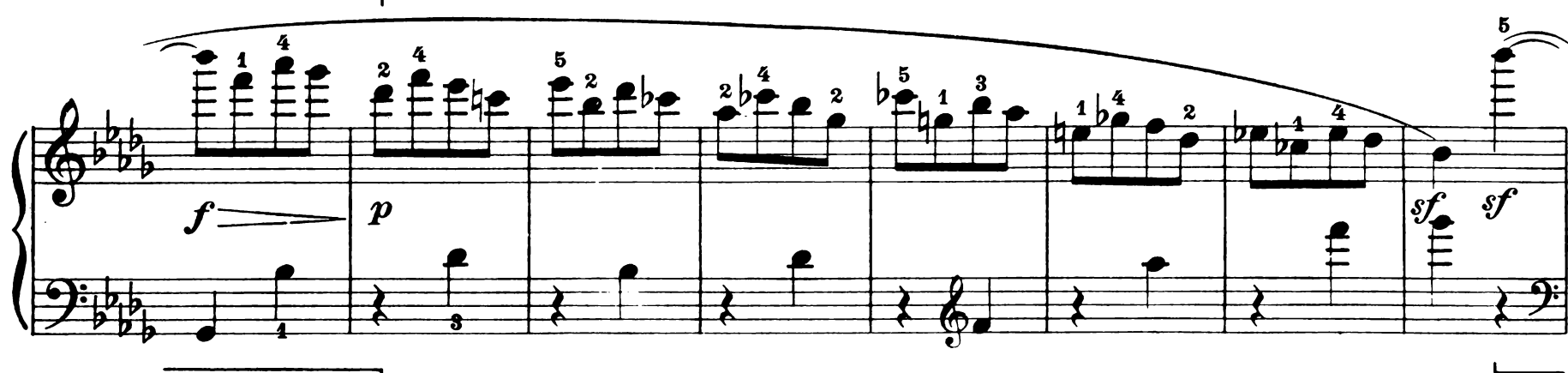
b) Non è verosimile che questo „Trio“ sia concepito nello stesso tempo di ciò che precede. Certamente fu qui dimenticato un „più mosso“ il quale - secondo me - potrebbe equivalere a $\text{♩} = 152-160$.

b) Il n'est pas vraisemblable que ce „Trio“ ait été conçu dans le même mouvement que ce qui précède. On a certainement oublié ici un „più mosso“ qui, selon moi, pourrait être équivalent à $\text{♩} = 152-160$.

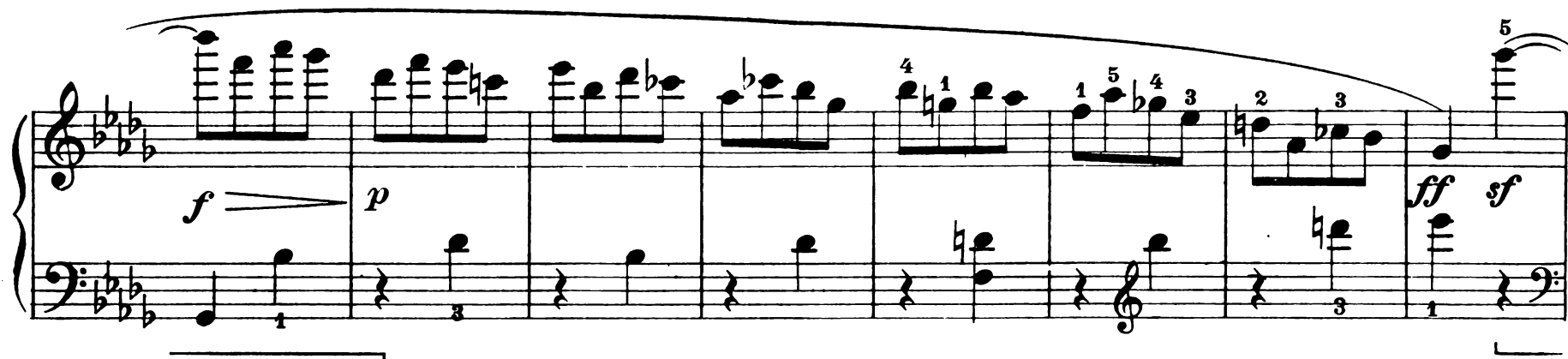
b) It is not likely that this „Trio“ was conceived in the same tempo as what precedes. A *più mosso* must surely have been forgotten here, which - to my mind - might be equivalent to $d=125-160$.



First system of musical notation. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a simple accompaniment. Dynamics: *f* (first measure), *p* (second measure), *ff* (seventh measure), *sf* (eighth measure).



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Dynamics: *f* (first measure), *p* (second measure), *sf* (seventh measure), *sf* (eighth measure).



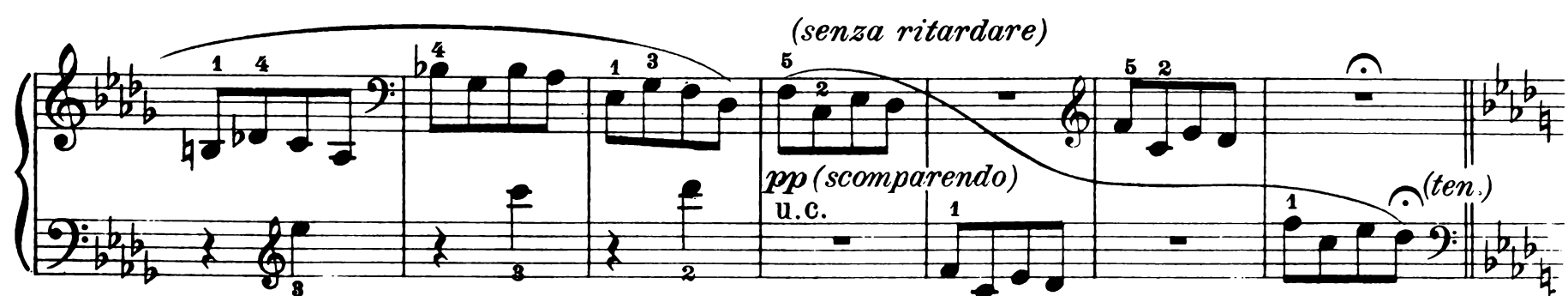
Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Dynamics: *f* (first measure), *p* (second measure), *ff* (seventh measure), *sf* (eighth measure).



