M23
.B4
E67
[1899]
v.2

Beet- hoven Center M 23 .B4
E67 [1899] v.2

Beethoven, Ludwig van,
1770-1827

Sonaten f¨ur das Pianoforte

IRA F. BRILLIANT
CENTER FOR BEETHOVEN STUDIES
San Jose State University

C. Rozich
Opus 60
Elementare Vorstudien zum
polyphonen Klavierspiel
Aug. Cranz

SONATEN

für das Pianoforte

von

L. van Beethoven.

Revidirt und herausgegeben

von

Julius Epstein,

Professor am Conservatorium in Wien.

Vol. 1. 2.

Eigentum der Verleger

Leipzig, Aug. Cranz. Brüssel, A. Cranz.
London, Cranz & Co.

HOFMUSIKHANDLUNG
WILH. SCHMID NACHF.
NÜRNBERG, ADLERSTR. 21

VOL. I.

1. Op. 2. № 1. Allegro. Pag. 3

2. Op. 2. № 2. Allegro vivace. „ 18

3. Op. 2. № 3. Allegro con brio. „ 38

4. Op. 7. Allegro molto e con brio. „ 62

5. Op. 10. № 1. Allegro molto e con brio. „ 86

6. Op. 10. № 2. Allegro. „ 98

7. Op. 10. № 3. Presto. „ 110

8. Op. 13. Grave. „ 130

9. Op. 14. № 1. Allegro. „ 148

10. Op. 14. № 2. Allegro. „ 160

11. Op. 22. Allegro con brio. „ 176

12. Op. 26. Andante con Variazioni. „ 198

13. Op. 27. № 1. Andante. „ 216

14. Op. 27. № 2. Adagio s[illegible]. „ 230

15. Op. 28. Allegro. „ 244

VOL. II.

16. Op. 31. № 1. Allegro vivace. Pag. 3

17. Op. 31. № 2. Largo. Allegro. „ 26

18. Op. 31. № 3. Allegro. „ 45

19. Op. 49. № 1. Andante. „ 66

20. Op. 49. № 2. Allegro, ma non troppo. „ 74

21. Op. 53. Allegro con brio. „ 81

22. Op. 54. Tempo di Menuetto. „ 111

23. Op. 57. Allegro assai. „ 122

24. Op. 78. Adagio cantabile. „ 152

25. Op. 79. Presto alla tedesca. „ 161

26. Op. 81a. Adagio. „ 170

27. Op. 90. Mit Lebhaftigkeit. „ 185

28. Op. 101. Allegretto, ma non troppo. „ 198

29. Op. 106. Allegro. „ 212

30. Op. 109. Vivace, ma non troppo. „ 254

31. Op. 110. Moderato. „ 270

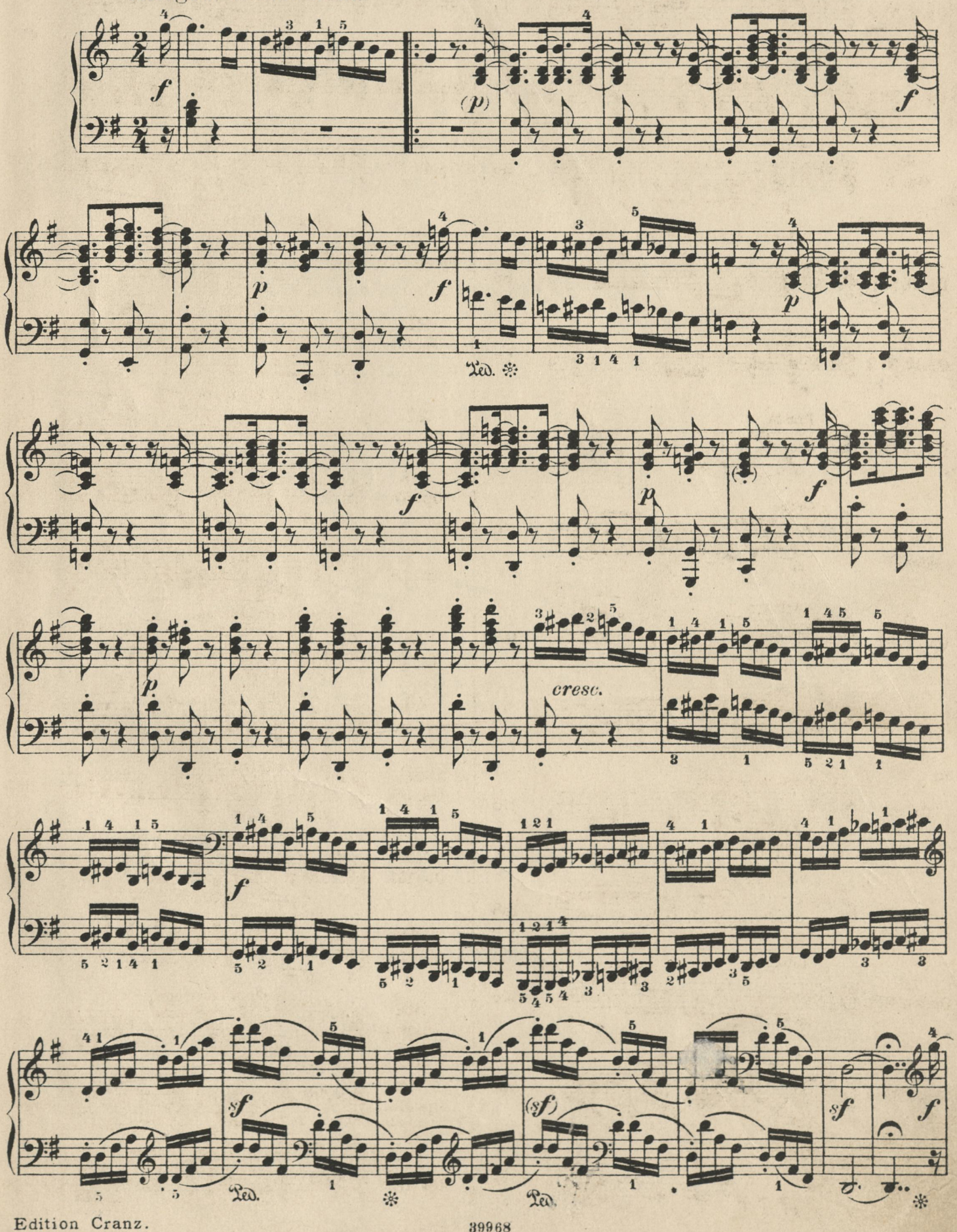
32. Op. 111. Maestoso. „ 288

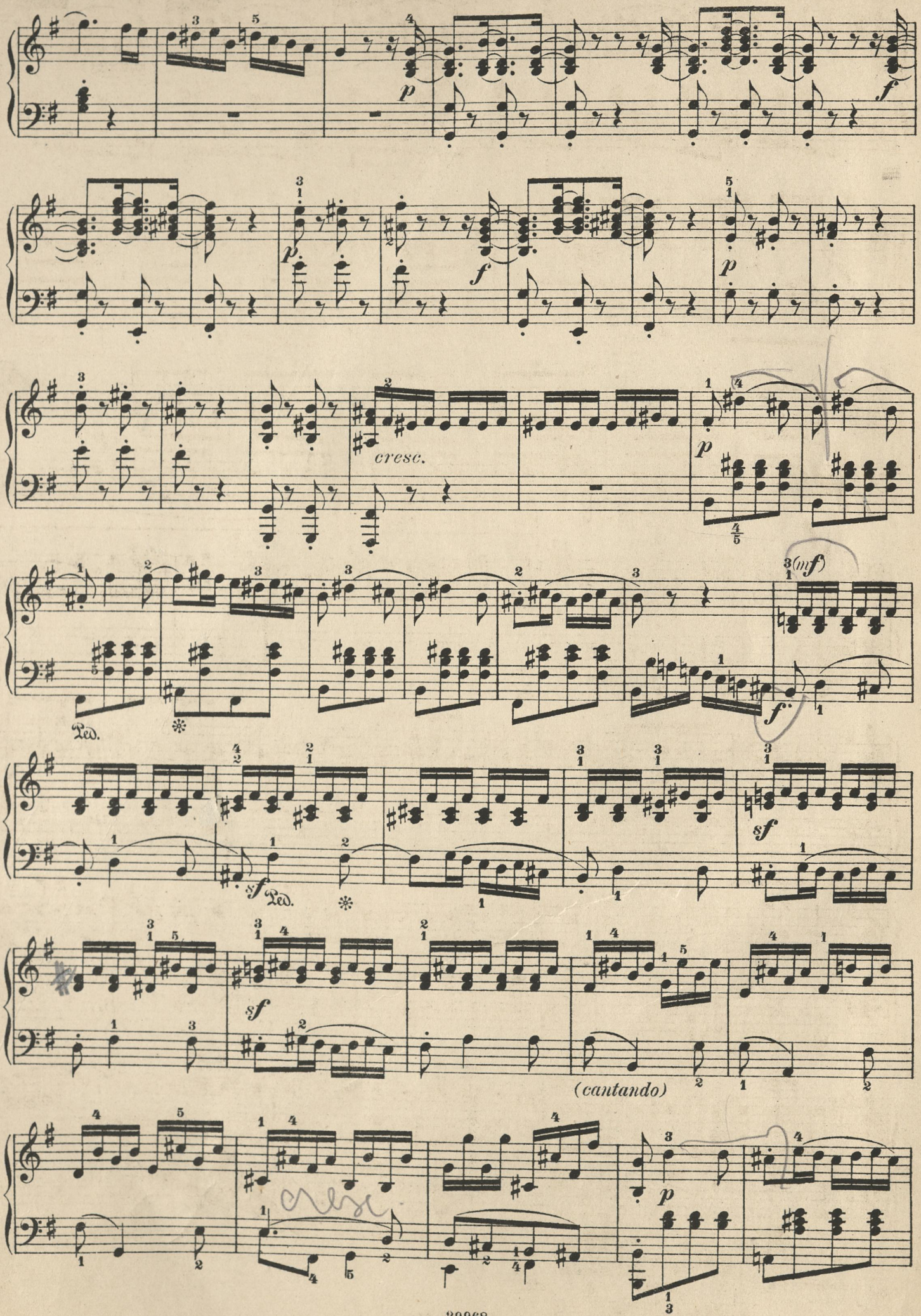
Sonate.

Op. 31. Nº 1.

Componirt / *composée* } 1802.

Allegro vivace. (♩ = 72.)




p
f
p
f
p
cresc.
p
(mf)
f
Ped.
sf
Ped.
sf
sf
(cantando)
cresc.
p

a.) *cresc.*

f *p*

pp *cresc.* *p*

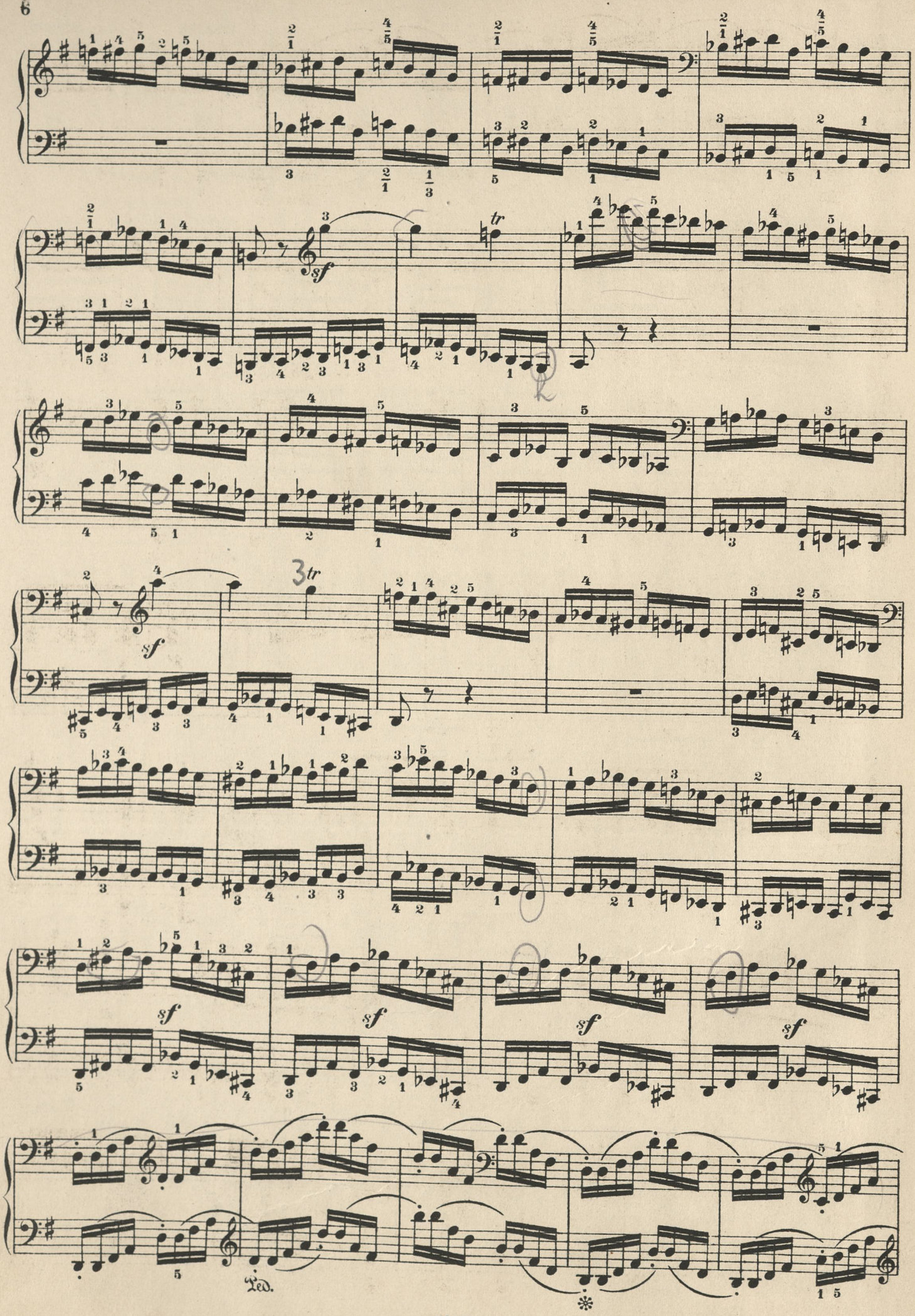
f 1. 2.

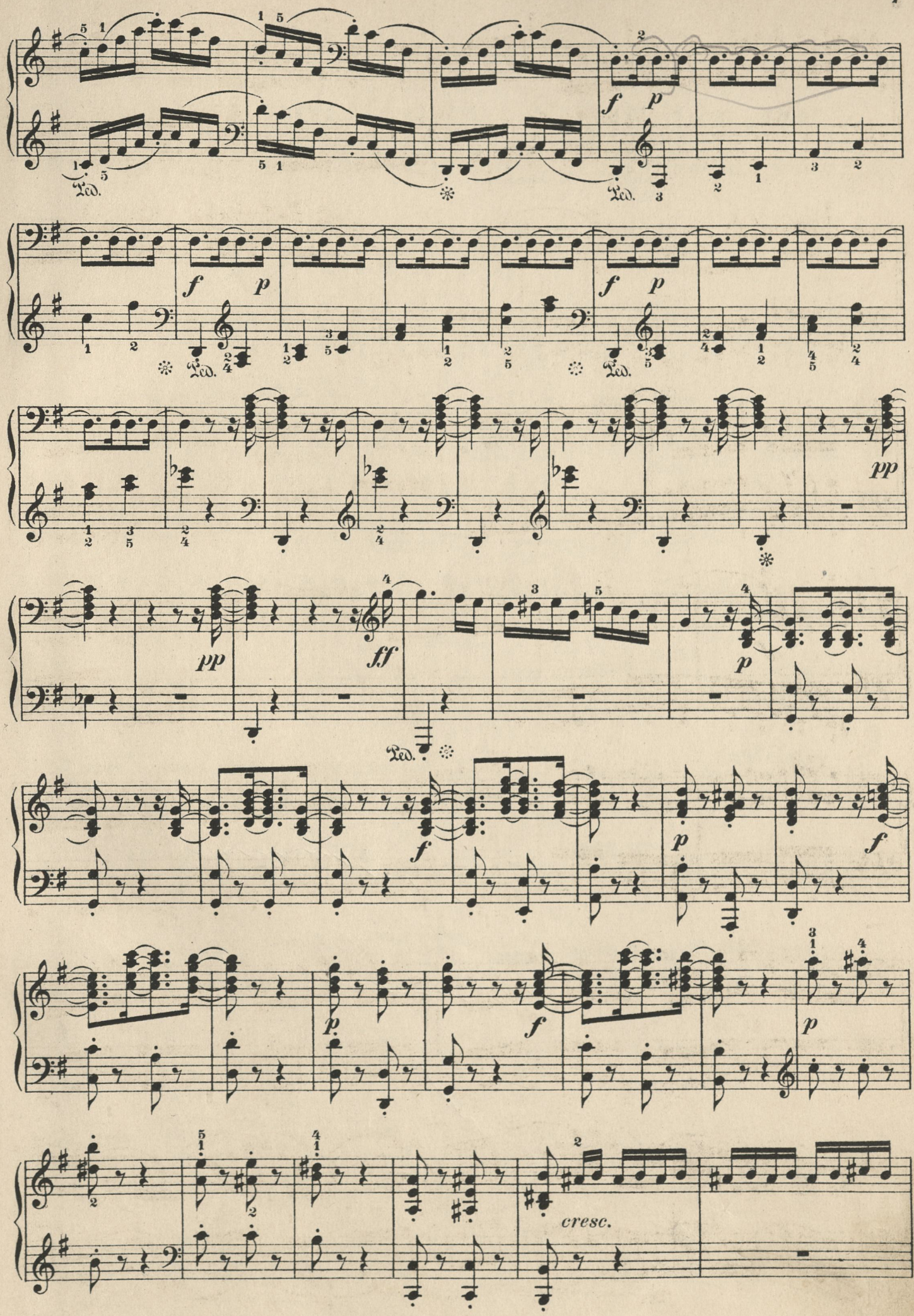
p *f*

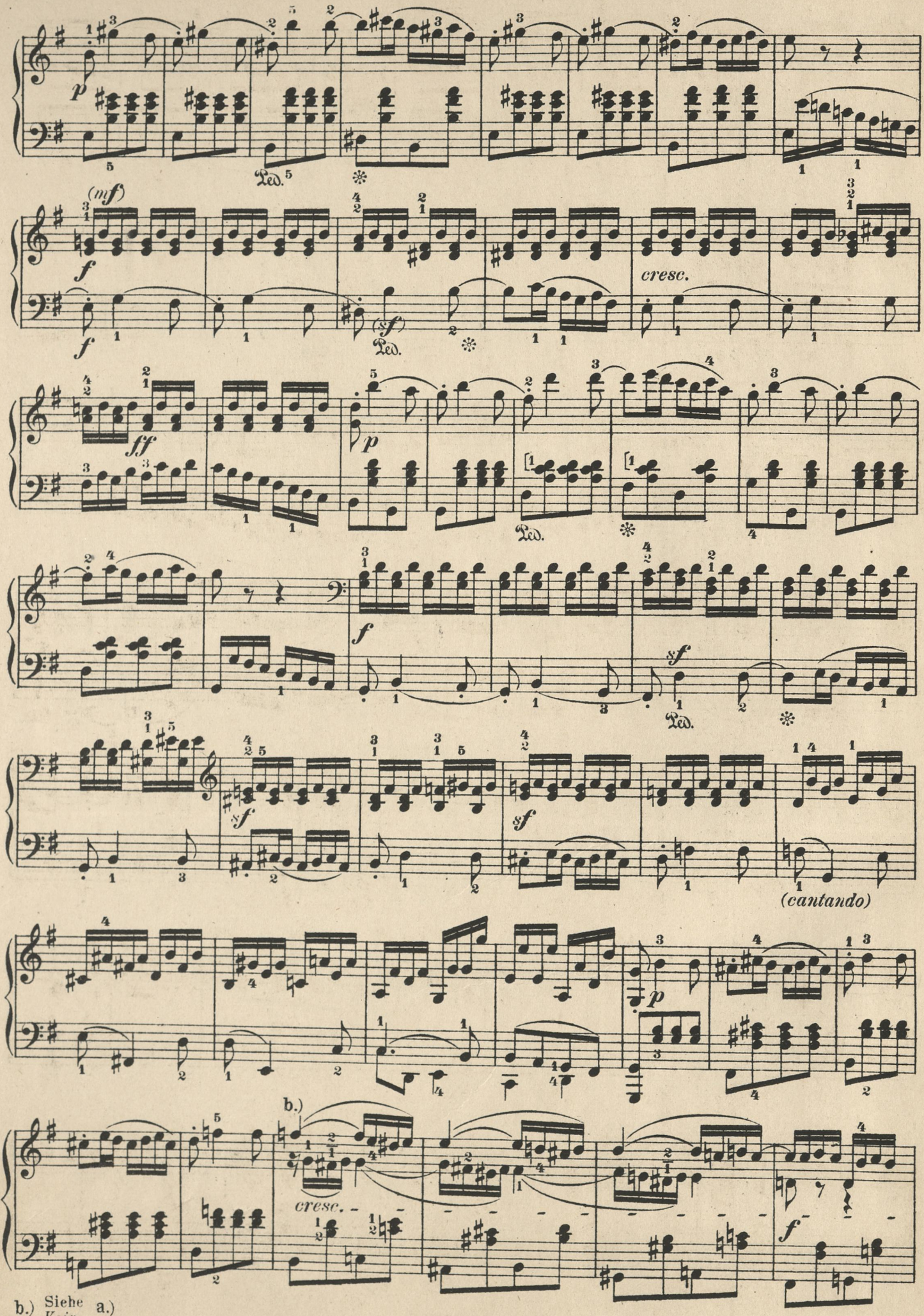
p *f*

Ped. * Ped. * Ped. * Ped. *

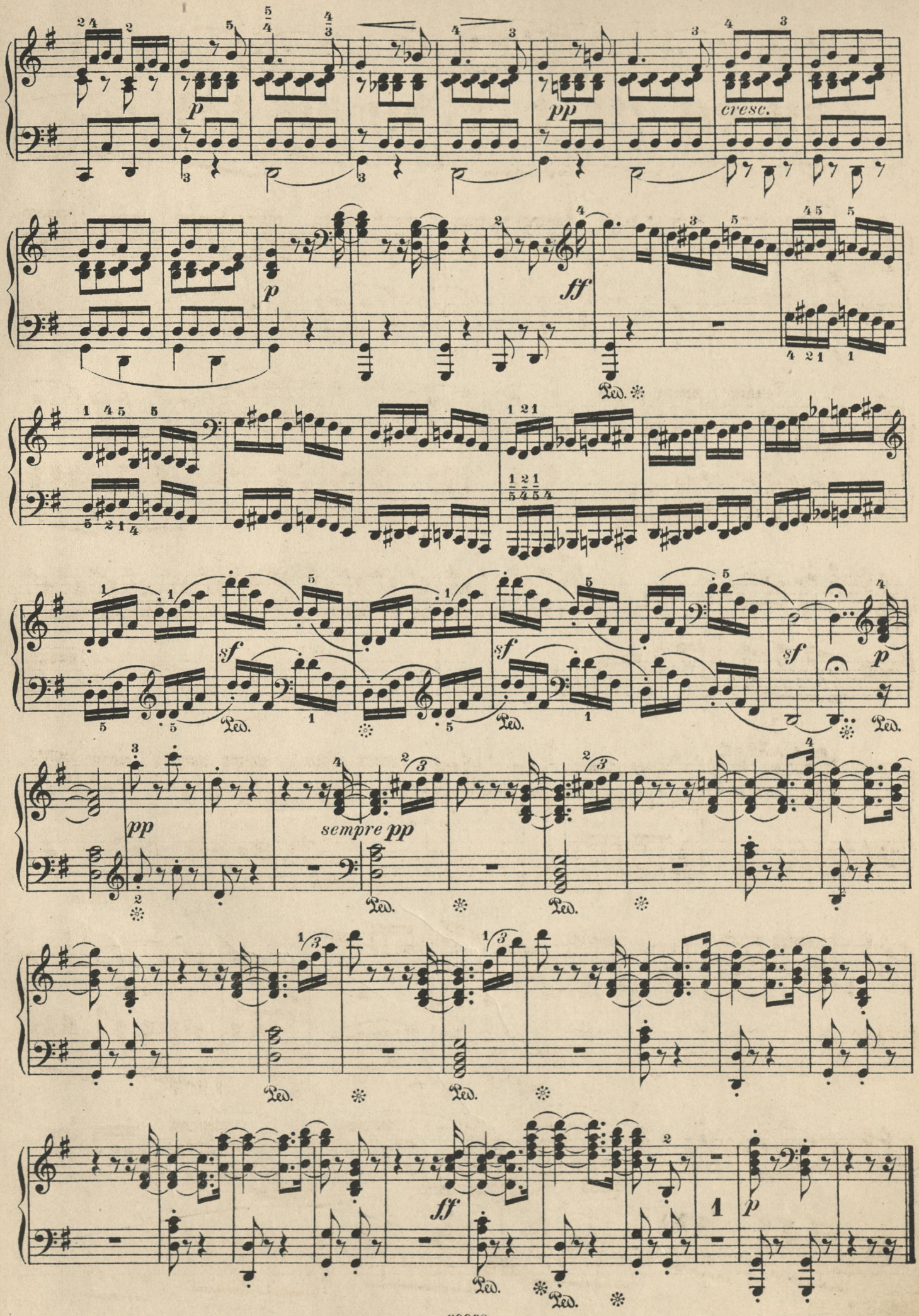
a.) **Erleichterung:** *Facilité.* etc.

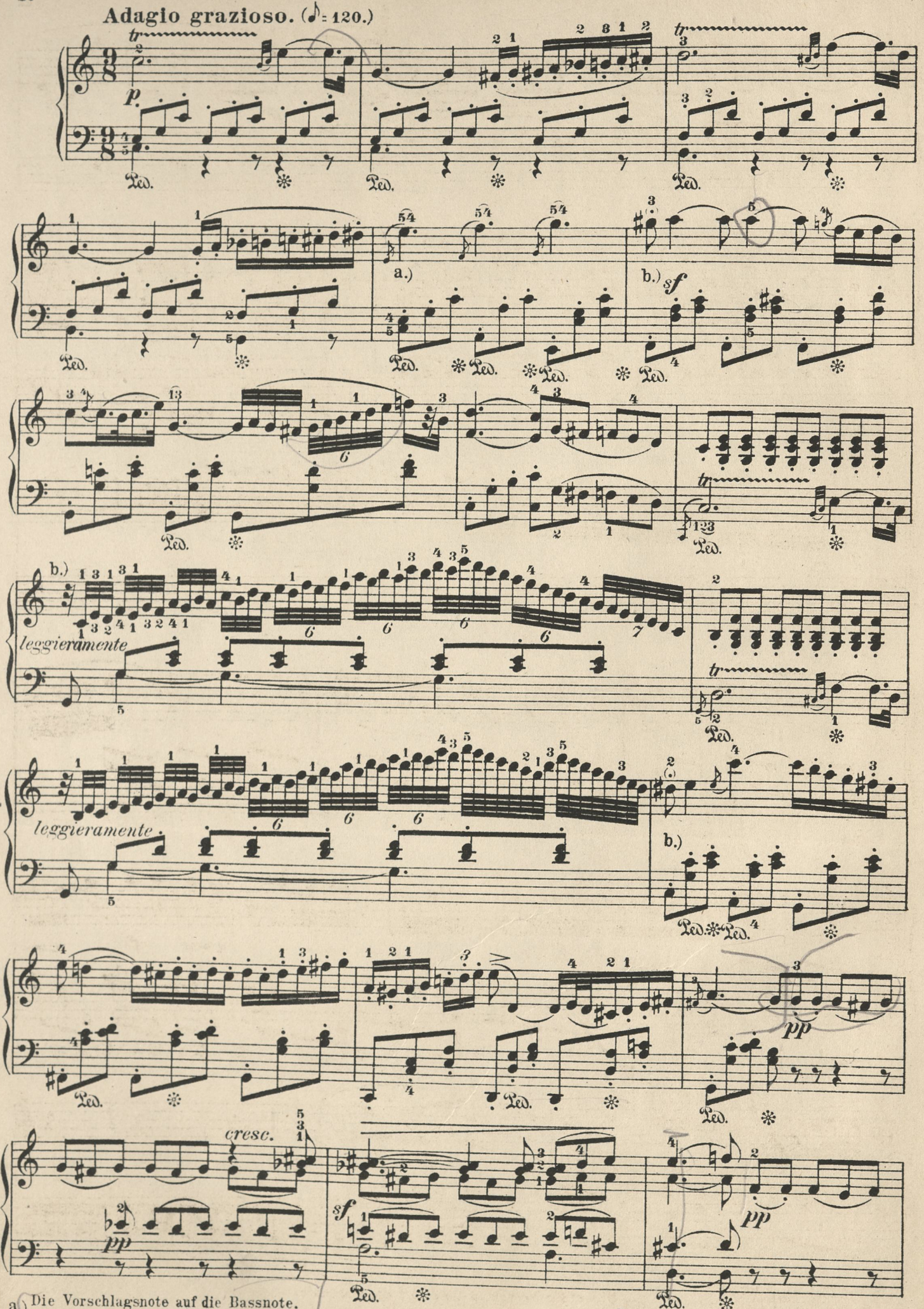

sf
tr
3tr
sf
sf
sf
sf
Ped.
*


Ped.
f
p
pp
ff
cresc.



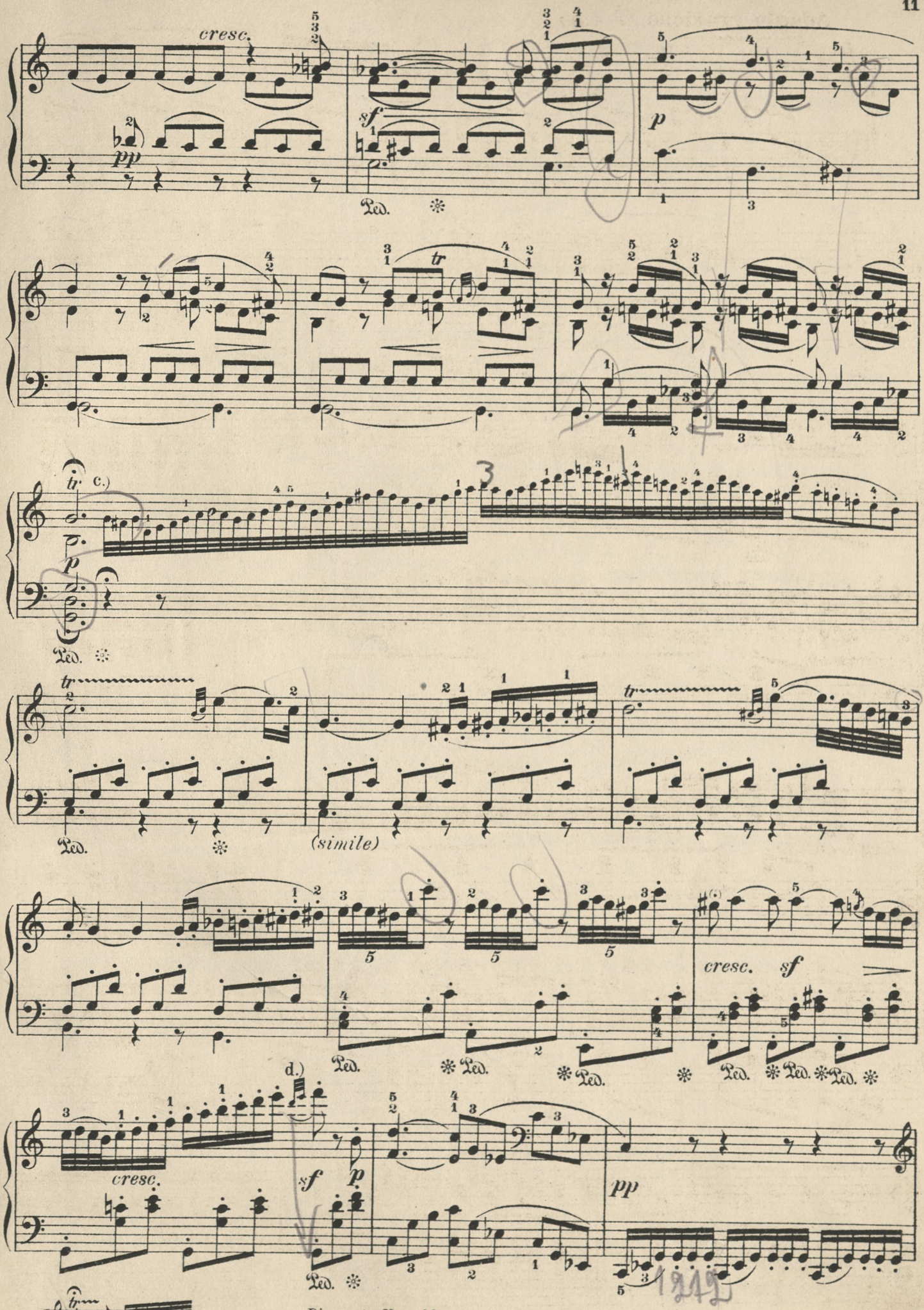
b.) Siehe a.)
Voir


cresc.
sempre pp
Ped.



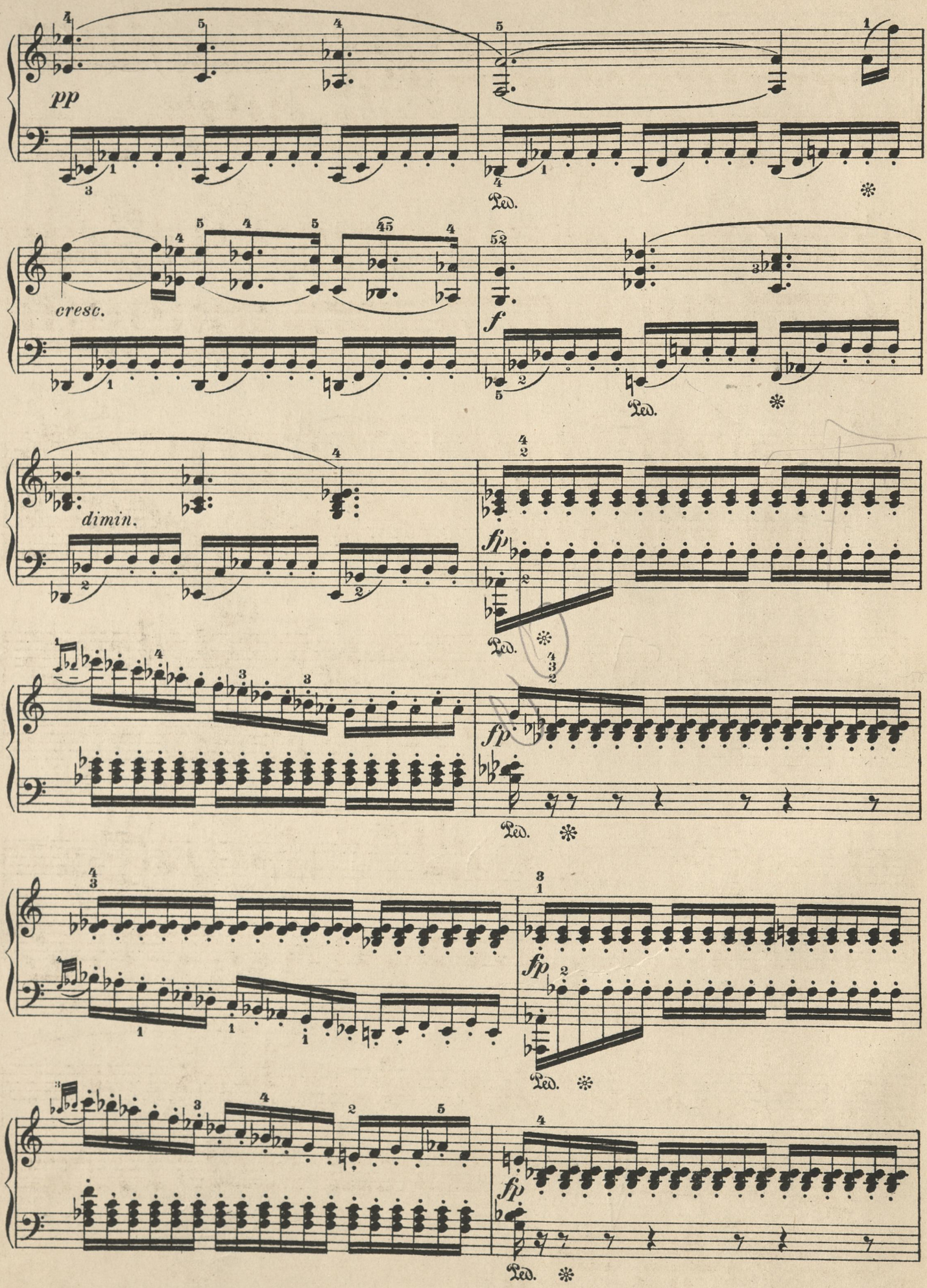
a.) Die Vorschlagsnote auf die Bassnote.
La note d'agrément ensemble avec la basse.

b.) Dieser Fingersatz im Original.
Ce doigté se trouve dans l'original.



c.) etc.

d.) Die erste Vorschlagsnote auf die Bassnote.
La 1ère note d'agrément ensemble avec la basse.


pp
Ped.
cresc.
f
Ped.
dimin.
fp
Ped.
fp
Ped.
fp
Ped.
fp
Ped.

fp

Ped. ✻

fp

Ped. ✻

e.) *cresc.*

Ped. ✻ Ped.

f

✻

dimin.

pp

sf

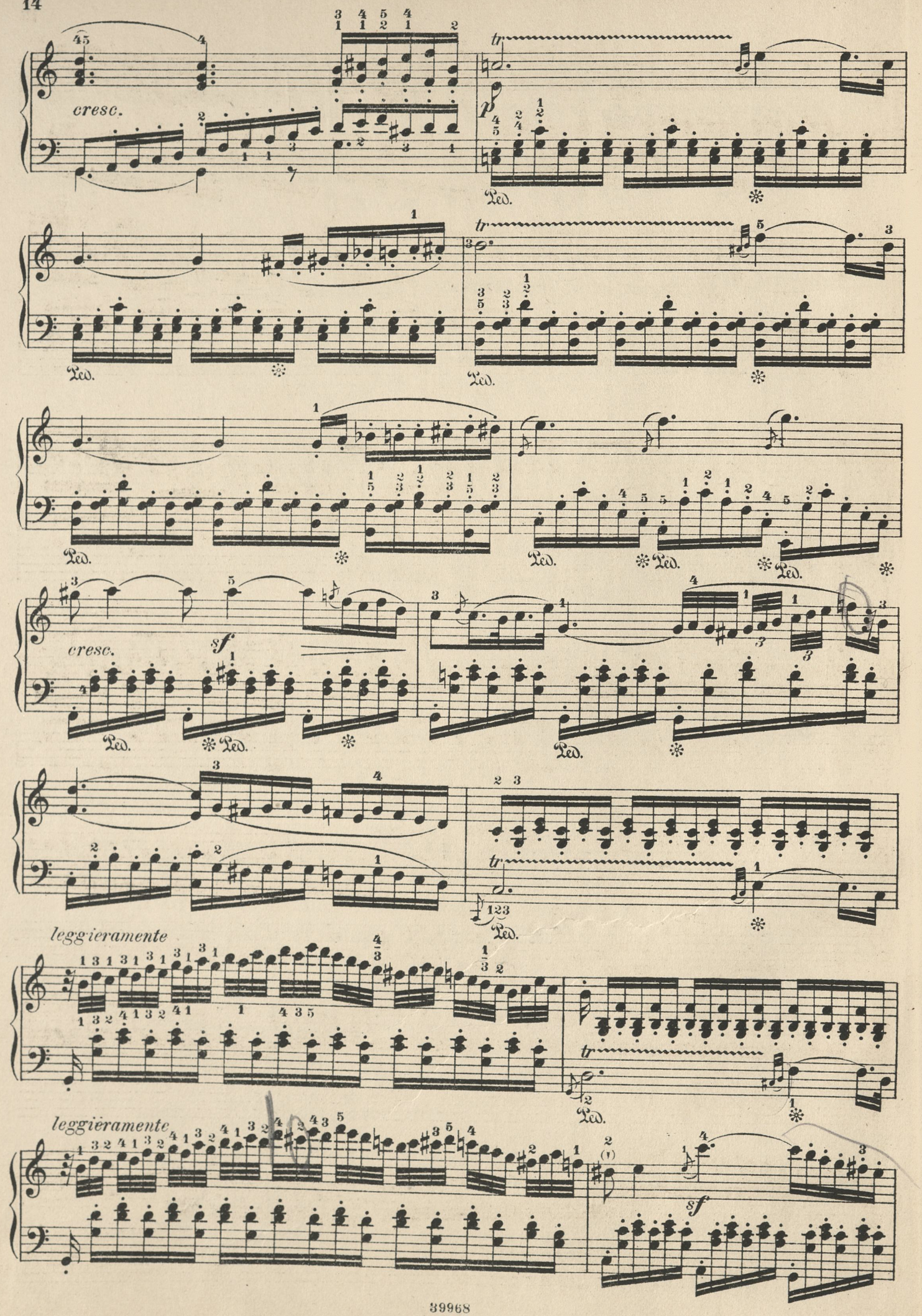
sf

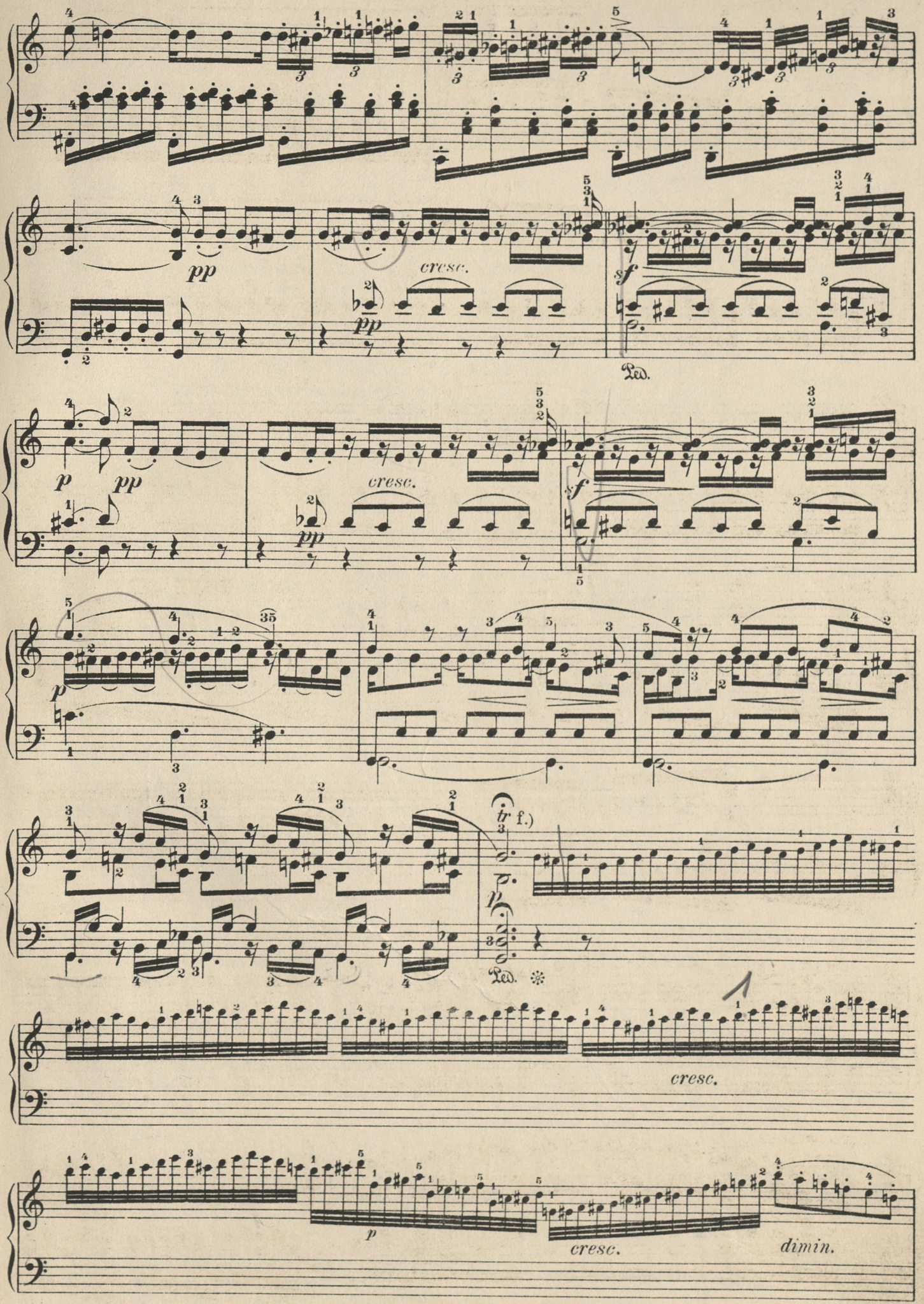
sf

Ped. Ped. Ped.

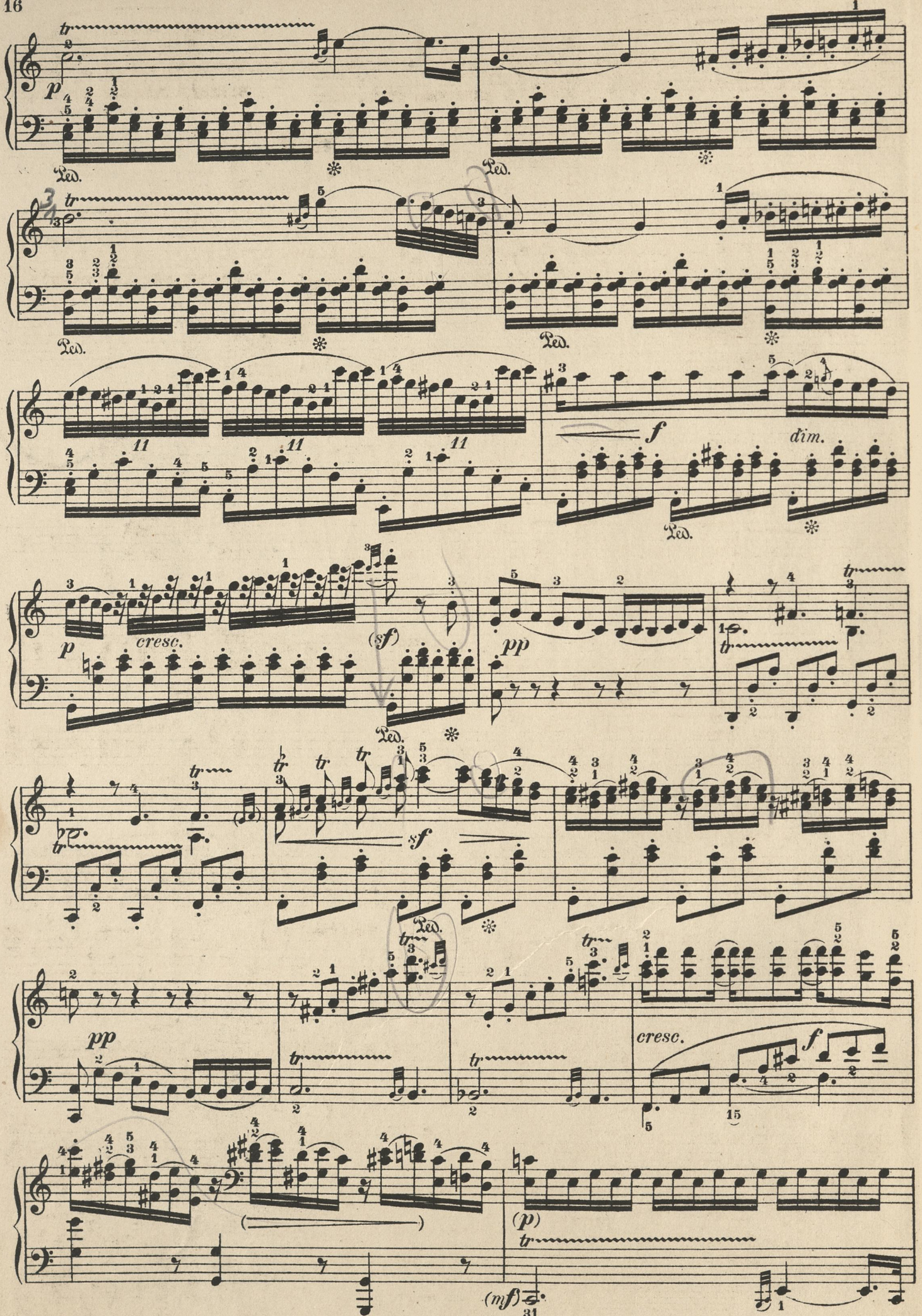
dimin.

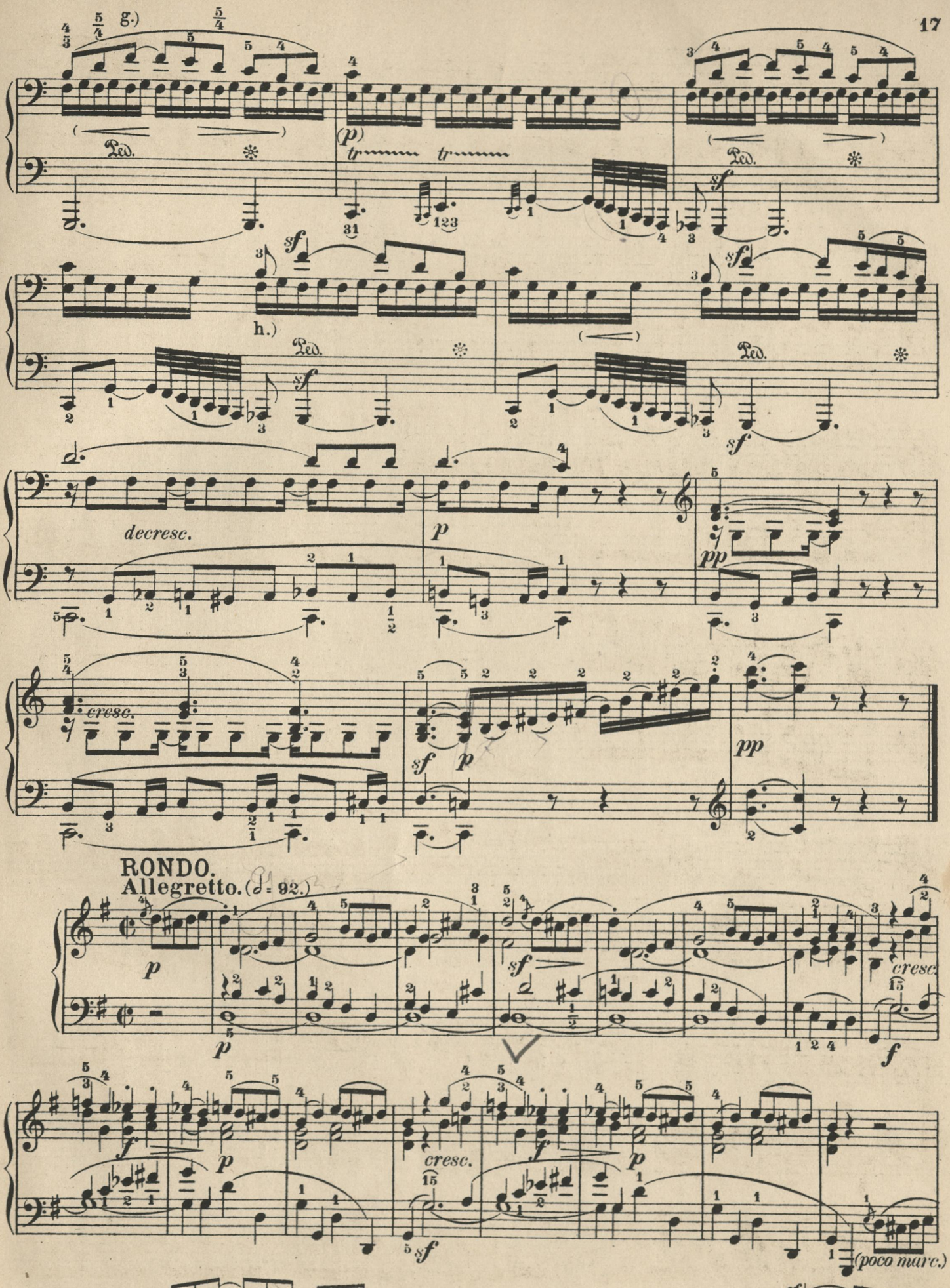
e.) Erleichterung:
Facilité:


cresc.
tr
Ped.
cresc.
sf
leggieramente
leggieramente
sf

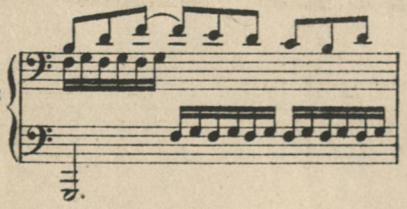


f.) Siehe C.)
voir C.)


p
Ped.
cresc.
f
dim.
(sf)
pp
sf
(p)
(mf)

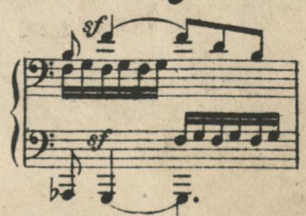


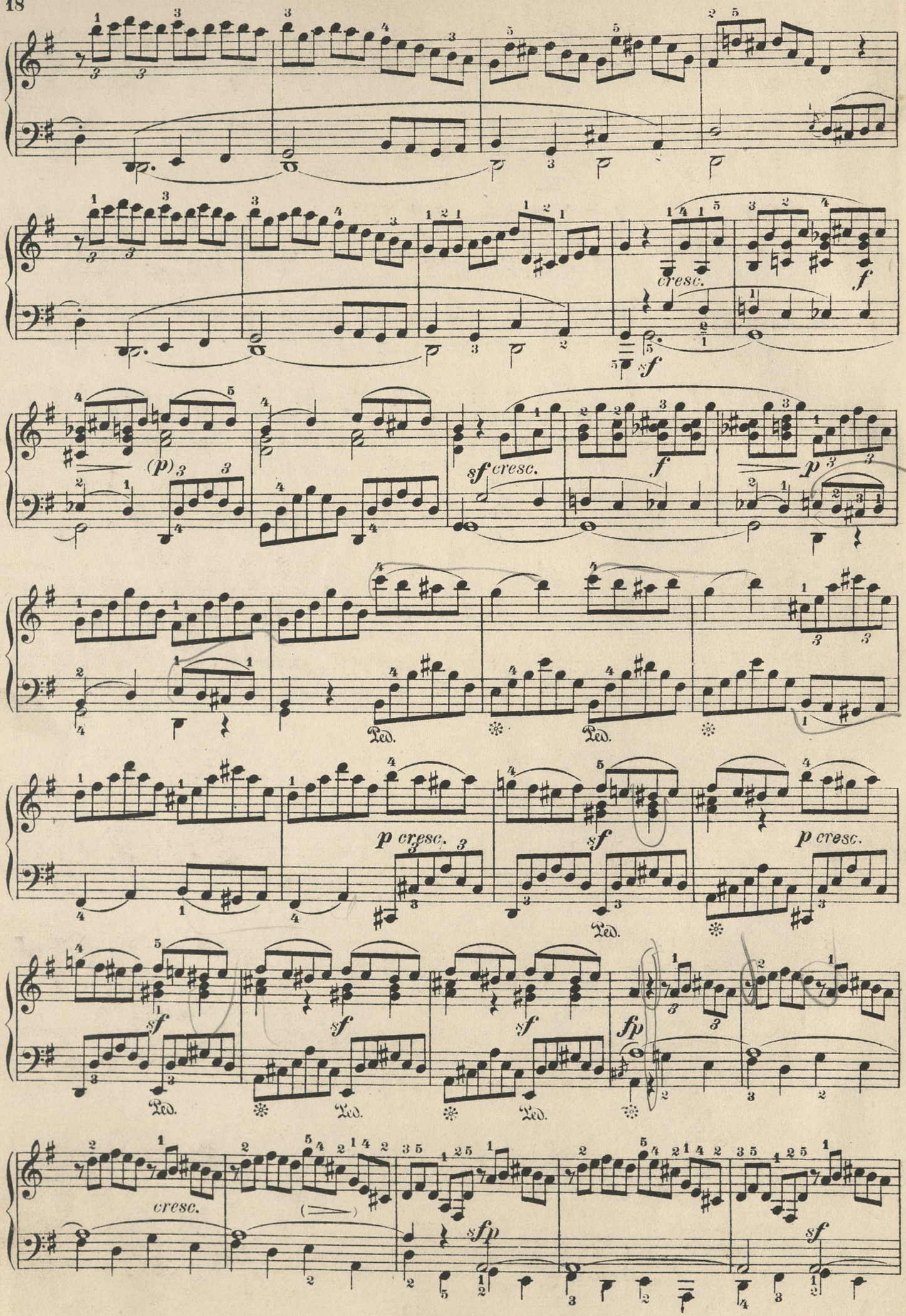
g.) Erleichterung: *Facilité:*

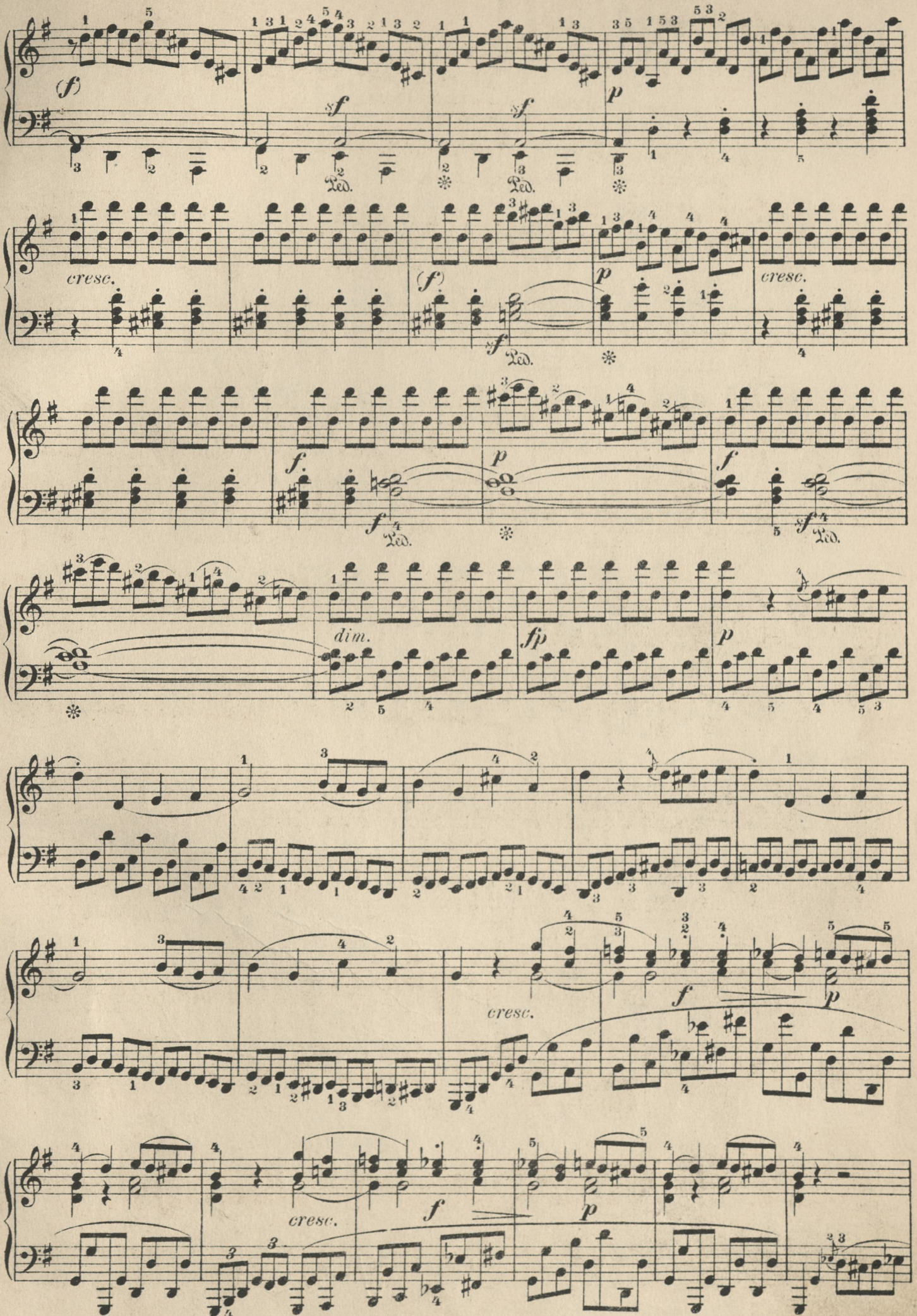


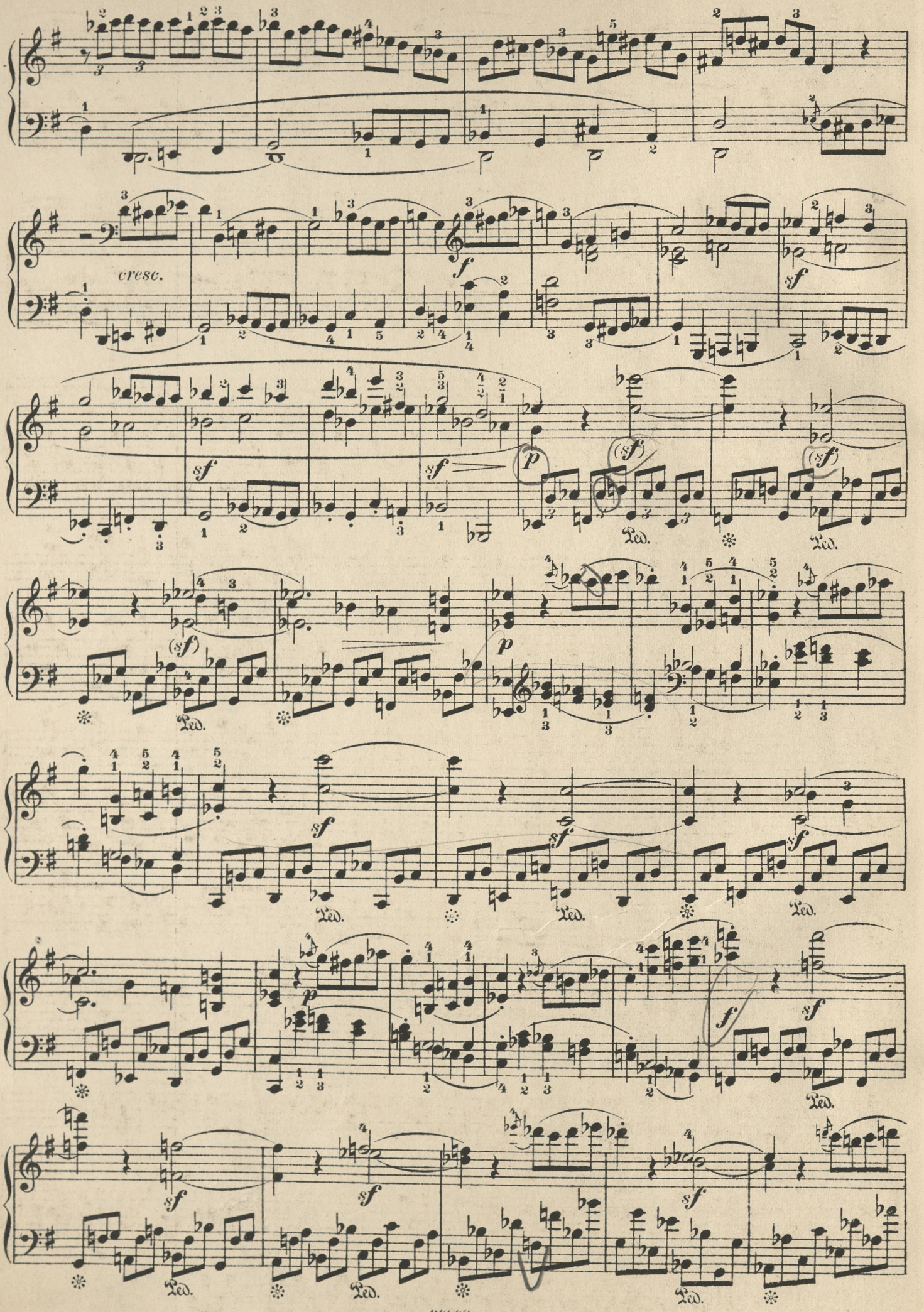
und ebenso im zweitnächsten Takt.
et également dans la 3me mesure.

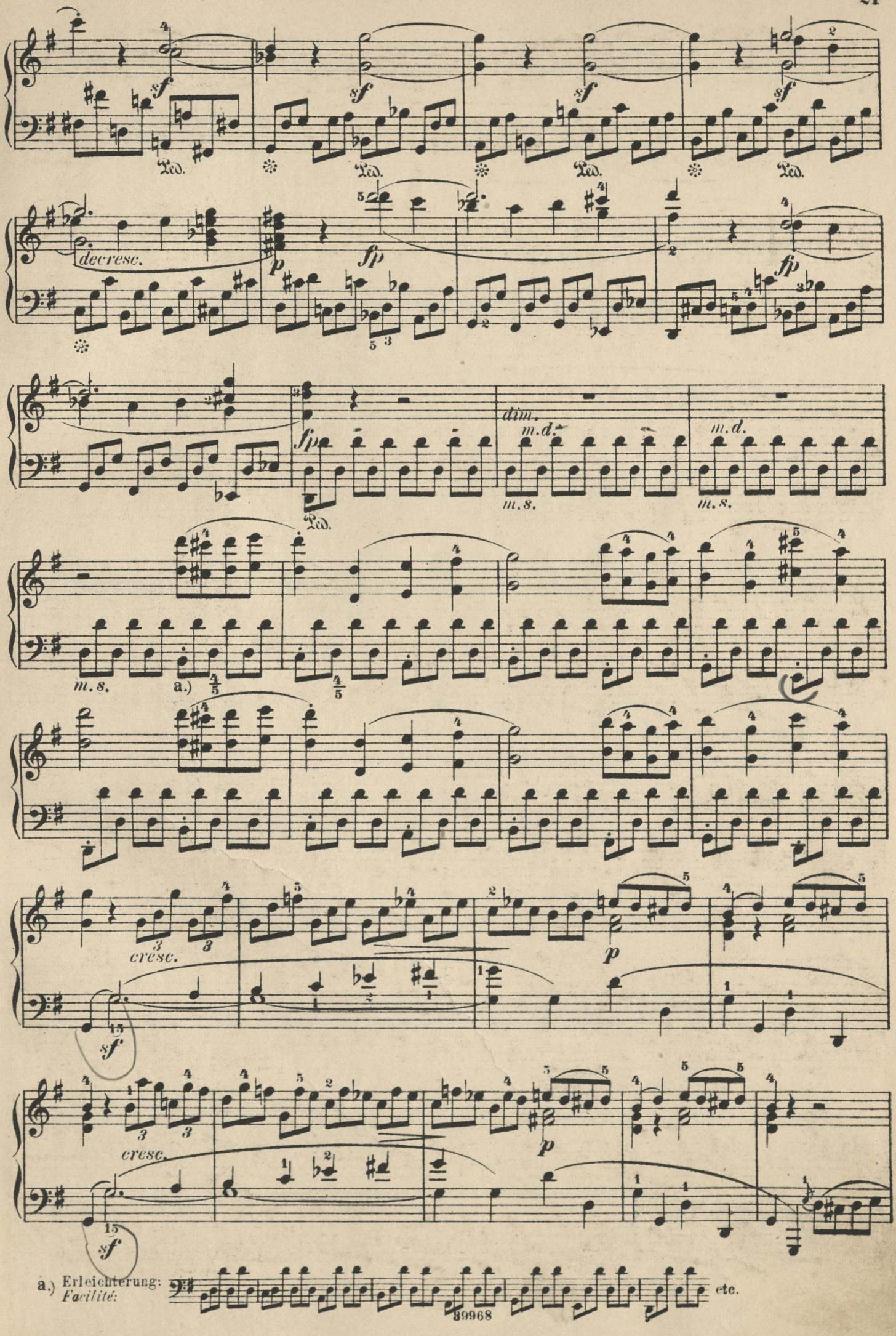
h.) Erleichterung: *Facilité:*



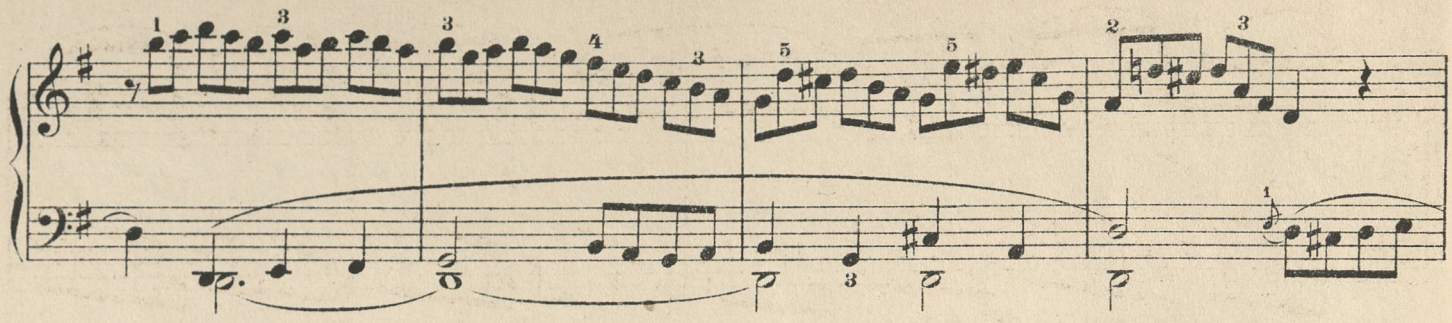

cresc.
f
sf
(p)
sf cresc.
f
p
Ped.
p cresc.
sf
fp
cresc.
sfp

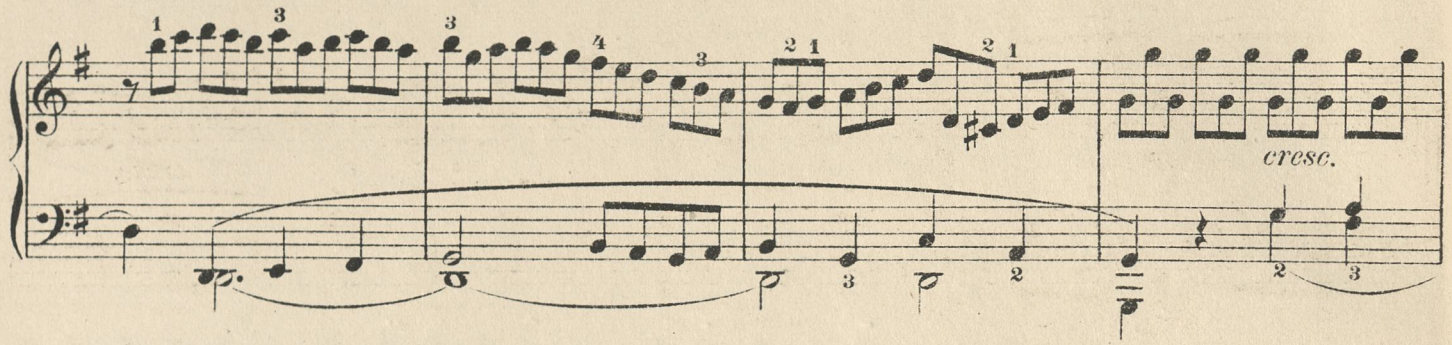

cresc.
dim.
cresc.
cresc.

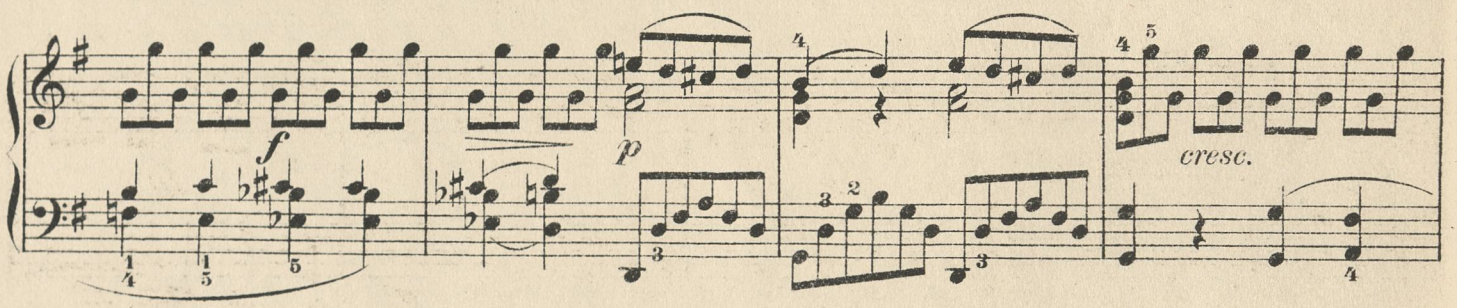

cresc.
Ped.

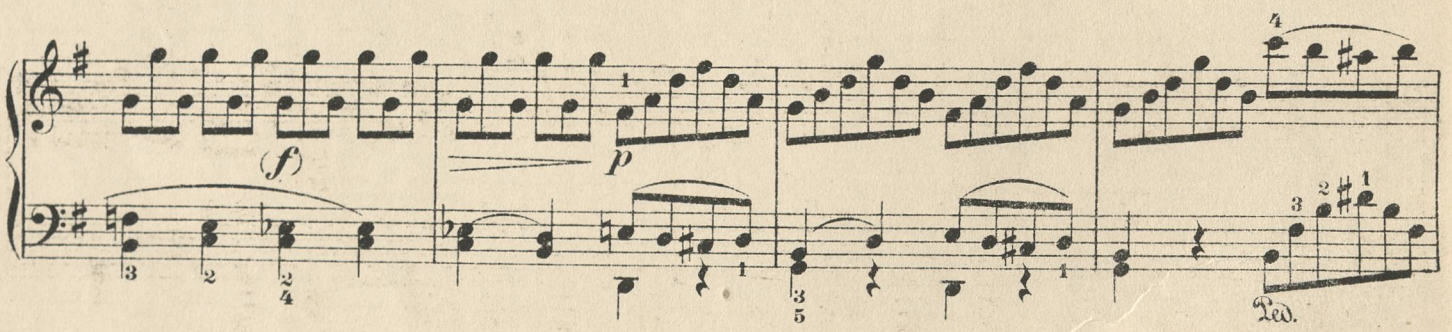


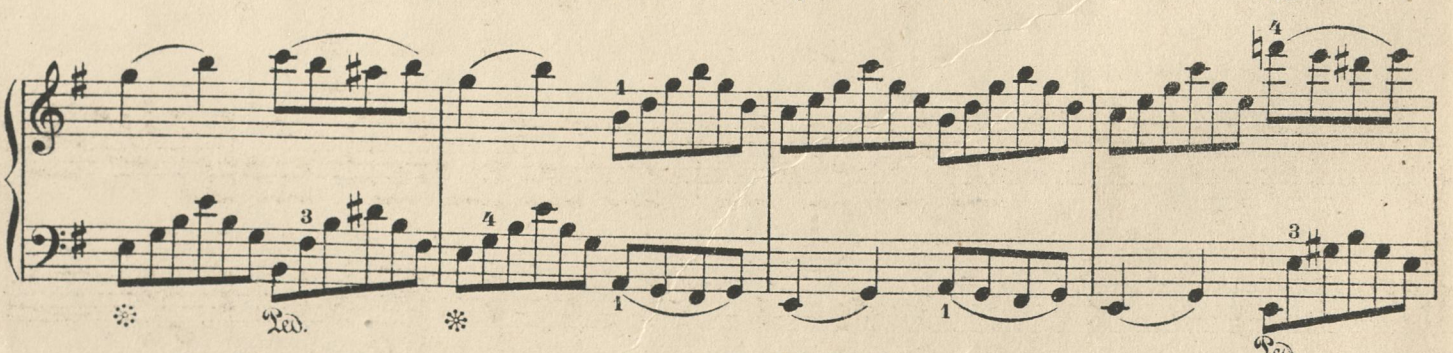
a.) Erleichterung: *Facilité:*

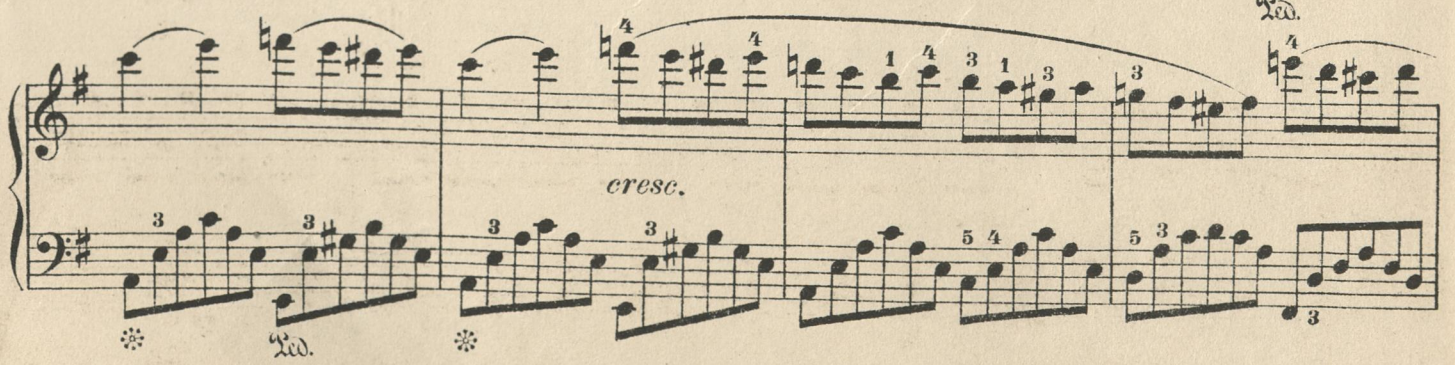


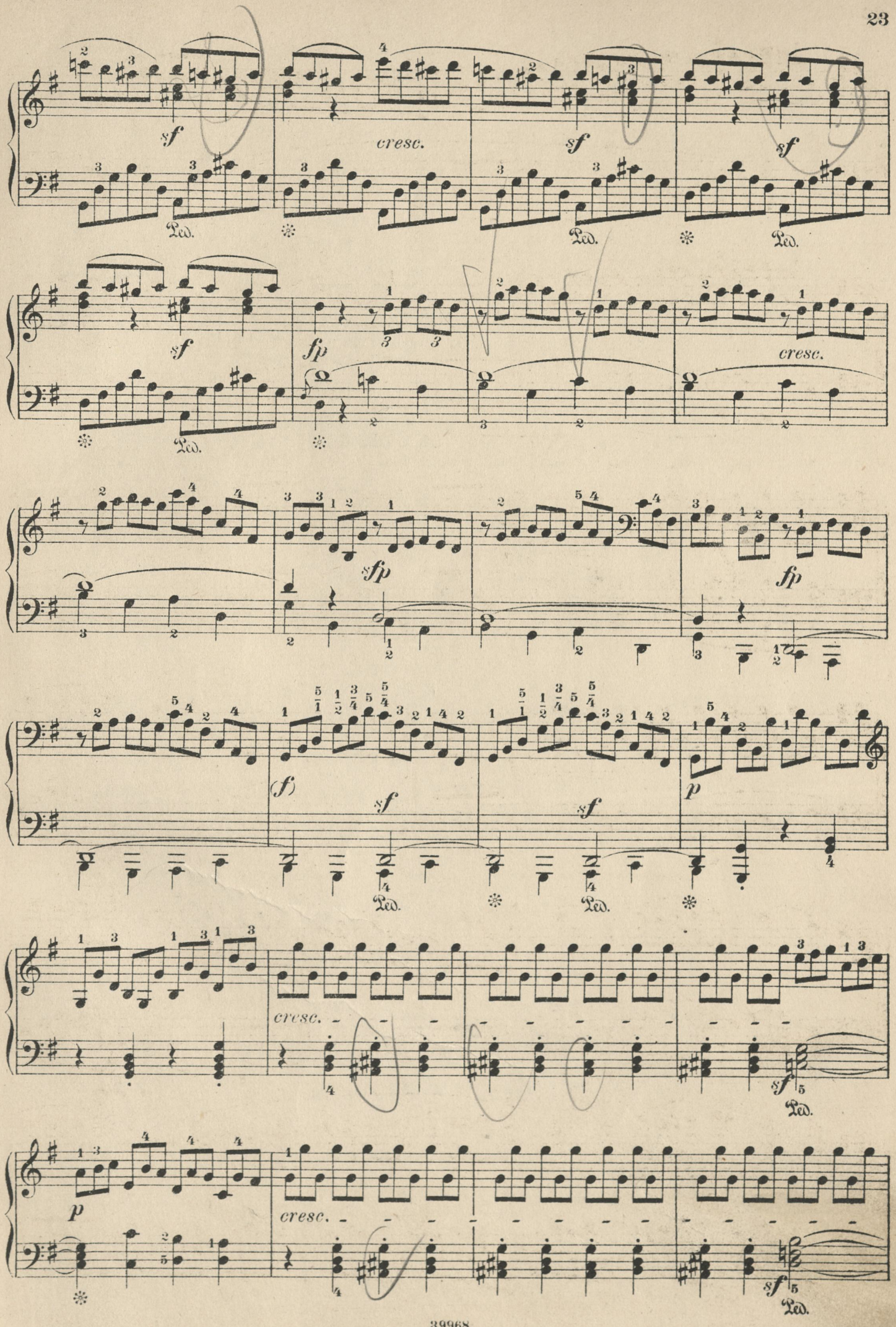

cresc.

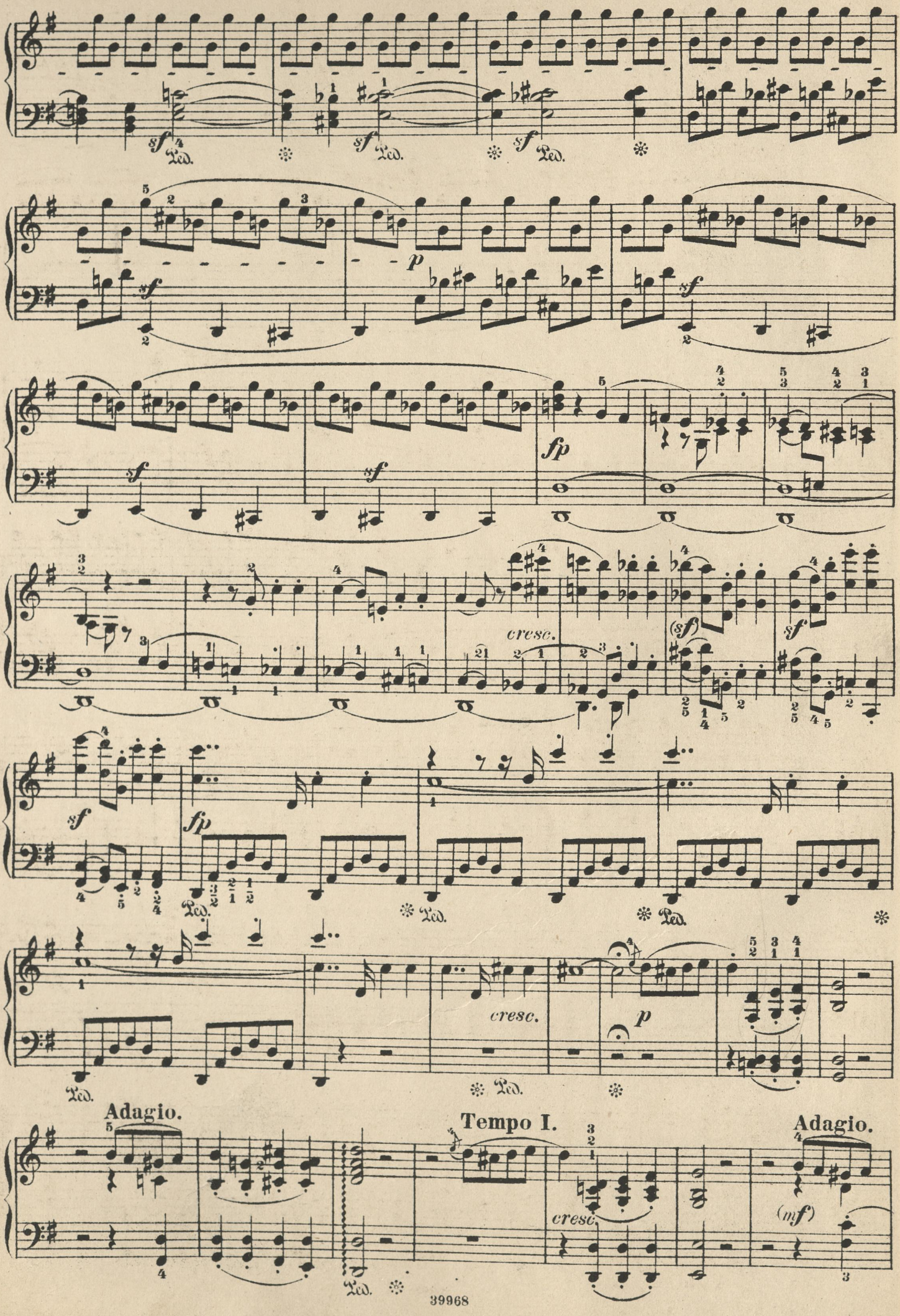

f
p
cresc.

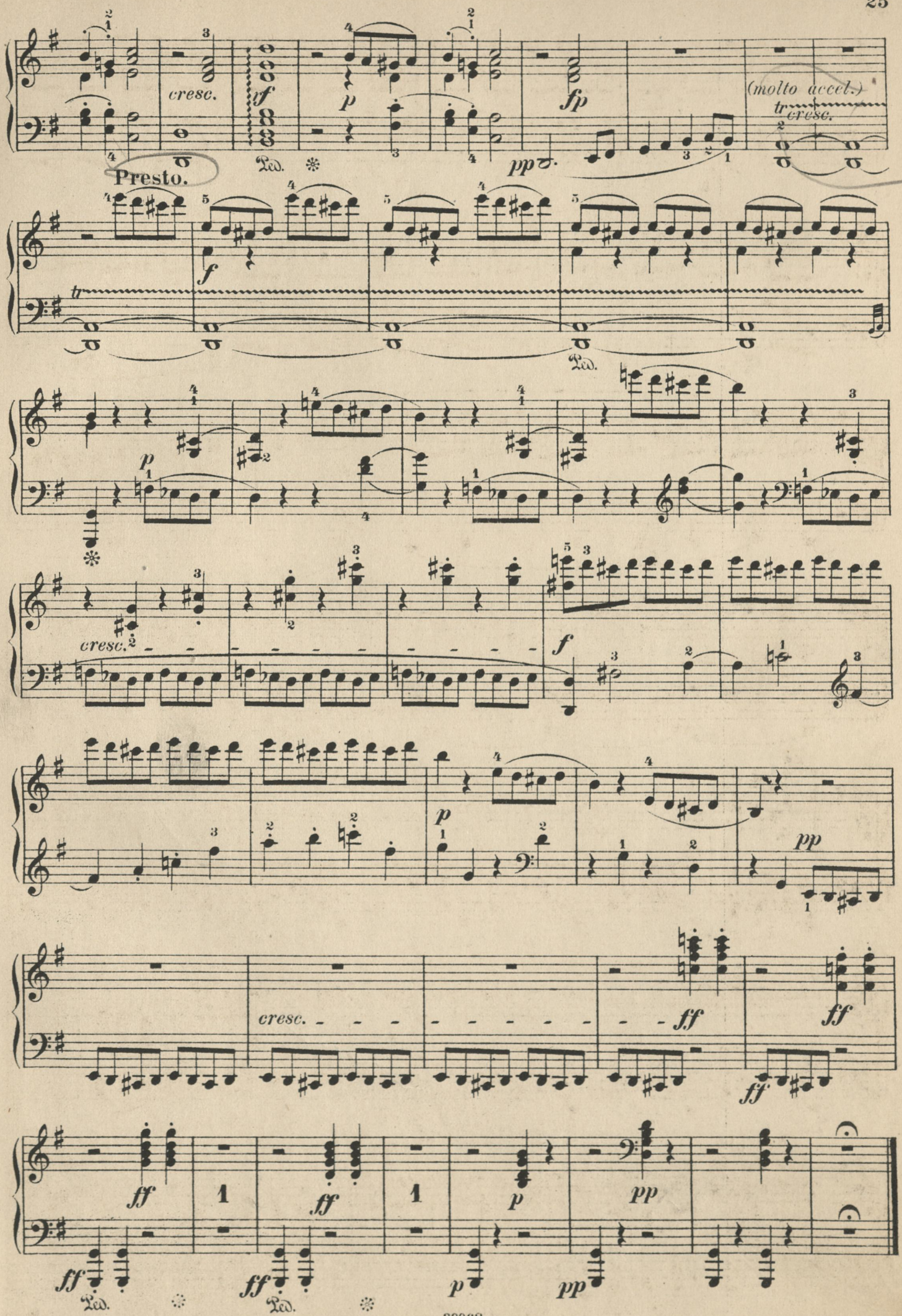

(f)
p
Ped.


Ped.
Ped.


cresc.
Ped.


sf
cresc.
sf
sf
Ped.
Ped.
Ped.
sf
fp
cresc.
Ped.
sfp
fp
(f)
sf
sf
p
Ped.
Ped.
cresc.
sf
Ped.
p
cresc.
sf
Ped.

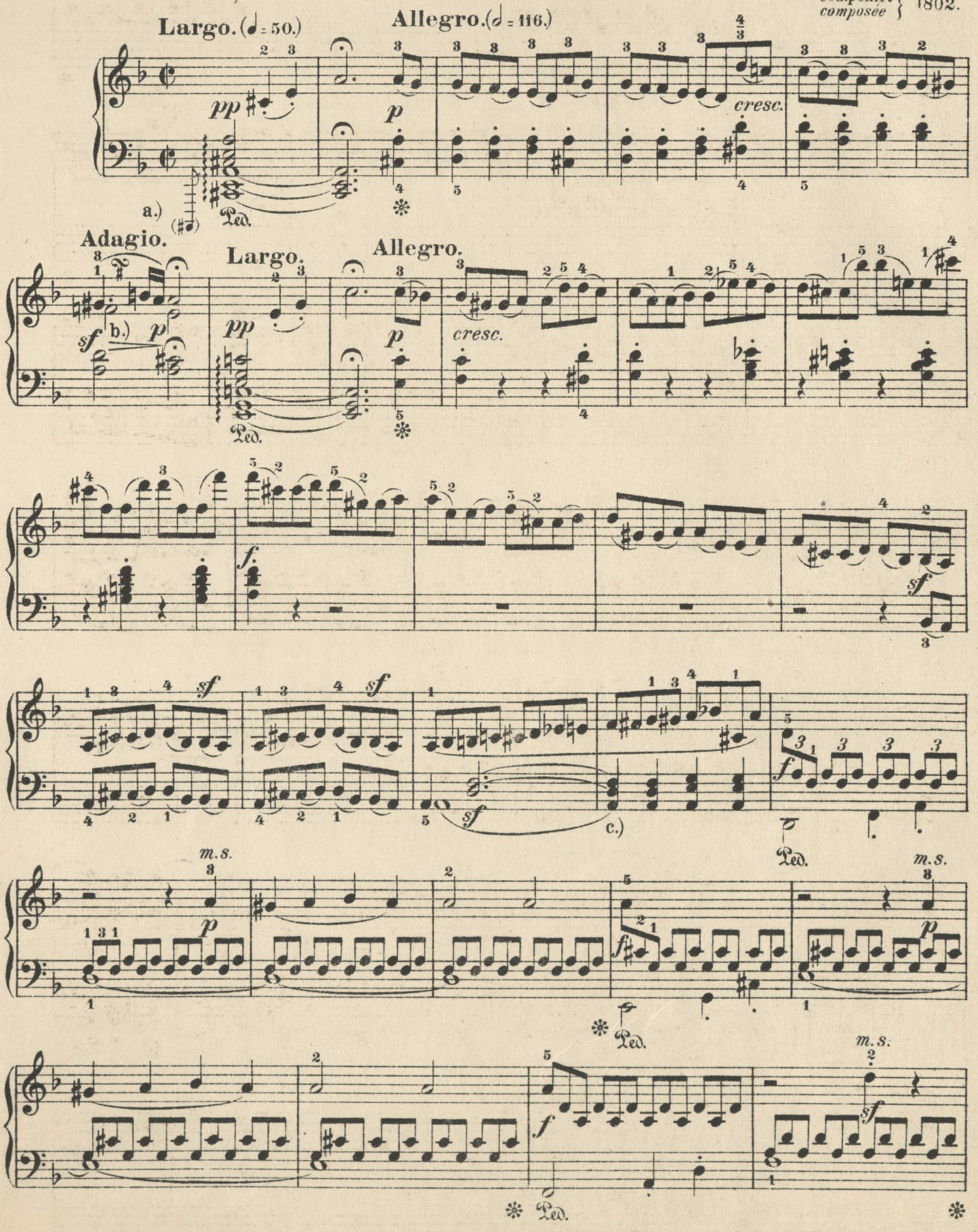

sf
Ped.
p
fp
cresc.
(sf)
Adagio.
Tempo I.
Adagio.
(mf)


cresc.
rf
p
fp
pp
(molto accel.)
tr
cresc.
Presto.
f
p
cresc.
f
p
pp
cresc.
ff
ff
ff
ff
ff
ff
p
pp
p
pp

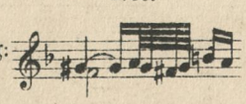
Sonate.

Op. 31. Nº 2.

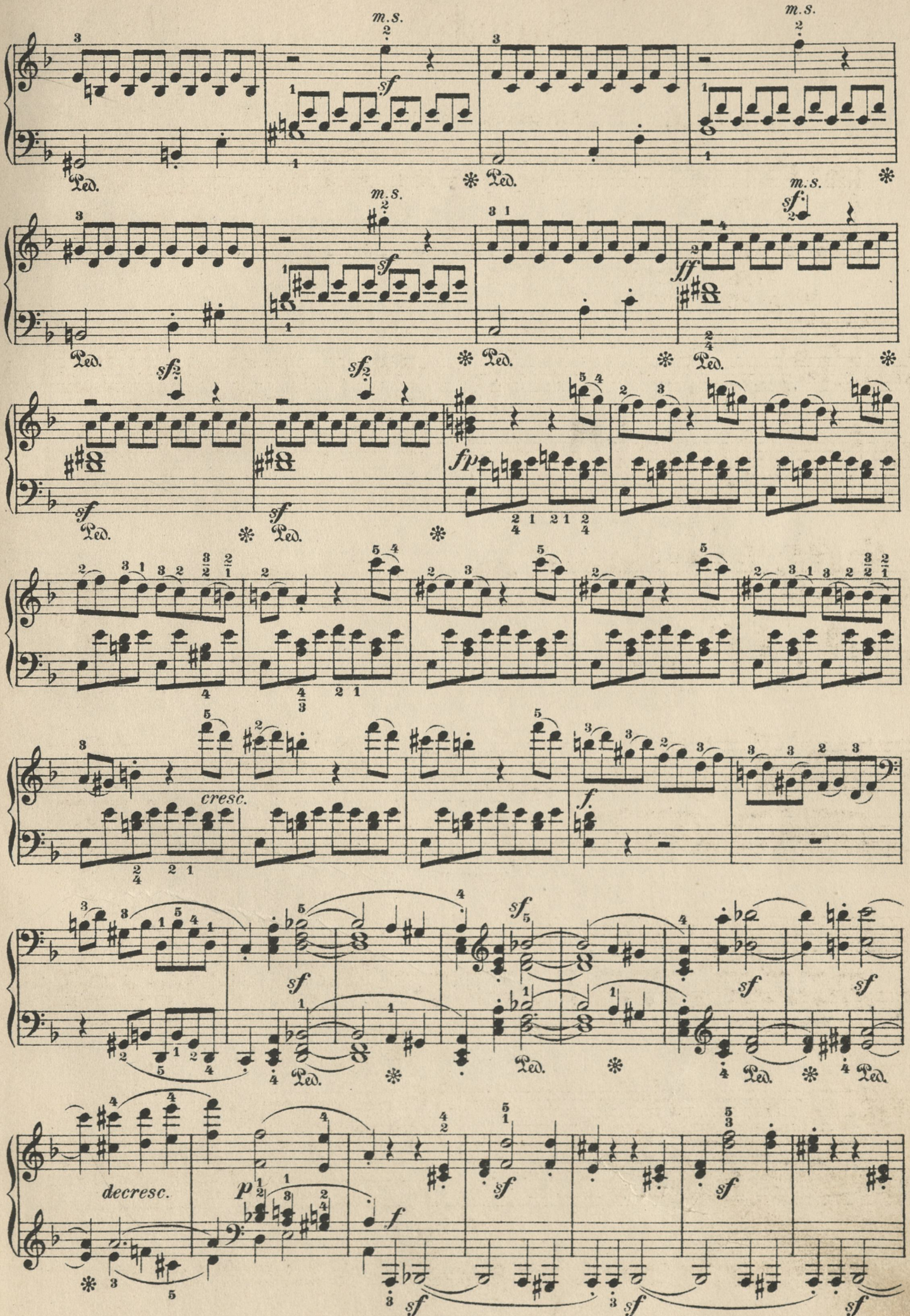
componirt / *composée* 1802.

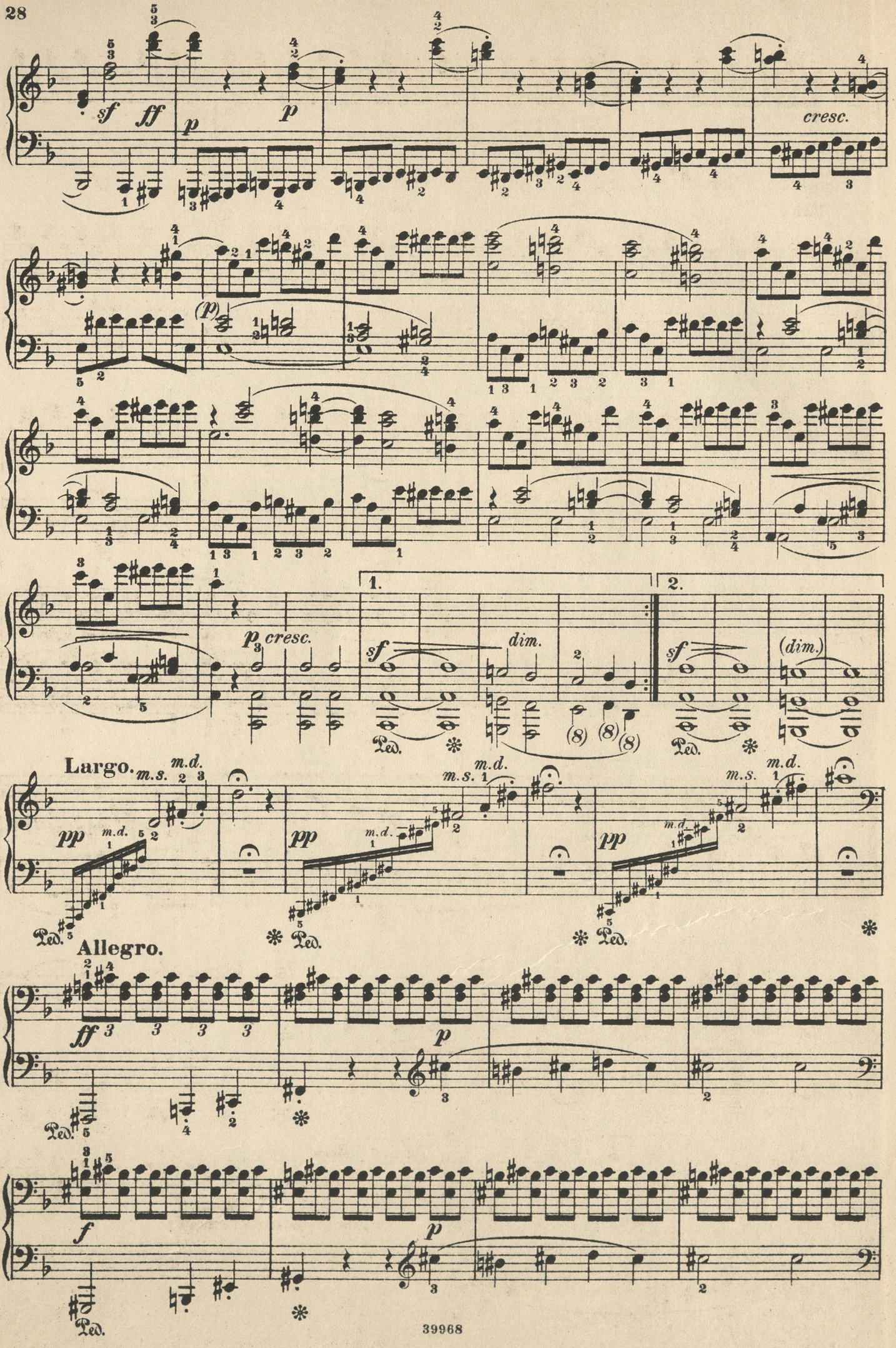


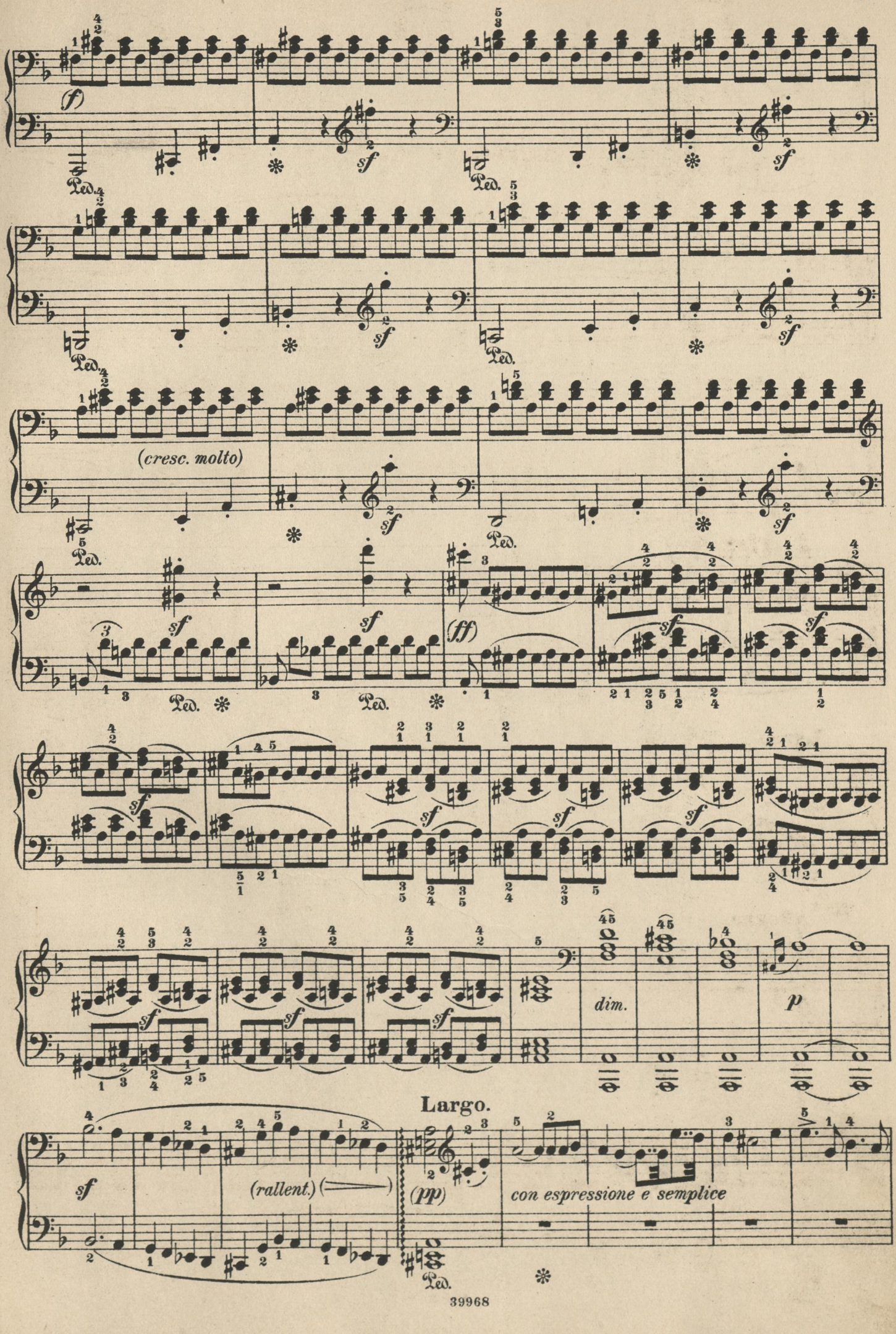
a.) (♮) gilt nur bei der Repetition dieses Theiles.
ne sert qu'à la répétition de cette partie.

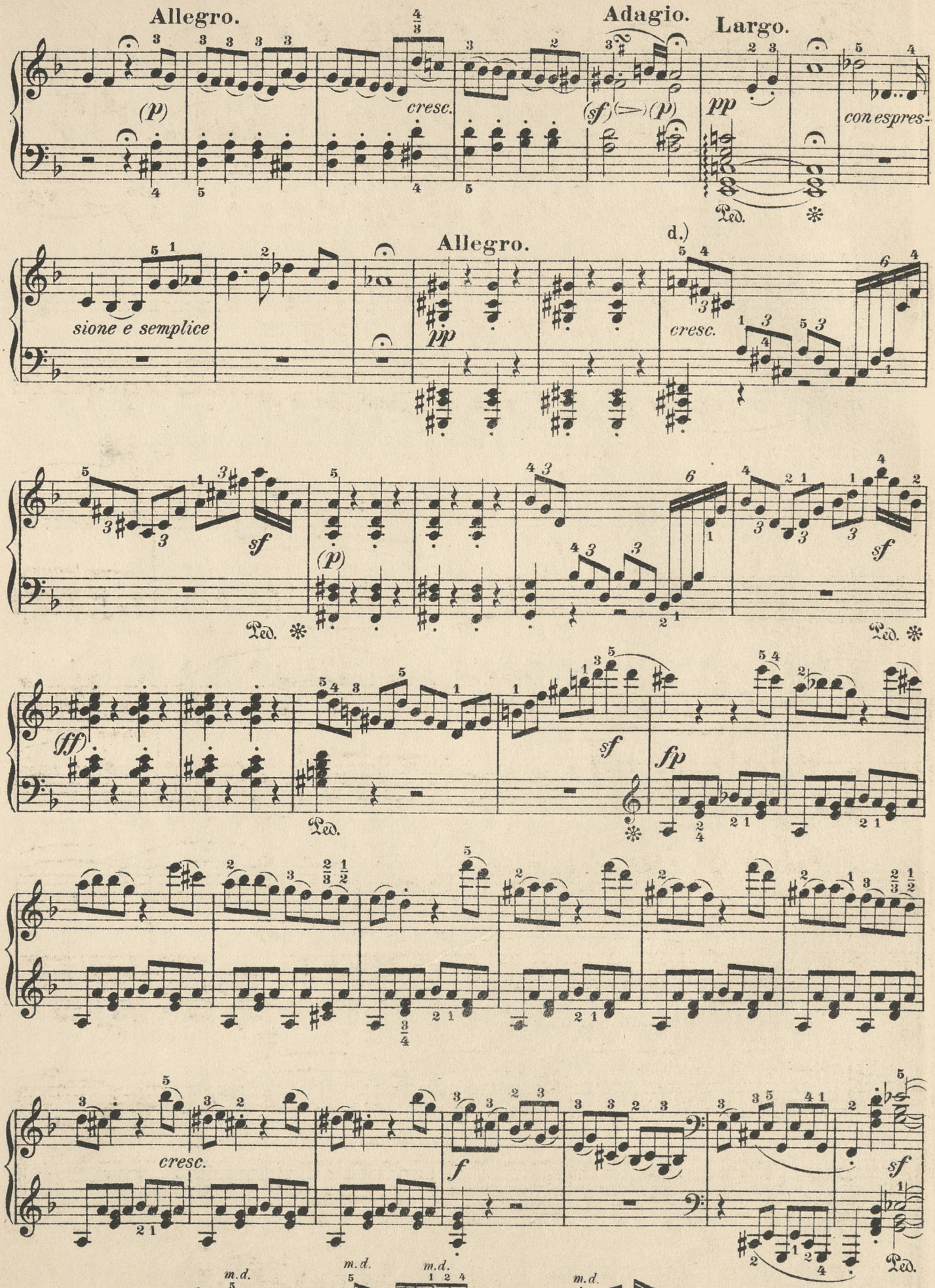
b.) Ausführung: / *Exécution:* 

c.) Im Original nicht gebunden.
La liaison ne se trouve pas dans l'original.

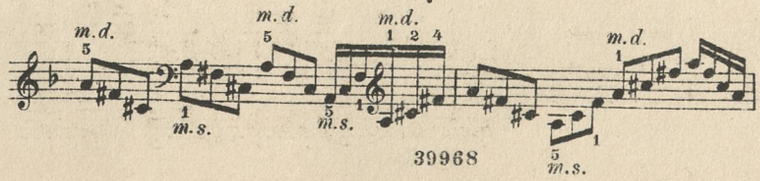

m.s.
sf
Ped.
ff
fp
sf2
cresc.
f.
sf5
decresc.
p
39968


sf ff p p cresc.
(p)
p cresc. sf dim. sf (dim.)
1. 2.
Largo.
m.s. m.d.
pp
Allegro.
ff p
f p
Ped.


(f)
sf
Ped.
(cresc. molto)
(ff)
dim.
p
Largo.
(rallent.)
(pp)
con espressione e semplice



d.) Erleichterung: *Facilité:*



und ebenso 3 Takte später.
également 3 mesures plus loin.

e.)

sf sf sf dim. p f sf

Ped. Ped. Ped.

sf sf sf ff p p

cresc. (f) p

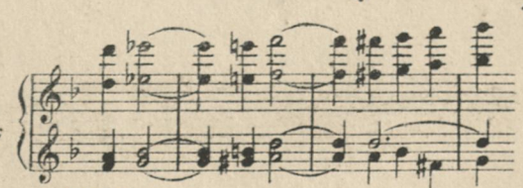
p cresc. pp

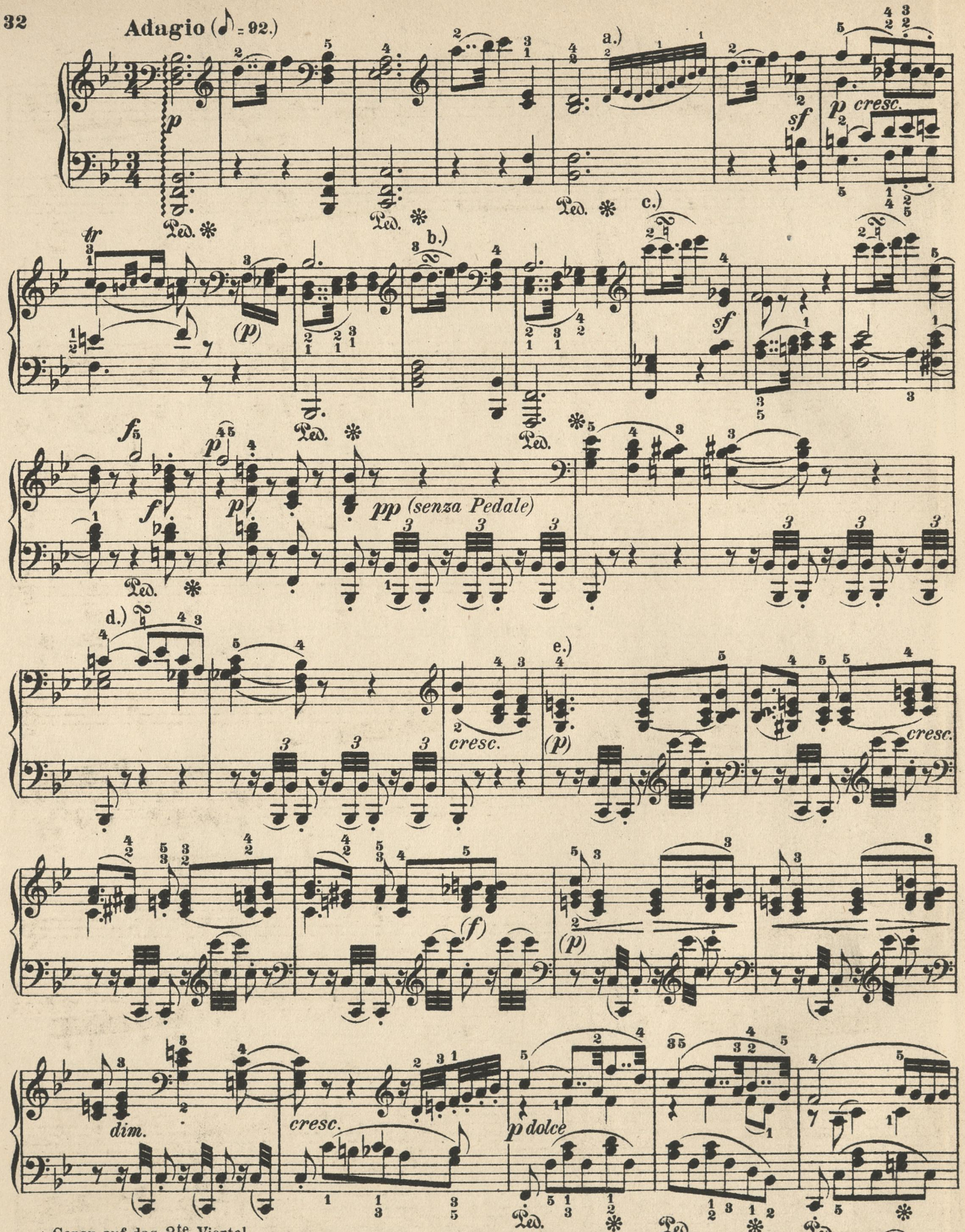
Ped.

(estinto)

Ped

e.) Analog derselben Stelle im 1sten Theile:
Analogue à la même phrase dans la 1ère partie:





a.) Genau auf das 3te Viertel.
exactement sur le 3/4.

b.) Ausf. *Exéc.*

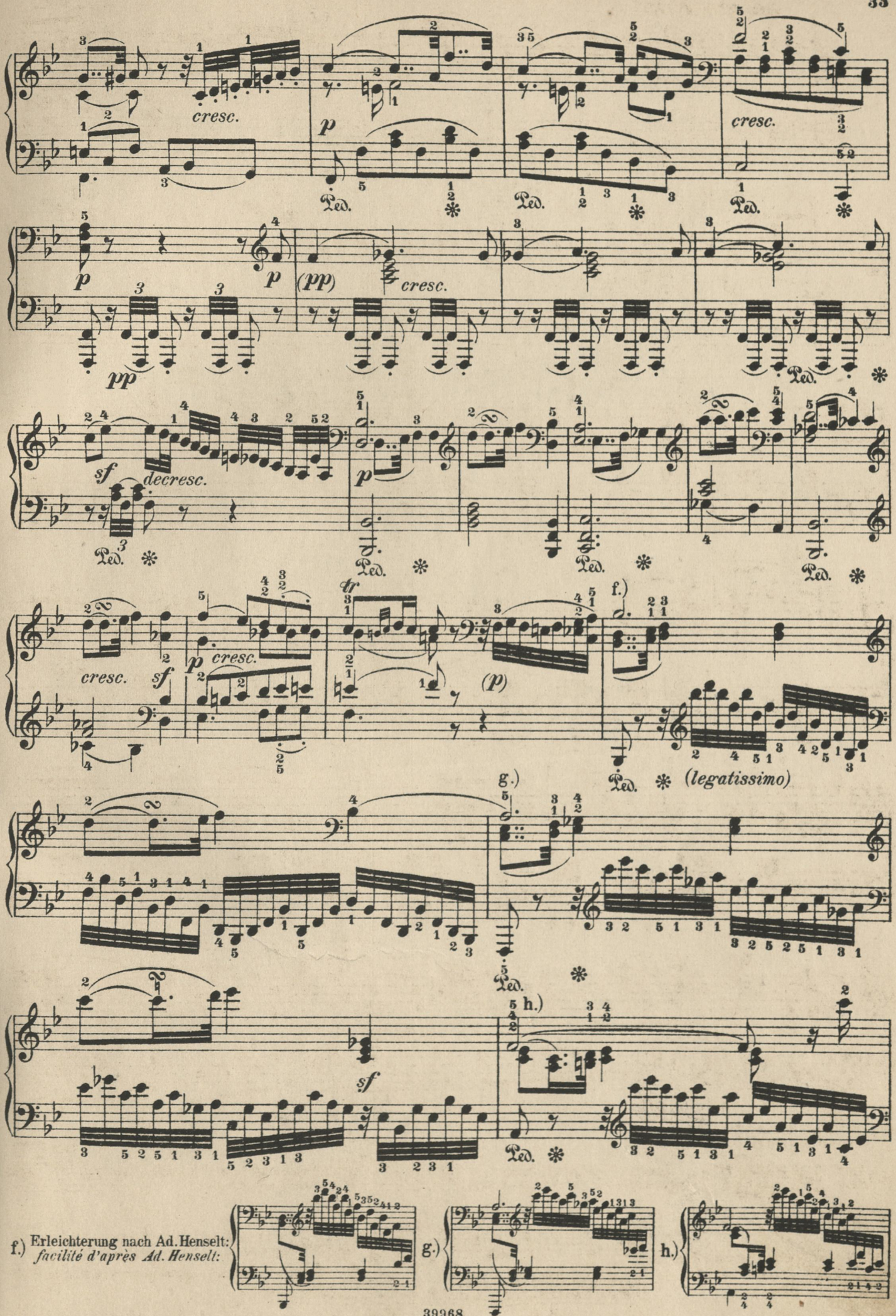
c.) Ebenso. *Egalement.*

d.) Ausf. nach obiger Notation: *Exéc. d'après la notation ci-dessus:*

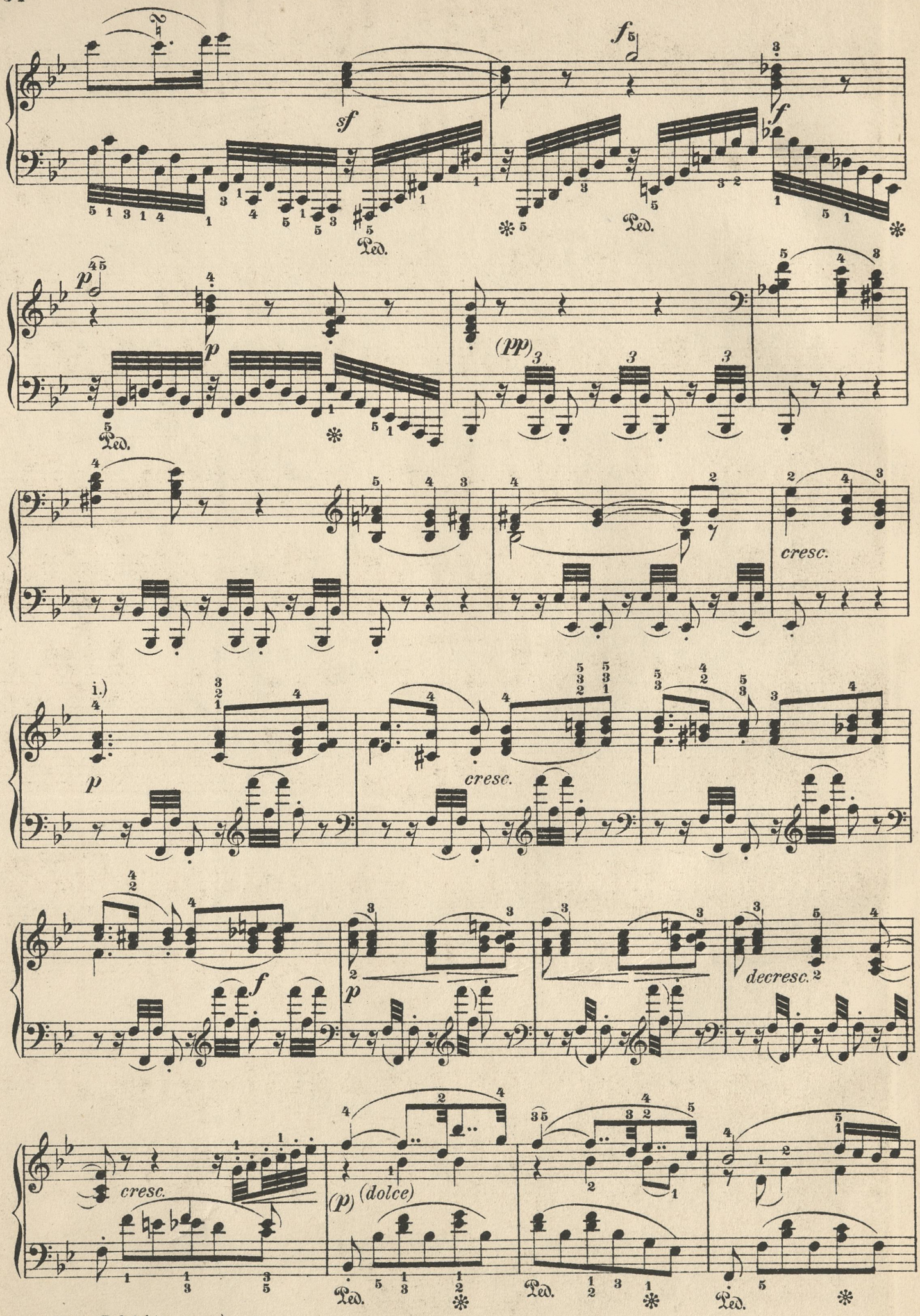
Herausgeber empfiehlt jedoch: *recommandable:*

e.) Erleichterung nach Ad. Henselt: *Facilité d'après Ad. Henselt:*

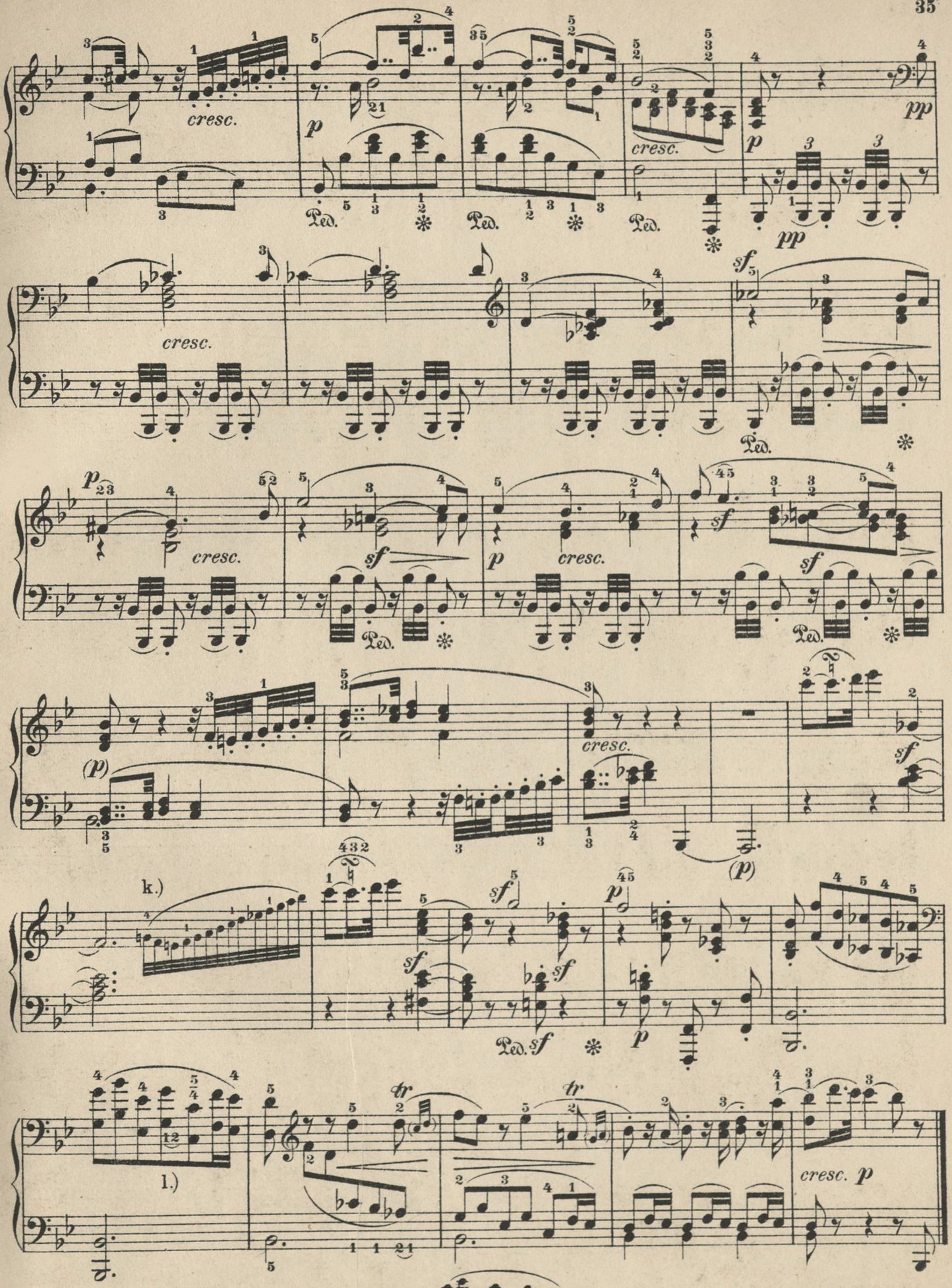
und so fort; die linke Hand übernimmt die Melodie immer beim 4ten Achtel.
etc; la main gauche reprend la mélodie au 4/8.



f.) Erleichterung nach Ad. Henselt:
facilité d'après Ad. Henselt:

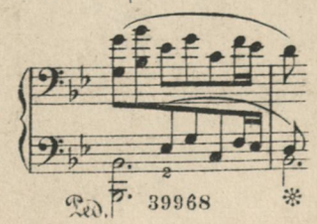


i.) Siehe Erleichterung e.)
voir facilité e.)

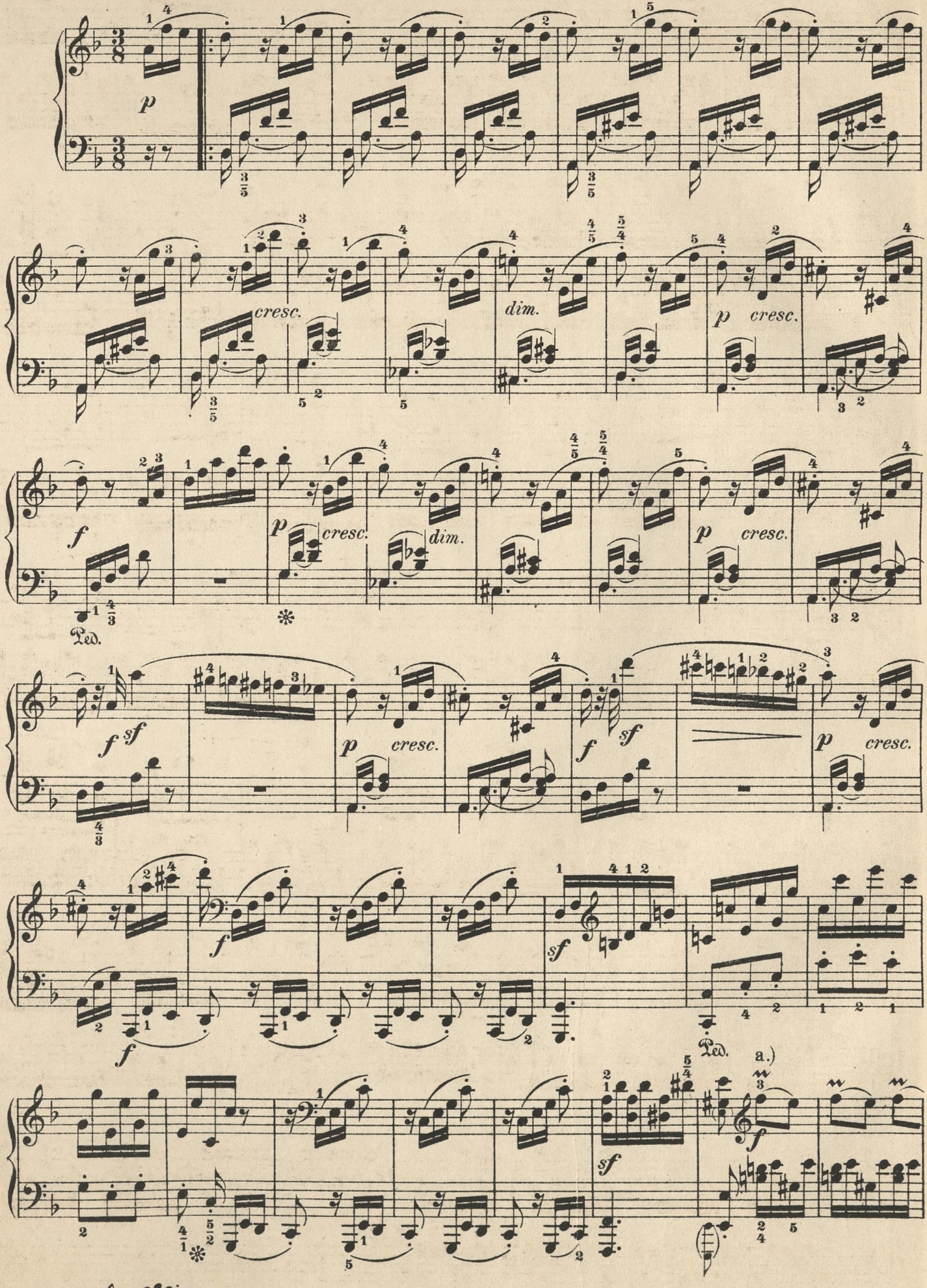


k.) Auf das 3te Viertel.
Sur le 3me temps.

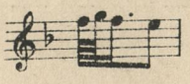
l.) Erleichterung:
Facilité:

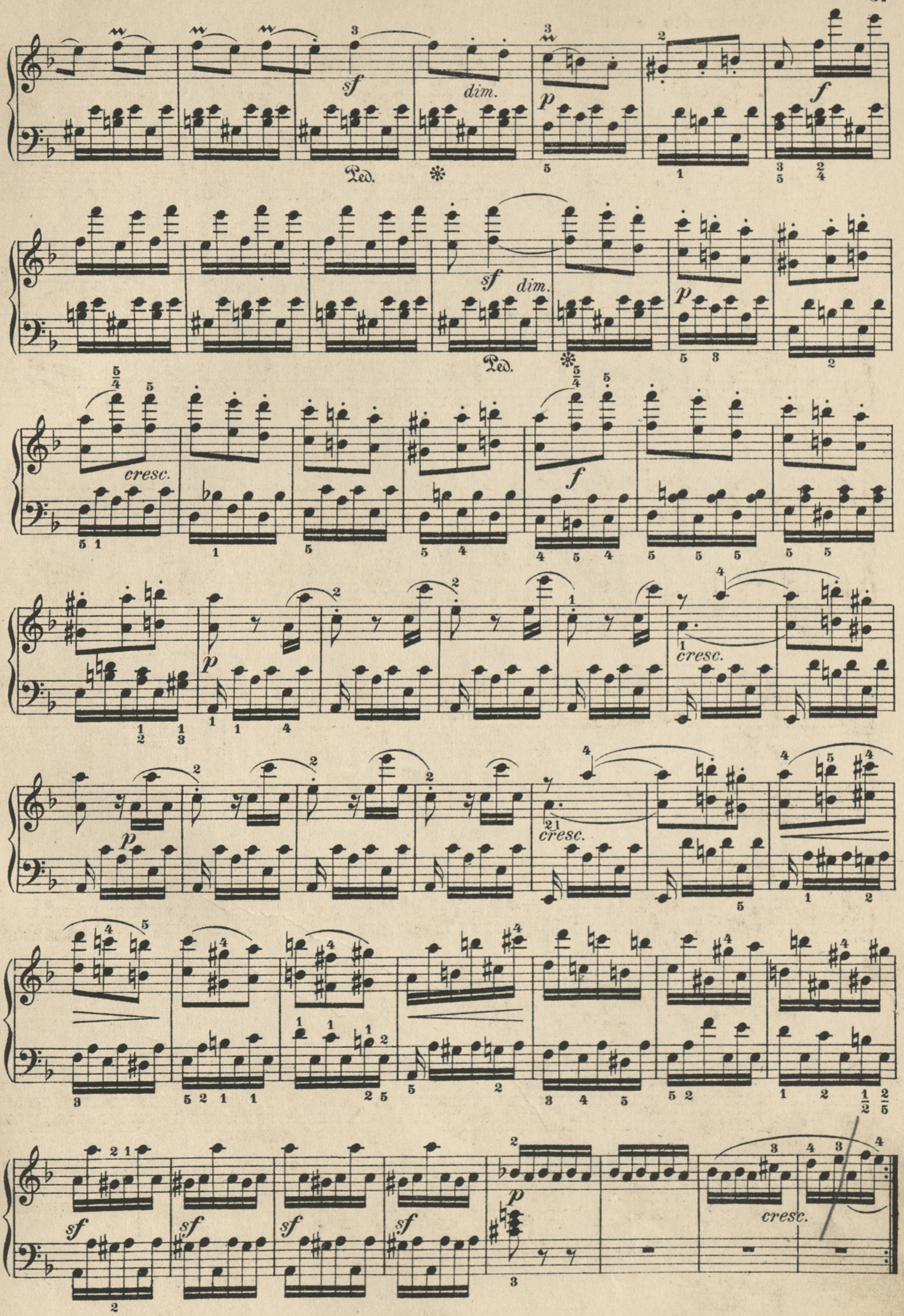


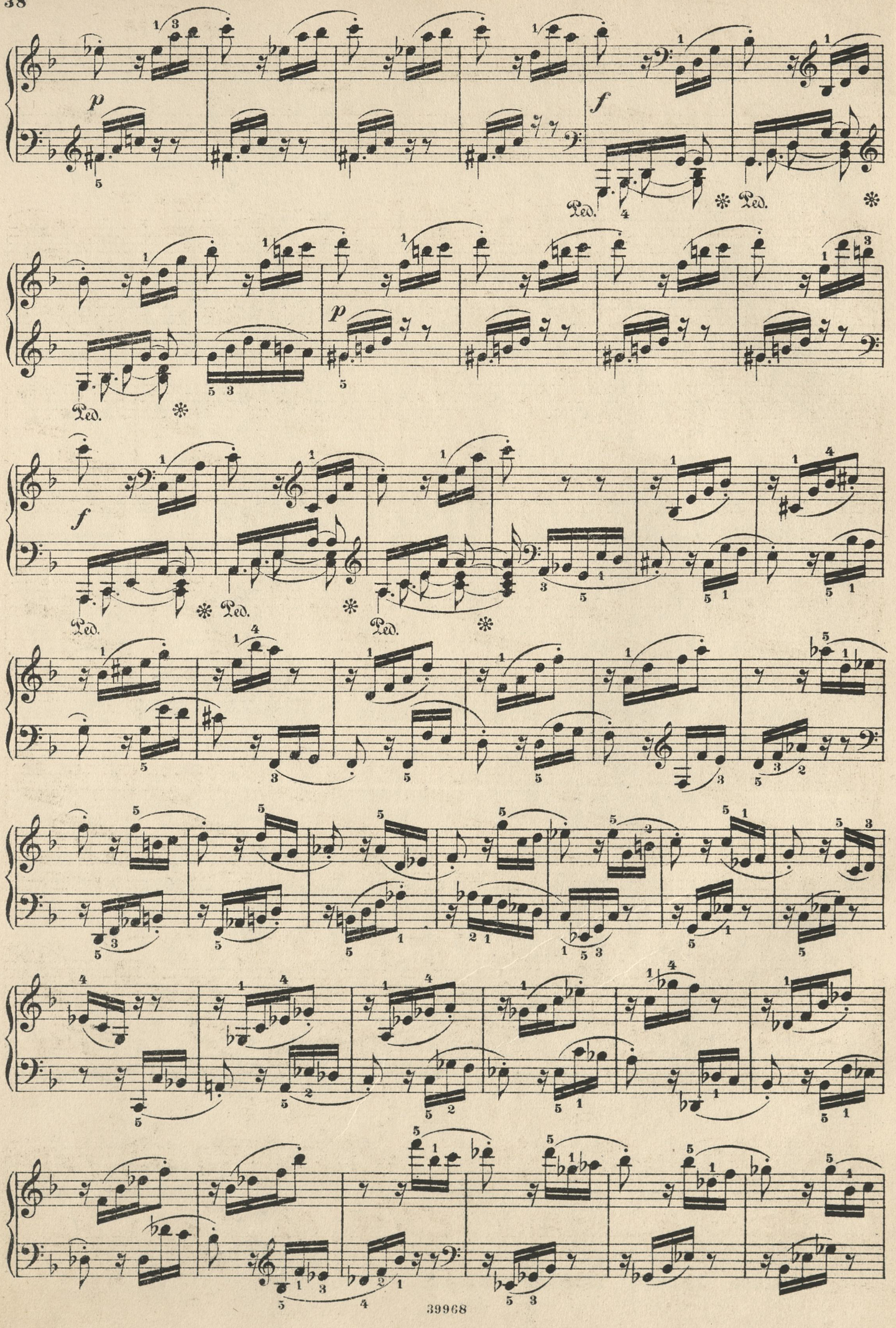
Allegretto. (♩. = 69.)

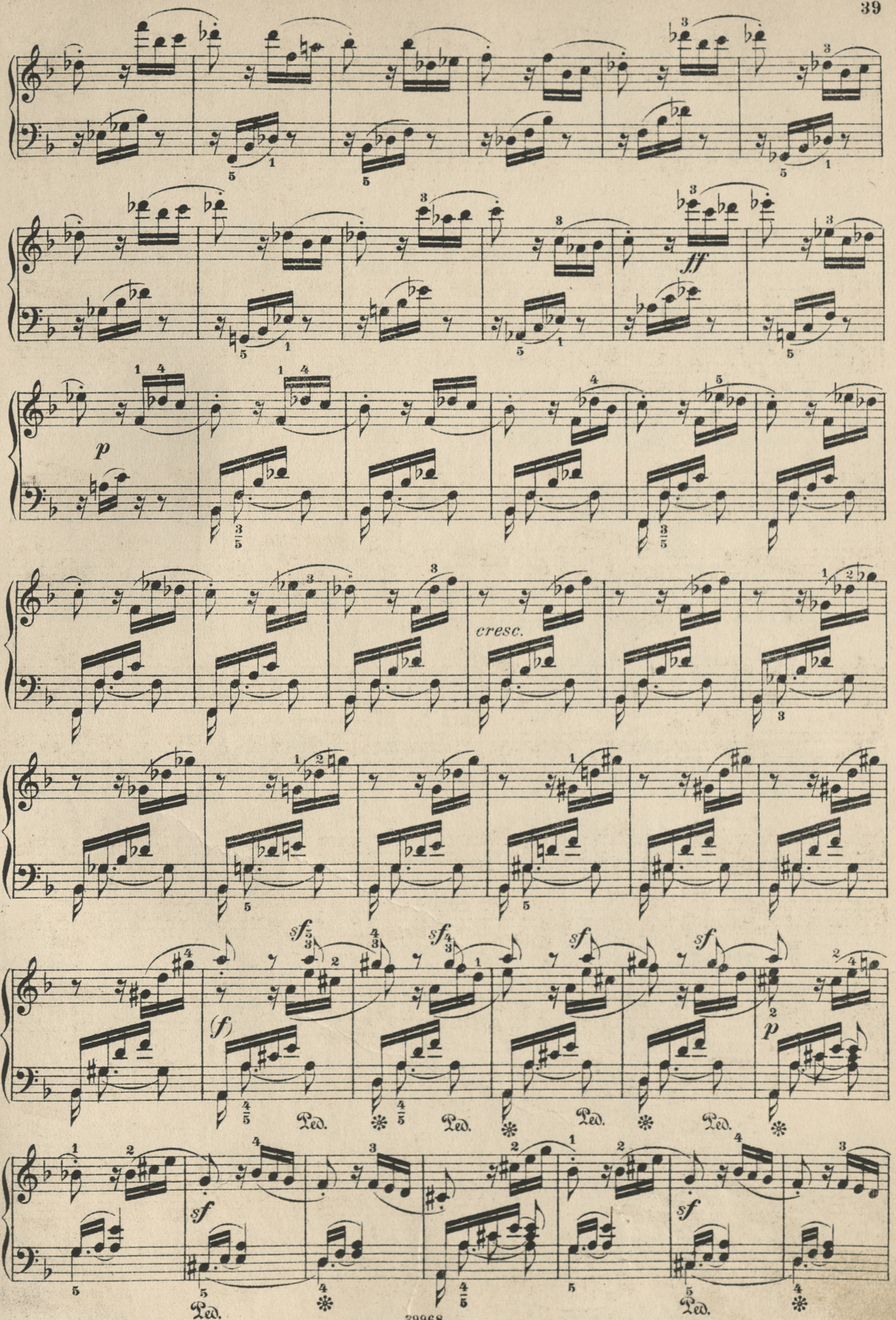


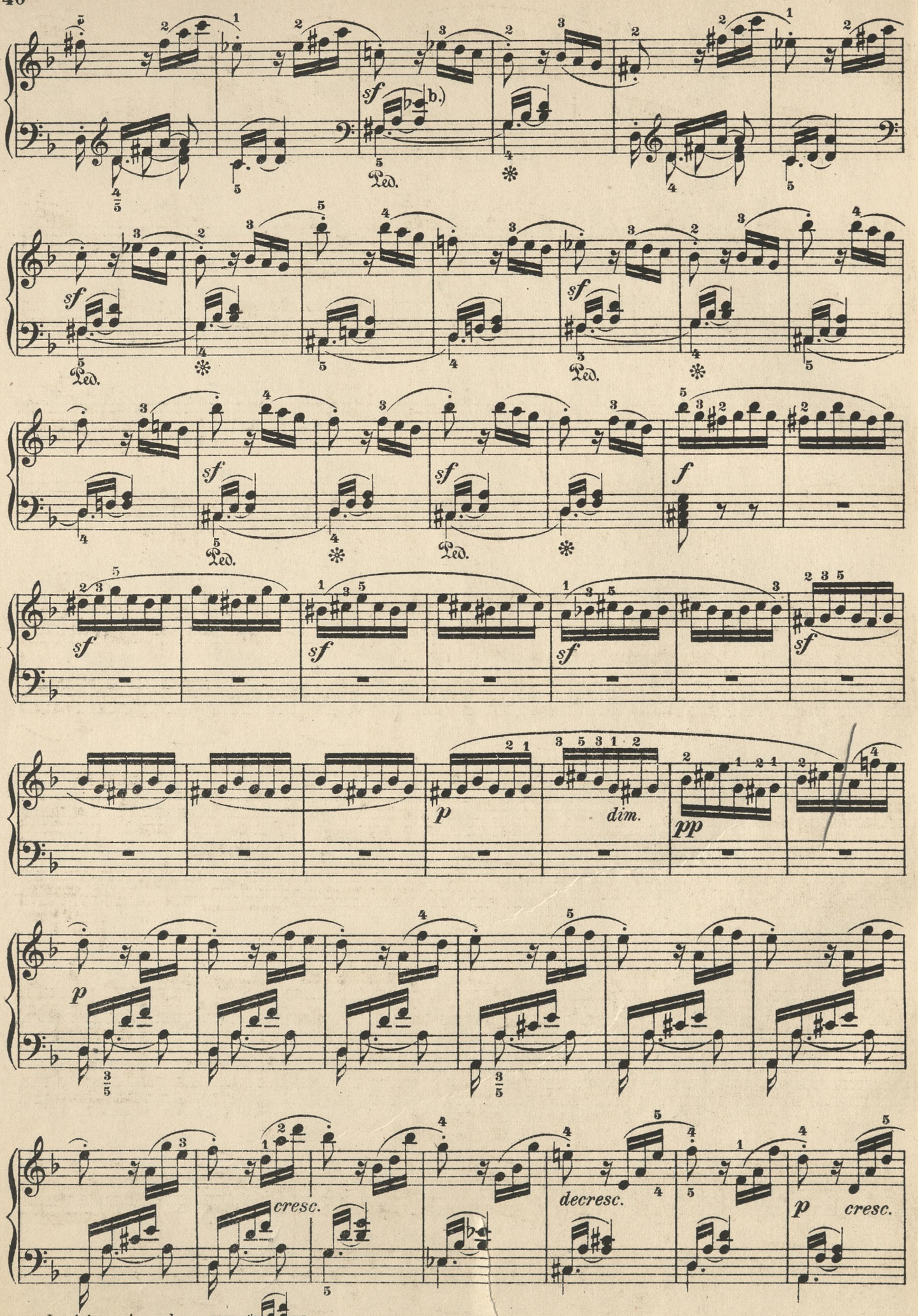
a.) Ausf.: *Exéc.*:



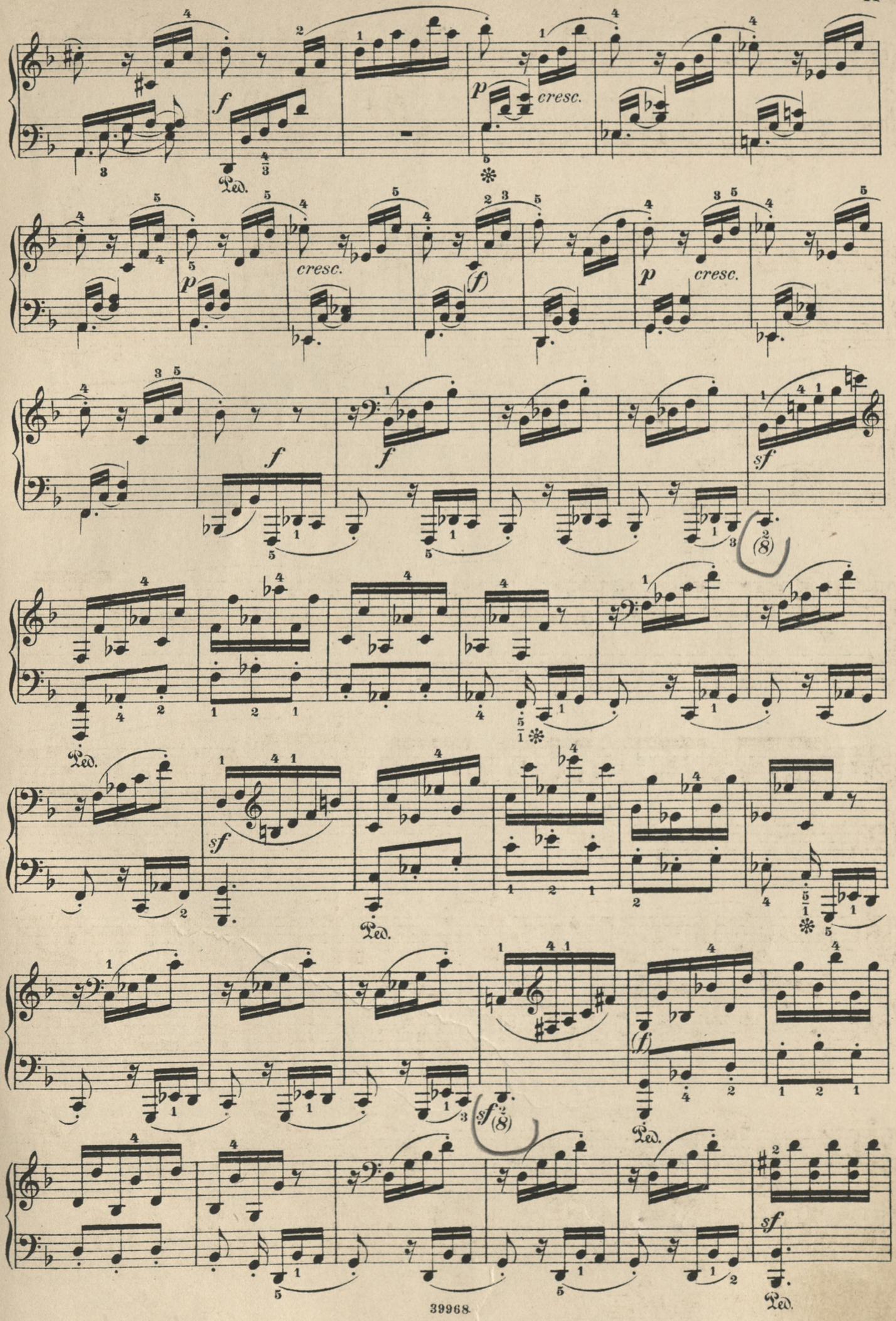

sf
dim.
p
f
Ped.
sf
dim.
p
Ped.
cresc.
f
p
cresc.
p
cresc.
sf
sf
sf
sf
p
cresc.

