

★ ★

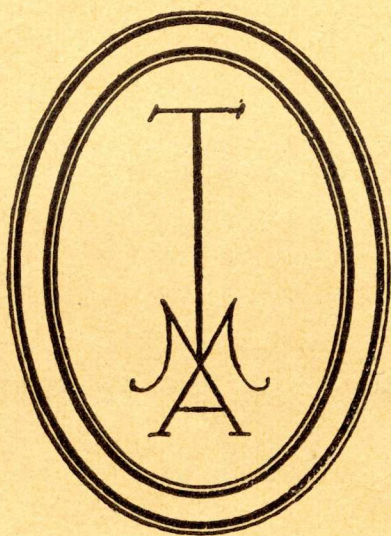
BEETHOVEN

KLAVIERSONATE

Nr. 16, G-DUR

OP. 31 NR. 1

(ARTUR SCHNABEL)



TONMEISTER-AUSGABE

Nr. 138

VERLAG ULLSTEIN



LUDWIG VAN BEETHOVEN

KLAVIERSONATE

Nr. 16 / G - DUR

OP. 31 / Nr. 1

HERAUSGEGEBEN

VON

ARTUR SCHNABEL

TONMEISTER

AUSGABE

Nr. 138

VERLAG ULLSTEIN / BERLIN

V O R W O R T

AVANT - PROPOS · PREFACE

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Manche Fingersätze dieser Ausgabe werden vielleicht befremden; zur Erklärung der ungewöhnlicheren sei gesagt, daß die Auswahl nicht ausschließlich zur Bequemlichkeit der Hände getroffen wurde, daß sie vielmehr häufig dem Wunsche entstammt, den musikalischen Ausdruck der jeweiligen Stellen (wie ihn der Herausgeber meint) zu sichern oder mindestens nahezulegen. Dabei leitete ihn auch oft die erziehlche Vorstellung des Klavieres ohne klangliche Unterstützung durch das Pedal, das in der klassischen Klaviermusik sparsam und nur im Notfall, und nur sehr selten als Färbungsmittel verwendet wurde. Die Kargheit der Pedalisationshinweise entspricht dieser Auffassung; es ist zu erstreben (und zu erreichen) gesangartige Tonfolgen auch ohne Pedal-Leim, wie aus einem Stück geformt, erscheinen zu lassen.

Fingersätze und Pedalangaben sind fast ausnahmslos vom Herausgeber; die Originaltexte, zumal der früheren Werke, enthalten beinahe gar keine. Die Bindebogen (wie auch die Akzente und Anschlagarten) sind in den Vorlagen gelegentlich mit so offenkundiger, so verwirrender Flüchtigkeit und Sorglosigkeit aufgezeichnet — hauptsächlich in den Frühwerken —, daß der Herausgeber das musikalische Recht, die musikalische Pflicht zu haben glaubte, sie mitunter nach Überlegung, Sinn und Geschmack zu ändern: zu verkürzen, zu verlängern, zu ergänzen, zu deuten. Derartige Abweichungen sind nicht besonders kenntlich gemacht. Alle anderen Zusätze des Herausgebers aber sind ersichtlich aus kleiner oder eingeklammerter Schrift.

m. d. = rechte Hand / m. s. = linke Hand.

Les doigtés inusités qu'on trouvera par endroit dans cette édition surprendront peut-être. Certains doigtés qui nous paraissent singuliers n'ont pas toujours été choisis en égard de la facilité d'exécution technique, mais aussi dans le but de fixer l'interprétation musicale du passage en question (cela selon la conception de l'éditeur) ou du moins de la déterminer de façon approximative. Nous nous sommes souvent suggéré — idée utile au point de vue pédagogique — un piano auquel manquerait la ressource de la pédale dont dans la musique classique il n'est fait qu'un emploi très sobre et seulement là où la nécessité s'impose; elle n'y est destinée que très rarement à des effets de colorit. Les indications de pédales sont très rares dans les œuvres classiques, ce qui confirme cette manière de voir. On devra s'efforcer (et pourra parvenir) à obtenir la continuité, l'uniformité de la ligne mélodique, sans devoir recourir à la liaison par la pédale.

Les indications de doigté et de pédales sont presque exclusivement de la main de l'éditeur; les textes originaux, en particulier ceux des œuvres de jeunesse, en sont presque entièrement dépourvus. Les liaisons (les accents et les indications relatives au toucher) sont parfois — surtout dans les œuvres premières — notées d'une façon très fugitive et avec une négligence si évidente, pouvant donner lieu à des erreurs, que l'éditeur estime de son droit et de son devoir de les modifier ainsi que le lui conseille la réflexion, le sens et le goût musical, de les restreindre, de les étendre, de les compléter et de les interpréter. Il n'est pas fait mention des modifications de ce genre. Par contre, toutes les autres adjonctions de l'éditeur sont imprimées en petits caractères, ou placées entre parenthèses.

m. d. = main droite / m. s. = main gauche.

The fingering in this edition may here and there appear somewhat strange. In explanation of the more unusual kinds let it be said that the selection was not made exclusively with a view to technical facility, but rather from the desire to secure—at least approximately—the correct musical expression of the passages in question (as the Editor feels they should be interpreted). Quite often the Editor was guided by the pedagogic conception of a piano of which the tone colouring is unaided by the pedal—the fact being that the pedal is very seldom used in the classic piano literature as a means of colouring. In accordance with this conception the use of the pedal is rarely indicated in this edition. It must be the player's aim to succeed in rendering song-like passages, as if cast in one mould, without recurring to the pedal.

