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BEETHOVEN

SONATEN

FÜR KLAVIER ZU ZWEI HÄNDEN

HERAUSGEGEBEN

VON

MAX PAUER

*

EIGENTUM DES VERLEGERS

C. F. PETERS · LEIPZIG

Die im Kreis befindlichen Ziffern ① ② usw. weisen auf die im Anhang gebotenen Erläuterungen hin.

The encircled figures: ① ② &c. refer to the explanations given in the supplement.

Les chiffres mis en cercle ① ② etc. se rapportent aux explications données dans l'appendice.

BD 1/156

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Edition Peters.

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VORWORT

FOREWORD / INTRODUCTION

*

Im Laufe der Jahre sind fast ununterbrochen neue Ausgaben der Beethovenschen Klaviersonaten veröffentlicht worden. Wenn man auch manchen von ihnen wertvolle Anregungen verdankt, so mußte doch die instruktive Anlage, das Betonen eigener Auffassung und die einseitige Behandlung von Einzelheiten, die mehrfache Deutung zulassen, kurz, das Streben nach einer „persönlichen Note" unvermeidlich zu einer immer größeren Veränderung des ursprünglichen Textes führen, die oftmals geradezu ‹in Fälschung› ausartete. Eine Gegenströmung im Sinne einer Säuberungsaktion konnte nicht ausbleiben. Einem Beethoven gegenüber kann unser Bestreben nur darin bestehen, seine Absichten nach Möglichkeit zu erfassen.

Die Beethovenschen Vortragsbezeichnungen sind nicht selten willkürlich und unvollständig; seinen Willen herauszulesen, ist keine kleine Aufgabe. Daher kann man nicht vorsichtig genug sein gegenüber Abänderungen, die lediglich auf Vermutung des Herausgebers beruhen. Zwei besonders gefährliche Punkte seien hervorgehoben:

In the course of time new editions of Beethoven's sonatas for the piano have been published almost uninterruptedly. Although we may be indebted to some of them for valuable hints, we must confess that the instructive arrangement of these publications, the stress laid on a personal conception and the particular treatment of details, admitting of a manifold interpretation, in short, that the tendency of the editors', to give their publications a "personal note" induced them inevitably to modifications of the original, getting more and more sensible, and degenerating here and there into voluntary alterations. It is but natural that a counter-current set in with the tendency to purify the original text from all unnecessary additions. Indeed all our endeavour respecting Beethoven's works can only have one aim: to seize his intentions as clearly as possible. As is well known, Beethoven's *signs of declamation* are often arbitrary and incomplete; sometimes it is rather difficult to read between the lines what may have been his real meaning. That is why we cannot be heedful enough with respect to modifications founded exclusively on an editor's conjectures. It may be allowed to refer here to two critical points:

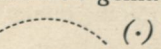
Pendant le cours des années les sonates de Beethoven, écrites pour le piano, ont été publiées presque incessamment dans des éditions toujours nouvelles. Si l'on ne peut nier qu'on doit plus d'une idée fertile à l'une on l'autre d'entre elles, il faut avouer que l'arrangement instructif de ces sonates, l'accentuation d'une conception personnelle, le traitement particulier des détails qui permettent une interprétation différente, bref, que la tendance de l'éditeur de vouloir imprimer à sa publication une «note personnelle» devait conduire, et cela inévitablement, à des changements toujours plus sensibles du texte original, tendance qui prenait souvent des formes inquiétantes. Un courant contraire dans le but de reconstituer le texte dans sa pureté ne se fit pas attendre, car le seul désir qui doive nous diriger vis-à-vis de l'œuvre de Beethoven c'est sans contredit de faire tout notre possible d'en saisir les vraies intentions.
Dans les œuvres de Beethoven les *signes de déclamation* sont souvent arbitraires et incomplets; quelquefois ce n'est pas chose facile que de découvrir ce que le maître a voulu. Aussi ne peut-on user de trop de précaution vis-à-vis de certains changements qui se fondent exclusivement sur les suppositions des éditeurs. Qu'il nous soit permis de ne signaler que deux points particulièrement dangereux:

1. Die Auslegung der Bögen, die teils dem Legatospiel, teils Gruppierungs- und Phrasierungszwecken dienen. Das Gefühl dafür kann nur durch tiefes Eindringen in die Materie allmählich erworben werden, doch dürfte häufig eine zweifelsfreie Entscheidung überhaupt nicht möglich sein.

2. Die verschiedenartige Fassung von Parallelstellen, die aber nicht, wie so oft irrtümlich angenommen wird, nur durch die damalige enge Begrenzung der Klaviatur bedingt ist. Diesem geringen Umfang haben wir bei näherer Betrachtung viele neue Schönheiten zu verdanken, und gerade in den letzten Sonaten ist wiederholt der Nachweis zu führen, daß der Komponist sich bei Parallelstellen Beschränkungen auferlegte, für die eine äußerliche Notwendigkeit nicht bestand.

Einzelne Fingersätze könnten auf den ersten Blick befremden. Nicht nur rein spielerische Erwägungen, sondern charakteristische Vortragsmomente, motivische Zusammenhänge, rhythmische Gliederungen und dynamische Gesichtspunkte beeinflußten die Wahl.

Vom Fingersatz abgesehen sind die Zutaten des Herausgebers kenntlich gemacht, z. B.



(·) (sf.) (cresc.) (≺);

sie sind nur als Vorschläge zu werten.

Die wenigen Pedalbezeichnungen rühren von Beethoven selbst her.

1. The interpretation of the slurs ⟨or ties⟩. Now they prescribe the legato-playing, now they serve to mark out motives or phrases. The feeling for the sense of these signs, in each case can only be required by degrees and after a profound penetration into the composition, we doubt besides, whether in all cases a definite decision is possible.

2. The respective modifications of parallel passages, which it would be erroneous to explain simply by the smallness of the key-board of those days. On the contrary, on a closer examination we perceive that we often owe to this compressing of voices to a more restricted compass a good many of new beauties. Beethoven's last sonatas offer a great number of examples, where he imposes upon himself restrictions of this kind without being compelled to them by external considerations whatever.

At first sight our fingering may here and there surprise the pianist. But he will very soon understand, that it has been chosen with respect to a fluent execution, a characteristic delivery, the reciprocal connections of motives, the rhythmical structure of the composition and the dynamic tendencies of the editor.

Apart from the fingering the additions of the editor's confine themselves to the following signs of delivery:

(·) (sf.) (cresc.) (≺).

They are only to be understood as proposals. The rare *marks* regulating the use of the pedal come from Beethoven himself.

1. L'interprétation des chapeaux ⟨ou liaisons⟩, tantôt ces signes servent à prescrire le jeu lié, tantôt à mettre en évidence des motifs ou des phrases. La compréhension du sens de ces signes selon l'exigence du cas ne s'acquiert que peu à peu et par ceux seulement qui s'efforcent de saisir l'esprit de la composition, une décision définitive cependant nous semble souvent au-delà du domaine du possible.

2. Les différentes formes données aux passages parallèles. Qu'on ne veuille pas les expliquer par la modique extension du clavier d'alors! Ce serait une erreur. En les examinant de plus près, nous voyons que nous devons au rapprochement des voix beaucoup de nouvelles beautés, et c'est justement dans les dernières sonates qu'on peut prouver, à plus d'un endroit, que le compositeur s'est imposé des restrictions de ce genre, pour lesquelles il n'y a pas de nécessité extérieure.

Quant à notre doigter, il surprendra le pianiste peut-être, çà et là, à première vue. Il se convaincra pourtant bientôt que c'est par égards à une exécution facile et coulante, à une déclamation caractéristique, à des rapports des motifs entre eux, à la structure rhythmique de la pièce et aux tendances dynamiques de l'éditeur qu'il a été choisi.

Abstraction faite du doigter, tout ce que l'éditeur a ajouté de son propre chef, se restreint à l'emploi de ces signes:

(·) (sf.) (cresc.) (≺).

Leur valeur n'a que celle de propositions. Les quelques *signes de pédales,* qui se trouvent çà et là, proviennent de Beethoven lui-même.

MAX PAUER · FREUDENSTADT, DEZEMBER 1926

Erläuterungstabelle

für Ausführung von Verzierungen und technischen Erleichterungen in Beethovens Klavier-Sonaten.

Table

des explications se rapportant aux facilitations techniques et à l'exécution des fioritures qui se rencontrent dans les sonates de Beethoven écrites pour le piano.

Explanations

referring to technical simplifications and to the execution of the grace-notes occurring in Beethoven's sonatas for piano.

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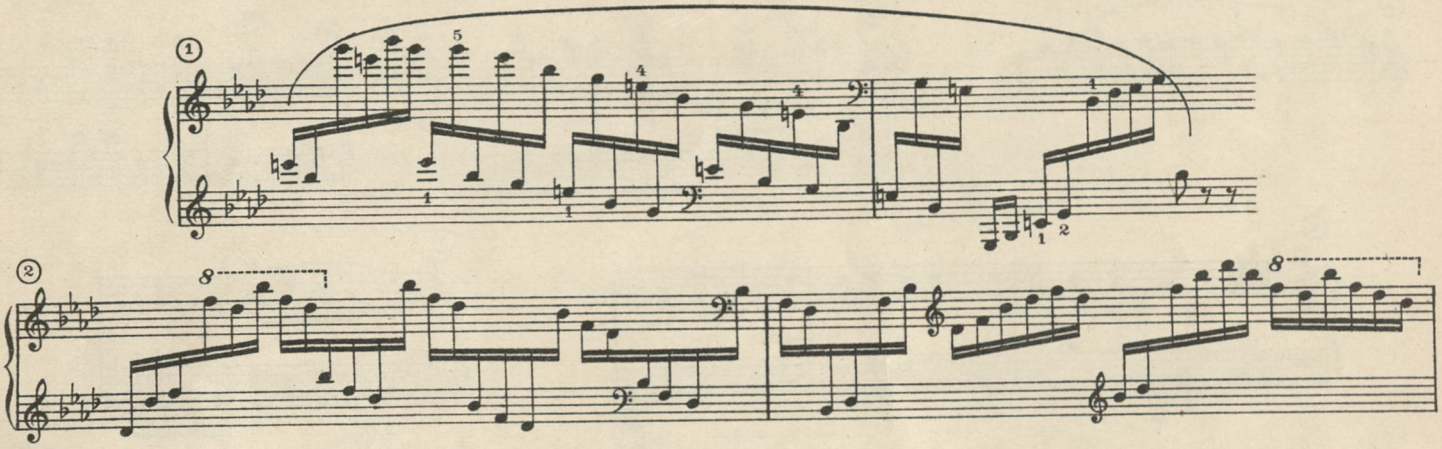

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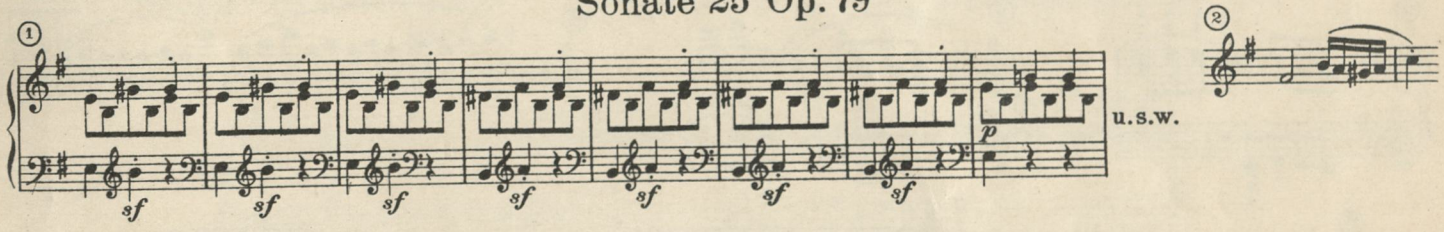
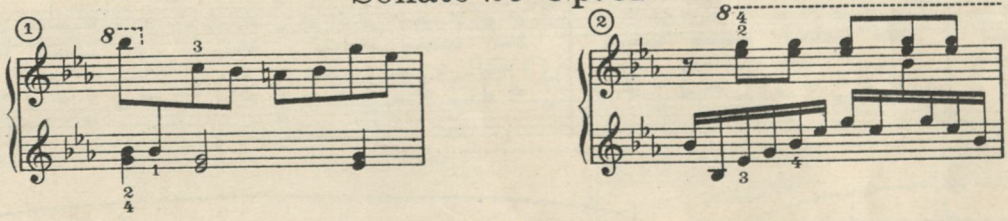


Sonate 26 Op. 81a



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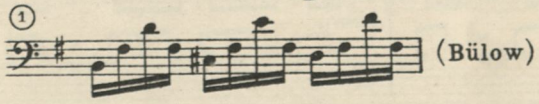

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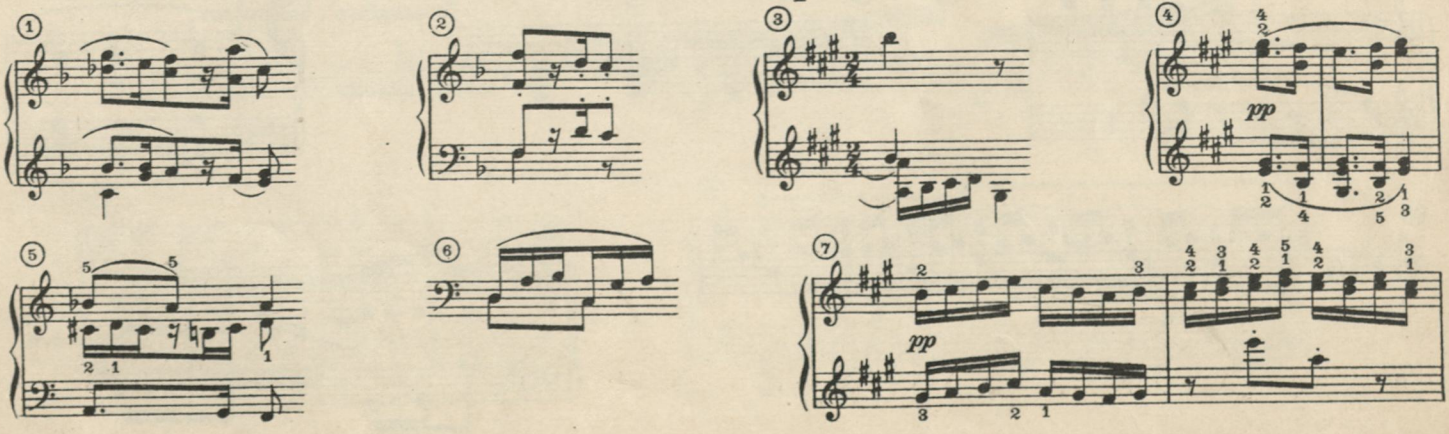

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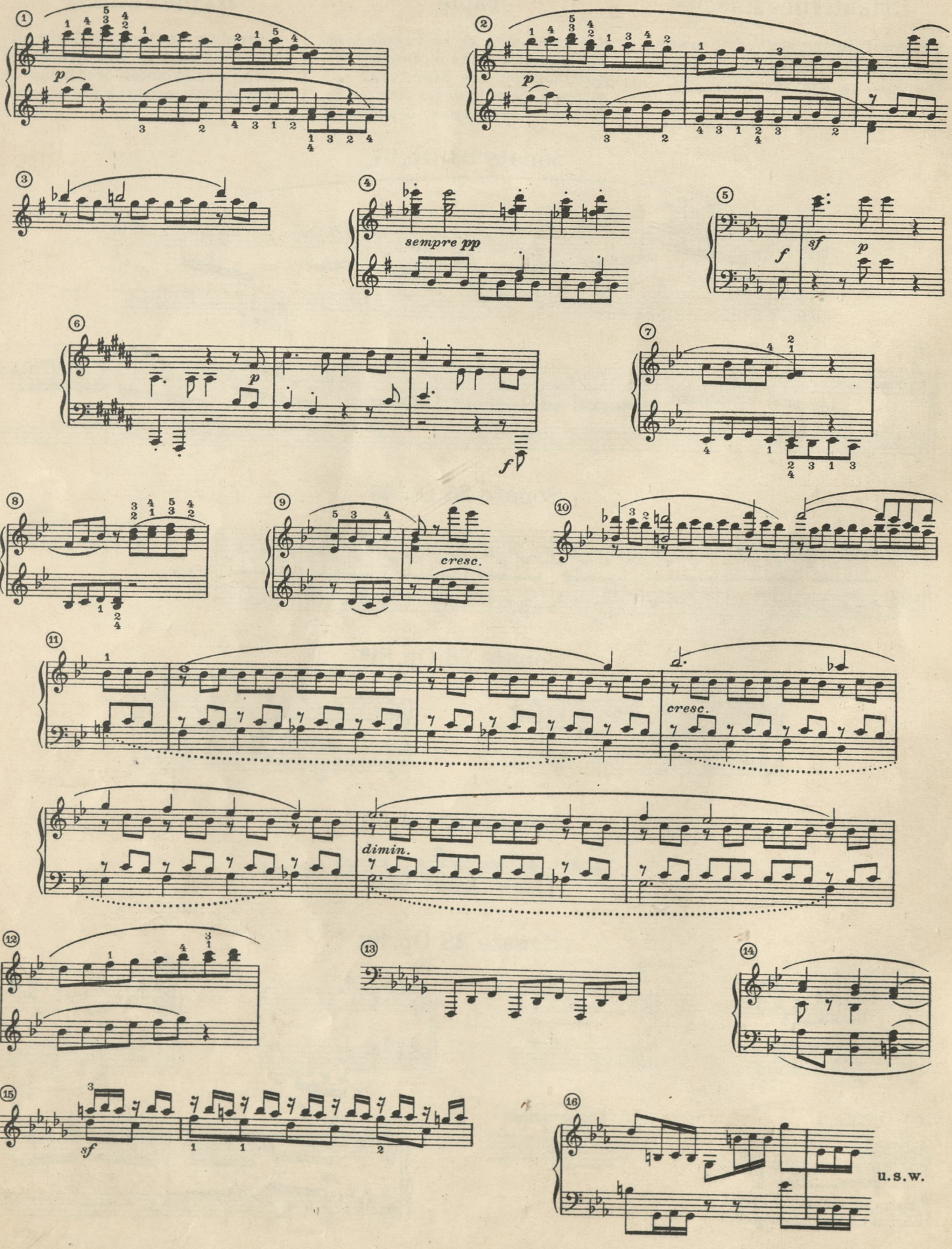

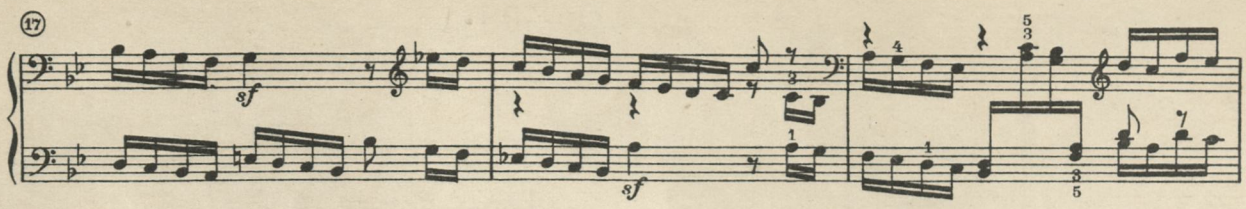

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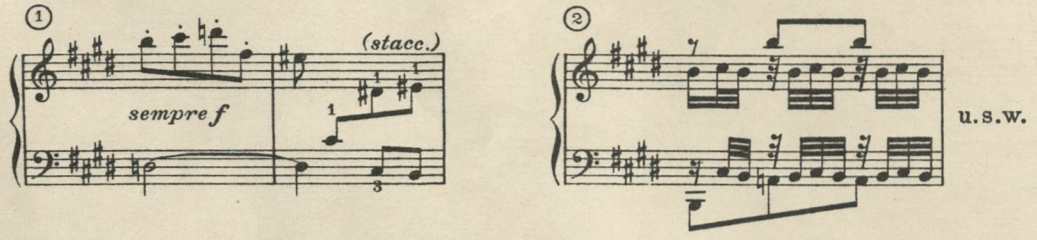

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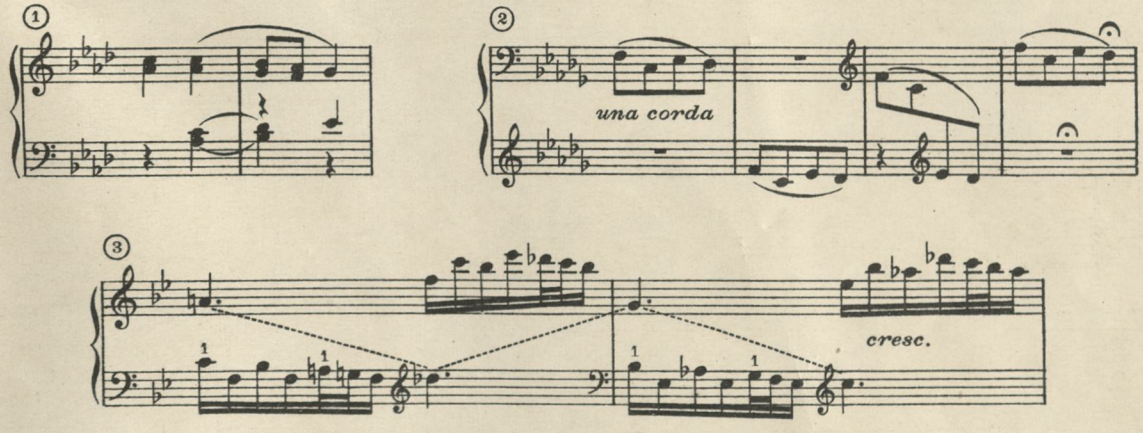
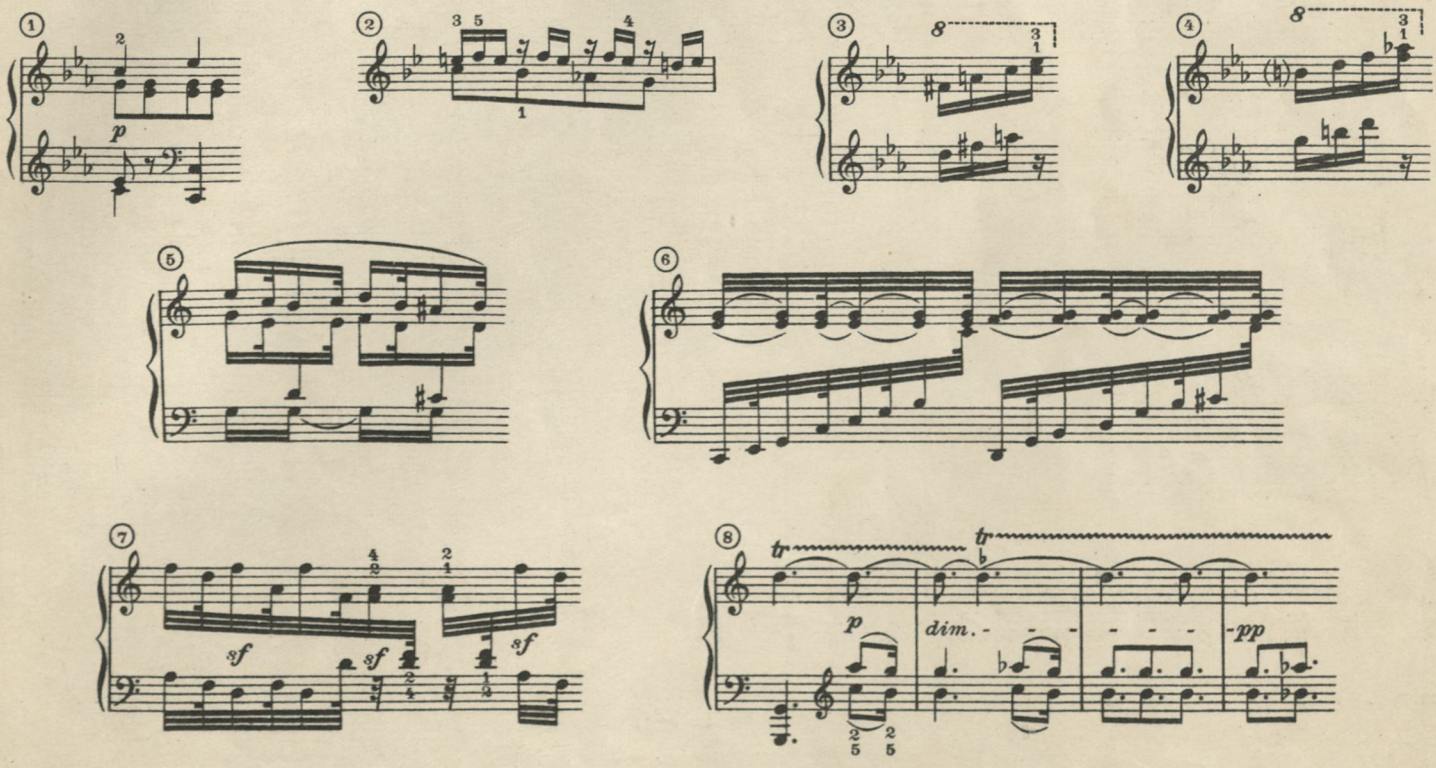


Sonate 32 Op. 111



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Joseph Haydn gewidmet

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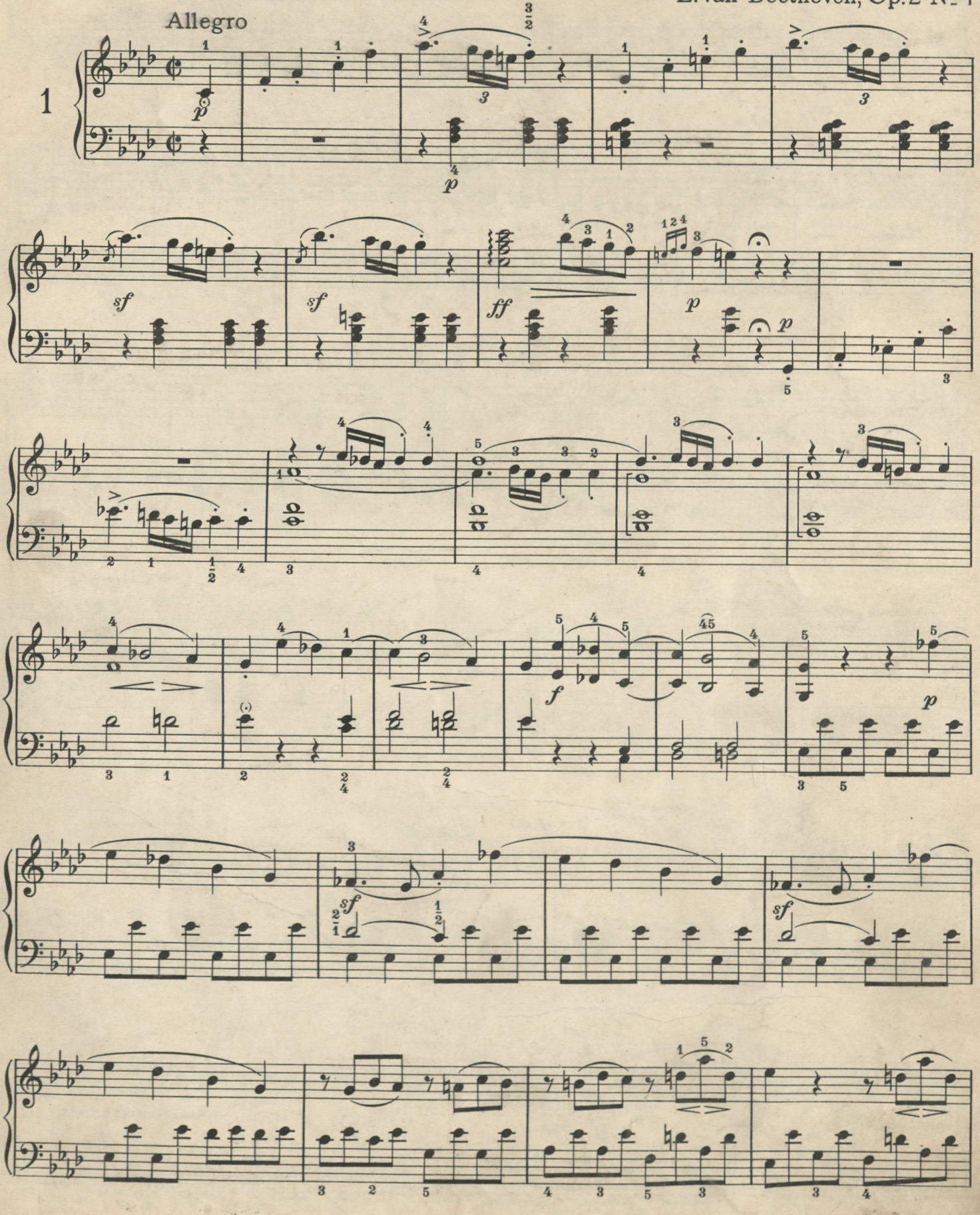

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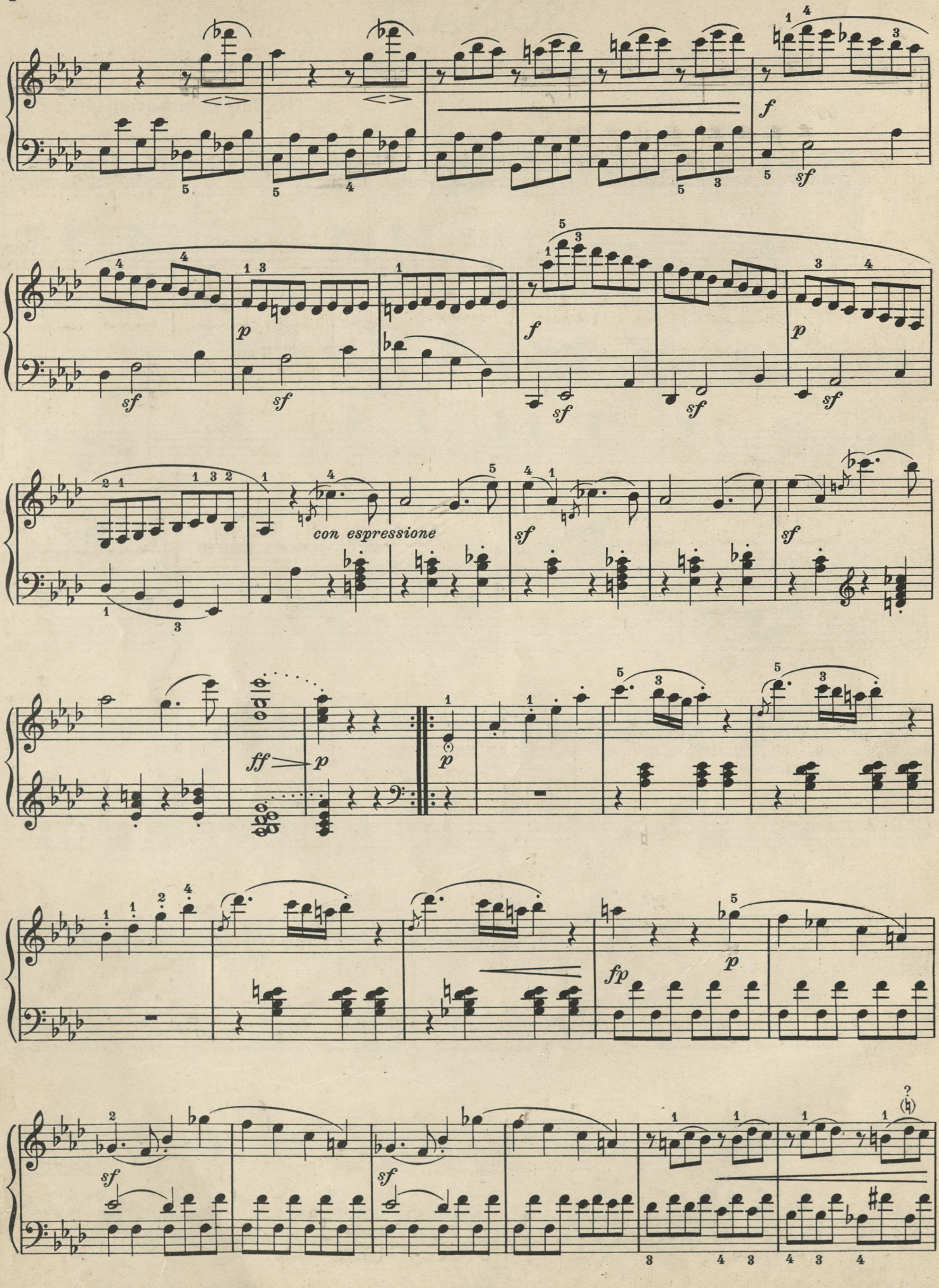
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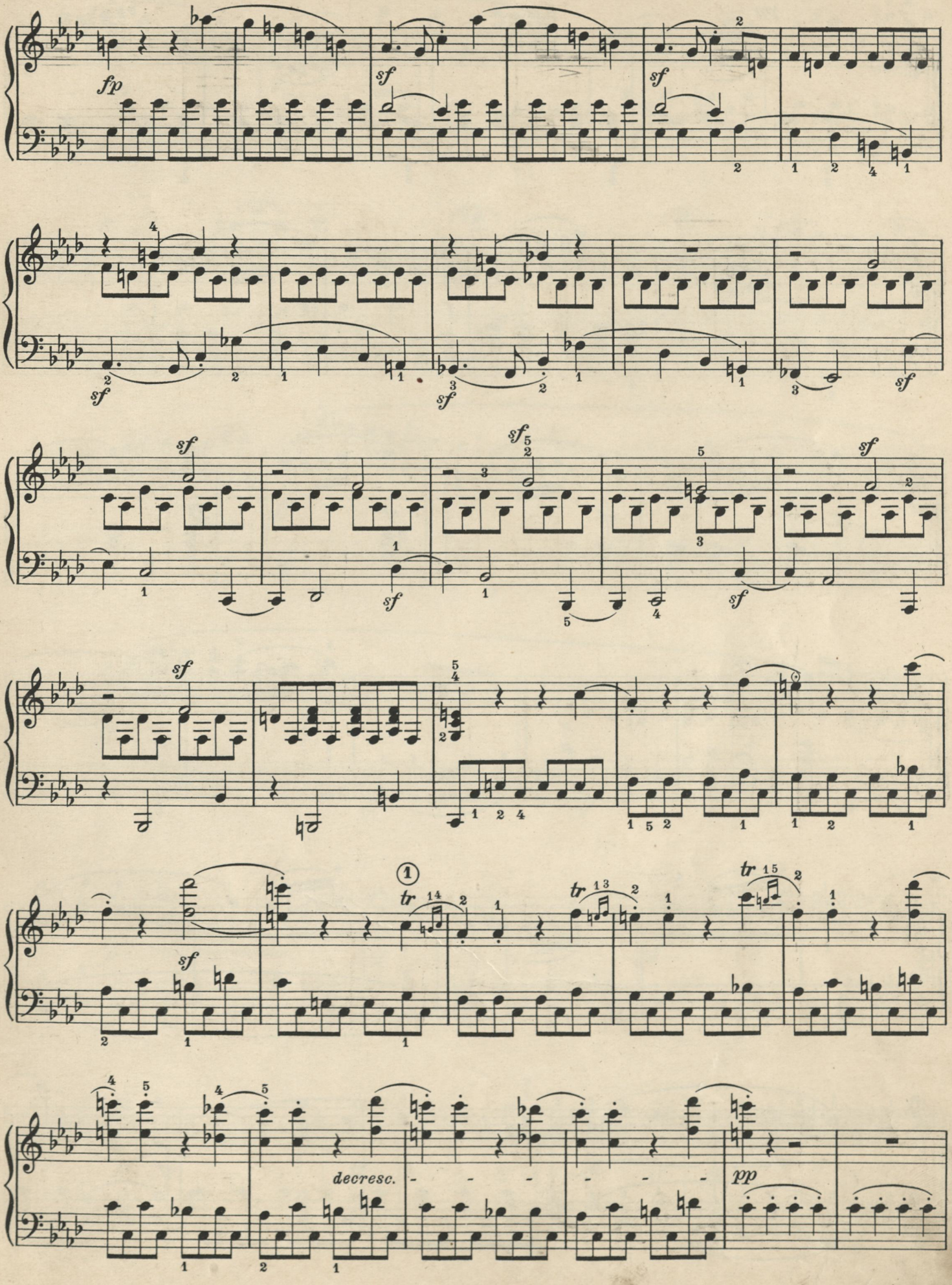
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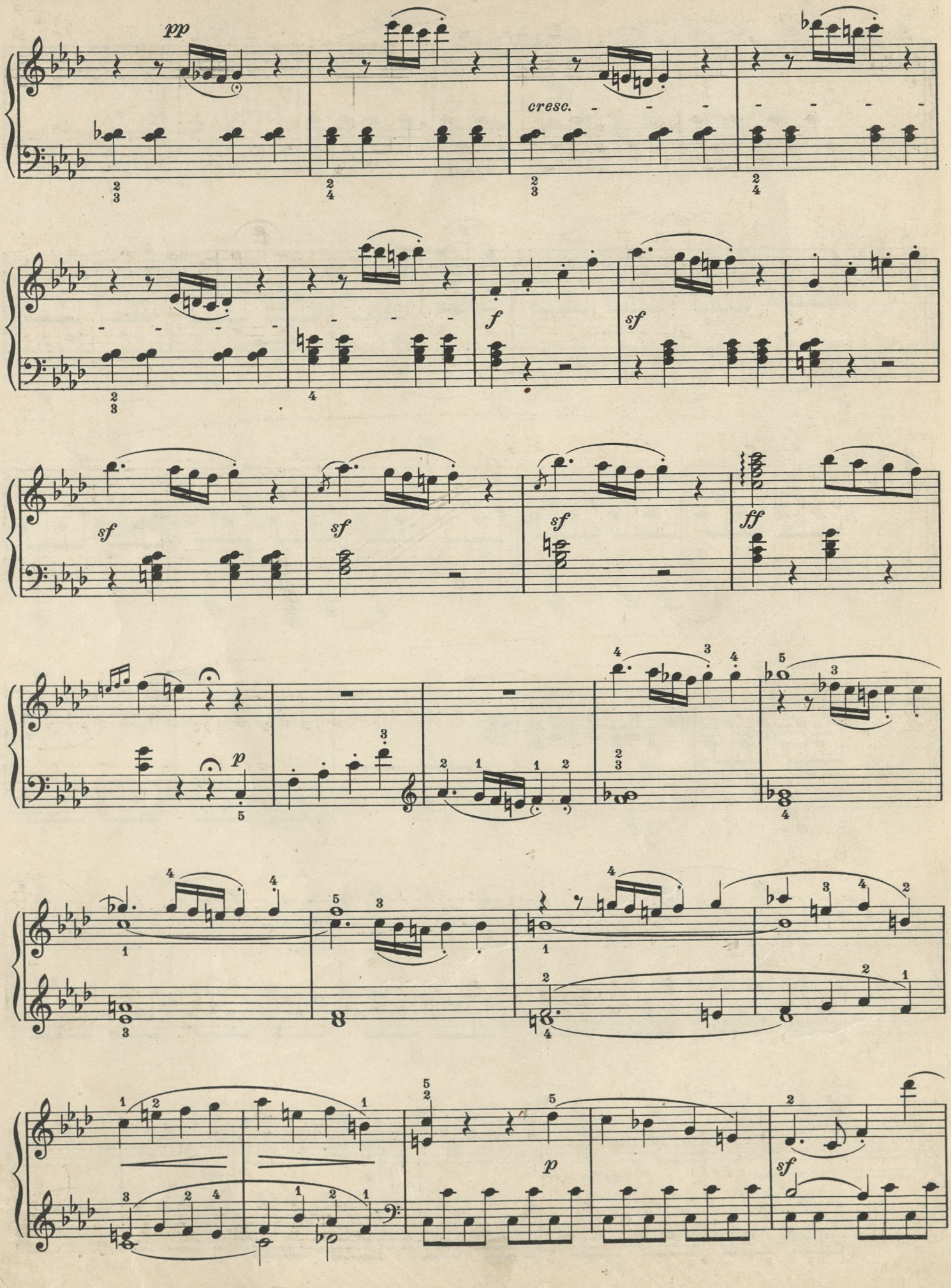
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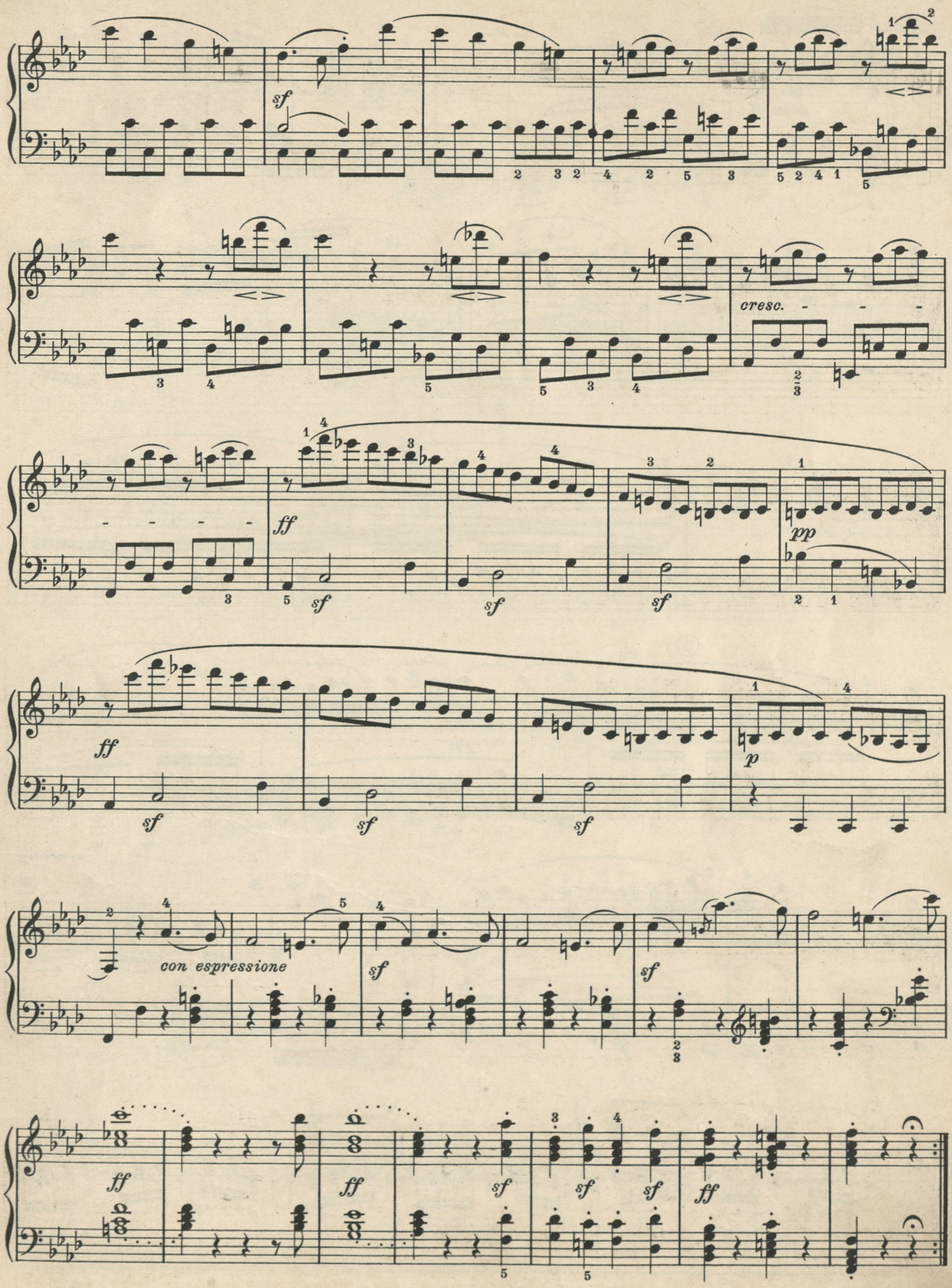
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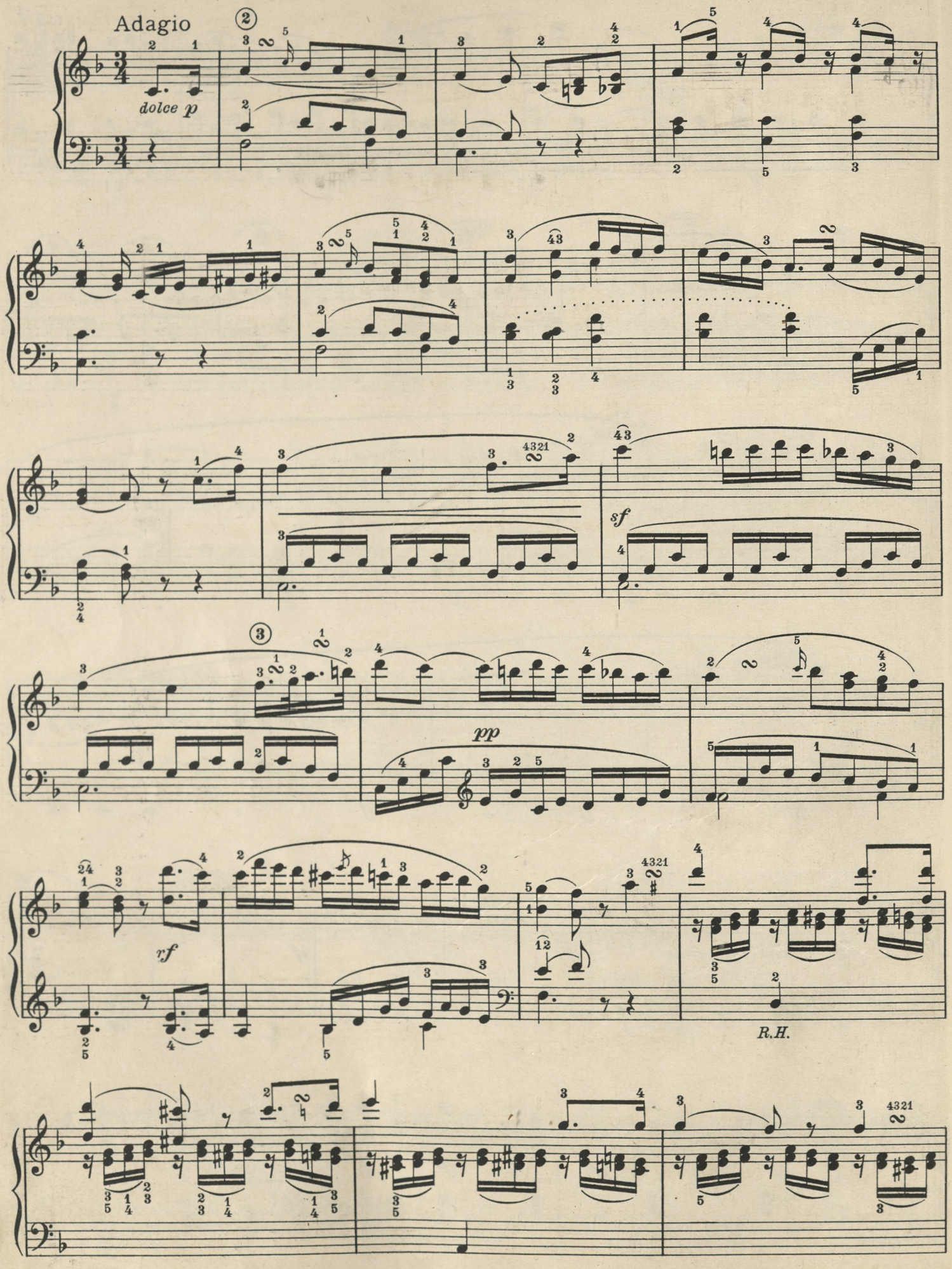
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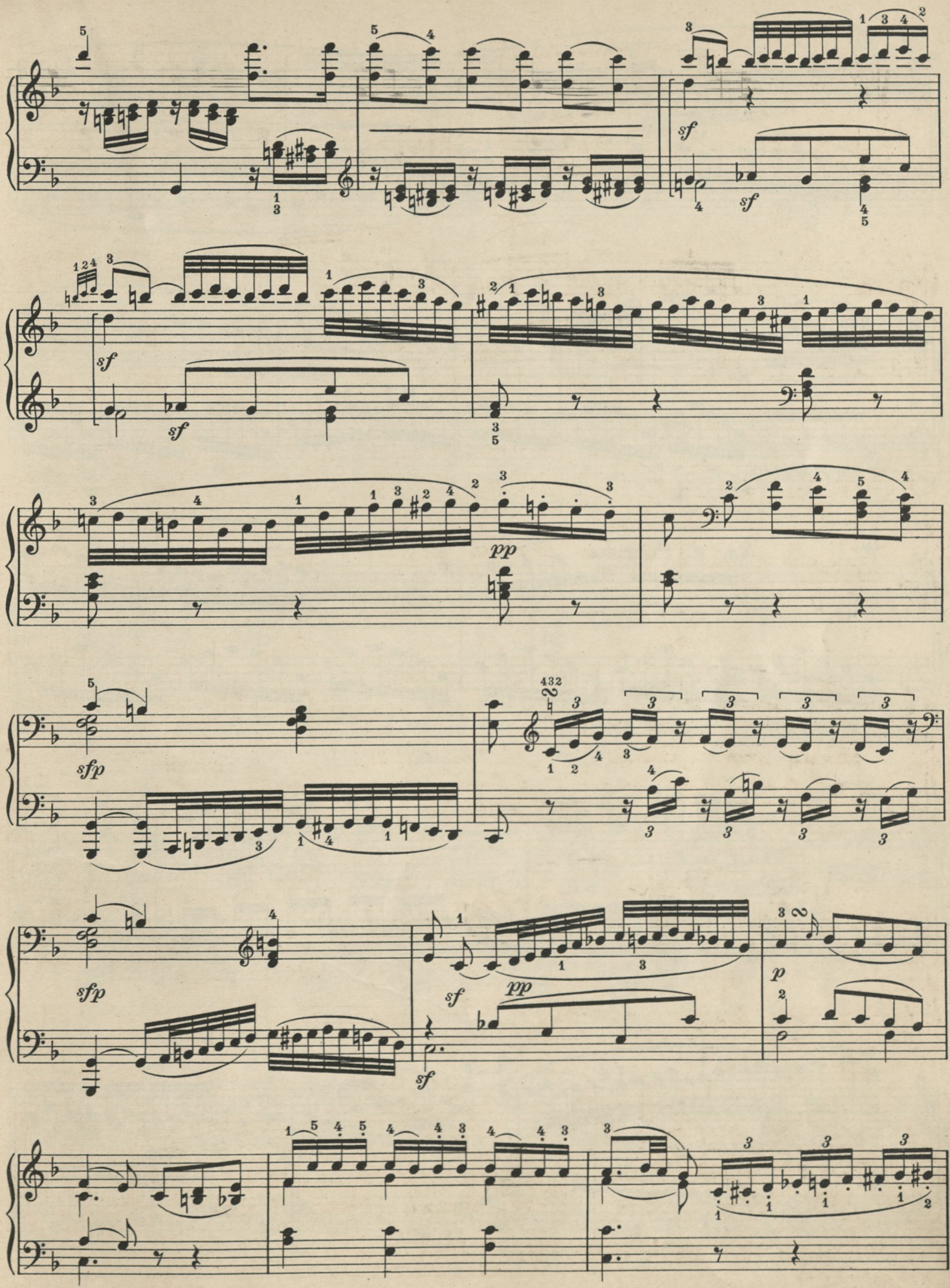
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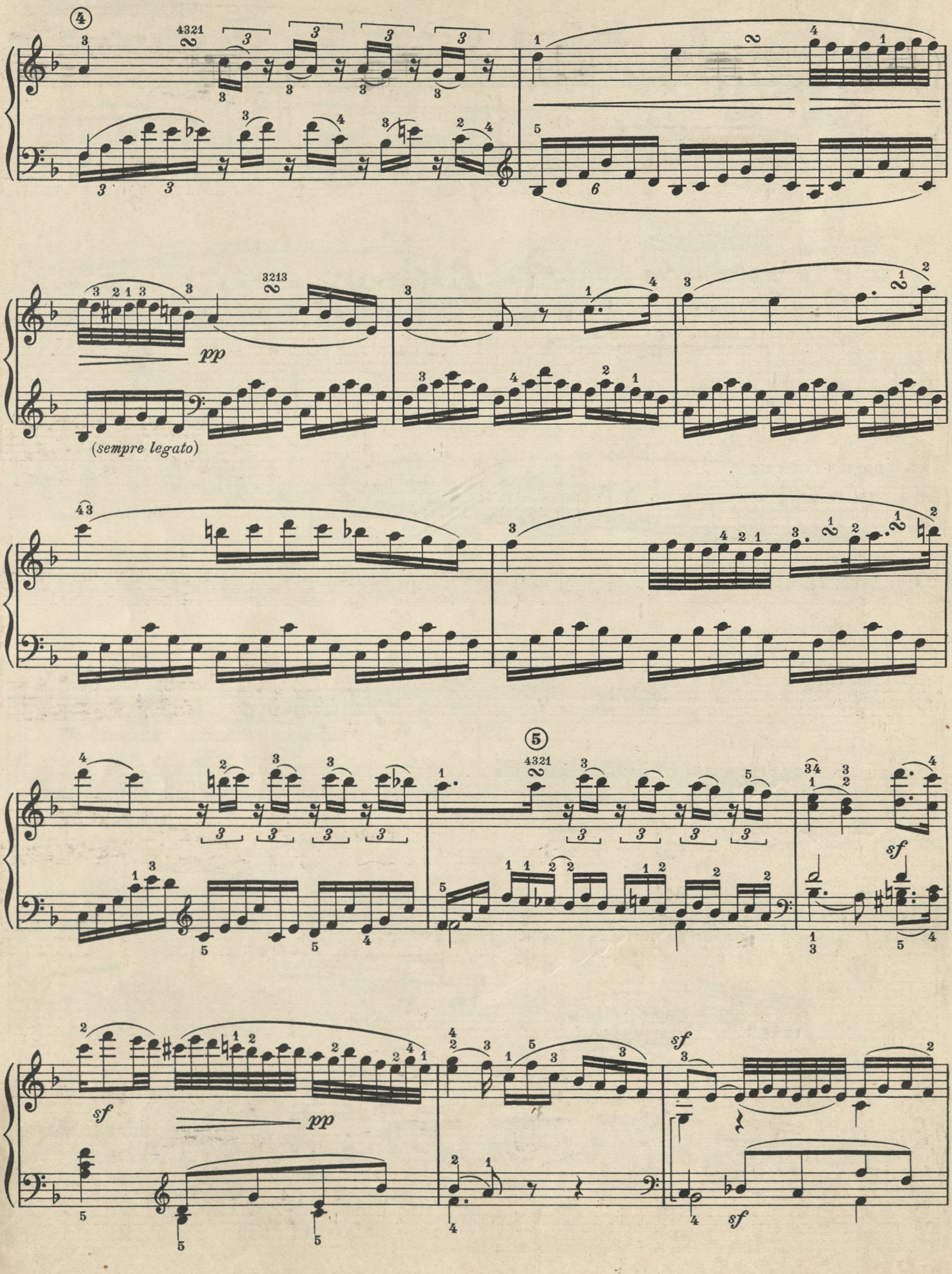
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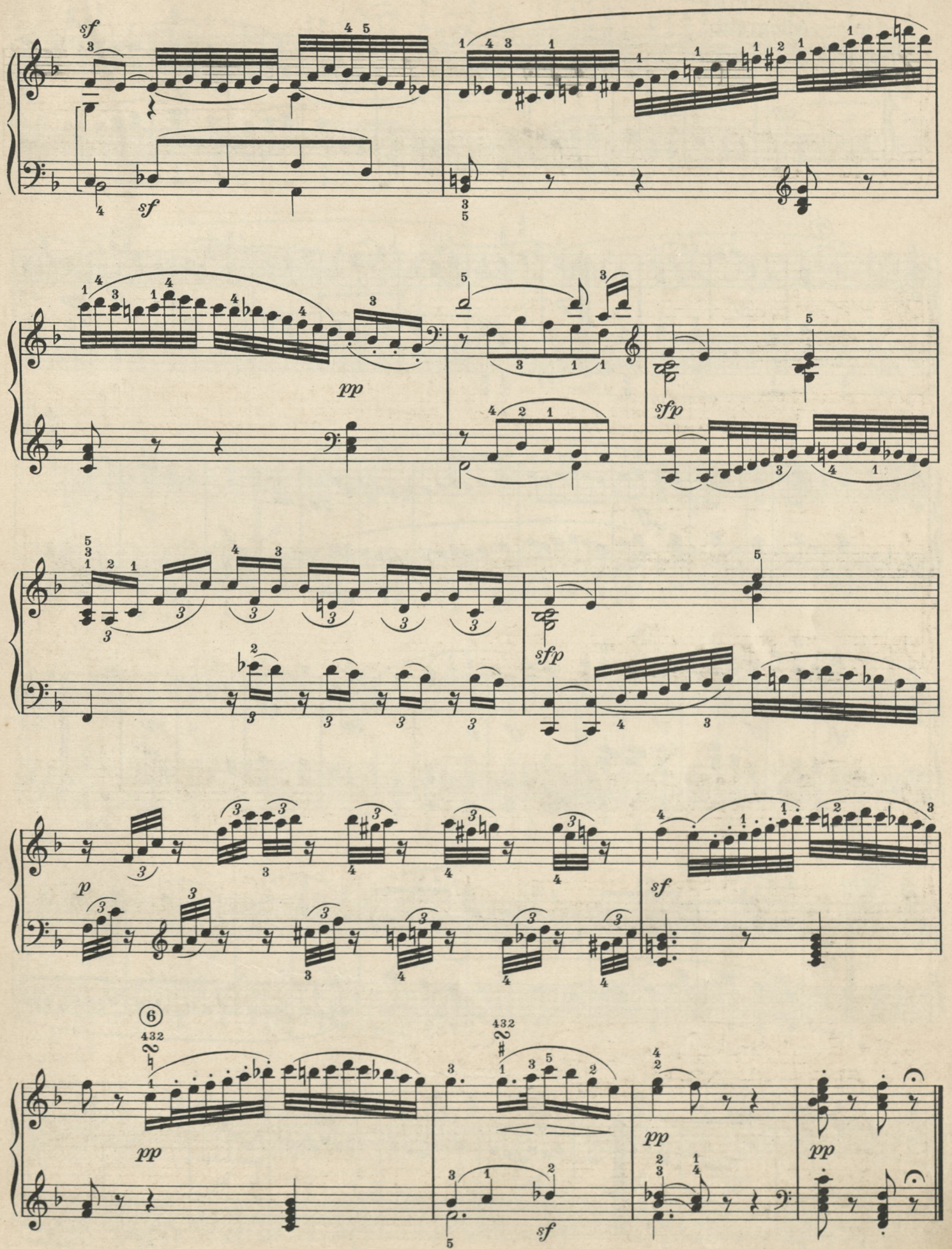
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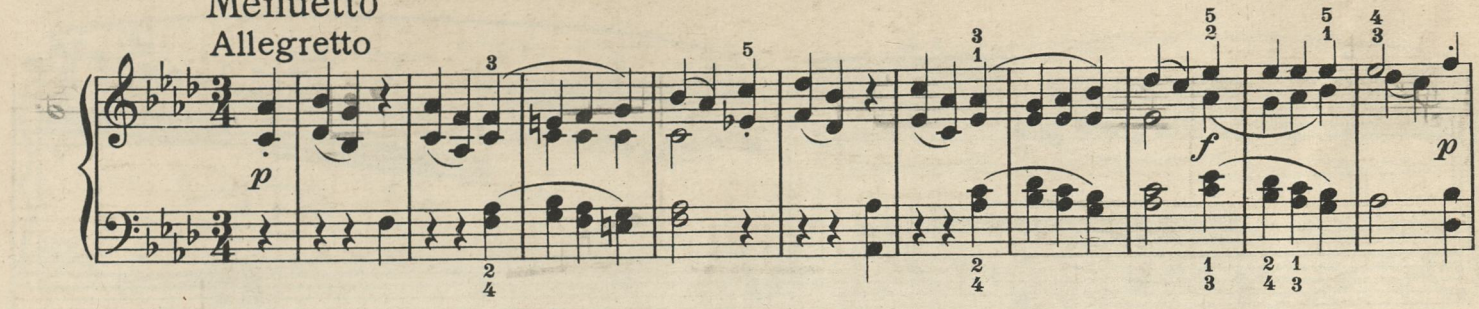

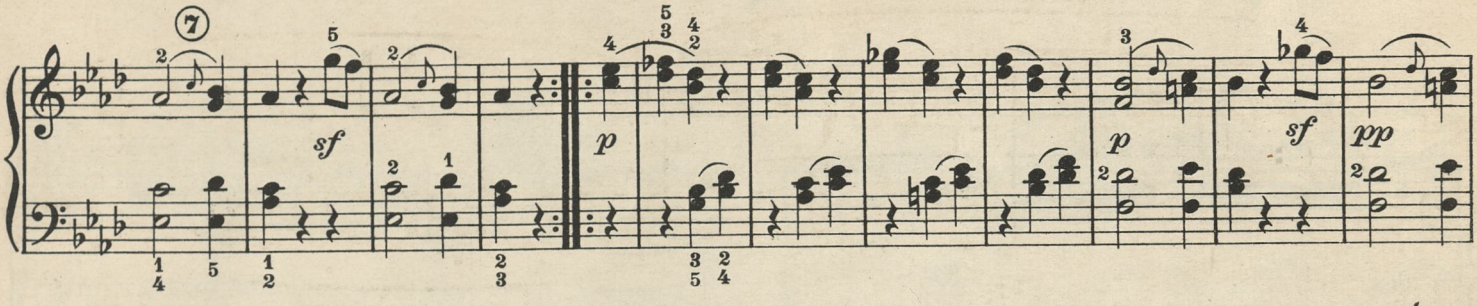

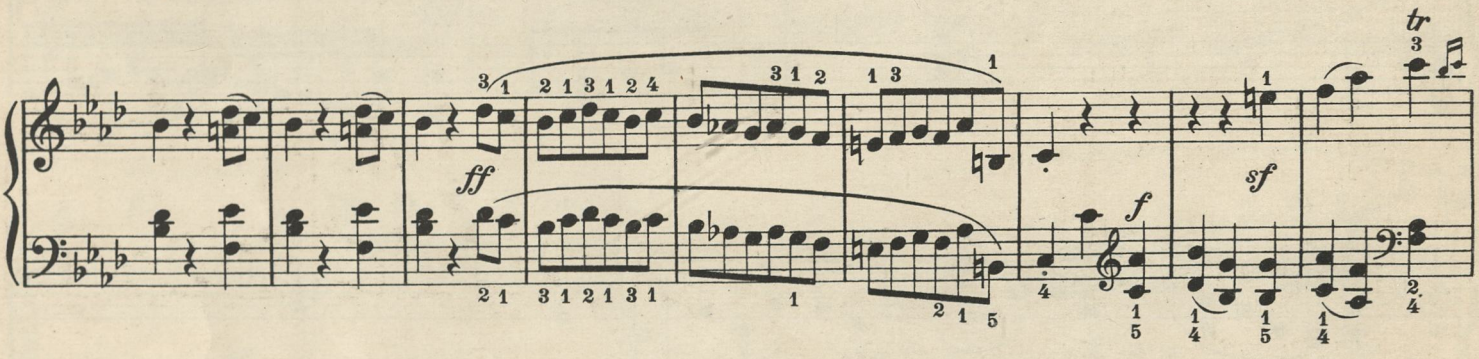

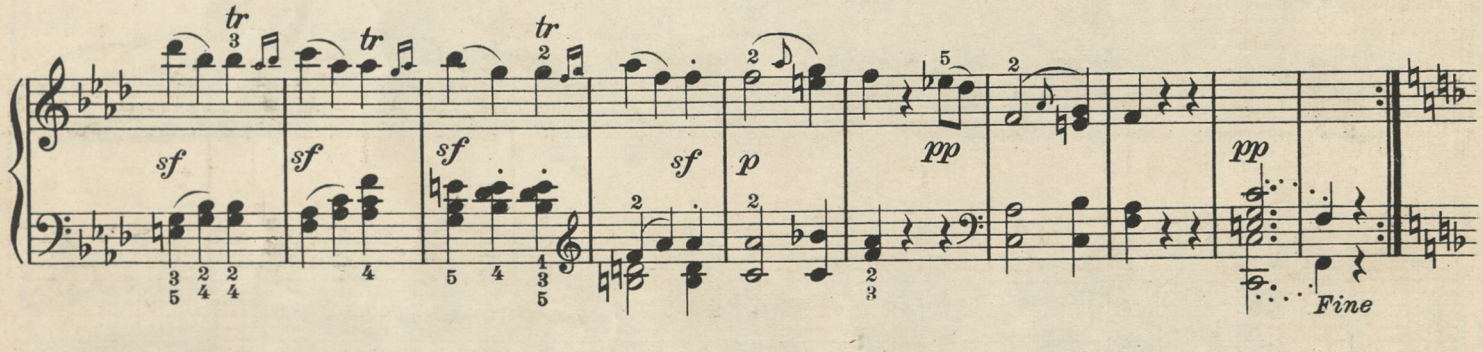

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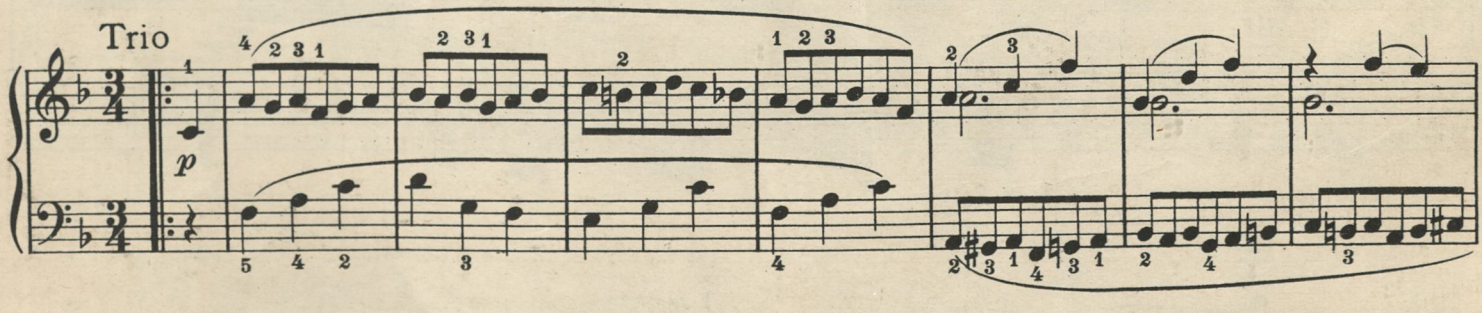

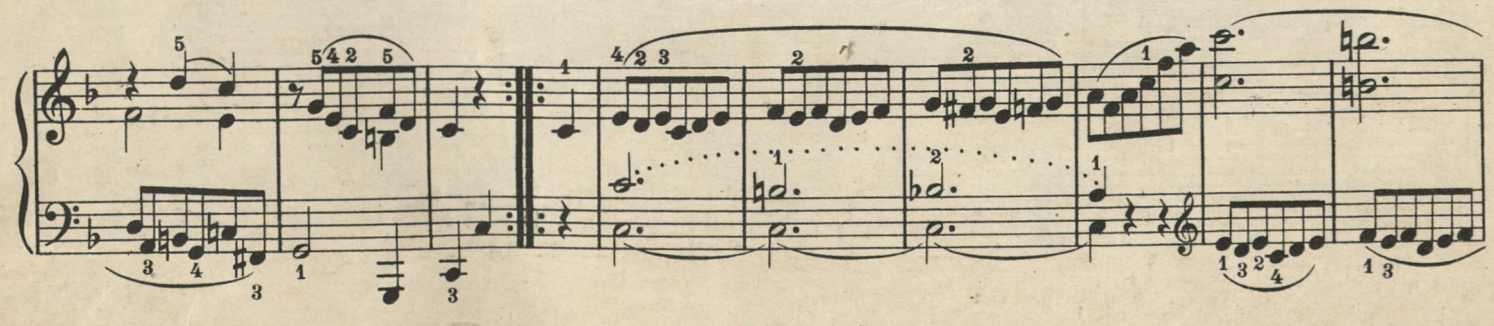

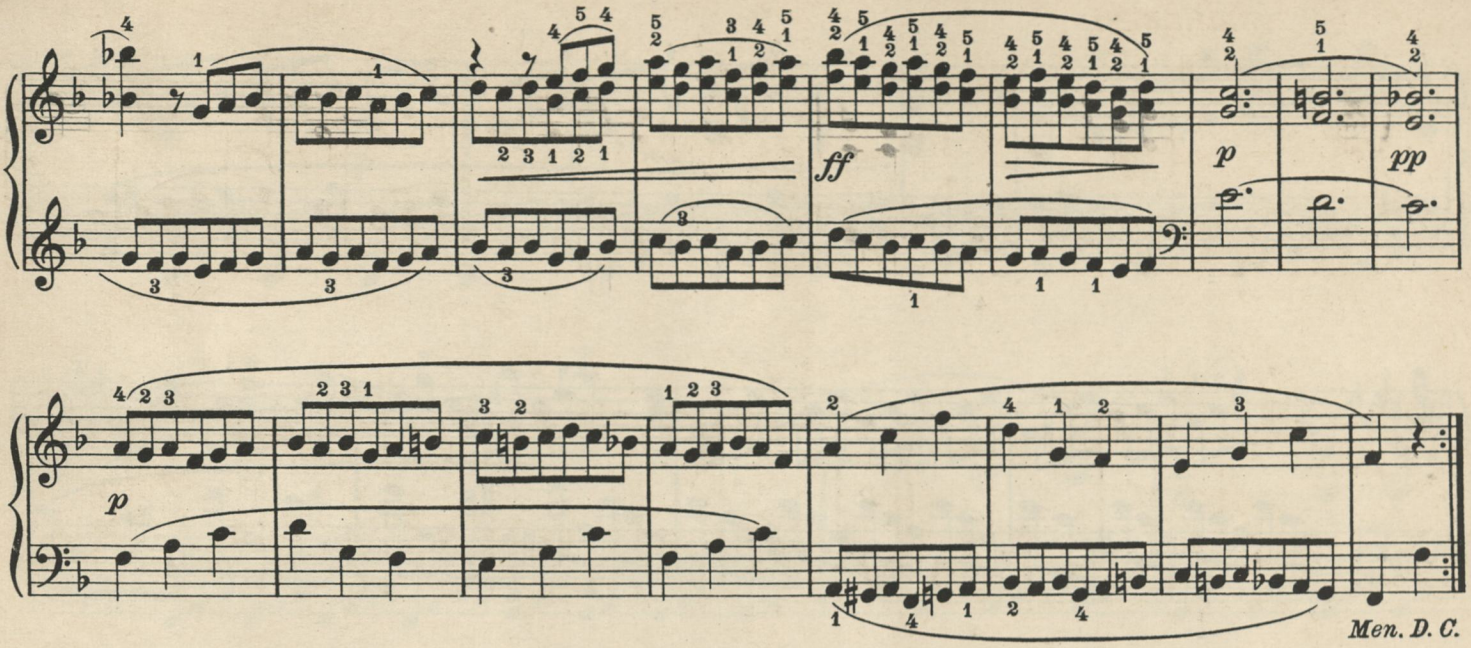
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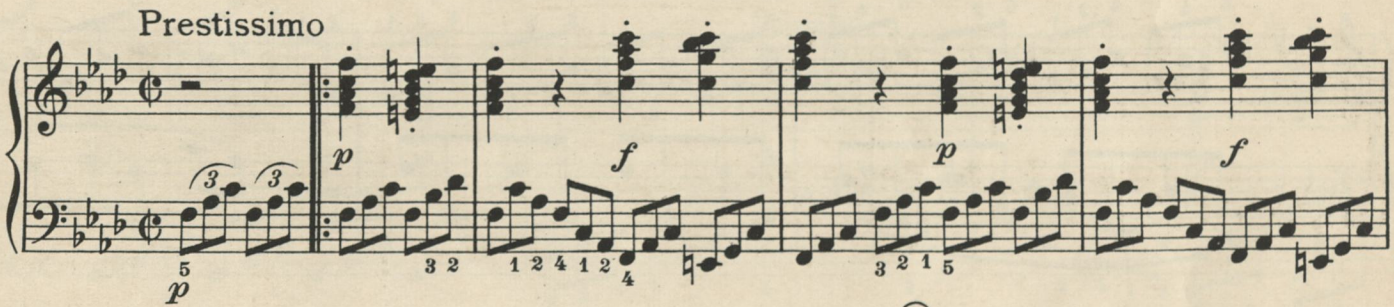
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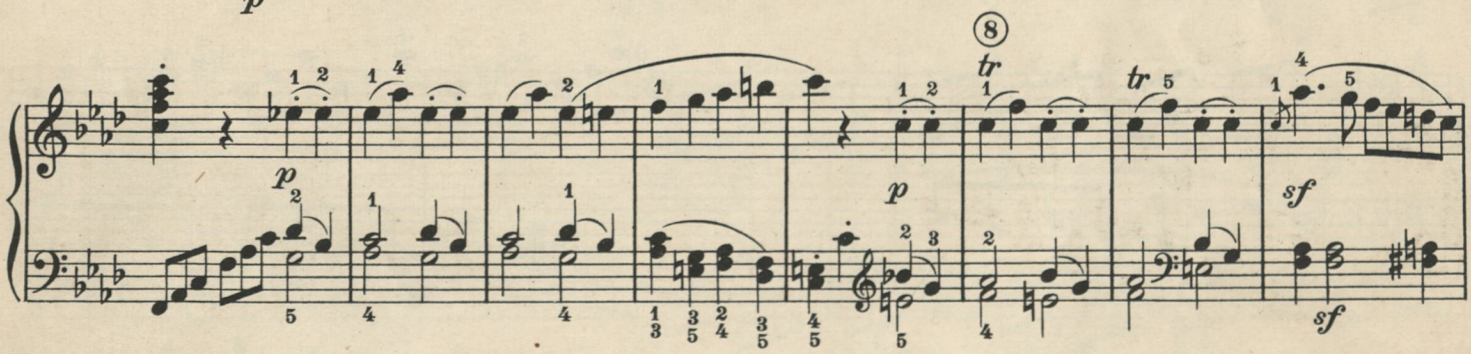
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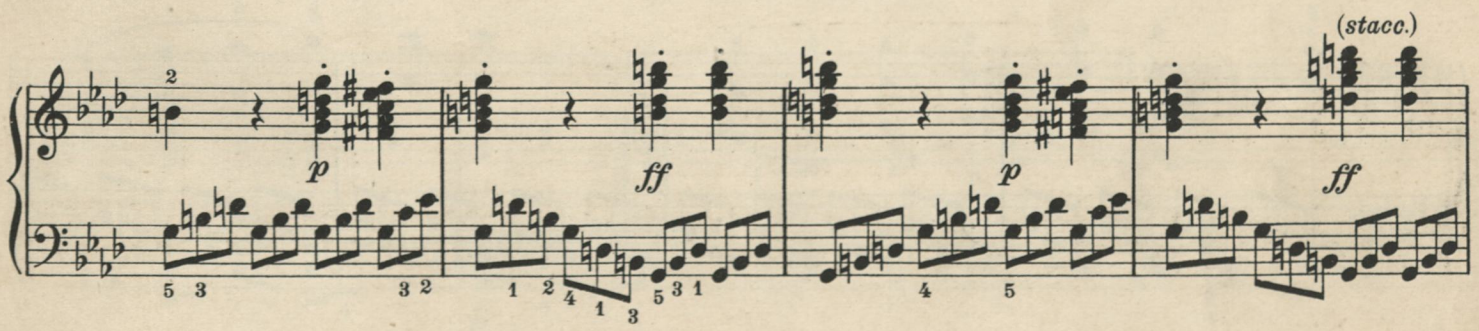
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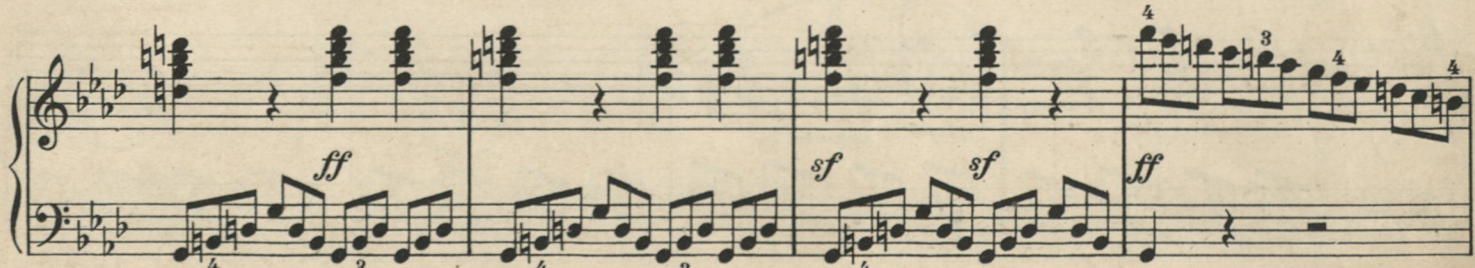
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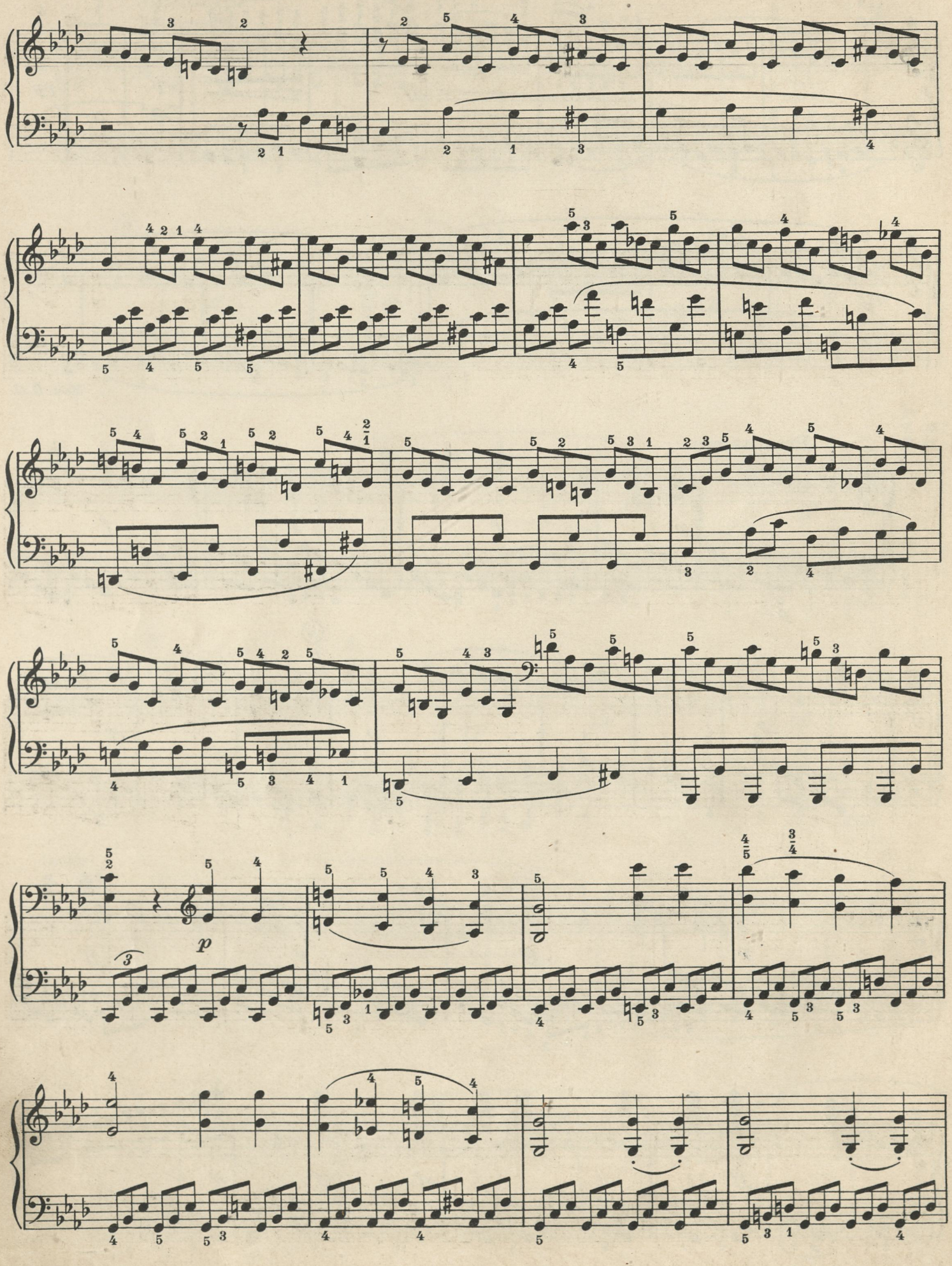
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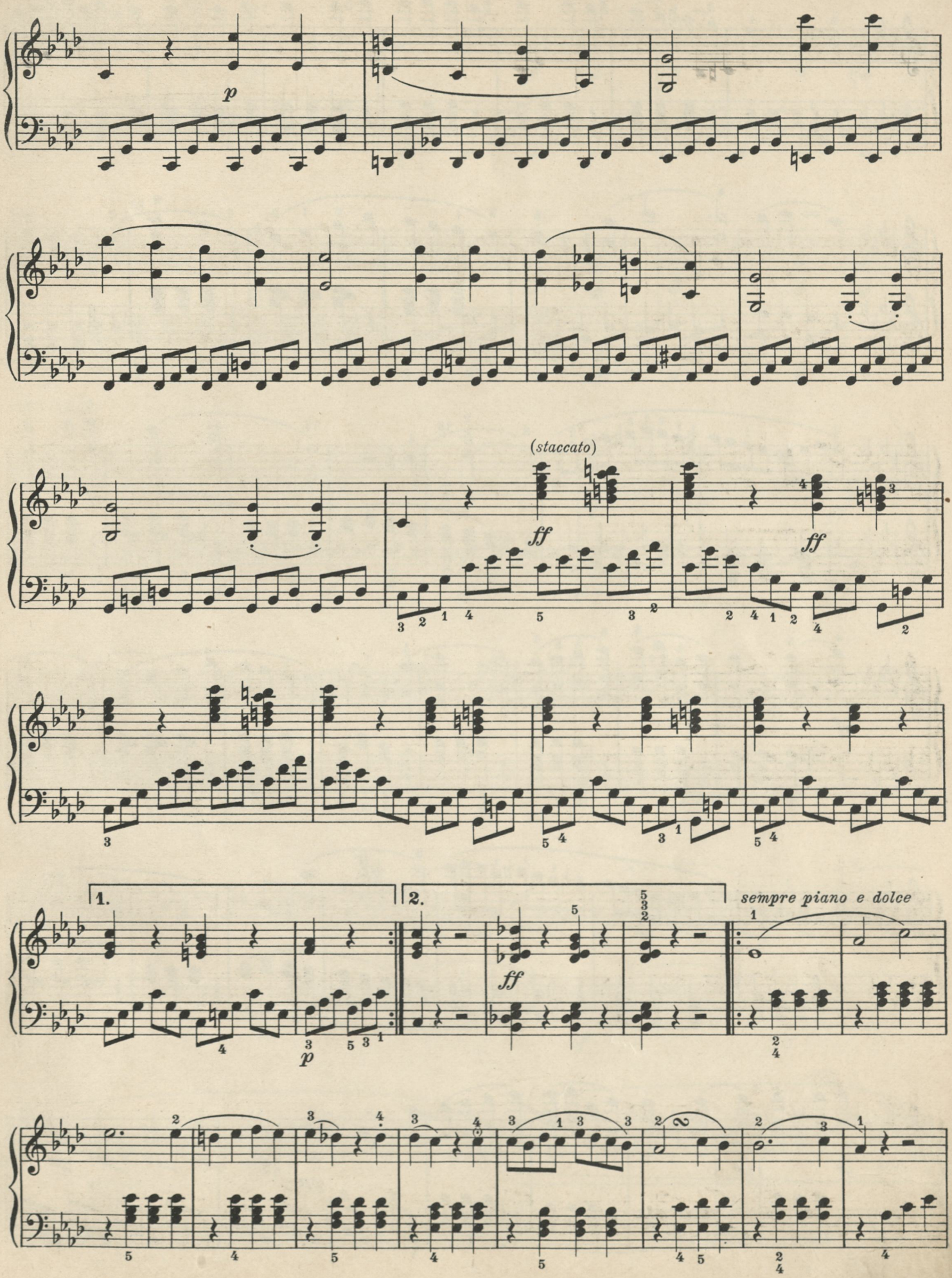
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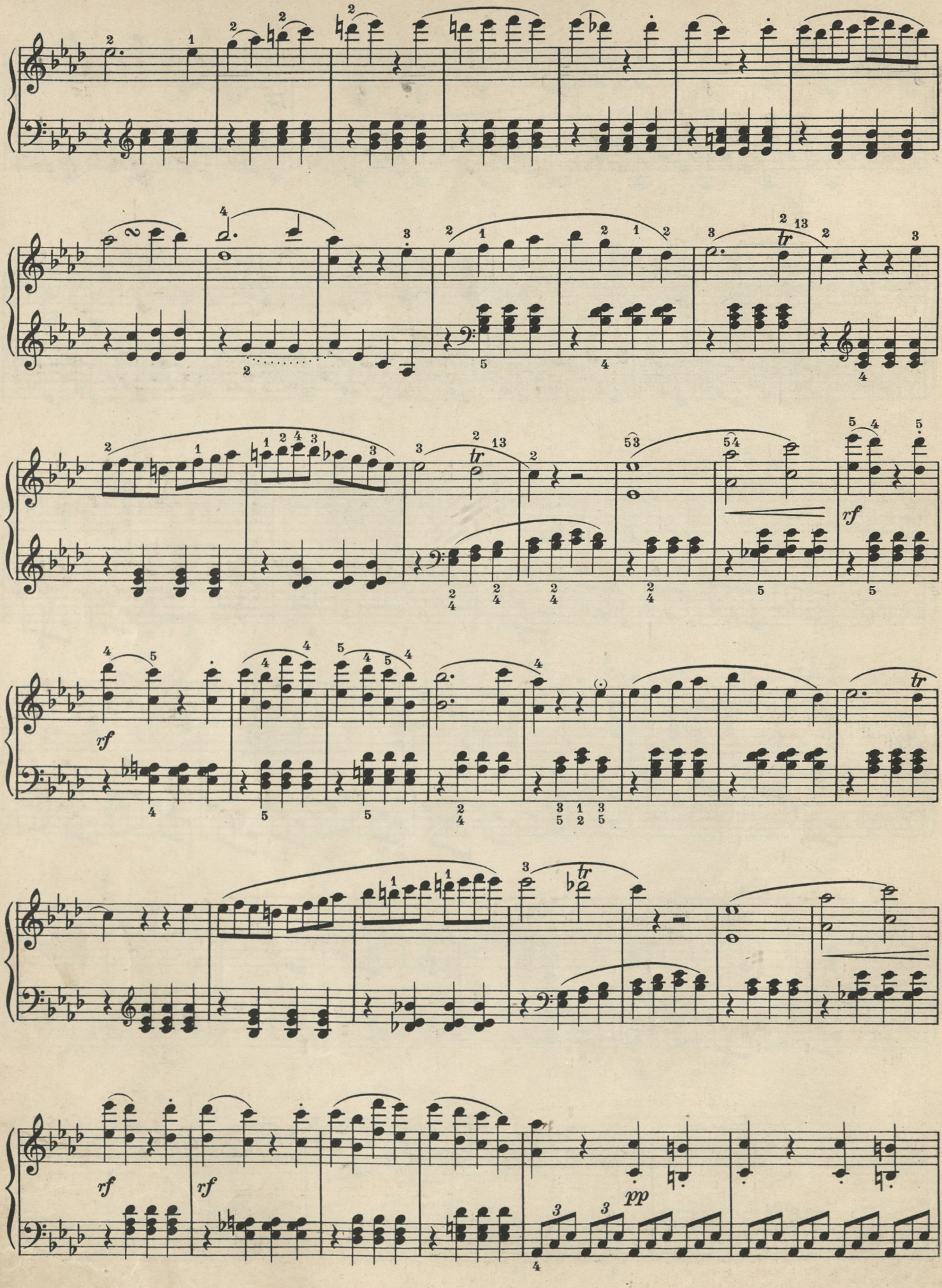
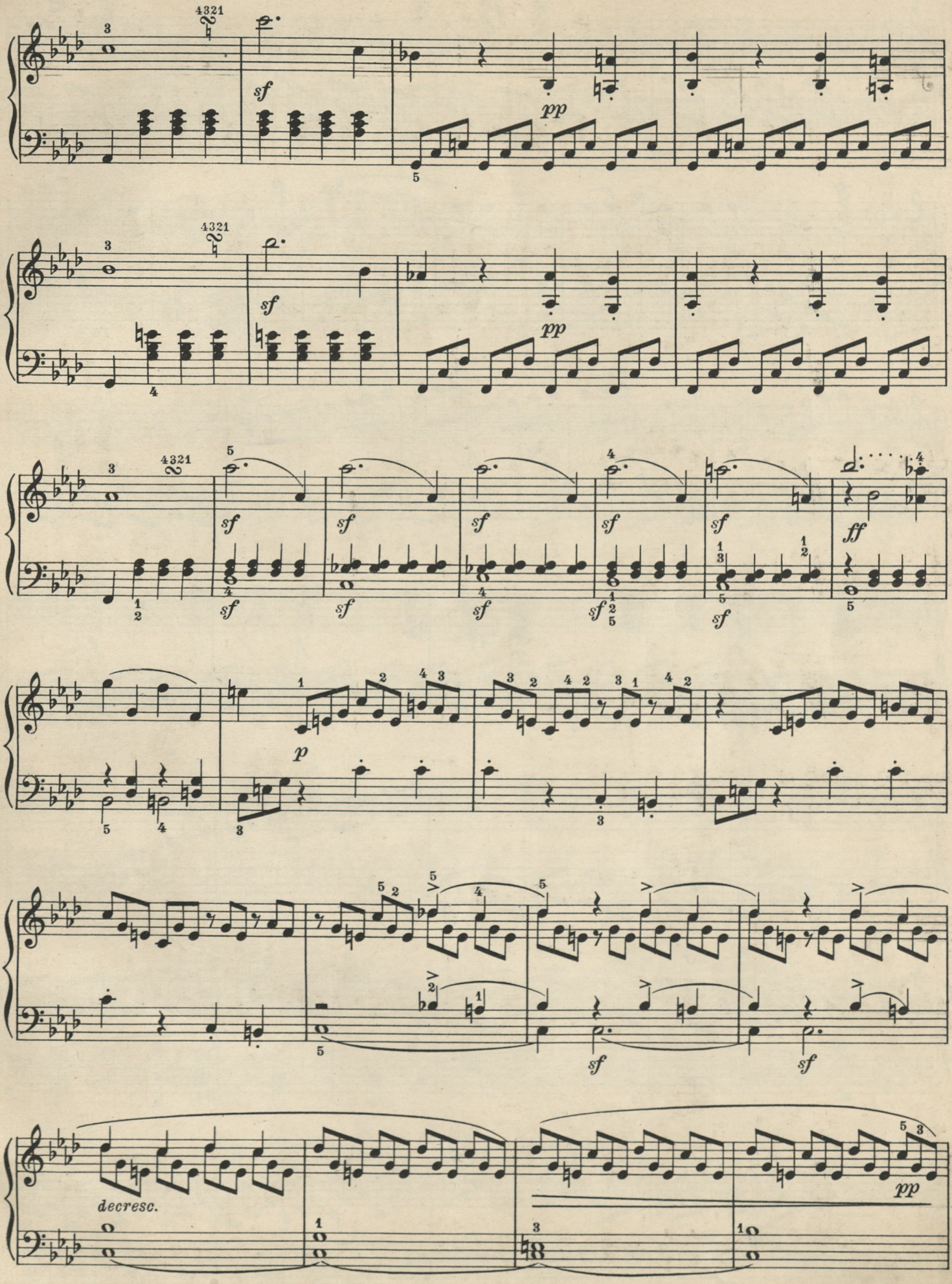
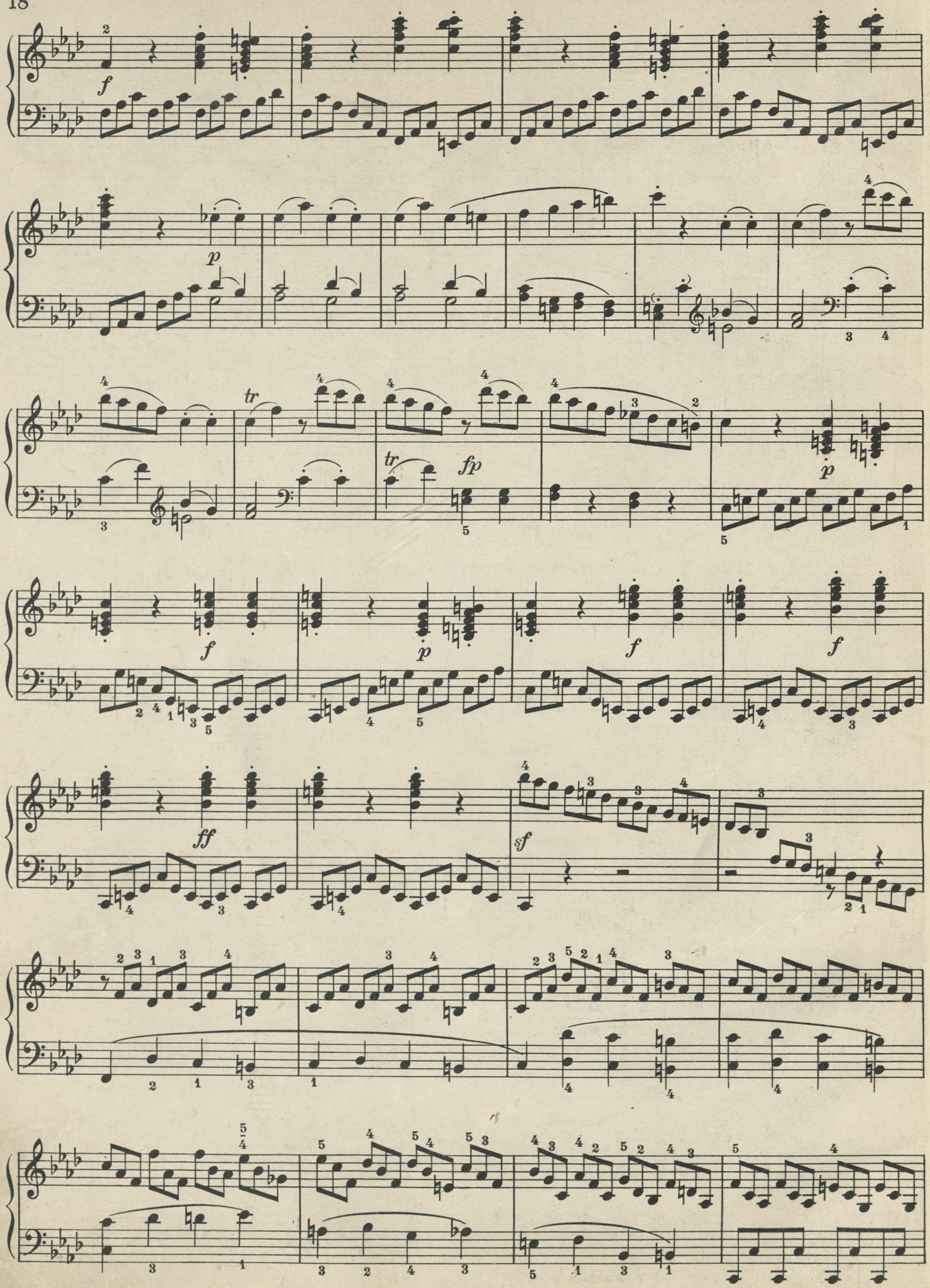
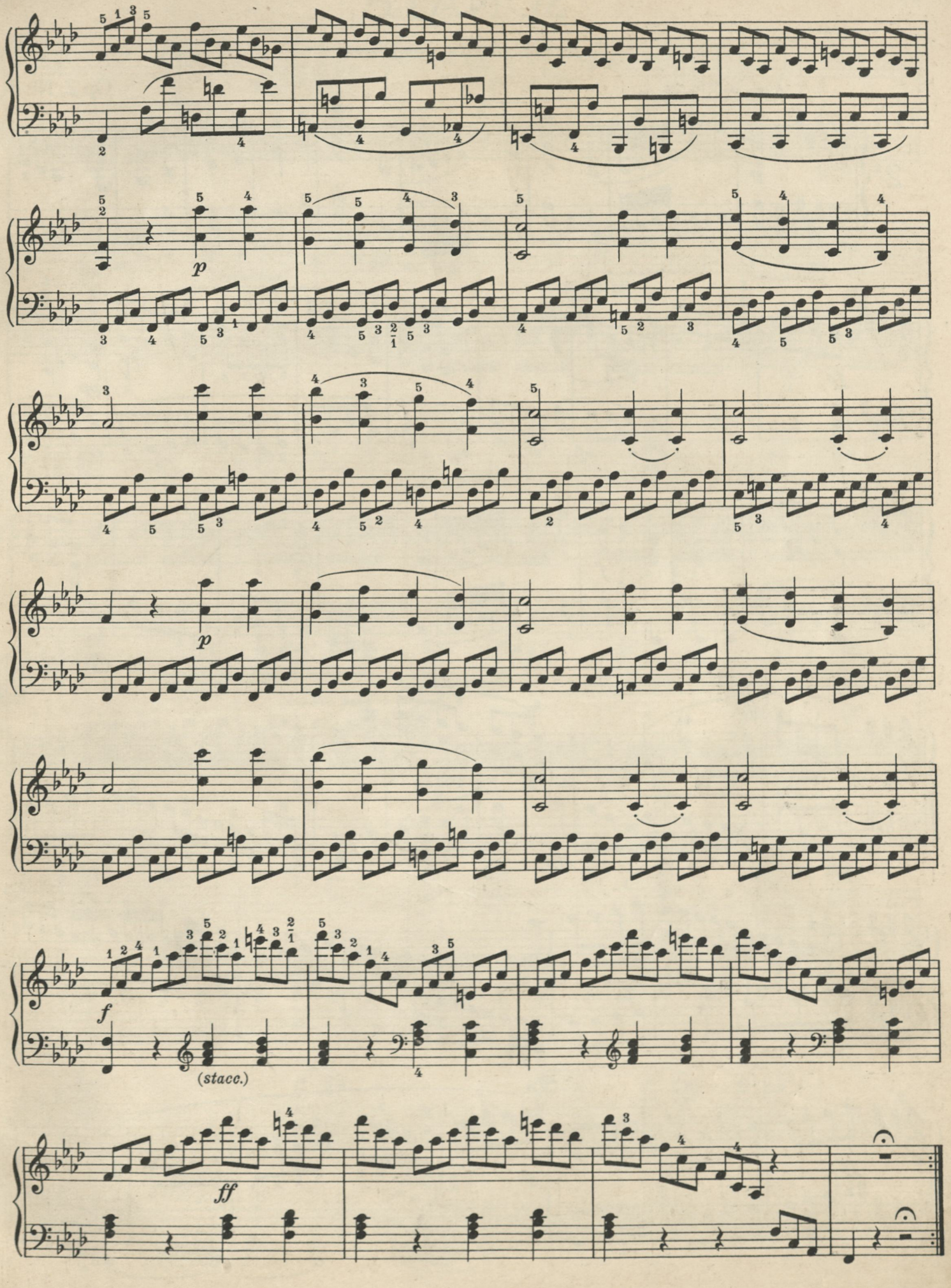
2.
ff
p
sempre piano e dolce


