

SONATEN

FÜR PIANOFORTE

VON

L. VAN BEETHOVEN

ZONGORASZONÁTÁI



A KIADÁST ÁTNÉZTE

DIE AUSGABE REVIDIERT VON

• BARTÓK BÉLA •

Nº 1. szám	F MOLL	Op. 2 Nº1.sz.	MK. 1. KOR 1.20 netto
" 2. "	A DUR	" 2 Nº2.sz.	" "
" 3. "	C DUR	" 2 Nº3.sz.	" 1.40 1.68 "
" 4. "	ES DUR	" 7.	" "
" 5. "	C MOLL	" 10 Nº1.sz.	" 90 1.08 "
" 6. "	F DUR	" 10 Nº2.sz.	" 90 1.08 "
" 7. "	D DUR	" 10 Nº3.sz.	" "
" 8. "	C MOLL	" 13 (Parthetique)	" 1.20 "
" 9. "	E DUR	" 14 Nº1.sz.	" 60 72 "
" 10. "	G DUR	" 14 Nº2.sz.	" 1.20 "
" 11. "	B DUR	" 22.	" "
" 12. "	AS DUR	" 26.	" 1.20 "
" 13. "	ES DUR	" 27 Nº1.sz.	" "
" 14. "	CIS MOLL	" 27 Nº2.sz. (Mondschein-Sonate)	" 90 1.08 "
" 15. "	D DUR	" 28 (Pastorale)	" "
" 16. "	G DUR	" 31 Nº1.sz.	" "

Nº 17. szám	D MOLL	Op. 31 Nº2.sz.	MK. KOR netto
" 18. "	ES DUR	" 31 Nº3.sz.	" "
" 19. "	G MOLL	" 49 Nº1.sz.	" 50 60 "
" 20. "	G DUR	" 49 Nº2.sz.	" 50 60 "
" 21. "	C DUR	" 53. (Waldstein-Sonate)	" 2.40 "
" 22. "	F DUR	" 54.	" "
" 23. "	F MOLL	" 57. (Appassionata)	" 2.40 2.40 "
" 24. "	FIS DUR	" 78.	" 90 1.08 "
" 25. "	G DUR	" 79.	" 90 1.08 "
" 26. "	ES DUR	" 81. (Les Adieux)	" "
" 27. "	E MOLL	" 90.	" 1.20 "
" 28. "	A DUR	" 101.	" "
" 29. "	B DUR	" 106 (Hammer-Klavier)	" "
" 30. "	E DUR	" 109.	" "
" 31. "	AS DUR	" 110.	" "
" 32. "	C MOLL	" 111.	" "

A KIADÓK SAJÁTA

RÓZSAVÖLGYI ÉS TÁRSA

CS. ÉS. KIR. UDVARI ZENEMÜKERESKEDÉSE

BUDAPEST ÉS LIPCSE.

LONDON: BREITKOPF és HÄRTELNÉL.

RÖDER C.G. LIPCSE-BUDAPEST.

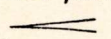
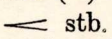
Jelmagyarázat.

 = pedálózásra vonatkozó jelzés. Pontosán annál a hangnál nyomjuk le a pedált, melyhez a kezdő szár mutat, és eleresztjük annál, a melyikhez a végső szár mutat.

sf legnagyobb hangsúly, *^* kisebb, *>* még kisebb.

∪ = a hangsúlytalanság jegye (egyes kivételes esetekben).

Kis *fermata* () alig valamicske megnyújtást akar jelölni.

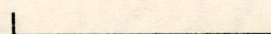
  stb. jeleknél minél nagyobb a szög, annál nagyobb *crescendo*-t akar jelezni.

Sostenuto = hirtelen visszatartás, *ritard.* és *riten.* fokozatos.

Pochettino vagy *pochissimo*-t „valamicske, kevéske” értelemben használjuk.

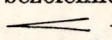
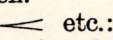
A *legatissimo* tulzott *legato*-t jelent, (amikor mindegyik hangot valamivel tovább tartjuk a következő kezdeténél).

Zeichenerklärung.

 = ein auf das Pedalisieren bezüglich Zeichen. Das Pedal wird genau bei jenem Tone niedergedrückt, auf welchen der vordere Arm des Zeichens zeigt, und bei jenem freigelassen, auf welchen der ausgehende Arm hinweist.

sf = stärkste Betonung, *^* = schwächer, *>* = noch schwächer. ist das Zeichen für Nichtbetonung (in einzelnen Ausnahmefällen).

