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C1884
vol 3

Ira F. Brilliant
Center for Beethoven Studies
San Jose State University

BIBLIOTHEQUE BOTE & BOCK

L. VAN BEETHOVEN

SONATES

pour Piano

revues, doigtées et soigneusement corrigées

par

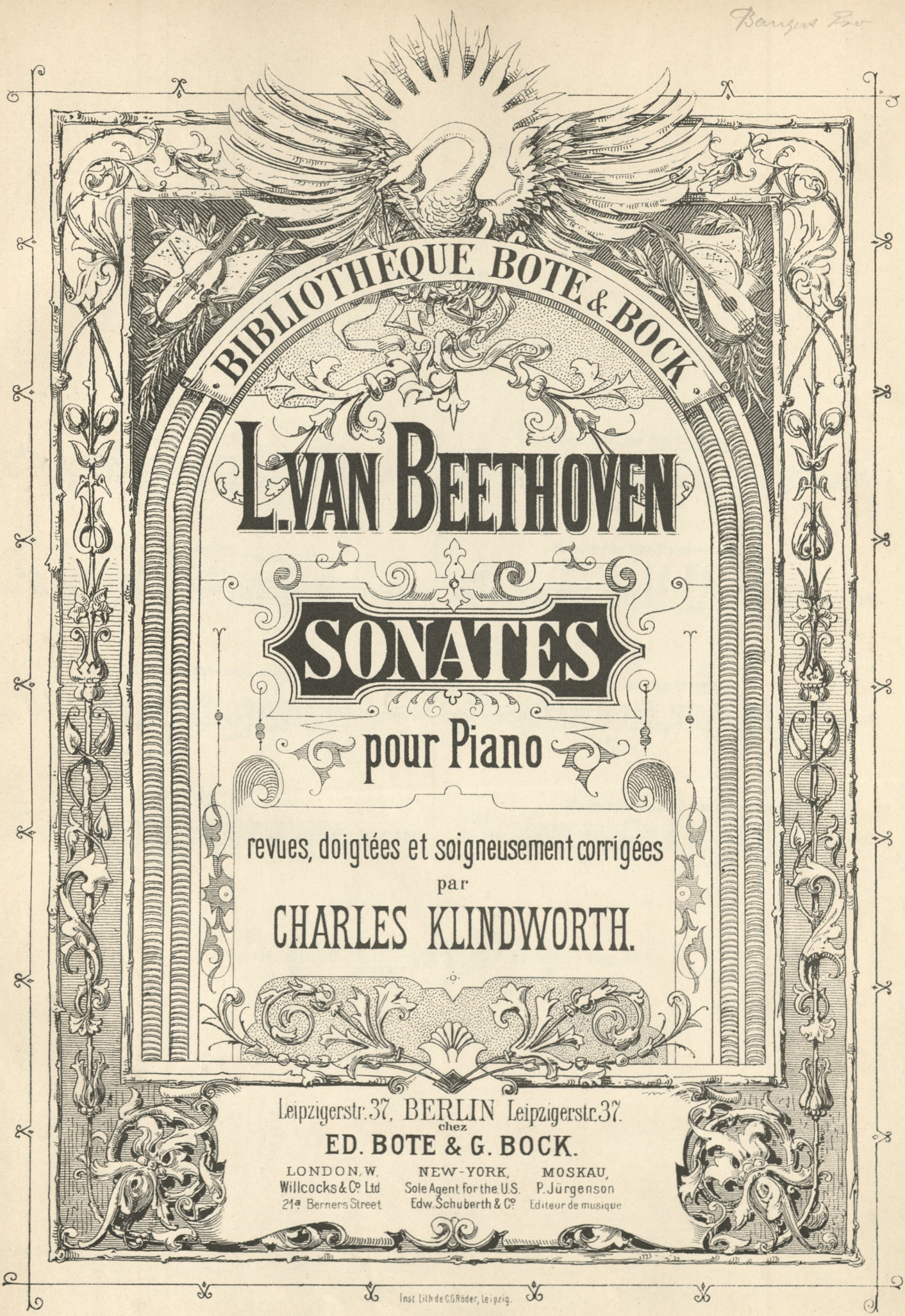
CHARLES KLINDWORTH.

Leipzigerstr. 37. BERLIN Leipzigerstr. 37.

ED. BOTE & G. BOCK.

LONDON NEW YORK MOSCAU

Bargiel Bro



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L. VAN BEETHOVEN

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CHARLES KLINDWORTH.

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chez

ED. BOTE & G. BOCK.

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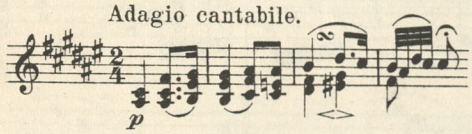
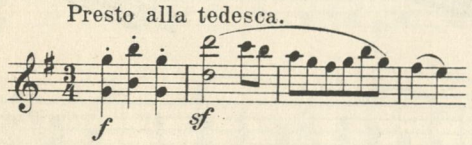
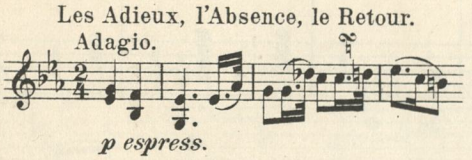
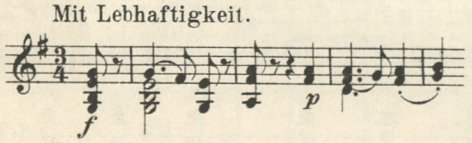
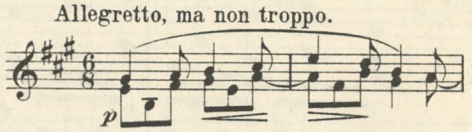
VOL. III.

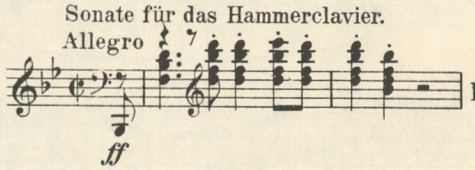
24. Op. 78. Adagio cantabile.  Pag. 450.

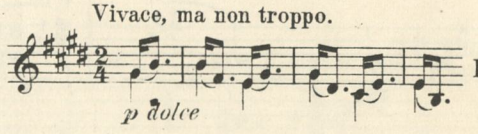
25. Op. 79. Presto alla tedesca.  Pag. 460.

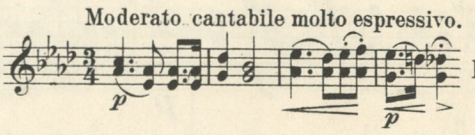
26. Op. 81a. Les Adieux, l'Absence, le Retour. Adagio.  Pag. 469.

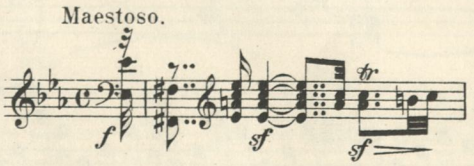
27. Op. 90. Mit Lebhaftigkeit.  Pag. 486.

28. Op. 101. Allegretto, ma non troppo.  Pag. 501.

29. Op. 106. Sonate für das Hammerclavier. Allegro  Pag. 518.

30. Op. 109. Vivace, ma non troppo.  Pag. 568.

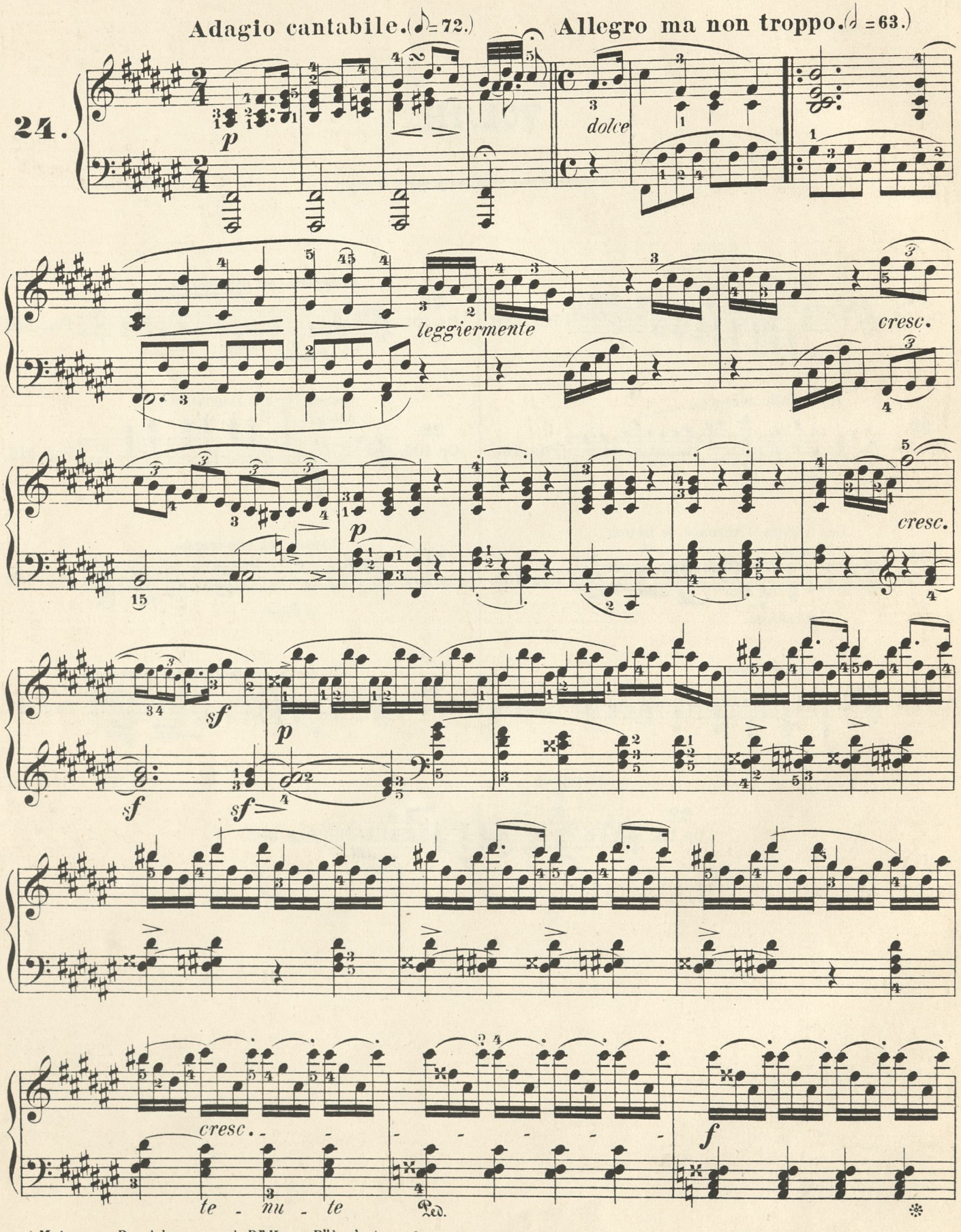
31. Op. 110. Moderato cantabile molto espressivo.  Pag. 587.

32. Op. 111. Maestoso.  Pag. 605.

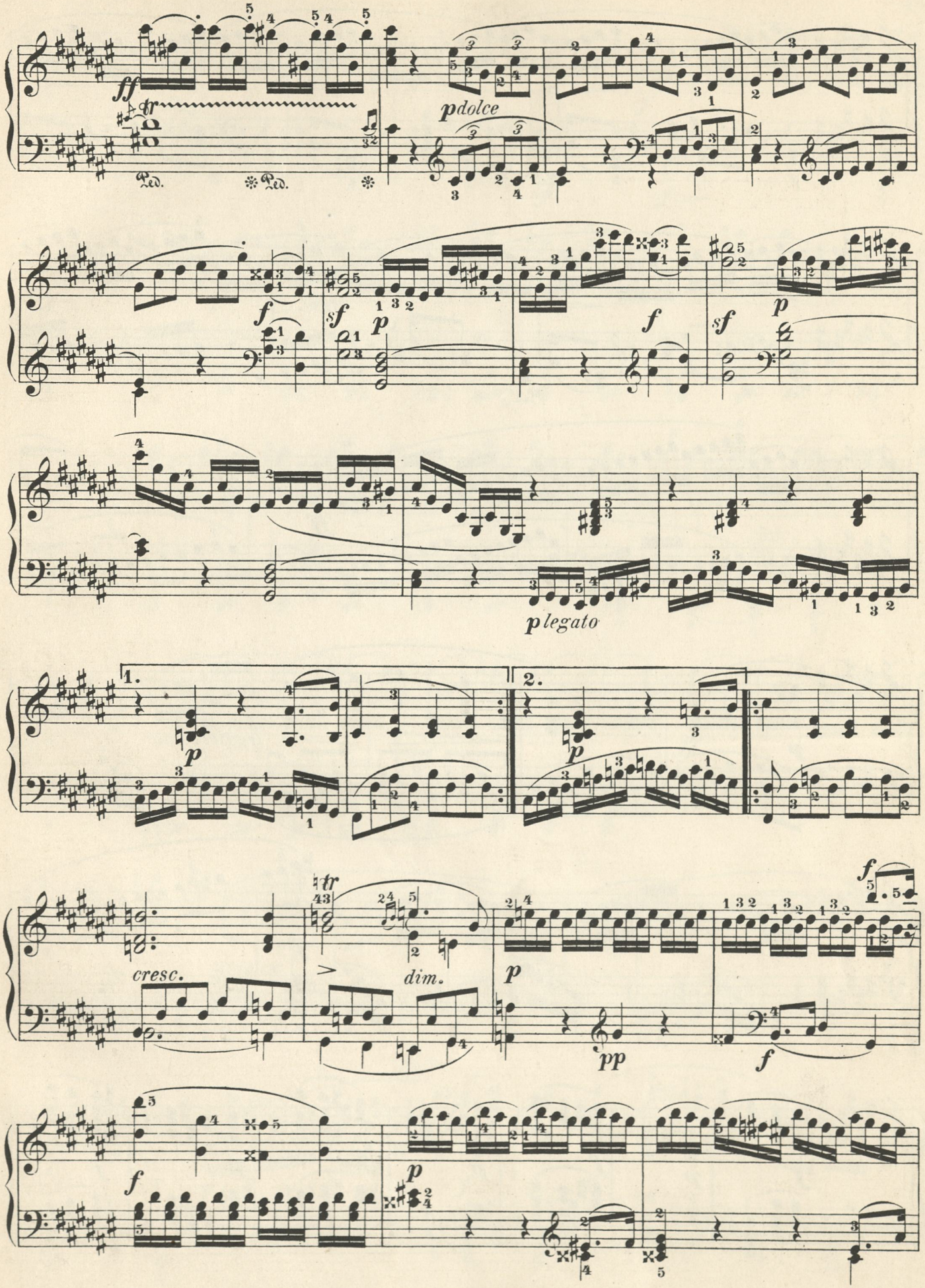
SONATE.

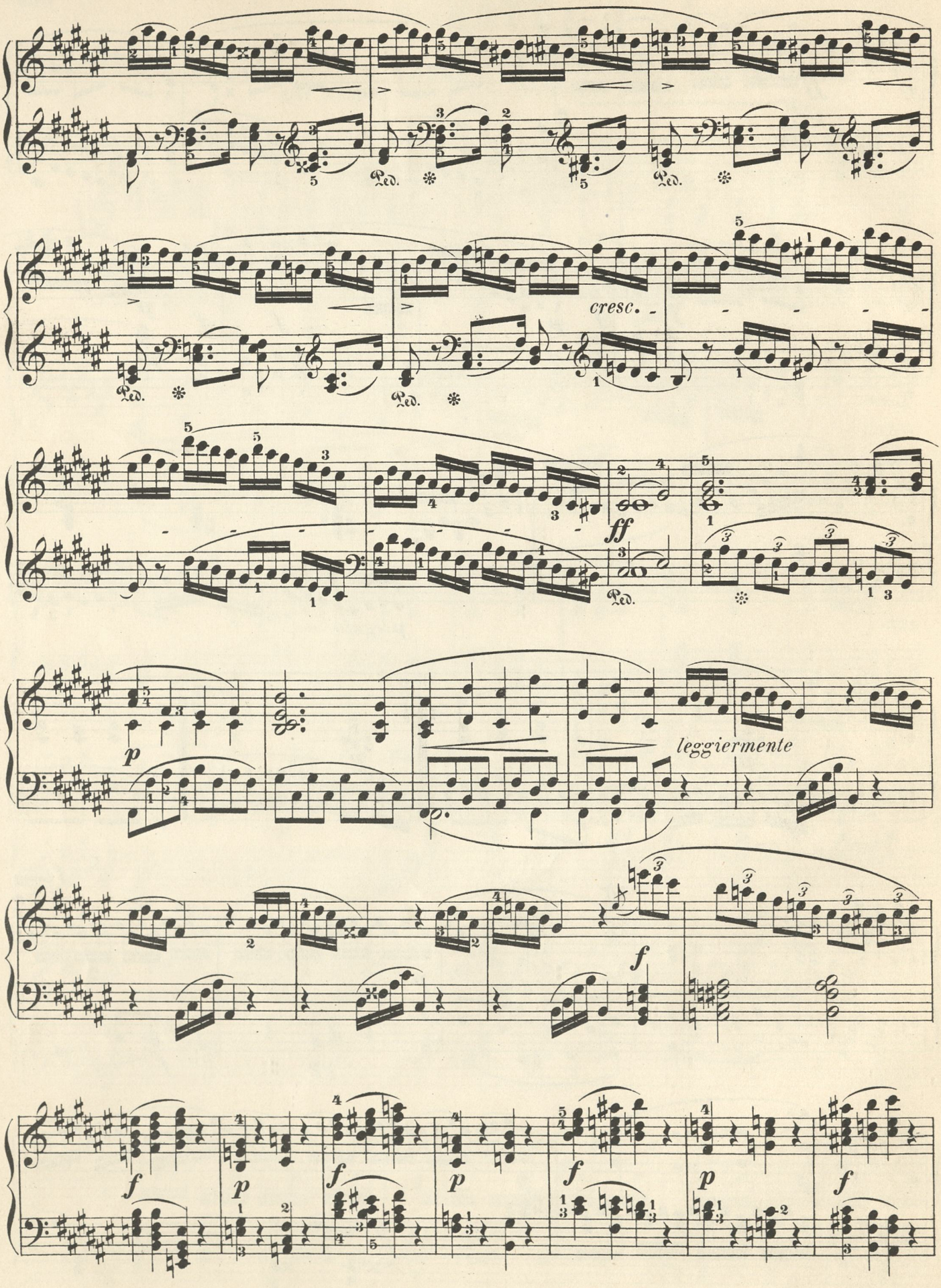
= Op. 78. =

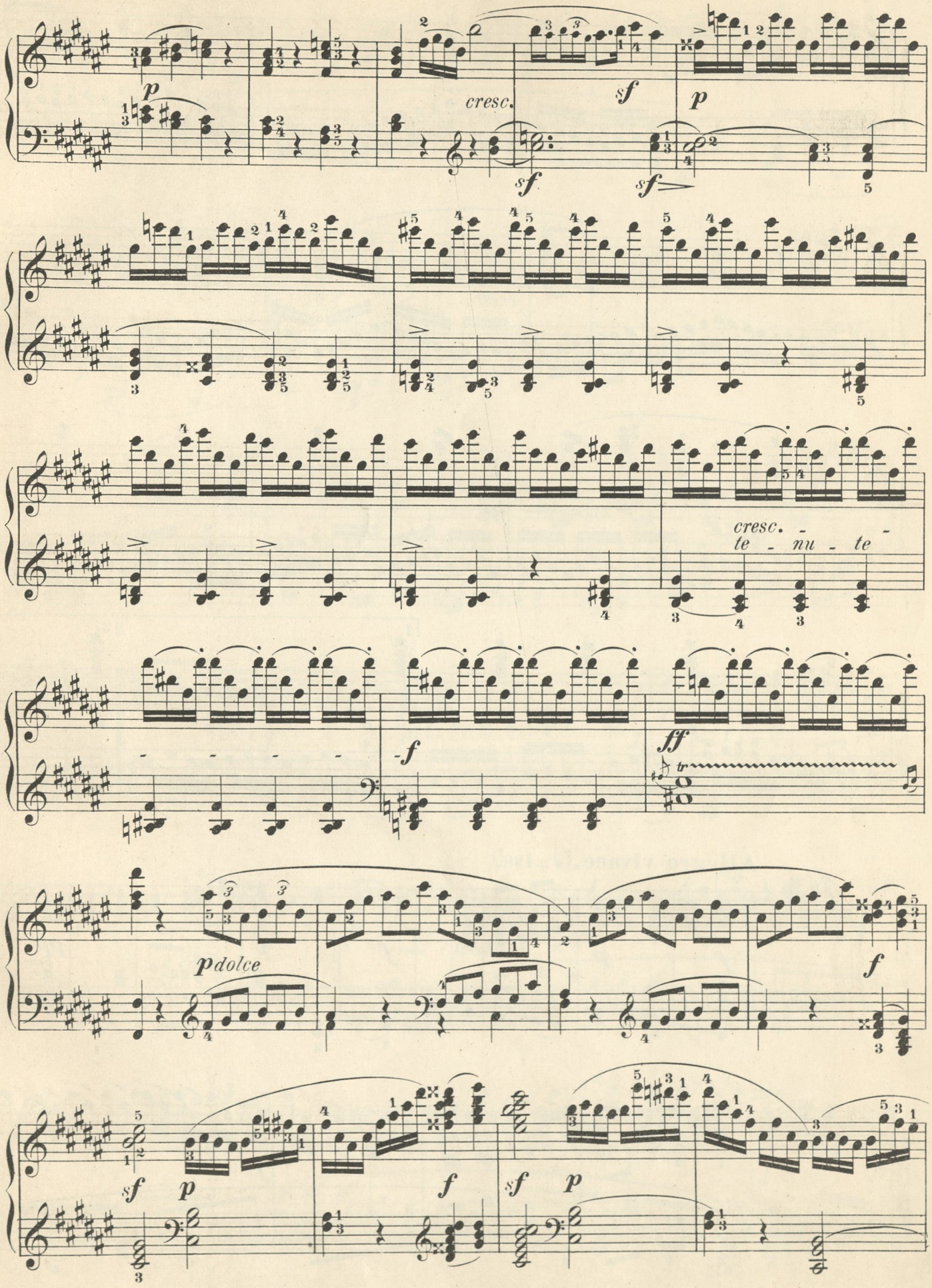
Der Gräfin Therese von Brunswick gewidmet.

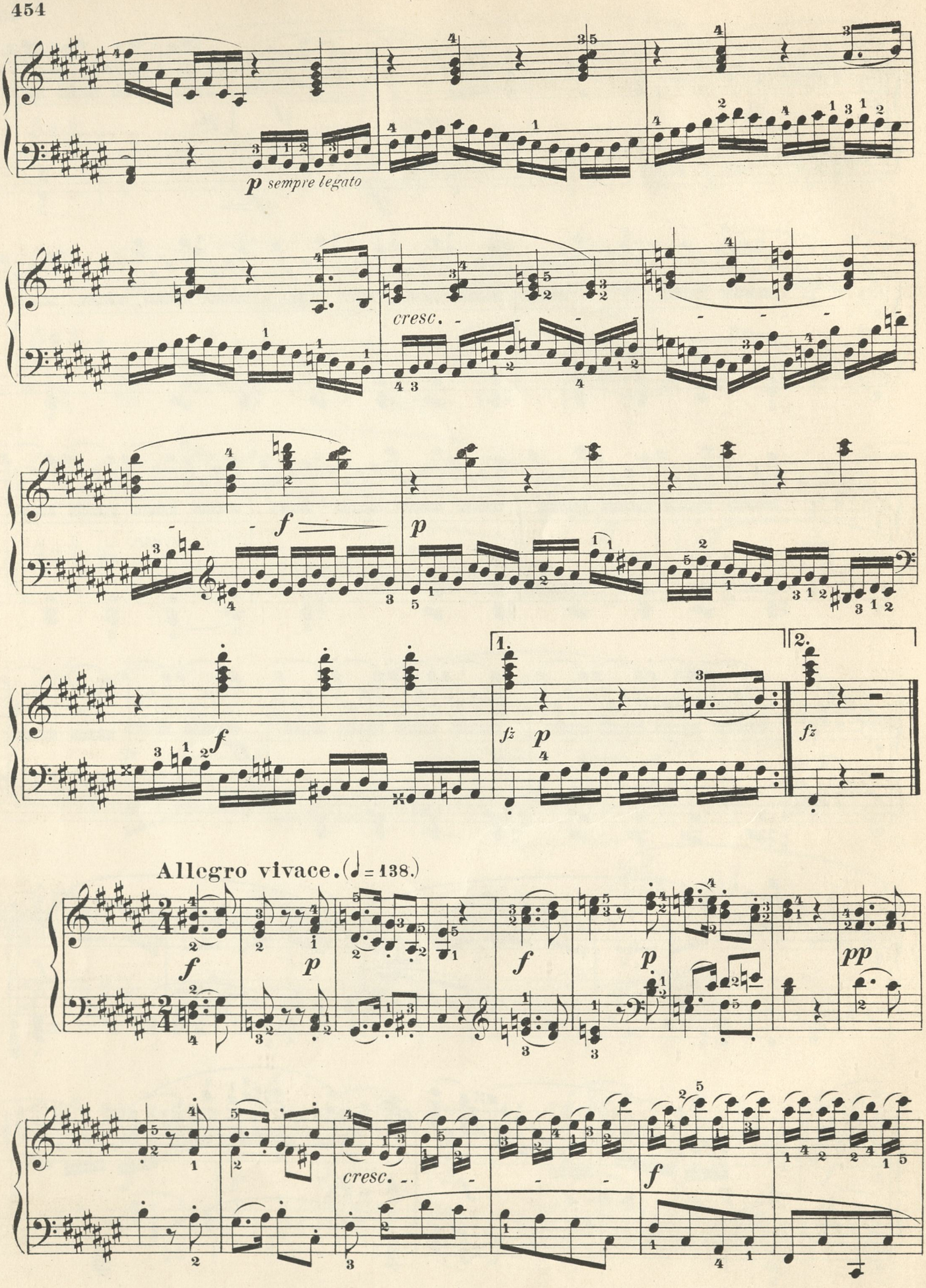


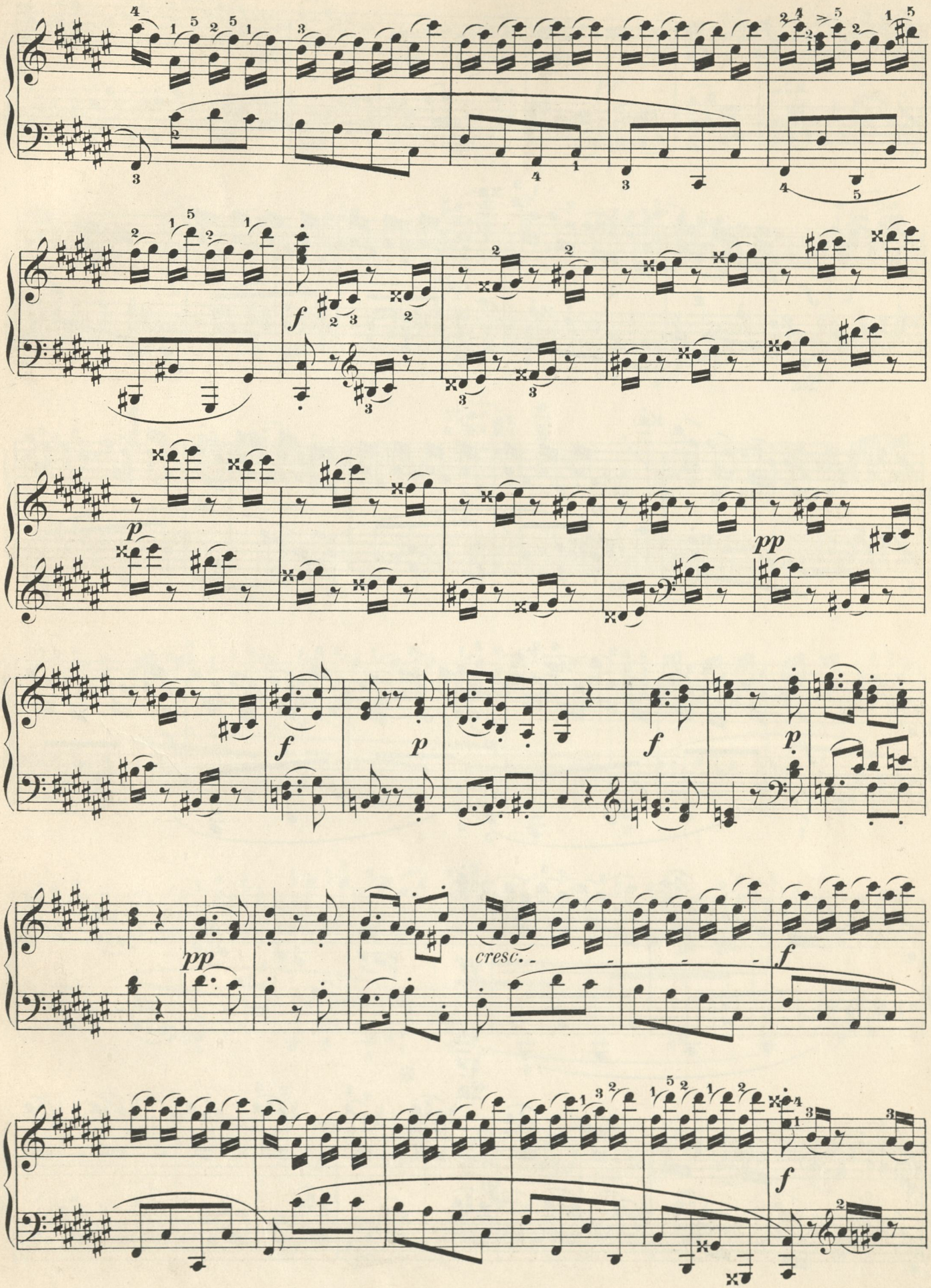
+) Metronom-Bezeichnung nach Dr H. von Bülow's Ausgabe.

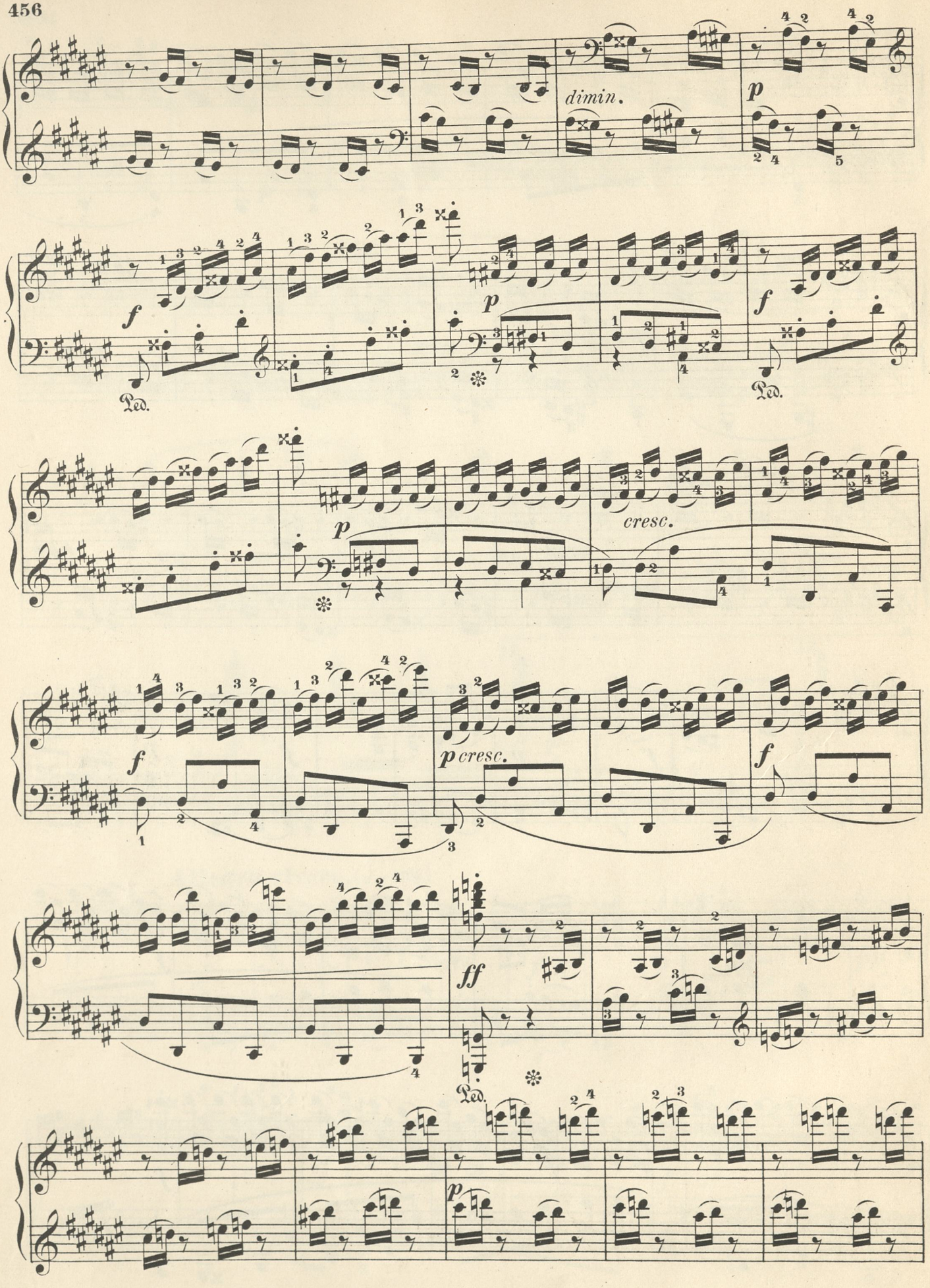

ff
tr
Ped.
Ped.
pdolce
f
sf
p
f
sf
p
plegato
1.
2.
p
p
cresc.
tr
dim.
p
pp
f
f
f
p

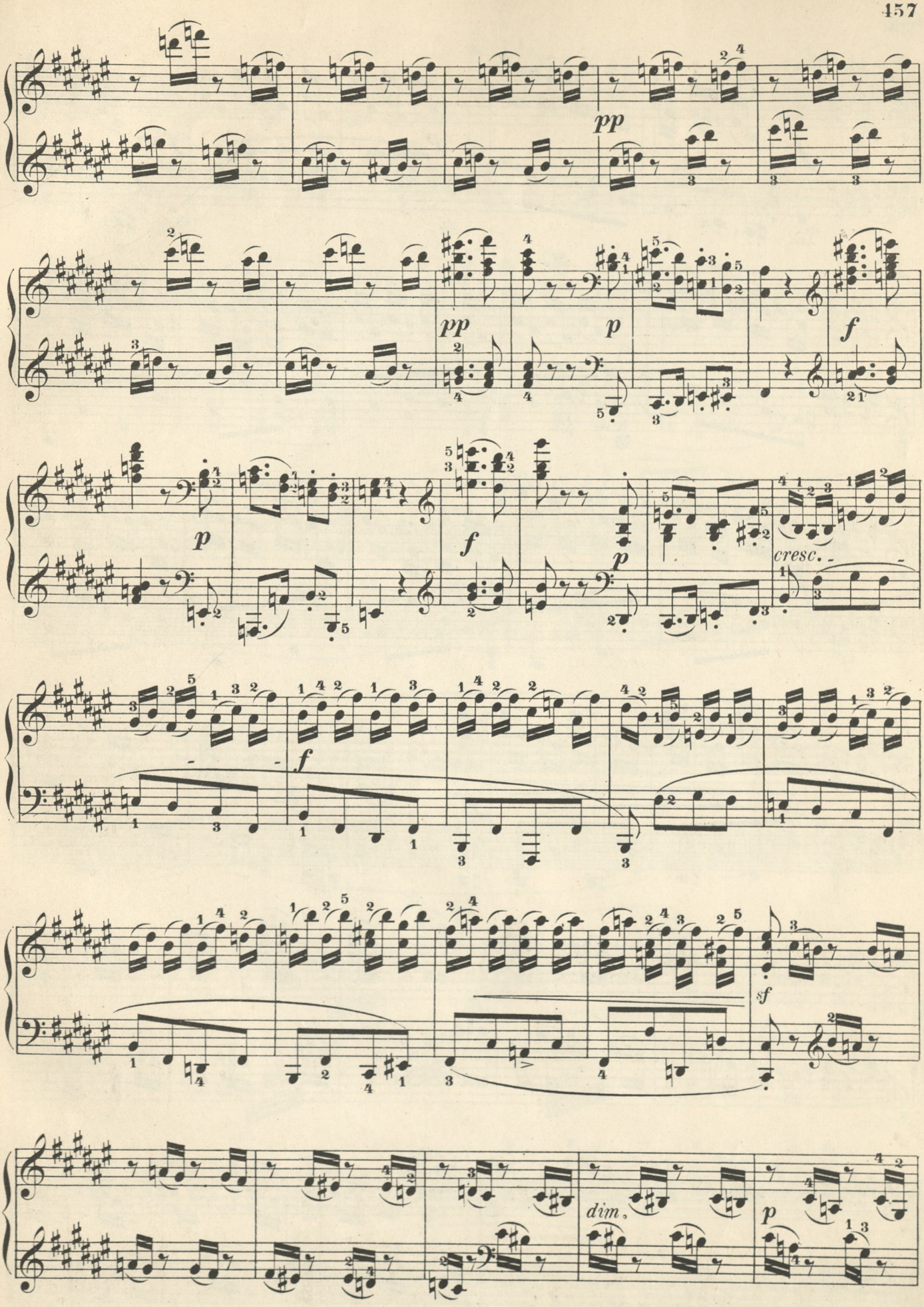

Ped.
cresc.
ff
leggiermente
f
p

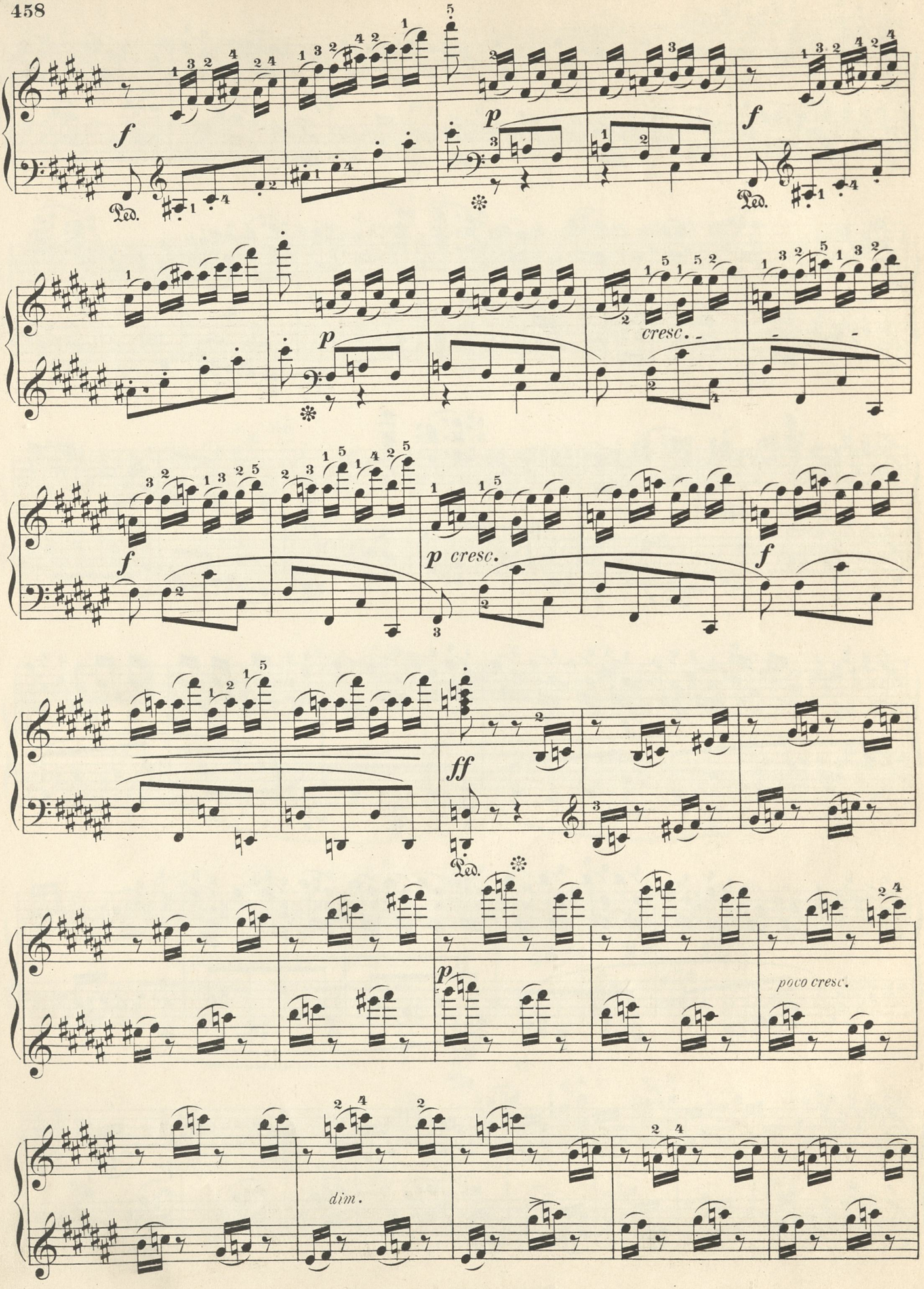

p
cresc.
sf
sf
sf
p
cresc.
te - nu - te
f
ff
pdolce
f
sf
p
f
sf
p

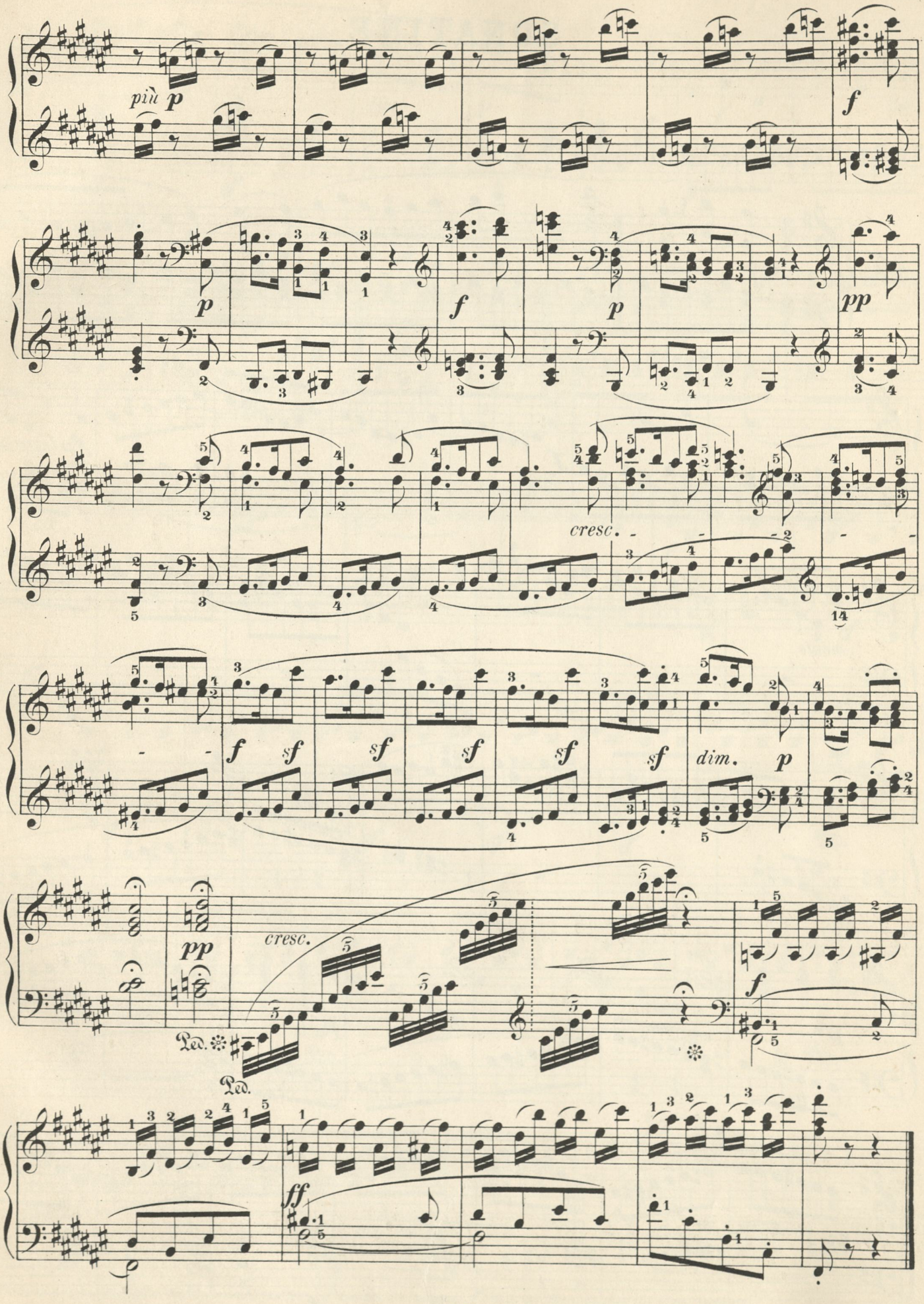

p sempre legato
cresc.
f
p
f
fz
p
fz
1.
2.
Allegro vivace. (♩ = 138.)
f
p
f
p
pp
cresc.
f


f
p
pp
f
p
f
p
pp
cresc.
f
f


dimin.
p
f
Ped.
p
f
Ped.
p
cresc.
f
p cresc.
f
ff
Ped.
p


pp
pp
p
f
p
f
p
cresc.
f
sf
dim.
p


f
Ped.
p
f
Ped.
p
cresc.
f
p cresc.
f
ff
Ped.
p
poco cresc.
dim.

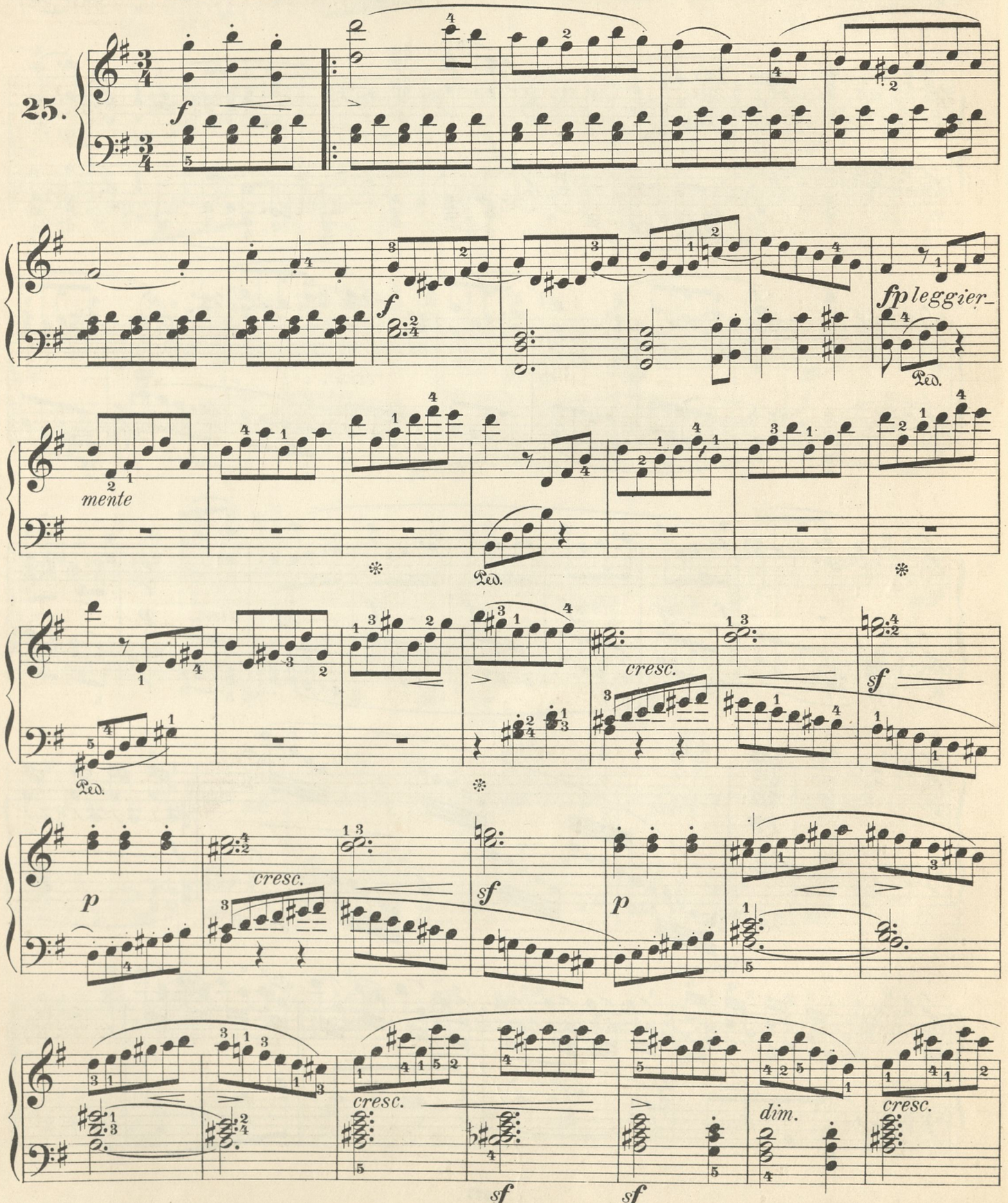

più p
f
p
f
p
pp
cresc.
f sf sf sf sf sf
dim. p
pp
cresc.
Ped.
Ped.
f
ff

SONATINE.

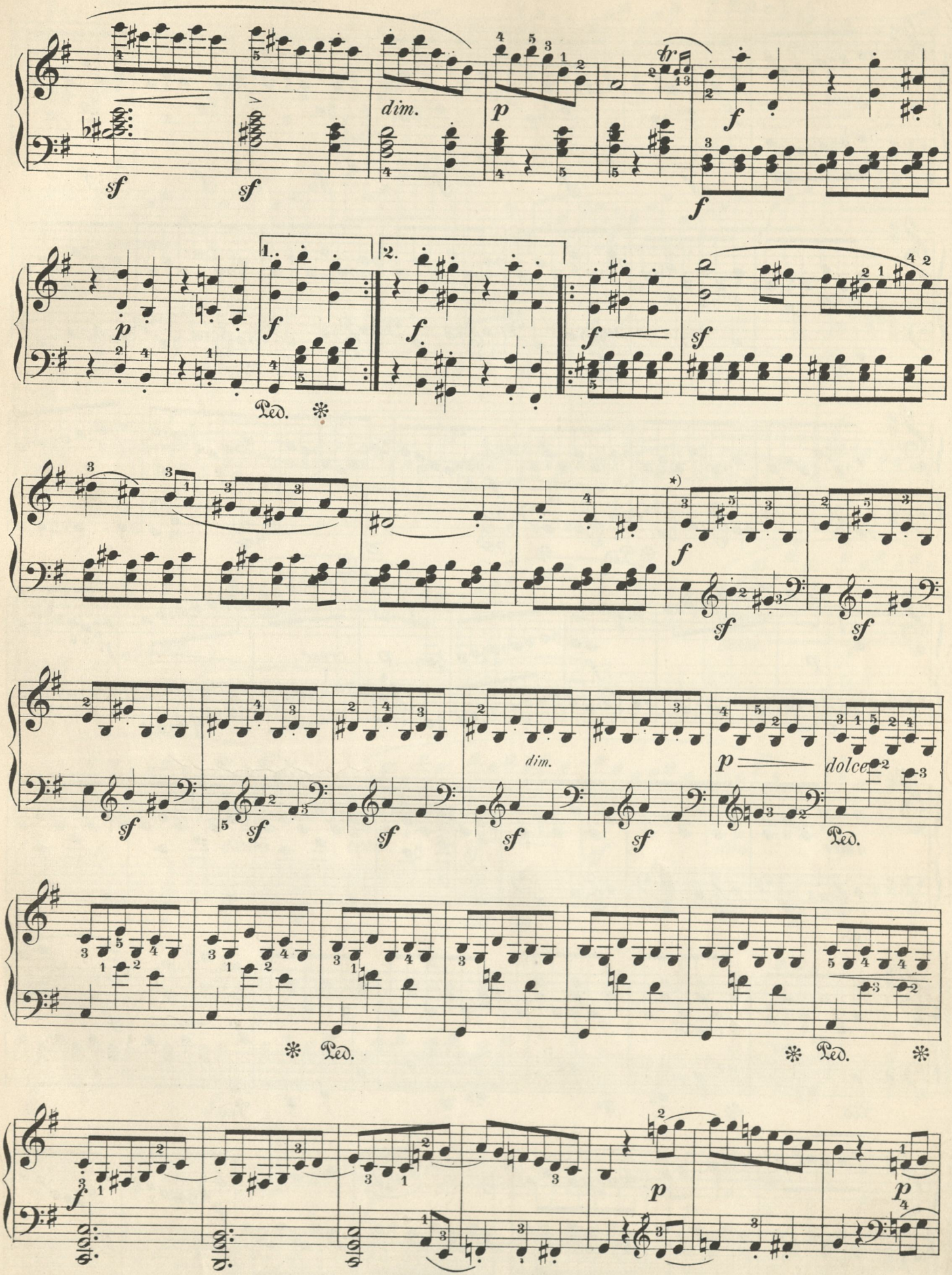
Op. 79.

Presto alla tedesca. (*) (𝅗𝅥. = 88.)

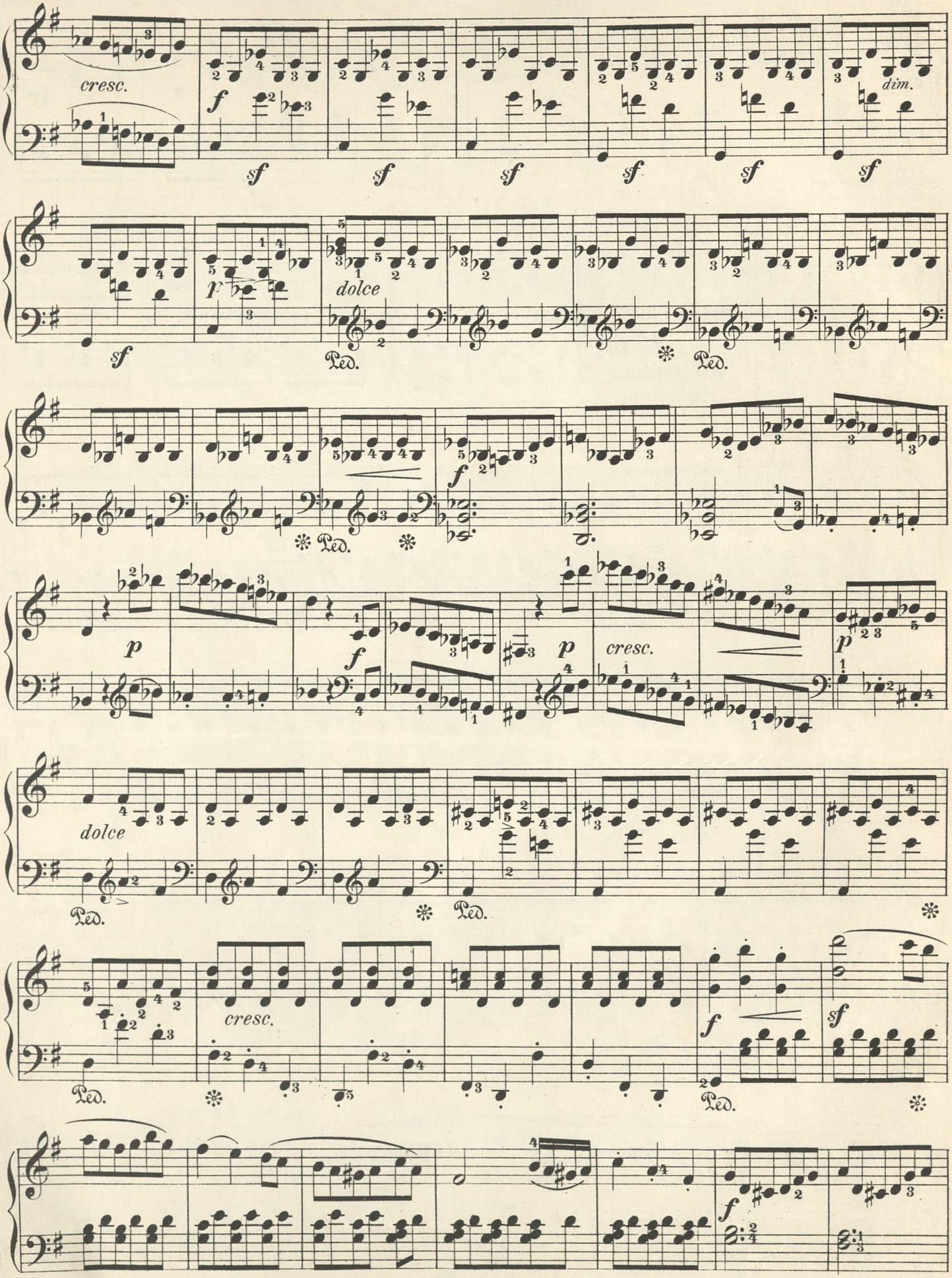
25.

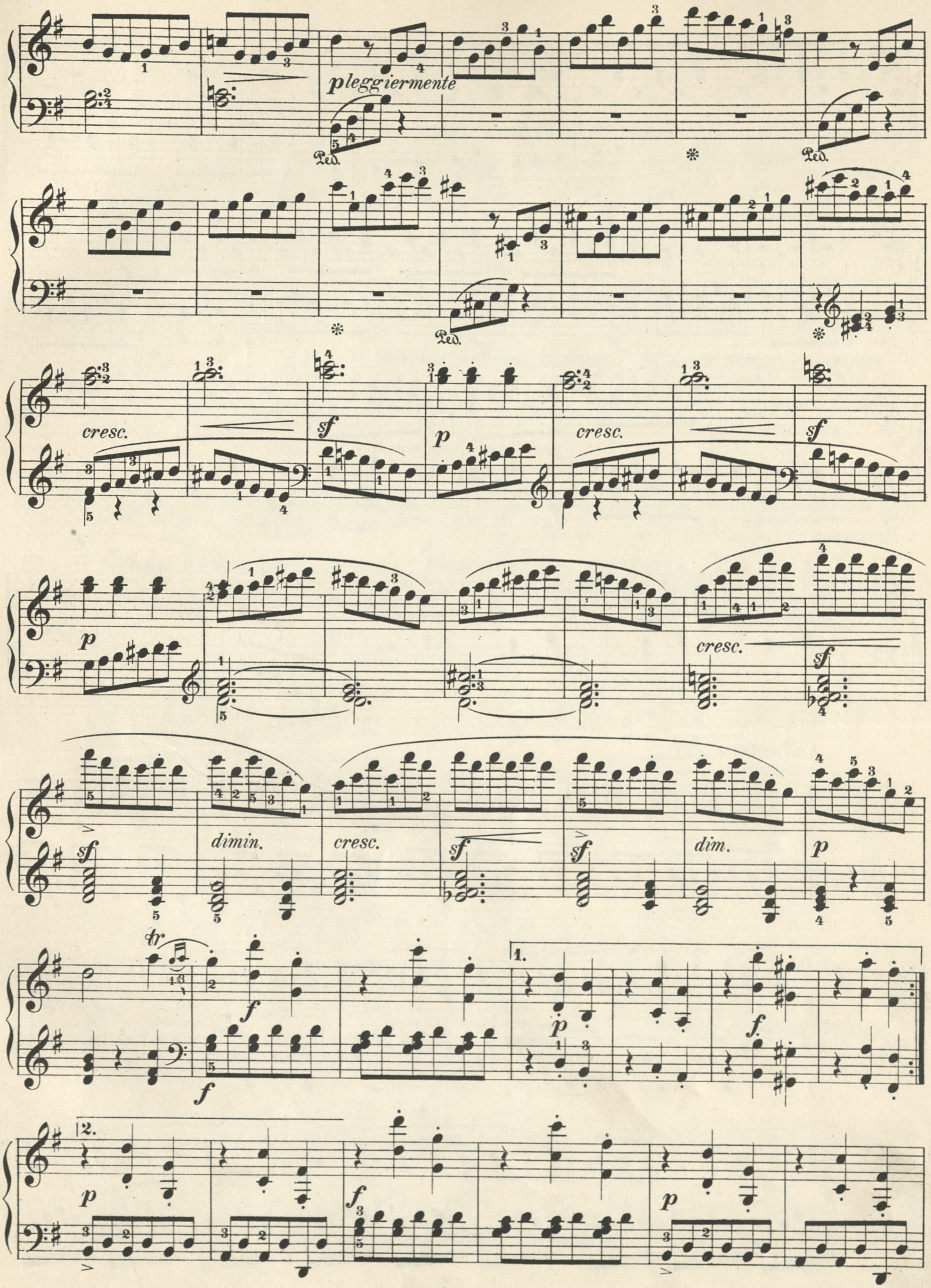


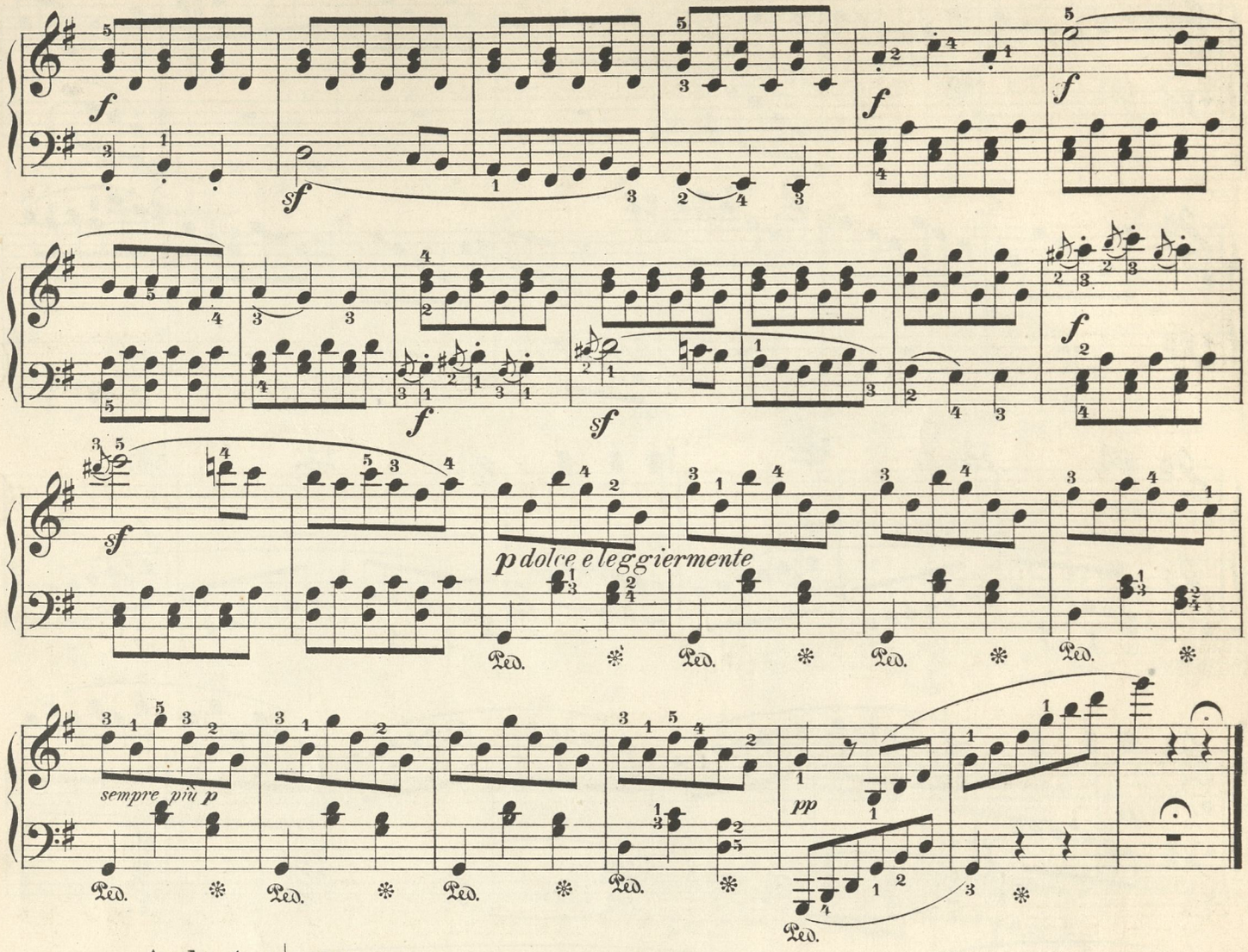
*) Metronom-Bezeichnung nach Dr H. von Bülow's Ausgabe.



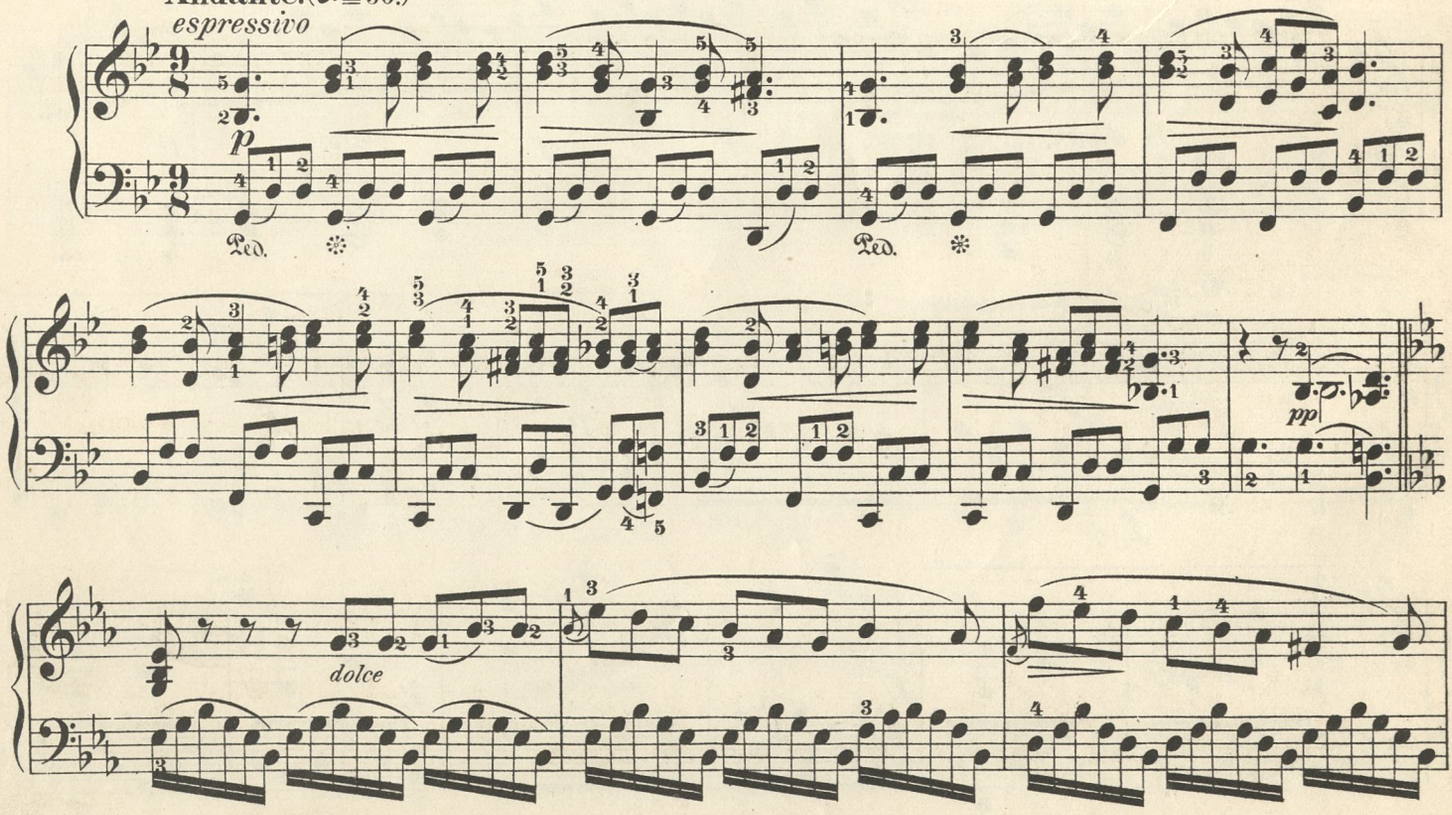
*)Das in den vorliegenden Ausgaben angezeigte „*p*“ anstatt des obigen „*f*,“ hält der Herausgeber für einen Irrthum.

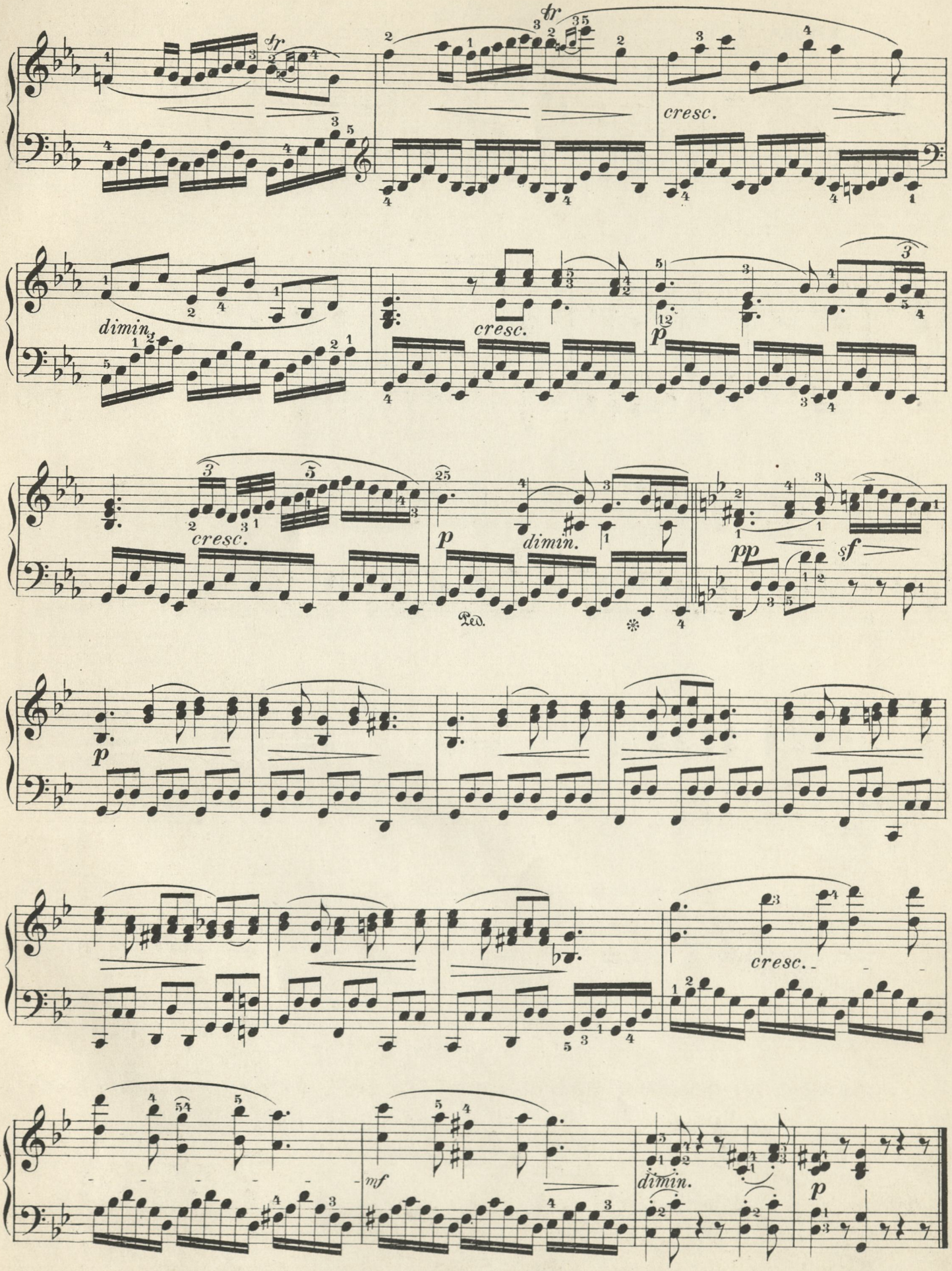

cresc.
dim.
dolce
Ped.
dolce
cresc.

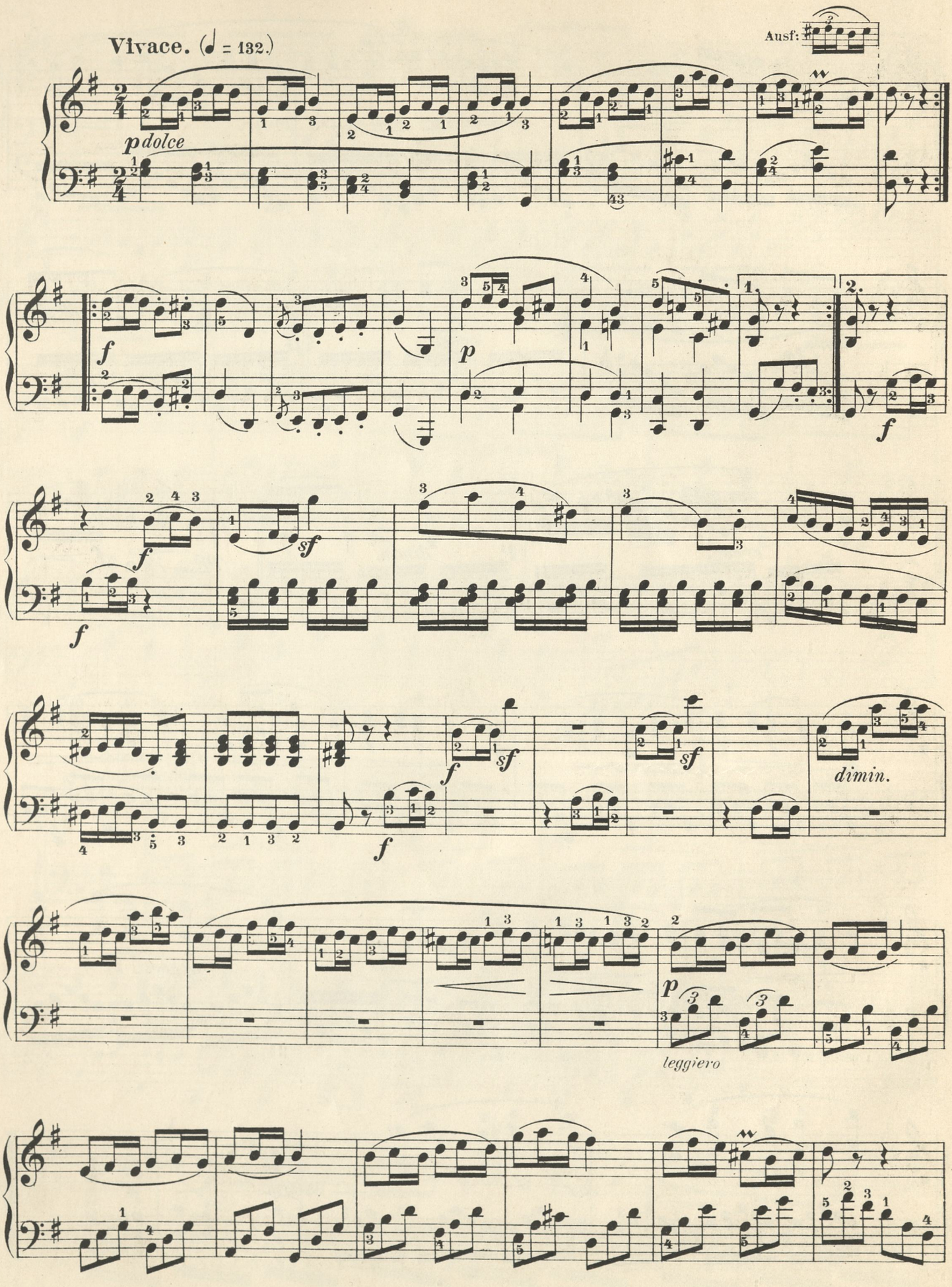

pleggiermente
Ped.
cresc.
sf
p
dimin.
dim.
tr
1.
2.

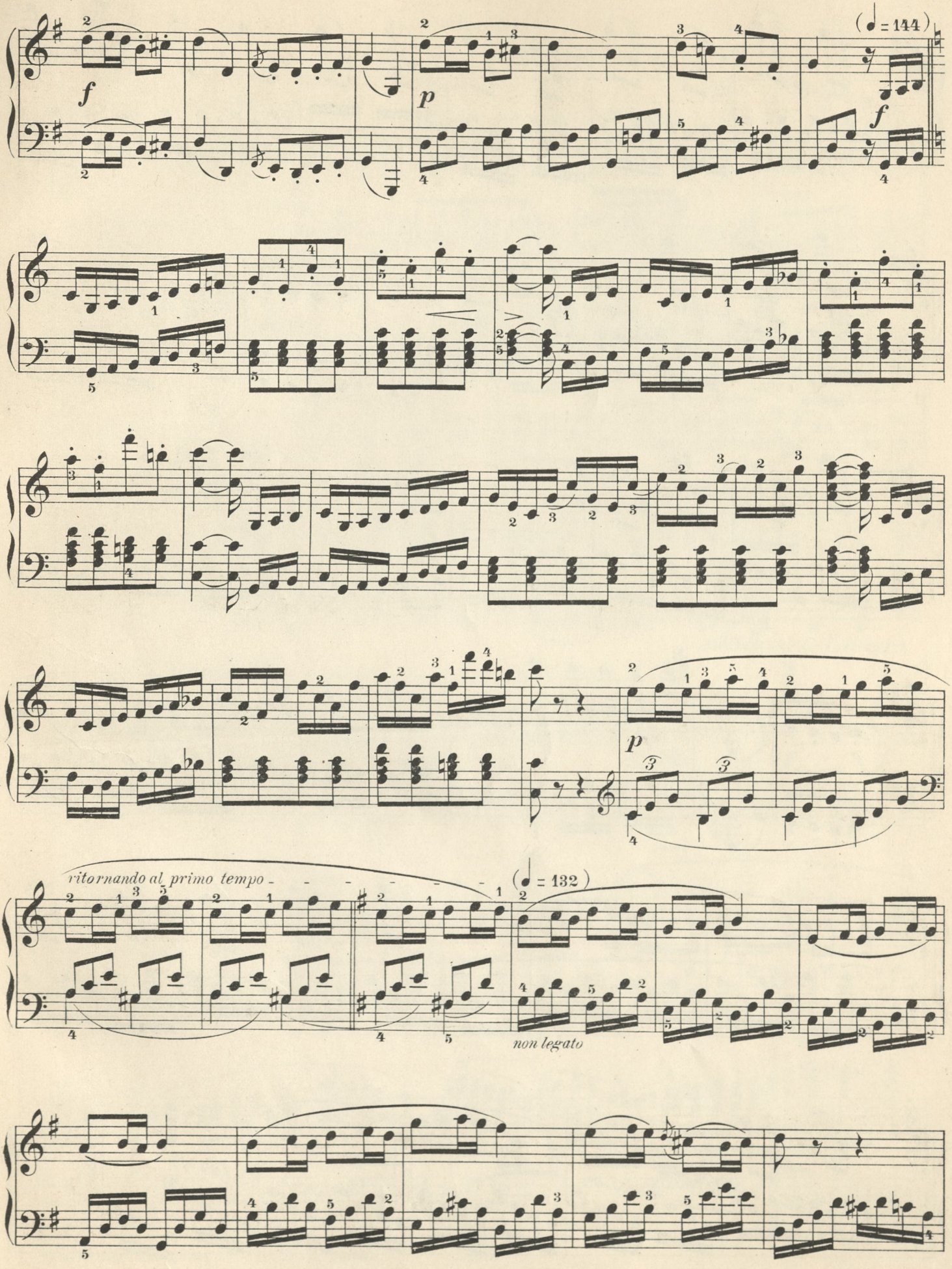


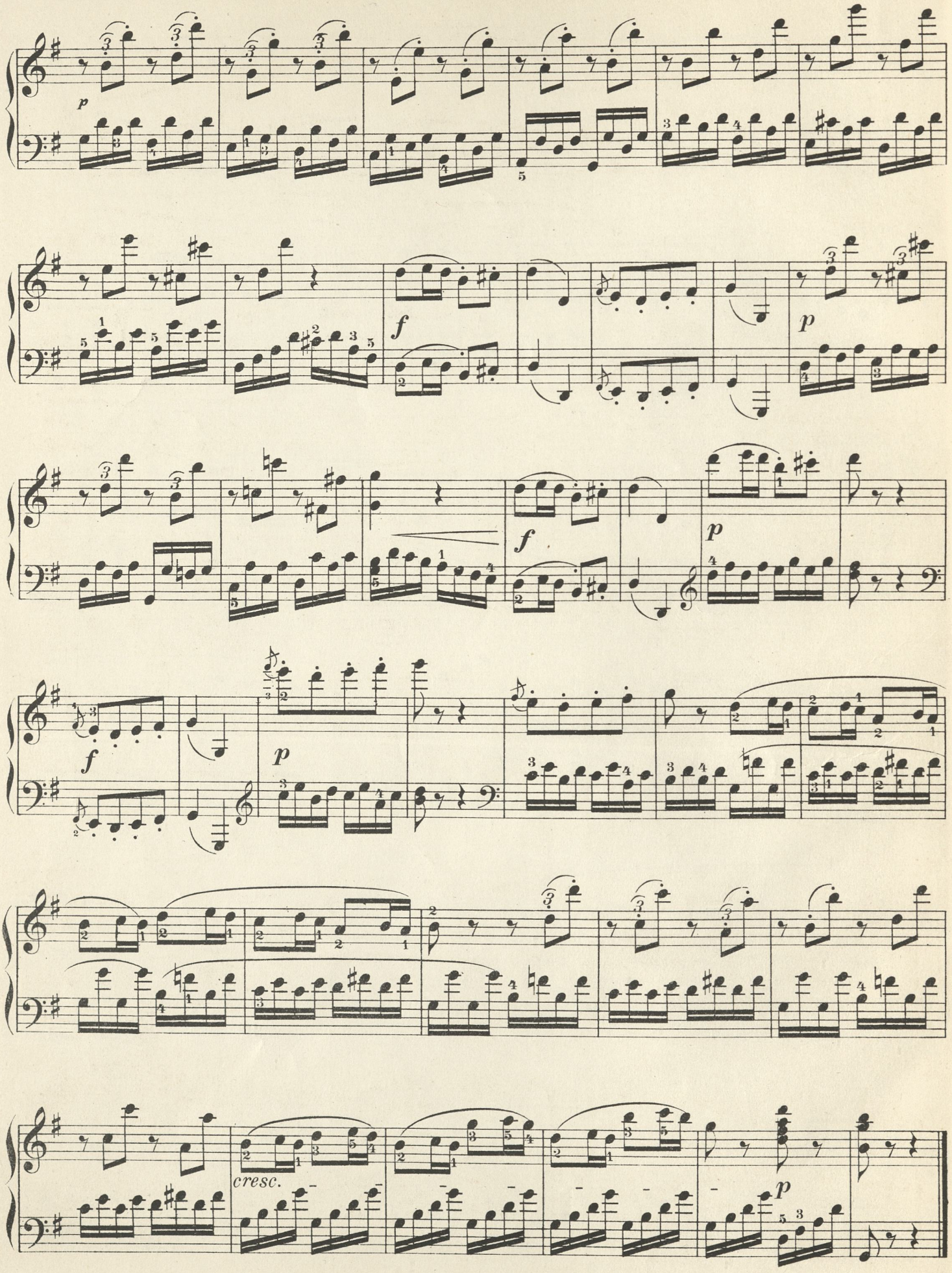
Andante. (♩. = 56.)
espressivo




tr
cresc.
dimin.
cresc.
p
cresc.
p
dimin.
pp
sf
Ped.
p
cresc.
mf
dimin.
p


Vivace. (♩ = 132.)
Ausf:
pdolce
f
p
f
sf
f
sf
f
sf
dimin.
p
leggiero

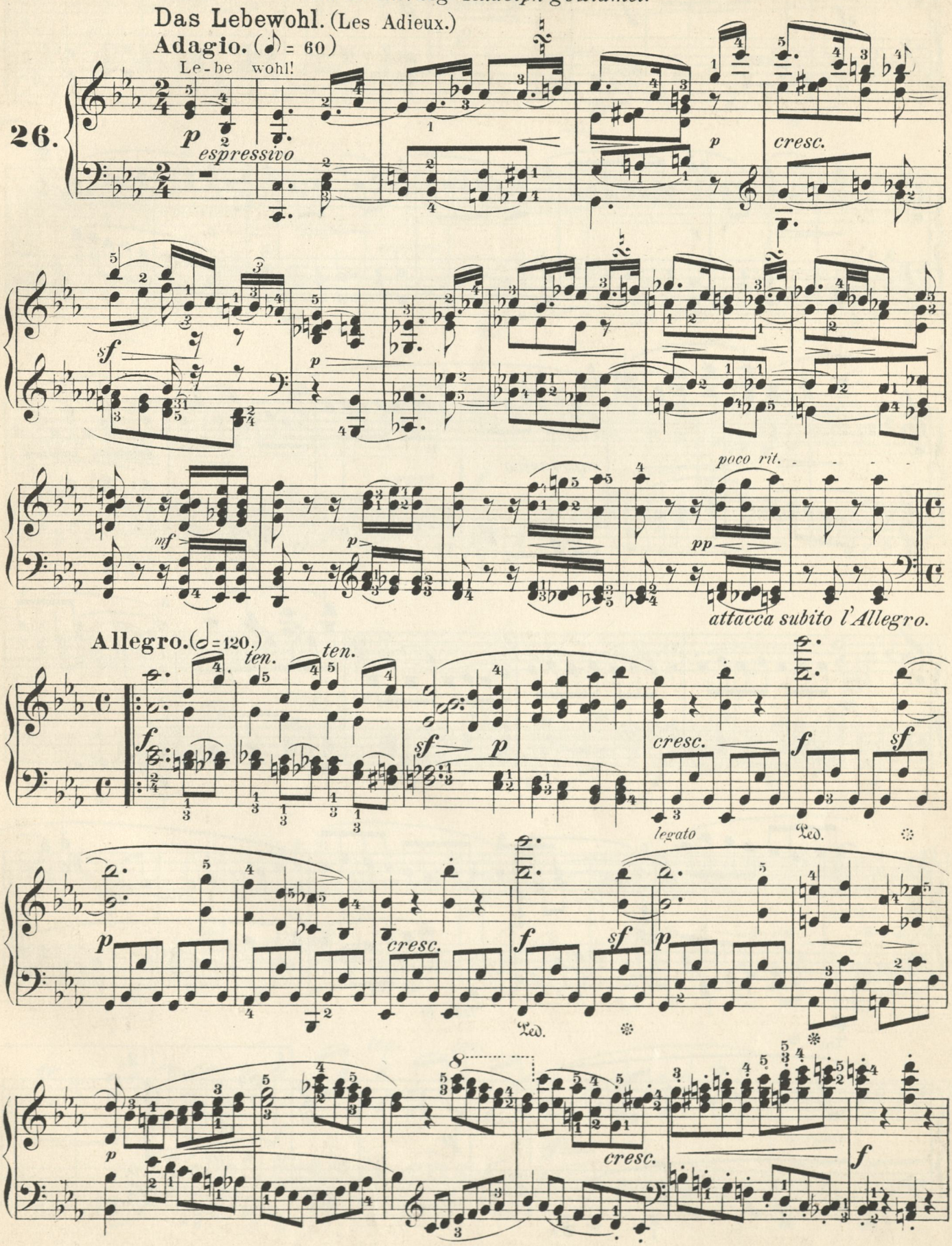

(♩ = 144)
f
p
f
ritornando al primo tempo
(♩ = 132)
non legato


p
f
p
f
p
f
p
cresc.
p

SONATE.