rf
rf
rf
rf
pp


4321
sf
pp
4321
sf
pp
4321
sf
sf
sf
sf
sf
sf
ff
p
decresc.
pp


f
p
tr
fp
p
f
p
f
f
ff
sf

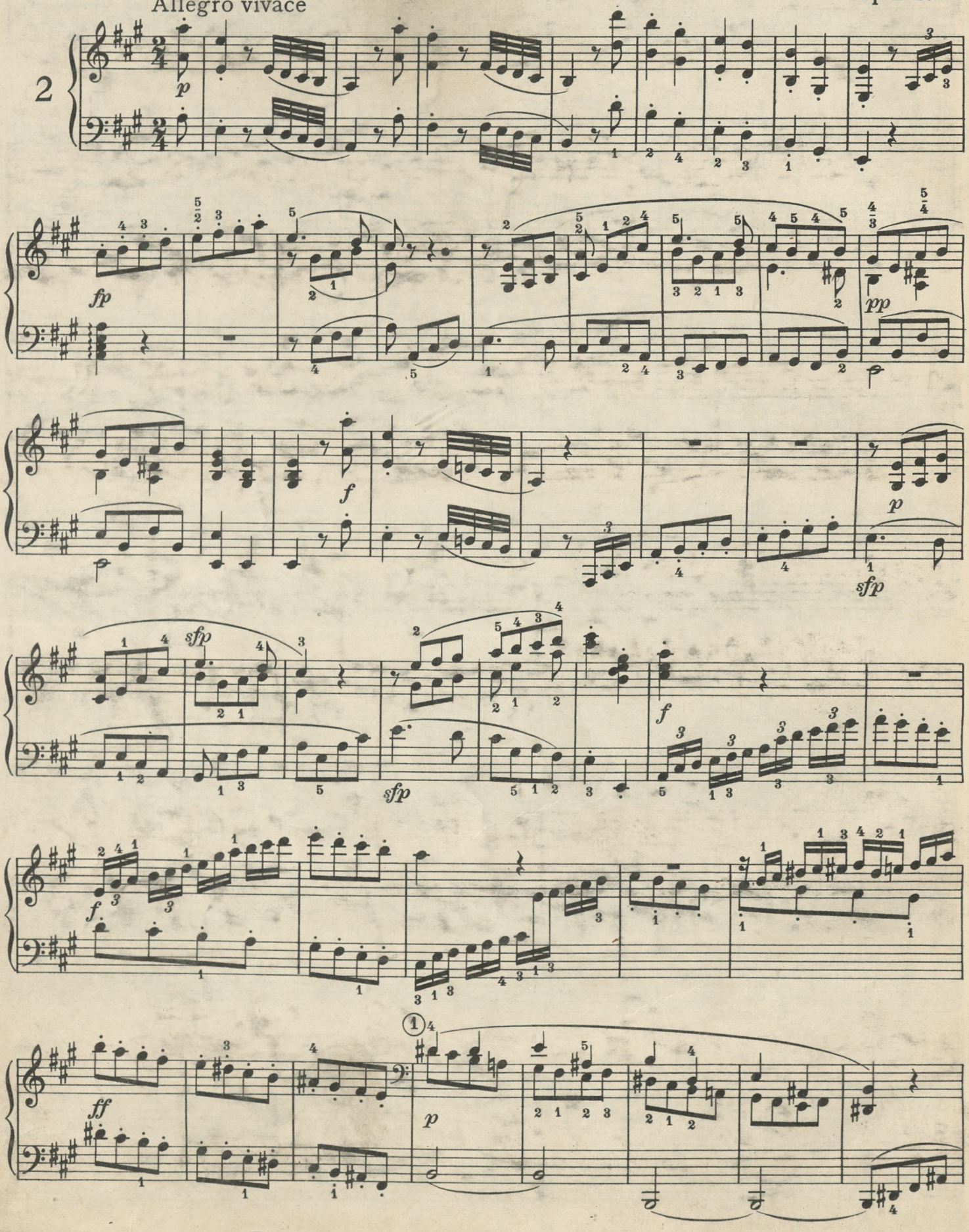

p
p
f
(stacc.)
ff

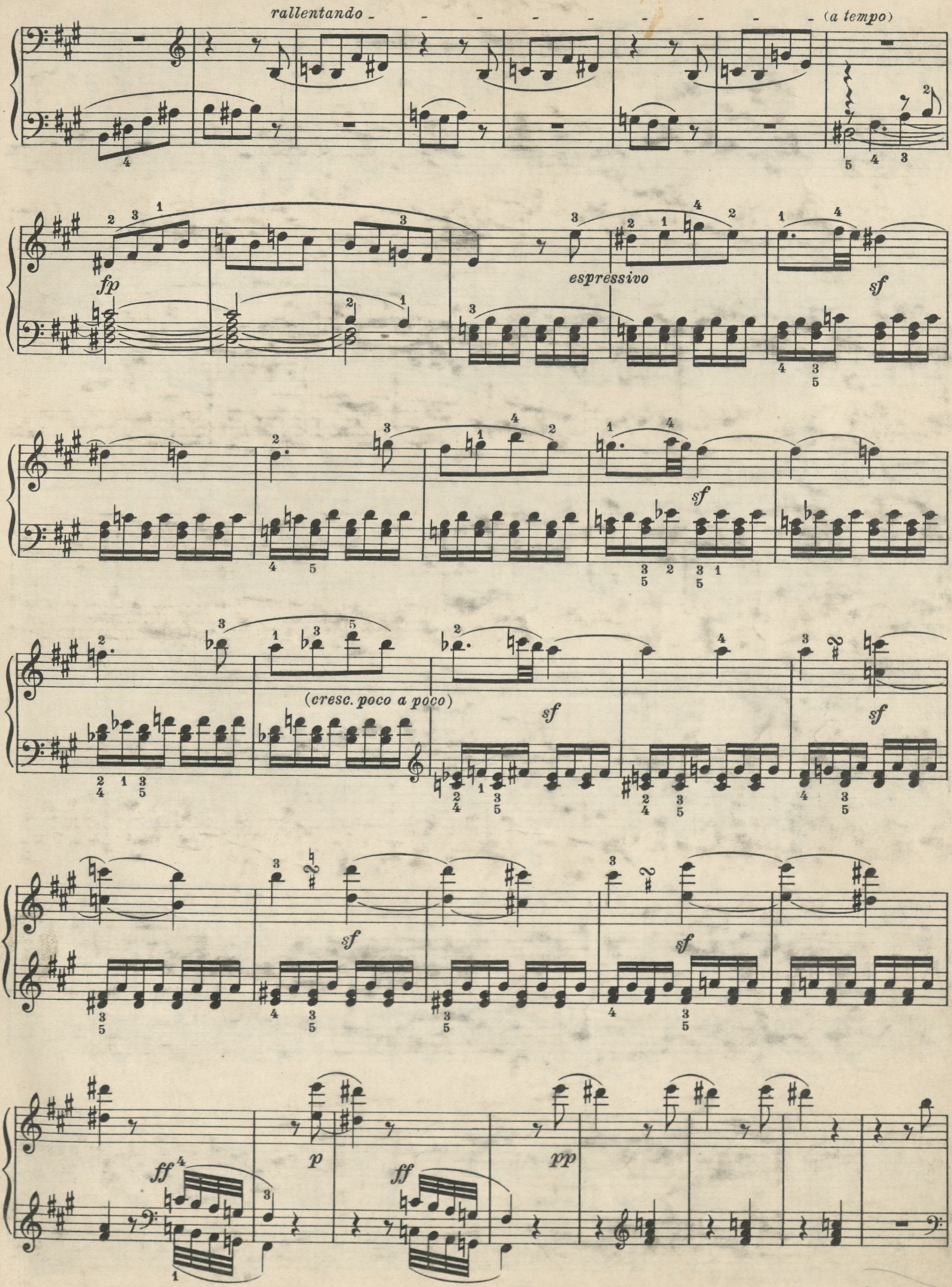
SONATE

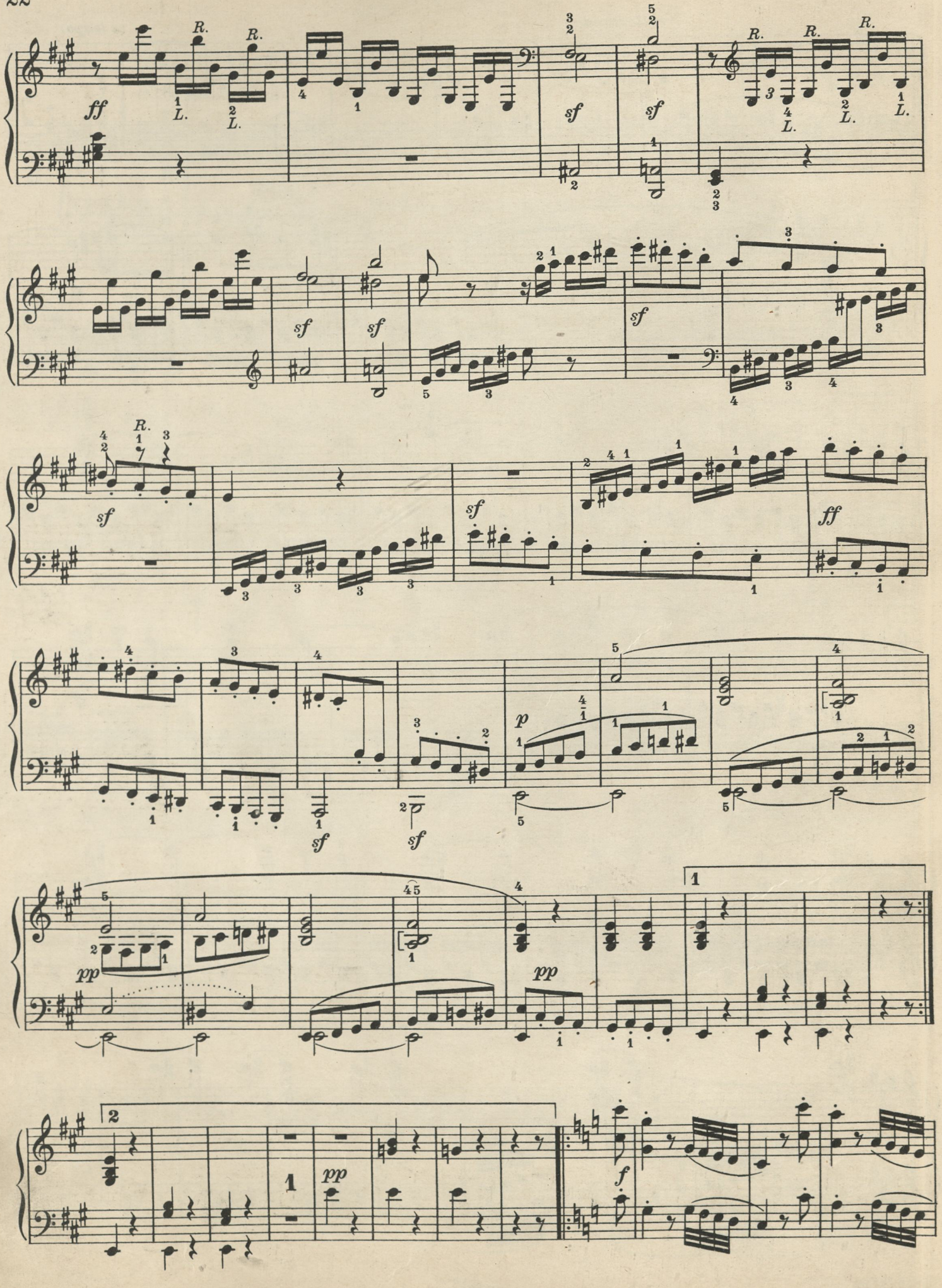
Joseph Haydn gewidmet

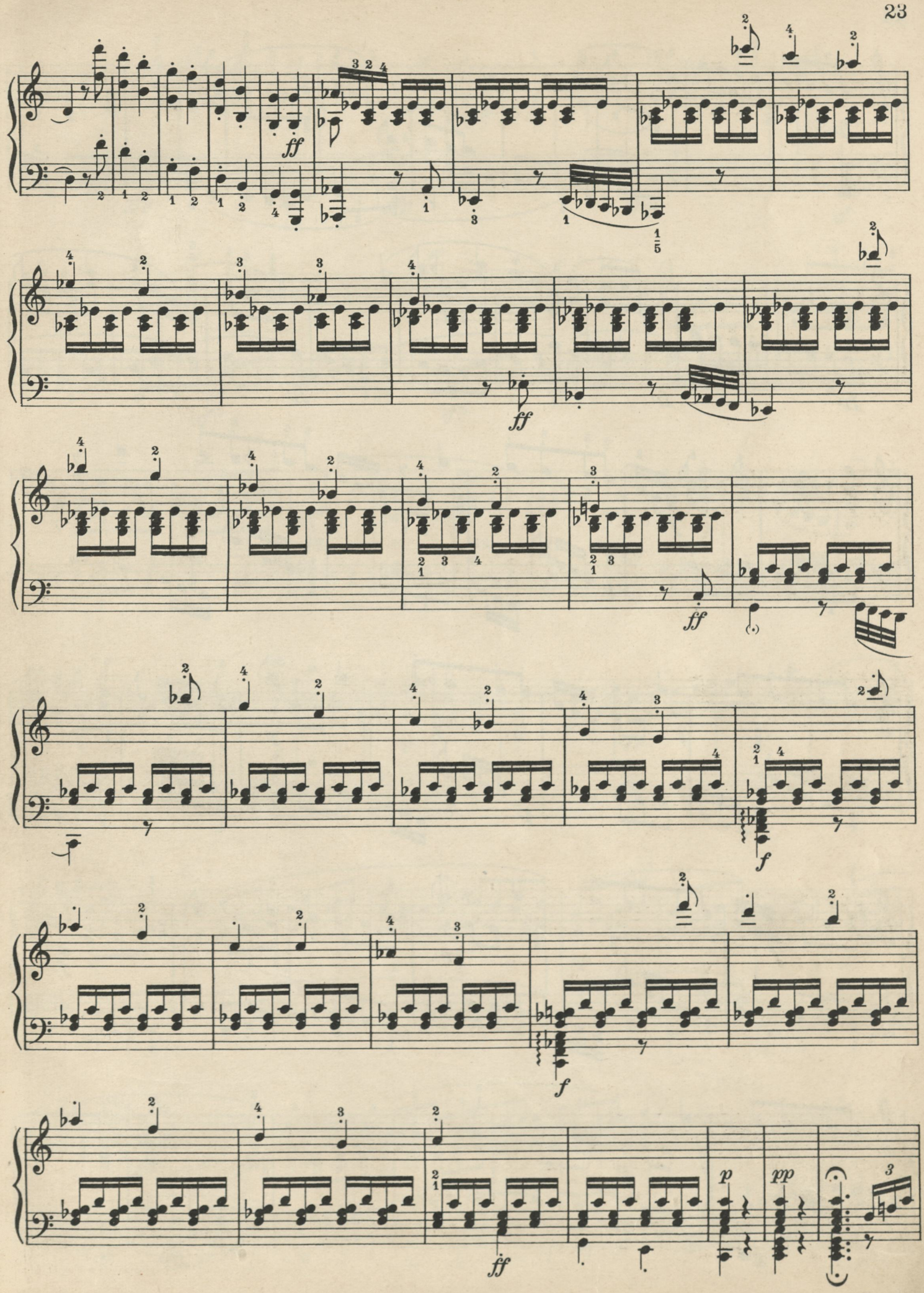
Op. 2 № 2

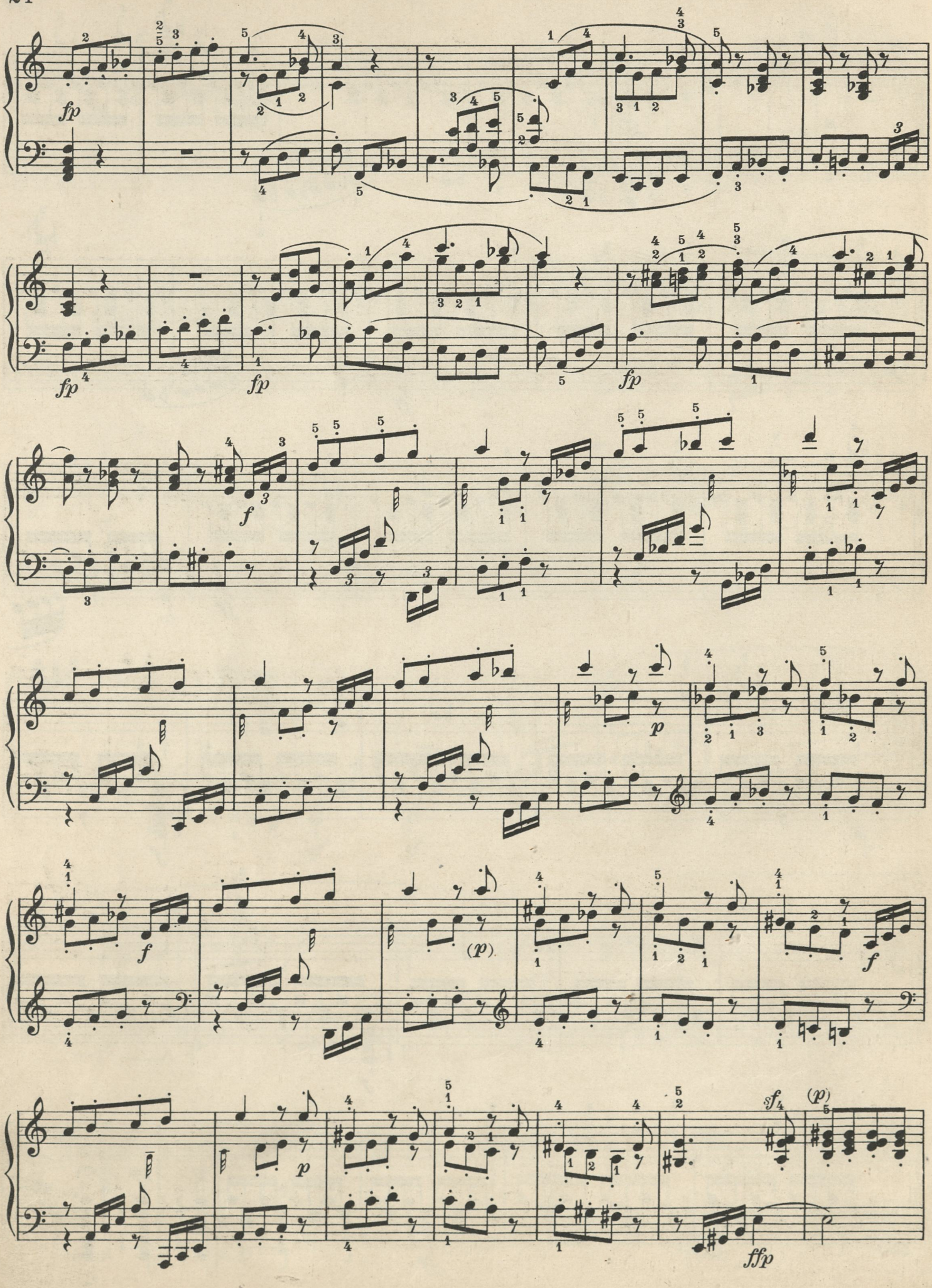
Allegro vivace

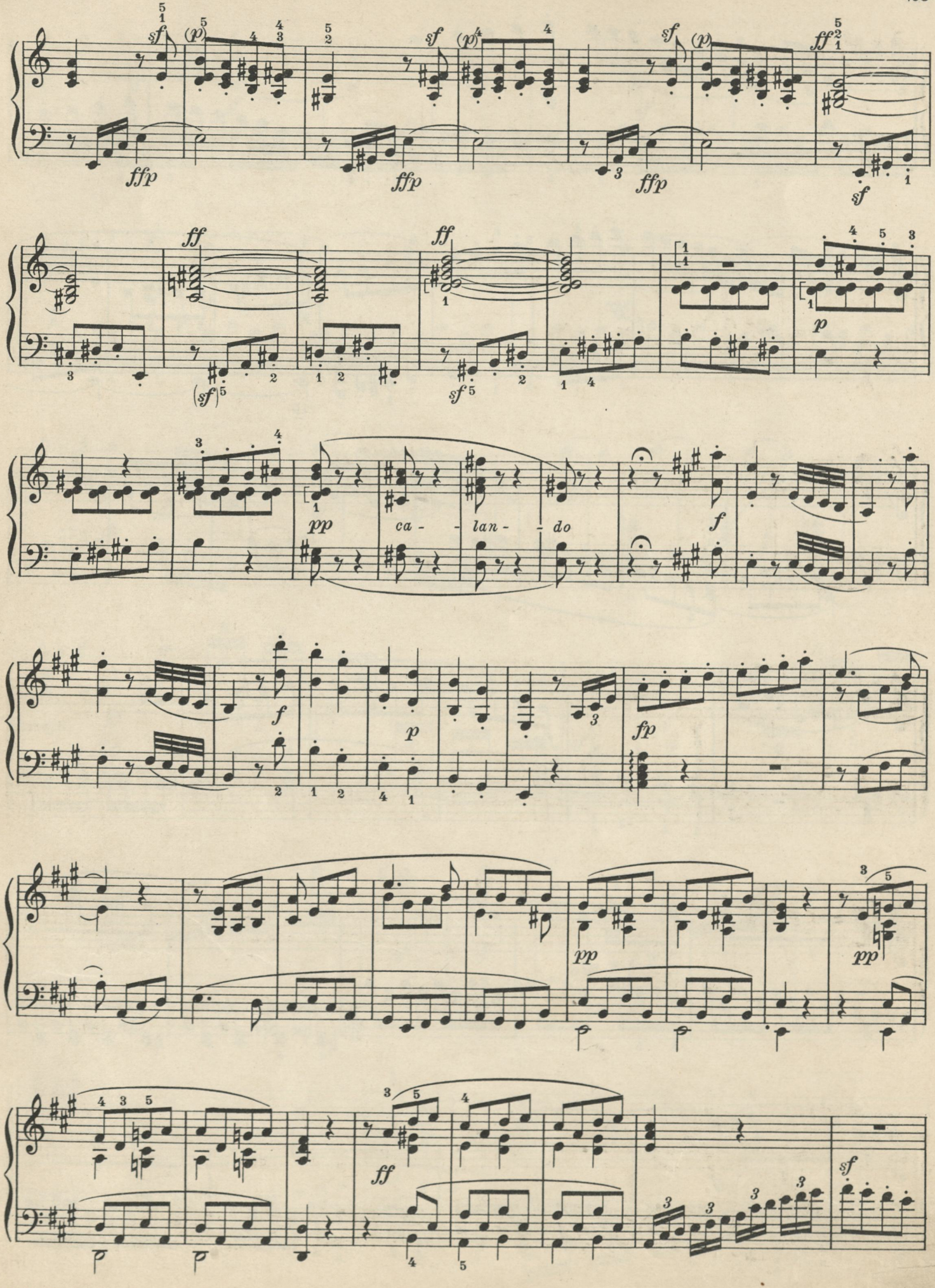


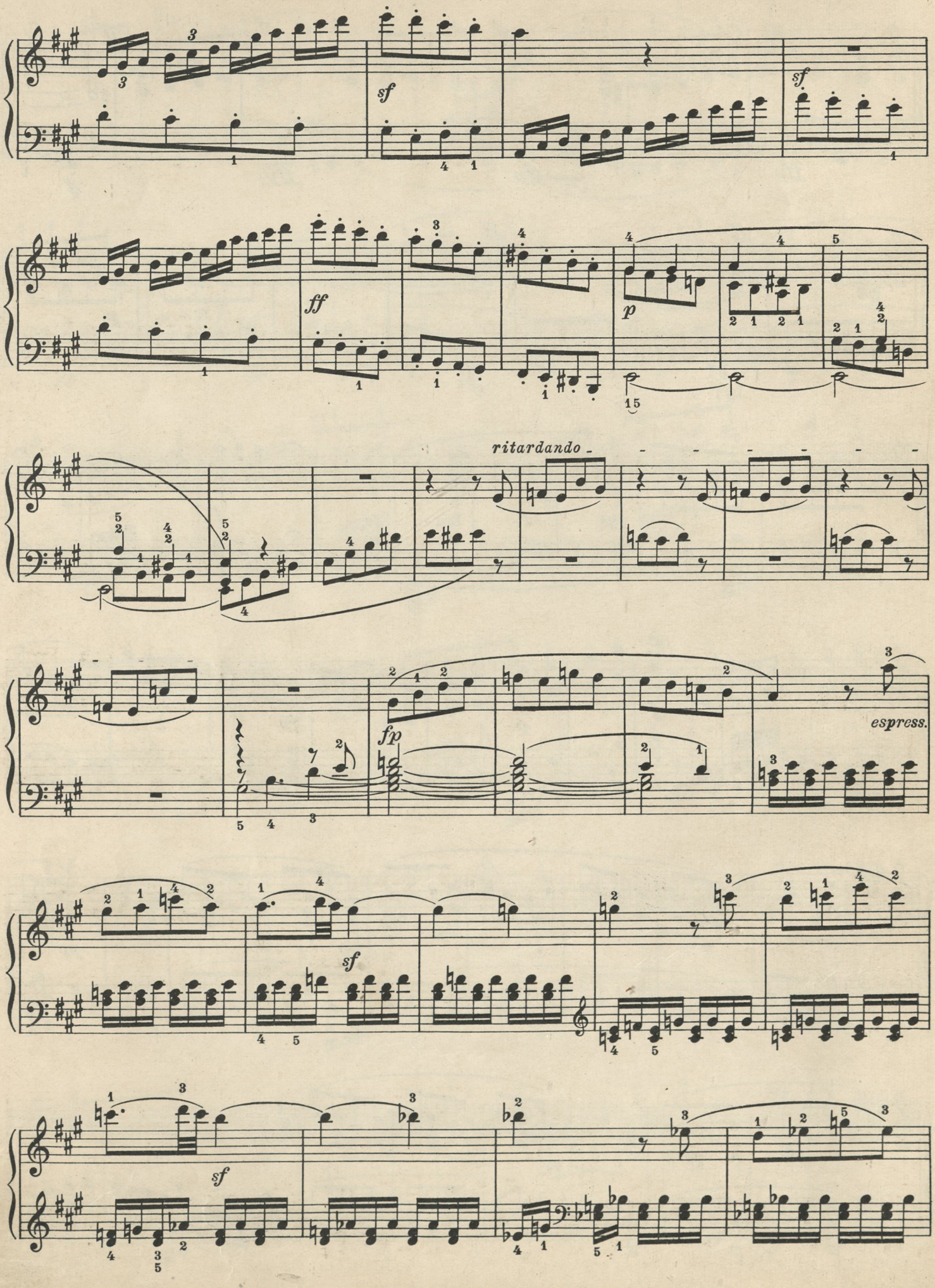

rallentando
(a tempo)
fp
espressivo
sf
(cresc. poco a poco)
ff
p
ff
pp

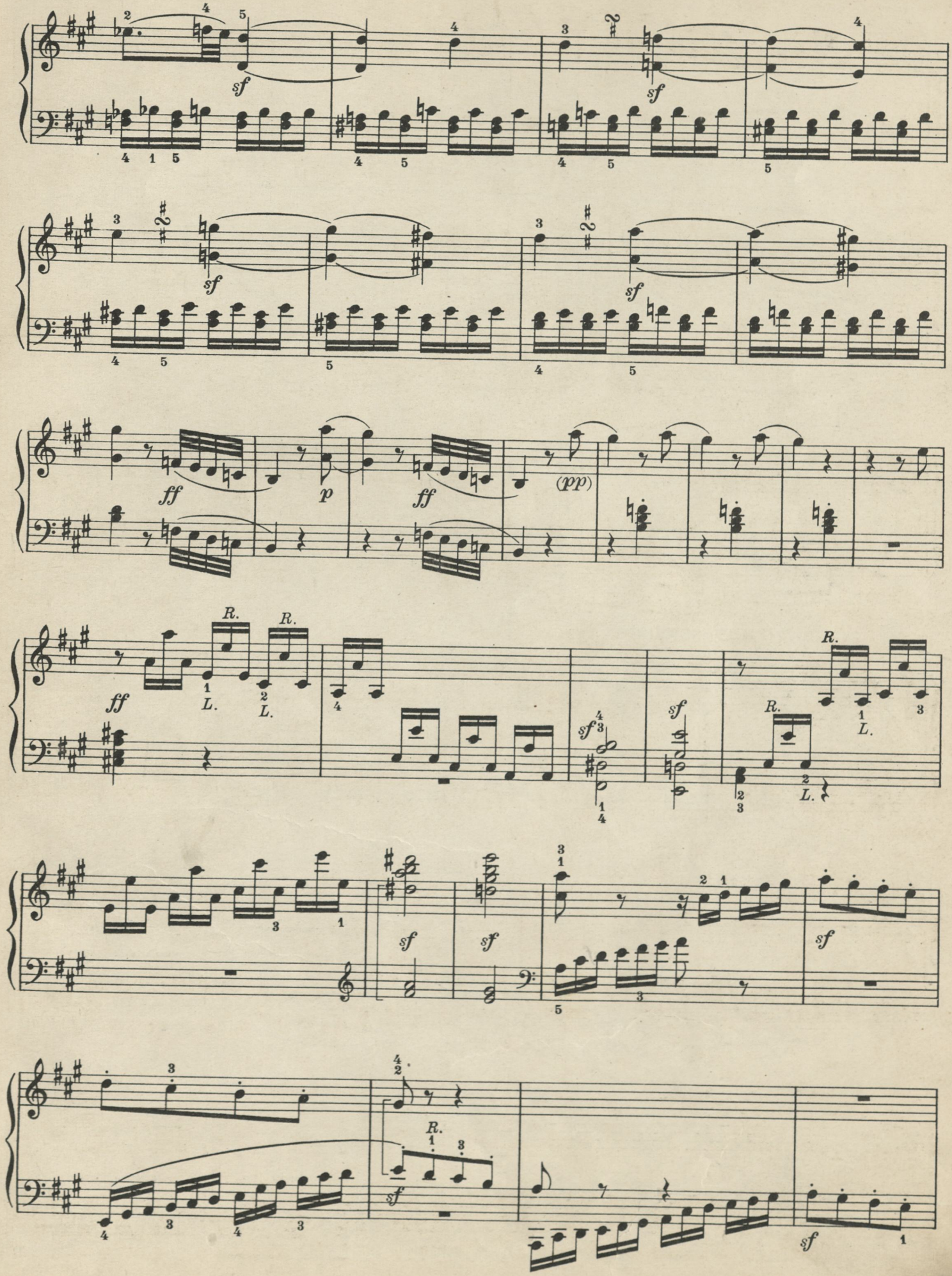

ff
sf
R.
L.
pp
p
f

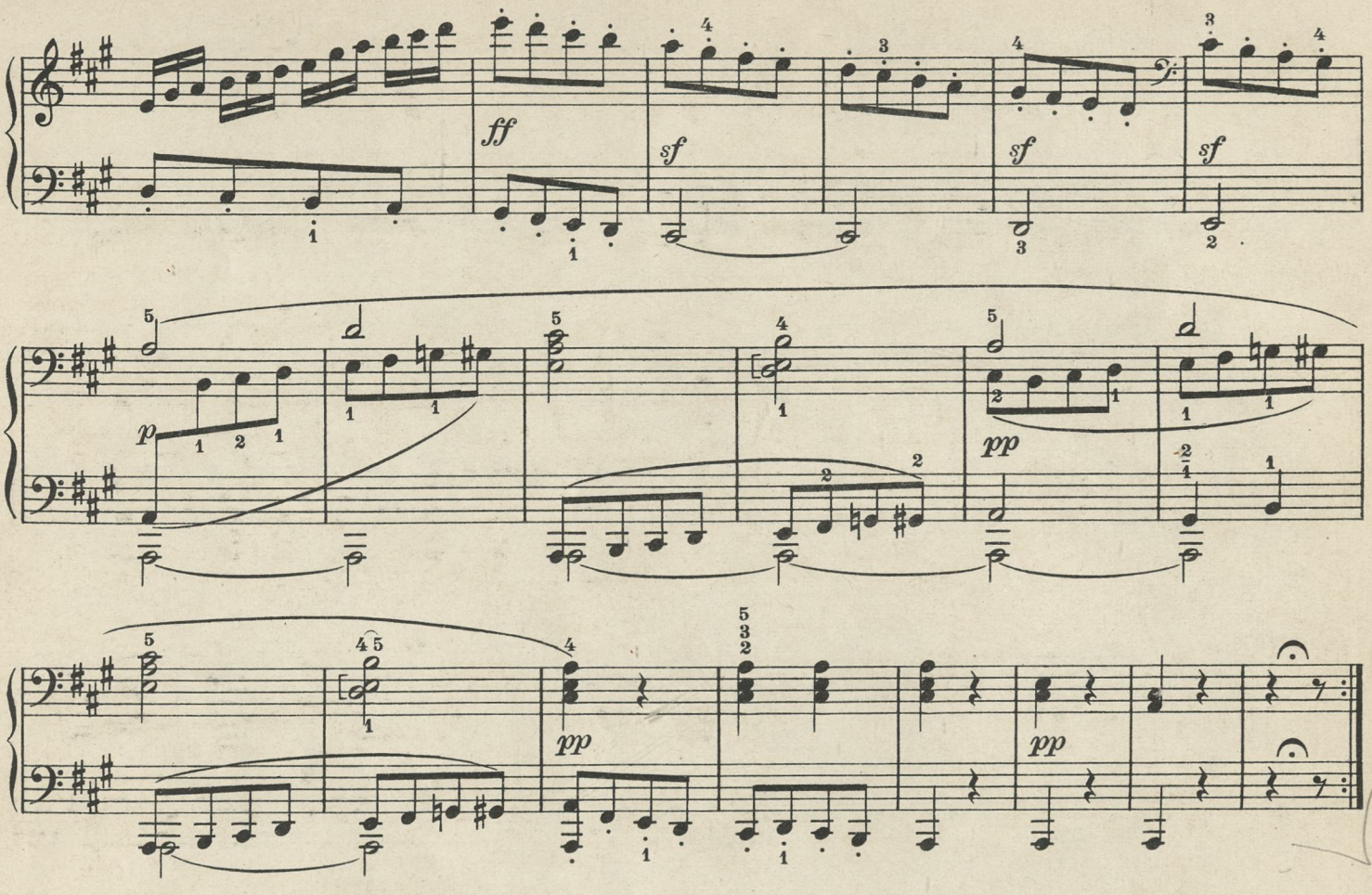

ff
ff
ff
f
f
ff
p
pp


fp
fp
fp
fp
f
p
f
(p)
f
p
sf
(p)
ffp

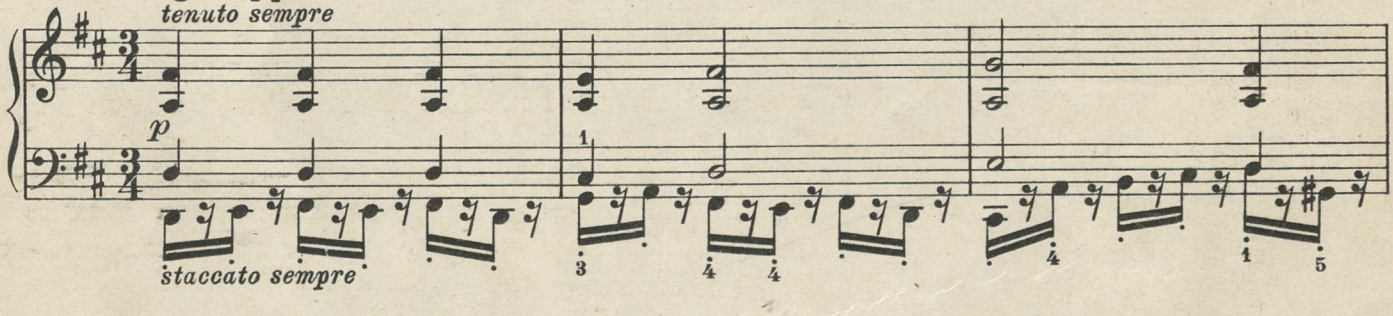

sf
(p)
ffp
sf
(p)
ffp
sf
(p)
ffp
ff
sf
ff
ff
(sf)
sf
p
pp
ca - - lan - - do
f
f
p
fp
pp
pp
ff
sf

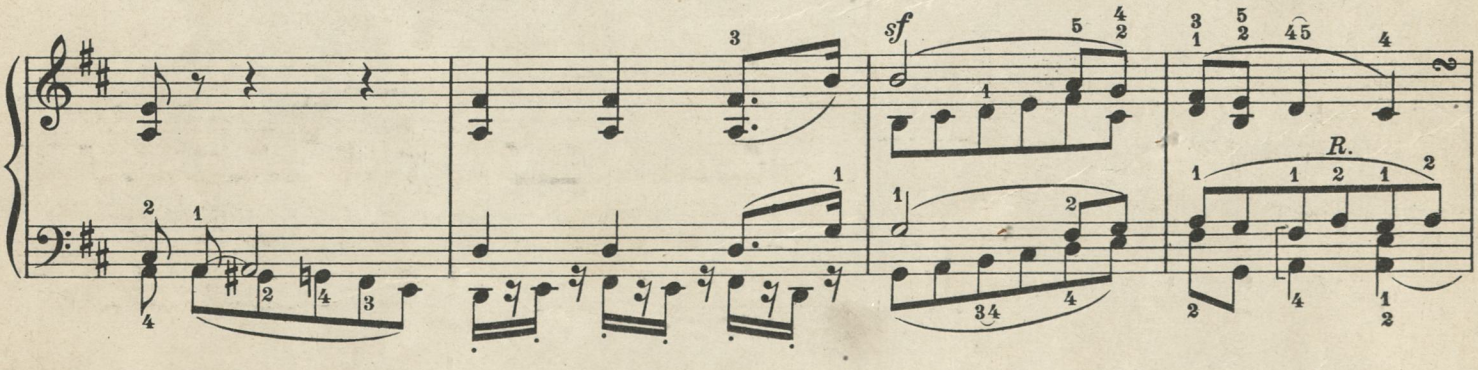

sf
sf
ff
p
15
ritardando
fp
espress.
sf
sf

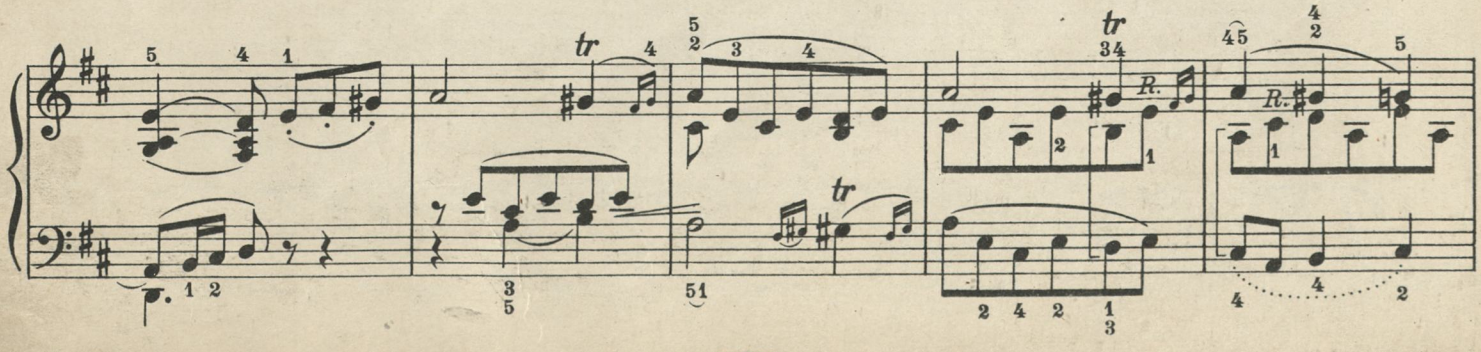

sf
ff
p
(pp)
R.
L.

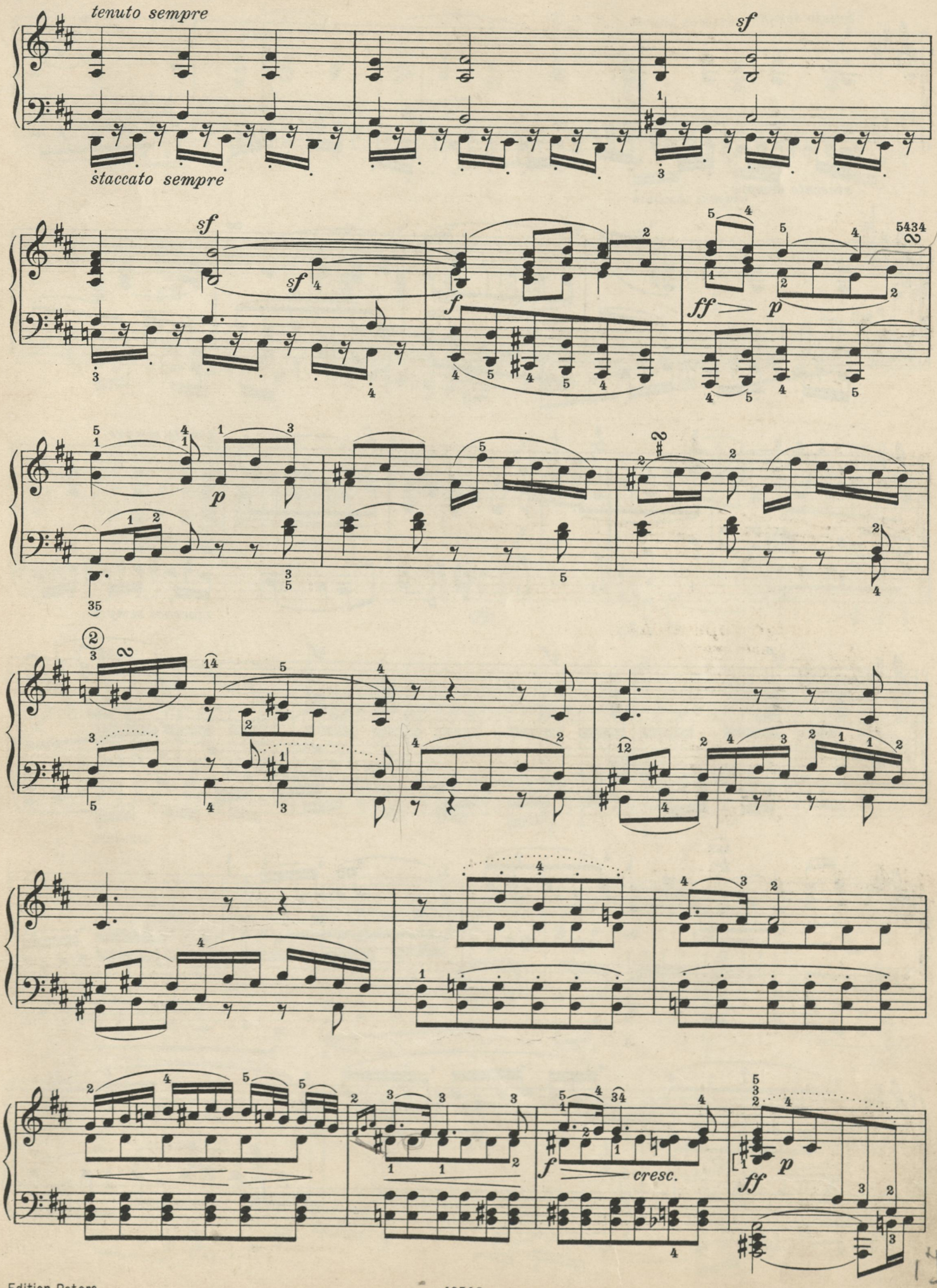


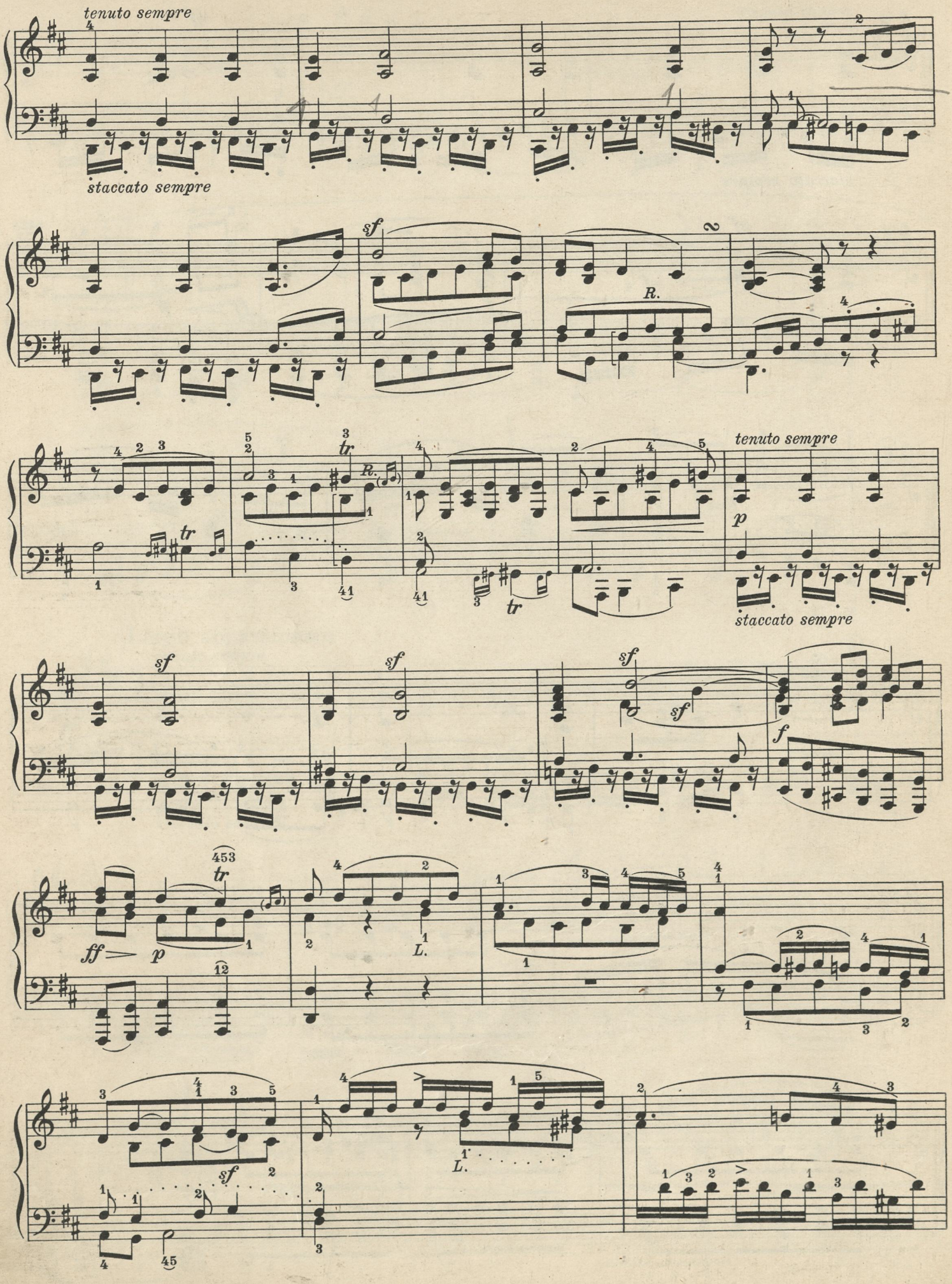
Largo appassionato

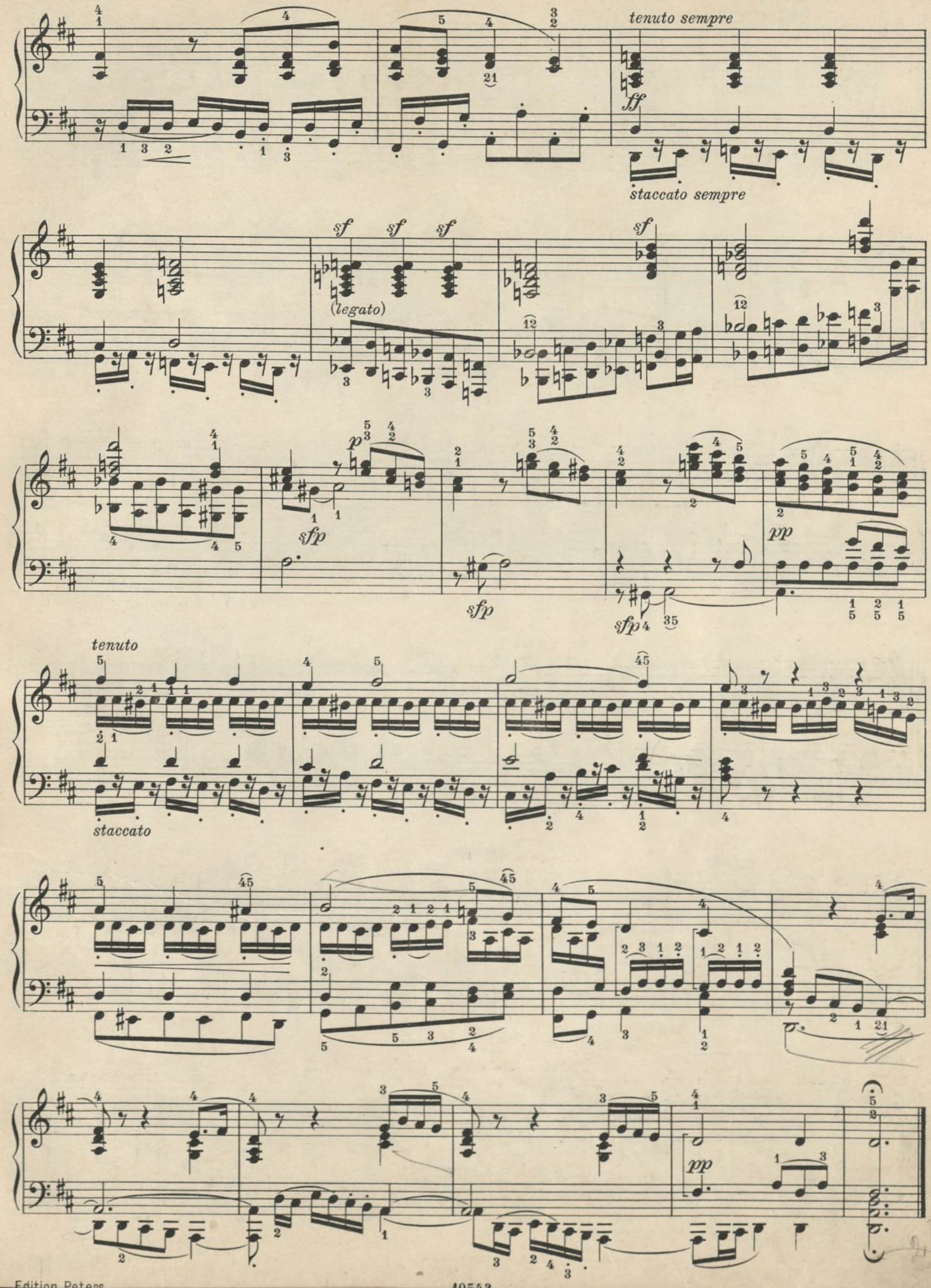




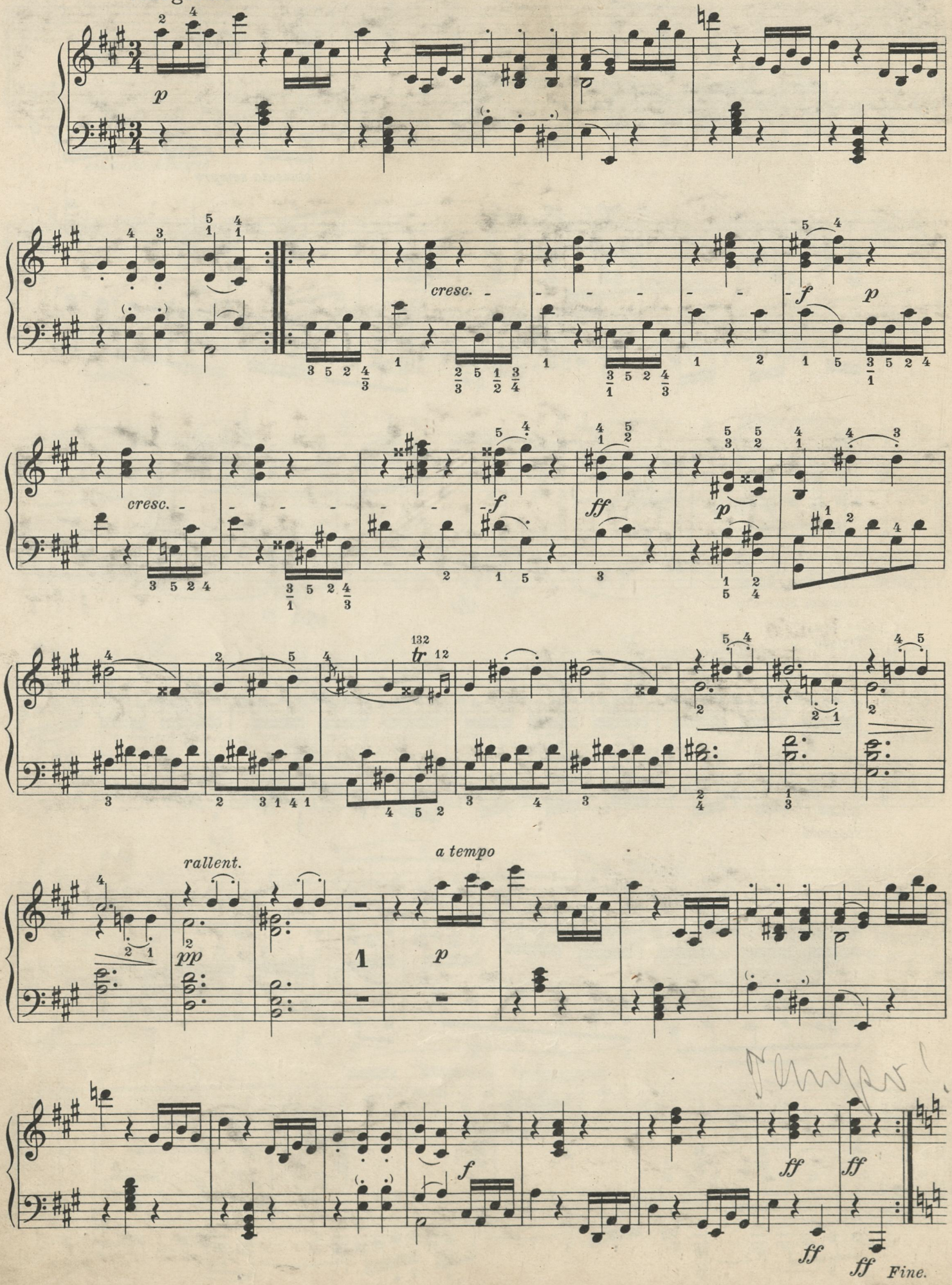


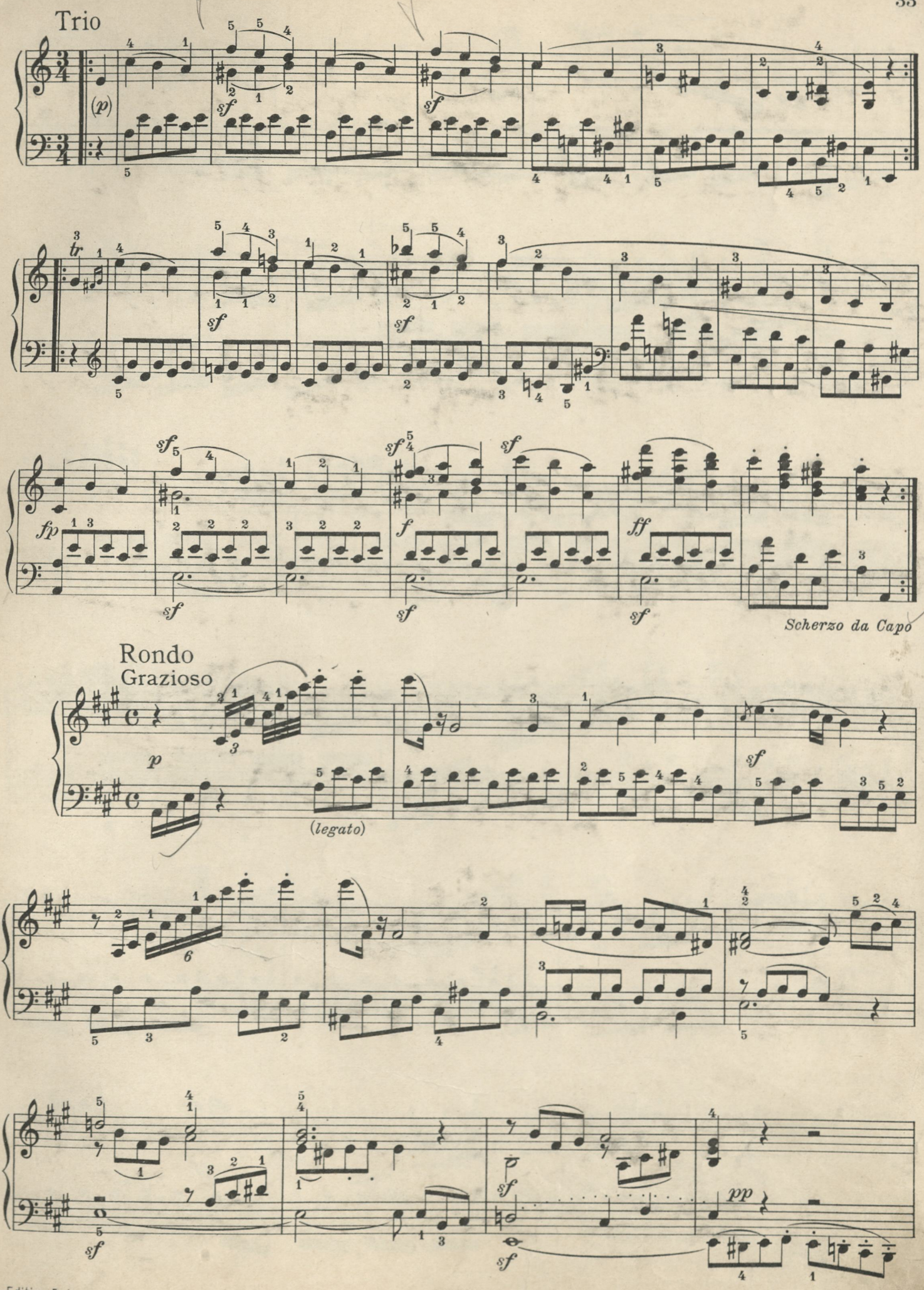

tenuto sempre
staccato sempre
sf
sf
sf
f
ff
p
p
cresc.
ff
p

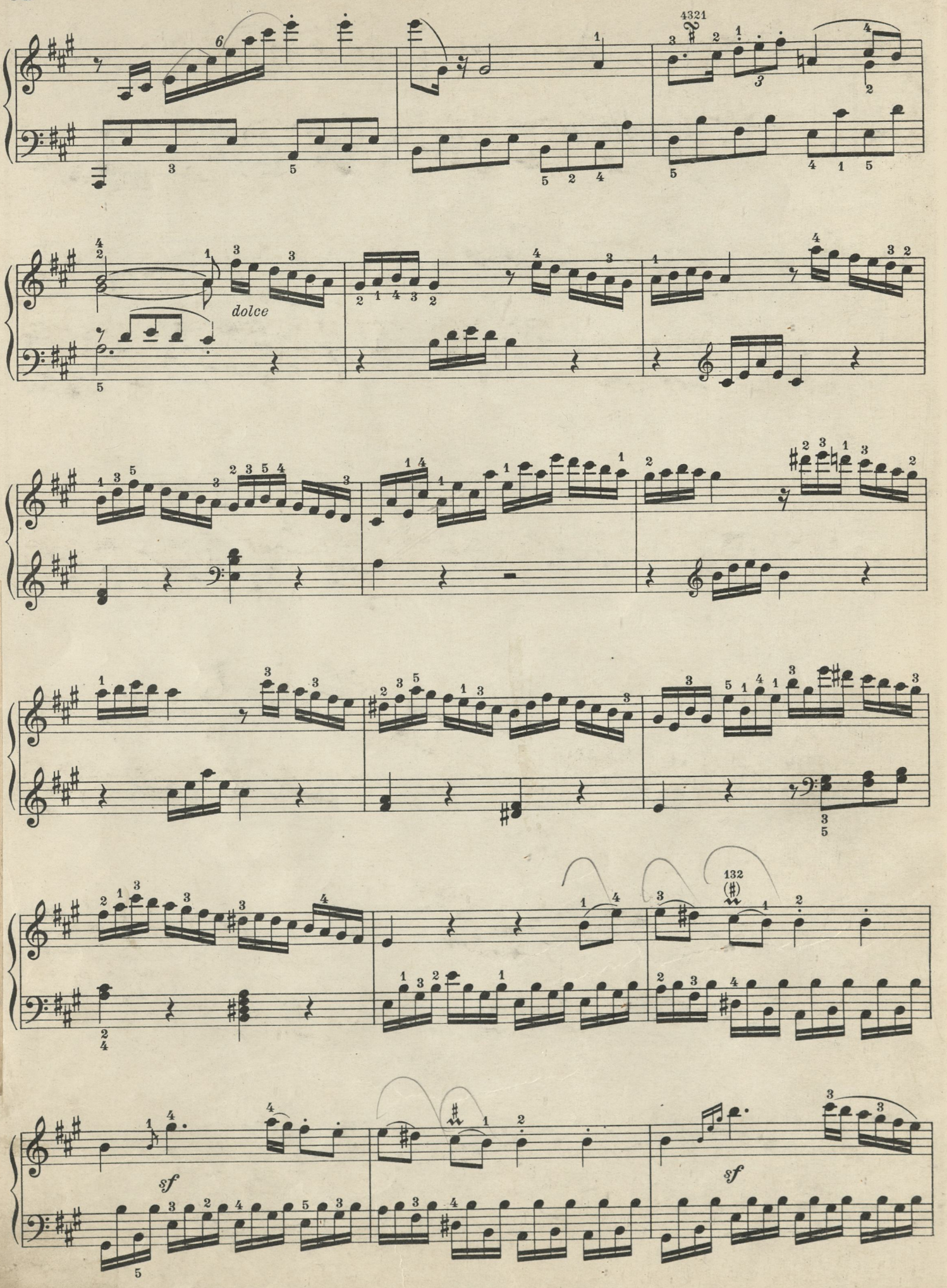

tenuto sempre
staccato sempre
sf
R.
tr
tenuto sempre
p
staccato sempre
sf
sf
sf
sf
f
ff
p
L.
sf
L.

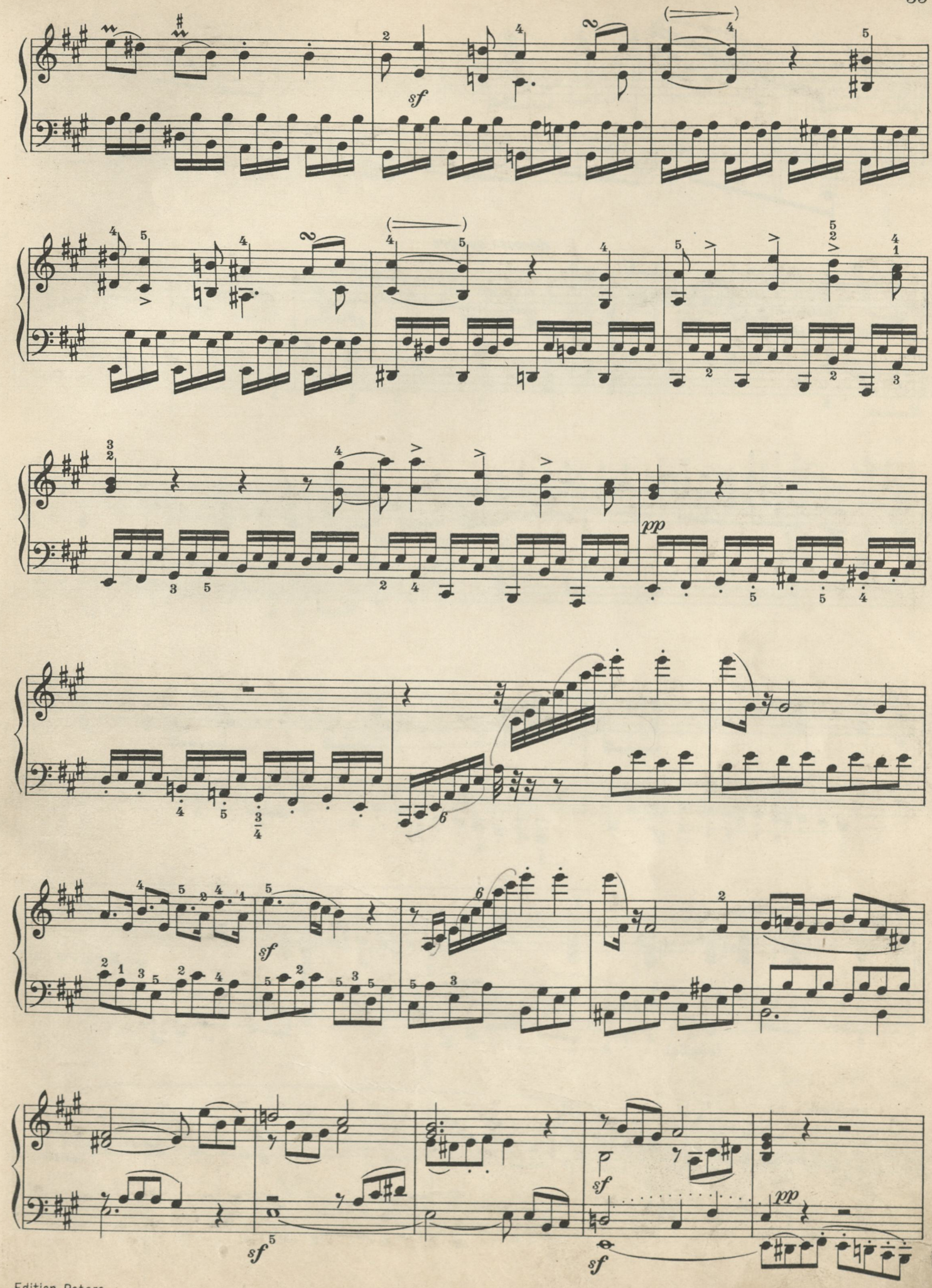

tenuto sempre
ff
staccato sempre
sf sf sf
(legato)
sf
p
sfp
sfp
sfp
pp
tenuto
staccato
pp

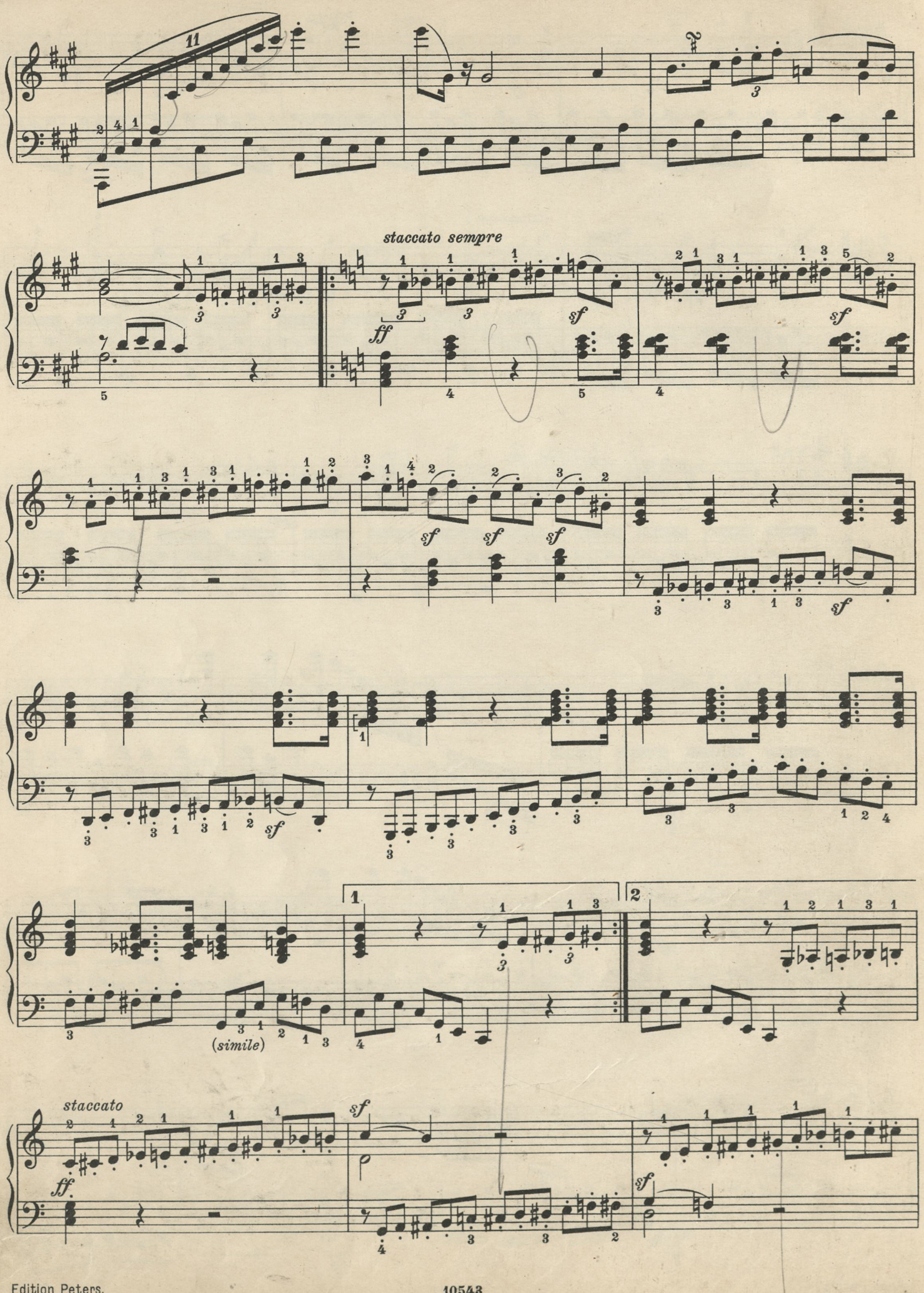
Scherzo
Allegretto

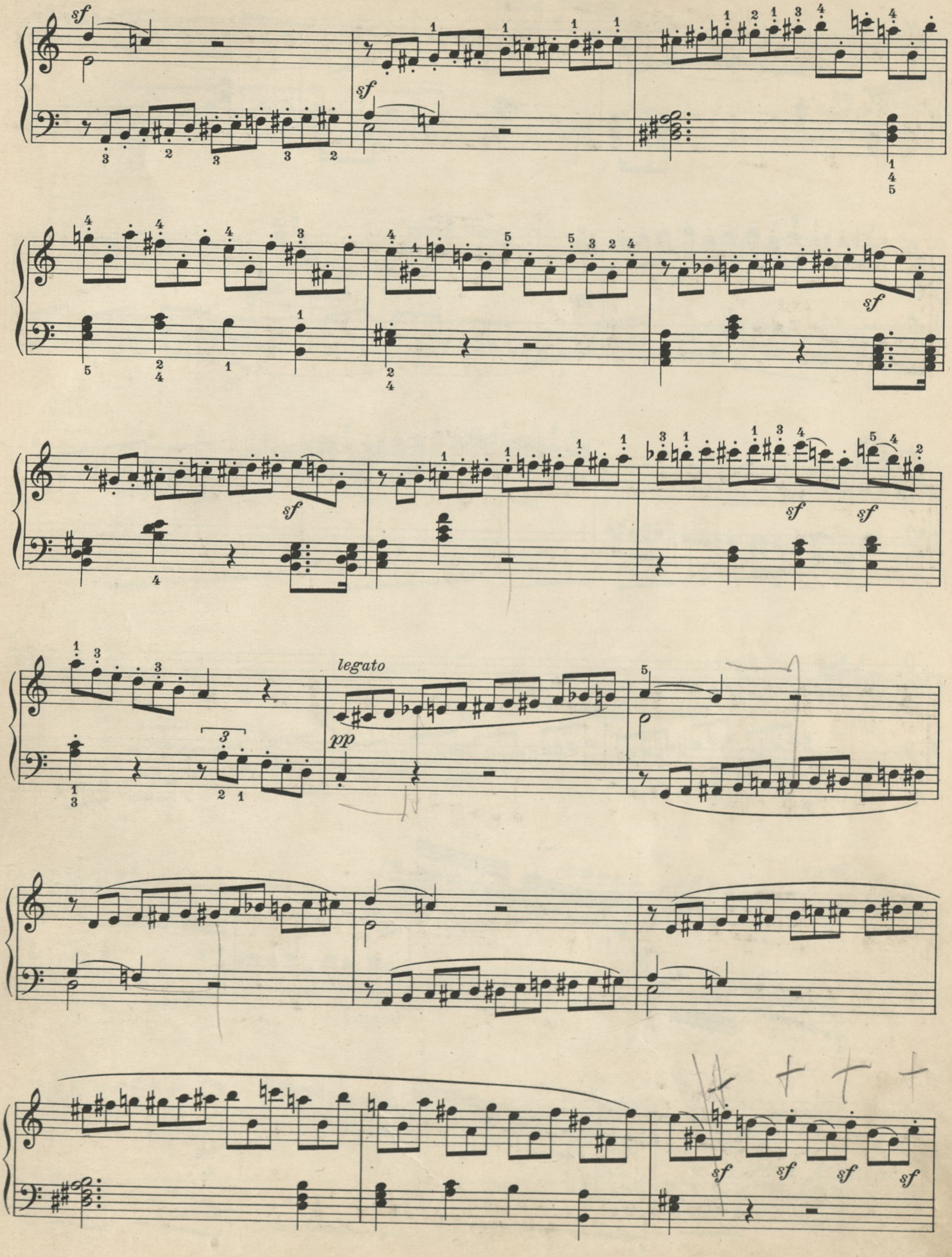


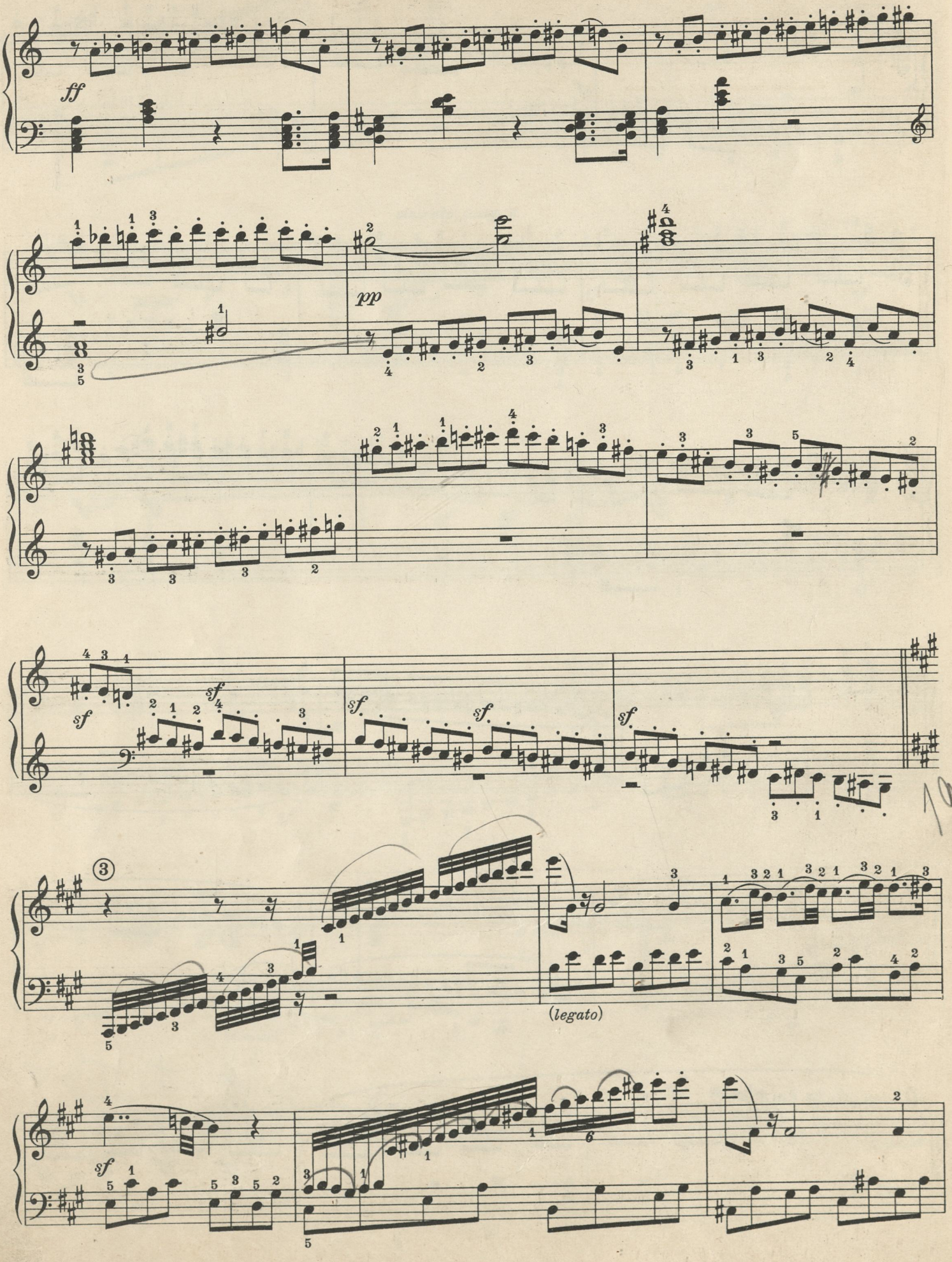

Trio
Scherzo da Capo
Rondo
Grazioso
(legato)

