Stuttgart
Kasernenstr. 40

Neue instruktive Ausgabe | New instructive Edition

von | by

Albert Braun
WINNENDEN
Ringstraße 119

Theodor Wiehmayer

L. van Beethoven

Sonaten

Op. 13. Sonate pathétique, C moll — C minor, Pag. 159
Op. 14. No. 1. E dur — E major . . . . . „ 178
No. 2. G dur — G major . . . . . „ 191
Op. 22. B dur — B flat major . . . . . „ 209

Piano solo

III

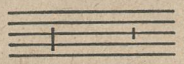


Copyright 1911 by Heinrichshofen's Verlag
Eigentum für alle Länder von

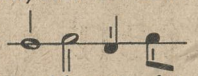
Heinrichshofen's Verlag, Magdeburg
(Gegründet 1797)

C. G. Röder G. m. b. H., Leipzig. 168019.

Die Phrasierungsbezeichnung.



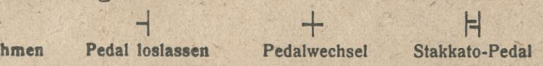
(Strich.) (Halbstrich.)

1. Der Strich bezeichnet die deutlichere Trennung zweier Phrasen, die im *Legato* gewöhnlich durch eine, etwa dem Atemholen des Sängers entsprechende Pause, im *Stakkato* oder *Portamento* durch einen verstärkten Einsatz der neuen Phrase bewirkt wird.
2. Der Halbstrich steht dort, wo eine schwächere Trennung der Phrasen am Platze ist, wo die Trennung im *Legato* also nicht durch Abziehen der Hand (Atempause), sondern durch geeignete Nuancierung (Abfallenlassen der Endnoten der vorhergehenden und Hervorheben der Anfangsnote der neuen Phrase) geschehen soll. In *Stakkato-* und *Portamento*-Phrasen wird die schwächere Trennung durch einen leichteren Einsatz der neuen Phrase erreicht.
3. Stellt die Endnote einer Phrase zugleich die Anfangsnote der nächsten Phrase vor, so steht das betreffende Zeichen über oder unter dieser Note, und zwar bei halben Noten, Vierteln, Achteln usw. immer neben dem Notenhals:  so daß jede Verwechslung ausgeschlossen ist. (Der Strich würde in diesem Falle, wo eine Note zugleich Anfang und Ende bezeichnet, keine Atempause, sondern nur einen kräftigeren Einsatz der neuen Phrase bedingen.)
4. Befindet sich die Phrasierungsbezeichnung in der Mitte zwischen dem unteren und oberen System, so gilt sie für beide Systeme.

N.B. Dort, wo der Komponist selbst die Phrasierung durch e Pause angedeutet hat, oder wo sie sich sonstwie aus der ierung ergibt, ist natürlich jede andere Bezeichnung überflüssig.

Die Pedalbezeichnung.

Für die 4 Arten des Pedalgebrauchs sind die folgen- Zeichen vorgesehen:



Pedal nehmen | Pedal loslassen | Pedalwechsel | Stakkato-Pedal

Die wagerechte Linie deutet die Richtung des lalgebrauchs an; auf der leeren Seite der senk- chten Linie ist kein Pedal.

Also das erste Zeichen bedeutet: Pedal nehmen, zweite: Pedal loslassen, das dritte: Pedal- chsel (Pedal loslassen und sogleich wieder nehmen) das vierte: Stakkato-Pedal (Pedal nehmen und leich wieder loslassen), wie es manchmal zur Ver- kung von Stakkato-Akkorden verwendet wird.*)

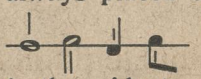
Die umständliche und ungenaue Bezeichnung für zweite Pedal (Verschiebung): *„una corda"* und *„tre de"* ist hier ebenfalls durch die beiden Zeichen: und ⫞ ersetzt, die den oben an erster und eiter Stelle gegebenen Zeichen für das Dämpfer- al entsprechen.

*) Soll das Pedal nur halb niedergetreten werden, so sind die Zeichen in Klammern etzt. (Siehe z. B. Beethoven, Sonate Op. 26. Var. II.)

Phrasing Signs.



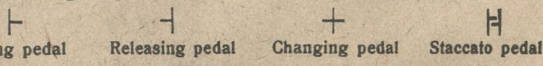
(Stroke.) (Half-stroke.)

1. The Stroke indicates the more marked separation of two phrases. In *legato* this is generally effected by a rest, corresponding to that required by a singer taking breath, in *staccato* or *portamento* by emphasising the beginning of the new phrase.
2. The Half-stroke is used where a less marked separation of the phrases is called for, i. e. where the separation is not effected by drawing off the hand (corresponding to a singer's breathing-rest), but rather by appropriate dynamic means (nuancing), (playing the final notes of the preceding phrase *decrescendo* and emphasising the beginning of the new phrase). In *staccato* and *portamento* phrases this less marked separation is effected by taking up the new phrase with a more delicate accent.
3. If the end-note of a phrase represents at the same time the beginning note of the next phrase, the corresponding sign is written above or below that note; in the case of half-notes, (minims) quarter-notes, (crotchets) eighth-notes (quavers) etc., it is always placed close to the stem of the note:  so that its meaning is perfectly evident. (In this case, where one note represents ending and beginning of a phrase, the Stroke would not indicate a breathing-rest, but merely call for a more marked entrance of the new phrase.)
4. When the phrasing sign stands midway between the two staves, it refers to both of them.

N. B. In case the composer has himself indicated the phrasing by a rest, or where it is self-evident from the notation, any other indication is, of course, superfluous.

Pedal Signs.

For the four different manners of using the pedal the following signs have been furnished:



Taking pedal | Releasing pedal | Changing pedal | Staccato pedal

The *horizontal* line indicates the direction in which the pedal is to be used. On the blank side of the *perpendicular* line there is no pedal.

Thus: the first sign means: take the pedal; the second sign: release the pedal; the third: change pedal (i. e. release and immediately take again the pedal) and the fourth sign: *Staccato* pedal (i. e. take and immediately release the pedal) as is required at times, to render *staccato* chords louder and more sonorous*)

The awkward and ambiguous designation for the 2nd Pedal (soft pedal): *"una corda"* and *"tre corde"* has here been replaced by the two signs: ⫟ and ⫞, used exactly as the corresponding first two signs for the damper pedal (loud pedal).

*) Where the pedal should be pressed down only half-way, the signs are put in brackets. (See for Ex. Beethoven, Sonata Op. 26. Var. II.)

Albert Braun
WINNENDEN
Ringstraße 119

SONATE PATHÉTIQUE.

Op. 13.

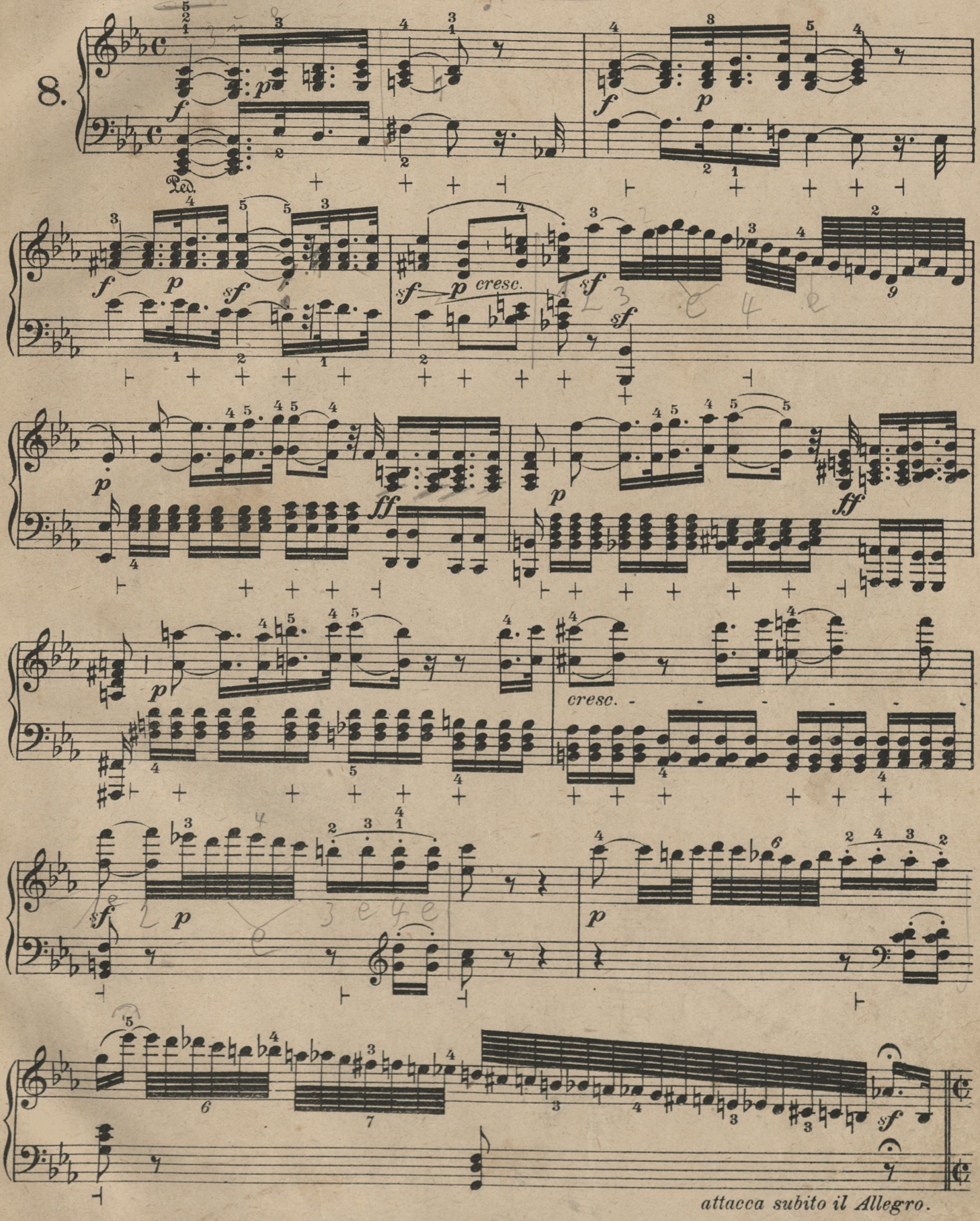
Dem Fürsten Carl von Lichnowsky gewidmet.

Adagio

ein-e-und-e

Grave.

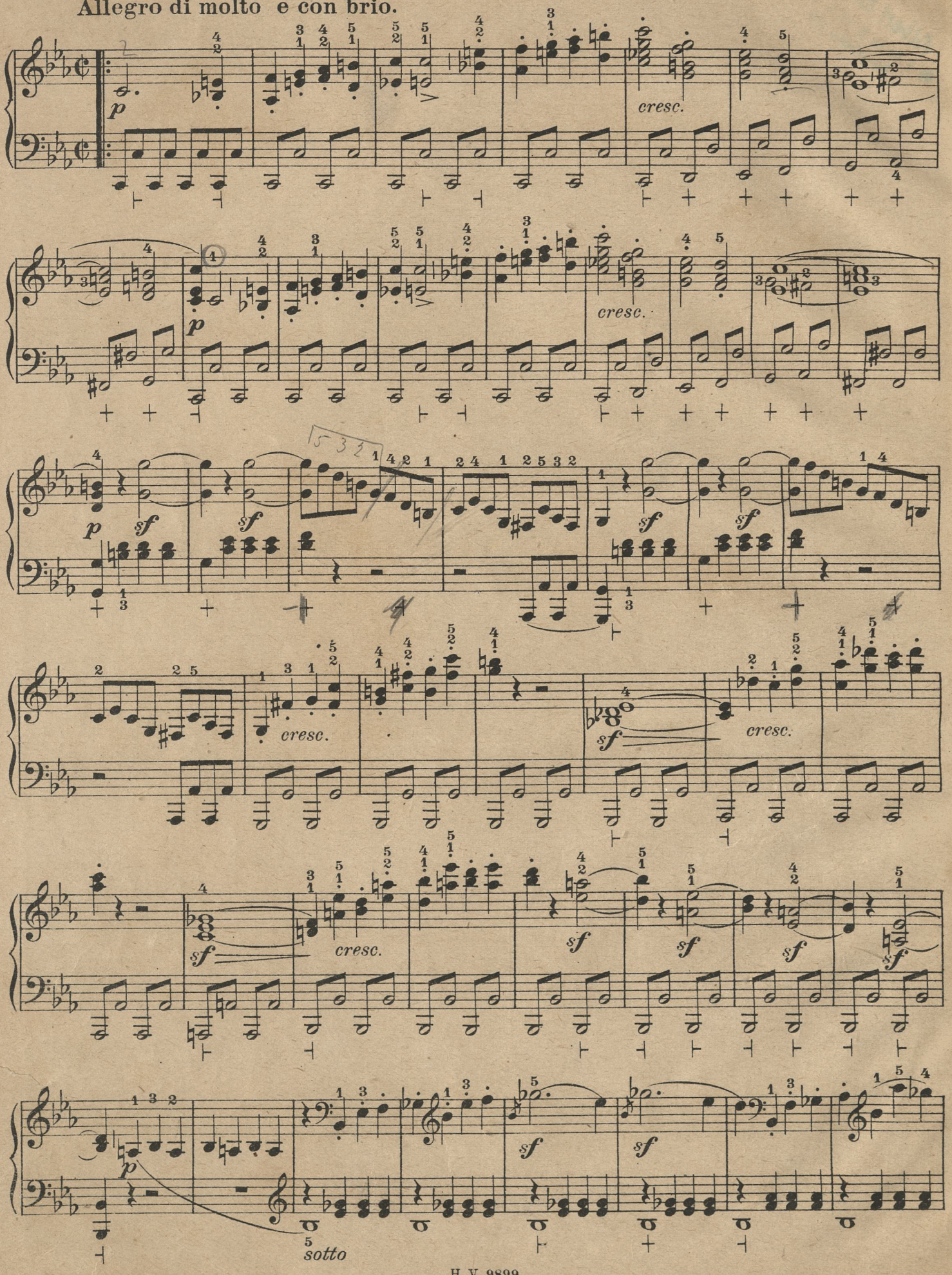
8.

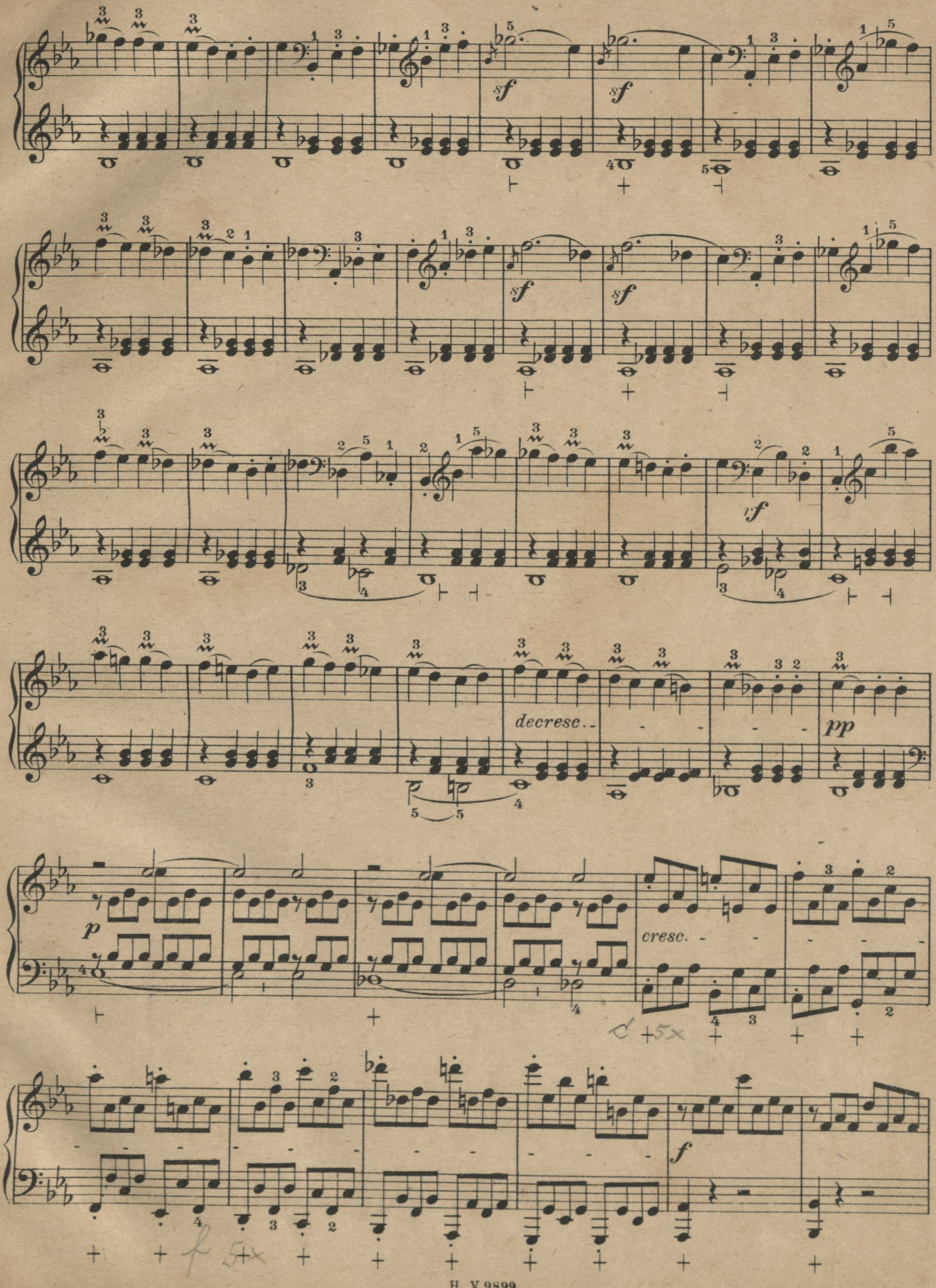


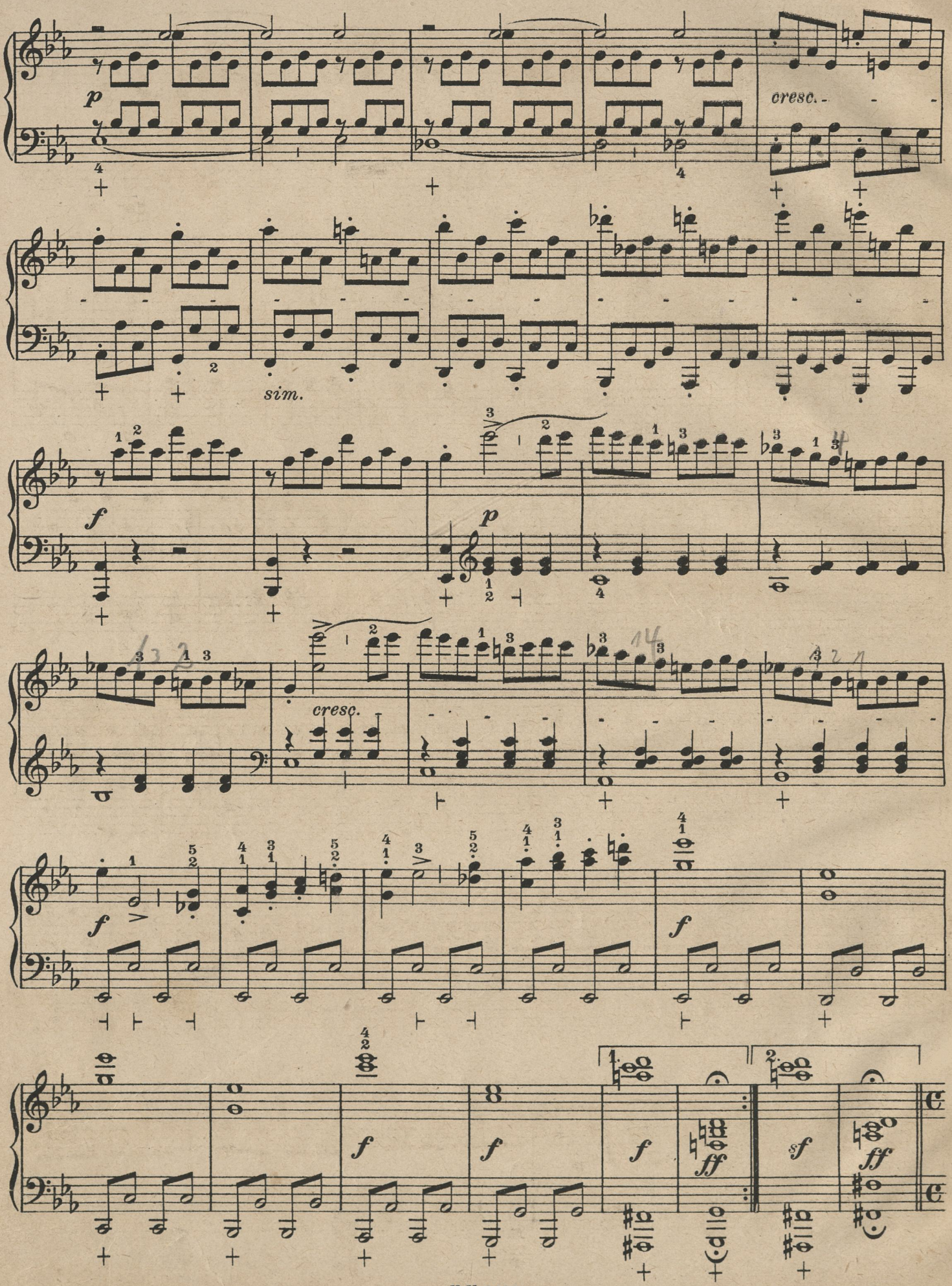
attacca subito il Allegro.

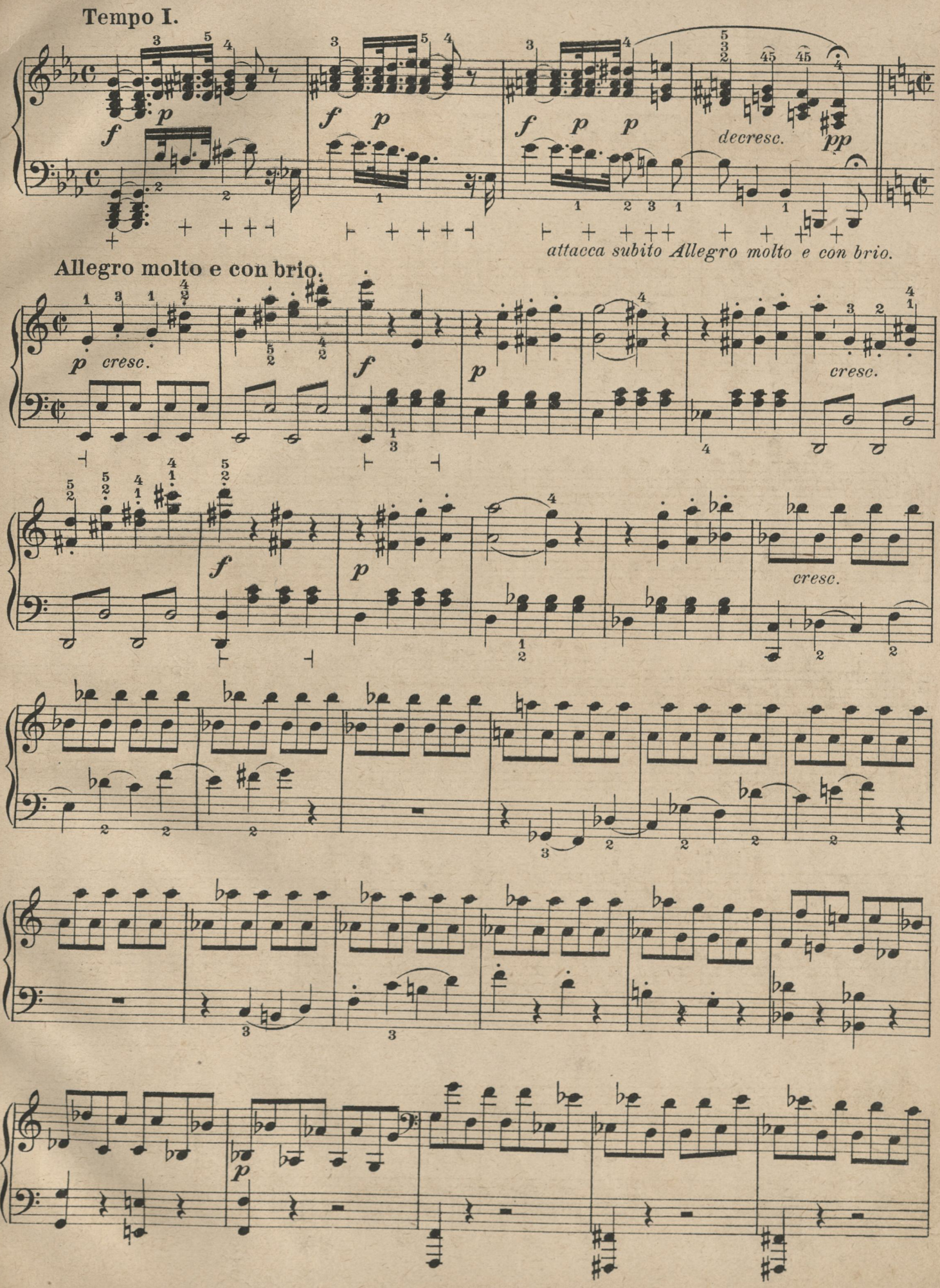
Copyright 1911 by Heinrichshofen's Verlag.

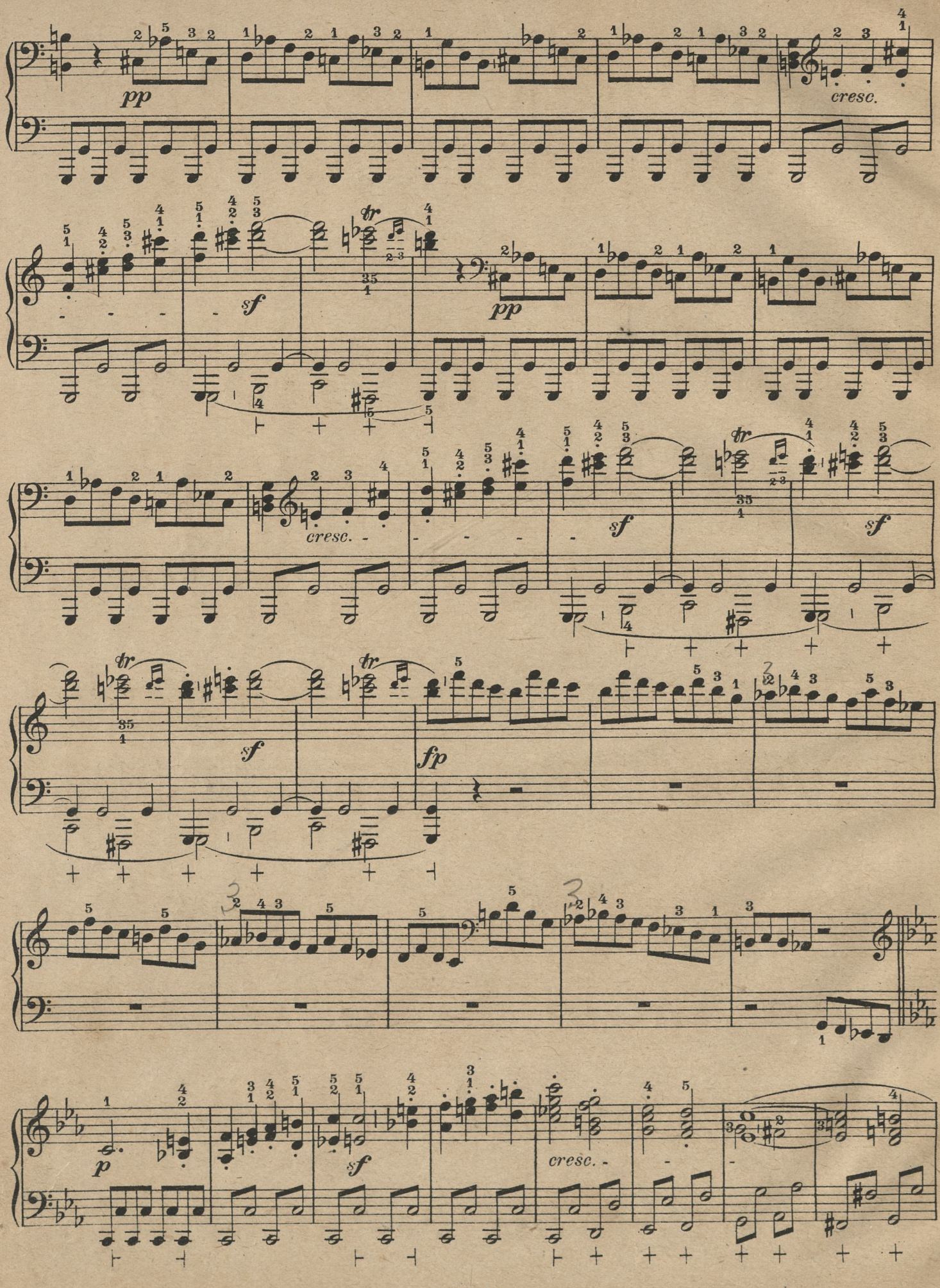
Allegro di molto e con brio.

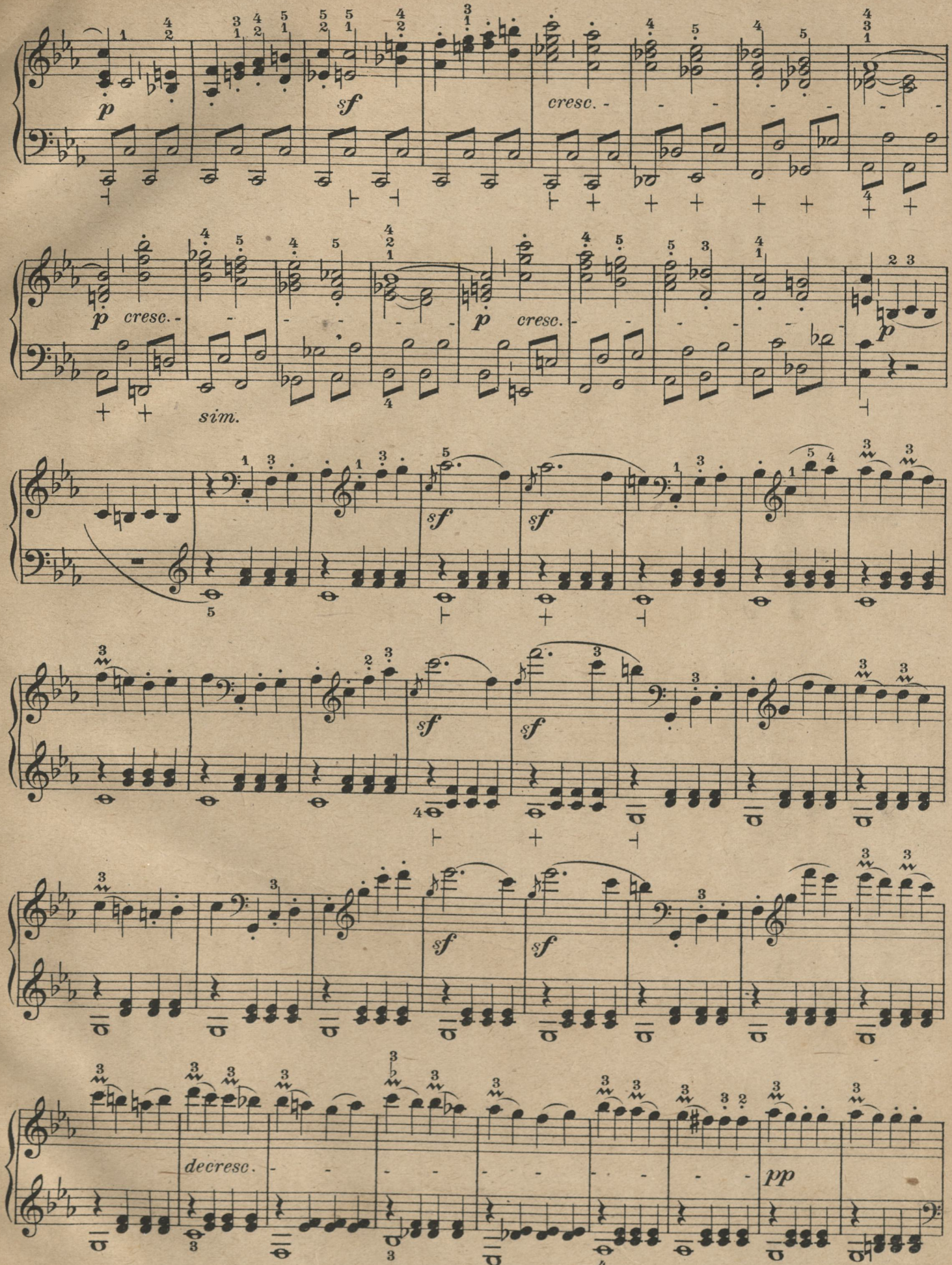


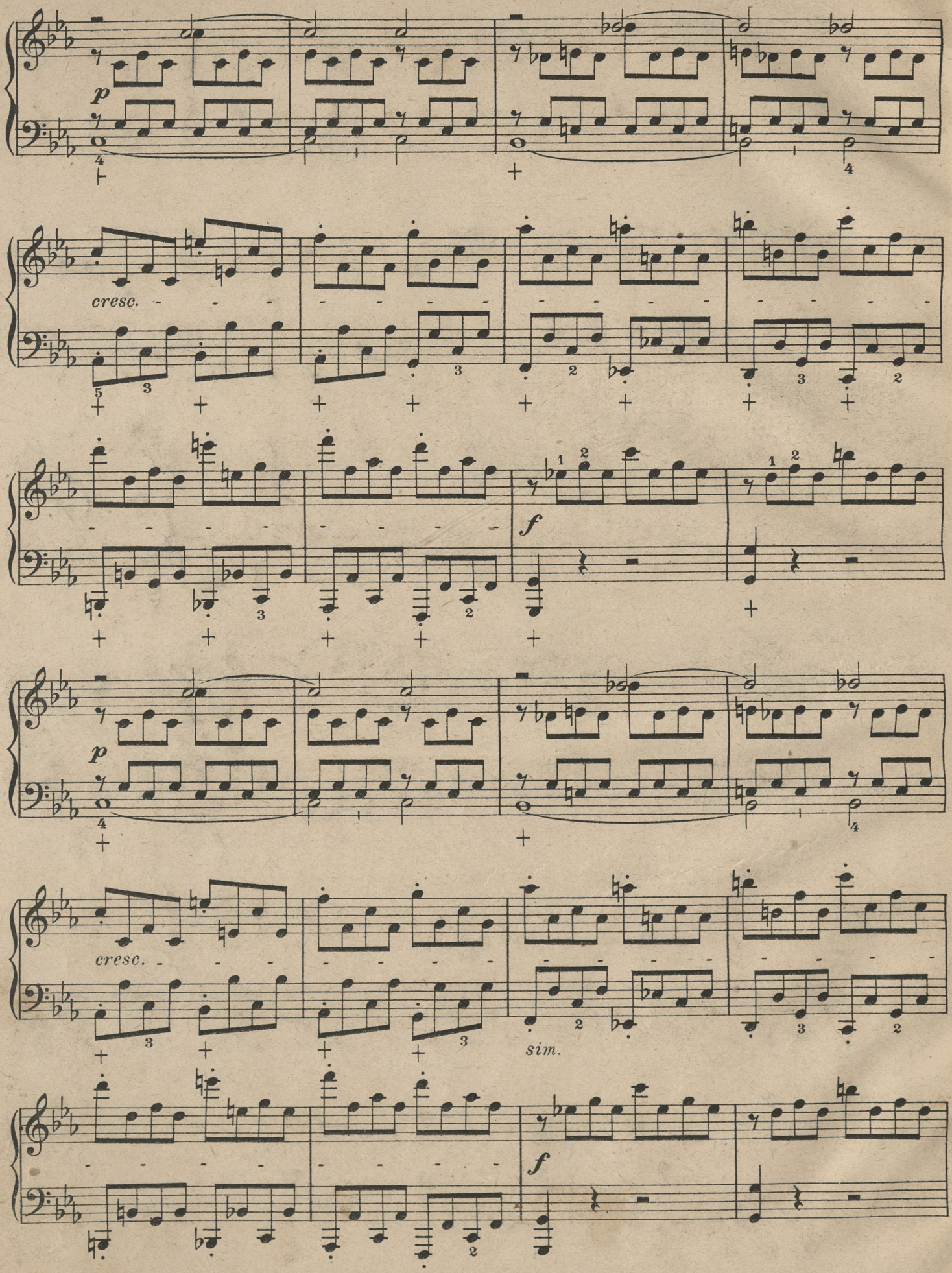

sf
sf
sf
sf
vf
decresc.
pp
p
cresc.
f

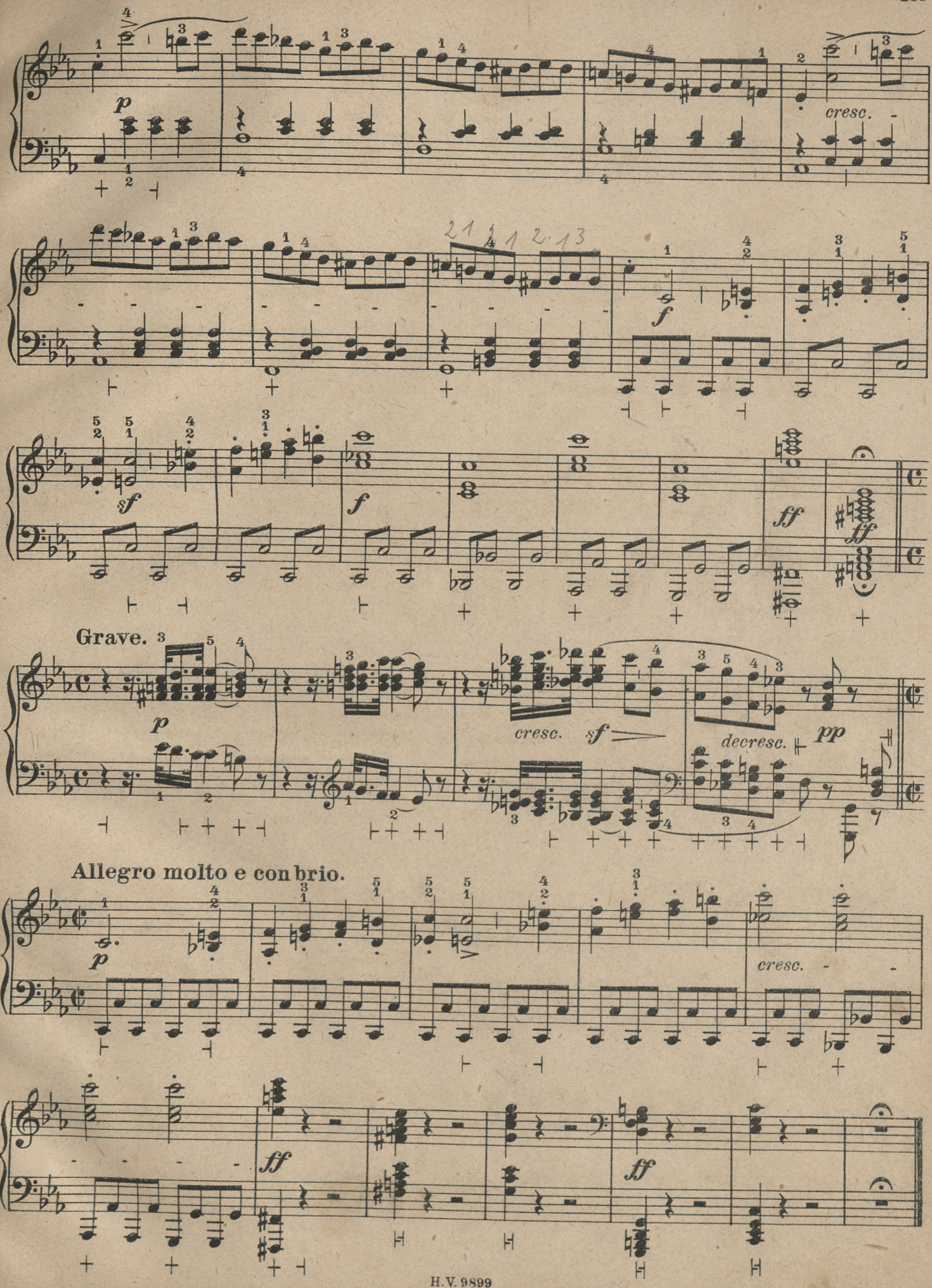

p
cresc.
sim.
f
p
cresc.
f
f
f
f
f
f
f
ff
sf
ff


Tempo I.
decresc.
pp
attacca subito Allegro molto e con brio.
Allegro molto e con brio.
cresc.
cresc.
cresc.


pp
cresc.
sf
pp
cresc.
sf
sf
fp
p
sf
cresc.


p
sf
cresc.
p
cresc.
sim.
p
cresc.
sf
sf
sf
sf
sf
sf
decresc.
pp


p
cresc.
f
p
cresc.
sim.
f


p
cresc.
f
sf
ff
Grave.
p
cresc.
sf
decresc.
pp
Allegro molto e con brio.
p
cresc.
ff
ff

Adagio cantabile.

p sempre legato

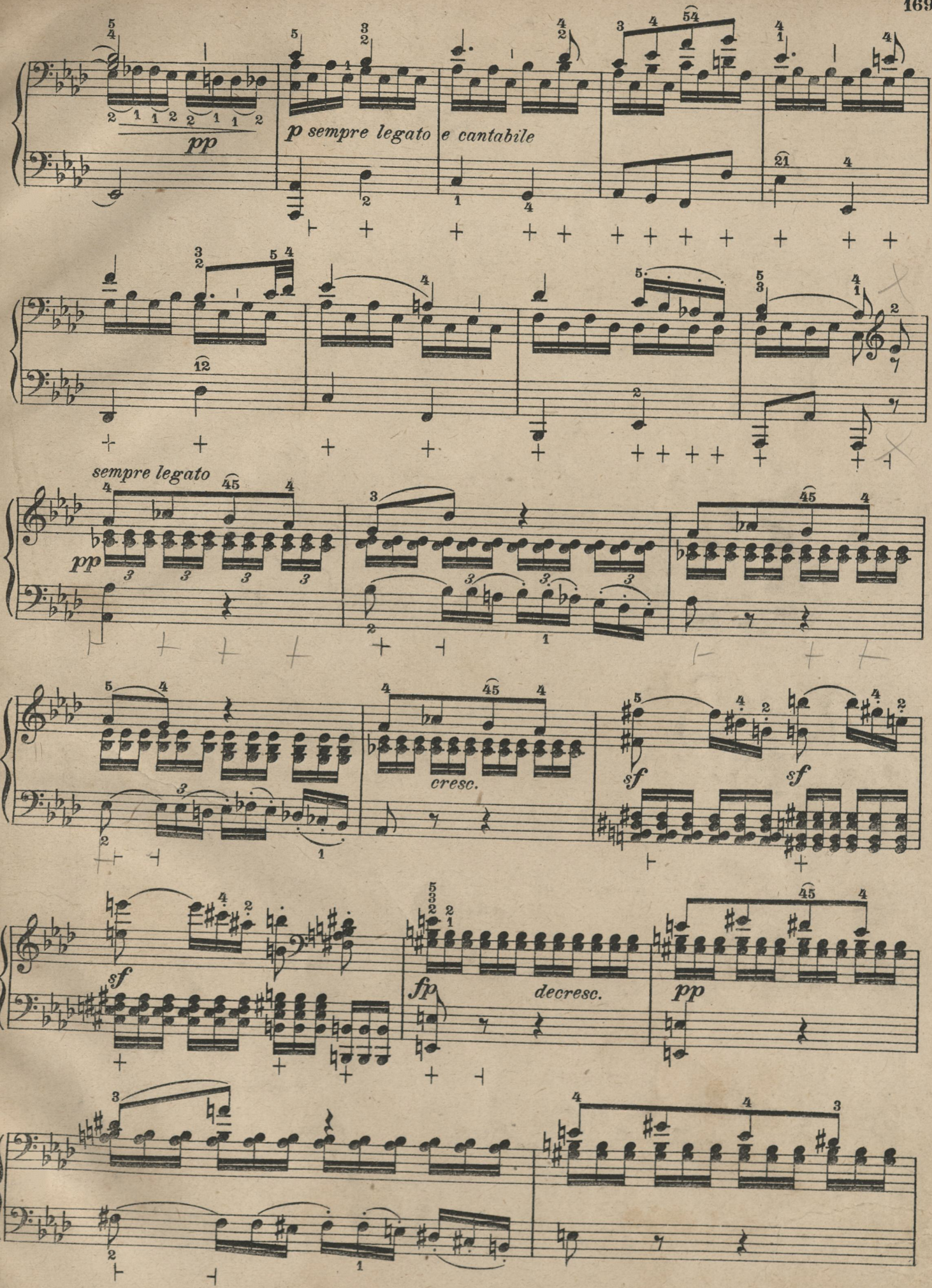
Ped.

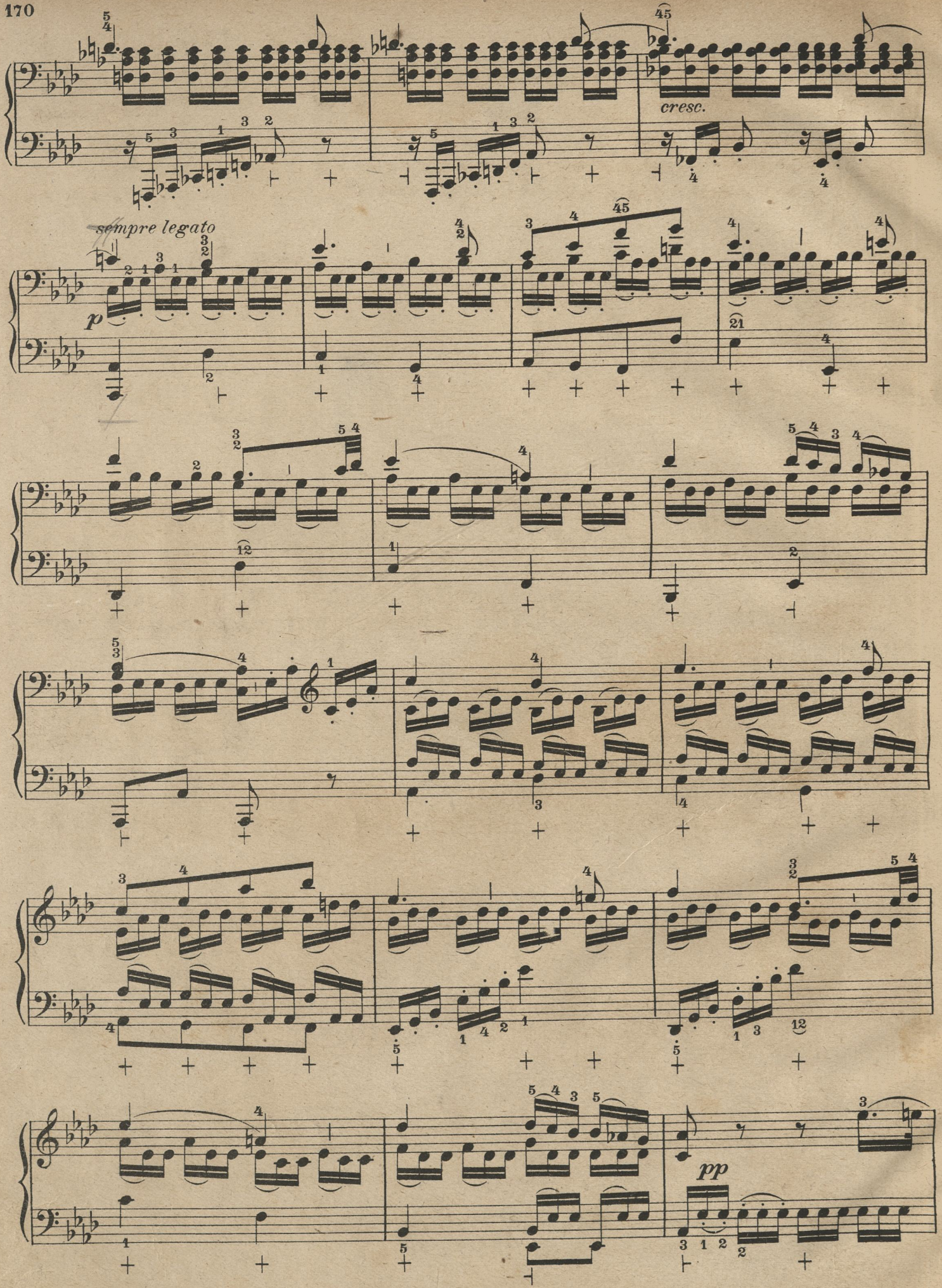
cresc.

cresc.

p

1) 2)


pp
p sempre legato e cantabile
sempre legato
pp
cresc.
sf
sf
sf
fp
decresc.
pp


cresc.
sempre legato
p
pp

1)

rf rf rf pp

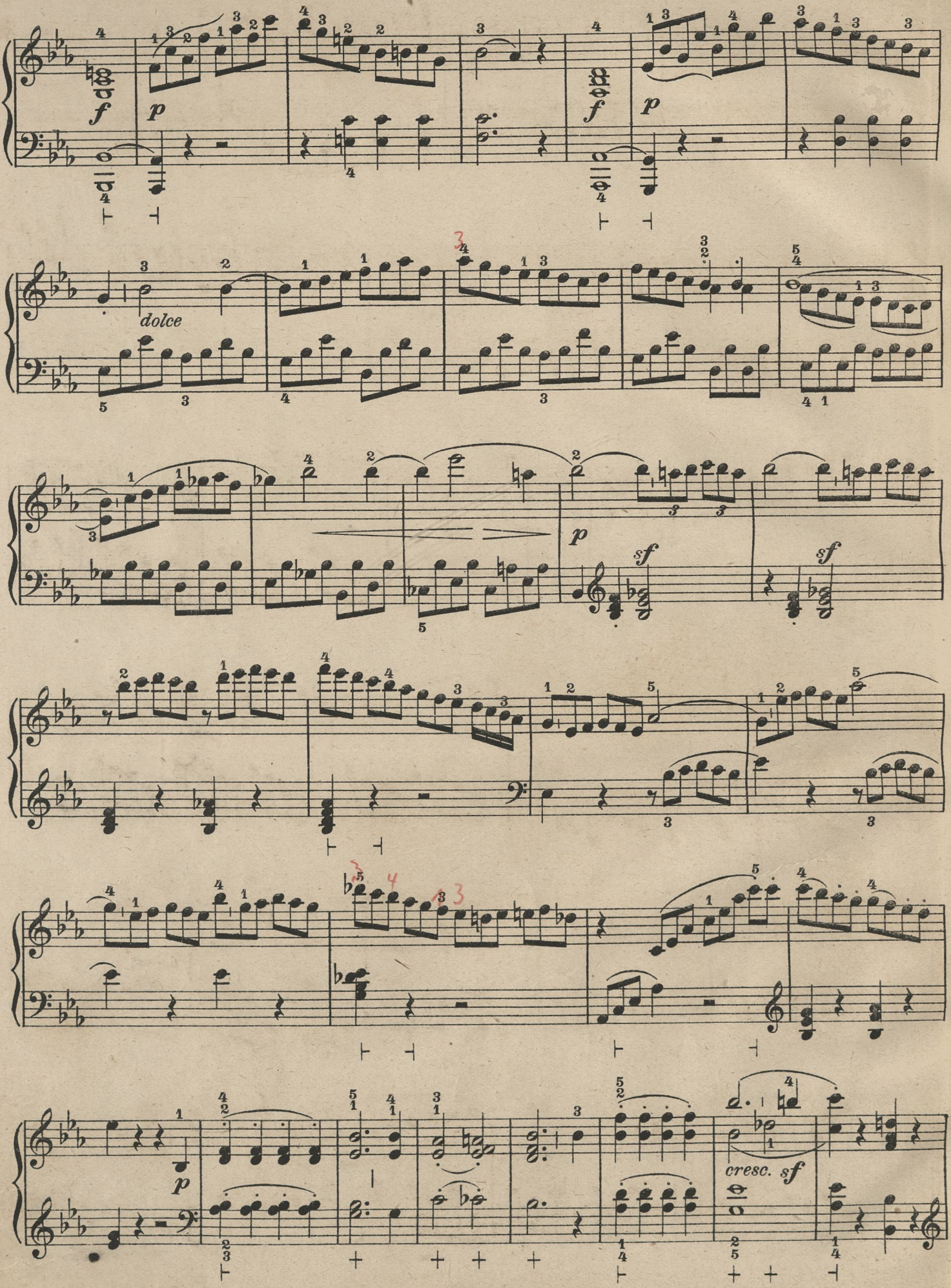
Rondo.
Allegro.

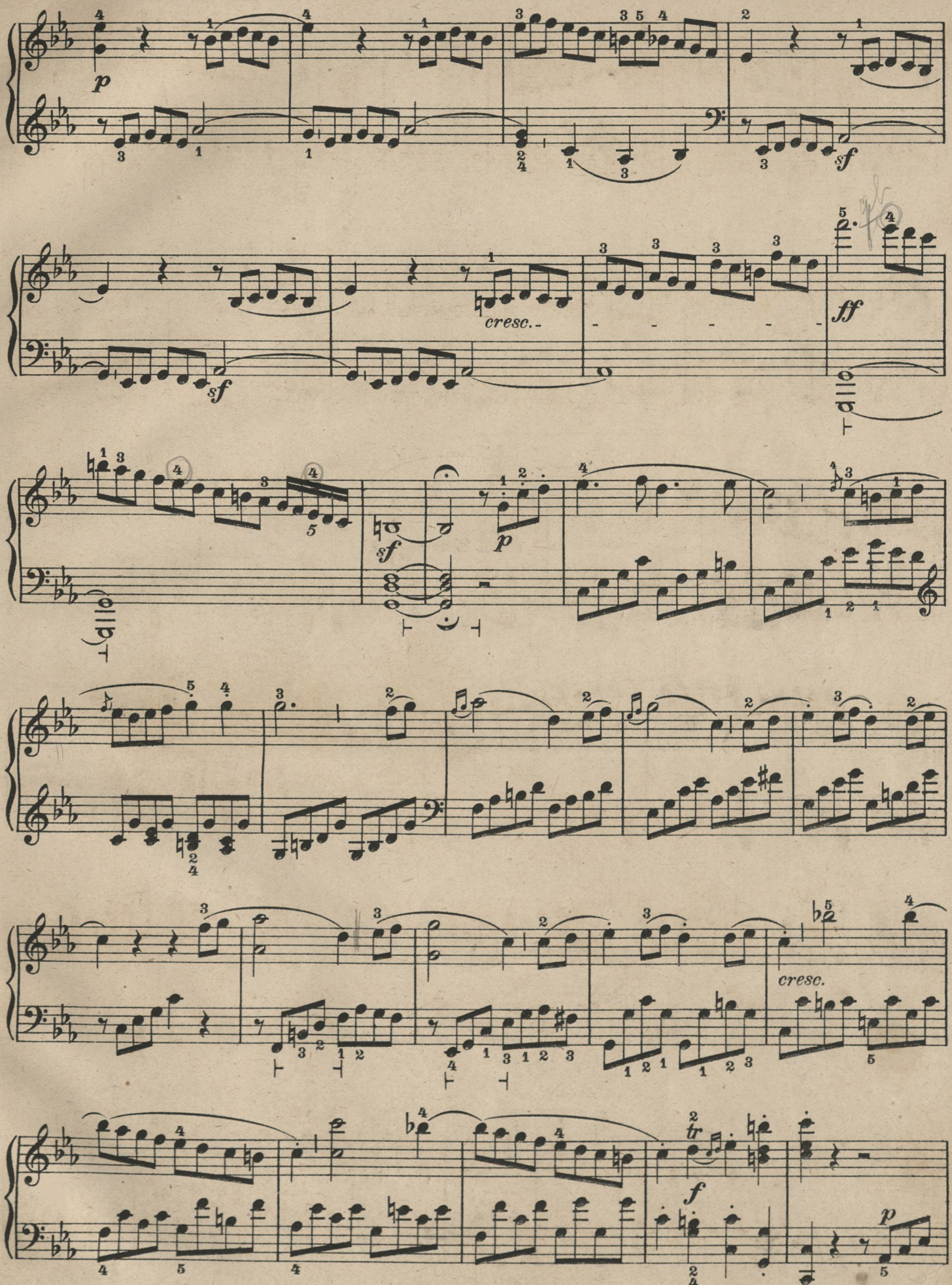
p

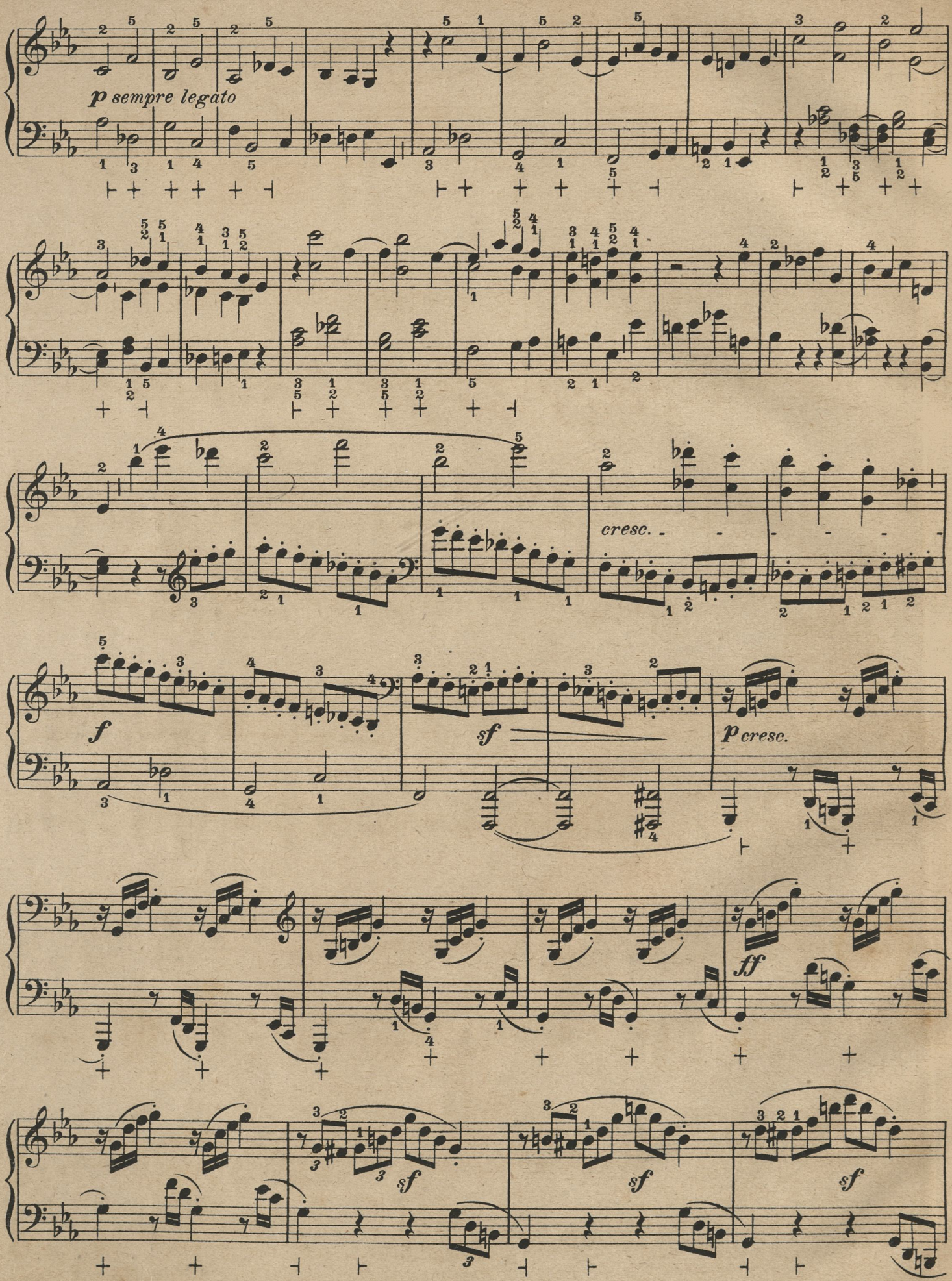
cresc.

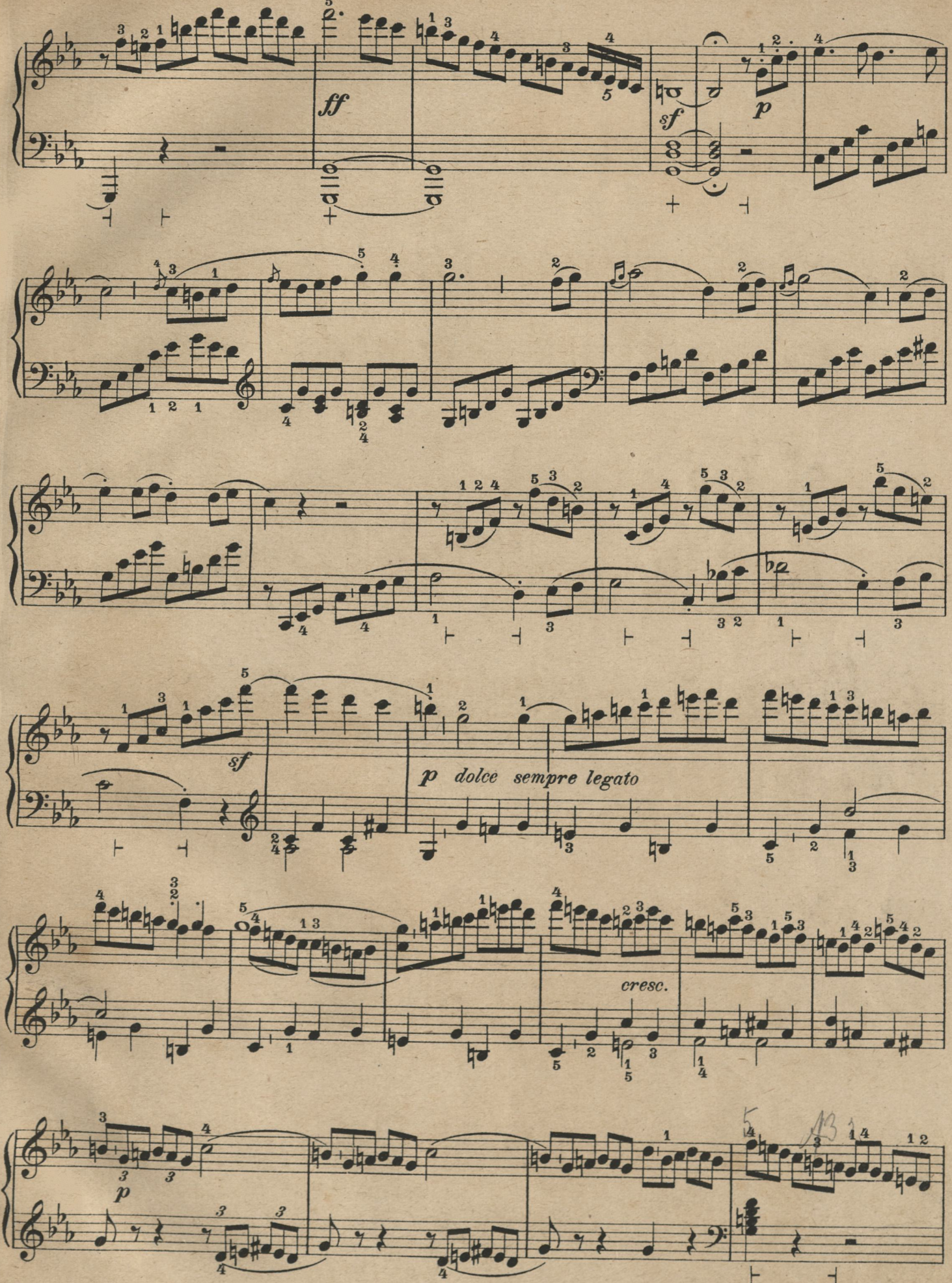
f

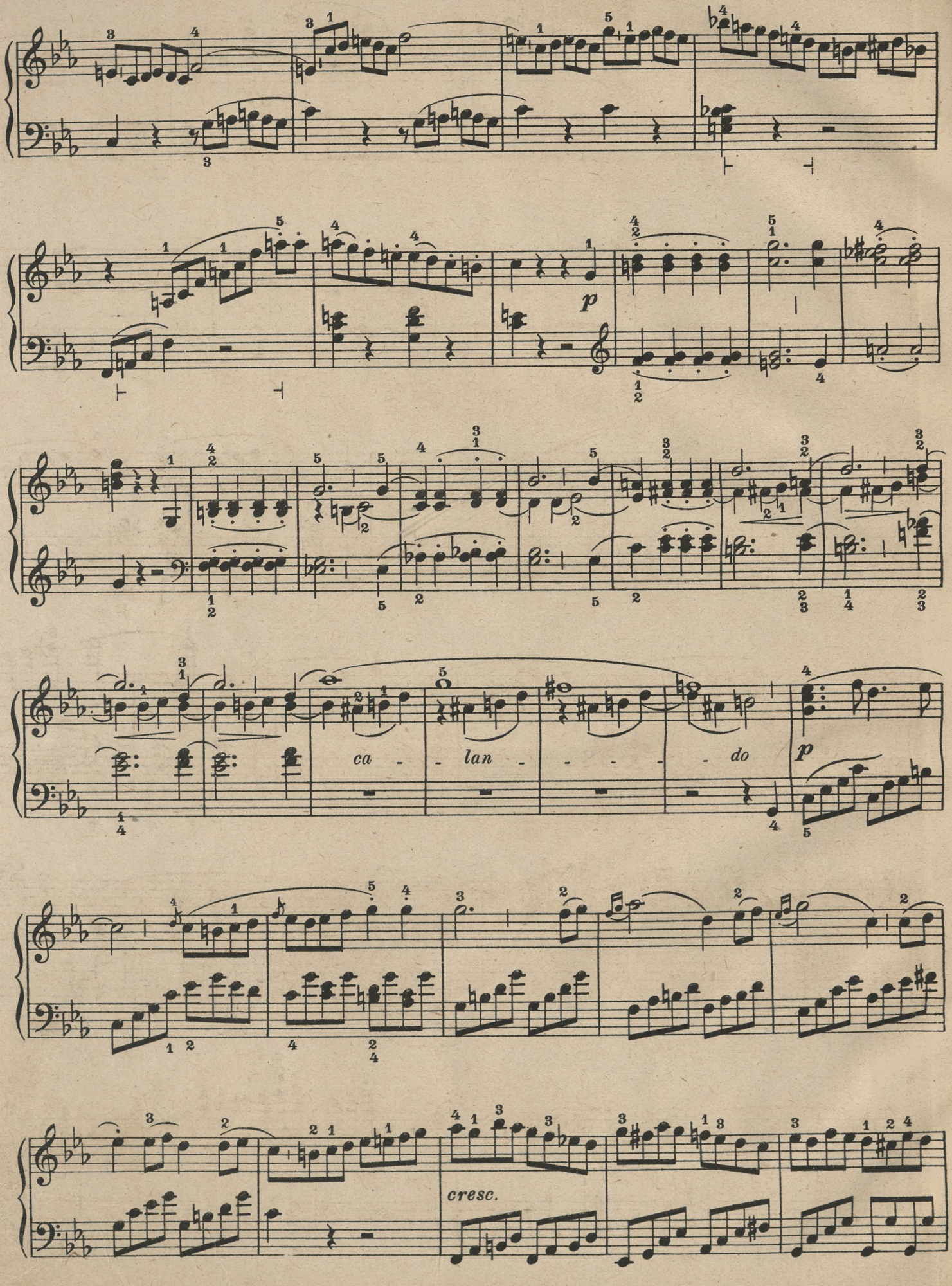
1) 3

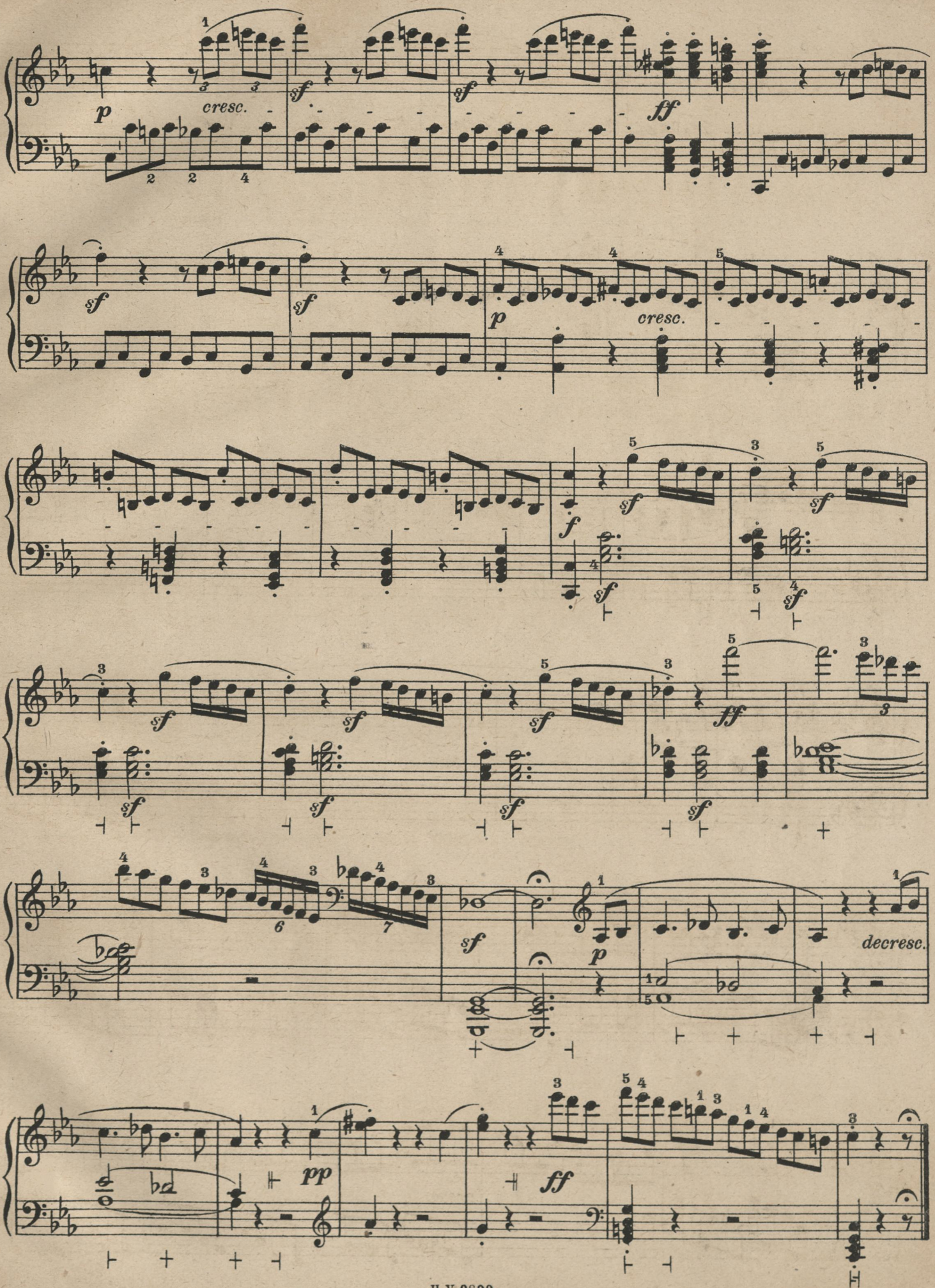

f
p
f
p
dolce
p
sf
sf
p
cresc. sf


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


p sempre legato
cresc.
f
sf
p cresc.
ff
sf
sf
sf


ff
sf
p
sf
p dolce sempre legato
cresc.
p

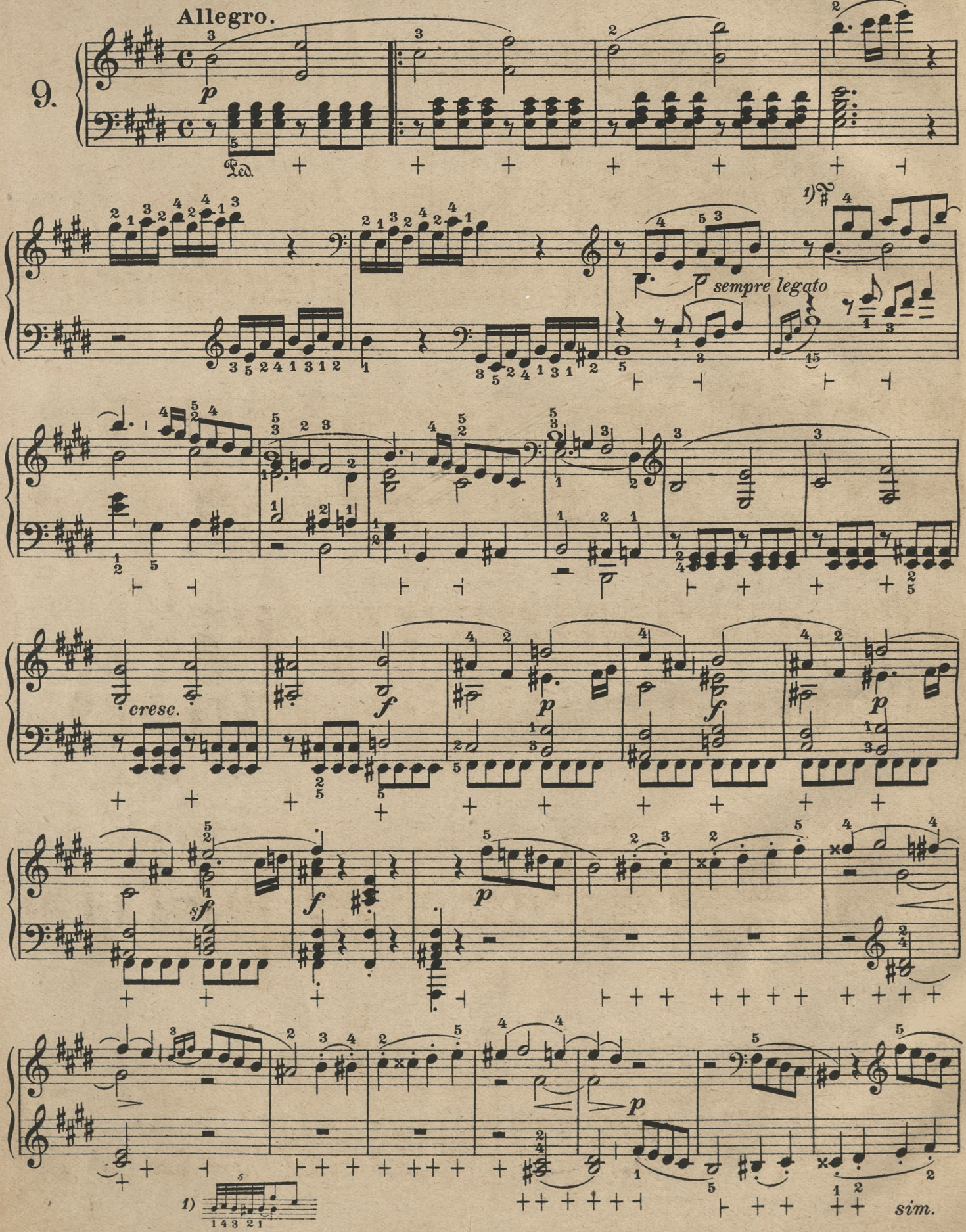

p
ca - lan - - - - do
p
cresc.