Kleine *fermata* () soll eine nur ganz geringe Verlängerung bezeichnen.

Bei   etc.: Je größer der Winkel, um so stärkeres *crescendo* zeigt das Zeichen an.

Sostenuto = plötzliches Zurückhalten, *ritard.* und *riten.* = allmähliches Zurückhalten.

Pochettino oder *pochissimo* wird in der Bedeutung von „ganz klein wenig“ angewendet.

Legatissimo bedeutet übermäßiges *legato* (wenn jeder Ton beim Beginne des folgenden etwas länger angehalten wird).

Jegyzetek.

Op. 57 (23. szon.).



c) Ilyen ujjrenddel könnyebben és lazábban lehet az ismétlődő hangokat a kézből mintegy kirázni.

d) Ezek a trillák ugyanolyan sűrűek, mint az előbbi rövidebbek. Legelső hangjuk meglehetősen erős hangsúlyt kap; egymástól élesen elválasztjuk; az első befejezés nélkül marad.

e) A „*sempre pedale*” itt kétségen kívül nem ezt jelenti, hogy csere nélkül állandóan egymásba zúgassuk a *des*-t és *c*-t, mert ennek nem sok értelme volna. A két hangot féltompítással kell, hogy széjjel válasszuk. (Hasonló értelemben használja pl. Schumann a „*sempre pedale*” jelzést.)

II. tétel.

a) Az első akkordot (amint Bülow is ajánlja) lassan „mélázva” törjük, a másodikat hirtelen energikusan.

III. tétel.

a) A balkéz juttassa érvényre ezt a rejtett szólamot:



Anmerkungen.

Op. 57 (No. 23).



c) Mit diesem Fingersatz sind die sich wiederholenden Töne leichter und gelenkiger aus der Hand sozusagen heraus zu schütteln.

d) Diese Triller sind ebenso rasch wie die vorherigen, ihr erster Ton wird stets ziemlich stark betont, sie müssen voneinander scharf getrennt werden, und bleibt der erste ohne Abschluß.

e) Das „*sempre pedale*” bedeutet hier sicherlich nicht, das *des* und *c* ohne Wechsel ineinander tönen zu lassen, was wohl nicht viel Sinn hätte. Die beiden Töne müssen mit Halbdämpfung voneinander getrennt werden. (In ähnlichem Sinn wendet auch z. B. Schumann die Bezeichnung „*sempre pedale*” an.)

II. Satz.

a) Der erste Akkord soll (wie auch Bülow empfiehlt) langsam „schwärmerisch”, der zweite jedoch jäh, energisch arpeggiert werden.

III. Satz.

a) Die linke Hand soll diese verborgene Stimme zur Geltung bringen:

L. van Beethoven.
Op. 57.

3

Brunswick Ferencz grófnak ajánlva.

Dem Grafen Franz von Brunswick gewidmet.

Szonáta.

Sonate.

Allegro assai.

Nº 23. szám.

Handwritten musical score for the 23rd movement of Beethoven's Op. 57, "Allegro assai". The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into systems, with measures numbered 1, 5, 10, 14, and 17. The key signature is B-flat major (two flats). The time signature is 4/8.

Key markings and dynamics include:

- pp* (pianissimo)
- poco più* (a little more)
- poco ritard.* (a little ritardando)
- pp* (pianissimo)
- f* (forte)
- p* (piano)
- pp* (pianissimo)
- ff* (fortissimo)
- p* (piano)
- ff* (fortissimo)
- m.g.* (mezzo-gusto)
- m.d.* (mezzo-dolce)
- tr* (trill)
- trm* (trill)
- a tempo*

The score includes various musical notations such as notes, rests, and dynamic markings. The notation is in a standard musical staff with a treble and bass clef. The score is written in a clear, legible hand.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4.

System 1 (Measures 22-25): The right hand begins with a melody marked *m.d.* (mezzo-dolce) and *ff* (fortissimo). The left hand plays a rhythmic accompaniment. A *p* (piano) dynamic and *pochett. rit.* (pochettissimo, ritardando) instruction appear at measure 24. The system concludes with a *a tempo (vivo)* marking and a key signature change to B-flat major.

System 2 (Measures 26-28): The right hand features a melodic line with a *sfp* (sforzando piano) dynamic. The left hand continues with a steady accompaniment.

System 3 (Measures 29-31): The right hand has a melodic phrase with a *sfp* dynamic. The left hand accompaniment is consistent. A *dimin.* (diminuendo) instruction is present at measure 30.