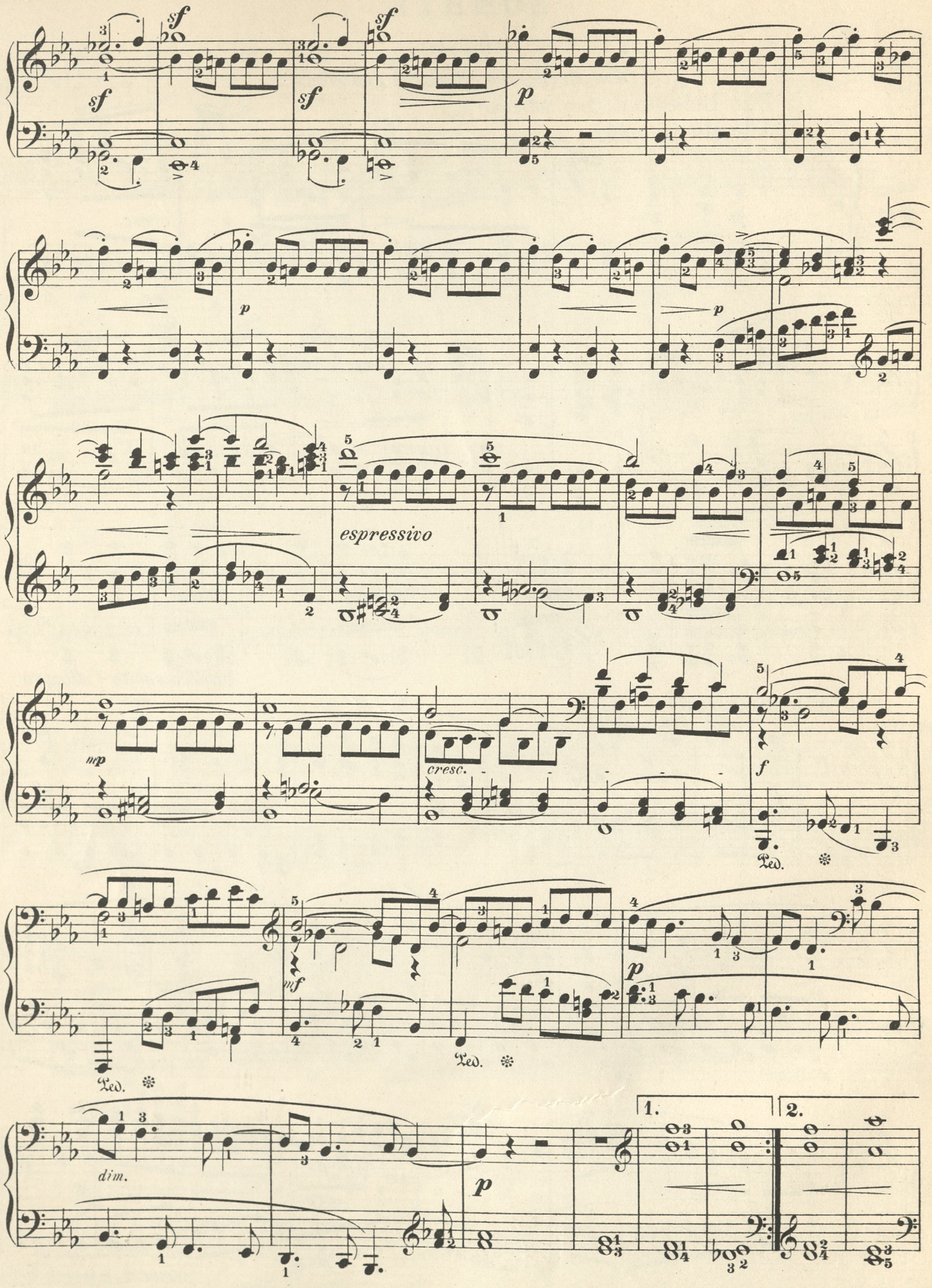
—:Op. 81a:—

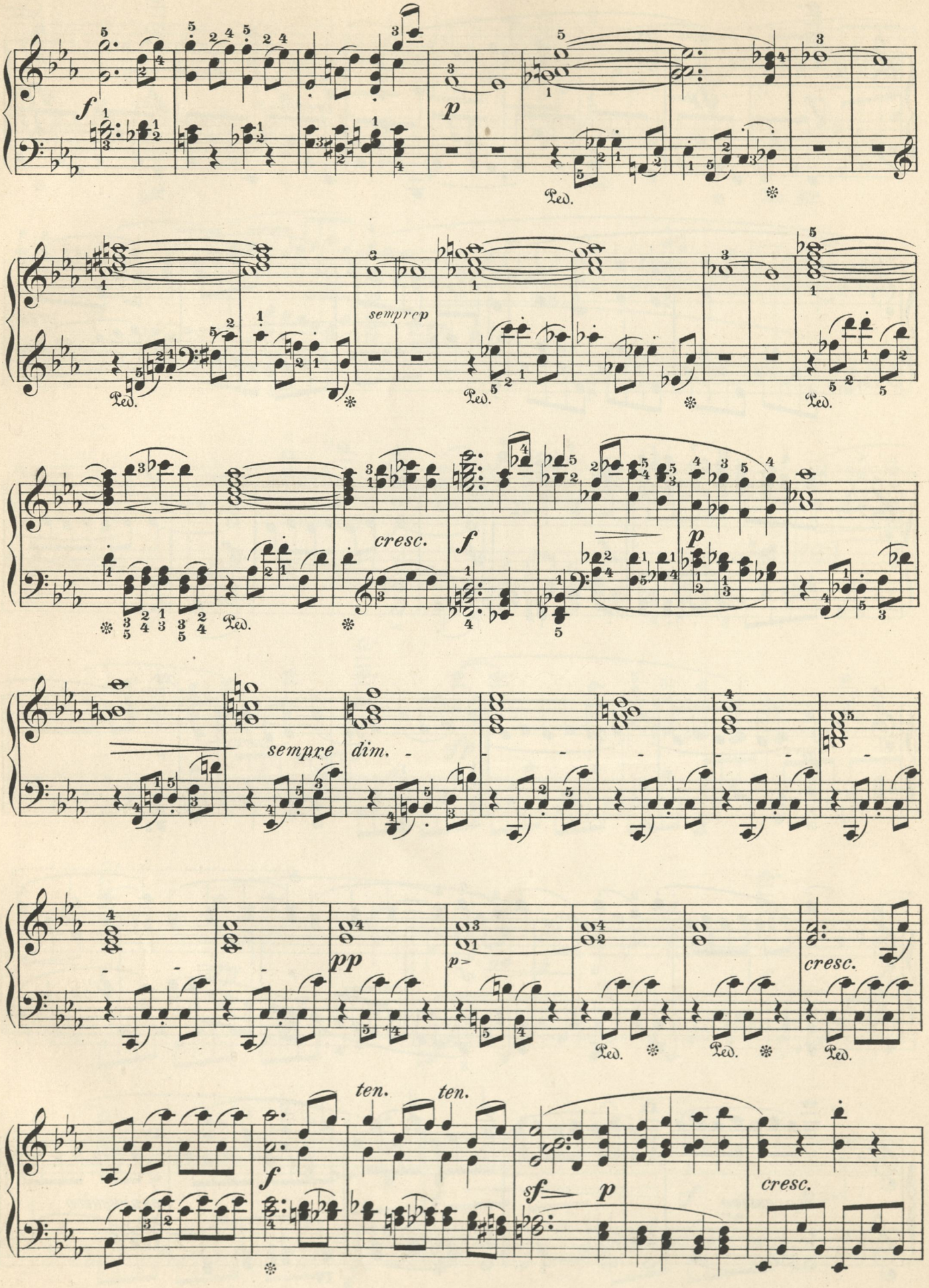
Dem Erzherzog Rudolph gewidmet.

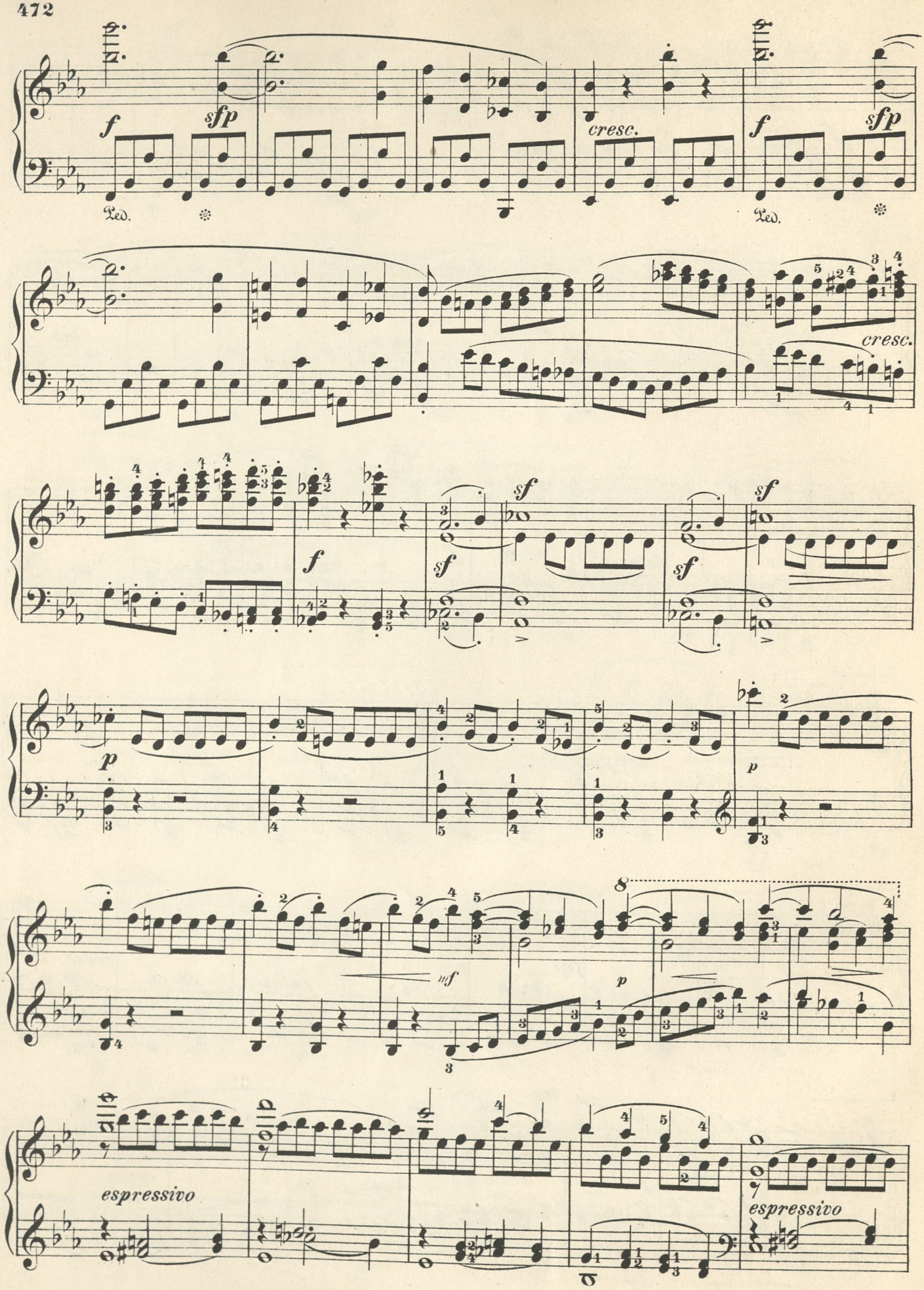

Das Lebewohl. (Les Adieux.)
Adagio. (♪ = 60)
Le-be wohl!

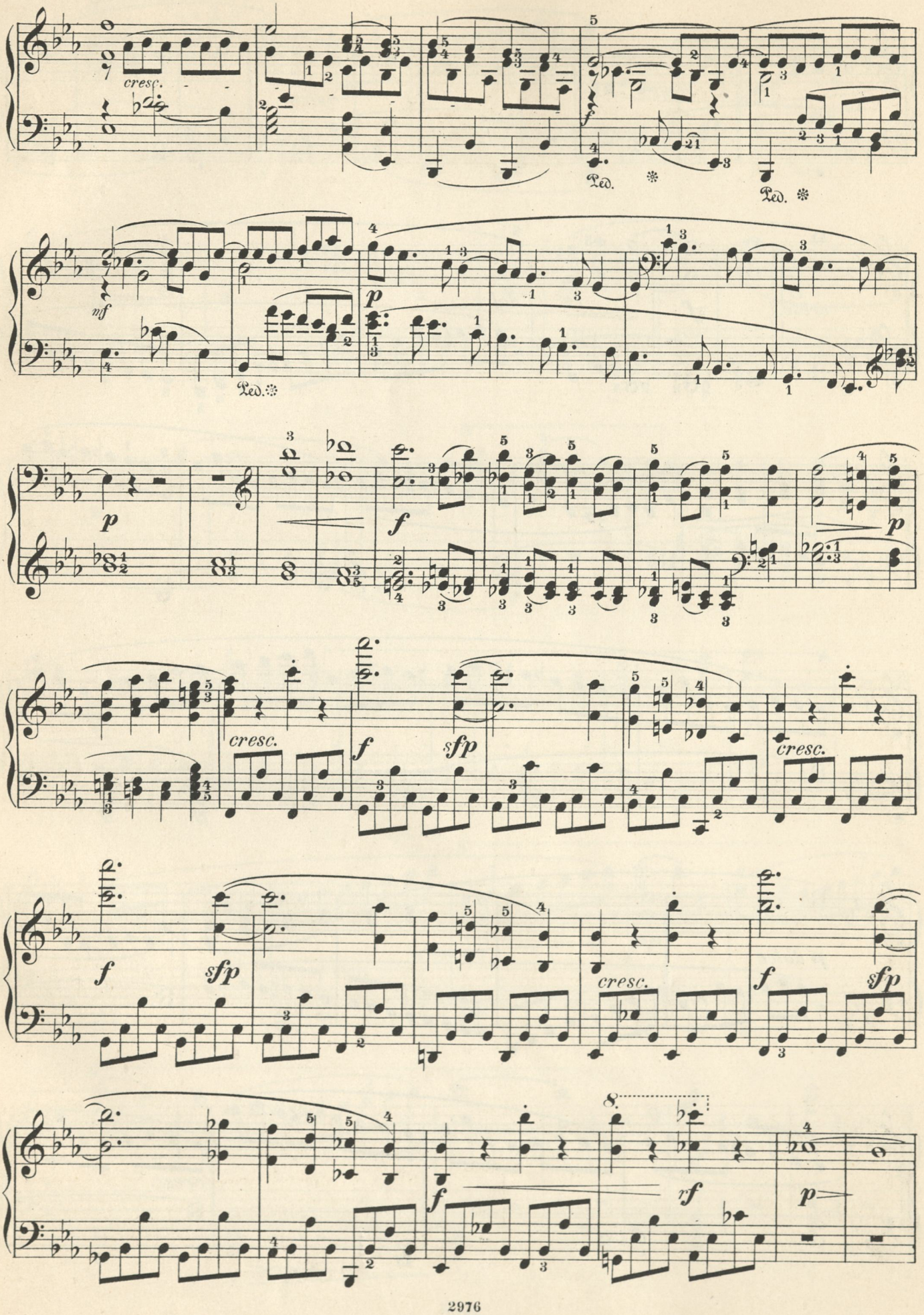
Allegro. (𝅗𝅥 = 120.)

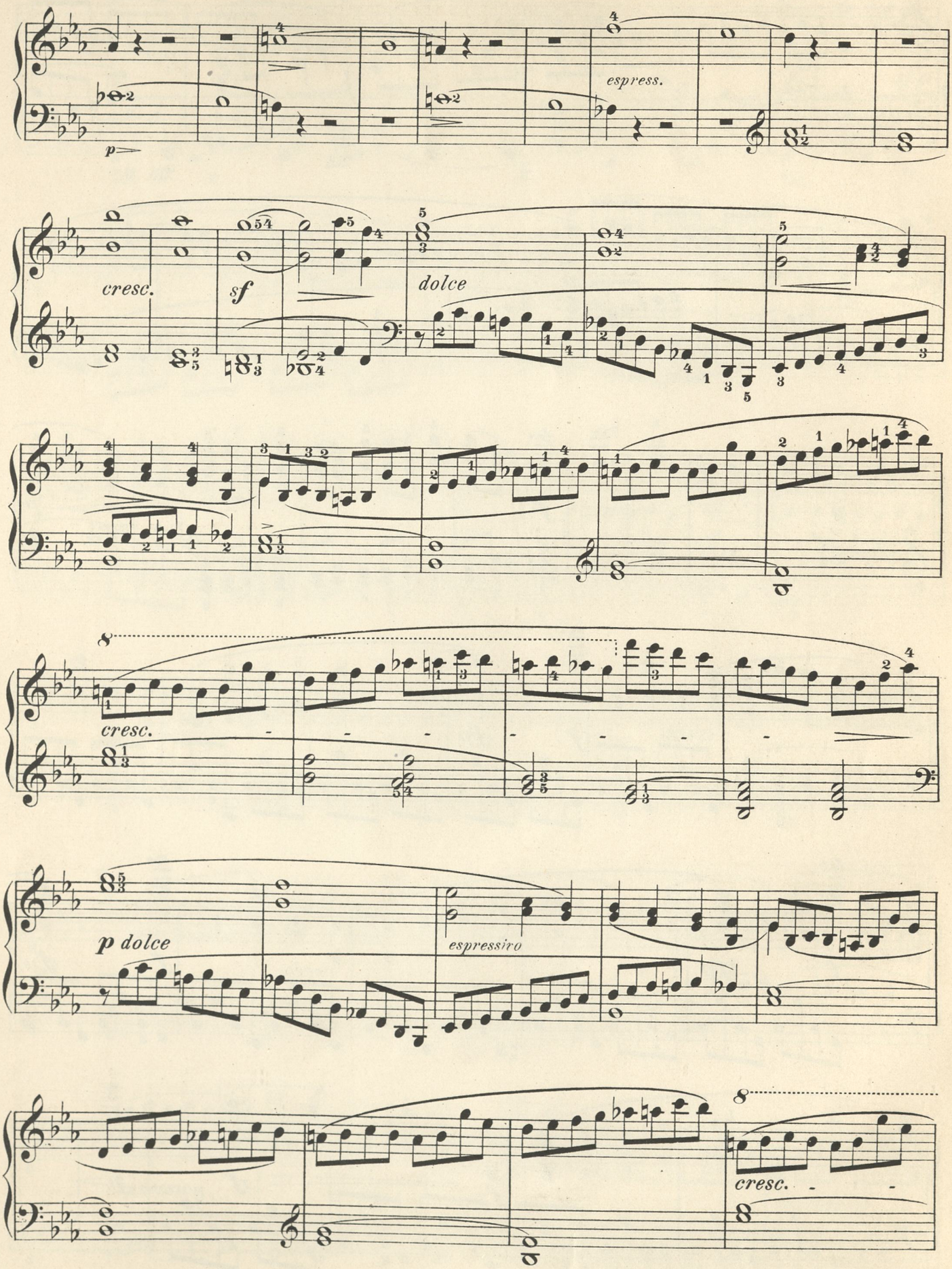
+) Metronom-Bezeichnung nach Dr. H. von Bülow.

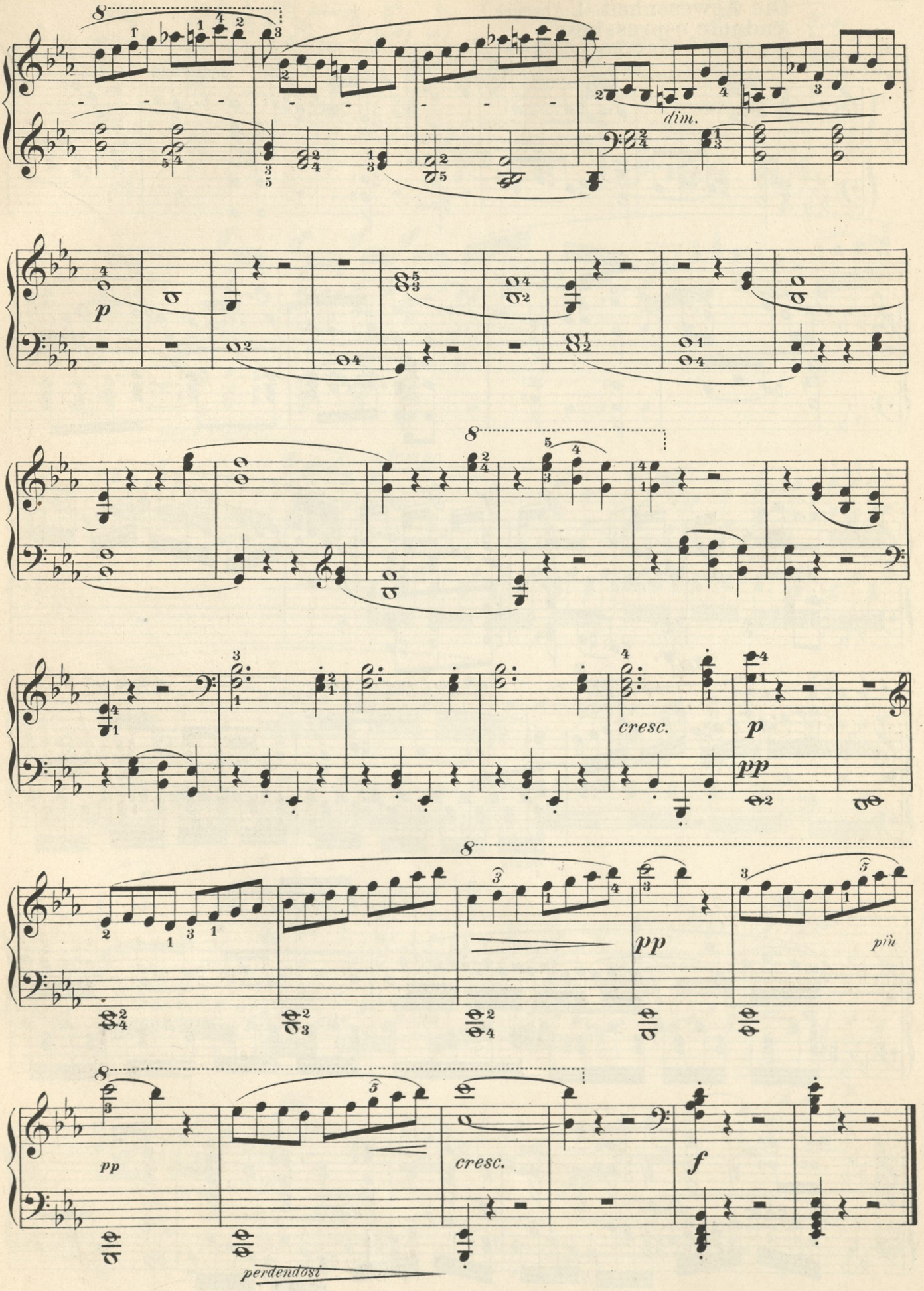

sf
sf
sf
sf
sf
p
p
p
espressivo
mp
cresc.
f
Ped.
Ped.
mf
Ped.
p
dim.
p
1.
2.


f
p
Ped.
semprep
cresc.
f
p
sempre
dim.
pp
p>
cresc.
ten.
ten.
f
sf
p
cresc.


f
sfp
Ped.
cresc.
f
sfp
Ped.
cresc.
f
sf
sf
sf
sf
p
p
mf
p
8
espressivo
espressivo


cresc.
Ped.
Ped.
mf
Ped.
p
f
p
cresc.
f
sfp
cresc.
f
sfp
cresc.
f
sfp
f
rf
p

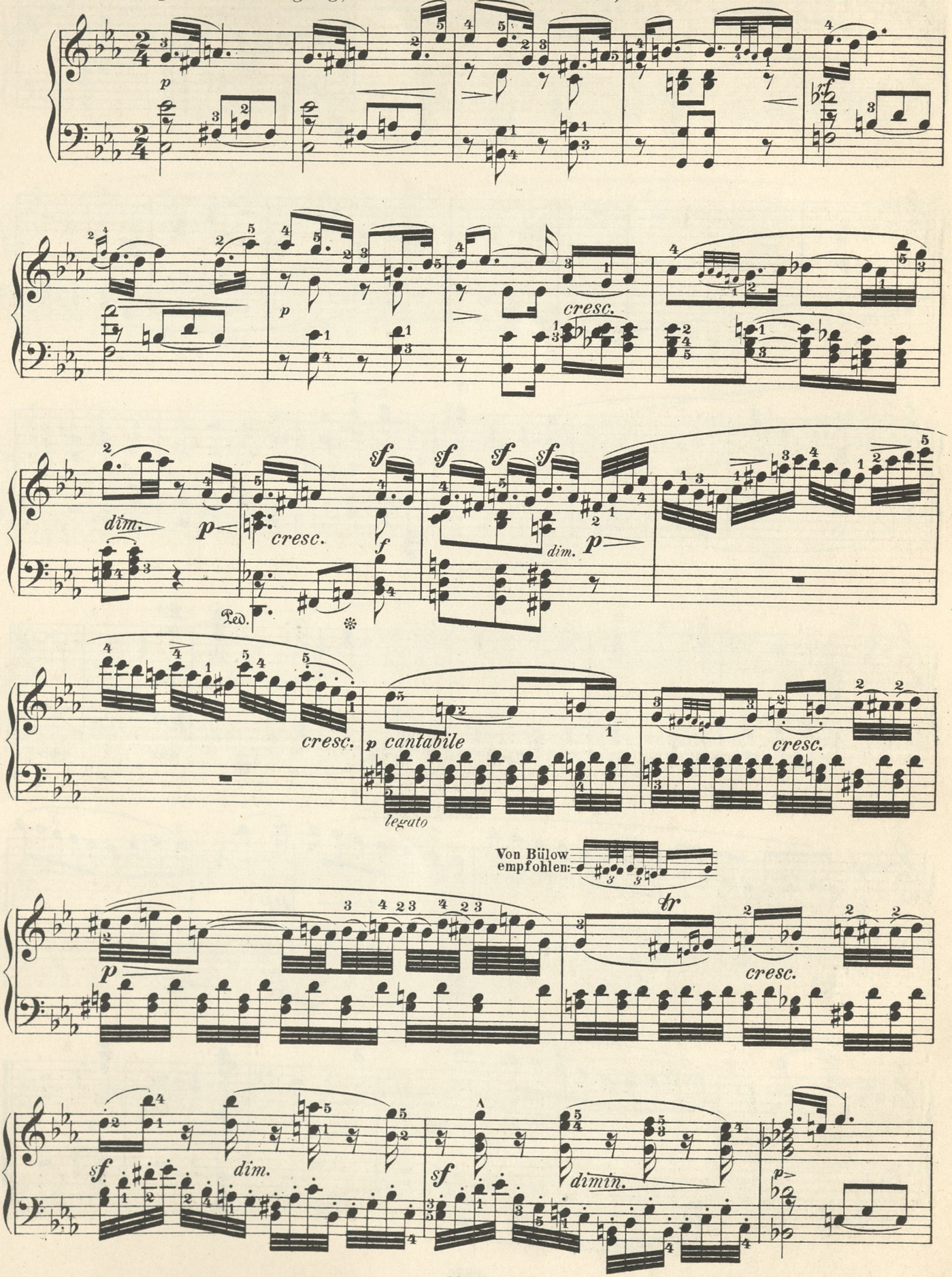

espress.
p
cresc.
sf
dolce
cresc.
p dolce
espressiro
cresc.

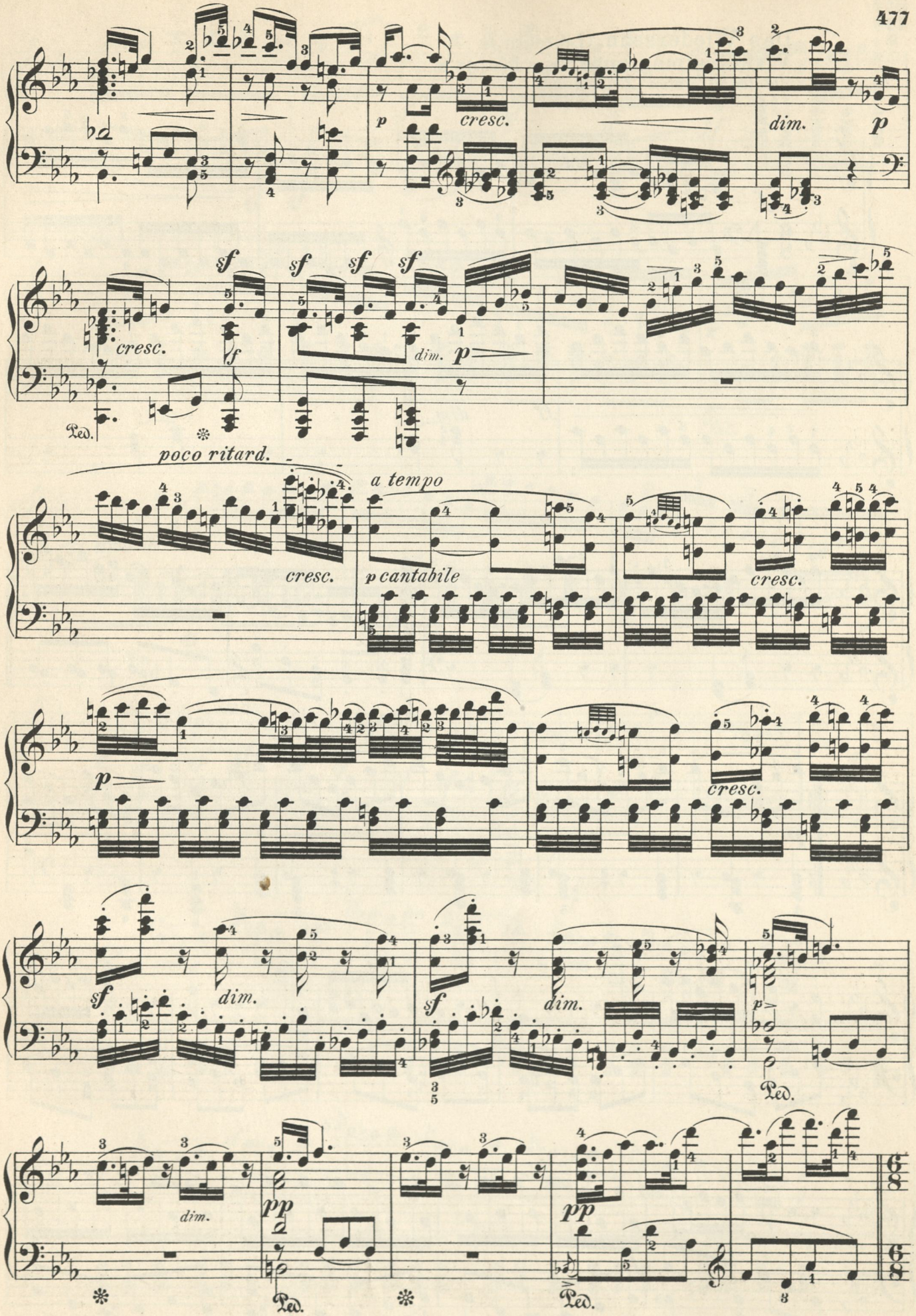

dim.
p
cresc.
p
pp
pp
più
pp
cresc.
f
perdendosi

Die Abwesenheit. (L'Absence.)

Andante espressivo.

In gehender Bewegung, doch mit Ausdruck. (♪ = 72)

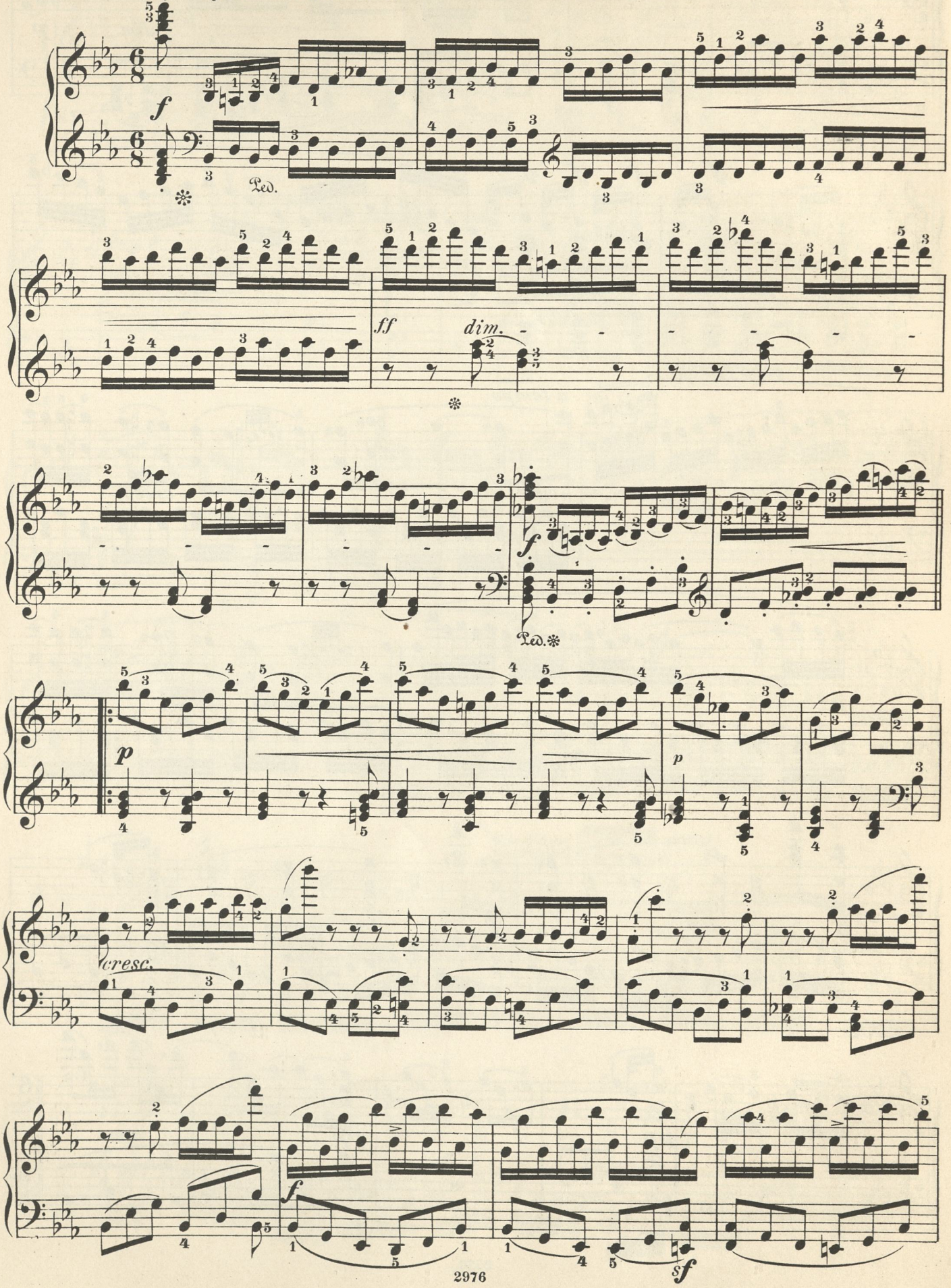


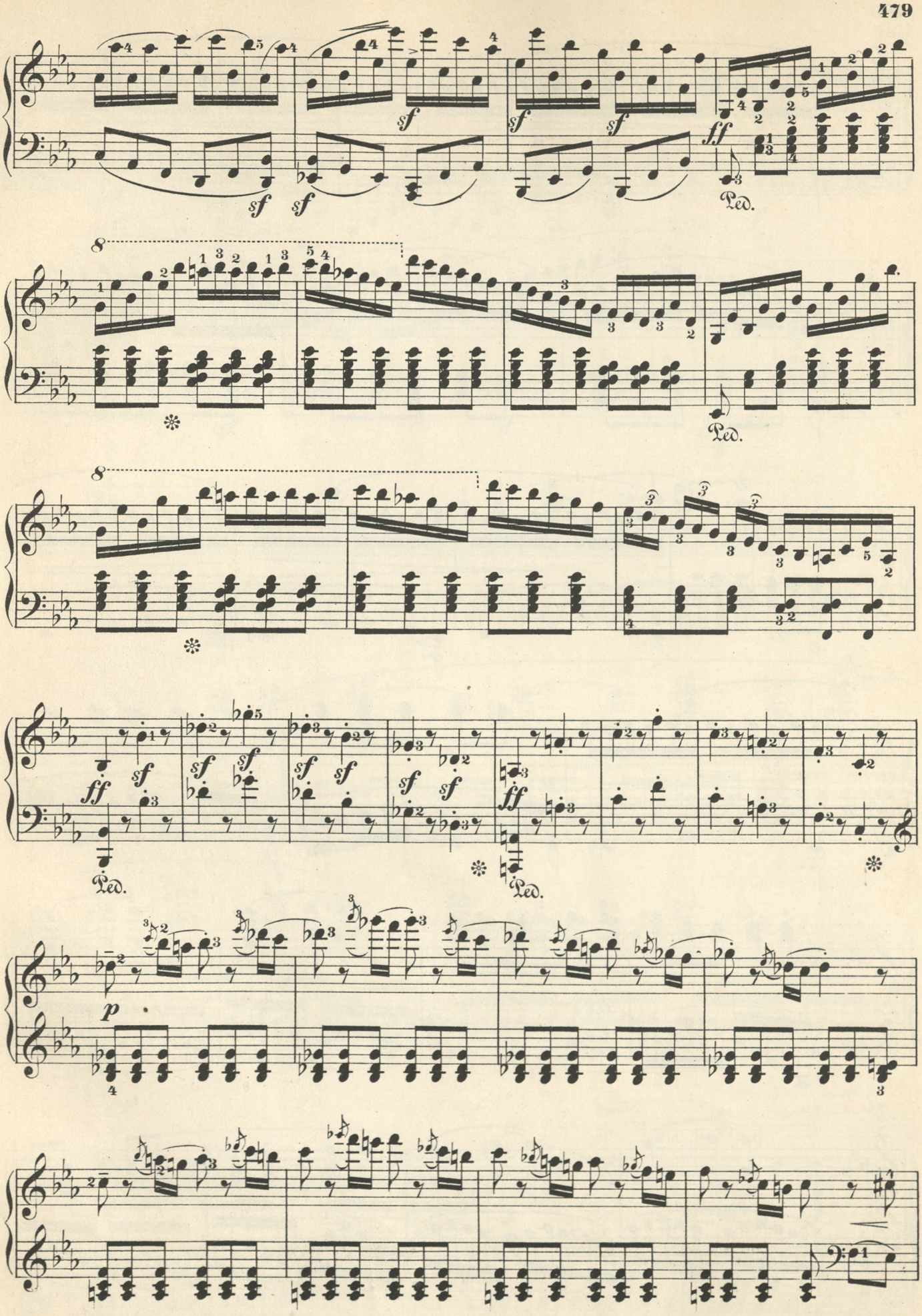

cresc.
dim.
sf
Ped.
poco ritard.
a tempo
p cantabile
pp

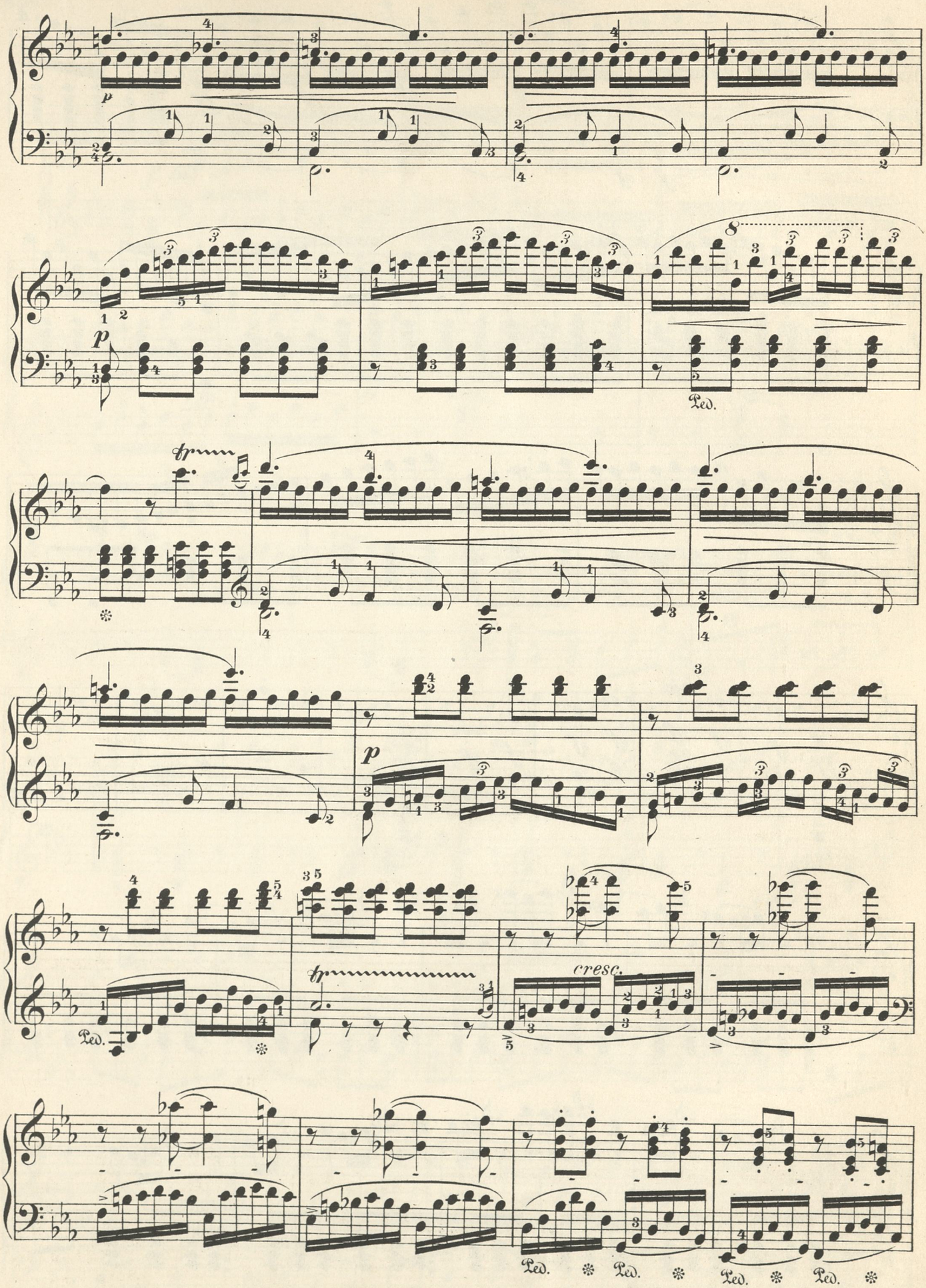
Das Wiedersehn. (Le retour.)

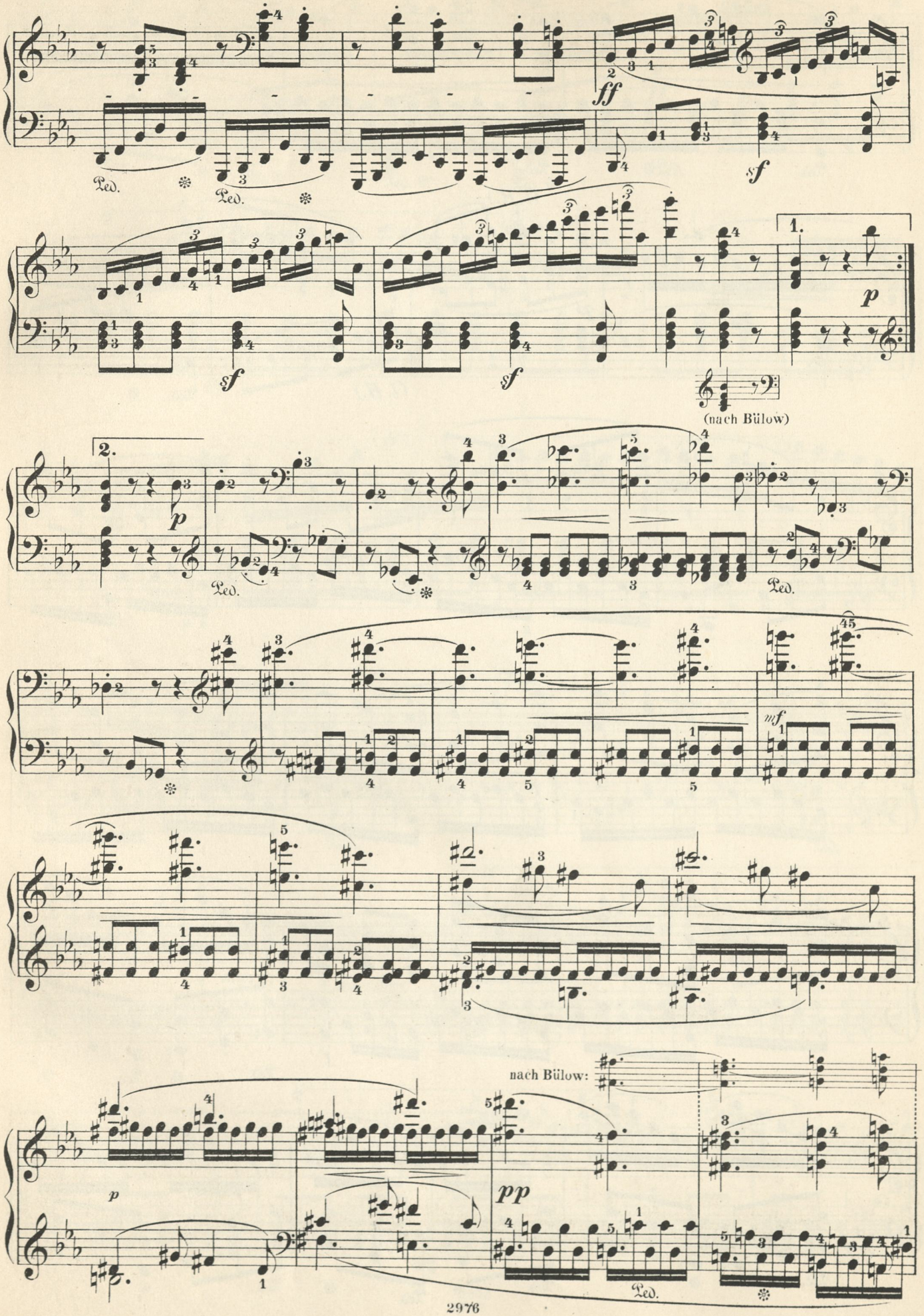
Vivacissimamente. (♩. = 108-112.)

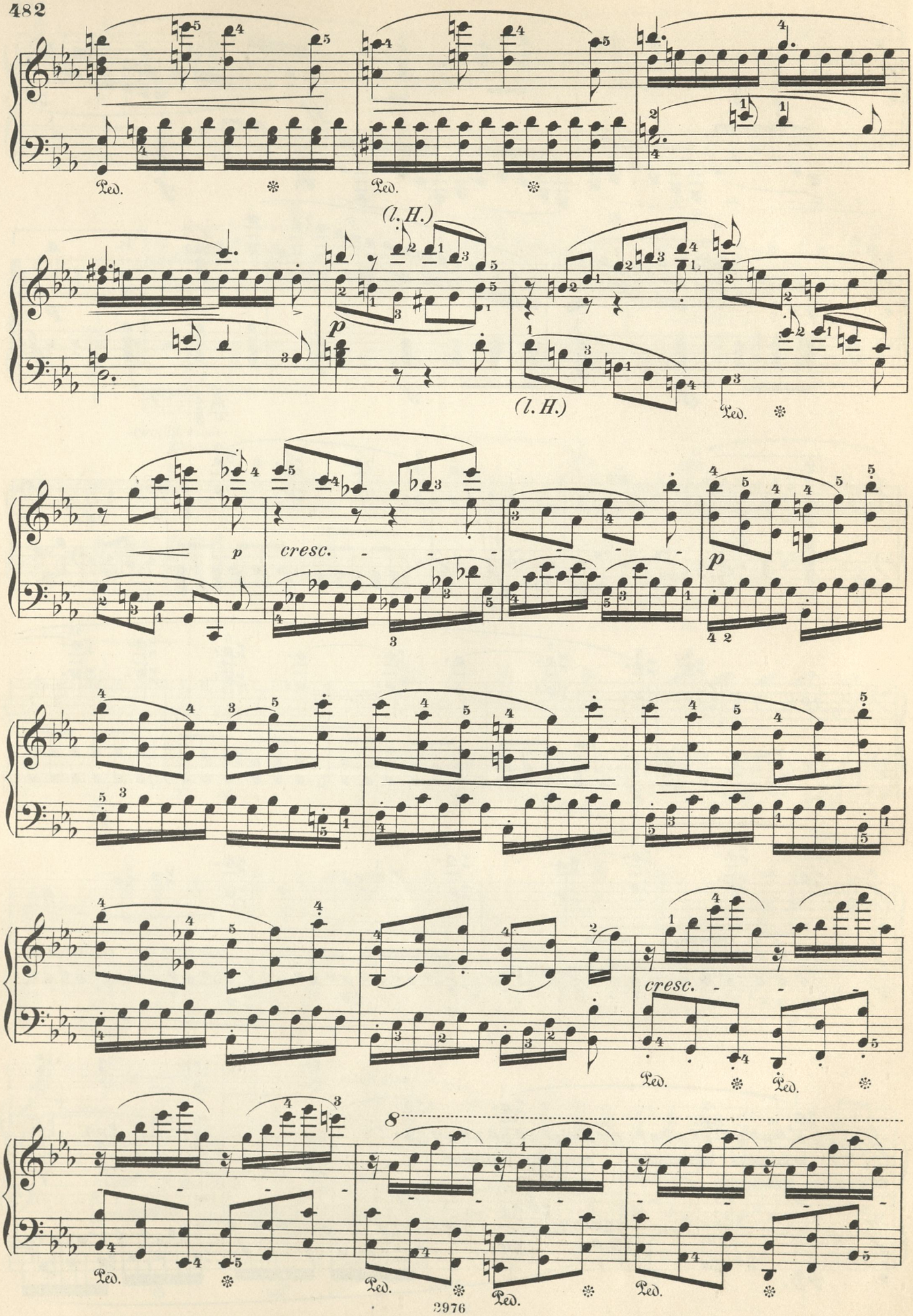
Im lebhaftesten Zeitmaasse.

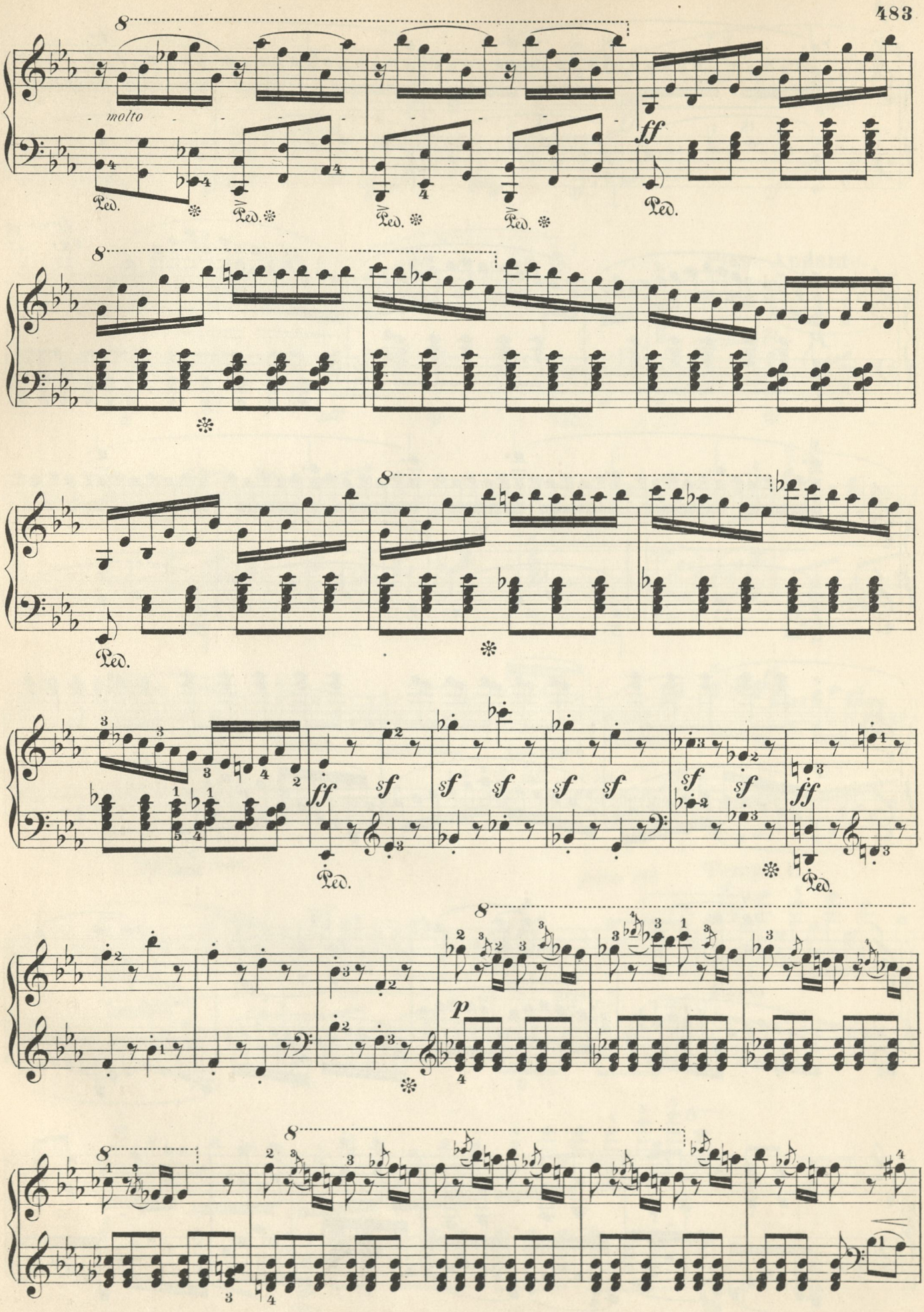


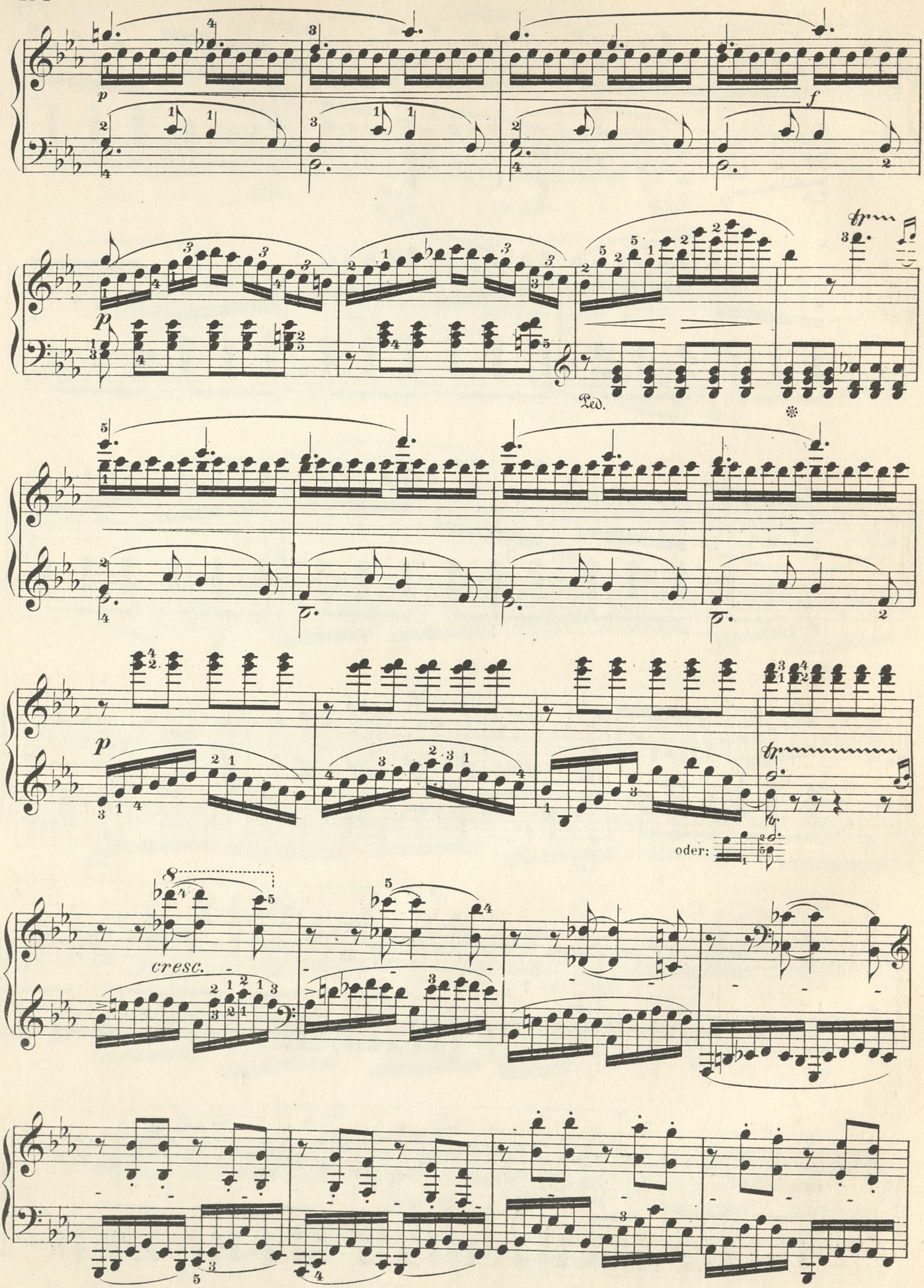

sf
ff
Ped.
8
p

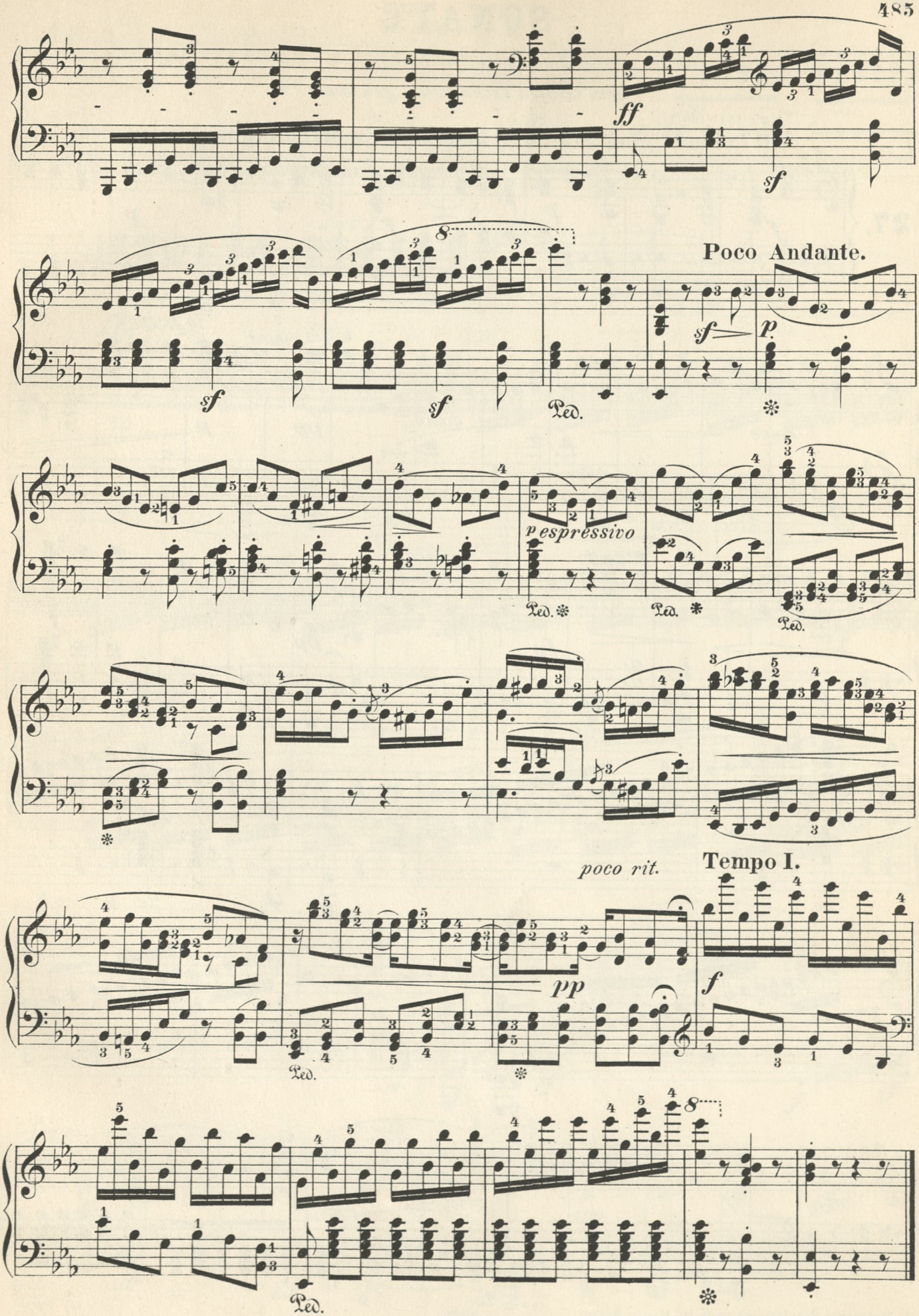

p
Ped.
cresc.
Ped.
Ped.
Ped.


Ped.
Ped.
ff
sf
1.
p
sf
sf
(nach Bülow)
2.
p
Ped.
Ped.
mf
nach Bülow:
p
pp
Ped.


Ped.
(l. H.)
p
(l. H.)
Ped.
p
cresc.
p
cresc.
Ped.
Ped.
8
Ped.
Ped.
Ped.


molto
ff
Ped.
sf
p


p
f
Ped.
oder:
cresc.


ff
sf
Poco Andante.
sf
sf
Ped.
sf
p
espressivo
Ped.
Ped.
Ped.
poco rit.
Tempo I.
pp
f
Ped.
8
Ped.

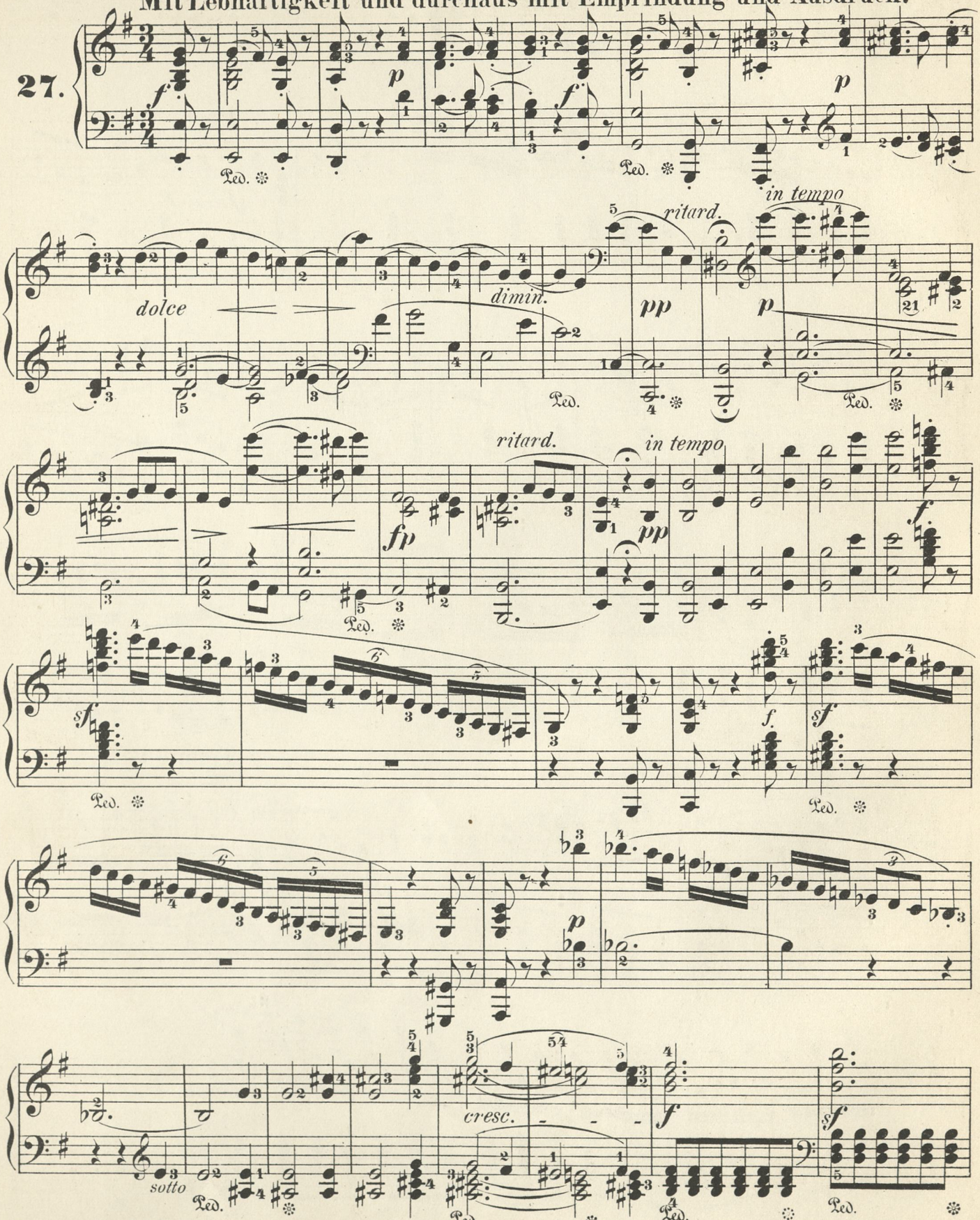
SONATE

—=Op. 90.=—

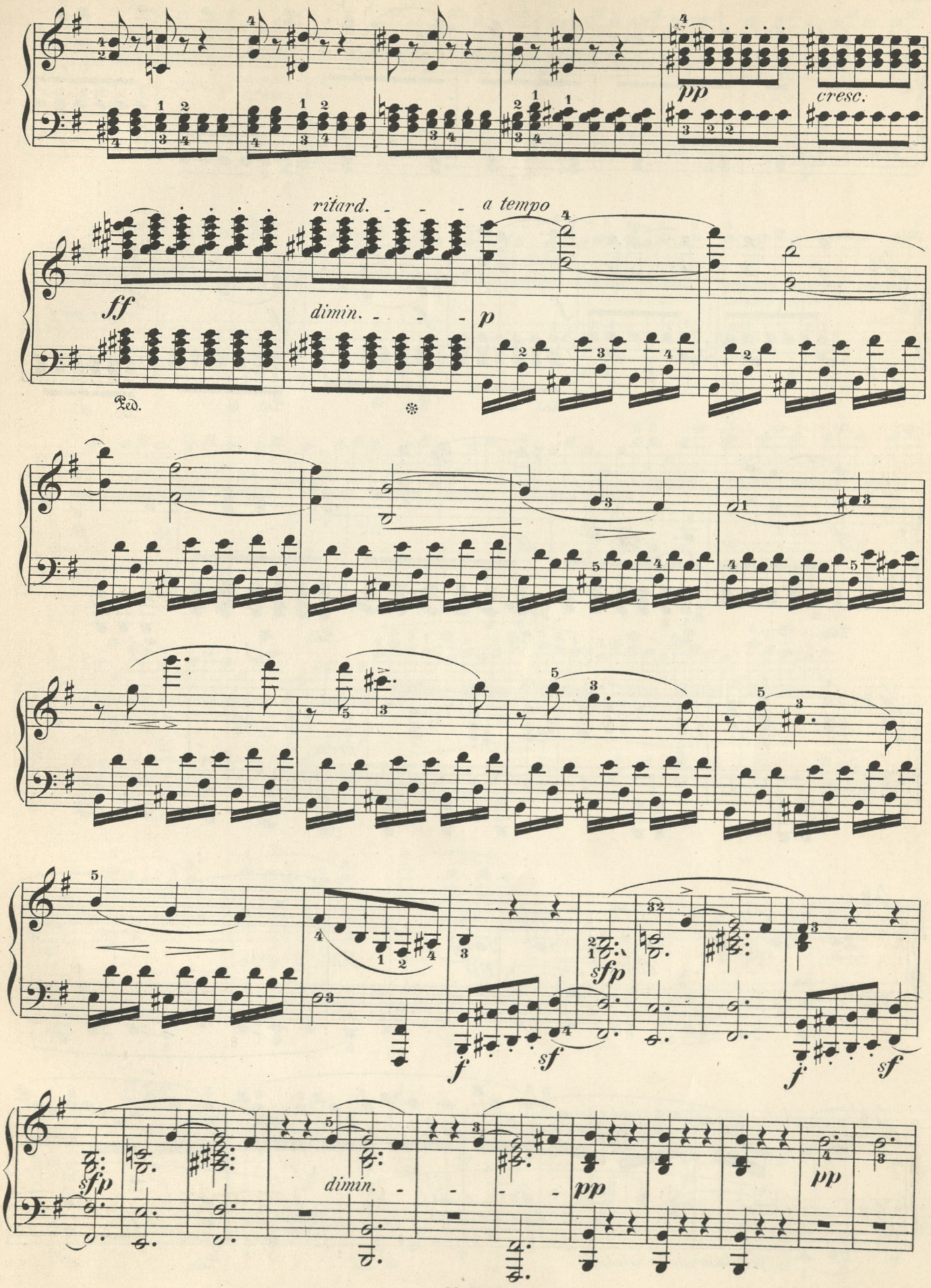
Dem Grafen Lichnowsky gewidmet.

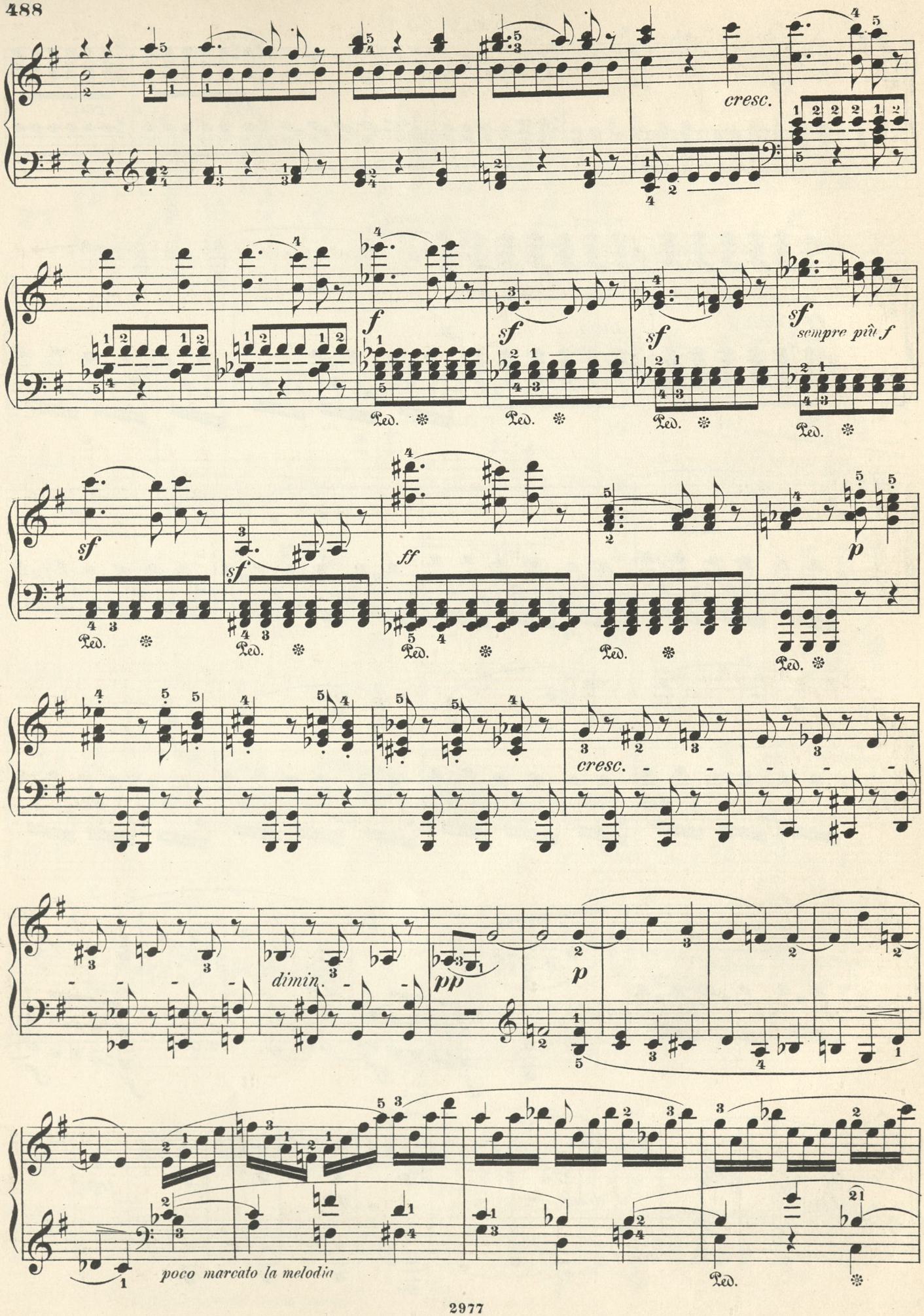
†) (♩ = 152–160.)

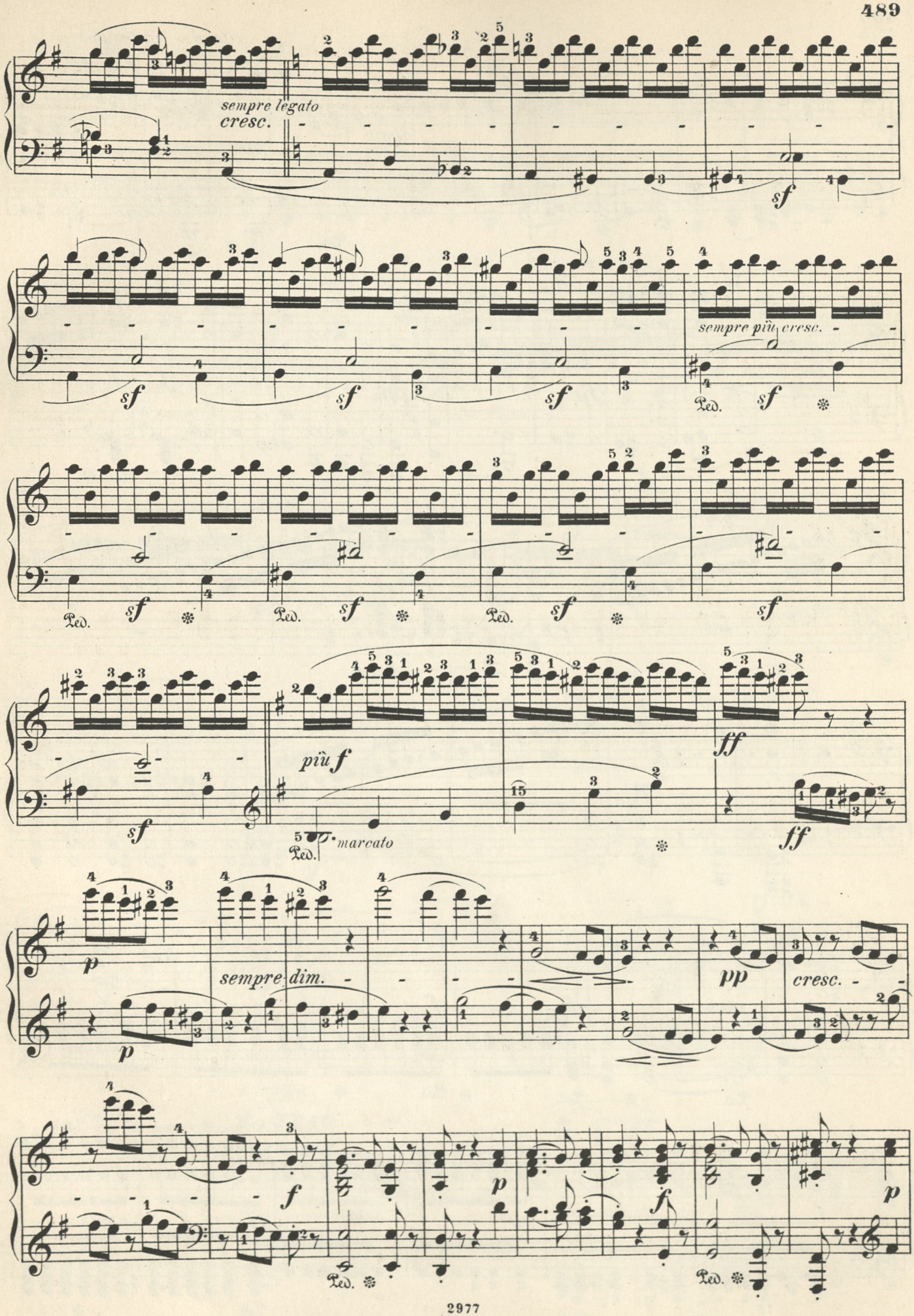
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.

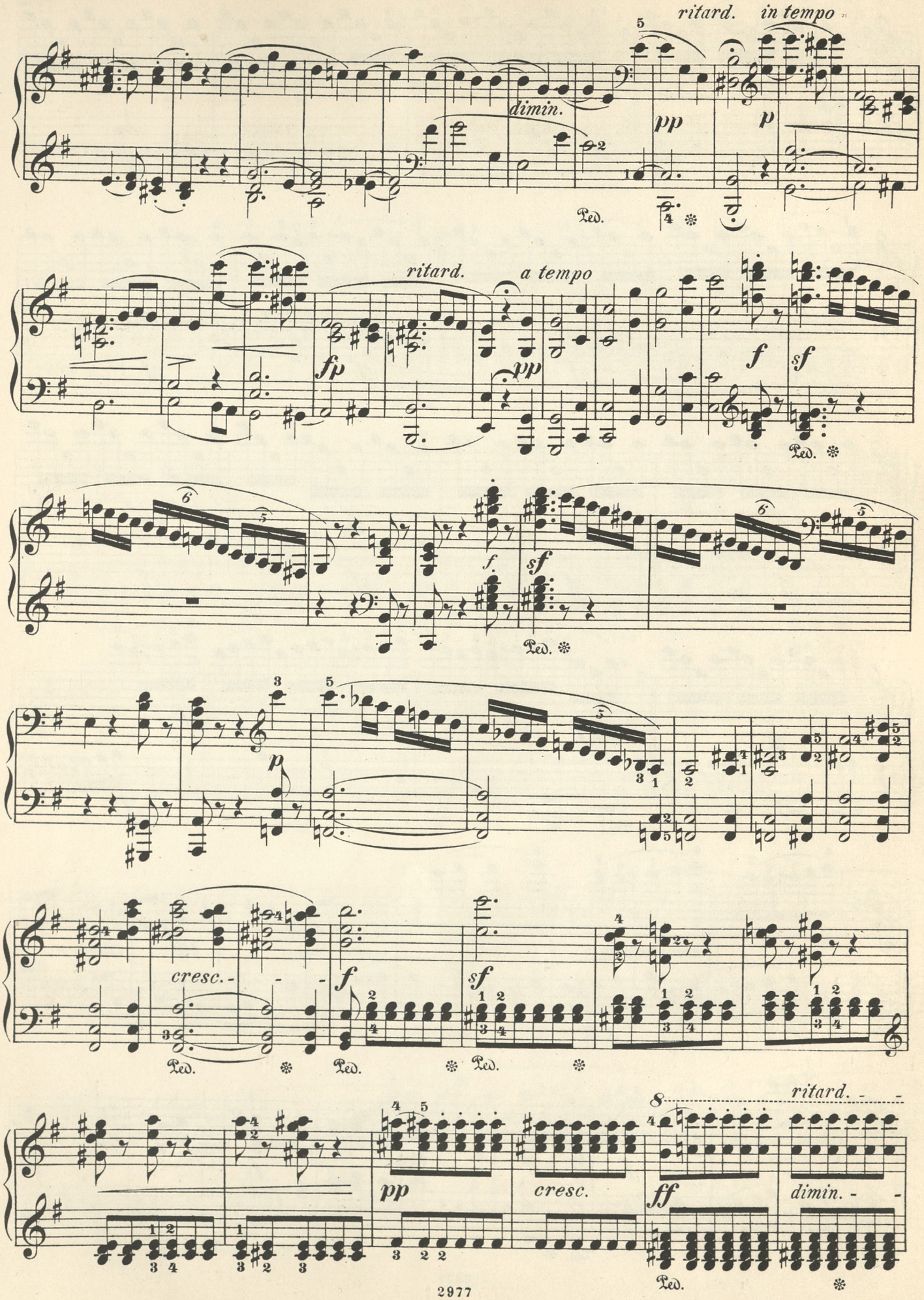


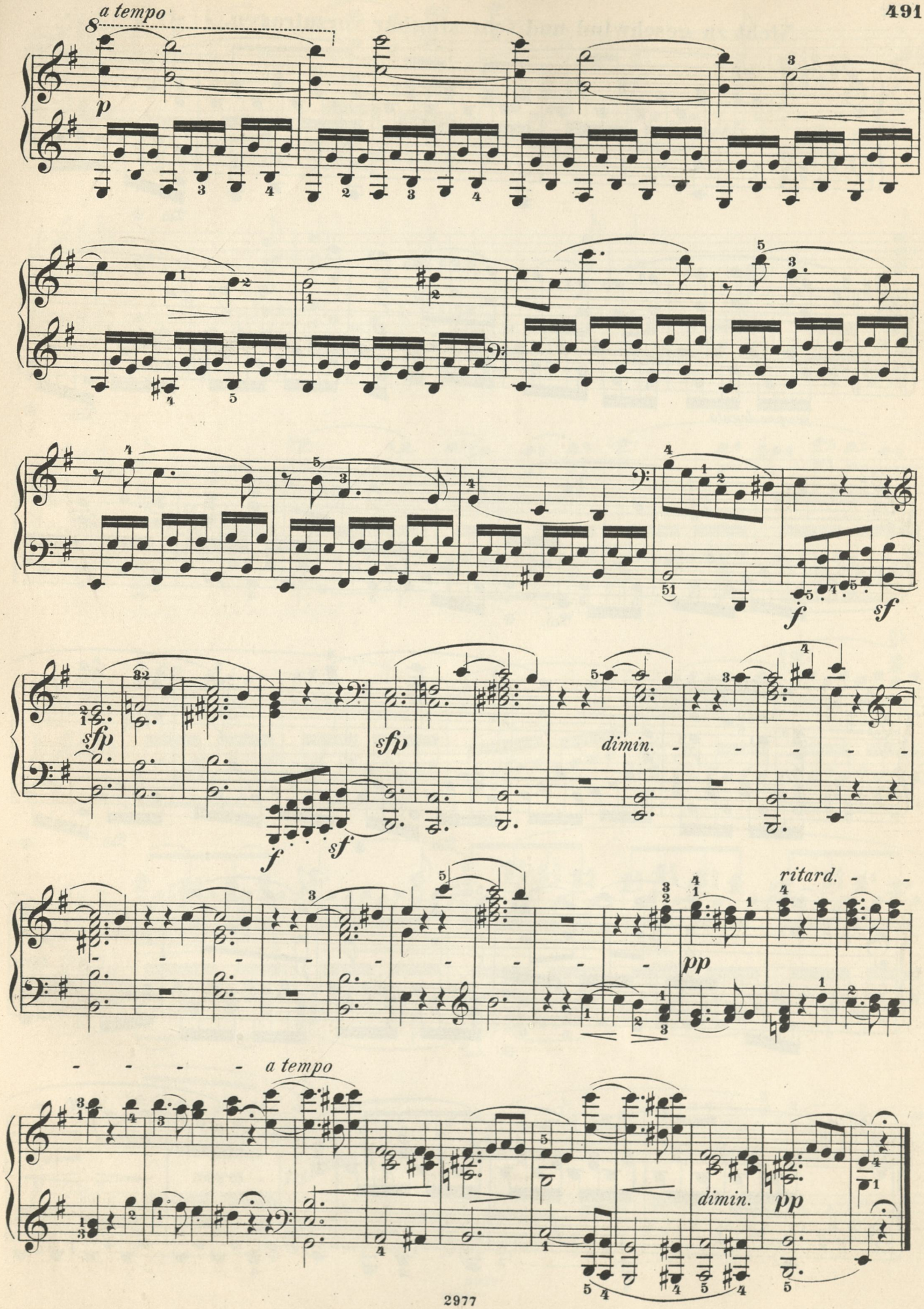
†) Metronom-Bezeichnung nach Dr H. von Bülow.


pp
cresc.
ritard.
a tempo
ff
dimin.
p
Ped.
sfp
f
sf
dimin.
pp

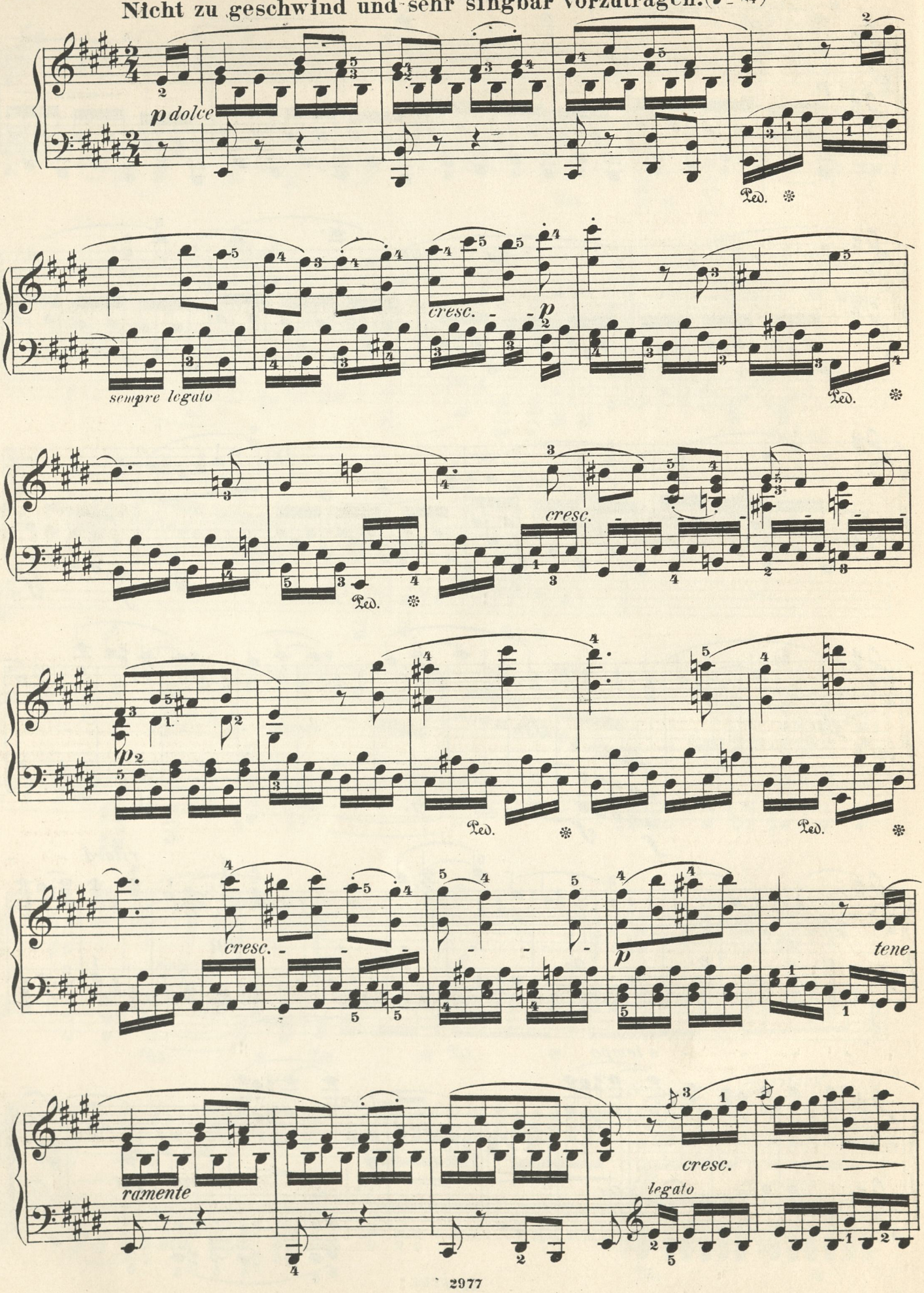

cresc.
f
sf
sempre più f
Ped.
sf
ff
p
cresc.
dimin.
pp
p
poco marcato la melodia

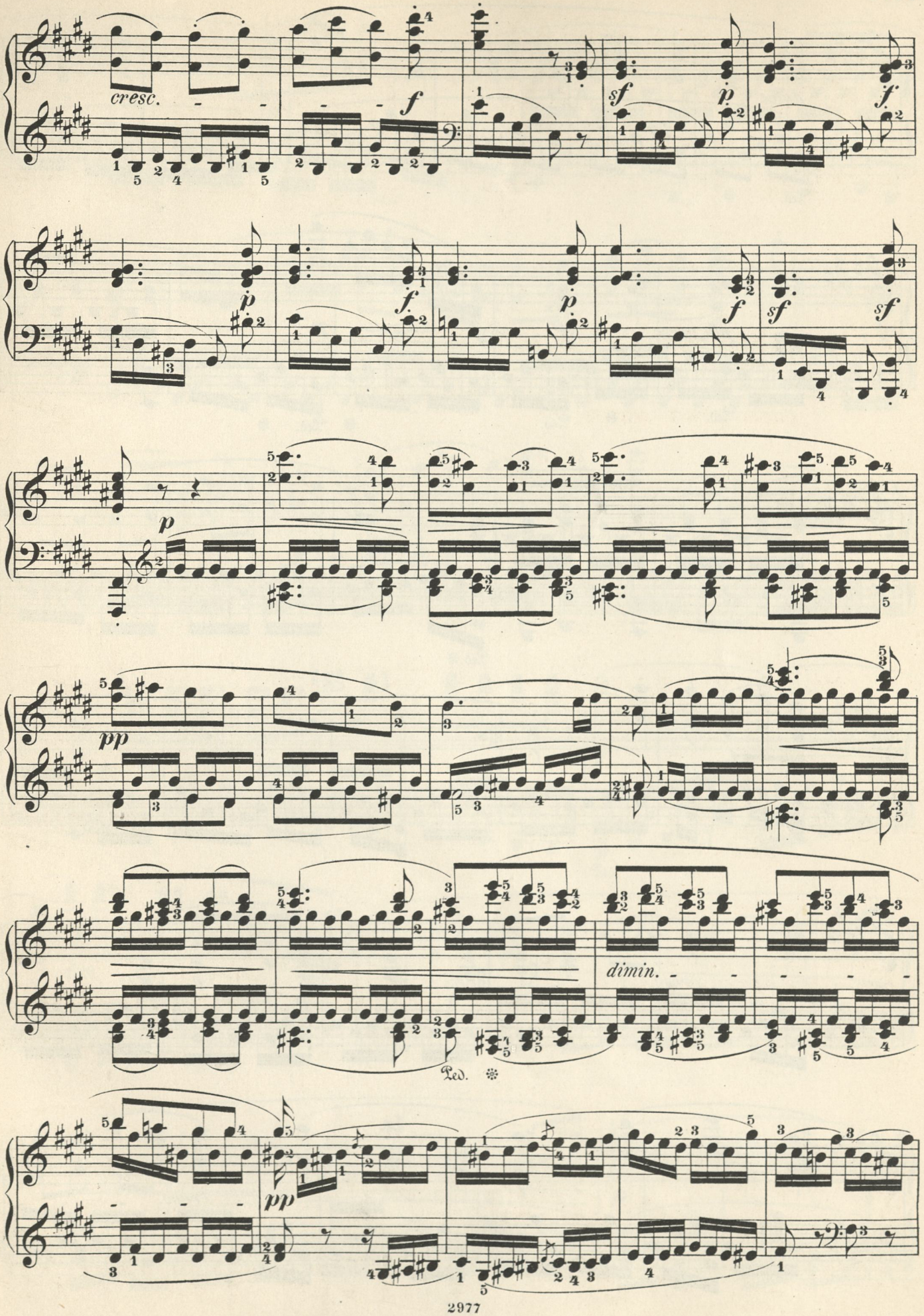

sempre legato
cresc.
sf
sempre più cresc.
Ped.
più f
marcato
ff
p
sempre dim.
pp
cresc.
f

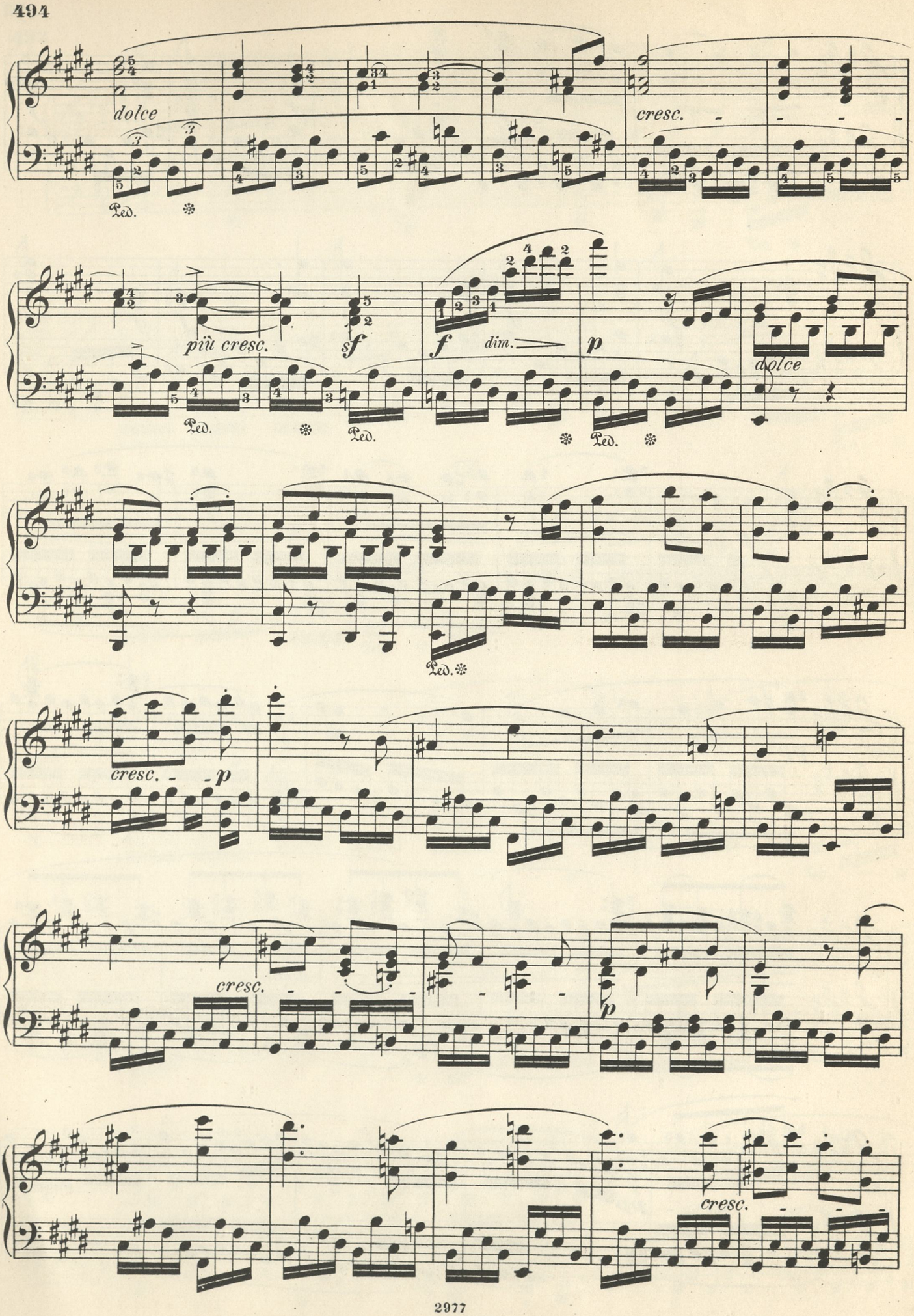

ritard.
in tempo
dimin.
pp
p
Ped.
ritard.
a tempo
fp
pp
f
sf
Ped.
f.
sf
Ped.
p
cresc.
f
sf
Ped.
Ped.
Ped.
ritard.
pp
cresc.
ff
dimin.
Ped.