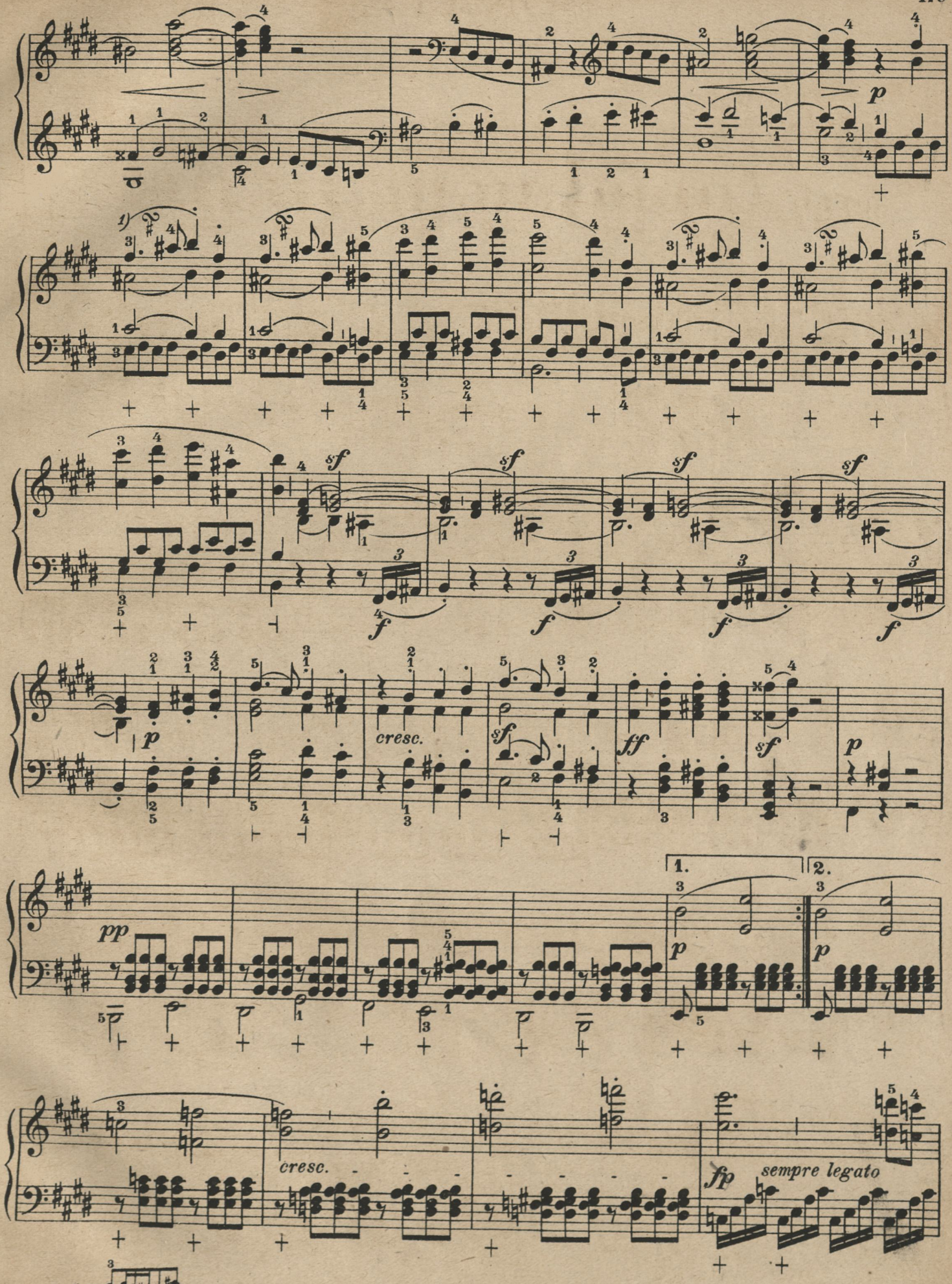

p
cresc.
sf
sf
ff
sf
sf
p
cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
decresc.
pp
ff

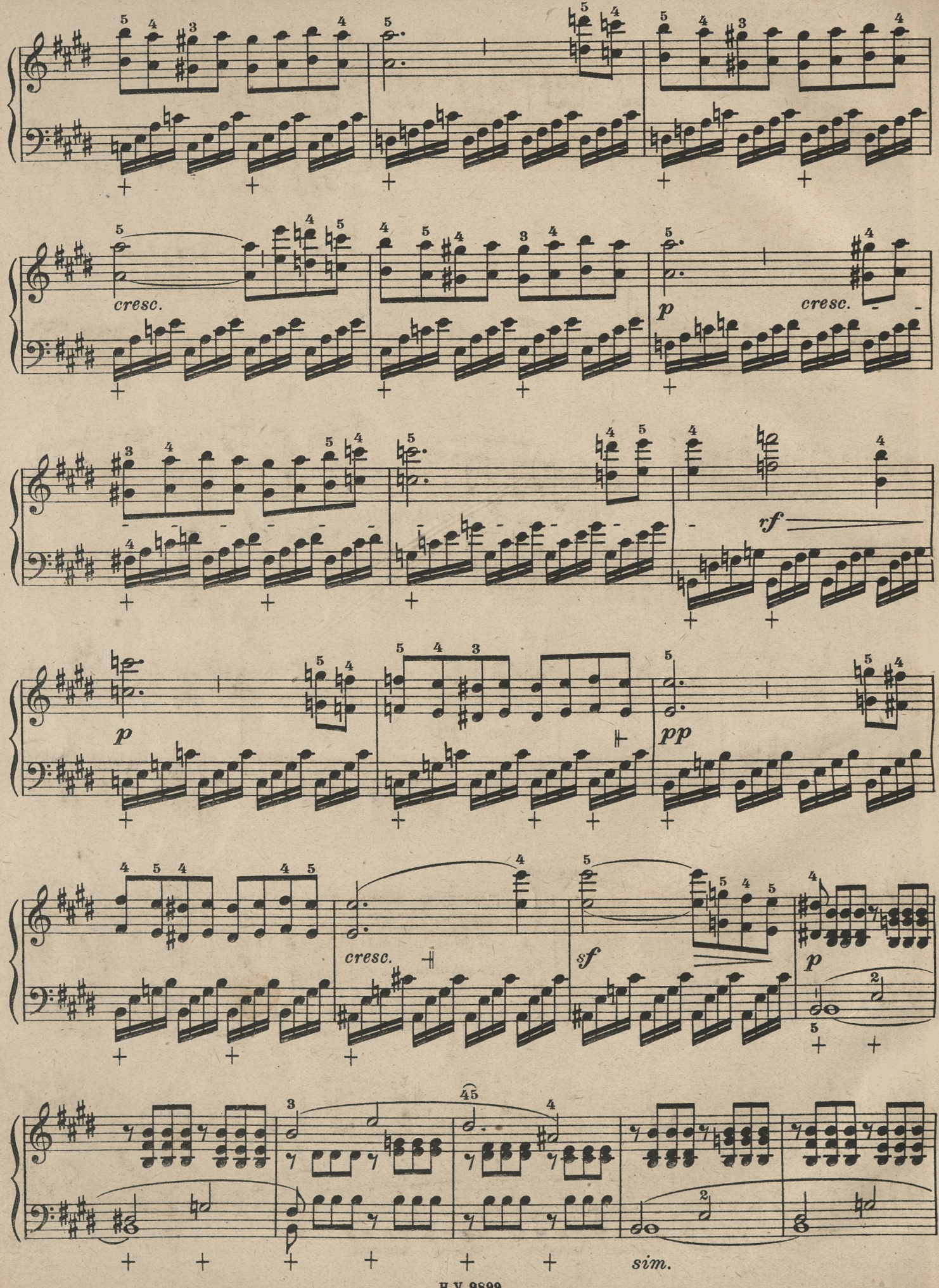
SONATE

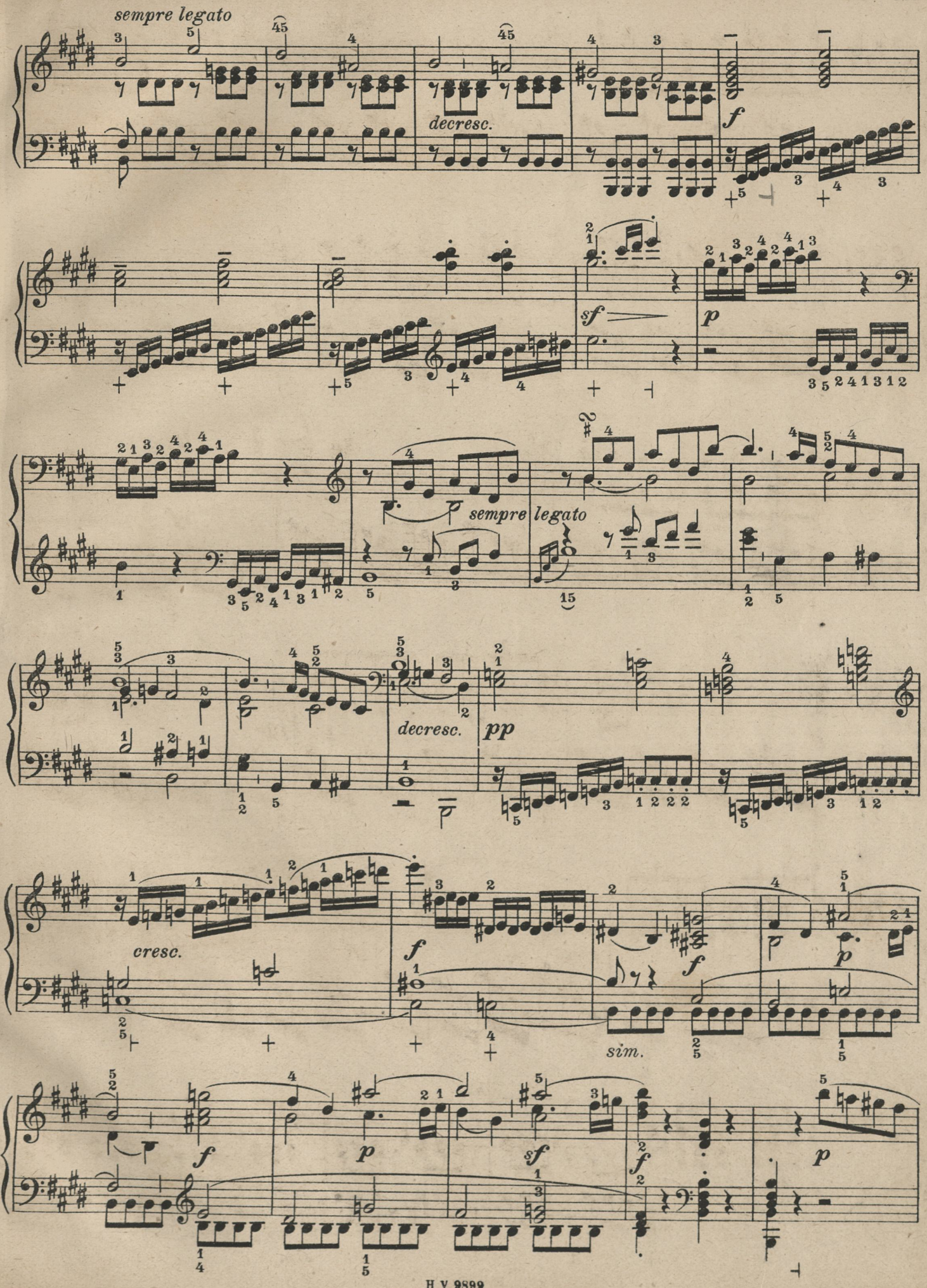
Op. 14. No 1.

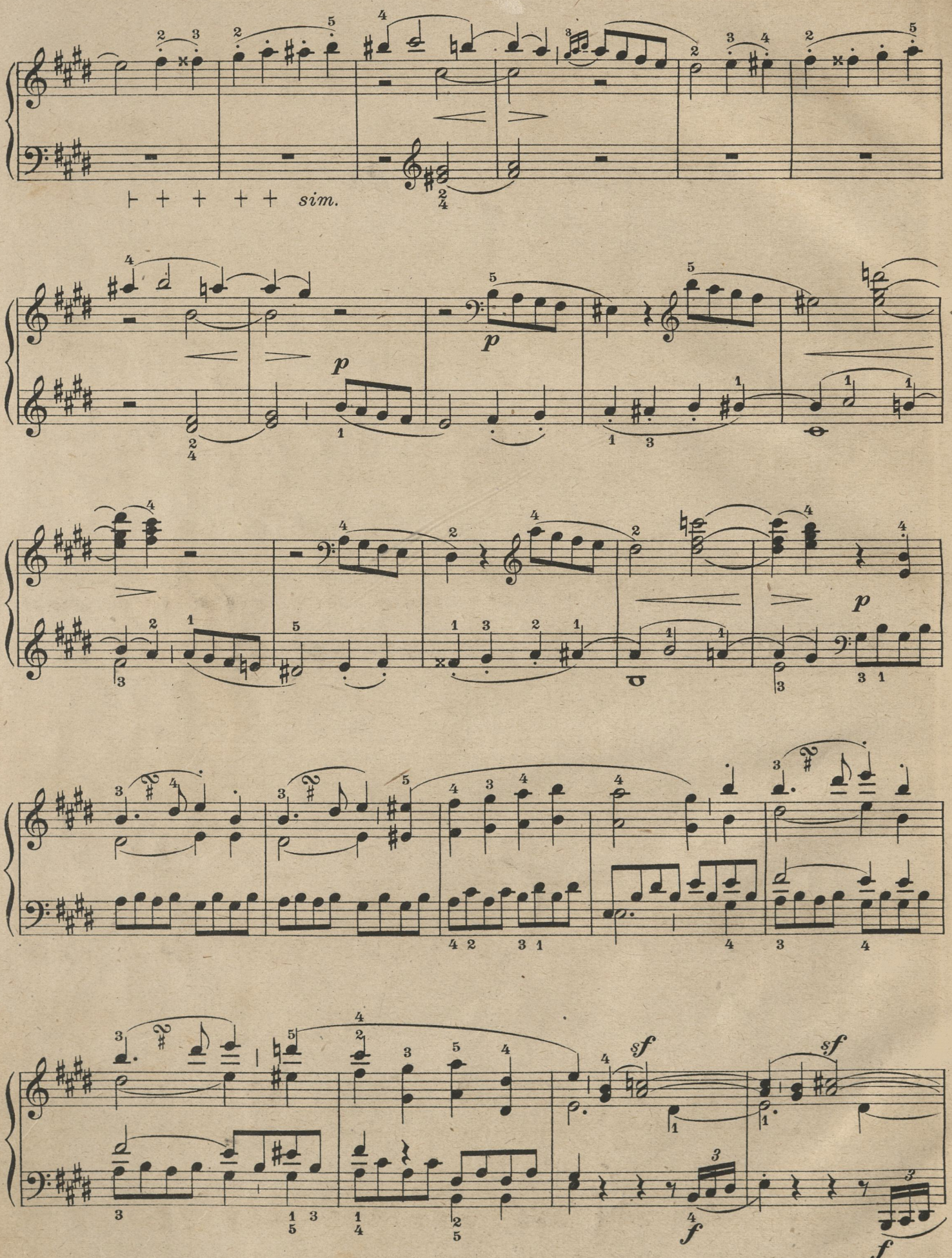
Der Baronin von Braun gewidmet.

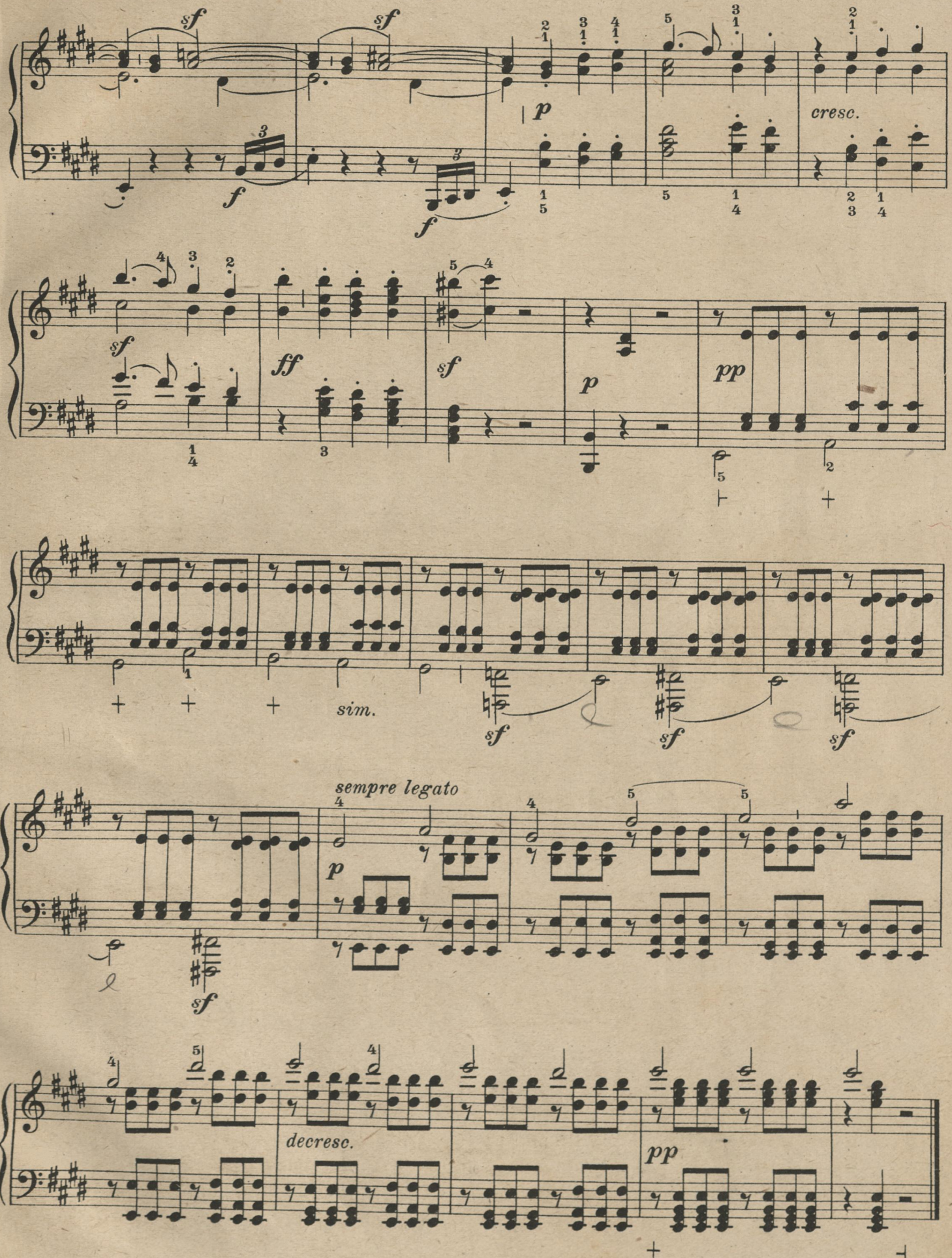


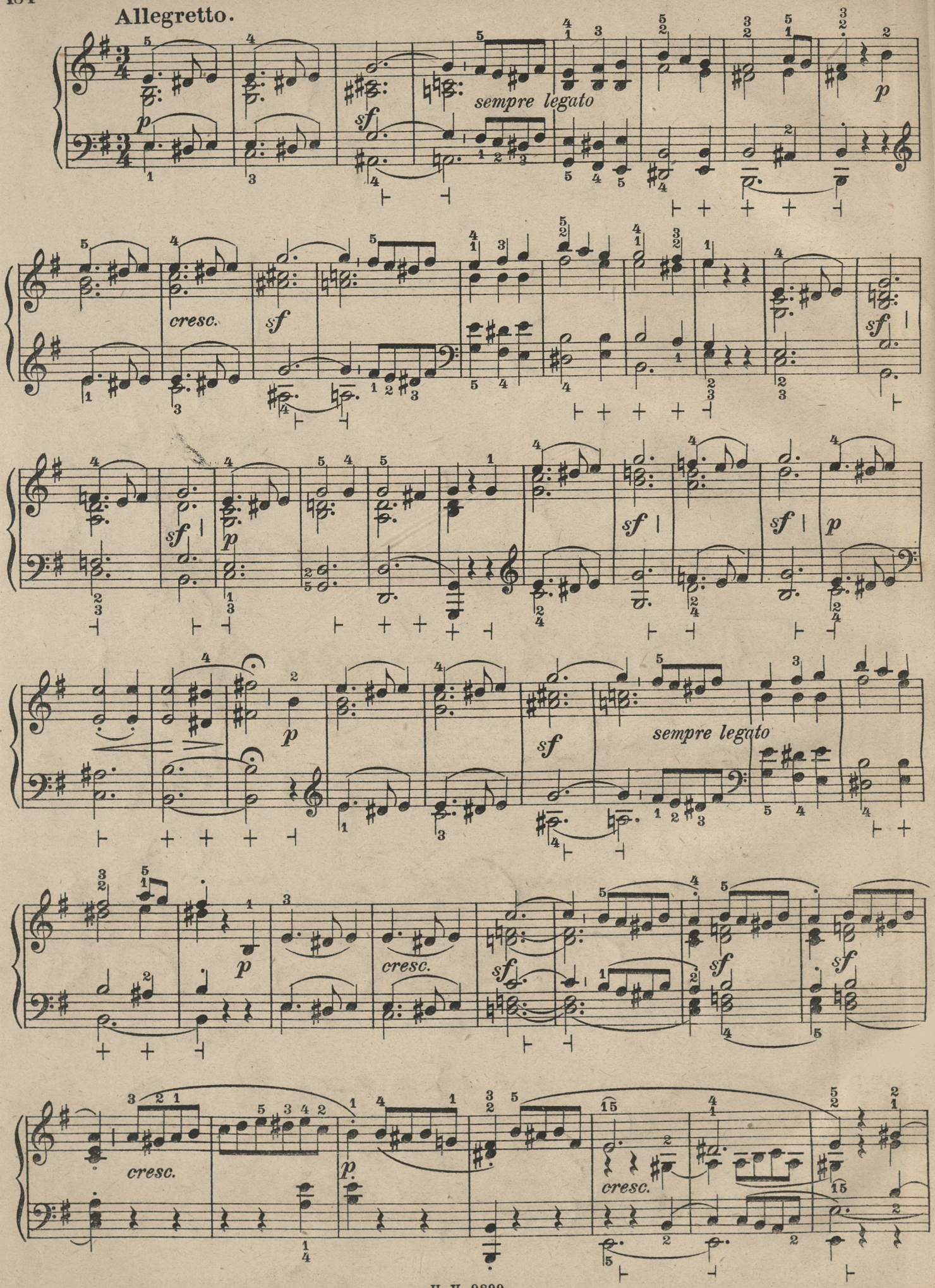

p
1)
sf
f
cresc.
ff
pp
1.
2.
fp
sempre legato
1)

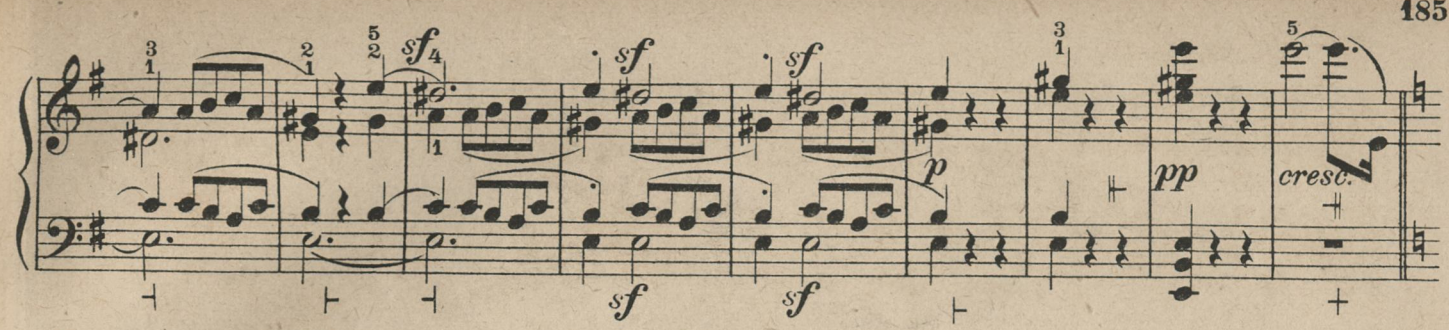

cresc.
p
cresc.
rf
p
pp
cresc.
sf
p
sim.


sempre legato
decresc.
f
sf
p
sempre legato
decresc.
pp
cresc.
f
f
sim.
f
p
sf
f
p

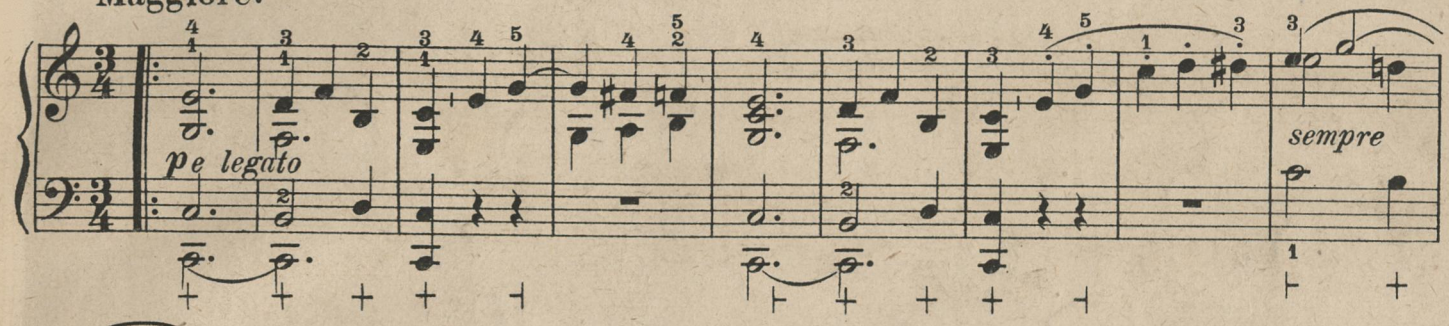

sim.
p
p
sf
sf
f
f

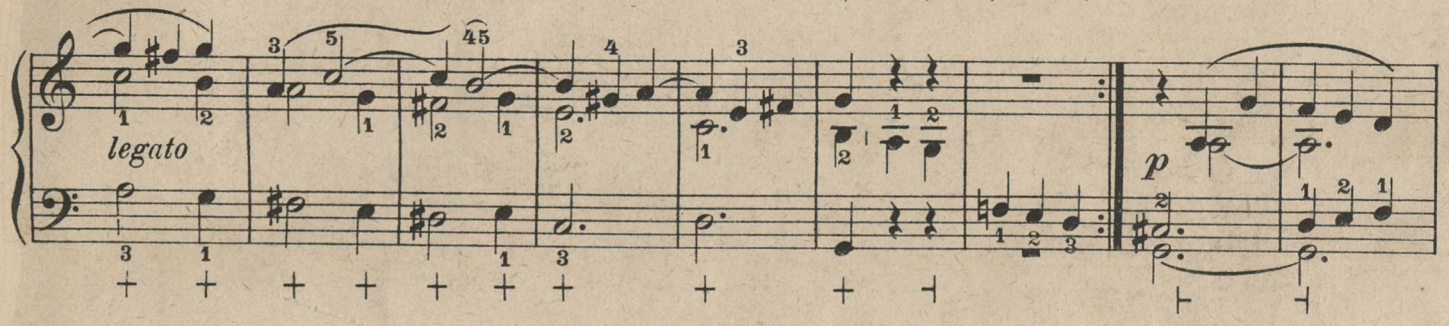

sf
sf
f
f
p
cresc.
sf
ff
sf
p
pp
sim.
sf
sf
sf
sempre legato
p
sf
decresc.
pp

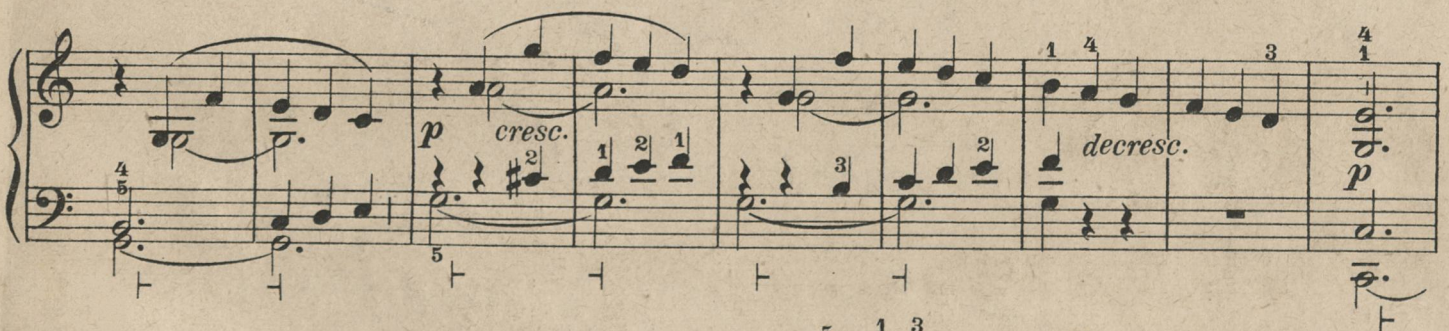

Allegretto.
sempre legato
cresc.
sempre legato
cresc.
cresc.
cresc.

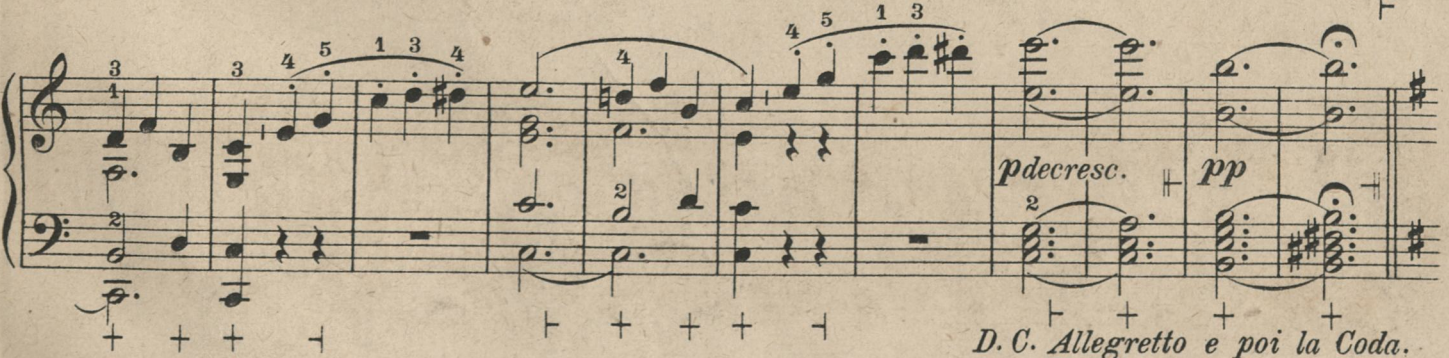


Maggiore.



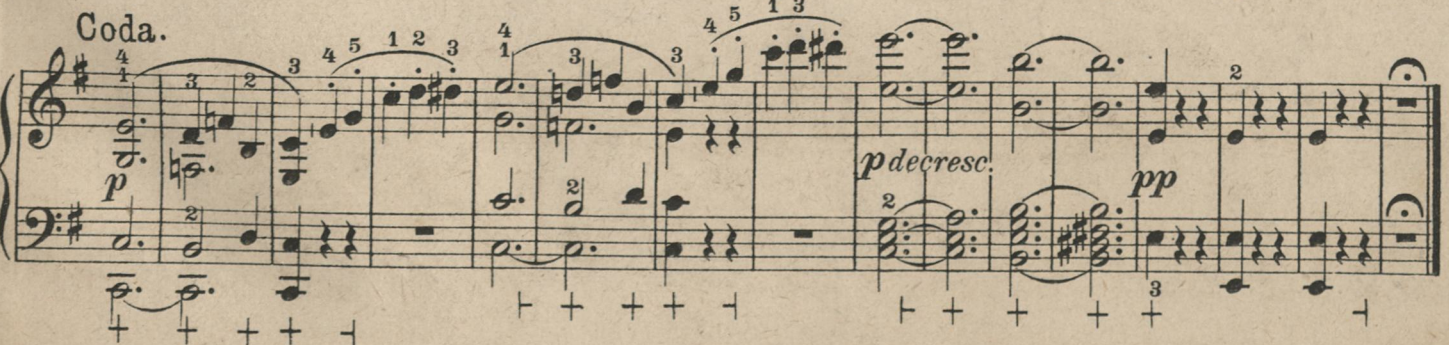




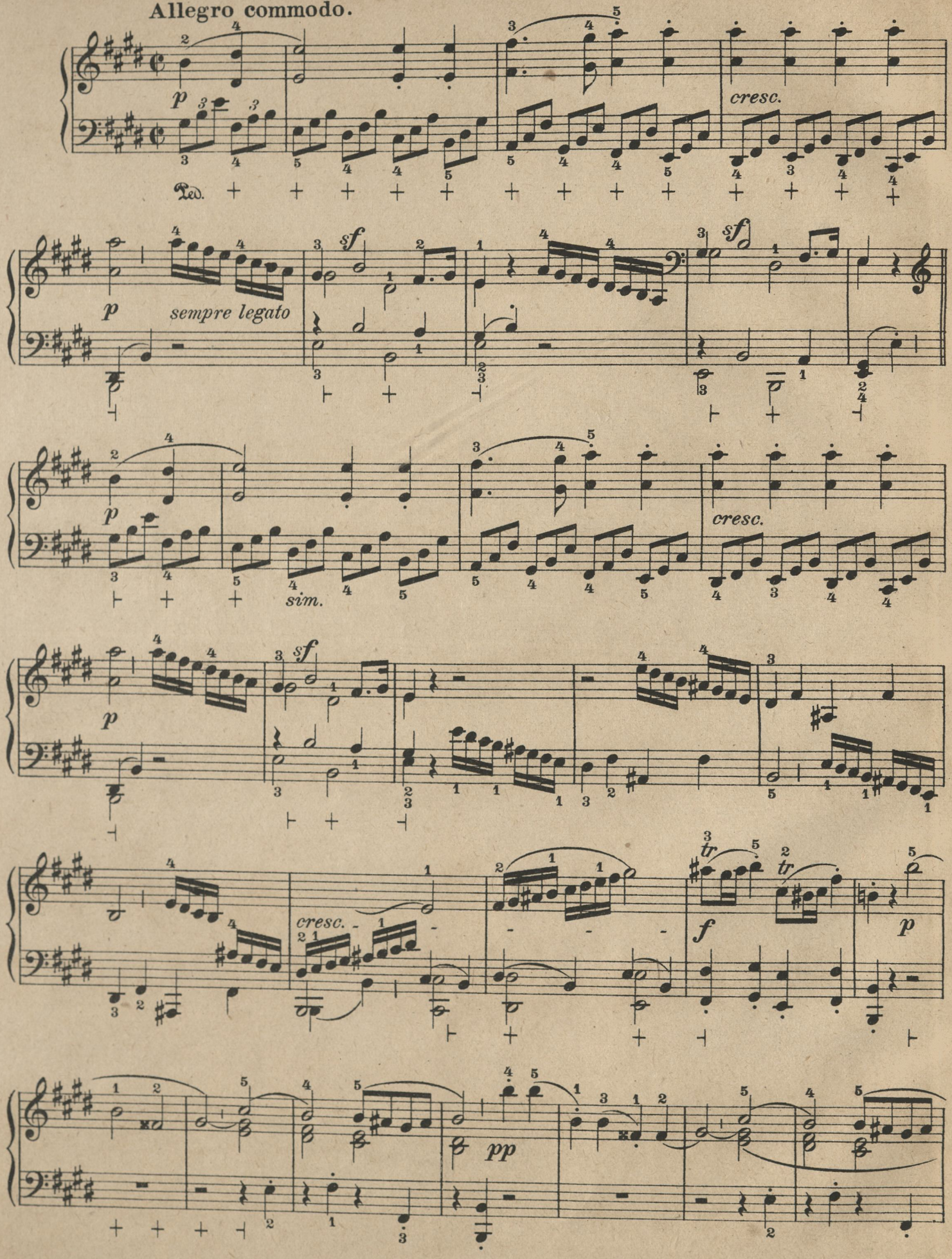


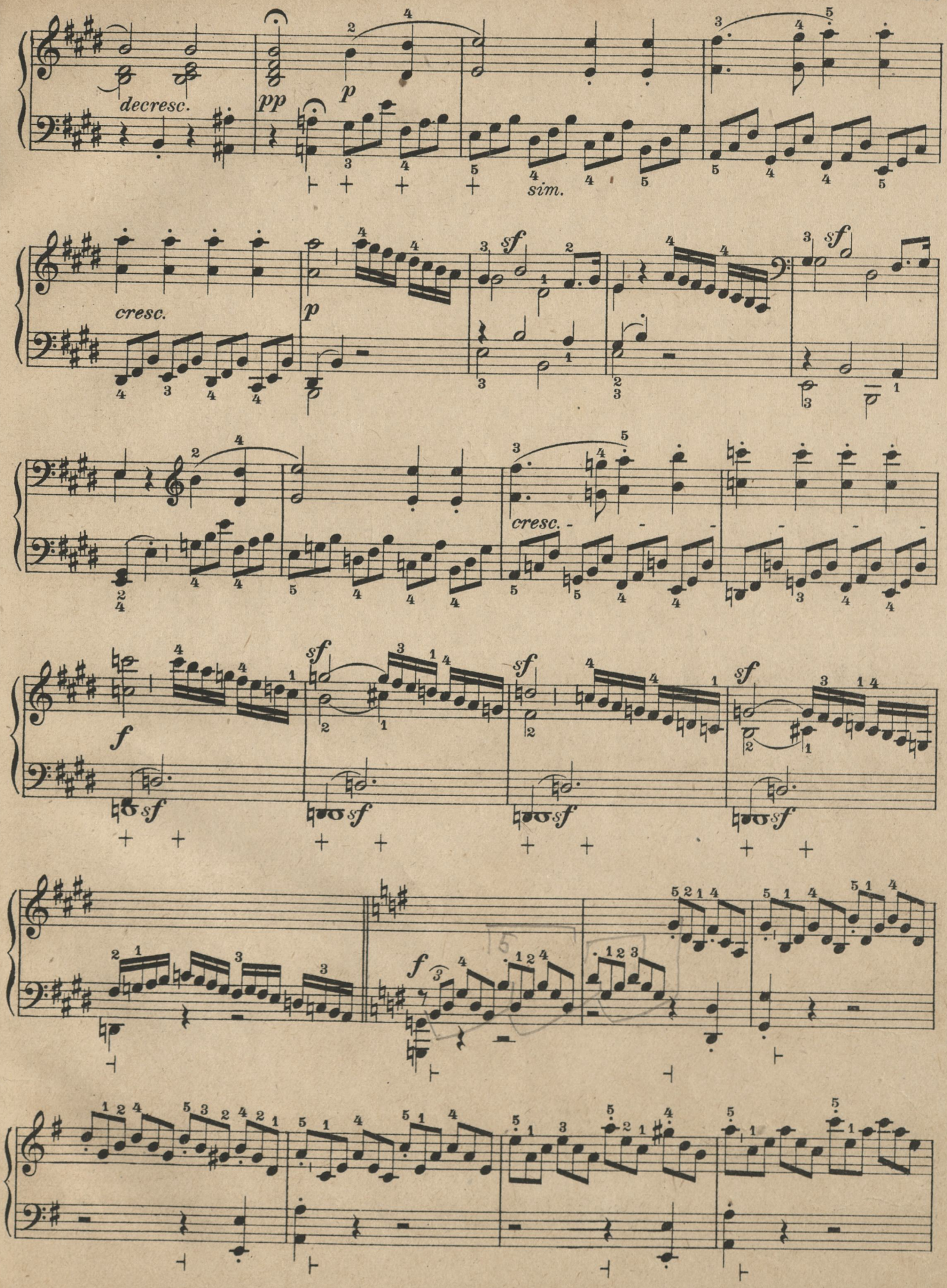
D. C. Allegretto e poi la Coda.

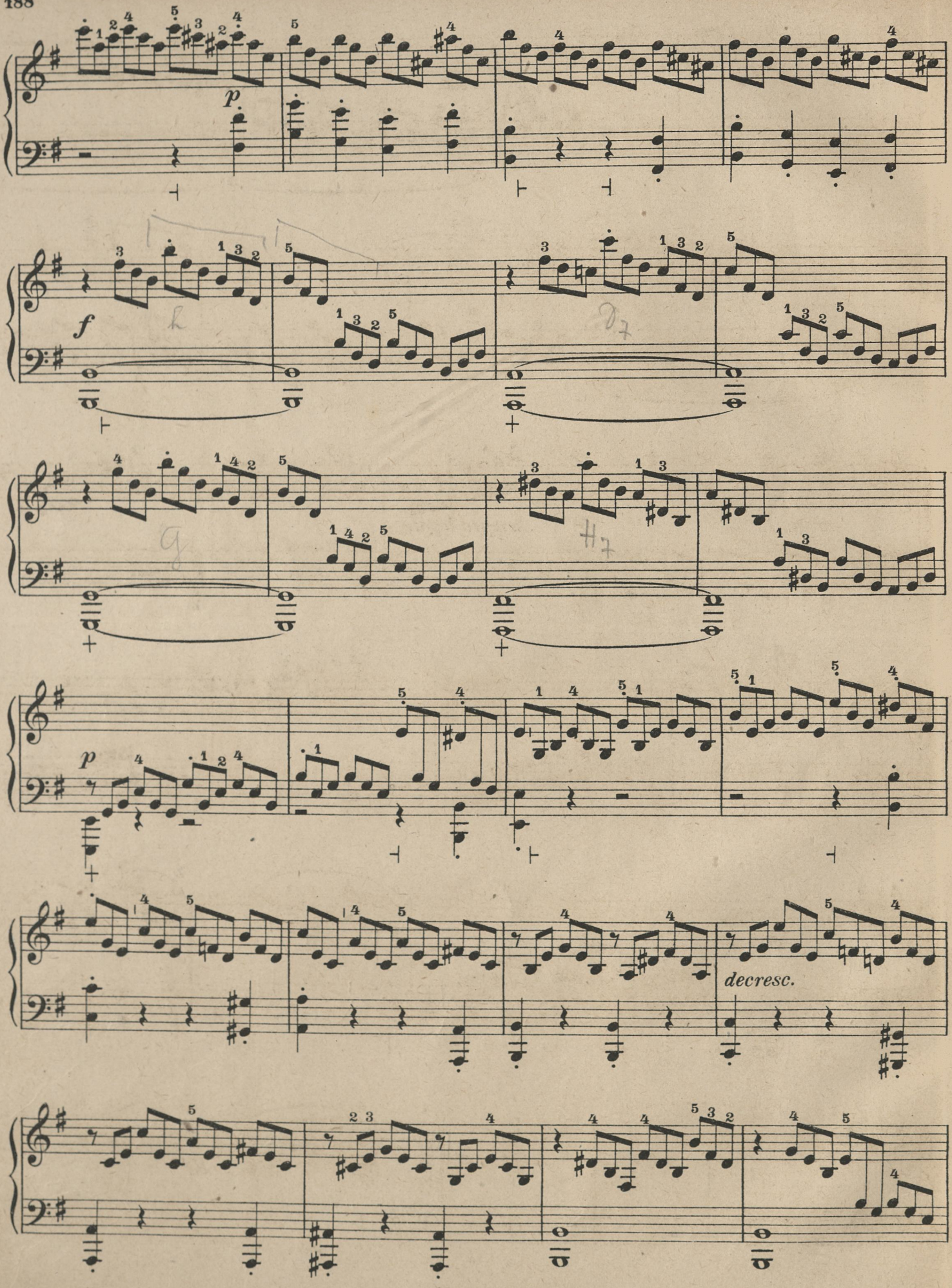
Coda.

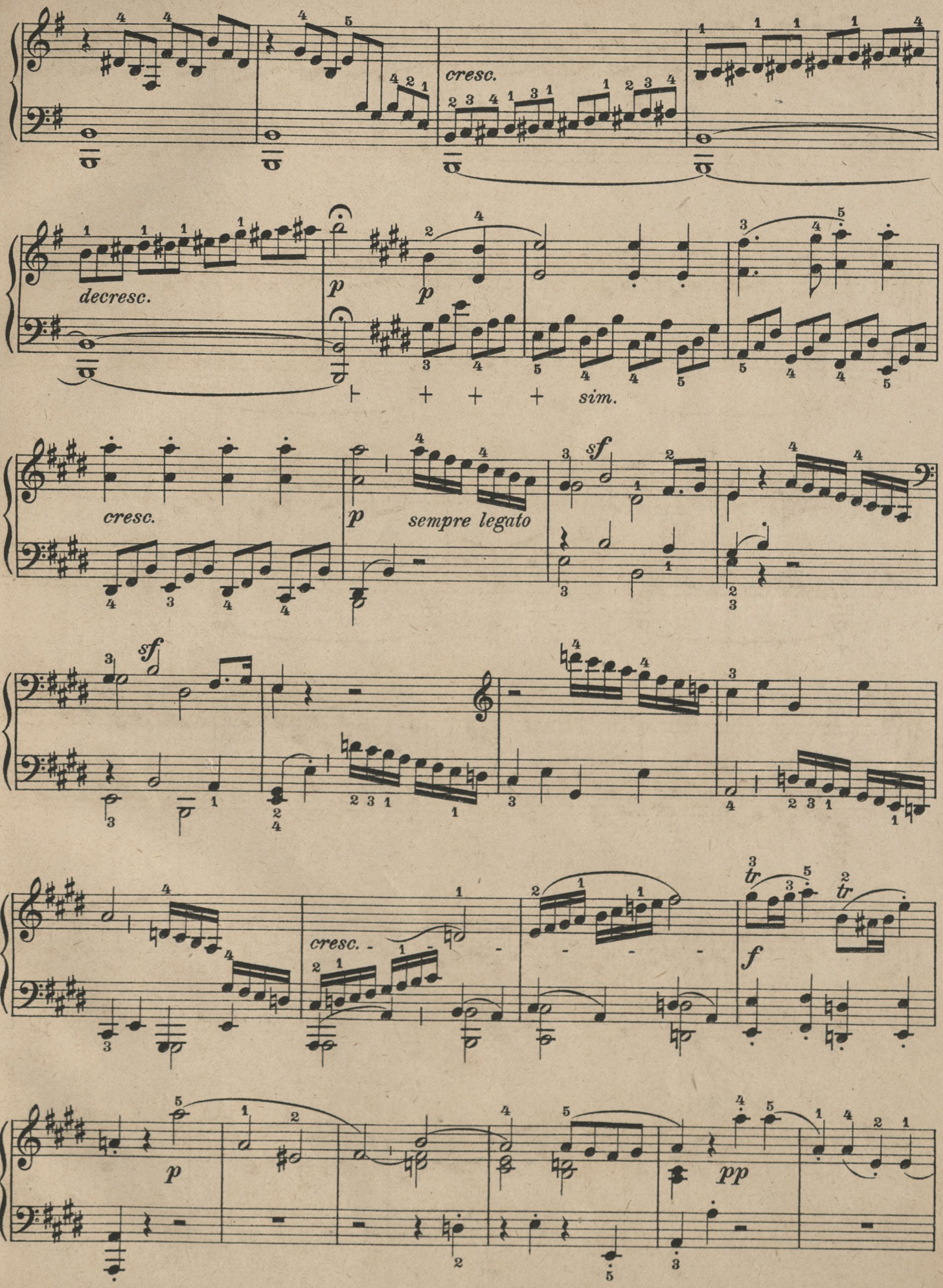


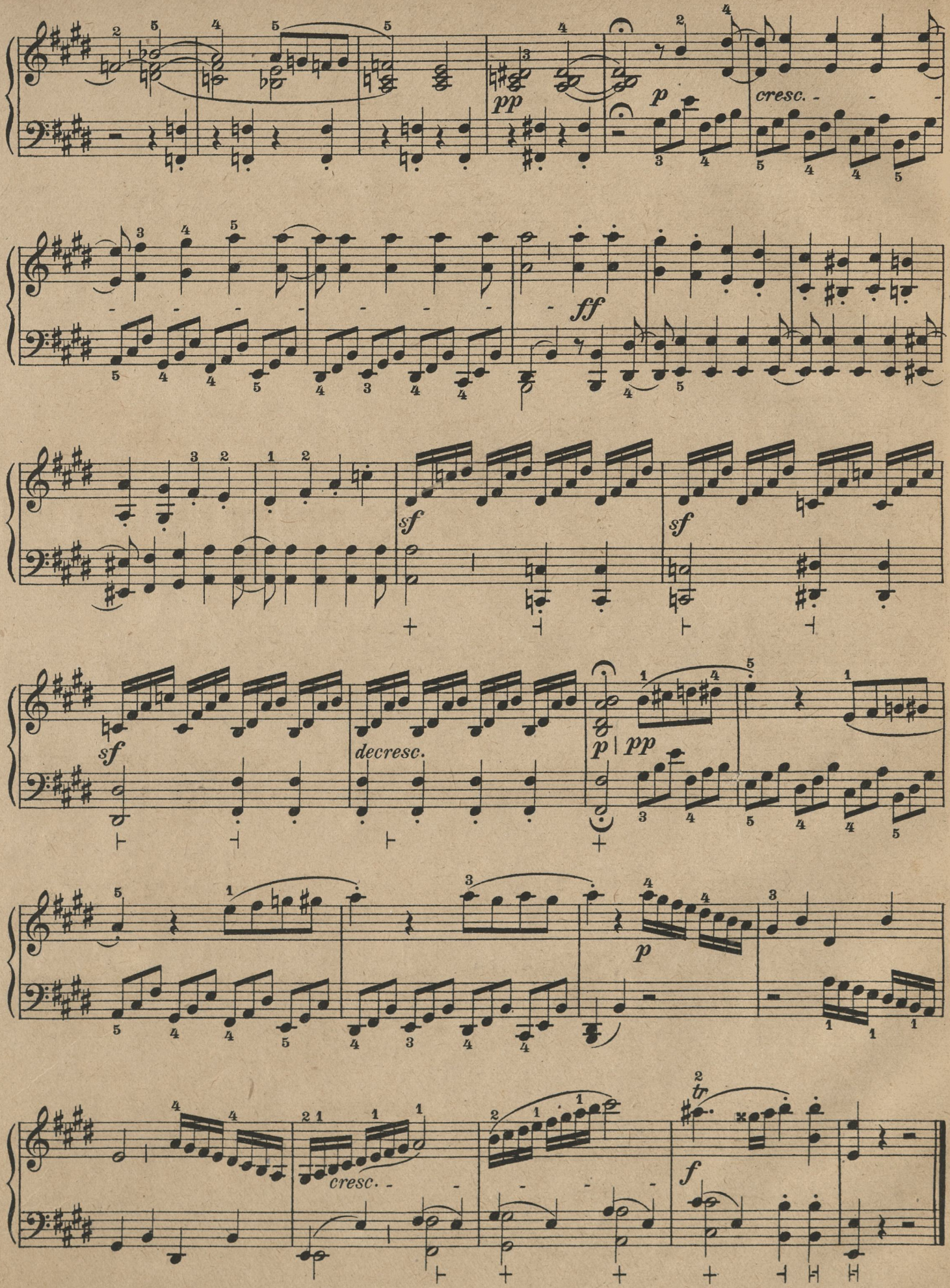
Rondo.
Allegro commodo.




decresc.
pp
p
sim.
cresc.
p
sf
sf
cresc.
f
sf
sf
sf
sf
f


p
f
p
decresc.

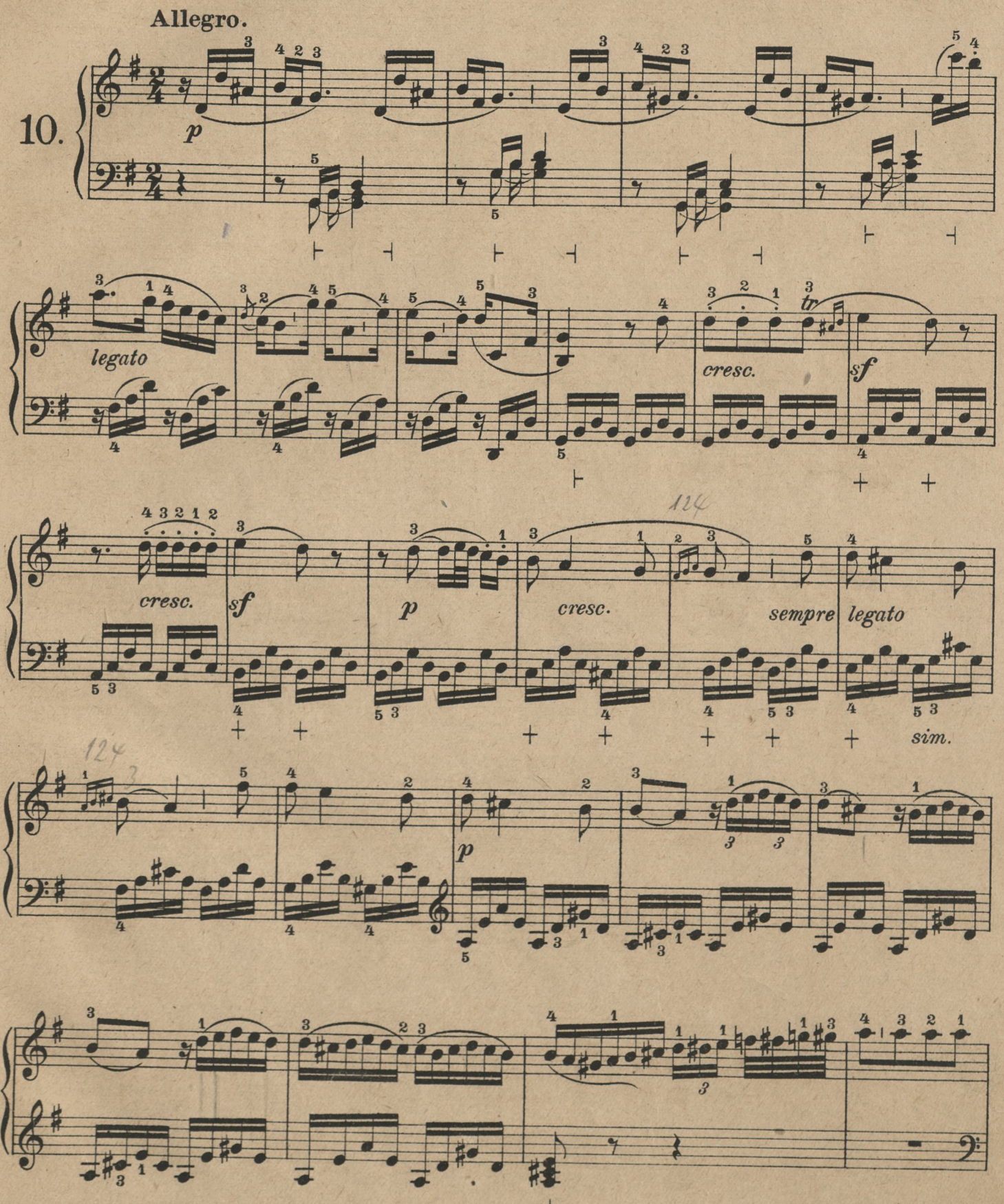

cresc.
decresc.
p
p
sim.
cresc.
p
sempre legato
sf
sf
cresc.
tr
tr
f
p
pp

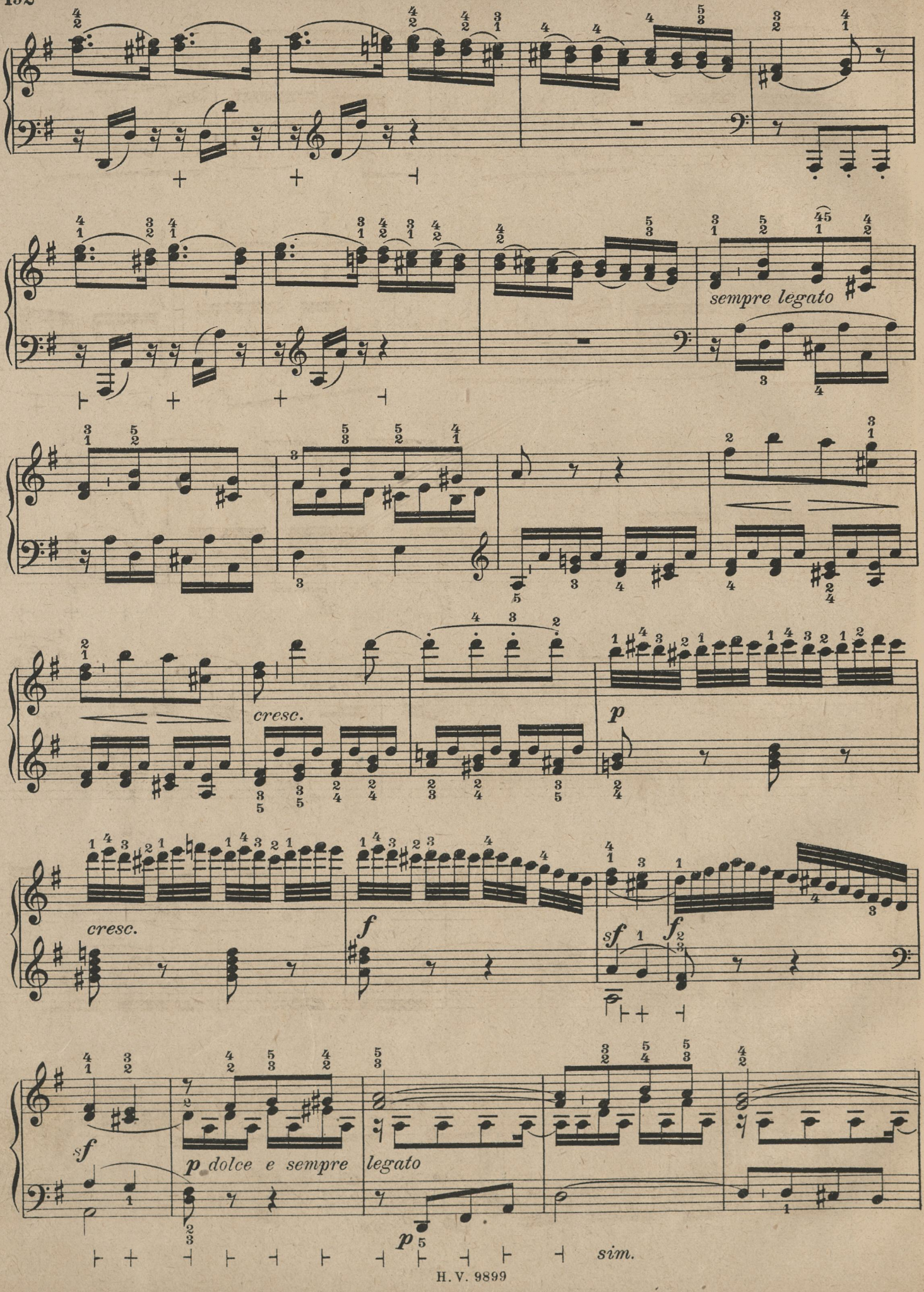

pp
p
cresc.
ff
sf
sf
sf
decresc.
p
pp
p
cresc.
tr
f

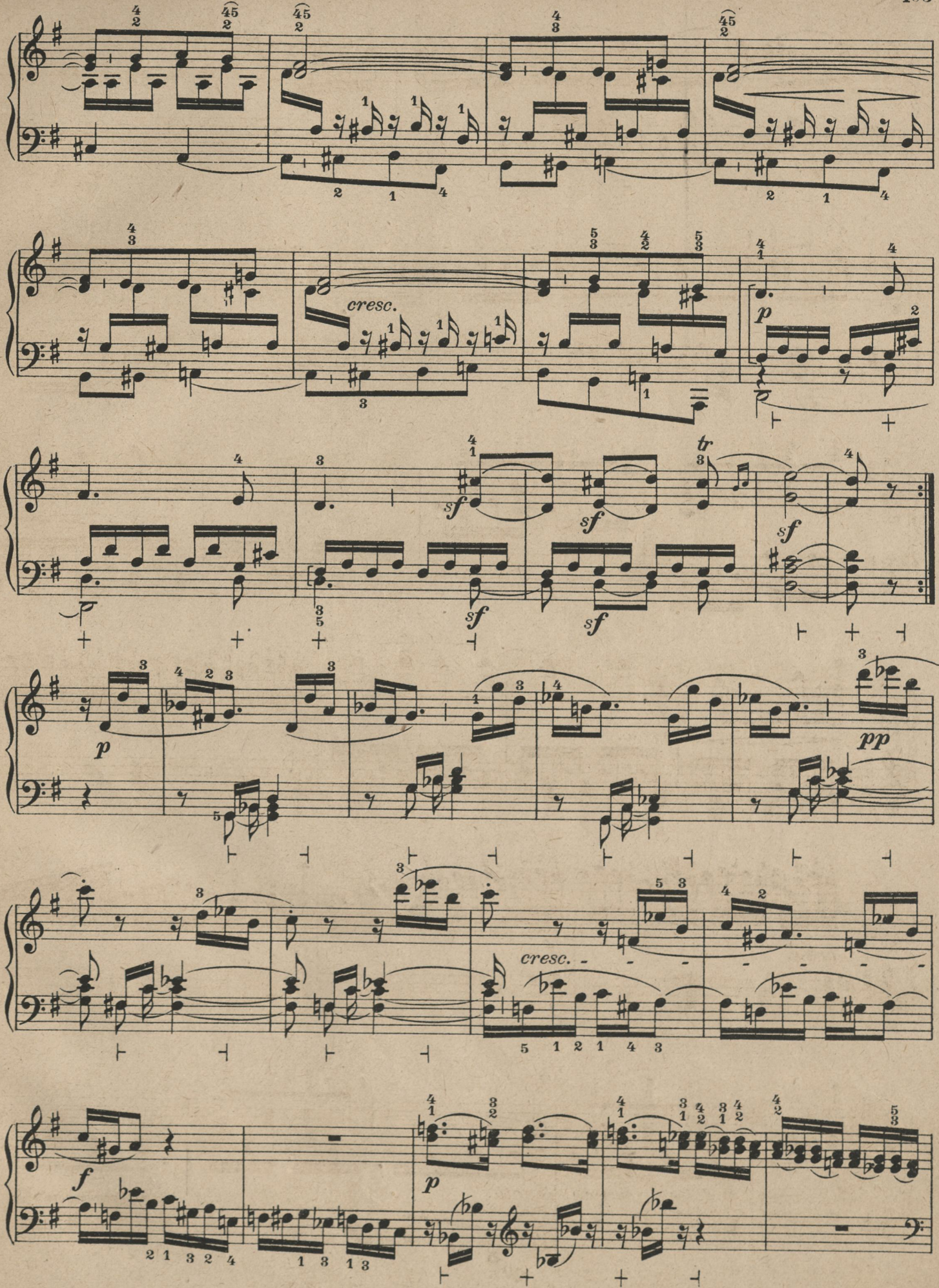
SONATE

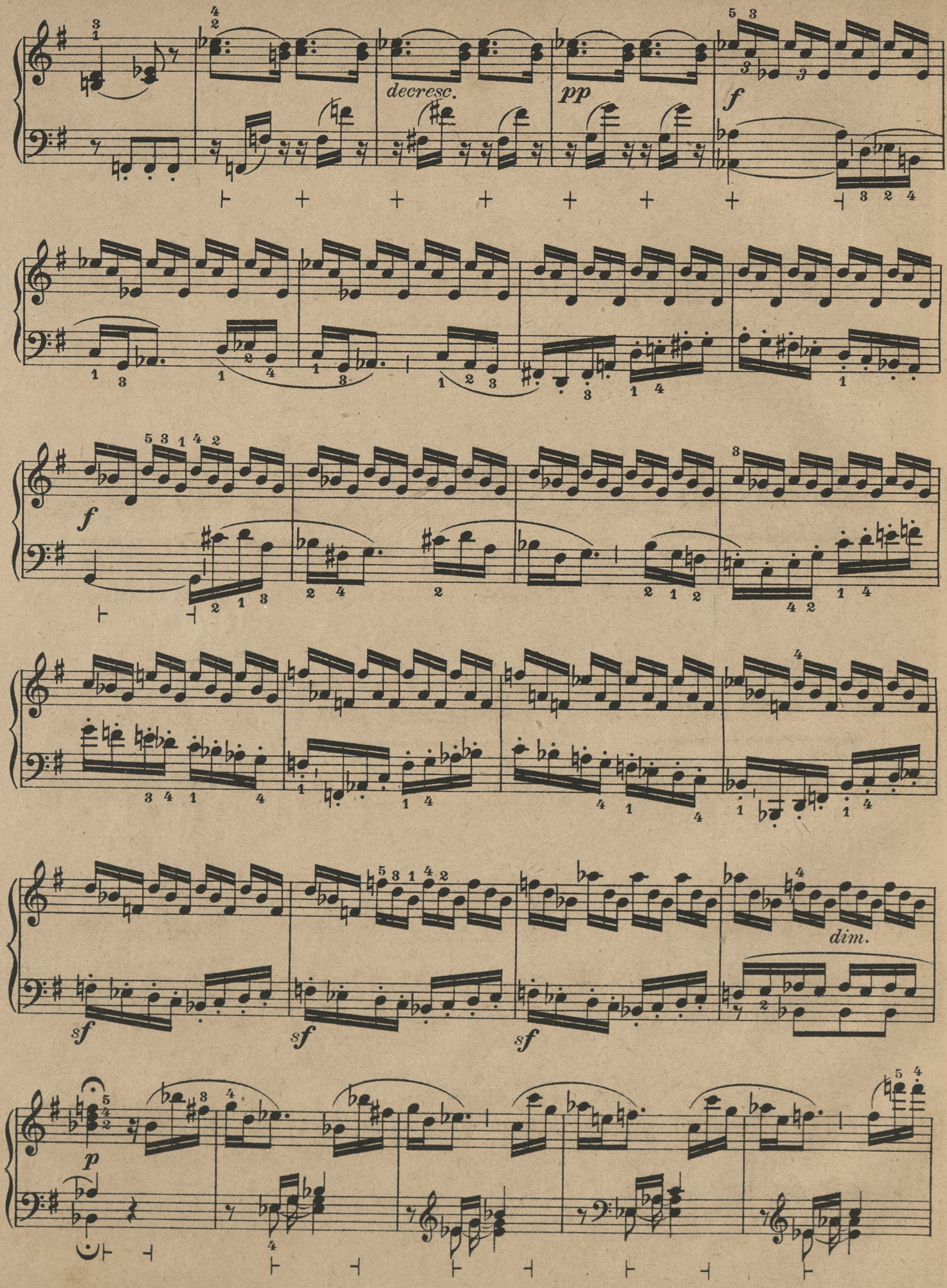
Op. 14. Nº 2.