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Dynamics: *f* (first measure), *sf* (second measure), *sf* (third measure), *f* (fourth measure), *p* (fifth measure).



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Dynamics: *p* (second measure), *(più p)* (third measure).



Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Dynamics: *pp* (scomparendo) (fourth measure), *u.c.* (under the *pp*), *(ten.)* (eighth measure). Instruction: *(senza ritardare)* above the treble staff.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano introduction and a solo for the Swan. The score is written for piano (p) and features a variety of musical notations, including treble and bass staves, dynamic markings (p, f, sf), and fingerings. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The score includes a piano introduction and a solo for the Swan, with various musical notations and fingerings.

ritardando *a tempo*

p *f* *sf* *f*

ritardando..... *a tempo*

ff (violento) 2 *ff* *sf* (*f*)

Coda (Poco più mosso)

poco ritardando.....

attacca l'Adagio:

Adagio, ma non troppo ♩ = 54

p u.c. *(pp)*

Recitativo **Più adagio** **Andante**

espress. (come parlando) *(p)*

a) Bülow consiglia la seguente interpretazione, che mi piace molto:

a) J'aime beaucoup l'interprétation suivante conseillée par Bülow:

a) Bülow advises the following interpretation, which I like very much:

Adagio

(rall.) *p u.c.* *ecc. etc.*

(La destra riprende il Fa della mano sinistra senza ribattere il tasto.)

(La main droite reprend le Fa de la main gauche sans rabaisser la touche.)

The right hand takes up the F of the left hand without striking the key again.)

b) Conferire - per quanto sia possibile - a questo recitativo, il carattere vero e proprio di una voce umana. Pensare all'esordio del baritono nel finale della Nona Sinfonia. Ricordare quanto fosse nobile ed elevata la concezione beethoveniana della voce, intesa come mezzo espressivo, e come nei momenti più intensi della sua opera - egli sembrasse sentire istintivamente la necessità di ricorrere alla parola per accrescere ancora l'eloquenza di un pathos giunto ai limiti estremi delle sue possibilità.

b) Dans ce récitatif il faut, autant que possible, donner l'impression de la „voix humaine“ et penser à l'entrée du baryton dans le finale de la 9^{me} Symphonie. Il faut se rappeler combien la conception béethovenienne de la voix était noble et élevée, conçue en tant que moyen d'expression, et combien, dans les moments les plus intenses de son oeuvre, il semblait sentir instinctivement la nécessité de recourir à la parole pour augmenter encore l'eloquence d'un pathos arrive aux extrêmes limites du possible.

b) Give - as far as possible - to the recitativo the real and true character of a human voice. Think of the exordium of the barytone in the „finale“ of the Ninth Symphony. Remember how noble and elevated was Beethoven's conception of the voice as a means of expression, and how - in the most intense moments of his works - he seemed to feel an instinctive necessity to resort to the word, in order to augment still more the eloquence of a pathos, which had reached the utmost limits of its possibilities.

Adagio

4 3 4 3 simile

p a)

(sempre u. c.)

ritardando cantabile

4 3 5 4 3 2 1

dimin.

(ten.)

a) La notazione ritmica originale di queste due battute - assai poco chiara - è stata modificata conformemente alle migliori edizioni moderne.

Riguardo all'esecuzione tecnica del *fremito sonoro* della m.d. giova ricordare che essa non può assomigliare che approssimativamente - sul nostro pianoforte moderno - a quella che si poteva ottenere sui vecchi *Tangenten-Klavieren* ancora in uso a quell'epoca. Erano questi specie di clavicordi nei quali il suono era prodotto - anziché da un martelletto - mediante una stanghetta di ottone (*Tangente*), la quale poteva trasmettere alla corda tale e quale l'antico clavicordio - un vero *tremolo*, o *fremito* (*Bebung*) che dir si voglia, del dito. Nel caso presente è chiaro che la prima nota veniva eseguita col tocco ordinario, e che una lievissima *ripressione* - prodotta senza abbandonare il tasto - produceva un secondo suono, assai più tenue del primo, quasi debole eco.

La sola esecuzione *approssimativa* possibile sui nostri pianoforti, è quella già indicata nell'*adagio* dell'op. 106 e cioè:

ecc. E, a questo proposito, non è privo d'interesse il rilevare che - essendo specificata l'op. 106 per il pianoforte, „a martelli“ (*Hammerklavier*), è quindi logico di pensare che - almeno nella sua idealità di inferno per il quale il suono non esisteva più come realtà da oltre dieci anni - Beethoven ritenesse praticabile, sulla meccanica moderna, questo antico effetto.

Però, se certi pianoforti (l'Erard, ad es.) si adattano a rendere abbastanza fedelmente questo *tremolo*, altre tastiere vi si oppongono recisamente. E, in tal caso, piuttosto che ostinarsi nell'impossibile con grave danno dell'estetica e dell'espressività, veramente sublime, di questo brano, consiglio il *pis aller* di Klindworth:

a) L'indicazione *rythmique* originale di *ces deux mesures*, *bien peu claire*, a été *modifiée* suivant les *meilleures éditions modernes*.

Quant à l'exécution technique du „fremito sonoro“ (*frémissement sonore*) de la main droite, il est bon de se rappeler que, sur nos pianos modernes, elle ne peut ressembler qu'approximativement à celle que l'on pouvait obtenir sur les anciens *Tangenten-Klavieren* encore en usage à cette époque-là. Ces instruments étaient des espèces de clavicordes dont le son, au lieu d'être produit par un marteau l'était au moyen d'une petite lame de cuivre (*Tangente*) qui pouvait, comme dans l'ancien clavicorde, transmettre à la corde un véritable tremolo ou frémissement (*Bebung*) du doigt. Dans ce cas, il est clair que l'on touchait la première note de la façon habituelle, et que l'on n'avait qu'à enfoncer de nouveau la touche sans l'abandonner, pour obtenir un second son, plus atténué que le premier, tel un faible écho.

La seule exécution *approximativement possible* sur nos pianos est celle déjà indiquée pour l'*Adagio* de l'op. 106 c'est à dire: etc. Il est intéressant de relever que l'op. 106 étant écrite pour le „piano à marteaux“ (*Hammerklavier*) on peut logiquement en déduire que Beethoven, ne percevant plus les sons à cause de son infirmité, croyait pouvoir obtenir sur la mécanique moderne du piano cet ancien effet.