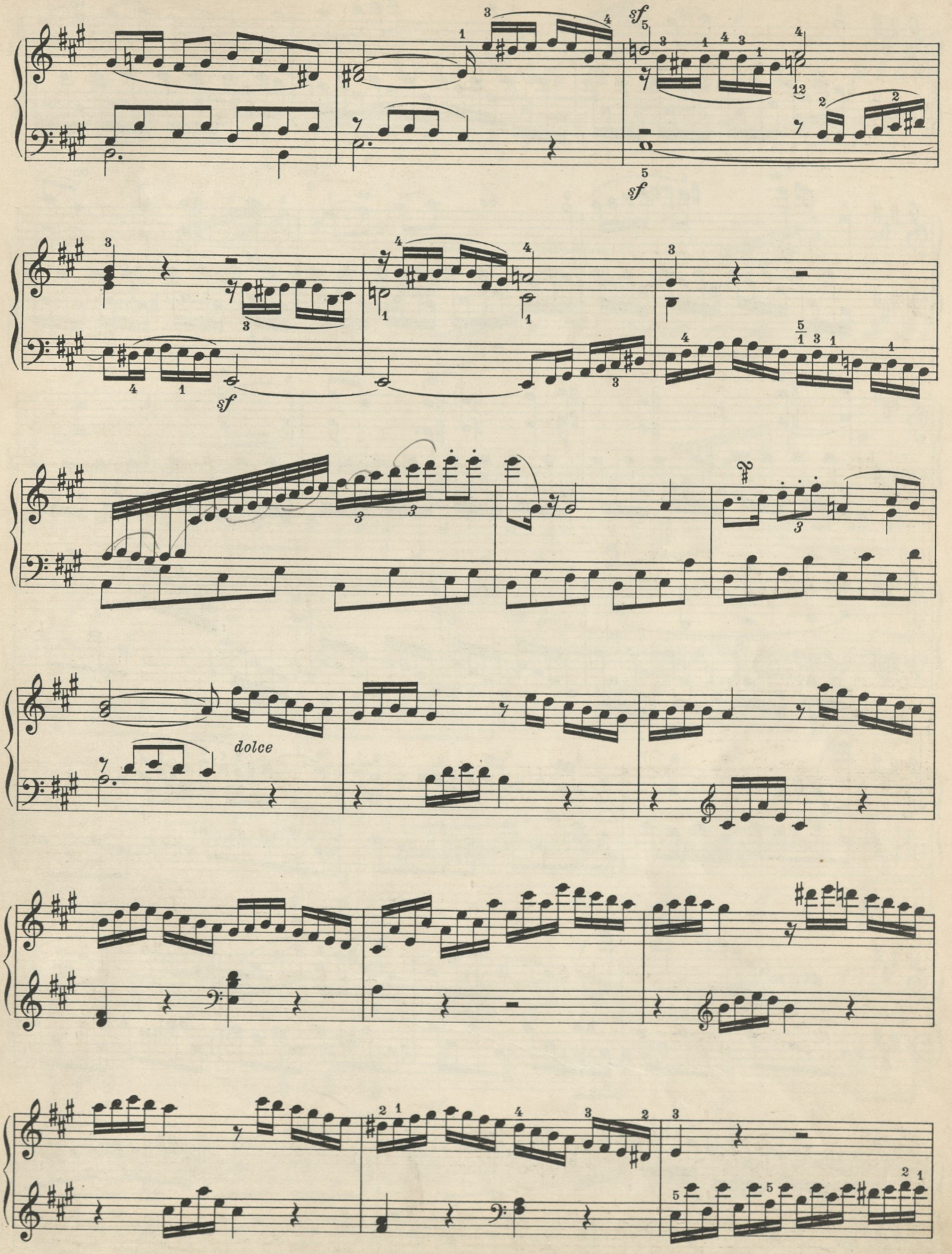

4321
dolce
132
sf
sf

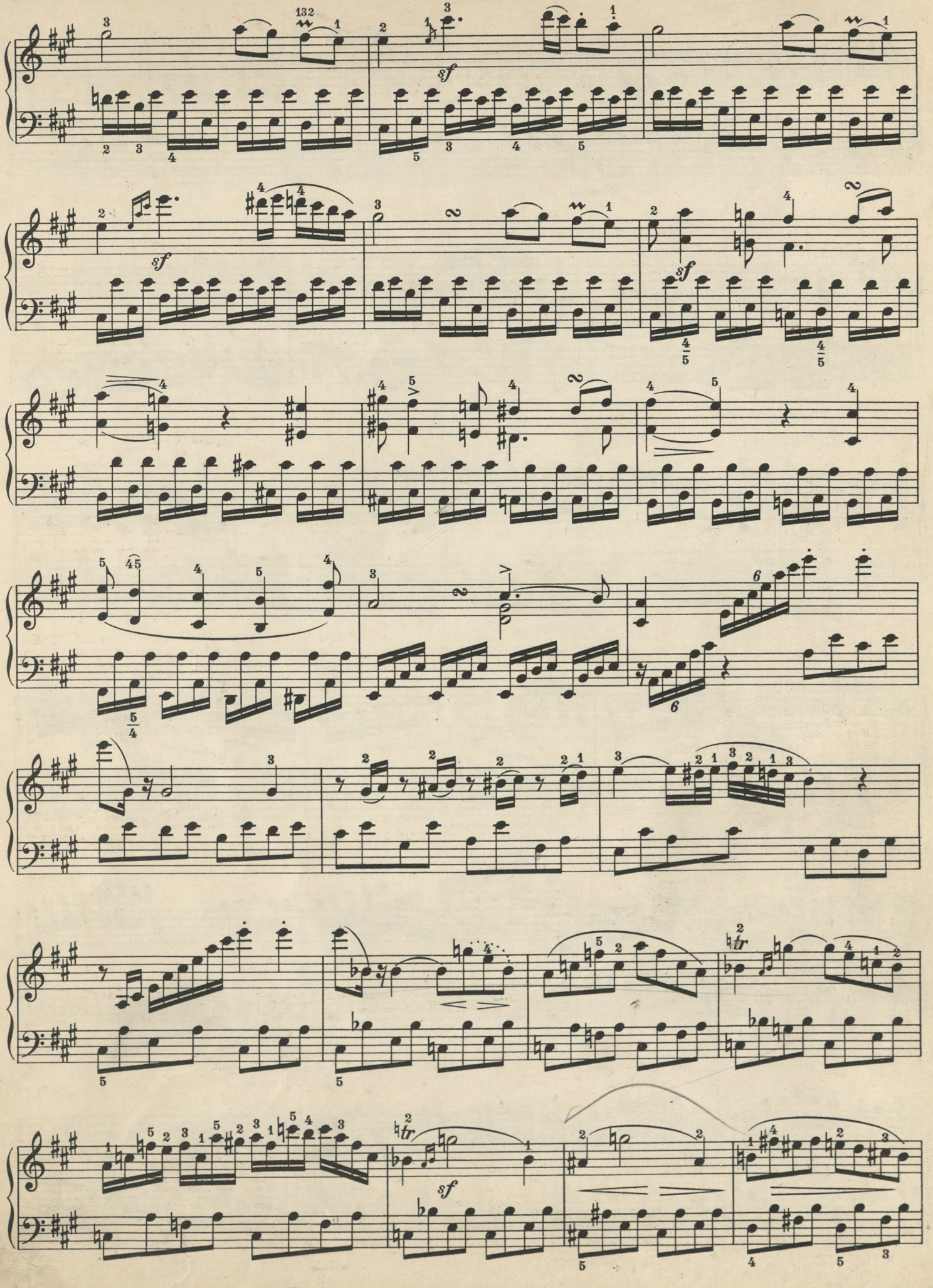

sf
pp
sf
sf
sf
pp

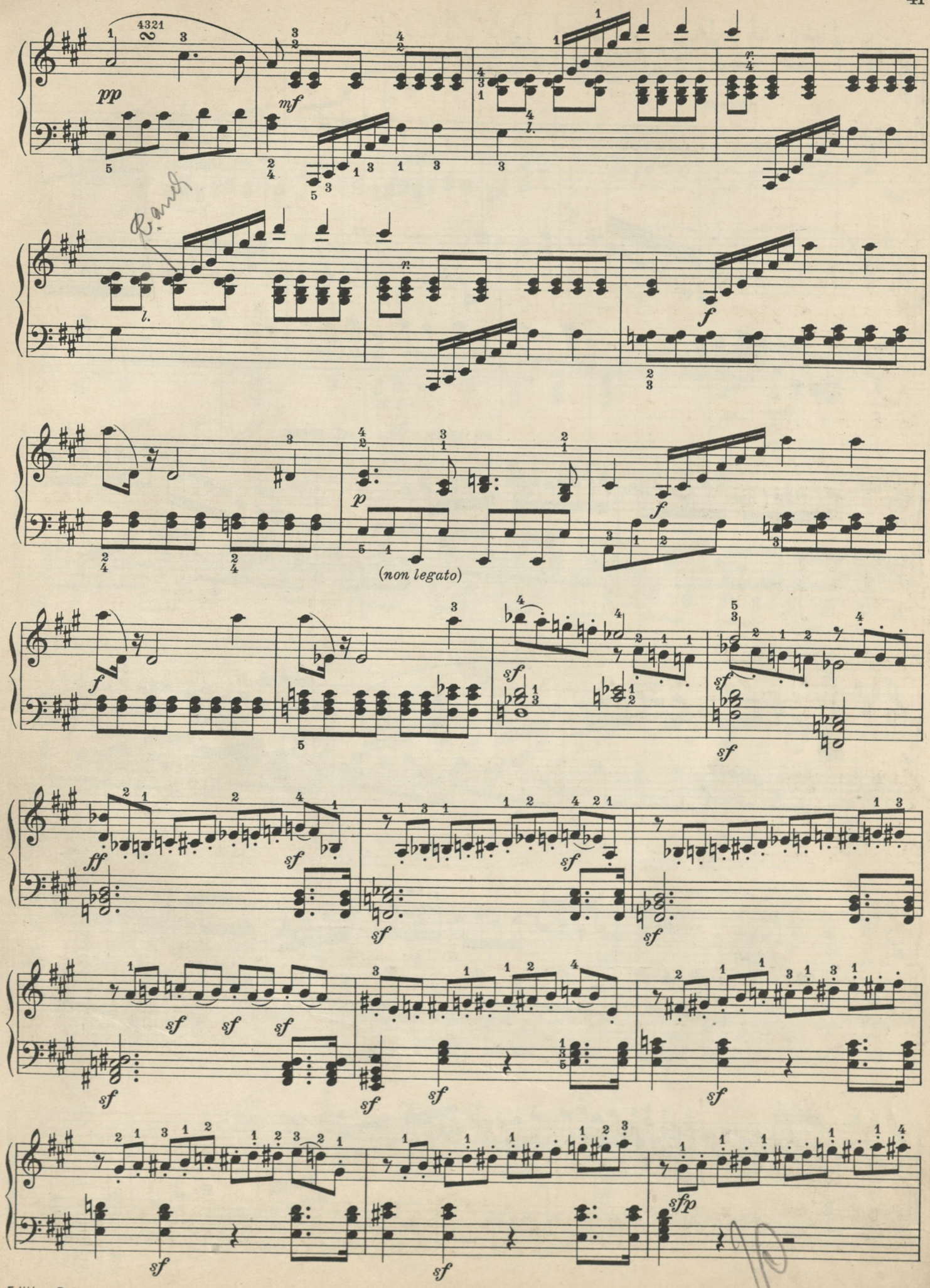

staccato sempre
(simile)
staccato

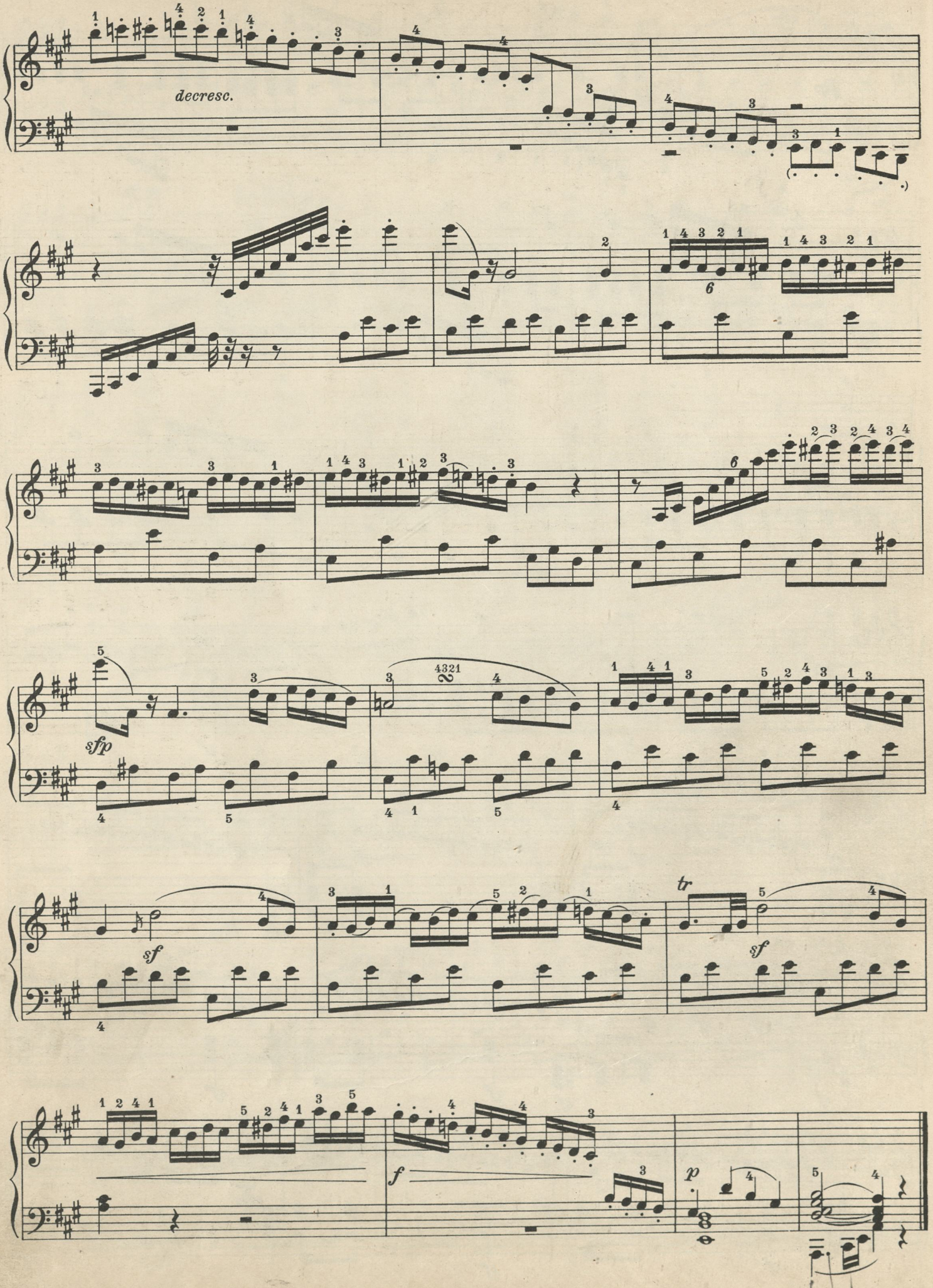

sf
sf
sf
sf
sf
sf
legato
pp
sf
sf
sf
sf


ff
pp
sf
sf
sf
sf
③
(legato)
sf


sf
sf
sf
dolce


132
sf
sf
sf
6
6
tr
sf
tr


pp
mf
f
p
(non legato)
f
sf
ff
sf
sfp

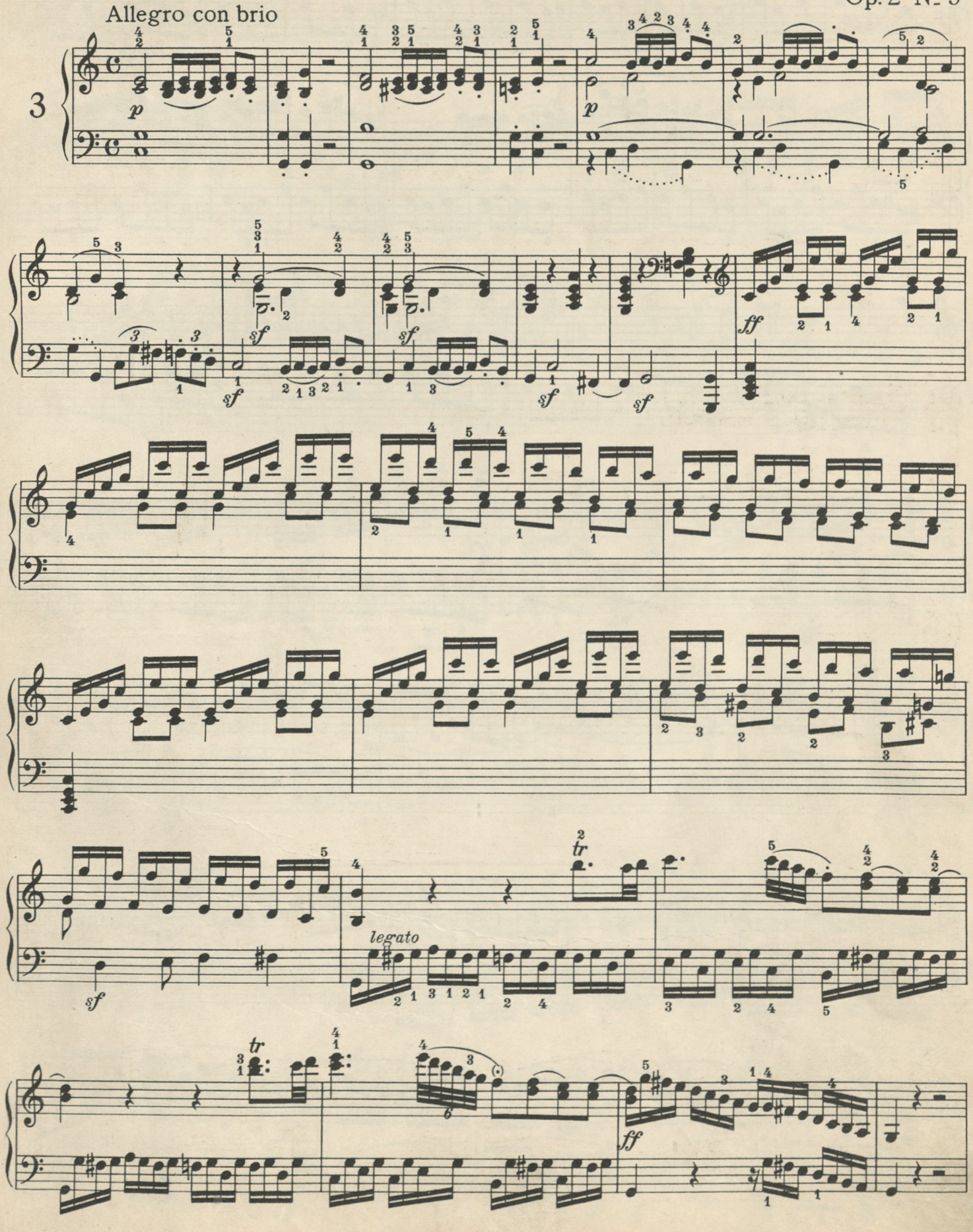

decresc.
sfp
sf
sf
tr
f
p

SONATE

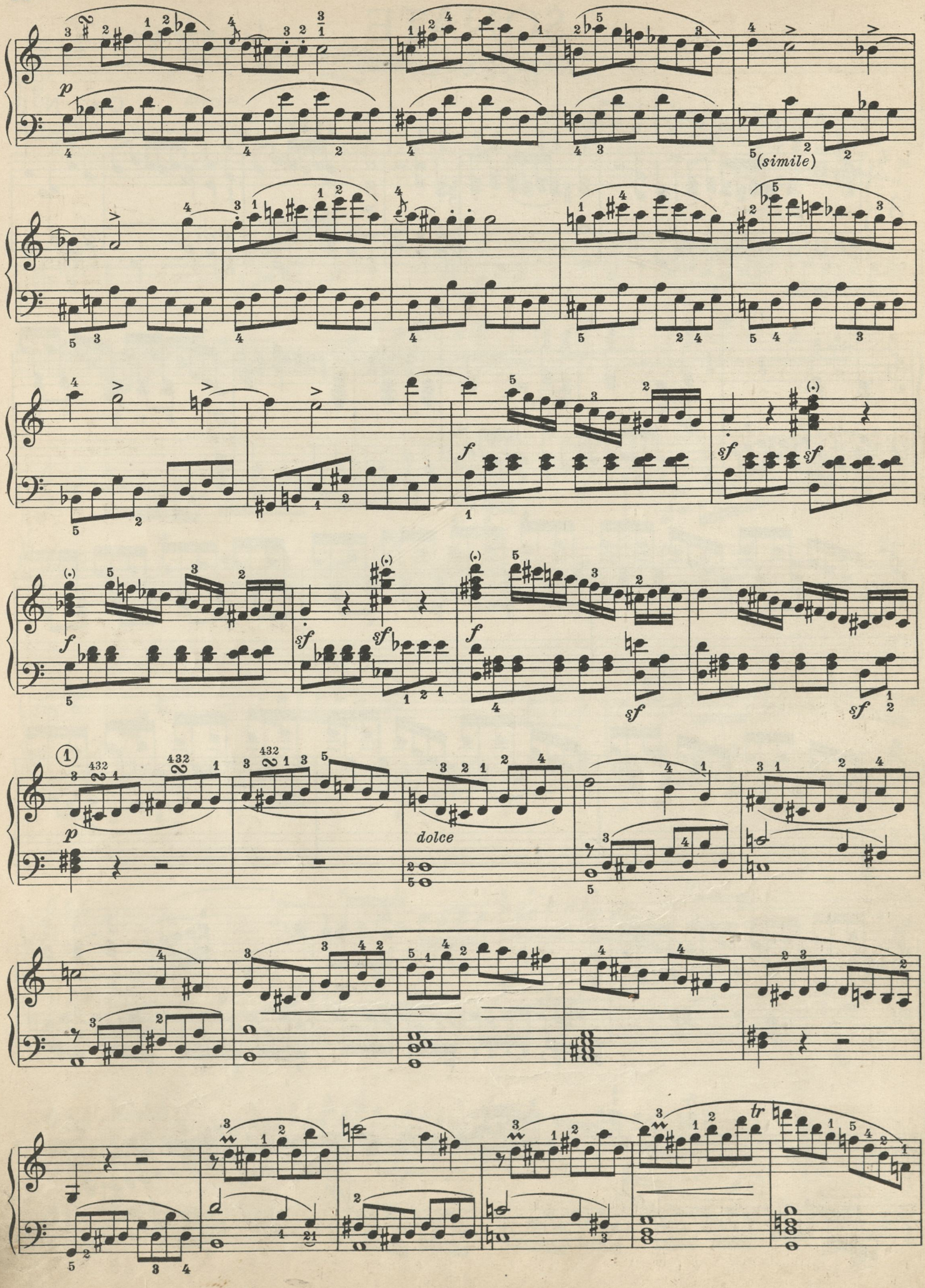
Joseph Haydn gewidmet

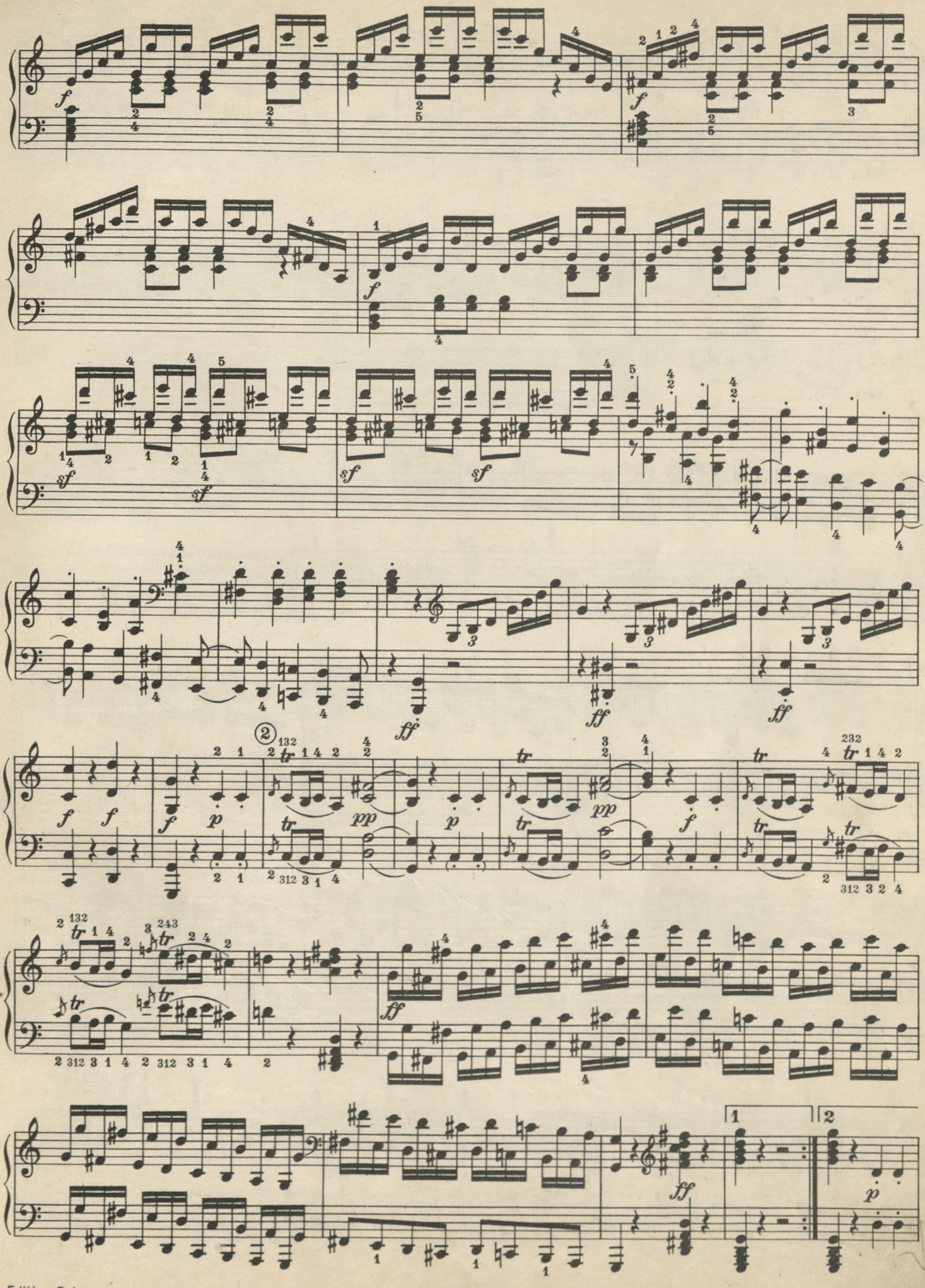
Op. 2 № 3

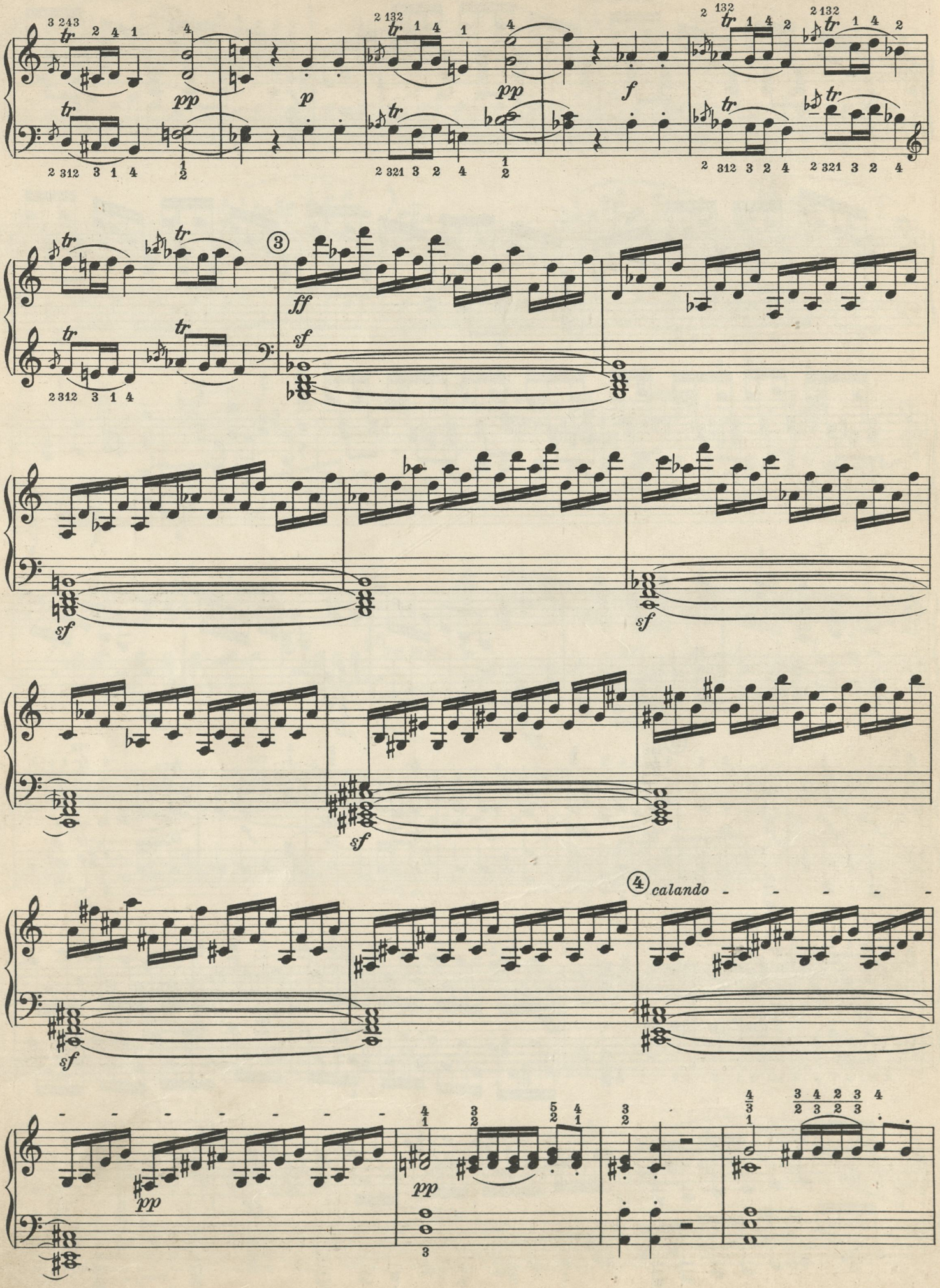
Allegro con brio

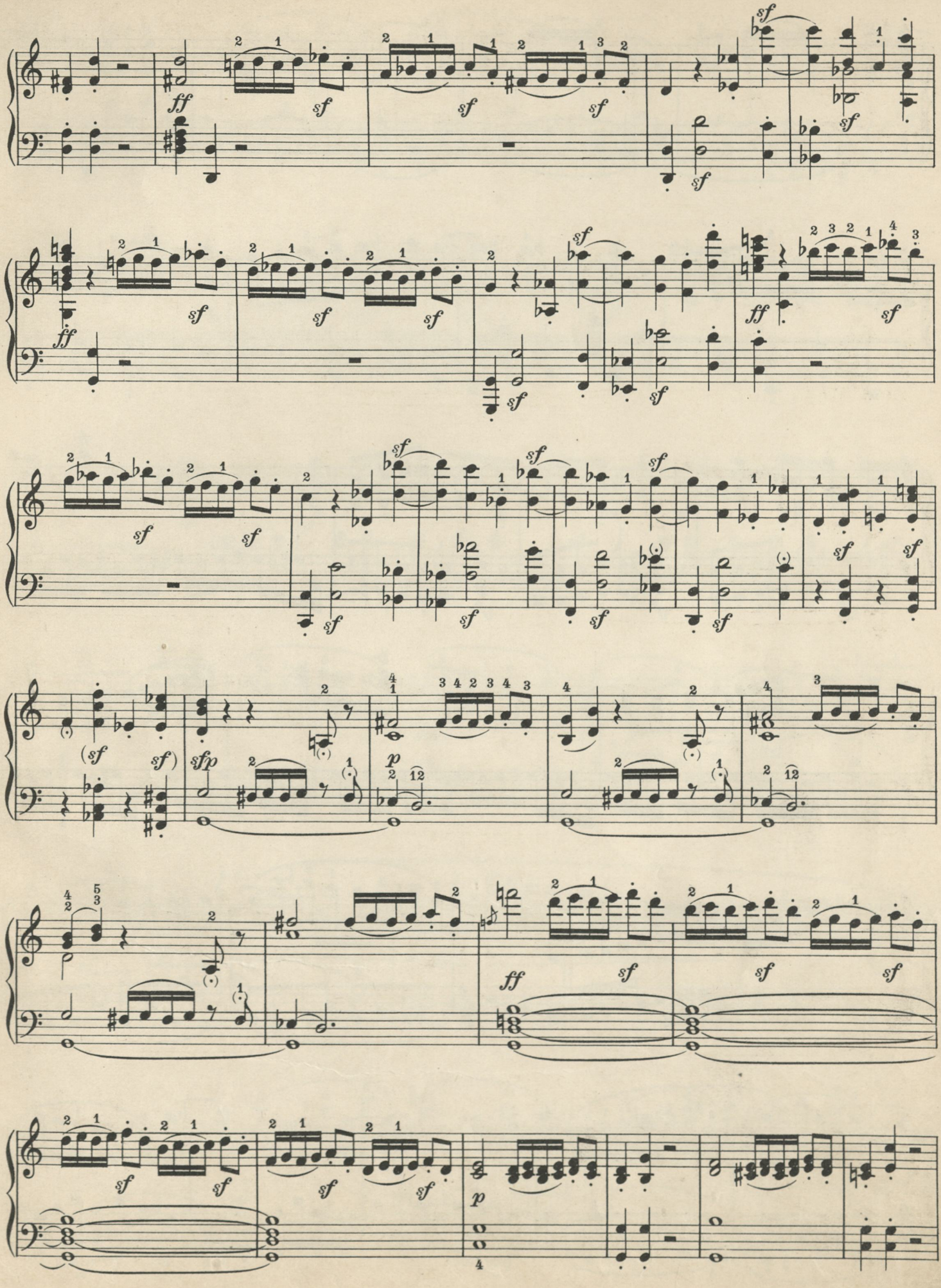


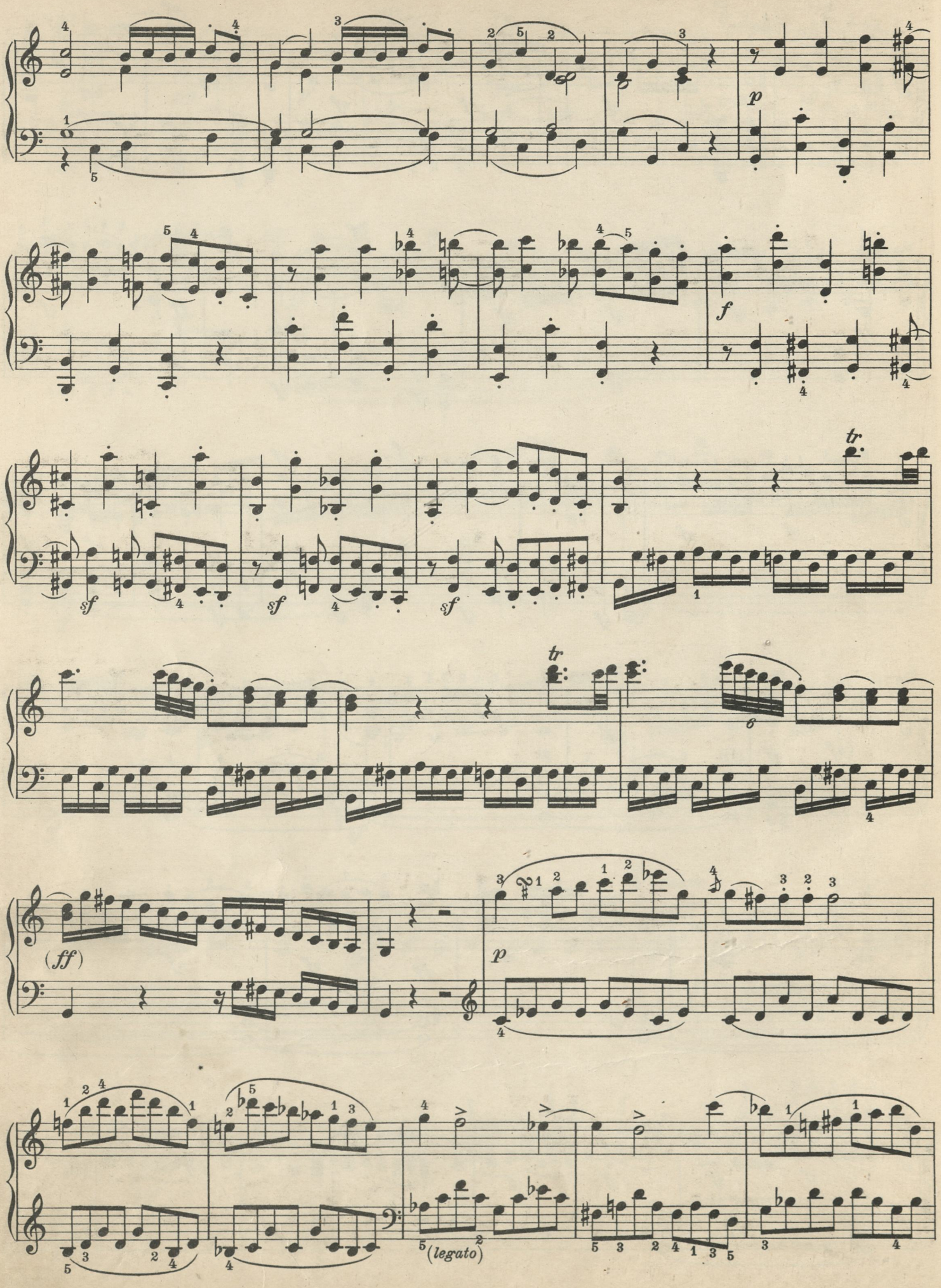
Copyright 1927 by C. F. Peters, Leipzig

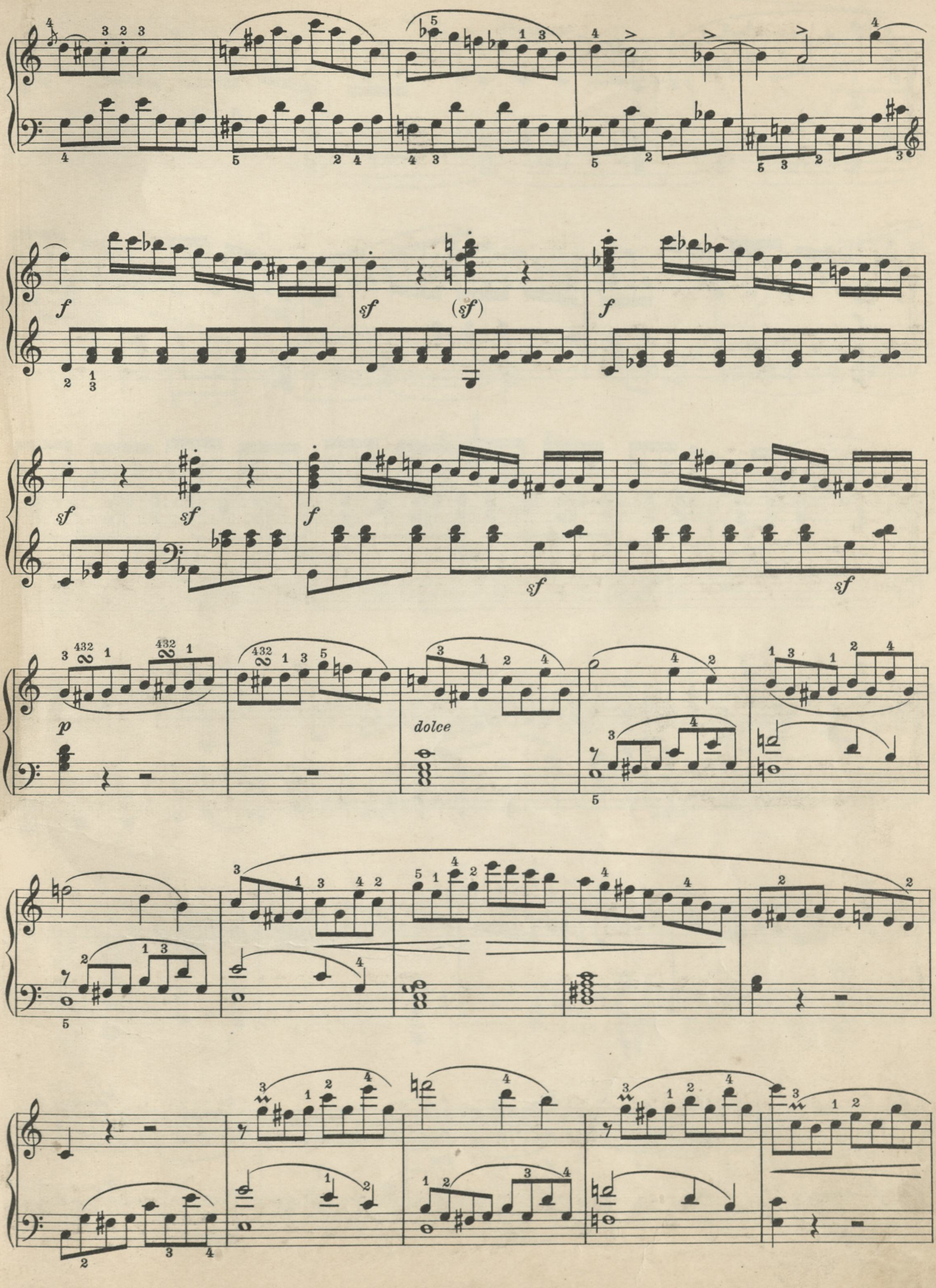

p
(simile)
f
sf
dolce
tr

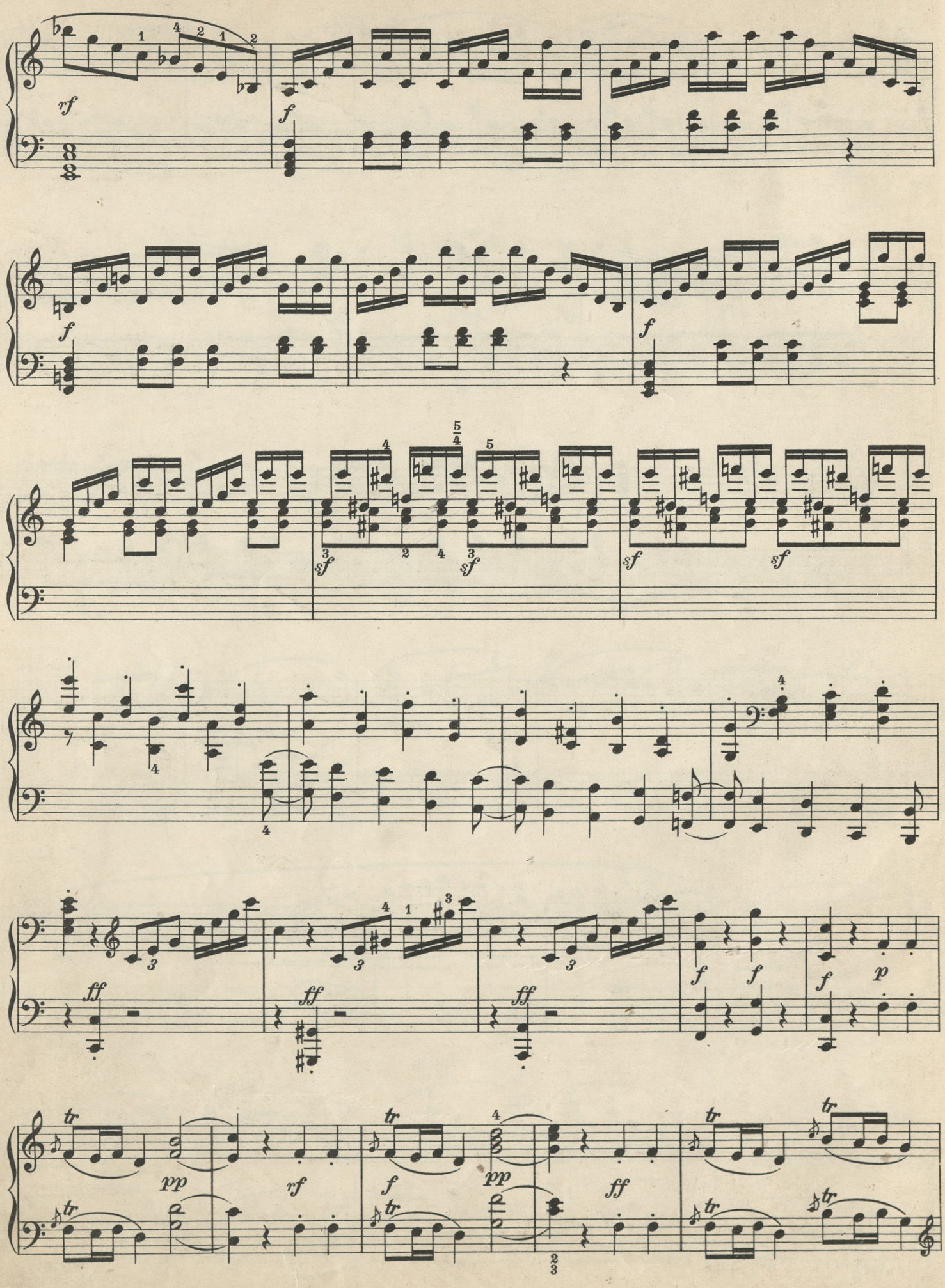


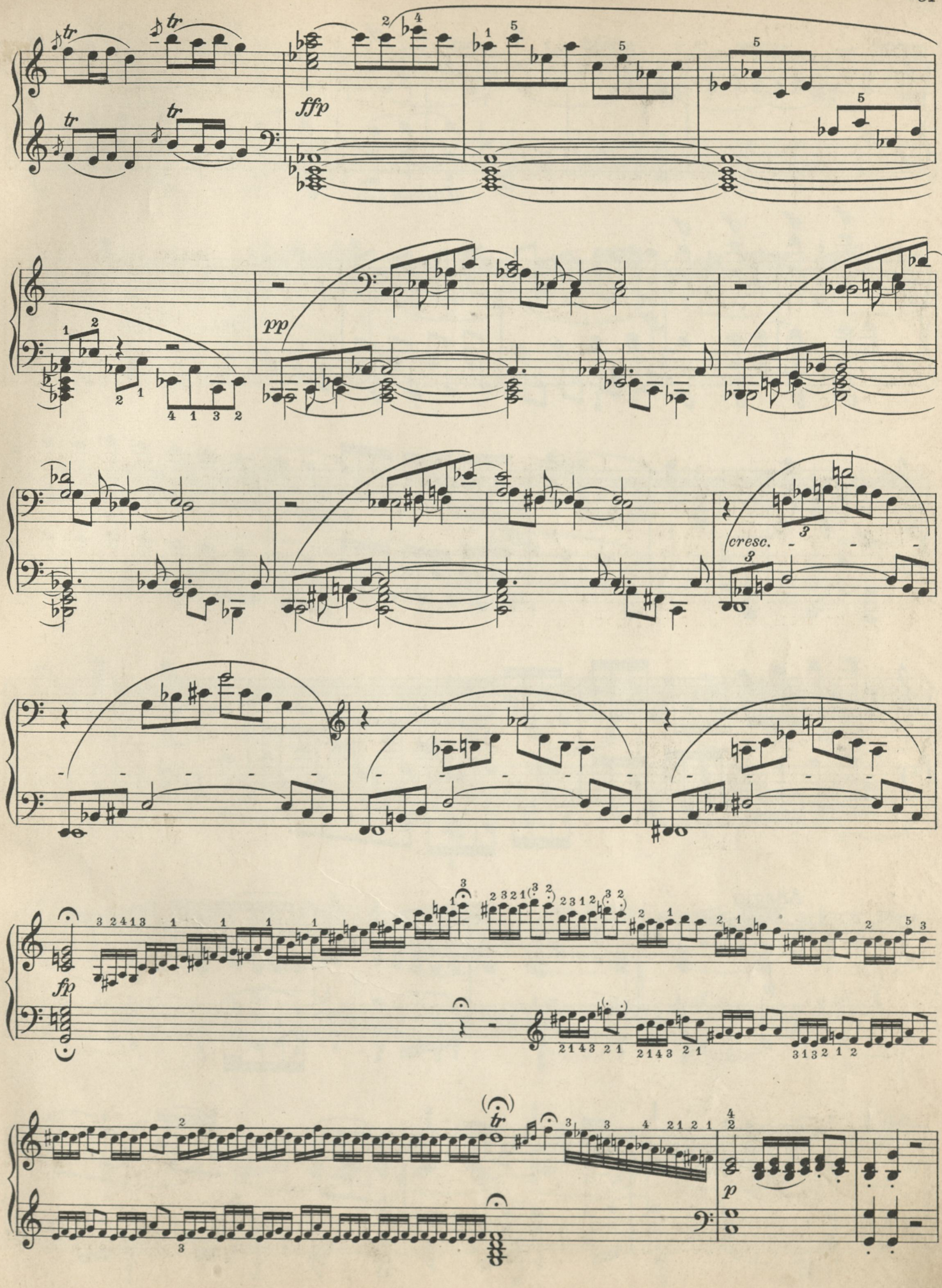

pp
p
pp
f
③
ff
sf
④ calando
pp

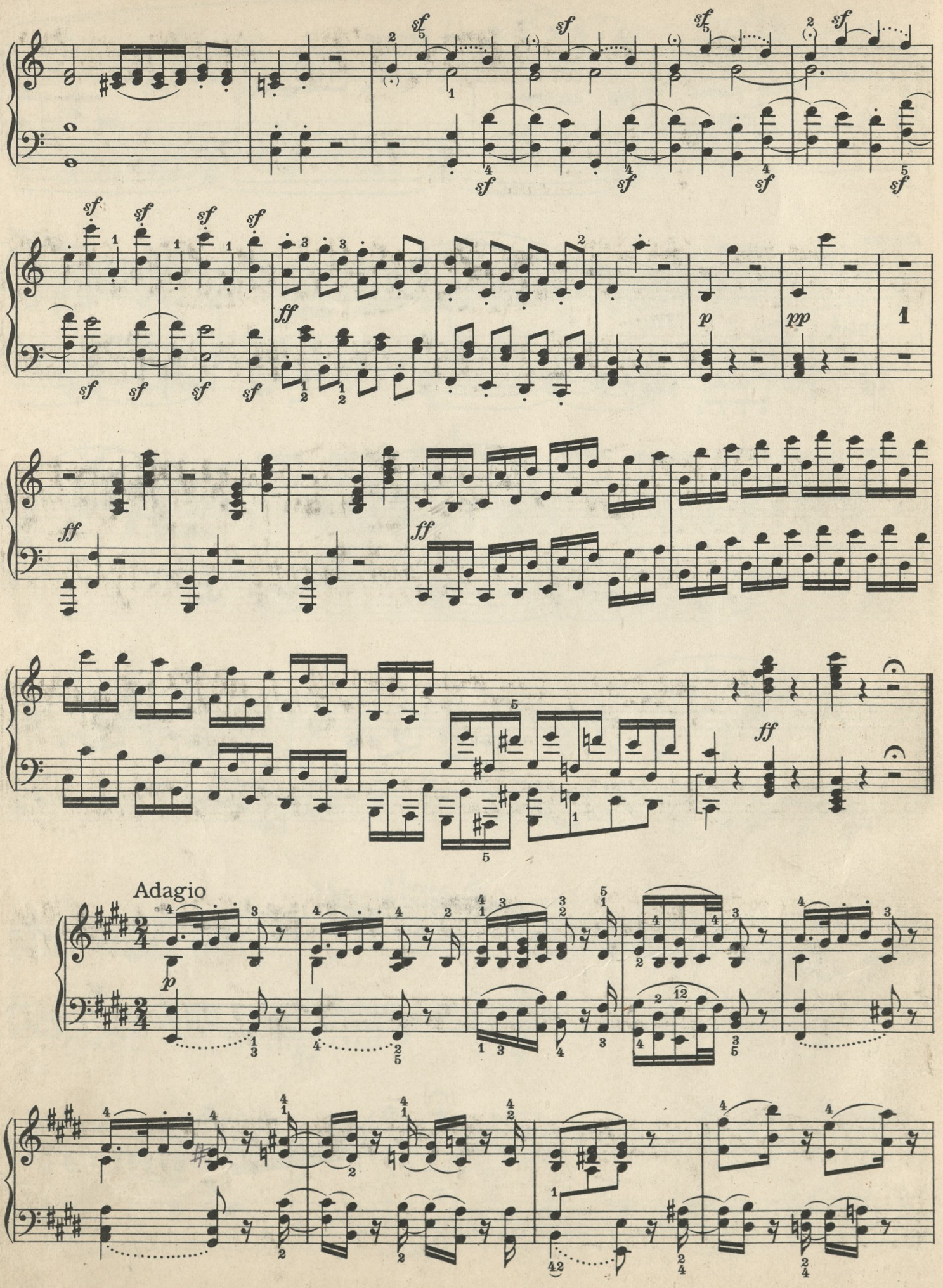


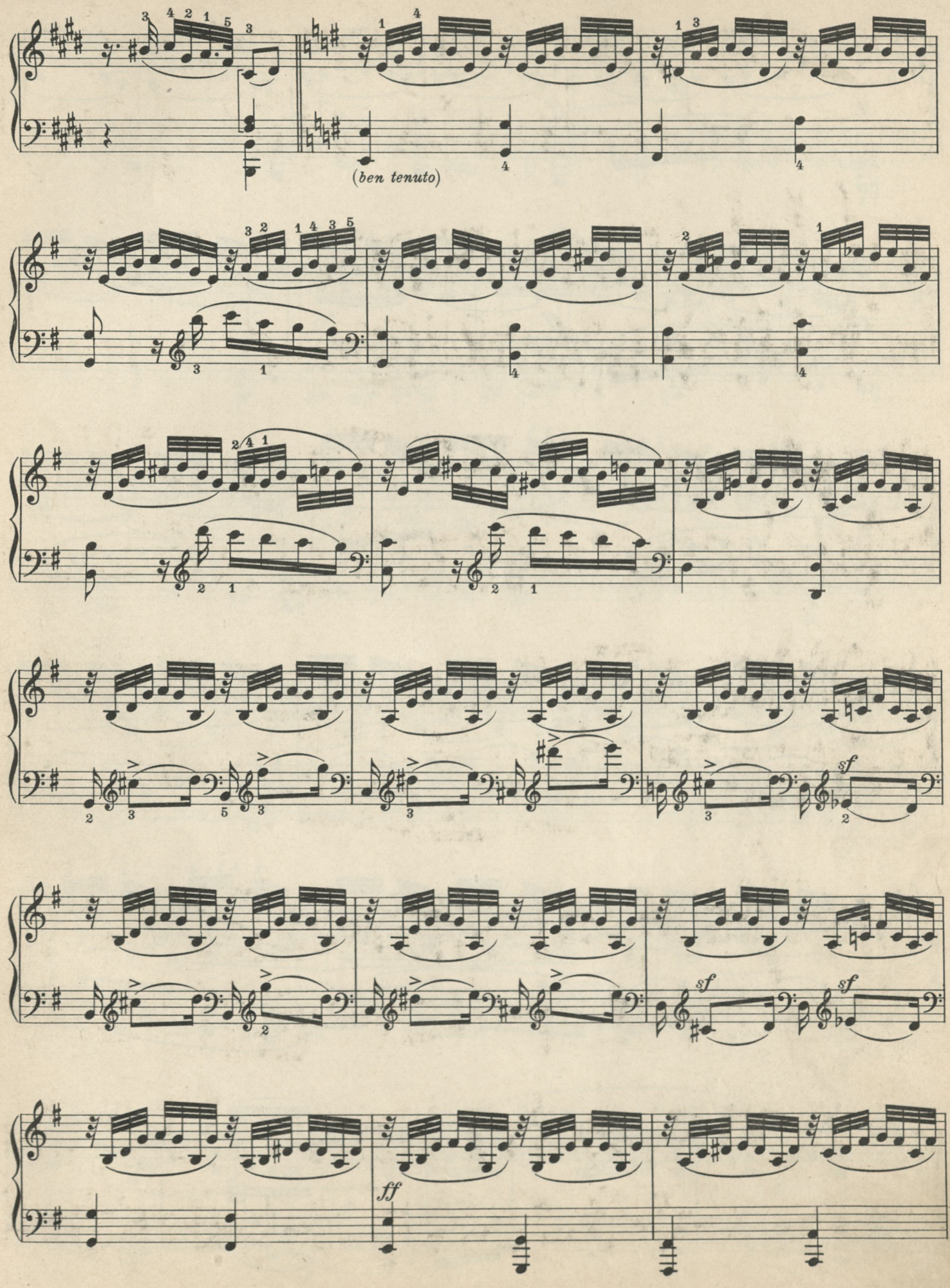

p
f
sf
sf
sf
tr
tr
(ff)
p
(legato)

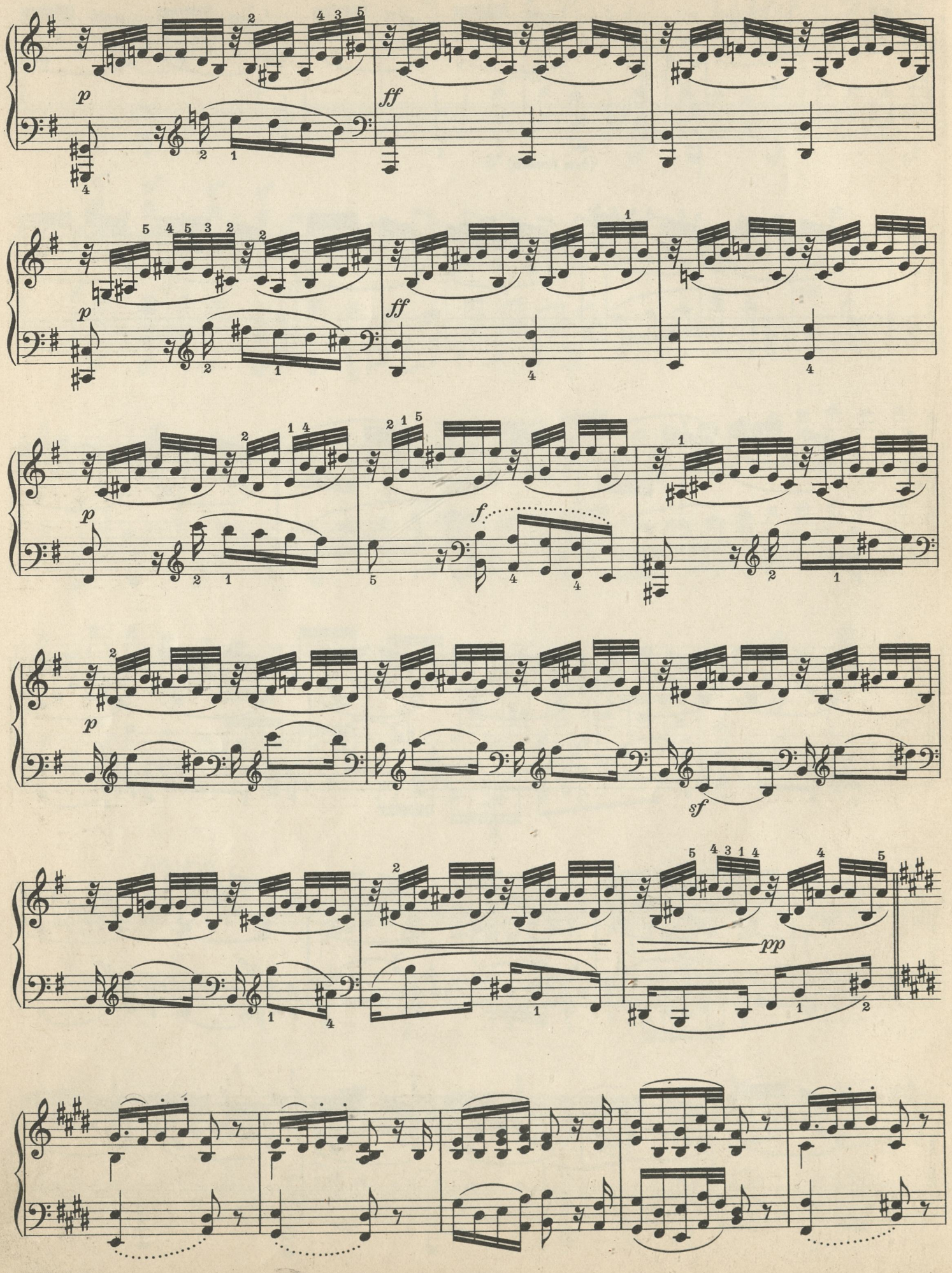

f
sf
(sf)
f
sf
sf
f
sf
sf
p
dolce

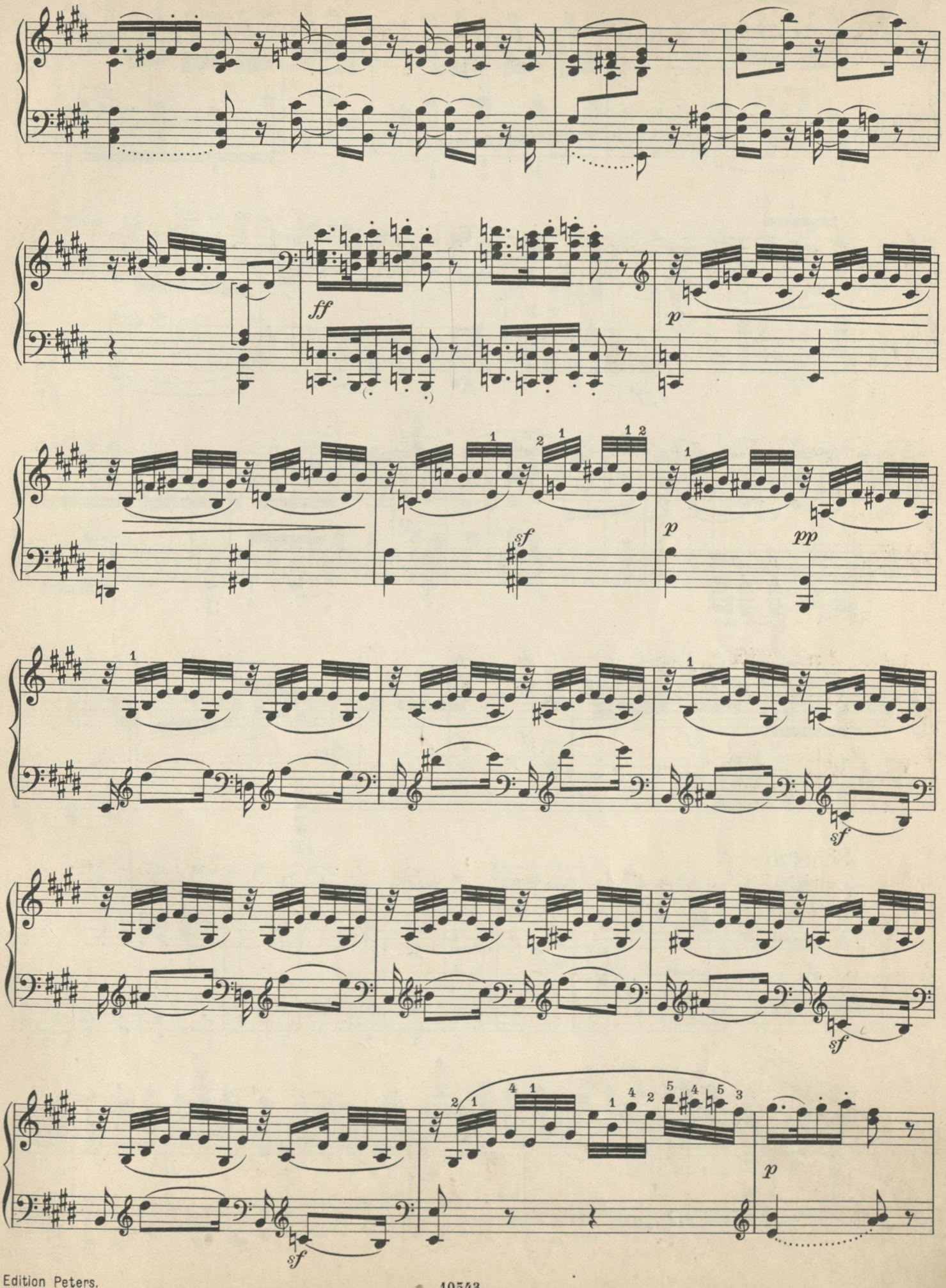

rf
f
f
f
sf
sf
sf
sf
ff
ff
ff
f
f
f
p
tr
pp
rf
f
pp
ff

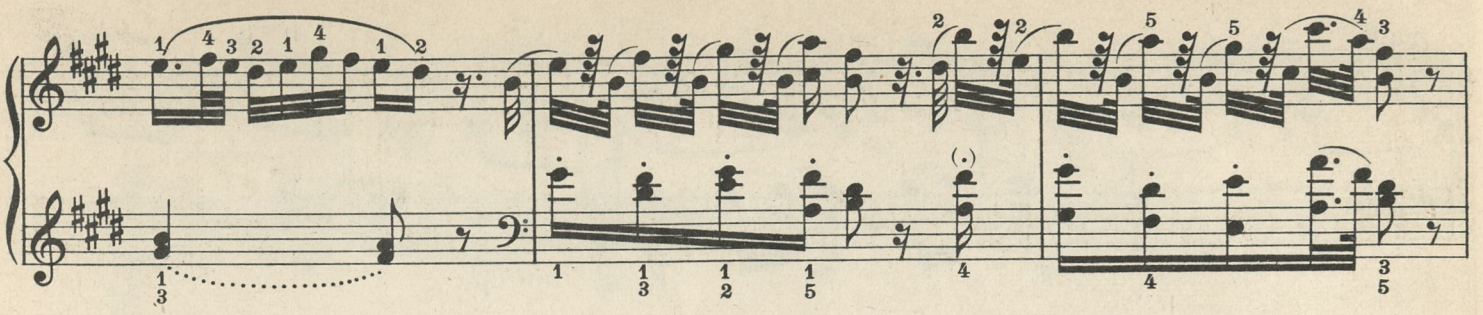

ffp
pp
cresc.
fp
p

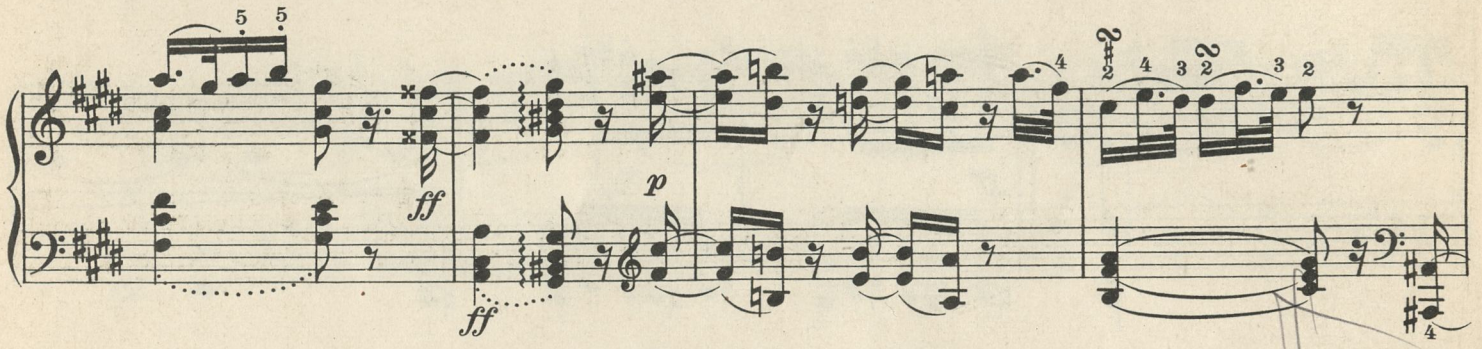

Adagio

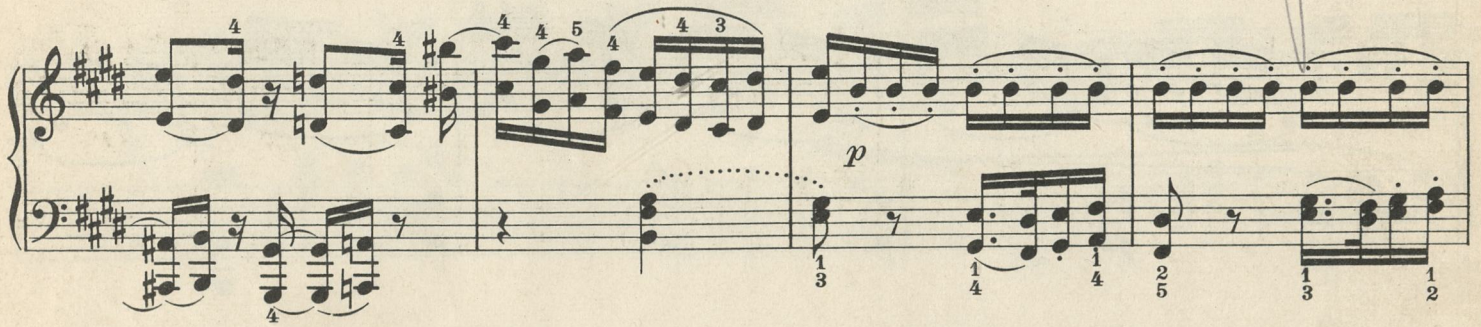

(ben tenuto)
sf
sf
sf
ff

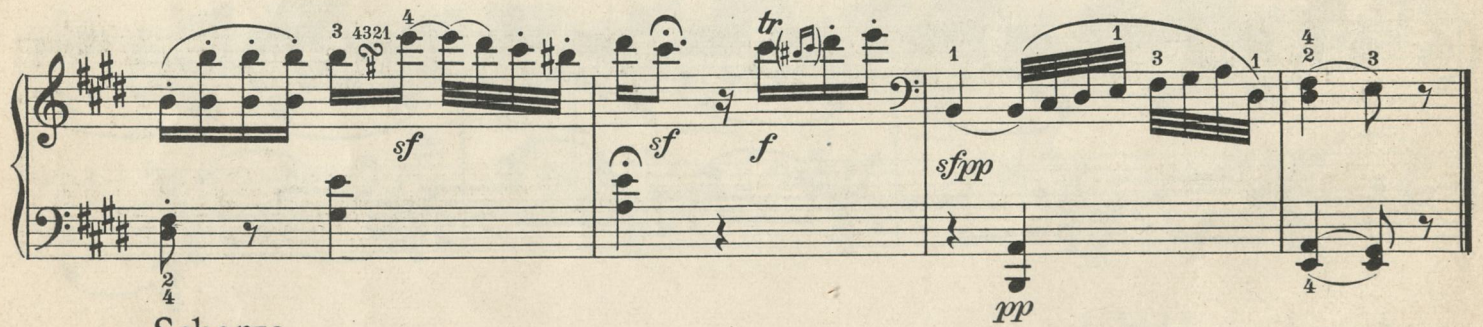

p
ff
p
ff
p
f
p
sf
pp


ff
p
sf
p
pp
sf
sf
p
sf

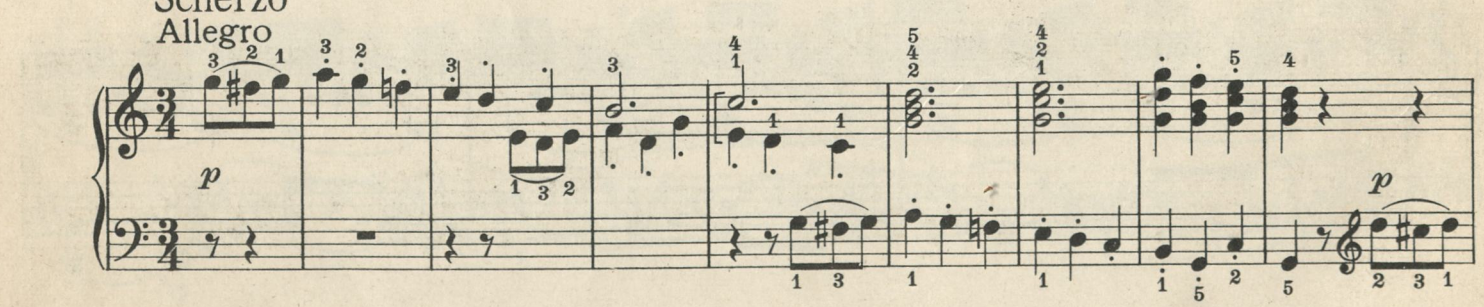


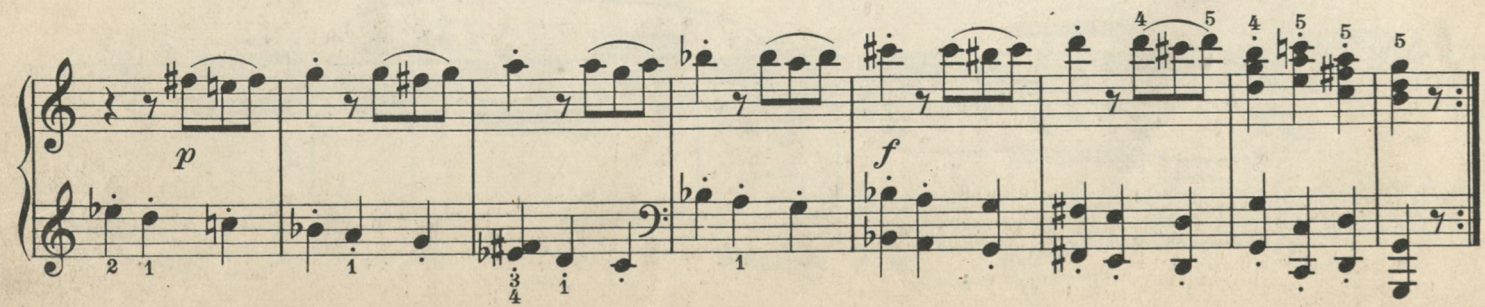


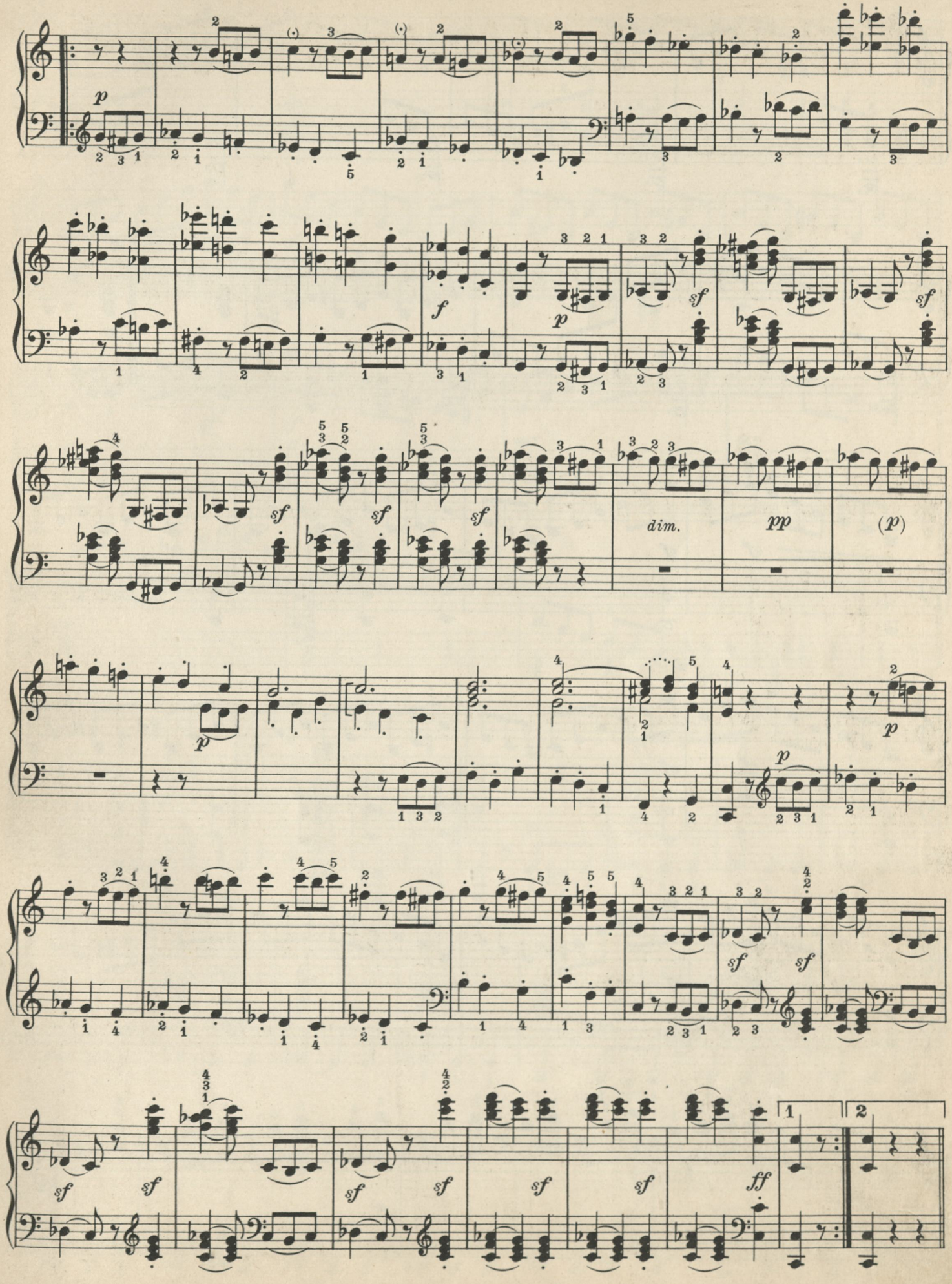


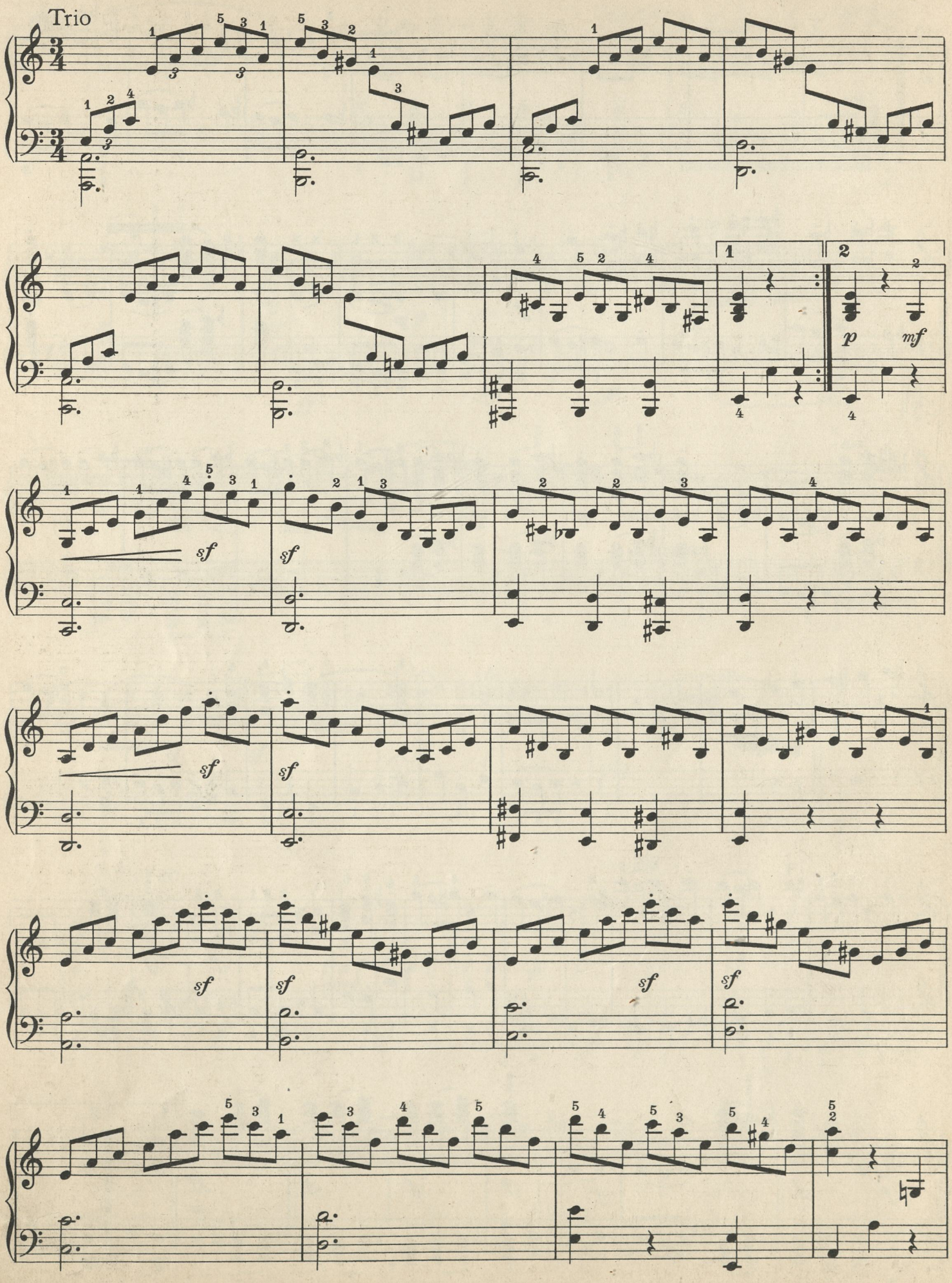


Scherzo
Allegro






p
f
p
sf
sf
sf
sf
dim.
pp
(p)
p
p
p
sf
sf
sf
sf
sf
sf
sf
sf
ff
1
2


Trio
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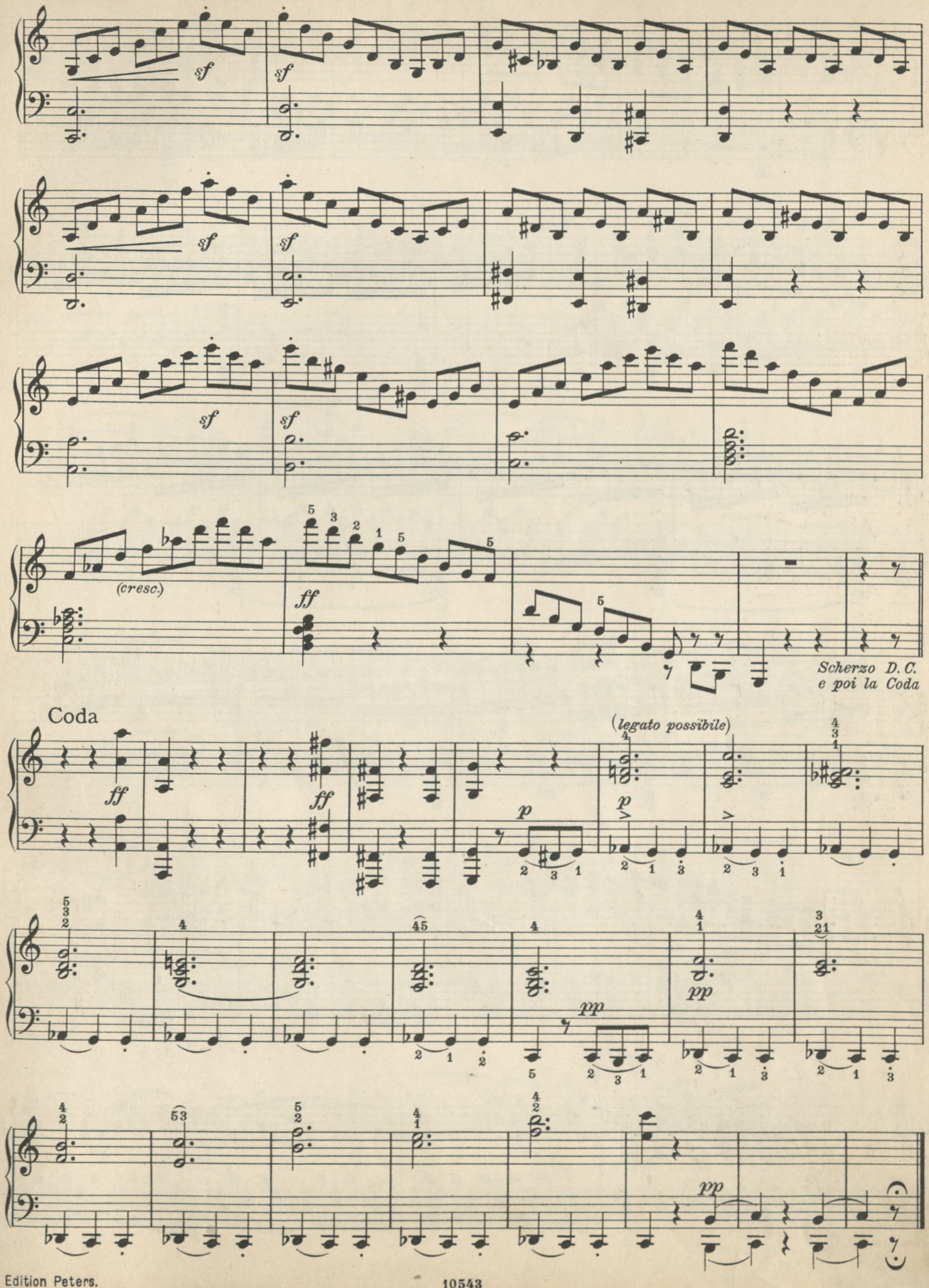
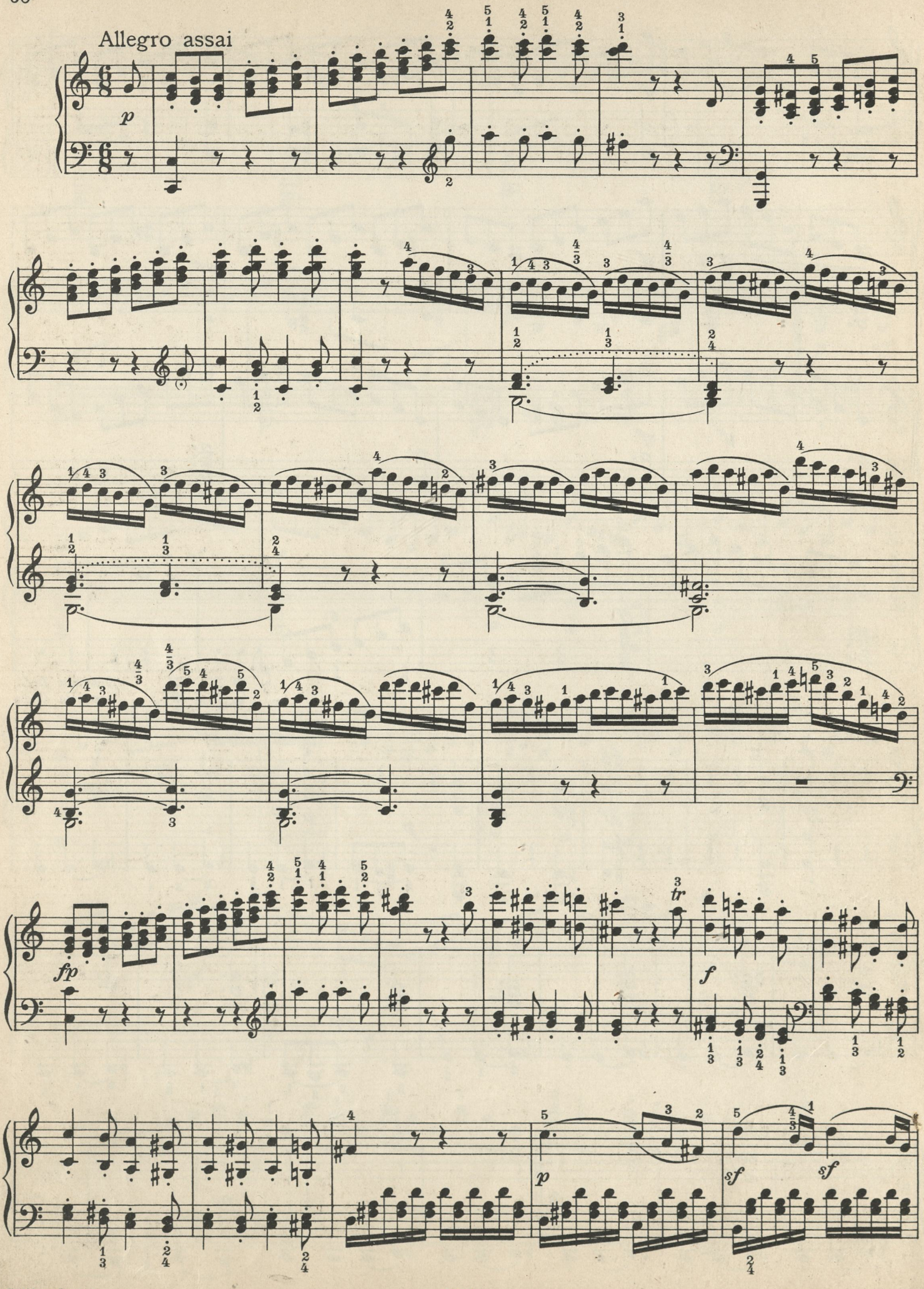
2
sf
p
mf


sf
(cresc.)
ff
Scherzo D. C.
e poi la Coda
Coda
(legato possibile)
p
pp


Allegro assai
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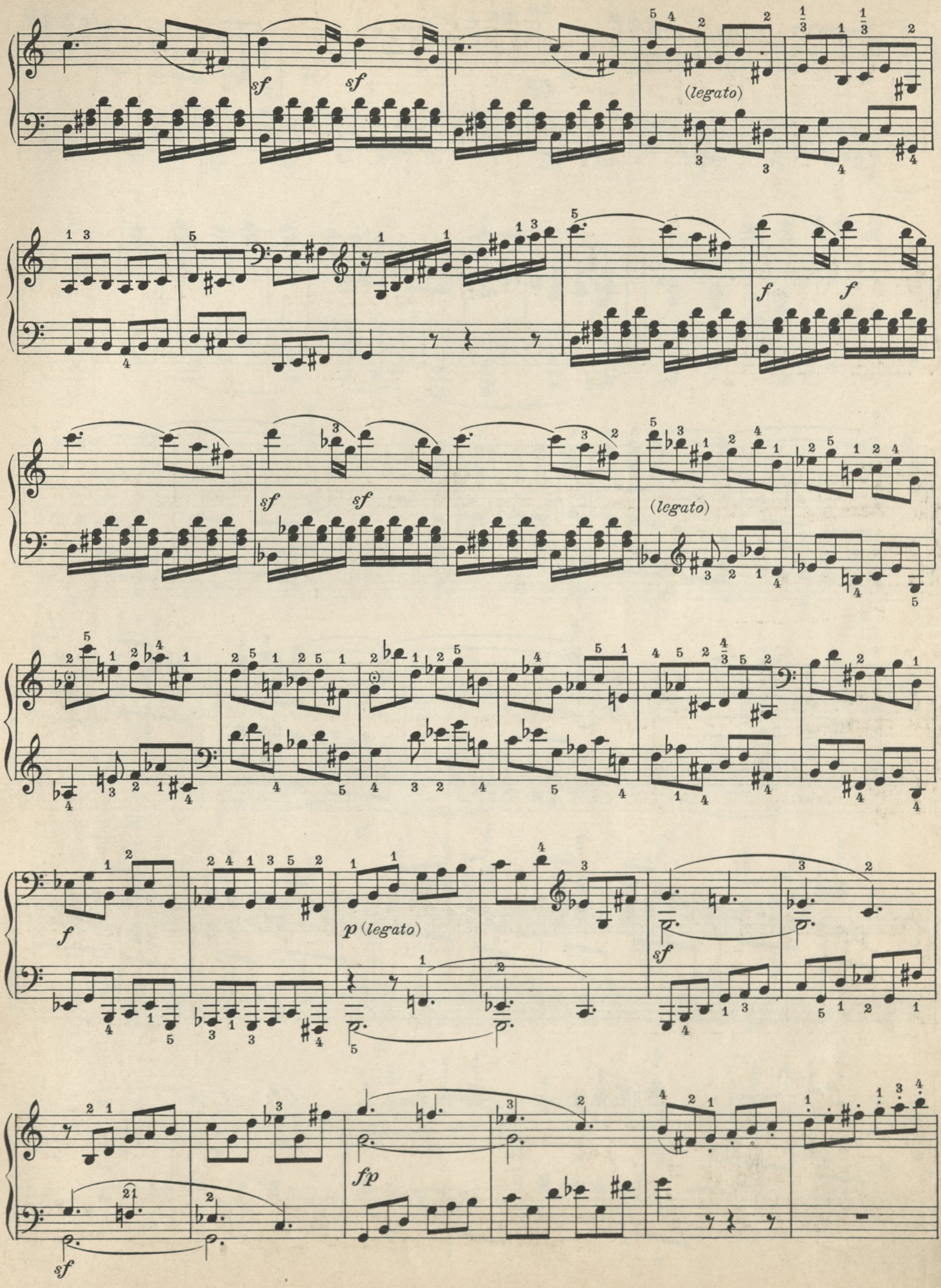
tr
p
sf
sf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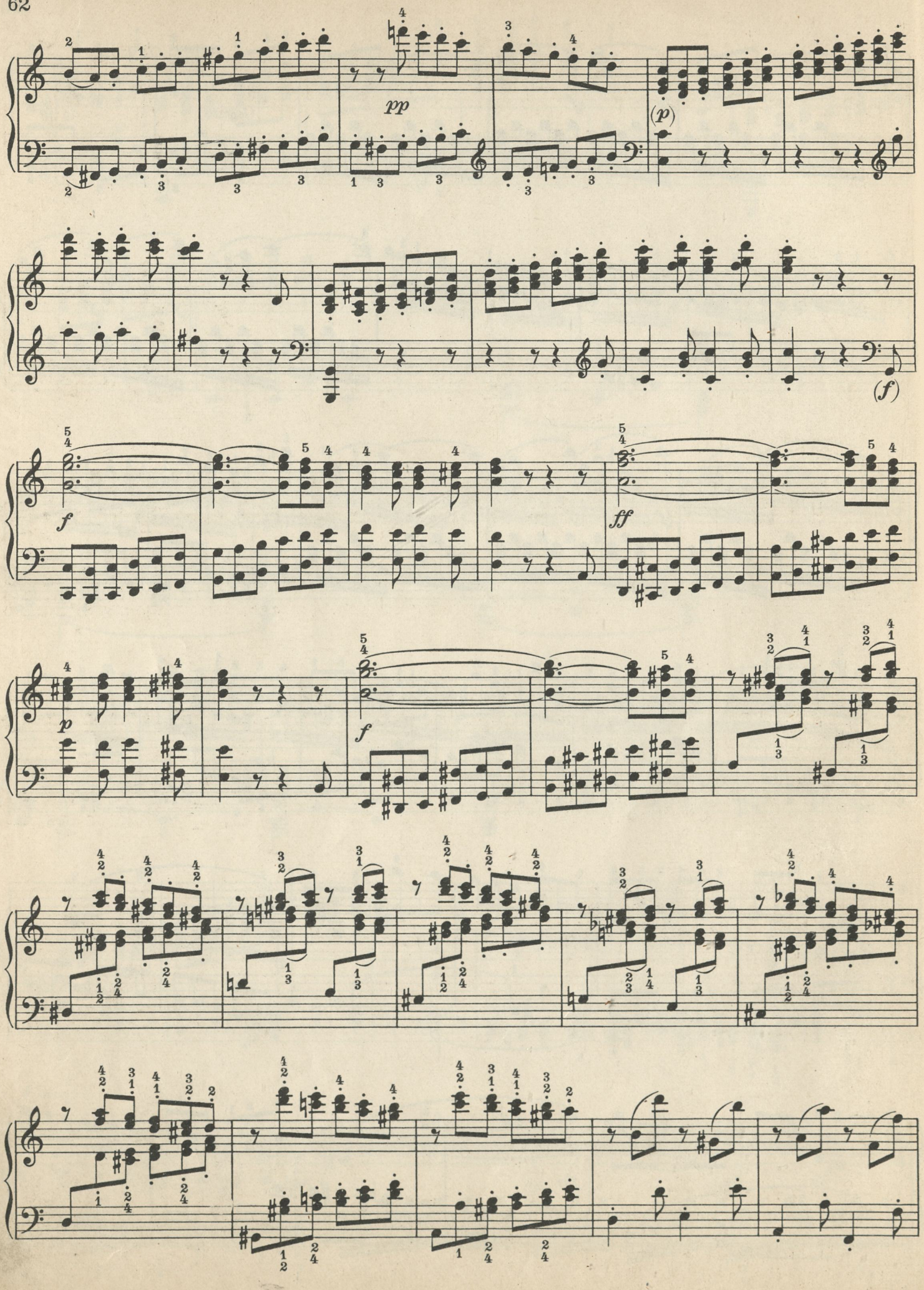
sf
(legato)
f
f
sf
sf
(legato)
f
p (legato)
sf
fp
sf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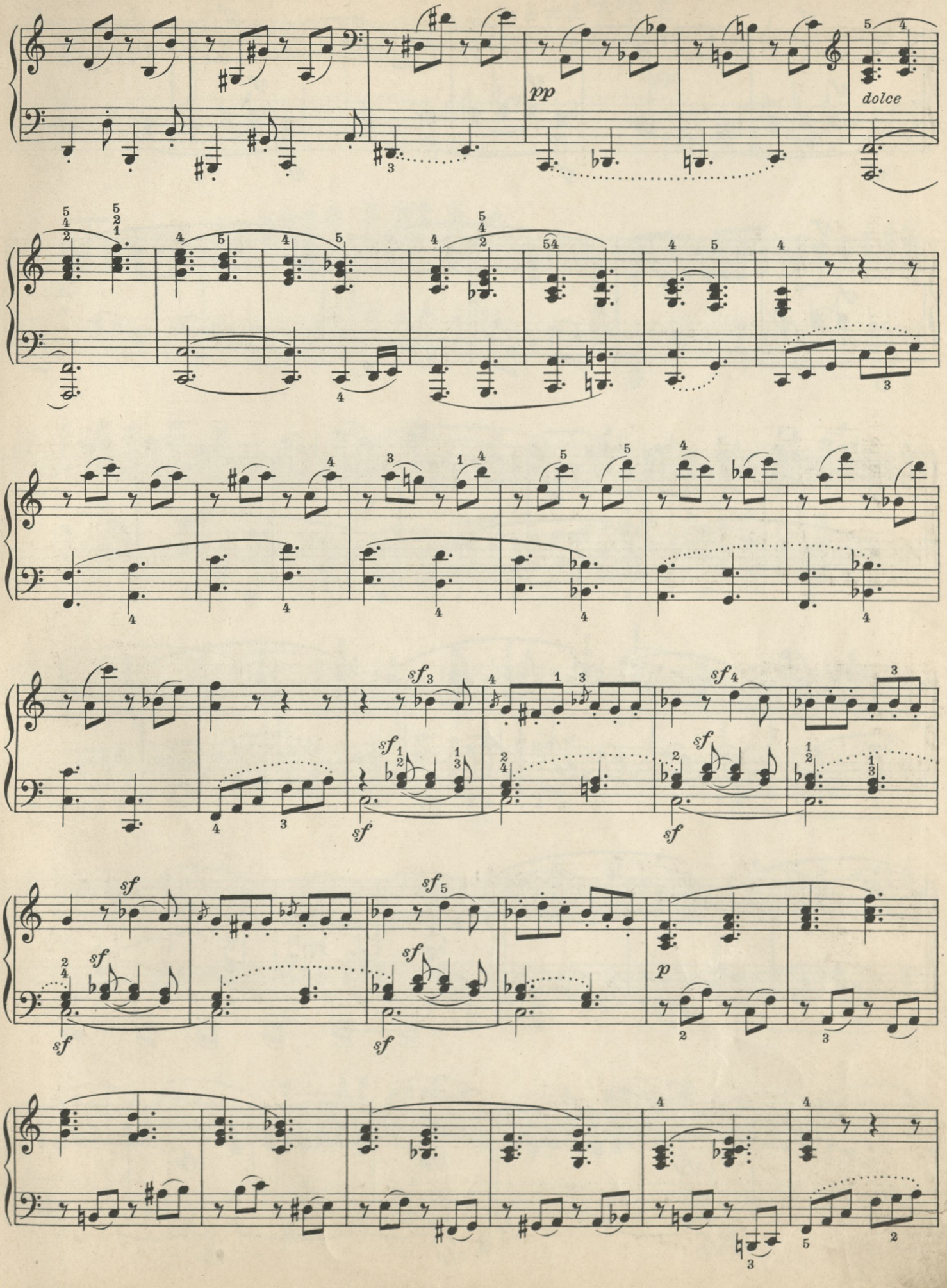
(p)
(f)
f
ff
p
f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dolce
sf
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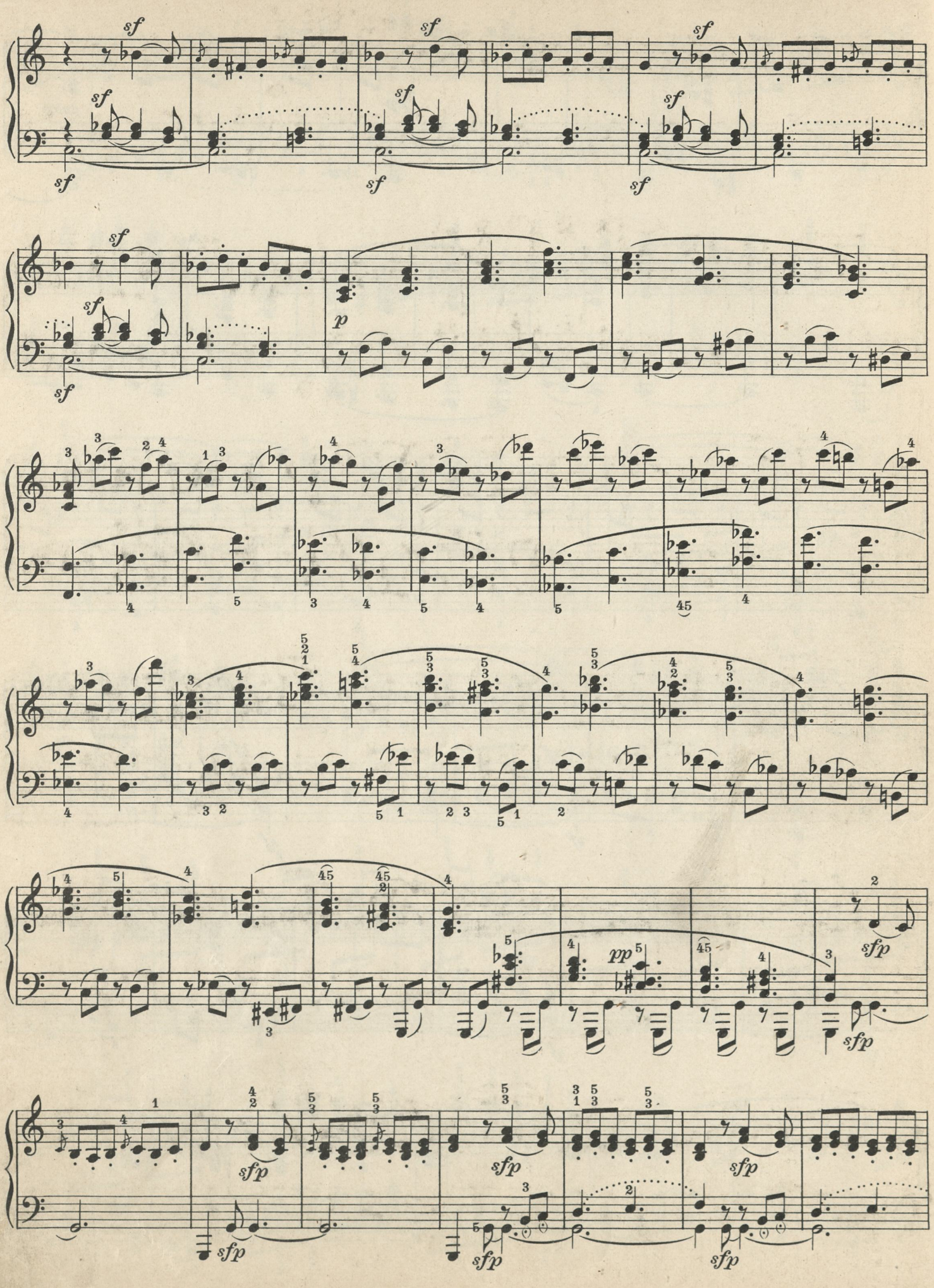
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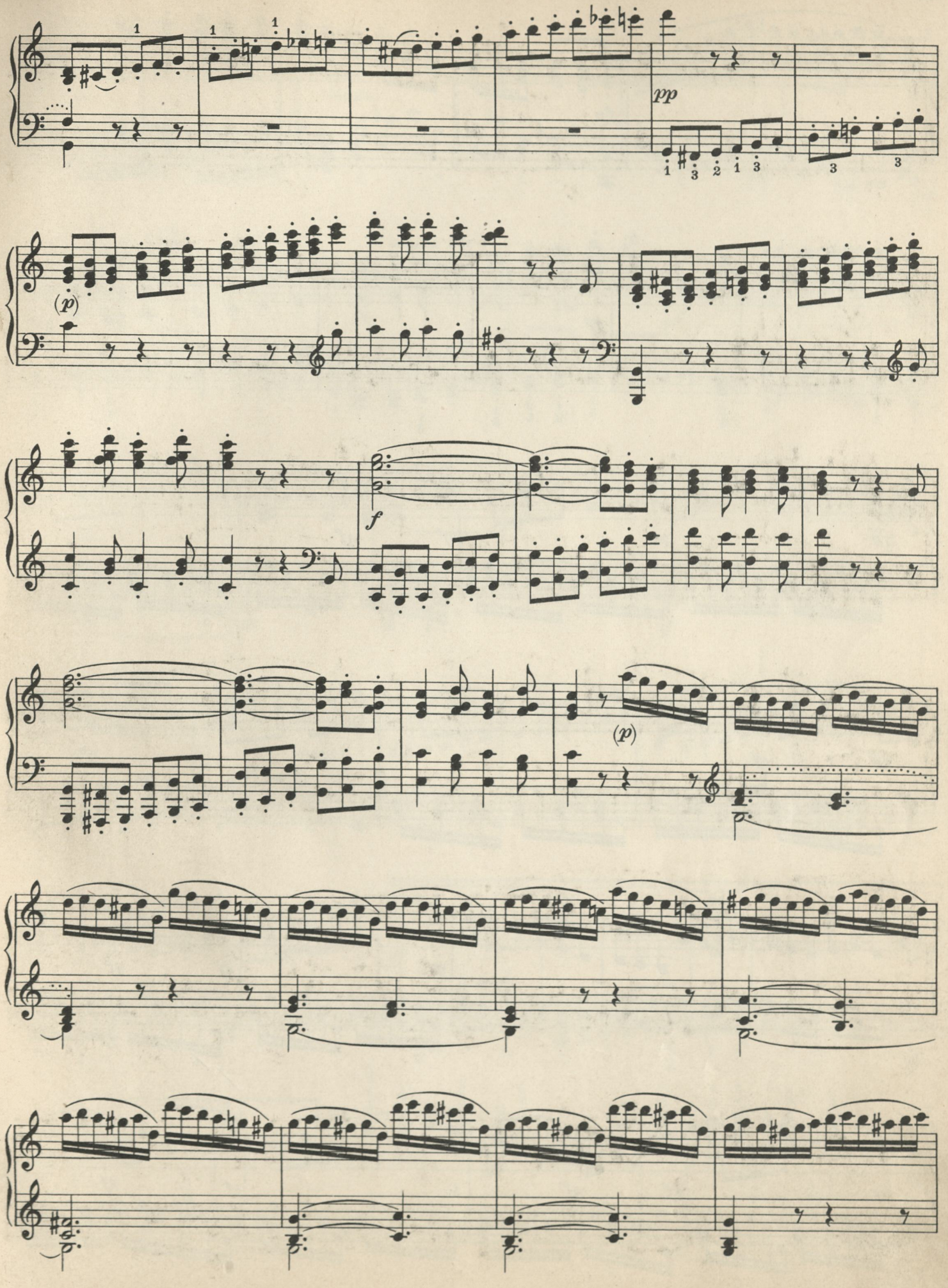
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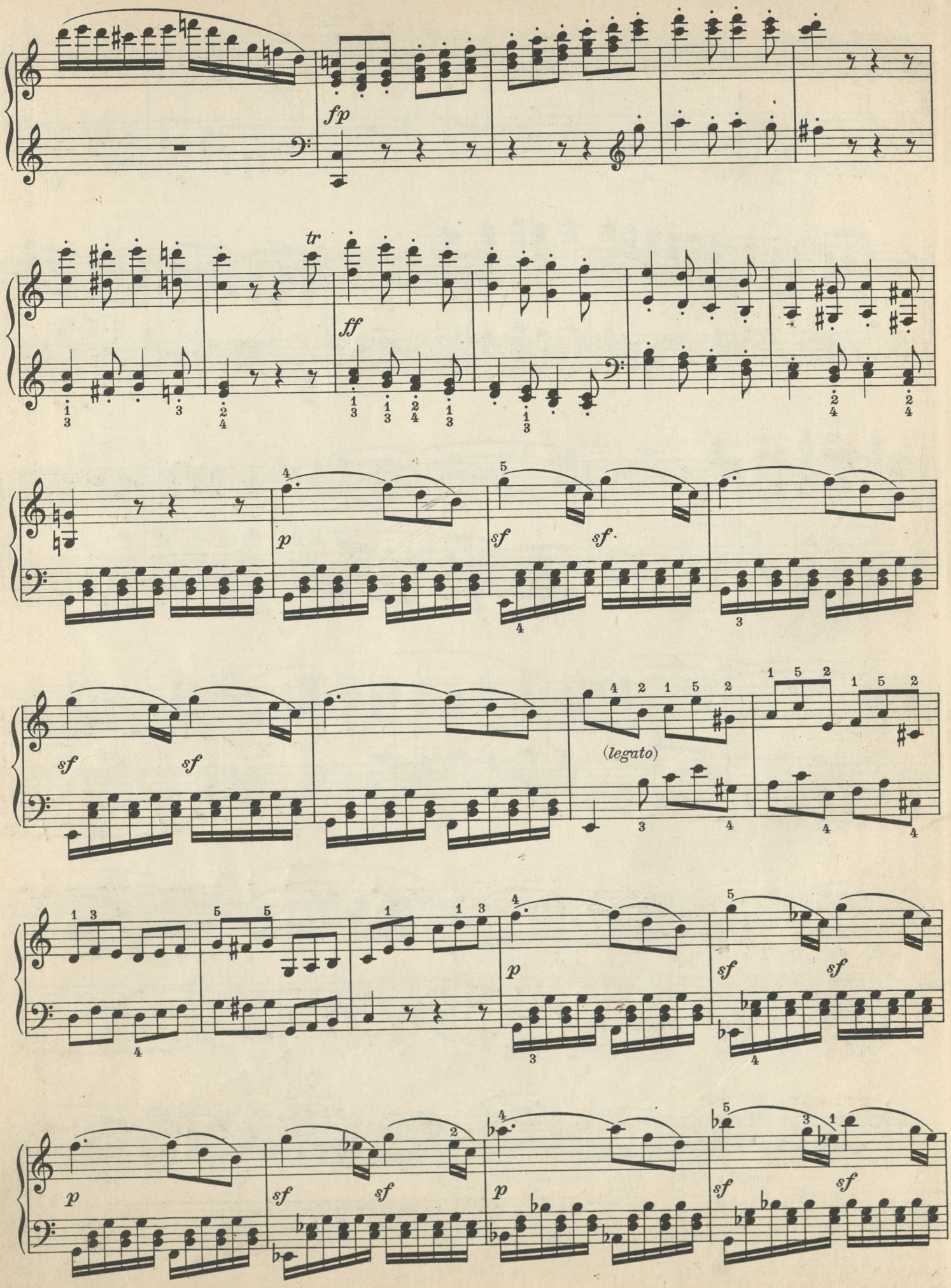
f
(p)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tr
ff
p
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sf
sf
(legato)
p
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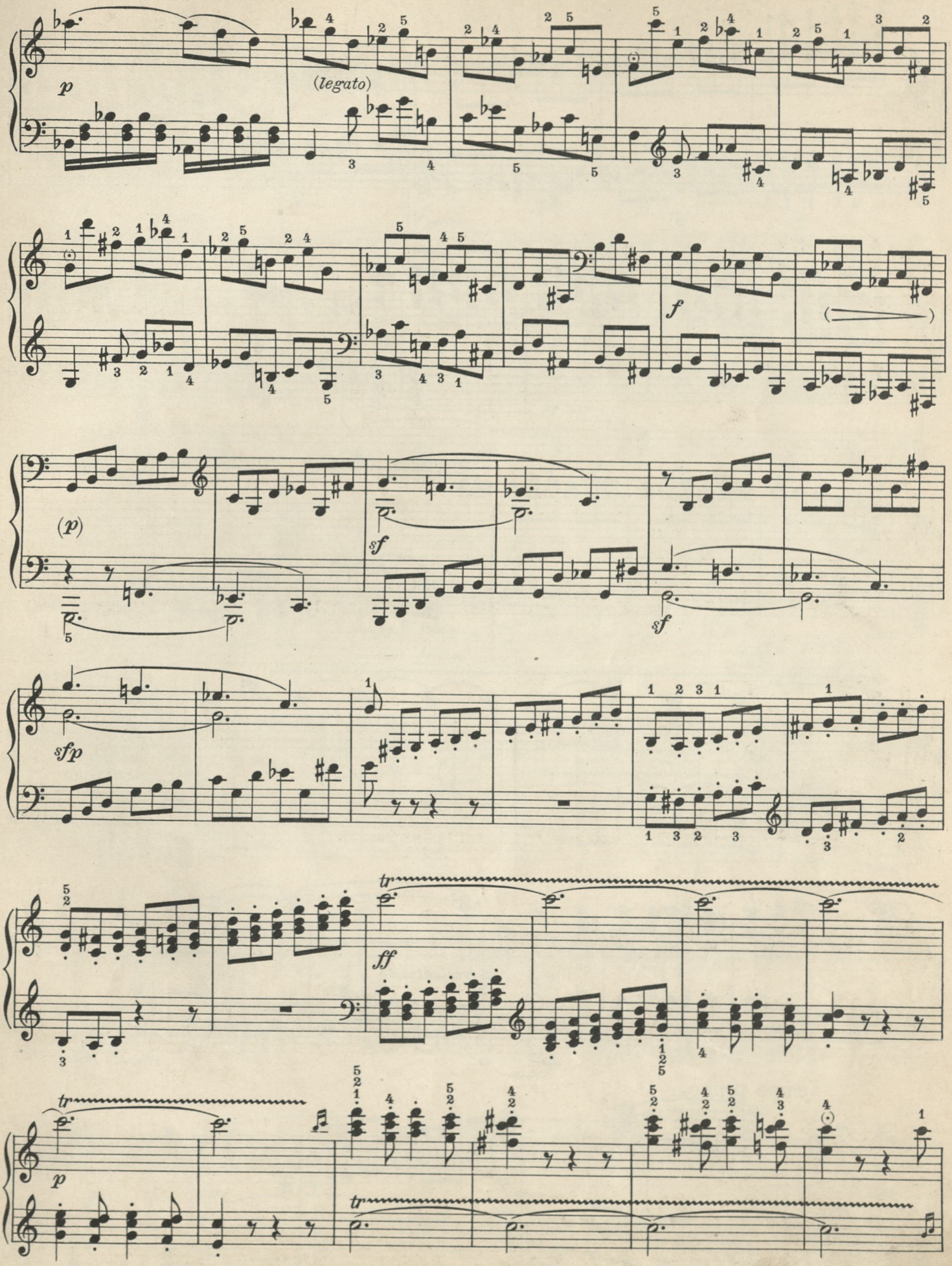
sf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(legato)
f
(p)
sf
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tr
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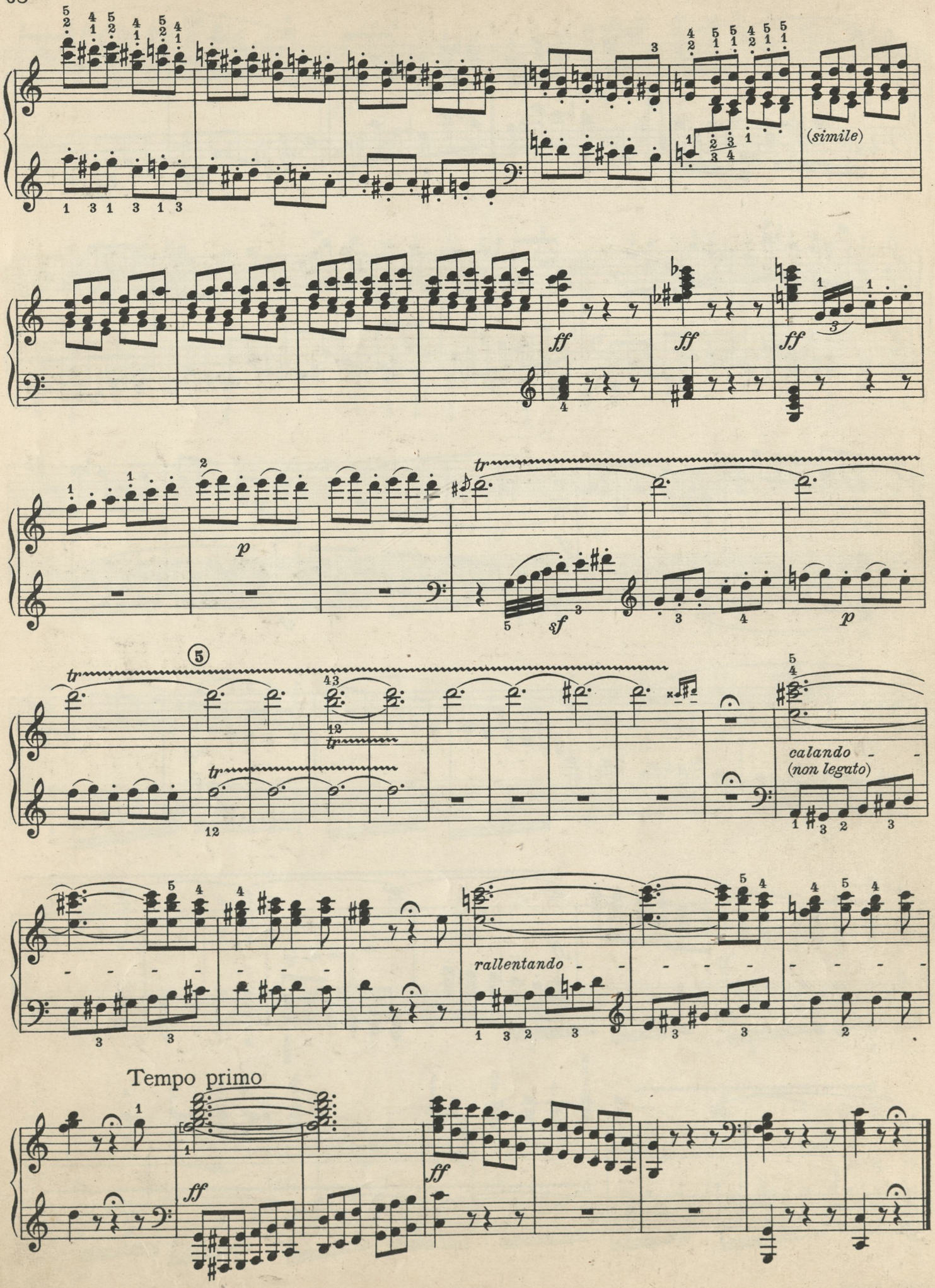
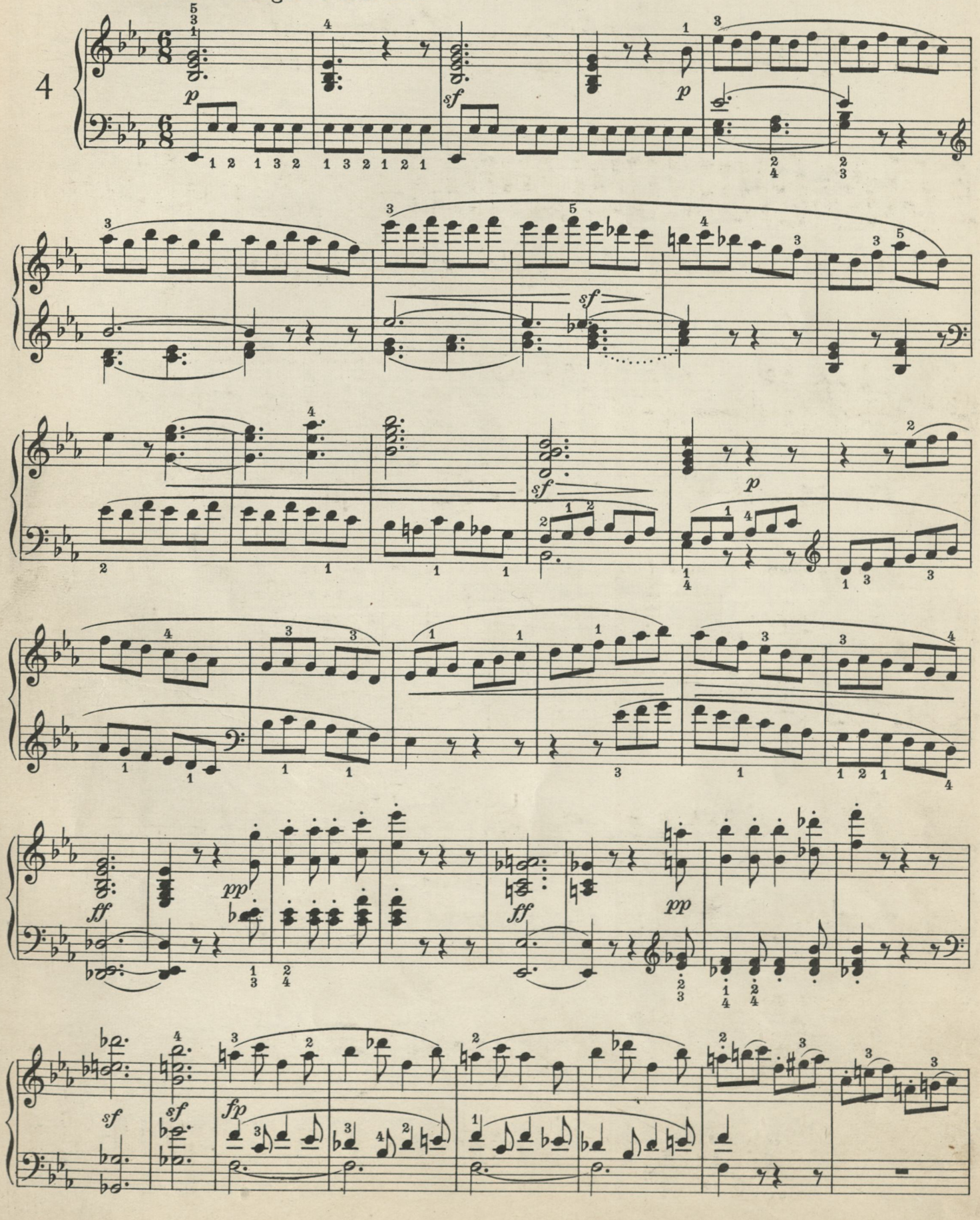

(simile)
ff
ff
ff
p
tr
sf
p
tr
tr
calando
(non legato)
rallentando
Tempo primo
ff
ff

SONATE

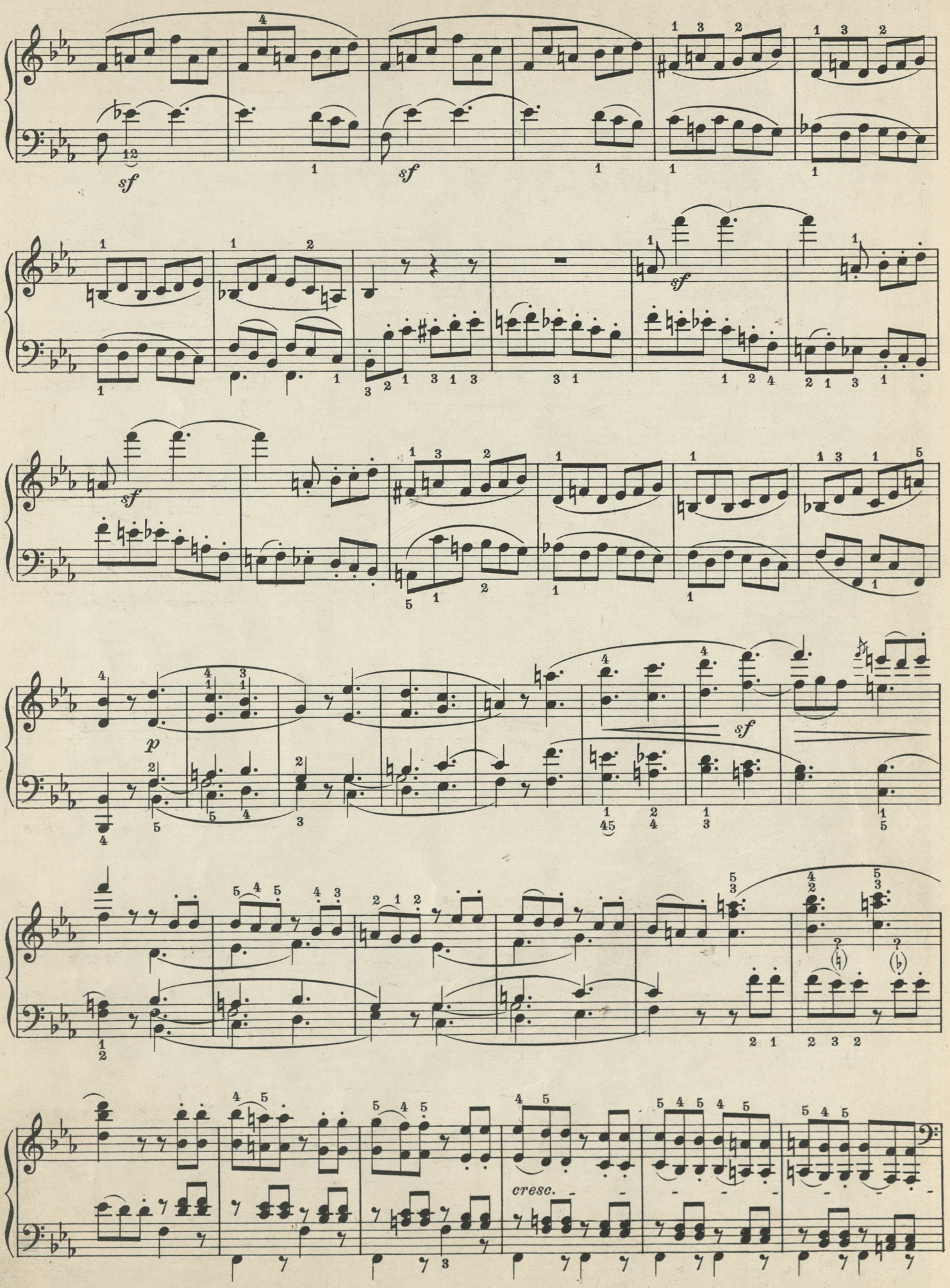
Der Gräfin Babette von Keglevics gewidmet

Molto Allegro e con brio

Op. 7



Copyright 1927 by C. F. Peters, Leipzig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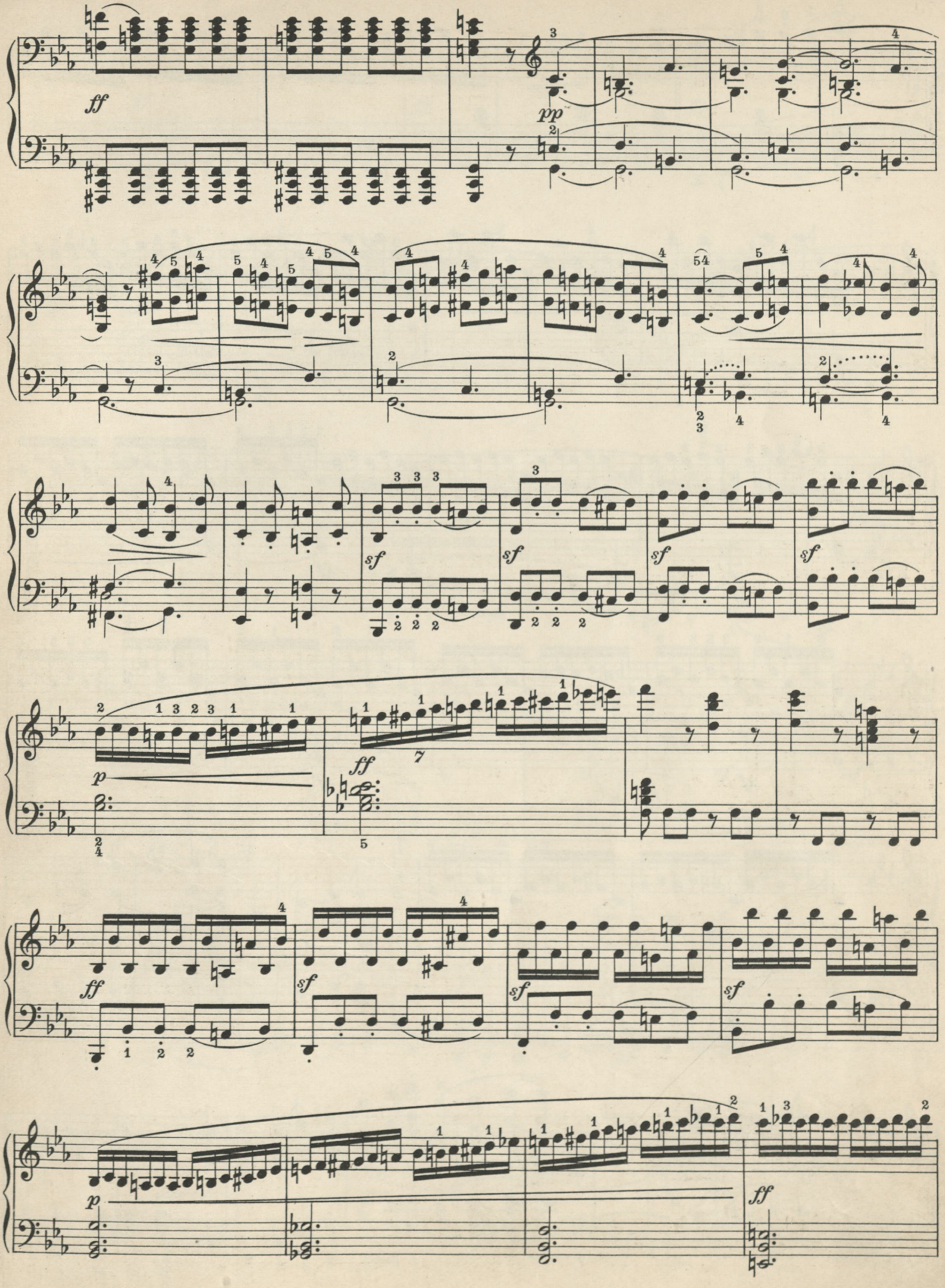
sf
cresc.


ff
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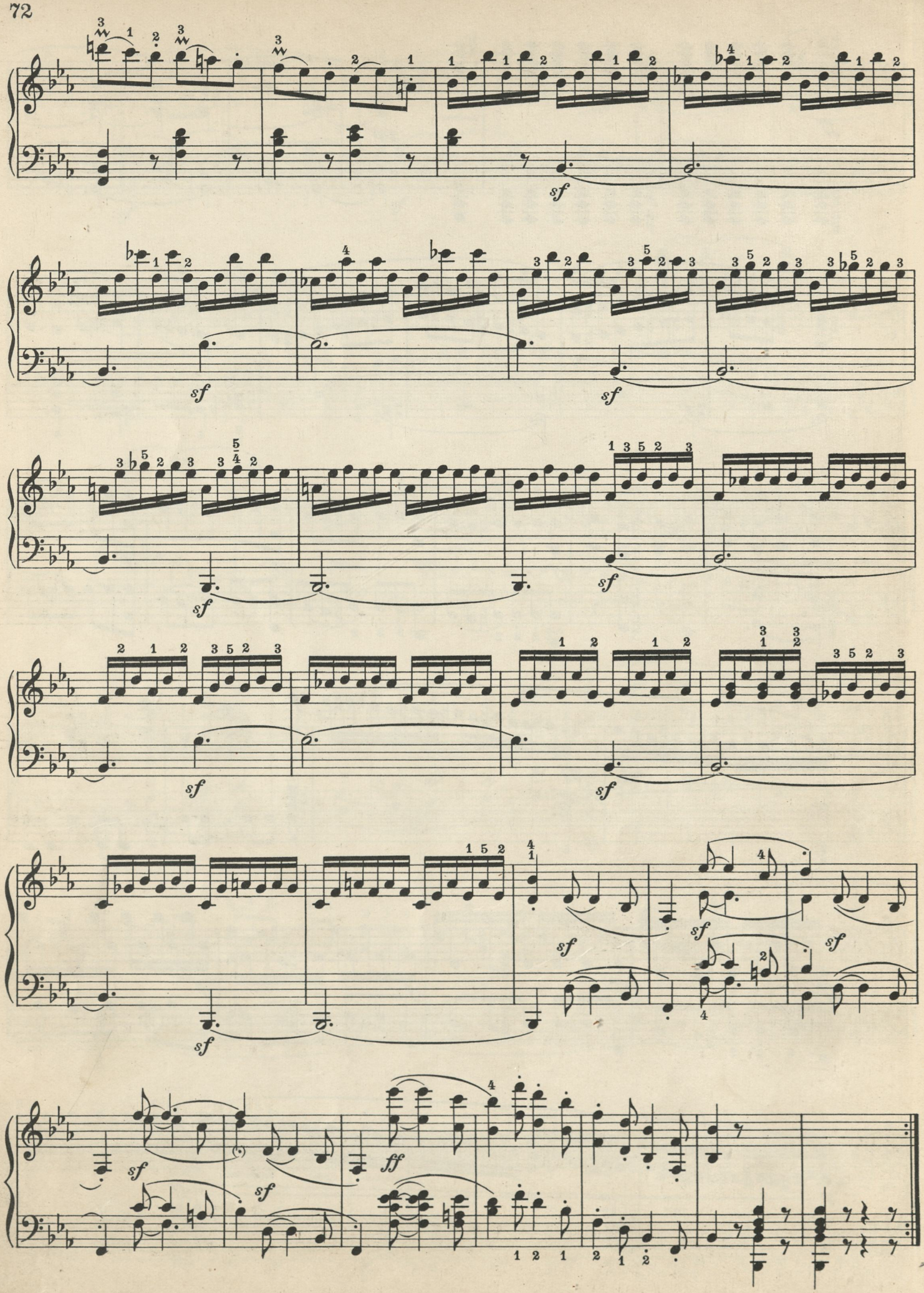
p
ff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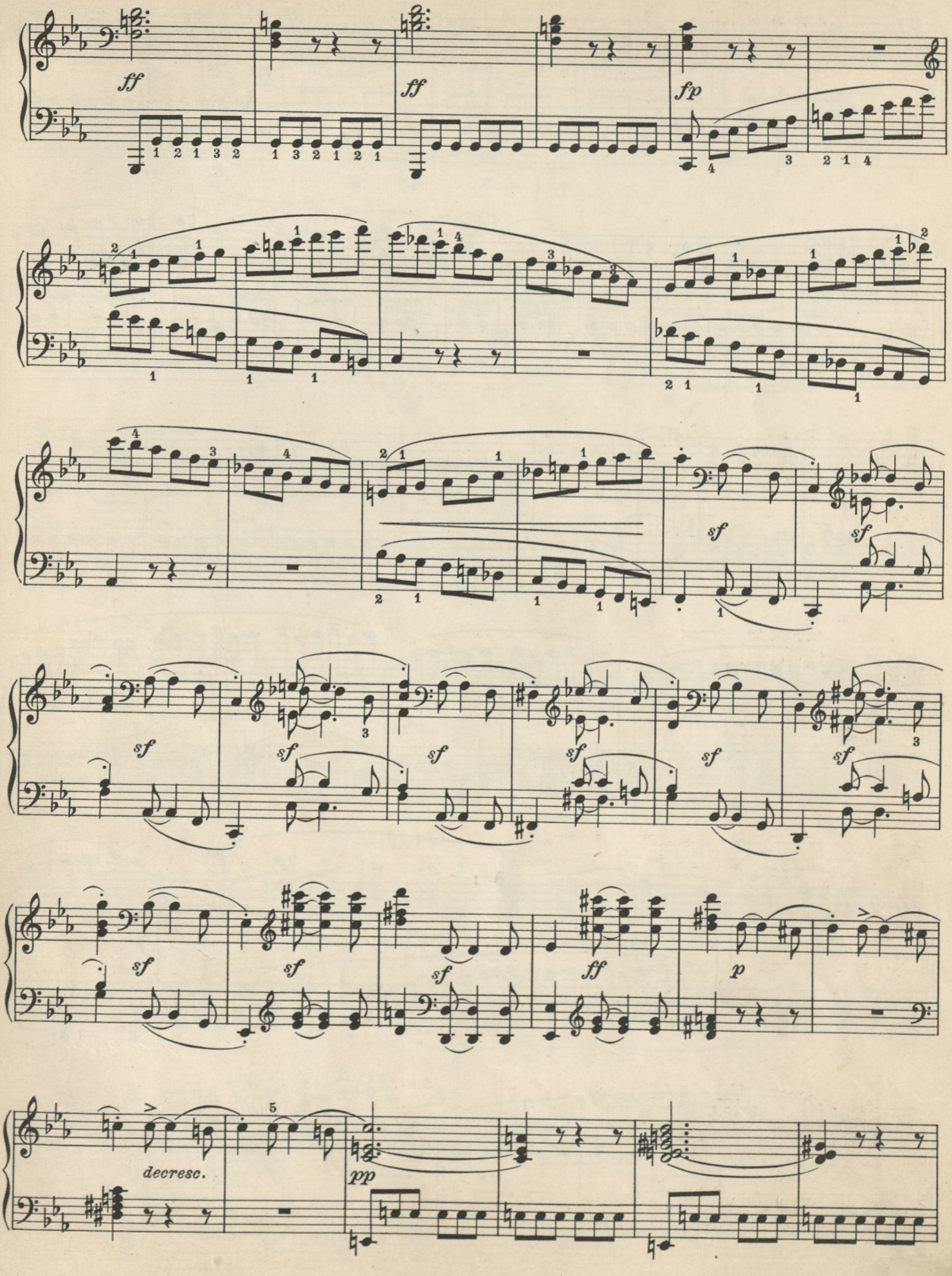
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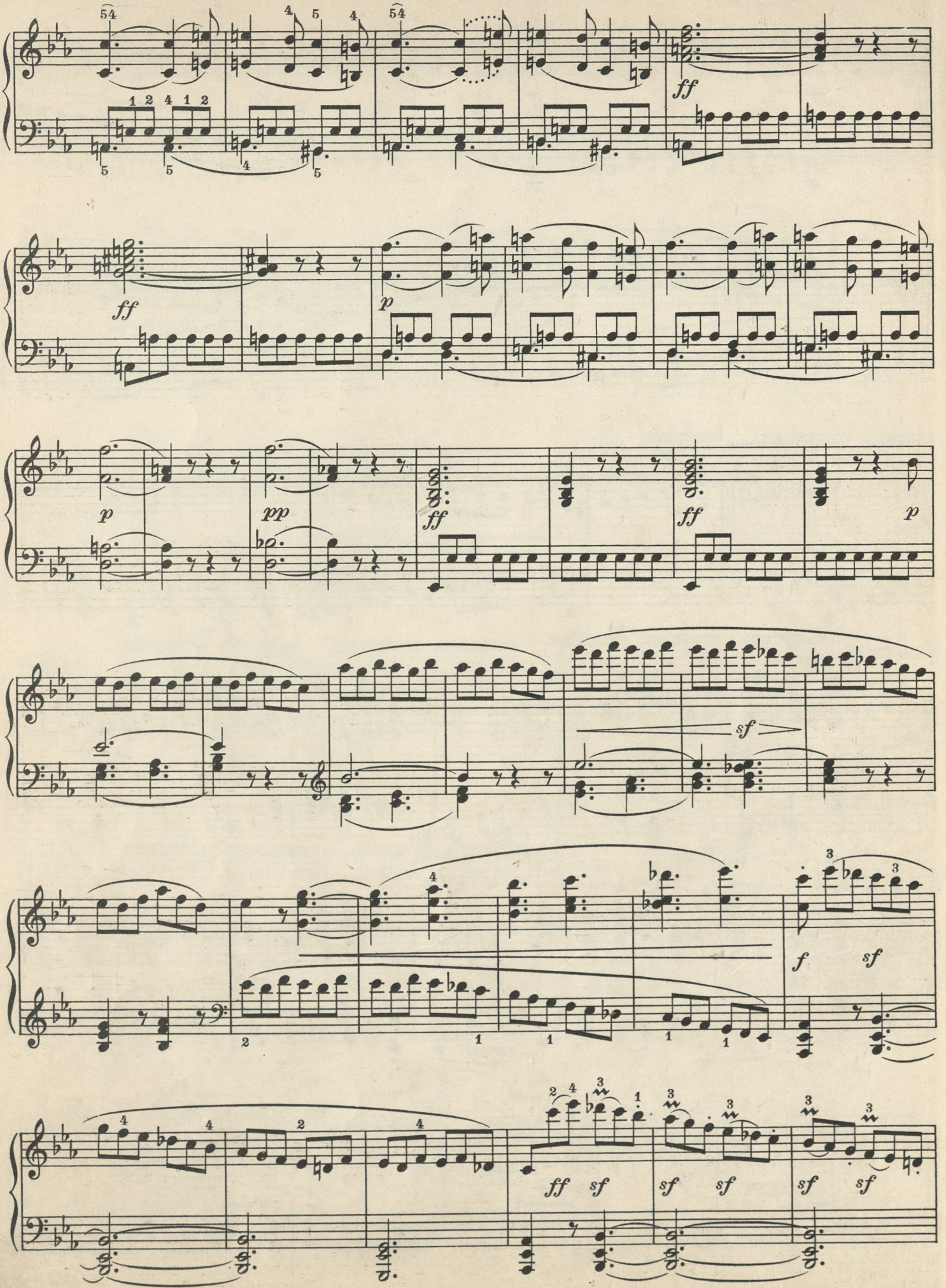
p
decresc.
pp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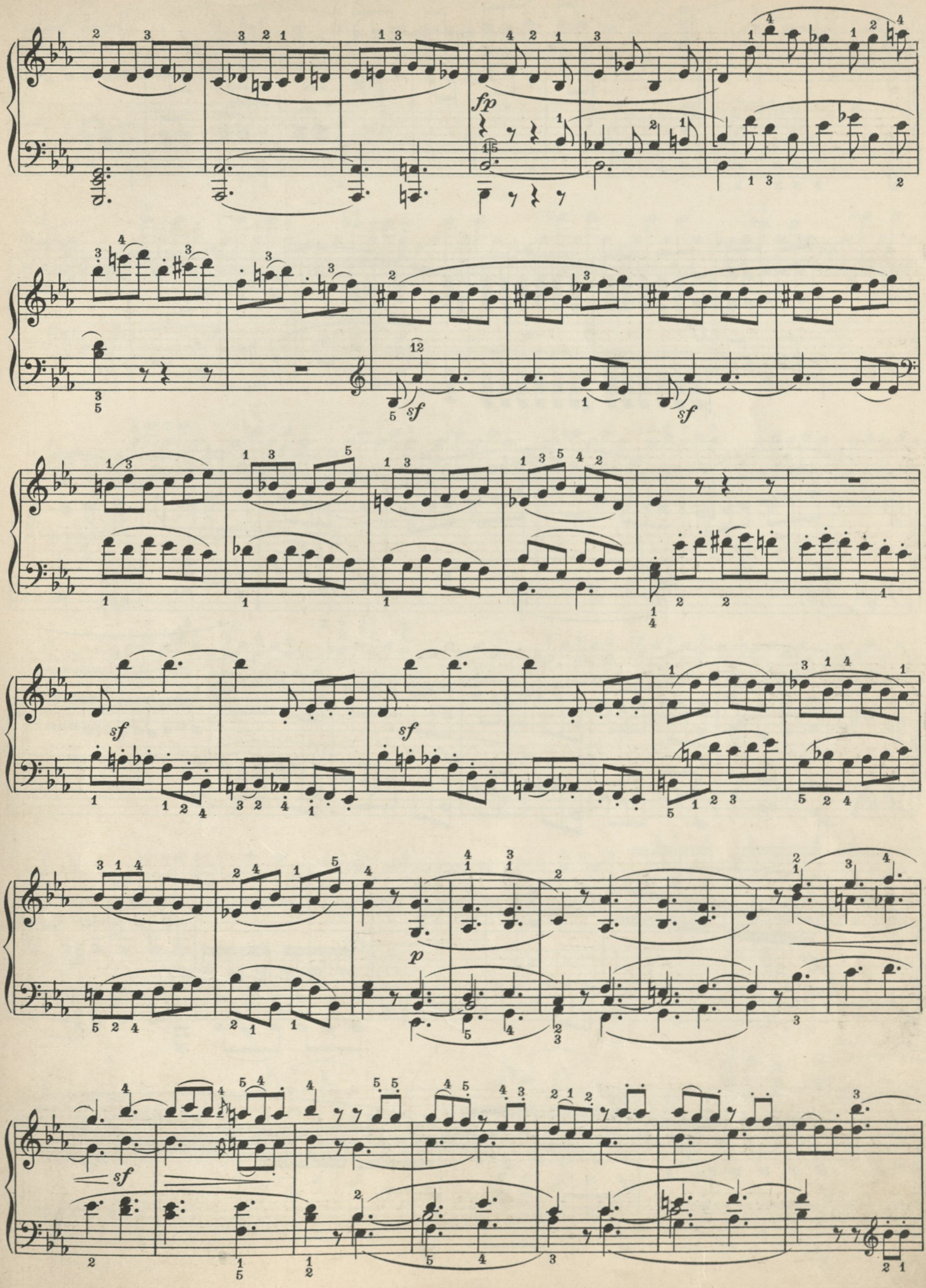
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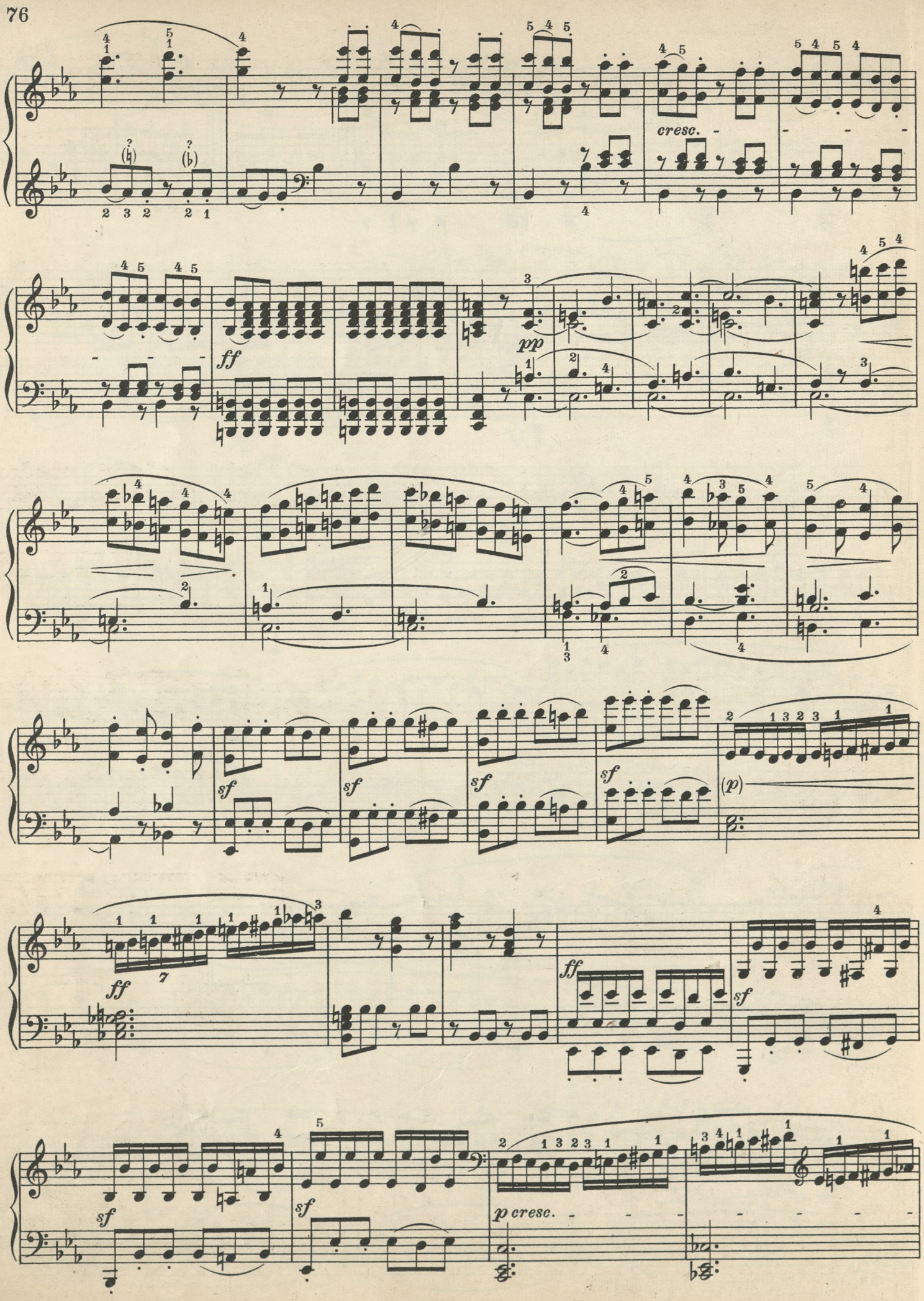
cresc.
ff
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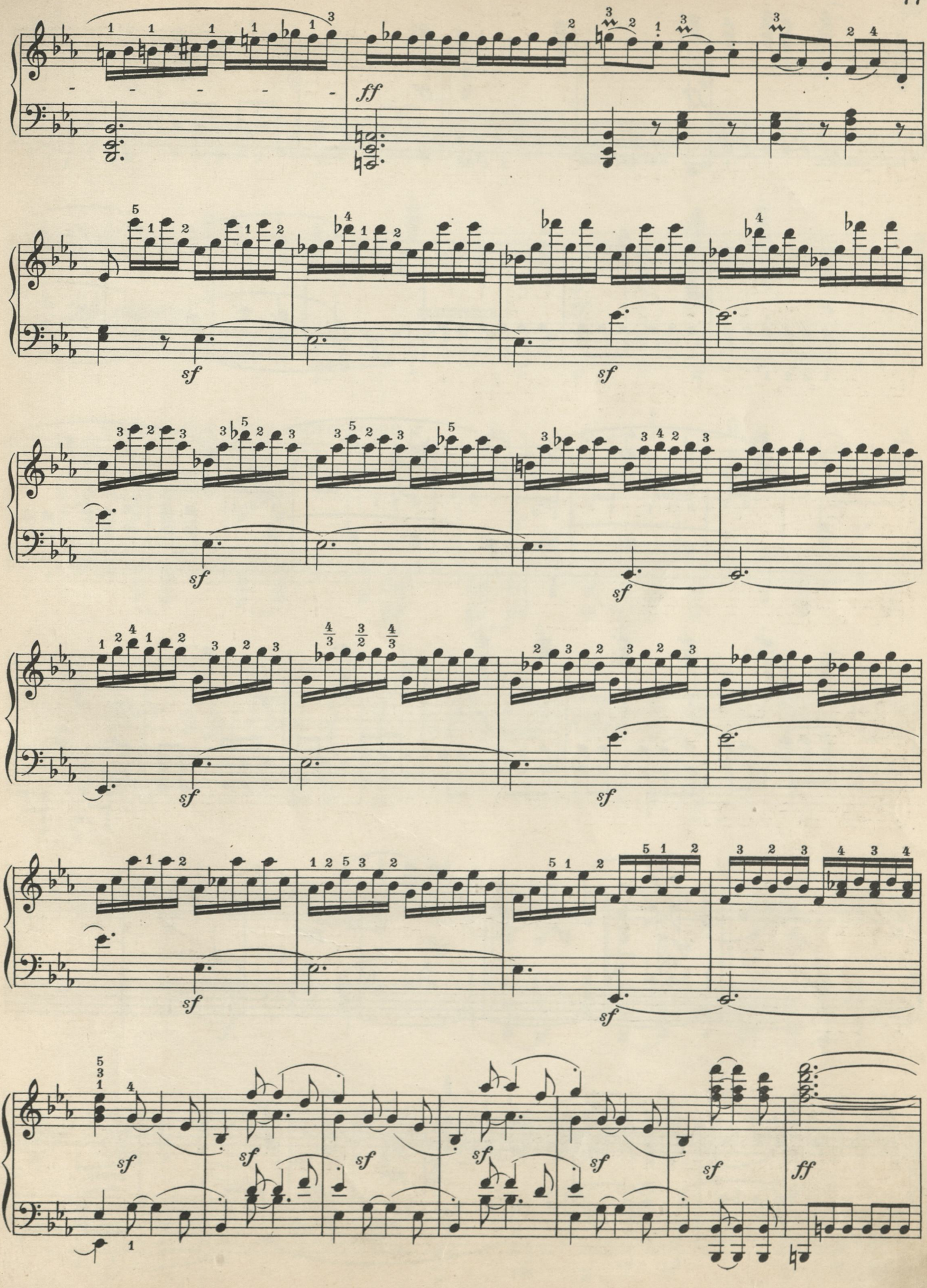
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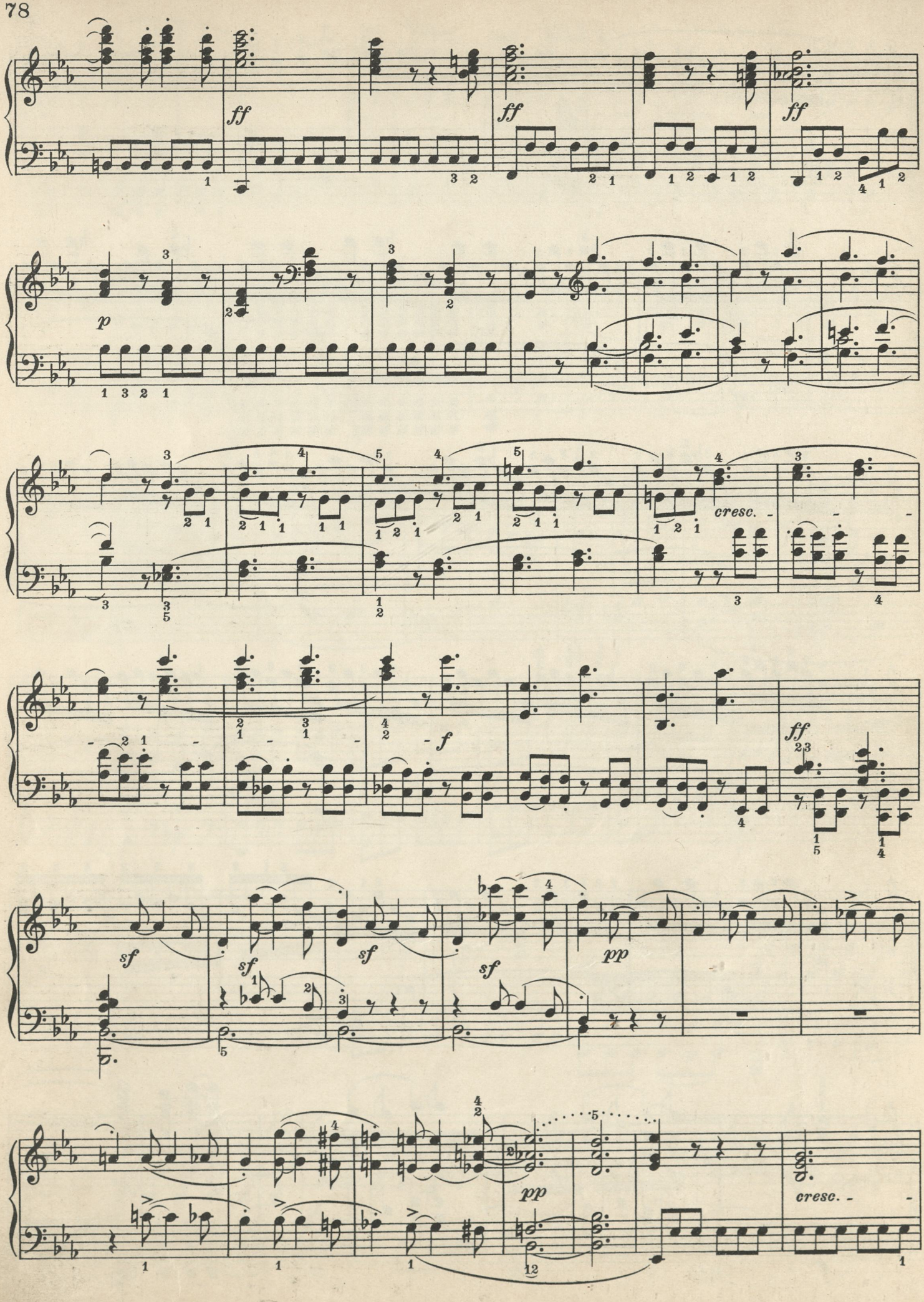
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cresc.
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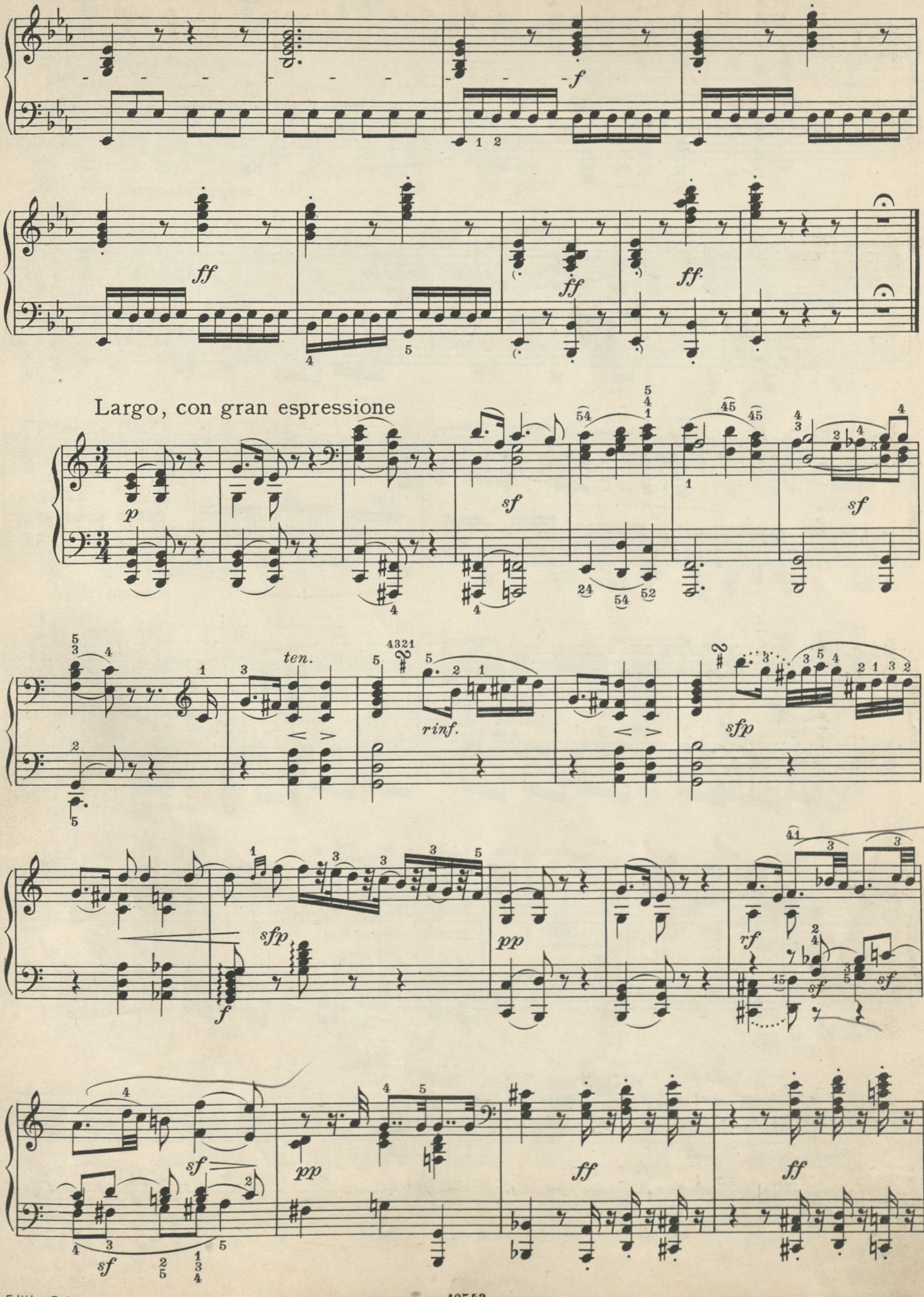
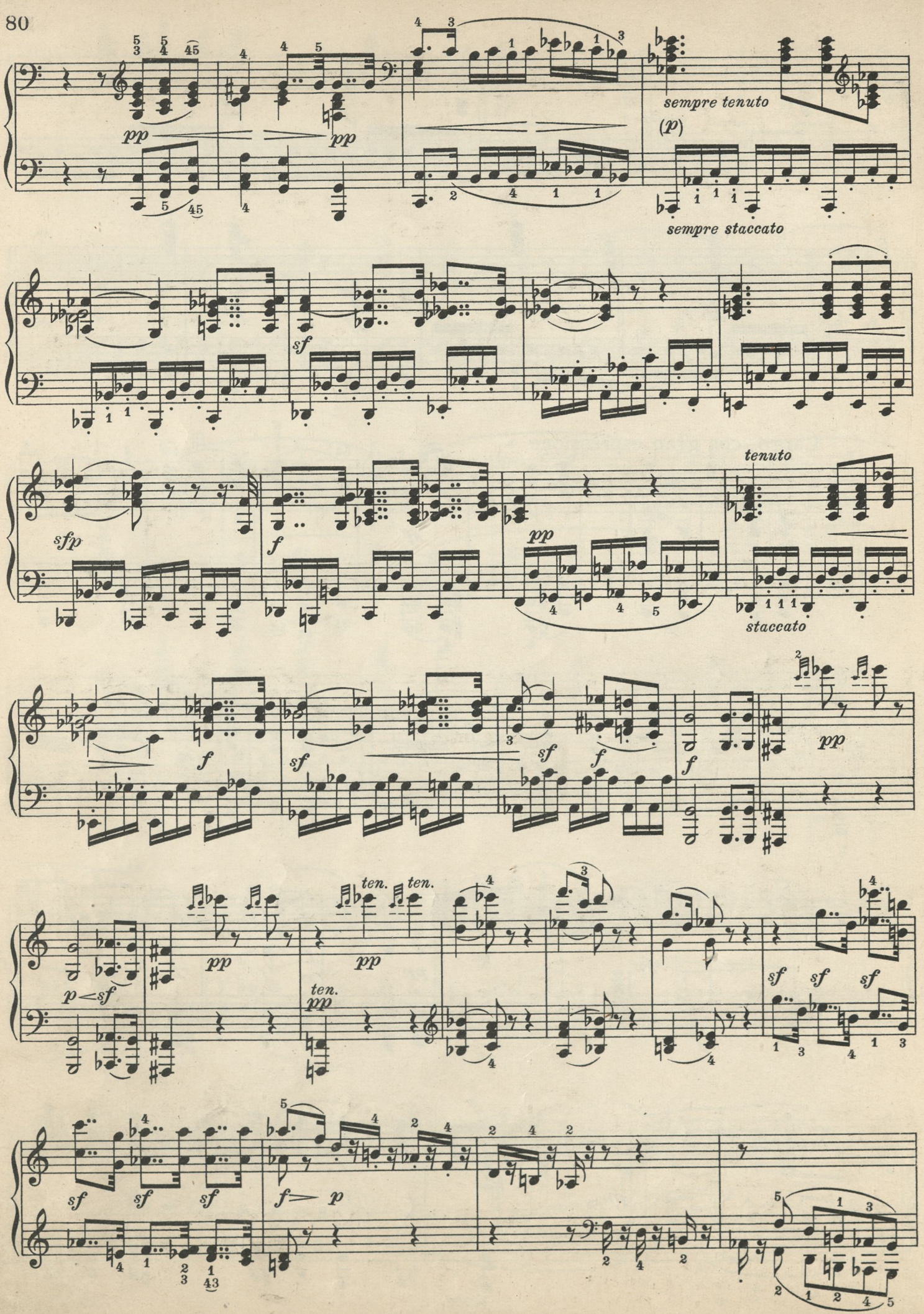
cresc.