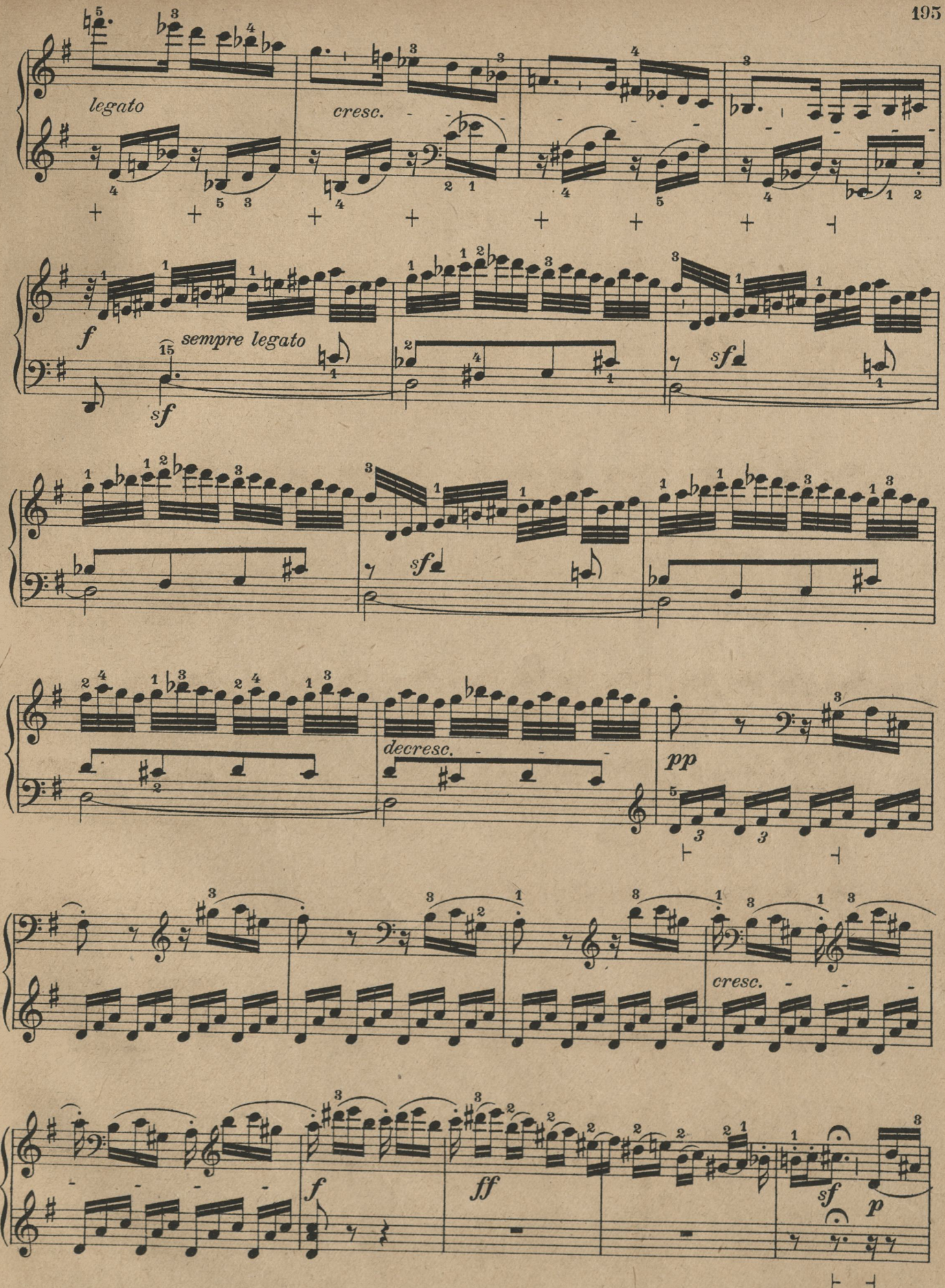
Der Baronin von Braun gewidmet.

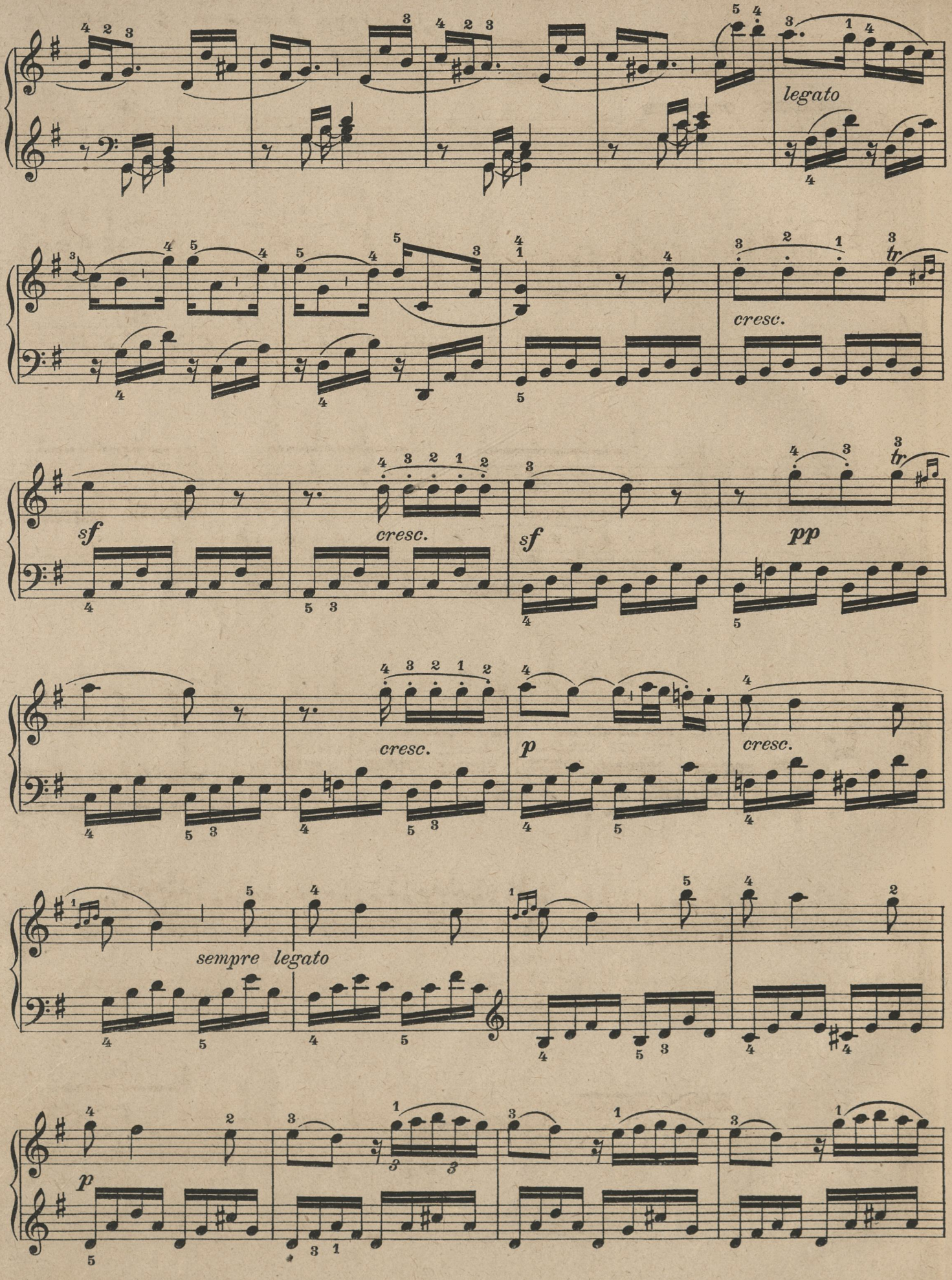


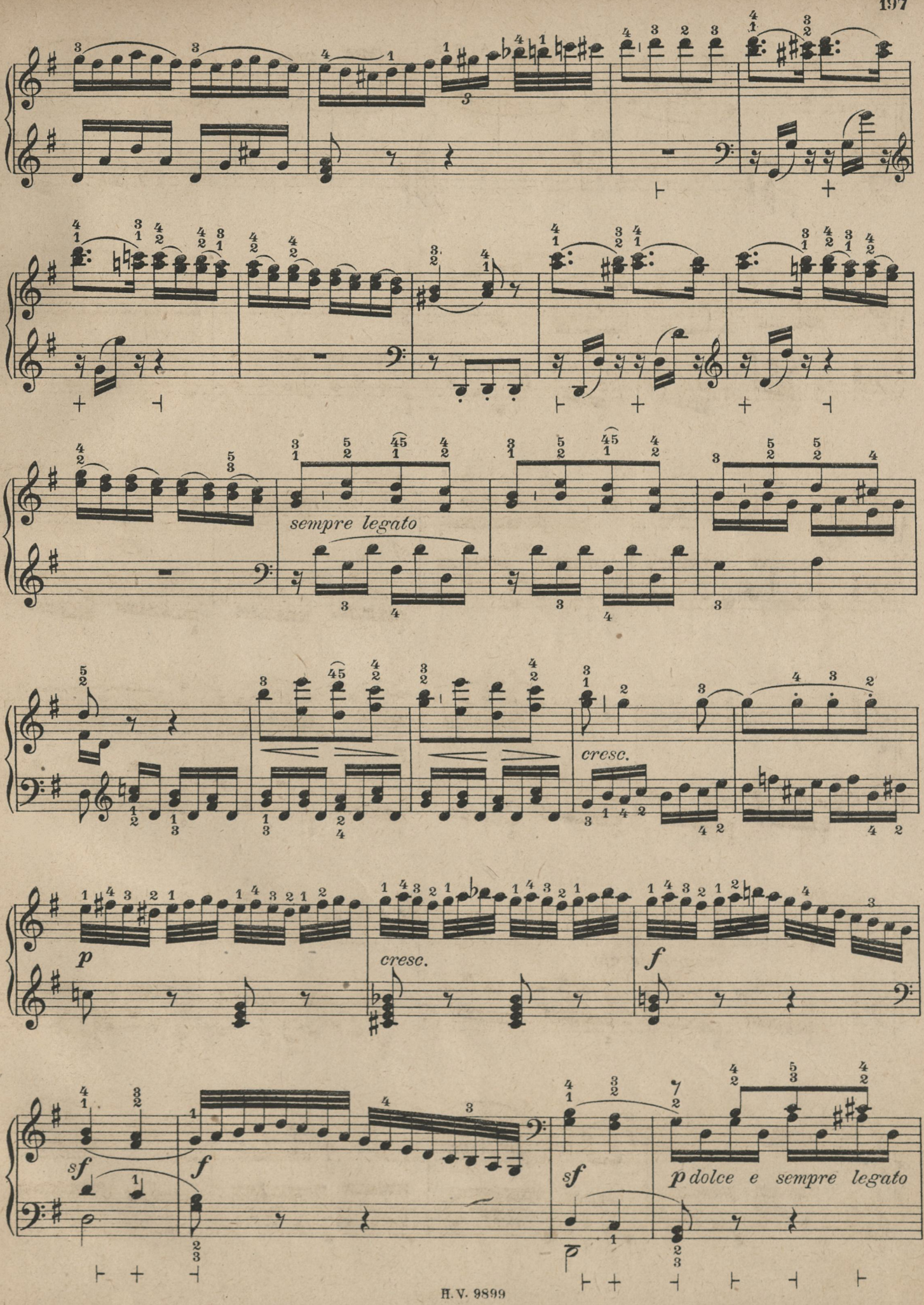

sempre legato
cresc.
p
cresc.
f
sf
f
sf
p dolce e sempre
legato
p
sim.

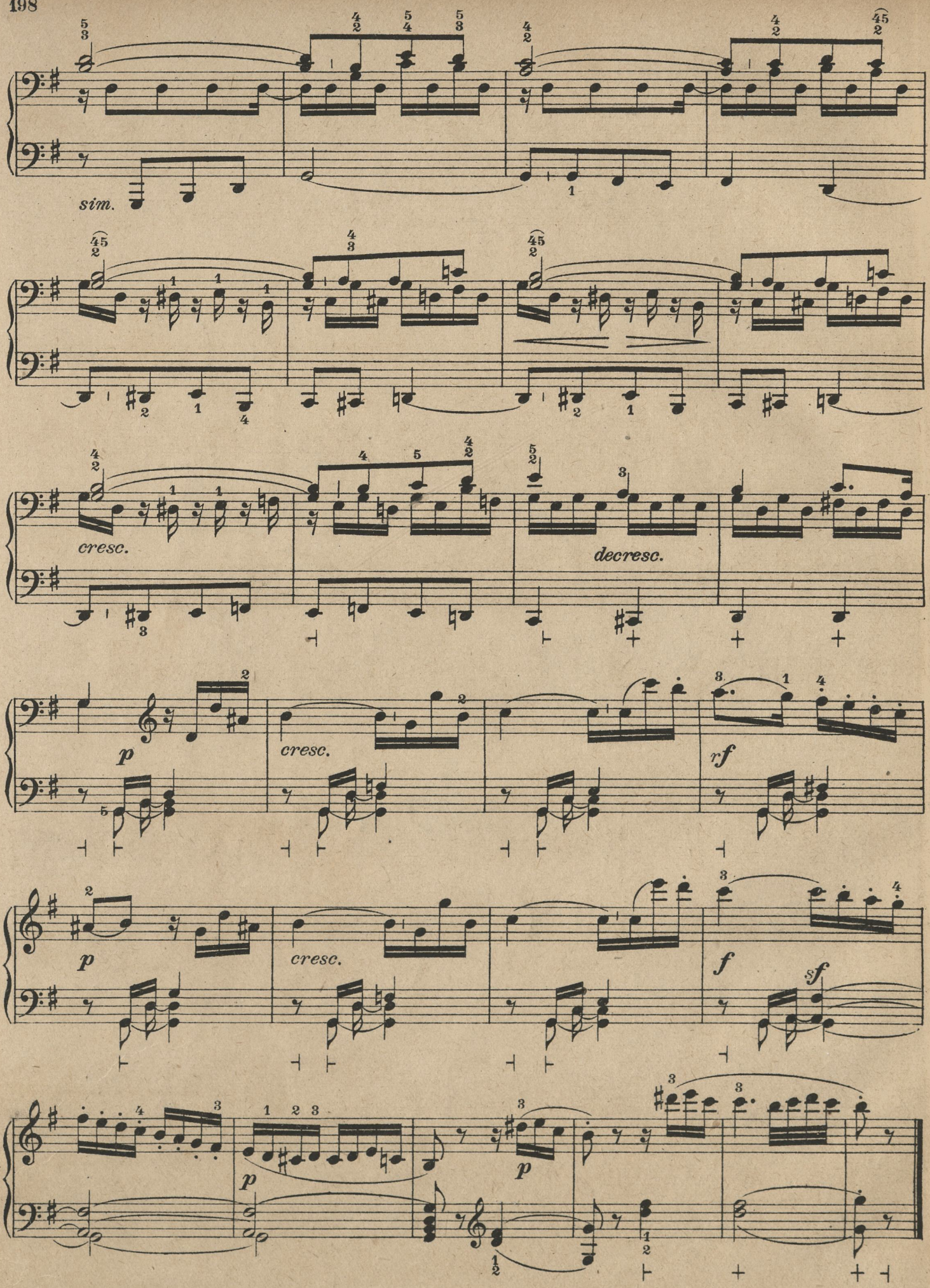

cresc.
sf
sf
sf
sf
tr
p
pp
cresc.
f
p


decresc.
pp
f
f
sf
sf
sf
dim.
p


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

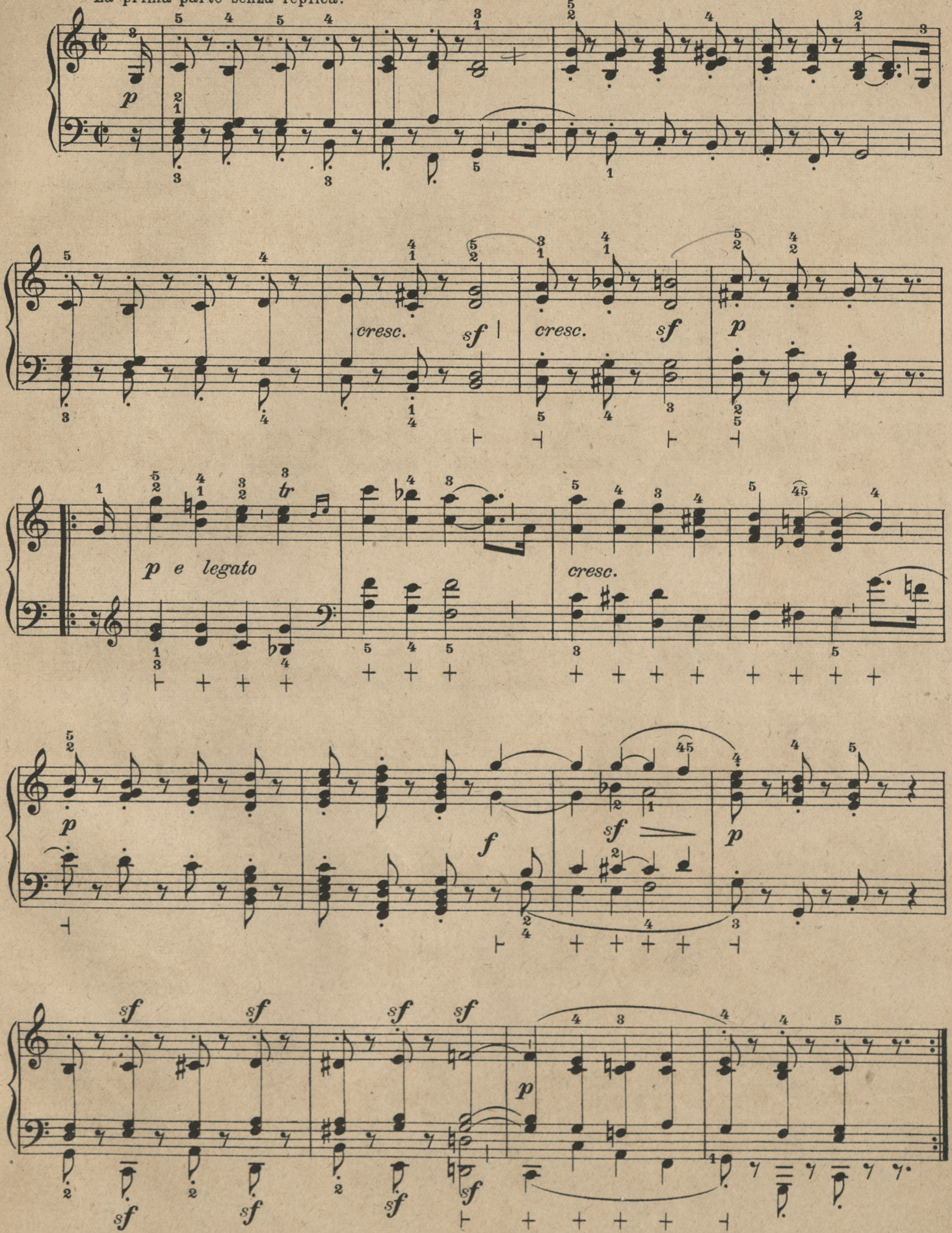

legato
cresc.
sf
cresc.
sf
pp
cresc.
p
cresc.
sempre legato
p

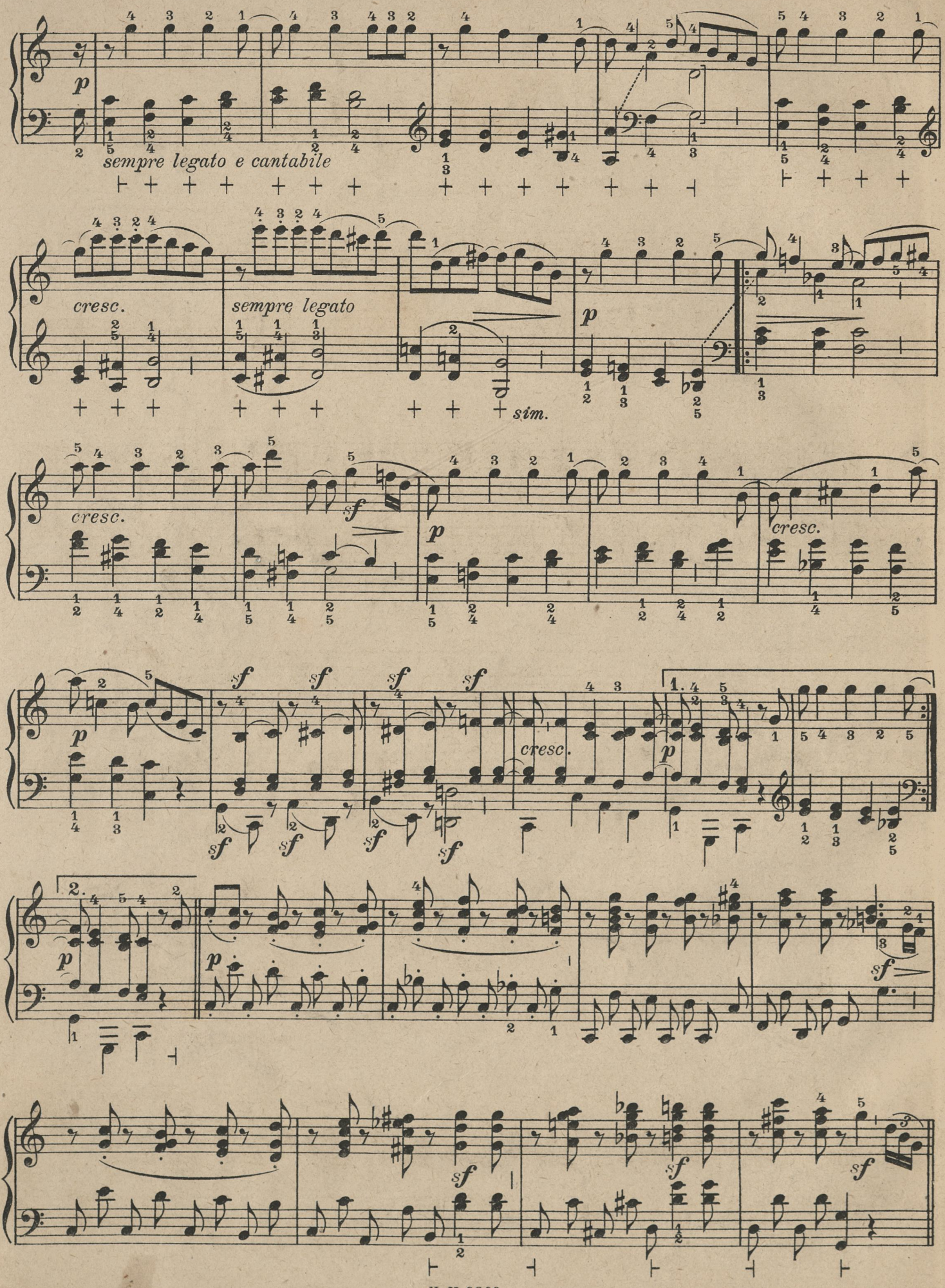

sempre legato
cresc.
p
cresc.
f
sf
f
sf
p dolce e sempre legato

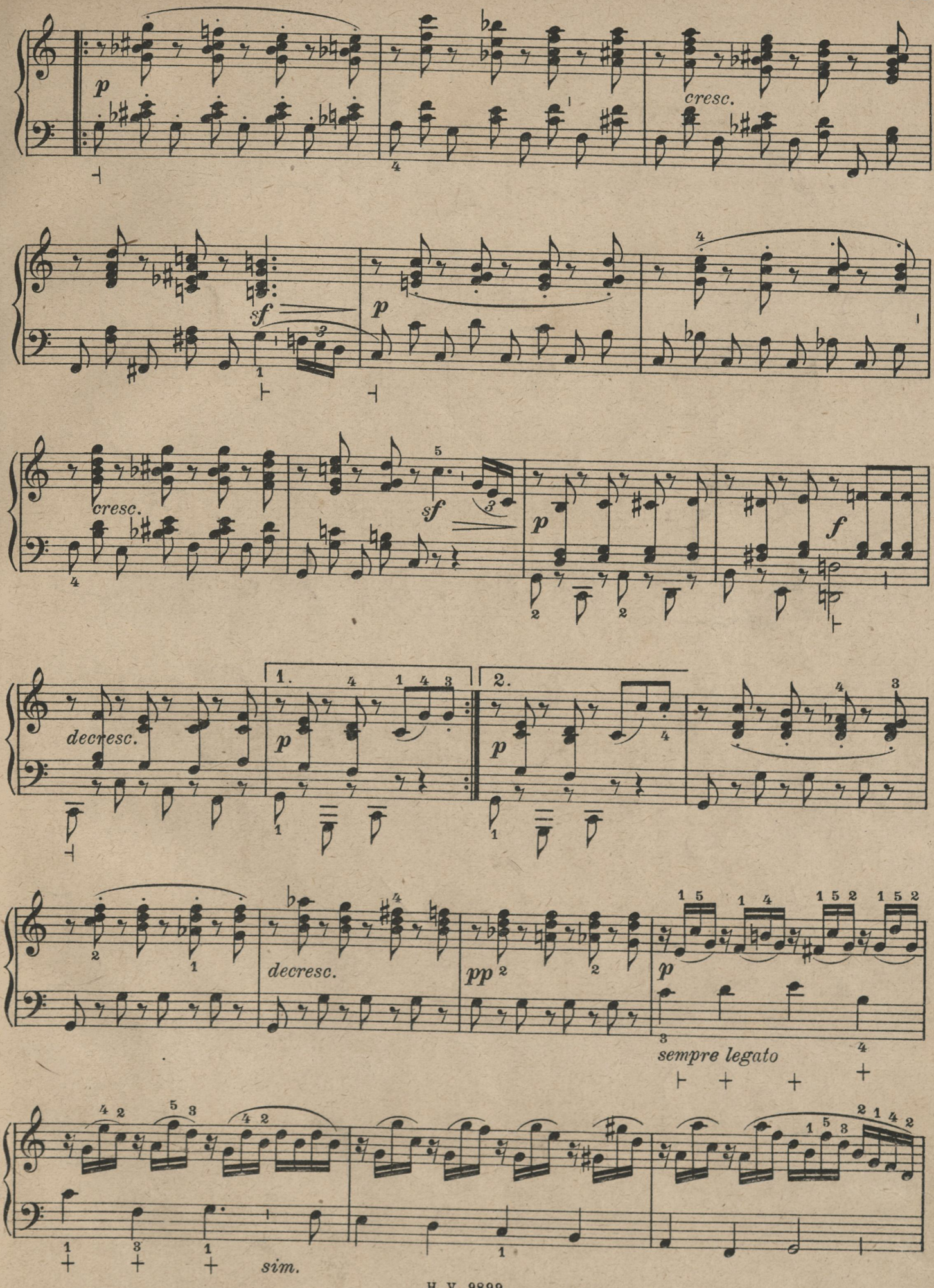

sim.
cresc.
decresc.
p
cresc.
rf
p
cresc.
f
sf
p
p

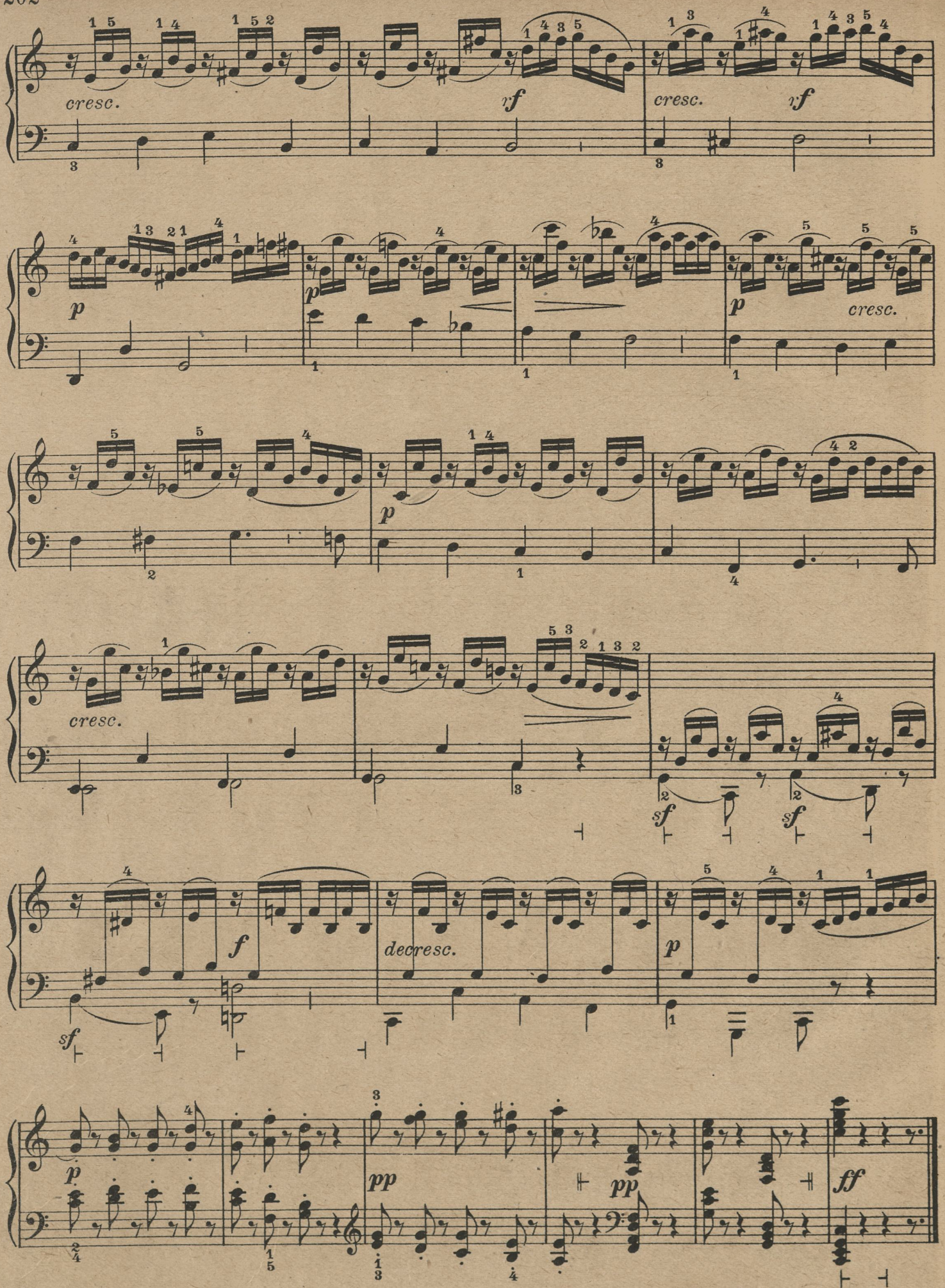
Andante.

La prima parte senza replica.

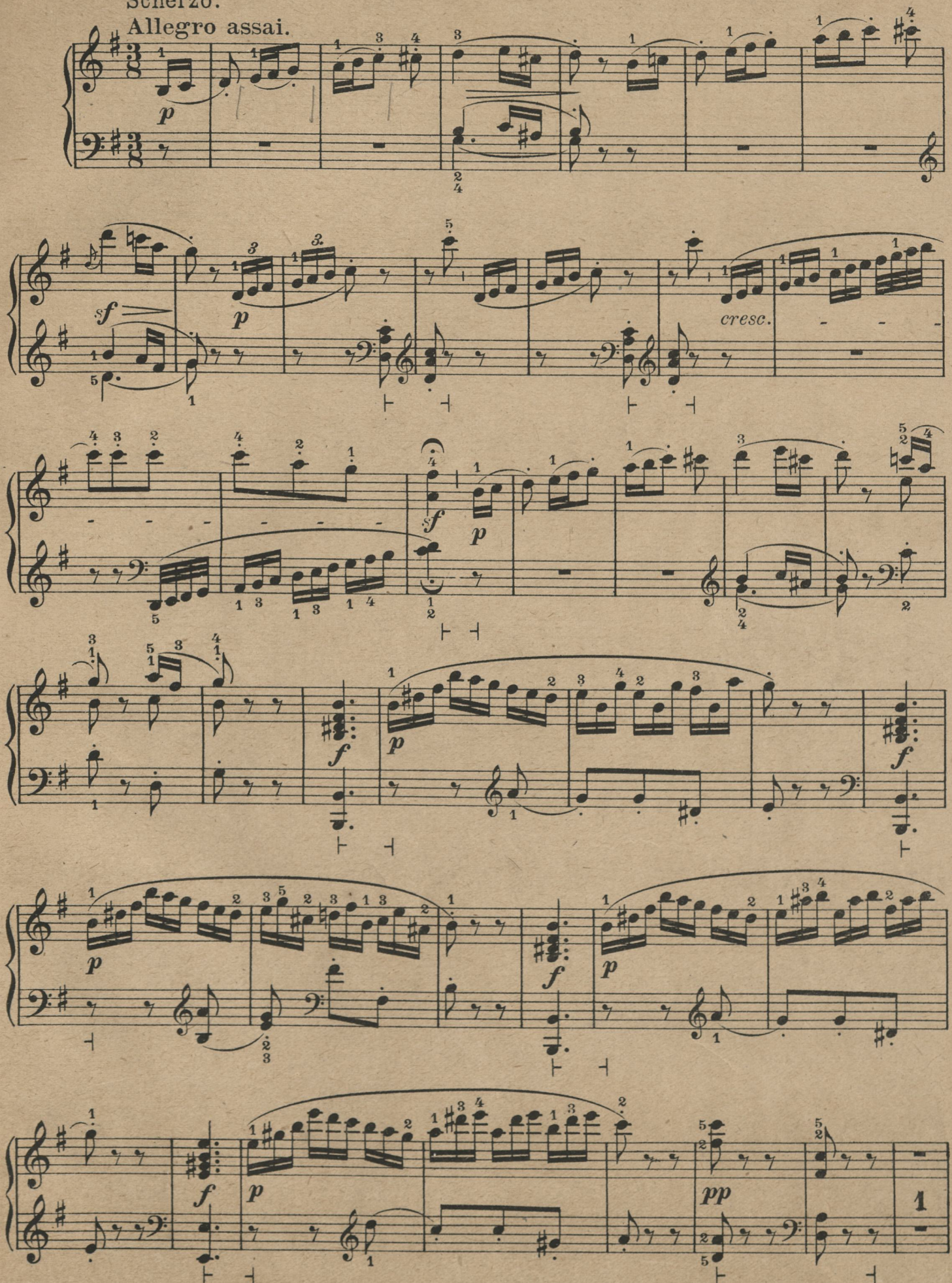


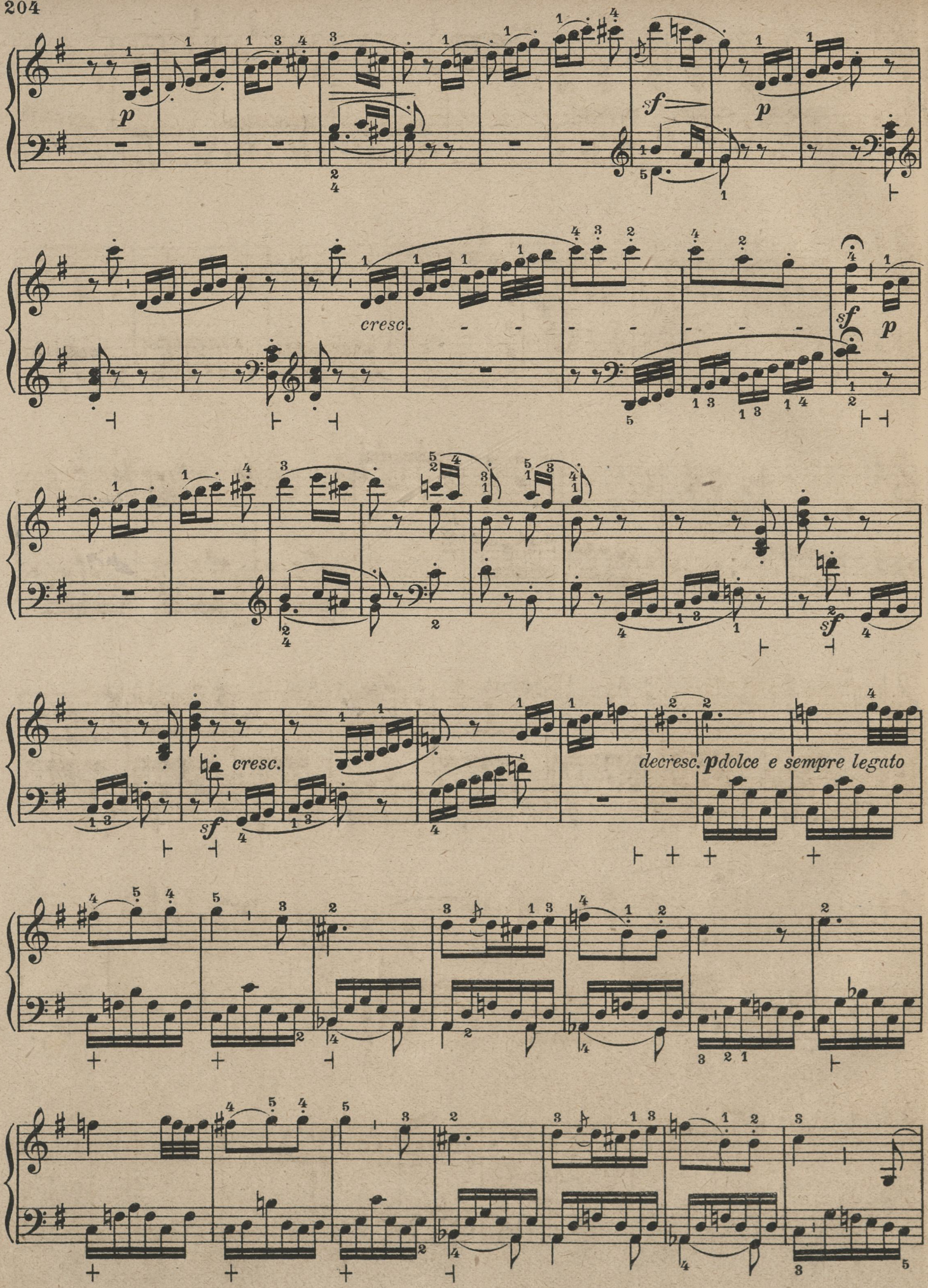

p
sempre legato e cantabile
cresc.
sempre legato
sim.
p
cresc.
sf
p
cresc.
sf
sf
sf
sf
sf
sf
sf
sf
cresc.
1.
p
2.
p
p
sf
sf
sf
sf

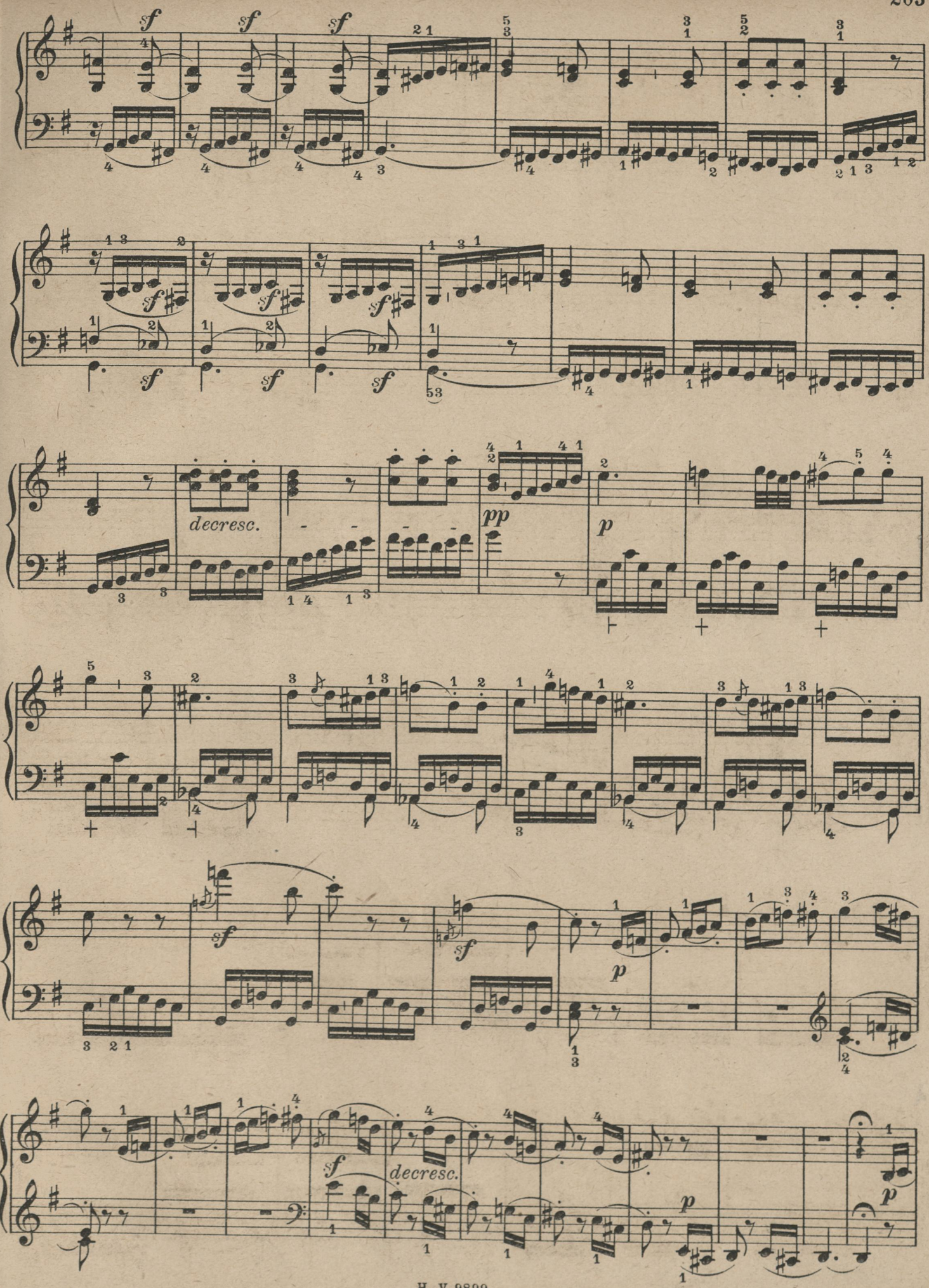

p
cresc.
sf
p
cresc.
sf
p
f
decresc.
1.
2.
p
p
decresc.
pp
p
sempre legato
sim.

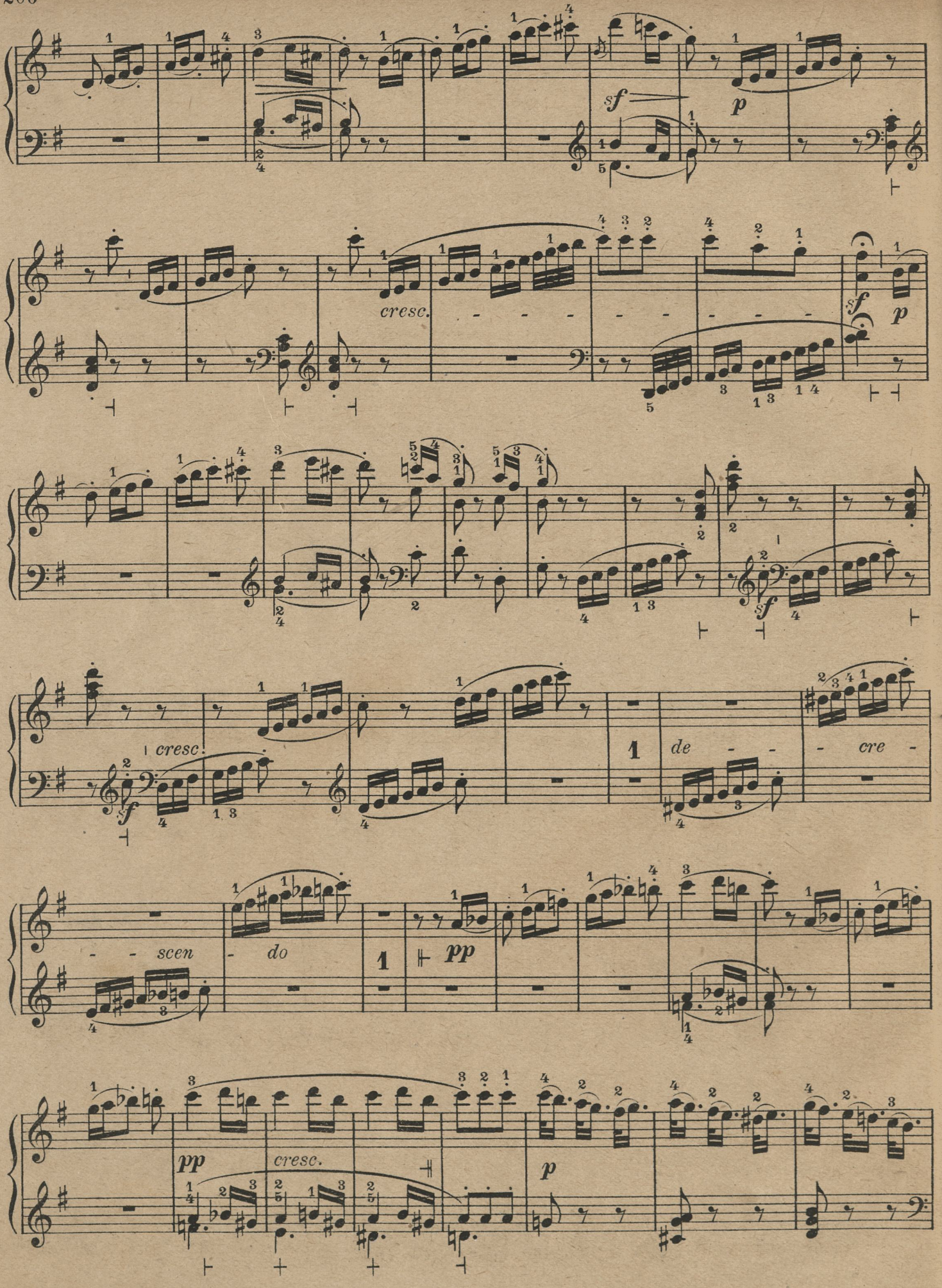

cresc.
rf
cresc.
rf
p
p
p
cresc.
p
cresc.
sf
sf
f
decresc.
p
sf
p
pp
pp
ff

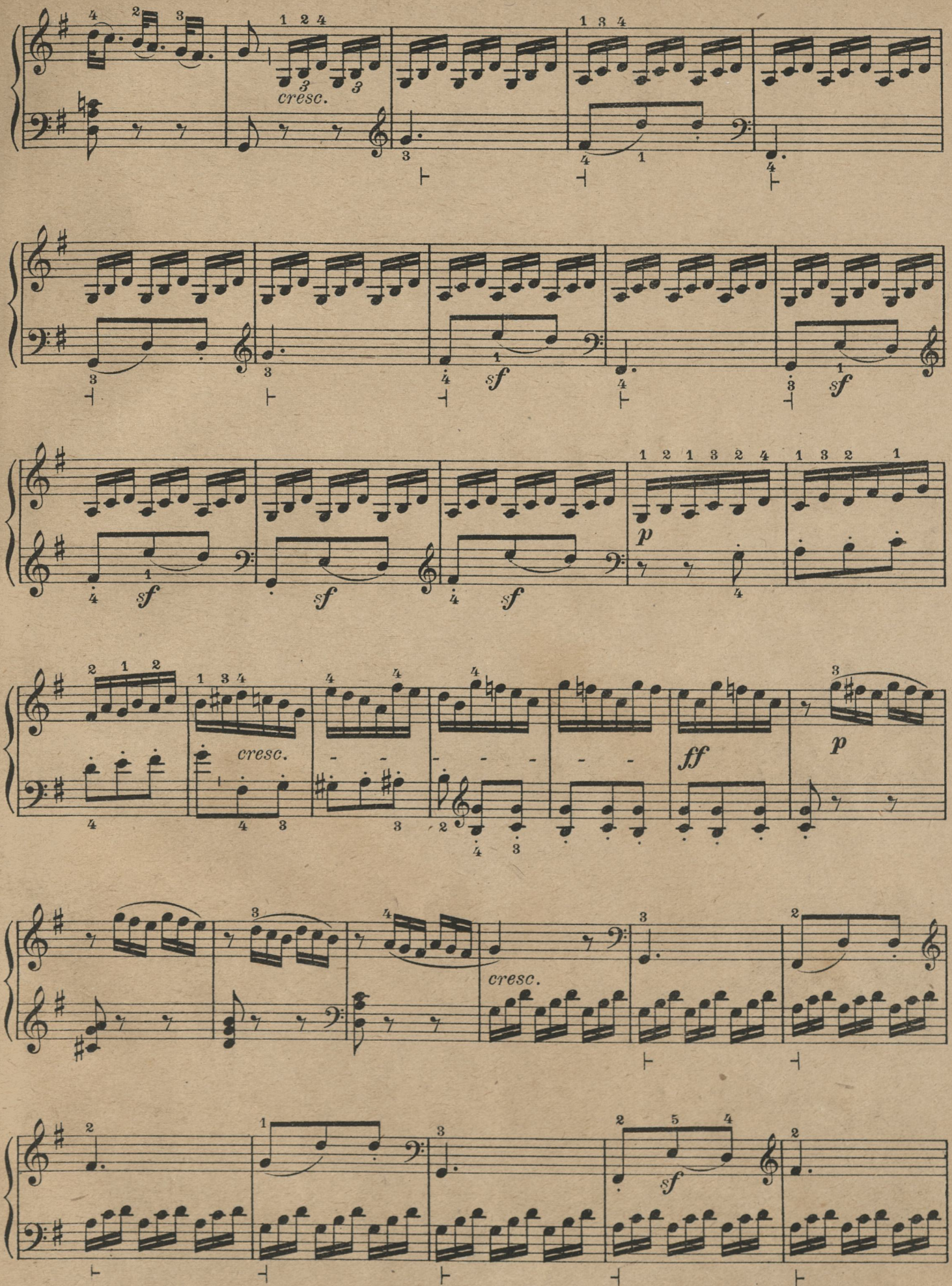
Scherzo.
Allegro assai.

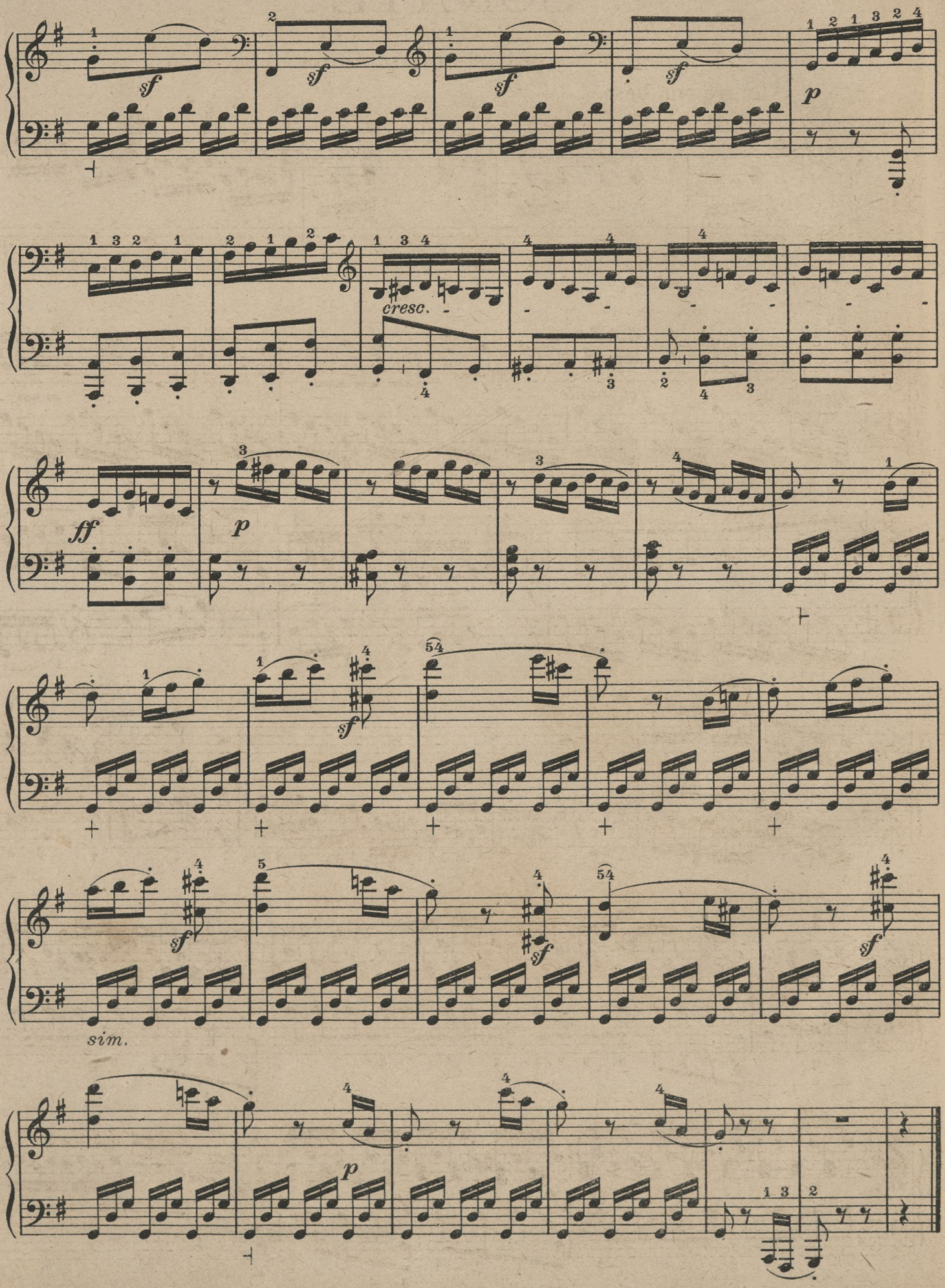



p
sf
p
cresc.
sf
p
sf
cresc.
decresc.
p dolce e sempre legato


sf
decresc.
pp
p
sf
decresc.
p


sf
p
cresc.
sf
p
cresc.
sf
de - cre -
scen - do
pp
pp
cresc.
p


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


sf
p
cresc.
ff
sim.

SONATE

Op. 22.

Dem Grafen von Browne gewidmet.

Allegro con brio.

11.

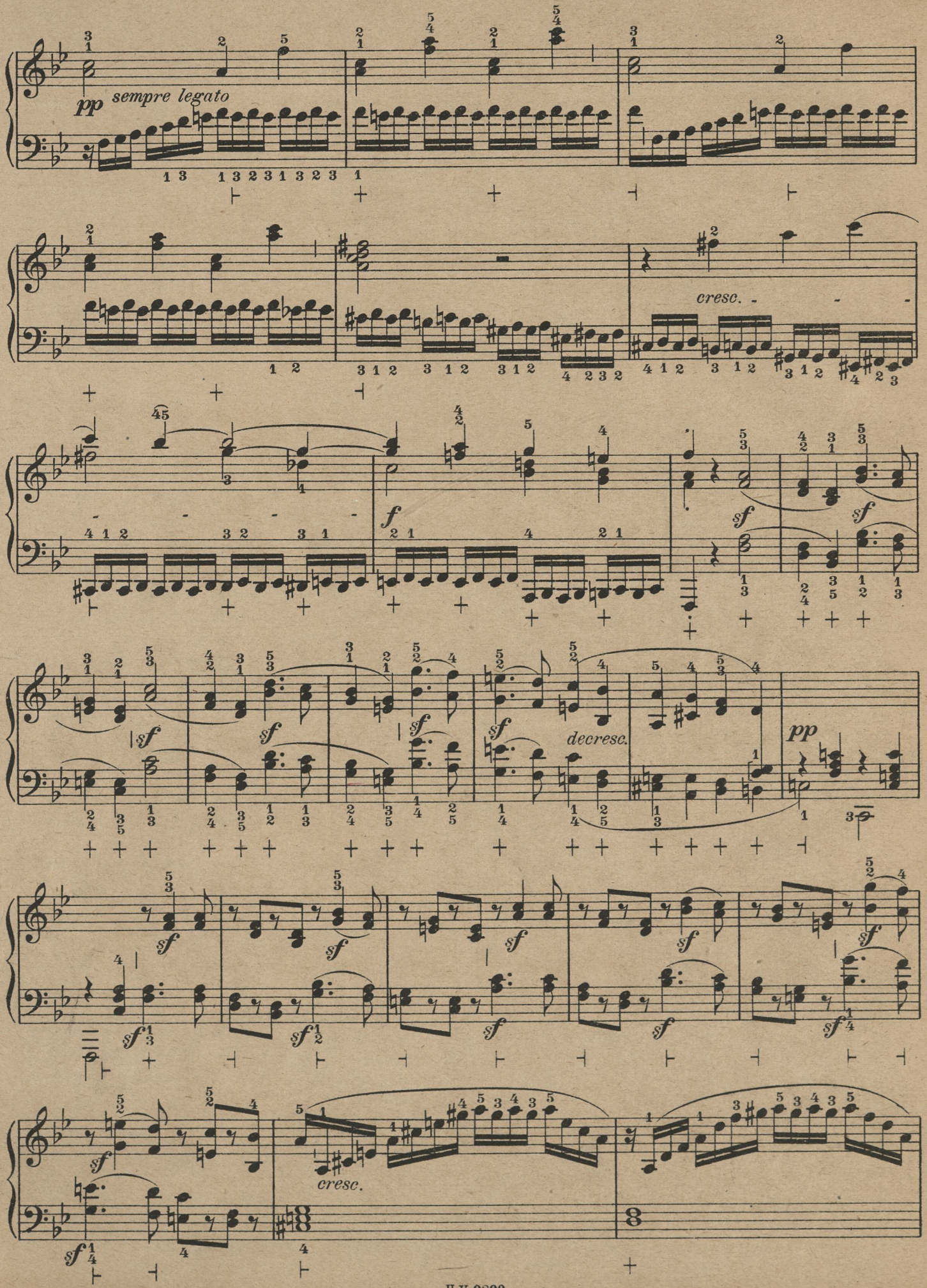
p *cresc.*

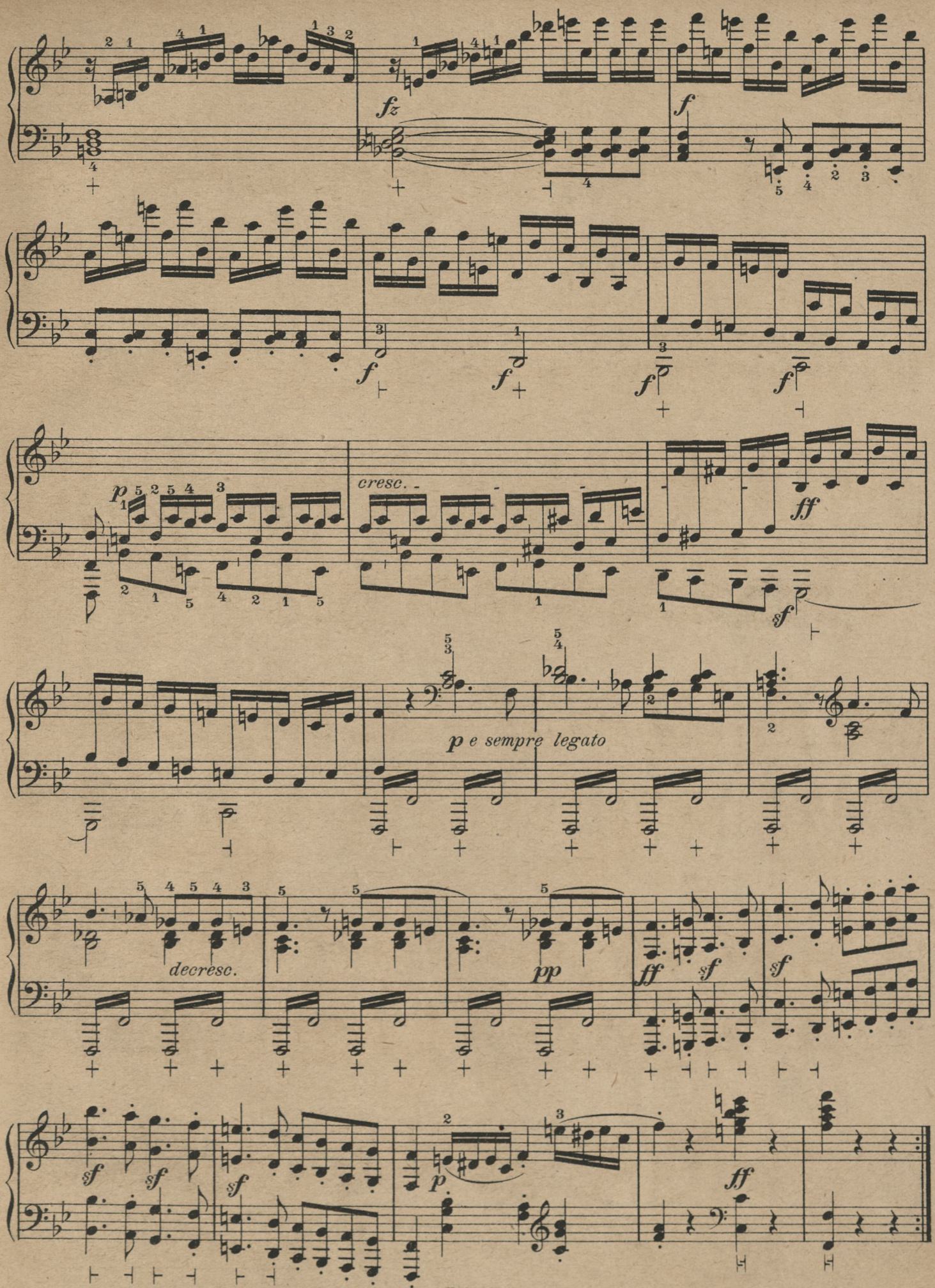
fp *cantabile* *cresc.*

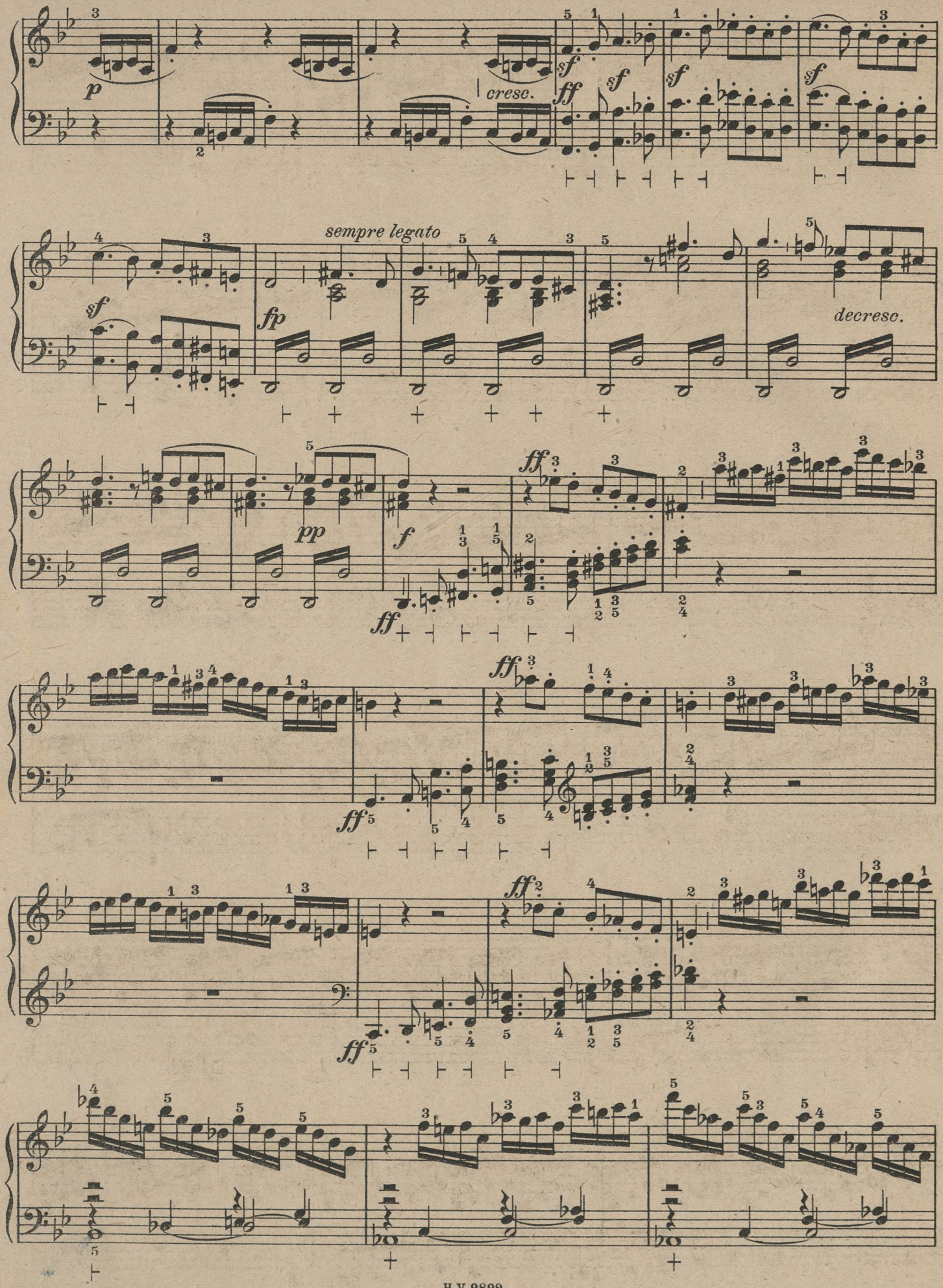
f

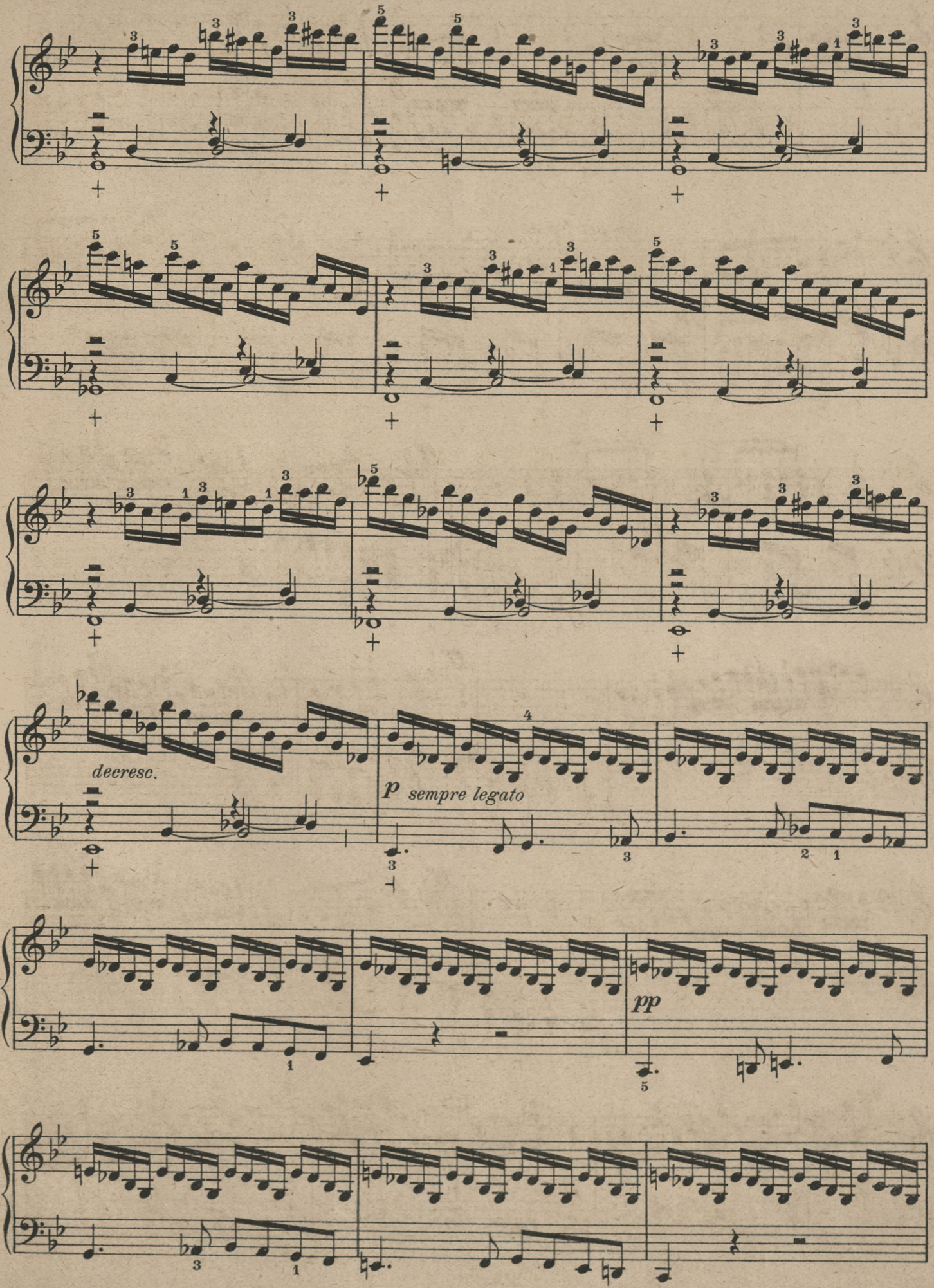
sempre legato *sf* *p*

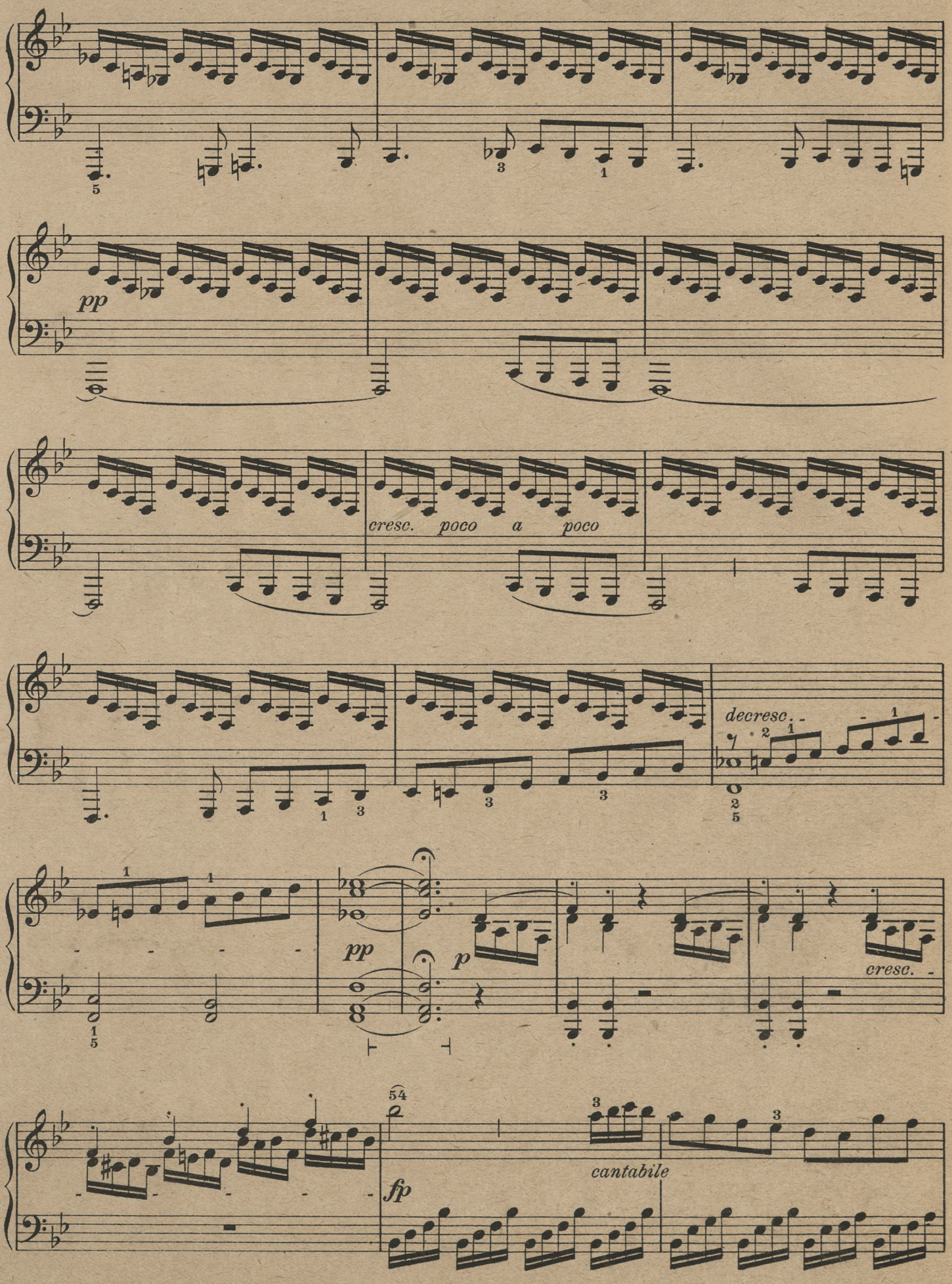
sf *sf* *sf* *sf* *sf*

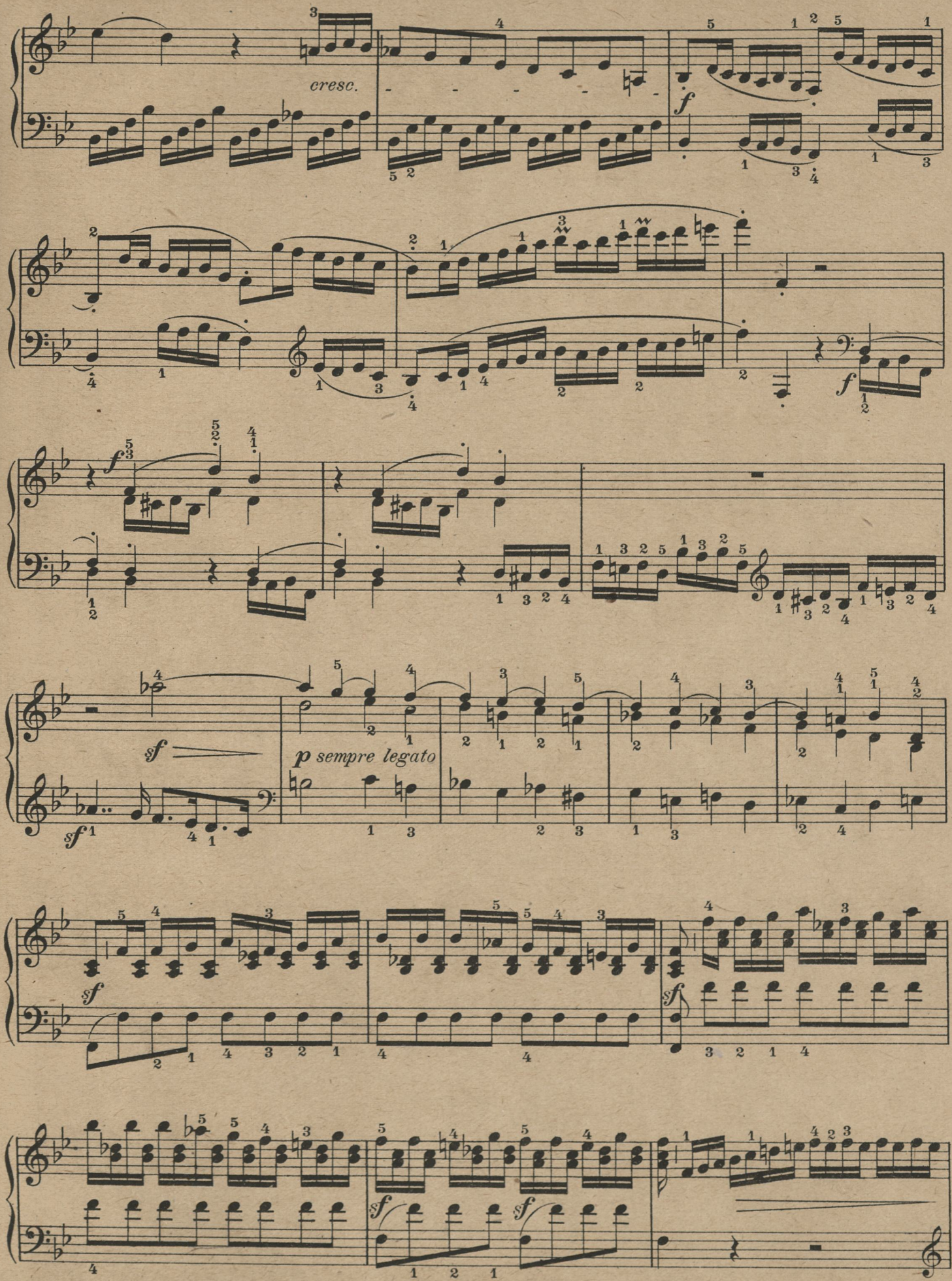

pp sempre legato
cresc.
f
sf
decresc.
pp
cresc.