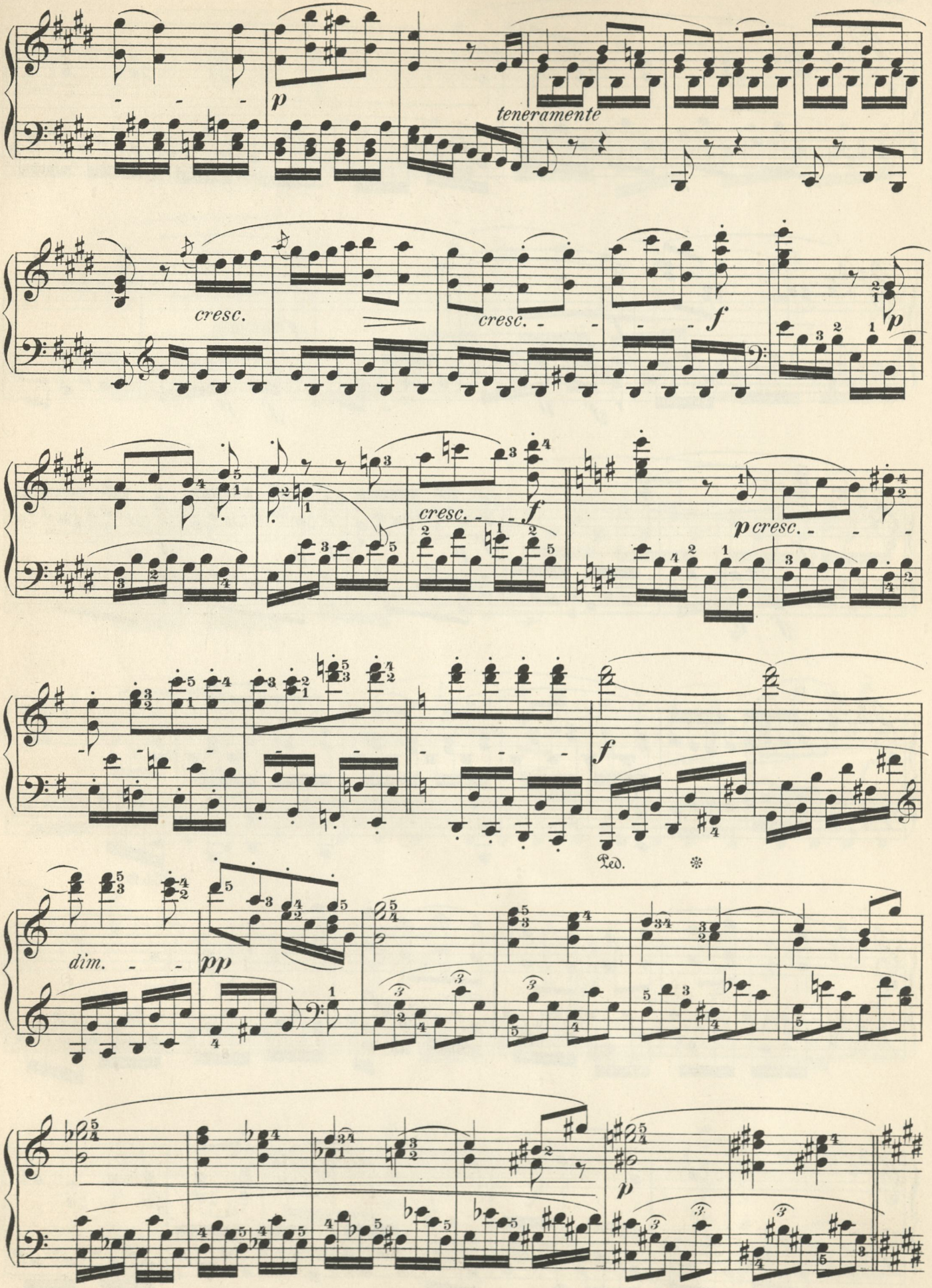

a tempo
p
sfp
sfp
dimin.
f
sf
ritard.
pp
a tempo
dimin.
pp

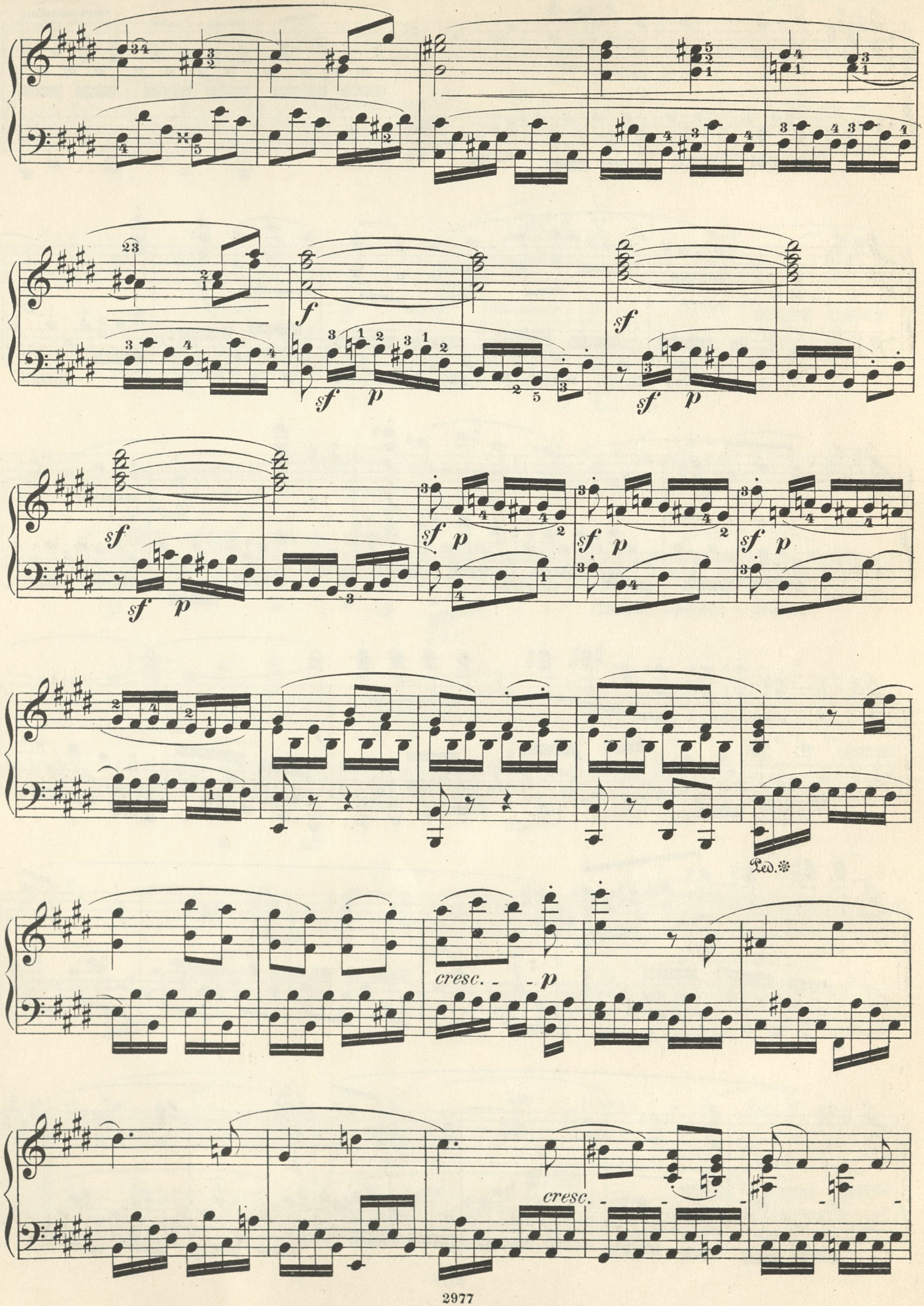
Nicht zu geschwind und sehr singbar vorzutragen. (♩ = 84)

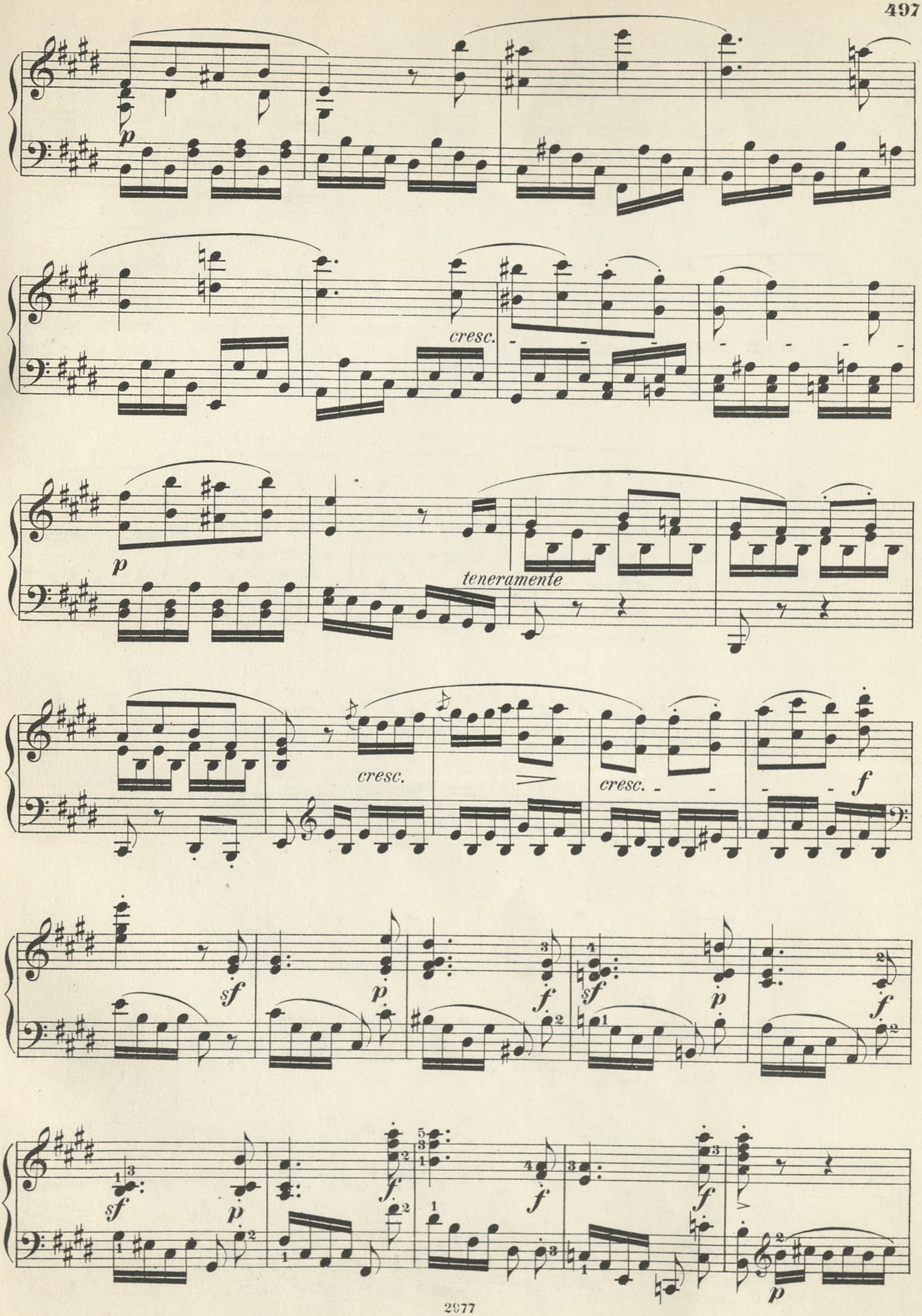


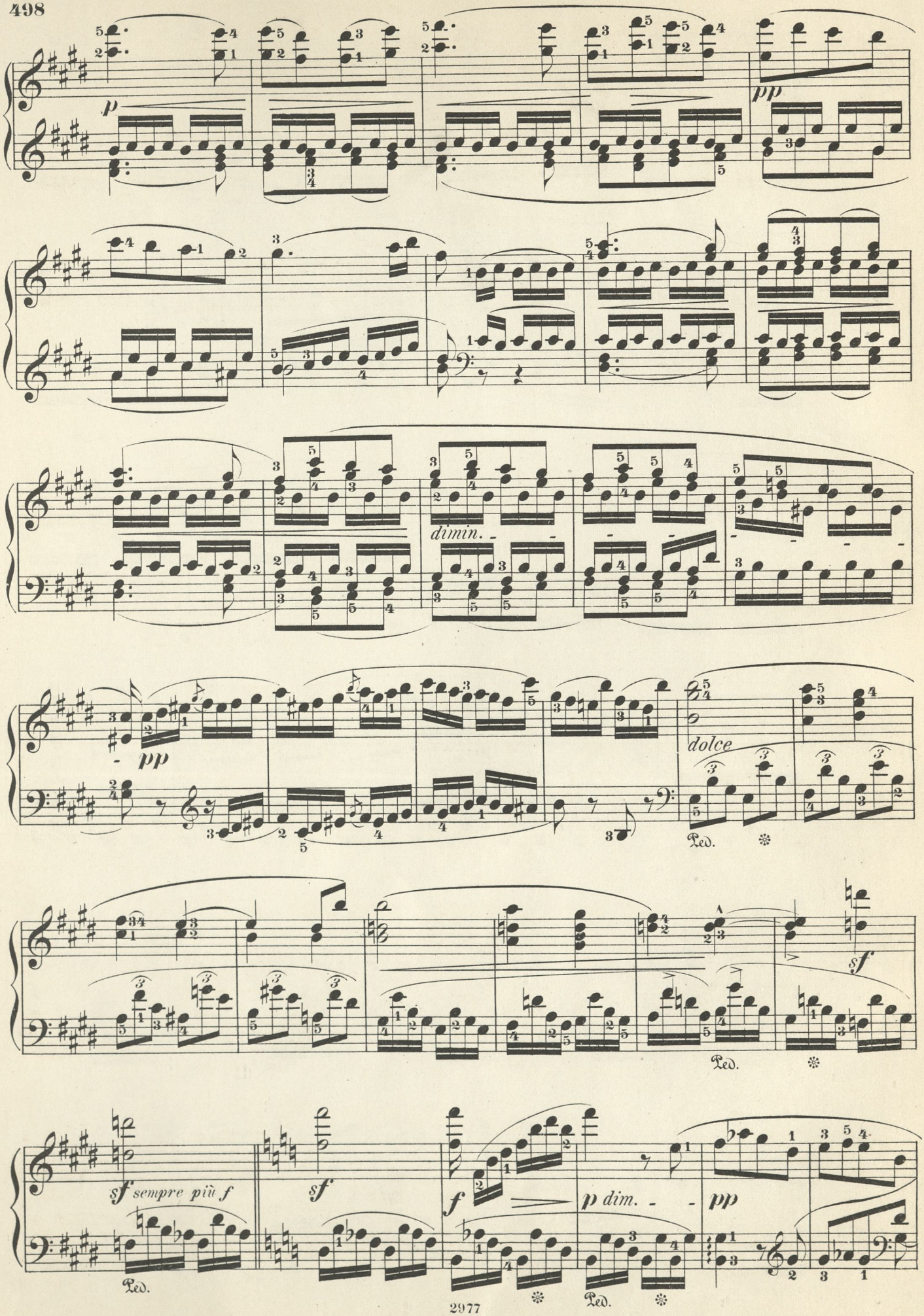

cresc.
f
sf
p
f
p
f
p
f
sf
sf
p
pp
dimin.
Ped.
pp

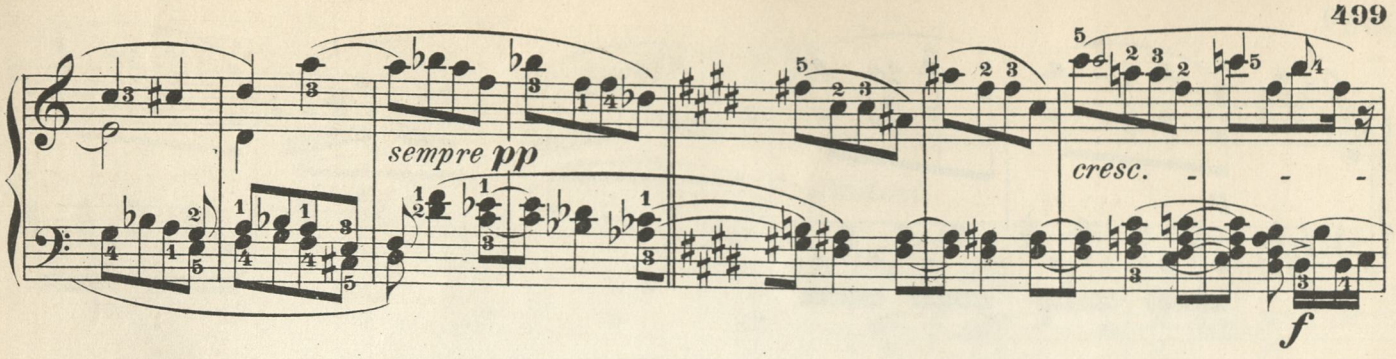

dolce
cresc.
più cresc.
sf
f
dim.
p
dolce
Ped.
cresc.
p
cresc.
p
cresc.

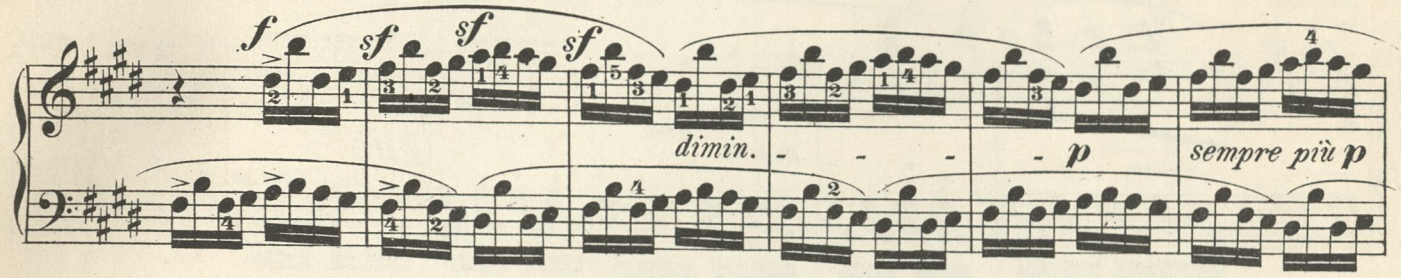

p
teneramente
cresc.
cresc.
f
p
cresc.
f
p cresc.
f
Ped.
dim.
pp
p

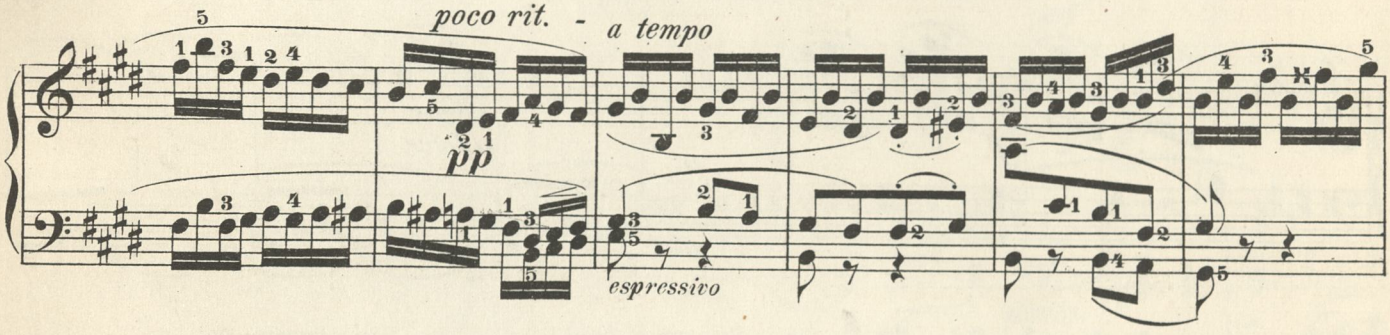

f
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p
Ped.
cresc.
p
cresc.

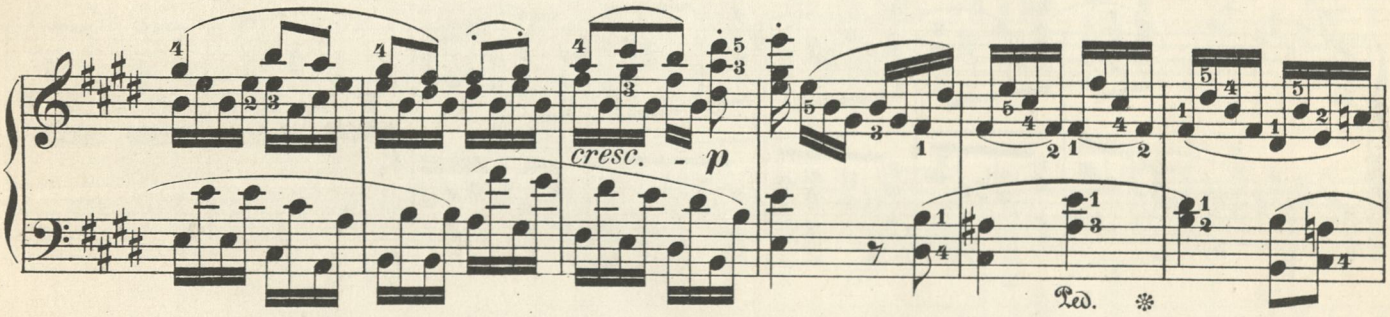

p
cresc.
p
teneramente
cresc.
cresc.
f
sf
p
f
sf
p
f
sf
p
f
f
f
p

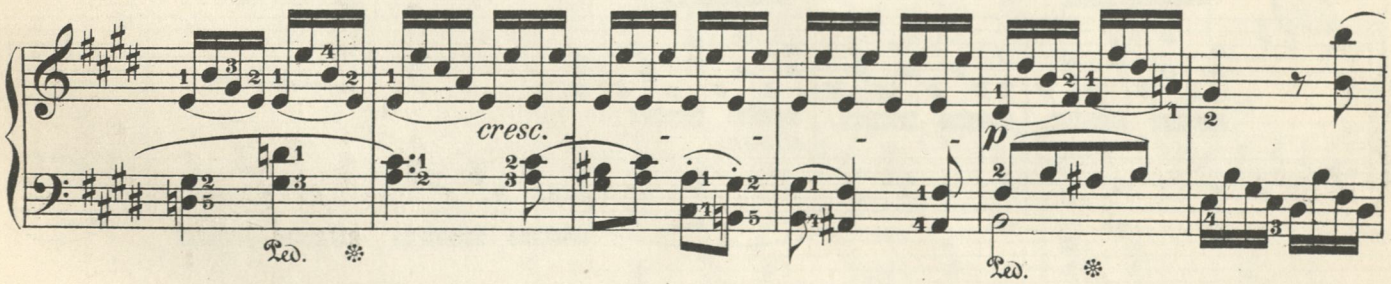

p
pp
dimin.
pp
dolce
Ped.
sf
Ped.
sf sempre più f
sf
f
p dim.
pp
Ped.
Ped.

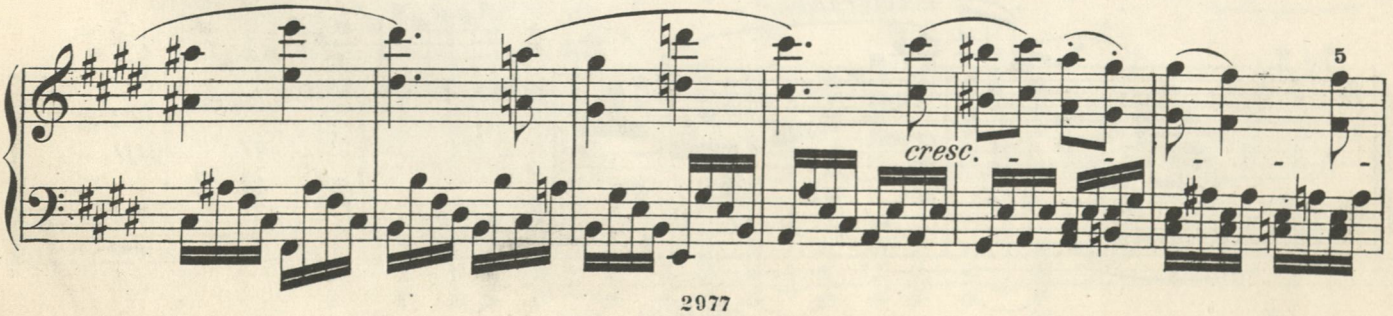

sempre pp
cresc.
f

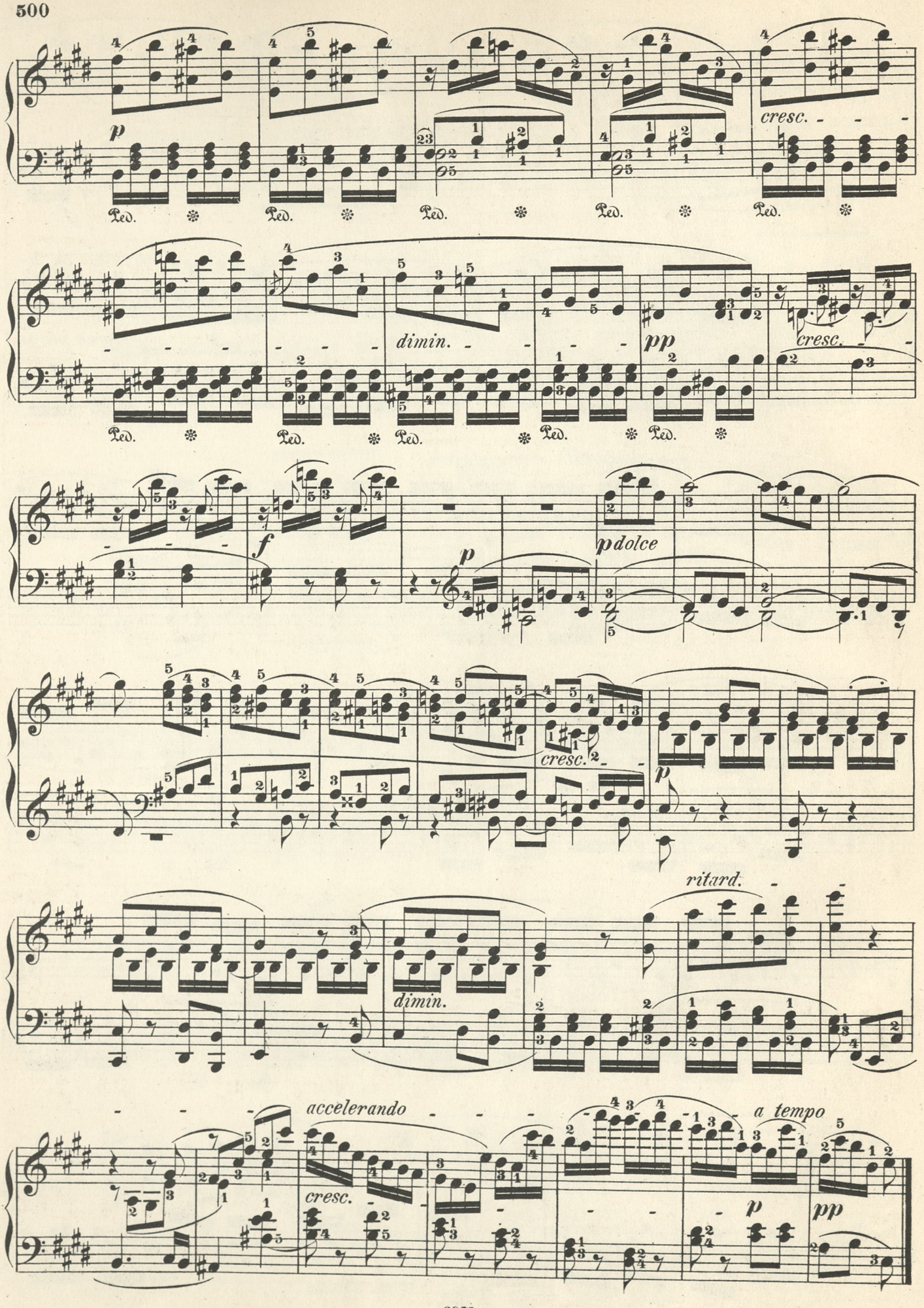

f
sf
sf
sf
dimin.
p
sempre più p


poco rit.
a tempo
pp
espressivo


cresc.
p
Ped.


cresc.
Ped.
p
Ped.


cresc.


p
cresc.
Ped.
dimin.
pp
cresc.
f
p
pdolce
cresc.
p
ritard.
dimin.
accelerando
a tempo
cresc.
p
pp

SONATE.

Op. 101.

Der Freiin Dorothea Ertmann gewidmet.

Etwas lebhaft, und mit der innigsten Empfindung.

Allegretto, ma non troppo. (♩. = 69–76)

28.

poco ritard. **Tempo I.**

cresc. *mf*

dimin. *p* *cresc.* *dimin.* *p*

cresc. *p* *cresc.* *p*

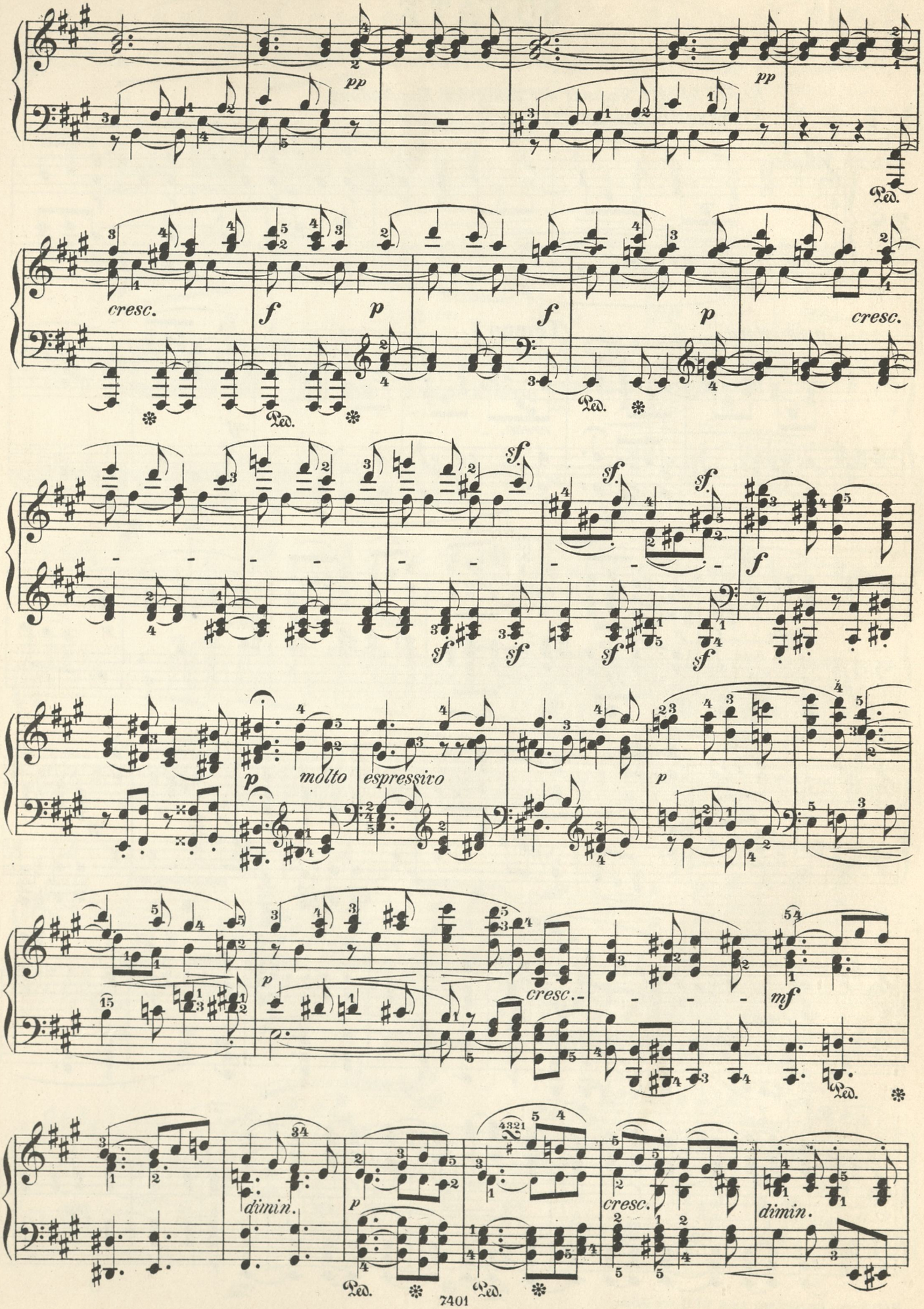
cresc. *sf* *p* *semplice*

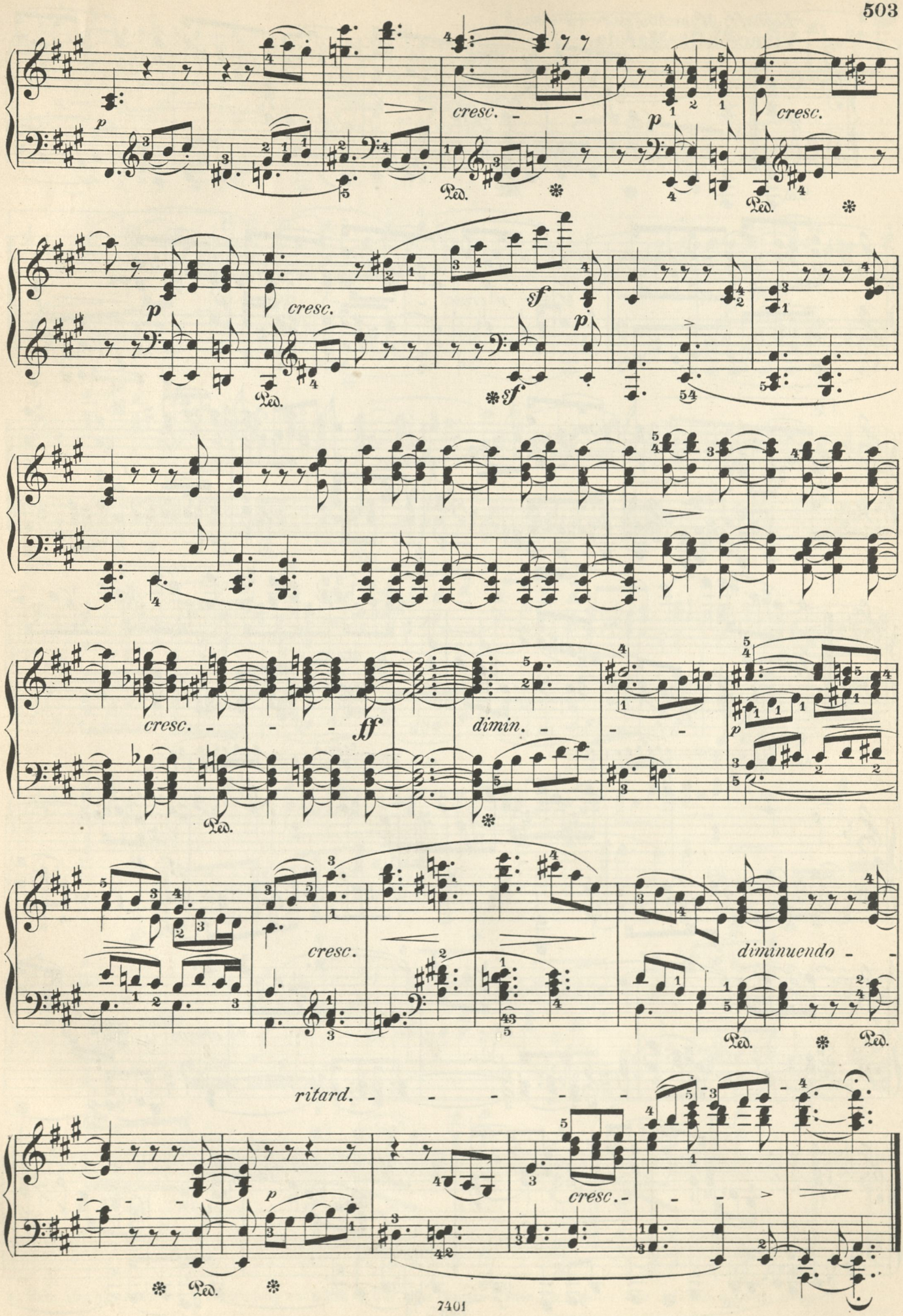
sf *espressivo*

pp

Ped. ✻

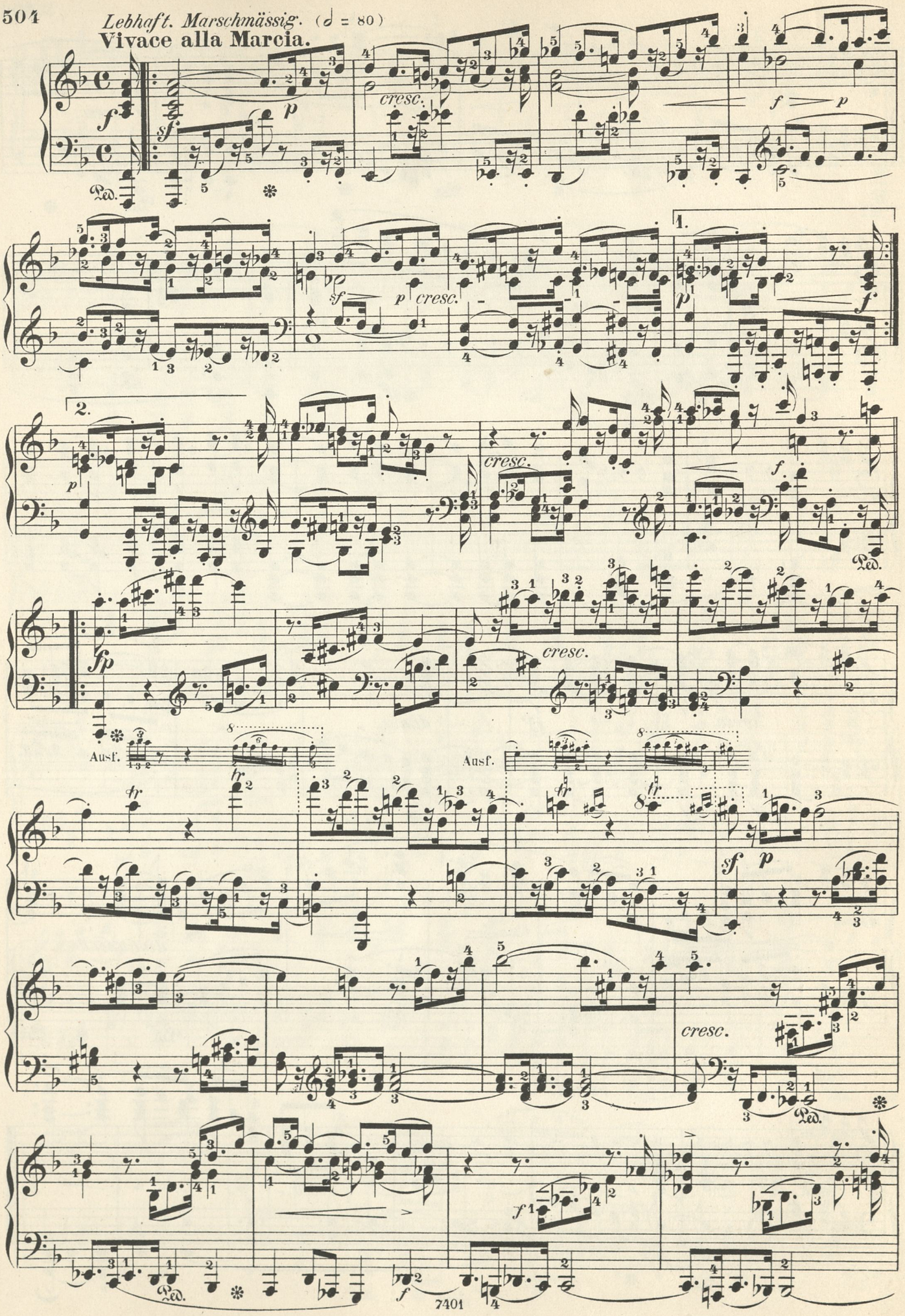
Metronom-Bezeichnung nach Dr H. von Bülow.

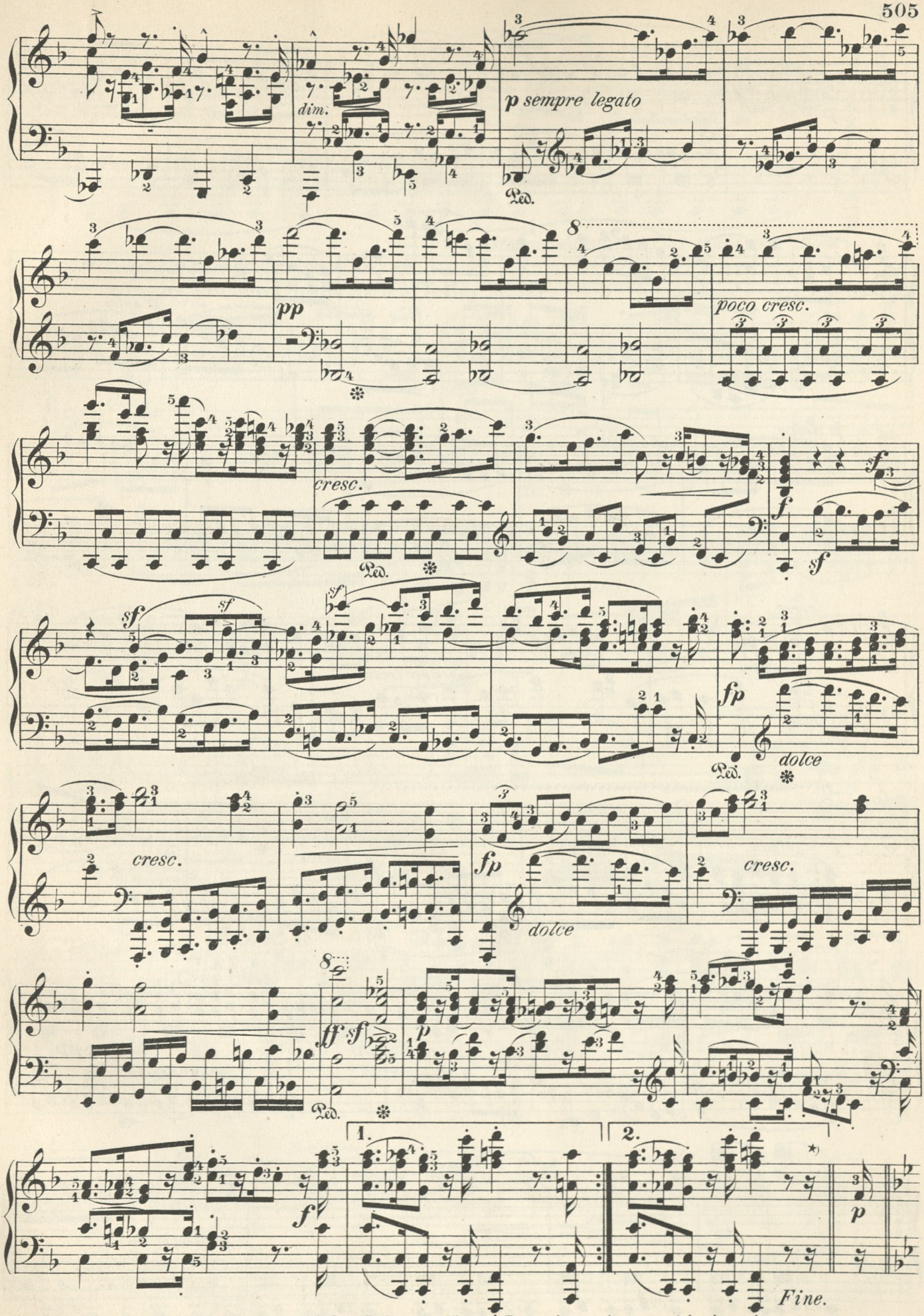

pp
pp
Ped.
cresc.
f
p
f
p
cresc.
Ped.
Ped.
sf.
sf.
sf.
f
sf
sf
sf
sf
p
molto
espressivo
p
p
cresc.
mf
Ped.
dimin.
p
cresc.
dimin.
Ped.
Ped.


p
cresc.
Ped.
p
cresc.
Ped.
p
cresc.
sf
p
Ped.
sf
cresc.
ff
dimin.
p
cresc.
diminuendo
Ped.
Ped.
ritard.
p
Ped.
cresc.

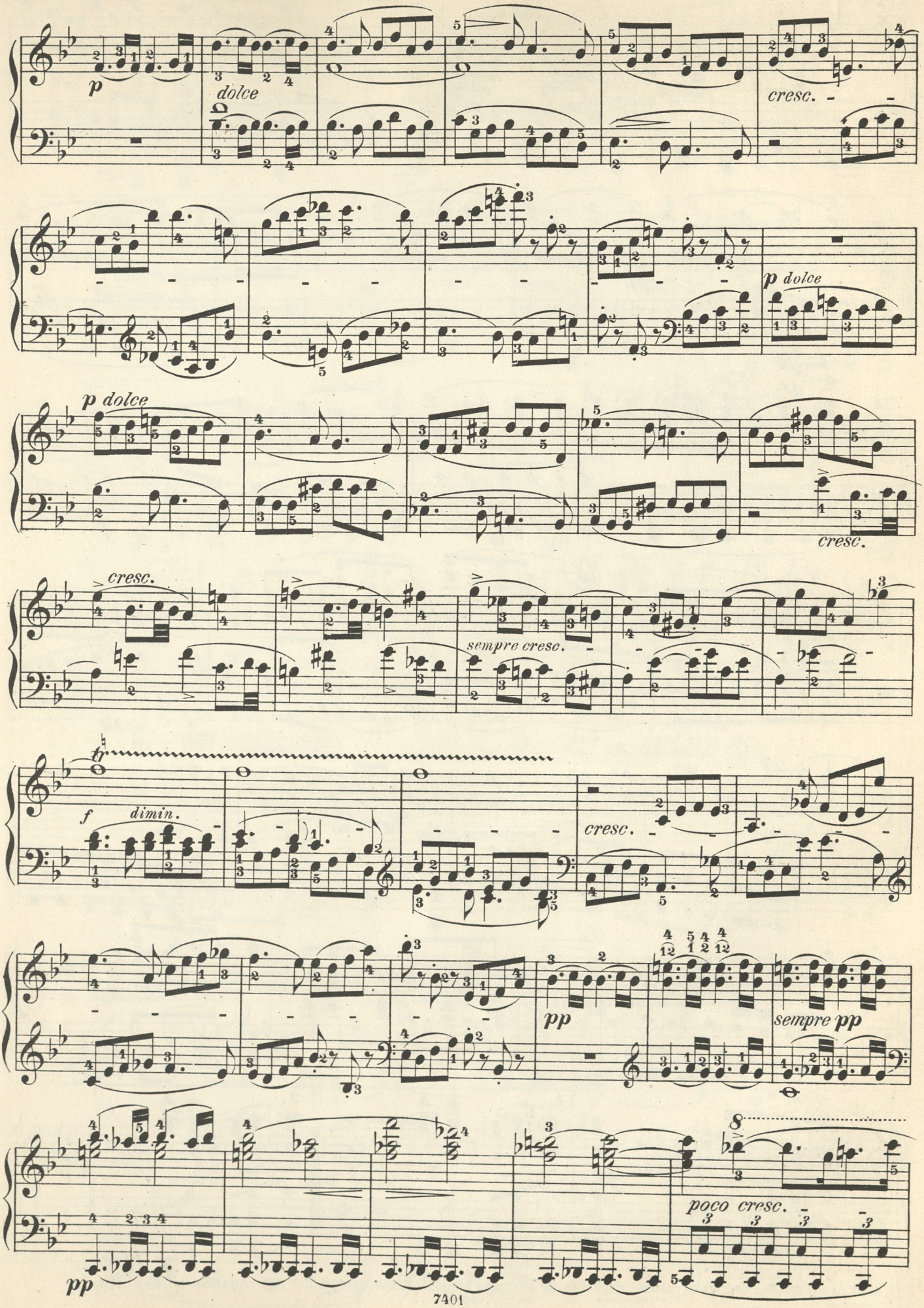
Lebhaft. Marschmässig. (♩ = 80)

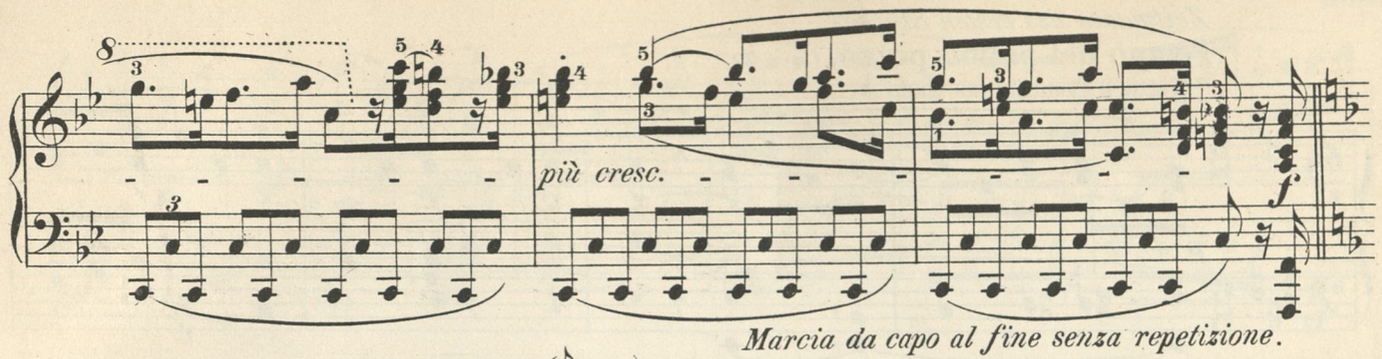
Vivace alla Marcia.





*) Zum Abschluss, bei der Wiederholung nach dem B dur, eine längere Pause, dann weiter zum Adagio, ma non troppo.

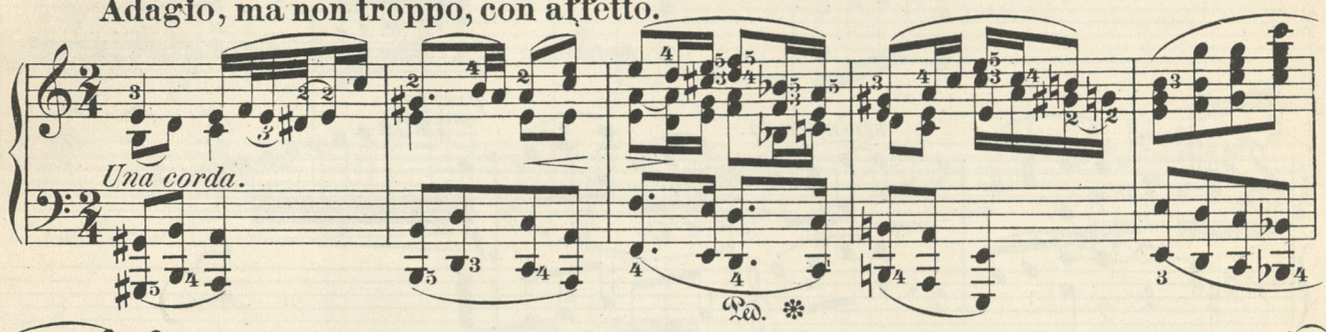

p
dolce
cresc.
p dolce
p dolce
cresc.
cresc.
sempre cresc.
f
dimin.
cresc.
pp
sempre pp
poco cresc.
pp

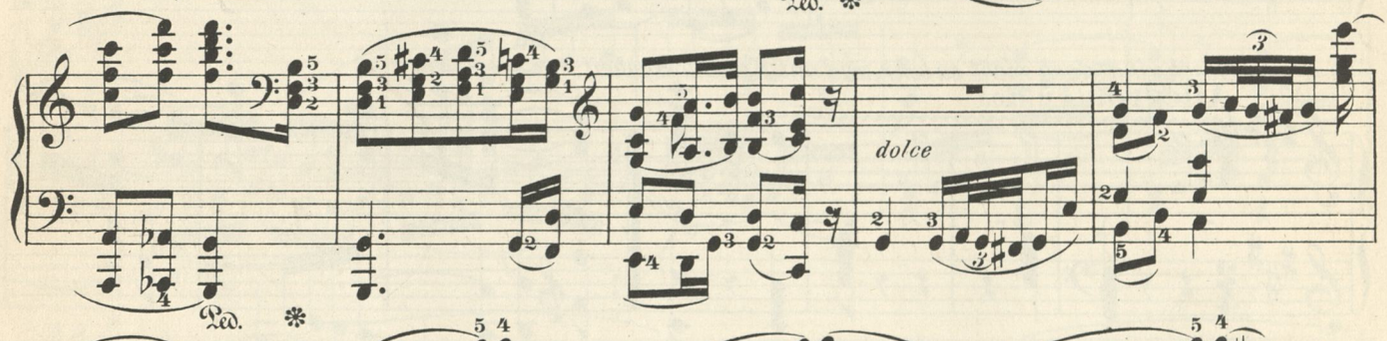


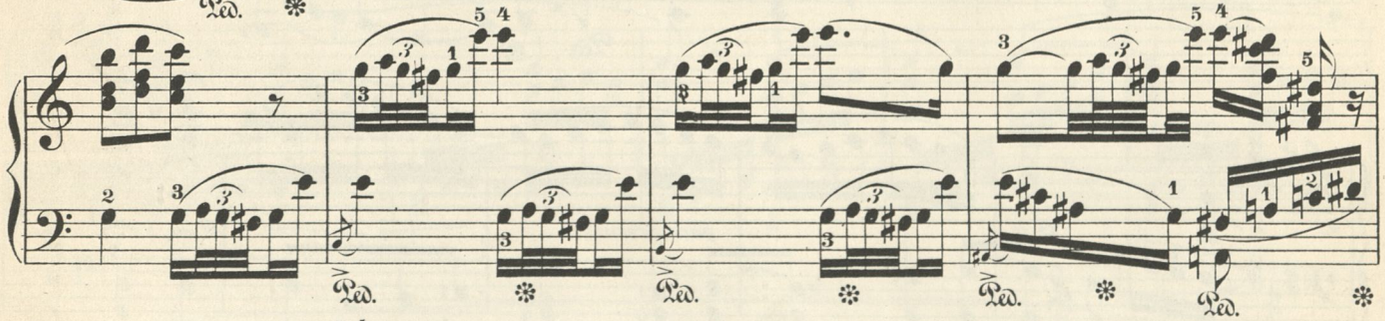
Marcia da capo al fine senza repetizione.

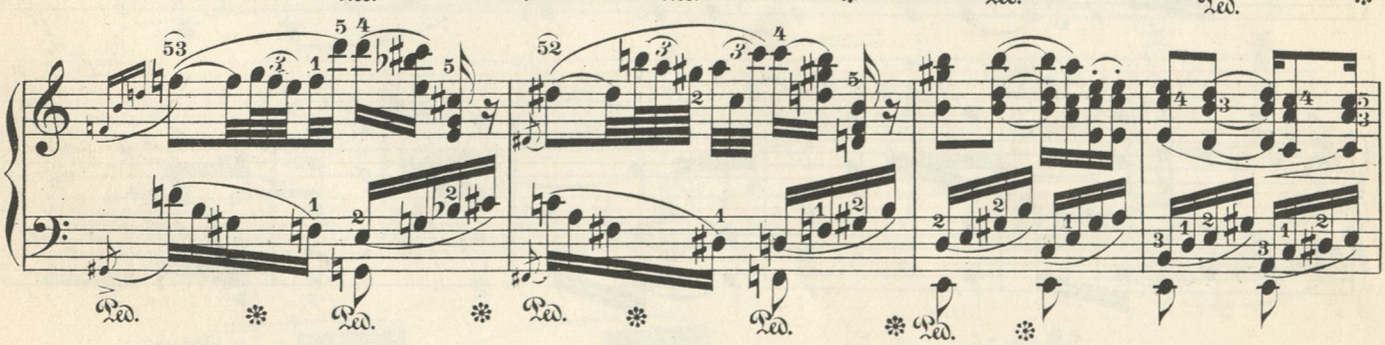
Langsam und sehnsuchtsvoll. (♪ = 58)

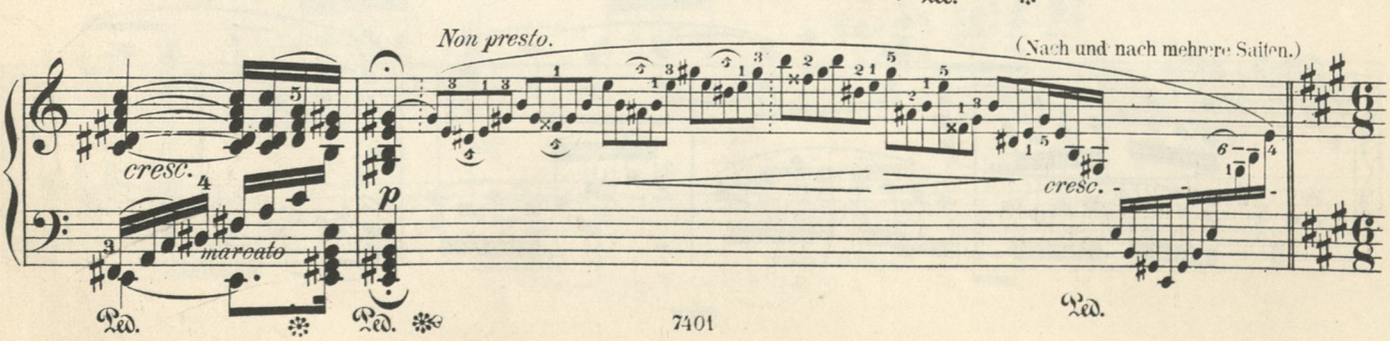
Adagio, ma non troppo, con affetto.











Zeitmaass des ersten Stückes.

Tempo del primo pezzo. (♩. = 72)

Tutto il Cembalo ma piano.

p dolce

tre corde

Ausführung:

stringendo

cresc.

presto

f

p

cresc.

Ped.

Geschwind, doch nicht zu sehr, und mit Entschlossenheit.

Allegro. (♩ = 120.)

f

sf

Ped.

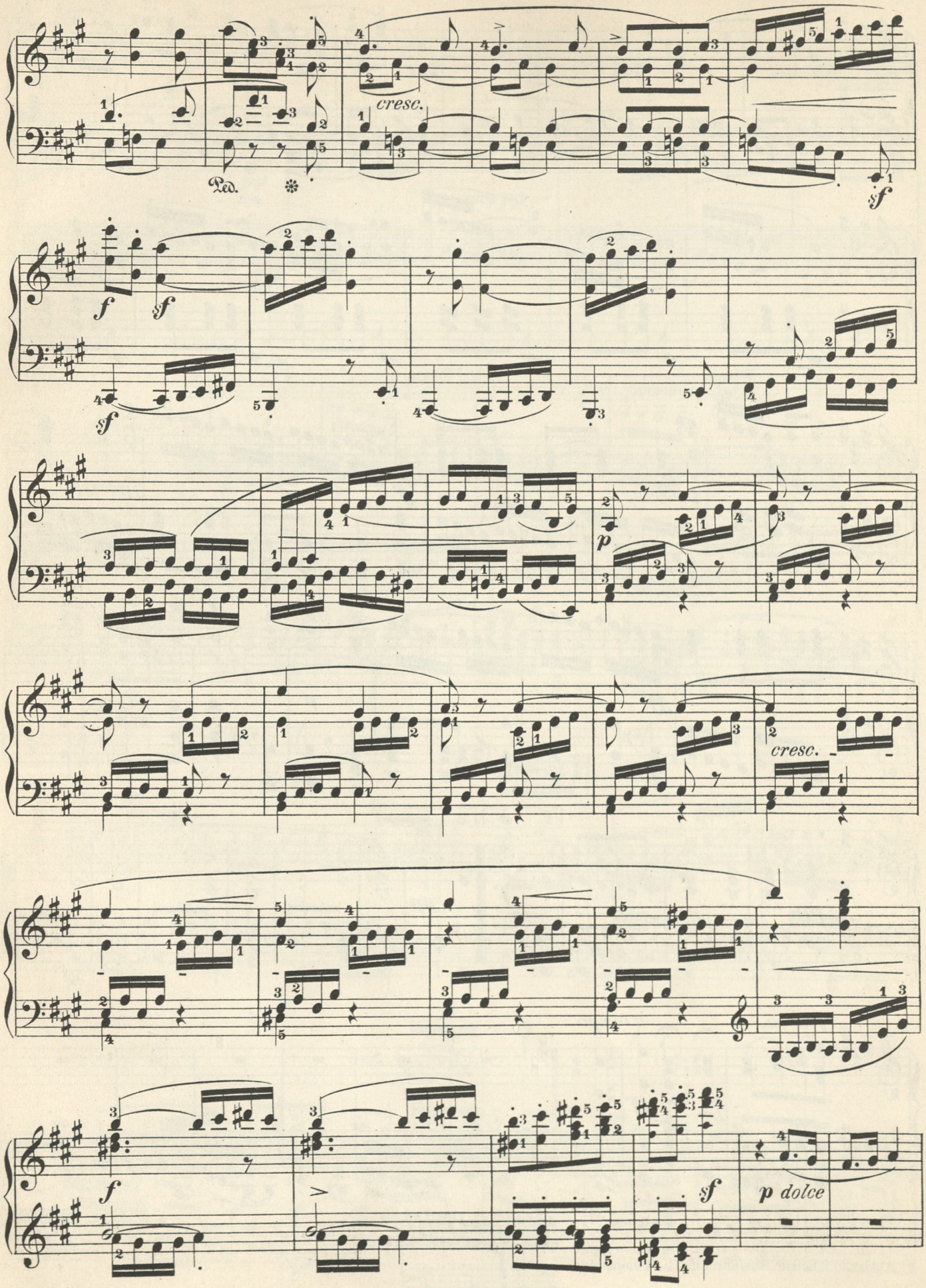
p

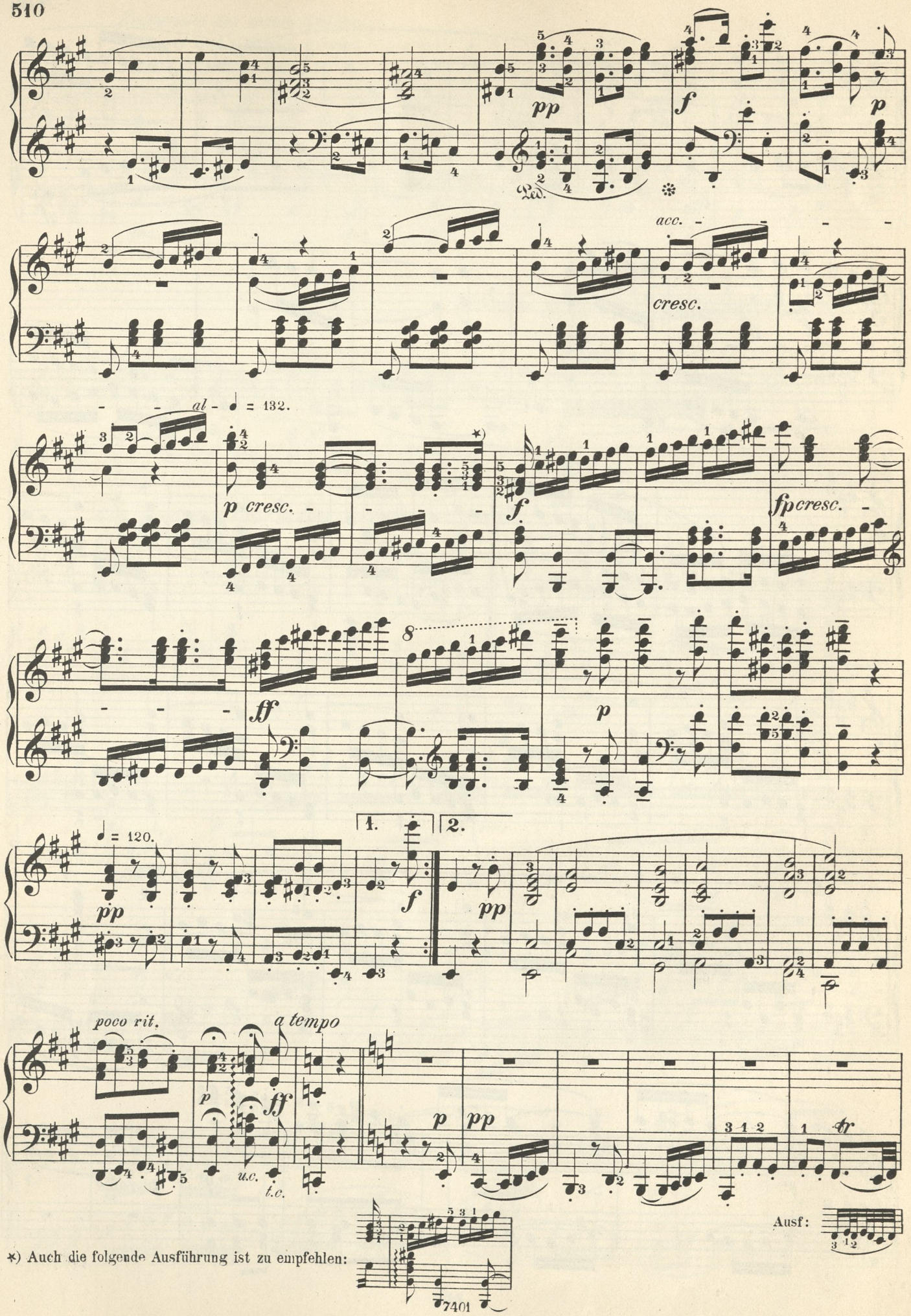
poco cresc.

f

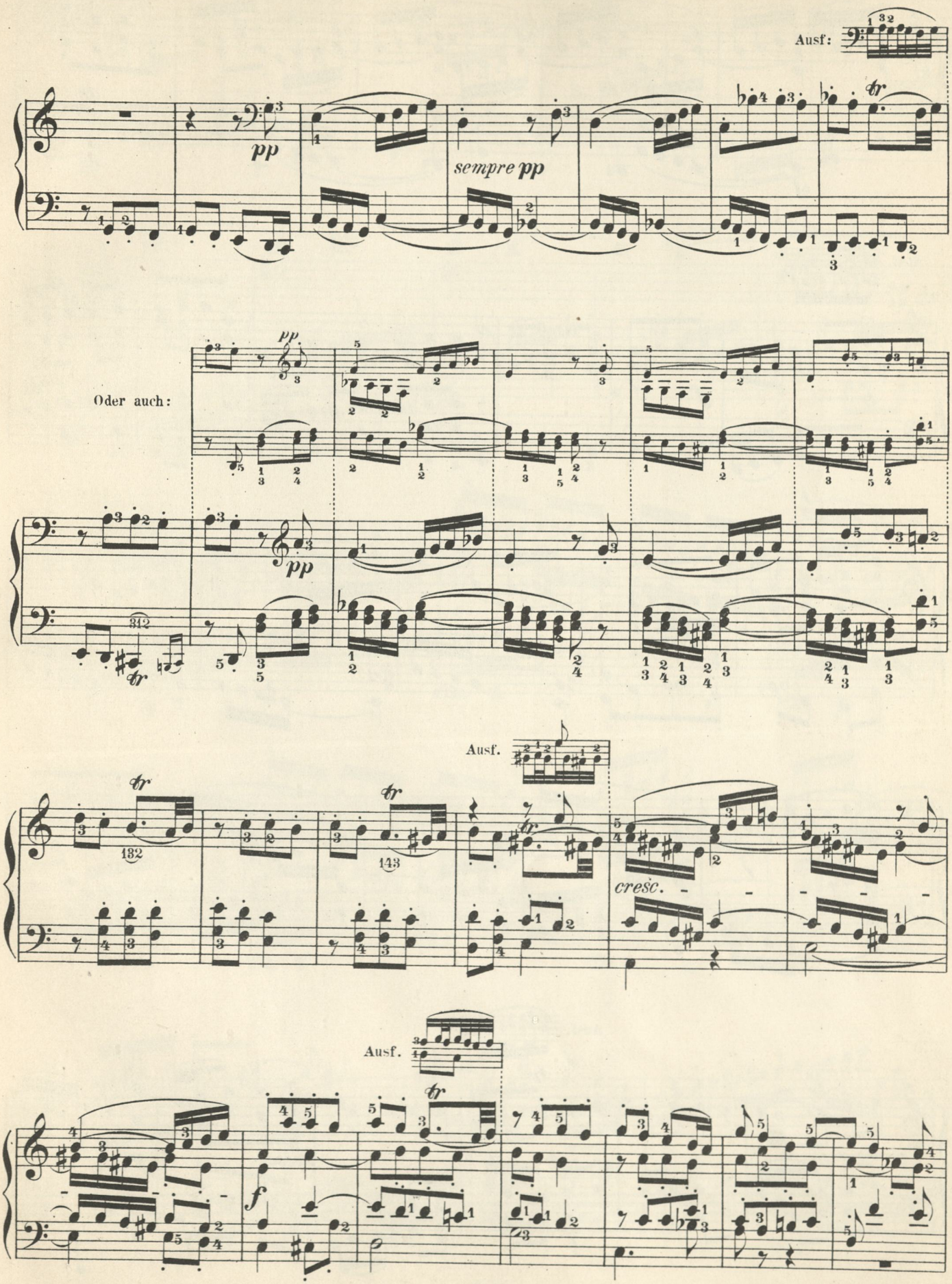
p

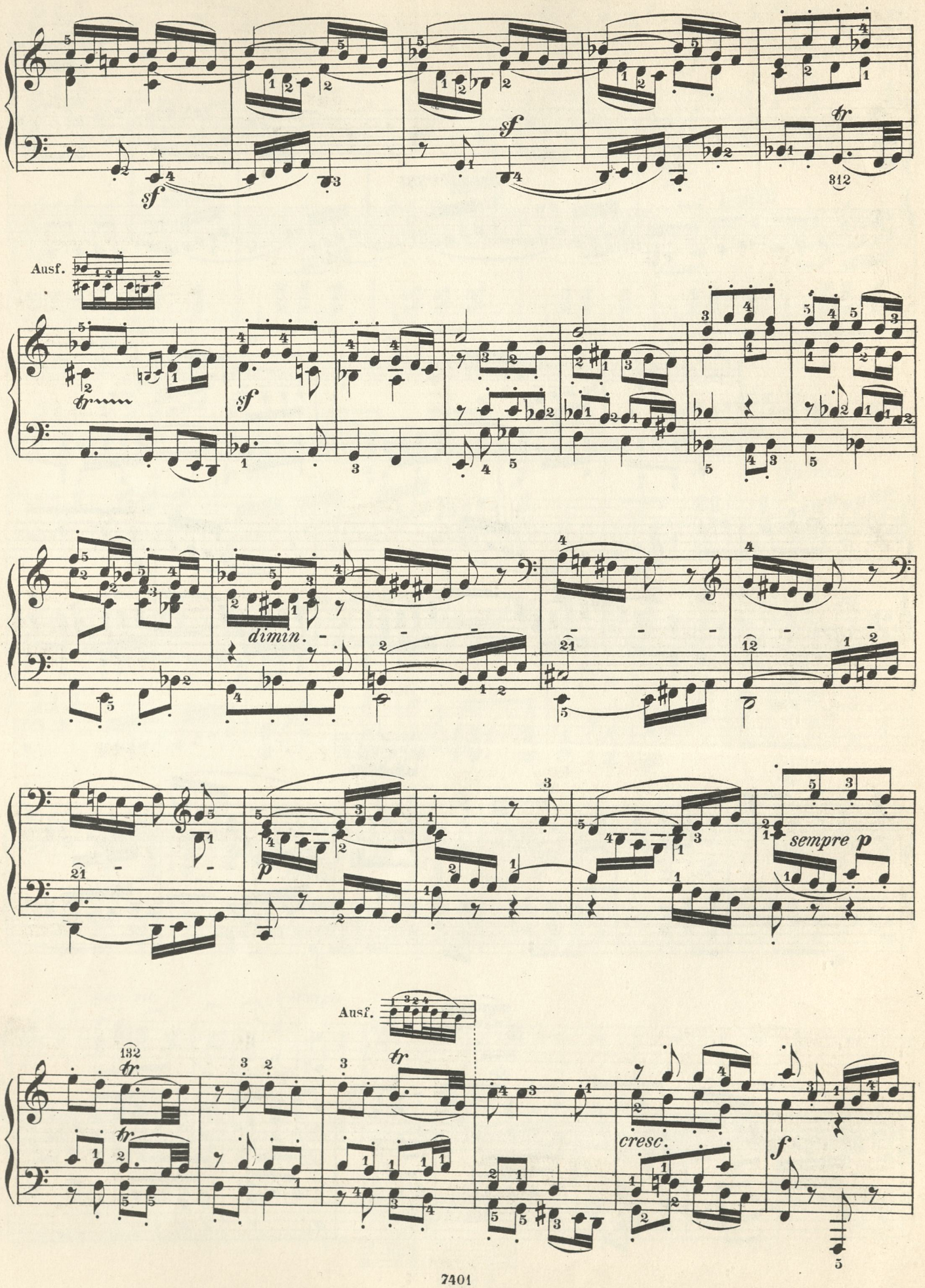
p

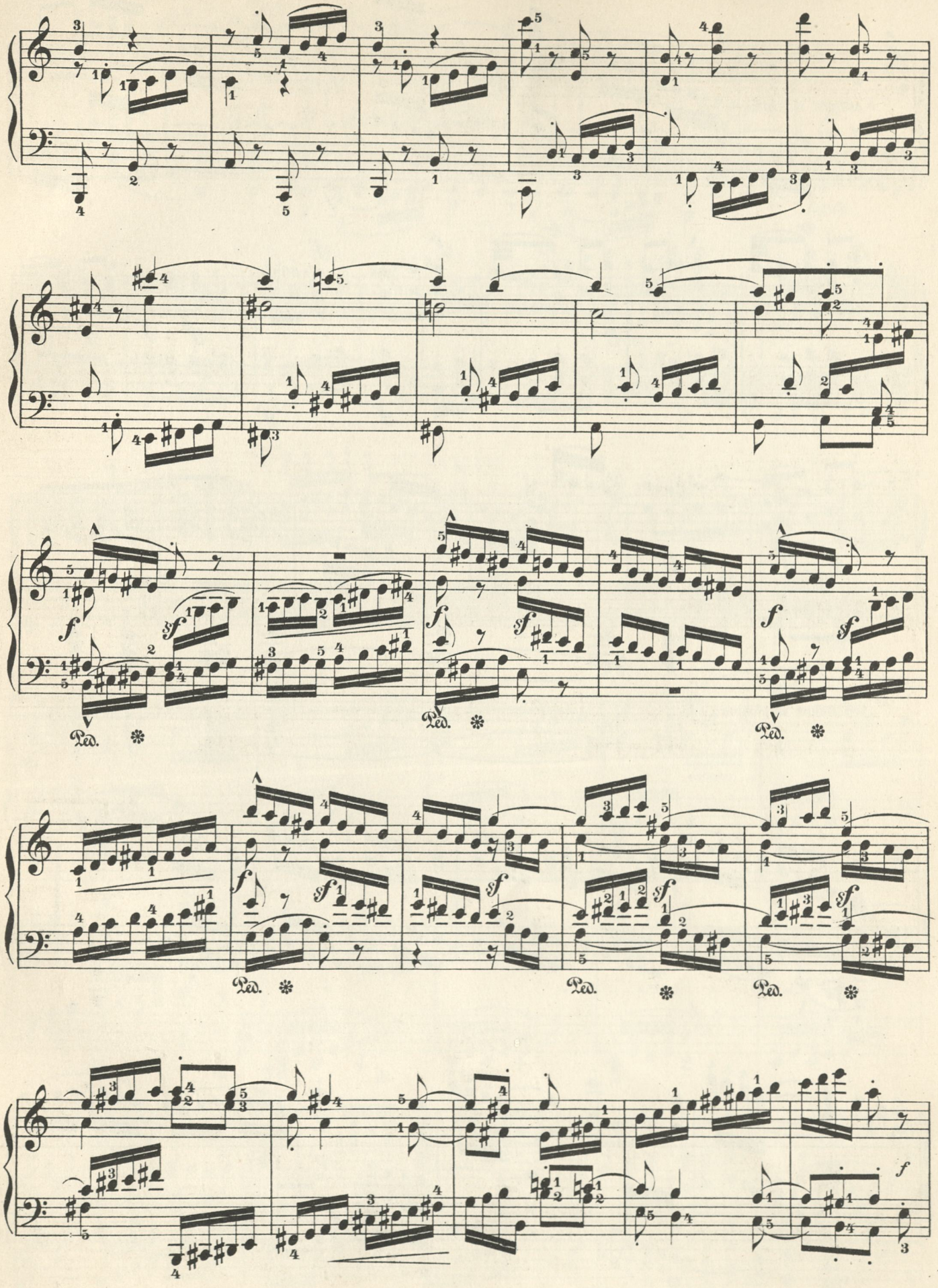

cresc.
Ped.
sf
f
sf
sf
p
cresc.
f
sf
p dolce

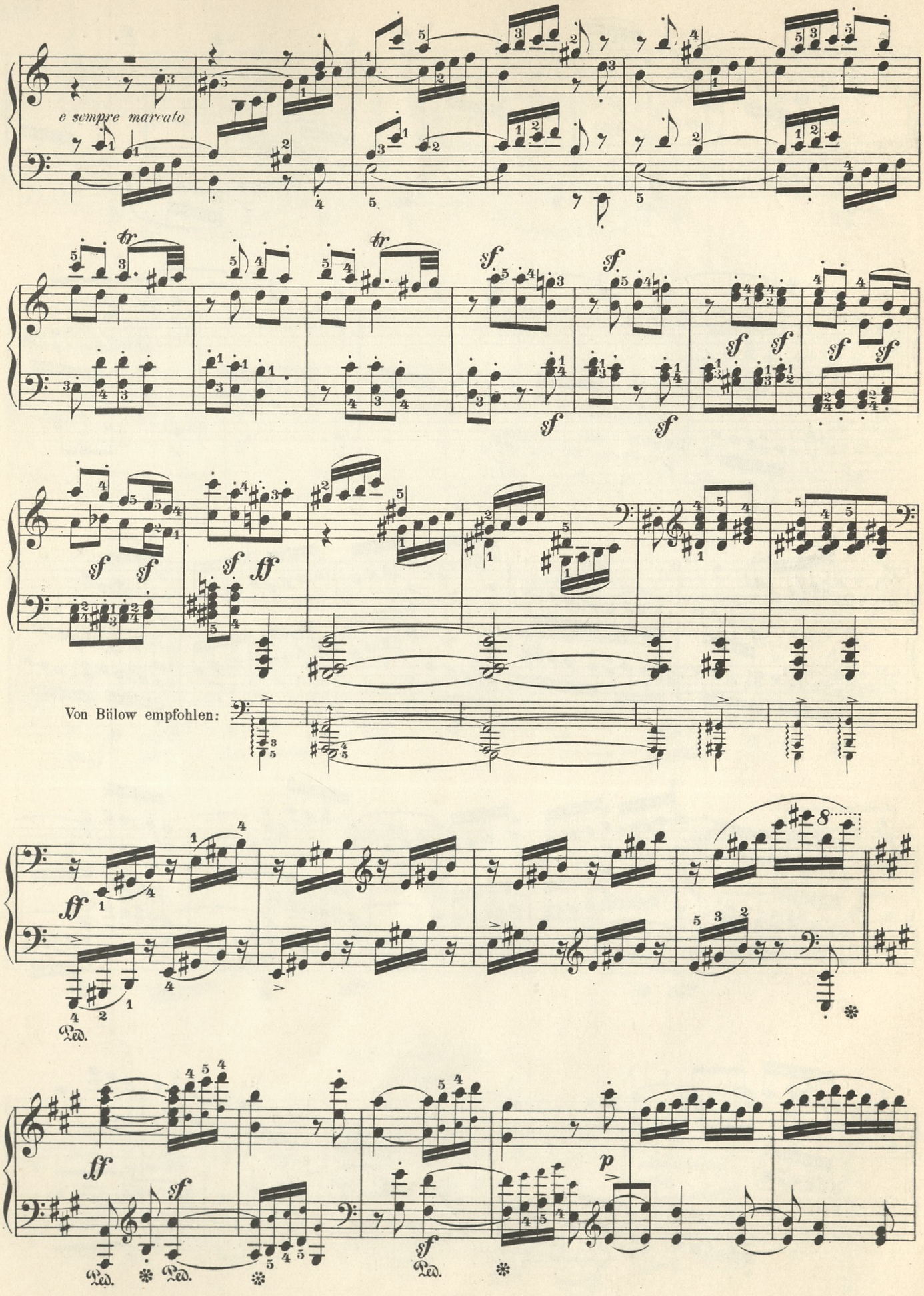


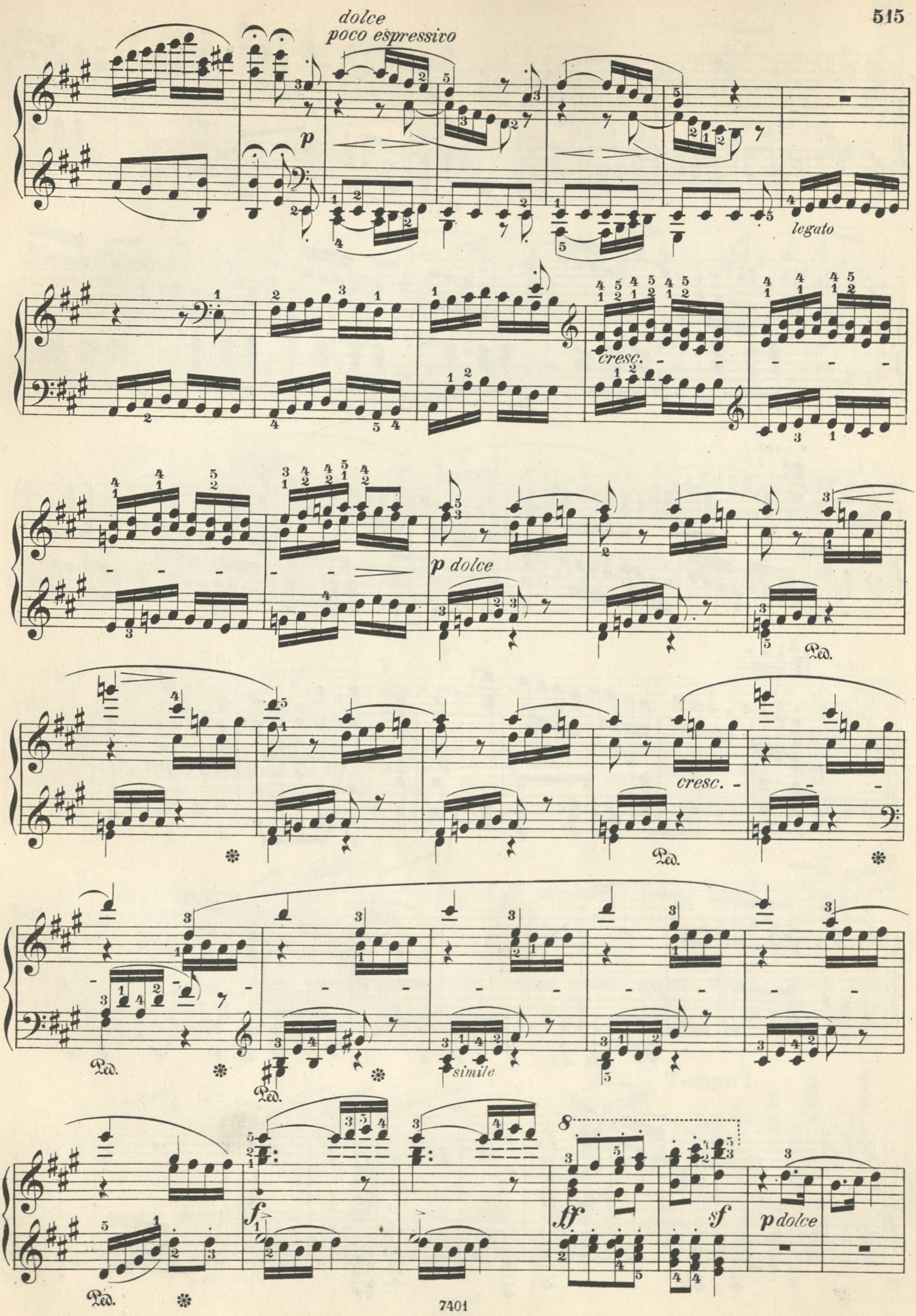
*) Auch die folgende Ausführung ist zu empfehlen:

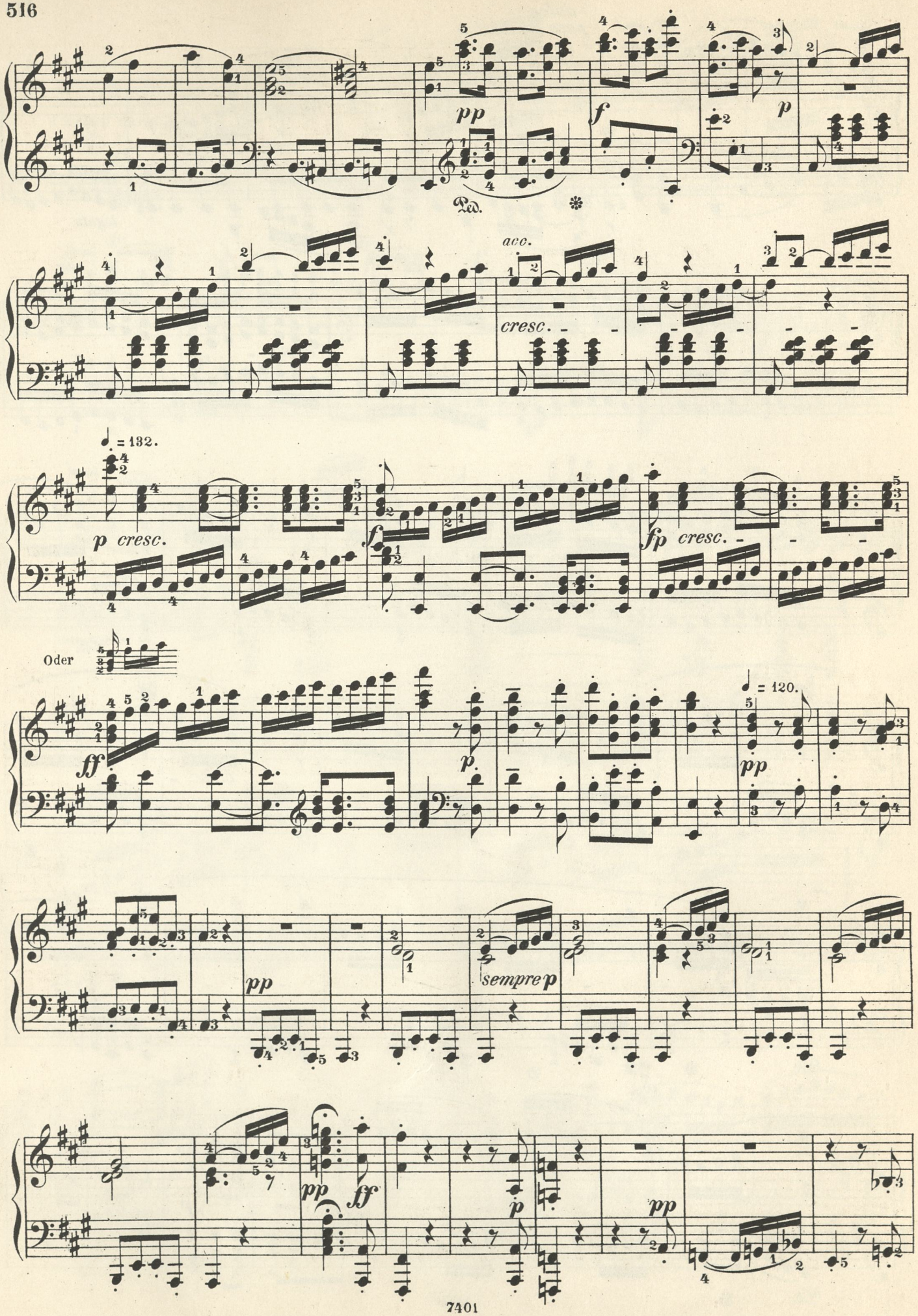

Ausf:
pp
sempre pp
Oder auch:
pp
pp
Ausf.
tr
132
tr
143
cresc.
Ausf.
tr
f

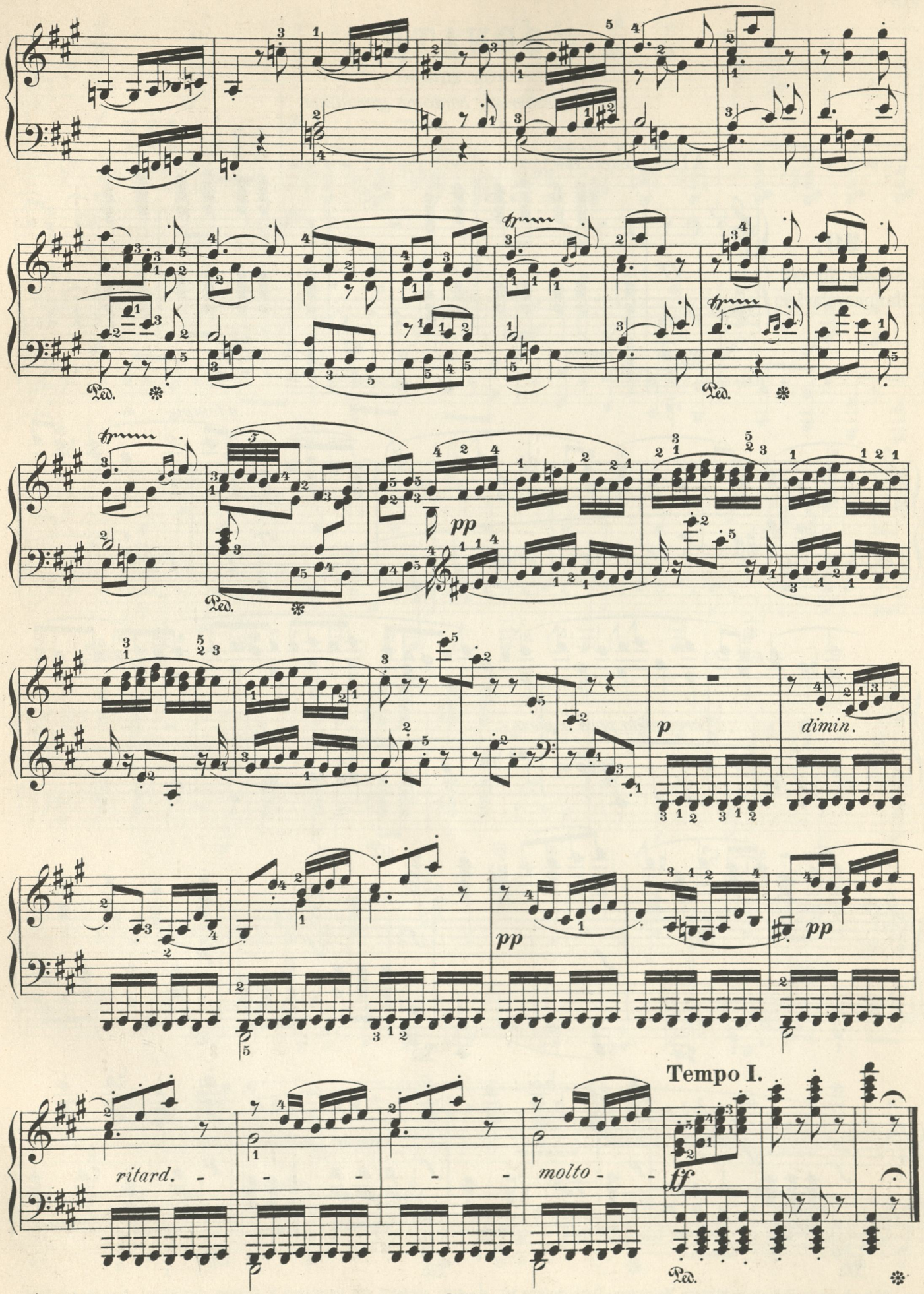

sf
sf
tr
312
Ausf.
tr
sf
dimin.
p
sempre p
Ausf.
132
tr
tr
cresc.
f


Ped.
Ped.
Ped.
Ped.
Ped.


e sempre marcato
Von Bülow empfohlen:


dolce
poco espressivo
p
legato
cresc.
p dolce
Ped.
cresc.
Ped.
Ped.
simile
Ped.
8
ff
sf
p dolce
Ped.


pp
f
p
Ped.
acc.
cresc.
= 132.
p cresc.
f
fp cresc.
Oder
ff
p
= 120.
pp
pp
sempre p
pp
ff
p
pp

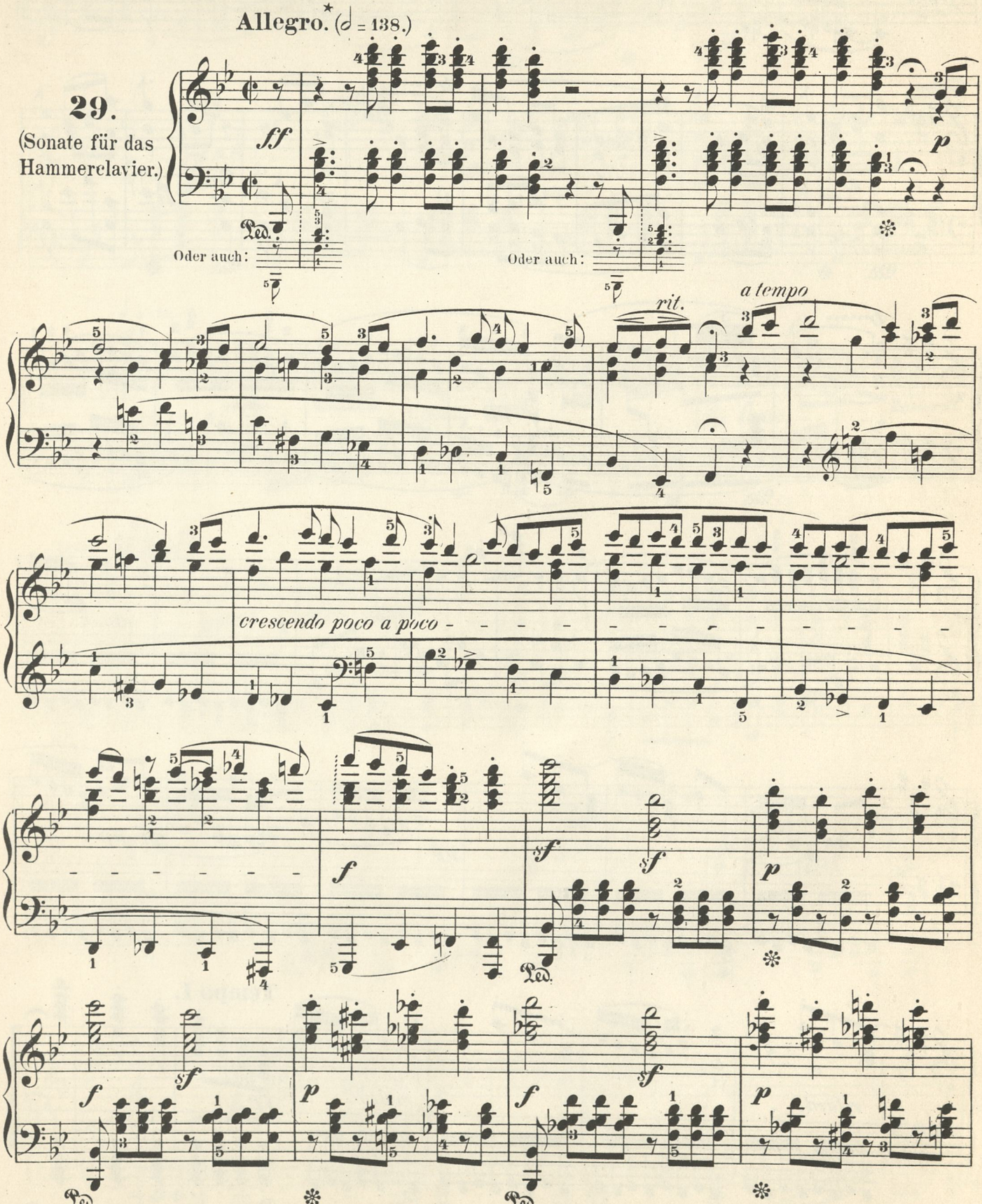

Ped.
Ped.
pp
Ped.
p
dimin.
pp
pp
Tempo I.
ritard.
molto
ff
Ped.

SONATE

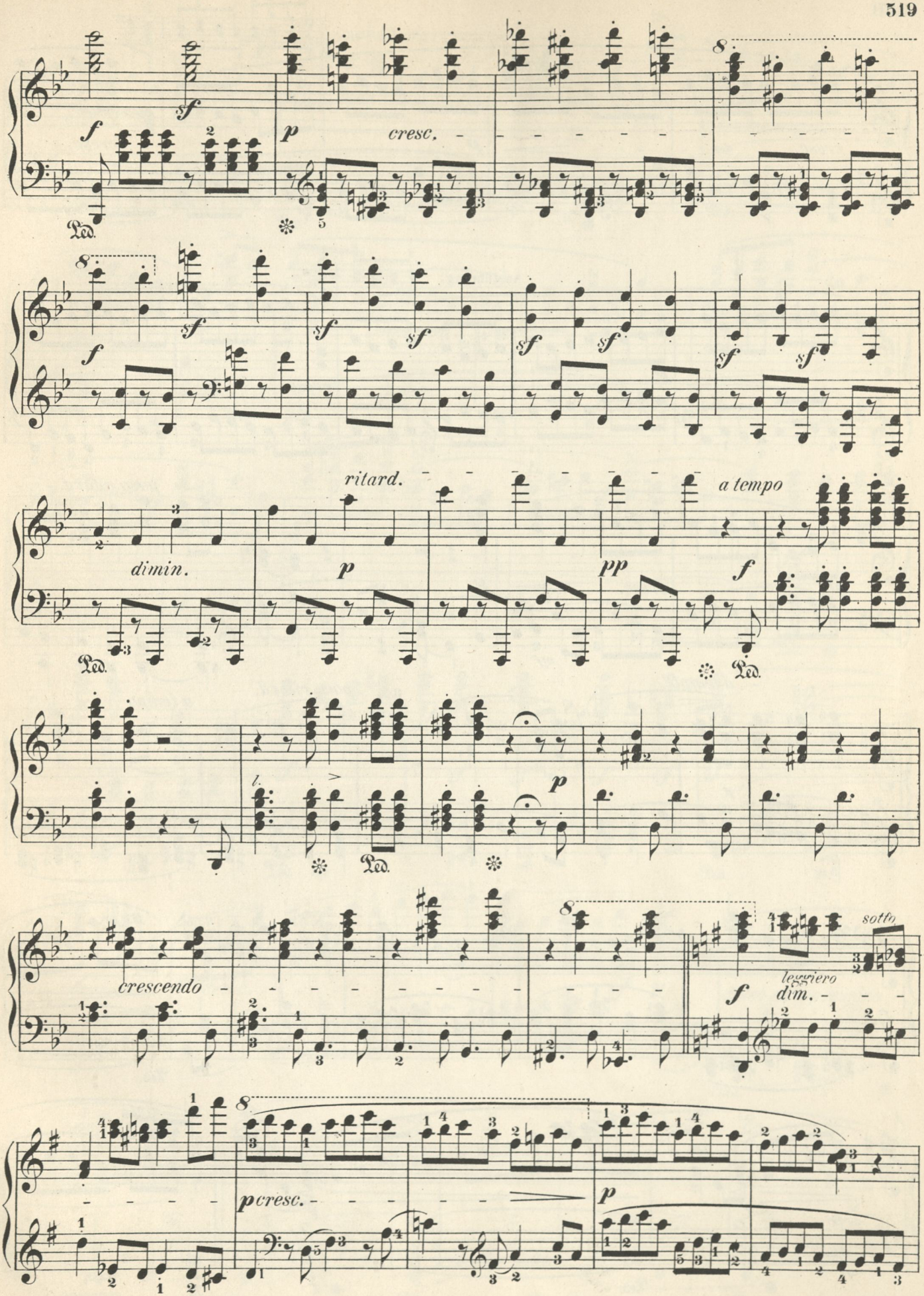
Op. 106.

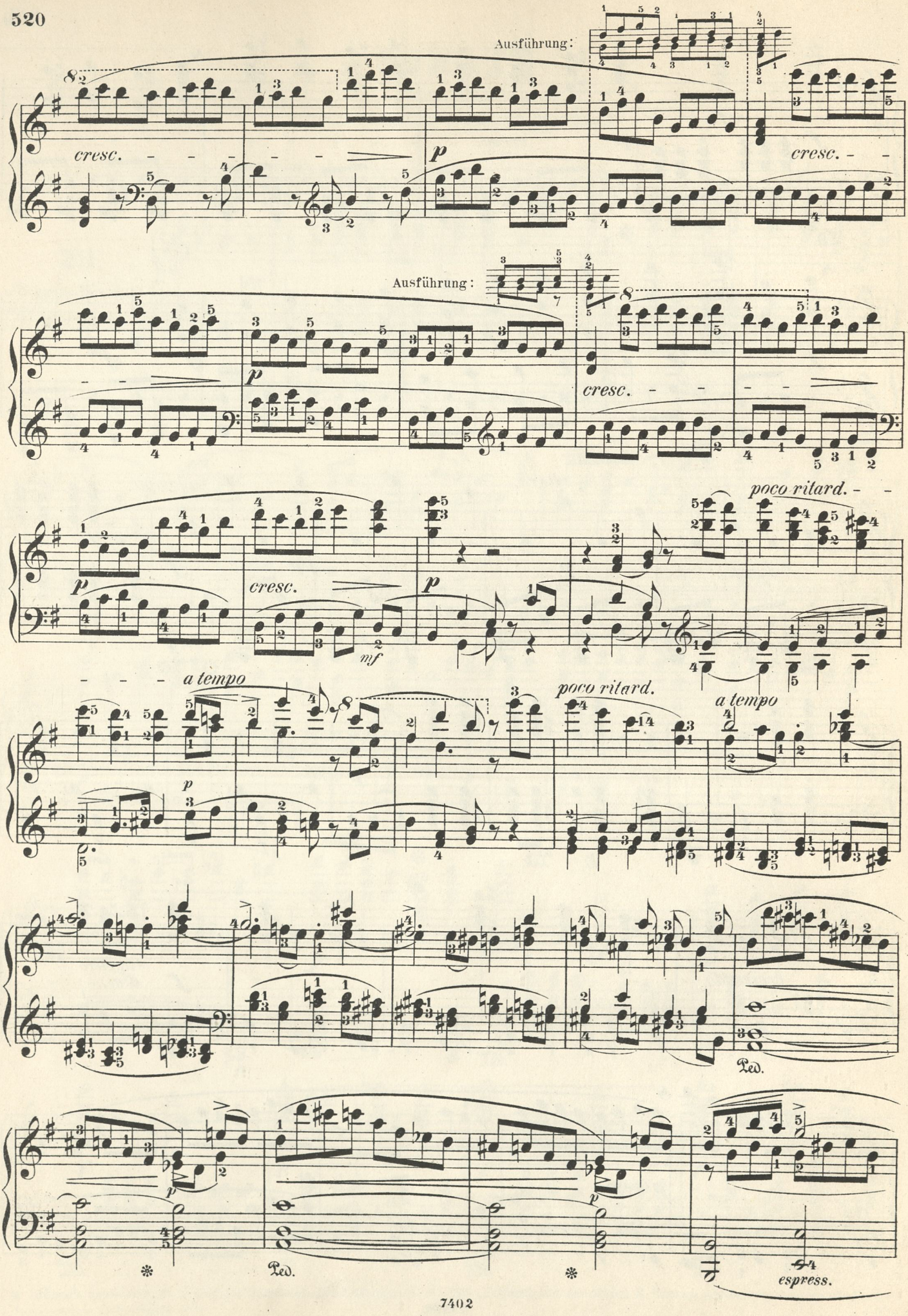
Dem Erzherzog Rudolph gewidmet.

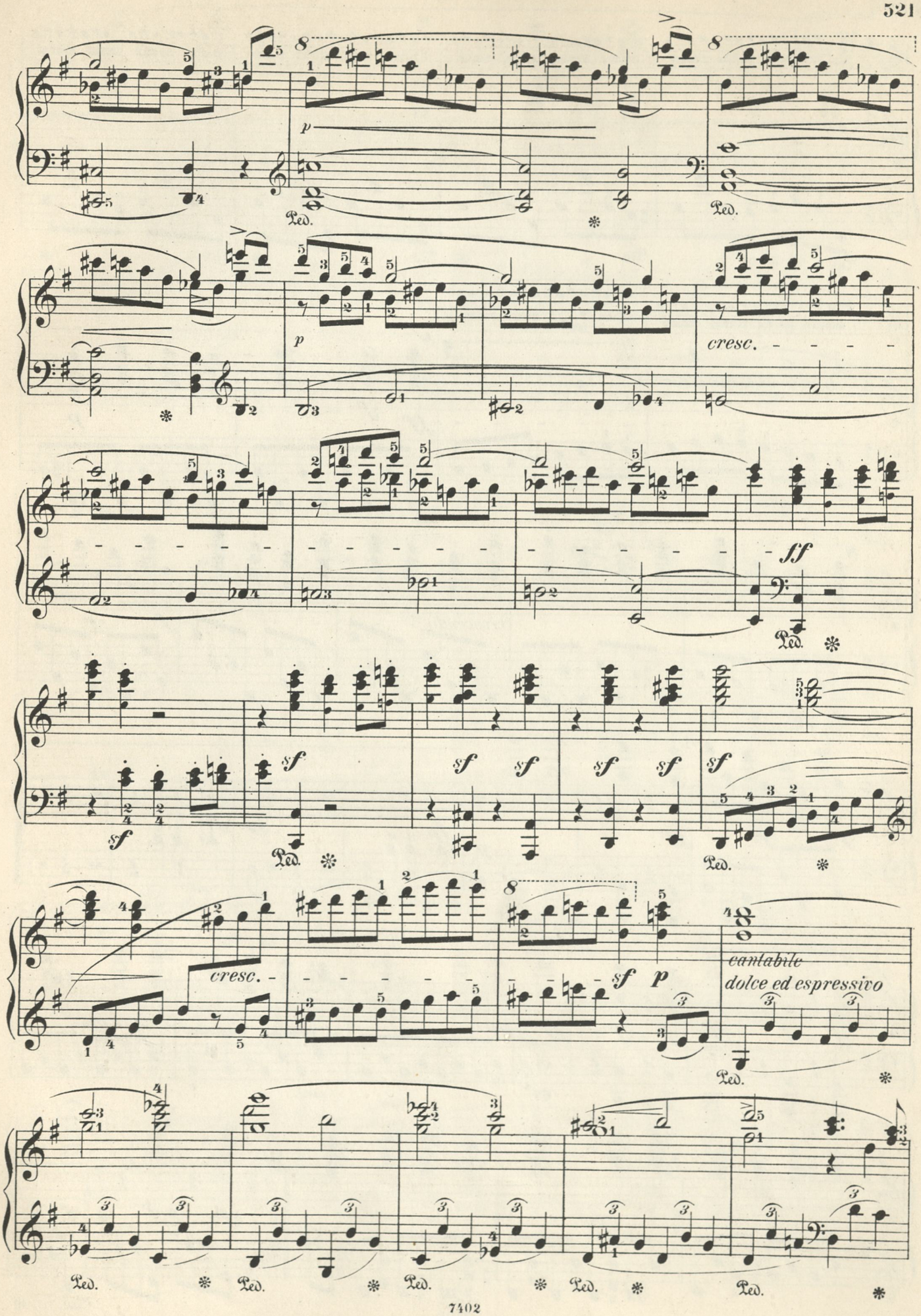
29.
(Sonate für das Hammerclavier.)

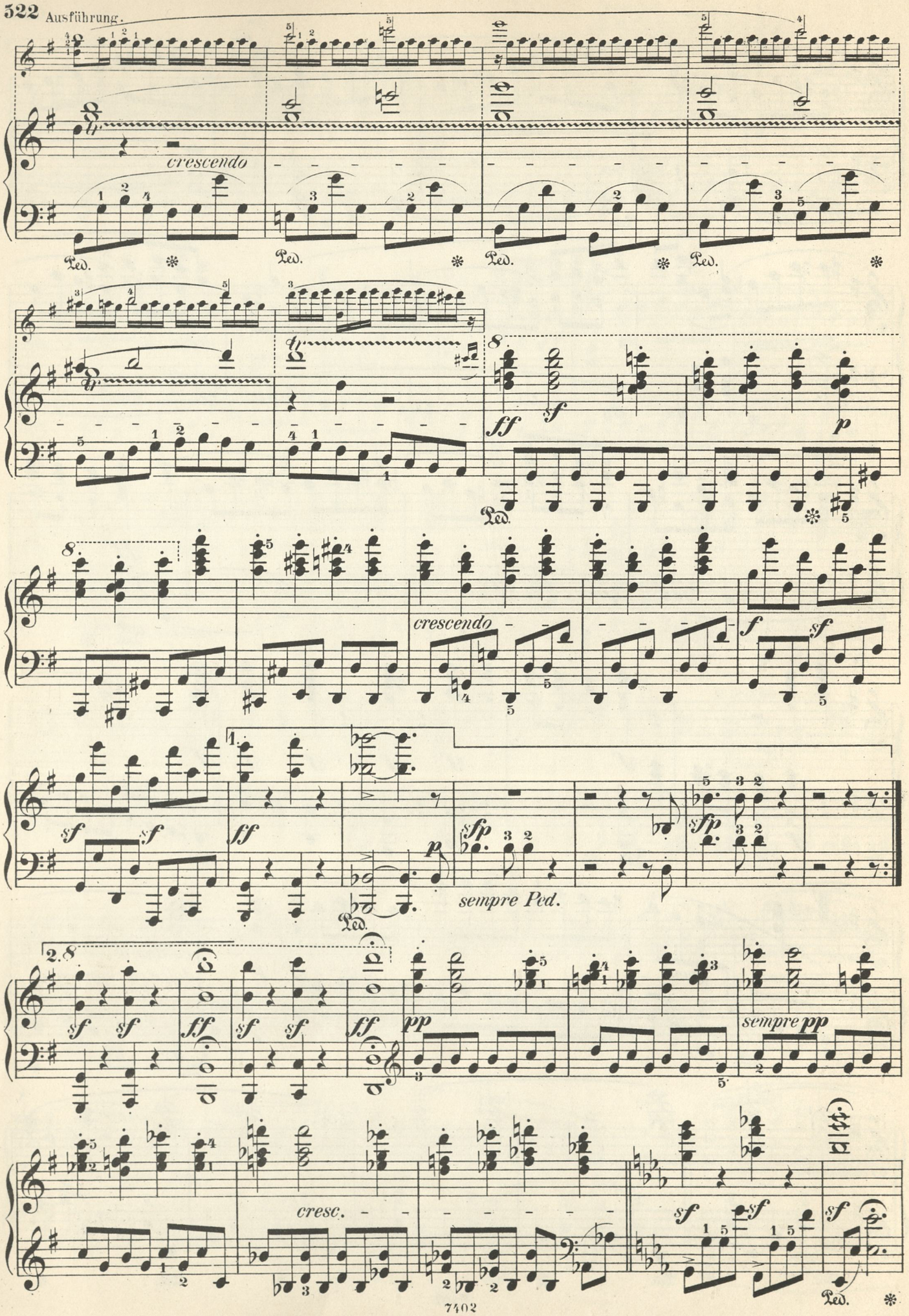


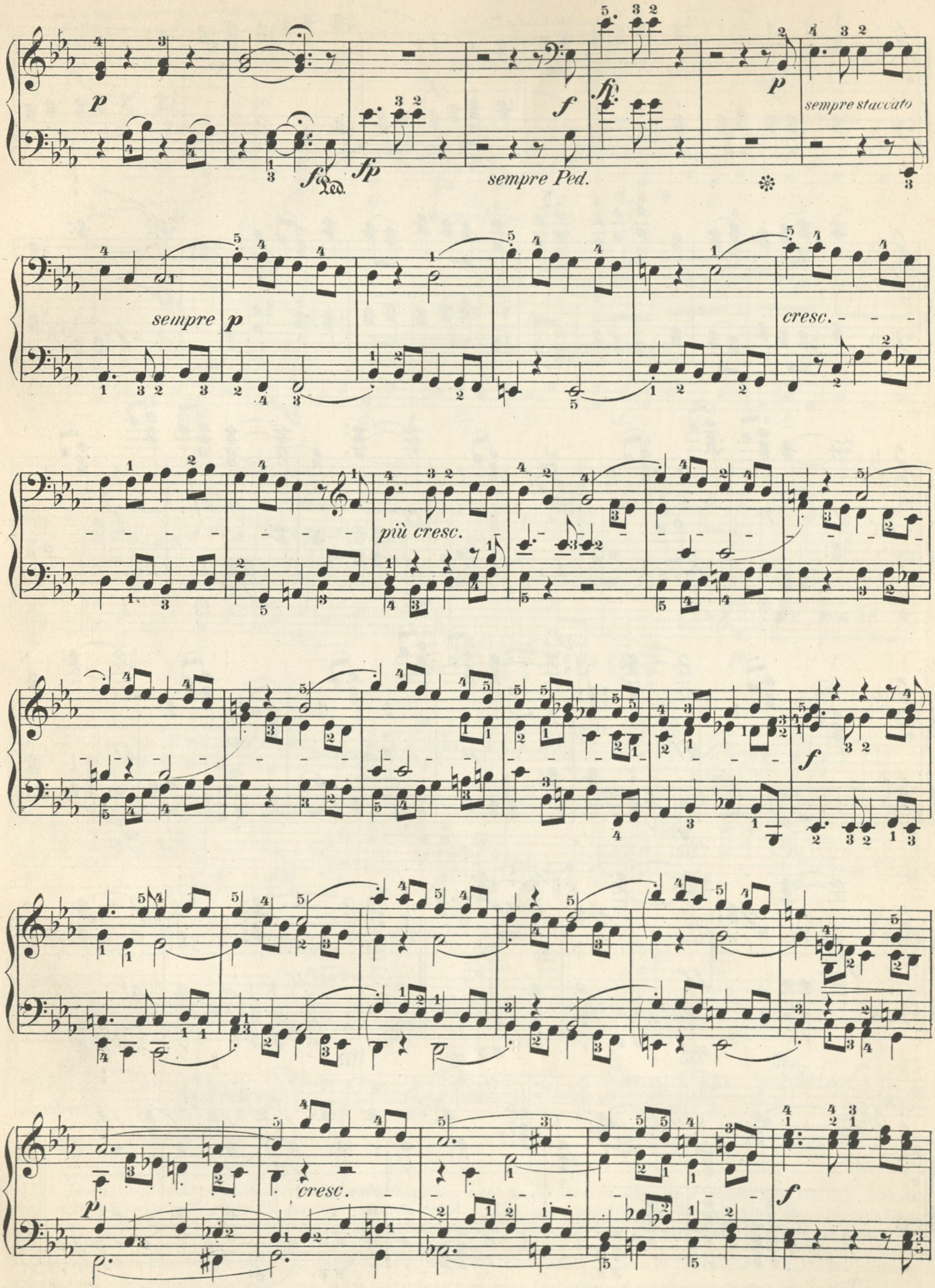
* Bülow's unzweifelhaft richtigere Metronom-Bezeichnung ist: 𝅗𝅥 = 112., obgleich von der obigen K. Czerny versichert, dass sie von Beethoven selbst so bestimmt sei.

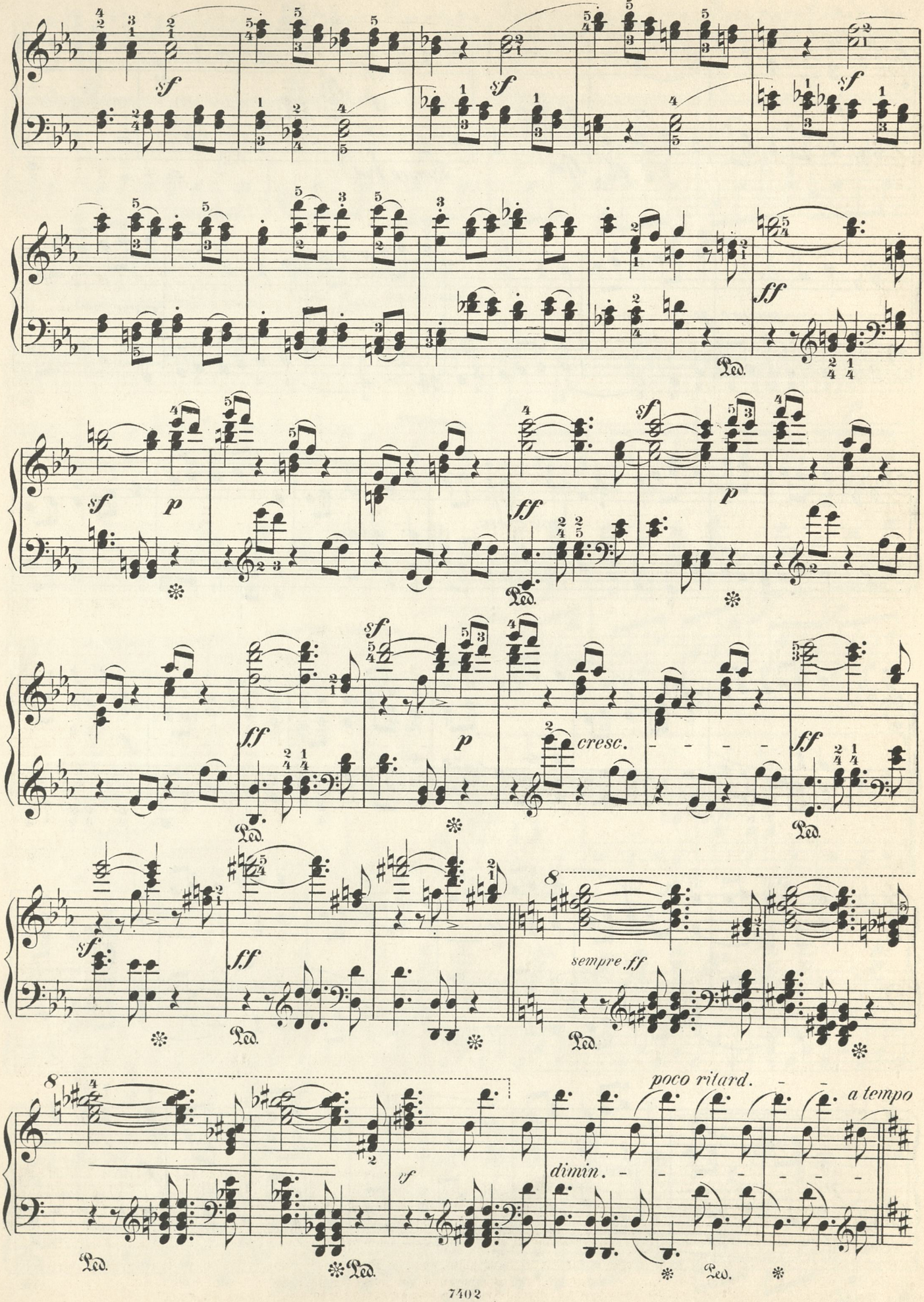

f
sf
p
cresc.
8
Ped.
sf
dimin.
ritard.
a tempo
pp
crescendo
sotto
leggiero
dim.
pcresc.

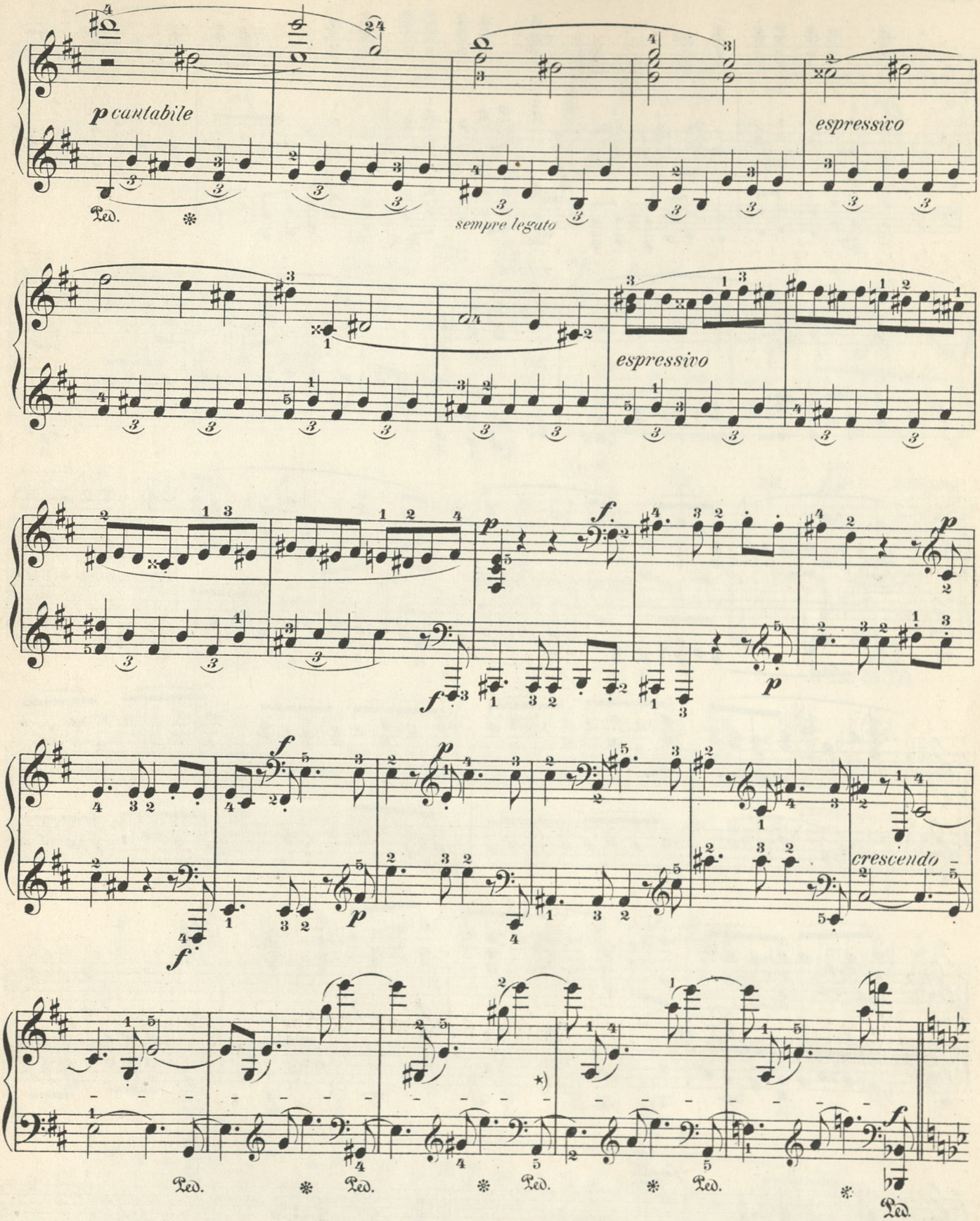

Ausführung:
cresc.
p
Ausführung:
p
cresc.
poco ritard.
p
cresc.
mf
a tempo
p
poco ritard.
a tempo
Ped.
p
Ped.
p
espress.


8
p
Ped.
cresc.
ff
sf
cantabile
dolce ed espressivo

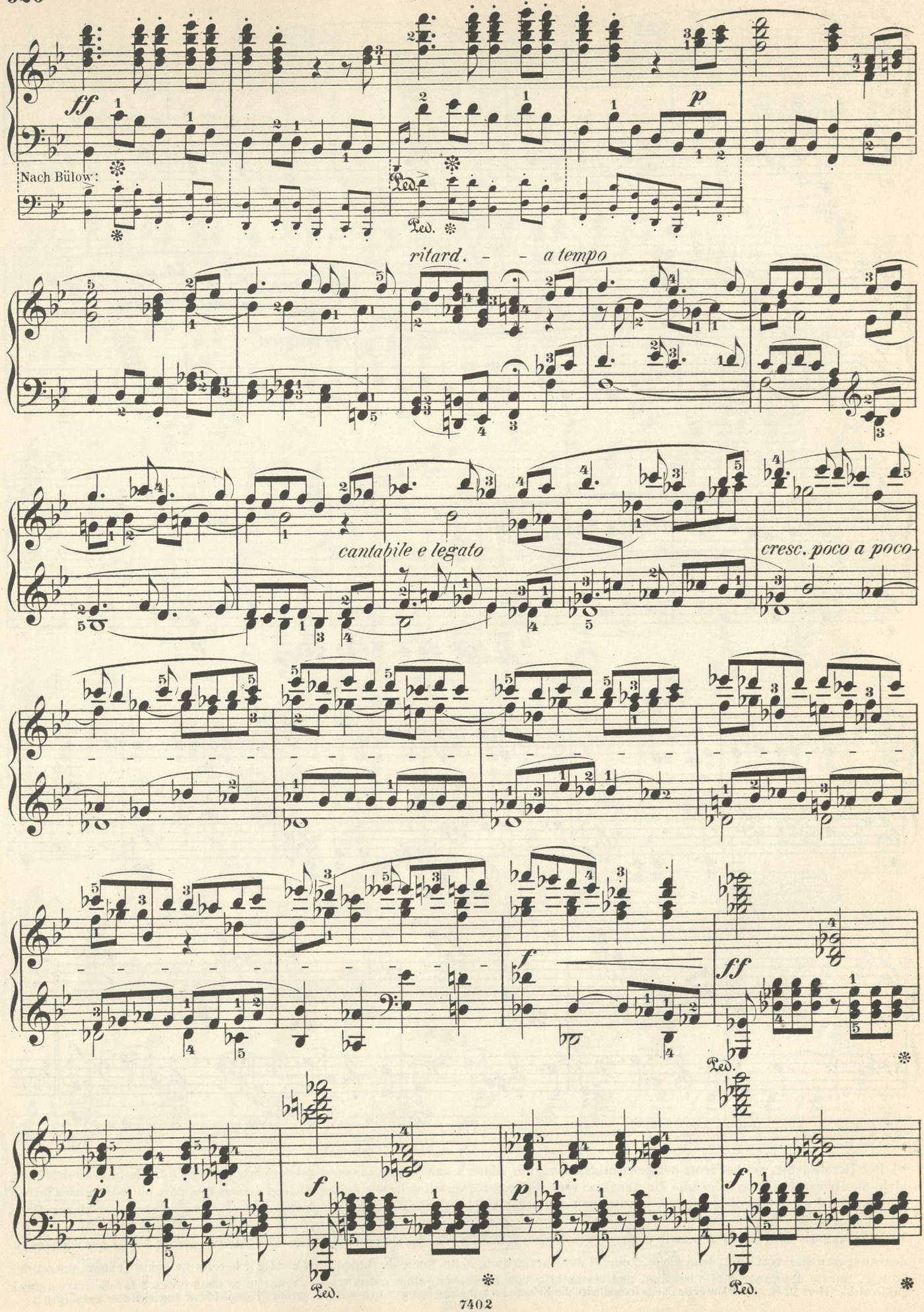

crescendo
Ped.
8
ff
sf
p
crescendo
f
sf
sfp
sempre Ped.
2.8
pp
sempre pp
cresc.

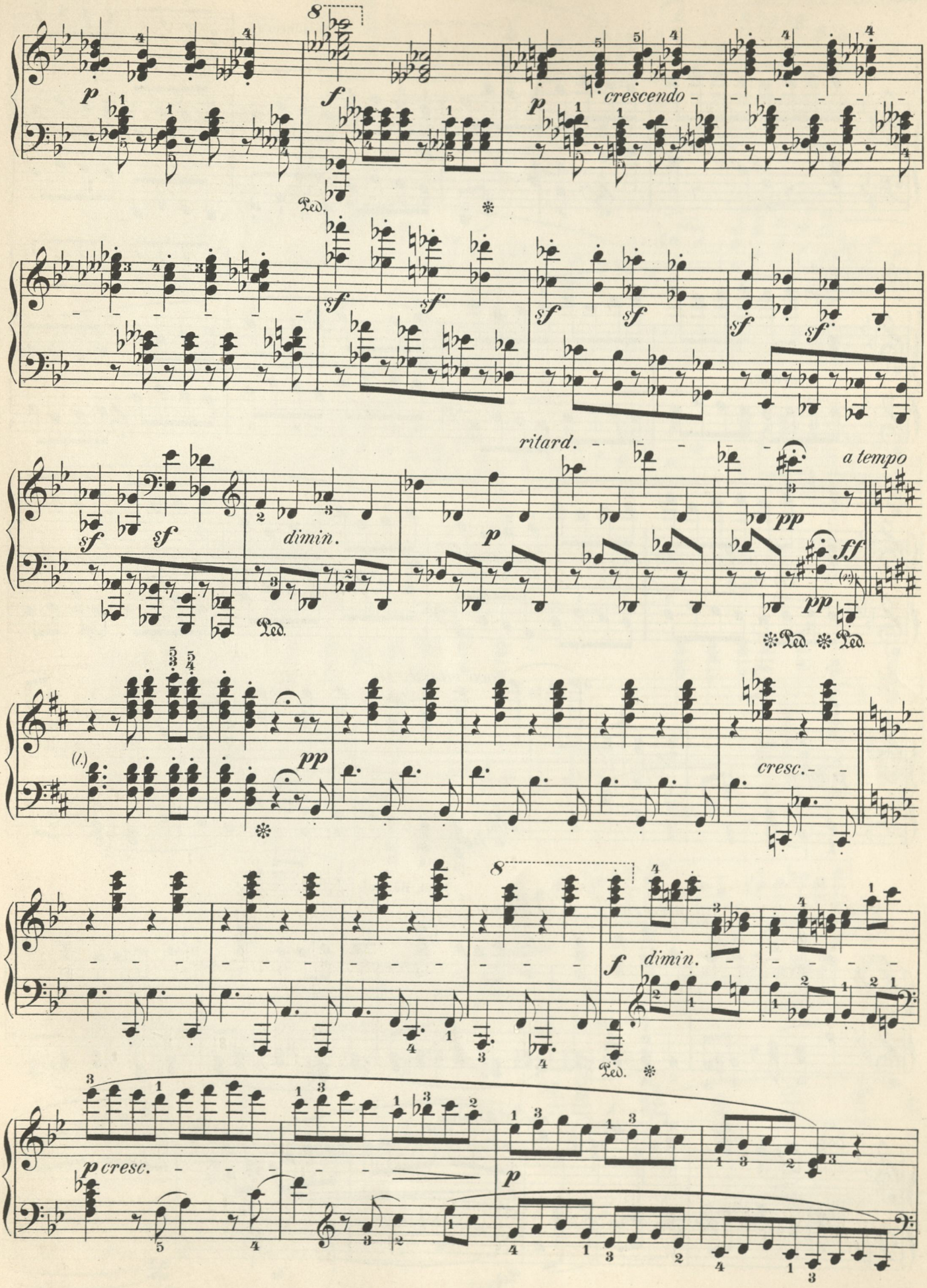

p
fp
sempre Ped.
ff
p
sempre staccato
sempre p
cresc.
più cresc.
f
p
cresc.
f

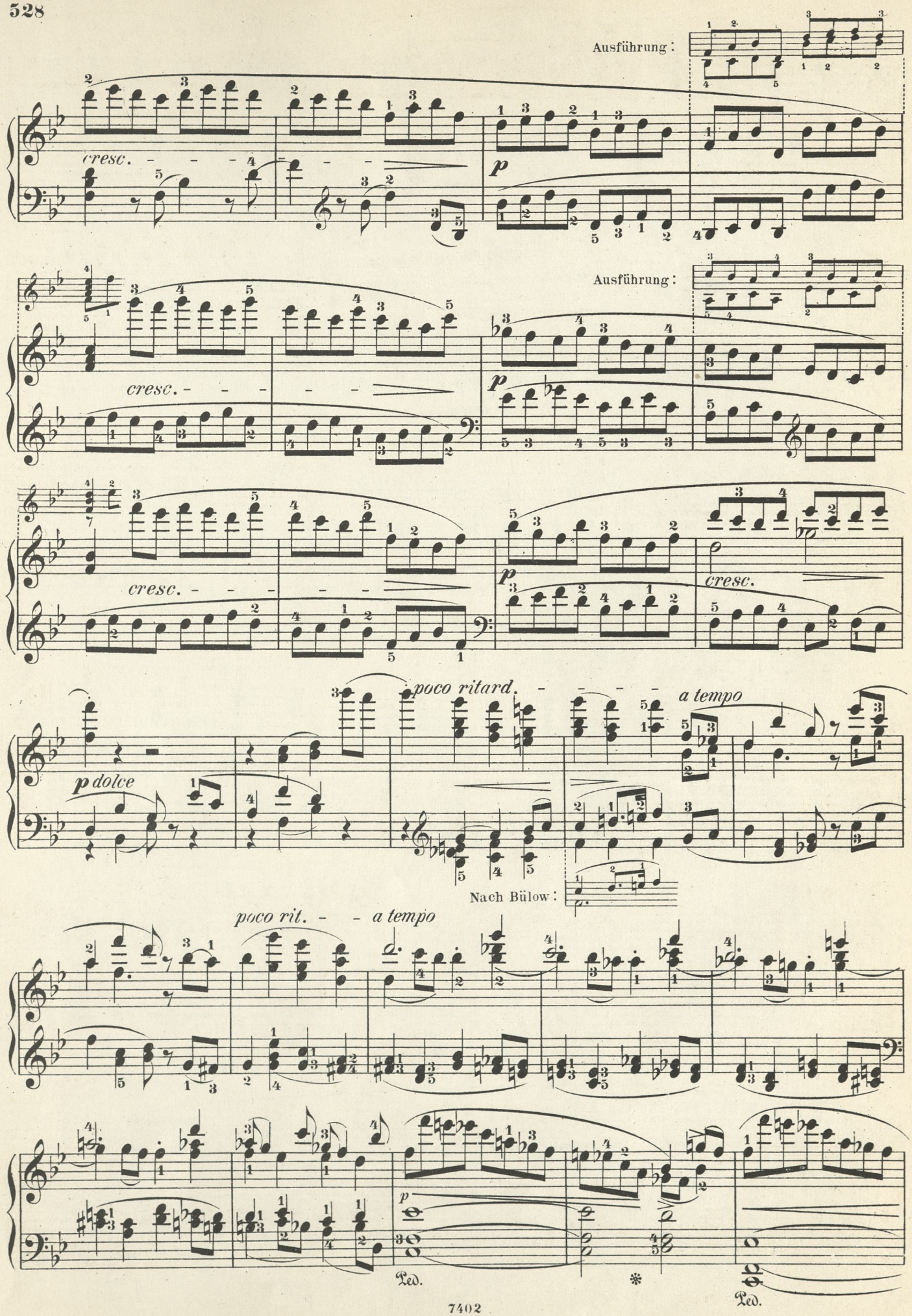

sf
ff
p
cresc.
sempre ff
poco ritard.
a tempo
dimin.
Ped.

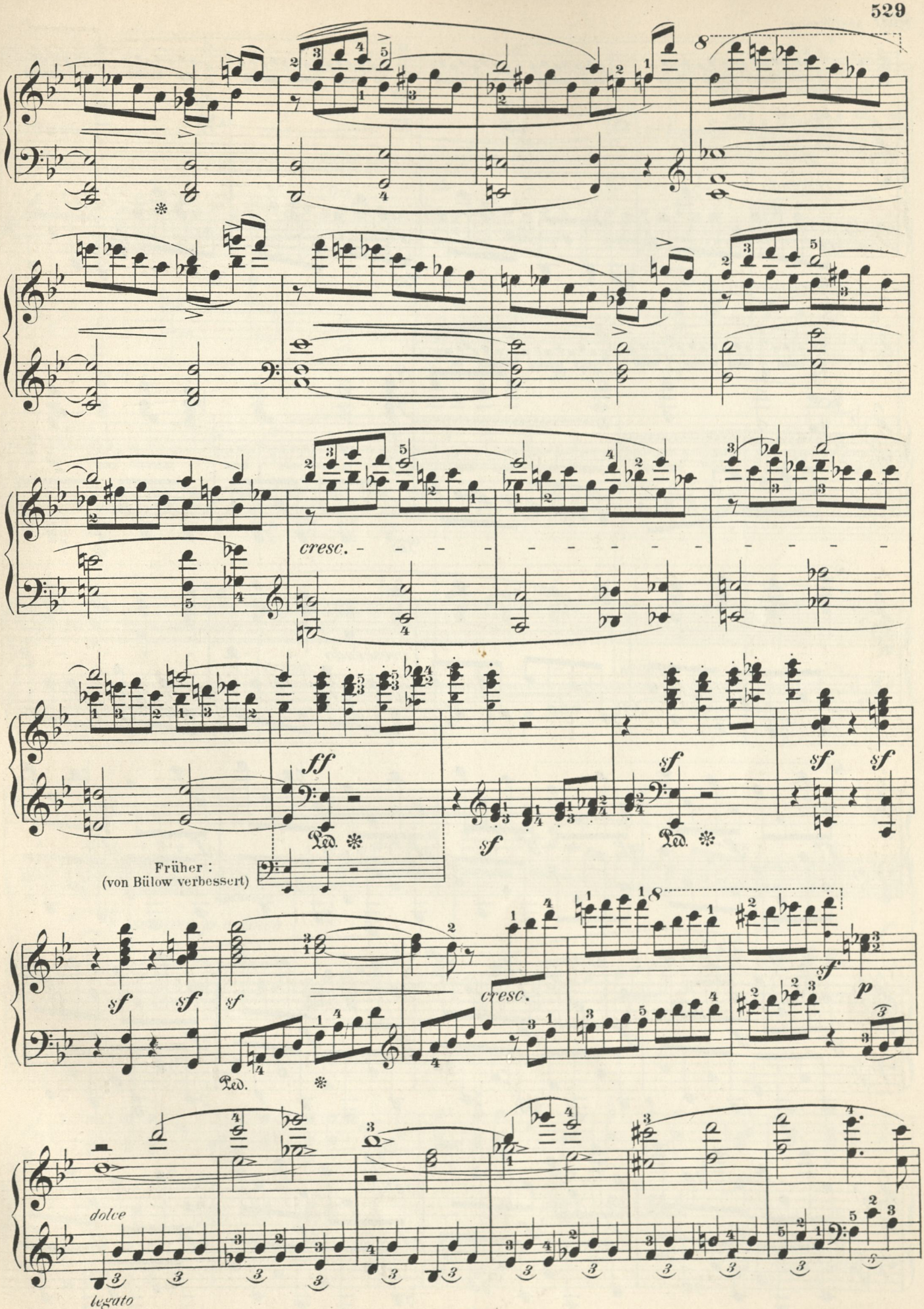


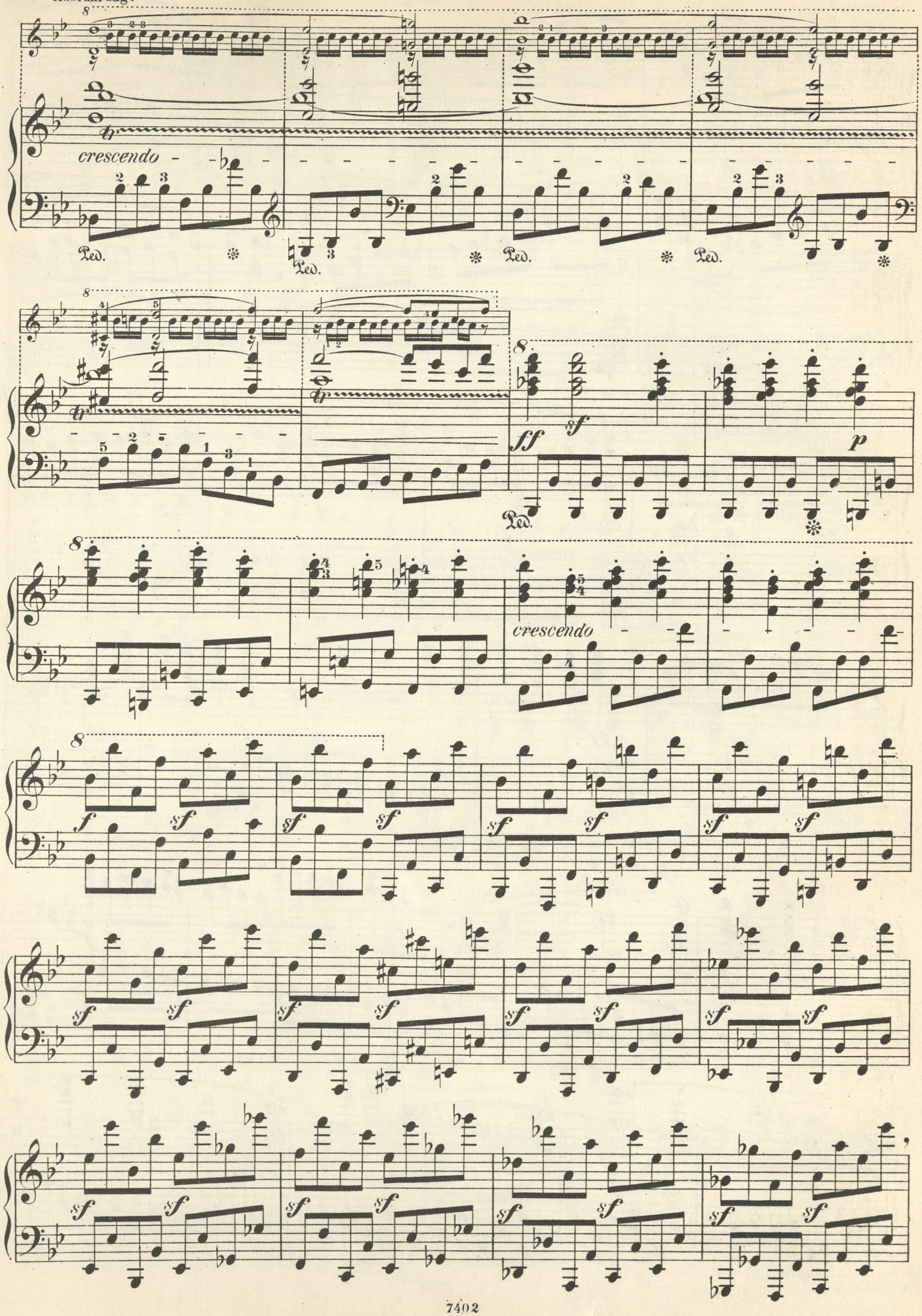
*) Der Herausgeber, welcher trotz der gewichtigen Autorität Bülow's und dessen äusserst geistreichen Vertheidigung seiner Ansicht sich nicht zu der wunderlichen Folge, die die Annahme von ais ergiebt, verleiten lassen kann, spielt in diesem und dem nächstfolgenden Takte „a". Der Zweifel, den das fehlende ♮ der ersten Ausgabe verursacht, entstand wahrscheinlich durch eine spätere, von dem Correktor hinzugefügte, Veränderung des vorgemerkten h moll in ein H dur, die ganz unnöthigerweise 13 Takte vor dem B dur in den vorliegenden Ausgaben sich vorfindet, denn diese — eine H dur Vorzeichnung hätte, wenn überhaupt, viel richtiger bereits 13 Takte früher eintreten sollen. So wie die ganze Stelle bei uns, und vermuthlig von Beethoven selbst notirt wurde, bedurfte es eben eines ♮ für die letzten zwei Takte nicht. (Herr Dr H. von Bülow ertheilt uns freundlichst die Erlaubniss, seine Zustimmung zu des Herausgebers Entscheidung sogleich hier anzufügen.)

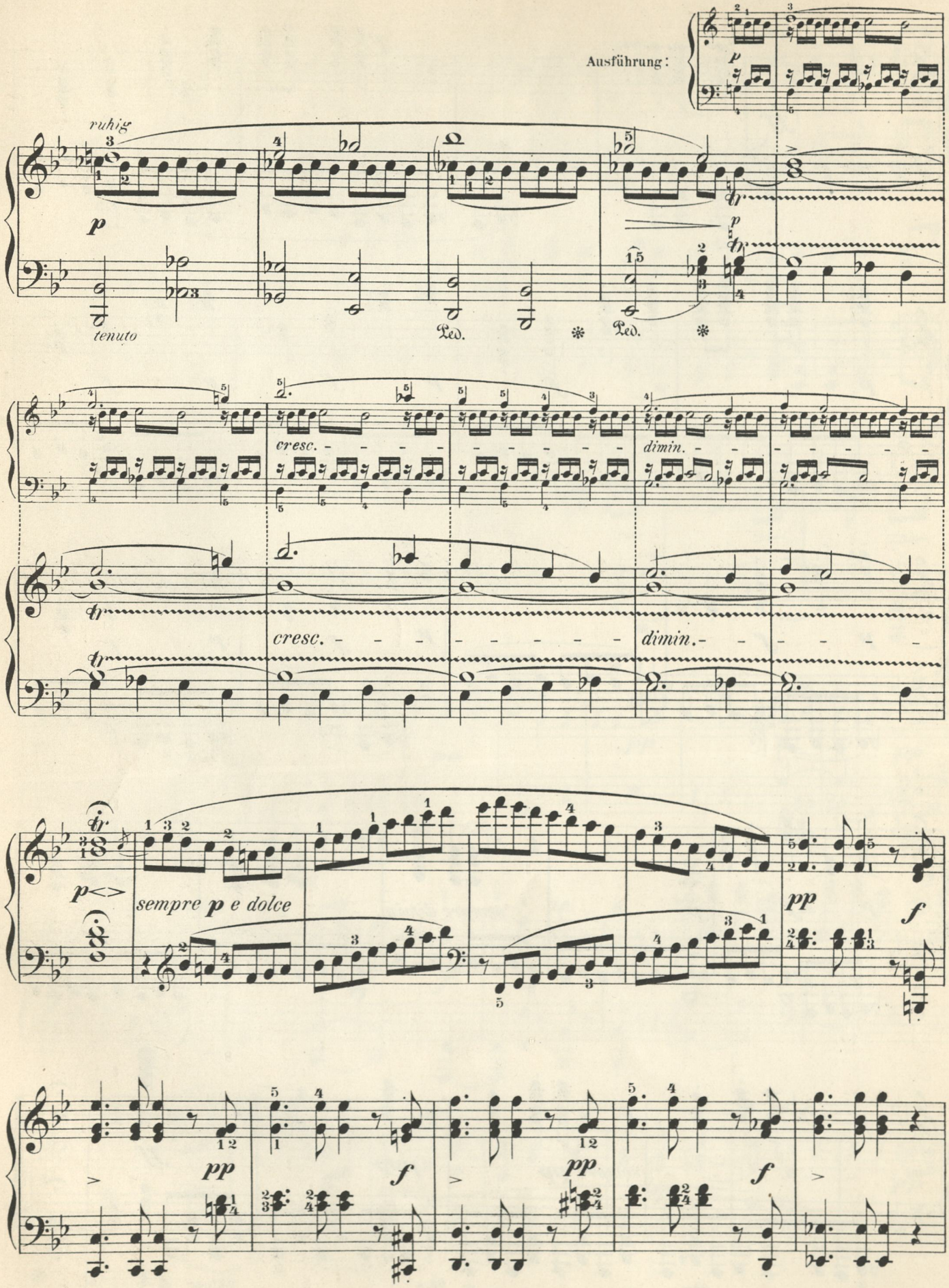

ff
Nach Bülow:
Ped.
p
ritard. - - a tempo
cantabile e legato
cresc. poco a poco
f
ff
p
f
p
f

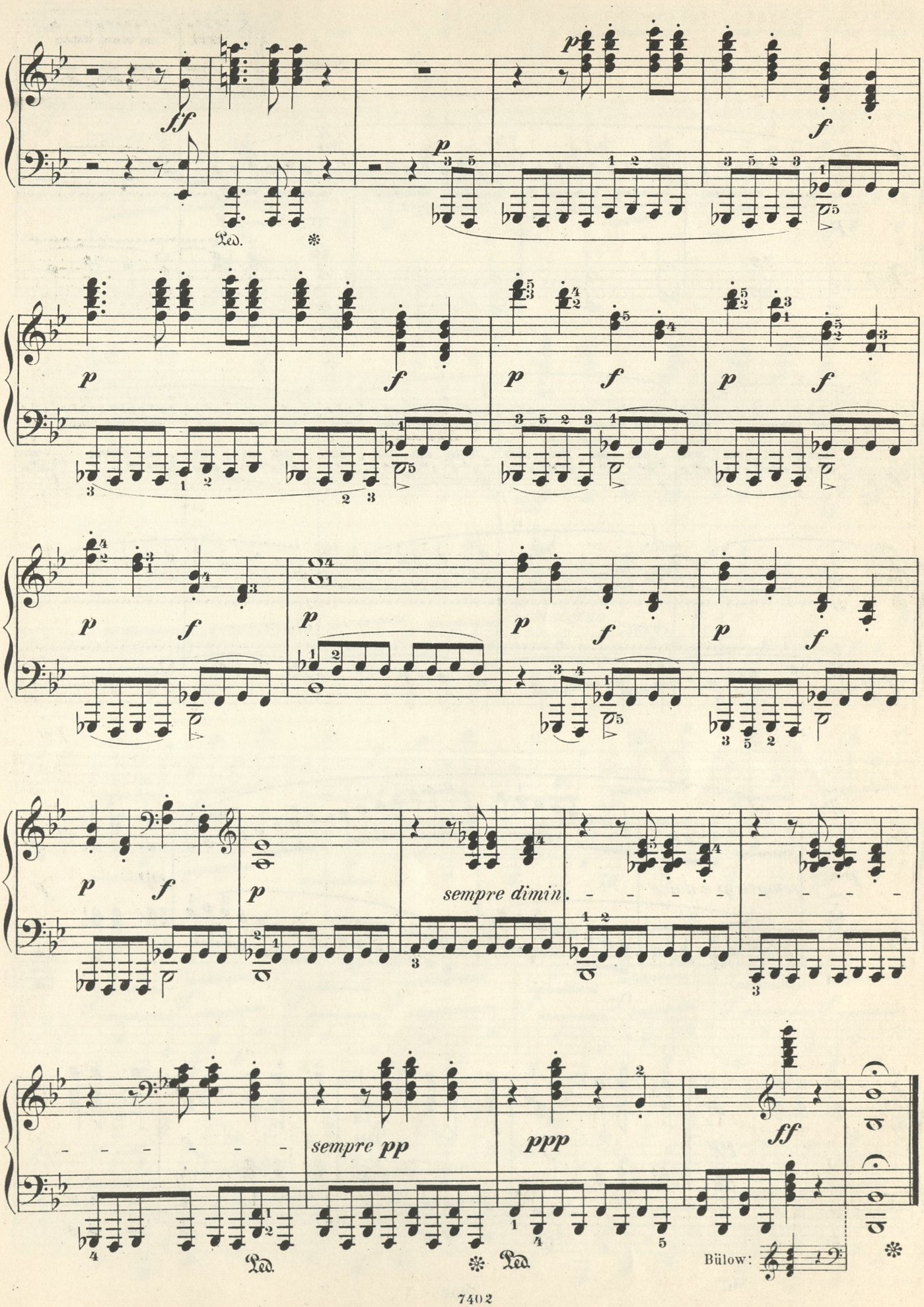

8
p
f
crescendo
Ped.
sf
ritard.
a tempo
dimin.
pp
ff
(l.)
cresc.
p cresc.


Ausführung:
cresc.
p
Ausführung:
cresc.
p
cresc.
p
cresc.
poco ritard.
a tempo
p dolce
Nach Bülow:
poco rit.
a tempo
p
Ped.
Ped.


cresc.
ff
sf
Früher :
(von Bülow verbessert)
dolce
legato

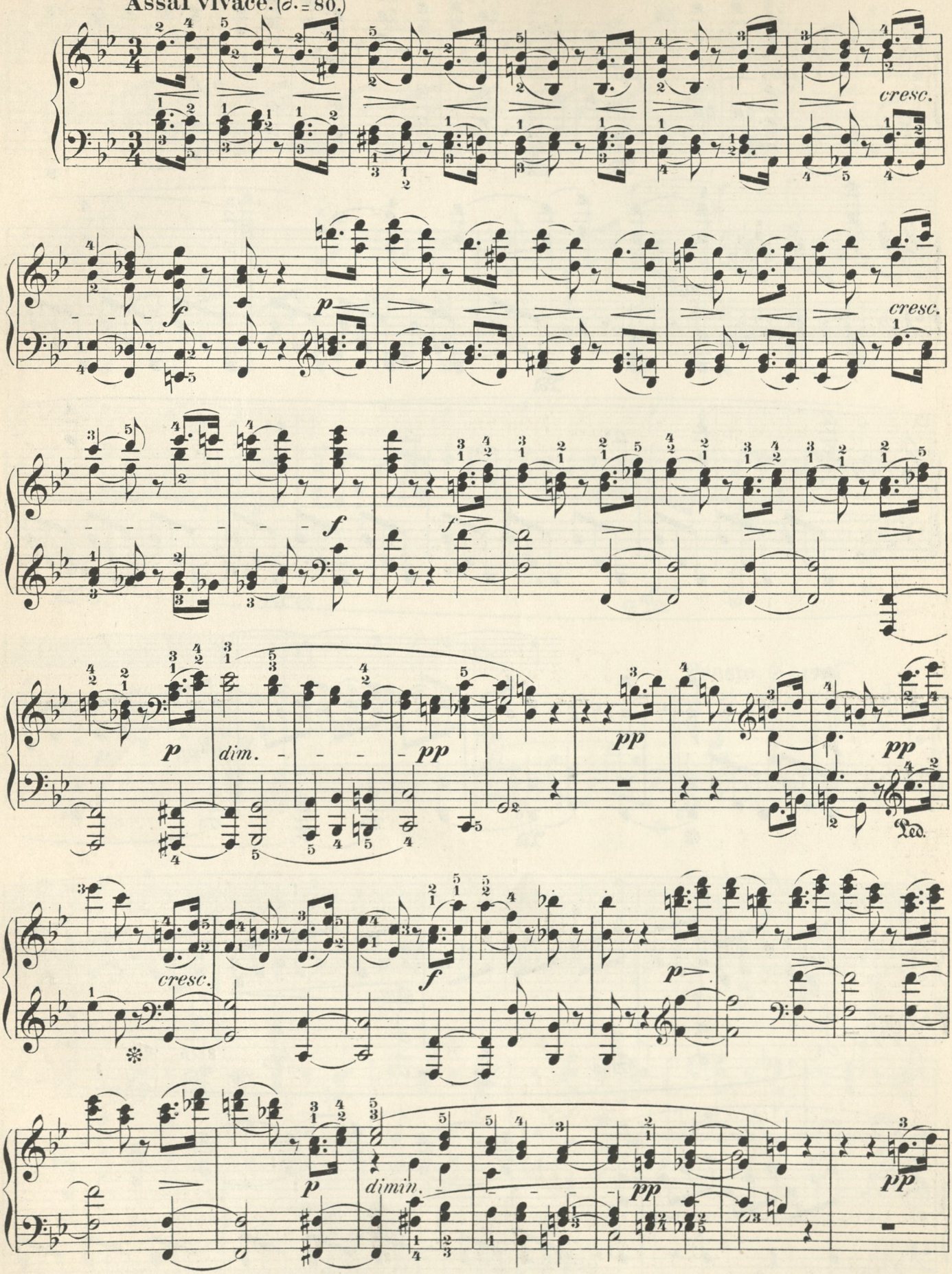

crescendo
Ped.
ff
sf
p
crescendo
f
sf


Ausführung:
ruhig
p
tenuto
Ped.
Ped.
cresc.
dimin.
cresc.
dimin.
sempre p e dolce
pp
f
pp
f
pp
f

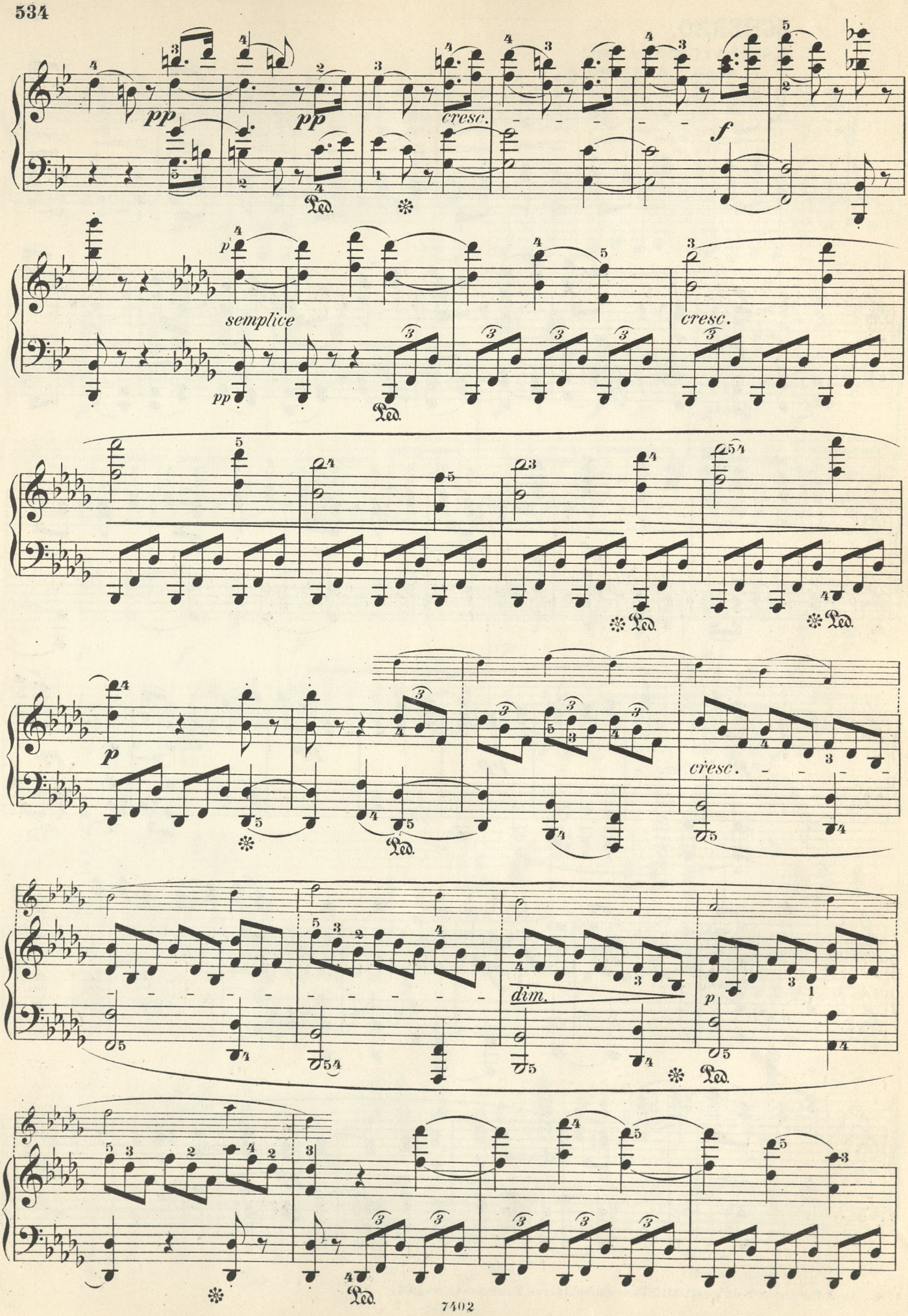

ff
Ped.
p
f
sempre dimin.
sempre pp
ppp
ff
Ped.
Ped.
Bülow:

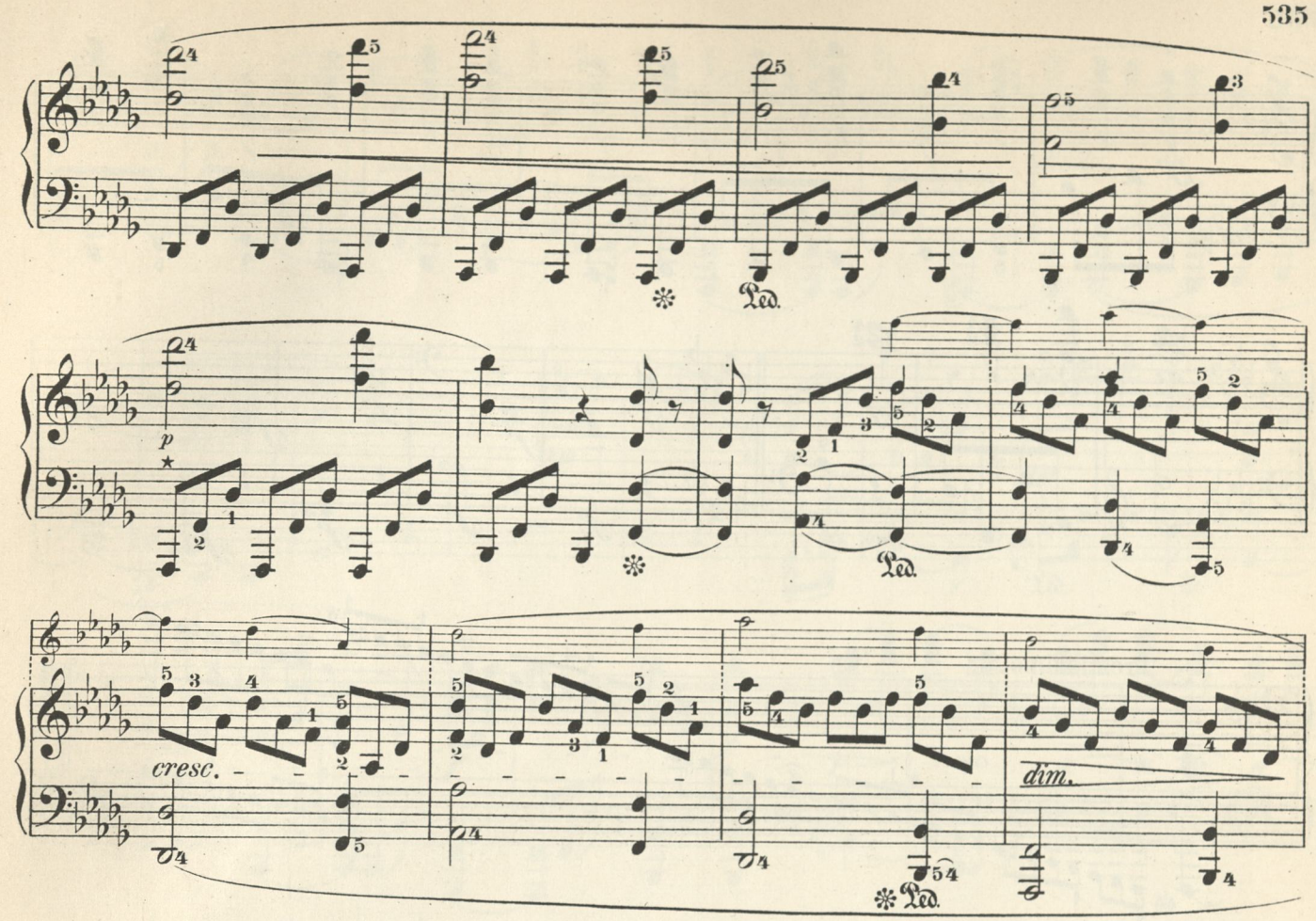
SCHERZO.

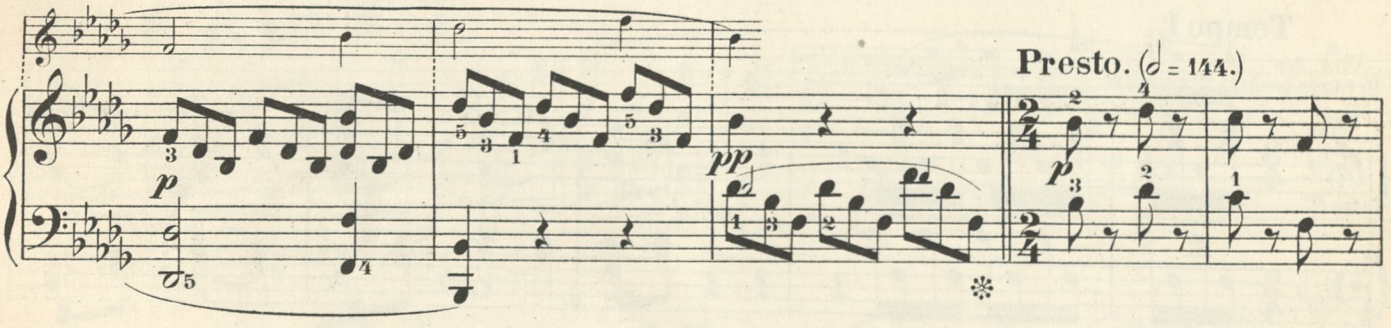
Assai vivace. ★ (𝅗𝅥. = 80.)

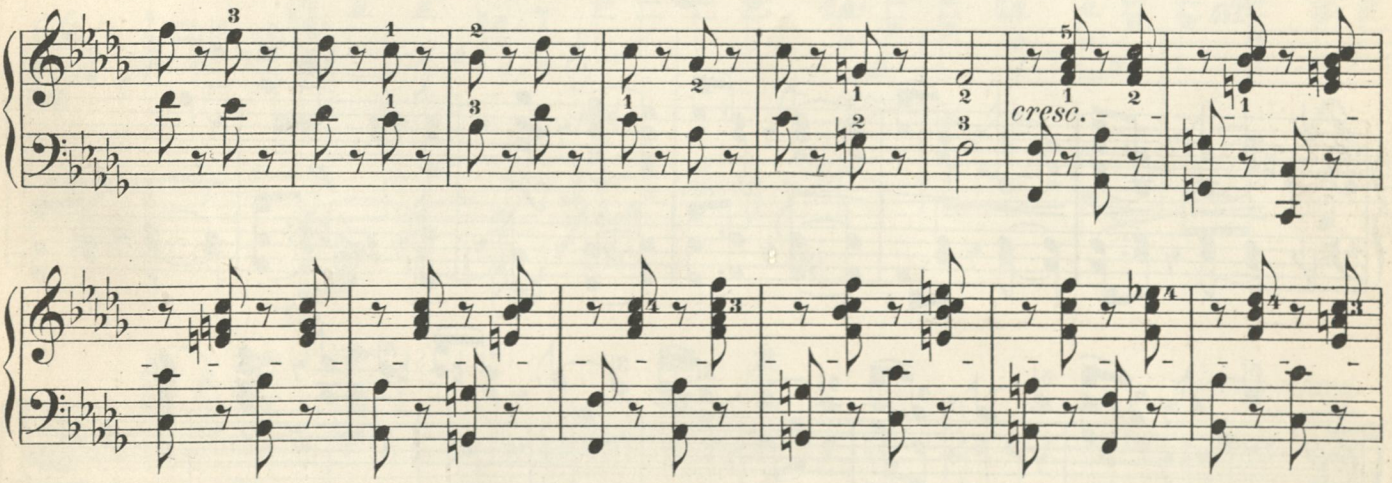


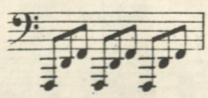
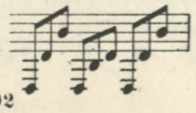
★ Auch für diesen Satz empfiehlt Bülow ein ruhigeres Zeitmaass: 𝅗𝅥. = 66.

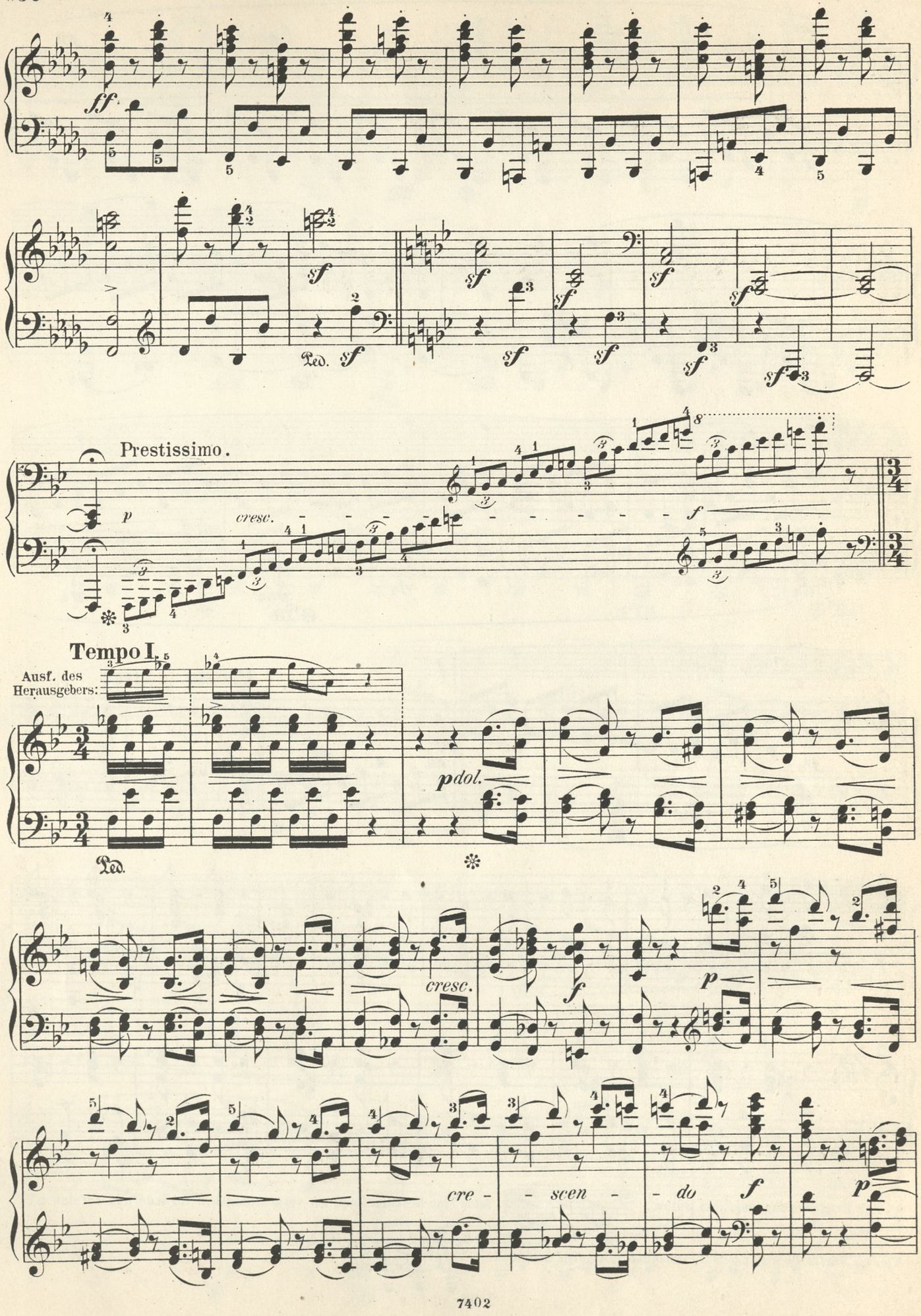

pp
pp
cresc.
f
Ped.
p
semplice
pp
cresc.
Ped.
Ped.
Ped.
p
cresc.
Ped.
dim.
p
Ped.
Ped.