Largo, con gran espressione
ten.
rinf.


pp
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sempre tenuto
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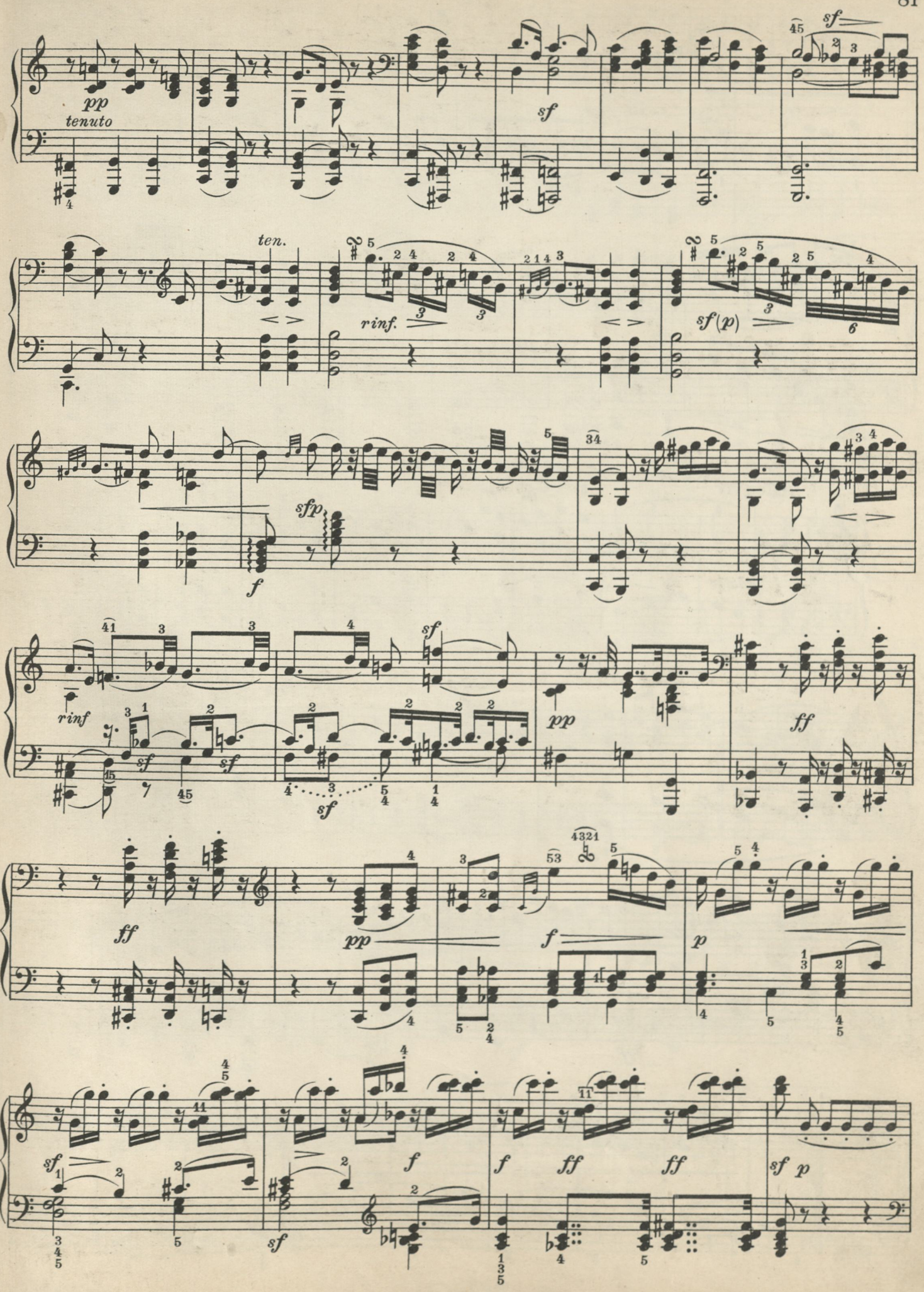
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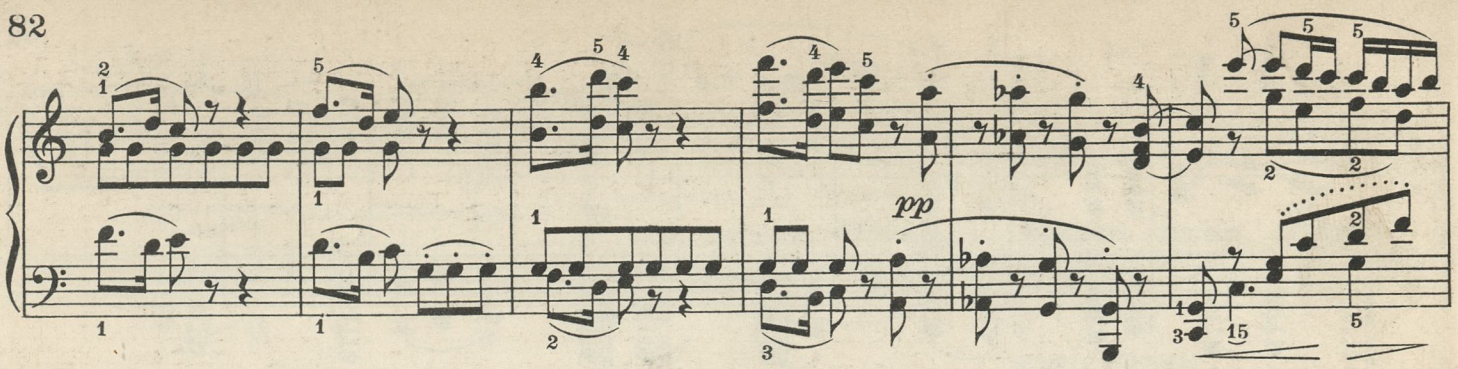

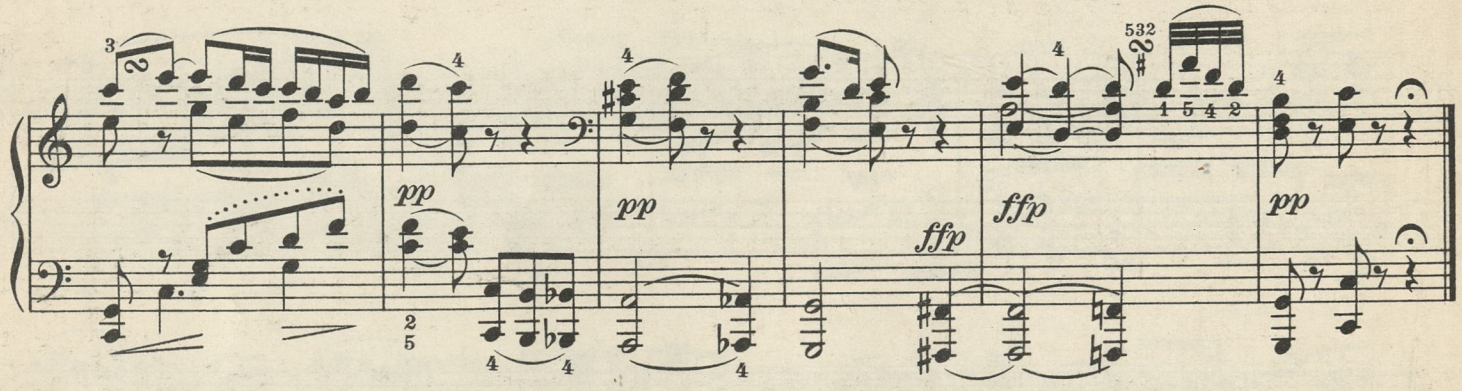
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ffp
ffp
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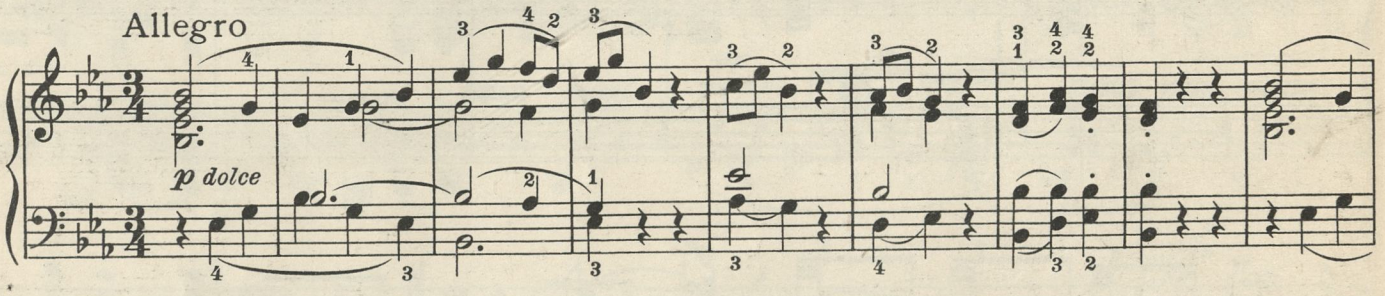
Allegro
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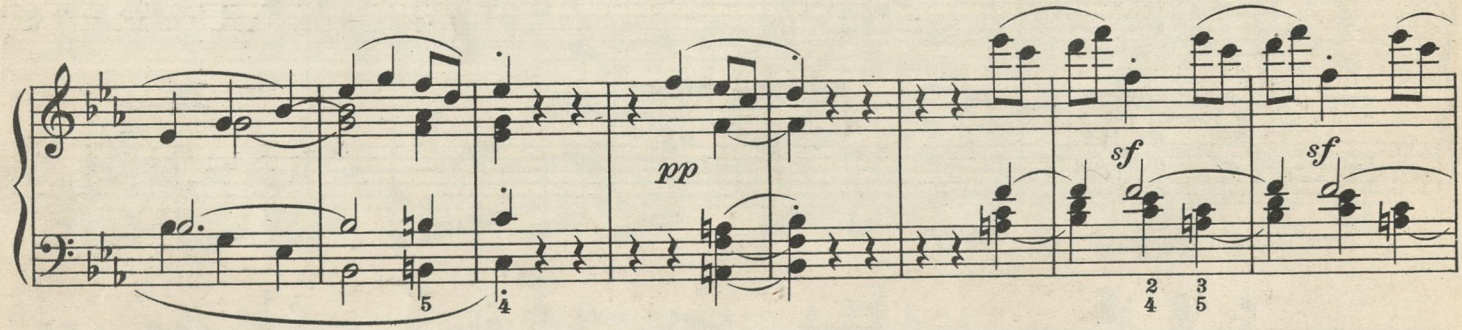
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sf
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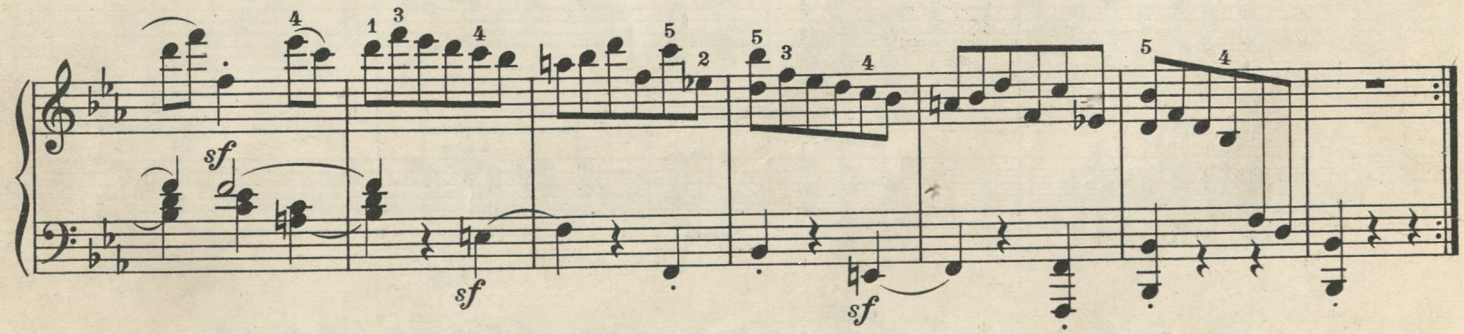
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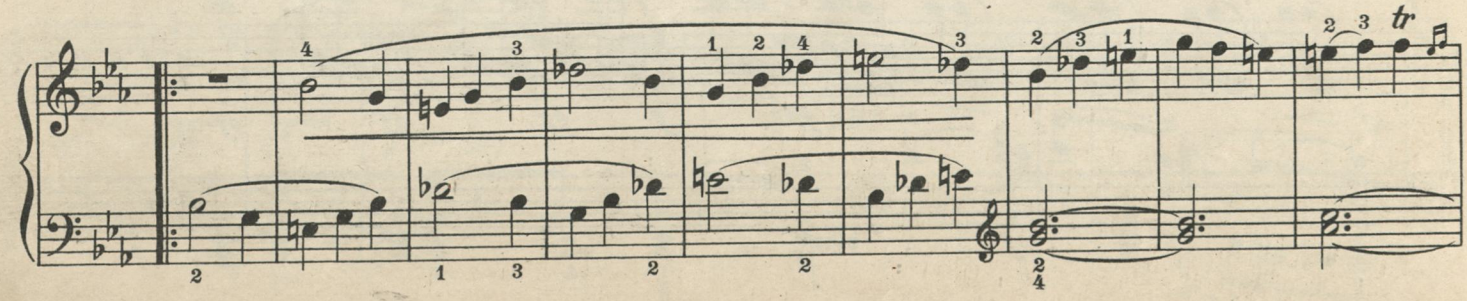
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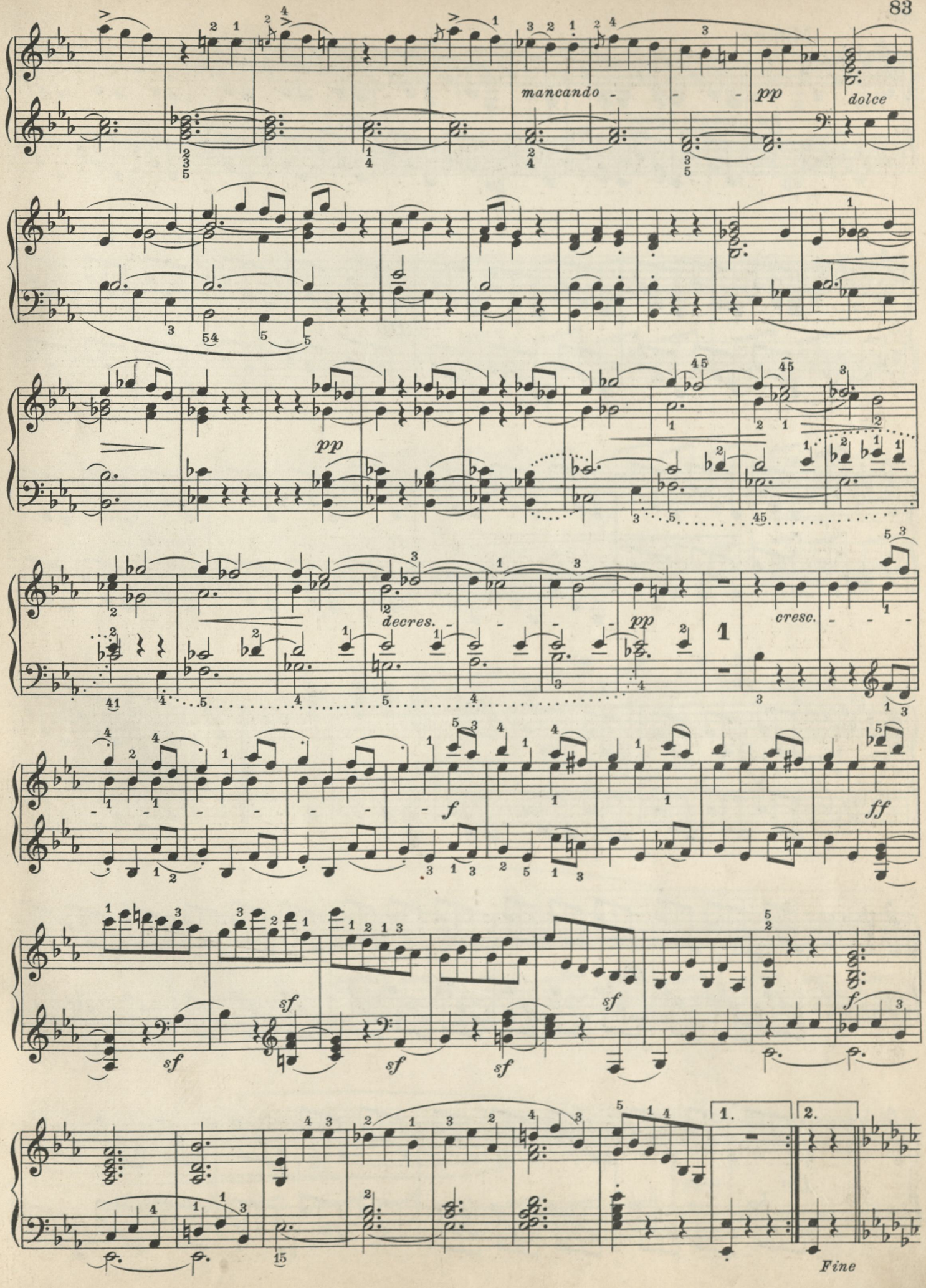
mancando
pp
dolce
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decres.
pp
cresc.
f
ff
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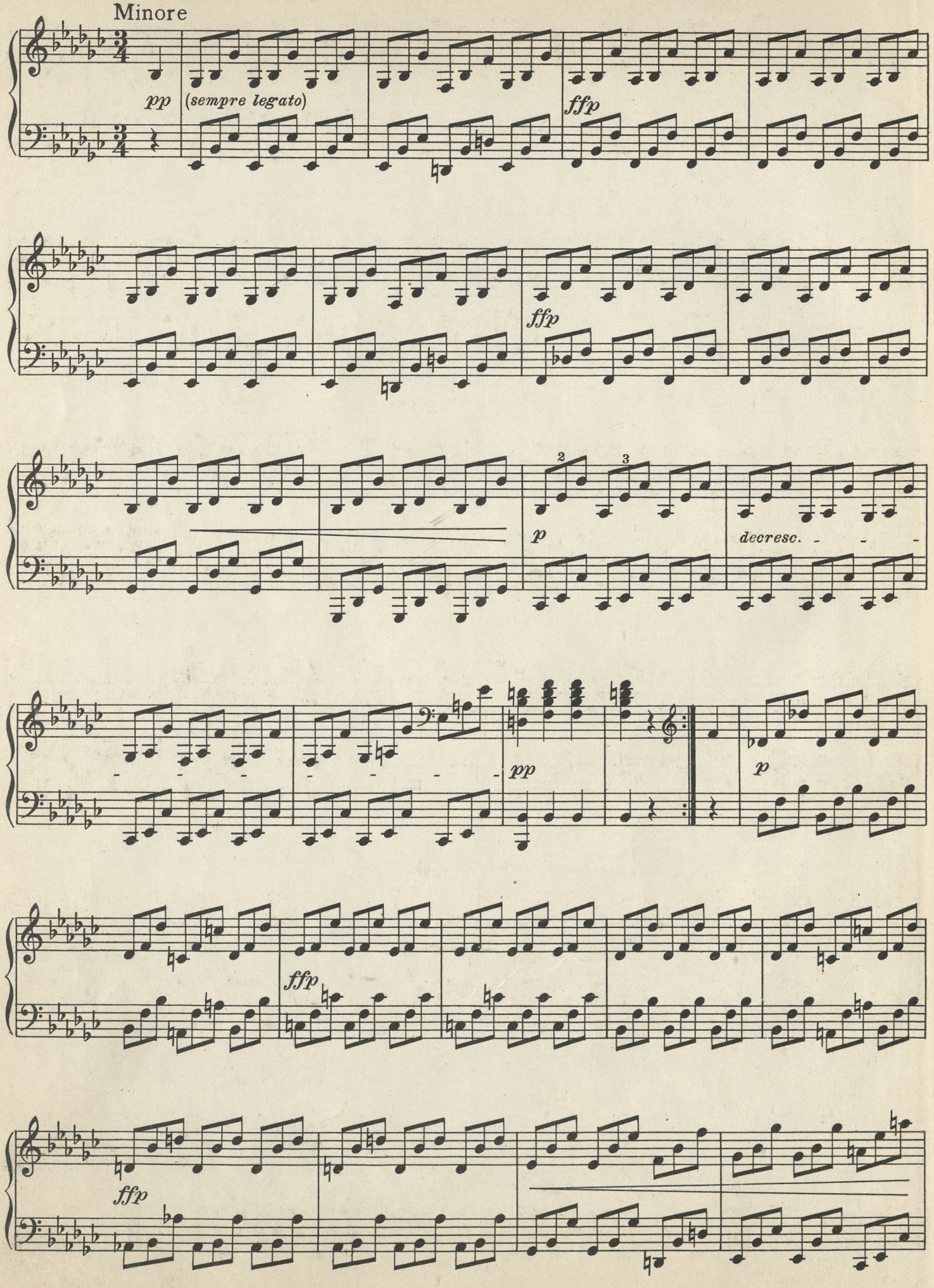
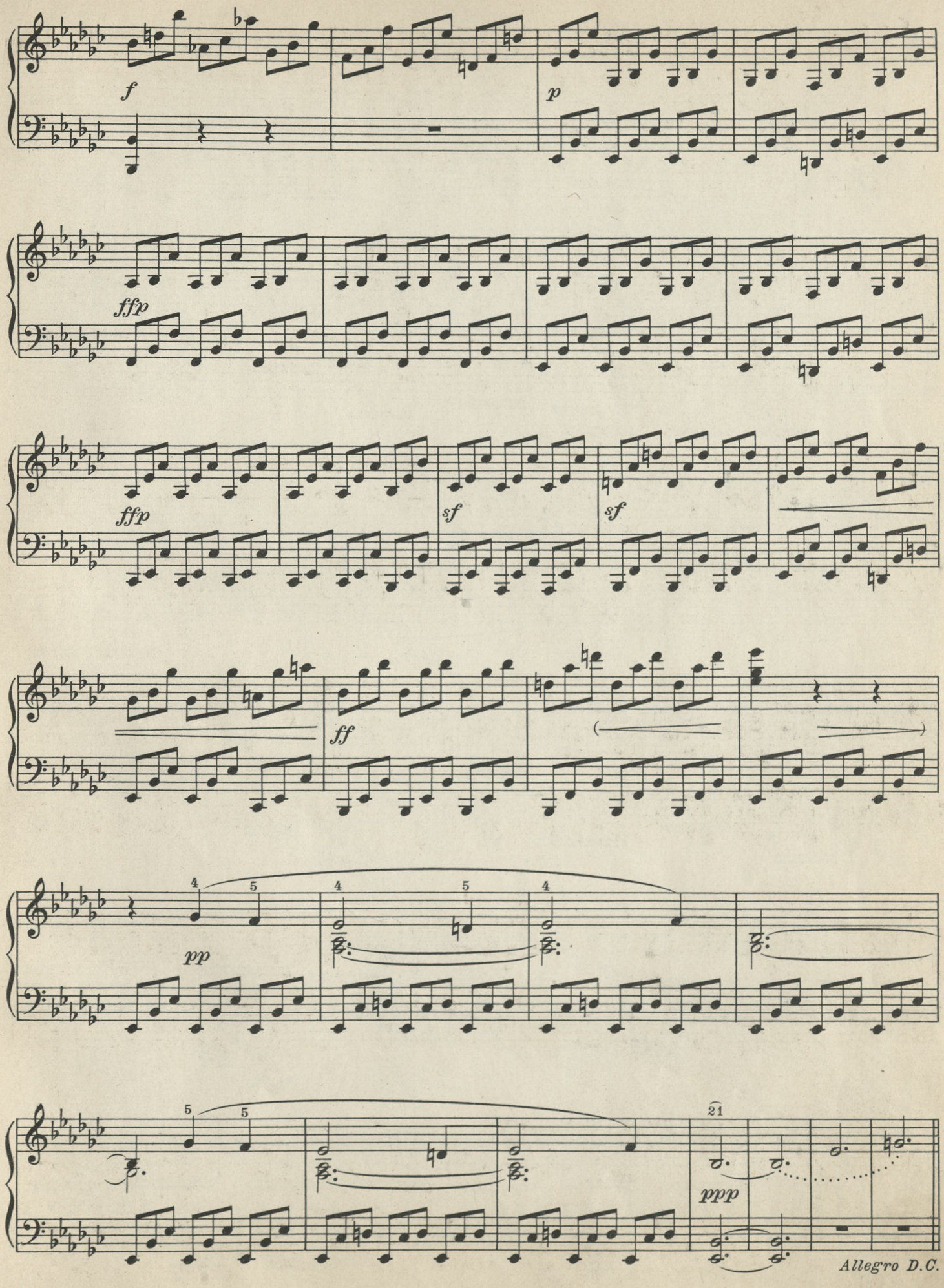
1.
2.
Fine

Minore




f
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ffp
ffp
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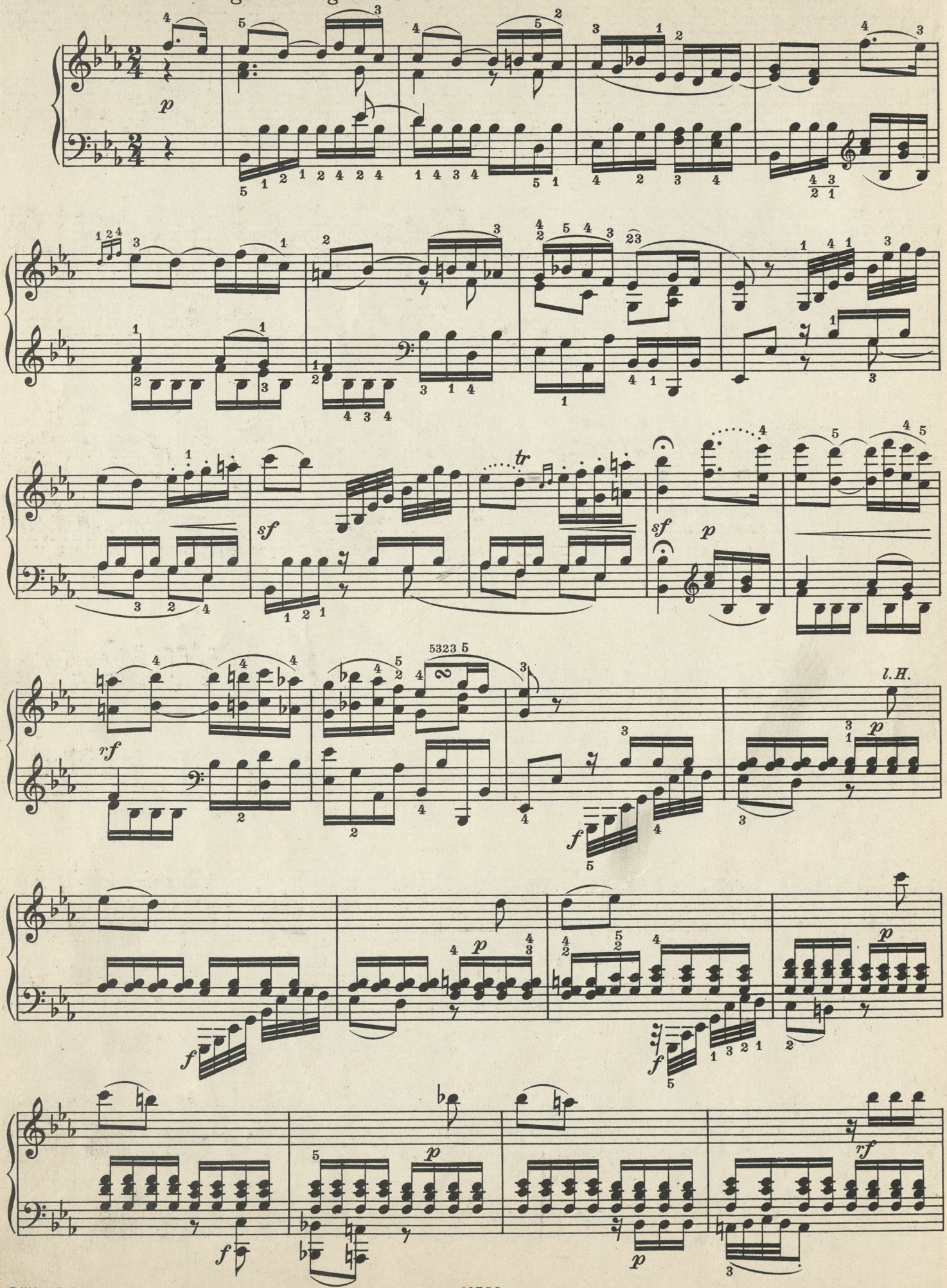
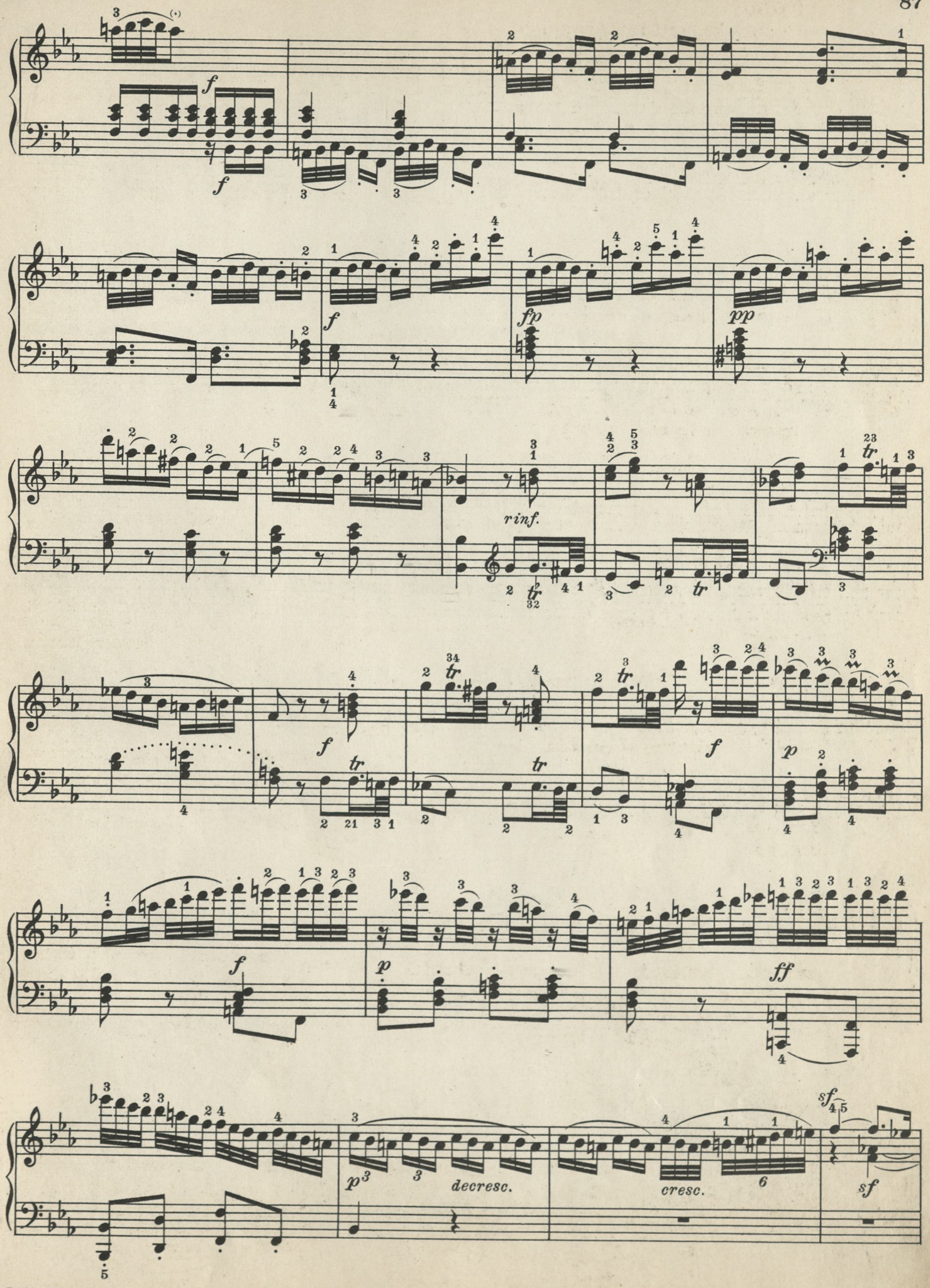
sf
ff
pp
ppp
Allegro D.C.

Rondo

Poco Allegretto e grazioso




f
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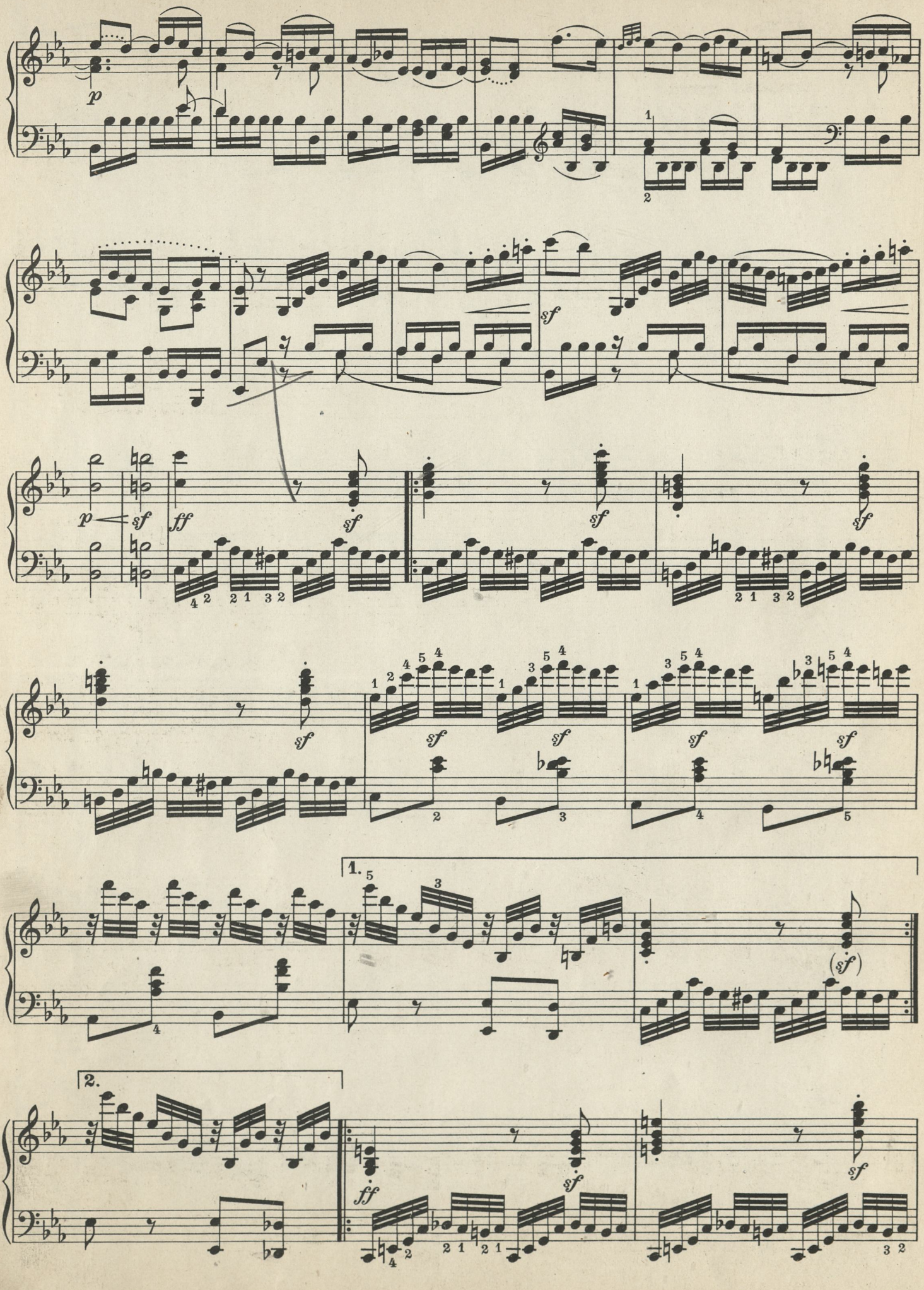
decresc.
cresc.
sf
sf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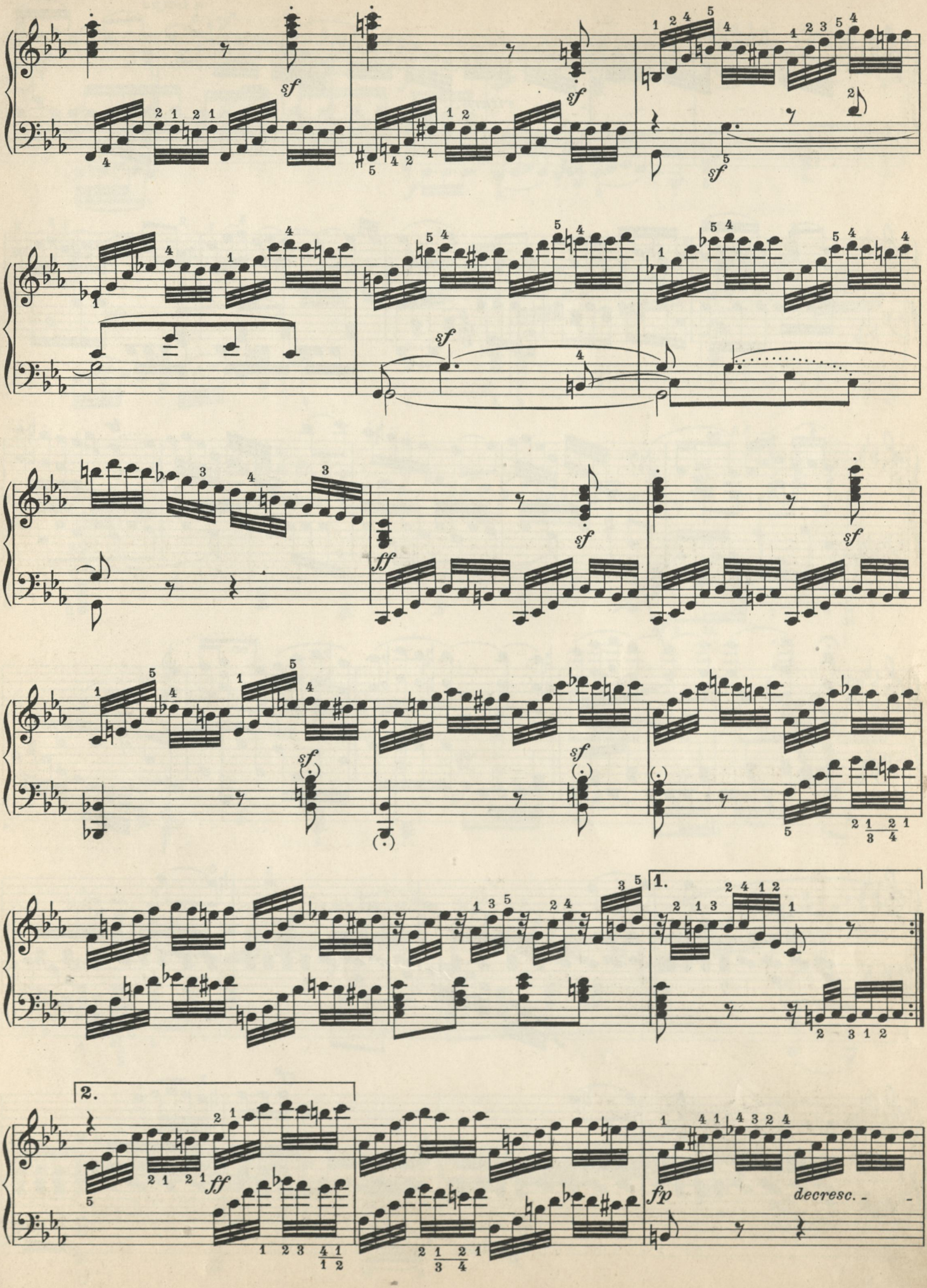
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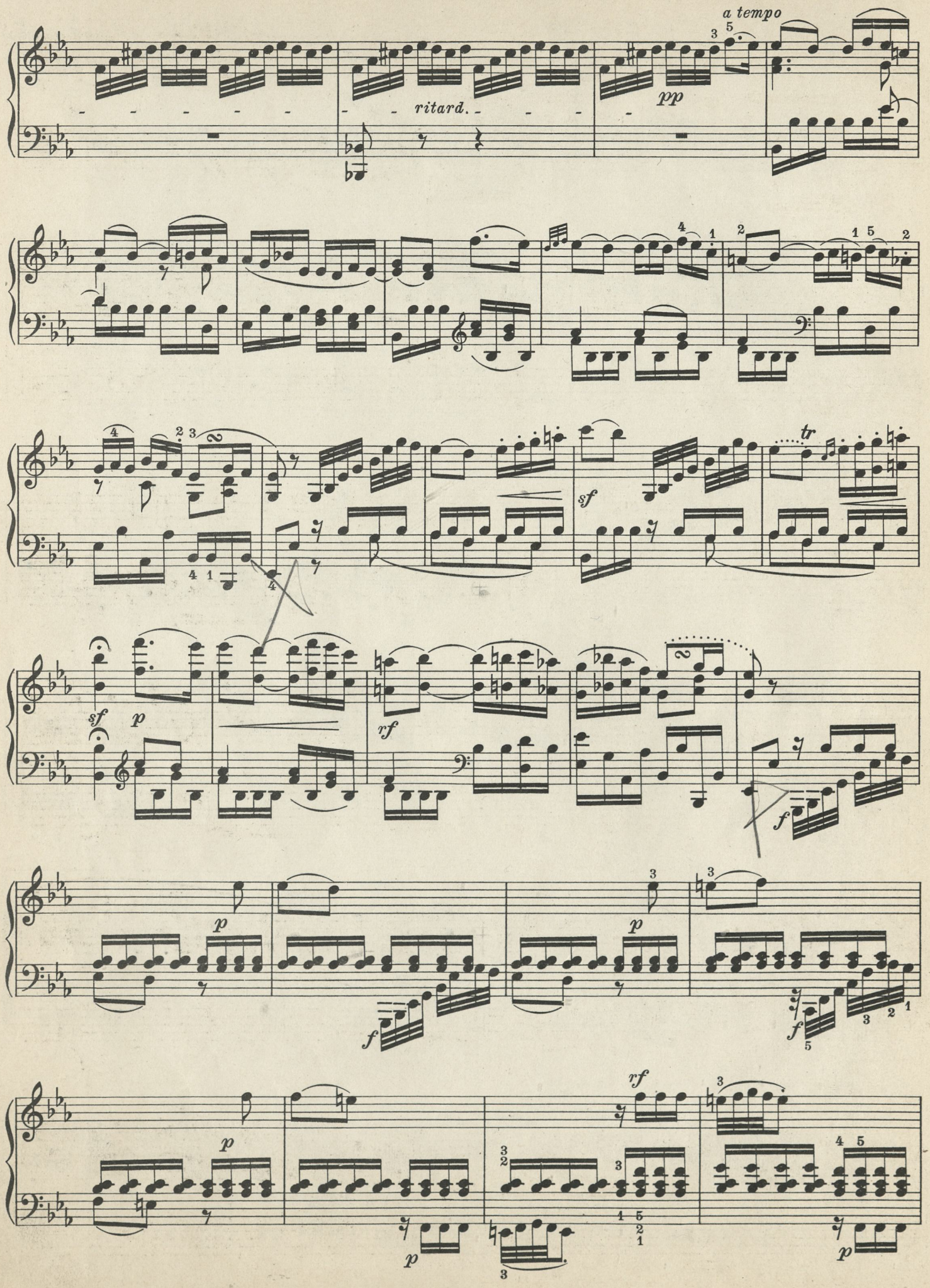
fp
decresc.


a tempo
ritard.
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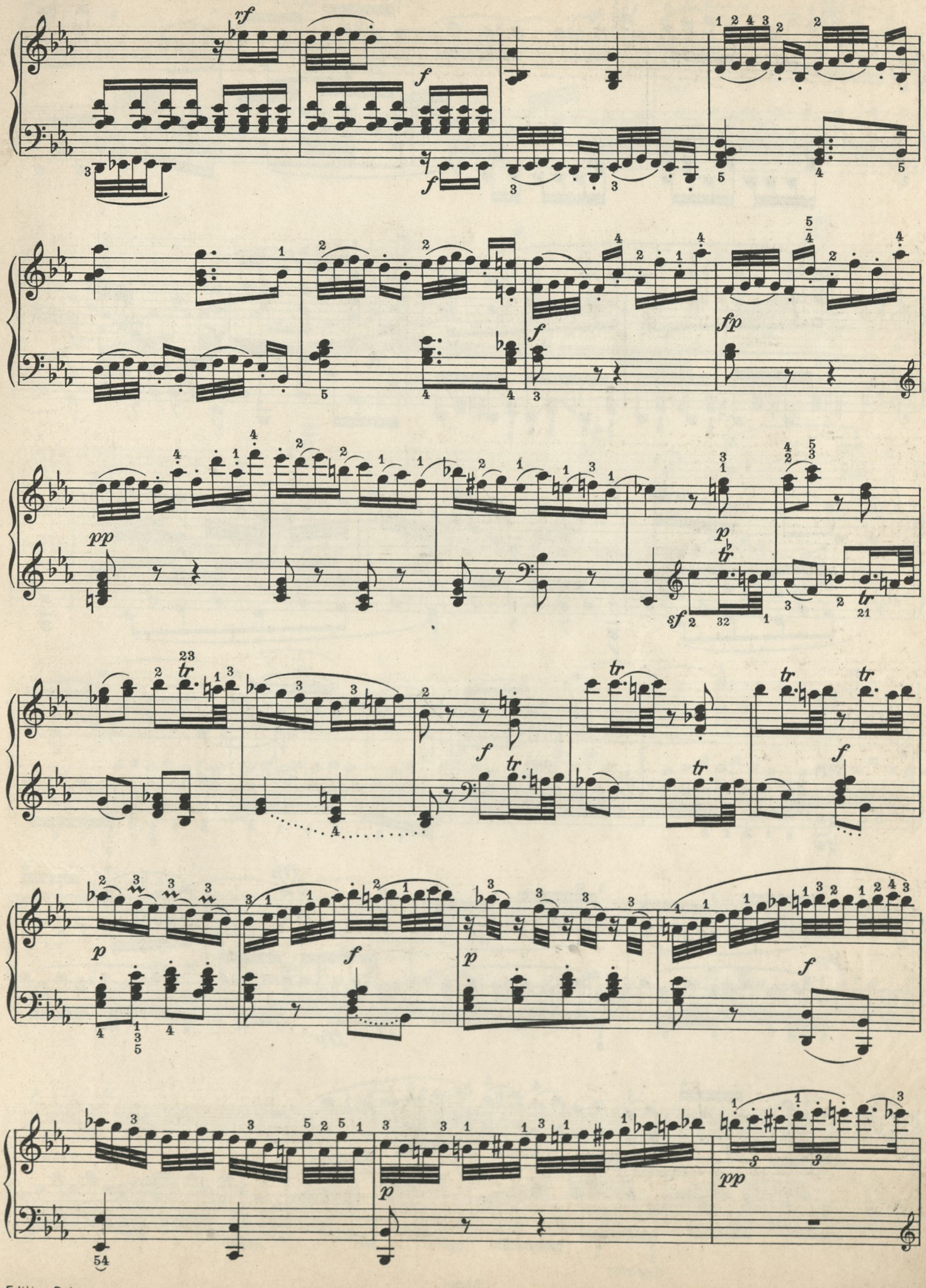
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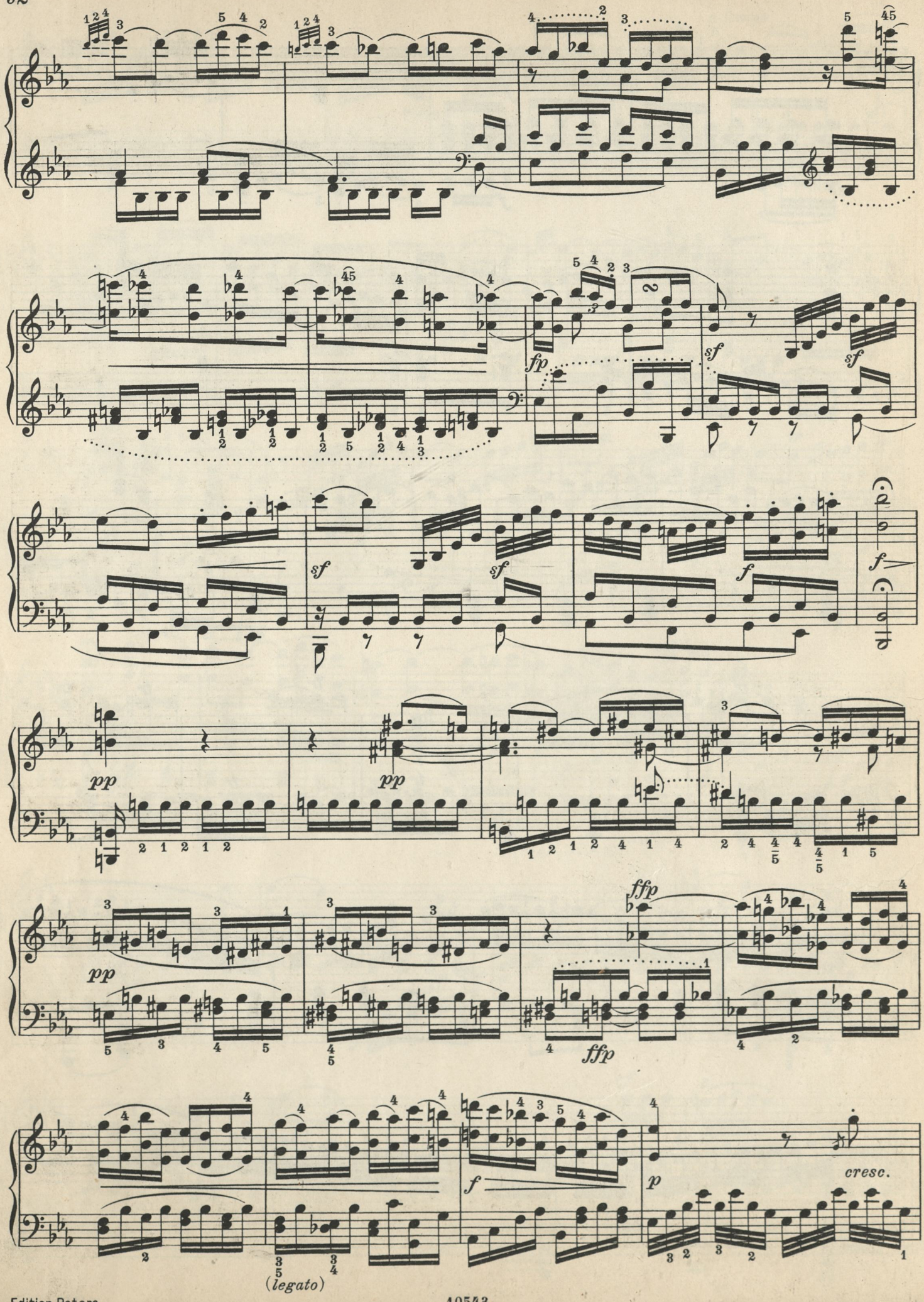
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pp
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ffp
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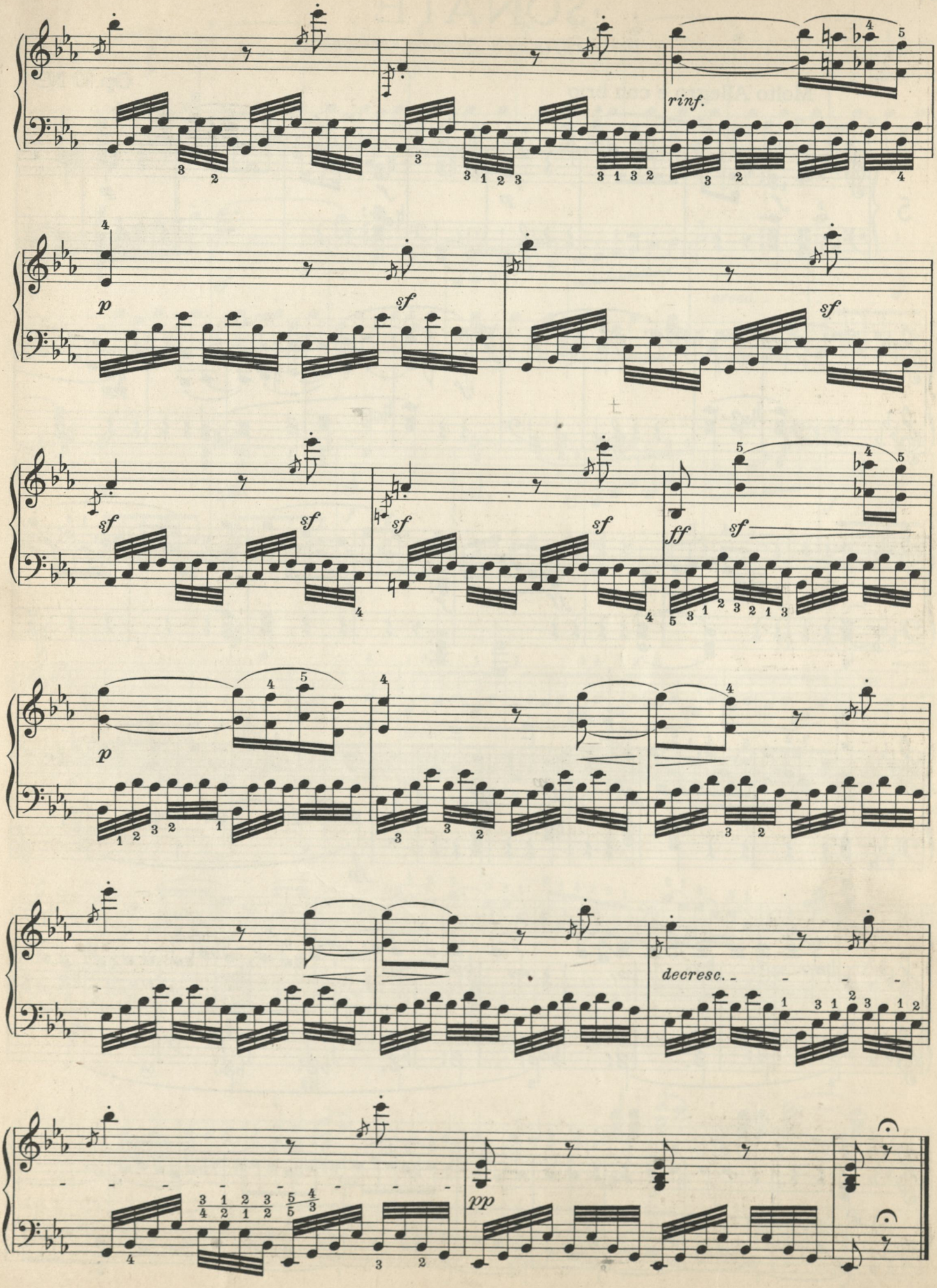
p
cresc.
(legato)

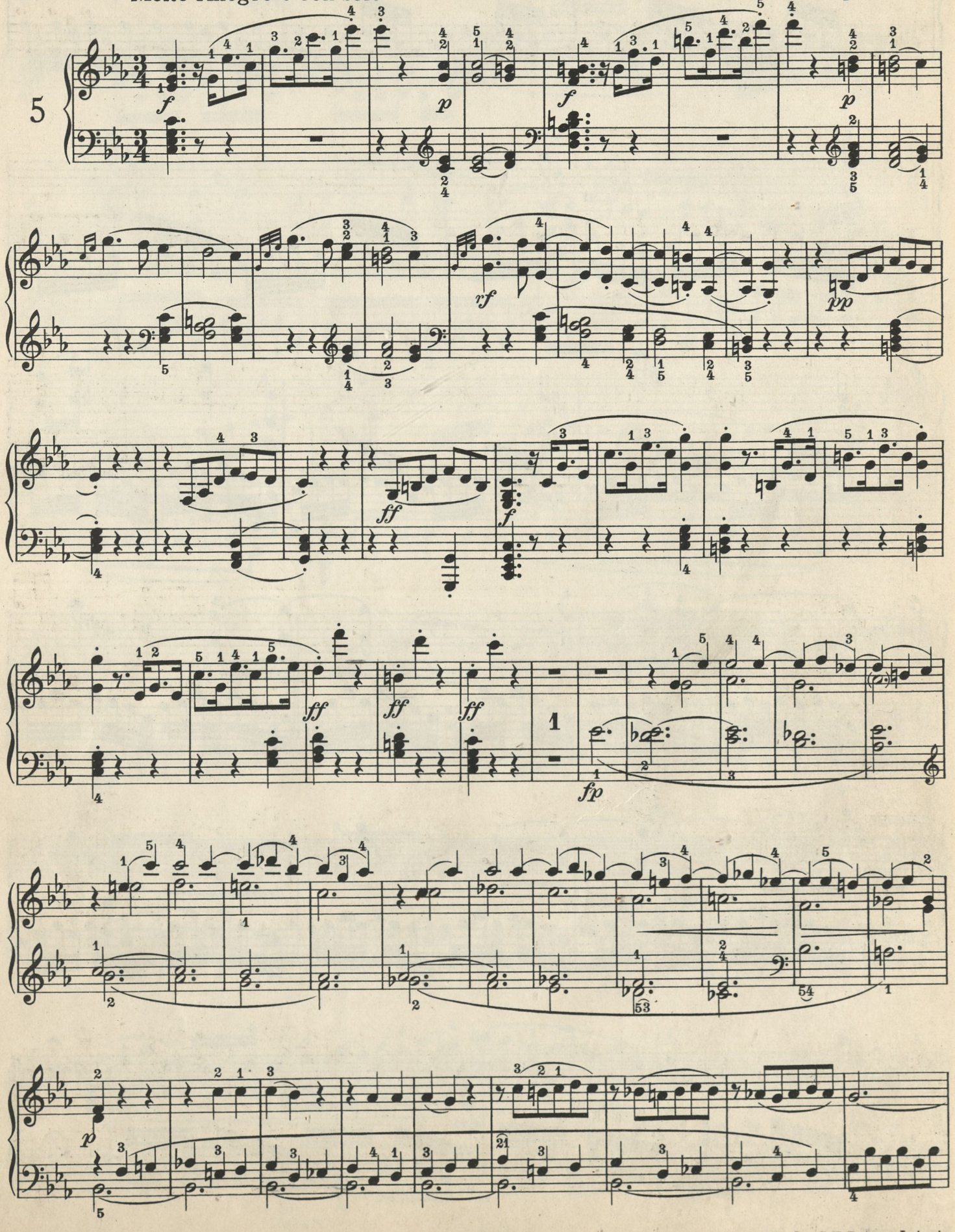

rinf.
p
sf
sf
sf
sf
sf
sf
ff
sf
p
decresc.
pp

SONATE

Der Gräfin von Browne gewidmet

Molto Allegro e con brio

Op. 10 № 1



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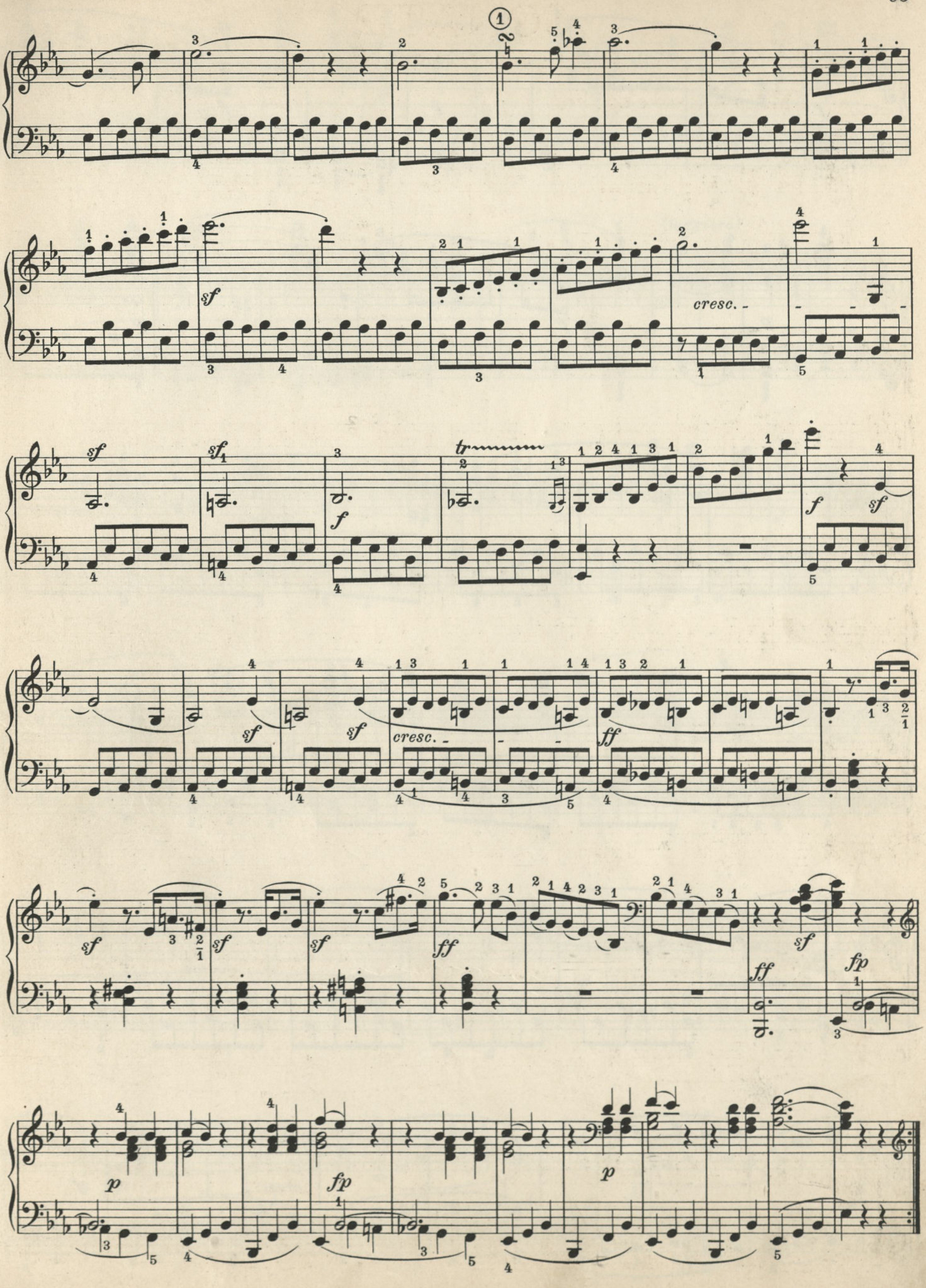
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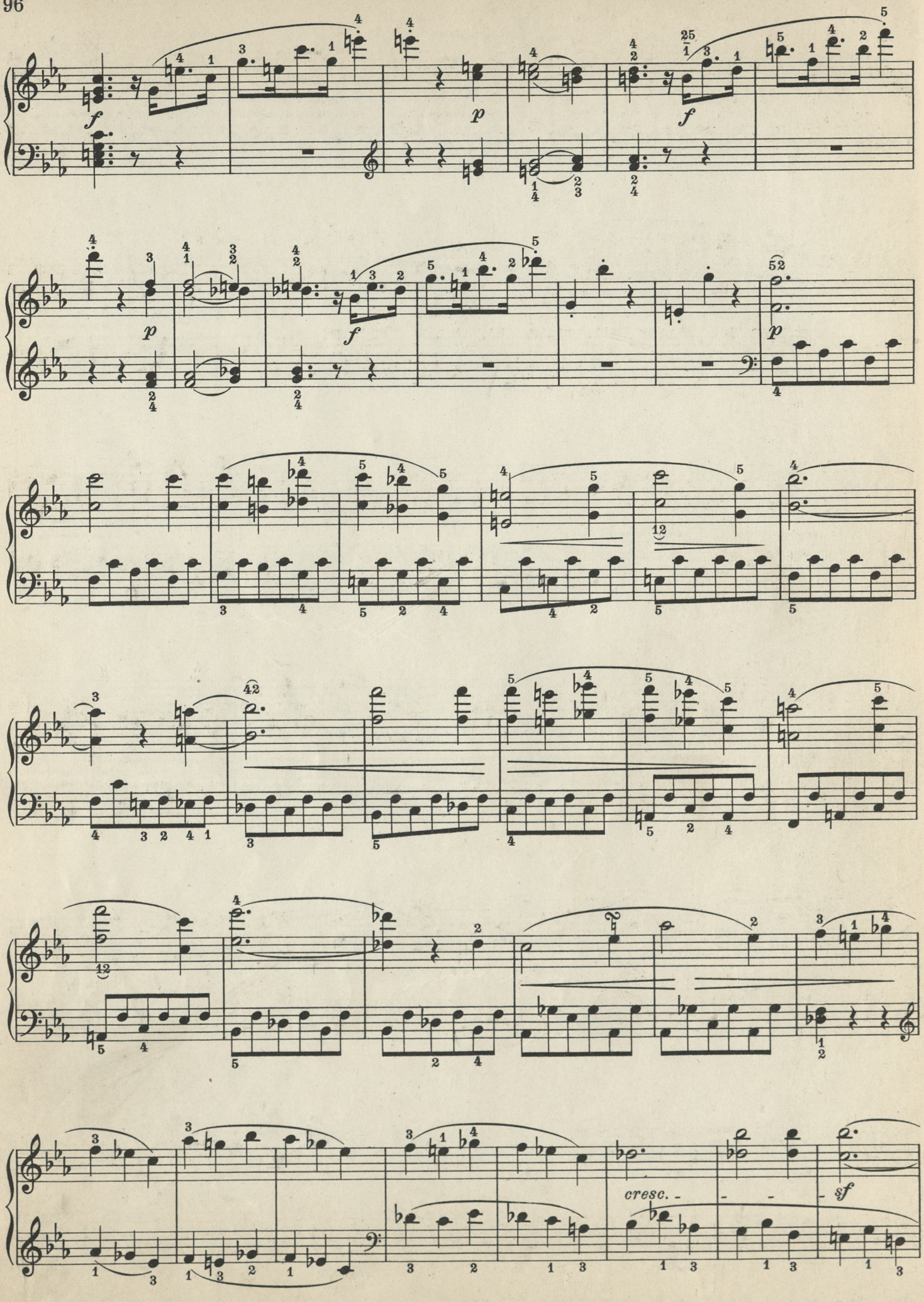
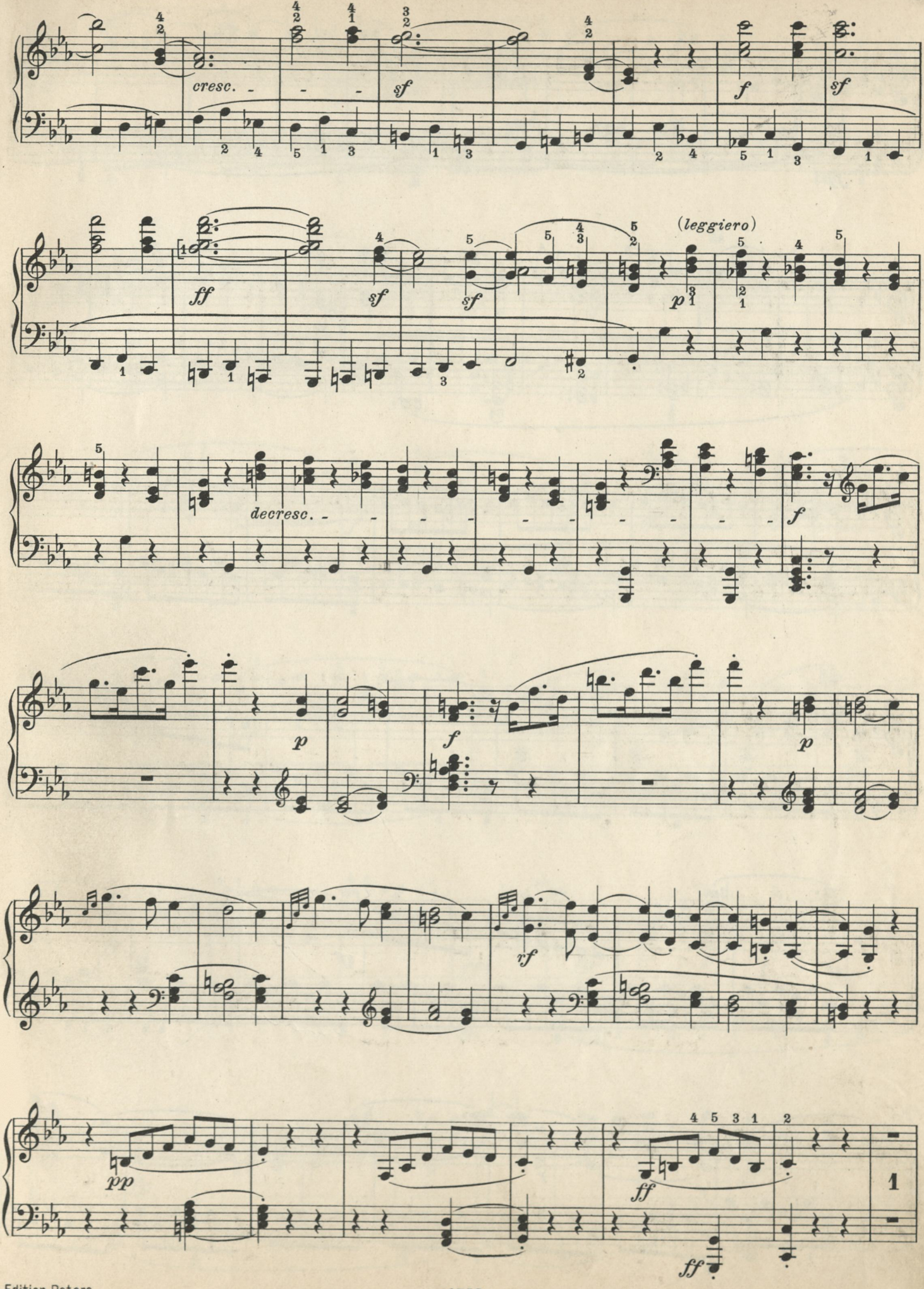
cresc.


cresc.
sf


cresc.
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p
decresc.
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p
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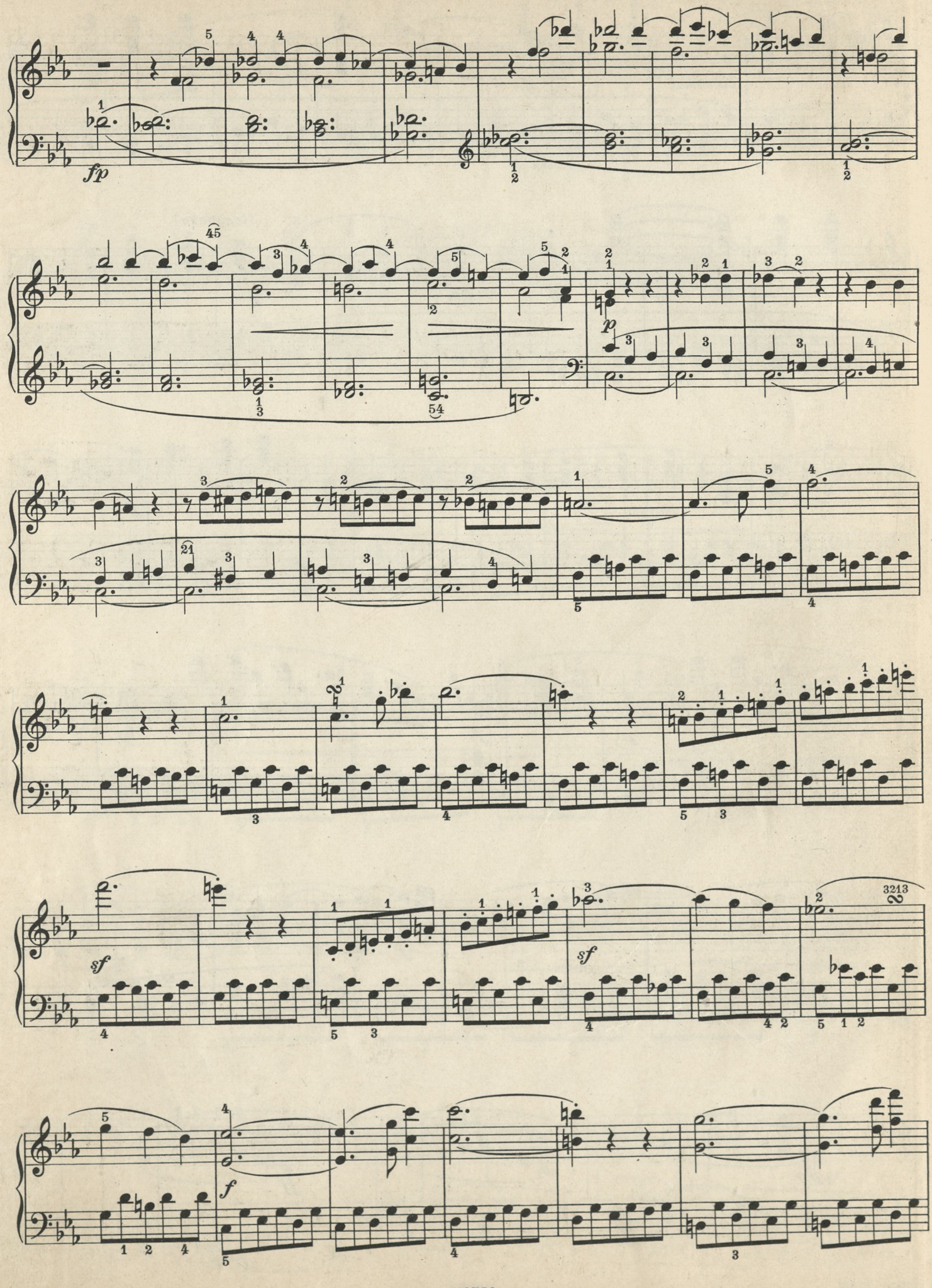
1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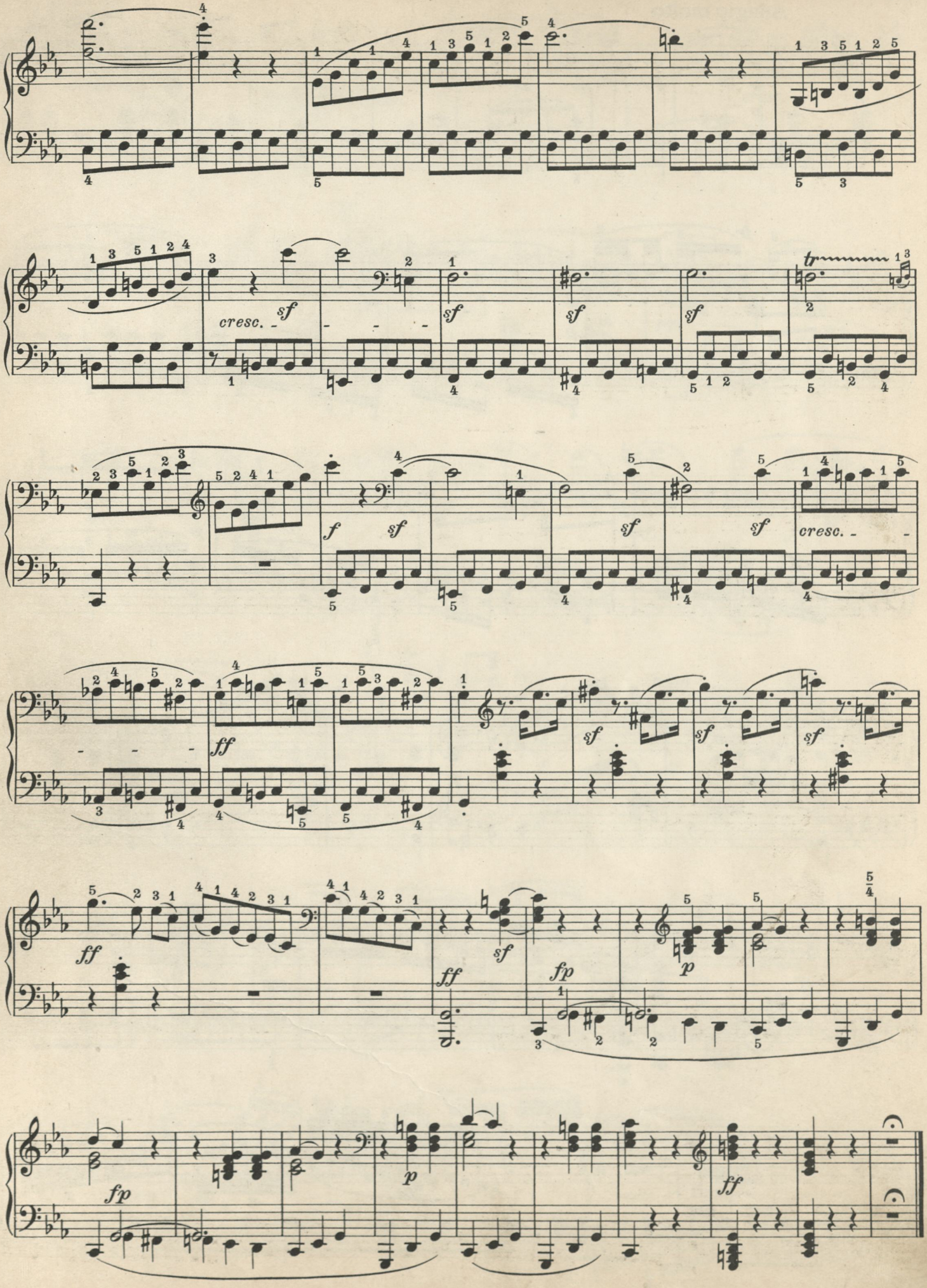
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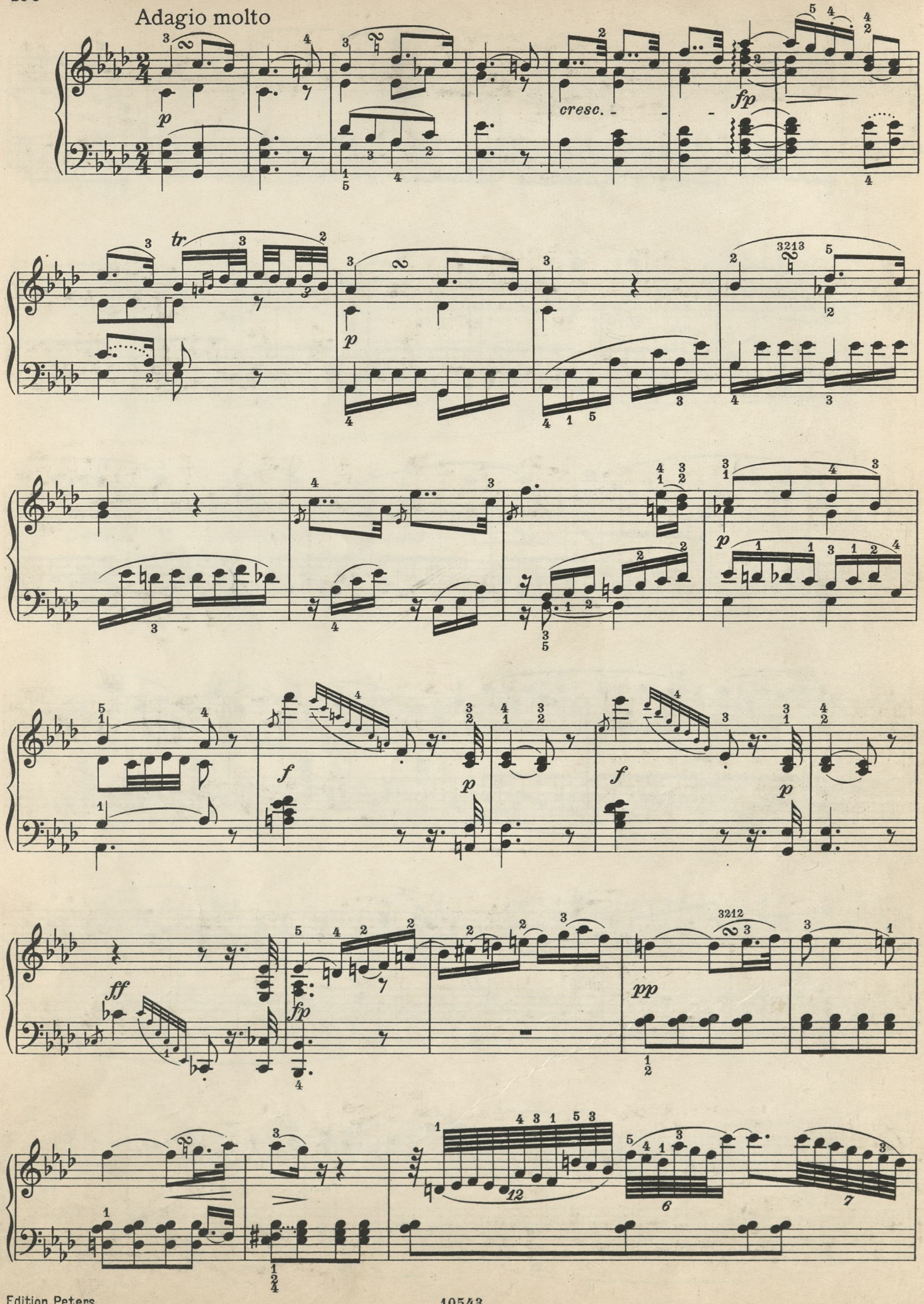
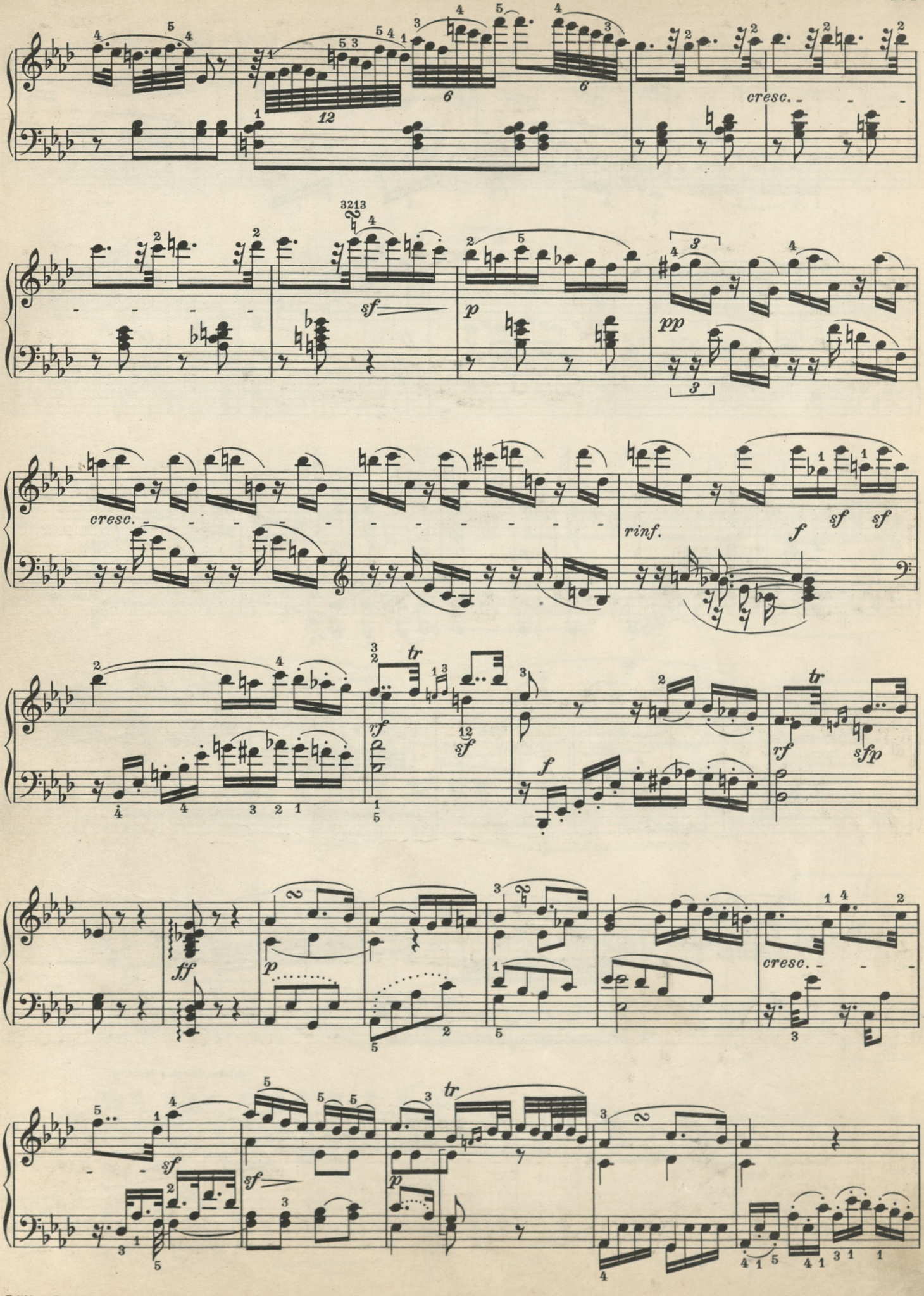
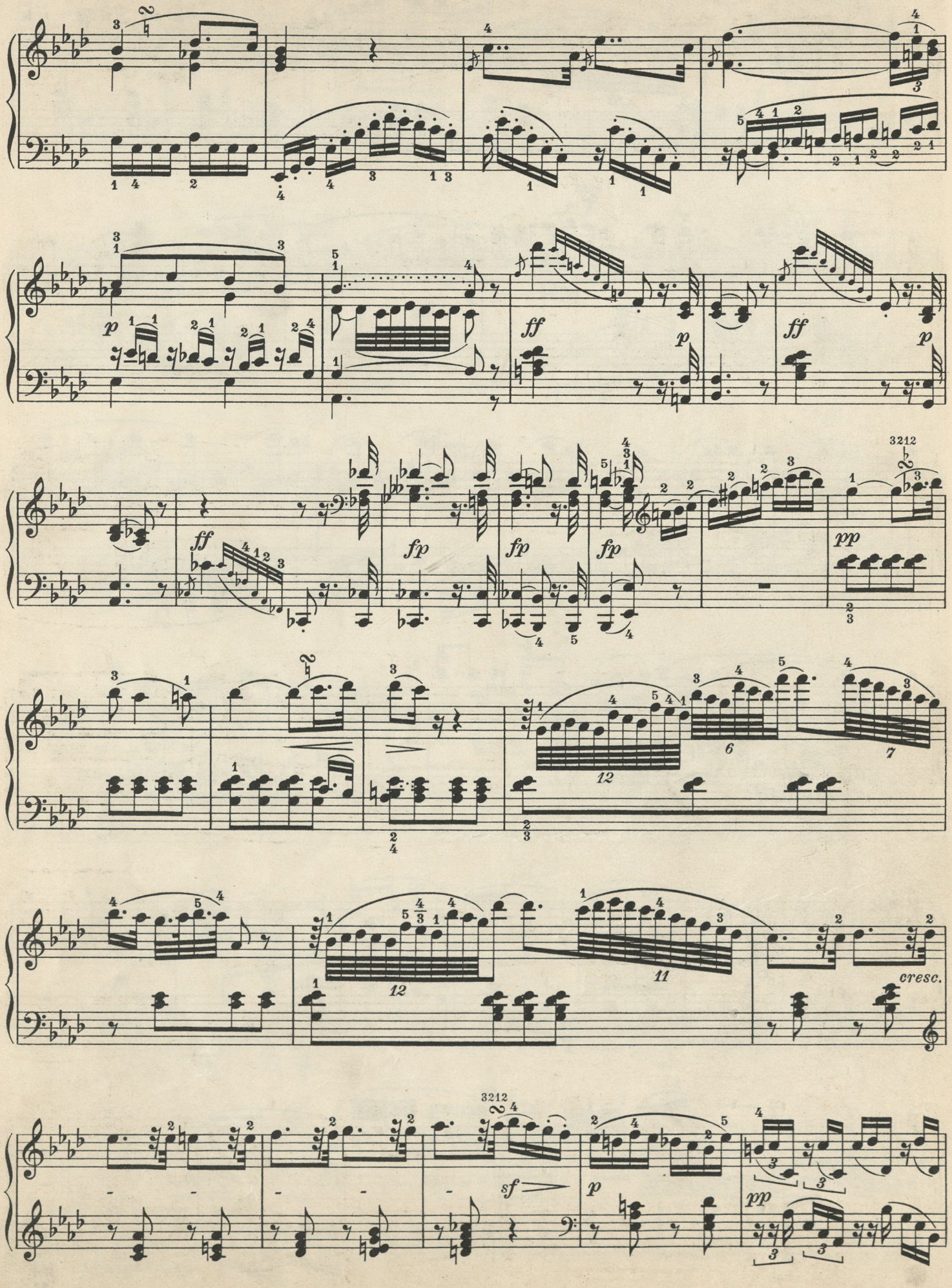
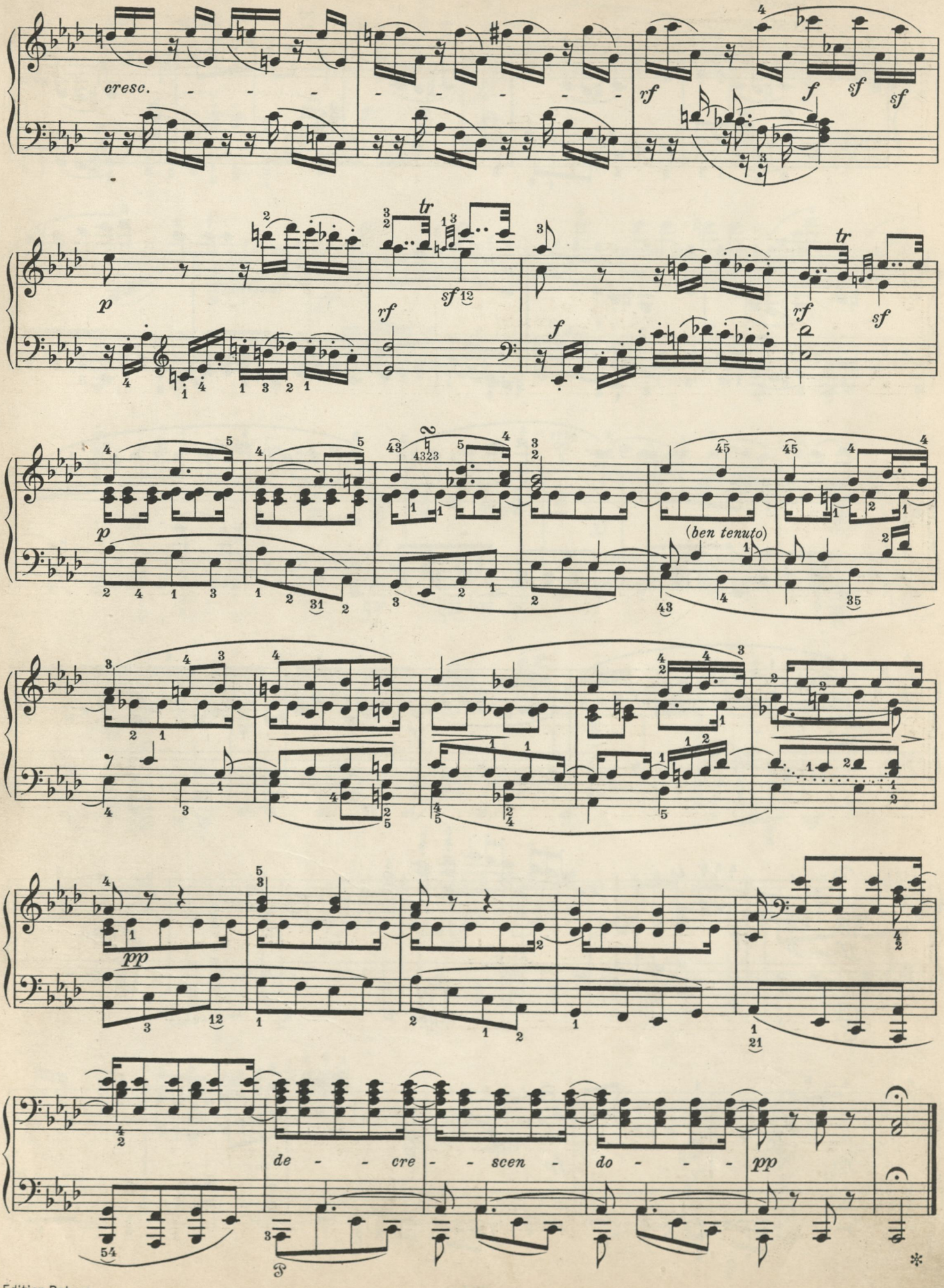

Adagio molto
p
cresc.
fp
tr
p
p
f
p
f
p
ff
fp
pp


cresc.
sf
p
pp
cresc.
rinf.
f
sf
sf
rf
sf
f
rf
sfp
ff
p
cresc.
sf
sf
p
tr


p
ff
p
ff
p
ff
fp
fp
fp
pp
12
6
7
12
11
cresc.
sf
p
pp


cresc.
rf
f
sf
sf
p
tr
sf
rf
f
tr
rf
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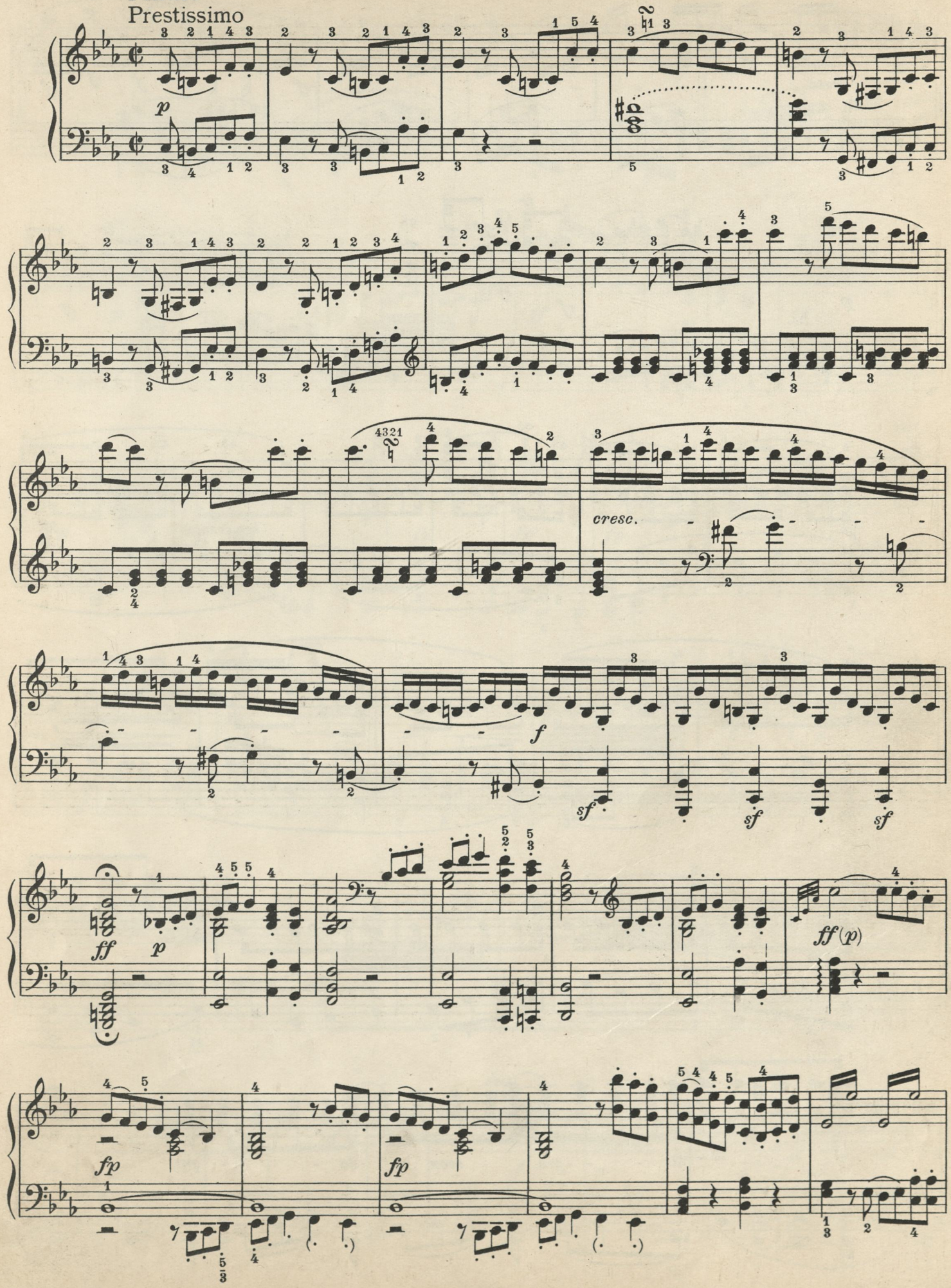
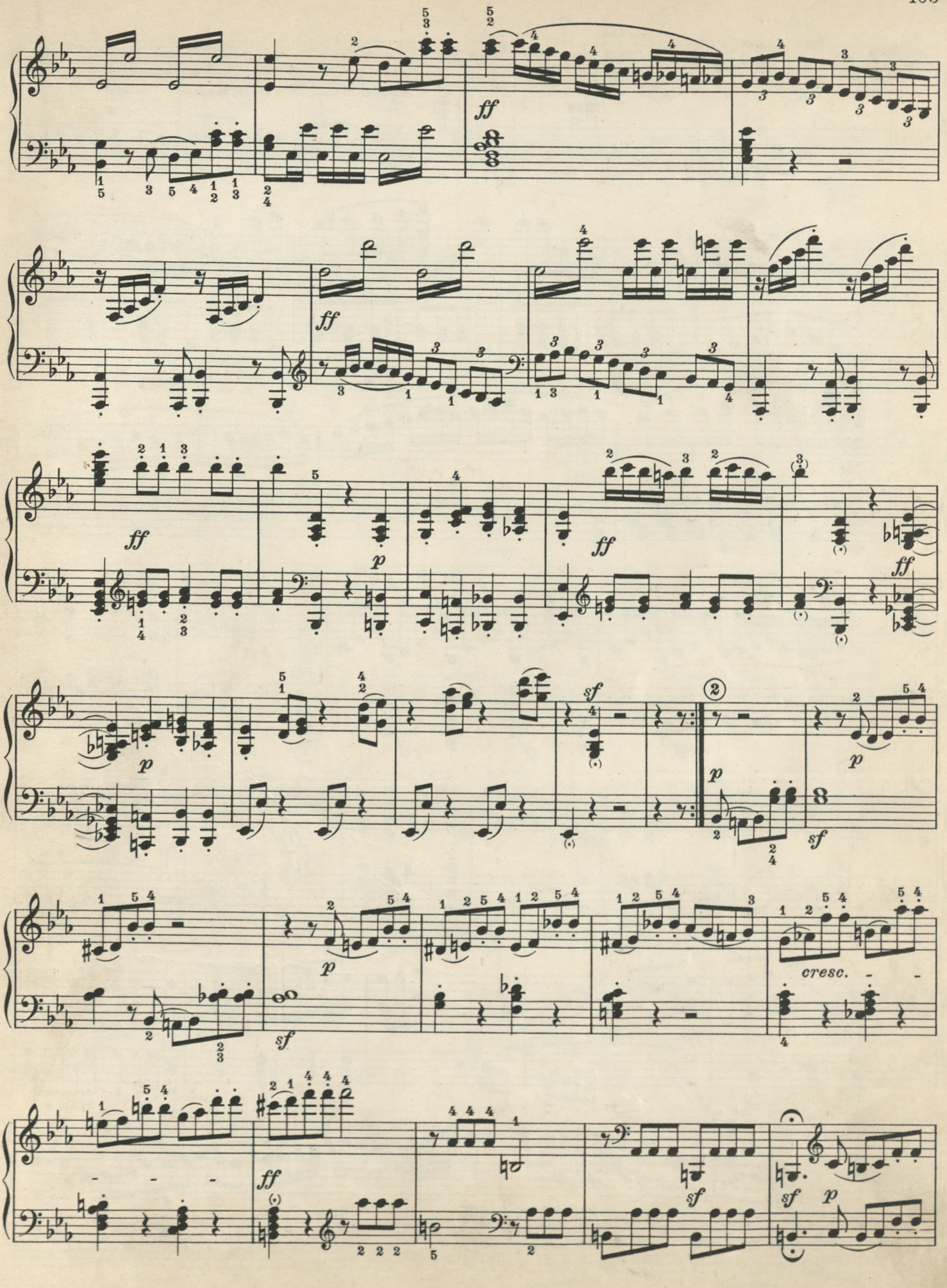
pp
de - - cre - - scen - do - - - -
pp

Finale
Prestissimo

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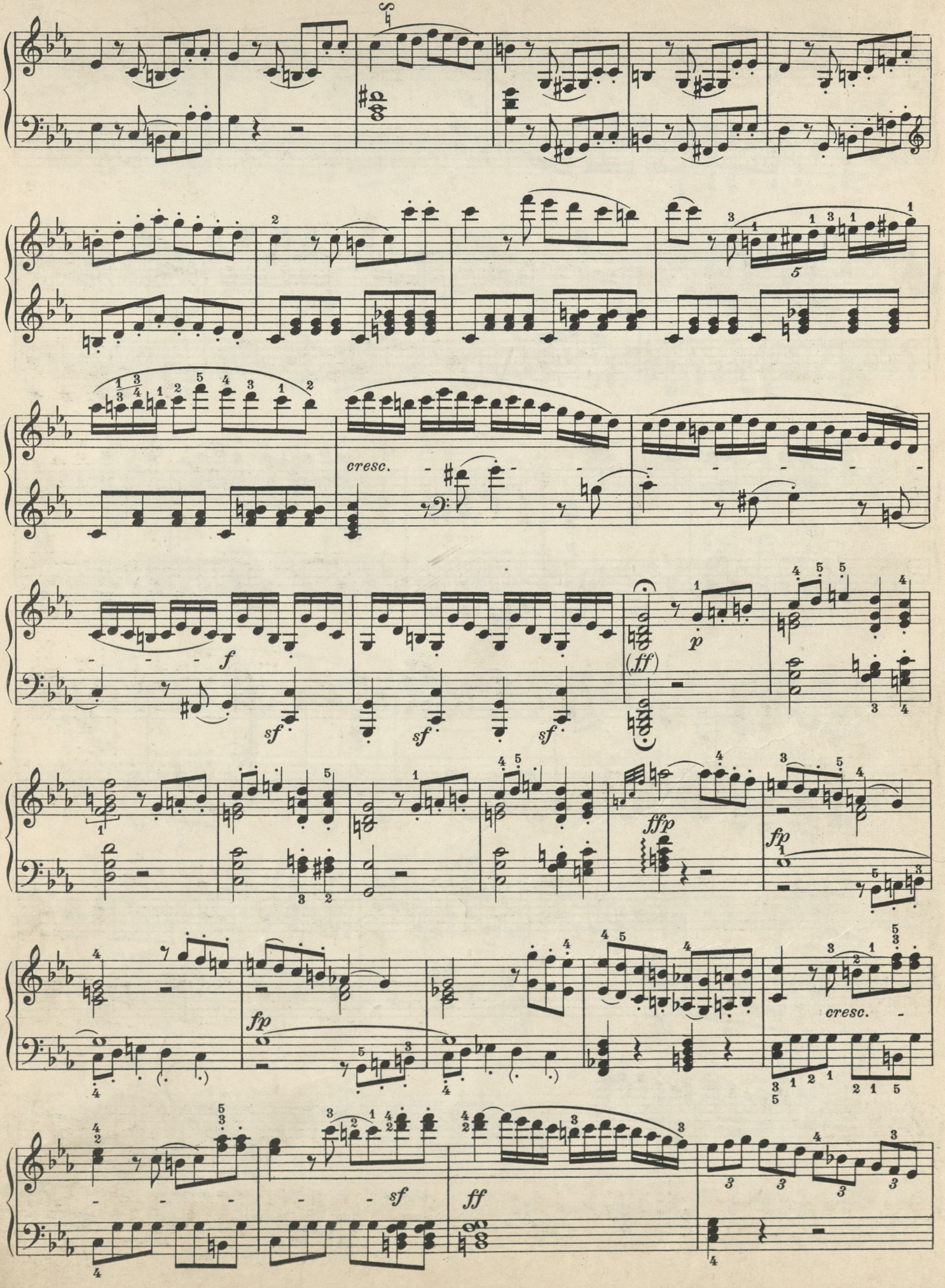
ff
ff
p
ff
ff
p
sf
p
p
sf
p
cresc.
sf
ff
sf
sf
p


cresc.
f
sf
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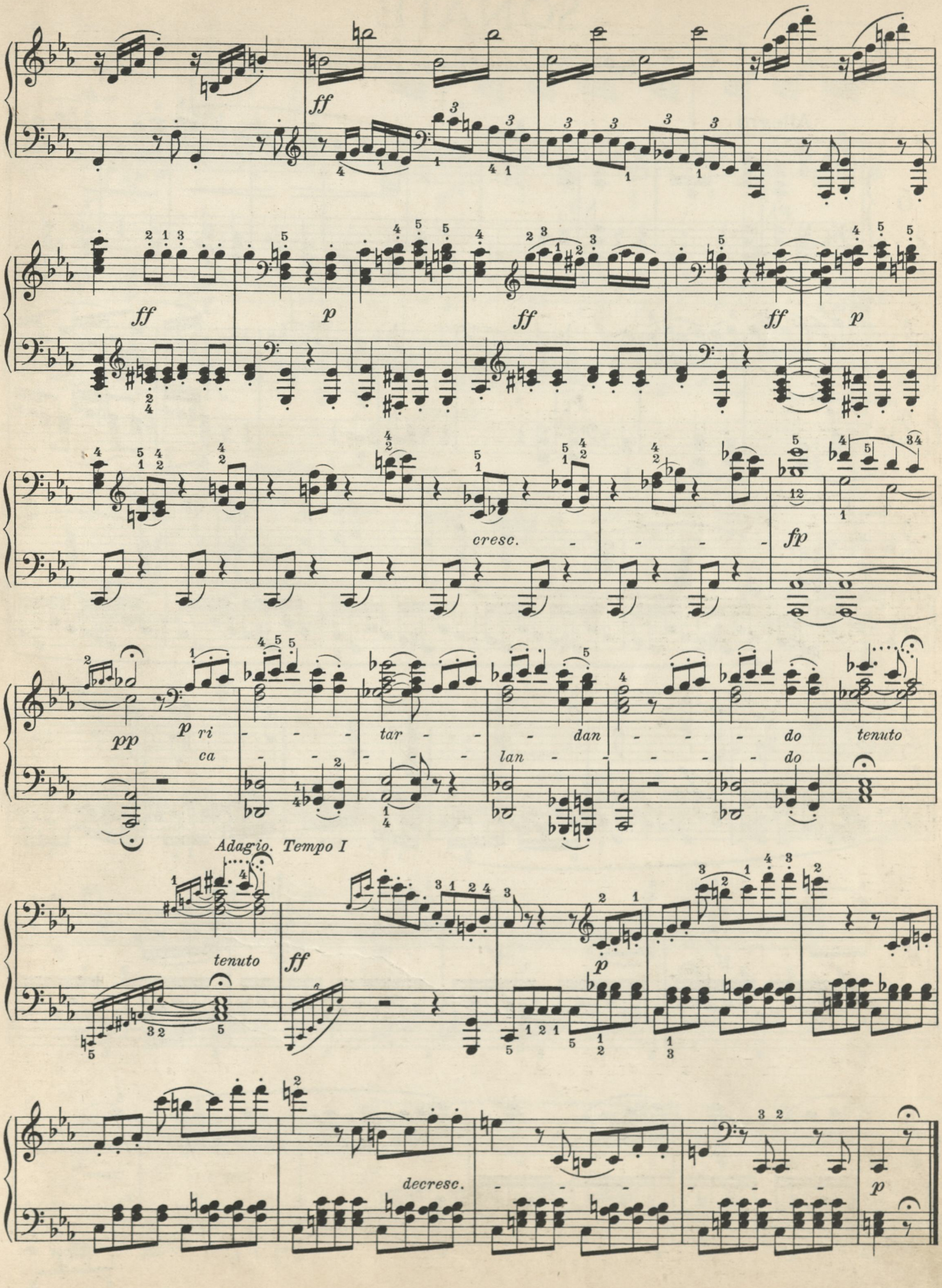
sf
(ff)
p
ffp
fp
fp
cresc.
sf
ff


ff
ff
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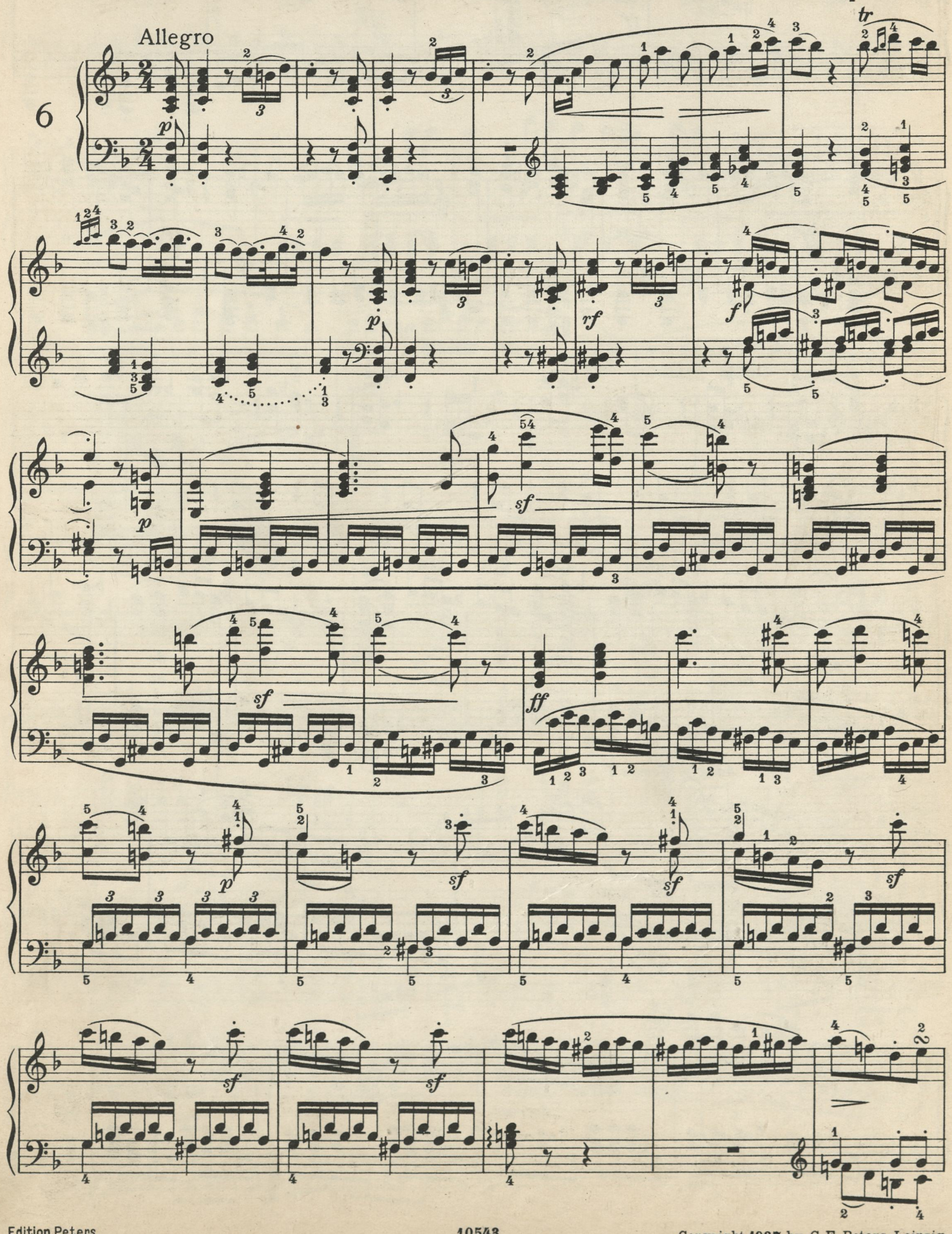
p
decresc.
p

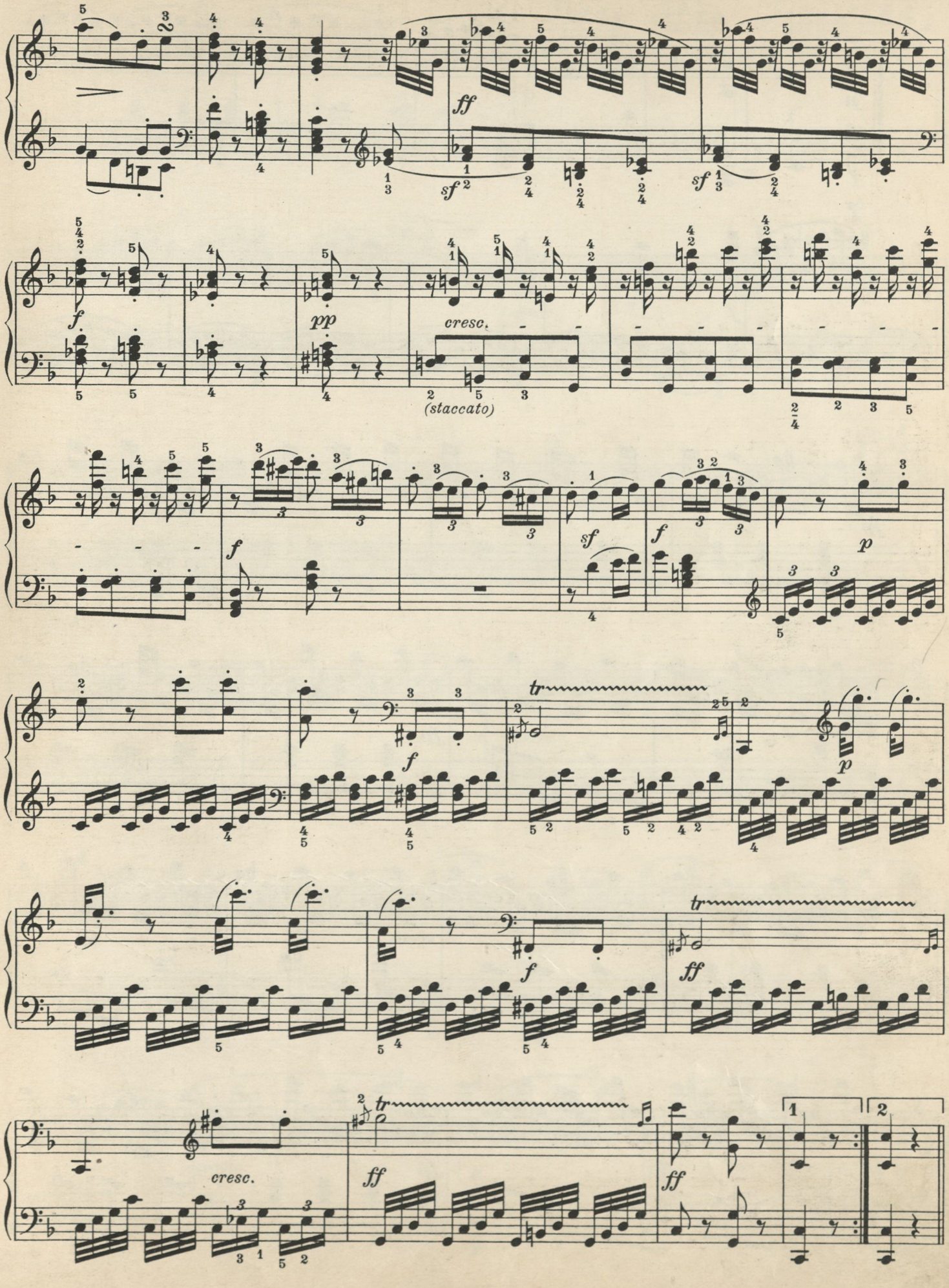
SONATE

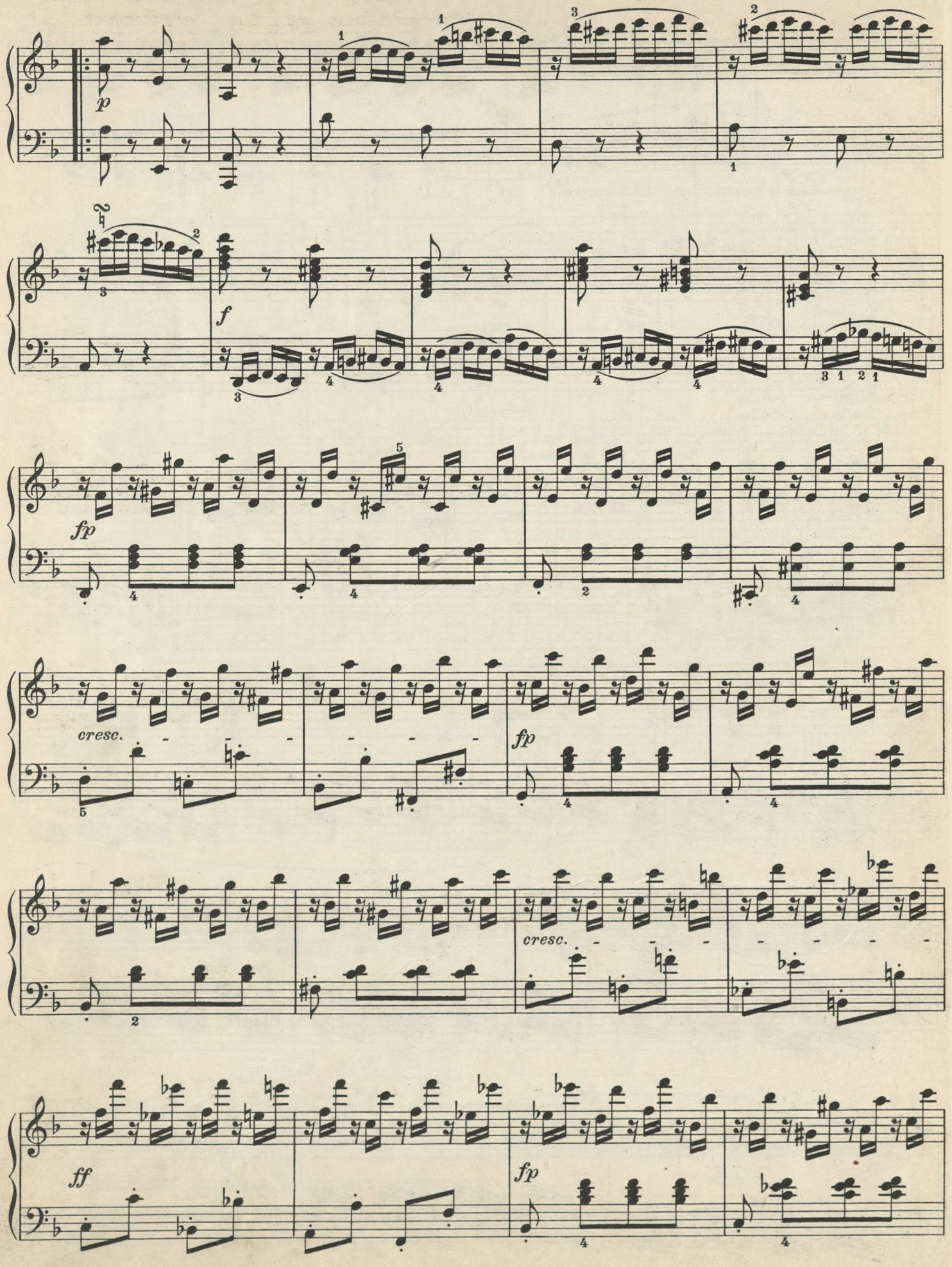
Der Gräfin von Browne gewidmet

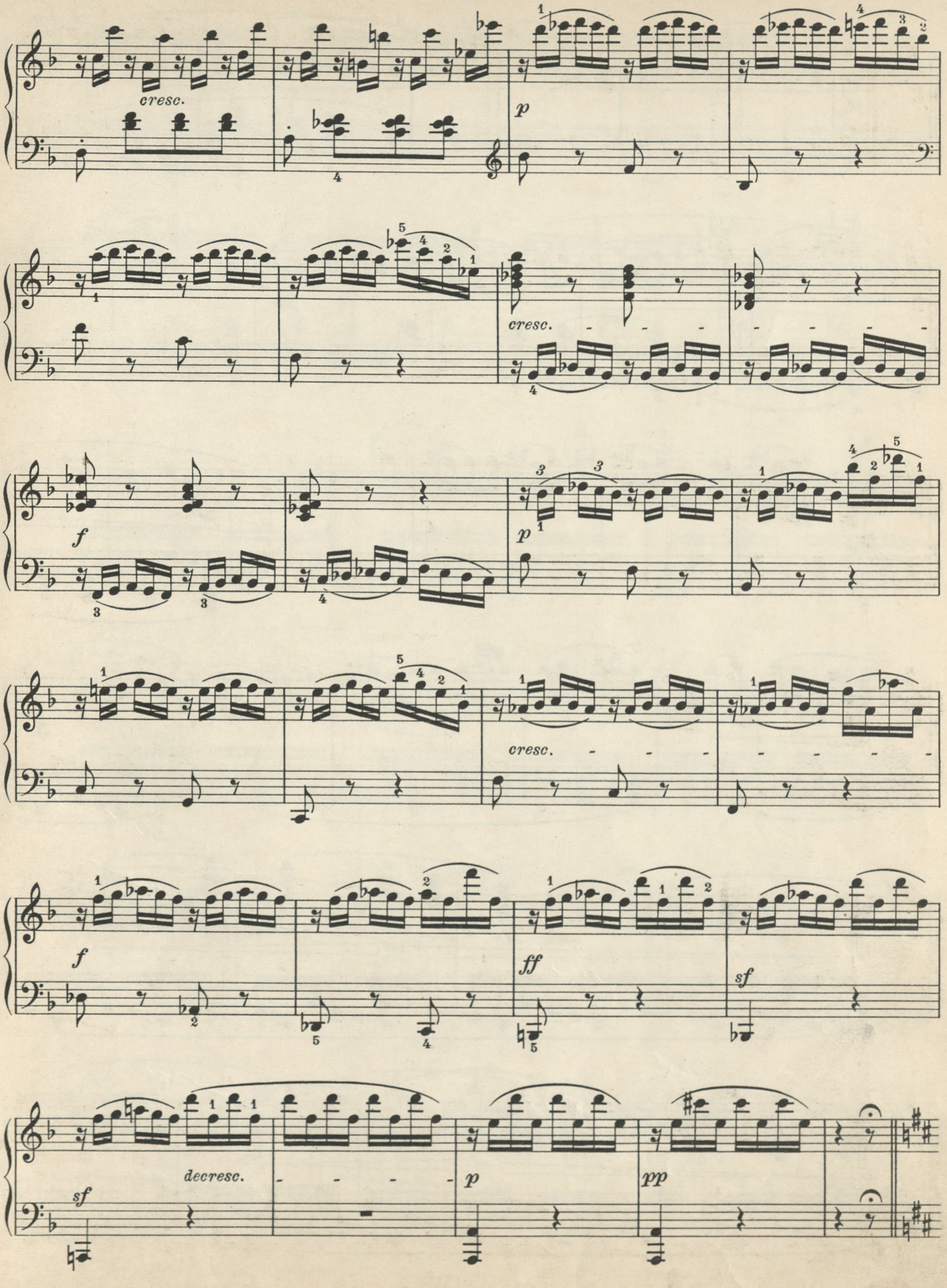
Op. 10 №2

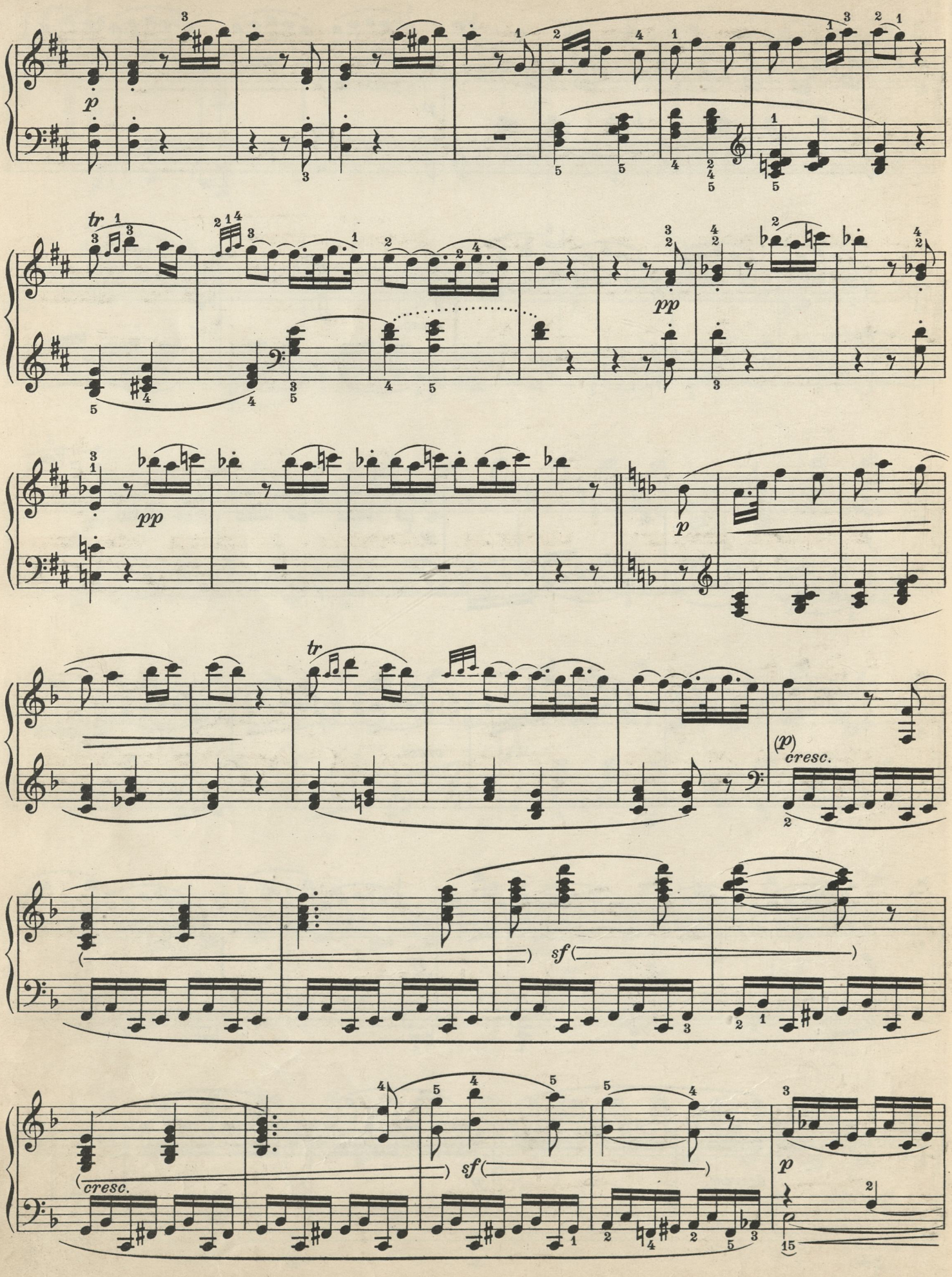


Copyright 1927 by C.F. Peters, Leipzig


ff
sf
sf
f
pp
cresc.
(staccato)
f
sf
f
p
f
tr
p
f
tr
ff
cresc.
ff
tr
ff
1
2


p
f
fp
cresc.
fp
cresc.
ff
fp


cresc.
p
cresc.
f
p
cresc.
f
ff
sf
decresc.
sf
p
pp


p
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pp
p
tr
(p)
cresc.
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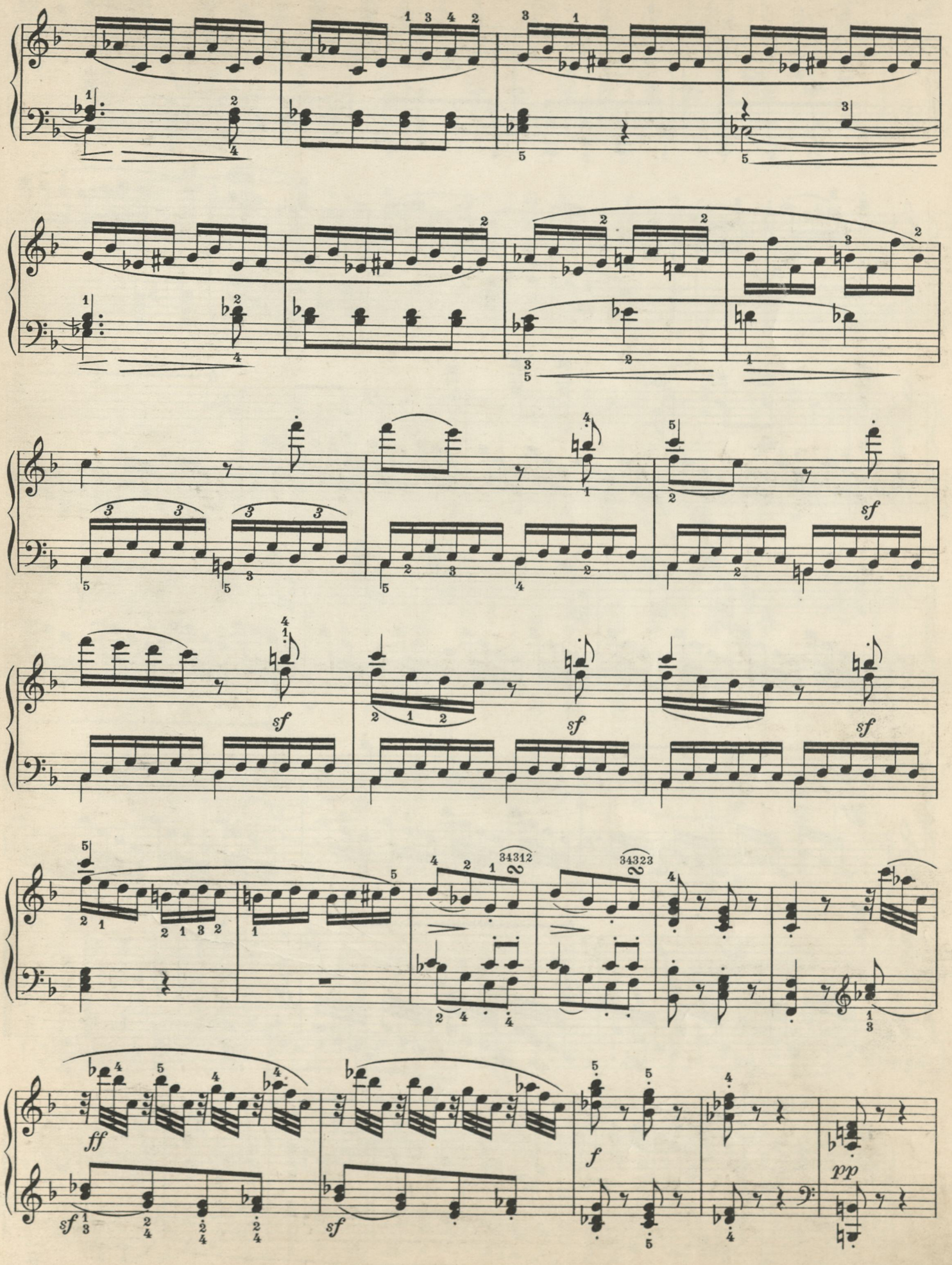
cresc.
p


sf
sf
sf
sf
34312
34323
ff
sf
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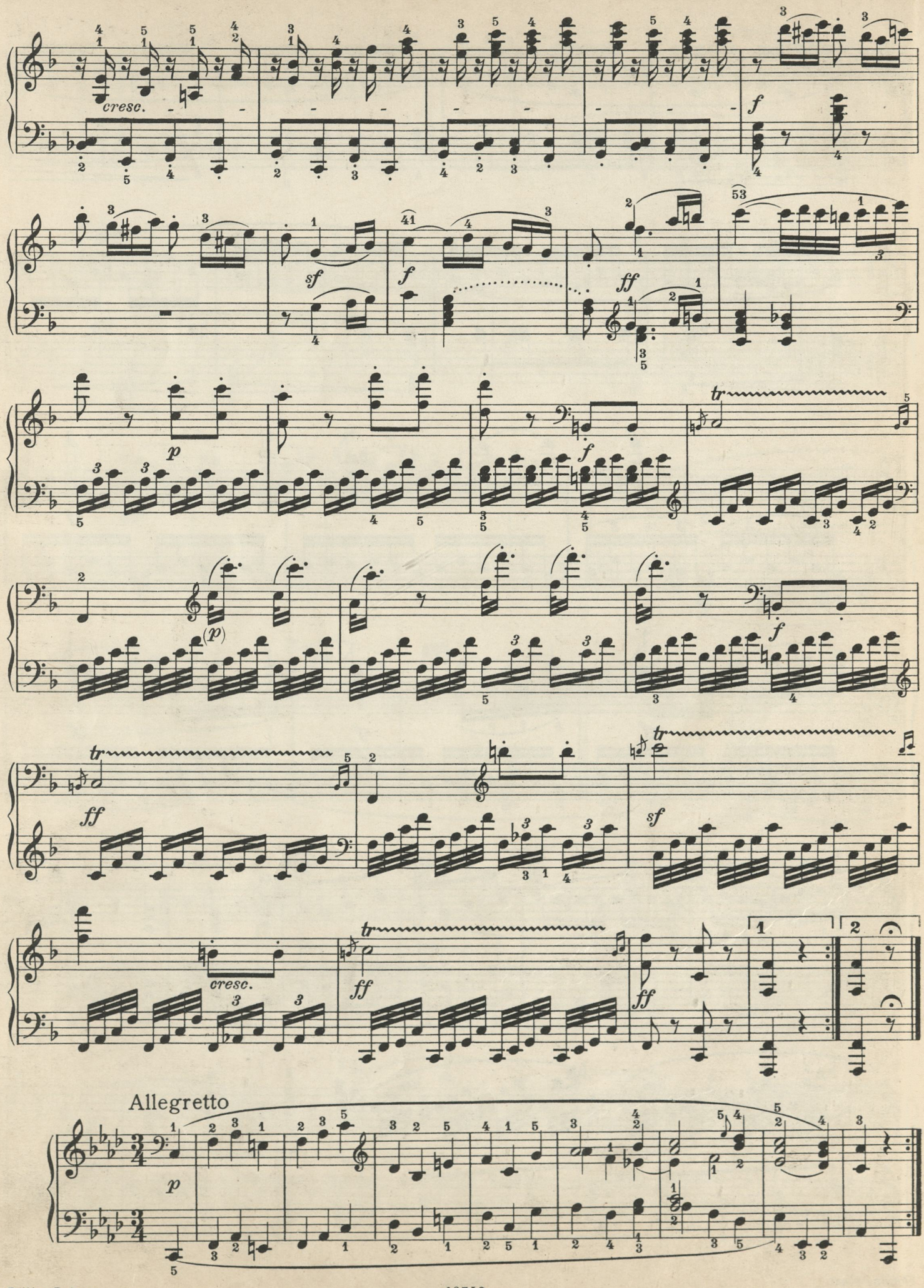
pp


cresc.
f
sf
f
ff
p
f
tr
(p)
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ff
sf
tr
cresc.
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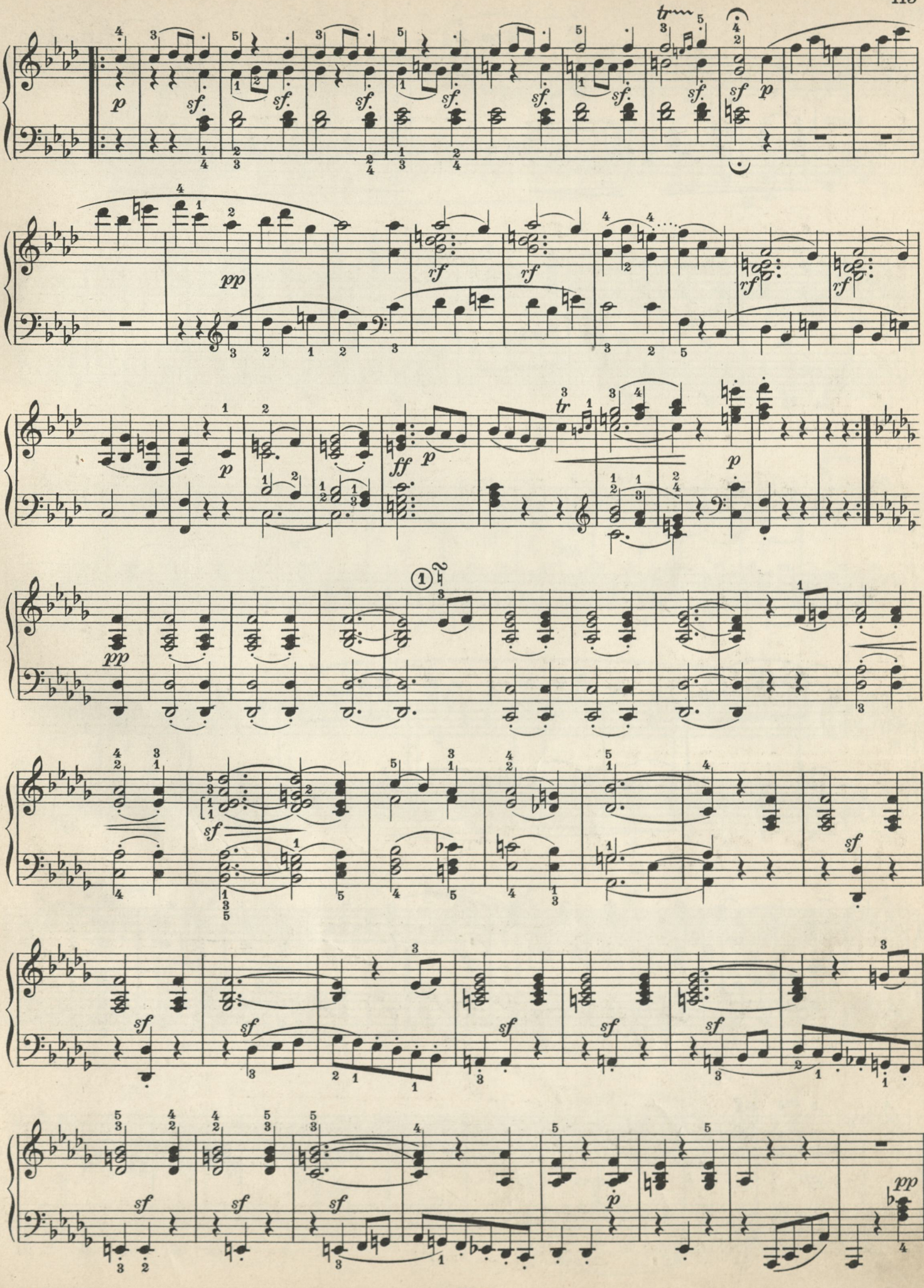
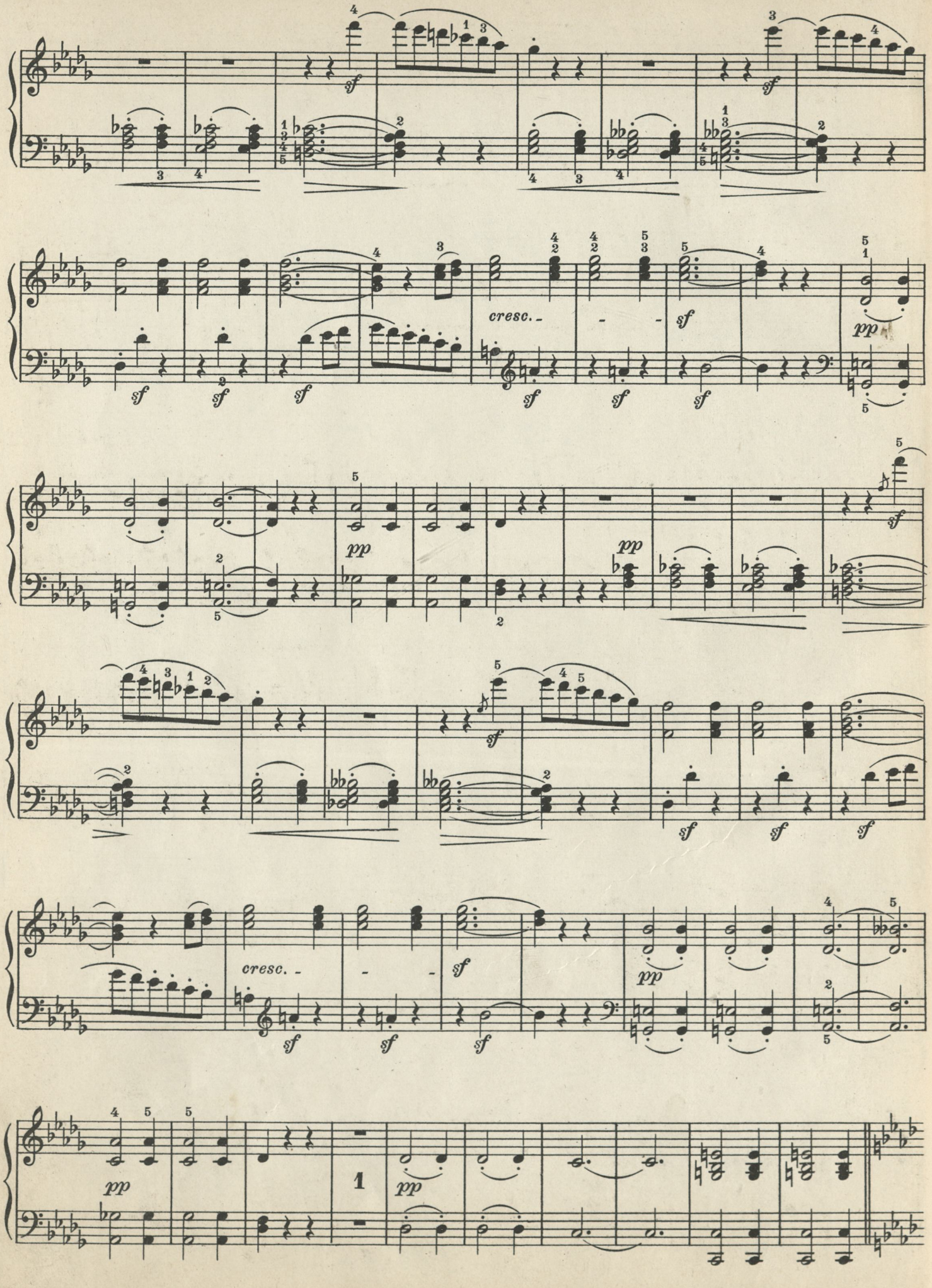
1
2
Allegretto
p

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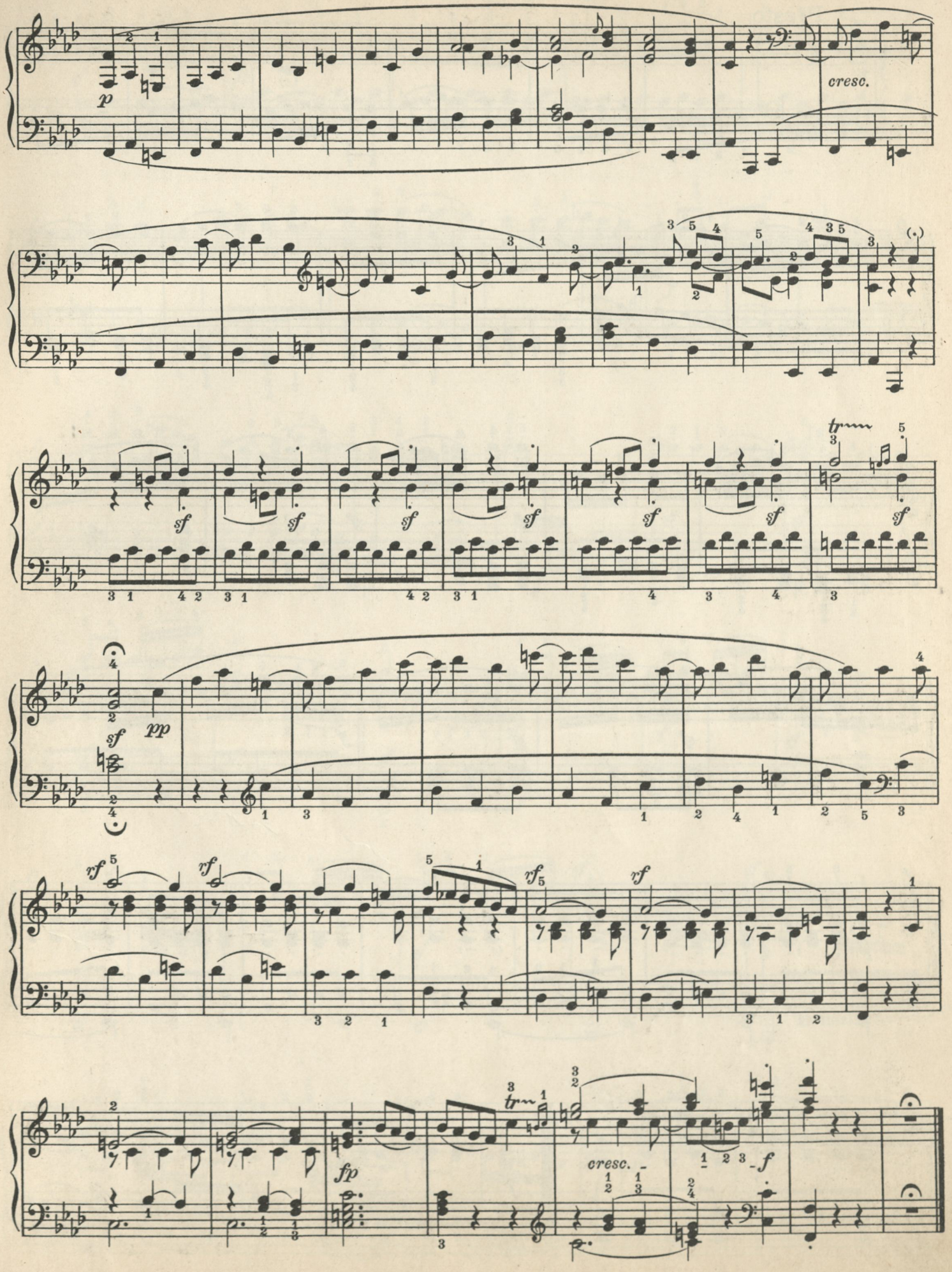
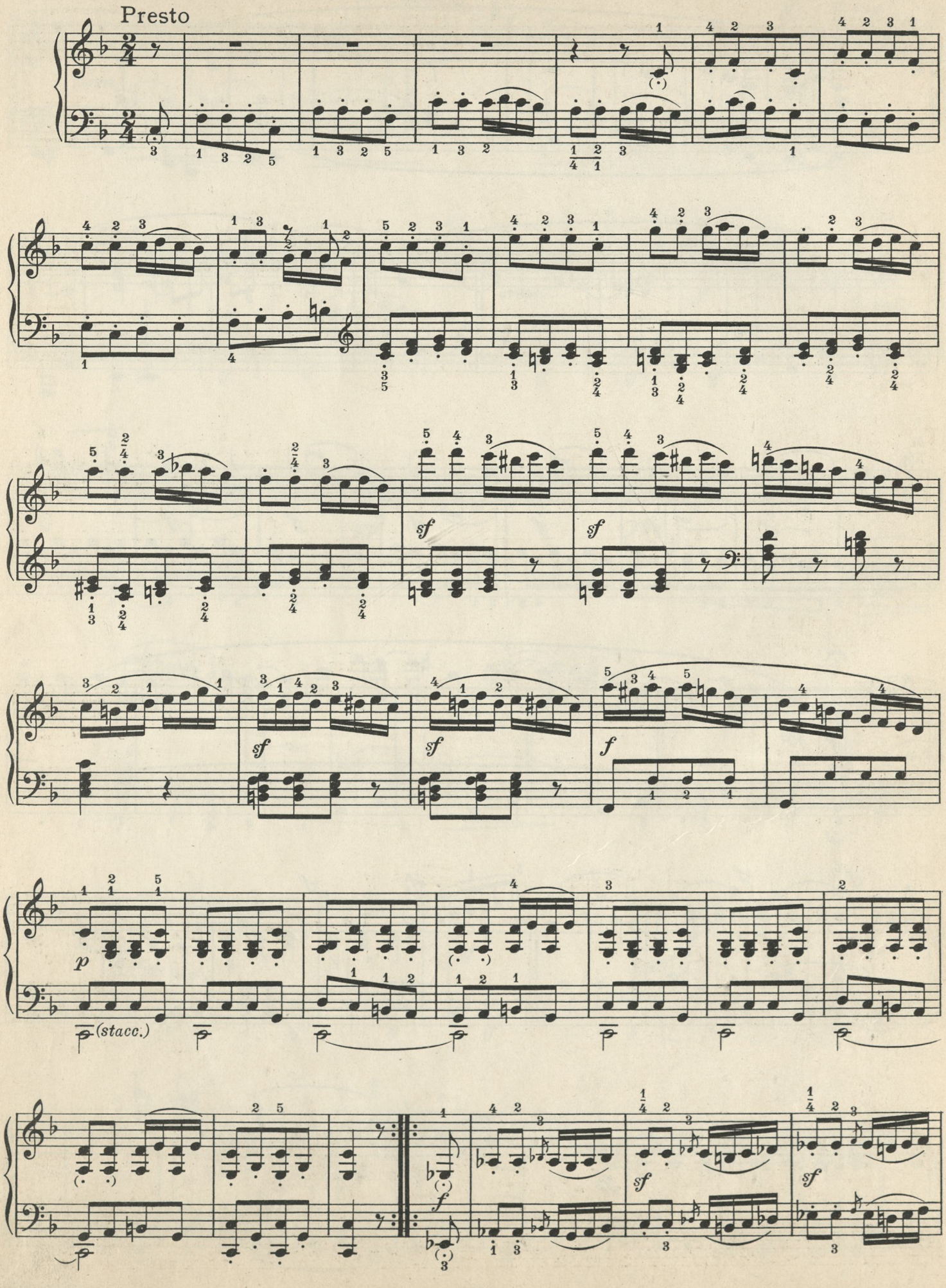
cresc.
1


p
cresc.
sf
tr
pp
rf
fp
cresc.
f


Presto
sf
sf
sf
f
p
(stacc.)
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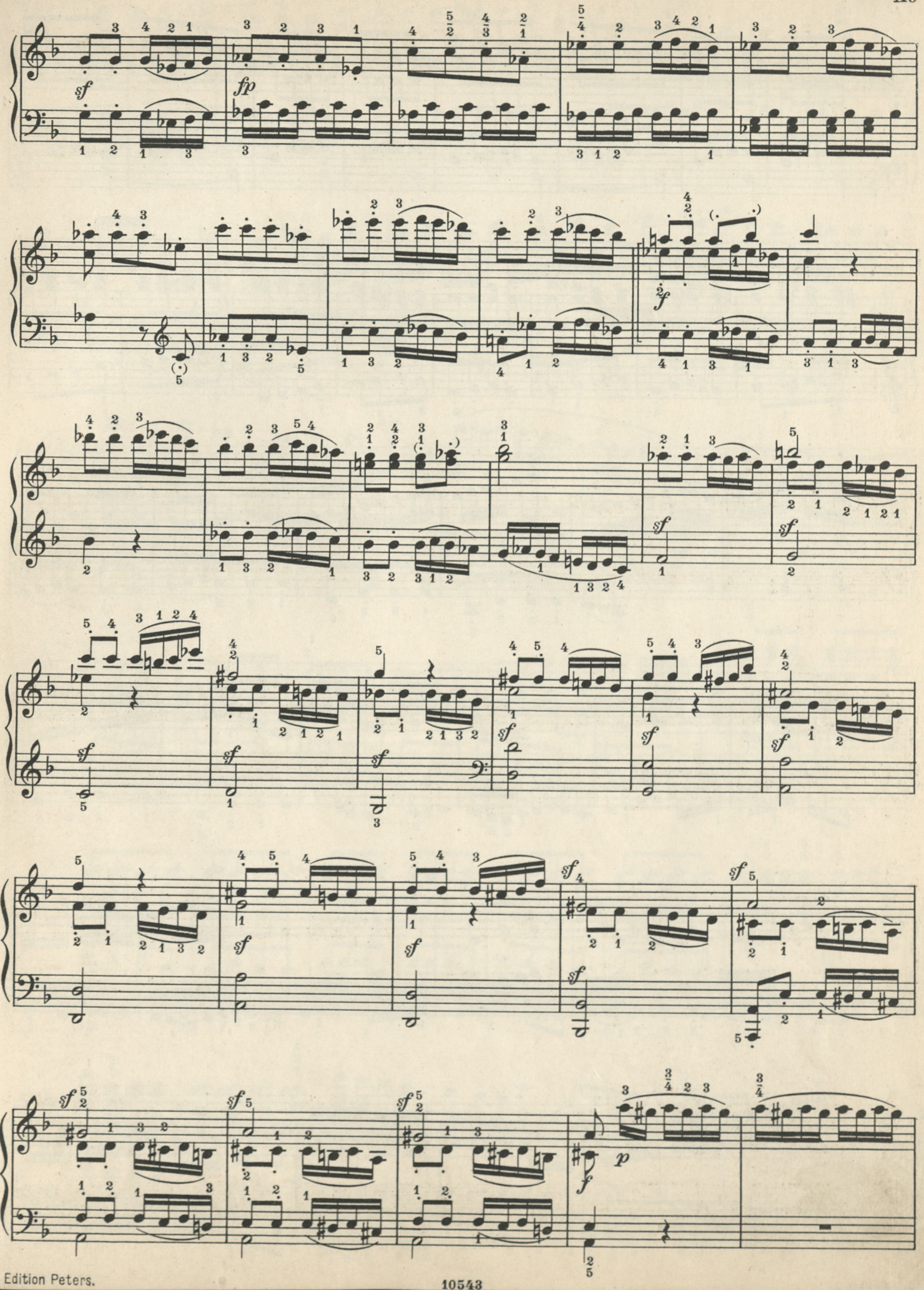
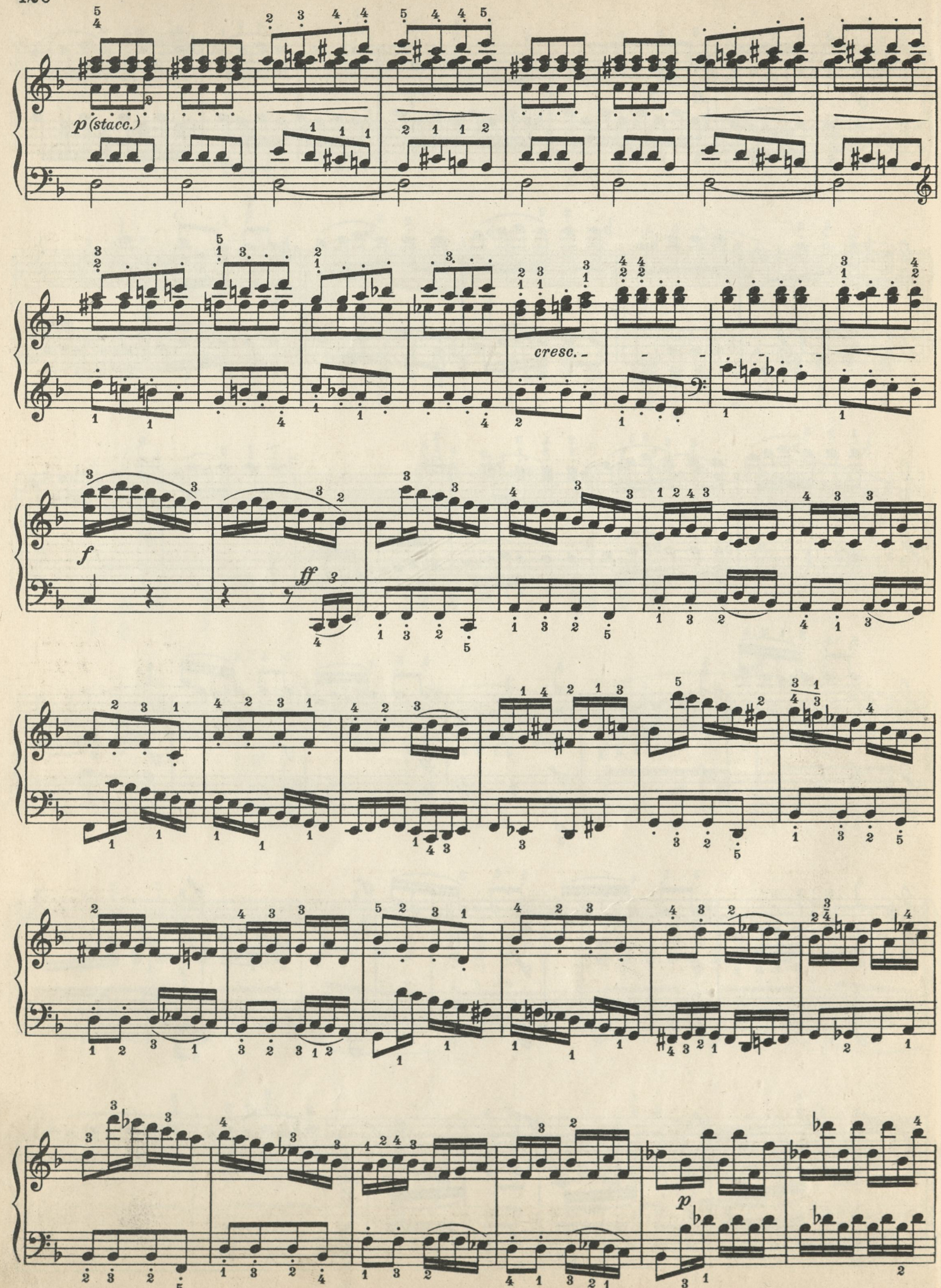
sf
sf




p (stacc.)
cresc.
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ff
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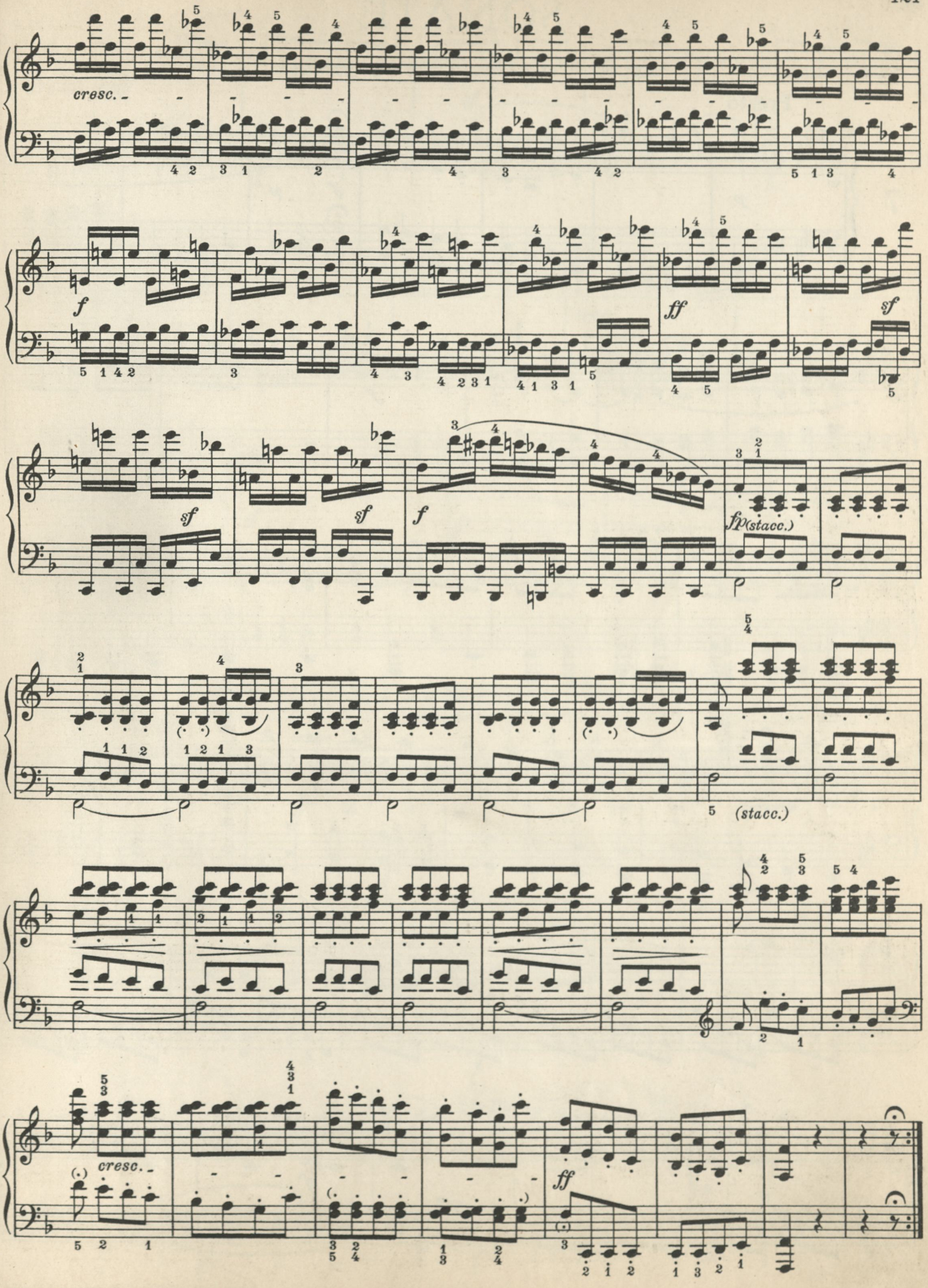
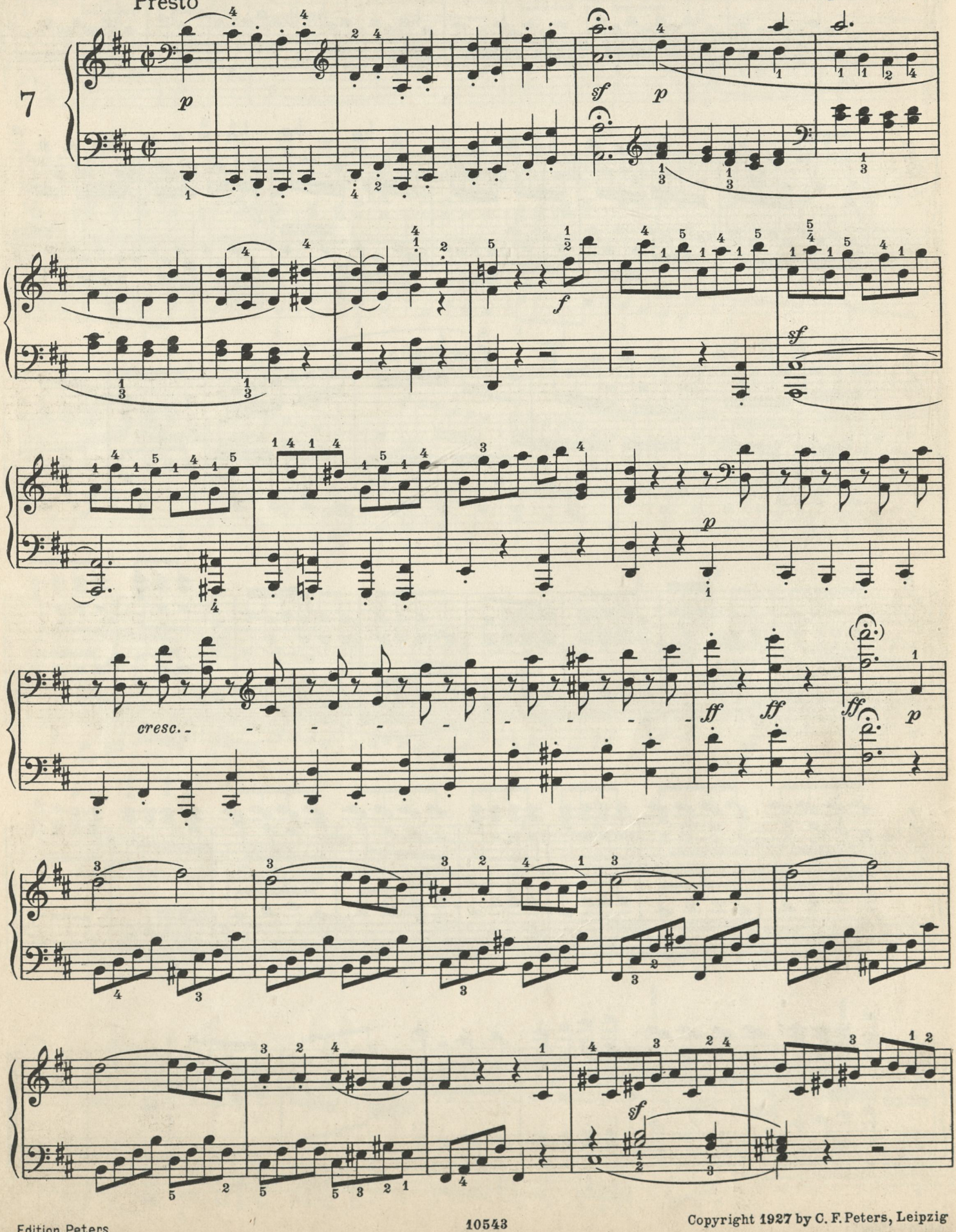

cresc.
f
ff
sf
sf
sf
f
fp (stacc.)
(stacc.)
cresc.
ff

SONATE

Der Gräfin von Browne gewidmet

Op. 10 № 3

Presto



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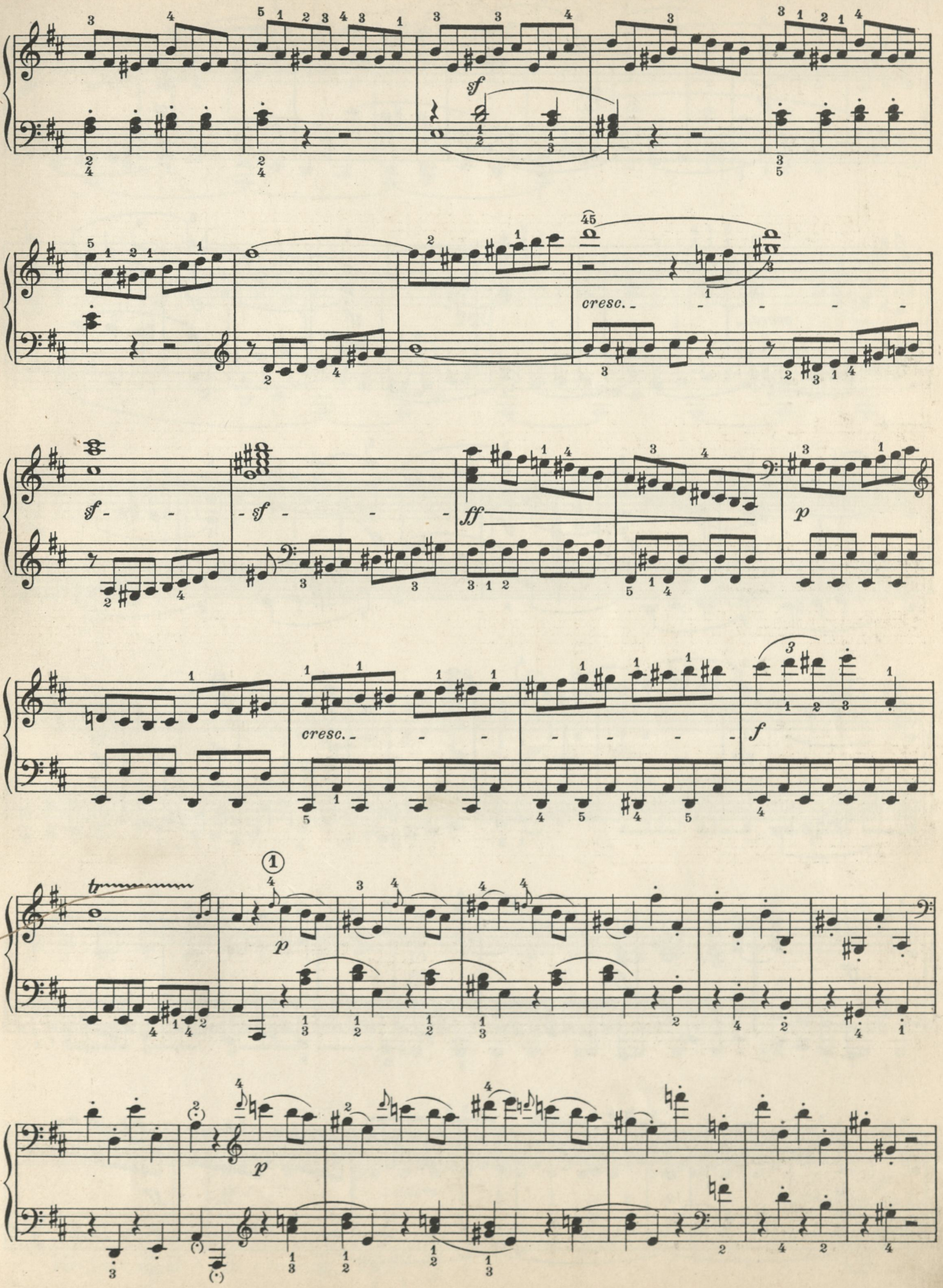
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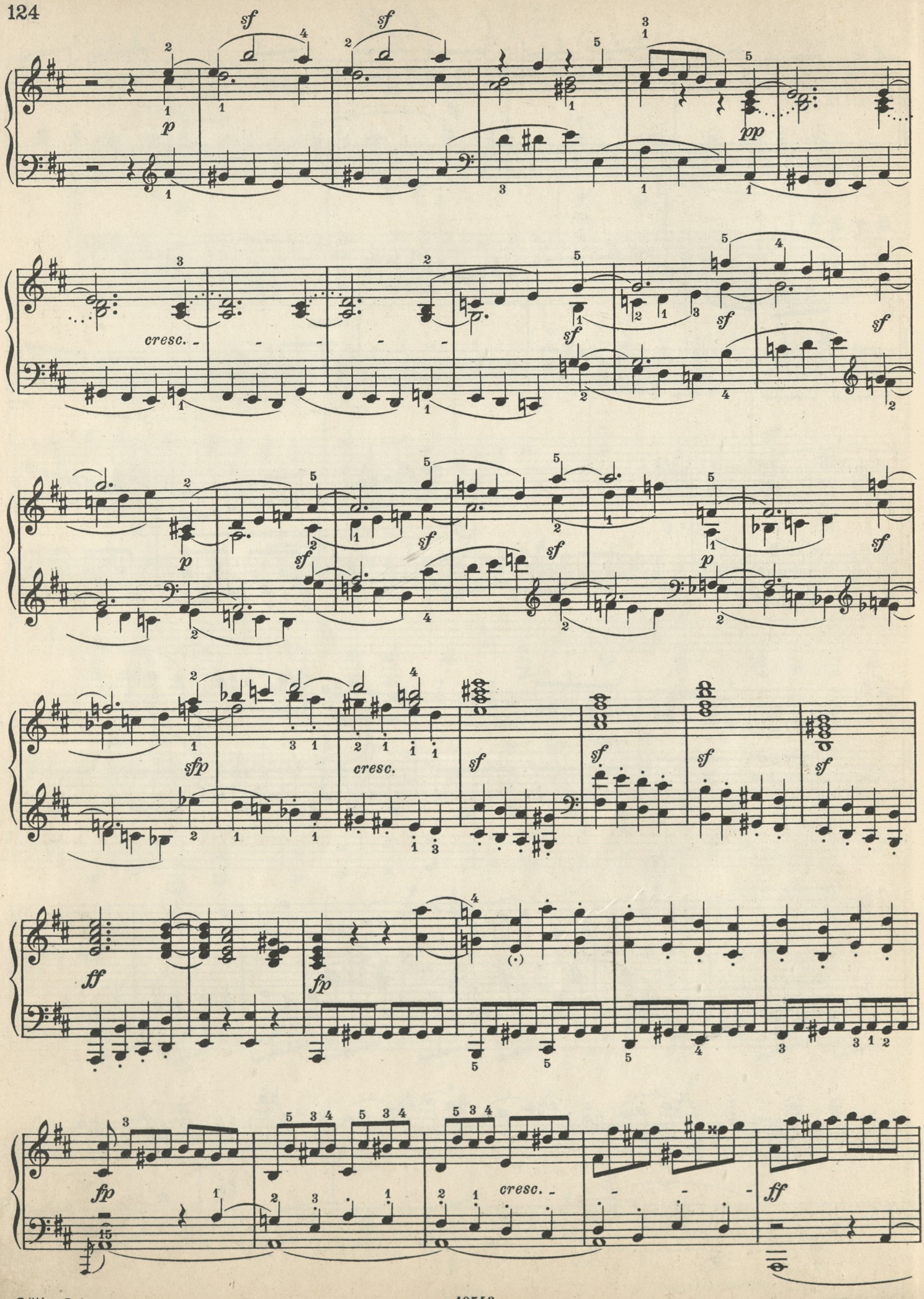
cresc.
sf
sf
ff
p
cresc.
f
tr
p
p


sf
sf
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cresc.
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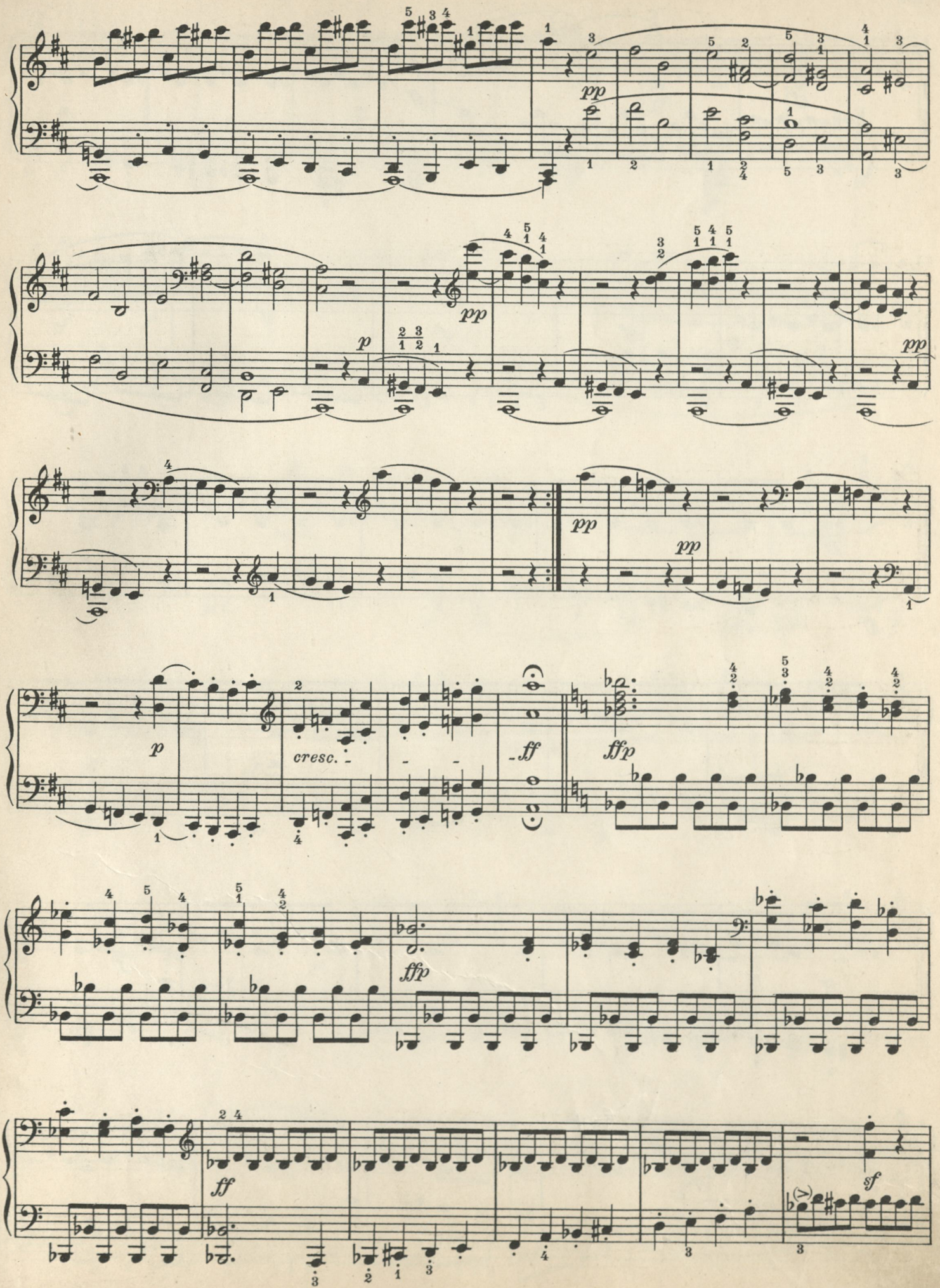
fp
fp
cresc.
ff


pp
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pp
pp
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p
cresc.
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ffp
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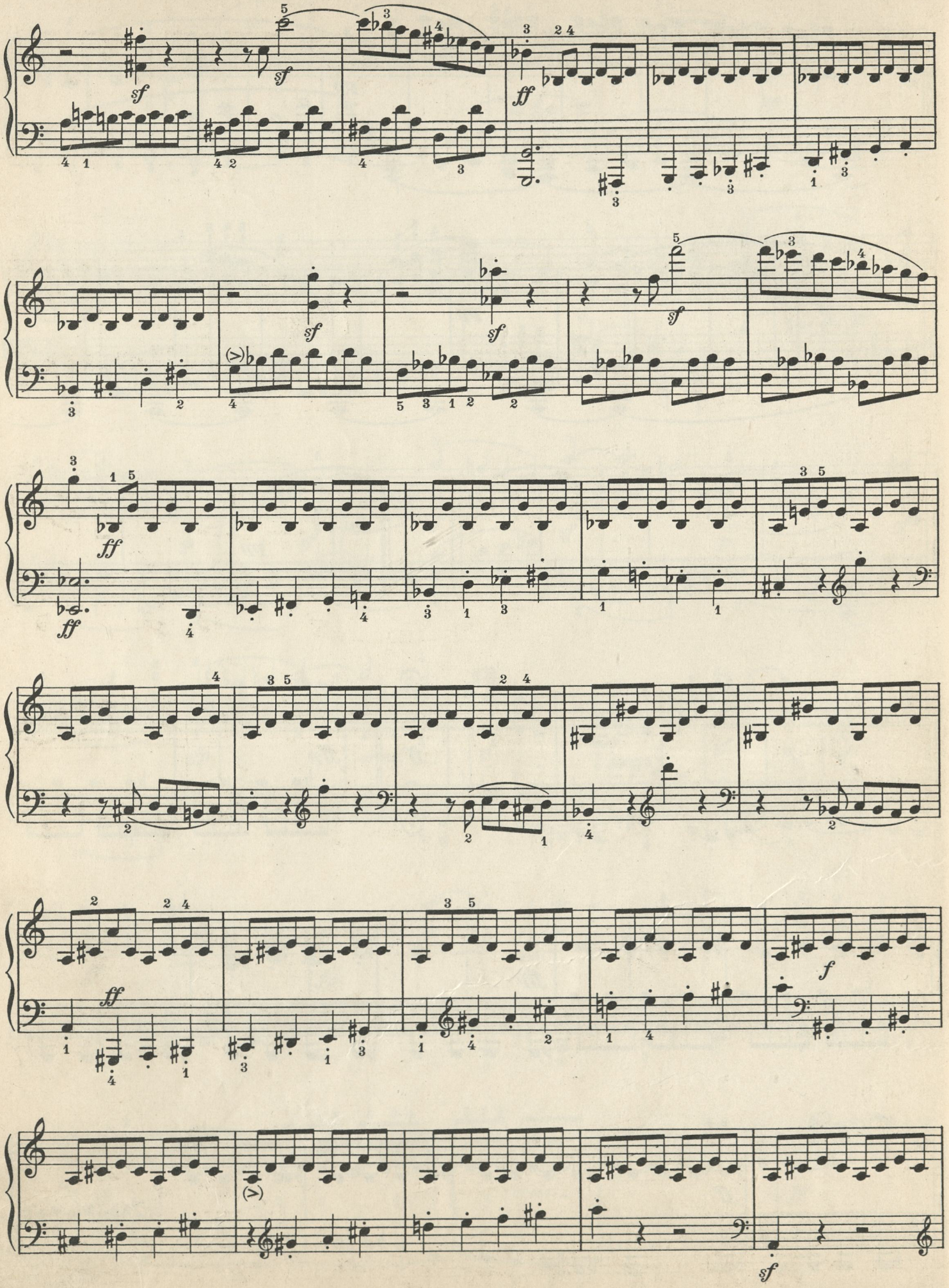
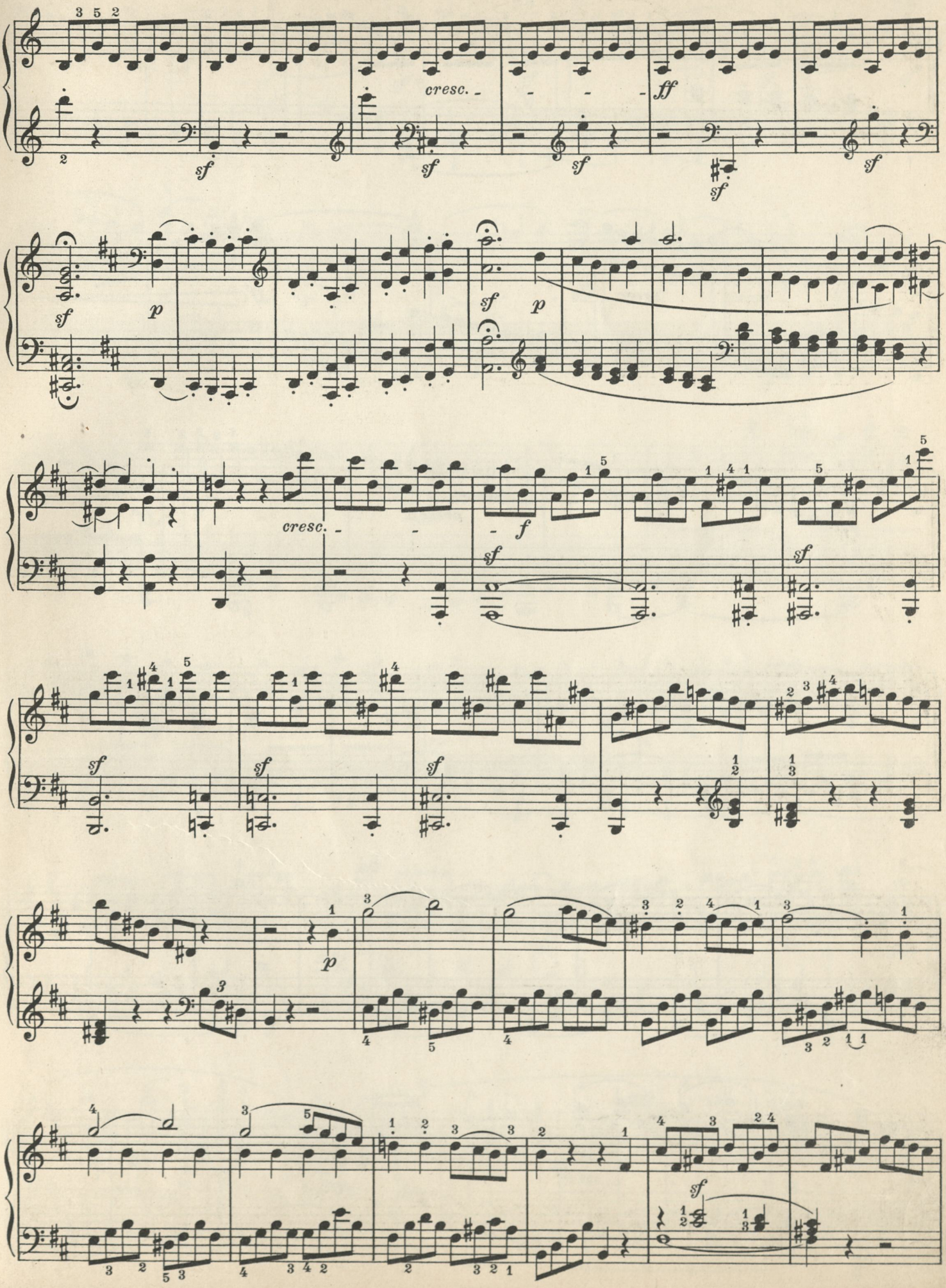
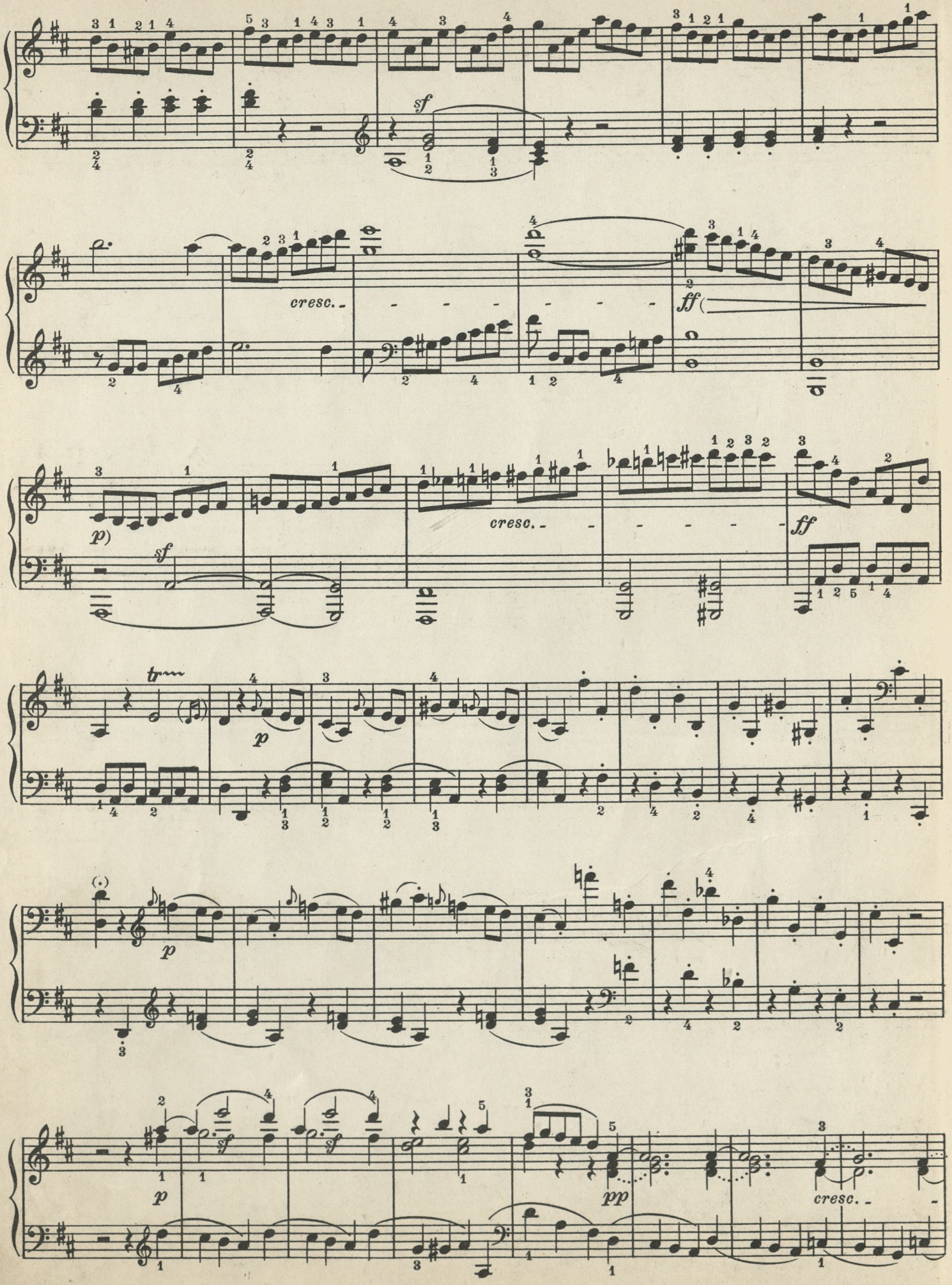



cresc.
ff
cresc.
f
p


sf
cresc.
ff
p)
sf
cresc.
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p
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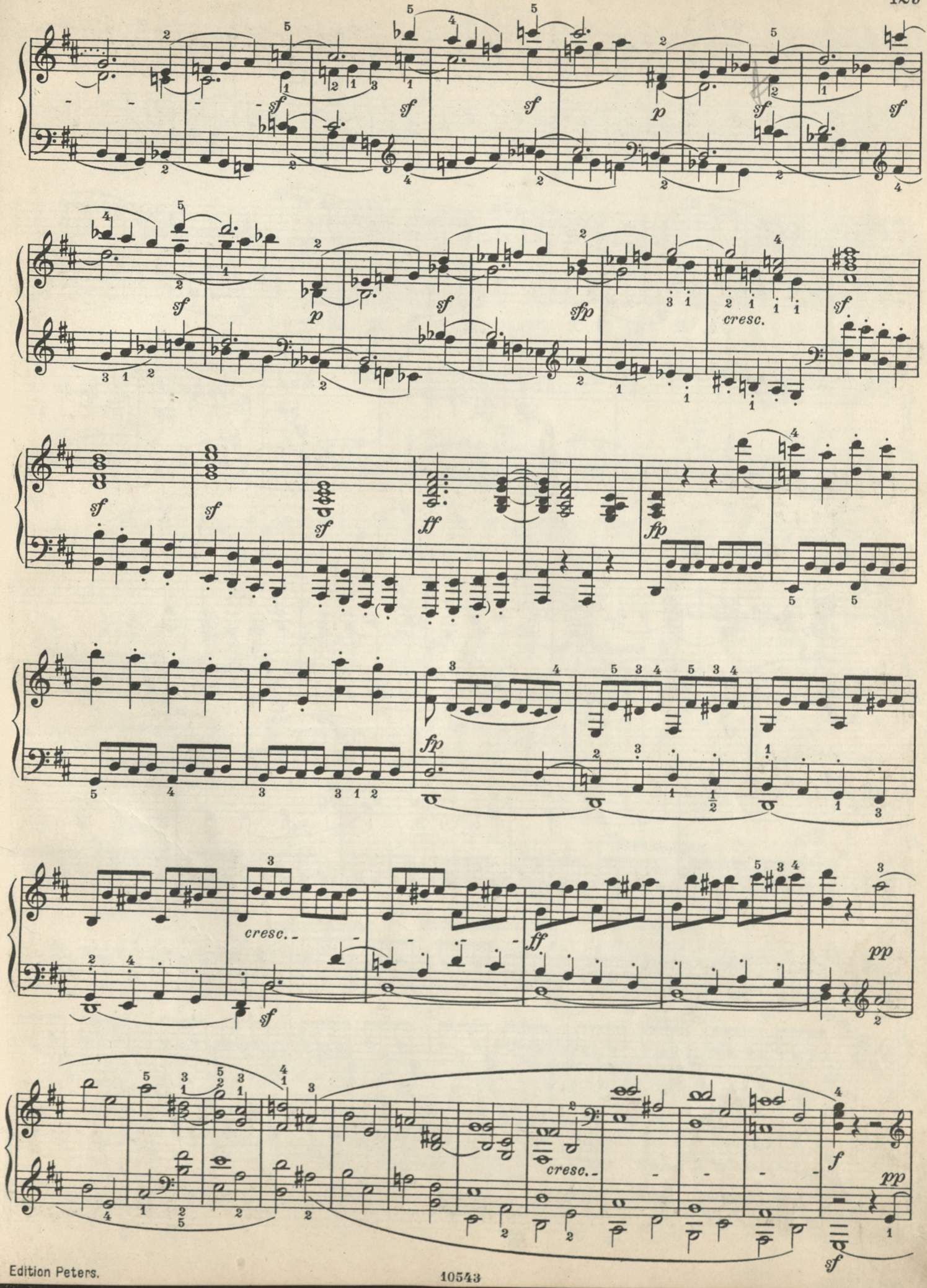
cresc.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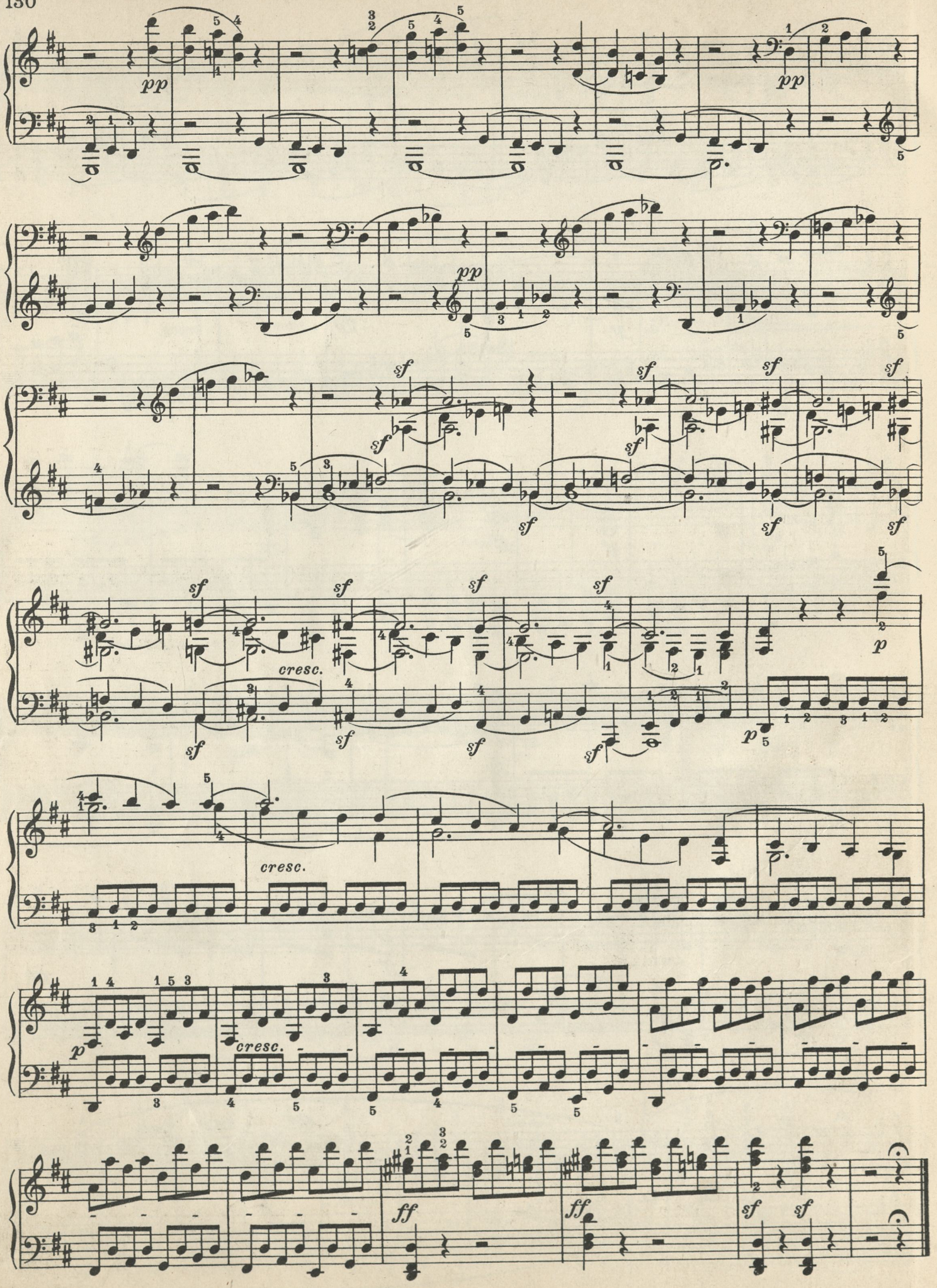
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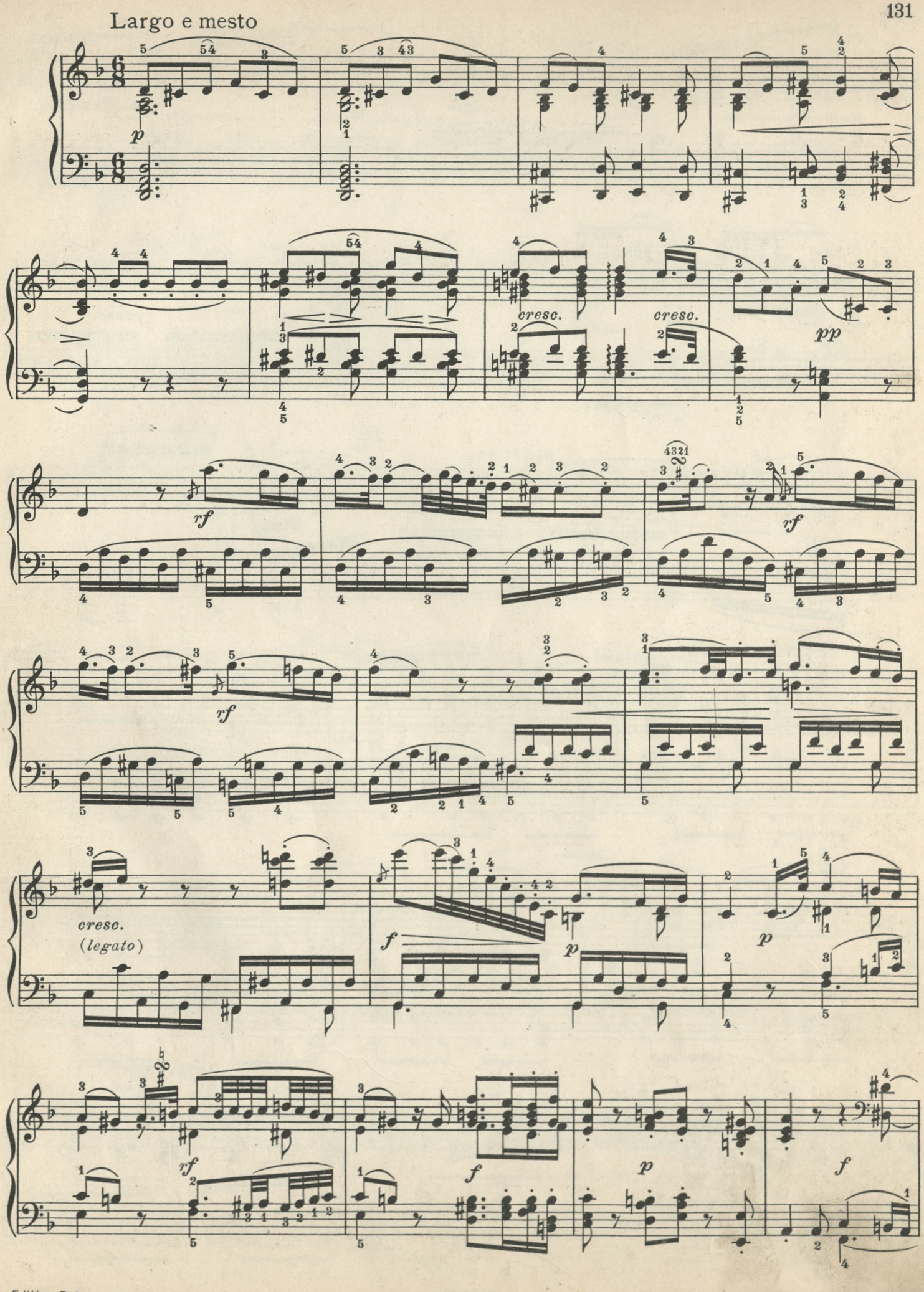
sf


Largo e mesto
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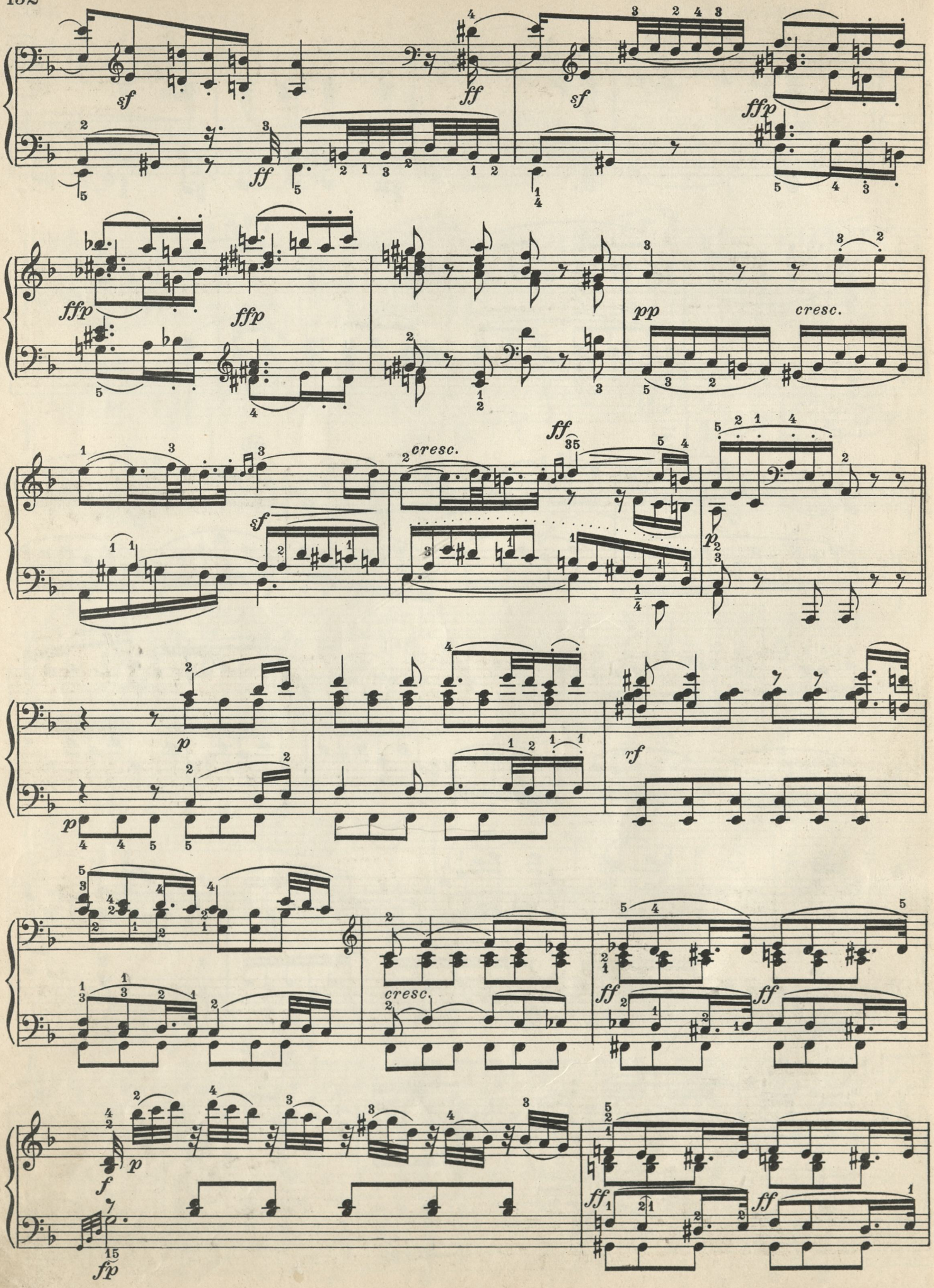
sf
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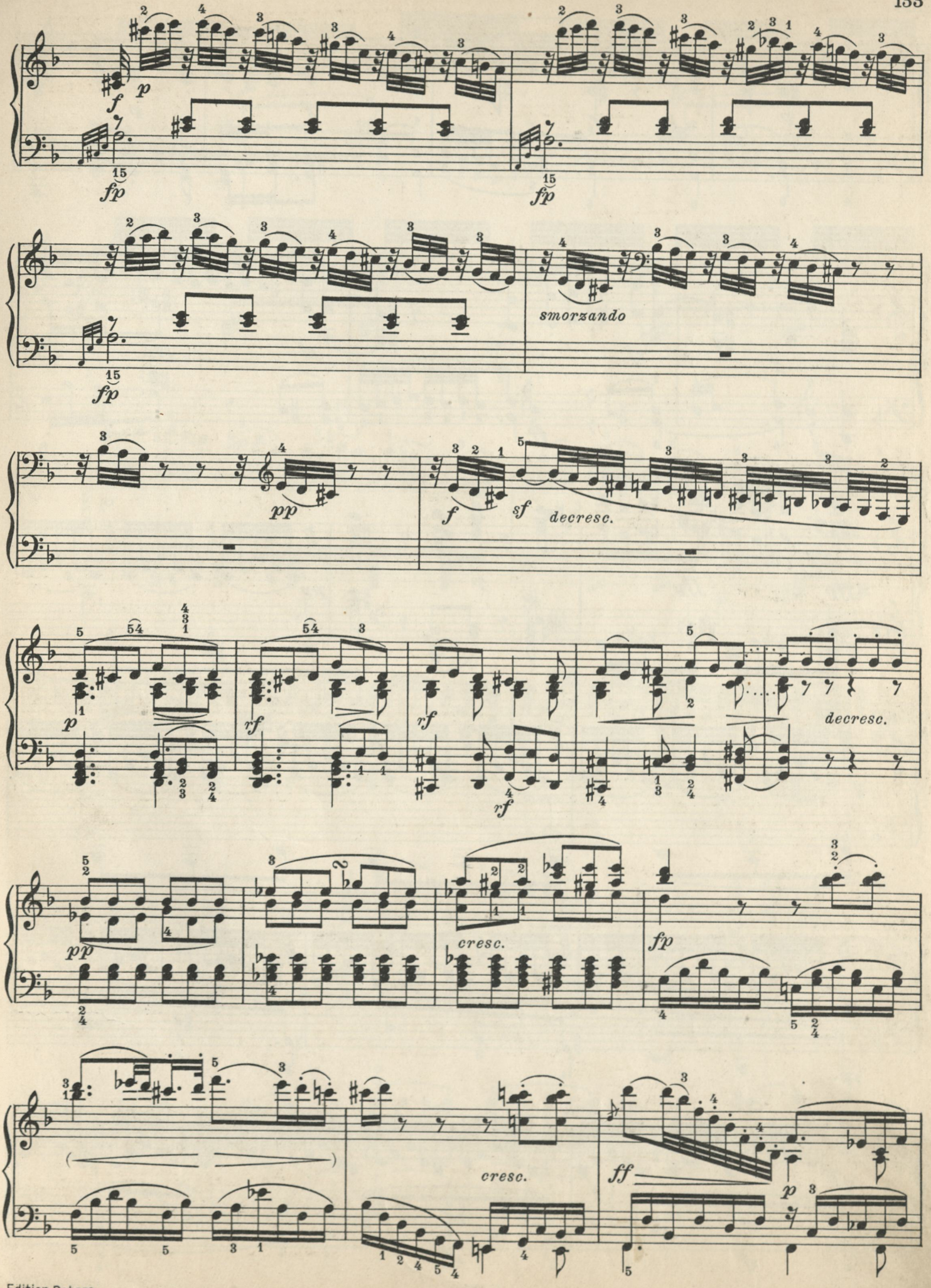
ff


p
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pp
cresc.
fp
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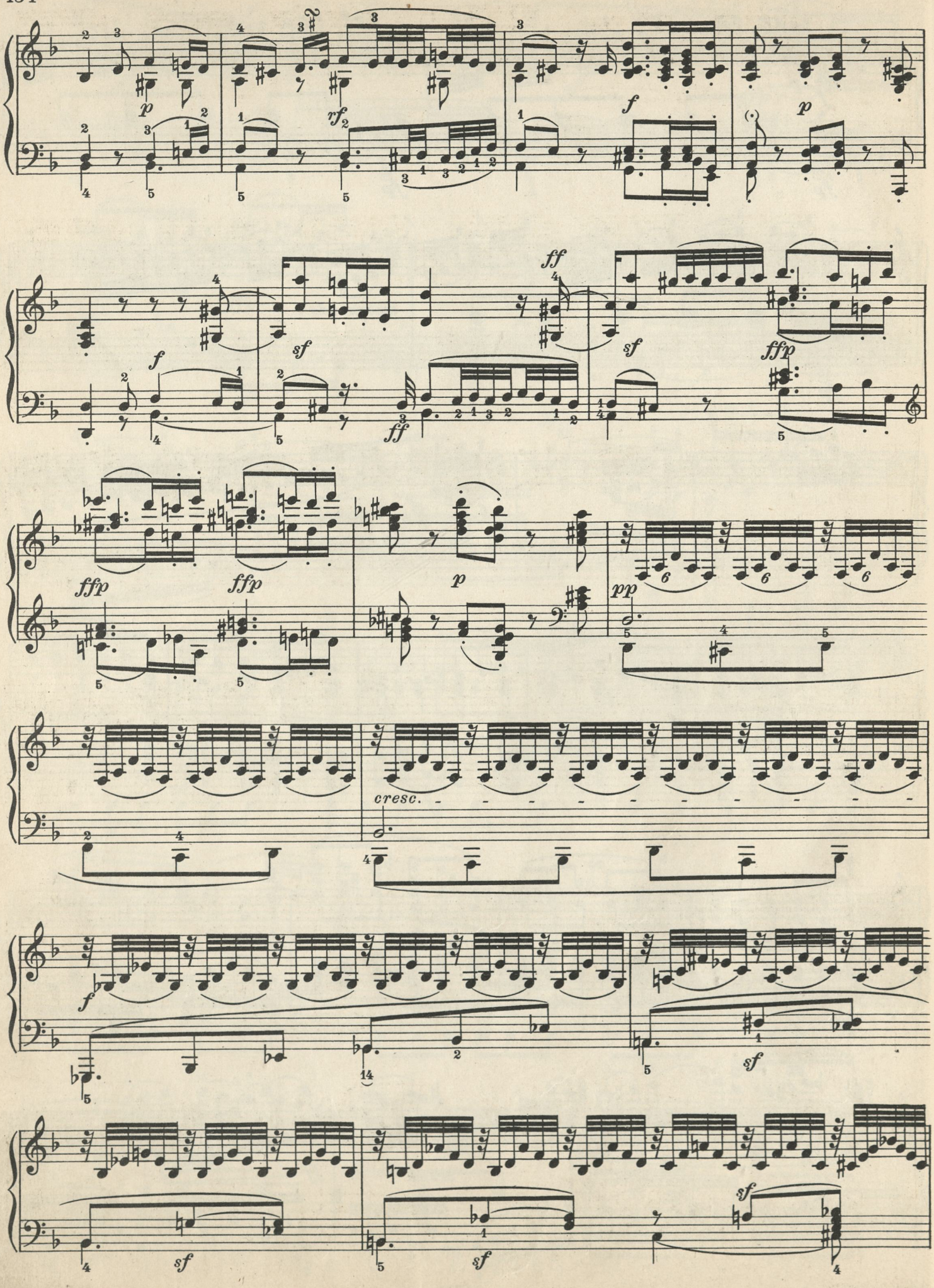
ff
p


p
rf
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cresc.
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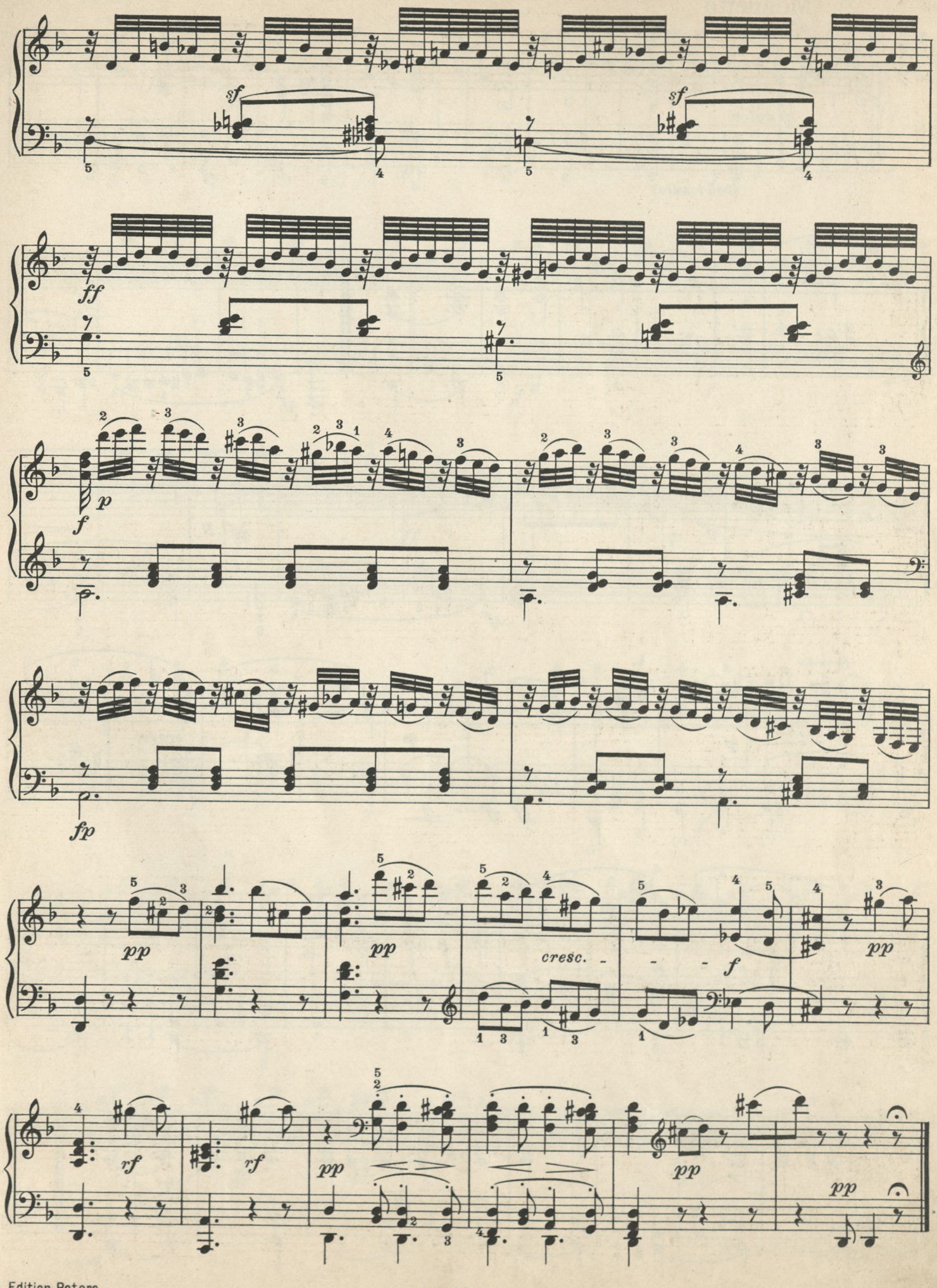
sf


sf
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cresc.
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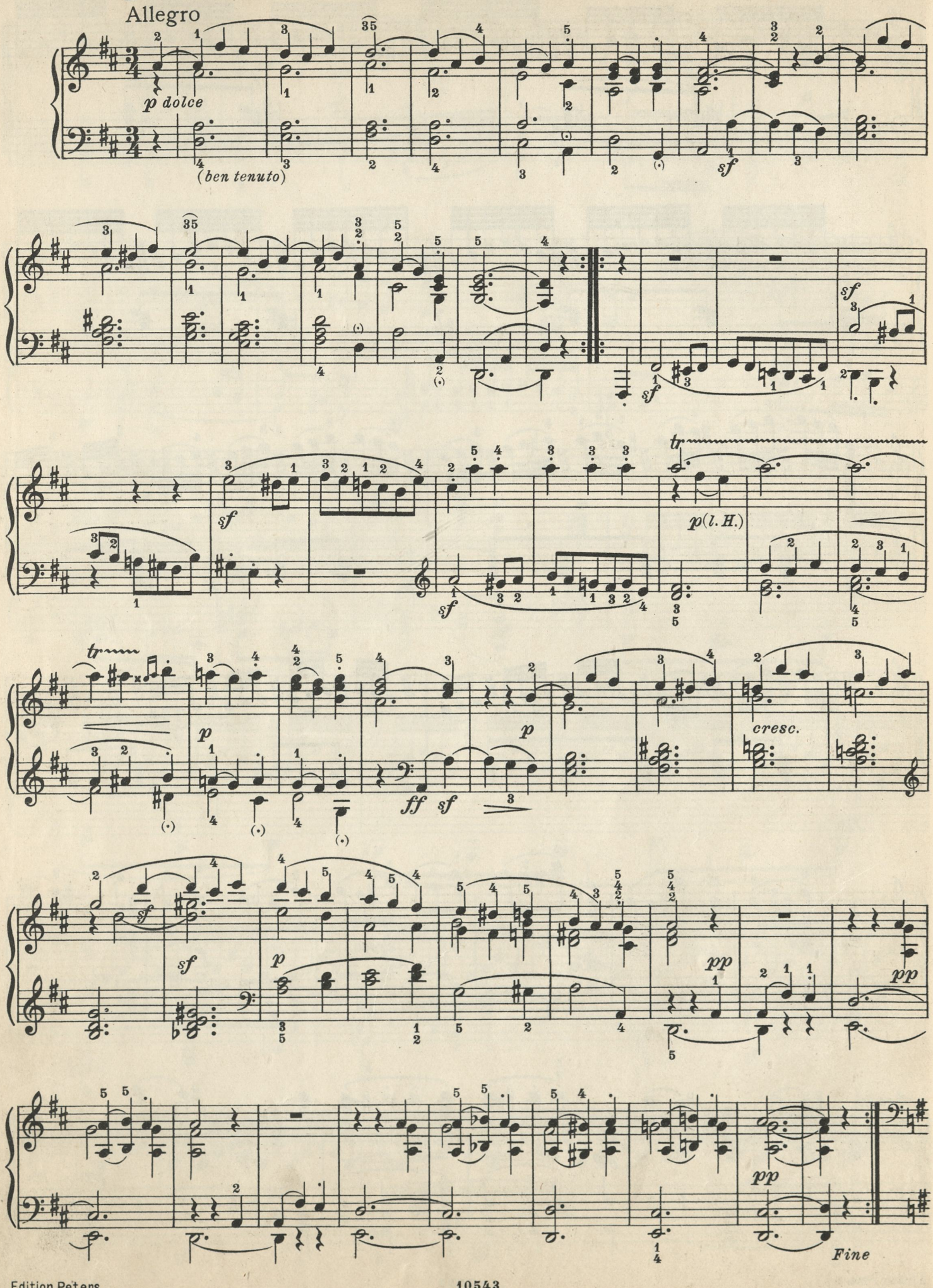
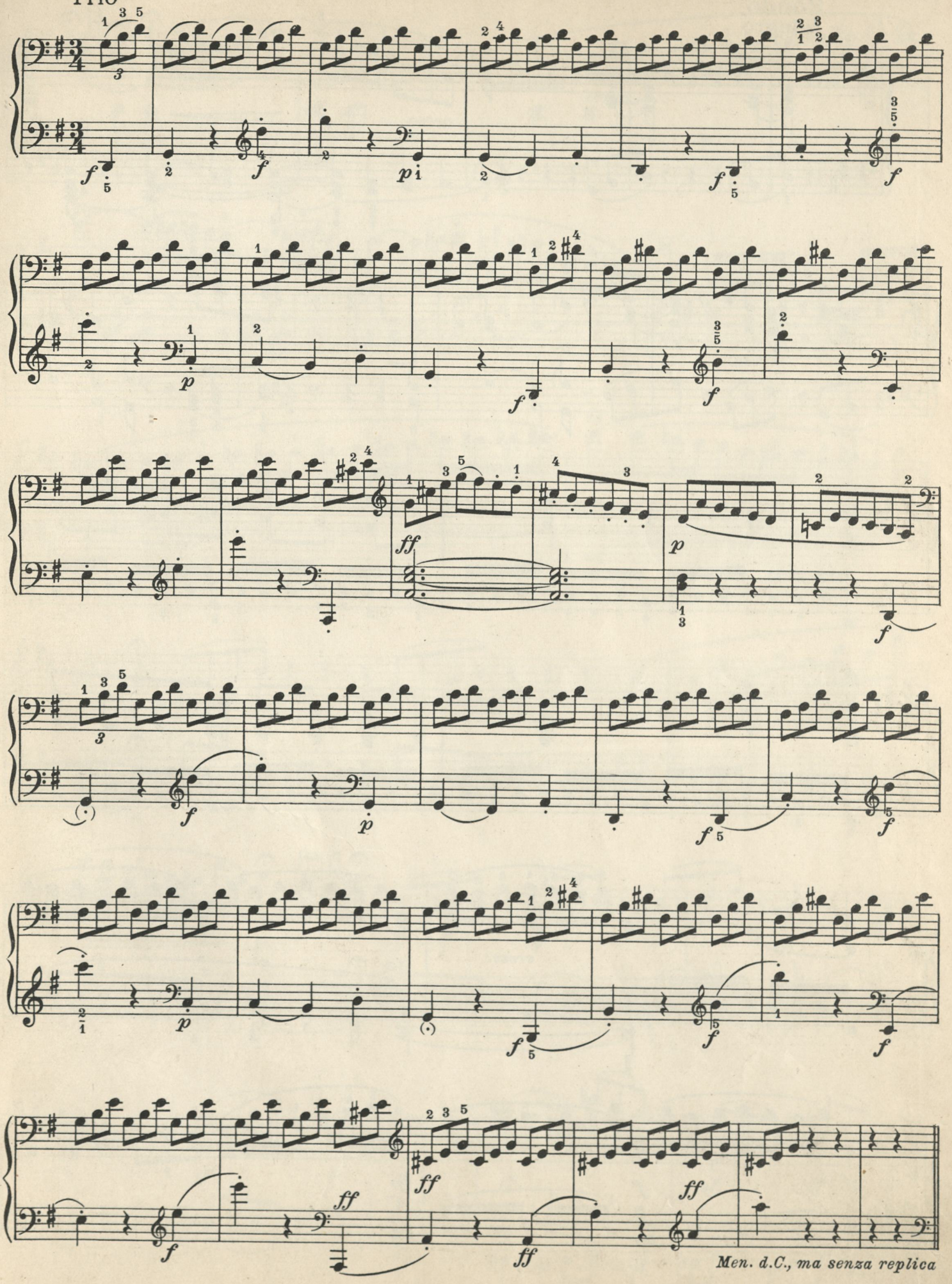
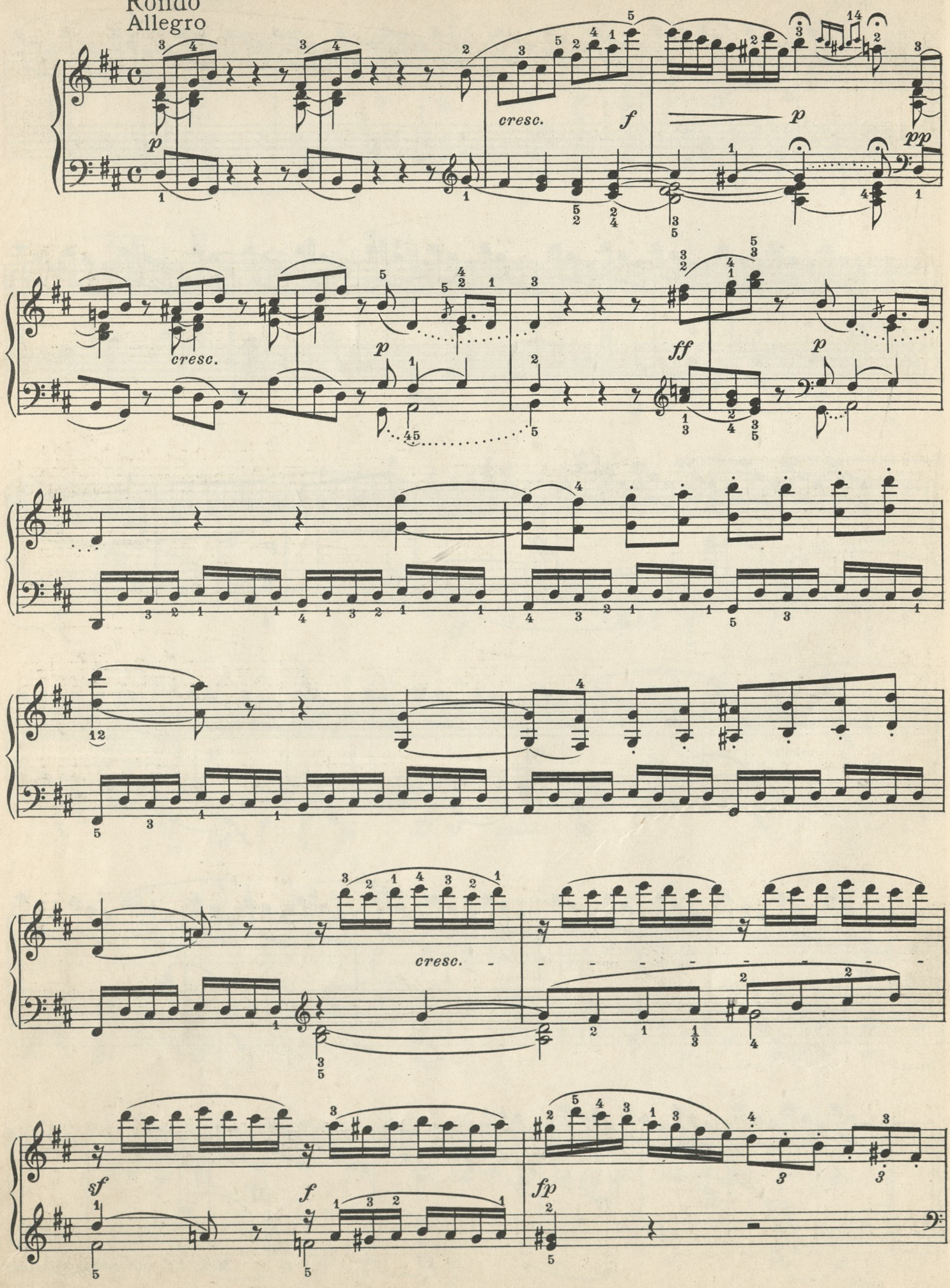
Menuetto

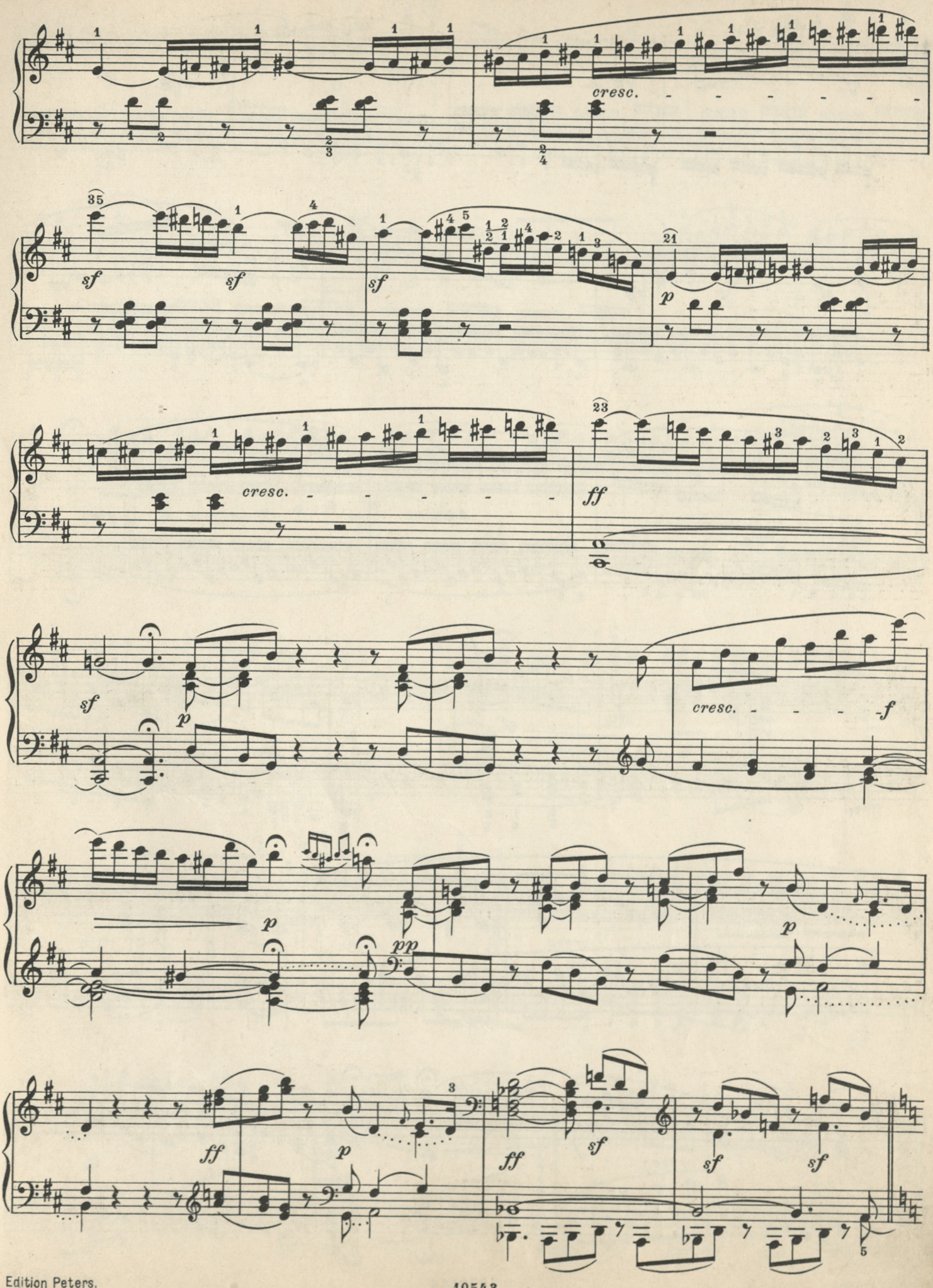
Allegro




Men. d.C., ma senza replica

Rondo
Allegro




cresc.
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cresc.
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pp
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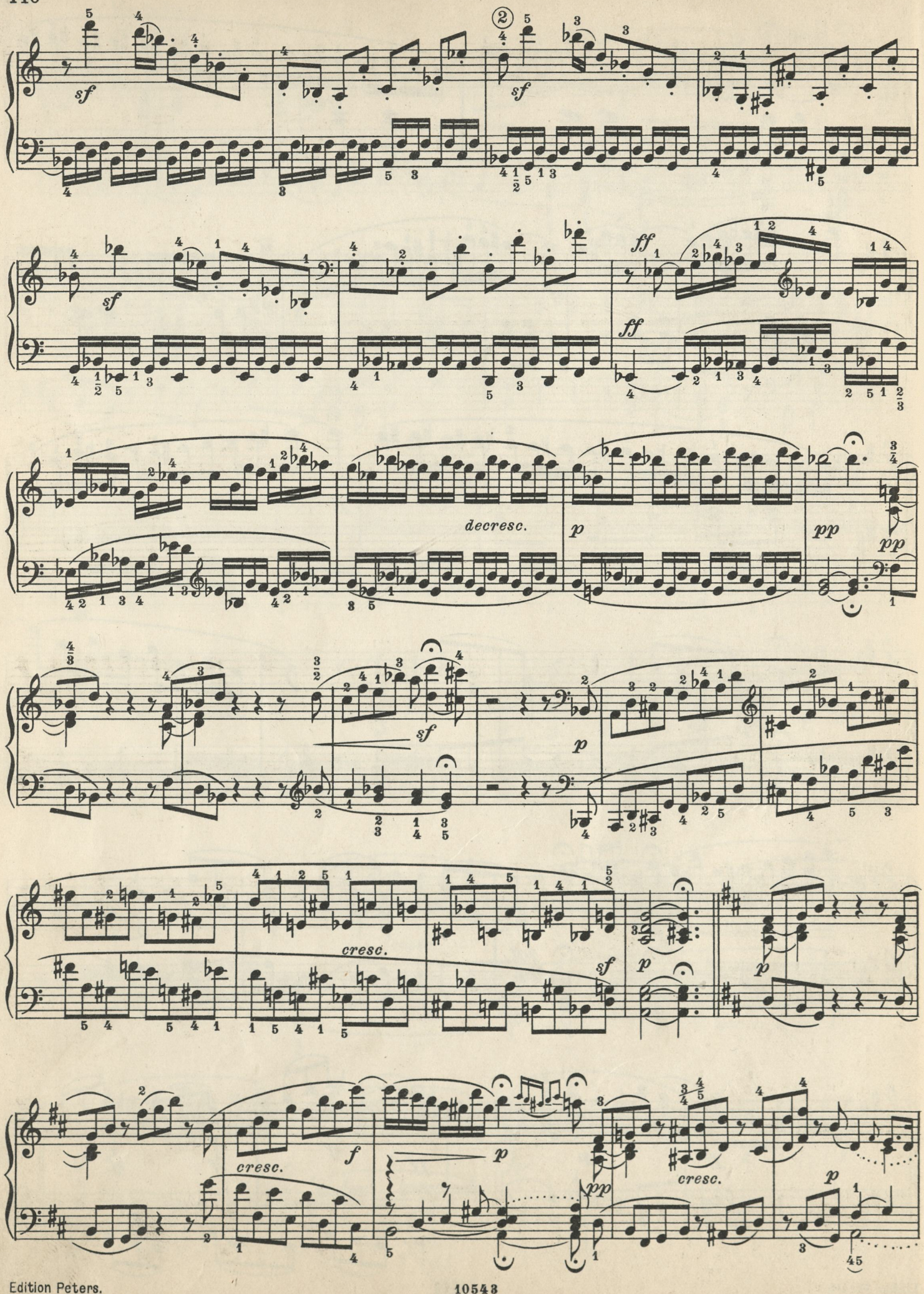
sf
sf
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ff
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decresc.
p
pp
pp
sf
p
cresc.
sf
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cresc.
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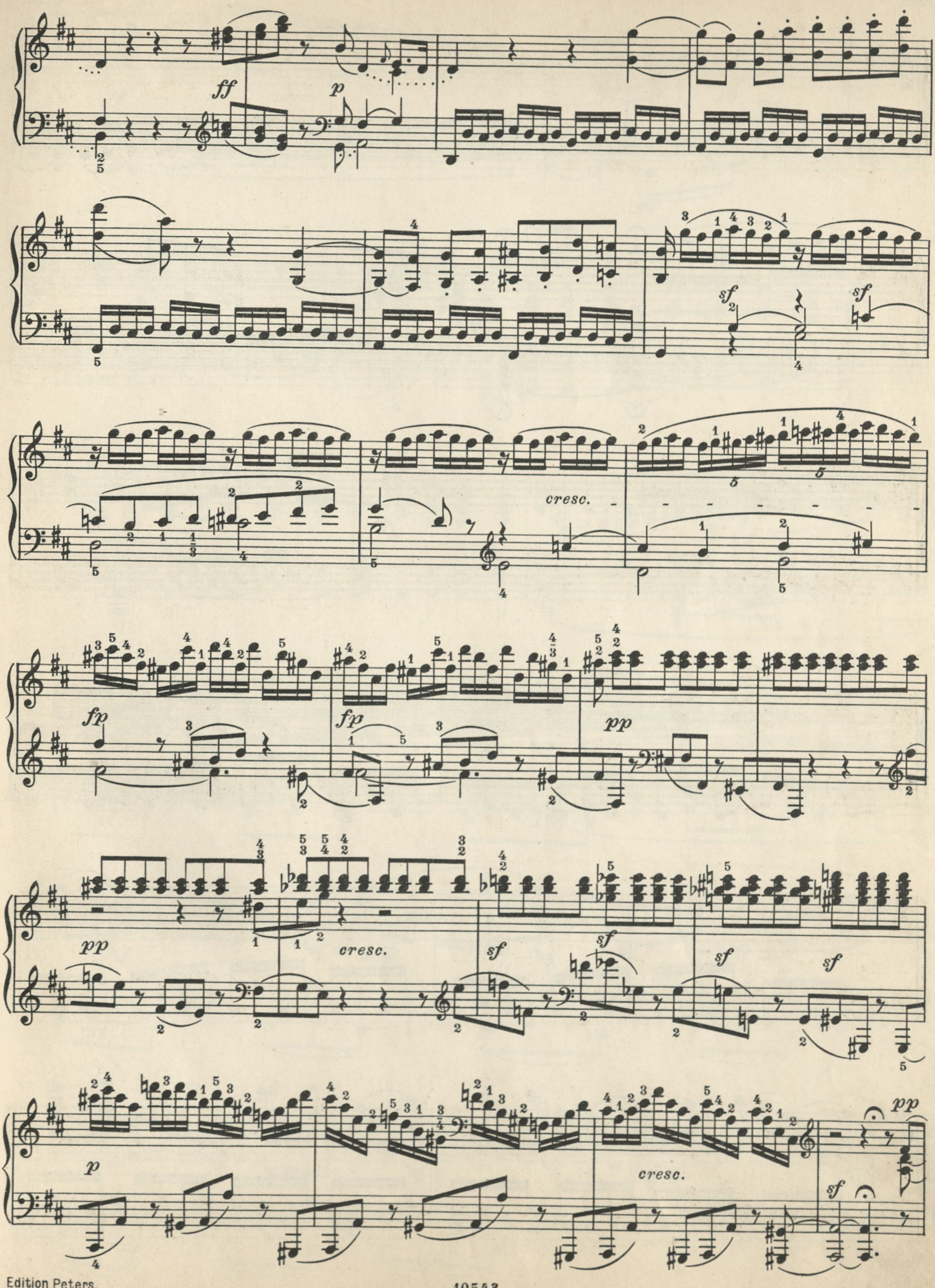
pp
cresc.
p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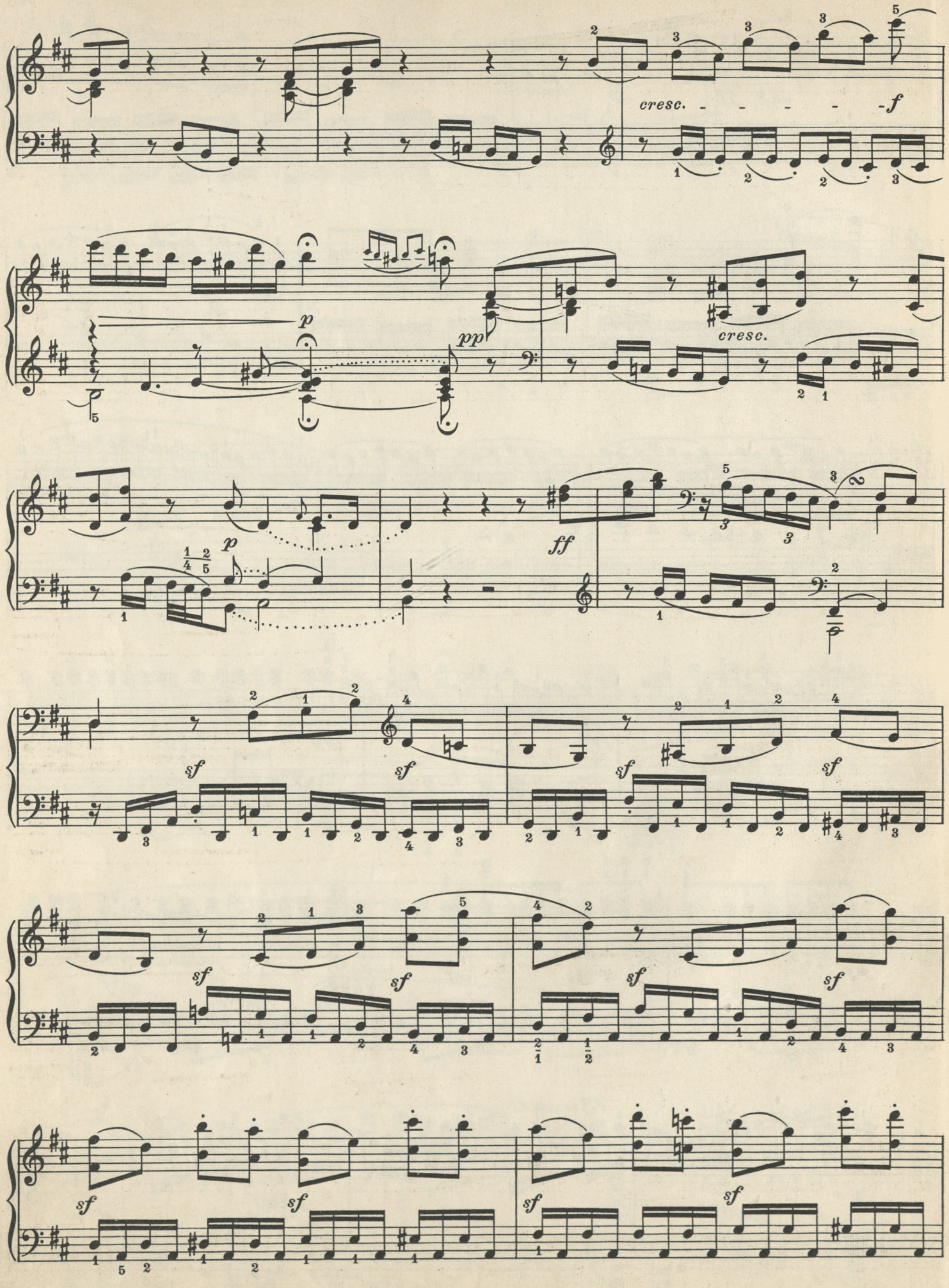
cresc. - - - - -f
p
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cresc.
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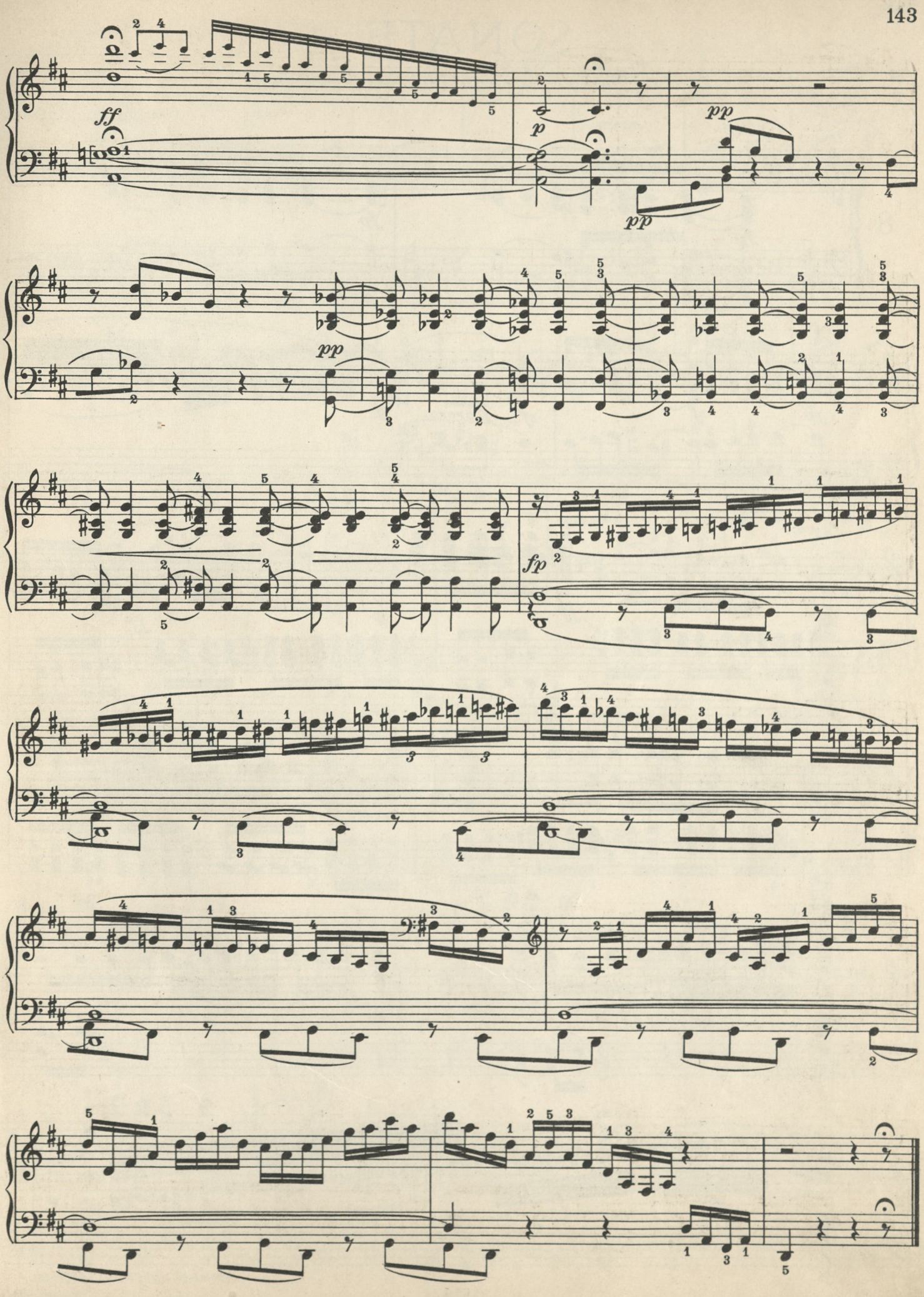
sf

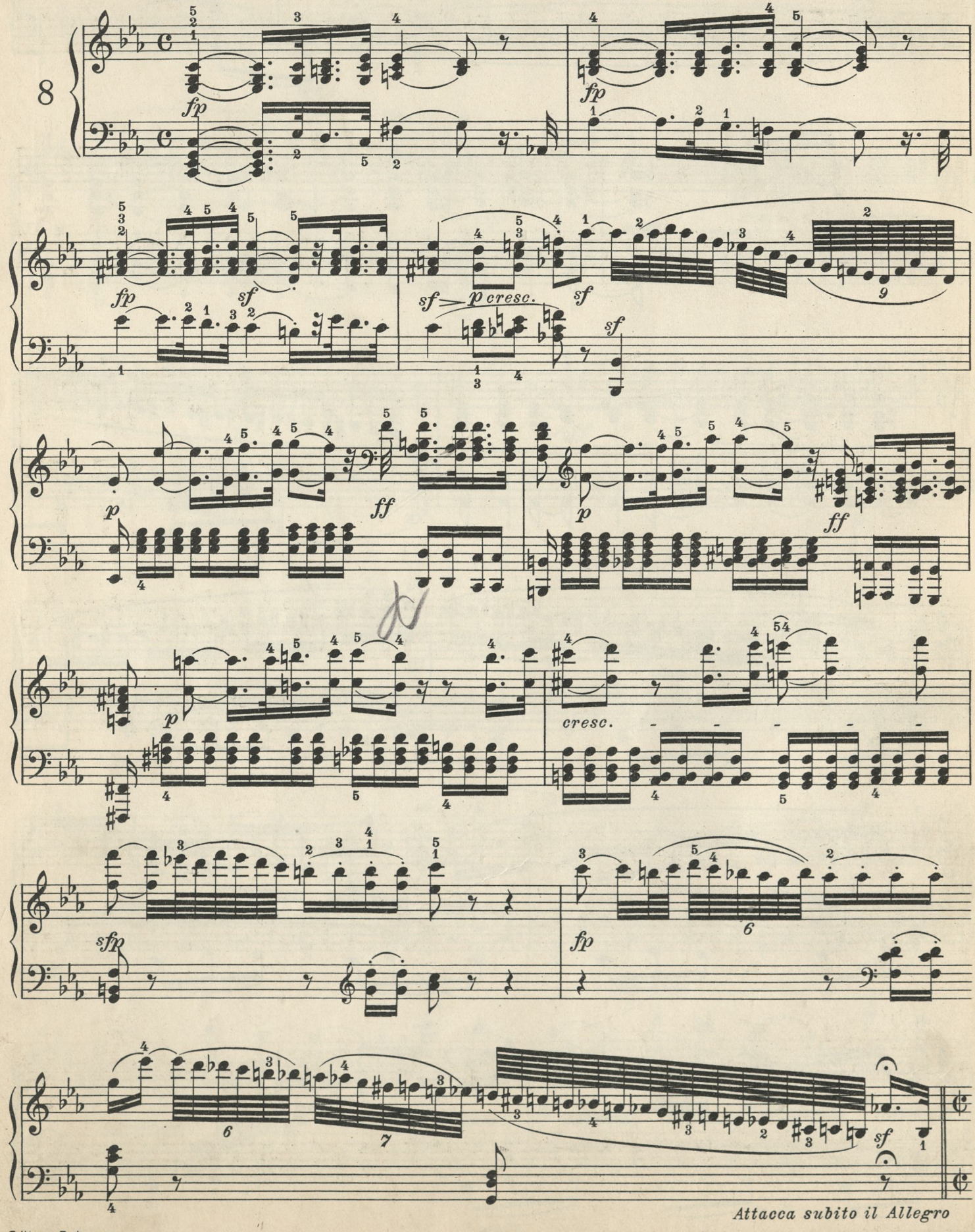

ff
p
pp
pp
pp
fp

SONATE

Dem Fürsten Carl von Lichnowsky gewidmet

(Pathétique) Op.13

Grave



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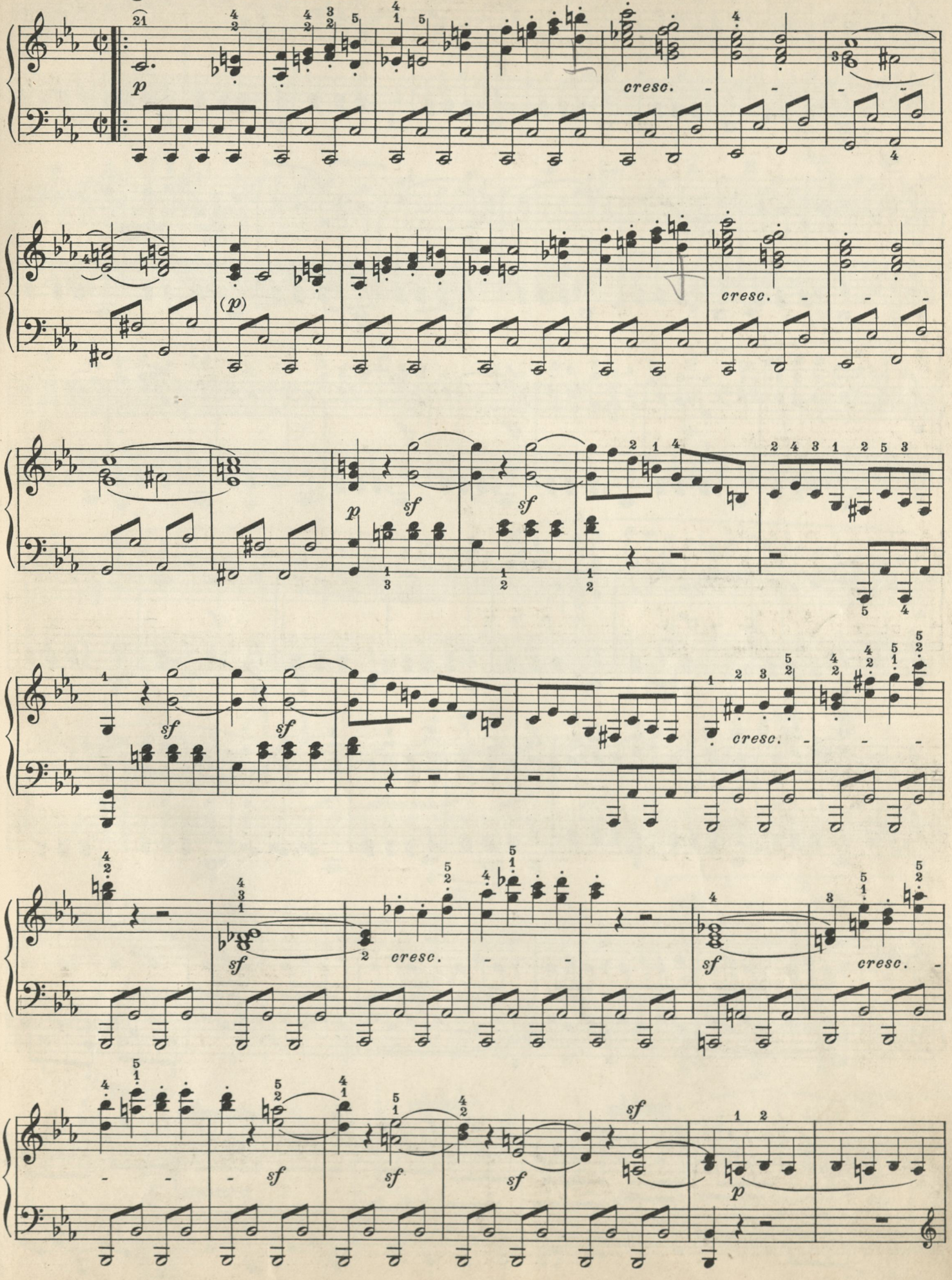
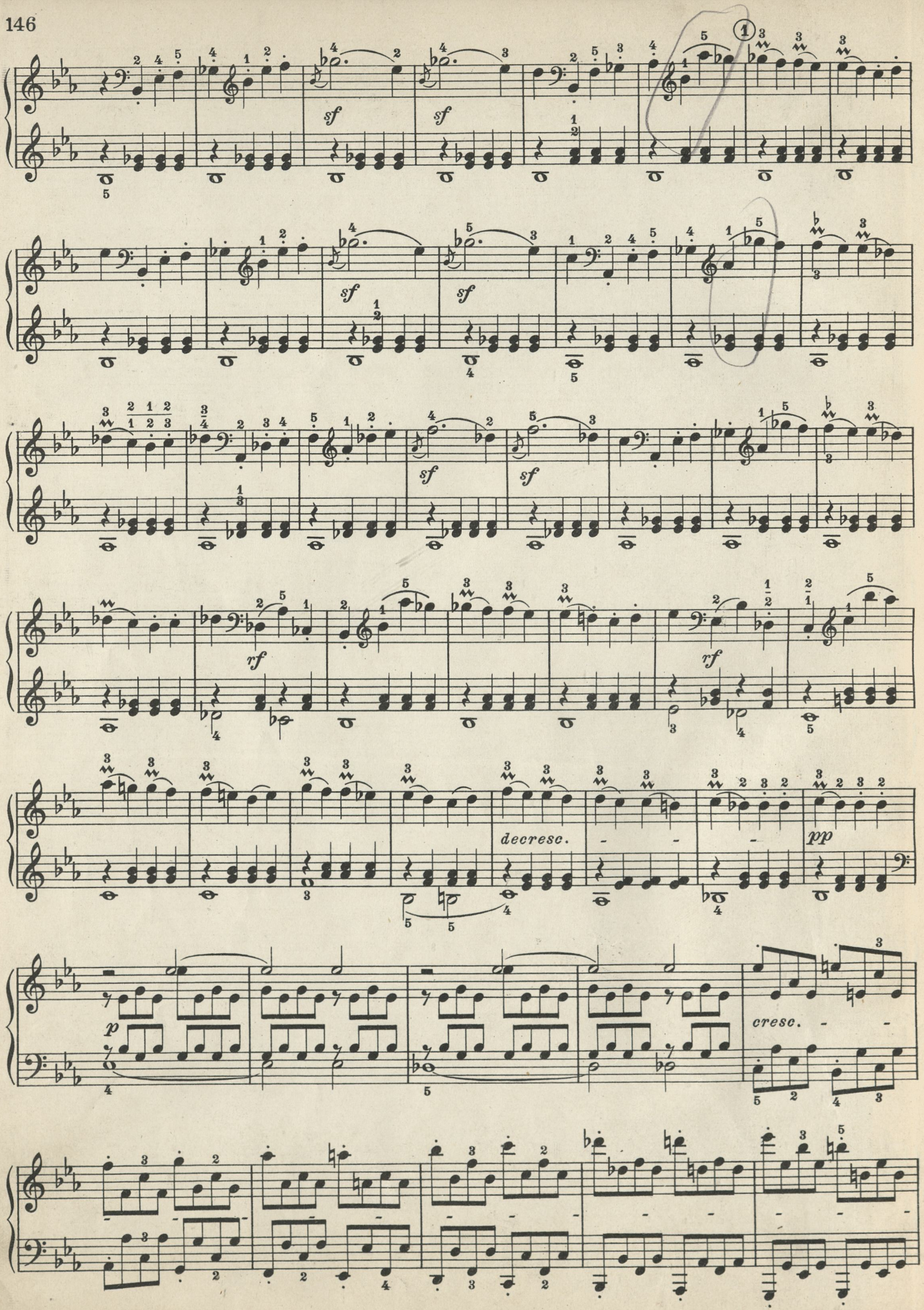
Allegro di molto e con brio

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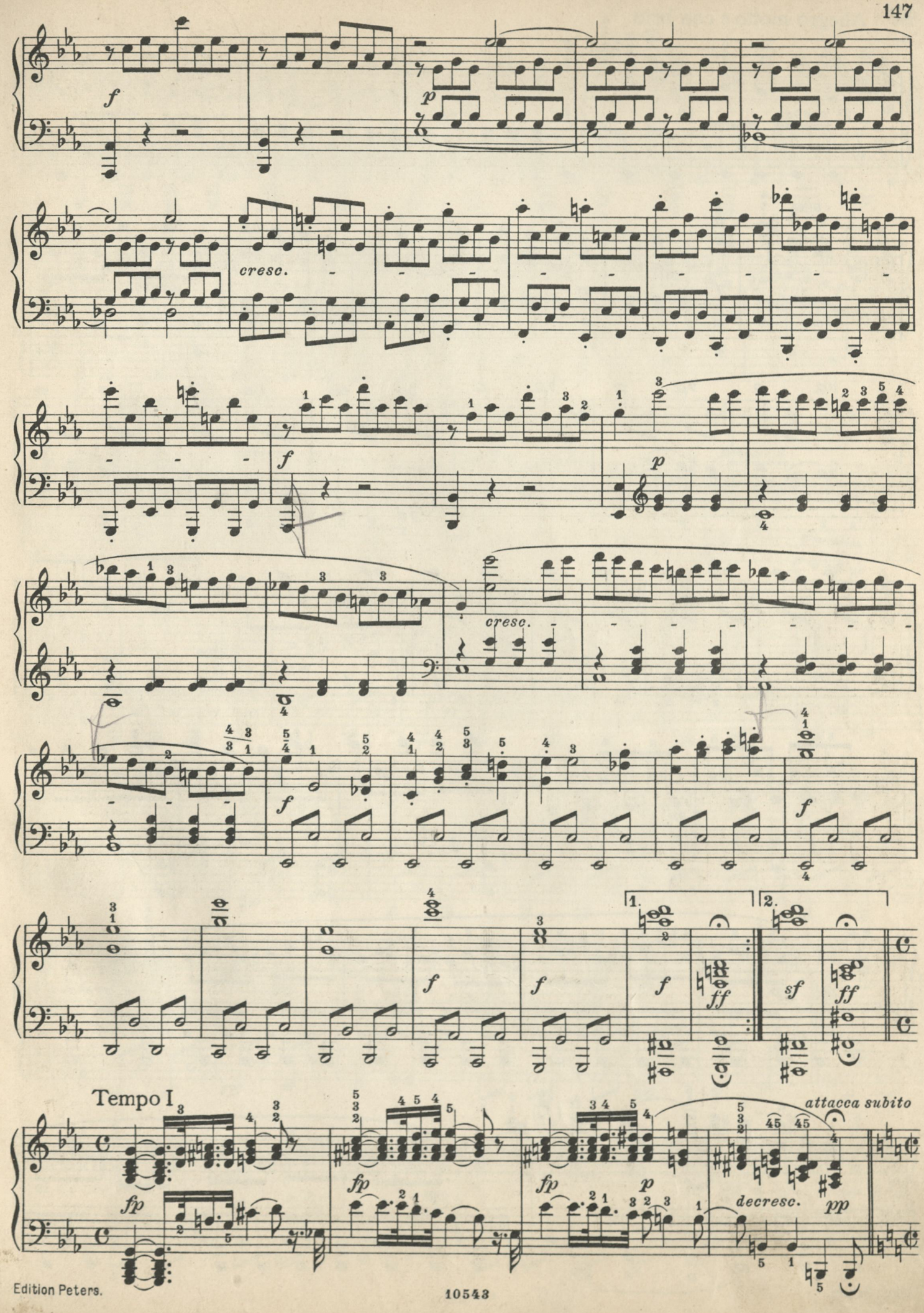
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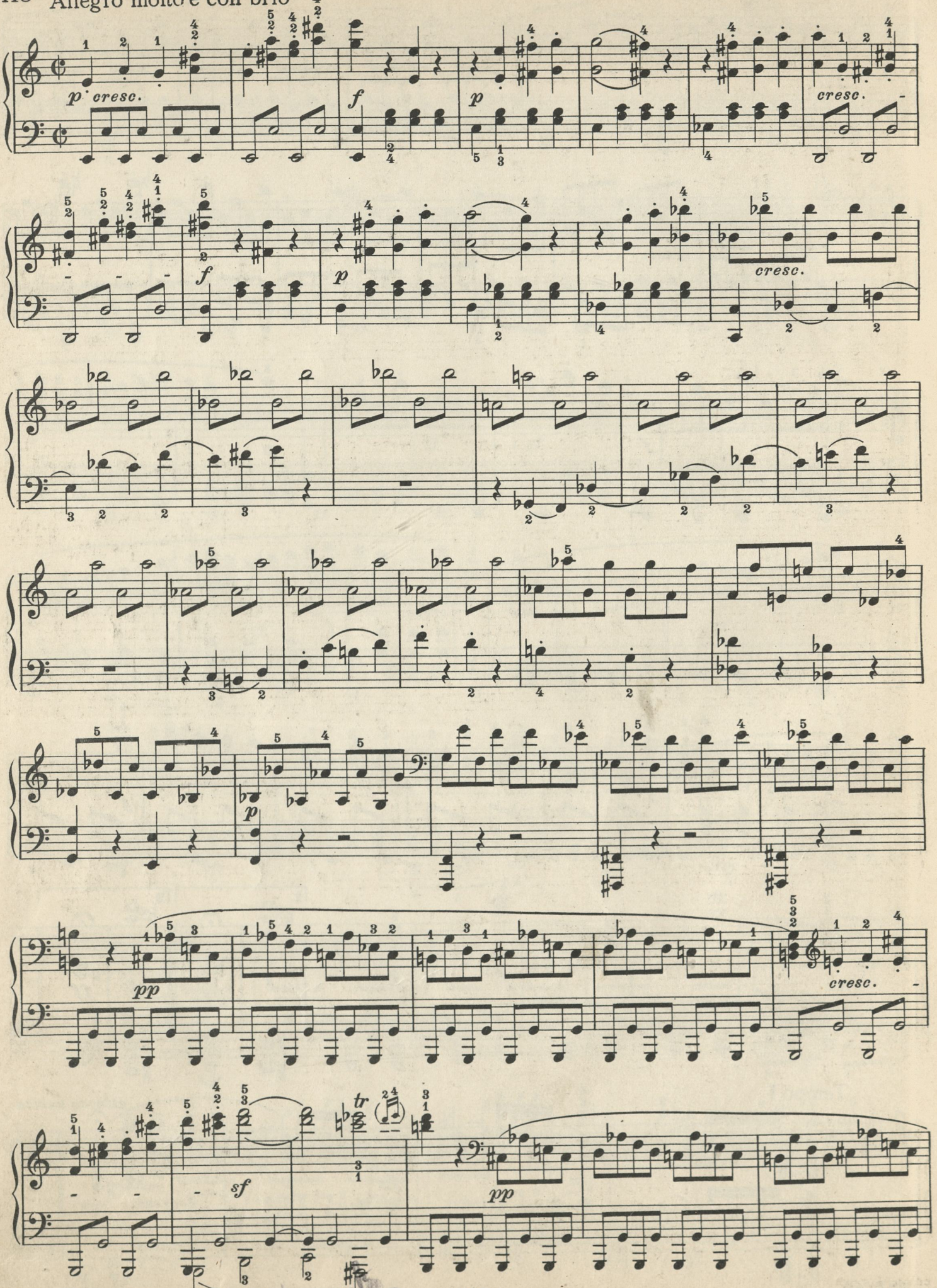
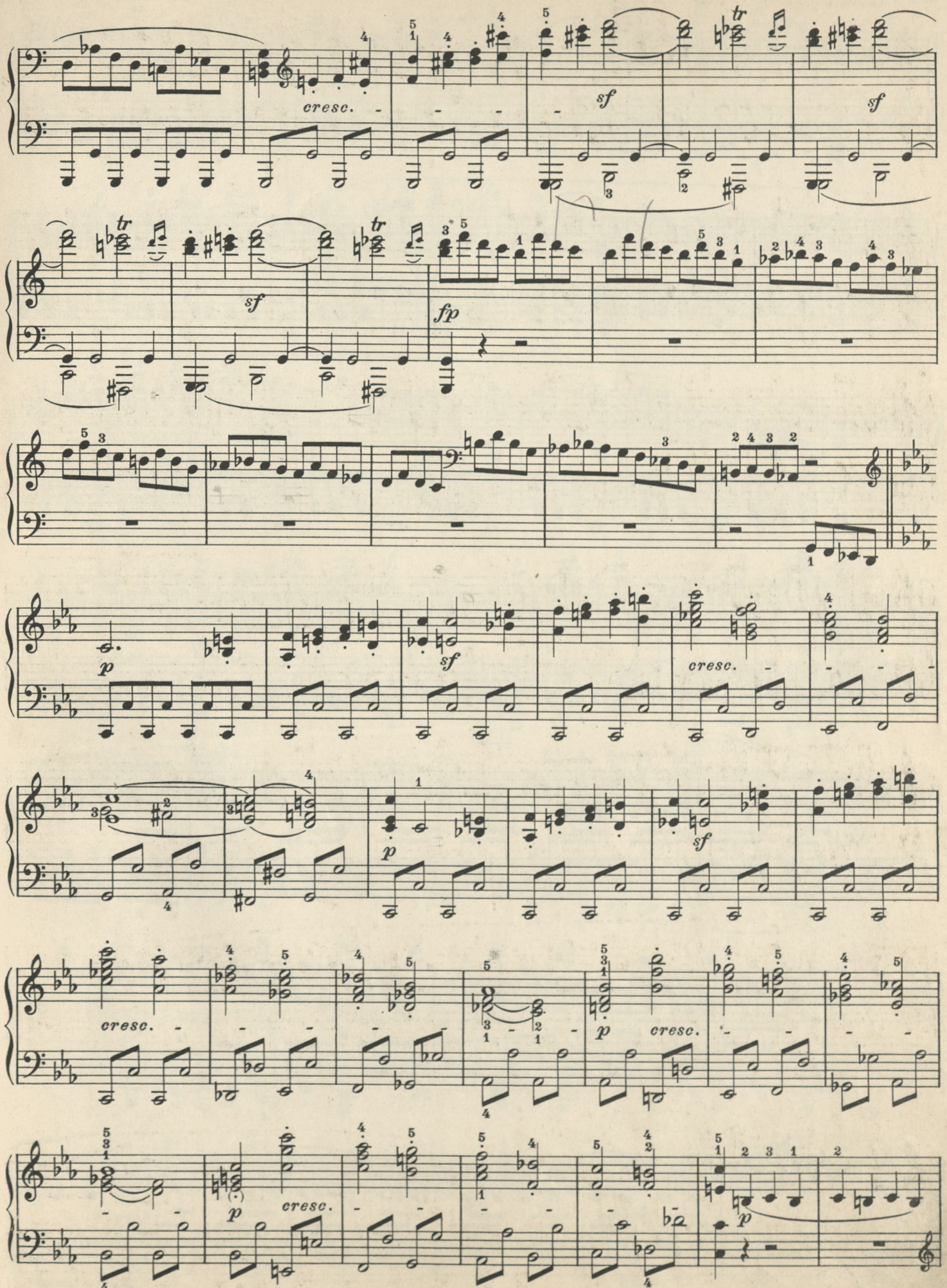
Allegro molto e con brio

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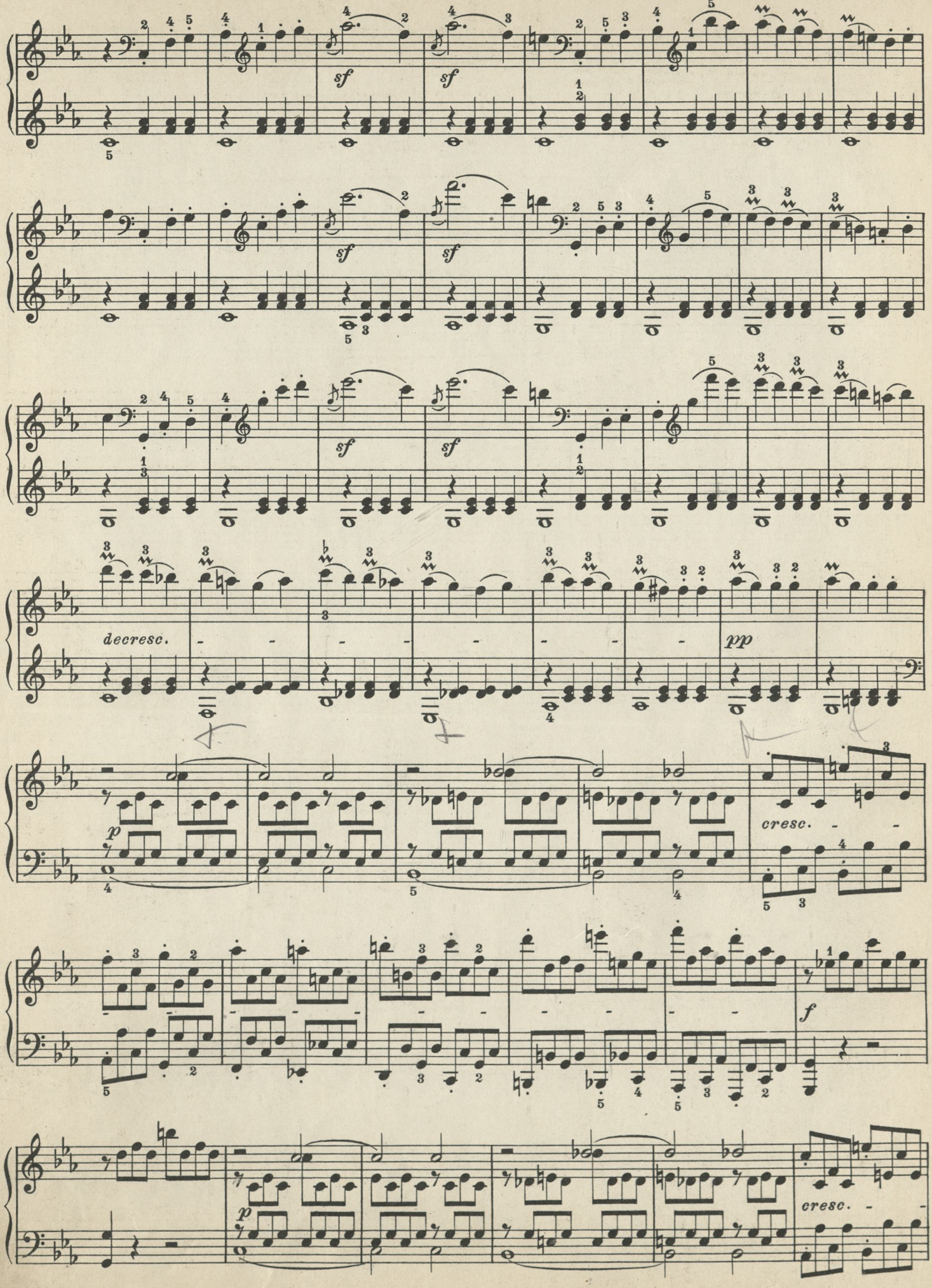
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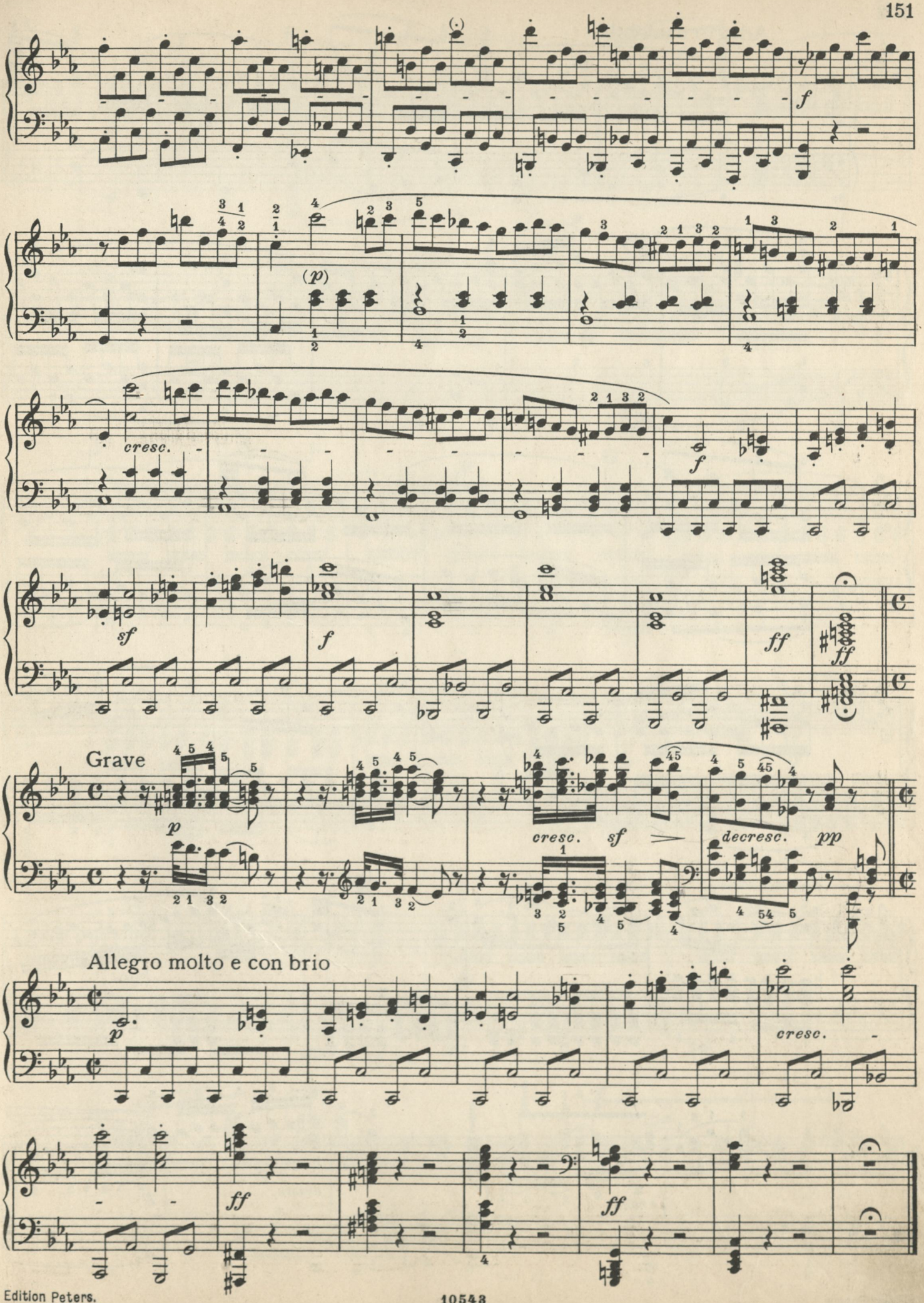
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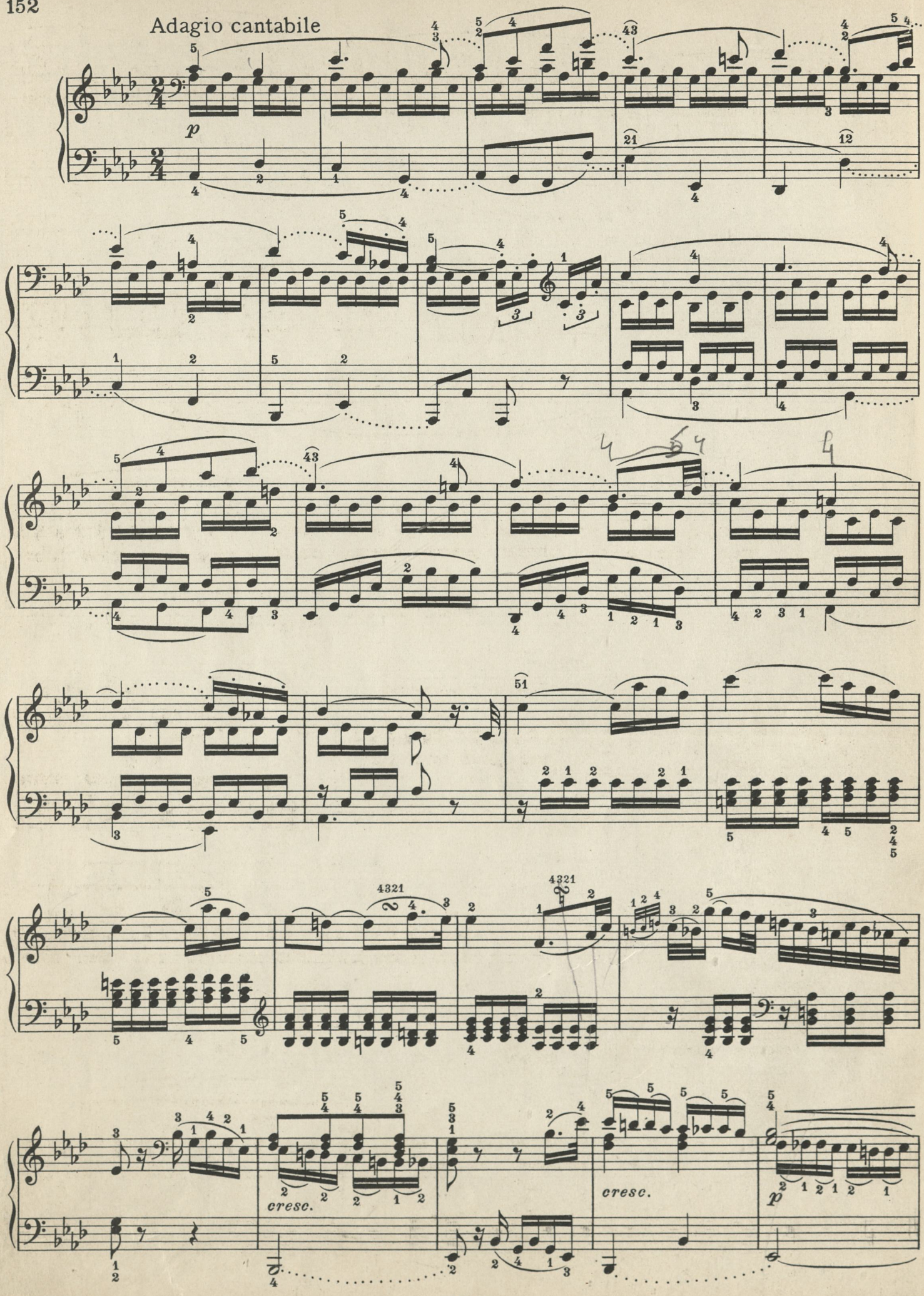
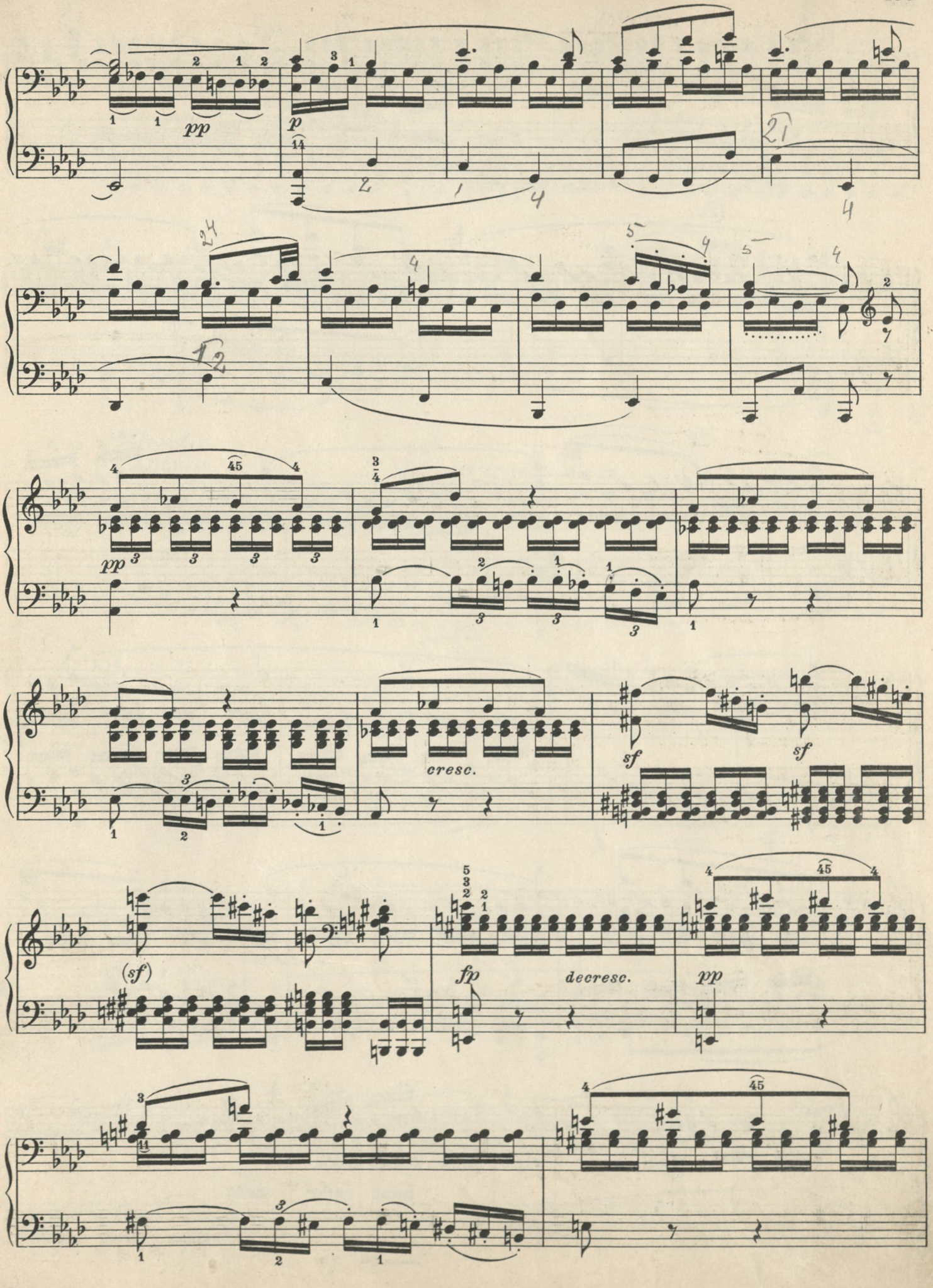
Adagio cantabile

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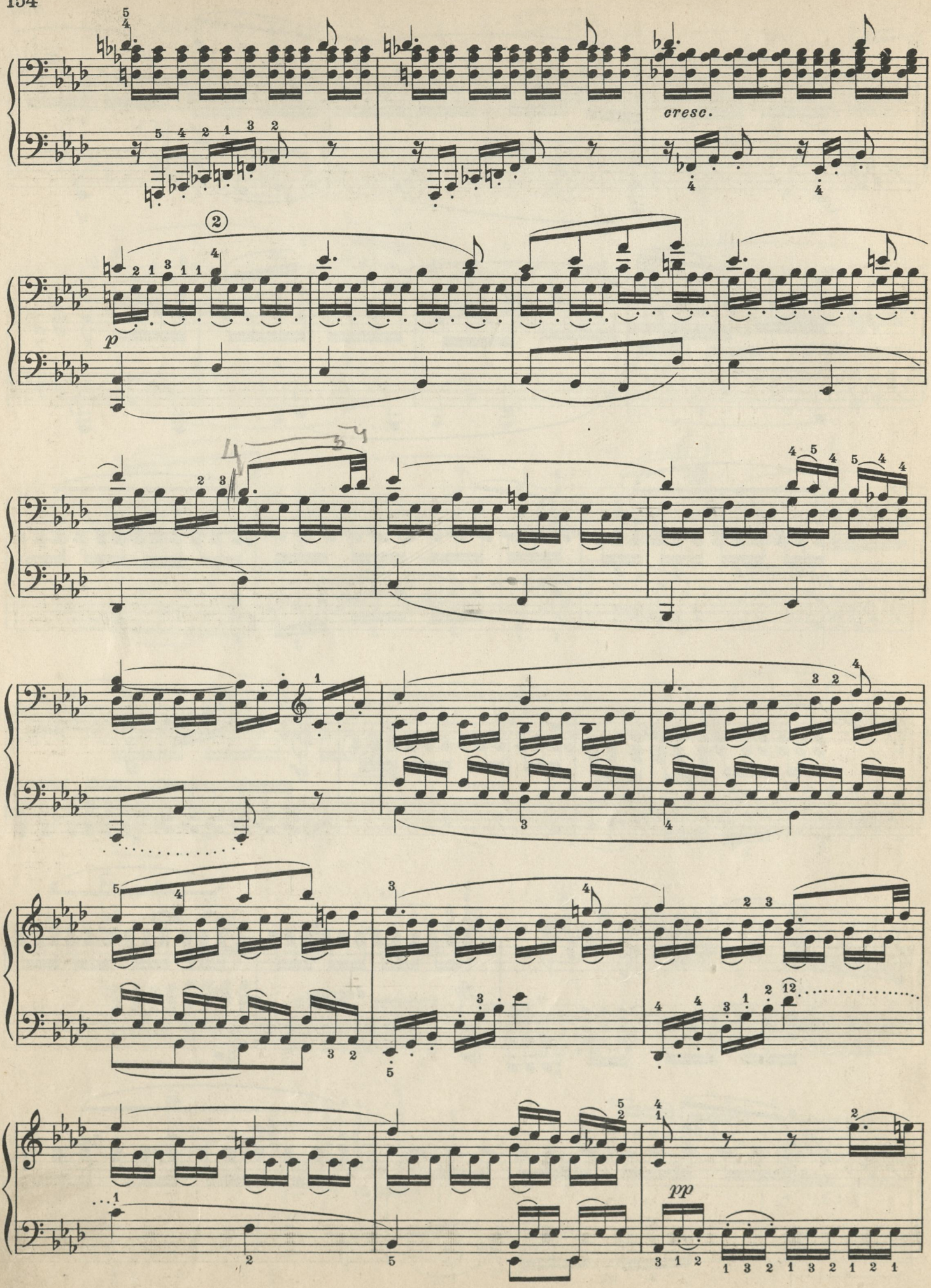
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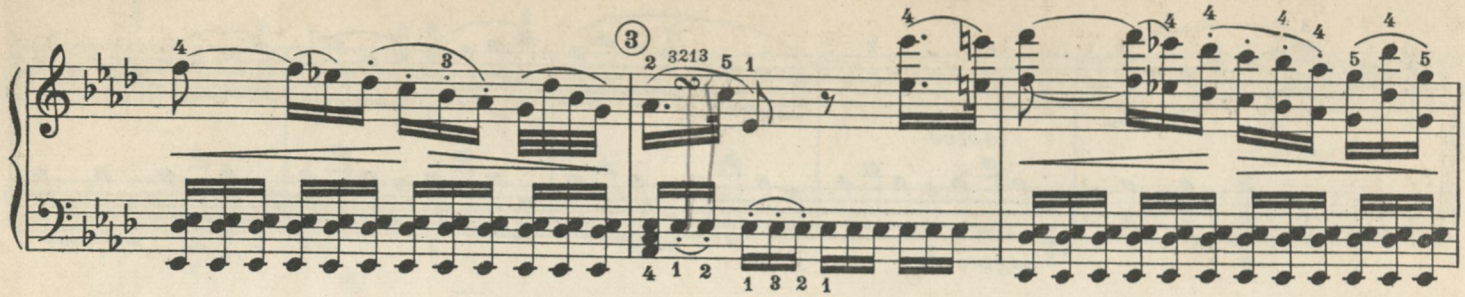
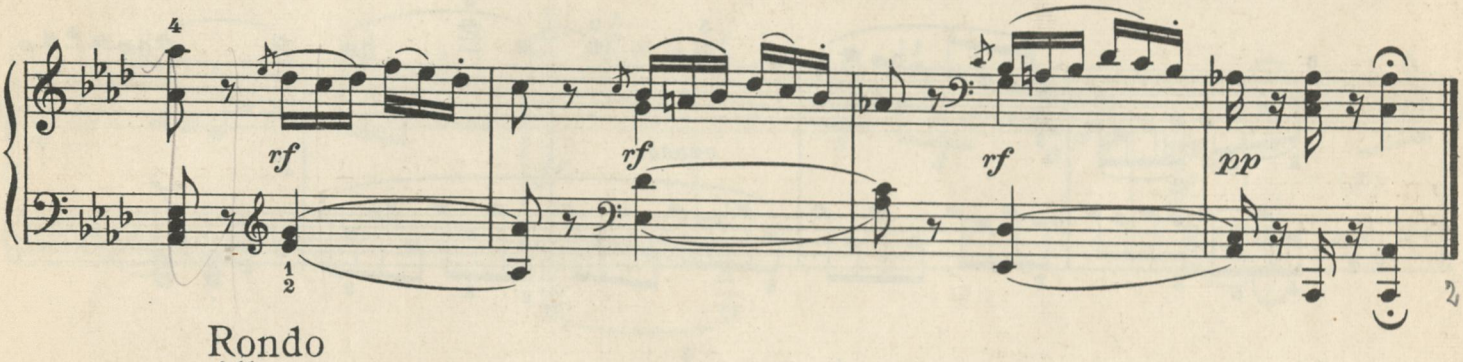
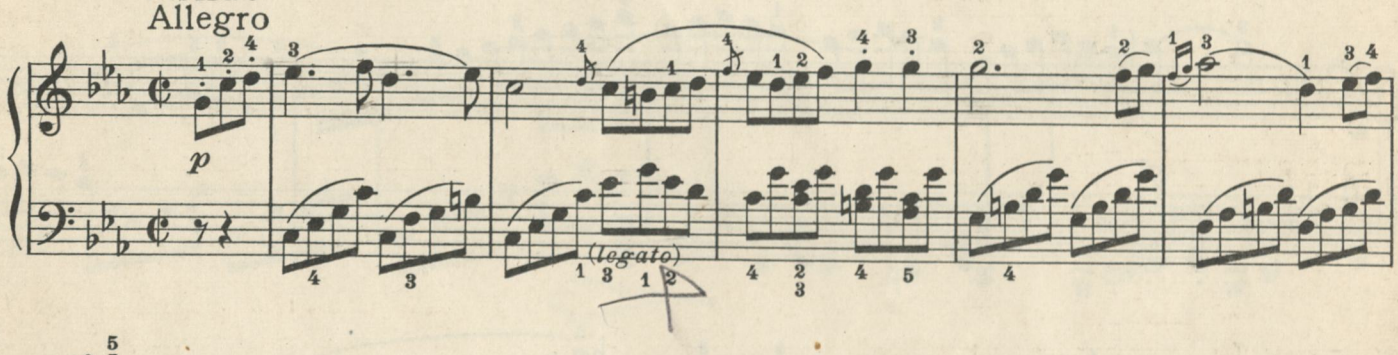
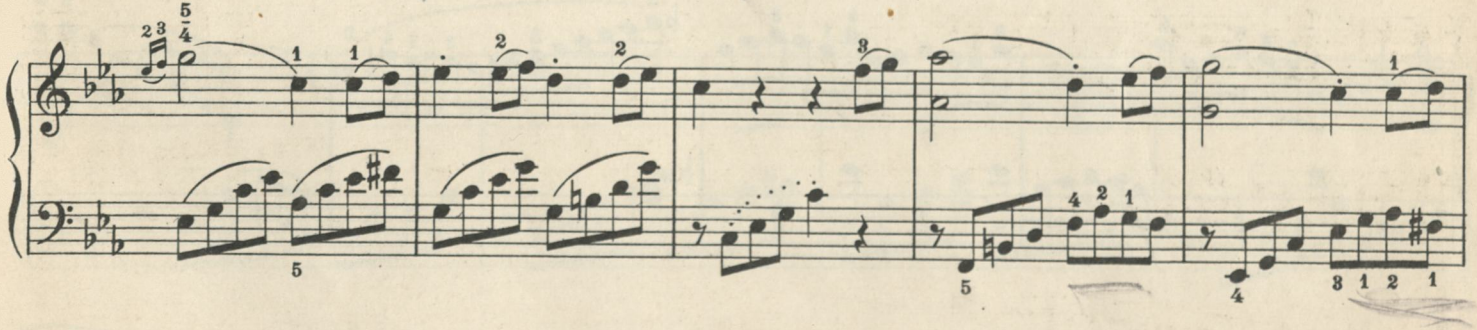
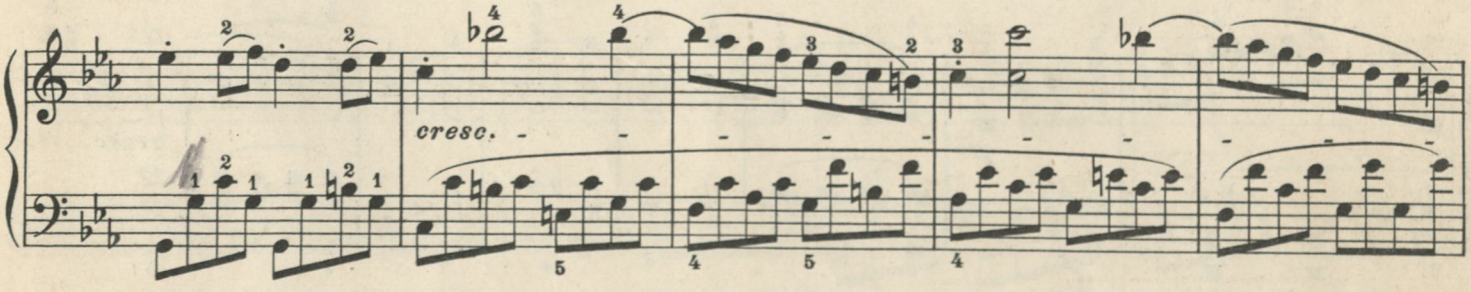


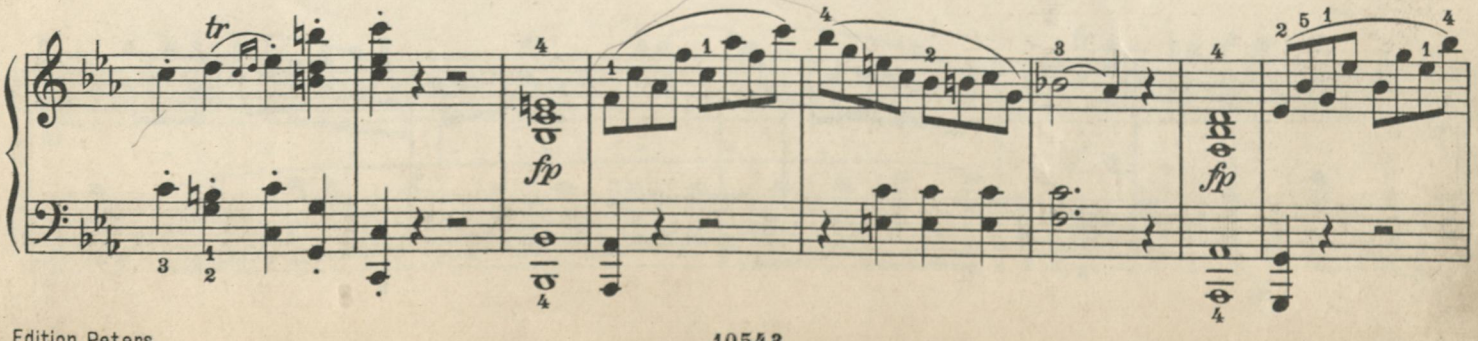


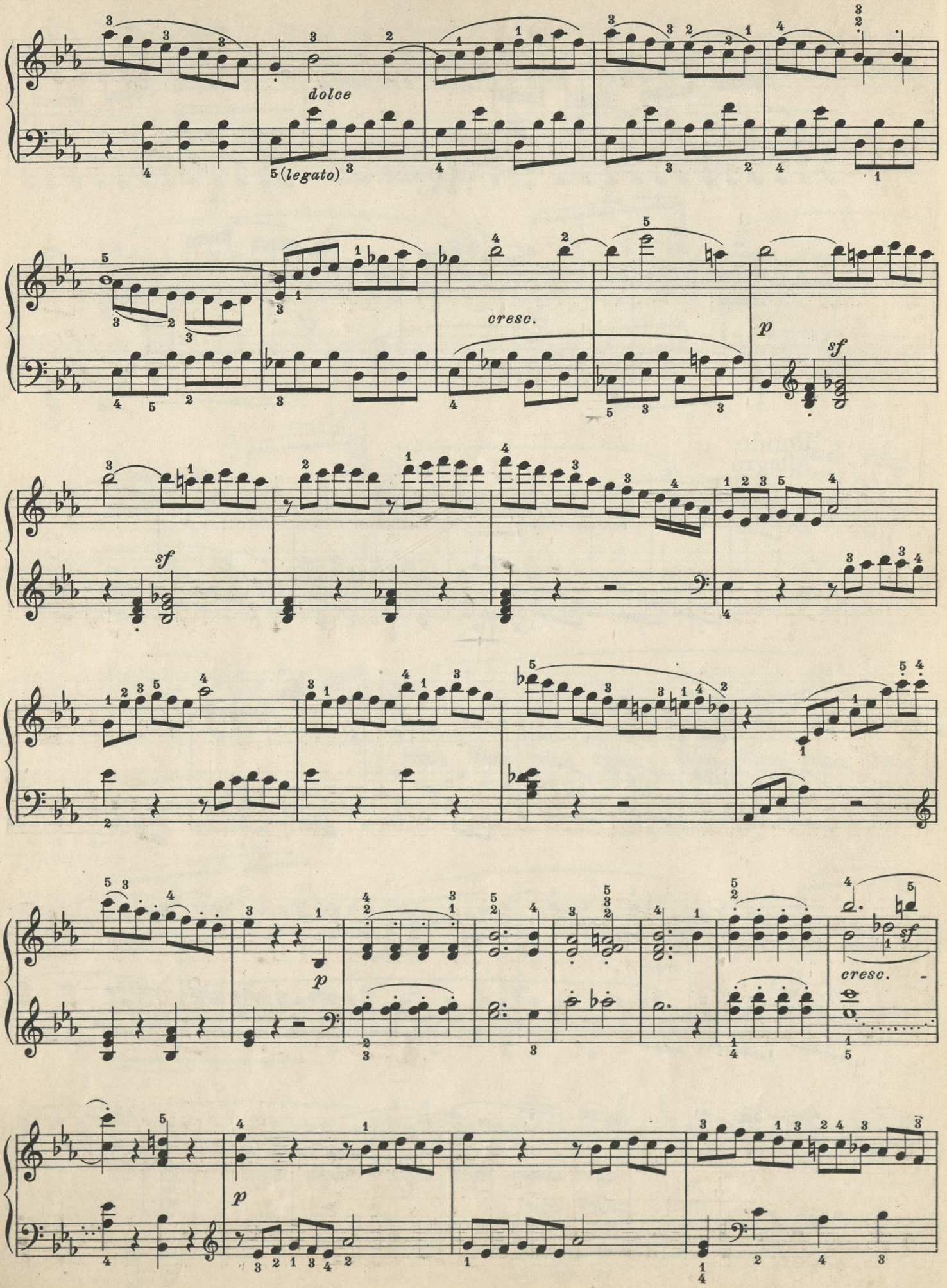
Rondo
Allegro







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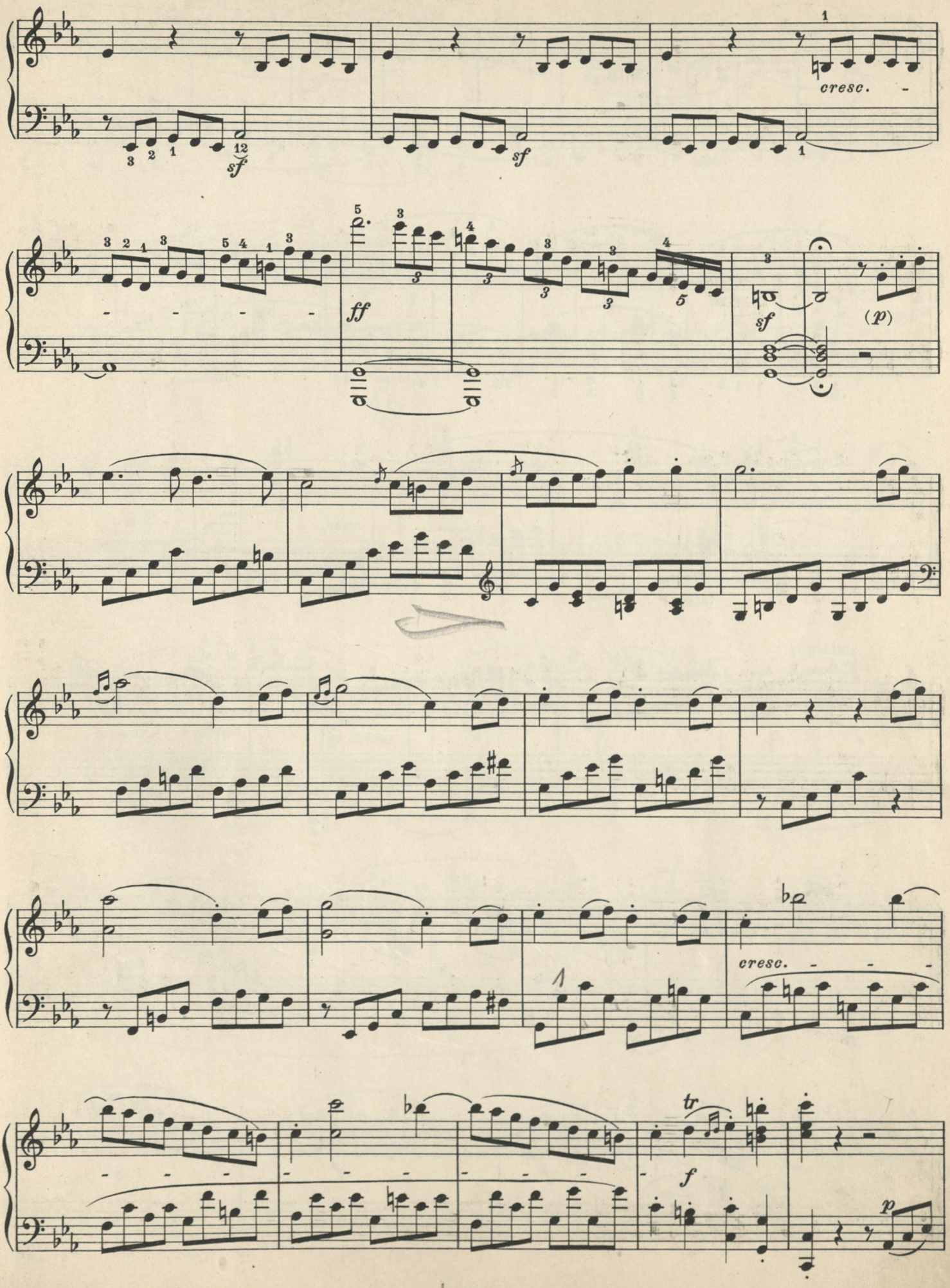
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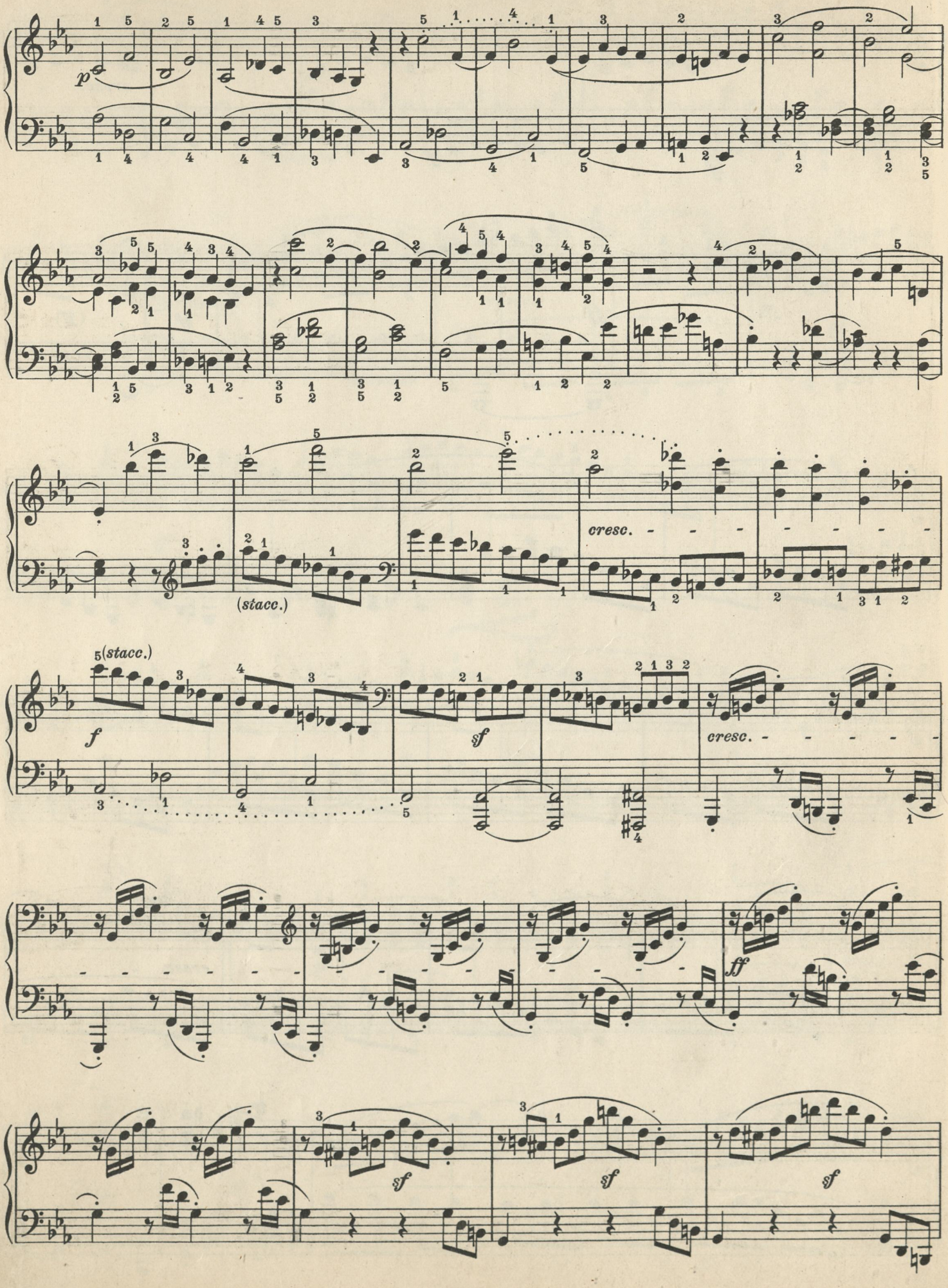
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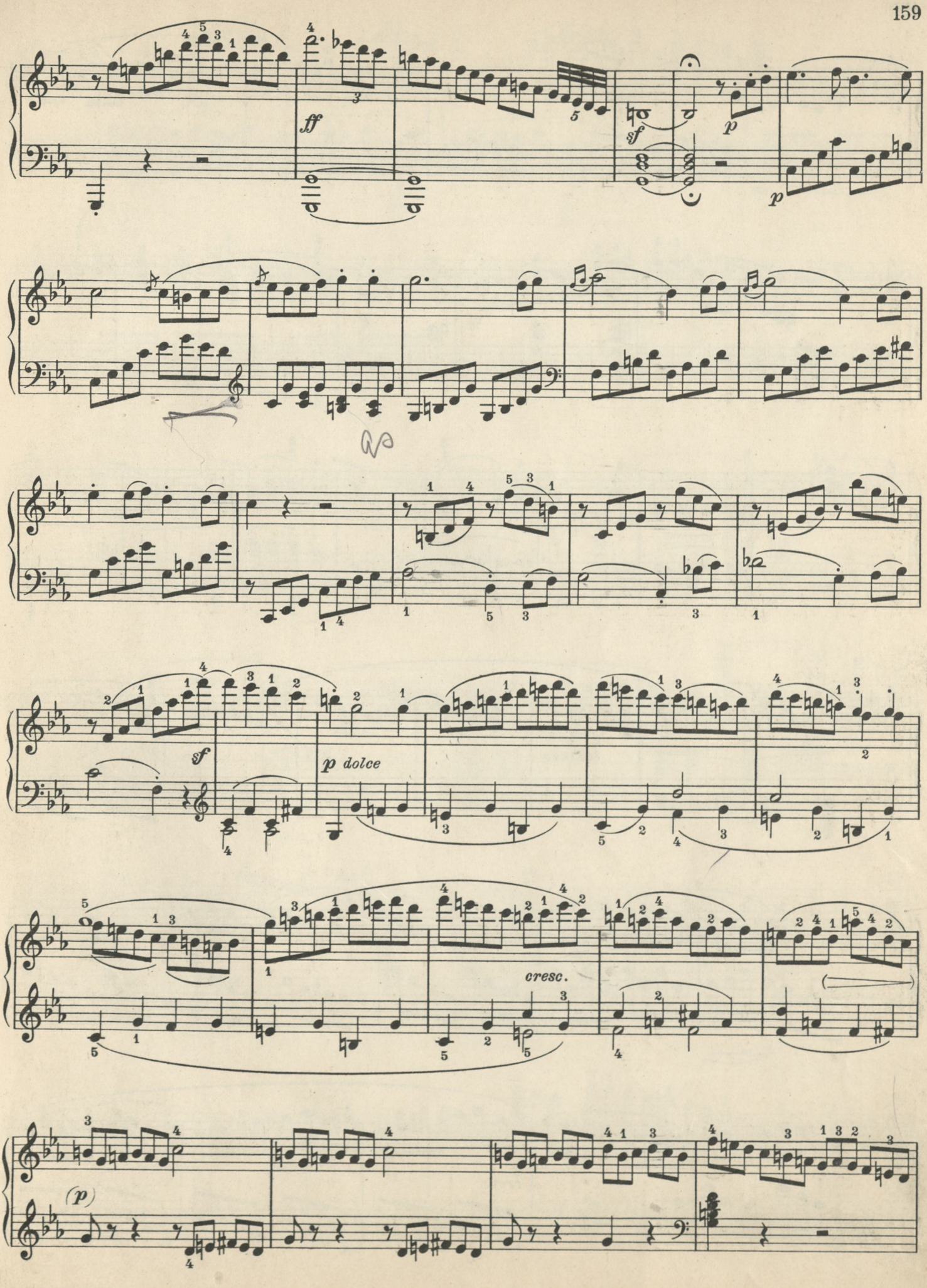
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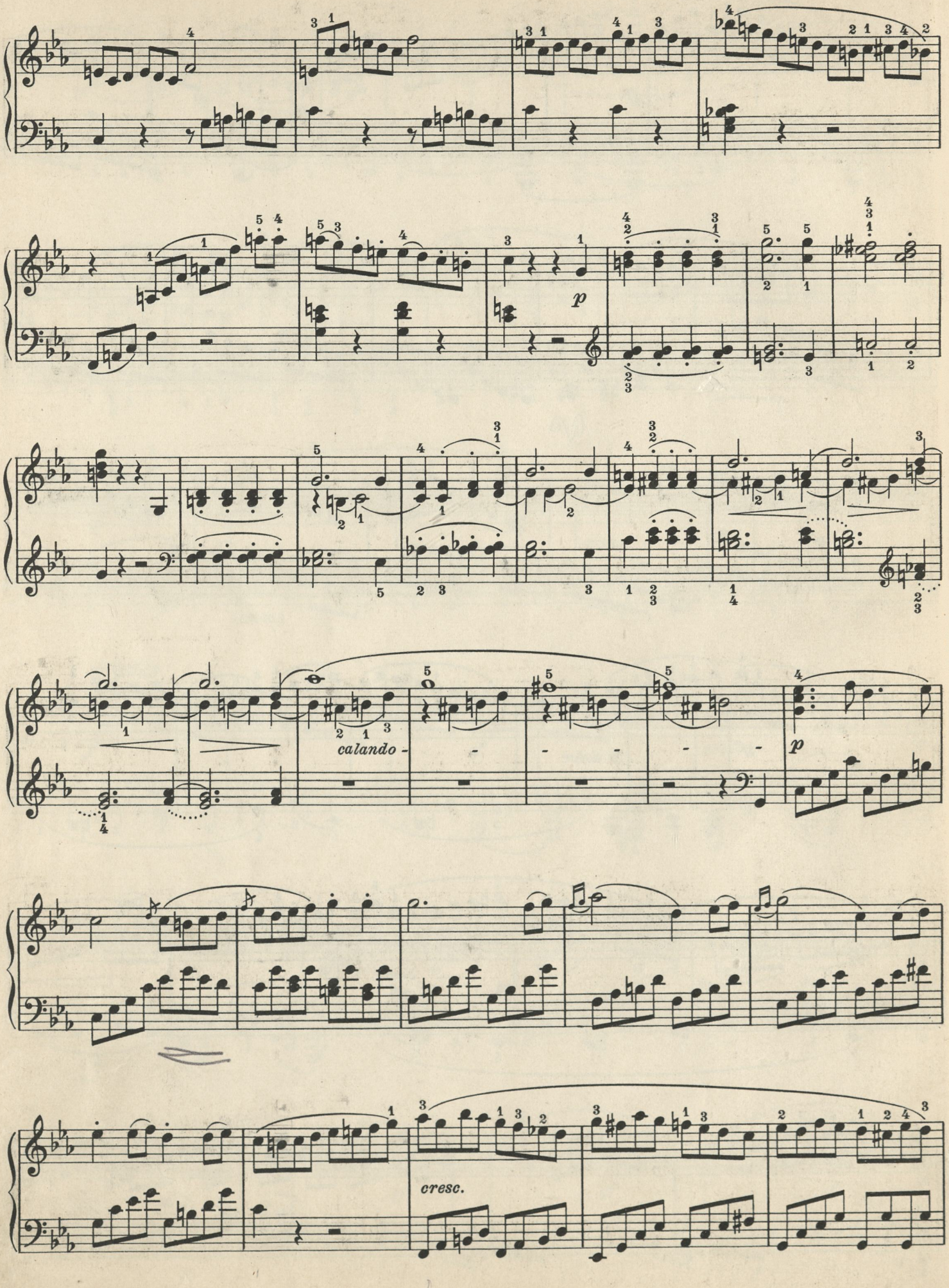
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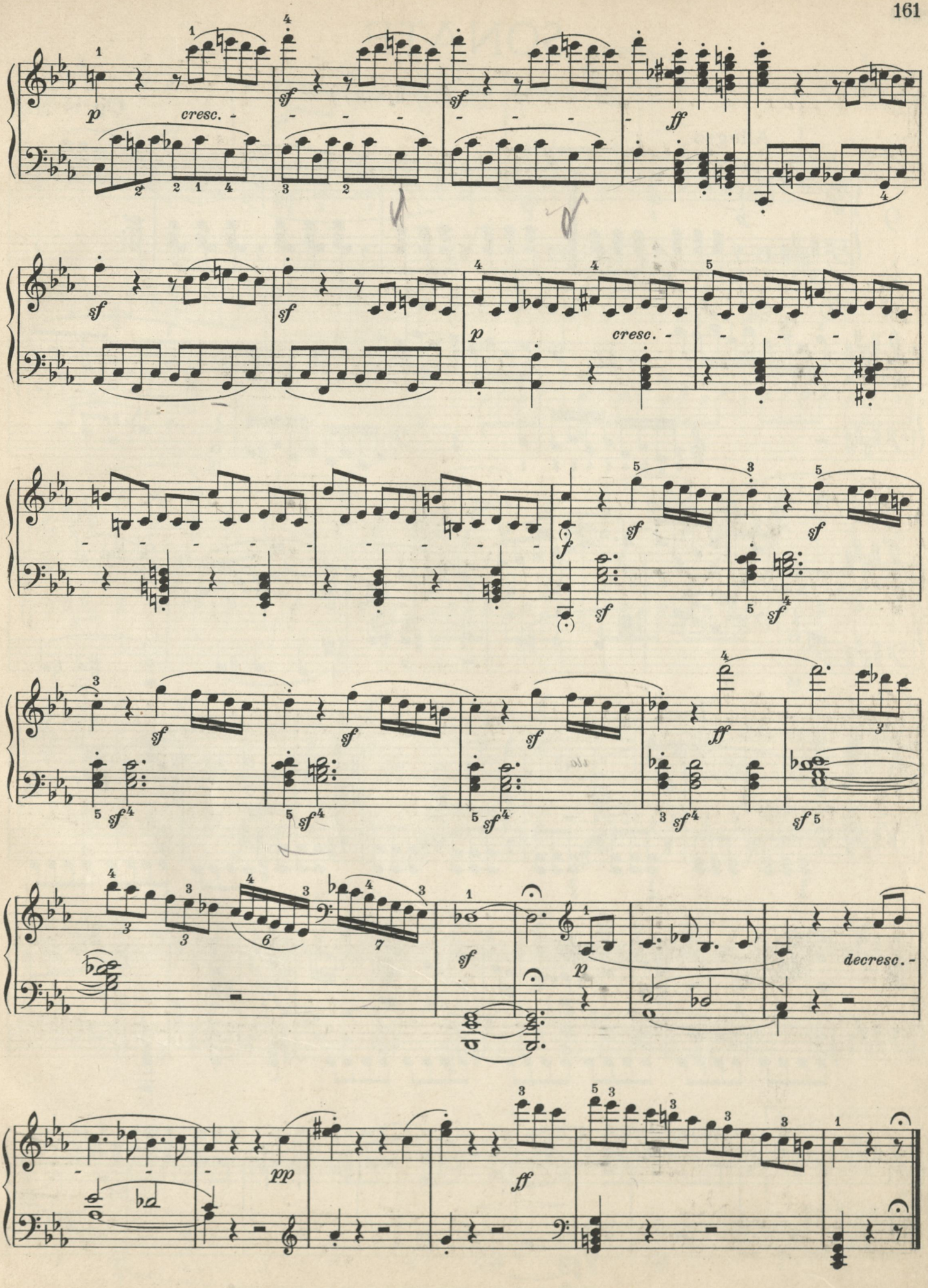
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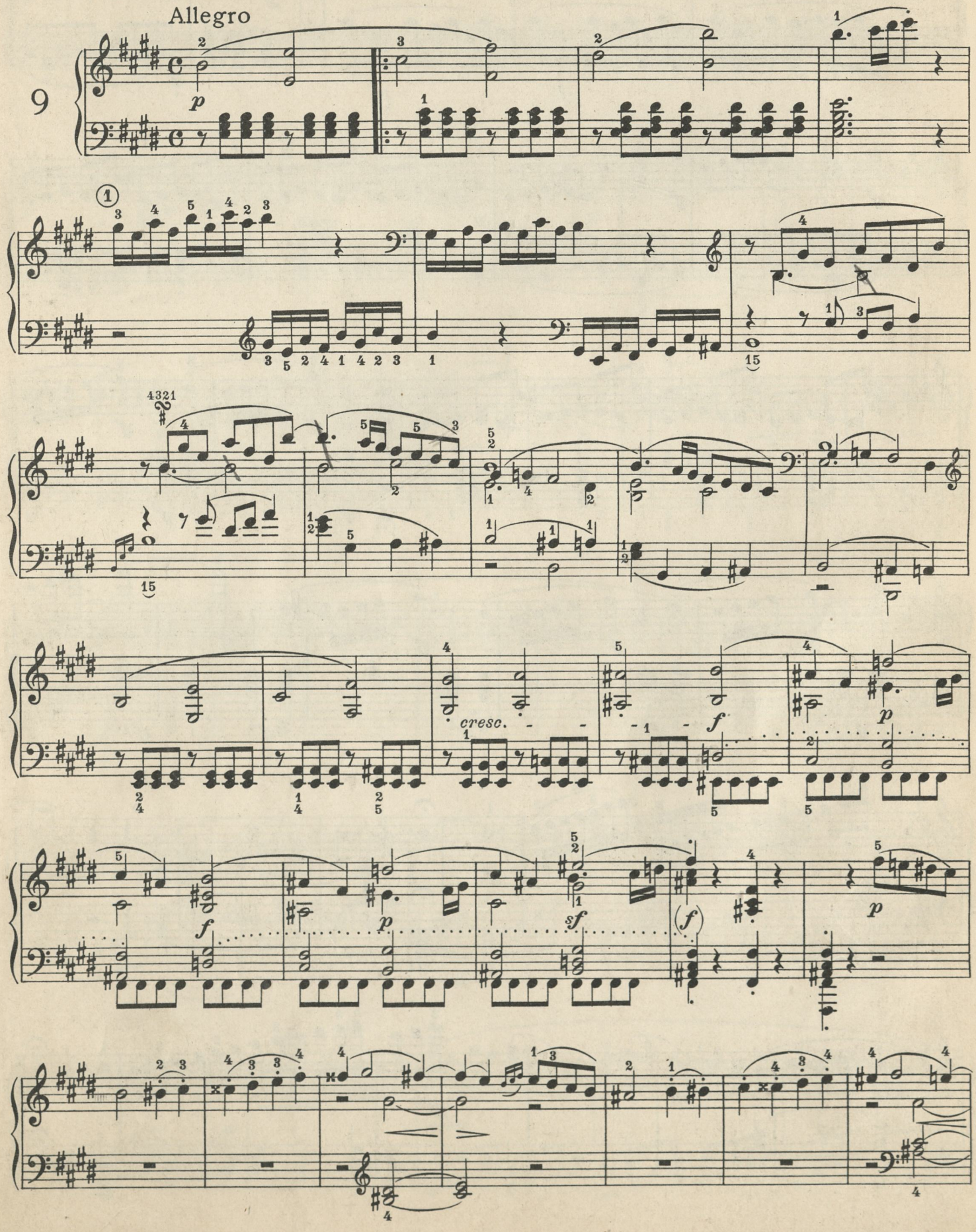
SONATE

Der Baronin von Braun gewidmet

Op. 14 № 1



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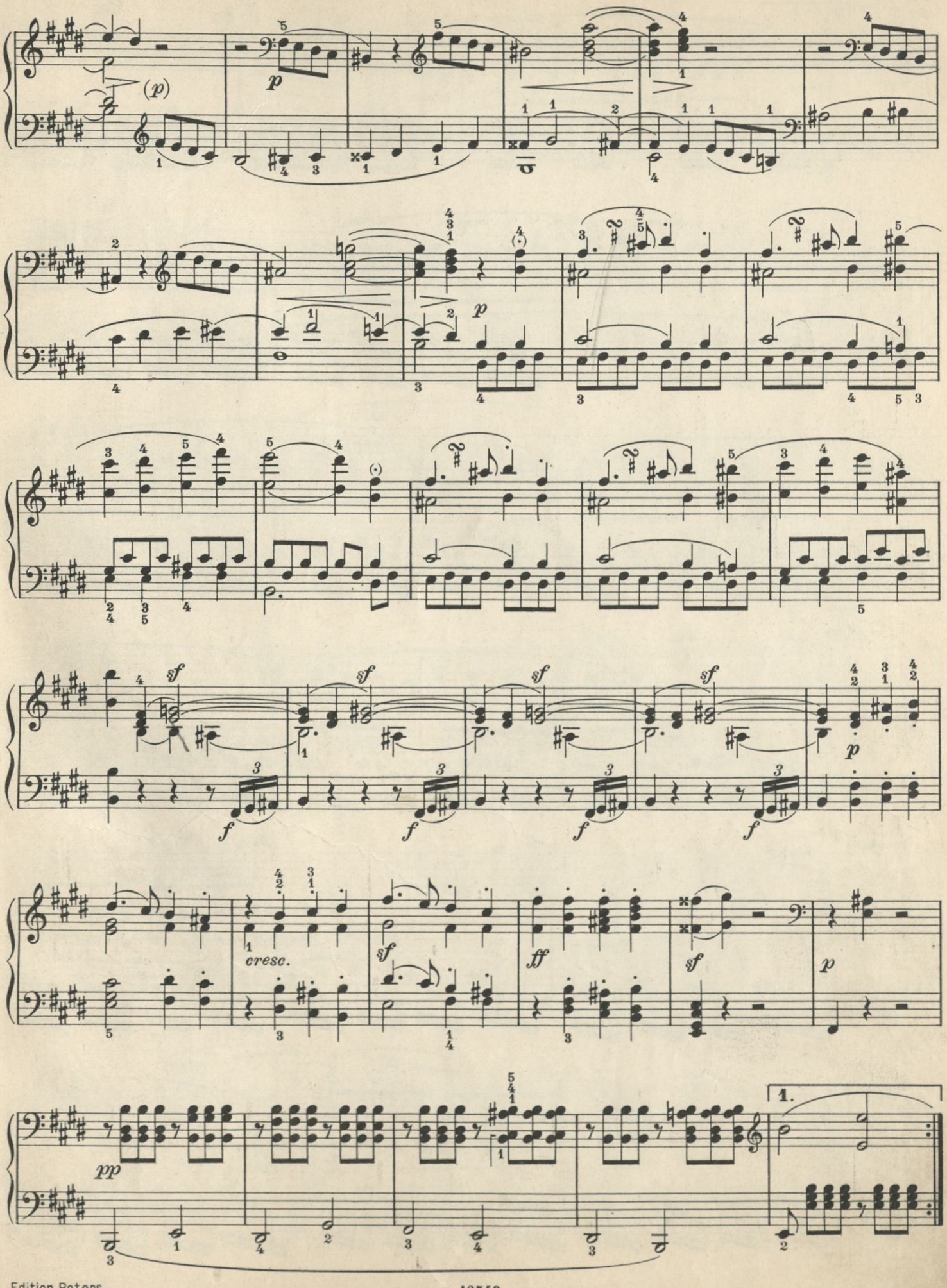
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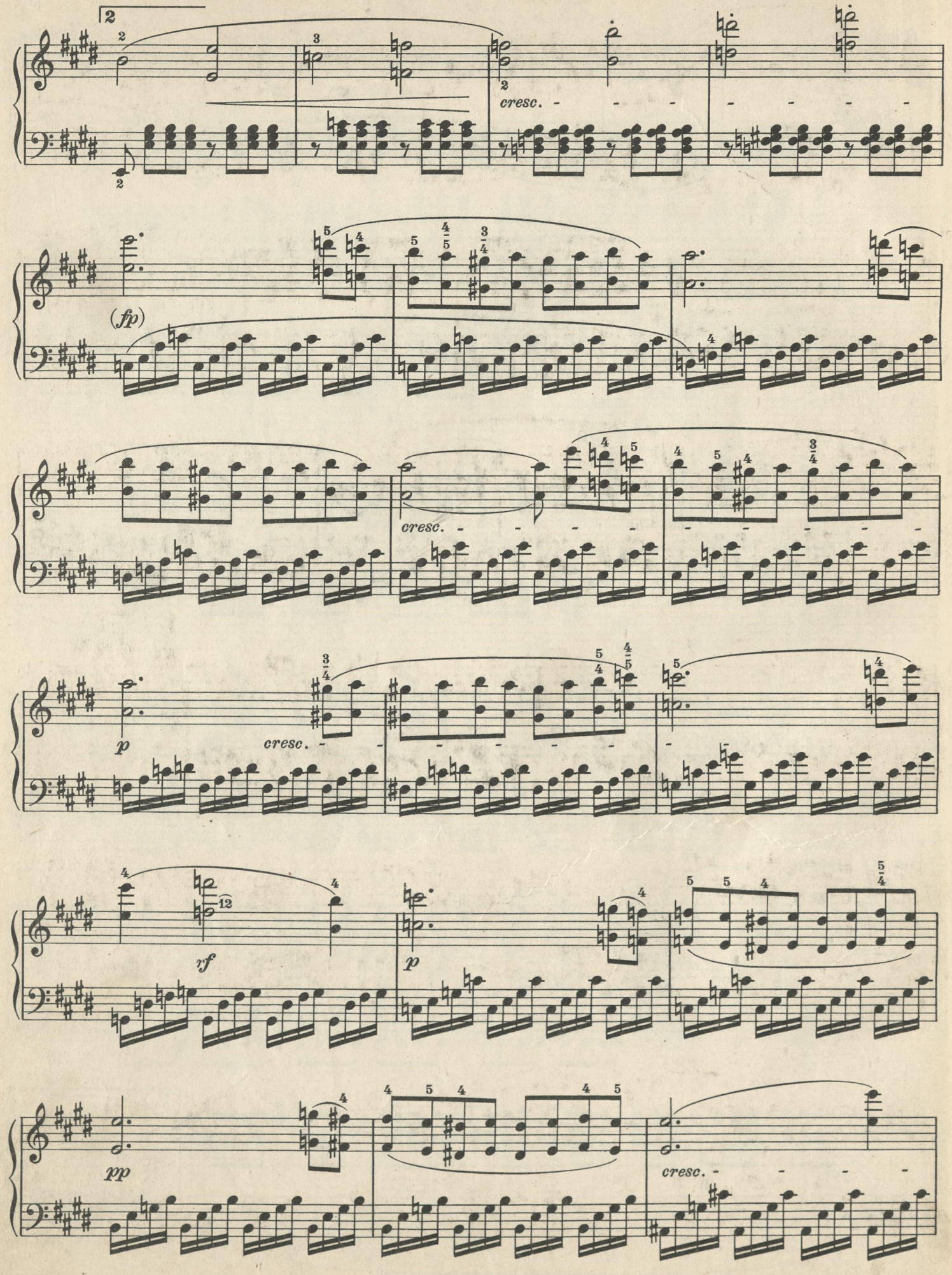
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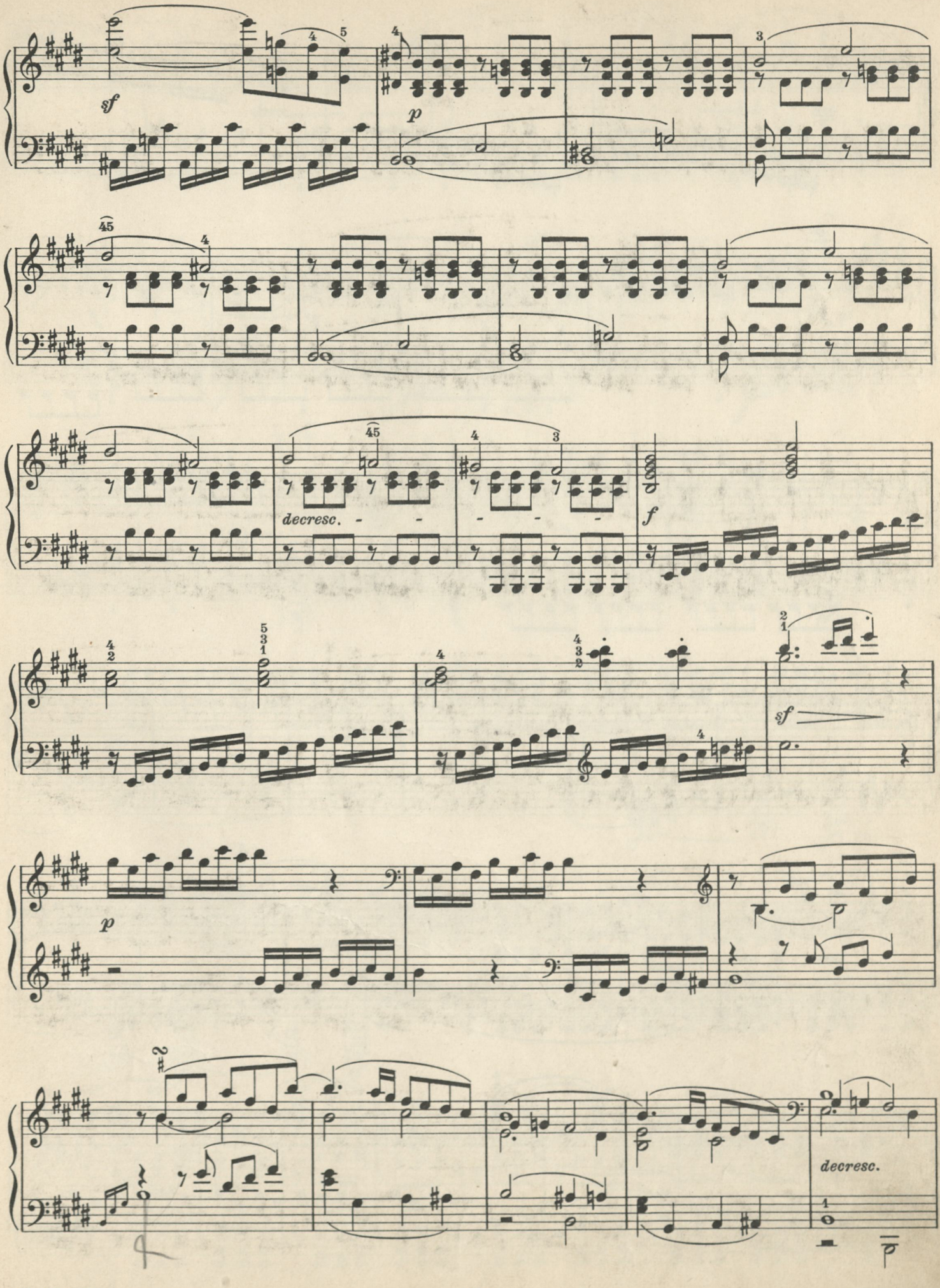
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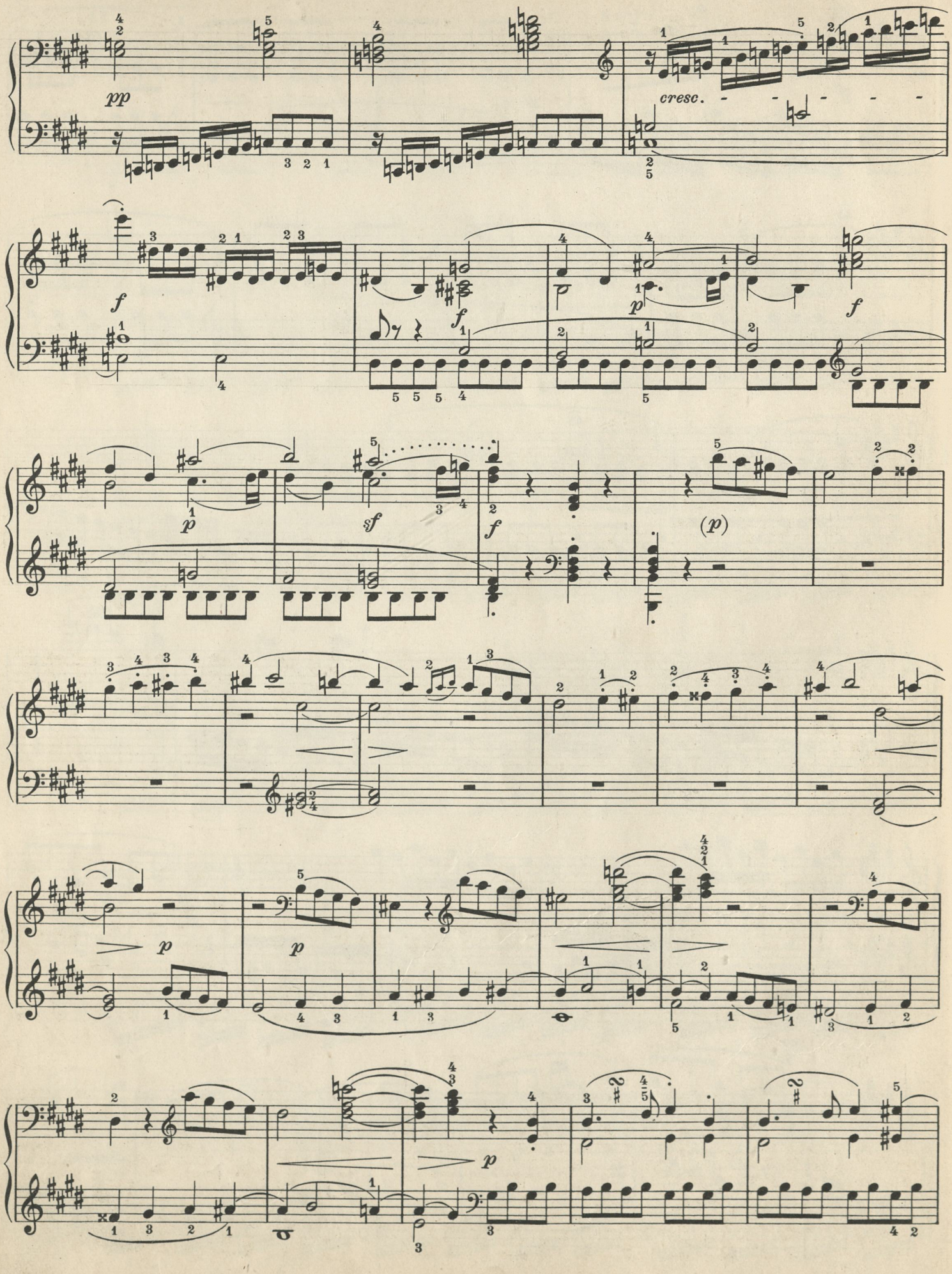
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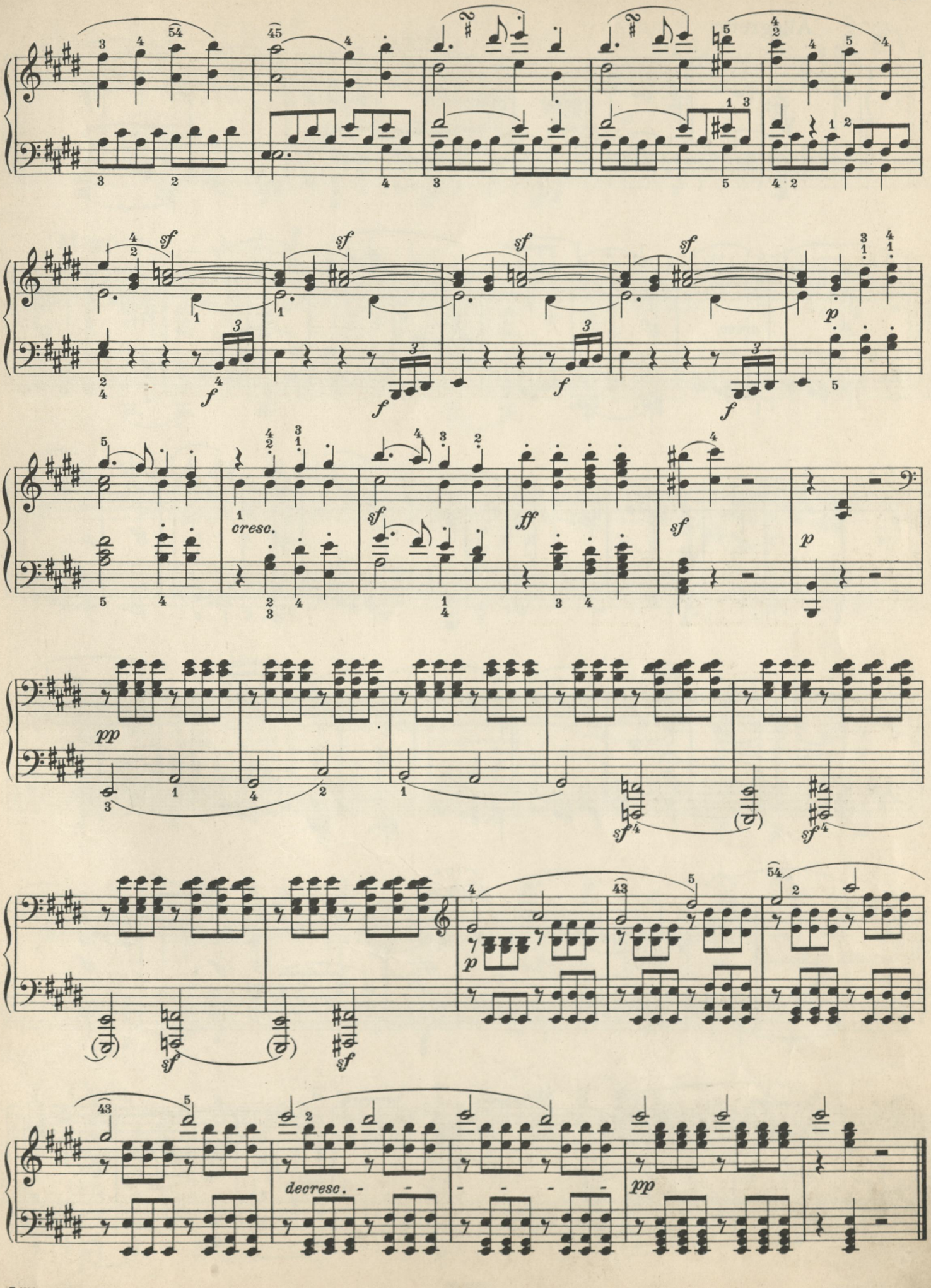
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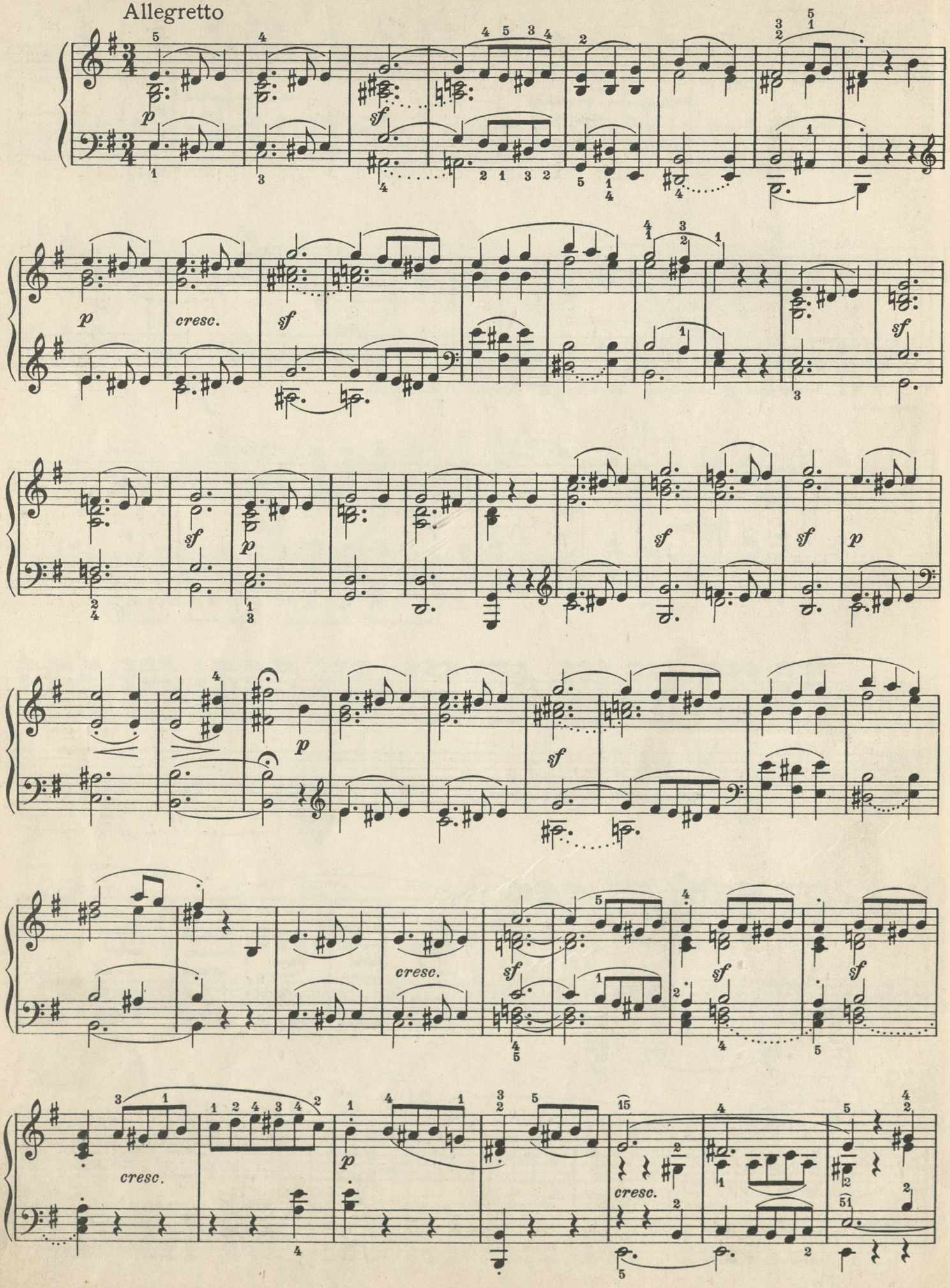
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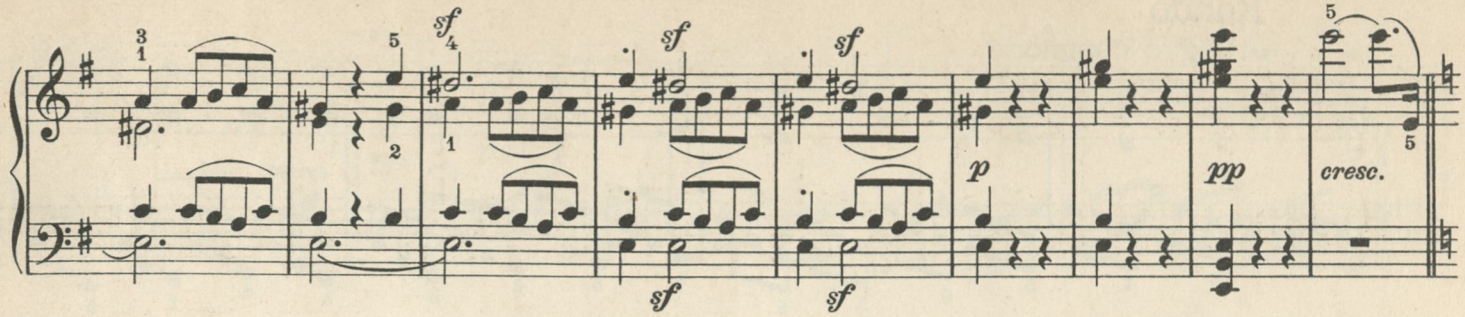

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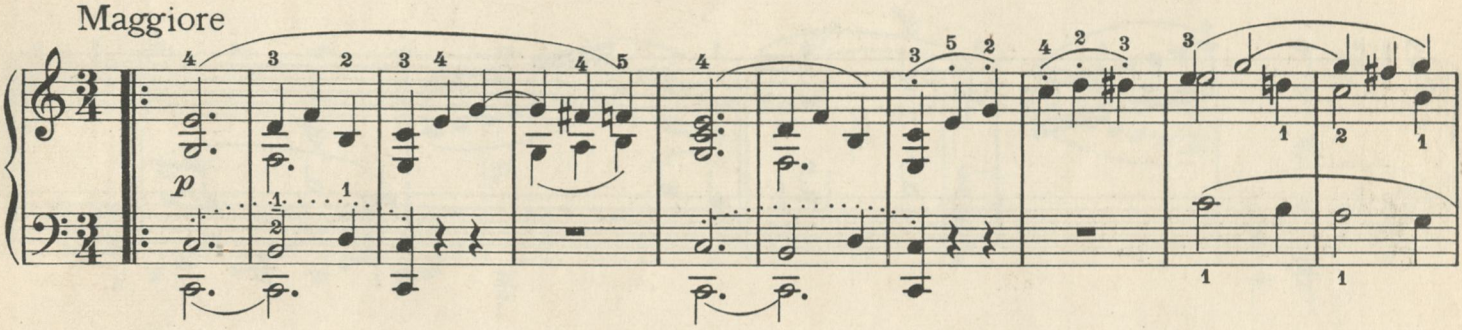
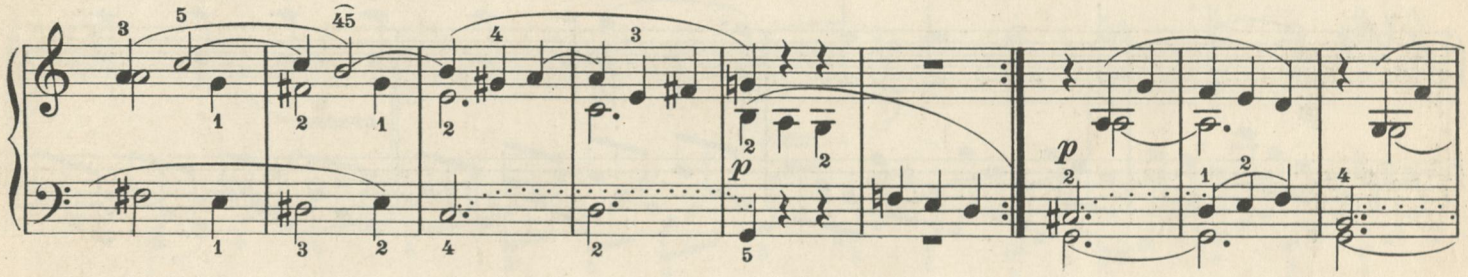
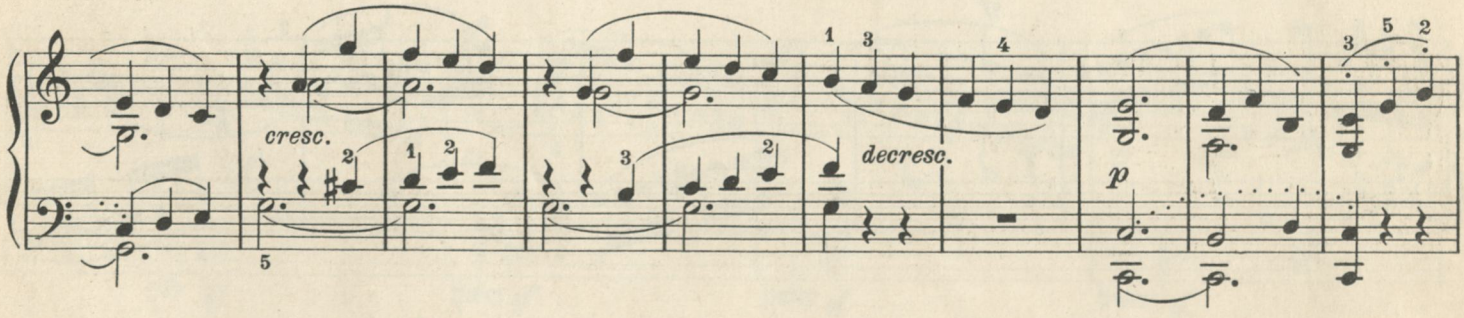
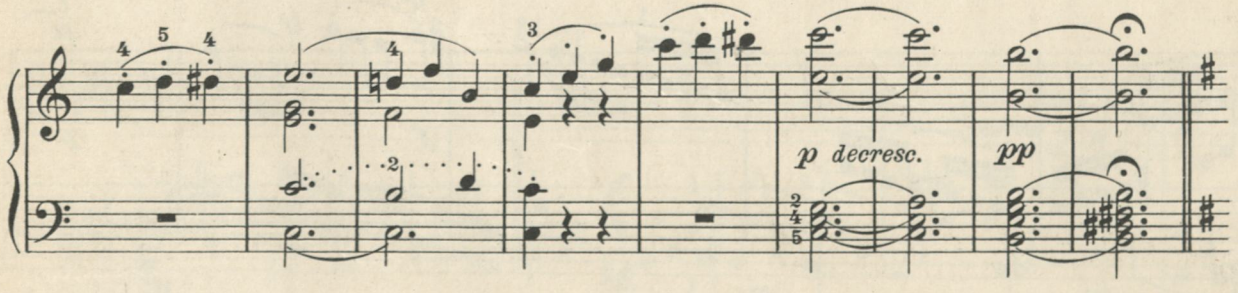


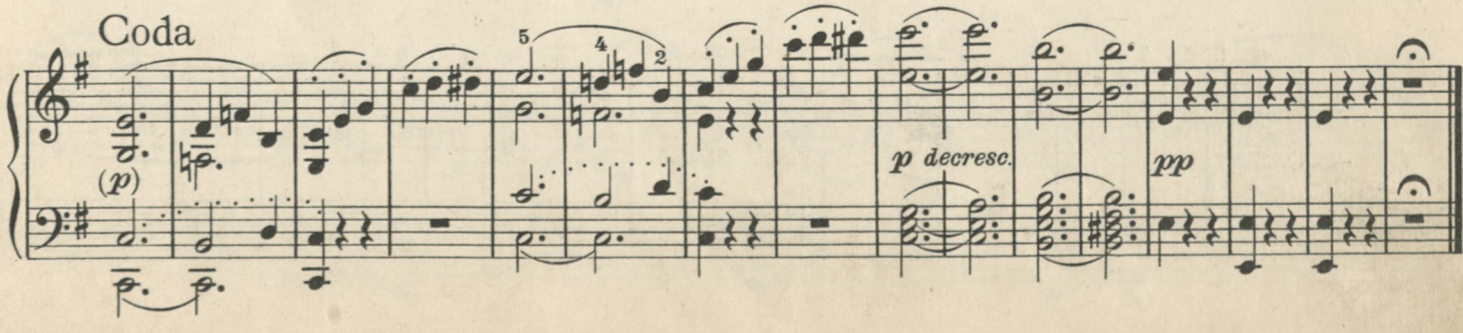






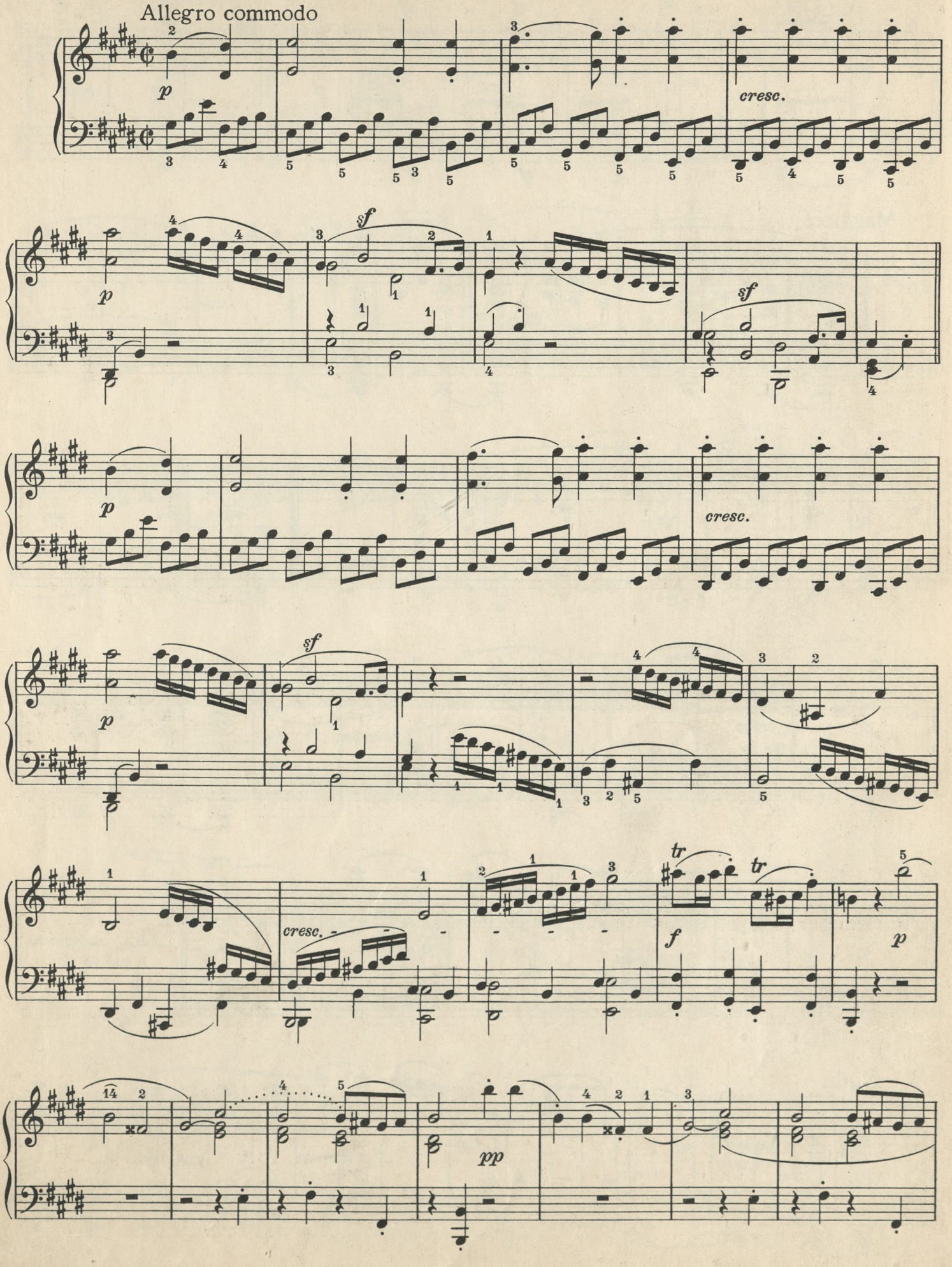
D. C. Allegretto e poi la Coda

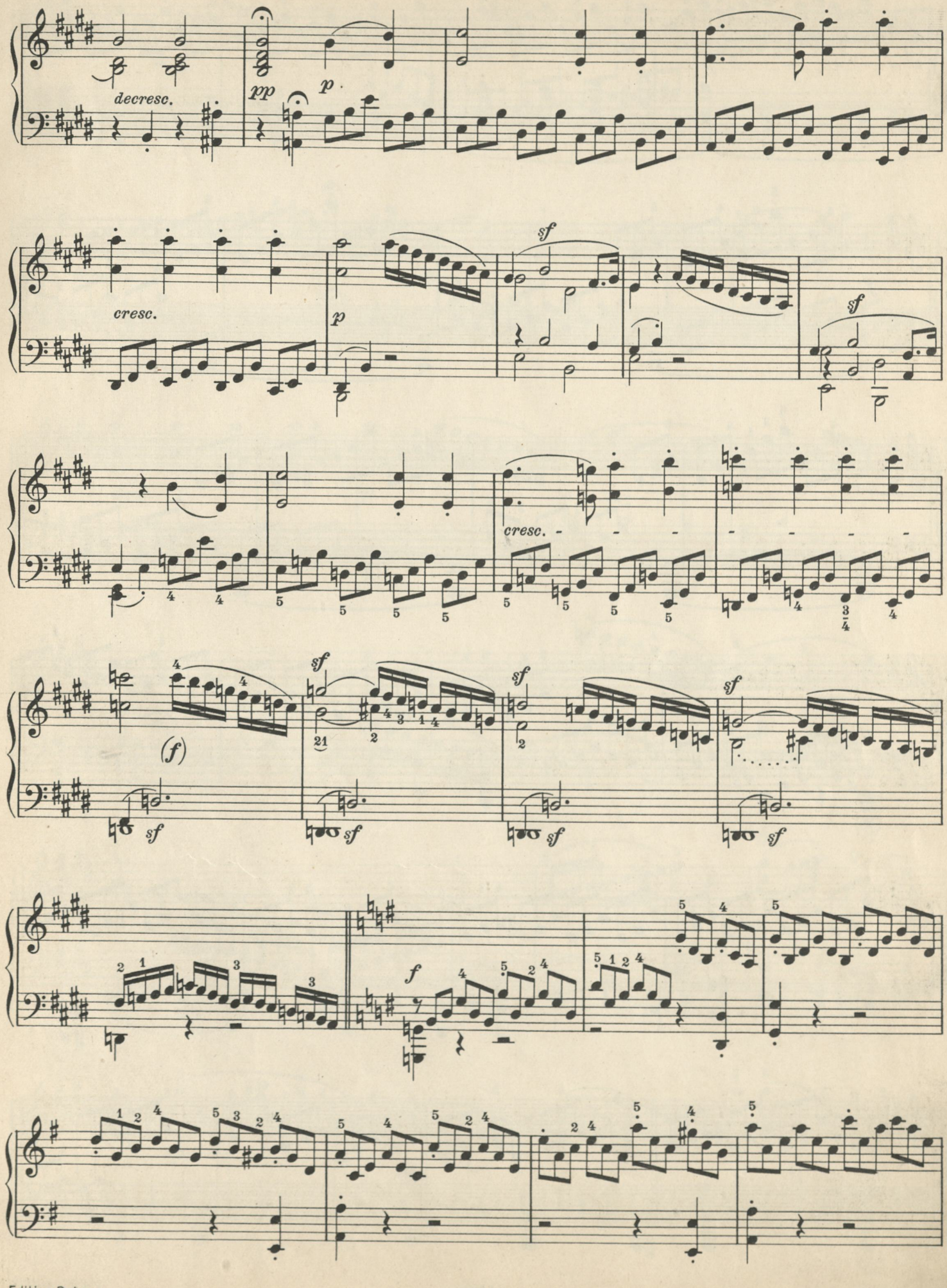
Coda



Rondo

Allegro commodo

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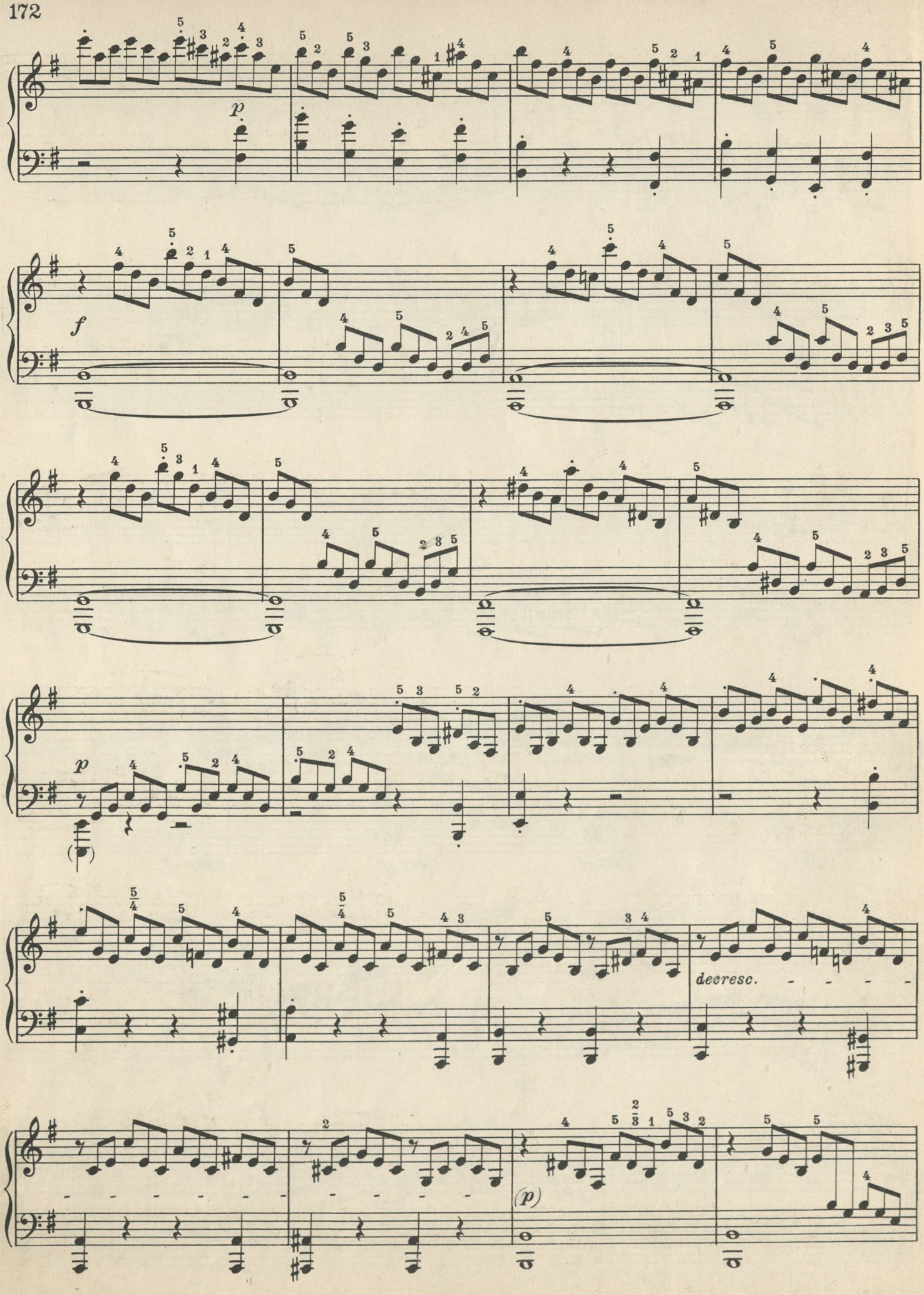
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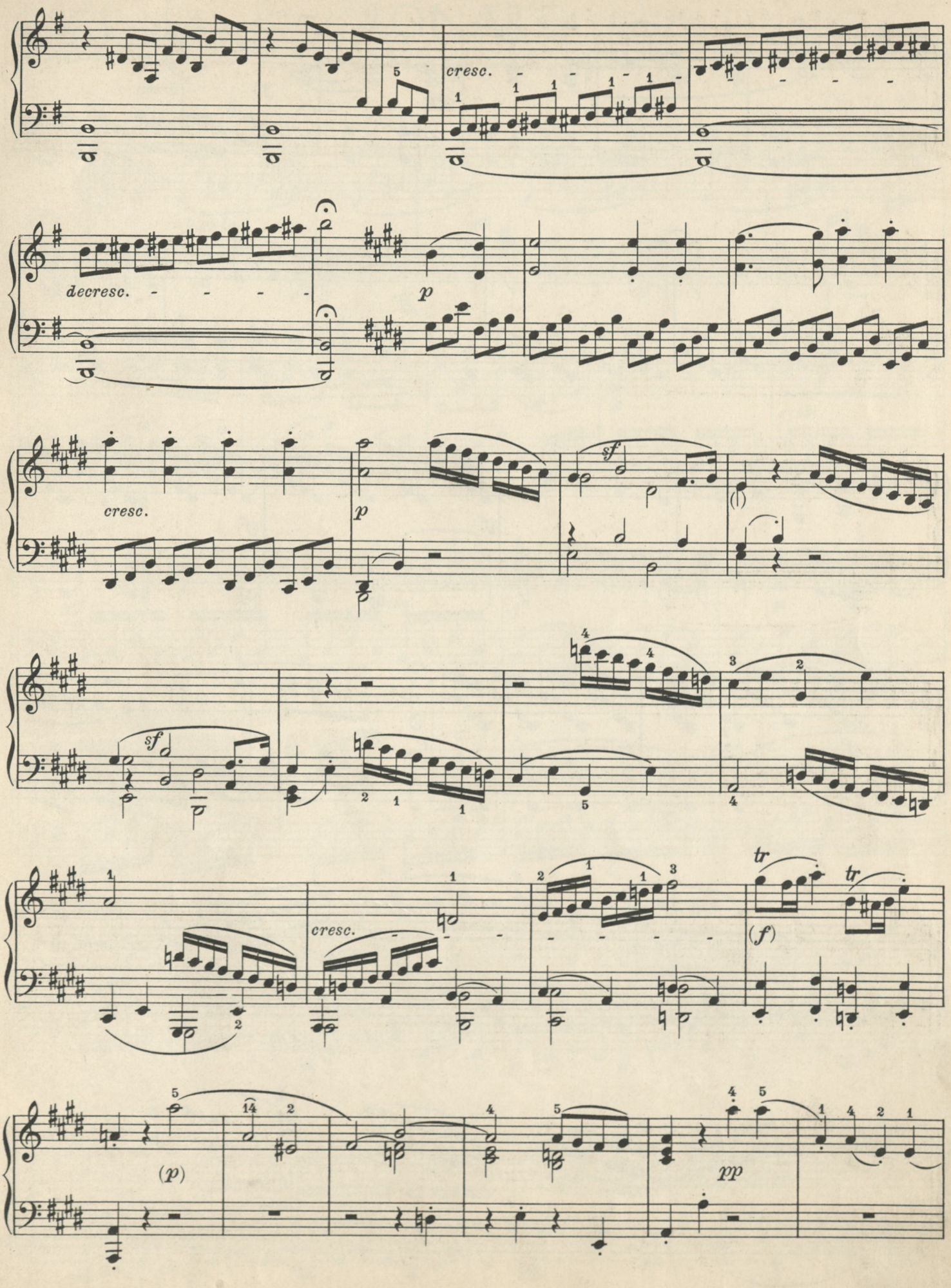
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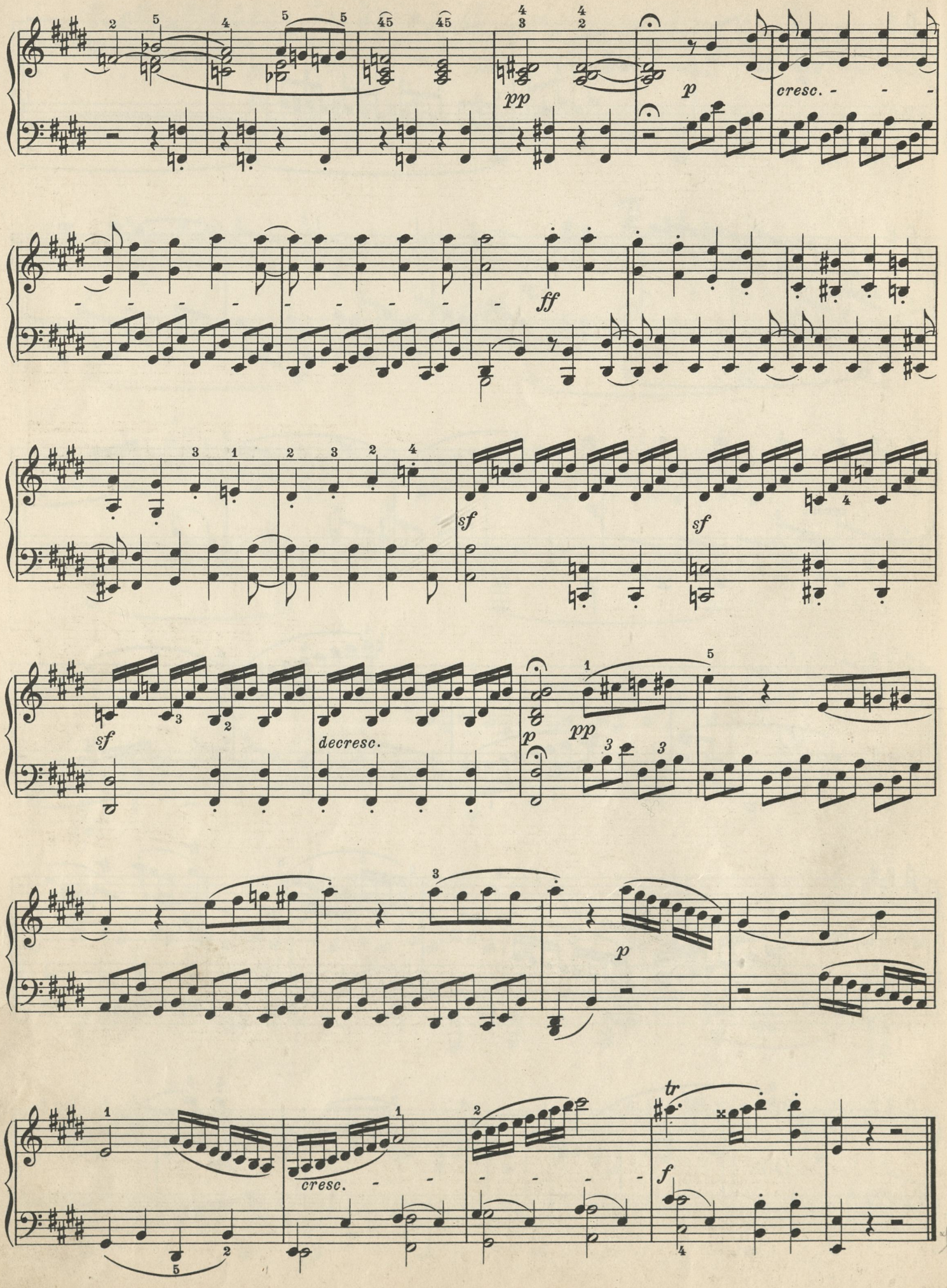
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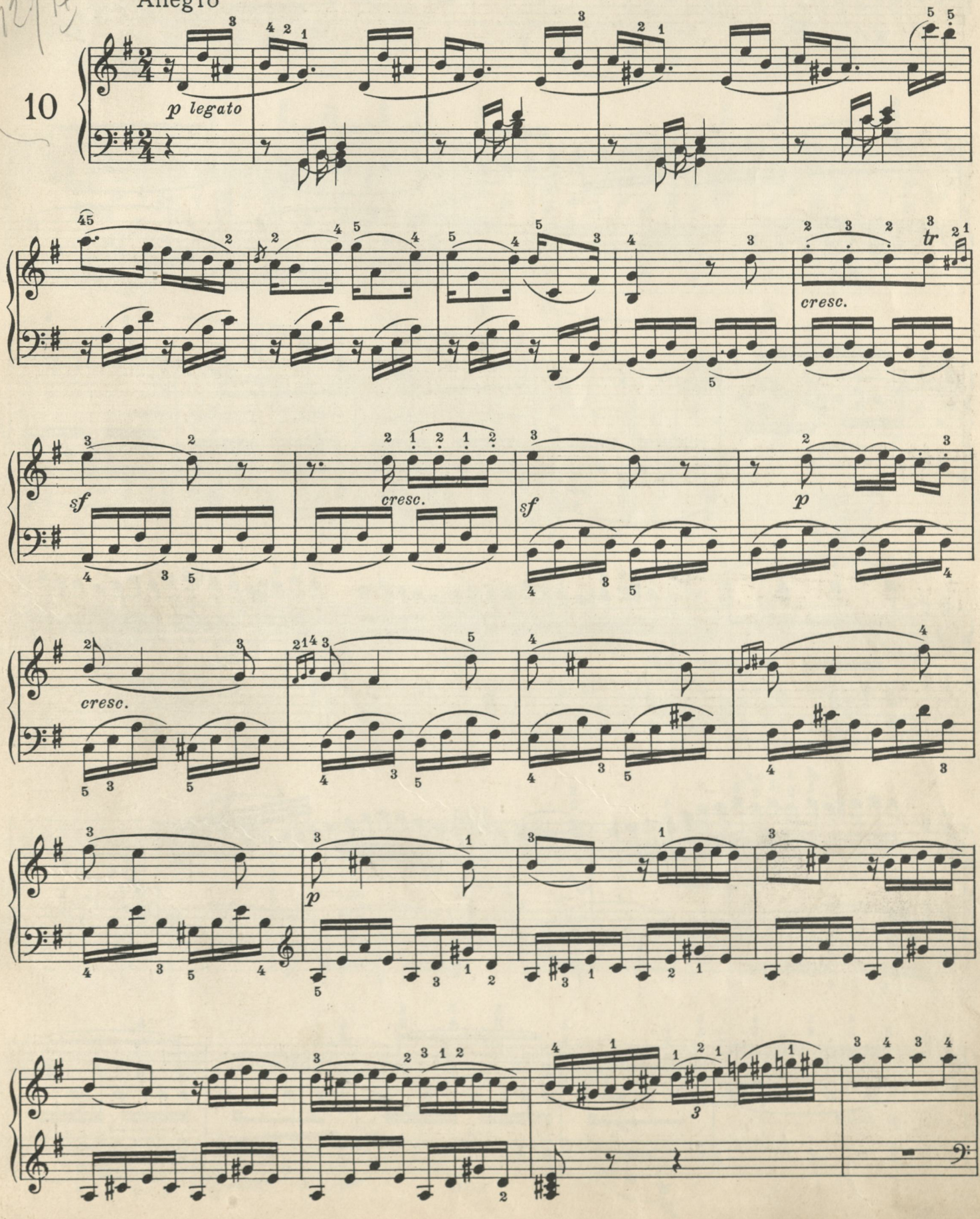
SONATE

Der Baronin von Braun gewidmet

Op. 14 № 2

Allegro



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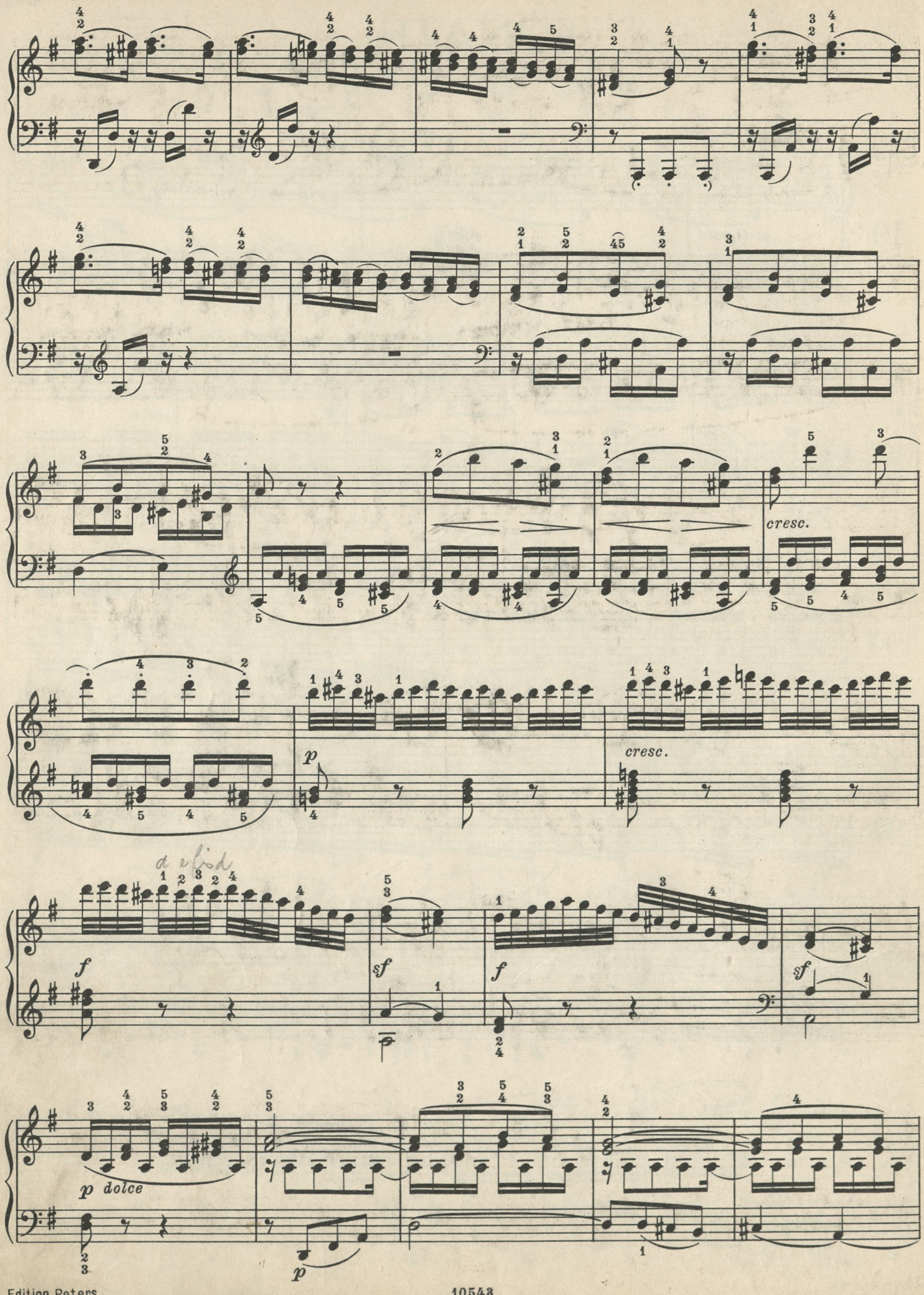
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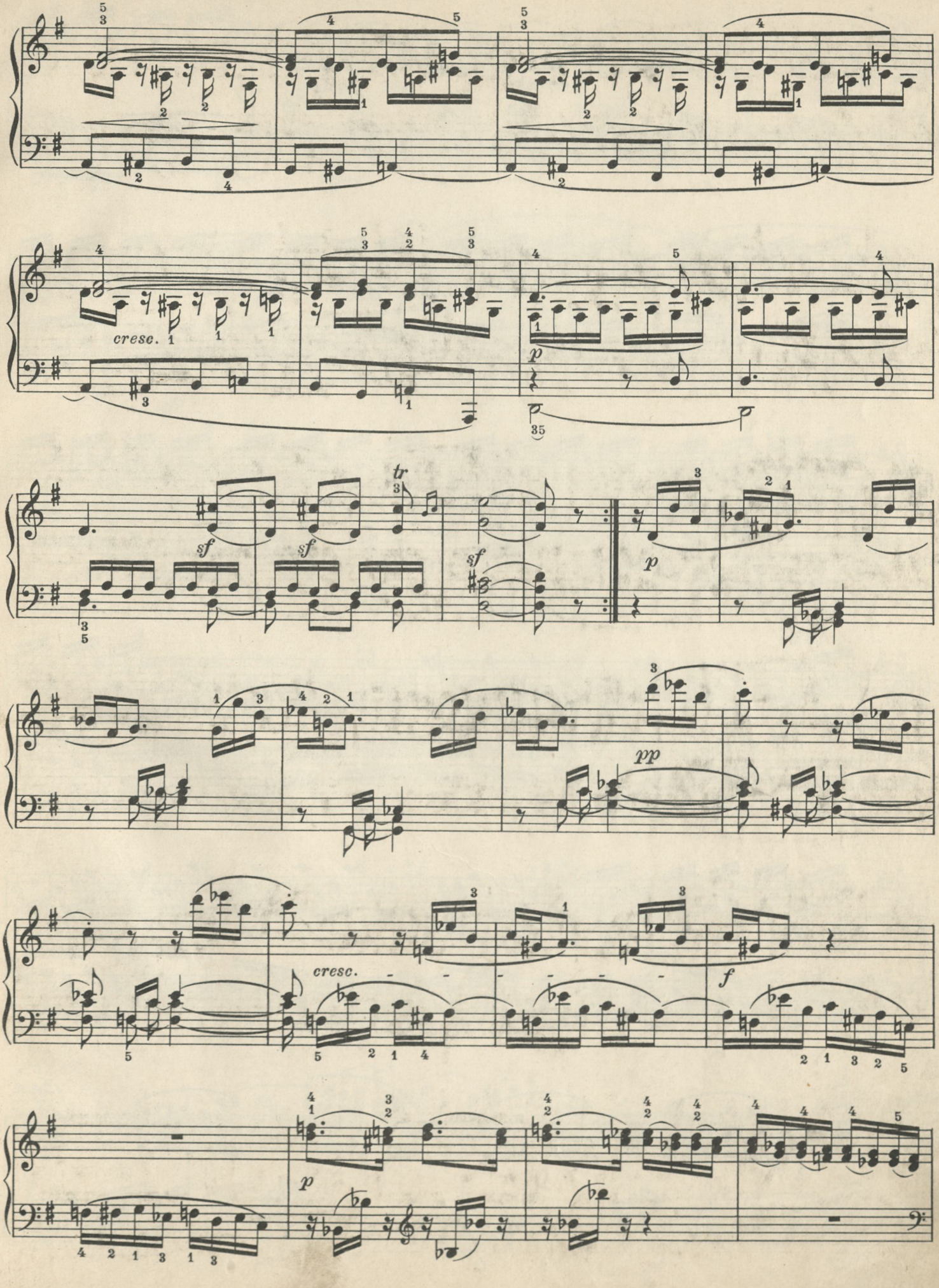
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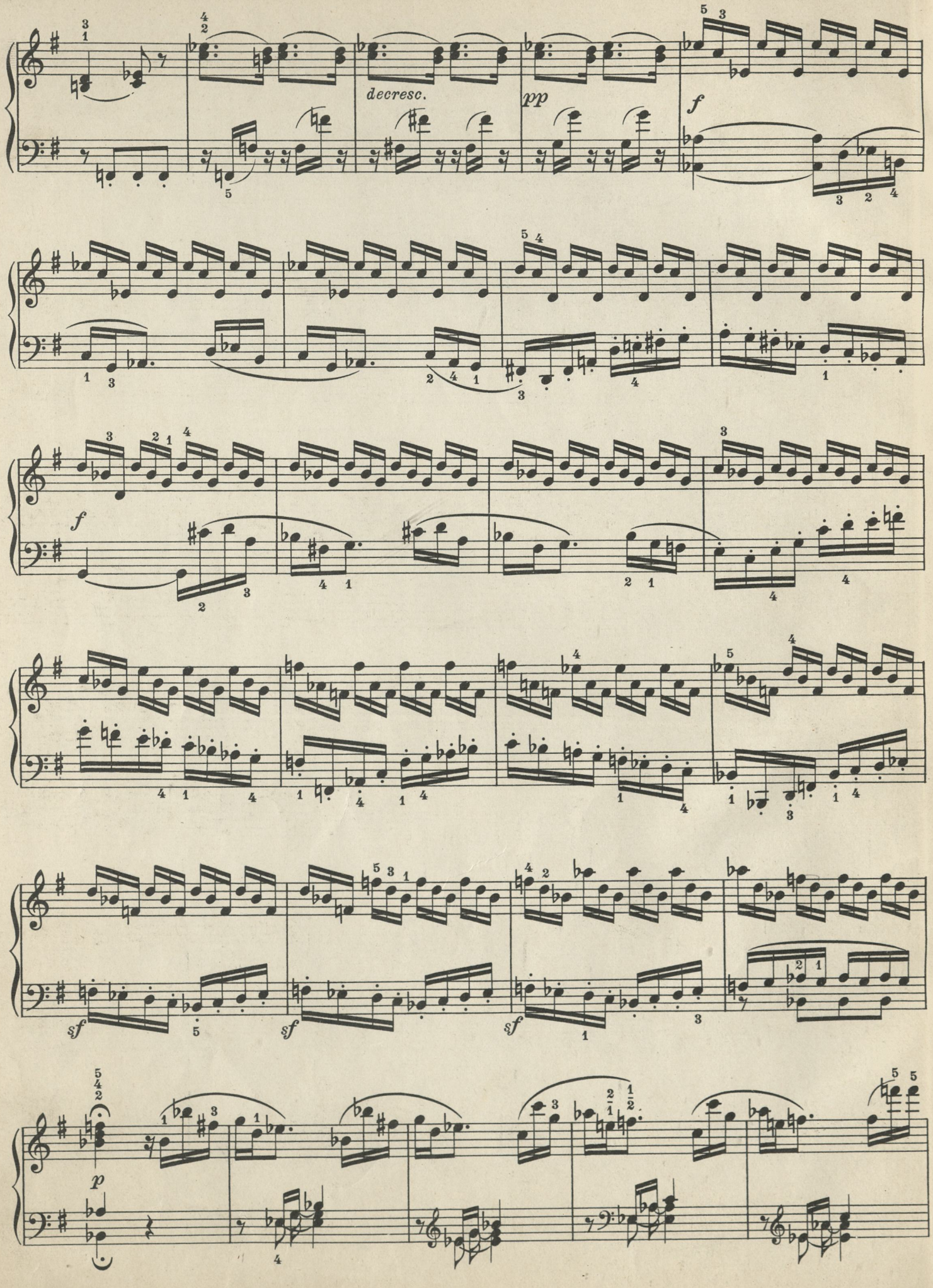
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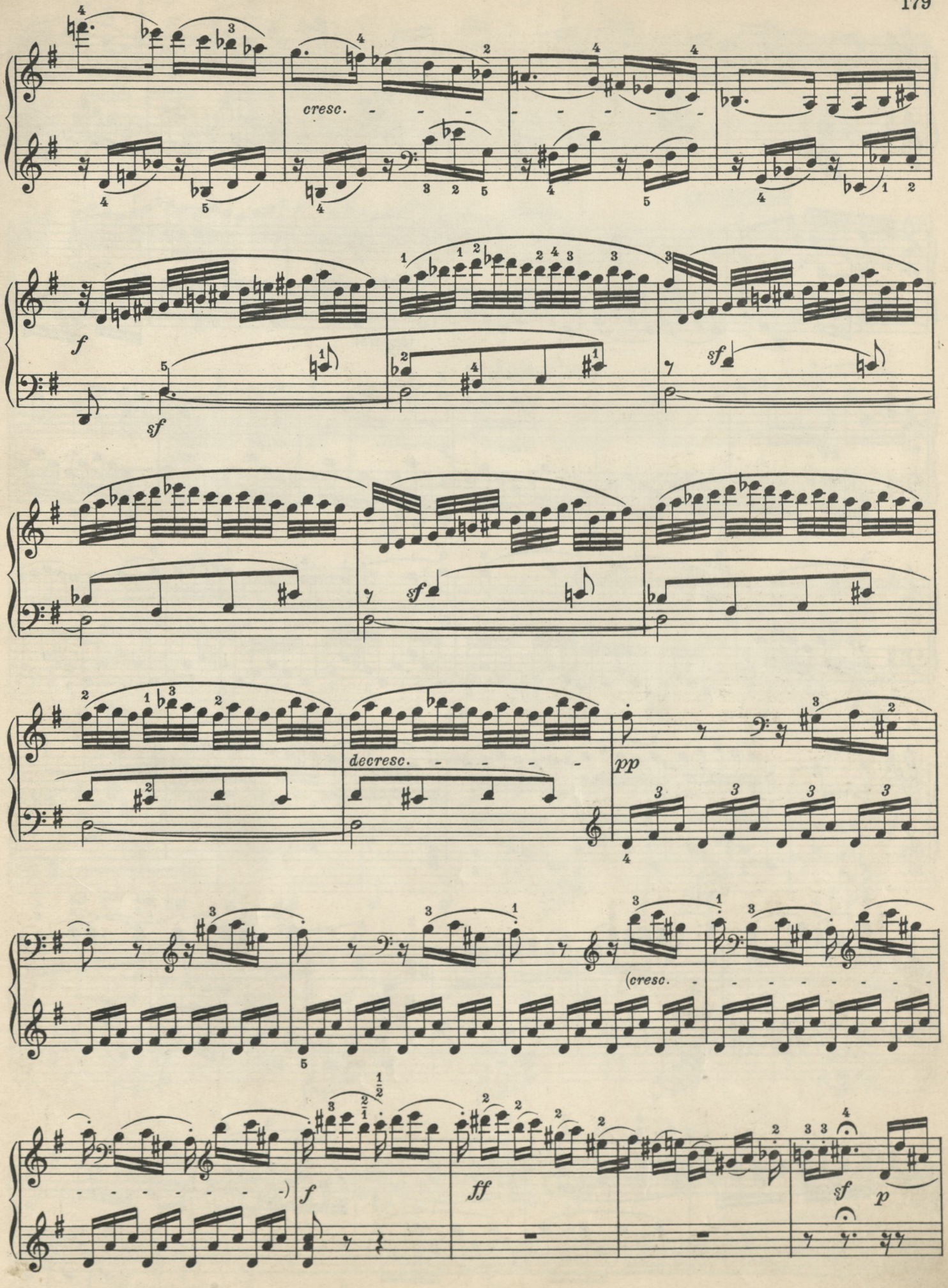
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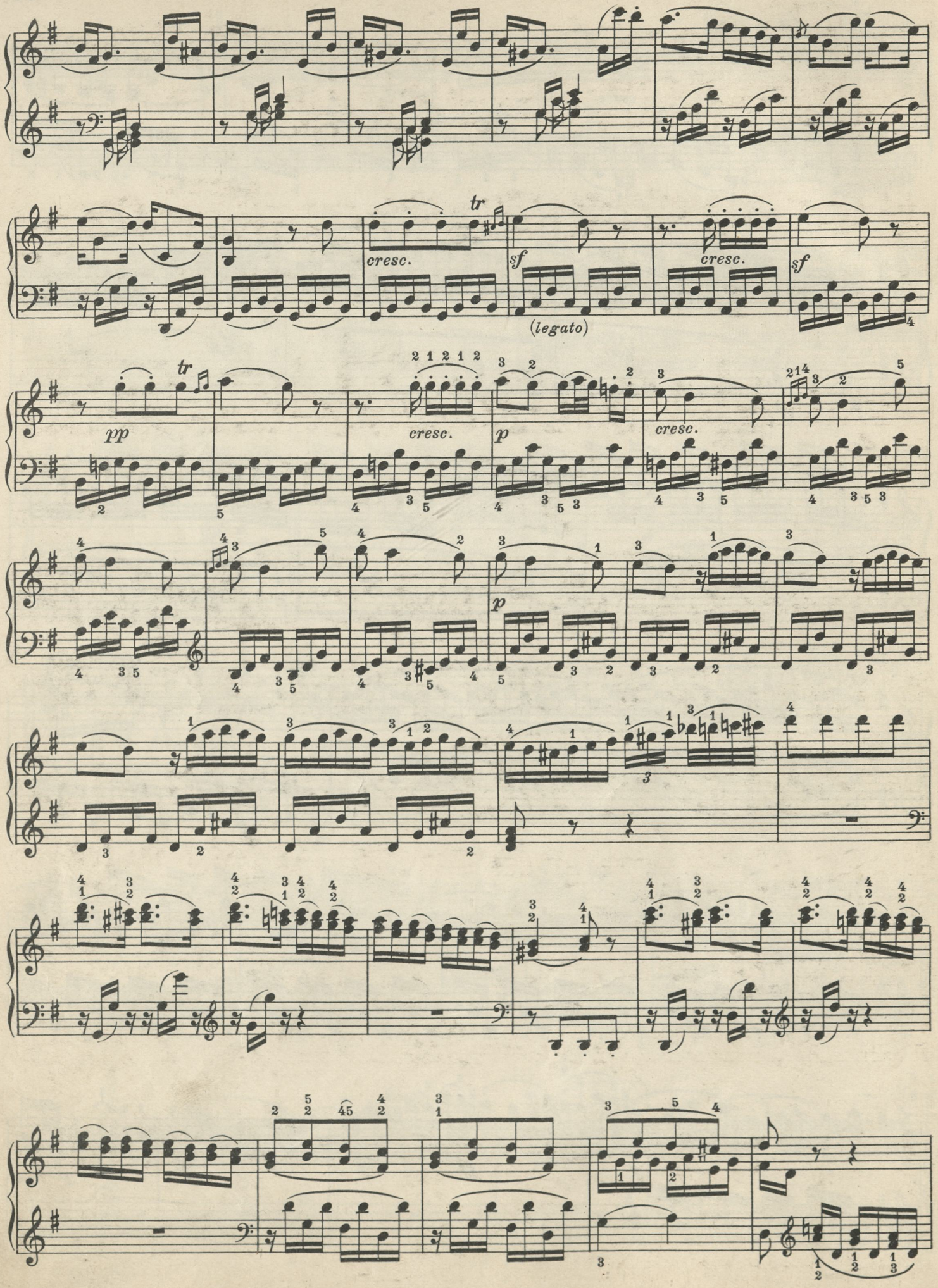
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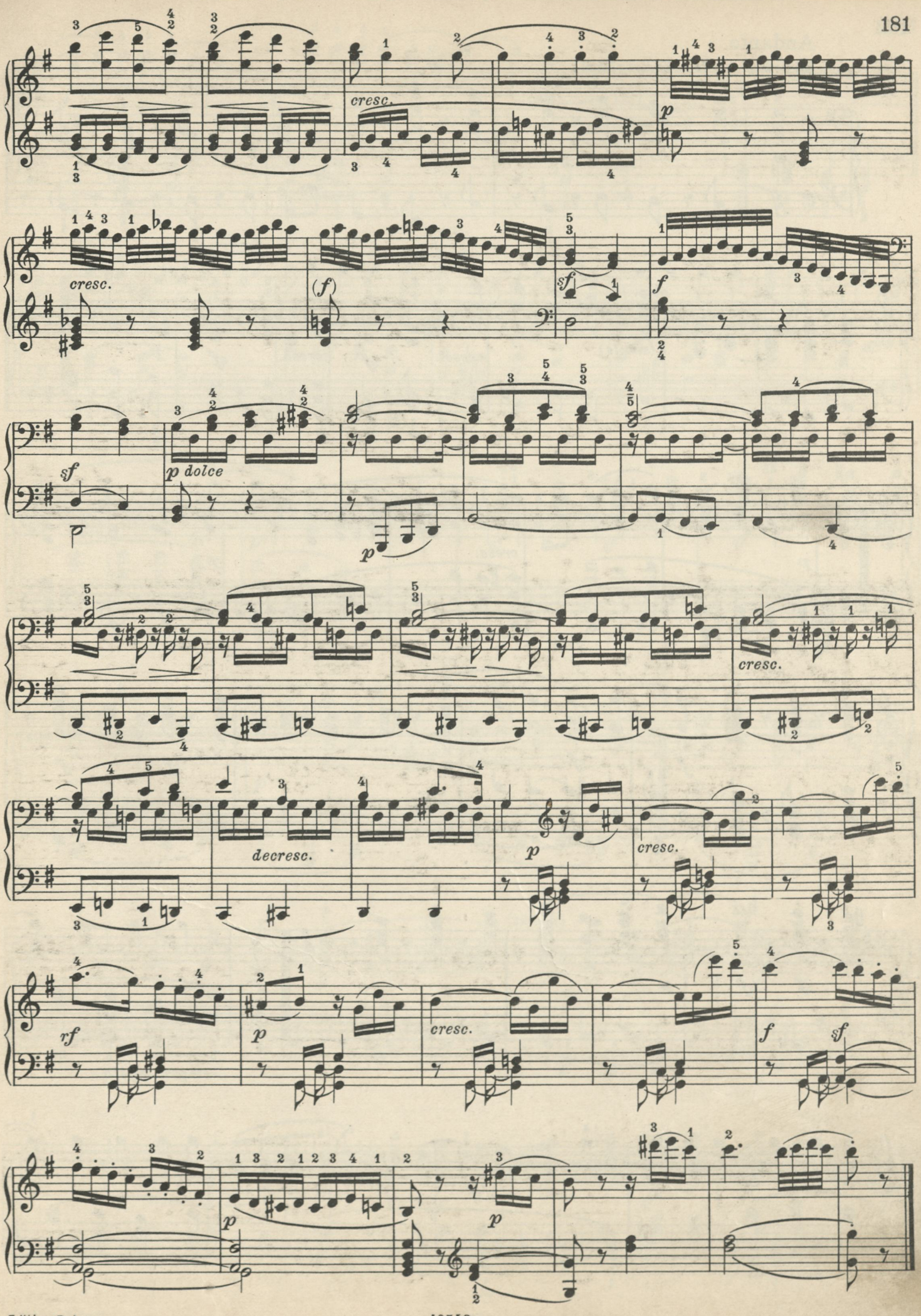
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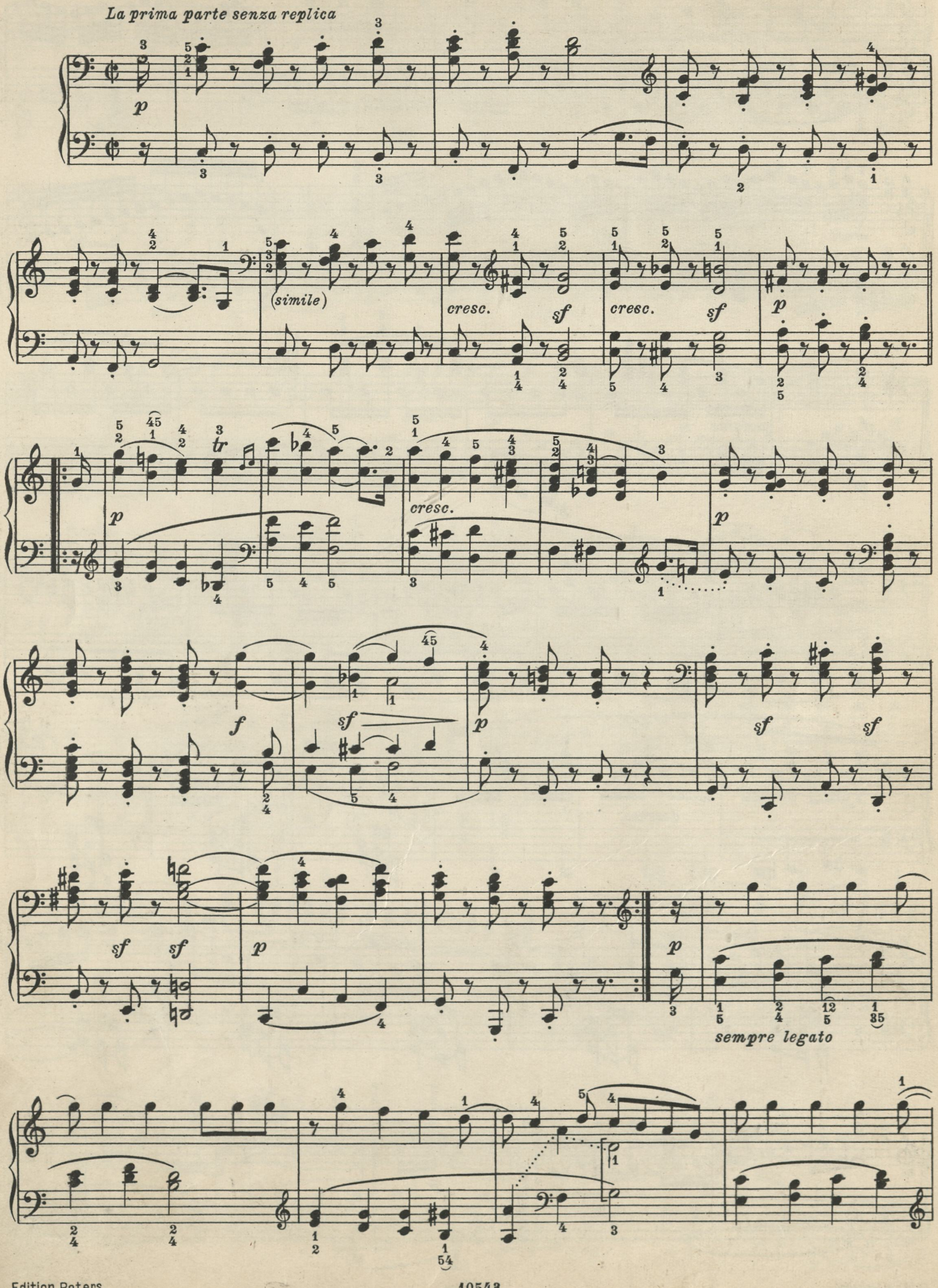
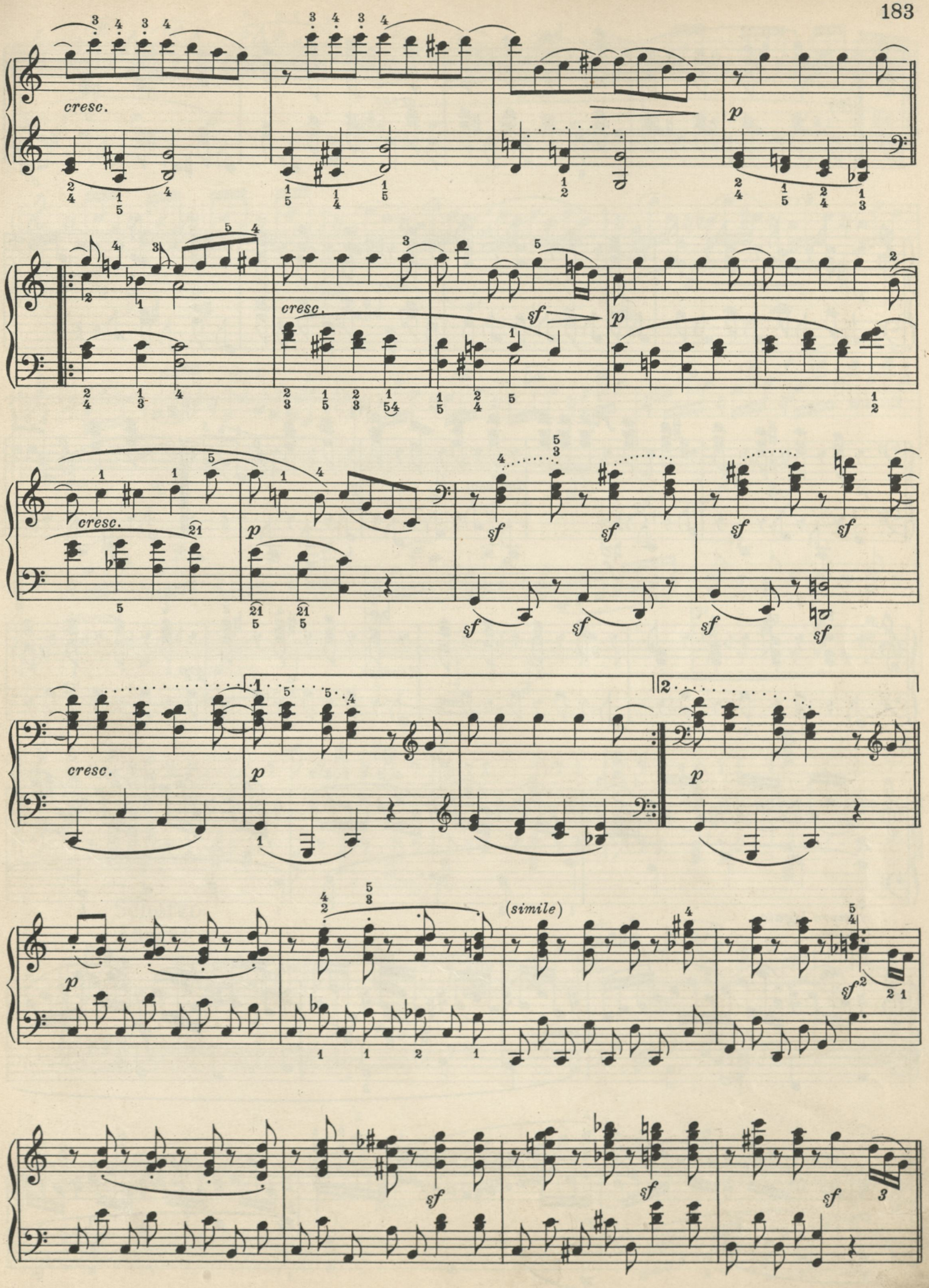
Andante

La prima parte senza replica

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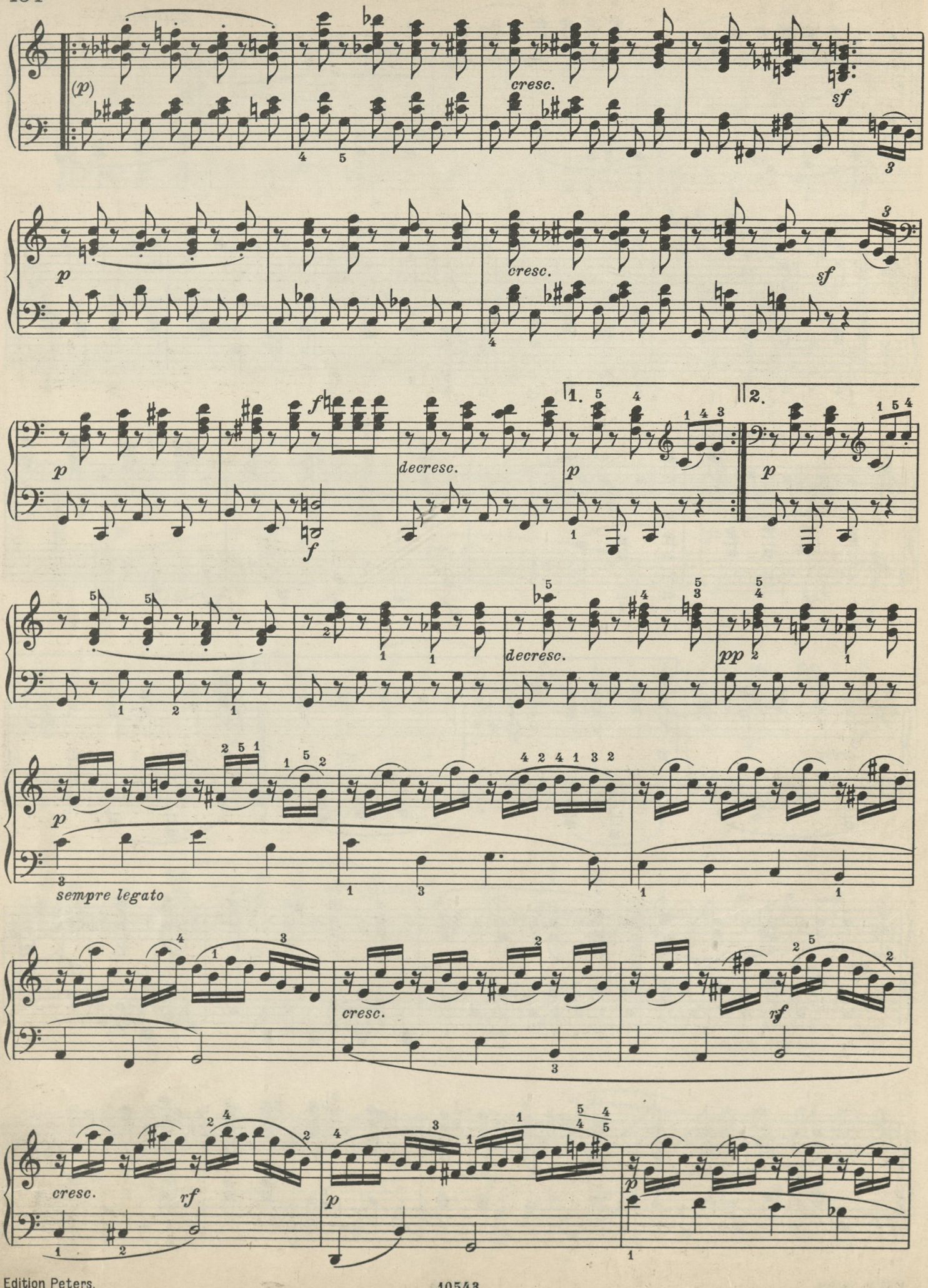
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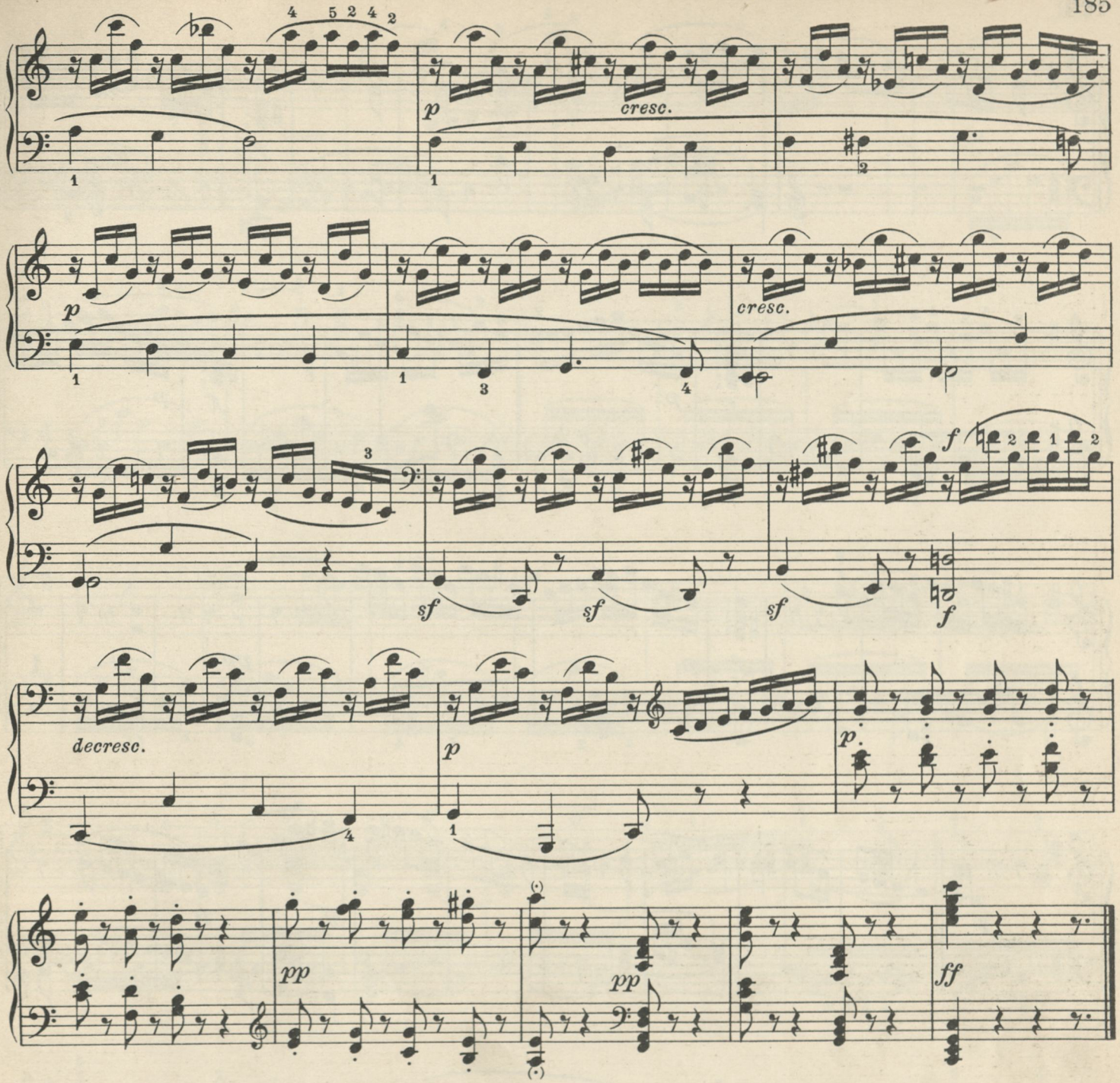
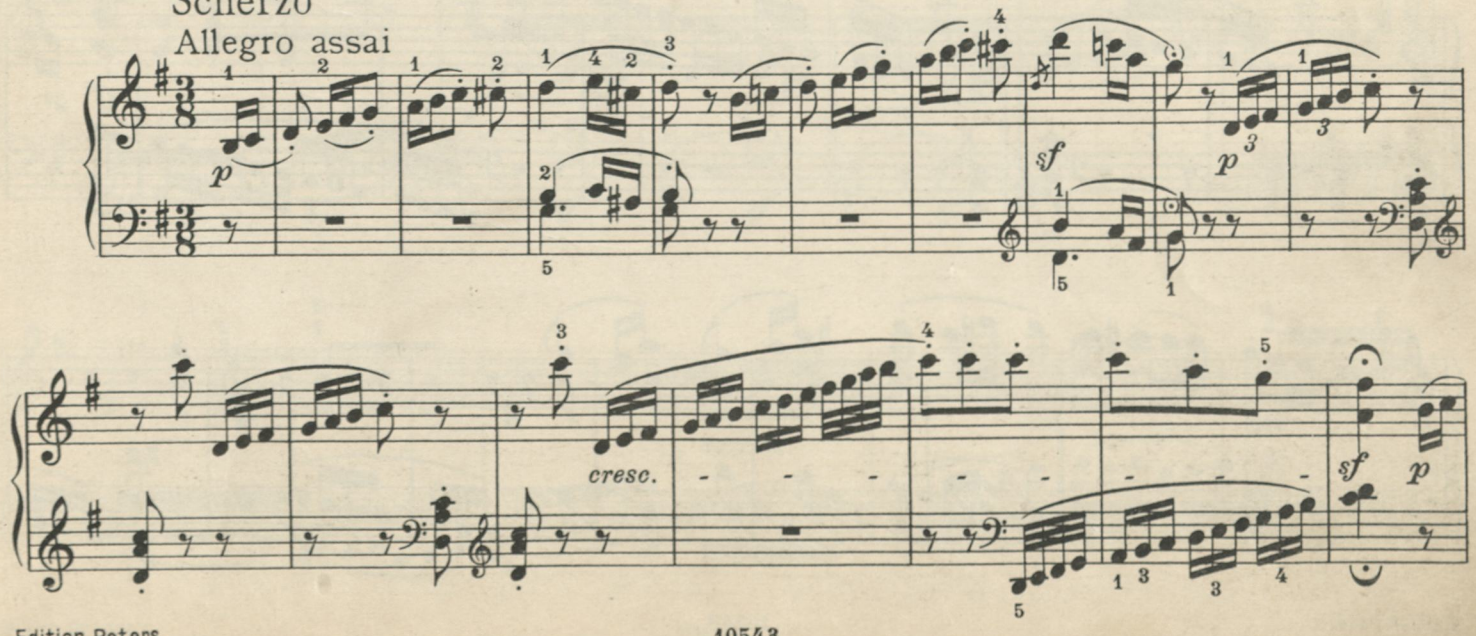
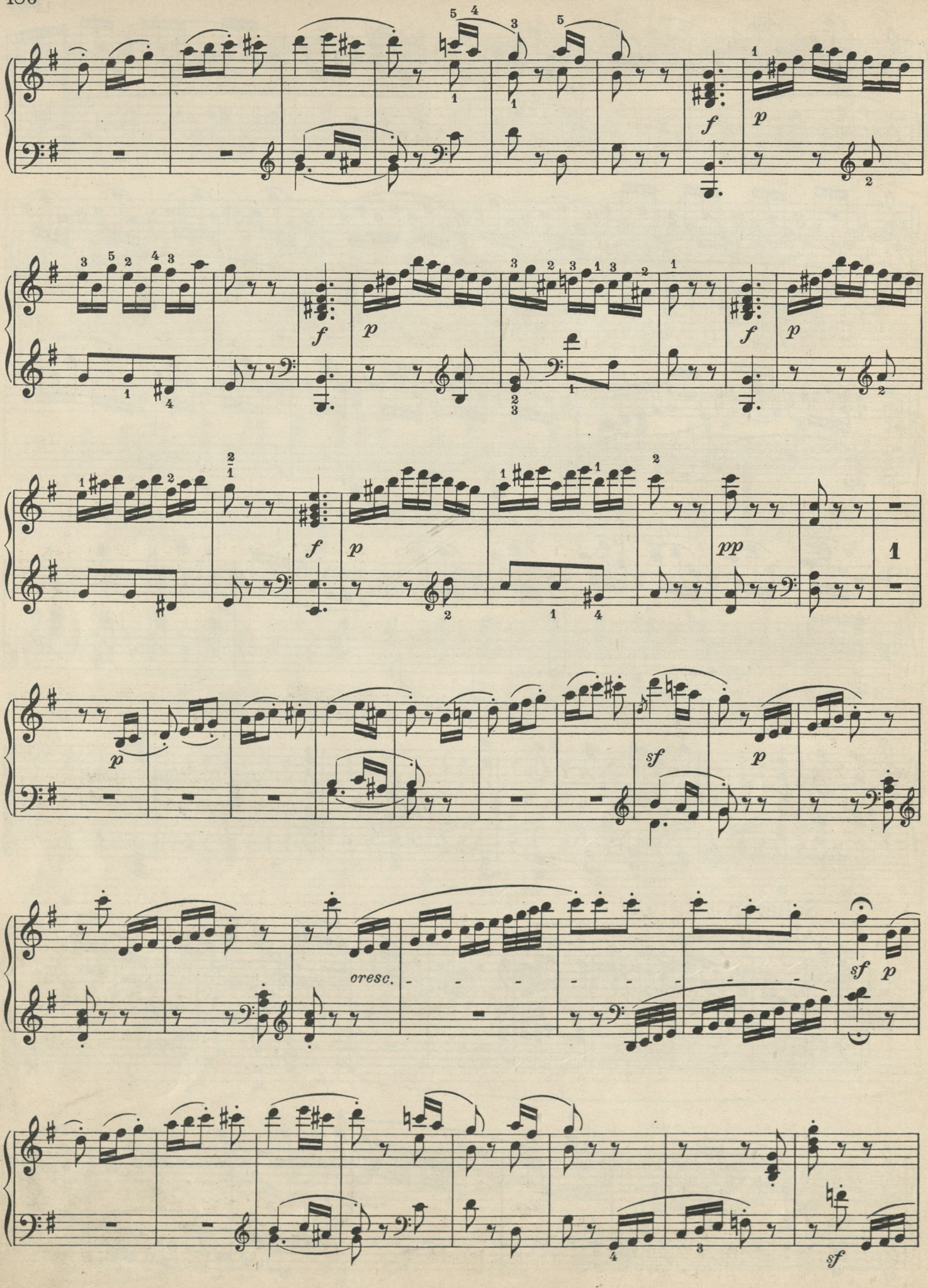