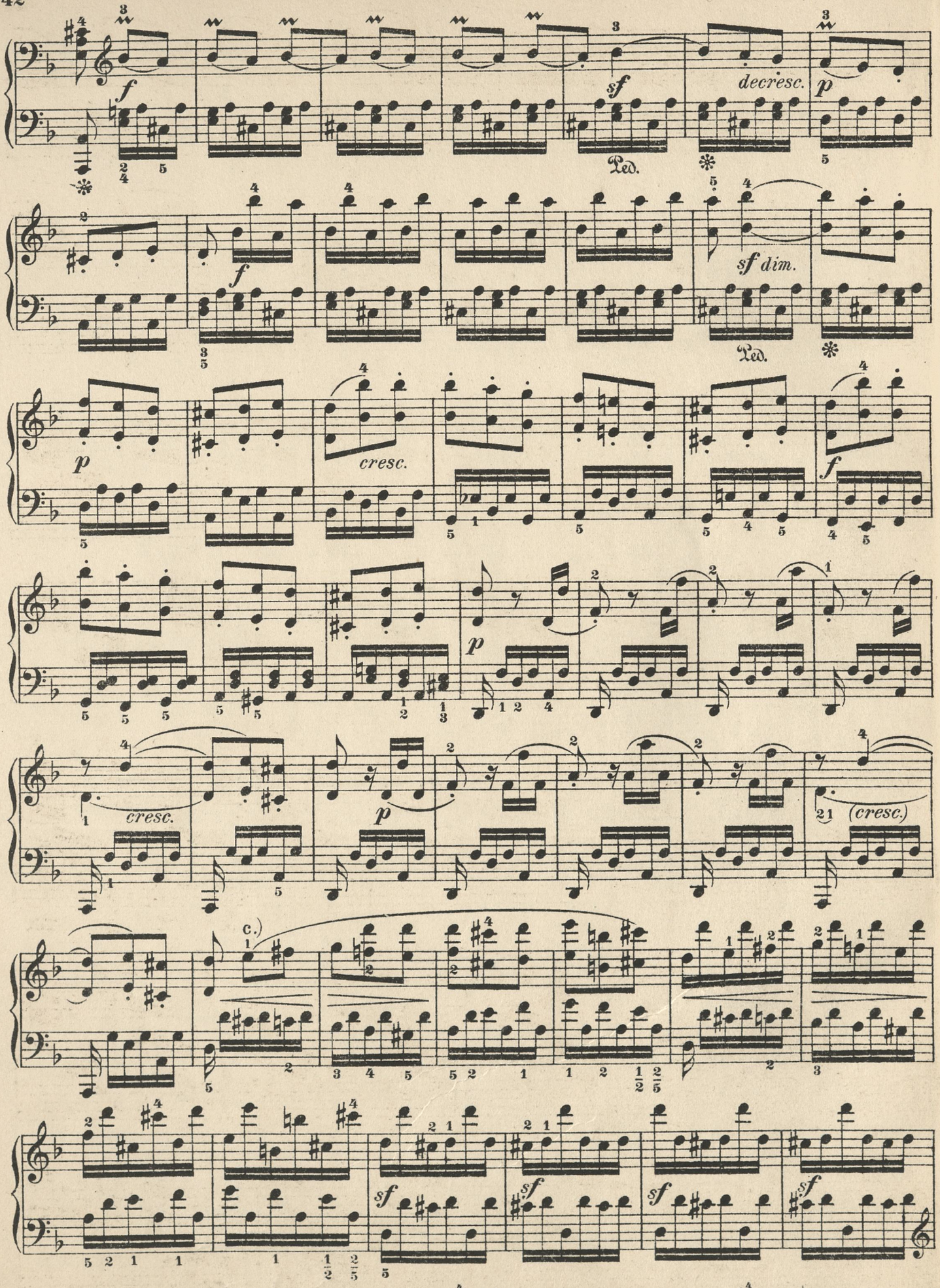

p
f
Ped.
p
f
Ped.
Ped.
Ped.


ff
p
cresc.
sf
f
Ped.

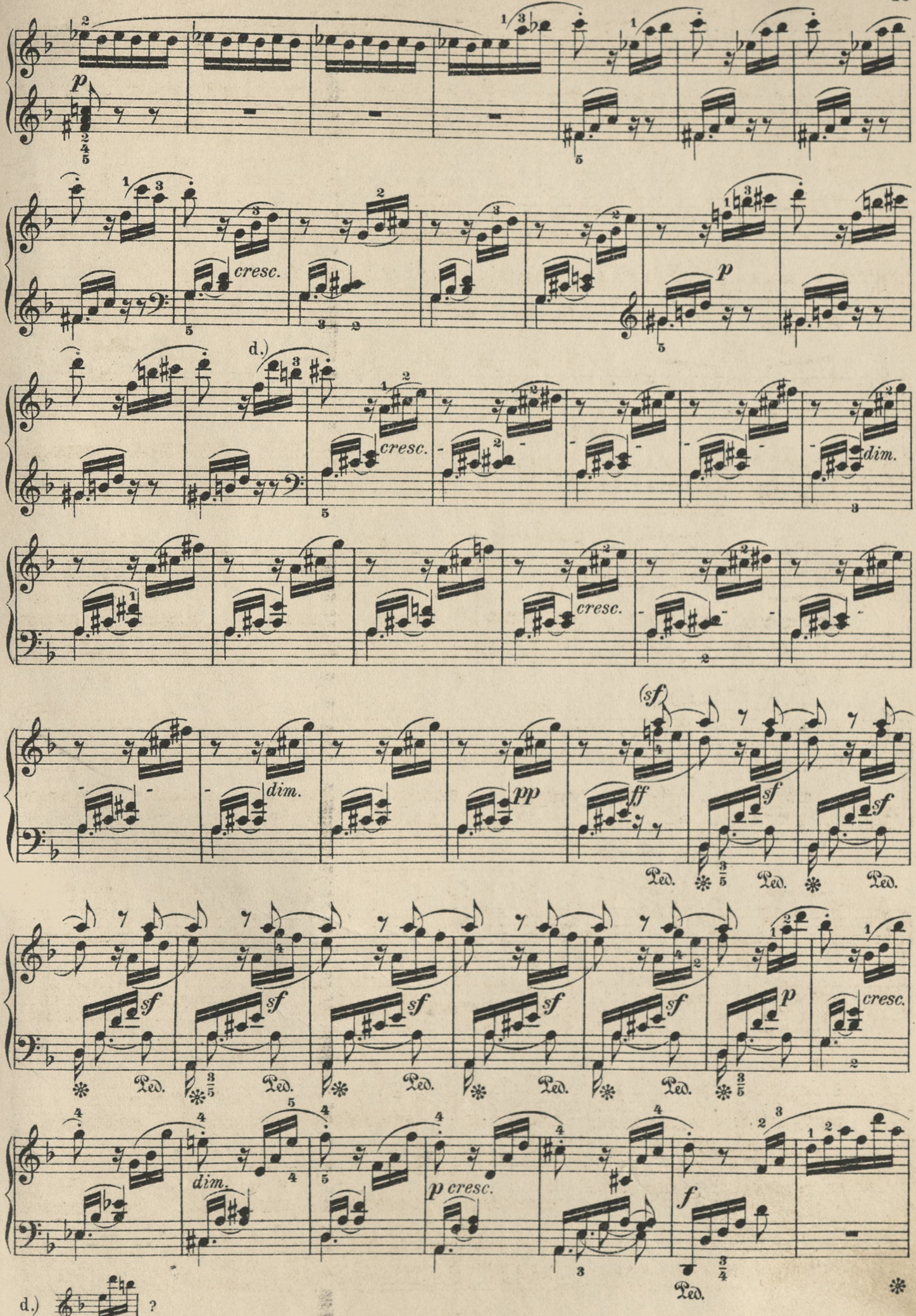


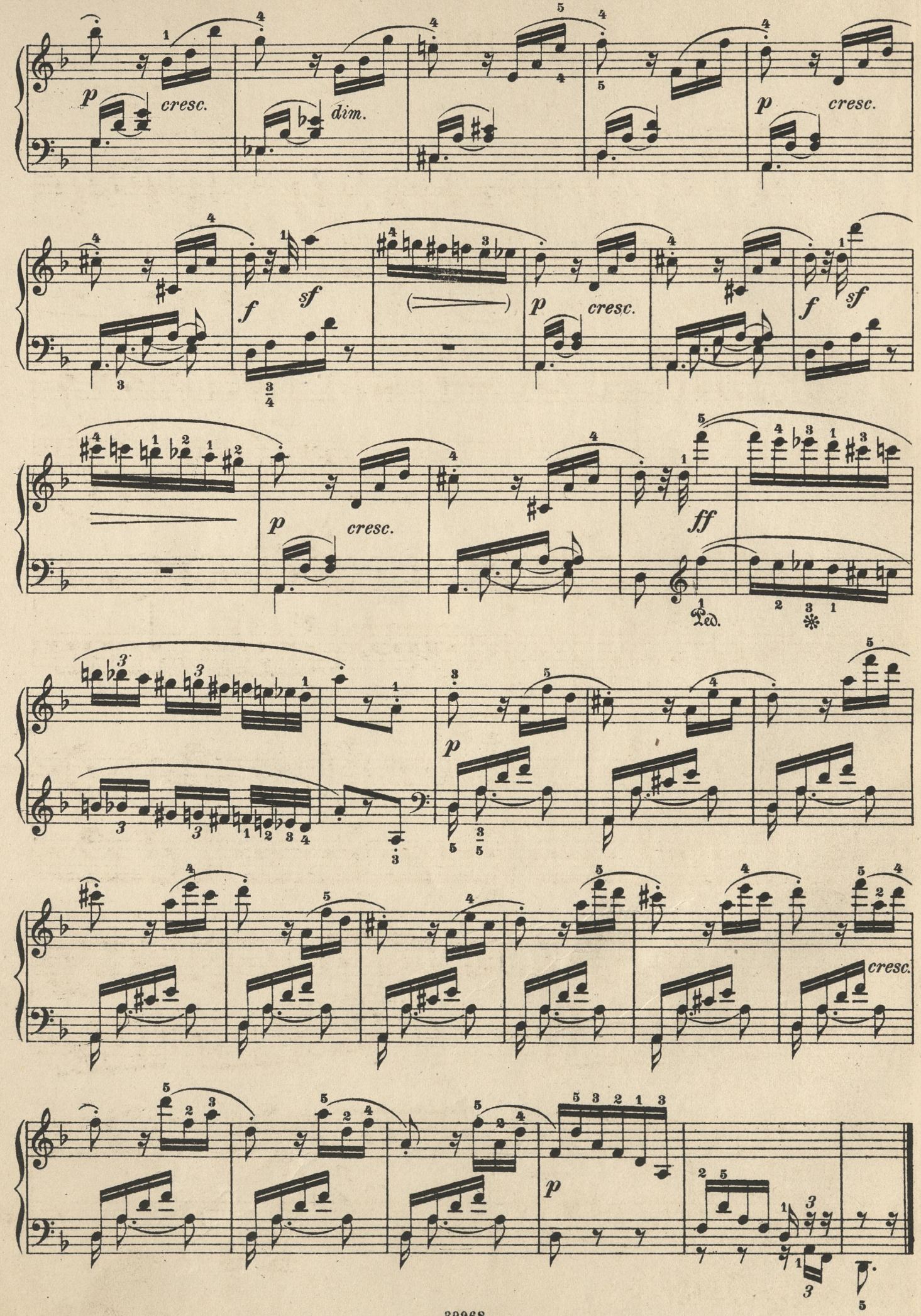
b.) In einigen Ausgaben:
dans quelques éditions:


f
Ped.
p
cresc.
cresc.
f
p
cresc.
f
f
sf
(8)
Ped.
sf
Ped.
(f)
sf
(8)
Ped.
sf
Ped.



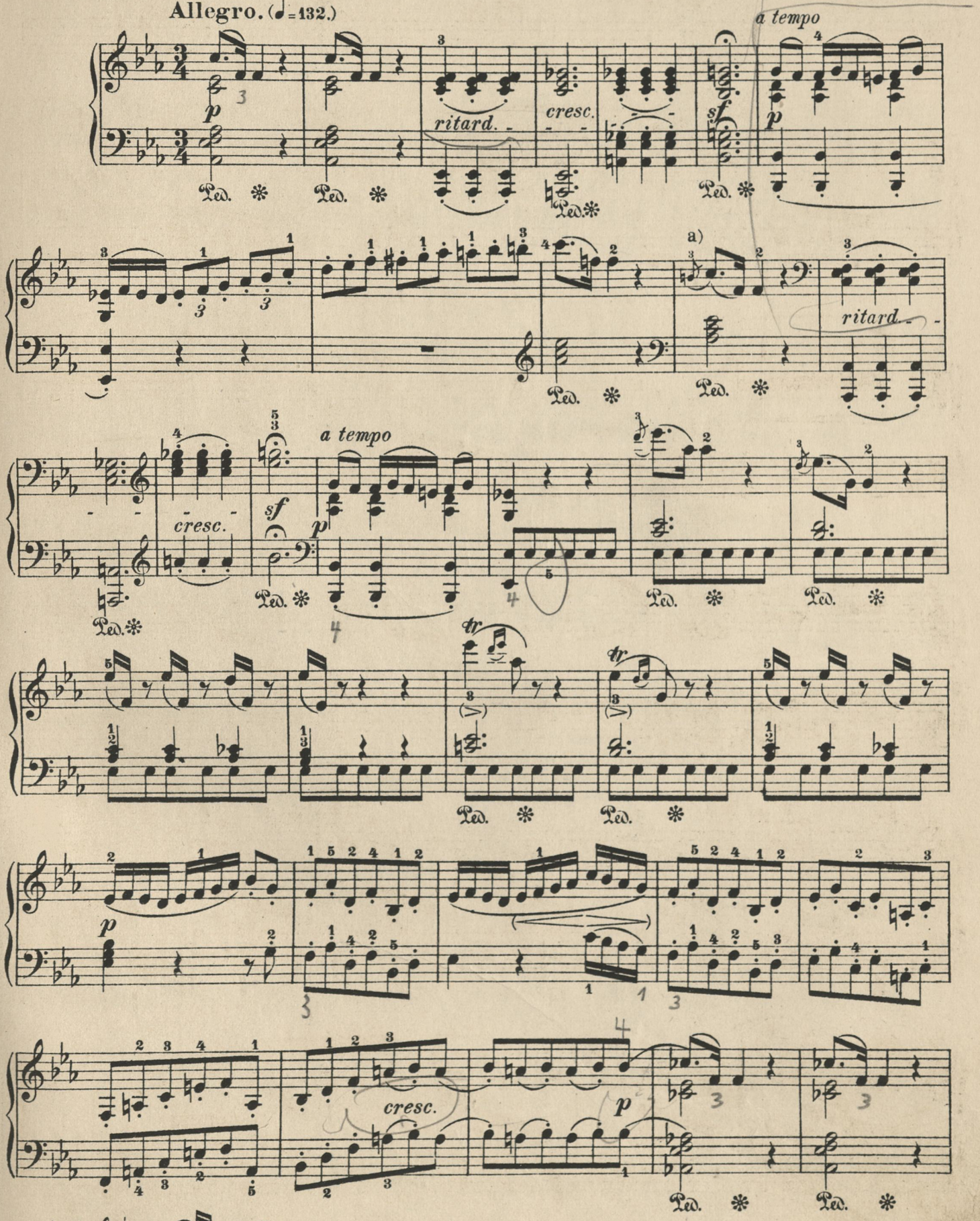
c.) Analog derselben Stelle im 1sten Theile:
Analogue à la même phrase de la 1ère partie:


p
cresc.
p
d.)
cresc.
dim.
cresc.
dim.
pp
(sf)
ff
sf
sf
Ped.
Ped.
Ped.
sf
sf
sf
sf
sf
sf
p
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dim.
p cresc.
f
Ped.
d.)
?

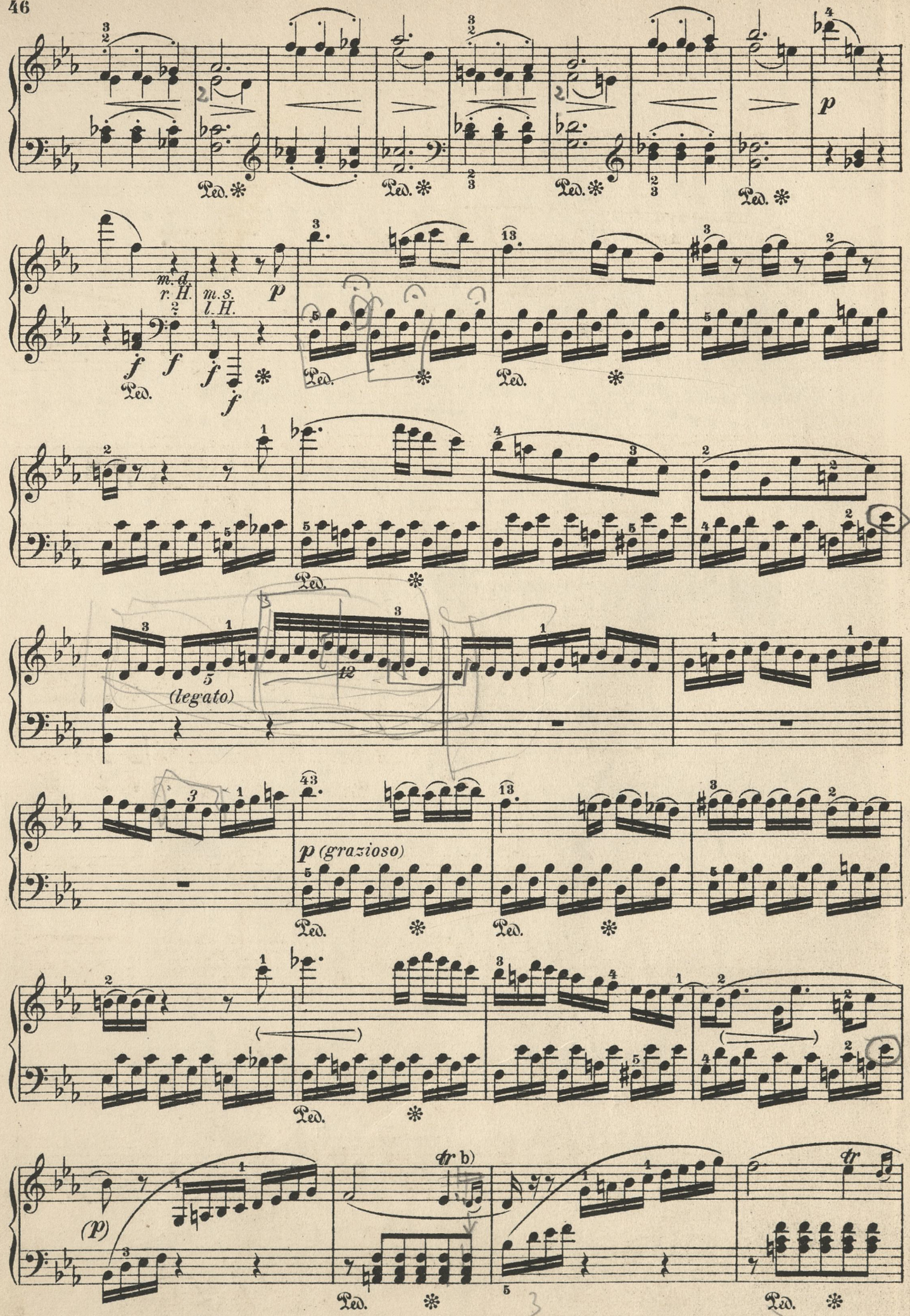

p
cresc.
dim.
p
cresc.
f
sf
sf
p
cresc.
f
sf
p
cresc.
ff
Ped.
p
cresc.

Sonate.

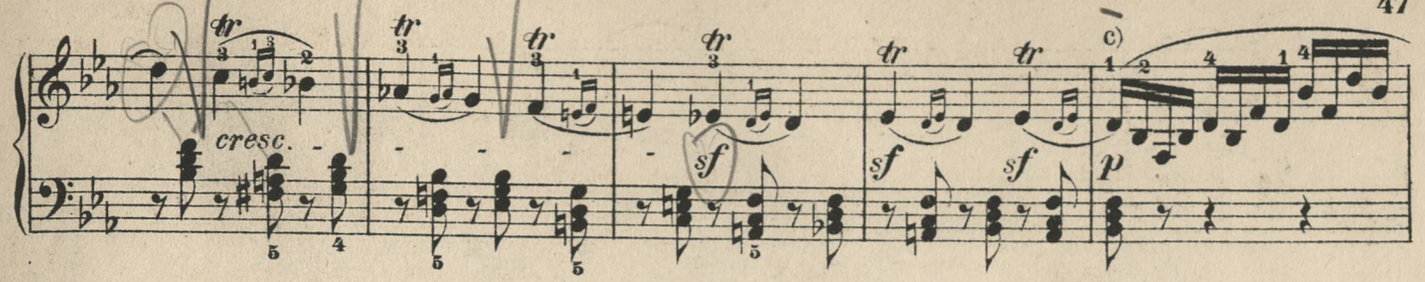
Op. 31. № 3.
componirt / *composée* 1802.

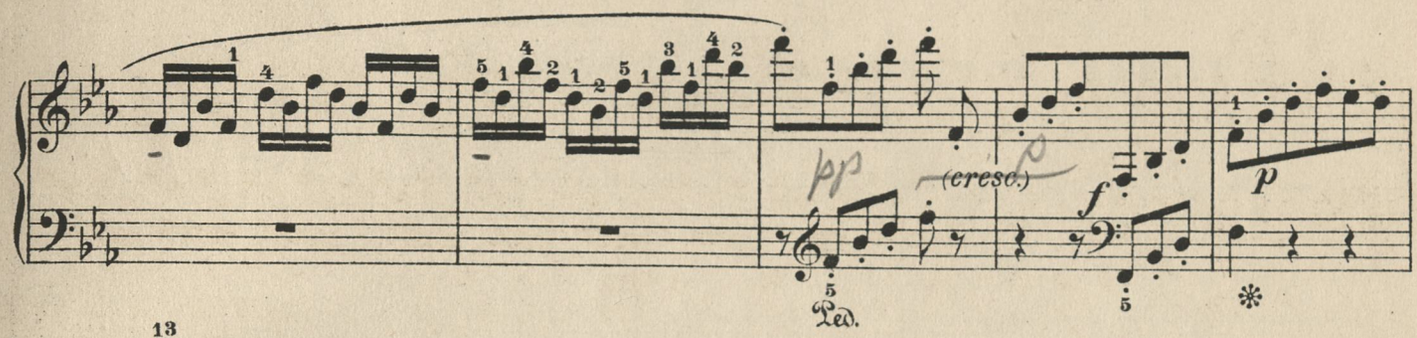


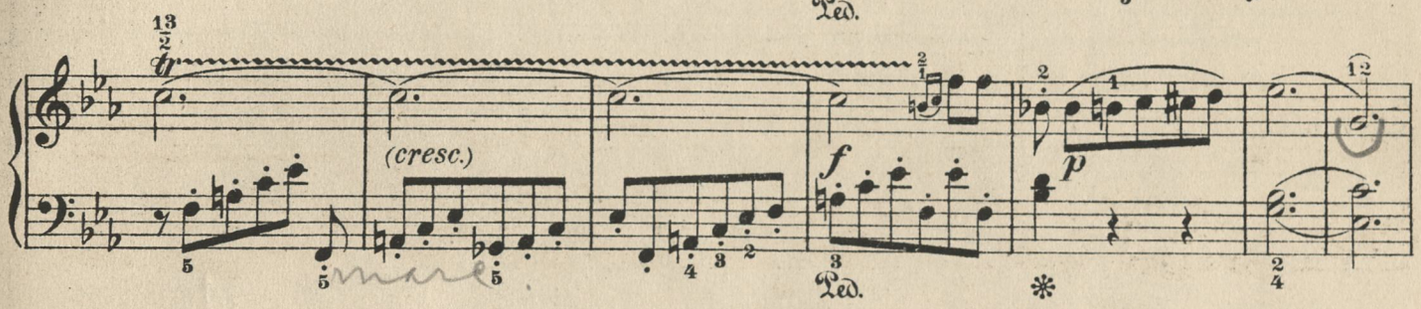
Edition Cranz.

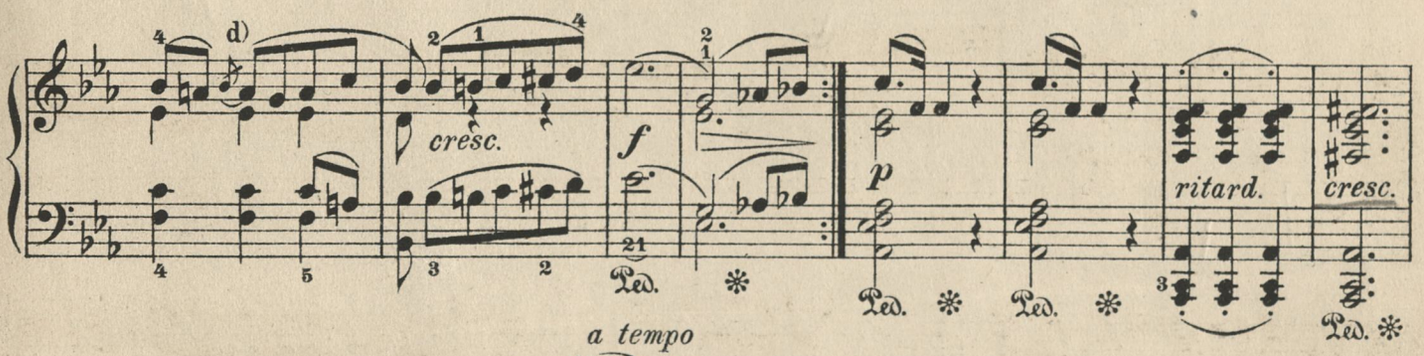


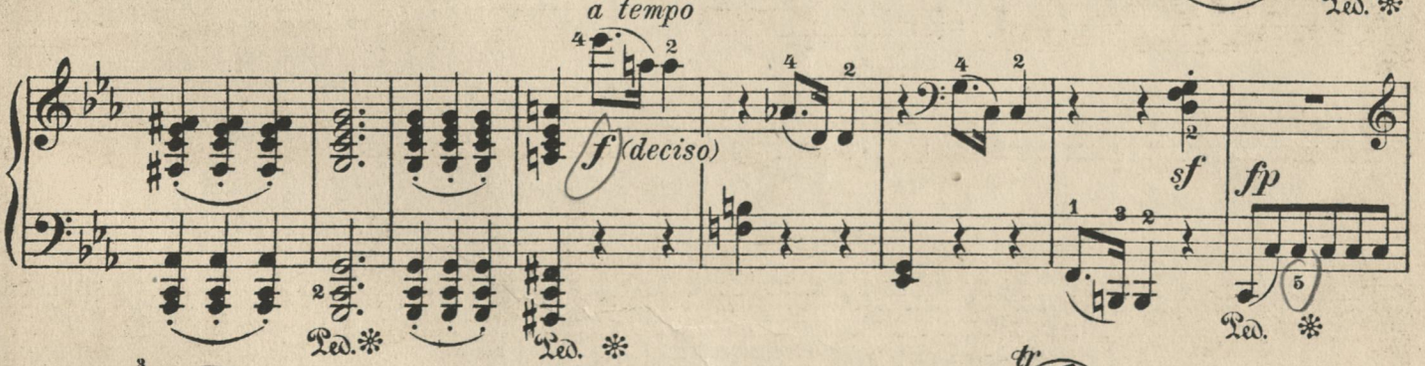
b) Im Original ohne Nachschlag.
Sans note de complément dans l'original.

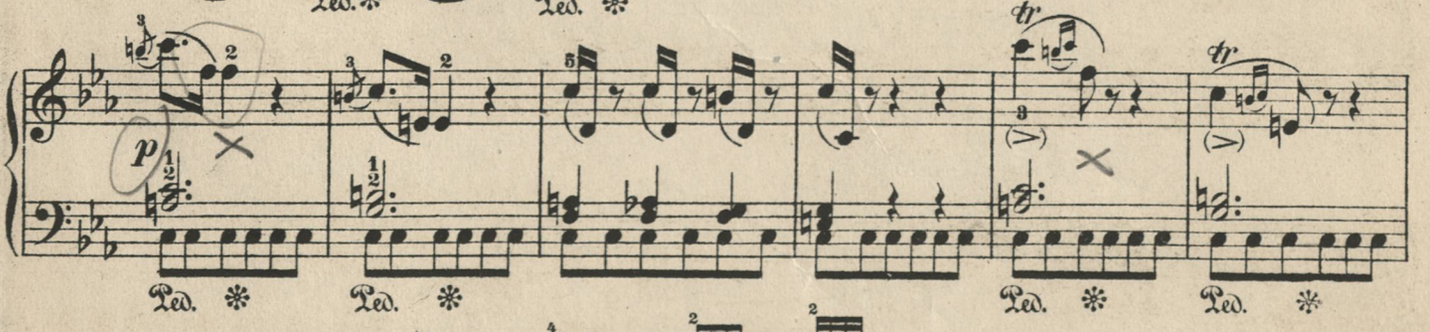




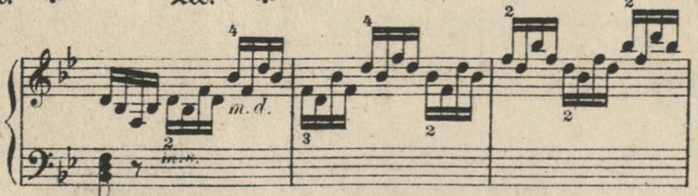




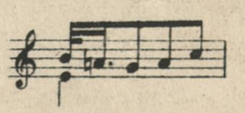


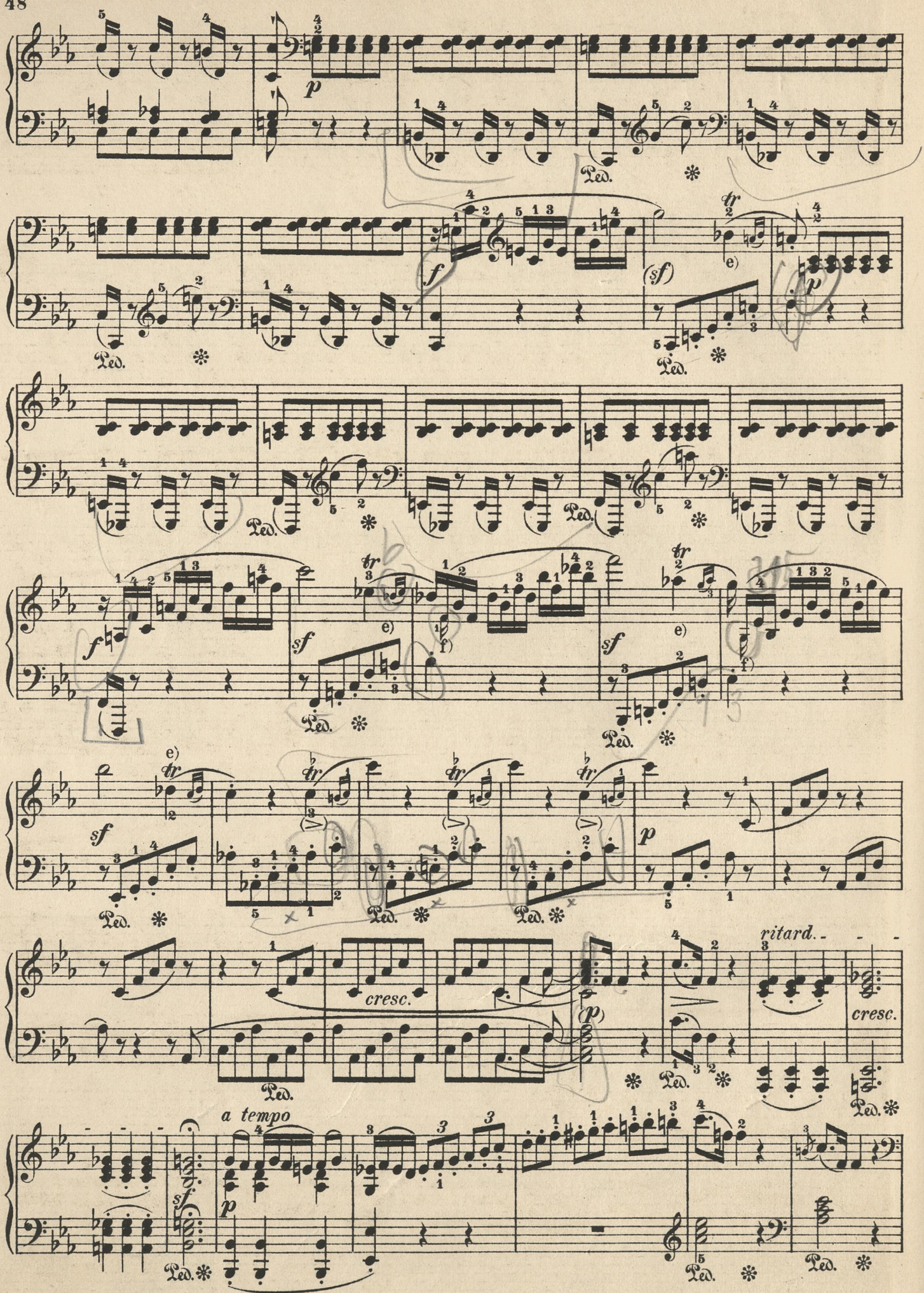


c) Erleichterung: *Facilité:*



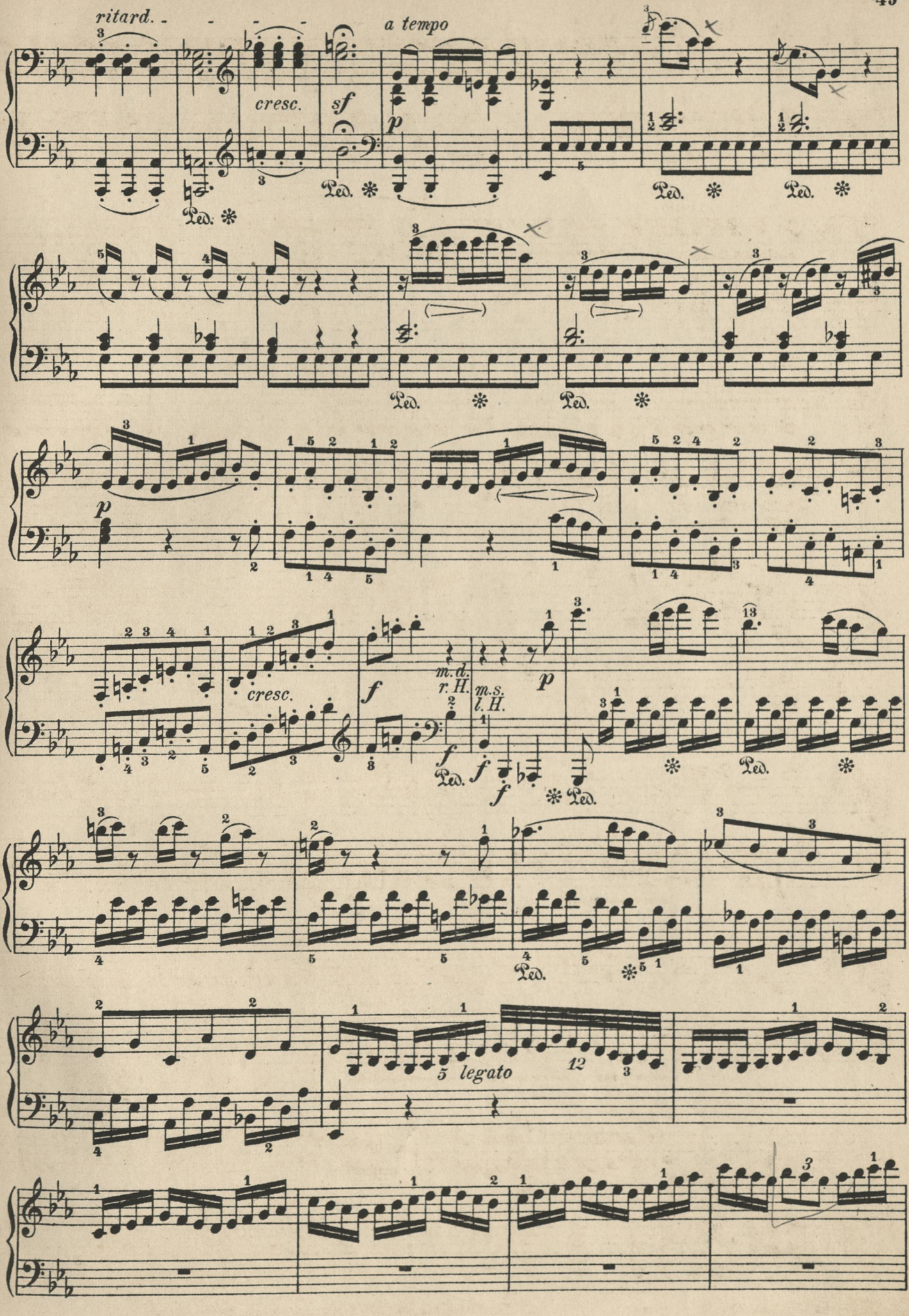
d) Ausf: *Exéc:*

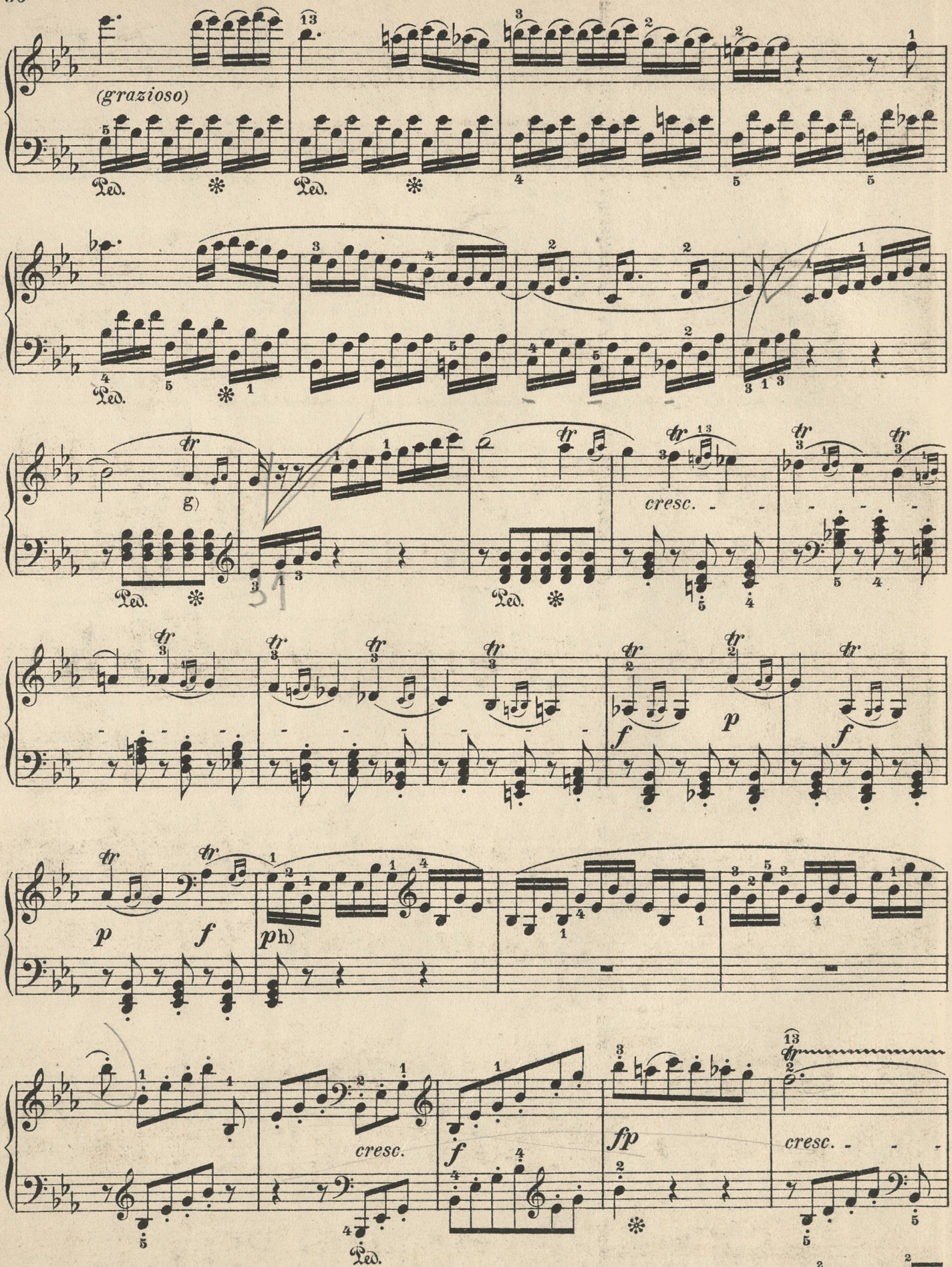




e) Im Original ohne Nachschlag.
Sans note de complément dans l'original.

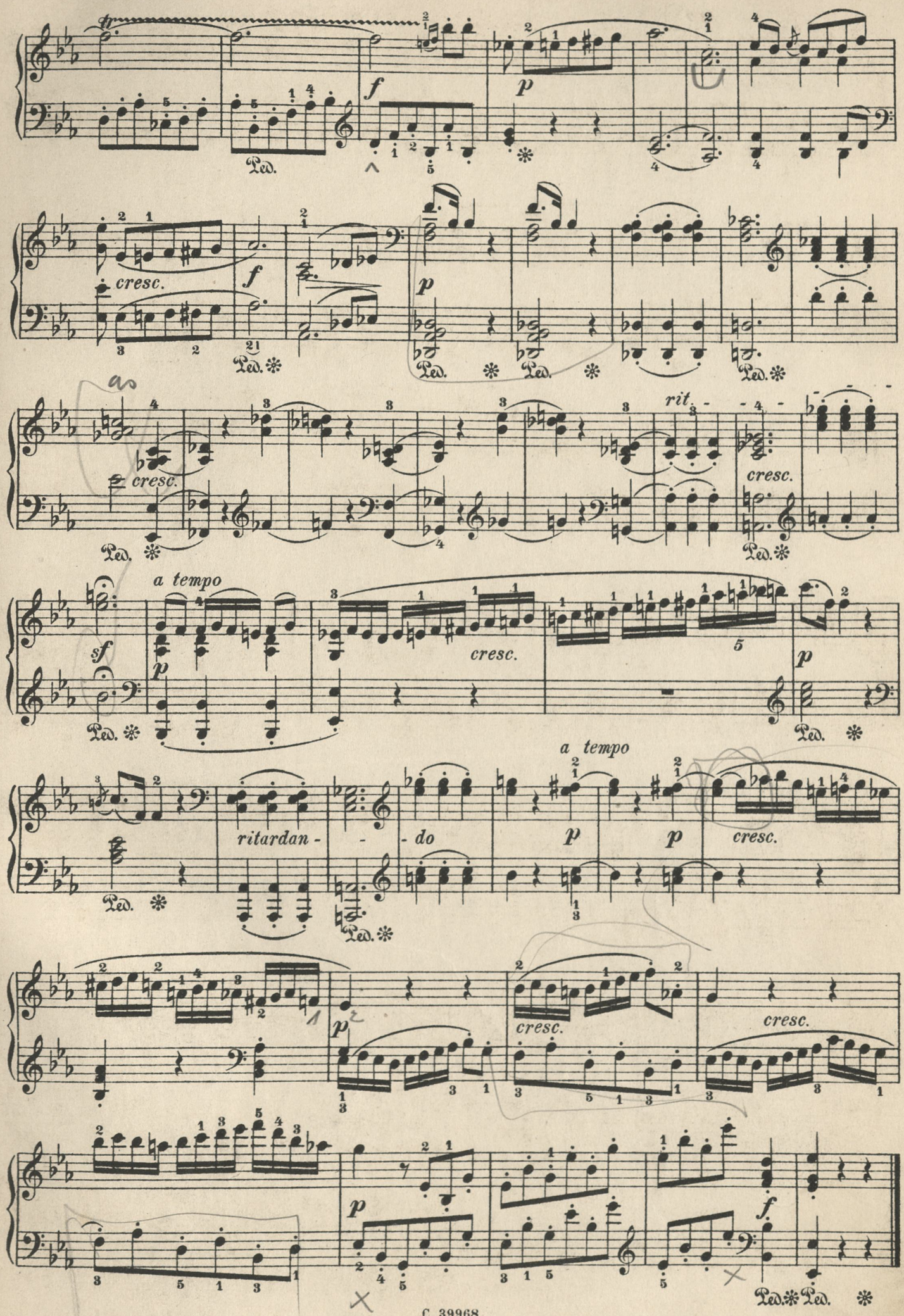
f) Die kleine Note zur Erleichterung mit der linken Hand.
Pour la facilité jouez la petite note avec la main gauche.


ritard.
a tempo
cresc.
sf
p
Ped.
cresc.
f
m.d.
r. H.
m.s.
l. H.
5 legato
12

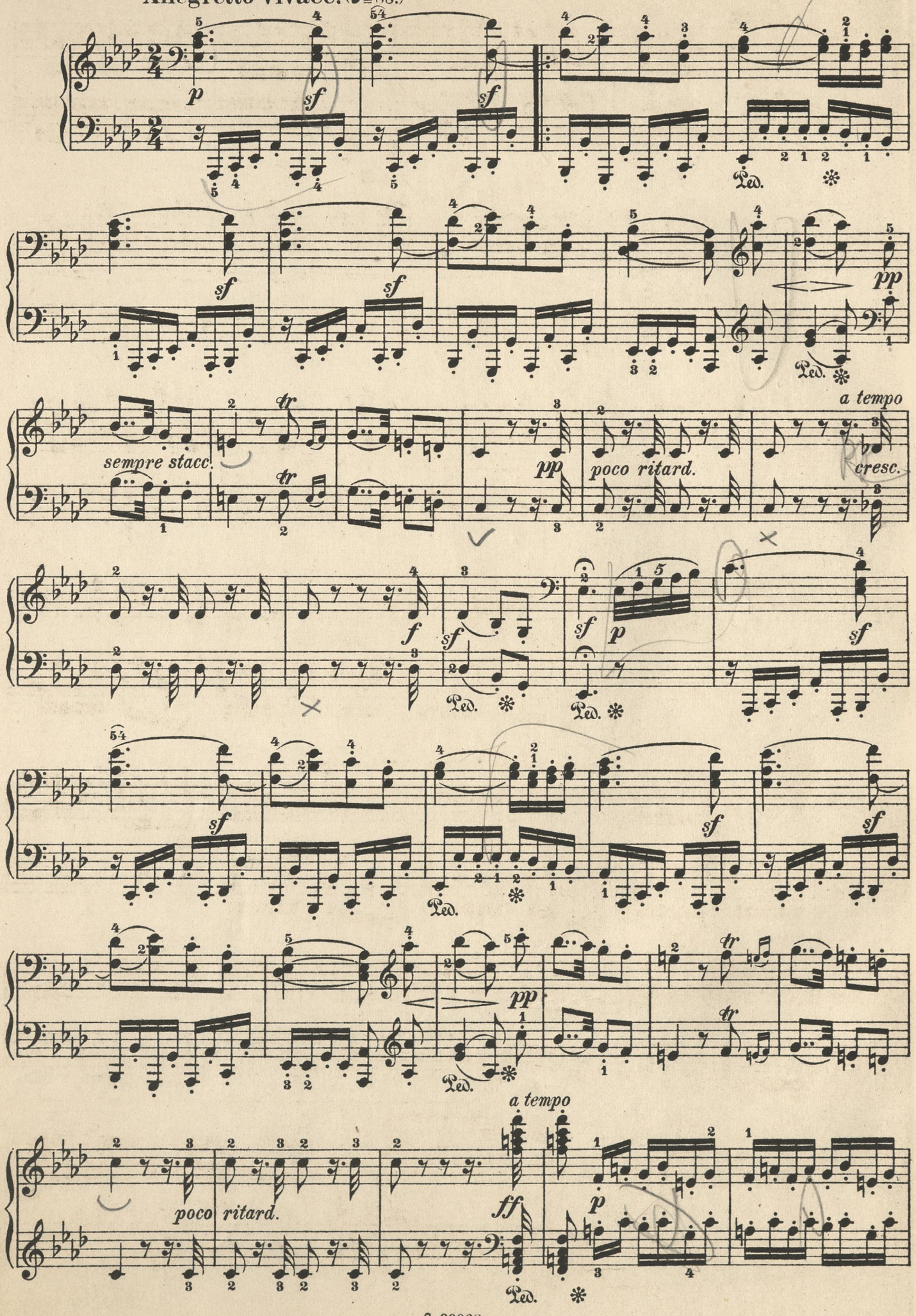


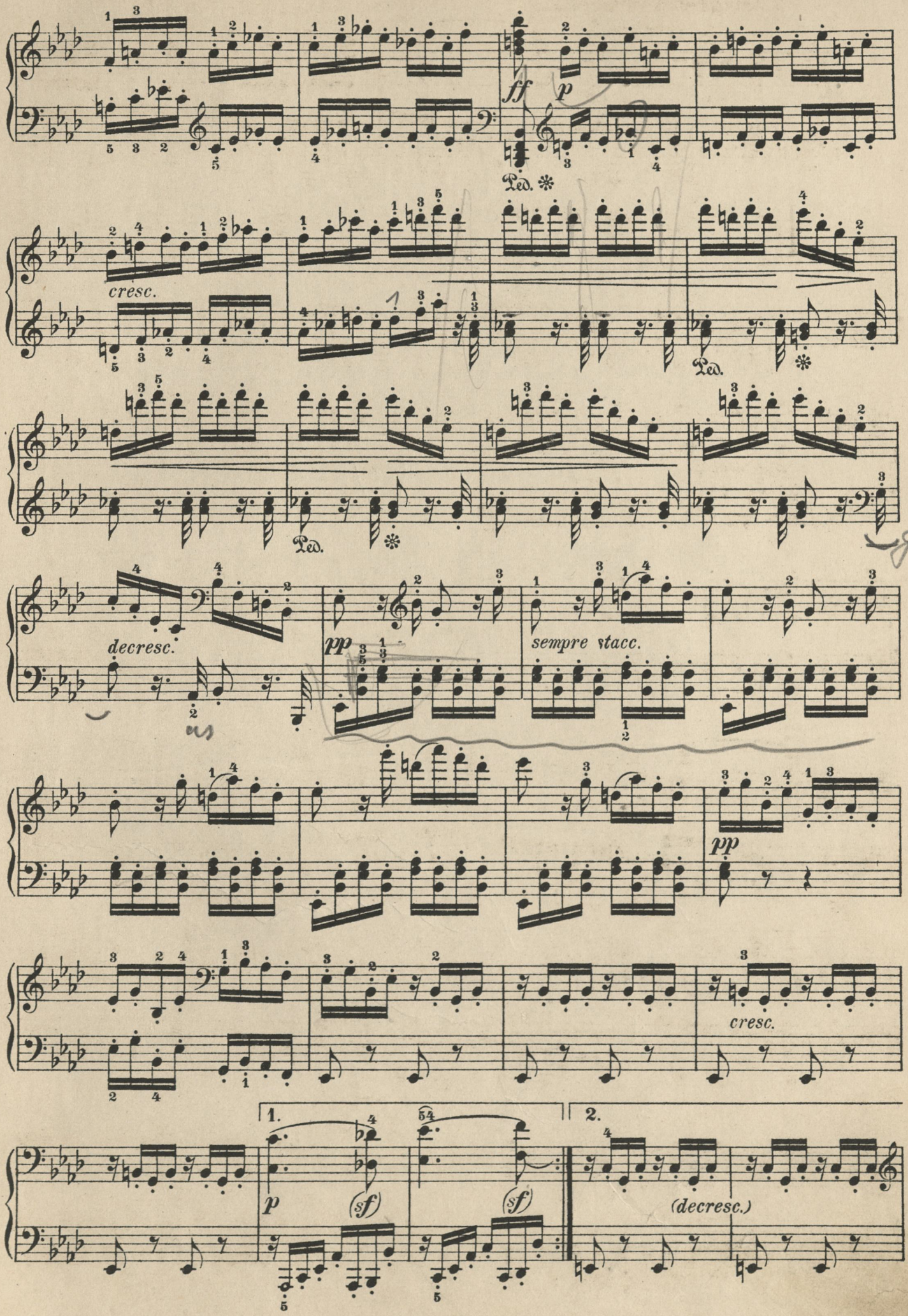
g) Im Original ohne Nachschlag.
Sans note de complément dans l'original.

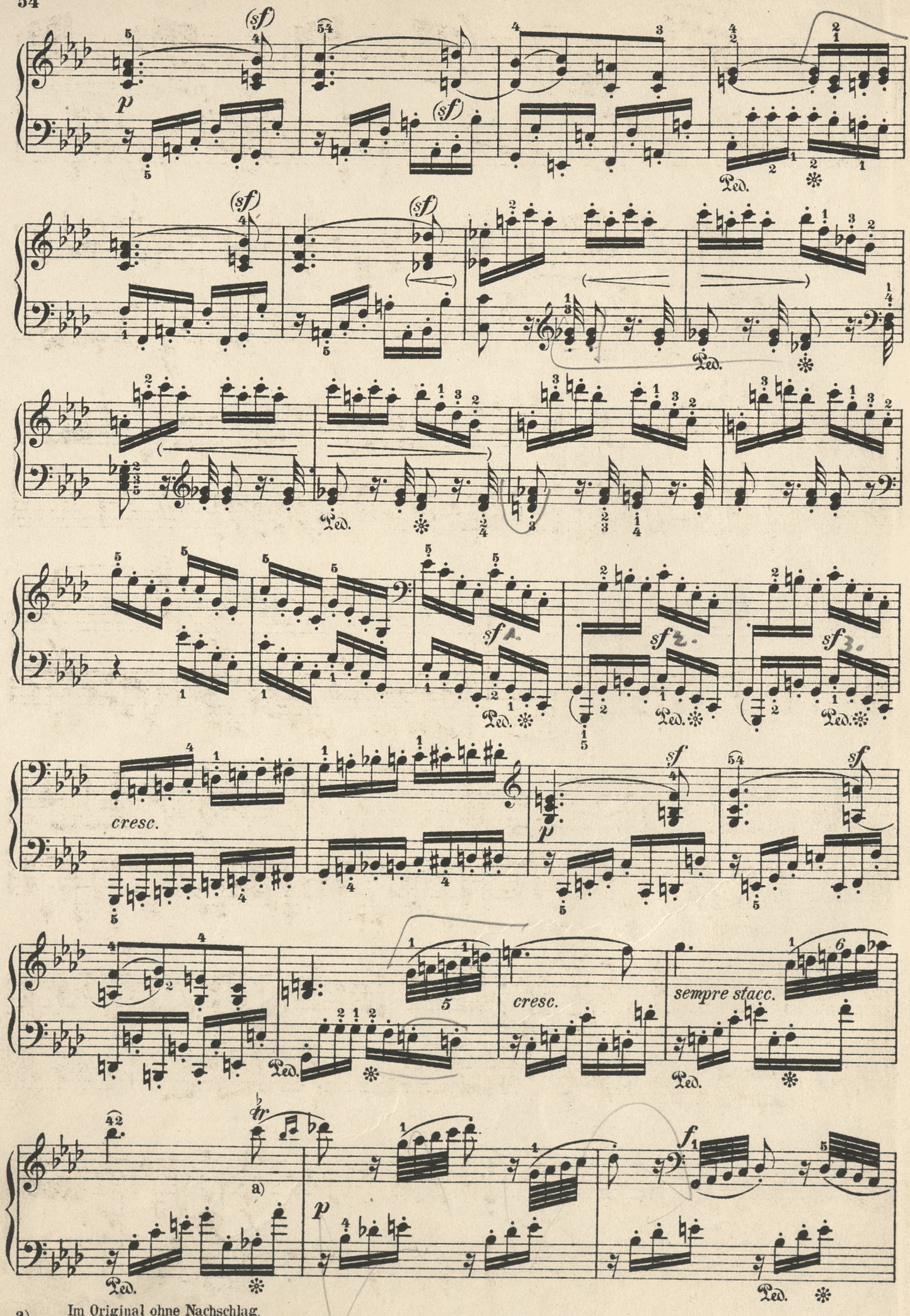
h) Erleichterung:
Facilité:


cresc.
rit.
a tempo
ritardan - - do
a tempo
cresc.

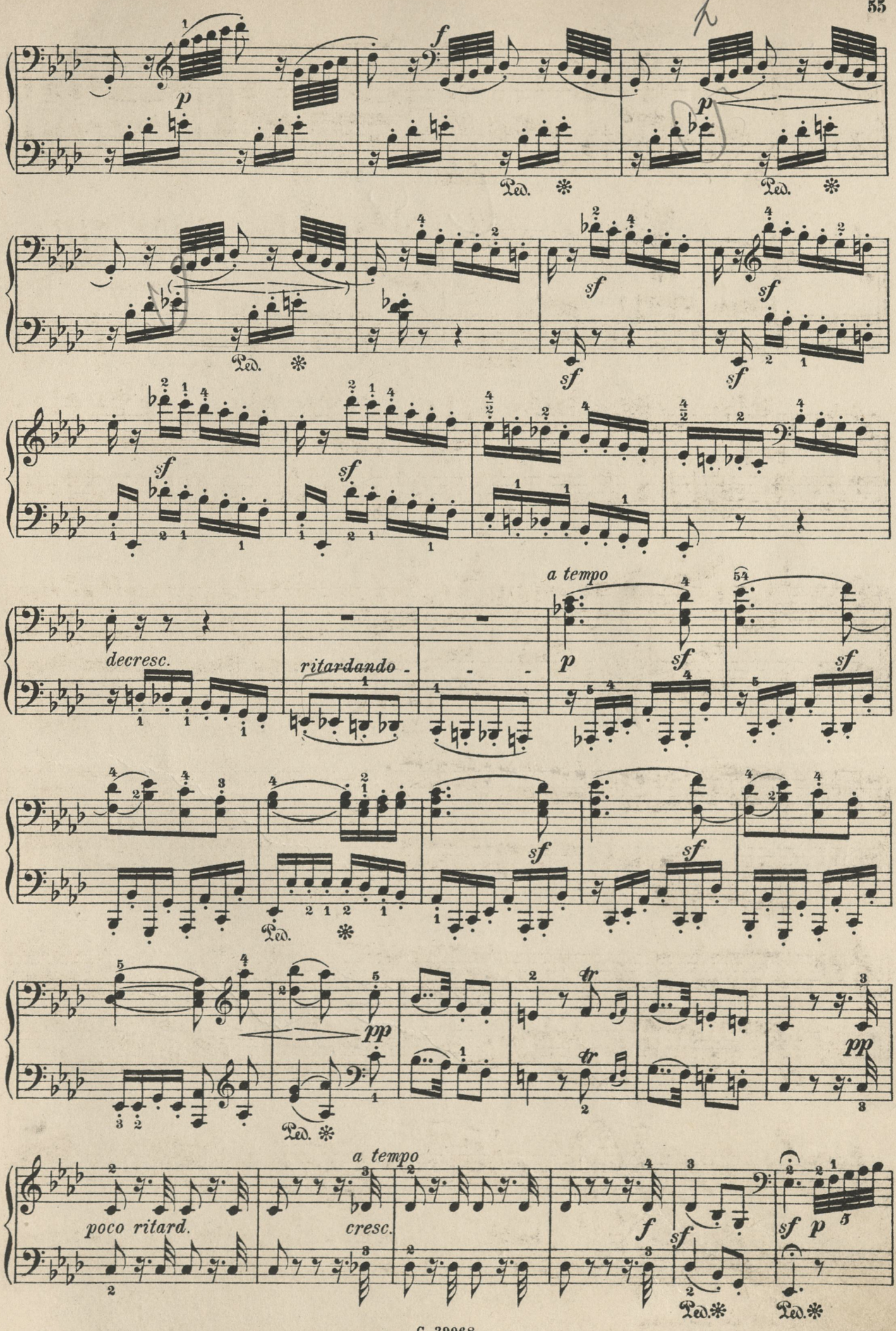
Scherzo.
Allegretto vivace. (♩= 88.)

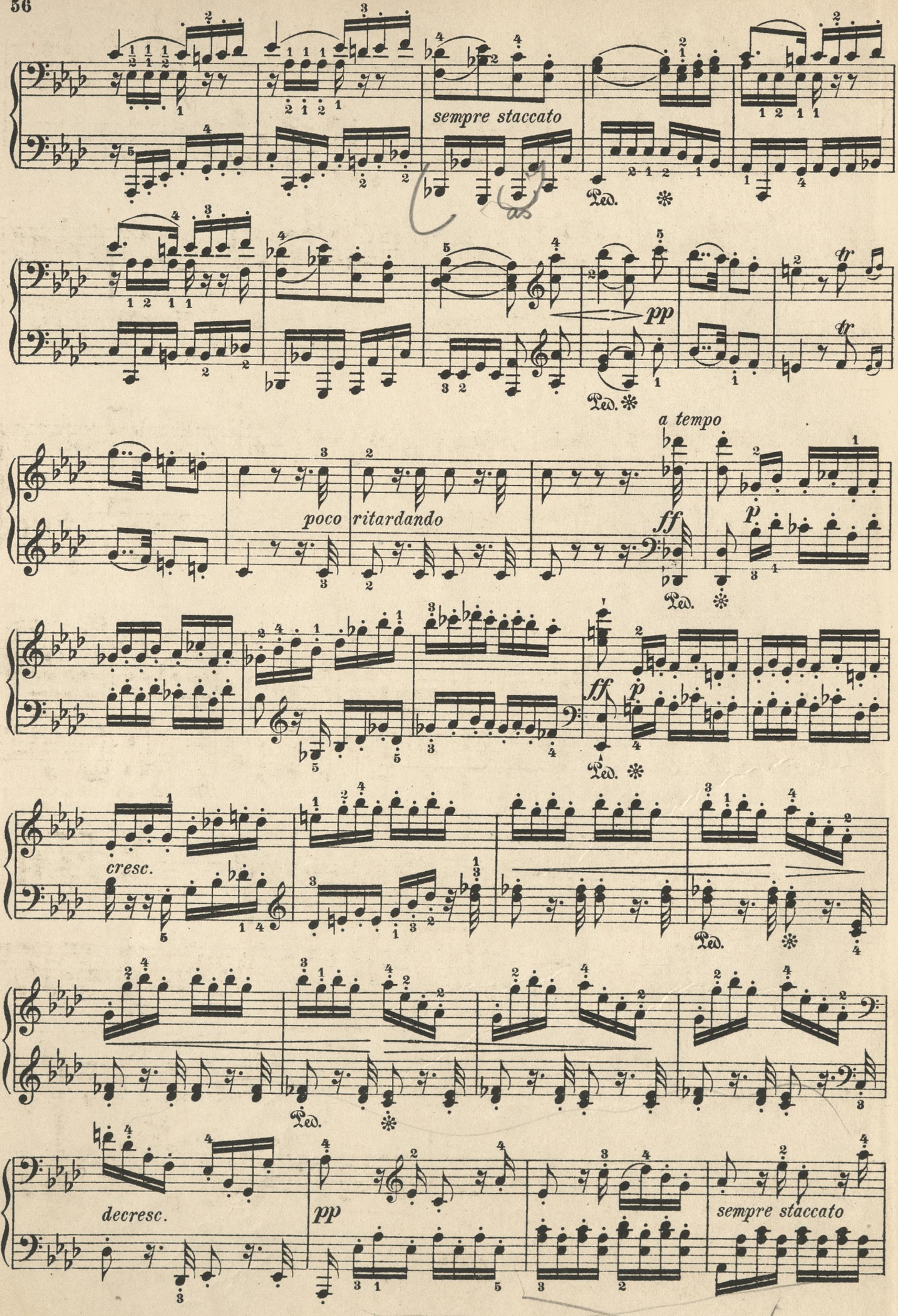



ff
p
Ped.
cresc.
Ped.
Ped.
decresc.
pp
sempre stacc.
pp
cresc.
1.
2.
p
(sf)
(sf)
(decresc.)



a) Im Original ohne Nachschlag.
Sans note de complément dans l'original.


p
f
p
Ped.
sf
decresc.
ritardando
a tempo
pp
tr
poco ritard.
cresc.
f
sf
p


sempre staccato
Ped.
pp
a tempo
poco ritardando
ff
p
cresc.
decresc.
sempre staccato

pp

cresc.

decresc.

pp

Menuetto.

Moderato e grazioso. (♩ = 96.)

p *(legato)*

cresc.

p

a)

b)

cresc.

a) Ausf: *Exéc:*

b) Ausf: *Exéc:*

Trio.

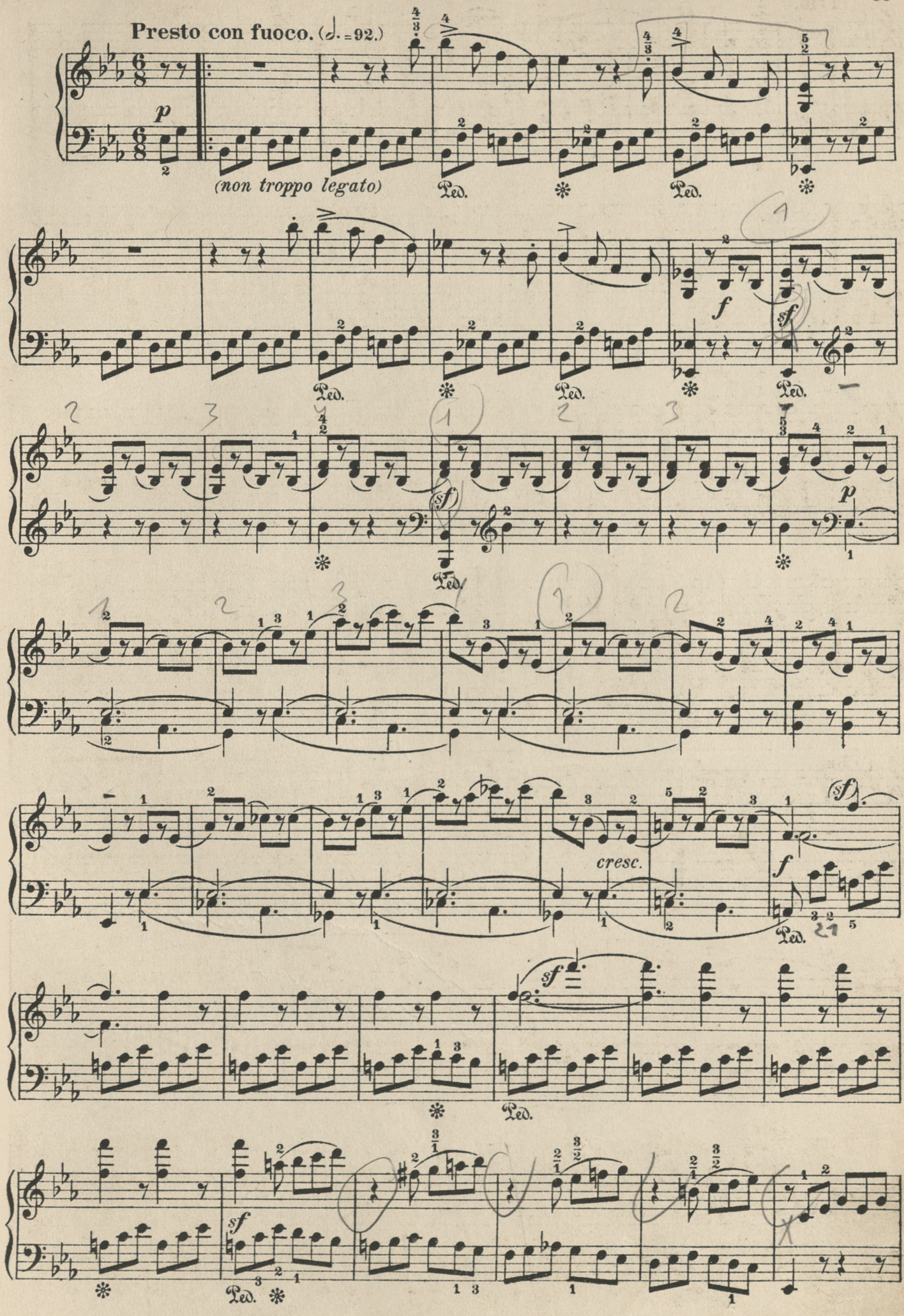
cresc.

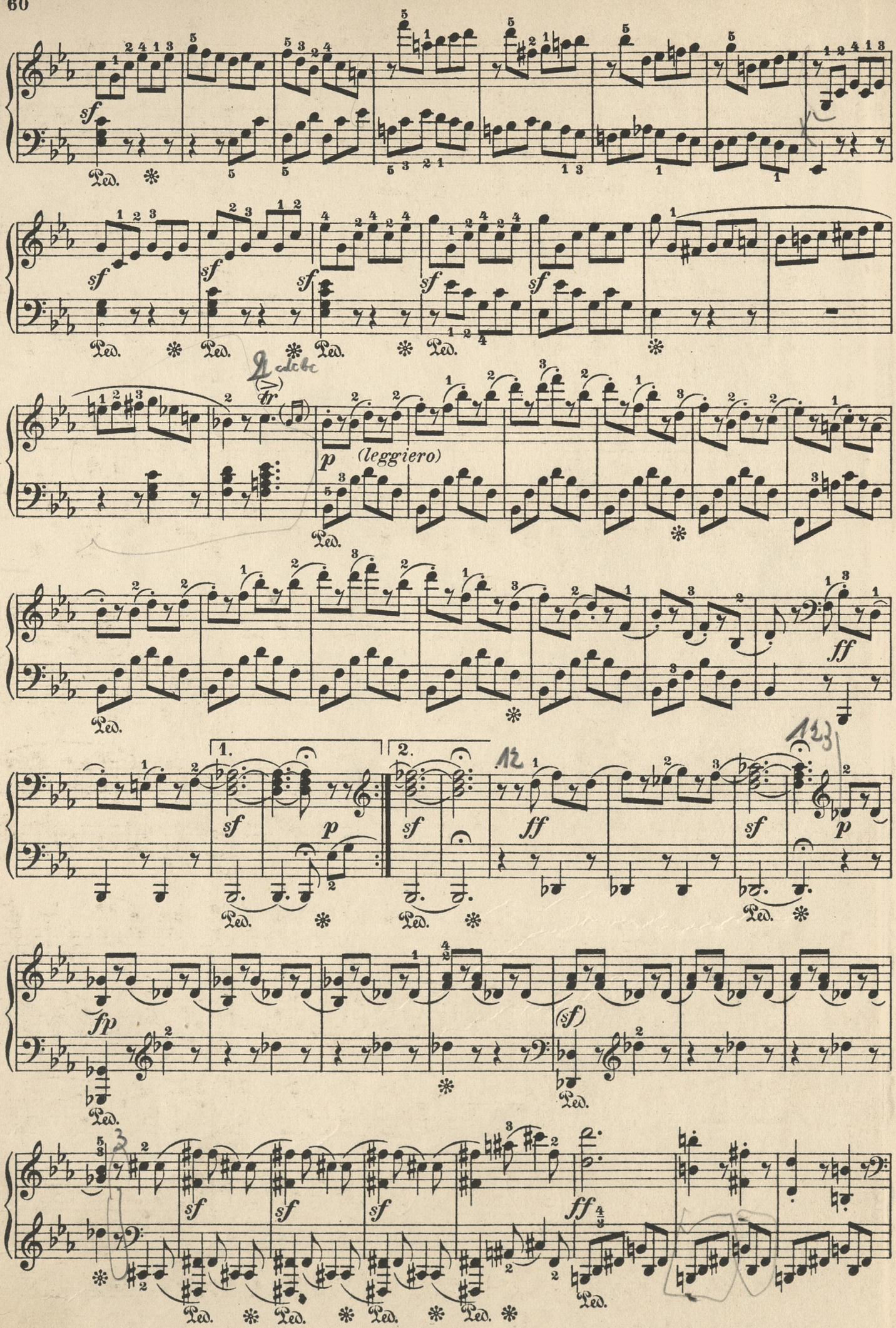
cresc.

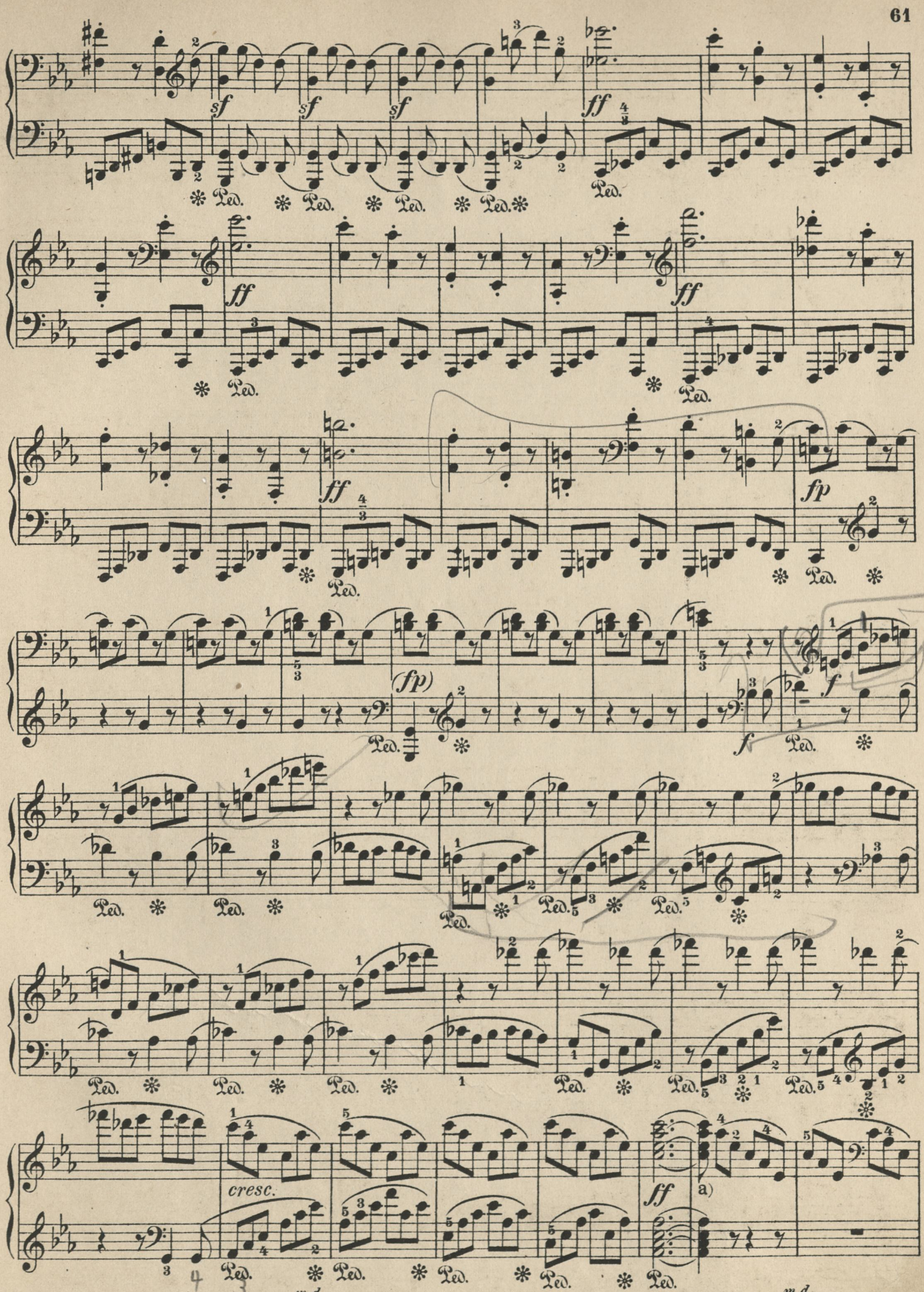
cresc.

Coda.

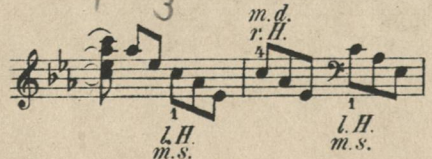
decresc. ca - - lan - - do


Presto con fuoco. (♩. = 92.)
p
(non troppo legato)
Ped.
f
sf
cresc.

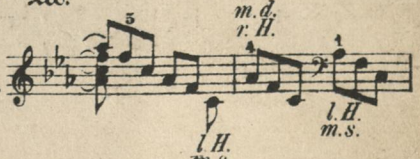

sf
Ped.
(leggiero)
ff
1.
2.
fp
(sf)

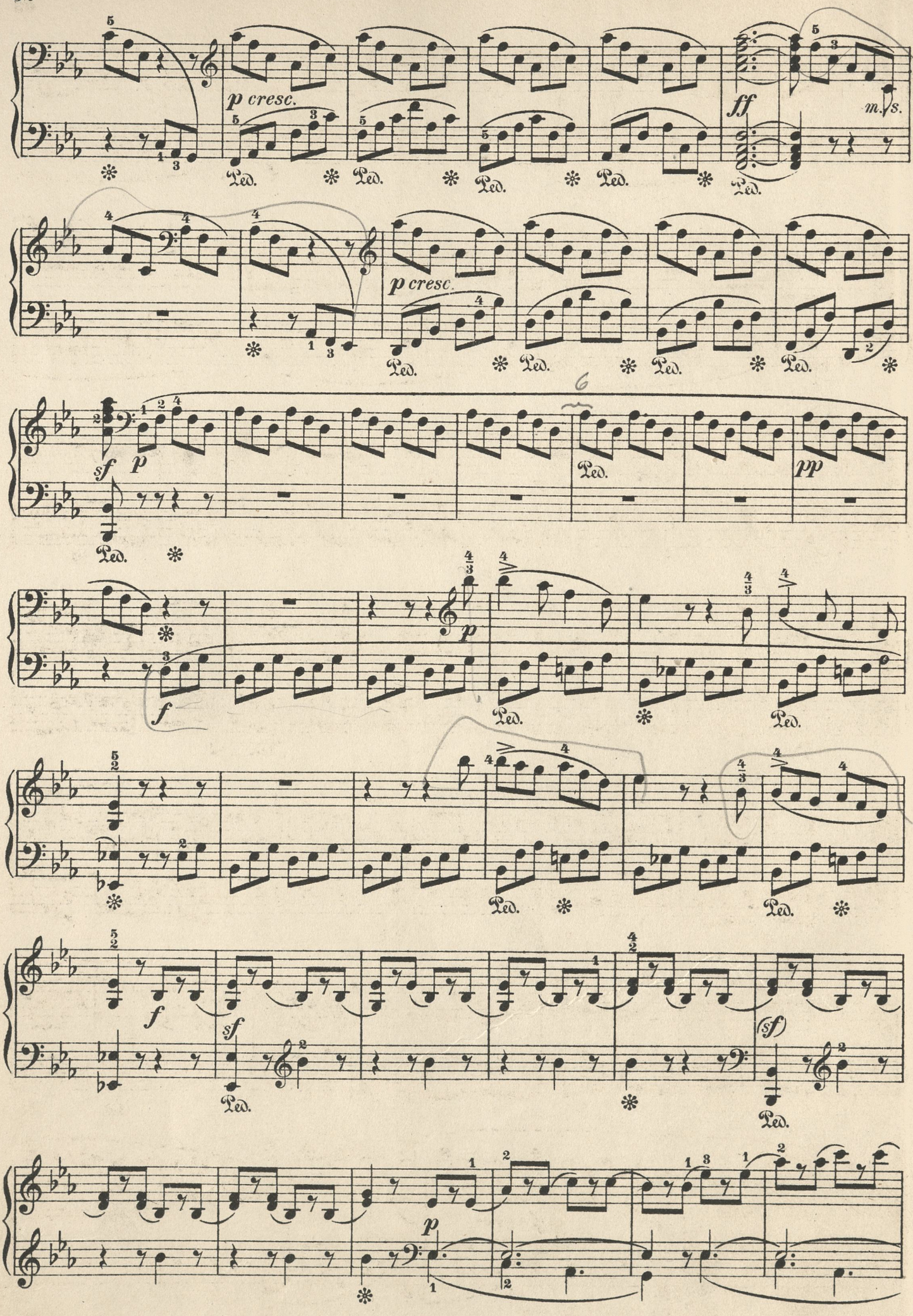


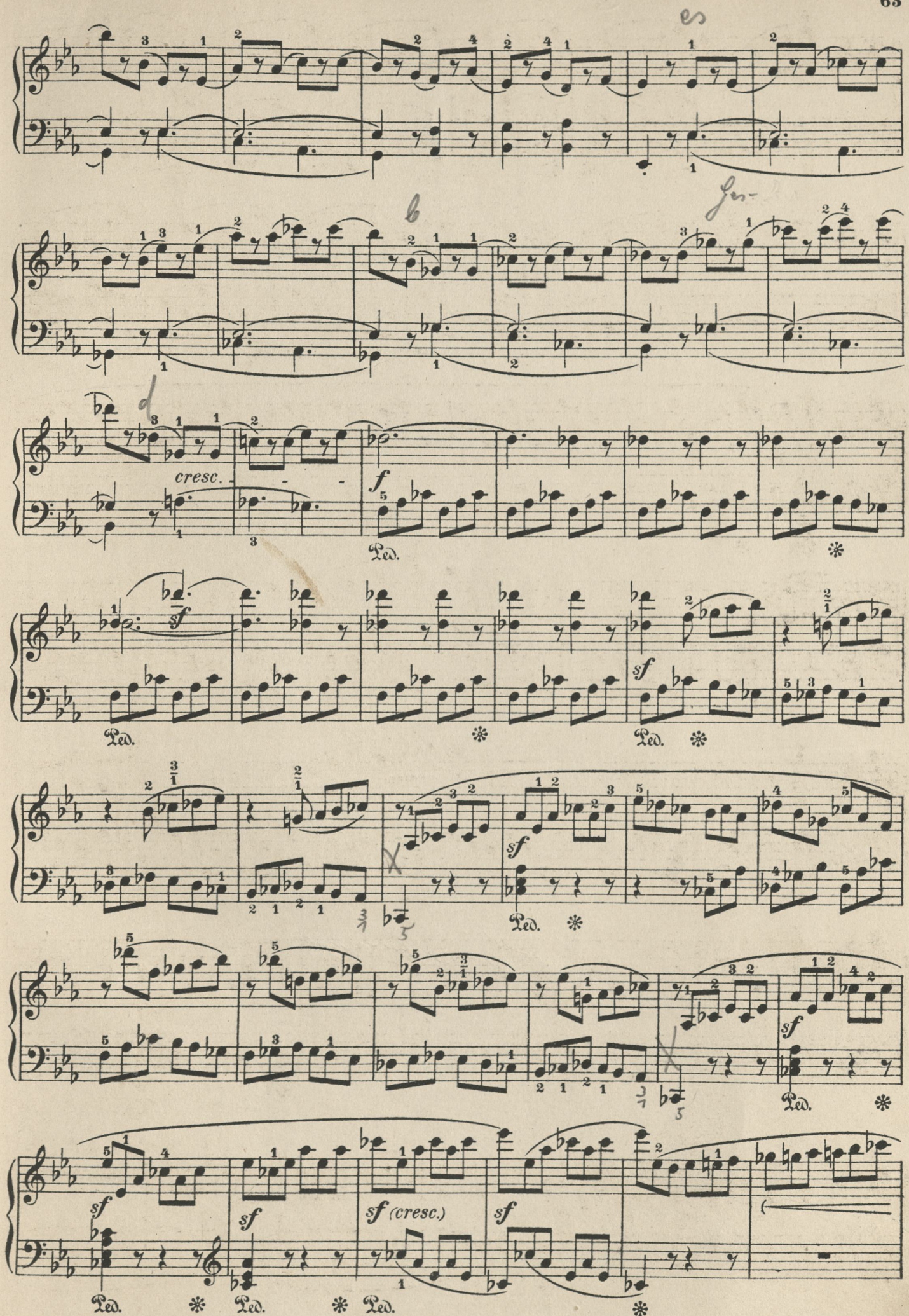
a) Erleichterung: *Facilité:*

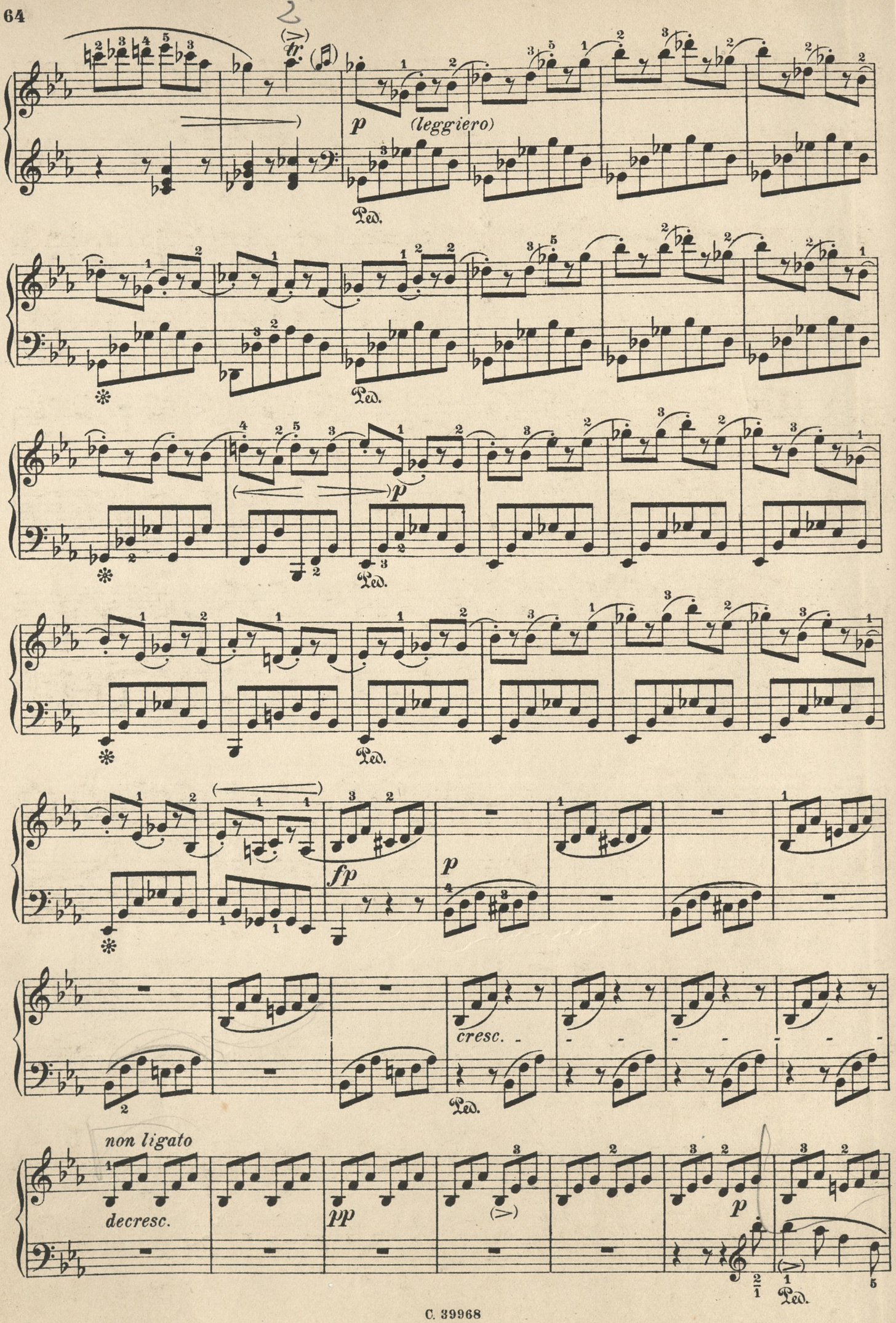


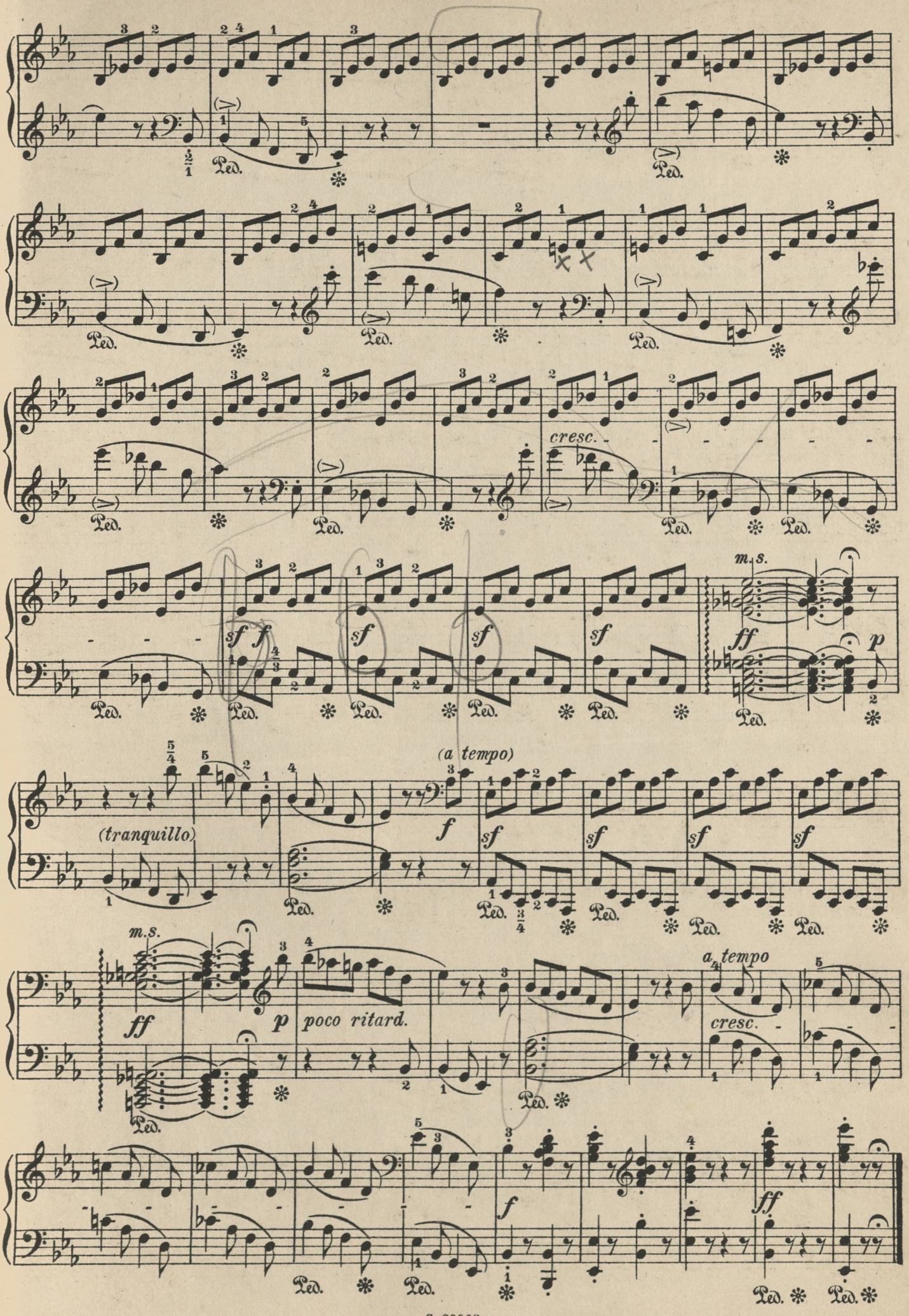
und ebenso 6 Takte später: *et également 6 mesures plus loin:*




p cresc.
ff
m.s.
Ped.
p cresc.
sf
p
pp
f
sf
(sf)


cresc.
f
sf
Ped.
sf (cresc.)


tr.
p
(leggiero)
Ped.
Ped.
p
Ped.
Ped.
fp
p
cresc.
Ped.
non ligato
decresc.
pp
p
Ped.

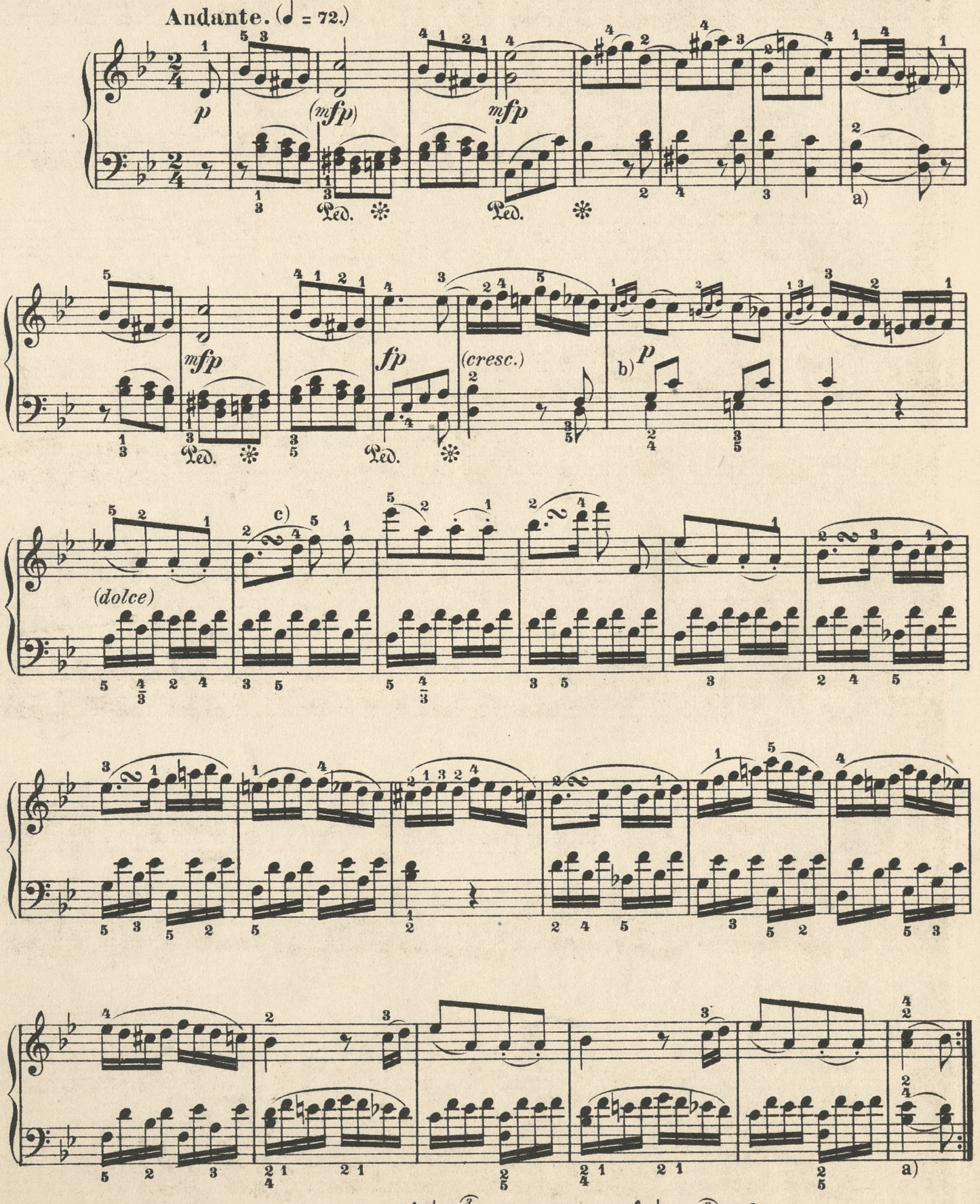

cresc.
m.s.
sf
ff
p
(tranquillo)
(a tempo)
poco ritard.
a tempo

Leichte Sonate.

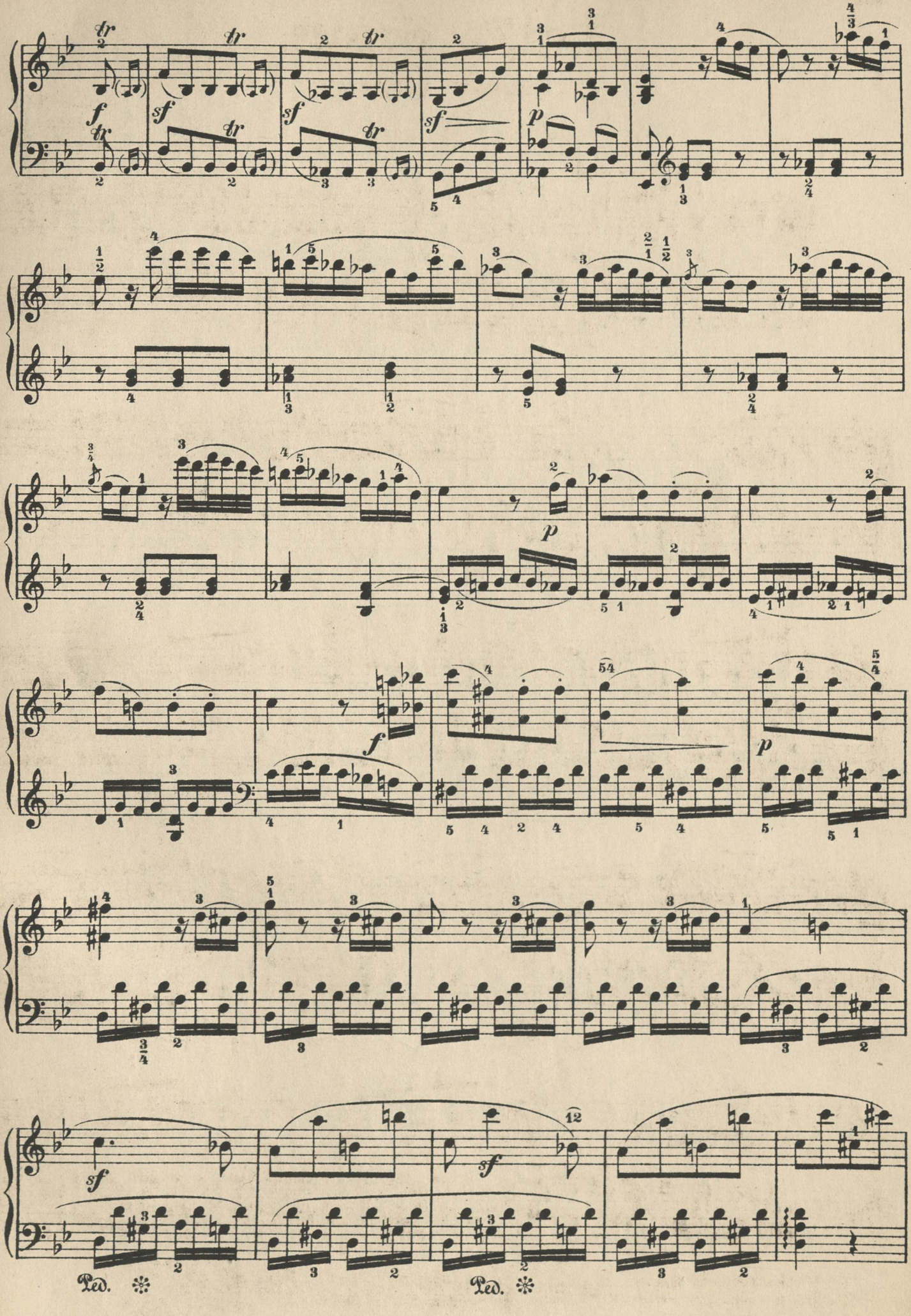
Sonate facile.

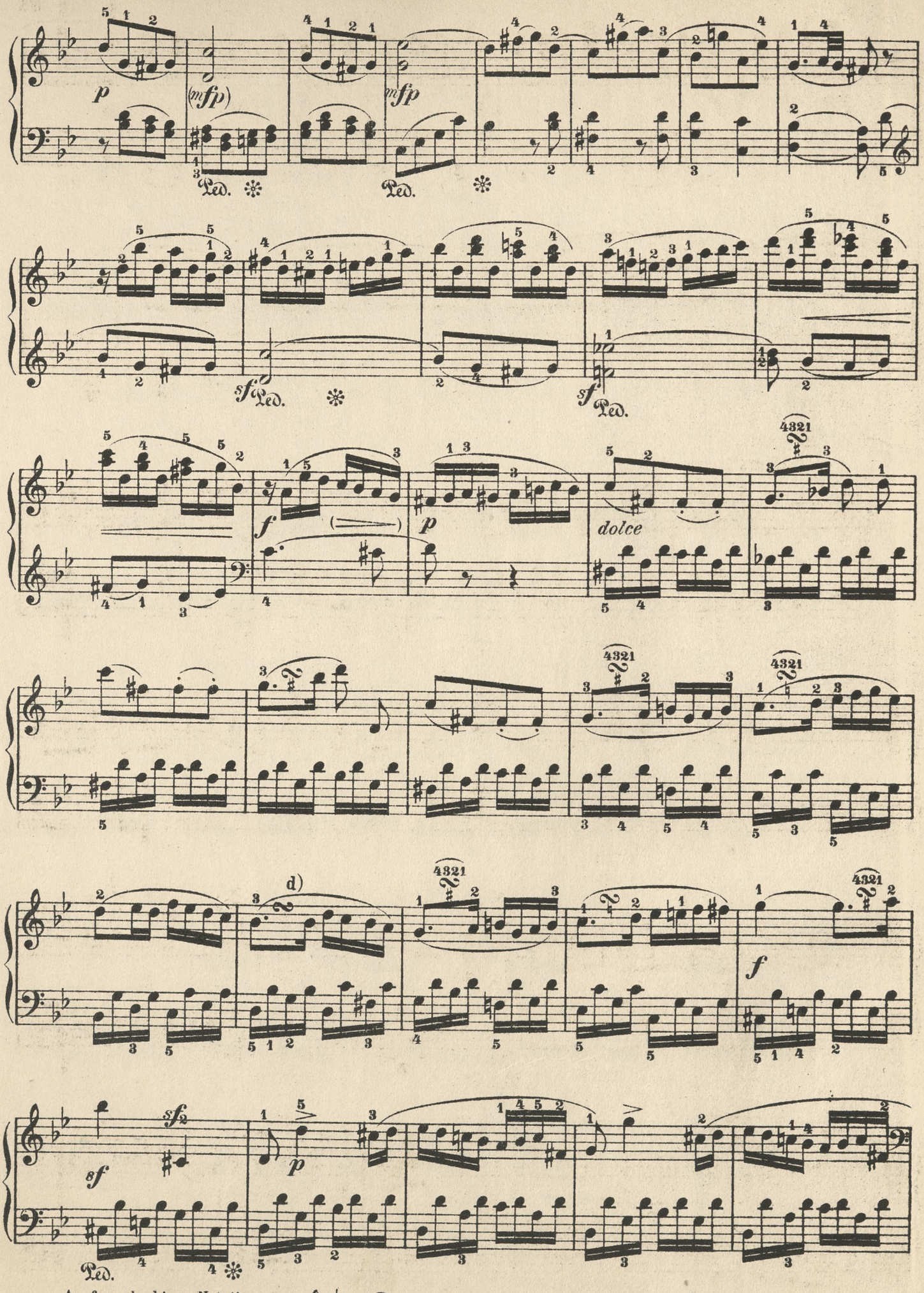
Op. 49. Nº 1.

componirt / *composée* 1799.

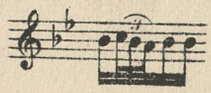


a) Im Original fehlt die Ligatur. *La liaison manque dans l'original.* b) Ausf: *Exéc:* c) Ausf: *Exéc:*

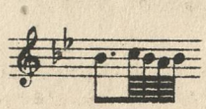

Ped.
Ped.



d) Ausf. nach obiger Notation:
Exéc. après la notation ci-dessus:



Herausgeber empfiehlt jedoch:
recommandable:



pp sf sf sf pp

Rondo.

Allegro. (♩. = 92.)

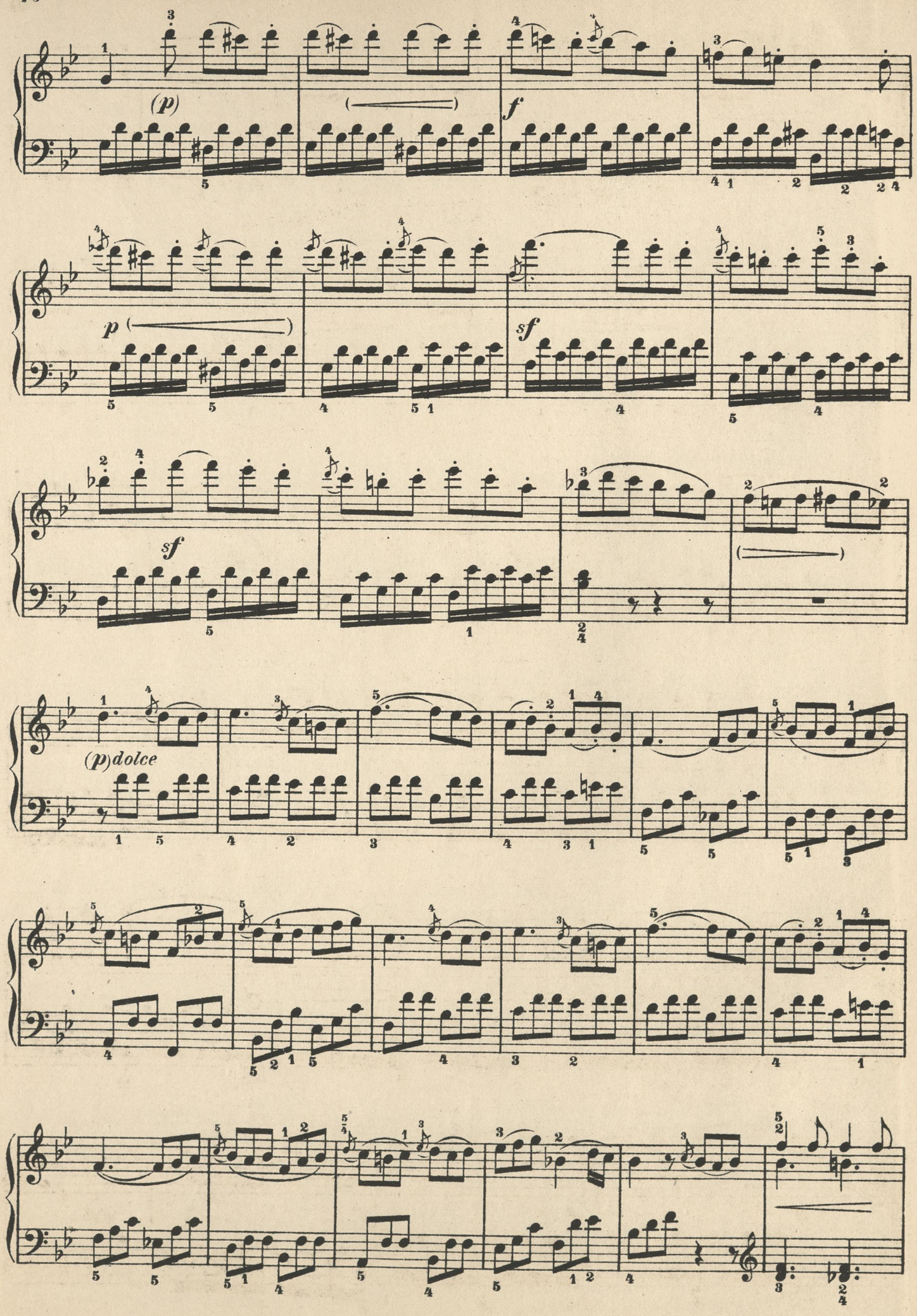
a)

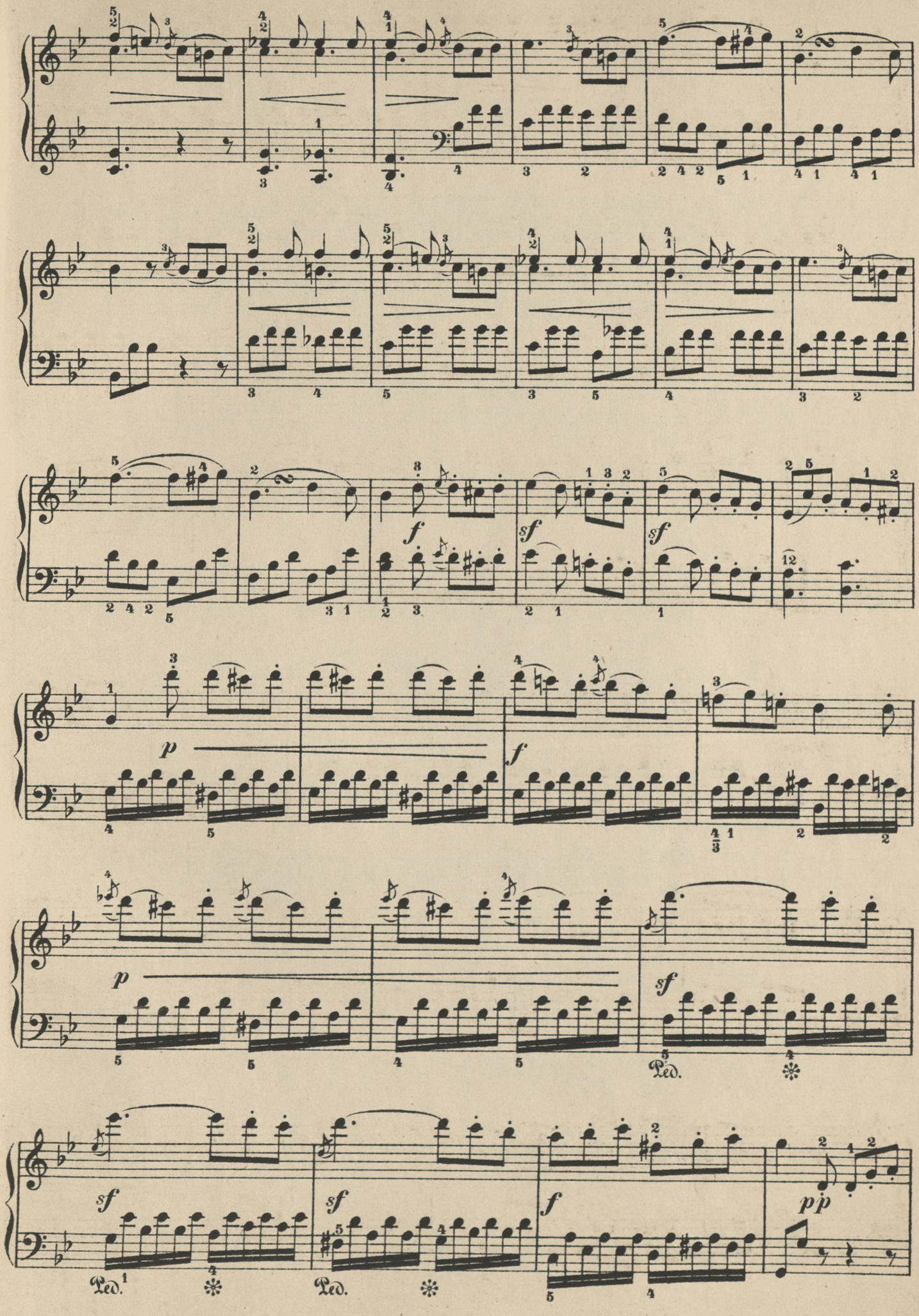
p sf

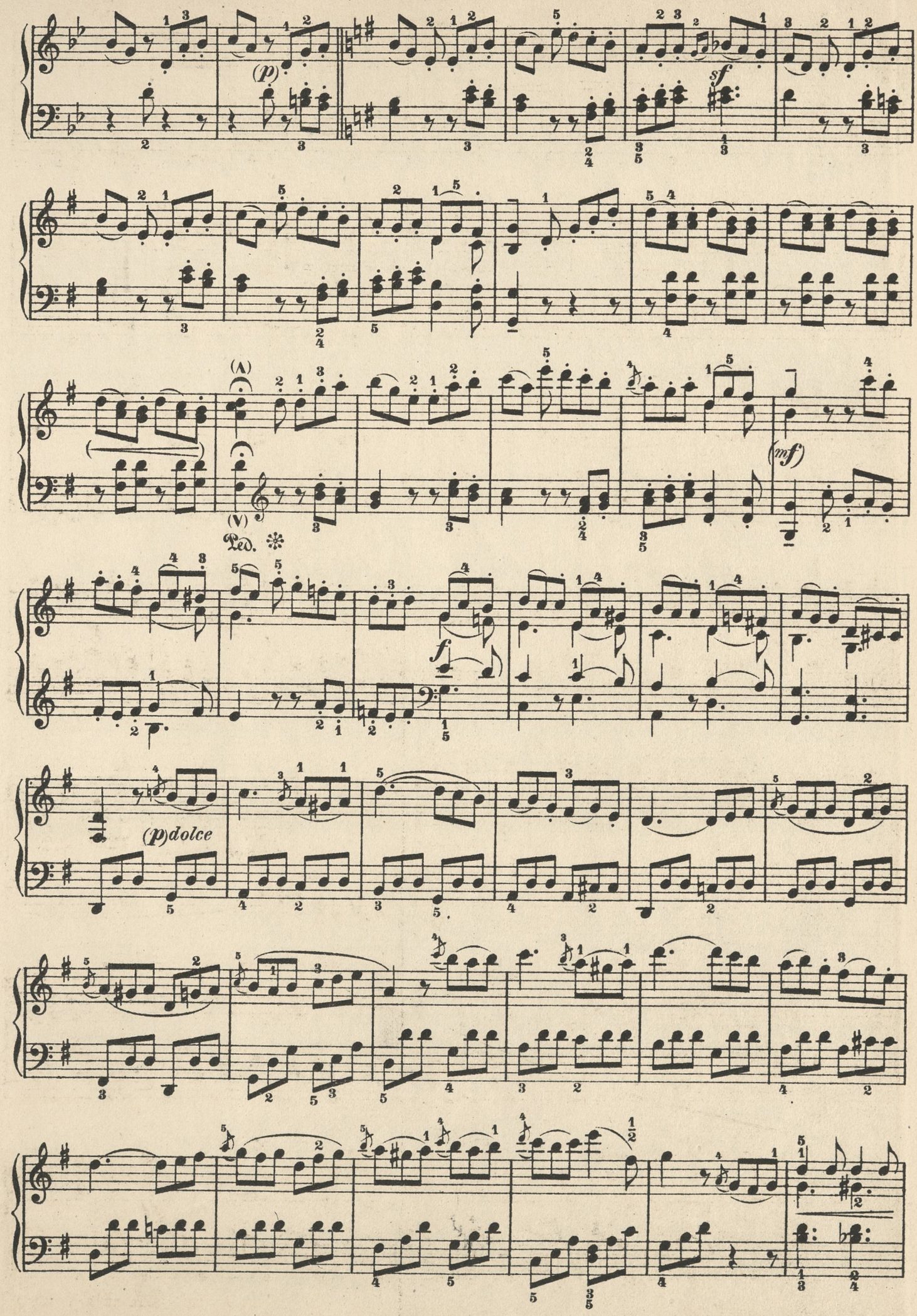
(p)

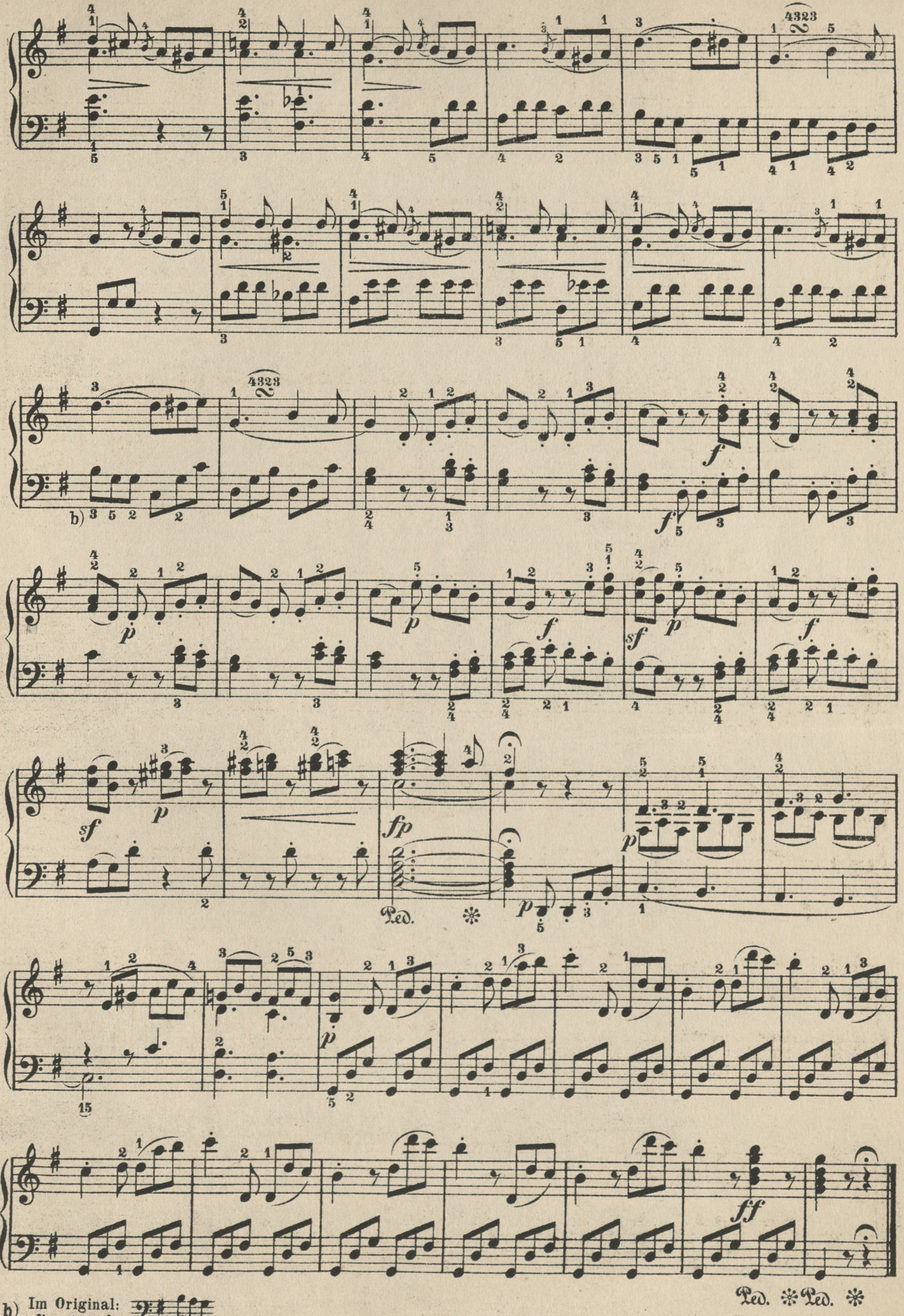
(f) sf sf

a) Die erste Vorschlagsnote auf die Bassnote.
La note d'agrément ensemble avec la note de basse.


(p)
f
p
sf
sf
(p)dolce


f
sf
sf
p
f
p
sf
Ped.
sf
sf
f
pp
Ped.
Ped.


(p)
sf
(mf)
Ped.
f
(p)dolce



b) Im Original:
L' original:

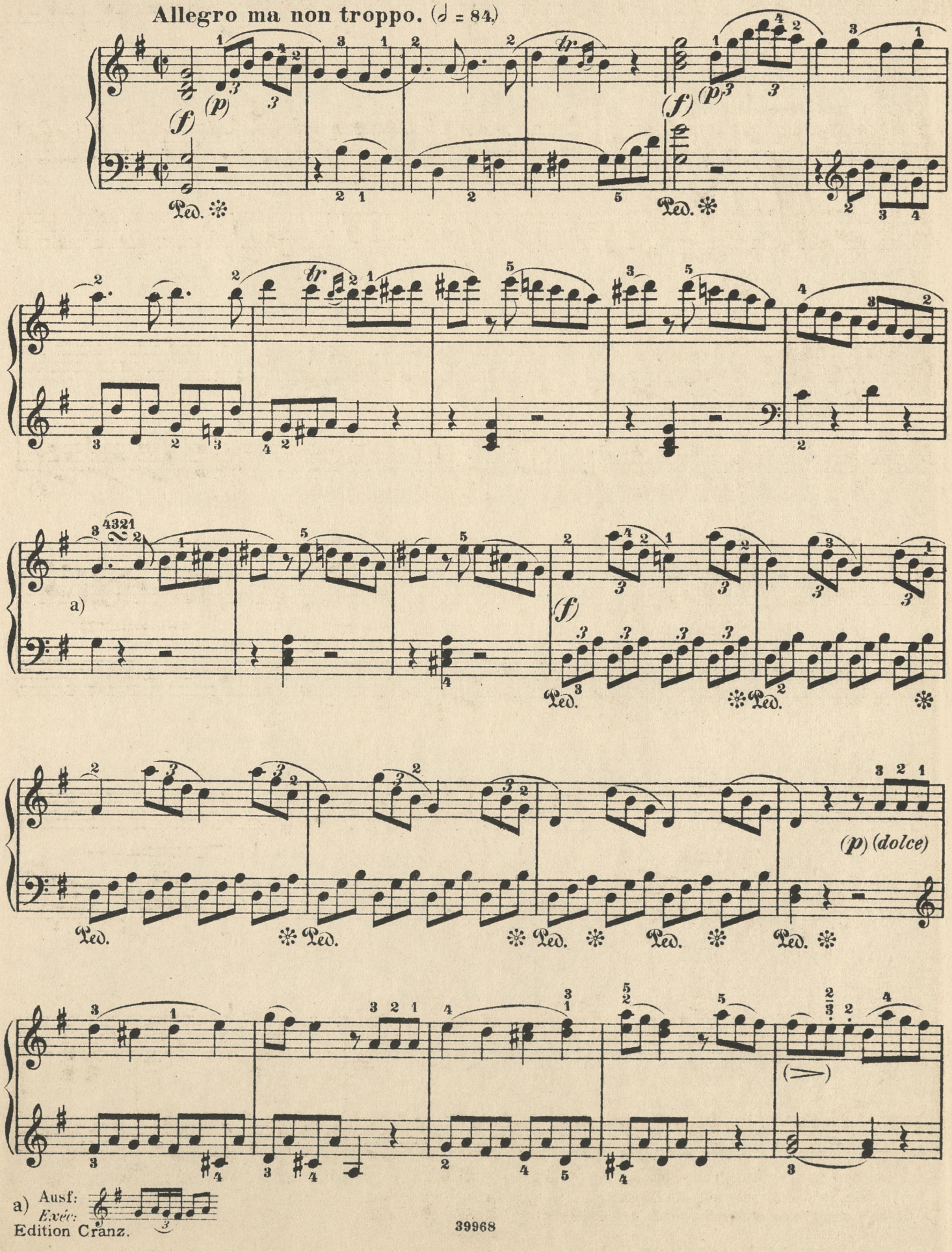
Leichte Sonate.

Sonate facile.

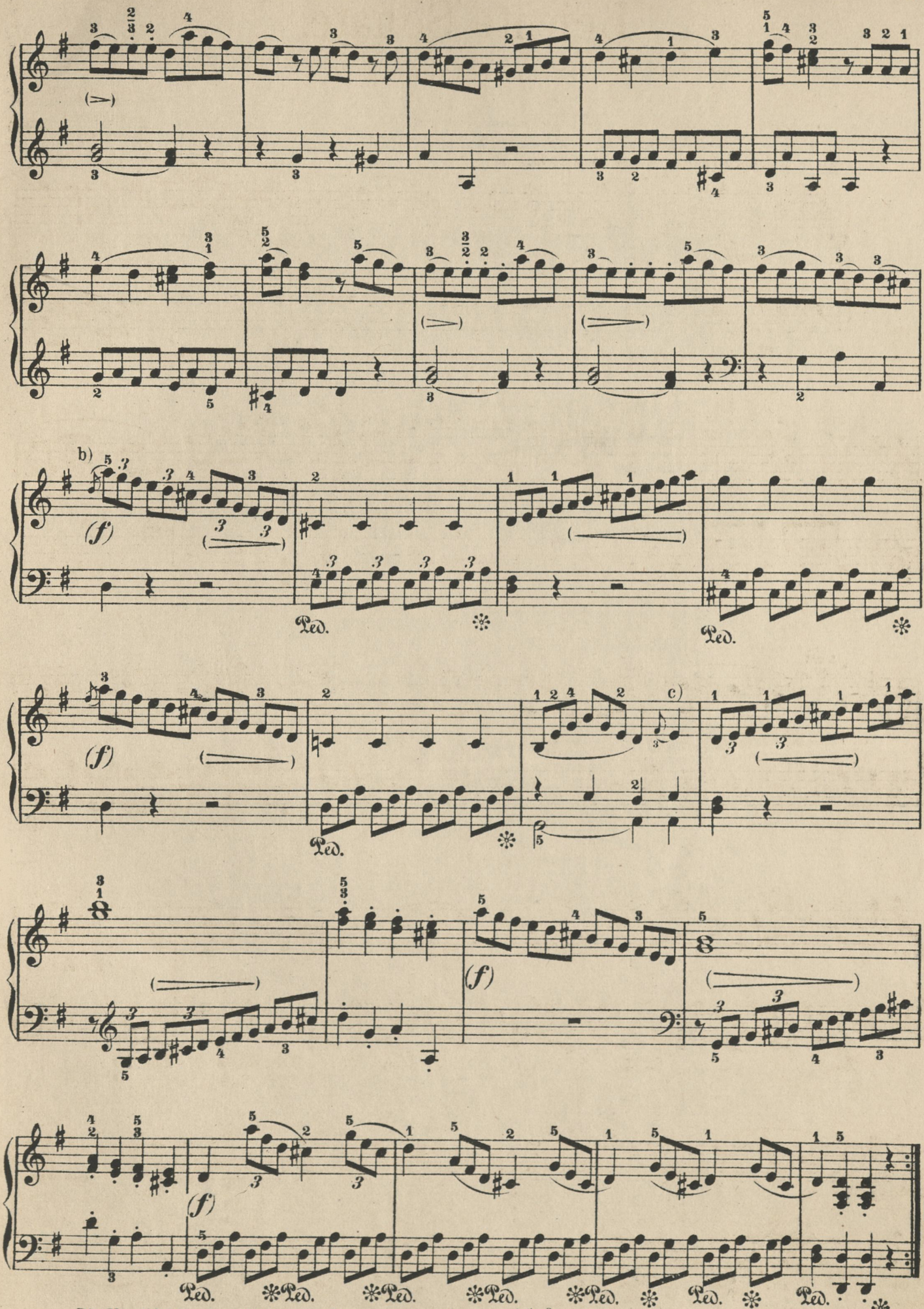
Op. 49. Nº 2.

componirt / *composée* 1799.

Allegro ma non troppo. (𝅗𝅥 = 84.)

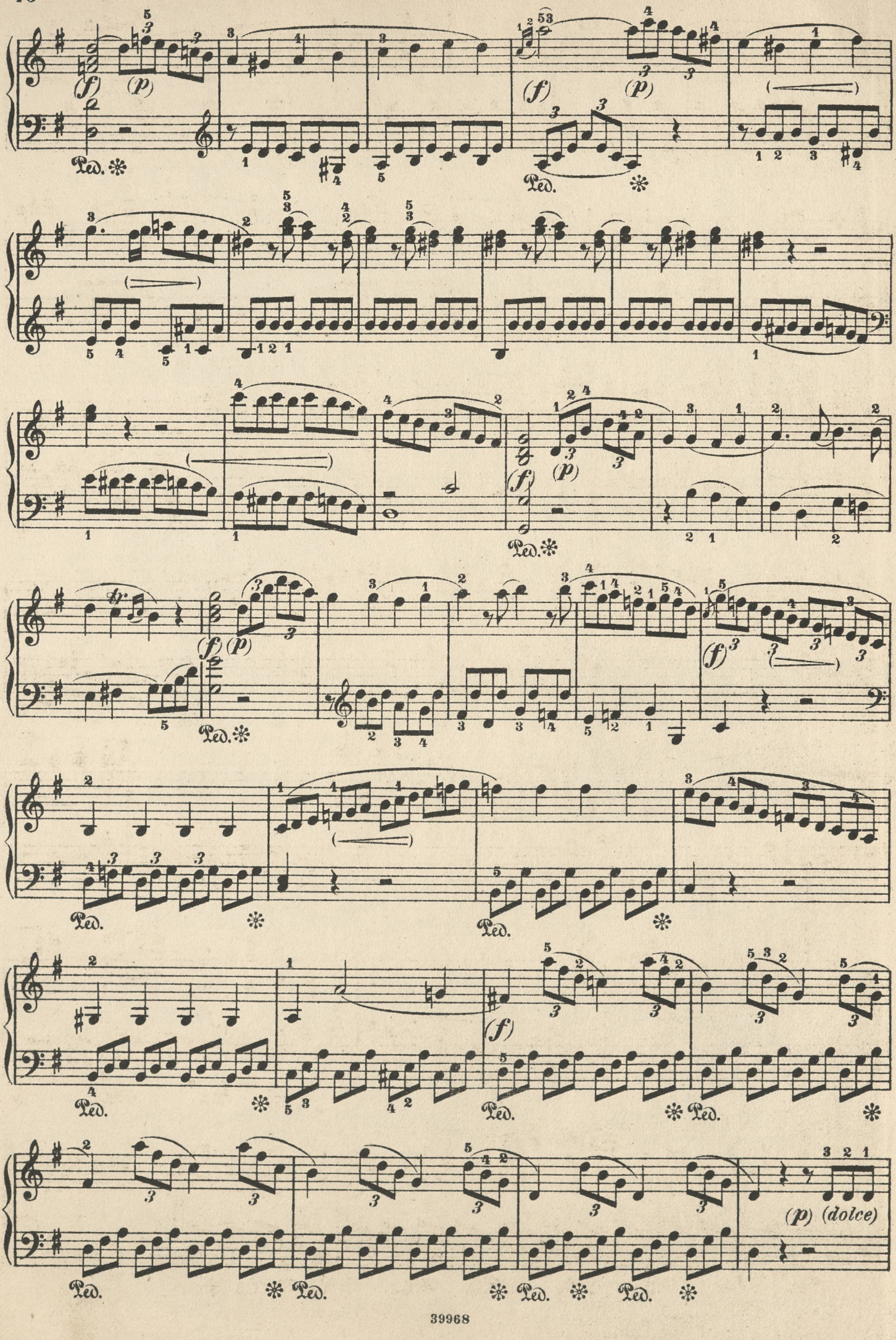


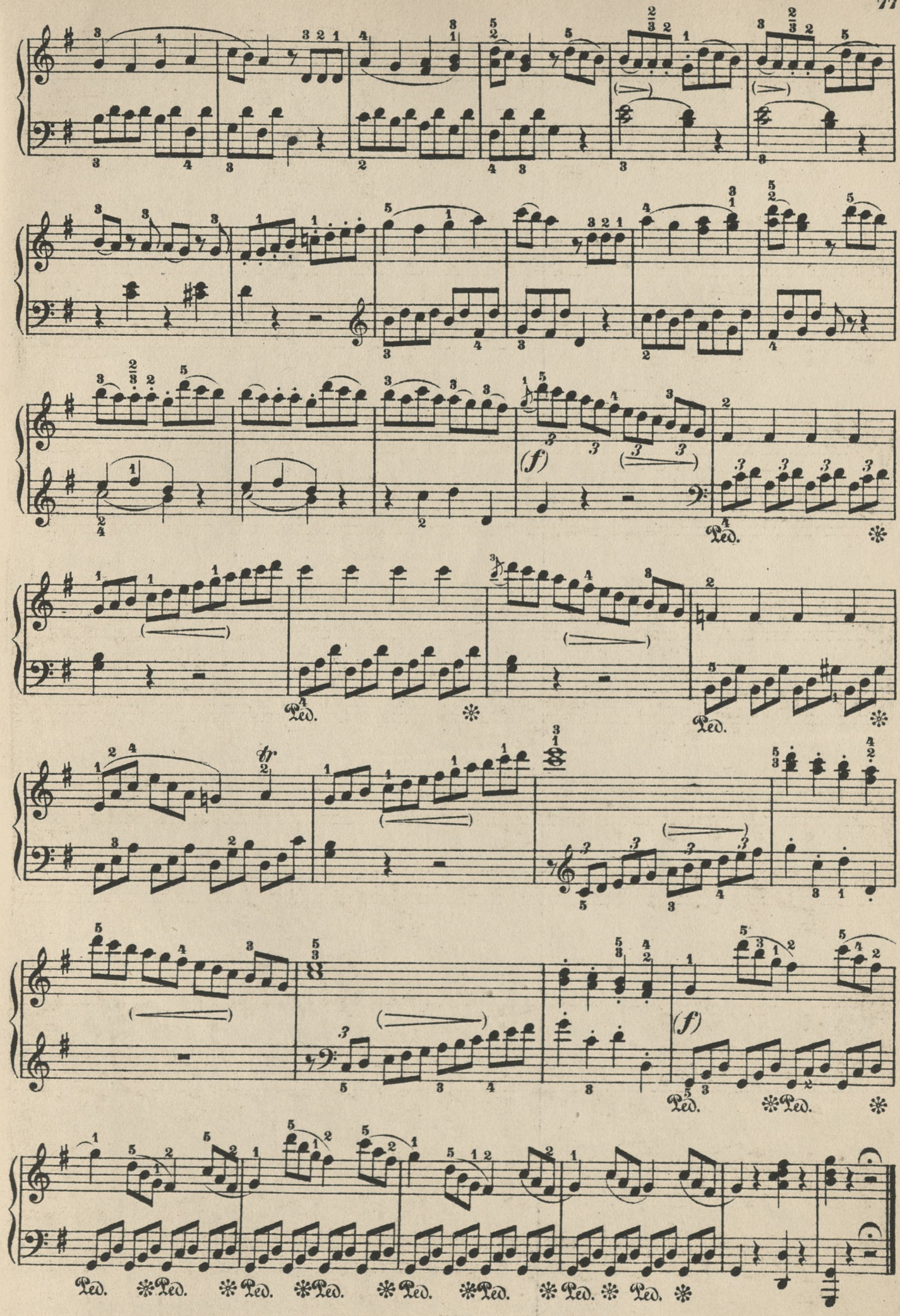
a) Ausf: *Exéc:*

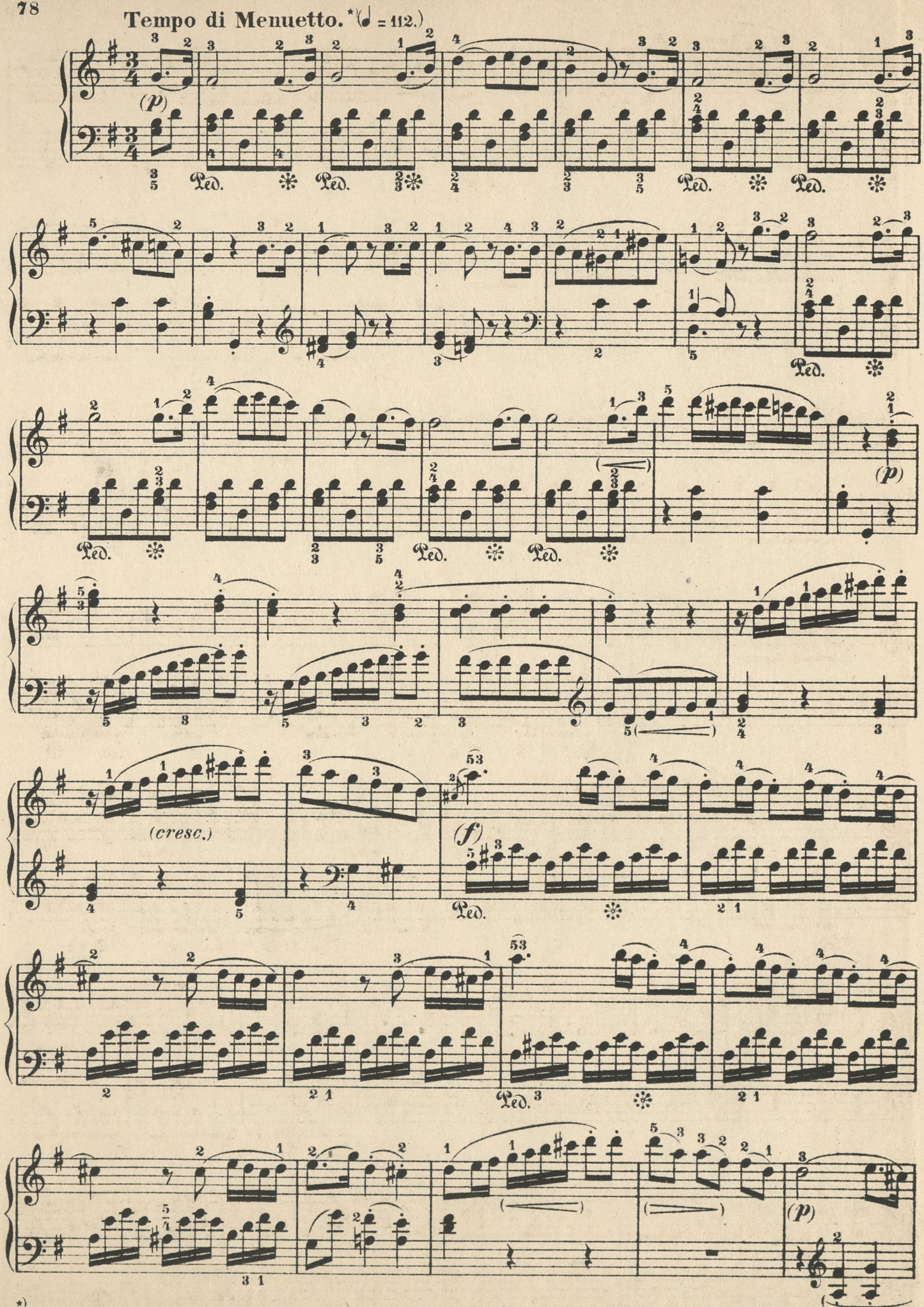


b) Die Vorschlagsnote auf die Bassnote.
La note d'agrément ensemble avec la note de basse.

c) Ausf:
Exéc:

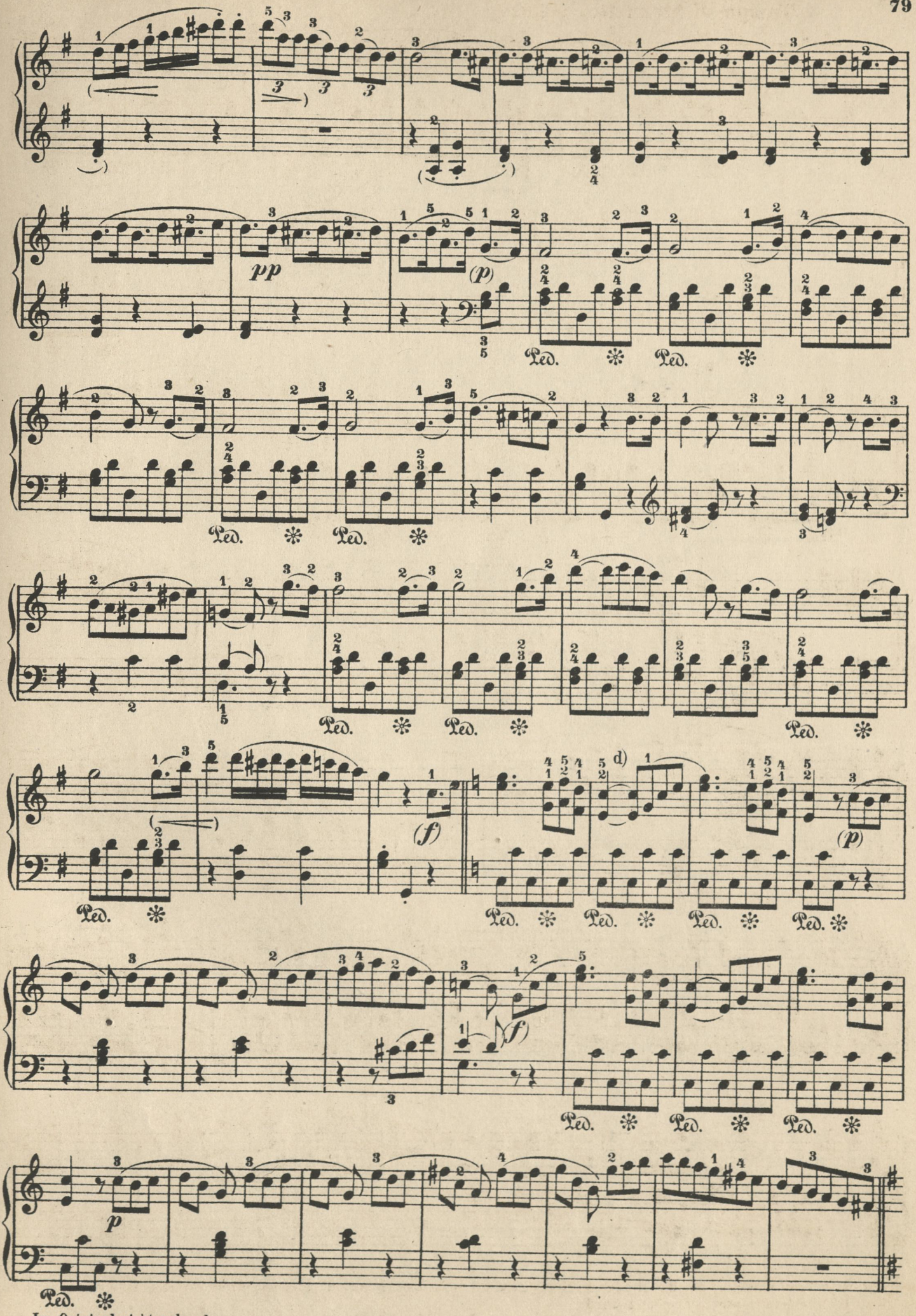

(f)
(p)
Ped.
(dolce)


(f)
Ped.
tr
(f)
Ped.

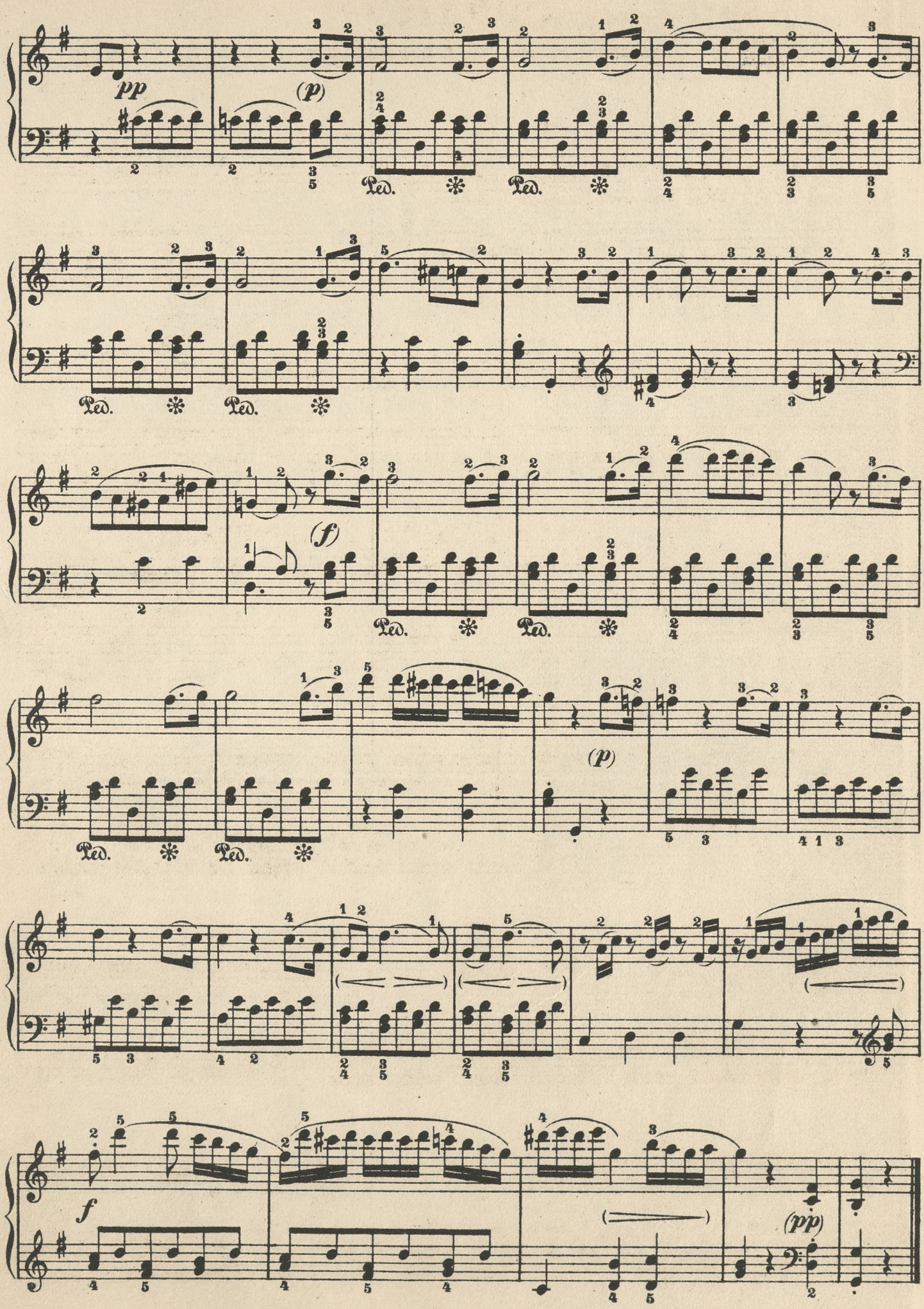


*) Der erste Theil dieses Menuetts ist auch im Septett Op. 20 enthalten. Es unterliegt kaum einem Zweifel, dass diese Sonate (Op. 49.) vor dem Septett componirt wurde.

La 1ère partie de ce menuetto se trouve également dans le Septuor Op. 20. Il est presque certain, que cette sonate Op. 49. fût composée avant le Septuor.



d) Im Original nicht gebunden.
non liées dans l'original.


pp
(p)
Ped.
(f)
(p)
f
(pp)

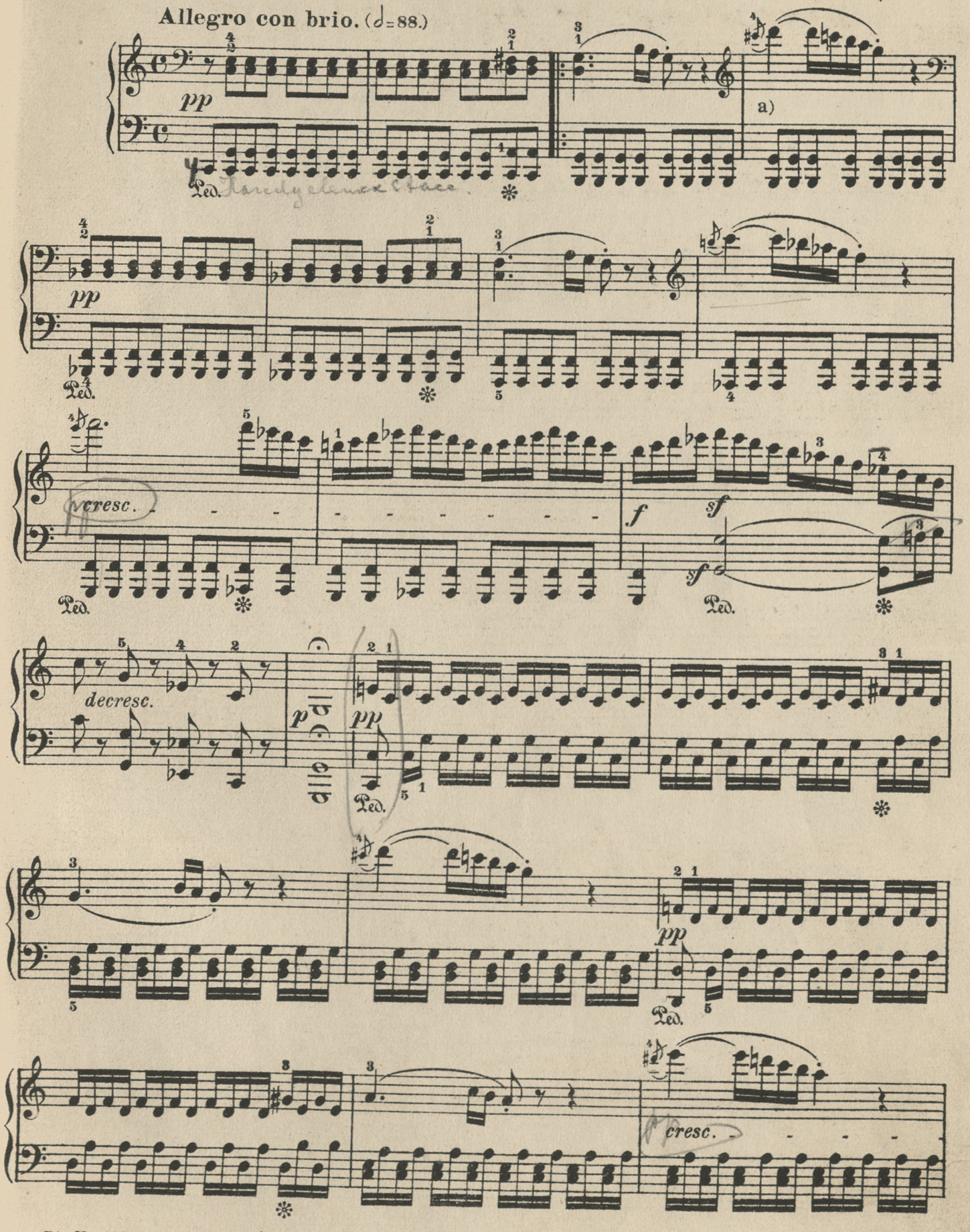
Sonate.

Dem Grafen von Waldstein gewidmet.

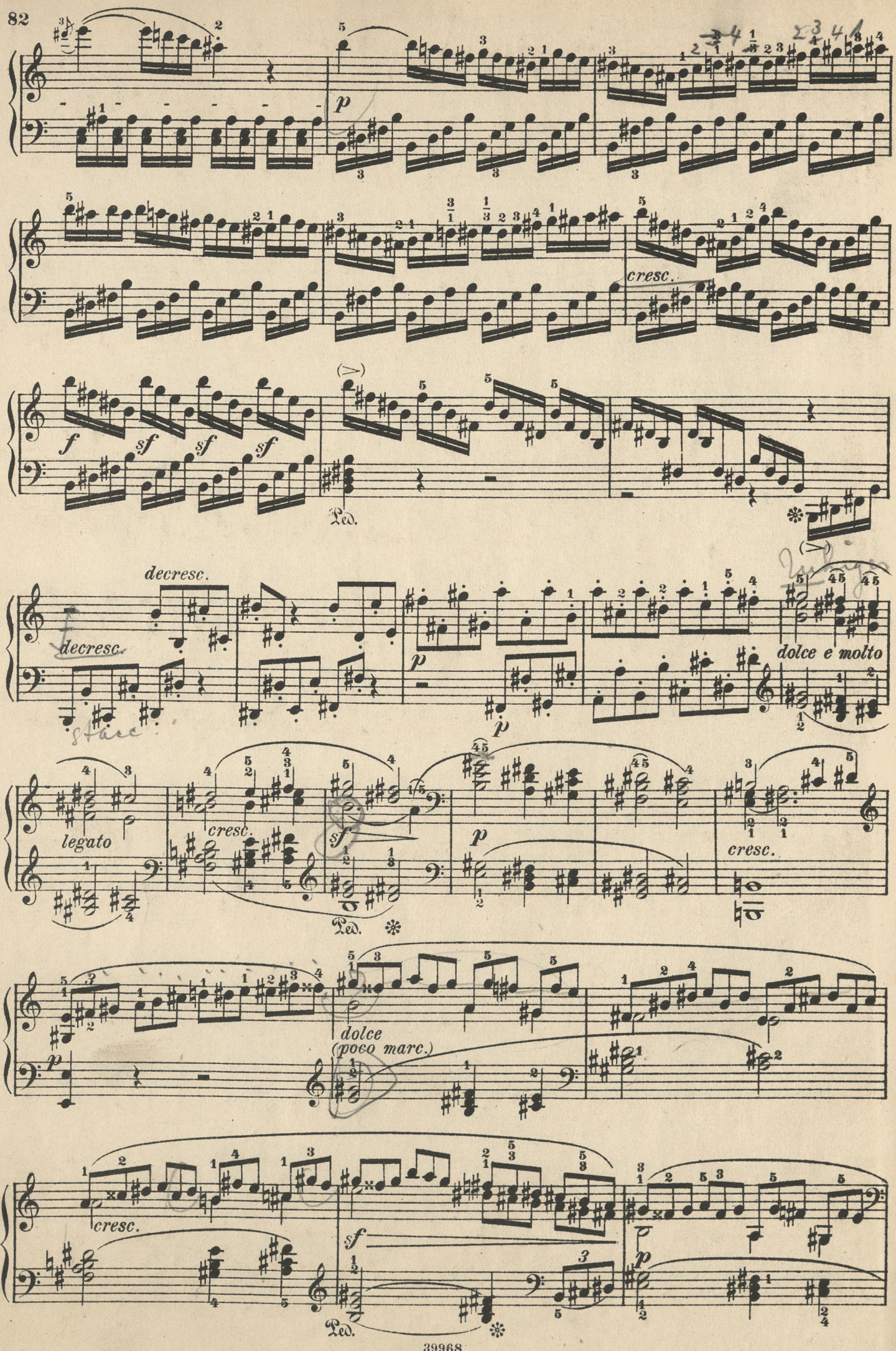
Op. 53.

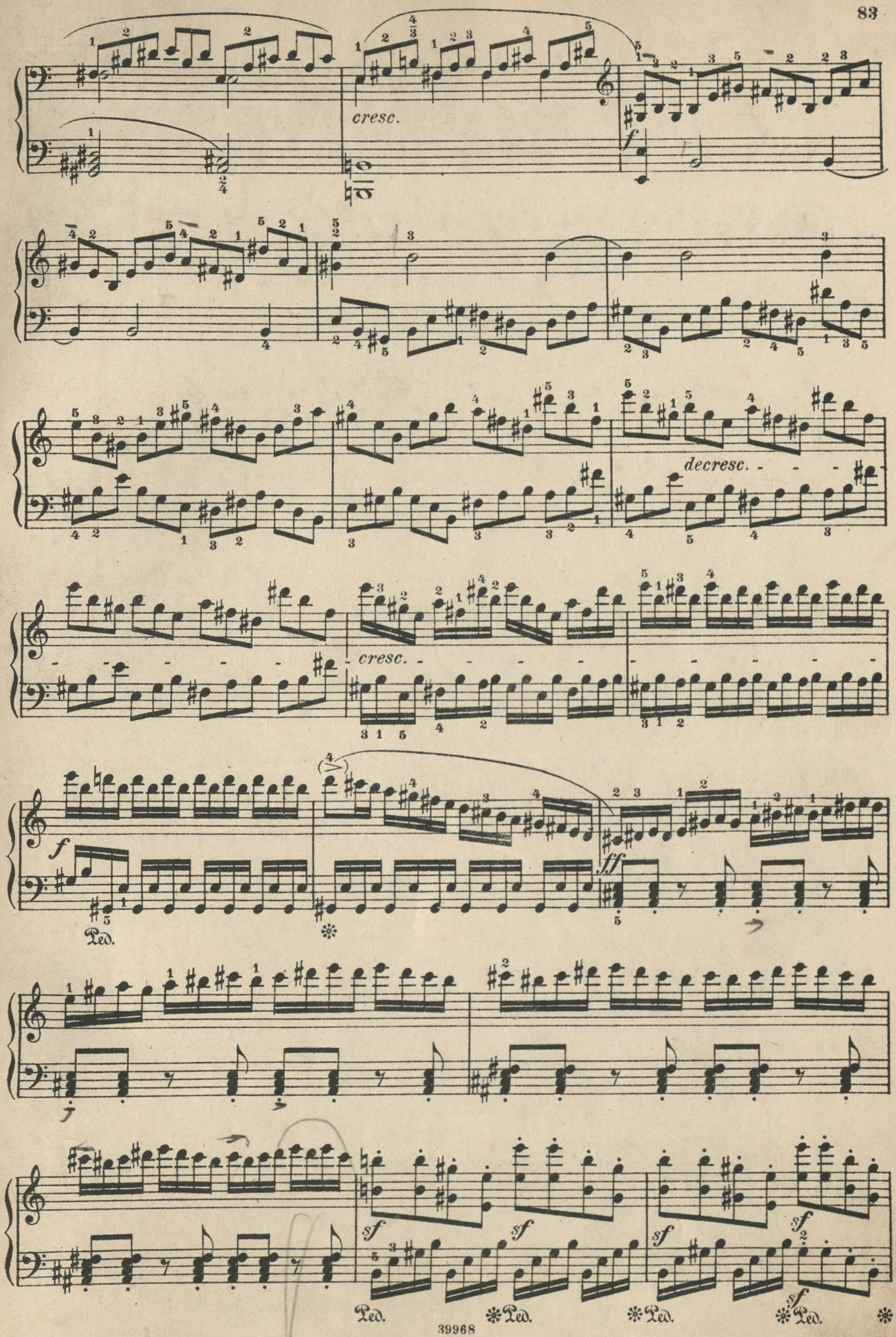
erschienen / *parue* } 1805.

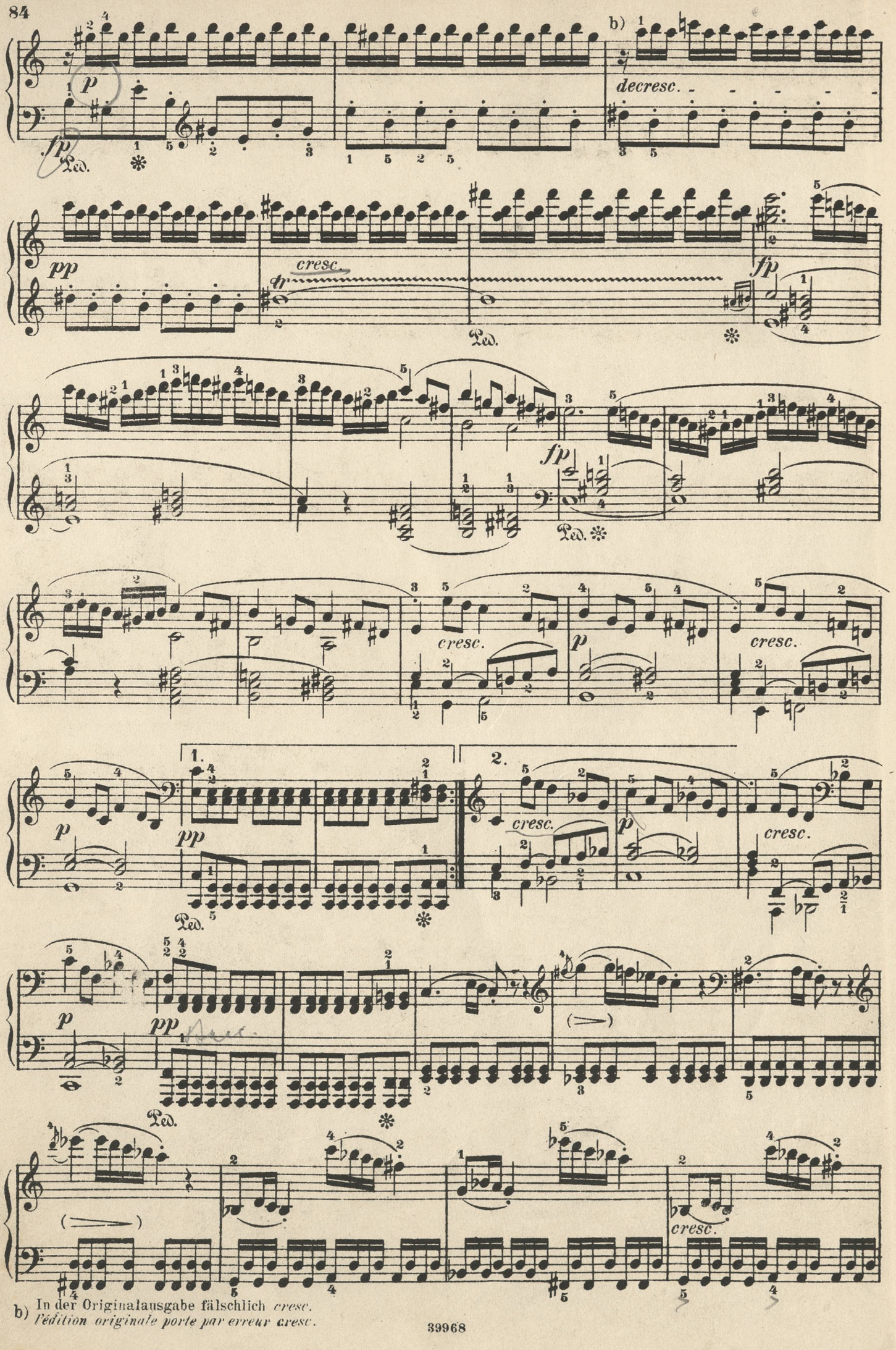
Allegro con brio. (♩= 88.)



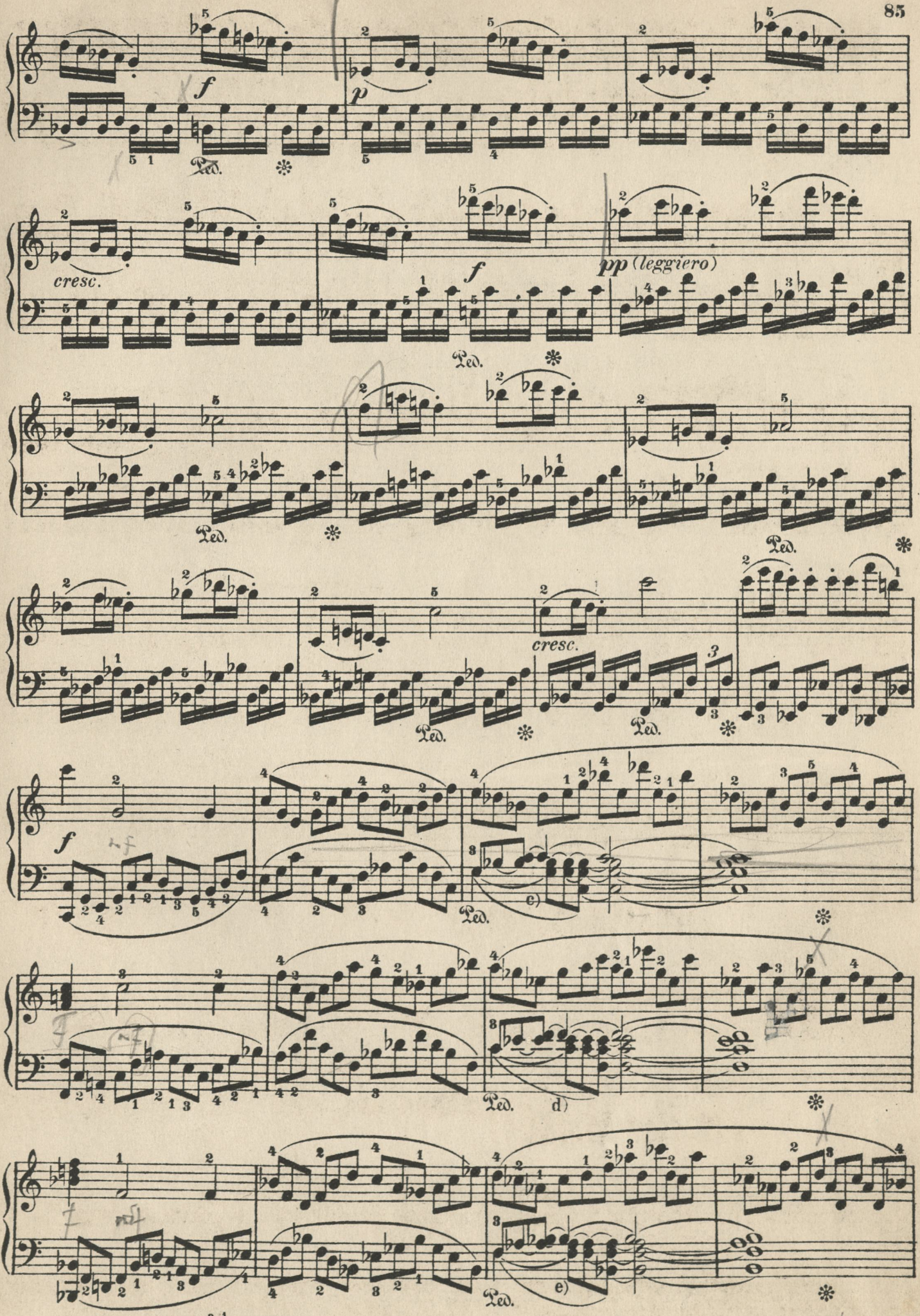
a) Die Vorschlagsnote auf das 1te Achtel der linken Hand.
La note d'agrément sur le 1/8 de la main gauche.


p
cresc.
f
sf
sf
sf
Ped.
decresc.
decresc.
p
p
dolce e molto
legato
cresc.
sf
Ped.
cresc.
dolce
(poco marc.)
p
cresc.
sf
Ped.
p

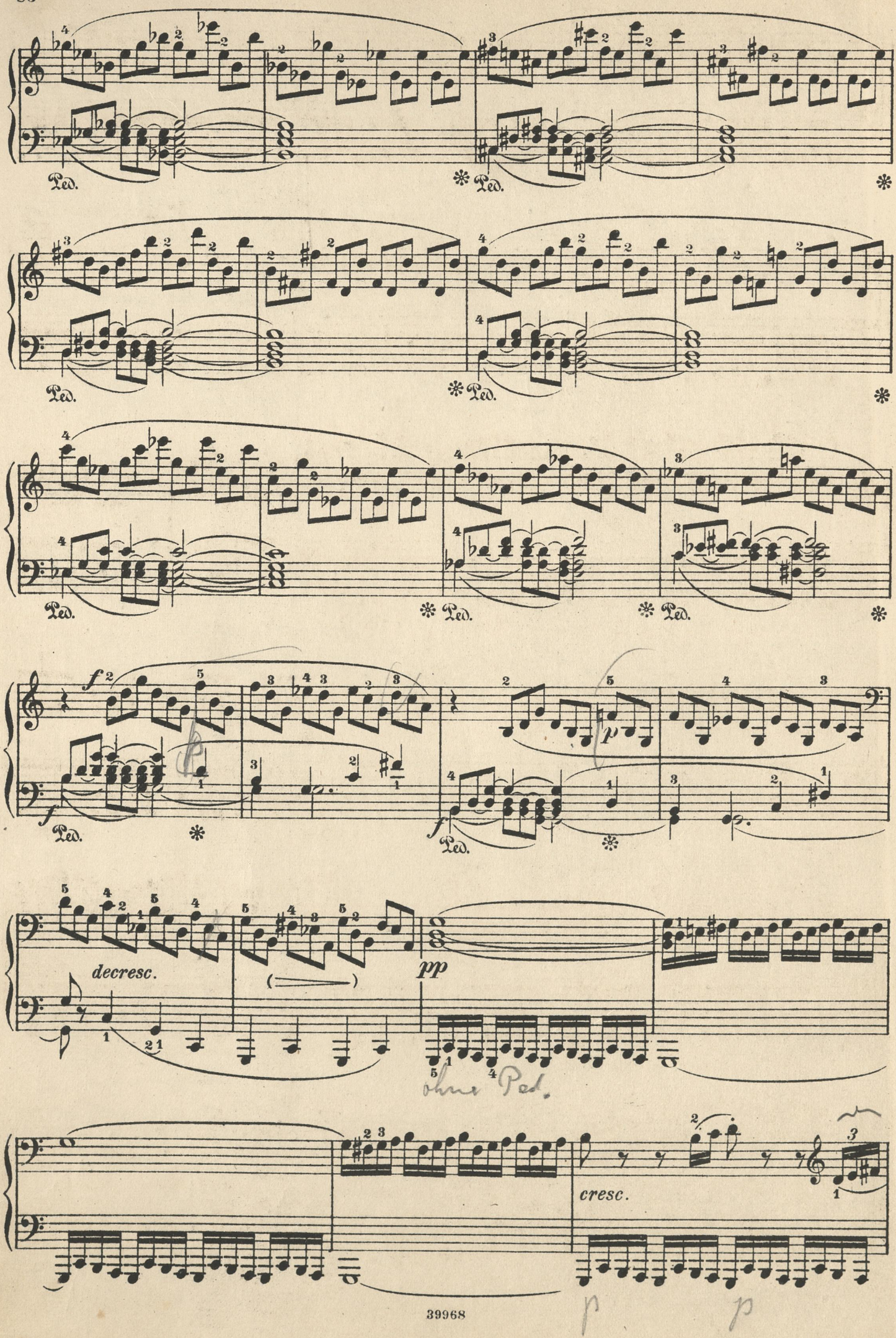

cresc.
f
decresc.
cresc.
f
ff
Ped.
sf
sf
sf
sf
Ped.
Ped.
Ped.
Ped.

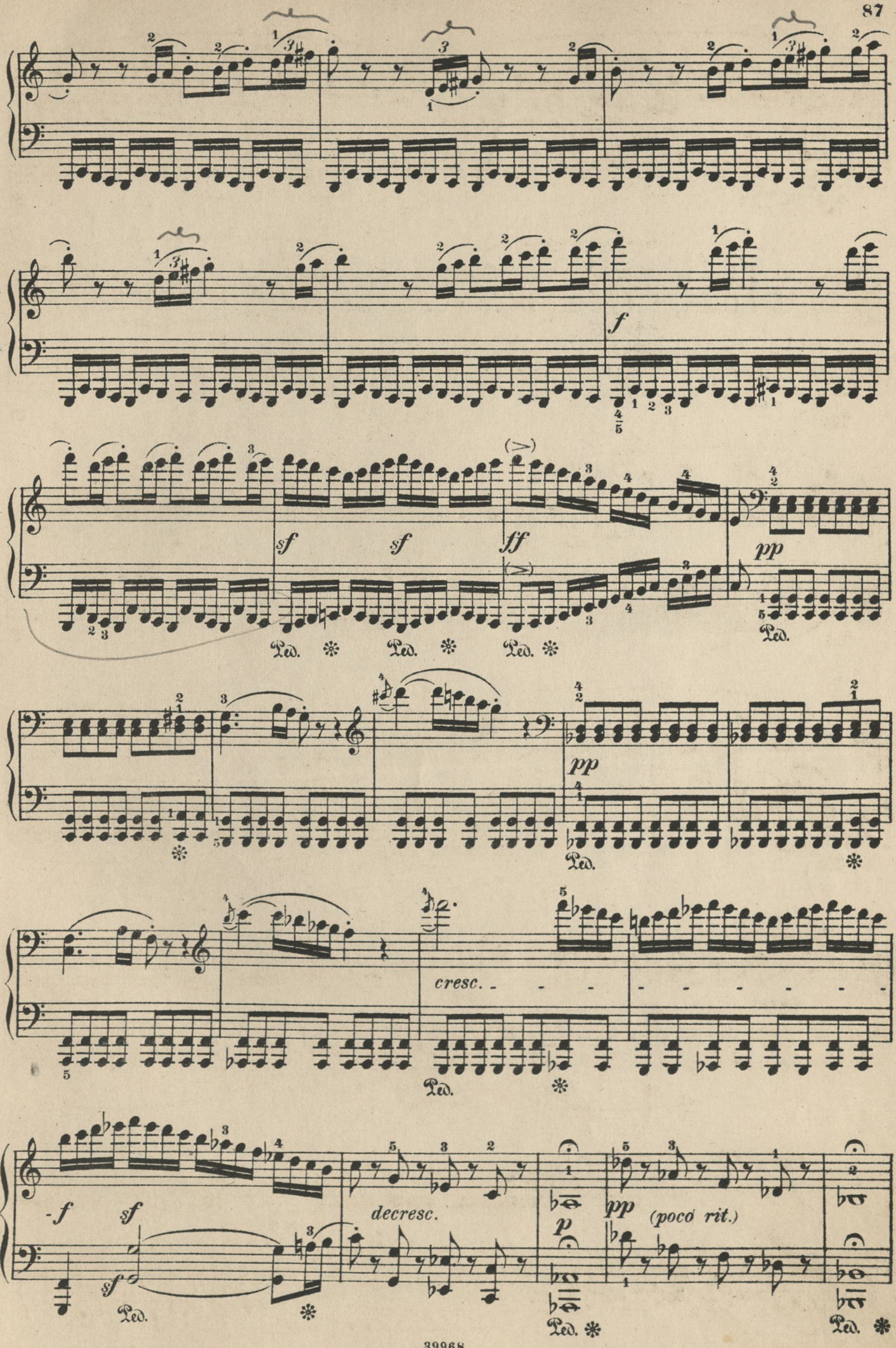


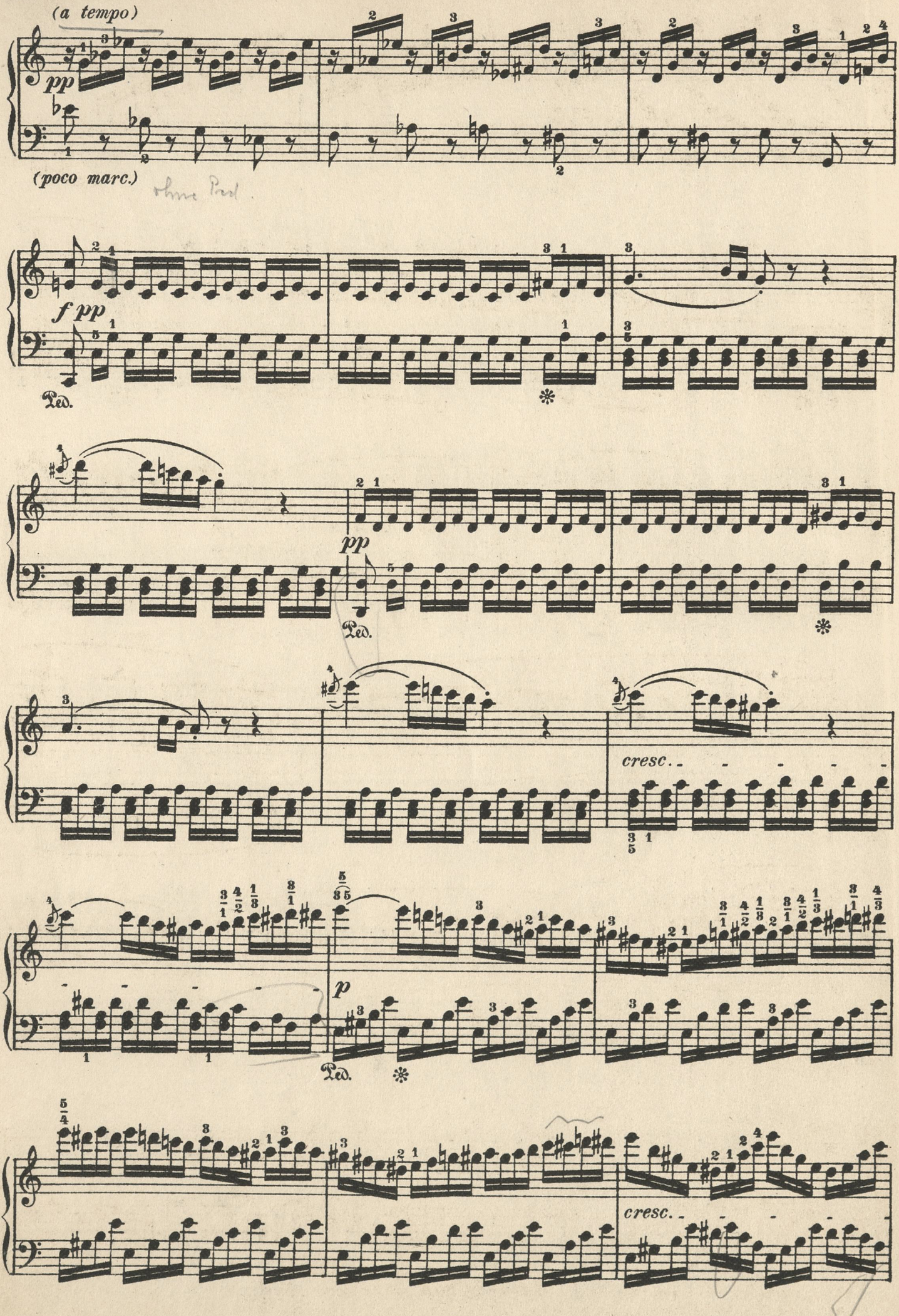
b) In der Originalausgabe fälschlich *cresc.*
l'édition originale porte par erreur ***cresc.***



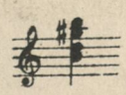
c) Erleichterung: und ebenso bei d) und e.)
Facilité: *et également au* d) *et* e.)

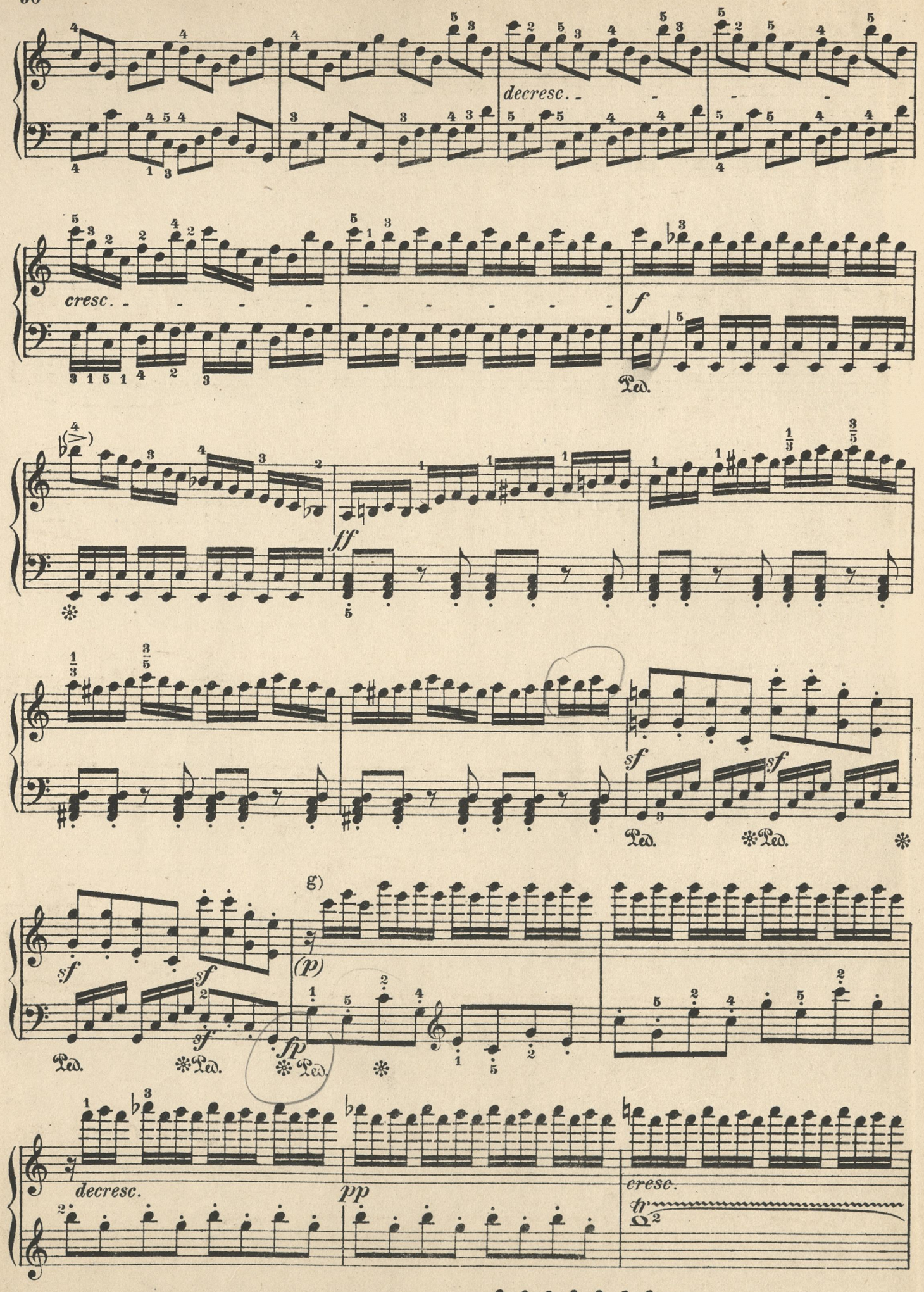

Ped.
f
p
decresc.
pp
ohne Ped.
cresc.


f
sf
sf
ff
pp
Ped.
pp
cresc.
-f
sf
sf
decresc.
p
pp
(poco rit.)


(a tempo)
pp
(poco marc.)
f pp
Ped.
pp
Ped.
cresc.
p
Ped.
cresc.

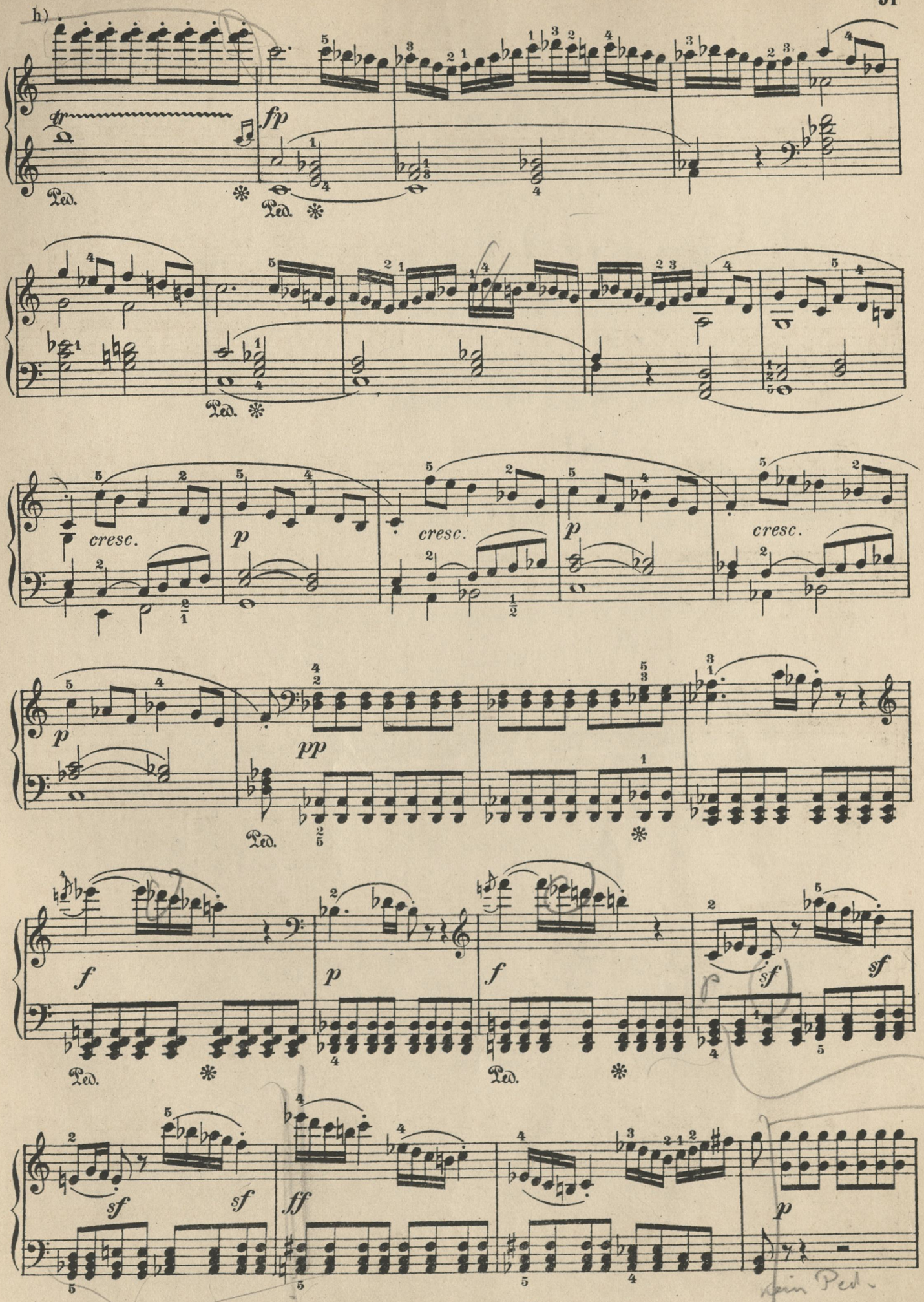
f) Analog derselben Stelle Seite 82, Zeile 4 empfiehlt der Herausgeber hier:
Analogue à la même phrase page 82, système 4



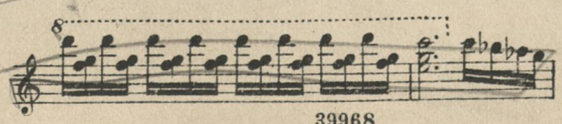


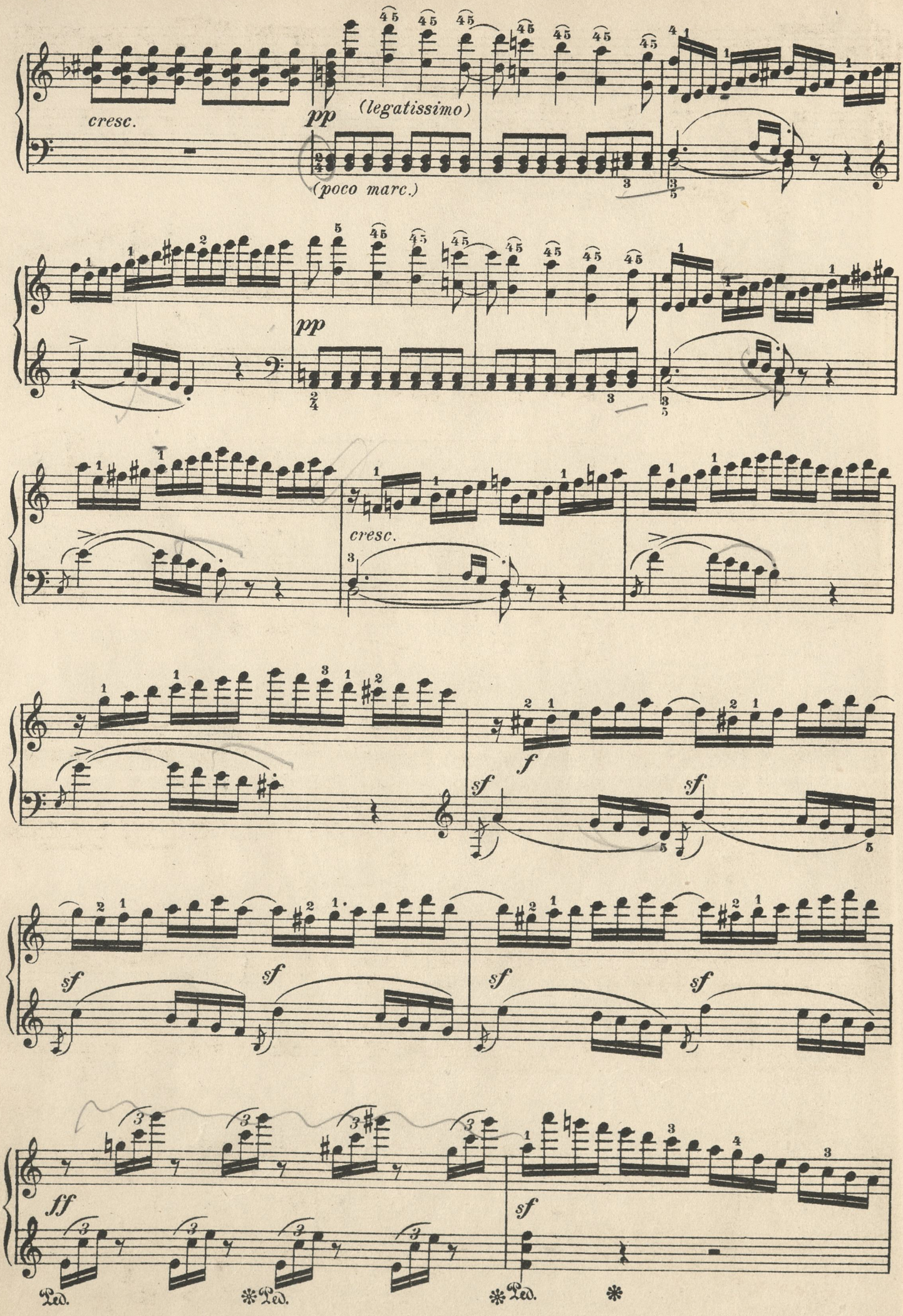
g) analog derselben Stelle im 1ten Theile, Seite 84:
analogue à la même phrase de la 1ère partie, page 84:

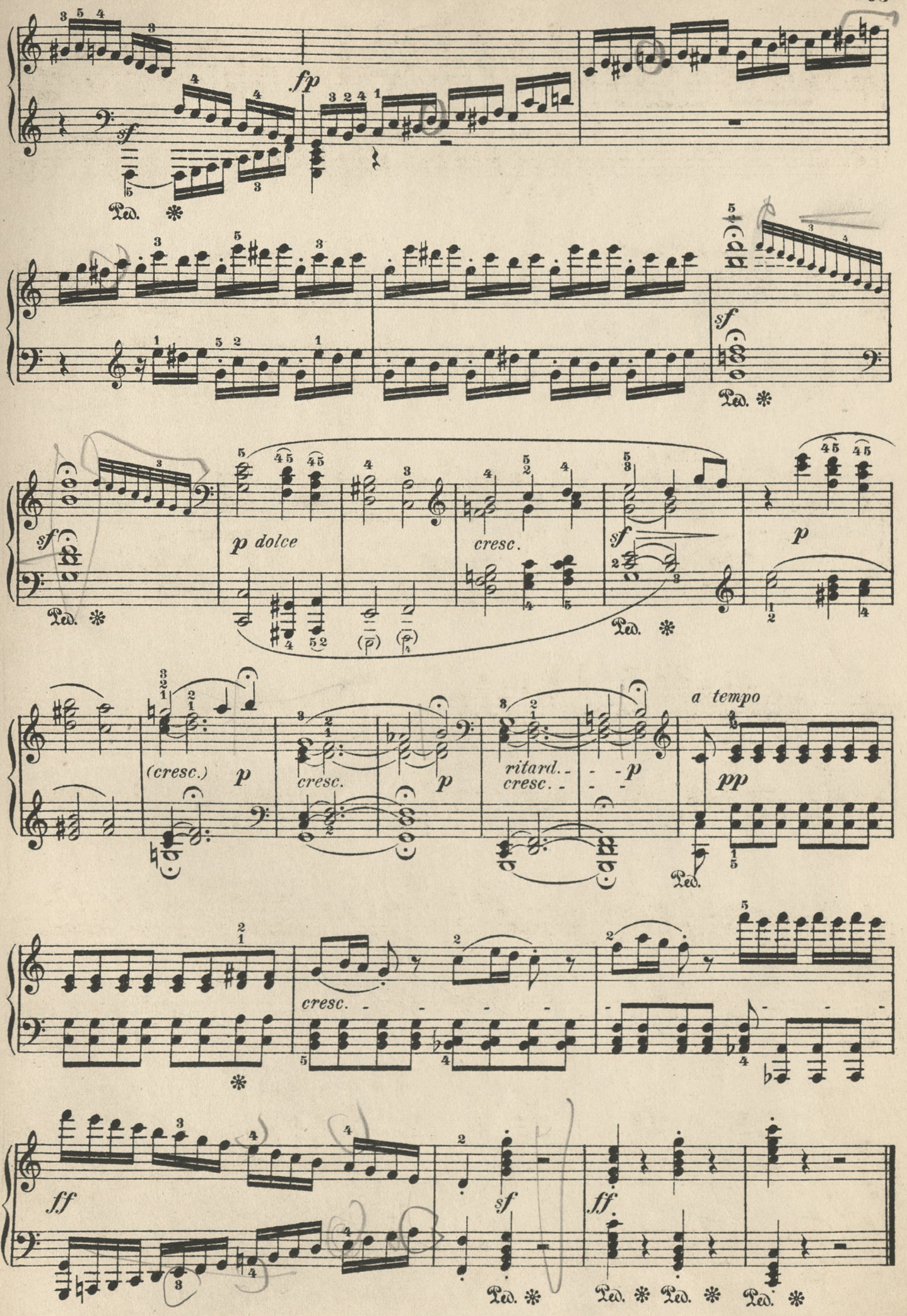
h)

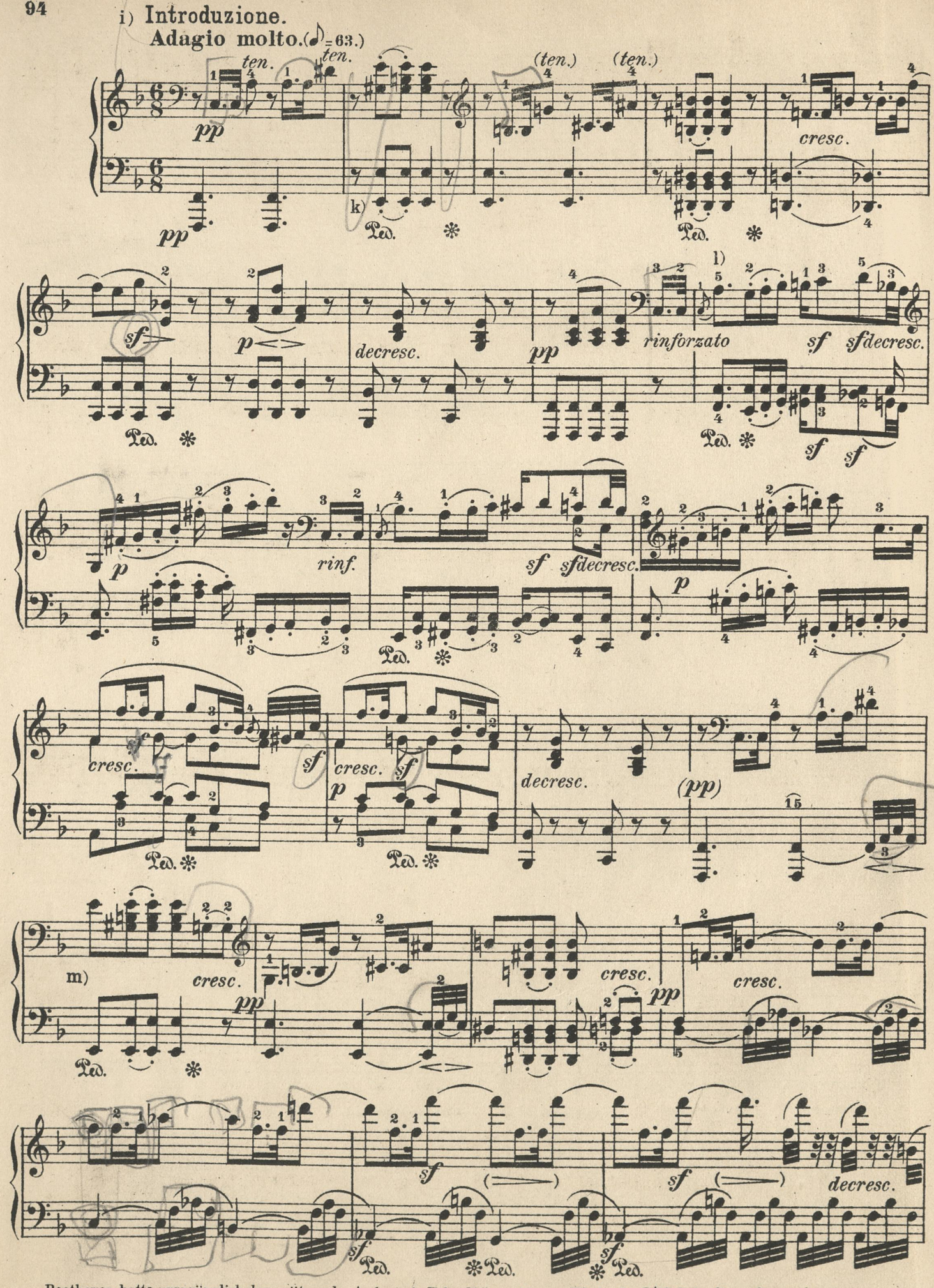


h) Analog dem 1ten Theile:
Analogue à la 1ère partie:




cresc.
pp
(legatissimo)
(poco marc.)
pp
cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
Ped.
Ped.
Ped.


fp
sf
Ped.
p dolce
cresc.
(cresc.)
ritard.
a tempo
pp
ff



i) Beethoven hatte ursprünglich das später als „Andante in F dur 3/8" erschienene Werk als 2ten Satz dieser Sonate bestimmt.
Beethoven avait d'abord destiné comme 2ième partie à cette Sonate l'Andante en Fa 3/8 paru seul plustard.

k) ?

l) Ausf:
Exéc:

m) ?

pp

sf

Ped.

attacca subito il Rondo.

Rondo.

Allegretto moderato. (♩ = 112.)

sempre pianissimo (una corda)

pp

pp

pp

n)

cresc. schneller werden

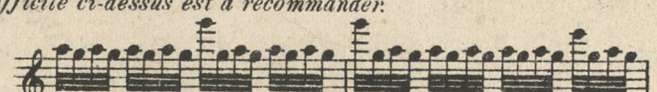
decresc

(tre corde)

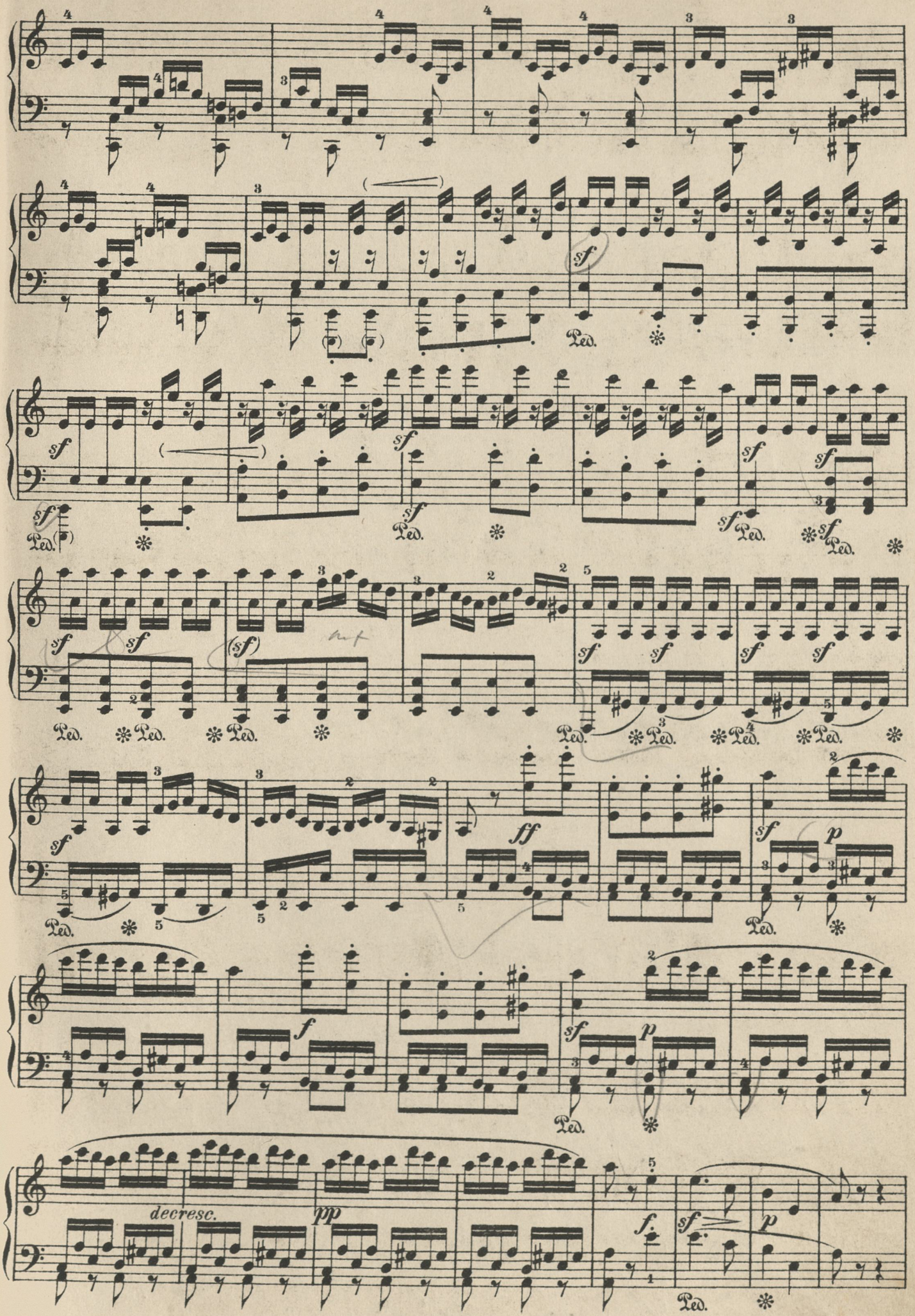
n) Erleichterung:
Facilité:

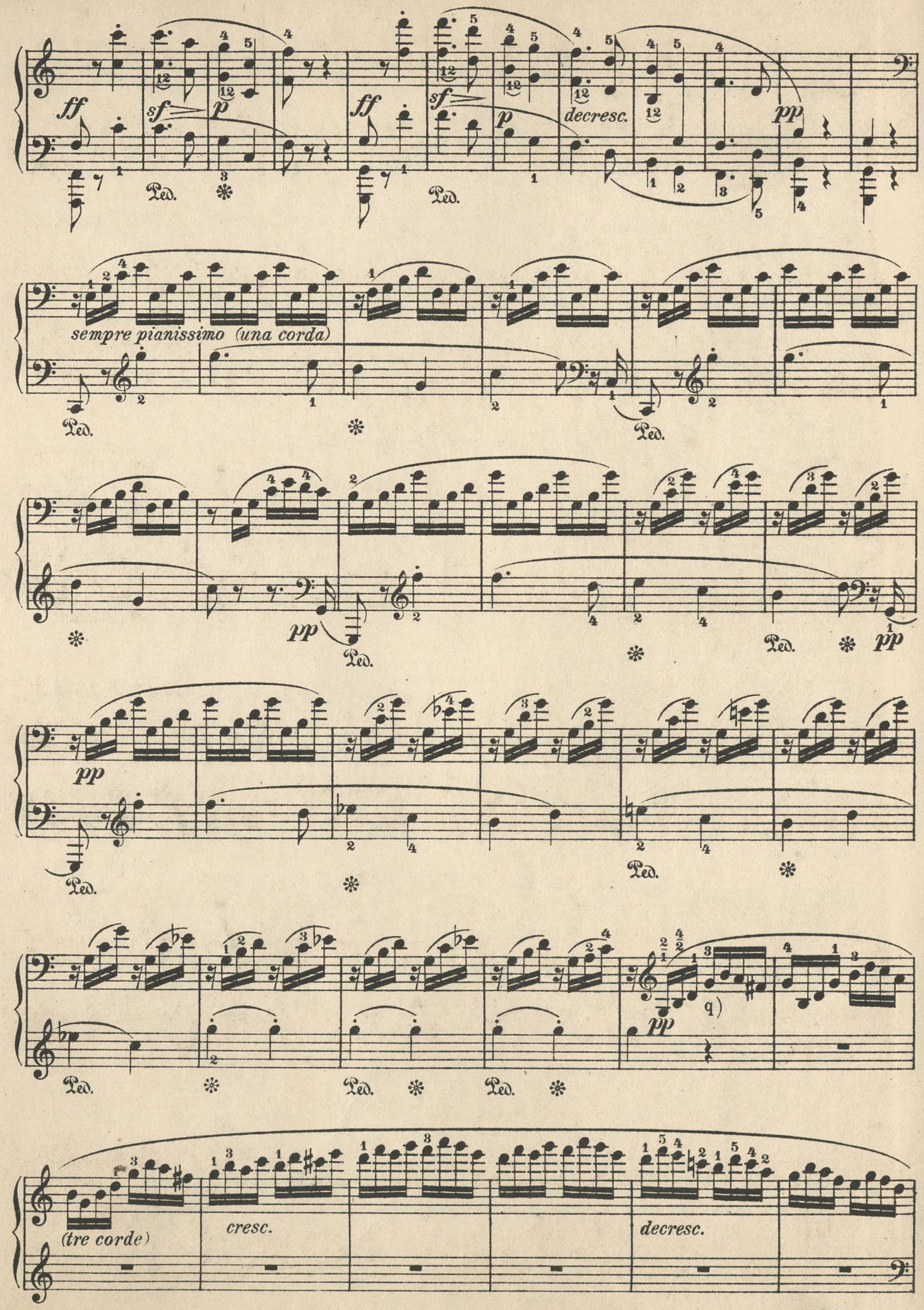
o) Um die grösstmögliche Bindung zu erzielen, empfiehlt Herausgeber obigen wohl sehr schwierigen Fingersatz.
Pour obtenir une liaison parfaite, le doigté difficile ci-dessus est à recommander.

p) Erleichterung in der Ausführung des Trillers:
Facilité dans l'exécution du trille:

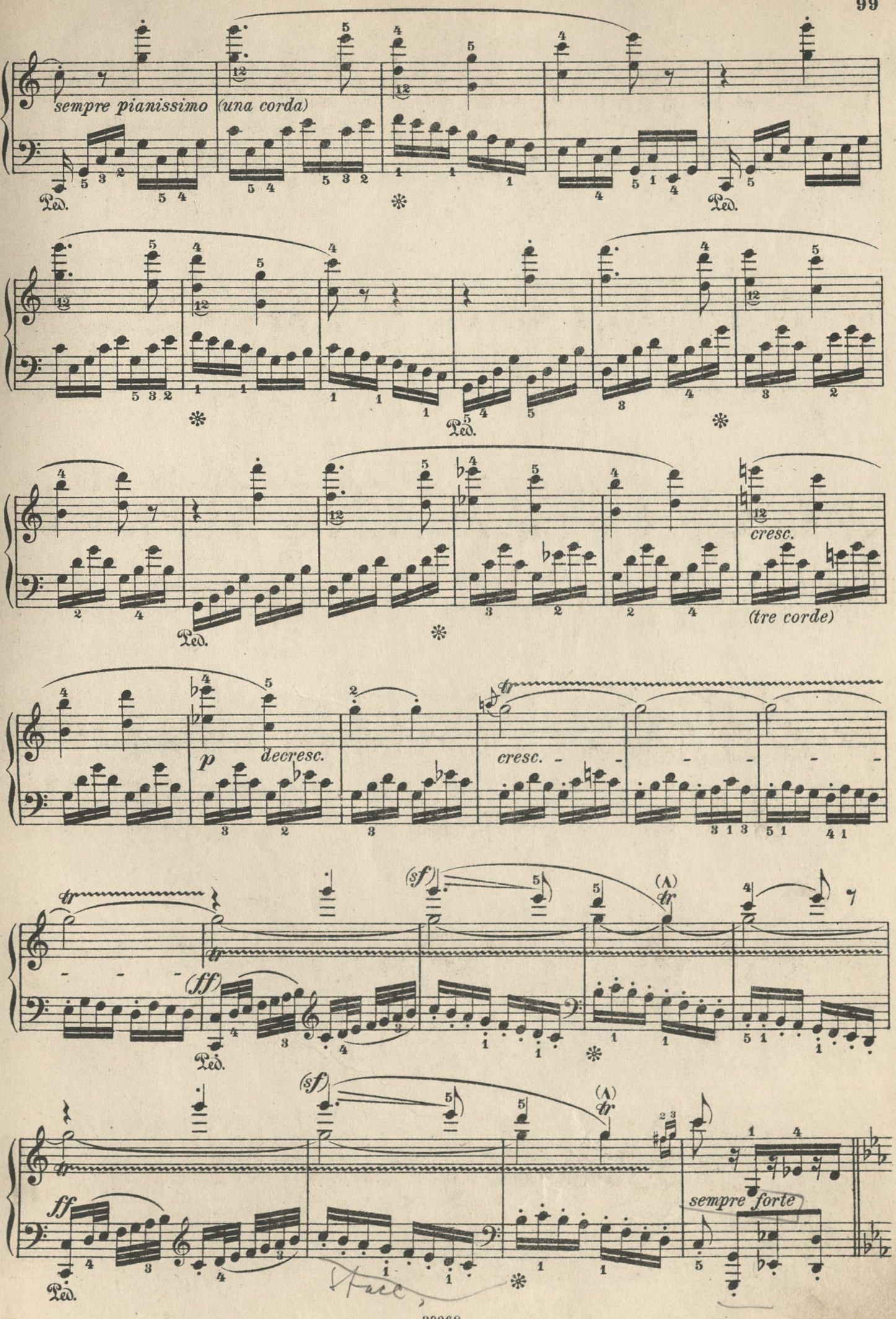


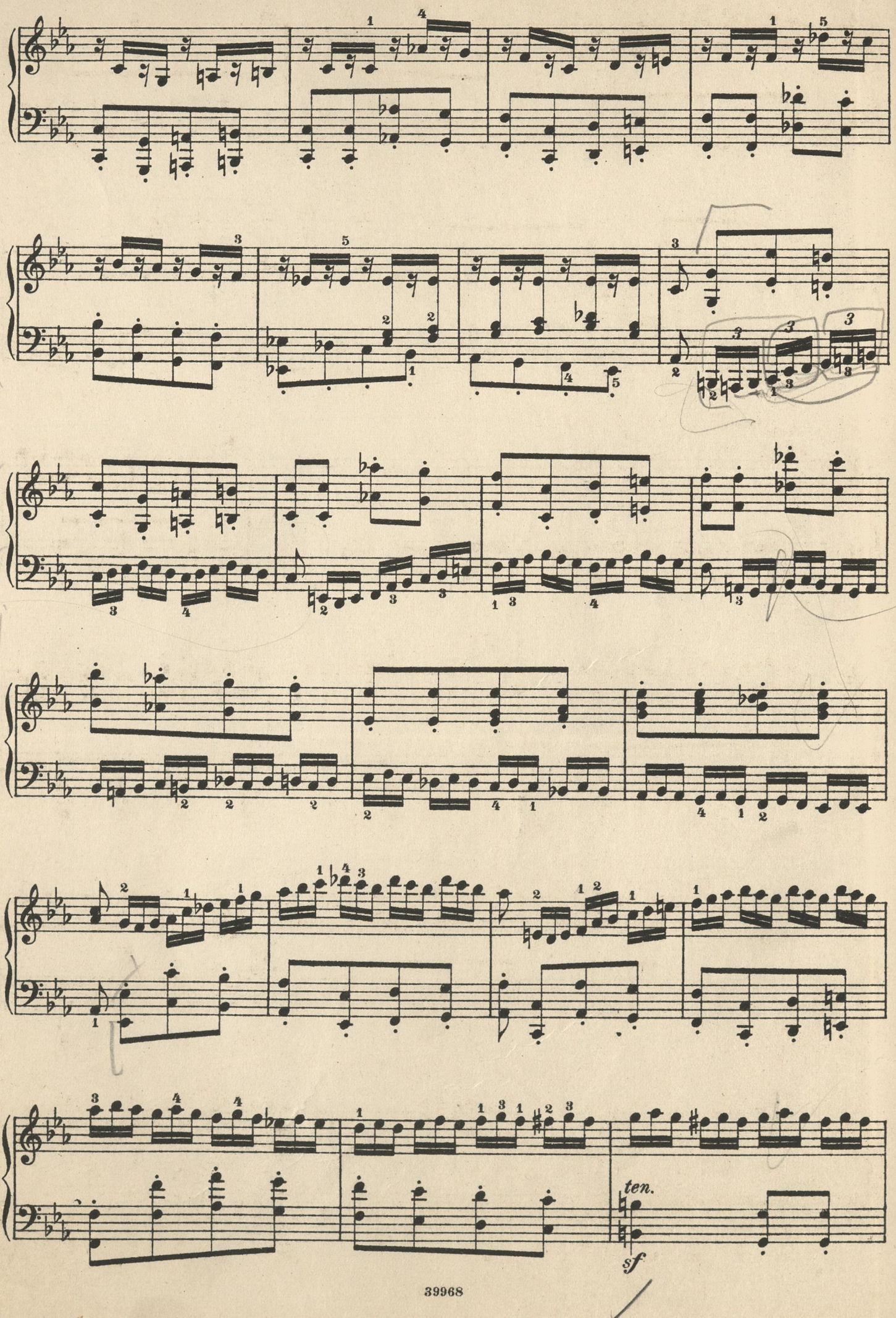
etc.

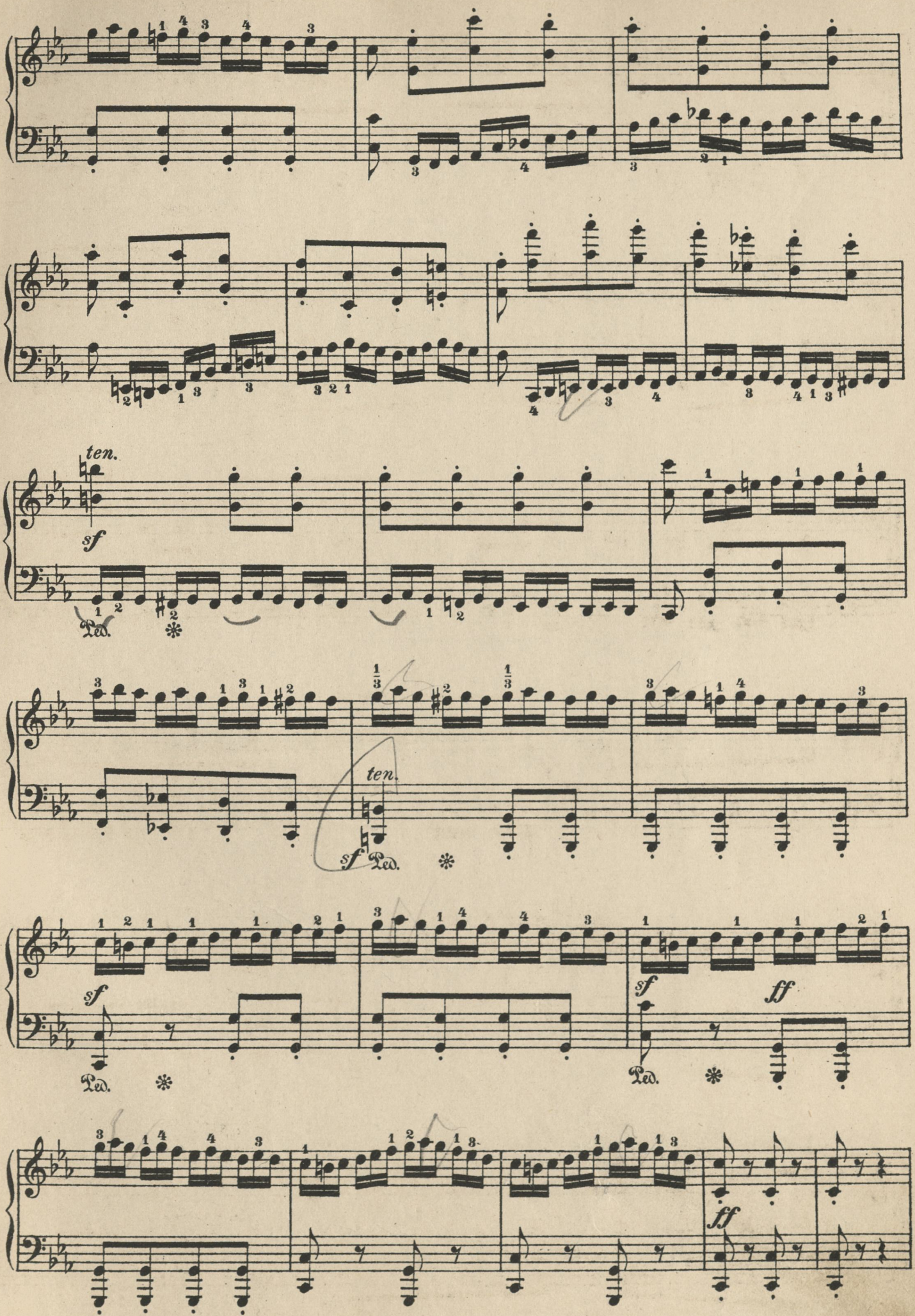

decresc.
pp
Ped.

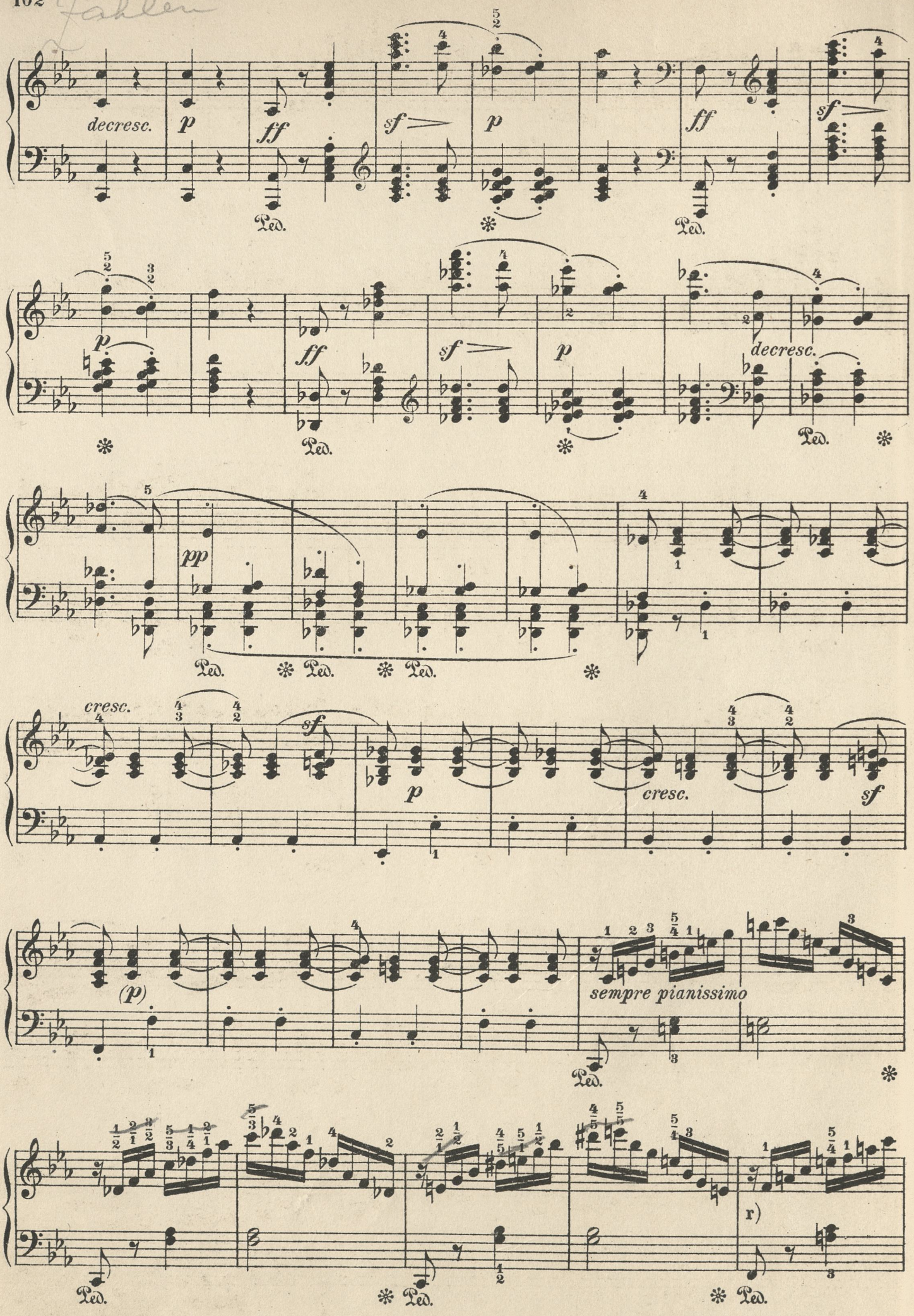


q) Siehe Anmerkung n)
voir n)

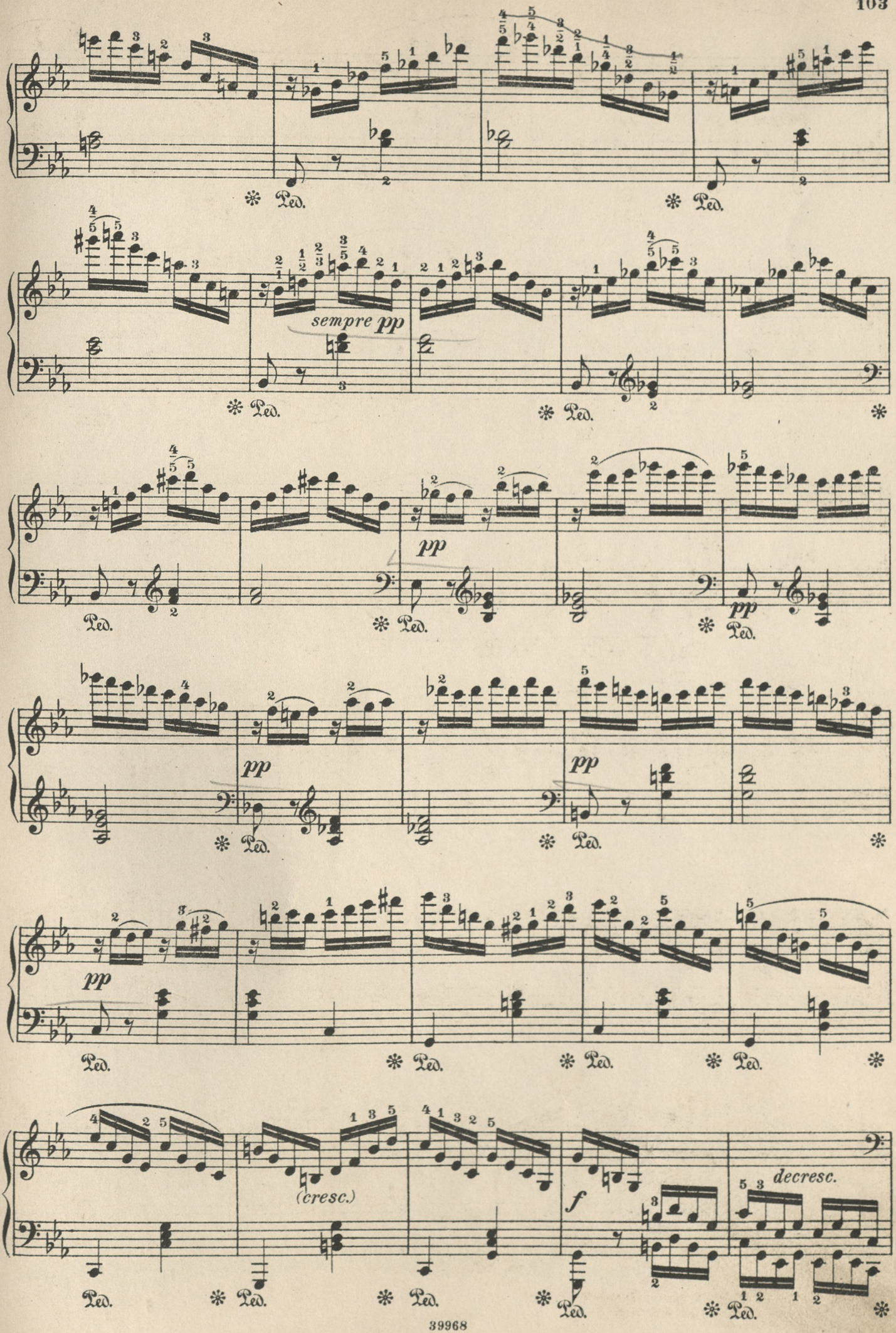

sempre pianissimo (una corda)
Ped.
cresc.
(tre corde)
p
decresc.
tr
(sf)
(ff)
ff
sempre forte

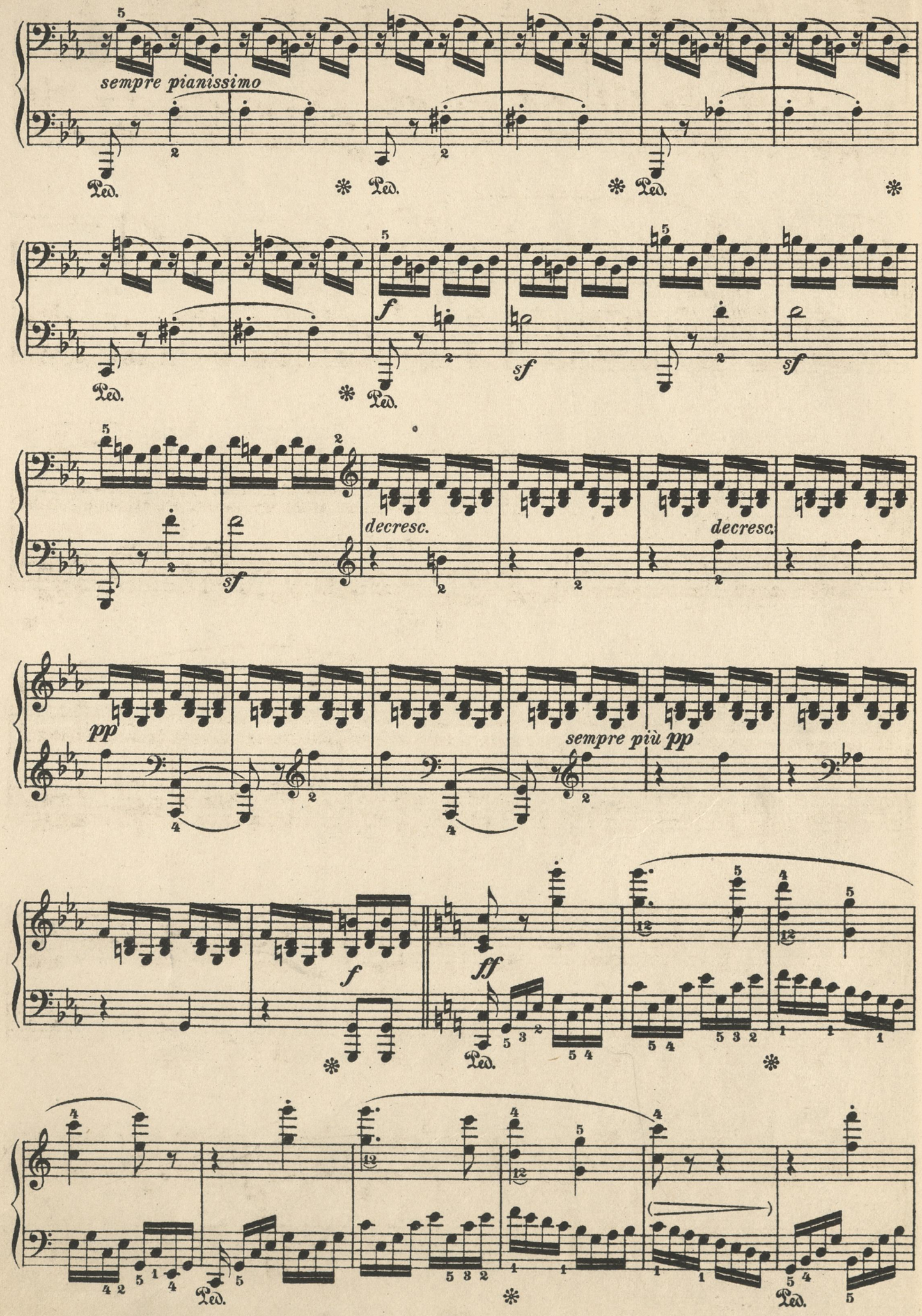

ten.
sf

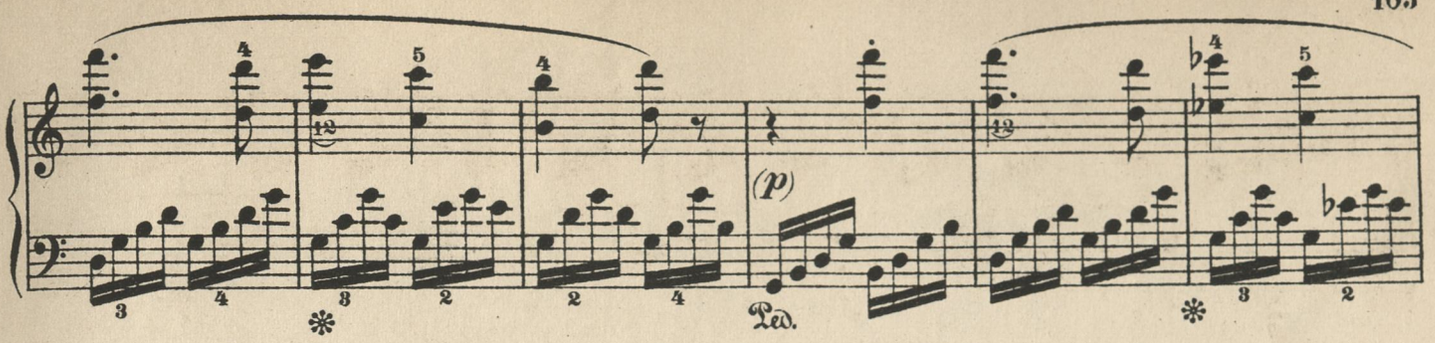

ten.
sf
Ped.
ten.
sf
Ped.
sf
Ped.
sf
ff
Ped.
ff

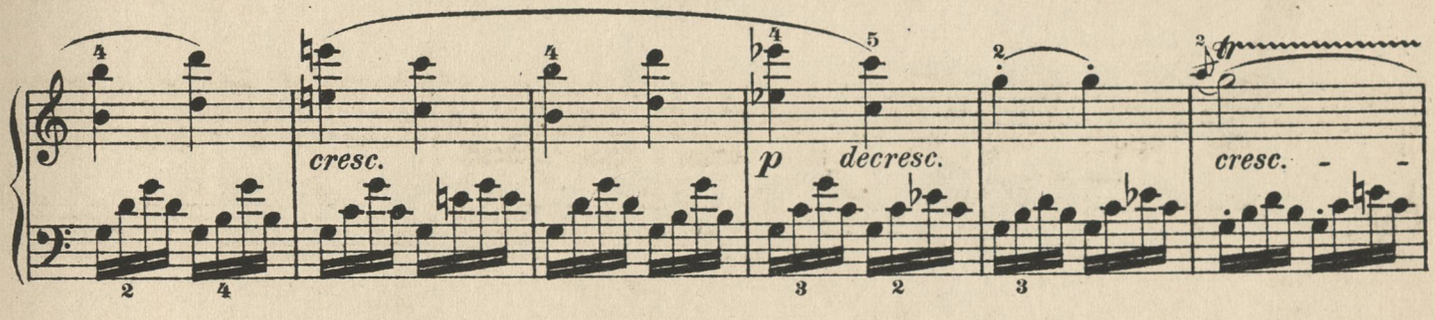


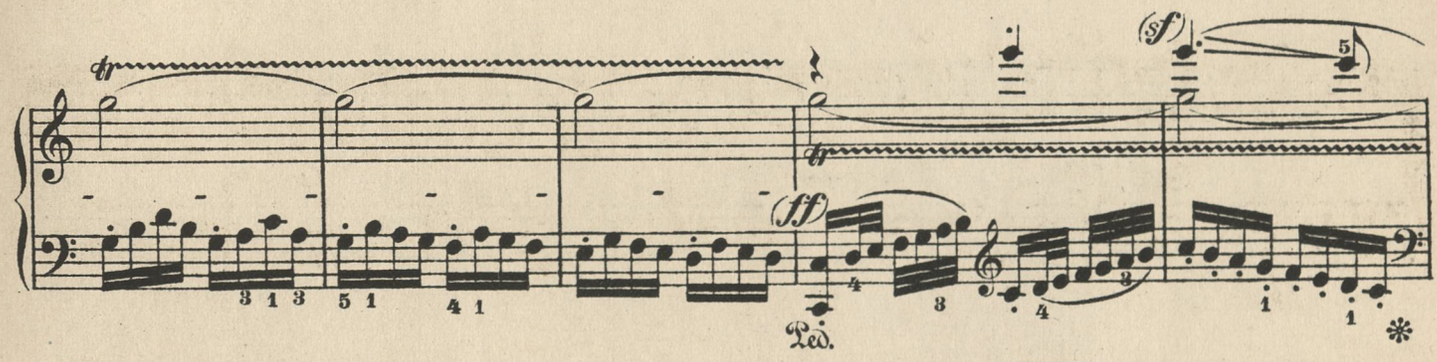
r) In der Originalausgabe hier *espressivo (?)*
espressivo dans l'édition originale.

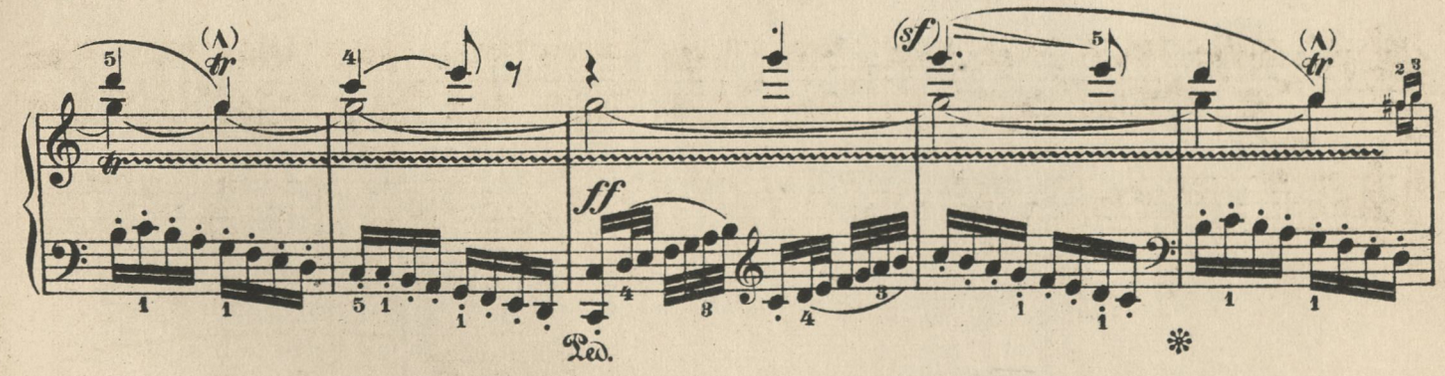

sempre pp
pp
pp
pp
pp
(cresc.)
f
decresc.
Ped.

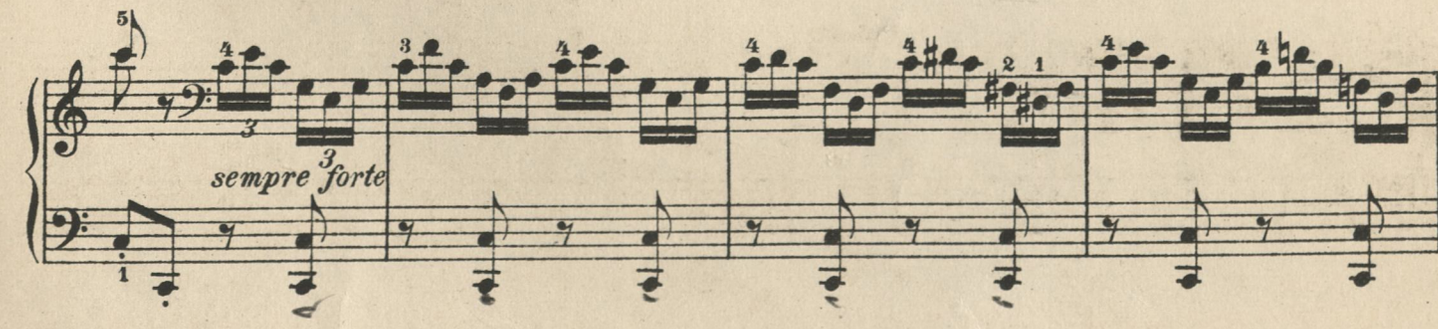

sempre pianissimo
Ped.
f
sf
decresc.
pp
sempre più pp
ff

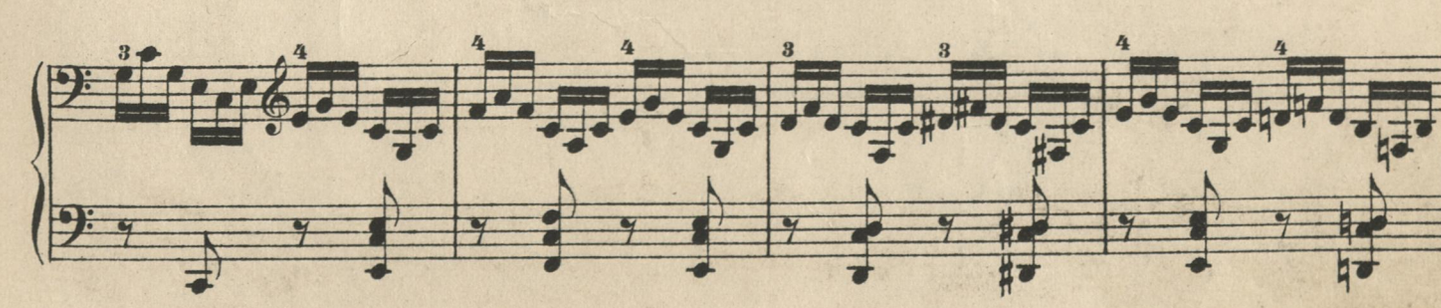

(p)
Ped.

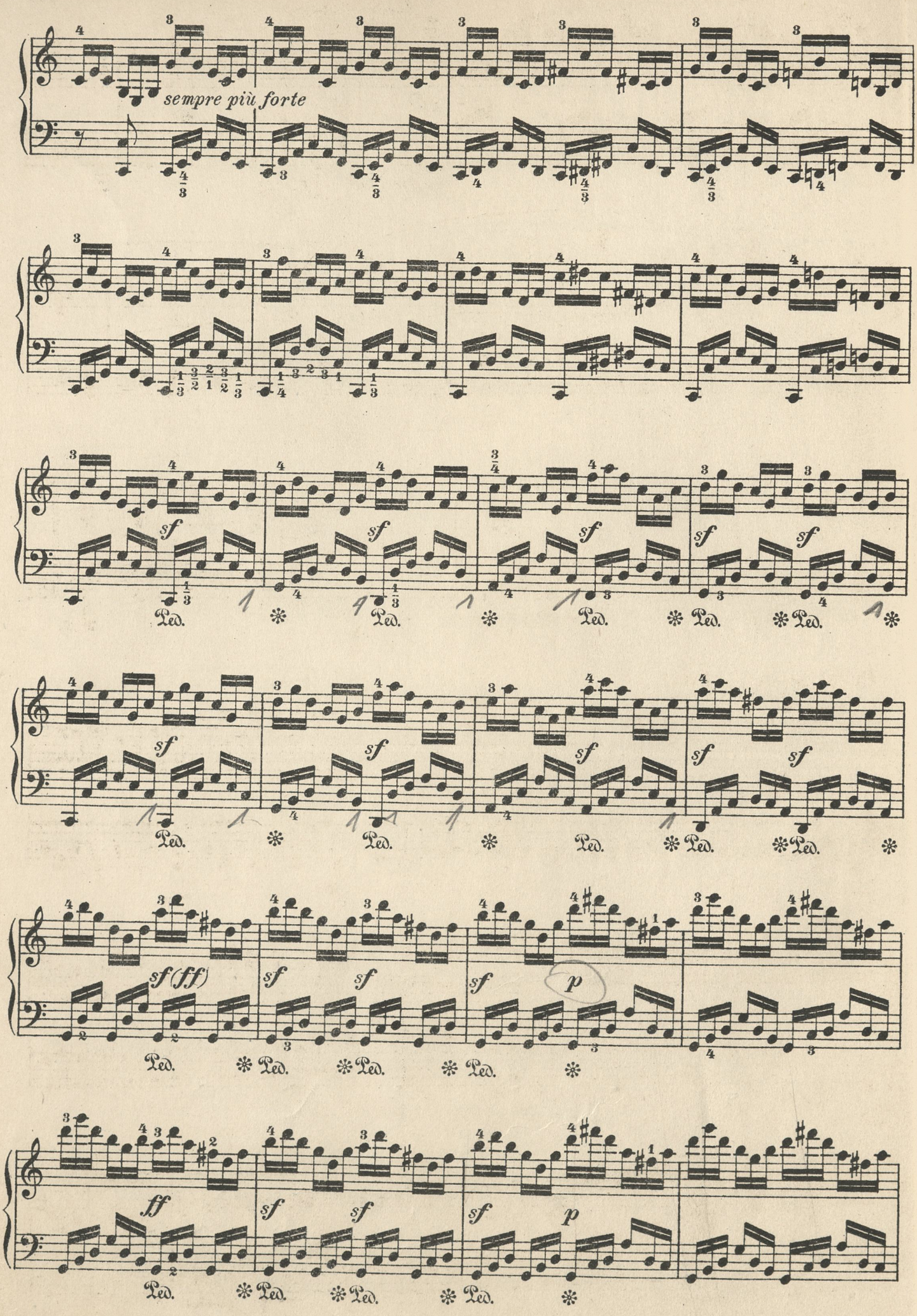

cresc.
p
decresc.
cresc.

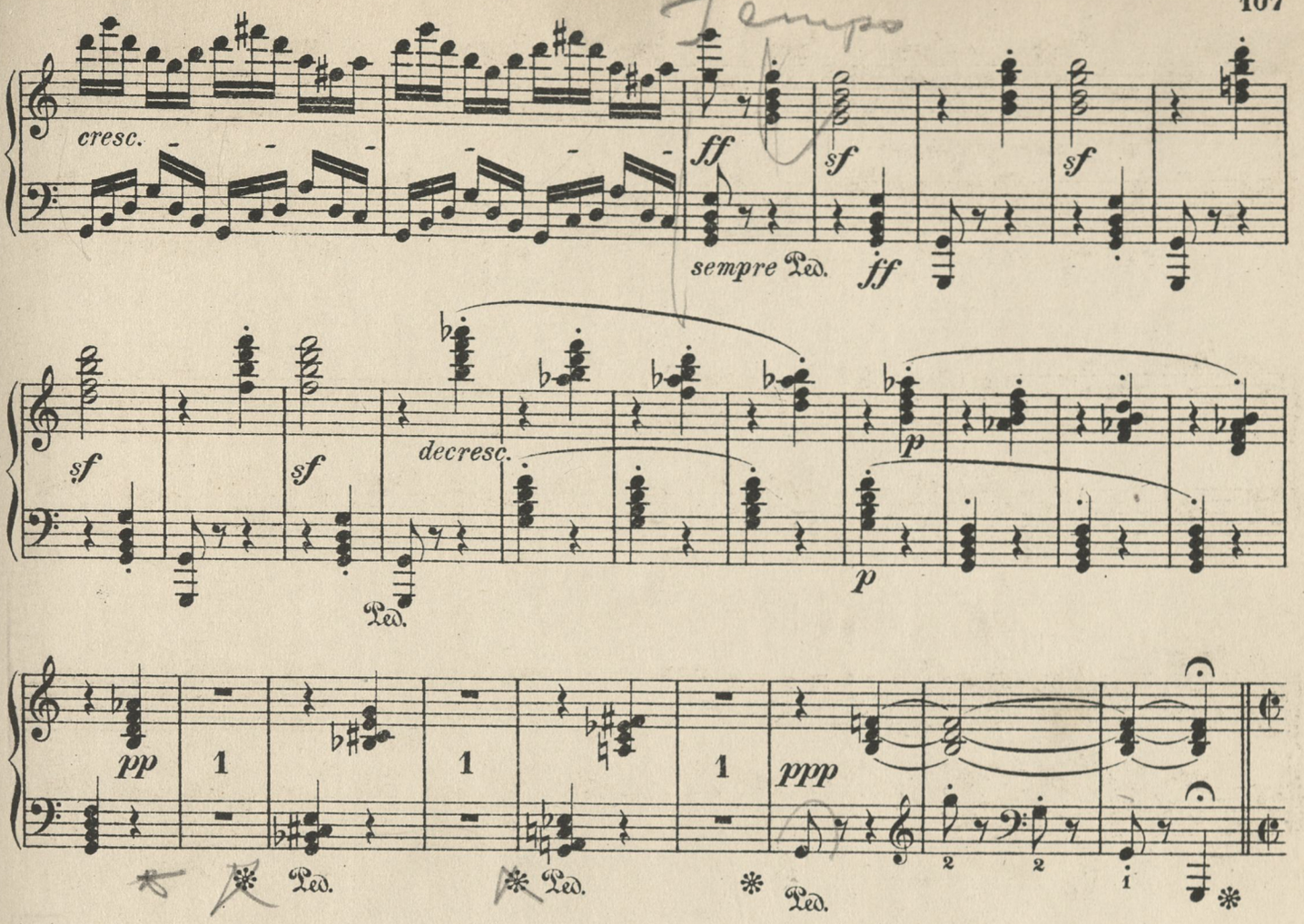

(sf)
(ff)
Ped.


(sf)
ff
Ped.

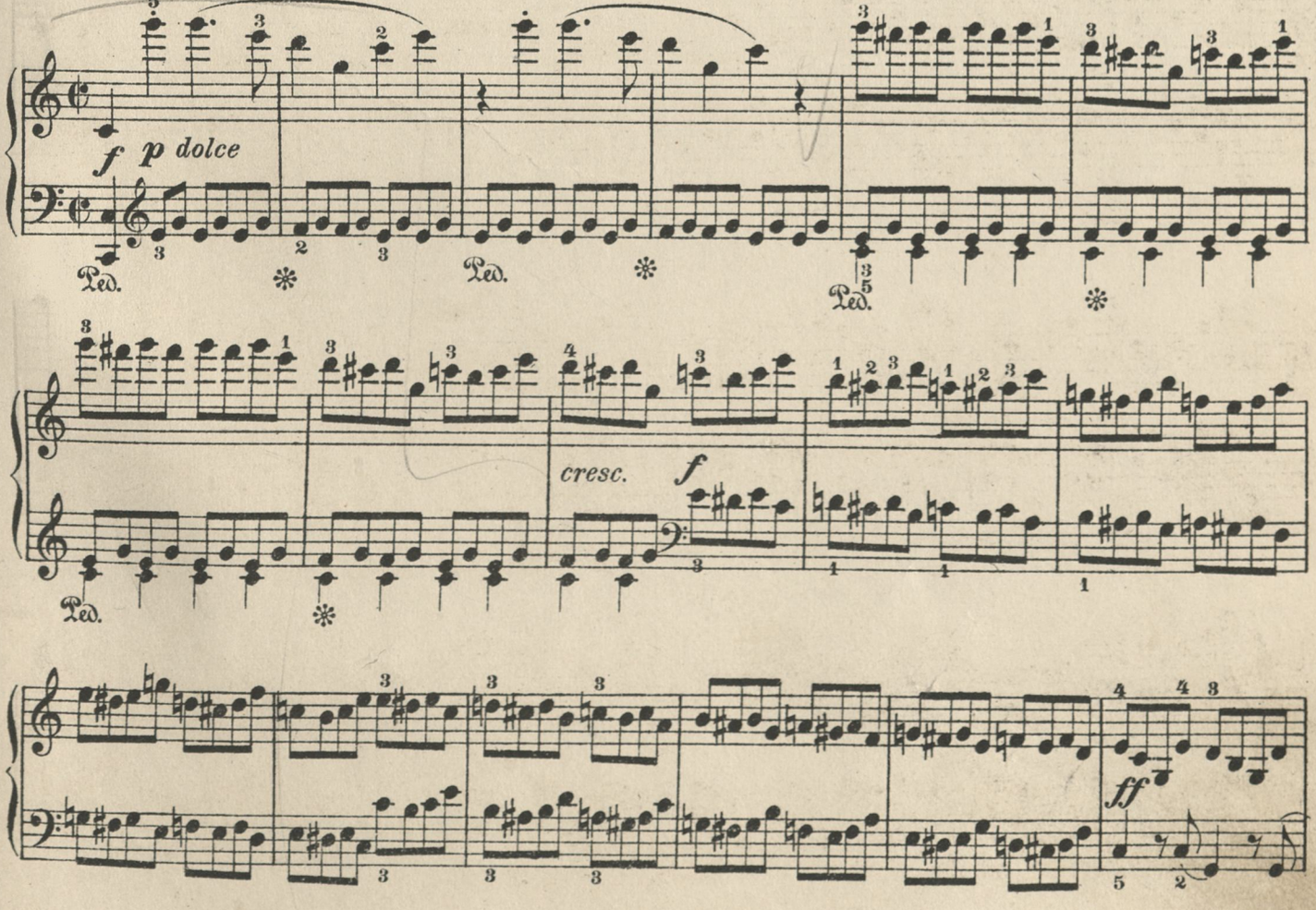

sempre forte

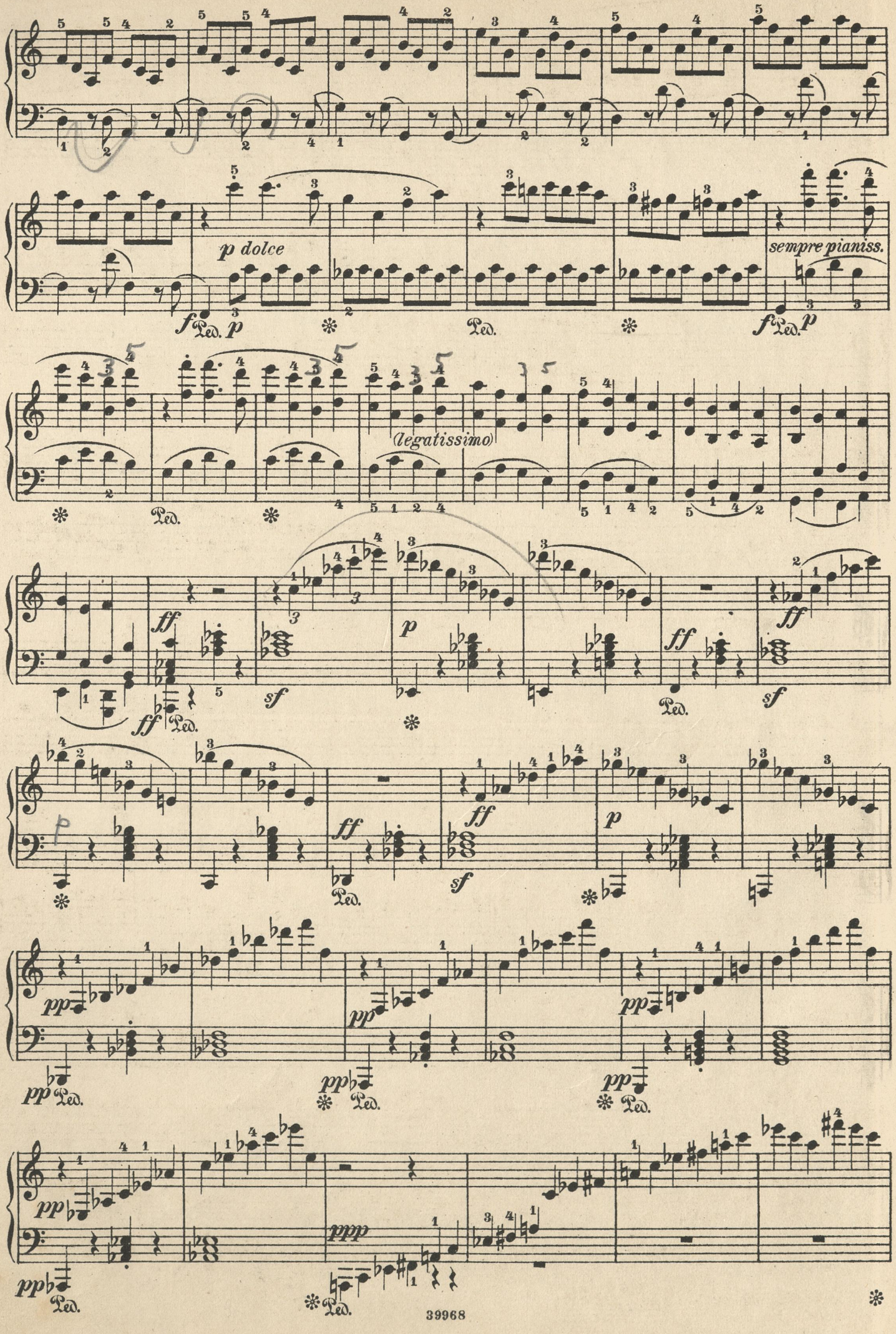


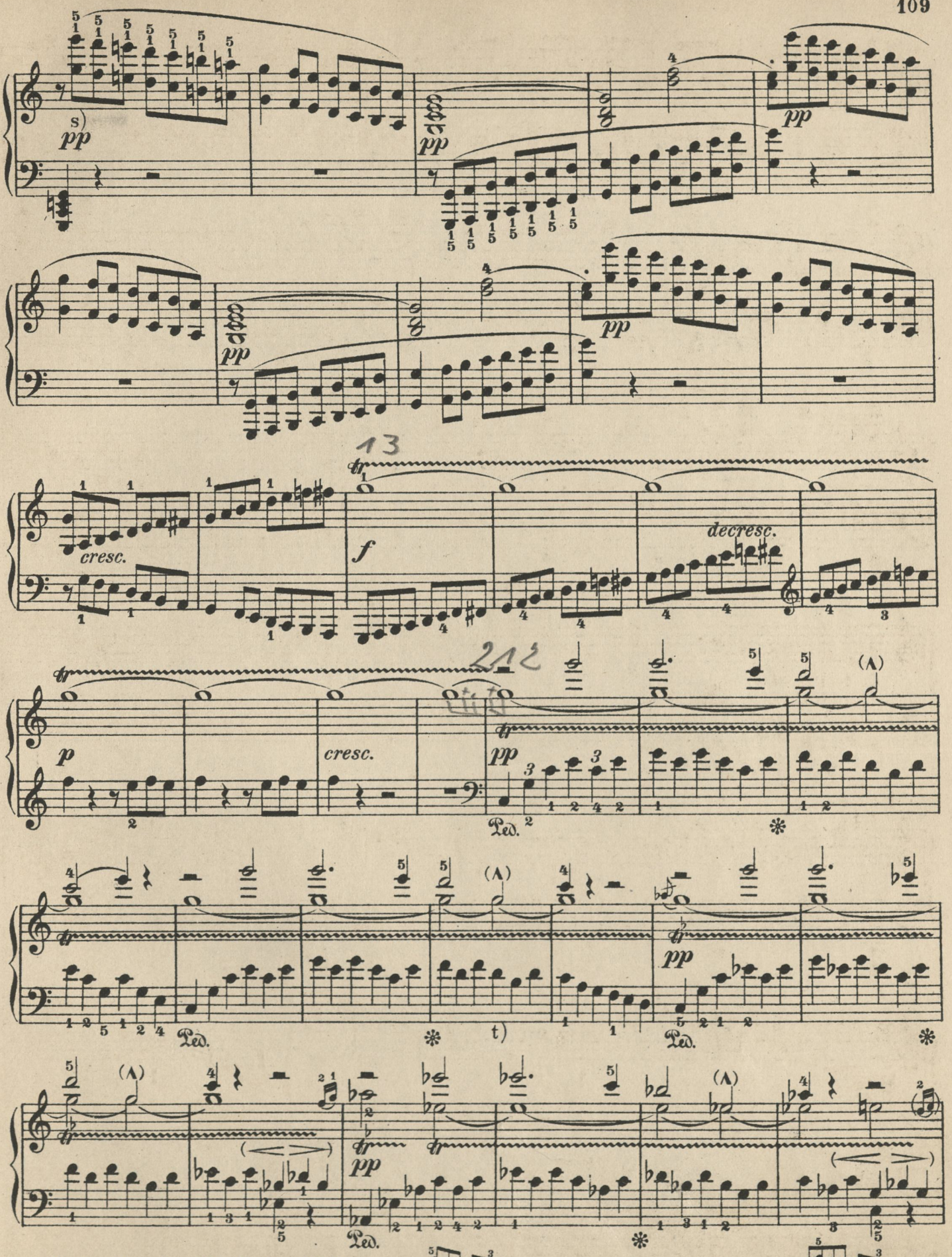

sempre più forte
sf
sf(ff)
p
ff
Ped.



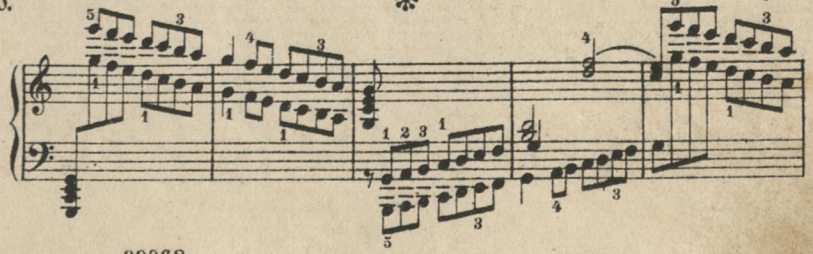
Prestissimo. (𝅗𝅥 = 144.)



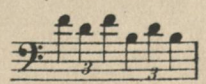

p dolce
sempre pianiss.
(legatissimo)
Ped.
ff
sf
p
pp
ppp

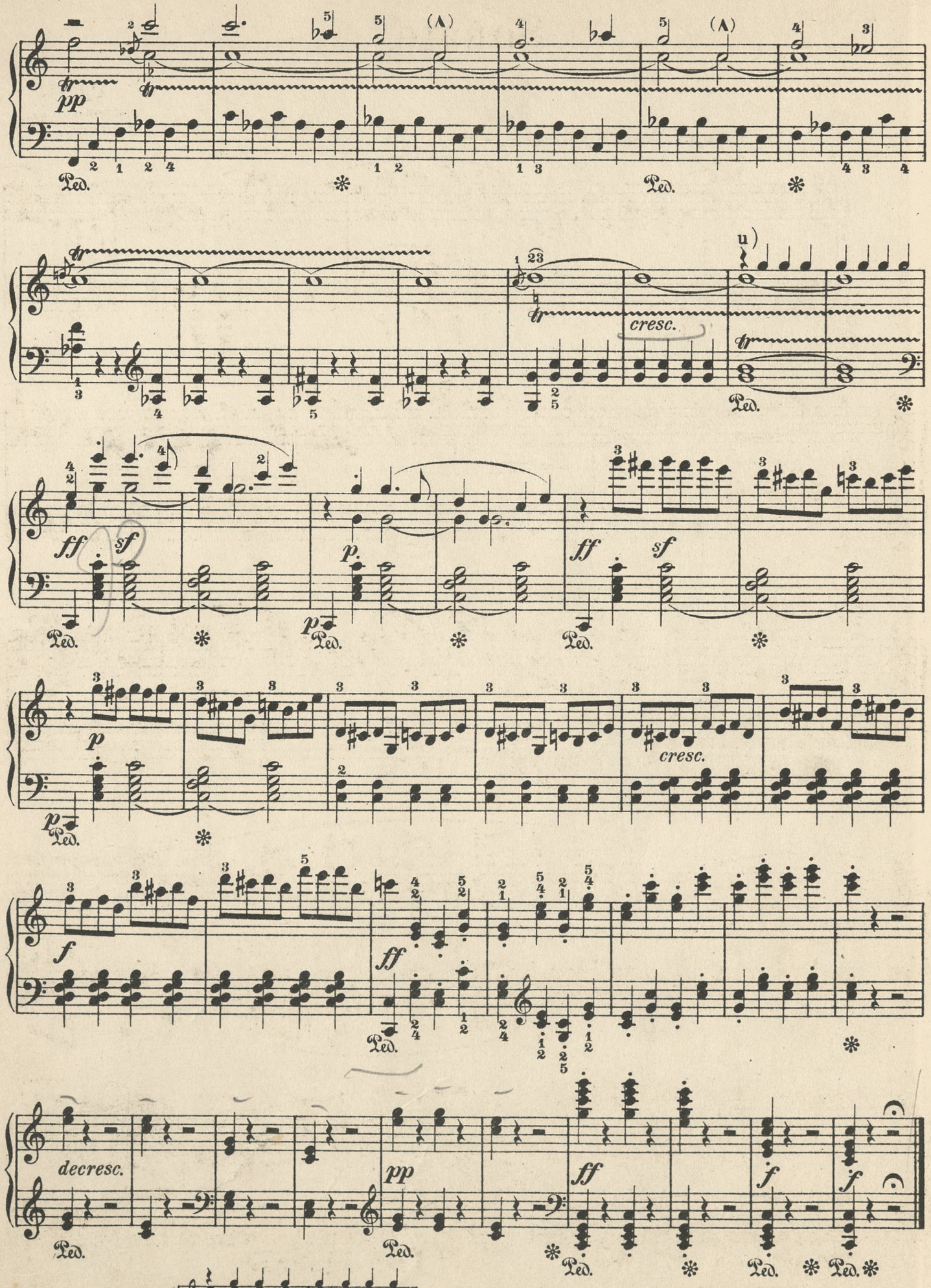


s) Da das glissando auf den heutigen Klavieren kaum ausführbar ist, empfiehlt der Herausgeber folgende Erleichterung:
Le glissando étant difficile à exécuter sur les Pianos modernes, la facilité suivante se recommande:



t) In der Originalausgabe:
Dans l'original:





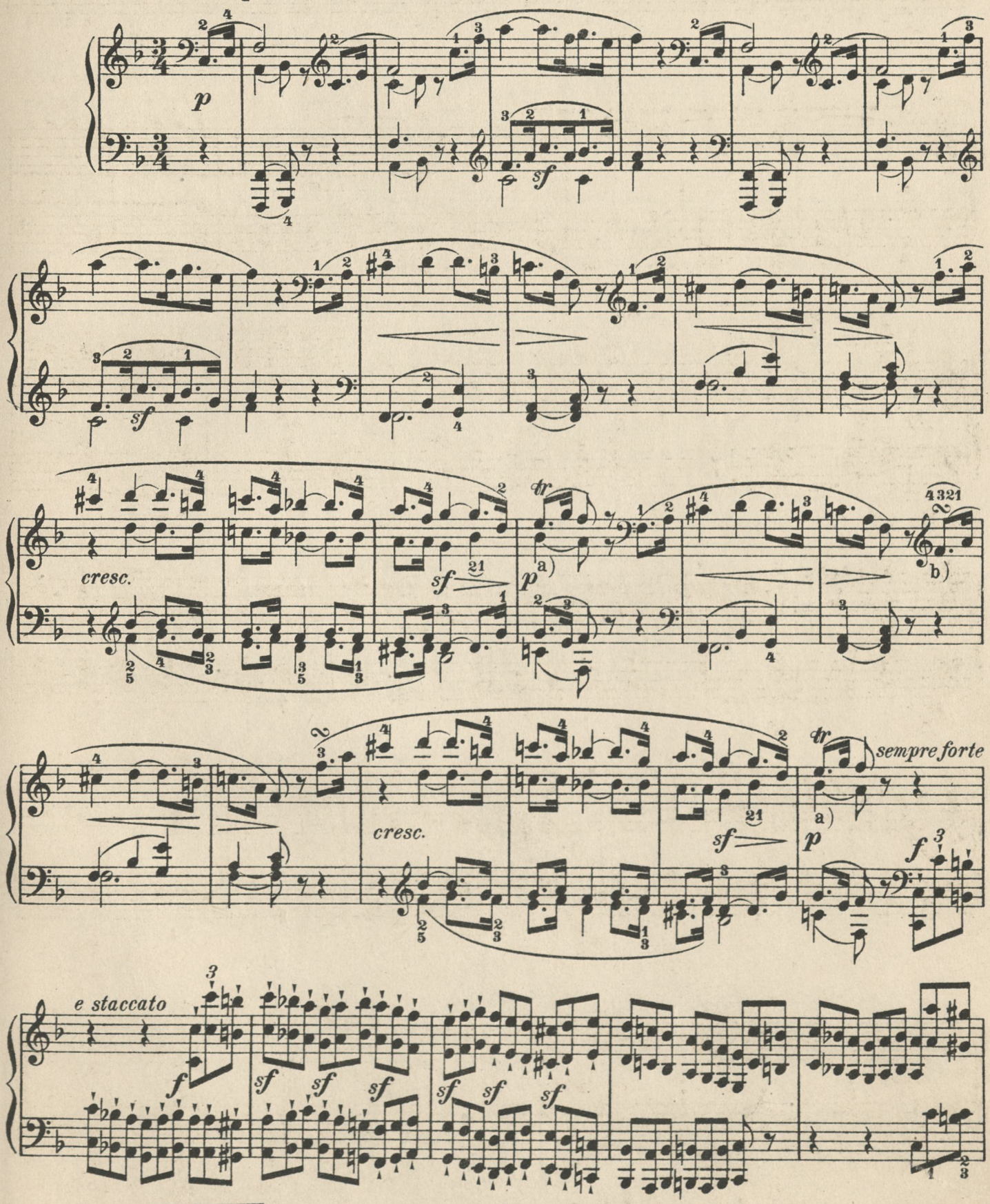
u) Erleichterung:
Facilité:

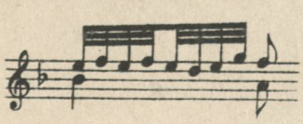
Sonate.

Op. 54.

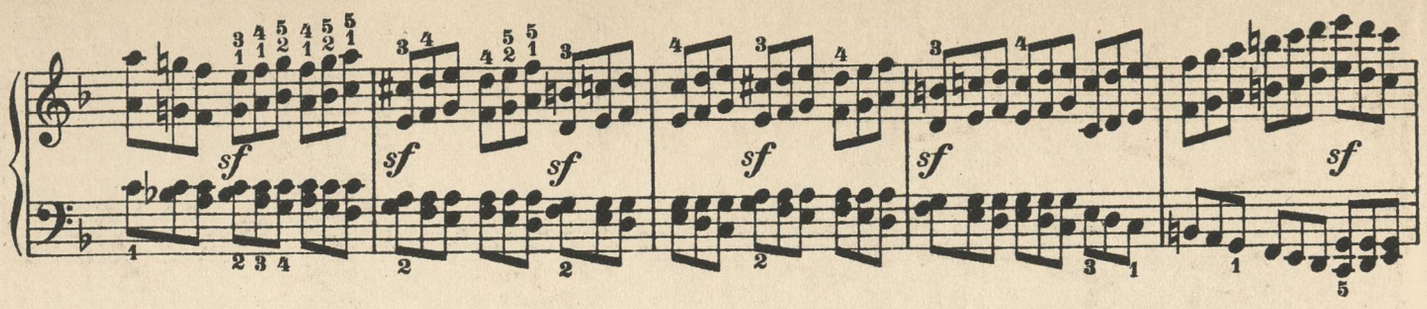
componirt / *composée* } 1806.

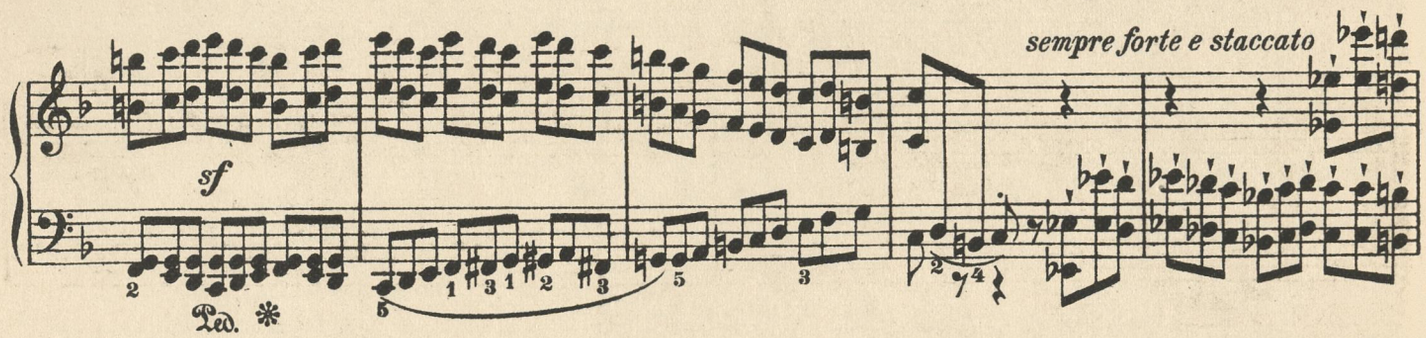
In Tempo d'un Menuetto. (♩ = 100.)

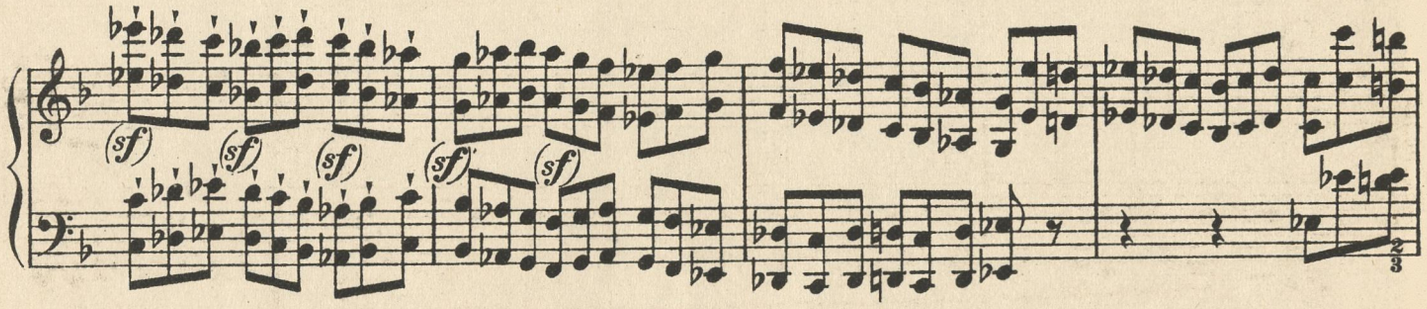


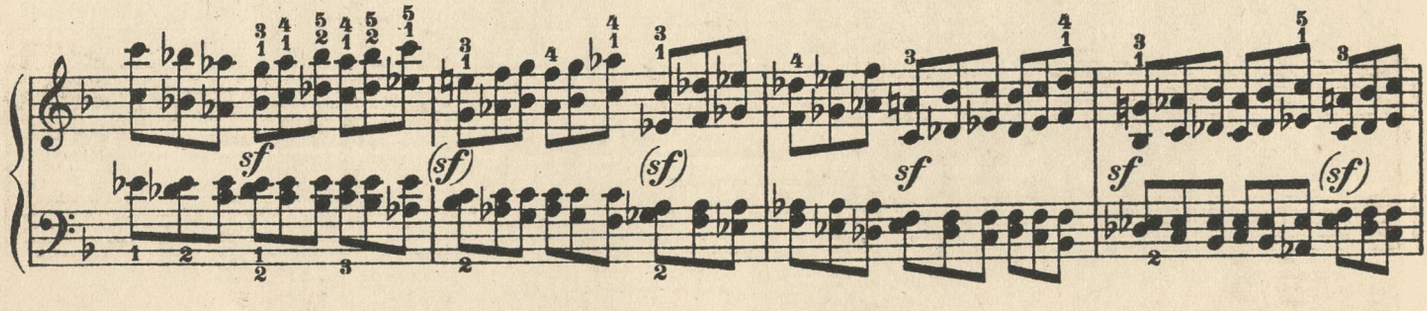
a) Ausf: *Exéc:*  in der Original-Ausgabe: *dans l'édition originale:* 

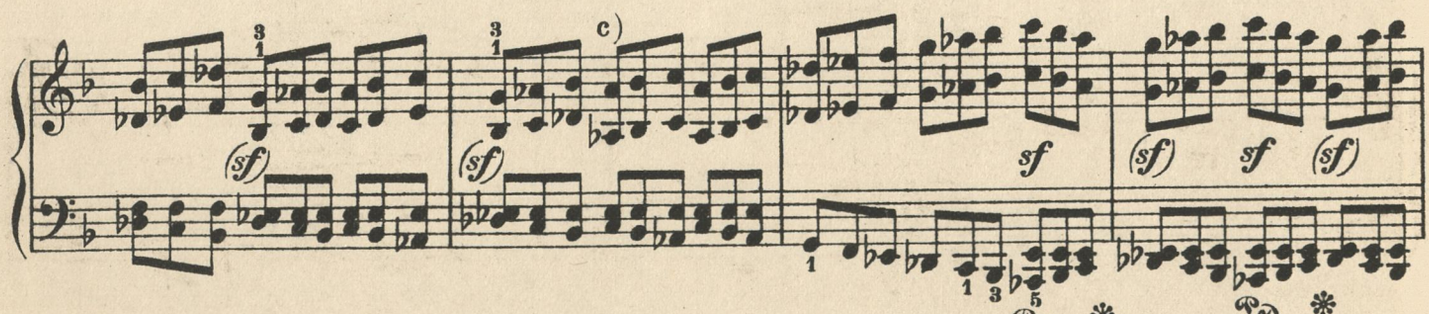
b) Ausf: *Exéc:*  in der Original-Ausgabe: *dans l'édition originale:* 22

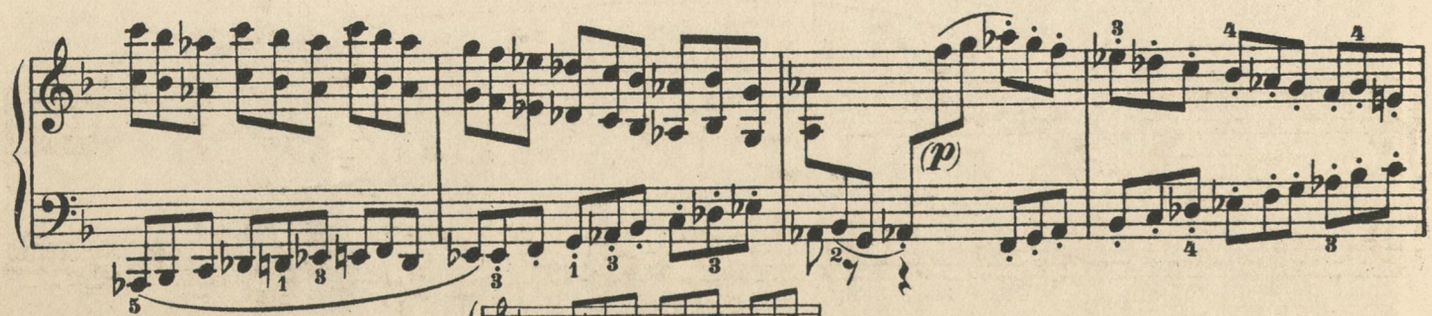




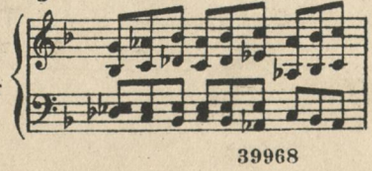


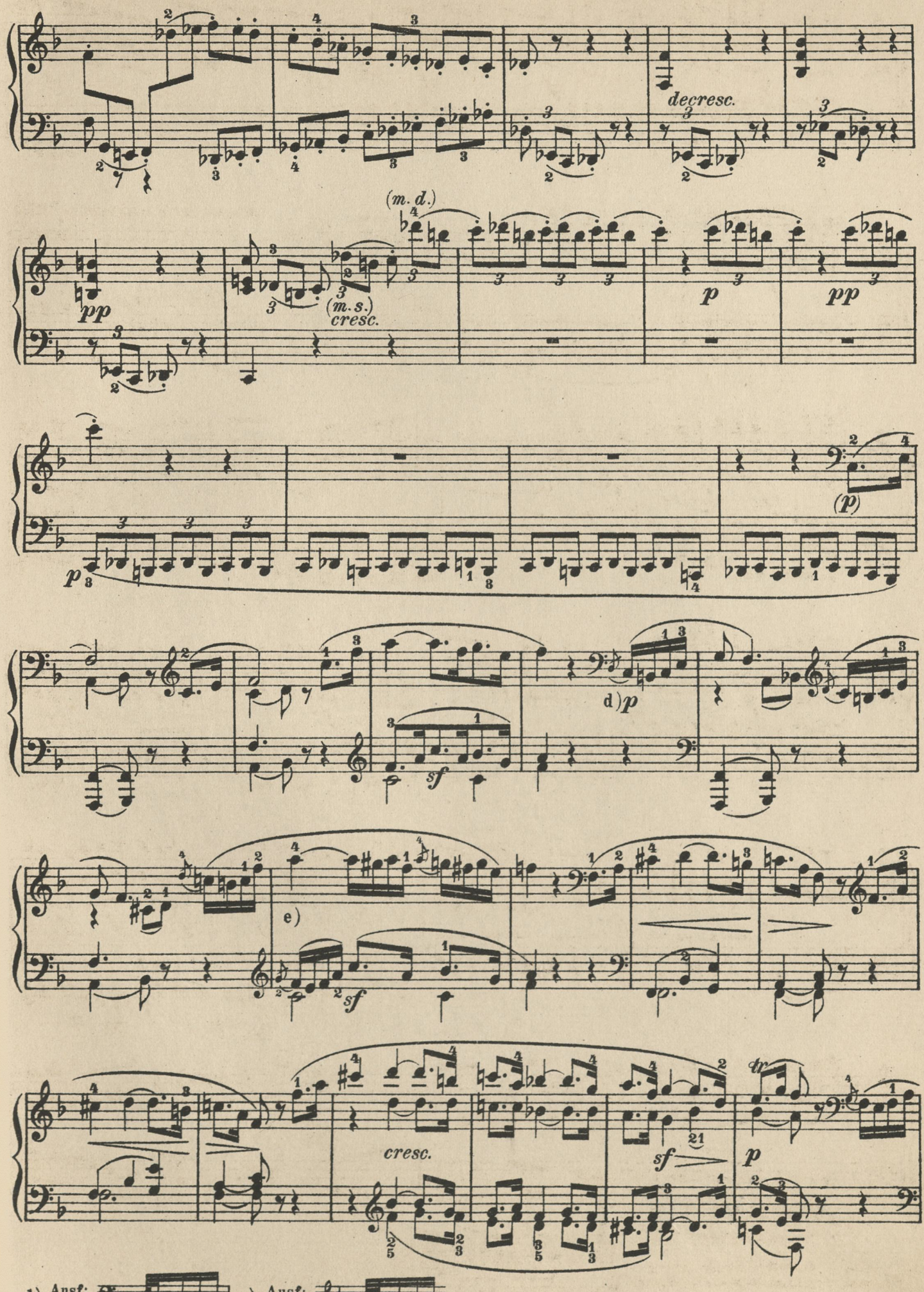


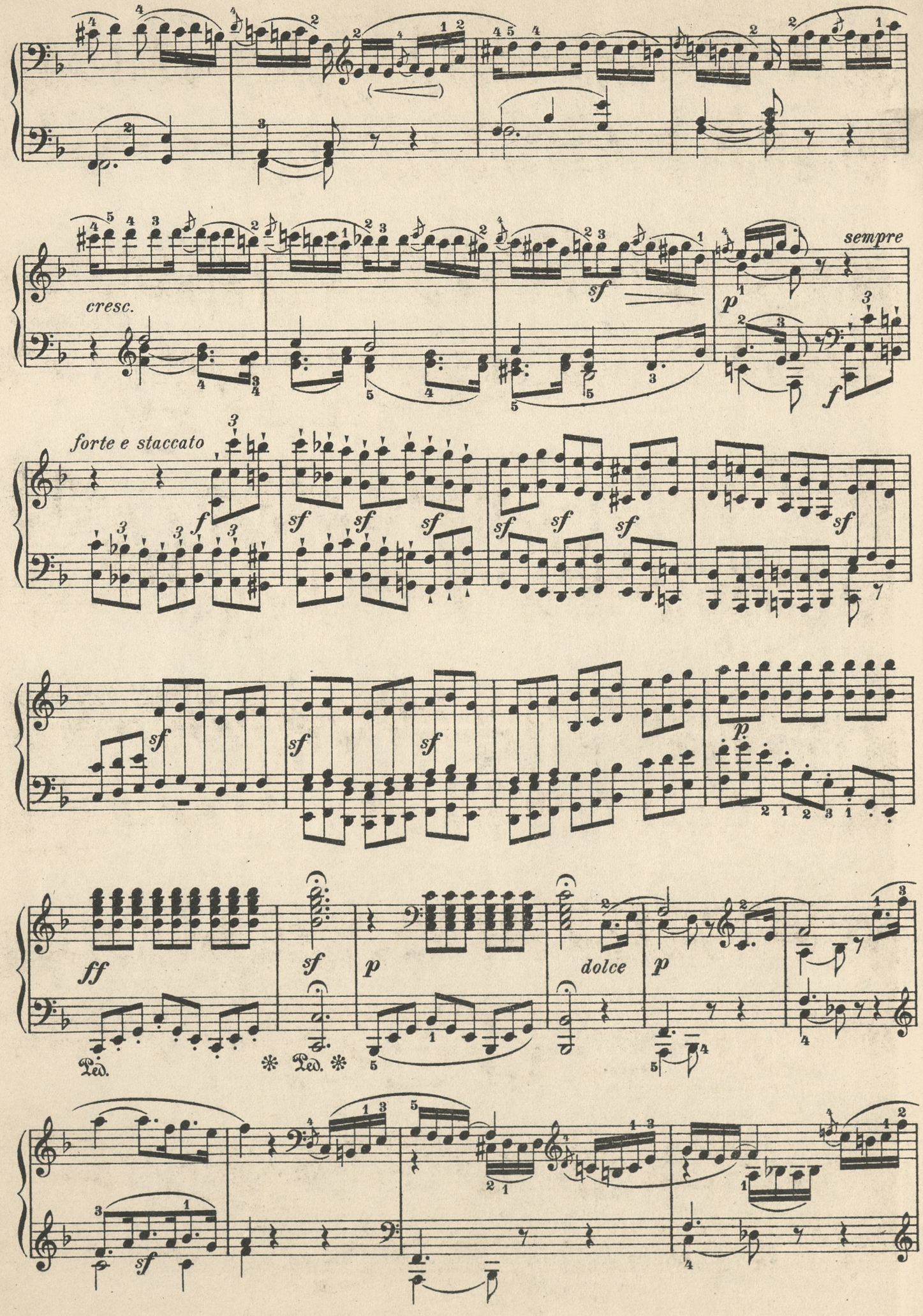


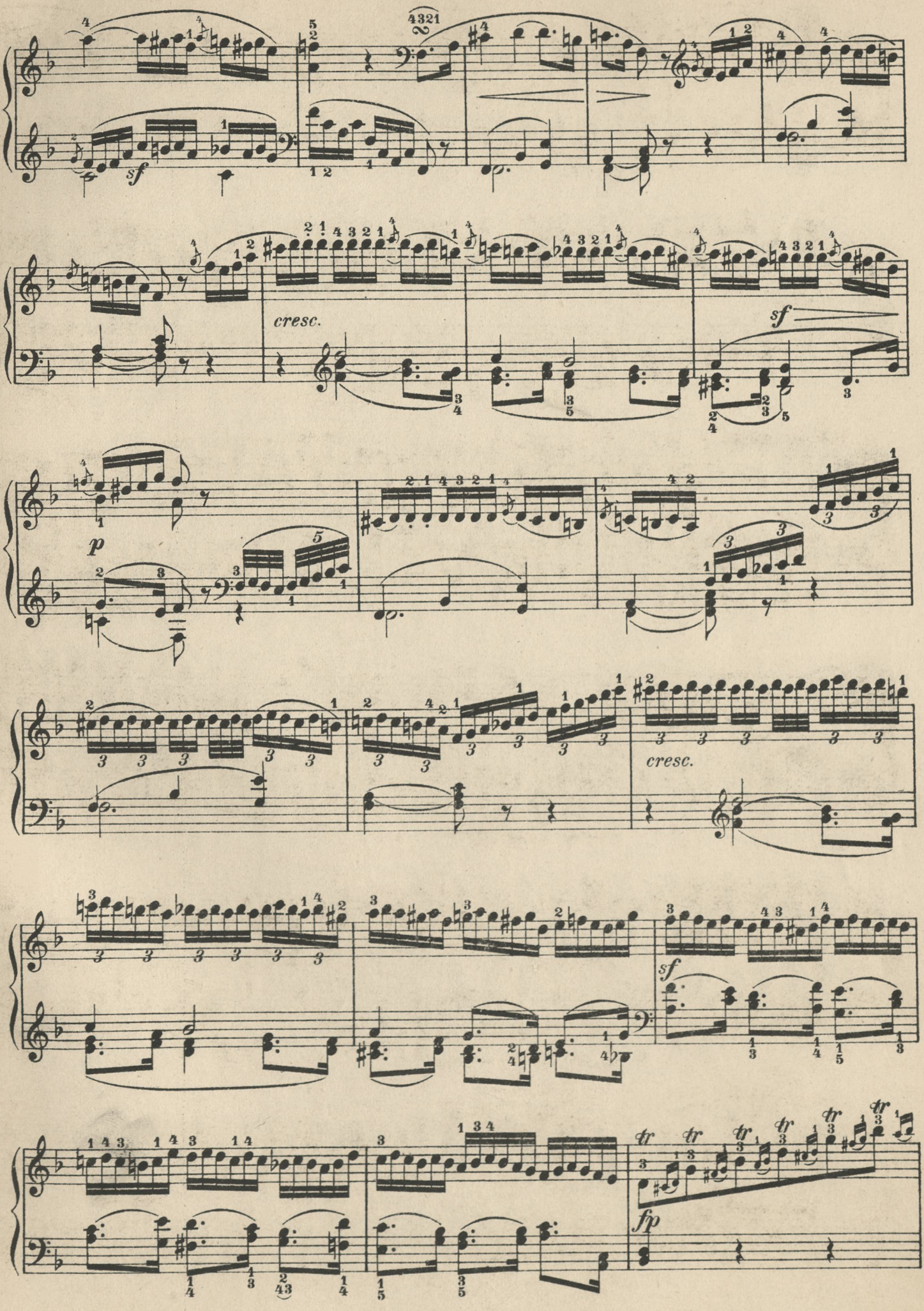


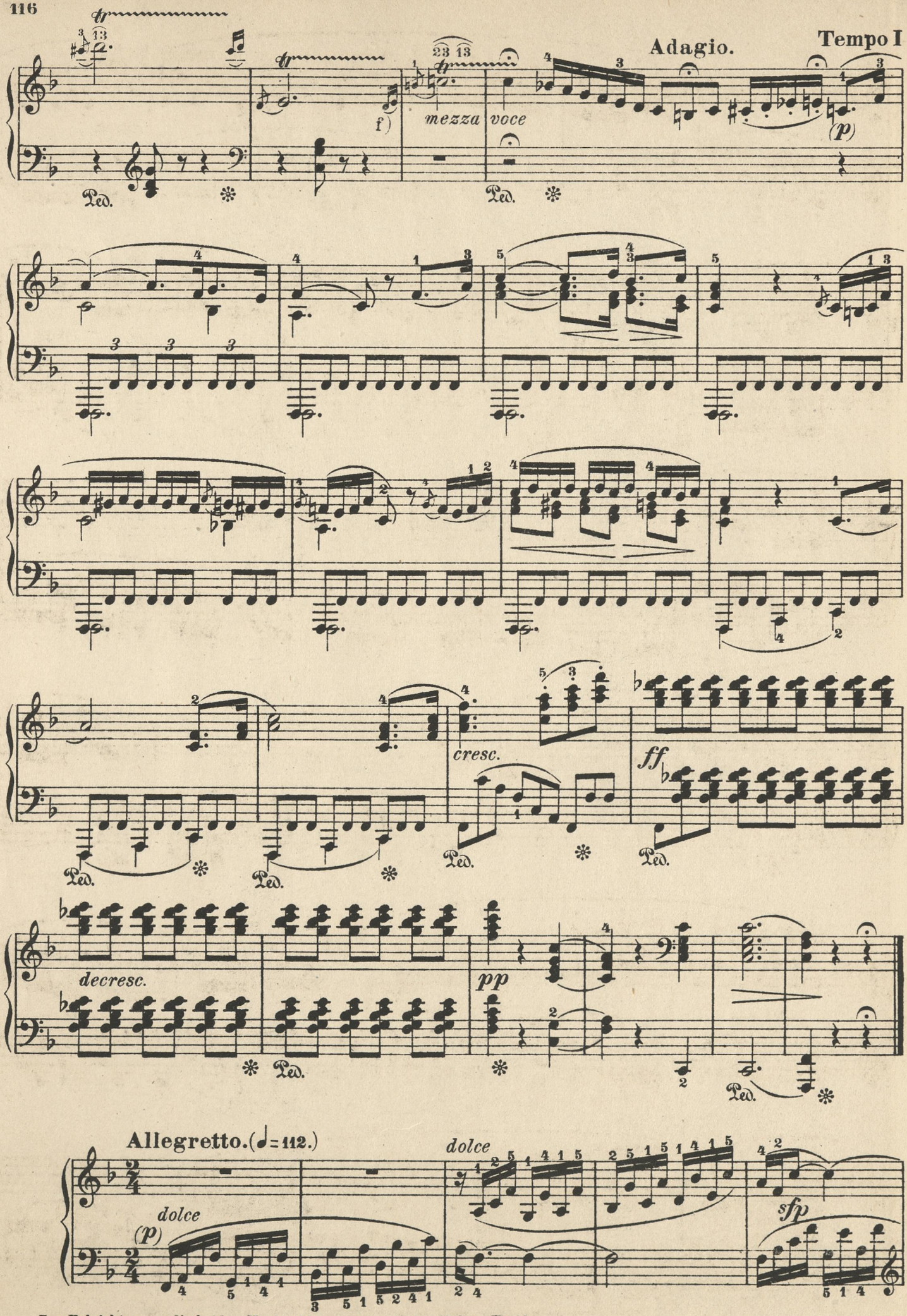
c) Analog derselben Stelle früher:
Analogue à la même phrase ci-devant:



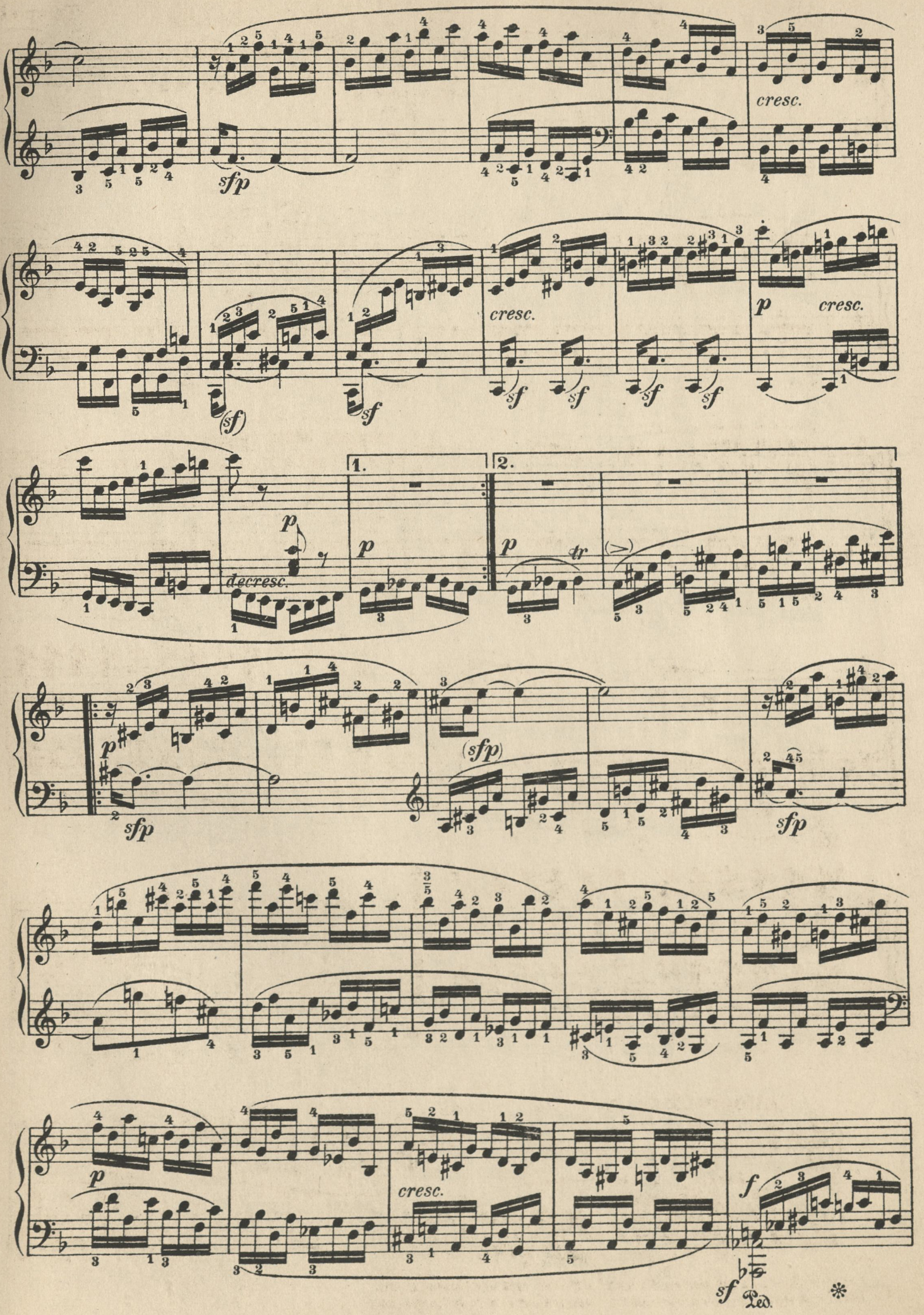

decresc.
(m. d.)
pp
(m. s.)
cresc.
p
pp
(p)
p
d) p
sf
e)
sf
cresc.
sf
p
tr
d) Ausf:
Exéc:
e) Ausf:
Exéc:

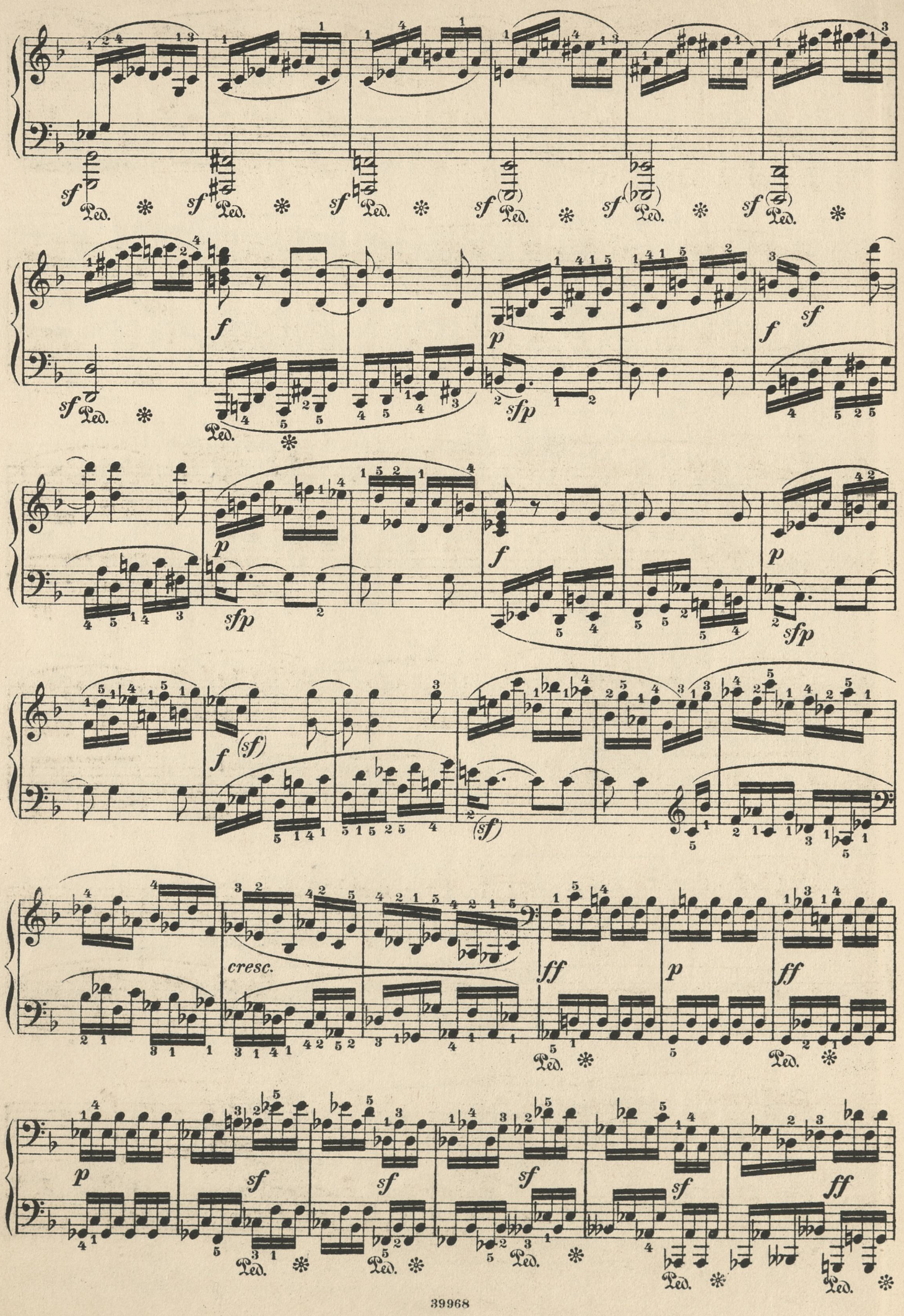

cresc.
sempre
forte e staccato
dolce
Ped.
Ped.

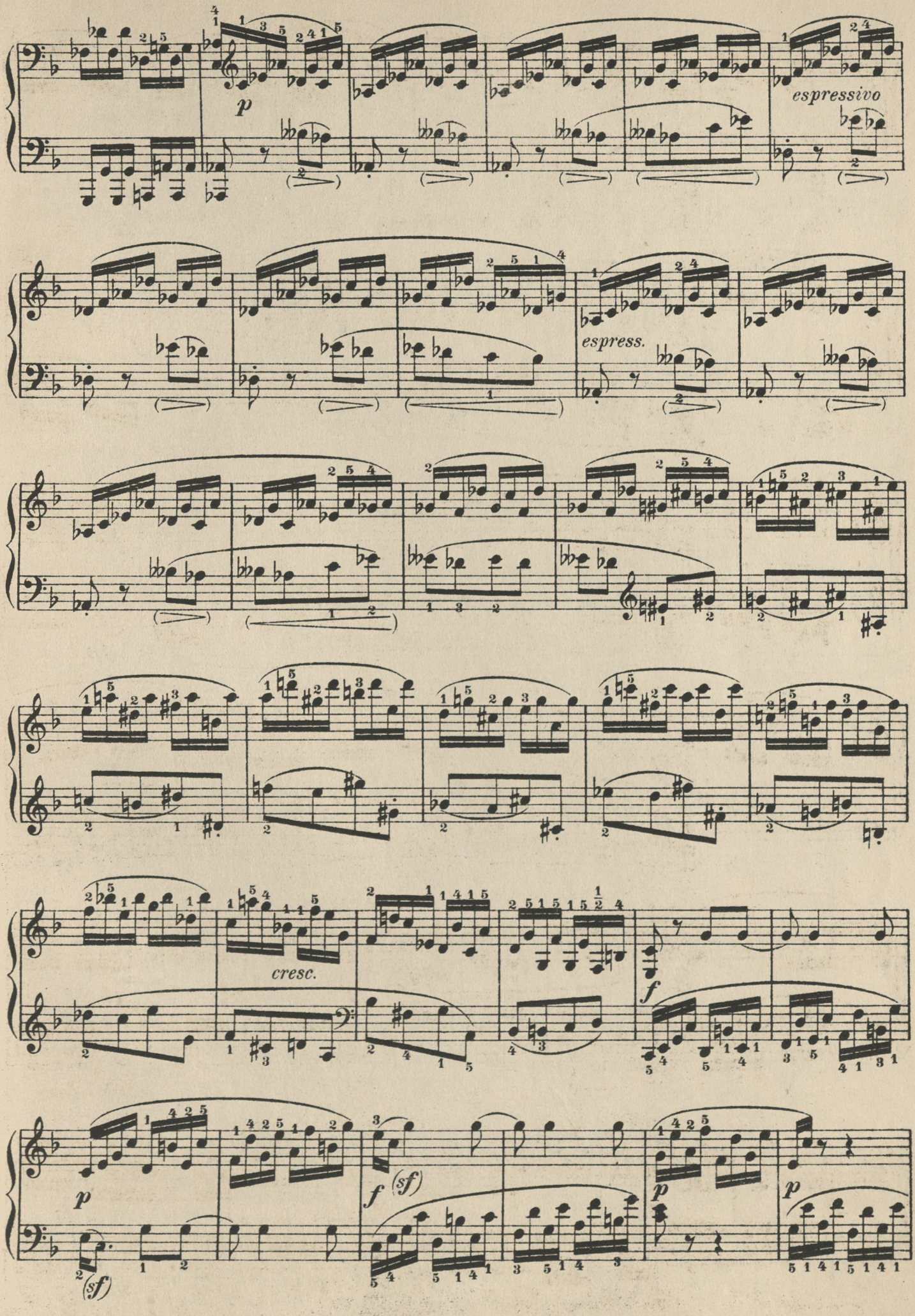

sf
cresc.
sf
p
cresc.
sf
fp

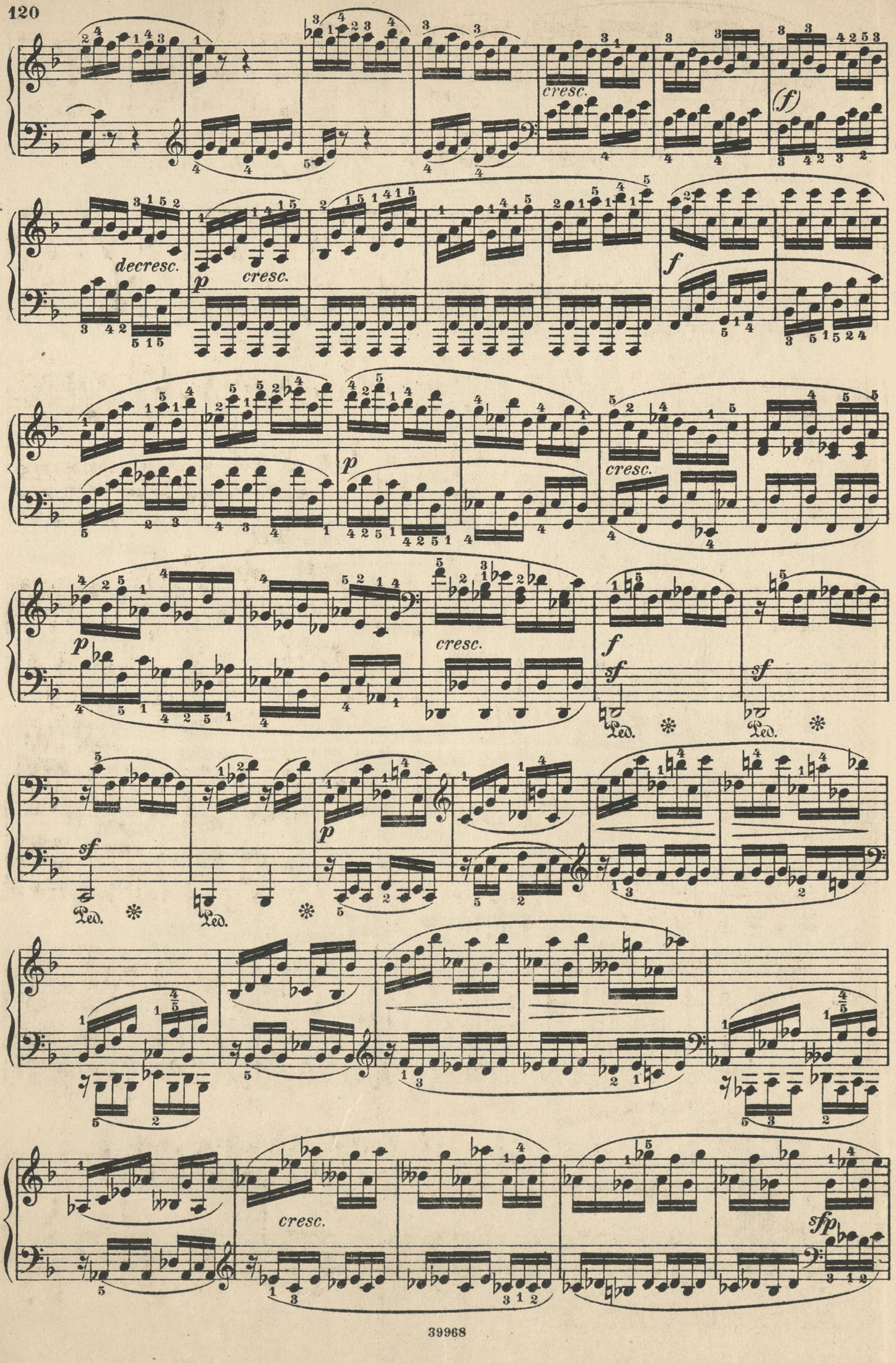


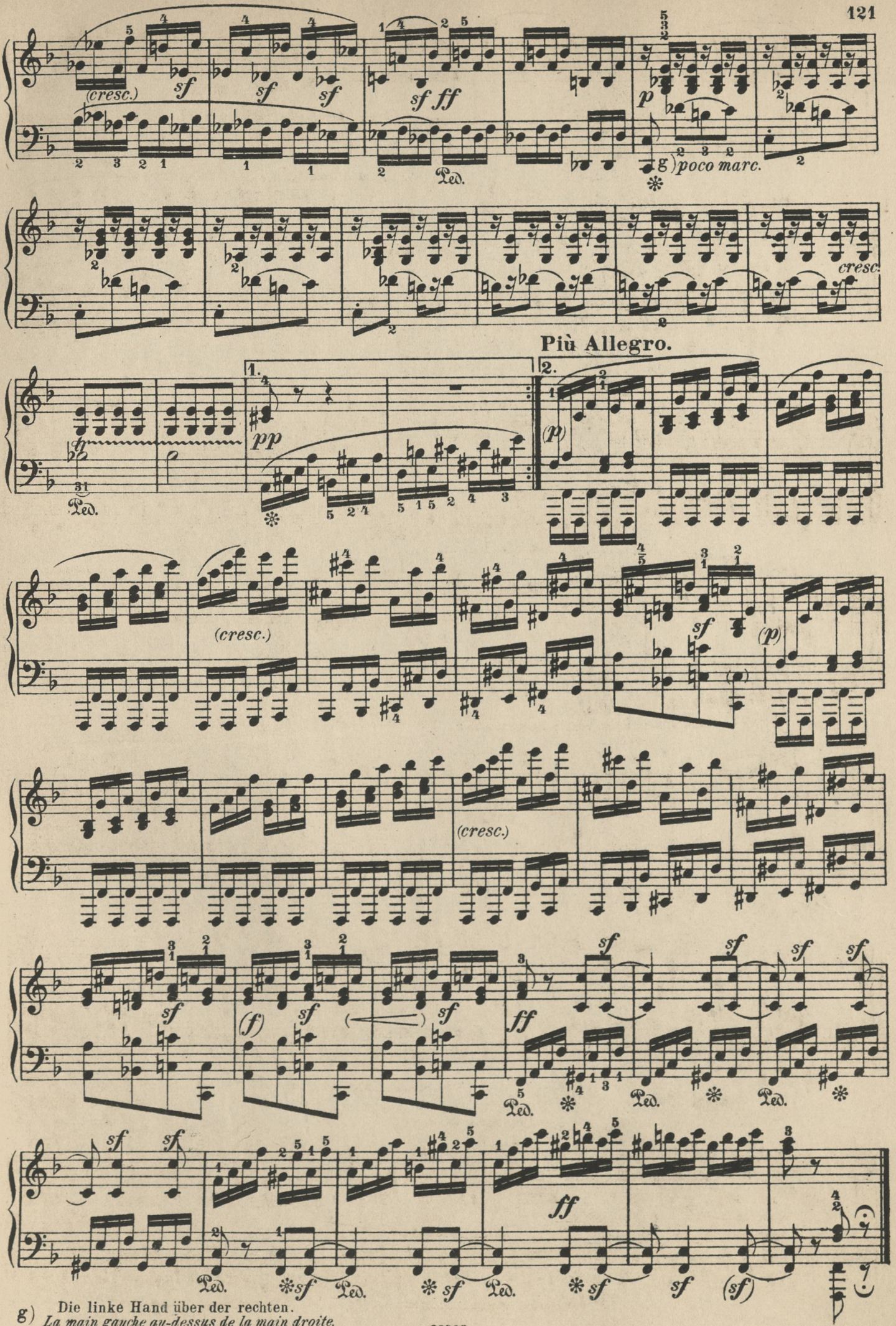
f) Zur Erleichterung die beiden Nachschlagsnoten mit der linken Hand.
Pour la facilité jouez les deux notes de complément avec la main gauche.


cresc.
sfp
(sf)
sf
cresc.
p
cresc.
1.
2.
p
decresc.
tr
(sfp)
sfp
cresc.
f
sf
Ped.


sf
Ped.
f
p
sfp
(sf)
cresc.
ff


p
espressivo
espress.
cresc.
f
p
f (sf)
(sf)
p
p


cresc.
(f)
decresc.
p
cresc.
f
p
cresc.
p
cresc.
f
sf
sf
Ped.
Ped.
sf
Ped.
p
Ped.
cresc.
sfp



g) Die linke Hand über der rechten.
La main gauche au-dessus de la main droite.

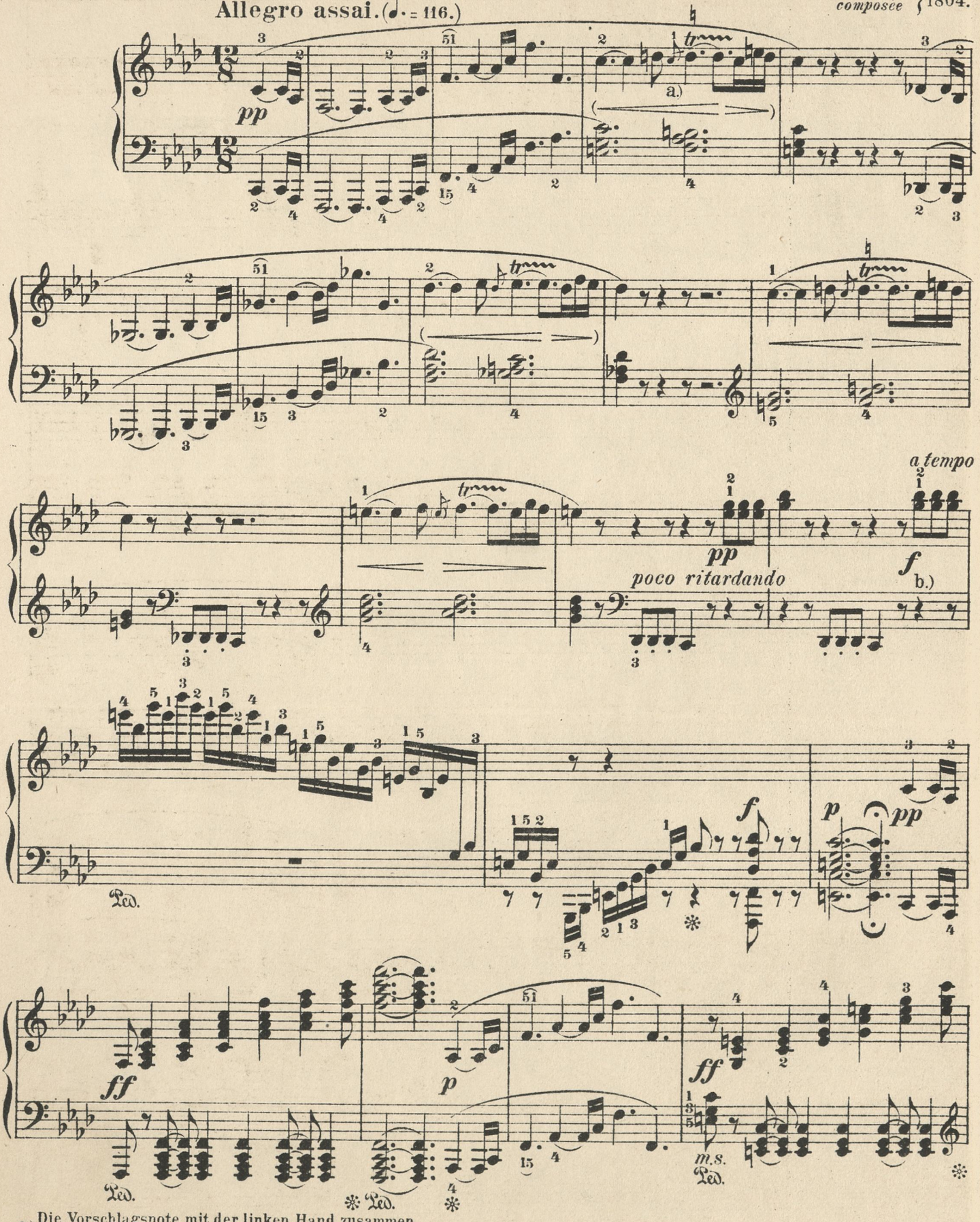
Sonata appassionata.

Dem Grafen Franz von Brunswick gewidmet.

Op. 57.

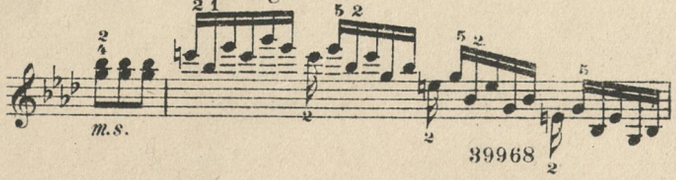
componirt / *composée* } 1804.

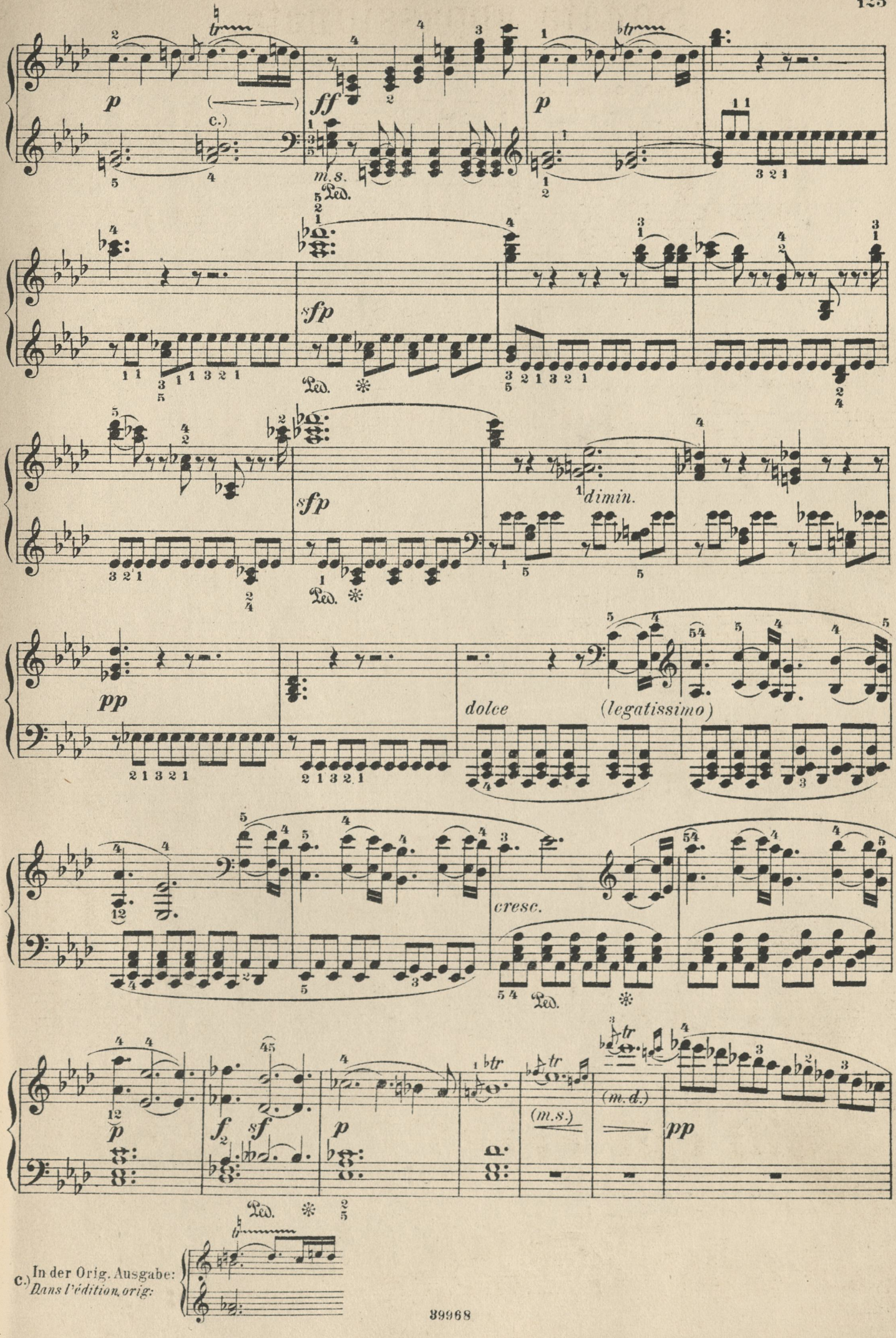
Allegro assai. (♩. = 116.)



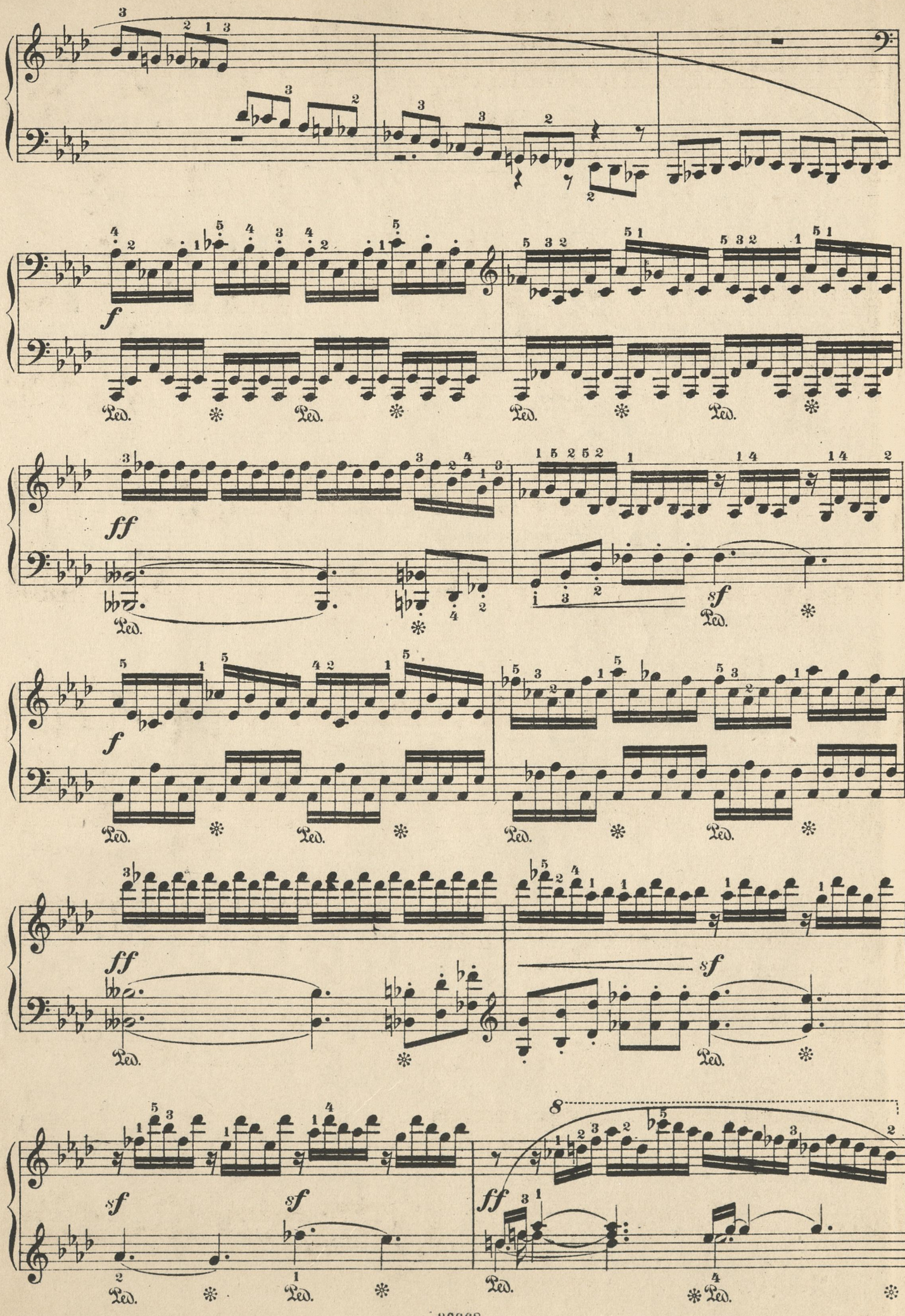
a.) Die Vorschlagsnote mit der linken Hand zusammen.
La note d'agrément ensemble avec la main gauche.

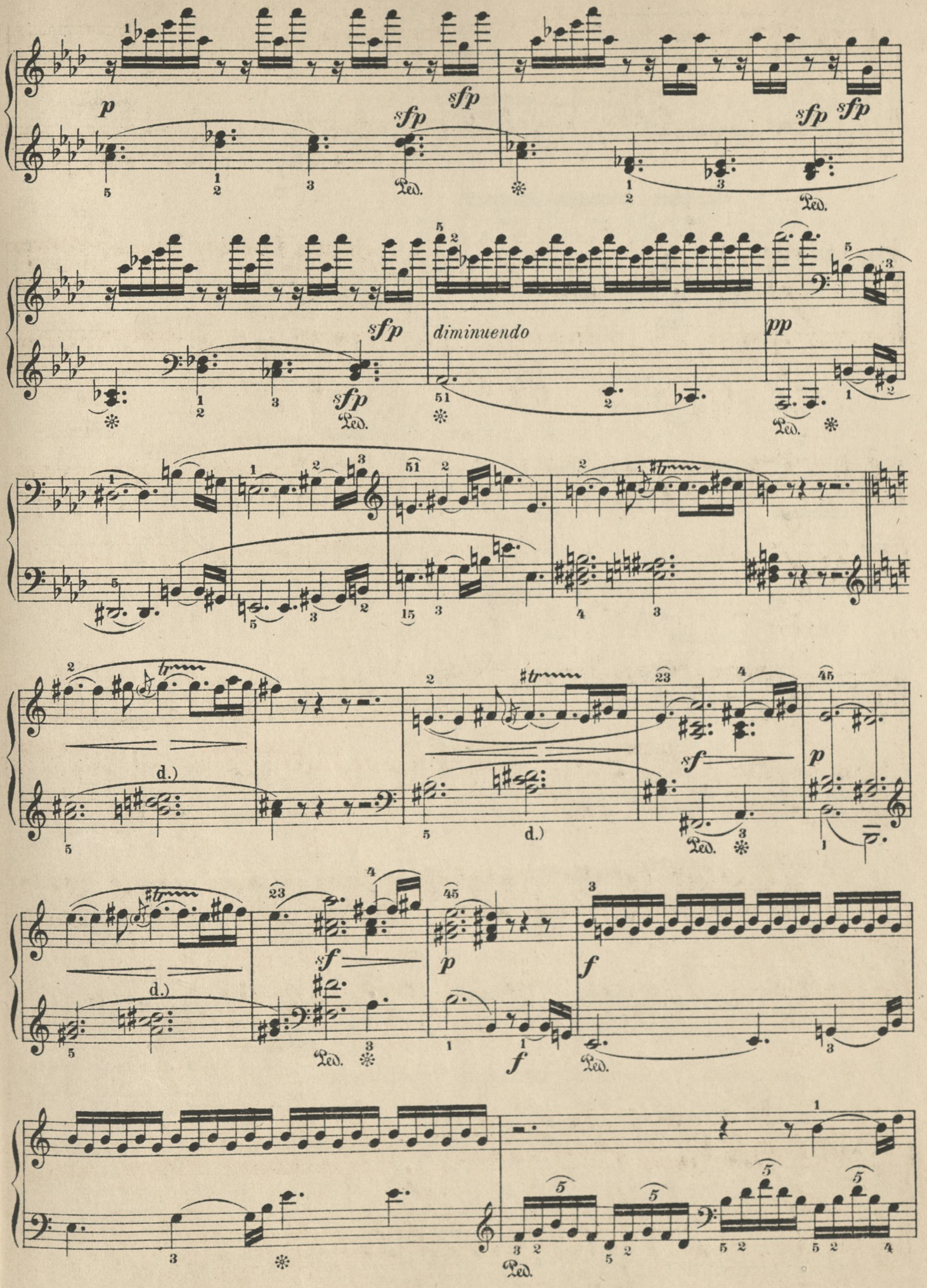
b.) Erleichterung:
Facilité:



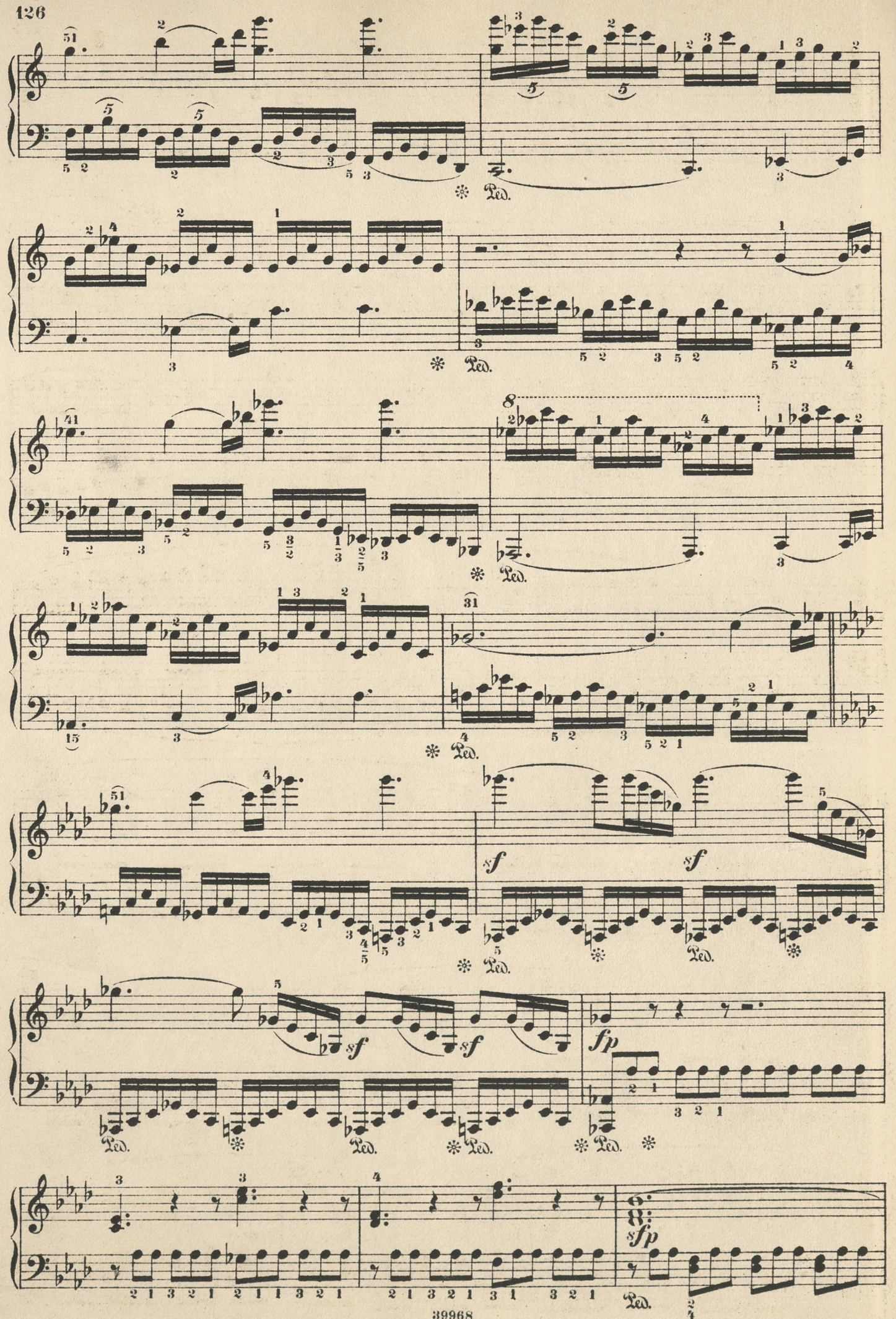


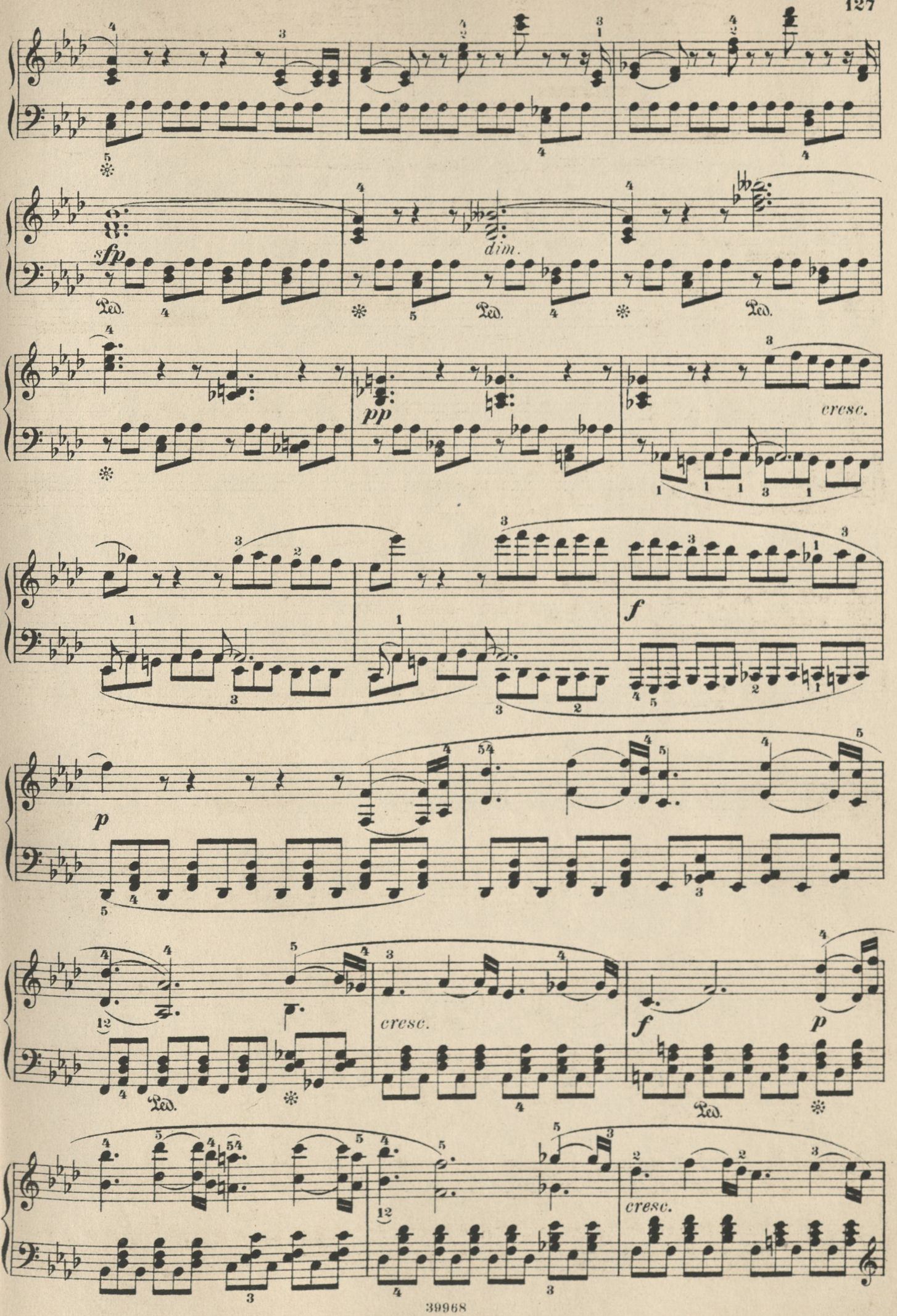
c.) In der Orig. Ausgabe:
Dans l'édition orig:

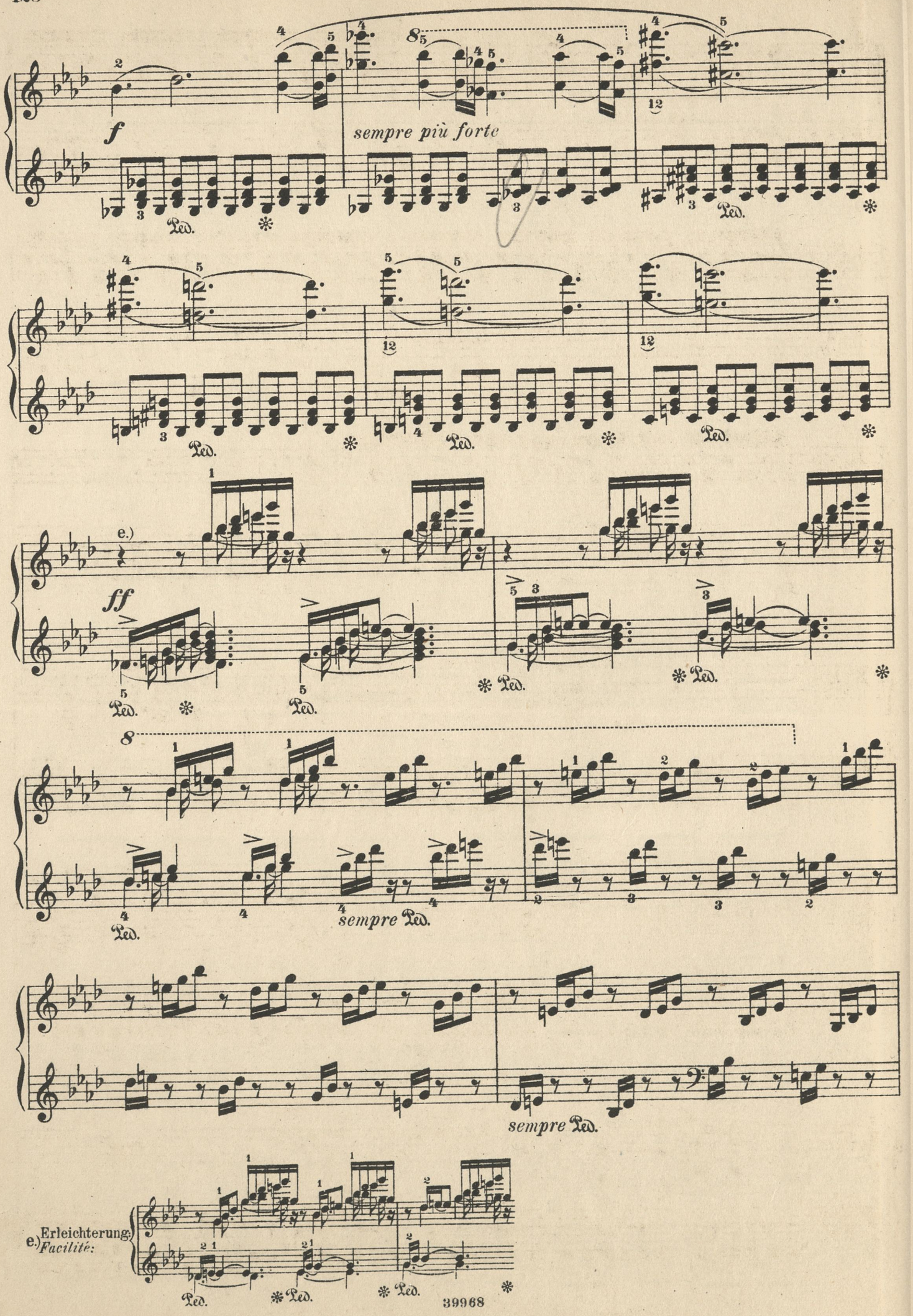

f
Ped.
ff
sf
8

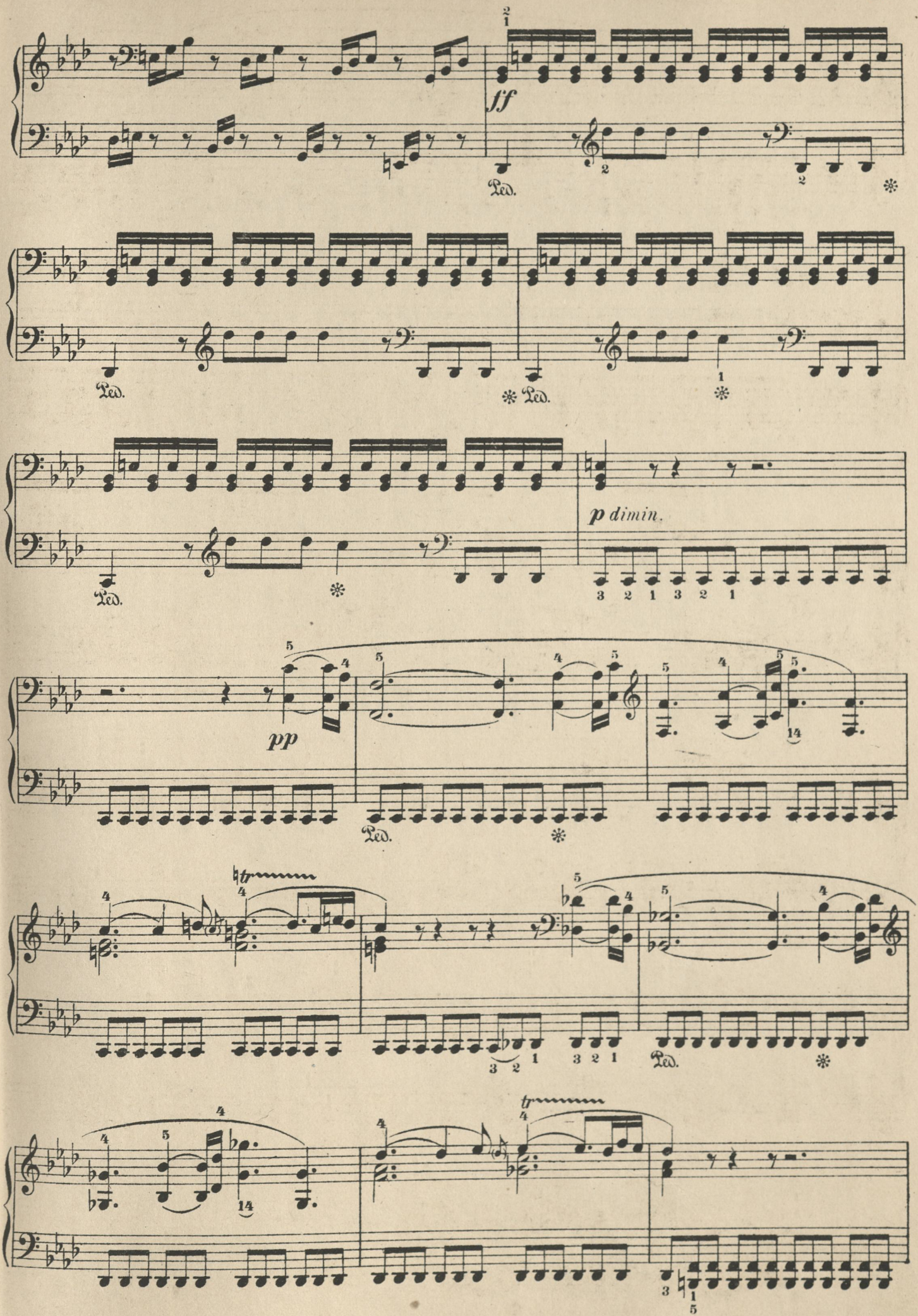


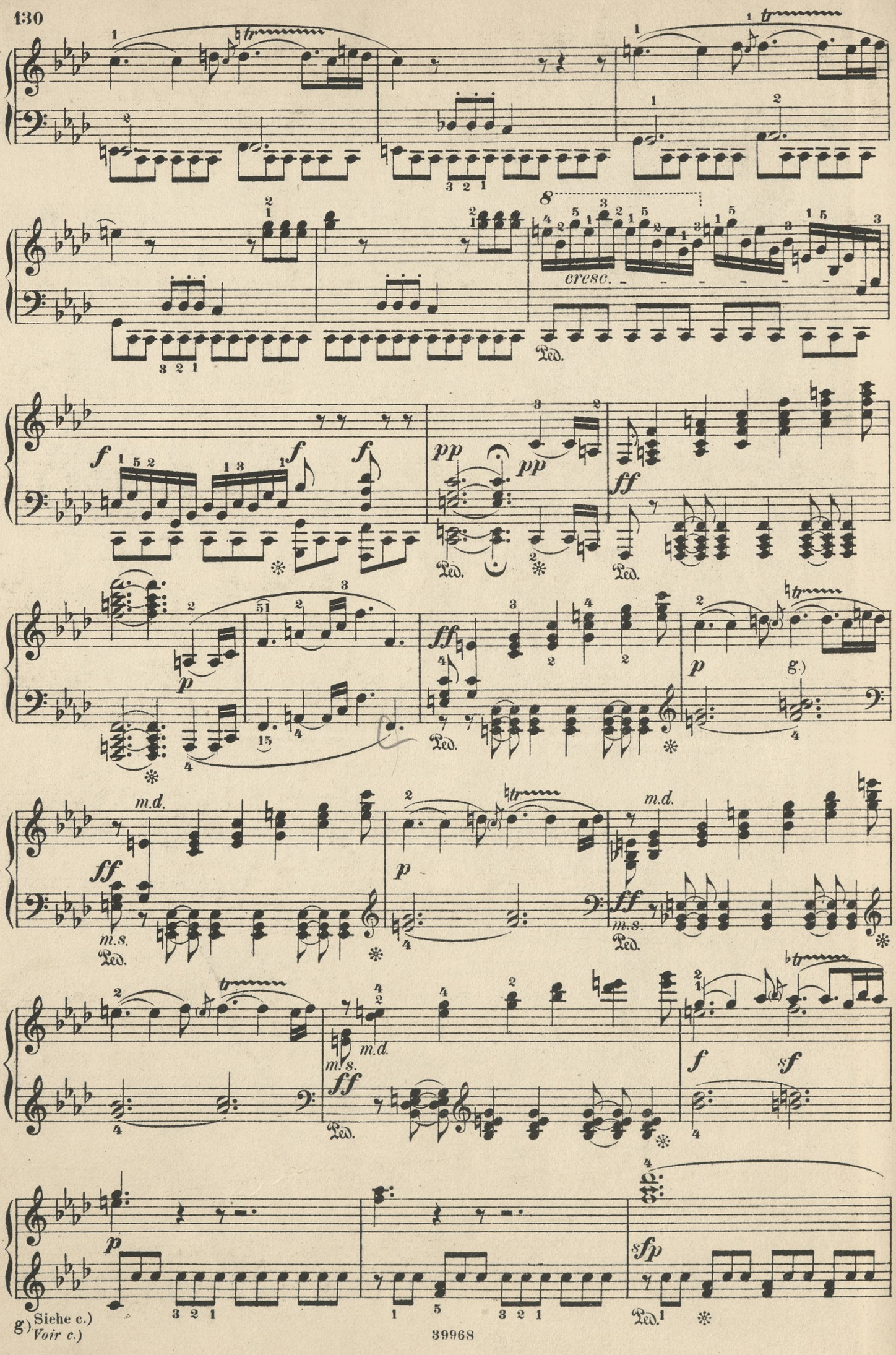
d.) Siehe c.)
Voir c.)

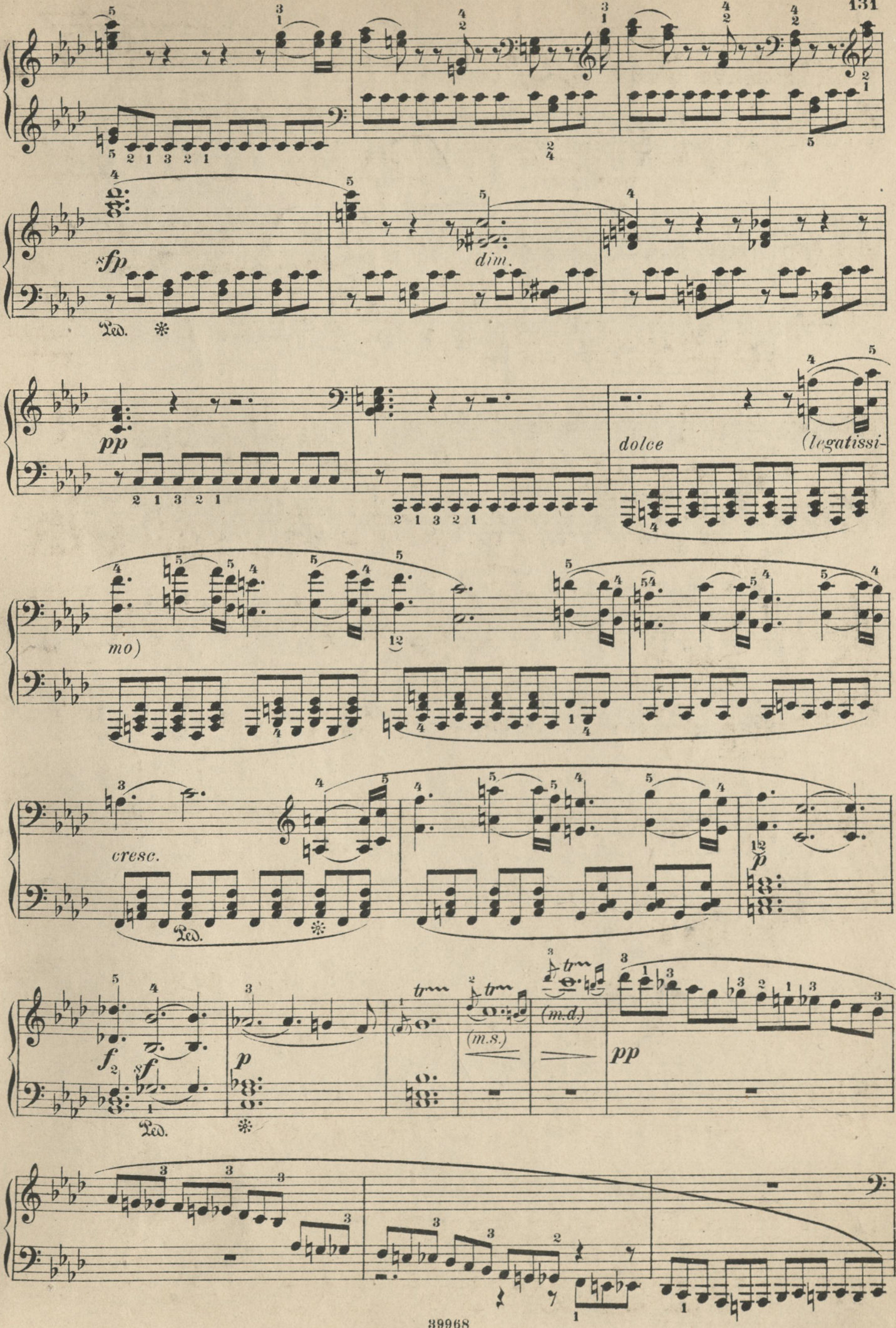

Ped.
sf
fp
sfp


sfp
Ped.
dim.
pp
cresc.
f
p
cresc.
f
p
cresc.


f
sempre più forte
Ped.
e.)
ff
sempre Ped.
e.) Erleichterung:
Facilité:


ff
Ped.
p dimin.
pp
tr


cresc.
Ped.
m.d.
m.s.
g) Siehe c.)
Voir c.)


sfp
dim.
Ped.
pp
dolce
(legatissi-
mo)
cresc.
Ped.
f
sf
p
(m.d.)
(m.s.)
pp

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ff *sf*

Ped. ✻ Ped.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ff *sf*

Ped. ✻ Ped.

sf *sf*

Ped. ✻ Ped. ✻

ff

Ped. ✻ Ped. ✻

p *sfp* *sfp*

sfp Ped. ✻ *sfp* Ped. ✻

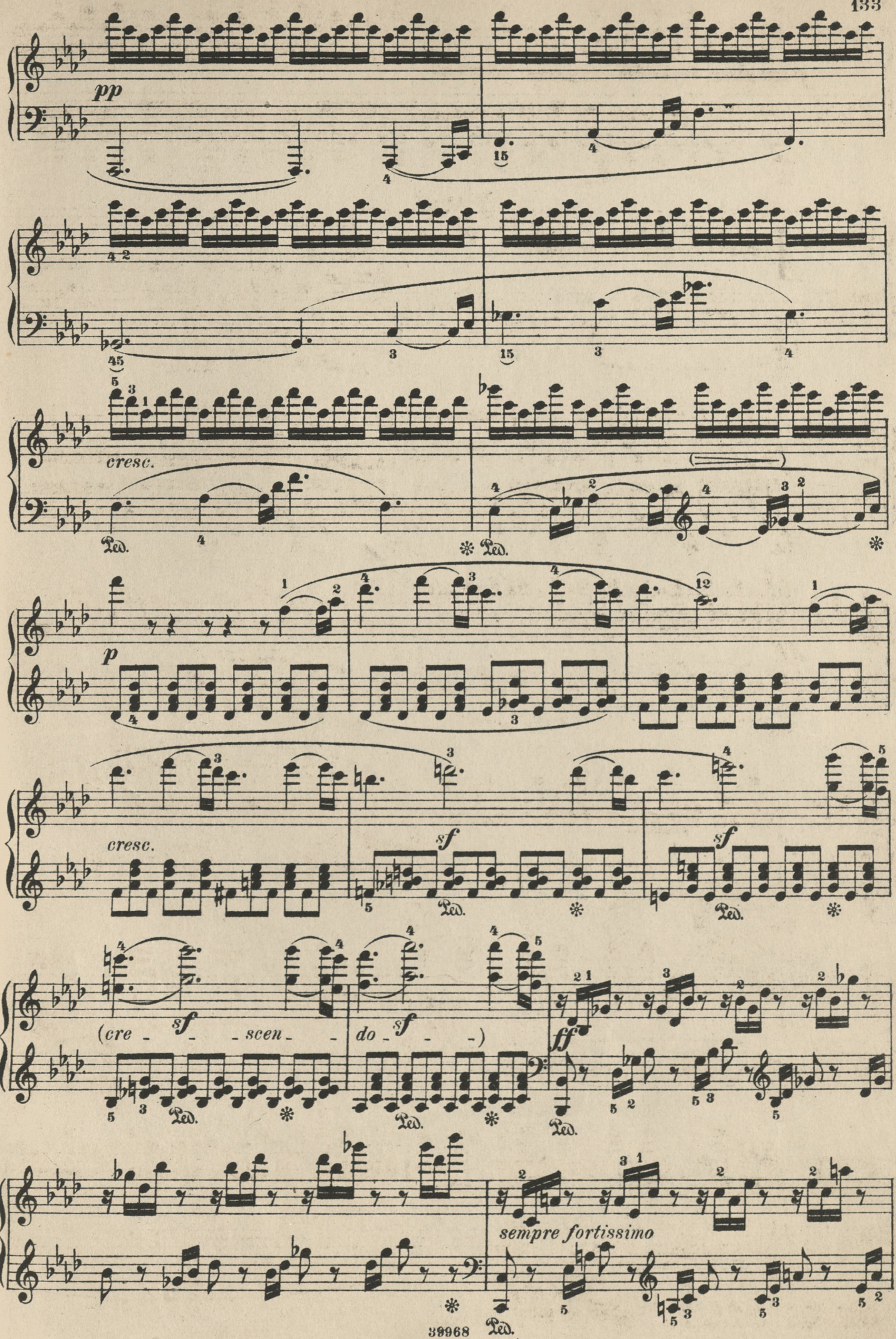
sfp *sfp*

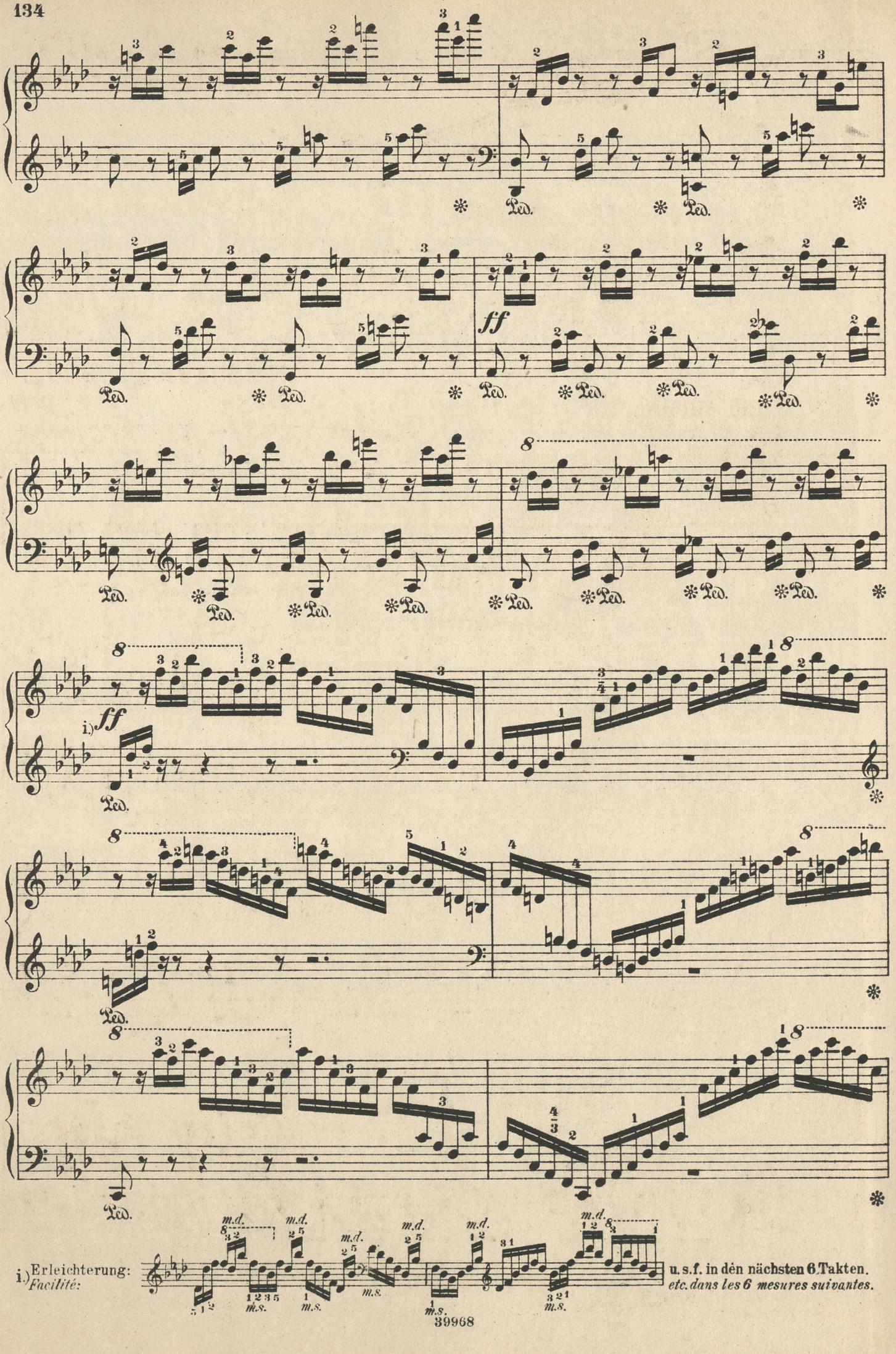
sfp Ped. ✻

diminuendo

h.)

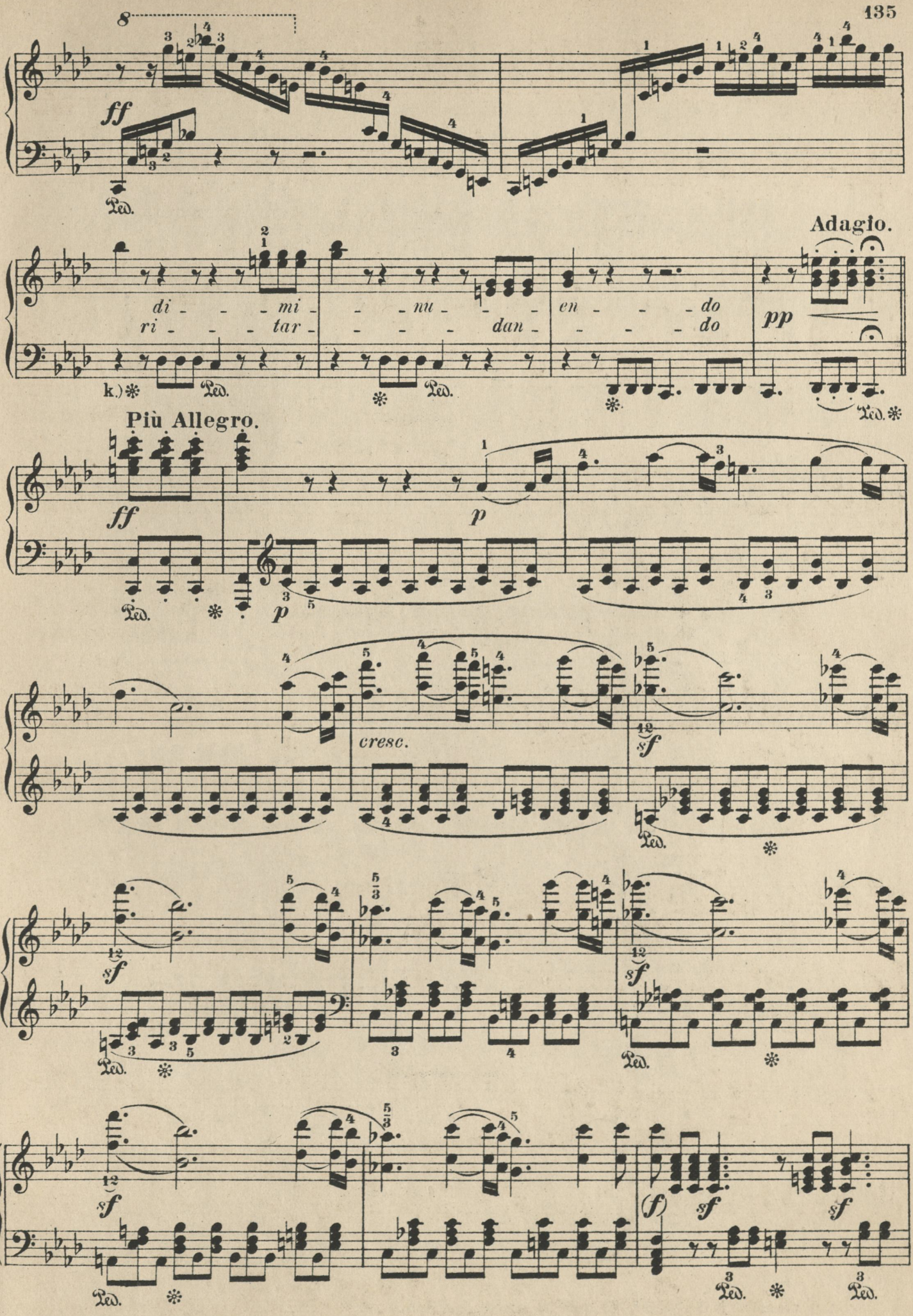
h.) Einige ältere Ausgaben haben hier:
Dans plusieurs éditions anciennes:


pp
cresc.
Ped.
p
cresc.
sf
sf
(cre - sf - scen - do - sf -)
ff
sempre fortissimo
Ped.

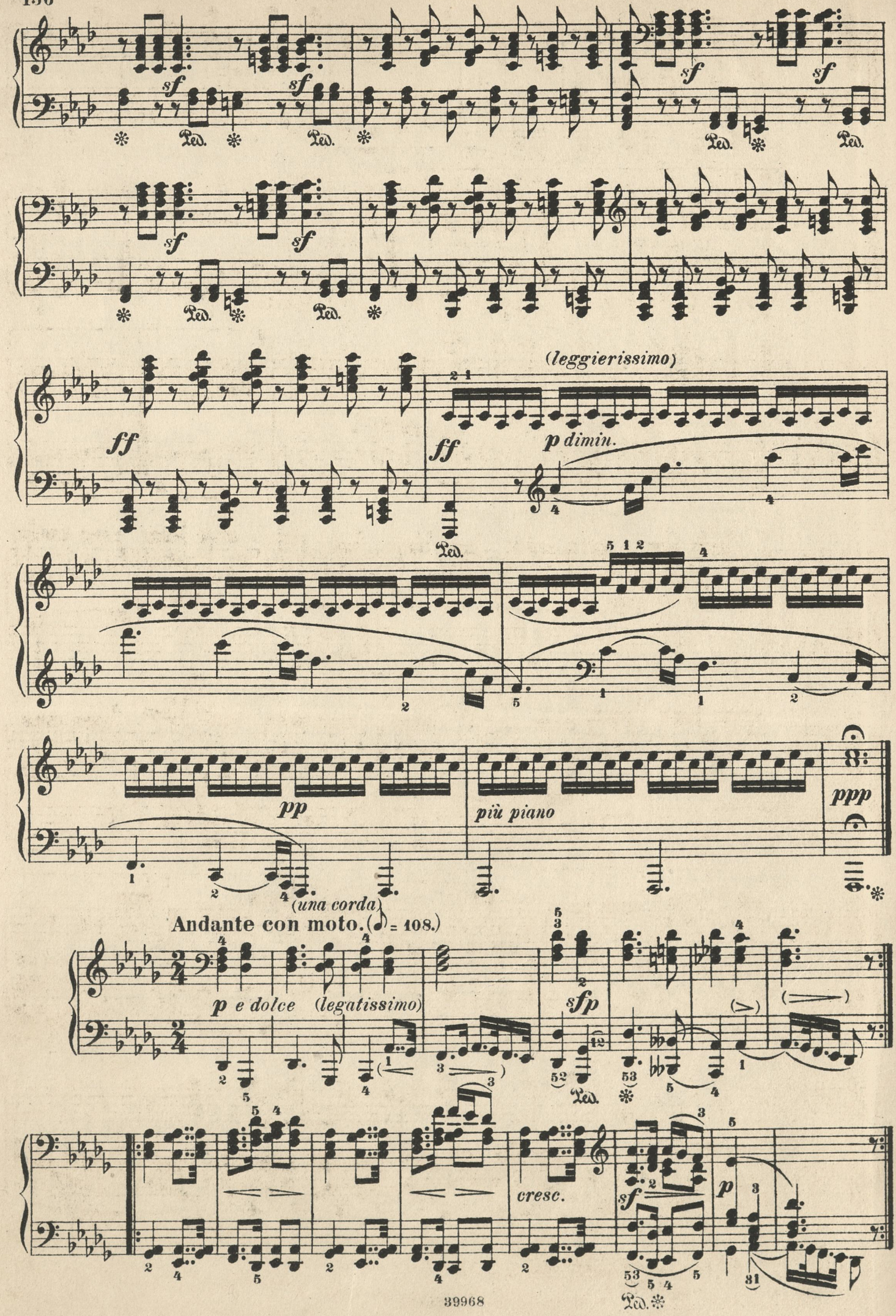


i.) Erleichterung:
Facilité:

u. s. f. in den nächsten 6 Takten.
etc. dans les 6 mesures suivantes.



k.) In älteren Ausgaben hier: / *Dans des Editions anciennes:* } *sempre Ped.*


sf
Ped.
ff
(leggierissimo)
p dimin.
pp
più piano
ppp
(una corda)
Andante con moto. (♩ = 108.)
p e dolce (legatissimo)
sfp
cresc.
sf
p

p *sempre tenuto*

p cresc.

f

p

p sempre legato

sfp

cresc.

sf

p

(egual-

sf
mente)

sf

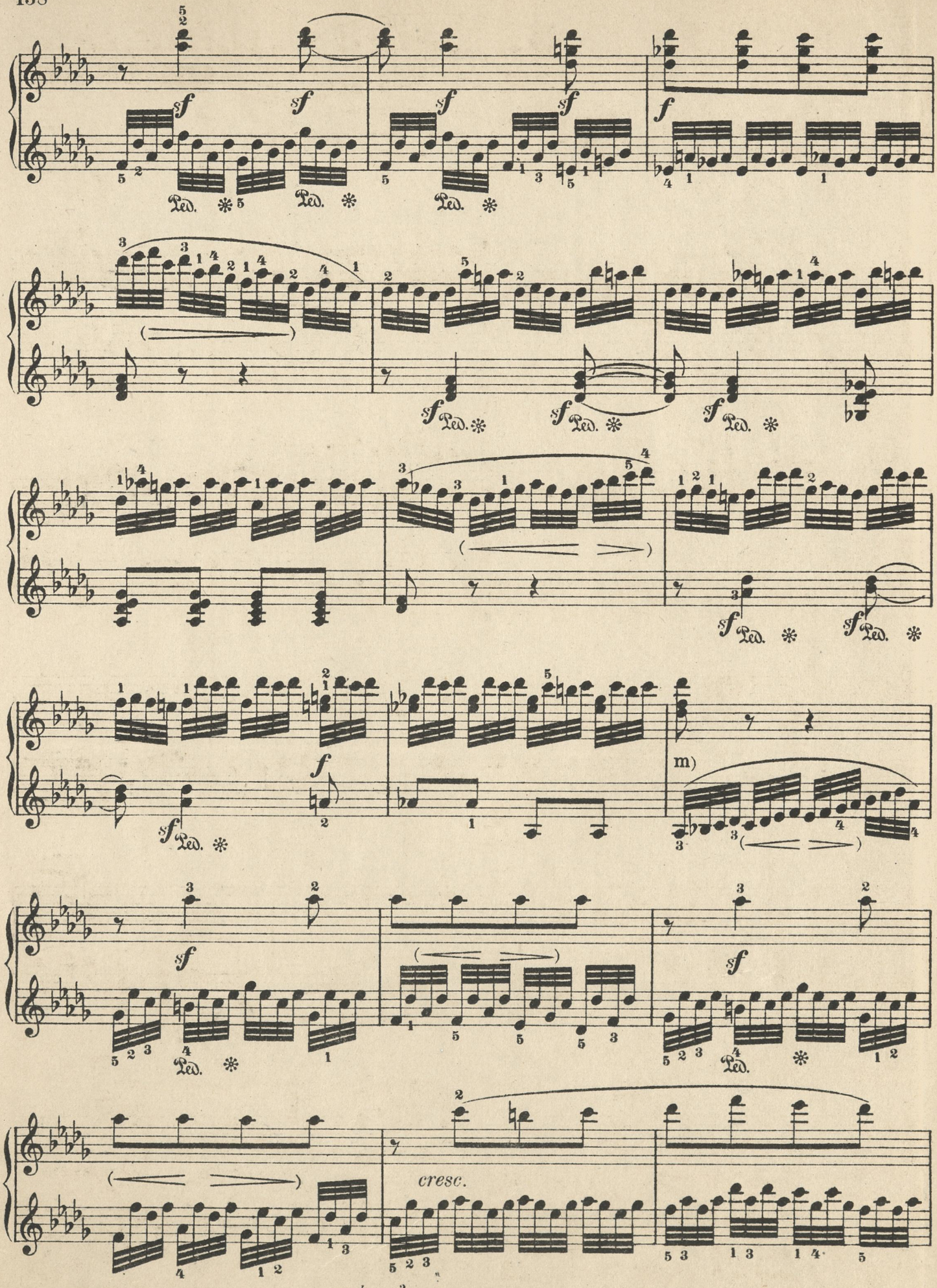
sf

f

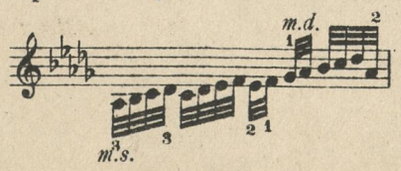
1.)

1.) Erleichterung:
Facilite:

m.s.



m) Erleichterung:
Facilité:



ff sf dolce n) sf sf

cresc. sf sf ff

dimin. p dolce

sfp

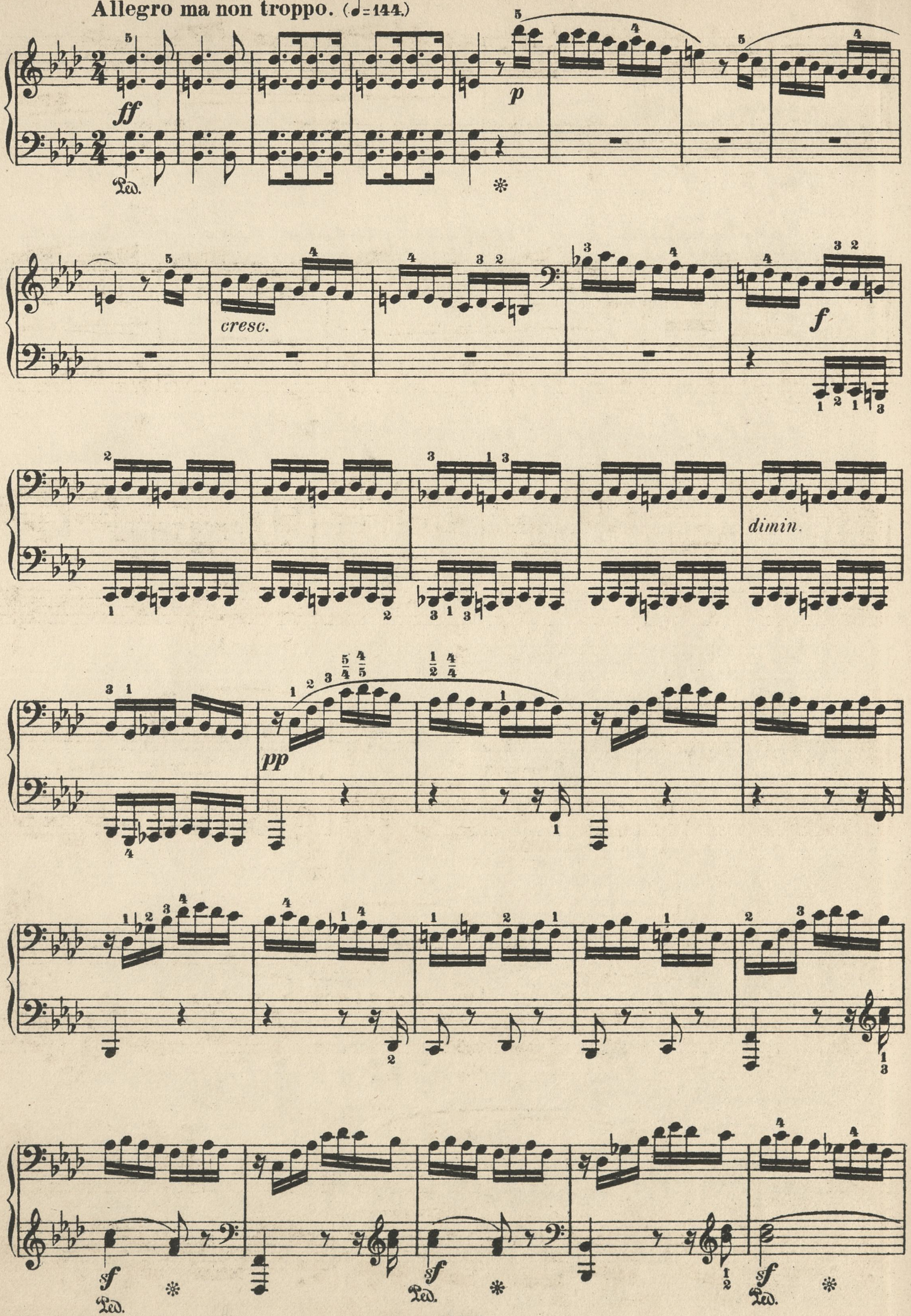
cresc. f pdimin. pp m.s. ffarpeggio

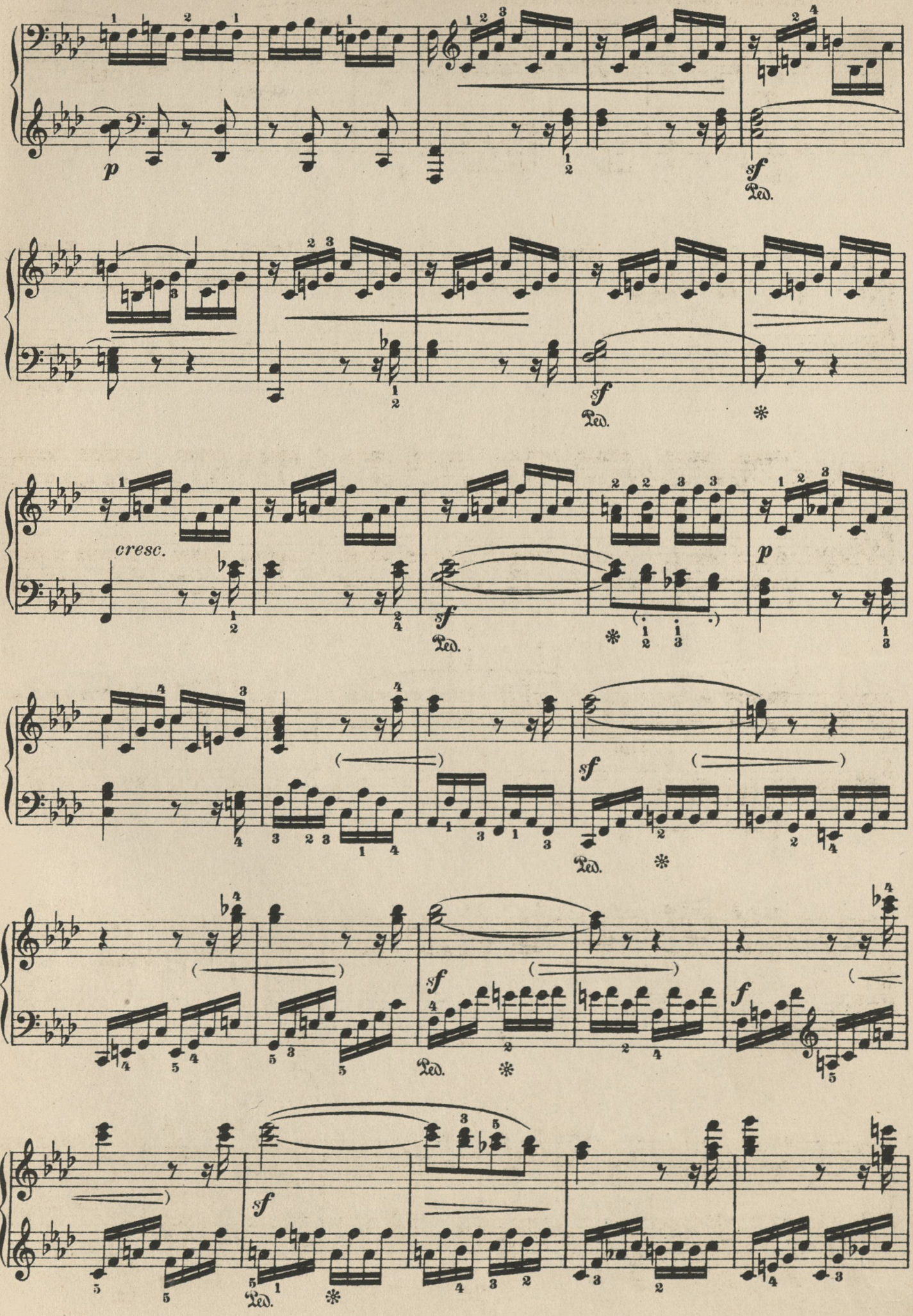
attacca il Allegro:

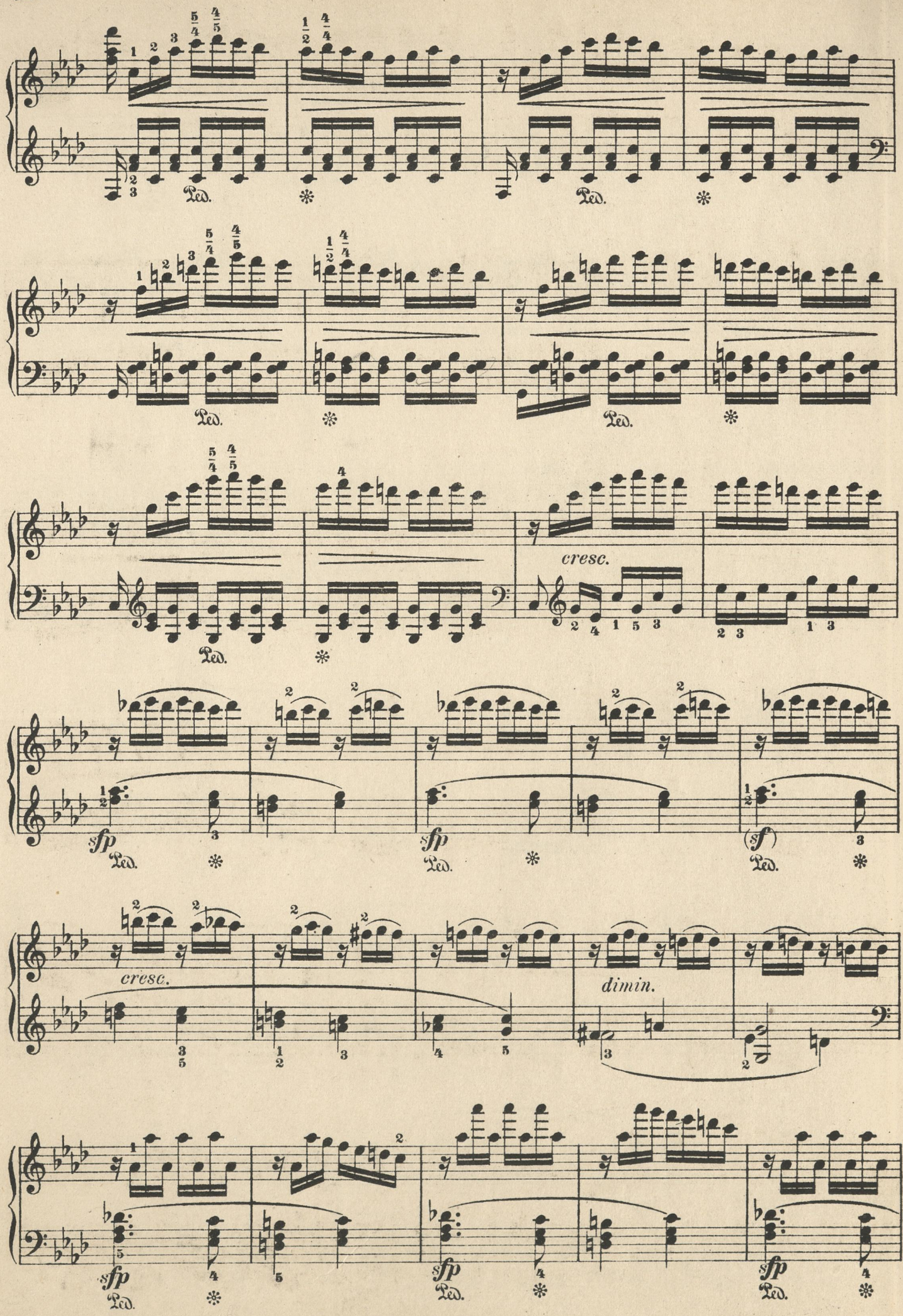
n) Erleichterung:
Facilite:

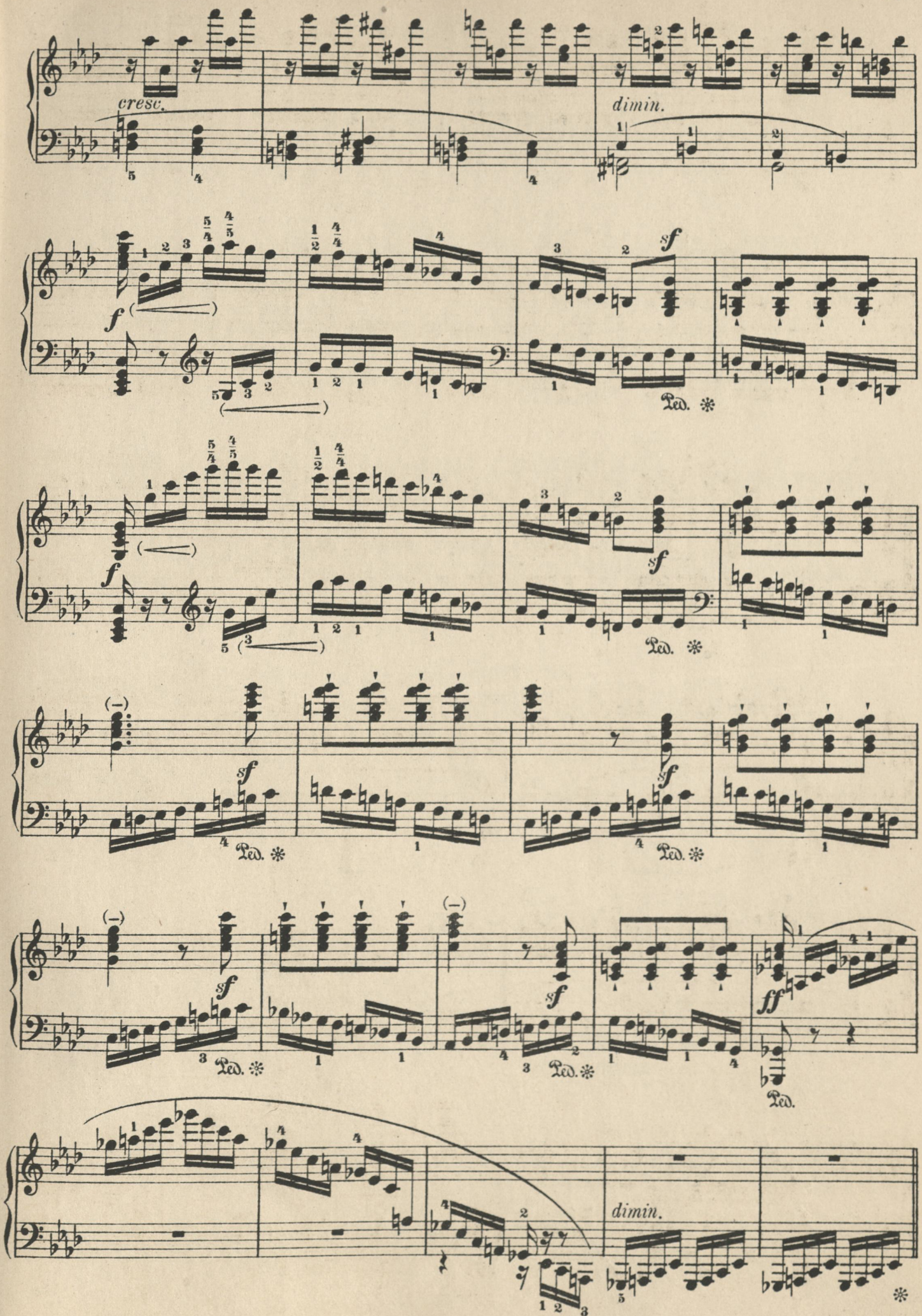
m.s. m.s.

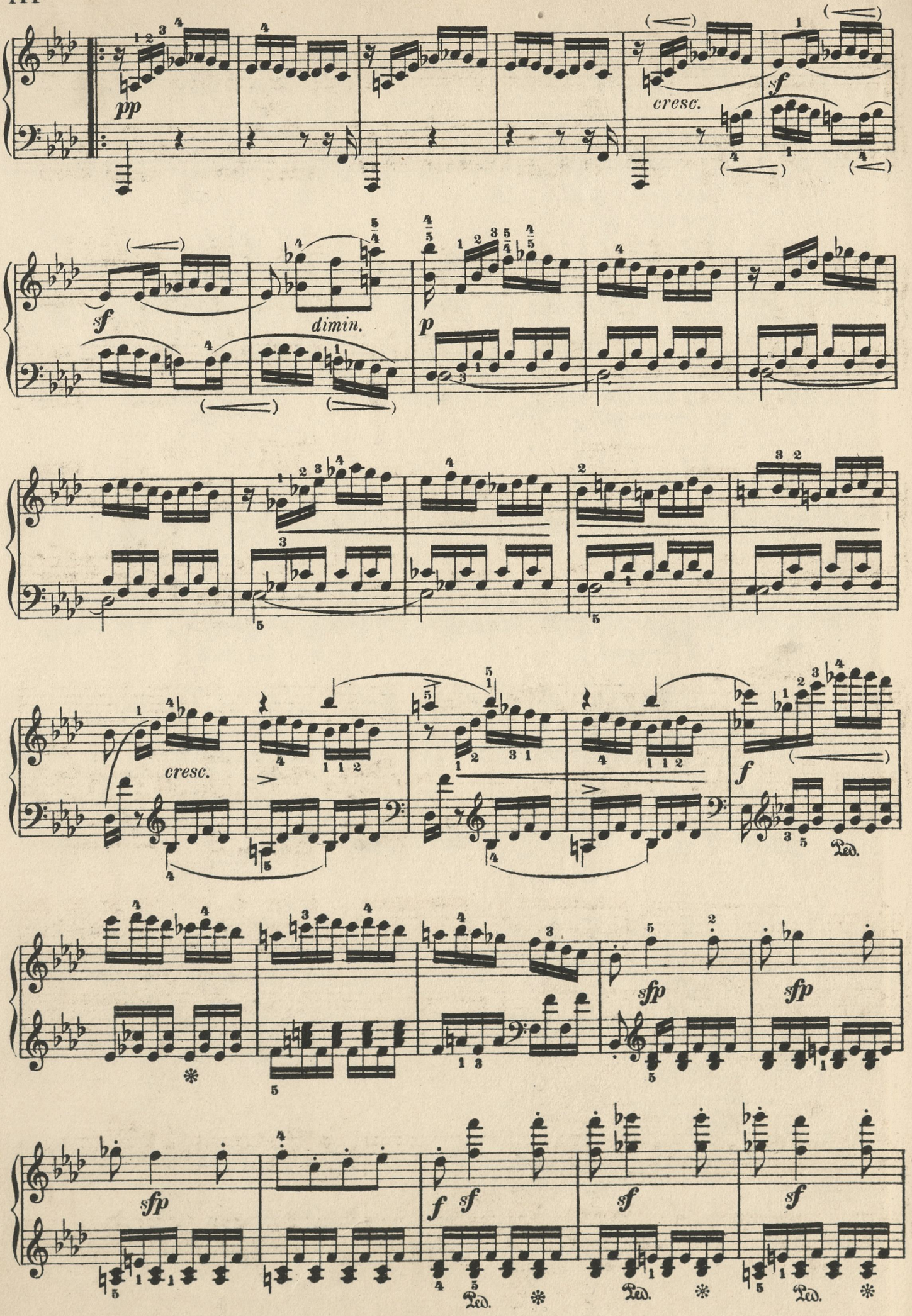
Allegro ma non troppo. (♩=144.)

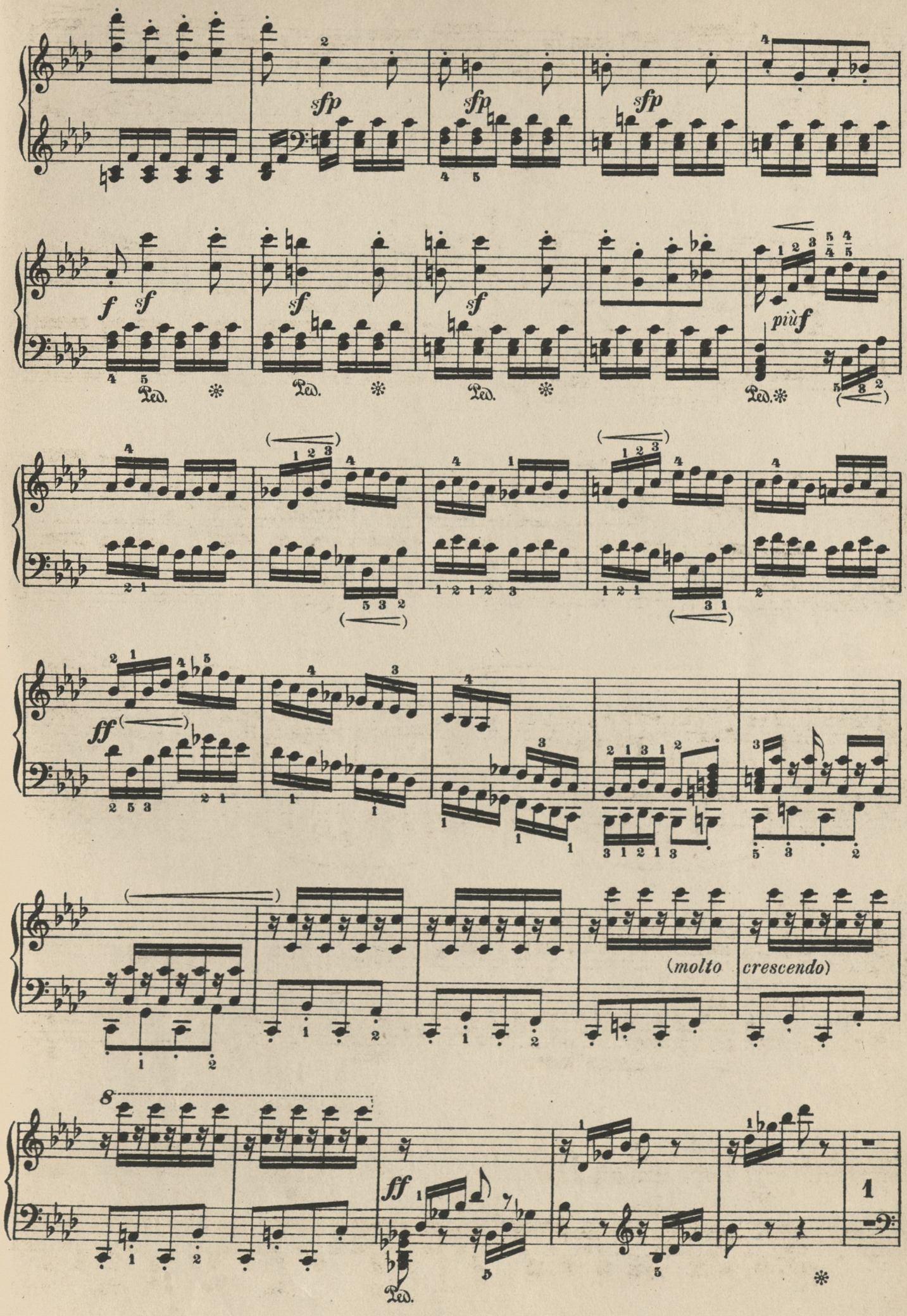


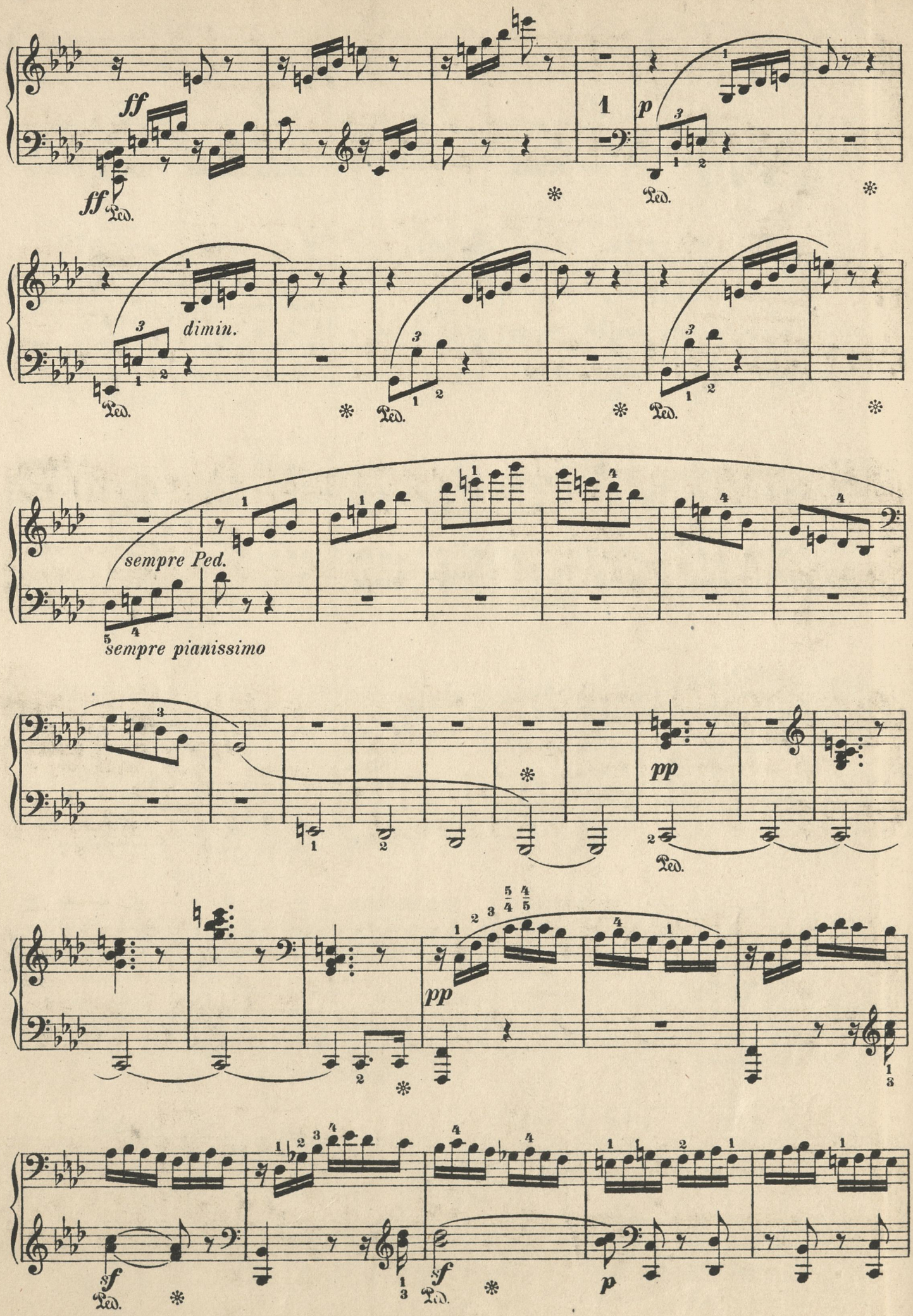

p
sf
Ped.
sf
Ped.
cresc.
sf
Ped.
p
sf
Ped.
sf
Ped.
f
sf
Ped.

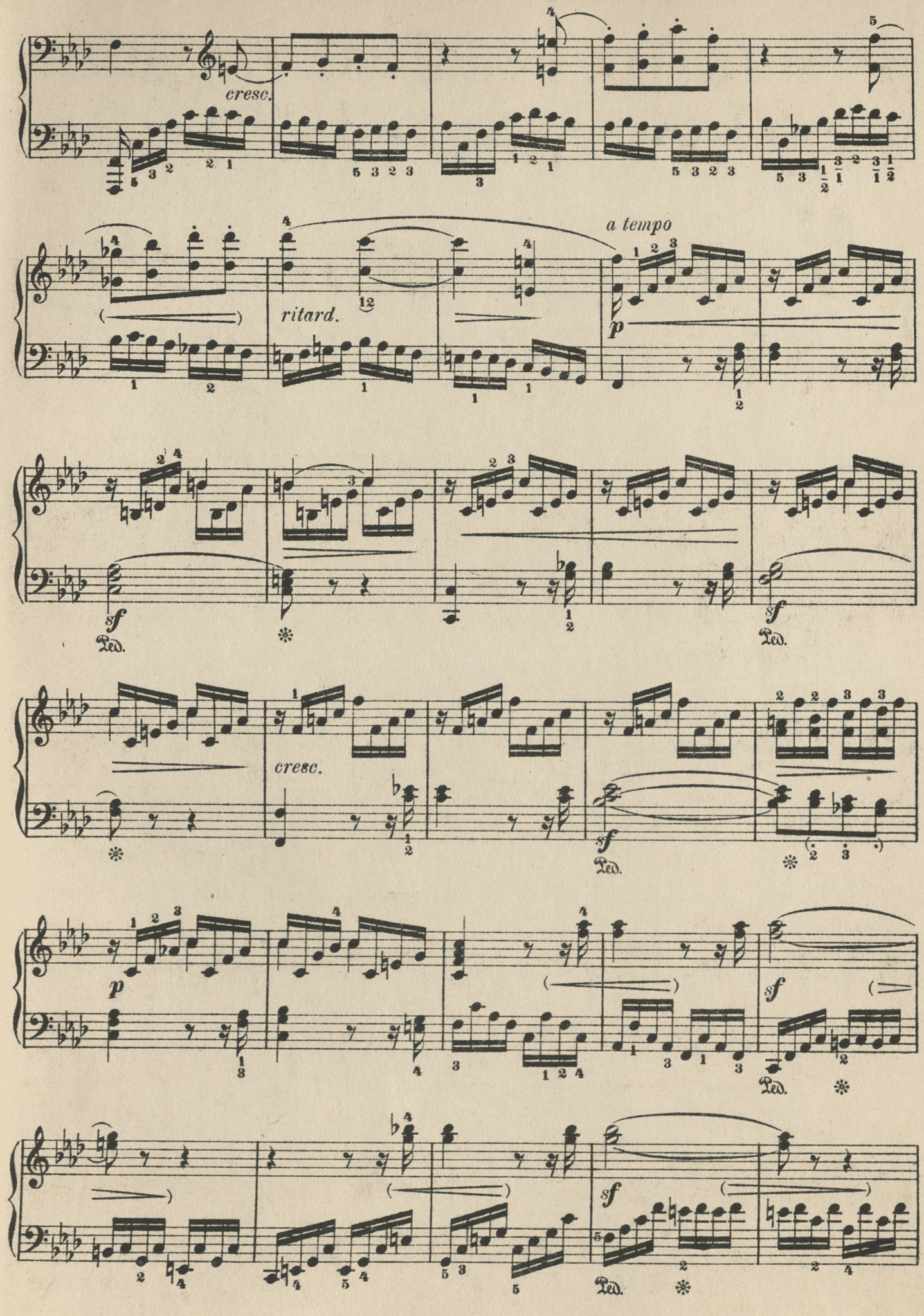

Ped.
cresc.
sfp
(sf)
dimin.

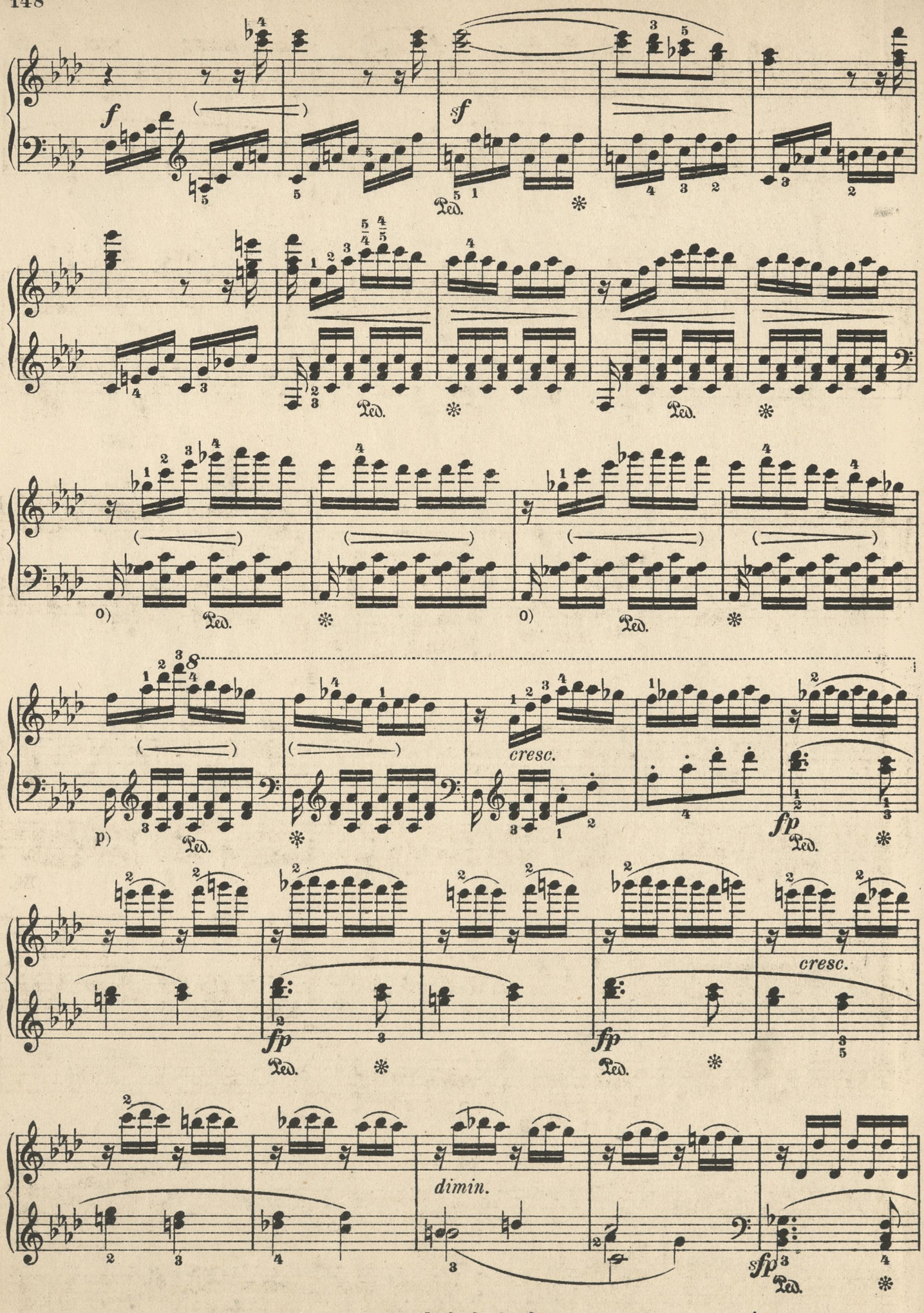

cresc.
dimin.
f
sf
Ped.
ff
dimin.


pp
cresc.
sf
sf
dimin.
p
cresc.
f
Ped.
sfp
sfp
sfp
f
sf
sf
sf
Ped.
Ped.
Ped.


sfp
sfp
sfp
f
sf
sf
sf
più f
Ped.
ff
(molto crescendo)
8
ff
1

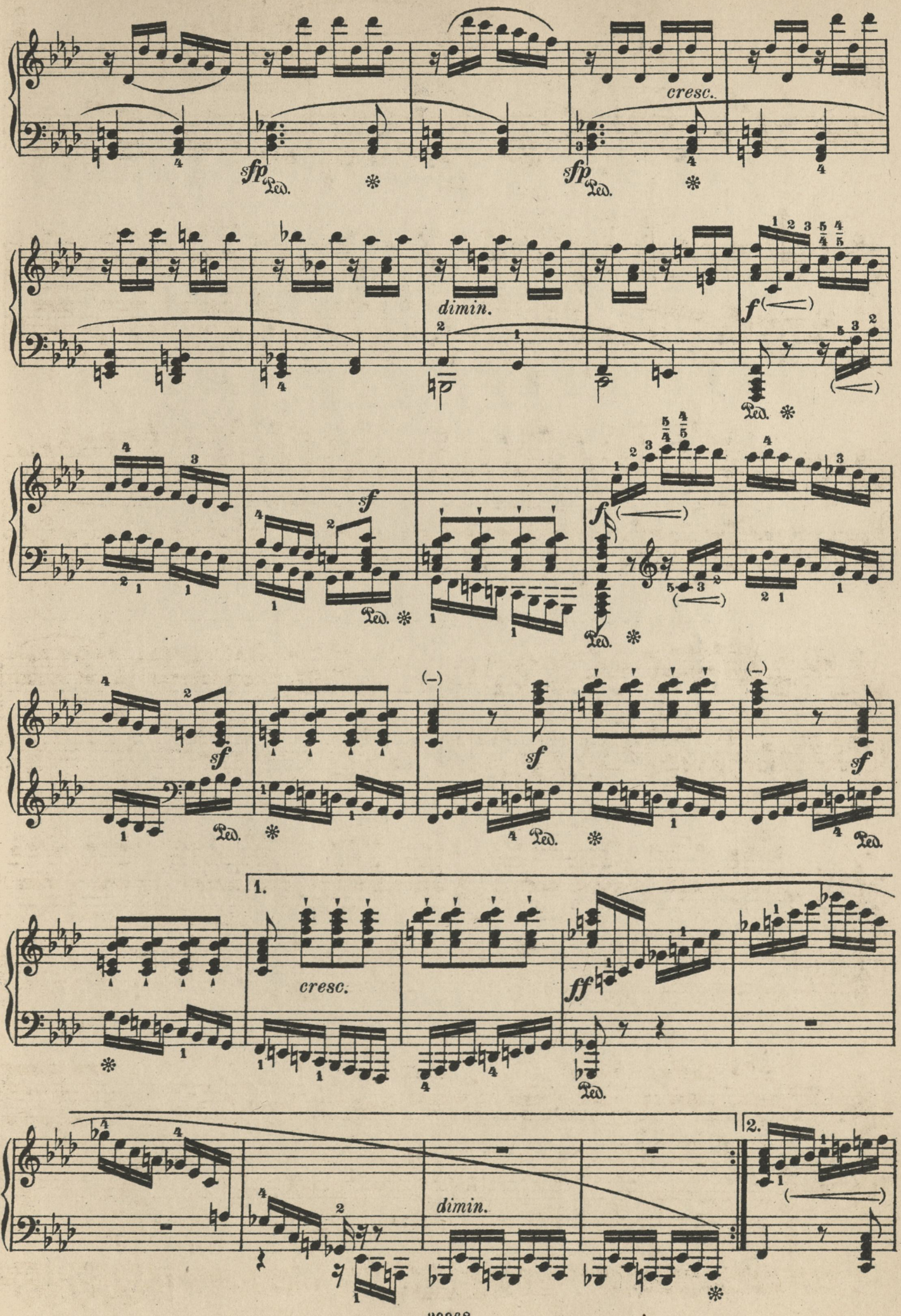

ff
ff
Ped.
1
p
Ped.
dimin.
Ped.
Ped.
Ped.
sempre Ped.
sempre pianissimo
pp
Ped.
pp
sf
Ped.
sf
Ped.
p

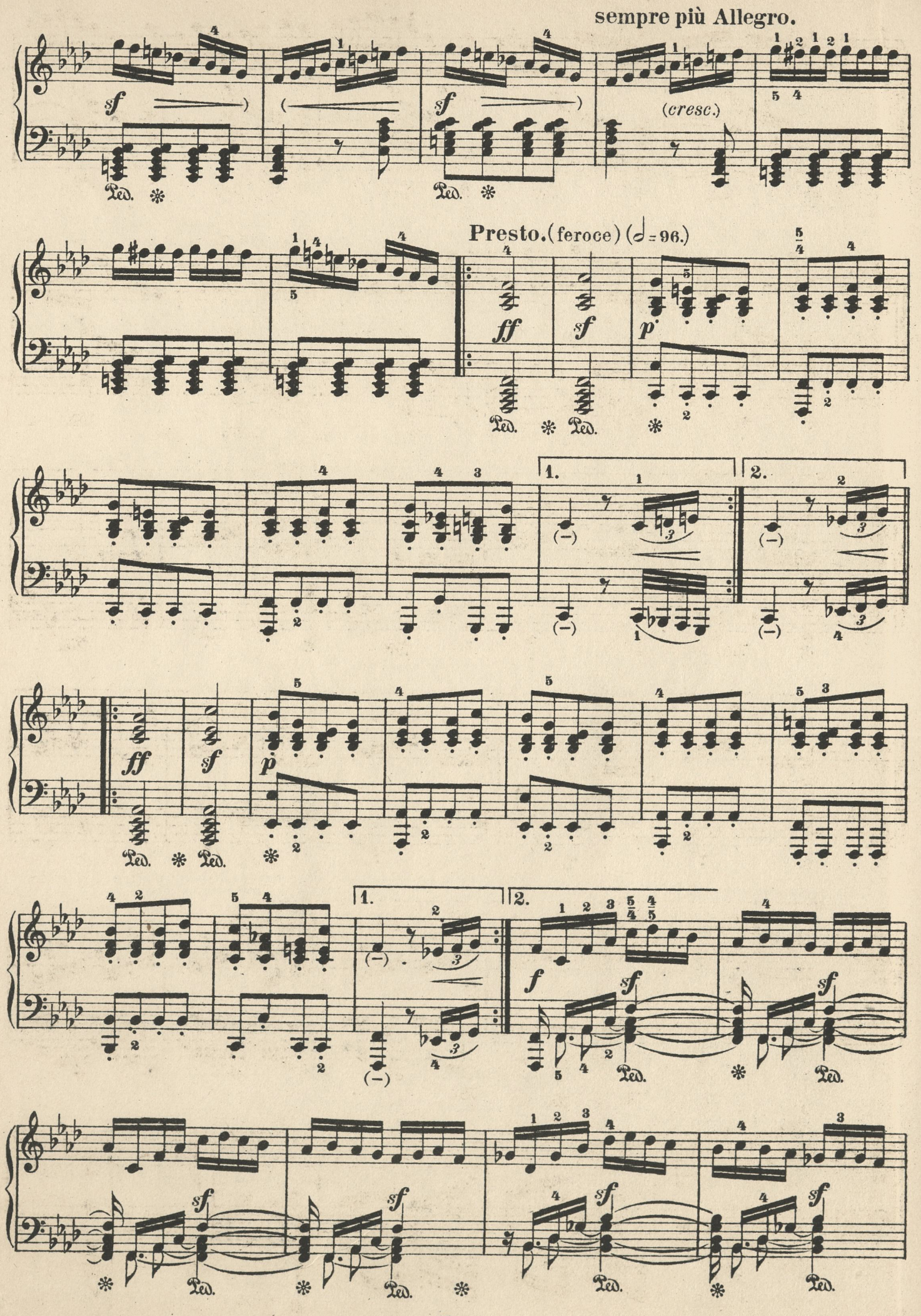

cresc.
ritard.
a tempo
cresc.
sf
Ped.
p

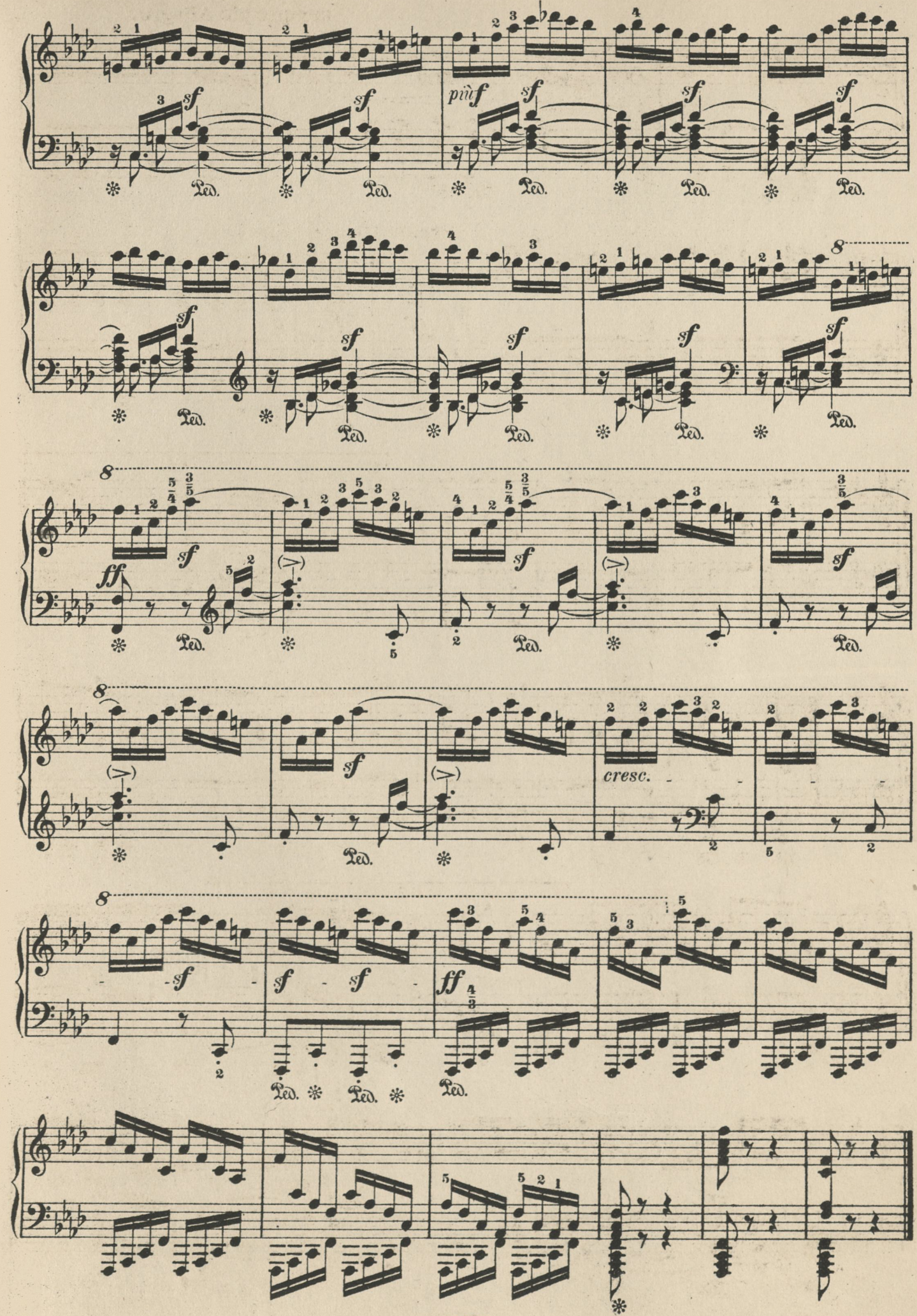


o) Herausgeber empfiehlt folgende Erleichterung:
La facilité suivante est recommandable:

p) Ebenso:
Egalement:


cresc.
sfp
Ped.
dimin.
f
sf
1.
ff
2.


sempre più Allegro.
(cresc.)
Presto. (feroce) (𝅗𝅥 = 96.)
1.
2.
Ped.


sf
più f
Ped.
8
ff
cresc.

Sonate.

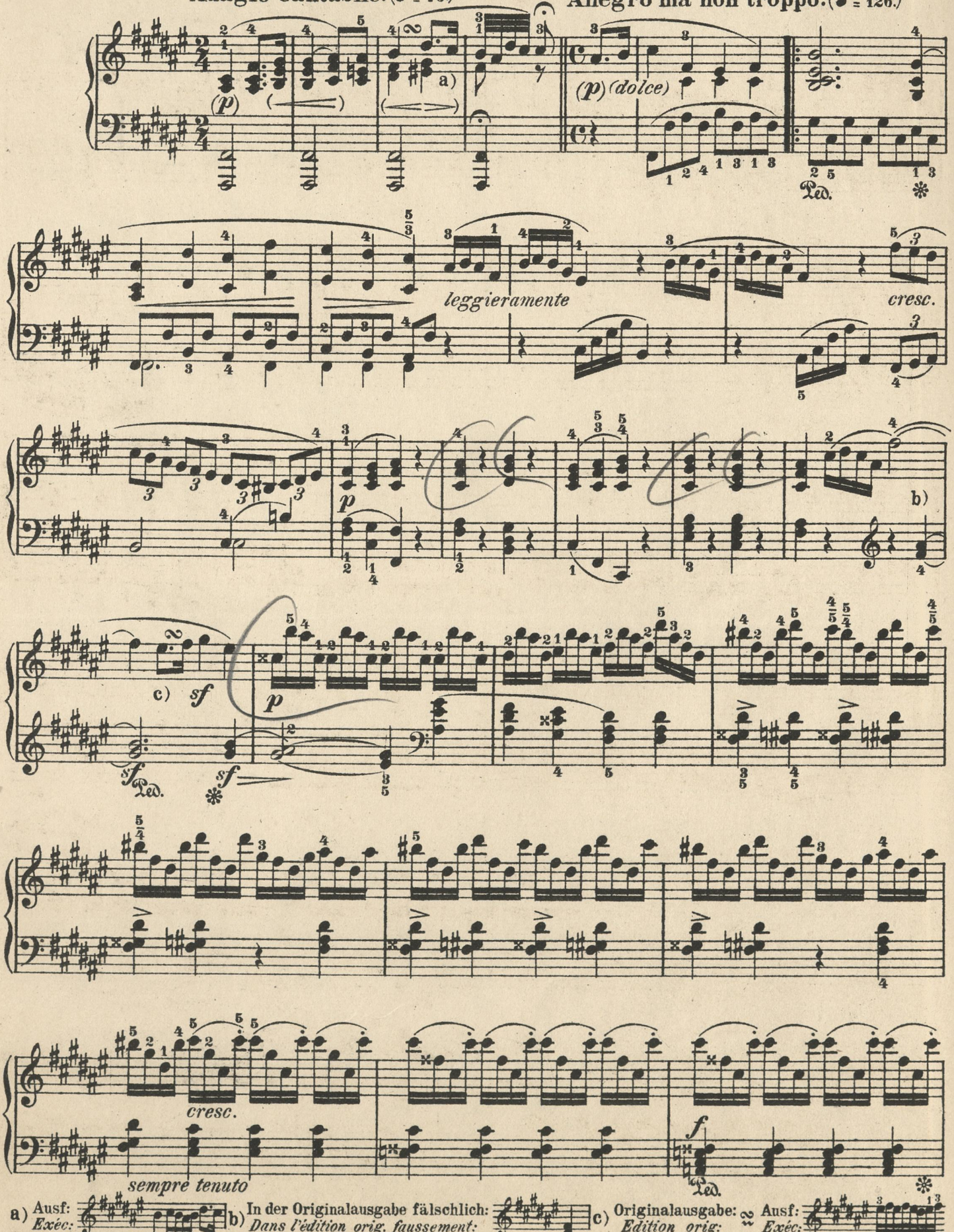
Der Gräfin Therese von Brunswick gewidmet.

Op. 78.

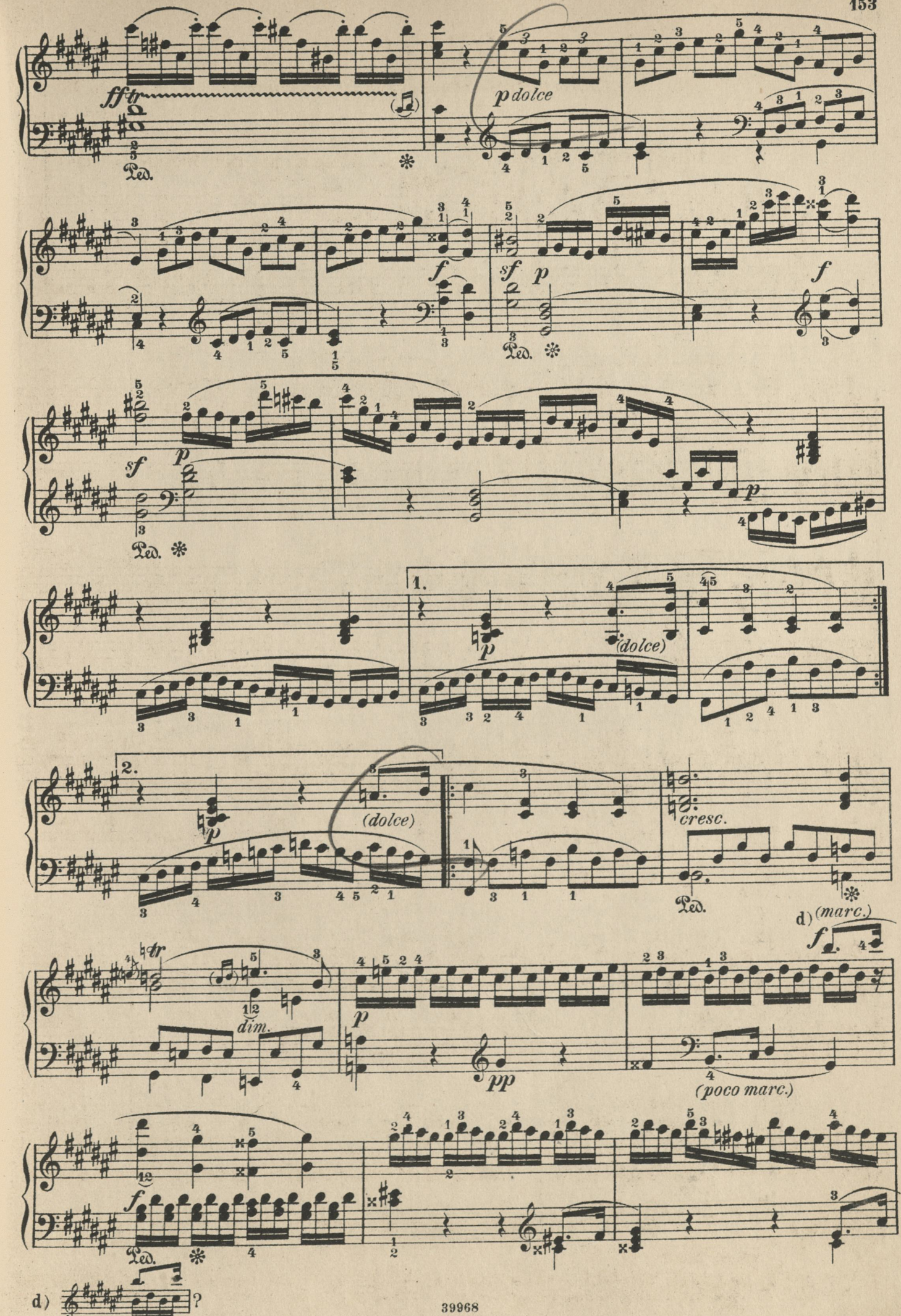
componirt / *composée* 1809.

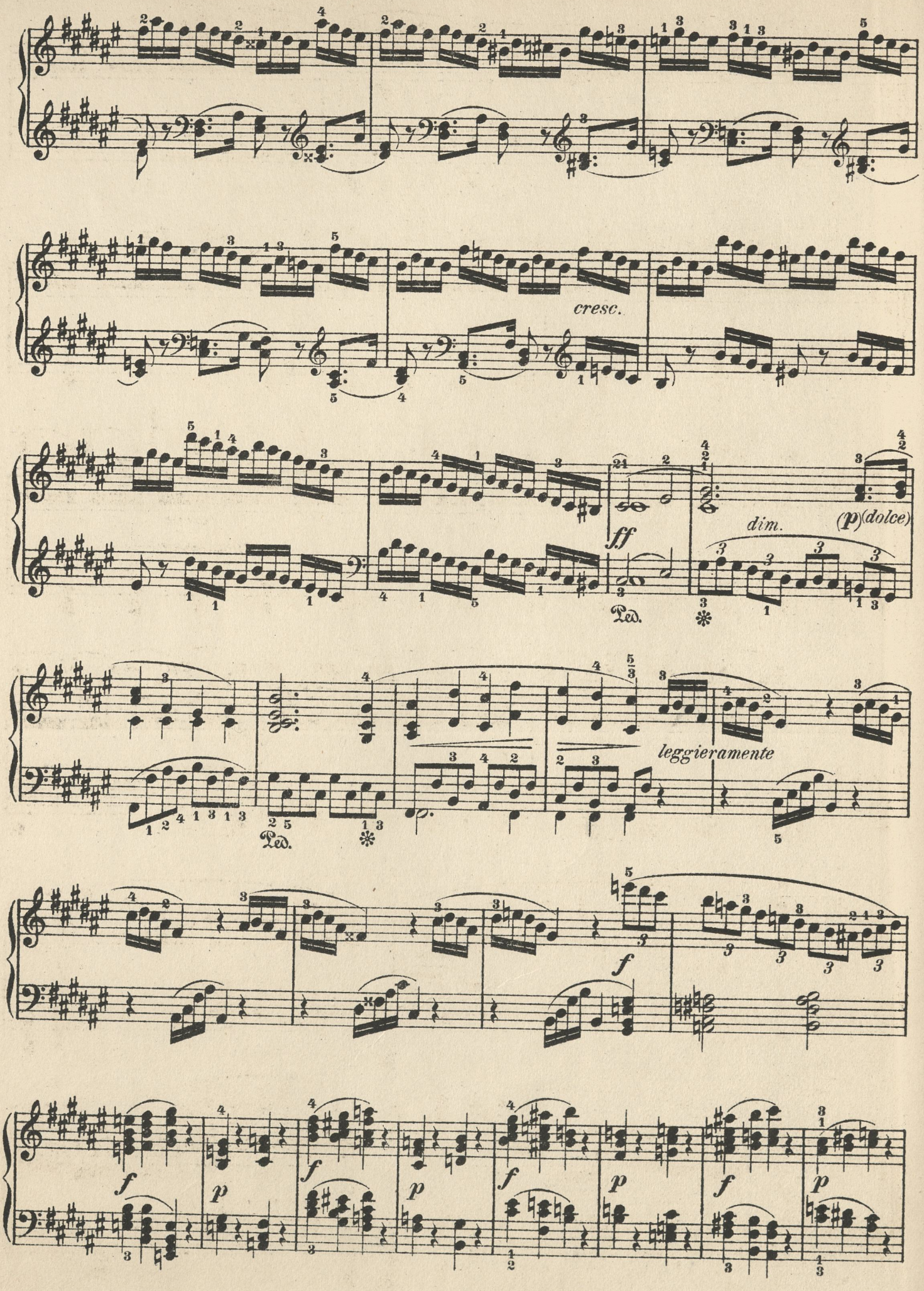
Adagio cantabile. (♪ = 76.)