The fingerings and pedal indications are almost without exception by the Editor; the original texts, especially those of earlier works, contain next to none. The slurs as well as the accents and indications relative to touch were noted by the composer in such an obvious and confusing flightiness and carelessness—especially in his early works—that the Editor felt himself not only musically justified, but in duty bound to

change them occasionally according to his best judgment, sense and taste: to abbreviate, to lengthen, to supplement, to interpret. Changes of this kind are not especially noted; all other additions made by the Editor are to be recognized either by smaller print or by brackets.

m. d. = right hand / m. s. = left hand.

ARTUR SCHNABEL

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SONATE

Nr. 16

3

ALLEGRO VIVACE (♩ = 160)

BEETHOVEN, Op. 31 Nr. 1

The musical score is written for piano and consists of 16 measures. It begins with a piano introduction marked 'p' and 'fresco e sano 1)'. The main theme is marked 'f' and includes various fingering and articulation instructions. The score is divided into sections I, II, III, and VIII, with a final section marked 'VII.' and a tempo change to 168 beats per minute.

1) Frisch und munter.

a) Das *f*-Zeichen gilt erst bei der Wiederholung des ersten Teiles; das Sechzehntel am Taktende ist beide Male *p*. Der eingeklammerte Fingersatz über *g* steht auch nur das zweite Mal zur Wahl.

1) Vif et joyeux.

a) Le signe *f* ne se rapporte qu'à la reprise de la première partie; la double-croche à la fin de la mesure doit être jouée les deux fois *p*. Le doigté placé entre parenthèses ne peut être choisi qu'à la reprise.

1) Brisk and lively.

a) The *f* sign is only valid at the repetition of the first part; the semiquaver at the end of the measure is both times *p*. The bracketed fingering over the *g* can likewise only be applied the second time.

The musical score consists of five systems of staves. The first system has a treble and bass staff with notes and fingerings (e.g., (3) 4 5 2, I 4 5 2, (3) 4 5 2, I 4 5 2, 5). The second system continues with similar notation and includes the marking *sempre f*. The third system features more complex phrasing with slurs and accents, marked *sf*. The fourth system includes a section labeled 'XVI. Tempo lmo' with first, second, and third endings, marked *sf*, *p*, and *f* respectively. The fifth system shows a final section with a *f* marking and a *più f* marking.

a) *Fermate etwa 2 Takte. Keine Luftpause.*
Point d'orgue d'environ 2 mesures. Pas de pause respiratoire.
Fermata of about 2 measures. No breathing-pause.

VIII. I. IV.

4 2 5 1 5 2 4 2

p *f* *p*

2 2 3 2 3

I. II. III. I. II.

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

più p *cresc. poco* *mf*

3 2 3

(♩ = 144)

1) *p* *ilare, mobile* *sempre stacc.* *poco* *mp*

leggerissimo, molto p

4 4 4 5 4 4 4

2 4 2 3 5 2 4 3 5 2 3 1 2 3 1 2 3 (1)

molto p *stacc. subito* *robusto, vivamente*

4 2 3 2 (3 5) 1. 3 5 (4) 3 5

sf *sf*

3 3 2 3 1 2 1 3 1 2 3

1) Unbeschwert, leichtbeweglich.
 Léger, mobile et joyeux.
 Lightly, winged, sprightly.

[illegible]

a) In manchen Ausgaben heißt der Baß, hier und in den nächsten drei Takten:

a) Certaines éditions ont ici et aux trois mesures suivantes à la basse:

a) Here and in the following three bars, many editions have the bass thus:

segue

The musical score consists of five systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, I, 2, 3, 4, 5, 6, 7, 8, 9, 10), slurs, and articulations. The first system includes the instruction *sempre f* and *non troppo legato*. The second system includes *sf* and *a) tr*. The third system includes *sf* and *a) tr*. The fourth system includes *sf* and *a) tr*. The fifth system includes *sf* and *a) tr*. The notation is complex, with many slurs and fingerings indicating a high level of technical difficulty.

a) Leichteste (und genügende) Ausführung:
 Exécution la plus facile (parfaitement suffisante):
 The easiest (withal sufficient) execution:



First system of musical notation, measures 1-5. The music is in G major (one sharp) and 2/4 time. The upper staff features a complex melodic line with many triplets and slurs. The lower staff provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *sf* (sforzando) in measures 3, 4, and 5.

Second system of musical notation, measures 6-10. The melodic line continues with slurs and triplets. The lower staff has some notes in the treble clef. Dynamics include *sf* in measure 6.

Third system of musical notation, measures 11-15. The melodic line continues with slurs and triplets. The lower staff has some notes in the treble clef.

Fourth system of musical notation, measures 16-20. The melodic line continues with slurs and triplets. The lower staff has some notes in the treble clef. Dynamics include *p* (piano) and *f* (forte). A vocal line labeled "sopra" (soprano) begins in measure 17.

Fifth system of musical notation, measures 21-25. The melodic line continues with slurs and triplets. The lower staff has some notes in the treble clef. Dynamics include *f* and *p*. The tempo marking "Tempo l'no" (Allegretto) appears at the end of the system.