Scherzo

Allegro assai

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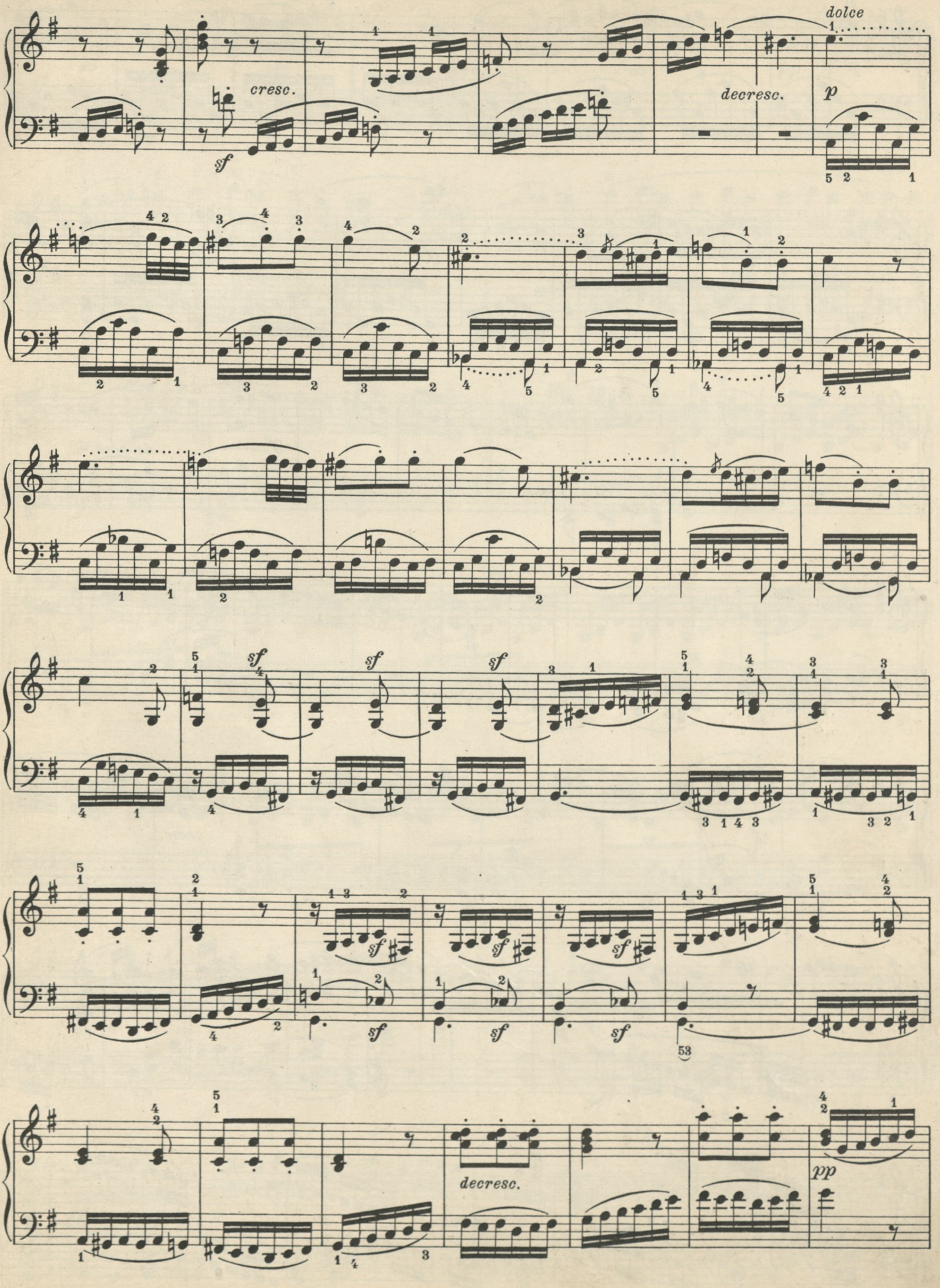
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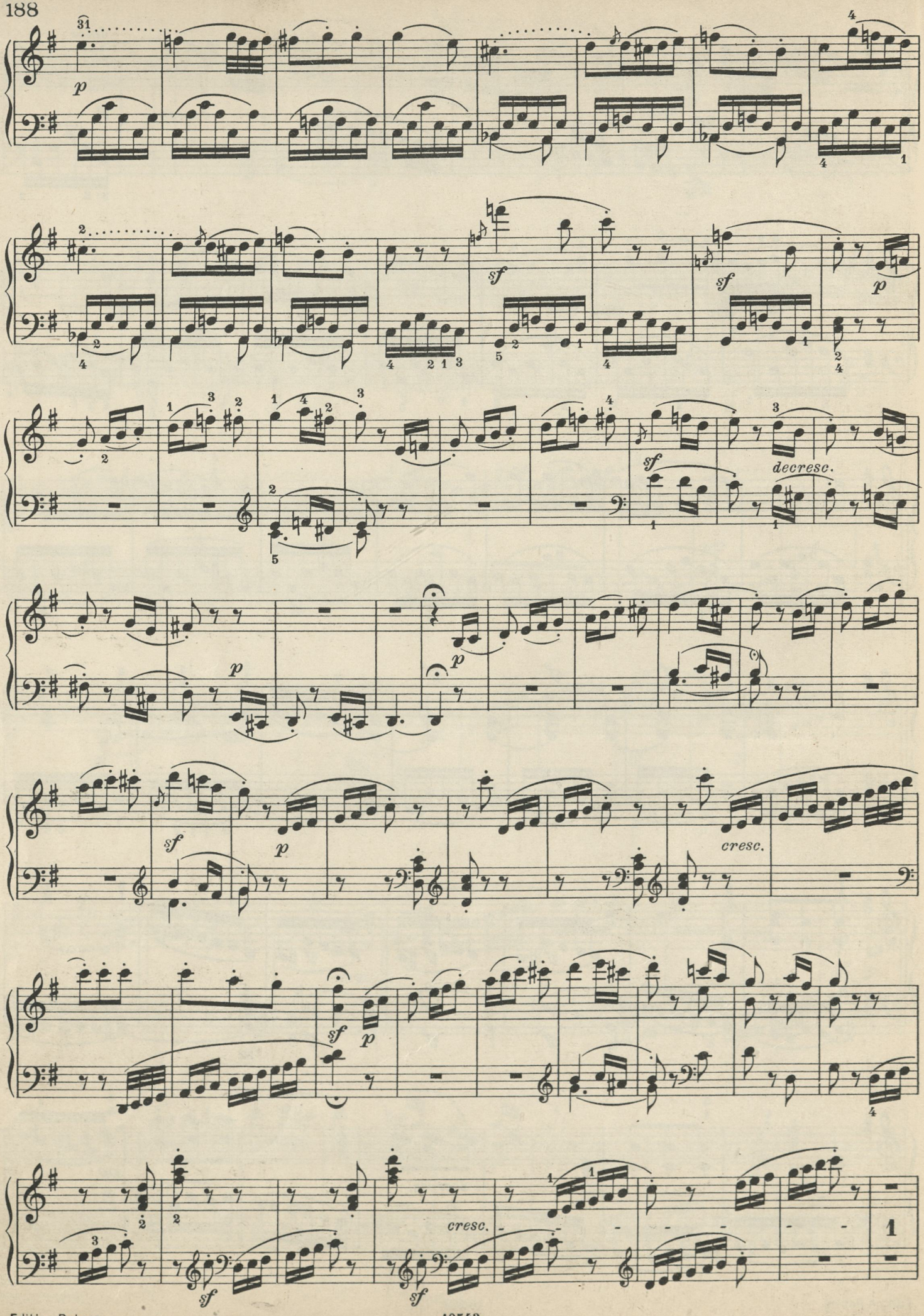
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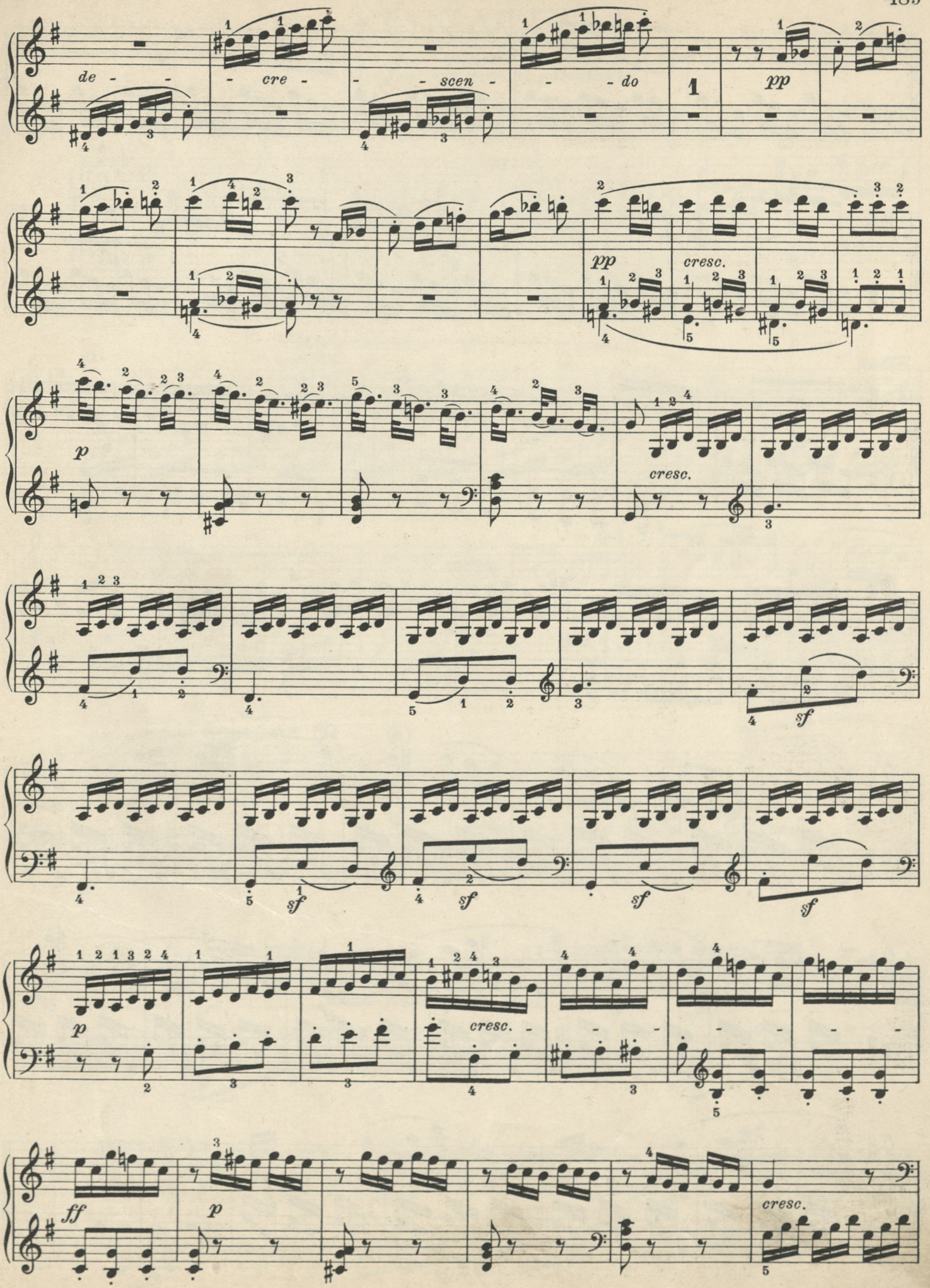
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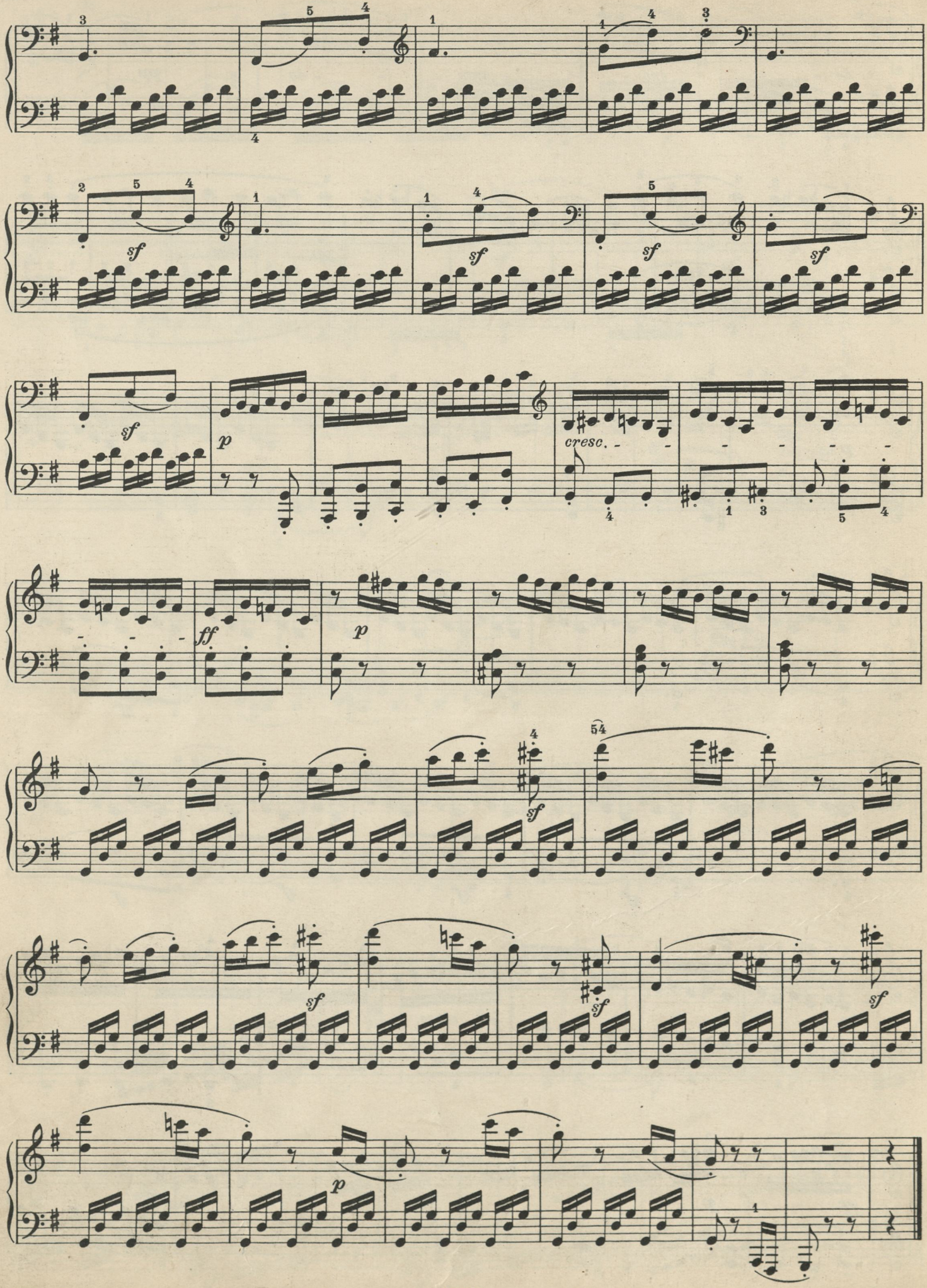
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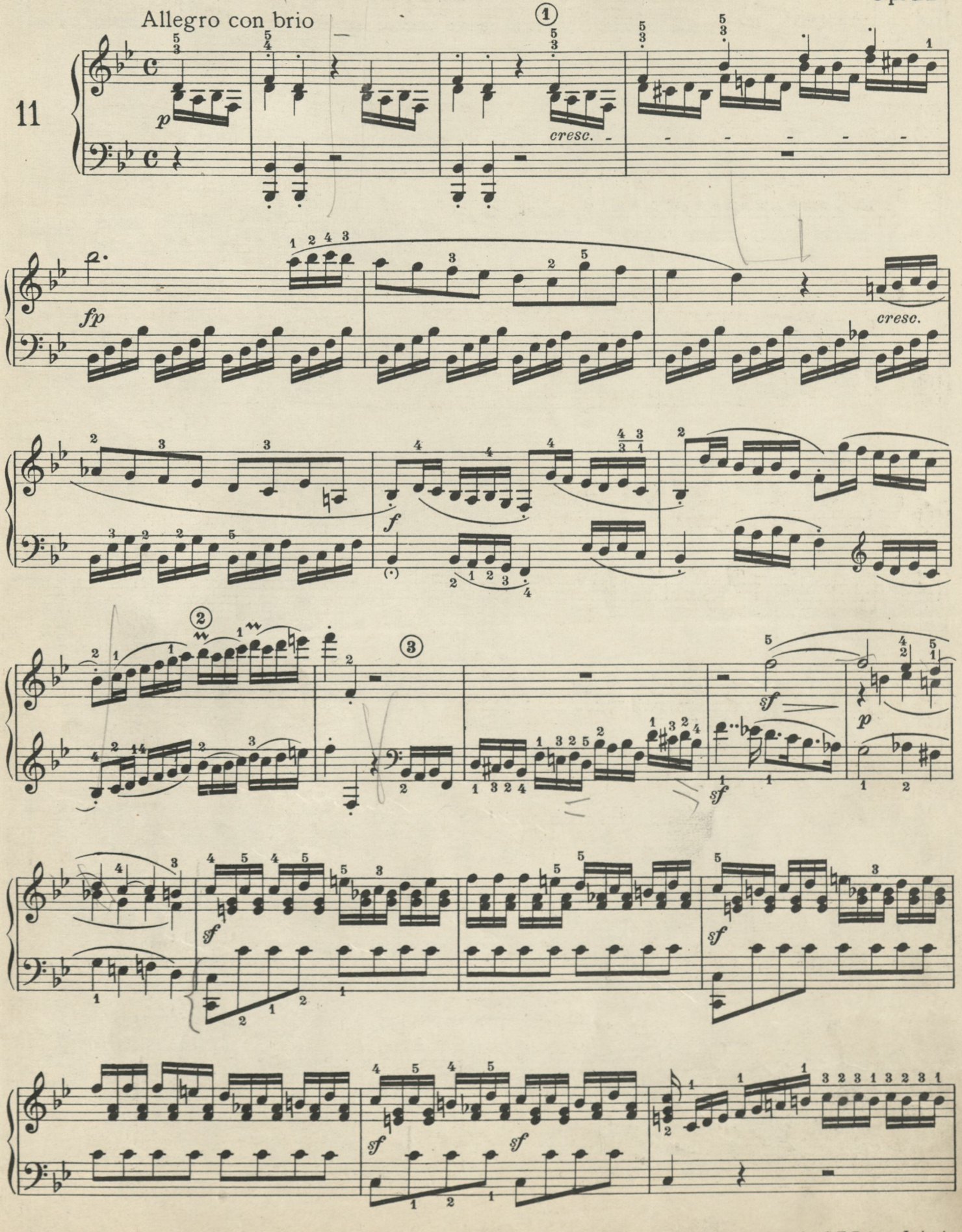
SONATE

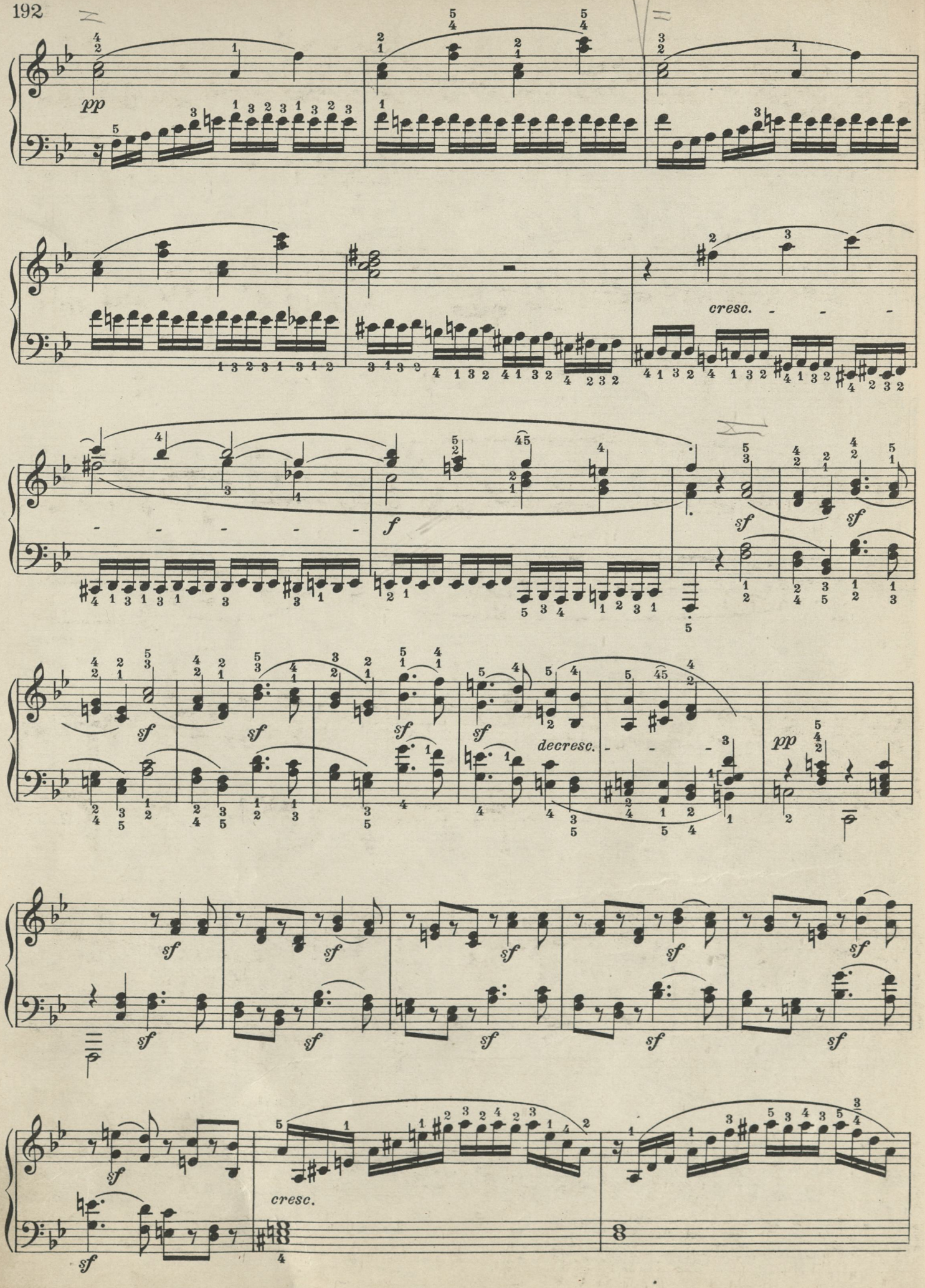
Dem Grafen von Browne gewidmet

Op. 22

Allegro con brio



Copyright 1927 by C. F. Peters, Leipzig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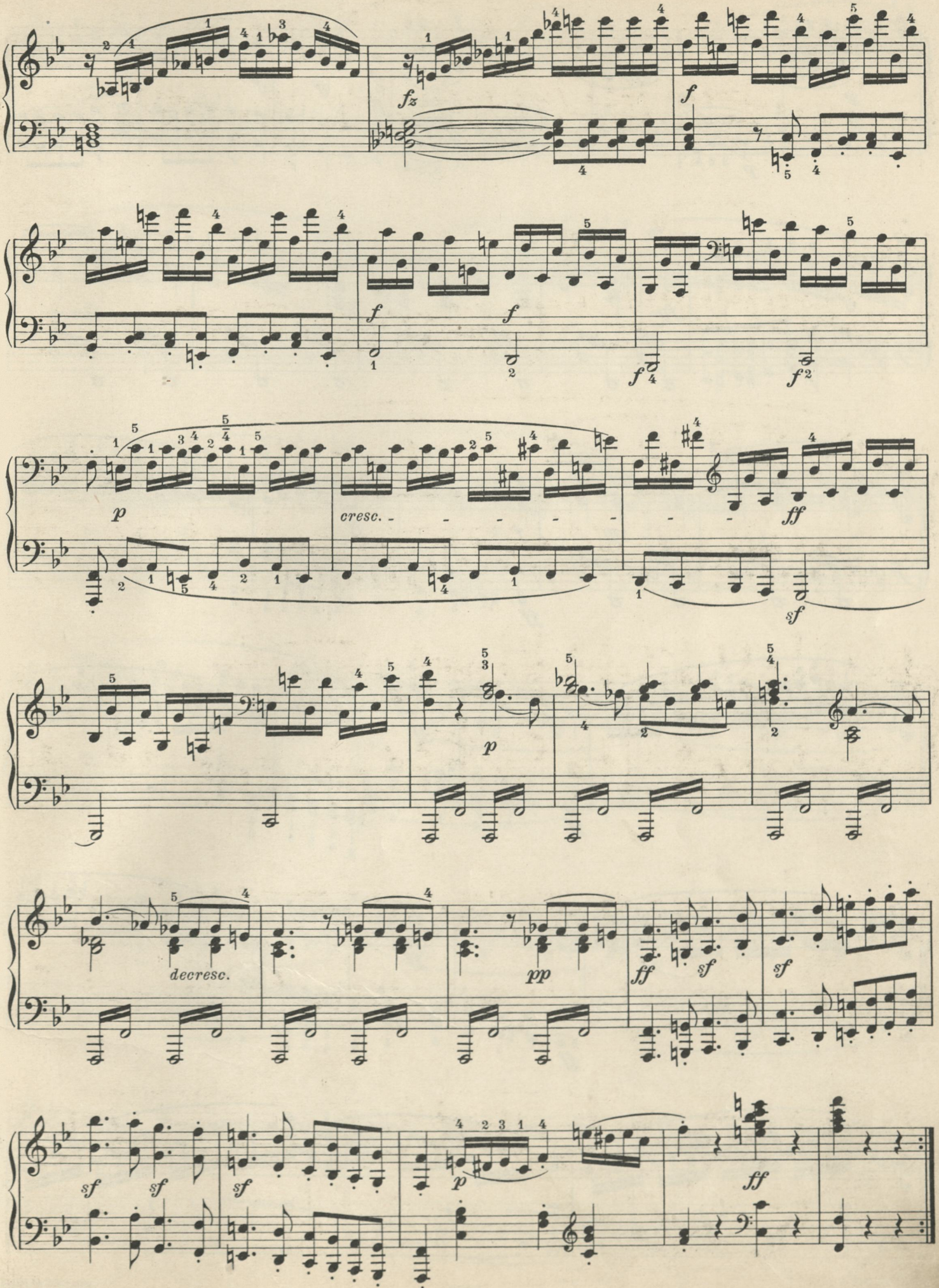
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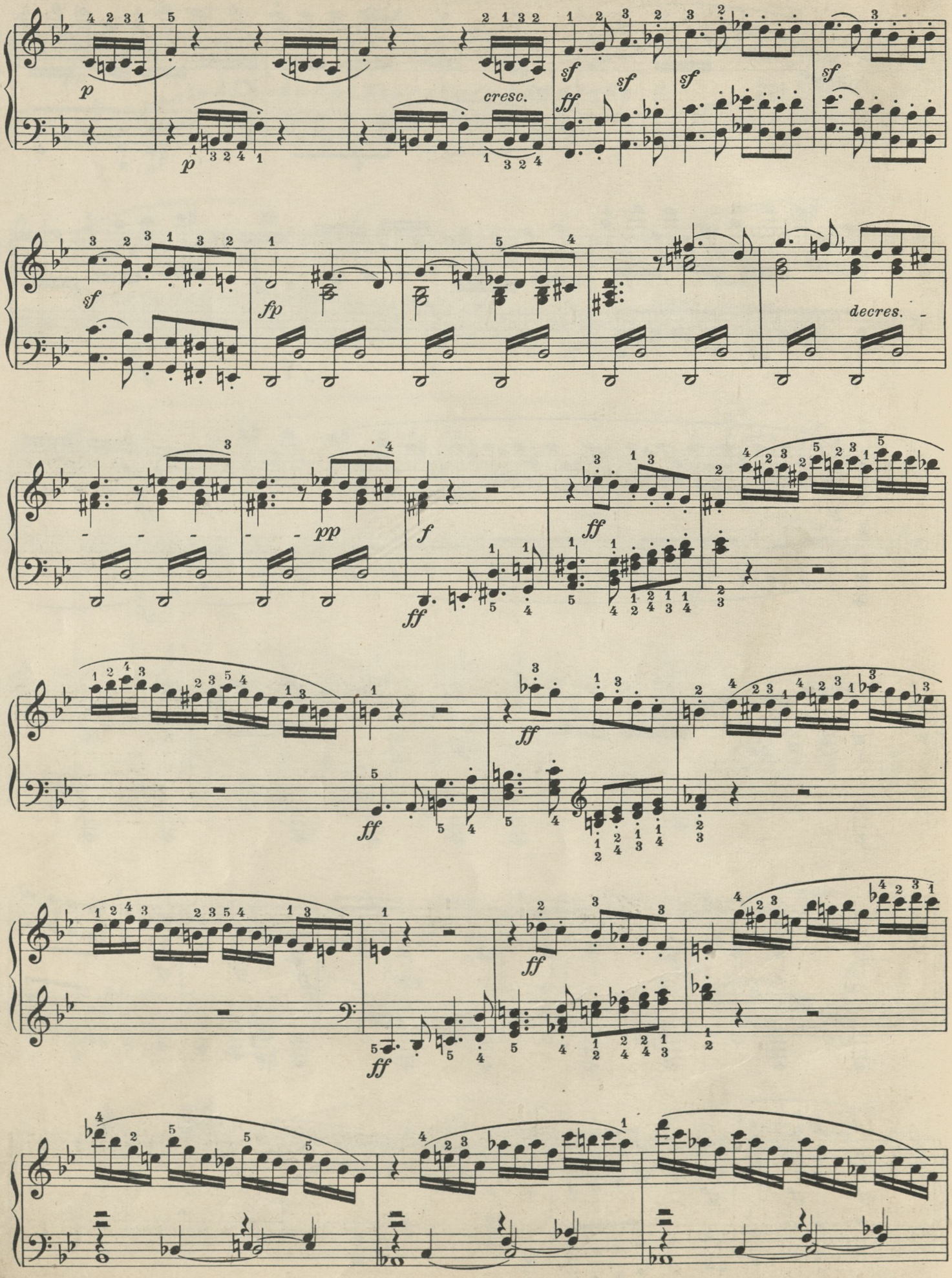
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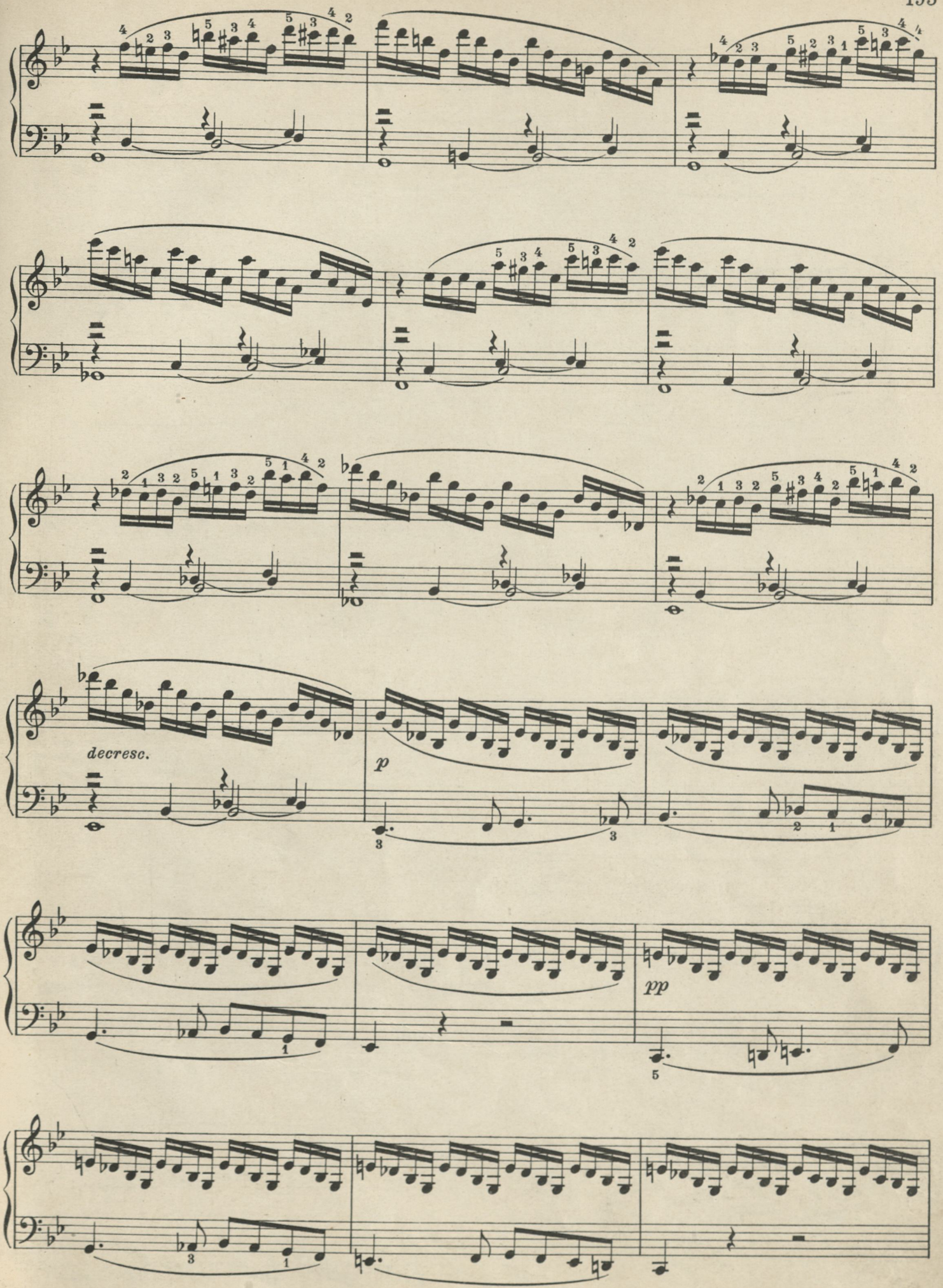
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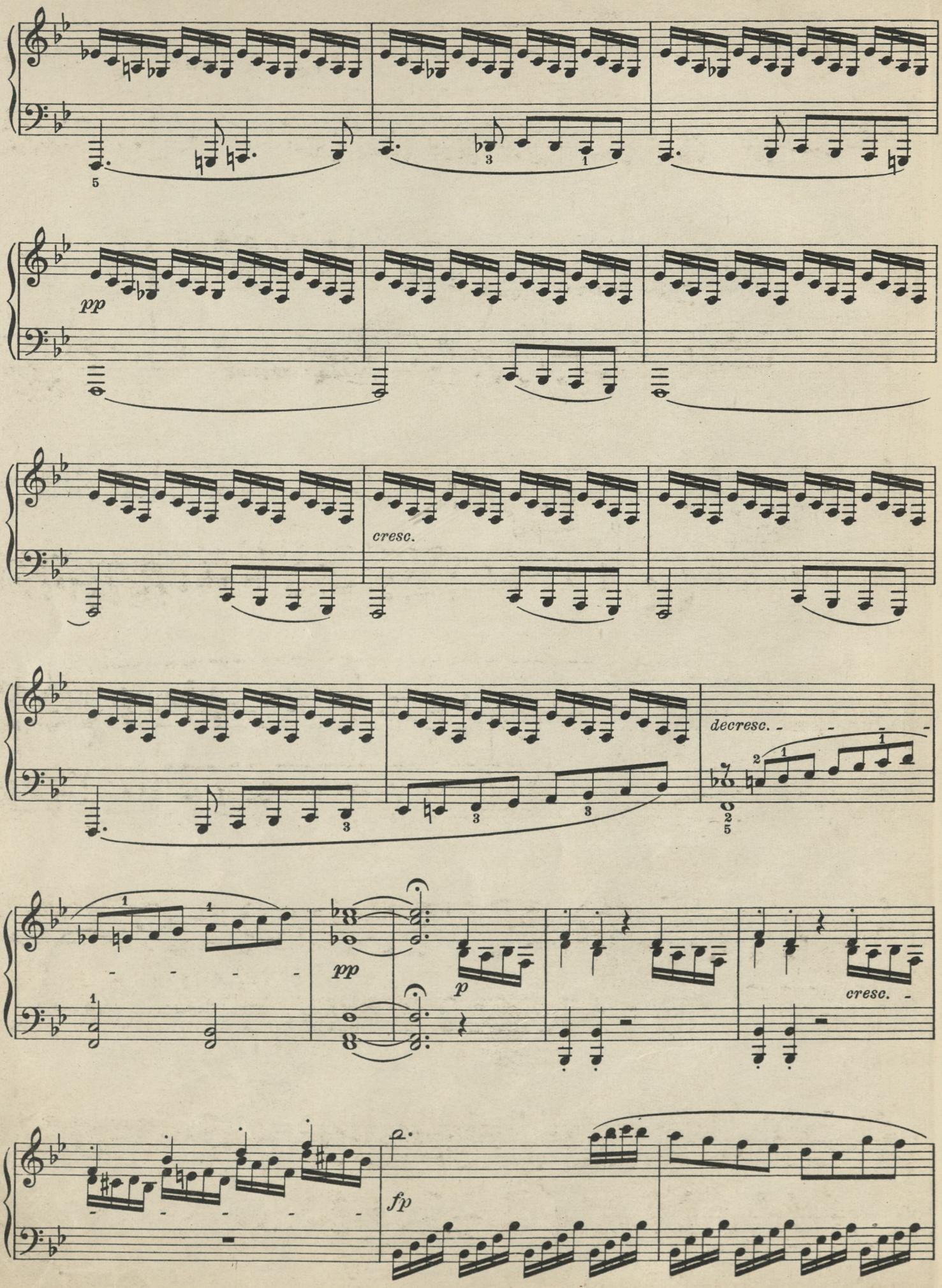
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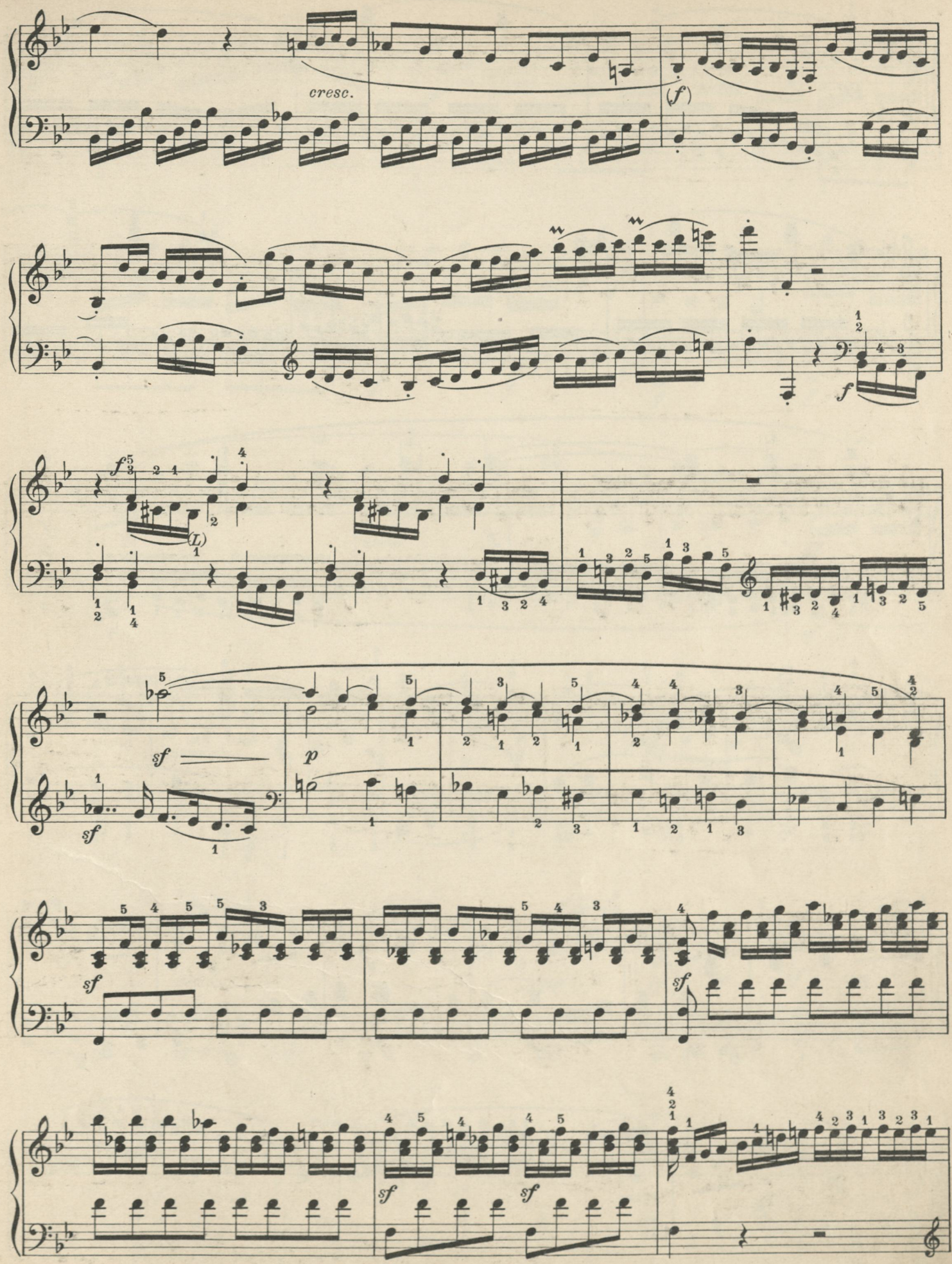
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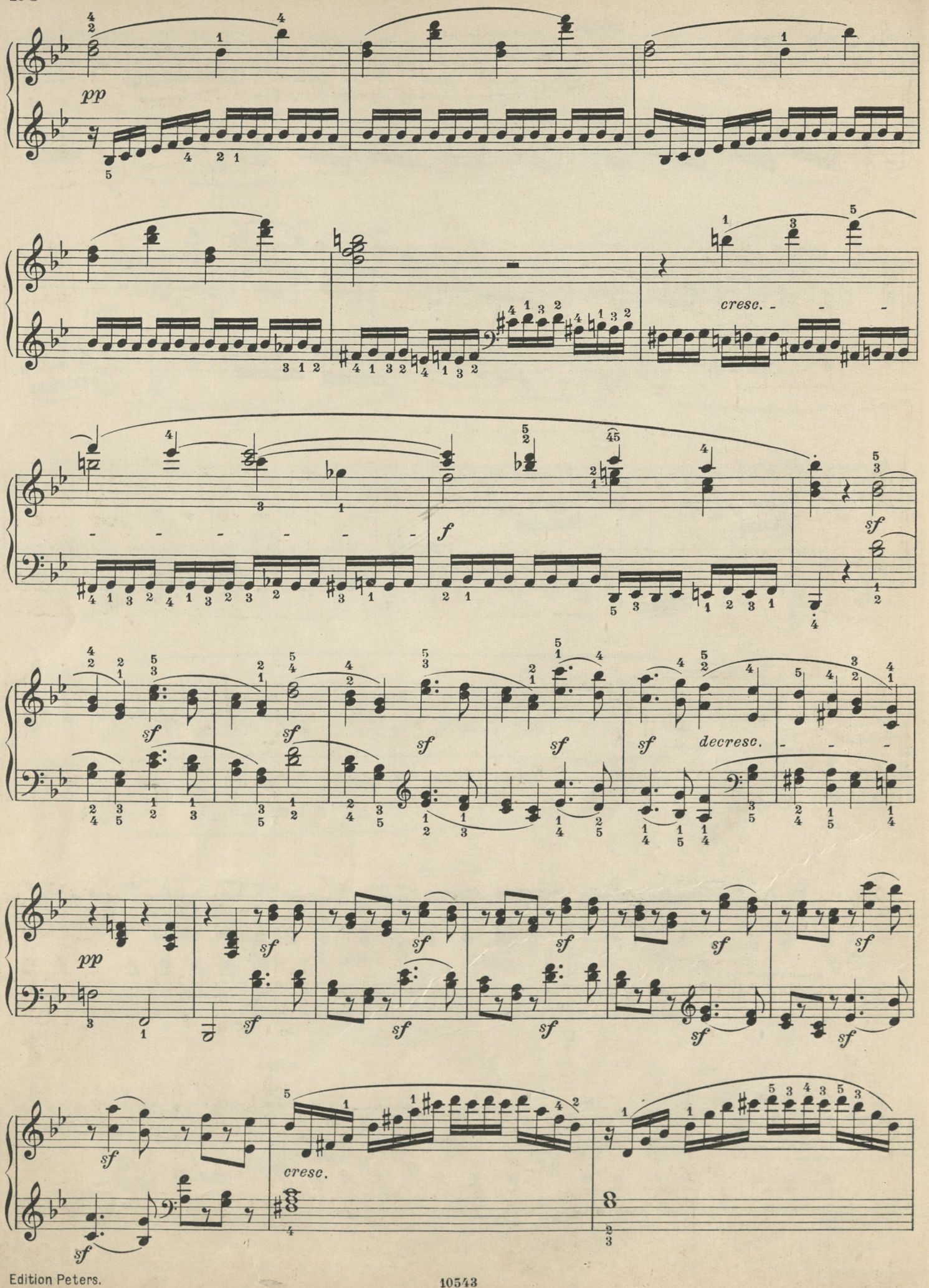
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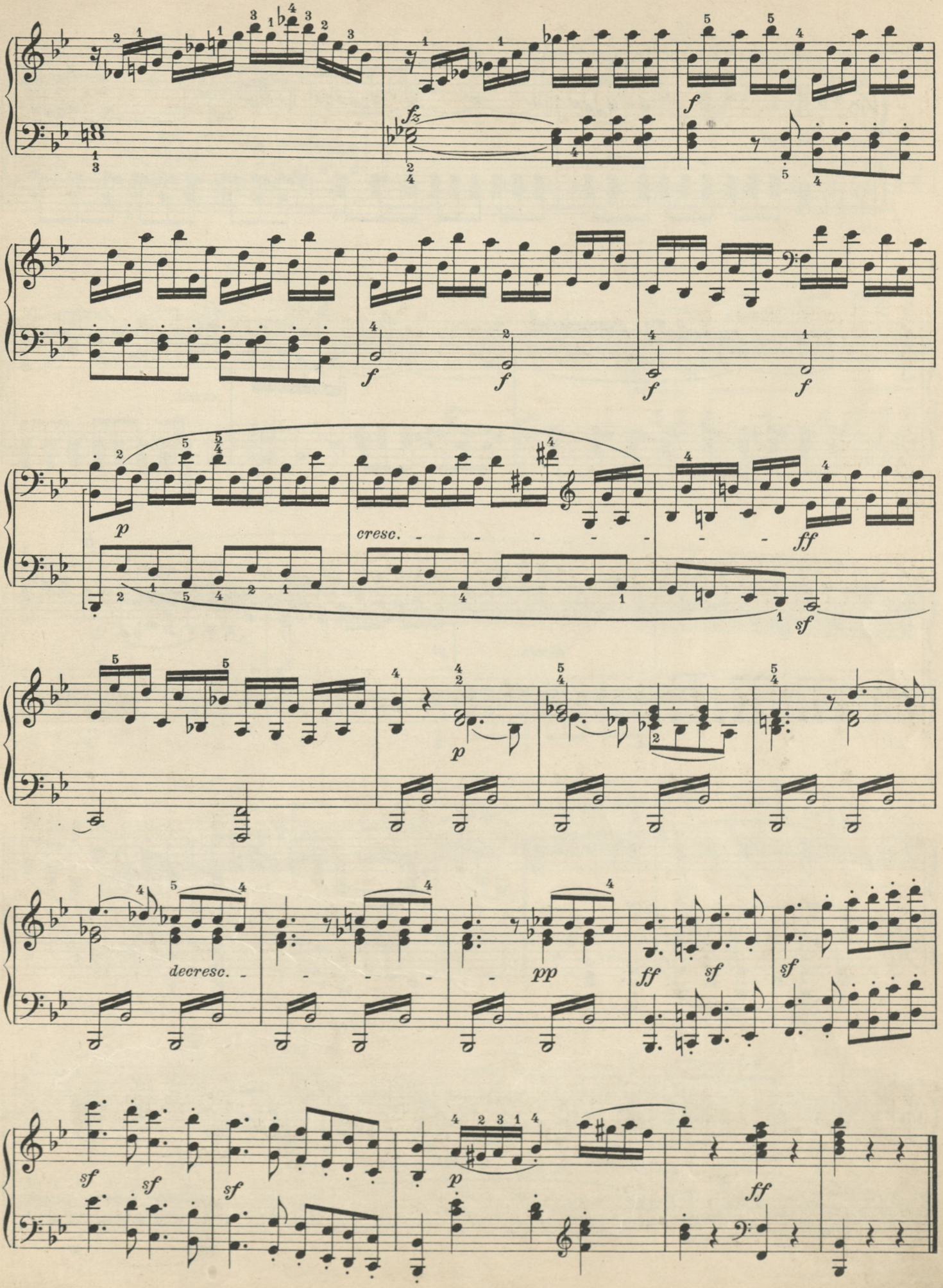
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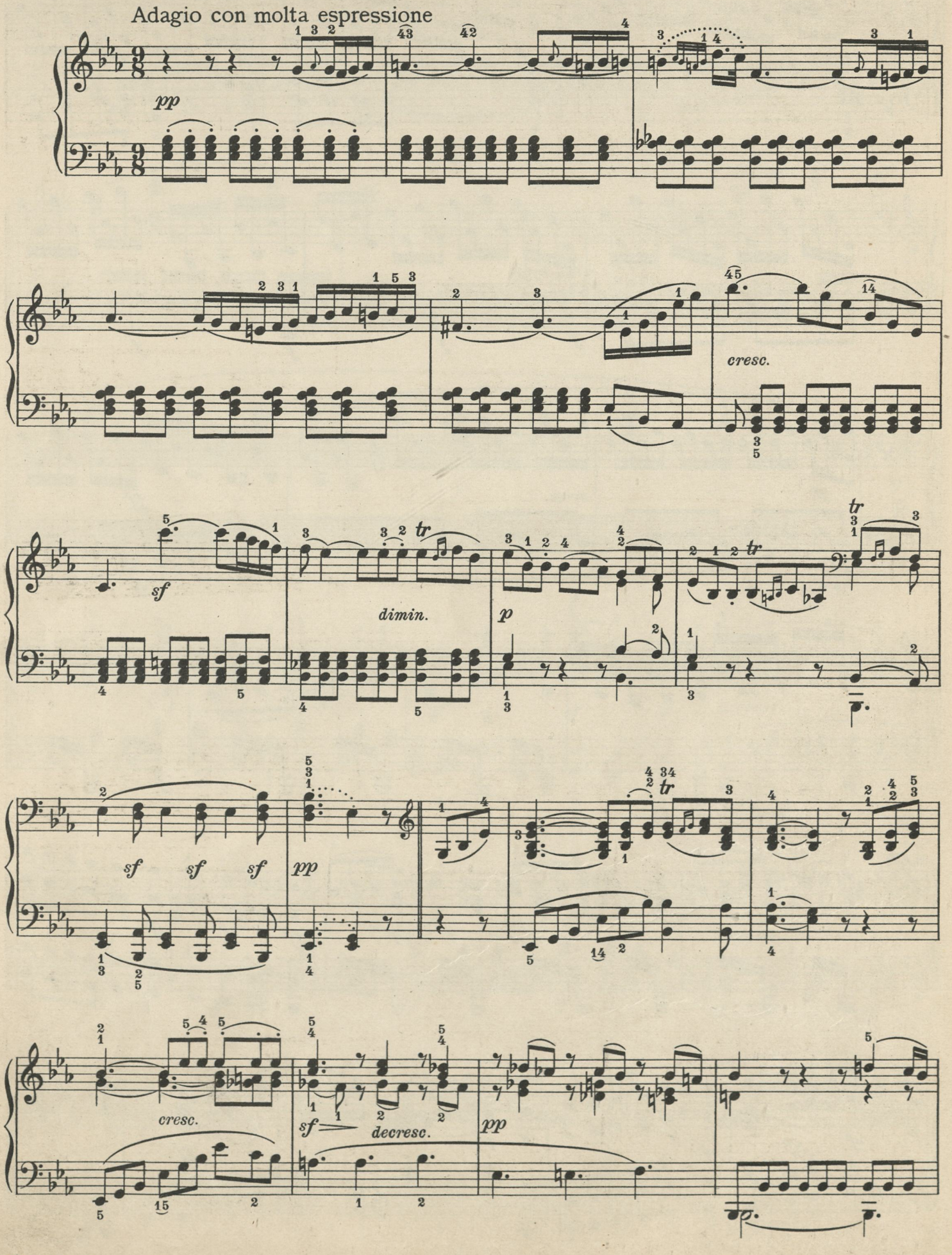
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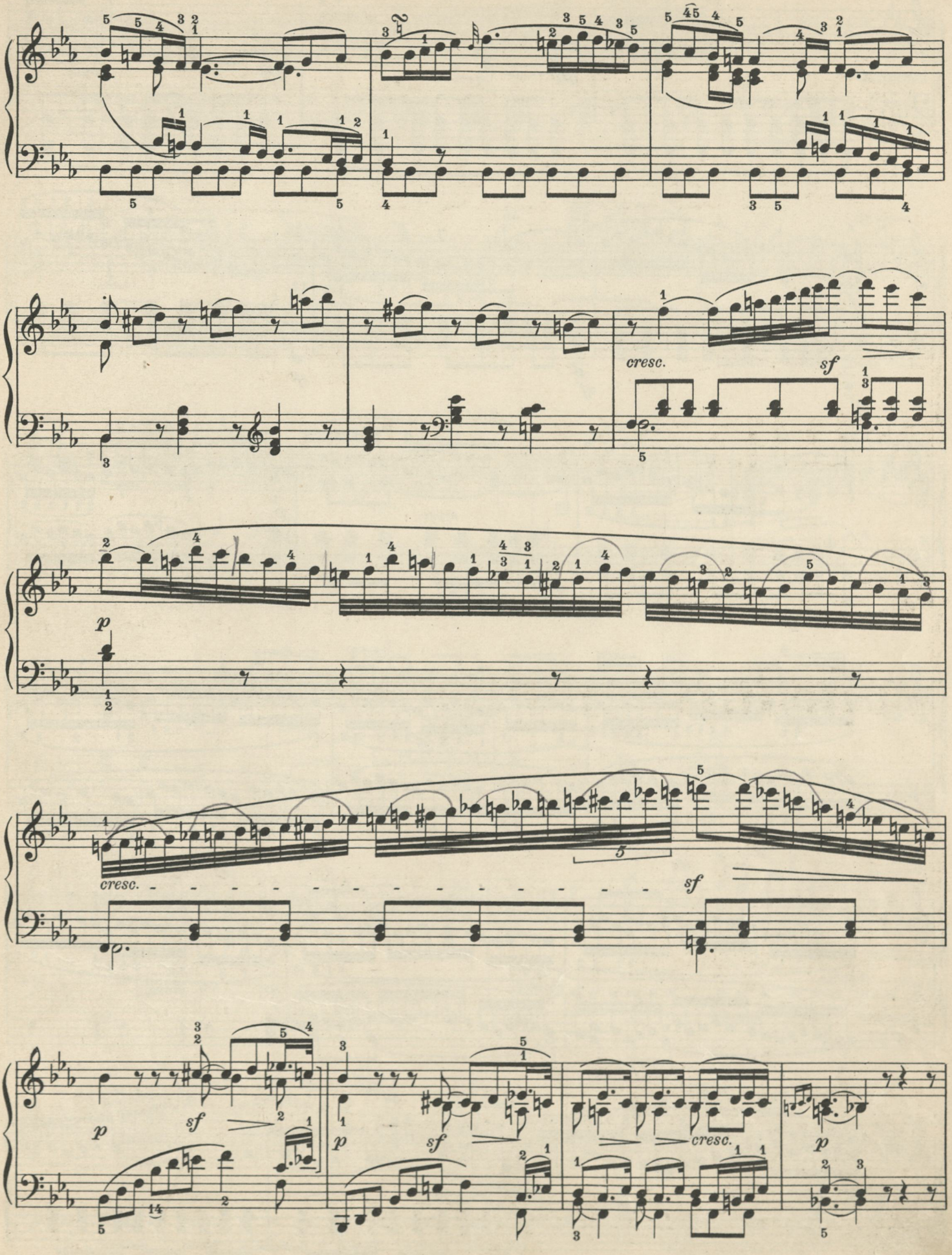
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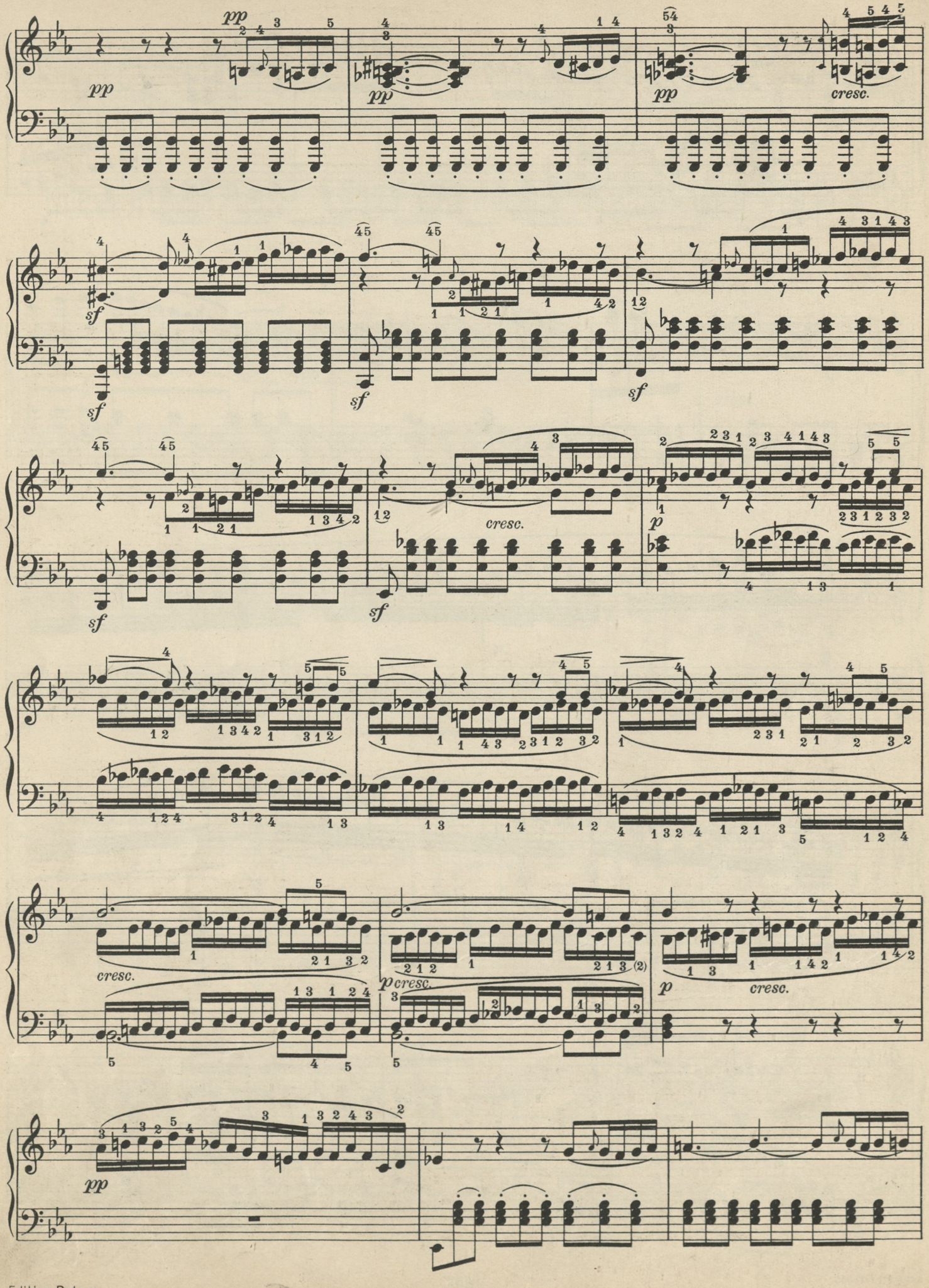
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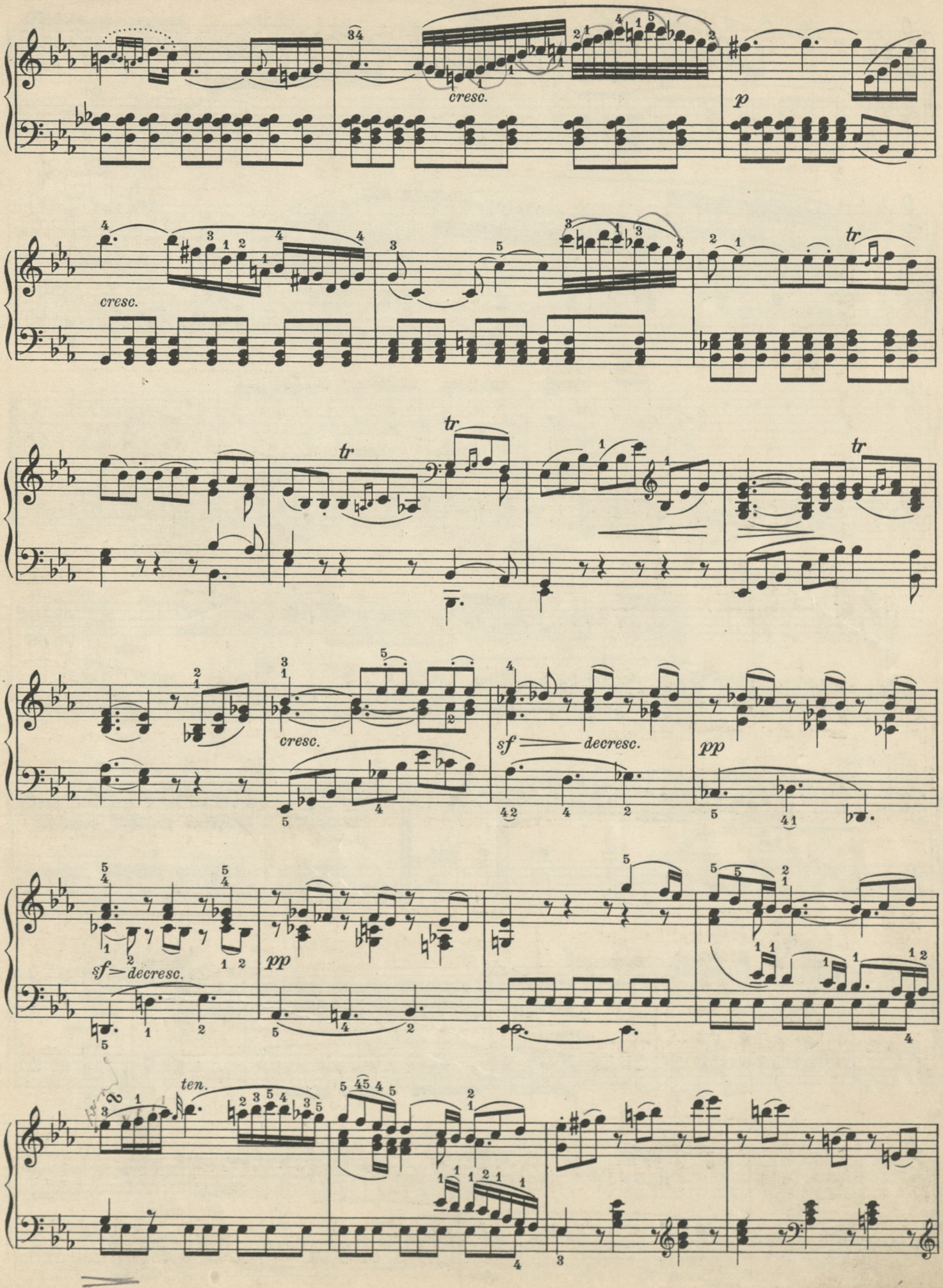
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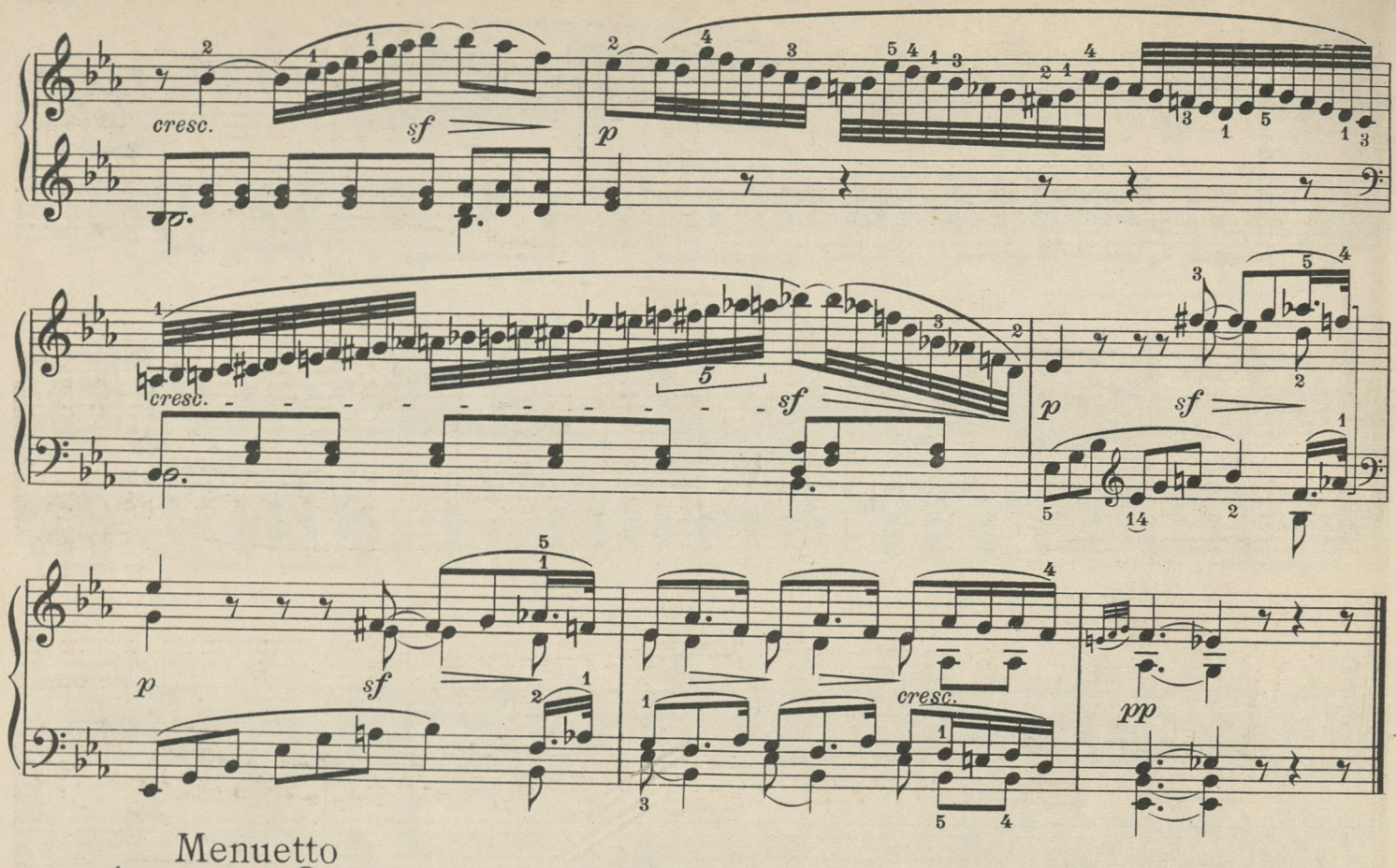
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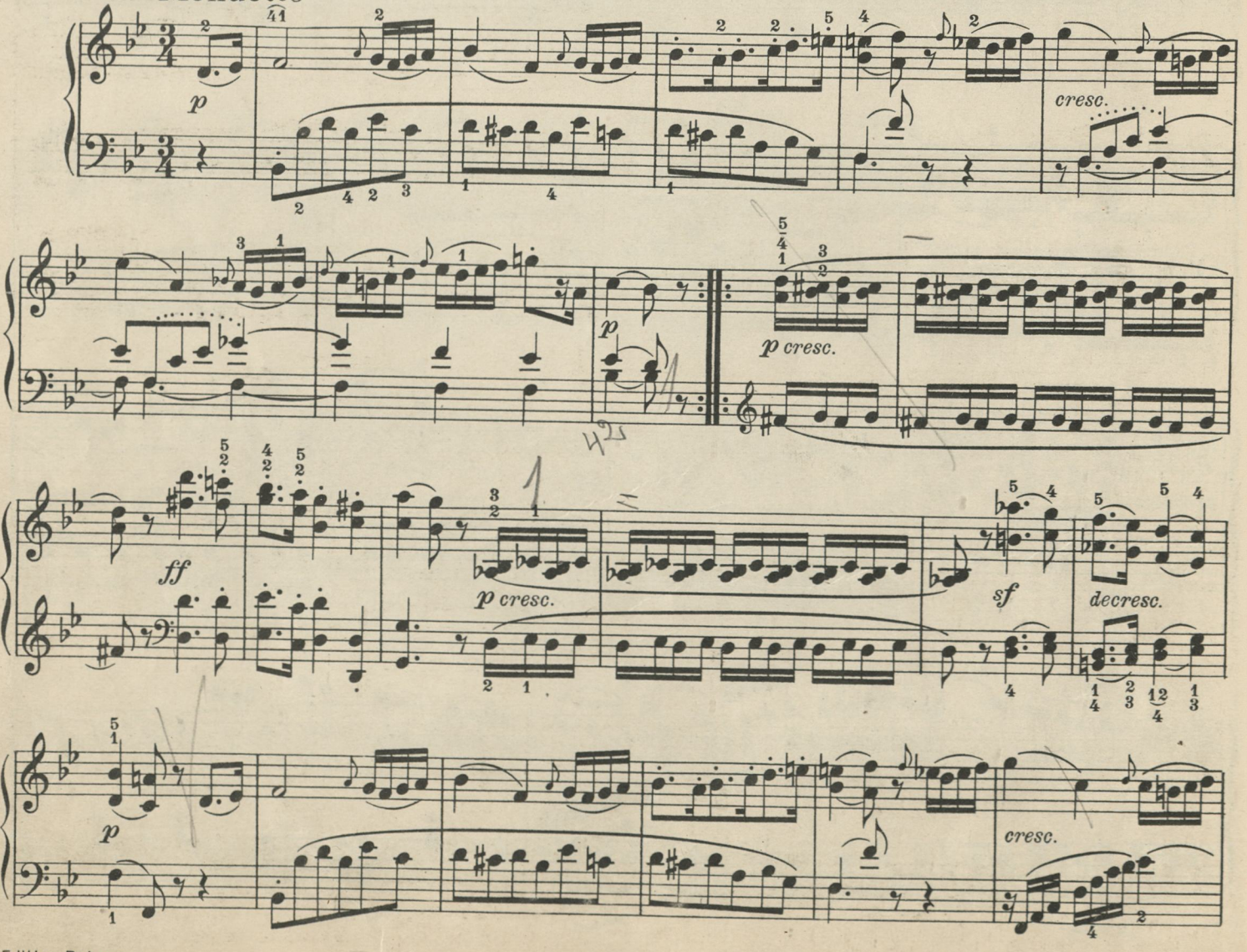
Menuetto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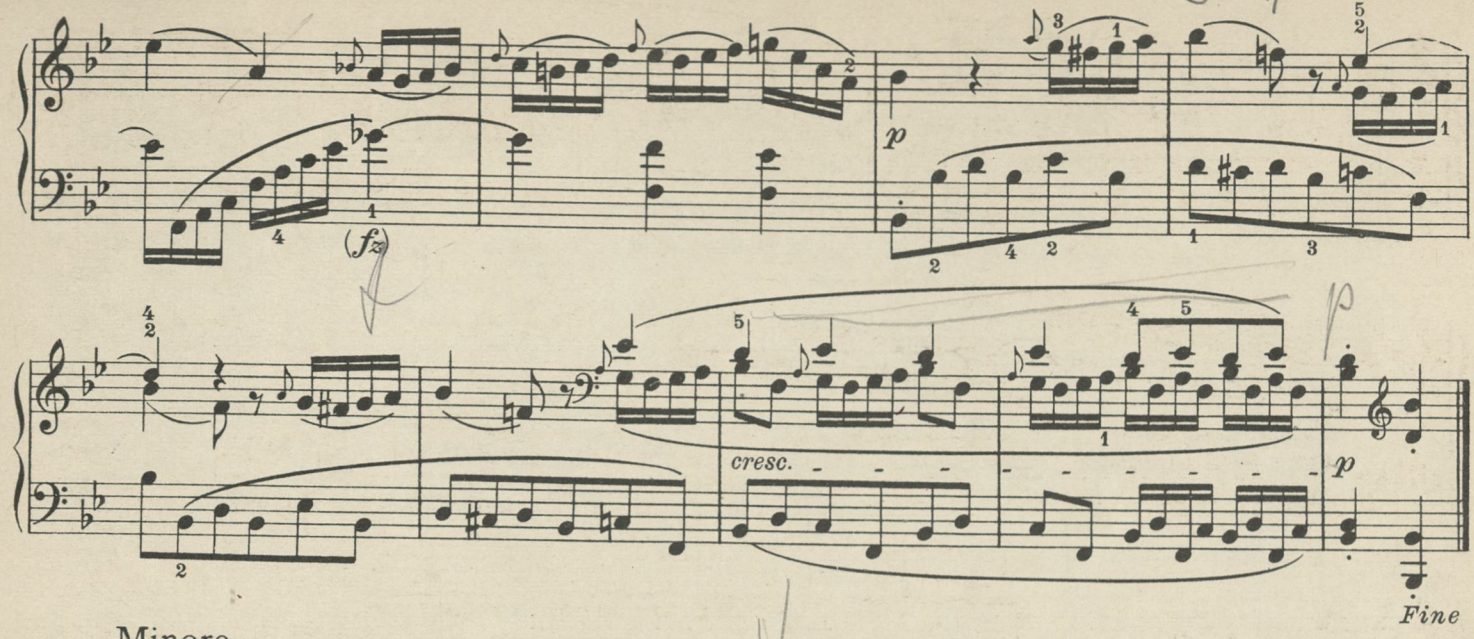
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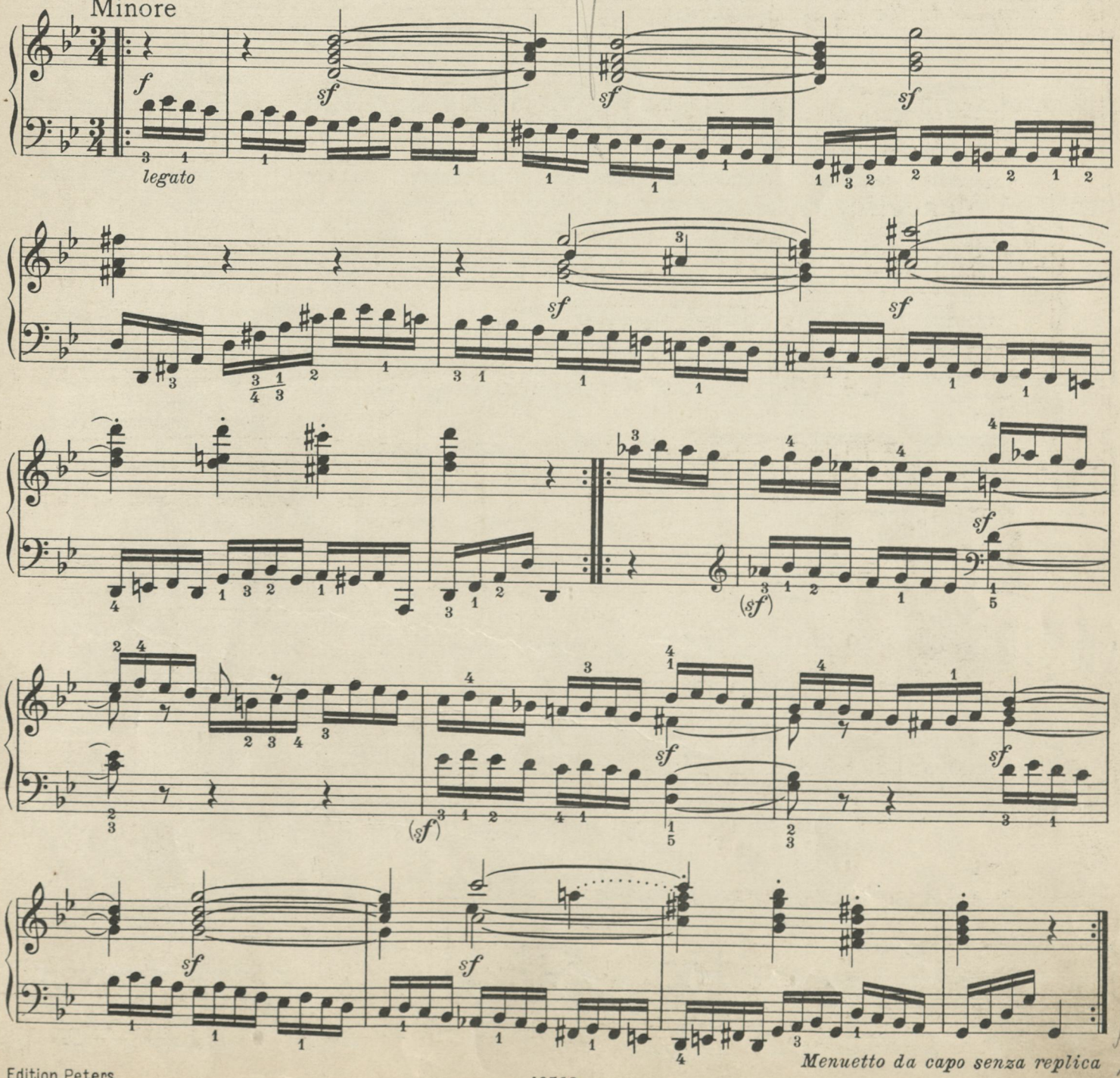
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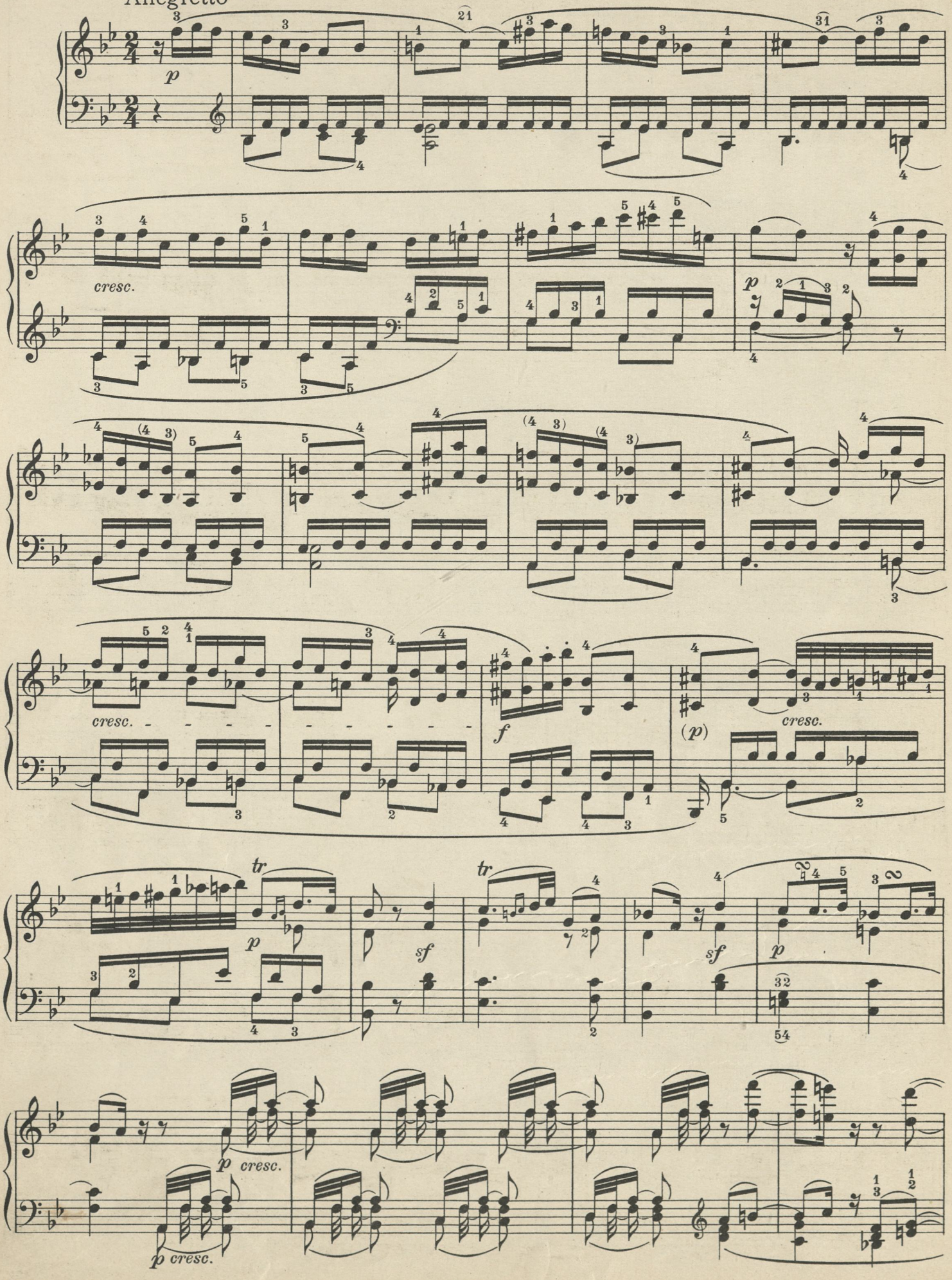
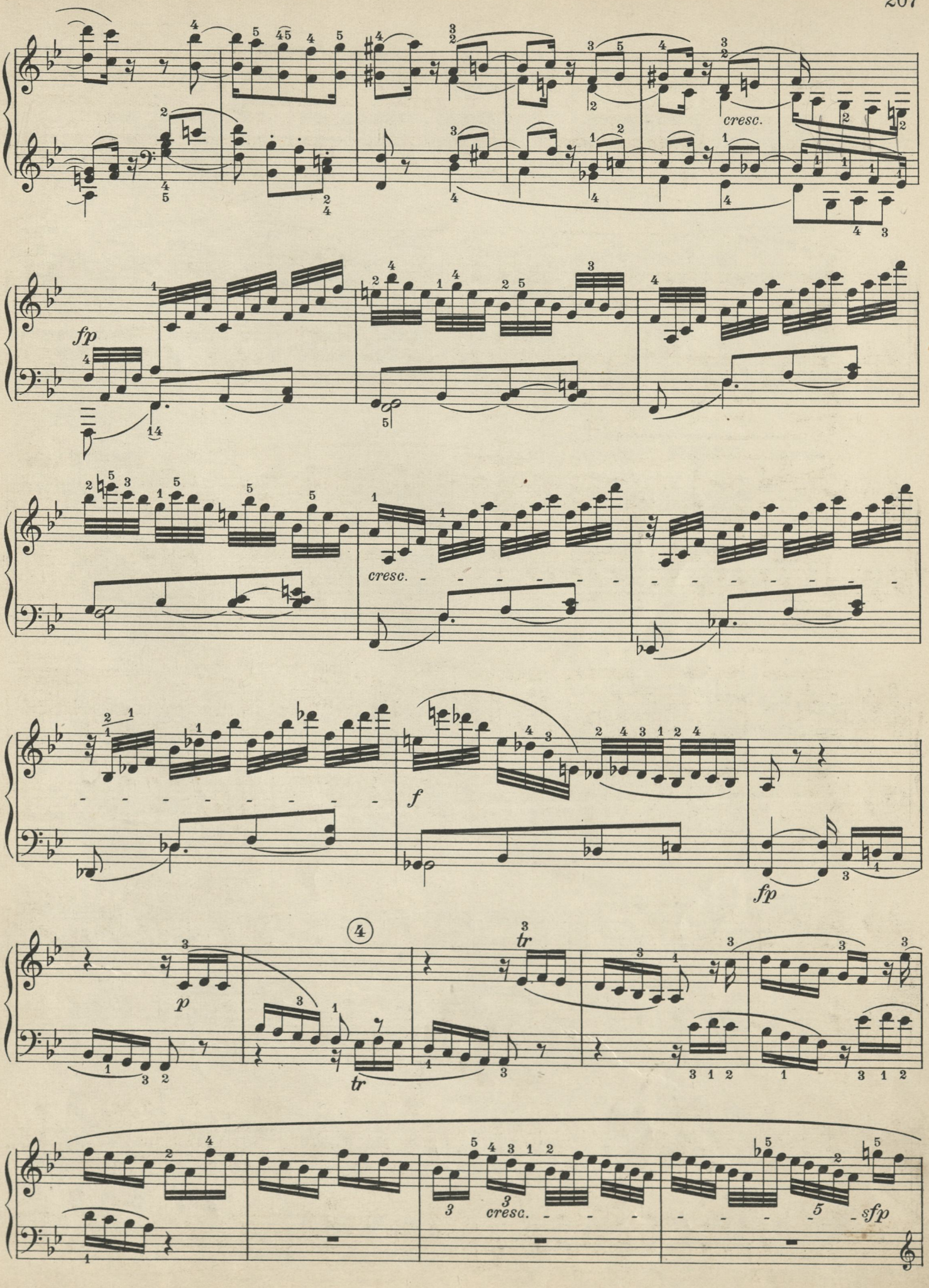
Menuetto da capo senza replica

Rondo

Allegretto

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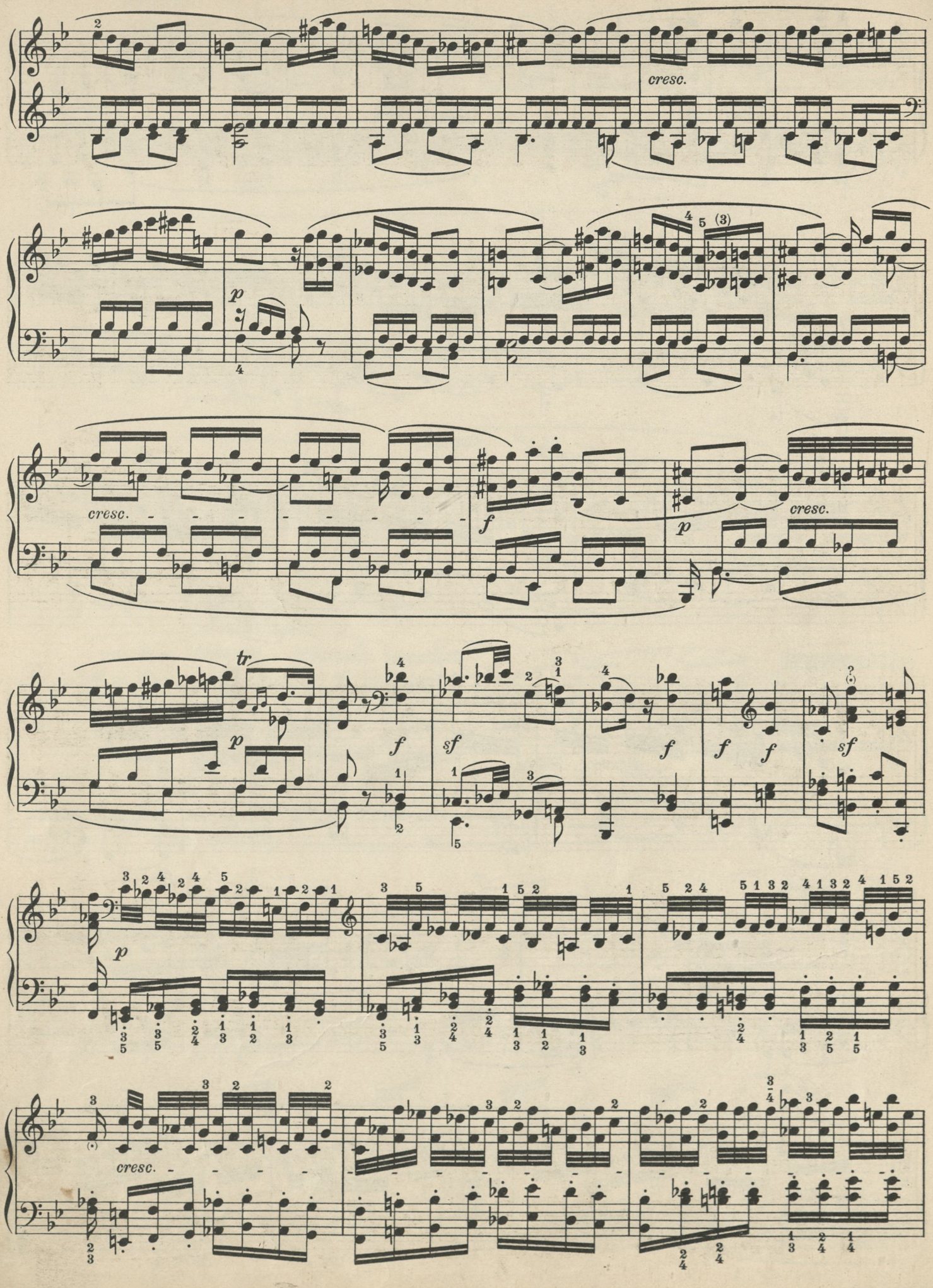
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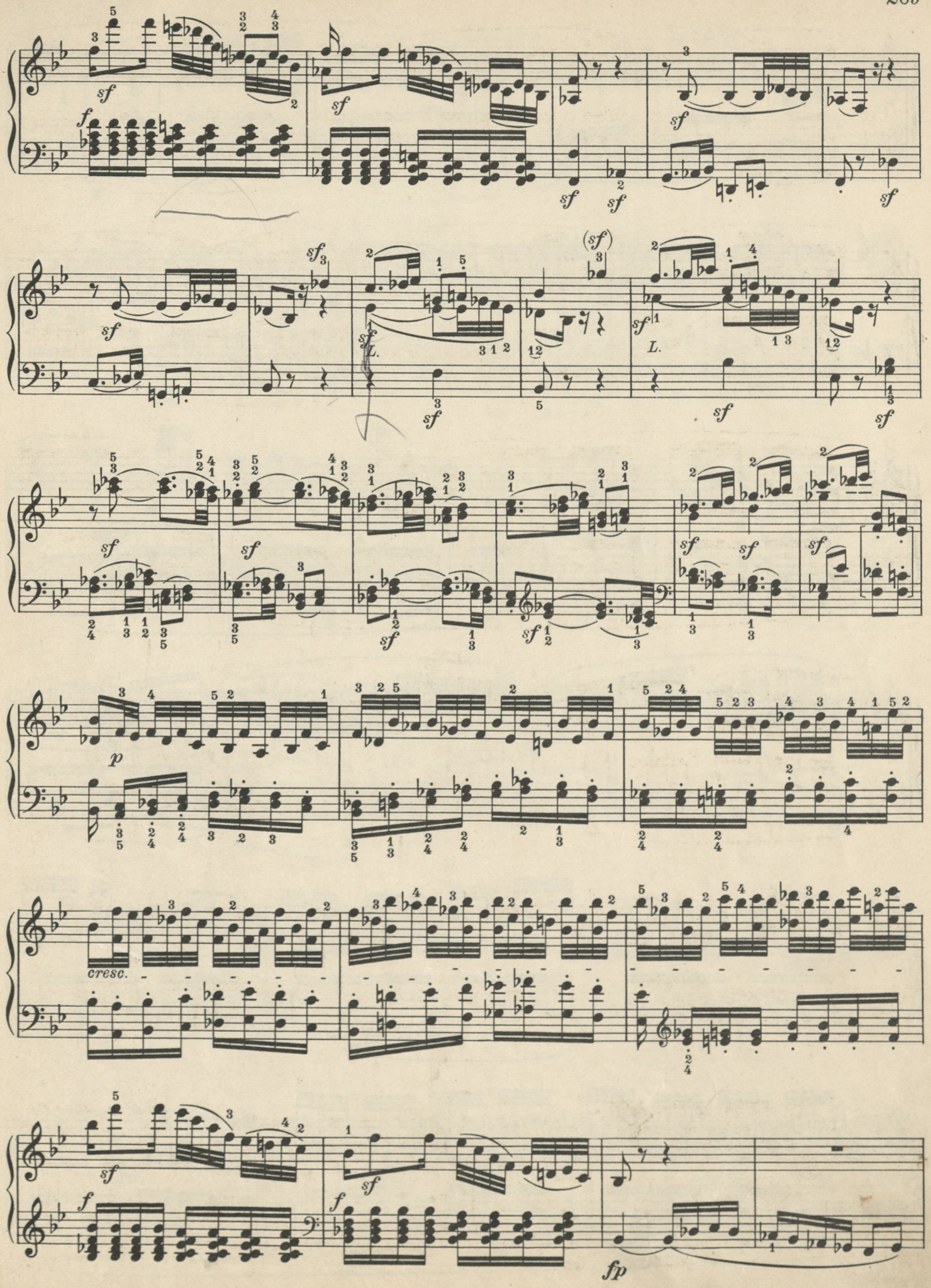
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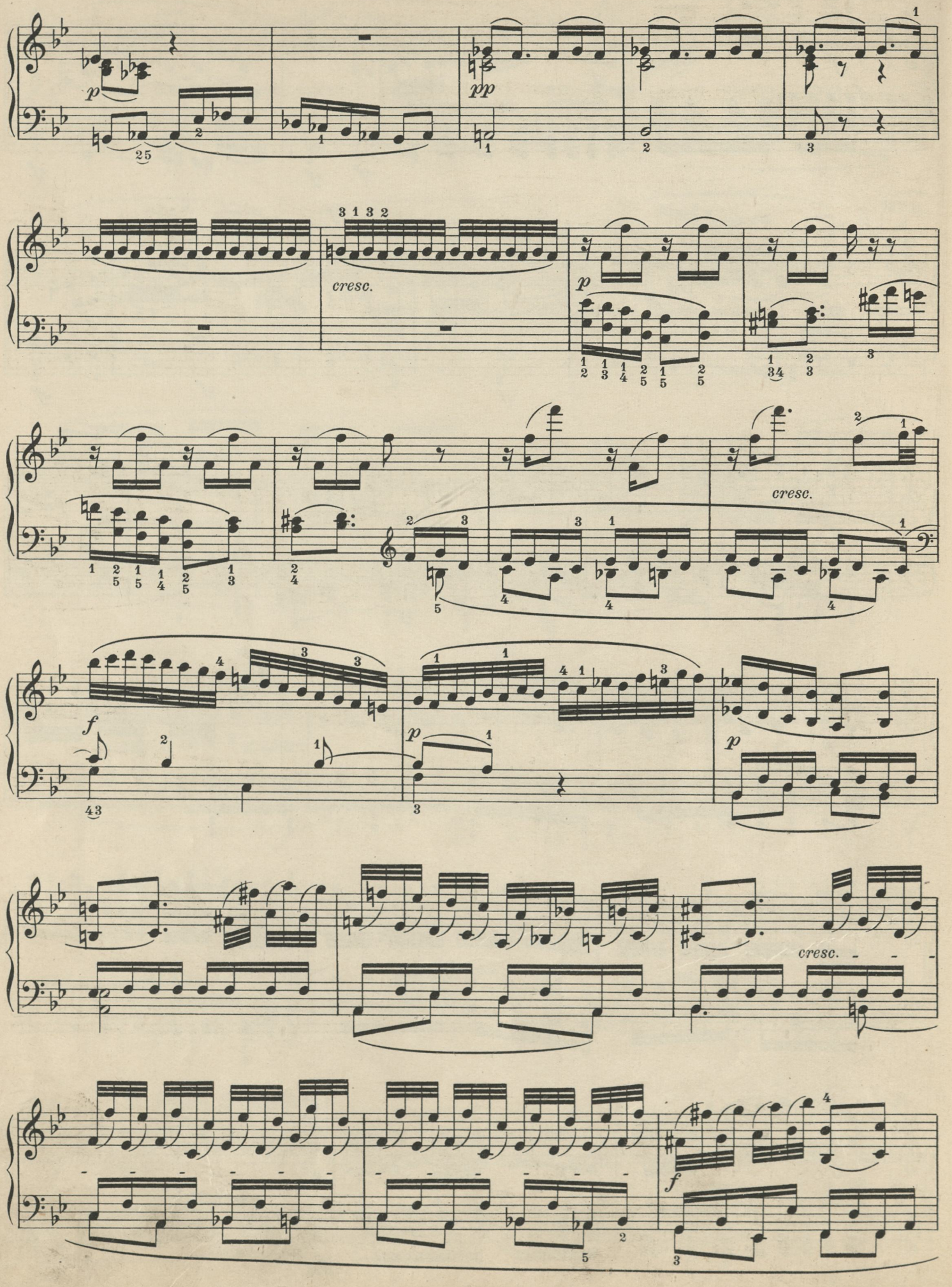
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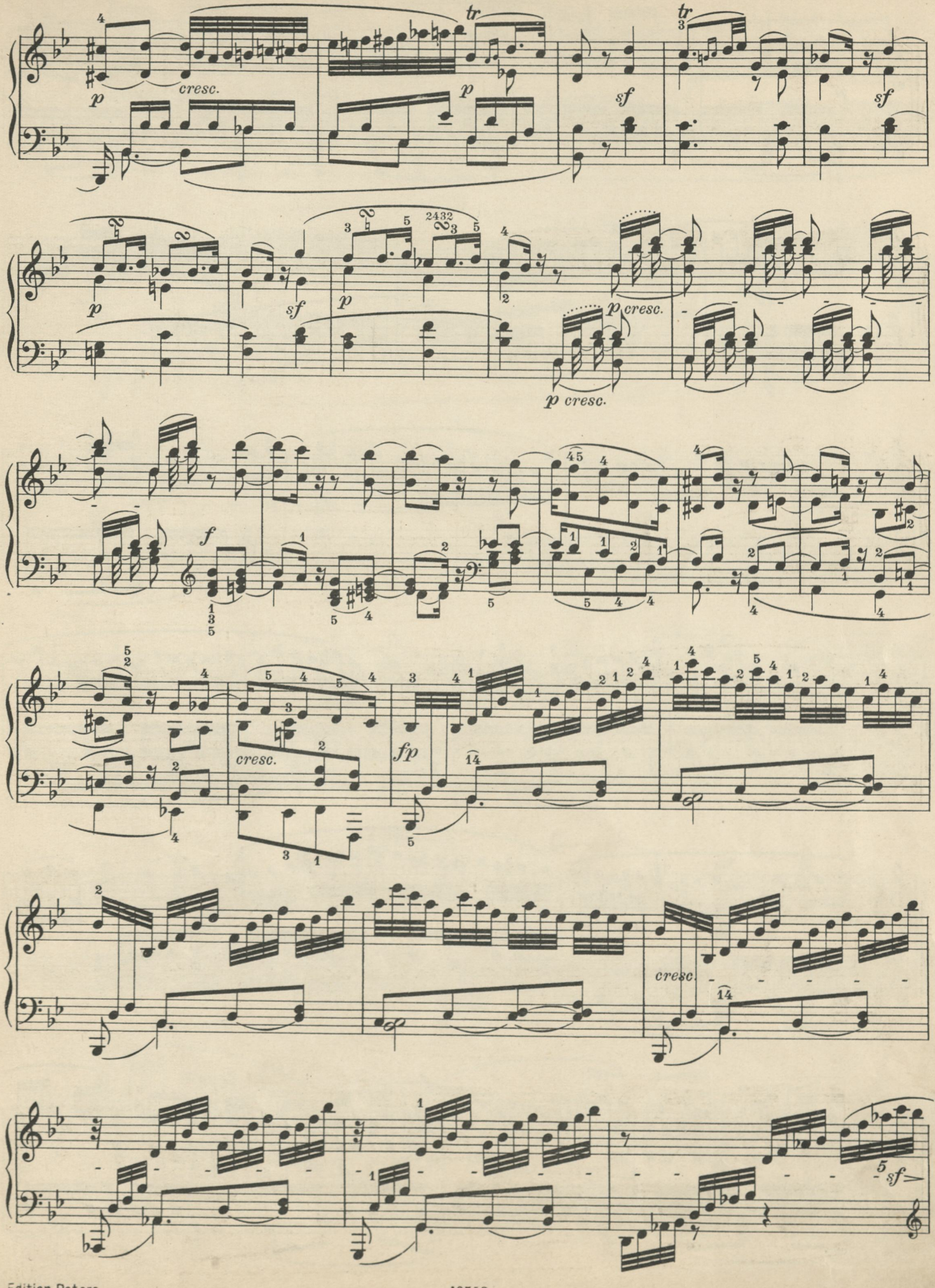
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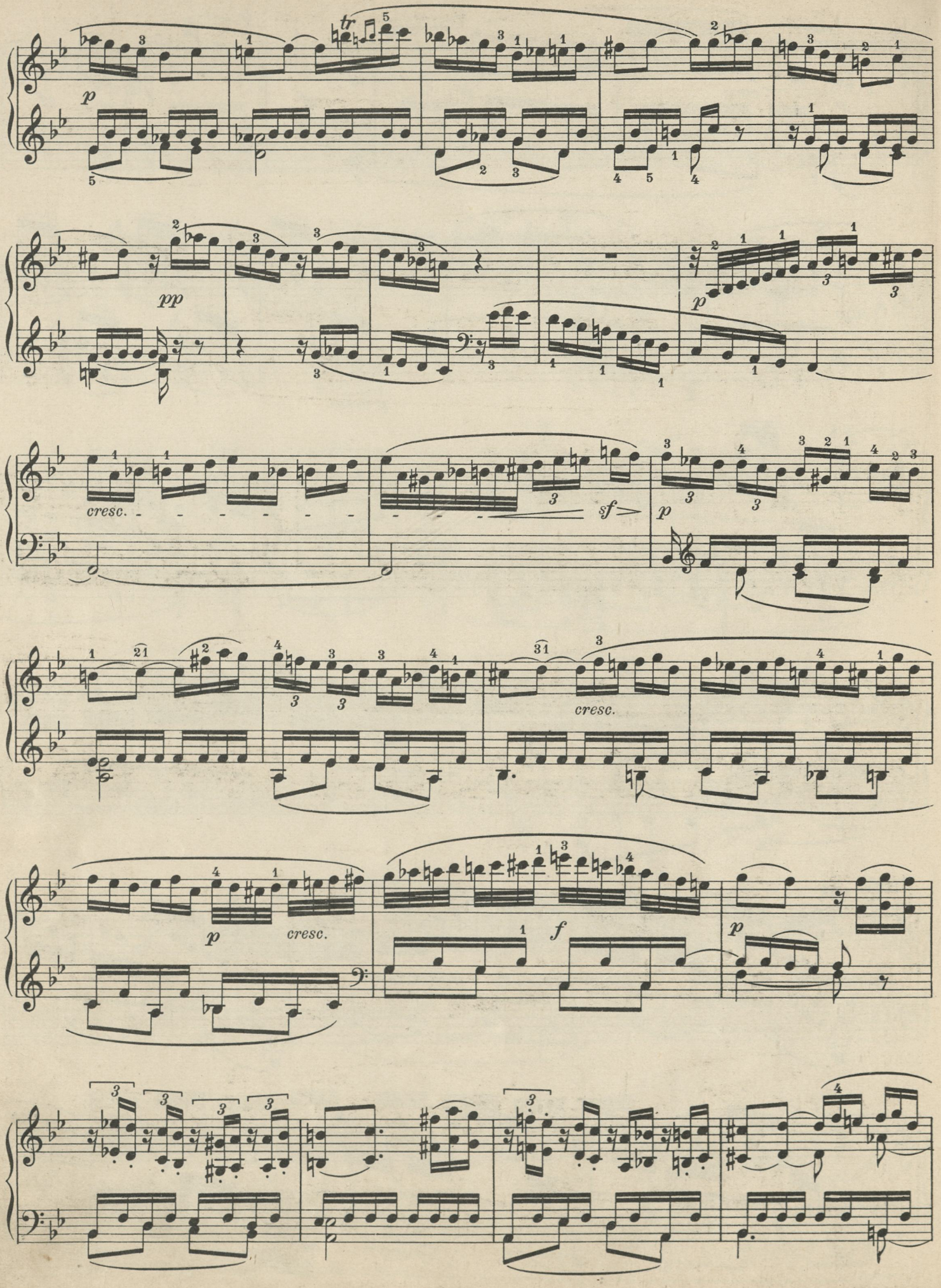
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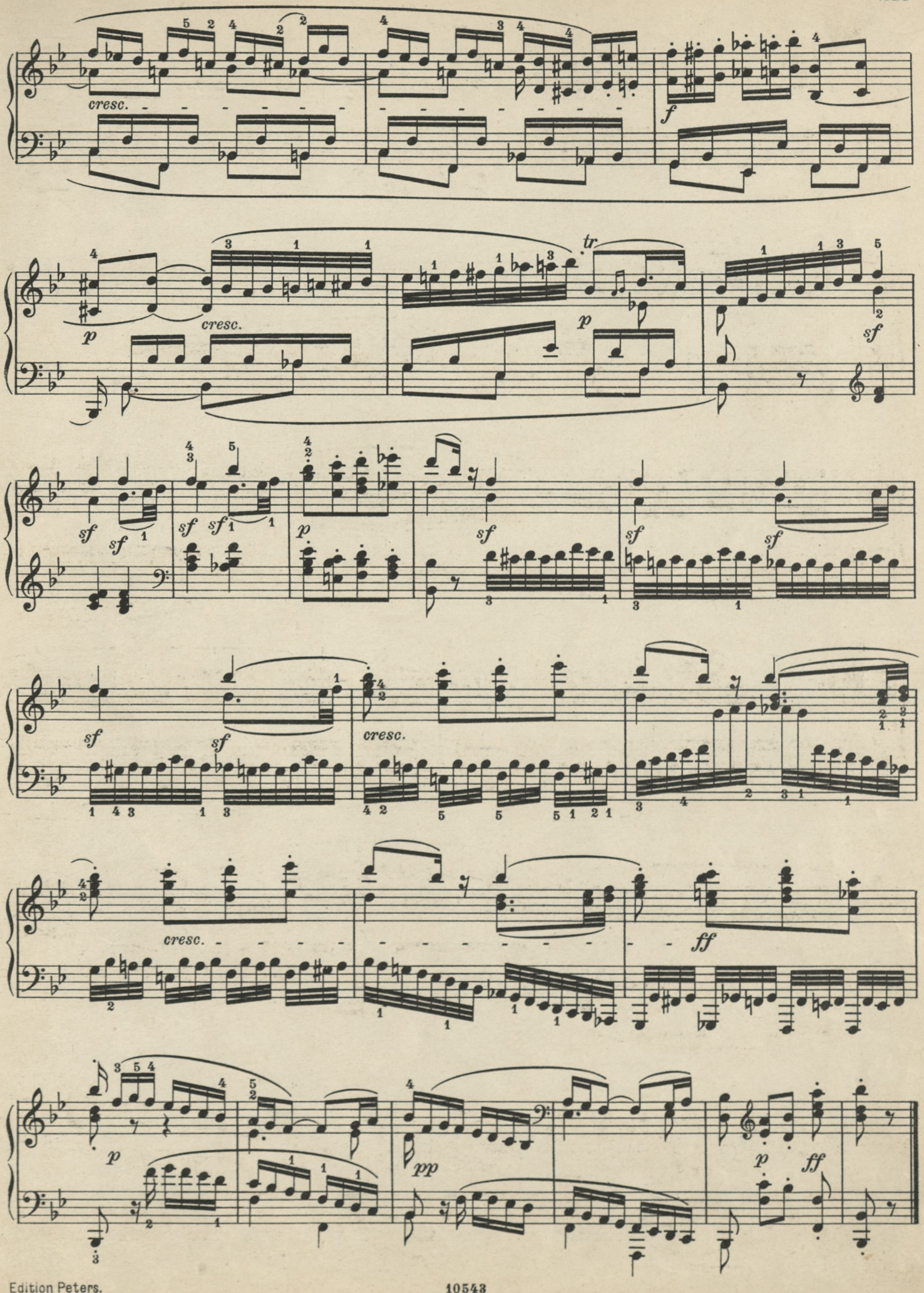
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