Cependant, si certains pianos (Erard par exemple) peuvent rendre assez fidèlement ce tremolo, d'autres claviers s'y refusent absolument. Dans ce cas, plutôt que de s'obstiner à vouloir atteindre l'impossible au détriment de l'esthétique et de l'expression vraiment sublime de ce fragment de l'œuvre, je conseille le „pis aller“, de Klindworth:

a) The original *rhythmical notation* of these two bars, not being very clear, has been modified in conformity with the best modern editions.

As to the technical execution of the *sonorous tremolo* in the right hand, it must be remembered that - on our modern pianoforte - it can only approximately resemble the one that could be obtained on the old *Tangenten-Klavieren*, still in use at that time. They were a kind of clavichord in which the sound was produced - instead of by the hammer - by means of a small brass bar (*Tangente*) which - as in the ancient clavichord - could transmit to the chord a real *tremolo* or *quiver* (*Bebung*) as you might say, of the finger. In the present case, it is clear that the first note was executed with the ordinary touch, and that a slight *re-pression* - produced without letting go off the key - produced a second sound, thinner than the first, almost a feeble echo.

The only *approximate* execution possible on our pianos is the one indicated in the *adagio* of Opus 106, that is:

etc. It is not uninteresting, while on this subject, to notice that - it being specified that Opus 106 is for pianoforte „with hammer mechanism“ (*Hammer-Klavier*) - it is logical to think that Beethoven - for whom sound no longer existed as reality for over ten years - in his sick-man's idealism, believed this ancient effect to be possible on our modern mechanisms.

However, if some pianos (the Erard, for example) adapt themselves to the rather faithful rendering of this *tremolo*, other keyboards are decidedly rebellious. In such cases, rather than persist in the impossible, with great loss to the aesthetic and expressive values, which in this fragment are really sublime, I advise Klindworth's expedient:

Adagio

4 3 2 4 3 2 4 3 2 4

ritard.

5

ecc.

etc.

mediante il quale si può - per lo meno - raggiungere una interpretazione molto degna ed espressiva.

au moyen duquel on peut au moins obtenir une interprétation digne et expressive.

by means of which a very worthy and expressive interpretation can be obtained.

Meno adagio Adagio Adagio ma non troppo

♩ = 54 - 56

Arioso dolente

a) Wagner definì felicemente l'idea di questo meraviglioso frammento come „*profondamente, teneramente appassionata.*“

Lo studioso leggerà con profitto la seguente breve ma nobile illustrazione del presente arioso e del susseguente *Finale*, dovuta a V. d'Indy:

„... Alors, s'élève, dans le ton de La bémol mineur, l'une des plus poignantes expressions de douleur qu'il soit possible d'imaginer. Trop tôt la phrase s'éteint... Elle fait place à la fugue en La bémol (majeur). On dirait un effort de la volonté pour chasser la souffrance. Celle-ci demeure cependant la plus forte. Et la phrase désolée reprend, en sol mineur cette fois. Cette réapparition dans une si lointaine et étrange tonalité, nous transportant dans un lieu si différent de celui où se passe le reste de la sonate, nous fait comme assister aux derniers spasmes d'une implacable agonie morale. Mais la Volonté se roidit contre l'anéantissement, et une série dynamique d'accords de tonique amène le ton de Sol majeur, dans lequel la fugue reprend sa marche, mais inverse. C'est la résurrection!“

(BEETHOVEN, pag. 122.)

a) Wagner a heureusement défini l'idée de ce merveilleux fragment comme étant „*profondément, tendrement passionnée.*“

Il sera utile à l'élève de lire la brève et noble illustration de V. d'Indy sur cet arioso et le *Finale* qui suit:

„... Alors, s'élève, dans le ton de La bémol mineur, l'une des plus poignantes expressions de douleur qu'il soit possible d'imaginer. Trop tôt la phrase s'éteint... Elle fait place à la fugue en La bémol (majeur). On dirait un effort de la volonté pour chasser la souffrance. Celle-ci demeure cependant la plus forte. Et la phrase désolée reprend, en sol mineur cette fois. Cette réapparition dans une si lointaine et étrange tonalité, nous transportant dans un lieu si différent de celui où se passe le reste de la sonate, nous fait comme assister aux derniers spasmes d'une implacable agonie morale. Mais la Volonté se roidit contre l'anéantissement, et une série dynamique d'accords de tonique amène le ton de Sol majeur, dans lequel la fugue reprend sa marche, mais inverse. C'est la résurrection!“

(BEETHOVEN, page 122.)

a) Wagner happily defined the idea of this marvellous fragment as „*profoundly, tenderly passionate.*“

The scholar will read with profit the following brief but noble illuminative description of the present arioso and the following *finale*, by V. d'Indy:

„... Alors, s'élève, dans le ton de La bémol mineur, l'une des plus poignantes expressions de douleur qu'il soit possible d'imaginer. Trop tôt la phrase s'éteint... Elle fait place à la fugue en La bémol (majeur). On dirait un effort de la volonté pour chasser la souffrance. Celle-ci demeure cependant la plus forte. Et la phrase désolée reprend, en sol mineur cette fois. Cette réapparition dans une si lointaine et étrange tonalité, nous transportant dans un lieu si différent de celui où se passe le reste de la sonate, nous fait comme assister aux derniers spasmes d'une implacable agonie morale. Mais la Volonté se roidit contre l'anéantissement, et une série dynamique d'accords de tonique amène le ton de Sol majeur, dans lequel la fugue reprend sa marche, mais inverse. C'est la résurrection!“

(BEETHOVEN, page 122.)

(f non troppo)

(p)

(f poco) *(mf)*

(sf)

(sf) *(p)* *pp*

Accentuare espressivamente il basso latente:
 a) Accentuer avec expression la basse latente:
 Expressively accent the hidden bass:



Idem per:
 b) Idem pour:
 The same for:



FUGA

Allegro, ma non troppo $\text{♩} = 88$

(legatissimo sempre)

p (molto tranquillo)

sempre p

p

cresc:.....

34
trm

dim:.....

p

espress.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and slurs.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and slurs. The system is marked with *(espr.)* and *cresc:.....*.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and slurs. The system is marked with *f*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and slurs. The system is marked with *ff pesante*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and slurs. The system is marked with *p*.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and slurs. The system is marked with *f*.

The musical score consists of five systems of staves. The first system begins with a *mf* dynamic. The second system includes a *marc.* marking and a *dim.* instruction. The third system features a *f* dynamic and a *marc.* marking. The fourth system includes *sf*, *p*, *cresc.*, and *f (rit.)* markings, with a *non legato* instruction for the right hand. The fifth system includes a *tr* (trill) marking, a *(a tempo)* instruction, and *ff*, *dim.*, and *p* markings. The notation is complex, with many slurs and ties, and includes various fingerings throughout.

a) A proposito di questo *Do* grave - originale - vedi nota nella fuga dell'op. 106.

a) A propos de ce *Do* grave - original - voyez la note pour la fugue de l'op. 106.

a) As to this low *C* (original) see the note on fugue Opus 106.

L'istesso tempo dell'arioso

a) *Klagend, ermattet
perdendo le forze, dolente*

The musical score is a piano piece in 12/8 time, consisting of six systems of staves. The notation includes various rhythmic figures such as triplets, sixteenth notes, and eighth notes. Dynamics are marked throughout, including *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions are provided in both Italian and German. The score is written in a key with two flats (B-flat and E-flat).

a) Tanto l'indicazione tedesca quanto la sua traduzione italiana non sono originali di Beethoven. Sull'autografo sembrano essere state aggiunte dalla mano di Czerny, forse dietro suggerimento del suo Maestro. Ad ogni modo si tratta di una indicazione molto attendibile ed eloquente. Perciò l'ho conservata.

a) L'indication allemande, ainsi que sa traduction italienne, ne sont pas de Beethoven. Sur l'autographe, elles semblent avoir été ajoutées par Czerny, peut-être d'après le conseil de son maître. De toute façon il s'agit d'une indication très éloquente par son autorité. C'est pour cela que je l'ai conservée.

a) Neither the German indication nor its Italian translation were originally Beethoven's. On the autograph they seem to have been added by Czerny, perhaps following his Master's advice. In any case, it is a very attendable and eloquent indication. For this reason I have preserved it.

3 5 4 u c

pp (*ppp*) *cresc.*

a)

molto *f* *dim.*

b)

(Nach und nach wieder auflebend.)
 L'istesso tempo della Fuga ♩ = 76
 (Poco a poco di nuovo vivente.)

pp *m.s.*

c) (sempre u.c.)

(*mp*)

(*poco a poco meno piano*) (*mf*)

a) Come precedentemente: ecc.

b) Togliere poco a poco il pedale - mediante opportuno „tremolo“ (vedi finale dell' op. 53).

c) La indicazione: „L'inversione della fuga“ - trovantesi qui in quasi tutte le edizioni - non è originale di Beethoven.

a) Comme précédemment: etc.

b) Relever la pédale petit à petit au moyen du „tremolo“ (voir le final de l' op. 53).

c) L'indication: „L'inversione della fuga“ (La fugue par mouvement contraire) qui se trouve dans presque toutes les éditions, n'est pas dans l'original.

a) As before: etc.

b) Gradually interrupt the action of the pedal, by means of an opportune „tremolo“ (see the finale of Opus 53).

c) The indication „Inversion of the fugue“ here found in almost all editions was not originally Beethoven's.

(legatissimo sempre)

1
2 3 1
4 2 5 4 2 1
5 3
4 3 4 2-1 5 2 4 5 2
8 5 4 2 1 2
cresc.:
t.c.

Etwas langsamer
Meno allegro ♩ = 58

p (di nuovo) *m.s.* *mod.*

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

sopra

nach und nach wieder geschwinder
poco a poco più mosso

cresc.

5 2 4 4
5 2 4 4
5 2 4 4

$\text{♩} = 80$
(sempre animando)

marcato *sf* (*sf*) (*sf*)

marc. *sf* *sf* *sf*

$\text{♩} = 88-96$ *f* *sf* *sf*

a) The following modification in the right hand seems to me to be necessary for modern ears.

modernes. modern ears.

ecc.
etc.

pp (sordamente per cominciare)

cresc:.....

a) (*acc^{do}*.....)
 3 1

non legato
f
ff (*ruvidamente*) *sf*
 1 3 5 3
 4 2

$\text{♩} = 66$
poco ritenente *a tempo*
sf (non legato) mezzo *p* (di nuovo cresc:....)

Musical score for "The Rose Tree" in G-flat major, 3/4 time. The score is for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The piano part features a melodic line with many triplets and a bass line with many triplets. The voice part features a melodic line with many triplets and a bass line with many triplets. The score is marked "non legato" and "p".

È consigliabile la modificazione di Bülow e Klindworth:

ecc.
etc.

b) Più agevole:
Plus aisé:
Easier:

ecc.
etc.

Poco ritenente *a tempo*

cresc. (poco animando)

Poco ritenente espressivo *a tempo* $\text{♩} = 69-72$

(sempre non legato)

f sempre

(sf) *p* *f subito (sempre non leg.)*

c)

a) Le due legature non esistono sul manoscritto. Sembrano però indispensabili. Figurano nell'edizione di Bülow.

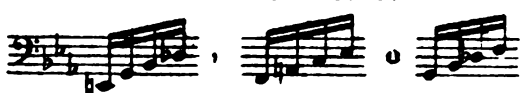
b) Con ragione, Bülow e Klindworth hanno soppresso l'incomodissimo Fa, cioè:



c) È facile il supporre - in base alla simmetria melodica - che questo Mi possa essere erroneo e che l'intenzione dell'autore fosse invece:



Ma la diversità - per nulla simmetrica - delle tre armonie inferiori consecutive:



contiene in sé la spiegazione esauriente della cosa.

a) Les deux liaisons n'existent pas dans le manuscrit. Elles me semblent néanmoins indispensables et font partie de l'édition de Bülow.

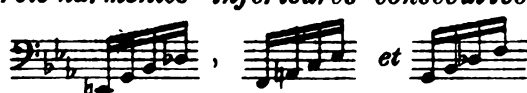
b) Bülow et Klindworth ont supprimé avec raison ce Fa très incommode:



c) Se basant sur la symétrie mélodique, on pourrait facilement supposer que ce Mi est peut-être une erreur et que l'intention de l'auteur est au contraire:



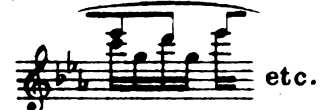
Mais la diversité, nullement symétrique, des trois harmonies inférieures consécutives:



explique la chose d'elle-même.

a) The two binds do not exist in the manuscript. They seem, however, indispensable. They appear in Bülow's edition.

b) Bülow and Klindworth have, with reason omitted the troublesome F, that is:



c) Judging from the melodic symmetry, it is easy to suppose that this E is a mistake and that the intention of the author was instead:



But the unsymmetrical diversity between the three consecutive lower harmonies:



holds the exhaustive explanation of all.

sf

ff non legato

sopra

sf

sf

Meno allegro

(calmando)

sf

p

12

(con fantasia e libertà)

ritardando

Adagio

Tempo I^o

(più p)

ff

(simile)

(non legato)

p subito

(simile)

$\text{♩} = 69-72$

ff *sf* *sf* *sf*

(ff sempre)

(sempre non leg.)

a) *tr* *tr* b) *tr*

non legato

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

1. 4. 2. 4.

ff *ff* *p* *sf*

a) b)

(Tranquillo, ma senza ritardare) $\text{♩} = 66$
(marcato)

First system of musical notation. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic and a triplet of eighth notes. Bass staff also starts with a piano (*p*) dynamic and a triplet of eighth notes. The system concludes with a mezzo-piano (*mp*) dynamic and a marcato (*marcato*) instruction.

Second system of musical notation. Treble staff features a trill (*tr*) and a non legato (*non legato*) instruction. Bass staff features a marcato (*marc.*) instruction and a non legato (*non leg.*) instruction. The system concludes with a marcato (*marc.*) instruction.

Third system of musical notation. Treble staff features a trill (*a) tr*) and a non legato (*non legato*) instruction. Bass staff features a trill (*tr*) and a non legato (*non legato*) instruction. The system concludes with a trill (*tr*) and a non legato (*non legato*) instruction.

Fourth system of musical notation. Treble staff features a crescendo (*cresc.*) instruction and a non troppo (*f (non troppo)*) instruction. Bass staff features a non troppo (*f (non troppo)*) instruction and a sf (*sf*) instruction. The system concludes with a sf (*sf*) instruction.

Fifth system of musical notation. Treble staff features a crescendo (*cresc.*) instruction and a poco (*poco*) instruction. Bass staff features a sf (*sf*) instruction and a poco (*poco*) instruction. The system concludes with a poco (*poco*) instruction.

Più agevole:
a) Plus aisé:
Easier:

Alternative musical notation for easier playing, showing a simplified version of the preceding system.

- - *poco*

sf *f*

(*un poco largamente*)

ff *sf* *p* *ritar* - - - *dan*

a tempo

cresc. *do*

poco ritenente

dim. *espressivo*

Preferibile, colla
tecnica moderna:
Préférable pour la
a) technique moderne:
Preferable, with
modern technique:

Preferibile, per le
mani femminili:
Préférable pour les
b) petites mains:
Preferable, for
woman's hand:

Idem:
Idem:
The same:

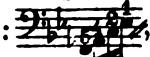
d) Stante il *ritenuto* e - d'altra parte -
la necessità di non infiacchire la vigo-
rosa del basso, sarebbe consiglia-
bile la seguente interpretazione:

d) Etant donné le *ritenuto* et d'autre part
la nécessité de ne pas affaiblir le vi-
goureux de la basse, il serait à
conseiller l'interprétation suivante:

d) Considering the *ritenuto* and, on the
other hand, the necessity of not weaken-
ing the forceful of the bass, we
would advise the following interpretation:

rit:..... a t?

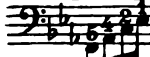
a tempo $\text{♩} = 69-72$
(sempre non legato)

a) Non è possibile spiegare - altrimenti che coll'ipotesi di una svista - il perchè Beethoven non abbia qui voluto: , e si può certo adottare senza scrupoli questa versione.

b) Di fronte al pericolo delle quinte:

Beethoven, pure genio discretamente audace, come già si è visto, preferì piegarsi, e deformare, inesteticamente, il bellissimo *melos*. La fine del primo tempo della *Sinfonia incompiuta* di Schubert offre un altro illustre esempio di quel terrore quasi religioso che incuteva, un secolo fa, anche ai novatori più spregiudicati, il vecchio dogma delle QUINTES.

Però, oggi che le orecchie sono assuefatte a ben altre arditezze che non due modeste „quinte,“ mi pare che, nel caso presente, il pensiero melodico originale dovrebbe venir restituito e che si potrebbe assolvere, il „nostro „timoroso“ autore, permettendogli:

a) Ce n'est qu'avec l'hypothèse d'une distraction que l'on peut expliquer que Beethoven n'ait pas voulu: , et l'on peut adopter cette version sans scrupules.

b) En face du danger des quintes:

Beethoven, dont le génie (comme on l'a déjà vu) pourtant si audacieux, a préféré se résigner à la déformation peu esthétique de la belle mélodie. Un autre célèbre exemple de la terreur presque religieuse que les compositeurs les plus novateurs et sans préjugés du siècle dernier avaient du vieux dogme des QUINTES, est celui qui se présente à la fin du premier mouvement de la *Symphonie inachevée* de Schubert.

Cependant, puisque les oreilles sont maintenant habituées à bien d'autres hardiesses qu'à deux modestes „quintes,“ il me semble que, pour le cas présent, la ligne mélodique originale devrait être rétablie, et que l'on pourrait absoudre notre auteur trop „timoré,“ en lui permettant:

a) It is impossible to explain, otherwise than with the hypothesis of an oversight, the reason for Beethoven's not wanting: , and we may surely adopt this version without scruples.

b) When facing the danger of fifths:

Beethoven, though a considerably audacious spirit, as we have had occasion to see, preferred to stoop to the unesthetic disfiguring of the lovely *melos*. The end of the first tempo of Schubert's *Unfinished Symphony*, offers another illustrious example of that almost religious terror, which the old dogma of the *Fifths* inspired, a century ago, even in the most unprejudiced innovators.