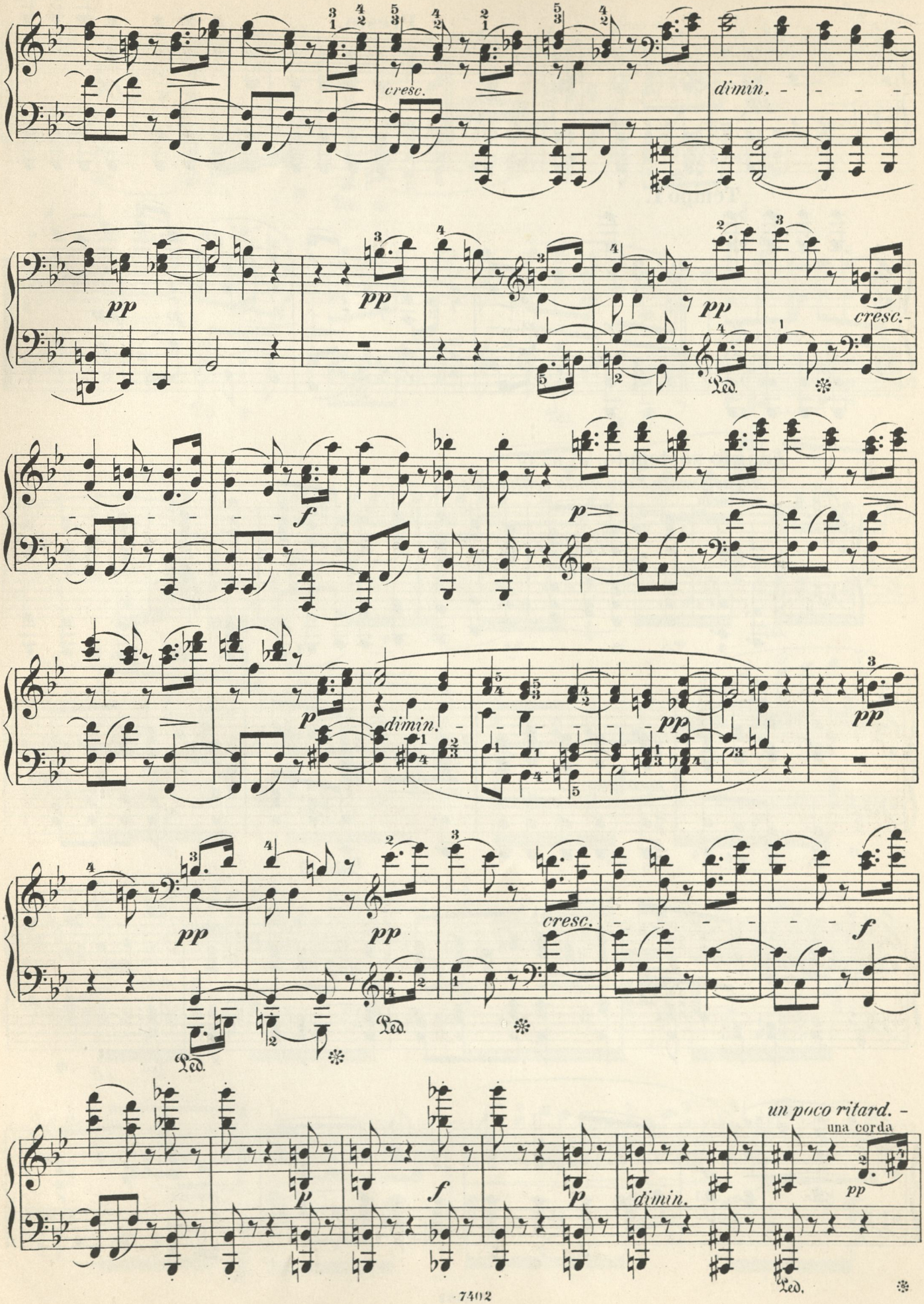


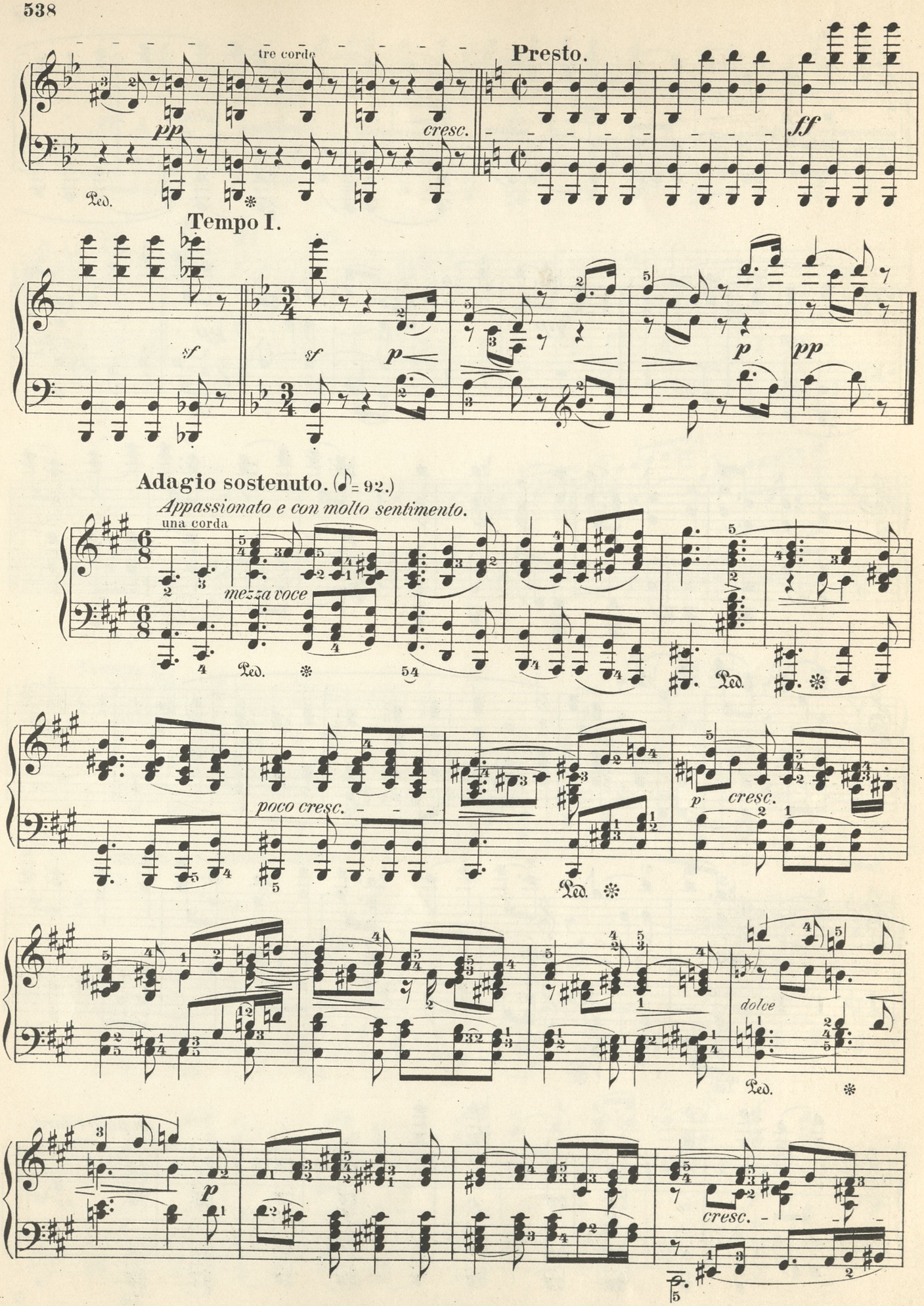


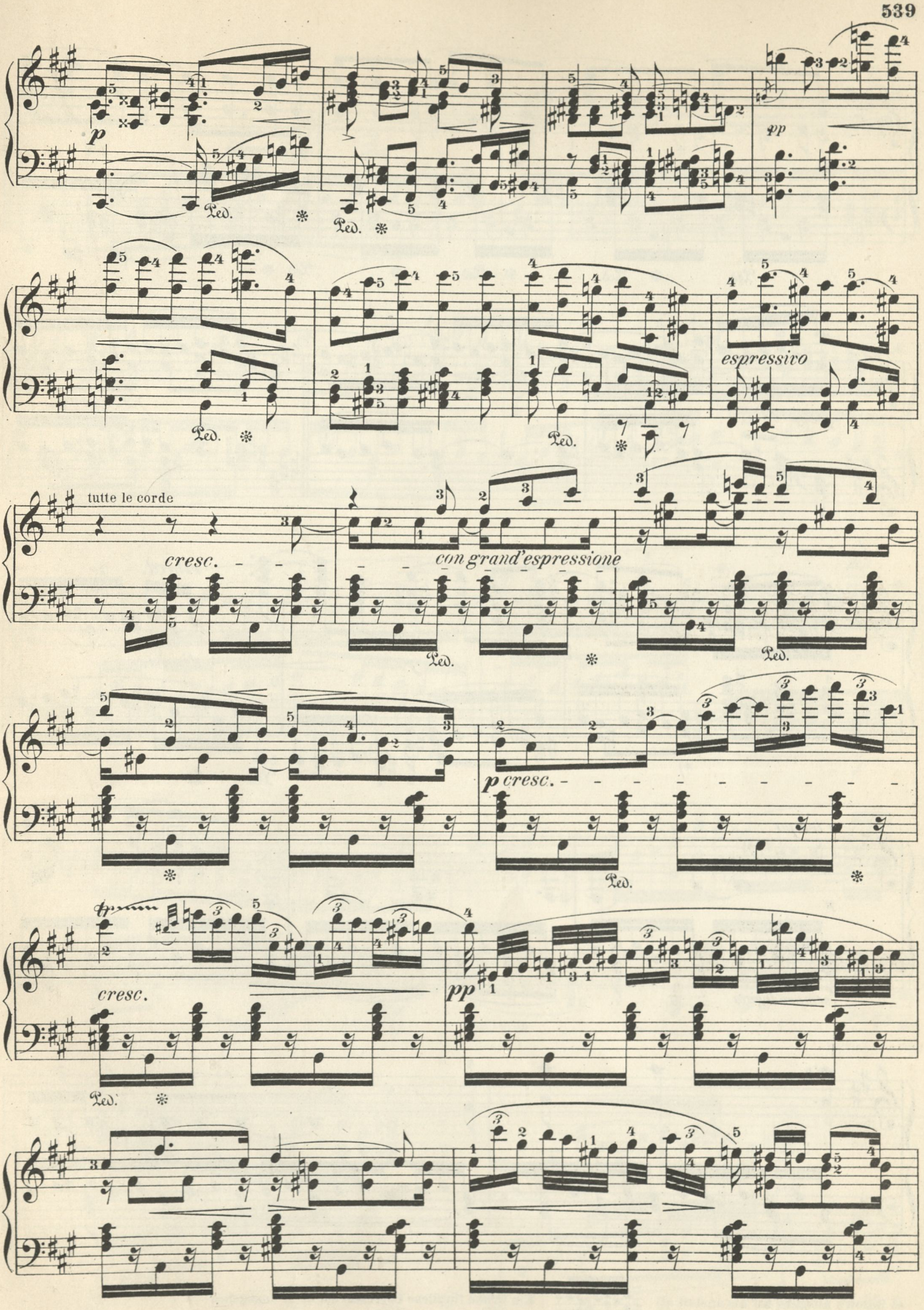


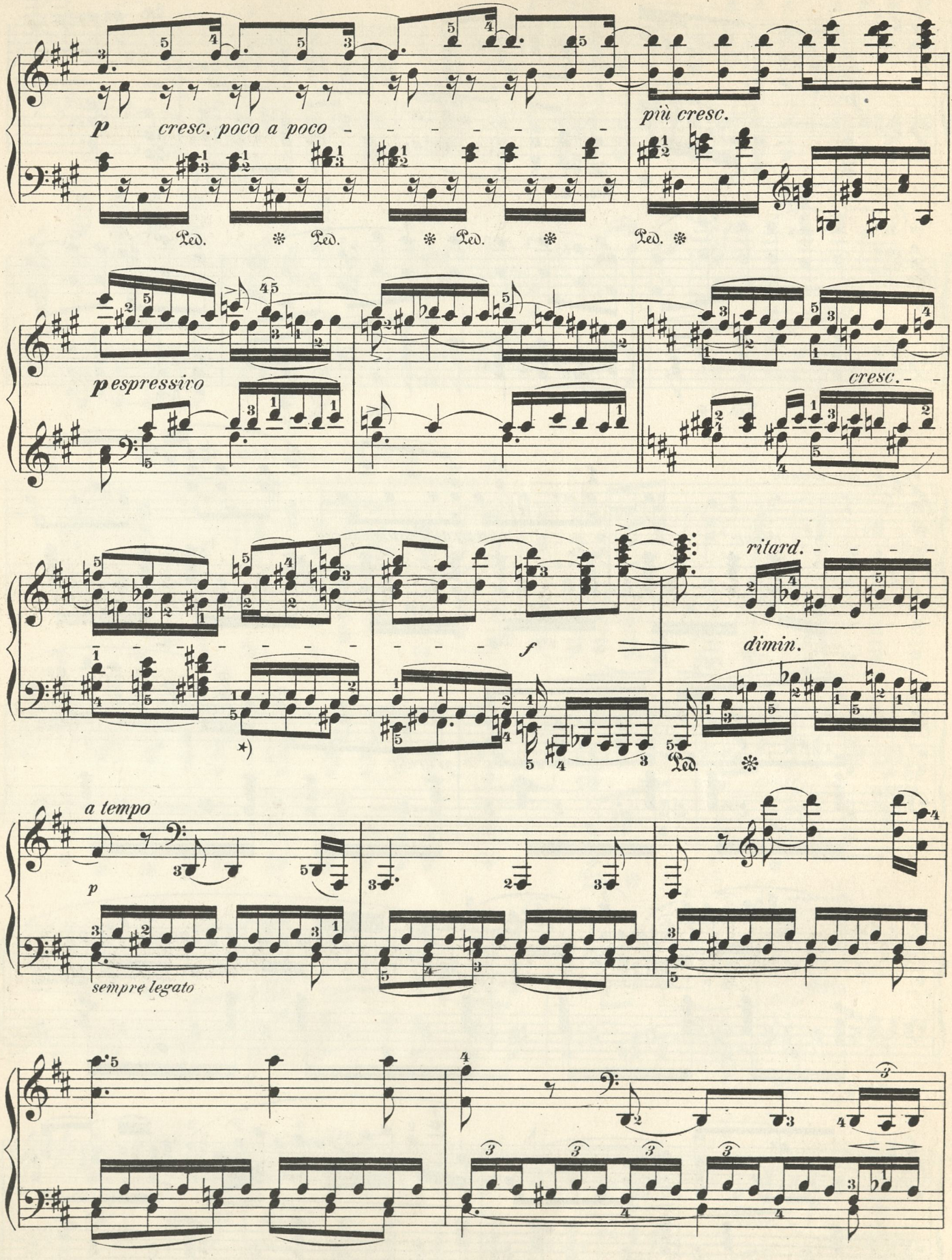
* Zur Erleichterung empfiehlt Bülow:  Auch eine Beschränkung der vorgeschlagenen Veränderung auf das 2te Viertel, dürfte die Figur bereits erheblich spielbarer machen: 

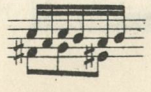

ff
sf
Ped.
Prestissimo.
p
cresc.
f
Tempo I.
Ausf. des Herausgebers:
pdol.
cresc.
cre - scen - do

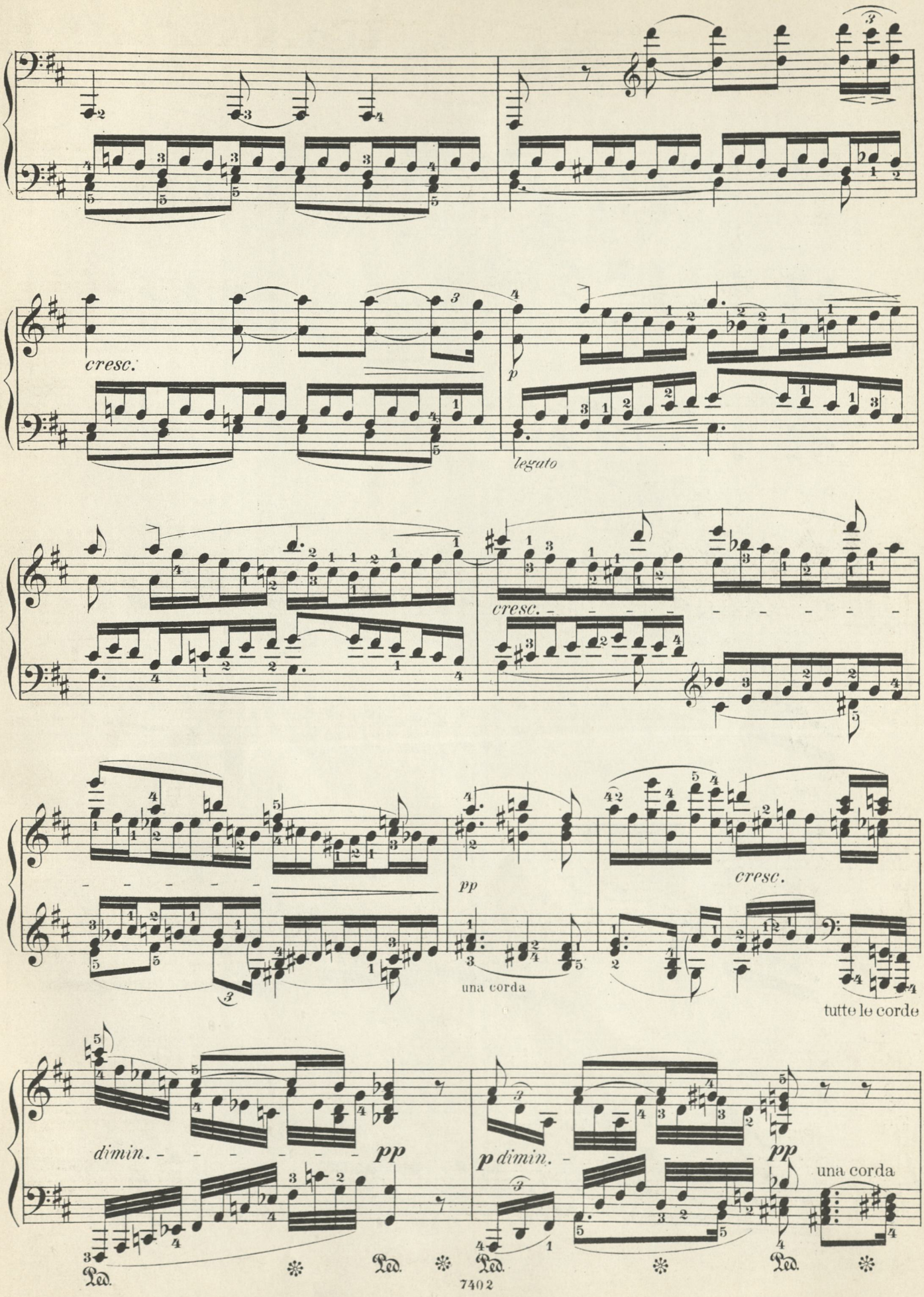

cresc.
dimin.
pp
pp
pp
cresc.
f
p
dimin.
pp
pp
pp
cresc.
f
un poco ritard.
una corda
p
f
p
dimin.
pp

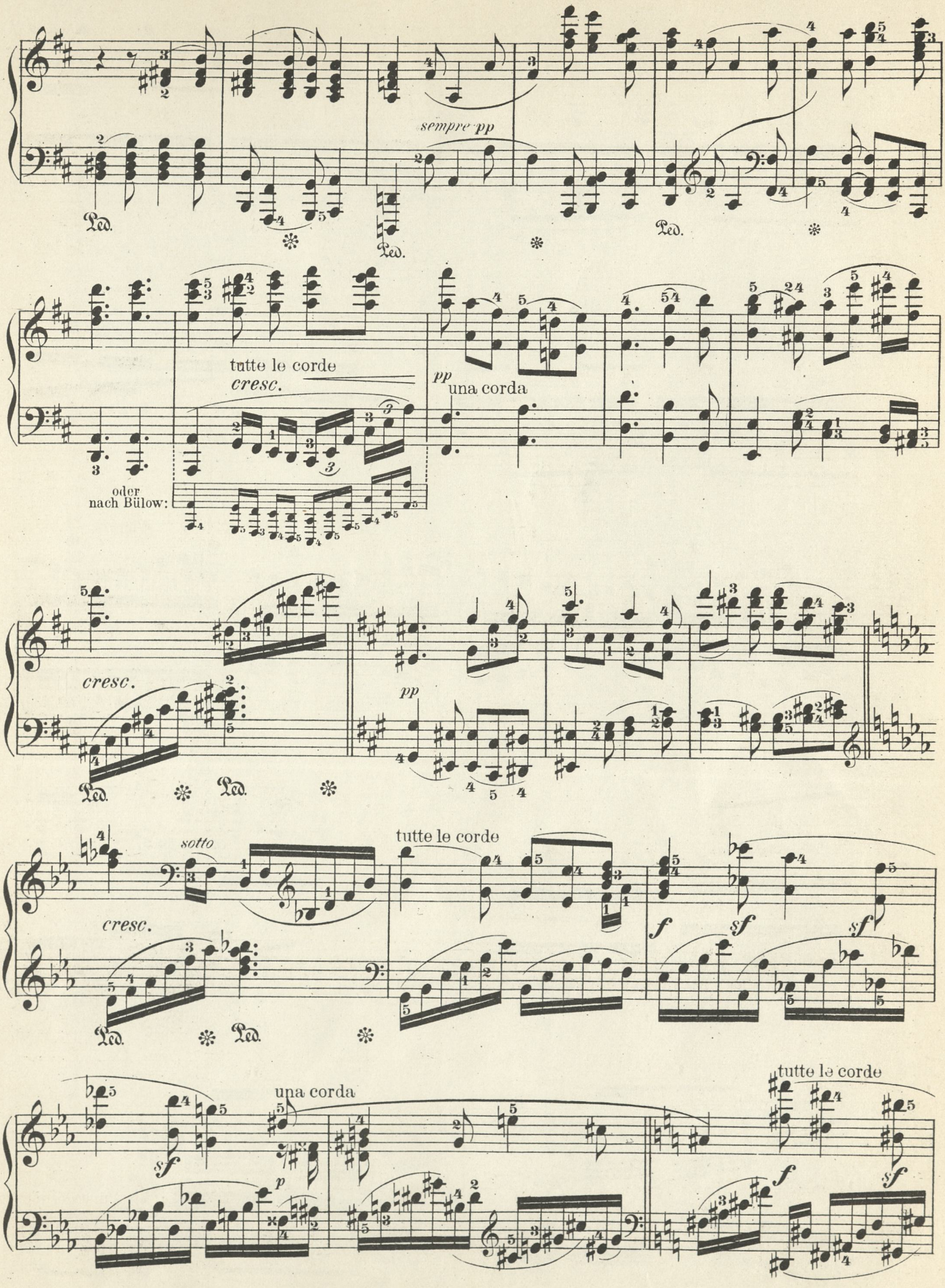

tre corde
Presto.
Tempo I.
Adagio sostenuto. (♪ = 92.)
Appassionato e con molto sentimento.
una corda
mezza voce
poco cresc.
cresc.
dolce

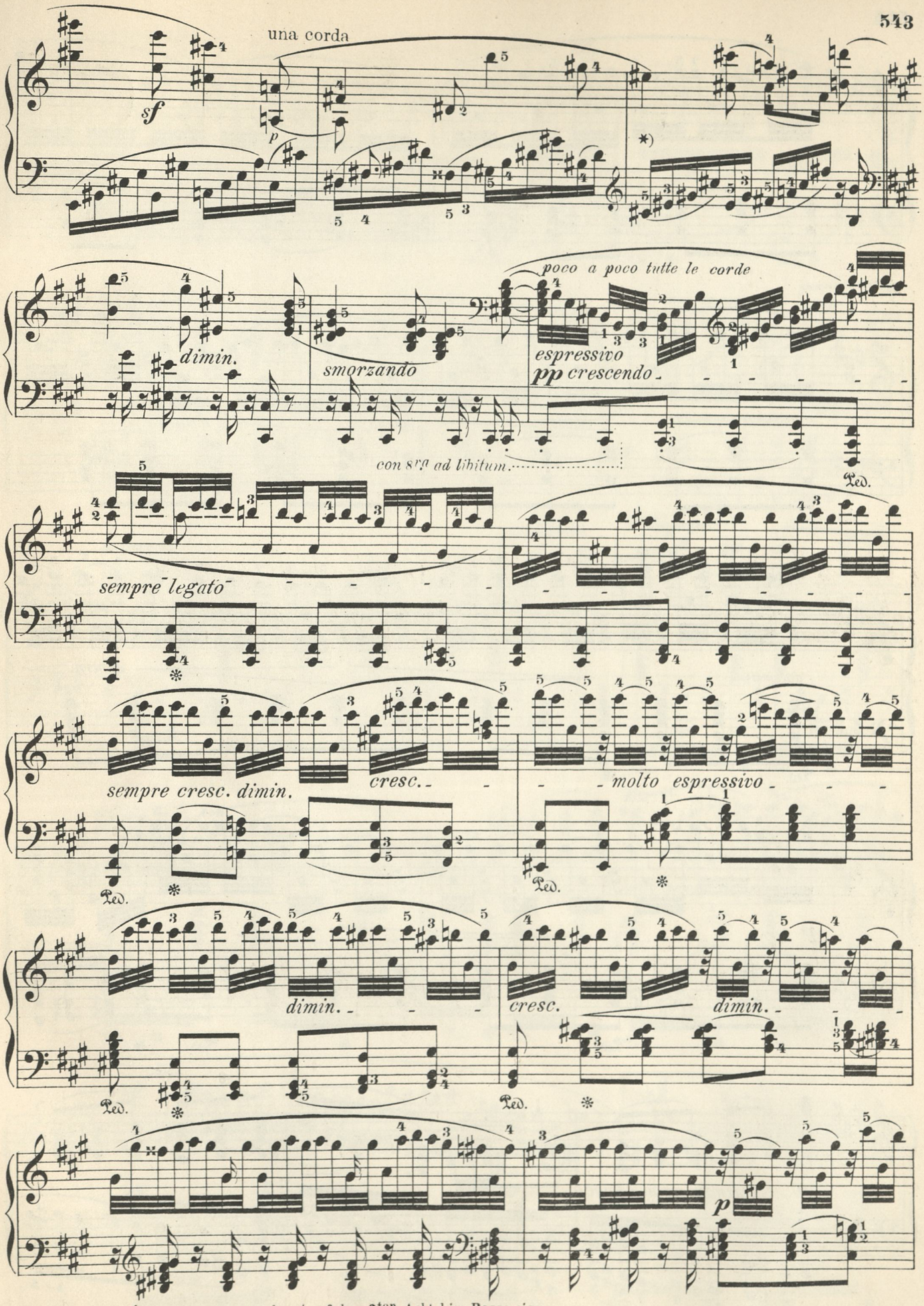

p
Ped.
pp
espressivo
tutte le corde
cresc.
con grand'espressione
p cresc.
cresc.
pp



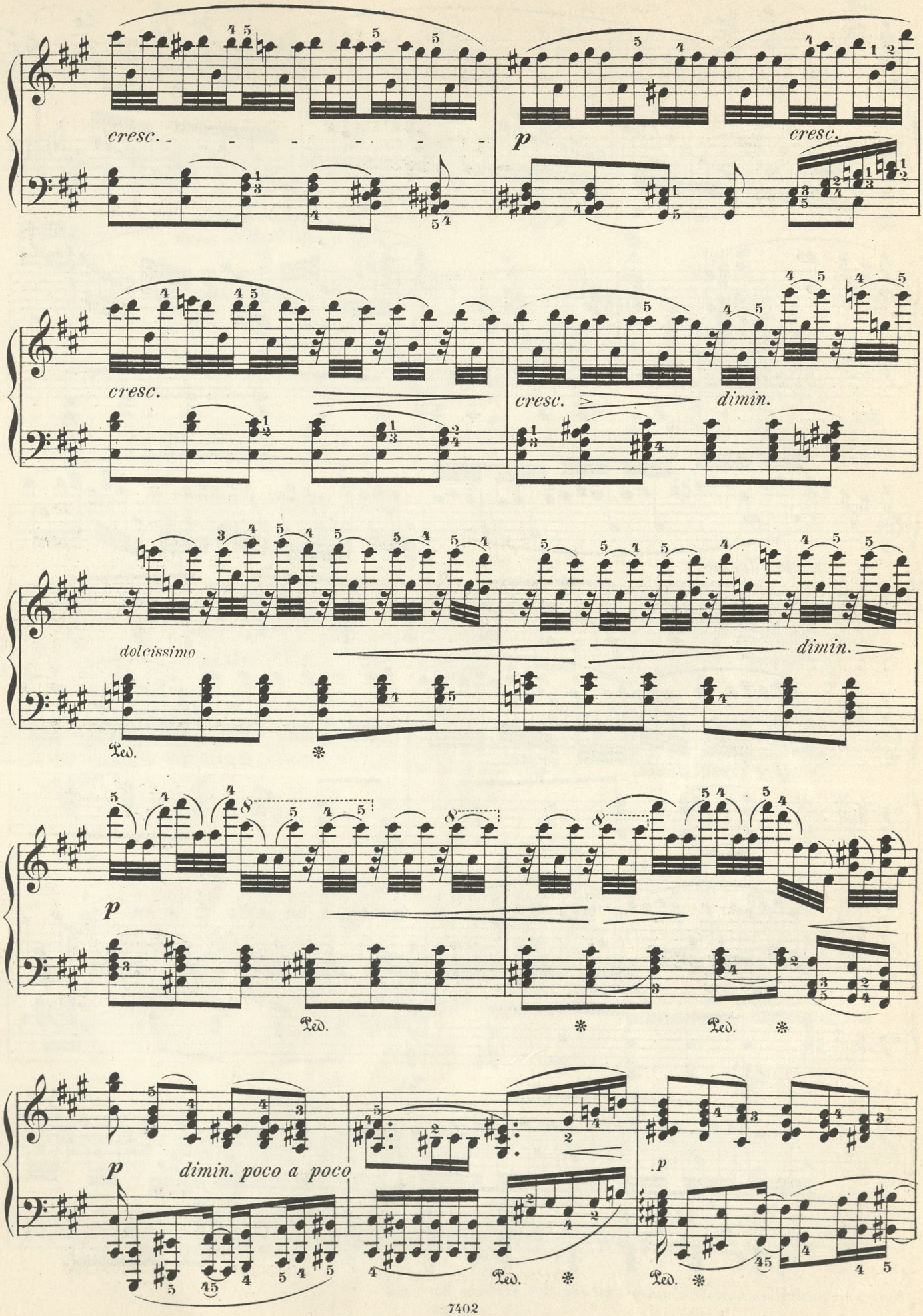
*) Bülow's Ausgabe hat ais anstatt a.  Ein Grund für diese Correktur ist nicht angegeben.

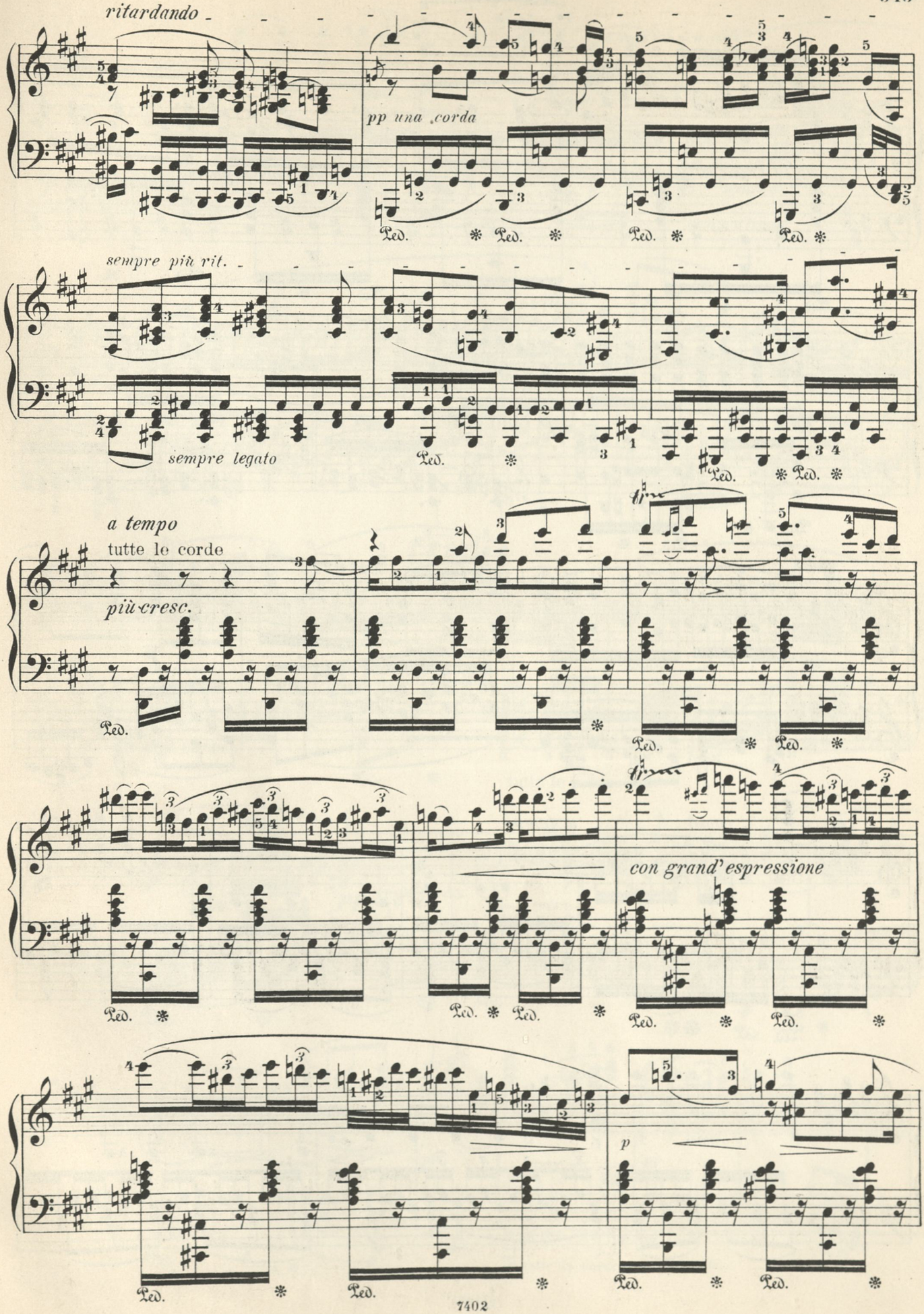

cresc.
legato
cresc.
pp
una corda
cresc.
tutte le corde
dimin.
pp
p dimin.
pp
una corda
Ped.
Ped.
Ped.
Ped.

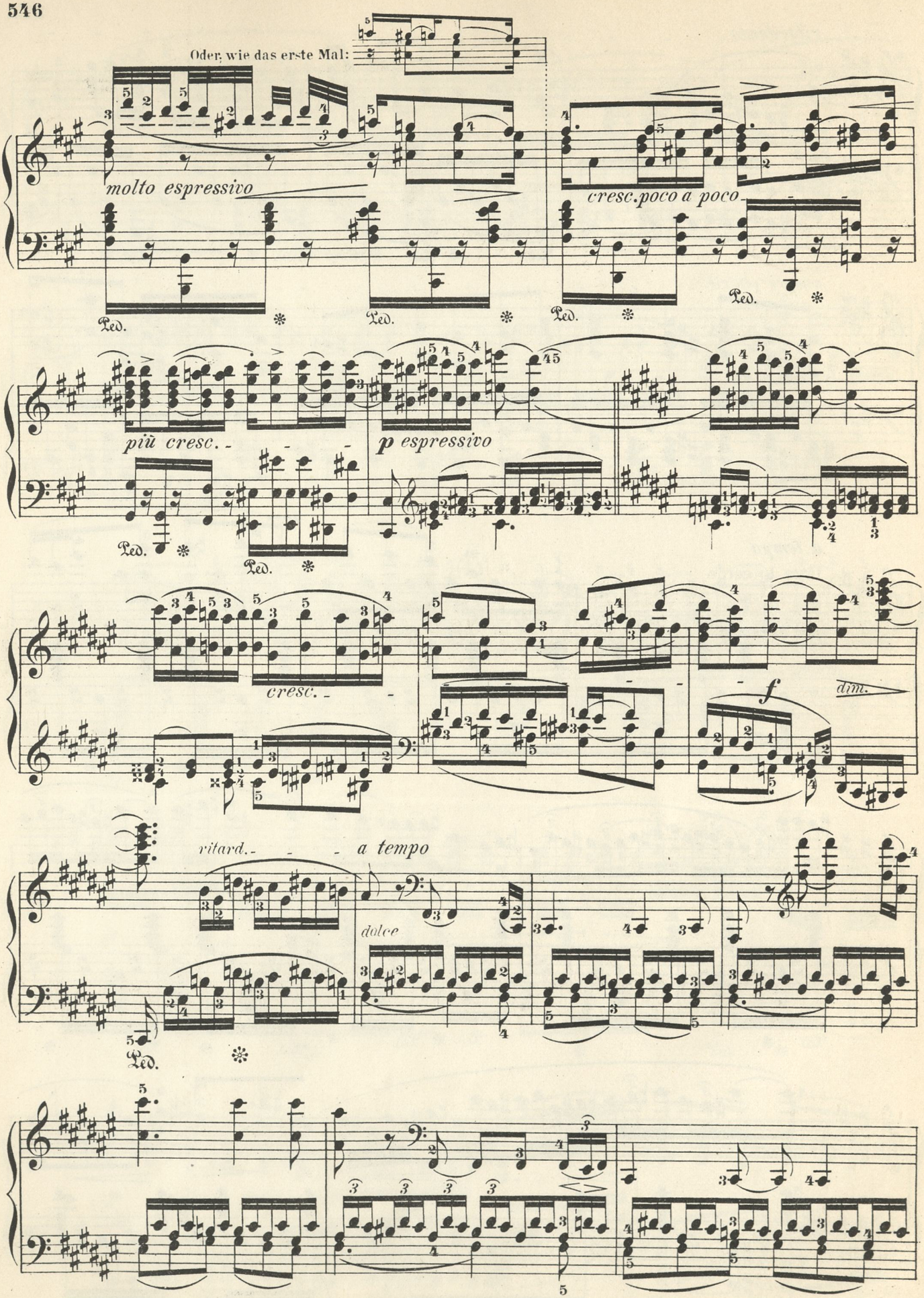

sempre pp
Ped.
tutte le corde
cresc.
pp
una corda
oder
nach Bülow:
cresc.
pp
sotto
cresc.
tutte le corde
una corda
tutte le corde

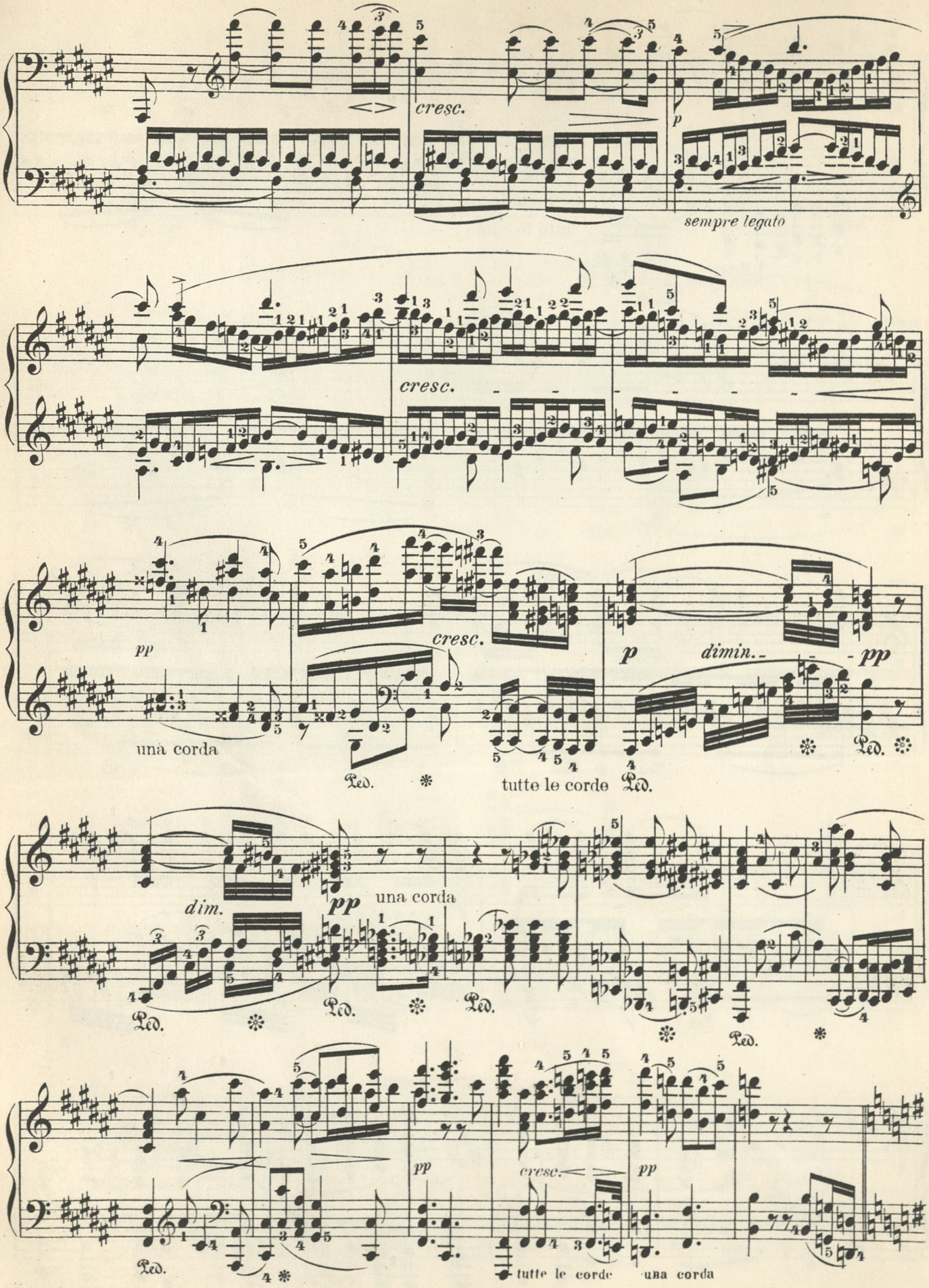


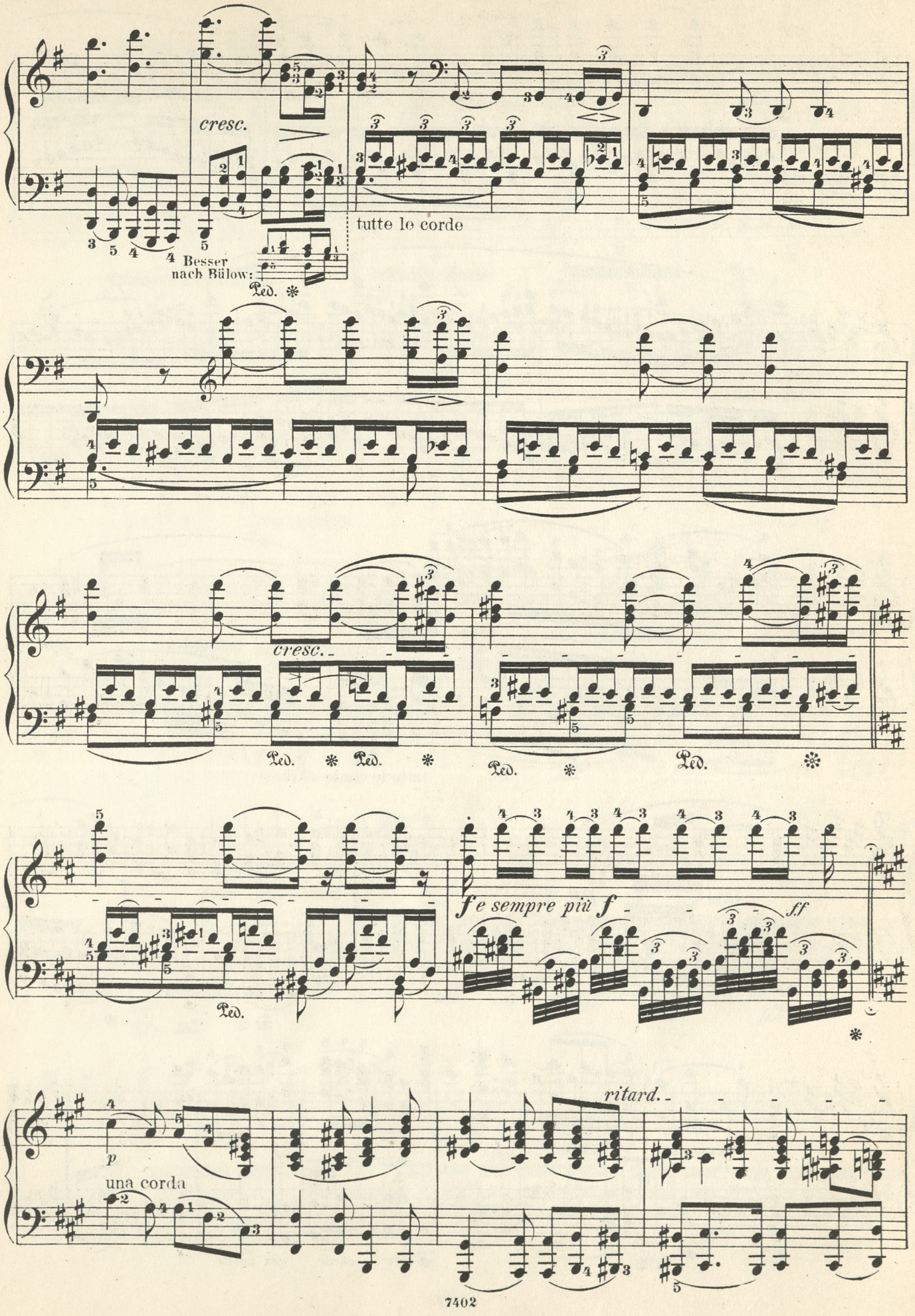
*) Nach der Bülow'schen Ausgabe e, und erst auf dem 3ten Achtel im Basse eis.

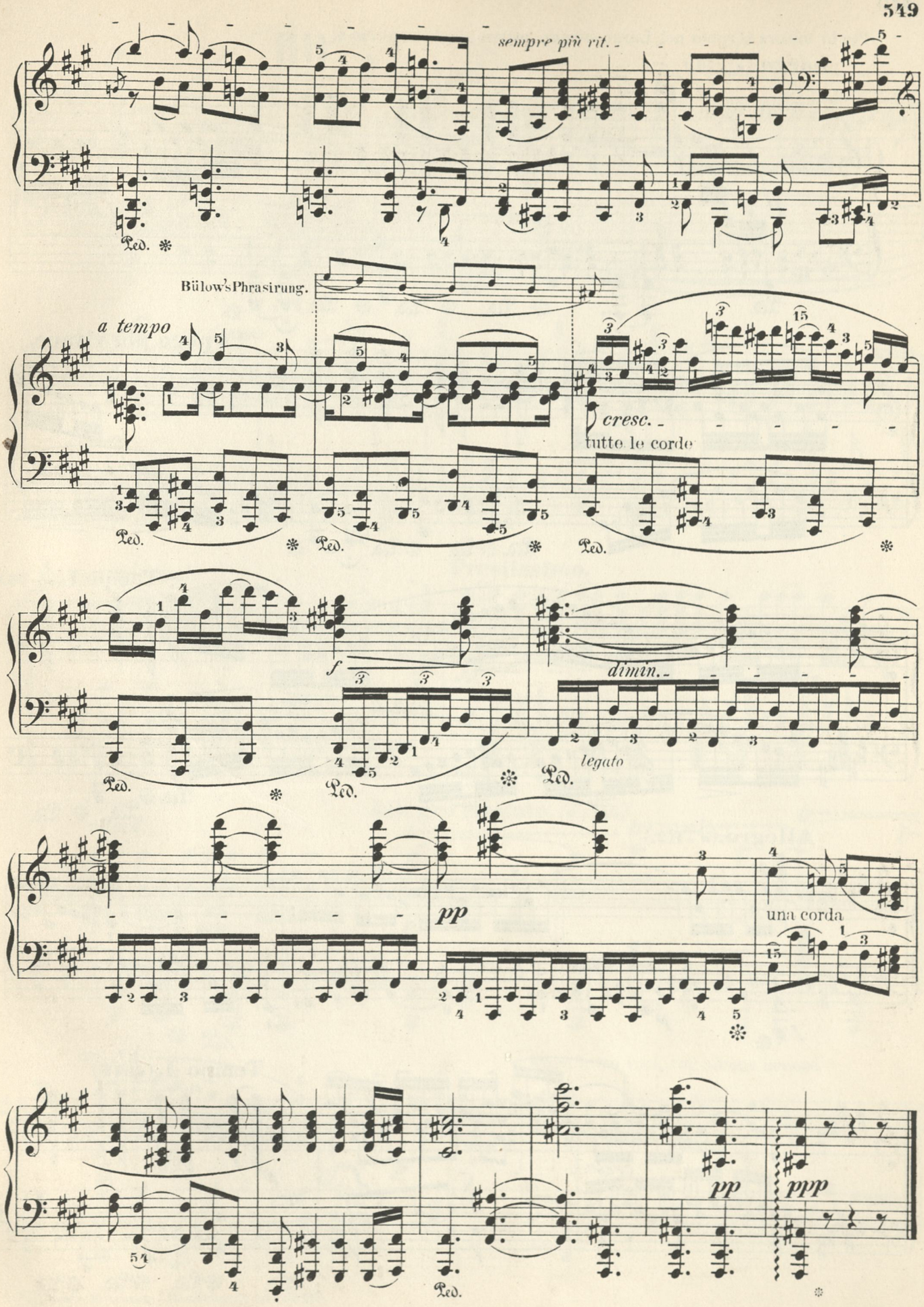

cresc.
p
cresc.
cresc.
cresc.
dimin.
dolcissimo
dimin.
Ped.
p
Ped.
Ped.
p
dimin. poco a poco
.p
Ped.
Ped.


ritardando
pp una corda
sempre più rit.
sempre legato
a tempo
tutte le corde
più cresc.
con grand' espressione
p
Ped.

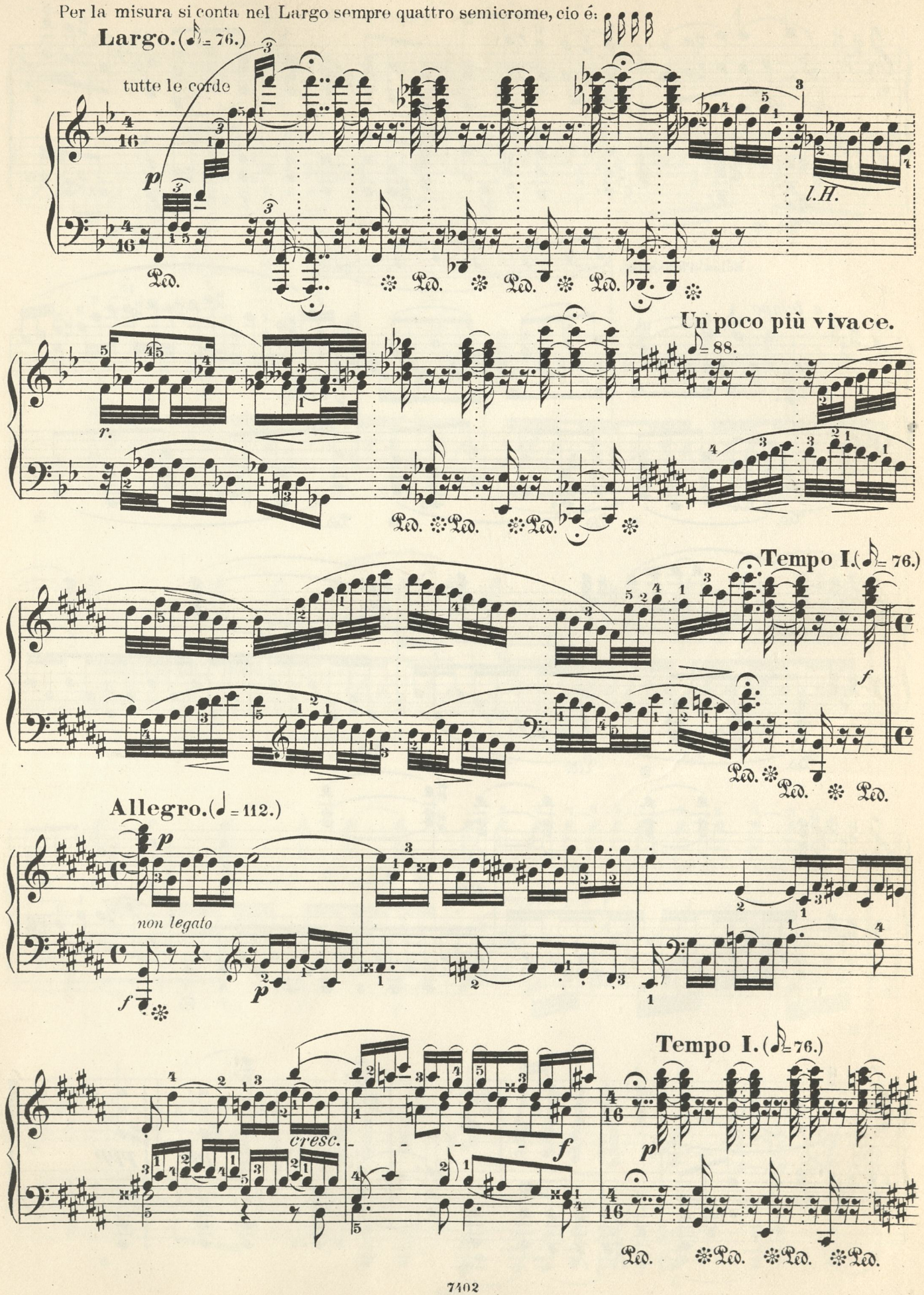

Oder, wie das erste Mal:
molto espressivo
cresc. poco a poco
Ped.
più cresc.
p espressivo
cresc.
f
dim.
ritard.
a tempo
dolce

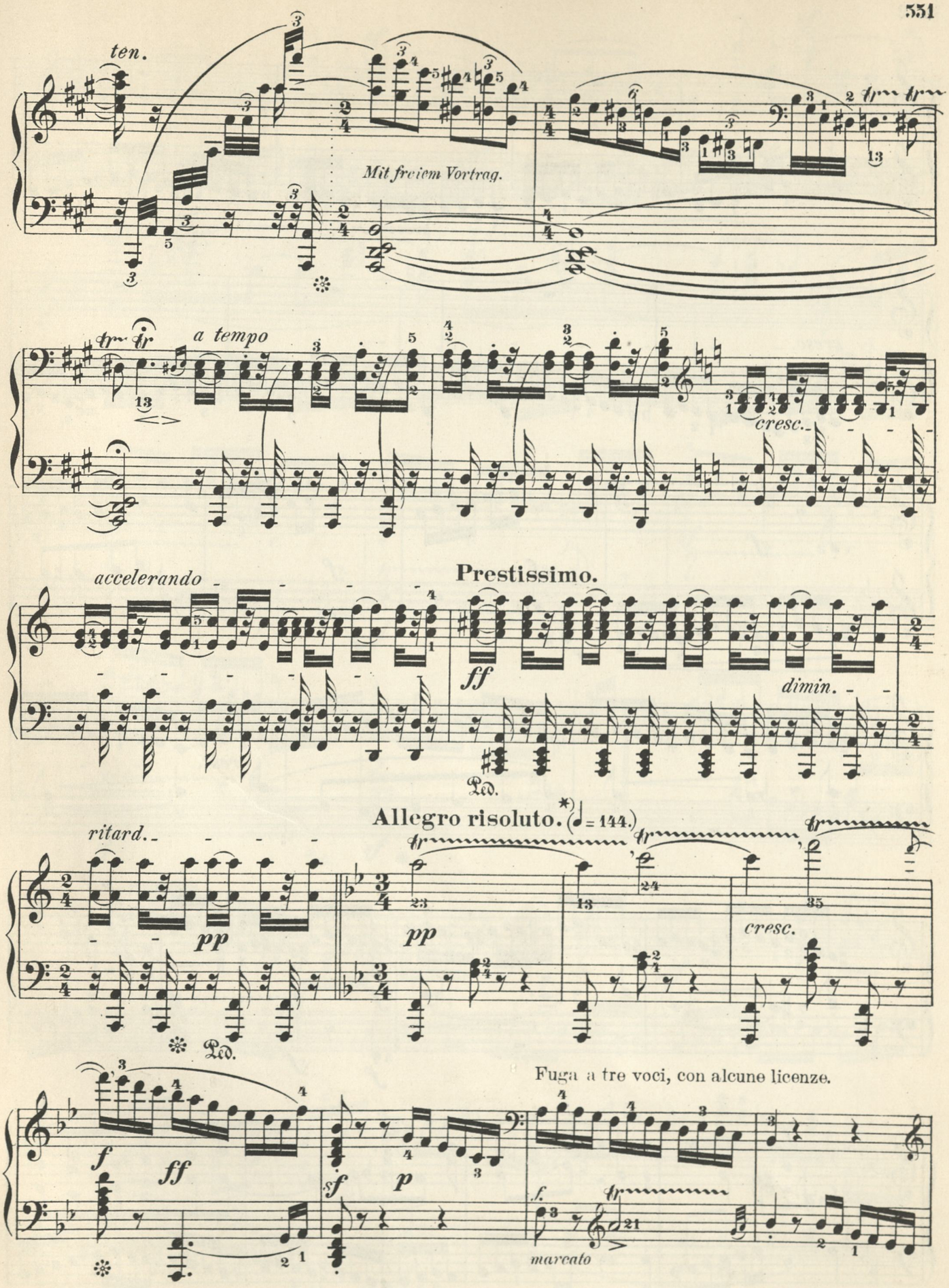

cresc.
p
sempre legato
cresc.
pp
una corda
cresc.
p
dimin.
pp
Ped.
tutte le corde
dim.
pp
una corda
pp
cresc.
pp
tutte le corde
una corda


cresc.
tutte le corde
Besser nach Bülow:
Ped.
cresc.
Ped.
f e sempre più f
ff
Ped.
p
una corda
ritard.

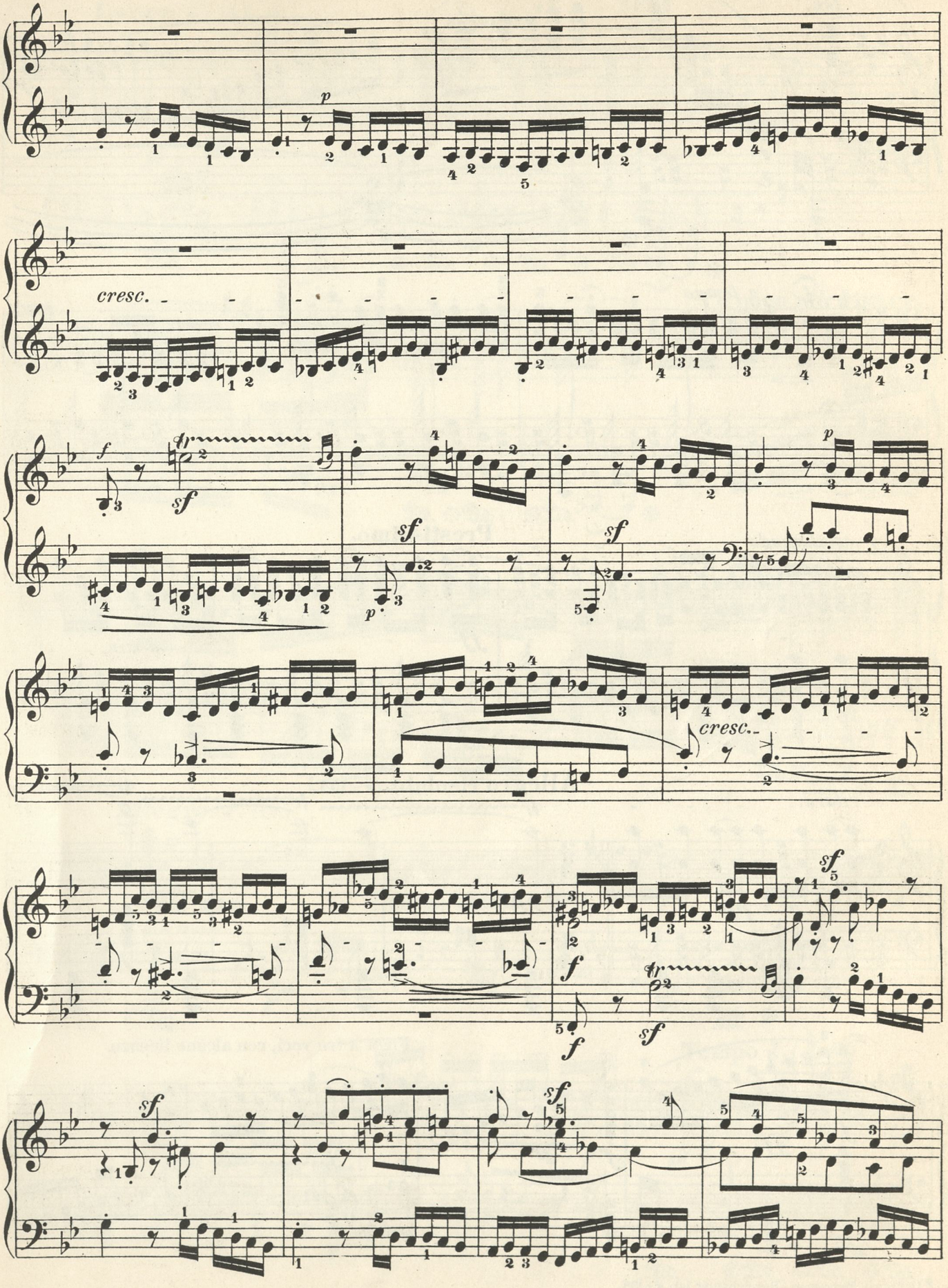

sempre più rit.
Ped.
Bülow's Phrasirung.
a tempo
cresc.
tutto le corde
f
dimin.
legato
pp
una corda
pp
ppp

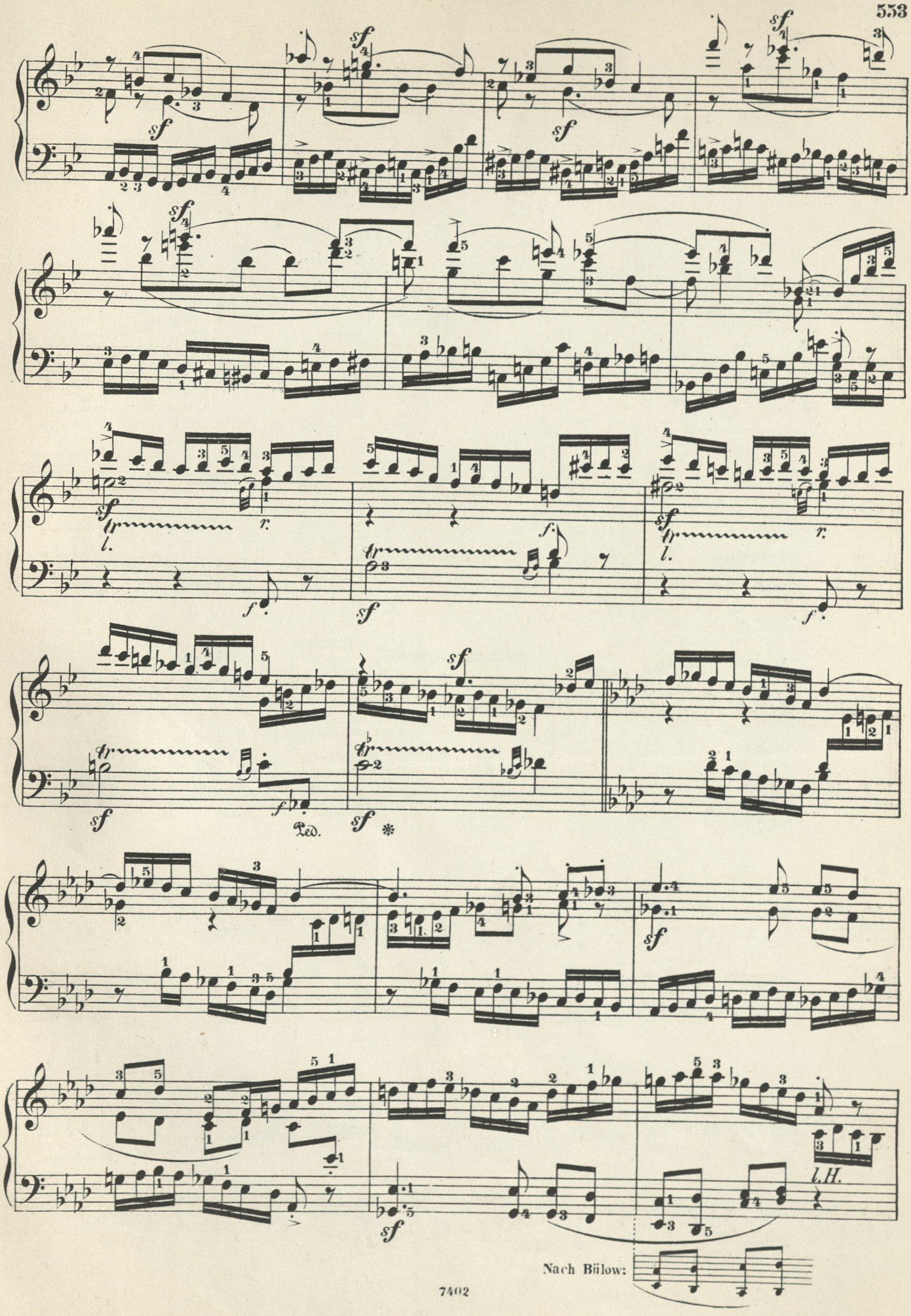
Per la misura si conta nel Largo sempre quattro semicrome, cio é:

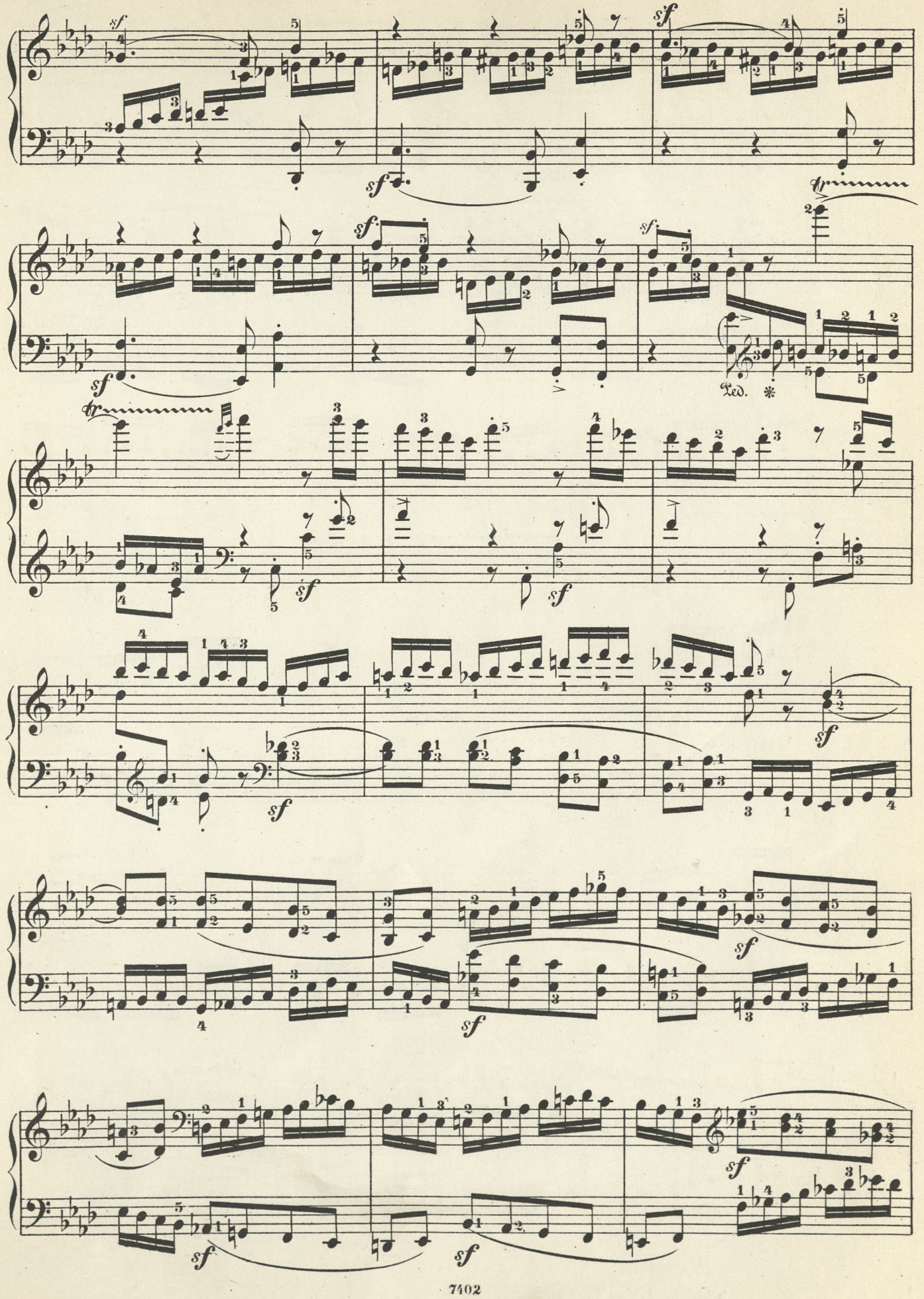


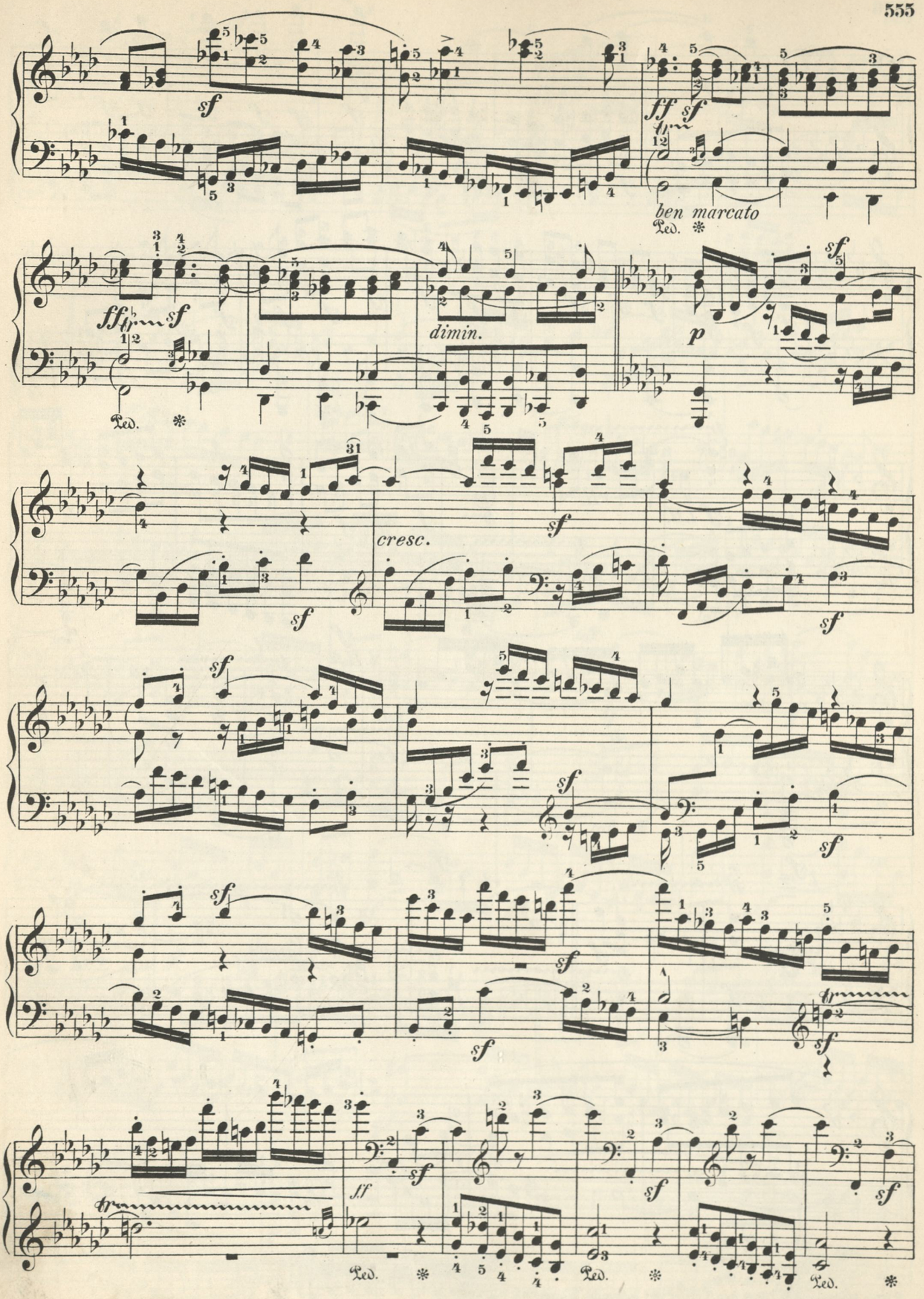


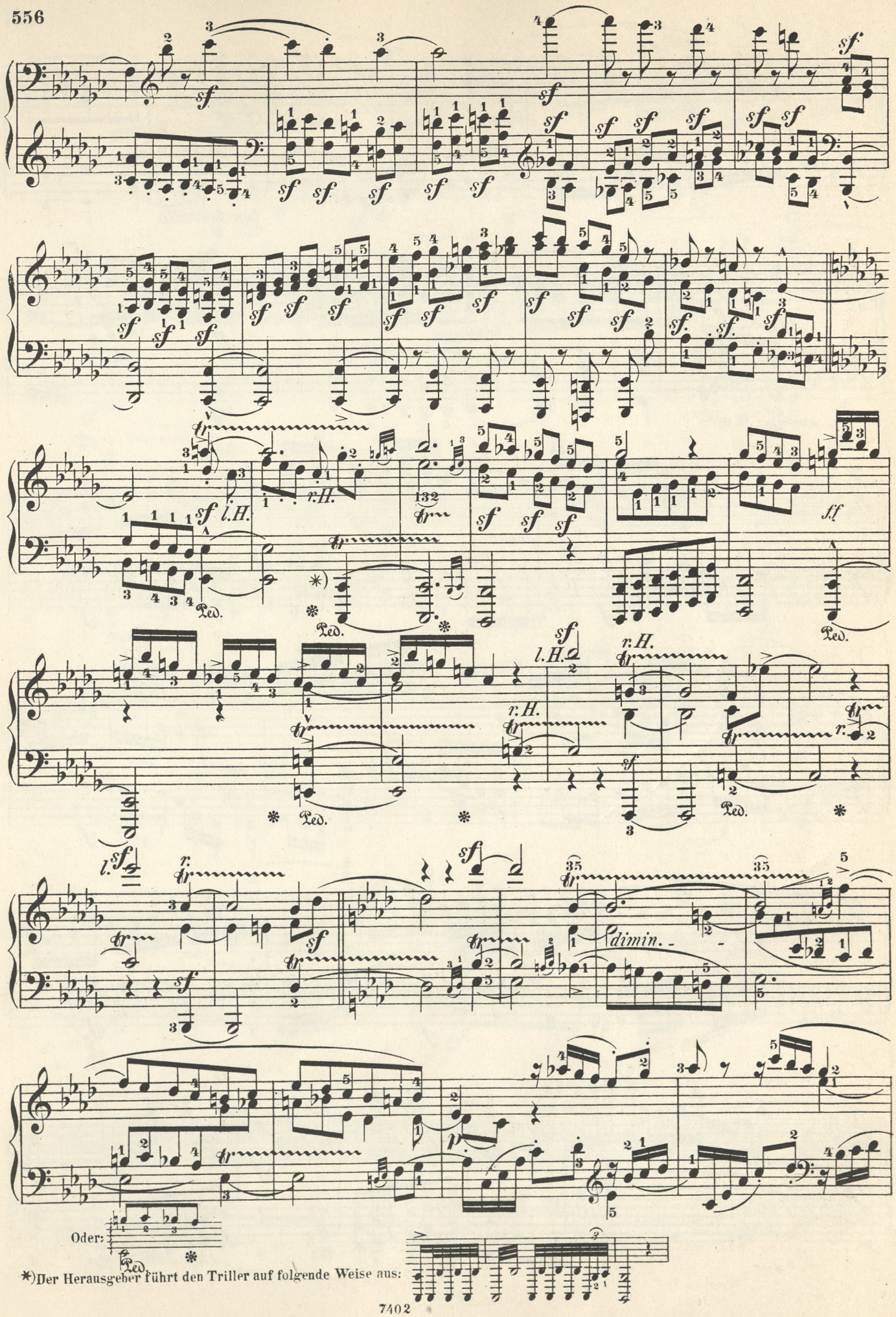
*) Bülow's Metronom-Bezeichnung ist: ♩=138.


cresc.
cresc.

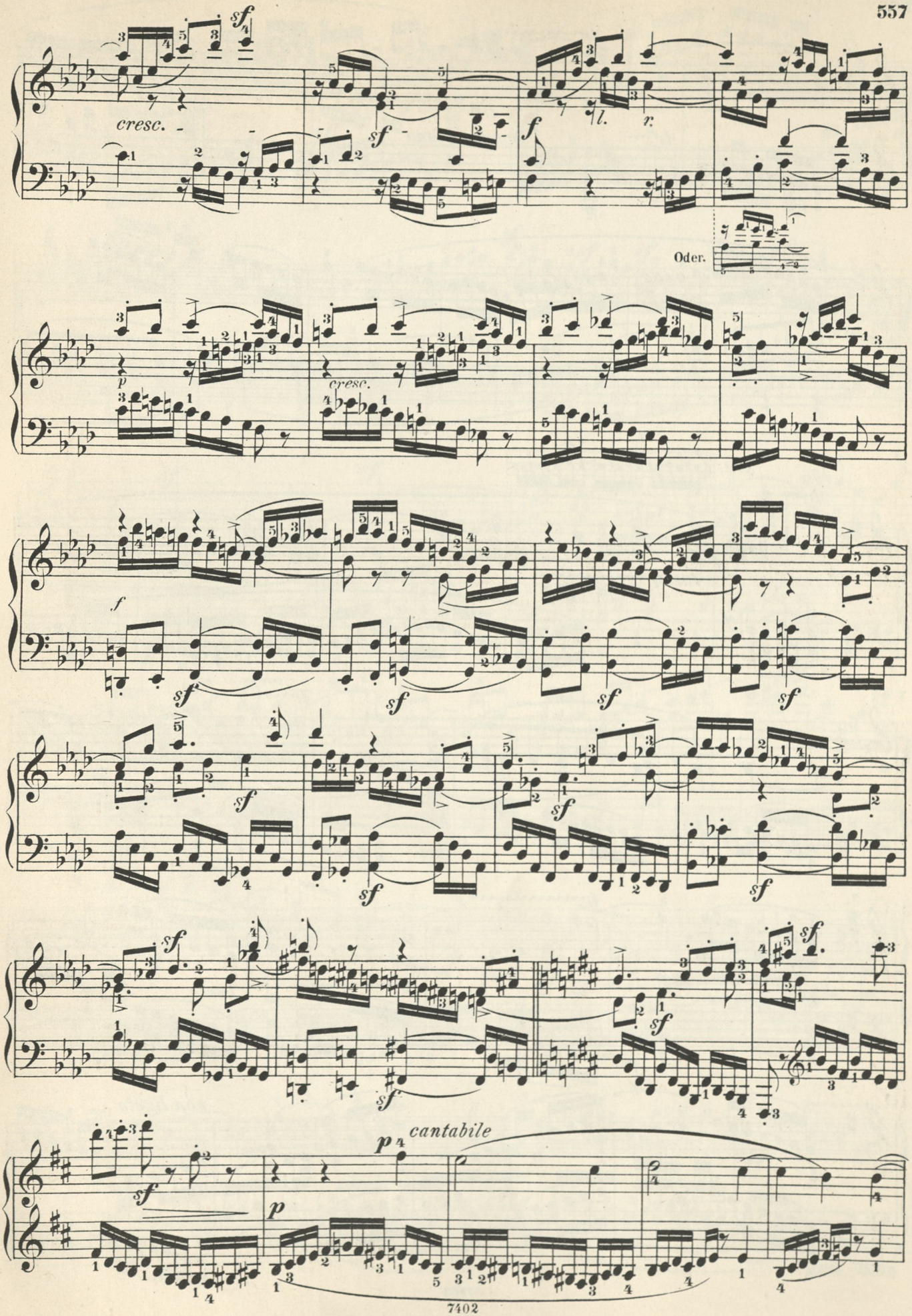

sf
tr
l.
r.
f
Ped.
*
l.H.
Nach Bülow:

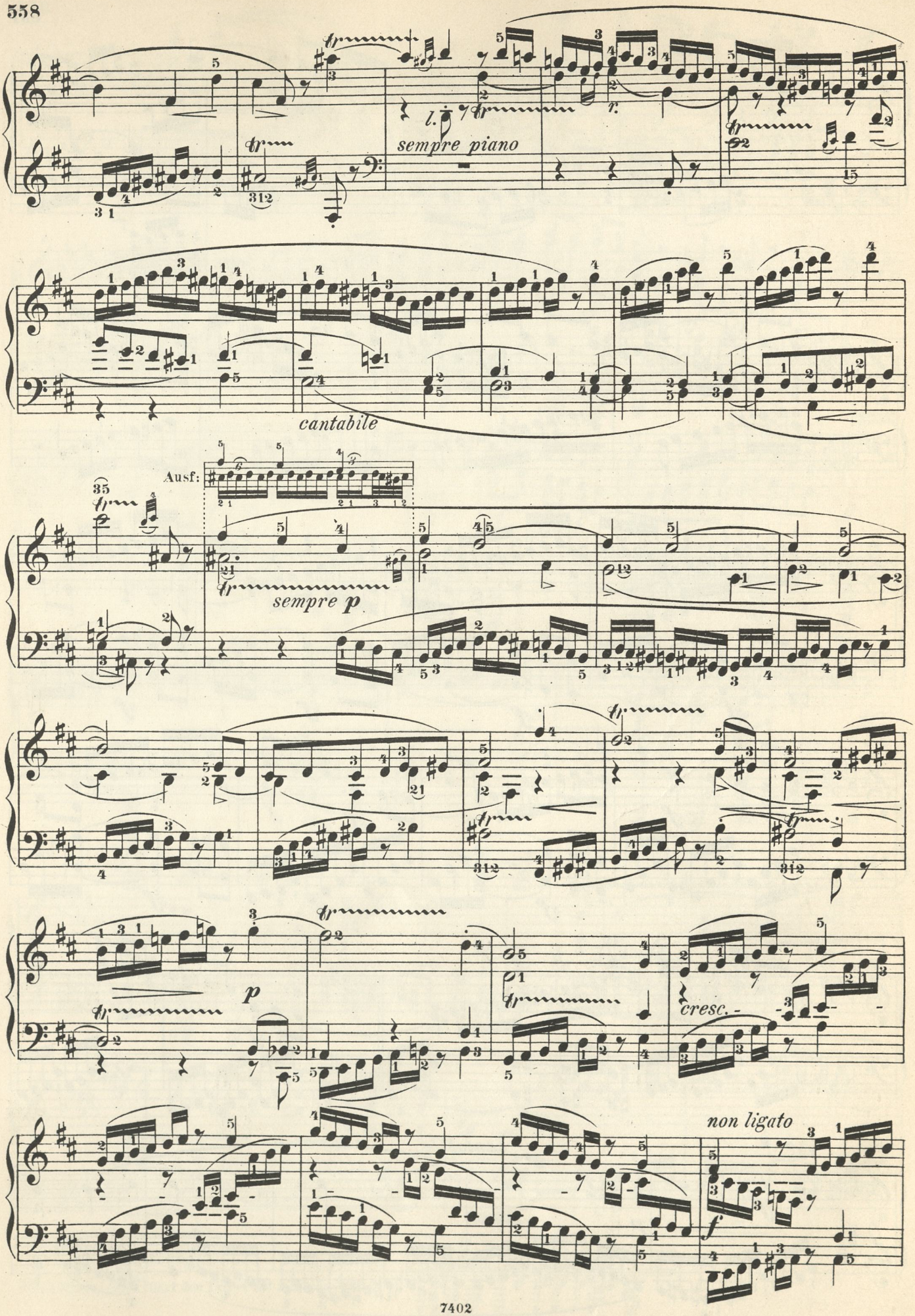

sf
tr
Ped.