System 4 (Measures 32-34): The right hand plays a melodic line with a *pp* (pianissimo) dynamic. The left hand accompaniment is consistent.

System 5 (Measures 35-37): The right hand has a melodic line with a *tranquillo* (tranquillo) marking and a *mp* (mezzo-piano) dynamic. The left hand accompaniment is consistent.

System 6 (Measures 38-40): The right hand has a melodic line with a *cresc.* (crescendo) instruction. The left hand accompaniment is consistent.

41. *p* *f* *sf* *m. g.* *[pp]* *semplice, egualmente*

48.

molto agitato
51. *f subito*

53. *ff* *mf molto cresc.* *ff* *sf*

55. *f*

57. *ff* *mf molto cresc.* *sf sempre agitato*

61.

The musical score for Example 61 consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a series of eighth-note chords, some of which are beamed together. Fingerings are indicated by numbers 1, 4, and 5. The bottom staff is in bass clef with the same key signature. It features a series of chords, some of which are beamed together. The dynamic marking *[p]* is placed above the first chord, and *sf* is placed below the first chord of the second measure. The number 61 is written at the bottom left of the page.

63. *poco sf* *diminuendo* *tranquillo*

65. *pp* *p* *a tempo* *più p* 51 15

69.

77. *agitato* $\text{4 } 2 \text{ 4 } 1 \text{ 4 } 2 \text{ 4 } 1 \text{ 4 } 2 \text{ 4 } 1$

80. $\text{15 } 4$ $\text{3 } 5 \text{ 5 } 2 \text{ 5 } 3 \text{ 5 } 2 \text{ 3 } 5 \text{ 2 } 4$

82. $\text{51 } 5 \text{ 3 } 1 \text{ 2 } 5 \text{ 2 } 3 \text{ 5 } 2 \text{ 1 } 3 \text{ 4}$ $\text{5 } 2 \text{ 4 } 1 \text{ 2 } 3 \text{ 2 } 1 \text{ 2 } 3 \text{ 2 } 1$

84. $\text{15 } 4$ $\text{3 } 5 \text{ 5 } 2 \text{ 3 } 5 \text{ 2 } 3 \text{ 5 } 2 \text{ 4}$

86. $\text{41 } 5 \text{ 3 } 2 \text{ 3 } 5 \text{ 2 } 3 \text{ 3 } 2 \text{ 1 } 2 \text{ 3 } 4$ $\text{8 } 2 \text{ 4 } 5 \text{ 3 } 5 \text{ 3 } 5 \text{ 4 } 1 \text{ 3 } 5 \text{ 4 } 2$

88. $\text{15 } 4$ $\text{3 } 2 \text{ 1 } 5 \text{ 2 } 3 \text{ 5 } 2 \text{ 3 } 5 \text{ 2 } 3$ *cresc.*

90.

92.

94.

97.

100.

103.

106. *f* *dim.*

109. *p* *mp* *tranquillo sonore* *poco a poco più*

112. *agitato* *cresc.* *f* *p subito*

115. *cresc.* *f* *mf*

118. *sempre più forte* *sempre più agitato*

121. *ff* *Ad. (sempre)*

124. *molto agitato* *fff* *sempre Ped.*

126.

128. *sempre Ped.*

130. *ff*

132. *poco dim.*

134. *poco meno agit. (tempo I)* *p dimin.* *pp* *egualmente*

137. *sempre p*

140.

143.

146.

149. *cresc.* *f*

151. *p* *pp* *ff* *p*

175.

178.

cresc.

p

f

[sf]

182.

p

tr

m. d.

m. g.

pp

semplice, egualmente

187.

190.

agitato

f

più f

192.

ff

mf cresc. molto

[sf]

194. *f* *più f*

196.

200. *p* *sf*

204. *pp* *sempre pp*

206.

208.

cresc.

210.

tranquillo

p

poco a poco più agitato

213.

cresc.

sf

216.

sf

ff

Red.

219.

sempre fortissimo

Red.

223. *And.* * *And.* 4 * *ff* 2 2

225.

The second system of the musical score, measures 227 to 232. It continues in 3/4 time with a key signature of three flats. The piano part features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, both marked *fff*. The violin part has a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand, both marked *fff*. The score includes various performance markings such as *fff*, *ff*, *Tw.*, *m.g.*, *m.d.*, and *8*. The system concludes with a double bar line and a repeat sign.

229.

And.

m.d.

m.g.