5
4
3
2

4

f

p

5

f

5 4

p *f* *p*

3 2

(♩=144) *come prima*

p

leggerissimo, molto p

poco sempre stacc.

mp

f *stacc. subito*

robusto

molto p

(3)

mf *cresc.*

sf

mf

ff *delicatamente, mobile*

p *subito*

leggerissimo, molto p

non legato, martellato

sempre stacc.

poco

mp

molto p

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking "stacc." and a dynamic marking "f subito robusto". The second staff has a dynamic marking "sf".
- System 2:** Continues the musical notation with various note values and rests. The first staff has a dynamic marking "sf".
- System 3:** Includes a tempo marking "V." and a dynamic marking "sempre f". The first staff has a dynamic marking "sf".
- System 4:** Includes a tempo marking "V." and a dynamic marking "f". The first staff has a dynamic marking "sf".
- System 5:** Includes a tempo marking "V." and a dynamic marking "p cresc.". The first staff has a dynamic marking "sf".

The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is numbered "3" in the bottom right corner.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a complex melodic line with many accidentals and fingerings (e.g., 5, 1, 2, 1, 4, 4, 4, 4, 4, 4, 2, 4, V., 2, 4, 4, I. *scantando*). The left hand provides harmonic support with chords and single notes. Dynamics include *f* and *marcato*.

Second system of musical notation, measures 5-8. The right hand continues with intricate patterns, including triplets and sixteenth notes, with fingerings like 4, 5, 3, 2, 5, 4, 3, 4, 4, 5, 3. The left hand has a steady bass line. Dynamics include *p*, *pp*, and *crêsc.*. A section is marked *v.p. 7a) ben legato*.

Third system of musical notation, measures 9-12. The right hand has a more rhythmic, staccato feel with fingerings 4, 5, 3, 4, 3, 5, 4, 3, 2, 1, 5, 3, 1. The left hand also has staccato patterns. Dynamics include *sempre stacc.*, *stacc.*, *f*, *p*, and *ff*. A tempo change is indicated: *Tempo II^{do}*.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with fingerings 3, 1, 3, 5, 2, 5, 1, 4, 5, 2, 5, 1, (3, 5, 2), 5. The left hand has a bass line with fingerings 3, 1, 3, 1, 5, 2, 1, 3, 1, (4). Dynamics include *ff* and *non troppo legato*.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, including a section marked *sempre ff*. Fingerings include (3, 1), 1, 4, 5, 2, 5, 1, 2, 1, 1, (4), 1, 2, 1, 3, 1, 3, 4, 3, (5). The left hand has a bass line with fingerings 5, 2, 3, 1, 5, 2, 3, 1, 1, 3, 1, 3, 1, 2, 1, 3, 4, 3, (5).

First system of musical notation, measures 1-4. The music is in G major (one sharp). The left hand (bass clef) and right hand (treble clef) both play eighth-note patterns. Fingerings are indicated by numbers 1-5 above the notes. Measure 1 has a (5) above the first measure and a 3 above the second. Measure 2 has a (4) above the first measure and a 3 above the second. Measure 3 has a 5 above the first measure and a 3 above the second. Measure 4 has a 1 above the first measure and a 3 above the second. A forte (*sf*) dynamic marking is present in measure 3.

Second system of musical notation, measures 5-8. The music continues with eighth-note patterns. Measure 5 has a forte (*sf*) dynamic marking. Measure 6 has a forte (*sf*) dynamic marking. Measure 7 has a piano (*p*) dynamic marking and a tempo change marking *Tempo 1^{mo}*. Measure 8 has a pianissimo (*pp*) dynamic marking. A *(v.p. 4 a)* marking is present above measure 7. Fingerings are indicated by numbers 1-5 above the notes.

Third system of musical notation, measures 9-12. The music continues with eighth-note patterns. Measure 9 has a *sempre pp* (pianissimo) dynamic marking. Measure 10 has a *sempre pp* dynamic marking. Measure 11 has a *sempre pp* dynamic marking. Measure 12 has a *sempre pp* dynamic marking. Fingerings are indicated by numbers 1-5 above the notes.

Fourth system of musical notation, measures 13-16. The music continues with eighth-note patterns. Measure 13 has a forte (*ff*) dynamic marking. Measure 14 has a forte (*ff*) dynamic marking. Measure 15 has a forte (*ff*) dynamic marking. Measure 16 has a forte (*ff*) dynamic marking. Fingerings are indicated by numbers 1-5 above the notes.

Fifth system of musical notation, measures 17-20. The music continues with eighth-note patterns. Measure 17 has a forte (*ff*) dynamic marking. Measure 18 has a forte (*ff*) dynamic marking. Measure 19 has a forte (*ff*) dynamic marking. Measure 20 has a forte (*ff*) dynamic marking. A *1 p* marking is present above measure 19. Fingerings are indicated by numbers 1-5 above the notes.

ADAGIO GRAZIOSO (♩ = 112)

15

(Keinesfalls schneller, eher langsamer) (Pas plus vite, plutôt lentement) (On no account quicker, rather slower)

a) Dieser Takt kommt (rechts) dreimal in ganz gleicher, ein viertes Mal in rhythmisch reicherer Gestalt vor; nur das erstemal aber ist das sf-Zeichen zum zweiten Achtel gesetzt, sonst steht es immer erst unter dem fünften Achtel (und zwar in allen Ausgaben) und wird überdies durch ein cresc. vorbereitet. Ob die Abweichung bei der ersten Erscheinung des Taktes beabsichtigt ist, läßt sich nicht entscheiden. Aus der Verschiedenheit der Bezeichnung entsteht jedenfalls ein Reiz. Fraglich ist auch, ob das erste Achtel gis zum folgenden jedesmal gebunden werden soll; bei seinem dritten Auftreten hat es nämlich wiederum in allen Ausgaben einen Bogen, der die Bindung fordert. Nach des Herausgebers Ansicht ist das legato schöner als die Trennung der beiden Töne, die von vielen Ausgaben durch einen staccato Punkt auf gis (in den drei unbezeichneten Takten) empfohlen wird.

b) Der Fingersatz ist von Beethoven, und zweifellos der denkbar beste.

c) In manchen Ausgaben fehlt das d im Akkord, die alten haben es durchweg.

a) Cette mesure se présente trois fois (à la droite) sous la même forme, et une quatrième fois avec un rythme plus riche. C'est seulement la première fois, que le signe sf se trouve placé sous la deuxième croche; partout ailleurs, (cela dans toutes les éditions) on le voit sous la cinquième croche de plus il est préparé par un crescendo. On ne peut pas dire, si la différence, que la première mesure présente par rapport aux autres était dans l'intention du compositeur. En tout cas, l'effet produit par cette différence a un charme spécial. Il est suet à caution si la première croche, sol dièze doit être liée chaque fois à la suivante, car à la troisième apparition de cette mesure, elle porte à nouveau - cela également dans toutes les éditions - une liaison. A l'avis de l'éditeur, le legato est plus beau que la séparation des deux notes recommandée par nombre d'éditions qui agrémentent à cet effet (dans les trois mesures sans indications spéciales) le sol dièze d'un point de staccato.

b) Le doigté est de Beethoven, c'est certainement le plus conforme qu'on sût trouver.

c) Dans certaines éditions, le ré manque à l'accord; il se trouve dans toutes les vieilles éditions.

a) This measure occurs (right hand) three times in perfectly identical, a fourth time in a rhythmically richer shape; only the first time, however, the sf sign is found at the second quaver; otherwise it always stands under the 5th quaver only (in all editions); it is furthermore anticipated by a crescendo. It is hard to decide whether the deviation is intended at the first appearance of the measure. At any rate, a certain charm arises through the variety of the indication. Another open question is whether the first quaver g sharp should be tied every time to the following one; for when it appears for the third time, it has (in all editions) a slur demanding the tie. In the Editor's opinion, the legato is more beautiful than a separation of the two sounds which is recommended in many editions, where even a staccato point is put over g sharp (in the three unmarked measures).

b) The fingering is by Beethoven, it is undoubtedly the best one conceivable.

c) In some editions the d in the chord is missing; it is to be found in all old editions.

Musical score for piano, page 16. The score consists of five systems of staves. The first system has a treble and bass staff with various fingerings and dynamics like "p" and "più p". The second system includes "pp", "cresc.", and "fsf" markings. The third system has "pp", "cresc.", "fsf", and "p" markings. The fourth system includes "legato", "cresc.", and "mf poco sost." markings. The fifth system is a single staff with a fermata and "non troppo presto" and "poco calando" markings. The score is heavily annotated with fingerings, slurs, and dynamic markings.

a) Der Breitkopf-Urtext im Gegensatz zu allen anderen Ausgaben, hat den Triller auf dem sechsten Achtel h nicht.

b) Fermate etwa neun Achtel wert.

c) Vier, höchstens aber sechs 32^{tel} auf ein Achtel des Hauptzeitmaßes.

a) De toutes les éditions, le texte primitif de Breitkopf seul n'a pas le trille à la sixième croche sur le si.

b) Point d'orgue d'une valeur d'environ neuf croches.

c) Quatre ou tout au plus six triples-croches pour un temps du mouvement initial.

a) In the original text of the Breitkopf edition, contrary to all other editions, the trill on the sixth quaver b is missing.

b) Fermata about the value of nine quavers.

c) Four-by no means more than six-demiseniquavers to one quaver of the main tempo.

(24) 12 (1) 24 4 I 2 I I 2 2 3 4 5 2 (24) 12 (12) 23 5 (3 1 4) 17

i.t. *p, dolce* *molto p* *leggero*

dolcissimo, tranquillo *mp liberamente cresc.* *sf* *mp i.t.*

p cresc. *sf* *p* *tranquillo* *pp i.t.* *molto pp, quieto, egualmente*

dolcissimo, con intimissimo sentimento *pp* *liberamente* *poco sostenuto*

ppp *segue* *f* *pf* *sempre*

dimin. *tranquillo* *fp* *m.d.* *m.s.* *3 3 segue* *3 2 I segue* *3 2 5 5*

VI *a)* *b)* *m.s.*

a) Keine Luftpause vor Eins, sondern die Sechzehntelbewegung ununterbrochen fortsetzen.

b) Dieser und die folgenden Takte werden vom Herausgeber in der bezeichneten Verteilung gespielt.

a) Pas de pause respiratoire avant le premier temps; continuez sans interruption le mouvement en doubles-croches.

b) L'éditeur joue cette mesure, ainsi que les suivantes selon la répartition indiquée.

a) No breathing-pause before the first beat; the demisemiquaver movement must be continued without interruption.

b) This and the following measures are played by the Editor in the division designated.

p *distintamente, non agitare*

a) *molto p*

non cresc.

fp *m.s.* *m.d.*

distintamente

3 segue

fp *m.s.* *m.d.*

fp *m.s.* *m.d.*

p *m.s.*

a) Der Herausgeber spielt die erste der beiden Vorschlagsnoten genau auf Eins, mit dem ersten Sechszehntel der linken Hand zusammen; betonte Note bleibt aber selbstverständlich das Sechszehntel, zu dem der Vorschlag hinführt.

a) L'éditeur joue la première des deux notes en appoggiature exactement sur le premier temps, en même temps que la première double-croche de la gauche; il va sans dire que la double-croche reste la note portant l'accent; c'est à elle que se rapporte l'appoggiature.

a) The Editor plays the first of the two appoggiatura-notes strictly on the first beat together with the first semiquaver of the left hand; the semiquaver, however, to which the appoggiatura is leading up, remains of course the note to be accentuated.

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, and fingerings. Dynamics and performance instructions are written throughout the score.

System 1: Treble clef has a key signature of one flat and a common time signature. It begins with a *cresc.* marking. The bass clef has a key signature of one flat and a common time signature. It includes a *f sempre* marking and a *espr.* marking. The system ends with a *espr.* marking and a *espressivo* marking.

System 2: Treble clef has a key signature of one flat and a common time signature. It includes a *f* marking and a *dimin. molto* marking. The bass clef has a key signature of one flat and a common time signature. It includes a *f* marking and a *dimin. molto* marking.

System 3: Treble clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking. The bass clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking.

System 4: Treble clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking. The bass clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking.

System 5: Treble clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking. The bass clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking.

System 6: Treble clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking. The bass clef has a key signature of one flat and a common time signature. It includes a *pp* marking and a *poco calando* marking.

a) Luftpause nur kurz, höchstens ein Sechszehntel wert.

a) Arrêt respiratoire d'une durée d'un quart de temps, au plus.

a) Only a short breathing-pause, not more than the value of a semiquaver.

[illegible]

21

sf mf

p dolce

liberamente, ma sempre dolce

molto p

i. t. più p

pp

tranquillo

cresc.

f

pp

p

pp

ben legato

RONDO

ALLEGRETTO (♩ = 100)

25

1) *p* con buon umore, senza pensieri, un poco capriccioso

senza fretta

molto p

cresc.

sf

mp

f

molto p, leggiero, non troppo legato

leggierissimo

1) In guter, fröhlicher Laune, ganz sorglos, doch etwas eigensinnig.
 2) Ohne Eile.
 a) In manchen Ausgaben g statt h; h ist zweifellos richtig.

1) De bonne humeur, gaîment, libéré de tout souci, mais un peu capricieux.
 2) Sans hâte.
 a) Dans certaines éditions, on trouve sol au lieu, de si; si est certainement juste.

1) In good, merry humour, entirely free from care, although a little capricious.
 2) Without haste.
 a) Some editions have a g instead of b; b is undoubtedly correct.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various fingerings, dynamics, and articulations.

- System 1:** Treble staff starts with a *leggerissimo* marking. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.
- System 2:** Treble staff has a *p dolce* marking. Bass staff has a *molto p* marking. Dynamics include *p* and *mp*. A *poco cresc.* marking is present.
- System 3:** Treble staff has a *p cresc.* marking. Bass staff has a *sf* marking. A tempo marking $(\text{♩} = 108)$ is present.
- System 4:** Treble staff has a *p cresc.* marking. Bass staff has a *sfmp* marking. A *cresc.* marking is present.
- System 5:** Treble staff has a *sf* marking. Bass staff has a *sf* marking. A tempo marking *Tempo I^{mo}* is present.
- System 6:** Treble staff has a *cresc.* marking. Bass staff has a *p* marking. A *melodiosamente* marking is present.

a) Nach des Herausgebers Ansicht *p* schon auf das erste Achtel. (An der Parallelstelle fehlt es überhaupt.)

a) A l'avis de l'éditeur, le *p* doit déjà commencer à la première croche. (Il fait totalement défaut au passage correspondant.)

a) In the Editor's opinion *p* must begin already at the first quaver. (At the corresponding passage it is missing altogether.)

I. p f sf mp p

V. p sf sf p $(\text{♩} = 104)$

a) $cresc.$

VI. f p subito $cresc.$

sf $\frac{2}{4}$ $\frac{1}{5}$ $\frac{2}{4}$ $\frac{3}{5(4)}$

f p sf $\frac{1}{4}$ $\frac{2}{4}$

segue VI. p p dim. $Tempo 1^{mo}$

2 1 4 2 4 2 4 2 etc.

a) Der Herausgeber spielt diesen - und alle ähnlichen Takte - rechts zweiteilig; also 6 Werte = 2 Vierteltriolen auf 4 Viertel links, etwa:

a) L'éditeur répartit cette mesure et toutes les mesures similaires à la droite en deux groupes de 6 valeurs 2 triololets de croches pour quatre valeurs de noires à la gauche:



T. A. Nr. 138

a) The Editor plays this measure, as well as all similar ones, in twos in the right hand; therefore 6 values, i. e. 2 crotchet triplets to 4 crotchets, left; something like this:

fp *più p* *pp* *p* *mp* *amabile* *I*

non legato, sempre leggerissimo
molto p

poco

cresc. *ben legato* *f* *p*

cresc. *f* *p*

molto p, leggero *p*

Musical score for piano, featuring six systems of staves. The tempo is marked $(\text{♩} = 104)$ and $(\text{♩} = 108)$. The key signature is one sharp (F#).

System 1: Treble and Bass staves. Dynamics include *p*, *cresc.*, *m.s.*, and *f*. Fingerings are indicated by numbers 1-5.

System 2: Treble and Bass staves. Dynamics include *sf*, *un poco string. cresc.*, *ff*, and *sf*. Fingerings are indicated by numbers 1-5.

System 3: Treble and Bass staves. Dynamics include *p* and *crescendo*. Fingerings are indicated by numbers 1-5.

System 4: Treble and Bass staves. Dynamics include *p* and *poco più p*. Fingerings are indicated by numbers 1-5.

System 5: Treble and Bass staves. Dynamics include *p*, *crescendo*, and *f*. Fingerings are indicated by numbers 1-5.

System 6: Treble and Bass staves. Dynamics include *p dolce* and *poco più p*. Fingerings are indicated by numbers 1-5.

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 above or below notes.

System 1: The first staff begins with a treble clef and a key signature of one sharp (F#). It contains the notation *non cresc.*, *f subito*, *sempre f sf*, and *sf*. The second staff continues the piece with a bass clef and a key signature of one sharp.

System 2: The third staff begins with a treble clef and a key signature of one sharp. It contains the notation *sf*, *energico*, *sempre f*, and *sf*. The fourth staff continues the piece with a bass clef and a key signature of one sharp.

System 3: The fifth staff begins with a treble clef and a key signature of one sharp. It contains the notation *sf*, *f*, *sf*, and *cresc. - sf*. The sixth staff continues the piece with a bass clef and a key signature of one sharp.

System 4: The seventh staff begins with a treble clef and a key signature of one sharp. It contains the notation *sf*, *decresc.*, *p*, and *fp*. The eighth staff continues the piece with a bass clef and a key signature of one sharp.

System 5: The ninth staff begins with a treble clef and a key signature of one sharp. It contains the notation *mf*, *fp*, and *più p*. The tenth staff continues the piece with a bass clef and a key signature of one sharp.

System 6: The eleventh staff begins with a treble clef and a key signature of one sharp. It contains the notation *fp v.p.27a*, *dim.*, and *leggero*. The twelfth staff continues the piece with a bass clef and a key signature of one sharp.

The tempo markings $\text{♩} = 104$ and $\text{♩} = 100$ are indicated above the staves. The piece concludes with a final chord in the eleventh staff.

p dolciss.

pp

a)

sempre pp

etc.

mp

cresc.

f 14

sf

mp

cresc.

f 14

sf

mp

cresc.

mp

molto p, leggiero

a) Immer weiter zweiteilig (2×3).
 Continuez la répartition en deux (2×3).
 Continually in twos (2×3).

First system of musical notation, measures 1-2. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 3-4. Includes dynamic markings *p*, *cresc.*, *mp*, and *f*. A rehearsal mark *v.p. 27a)* is present above measure 3.

Third system of musical notation, measures 5-6. Includes dynamic markings *p* and *cresc.*, and the instruction *leggierissimo*.

Fourth system of musical notation, measures 7-8. Includes dynamic markings *f* and *p*, and the instruction *leggierissimo*.

Fifth system of musical notation, measures 9-10. Includes dynamic markings *p dolce*, *molto p*, and *mp poco cresc.*.

Sixth system of musical notation, measures 11-12. Includes dynamic markings *mf poco dim.* and various fingerings.

(♩ = 108)

p cresc. *mf*

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

sf *- sf* *sf p* *leggiere* *melodiosamente*

cresc.

V. I. *p* *f* *mp* *p* *f* *mp*

p *cresc.* *f* *sf*

T. A. Nr. 138

The musical score consists of six systems of piano music. The first system (measures 1-4) begins with a piano (*p*) dynamic and includes a first ending bracket. The second system (measures 5-8) features a fortissimo (*sf*) dynamic and a *p subito* marking. The third system (measures 9-12) continues with a crescendo and a fortissimo (*sf*) dynamic. The fourth system (measures 13-16) includes a *poco stringendo* marking and a fortissimo (*sf*) dynamic. The fifth system (measures 17-20) shows a change in tempo to (♩ = 108) and a fortissimo (*ff*) dynamic. The sixth system (measures 21-24) returns to the original tempo (♩ = 104) and includes a first ending bracket. The score is annotated with various musical notations such as fingerings, slurs, and dynamic markings.

a) In einigen alten Ausgaben fängt die Bewegung der gebrochenen Oktaven auf dem zweiten Viertel mit dem unteren g an; wahrscheinlich ein Stichfehler.

a) Dans plusieurs vieilles éditions, le mouvement des octaves brisées commence au deuxième temps sur le sol inférieur; c'est probablement une faute de gravure.

a) In some old editions the movement of the broken octaves begins at the second beat with the lower g, which is probably an engraver's error.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics like *fp*, *p*, *cresc.*, *f*, and *pp* are used throughout. Tempo markings include *Tempo I mo*, *ADAGIO*, and *TEMPO I*. The page is numbered 35 in the top right corner.

System 1: Starts with a tempo marking of $(\text{♩} = 96)$. It includes first and second endings, marked with *I.* and *II.*. Dynamics include *fp*, *p comodo semplice*, *molto p*, *p dolce*, and *pp*. A *ped.* marking is present.

System 2: Features a tempo marking of $(\text{♩} = 100)$ and $(\text{♩} = 104)$. It includes a *cresc. poco a poco* marking and dynamics like *p*, *molto p*, *sf*, and *pp*. A *ped.* marking is present.

System 3: Starts with a tempo marking of *Tempo I mo*. It includes a *più p* marking and dynamics like *fp* and *pp*. A *ped.* marking is present.

System 4: Includes a *cresc.* marking and dynamics like *pp*, *f*, and *p semplice dolce*. A *ped.* marking is present.

System 5: Features a tempo marking of *ADAGIO* and $(\text{♩} = 100)$. It includes a *sempre semplice* marking and dynamics like *p*, *cresc.*, and *f*. A *ped.* marking is present.

System 6: Starts with a tempo marking of *TEMPO I*. It includes a *cresc.* marking and dynamics like *p*, *f*, and *fp*. A *ped.* marking is present.

System 7: Includes a tempo marking of $(\text{♩} = 92)$. It includes a *sost.* marking and dynamics like *pp* and *fp*. A *ped.* marking is present.

a) *Fermate zwei Halbe. Ohne Luftpause weiter.*

*a) Point d'orgue de la durée de deux blanches.
Continuez sans pause respiratoire.*

a) Fermata two minims long. Go on without a breathing-pause.

BEETHOVEN

KLAVIER-SONATEN IN DER TONMEISTER-AUSGABE

Nr. 1
T. A. 123
Allegro
Op. 2 Nr. 1
p

Nr. 2
T. A. 124
Allegro vivace
Op. 2 Nr. 2
p

Nr. 3
T. A. 125
Allegro con brio
Op. 2 Nr. 3
p

Nr. 4
T. A. 126
Allegro molto e con brio
Op. 7
p *sf*

Nr. 5
T. A. 127
Allegro molto e con brio
Op. 10 Nr. 1
f

Nr. 6
T. A. 128
Allegro
Op. 10 Nr. 2
p

Nr. 7
T. A. 129
Presto
Op. 10 Nr. 3
p *sf*

Nr. 8
T. A. 130
Grave
(Pathétique) Op. 13
fp *fp*

Nr. 9
T. A. 131
Allegro
Op. 14 Nr. 1
p

Nr. 10
T. A. 132
Allegro
Op. 14 Nr. 2
p

Nr. 11
T. A. 133
Allegro con brio
Op. 22
p *cresc.*

Nr. 12
T. A. 134
Andante con Variazioni
Op. 26
p

Nr. 13
T. A. 135
Sonata quasi una Fantasia
Andante
Op. 27 Nr. 1
pp *z*

Nr. 14
T. A. 136
Sonata quasi una Fantasia
Adagio sostenuto
Op. 27 Nr. 2
(in vielen Ausgaben „Mondscheinsonate“ genannt)
pp *z* *z*

Nr. 15
T. A. 137
Allegro
Op. 28
p

Nr. 16
T. A. 138
Allegro vivace
Op. 31 Nr. 1
p

Nr. 17
T. A. 139
Largo
Allegro Op. 31 Nr. 2
pp *p*

Nr. 18
T. A. 140
Allegro
Op. 31 Nr. 3
p *rit.*

Nr. 19
T. A. 141
Andante
Op. 49 Nr. 1
p *z*

Nr. 20
T. A. 142
Allegro ma non troppo
Op. 49 Nr. 2
p

Nr. 21
T. A. 142
Allegro con brio
Op. 53
pp

Nr. 22
T. A. 143
In Tempo d'un Menuetto
Op. 54
p

Nr. 23
T. A. 144
Allegro assai
(in vielen Ausgaben „Appassionata“ genannt)
Op. 57
pp

Nr. 24
T. A. 145
Adagio cantabile
Op. 78
p
Allegro ma non troppo
p *dolce*

Nr. 25
T. A. 146
Presto alla tedesca
Op. 79
f

Nr. 26
T. A. 147
Adagio
(Les adieux) Op. 81
p

Nr. 27
T. A. 148
Mit Lebhaftigkeit
Op. 90
p

Nr. 28
T. A. 149
Allegretto, ma non troppo
Op. 101
p

Nr. 29
T. A. 150
Sonate für das Hammerklavier
Allegro
Op. 106
sf

Nr. 30
T. A. 151
Vivace, ma non troppo
Op. 109
p

Nr. 31
T. A. 152
Moderato cantabile
Op. 110
p

Nr. 32
T. A. 153
Maestoso
Op. 111
sf *p*

Allegro con brio
sf

KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH

(EDWIN FISCHER)

Nr.

Englische Suiten:

- 287. Nr. 1. A-dur
- 288. Nr. 2. a-moll
- 289. Nr. 3. g-moll
- 290. Nr. 4. F-dur
- 291. Nr. 5. e-moll
- 292. Nr. 6. d-moll
- Fantasien und Fugen
- Präludien und Fugen
- Fantasie c-moll
- Chromatische Fantasie

Französische Suiten:

- 281. Nr. 1. d-moll
- 282. Nr. 2. c-moll
- 283. Nr. 3. h-moll
- 284. Nr. 4. Es-dur
- 285. Nr. 5. G-dur
- 286. Nr. 6. E-dur
- 3. Zweistimmige Inventionen
- 4. Dreistimmige Inventionen
- Italienisches Konzert
- Partiten I, Nr. 1/2
- Partiten II, Nr. 3/4
- Partiten III, Nr. 5/6
- 1. Zwölf kleine Präludien und sechs kleine Präludien
- Toccaten und Fugen I, Nr. 1/2
- Toccaten und Fugen II, Nr. 3/5
- Toccaten und Fugen III, Nr. 6/7
- Das wohltemperierte Klavier
- Band I, Heft 1
- Band I, Heft 2
- Band I, Heft 3
- Band II, Heft 1
- Band II, Heft 2
- Band II, Heft 3
- Leichtere Vortragsstücke
- Variationen in italienischer Manier, Fuge über den Namen Bach, Präludio, Allegro und Fuge Es-dur, Capriccio über die Abreise des geliebten Bruders

BEETHOVEN

(ARTUR SCHNABEL)

- Albumblatt »Für Elise«
- Andante F-dur (Andante favori)
- Bagatellen I/III
- 123/153. Sämtliche Sonaten und Sonatinen in Einzel-Ausgaben (Bereits erschienenen Nr. 1—20)
- Ecossaisen
- Fantasie g-moll op. 77
- Rondo C-dur op. 51 Nr. 1 und Rondo G-dur op. 51 Nr. 2
- Variationen F-dur op. 34;
- Es-dur op. 35 (Eroica); C-dur op. 120 (Diabelli); c-moll; G-dur (Nel cor più) u. a.

CHOPIN

(LEONID KREUTZER)

- 115, 116, 163, 164. Balladen Nr. 1—4
- 171/177, 247, 248. Étüden I/IX
- 200. 3 Impromptus
- 117. Fantasie f-moll op. 49
- 118. Fantaisie-Impromptu
- 222/228. Mazurkas I/VII
- 112/114, 234/236. Nocturnes I/VI
- 193/198. Polonaisen I/VI
- 178, 179, 245, 246. Préludes I/IV
- 180/182. Rondos I/III
- 204/206, 50. Scherzi I/IV
- 183, 184. Sonaten b-moll, h-moll
- 249/257. Walzer I/IX
- 191. Allegro de Concert A-dur op. 46
- 189. { Berceuse Des-dur op. 57
- { Barcarole Fis-dur op. 60
- 190. Boléro a-moll op. 19, Tarantelle op. 43
- 202. Klavierkonzert Nr. 1. e-moll op. 11
- 203. Klavierkonzert Nr. 2. f-moll op. 21
- Grande Polonaise brillante op. 22 mit Orchester
- Variations brillantes

CLEMENTI

(JAMES KWAST)

- 262/267. Sonatinen Nr. 1—12
- 269/280. Sonaten Nr. 1—12

HÄNDEL

(JAMES KWAST)

Suiten

- 119, 120. A-dur, F-dur / d-moll
- 121, 122. G-dur / E-dur, fis-moll
- 229, 230. g-moll / f-moll
- 231, 232. g-moll / d-moll, d-moll
- 233. e-moll, B-dur

HAYDN

(JAMES KWAST)

- 68/79. 12 Sonaten in Einzelausgaben

MENDELSSOHN

(MAYER-MAHR)

- Andante cantabile e Presto agitato H-dur, Capriccio fis-moll op. 5
- Drei Capricen op. 33
- Capriccio brillant h-moll op. 22
- 51. Sieben Charakterstücke op. 7
- 67. Sechs Kinderstücke op. 72
- Konzert d-moll op. 40
- Konzert g-moll op. 25
- 42/49. Lieder ohne Worte I/VIII
- Präludium und Fuge e-moll, op. 35 Nr. 1
- 3 Präludien u. Étüden op. 104
- 66. Fantasie fis-moll op. 28
- Rondo brillant Es-dur op. 29
- 65. Rondo Capriccioso E-dur op. 14
- 55. Variations sérieuses op. 54
- 52, 59, 64. Drei Capriccios op. 16
- Capriccio op. 118, Étüde f-moll, Scherzo h-moll
- 351. Scherzo a capriccio fis-moll

MOZART

(CARL FRIEDBERG)

- 84/100. Sämtliche Sonaten in Einzelausgaben
- Fantasien d-moll, C-dur
- Fantasie c-moll (à la Constanze)
- 3 Rondos a-moll, D-dur und F-dur
- Variationen I/II
- Kleine Fantasie c-moll

SCHUBERT

(CONRAD ANSORGE)

- 101. Wanderer-Fant. C-dur op. 15
- Sonaten
- 102. Fantas.-Sonate G-dur op. 78
- 106. a-moll op. 42
- 107. D-dur op. 53
- 109. A-dur op. 120
- 353. Es-dur op. 122
- 110. a-moll op. 143
- 186. H-dur op. 147
- 354. a-moll op. 164
- 355. c-moll (nachgelassenes Werk)
- 185. A-dur (nachgelassenes Werk)
- 108. B-dur (nachgelassenes Werk)
- 201. 6 Moments musicaux op. 94
- 103, 104. 4 Impromptus op. 90
- 105, 221. 4 Impromptus op. 142
- 2 Scherzi

SCHUMANN

(MAYER-MAHR)

- 19. Abegg-Variationen op. 1
- 20. Albumblätter op. 124
- 28. Album für die Jugend op. 68
- 21. { Arabeske op. 18
- { Blumenstück op. 19
- 22. Carnaval op. 9
- Concert sans Orchestre op. 14
- Davidshändler op. 6
- Etudes symphoniques op. 13
- Faschingsschwank aus Wien op. 26
- Humoreske op. 20
- 29. Kinderszenen op. 15
- 30. Kreisleriana op. 16
- Nachtstücke op. 23
- 33. Papillons op. 2
- 34. Fantasie C-dur op. 17
- 35. Fantasiestücke op. 12.
- 37. Romanzen op. 28
- Sonate fis-moll op. 11
- 40. Sonate g-moll op. 22
- 38. Toccata op. 7
- 36. Waldszenen op. 82
- 237/244. 8 Novelletten op. 21

WEBER

(BRUNO EISNER)

- 212. Aufforderung z. Tanz op. 65
- Konzertstück f-moll op. 79
- 260. Momento Capriccioso B-dur op. 12
- 350. Polacca brillante op. 72
- Polonaise E-dur op. 21
- 259. Rondo brillant op. 62
- Sonaten
- 213. C-dur op. 24
- As-dur op. 39
- d-moll

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