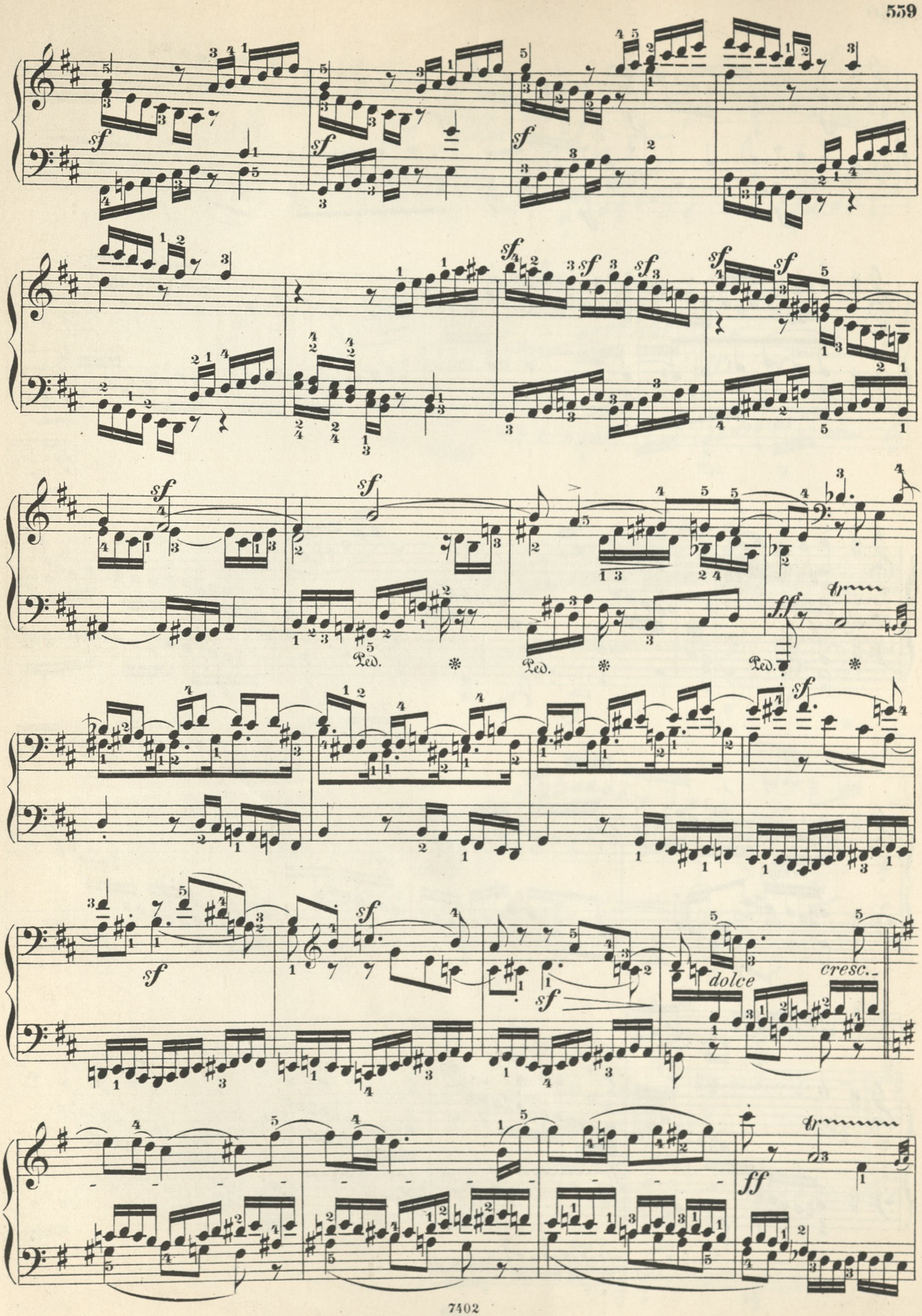

ben marcato
dimin.
cresc.

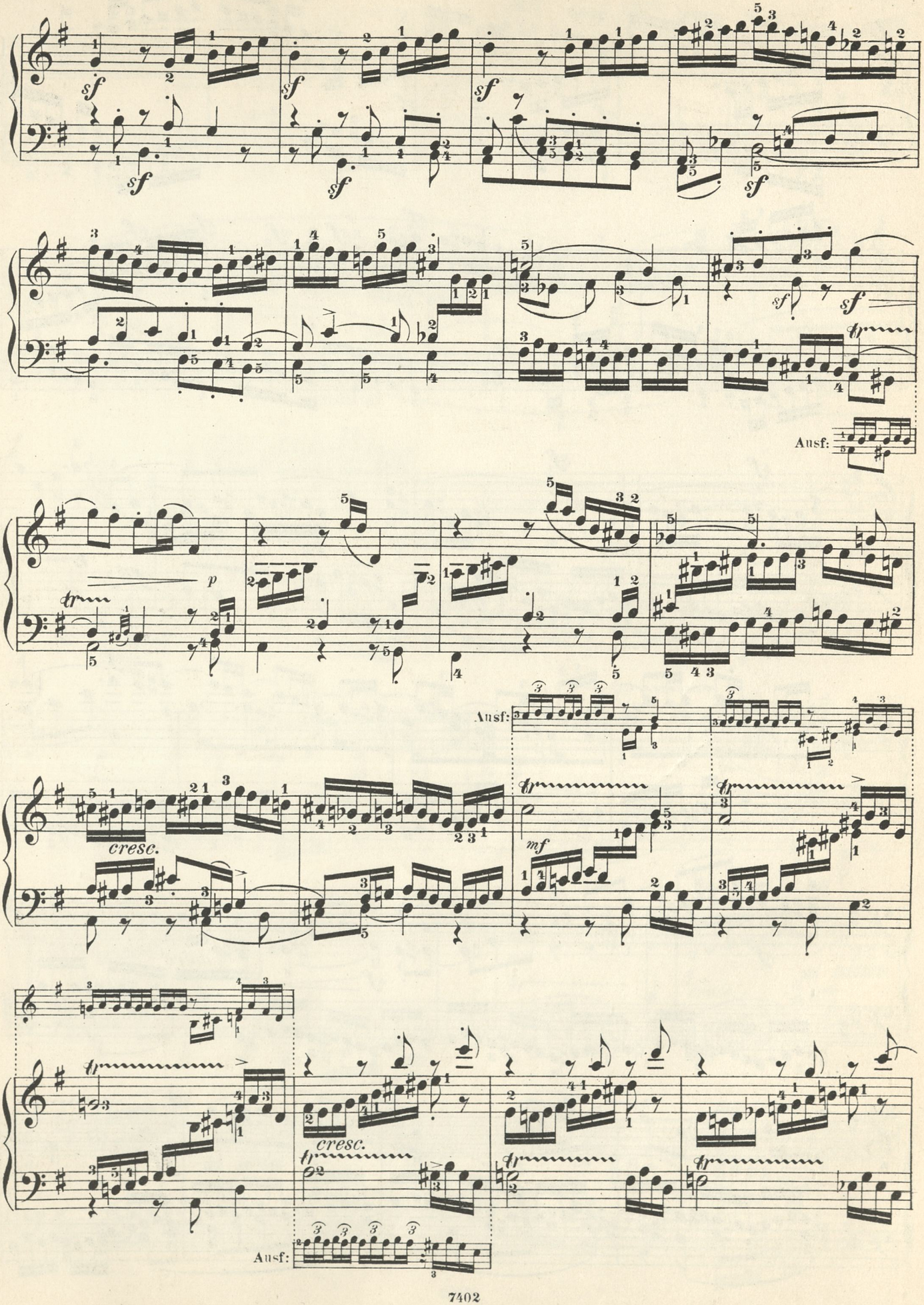


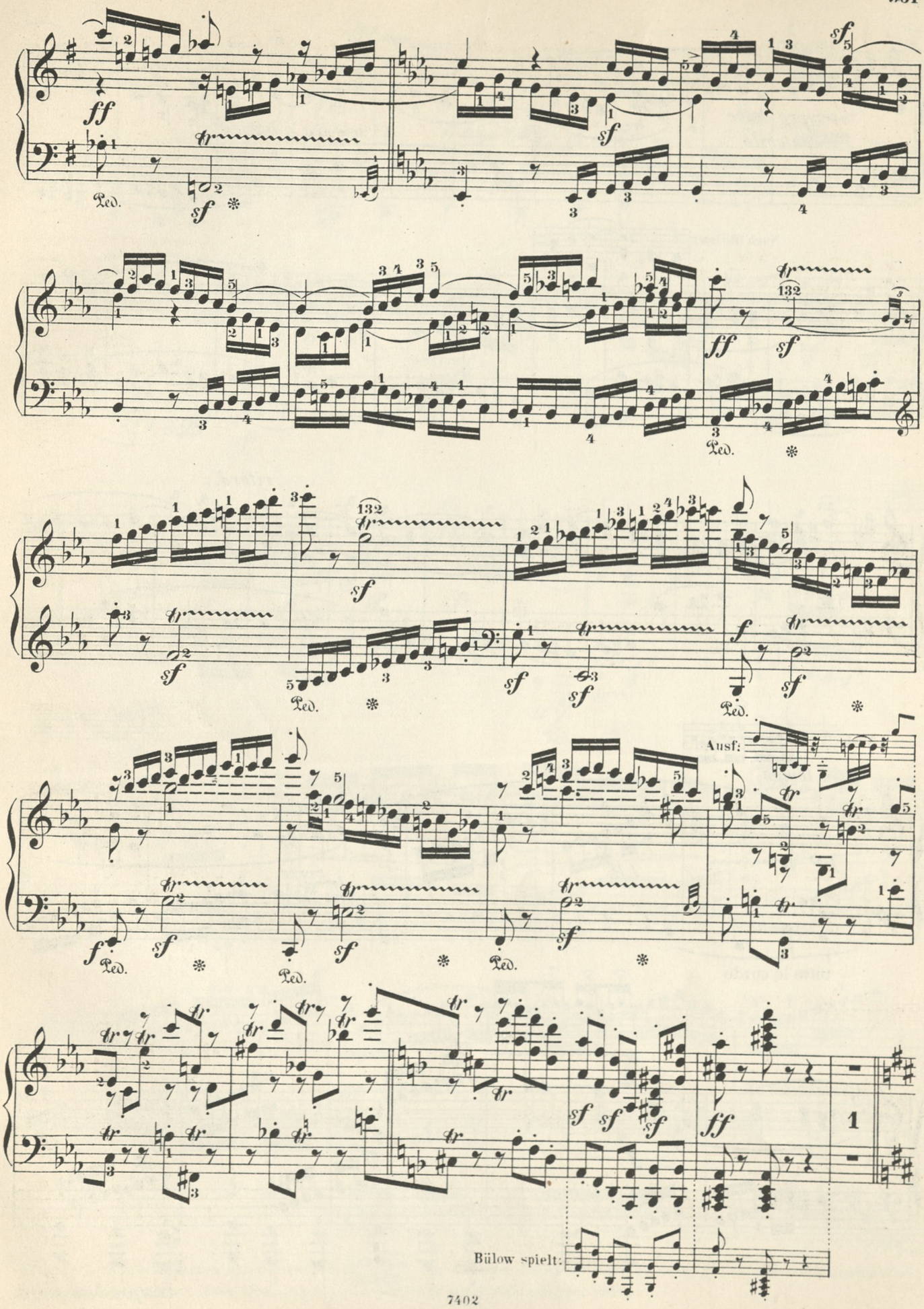
*) Der Herausgeber führt den Triller auf folgende Weise aus:

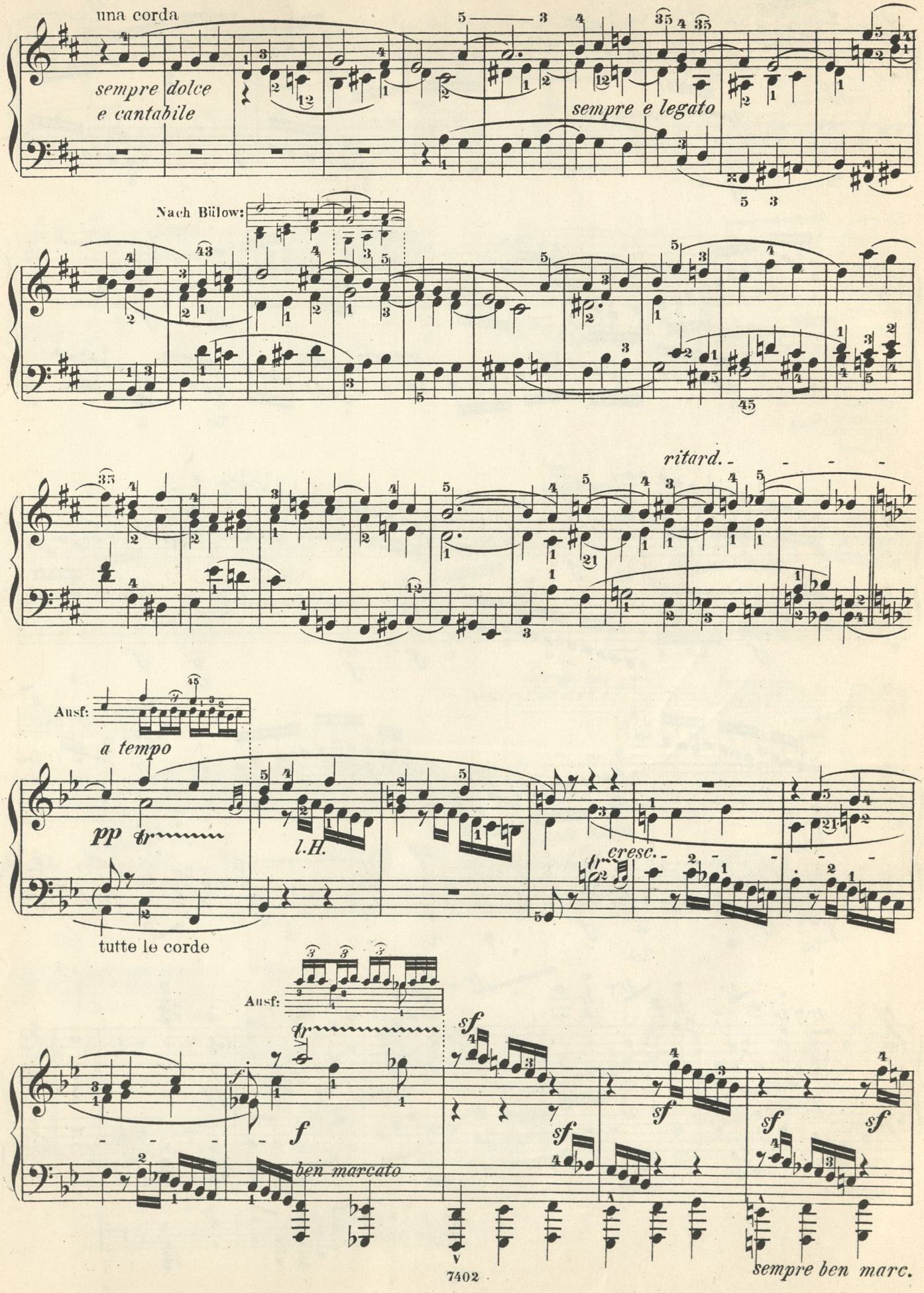

cresc.
l.
r.
Oder.
cresc.
cantabile

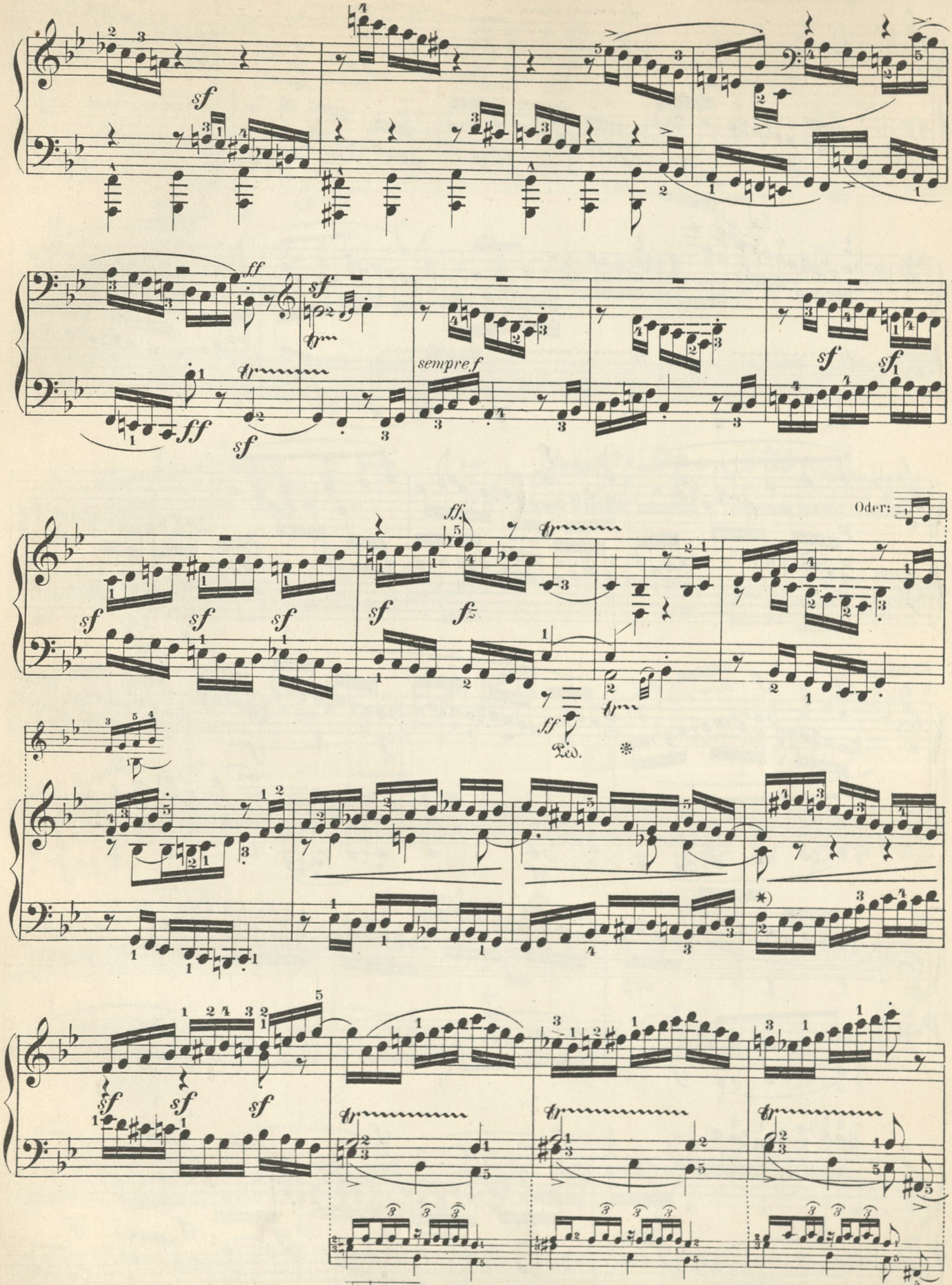

l.
sempre piano
r.
cantabile
Ausf:
sempre p
p
cresc.
non ligato
f

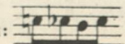

sf
Ped.
ff
dolce
cresc.

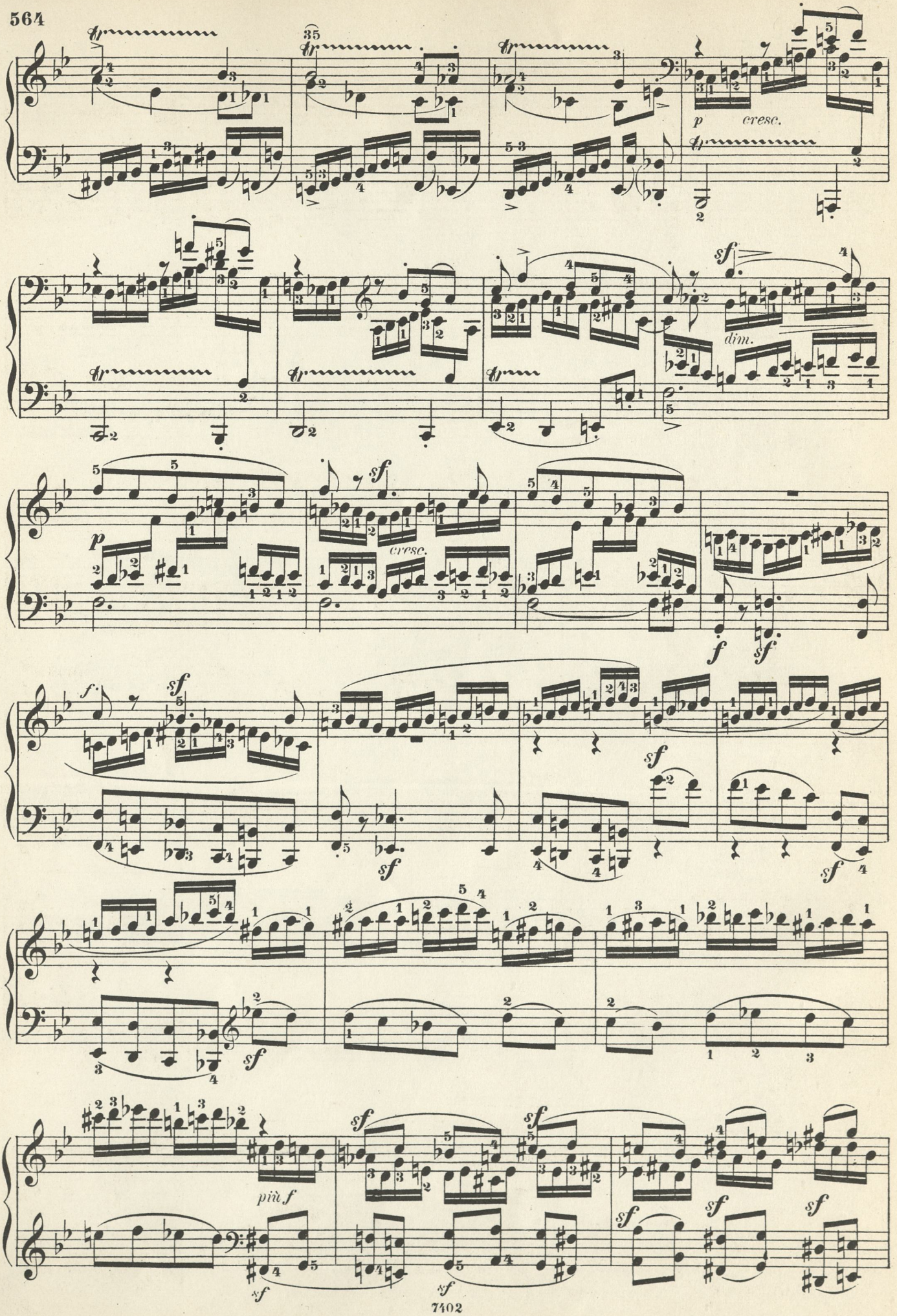

sf
Ausf:
p
cresc.
mf
tr

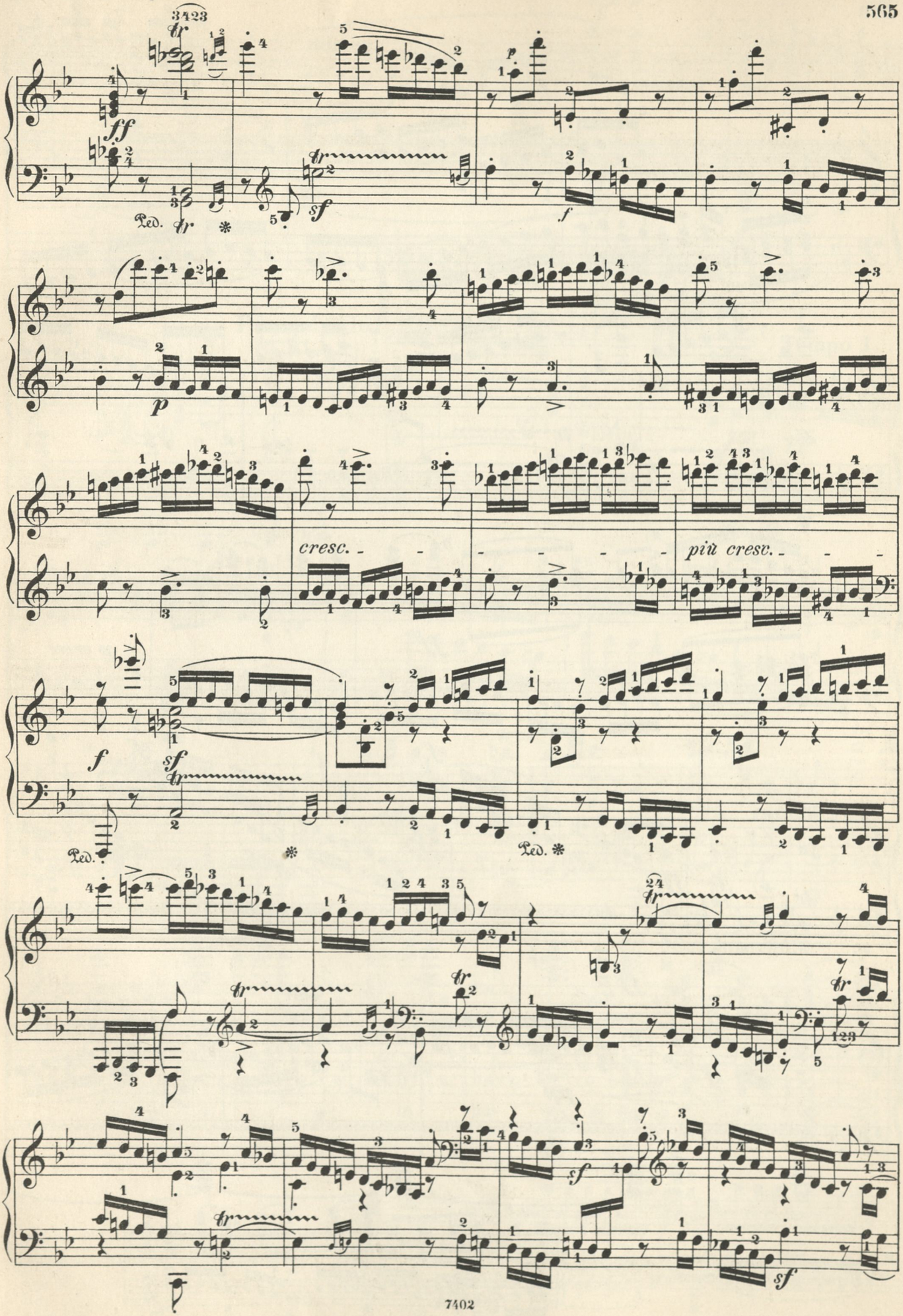

Ausf:
Bülow spielt:

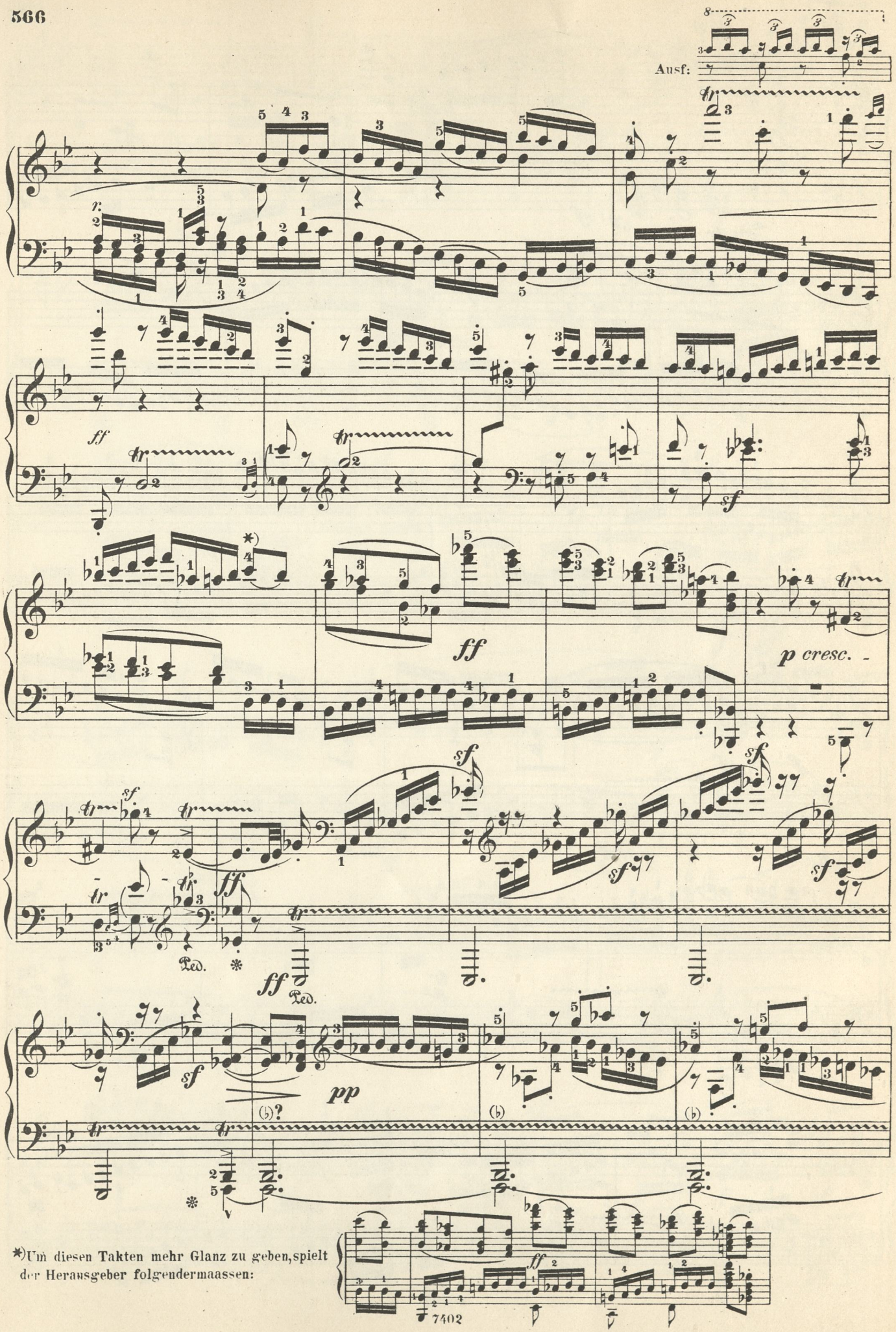

una corda
sempre dolce
e cantabile
sempre e legato
Nach Bülow:
ritard.
Ausf:
a tempo
pp
l.H.
cresc.
tutte le corde
Ausf:
f
ben marcato
sf
sempre ben marc.



*) Die vorliegenden Ausgaben haben sämmtlich:  Ein offenbarer Fehler der durch das in der Oberstimme nachfolgende „fis“ welches Beethoven veranlasst haben kann, ein ♮ vor „f“ des Basses zu setzen, leicht entstehen konnte.


35
p
cresc.
dim.
sf
f
più f


ff
Ped.
sf
f
p
cresc.
più cresc.
f
sf
Ped.
Ped.
sf
sf



*) Um diesen Takten mehr Glanz zu geben, spielt der Herausgeber folgendermaassen:

ritard.

Ausf:

Poco adagio.

Tempo I.

Largamente.

Oder:

Die von F. Liszt verwendete Umschreibung dieser Schlusstakte ist nach H. von Bülow:

SONATE.

Op. 109.

Vivace, ma non troppo. (♩ = 116.)

Sempre legato.

30.

p dolce

cresc.

Ausführung des Herausgebers:

p *f* *p* *cresc.*

f *p* *cresc.*

Ped.

Adagio espressivo. (♪ = 63.)

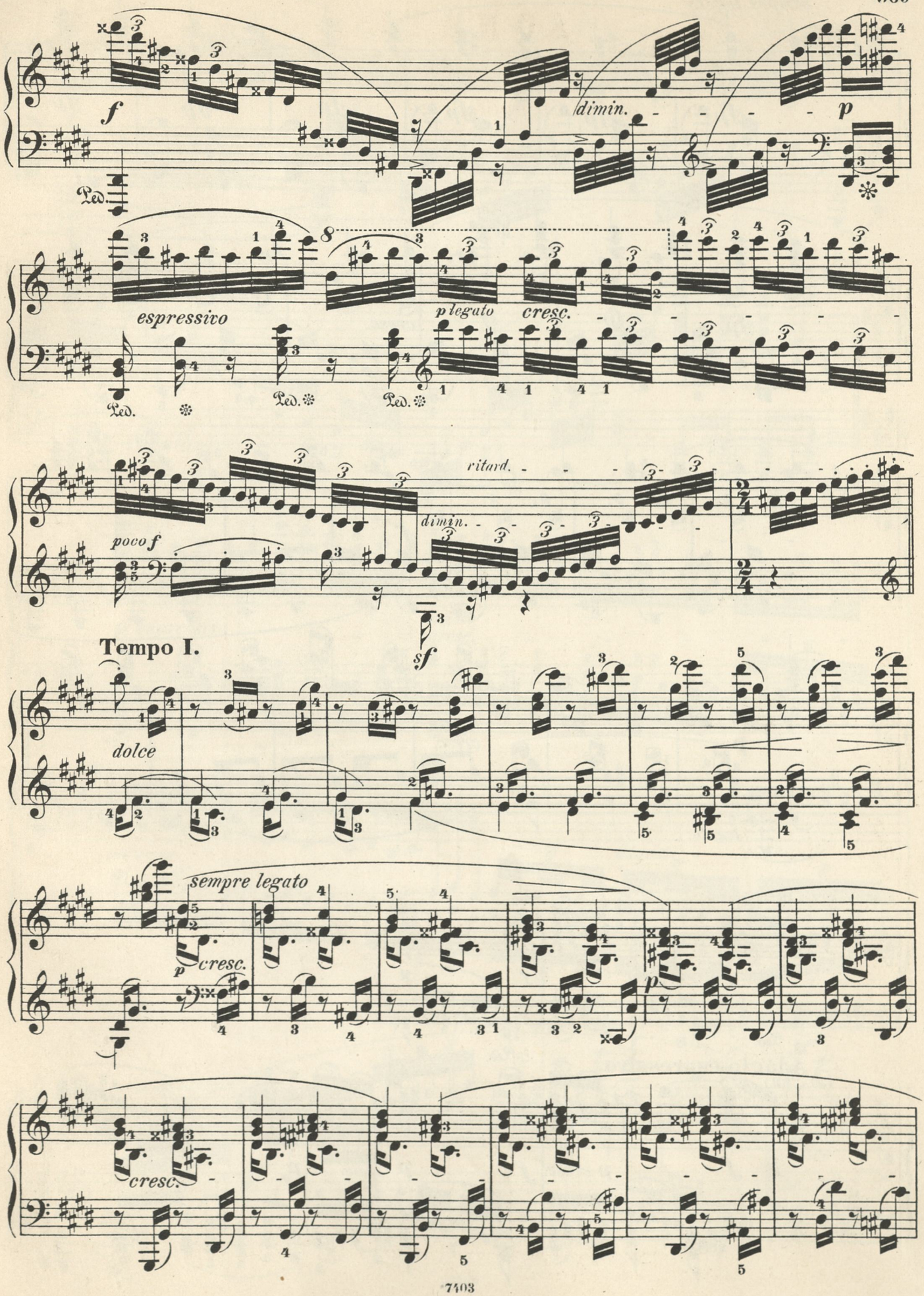
f *p* *cresc.*

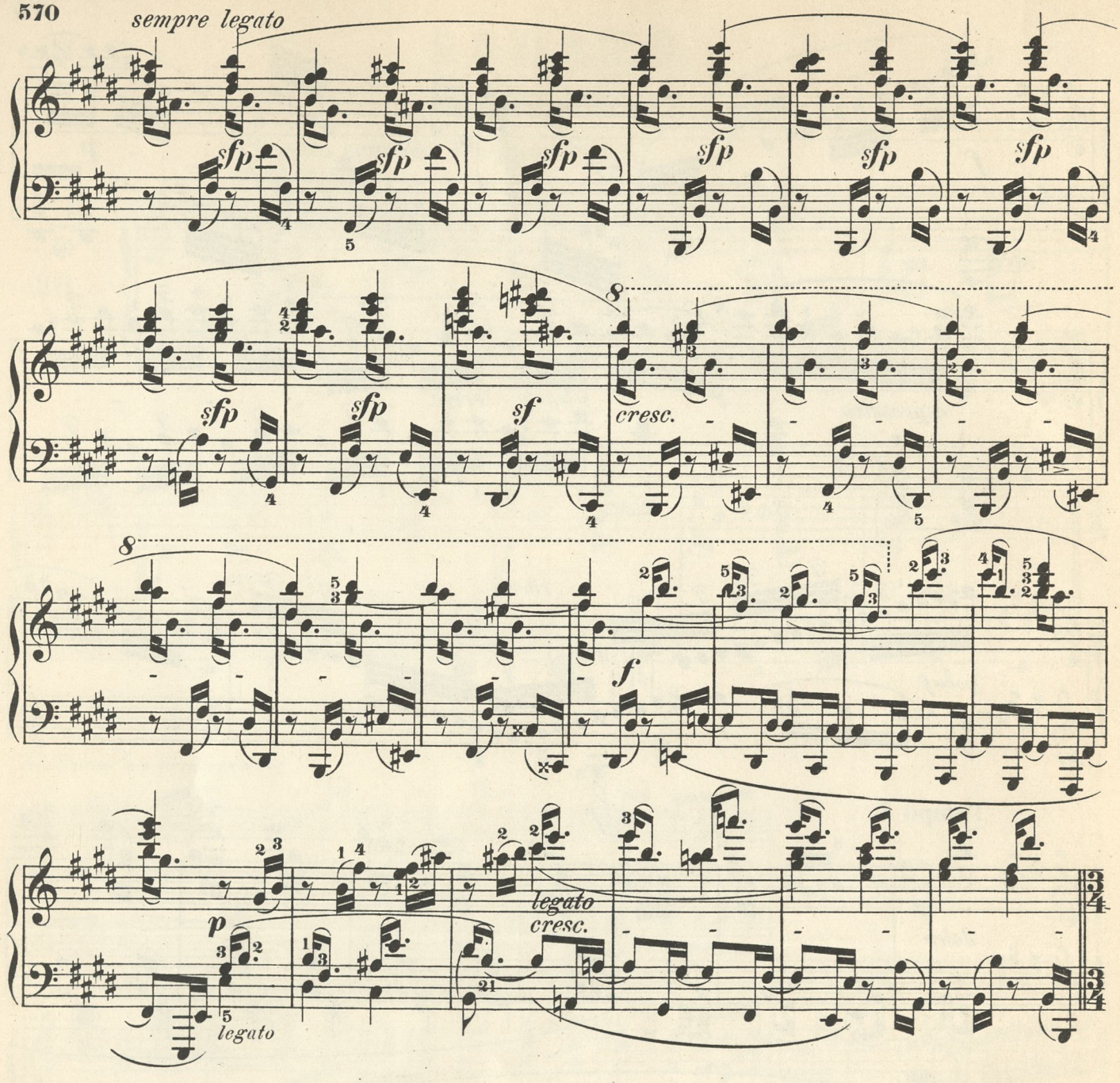
f *p* *cresc.* *p* *cresc.*

f *p* *cresc.* - - *p*

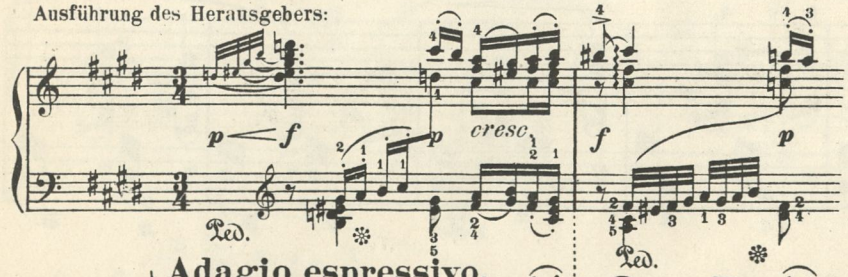
Ped.

+ Metronom-Bezeichnung nach Dr H. von Bülow's Ausgabe.


f
dimin.
p
espressivo
p legato
cresc.
ritard.
dimin.
poco f
sf
Tempo I.
dolce
sempre legato
p
cresc.
p
cresc.

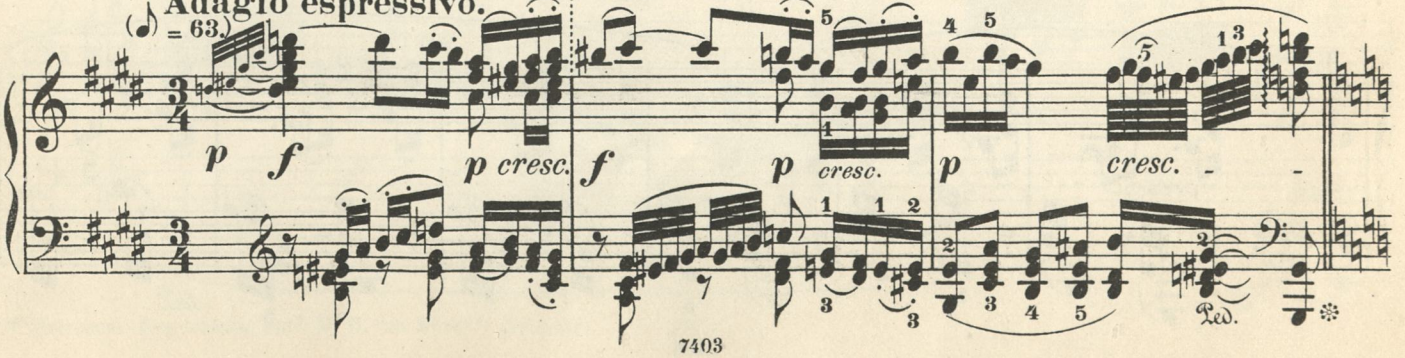


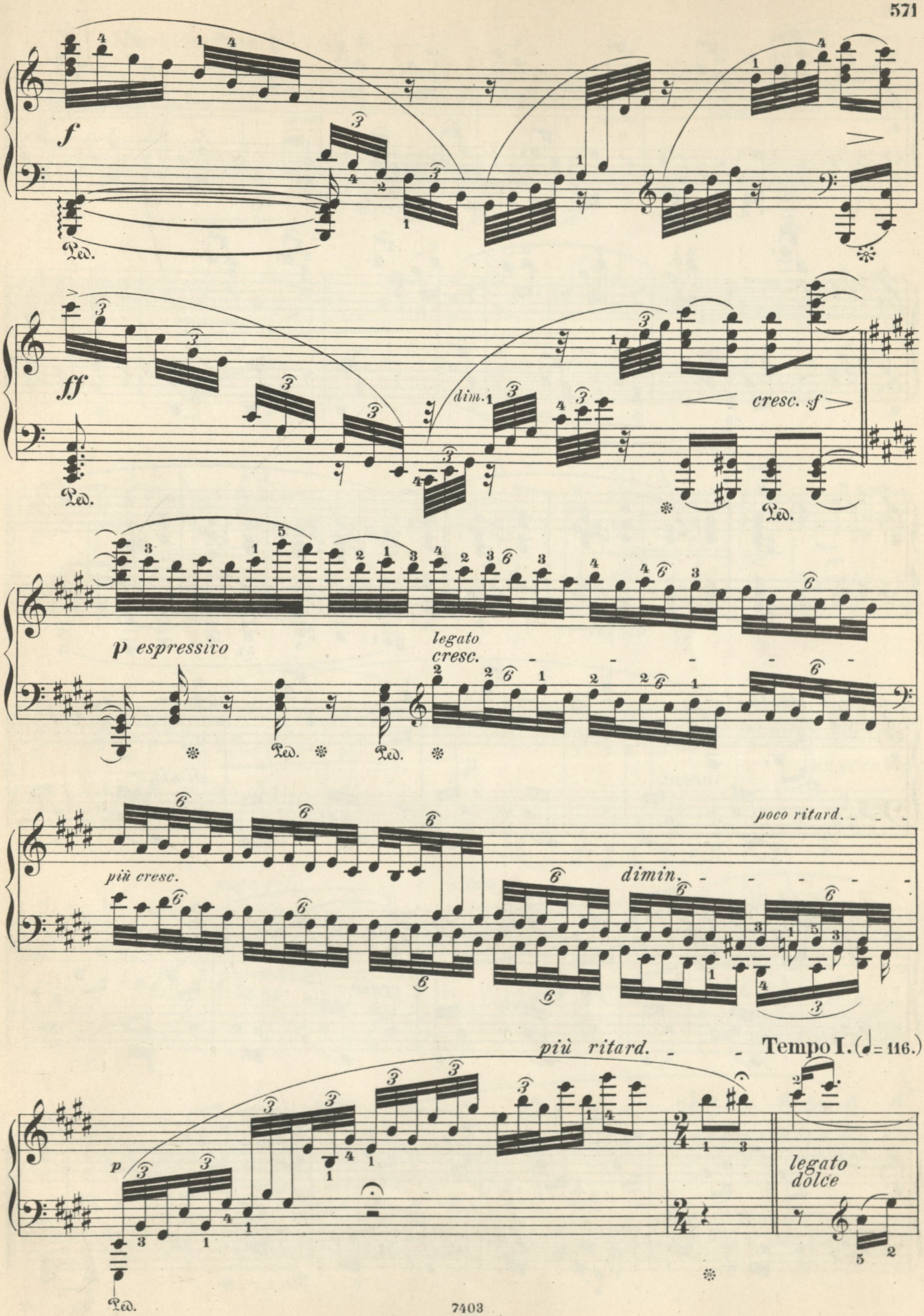
Ausführung des Herausgebers:

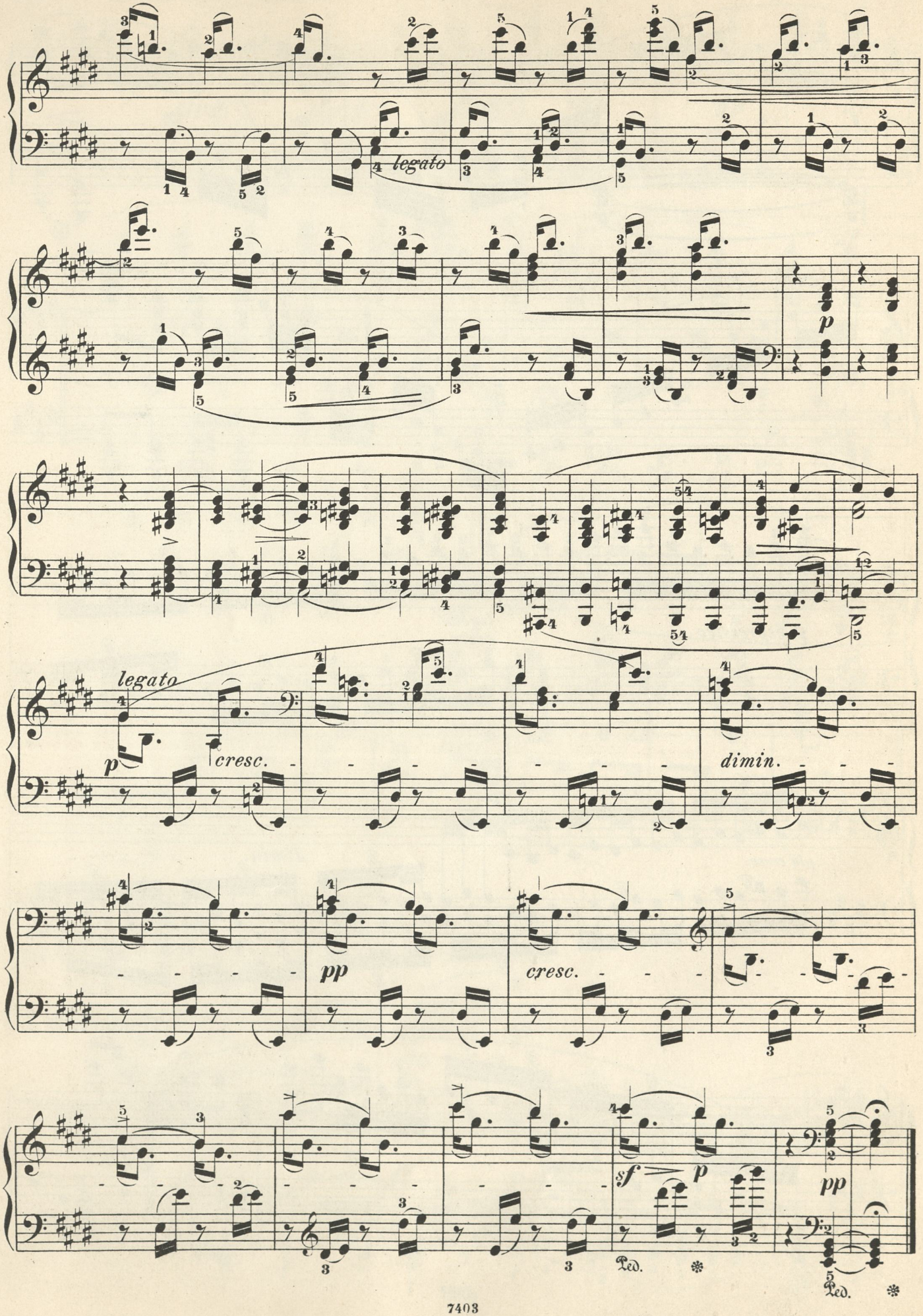


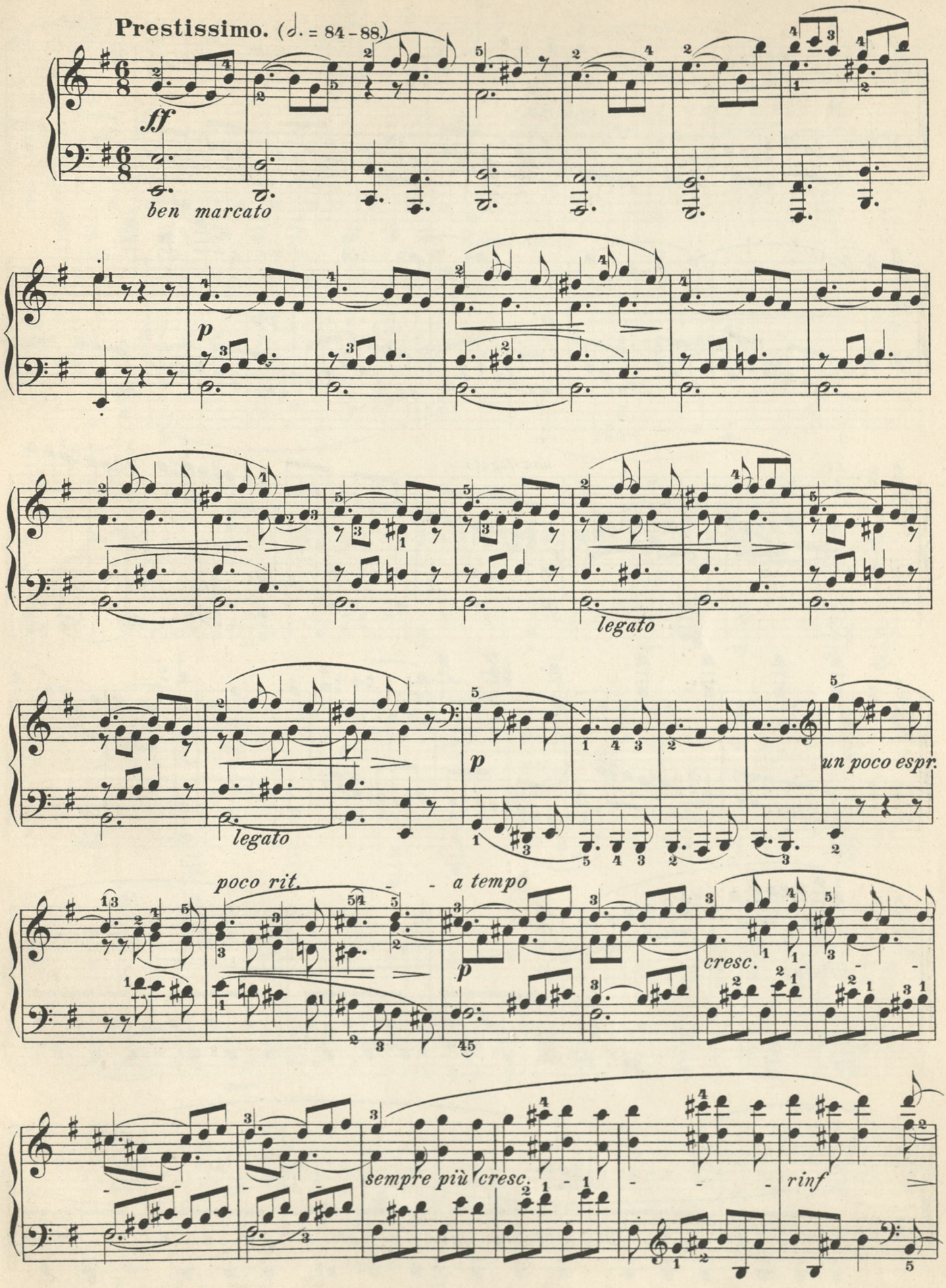
Adagio espressivo.

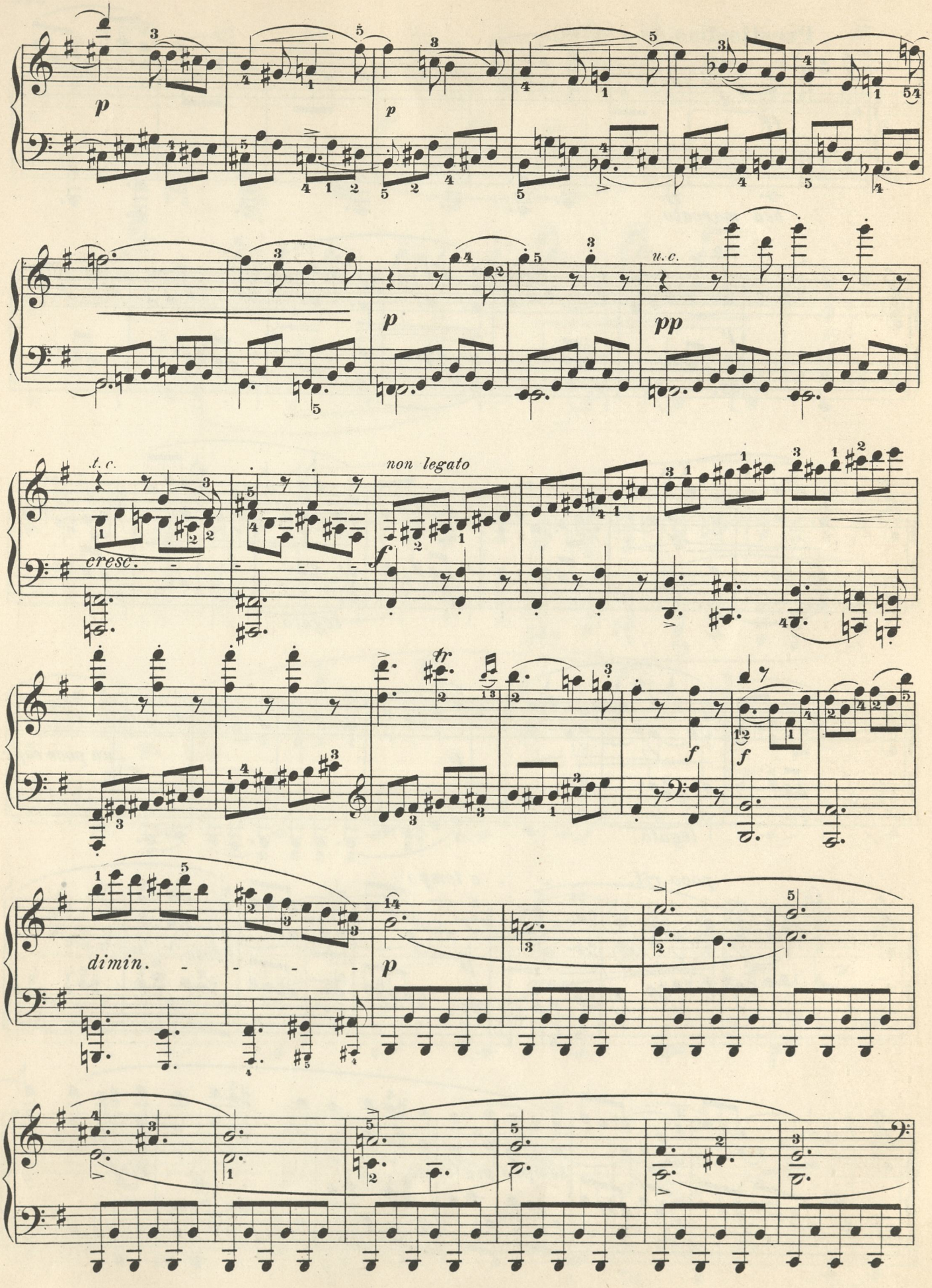
(♪ = 63.)

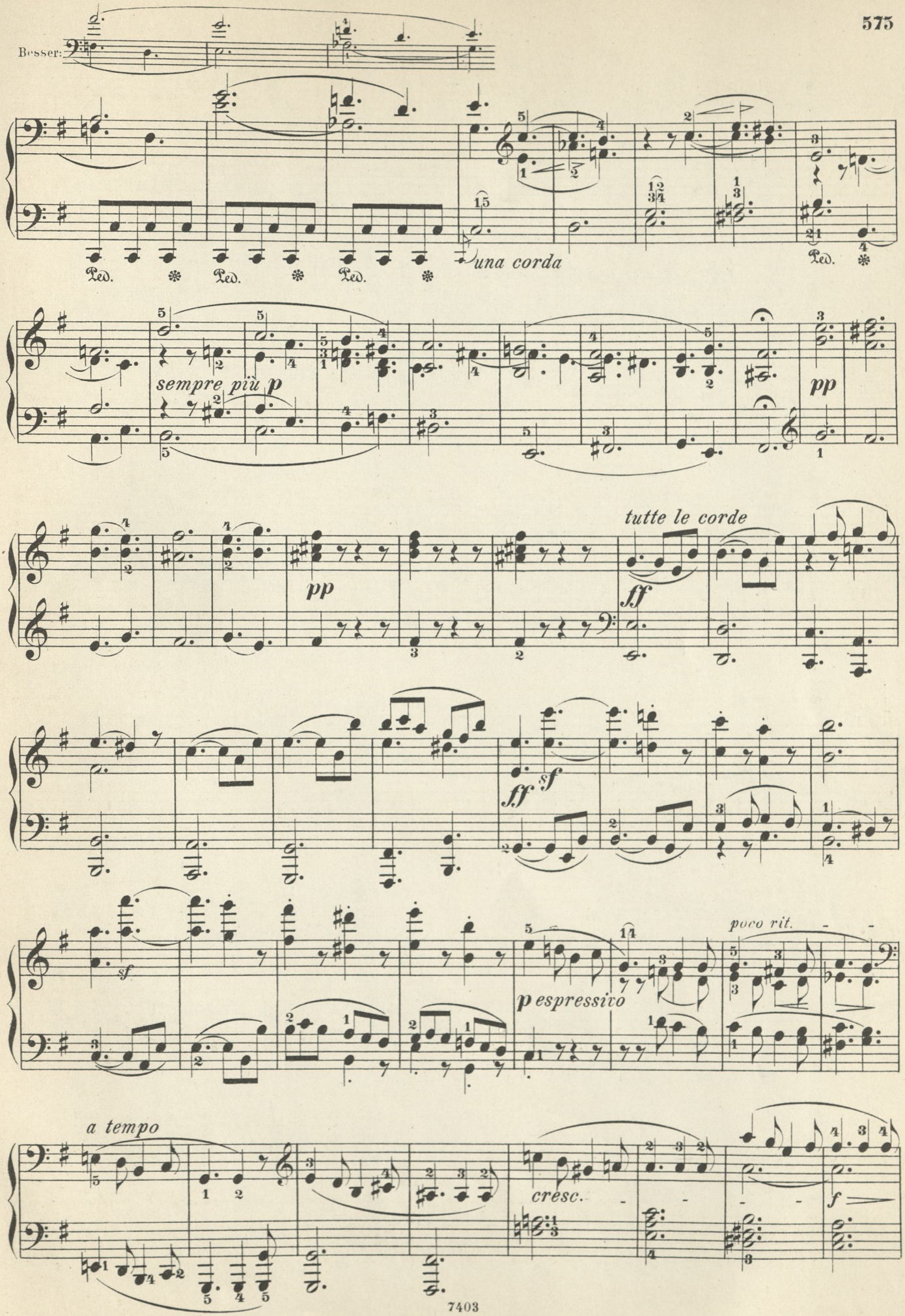


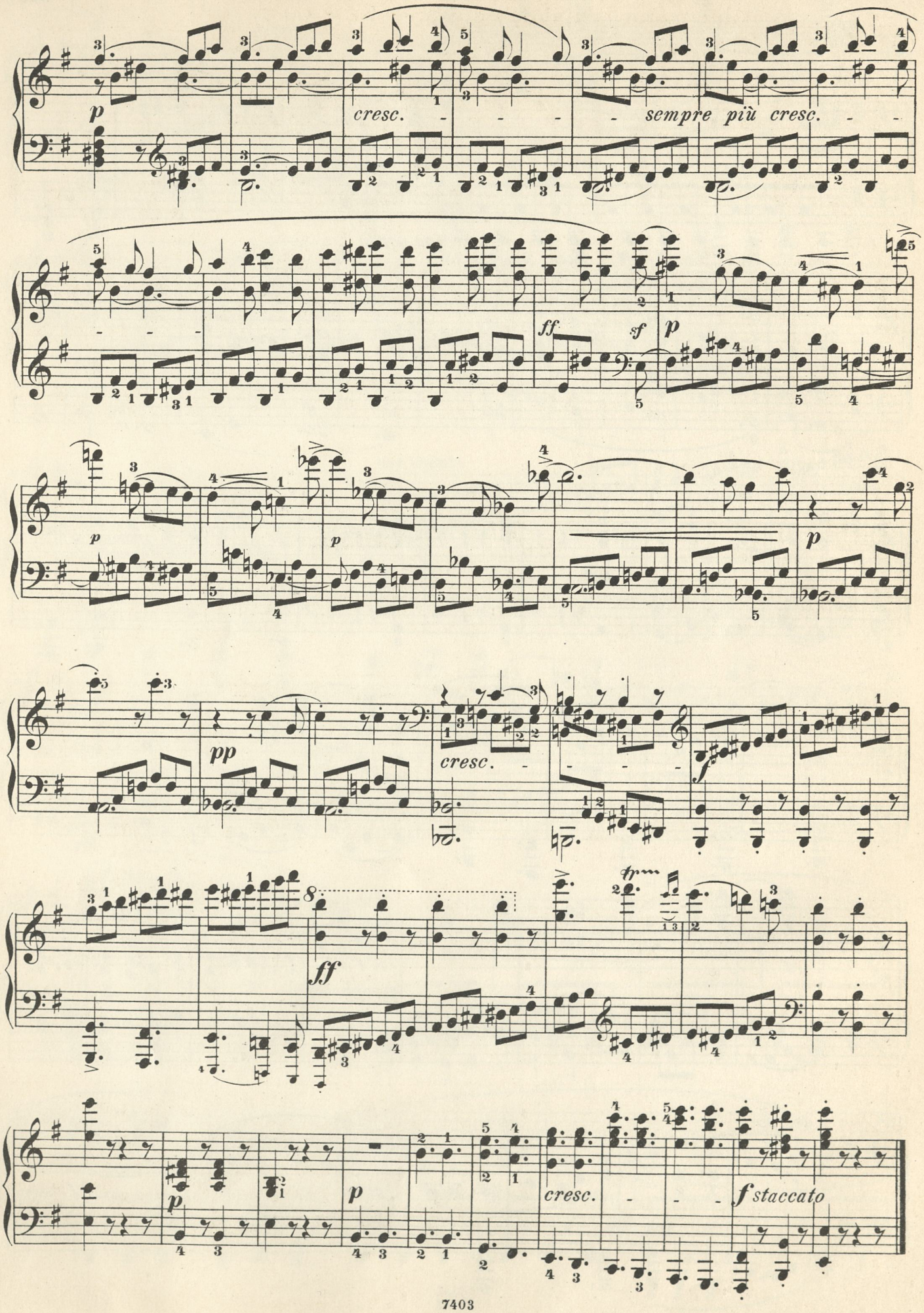

f
Ped.
ff
dim.
cresc. sf
Ped.
p espressivo
legato
cresc.
Ped.
Ped.
più cresc.
poco ritard.
dimin.
più ritard.
Tempo I. (♩= 116.)
p
legato
dolce
Ped.


legato
p
legato
p
cresc.
dimin.
pp
cresc.
sf
p
pp
Ped.
Ped.

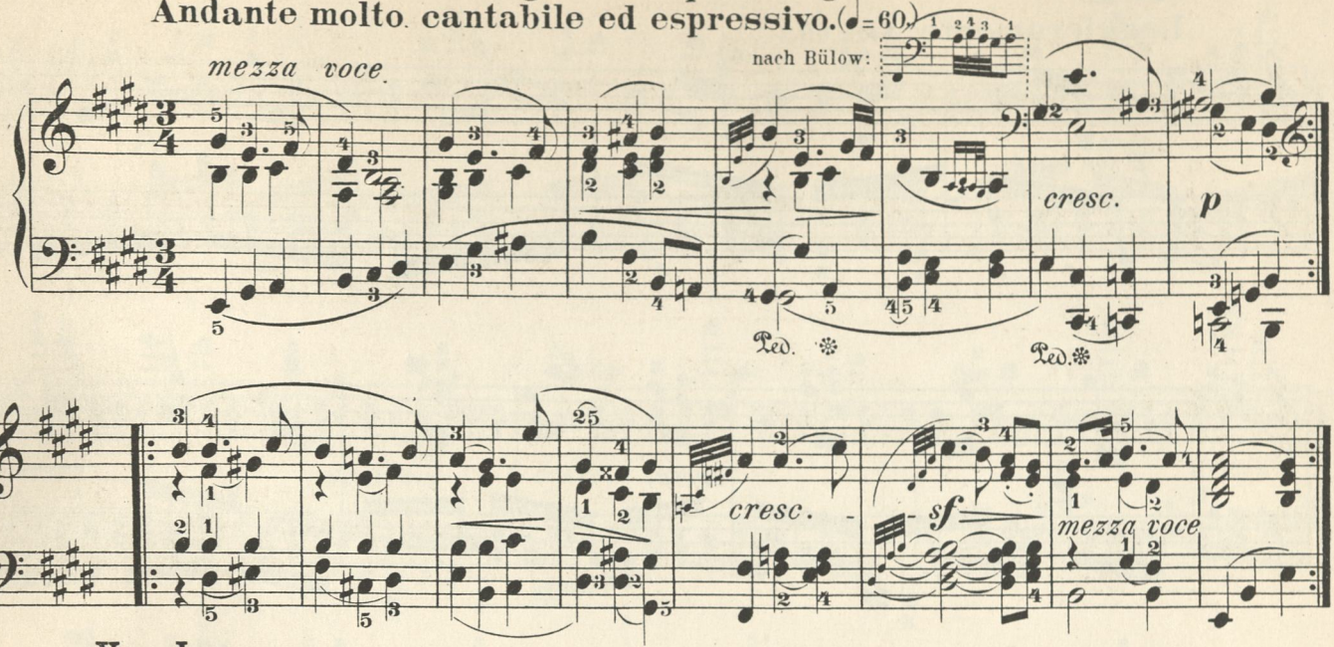

Prestissimo. (𝅗𝅥. = 84 - 88.)
ff
ben marcato
p
legato
legato
p
un poco espr.
poco rit.
a tempo
p
cresc.
sempre più cresc.
rinf


p
p
u.c.
pp
t.c.
cresc.
non legato
f
tr
f
f
dimin.
p

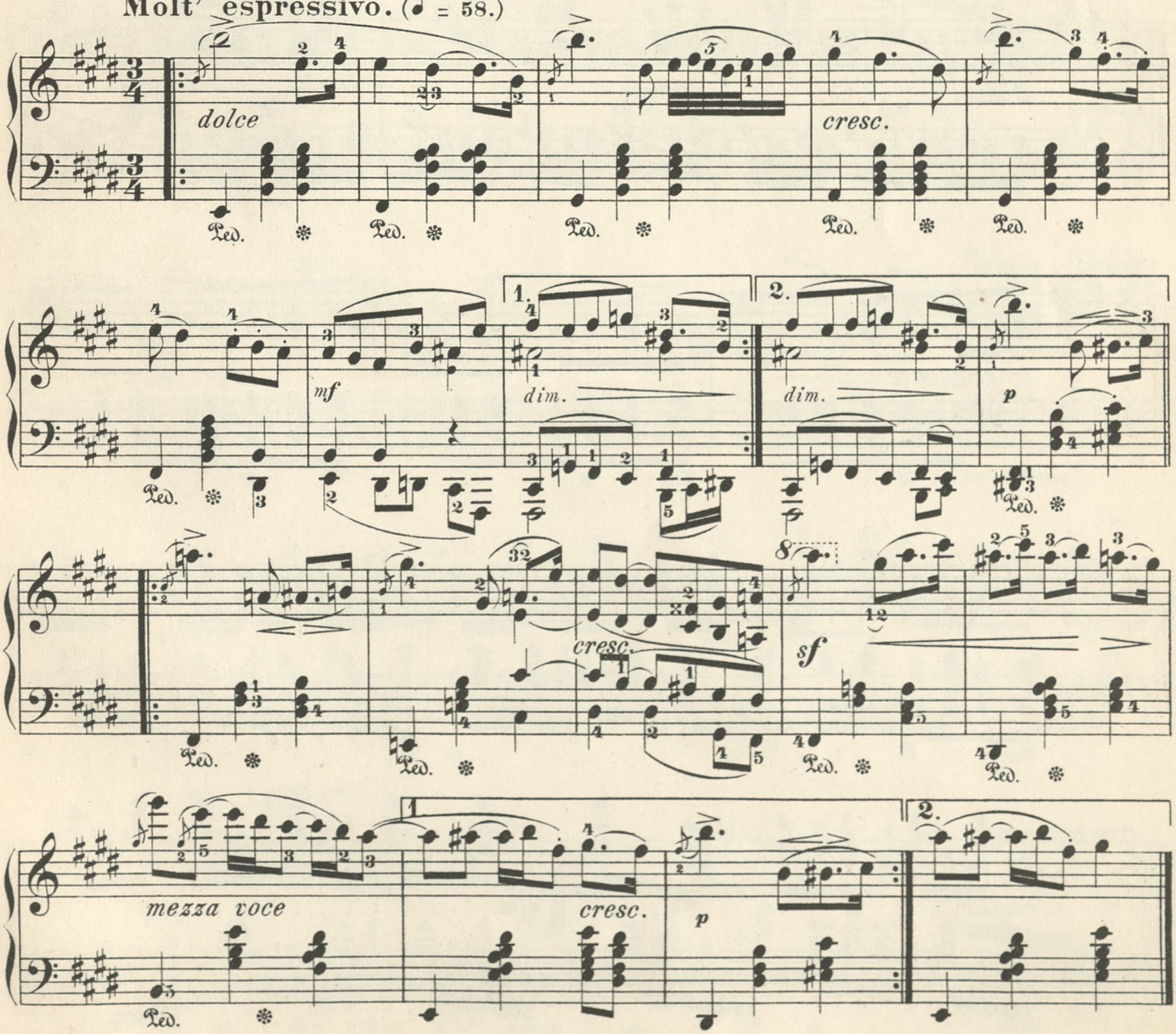

Besser:
Ped.
una corda
sempre più p
pp
tutte le corde
ff
sf
poco rit.
p espressivo
a tempo
cresc.
f


p
cresc.
sempre più cresc.
ff
sf
p
p
p
pp
cresc.
f
ff
p
p
cresc.
f staccato

Gesangvoll, mit innigster Empfindung
Andante molto cantabile ed espressivo. (♩ = 60.)

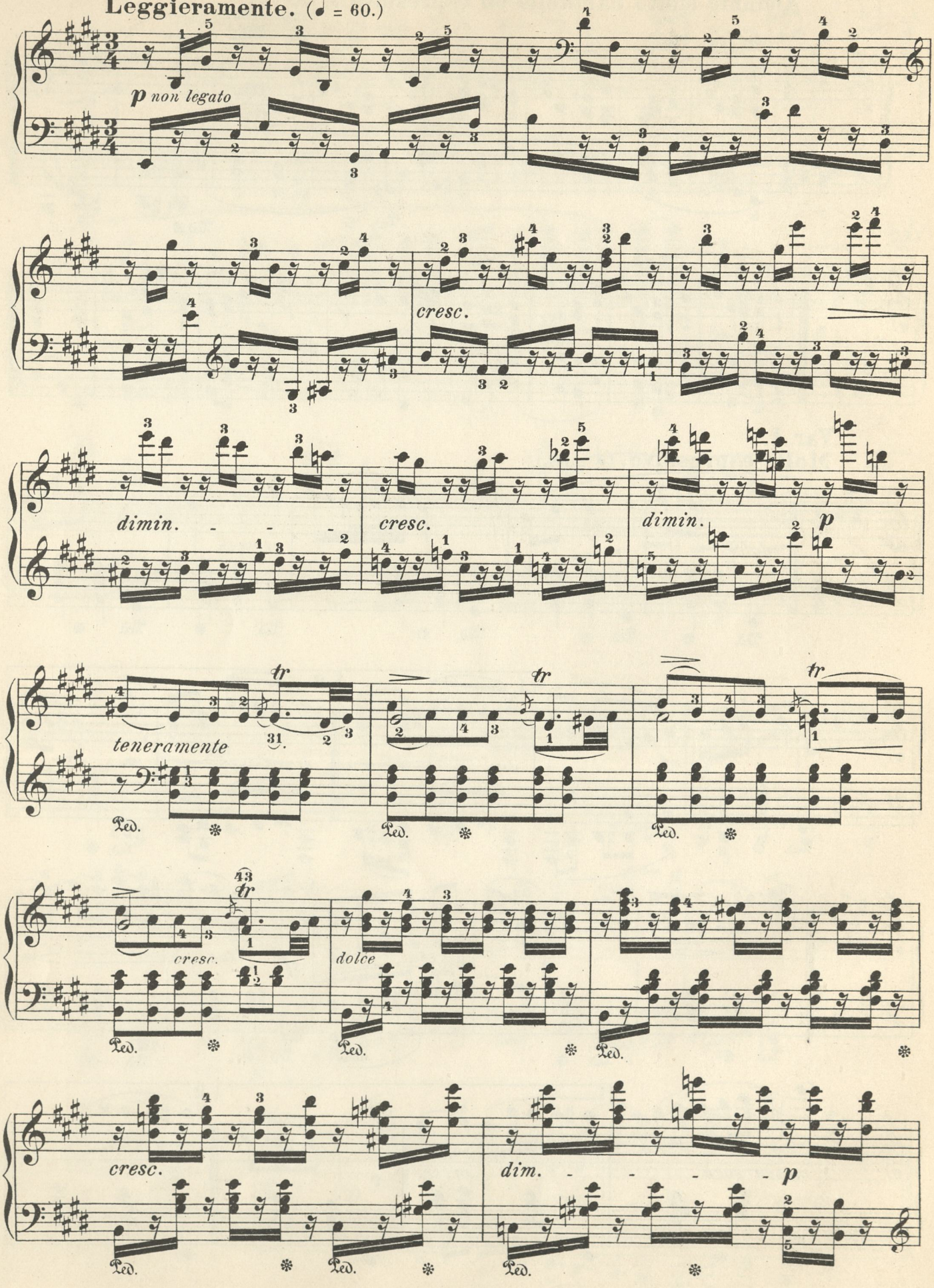


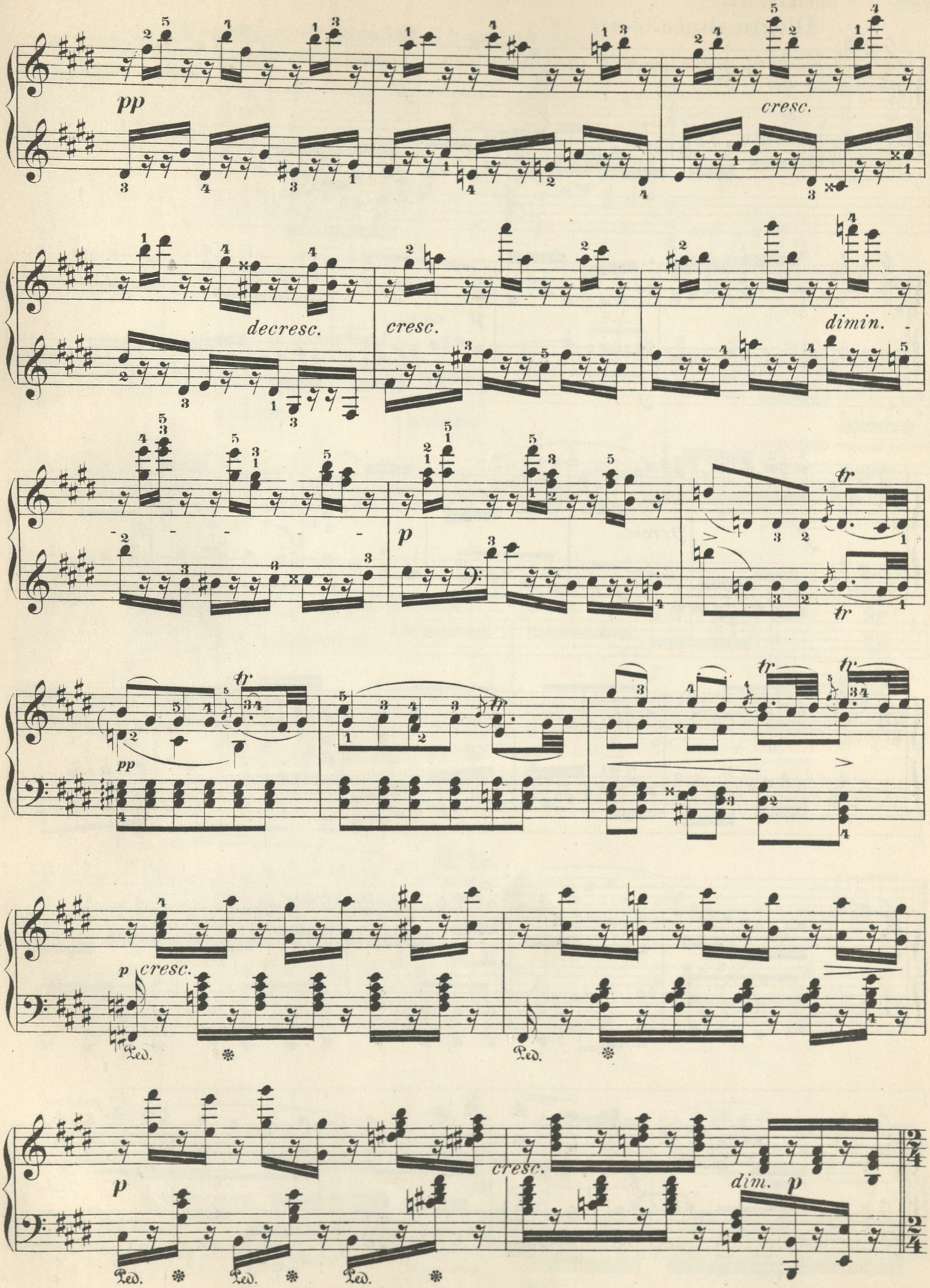
Var. I.
Molt' espressivo. (♩ = 58.)



Var. II.

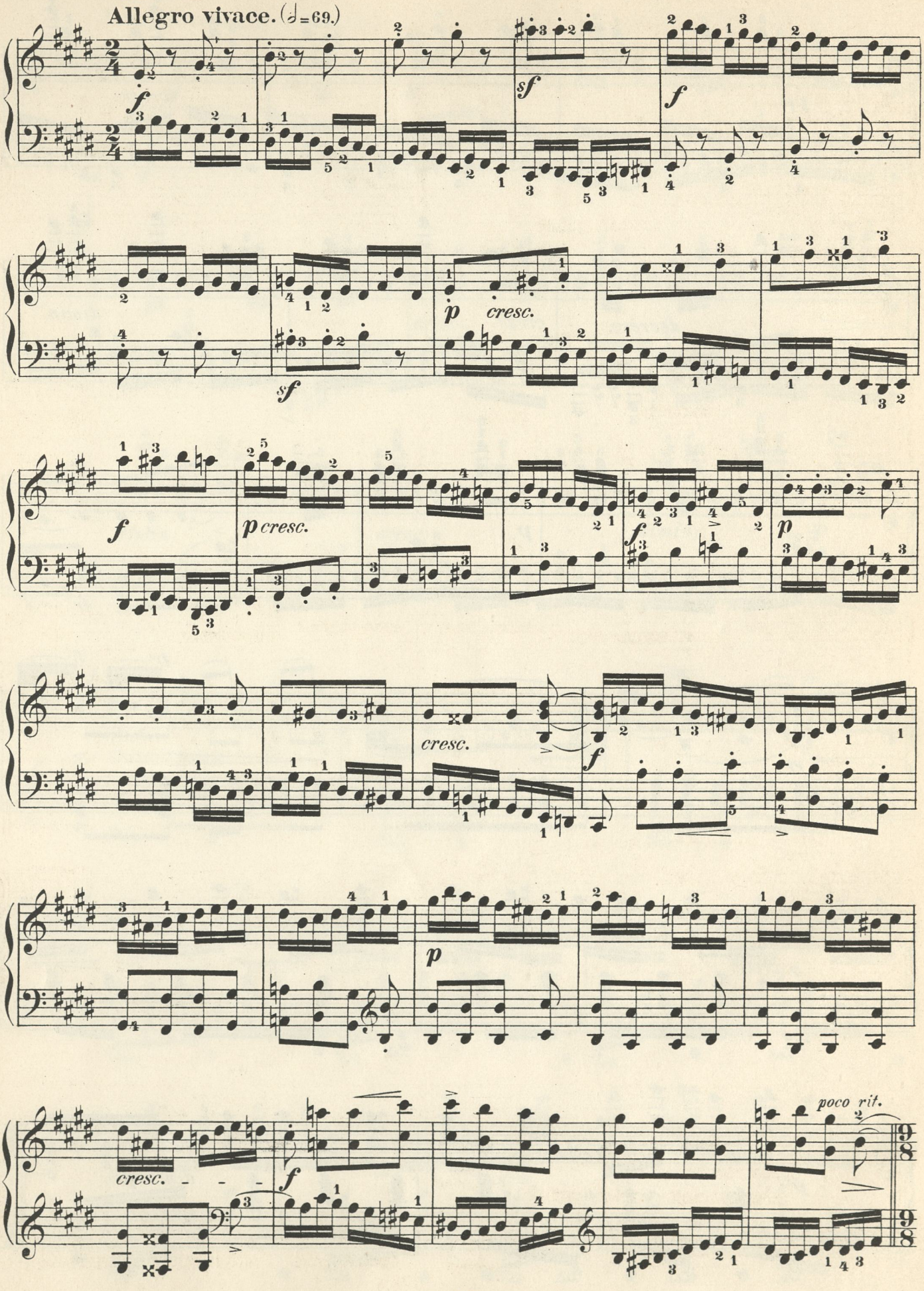
Leggieramente. (♩ = 60.)




pp
cresc.
decresc.
cresc.
dimin.
p
tr
pp
p
cresc.
Ped.
Ped.
p
cresc.
dim.
p
Ped.
Ped.
Ped.

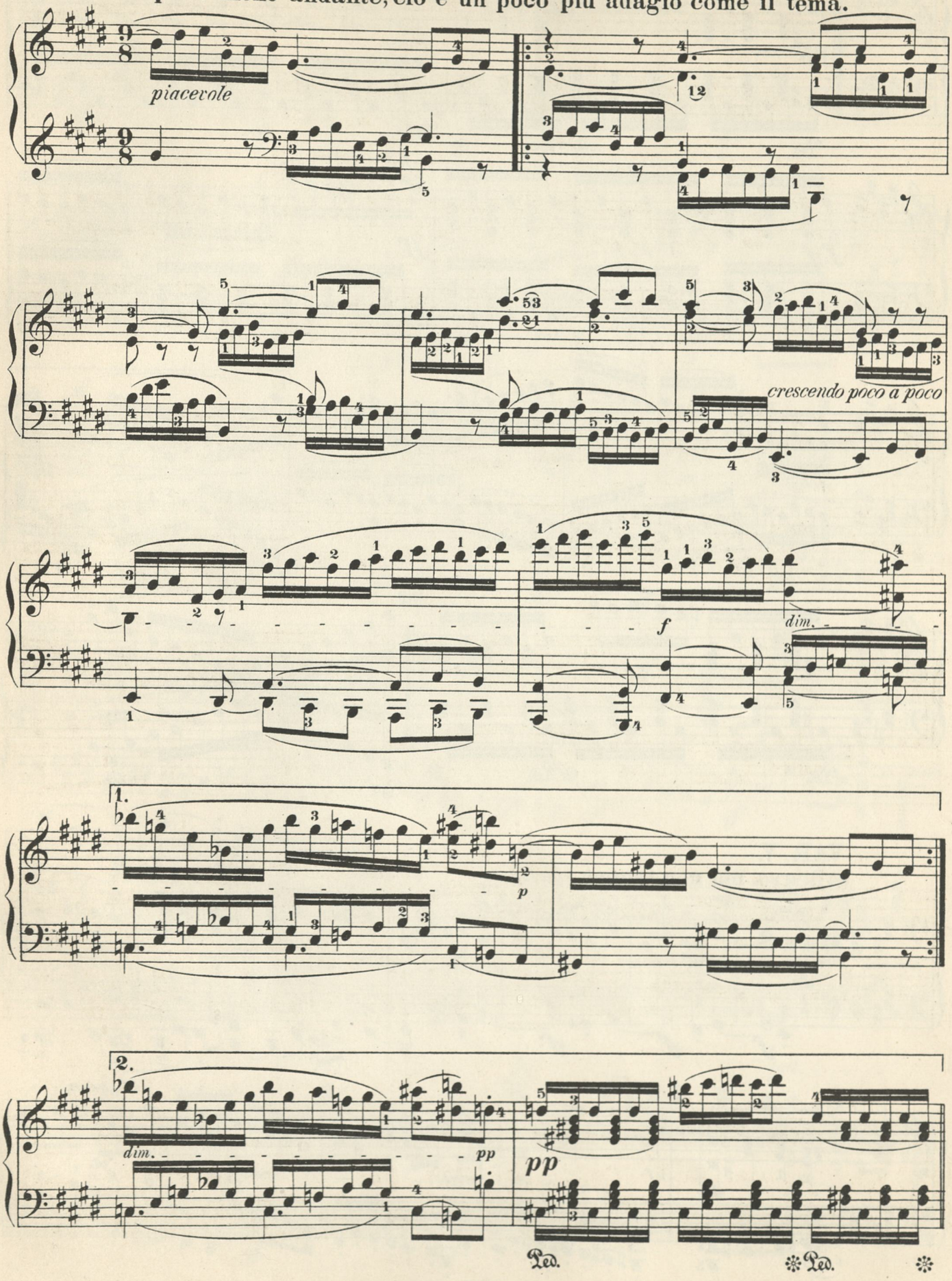
VAR. III.

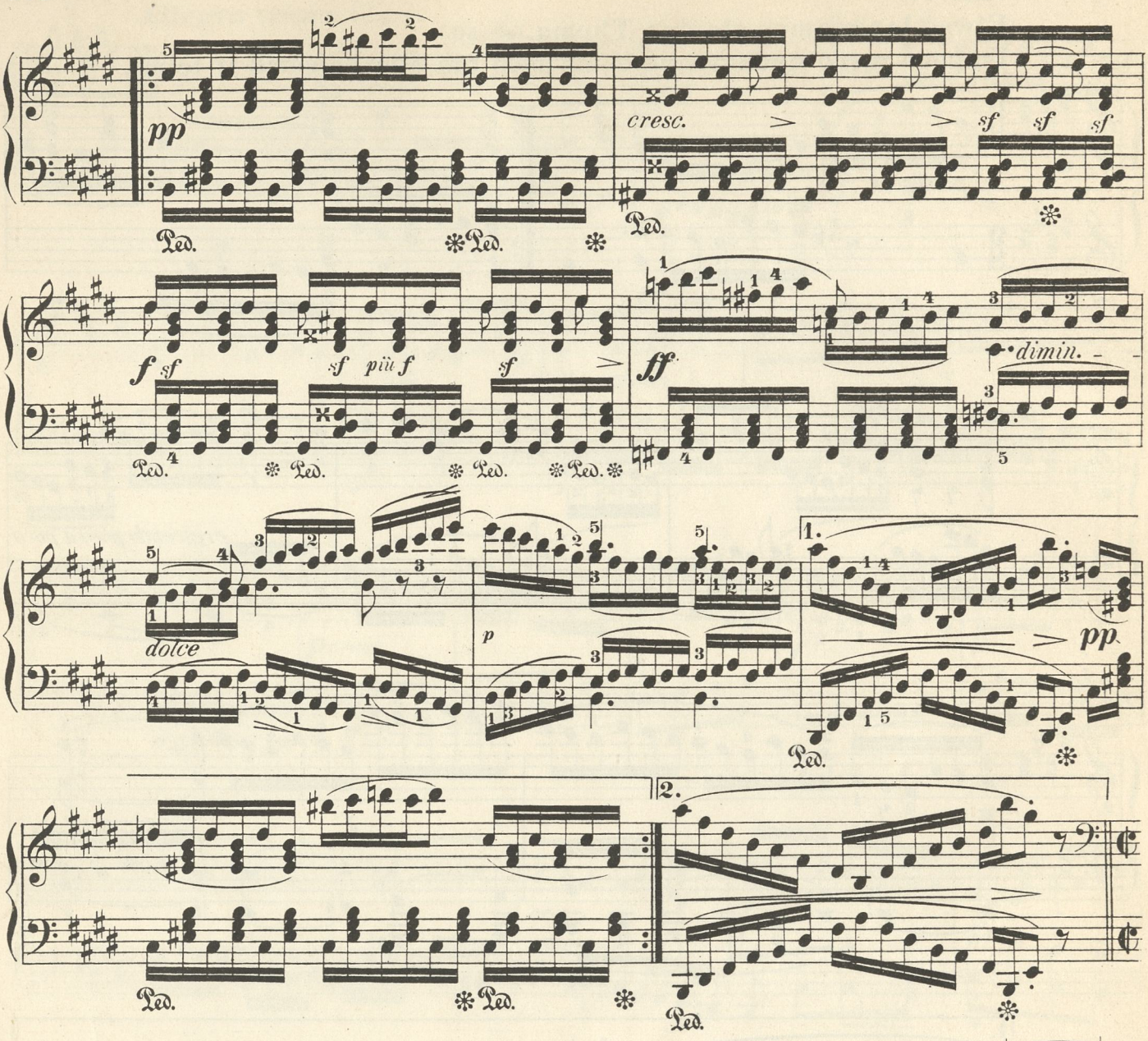
Allegro vivace. (♪ = 69.)