*

231. *Ped.* *m.g.* *m.d.* *

233. *Ped.* *m.g.* *m.d.* *p* *dimi* *ritar* *sempre Pedale*

236. *Adagio.* *Più Allegro.* *pp* *ff* *p* *p*

240. *cresc.*

243. *sf* *sf*

246. *sf*

249. *pesante (ma vivo)*
sempre f sf

252. *sf*

255. *più f* *ff* *ff* *ppdimin. sempre a tempo*

258. *pp*

260. *pp* *più piano non rit.* *ppp*

Andante con moto.

p e dolce *poco espr.* *poco sfp*

cresc. *rinf.* *p* *quasi espr.* *mp*

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

7. 13. 20. 24. 29.

molto espr. e tenuto
legatissimo
p sempre legato
poco sfp
espr.

33.

38.

42.

47.

50.

53.

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a series of chords, some marked with triplets (3) and others with pairs (2). The lower staff is in bass clef with the same key signature and common time. It begins with a forte (*sf*) dynamic and features a continuous eighth-note accompaniment pattern. Fingering numbers (1-5) are indicated below the notes. The system concludes with a measure marked *cresc.* (crescendo).

73. *sf*

76. *cresc. molto* *sf*

79. *ff* *dimin.* *poco tranquillo* *p dolce*

82. *mf molto espr.* *sfz* *mf*

87. *molto espr.* *mp*

92. *cresc. molto* *rinf.* *p dimin.* *pp* *ff arpeggio* *a) attacca il Allegro*

Allegro ma non troppo.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music begins with a forte (*ff*) dynamic. The right hand features a series of eighth-note chords and triplets, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic is indicated later in the system. A small asterisk (*) is placed below the bass staff.

Second system of the musical score, starting at measure 7. The right hand continues with eighth-note patterns and triplets. A crescendo (*cresc.*) marking is present. The system ends with a measure containing a triplet of eighth notes in the right hand.

Third system of the musical score, starting at measure 13. The right hand plays a continuous eighth-note melody with various fingerings. The left hand provides a steady eighth-note accompaniment. A forte (*f*) dynamic is indicated.

Fourth system of the musical score, starting at measure 18. The right hand features a descending eighth-note scale. A diminuendo (*dimin.*) marking is present. The system concludes with a piano (*pp*) dynamic and a triplet of eighth notes.

Fifth system of the musical score, starting at measure 23. The right hand continues with eighth-note patterns and triplets. The left hand has rests followed by a few notes at the end of the system.

Sixth system of the musical score, starting at measure 28. The right hand plays eighth-note patterns with triplets. The left hand features a steady eighth-note accompaniment. A forte (*sf*) dynamic is indicated.

33. *sf*

38. *sf*

44. *cresc.* *più sf* *[p]mp*

49. *sf* *mf*

55. *più sf* *f*

60. *molto sf* *f* *sempre agitato*

66. *p* *v*

più f *a)*

71. *p* *più f* *mf cresc. molto* *sf*

81.

91.

129.

134.

139.

144.

149.

154.

159. *cresc.*

164. *ff* *staccato* *mf*

170. *mf* *molto* *cresc.*

175. *energico* *ff* *Ped.*

181. *p* *dimin.* *Ped.*

188. *non cresc.* *sempre pianissimo* *sempre Ped.*

196.

pp
pp *Ped.* *

208.

non rit. *pp* *sempre p* *poco sf*

216.

sf *cresc.*

222.

molto *ritard.*

a tempo

228.

p *sf*

234.

sf *cresc.* *più sf*

240. *p* *mp* *sf*

246. *piu* *sf* *f* *cresc. molto*

252. *sf* *f* *agitato*

258.

263. *mf cresc. molto*

268. *molto* *(p)* *fp* *fp* *fp* *cresc.*

274. *f dimin molto* *sfp molto*

280. *sfp* *cresc.* *sfp*

286. *f dimin. molto.* *f subito* *sfp*

292. *f* *sfp* *sempre più vivo sf*

298. *1.* *cresc.* *ff* *Red.*

304. *2.* *dimin.* *sfp*

sempre più Allegro.

302.

Presto.

306.

313.

320.

2. sempre stretto

325.

329.

Mutatvány — Probeseite

À Rudolph Ganz.

Élégie.

Kor. 3.60 netto
Mk. 3. —

Elle s'en est allée,
Et jamais je ne l'aurai..

Andante con moto e molto espressivo.

V. G. Zágón.

p

mf

poco mf

dim.

quasi rit.

p a tempo

cresc.

poco f

molto dim.

molto legato ppp

poco calando

très lointain

sempre una corda