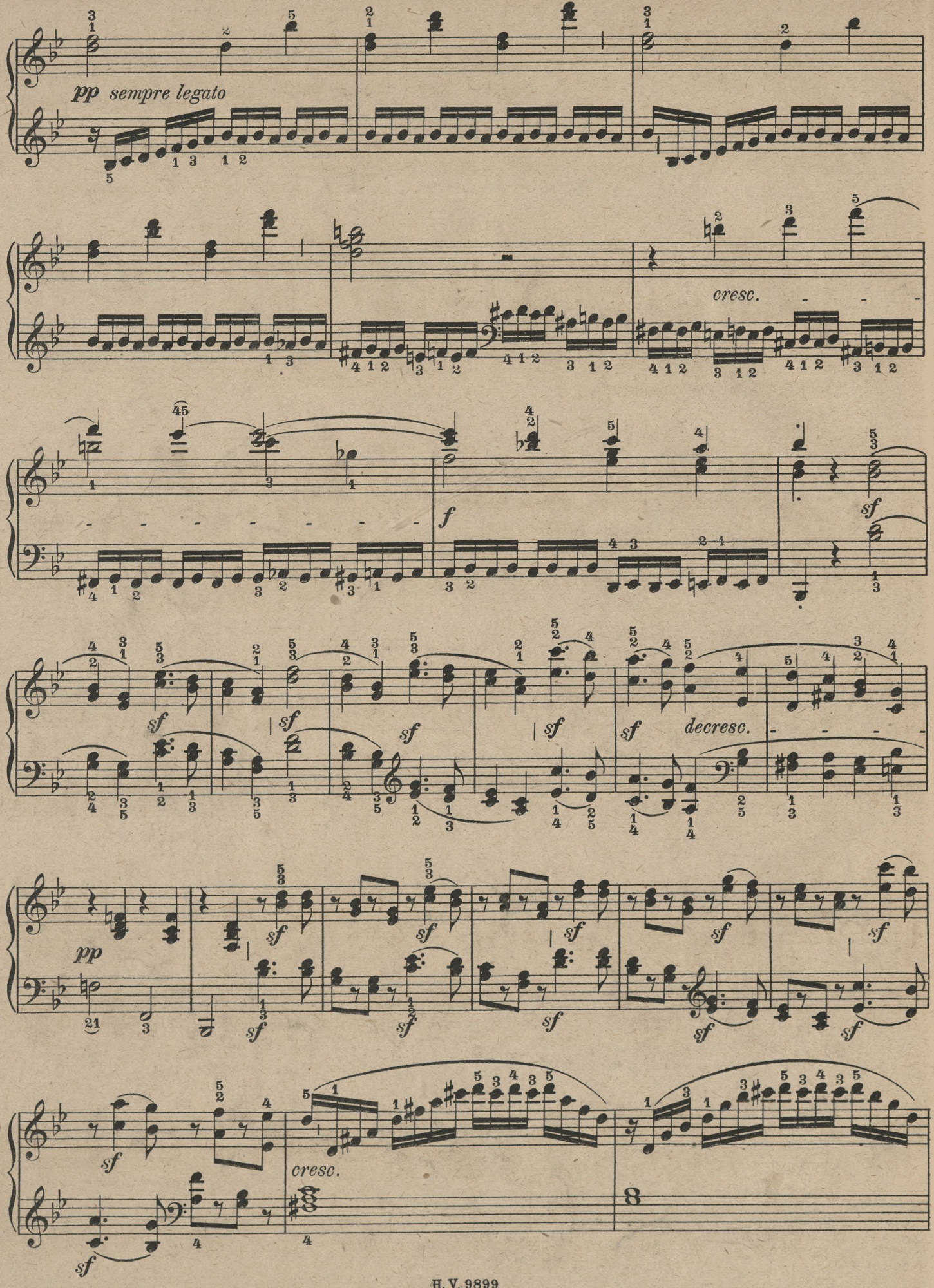

fz
f
f
f
f
f
p
cresc.
ff
sf
p e sempre legato
decresc.
pp
ff
sf
sf
sf
sf
p
ff

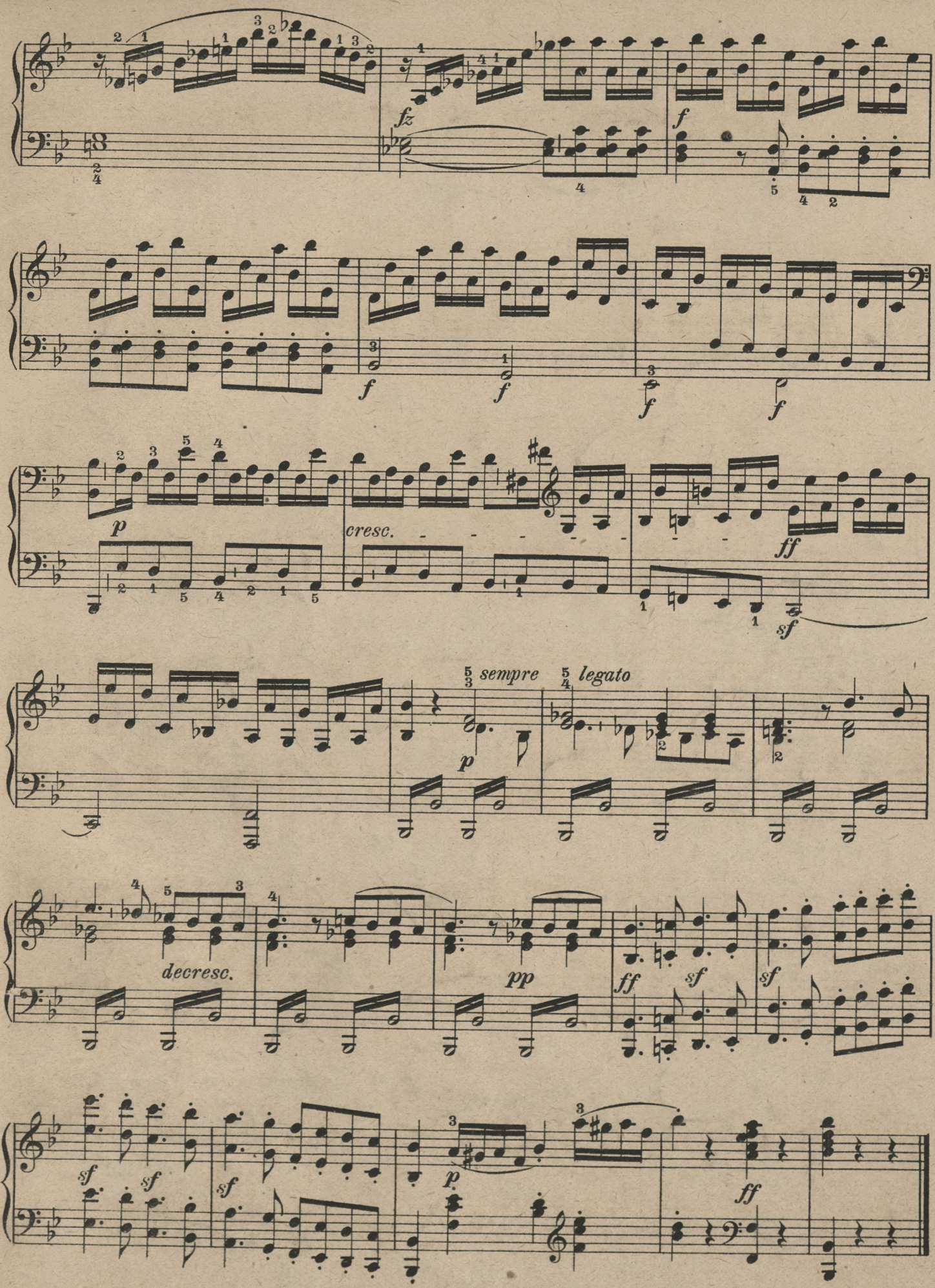

p
cresc.
sf
ff
sf
sf
sf
sempre legato
sf
fp
decresc.
pp
f
ff
ff
ff
ff
ff


decresc.
p sempre legato
pp


pp
cresc. poco a poco
decresc.
pp
p
cresc.
54
fp
cantabile


cresc.
f
f
f
sf
sf
p sempre legato
sf
sf
sf
sf


pp sempre legato
cresc.
f
sf
decresc.
pp
cresc.


fz
f
f
f
f
f
p
cresc.
ff
sf
sempre
legato
p
decresc.
pp
ff
sf
sf
sf
sf
p
ff

Adagio con molta espressione.

pp

Ped.

1)

cresc.

dimin.

tr

p

sf sf sf pp

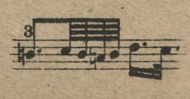
sempre legato

cresc.

sf decresc.

pp

sempre legato

1) 

1)

cresc.

sf

p

cresc.

sf

p

sf

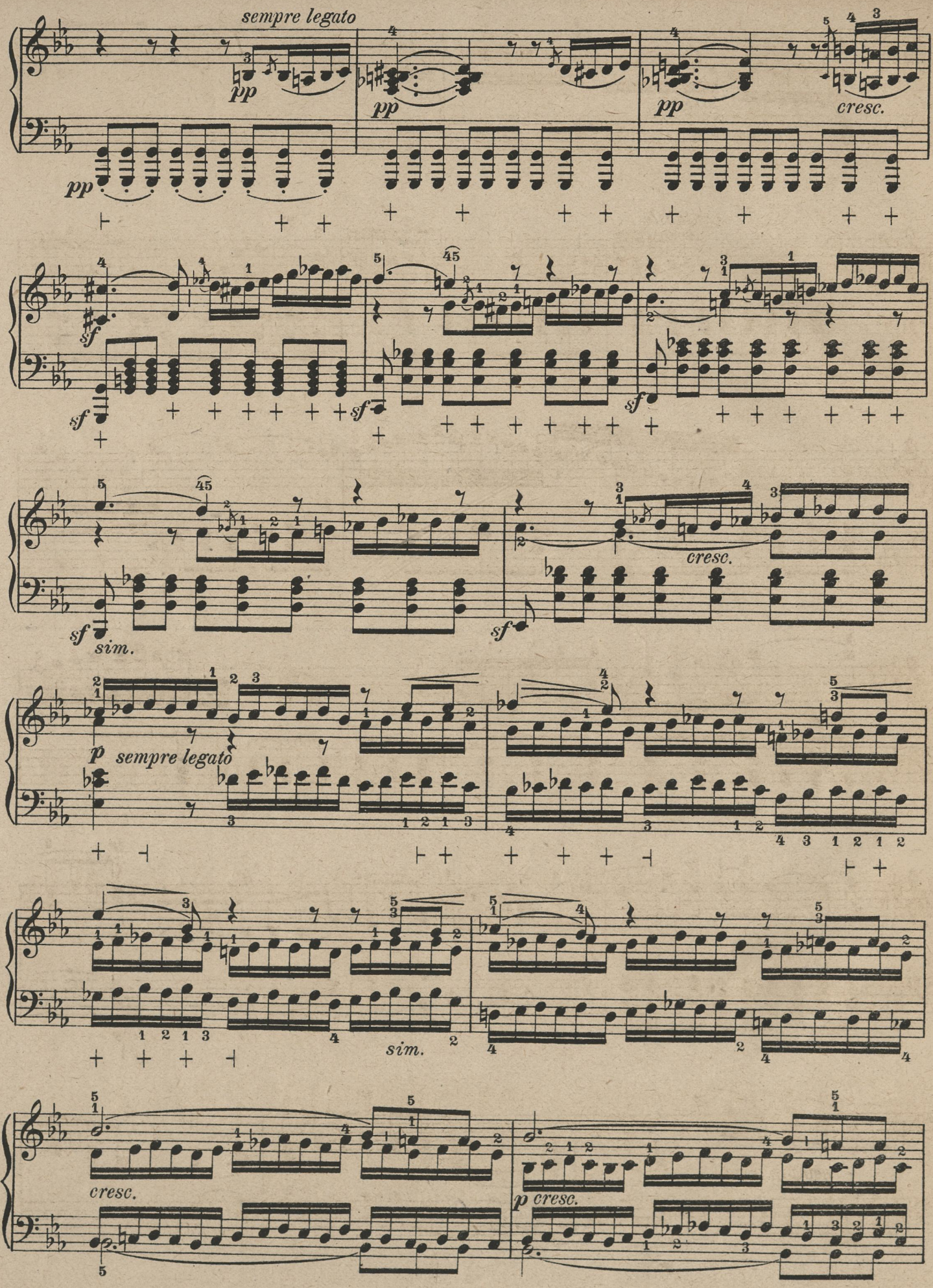
sf

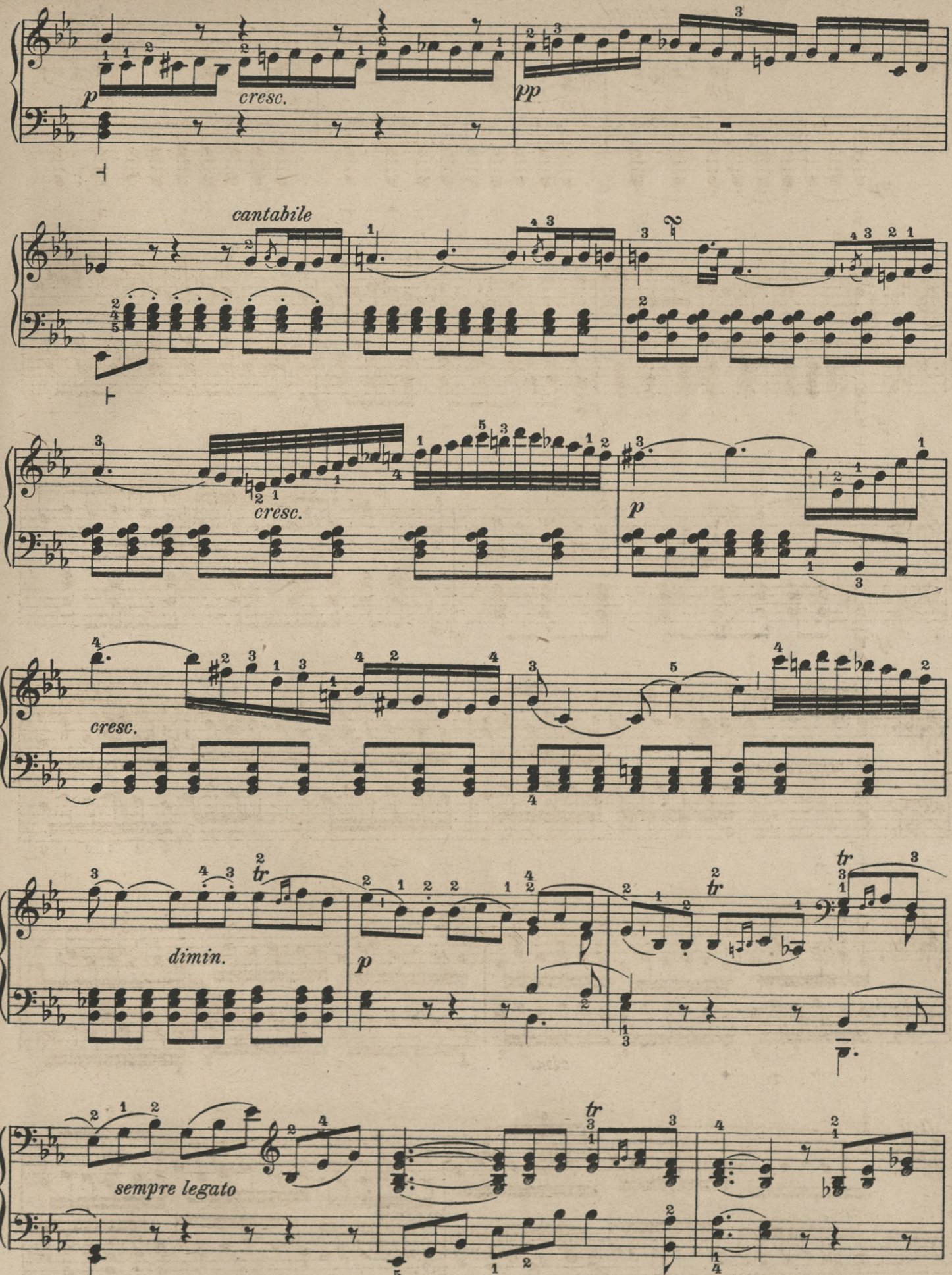
cresc.

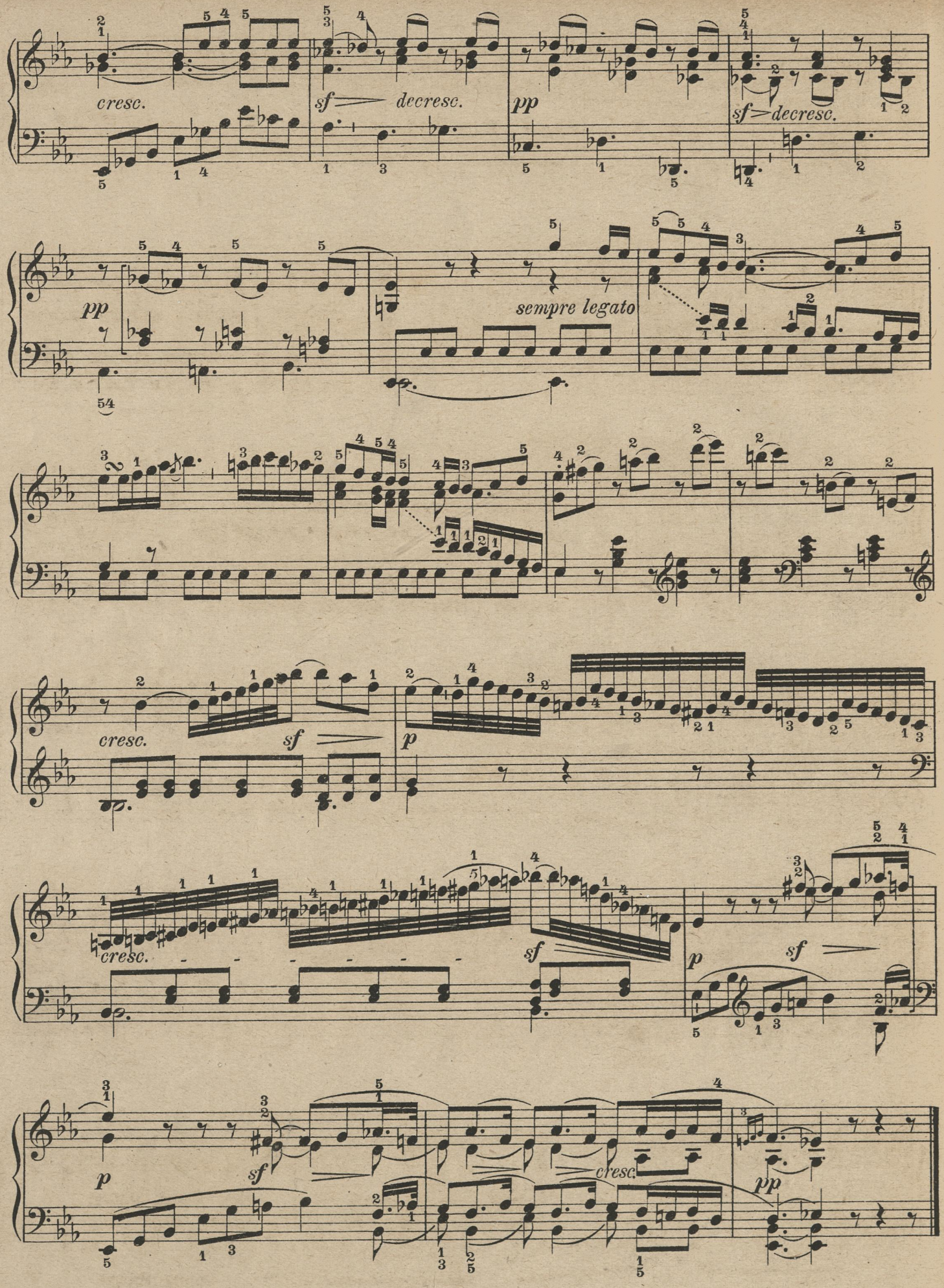
2)

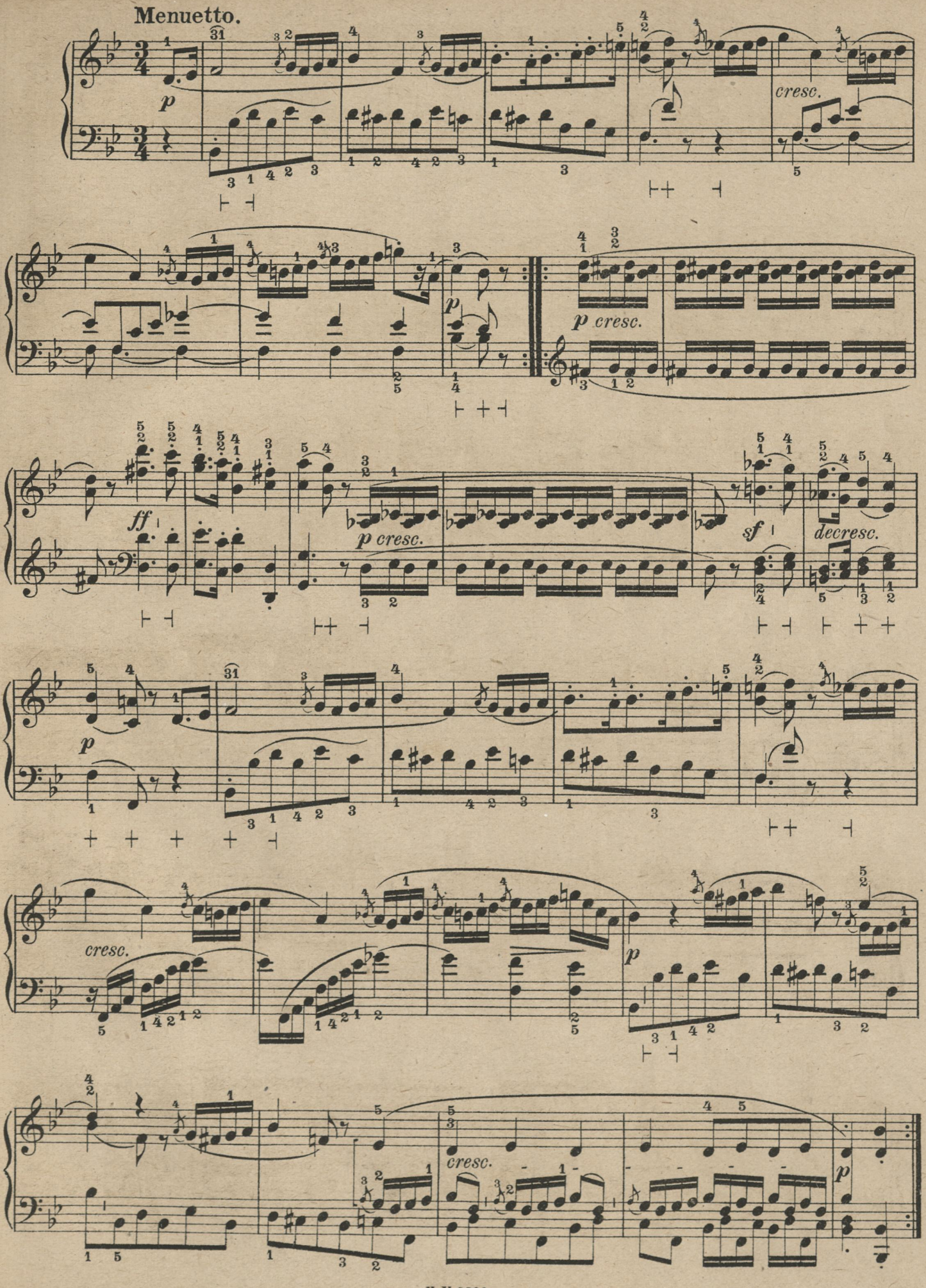
p

1) 2)

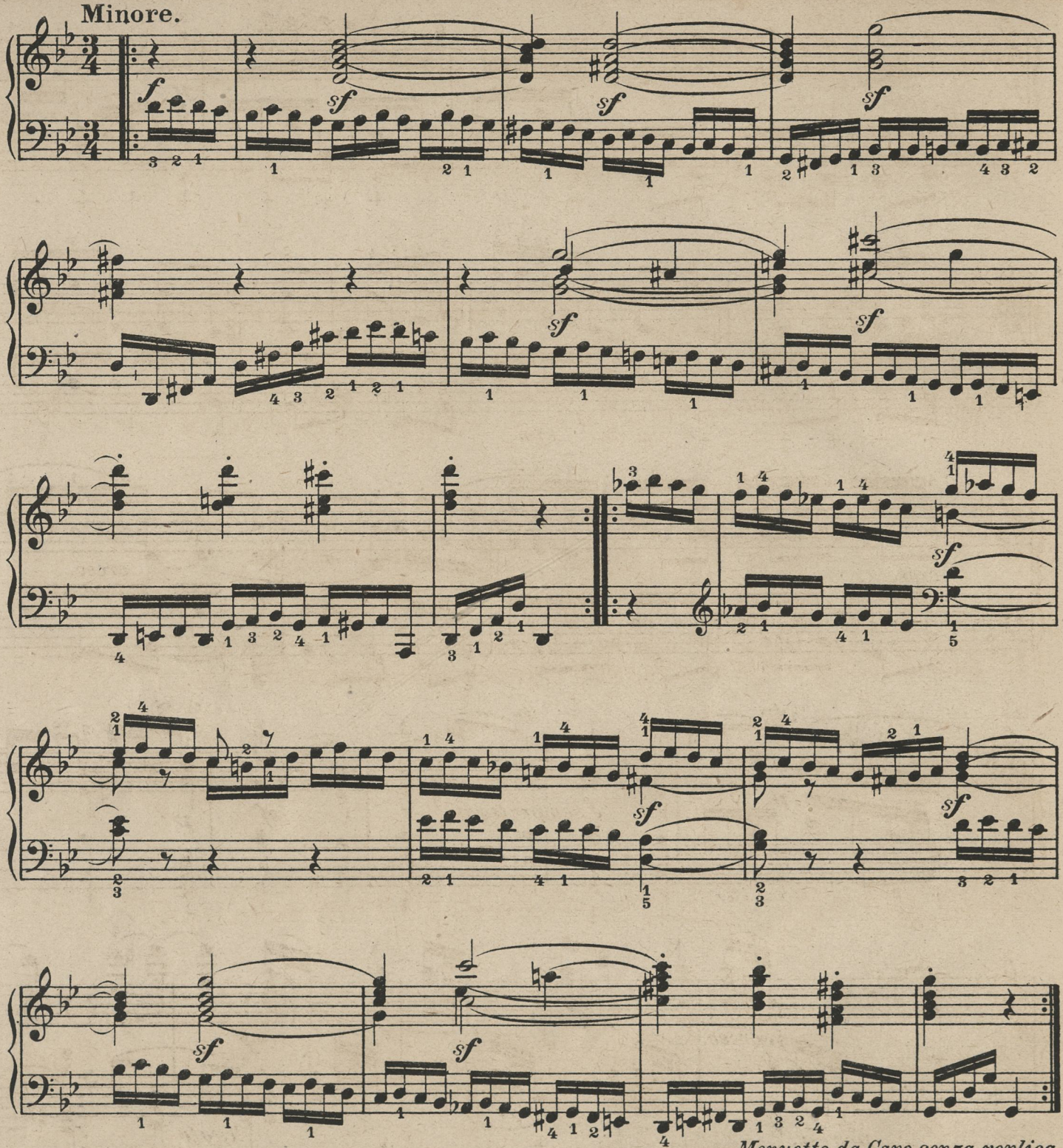

sempre legato
pp
cresc.
sf
sim.
p sempre legato
cresc.
p cresc.


p
cresc.
pp
cantabile
cresc.
p
cresc.
dimin.
p
sempre legato


cresc.
sf
decresc.
pp
sf
decresc.
pp
sempre legato
cresc.
sf
p
cresc.
sf
p
sf
p
sf
cresc.
pp

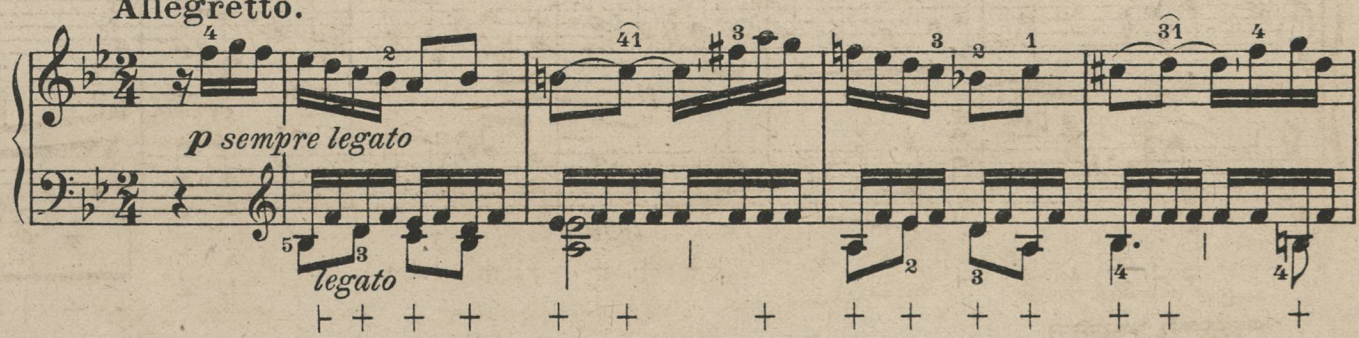

Menuetto.
p
cresc.
p
p cresc.
ff
p cresc.
sf
decresc.
p
cresc.
p
cresc.
p

Minore.



Menuetto da Capo senza replica.

Rondo.
Allegretto.



cresc.

p sempre

legato

sim.

cresc.

f

p cresc.

1)

tr

p

sf sempre legato

sf

p

p cresc.

p cresc.

mf

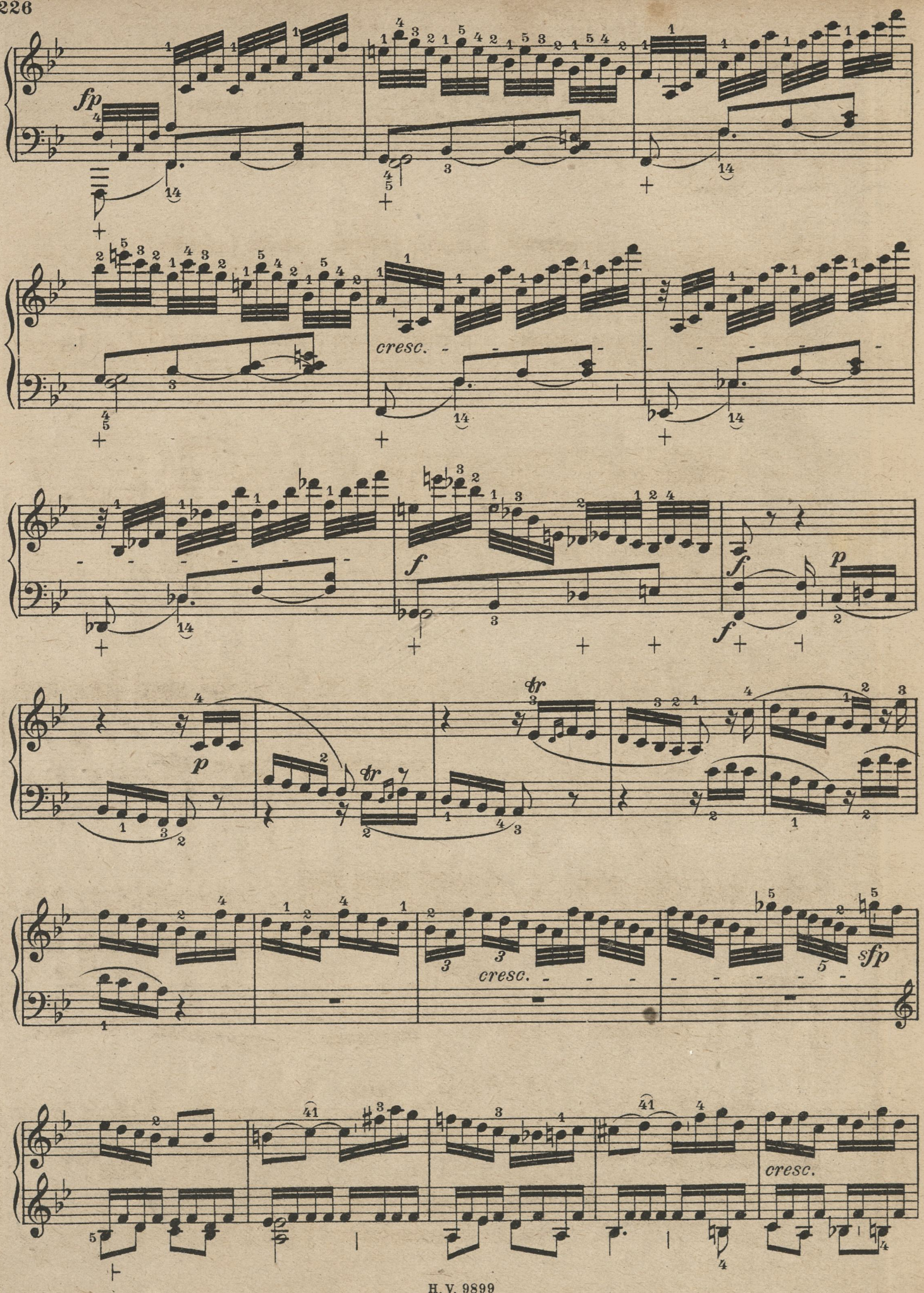
legato

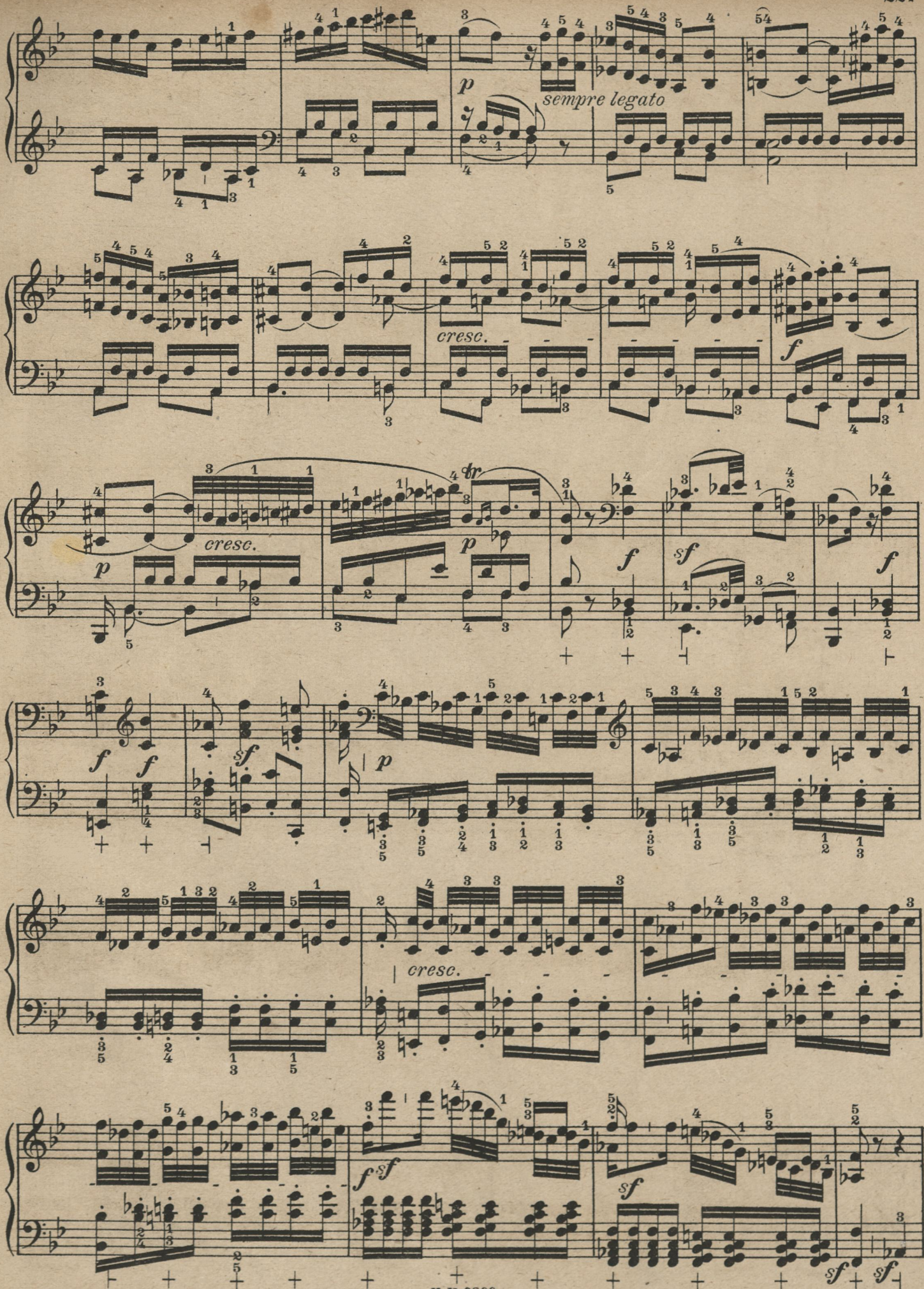
p

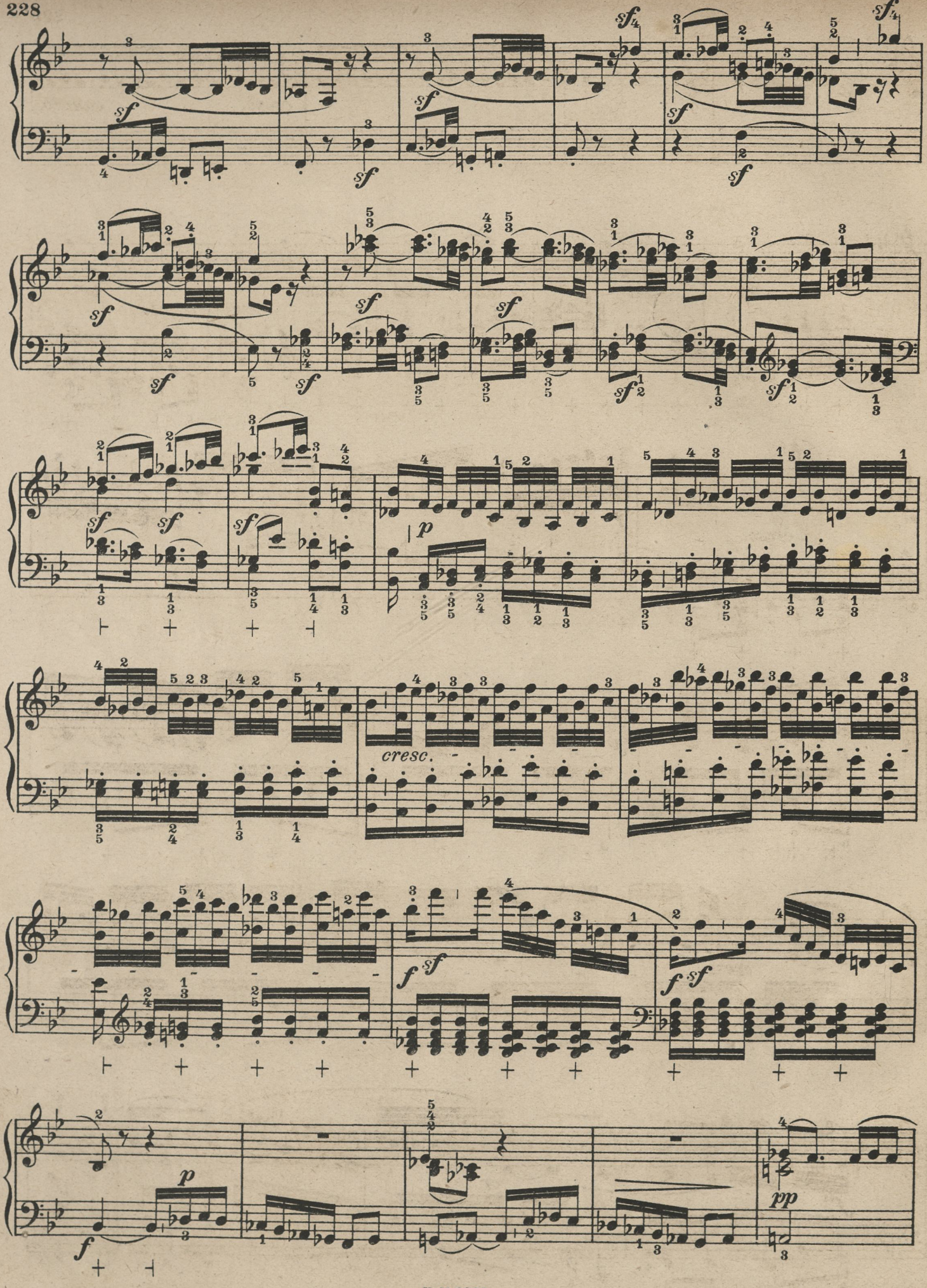
legato

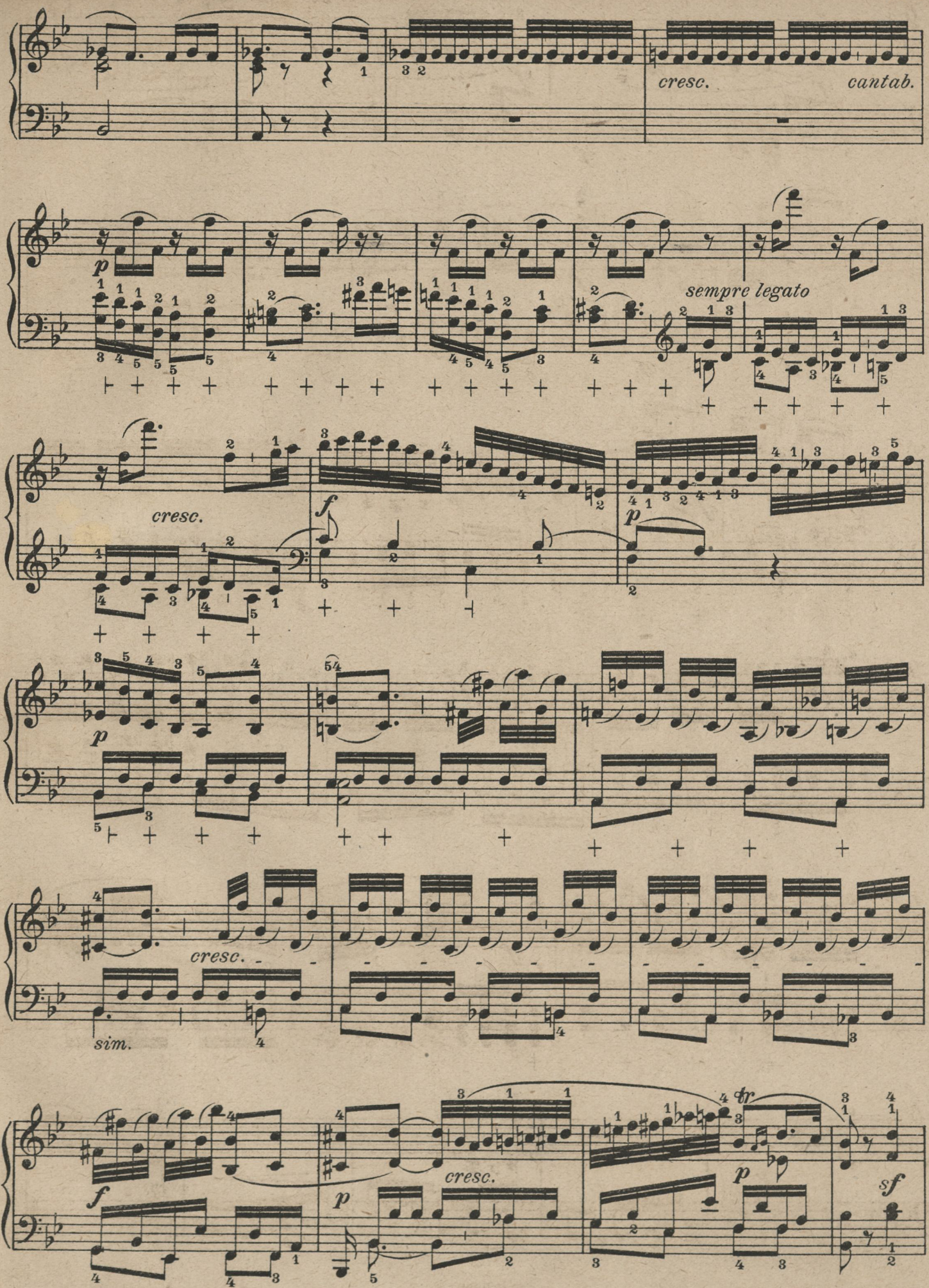
cresc.

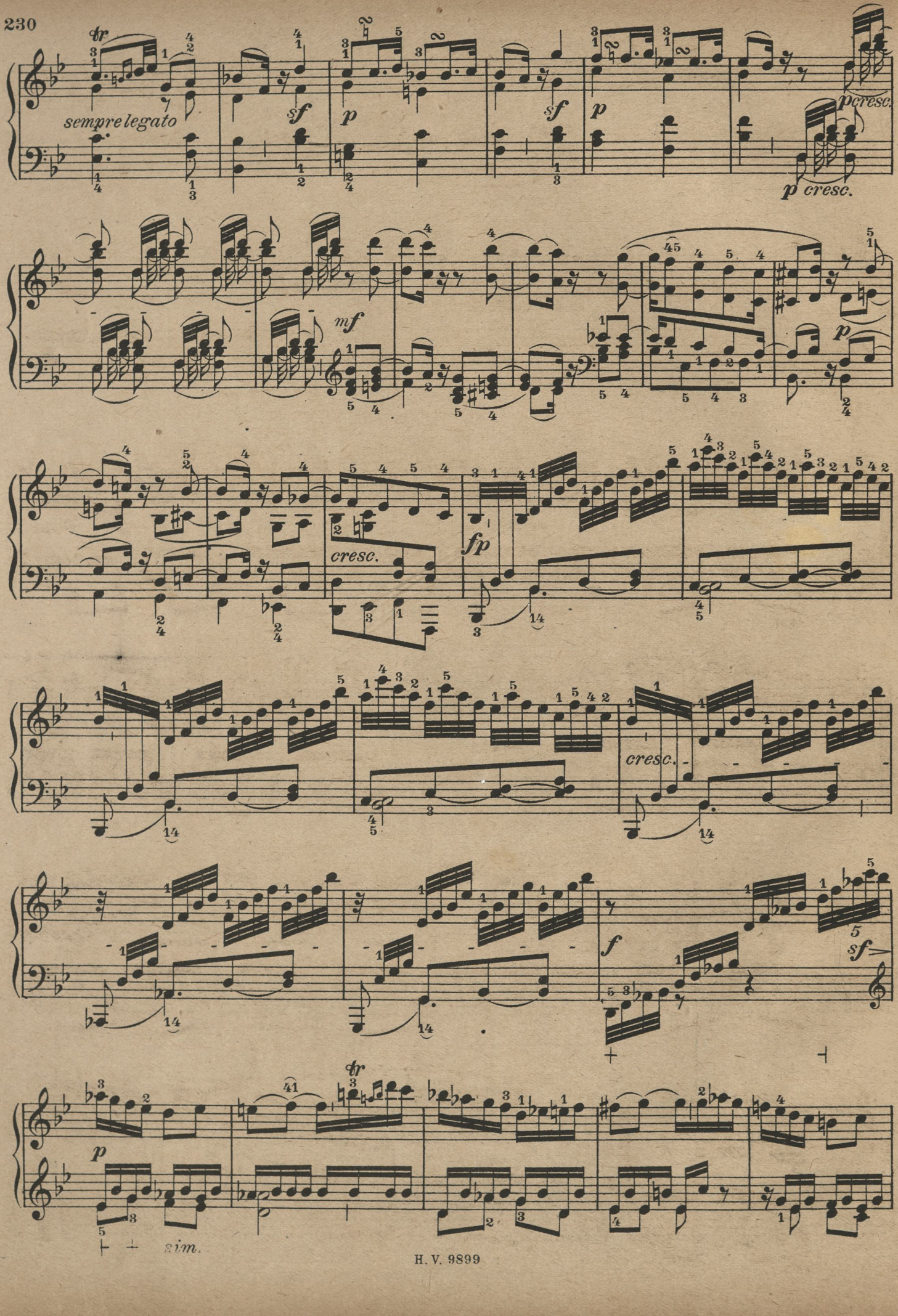
1)

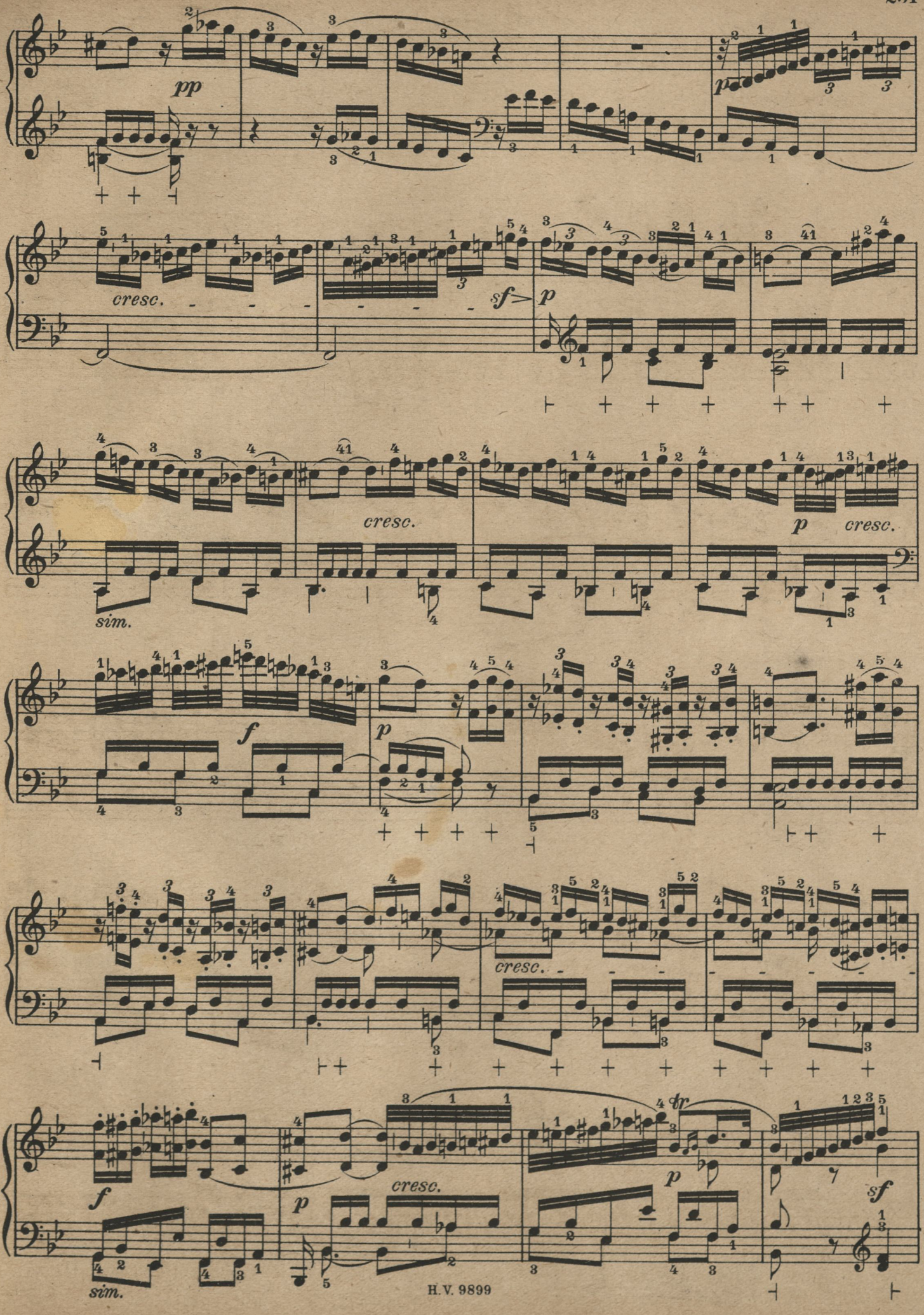

fp
cresc.
f
p
tr
sfp
cresc.
cresc.

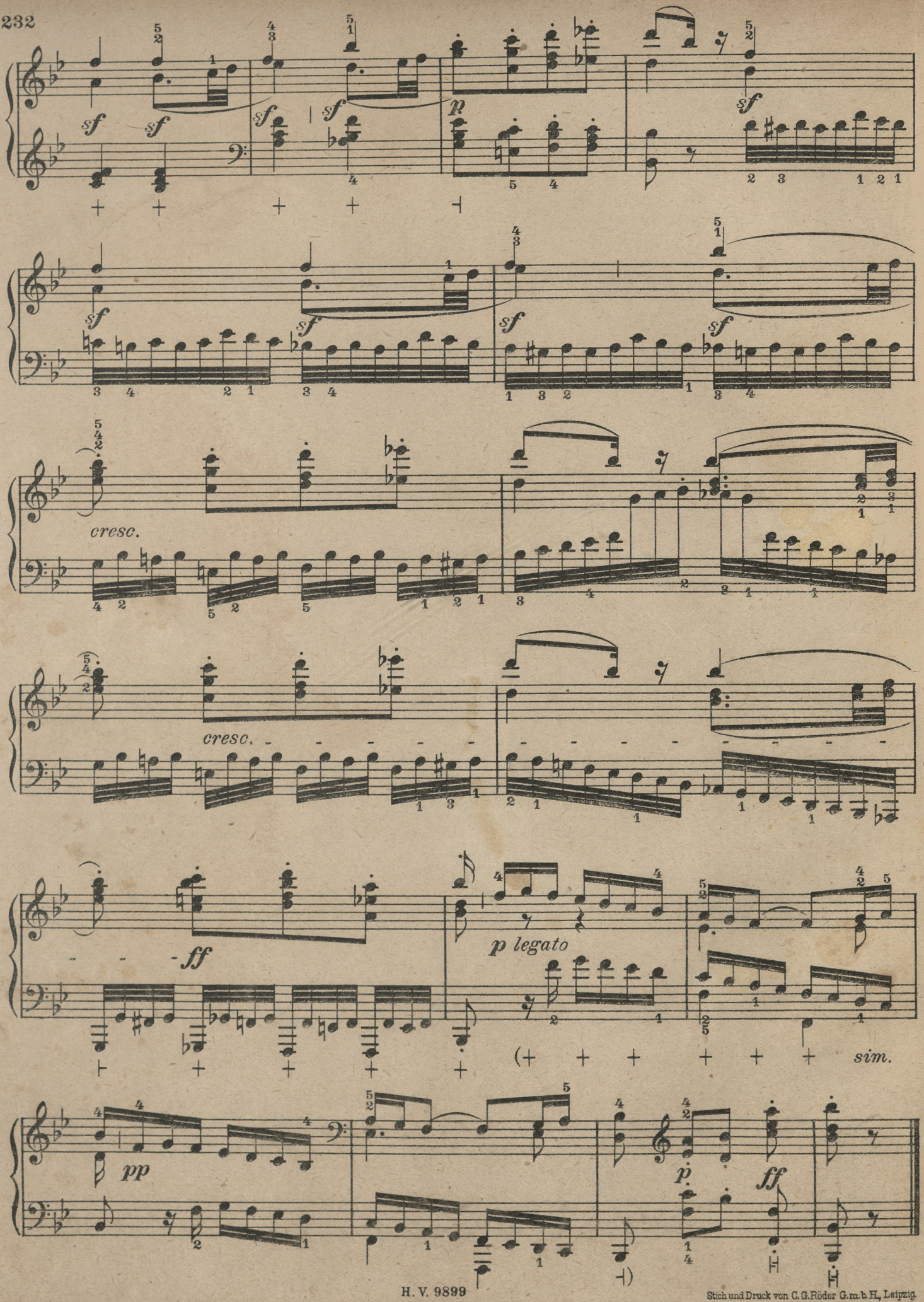

p
sempre legato
cresc.
f
p
cresc.
tr
p
f
sf
f
f
sf
p
cresc.
f sf
sf
sf
sf


cresc.


cresc.
cantab.
p
sempre legato
cresc.
f
p
p
cresc.
sim.
f
p
cresc.
tr
p
sf


tr
sempre legato
sf
p
sf
p
p cresc.
p cresc.
mf
p
cresc.
fp
cresc.
f
sf
tr
p
sim.


pp
p
cresc.
sf
p
cresc.
p
cresc.
sim.
f
p
cresc.
f
p
cresc.
p
sf
sim.



H. V. 9899

Stich und Druck von C. G. Röder G.m.b.H., Leipzig.

Stuttgart
Kasernenstr. 40

Neue instruktive Ausgabe | New instructive Edition

von | by

Theodor Wiehmayer

L. van Beethoven

Sonaten

Op. 26. As dur — A♭ major . . . . Pag. 234
Op. 27. No. 1. Es dur — E♭ major „ 252
No. 2. Cis moll — C♯ minor „ 268
Op. 28. D dur — D major . . . . . „ 282

Piano solo

IV

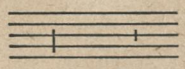


Copyright 1912 by Heinrichshofen's Verlag
Eigentum für alle Länder von

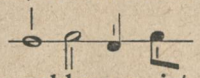
Heinrichshofen's Verlag, Magdeburg
(Gegründet 1797)

C. G. Röder G. m. b. H., Leipzig. 229819.

Die Phrasierungsbezeichnung.



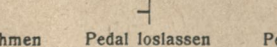
(Strich.) (Halbstrich.)

1. Der Strich bezeichnet die deutlichere Trennung zweier Phrasen, die im *Legato* gewöhnlich durch eine, etwa dem Atemholen des Sängers entsprechende Pause, im *Stakkato* oder *Portamento* durch einen verstärkten Einsatz der neuen Phrase bewirkt wird.
2. Der Halbstrich steht dort, wo eine schwächere Trennung der Phrasen am Platze ist, wo die Trennung im *Legato* also nicht durch Abziehen der Hand (Atempause), sondern durch geeignete Nuancierung (Abfallenlassen der Endnoten der vorhergehenden und Hervorheben der Anfangsnote der neuen Phrase) geschehen soll. In *Stakkato-* und *Portamento*-Phrasen wird die schwächere Trennung durch einen leichteren Einsatz der neuen Phrase erreicht.
3. Stellt die Endnote einer Phrase zugleich die Anfangsnote der nächsten Phrase vor, so steht das betreffende Zeichen über oder unter dieser Note, und zwar bei halben Noten, Vierteln, Achteln usw. immer neben dem Notenhals:  so daß jede Verwechslung ausgeschlossen ist. (Der Strich würde in diesem Falle, wo eine Note zugleich Anfang und Ende bezeichnet, keine Atempause, sondern nur einen kräftigeren Einsatz der neuen Phrase bedingen.)
4. Befindet sich die Phrasierungsbezeichnung in der Mitte zwischen dem unteren und oberen System, so gilt sie für beide Systeme.

N.B. Dort, wo der Komponist selbst die Phrasierung durch eine Pause angedeutet hat, oder wo sie sich sonstwie aus der Notierung ergibt, ist natürlich jede andere Bezeichnung überflüssig.

Die Pedalbezeichnung.

Für die 4 Arten des Pedalgebrauchs sind die folgenden Zeichen vorgesehen:



Pedal nehmen — Pedal loslassen — Pedalwechsel — Stakkato-Pedal

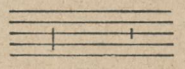
Die wagerechte Linie deutet die Richtung des Pedalgebrauchs an; auf der leeren Seite der senkrechten Linie ist kein Pedal.

Also das erste Zeichen bedeutet: Pedal nehmen, das zweite: Pedal loslassen, das dritte: Pedalwechsel (Pedal loslassen und sogleich wieder nehmen) und das vierte: Stakkato-Pedal (Pedal nehmen und sogleich wieder loslassen), wie es manchmal zur Verstärkung von Stakkato-Akkorden verwendet wird.*)

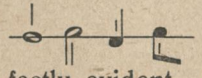
Die umständliche und ungenaue Bezeichnung für das zweite Pedal (Verschiebung): *„una corda"* und *„tre corde"* ist hier ebenfalls durch die beiden Zeichen: ⊩ und ⊣ ersetzt, die den oben an erster und zweiter Stelle gegebenen Zeichen für das Dämpferpedal entsprechen.

*) Soll das Pedal nur halb niedergetreten werden, so sind die Zeichen in Klammern gesetzt. (Siehe z. B. Beethoven, Sonate Op. 26. Var. II.)

Phrasing Signs.



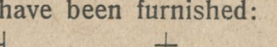
(Stroke.) (Half-stroke.)

1. The Stroke indicates the more marked separation of two phrases. In *legato* this is generally effected by a rest, corresponding to that required by a singer taking breath, in *staccato* or *portamento* by emphasising the beginning of the new phrase.
2. The Half-stroke is used where a less marked separation of the phrases is called for, i. e. where the separation is not effected by drawing off the hand (corresponding to a singer's breathing-rest), but rather by appropriate dynamic means (nuancing), (playing the final notes of the preceding phrase *decrescendo* and emphasising the beginning of the new phrase). In *staccato* and *portamento* phrases this less marked separation is effected by taking up the new phrase with a more delicate accent.
3. If the end-note of a phrase represents at the same time the beginning note of the next phrase, the corresponding sign is written above or below that note; in the case of half-notes, (minims) quarter-notes, (crotchets) eighth-notes (quavers) etc., it is always placed close to the stem of the note:  so that its meaning is perfectly evident. (In this case, where one note represents ending and beginning of a phrase, the Stroke would not indicate a breathing-rest, but merely call for a more marked entrance of the new phrase.)
4. When the phrasing sign stands midway between the two staves, it refers to both of them.

N. B. In case the composer has himself indicated the phrasing by a rest, or where it is self-evident from the notation, any other indication is, of course, superfluous.

Pedal Signs.

For the four different manners of using the pedal the following signs have been furnished:



Taking pedal — Releasing pedal — Changing pedal — Staccato pedal

The *horizontal* line indicates the direction in which the pedal is to be used. On the blank side of the *perpendicular* line there is no pedal.

Thus: the first sign means: take the pedal; the second sign: release the pedal; the third: change pedal (i. e. release and immediately take again the pedal) and the fourth sign: *Staccato* pedal (i. e. take and immediately release the pedal) as is required at times, to render *staccato* chords louder and more sonorous*)

The awkward and ambiguous designation for the 2nd Pedal (soft pedal): *"una corda"* and *"tre corde"* has here been replaced by the two signs: ⊩ and ⊣, used exactly as the corresponding first two signs for the damper pedal (loud pedal).

*) Where the pedal should be pressed down only half-way, the signs are put in brackets. (See for Ex. Beethoven, Sonata Op. 26, Var. II.)

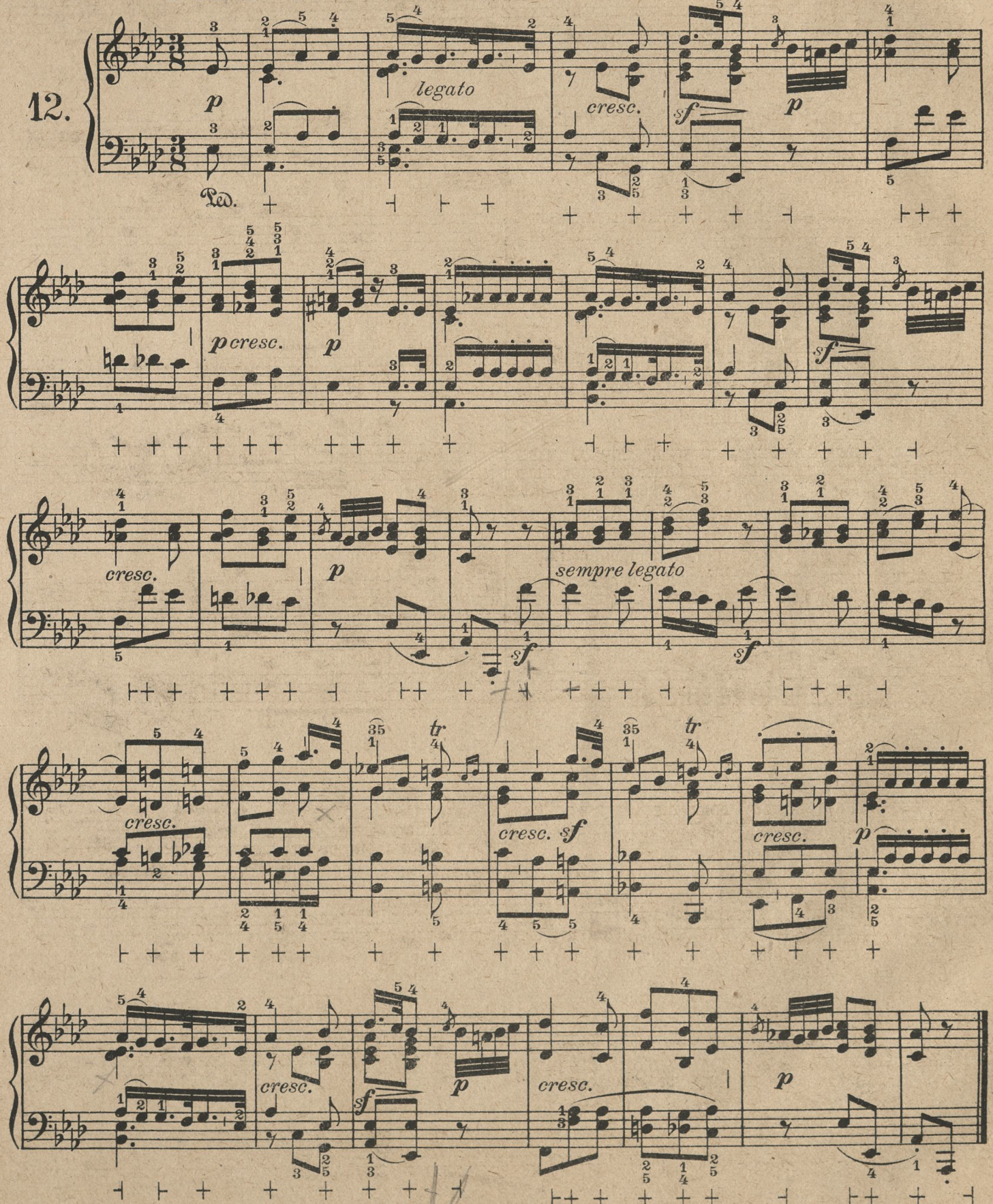
SONATE

Op. 26.

Dem Fürsten Carl von Lichnowsky gewidmet.

Andante con Variazioni.

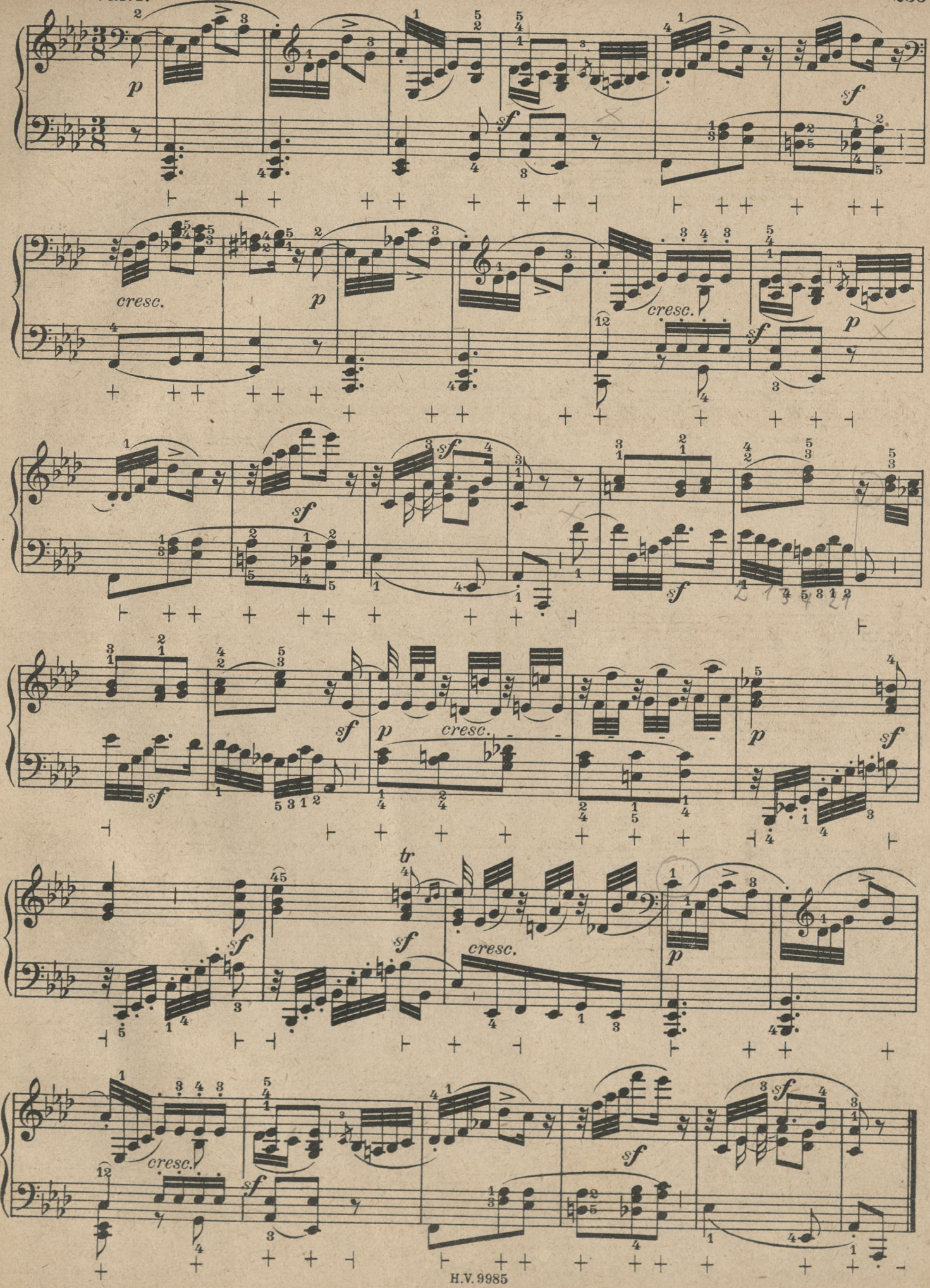
12.



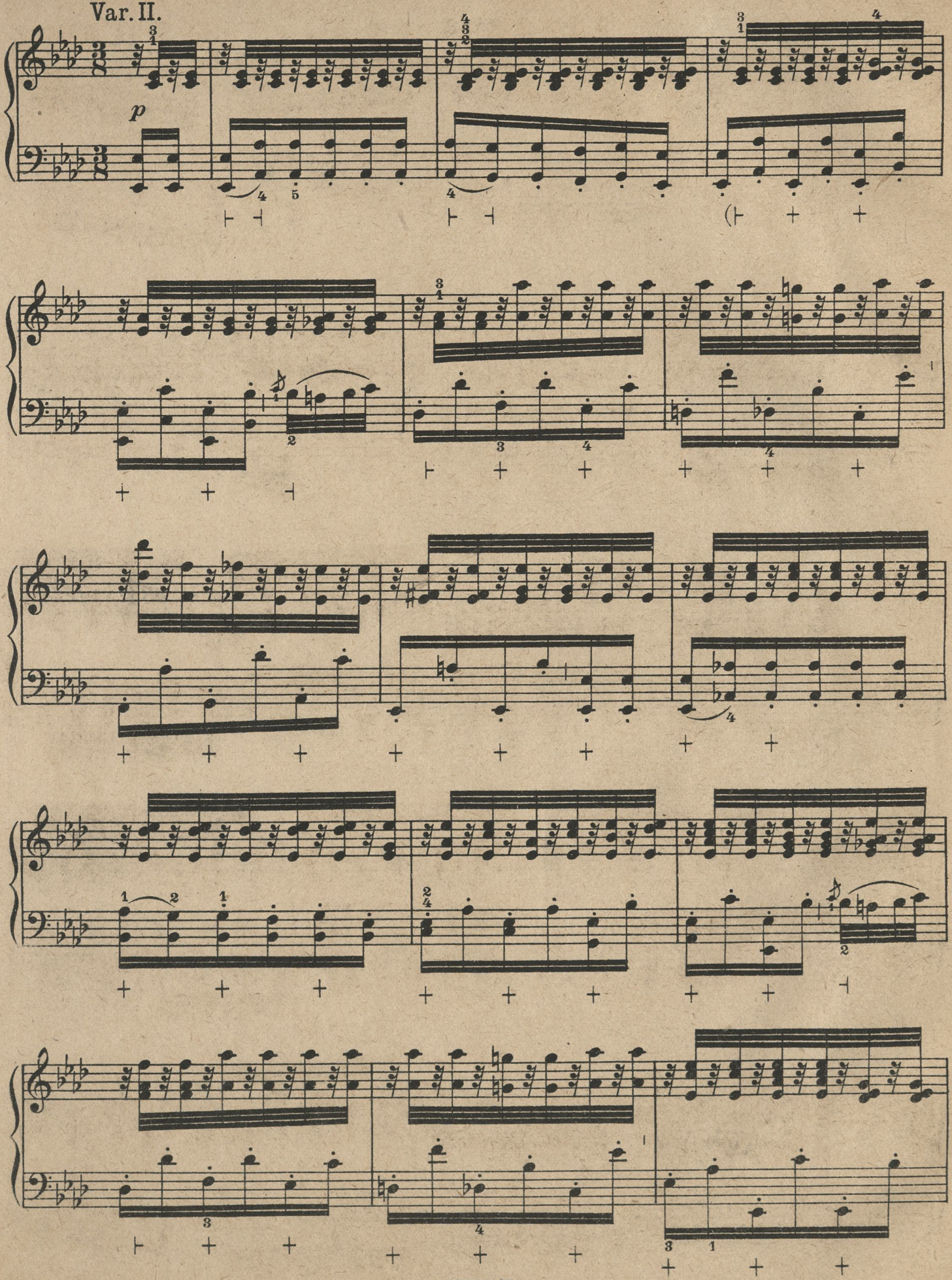
Copyright 1912 by Heinrichshofen's Verlag, Magdeburg.

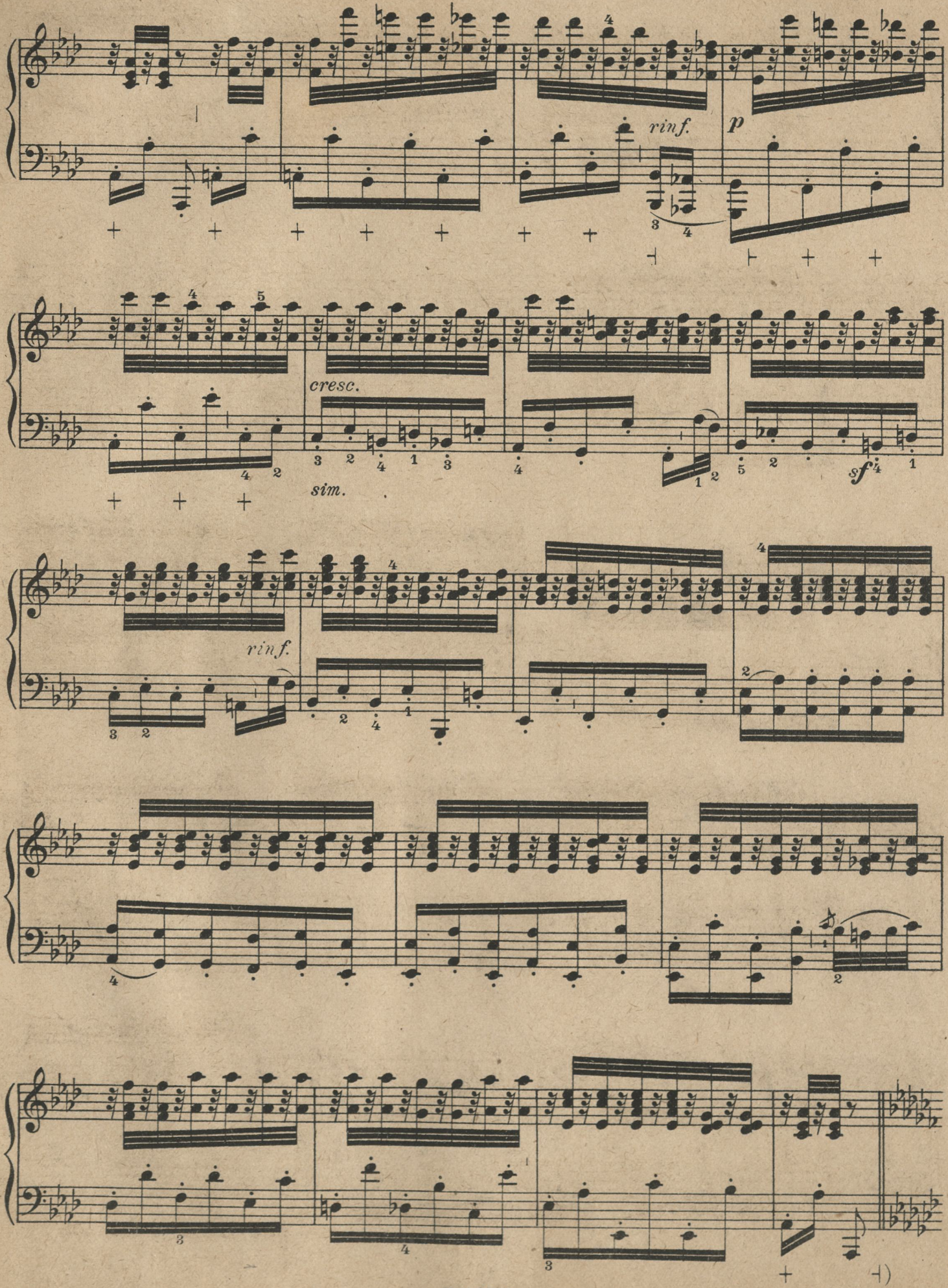
H. V. 9985

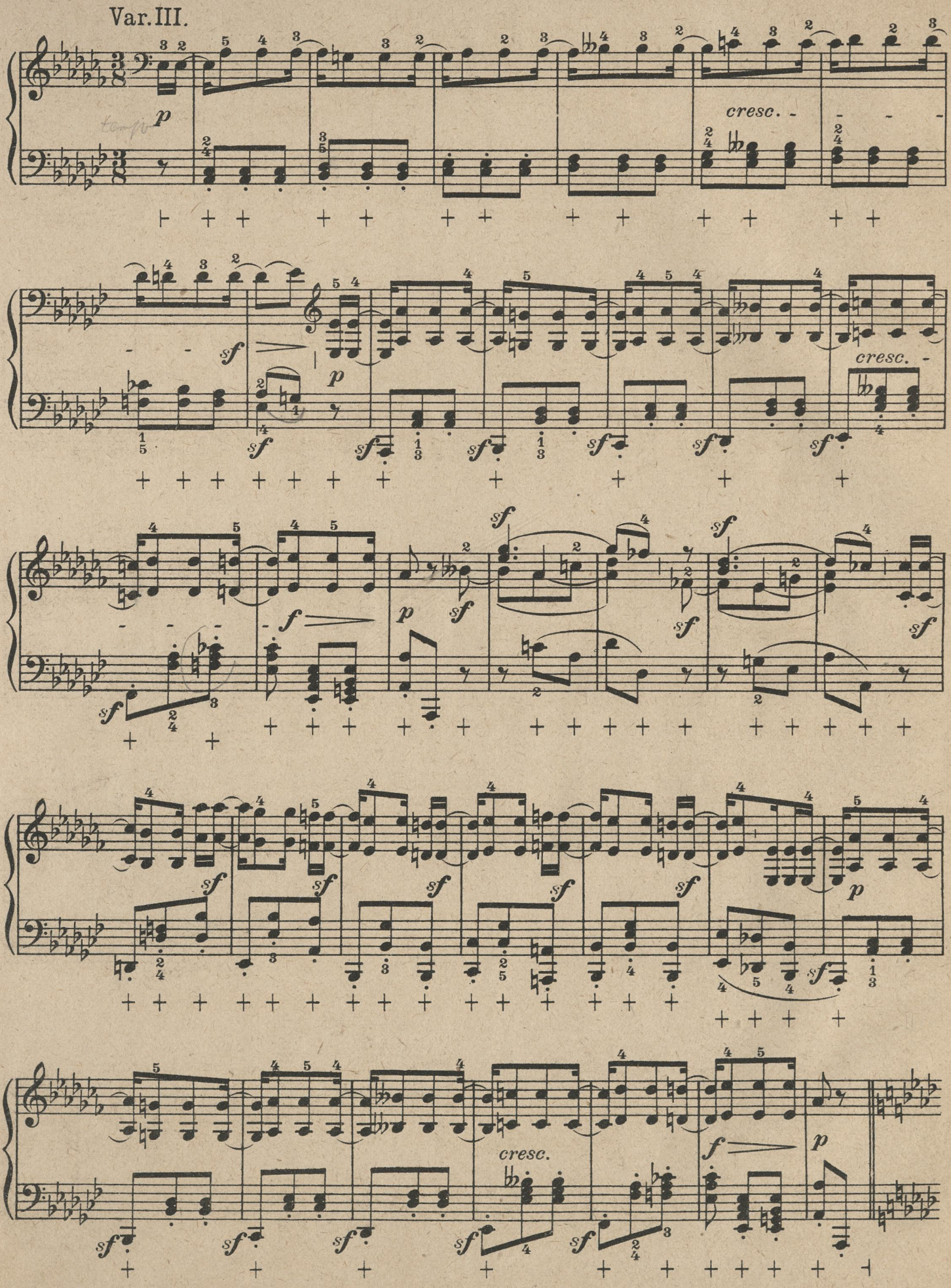
Stich und Druck von C. G. Röder G.m.b.H., Leipzig.

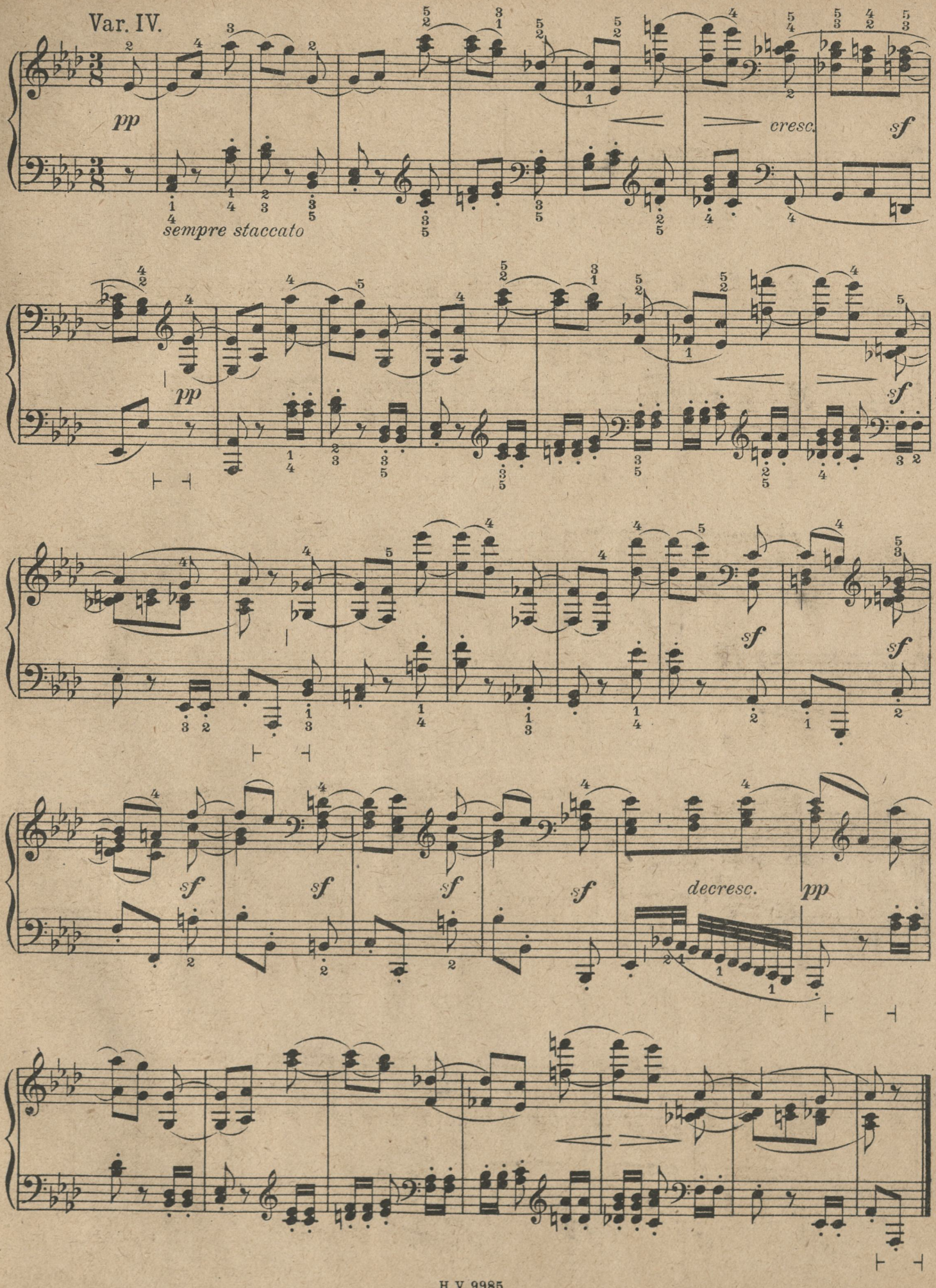

p
sf
cresc.
p
cresc.
sf
p
sf
sf
sf
p
cresc.
p
sf
tr
sf
sf
cresc.
p
cresc.
sf
sf

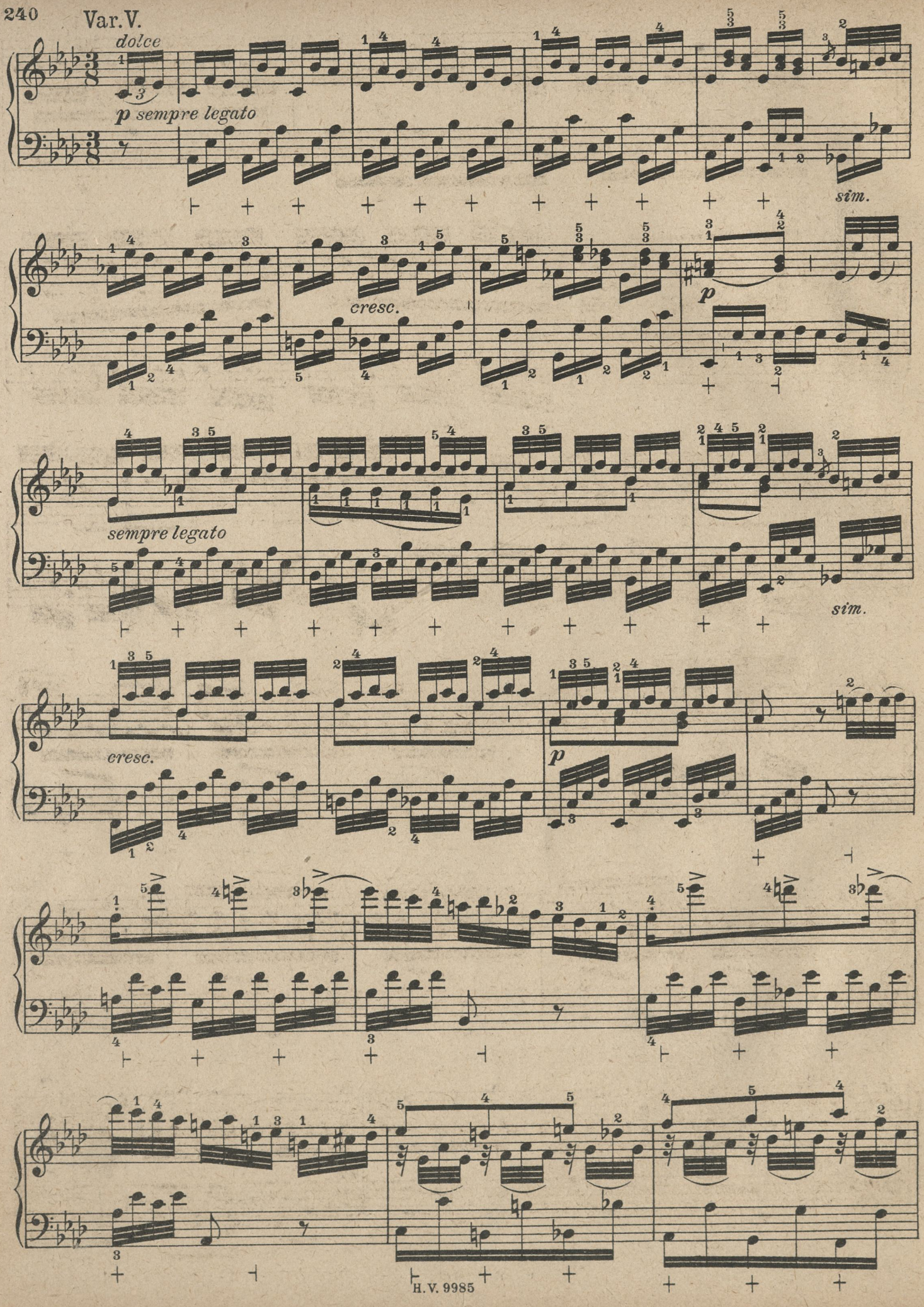
Var. II.

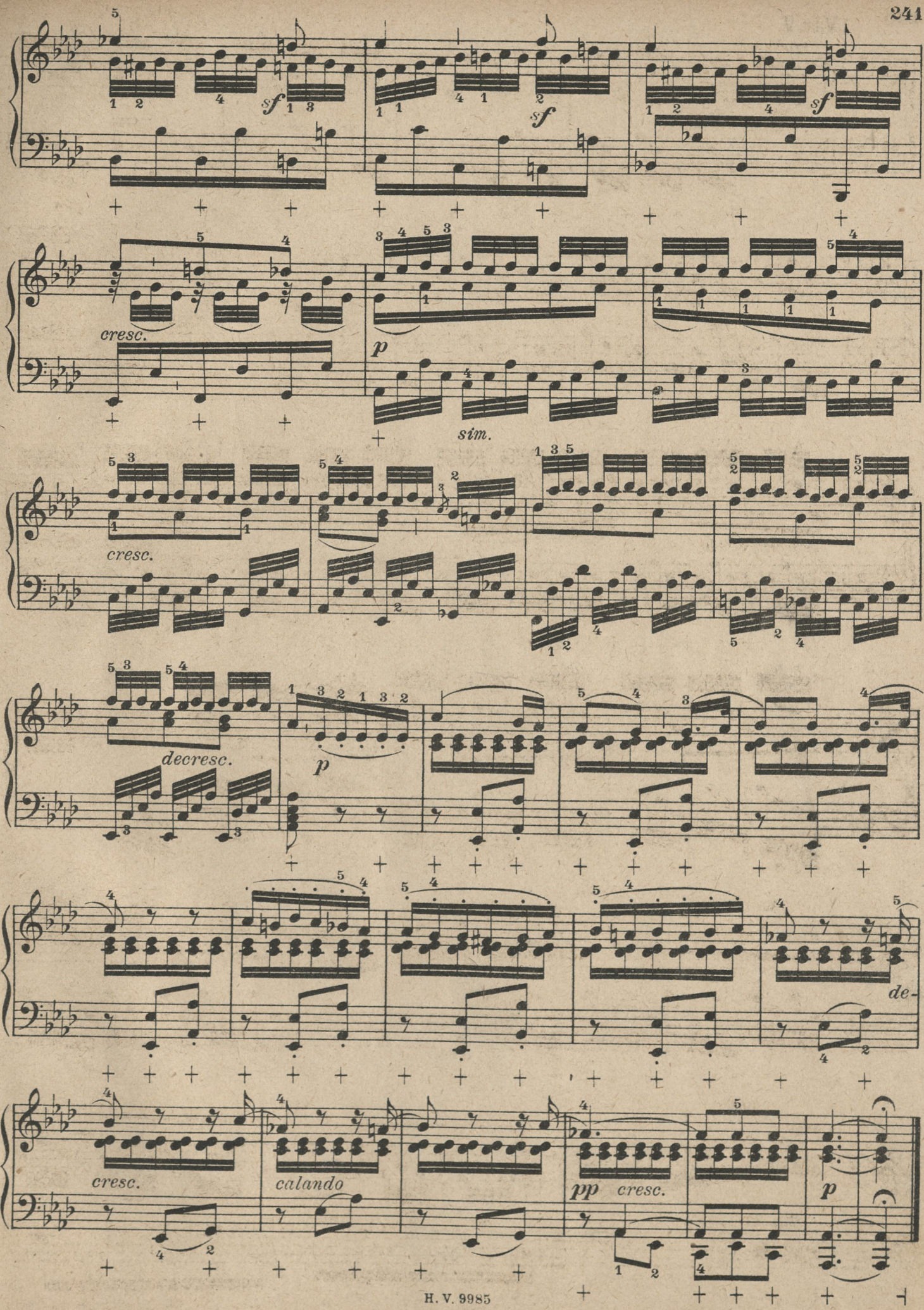



rinf.
p
cresc.
sim.
sf
rinf.


Var. III.
cresc.
cresc.
cresc.

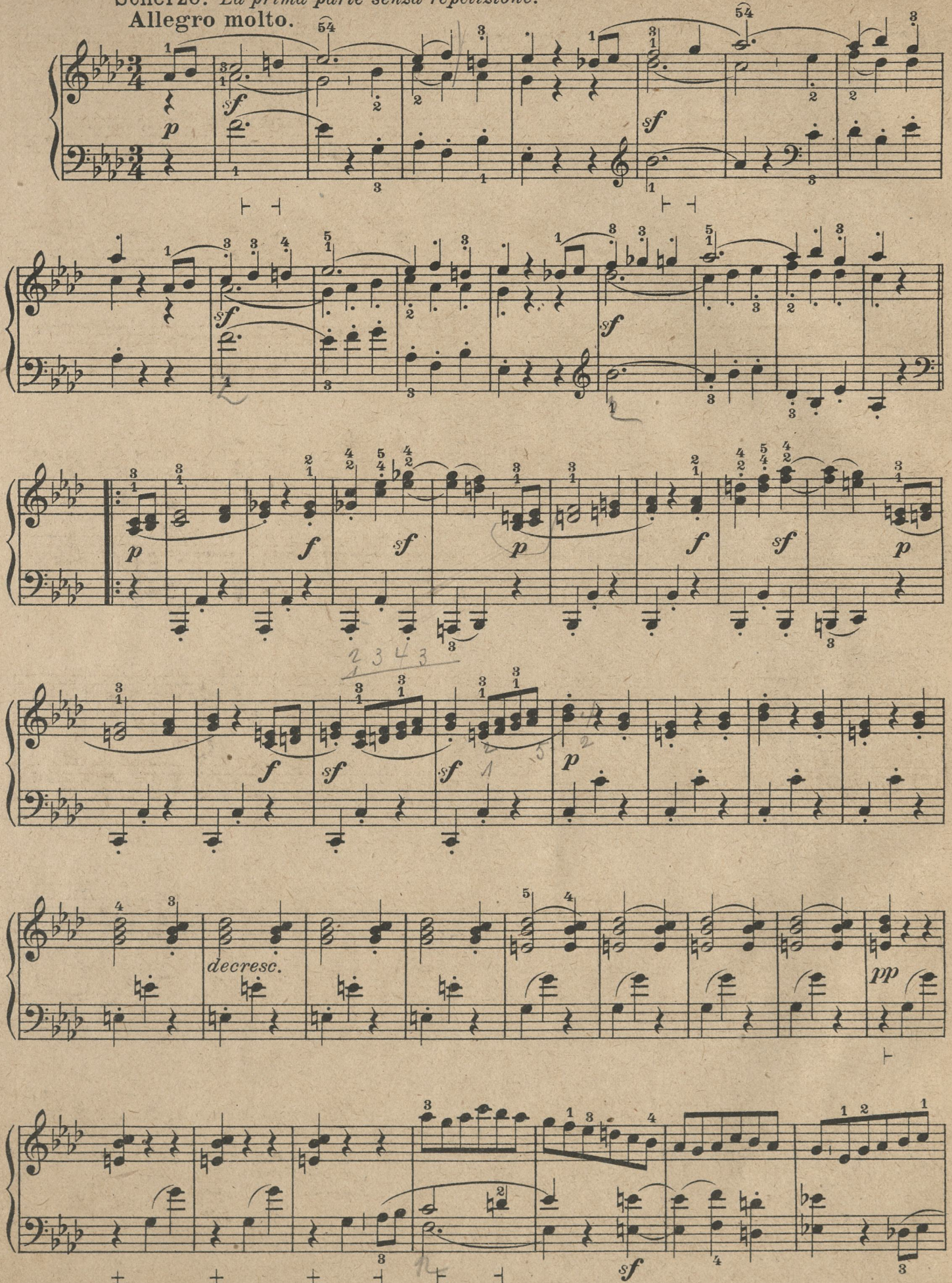

Var. IV.
pp
sempre staccato
cresc.
sf
pp
sf
sf
sf
sf
sf
sf
decresc.
pp

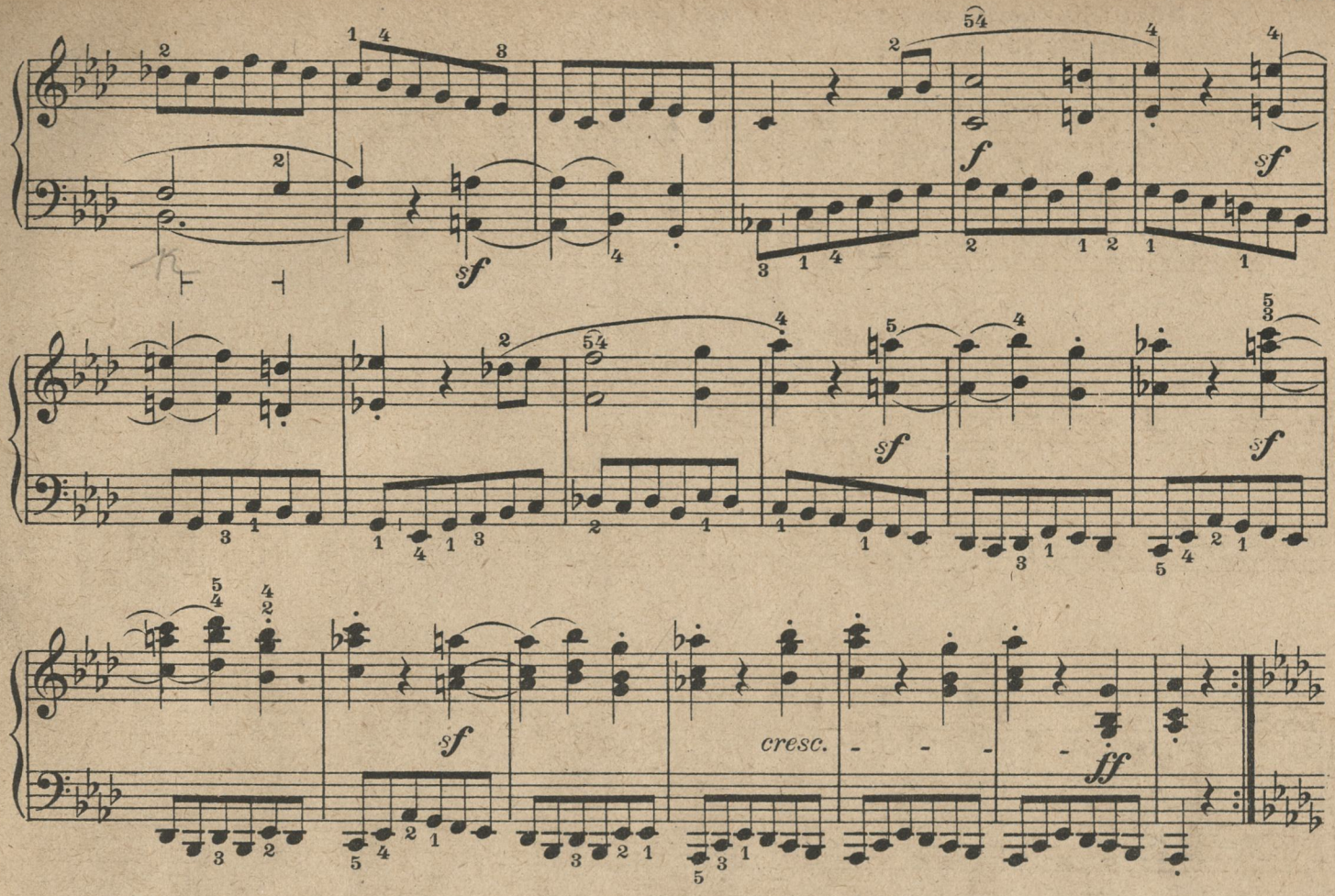

Var.V.
dolce
p sempre legato
sim.
cresc.
p
sempre legato
sim.
cresc.
p


sf
sf
sf
cresc.
p
sim.
cresc.
decresc.
p
de-
cresc.
calando
pp cresc.
p

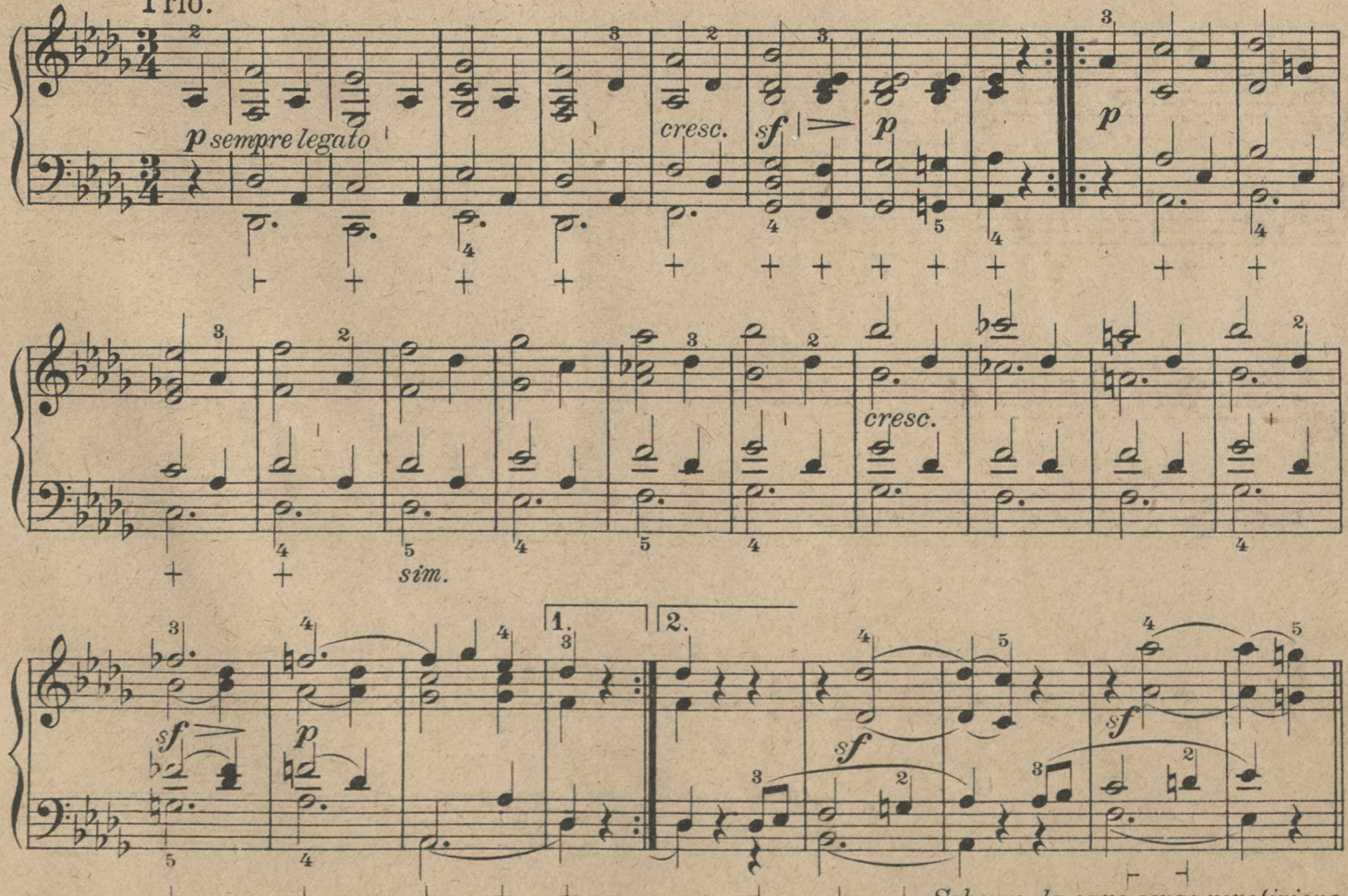
Scherzo. *La prima parte senza repetizione.*

Allegro molto.



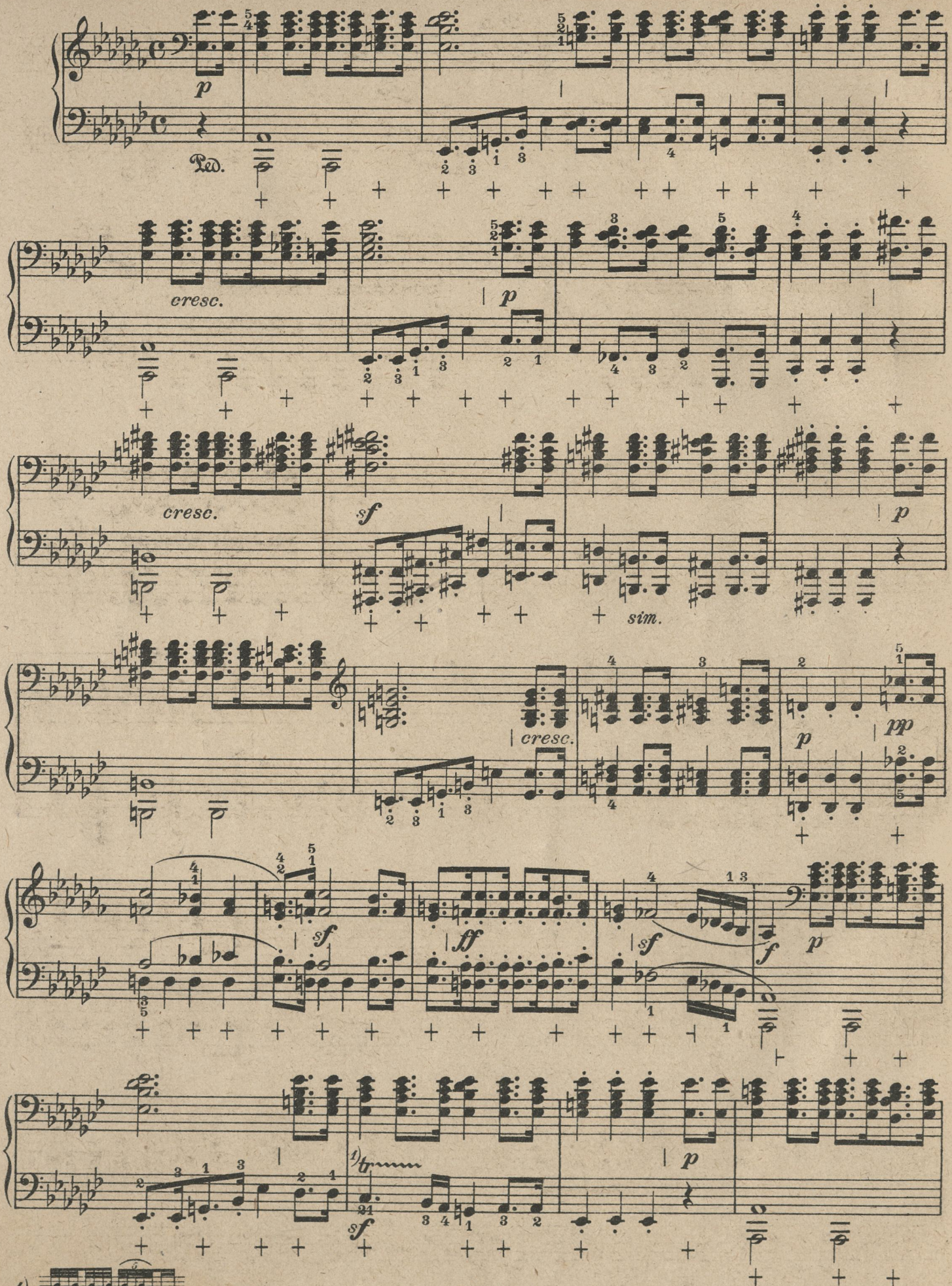


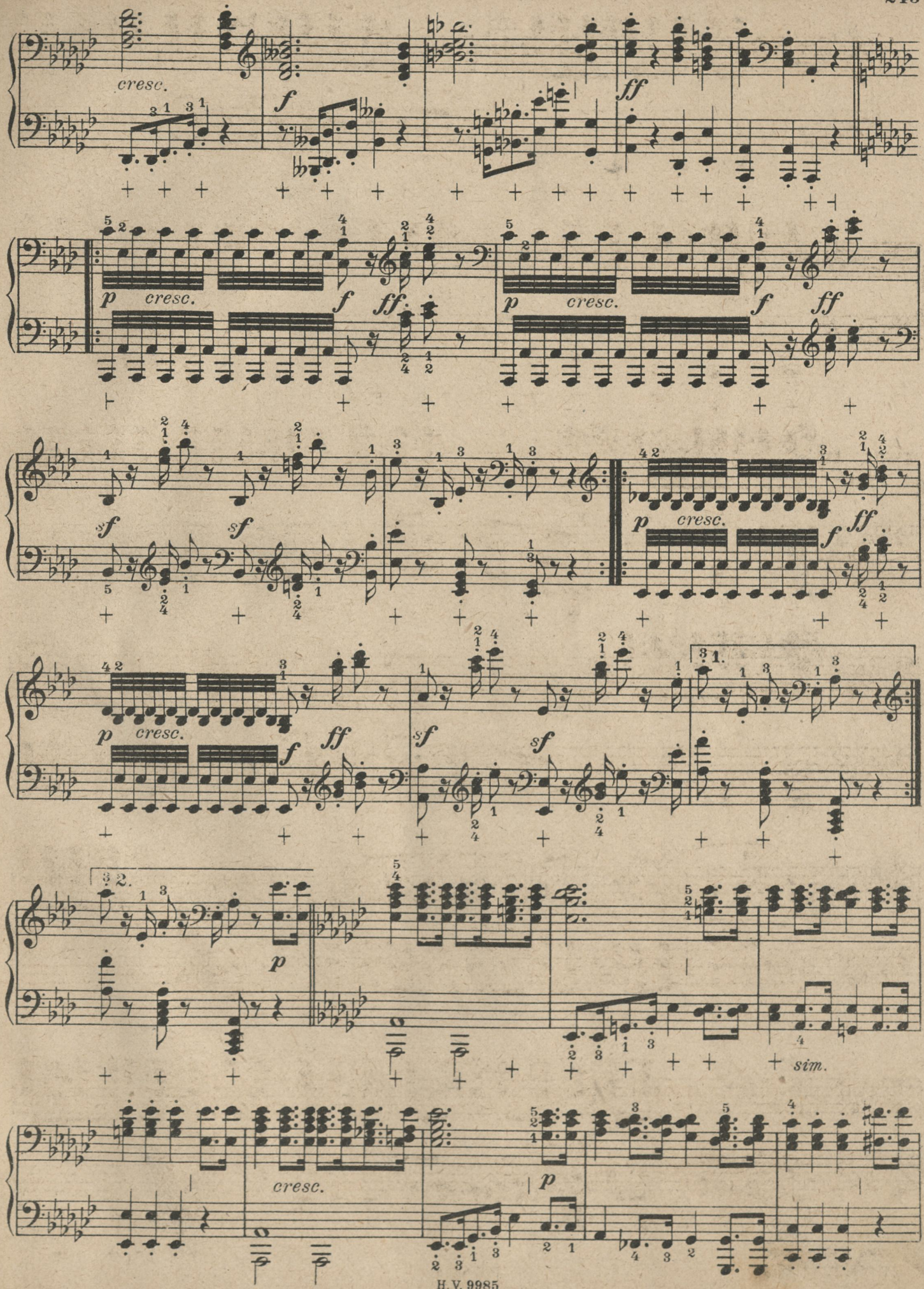
Trio.

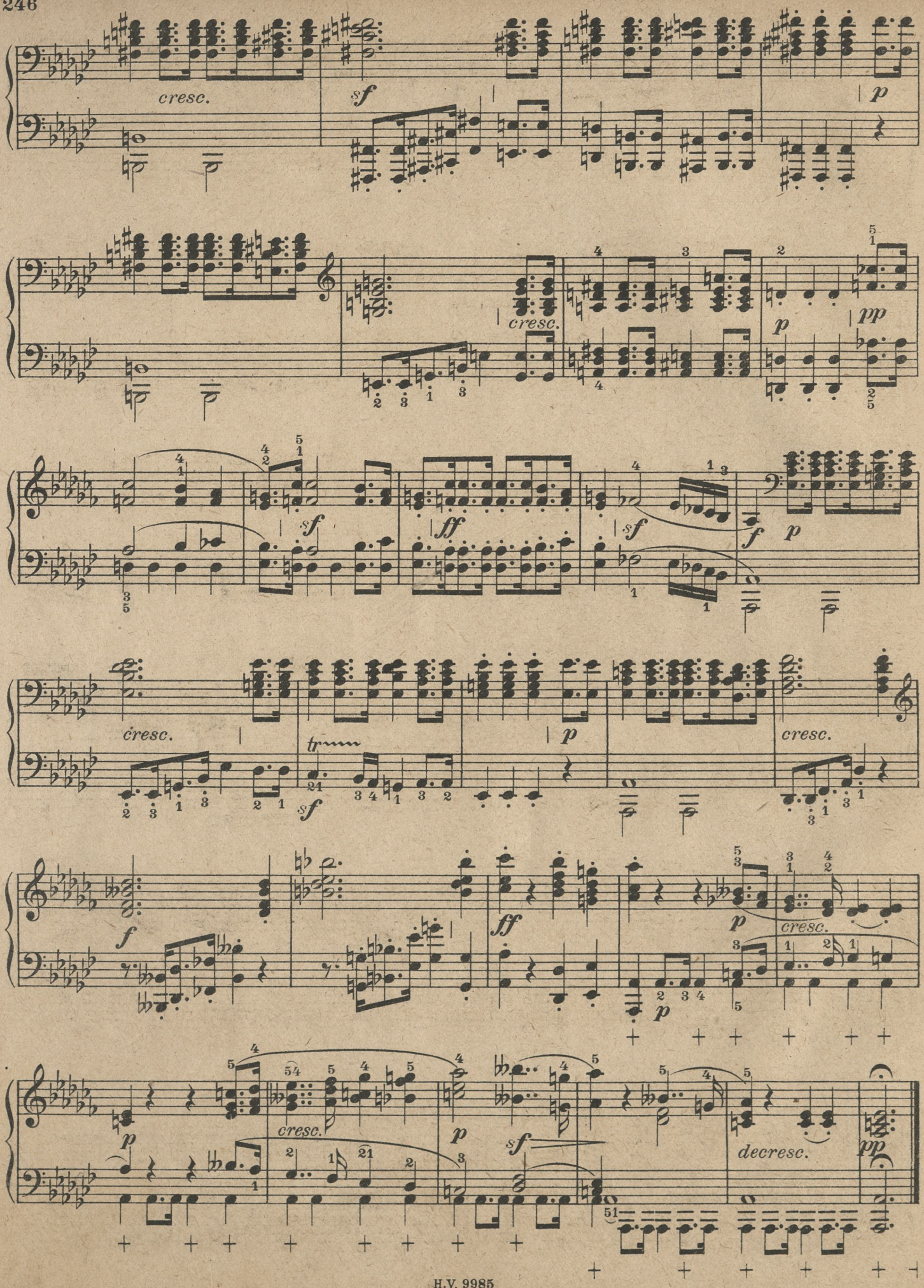


Scherzo da capo senza repetizione.

Marcia funebre sulla morte d'un Eroe.




cresc.
f
ff
p
cresc.
f
ff
sf
sf
p
cresc.
f
ff
1.
2.
p
sim.
cresc.
p

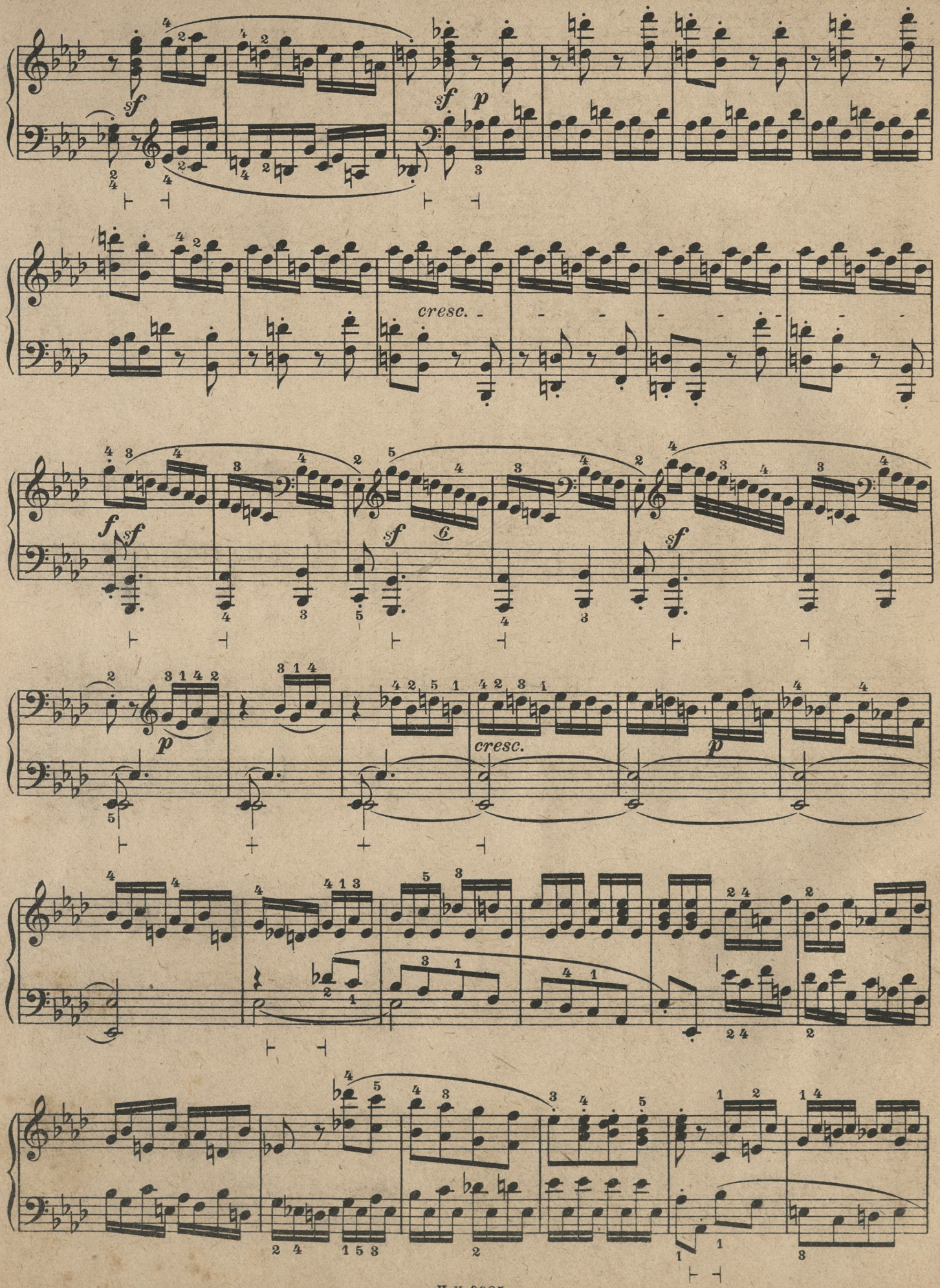

cresc.
sf
p
cresc.
p
pp
sf
ff
sf
f
p
cresc.
tr
sf
p
cresc.
f
ff
p
cresc.
p
p
cresc.
p
sf
decresc.
pp

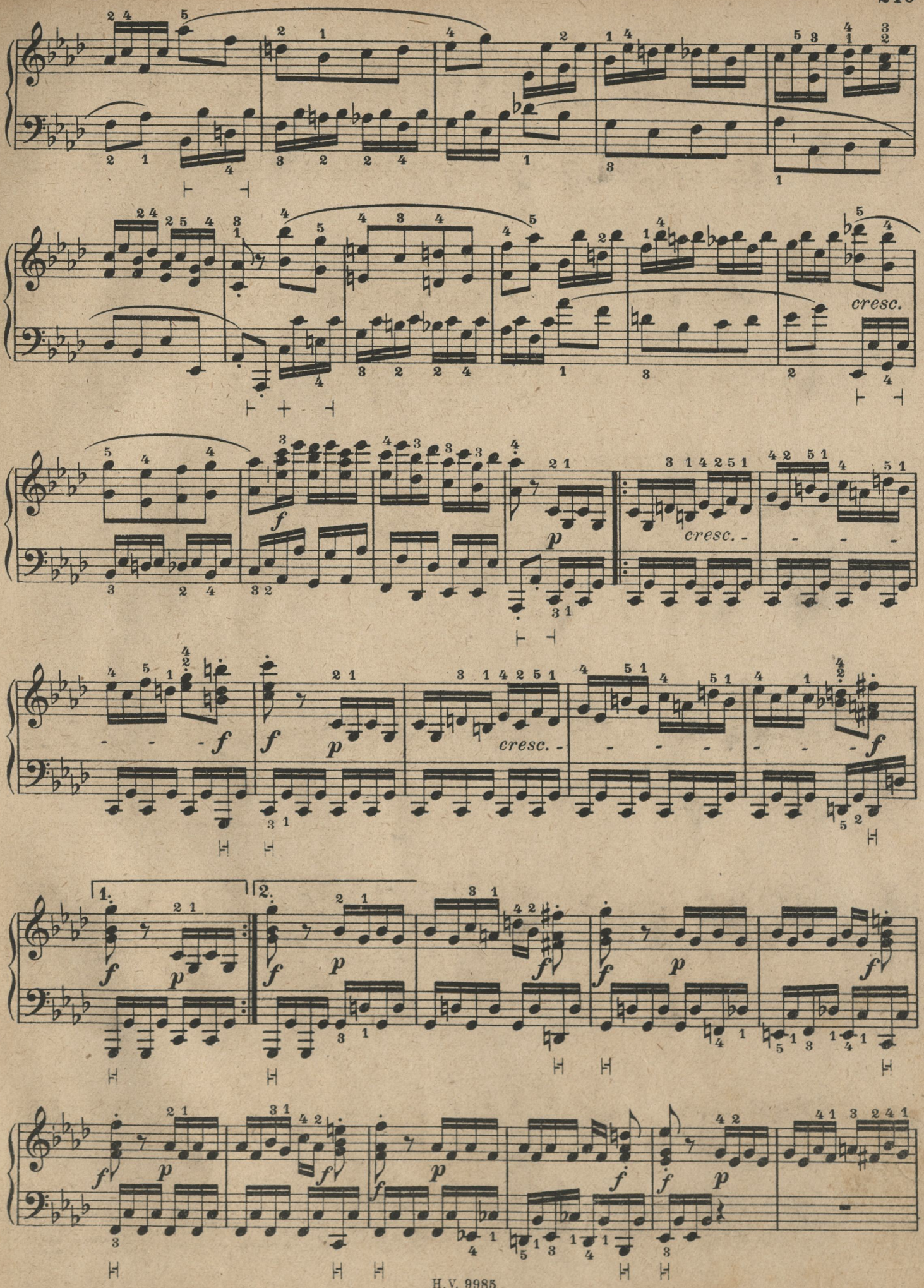
Allegro.

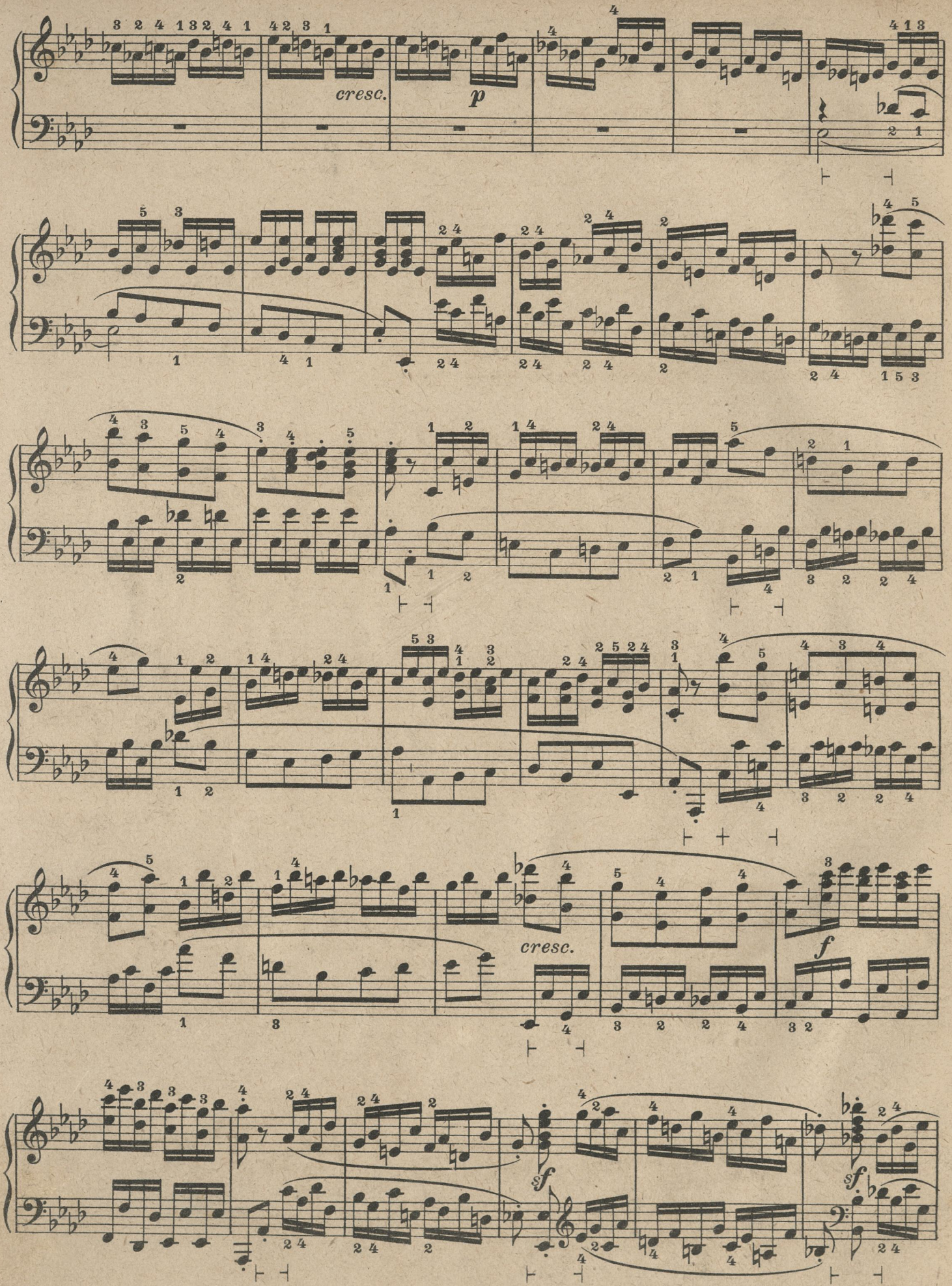
p sempre legato

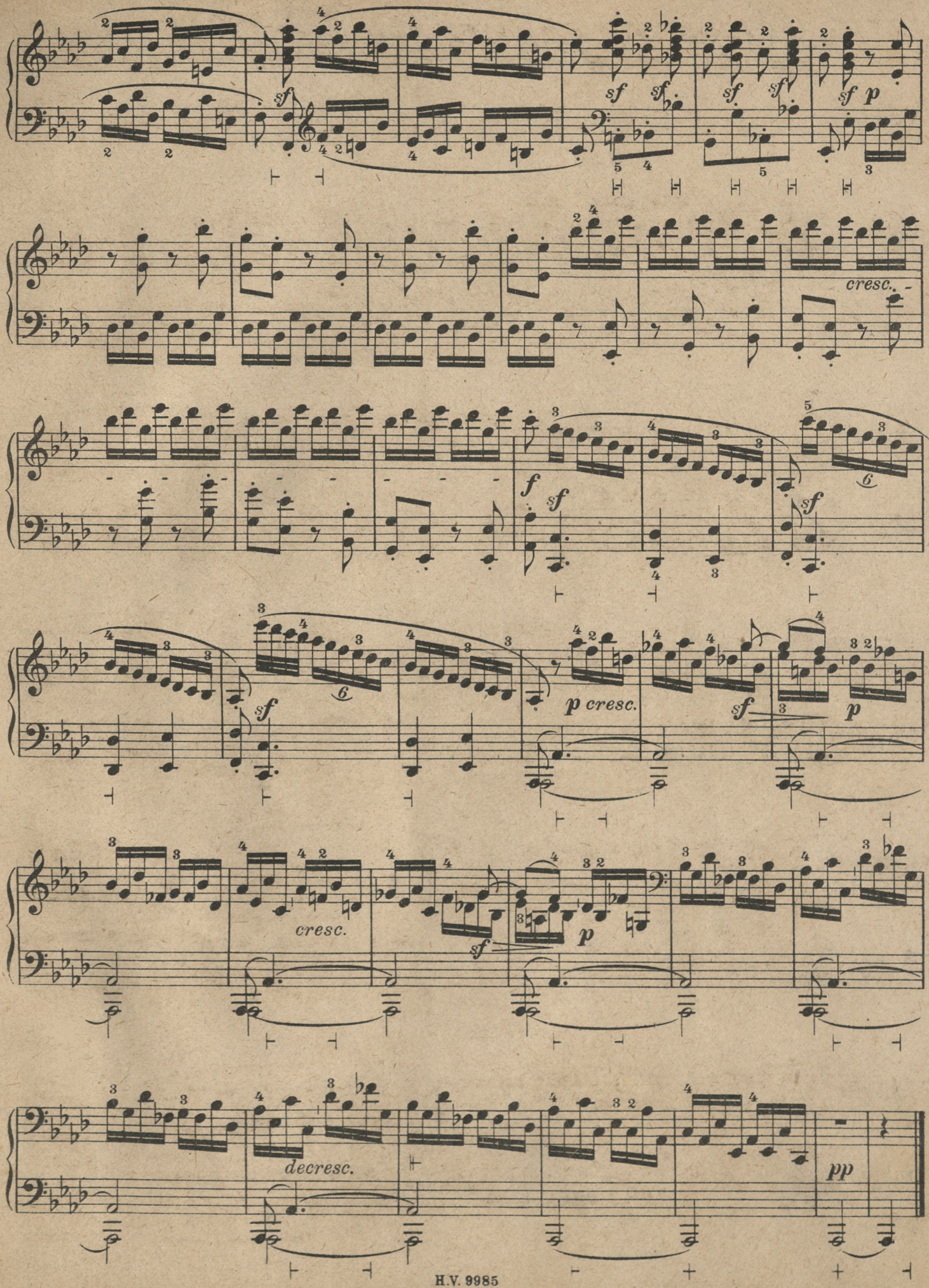
cresc.

f


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


cresc.
cresc. -
cresc. -
1.
2.


cresc.
p
cresc.
f
sf
sf
sf


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

SONATE

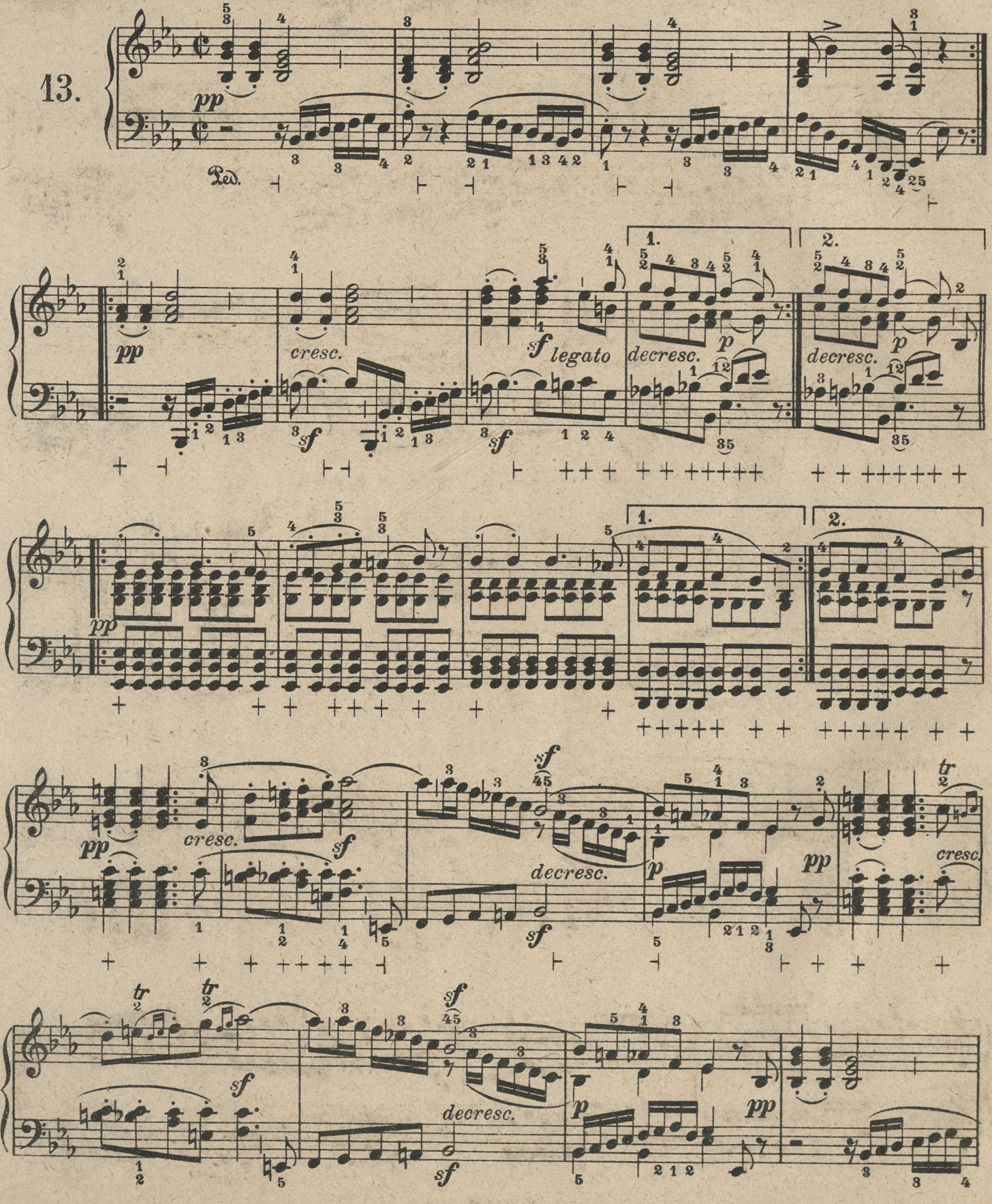
(Sonata quasi una Fantasia)

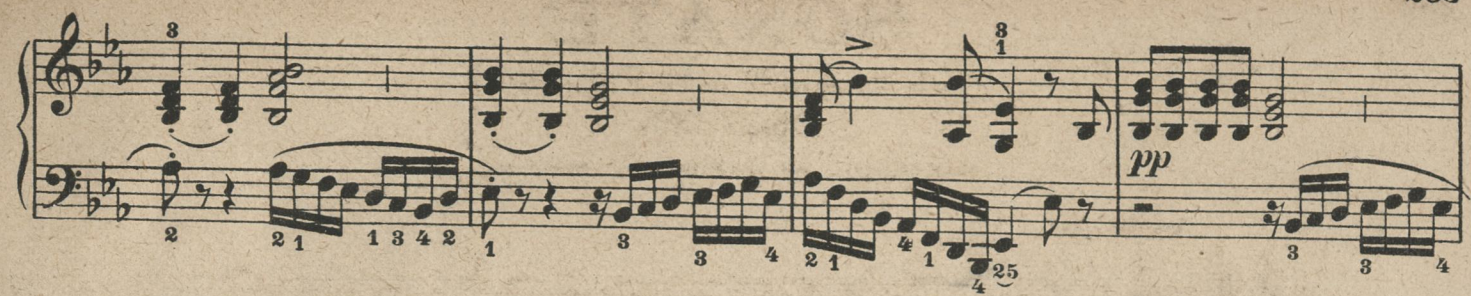
Op. 27. №1.