VAR. IV.

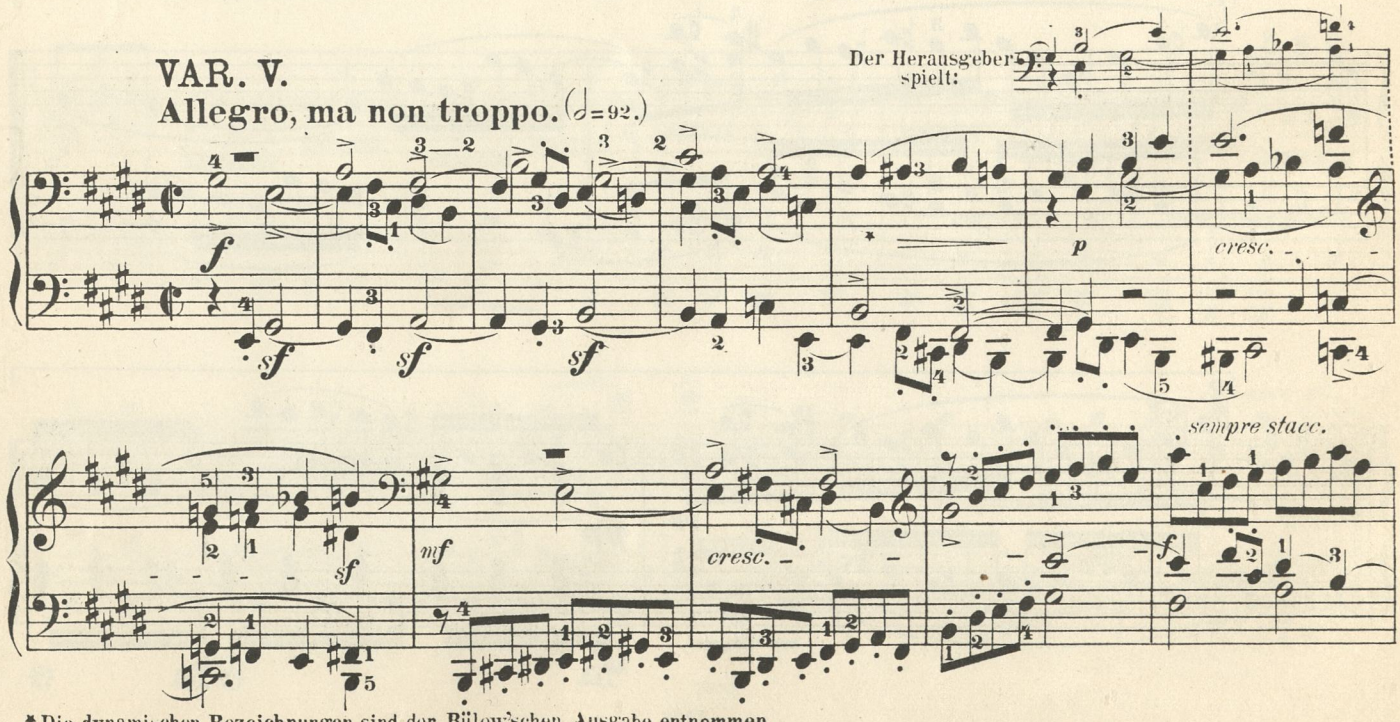
Etwas langsamer als das Thema. (♩. = 50.)
Un poco meno andante, cio è un poco più adagio come il tema.



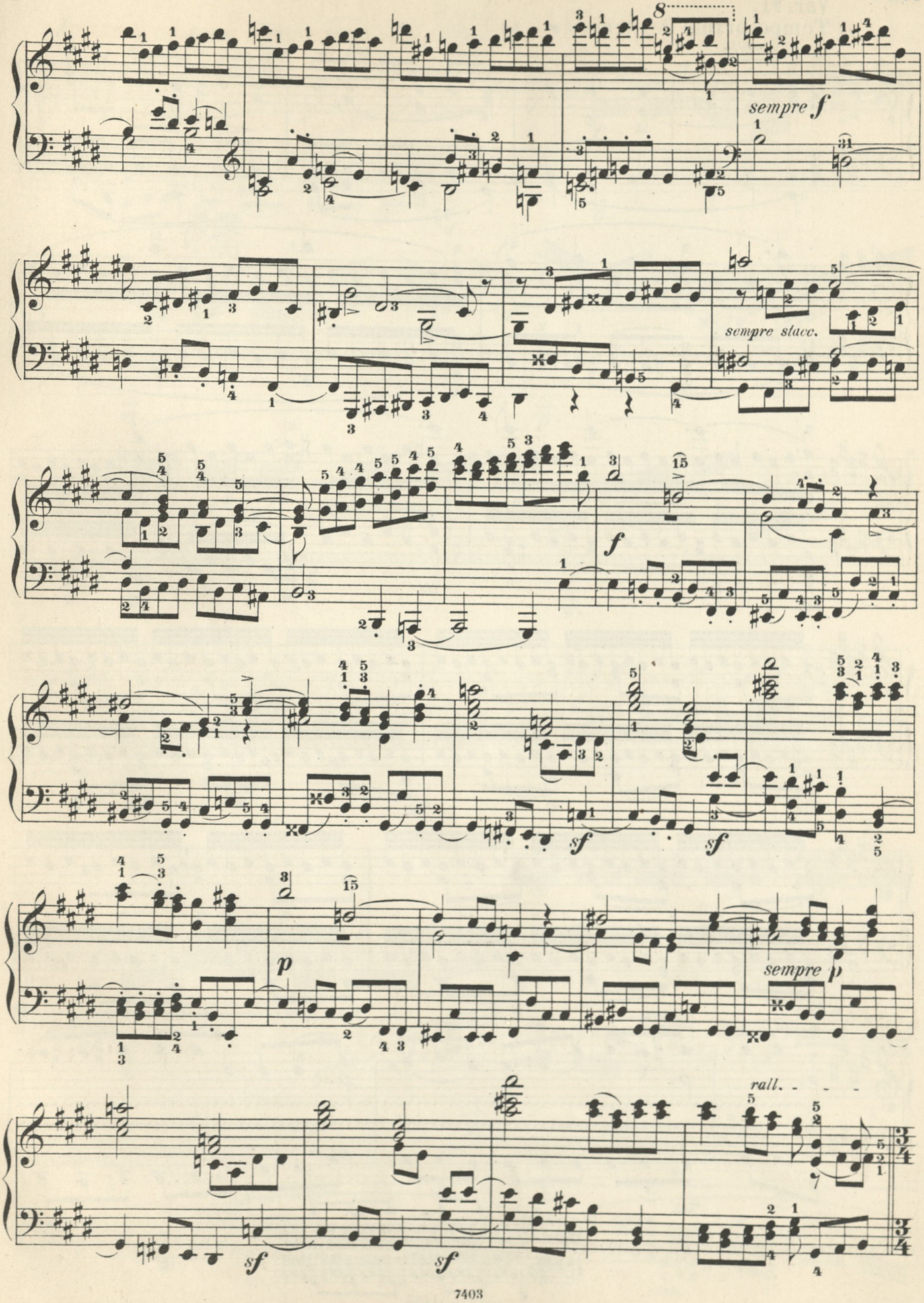


Der Herausgeber spielt:

VAR. V.
Allegro, ma non troppo. (♩=92.)



* Die dynamischen Bezeichnungen sind der Bülow'schen Ausgabe entnommen.


8
sempre f
sempre stacc.
f
sf
sf
sf
p
sempre p
rall.
sf
sf

Var. VI.

Tempo primo del tema. (♩ = 56.)

cantabile

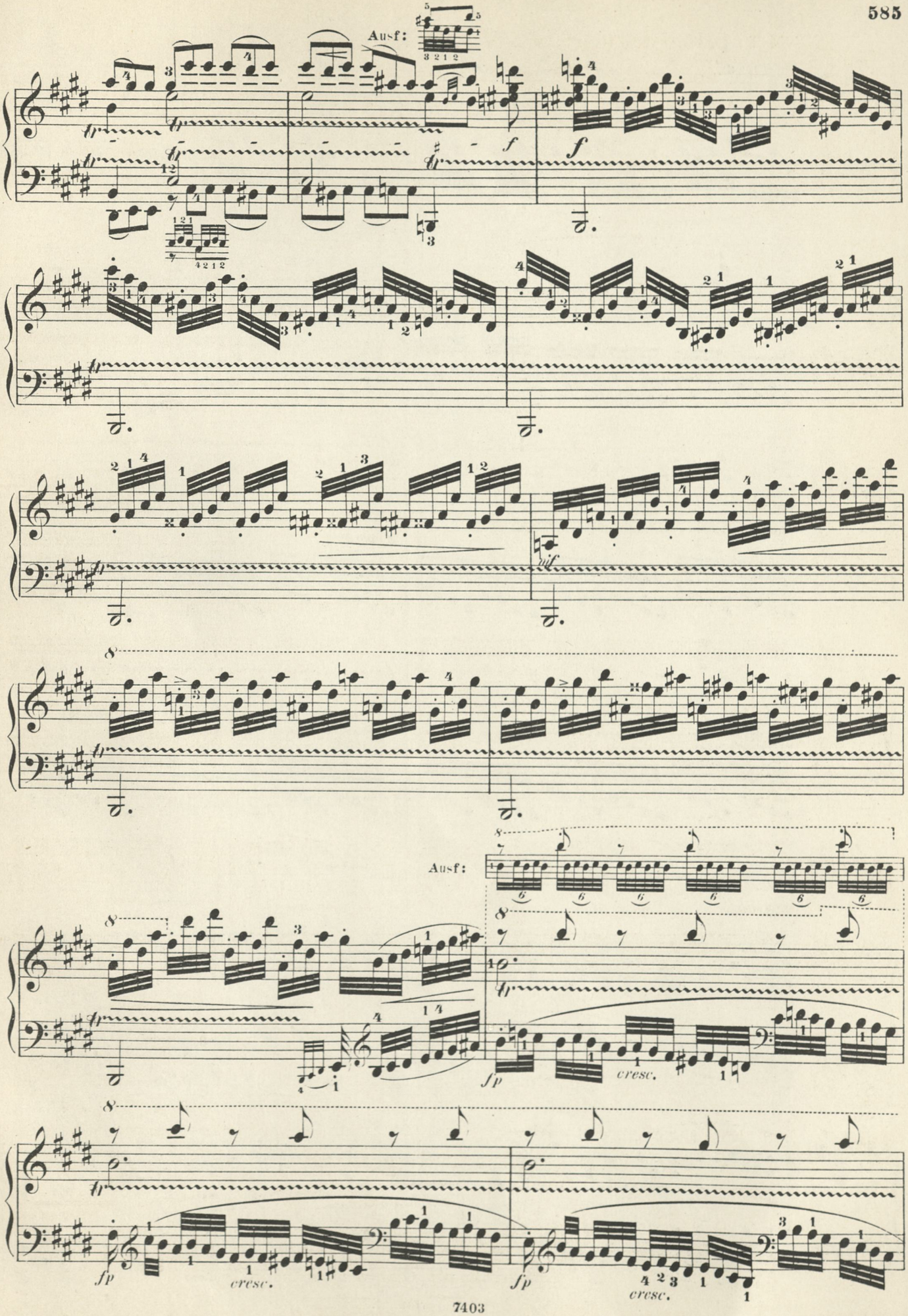
pp

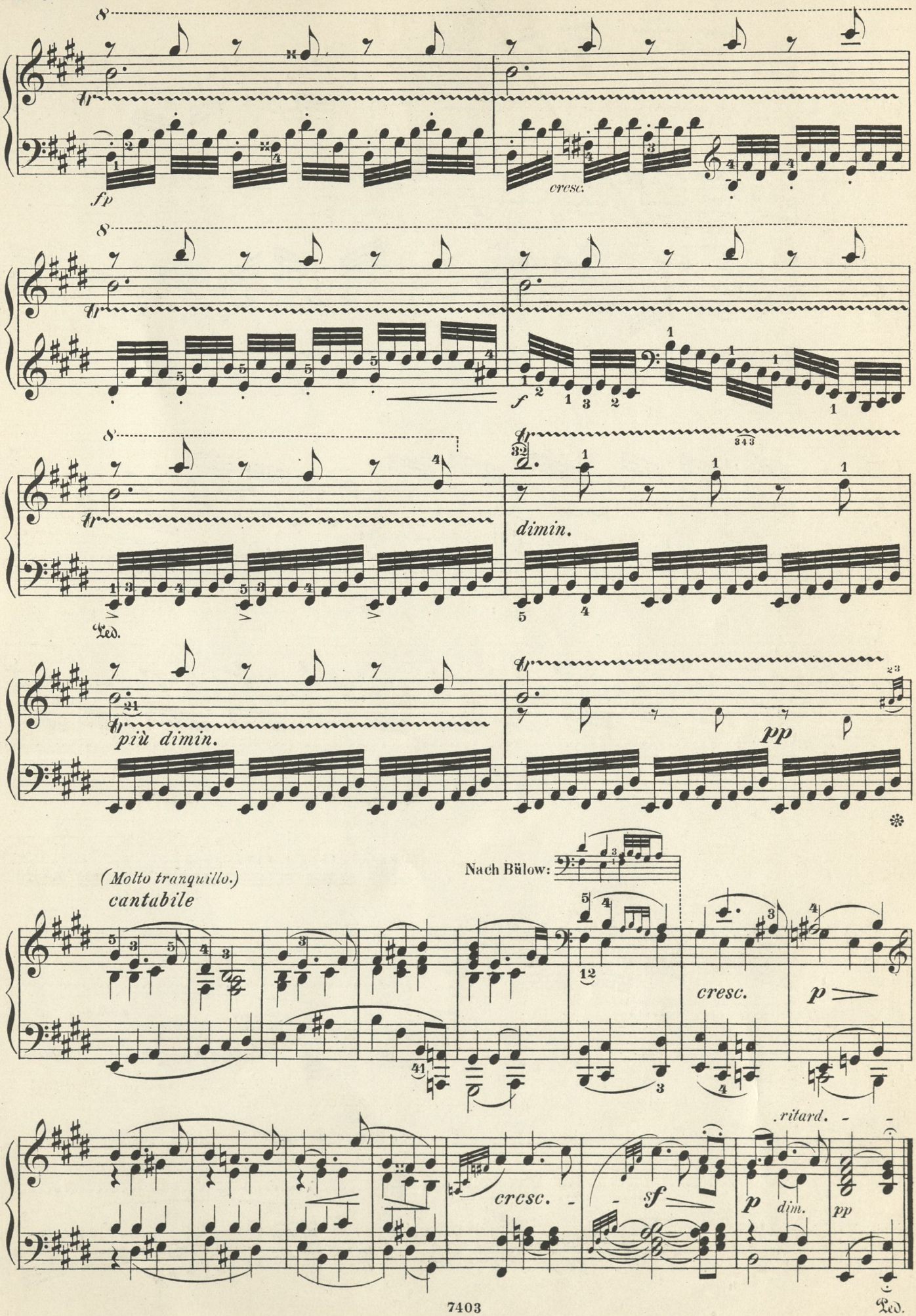
crescendo

poco a poco

sempre con Ped.

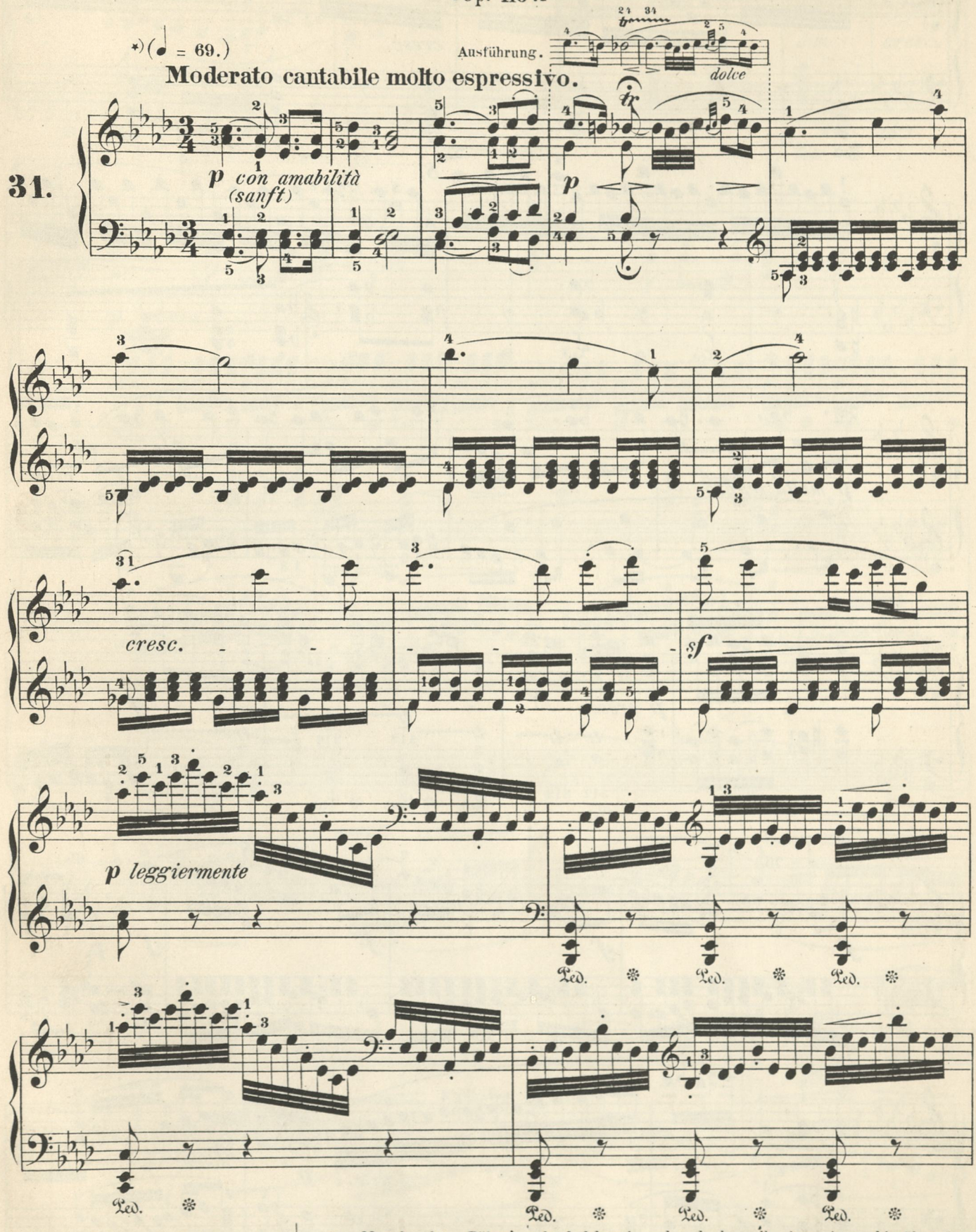
✣) Die Ausführung des Trillers geschieht in dieser Weise:


Ausf:
Ausf:
cresc.
cresc.
cresc.

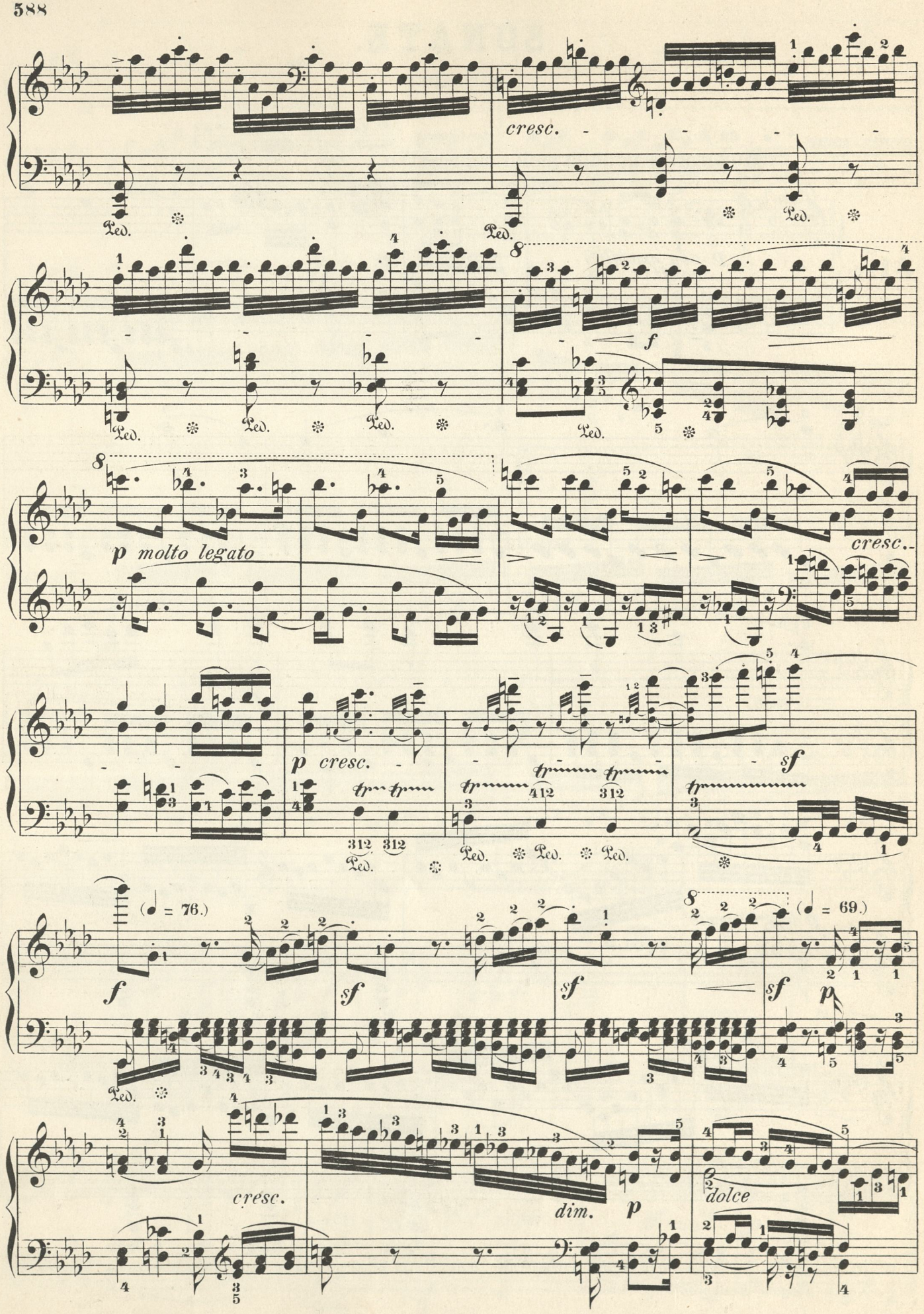

fp
cresc.
f
dimin.
Ped.
più dimin.
pp
Nach Bülow:
(Molto tranquillo.)
cantabile
cresc.
p
ritard.
cresc.
sf
p
dim.
pp
Ped.

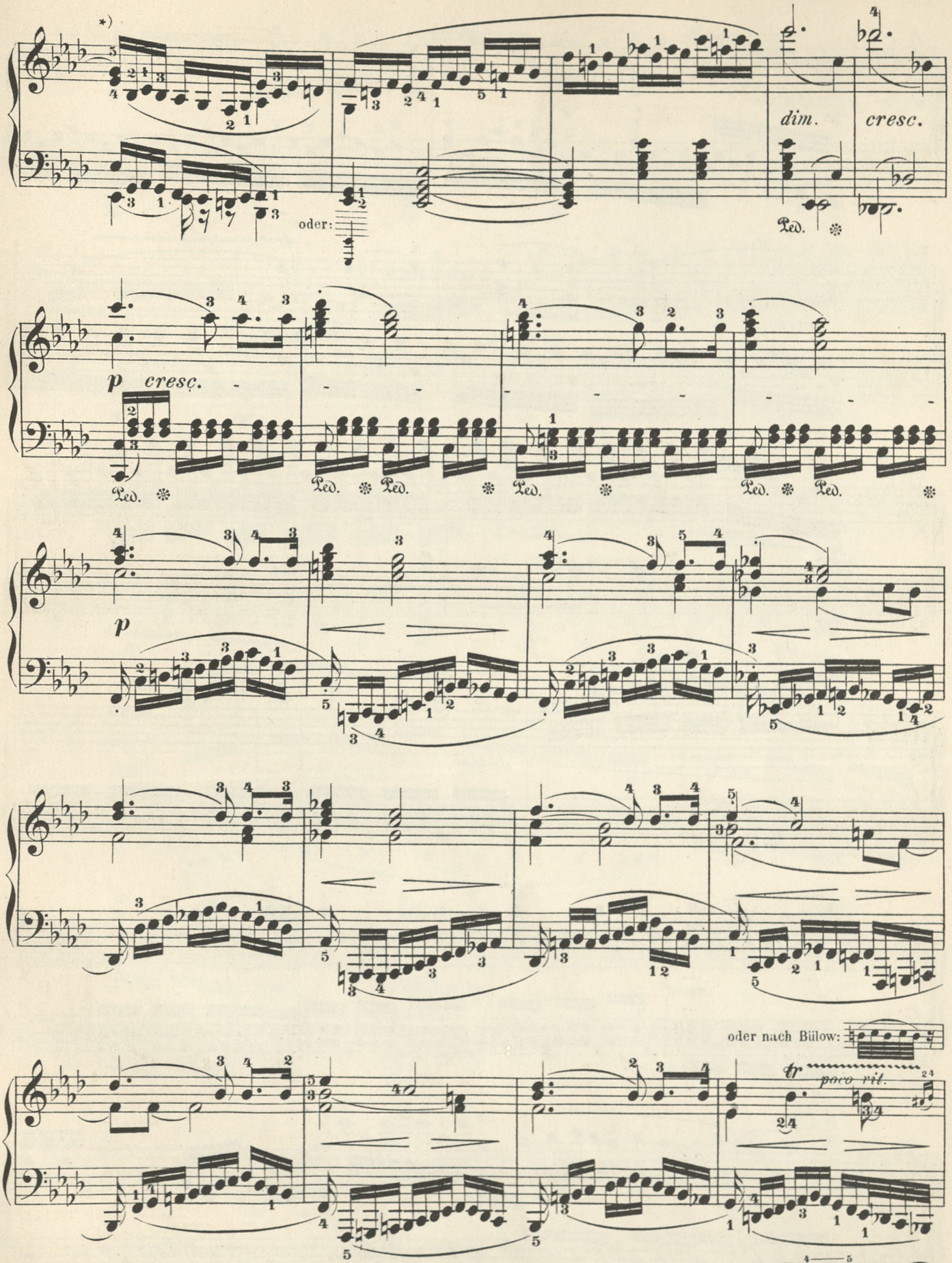
SONATE.

—:Op. 110.:—

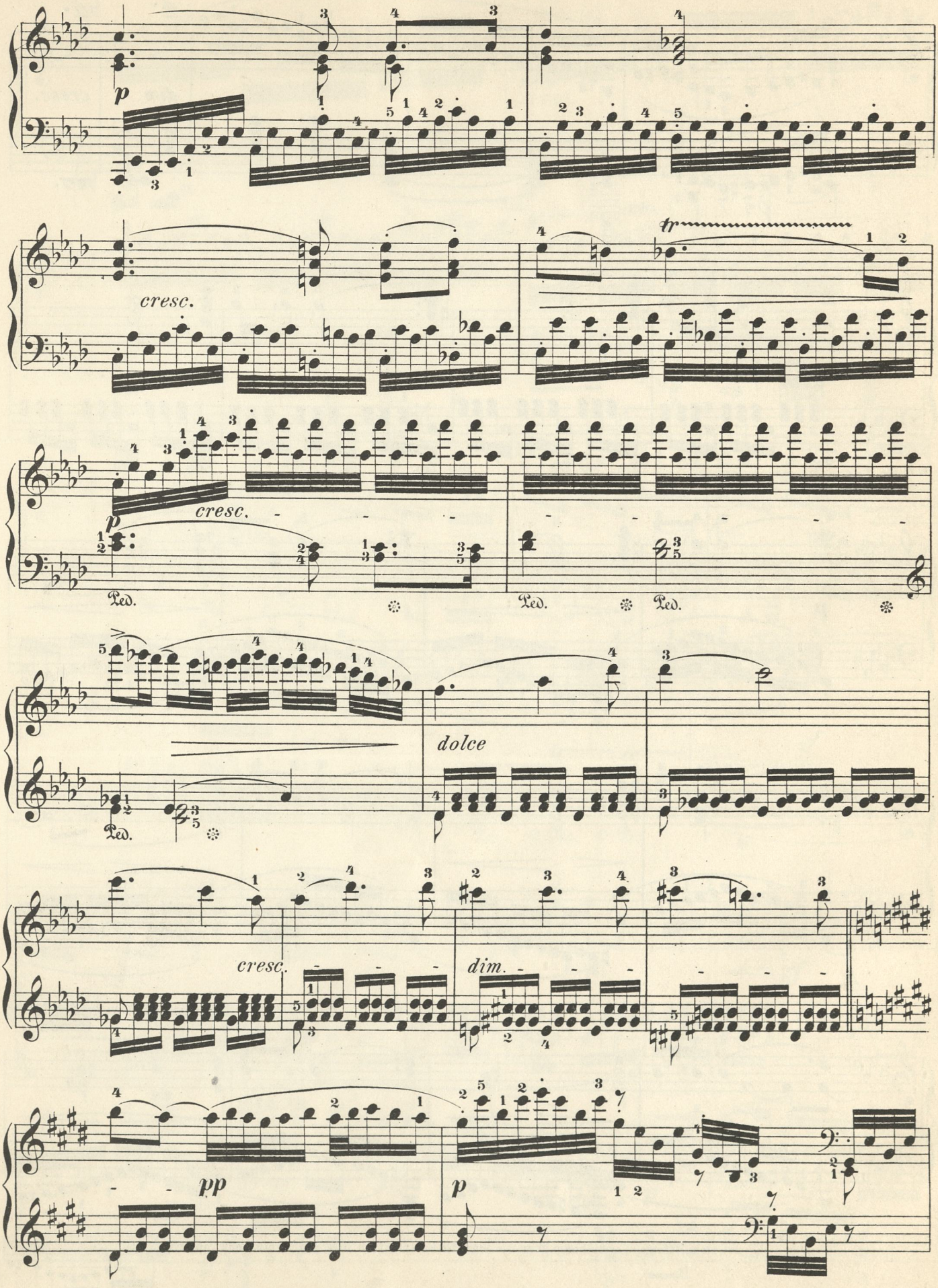


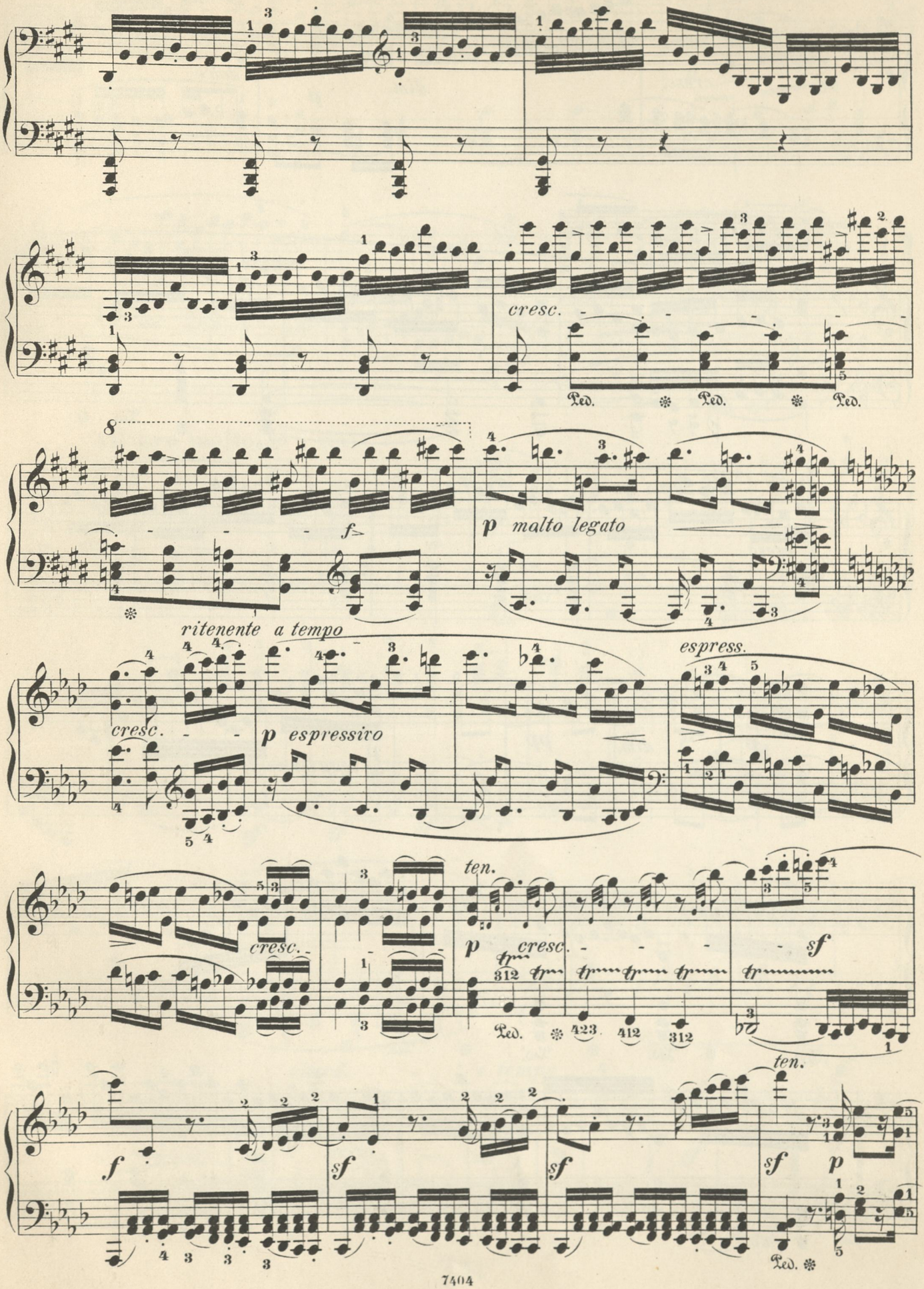
*) Das Czernysche Zeitmaass ist ♩ = 76. Man beachte Bülow's sehr belehrende und gedankenvolle Anmerkung hierüber in dessen Ausgabe Beethoven'scher Sonaten.

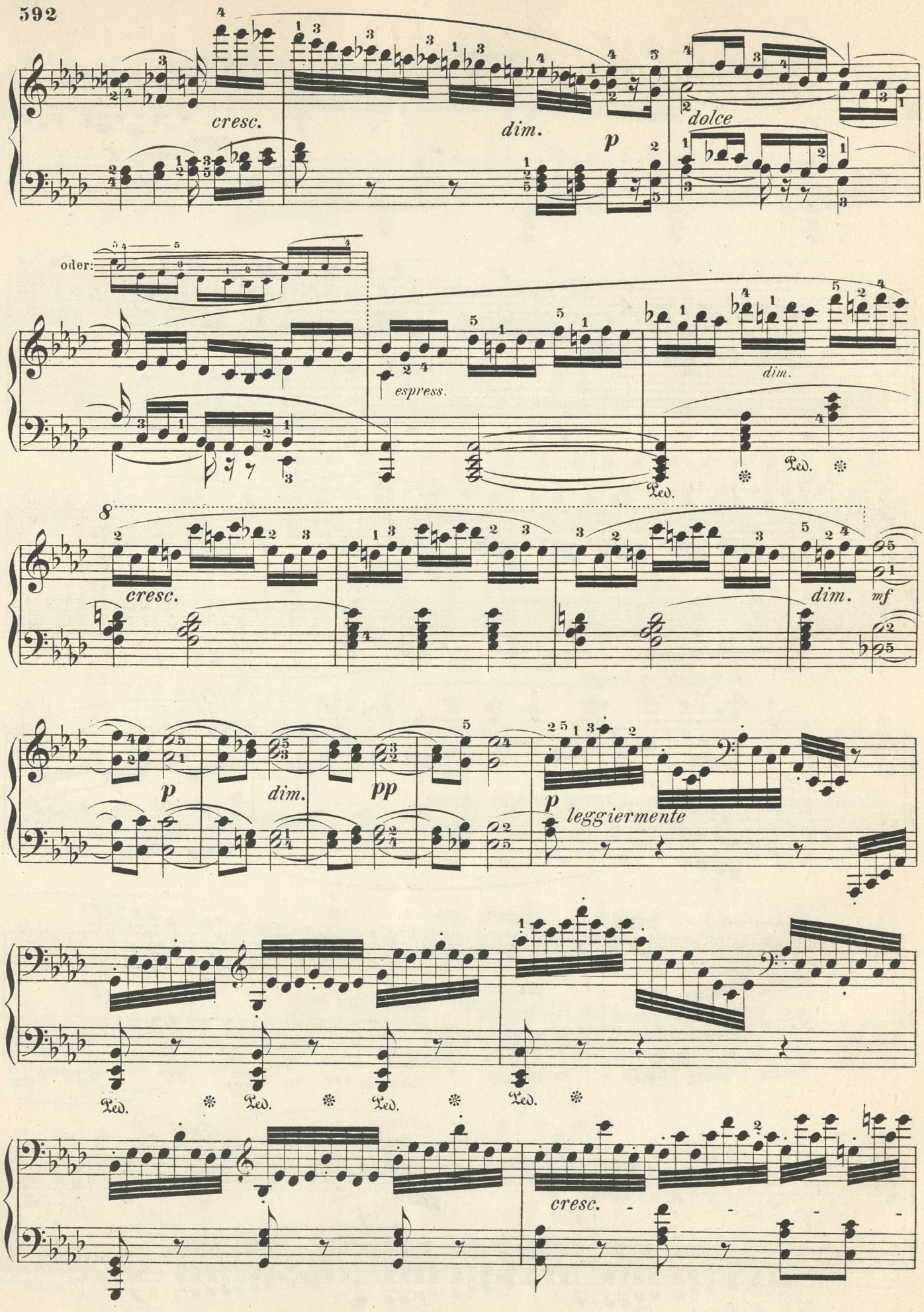

cresc.
Ped.
f
p molto legato
cresc.
p cresc.
sf
(♩ = 76.)
(♩ = 69.)
cresc.
dim.
p
dolce

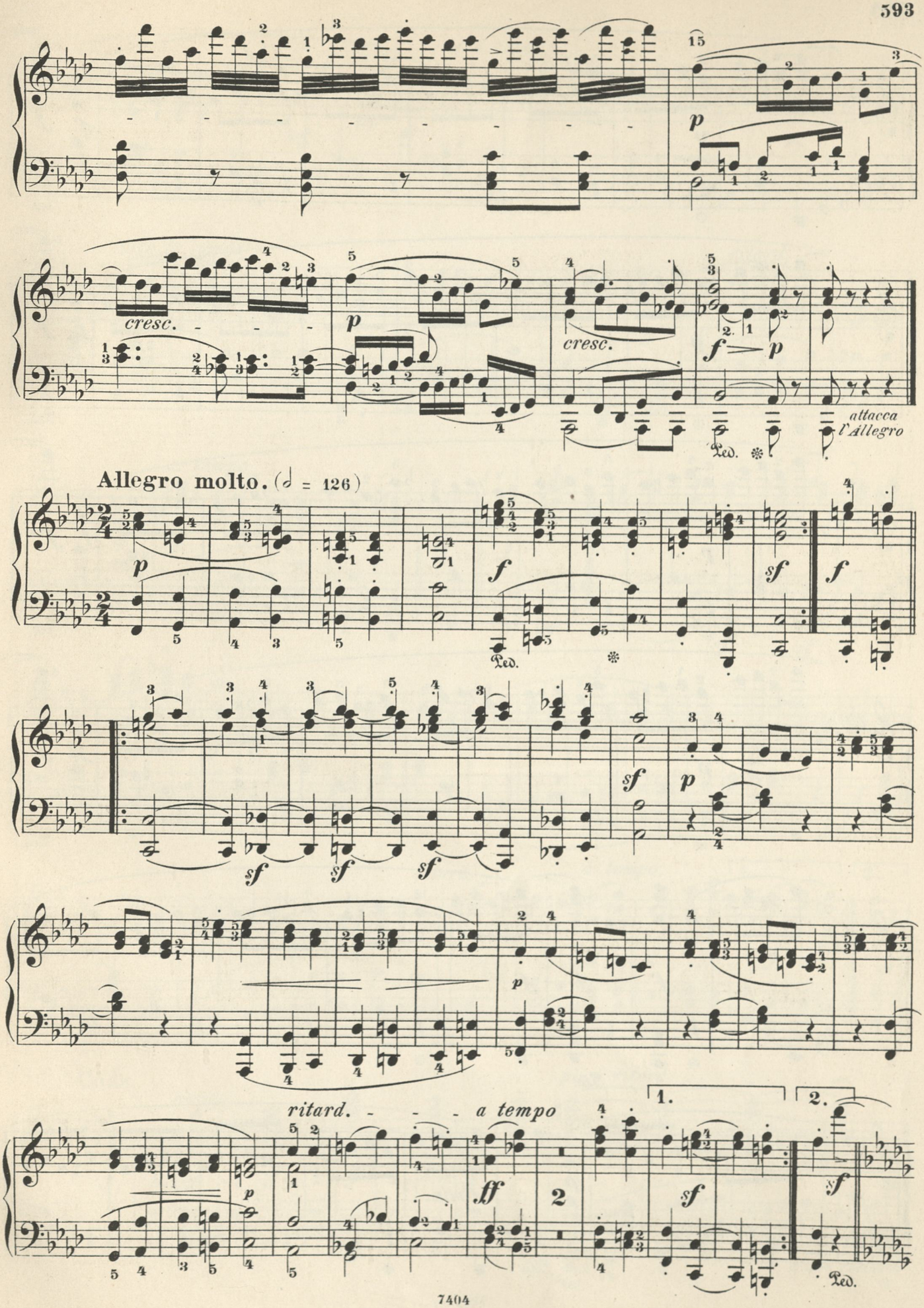


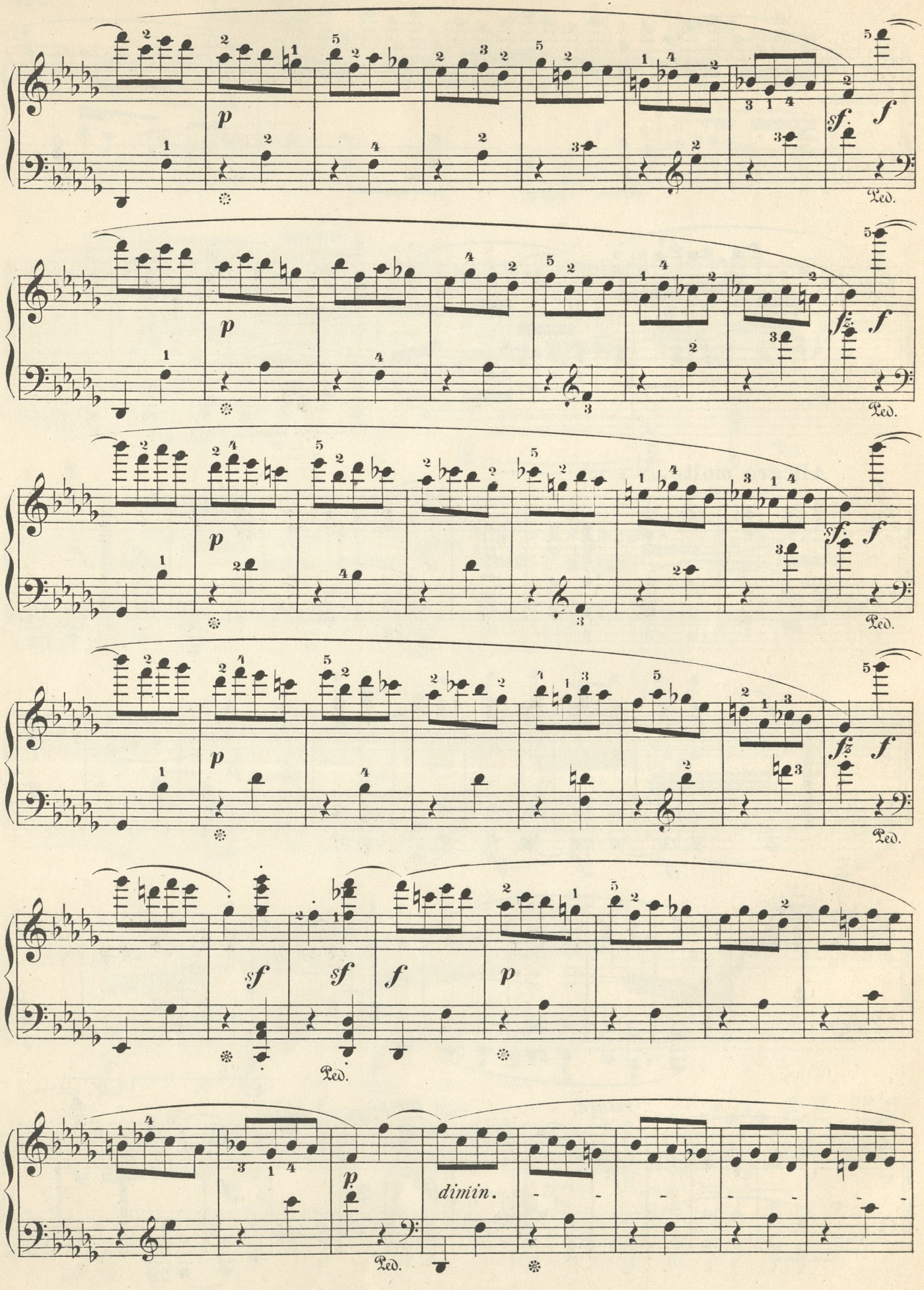
*) Der Herausgeber schliesst sich Bülow's Vermuthung über die eigentliche Intention des Autors an, und spielt:

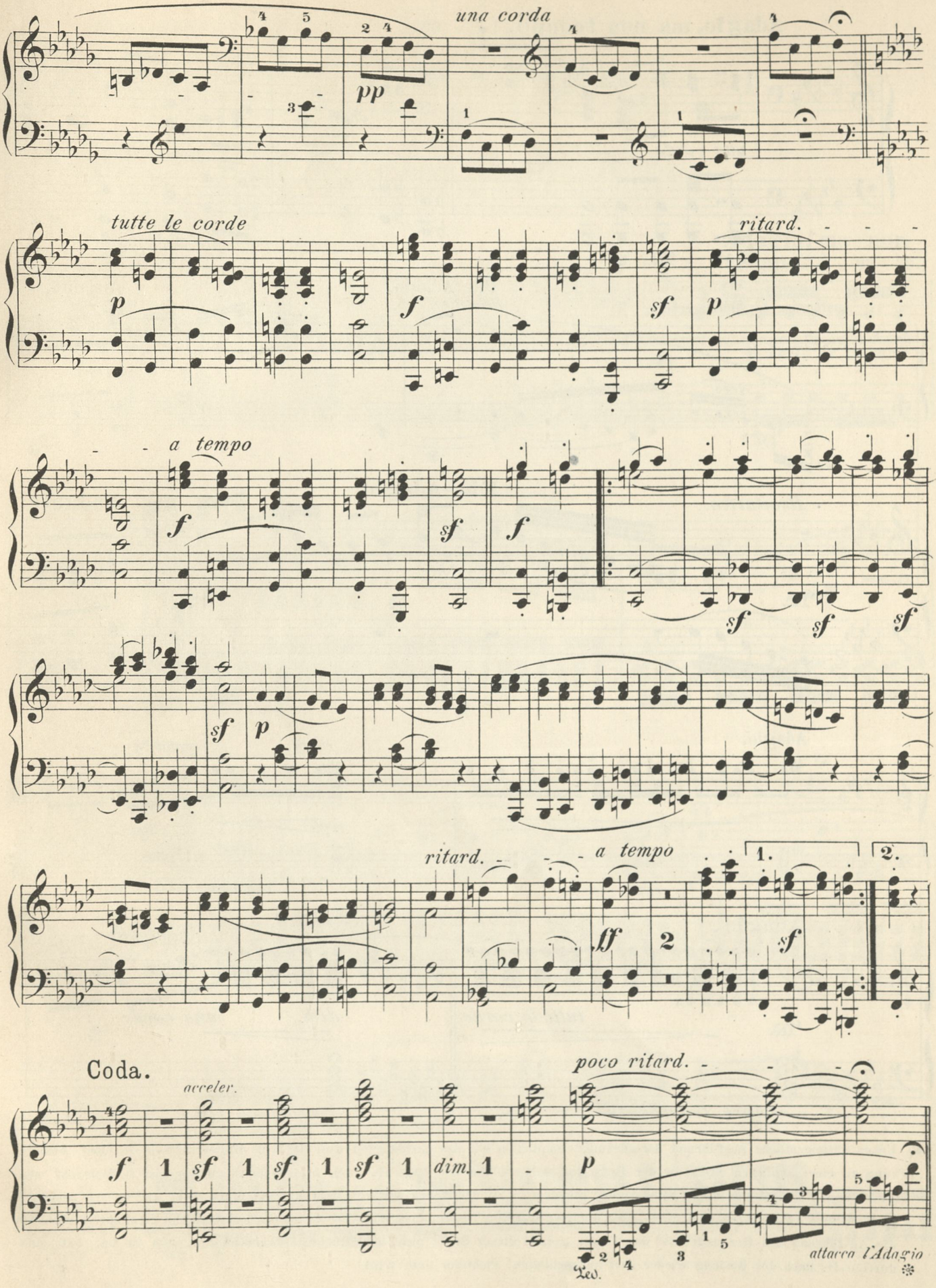

p
cresc.
tr
cresc.
p
Ped.
Ped.
Ped.
dolce
Ped.
cresc.
dim.
pp
p

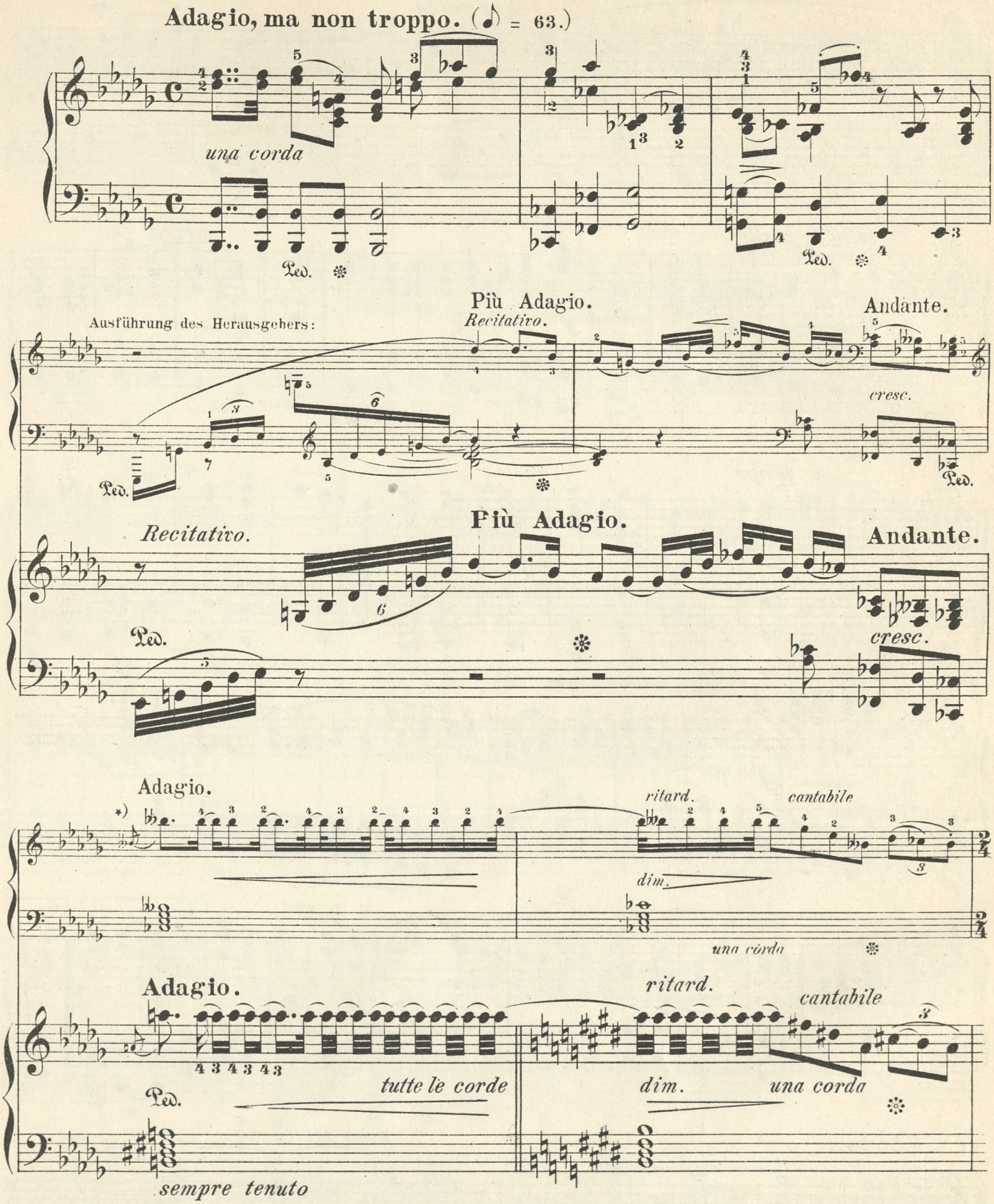

cresc.
Ped. Ped. Ped.
8
f
p malto legato
ritenente a tempo
cresc.
p espressivo
espress.
ten.
p cresc.
sf
ten.
f
sf
sf
sf p
Ped.


cresc.
dim.
p
dolce
oder:
espress.
dim.
Ped.
cresc.
dim.
mf
p
dim.
pp
p
leggiermente
Ped.
Ped.
Ped.
Ped.
cresc.

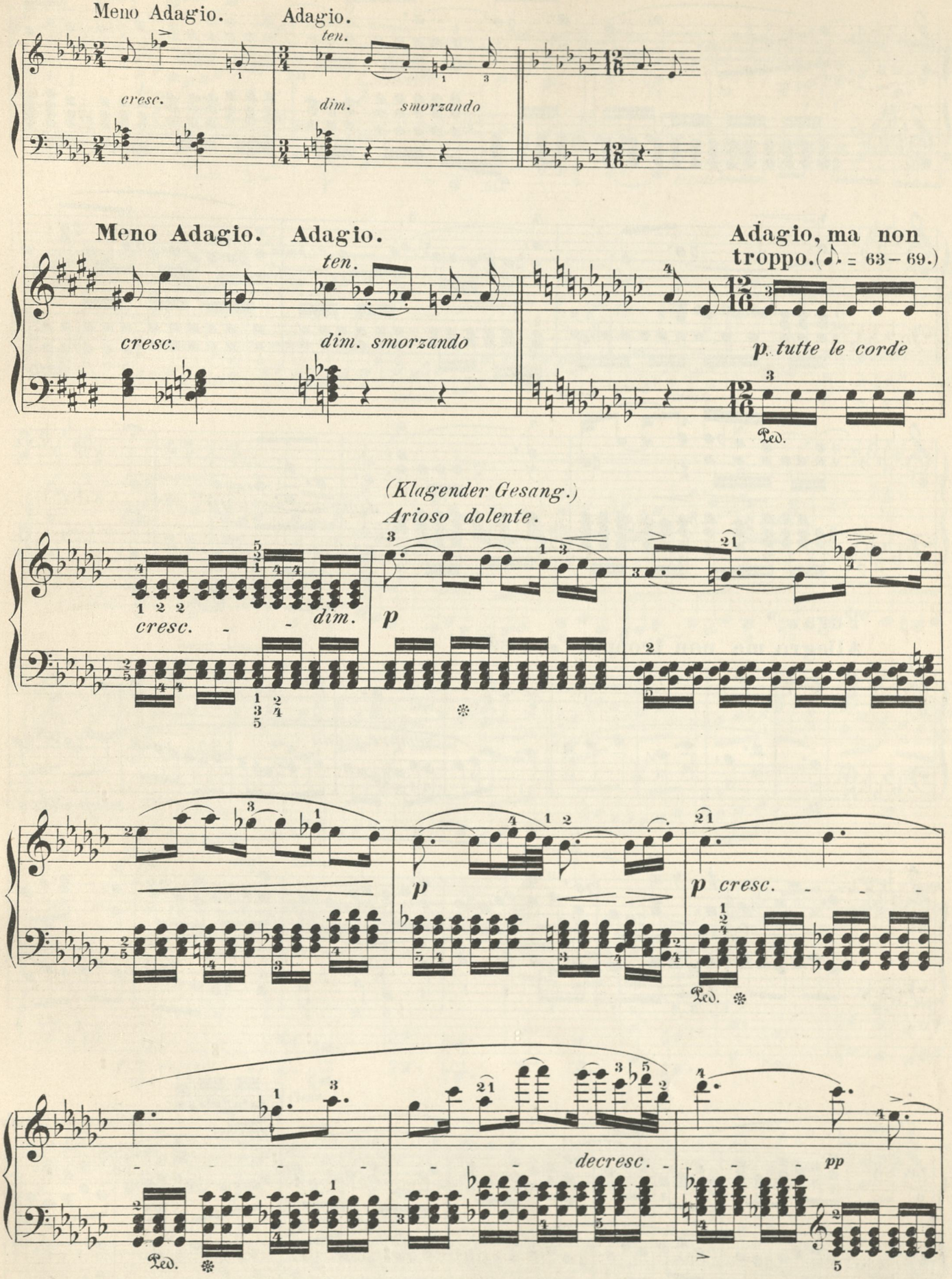

cresc.
p
cresc.
f
p
attacca l'Allegro
Allegro molto. (♩ = 126)
p
f
sf
f
sf
sf
sf
sf
p
p
ritard.
a tempo
ff
2
1.
2.
sf
sf


p
sf
f
Ped.
sf
dimin.


una corda
pp
tutte le corde
p
f
sf
p
ritard.
a tempo
f
sf
f
sf
sf
sf
sf
p
ritard.
a tempo
ff
1.
2.
sf
Coda.
acceler.
f
sf
sf
sf
dim.
poco ritard.
p
Led.
attacca l'Adagio



*) Ueber die eigentliche Ausführung der „Bebung" empfehlen wir das nachzulesen was Dr von Bülow sowohl in einer Anmerkung zu einer ähnlichen Stelle in der Coda des Adagio von Op. 106, als auch in derjenigen zu der hier in Betracht stehenden sagt. Es ist uns diese Spielmanier, die dem Clavichord des vorigen Jahrhunderts eigen war, auf unsern modernen Instrumenten auszuführen unmöglich, aber der Herausgeber findet, dass eine Beschränkung auf einfache Synkopen (siehe oben die Ausführung des Herausgebers) den Effect gerade dieser Stelle nicht beeinträchtigt, während hingegen in Op. 106 das dortige „fis" nach der Bindung wieder zart anzuschlagen, richtiger sein wird.


Meno Adagio.
Adagio.
ten.
cresc.
dim.
smorzando
Meno Adagio.
Adagio.
ten.
Adagio, ma non troppo. (♪. = 63 – 69.)
cresc.
dim. smorzando
p tutte le corde
Ped.
(Klagender Gesang.)
Arioso dolente.
cresc.
dim.
p
p
p cresc.
Ped.
decresc.
pp
Ped.

cresc.

Ped. *

dim.

pp

Ped.

Fuga.

Allegro, ma non troppo. (♩. = 69)

p

sempre piano

sempre legato

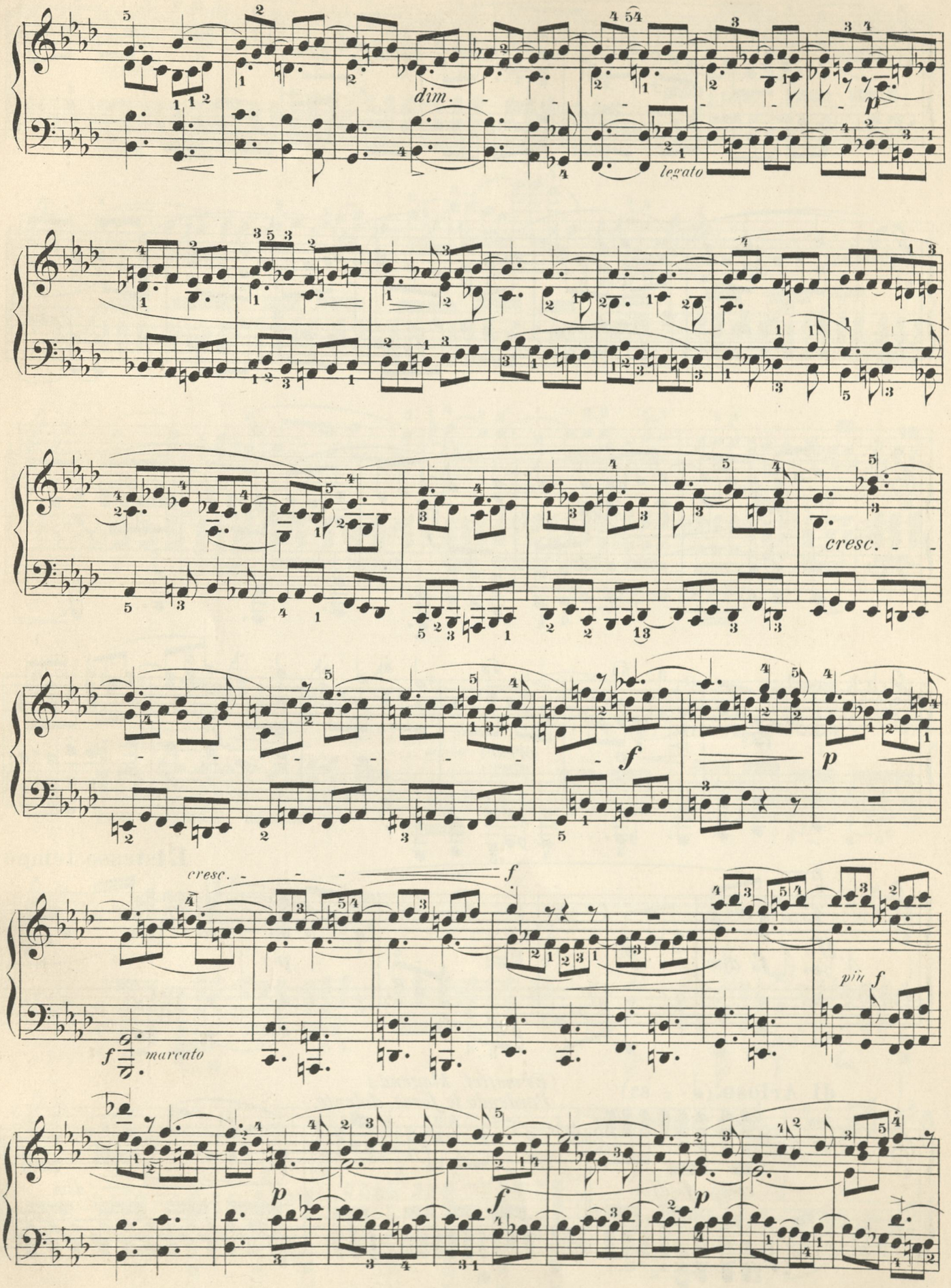
p

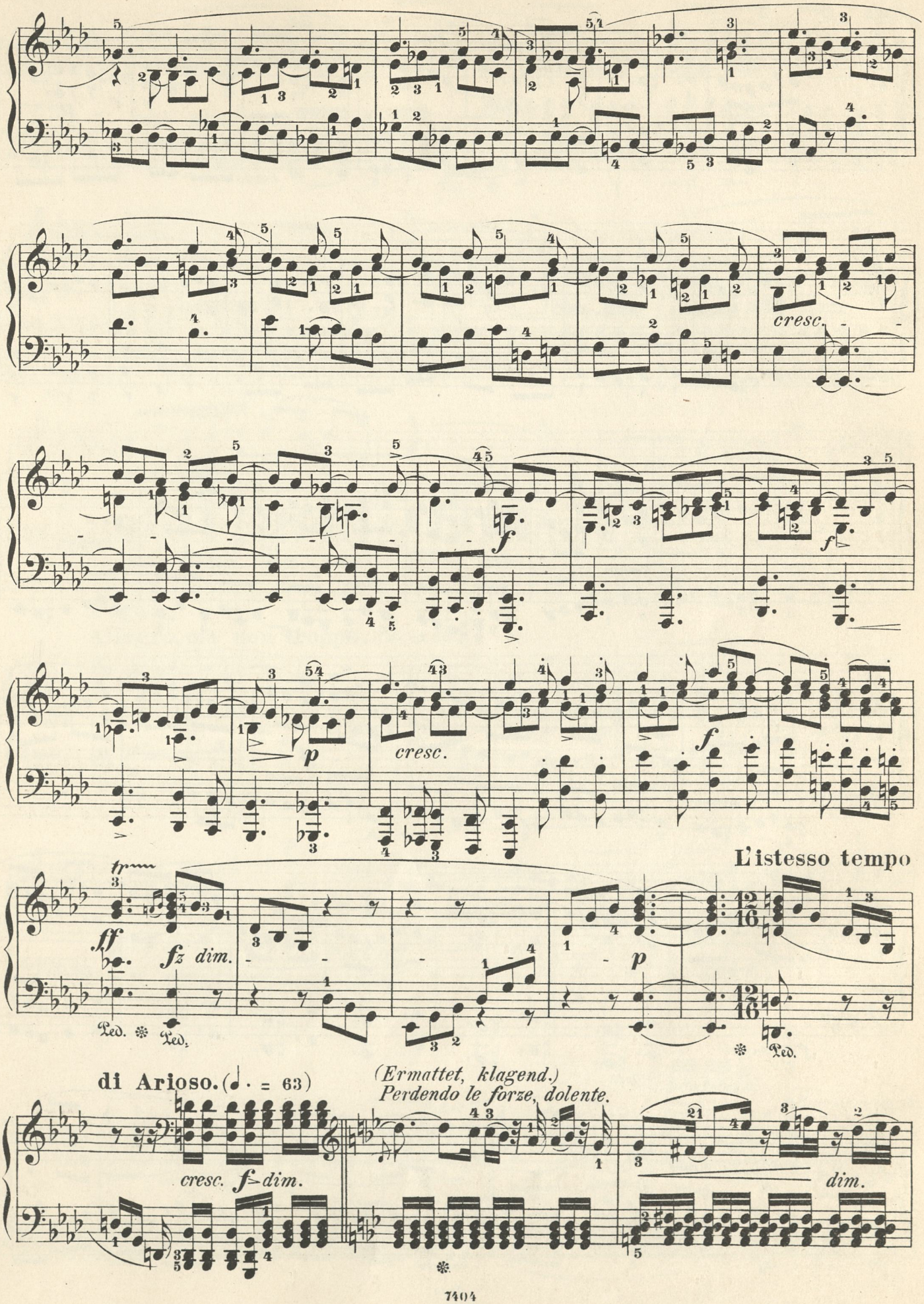
Ausf:

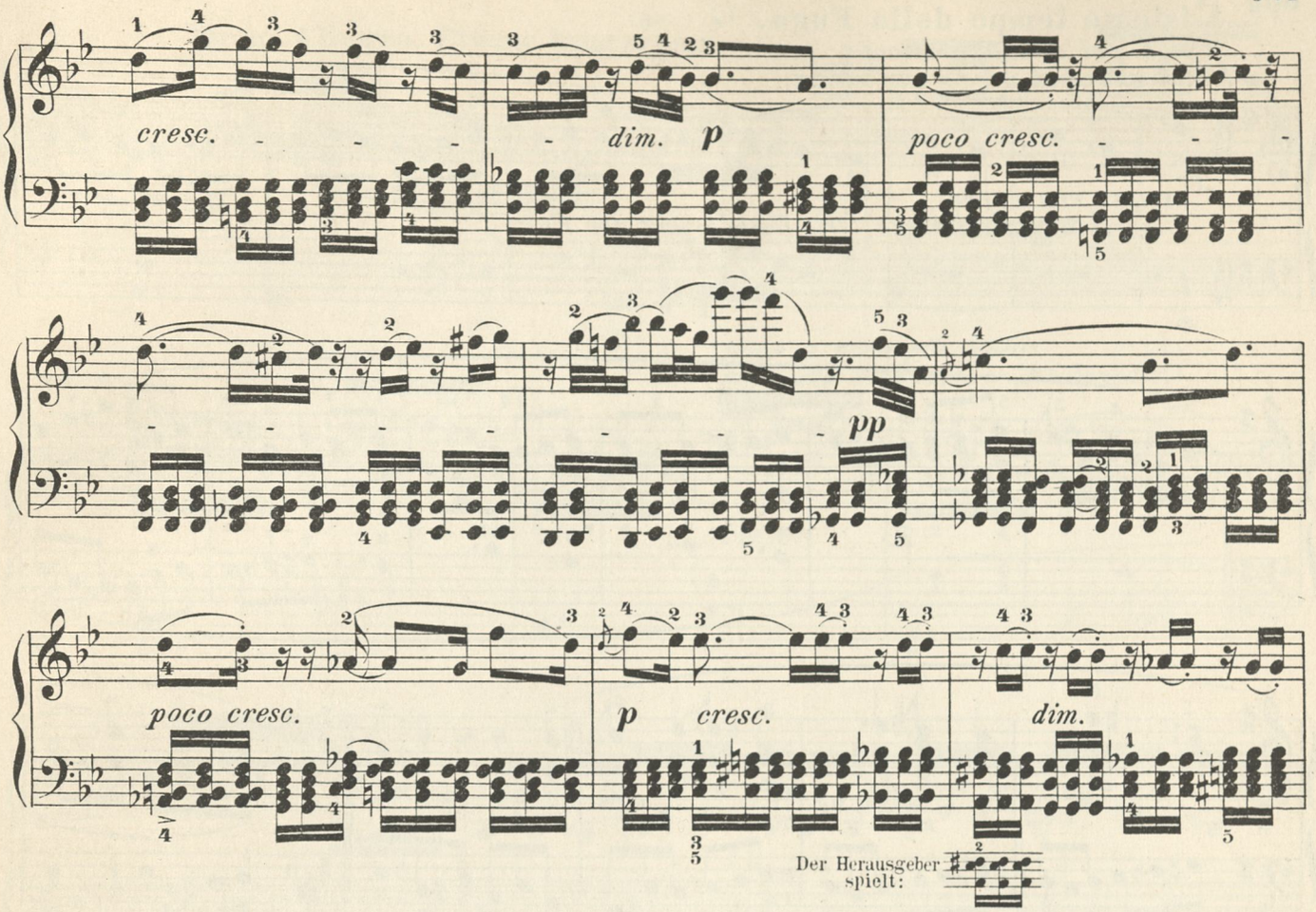
sempre legato

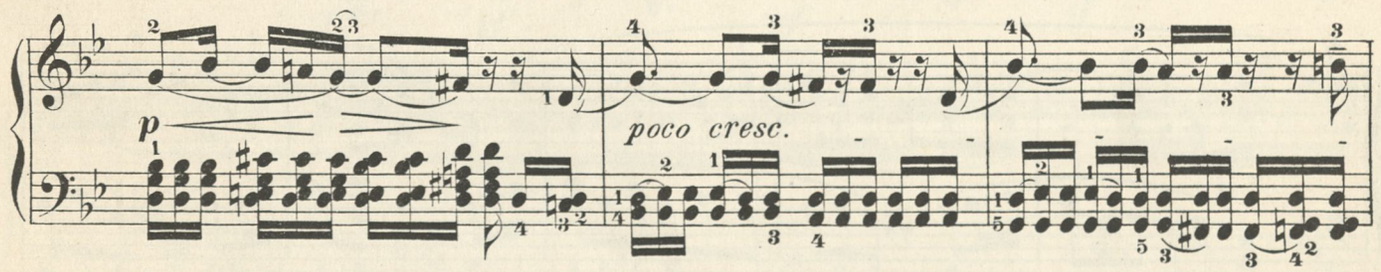
cresc.

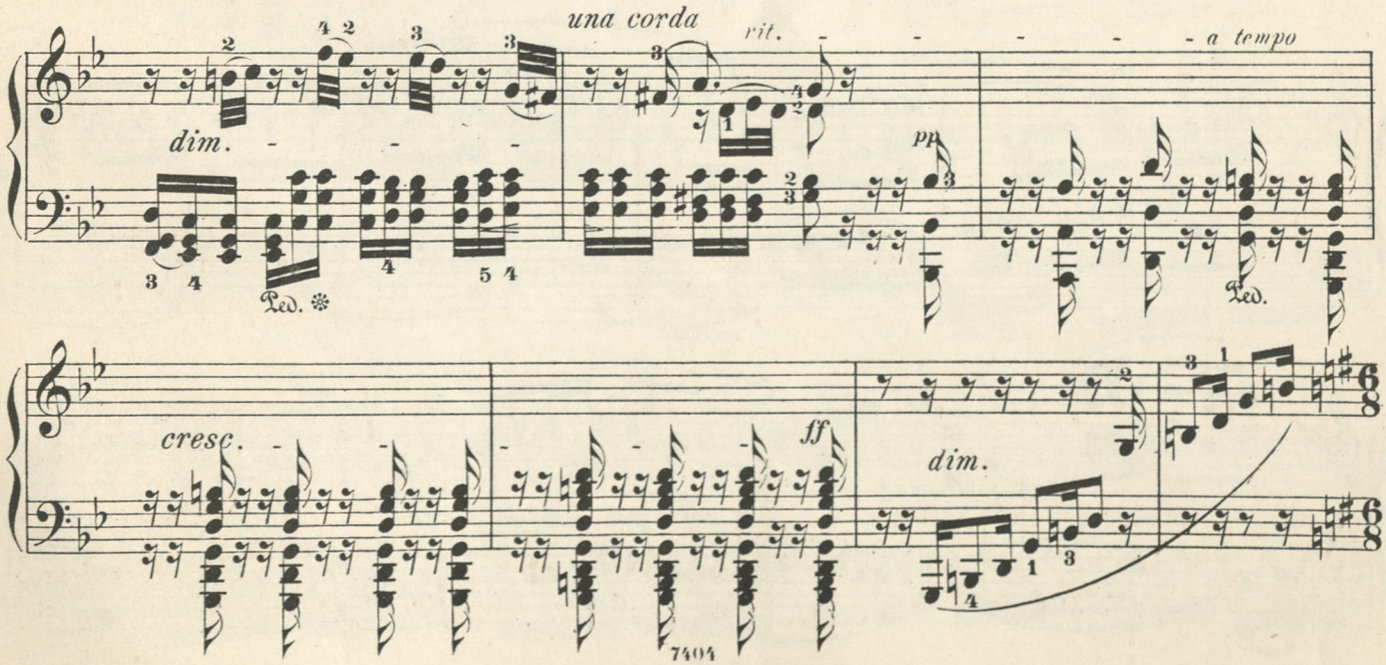
f


dim.
legato
p
cresc.
f
p
cresc.
f
f
marcato
più f
p
f
p


cresc.
f
f
p
cresc.
f
L'istesso tempo
ff
fz dim.
p
Ped. * Ped.
* Ped.
di Arioso. (♩. = 63)
(Ermattet, klagend.)
Perdendo le forze, dolente.
cresc. f dim.
dim.
*

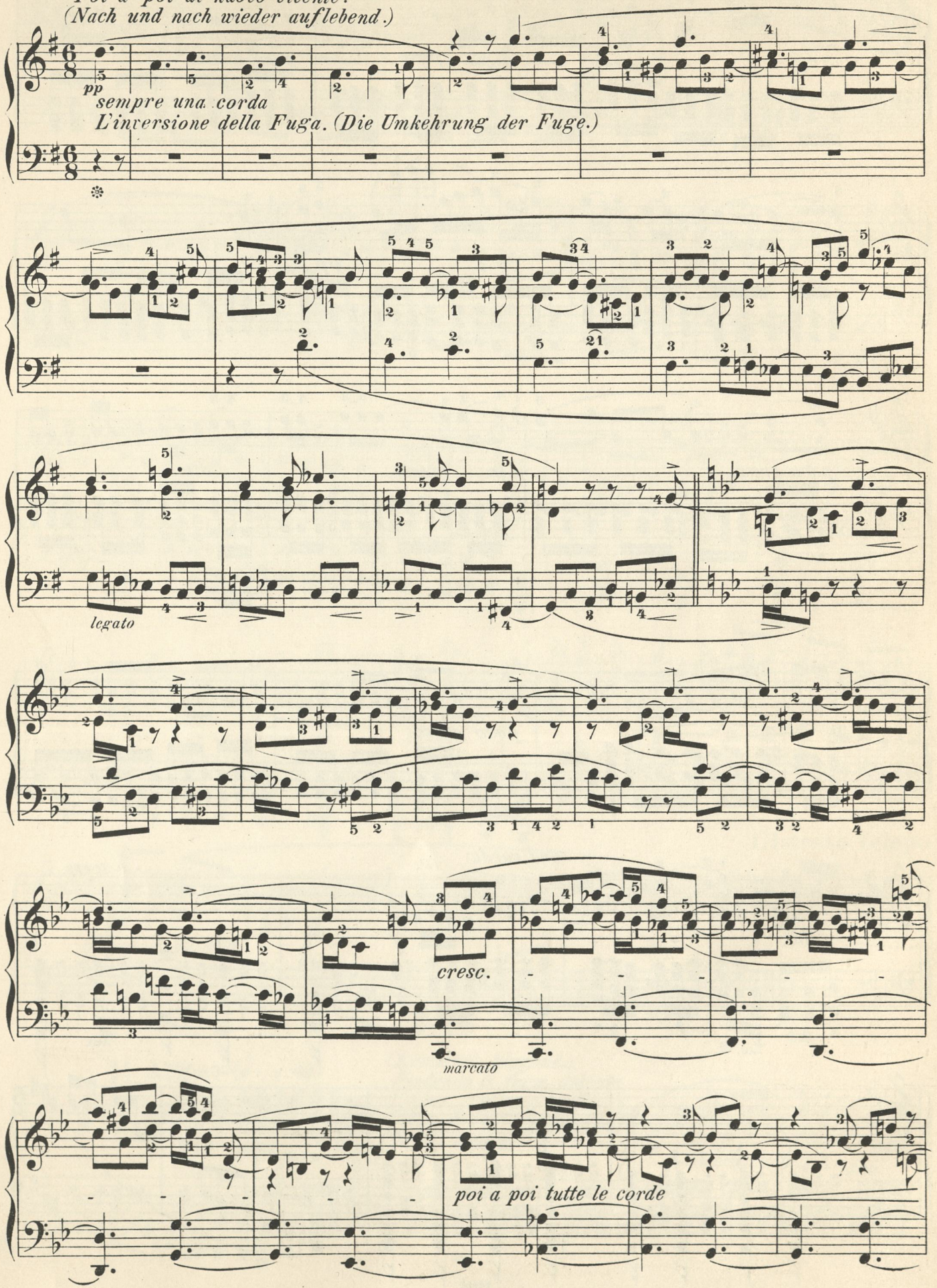

cresc.
dim.
p
poco cresc.
pp
poco cresc.
p
cresc.
dim.
Der Herausgeber spielt:

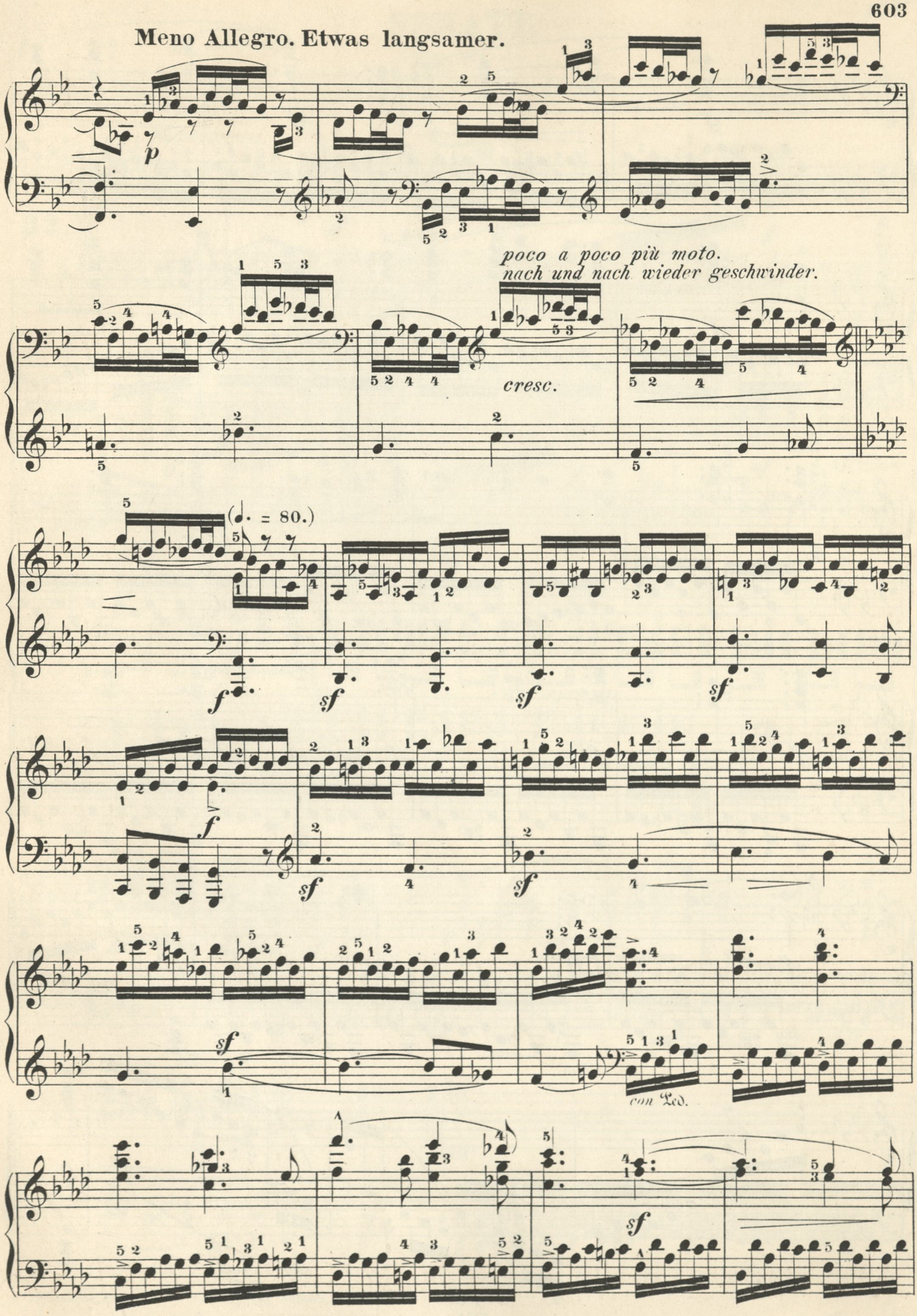

p
poco cresc.

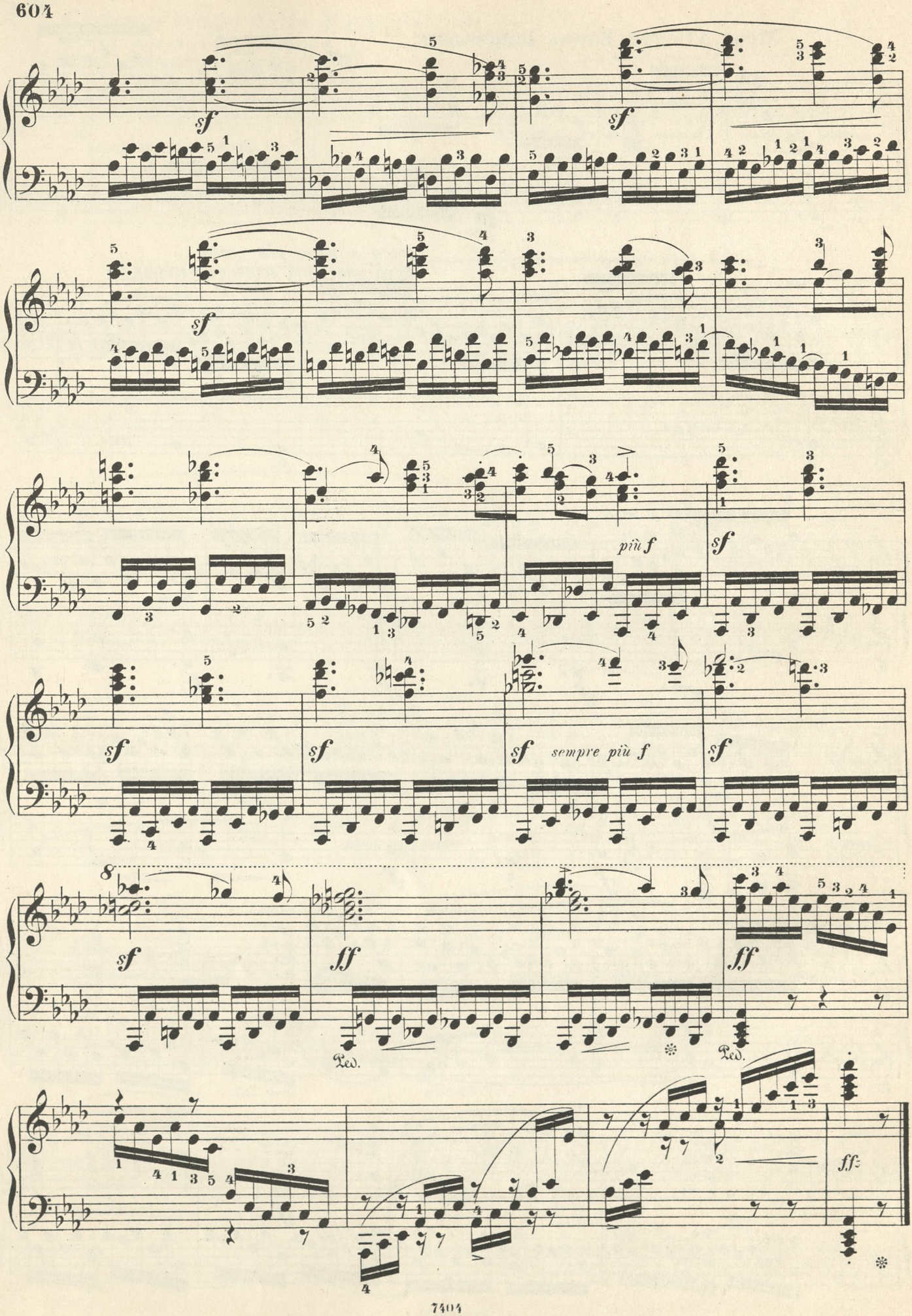

una corda
rit.
a tempo
dim.
pp
Ped.
Ped.
cresc.
ff
dim.

602 **L'istesso tempo della Fuga.** (♩. = 66)

Poi a poi di nuovo vivente.
(Nach und nach wieder auflebend.)