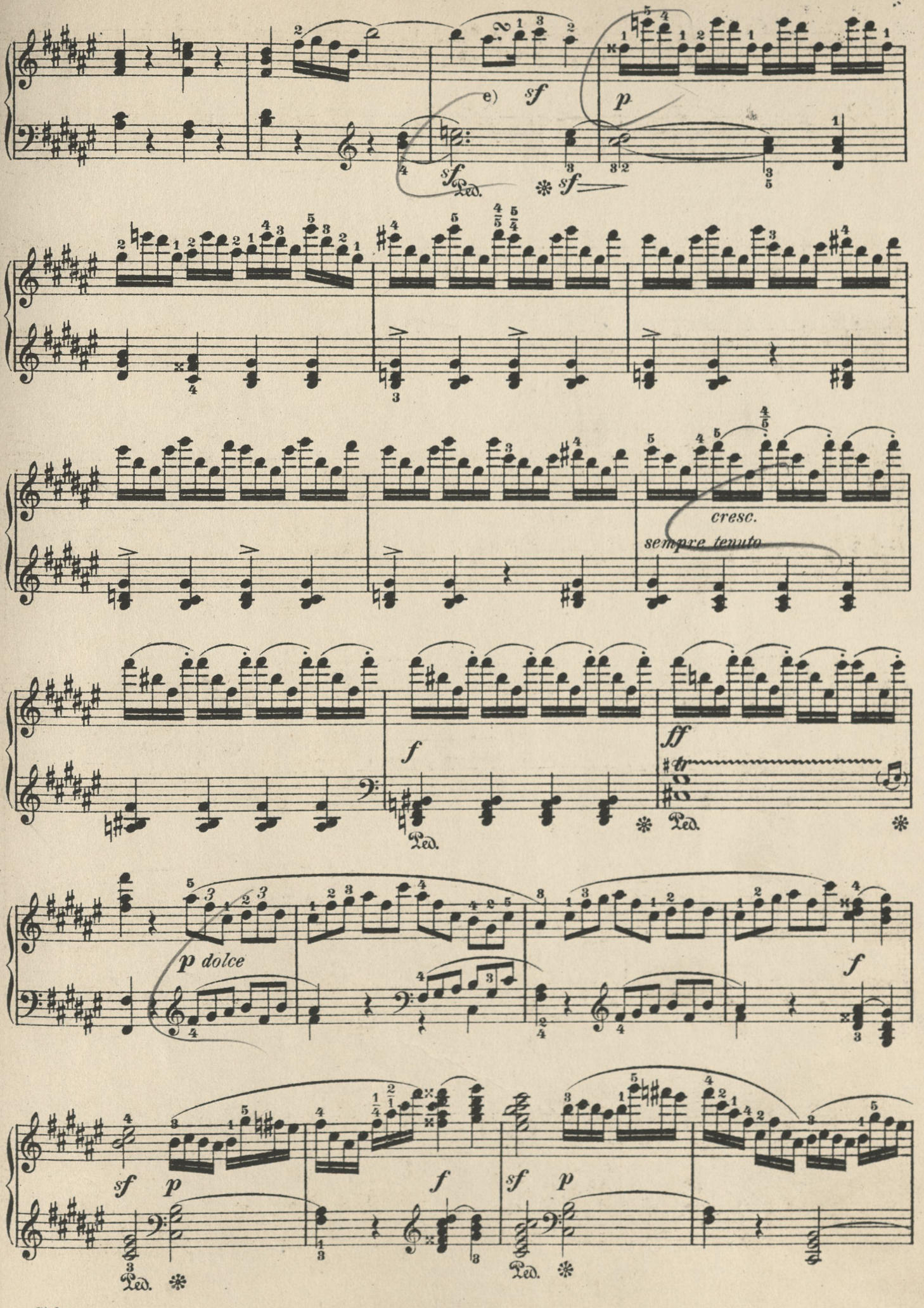
Allegro ma non troppo. (♩ = 126.)



a) Ausf: / *Exéc:* b) In der Originalausgabe fälschlich: / *Dans l'édition orig. faussement:* c) Originalausgabe: / *Edition orig:* ≃ Ausf: / *Exéc:*


ff tr
Ped.
p dolce
f
sf p
sf
p
1.
(dolce)
2.
(dolce)
cresc.
d) (marc.)
f
tr
dim.
pp
(poco marc.)
d)


cresc.
ff
dim.
(p)(dolce)
Ped.
leggieramente
f
p



e) Siehe c)
voir

p

cresc.

f *p* f)

p

f

1. 2.

Ped. ✻ Ped. ✻

Allegro vivace. (♩ = 144.)

f *p* *f* *p* *pp*

cresc. *f*

f) Erleichterung:
Facilité:

(mf) (cresc.) (f)

f Ped. *

p (leggiero) pp

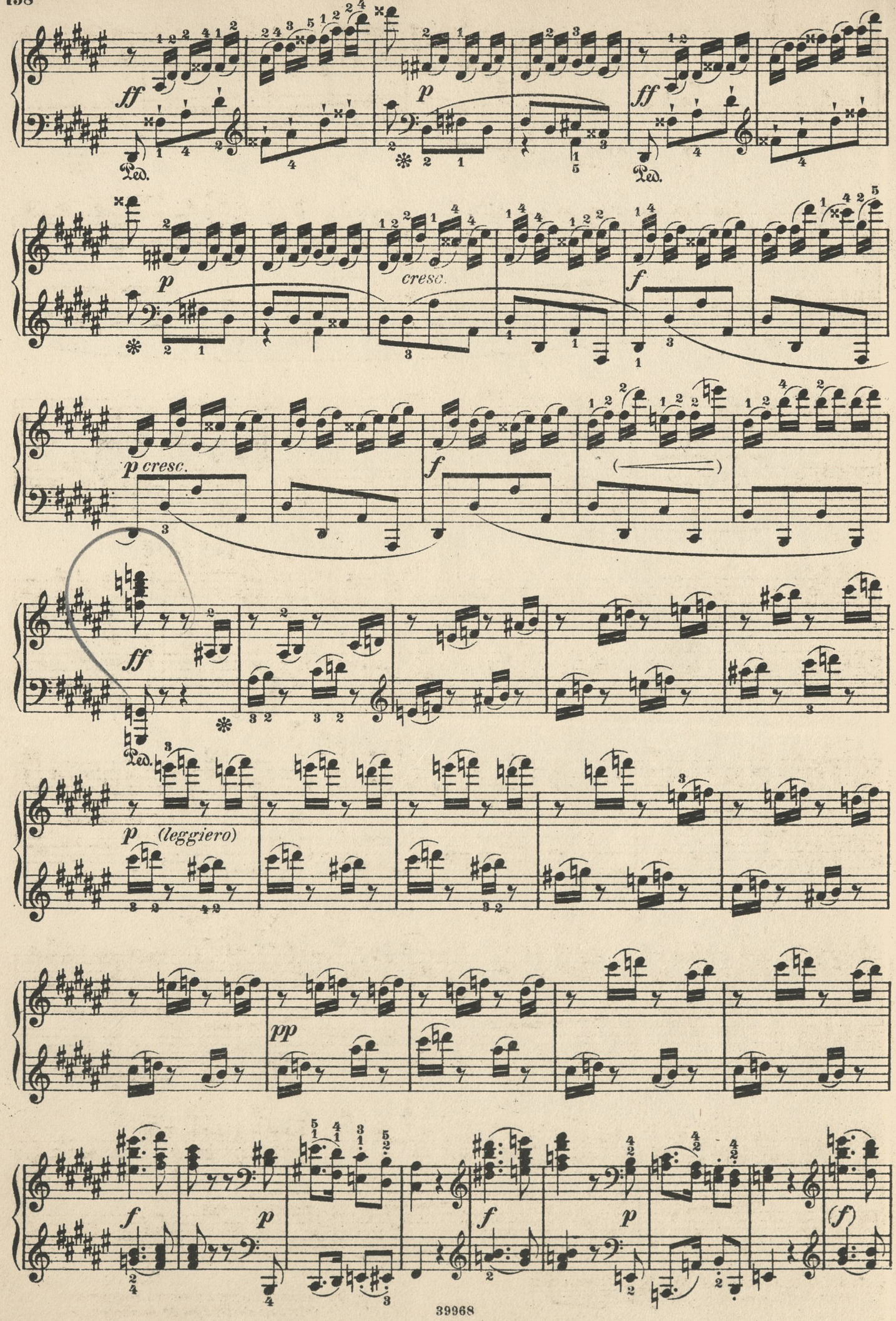
f p f p

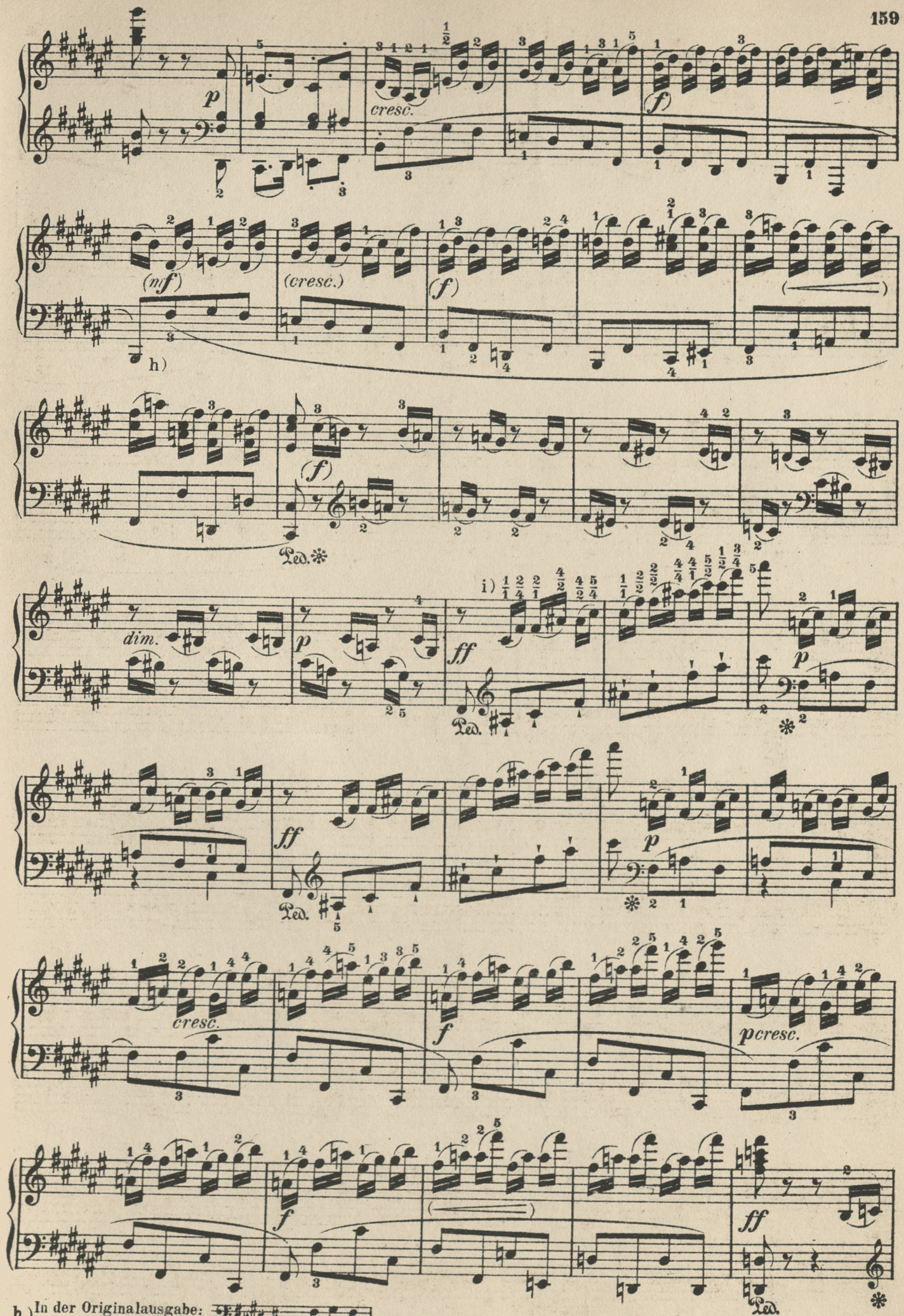
pp (cresc.) f

g) (mf) (cresc.) (f) Ped. *

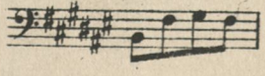
dimin.

g) In der Originalausgabe:
Dans l'édition orig:

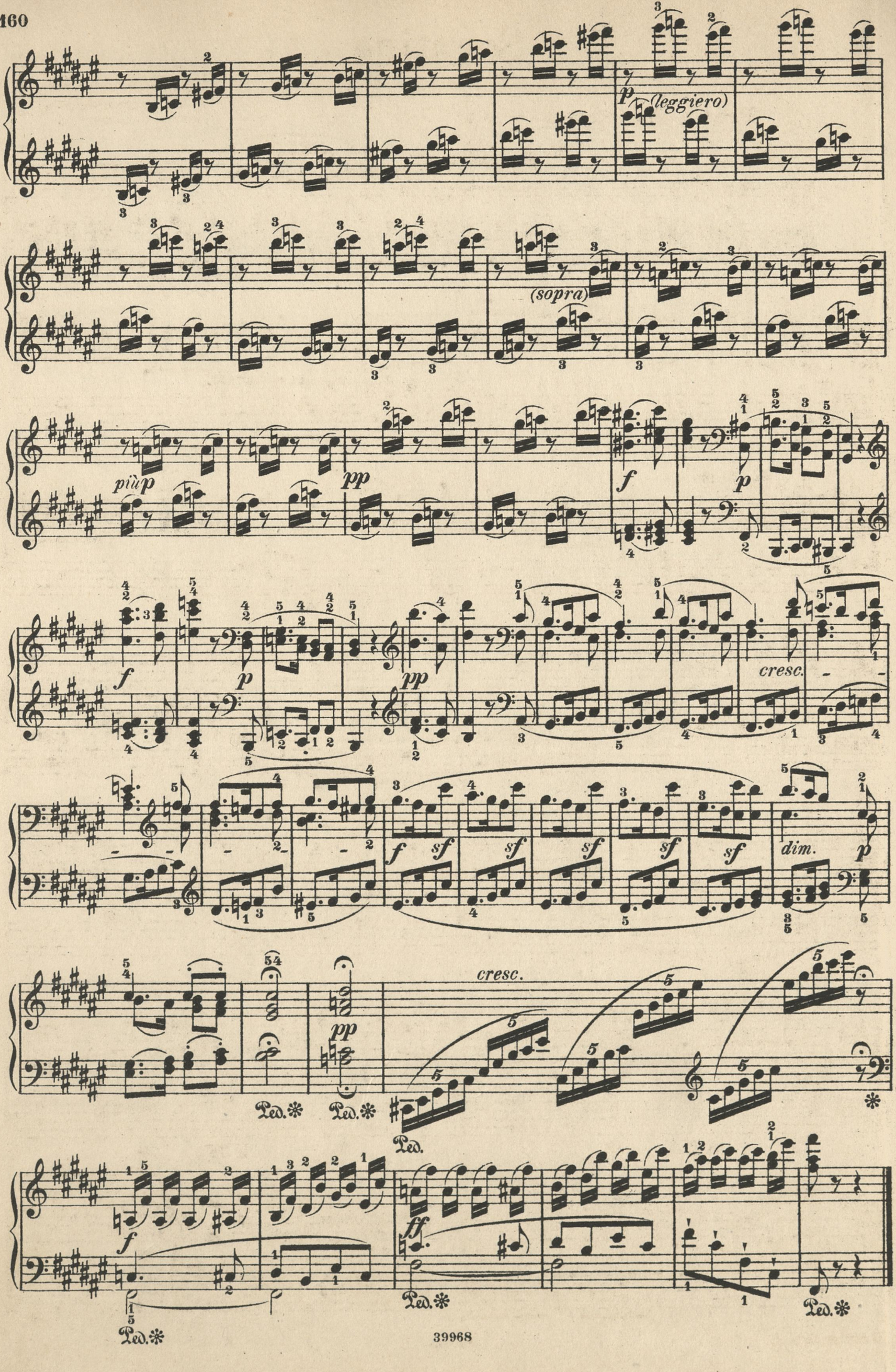

ff
Ped.
p
ff
Ped.
p
cresc.
f
p cresc.
f
ff
Ped.
p (leggiero)
pp
f
p
f
p
(f)



h) In der Originalausgabe:
Dans l'édition orig.:



i) Der untere Fingersatz ist von Beethoven.
Le doigté en-dessous est de Beethoven.

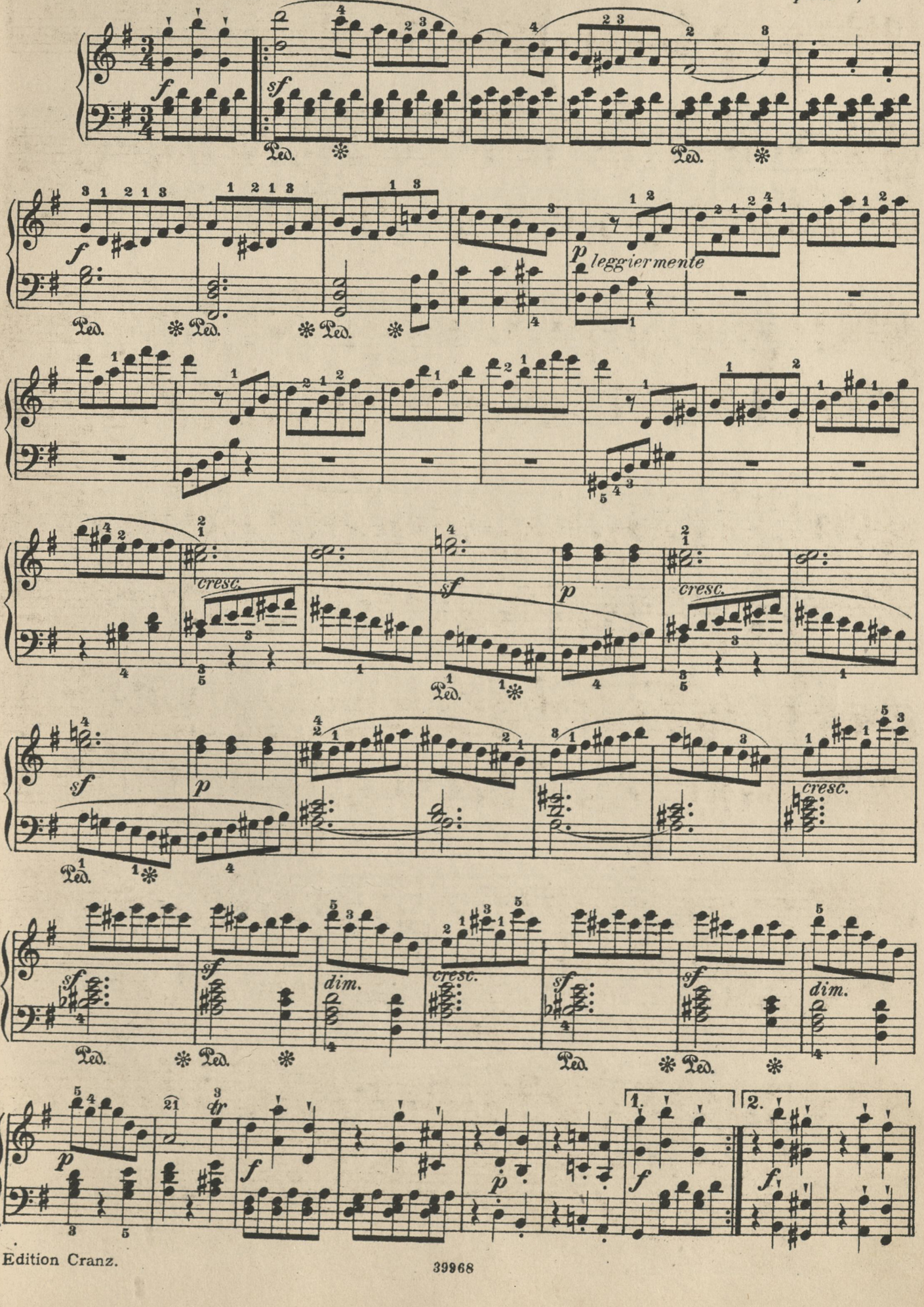

p (leggiero)
(sopra)
più p
pp
f
p
cresc.
dim.
ff
Ped.

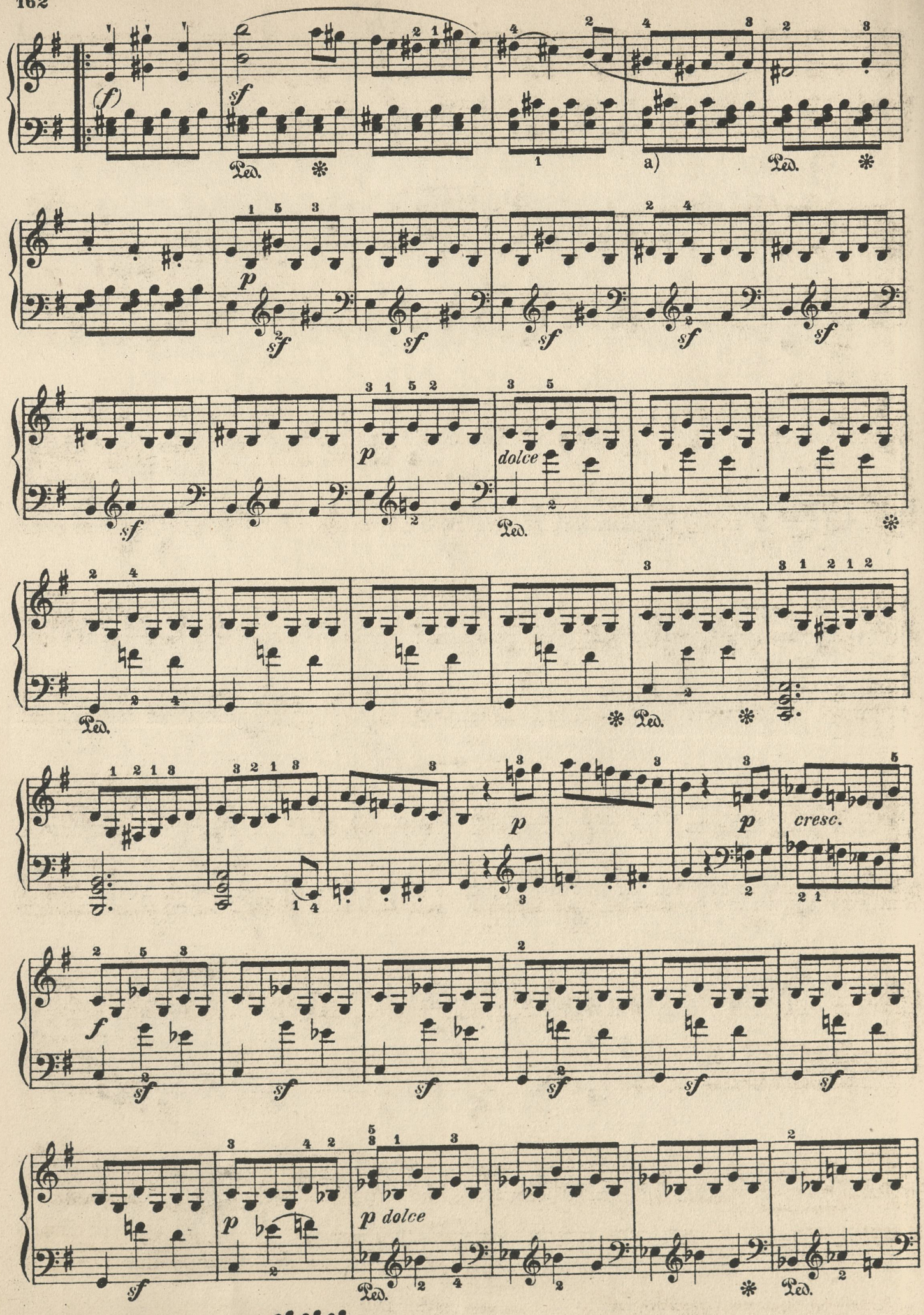
Sonatine.

Op. 79.

erschienen / *parue* } 1810.

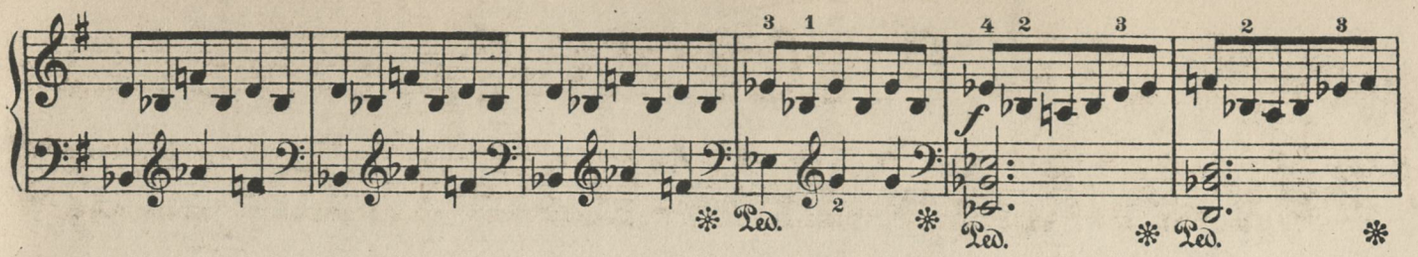
Presto alla tedesca. (♩. = 84.)

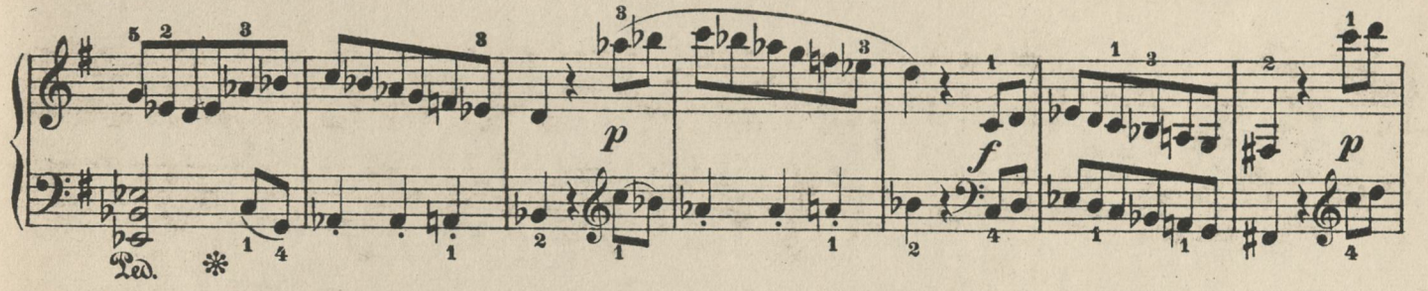


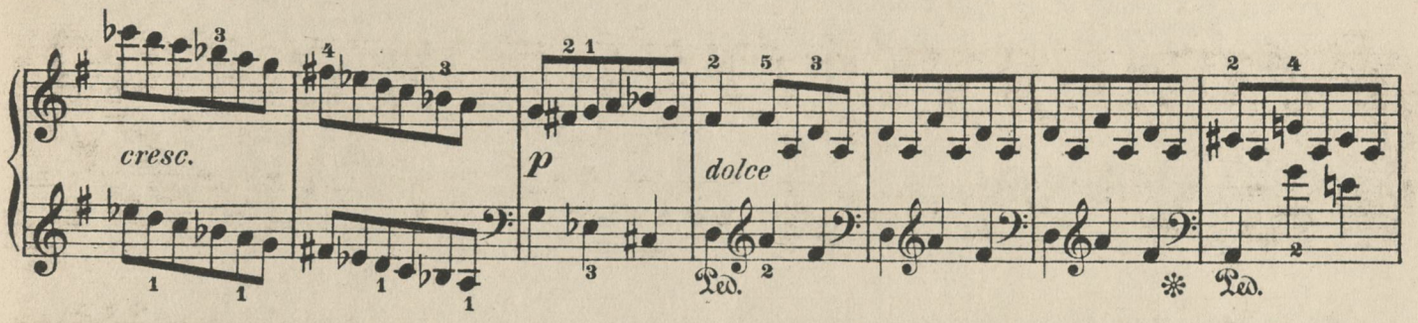


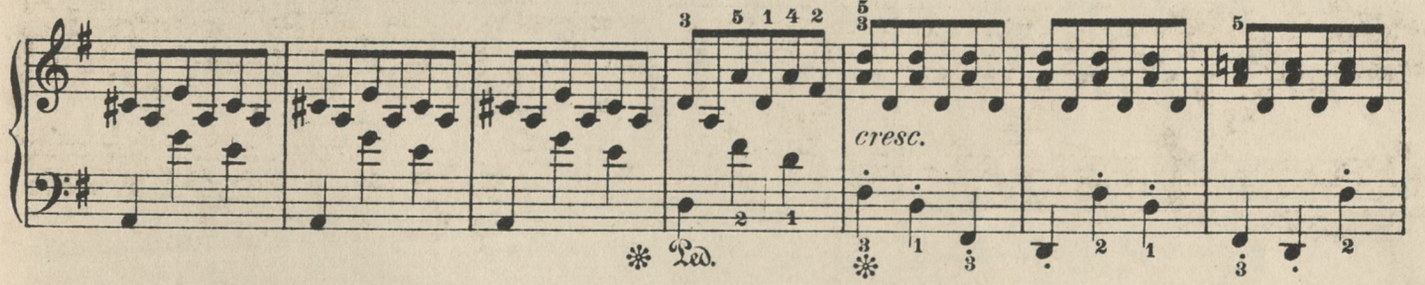
a) In der Originalausgabe:
Dans l'édition originale:

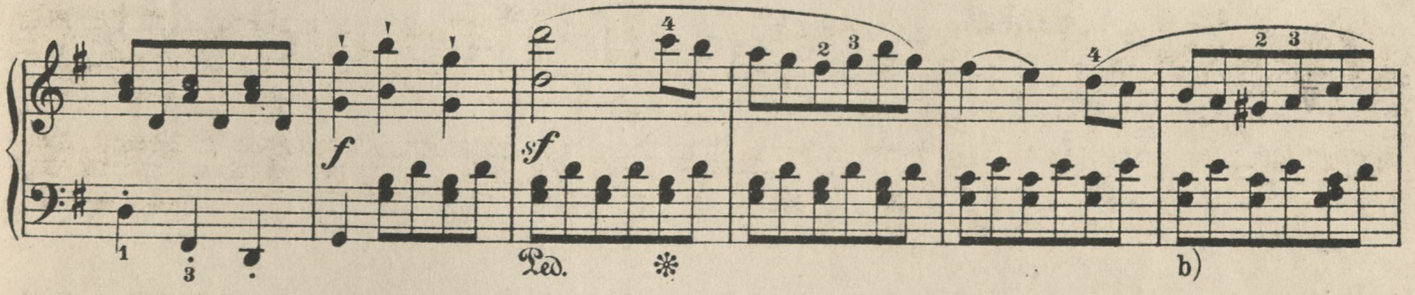


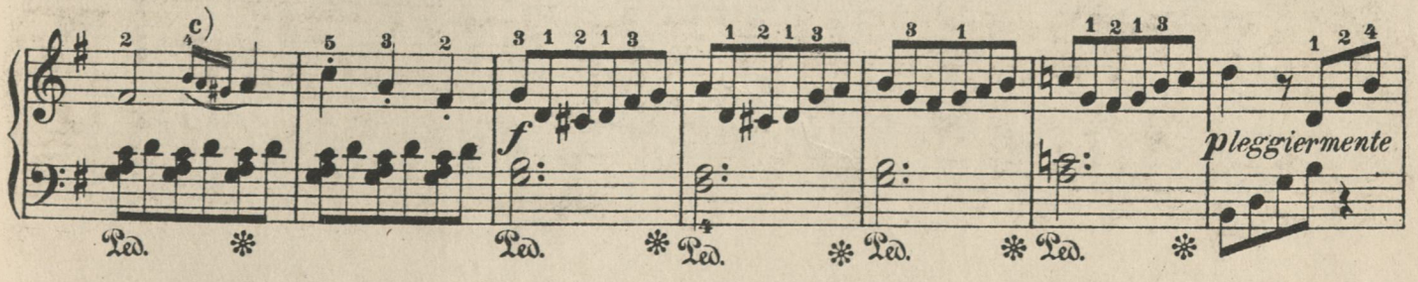


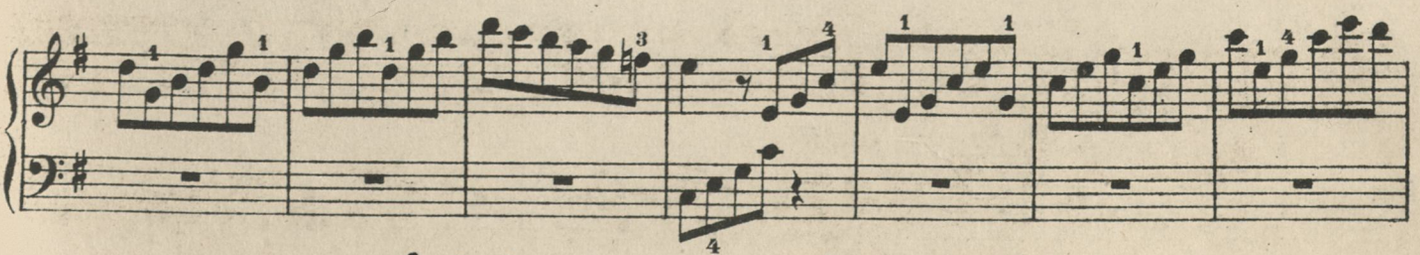








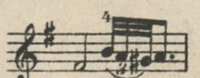


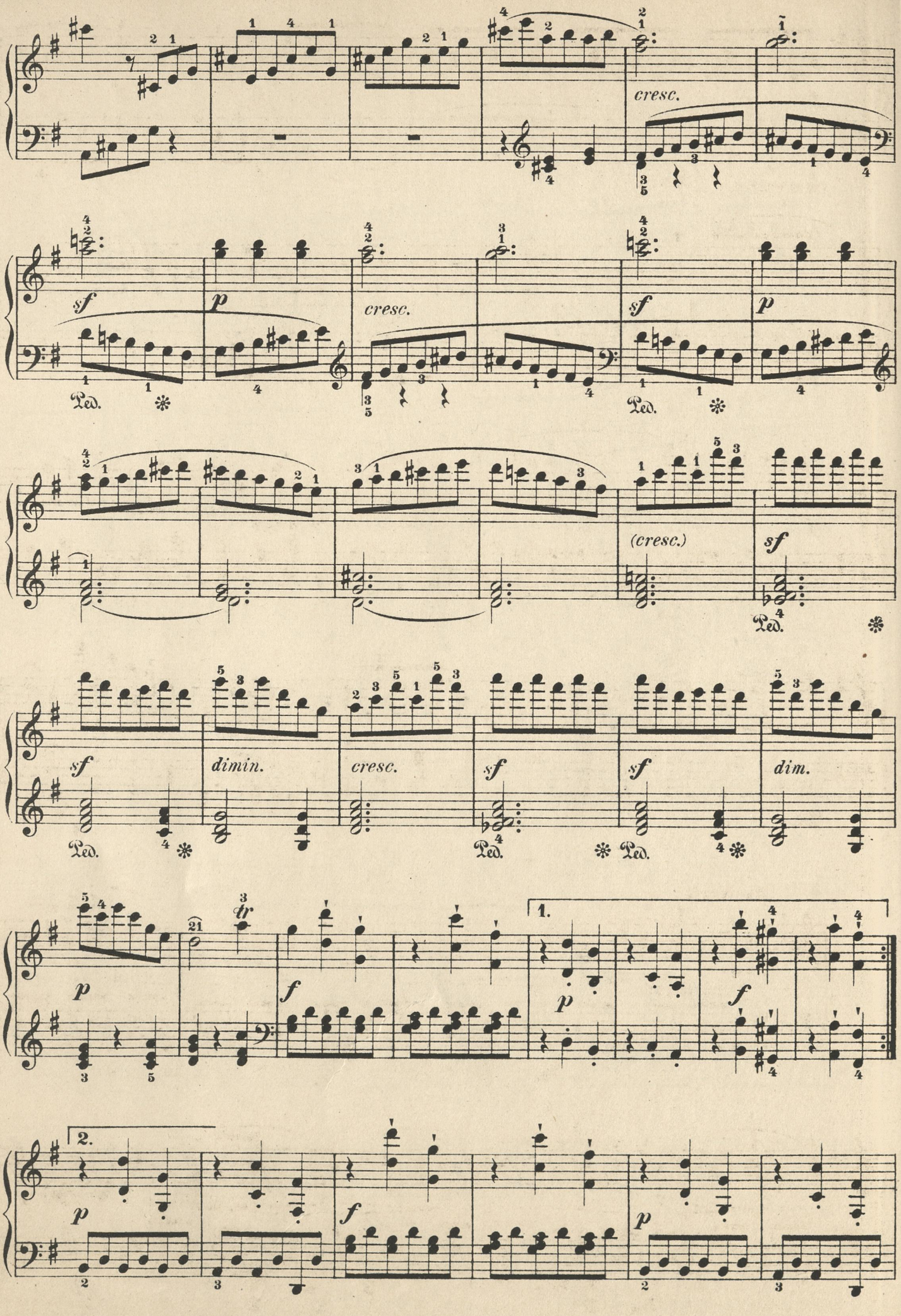


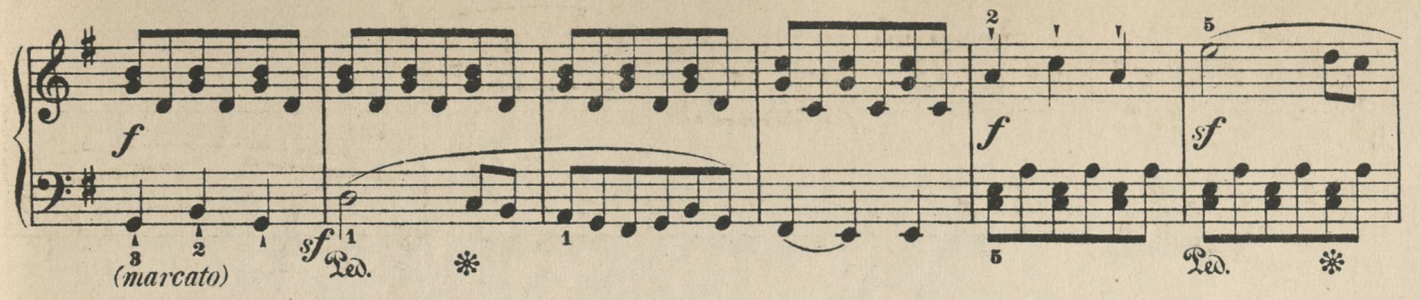
b) In der Originalausgabe:
Dans l'édition originale:

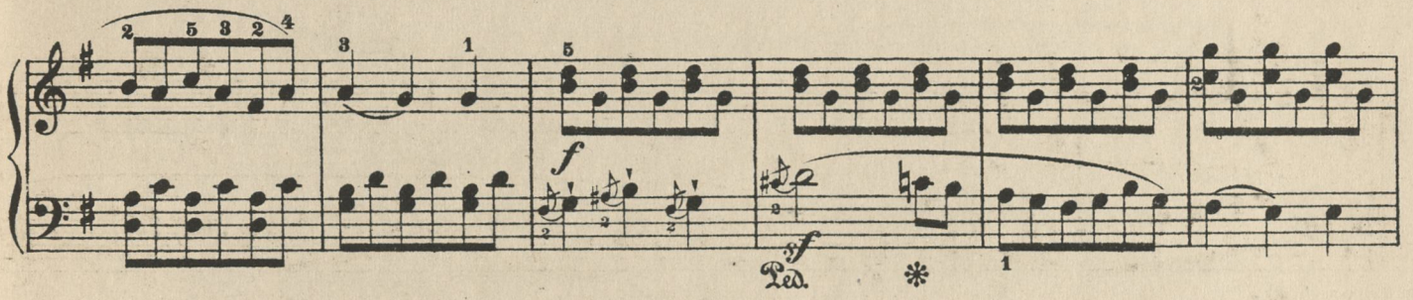


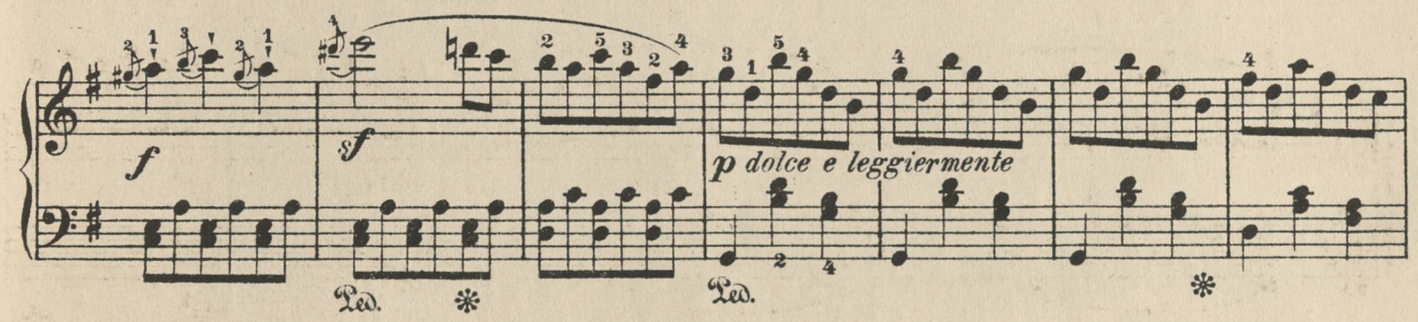
c) Ausf:
Exéc:

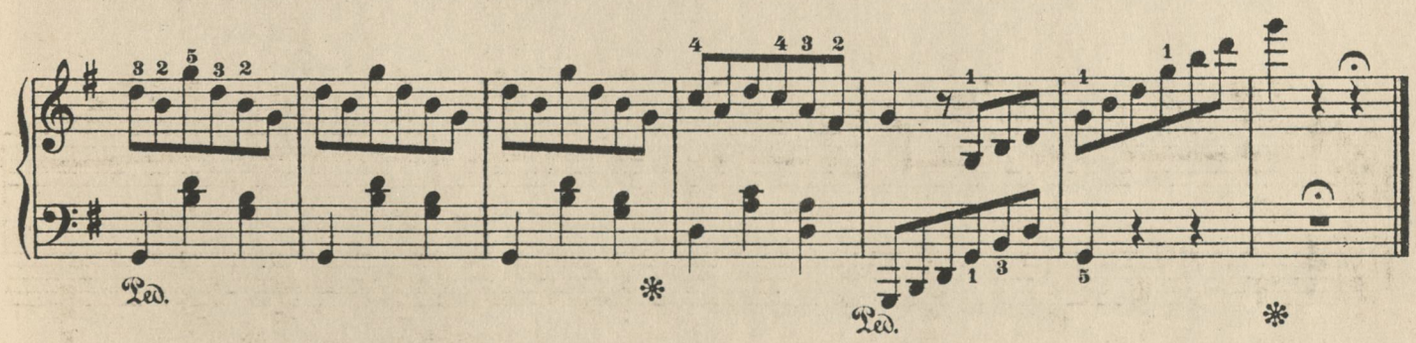



cresc.
sf
p
cresc.
sf
p
Ped.
(cresc.)
sf
dimin.
cresc.
dim.
tr
1.
2.

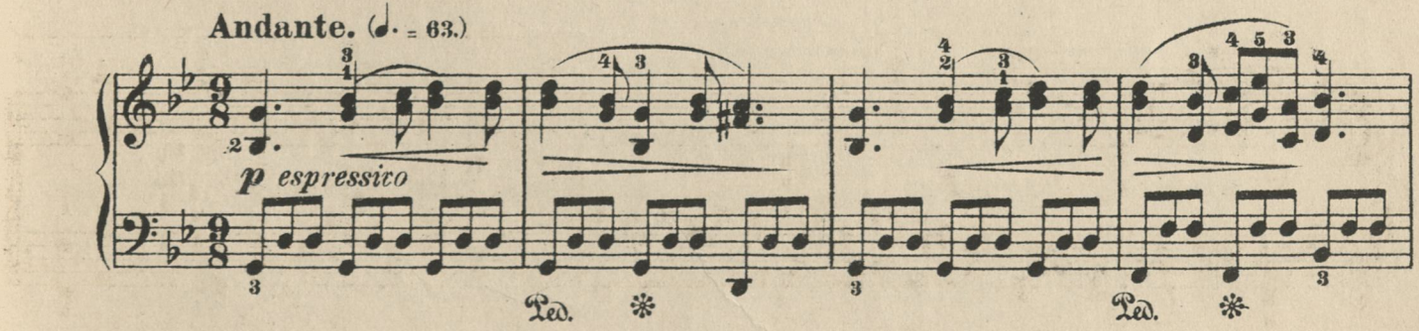

f
(marcato)
sf
Ped.
f
sf
Ped.

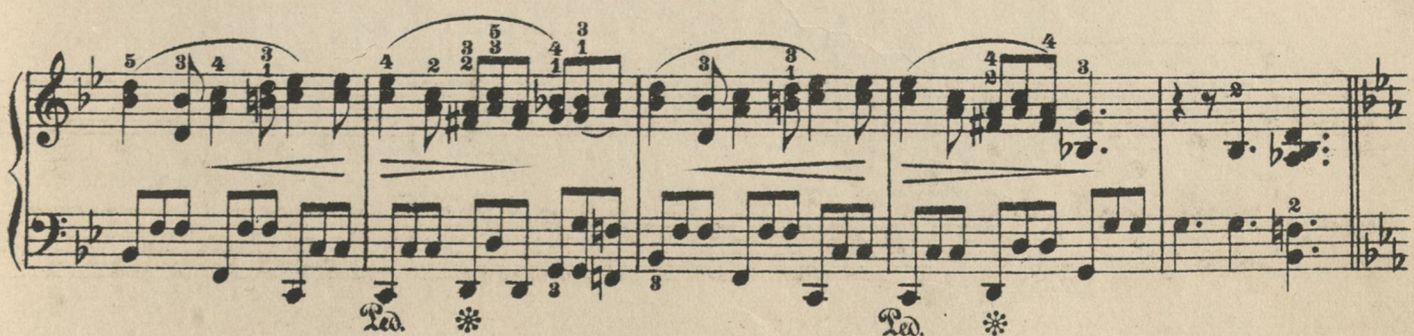

f
sf
Ped.

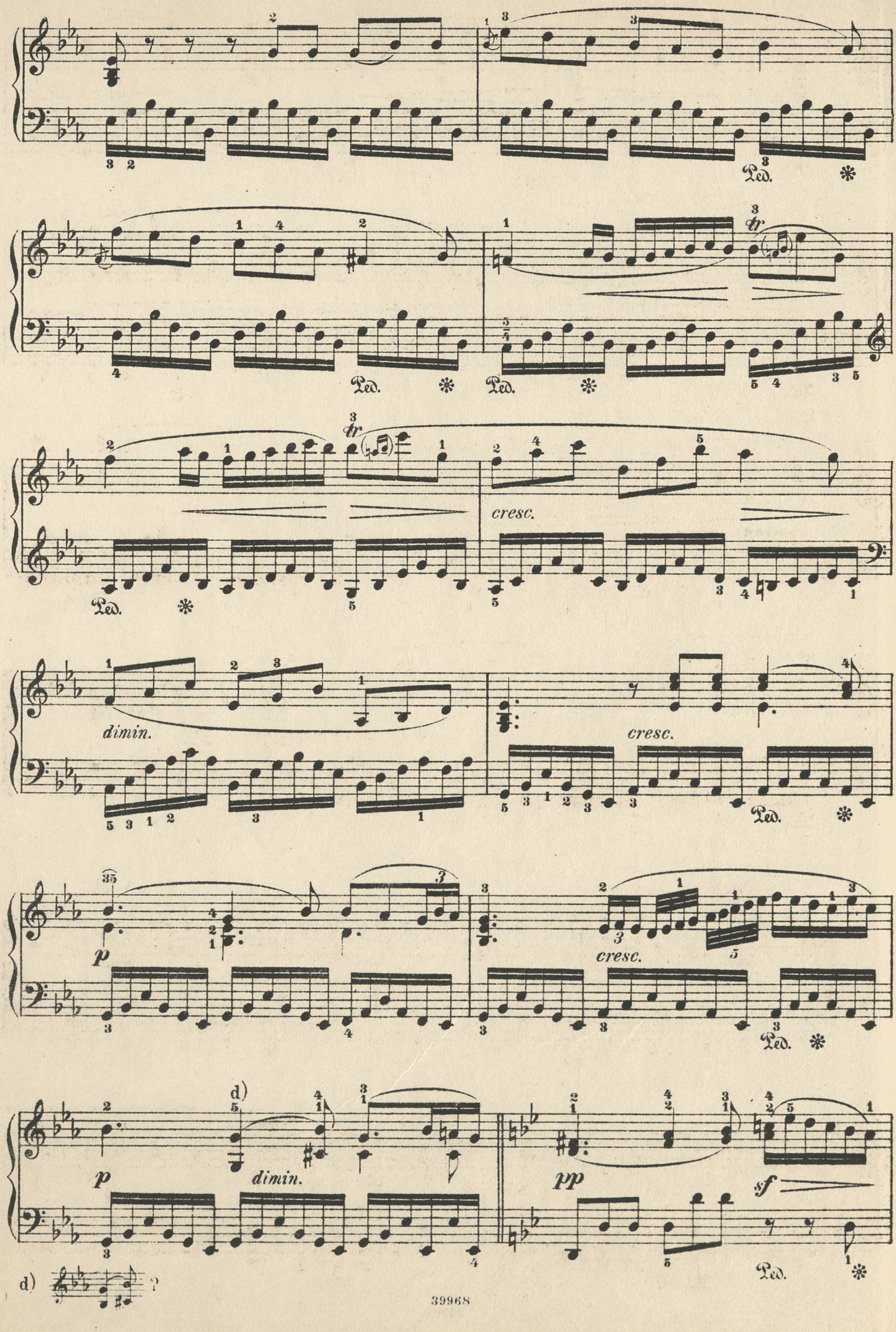

f
sf
Ped.
p dolce e leggiermente
Ped.


Ped.
Ped.

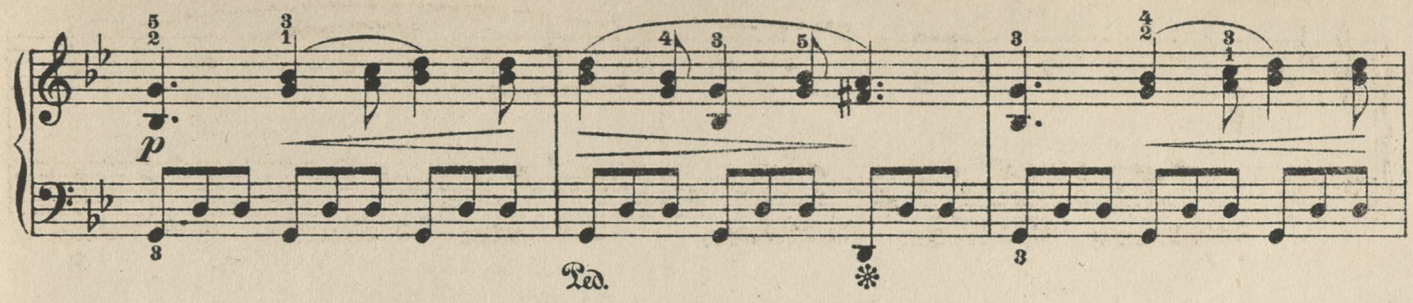
Andante. (♩. = 63.)

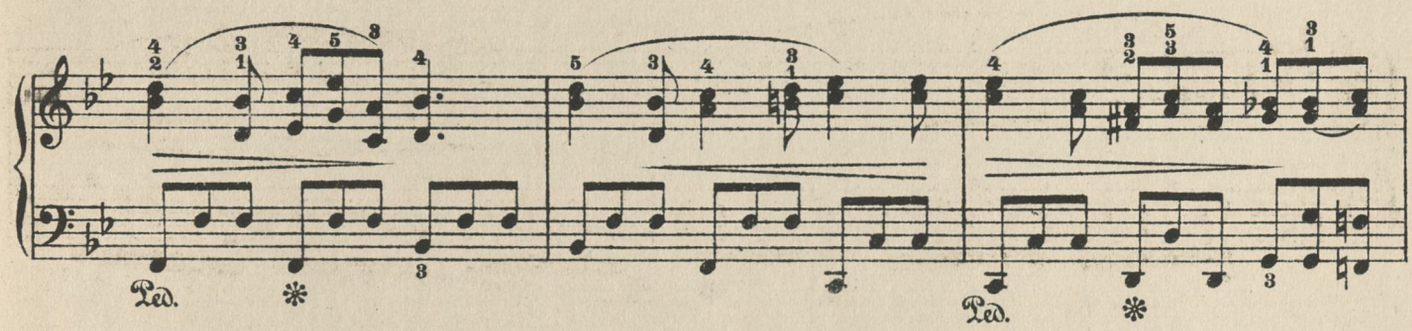

p espressivo
Ped.
Ped.

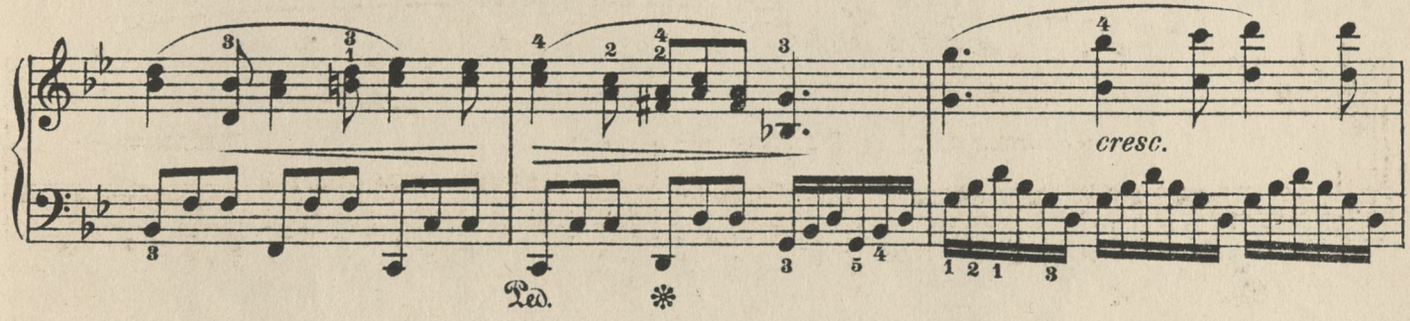

Ped.
Ped.

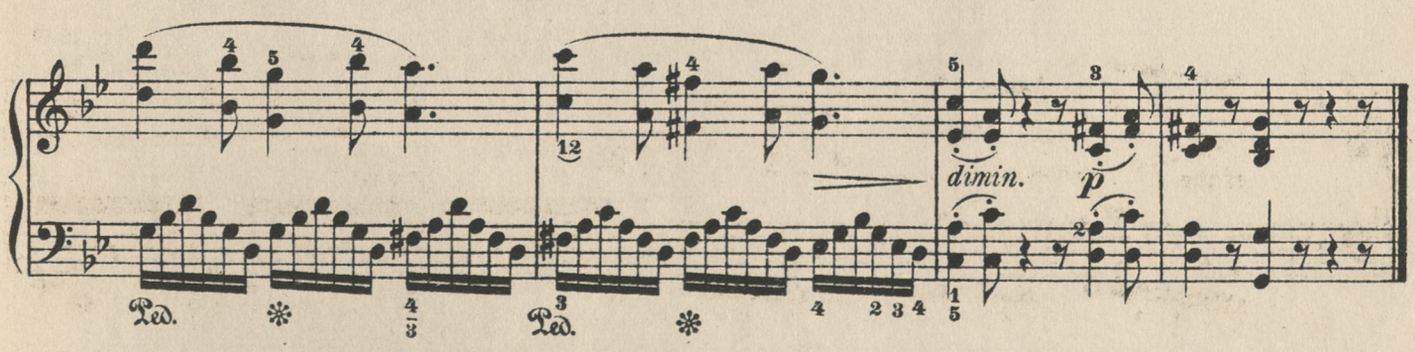


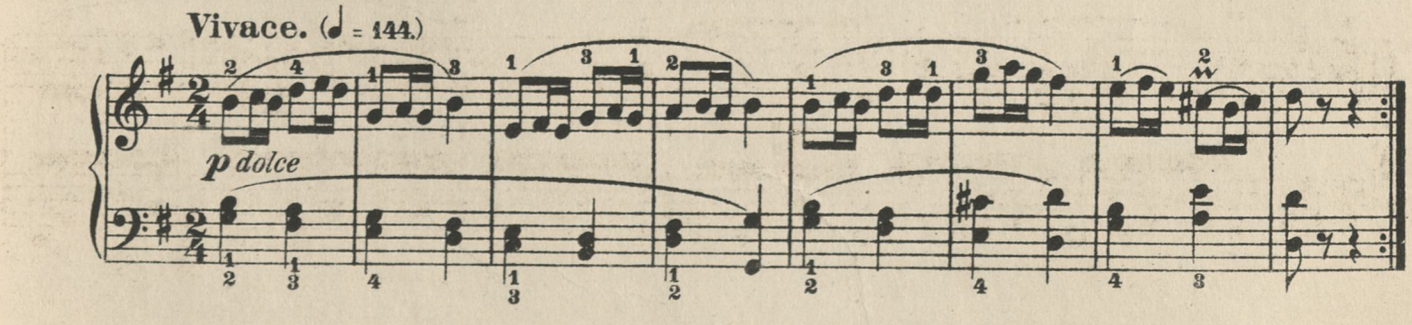
d) ?

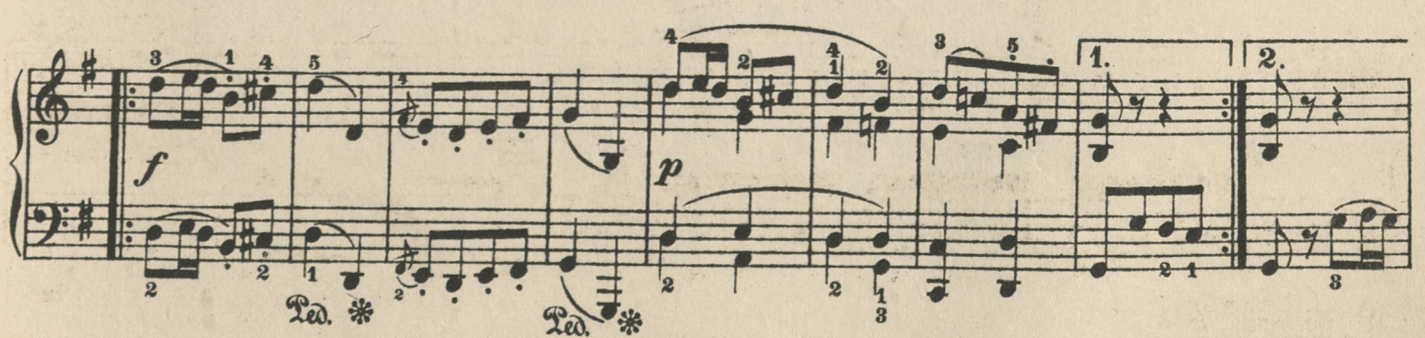

p
Ped.

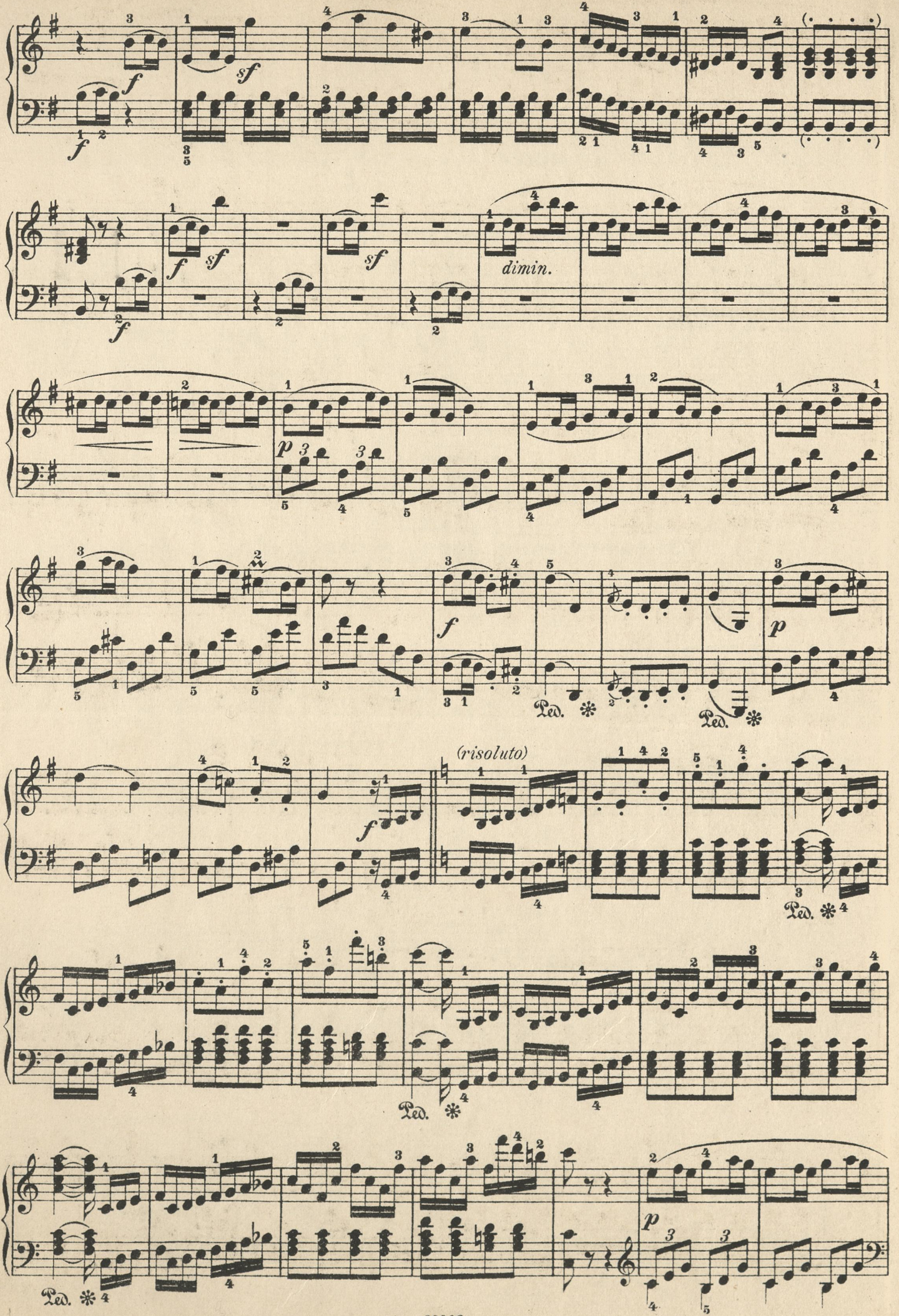

Ped.
Ped.

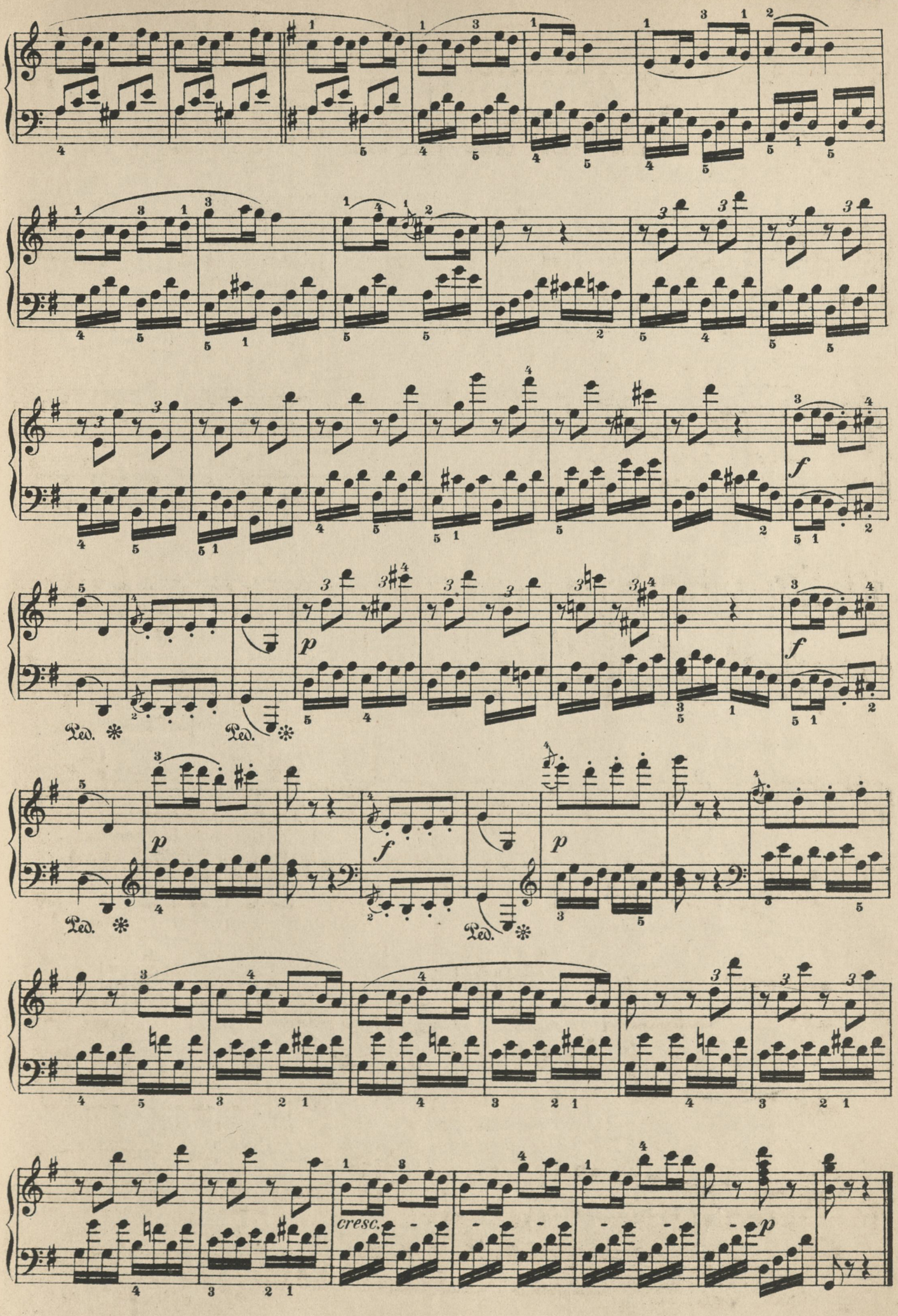

cresc.
Ped.


dimin.
p
Ped.
Ped.


Vivace. (♩ = 144.)
p dolce


f
p
1.
2.
Ped.
Ped.


f
sf
dimin.
p
(risoluto)
Ped.


f
p
Ped.
cresc.

Sonate.

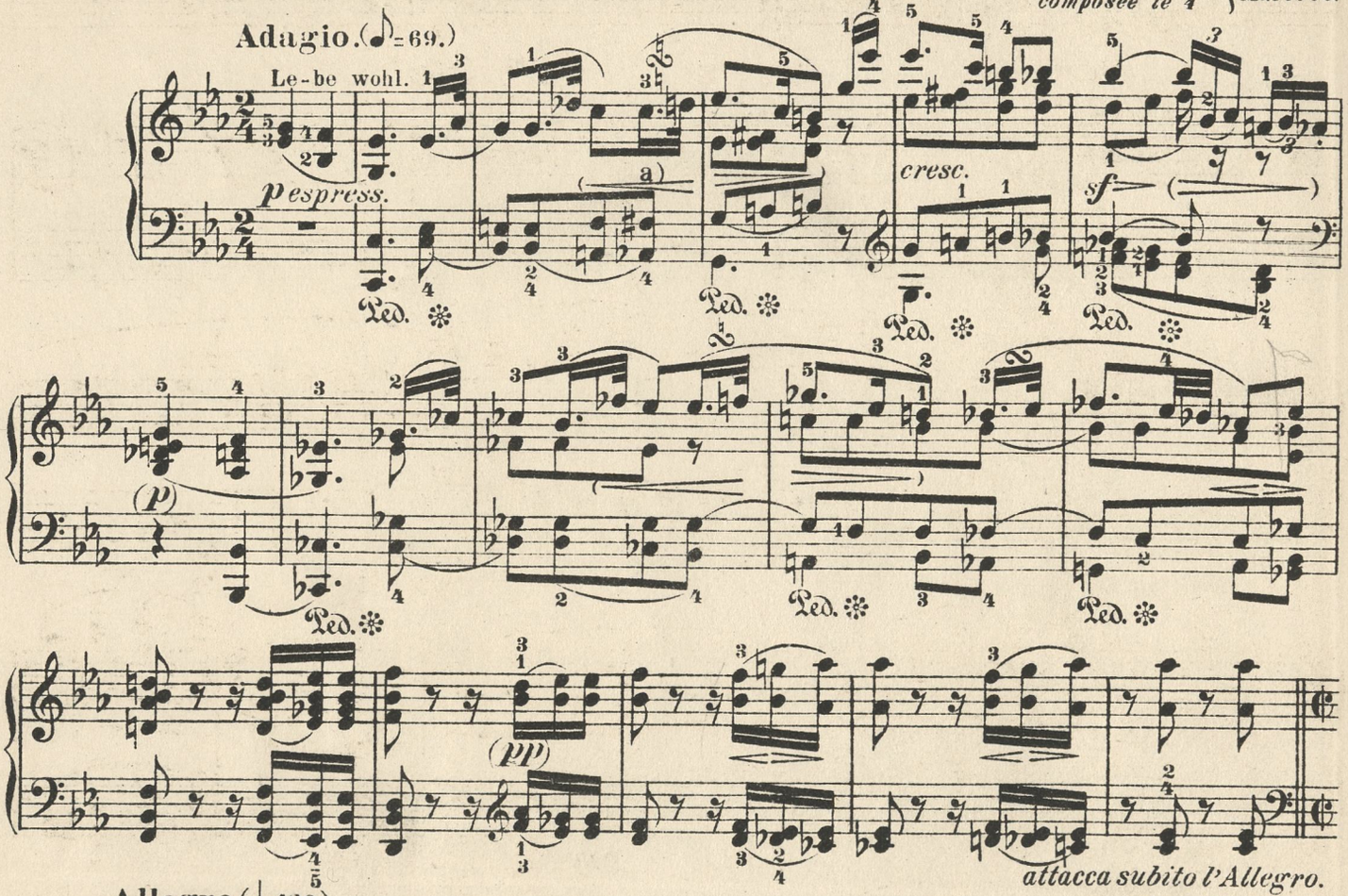
(Sonate caractéristique: Les adieux, l'absence et le retour.)

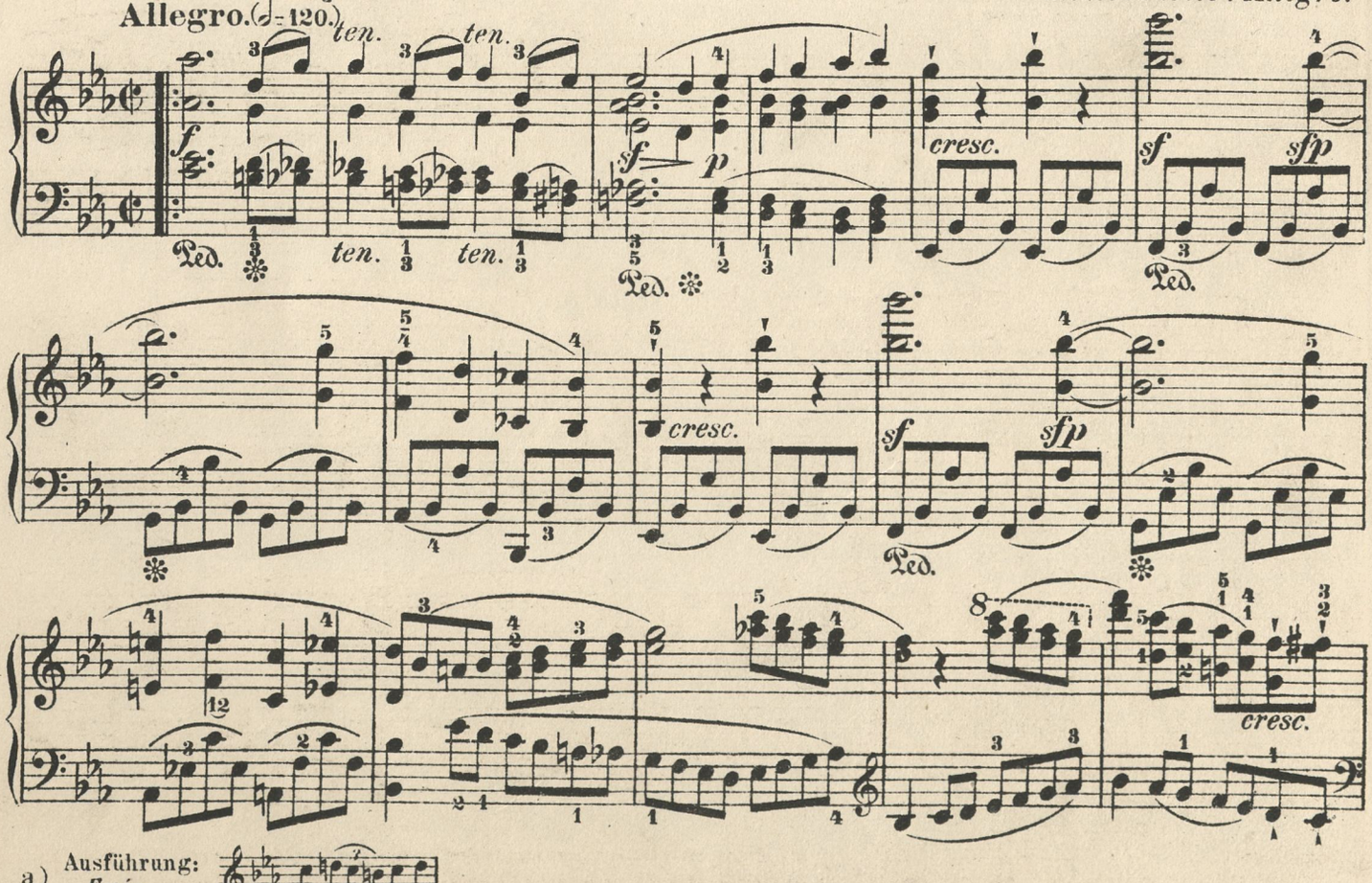
Dem Erzherzog Rudolph gewidmet.

Das Lebewohl. – Les adieux.

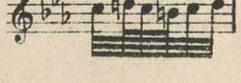
Op. 81a

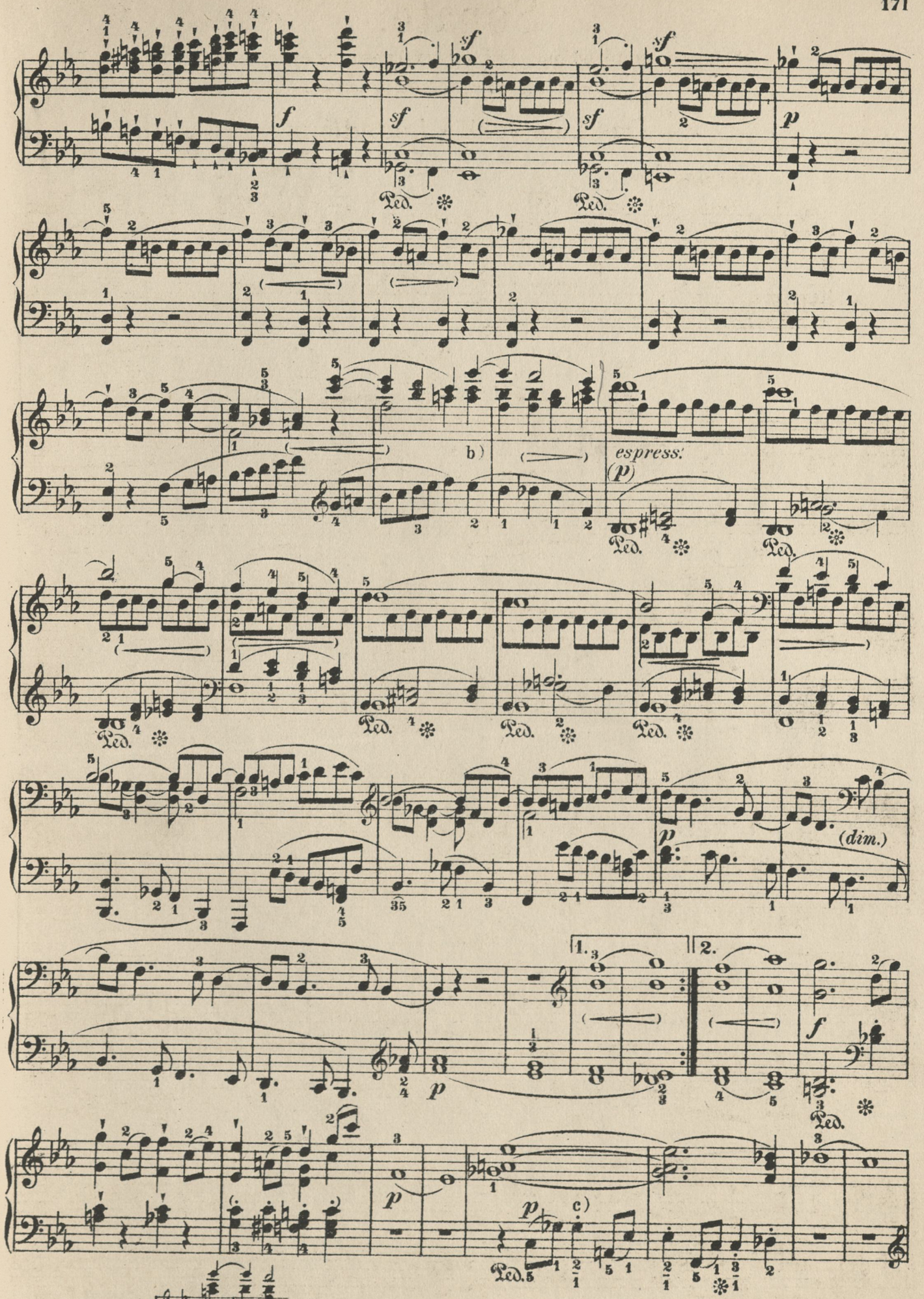
Componirt am 4ten Mai 1809.
composée le 4



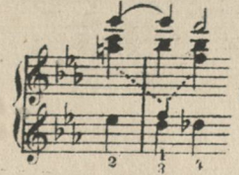


a) Ausführung: *Exéc:*

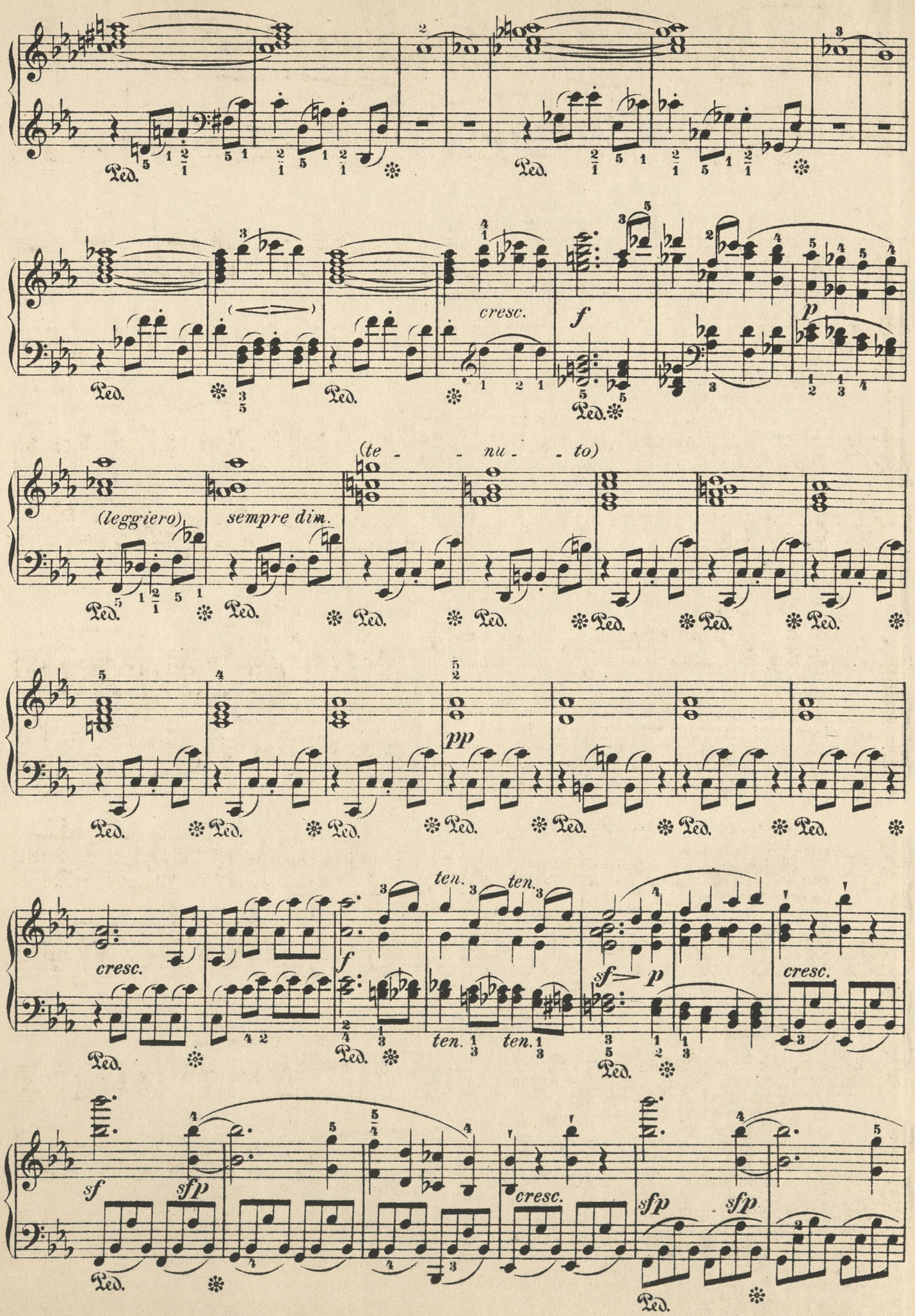


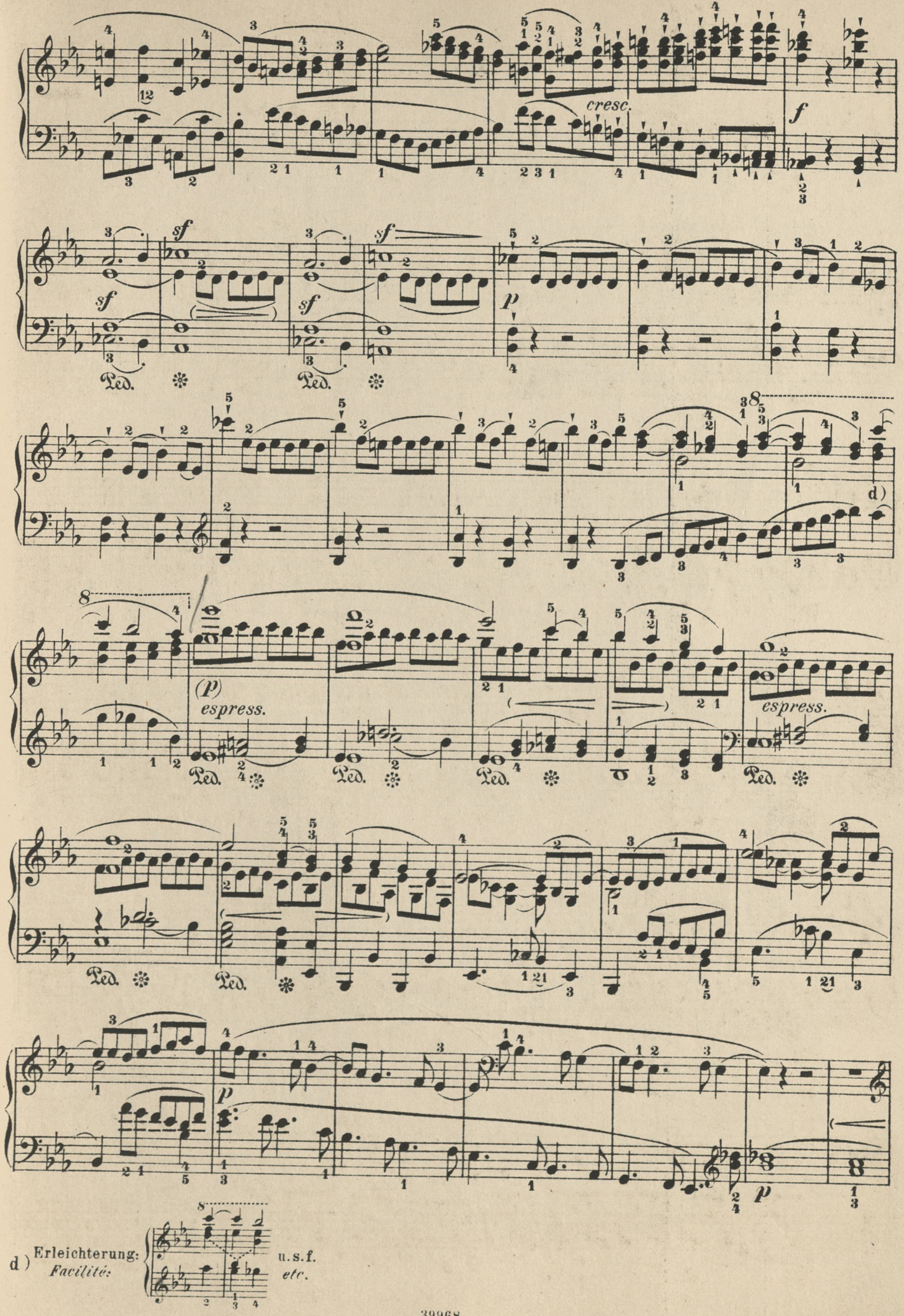


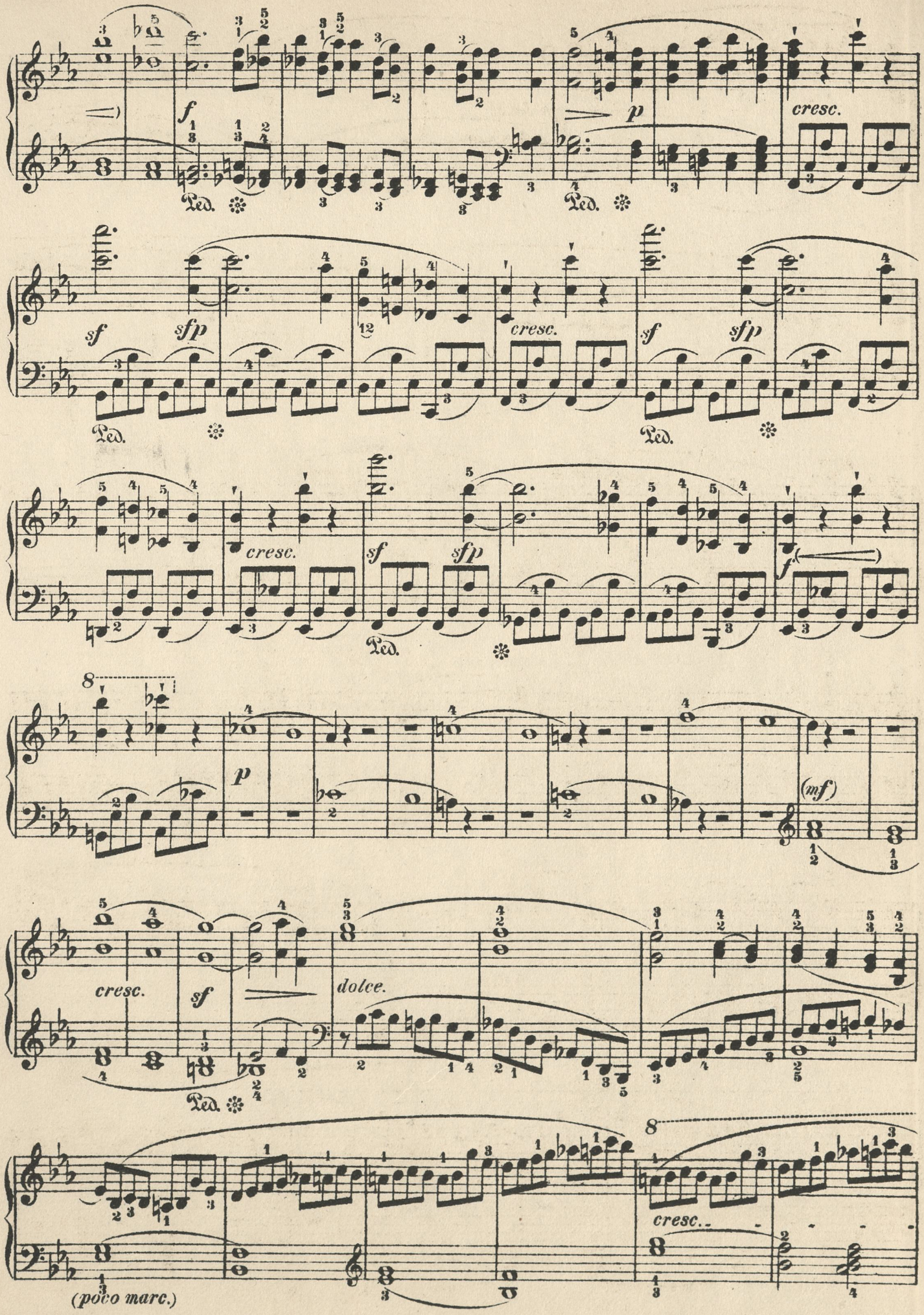
b) Erleichterung: *Facilité:* u. s. f. *etc.*

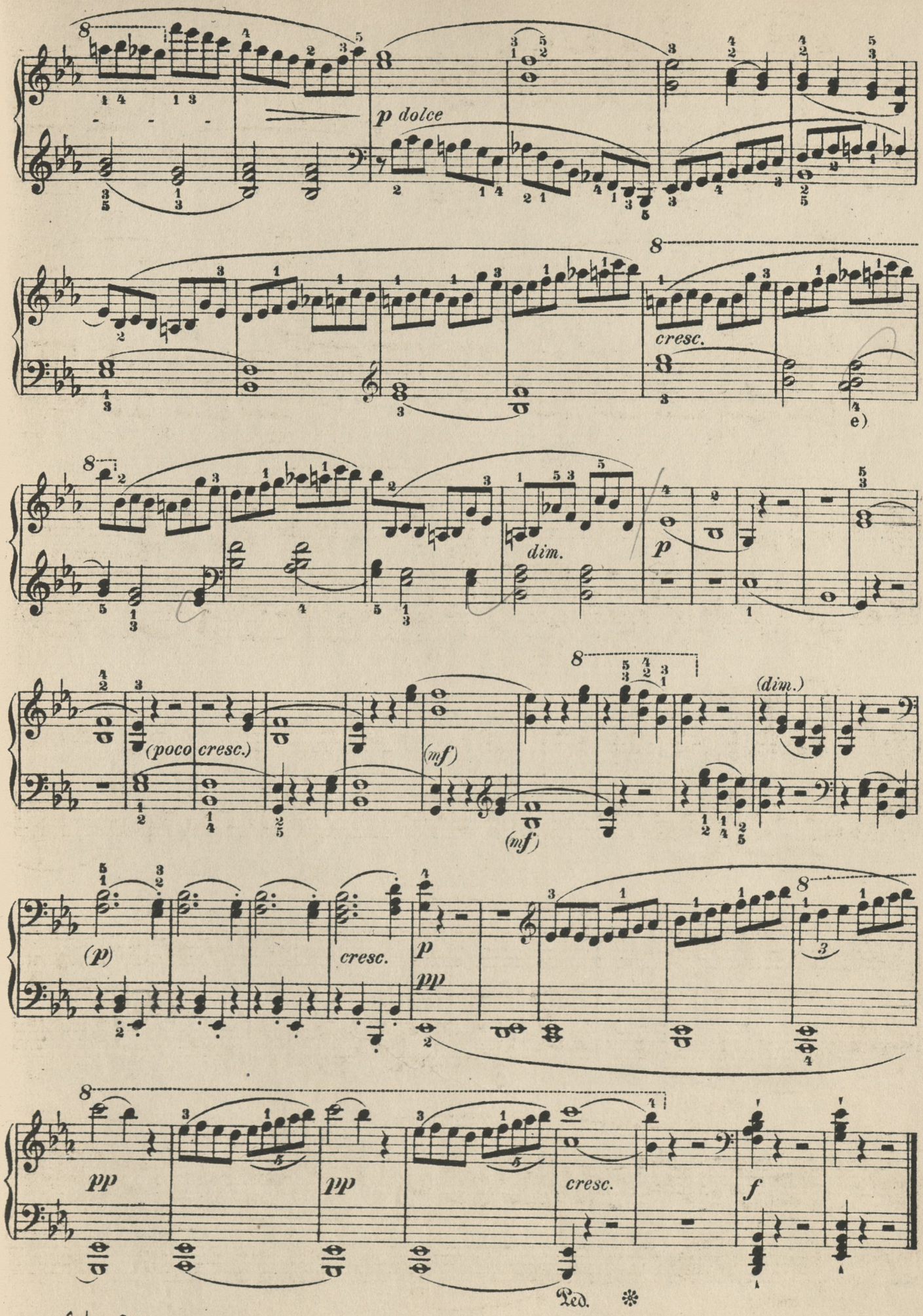


c) Im Autograph fehlen hier und in der Folge die Punkte auf den Viertelnoten.
L'autographe n'indique ni ici ni dans la suite les points sur noires.


Ped.
cresc.
f
p
(leggiero)
sempre dim.
(te - nu - to)
pp
ten.
sf
sfp

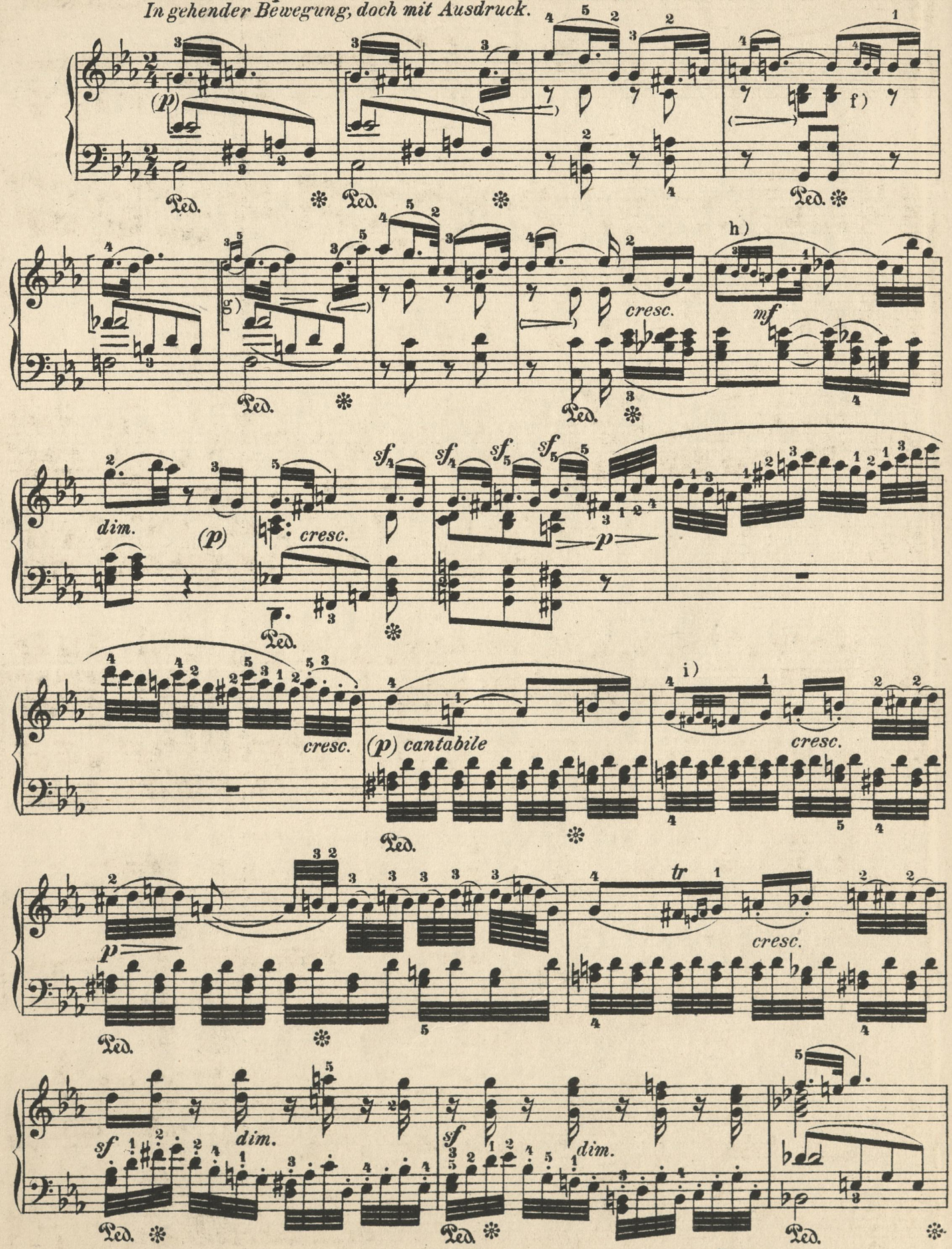

cresc.
f
sf
p
d)
(p)
espress.
espress.
Ped.
p
p
d) Erleichterung:
Facilité:
u.s.f.
etc.


f
Ped.
p
cresc.
sf
sfp
cresc.
sf
sfp
Ped.
cresc.
sf
sfp
Ped.
f
8
p
(mf)
cresc.
sf
Ped.
dolce.
(poco marc.)
8
cresc.


p dolce
cresc.
e)
dim.
p
(poco cresc.)
(mf)
(mf)
(dim.)
(p)
cresc.
p
pp
pp
pp
cresc.
f
Ped.
e)

Die Abwesenheit. – L'absence.

Andante espressivo. (♩= 72.)
In gehender Bewegung, doch mit Ausdruck.

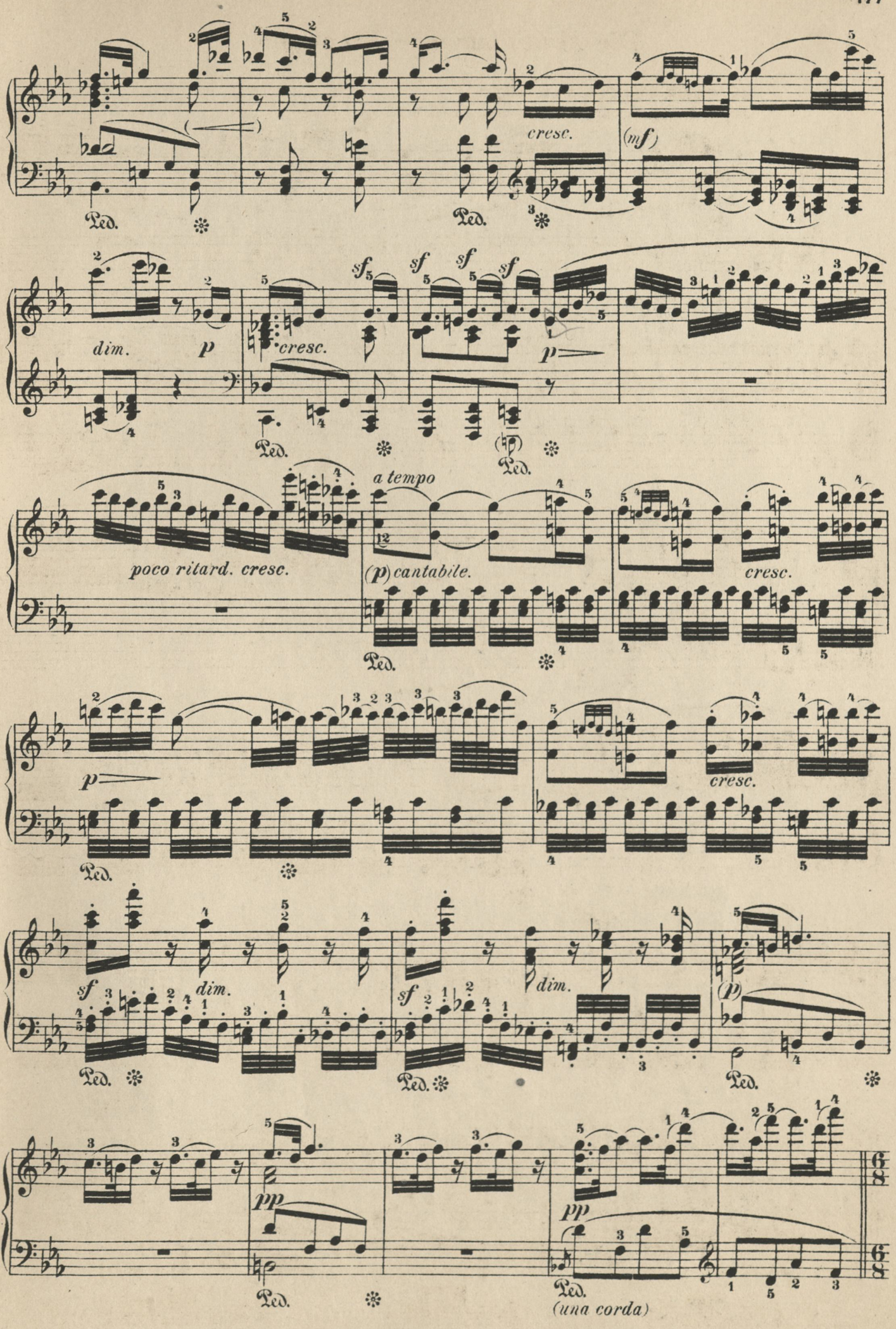


f) Ausf: *Exéc:*

g) Ausf: *Exéc:*

h) Ausf: *Exéc:*

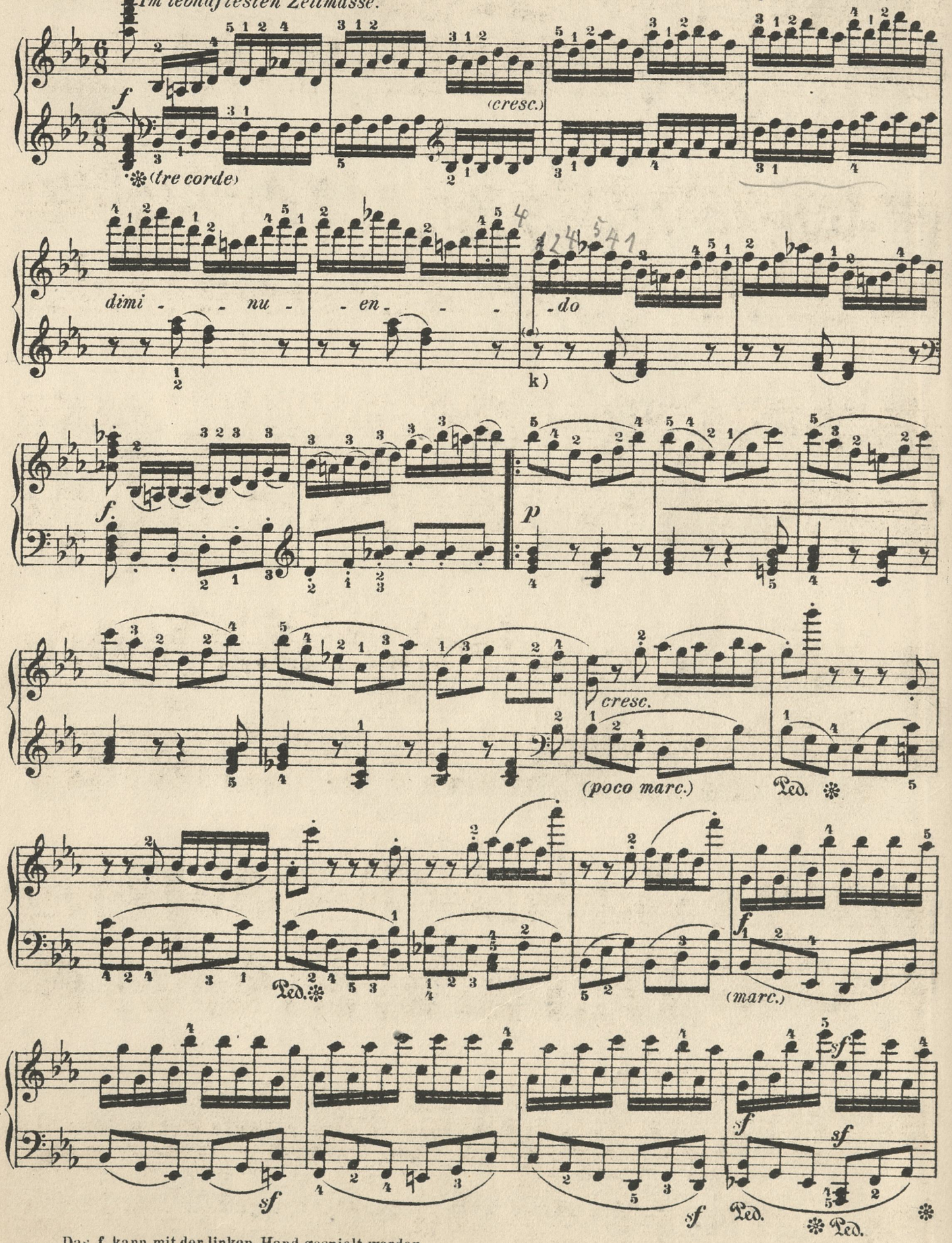
i) Siehe *Voir* h)


cresc.
(mf)
Ped.
dim.
p
cresc.
sf
sf
sf
sf
p
poco ritard. cresc.
a tempo
(p) cantabile.
cresc.
p
cresc.
sf
dim.
sf
dim.
(p)
pp
pp
(una corda)

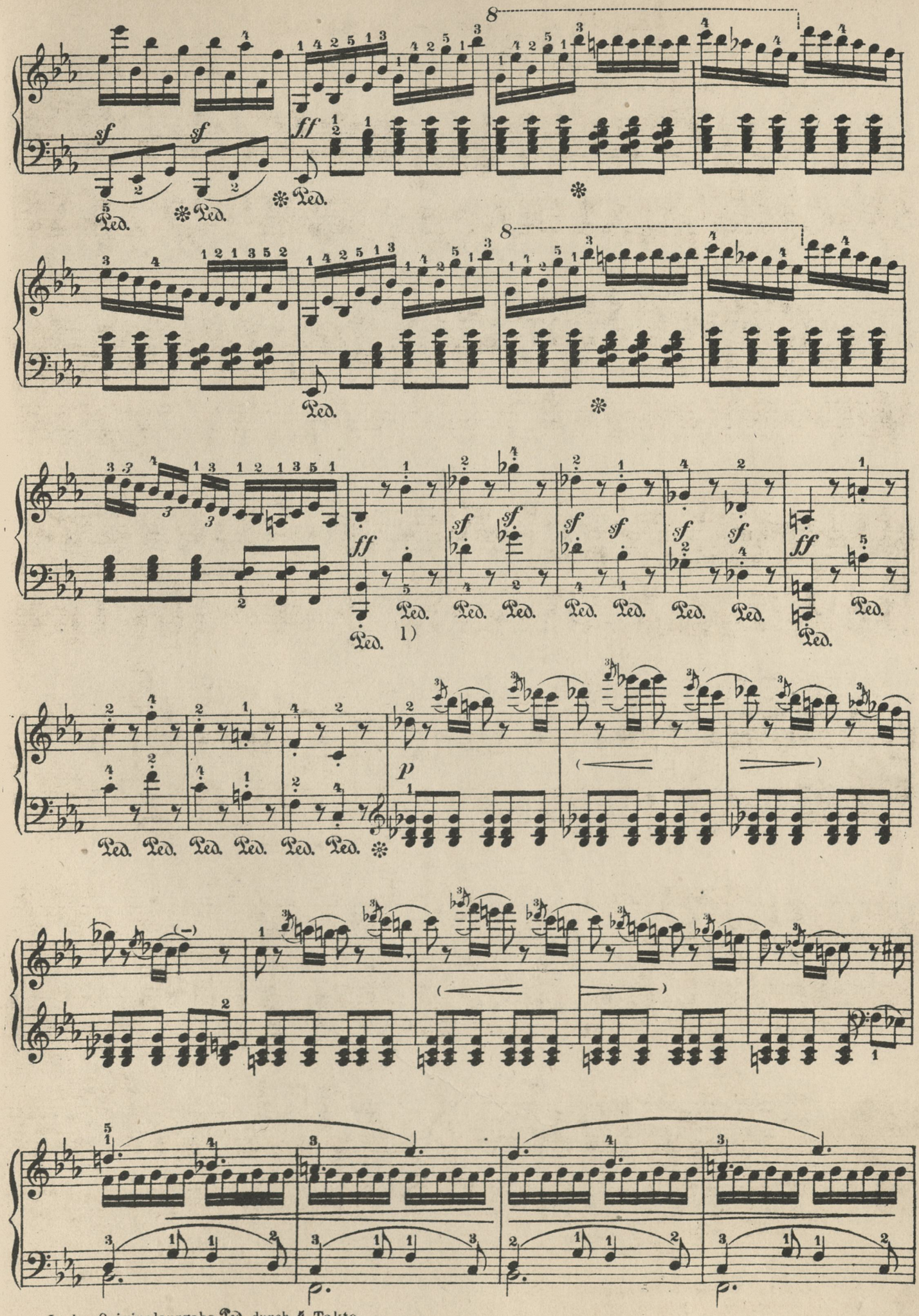
Das Wiedersehn. – Le retour.

Vivacissimamente. (♩. = 108.)
Im lebhaftesten Zeitmasse.

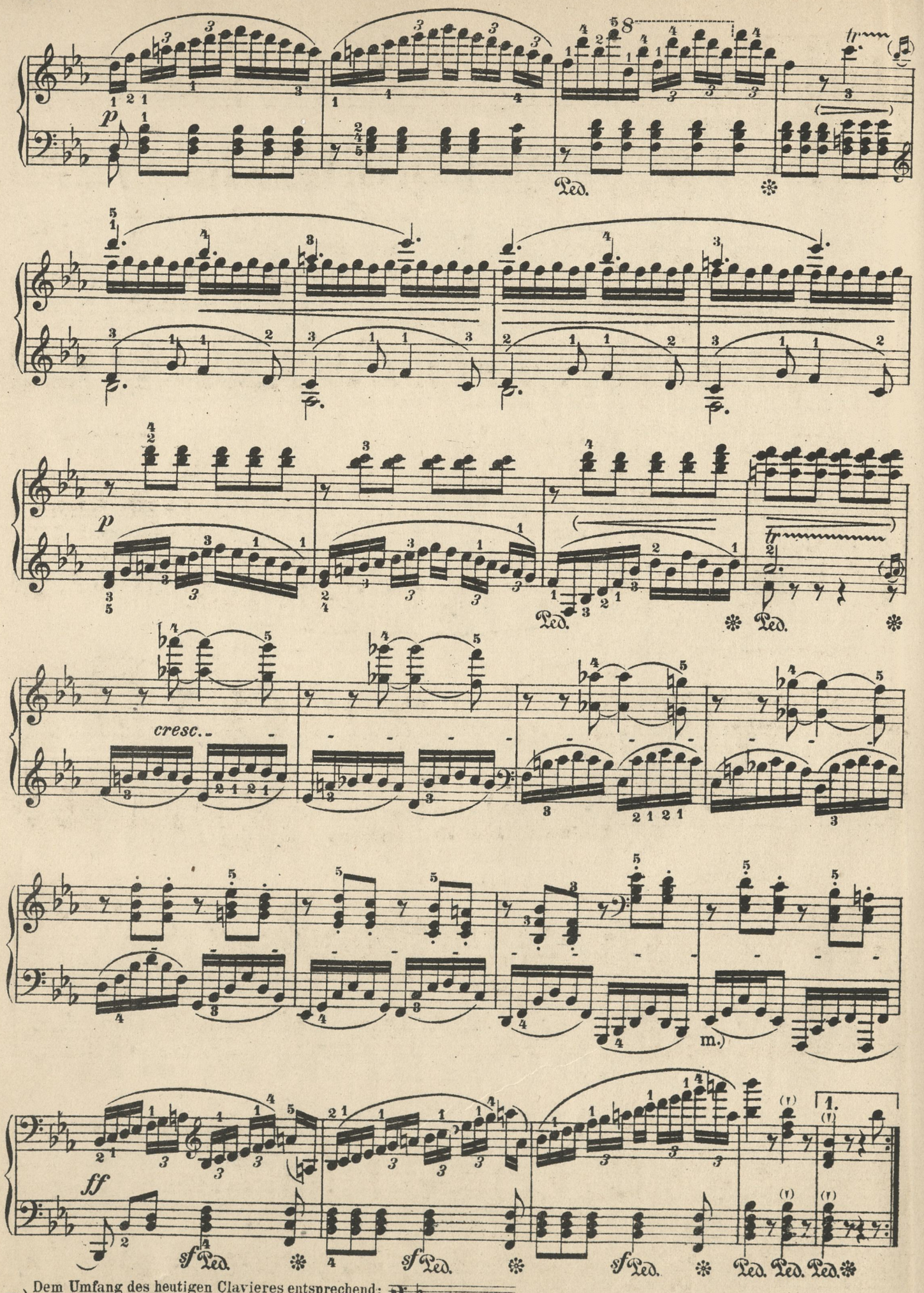
Componirt im Januar
Composé en Janvier 1810.



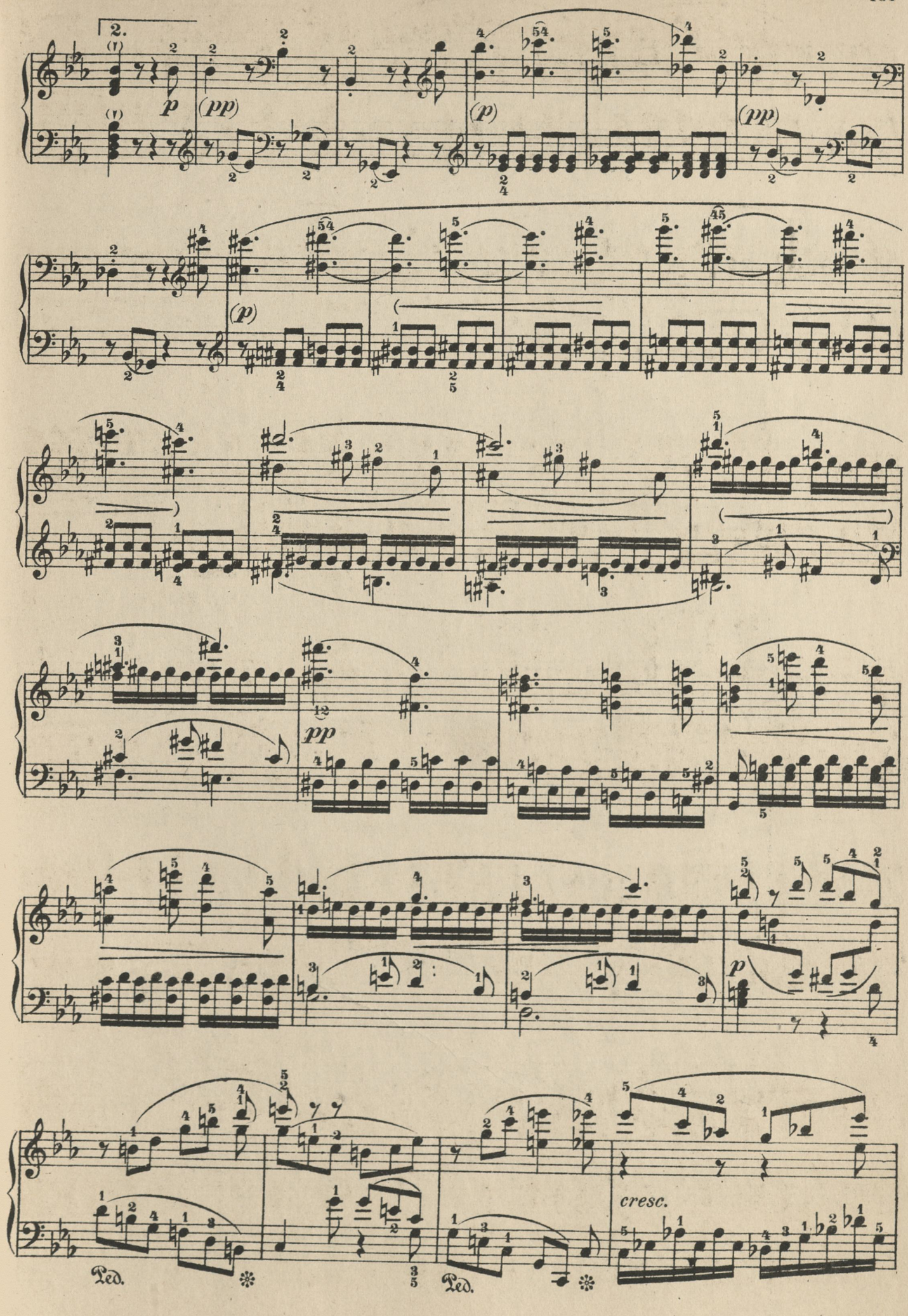
k) Das f kann mit der linken Hand gespielt werden.
Le fa peut être joué par la main gauche.

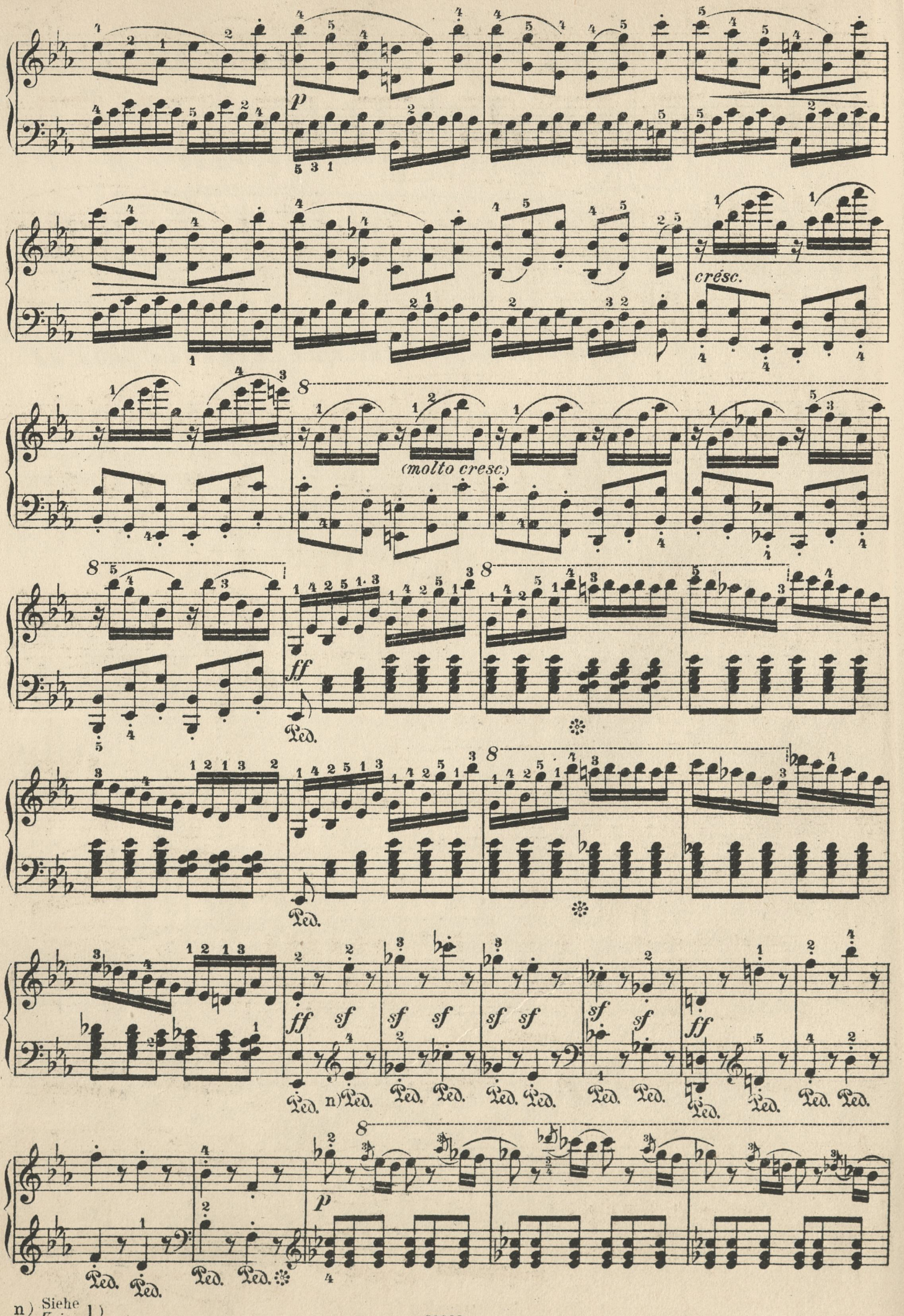


1) In der Originalausgabe Ped. durch 4 Takte.
La pedale est employée pendant 4 mesures dans l'éd. orig.

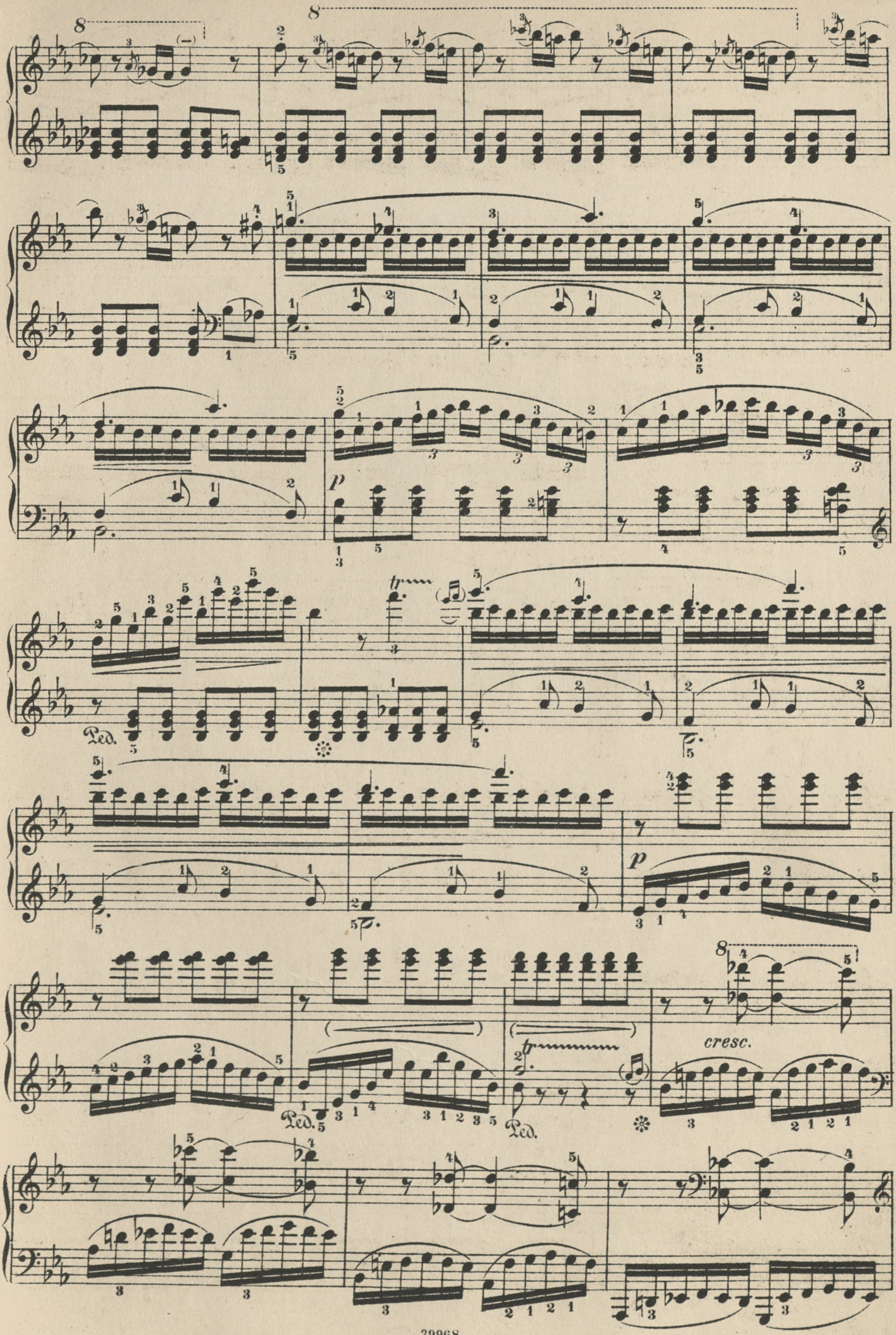


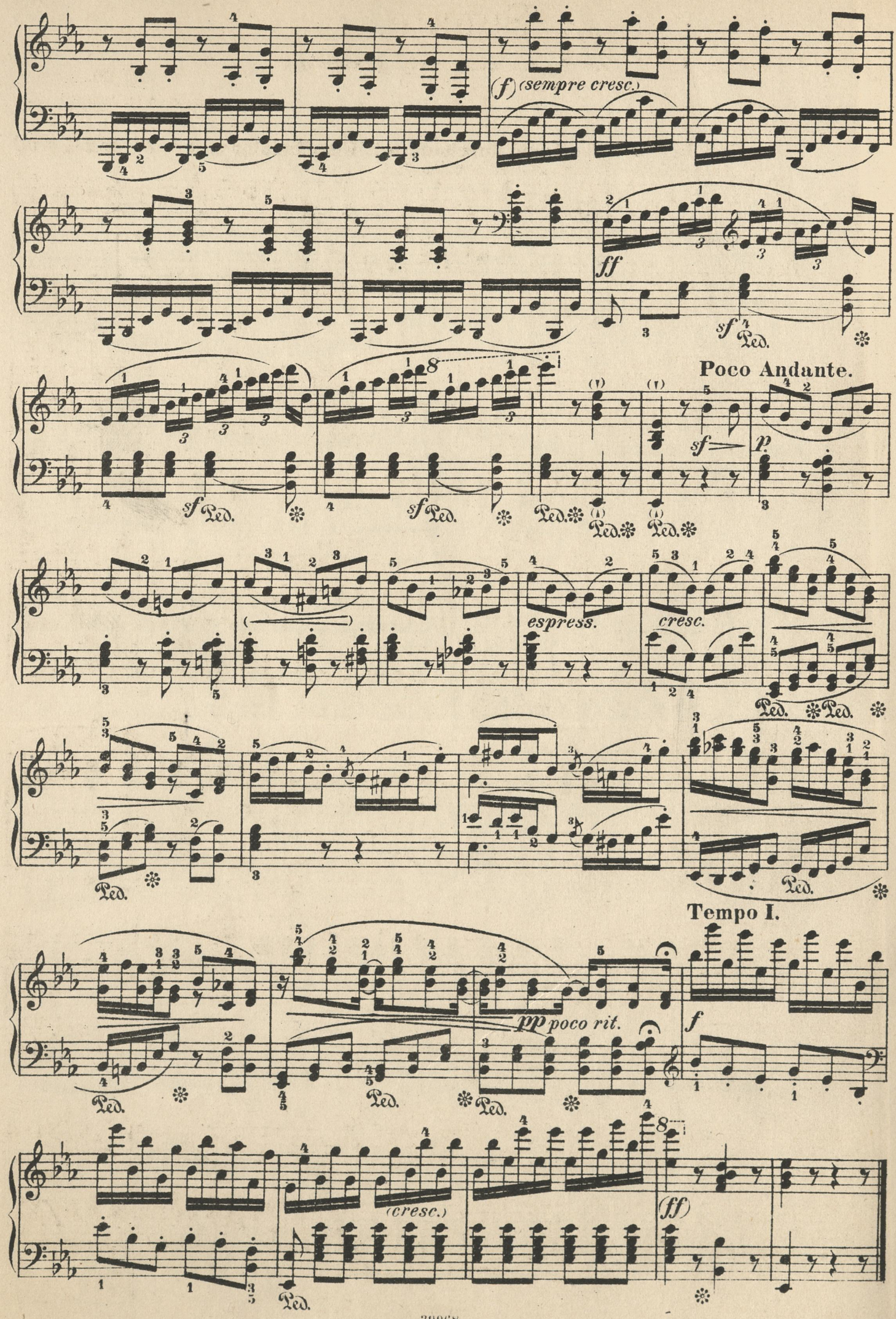
m) Dem Umfang des heutigen Clavieres entsprechend:
Conformément à l'étendue du Piano moderne:


2.
p
(pp)
(p)
(pp)
(p)
pp
p
cresc.
Ped.
Ped.



n) Siehe *Voir* 1)


8
8
p
tr
Ped.
Ped.
Ped.
p
cresc.


(f) (sempre cresc.)
ff
sf
Poco Andante.
sf
p
espress.
cresc.
Tempo I.
pp poco rit.
f
(cresc.)
(ff)

Sonate.

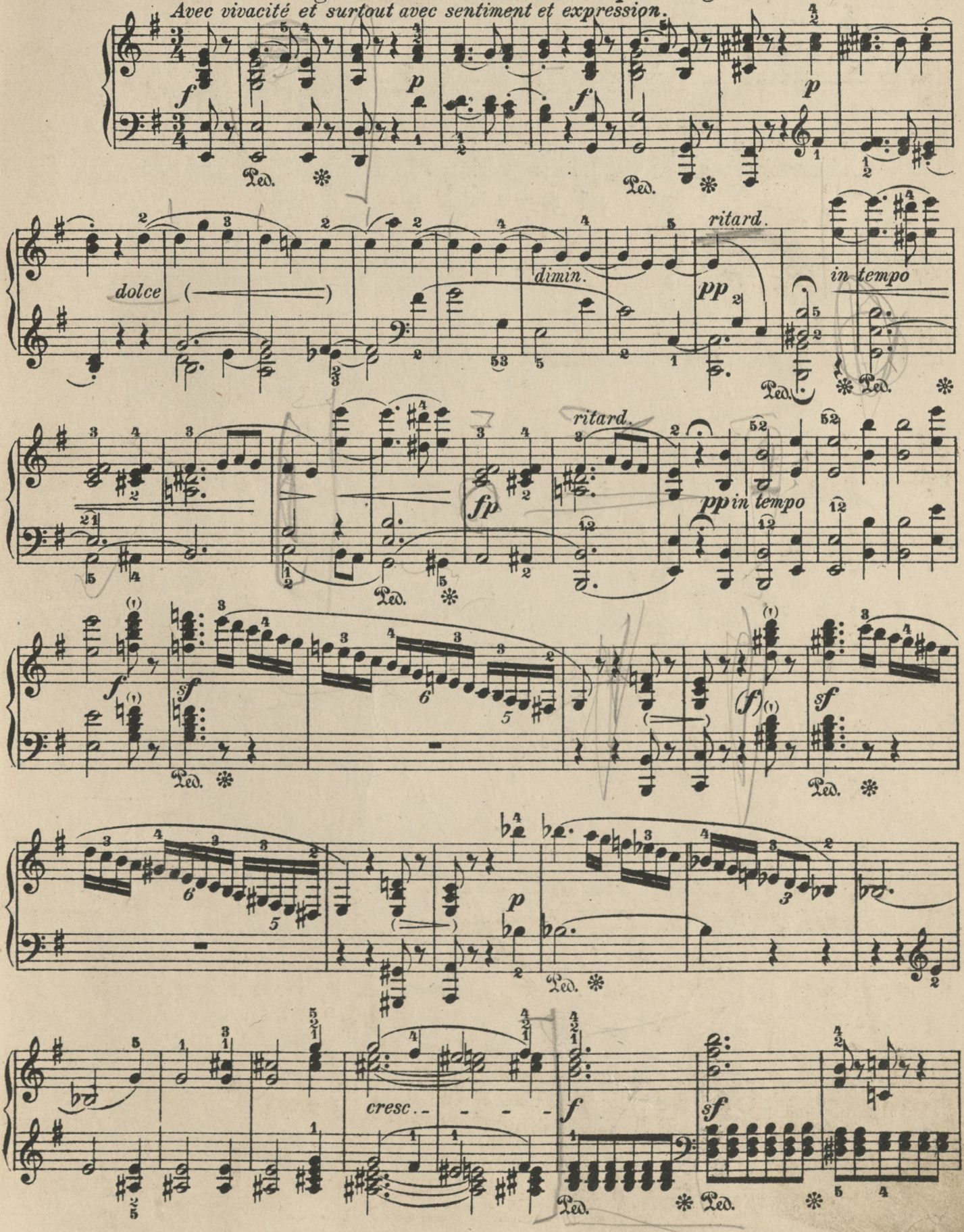
Dem Grafen Lichnowsky gewidmet.

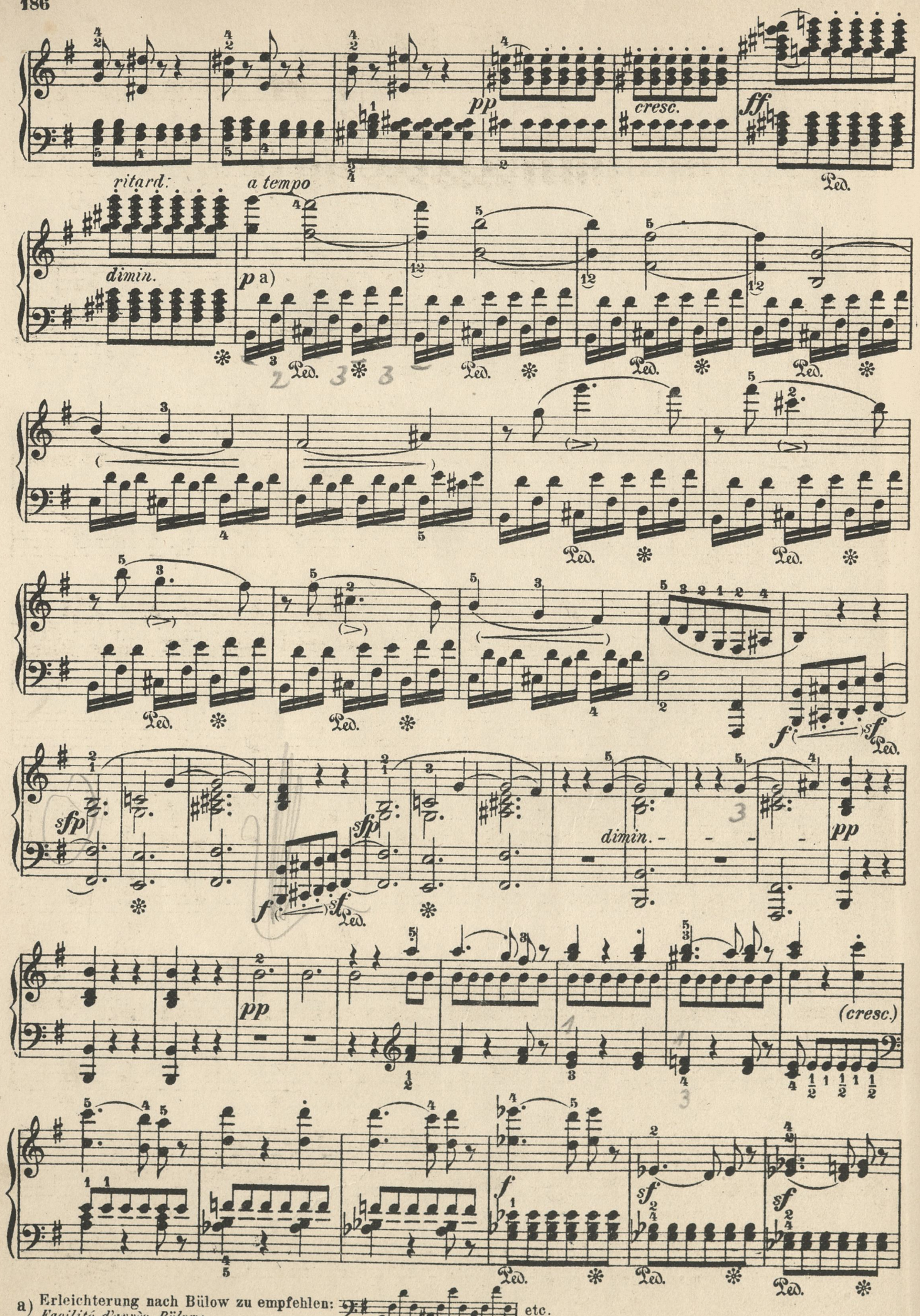
Op. 90.

componirt im August / *composée en mois d'août* 1814.

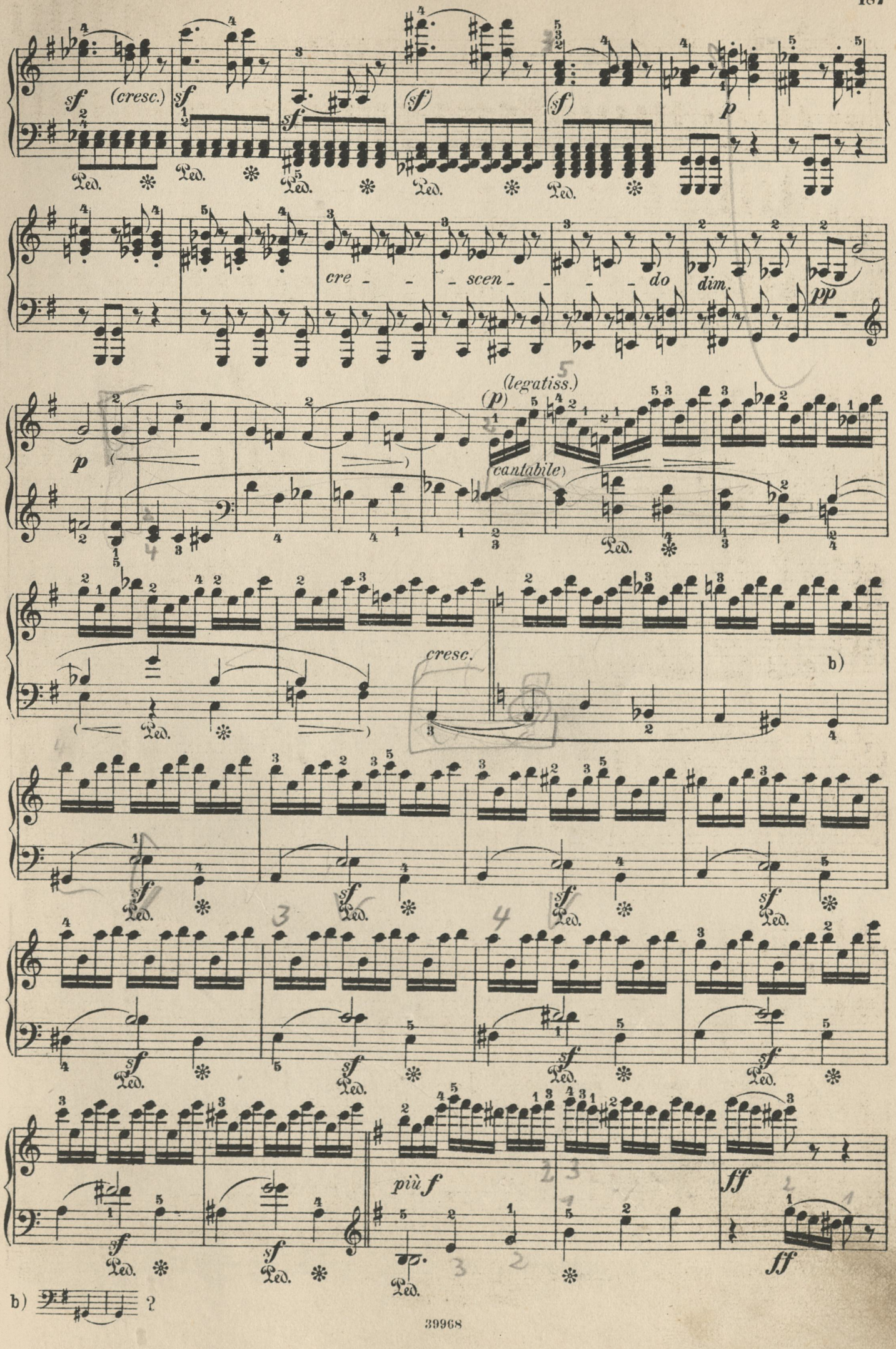
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck. (♩. = 72.)

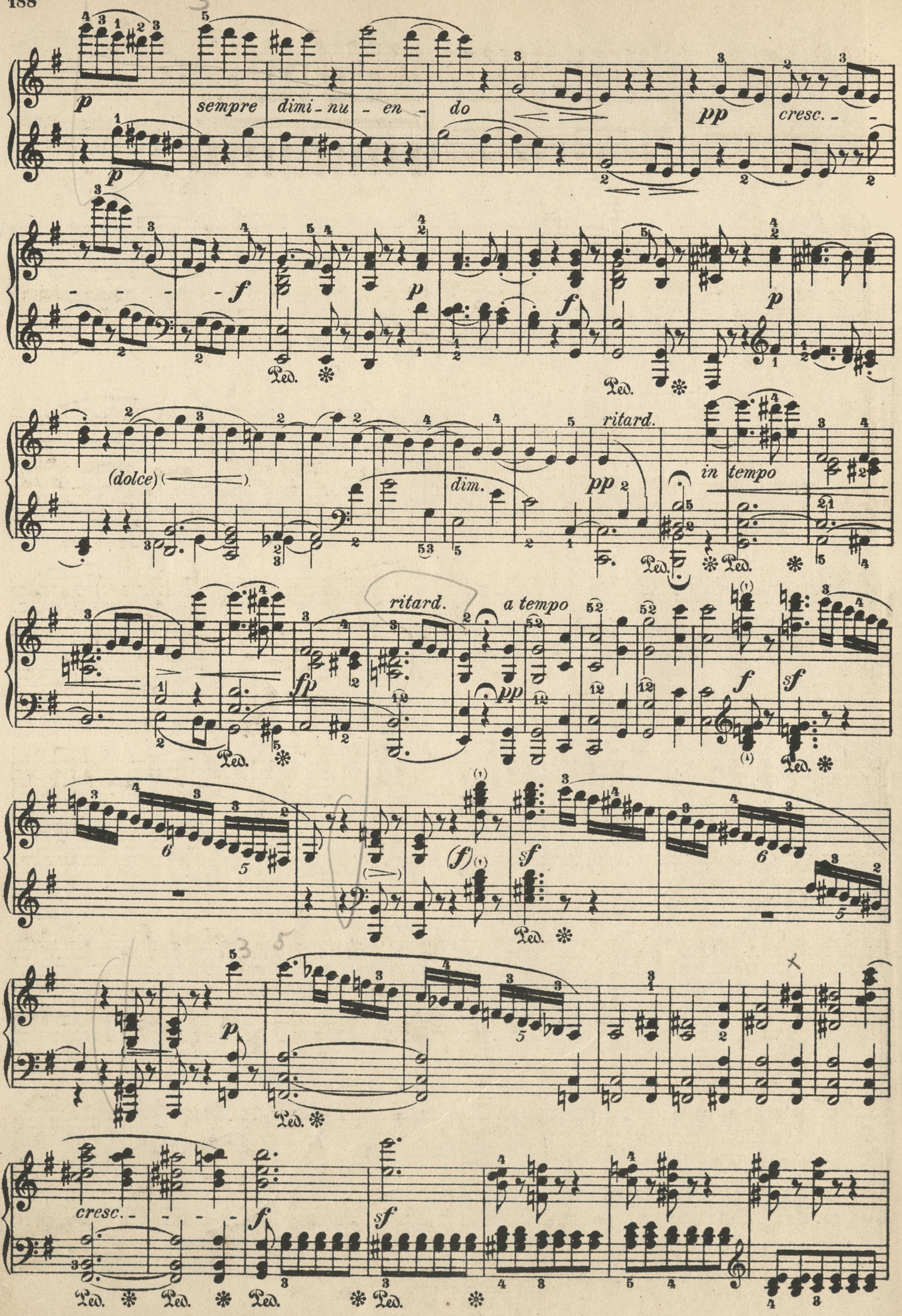
Avec vivacité et surtout avec sentiment et expression.

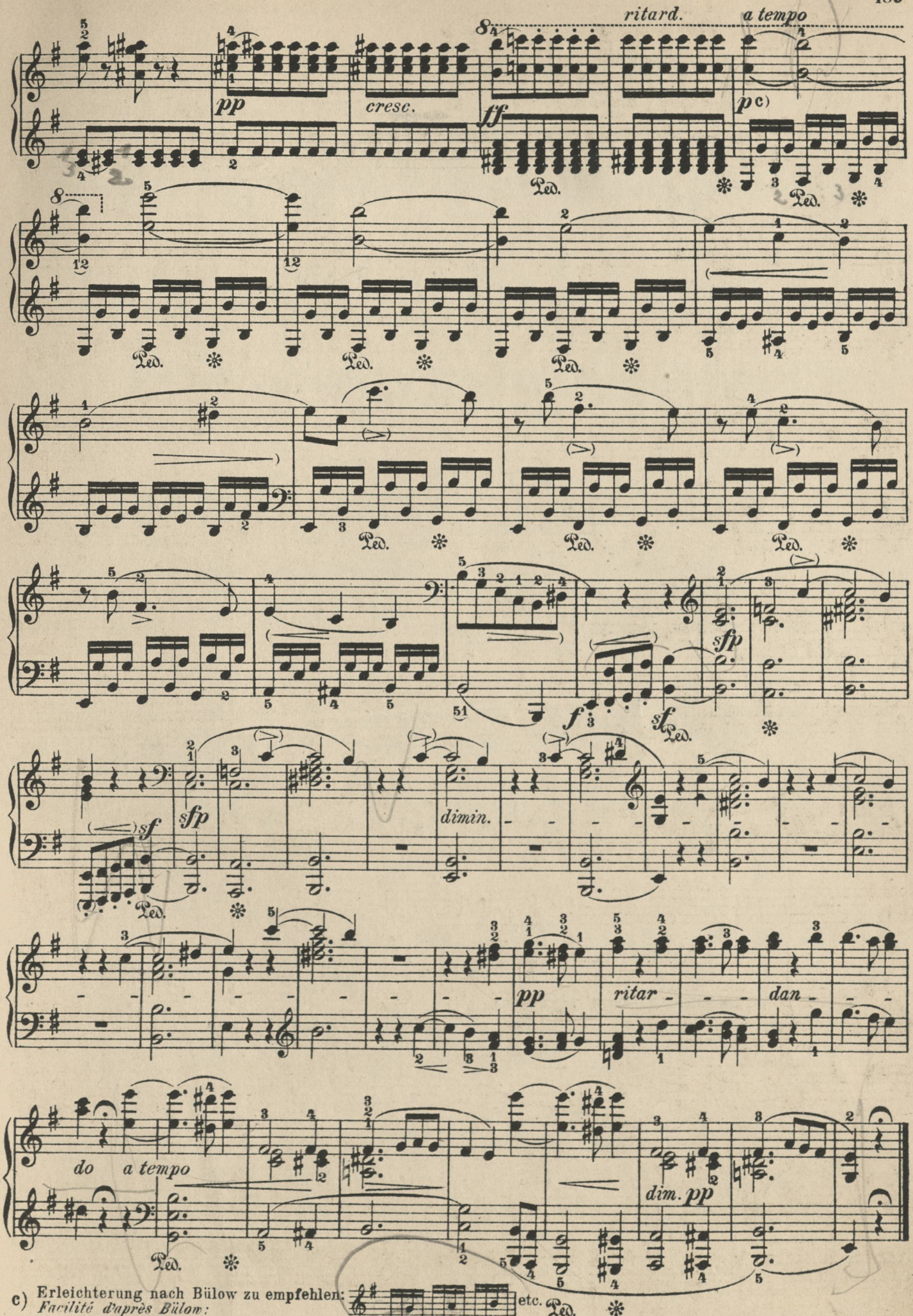




a) Erleichterung nach Bülow zu empfehlen: etc.
Facilité d'après Bülow:

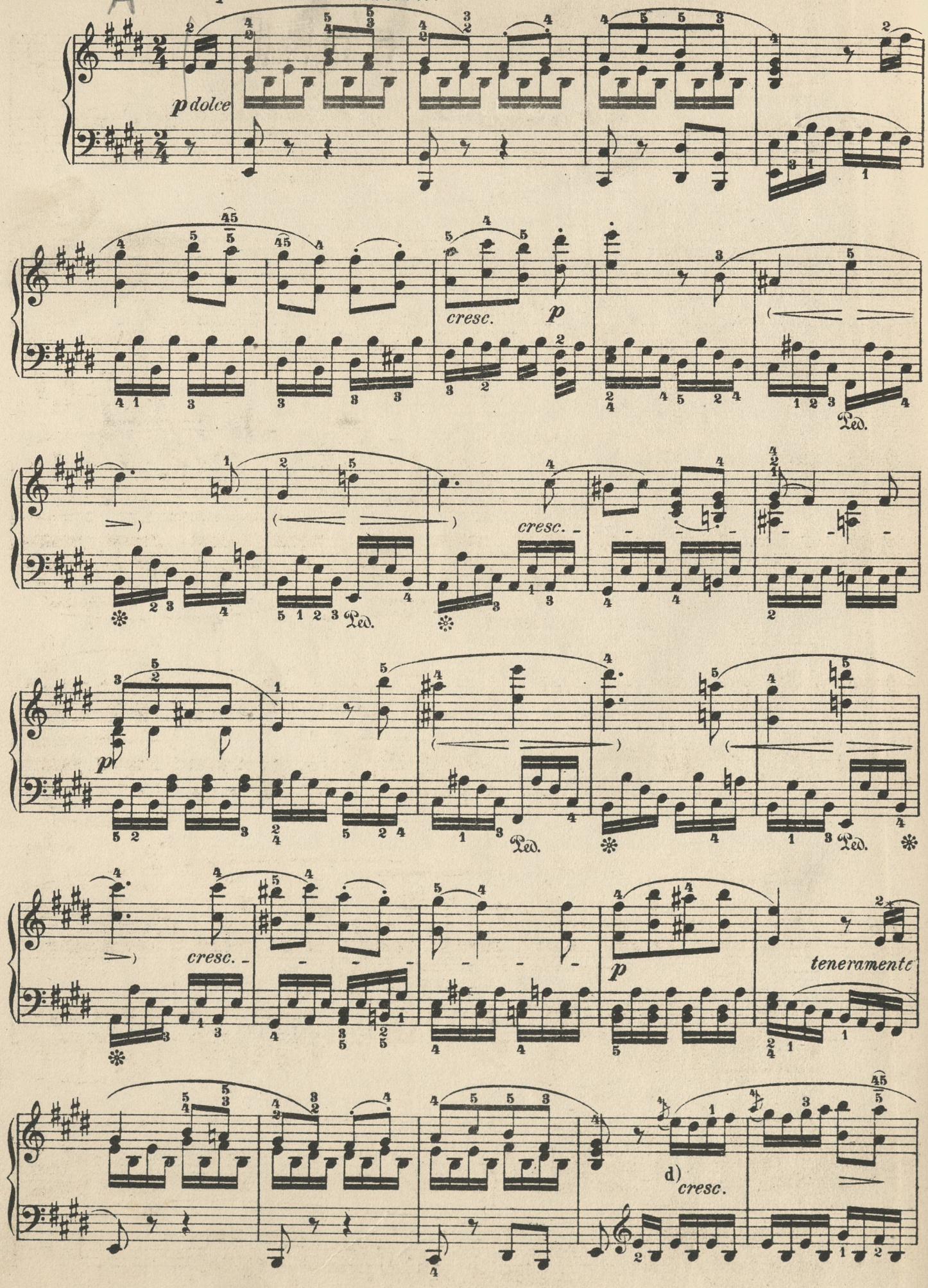

(cresc.)
cre - - - scen - - - do
dim.
(legatiss.)
(cantabile)
cresc.
b)
più f
b)


p
sempre dimi-nu-en-do
pp
cresc.
f
p
f
p
(dolce)
dim.
pp
ritard.
in tempo
fp
ritard.
a tempo
pp
f
sf
(f)
sf
p
cresc.
f
sf
Ped.

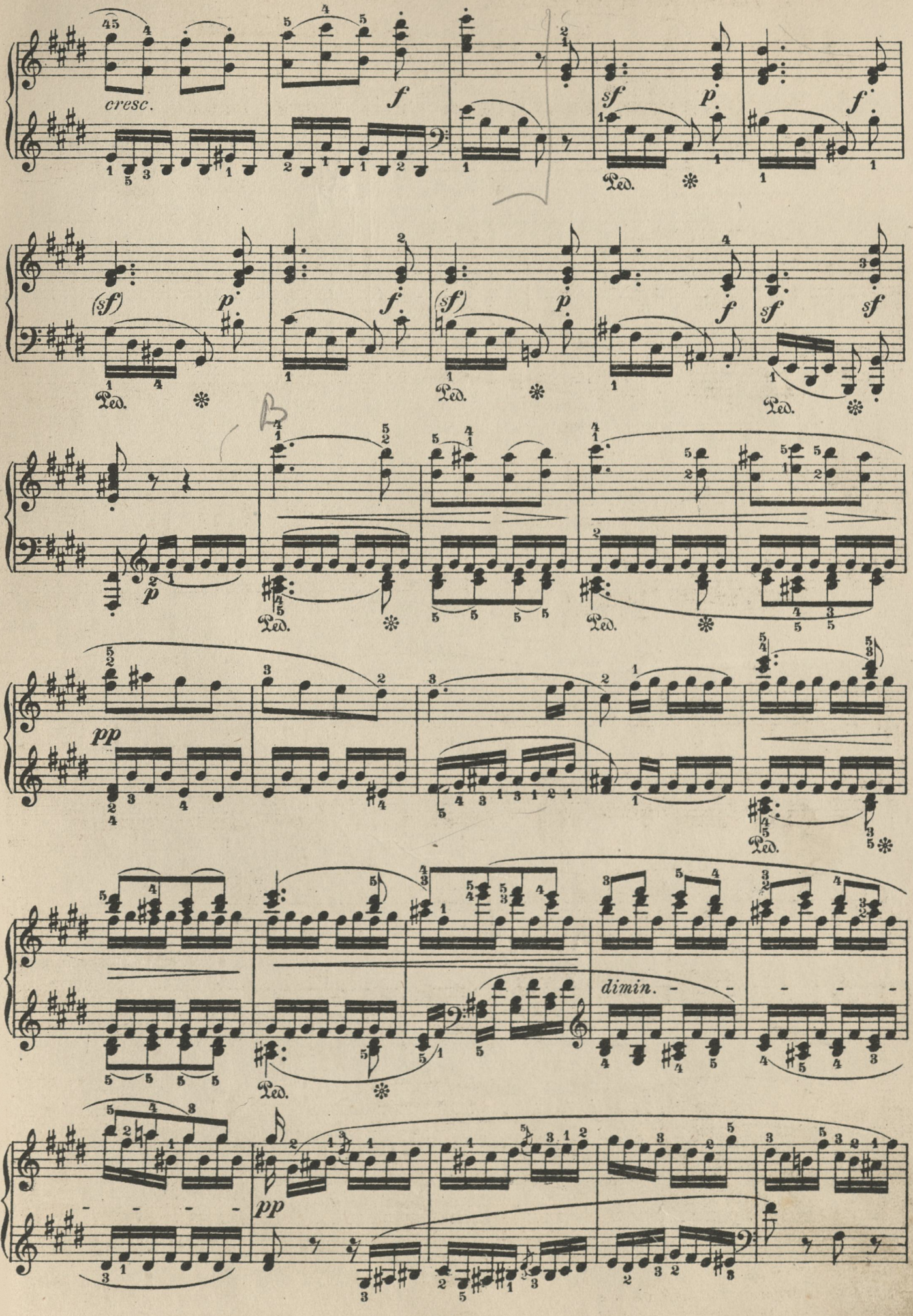


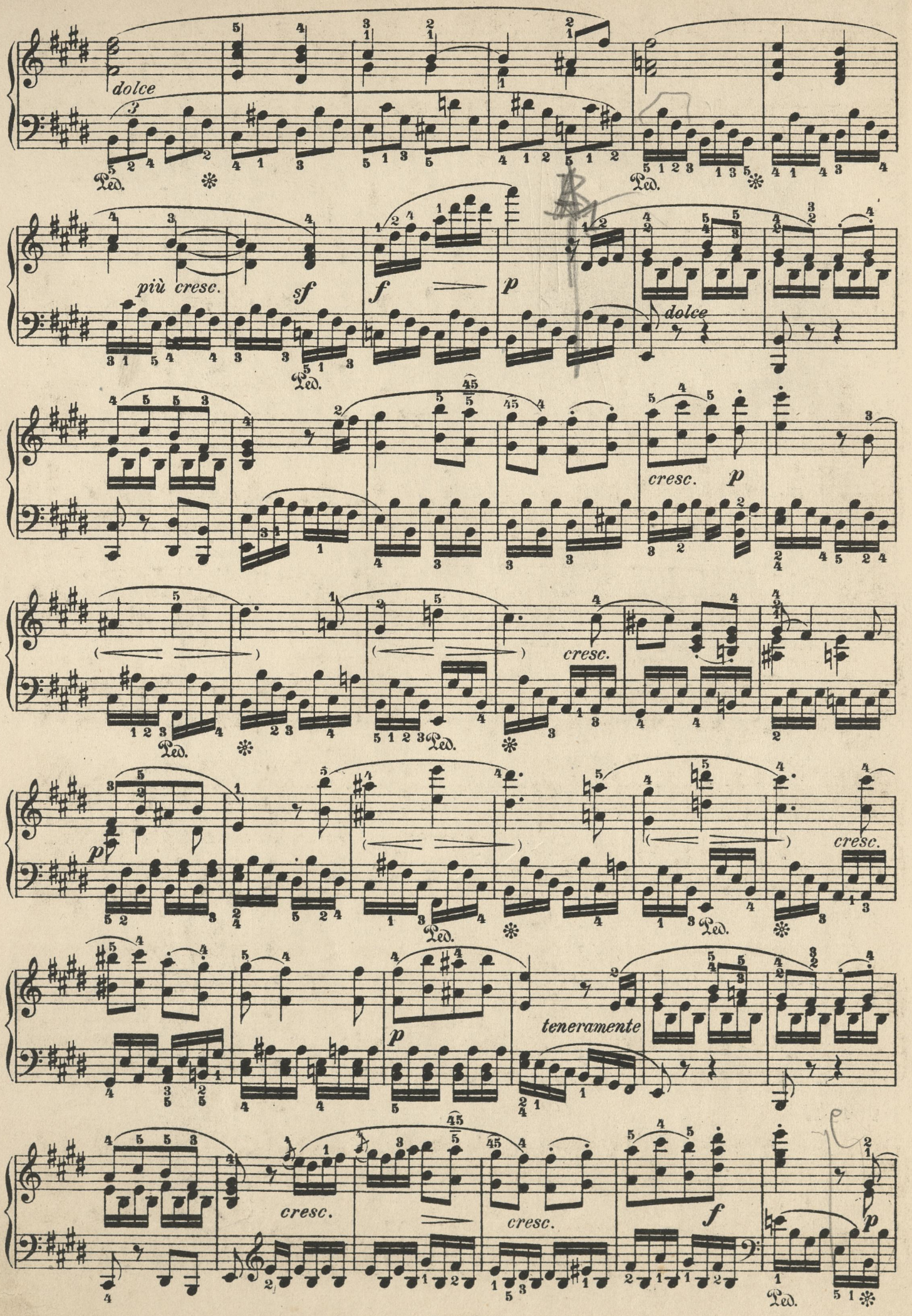
c) Erleichterung nach Bülow zu empfehlen:
Facilité d'après Bülow:

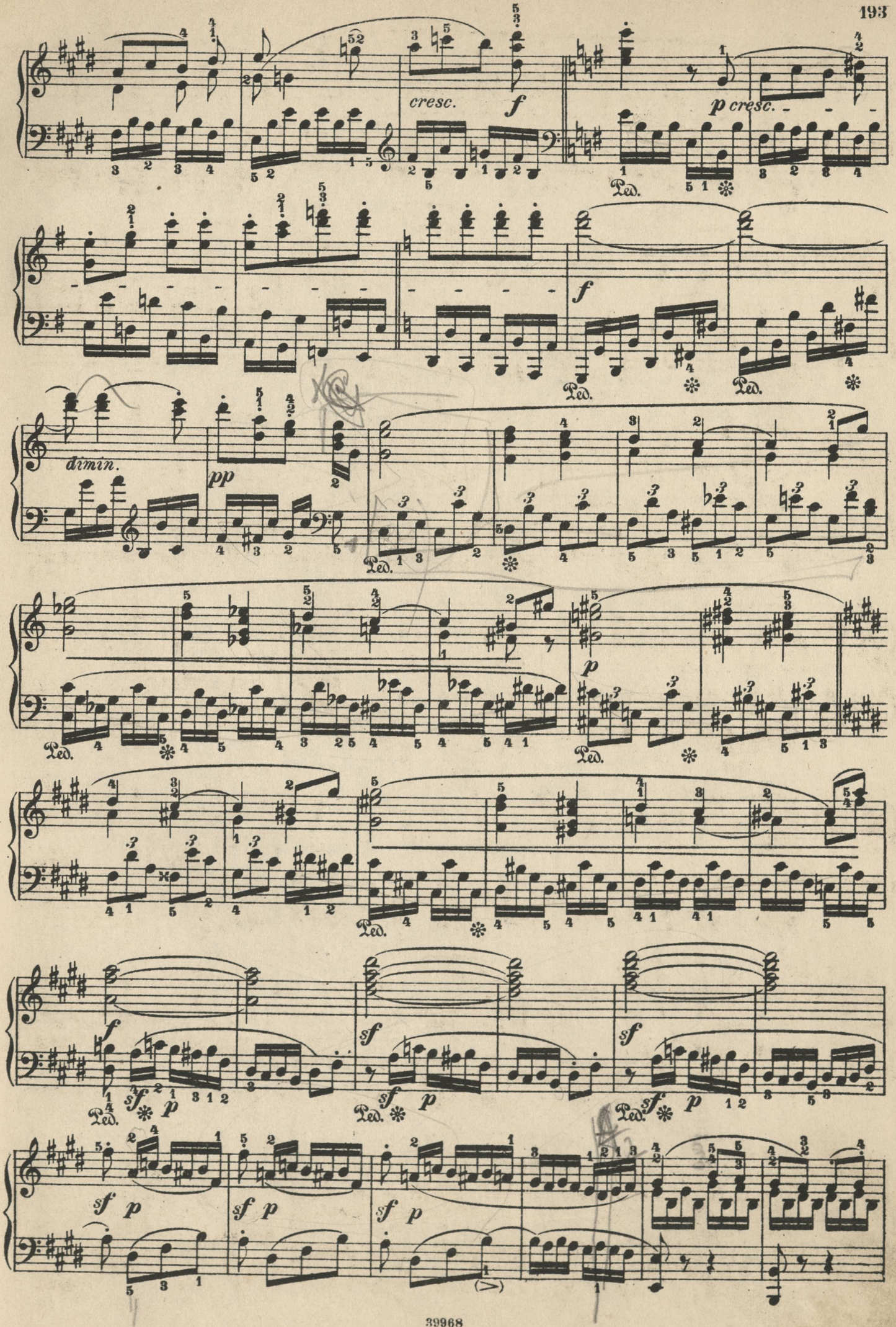
A **Nicht zu geschwind und sehr singbar vorzutragen.** (♩ = 84.)
Pas trop vite et très chantant.

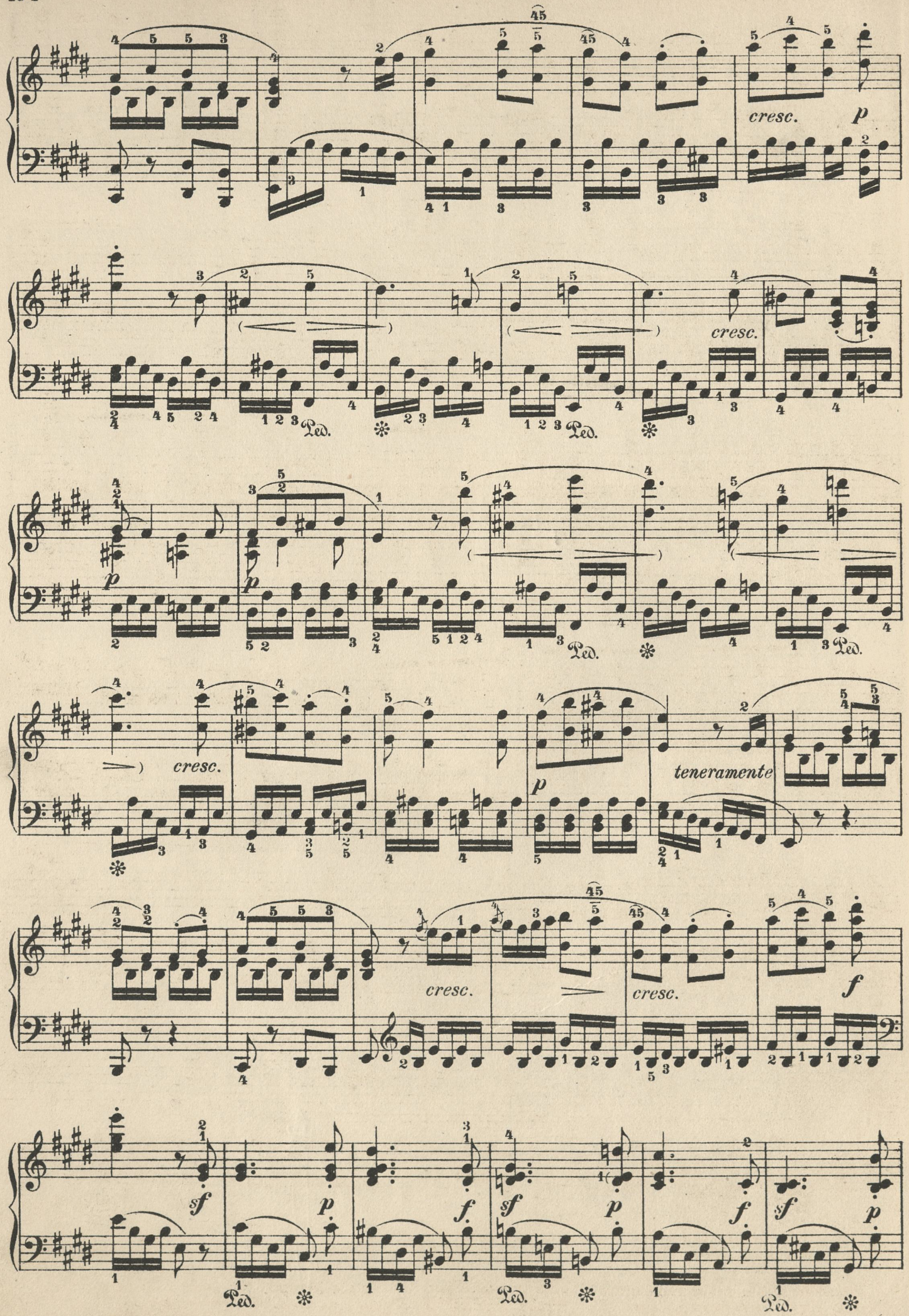


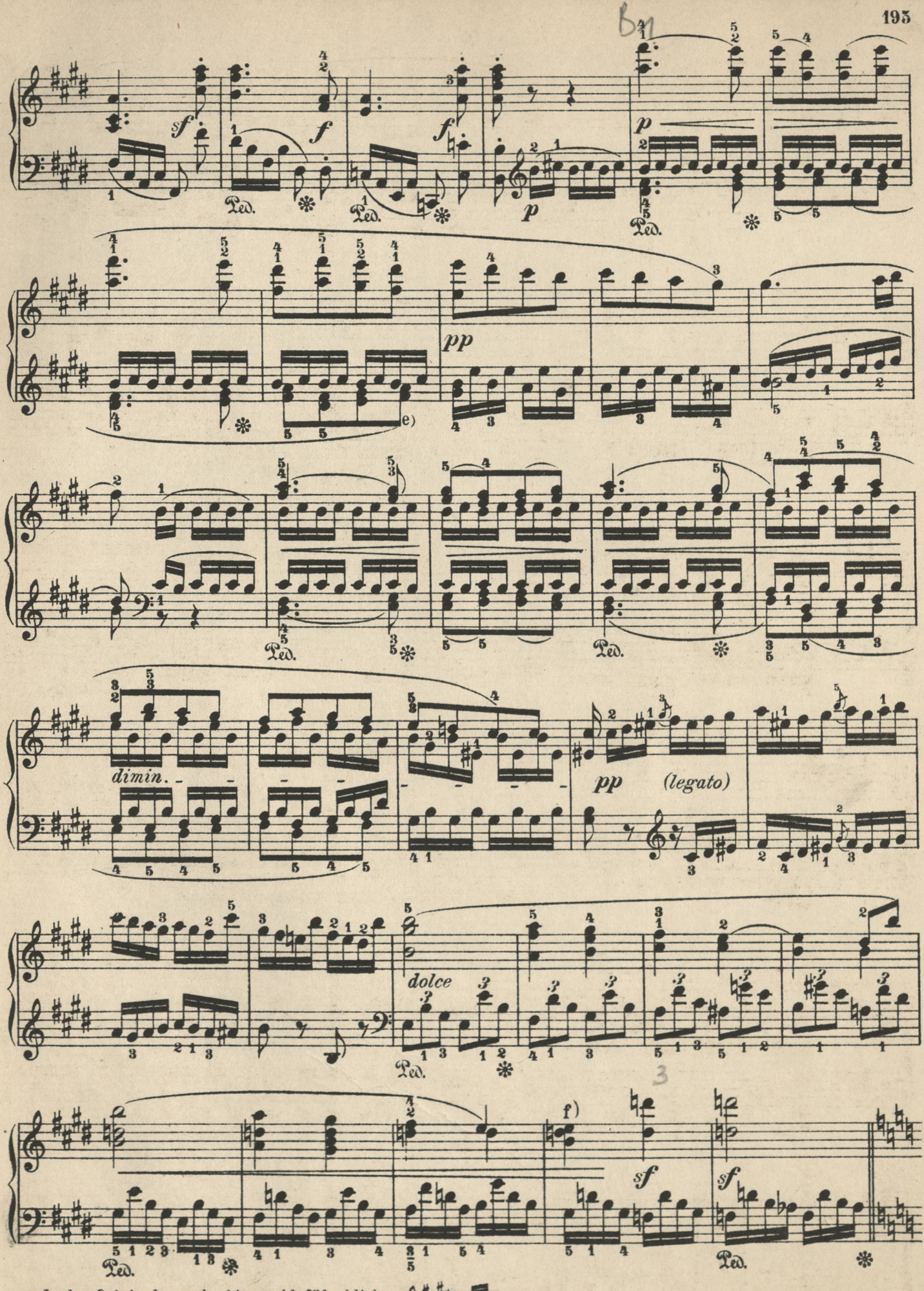
d) **Die Vorschlagsnote auf die Bassnote.**
La note d'agrément ensemble avec la basse.


cresc.
f
sf
p
f
(sf)
p
f
(sf)
p
f
sf
sf
Ped.
pp
dimin.
pp


dolce
Ped.
più cresc.
sf
f
p
dolce
cresc.
p
cresc.
p
cresc.
teneramente
f
p


cresc.
f
p cresc.
Ped.
f
Ped.
Ped.
dimin.
pp
Ped.
p
Ped.
Ped.
f
sf p
Ped.
sf p
Ped.
sf p
Ped.
sf p
sf p
sf p

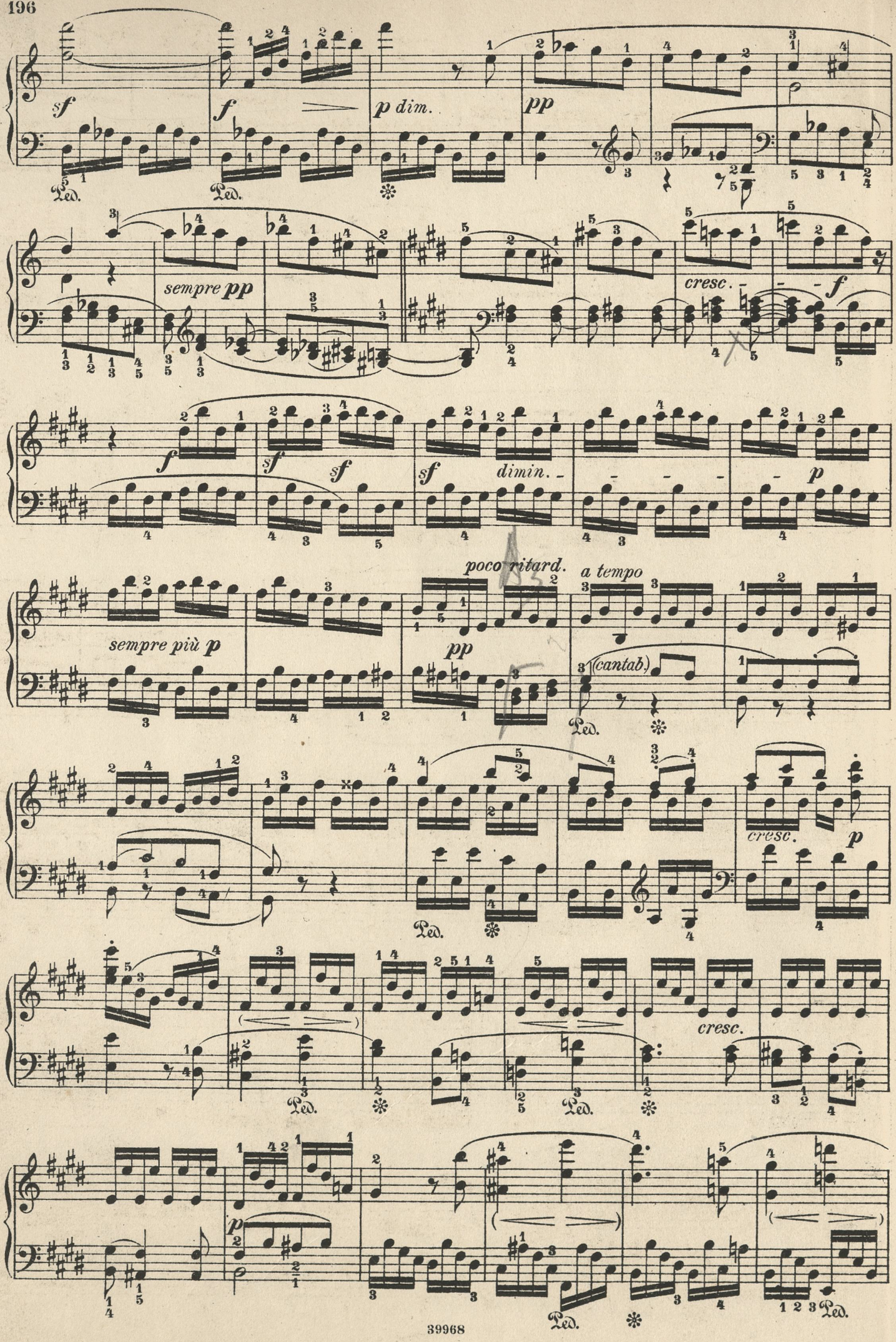

cresc.
p
cresc.
Ped.
Ped.
p
p
Ped.
Ped.
cresc.
teneramente
p
cresc.
cresc.
f
sf
p
f
sf
p
f
sf
p
Ped.
Ped.
Ped.

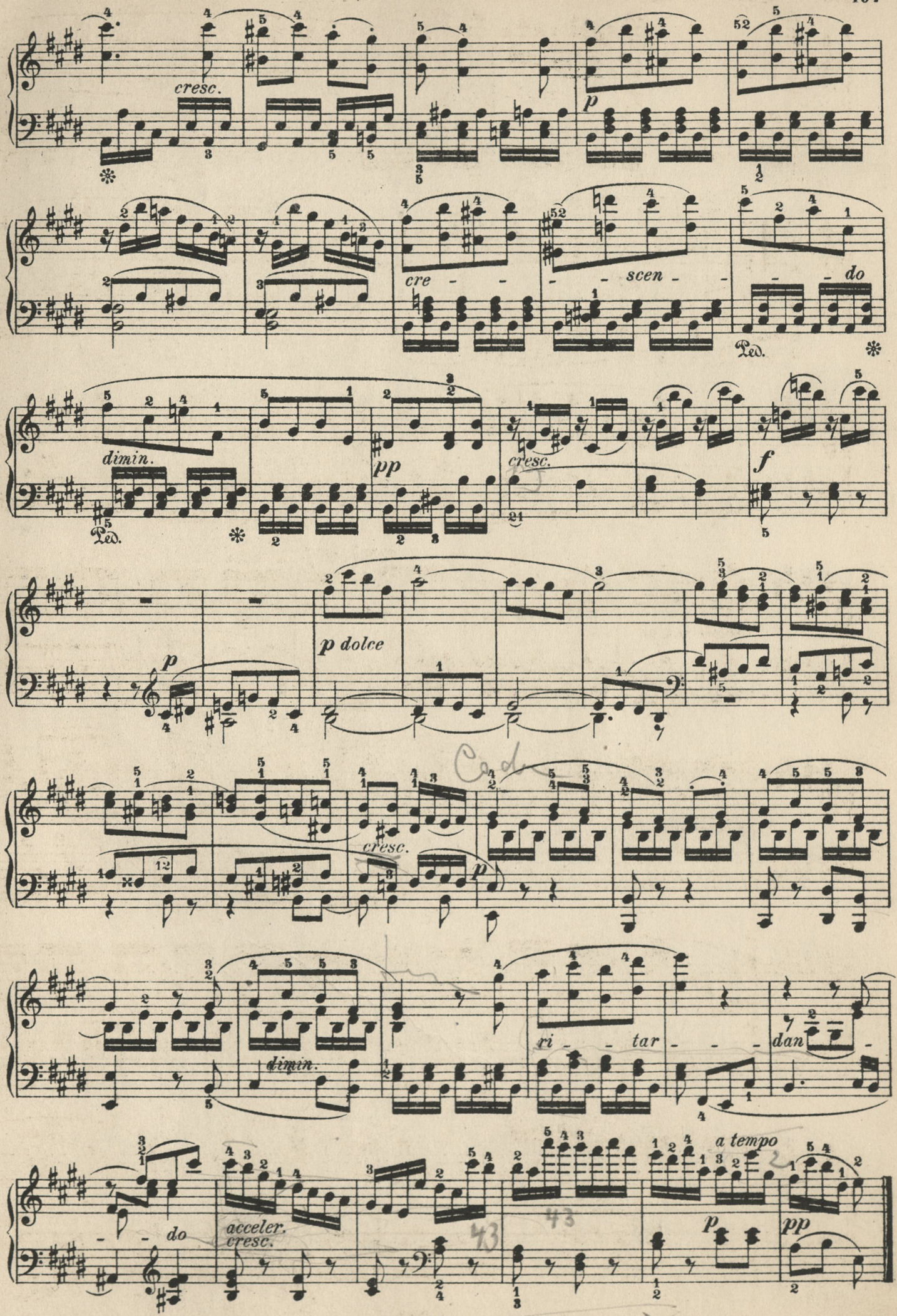


e) In der Originalausgabe hier wohl fälschlich:
faussement dans l'édition originale:

f) Einige Ausgaben haben hier Ligaturen:
Notes liées dans quelques éditions:

Die Originalausgabe hat keine.
Il n'y en a pas dans l'éd. orig.


sf
f
p dim.
pp
Ped.
sempre pp
cresc.
f
sf
dimin.
p
poco ritard.
a tempo
sempre più p
(cantab.)


cresc.
p
cre - - - scen - - - do
Ped.
dimin.
pp
cresc.
f
Ped.
p dolce
p
cresc.
p
dimin.
ri - - tar - - - dan -
do
acceler.
cresc.
a tempo
p
pp

Sonate

für das Hammerclavier.

Der Freiin Dorothea Ertmann (geborene Graumann) gewidmet.

Op. 101.

erschienen / *parue* } 1817.

Etwas lebhaft, und mit der innigsten Empfindung.

Allegretto, ma non troppo. (♩. = 69.)

poco ritard.

(*p*)

Tempo I.

crescendo

nf

dim.

a.)

cresc.

dim.

cresc.

p

cresc.

p

cresc.

sf

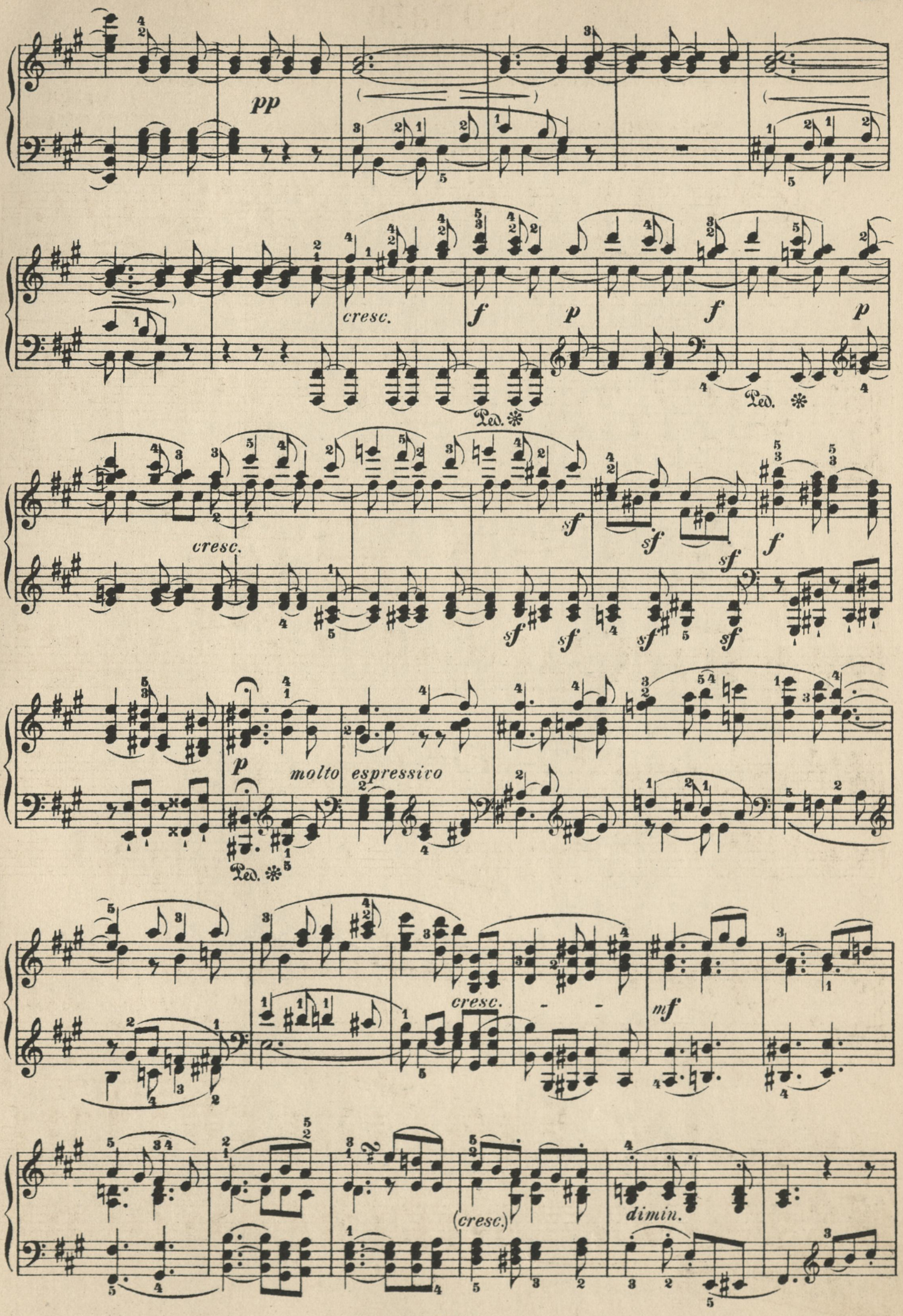
sf

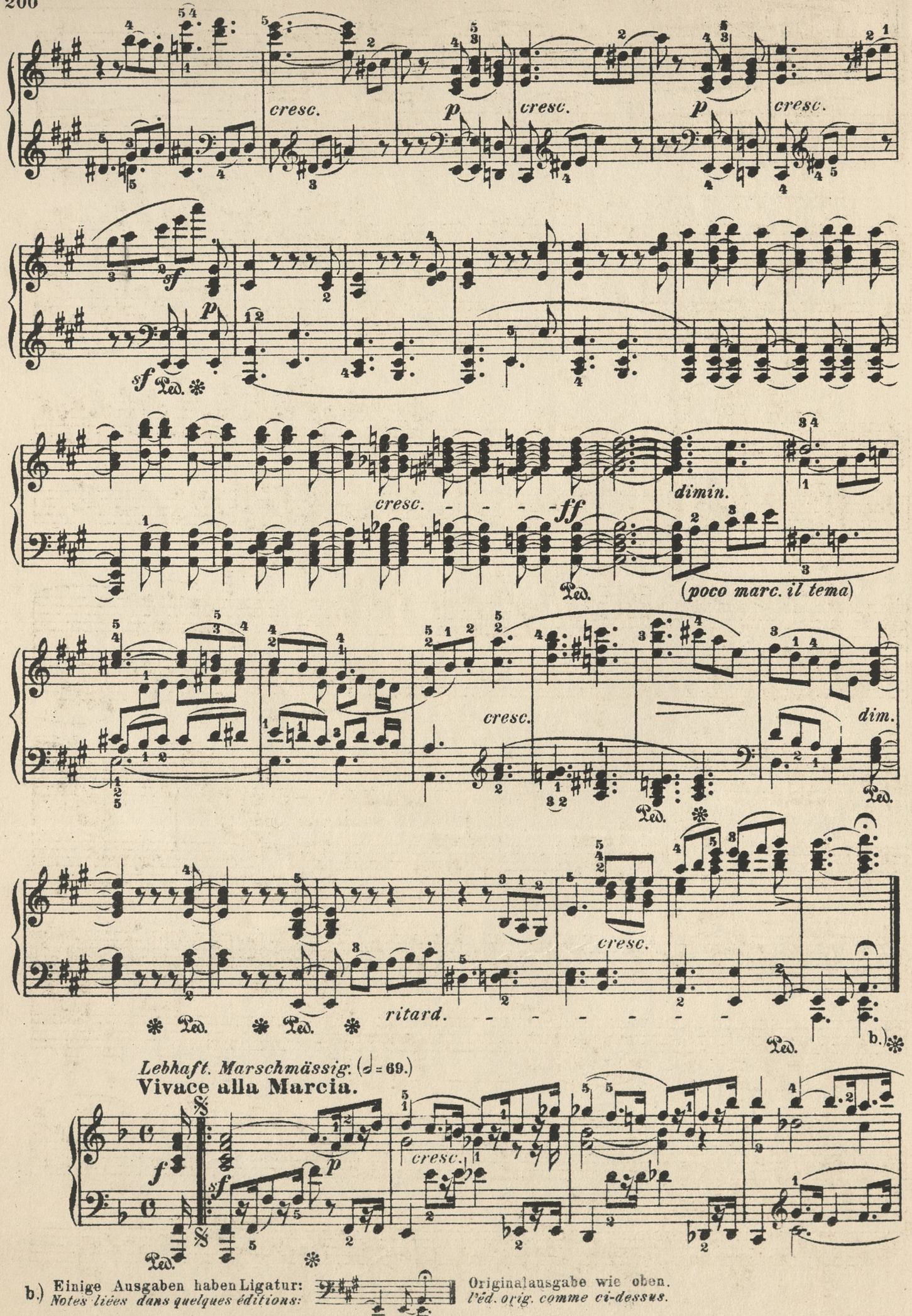
p

espress. e semplice

Ped. ✻

a.) Ausf: / *Exéc:*


pp
cresc.
f
p
f
p
Ped.
cresc.
sf
sf
sf
f
sf
sf
sf
sf
sf
p
molto espressivo
Ped.
cresc.
mf
(cresc.)
dimin.

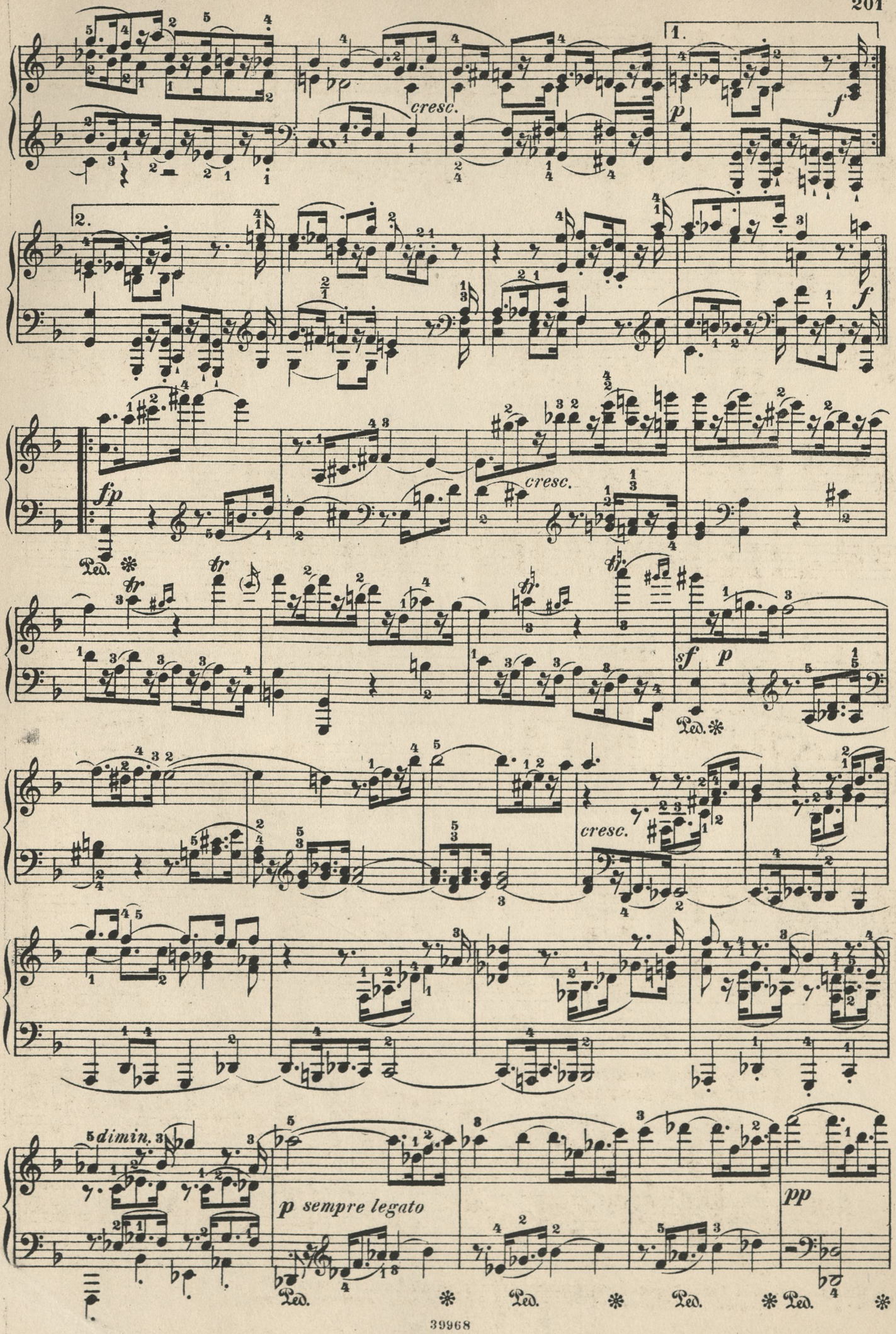


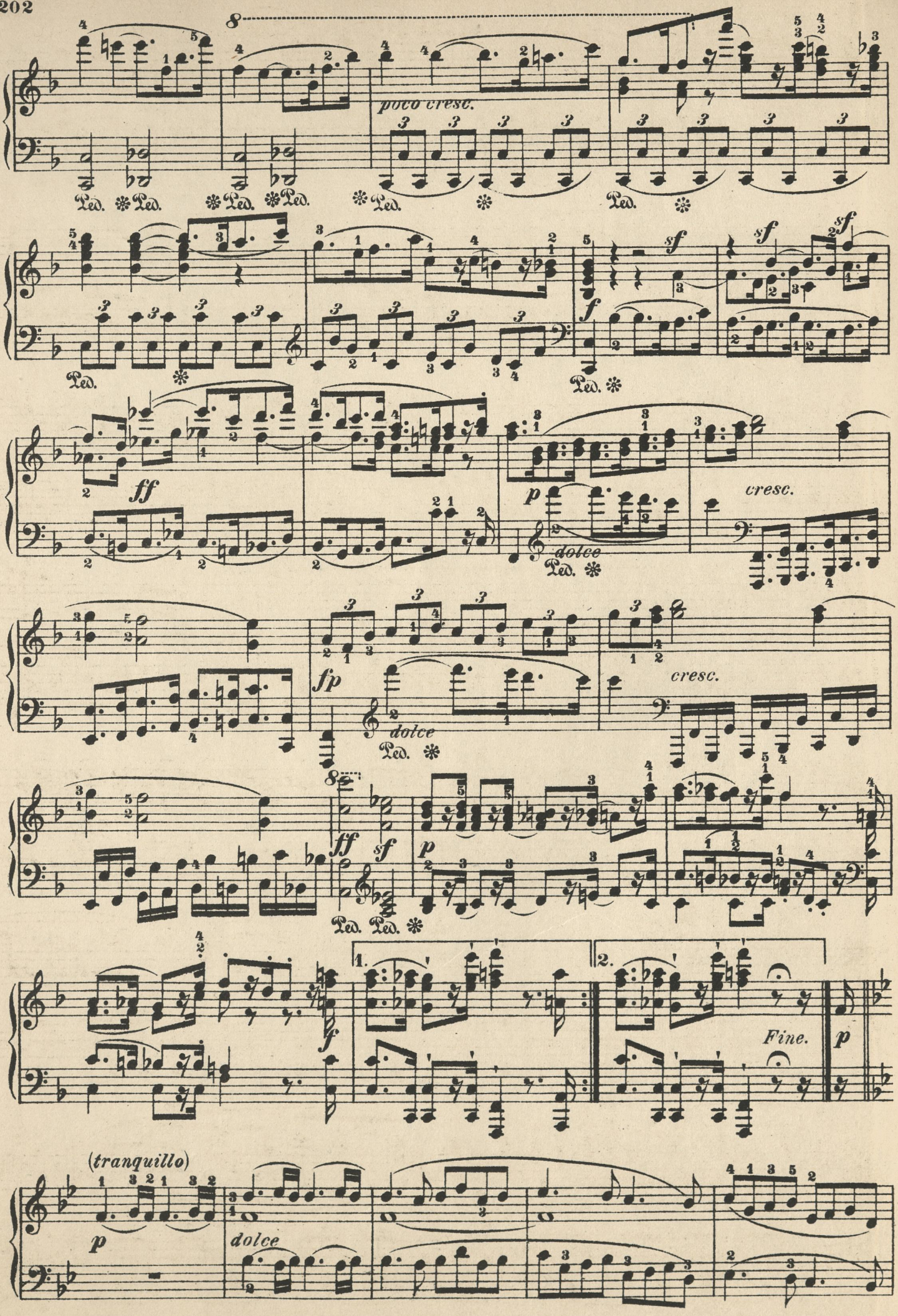
Lebhaft. Marschmässig. (♩ = 69.)

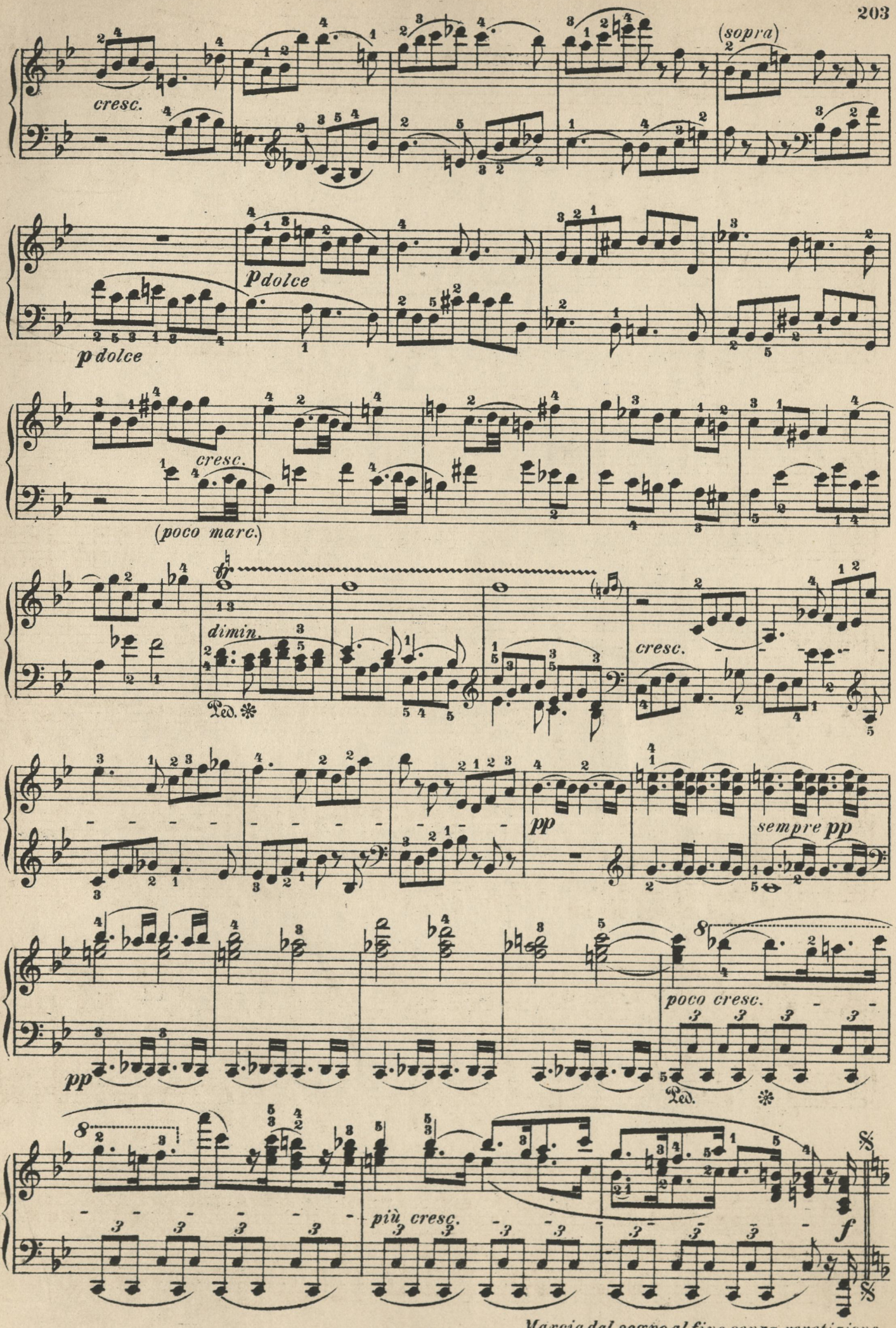
Vivace alla Marcia.

b.) Einige Ausgaben haben Ligatur:
Notes liées dans quelques éditions:

Originalausgabe wie oben.
l'éd. orig. comme ci-dessus.


cresc.
1.
p
f
2.
f
fp
Ped.
cresc.
sf
p
Ped.
cresc.
dimin.
p sempre legato
pp
Ped.
Ped.
Ped.
Ped.


poco cresc.
Ped.
sf
ff
p
cresc.
dolce
fp
Fine.
(tranquillo)



Marcia dal segno al fine senza repetizione.

Langsam und sehnsuchtsvoll.

Adagio, ma non troppo, con affetto. (♩=56.)

(pp) *una corda*

dolciss.

Non presto.

cresc.

Zeitmaass des ersten Stückes.

Tempo del primo pezzo; tutto il Cembalo, ma piano.

tre corde

p dolce

stringendo

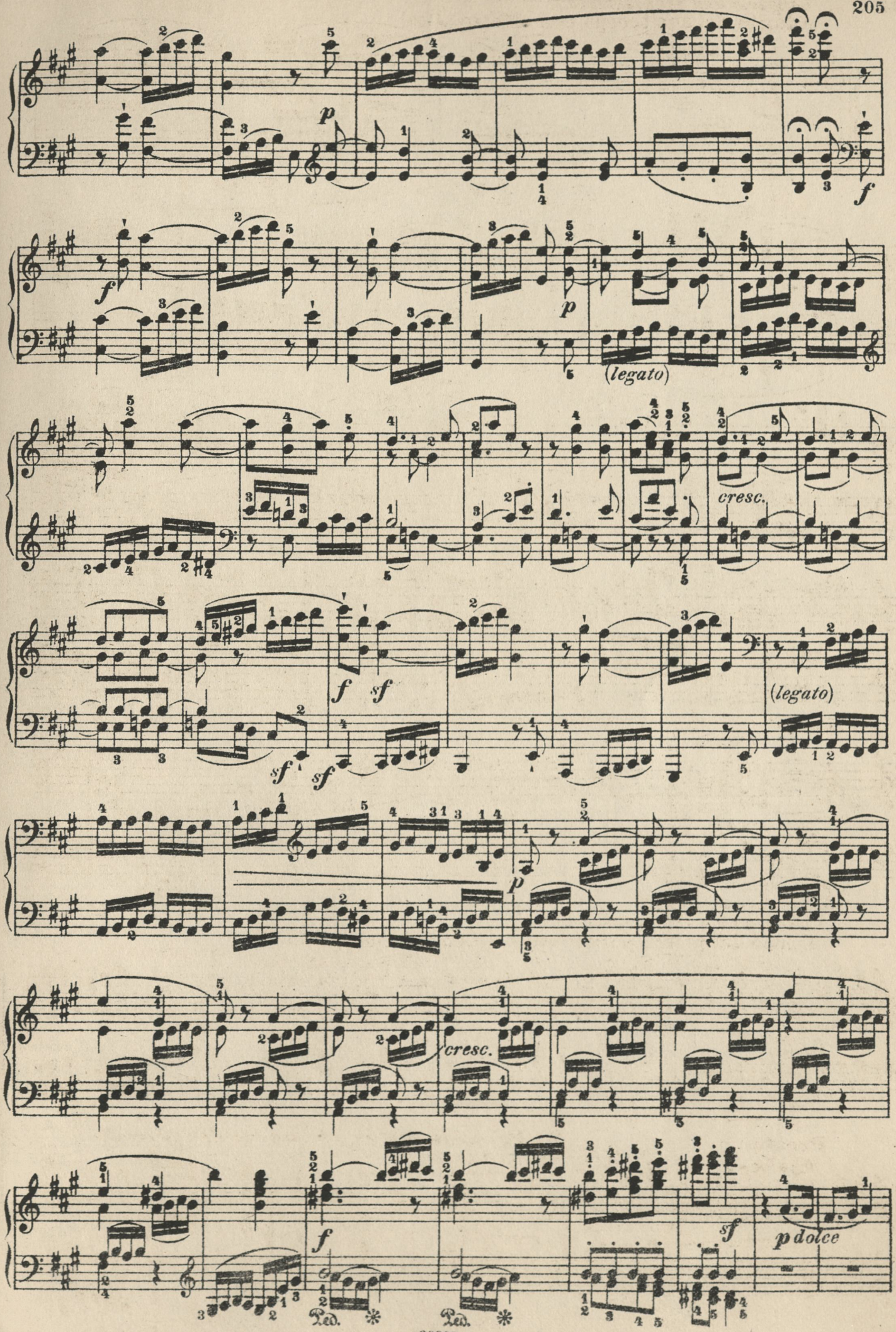
cresc.

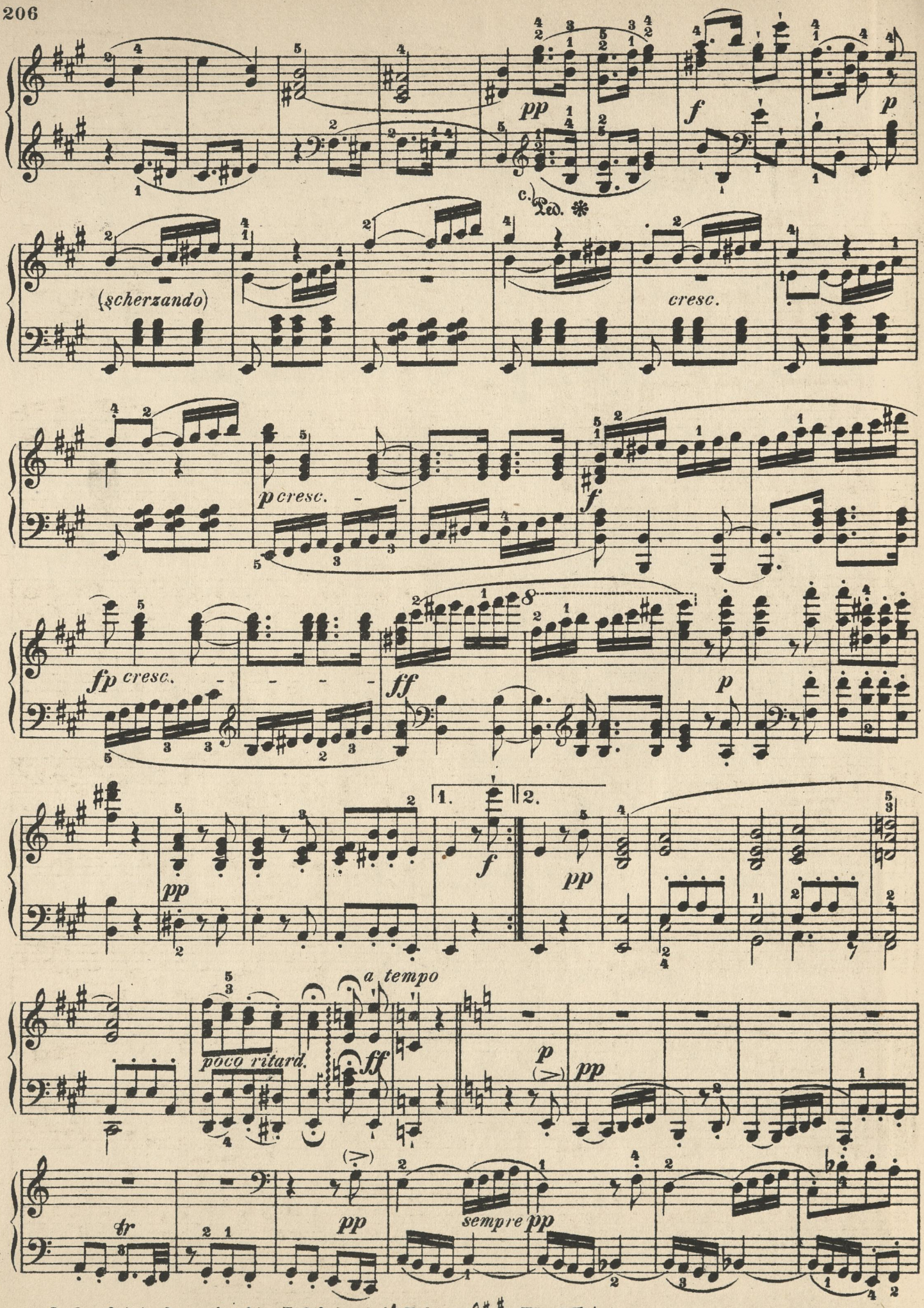
Presto.

Geschwind, doch nicht zu sehr, und mit Entschlossenheit.

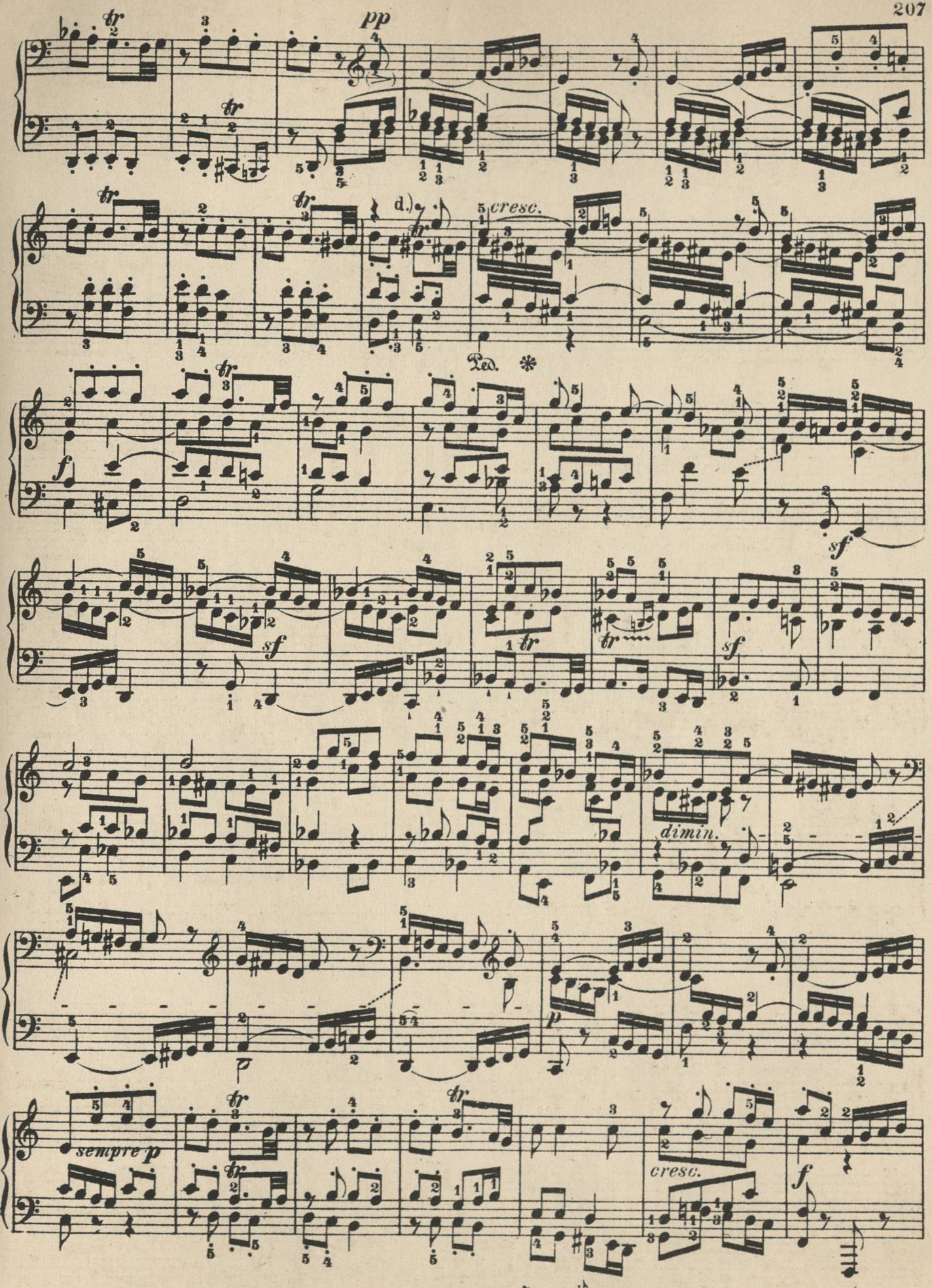
Allegro. (♩=120.)

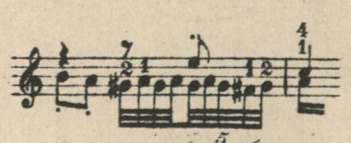
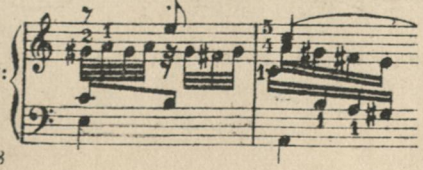
cresc.

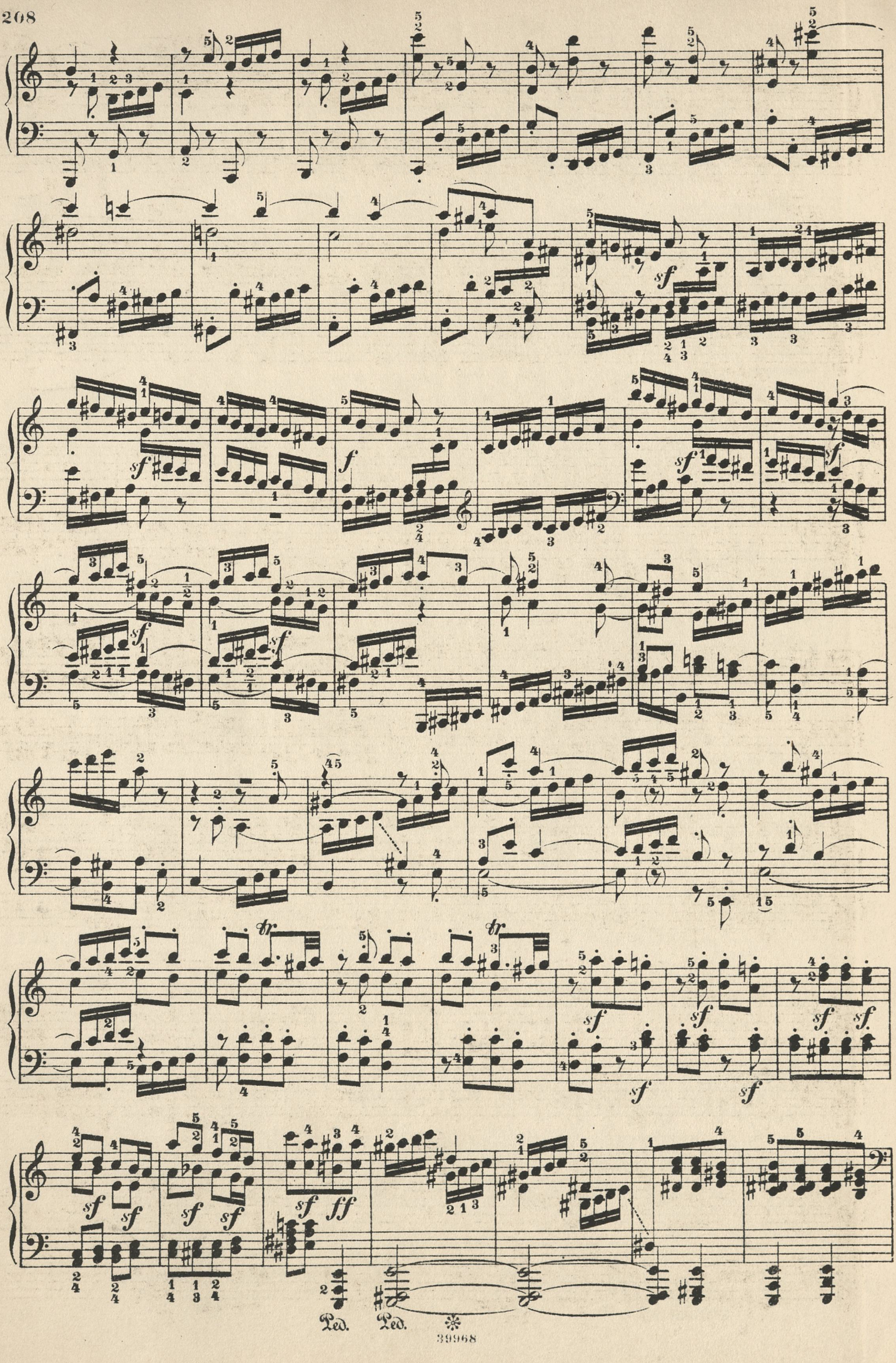

p
f
f
p
(legato)
cresc.
f
sf
sf
sf
(legato)
p
cresc.
f
sf
p dolce
Ped.
Ped.

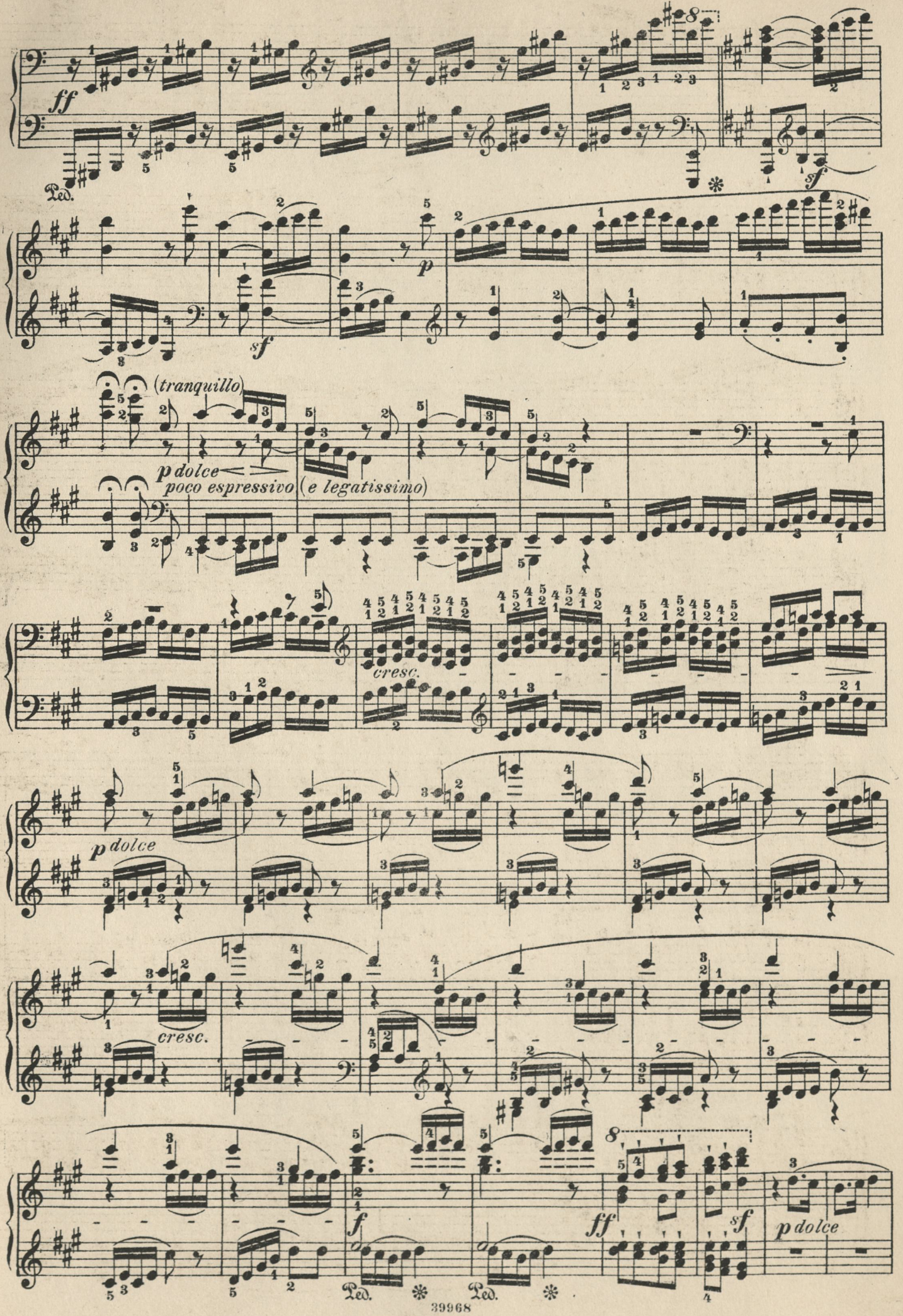


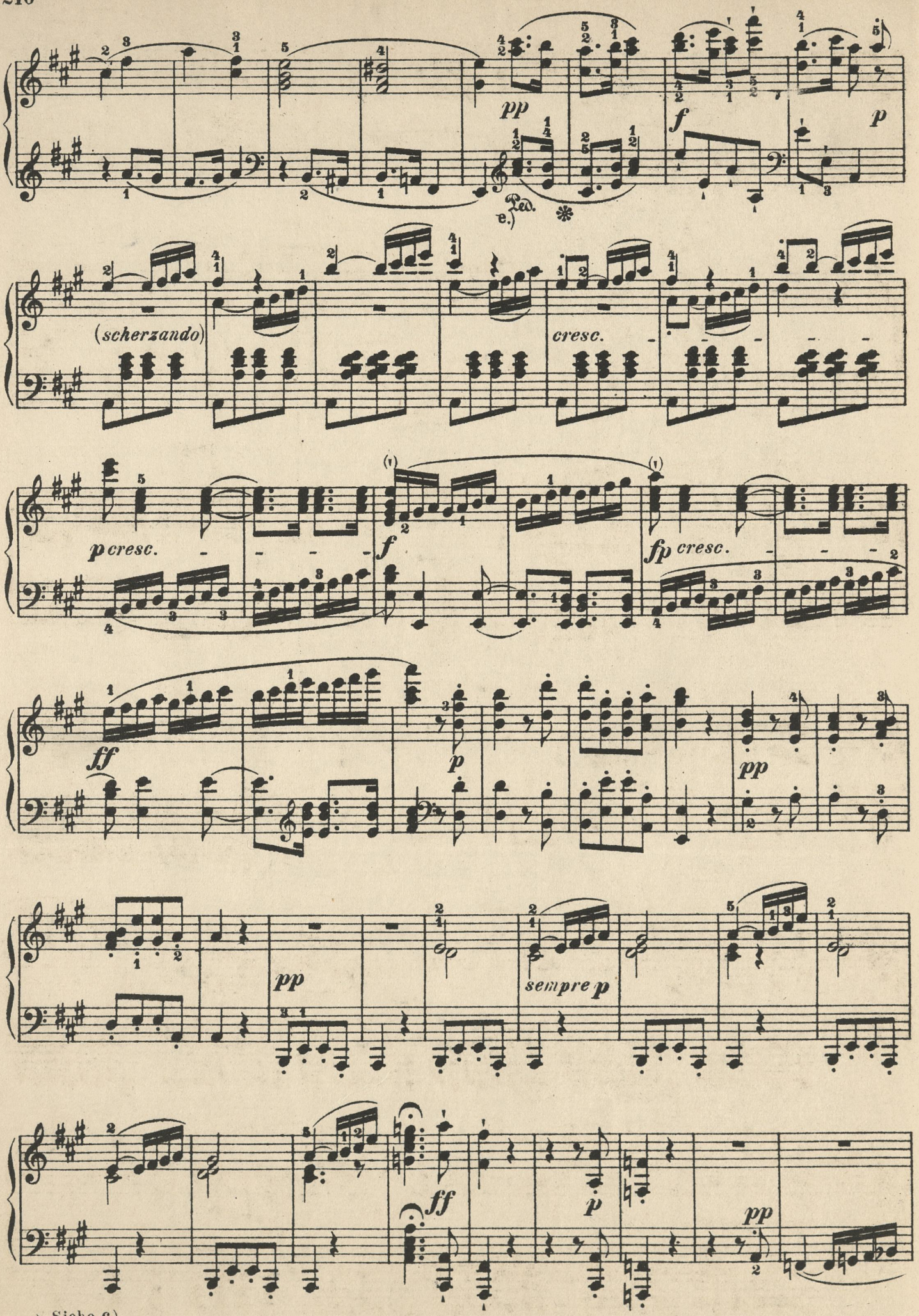
c.) In der Originalausgabe: hier Pedal durch $1\frac{1}{2}$ Takt.
La pédale pendant $1\frac{1}{2}$ mesures, voir l'éd. orig.



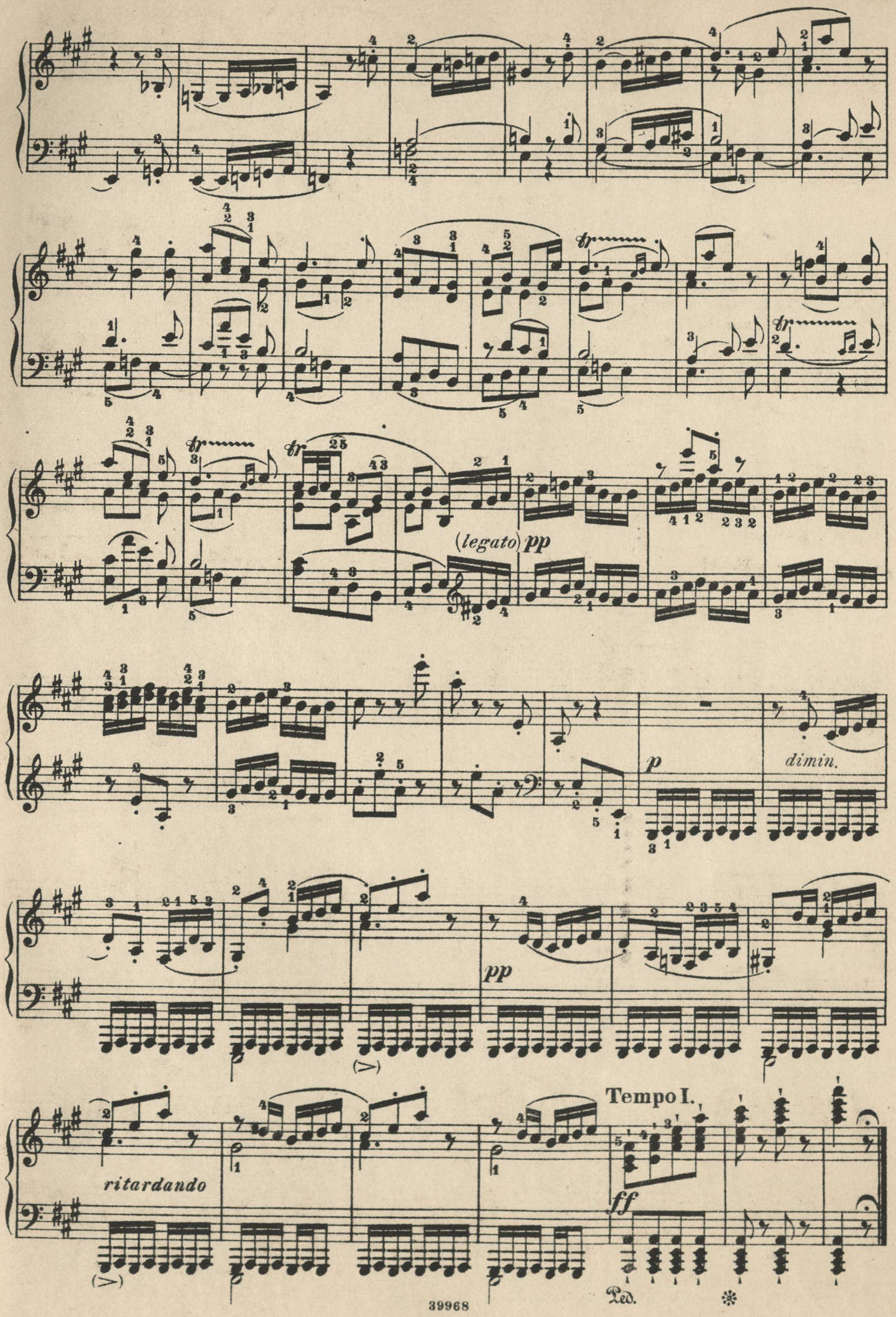
d.) **Ausf:** *Exéc:*  **oder Erleichterung:** *ou facilité:* 


sf
f
tr
ff
Ped.
Ped.


ff
Ped.
sf
p
sf
(tranquillo)
p dolce
poco espressivo
(e legatissimo)
cresc.
p dolce
cresc.
f
ff
sf
p dolce
Ped.
Ped.



e.) Siehe c.)
Voir c.)


(legato) pp
p
dimin.
pp
Tempo I.
ritardando
ff
Ped.

Sonate

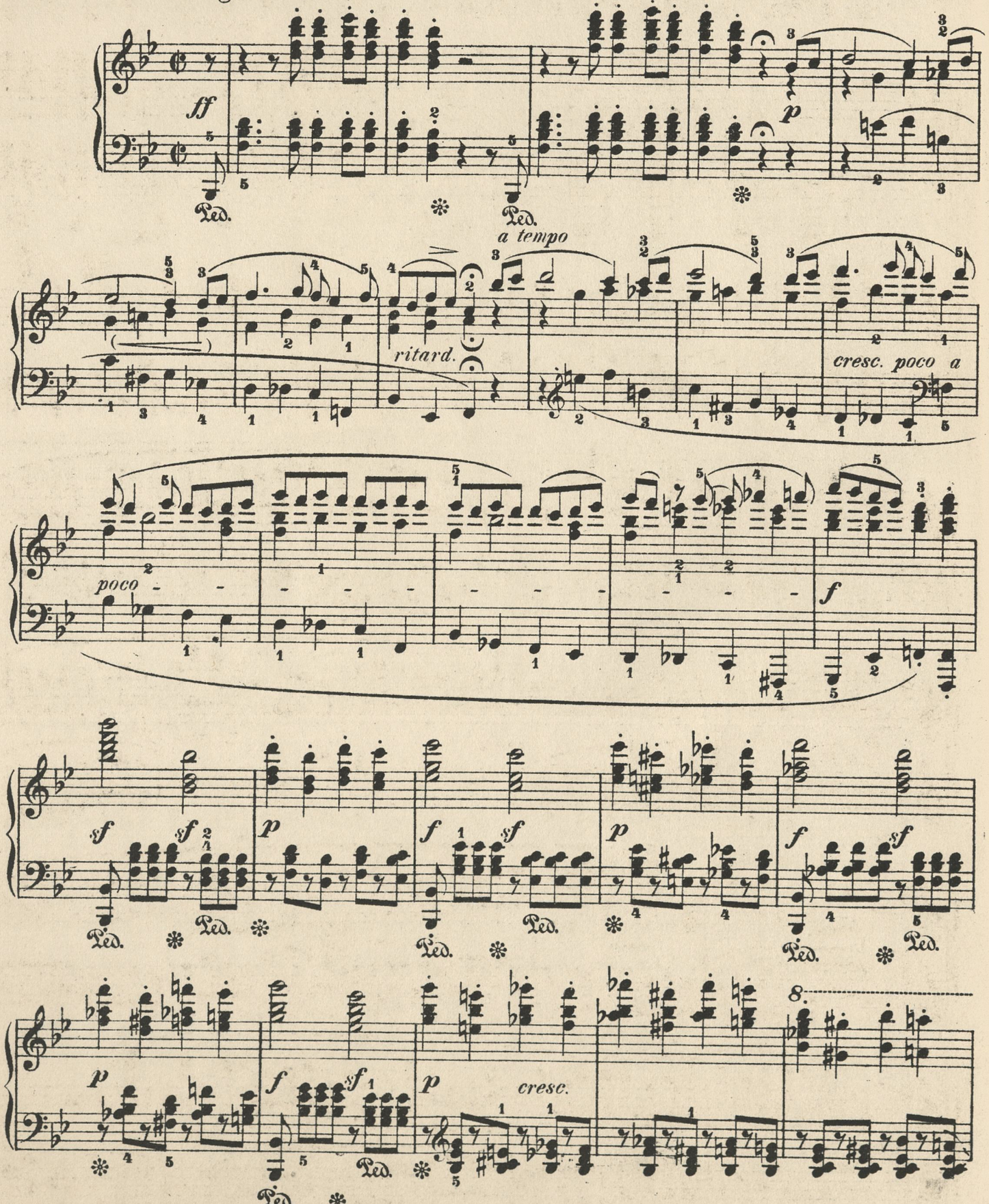
für das Hammerclavier.

Dem Erzherzog Rudolph gewidmet.

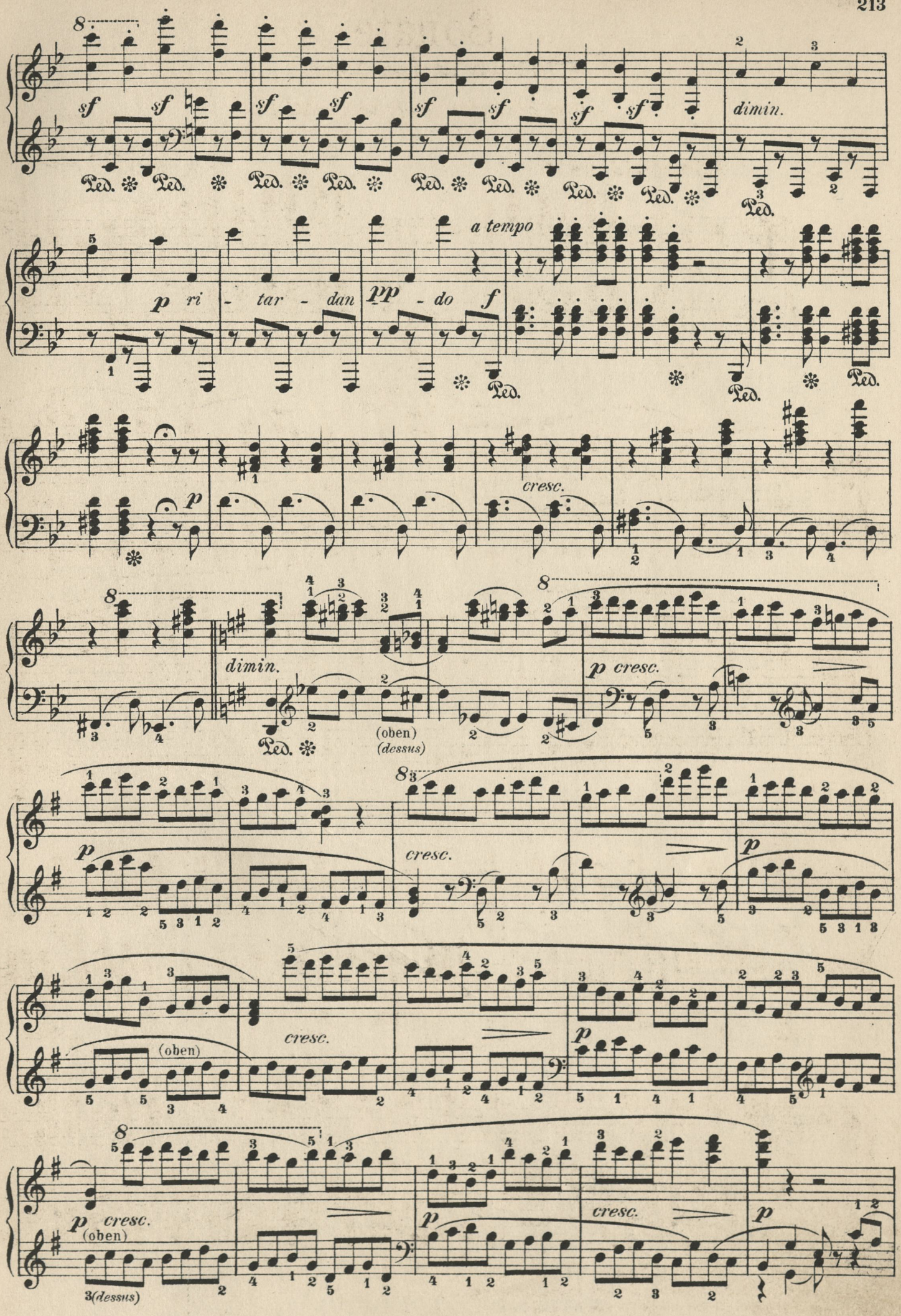
Op. 106.

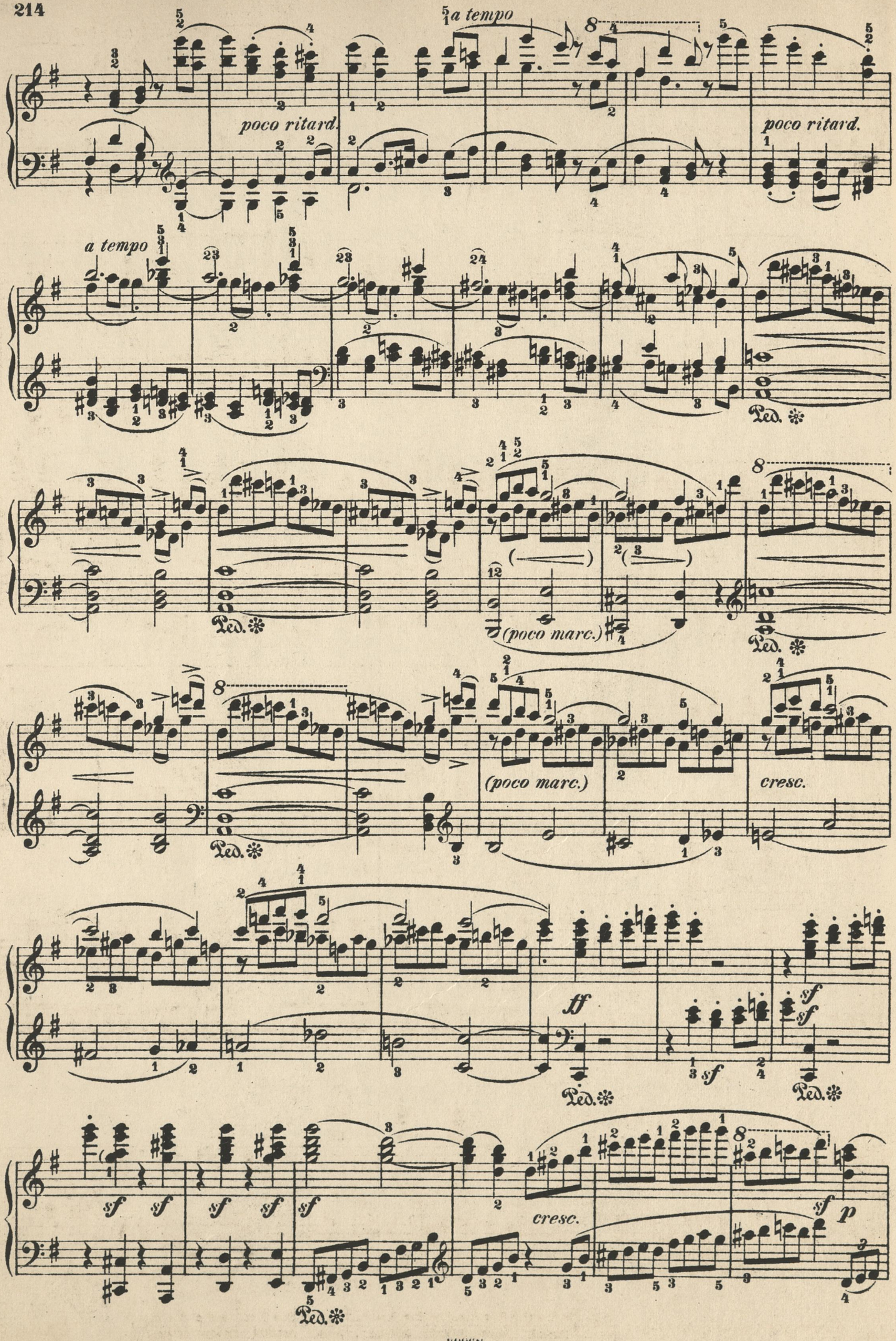
comp. 1818 ersch. 1819.
comp. parue

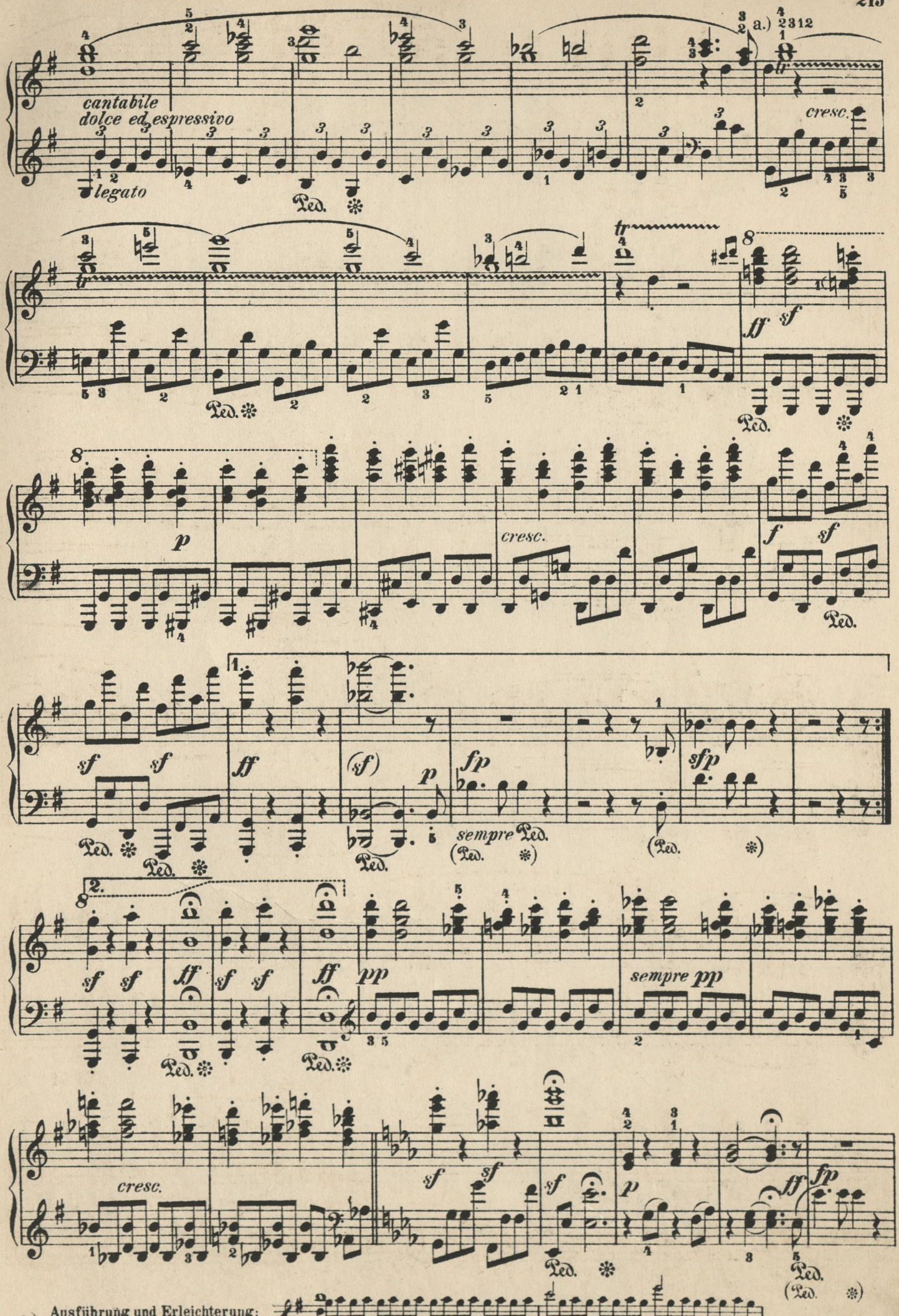
Allegro. (♩ = 108.) *)



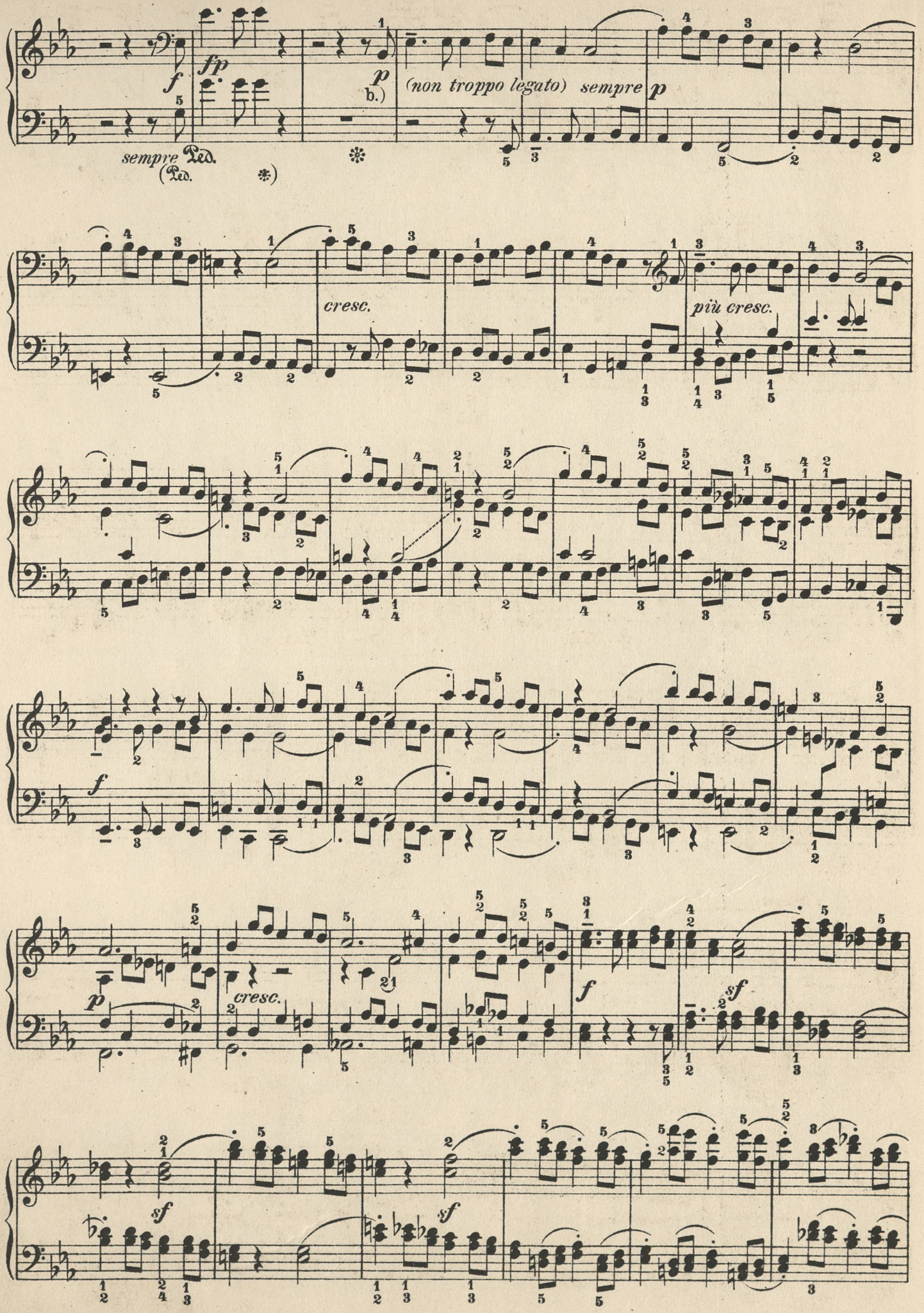
*) Nach Beethovens Bezeichnung ♩ = 138 kaum ausführbar.
D'après Beethoven ♩ = 138 presqu' impossible à exécuter.


sf sf
dimin.
a tempo
p ri - tar - dan pp - do f
cresc.
p
dimin.
(oben)
(dessus)
p cresc.
cresc.
(oben)
p
3(dessus)

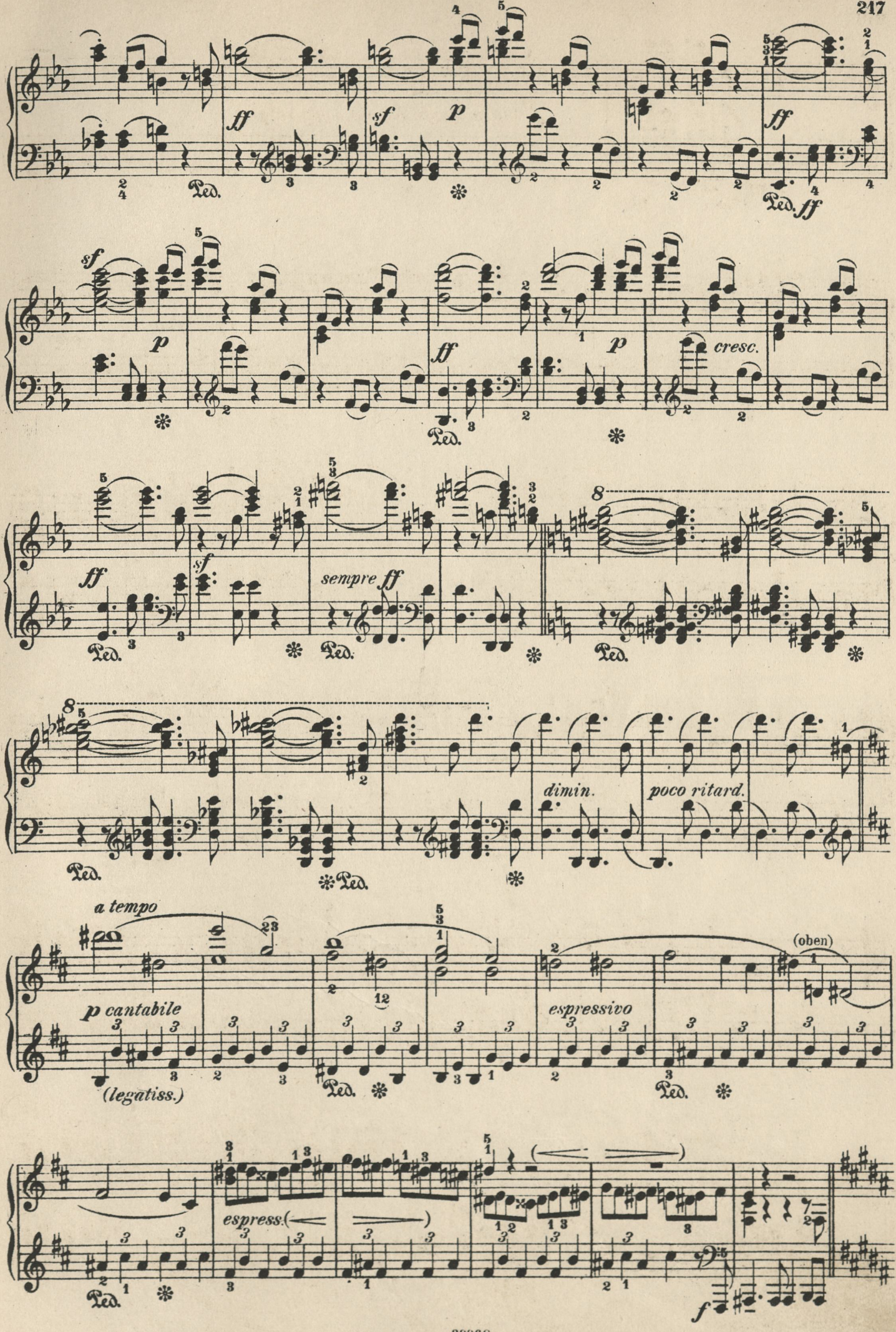

a tempo
poco ritard.
a tempo
poco ritard.
Ped.
(poco marc.)
Ped.
(poco marc.)
cresc.
Ped.
ff
sf
Ped.
sf
sf
sf
sf
sf
cresc.
sf
p
Ped.

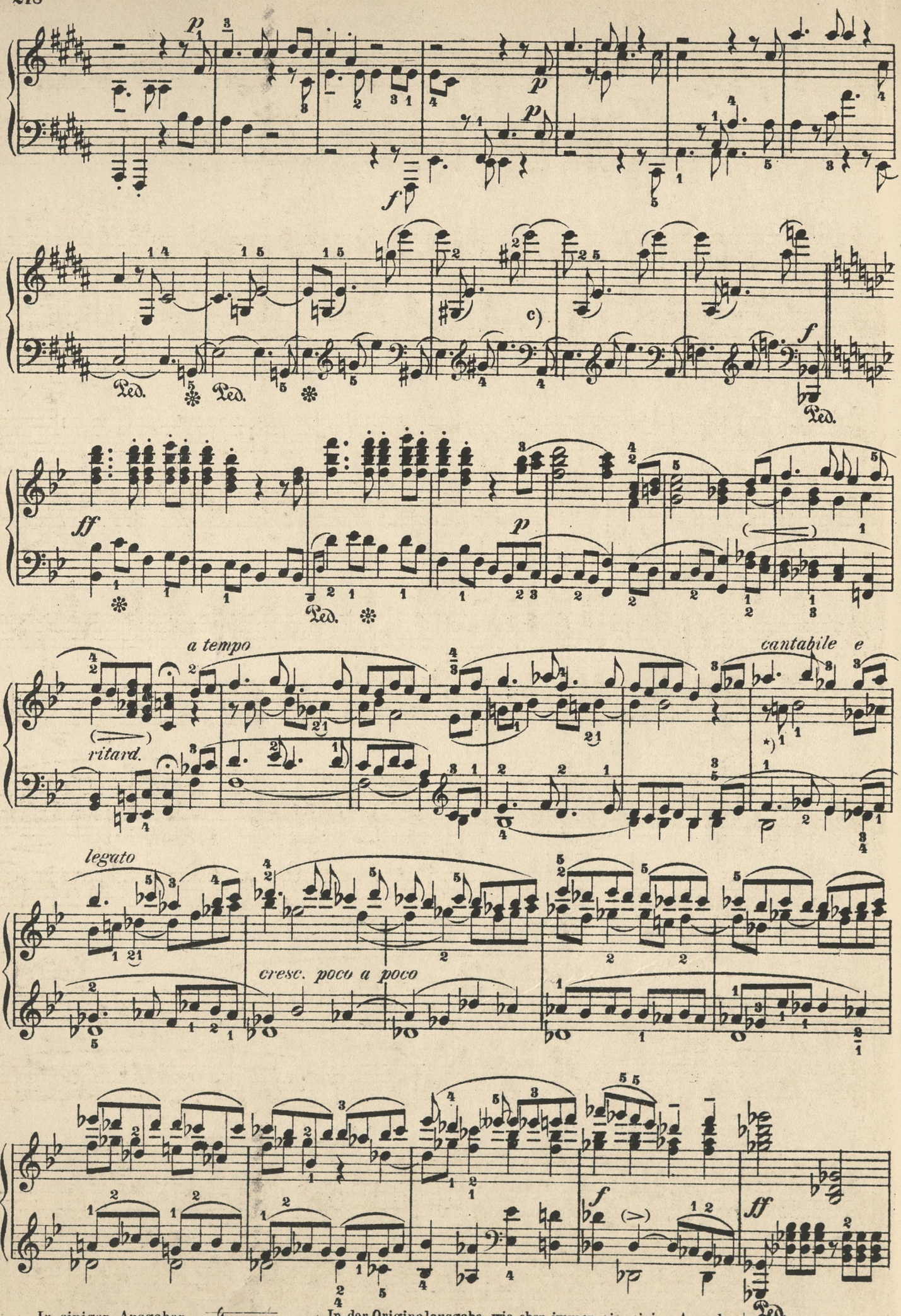


a.) **Ausführung und Erleichterung:**
Exécution et facilité:



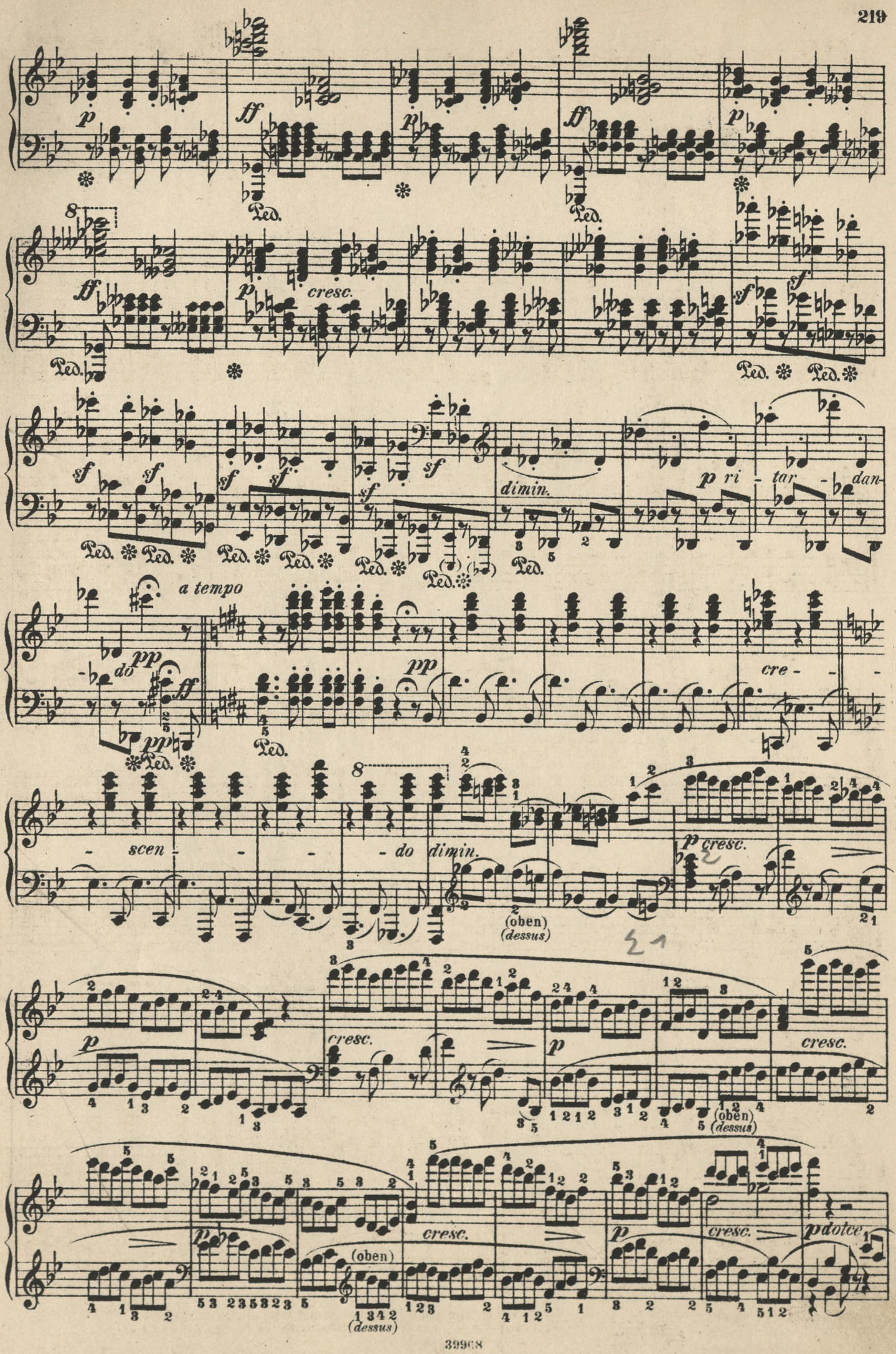
b.) Vierstimmiges Fugato.
Fugato à 4 voix.


ff
sf
p
Ped.
cresc.
sempre ff
dimin.
poco ritard.
a tempo
p cantabile
(legatiss.)
espressivo
(oben)
espress.
f



*) In einigen Ausgaben: *Dans quelques éditions:*

c.) In der Originalausgabe, wie oben immer ais; einige Ausgaben ha. *Dans l'original toujours la dièze; comme à dessus dans quelques edit. ♮la.*


p
ff
Ped.
cresc.
sf
dimin.
p ri - tar - dan - do
a tempo
pp
cre - scen - do
dimin.
(oben)
(dessus)
p cresc.
p dolce

a tempo

poco ritard.

a tempo

poco ritard.

Ped.

Ped.

(poco marc.)

Ped.

Ped.

(marc.)

cresc.

(marc.)

d.)

ff

sf

sf

sf sf

sf sf

Ped.

Ped.

(sf)

cresc.

sf

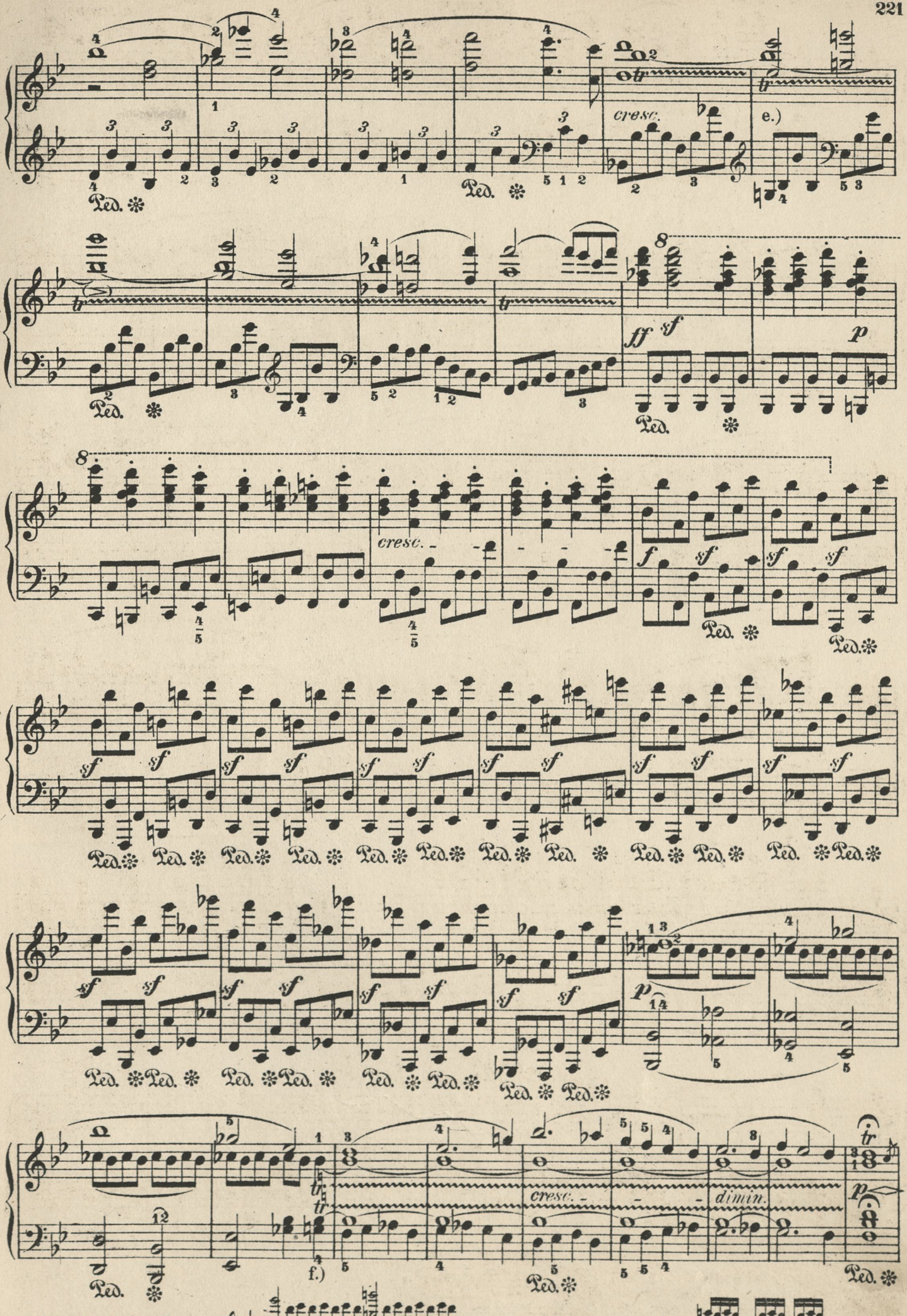
p

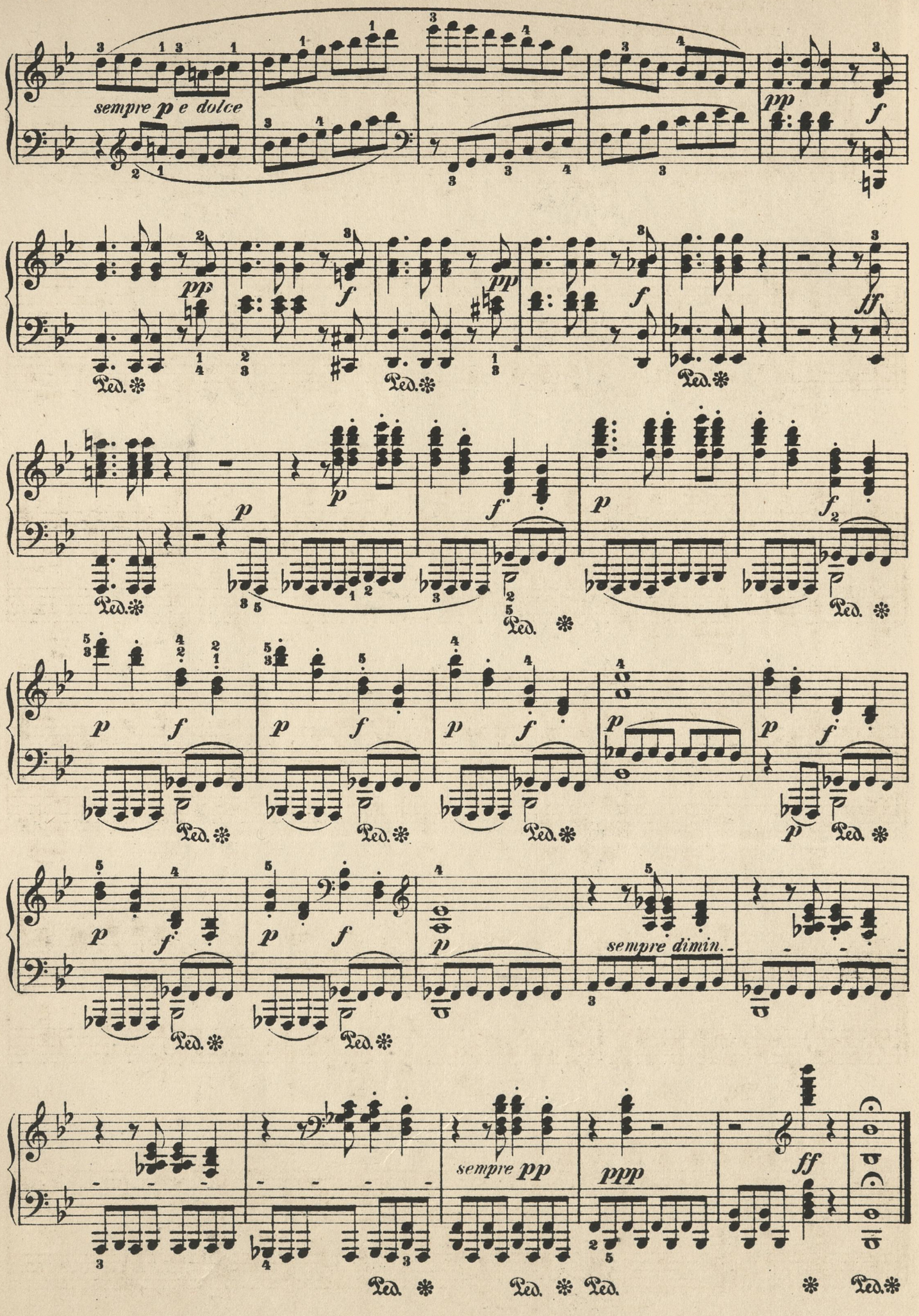
(legato)

Ped.

d.) Analog derselben Stelle S. 214, Z. 5, T. 2 würde dieser Takt hier lauten:
Analogue à la même phrase page 214, 5me portée, 2me mesure:

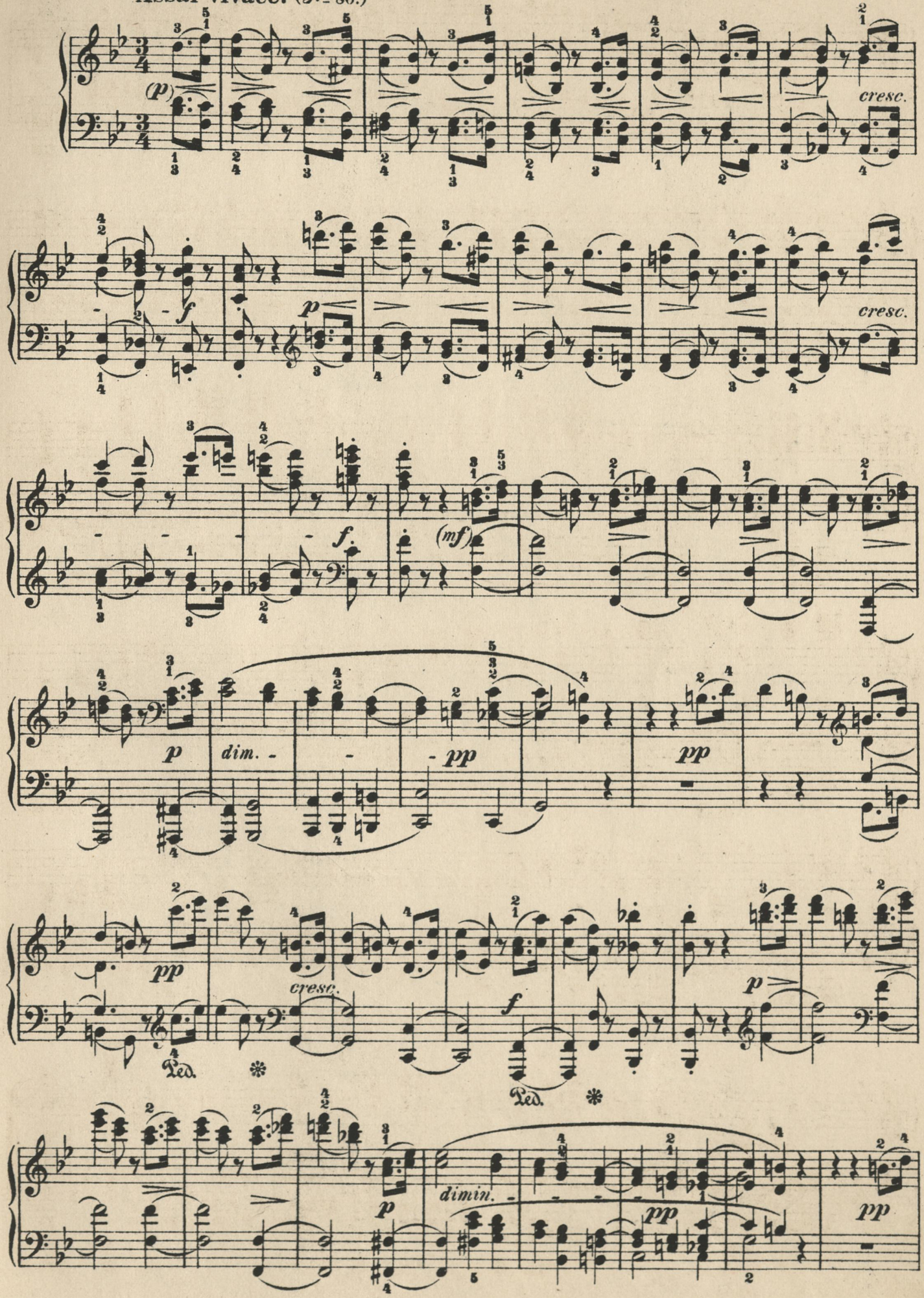
etc.

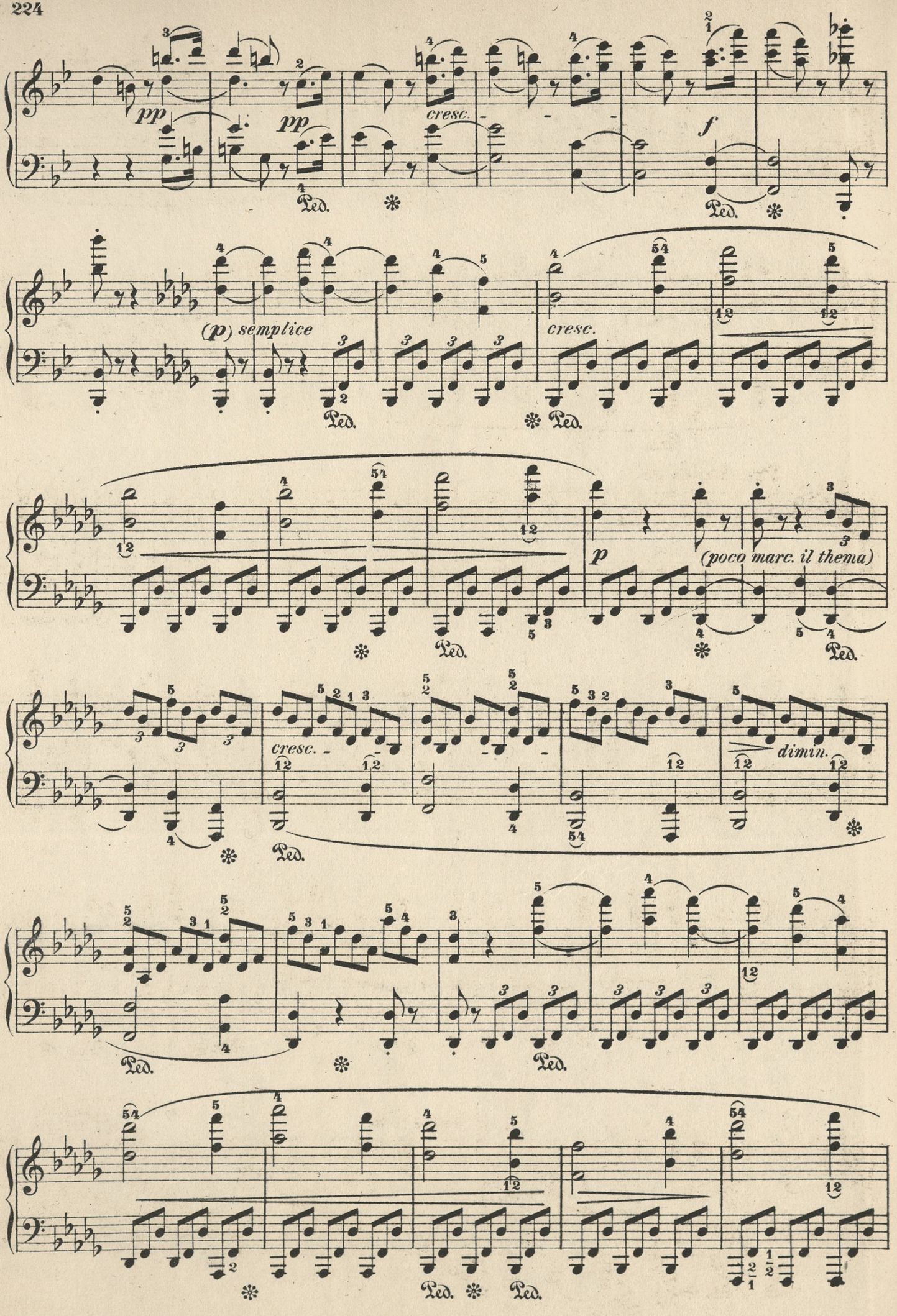

cresc.
e.)
ff
sf
p
cresc.
f
sf
sf
sf

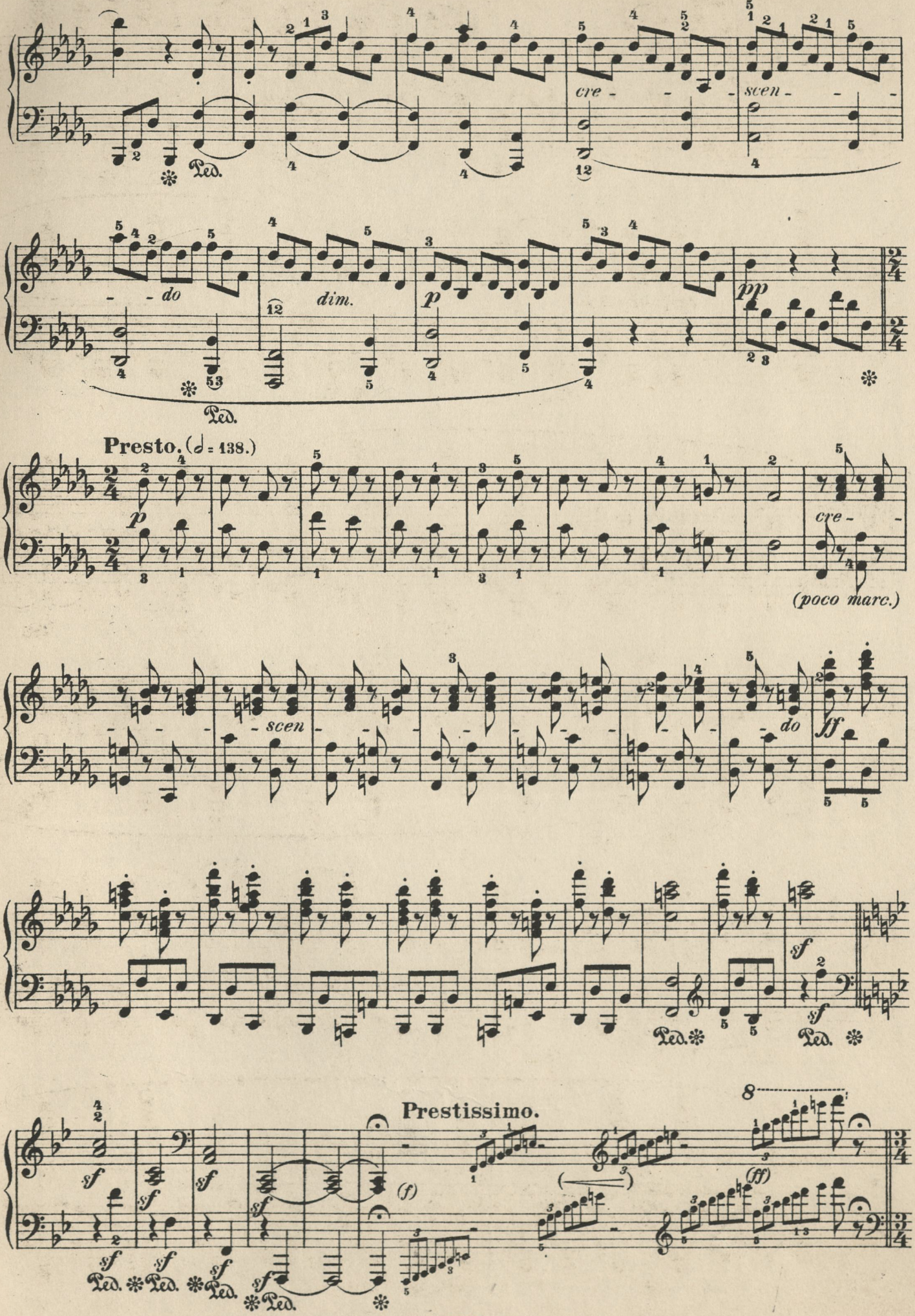

sempre p e dolce
pp
f
ff
Ped.
sempre dimin.
sempre pp
ppp

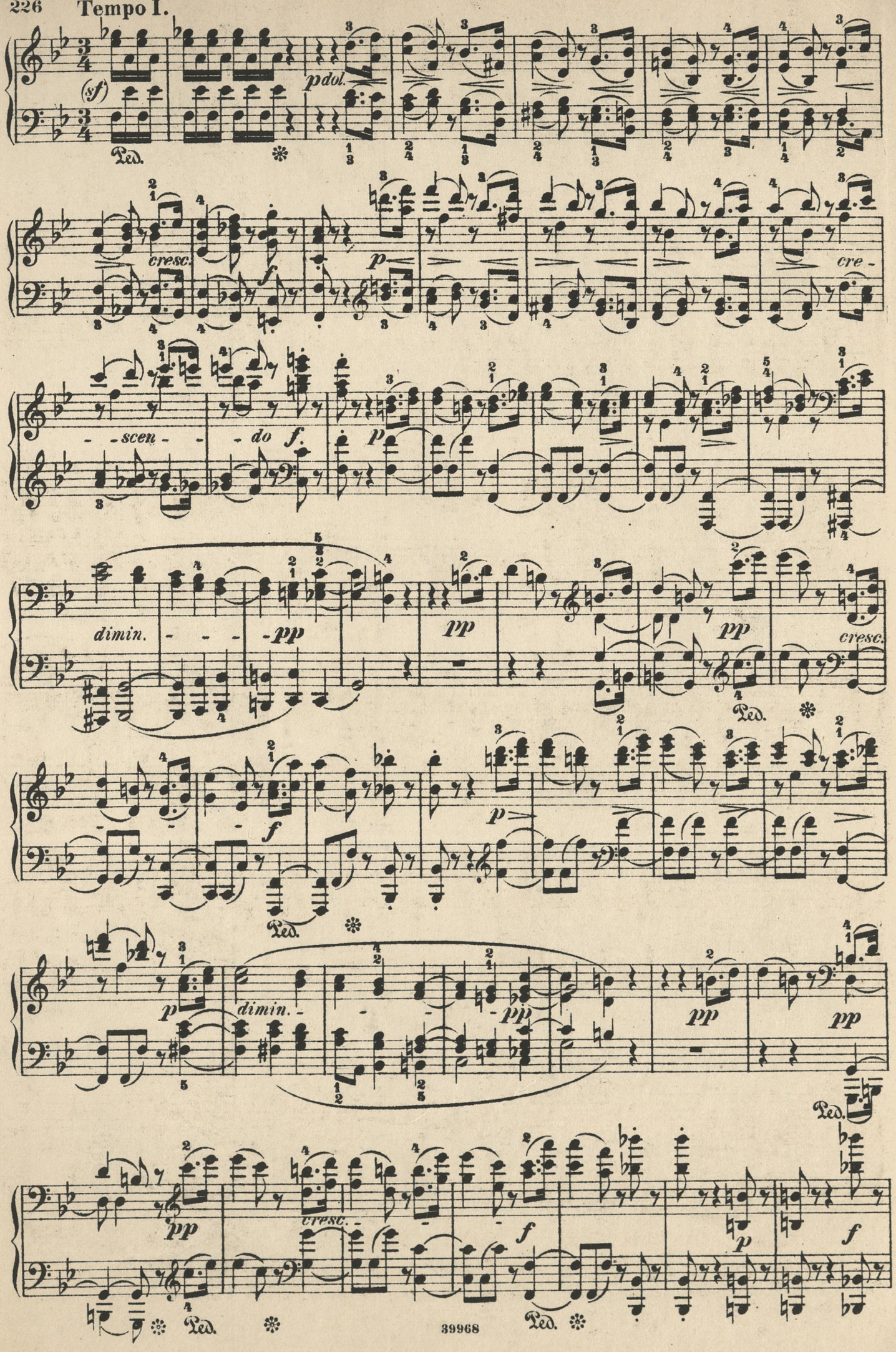
Scherzo.

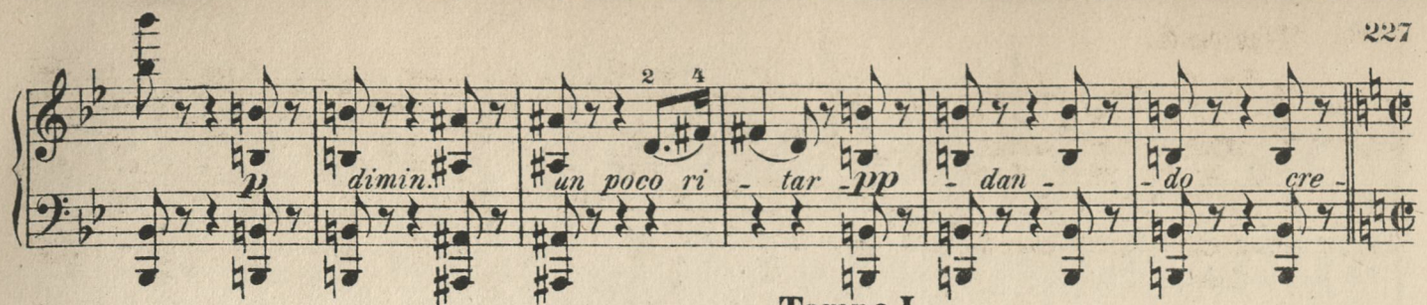
Assai vivace. (𝅗𝅥. = 80.)




pp
cresc.
f
(p) semplice
cresc.
p
(poco marc. il thema)
cresc.
dimin.
Ped.

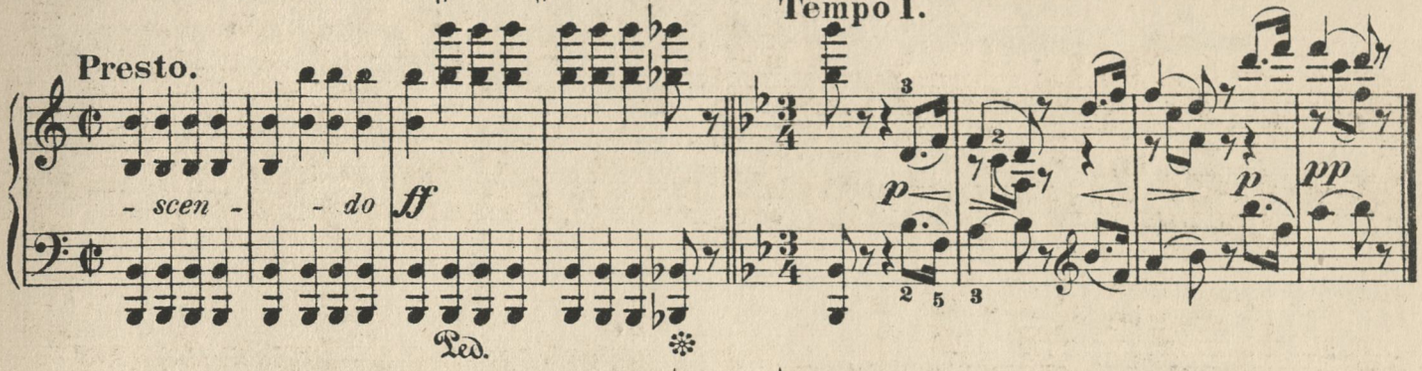

cre - - -
scen - - -
- - do
dim.
p
pp
Ped.
Presto. (𝅗𝅥 = 138.)
p
cre - -
(poco marc.)
- scen - - -
- do
ff
sf
Ped.
Prestissimo.
(f)
(ff)


Tempo I.
(sf)
p dol.
Ped.
cresc.
f
p
cre-
-scen-
-do
f
p
dimin.
pp
pp
pp
cresc.
Ped.
f
p
Ped.
p
dimin.
pp
pp
pp
Ped.
pp
cresc.
f
p
f
Ped.
Ped.



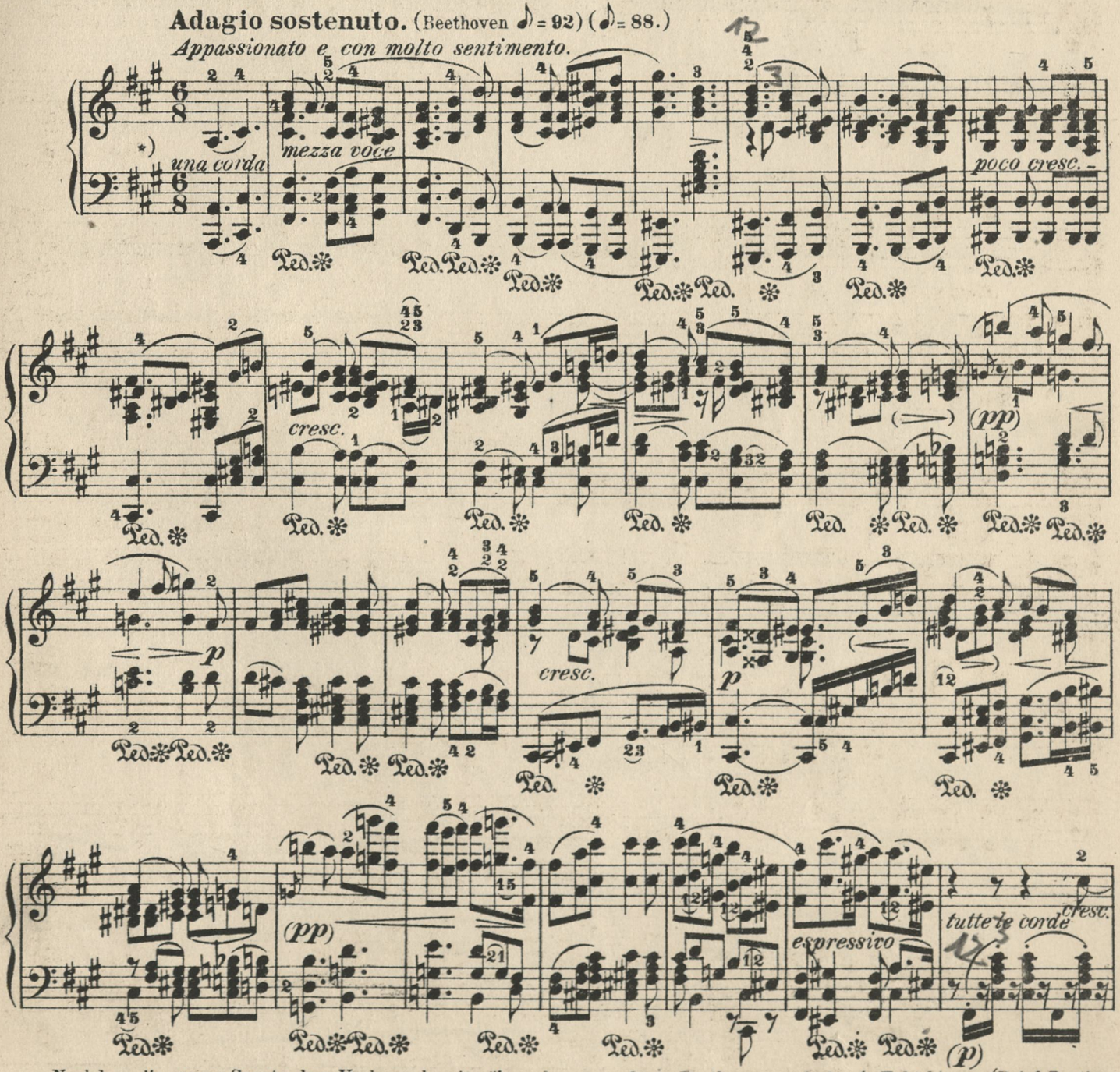
Tempo I.

Presto.



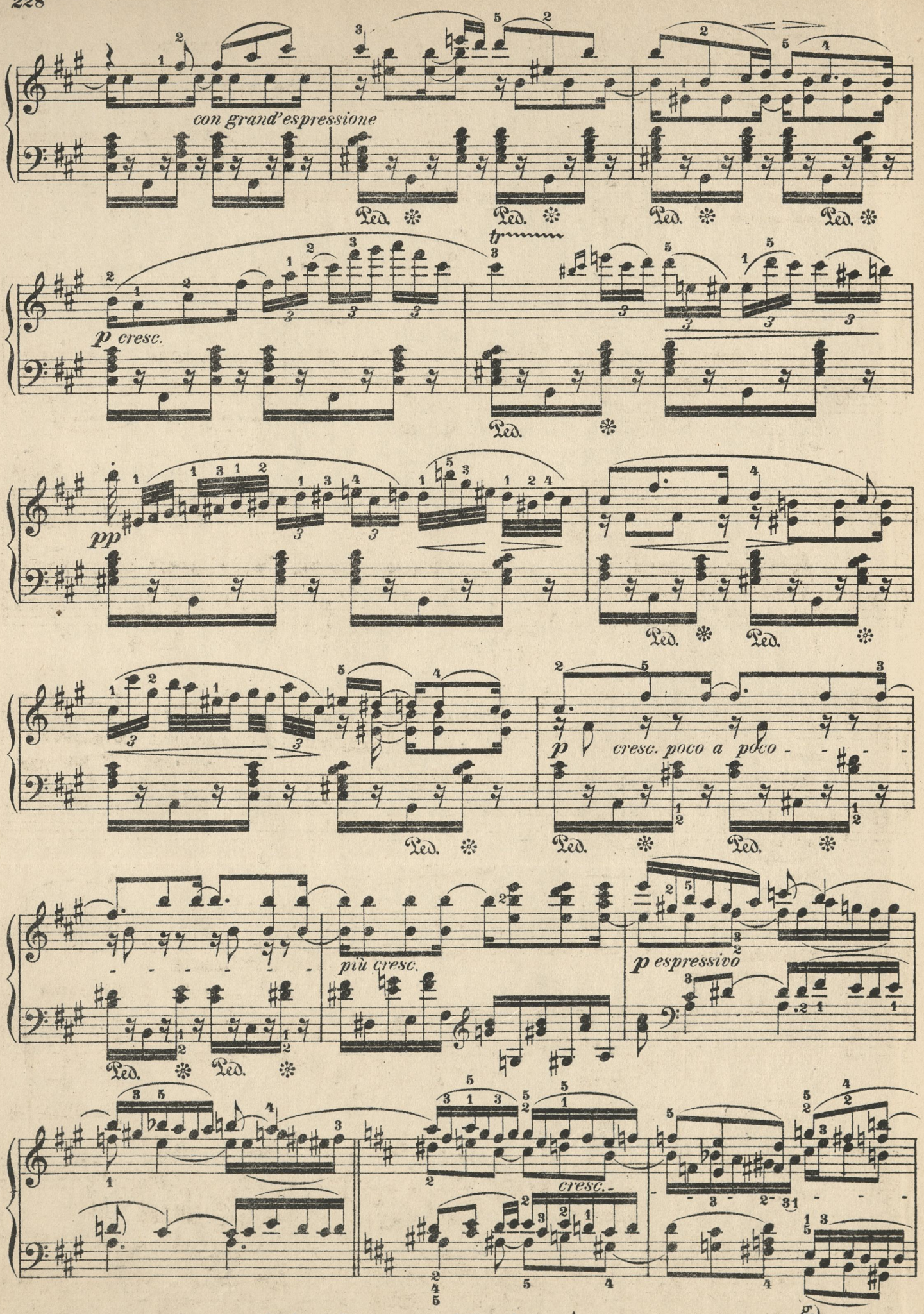
Adagio sostenuto. (Beethoven ♪ = 92) (♪ = 88.)

Appassionato e con molto sentimento.

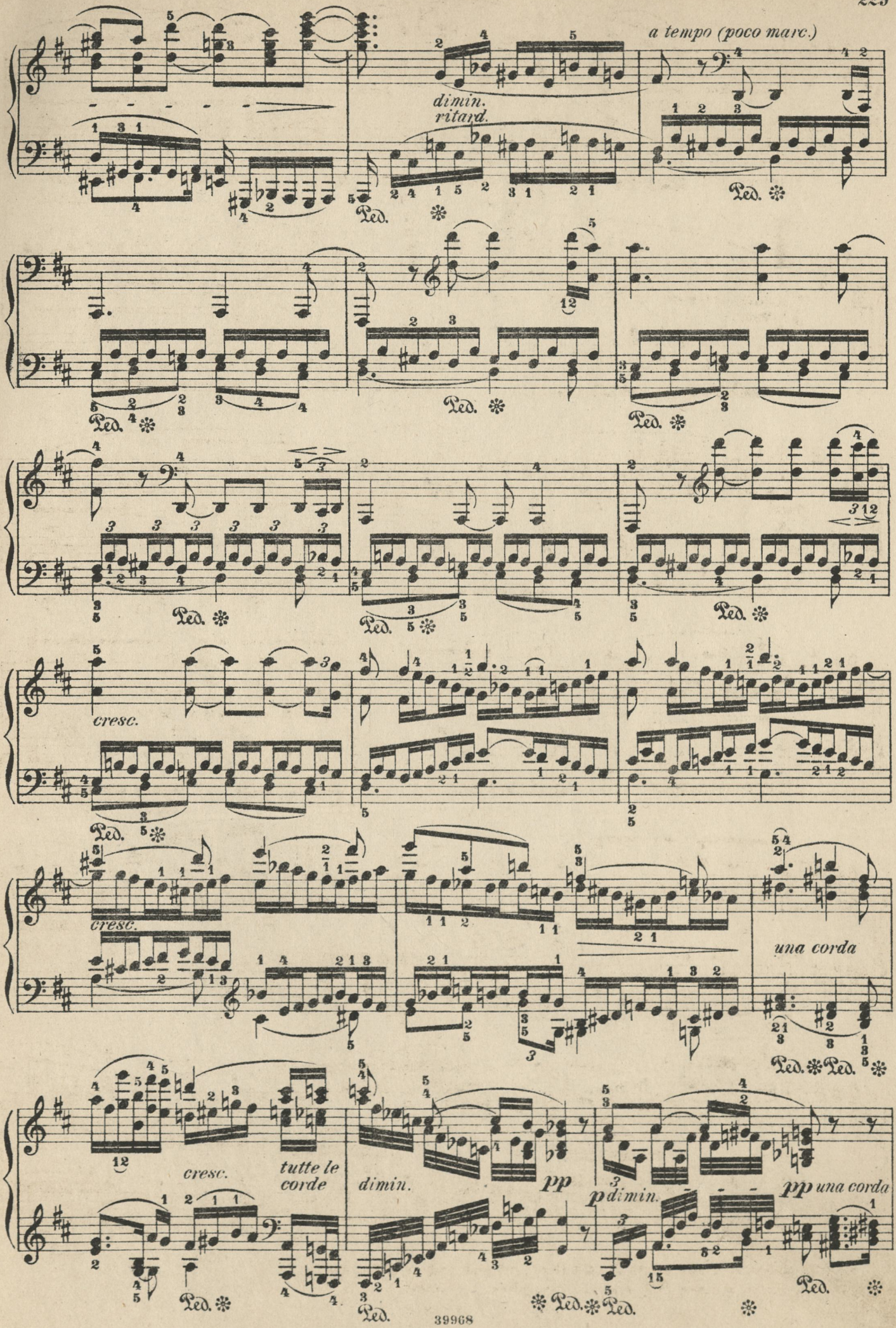


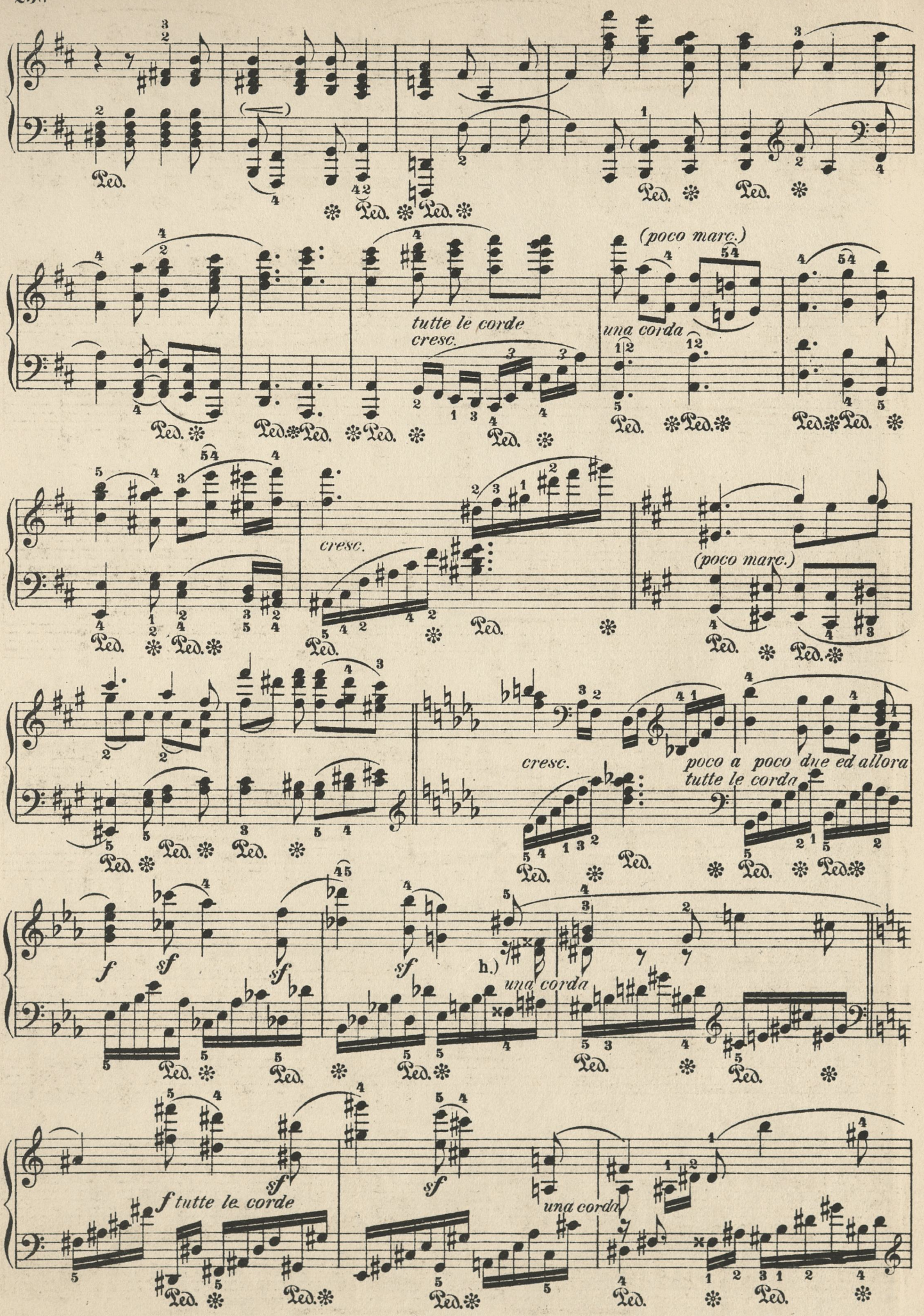
Nachdem die ganze Sonate dem Verleger bereits übergeben war, fügte Beethoven noch den 1. Takt hinzu. (Brief Beethovens an Ries in London 16. April 1819.)

*) *Après avoir cédé à l'éditeur la Sonate entièrement achevée, Beethoven a ajouté encore la première mesure (voir sa lettre du 16 Avril 1819 à Ries à Londres.)*

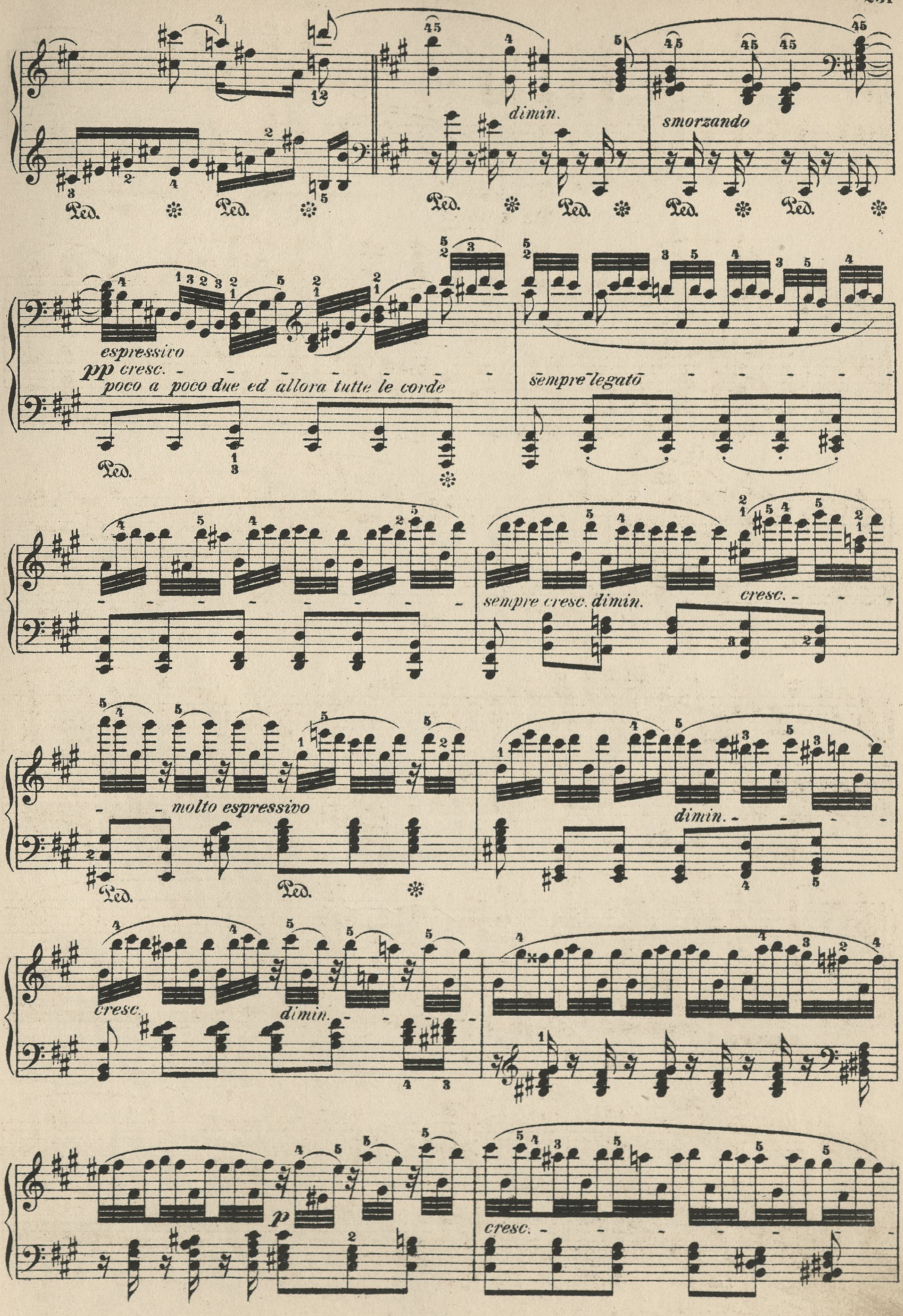


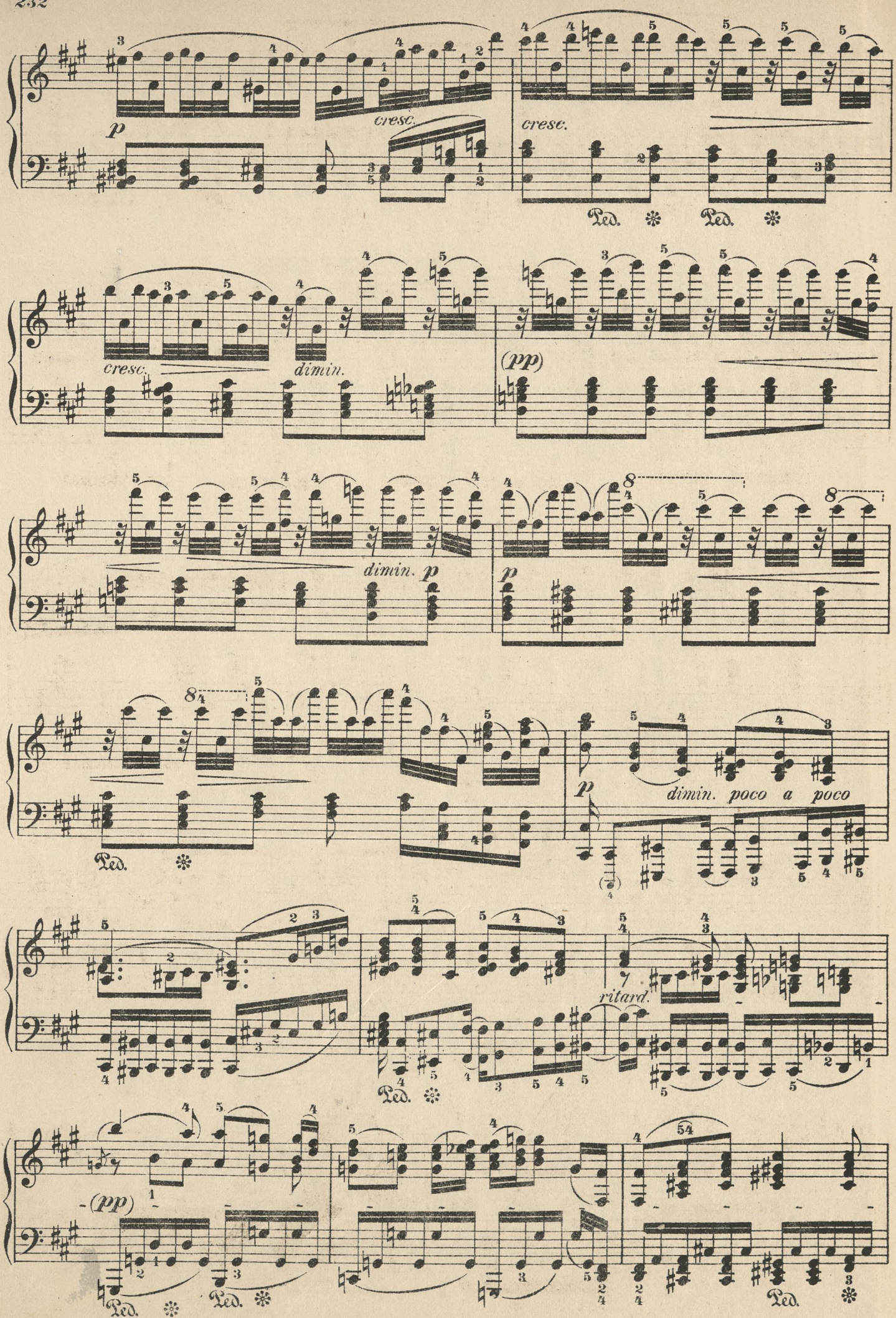
g.) Eine Ausgabe hat hier, vermuthlich mit Bezug auf eine frühere Stelle, ais.
Dans une édition se trouve la ♯, analogue à une phrase précédente.

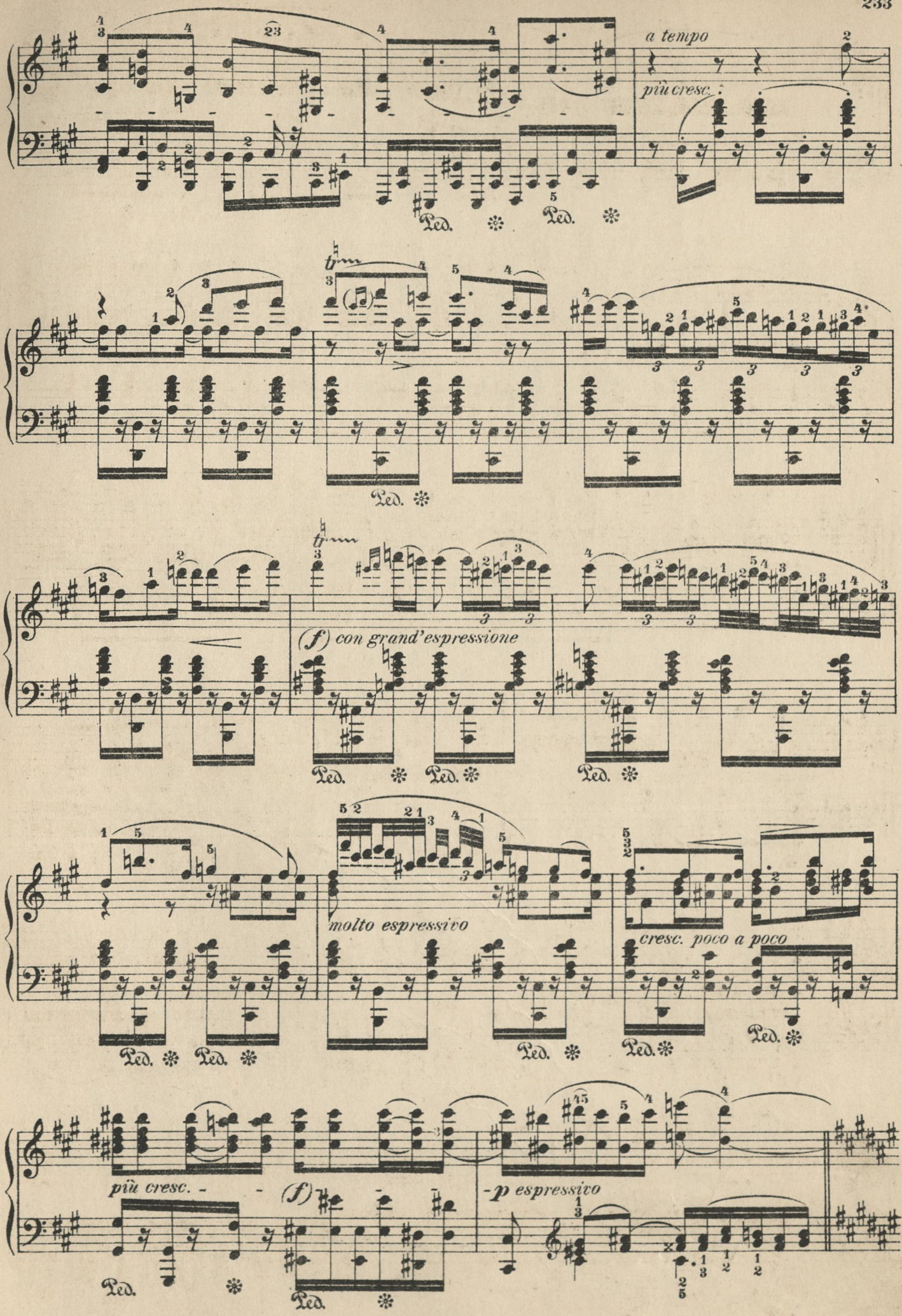

a tempo (poco marc.)
dimin.
ritard.
Ped.
cresc.
una corda
tutte le
corde
pp
dimin.

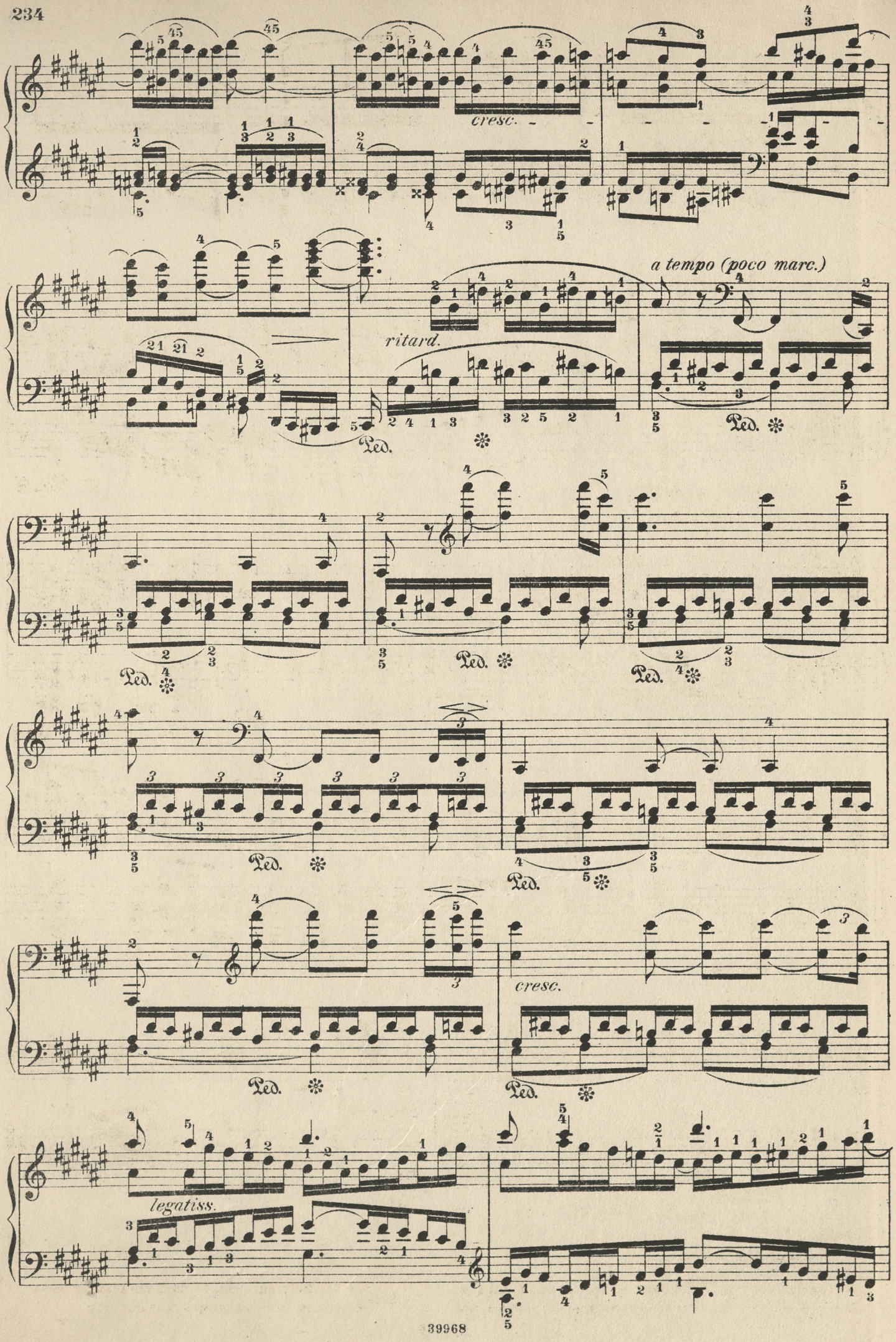


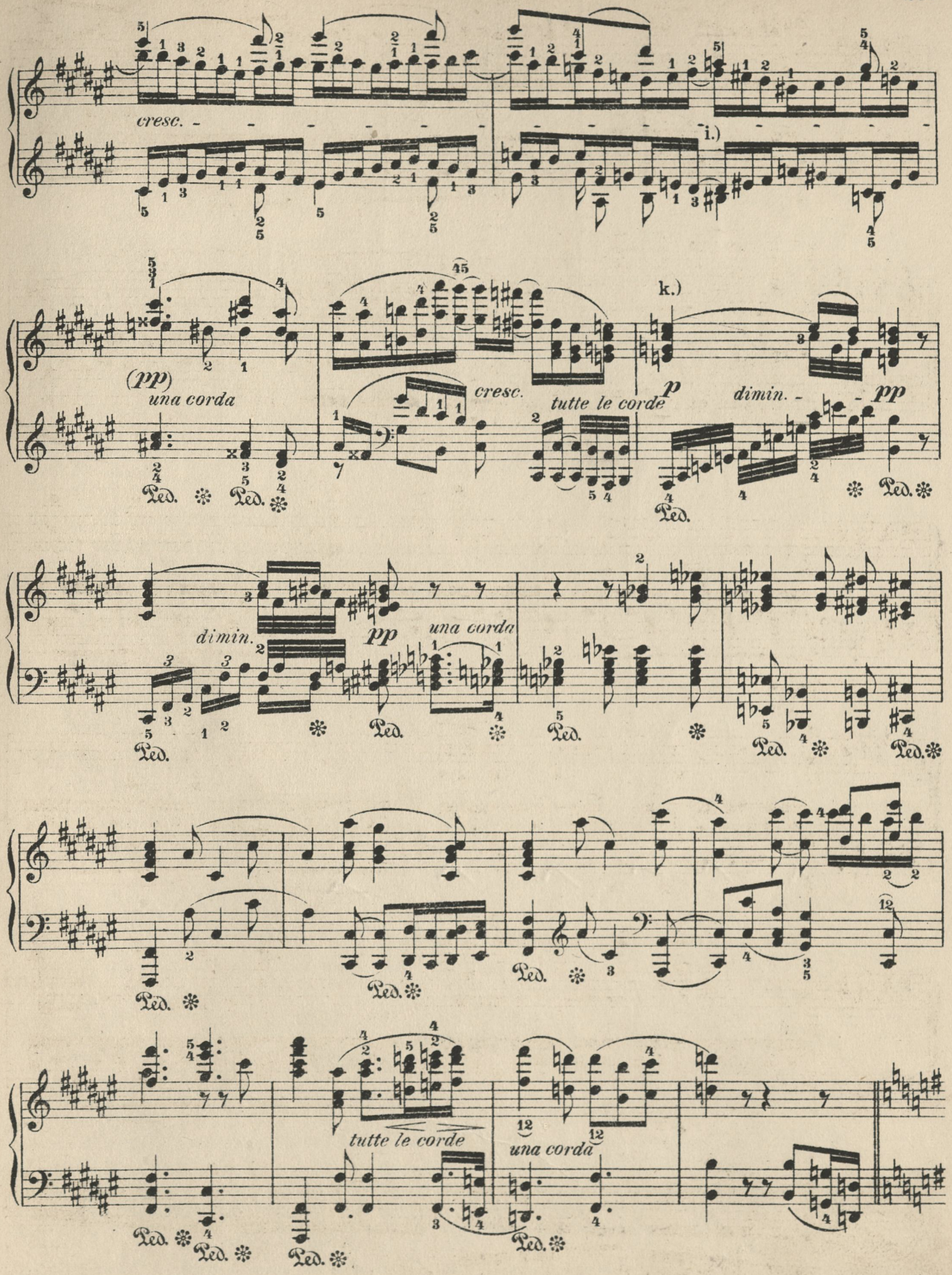
h.) Einige Ausgaben hier ♭ statt ♭.
♭ *au lieu de* ♭ *dans quelques éditions.*


dimin.
smorzando
Ped.
espressivo
pp cresc.
poco a poco due ed allora tutte le corde
sempre legato
sempre cresc. dimin.
cresc.
molto espressivo
dimin.
cresc.
dimin.
p
cresc.


p
cresc.
cresc.
Ped.
Ped.
cresc.
dimin.
(pp)
dimin. p
p
8
Ped.
p
dimin. poco a poco
ritard.
Ped.
(pp)
Ped.
Ped.
Ped.

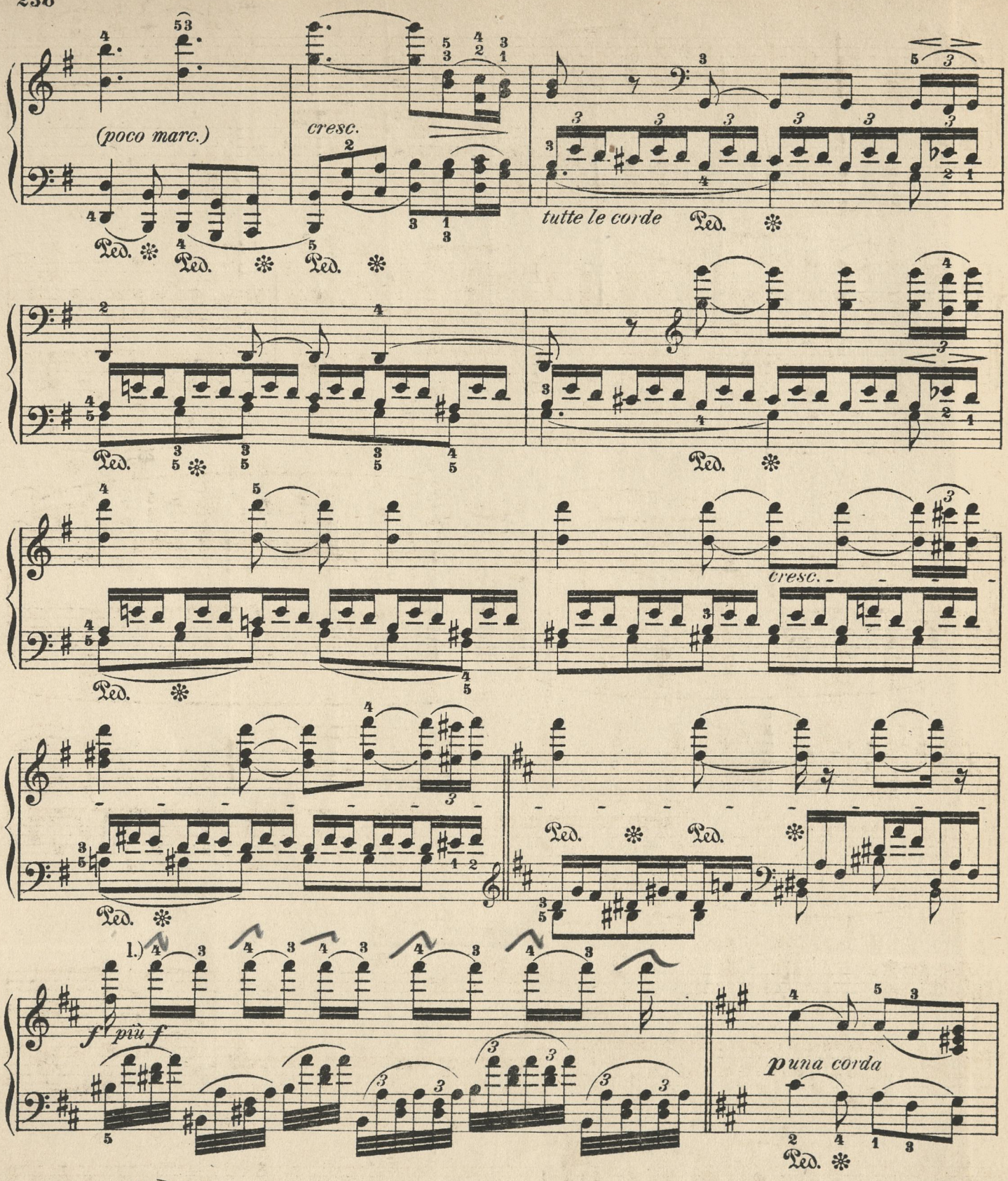

a tempo
più cresc.
Ped.
(f) con grand'espressione
molto espressivo
cresc. poco a poco
più cresc.
(f)
p espressivo

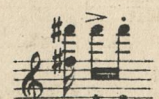

cresc.
ritard.
a tempo (poco marc.)
Ped.
legatiss.
cresc.



i.) Die Ligatur dis⁀dis in einigen Ausgaben nicht enthalten.
La liaison ré dièze⁀ré dièze ne se trouve pas dans quelques édit.

k.) In der Originalausgabe fehlt die Ligatur e⁀e.
La liaison mi⁀mi manque dans l'éd. orig.



1.) Ausf: *Exéc:*  etc. Beethoven hat bei dieser Stelle wohl an das **Clavichord** gedacht, auf welchem die Ausführung der **Bebung** leicht möglich war. **Czerny**, Zeitgenosse und Schüler Beethovens, erklärt in seiner „**Kunst des Vortrags**“ Op. 500 (bezüglich einer ähnlichen Stelle im Scherzo der Cello-Sonate Op. 69 v. Beethoven) die Ausführung dieser Spielmanier auf dem **Hammerclavier** folgendermassen: „Die erste Note (mit dem 4ten Finger) sehr tenuto und die zweite (mit dem 3ten Finger) kurz abgestossen und weniger markirt. Der 4te Finger muss dabei abwärts gleiten und dem 3ten Platz machen.“

En composant cette phrase, Beethoven s'est probablement immaginé l'ancien **Clavichord** *sur lequel le tremblement était facile à exécuter.* **Czerny**, *contemporain et élève de Beethoven explique l'exécution comme suit: (voir „L'art de la diction musicale Op. 500.) „La première note doit être jouée par le 4ième doigt très tenuto et la seconde par le 3ième doigt staccato et moins marcato. Le 4ième doigt en glissant vers le bas pour faire place au 3ième.*

m.)

ri - tar -

dan - do

a tempo

cresc.
tutte le corde

(f)

(dim.)

pp

una corda

n.)

pp

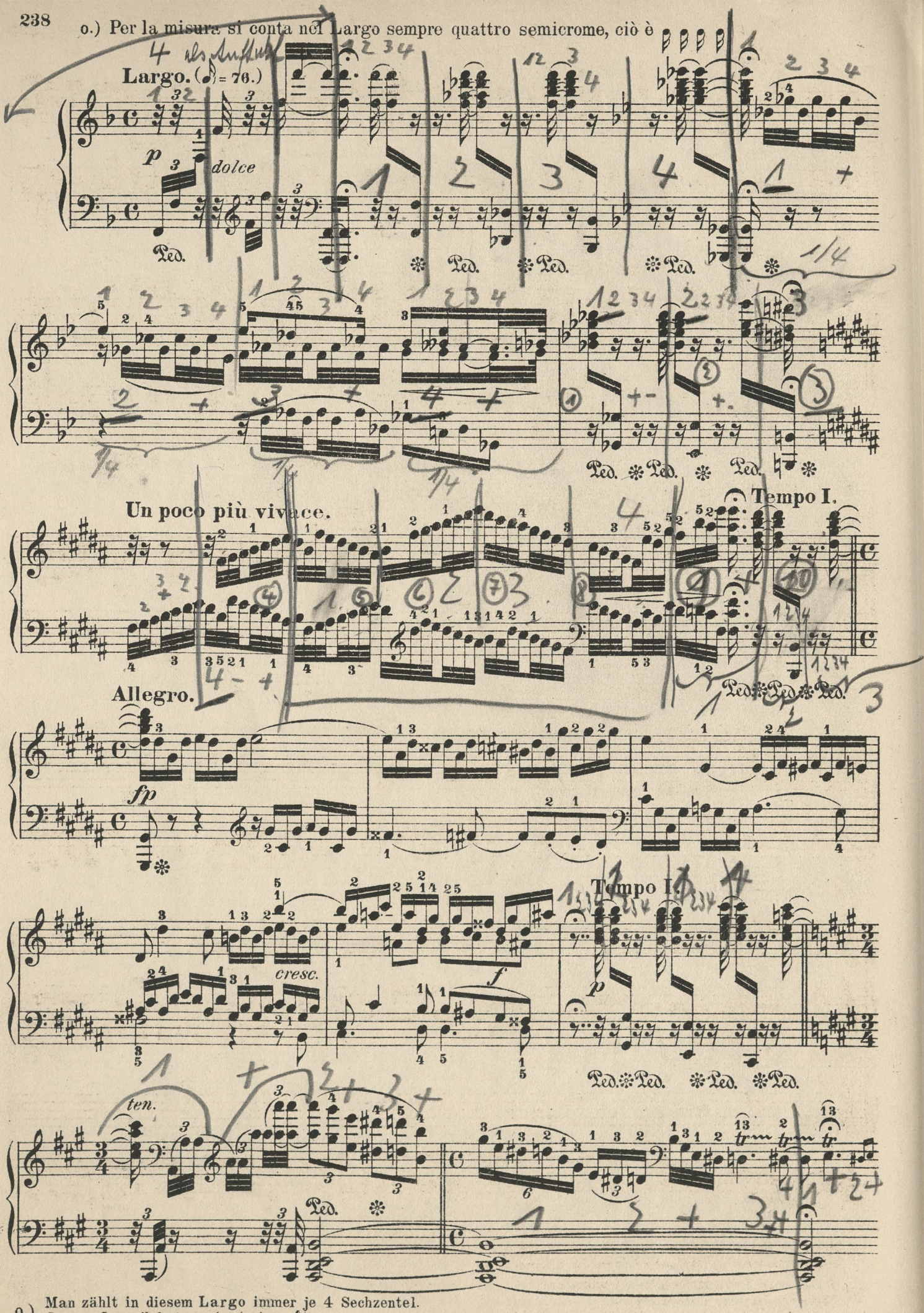
ppp
tutte le corde

m.) In der Originalausgabe:
Dans l'éd. orig.:

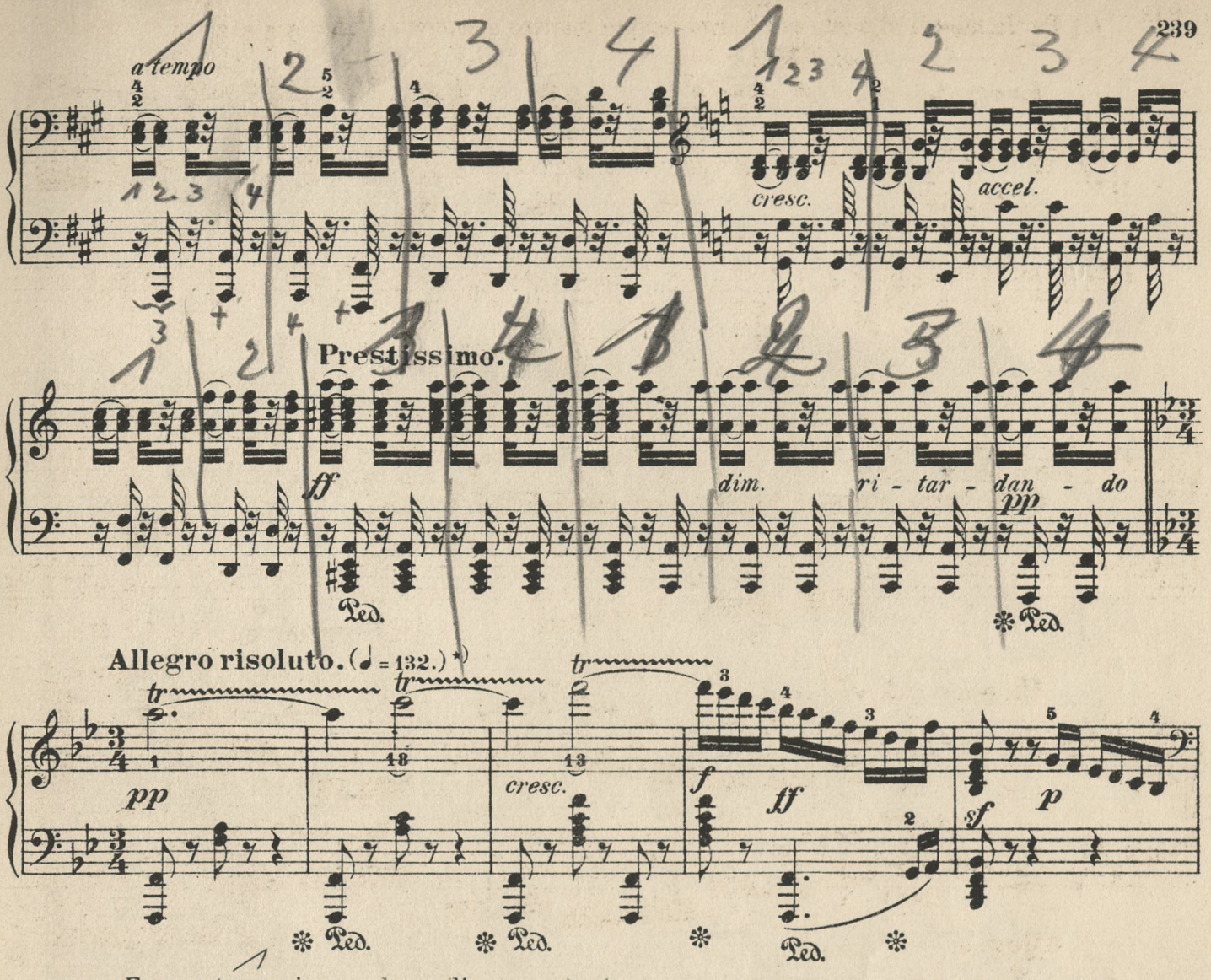


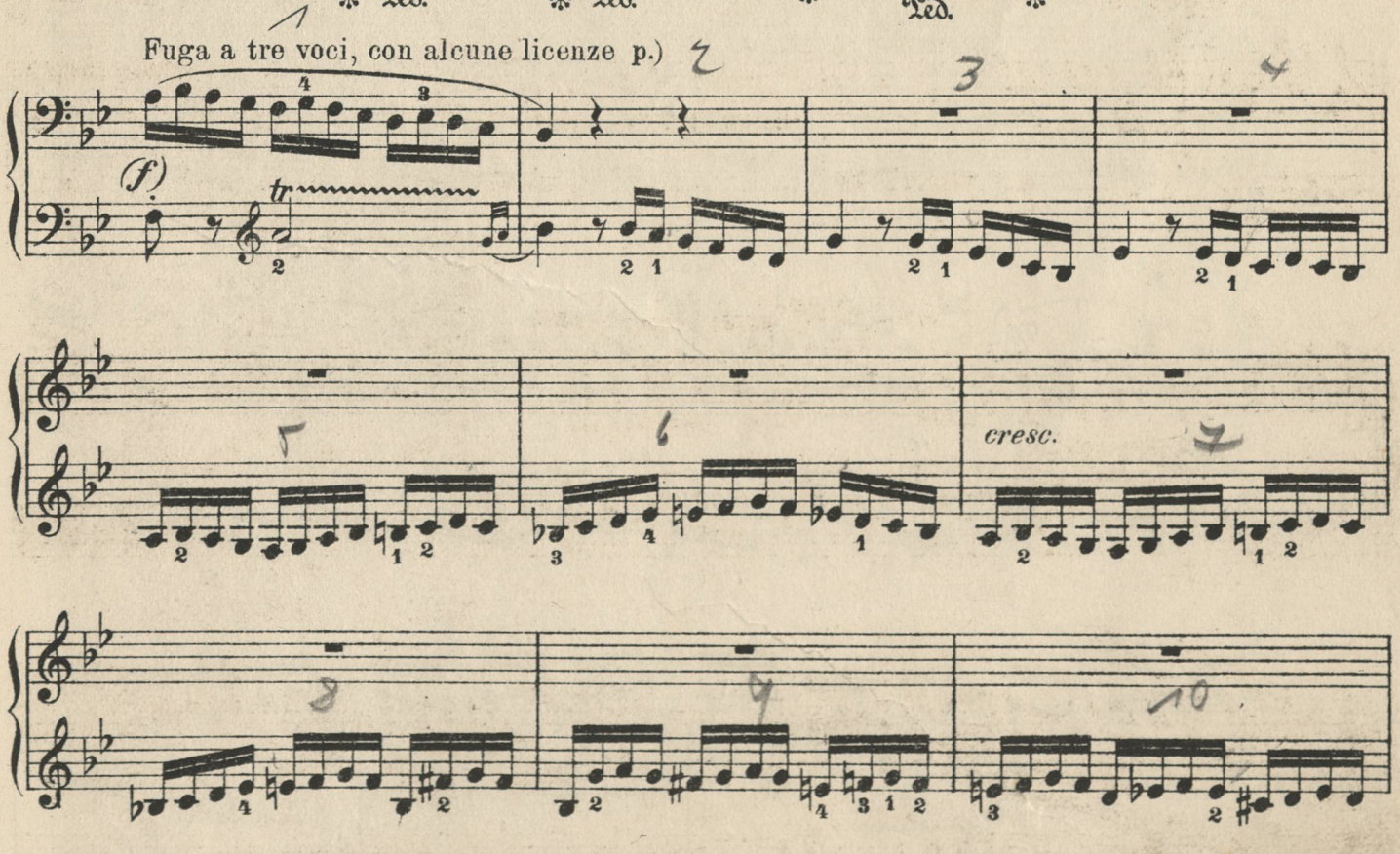
n.) Die Accorde sollen mit Ausnahme des letzten, wenn möglich, nicht arpeggirt werden.
Autant que possible ne pas arpéger les accords à l'exception du dernier.

o.) Per la misura si conta nel Largo sempre quattro semicrome, ciò è



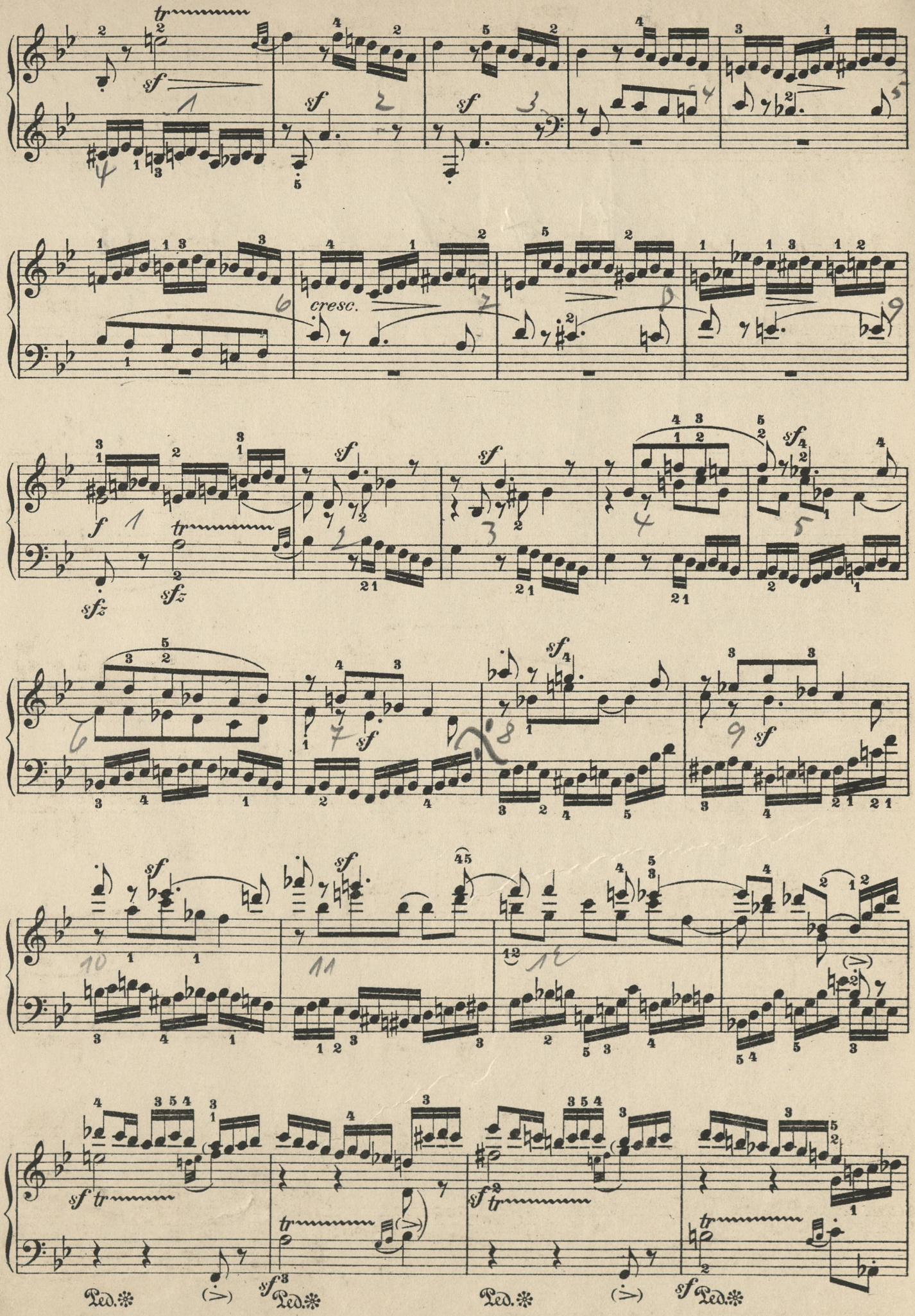
o.) Man zählt in diesem Largo immer je 4 Sechzentel.
Dans ce Largo il faut compter toujours 4/16.

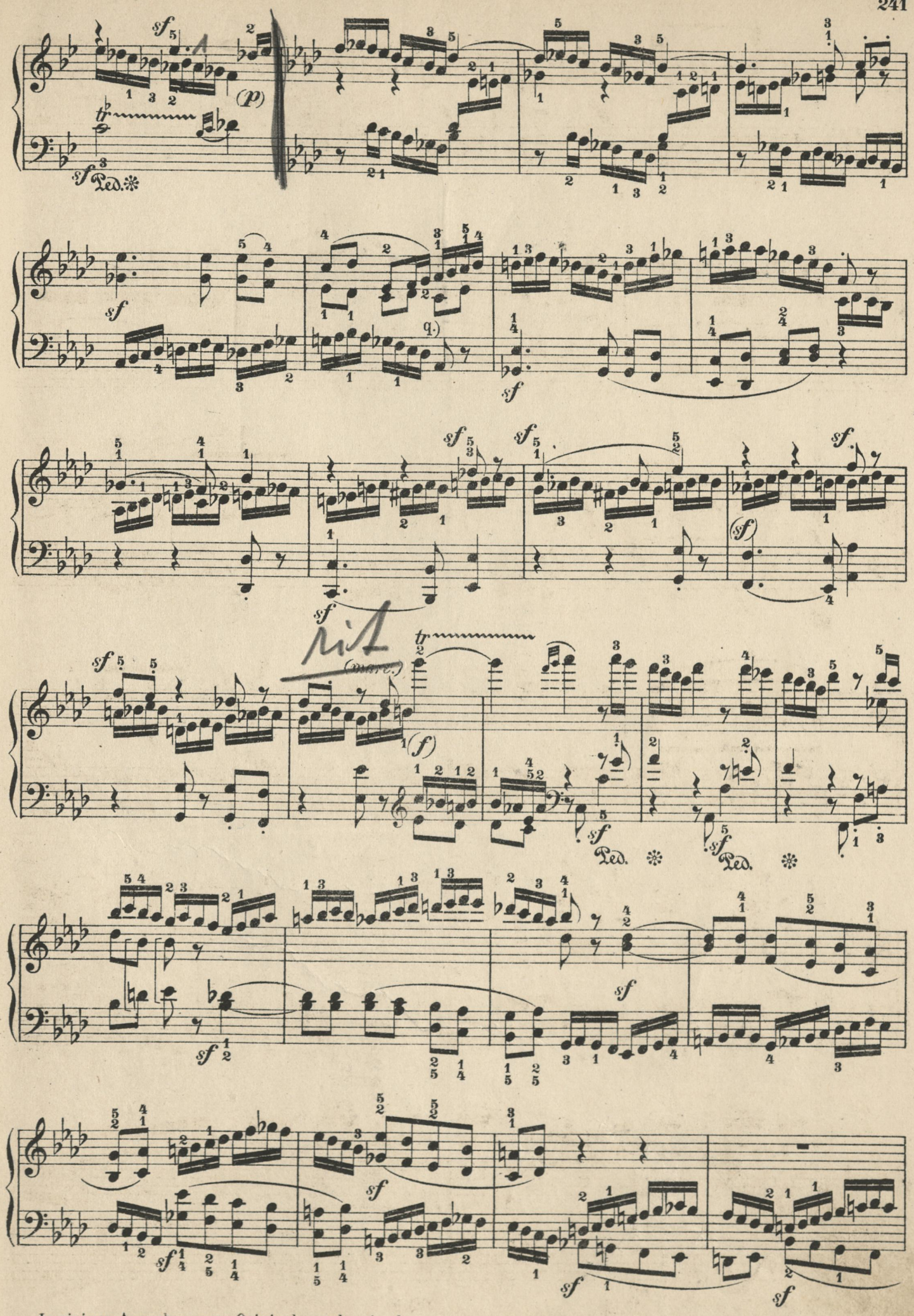




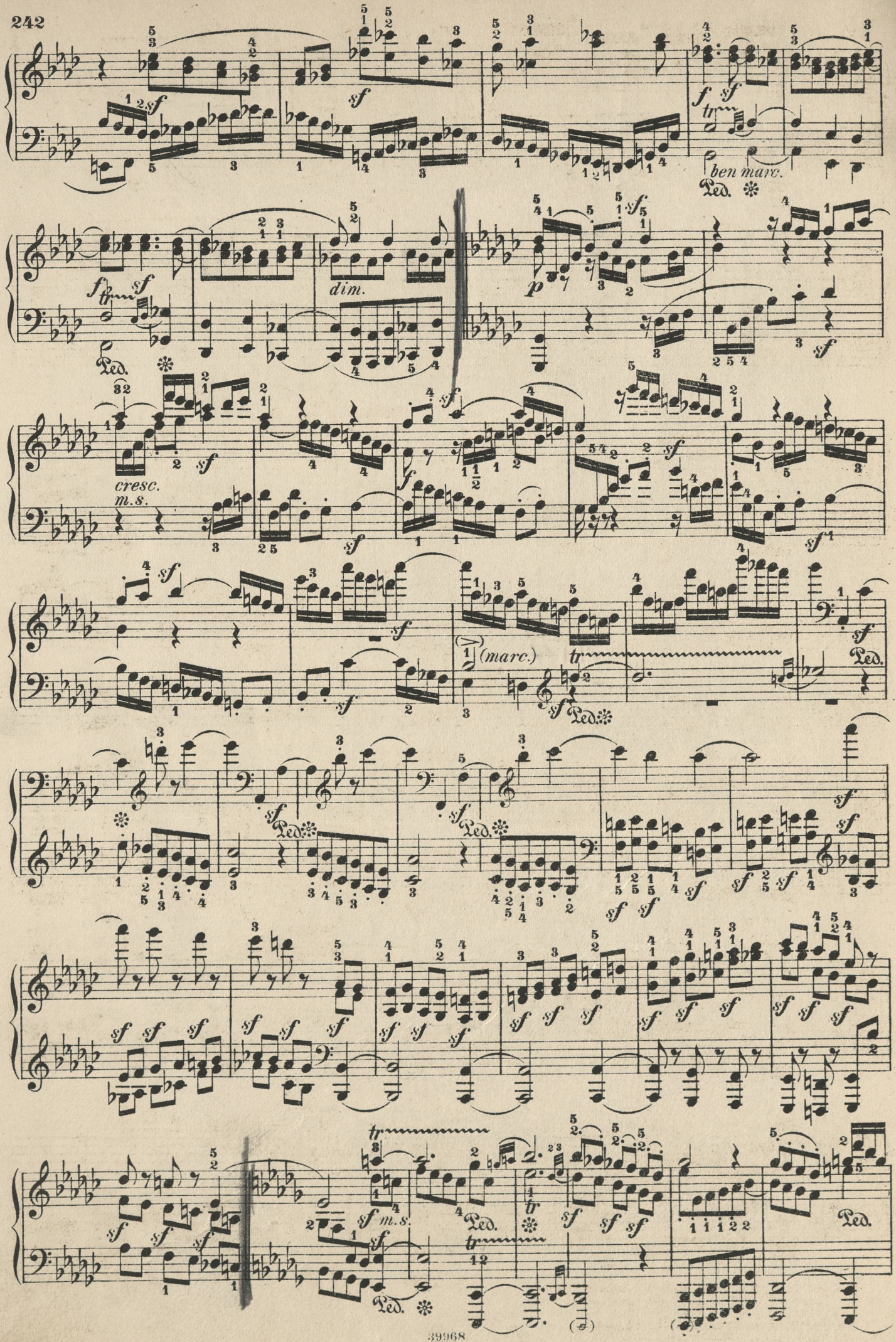
*) Nach Beethovens Bezeichnung ♩ = 144 kaum ausführbar.
*) *D'après Beethoven ♩ = 144 presqu' impossible à exécuter.*

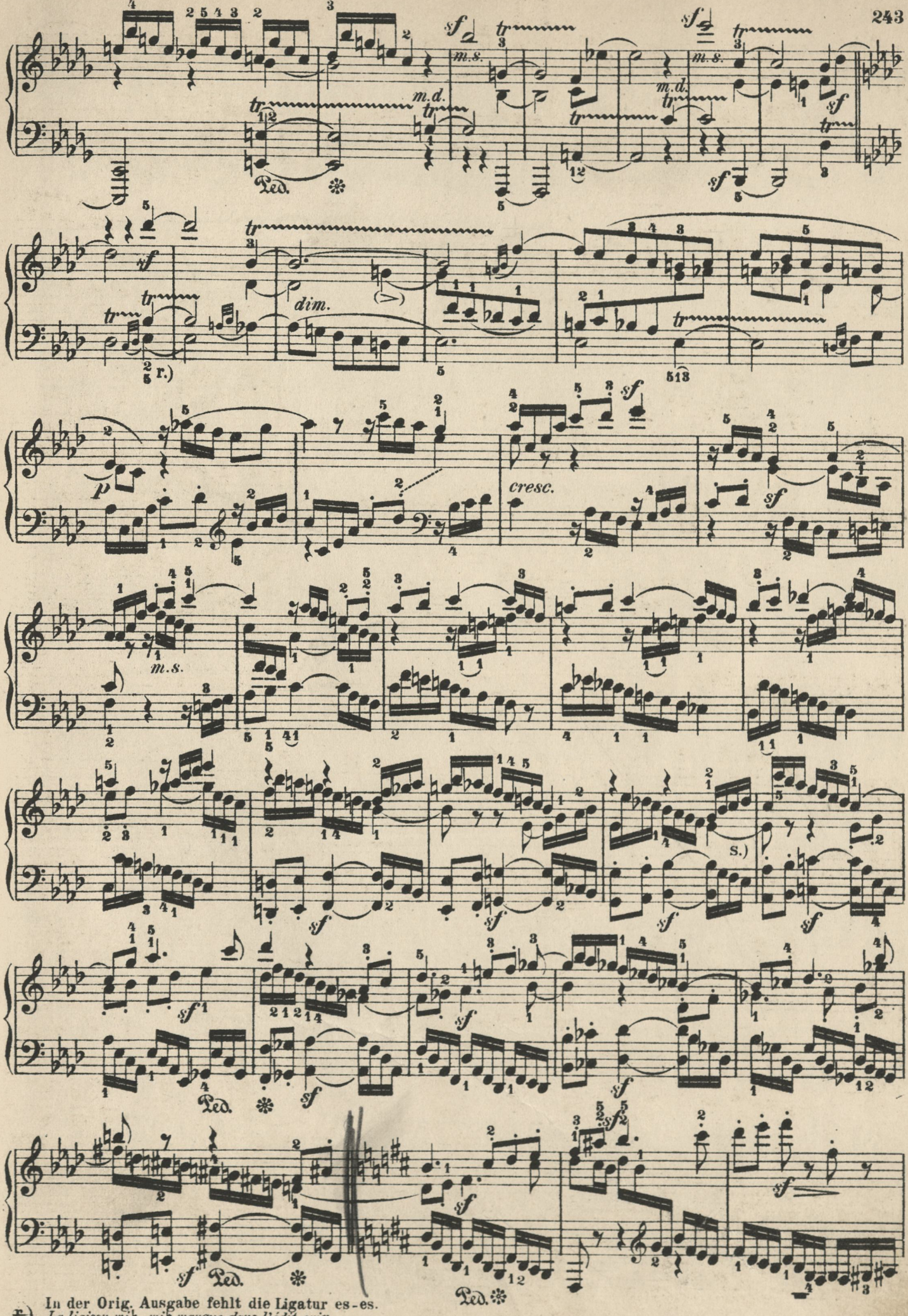
p.) 3 stimmige Fuge mit einigen Freiheiten.
p.) *Fugue à 3 voix avec quelques licences.*


cresc.
Ped.
Ped.
Ped.
Ped.



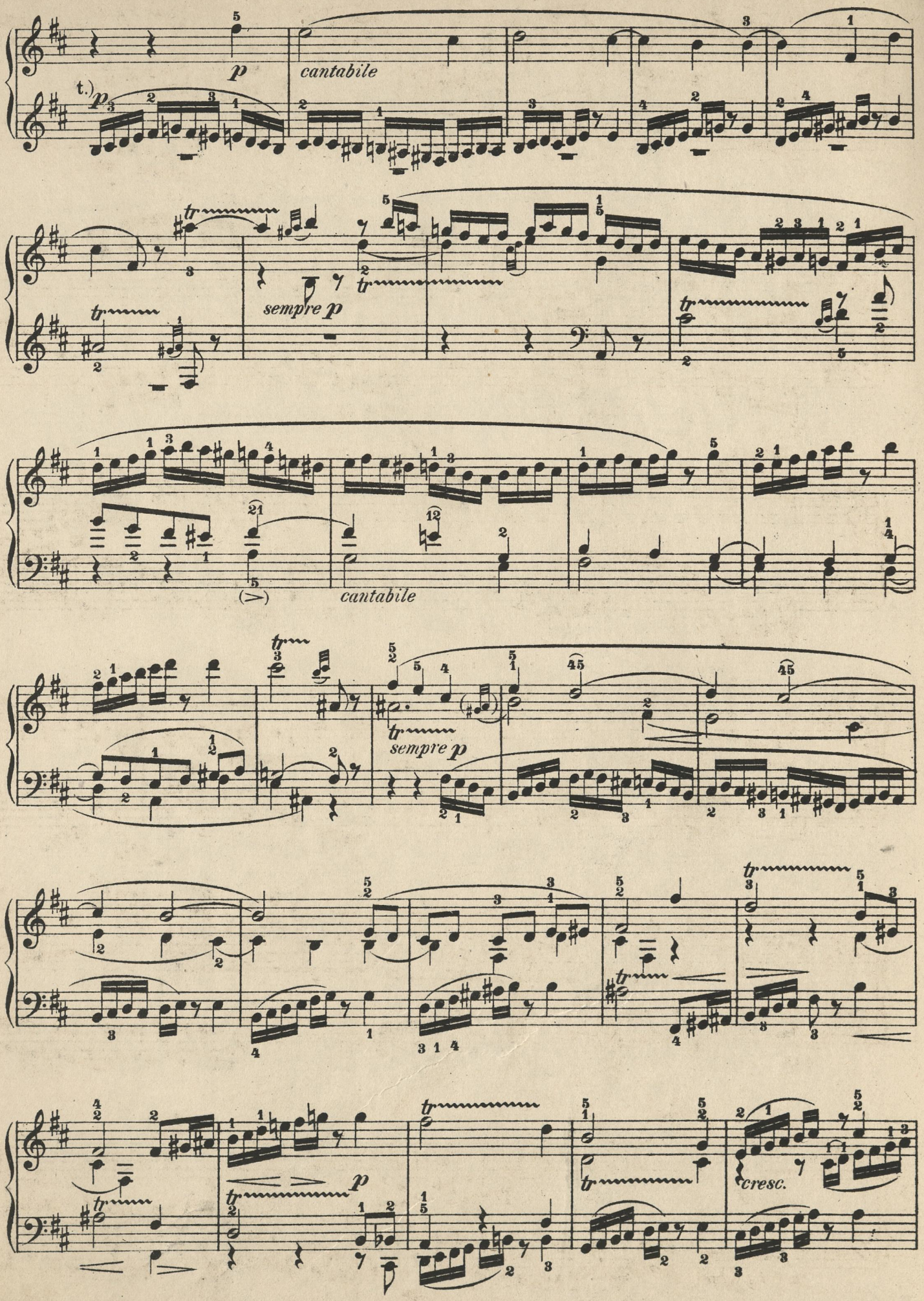
q.) In einigen Ausgaben ges; Originalausgabe wie oben.—
Dans quelques éditions lab; l'original comme ci-dessus.


ben marc.
dim.
cresc.
m.s.
(marc.)
m.s.

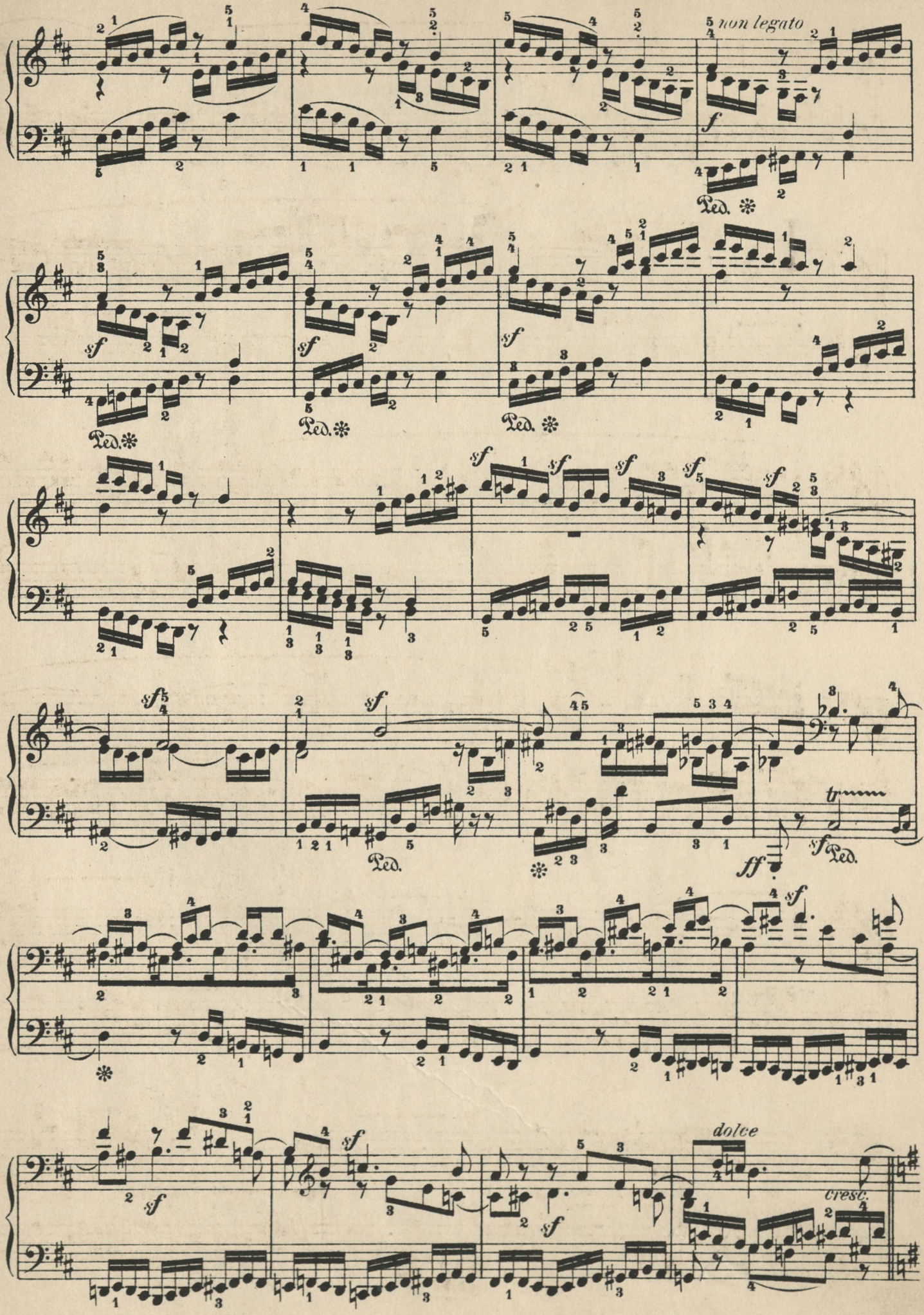


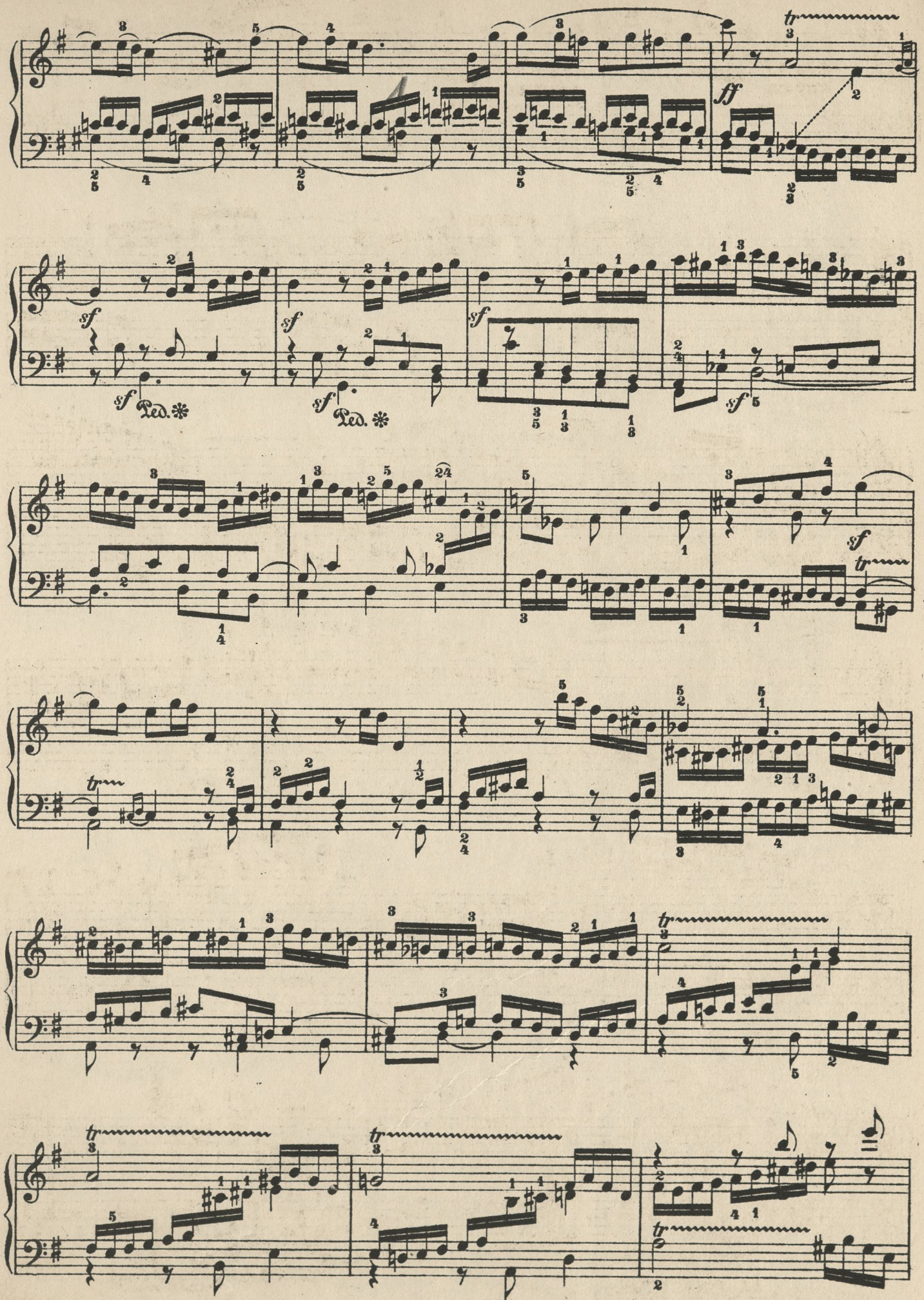
r.) In der Orig. Ausgabe fehlt die Ligatur es-es.
La liaison mi♭-mi♭ manque dans l'édit. orig.

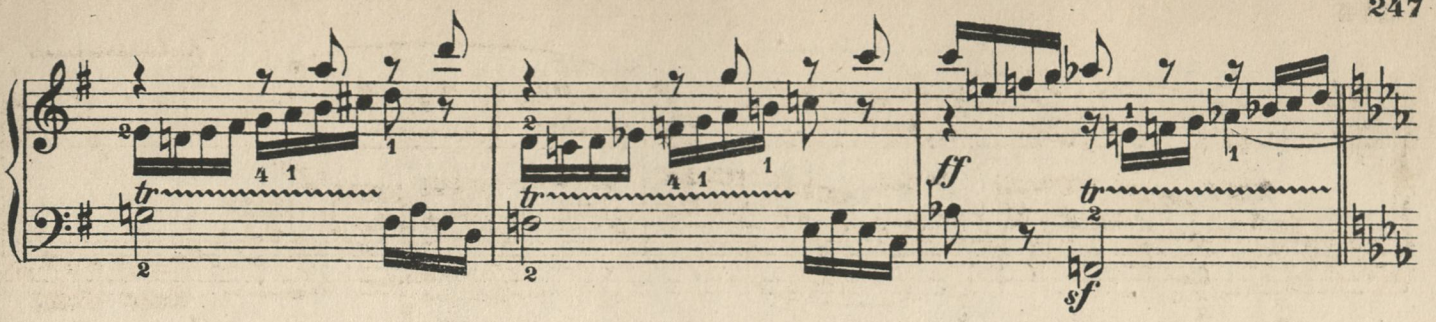
S.) In der Orig. Ausgabe fehlt die Ligatur.
La liaison manque dans l'édit. orig.

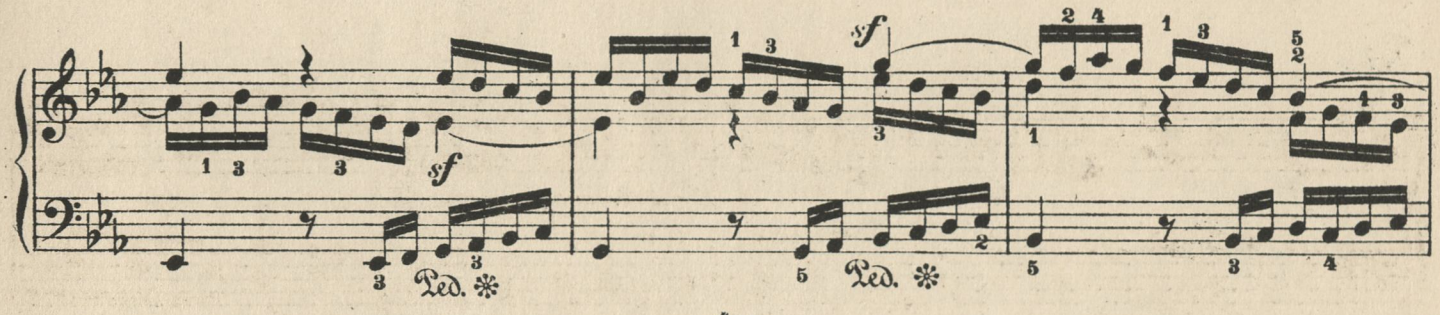


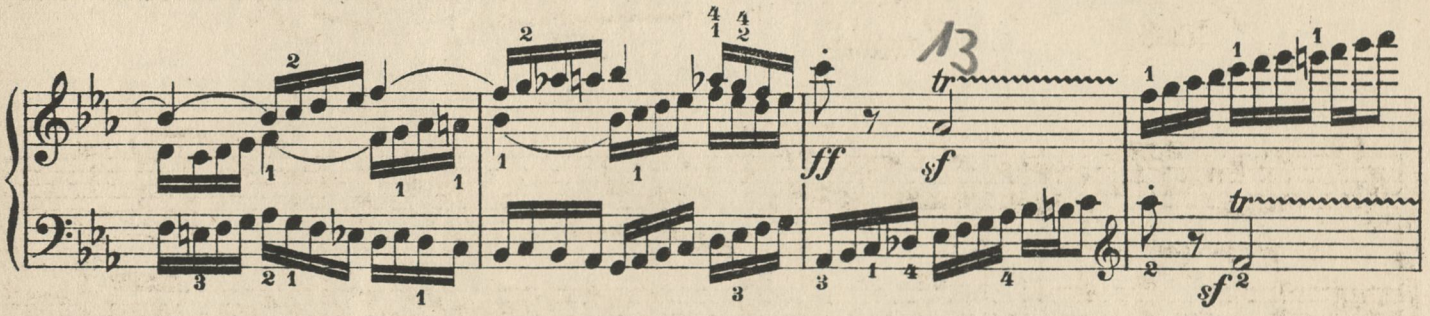
t.) Das Fugenthema in rückgängiger Bewegung. (Krebskanon.) Vom 5ten Takt später bis hieher in verkehrter Folge zu lesen.
Le thème de la fugue se trouve dans le mouvement rétrograde.

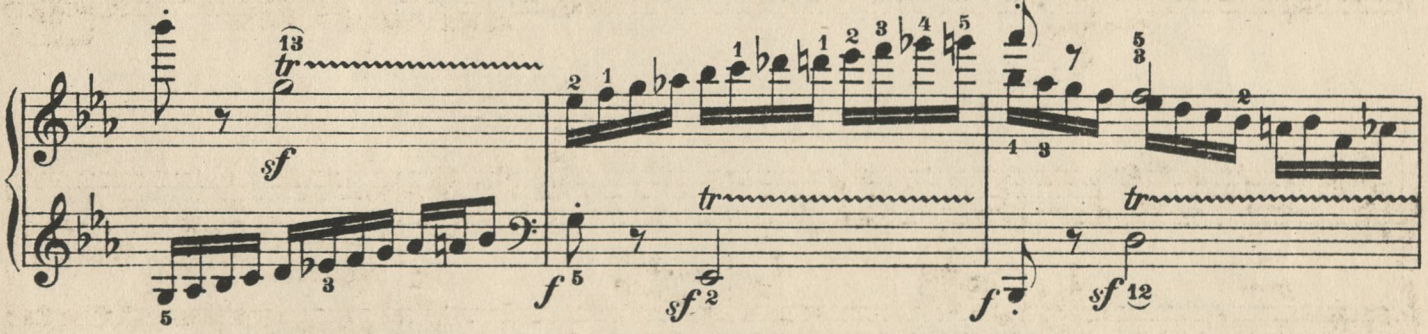

non legato
dolce
cresc.

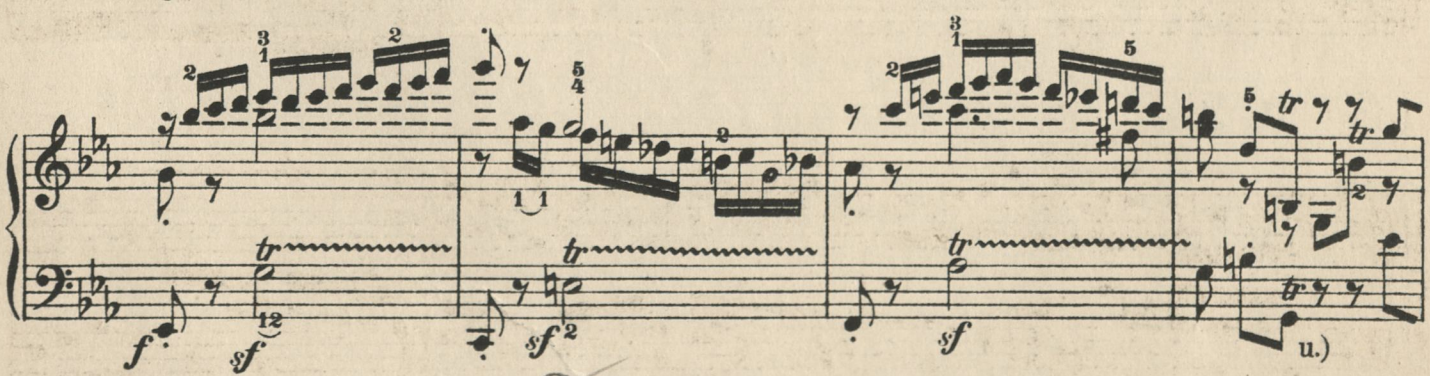

ff
sf
Ped.
tr

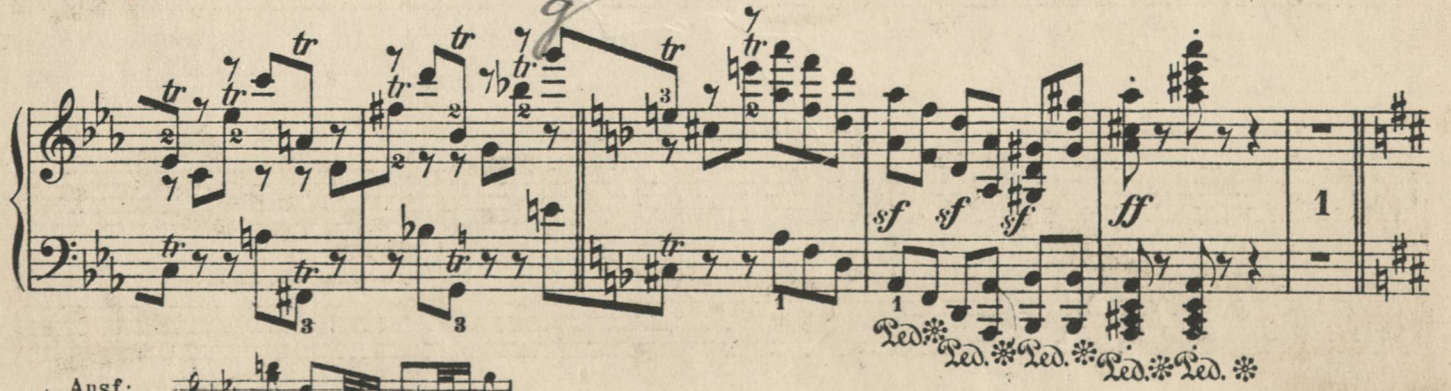












u.) Ausf: *Exéc.*



sempre dolce, cantabile
una corda

sempre legato

v.)

ri - tar - dan - do

a tempo

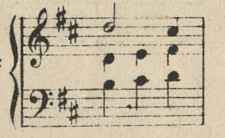
pp *tutte le corde*

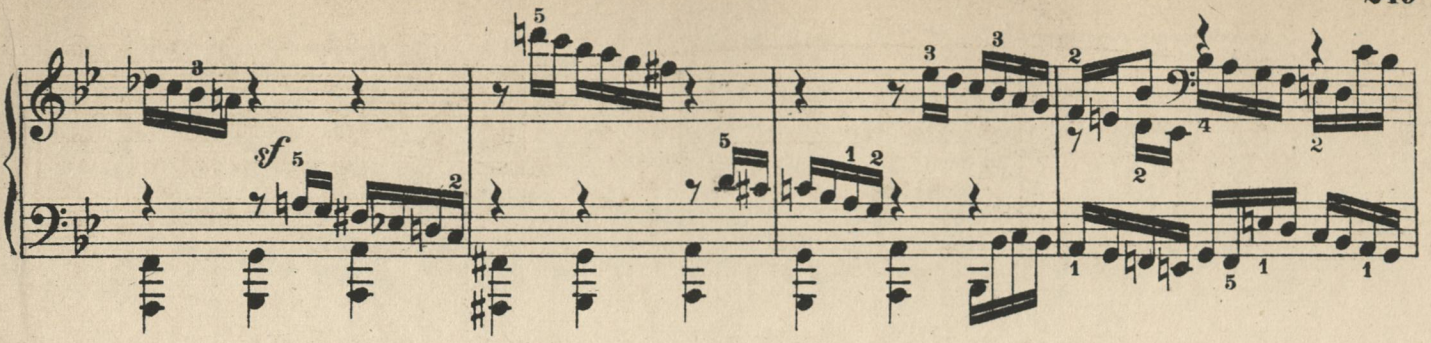
cre - scen - do

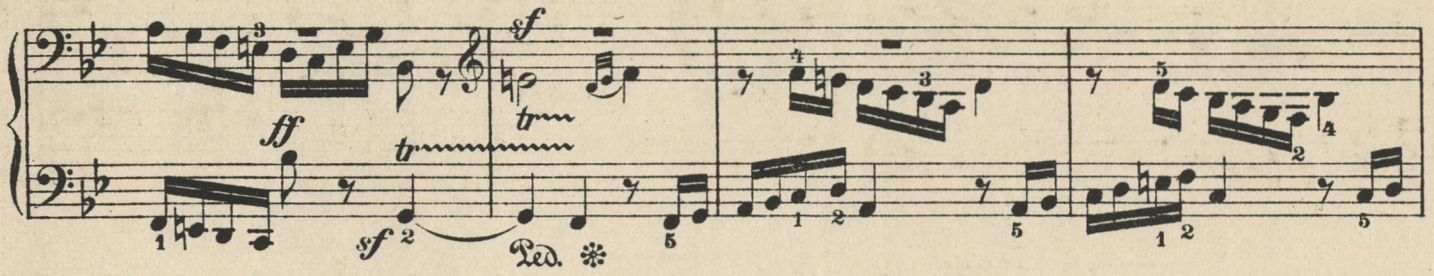
f *ben marc.*

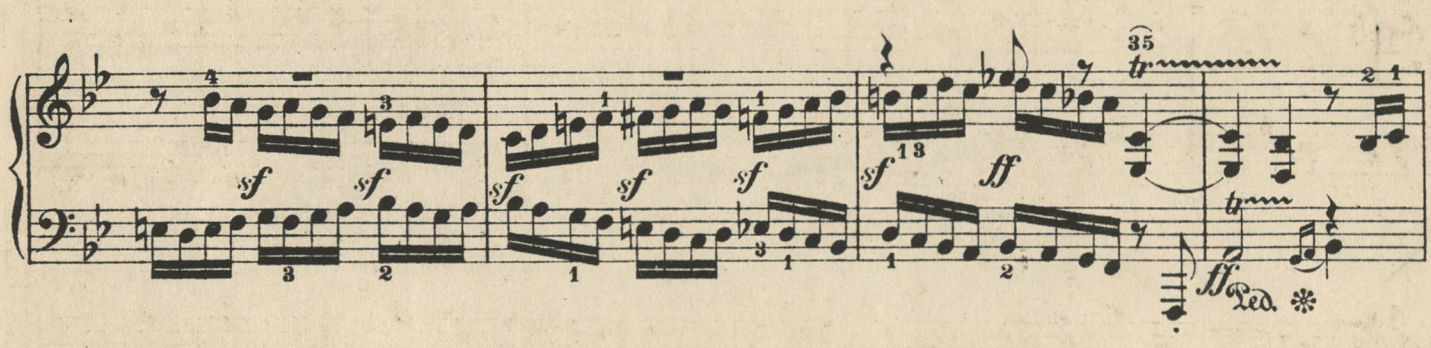
sempre ben marc.

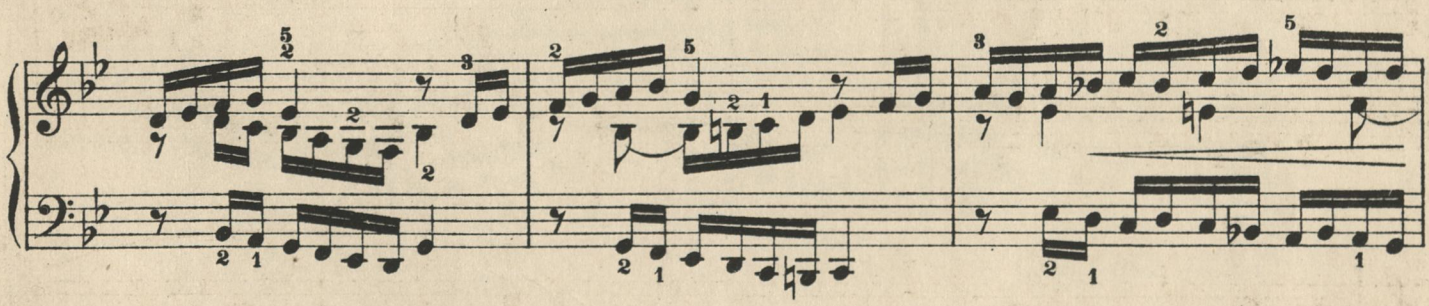
v.) In der Originalausgabe:
L'éd. orig:

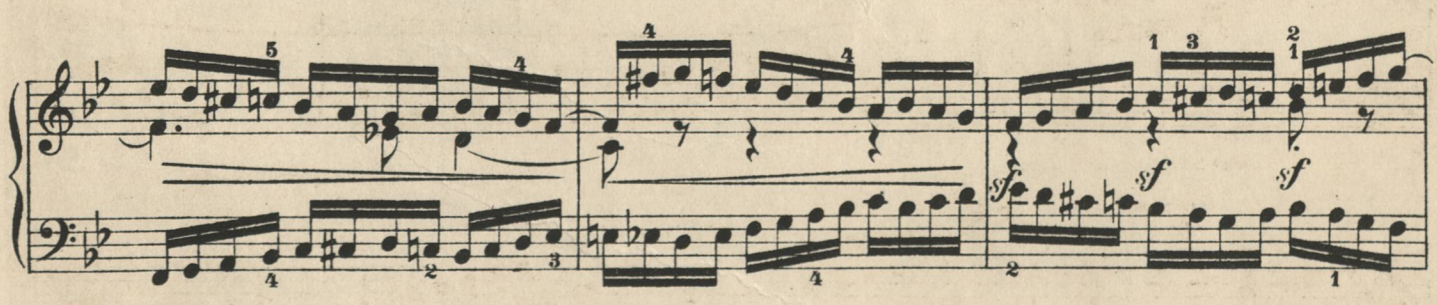


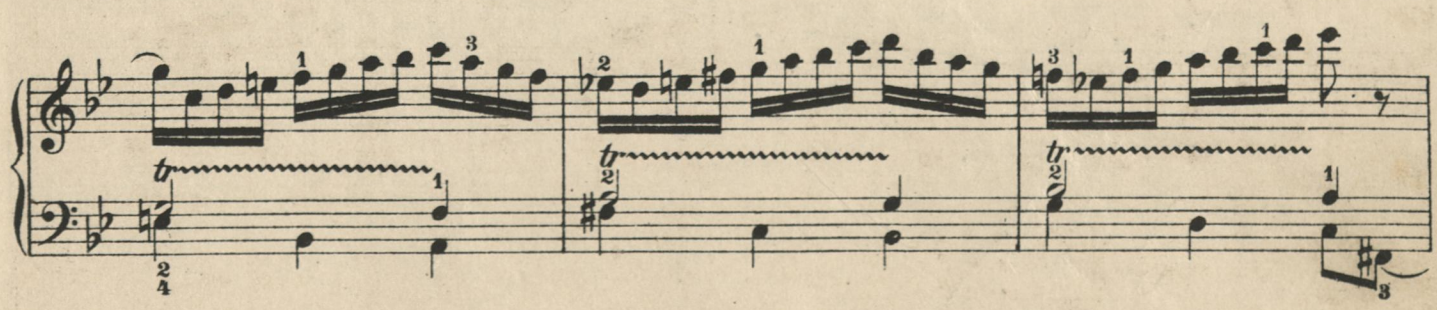

sf

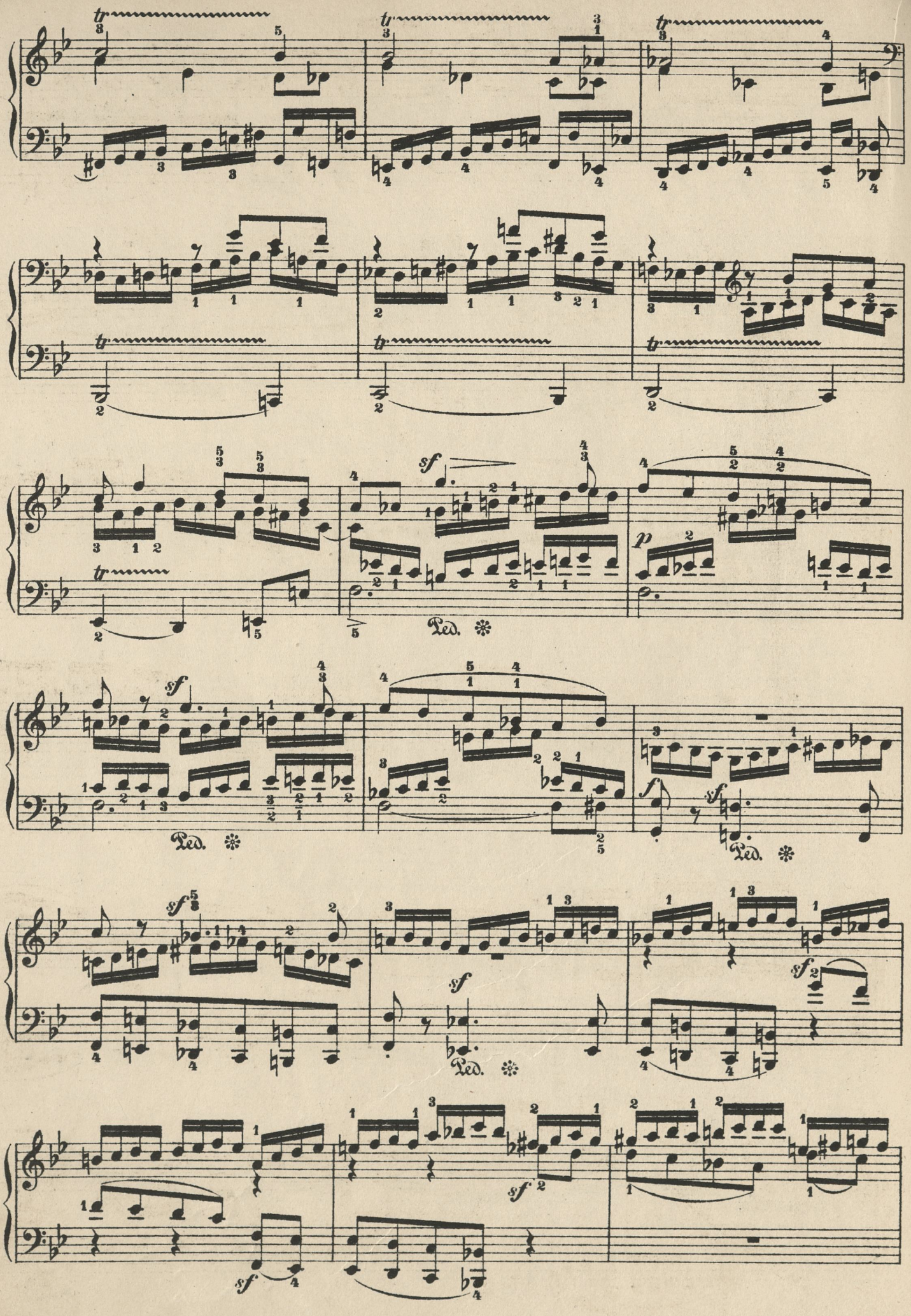

ff
sf
tr
Ped.

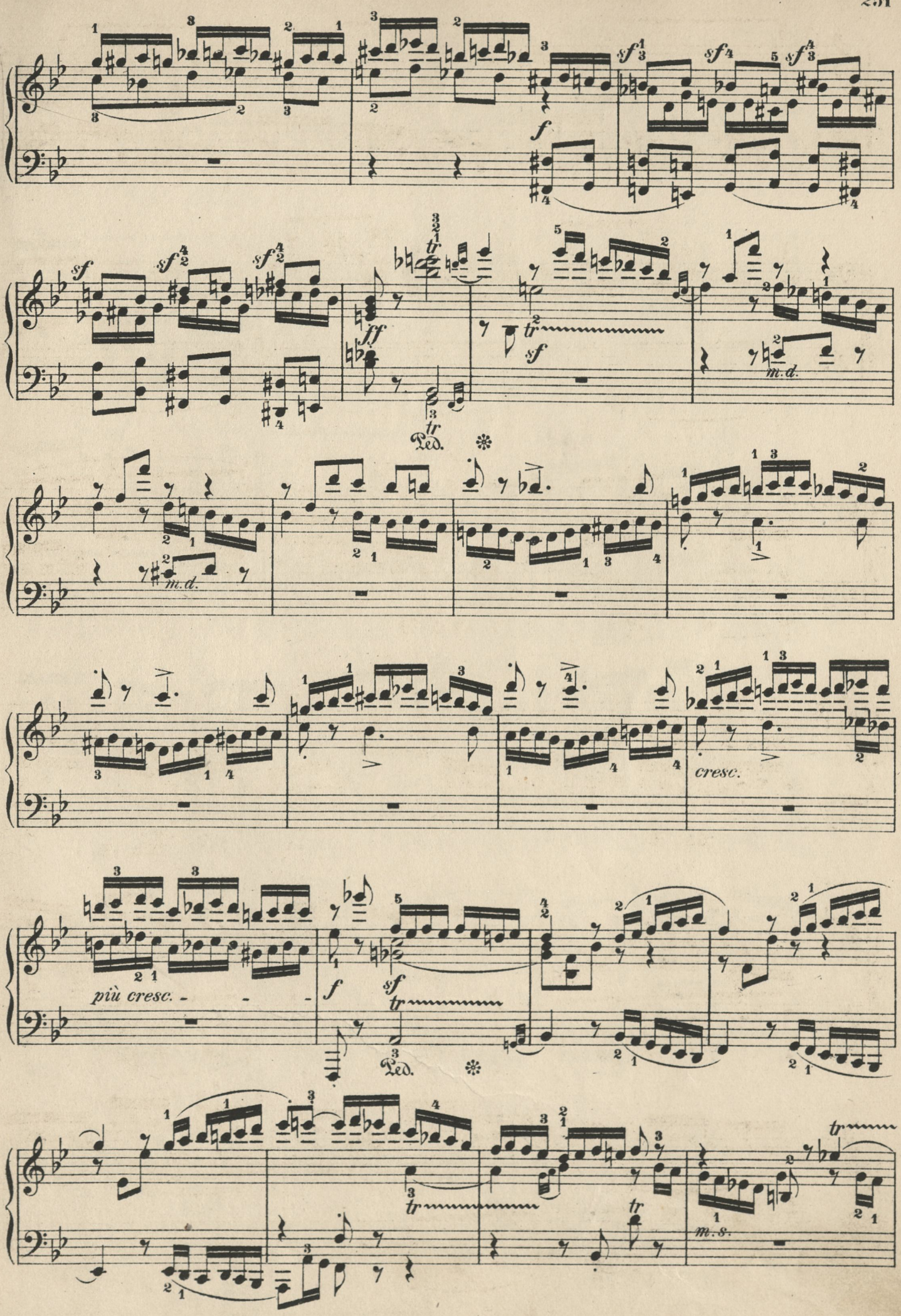

sf
ff
tr
Ped.

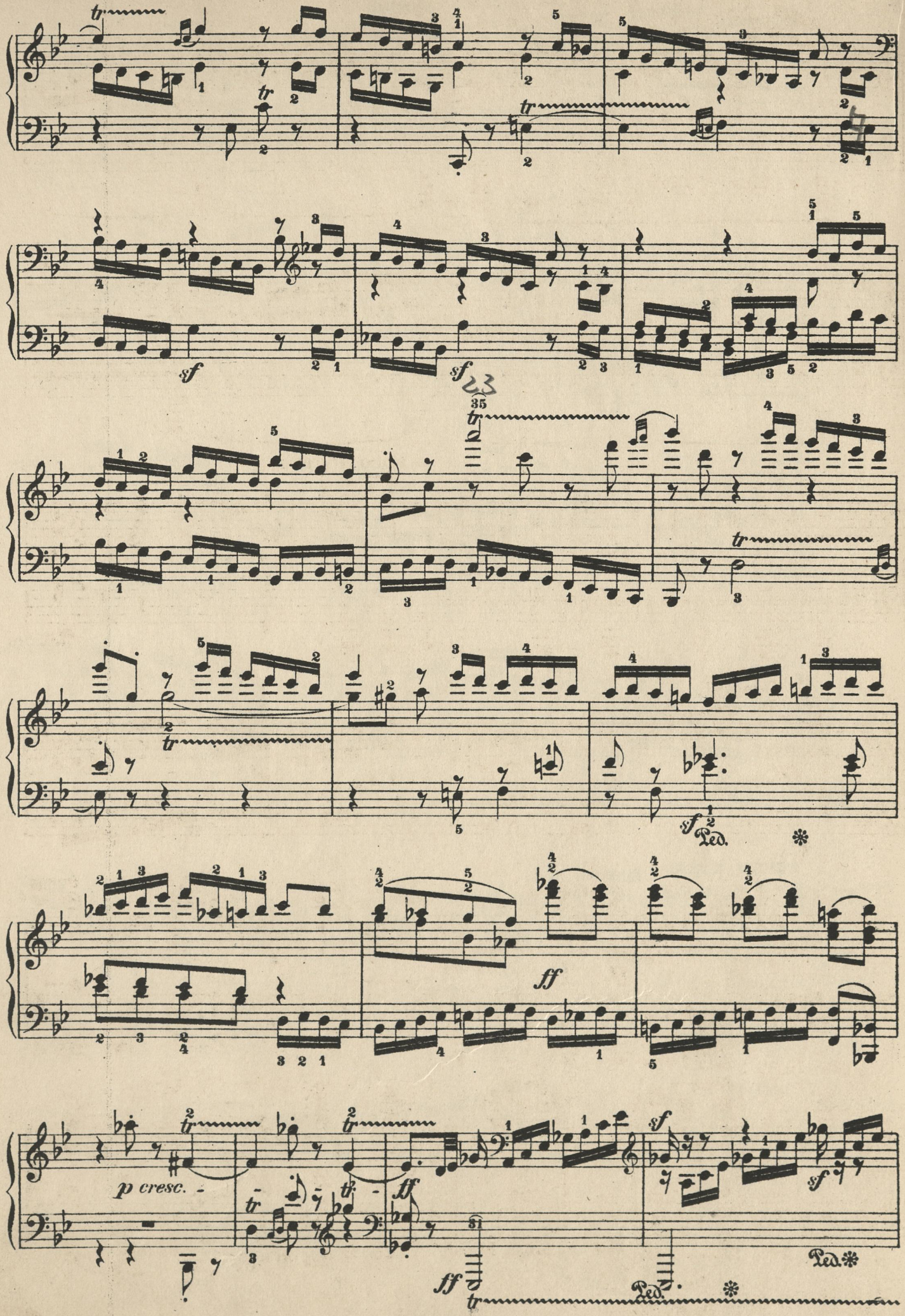



sf


tr


Ped.


f
sf
sf
sf
sf
sf
ff
tr
sf
m.d.
Ped.
m.d.
cresc.
più cresc.
f
sf
tr
Ped.
tr
tr
m.s.


tr
sf
ff
p cresc.
Ped.

sf sf sf pp

Ped. Ped. Ped. Ped. Ped.

ri - - - tar -

Poco adagio.

- - - - dan - - - - - do

p cresc. pp

Ped.

Tempo I.

pp

cre - - - scen - - -

- - - do

w.) ff sf

Ped. Ped. Ped. Ped.

ff ff ff ff

Ped. Ped. Ped. Ped. Ped. Ped.

w.) Erleichterung:
Facilité.

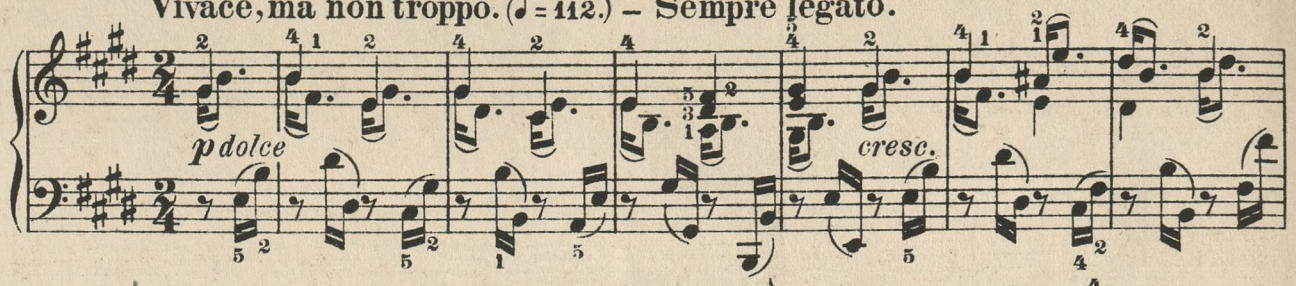
Sonate.

Fräulein Maximiliana Brentano gewidmet.

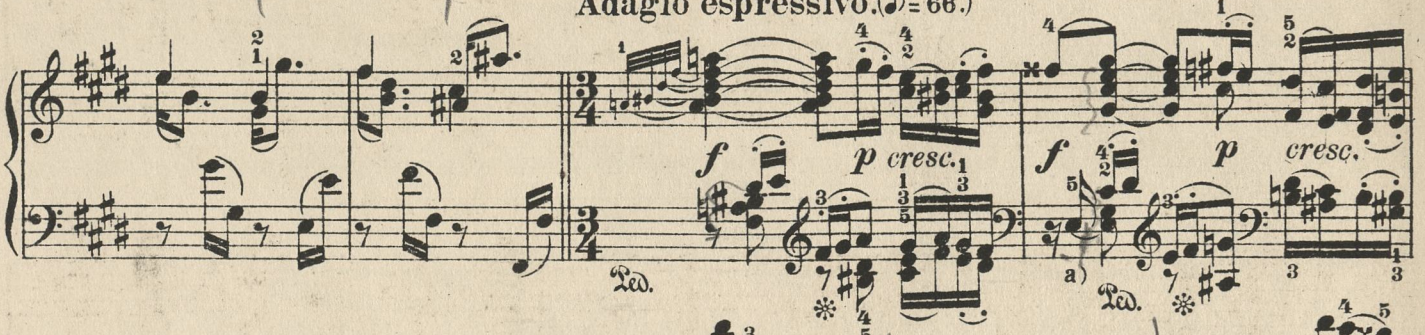
Op. 109.

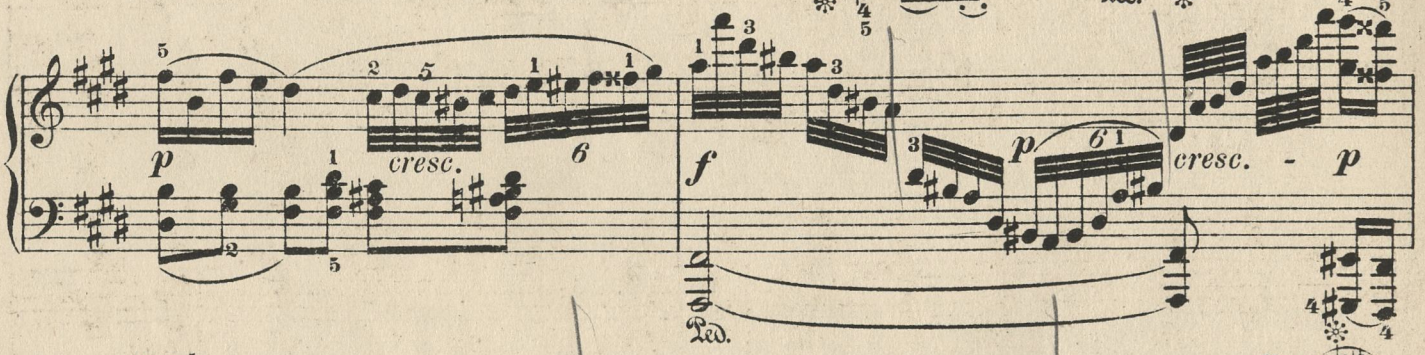
(Die 2 letzten Sätze comp. 1820.
Die Sonate erschien 1821.)

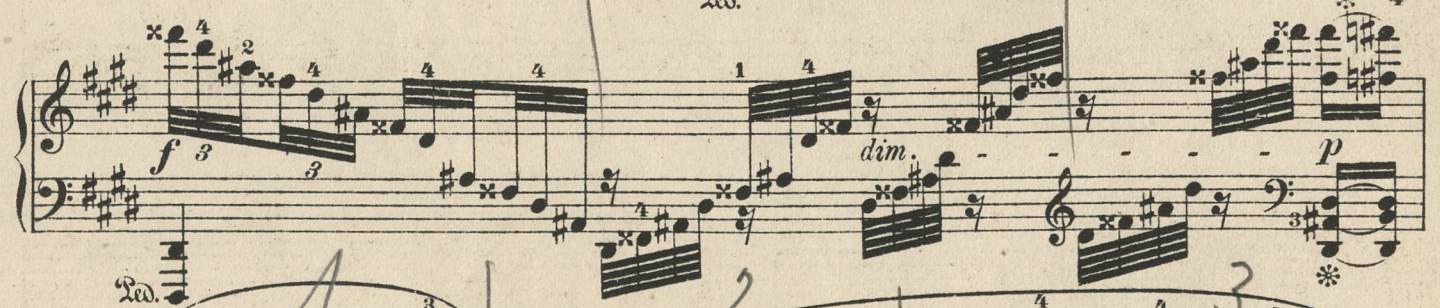
Vivace, ma non troppo. (♩ = 112.) – **Sempre legato.**

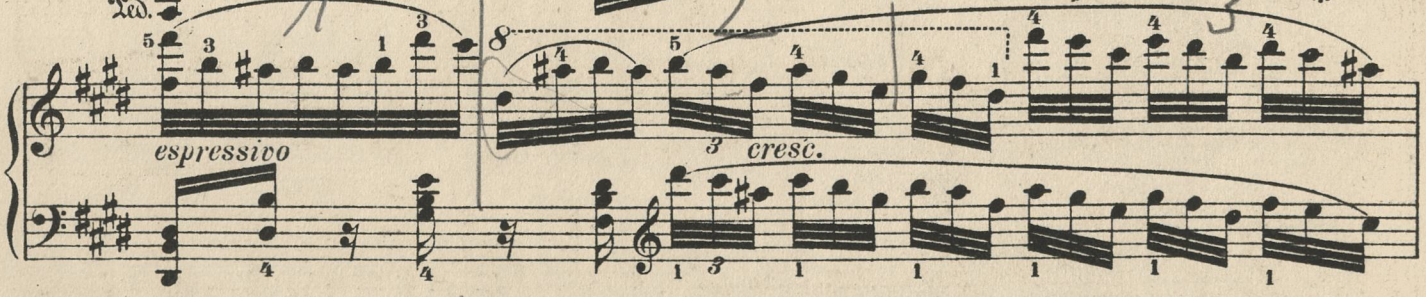


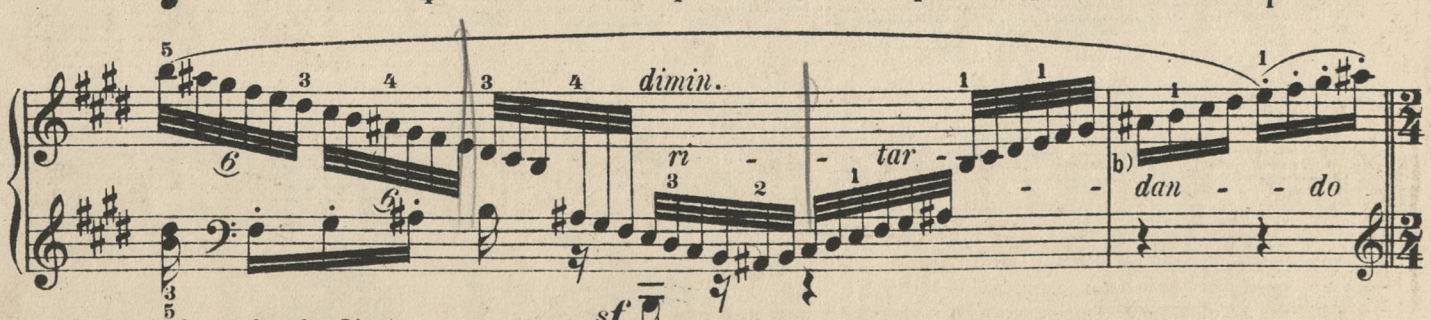
Adagio espressivo. (𝅗𝅥 = 66.)











a) Die Originalausgabe ohne Ligatur *e - e*.
Sans liaison dans l'original.

b) Der Herausgeber empfiehlt die 16tel dieses eingeschobenen Taktes wie 32stel zu spielen, da sich dann der Verlauf der ganzen Passage in das Tempo I *rhythmisch* richtiger gestaltet.
Le rédacteur recommande de jouer comme triples croches les doubles croches de la mesure intercalée parceque le rhythme de la suite entre plus correctement dans le premier temps.

Tempo I.

dolce

(poco marc.)

sempre

cresc.

legato

p

cresc.

sempre legato

sfp sfp sfp

Ped. * Ped. * Ped. *

sfp sfp sfp sfp sfp sf

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

c)

d)

f

p(dolce)

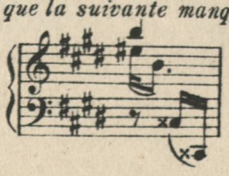
legato

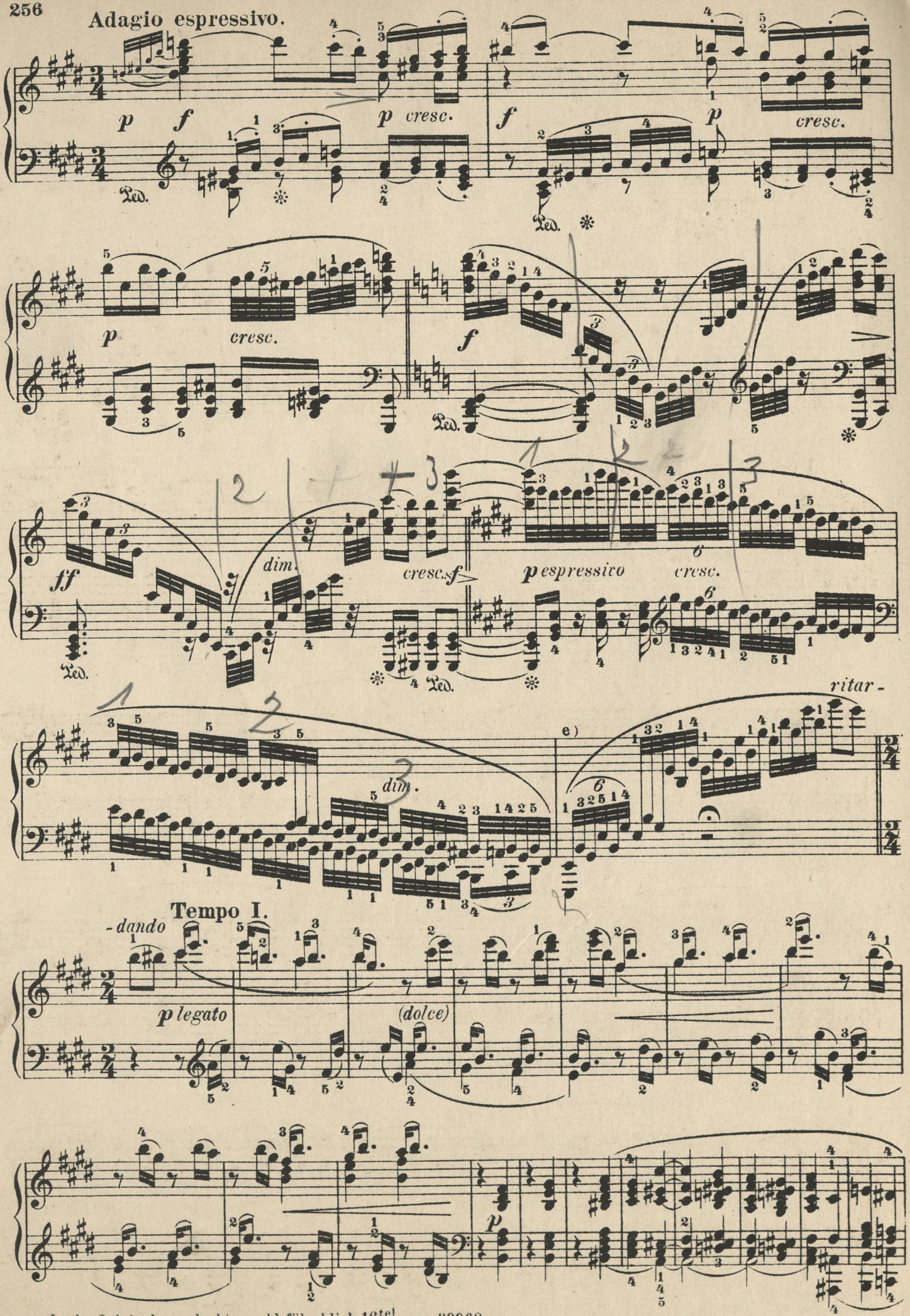
legato

cresc.

c) Dieser und der folgende Takt fehlen in einigen älteren und neueren Ausgaben.
Cette mesure ainsi que la suivante manquent dans plusieurs éditions.

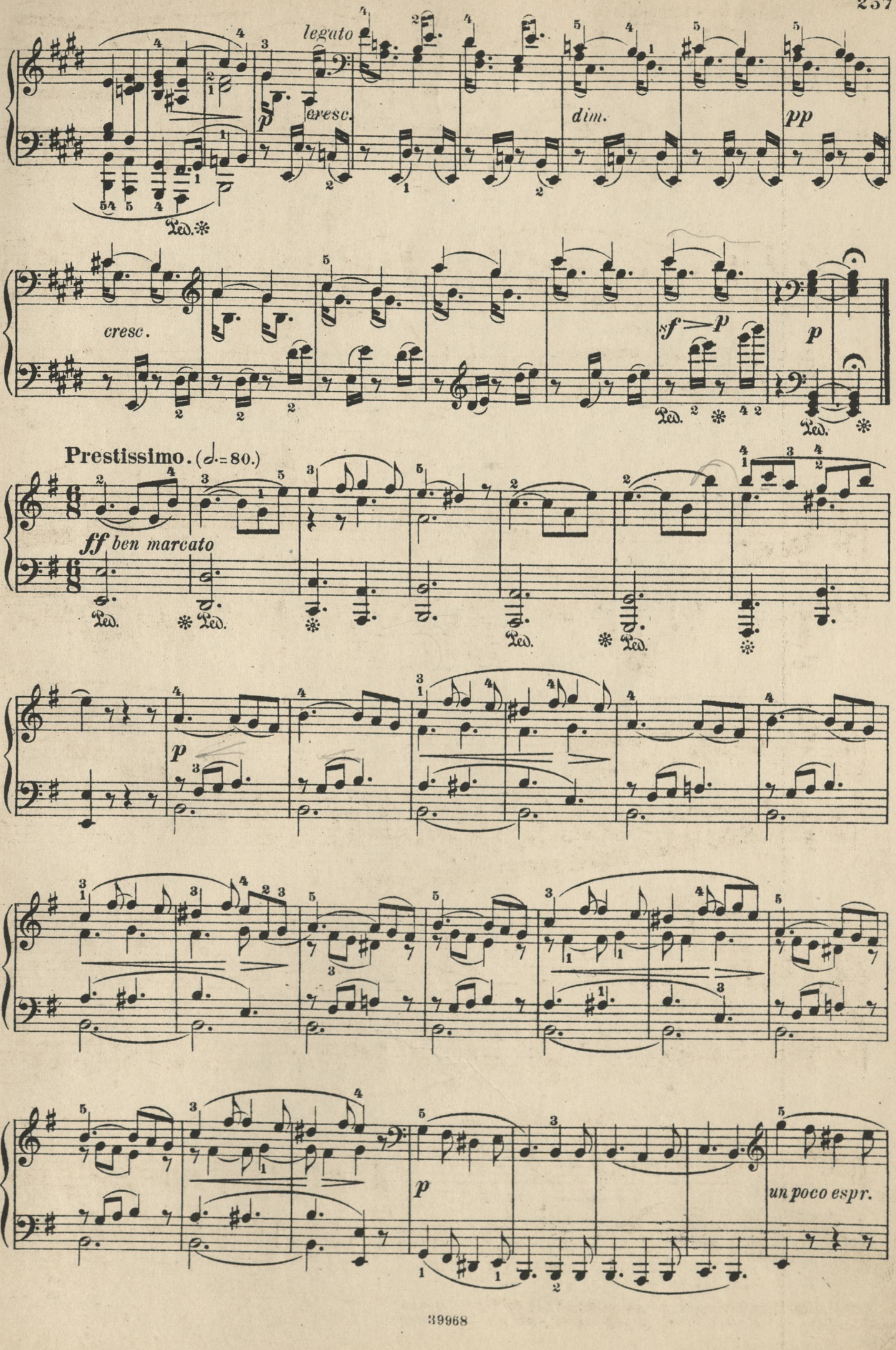
d) Einige Ausgaben:
Dans quelques édit:

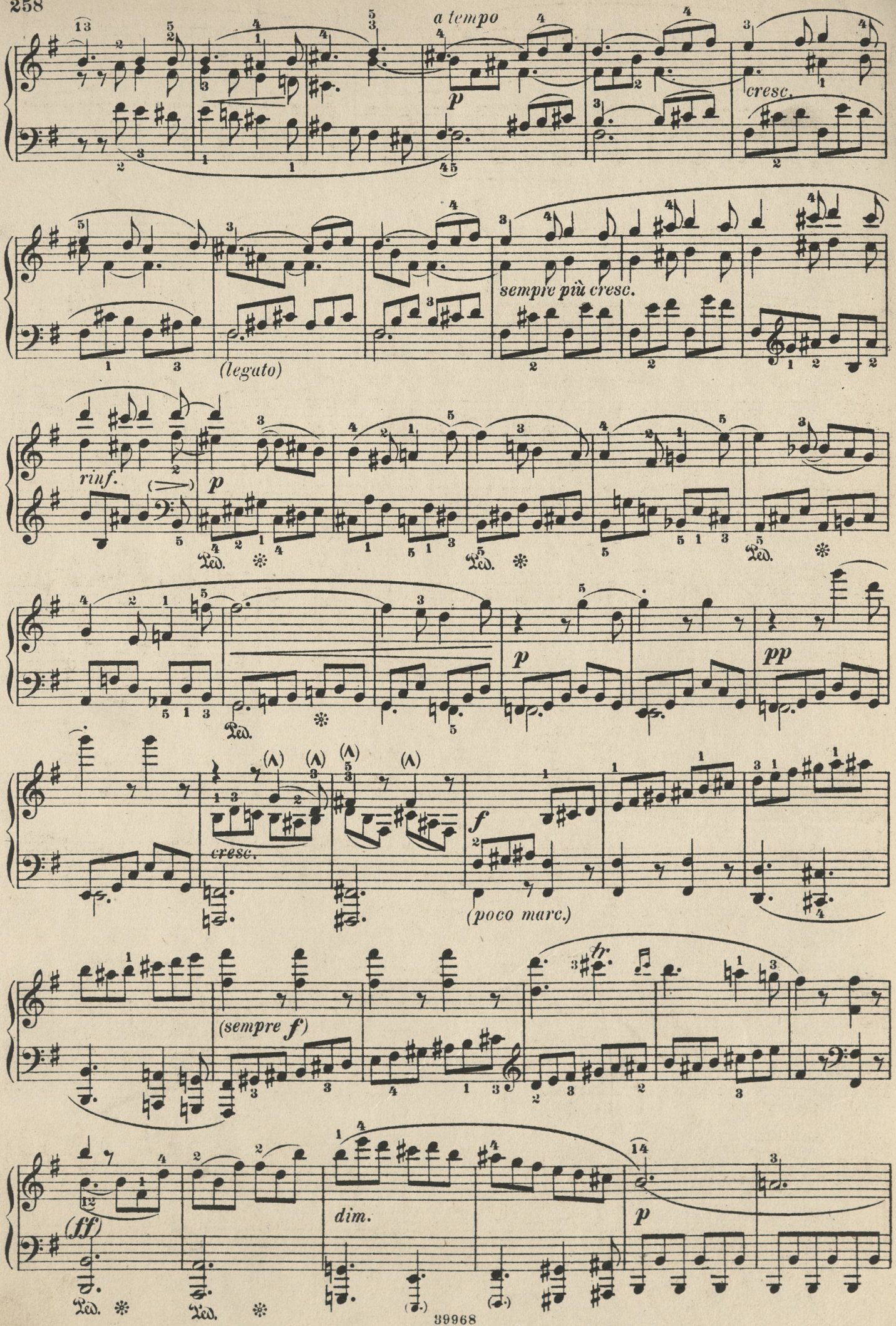


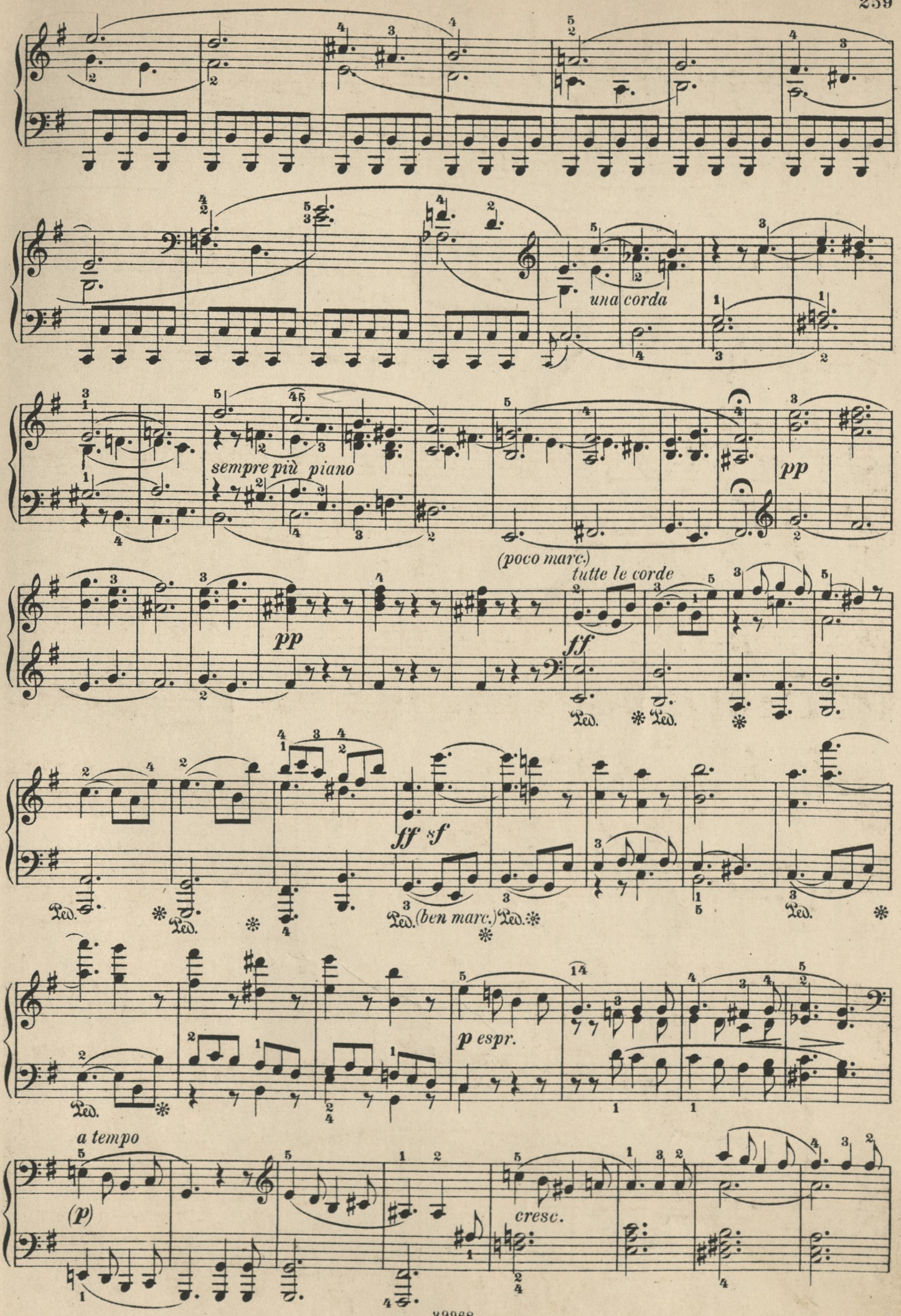


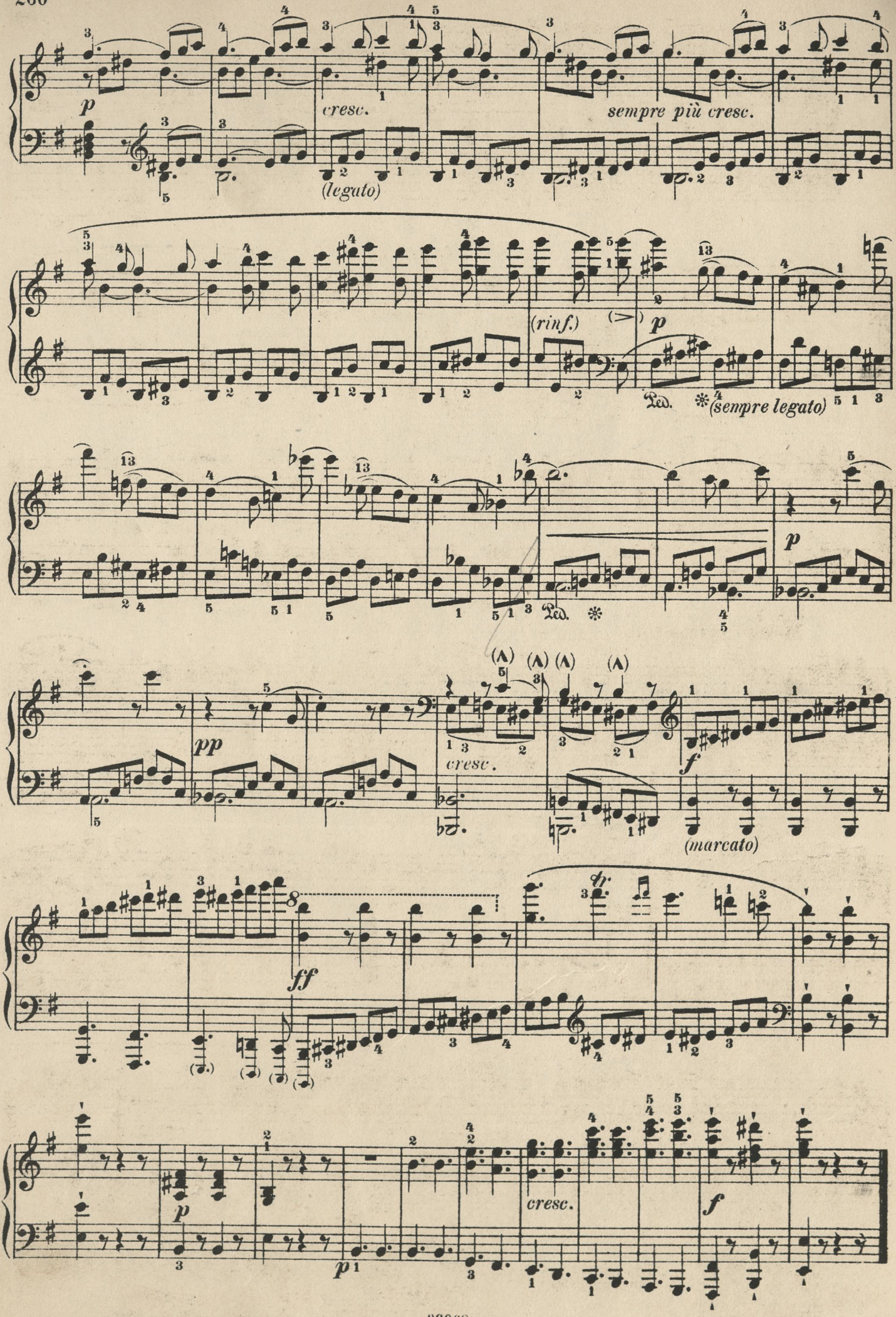
e) In der Originalausgabe hier wohl fälschlich 16tel.

C'est probablement par erreur que l'original porte des doubles croches.


legato
cresc.
dim.
pp
cresc.
sf > p
p
Prestissimo. (♩.= 80.)
ff ben marcato
p
p
un poco espr.


a tempo
p
cresc.
sempre più cresc.
(legato)
riuf.
p
Ped.
p
pp
cresc.
f
(poco marc.)
(sempre f)
tr.
(ff)
dim.
p


una corda
sempre più piano
pp
(poco marc.)
tutte le corde
pp
ff
Ped.
ff sf
(ben marc.)
p espr.
a tempo
(p)
cresc.


p
cresc.
(legato)
sempre più cresc.
(rinf.)
p
Ped.
(sempre legato)
p
pp
cresc.
f
(marcato)
ff
p
cresc.
f

Gesangvoll, mit innigster Empfindung.

Andante molto cantabile ed espressivo. (♩ = 56.)

mezza voce

cresc.

p

cresc.

sf

mezza voce

Var. I.
Molto espressivo.

(*p*)

cresc.

1.

2.

(*p*)

cresc.

sf

mezza voce

1.

cresc.

2.

f) Ausf. *Exéc.*

g) Herausgeber empfiehlt: *recommandable:*

h)

Var. II.
Leggieramente.

p

cresc.

dim.

cresc.

p

teneramente

Ped. ✻ Ped. ✻ Ped. ✻

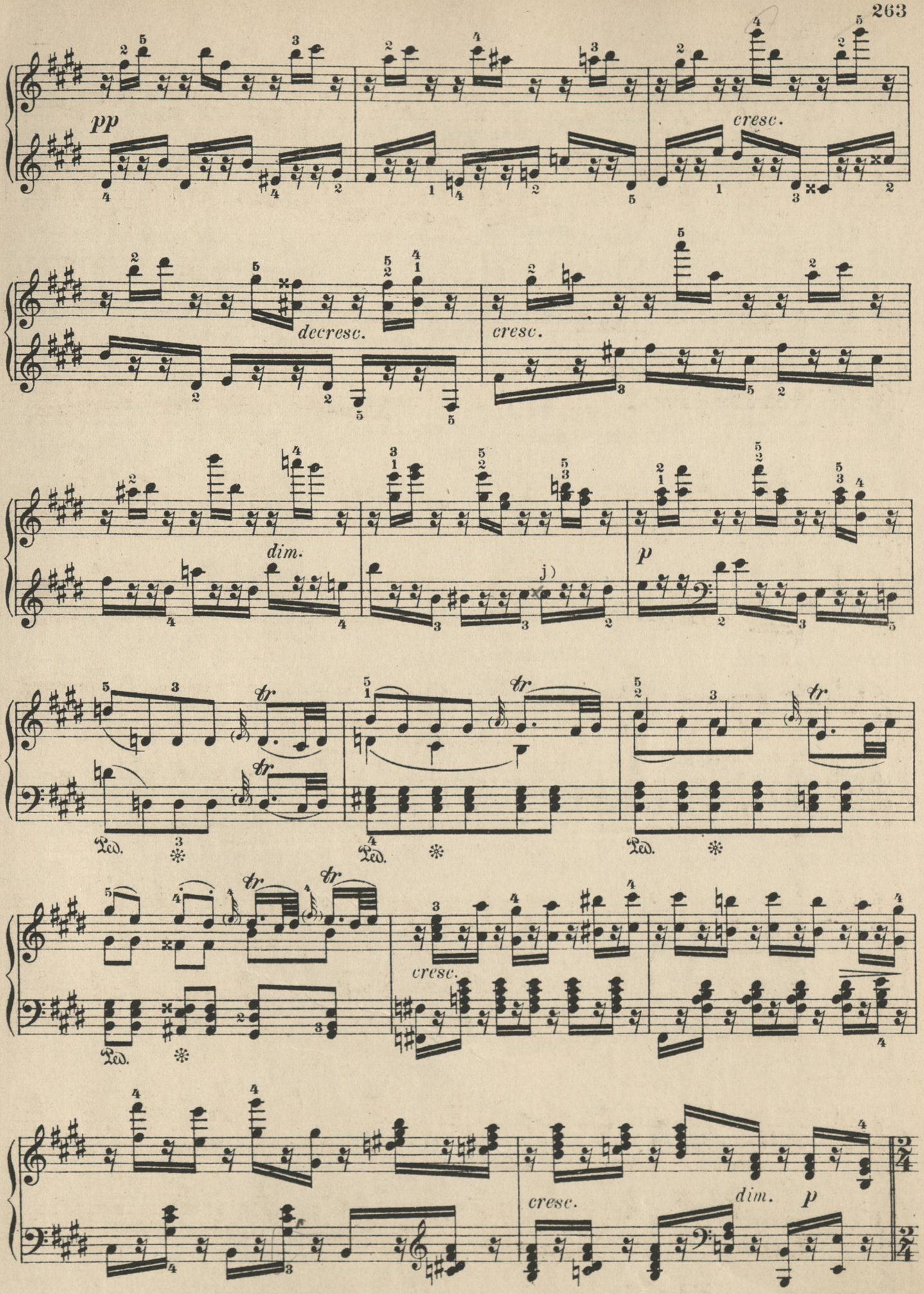
i)

Ped. ✻

cresc.

dim. *p*

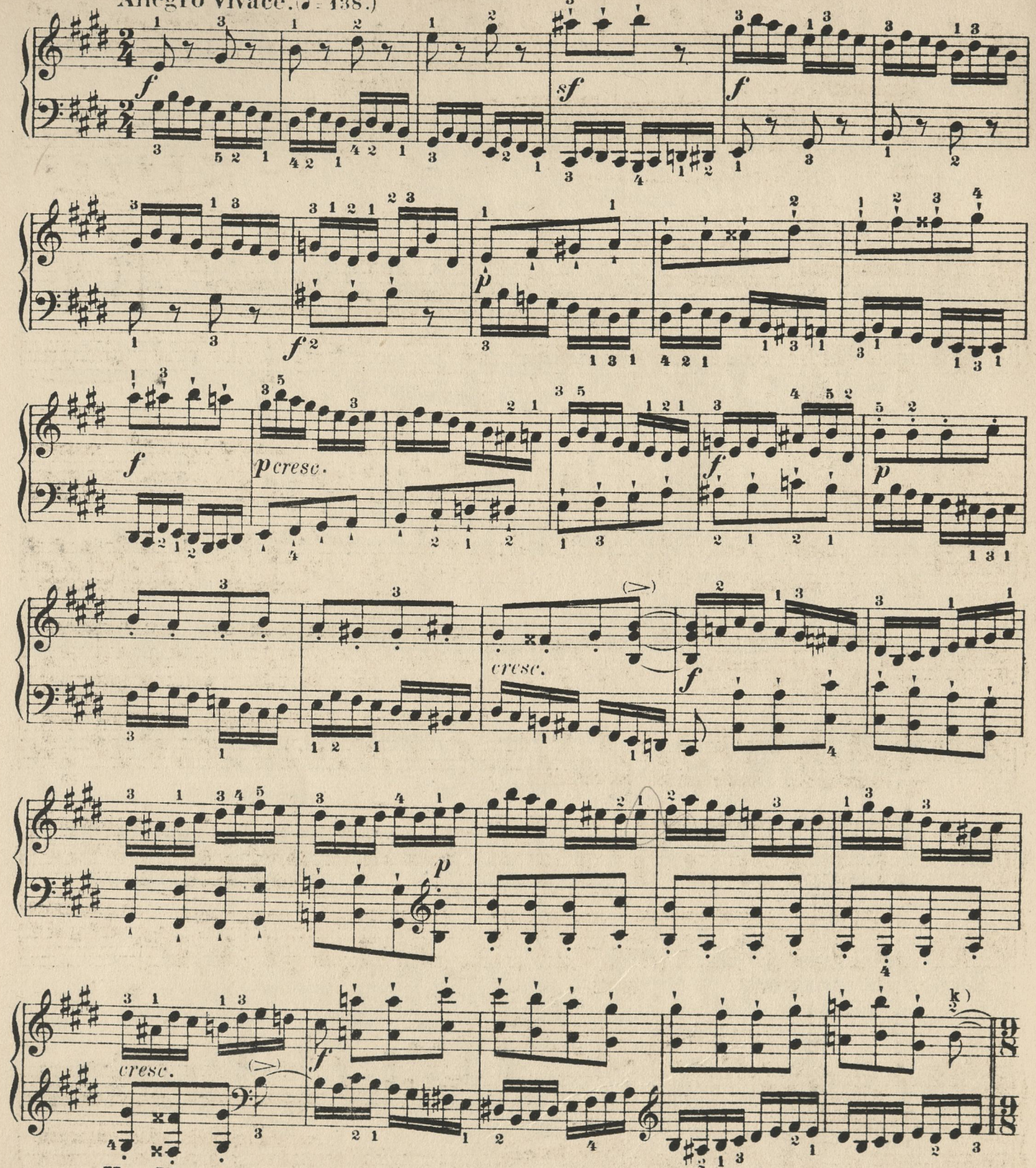
i) Erleichterung:
Facilité:



j) Oben laut Originalausgabe *cis*; die meisten neueren Ausgaben haben *ciscis*.
Suivant l'original do♯; on trouve do× dans la plupart des éditions nouvelles.