However, now that the ear is accustomed to far greater audacities than the two modest „fifths,“ it seems to me that, in the present case, the original melodic thought should be restored, and that we might absolve our „timorous“ author permitting him:

m. d.
m. d.
r. h.

ecc.
etc.

a) La simmetria colla prima volta: ,
(settima dell'accordo) rende evidente l'

inesattezza del  autografo. Nè vale a spiegare questo Do l'estensione della tastiera di quell'epoca, poichè questa giungeva già correntemente a questo Mi♭, come si può vedere più oltre nel medesimo primo tempo. Evidentemente, si tratta di un leggero errore di Beethoven, il quale scrisse cinque tagli addizionali invece che sei, errore interpretato alla lettera dai primi incisori.

a) La symétrie de la 7^{me} de l'accord: ,
avec la première fois, met en évidence l'in-

exactitude du:  autographe. L'étendue même du clavier de cette époque-là ne suffit pas à expliquer ce Do, puisqu'on se servait couramment de ce Mi♭, comme on peut s'en rendre compte plus avant dans ce même premier temps. Il s'agit évidemment d'une légère erreur de Beethoven interprétée à la lettre par les premiers graveurs.

a) The symmetry with the first time: ,
(seventh of the chord) shows the evident

inexactness of the autograph:  Nor is this C explained by the extension of the keyboard of that time, for it currently reached this E flat already, as can be seen farther on, in this same first tempo. It obviously appears to be a slight error Beethoven's which was interpreted to the letter by the first engravers.

poco a poco sempre più allegro

ritardando..... cresc:.....

Tempo I^o

(non legato) $\text{♩} = 69 - 72$

p subito a) *ff sf*

sf *sf* *(ff sempre)*

(sempre non leg.)

343 b) tran 2 3

The musical score consists of five systems of two staves each. The first system includes a 'ritardando' marking and a 'crescendo' line. The second system begins with 'Tempo I^o' and features a 'ff' dynamic. The third system includes a tempo marking of 69-72 and a 'p subito' marking. The fourth system has 'sf' and '(ff sempre)' markings. The fifth system includes a 'tran' marking and a '343 b)' reference. Fingerings are indicated by numbers 1-5 above or below notes. Various musical symbols like slurs, ties, and accidentals are present throughout the score.

a) Le vecchie edizioni Czerny e Moscheles hanno questo *La*, ciò che è totalmente erroneo.

b) Vedi prima volta.

a) Le *La* qui existe dans les vieilles éditions de Czerny et Moscheles est complètement erroné.

b) Voyez la première fois.

a) The old Czerny and Moscheles editions, have this *A* as natural, which is wholly wrong.

b) See the first time.

8- 2 3 5

2 3 *trm*

2 3 5

1

1 1 1 1

sf *sf* *sf* *sf*

4 3 2 1 4 3 2 1 2 1 4

8 (Poco più mosso)

sf sf sf sf ff sf sf sf sf dim.

1 3 4 8 1 4 3 1 4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 45 through 51. The second system contains measures 52 through 58. The music is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1 through 5. A repeat sign is present at the end of the first system, leading to the second system.

First system of the musical score for "The Swan" from "The Nutcracker". The score is in B-flat major (two flats) and 3/4 time. It begins with a piano introduction. The right hand (treble clef) plays chords and a melodic line, while the left hand (bass clef) plays a rhythmic accompaniment. The tempo is marked "poco ritard." and the piece ends with a repeat sign.

a)  **suona meglio.**
sonne mieux.
sounds better.

δ) A proposito di questo *Do* grave, originale, vedi note nelle fughe degli op. 108 e 110.

b) A propos de ce Do grate original' voyez les notes des fugues des Op.106 et 110.

b) For this low C (original), see the note on the fugues of Opus 108 and 110.

Adagio molto semplice e cantabile $\text{♩} = 60$

a) Il carattere di questo meraviglioso tema variato si riassume in poche parole: dolcezza, quiete, felicità supra-terrestre. Di fronte alla formidabile glorificazione della GIOIA che incorona la Nona Sinfonia, il presente frammento sonoro rappresenta un'altra concezione del medesimo sentimento, più intima, ma non per questo meno elevata. Sembra che il Maestro abbia qui raggiunto il più alto grado della serenità spirituale, liberandosi completamente dalla tragicità terrestre, così eloquentemente sintetizzata nell'Allegro precedente. E a me pare che la strana luce - allo stesso tempo sfolgorante e misteriosa - che illumina questa Arietta, costringa imperiosamente a pensare alla chiusa di quell'altro mirabile poema: il Gitanjali di Rabindranath Tagore. Rilegga lo studioso la ultima poesia di quel libro; e nel „Nirvāna“ del poeta - filosofo indiano egli troverà il migliore commento estetico ed umano a questo sublime pezzo di musica.

a) On peut résumer le caractère de ce merveilleux Thema variato (thème varié) en peu de mots: douceur, calme, bonheur sur-humain. Devant la formidable glorification de la JOIE qui couronne la 9^{me} Symphonie, ce fragment sonore représente une autre conception plus intime et pourtant tout aussi élevée du même sentiment. Il semble ici que le Maître ait atteint le plus haut degré de la sérénité spirituelle en se libérant complètement du tragique terrestre, synthétisé si éloquentement dans l'Allegro précédent. Il me paraît que l'étrange lumière, fulgurante et mystérieuse en même temps, qui éclaire cette Arietta oblige à penser à la fin de cet autre admirable poème: le Gitanjali de Rabindranath Tagore. Que l'élève relise la dernière poésie de ce livre; et dans le Nirvāna du poète-philosophe hindou, il trouvera le meilleur commentaire esthétique et humain de cette sublime oeuvre musicale.

a) The character of this marvellous Varied Theme, is summed up in a few words: sweetness, tranquillity unearthly bliss. Compared with the formidable glorification of JOY which crowns the Ninth Symphony, the present fragment represents another conception of the same sentiment, more intimate, but not less elevated. It seems as if the Master had reached the highest degree of spiritual serenity, freeing himself completely from that tragical earthly feeling which finds its synthesis in the preceding Allegro. And it seems to me that the strange light - at once flashing and mysterious - which illumines this Arietta, imperiously forces us to think of the close of that marvellous poem: the Gitanjali by Rabindranath Tagore. Let the scholar read the last poem of that book; and in the „Nirvāna“ of the Indian poet-philosopher, he will find the best aesthetic and human comment on this sublime piece of music.

b) Le mani più grandi potranno adottare la seguente lieve ed utile modificazione:
b) Les grandes mains pourront adopter l'utile modification suivante:.....
The broader hands may adopt the following slight and useful modification:



VAR. II.
L'istesso tempo

a) In obbedienza al carattere *dolce* di questa seconda variazione, sarà necessario osservare strettamente il valore della figurazione ritmica:



e non trasformare questa in:

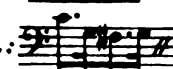


b) L'indicazione „mano sinistra“ figura sull'autografo.

a) Pour obéir au caractère de douceur de cette seconde variation, il est nécessaire d'observer scrupuleusement la valeur de la figurazione rythmique:



et de ne pas la transformer en:



b) L'indication „main gauche“ se trouve dans l'autographe.

ER 3

a) In obedience to the *sweet* character of this second variation, it is necessary to strictly observe the value of the rhyth-

mical configuration:



not transform it into:



b) The indication „left hand“ appears on Beethoven's autograph.

x.x

(dolce sempre)

cresc.:.....

p subito

cresc.:.....

sf *p* *sf* *p*

VAR. III.

L'istesso tempo (*Vivacemente*)

f (subito)

m. d.

m. s.

a) Contrariamente alla precedente variazione, il carattere energico, alquanto eroico della presente, fa ritenere preferibile il ritmo: a quello segnato.

a) Contrairement à la variation précédente, le caractère énergique, voire même héroïque, de celle-ci, fait que le rythme: est préférable au rythme marqué.

a) Contrarily to the preceding variation the energetic, rather heroic character of the present one, makes one prefer this rhythm: to the one indicated.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a slur over the first four notes, a dynamic marking 'm.d.' (mezzo-forte), and a final note with a fermata. The bass staff begins with a bass clef and contains a supporting line with a slur over the first four notes. The second system continues the melody in the treble staff, starting with a dynamic marking 'm.s.' (mezzo-sotto), and the bass staff continues the supporting line. The score is written in a style typical of early 20th-century sheet music.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The treble staff contains a series of chords, some with ties, and a final measure with a whole note chord. The bass staff begins with the instruction *sempre f* and contains a series of eighth notes, some with ties, and a final measure with a whole note chord. The second system continues the melody in the treble staff and the bass staff, both featuring eighth notes and ties. The key signature remains one sharp (F#) and the time signature is common time (C).

E.R. 3

VAR. IV.

(Con calma. Misterioso)

(3/8) u.c. per tutta la variazione
pp

il basso sempre ben misurato *a)*

b)

leggermente, quasi non legato *Etereo*

cresc. *pp subito e sempre*

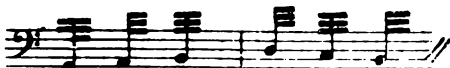
(senza pedale) *(il basso stacc.)*

a) Secondo i pianoforti. Su taluni-a sonorità più compatta-sarà preferibile il mutamento completo.

a) Selon les pianos. Sur ceux dont la sonorité est plus compacte, le changement complet est à préférer.

a) According to the pianos. On some-with a more compact sonority-the complete change will be better.

b) Accentuare lievemente la parte latente:
Marquer légèrement la partie latente:
Slightly accent the hidden part:



This musical score is for a piano piece, consisting of five systems of staves. The first four systems are in treble and bass clef, while the fifth system is in bass clef only. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes. Dynamic markings include *pp* (pianissimo) and *pp* (sempre ben misurato). The tempo/mood marking *(Misterioso)* appears above the fifth system. The piece concludes with a repeat sign and a fermata.

(sempre pp)

(Misterioso)
pp
(sempre u.c.)
pp
(sempre ben misurato)

(Etereo)
(quasi non leg.)

pp leggermente

(stacc.)
(senza pedale)

(sempre pp)

First system of musical notation. The upper staff contains a complex melodic line with numerous fingerings (1, 5, 3, 4, 1, 1, 4, 2, 1, 8, 1, 4, 1, 4, 2, 4, 2, 4, 2, 1, 4, 2, 5, 2). The lower staff features a simple harmonic accompaniment. A dynamic marking *(poco cresc.)* is present in the right half of the system.

Second system of musical notation. The upper staff continues the melodic line with fingerings (5, 1, 3, 2, 3, 4, 2, 1, 8, 3, 4, 2, 3, 4, 2, 3). The lower staff has a harmonic accompaniment. A dynamic marking *(pp)* is indicated in the left half of the system.

Third system of musical notation. The upper staff features a melodic line with fingerings (3, 3, 4, 2, 3, 3, 4, 2, 3, 4, 2, 3). The lower staff has a harmonic accompaniment with fingerings (1, 1, 4, 1, 2). A dynamic marking *(leg.)* is present in the left half of the system.

Fourth system of musical notation. The upper staff contains a melodic line with a crescendo marking *cresc:.....*. The lower staff features a complex melodic line with a dynamic marking *(leg.)* and a crescendo marking *cresc:.....*. A *t.c.* (tutti) marking is present in the left half of the system.

Fifth system of musical notation. The upper staff contains a melodic line with a dynamic marking *sopra* and a crescendo marking *cresc:.....*. The lower staff features a complex melodic line with a dynamic marking *sotto* and a crescendo marking *cresc:.....*. A *sforzando* (*sf*) marking is present in the right half of the system.

a) La diteggiatura $\frac{54}{12}$ è originale di Beethoven, e figura tanto sull'edizione Schlesinger del 1828, quanto su quella Cappi-Diabelli del medesimo anno, riveduta dall'autore. La diteggiatura $\frac{45}{12}$ apparve per la prima volta nella nuova edizione Schlesinger del 1840. L'indicazione originale è preziosa, perchè da essa risulta chiaramente che Beethoven voleva così il doppio trillo della m.d.:

e non: , come hanno quasi tutte le edizioni moderne.

(E, d'altra parte, la diteggiatura originale è assai più agevole di esecuzione).

L'insieme di queste tre battute si può quindi - almeno approssimativamente - stabilire come segue:

a) Le doigté $\frac{54}{12}$ est original de Beethoven et on le trouve dans l'édition Schlesinger de 1823 ainsi que dans celle de Cappi-Diabelli, de la même année, revue par l'auteur. Le doigté $\frac{45}{12}$ est apparu pour la première fois dans la nouvelle édition Schlesinger de 1840. L'indication originale est précieuse, parce qu'il en résulte clairement que Beethoven voulait ainsi obtenir le double trille de la main droite:

et non pas: , comme dans presque toutes les éditions modernes.