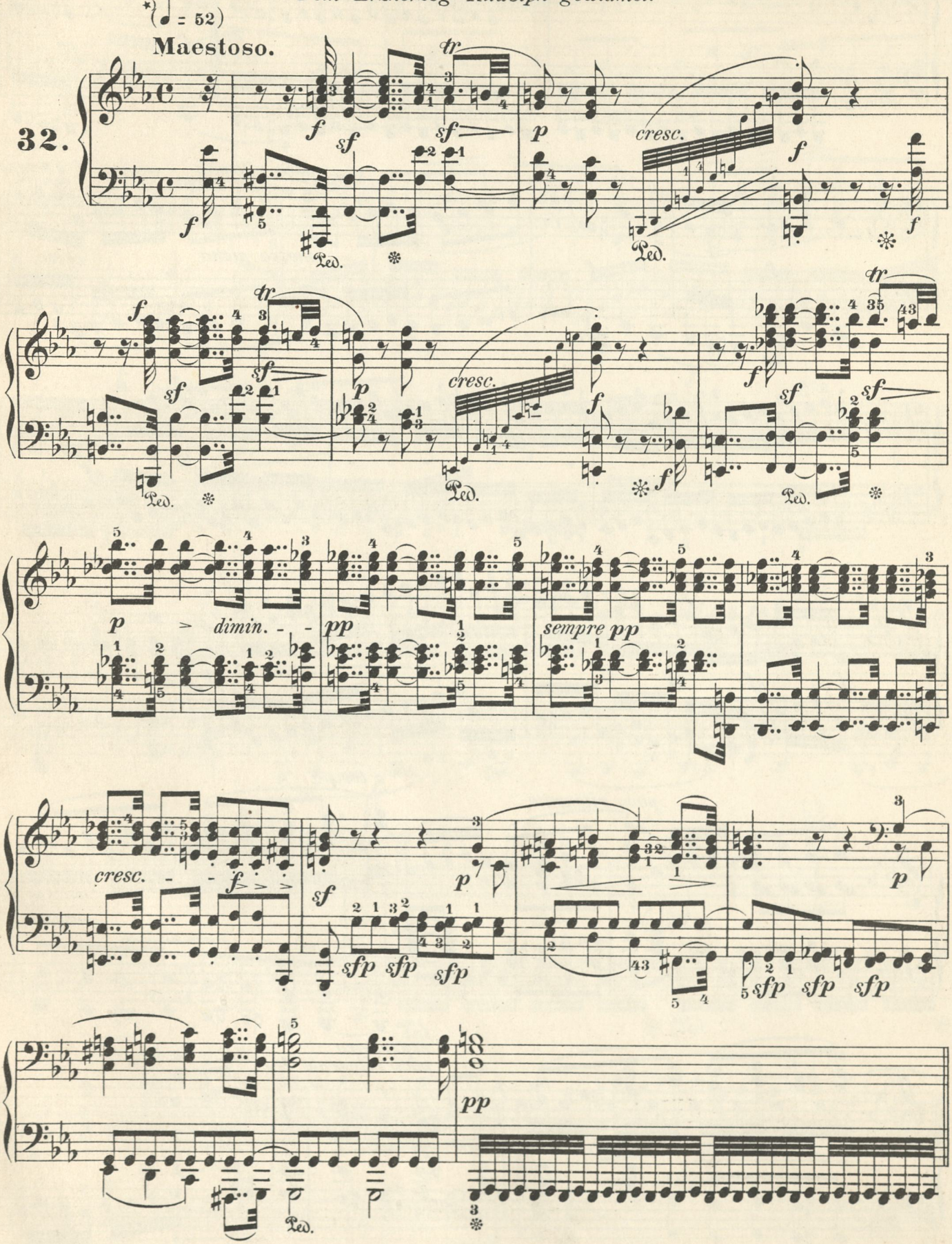

Meno Allegro. Etwas langsamer.
p
poco a poco più moto.
nach und nach wieder geschwinder.
cresc.
(♩. = 80.)
f
sf
sf
sf
f
sf
sf
sf
con Ped.
sf


sf
sf
sf
più f
sf
sf
sf
sf
sempre più f
sf
8
sf
ff
ff
Ped.
Ped.
ff

SONATE

Op. 111.

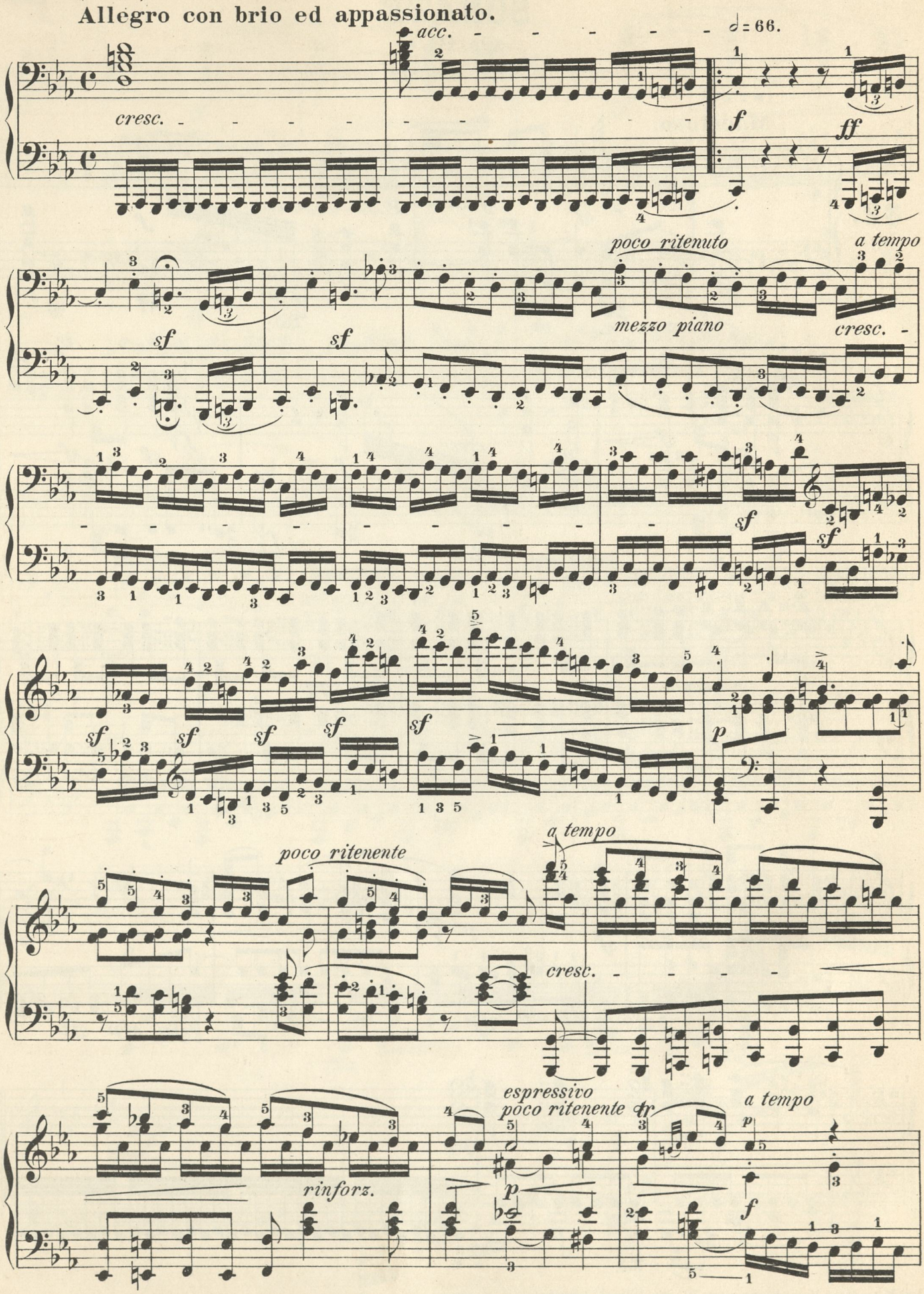
Dem Erzherzog Rudolph gewidmet.

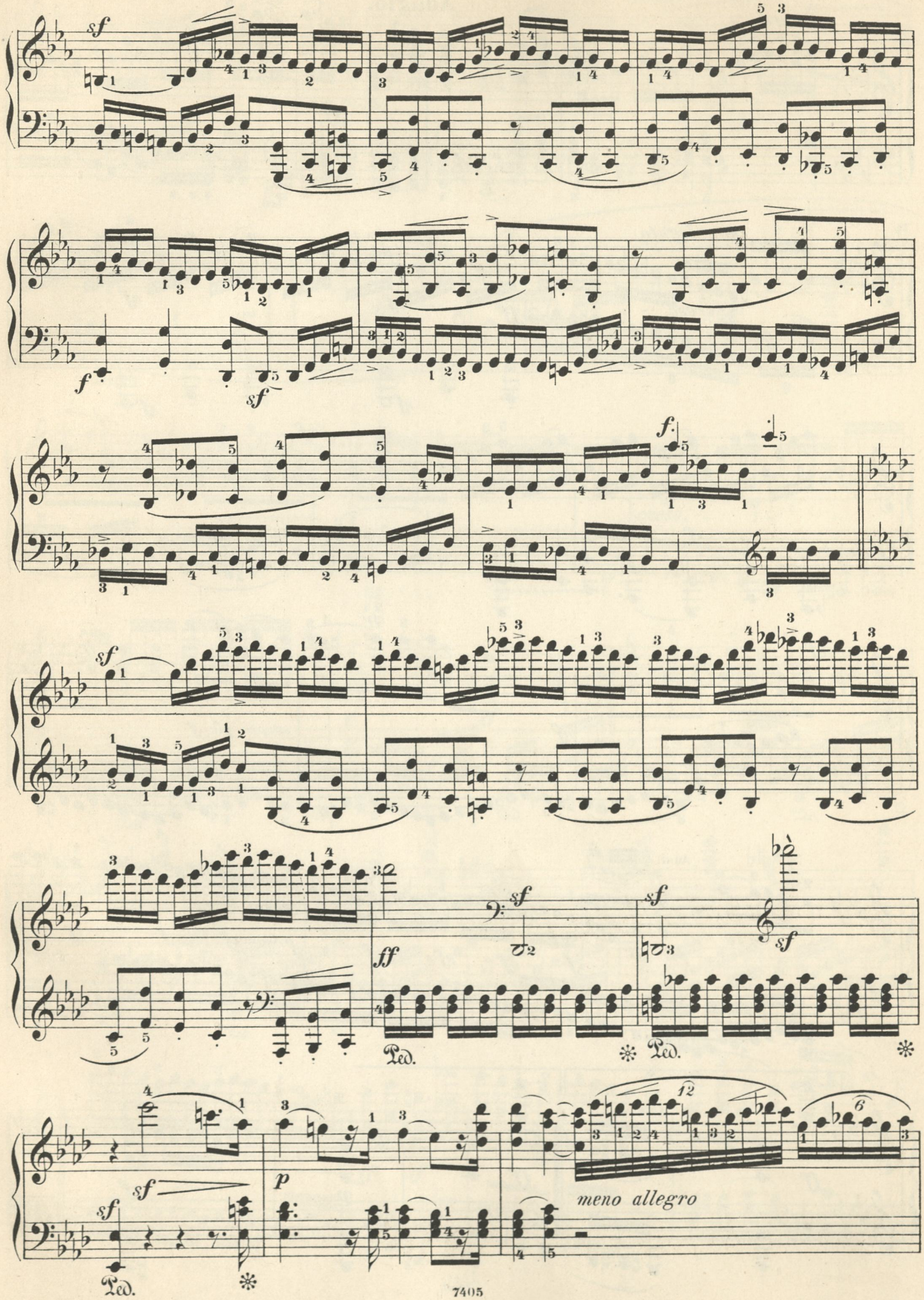


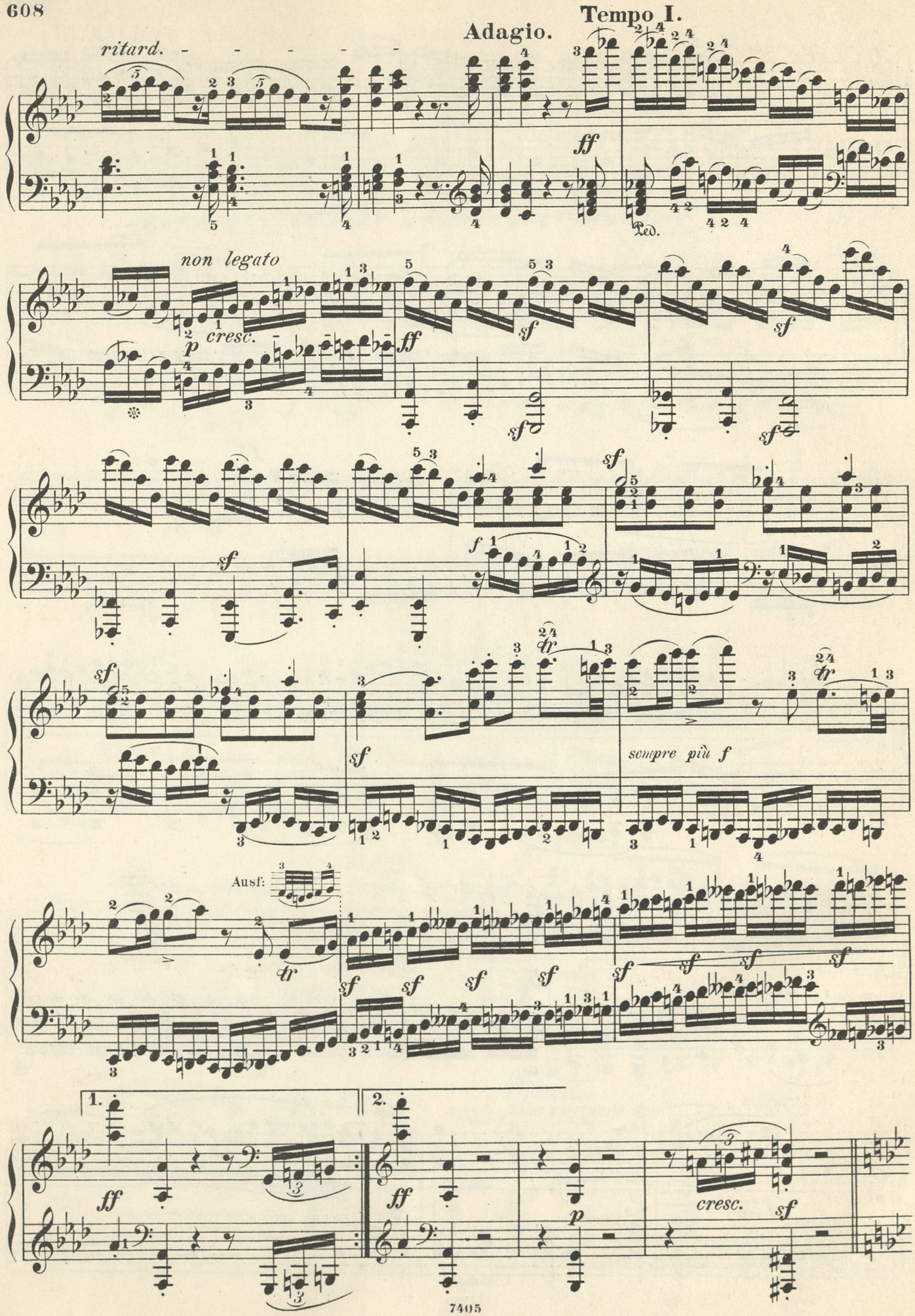
*) Metronom-Bezeichnung nach Dr. von Bülow's Ausgabe.

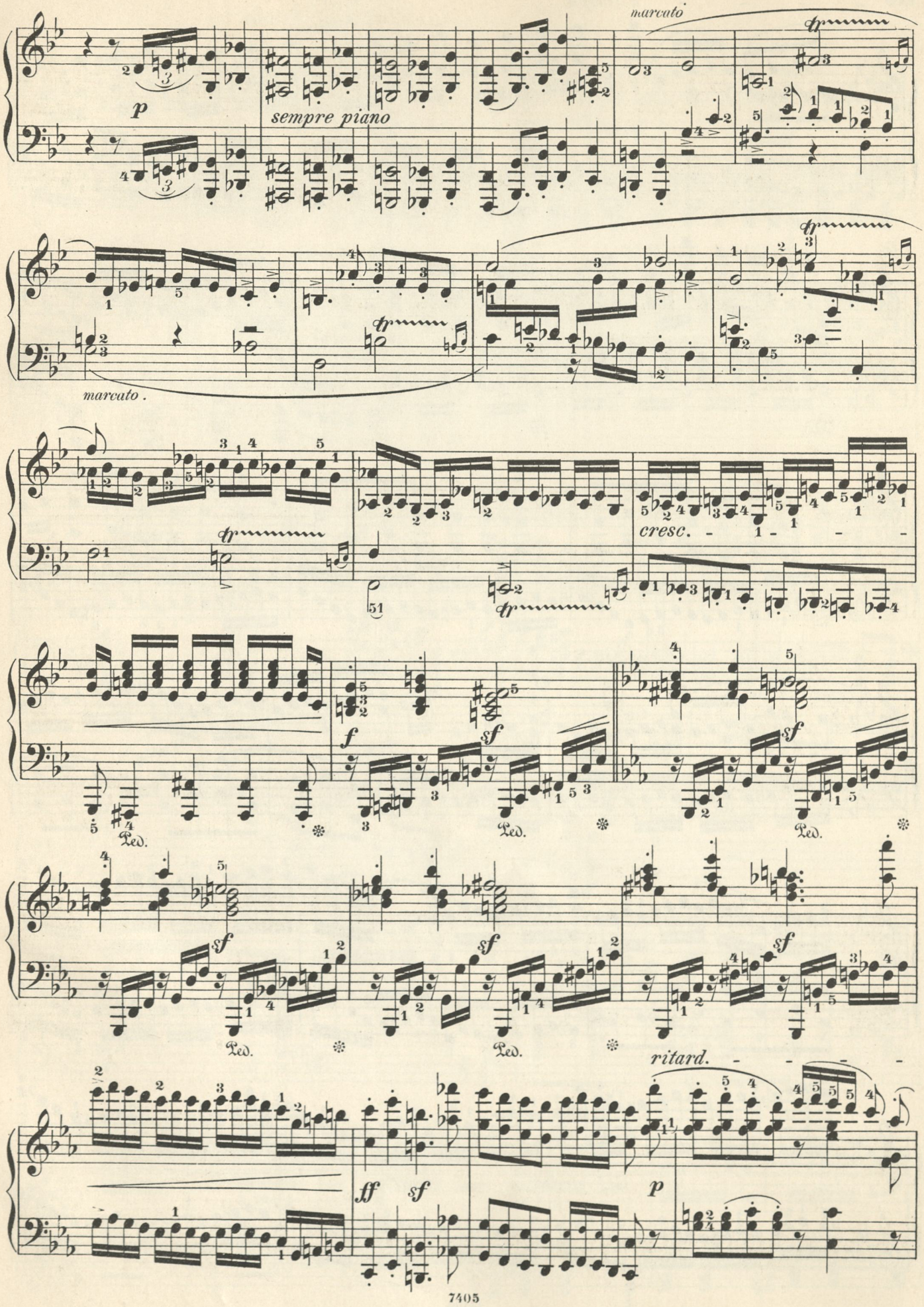
(♩= 52)

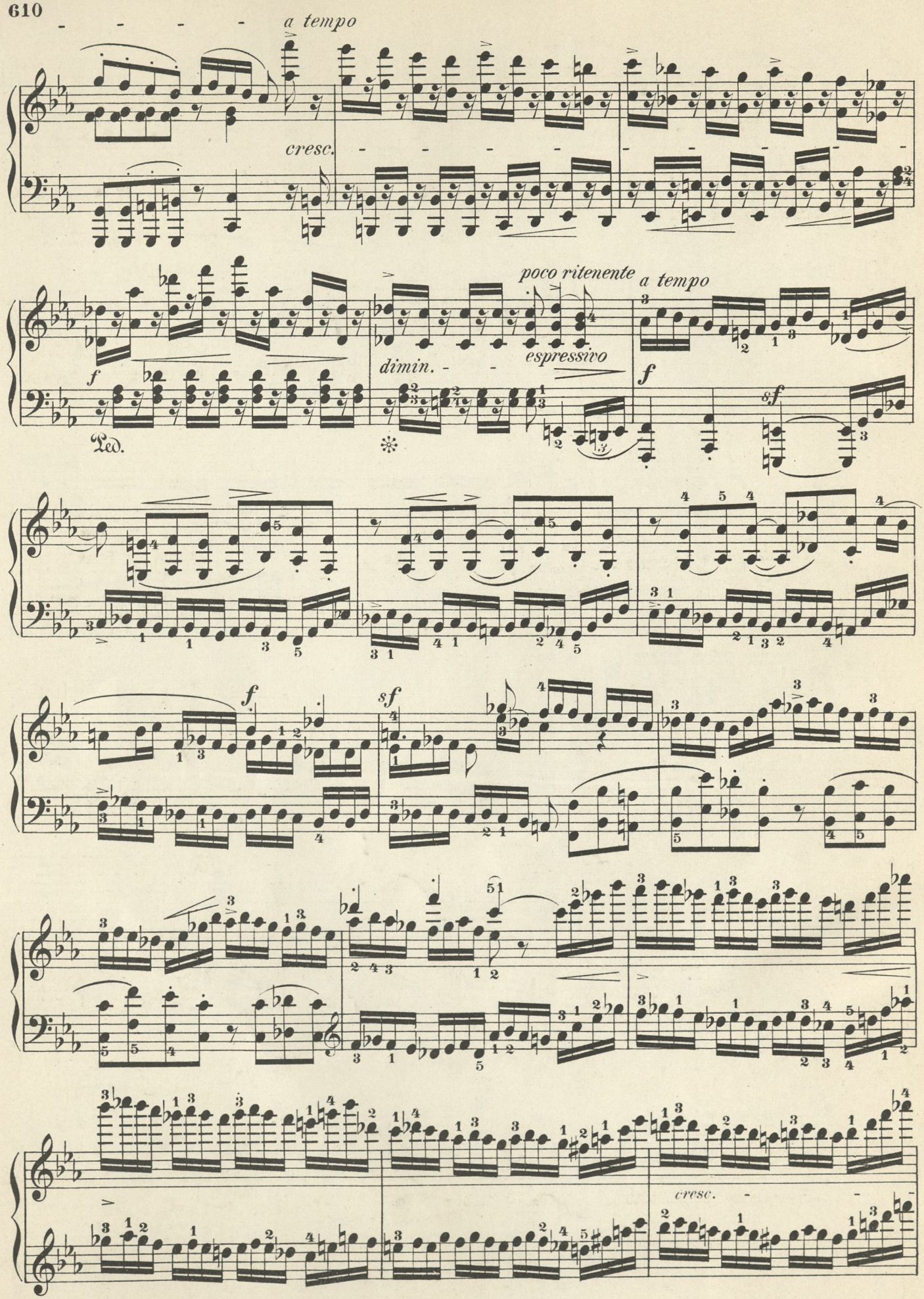
Allegro con brio ed appassionato.

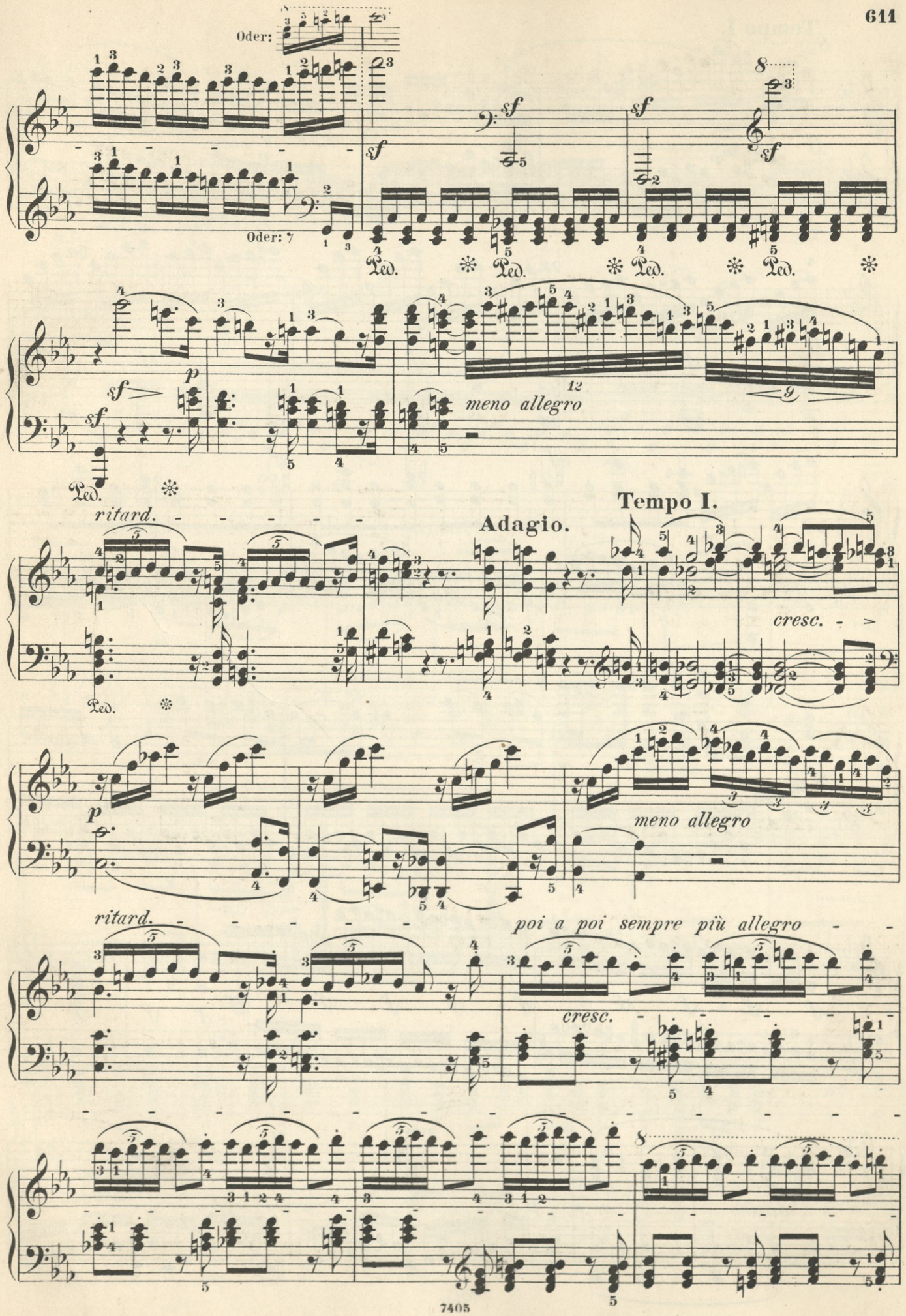


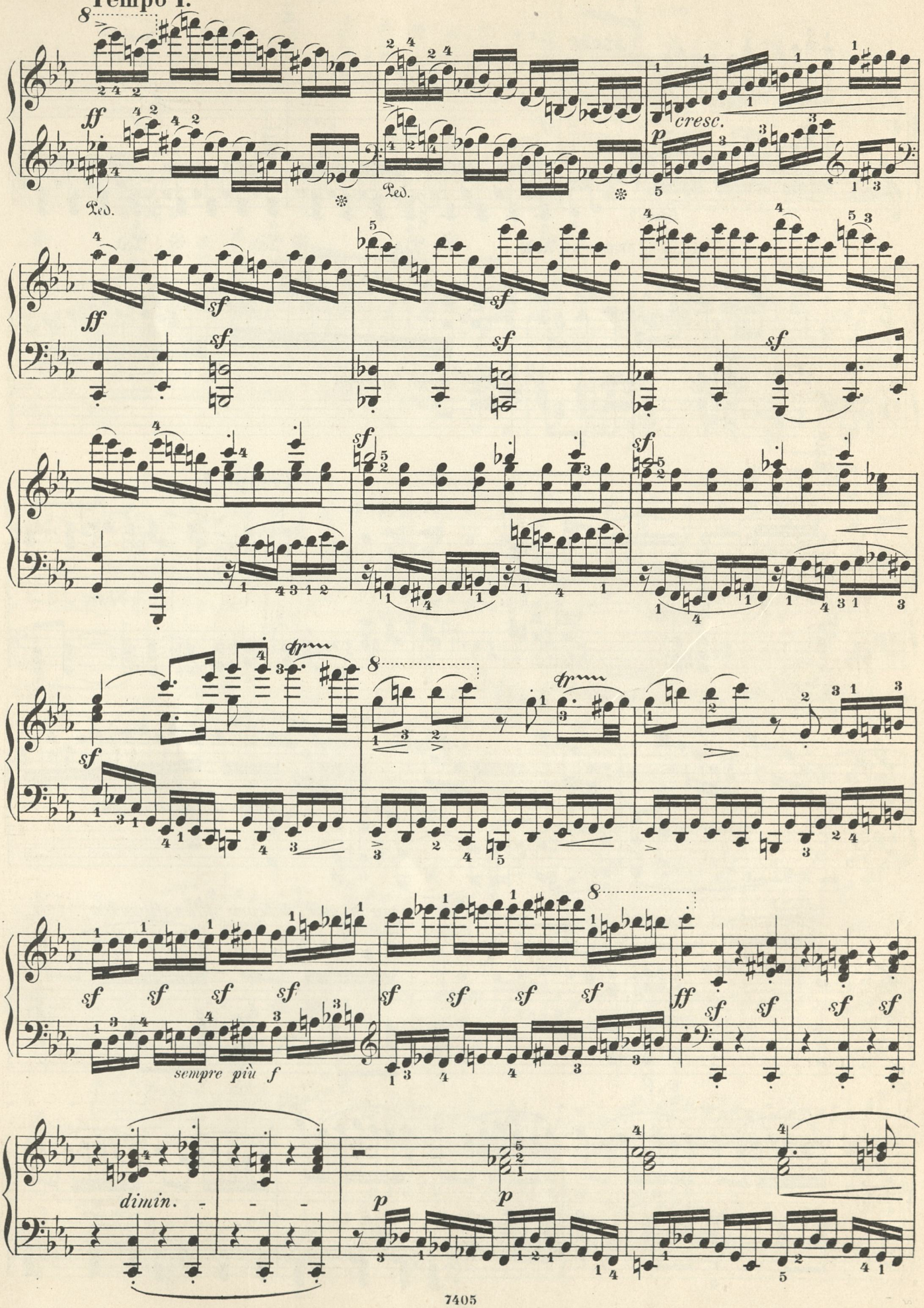

sf
f
sf
f.
sf
sf
ff
sf
sf
sf
Ped.
Ped.
sf
sf
p
meno allegro
Ped.

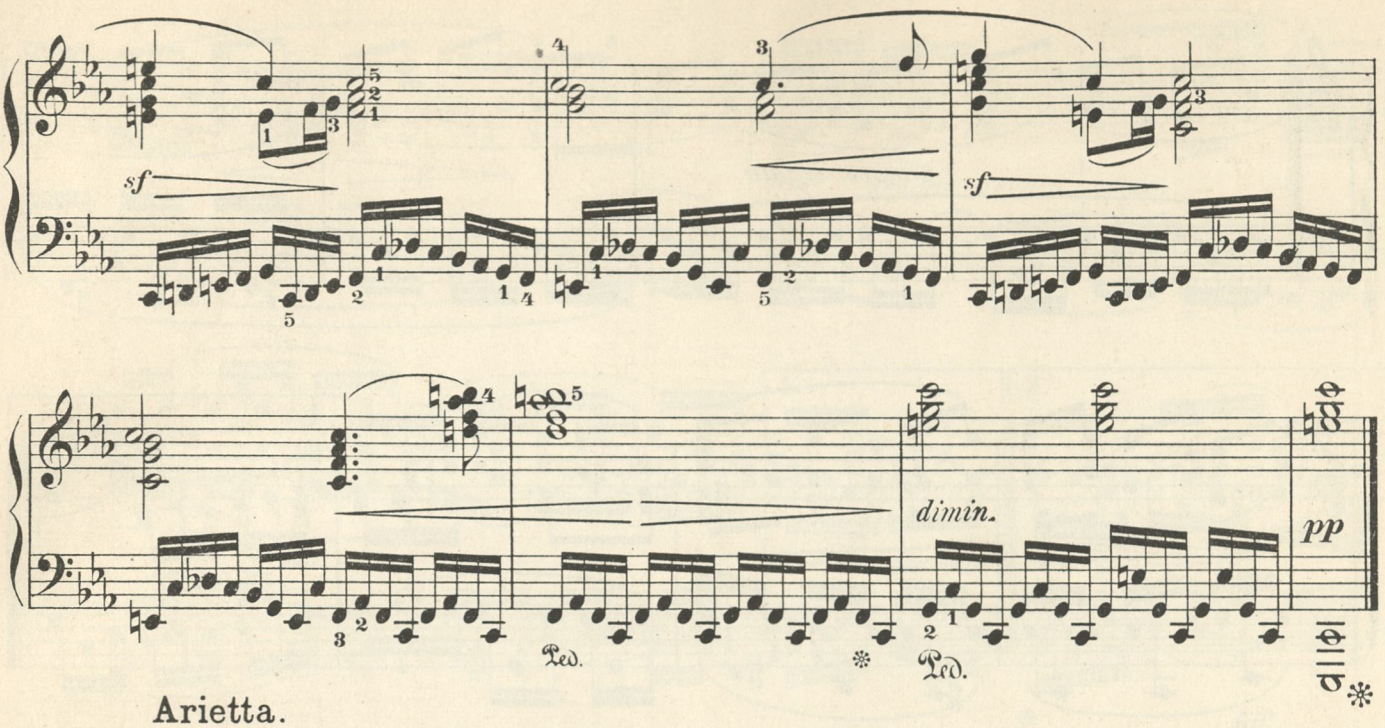

Tempo I.
Adagio.
ritard.
ff
Ped.
non legato
p
cresc.
ff
sf
sf
sf
sf
f
sf
sf
sf
sempre più f
Ausf:
sf
sf
sf
sf
sf
sf
sf
sf
1.
2.
ff
ff
p
cresc.
sf


marcato
p
sempre piano
marcato .
cresc.
f
sf
Ped.
ritard.
ff
sf
p


a tempo
cresc.
poco ritenente
a tempo
espressivo
dimin.
Ped.
sf
cresc.

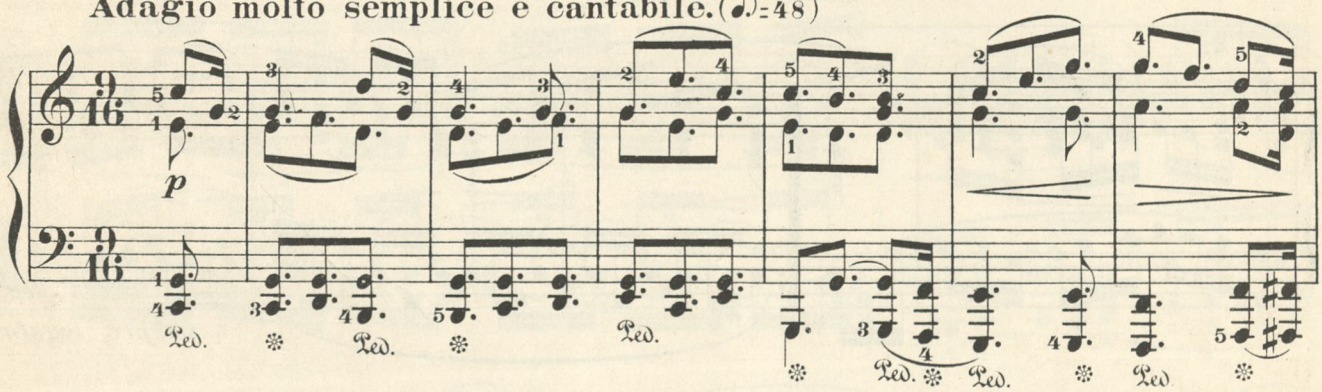

Oder:
Oder:
sf
sf
sf
sf
8
Ped.
Ped.
Ped.
Ped.
p
sf
sf
meno allegro
Ped.
ritard.
Adagio.
Tempo I.
cresc.
Ped.
p
meno allegro
ritard.
poi a poi sempre più allegro
cresc.
8

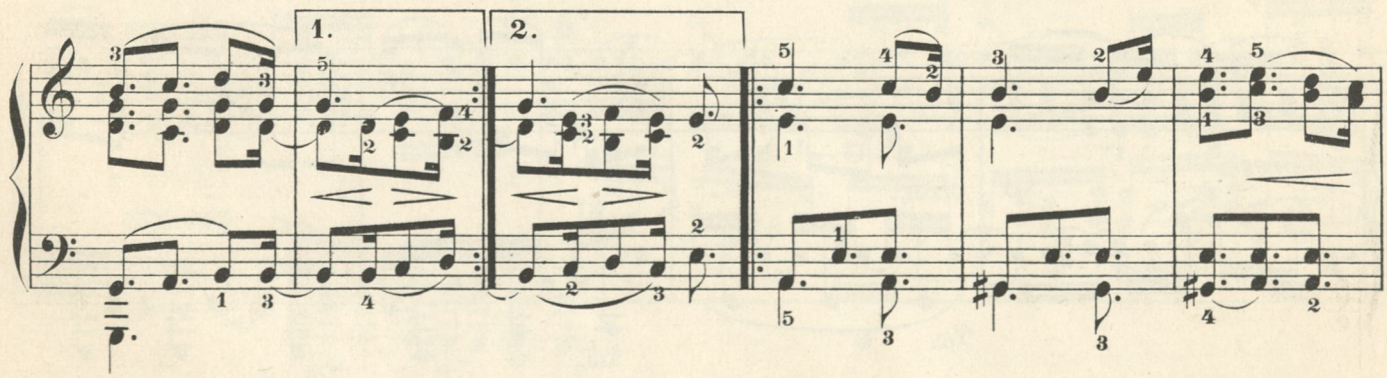

Tempo I.
ff
Ped.
cresc.
p
sf
fp
sempre più f
dimin.

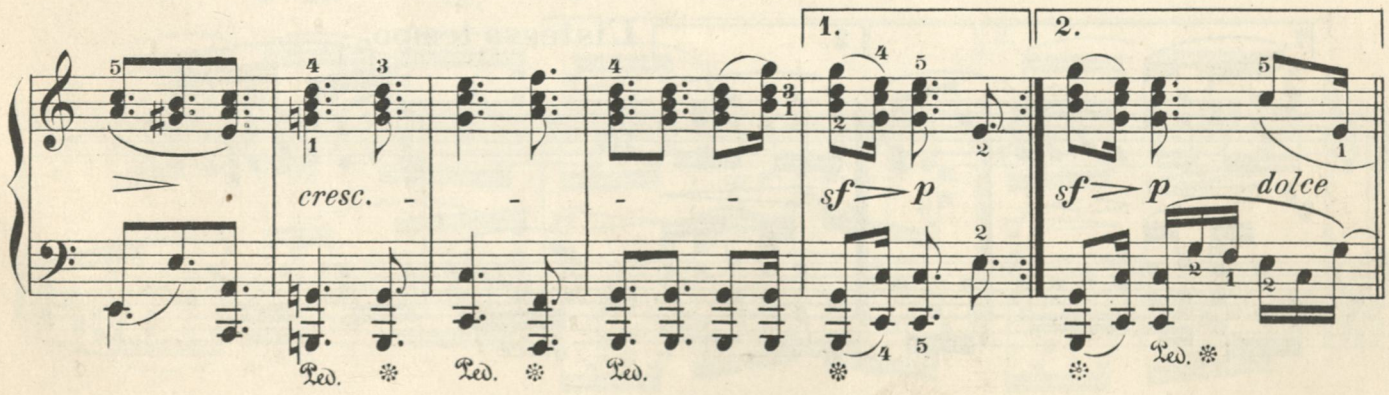


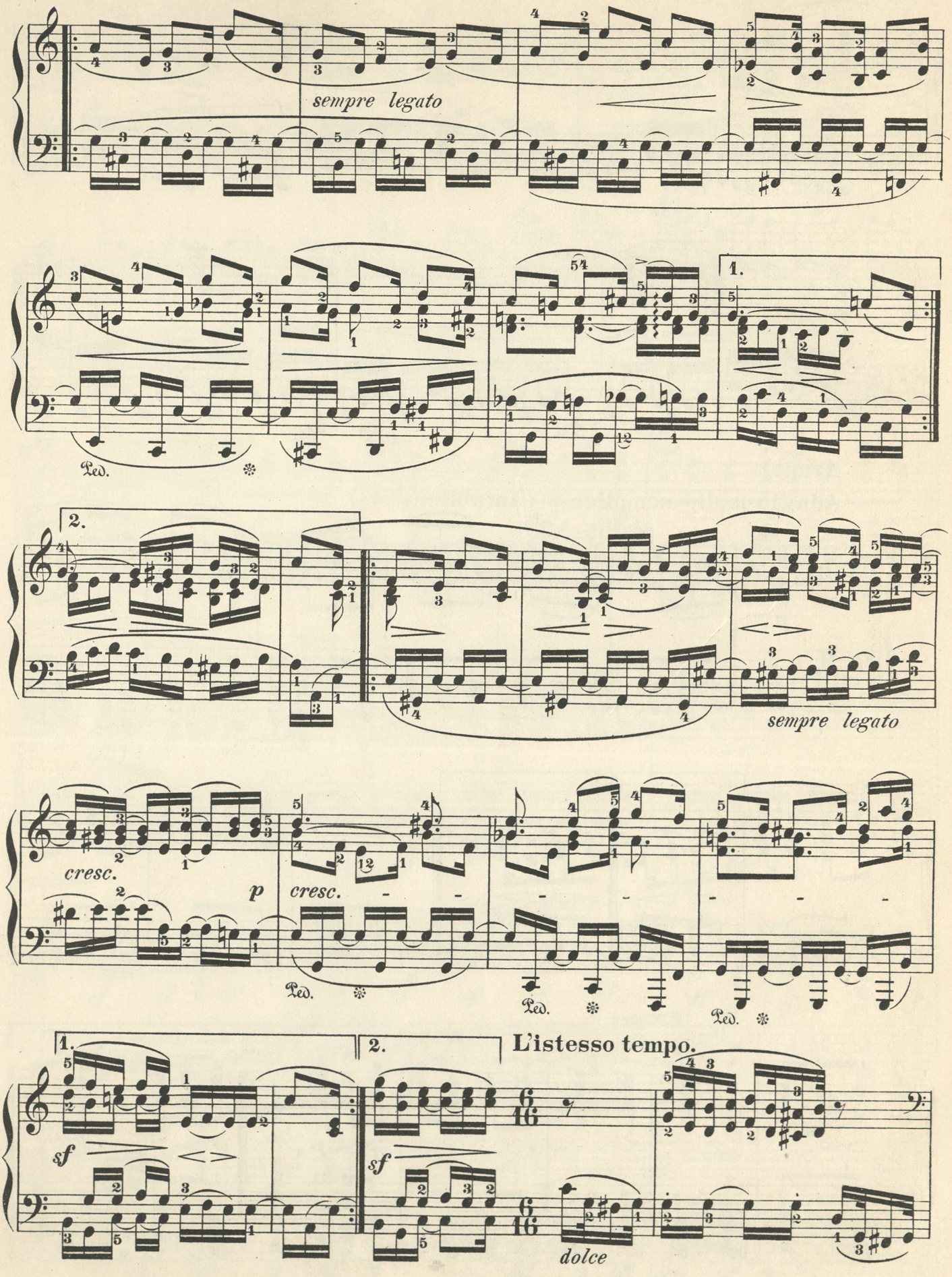
Arietta.

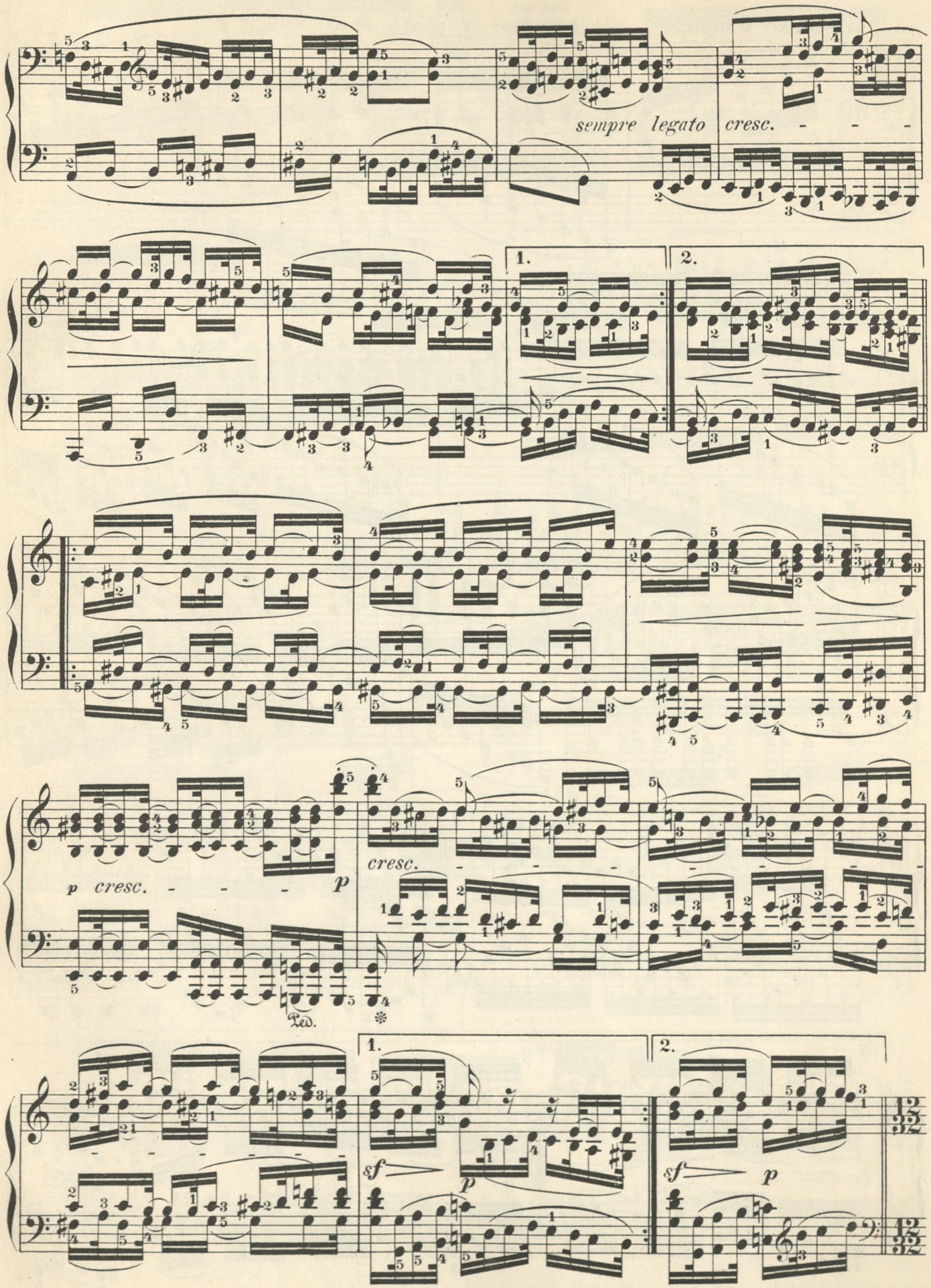
Adagio molto semplice e cantabile. (♩.=48)

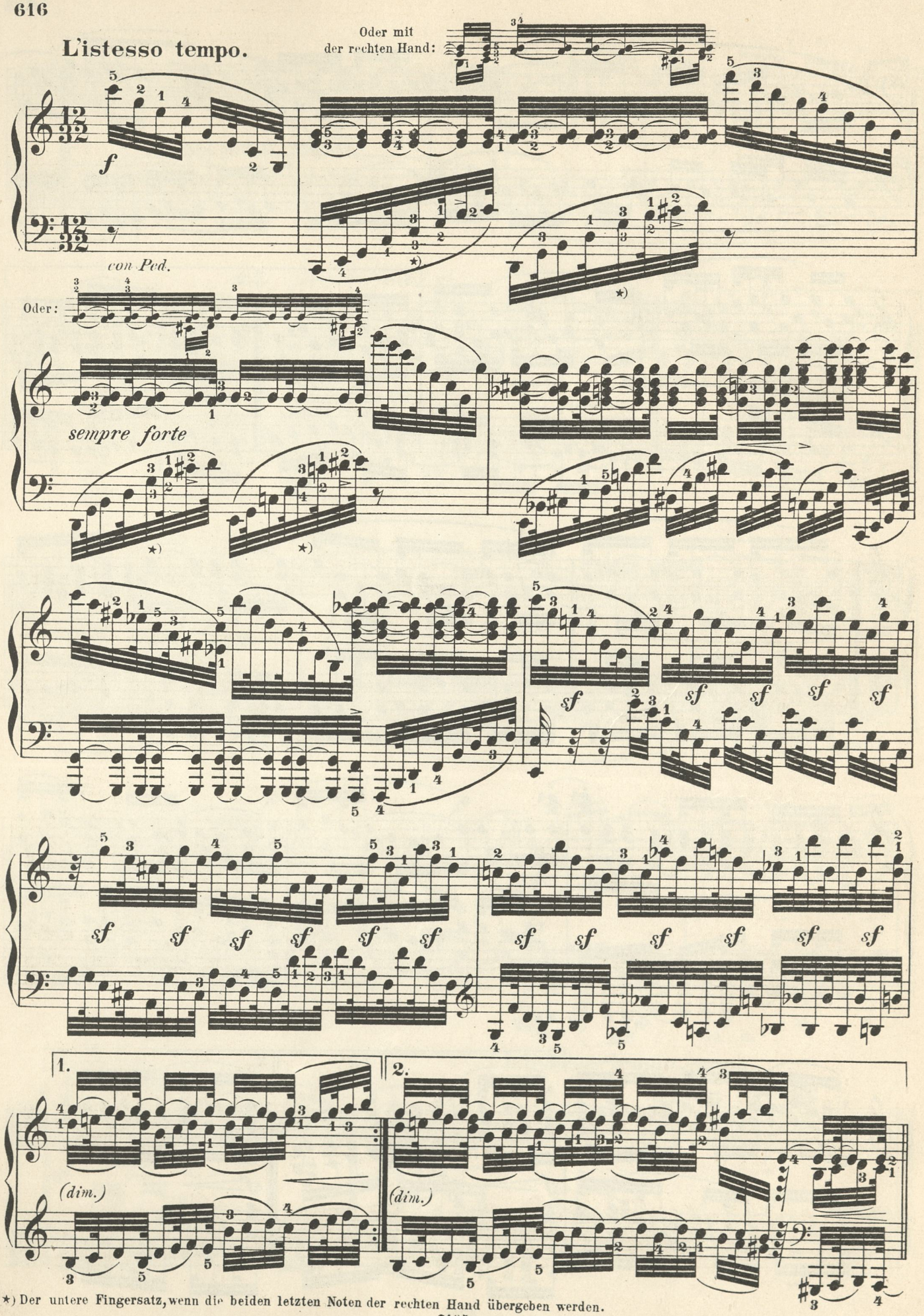




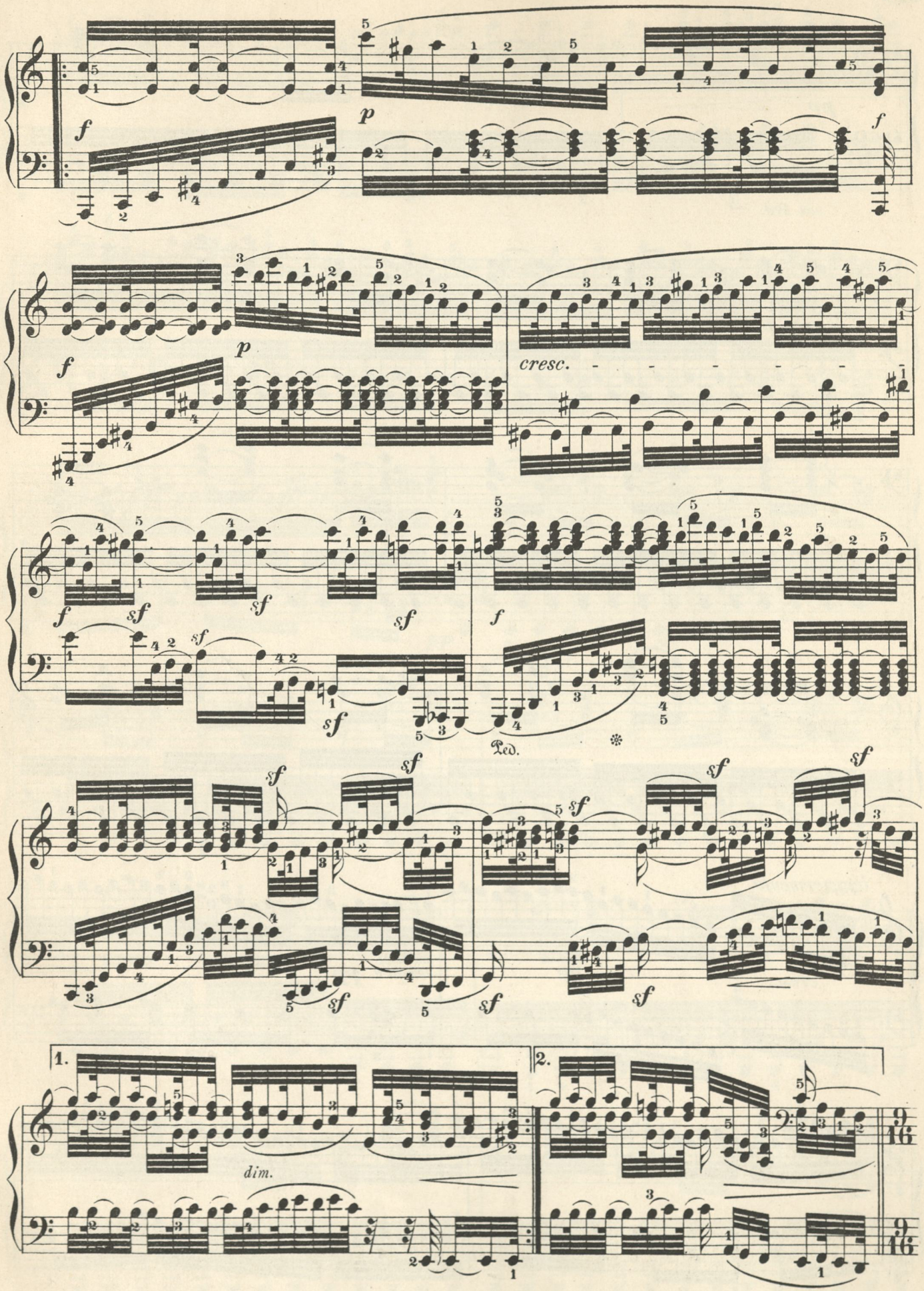


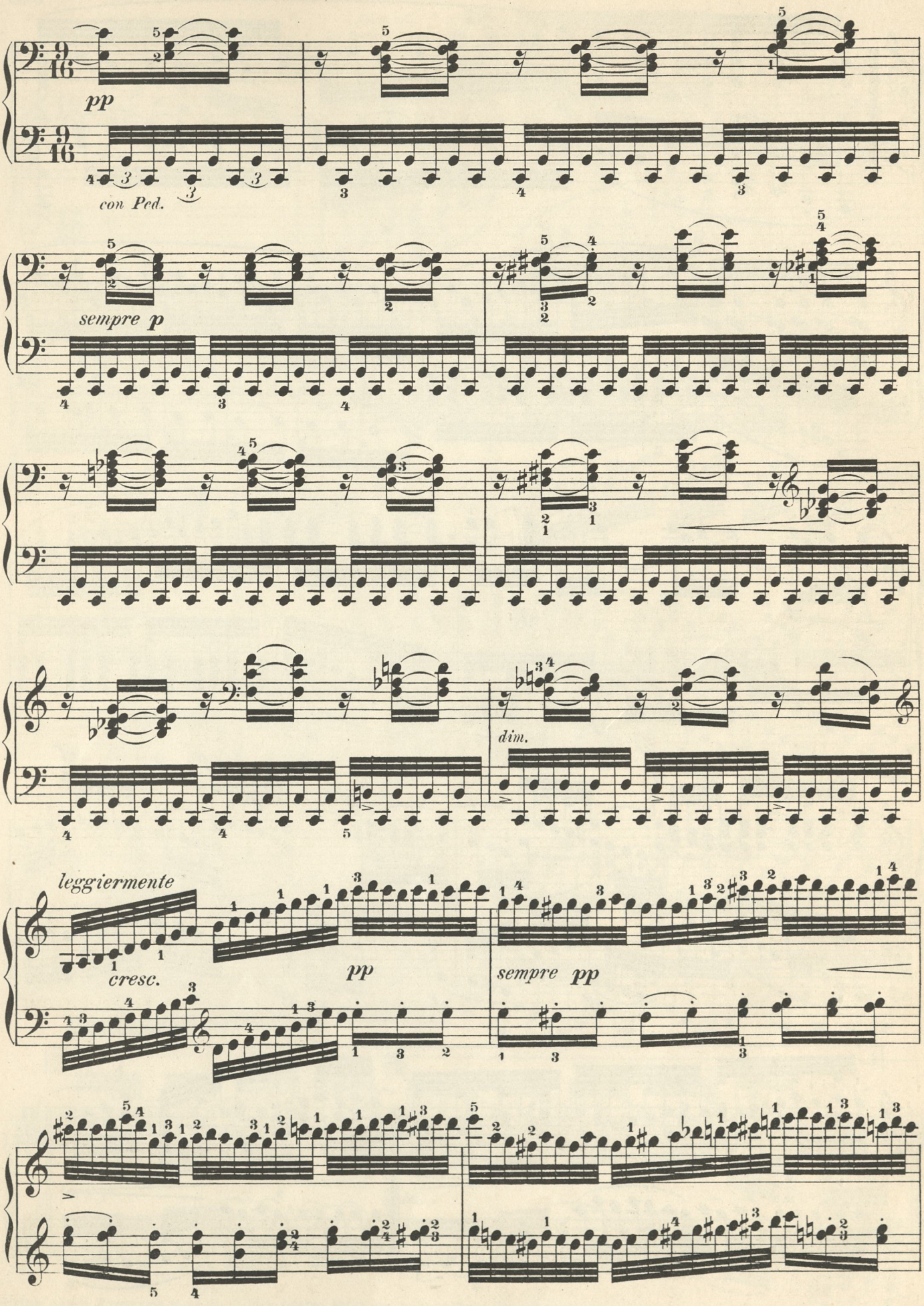

sempre legato
1.
Ped.
2.
sempre legato
cresc.
p
cresc.
Ped.
Ped.
Ped.
1.
2.
L'istesso tempo.
sf
sf
dolce

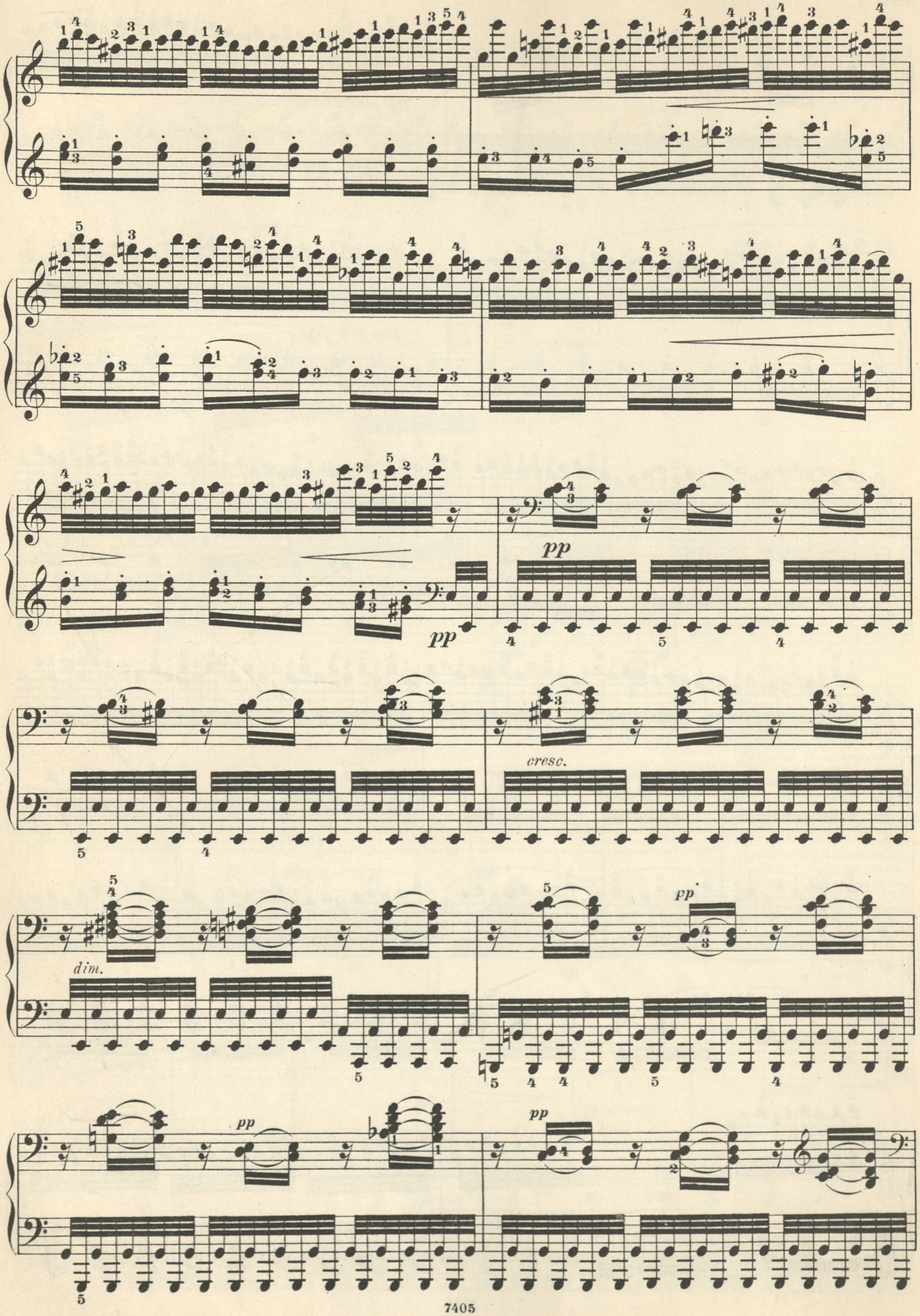

sempre legato cresc. - - -
1.
2.
p cresc. - - - p
cresc. - - -
Ped.
1.
2.
sf p
sf p

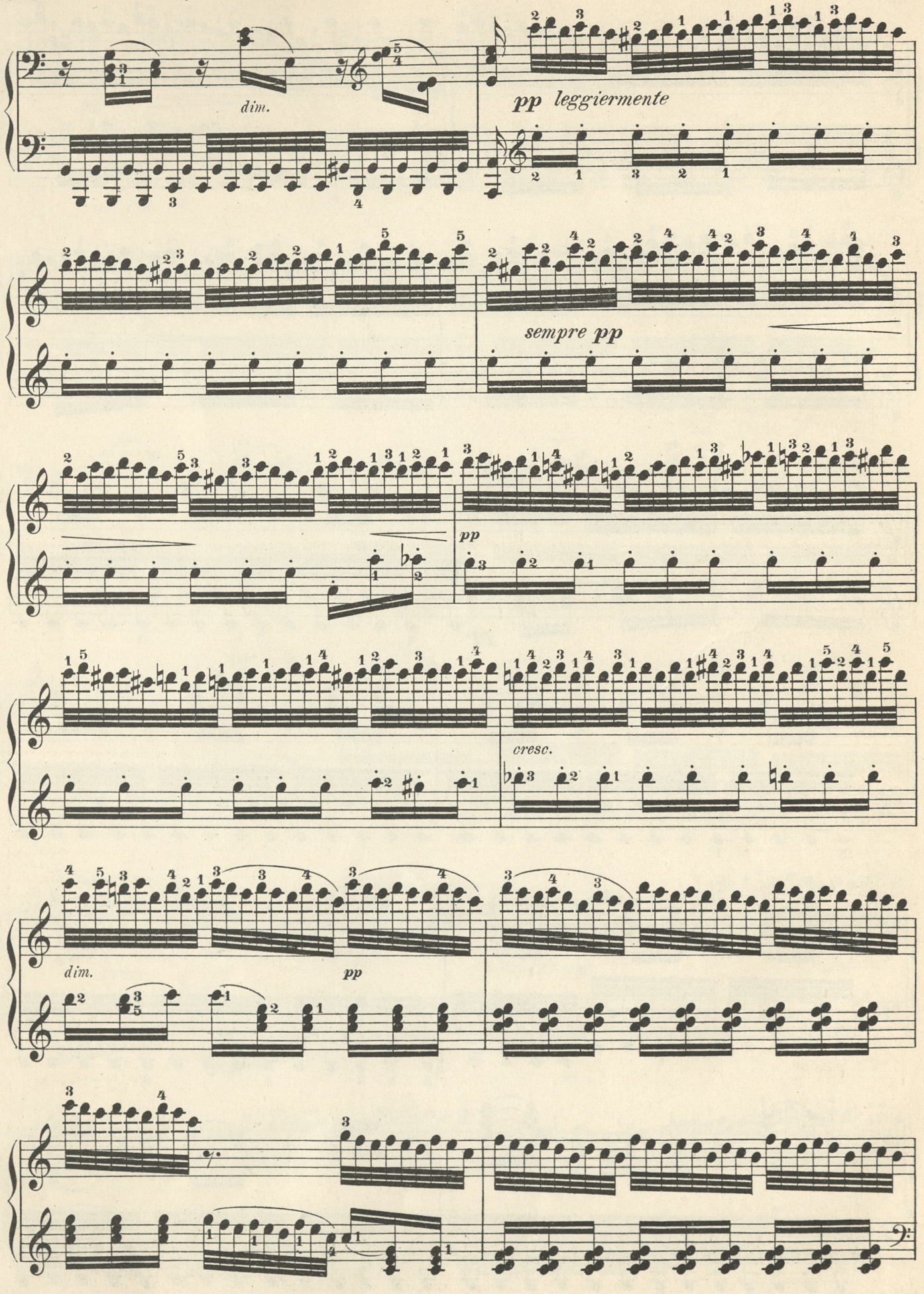


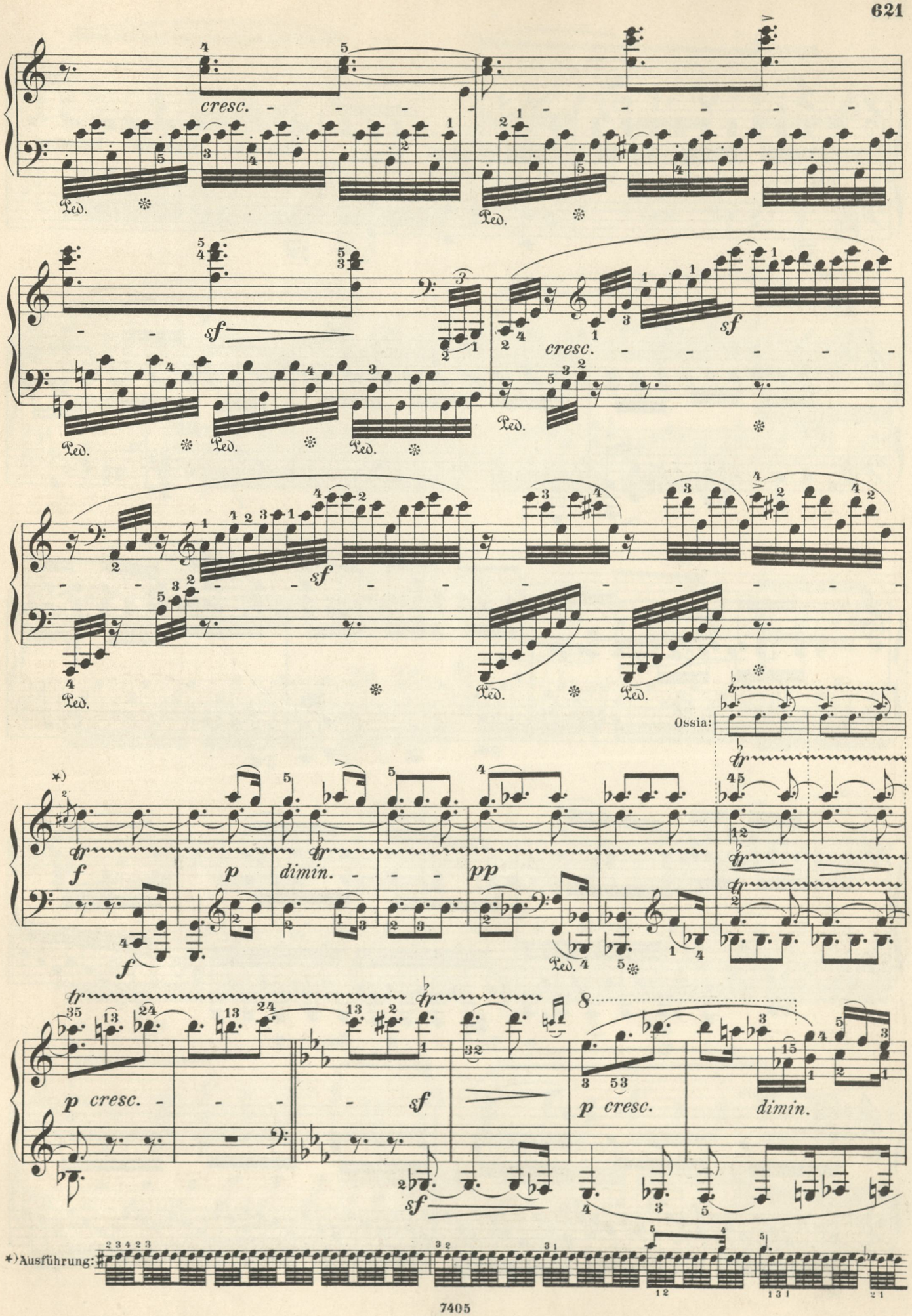
*) Der untere Fingersatz, wenn die beiden letzten Noten der rechten Hand übergeben werden.

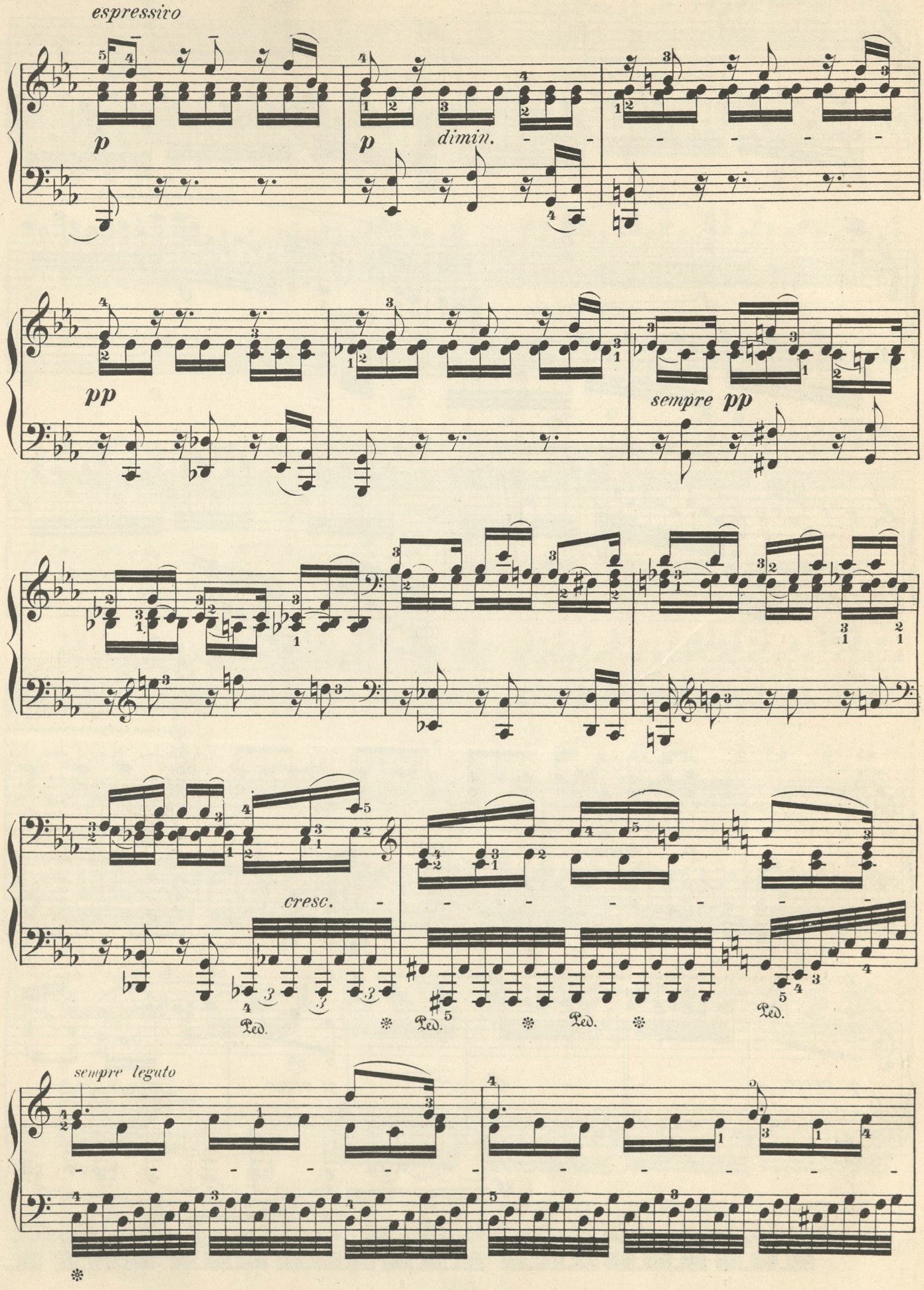

f
p
f
cresc.
sf
Ped.
1.
2.
dim.

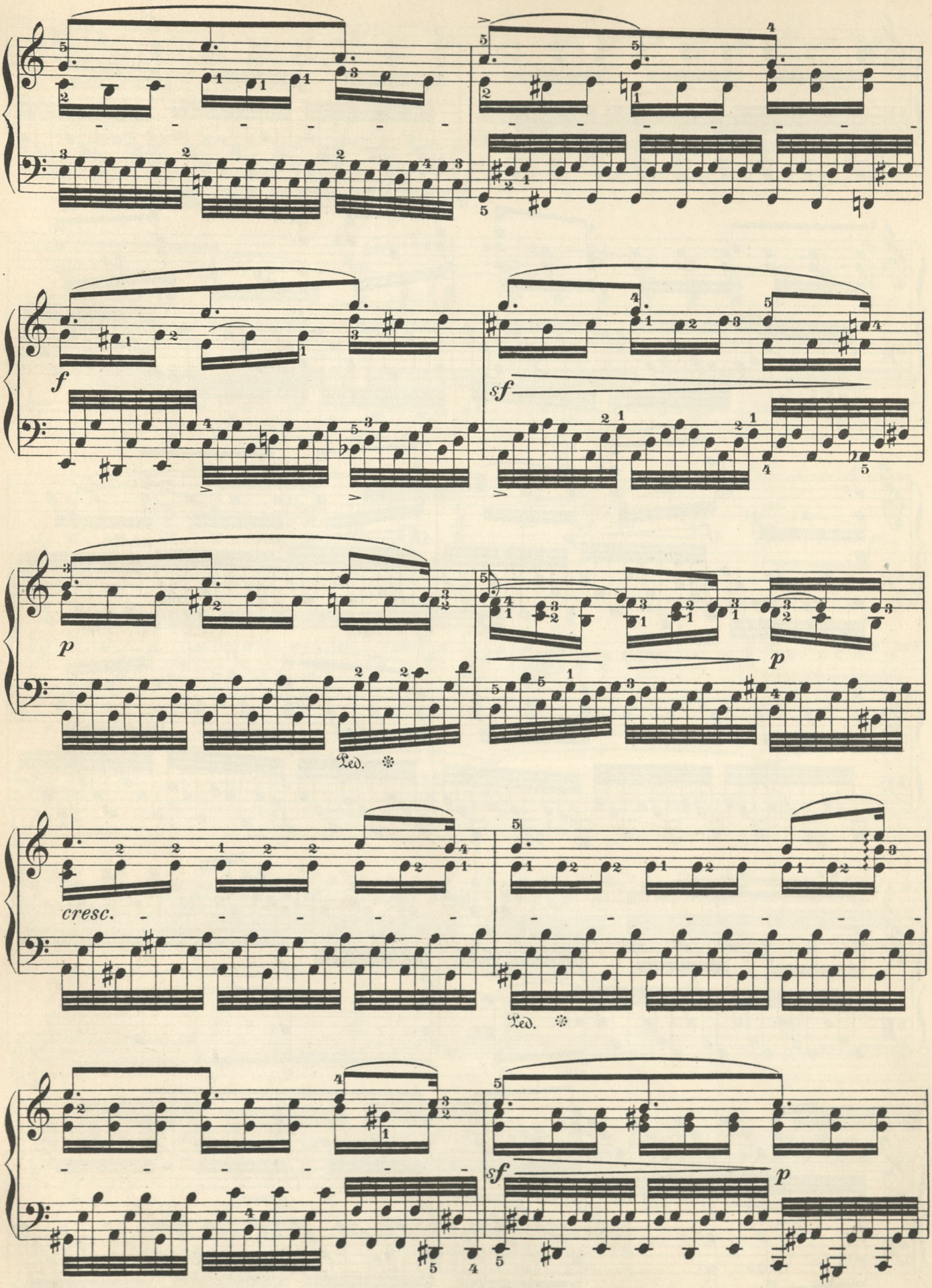

pp
con Ped.
sempre p
dim.
leggiermente
cresc.
pp
sempre pp

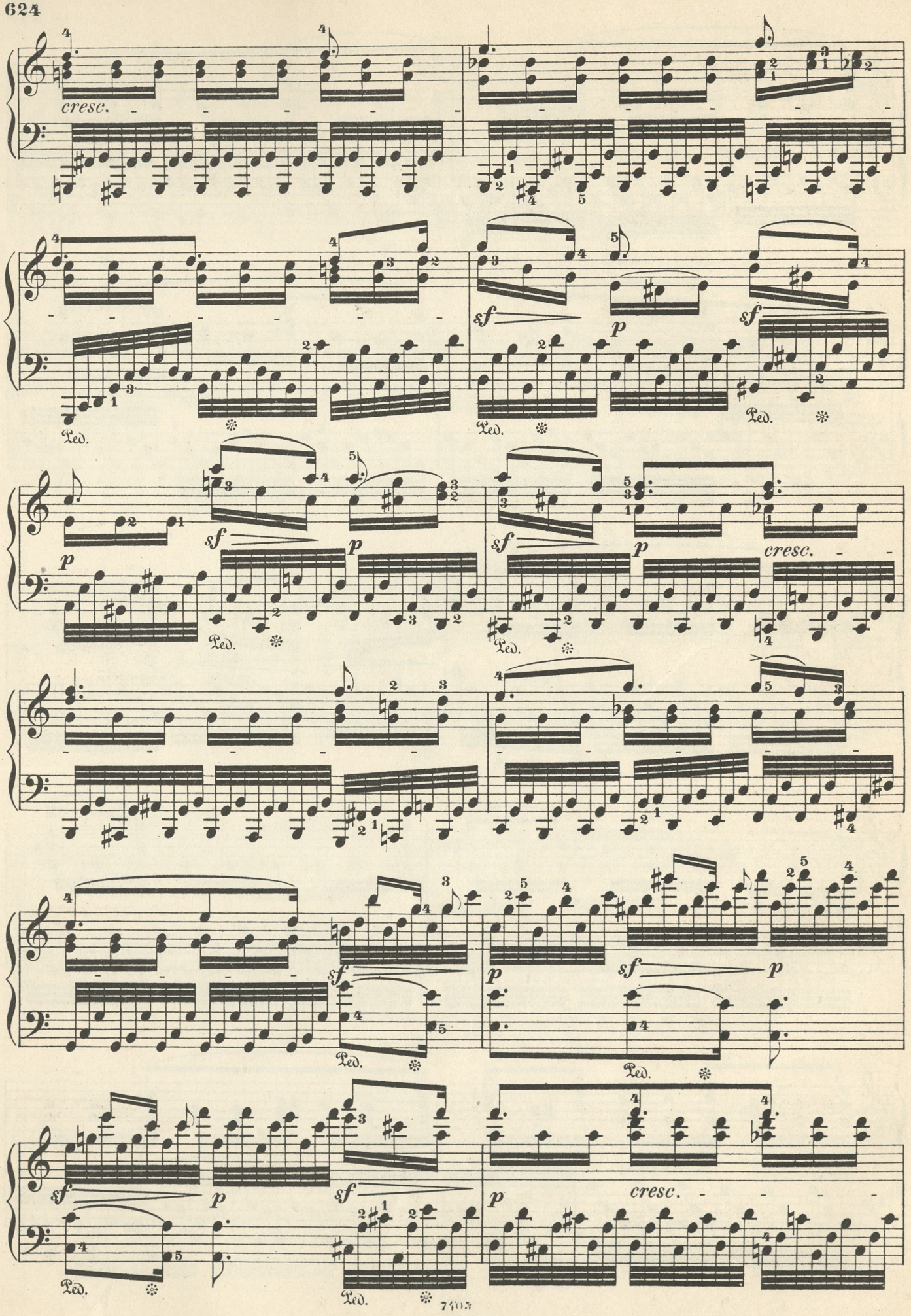

pp
pp
cresc.
dim.
pp
pp
pp

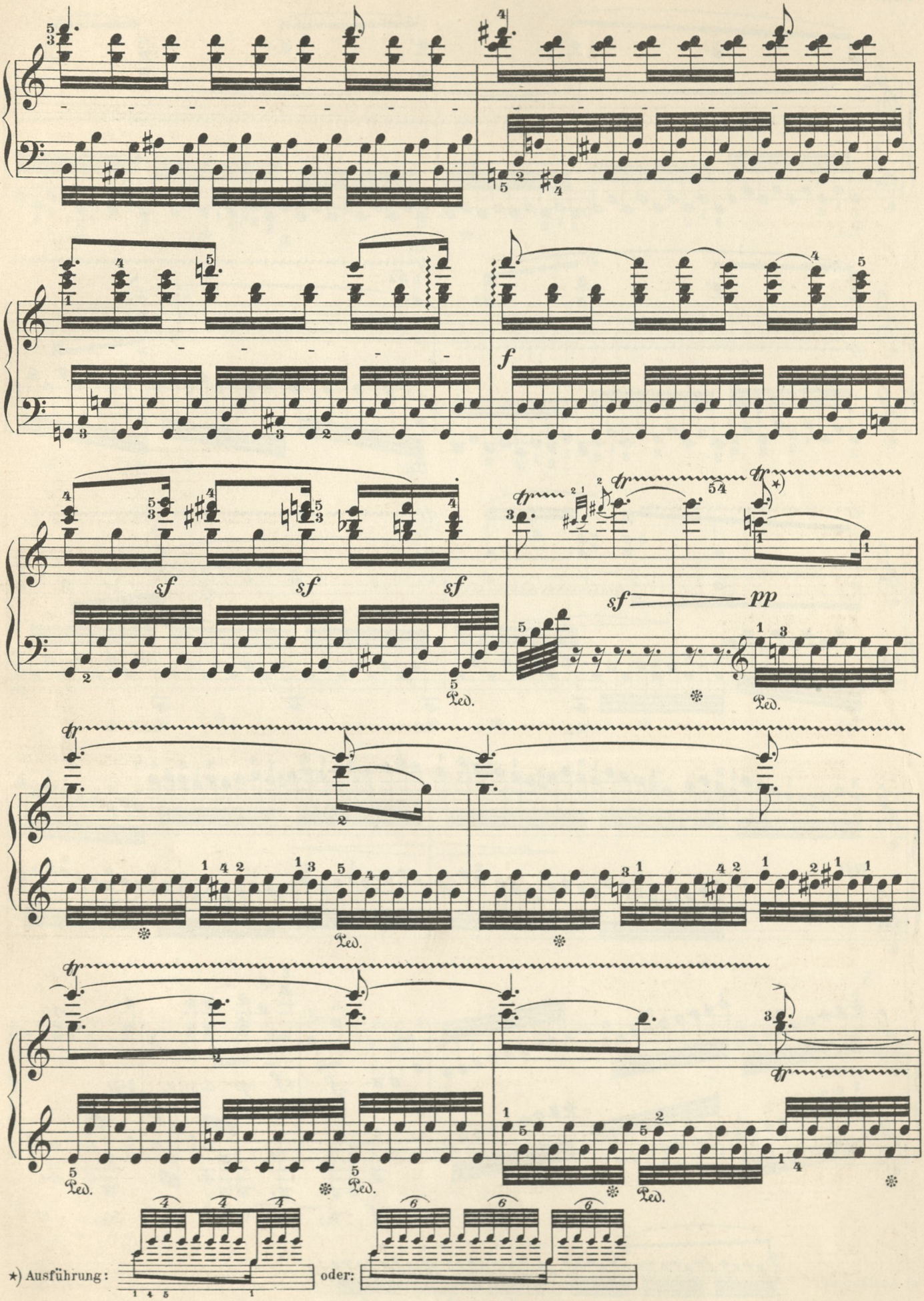

dim.
pp leggiermente
sempre pp
pp
cresc.
dim.
pp

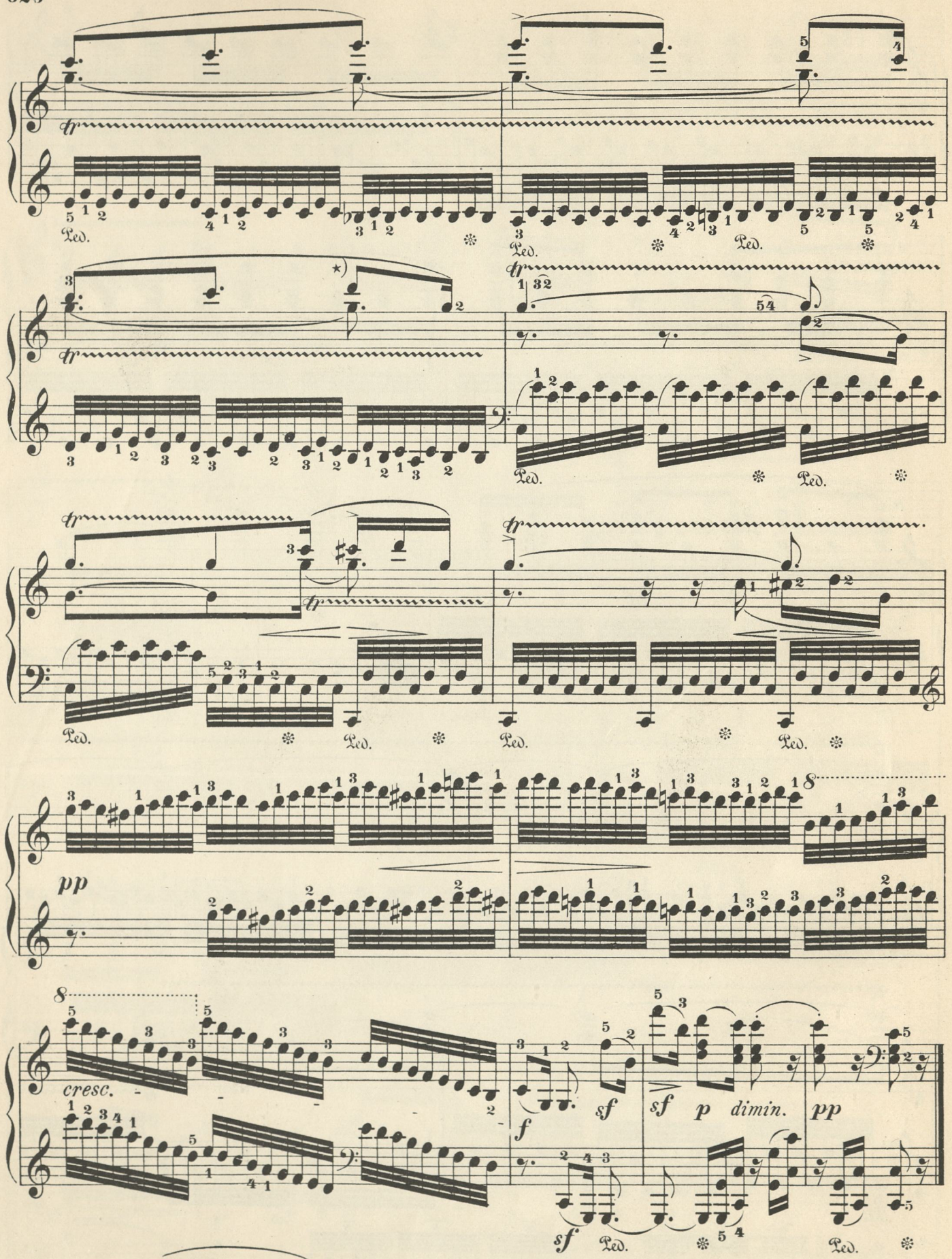

cresc.
Ped.
sf
Ossia:
f
p
dimin.
pp
p cresc.
dimin.
*) Ausführung:


espressivo
p
p
dimin.
pp
sempre pp
cresc.
Ped.
Ped.
Ped.
Ped.
sempre legato


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


cresc.
sf
p
Ped.


f
sf
sf
sf
pp
Ped.
Ped.
Ped.
Ped.
Ped.
*) Ausführung:
oder:



*) Ausführung:

