



*A. J. Philipp*

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

*A. C.*  
*Roma, 1919.*

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# 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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# 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  $\text{♩} = 112$  <sup>(a)</sup>

*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 maniche piccole. Si può modificare così:

(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.<sup>er</sup> mouvement indiquait  $\text{♩} = 138$  et est absolument incompatible avec la grandeur napoléonienne de cette imposante page musicale. La  $\text{♩} = 112$  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:

(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:


First system of musical notation. Treble clef with a 4-measure phrase marked with a slur and fingerings 1, 2, 3, 4, 5. Bass clef with a 4-measure phrase marked with a slur and fingerings 4, 1, #4, 5. Dynamics include *sf*, *p*, and *f*.

Second system of musical notation. Treble clef with chords and dynamics *p*, *sf*, *p*, *sf*, *p*, *cresc.*. Bass clef with rhythmic patterns and dynamics *f*, *f*, *f*.

Third system of musical notation. Treble clef with chords and dynamics *sf*, *sf*, *sf*. Bass clef with rhythmic patterns and dynamics *f*, *f*, *f*. A bracket labeled (a) spans the first two measures.

Fourth system of musical notation. Treble clef with a slur and dynamics *sf*, *sf*, *sf*, *dim.*, *p*, *ritard.*. Bass clef with rhythmic patterns and dynamics *f*, *f*, *f*.

Fifth system of musical notation. Treble clef with chords and dynamics *pp*, *f*, *p*. Bass clef with rhythmic patterns and dynamics *f*, *f*, *f*. A bracket labeled (b) spans the first two measures.

(a) In tutte le antiche edizioni:  
 Dans toutes les anciennes éditions:  ecc.  
 In all the old editions: etc.

(b) Vedi prima volta.  
 Voyez la première fois.  
 See the first time.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several chords and single notes, while the bass staff features a melodic line with eighth and sixteenth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble staff includes fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p*. The bass staff also includes fingerings and a dynamic marking of *p*. The system concludes with a fermata over the final notes.

Third system of musical notation. The treble staff features a dynamic marking of *p* and a *(sotto)* marking. The bass staff includes fingerings and a dynamic marking of *p*. The system ends with a fermata.

Fourth system of musical notation. The treble staff includes a dynamic marking of *p* and a fermata. The bass staff includes fingerings and a dynamic marking of *p*. The system concludes with a fermata.

Fifth system of musical notation. The treble staff includes a dynamic marking of *p dolce*. The bass staff includes a dynamic marking of *p* and the instruction *espr. e marc.*. The system ends with a fermata.

Sixth system of musical notation. The treble staff includes a dynamic marking of *poco ritard.*. The bass staff includes a dynamic marking of *a tempo*. The system concludes with a dynamic marking of *poco ritard.* and a fermata.

*a tempo*

Musical notation for the first system, featuring a treble staff with a melodic line and a bass staff with accompaniment. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#).

Musical notation for the second system. A section labeled (a) shows a specific fingering for a melodic phrase. The bass staff includes markings for *(ten.)* and *p*.

Musical notation for the third system. It includes dynamic markings such as *p* and *(ten.)*. The bass staff shows a *cresc.* marking.

Musical notation for the fourth system. It features a *cresc.* marking and dynamic changes from *p* to *ff*. The bass staff includes a *5* marking.

Musical notation for the fifth system. A section labeled (b) shows a different fingering approach for the same melodic phrase. Dynamics include *ff* and *sf*.

(a) *Altra diteggiatura - alquanto "chopiniana", - suggerita da Bülow:*  
*Autre doigté - assez "à la Chopin", - suggéré par Bülow:*  
 Other fingering - rather "Chopinian", suggested by Bülow:

Small musical notation snippet illustrating the fingering for section (a), showing a sequence of notes with fingerings 5, 4, 5, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1.

(b) *La seguente modificazione renderà la sonorità assai più soddisfacente per le orecchie moderne:*  
*La modification suivante donnera une sonorité plus satisfaisante aux oreilles modernes:*  
 The following modification will render the sonority far more satisfactory to modern ears:

Small musical notation snippet illustrating the modification for section (b), showing a sequence of notes with fingerings 2, 2, 2, 2, 2, 4.

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

*cantabile*  
*dolce ed espressivo*

*(a)*  
*cresc.*  
*tr*  
*454535*  
*(un poco animato)*

*ff sf*  
*p subito*  
*cresc.*

*fsf sf sf sf*  
*ff (tornando al tempo I.)*  
*p sf p*  
*(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:

*p*  
*cresc.*  
*p*  
*ecc.*  
*etc.*

*tornando al tempo I.*

2.  
8.

*(a)*

*sf sf ff sf sf ff pp u.c. sempre pp*

*(non leg.)*

*cresc. t.c. poco allarg.*

*a tempo*

*ff sf p p*

*(sempre un poco stacc.) sempre p*

*cresc. più cresc. (b)*

(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  $\text{♩}$ . È quindi consigliabile la seguente interpretazione:

ecc.  
etc.

(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  $\text{♩}$ . The following interpretation is, therefore, advisable.

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

ecc.

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

etc.

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

etc.



First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a treble clef and a circled annotation '(a)' above the staff.

Third system of musical notation, showing a treble clef and various musical notations.

Fourth system of musical notation, featuring a treble clef and dynamic markings such as 'p' and 'sf'.

Fifth system of musical notation, including a treble clef and dynamic markings like 'sf'.

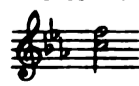
(a) La seguente versione, dovuta a Riemann, sembra assai più logica:

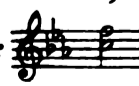
(a) La version suivante de Riemann semble beaucoup plus logique:

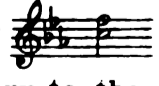
(a) The following version, due to Riemann seems far more logical:

Sixth system of musical notation, showing a treble and bass clef with notes and rests.

(a)

(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)*

*(ten.)* *(sotto)* *(ten.)* *(sopra)*

*f* *p* *f* *p*

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



(a) È nota la discussione intavolata intorno a queste due battute. Avendo Beethoven ommesso i ♯ a tutti i La - fino al ritorno della tonalità di Si♭ - Bülow formulò, colla sua abituale "verve, despotica e polemica, il convincimento che questa omissione di Beethoven fosse invece una voluta, geniale enarmonia. E l'asserzione di Bülow trovò tenaci e valorosi sostenitori, quali ad es. il d'Albert, il d'Indy, il Dukas, ecc. Secondo me la "scoperta, bülowiana non regge ad un esame critico di buona fede. Anzitutto Beethoven dimenticava spessissimo gli accidenti - anche nei suoi manoscritti più accurati. Poi il semplice "aspetto, dell'intervallo basterebbe da solo a svelare l'assurdità del concetto. In seguito, vi è l'impossibilità di una armonizzazione soddisfacente di entrambe le battute (bisognerebbe supporre:



V'ha infine, più esauriente ancora, lo schizzo beethoveniano citato da Nottebohm nel "Musikalisches Wochenblatt,, 1875, pag. 298:



Cadono così tutte le accuse di "trivializzazione,, e di "falsificazione,, mosse da Bülow e seguaci a coloro che trovano quel celebre La ♯ bruttissimo ed assolutamente illogico.

(b) Ottima la modificazione di Bülow:



(c) Vedi nota precedente

(a) On connaît les discussions que ces deux mesures ont provoqués. Beethoven ayant omis les ♯ à tous les La jusqu'au retour au ton de Si♭, Bülow, avec sa "verve, polémique et despotique habituelle, a déclaré que cette omission de Beethoven n'était qu'une geniale enharmonie voulue. Bien des artistes se sont rangés à l'idée de Bülow, p. ex. d'Albert, d'Indy, Dukas etc. Selon moi, la "découverte,, du célèbre pianiste ne résiste pas à une critique de bonne foi. Avant tout, Beethoven oubliait très souvent des accidents, même dans ses manuscrits les plus soignés, et puis l'"aspect, même de l'intervalle: suffirait à lui seul à démontrer l'absurdité de la chose. Ensuite, une harmonisation satisfaisante des deux mesures est impossible (il faudrait supposer:



Enfin, pour trancher la question, il existe l'esquisse de Beethoven citée par Nottebohm dans le "Musikalisches Wochenblatt,, 1875, page 298:

De cette façon, toutes les accusations de "trivialité, et de "falsification,, portées par Bülow et par bien d'autres à ceux qui trouvent ce célèbre La ♯ très laid et fort illogique, tombent d'elles-mêmes.

(b) La modification de Bülow est excellente:

(c) Voyez la note précédente.