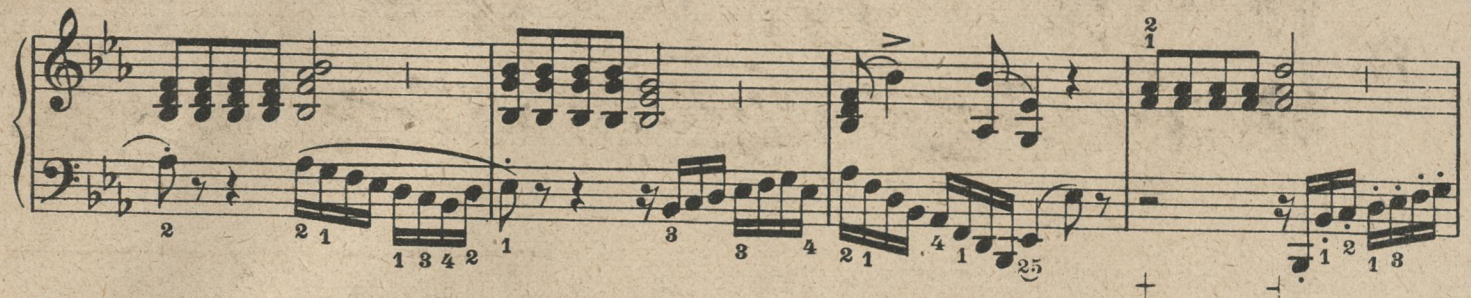
Der Fürstin von Liechtenstein gewidmet.

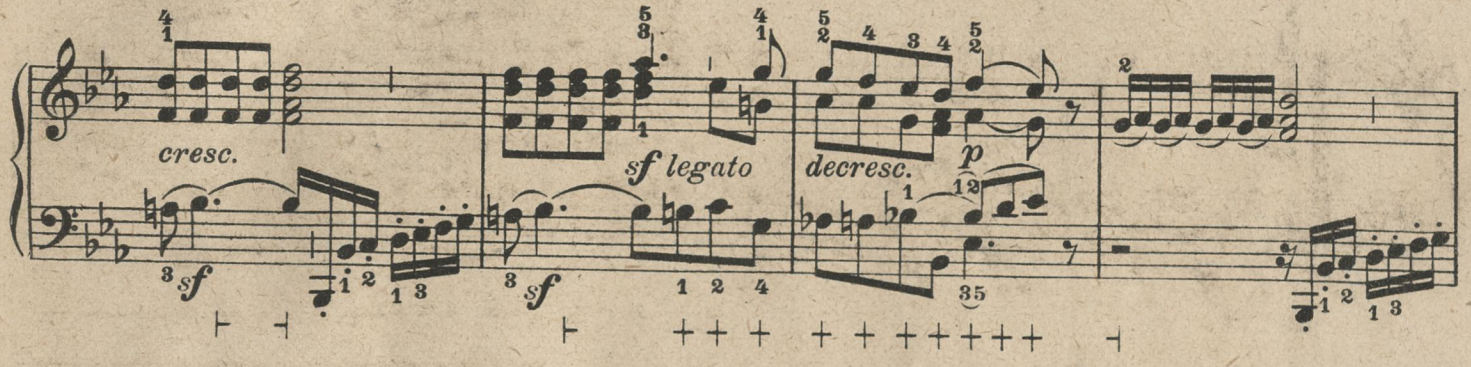
Andante.

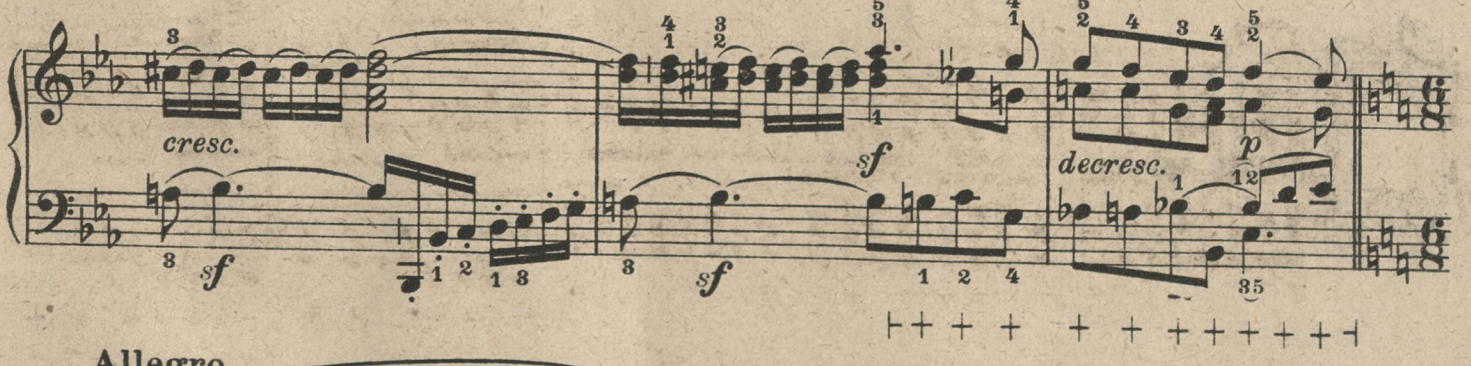
13.

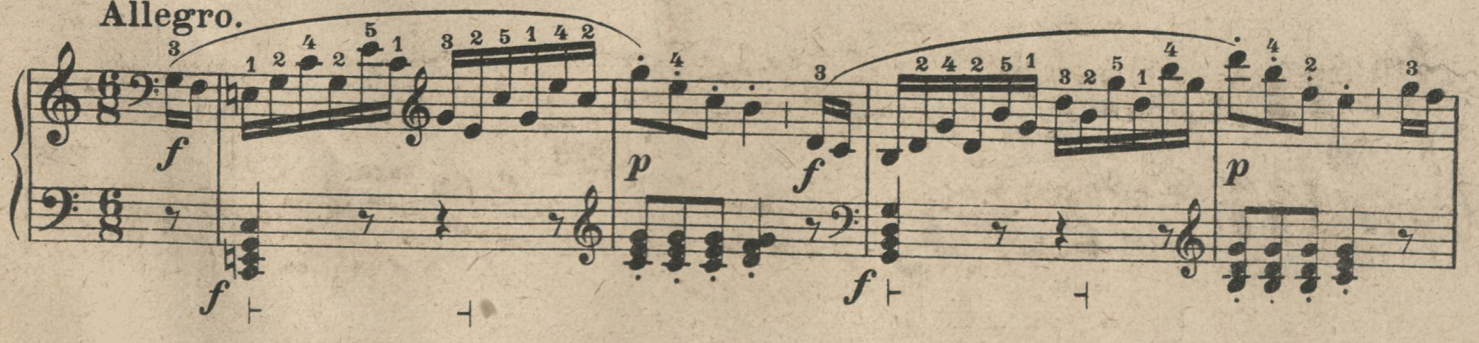


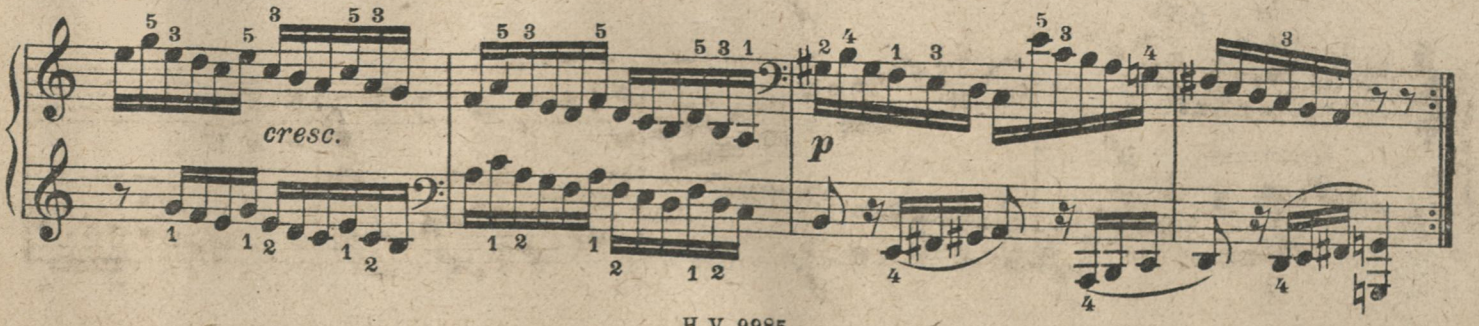


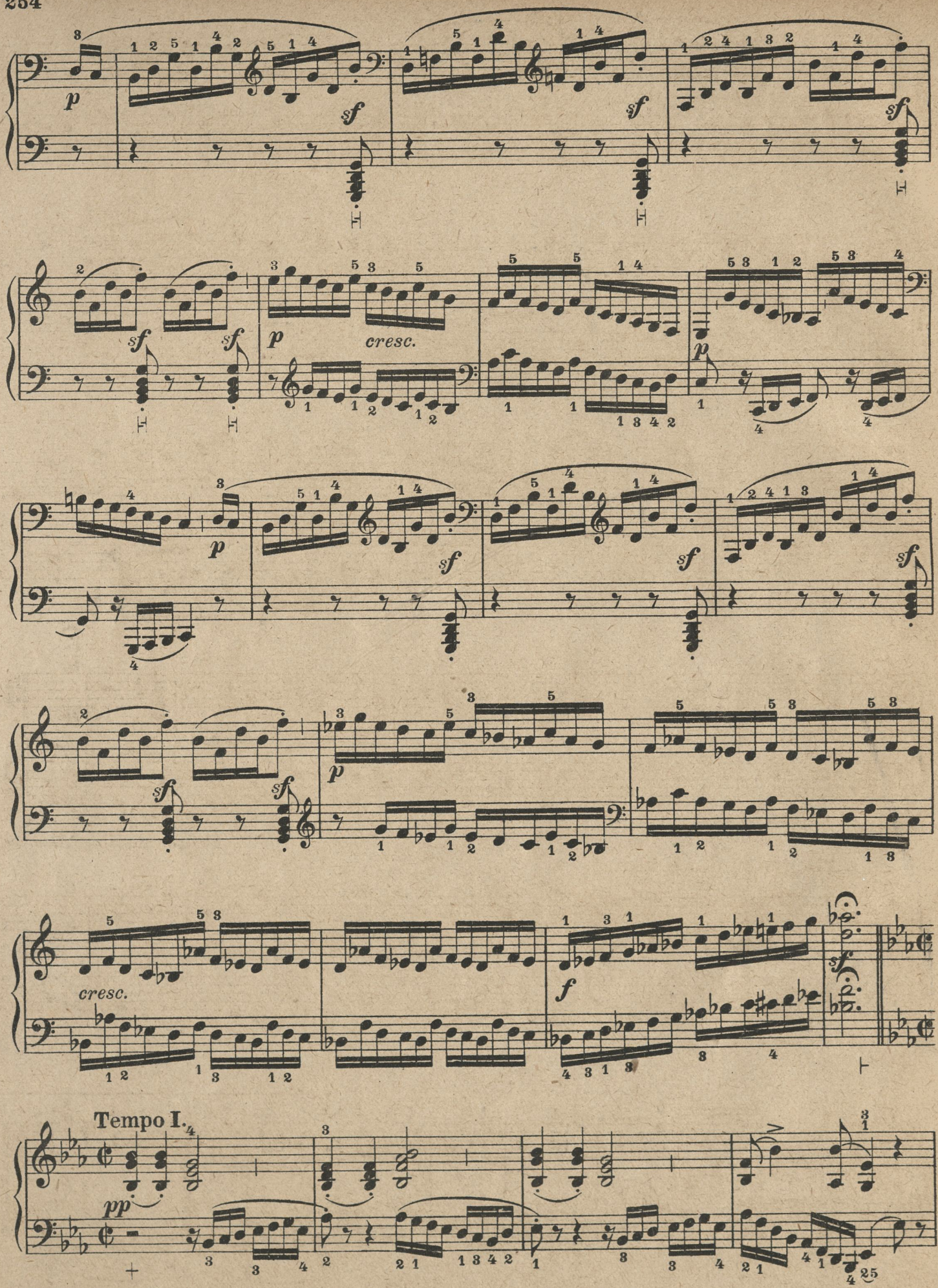


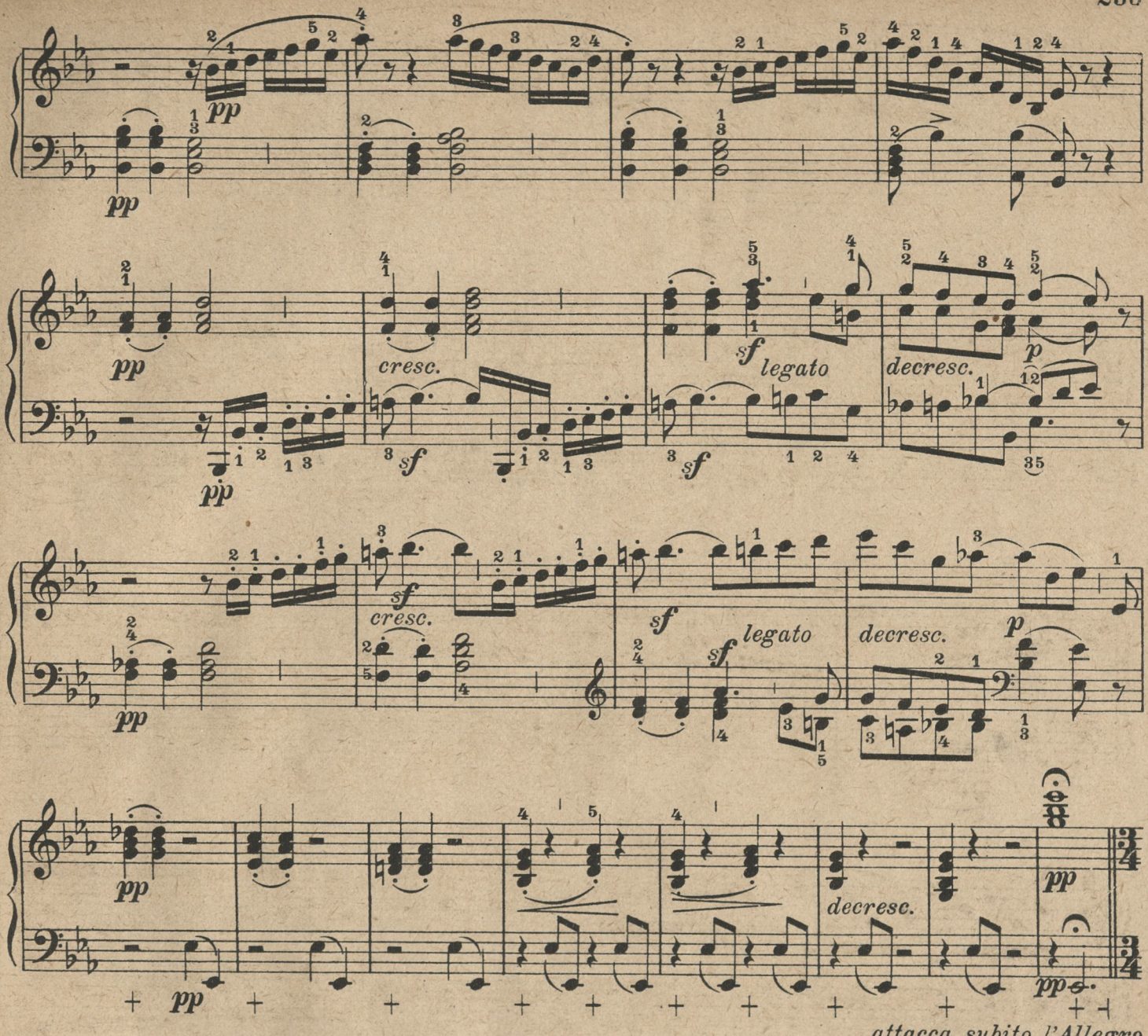

cresc.
sf
sf legato
decresc.
p


cresc.
sf
decresc.
p


Allegro.
f
p

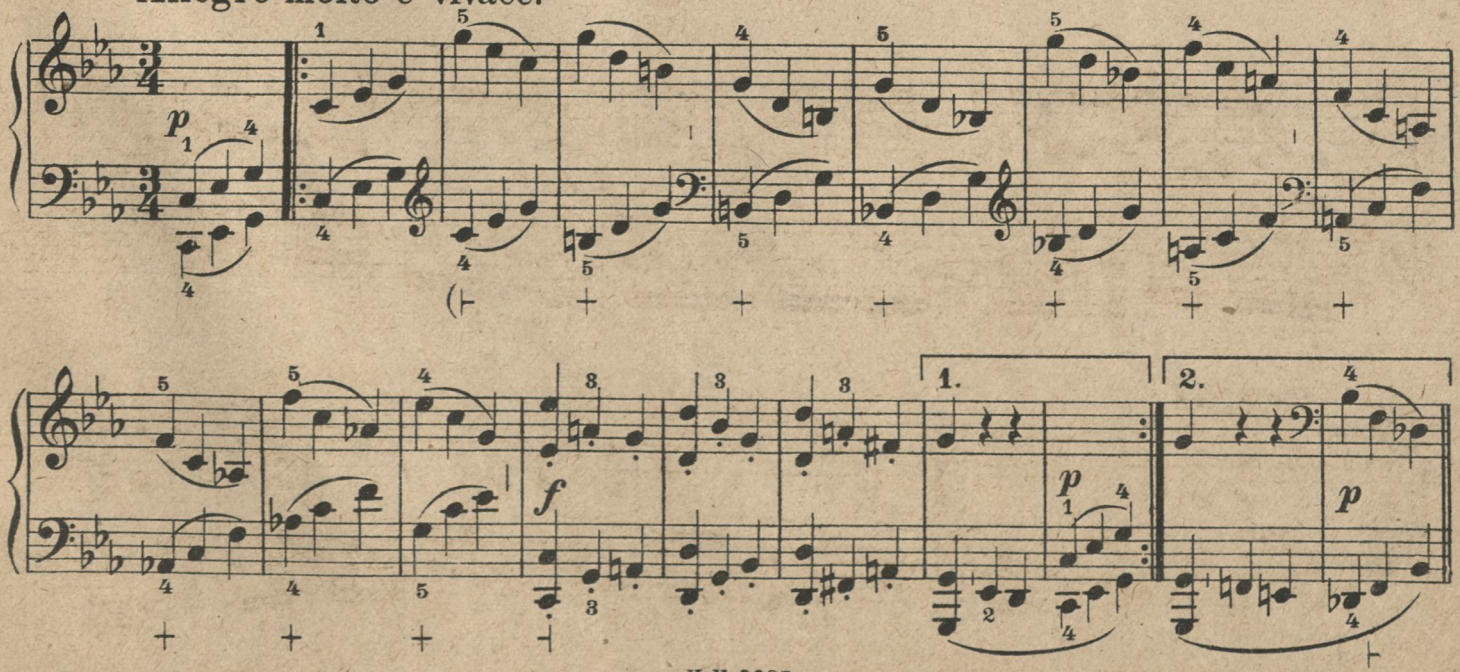

cresc.
p

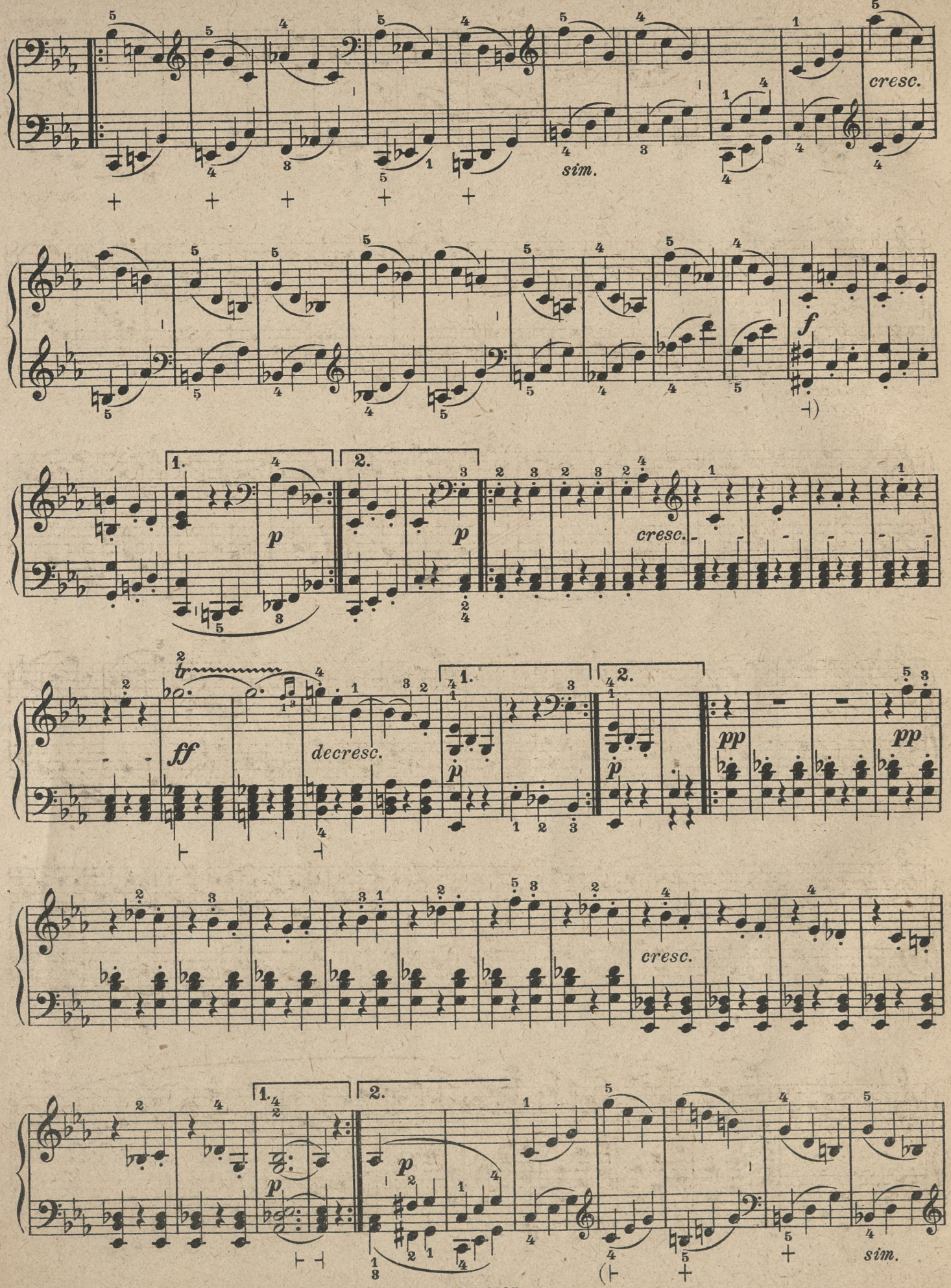

p
sf
cresc.
f
Tempo I.
pp

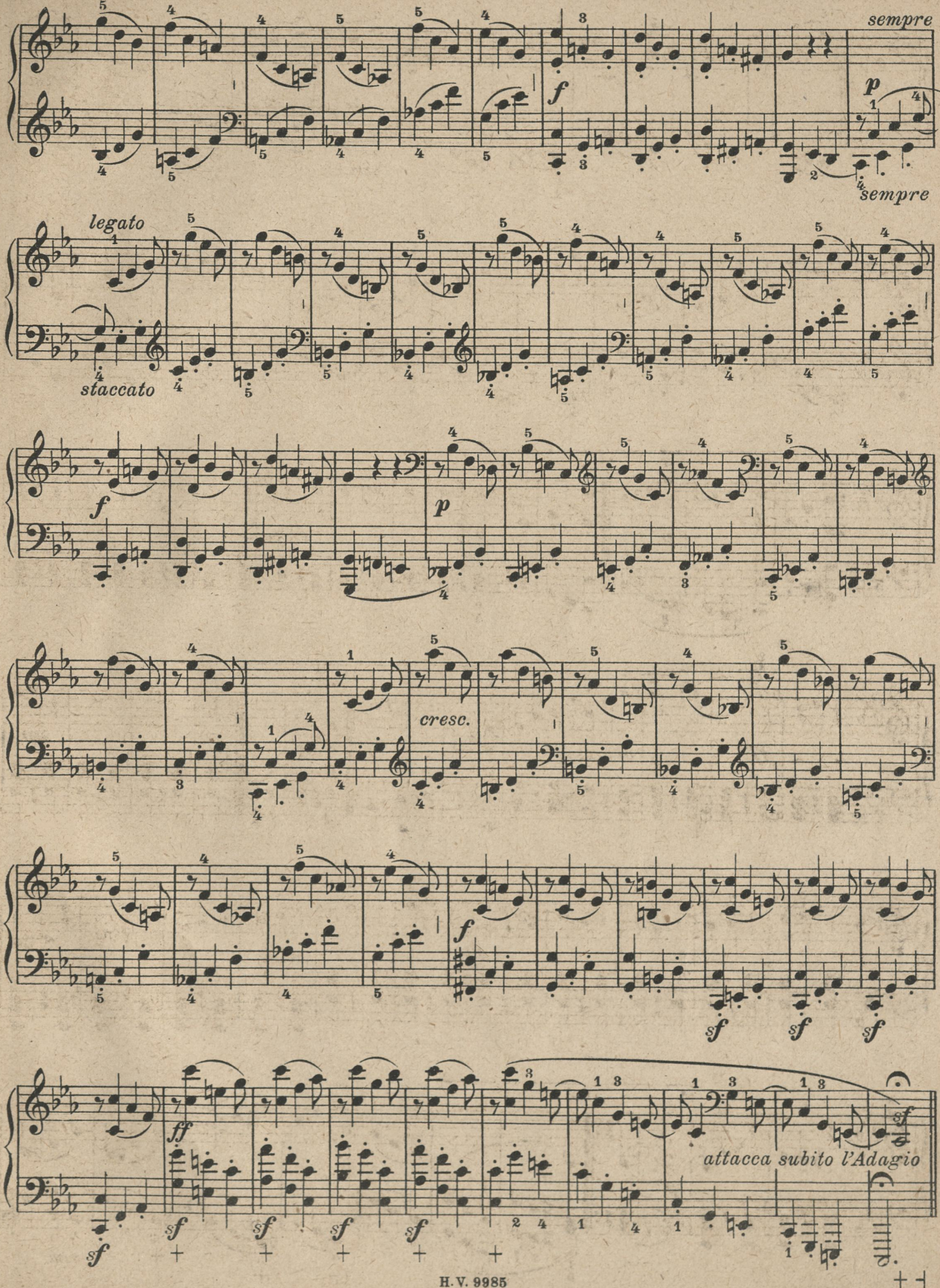


attacca subito l'Allegro.

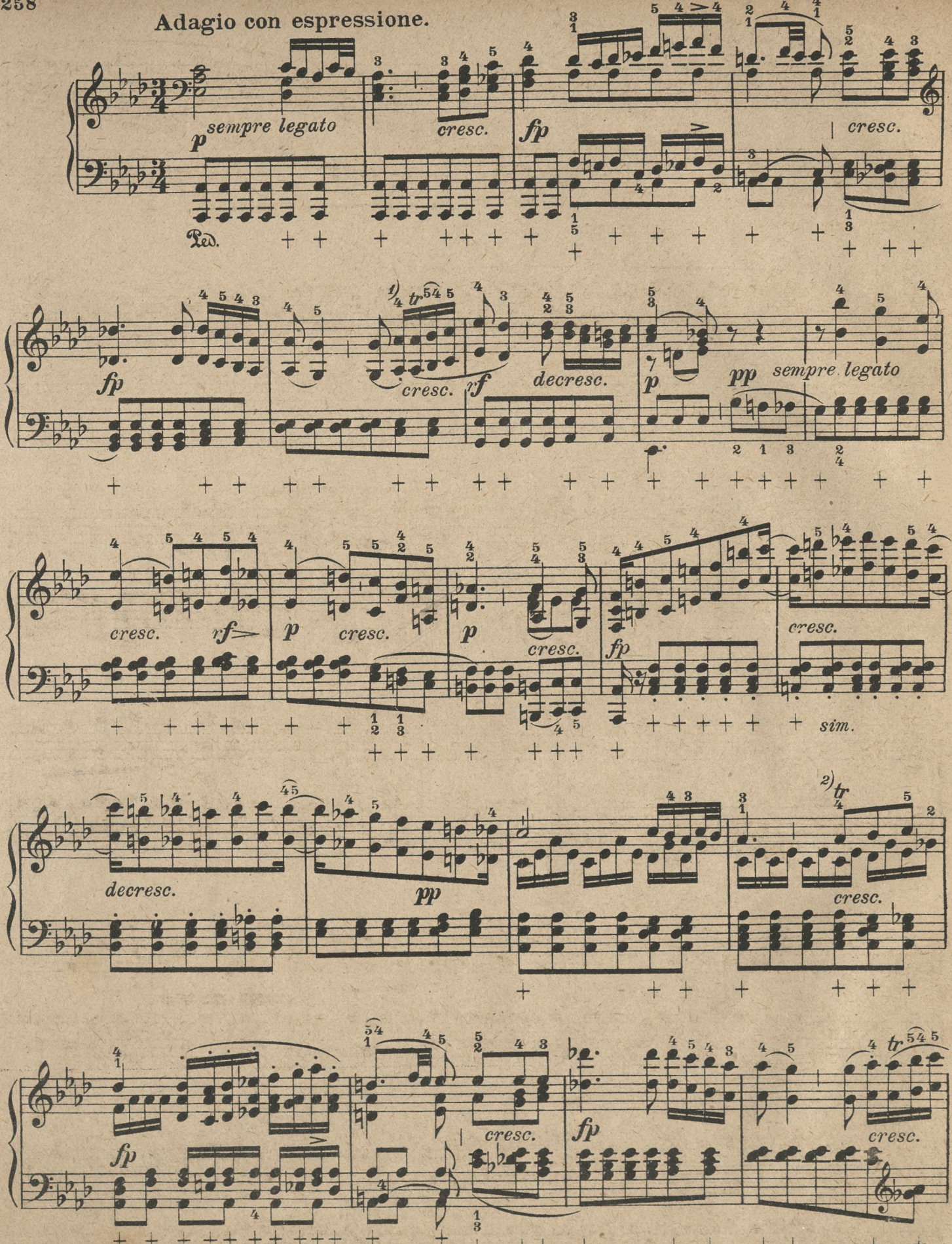
Allegro molto e vivace.

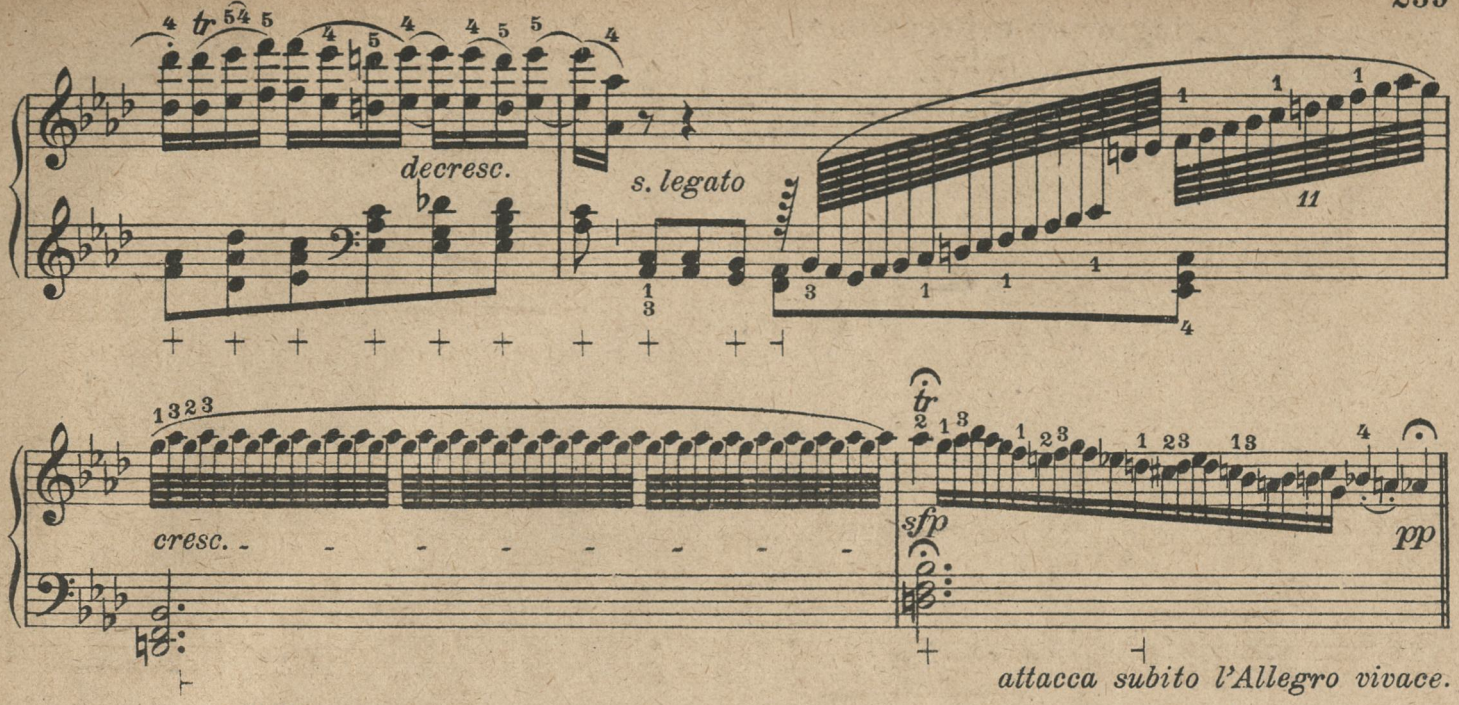



cresc.
sim.
f
p
p
cresc.
tr
ff
decresc.
p
p
pp
pp
cresc.
p
sim.


sempre
p
sempre
legato
staccato
f
p
cresc.
f
sf
sf
sf
ff
sf
attacca subito l'Adagio

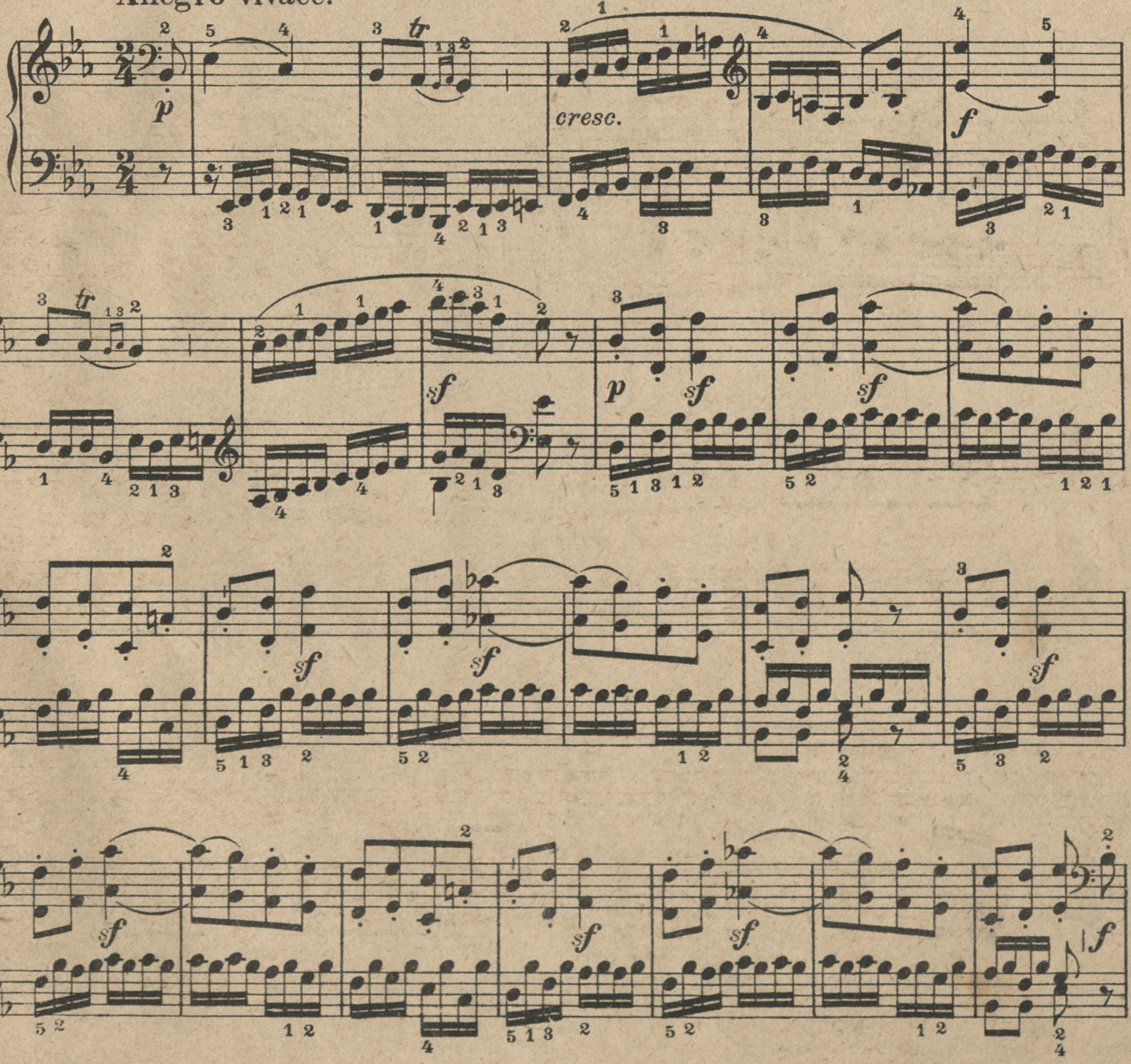
Adagio con espressione.

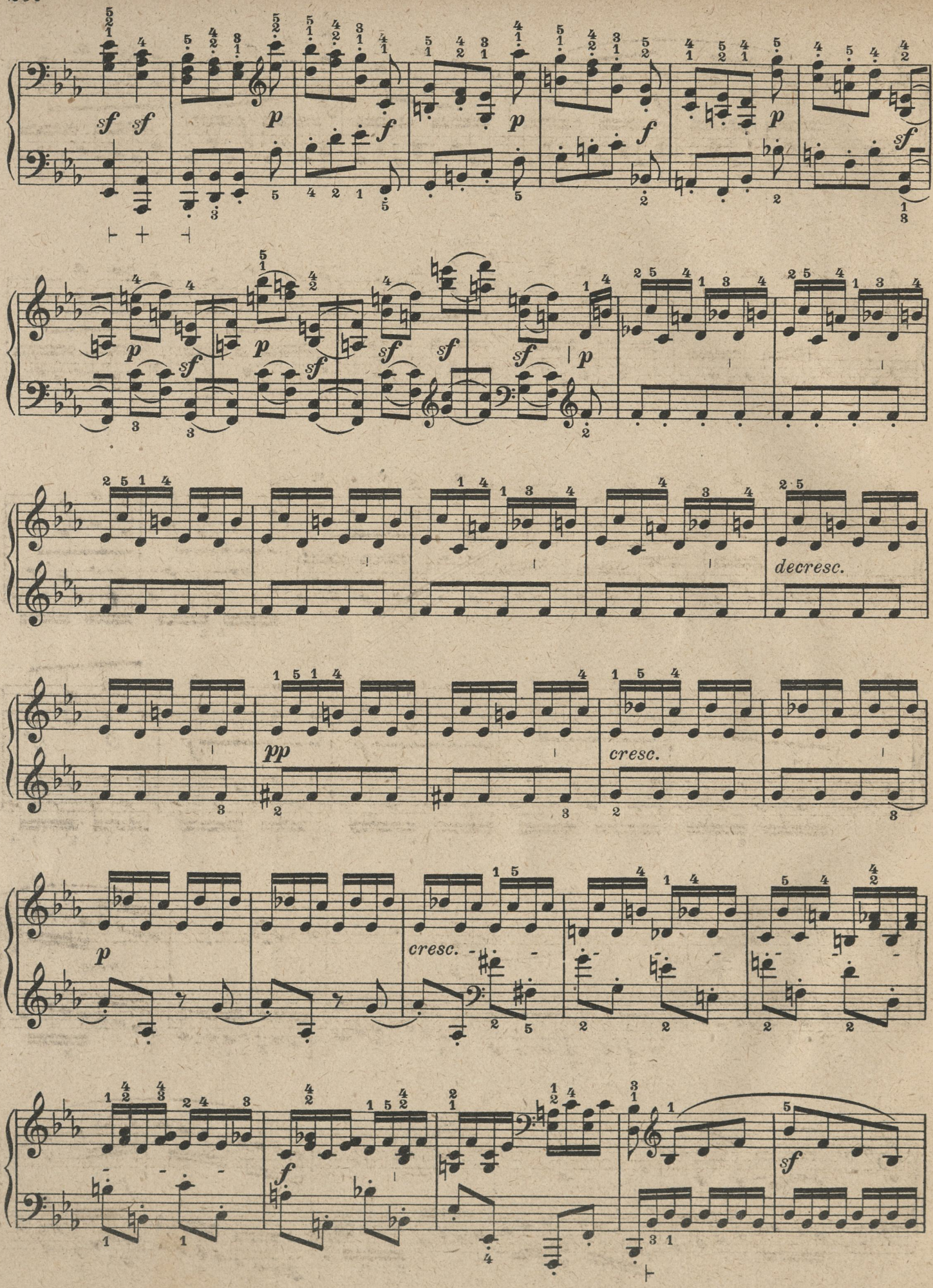


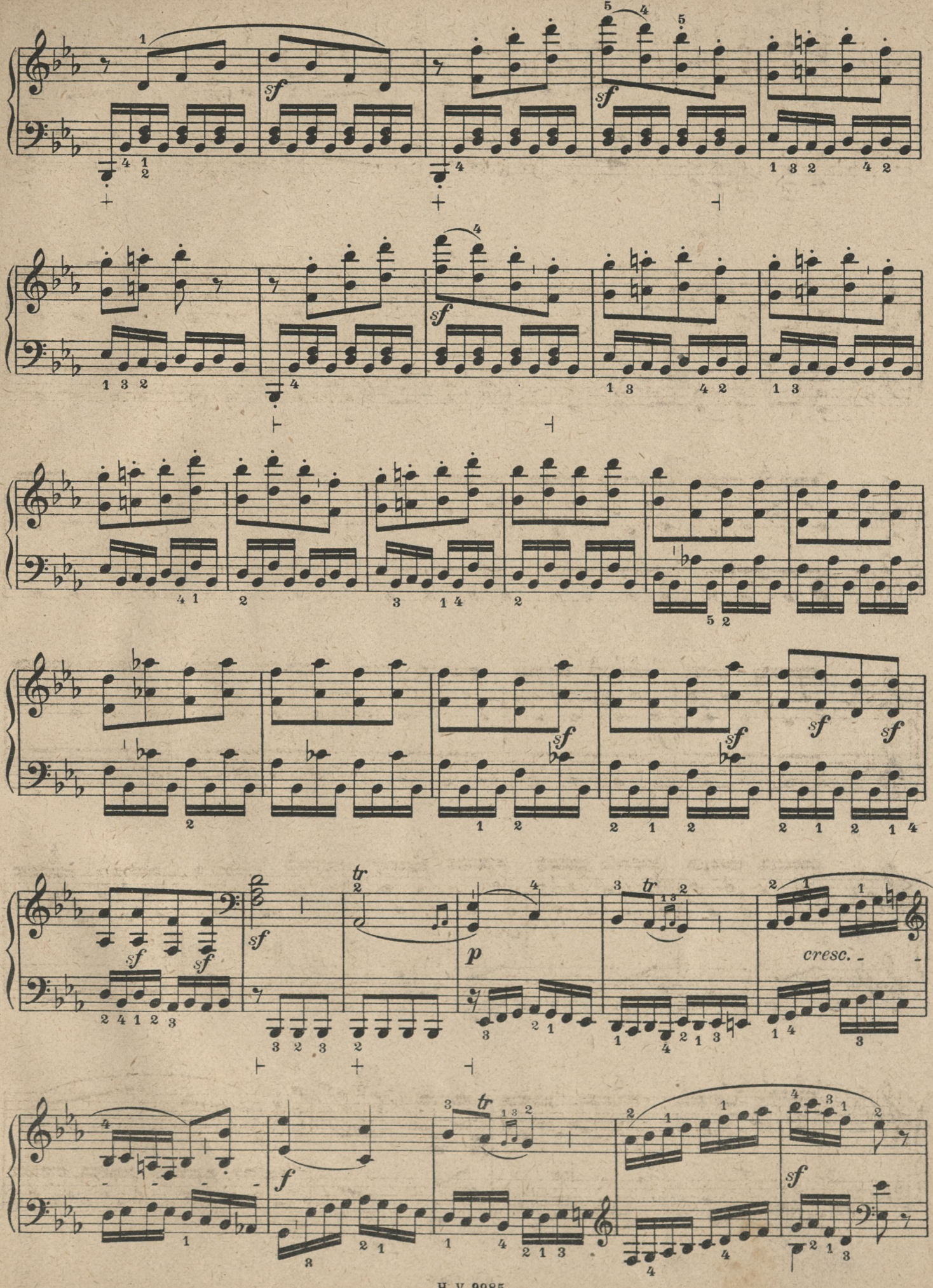


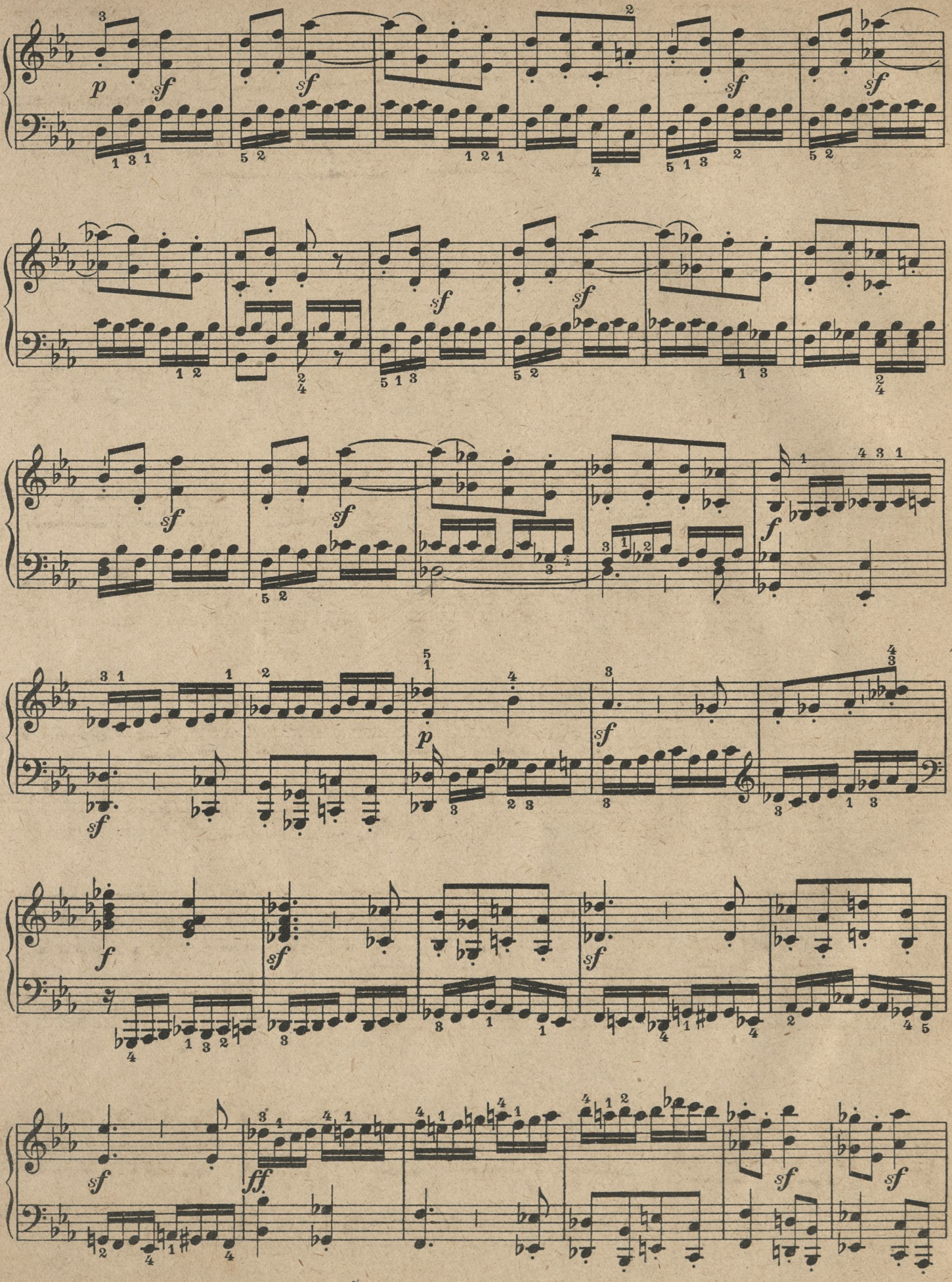
attacca subito l'Allegro vivace.

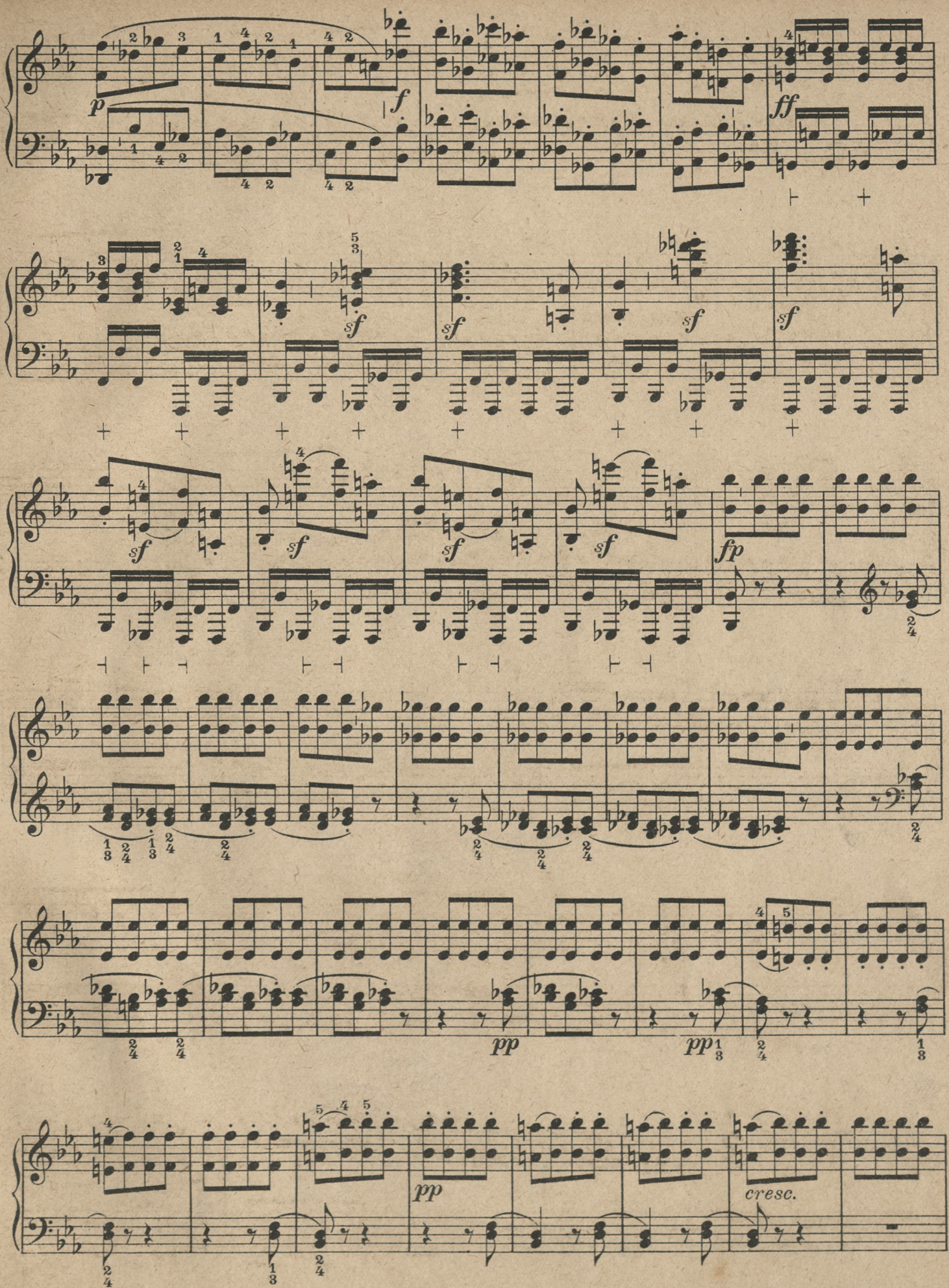
Allegro vivace.

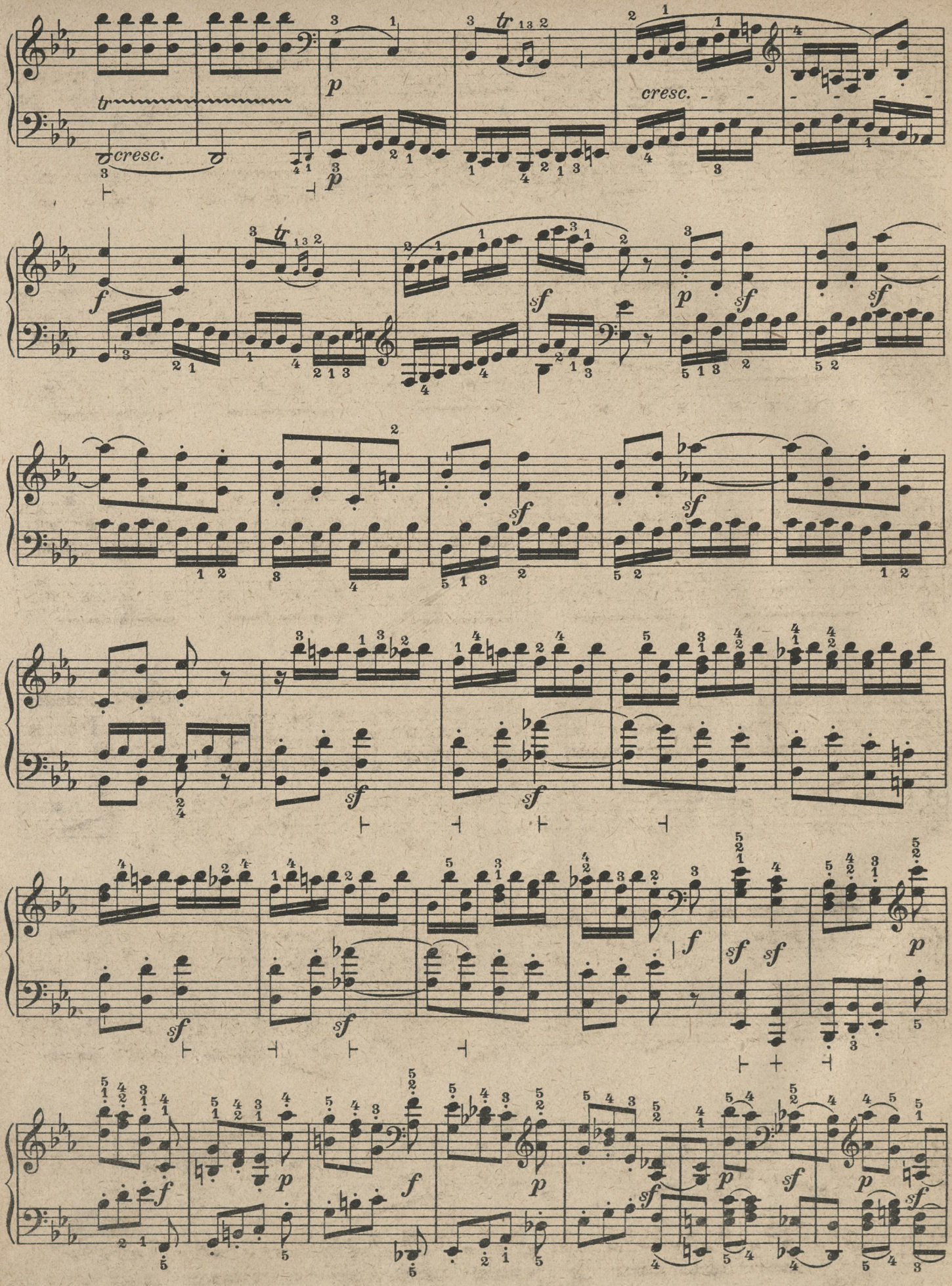


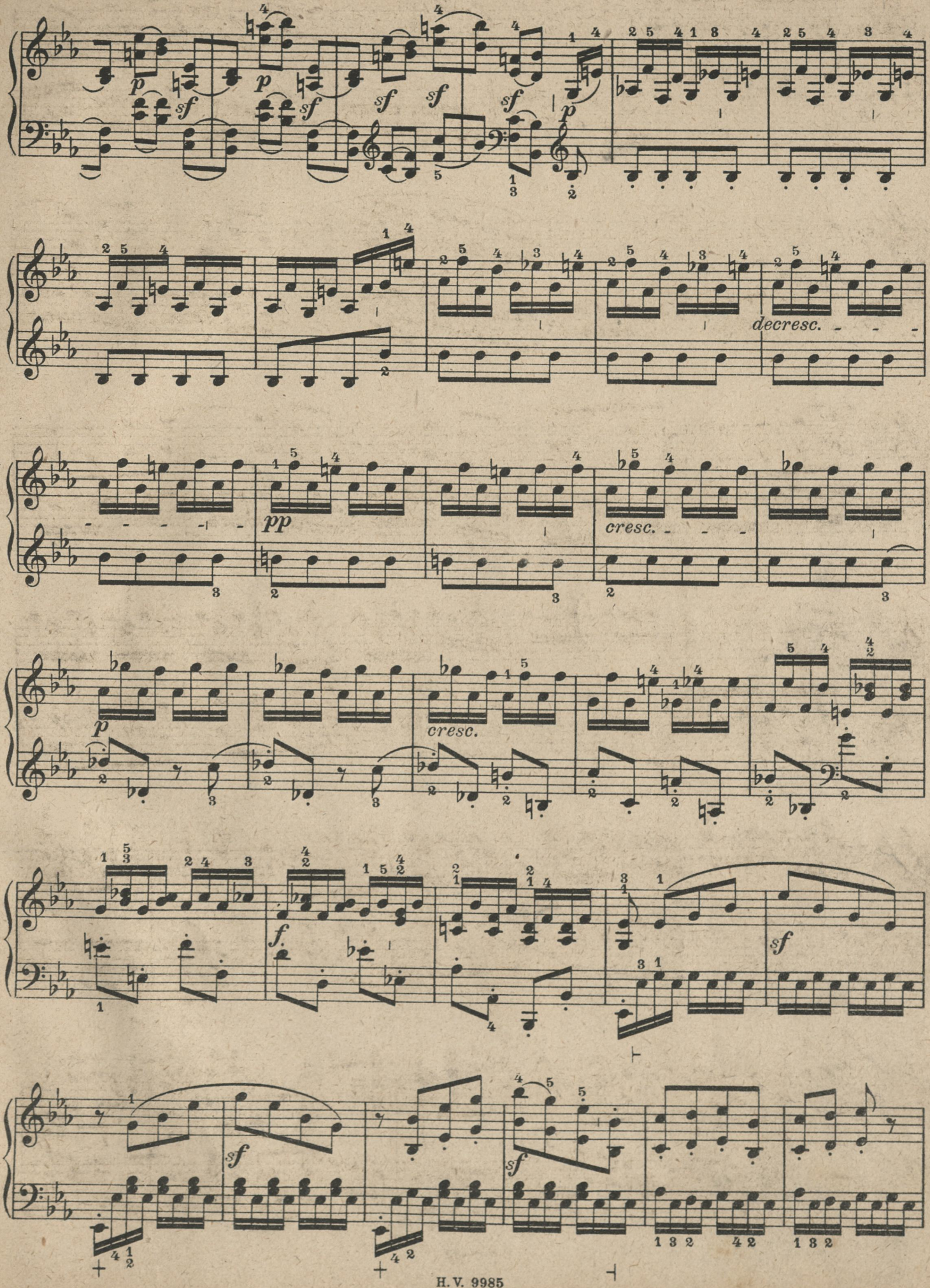

sf sf
p
f
p
f
p
sf
p
sf
sf
sf
sf
p
decresc.
pp
cresc.
p
cresc.
f
sf

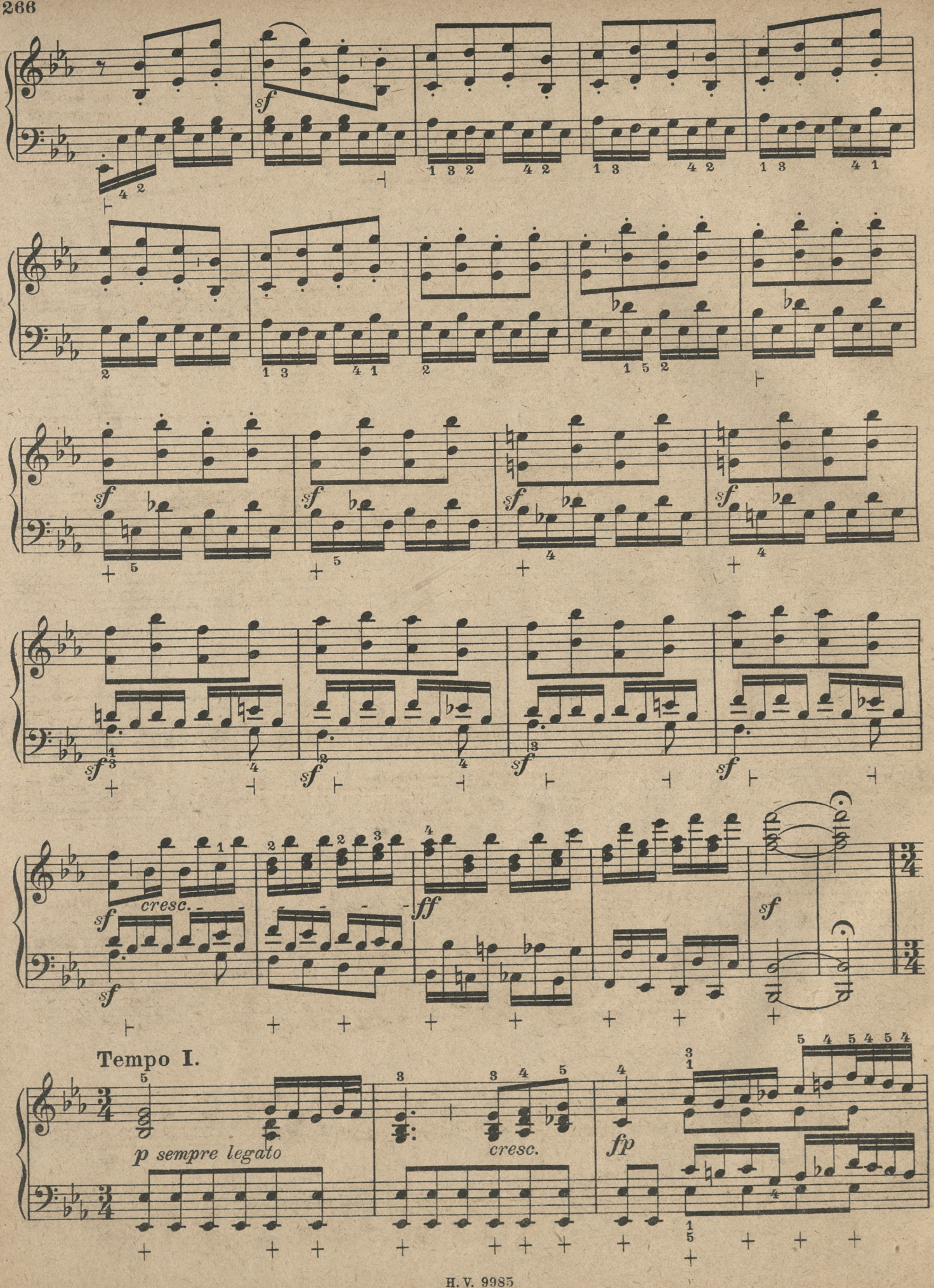

sf
tr
p
cresc.
f

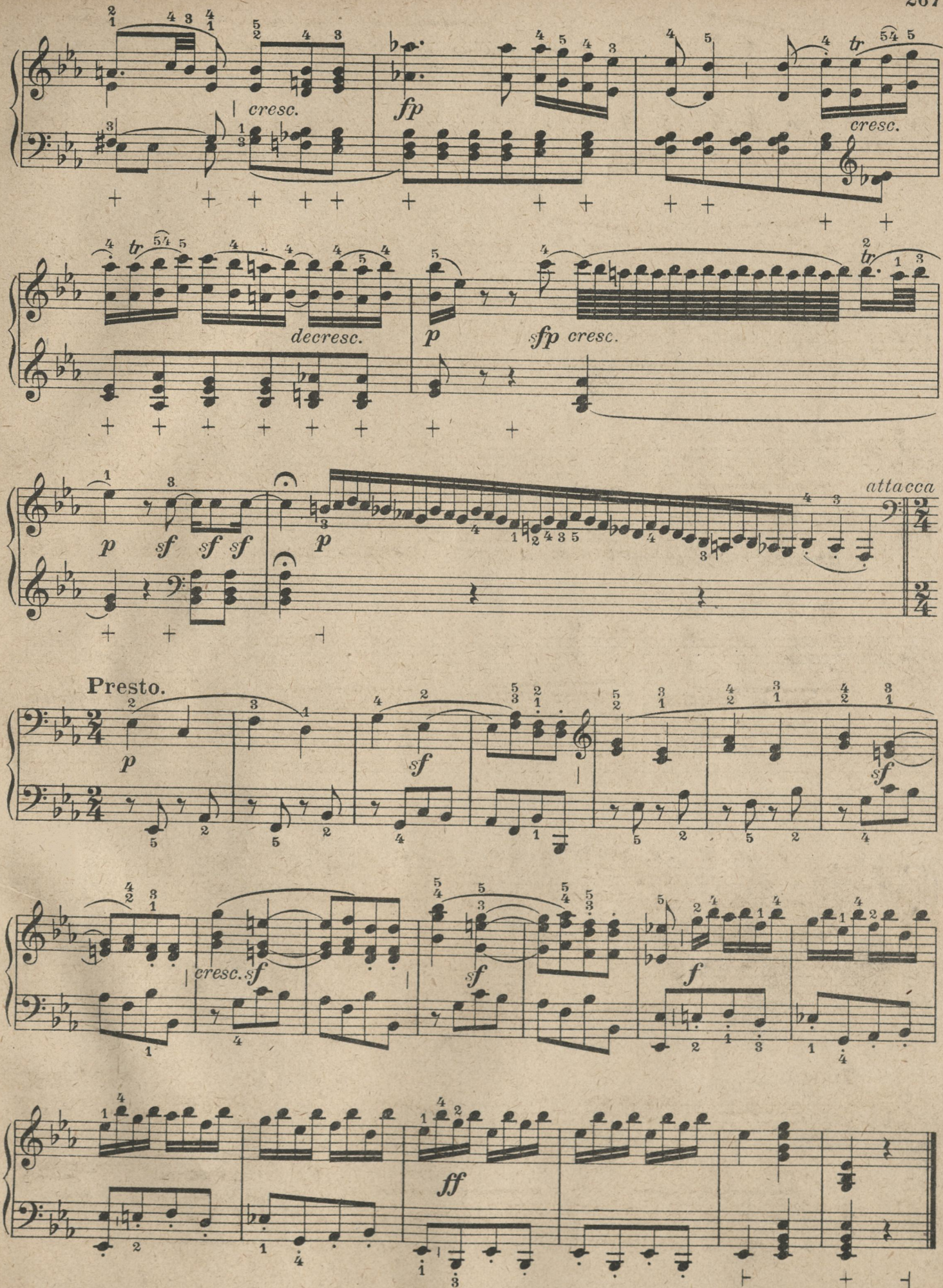



p
f
ff
sf
fp
pp
cresc.


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


p
sf
decresc.
pp
cresc.
f.


sf
cresc.
ff
Tempo I.
p sempre legato
cresc.
fp


cresc.
fp
cresc.
decresc.
p
sfp cresc.
p
sf sf sf
p
attacca
Presto.
p
sf
sf
cresc. sf
sf
f
ff

SONATE

(Sonata quasi una Fantasia)

Op. 27. Nº 2.

Der Gräfin Julie Guicciardi gewidmet.

Adagio sostenuto.

Si deve suonare tutto questo pezzo delicatissimamente e senza sordino.

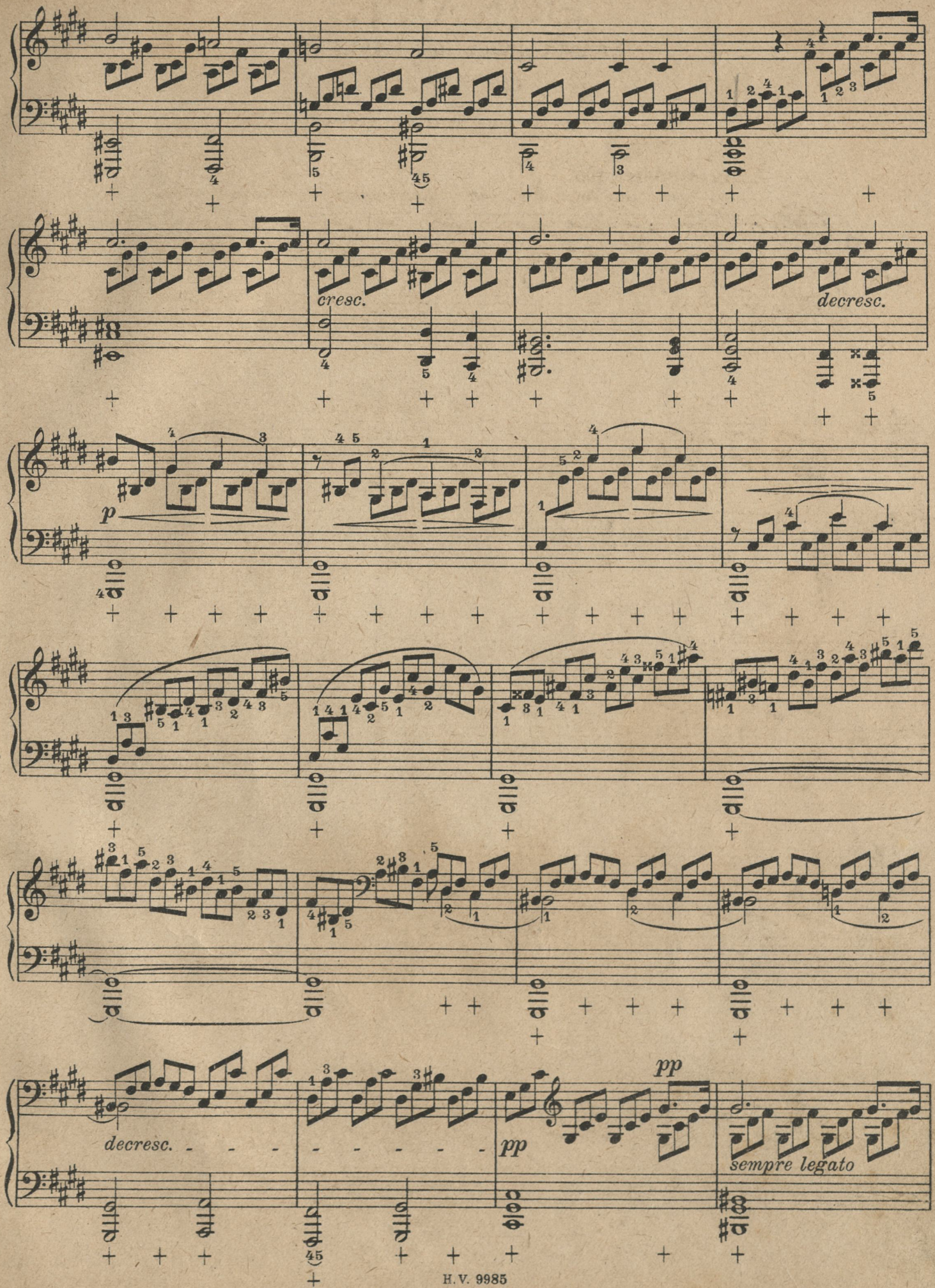
14.

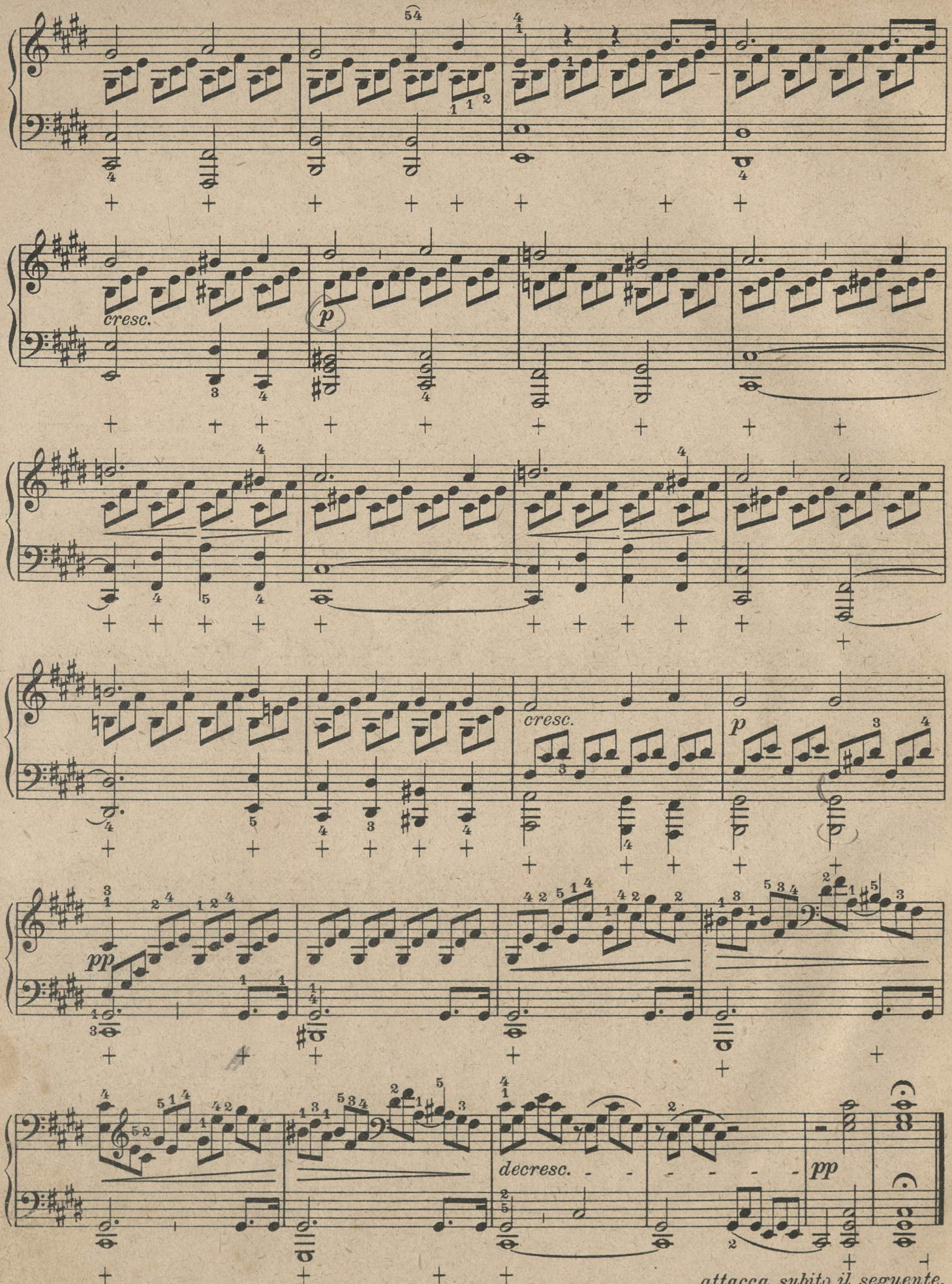
sempre pp e senza sordino

Ped.

pp *sempre legato*

sempre legato

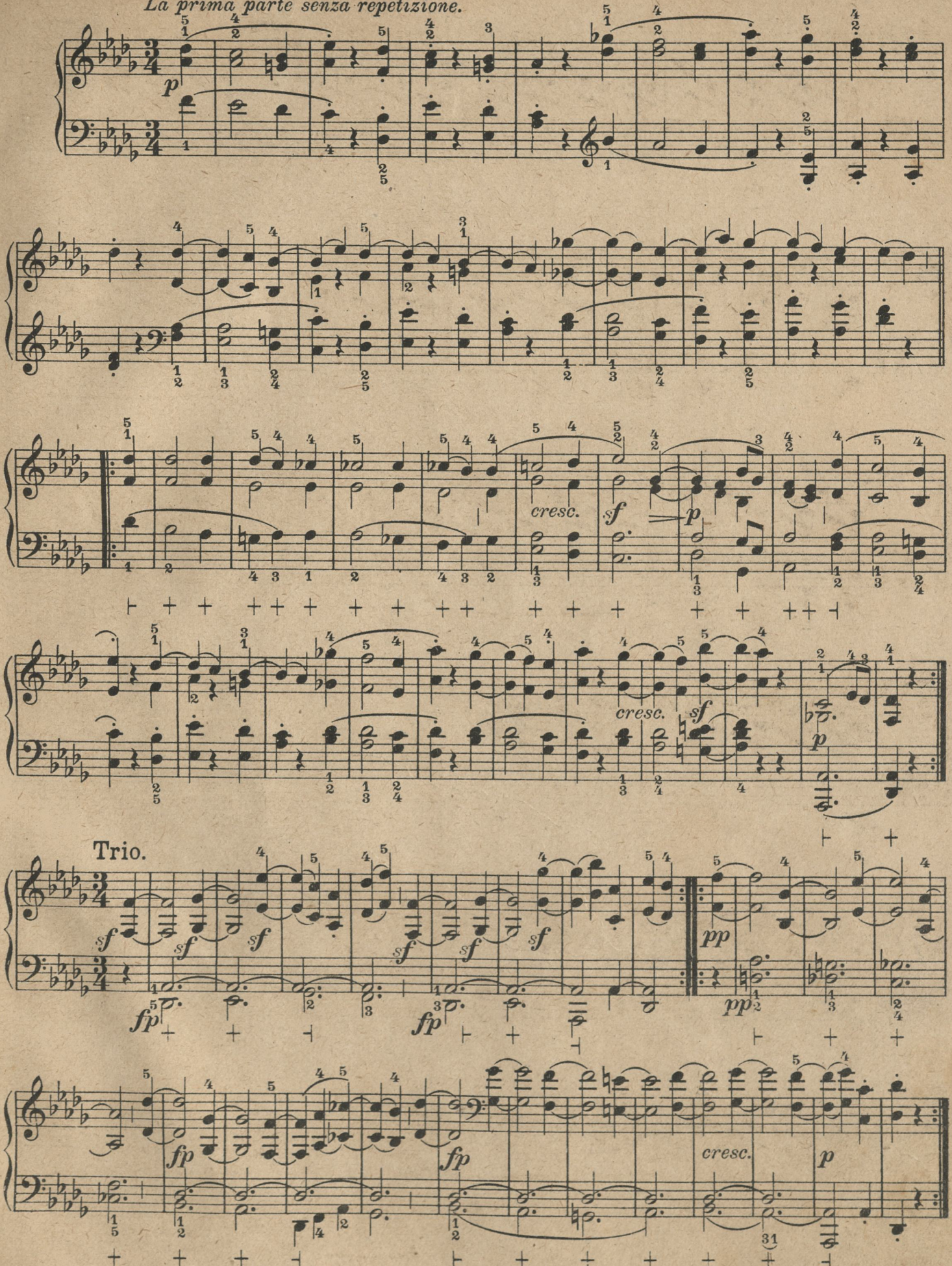

cresc.
decresc.
p
decresc.
pp
pp
sempre legato



attacca subito il seguente.

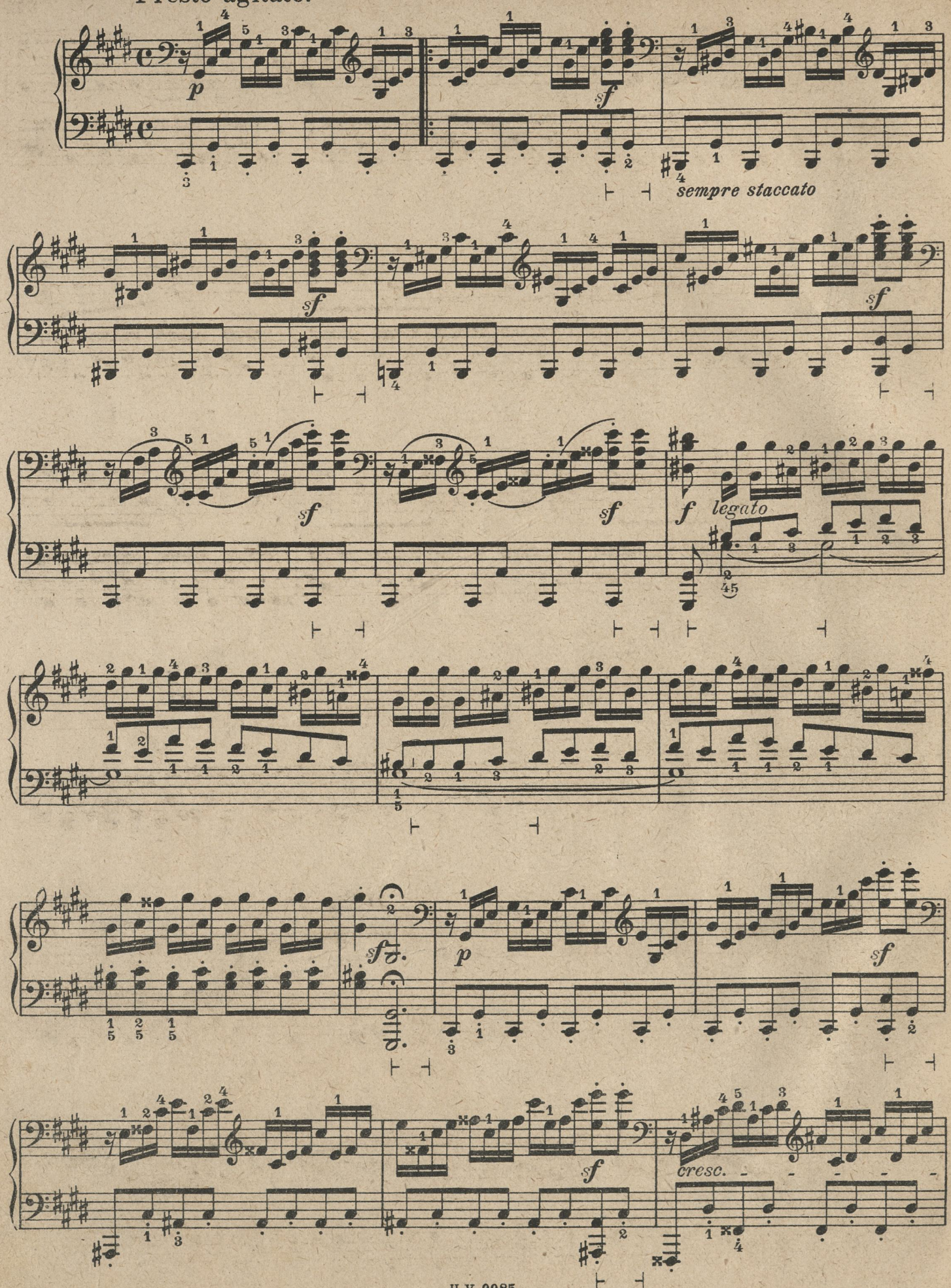
Allegretto.

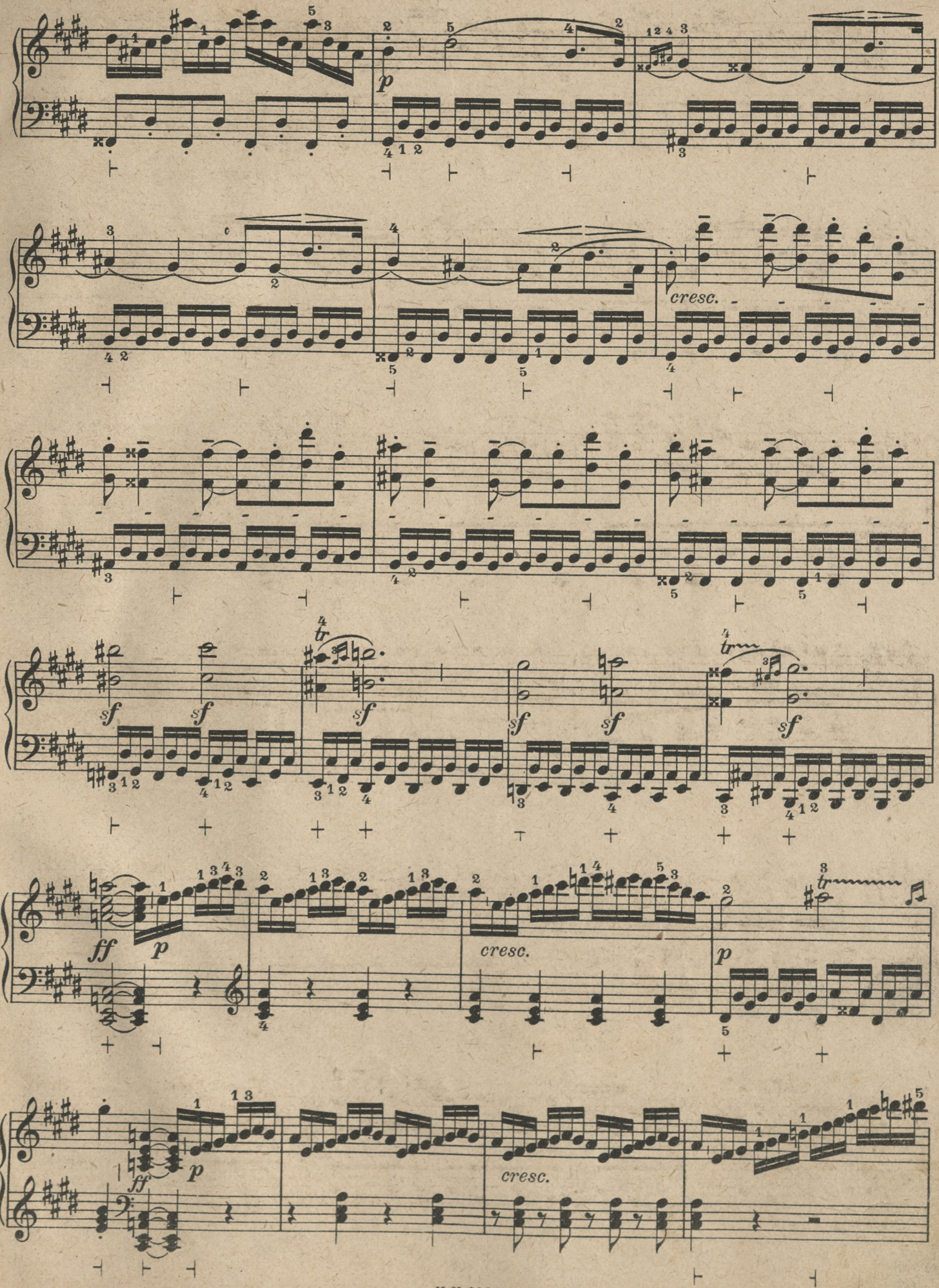
La prima parte senza repetizione.

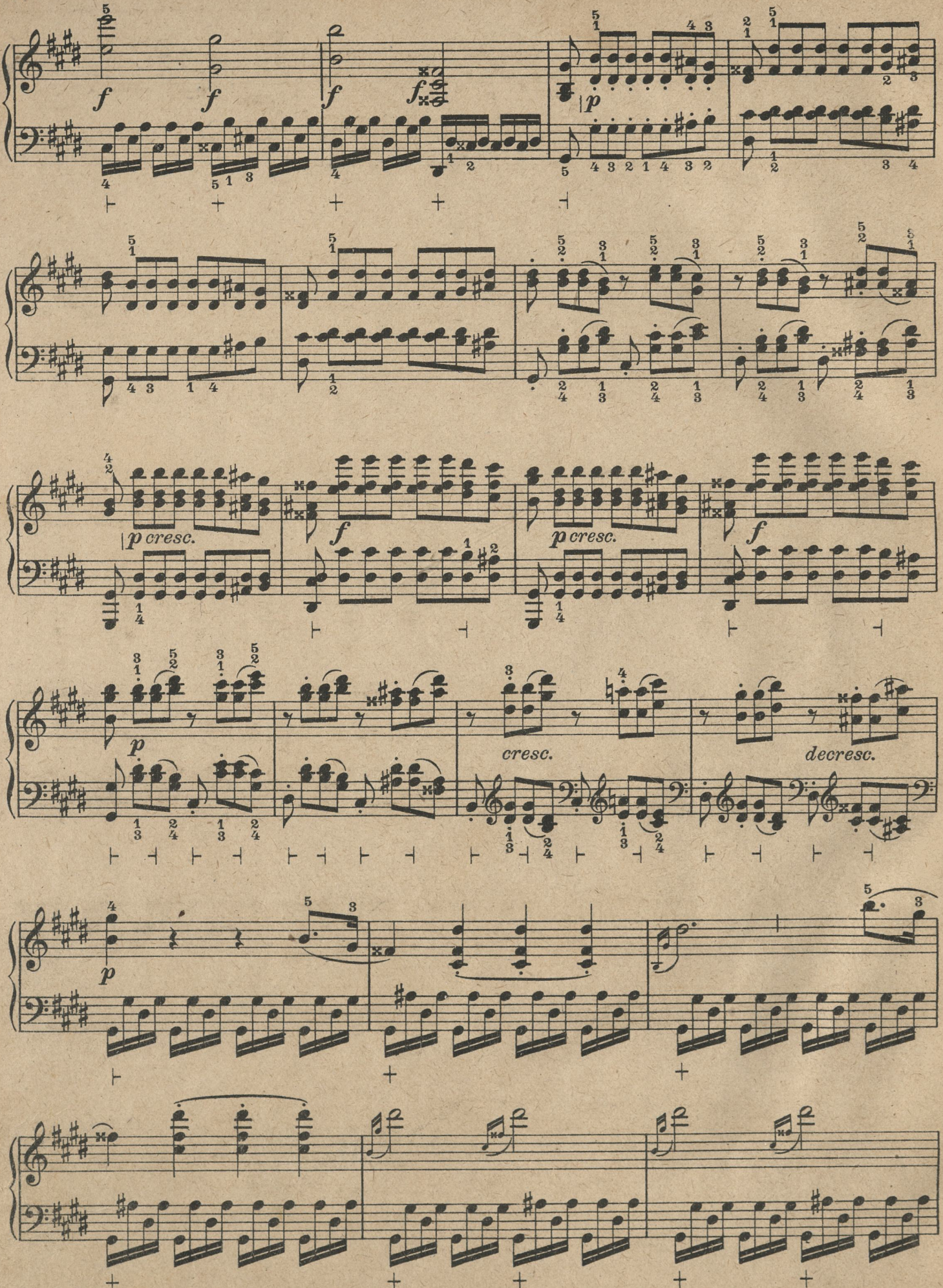


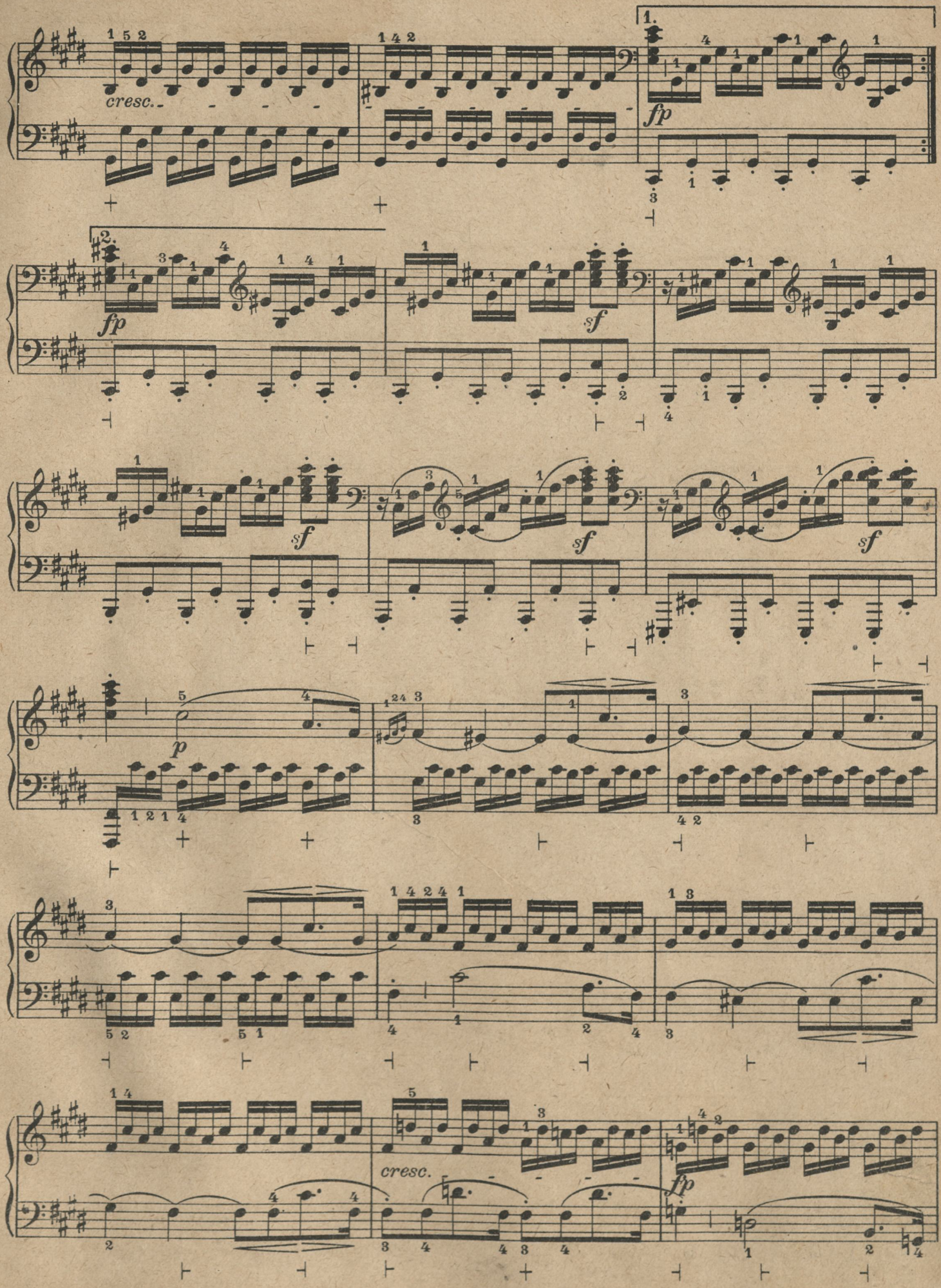
Trio.

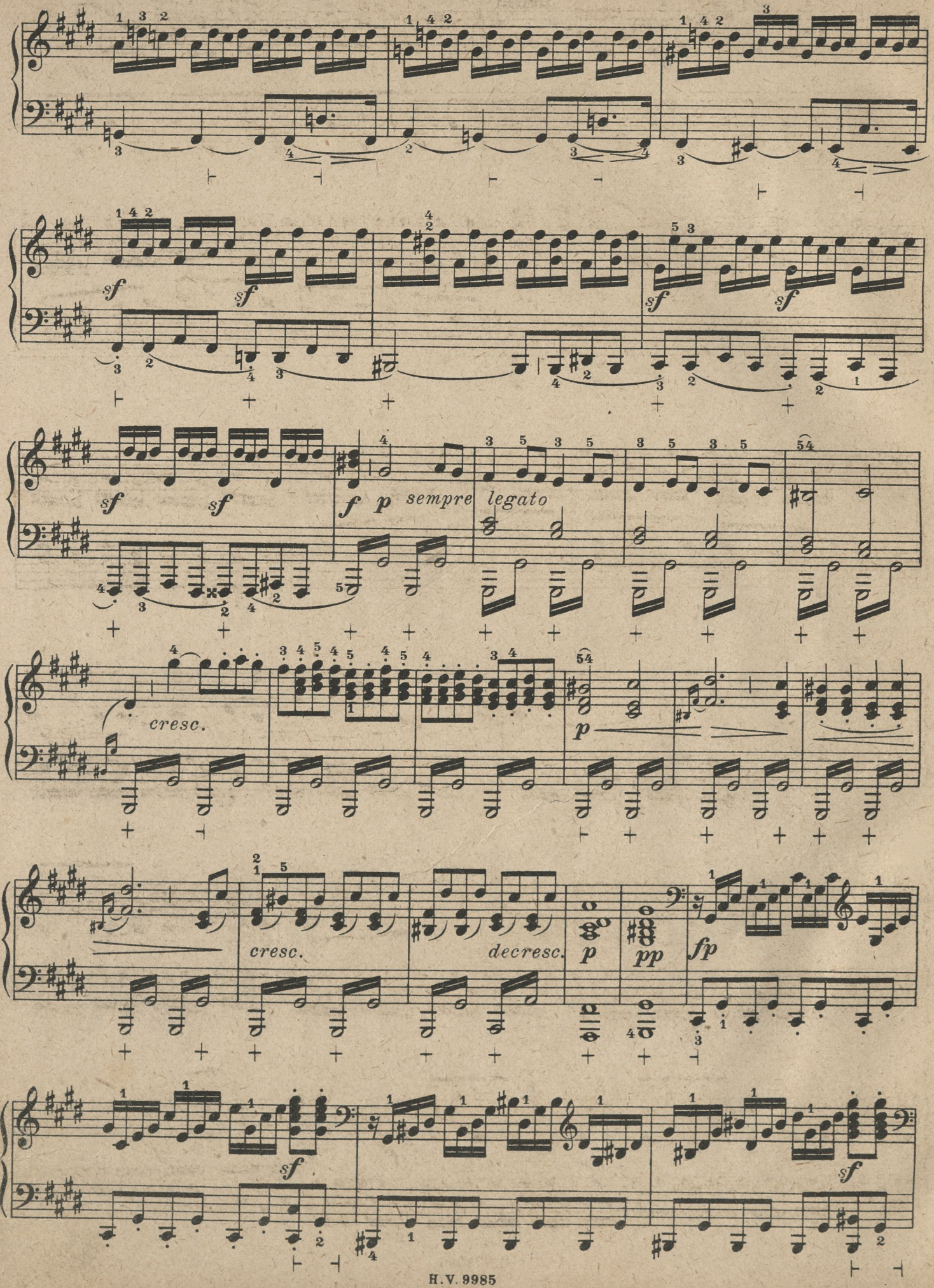
Allegretto da capo.

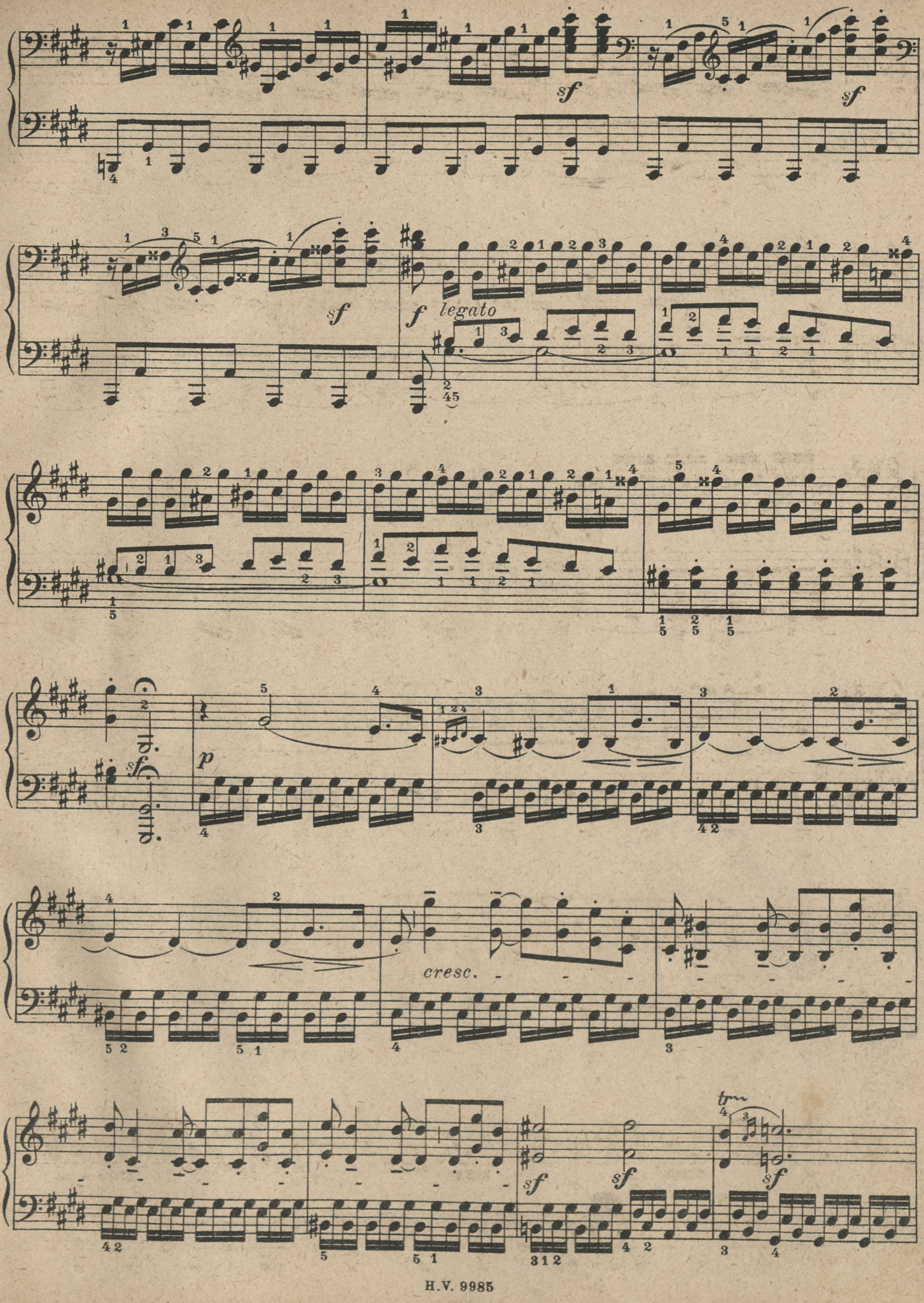

Presto agitato.
p
sf
sempre staccato
sf
sf
sf
sf
f
legato
sf
p
sf
sf
cresc.

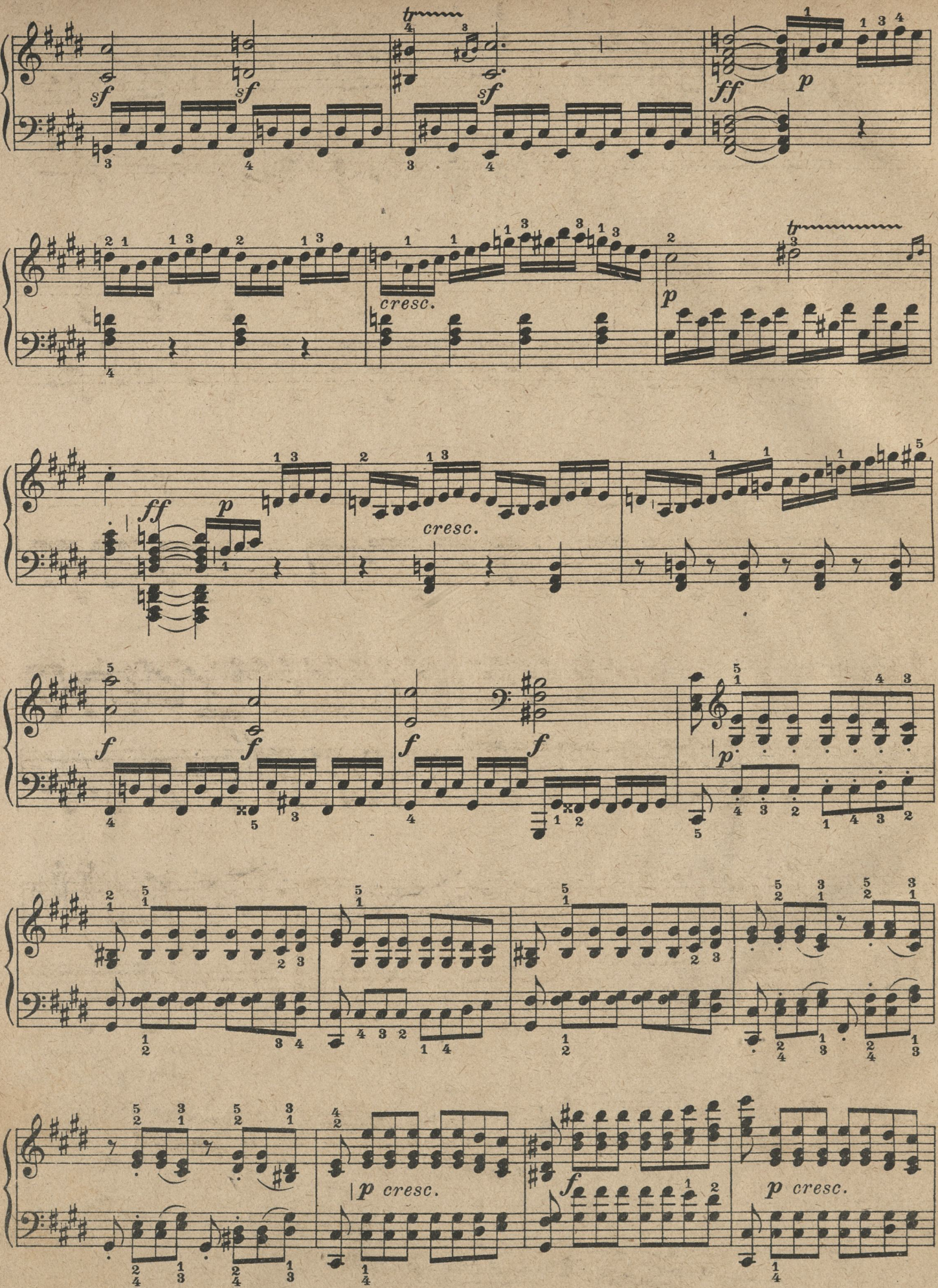

p
cresc.
sf
tr
ff
p
cresc.
p
ff
p
cresc.

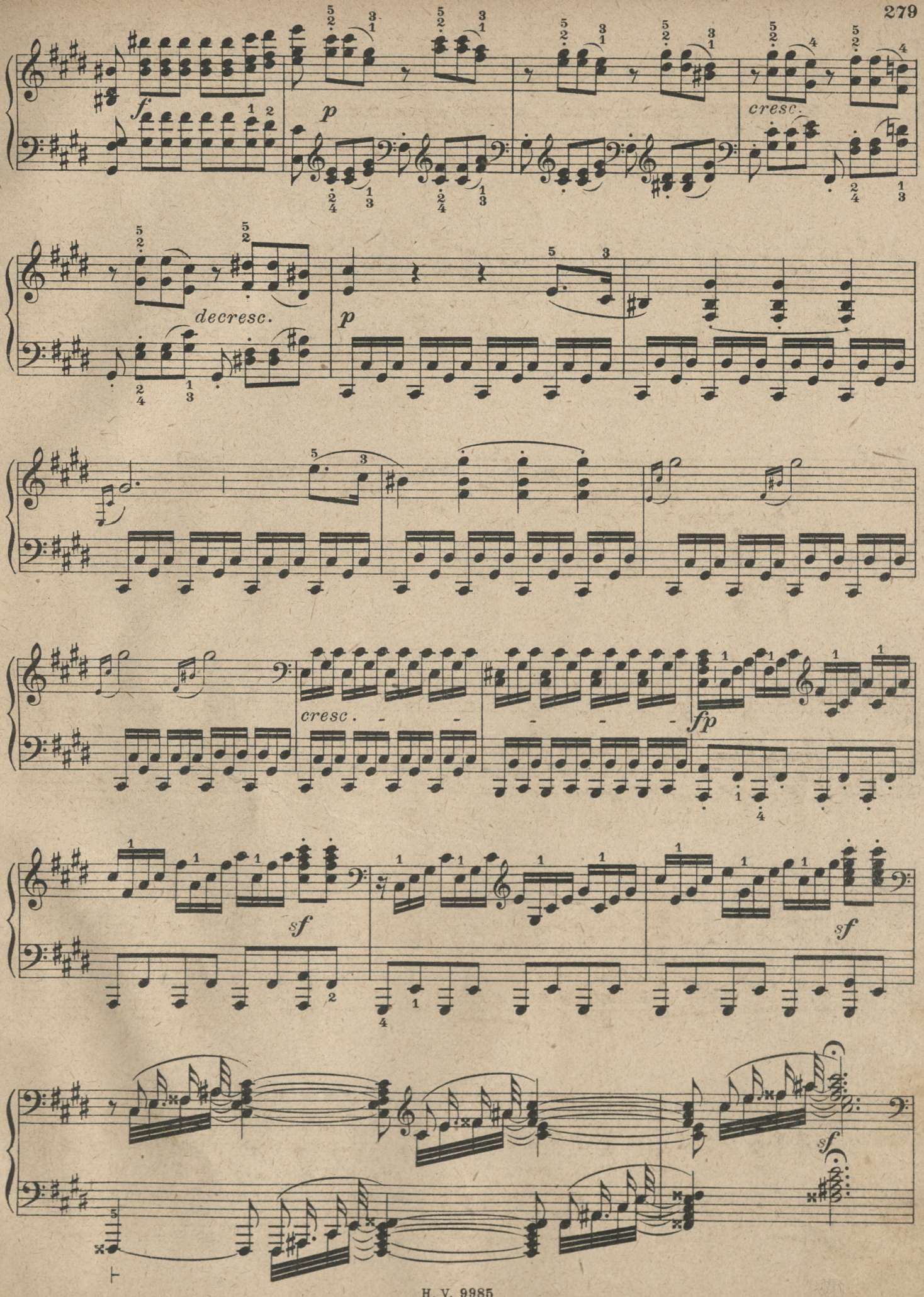

f
f
f
f
p
p cresc.
f
p cresc.
f
p
cresc.
decresc.
p

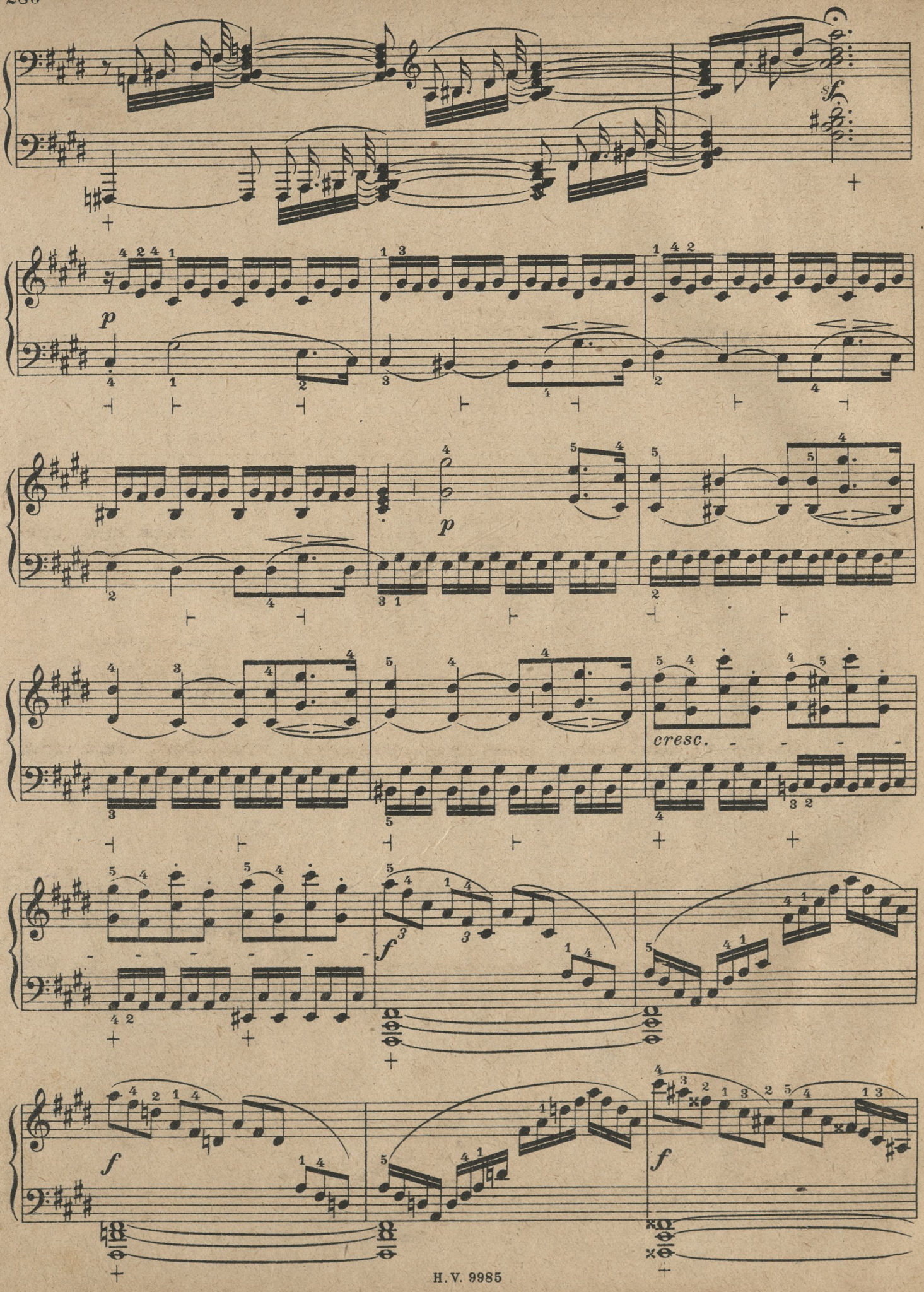

cresc.
fp
sf
p
cresc.
fp

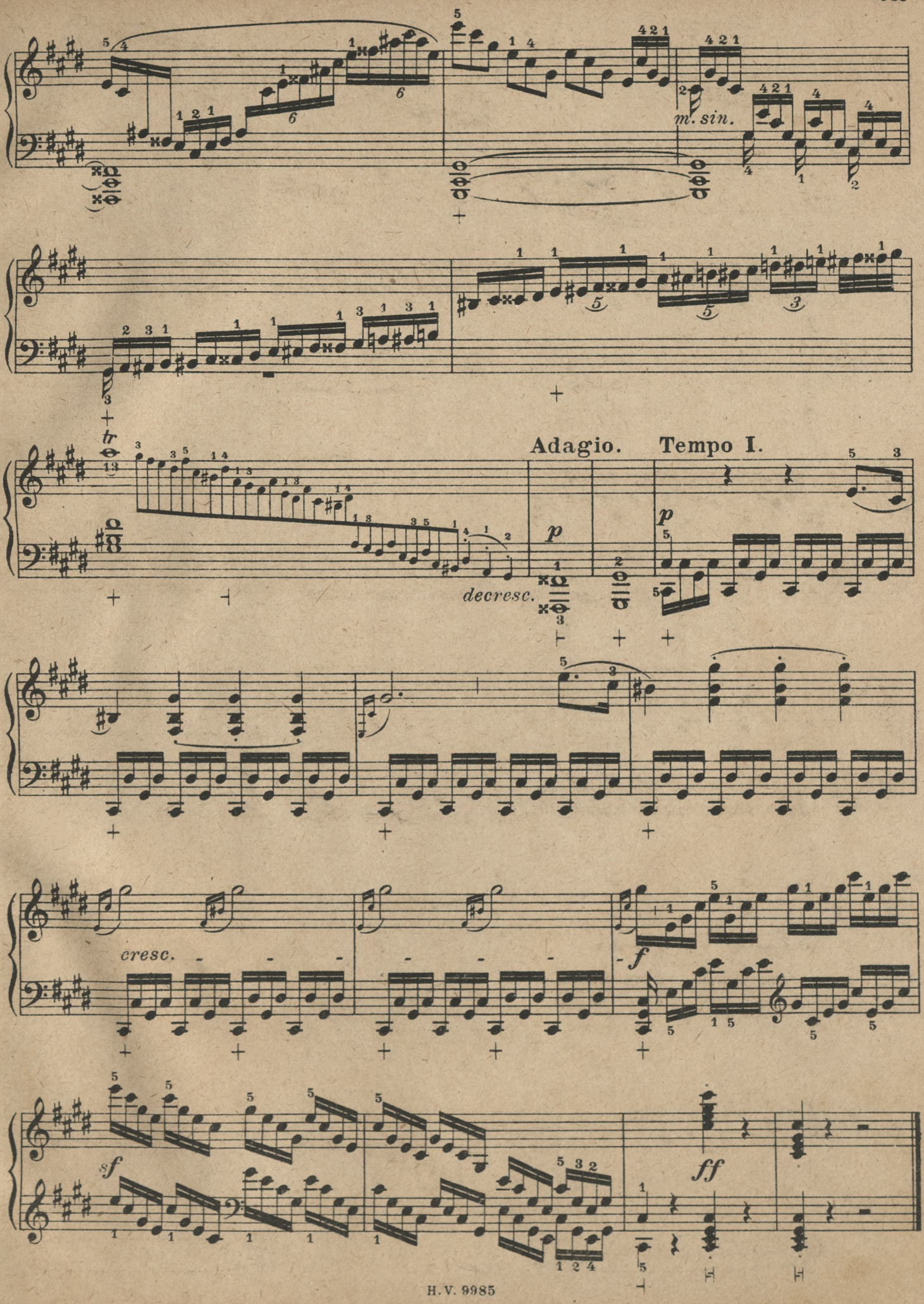

sf
sempre legato
cresc.
decresc.
fp


sf
sf
sf
f legato
p
cresc.
sf
sf
sf
trm


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


f
p
cresc.
decresc.
p
cresc.
fp
sf
sf
sf


sf
p
p
cresc.
f
f
f

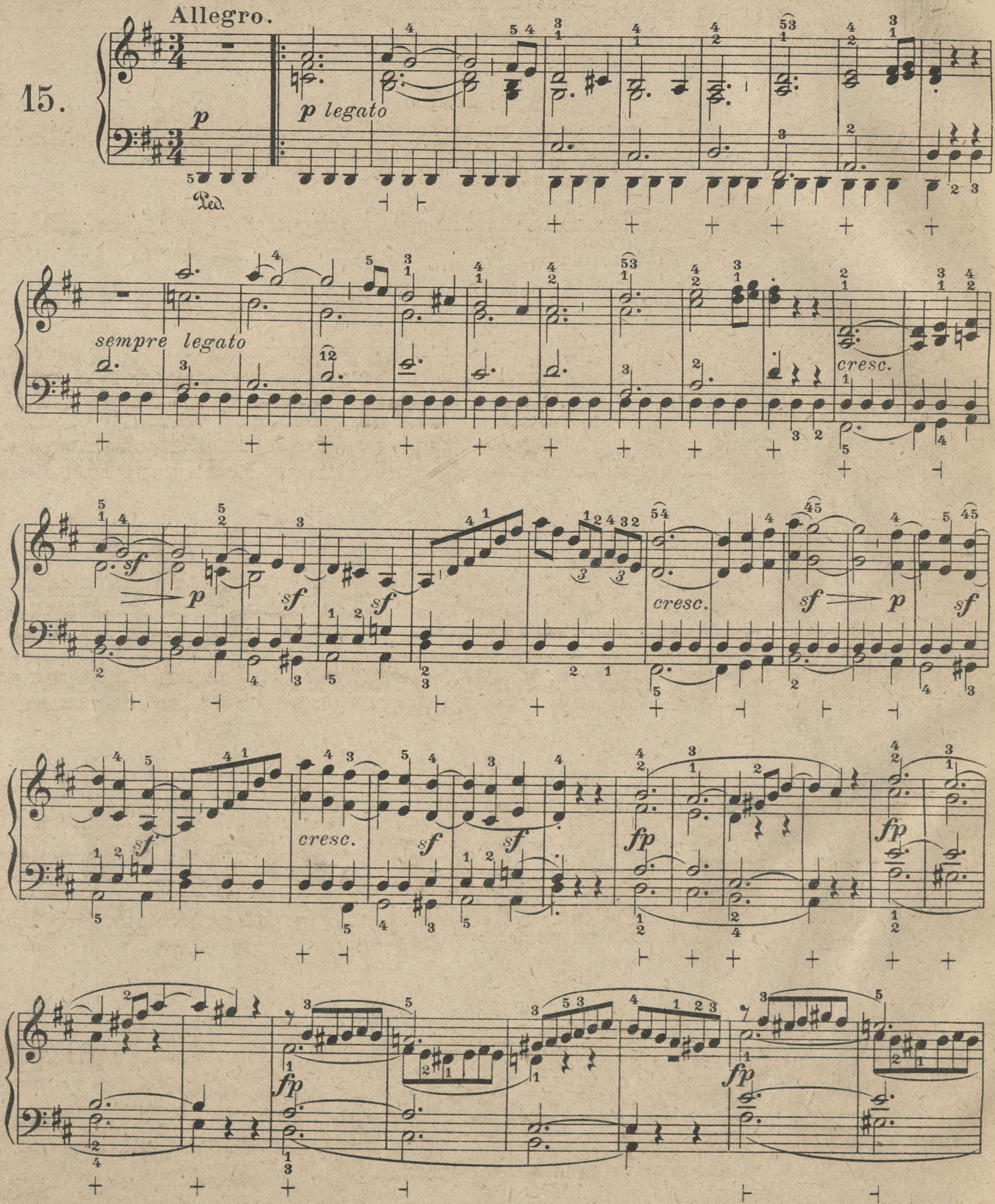

m. sin.
tr
Adagio.
Tempo I.
p
decresc.
cresc.
f
sf
ff

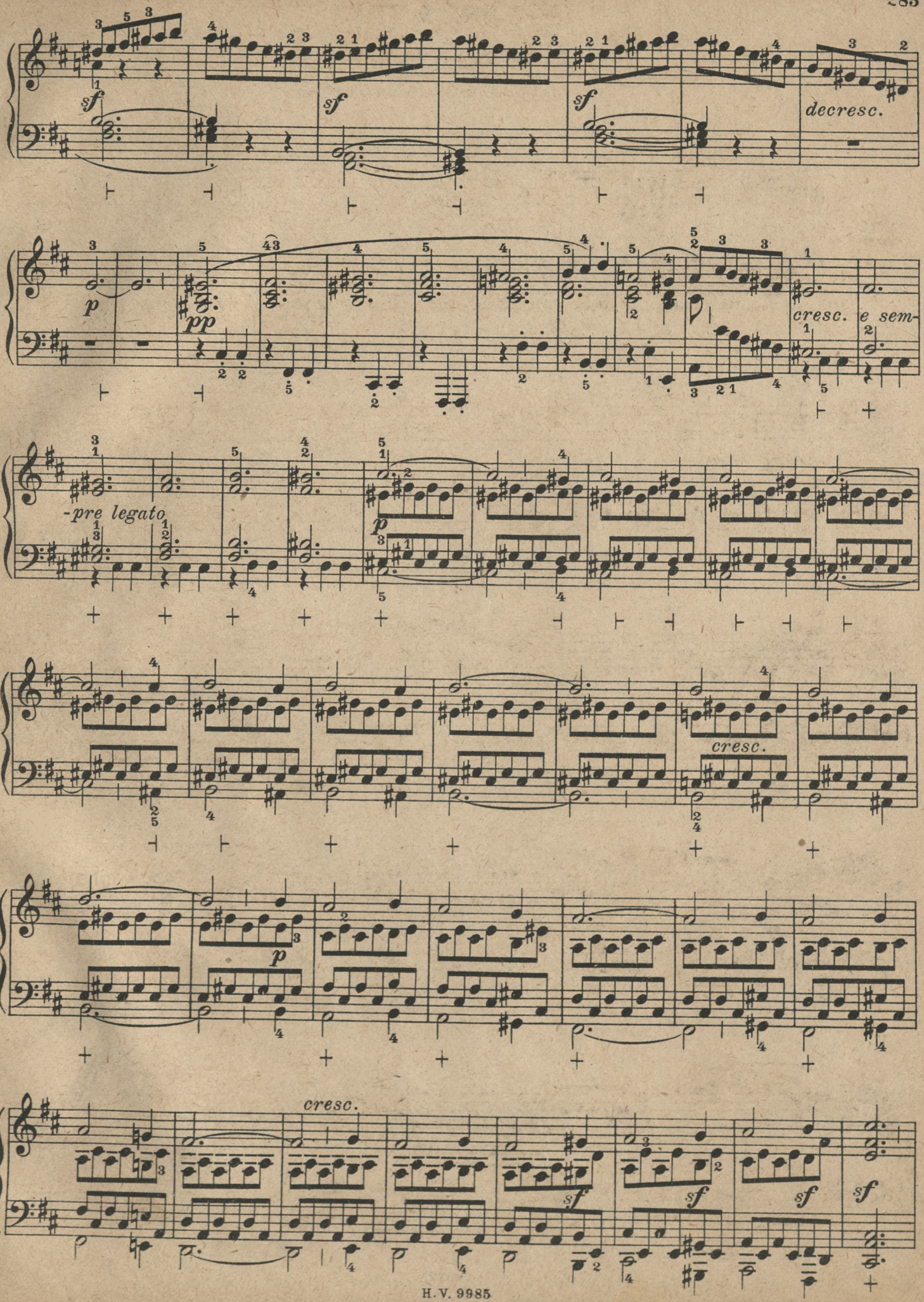
SONATE

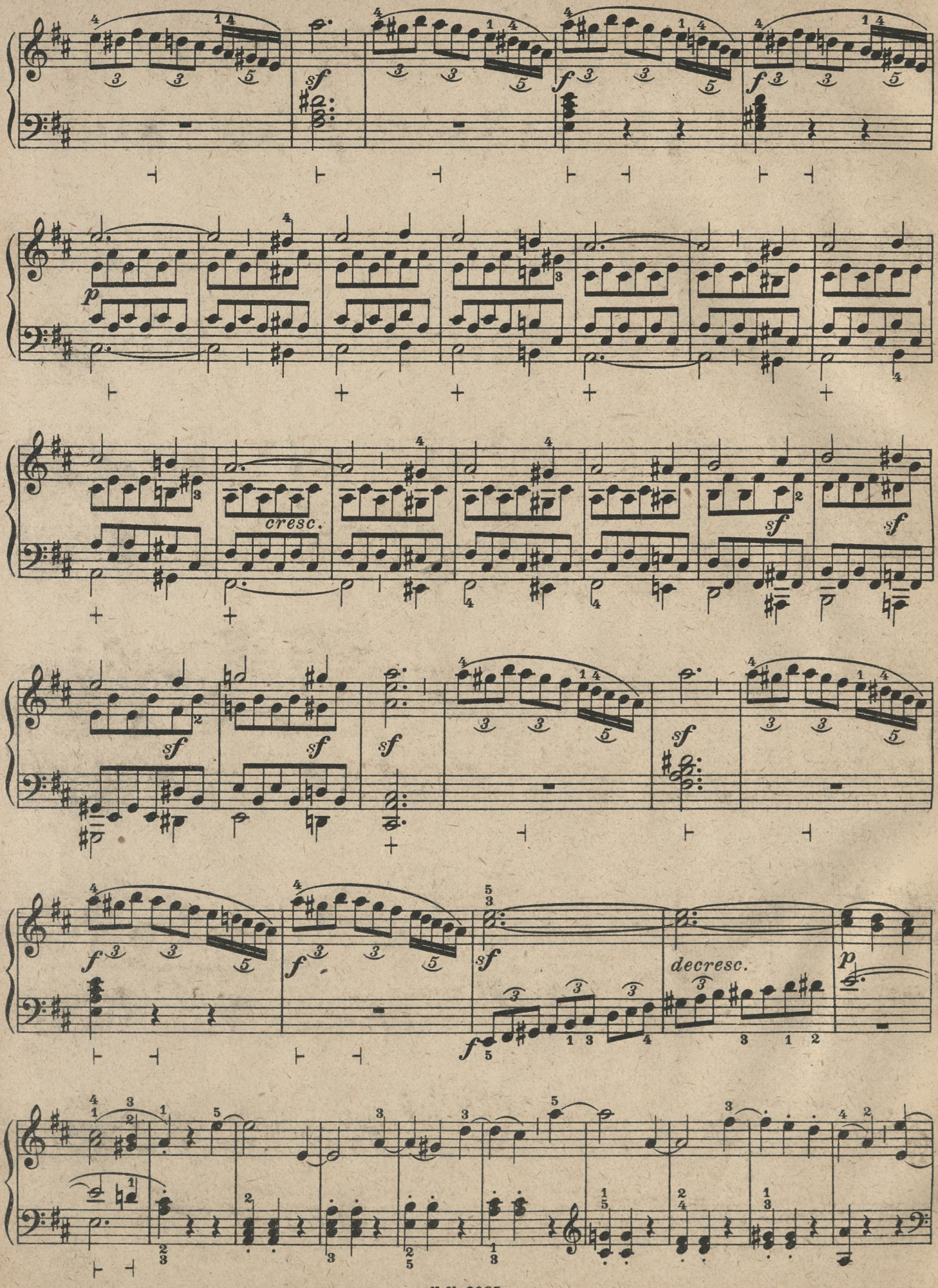
Op. 28.

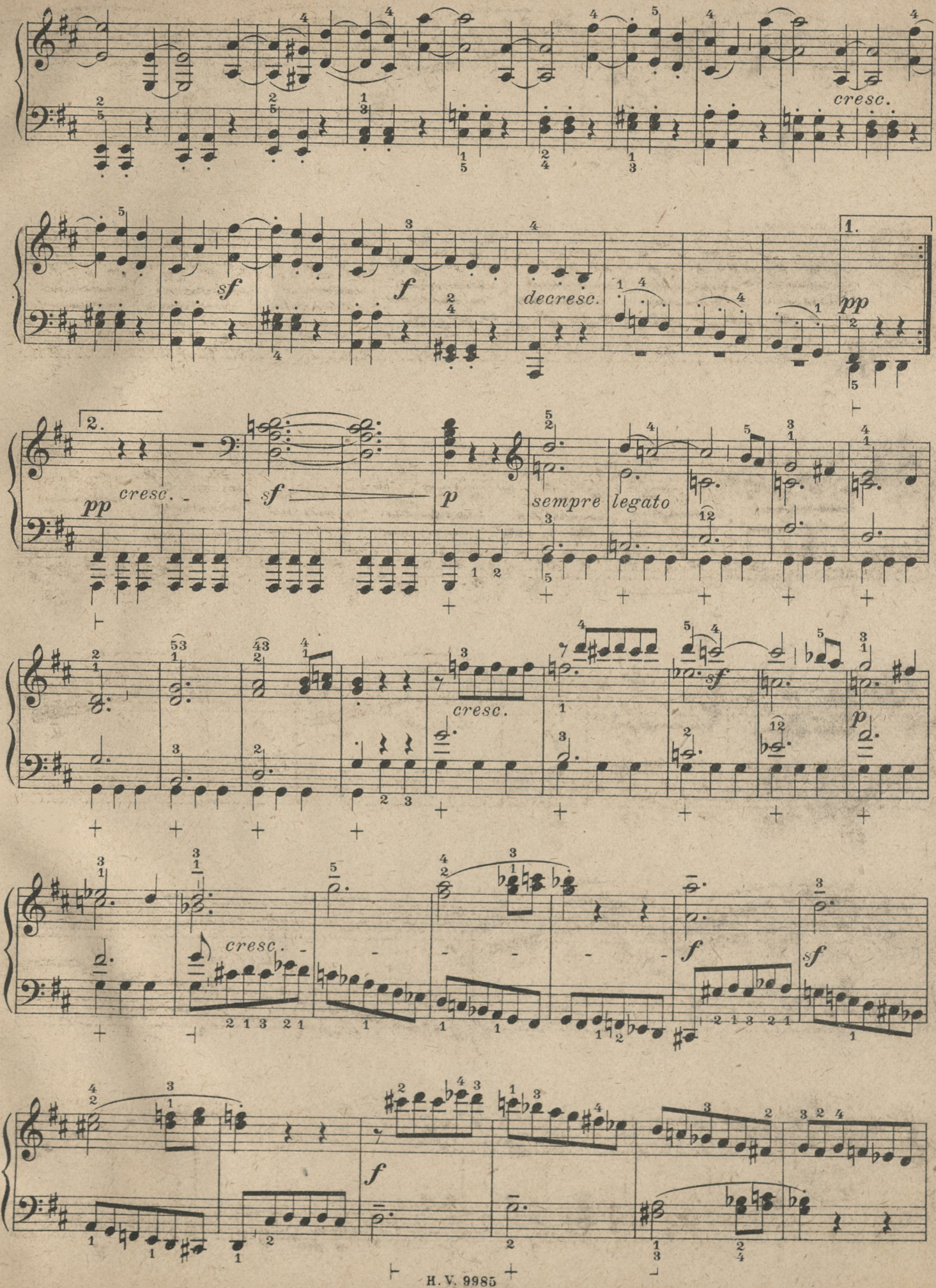
Joseph Edlen von Sonnenfels gewidmet.

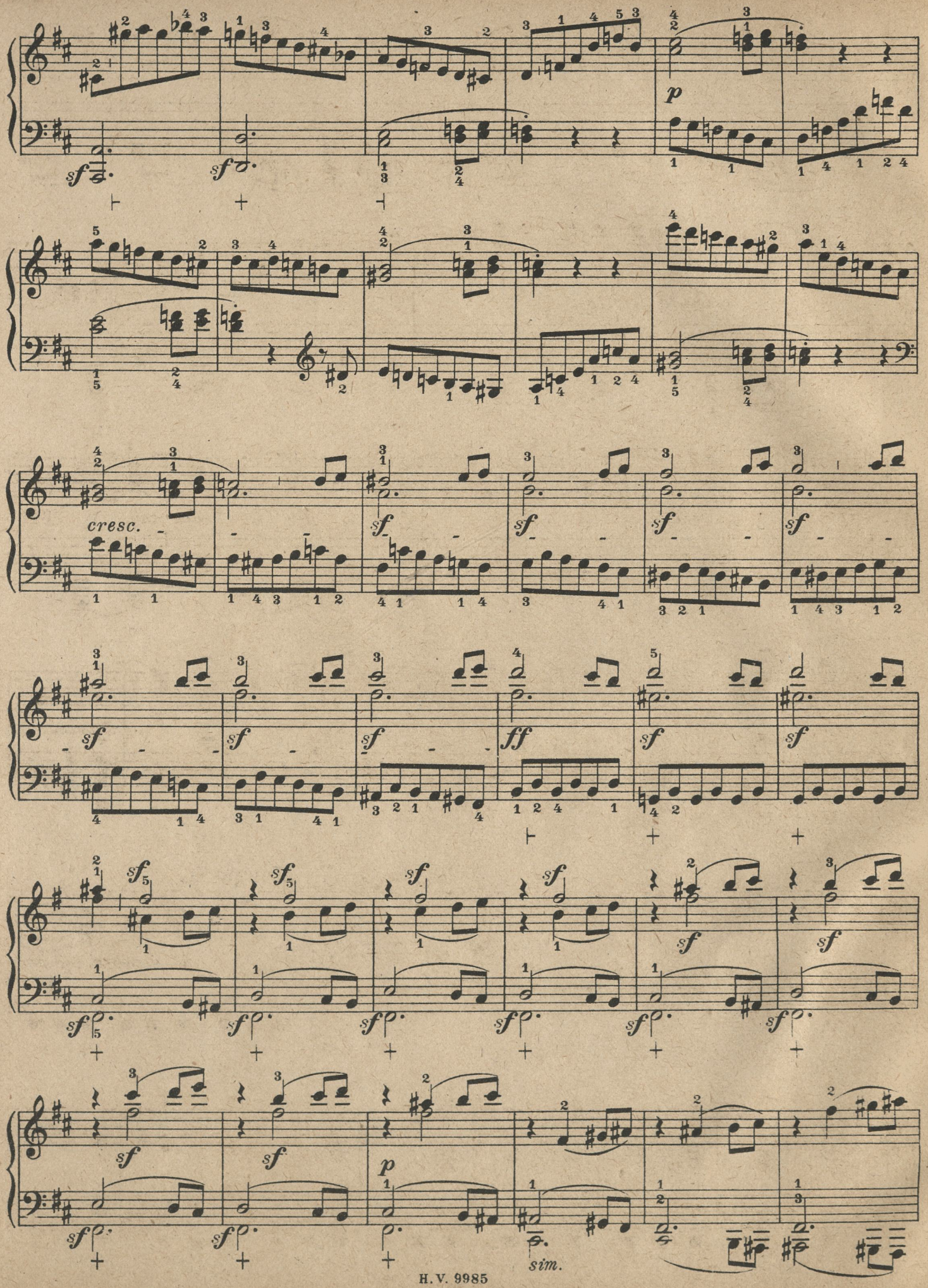
15.

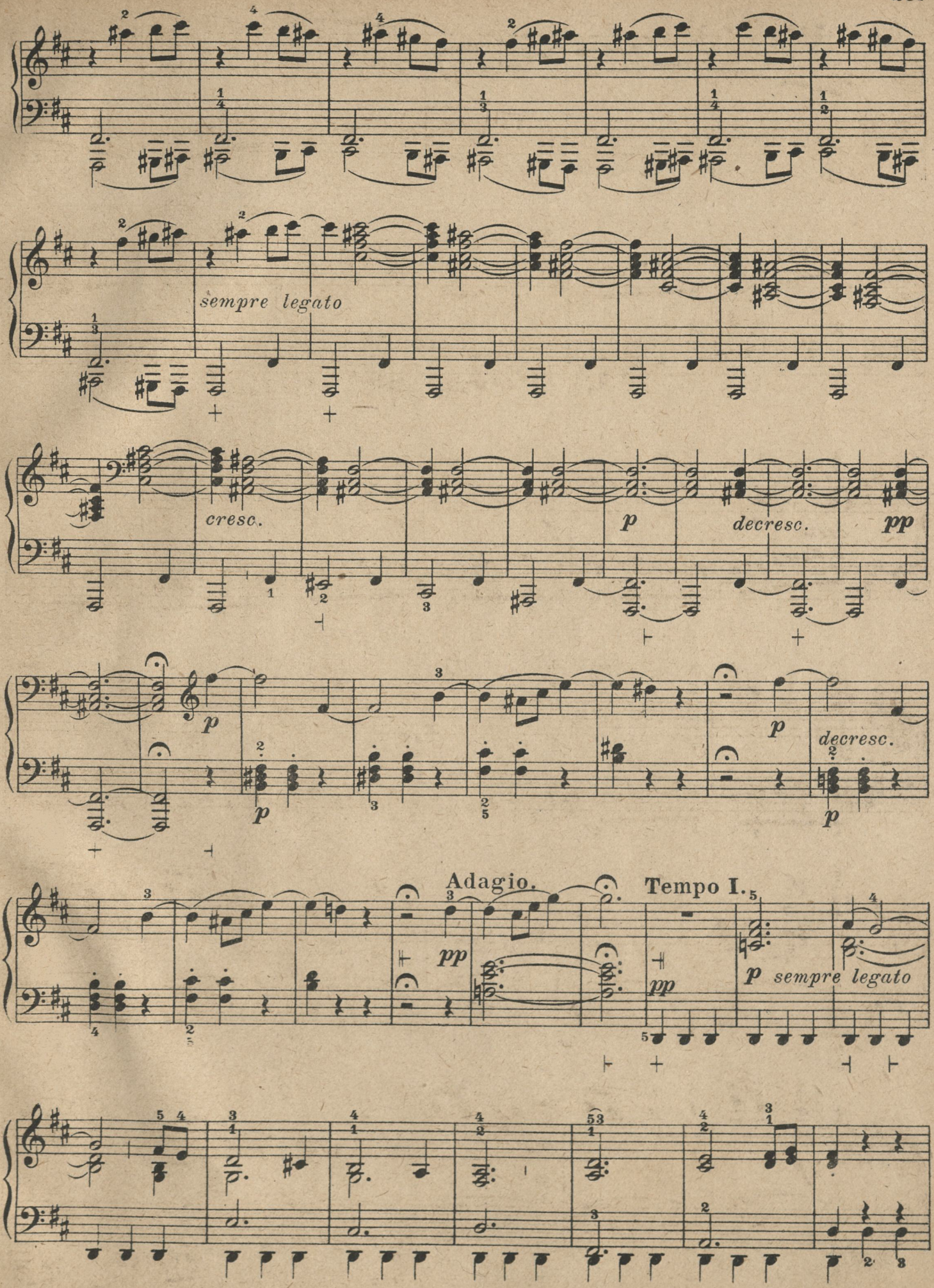


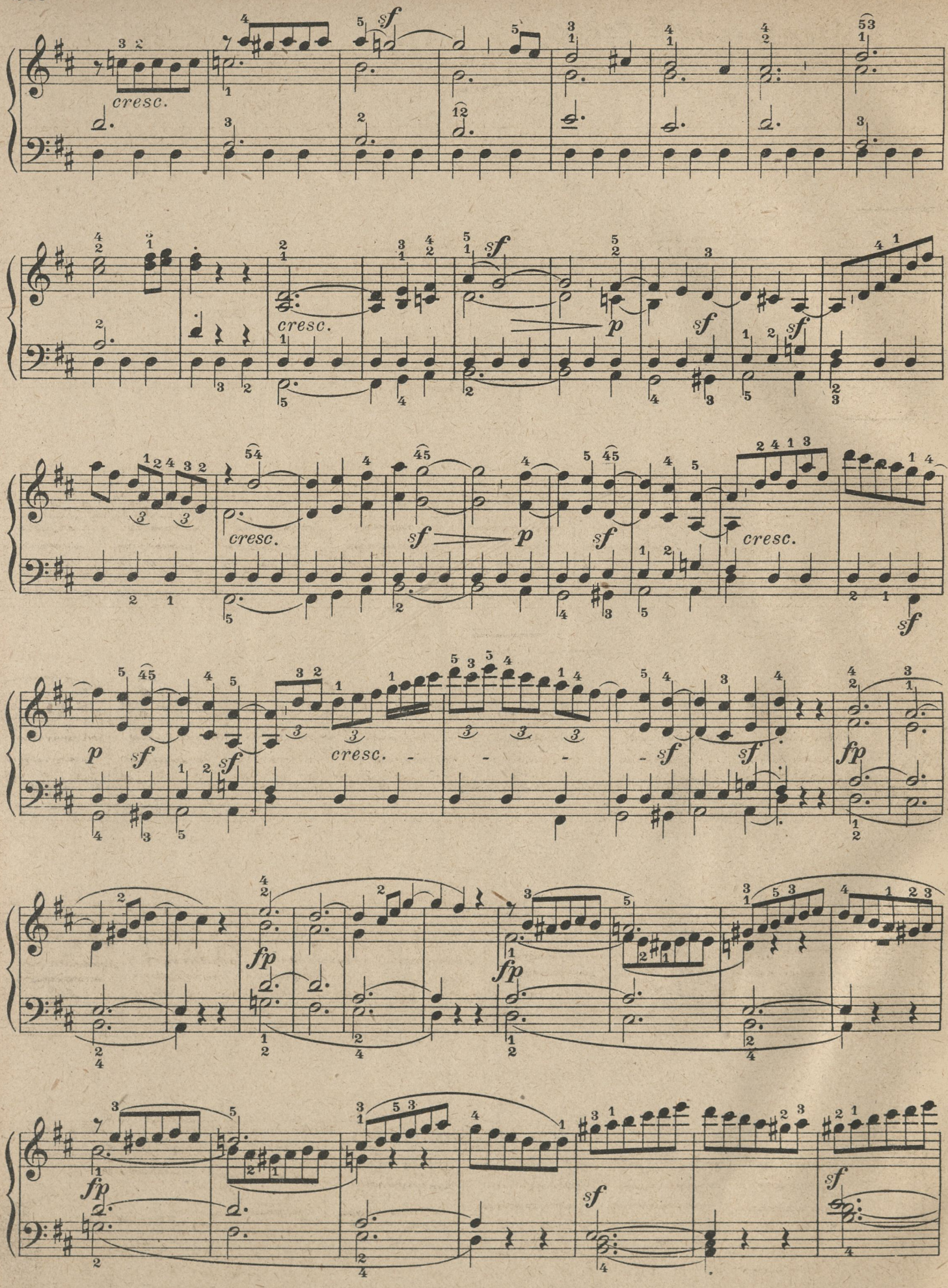

sf
sf
sf
decresc.
p
pp
cresc.
e sem-
-pre legato
p
cresc.
p
cresc.
sf
sf
sf
sf

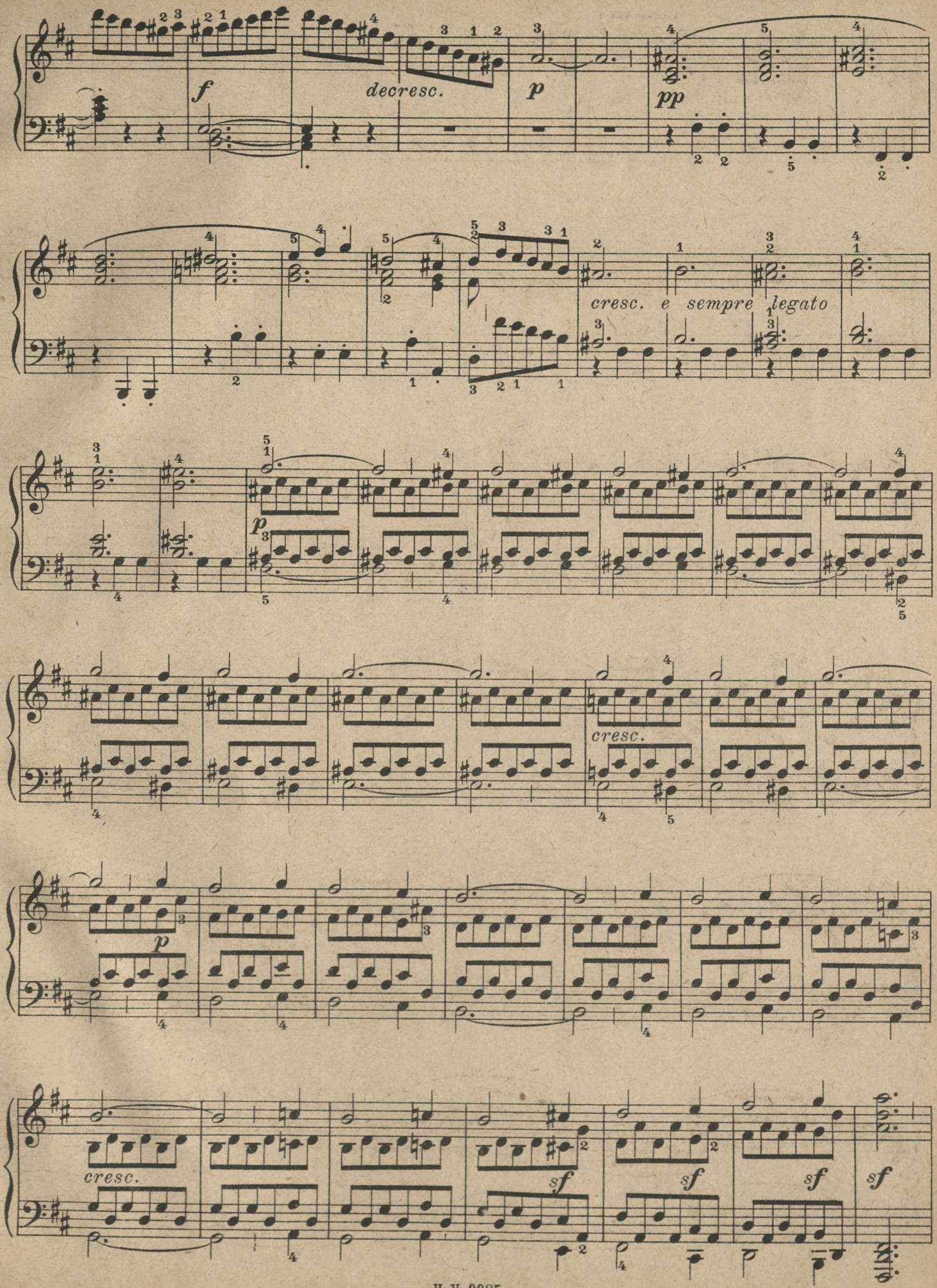

sf
p
cresc.
sf
sf
sf
sf
sf
sf
f
f
sf
decresc.
p

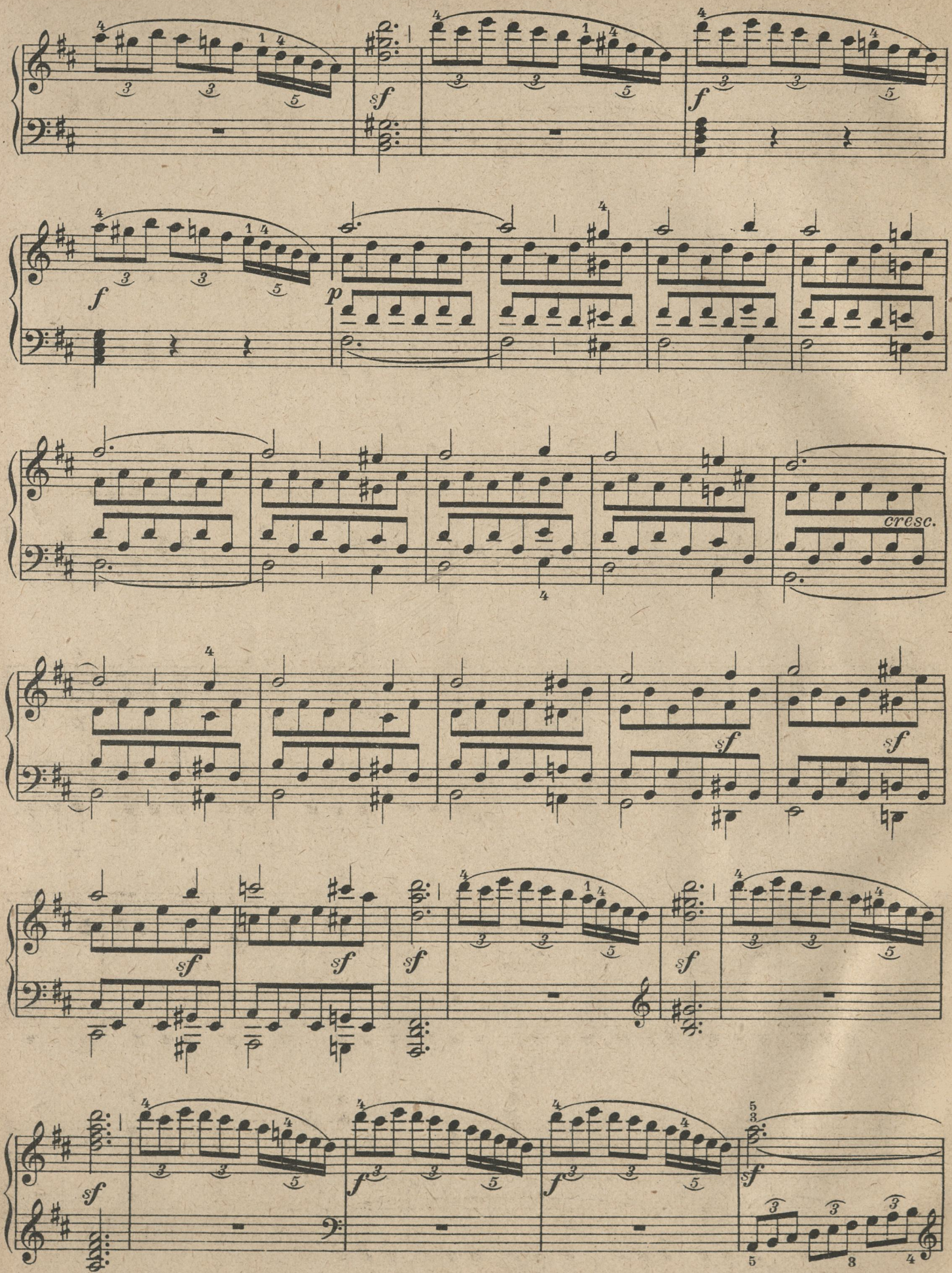

cresc.
sf
f
decresc.
1.
pp
2.
pp
cresc.
sf
p
sempre legato
cresc.
sf
p
cresc.
f
sf
f

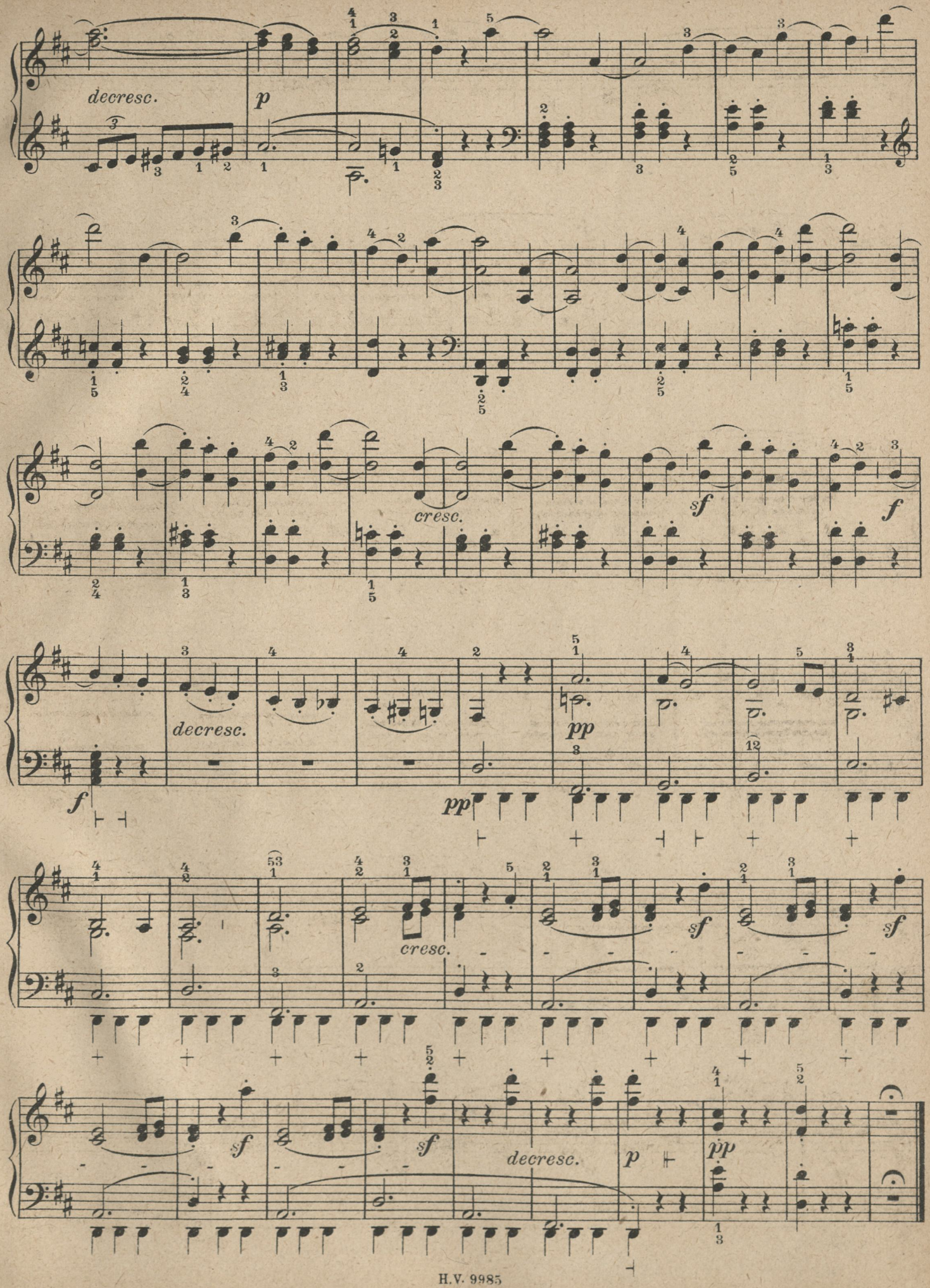

cresc.
sim.

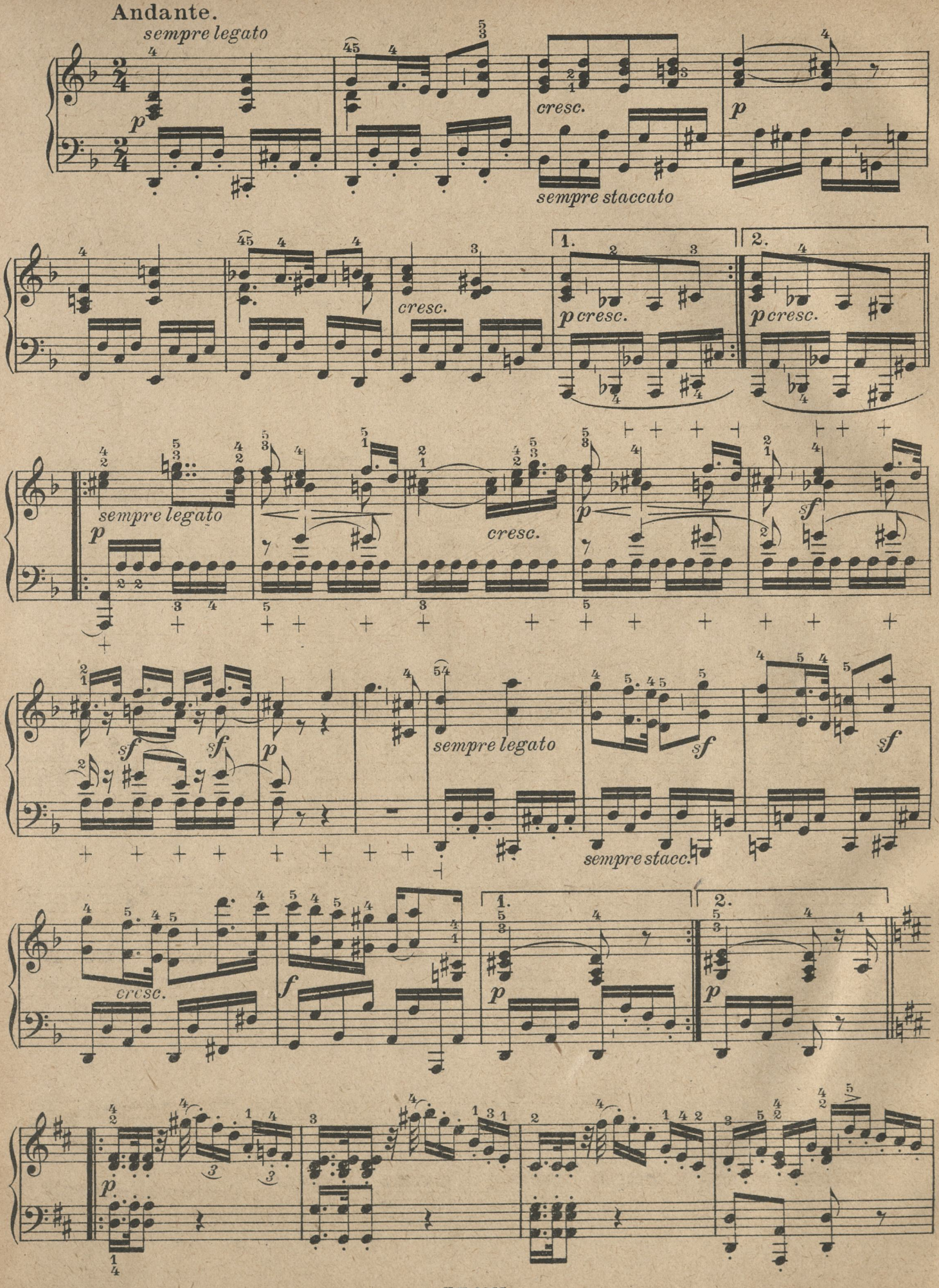

sempre legato
cresc.
p
decresc.
pp
p
p
decresc.
p
Adagio.
pp
Tempo I.
pp
p
sempre legato

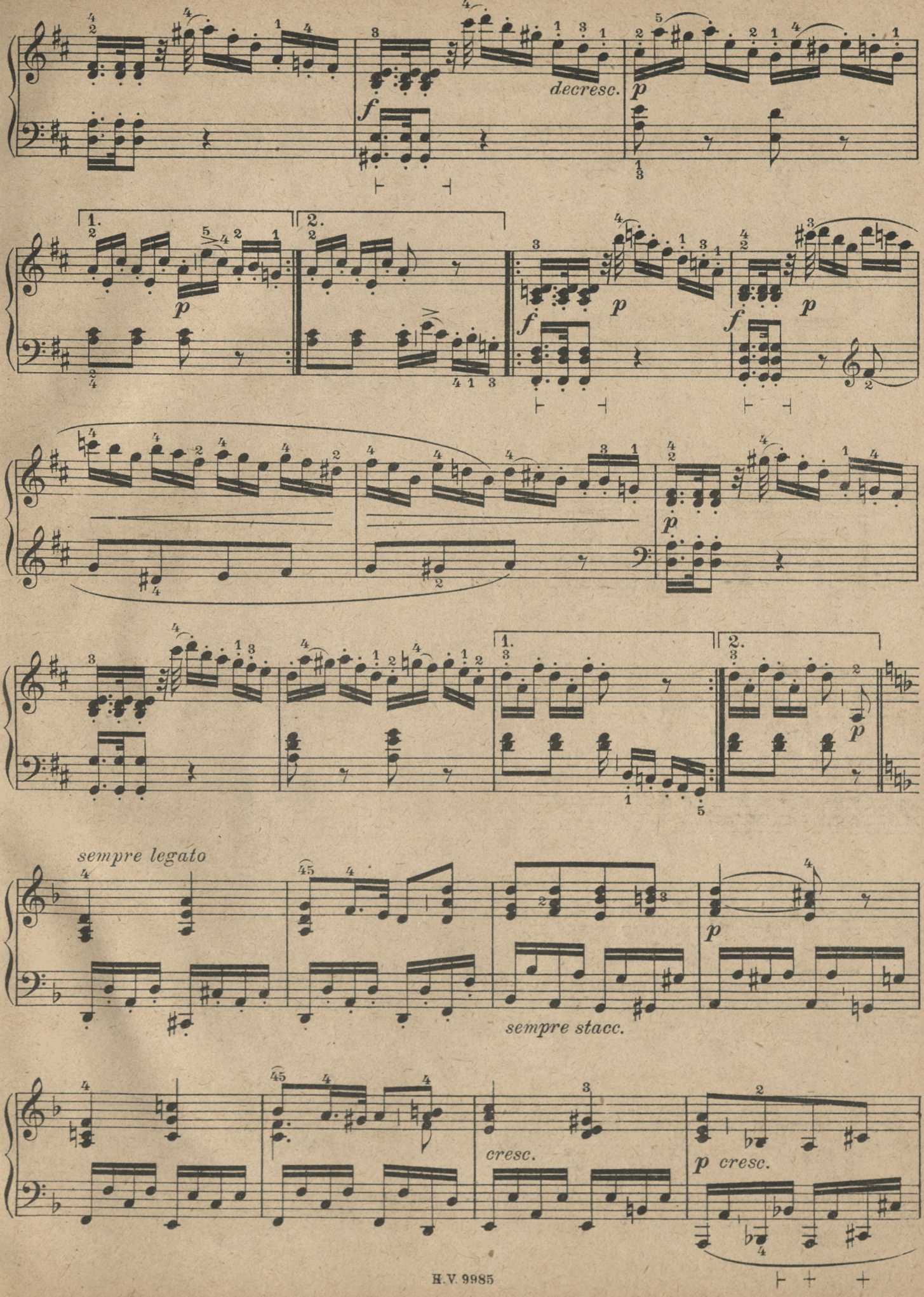

cresc.
sf
p
fp

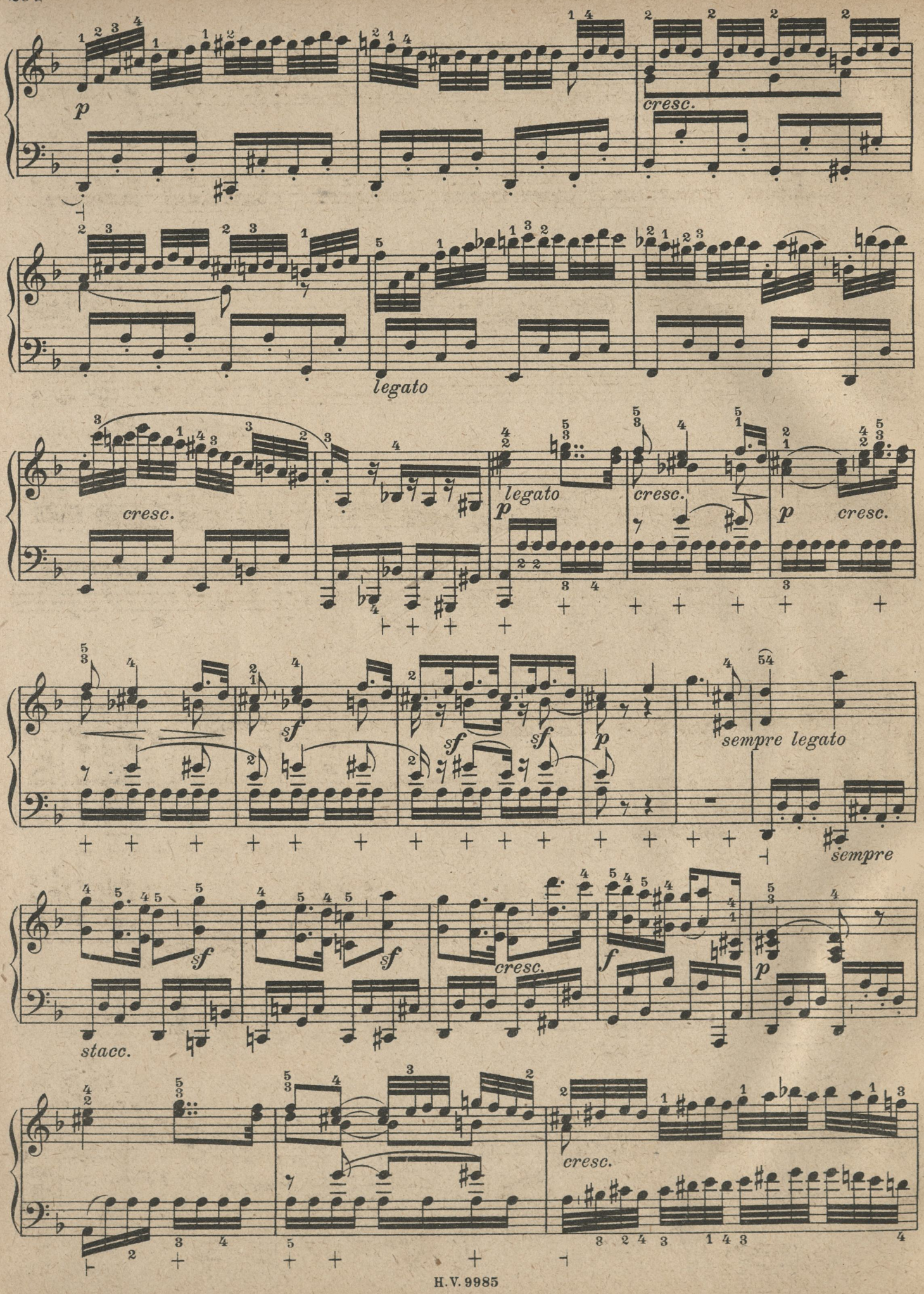

f
decresc.
p
pp
cresc. e sempre legato
p
cresc.
p
cresc.
sf
sf
sf
sf

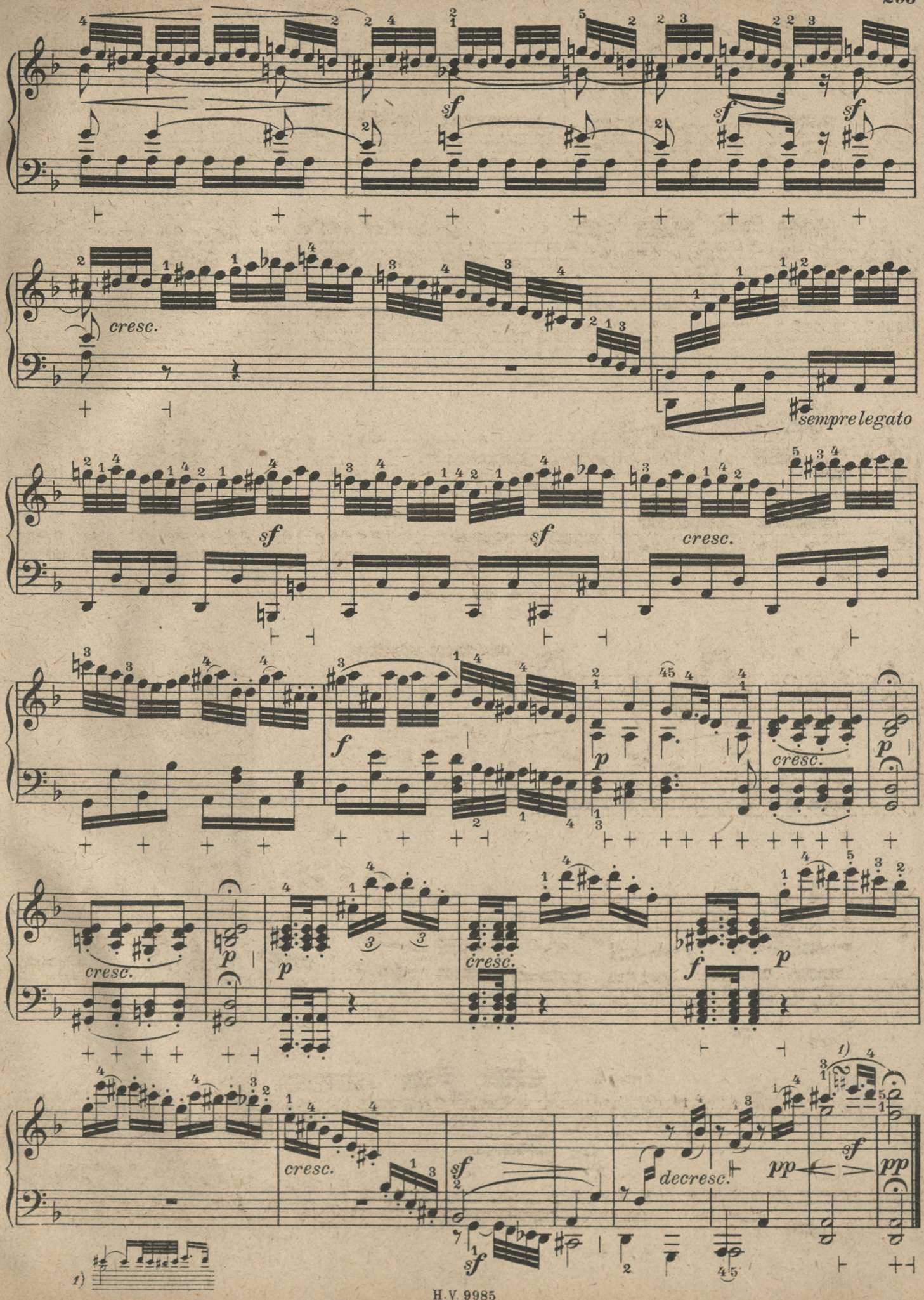

sf
f
p
cresc.
sf
f


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

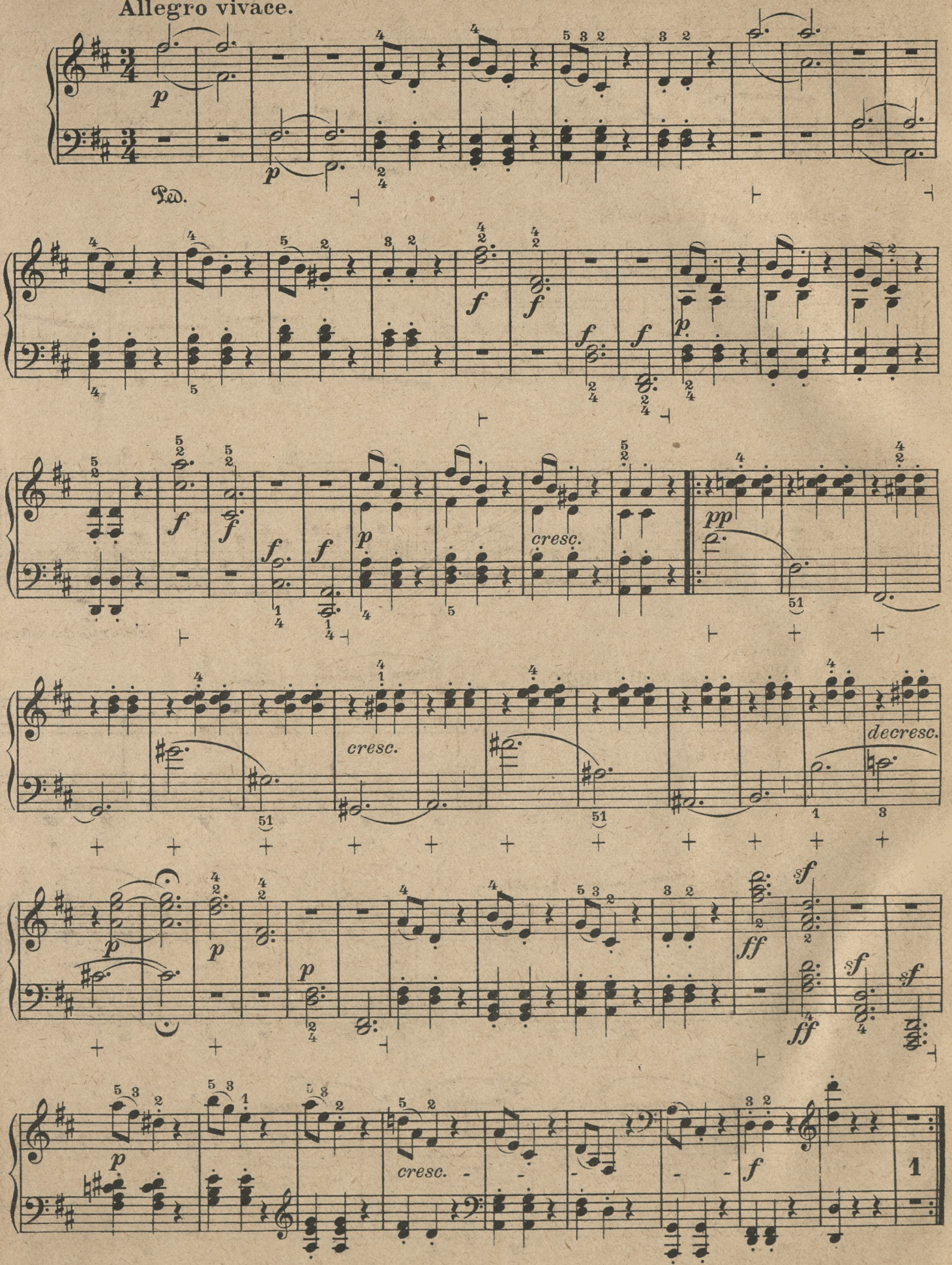

Andante.
sempre legato
p
cresc.
sempre staccato
p
1.
2.
p cresc.
p cresc.
sempre legato
p
cresc.
p
sf
sf
sf
p
sempre legato
sf
sf
sempre stacc.
cresc.
f
1.
2.
p
p
p


decresc.
sempre legato
sempre stacc.
cresc.
p cresc.

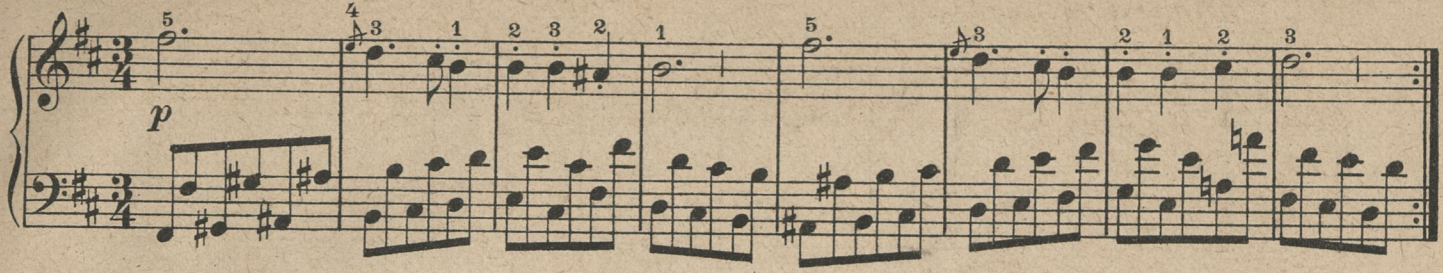

p
cresc.
legato
cresc.
legato
p
cresc.
p
cresc.
sf
sf
sf
p
sempre legato
sempre
sf
sf
cresc.
f
p
stacc.
cresc.


sf
cresc.
sempre legato
sf
sf
cresc.
f
p
cresc.
p
cresc.
p
f
p
cresc.
sf
decresc.
pp
sf
pp
sf
1)

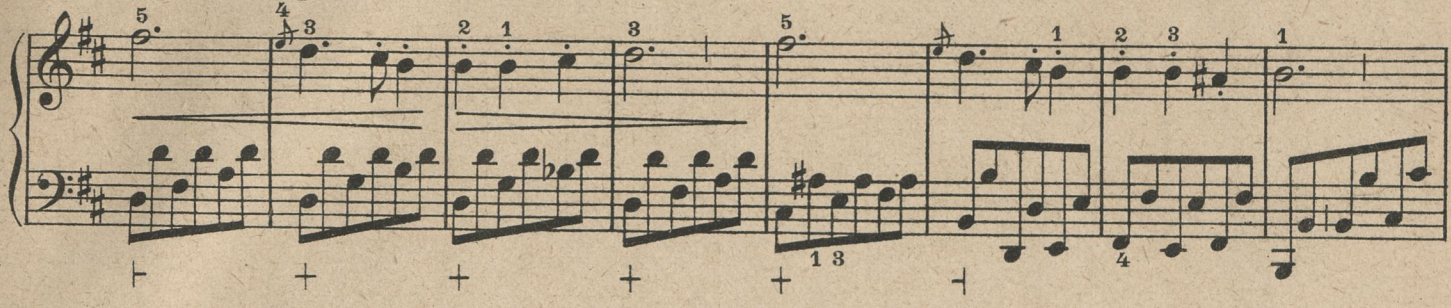
Scherzo.
Allegro vivace.

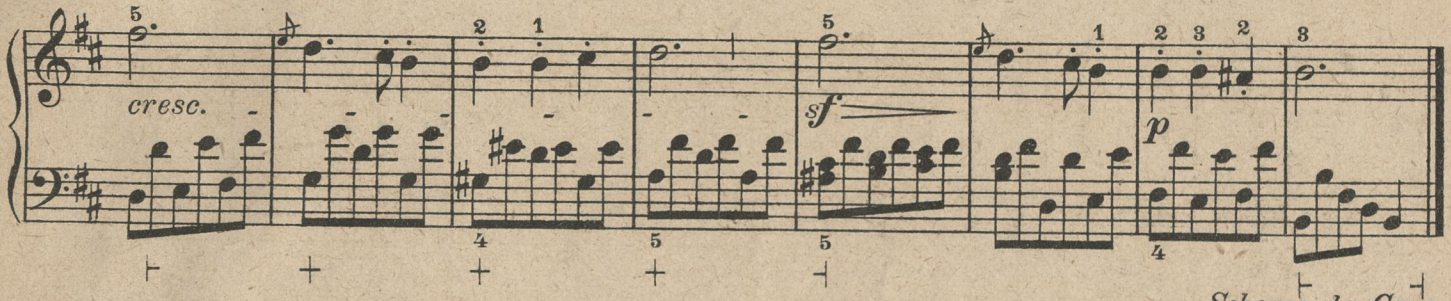


Trio.



La seconda parte una volta.

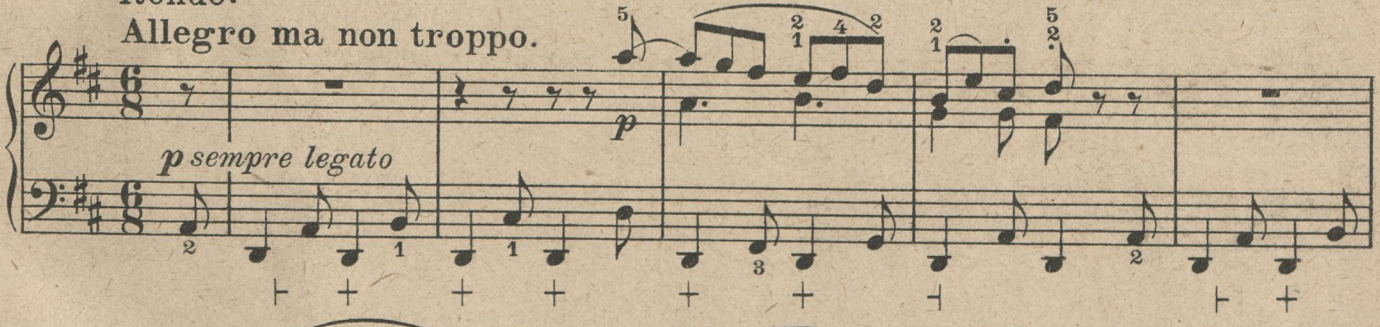


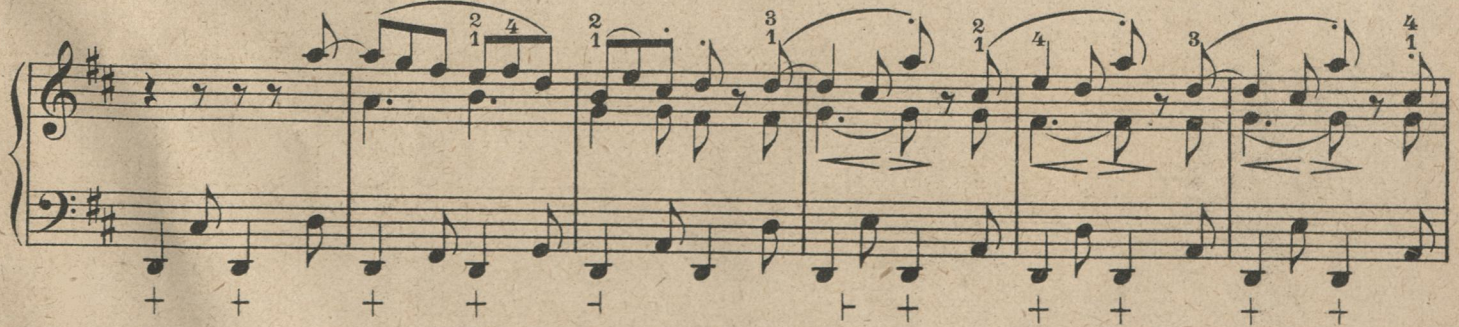


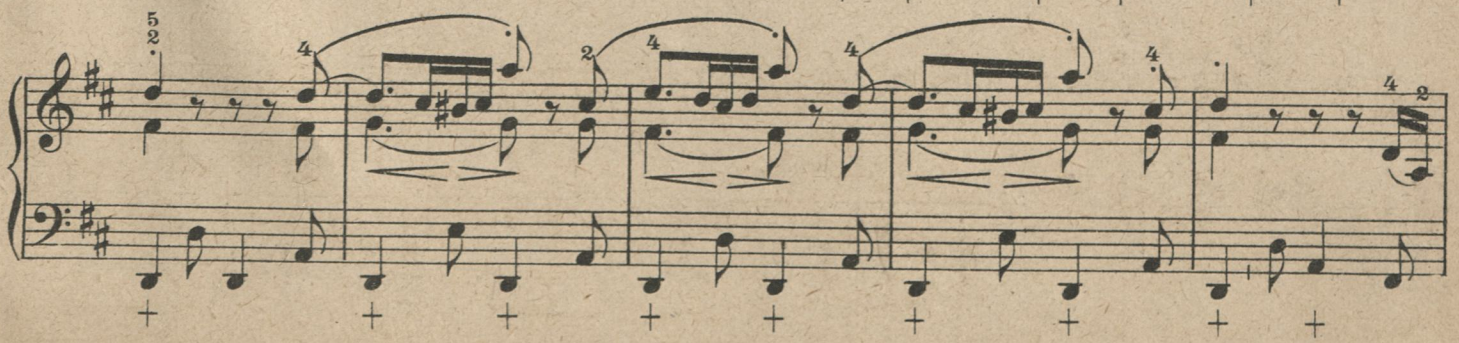
Scherzo da Capo.

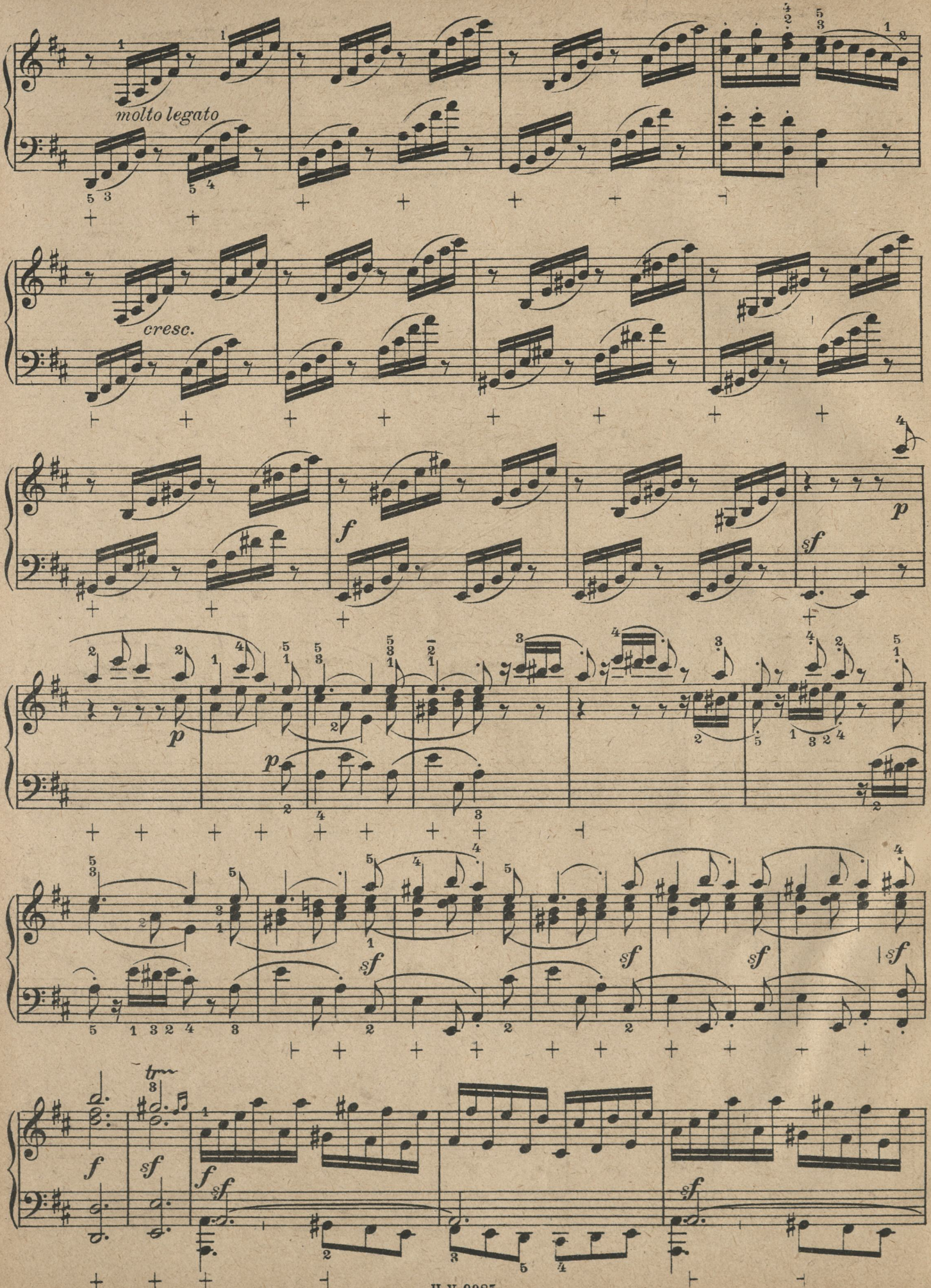
Rondo.

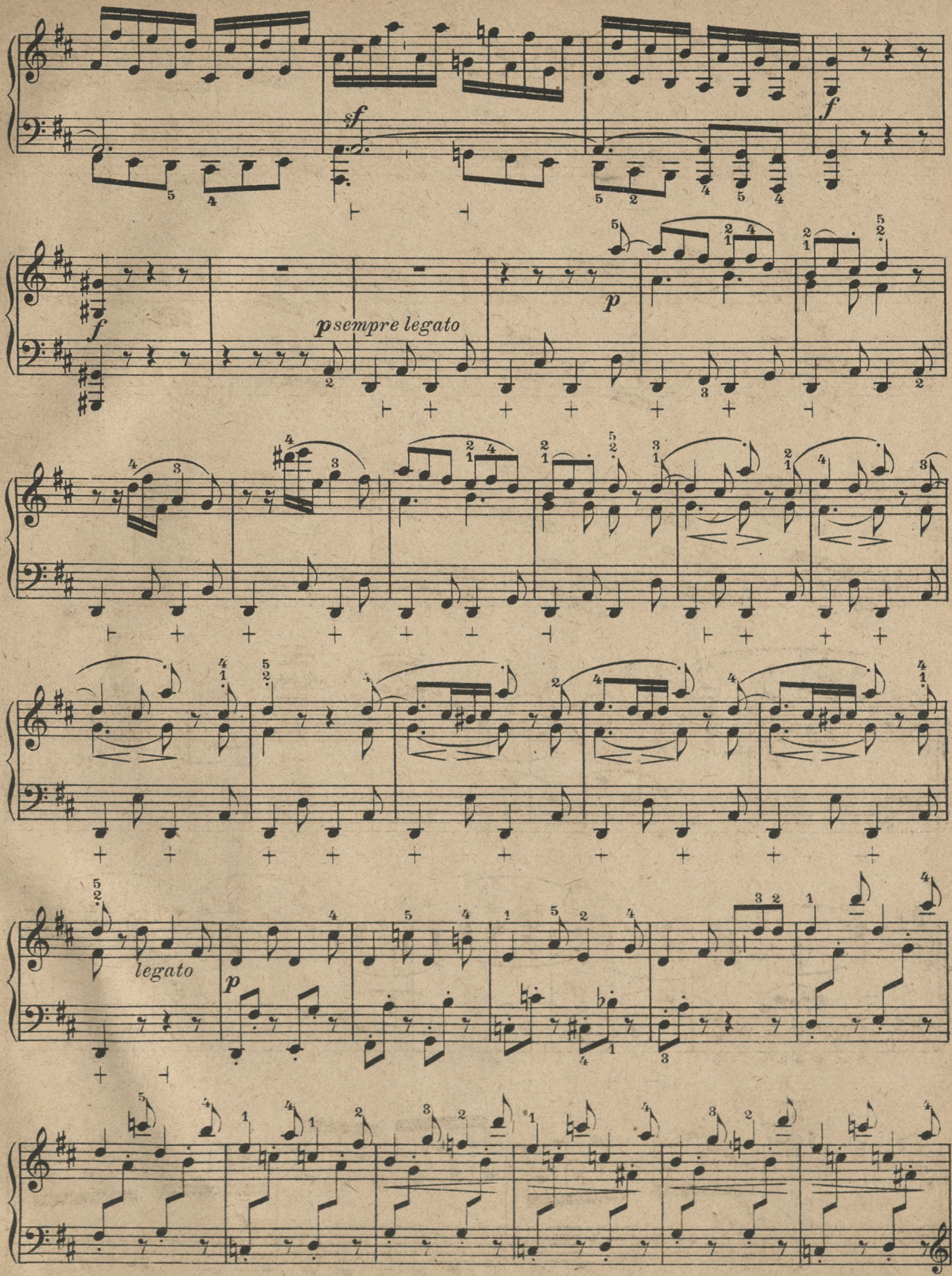
Allegro ma non troppo.

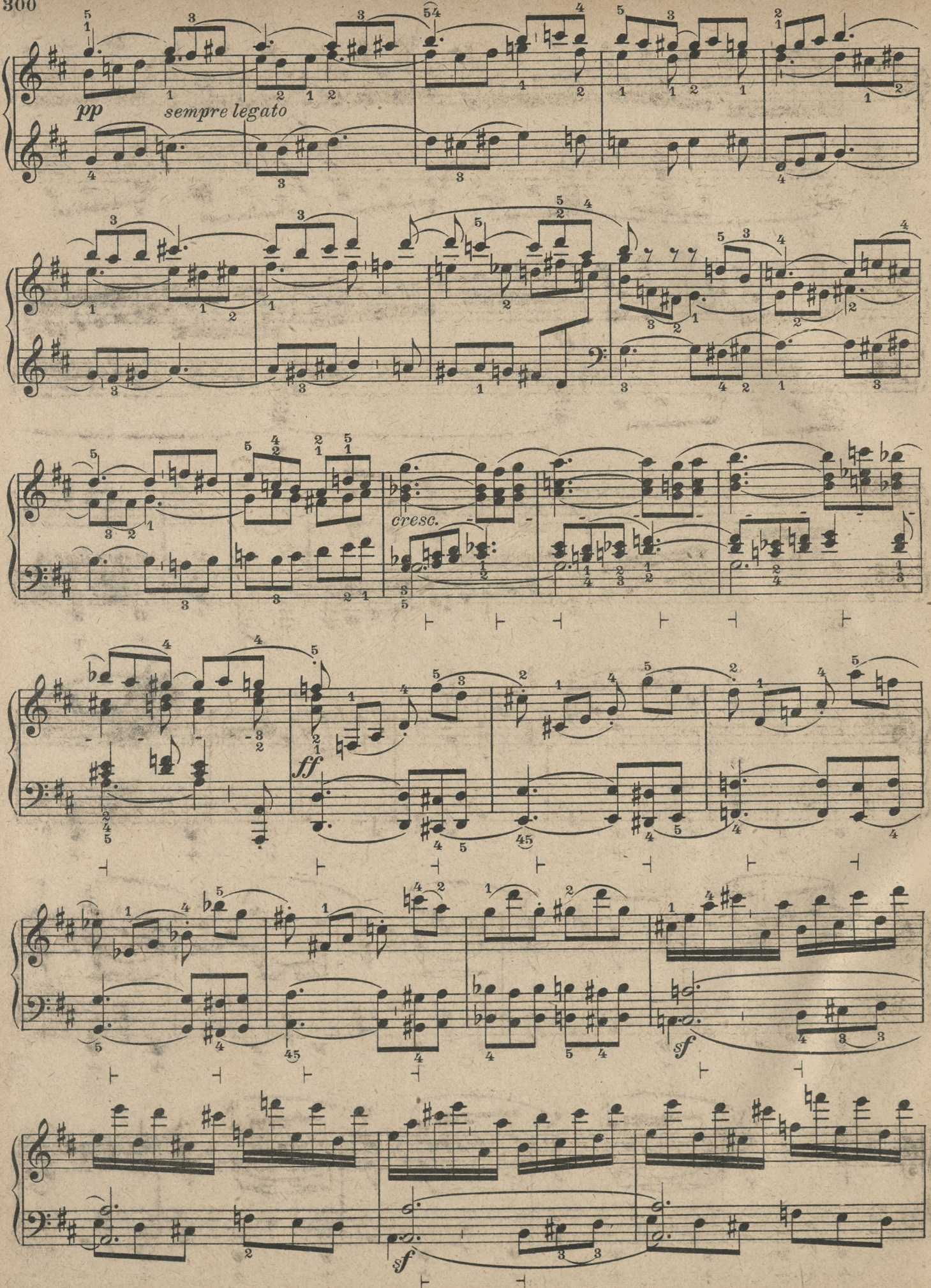


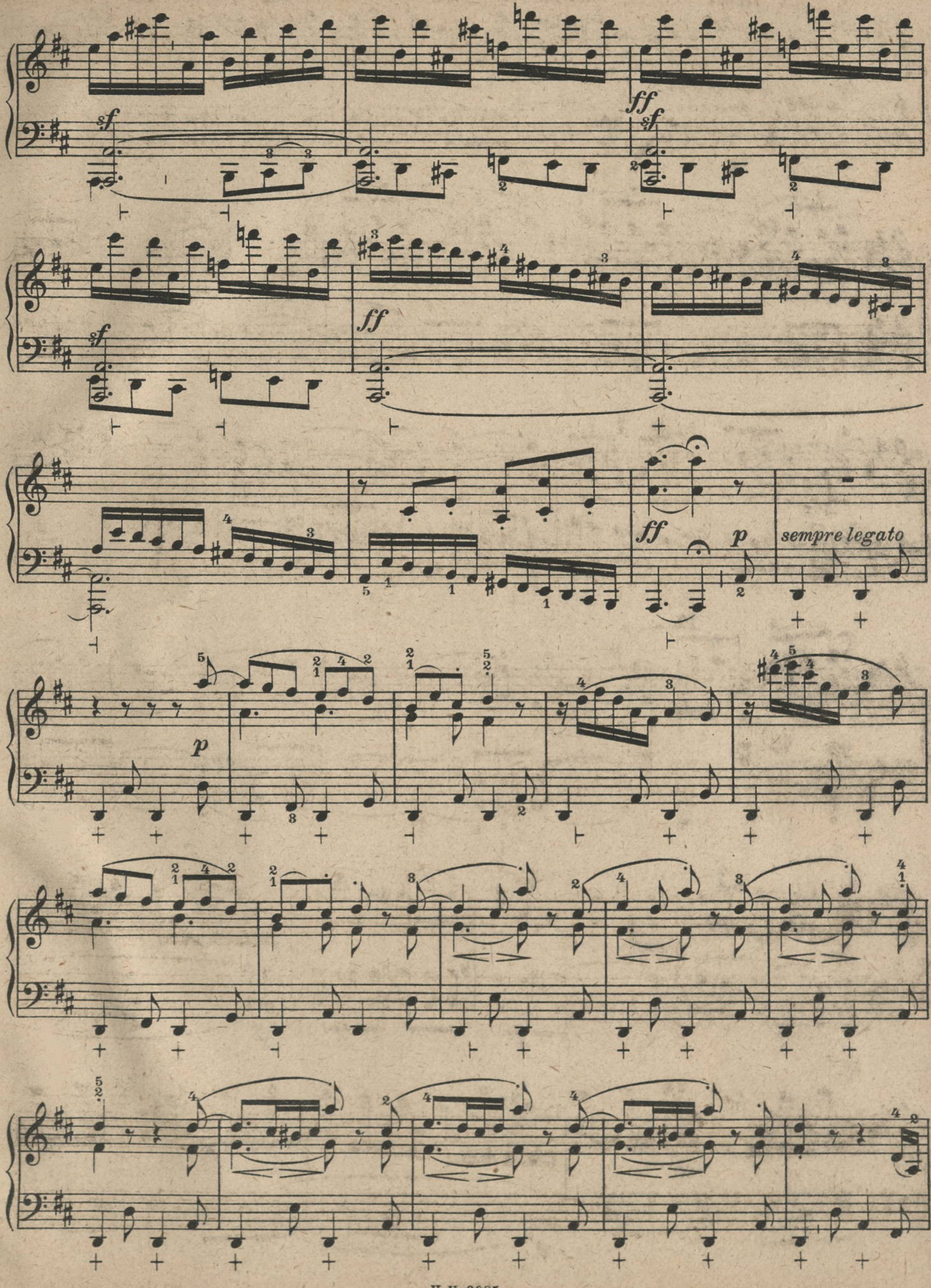


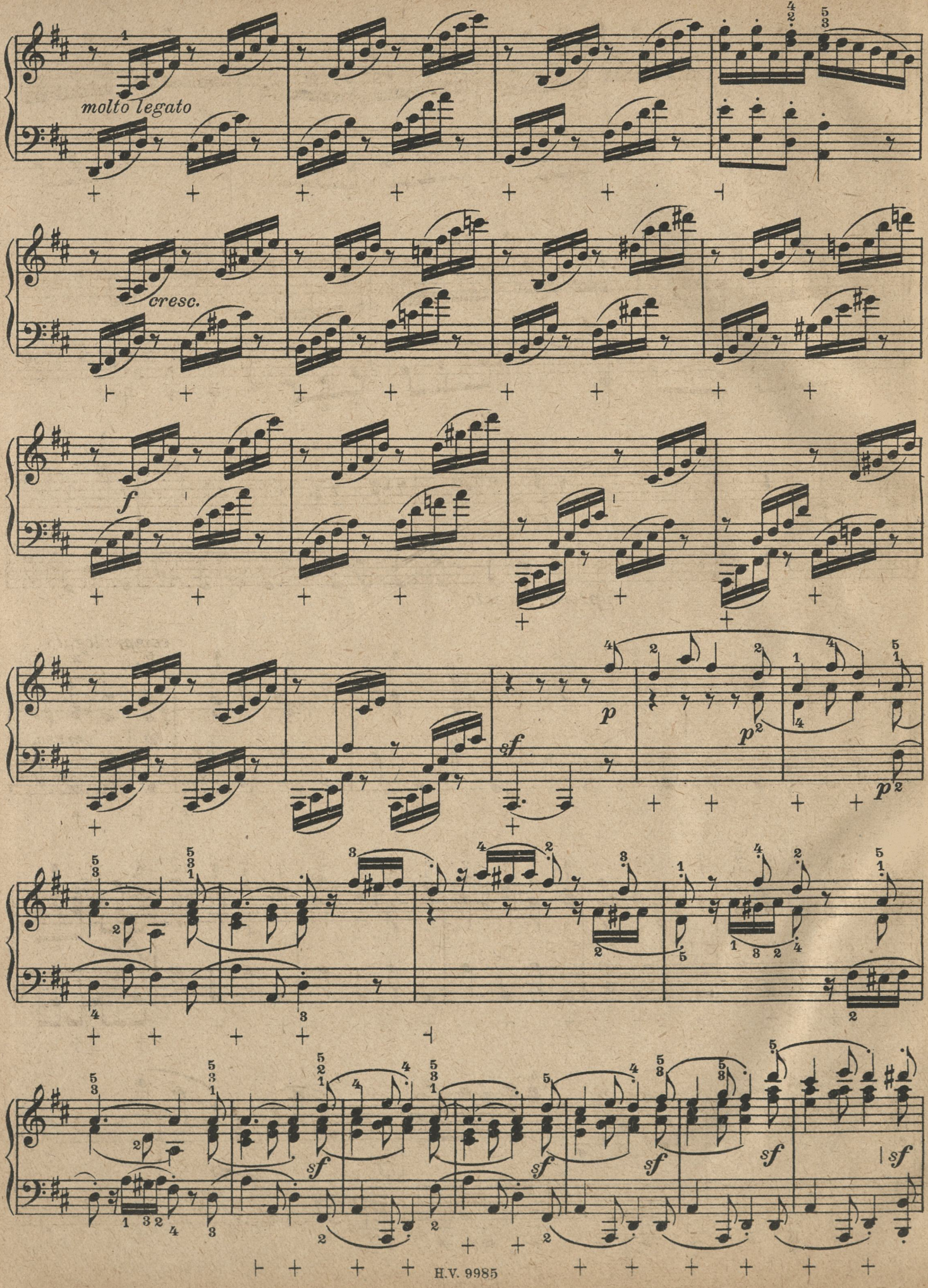


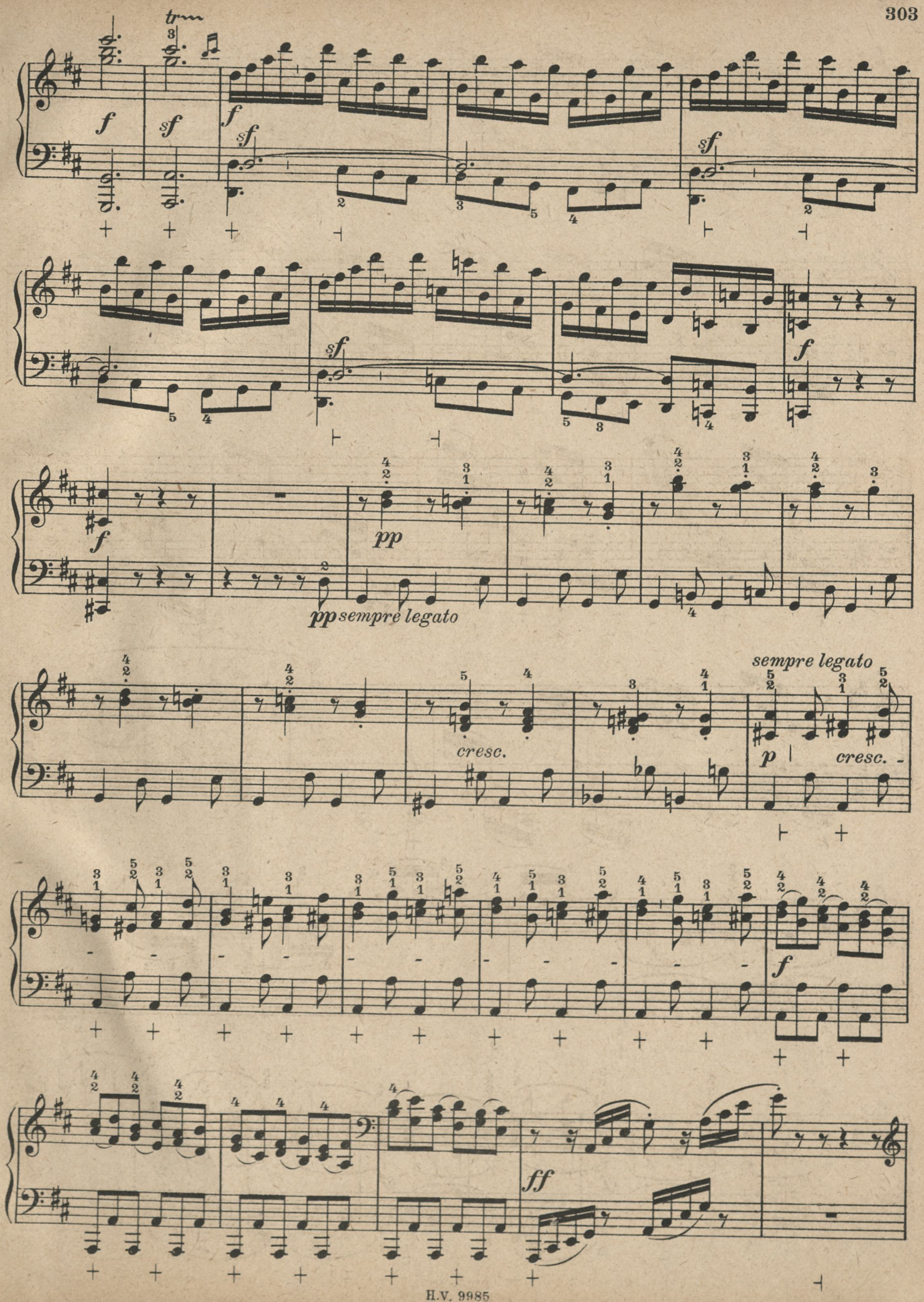

molto legato
cresc.
f
p
sf
tr

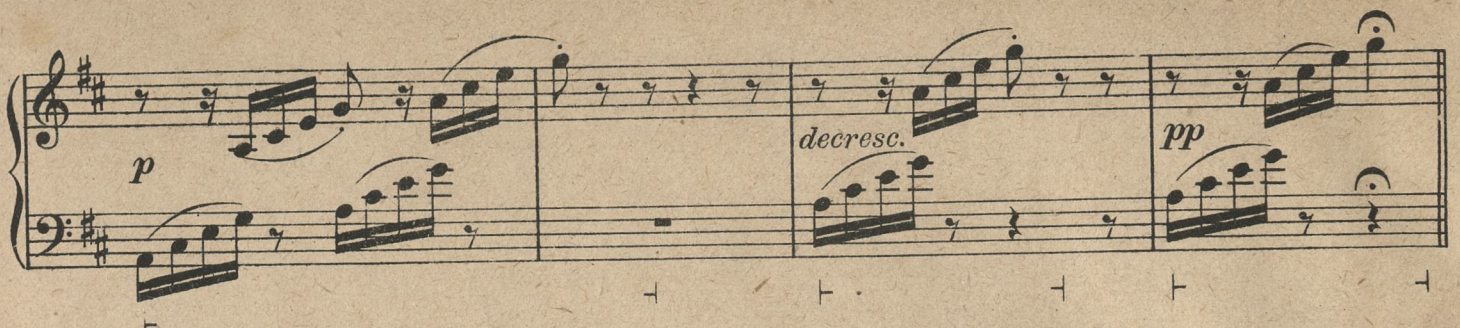

sf
f
f
p sempre legato
p
legato
p


pp
sempre legato
cresc.
ff
sf
sf


sf
ff
sf
sf
ff
ff
p
sempre legato
p


molto legato
cresc.
f
p
sf
p
sf
sf
sf
sf
sf


tr
f
sf
f
sf
sf
f
sf
f
pp
pp sempre legato
sempre legato
cresc.
p
cresc.
f
ff



Più allegro quasi presto.