(D'ailleurs le doigté original est bien plus facile à exécuter).

L'ensemble de ces trois mesures peut donc s'établir approximativement ainsi:

a) The fingering $\frac{54}{12}$ was originally Beethoven's, and appears in Schlesinger's edition of 1828, as well as in the Cappi-Diabelli one of the same year, revised by the author. The fingering $\frac{45}{12}$ appeared for the first time in the new Schlesinger edition of 1840. The original indication is precious, because from it, it clearly appears that Beethoven wanted

ed the double trill in the r.h.: and not: , as we find in almost all the modern editions.

(Besides, the original fingering is far easier of execution).

The rendering of these three measures may therefore - at least approximately - be fixed as follows:

The musical score consists of six systems of staves. The first system includes dynamics *pp* and *u.c.*, and the instruction *sempre pp*. The second system includes *sopra* and *cresc:.....*. The third system includes *(poco ritard.)*, *VAR.V*, *a tempo*, *(dolce)*, and *cresc:.....*. The fourth system includes a measure marked *a)*. The fifth system includes a measure marked *f*. The notation includes various musical symbols such as notes, rests, and fingerings.

a) Czerny ha qui *Re* #. Ciò non è impossibile.

a) Czerny a ici un *Ré* #. Cela n'est pas impossible.

a) Czerny has here a *D sharp*. This is not impossible.

This page of musical notation consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. Performance instructions are provided throughout the piece.

System 1: Treble staff begins with a 45-measure rest, followed by a 3-measure rest, and then a 4-measure rest. The bass staff starts with a forte (*sf*) dynamic and a 5-measure rest, followed by a 2-measure rest, and then a 4-measure rest. The system concludes with a piano (*p*) dynamic and a 2-measure rest.

System 2: Treble staff begins with a piano (*p*) dynamic and a 2-measure rest, followed by a 3-measure rest, and then a 4-measure rest. The bass staff starts with a piano (*p*) dynamic and a 4-measure rest, followed by a 3-measure rest, and then a 4-measure rest. The system concludes with a crescendo (*cresc:*) instruction.

System 3: Treble staff begins with a 3-measure rest, followed by a 4-measure rest, and then a 4-measure rest. The bass staff starts with a 4-measure rest, followed by a 3-measure rest, and then a 4-measure rest. The system concludes with a 2-measure rest.

System 4: Treble staff begins with a 5-measure rest, followed by a 43-measure rest, and then a 4-measure rest. The bass staff starts with a forte (*sf*) dynamic and a 4-measure rest, followed by a piano (*p*) dynamic and a 4-measure rest. The system concludes with a crescendo (*cresc:*) instruction.

System 5: Treble staff begins with a 4-measure rest, followed by a 3-measure rest, and then a 3-measure rest. The bass staff starts with a 3-measure rest, followed by a 2-measure rest, and then a 2-measure rest. The system concludes with a 2-measure rest.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Treble clef has a half note chord (F#4, A4) with a slur and fingerings 5, 4, 5. Bass clef has a half note chord (F#2, A2) with a slur and fingerings 2, 2. Dynamics: *sf* (treble), *p* (bass).
- System 2:** Treble clef has a half note chord (F#4, A4) with a slur and fingerings 5, 4, 5. Bass clef has a half note chord (F#2, A2) with a slur and fingerings 2, 2. Dynamics: *p* (treble), *sf* (bass).
- System 3:** Treble clef has a half note chord (F#4, A4) with a slur and fingerings 5, 4, 5. Bass clef has a half note chord (F#2, A2) with a slur and fingerings 2, 2. Dynamics: *sf* (treble), *p* (bass).
- System 4:** Treble clef has a half note chord (F#4, A4) with a slur and fingerings 5, 4, 5. Bass clef has a half note chord (F#2, A2) with a slur and fingerings 2, 2. Dynamics: *sf* (treble), *p* (bass).
- System 5:** Treble clef has a half note chord (F#4, A4) with a slur and fingerings 5, 4, 5. Bass clef has a half note chord (F#2, A2) with a slur and fingerings 2, 2. Dynamics: *sf* (treble), *p* (bass).
- System 6:** Treble clef has a half note chord (F#4, A4) with a slur and fingerings 5, 4, 5. Bass clef has a half note chord (F#2, A2) with a slur and fingerings 2, 2. Dynamics: *sf* (treble), *p* (bass).

Additional markings include *cresc...* (crescendo), *espress.* (espressivo), and *sf* (sforzando).

4

3

4

5

4/2

f

sf

sf

sf

34242

18 *tr*

21

2

35 *tr*

1

sf

pp

u.c. 1

4 2

1 4 2

3 1

tr

poco cresc:.....

dim:.....

3

4

5 1 2

4 1 2

8 1 2

The musical score is written for piano and features a variety of technical challenges. It begins with a long, sustained trill in the right hand, while the left hand plays a steady eighth-note accompaniment. The score is divided into several systems, each containing staves for the right and left hands. Key performance instructions include *tr* (trill), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *sf* (sforzando), *u.c.* (un poco), and *trattenendo* (holding back). The tempo is marked *in tempo* with a note to *trattenendo* (holding back) and *poco ritard.* (a little slowing down). The score concludes with a final chord and a *pp* marking.

a) Sul pianoforte moderno, sarebbe preferibile mantenere il pedale per queste due altre battute conservando così l'ac-

cordo:  come base alla diafaneità eterea del tratto superiore. Un Chopin o un Liszt avrebbero certo trovato modo di disporre al basso l'armonia latente: 

alla cui mancanza effettiva si può rimediare in parte mediante l'espedito suggerito or ora.

a) Sur les pianos modernes, il serait préférable de garder la pédale pendant ces deux autres mesures, en conservant ainsi

l'accord:



comme base à la diaphanéité éthérée de la partie supérieure. Un Chopin ou un Liszt auraient certainement trouvé moyen de disposer à la basse

l'harmonie latente qui suit:

On peut en partie en obtenir l'effet par l'expédient que je viens de suggérer.

a) On the modern pianoforte it is preferable to hold down the pedal during these other two measures, thus holding

the chord:  as a basis for the ethereal transparency of the upper part. A Chopin or a Liszt would certainly have found the way to distribute

the latent harmony in the bass:

the present lack of which may be partly remedied by means of the expedient just now suggested.