(a) The discussion engaged around these two measures is well-known. As Beethoven omitted the ♯ before all the As - until the return to the key of B♭ - Bülow, with his habitual despotical and polemical "ginger,, persuaded that this omission of Beethoven's was instead a genial and deliberate enharmonic modulation. And Bülow's assertion found tenacious and valuable supporters, such as d'Albert, d'Indy, Dukas etc. To my way of thinking, Bülow's "discovery,, cannot stand a critical and unprejudiced scrutiny. First of all, Beethoven very often forgot the accidentals - even in his most accurate manuscripts. Again, the very "aspect,, of the interval: would, by itself, suffice to reveal the absurdity of this idea. Once again, there is the impossibility of a satisfactory harmonization of both the measures (one would have to suppose:



There is at last, and most conclusive of all, Beethoven's sketch, quoted by Nottebohm in his "Musikalisches Wochenblatt,, 1875, page 298:

Before this, all the charges of "trivialization,, and of "falsification,, brought by Bülow and his followers, against those who find that famous A ♯ very ugly and absolutely illogical, must definitely fall.

(b) Bülow's modification is best:

(c) See the preceding note.

*forte* *ritard.* *dimin.* *a tempo (con calma)*

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

*cantabile e legato* *m.s. m.d.* *m.d.*

(3) 2 1 1 1 2 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

*m.s. m.d.* *cresc. poco a poco*

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

(b)

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

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

1 3 4 4 4

(a) Più agevole:  
 Plus facile:  
 Easier:

ecc. etc.

(b) Da preferirsi:  
 A préférer:  
 Preferably:

ecc. etc.

First system of musical notation, featuring piano (p) and sforzando (sf) dynamics. The music is in a key with two flats and a 4/4 time signature. It consists of two staves with complex chordal textures and some melodic lines.

Second system of musical notation, including a crescendo (cresc.) marking. The dynamics range from piano (p) to sforzando (sf). The texture remains dense with many notes per measure.

Third system of musical notation, featuring a ritardando (ritard.) and a diminuendo (dim.) marking. The dynamics are primarily sforzando (sf). The music begins to thin out towards the end of the system.

Fourth system of musical notation, marked *a tempo*. It includes piano-piano (pp) and fortissimo (ff) dynamics. A section is labeled (a). The texture is more sparse than the previous systems.

Fifth system of musical notation, including a soprano (sopra) part in the upper staff. Dynamics include piano-piano (pp) and forte (f). The music features more melodic movement.

Sixth system of musical notation, marked piano (p). It features intricate fingerings (e.g., 2, 1, 5, 2, 1, 3, 5, 4, 2, 3, 5, 4, 3, 1, 2, 1) and dynamic markings like piano (p) and piano-piano (pp).

(a) Vedi prima volta.

(a) Voyez la première fois.

(a) See the first time.

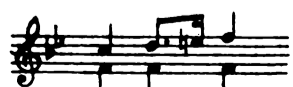
System 1: Treble and bass staves. Treble staff contains a melodic line with fingerings 2, 5, 4, 3, 2, 3, 5, 4, 2, 3. Bass staff contains a bass line with fingerings 5, 2, 1, 2, 3, 1, 5, 1. A piano (*p*) dynamic marking is present.

System 2: Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 5, 2, 1, 3, 5, 2, 2. Bass staff contains a bass line with fingerings 1, 2, 5, 3, 1, 2, 4, 5, 3, 1, 5, 4, 5. A piano (*p*) dynamic marking is present.

System 3: Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 1, 5, 3, 4, 2, 5, 3. Bass staff contains a bass line with fingerings 3, 4, 1, 1, 2, 5, 3. A dynamic marking of *p dolce espr. e marc.* is present.

System 4: Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 5, 2, 1, 3, 5, 2, 2. Bass staff contains a bass line with fingerings 3, 4, 1, 1, 2, 5, 3. A tempo marking of *poco ritard.* is present, followed by *a tempo*.

System 5: Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a bass line with fingerings 1, 3, 1, 2, 3, 1, 2, 4, 5, 3, 2, 1, 2, 4, 5, 3, 1, 3, 2, 1. A tempo marking of *poco ritard.* is present, followed by *a tempo*.

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

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



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



(Idem la 2.<sup>a</sup> volta,  
 ecc. (idem la 2.<sup>me</sup> fois)  
 etc. (the same the 2.<sup>nd</sup> time)



(a)

*sf sf sf sf sf*

*cresc.*

*sf p*

*dolce ed espress.*

*tr*

*cresc.*

*tr*

(un poco animato)

*ff sf*

*p subito*

*cresc.*

*f sf*

*sf sf sf sf sf sf sf sf*

(a) Modificazione per le mani femminili:  
 Modification pour les mains féminines:  
 Modification for woman's hand:

*ecc.*  
*etc.*

(b) Schema ritmico (vedi osservazione della prima volta)  
 Schéma rythmique (voir l'observation de la 1.<sup>re</sup> fois)  
 Rhythmical scheme (see comment of the first time)

*cresc.*

*ecc.*  
*etc.*

sf sf sf sf sf sf sf sf

(calmundo)  
sf sf sf sf p dolce

(a) tr. tr. (con calma) mf

p sempre p e dolce, senza affrettare

pp f pp f pp f

(a) p ecc. etc.

System 1: Treble and bass clefs. Treble clef contains chords with dynamics *ff* and *p*. Bass clef contains a melodic line with dynamics *p* and *f*. A circled *(a)* is above the first measure. Fingerings are indicated with numbers 1-5.

System 2: Treble and bass clefs. Treble clef contains chords with dynamics *p* and *f*. Bass clef contains a melodic line with dynamics *p* and *f*. Fingerings are indicated with numbers 1-5.

System 3: Treble and bass clefs. Treble clef contains chords with dynamics *p* and *f*. Bass clef contains a melodic line with dynamics *p* and *f*. Fingerings are indicated with numbers 1-5.

System 4: Treble and bass clefs. Treble clef contains chords with dynamics *p* and *f*. Bass clef contains a melodic line with dynamics *p* and *f*. The instruction *sempre dim.* is written above the bass clef. Fingerings are indicated with numbers 1-5.

System 5: Treble and bass clefs. Treble clef contains chords with dynamics *pp*, *ppp*, and *ff*. Bass clef contains a melodic line with dynamics *pp*, *ppp*, and *ff*. Fingerings are indicated with numbers 1-5.

(a) Vedi nota precedente.

(a) Voyez la note précédente.

(a) See preceding note.

Scherzo (a)

Assai vivace  $\text{♩} = 60-66$

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and includes several passages marked *cresc.* leading to fortissimo (*f*). The middle section features dynamics of *mp*, *dim.*, and *pp*. The final section returns to *cresc.* and *f*. The score includes numerous fingerings and articulation marks.

(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* (cresc.)

*p*

(a) *p* (cresc.)

*pp*

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

ecc.  
etc.

**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.**

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and slurs. The lower staff (bass clef) contains a bass line with chords and slurs. Dynamics include *p* and *cresc.*. Fingerings are indicated by numbers 1-5.

*Ped. come la prima volta*

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *p*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *cresc.*, *f*, and *p*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *mp*, *dim.*, *pp*, and *pp*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *cresc.* and *f*. Fingerings are indicated by numbers 1-5.

First system of musical notation. Treble and bass staves. Dynamics include *p* and *p dim.* with a *(mp)* marking at the end.

Second system of musical notation. Treble and bass staves. Dynamics include *pp* and *cresc.*

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

Fourth system of musical notation. Treble and bass staves. Includes tempo marking *un poco ritard.*, *Presto* with a metronome marking  $\text{♩} = 168$ , and performance instructions *u.c. più p*, *pp*, and *t.c.*

Fifth system of musical notation. Treble and bass staves. Includes tempo marking *Tempo I.* and dynamics *ff (senza dim.)*, *(sf)*, *(sf)*, *p*, *più p*, *pp*, and *(senza ritard.)*



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

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The first measure is marked 'espressivo', the second '(meno piano)', and the third '(p)'. The instruction 'con grande espress. e' spans the final measure. The text 'tre corde' is written above the left hand in the second measure.

libertà p cresc.

This system contains measures 3 through 6. The right hand has a more active melodic line with slurs and fingerings (3, 4, 5, 4, 5, 3, 2, 3, 3, 3, 1). The left hand continues with a steady accompaniment. The instruction 'libertà' is placed above the first measure, and 'p cresc.' is placed above the fifth measure.

trinu poco f pp

This system contains measures 7 through 10. The right hand features a trill in the first measure, followed by a melodic line with slurs and fingerings (3, 5, 1, 3, 4, 5, 1, 1, 5, 2, 3, 1, 2, 4, 3). The left hand accompaniment is consistent. The instruction 'trinu' is above the first measure, 'poco f' is above the fourth measure, and 'pp' is above the seventh measure.

This system contains measures 11 through 14. The right hand has a melodic line with slurs and fingerings (2, 3, 4, 5, 4, 3, 4, 5, 4). The left hand accompaniment remains steady.

p cresc. poco a poco

This system contains the final two measures, 15 and 16. The right hand has a melodic line with slurs and fingerings (3, 3, 3, 3, 3, 3, 4, 5, 5, 4). The left hand accompaniment is consistent. The instruction 'p' is above the first measure, and 'cresc. poco a poco' is written across the first two measures.

(a) Questo La era ♯ nell'edizione originale. L'errore è flagrante.

(a) Ce La était ♯ dans l'édition originale. L'erreur est flagrante.

(a) This A was ♯ in the original edition. The mistake is flagrant.

(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*

*nel tempo e nell'espressione)* u.c.

System 1: Treble and bass staves. Treble clef contains a melodic line with slurs and dynamics *sf* and *p*. Bass clef contains a bass line with slurs and dynamics *f* and *sf*. Performance markings include *t.c.* and *u.c.*

System 2: Treble and bass staves. Treble clef contains a melodic line with slurs and dynamics *mf*, *m.d.f*, and *dim.*. Bass clef contains a bass line with slurs and dynamics *mf* and *dim.*. Performance markings include *t.c.*, *(calmando)*, and *u.c.*

System 3: Treble and bass staves. Treble clef contains a melodic line with slurs and dynamics *pp*. Bass clef contains a bass line with slurs and dynamics *pp*. Performance markings include *(tranquillo, calmato)* and *sempre u. c. espressivo*

System 4: Treble and bass staves. Treble clef contains a melodic line with slurs and dynamics *(sempre P)*. Bass clef contains a bass line with slurs and dynamics *(sempre P)*

System 5: Treble and bass staves. Treble clef contains a melodic line with slurs and dynamics *poco più f molto espress.*. Bass clef contains a bass line with slurs and dynamics *poco più f molto espress.*

((a) Versione originale, alterata così in

molte edizioni:

Musical notation showing a melodic phrase in treble clef with slurs and dynamics *f* and *sf*.

ecc.

(a) Version originale, ainsi altérée dans

plusieurs éditions:

Musical notation showing a melodic phrase in treble clef with slurs and dynamics *f* and *sf*.

etc.

(a) Original version, in many editions

changed thus:

Musical notation showing a melodic phrase in treble clef with slurs and dynamics *f* and *sf*.

etc.

First system of musical notation, featuring treble and bass staves with complex melodic lines and chords. The key signature is two sharps (F# and C#).

Second system of musical notation, including dynamic markings *p* and *(sost.)*. The right hand features a melodic line with fingerings 4, 5, 4, 5, 4, 5.

Third system of musical notation, including dynamic markings *p* and *più f*. The right hand has fingerings 4, 3, 5, 2, 4, 5, 4, 5, 4, 5, 4.

Fourth system of musical notation, including dynamic markings *dim.*, *pp*, and *dolcissimo*. The right hand has fingerings 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4.

Fifth system of musical notation, including dynamic marking *p*. The right hand has fingerings 4, 4, 4, 5, 5, 8, 8, 8.

Sixth system of musical notation, including dynamic marking *P(meno)* and the instruction *t.c.* (tutti). The right hand has fingerings 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4.

*ritard:*

U.C. (dolcissimo) pp

This system shows the first two staves of a musical score. The right hand (treble clef) features a melodic line with various ornaments and fingerings (e.g., 5, 4, 2, 7, 4, 5, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1). The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines, including fingerings like 4, 5, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The tempo marking *ritard:* is at the top, and *U.C. (dolcissimo) pp* is written above the right hand.

This system continues the musical score. The right hand has more complex passages with fingerings such as 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The left hand continues with a steady accompaniment, including fingerings like 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The tempo marking *ritard:* is still present at the top.

*a tempo* *(p)* *espress.*

t.c. (mp)


This system marks a change in tempo to *a tempo* and dynamics to *(p)*. The right hand has a melodic line with fingerings like 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand features a triplet accompaniment with a *t.c. (mp)* marking. The tempo marking *a tempo* is above the right hand, *(p)* is above the right hand, and *espress.* is above the right hand.


*poco cresc.*


This system continues the musical score. The right hand has a melodic line with fingerings like 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand continues with a triplet accompaniment. The tempo marking *poco cresc.* is written above the right hand.

*(f) con grande espressione dim.*

This system continues the musical score. The right hand has a melodic line with fingerings like 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand continues with a triplet accompaniment. The tempo marking *(f) con grande espressione dim.* is written above the right hand.

(a) Alcune delle migliori edizioni (Steingraber, 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 (Steingraber's, for example) have:  which is far less beautiful



(a) Stando alla simmetria colla prima volta,

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.*

*pp*

*pp*

*pp*

u.c.

t.c.

(poco f)

*pp*

(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<sup>o</sup>*

*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.

*stringendo ed appassionato*

*f cresc. ancora f*

(Tempo I<sup>o</sup>)  
U.C.

*pp subito*

*ritard:*

(b)

*pp*

(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.

(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.

(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) Nell'edizione originale:

(b) Dans l'édition originale:

(b) In the original edition:

*a tempo*  
*P sempre con espressione intensa*

*cresc.*  
*t.c.*  
*(poco f)*

*p dim.*

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

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

(a) Indicazione originale di Beethoven. Significa evidentemente che si deve attaccare 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 a quarter note equal to 76 (♩ = 76). It includes a trill (t.c.) and a piano (p) dynamic. The second system is marked "(poco più animato)" and "(p)", with a "ritard." marking at the end. The third system is marked "(a tempo)" and "Un poco più vivace" with a metronomic indication of a quarter note equal to 88 (♩ = 88). The fourth system is marked "Tempo I<sup>o</sup>" and "(senza cresc.)". The score includes various musical notations such as trills, slurs, and fingerings.

(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*

trun trun trun a Tempo ♩ = 126

*(p)*

*cresc. ed accel. molto*

Prestissimo

*ritardando*

*ff*

*dim.*

*pp*

(a) La sintesi ritmica di Czerny:

ecc.

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

(a) La synthèse rythmique de Czerny:

etc.

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

(a) Czerny's rhythmical synthesis:

etc.

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

*Allegro risoluto*  $\text{♩} = 138$  (a)

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

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



First system of a piano score, measures 1-3. Treble clef, key signature of two flats. Dynamics include *mf*. Fingerings are indicated with numbers 1-5. The bass line features a 7-measure rest at the beginning.

Second system of a piano score, measures 4-6. Treble clef, key signature of two flats. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5. The bass line features a 7-measure rest at the beginning.

Third system of a piano score, measures 7-10. Treble clef, key signature of two flats. Dynamics include *f*, *sf*, and *mf*. Fingerings are indicated with numbers 1-5. The bass line features a 12-measure trill.

Fourth system of a piano score, measures 11-13. Treble clef, key signature of two flats. Dynamics include *sf*. Fingerings are indicated with numbers 1-5. The bass line features a 2-measure rest at the beginning.

Fifth system of a piano score, measures 14-16. Treble clef, key signature of two flats. Dynamics include *sf* and *cresc.*. Fingerings are indicated with numbers 1-5. The bass line features a 3-measure rest at the beginning.

(a) Nell'edizione originale questo  $\sharp$  mancava. Venne ristabilito con ragione da Cramer, ma non adottato in tutte le edizioni moderne

(a) Dans l'édition originale ce  $\sharp$  manquait. Il a été rétabli avec raison par Cramer sans toutefois être adopté par toutes les éditions modernes.

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

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *f* and *marc.*

Second system of musical notation, including treble and bass clefs, trills, slurs, and dynamic markings such as *sf* and *m.s.*

Third system of musical notation, including treble and bass clefs, slurs, trills, and dynamic markings such as *sf* and *mf*.

Fourth system of musical notation, including treble and bass clefs, slurs, trills, and dynamic markings such as *sf*.

Fifth system of musical notation, including treble and bass clefs, slurs, trills, and dynamic markings such as *sf* and *m.s.*

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

Modification (a) for the first system, showing a change in fingering with *m.s.* and *m.d.* markings.

Idem due battute più oltre.

(b) Preferibile per mani di grande estensione:

Modification (b) for the second system, showing a change in fingering with *m.s.* and *m.d.* markings.

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

Modification (a) for the first system, showing a change in fingering with *m.s.* and *m.d.* markings.

Idem deux mesures plus loin

(b) A préférer pour les grandes mains:

Modification (b) for the second system, showing a change in fingering with *m.s.* and *m.d.* markings.

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

Modification (a) for the first system, showing a change in fingering with *m.s.* and *m.d.* markings.

The same two measures farther on.

(b) Preferable for broad hands:

Modification (b) for the second system, showing a change in fingering with *m.s.* and *m.d.* markings.

First system of musical notation. Treble clef contains a complex melodic line with many slurs and fingerings (e.g., 1, 1 3, 4, 2 1 8 2, 1 2 4 2, 1 2 4 3, 2 1 3 2, 1, 2 3 1). Bass clef contains a supporting line with notes and slurs. Dynamic markings include *sf*.

Second system of musical notation. Treble clef features a trill in the upper register (marked *tr.* with *2 3* below) and other melodic figures. Bass clef continues the accompaniment. Dynamic markings include *sf* and *f*.

Third system of musical notation. Treble clef has melodic lines with slurs and fingerings. Bass clef has a section marked *mf* (mezzo-forte) with sustained chords and a section marked *sf* (sforzando) with a melodic flourish. Dynamic markings include *mf* and *sf*.

Fourth system of musical notation. Treble clef has melodic lines with slurs and fingerings. Bass clef has a section marked *sf* and a section marked *più p* (piano). Dynamic markings include *sf* and *più p*.

Fifth system of musical notation. Treble clef has melodic lines with slurs and fingerings. Bass clef has a section marked *sf cresc* (sforzando crescendo) and a section marked *sf*. Dynamic markings include *sf cresc* and *sf*.

Sixth system of musical notation. Treble clef has melodic lines with slurs and fingerings. Bass clef has a section marked *f tr* (forzando trill) and a section marked *sf*. Dynamic markings include *f tr* and *sf*.

*poco rit.* *a tempo, grazioso*

*dim.* *sf*

*leggero, quasi scherzando*

*sf*

*m. d.* *sf*

*m. s. cresc.*

*f*

*sf*

*sf*

*sf*

*sf*

*tr.* *(cresc.)*

*sf (sopra)*

*sopra* *(senza affrettare)*

*sf*


*energico, con tutta la forza*

*sf*


*(a)* *sotto alla m. d.*

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


*ecc*  
*etc.*  
*etc*

(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 *Bb* (placed in parenthesis) of the two last measures, while not original, is obligatory as to execution

*(poco rit.)* *(a tempo)* *sf* *m.d.* *m.s.* *cresc:.....* *sf* *sf* *sf* *sf* *sf* *f* *m.s.* *m.d.* *cresc:.....* *f più* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *p*

(a) Edizione originale e molte altre:

però il do<sub>4</sub> sembra assai più logico.

(a) Edition originale et beaucoup d'autres:

cependant le do<sub>4</sub> semble beaucoup plus logique.

(a) Original edition and many others:

however the C<sub>4</sub> seems fare more logical.

*cantabile*

*sempre piano*

*dolce marc.*

*sempre p*

*p*

*cresc:.....*

(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 image displays a piano score with two systems of music. The first system, labeled (a), is marked "ben legato" and features a complex melodic line in the right hand with many slurs and accents, and a supporting bass line. The second system, labeled (b), includes a section marked "m.d." (mezzo-dolce) in the bass line and "m.s." (mezzo-sol) in the right hand, followed by a section marked "un poco meno f" (un poco meno forte). The score is rich in musical detail, including fingering numbers, slurs, and dynamic markings.

(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'éditíon 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'éditíon 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.



The musical score consists of seven systems of staves. The first system shows the beginning of the piece with a forte (*sf*) dynamic. The second system includes a piano (*p*) dynamic and a *dolce* marking. The third system features a fortissimo (*ff*) dynamic and a trill starting at measure 35. The fourth system includes a mezzo-piano (*mp*) dynamic. The fifth system has a mezzo-forte (*mf*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic and a trill starting at measure 35. The seventh system includes a trill starting at measure 35. The score is annotated with various performance instructions and technical markings.

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

(b) Tutti i trilli - sino al re magg.-senza "finale,,.  
 Tous les trilles jusqu'au ré majeur sans résolution.  
 All the trills - till the D major - without "finale,,.

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). The piece begins with a *cresc.* marking. The right hand features a complex sixteenth-note pattern with fingerings 1 2 1 1 and 2. The left hand has a trill marked *tr* with a 21 fingering. Dynamics include *ff* and *sf*.

System 2: Treble and bass staves. The right hand continues with sixteenth-note patterns, including a *sf* dynamic. Fingerings like 2 4 1 8 and 2 5 are shown. The left hand has a trill with a 21 fingering and a *sf* dynamic.

System 3: Treble and bass staves. The right hand has a trill marked *tr* with a 24 fingering. The left hand has a trill marked *tr* with a 18 fingering. Dynamics include *ff*, *sopra sf*, and *f*.

System 4: Treble and bass staves. The right hand has a trill marked *tr* with a 232 fingering. The left hand has a trill marked *tr* with a 21 fingering. The system ends with the marking *stringendo (a)* and the number 828.

System 5: Treble and bass staves. The right hand features a trill marked *tr* with a 232 fingering. The left hand has a trill marked *tr* with a 21 fingering. Dynamics include *sf* and *ff*. The system is labeled (b).

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

Musical notation for (a) showing a trill with a 232 fingering and the text "ecc. etc." repeated.

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

Musical notation for (b) showing a trill with a 232 fingering and the text "ecc. etc." repeated.

*sempre dolce e cantabile*

una corda  
m.s. m.d.

(dolce marcato)  
dolce marcato  
ecc. sempre simile

dim.

ritard.

a Tempo  
pp  
t.c.  
m.s.  
cresc:...

ben marcato

(a) L'edizione originale aveva:

ecc. etc. Però, il do $\sharp$  sembra più etc.

logico.

(a) L'éditíon originale portait.

ecc. etc. Cependant le do $\sharp$  paraît etc.

plus logique.

E.R. 3

(a) The original edition bore:

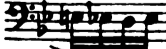
ecc. etc. However C $\sharp$  seems more etc.

logical.

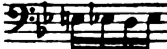
p

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) and a soprano line. The notation includes complex rhythmic patterns, slurs, and dynamic markings such as *sf*, *ff*, and *tr*. Fingerings and articulation marks are clearly indicated for the piano parts. The soprano part is labeled *sopra sf* and includes a *tr* marking.

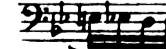
(a) Tutte le edizioni hanno qui:

 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

85 *tr* 2 85 *tr* 5 4 85 *tr* 5 (a) 7 1 1 5 1 2

21

7 4 1 8 2 1 1 8 1 1 2 2 3 3 3 1

*tr* *tr* *tr*

21 21 6

(cantando)

*sf* 4 5 *mf* 7 2 1 2 1 4 5 1

8 5 2 2 1 1 1 2 1 8 1 2 1 8 2 8

*f* *sf*

4 8 4 4

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

*sf* *sf* *sf*

4 4 4

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

7 3 1 2 4 1 2 1 8 1 2 4 5 4 1 2 4

*tr* *tr* *tr*

21 21 21

ecc.  
 etc.  
 etc.

First system of a piano score. The right hand features a complex melodic line with many sixteenth notes and slurs. Fingerings are indicated by numbers 1-5. The left hand provides a steady accompaniment. Dynamics include *sfm.s.*

Second system of the piano score. The right hand continues with intricate sixteenth-note passages. Dynamics include *f* and *sf*.

Third system of the piano score. The right hand has slurs and trills. Dynamics include *sf*, *ff*, *sf*, *m.s.*, *m.d.*, and *dim.*. The left hand includes trills.

Fourth system of the piano score. The right hand has slurs and trills. Dynamics include *sf* and *ff*. The left hand includes trills.

Fifth system of the piano score. The right hand has slurs and trills. Dynamics include *p*, *cresc.*, *f*, and *sf*. The left hand includes trills.

Sixth system of the piano score. The right hand has slurs and trills. Dynamics include *m.s.*, *m.d.*, and *m.s.*. The left hand includes trills.

The main musical score is a piano piece in G major, 3/4 time. It consists of five systems of staves. The first system includes a trill in the right hand and a trill in the left hand. The second system features a 'sopra' marking and a trill. The third system has a 'm.d.' marking and a trill. The fourth system includes a 'p' marking and a trill. The fifth system has a 'P cresc.' marking and a trill. The score is heavily annotated with fingerings and dynamic markings.

(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'ardite 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:

ecc.  
etc.  
etc.

ER 3

First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *pp*. Trills: *tr* 21. Fingerings: 7, 3, 1, 2, 1, 3, 1, 3. Performance instruction: *(il tr sempre q)*.

Second system of musical notation. Treble clef, bass clef. Trills: *tr* 3. Performance instruction: *ritard:*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Performance instruction: *poco adagio*. Trills: *tr* 21, *tr* 12, *tr* 21. Performance instruction: *cresc. PP subito (pp)*. *I<sup>o</sup> tempo*.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *ff*, *sf*. Trills: *tr* 45, *tr* 45, *tr* 45. Performance instruction: *(a)*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *sf*. Trills: *tr* 45, *tr* 45, *tr* 45. Performance instruction: *(largamente)*.

(a) È nota ed infinitamente raccomandabile: la versione di Liszt

(a) La version bien connue de Liszt est infiniment recommandable:

(a) Liszt's version is well-known and infinitely recommendable:

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *ff*. Trills: *tr* 45. Performance instruction: *(a)*.

ecc.  
etc.  
etc.