Var. III.

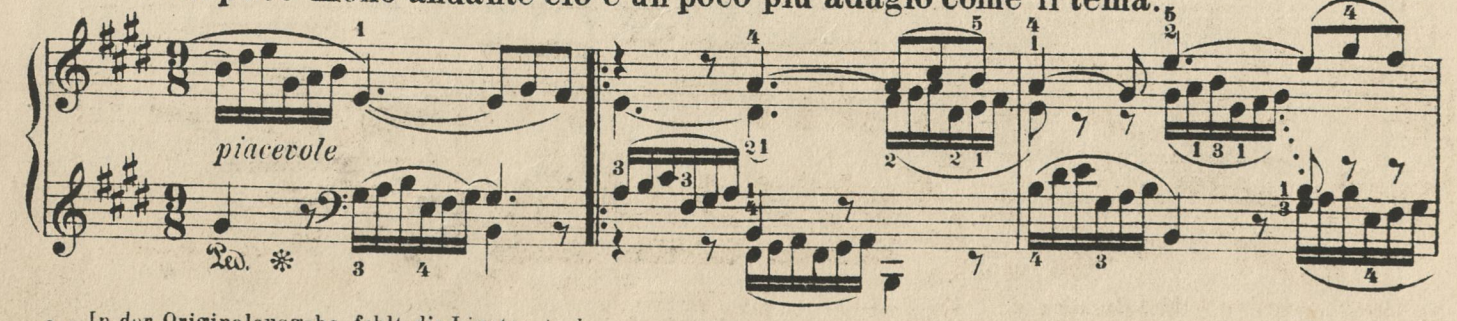
Allegro vivace. (♩ = 138.)



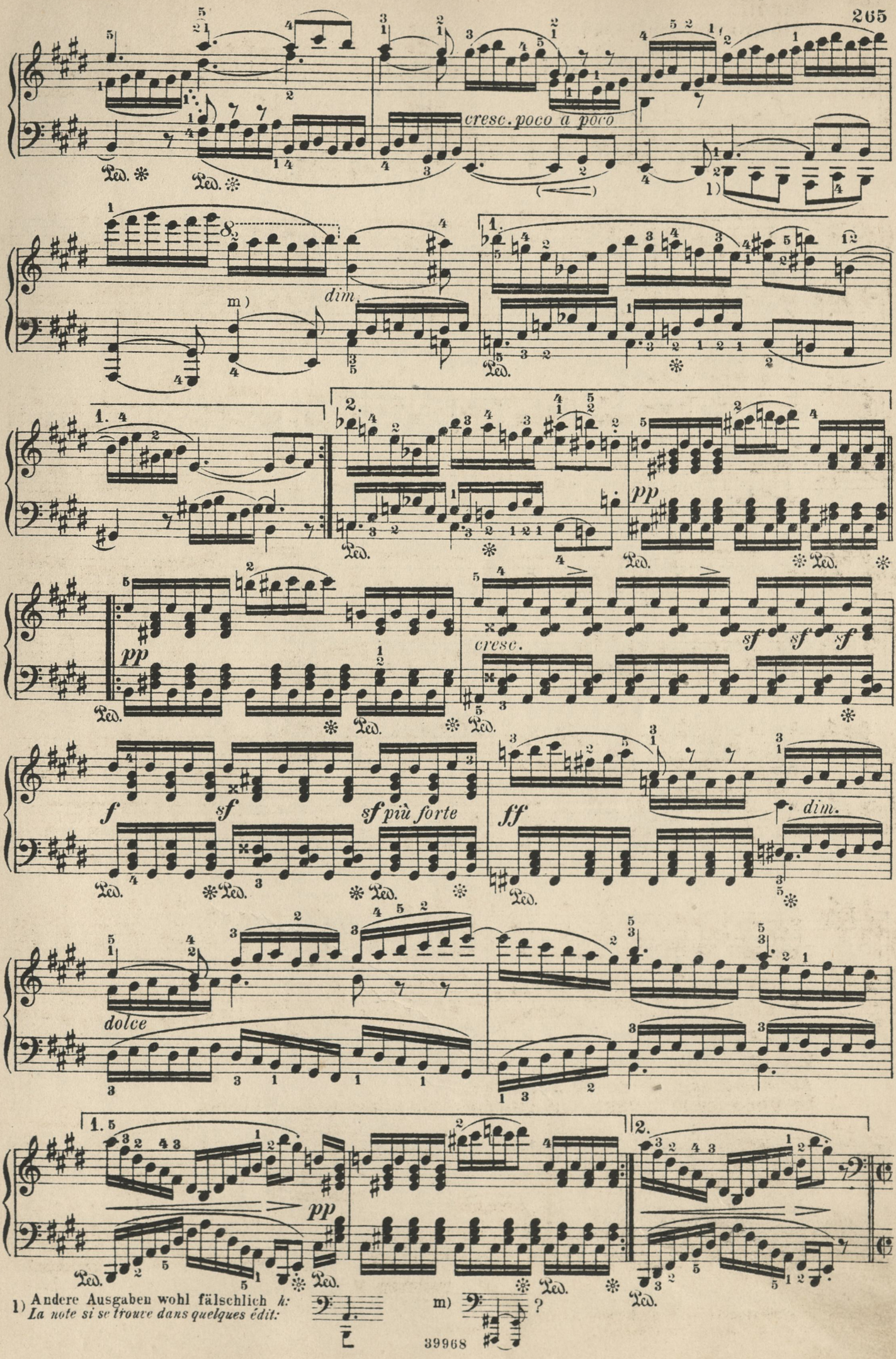
Var. IV.

Etwas langsamer als das Thema. (♩. = 52.)

Un poco meno andante ciò è un poco più adagio come il tema.



k) In der Originalausgabe fehlt die Ligatur *h - h*.
La liaison si - si manque dans l'original.



1) Andere Ausgaben wohl fälschlich *h:*
La note si se trouve dans quelques édit:

m) ?

Var. V.

Allegro, ma non troppo. (𝅗𝅥 = 96.)

f *(non legato)* *sf* *sf* *sf*

sempre f

sempre f

sf

f

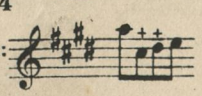
sf *sf*

p

sempre piano

sf *sf* *sf*

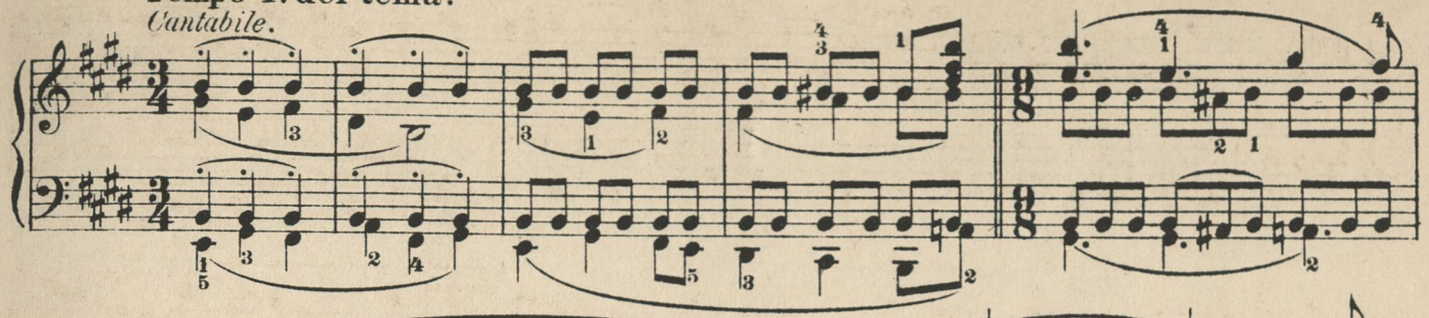
n) Einige Ausgaben haben:
Dans quelques édit.:

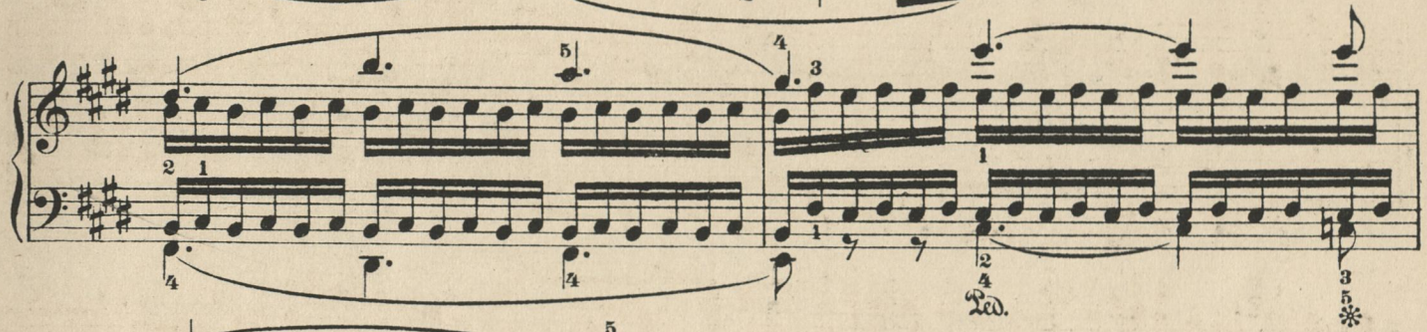


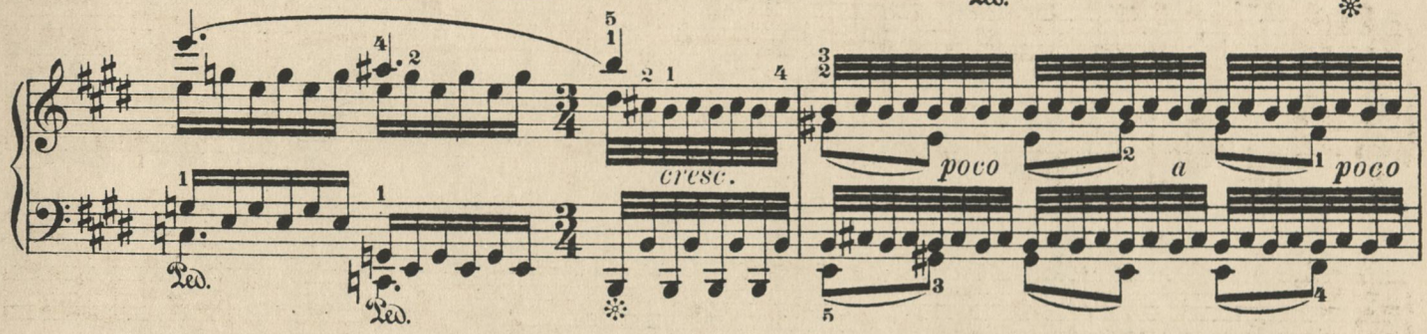
o) Originalausgabe hier ohne *h*; 8 Takte später wie oben.
Sans la note si dans l'édit. orig; 8 mesures plus loin comme ci-dessus.

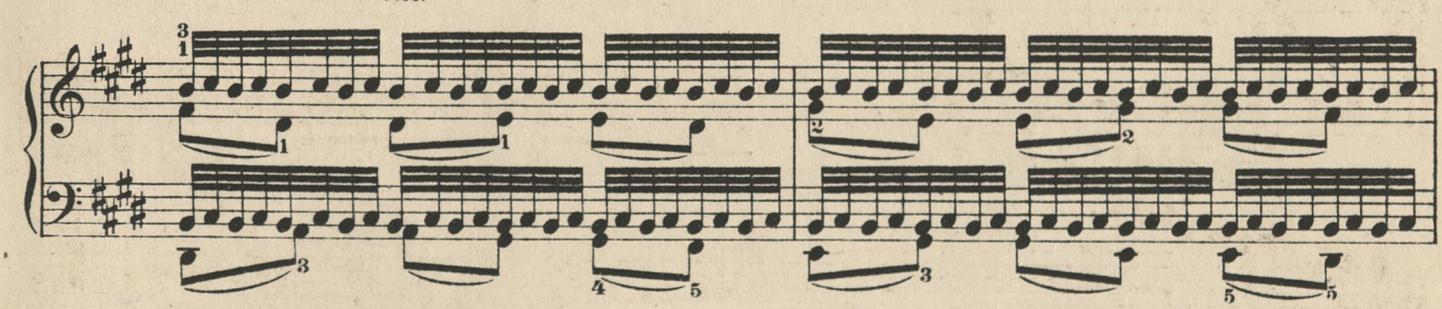
Var. VI.
Tempo I. del tema.

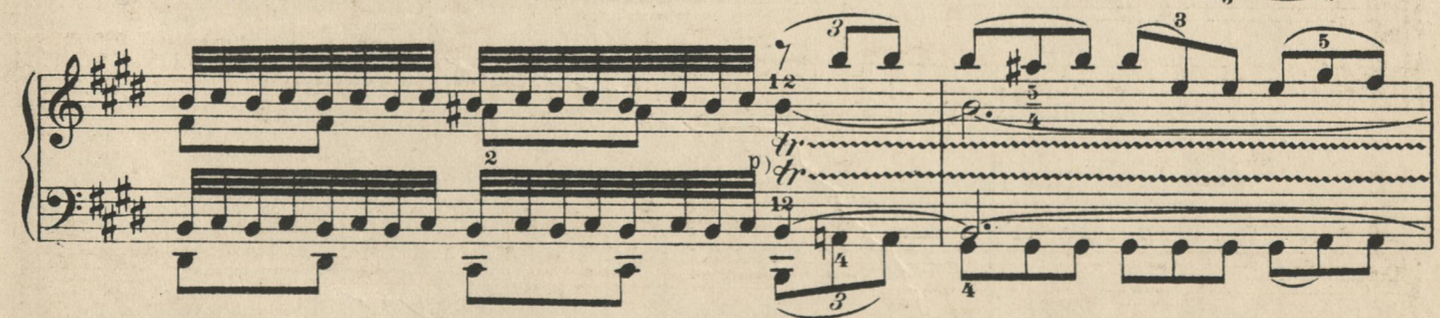
Cantabile.

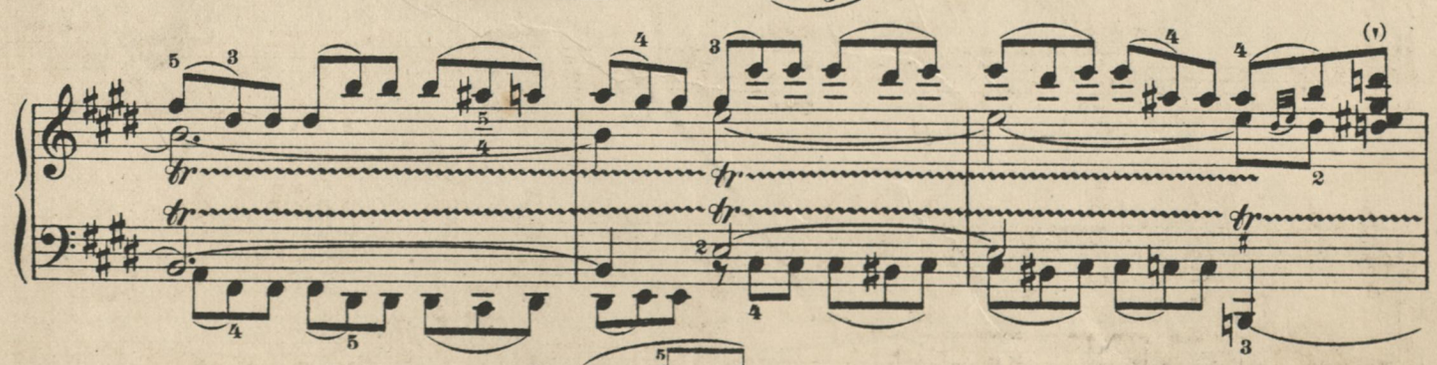




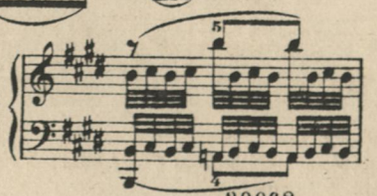


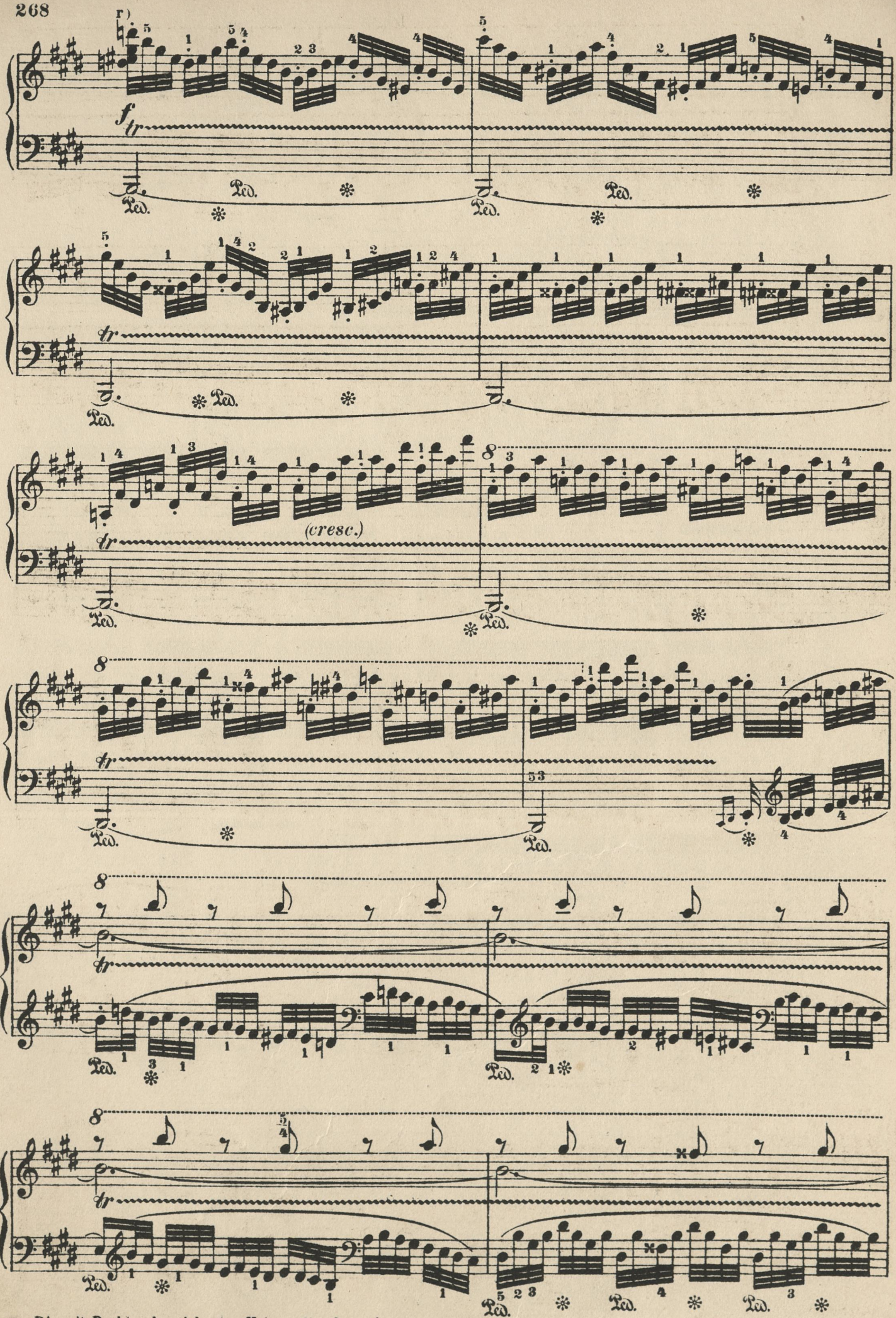




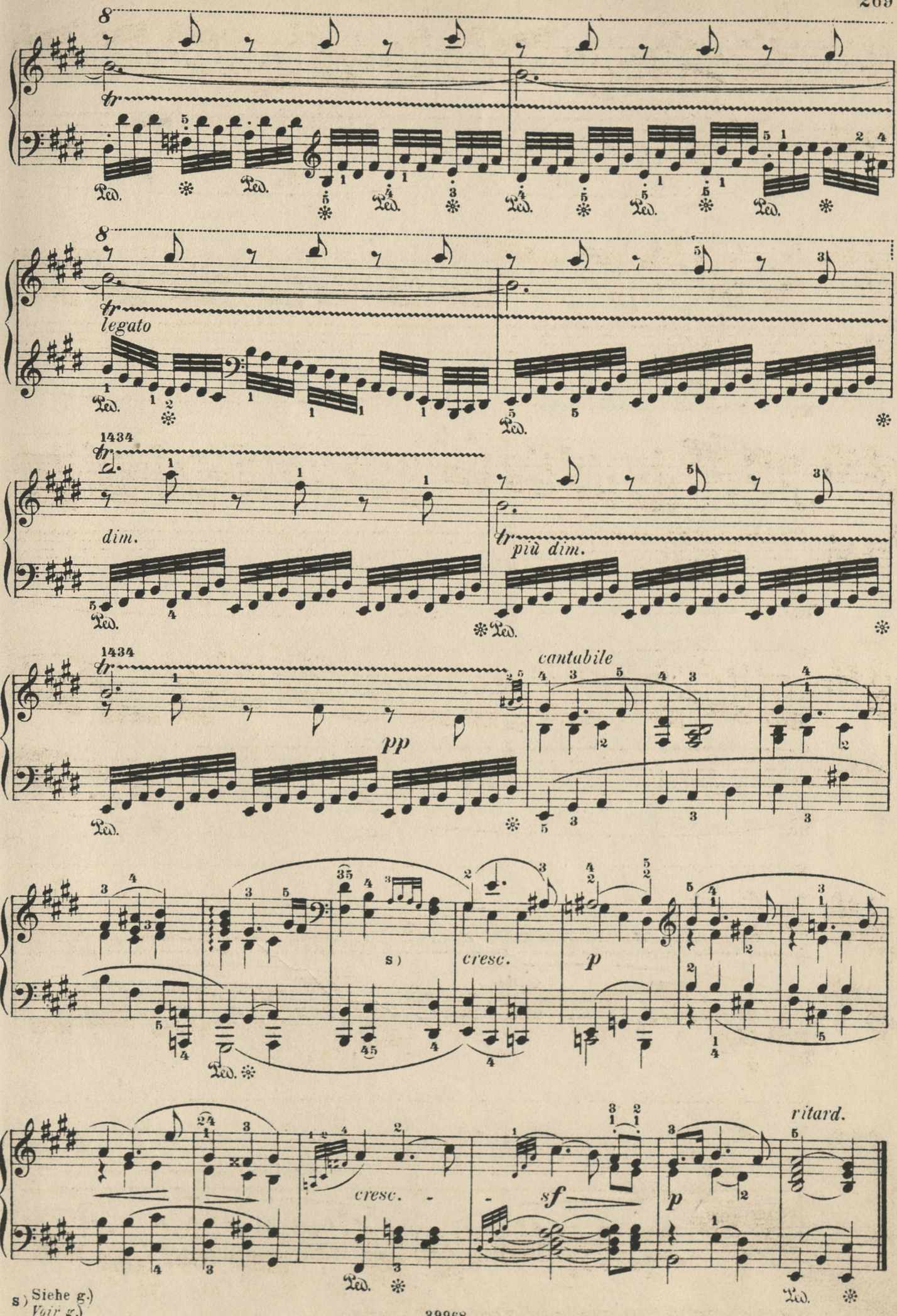


p) Erleichterte Ausführung d. Trillers:
Facilité:





r) **Die mit Punkten bezeichneten Noten sollen besonders hervorgehoben werden.**
Il faut spécialement accentuer les notes pointées.

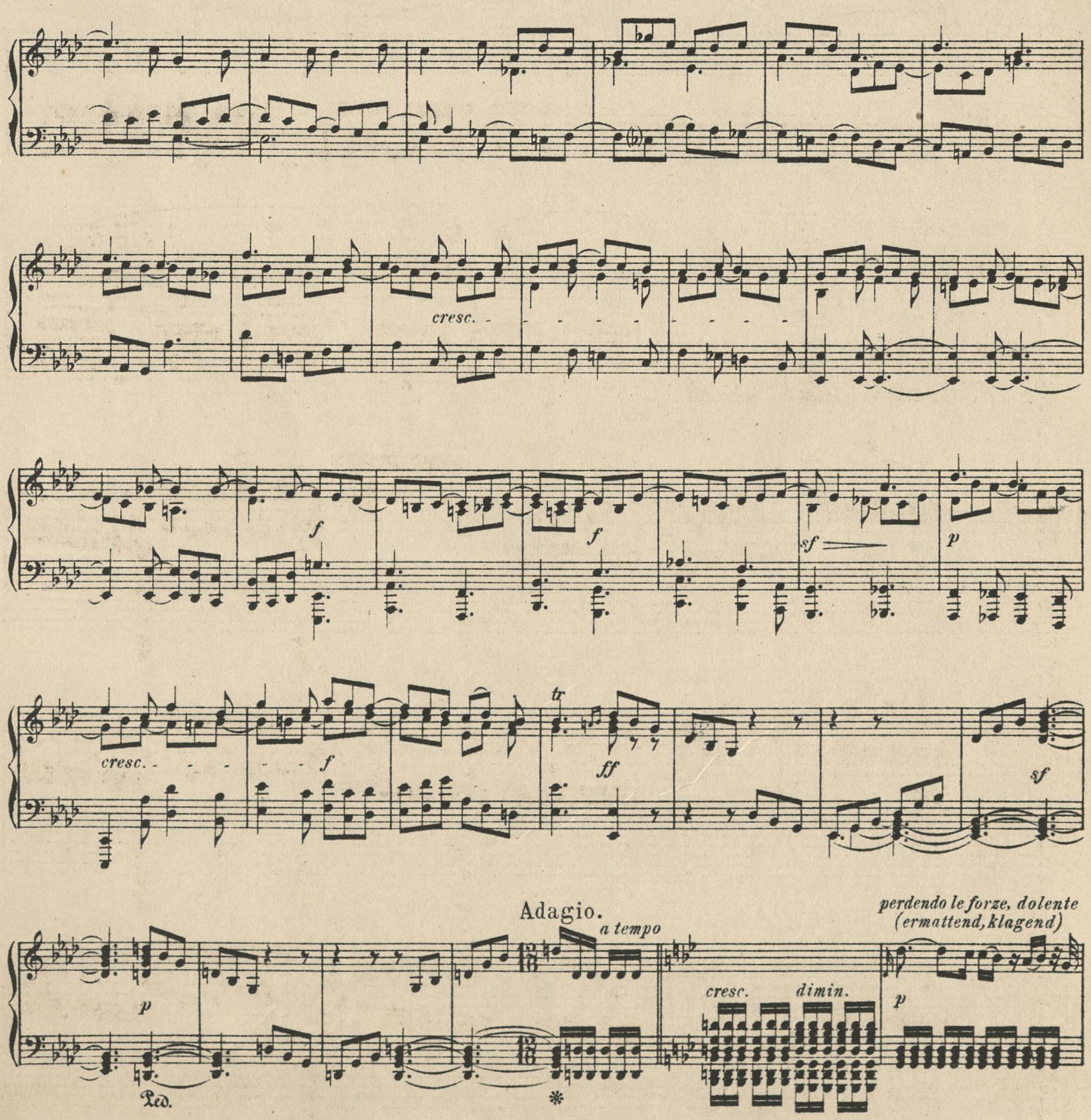


s) Siehe g.)
Voir g.)

In einem Autograph (3ter und 4ter Satz im Besitze des Herrn **G. B. Davy** in Kingussie) finden sich 33 Takte, welche in keiner der bisher gedruckten Ausgaben enthalten sind. Dieselben entsprechen den 32 Takten – einer wahrscheinlich späteren Umarbeitung Beethovens – von Seite 283, Zeile 2, Takt 1 angefangen bis Seite 284, Zeile 2, Takt 2 dieser Ausgabe. Der Besitzer des Autographs hat die Aufnahme der Variante in diese Ausgabe freundlichst gestattet und ist dieselbe hier zum 1ten Male veröffentlicht.

Julius Epstein.

Dans l'autographe de la 3ième et 4ième partie de la sonate suivante (en possession de Mr. G. B. Davy à Kingussie) se trouvent 33 mesures qui n'existent dans aucune autre édition. Ces 33 mesures correspondent aux 32 mesures de la page 283, 2ième portée, 1ère mesure, jusqu'à la page 284, 2ième portée, 2ième mesure de cette édition et représentent probablement une redaction de Beethoven même. Le propriétaire de l'autographe a gracieusement consenti à la reproduction de la dite variante dont voici la première publication.



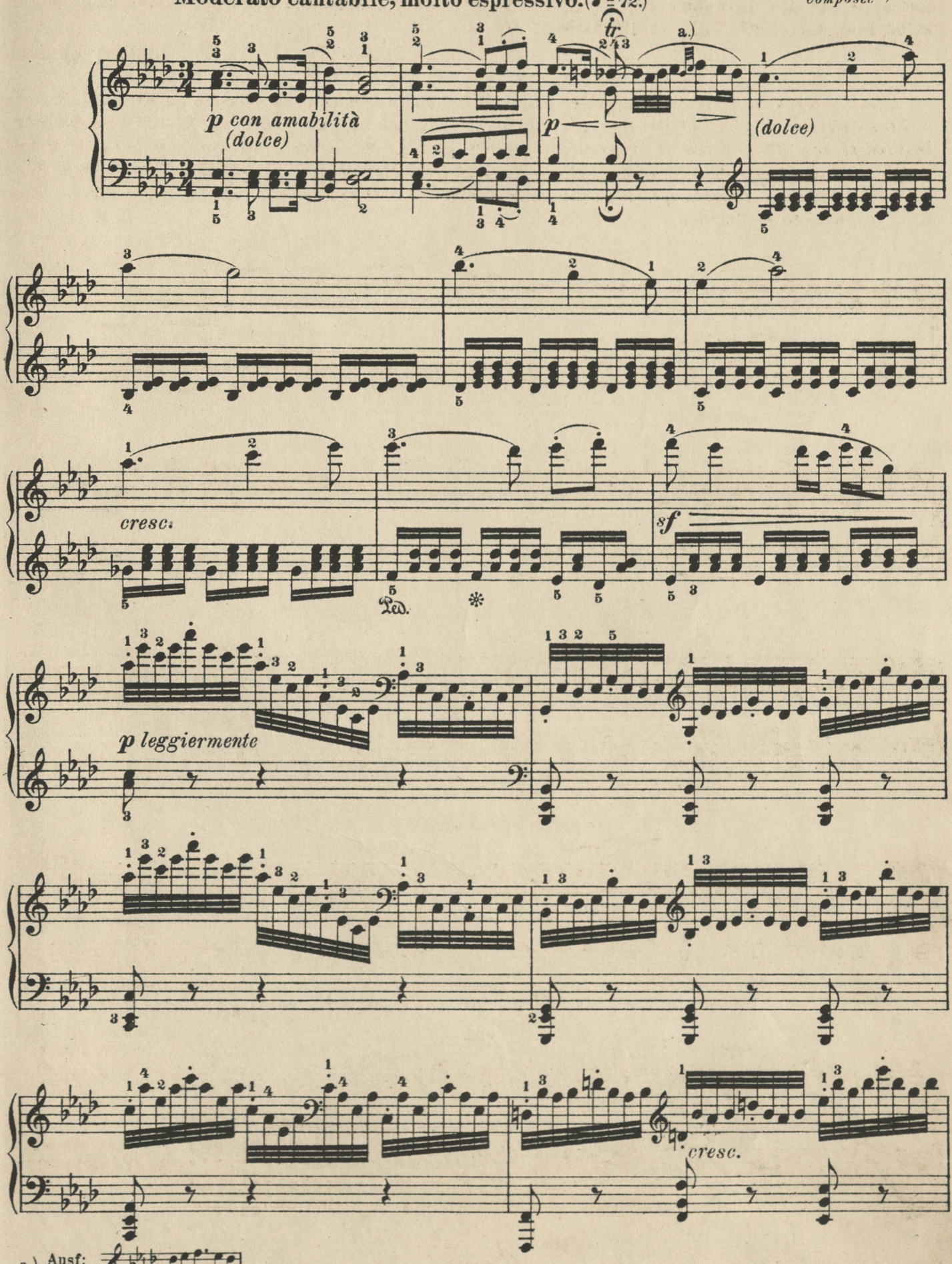
Sonate

für das Hammerclavier.

Op. 110.

Componirt / *Composée* 1821.

Moderato cantabile, molto espressivo. (♩ = 72.)



a.) Ausf: *Exéc:*

p molto legato

cresc.

b.)

p cresc.

sf

Ped.

f

sf

(sf)

sf *p*

cresc.

dim. *p*

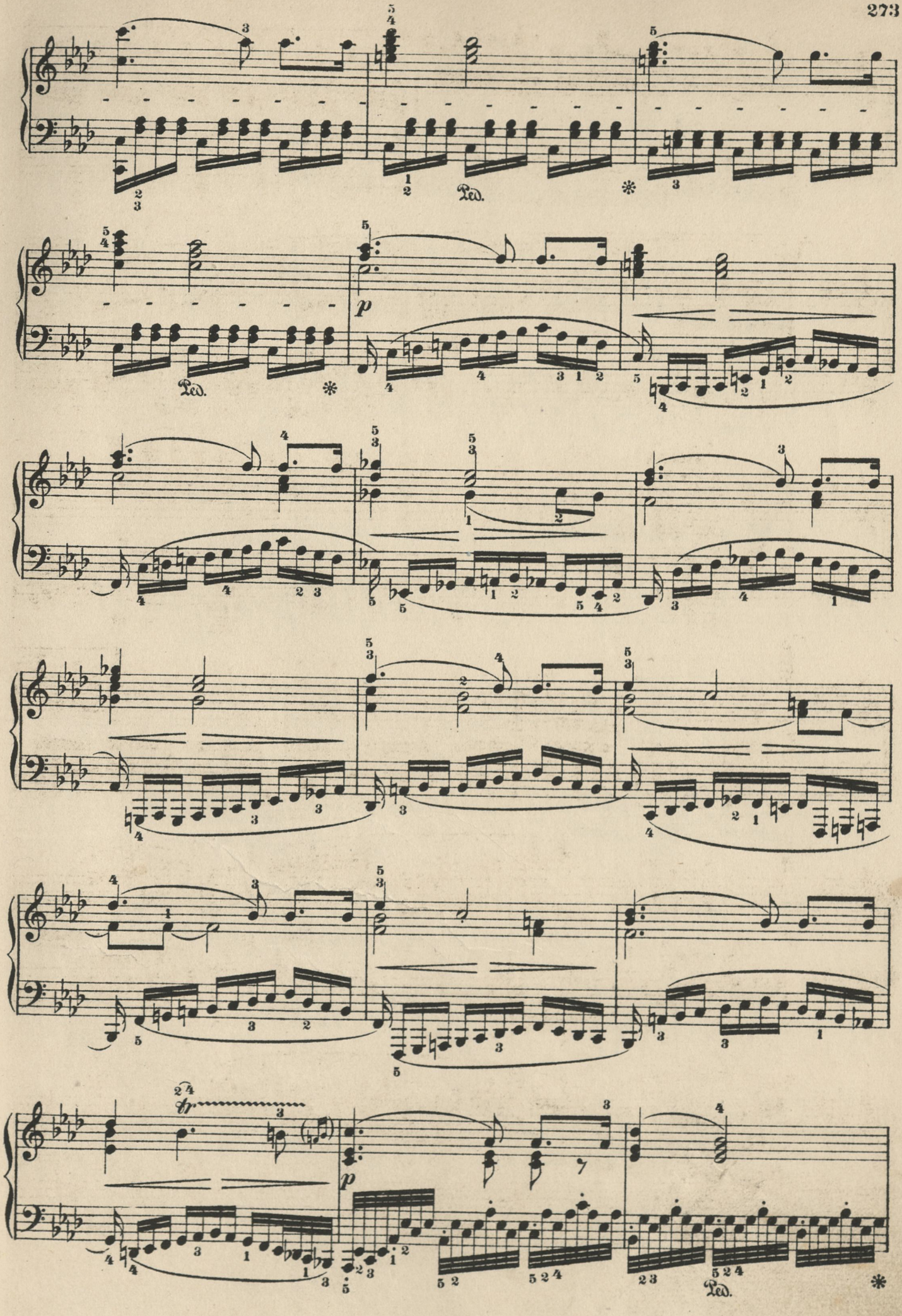
dolce

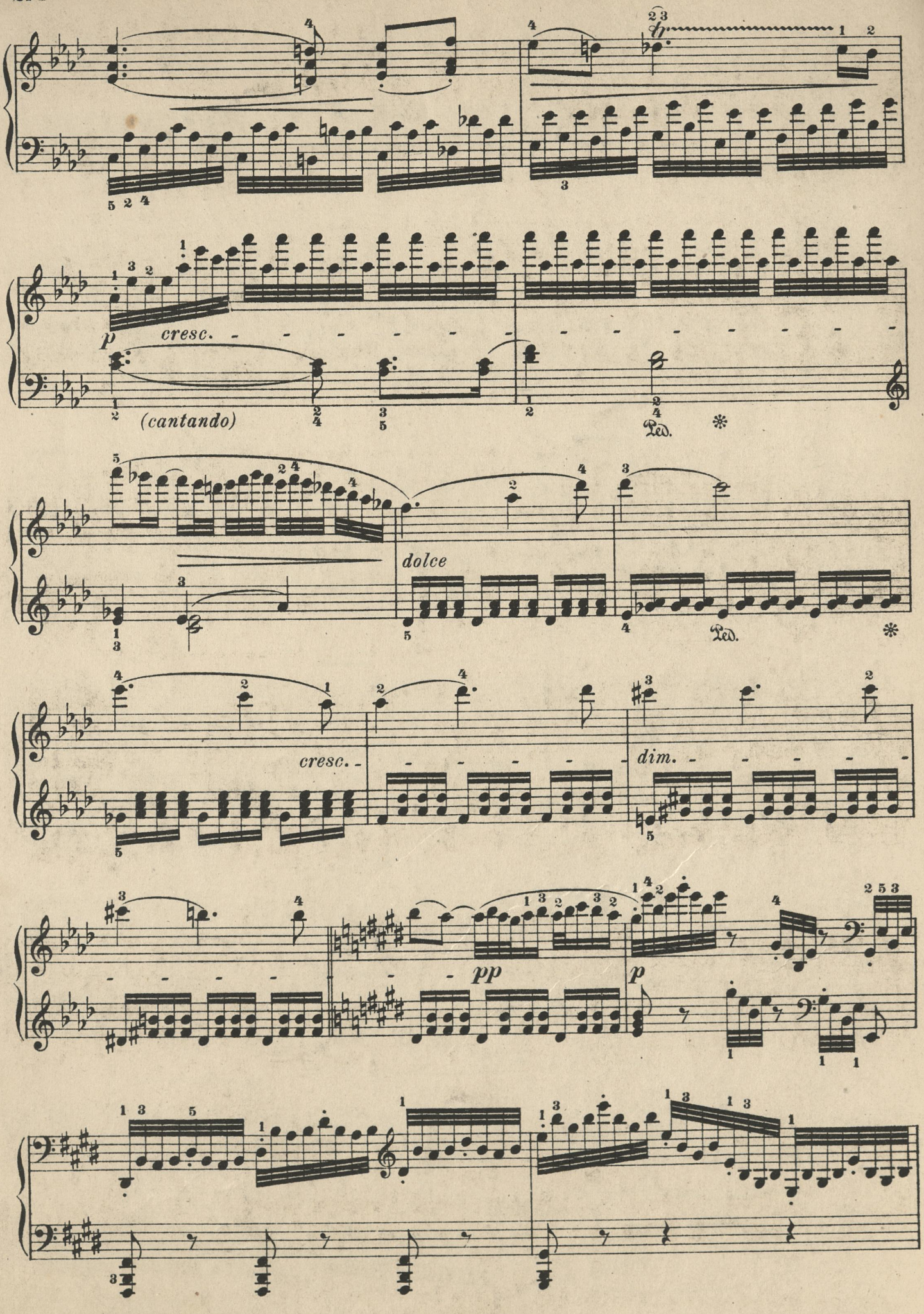
Ped. *

dim.

cresc.

b.) Ausf: *Exéc:*


Ped.
Ped.
p
p
tr
Ped.


fp
p
cresc.
(cantando)
Ped.
dolce
Ped.
cresc.
dim.
pp
p

cresc.

8

c.)

p molto legato

a tempo

cresc.

ritenente

p espressivo

Ped.

cresc.

p cresc.

sf

f

sf

Ped.

sf

sf

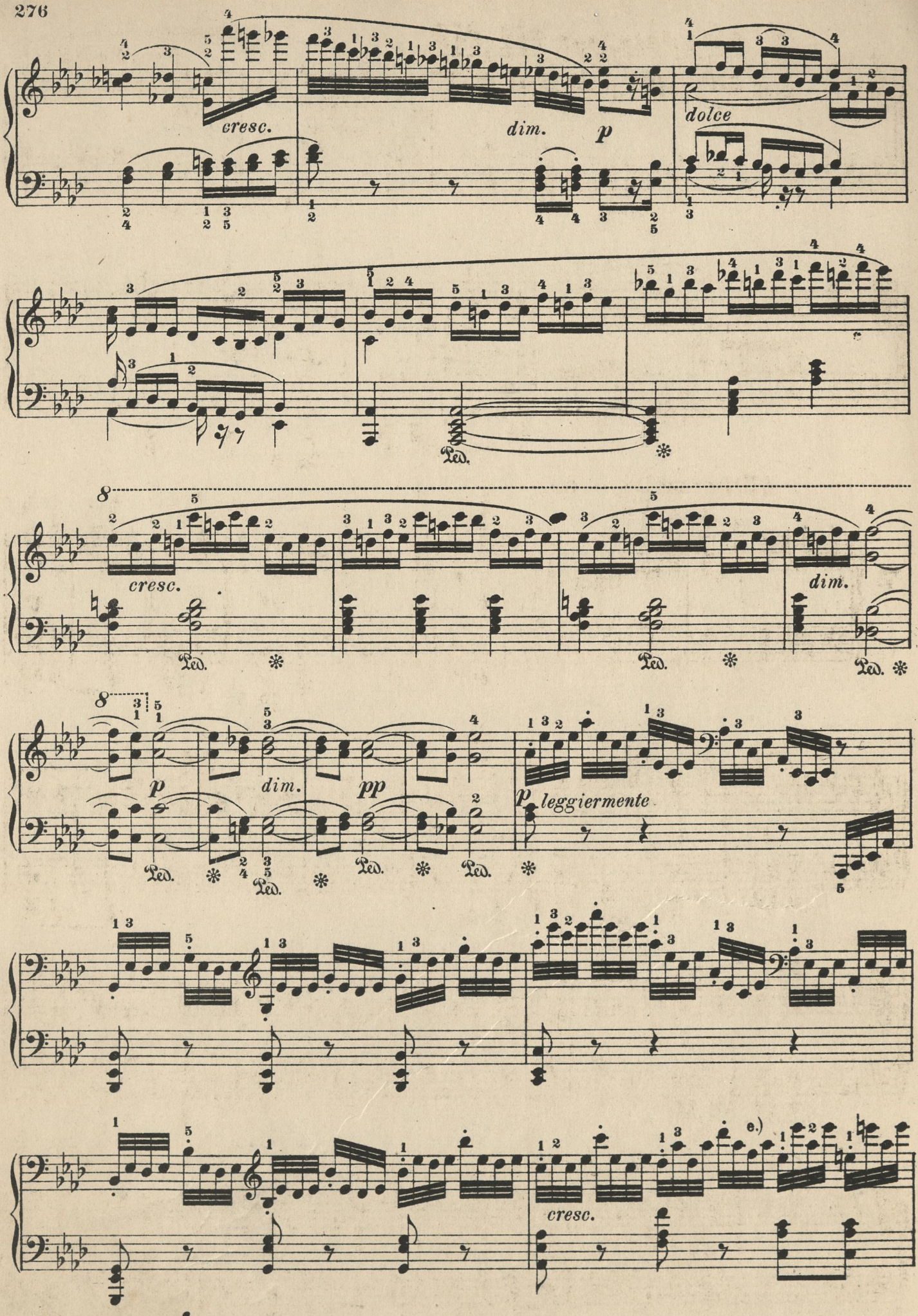
sf p

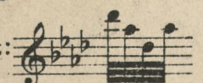
d.)

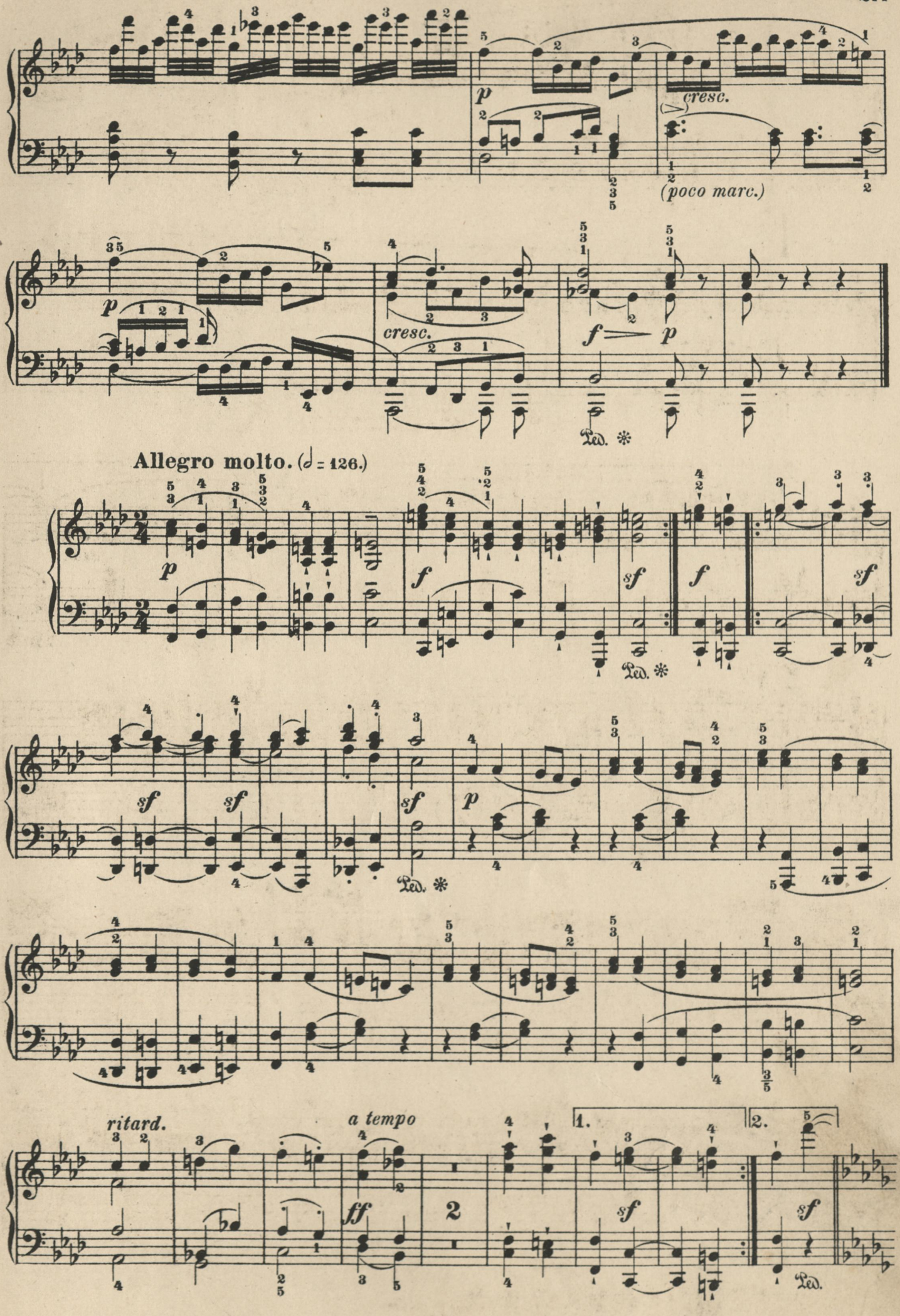
Ped.

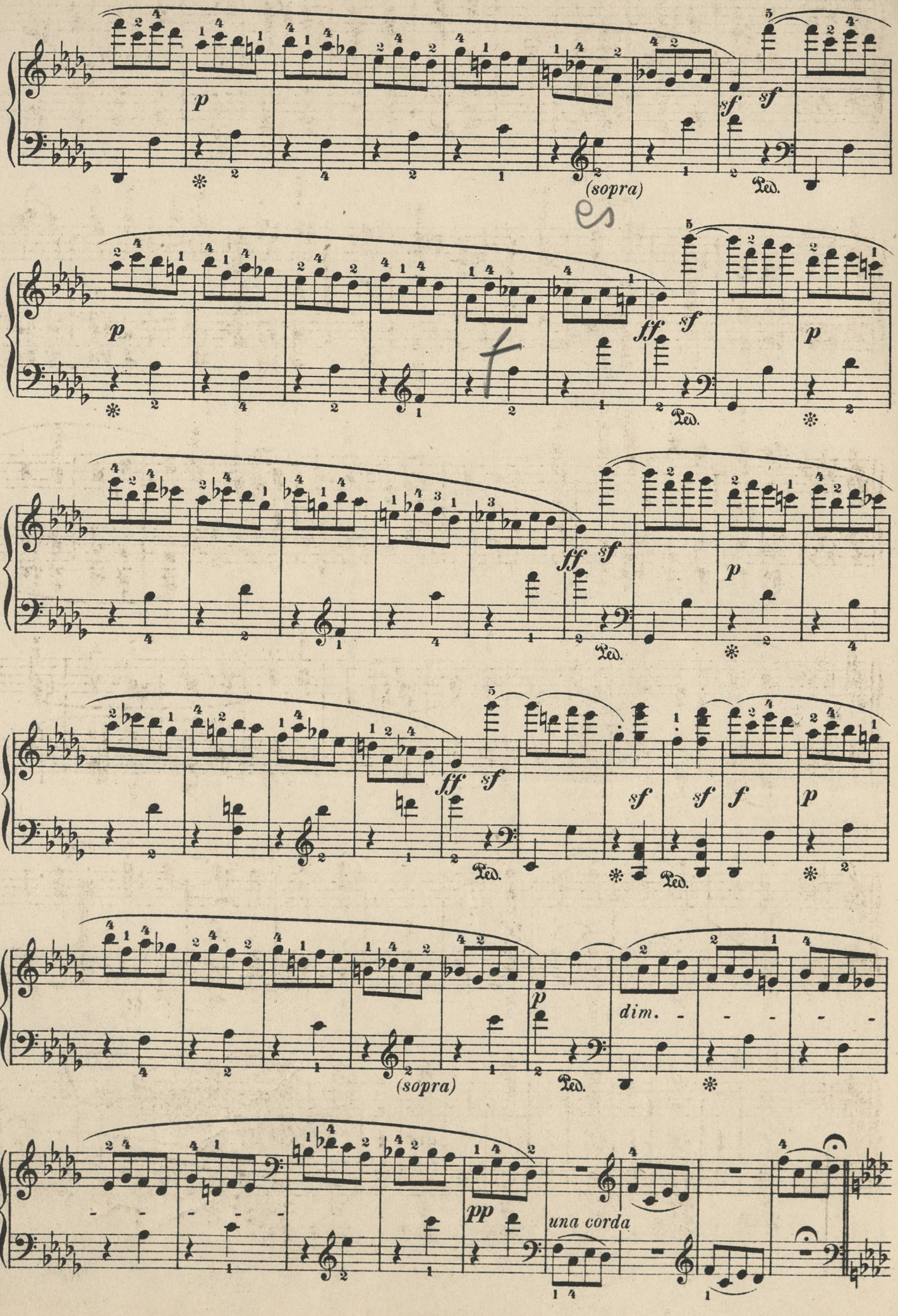
c.) Im Autograph (im Besitze von Artaria in Wien): *D'après l'autographe:* loco wegen des nur bis reichenden Umfanges der damaligen Claviere. *à cause de l'étendue de l'ancien clavecin jusqu'au*

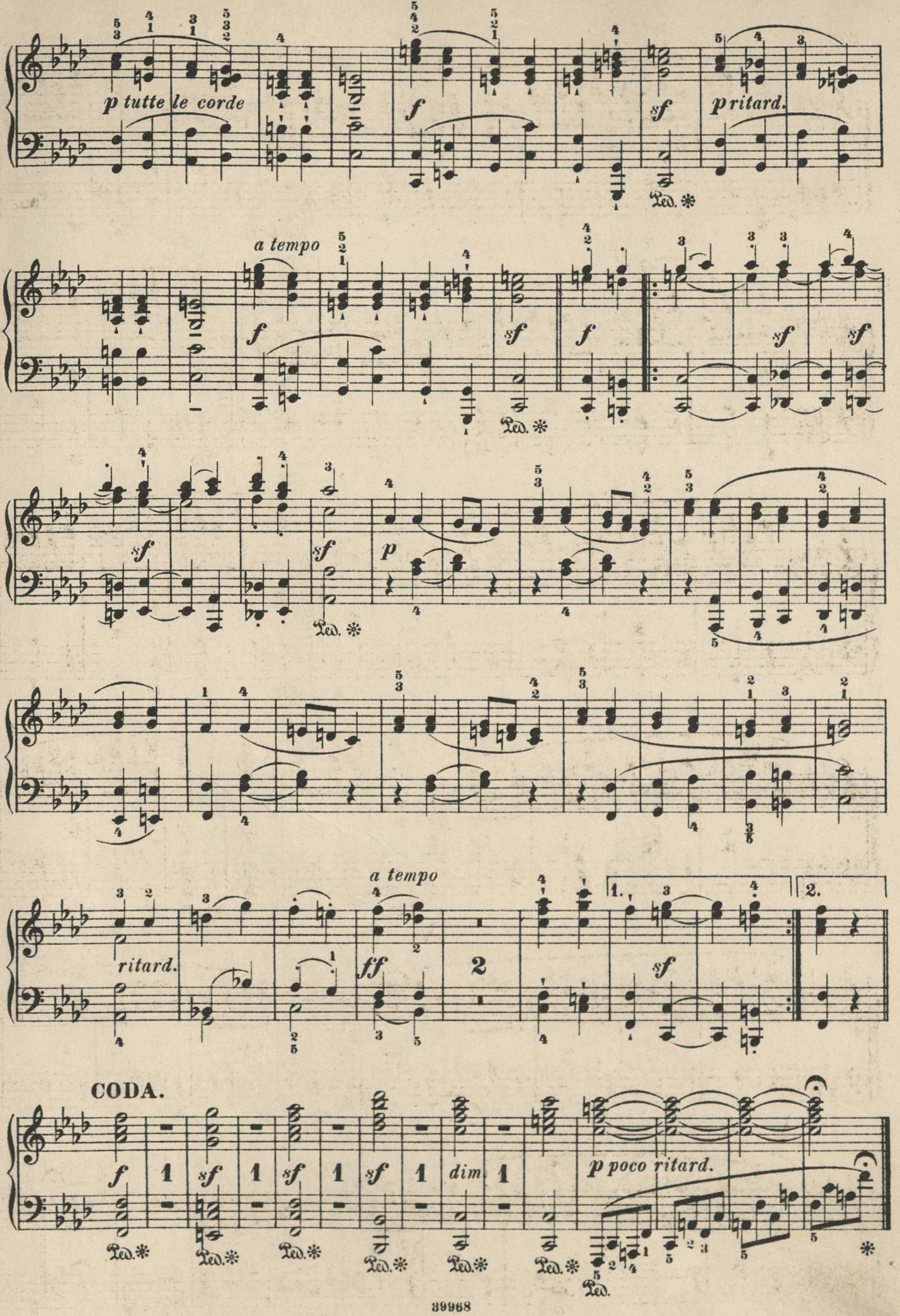
d.) Nach dem Autograph. In den meisten Ausgaben: *D'après l'autographe. Dans plusieurs éditions:*



e.) Vielleicht: *Peut-être:*  ?- Im Autograph wie oben: *D'après l'autographe comme ci-dessus.*


cresc.
(poco marc.)
cresc.
Allegro molto. (♩ = 126.)
ritard.
a tempo
1.
2.


p
sf
sf
(sopra)
Ped.
p
ff
sf
p
Ped.
ff
sf
p
Ped.
ff
sf
sf
sf
f
p
Ped.
Ped.
p
dim.
(sopra)
Ped.
pp
una corda


p tutte le corde
f
sf
p ritard.
Ped. ✻
a tempo
f
sf
f
sf
sf
Ped. ✻
sf
sf
p
Ped. ✻
ritard.
ff
a tempo
1.
2.
sf
CODA.
f
sf
sf
sf
dim.
p poco ritard.
Ped. ✻

Adagio, ma non troppo. (♪ = 60.)

(pp) una corda (legatissimo)

Recitativo.

più adagio.

Andante.

Adagio.

cresc.

f.)

tutte le corde

sempre tenuto

Ped.

cantabile

dim.

ritard.

una corda

Meno adagio.

ten.

cresc.

dim. smorz.

Ped.

Adagio, ma non troppo.

(Klagender Gesang.)

Arioso dolente. (♩. = 52.)

p tutte le corde cresc.

dim.

p

Ped.

(p)

Ped.

f.) Ausführung dieser Stelle: *Exécution:*

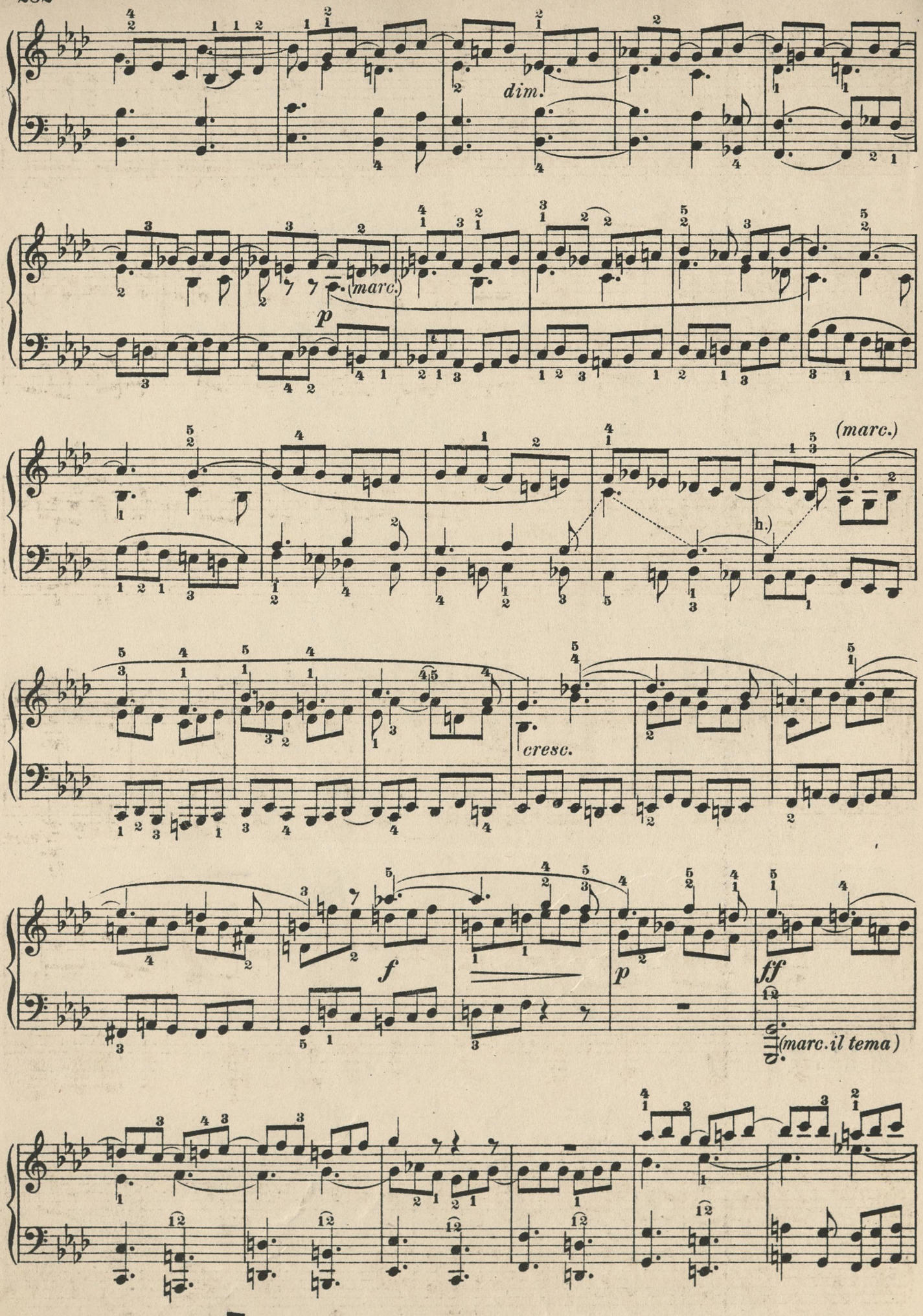
4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 etc.

p cresc. *decresc.* *(f)* *(p)* *cresc.* *dim.* *pp*

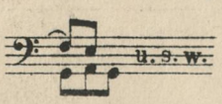
Fuga. (♩. = 84.)
Allegro, ma non troppo.

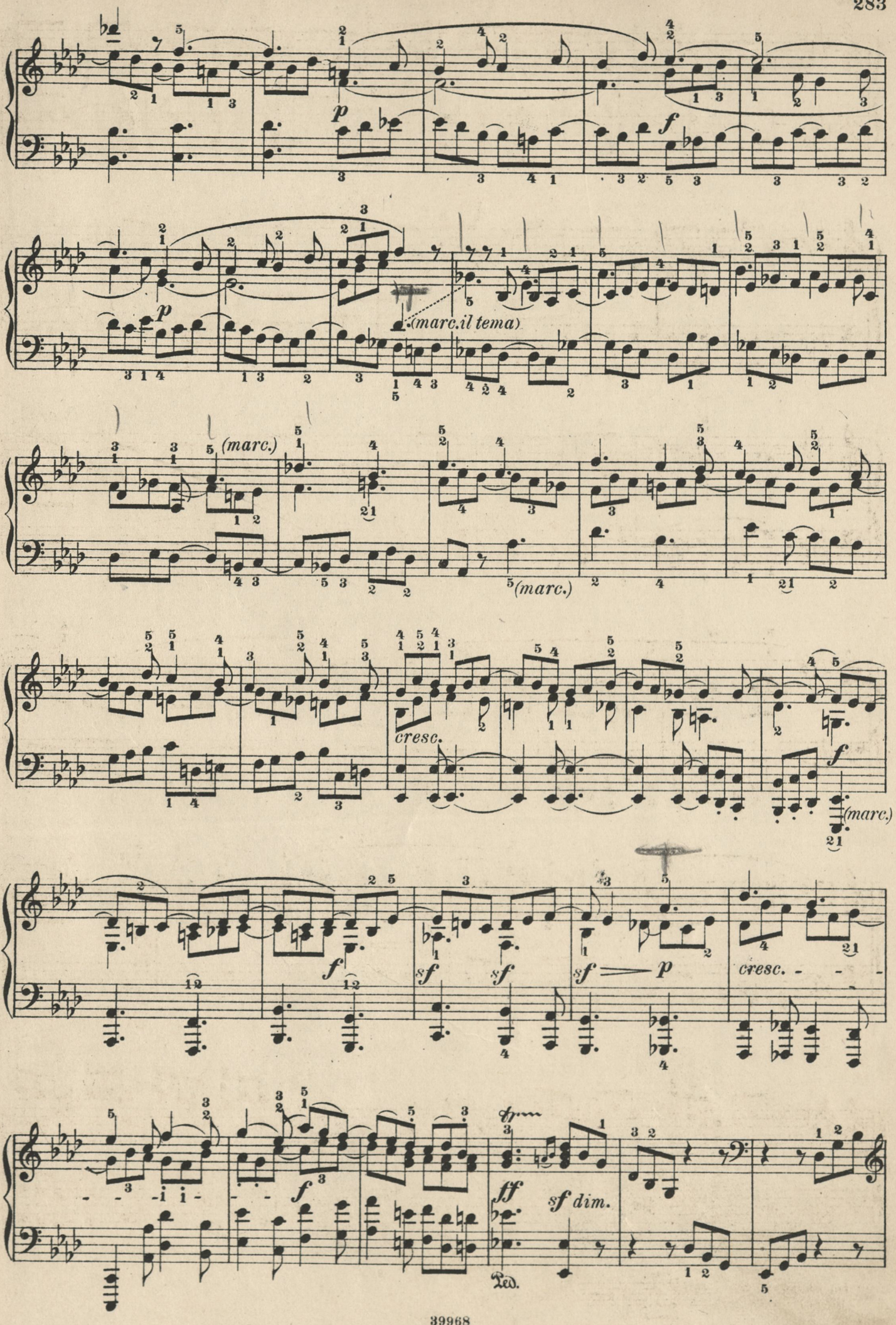
p *sempre p* *legato* *p* *cresc.* *f* *(marc. il tema)*

g.) Erleichterung:
Facilité:

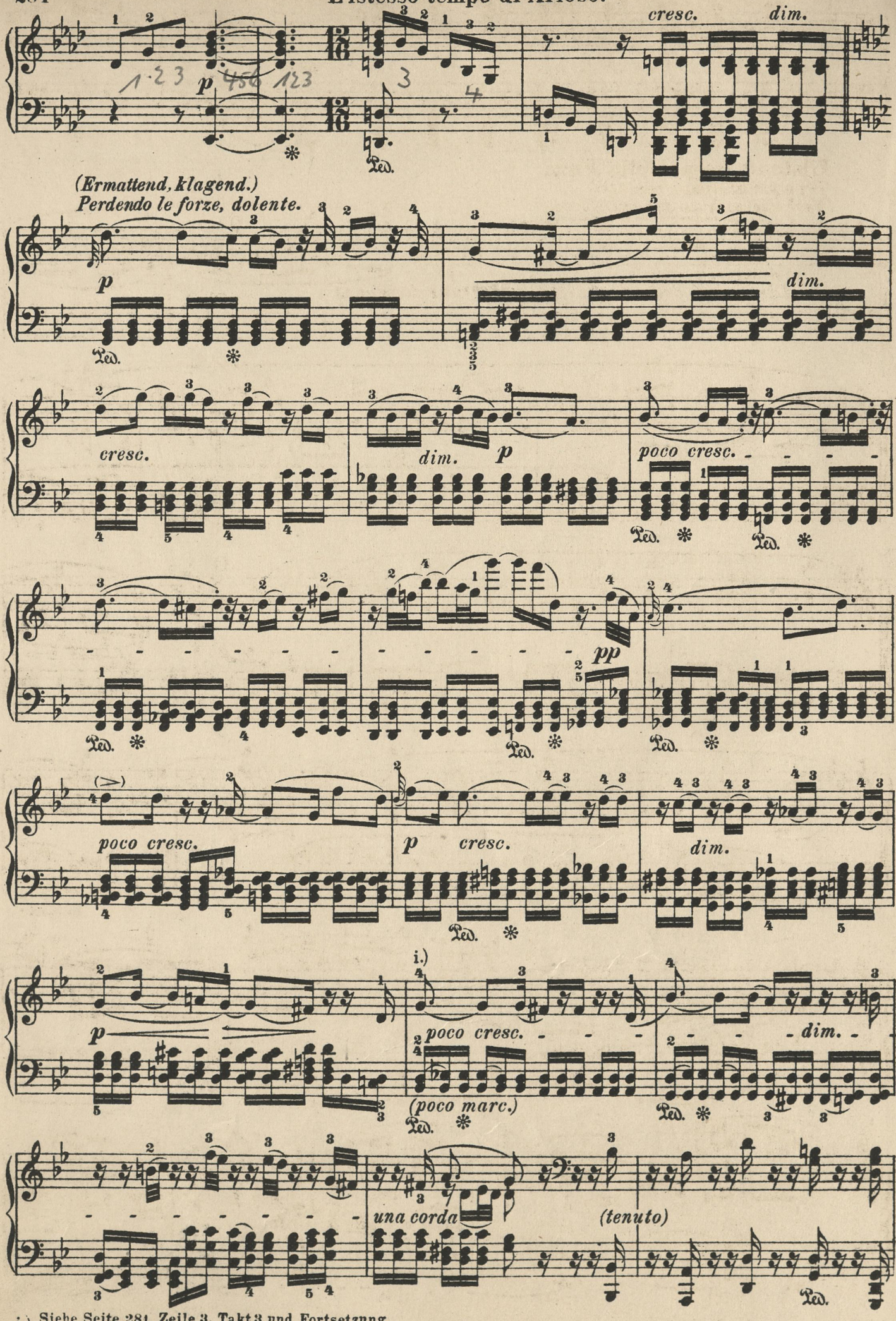


h.) Im Autograph:
Suivant l'autographe:

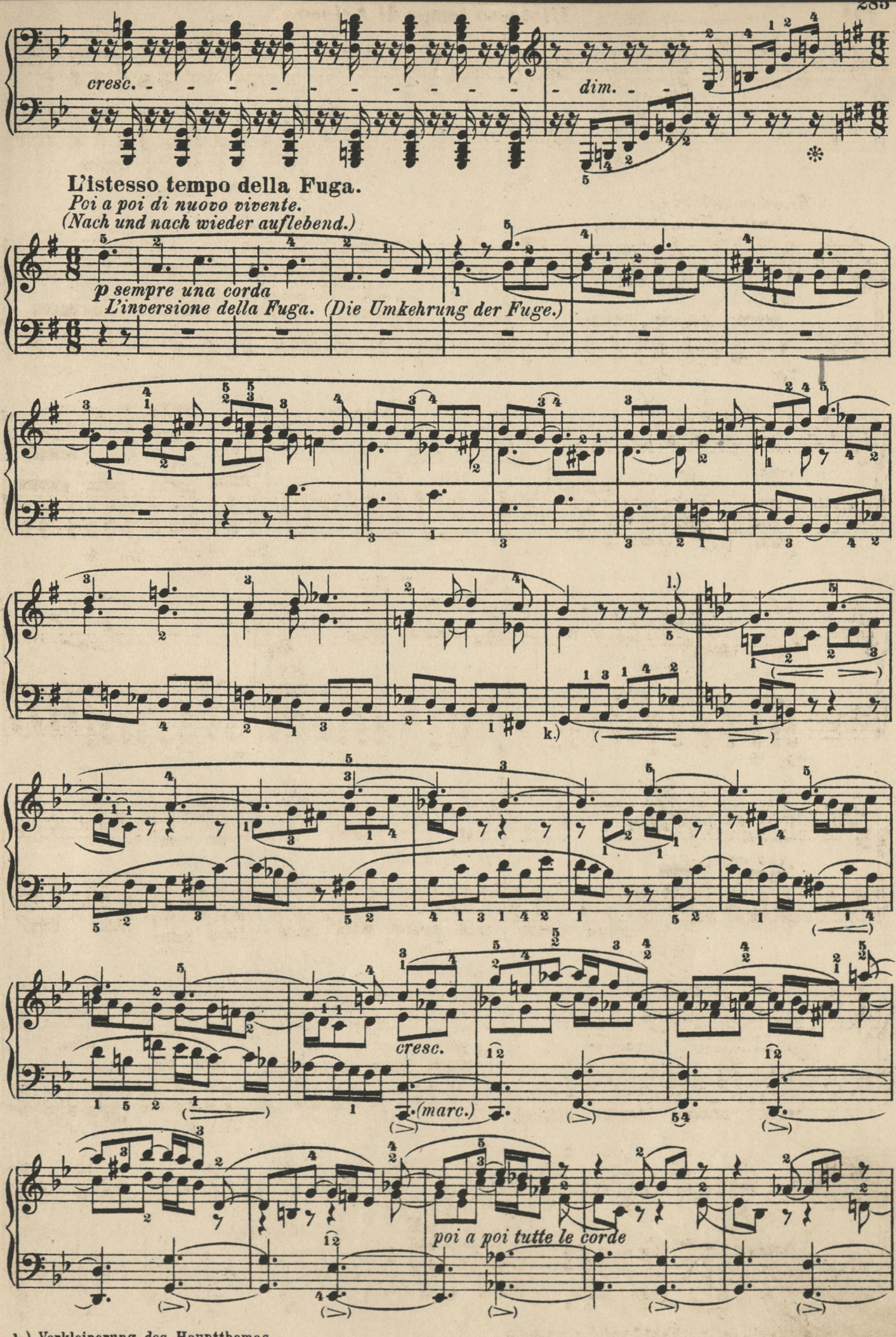



p
f
p
(marc.il tema)
(marc.)
(marc.)
cresc.
f
(marc.)
f
sf
sf
sf
p
cresc.
f
ff
sf dim.
Ped.

L'istesso tempo di Arioso.



i.) Siehe Seite 281, Zeile 3, Takt 3 und Fortsetzung.
Voir page 281. système 3, mesure 3 et suite.



k.) Verkleinerung des Hauptthemas.
Diminution du thème principal.

l.) Vergrösserung desselben.
Agrandissement du même.

Meno allegro. Etwas langsamer.

p *m. d.* *(poco marc.)*

cresc.
poco a poco più moto.
(nach und nach wieder geschwinder.)

f *sf* *sf* *sf*

f *sf* *sf* *(sf)*

(sf)

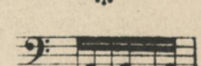
sf

m.) Im Autograph: *Suivant l'autographe:*

n.) Manche Ausgaben: *Dans quelques édit:*

o.) Einige Ausgaben: *Dans quelques éditions:* 

p.) In anderen Ausgaben: *Dans quelques éditions:* 

q.) Die meisten Ausgaben: *Dans plusieurs éditions:* 

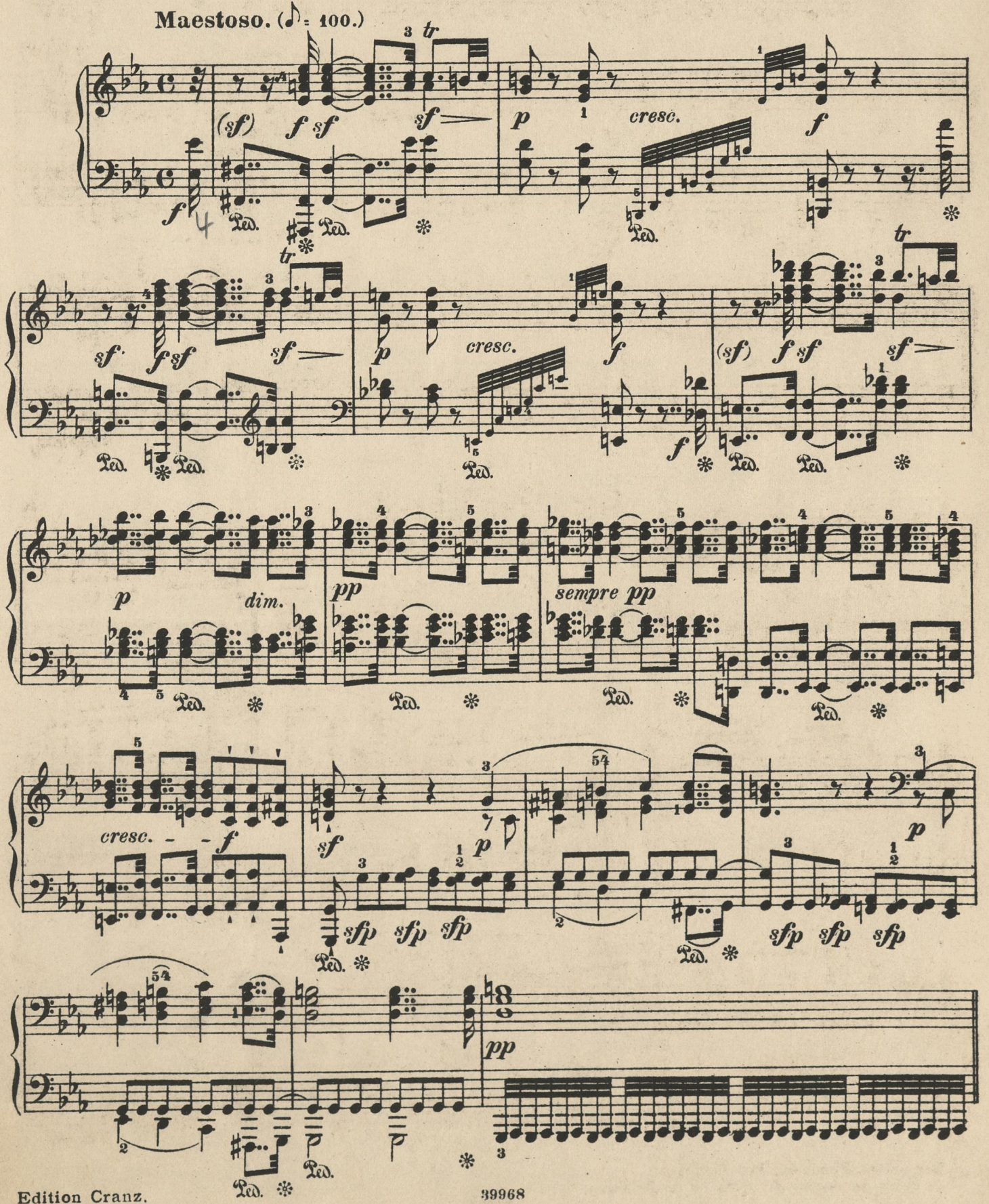
Sonate

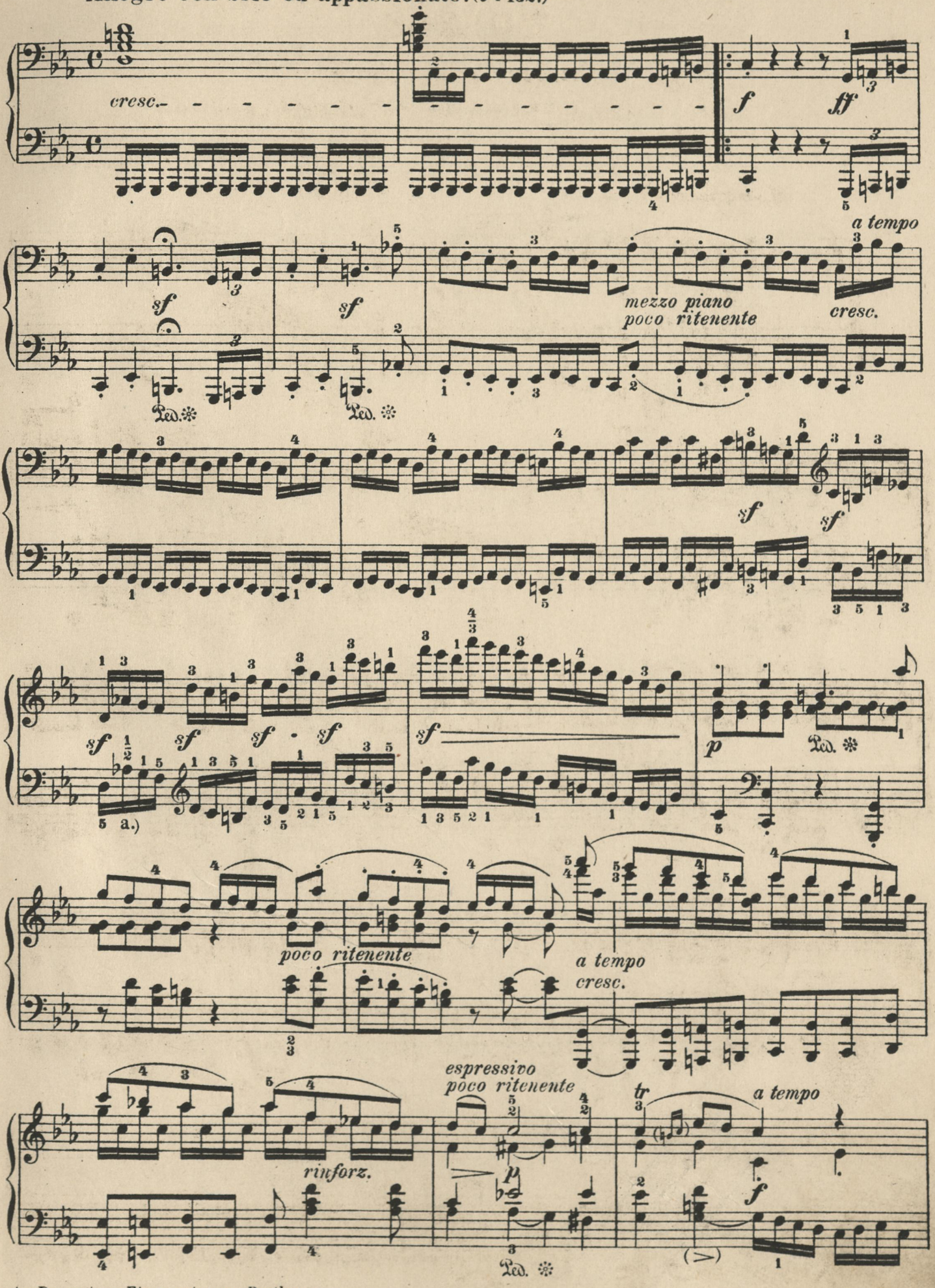
Für das Hammerclavier.

Dem Erzherzog Rudolph gewidmet.

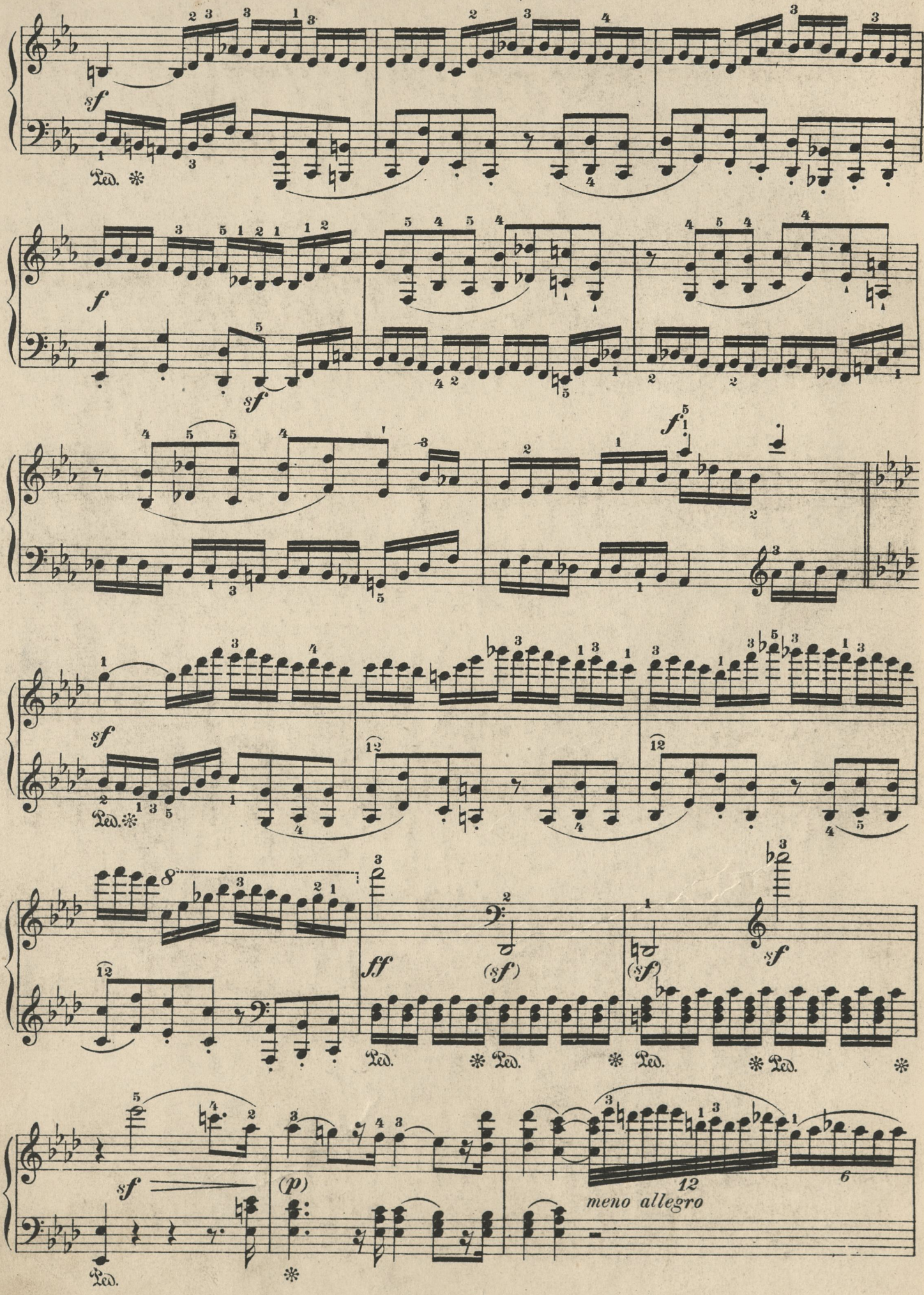
Op. 111.

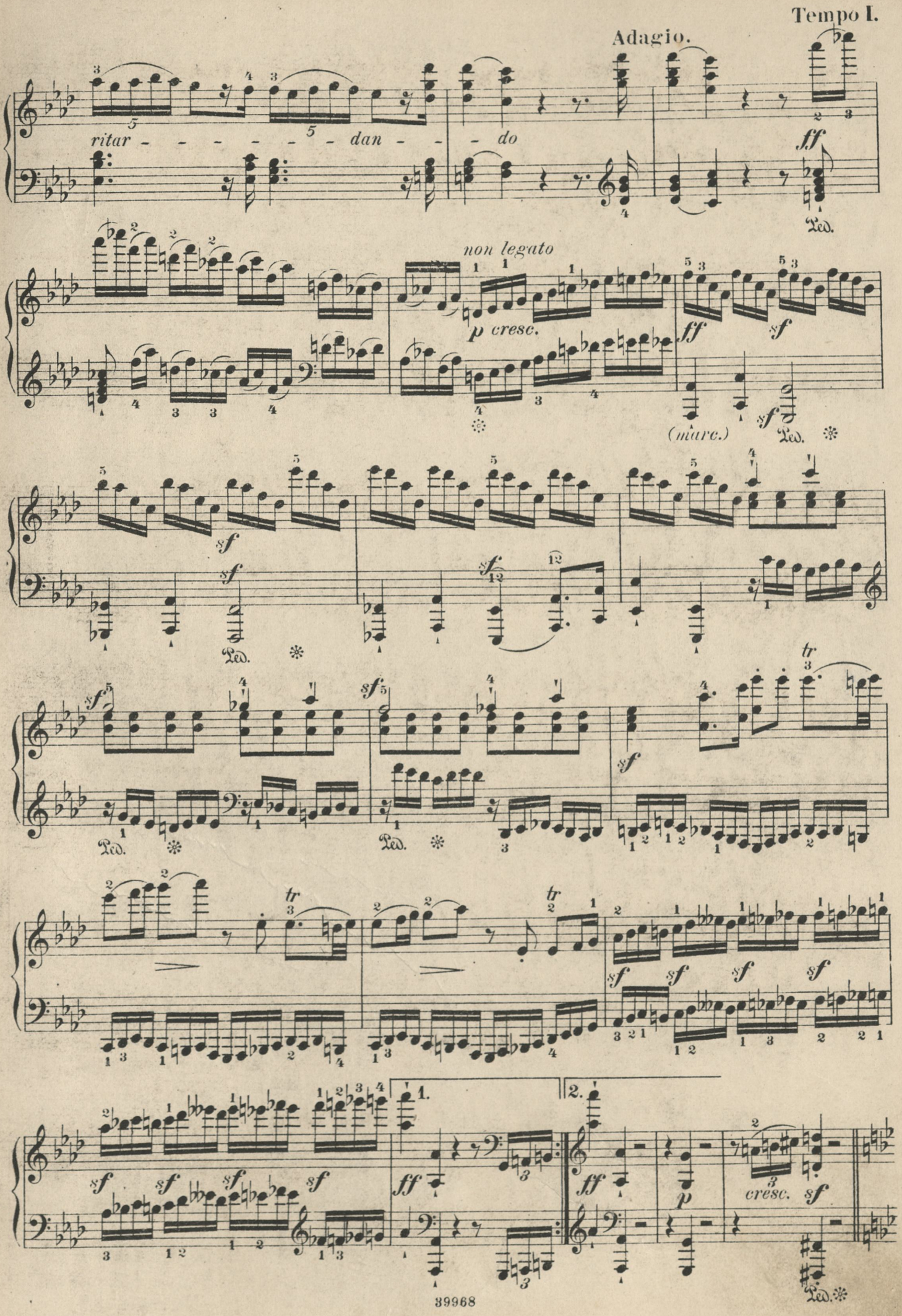
Componirt / *Composée* } 1822.

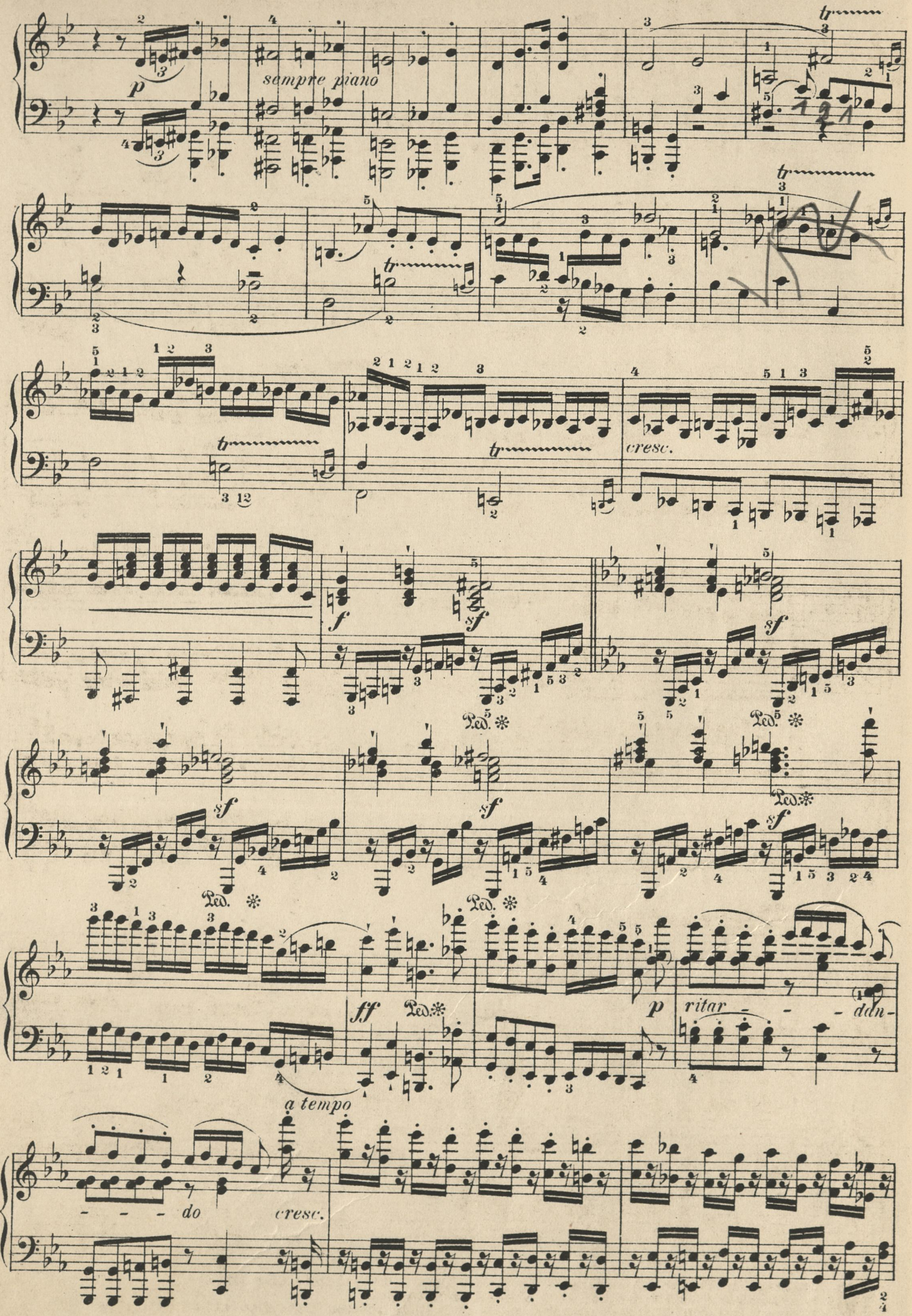


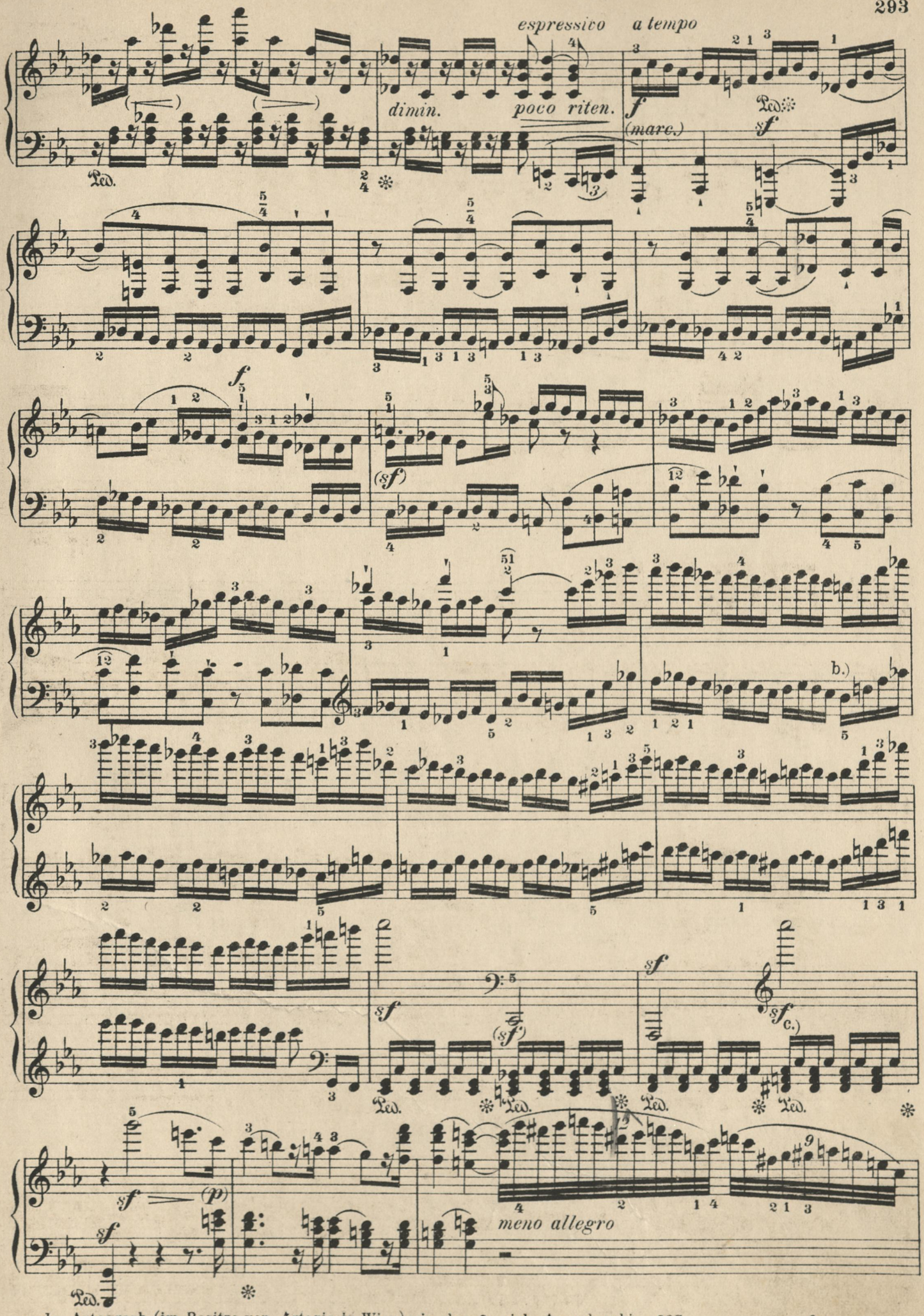


a.) Der untere Fingersatz von Beethoven.
Le doigté en-dessous des notes est de Beethoven.


sf
Ped.
f
sf
f
sf
ff
(sf)
(sf)
sf
(p)
meno allegro


Tempo I.
Adagio.
ritar - - - - - - dan - - - do
ff
Ped.
non legato
p cresc.
ff
sf
(marc.)
sf
Ped.
sf
Ped.
sf
Ped.
sf
Ped.
tr
sf
tr
tr
sf
sf
sf
sf
sf
sf
sf
sf
1.
ff
2.
ff
p
cresc.
sf
Ped.


p
sempre piano
tr
cresc.
f
sf
Ped.
ff
p
ritar - - - ddn-
a tempo
- - - do
cresc.



b.) Im Autograph, (im Besitze von Artaria in Wien) wie oben c; viele Ausgaben hier ces.
D'après l'autographe do. comme ci-dessus. Dans plusieurs édit. do bémol.

c.) Im Autograph, wie oben c; andere Ausgaben haben analog der früheren Stelle Seite 290, Zeile 5 hier es
D'après l'autographe do, comme ci-dessus.

Adagio.

Tempo I.

ritard.

cresc.

p

Ped.

meno allegro

ritard.

cresc.

poi a poi sempre

più allegro

Tempo I.

d.)

ff

(non legato)

e.)

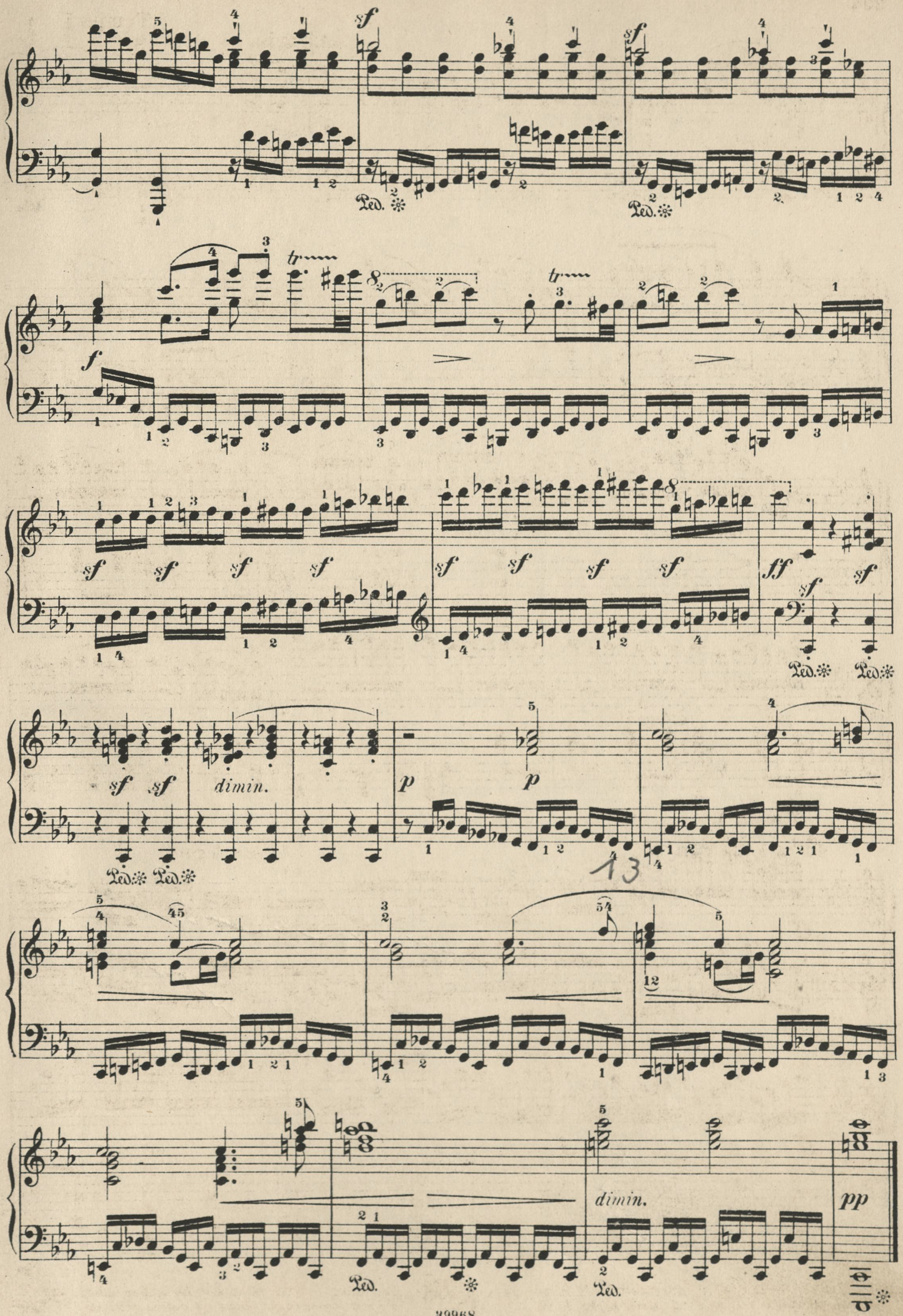
ff

sf

(marc.)

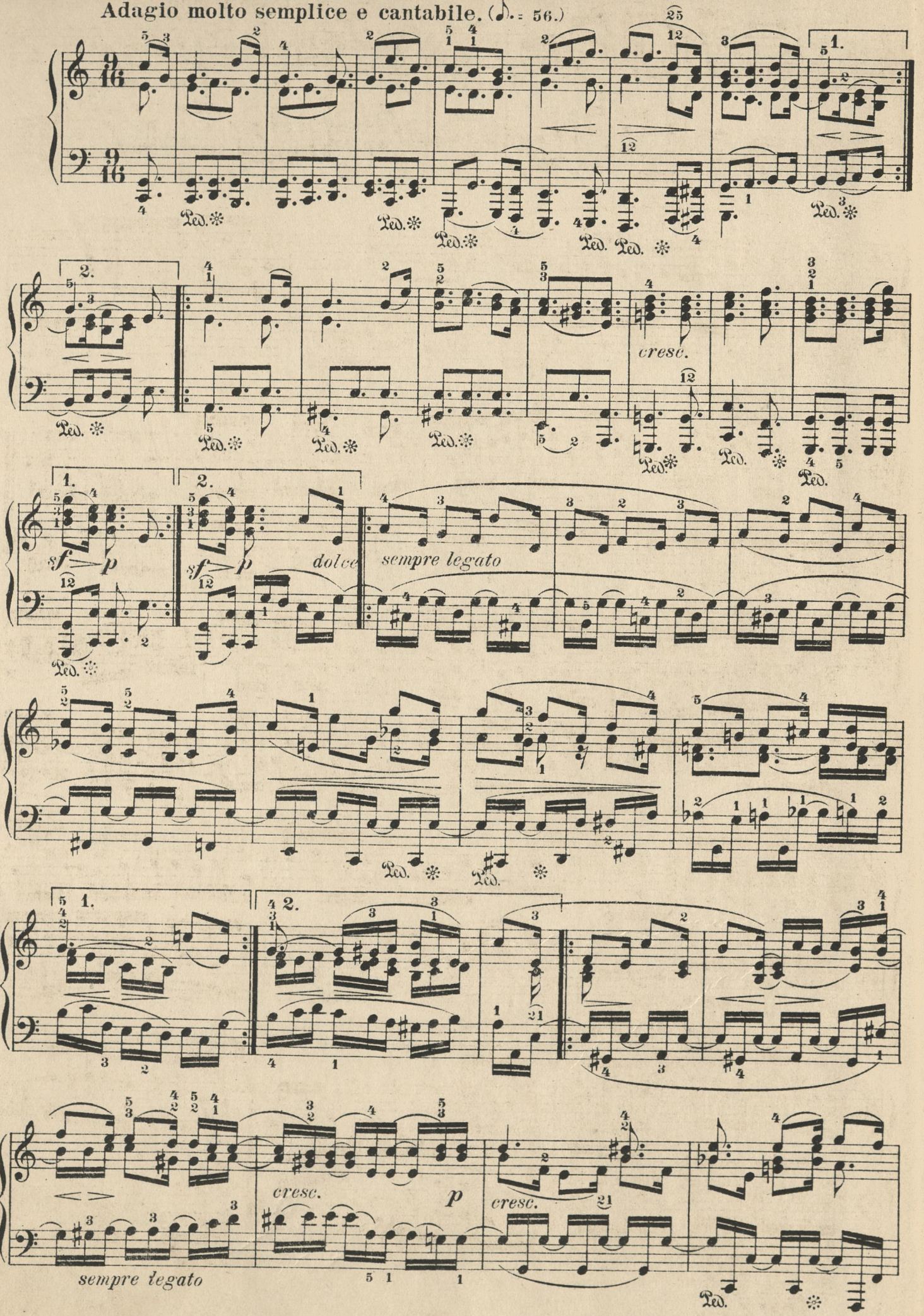
d.) Im Autograph ausserdem von Beethoven's Hand: ossia
L'ossia suivant se trouve dans l'autographe de B.

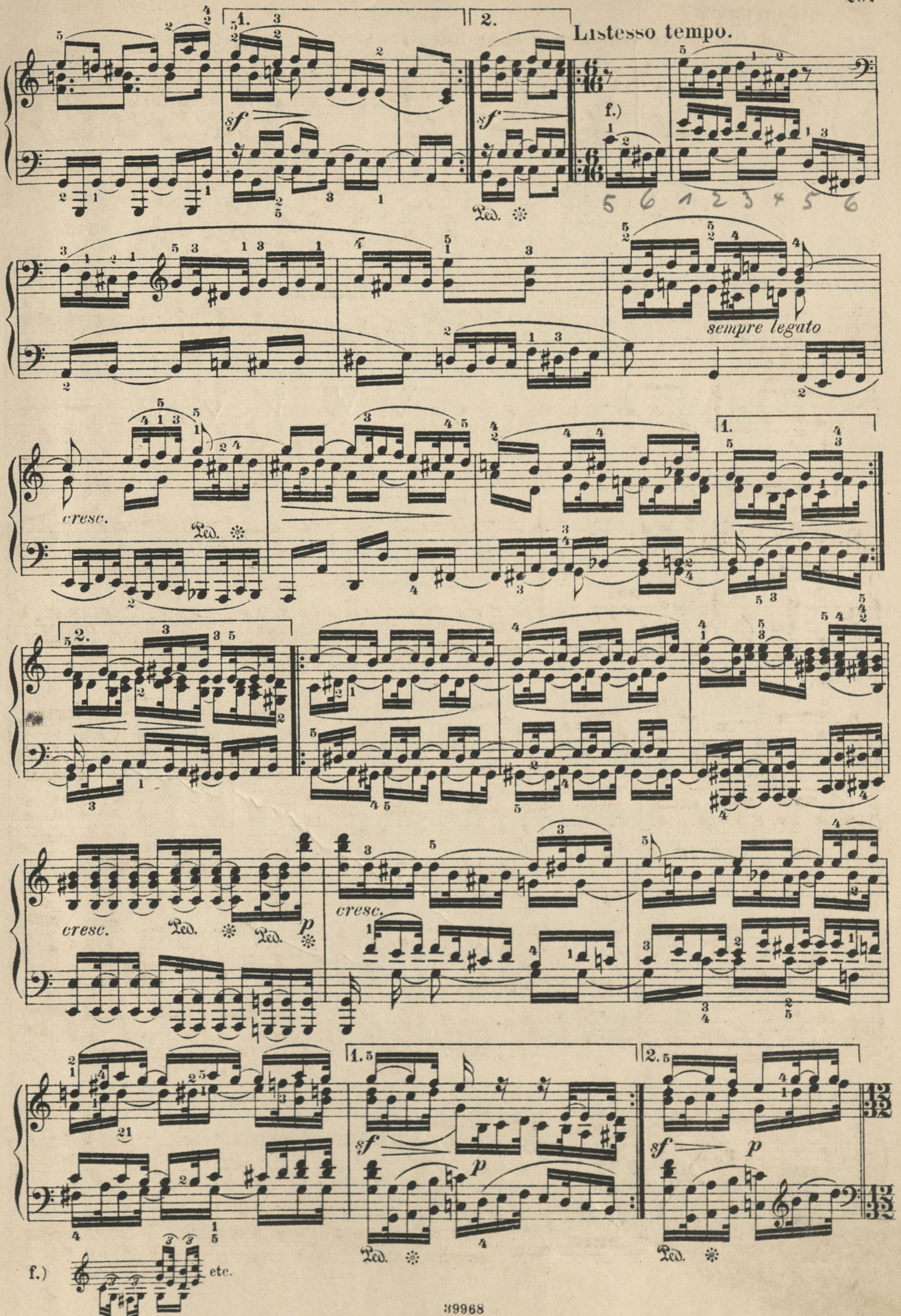
e.) Im Autograph wie oben; alle Ausgaben haben:
D'après l'autographe. Dans les autres éditions:


sf
Ped.
f
dimin.
p
ff
13
pp

ARIETTA.

Adagio molto semplice e cantabile. (♪. = 56.)




1.
2.
Listesso tempo.
f.)
sf
Ped.
sempre legato
cresc.
p
etc.

L'istesso tempo.

f

g.)

sempre forte

Ped.

sf

1.

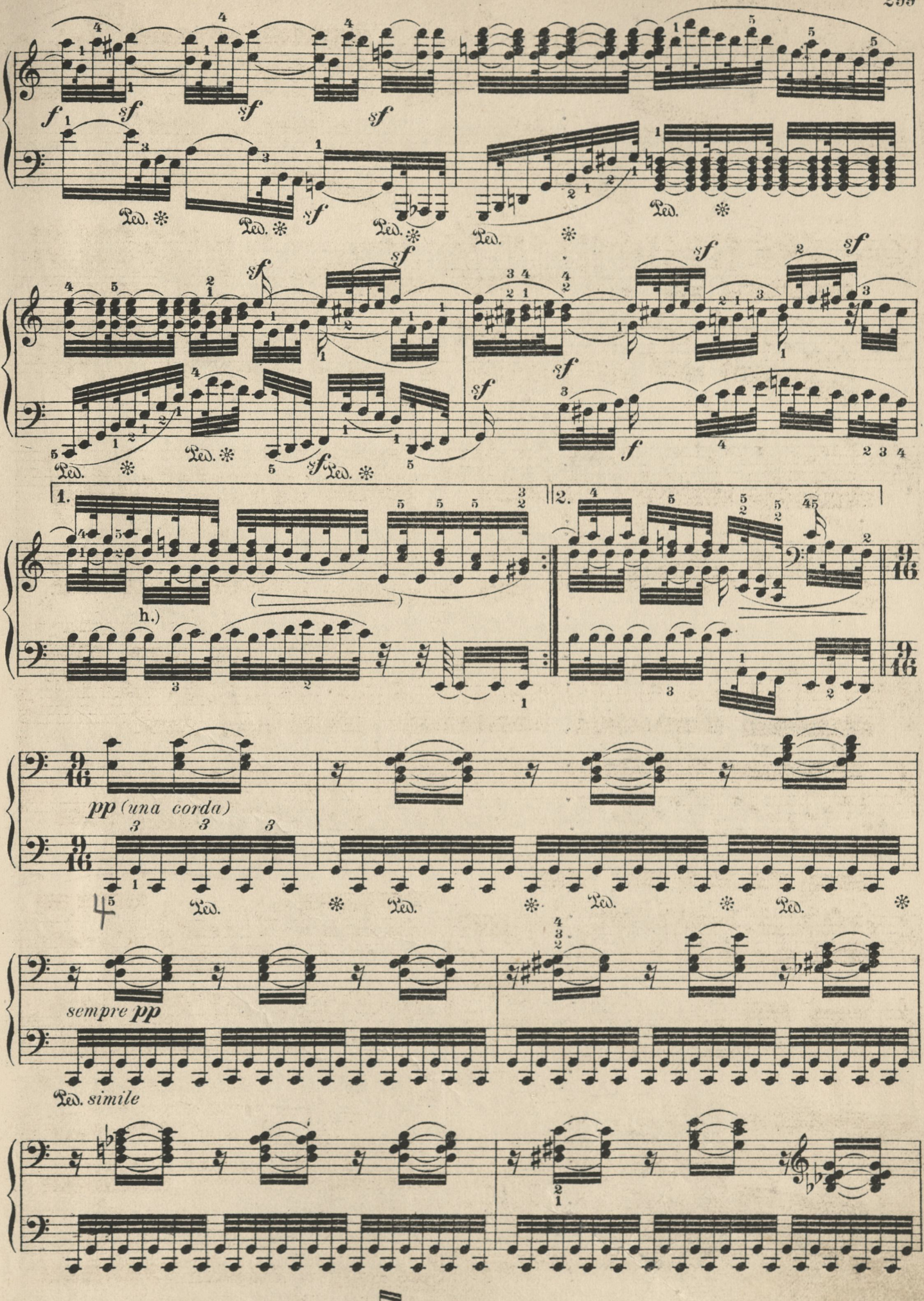
2.

f

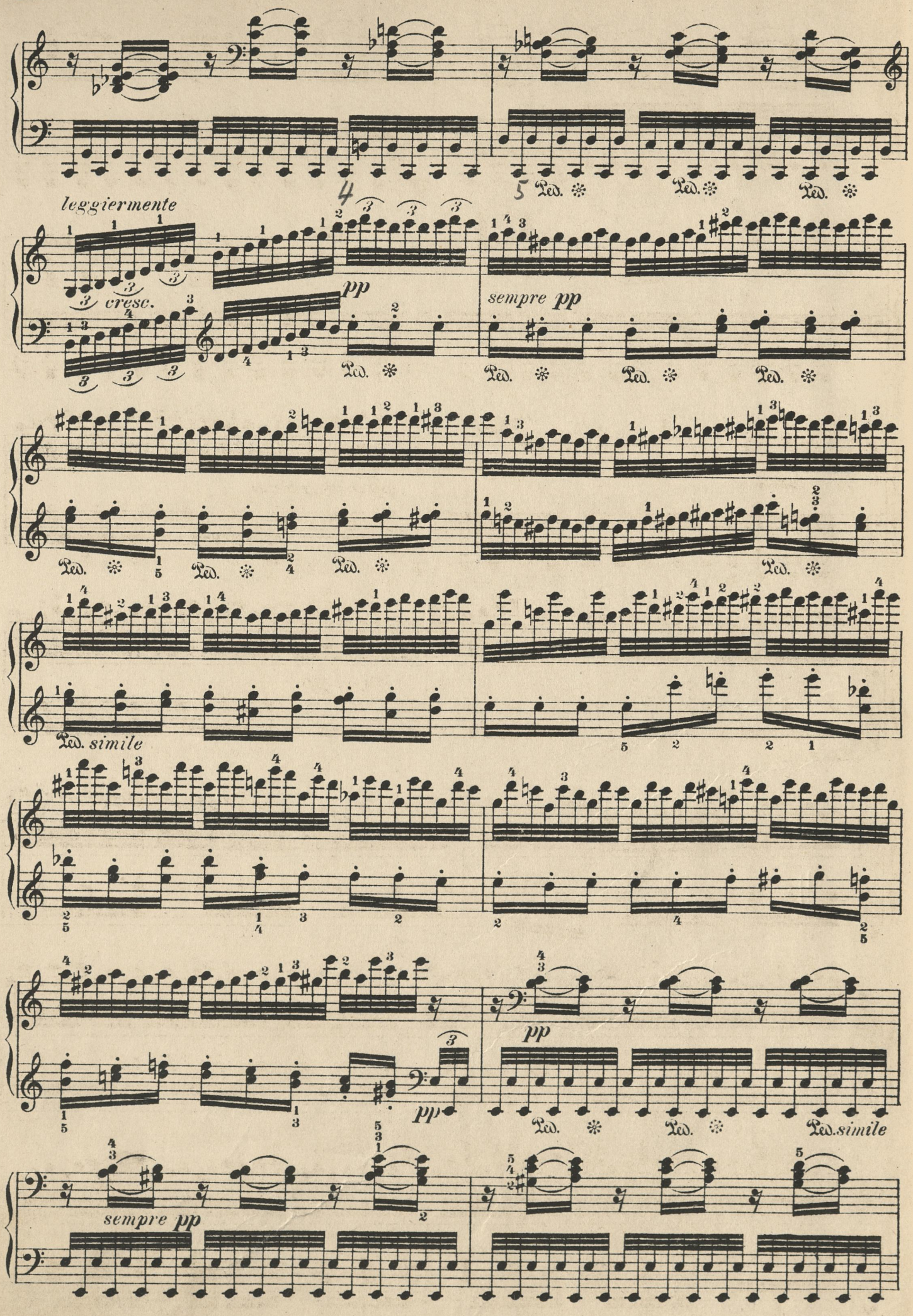
p

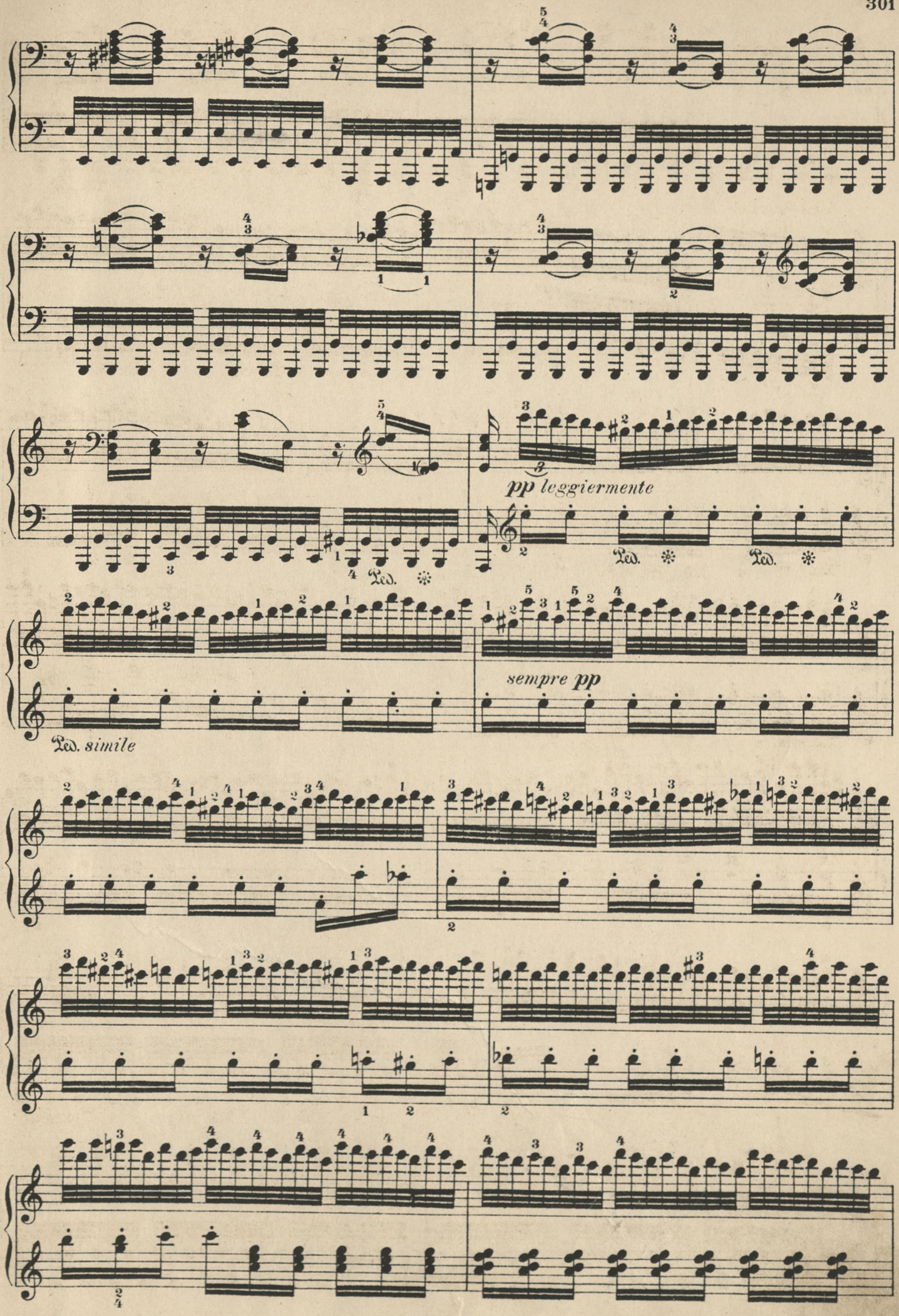
cresc.

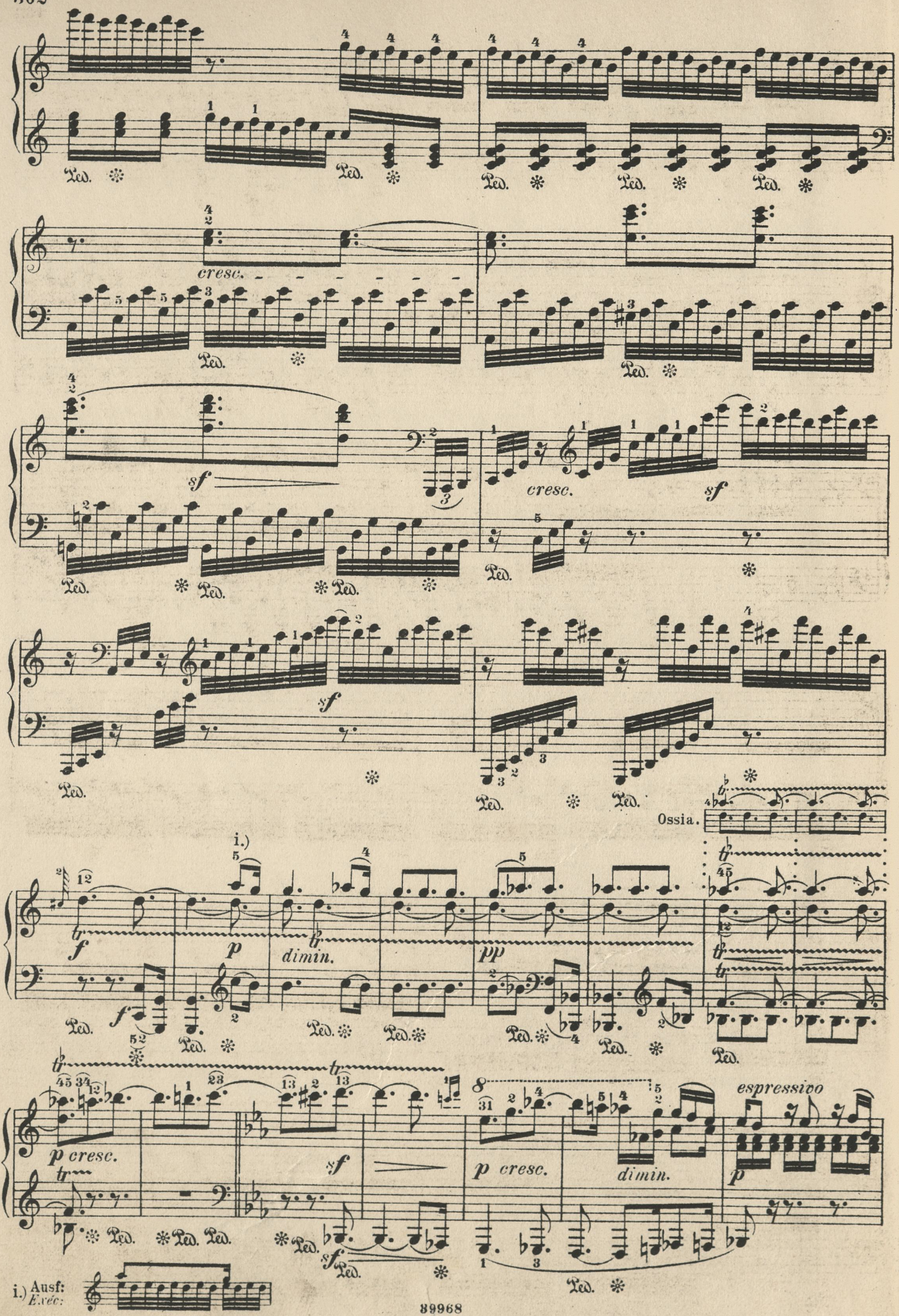
g.)

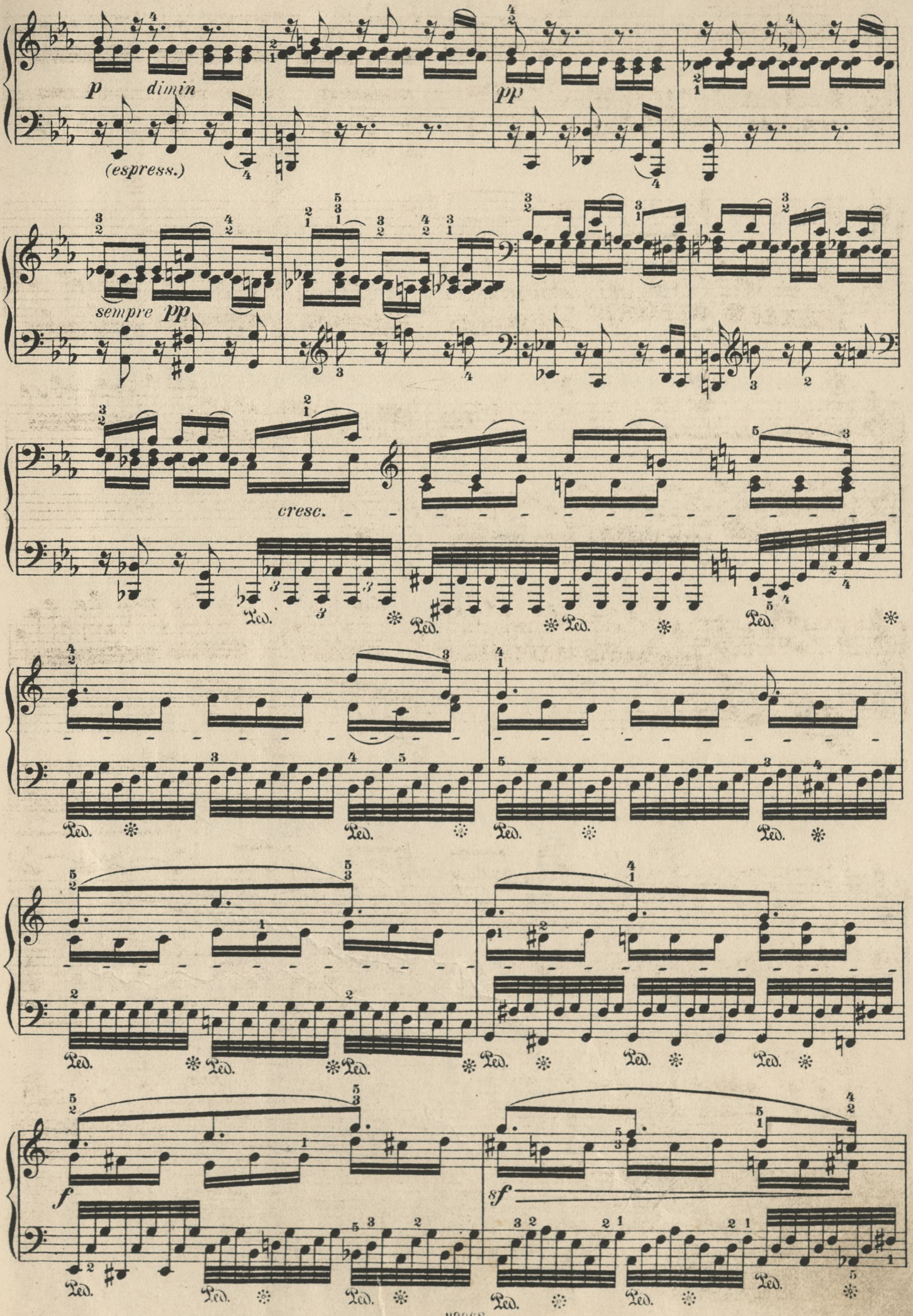


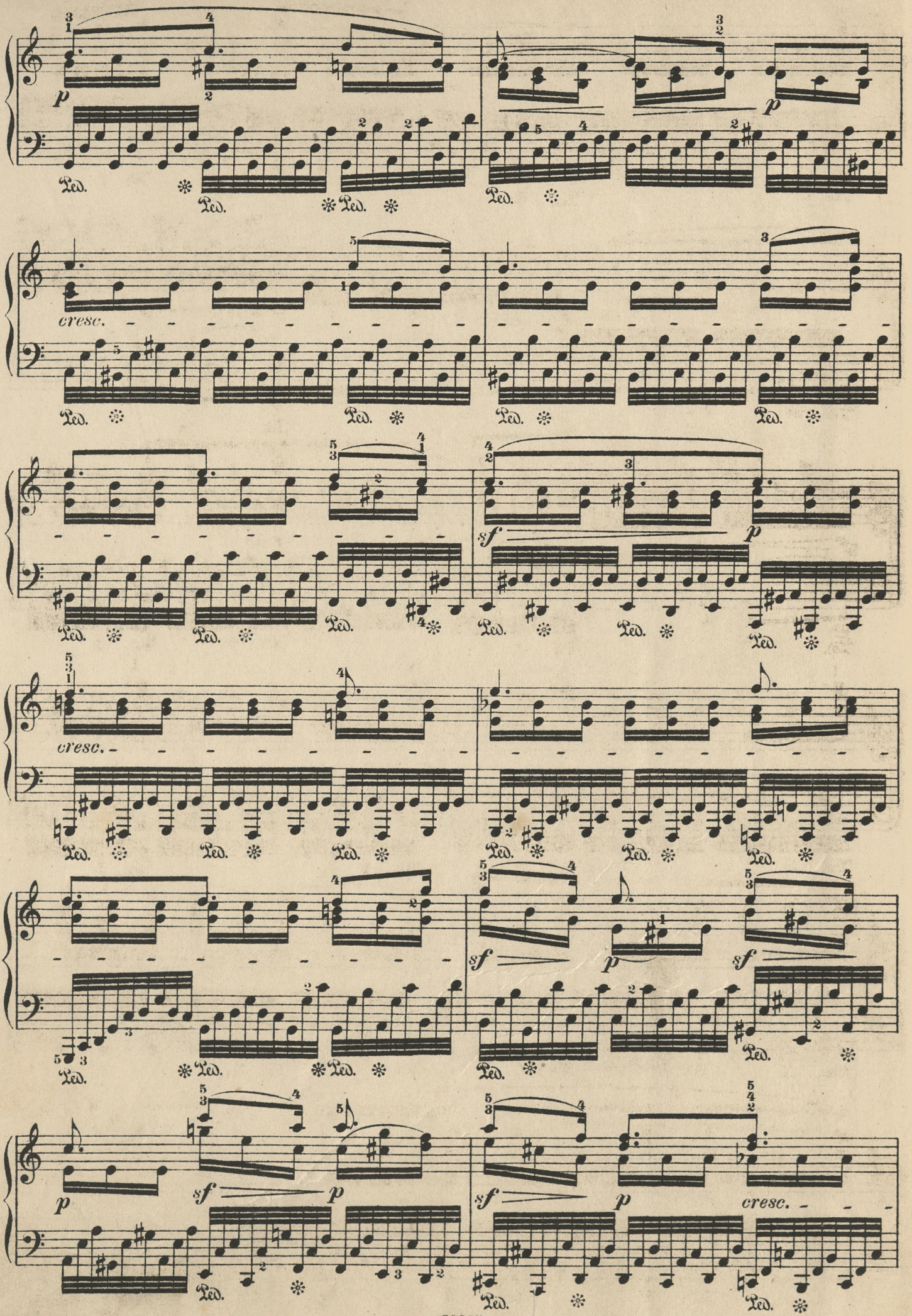
h.) Analog dem nächsten Takt eigentlich:  im Autograph jedoch wie oben.
Analogue à la mesure suivante: *mais d'après l'autographe comme ci-dessus.*

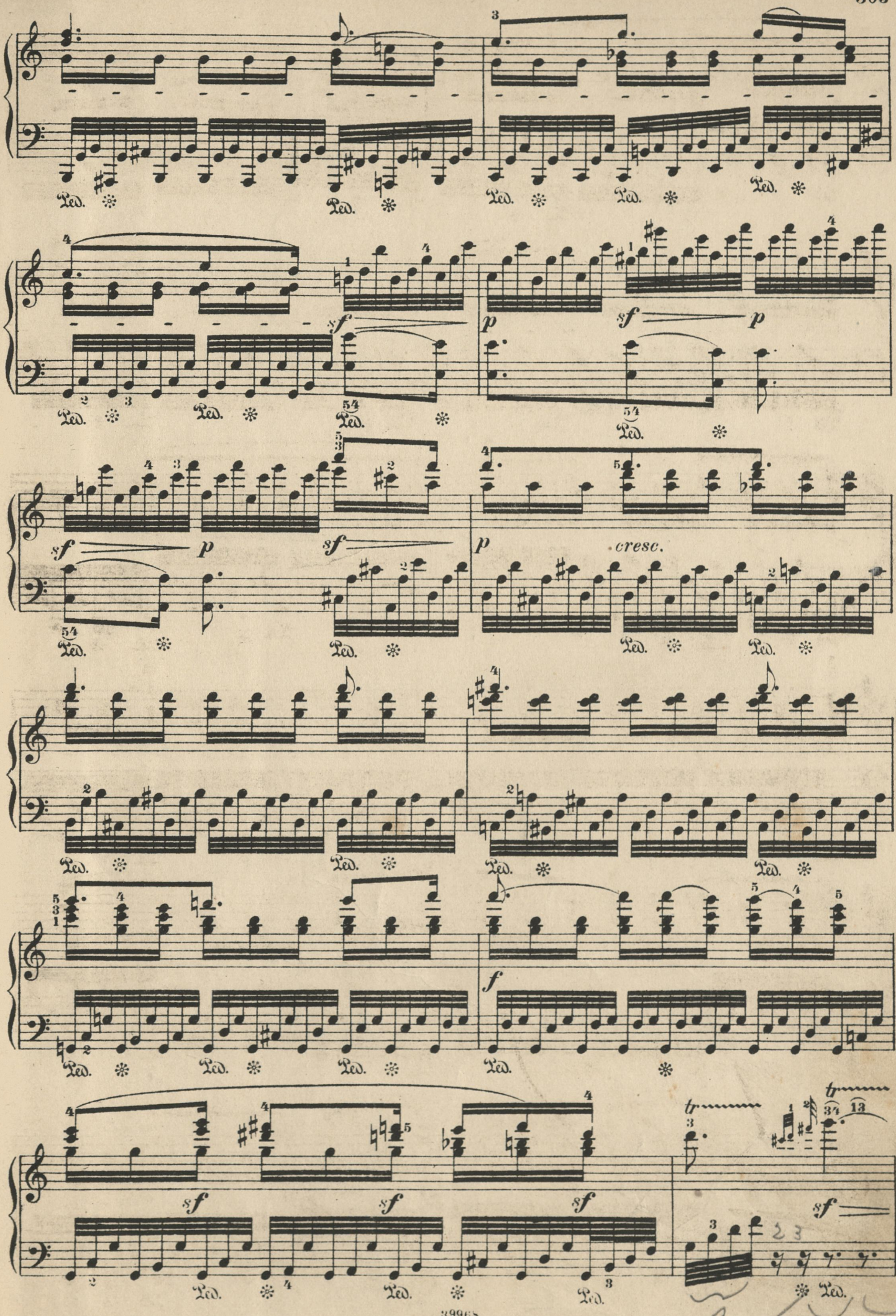

leggiermente
cresc.
pp
sempre pp
Ped.
Ped. simile
sempre pp

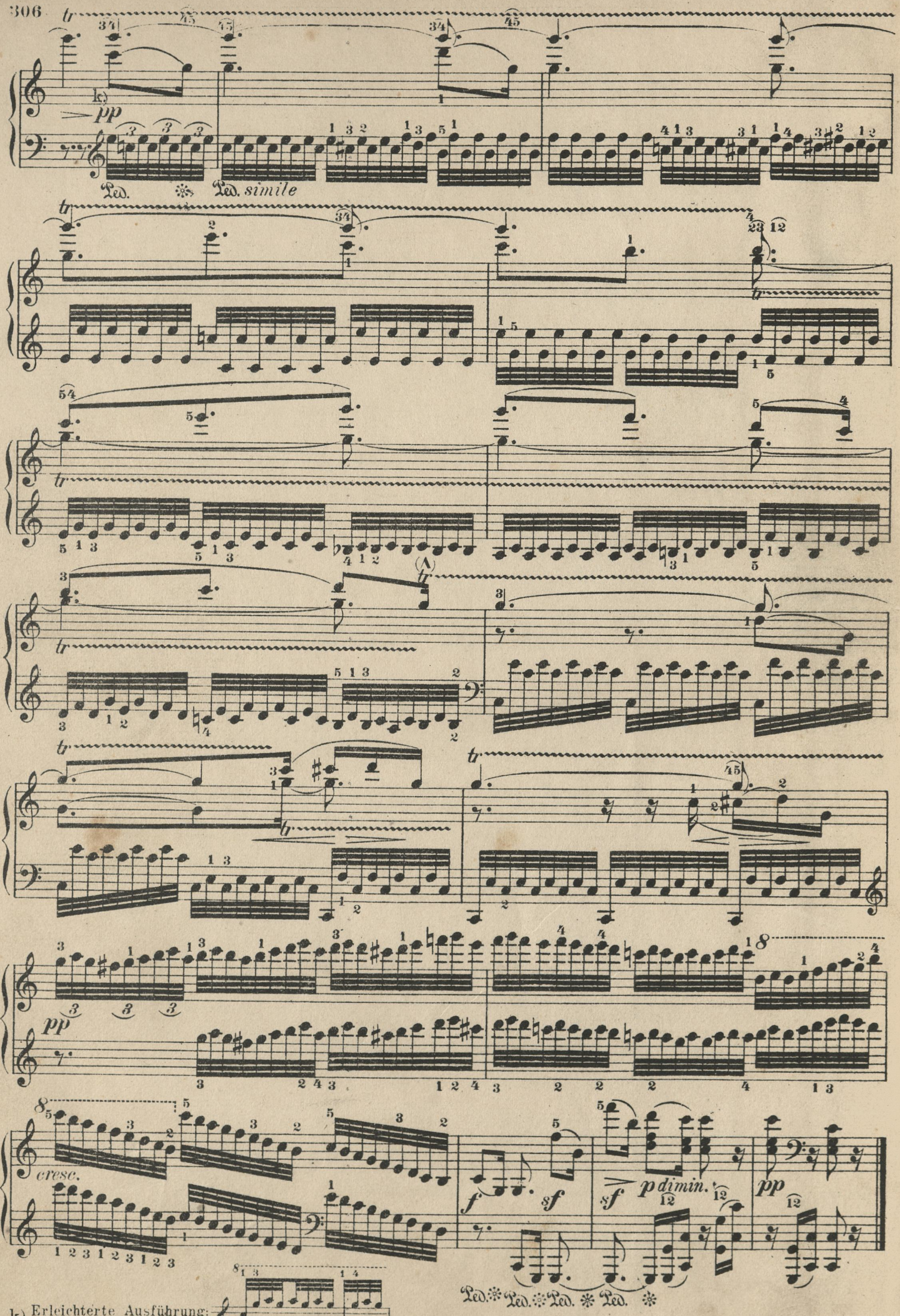

pp leggiermente
Ped.
Ped.
Ped.
Ped. simile
sempre pp


cresc.
sf
cresc.
sf
sf
Ossia.
i.)
f
p
dimin.
pp
p cresc.
sf
p cresc.
dimin.
espressivo
p
i.) Ausf:
Exéc:


p
dimin
(espress.)
pp
sempre pp
cresc.
Ped.
f
sf


p
Ped.
cresc.
sf
p
cresc.
sf
p
sf
p
sf
p
sf
p
cresc.


Ped.
sf
p
cresc.
f
tr



k.) Erleichterte Ausführung:
Facilité:

{ Chopin opus 12 Variationen in B dur
{ " Oktav Etüden in ges Dur u. h moll

Bach: Partitur

Schumann: Phantasiestücke 8 Kl. Stücke (Des Abends, in der Nacht)

Weber: Konzertstück f moll

Mendelssohn: g-moll

Scrjabin: opus 15 oder opus 11 (Preludes)
opus 3 (Mazurkas), opus 8 (Etüden)

Hindemith:

Debussy: einzelne Preludien, Arabesken