Beethoven Sonaten

D'Albert

Band 1

M23
.B4
A42
1902
vol. 1

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Center for Beethoven Studies
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Sonaten

für

Pianoforte.

Kritisch-instructive Ausgabe

Instructive edition with critical and explanatory remarks and fingering by Eugen d'Albert.

mit erläuternden Bemerkungen und Fingersatzbezeichnung von

Edition critique-instructive avec des remarques explicatives et doigtée par Eugen d'Albert.

Eugen d'Albert.

					Mk. Pf.
No. 1.	Sonate.	F moll.	Op. 2	No. 1.	No. 1.—
„ 2.	Sonate.	A dur.	Op. 2	No. 2.	„ 1.—
„ 3.	Sonate.	C dur.	Op. 2	No. 3.	„ 1.50
„ 4.	Sonate.	Es dur.	Op. 7	. .	„ 1.50
„ 5.	Sonate.	C moll.	Op. 10	No. 1.	„ 1.—
„ 6.	Sonate.	F dur.	Op. 10	No. 2.	„ 1.—
„ 7.	Sonate.	D dur.	Op. 10	No. 3.	„ 1.—
„ 8.	Sonate.	C moll.	Op. 13 (Pathétique)		„ 1.—
„ 9.	Sonate.	E dur.	Op. 14	No. 1.	„ —.80
„ 10.	Sonate.	G dur.	Op. 14	No. 2.	„ 1.—
„ 11.	Sonate.	B dur.	Op. 22	. .	„ 1.50
„ 12.	Sonate.	As dur.	Op. 26	. .	„ 1.—
„ 13.	Sonate.	Es dur.	Op. 27	No. 1.	„ 1.—
„ 14.	Sonate.	Cis moll.	Op. 27	No. 2 (Mondschein-Sonate)	„ 1.—
„ 15.	Sonate.	D dur.	Op. 28 (Pastorale)		„ 1.—
„ 16.	Sonate.	G dur.	Op. 31	No. 1.	„ 1.50
„ 17.	Sonate.	D moll.	Op. 31	No. 2.	„ 1.—
No. 18.	Sonate.	Es dur.	Op. 31	No. 3.	No. 1.—
„ 19.	Sonate.	G moll.	Op. 49	No. 1.	„ —.60
„ 20.	Sonate.	G dur.	Op. 49	No. 2.	„ —.60
„ 21.	Sonate.	C dur.	Op. 53 (Waldstein-Sonate)		„ 2.—
„ 22.	Sonate.	F dur.	Op. 54	. .	„ 1.—
„ 23.	Sonate.	F moll.	Op. 57 (Appassionata)		„ 2.—
„ 24.	Sonate.	Fis dur.	Op. 78	. .	„ 1.—
„ 25.	Sonate.	G dur.	Op. 79	. .	„ 1.—
„ 26.	Sonate.	Es dur.	Op. 81a (Les adieux)		„ 1.—
„ 27.	Sonate.	E moll.	Op. 90	. .	„ 1.—
„ 28.	Sonate.	A dur.	Op. 101	. .	„ 1.—
„ 29.	Sonate.	B dur.	Op. 106 (Hammerklavier)		„ 3.—
„ 30.	Sonate.	E dur.	Op. 109	. .	„ 1.50
„ 31.	Sonate.	As dur.	Op. 110	. .	„ 1.50
„ 32.	Sonate.	C moll.	Op. 111	. .	„ 1.50

Band-Ausgabe.

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Band II (Sonaten Nr. 12—22)

Band III (Sonaten Nr. 23—32)

Otto Forberg,
Leipzig.

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INHALT.

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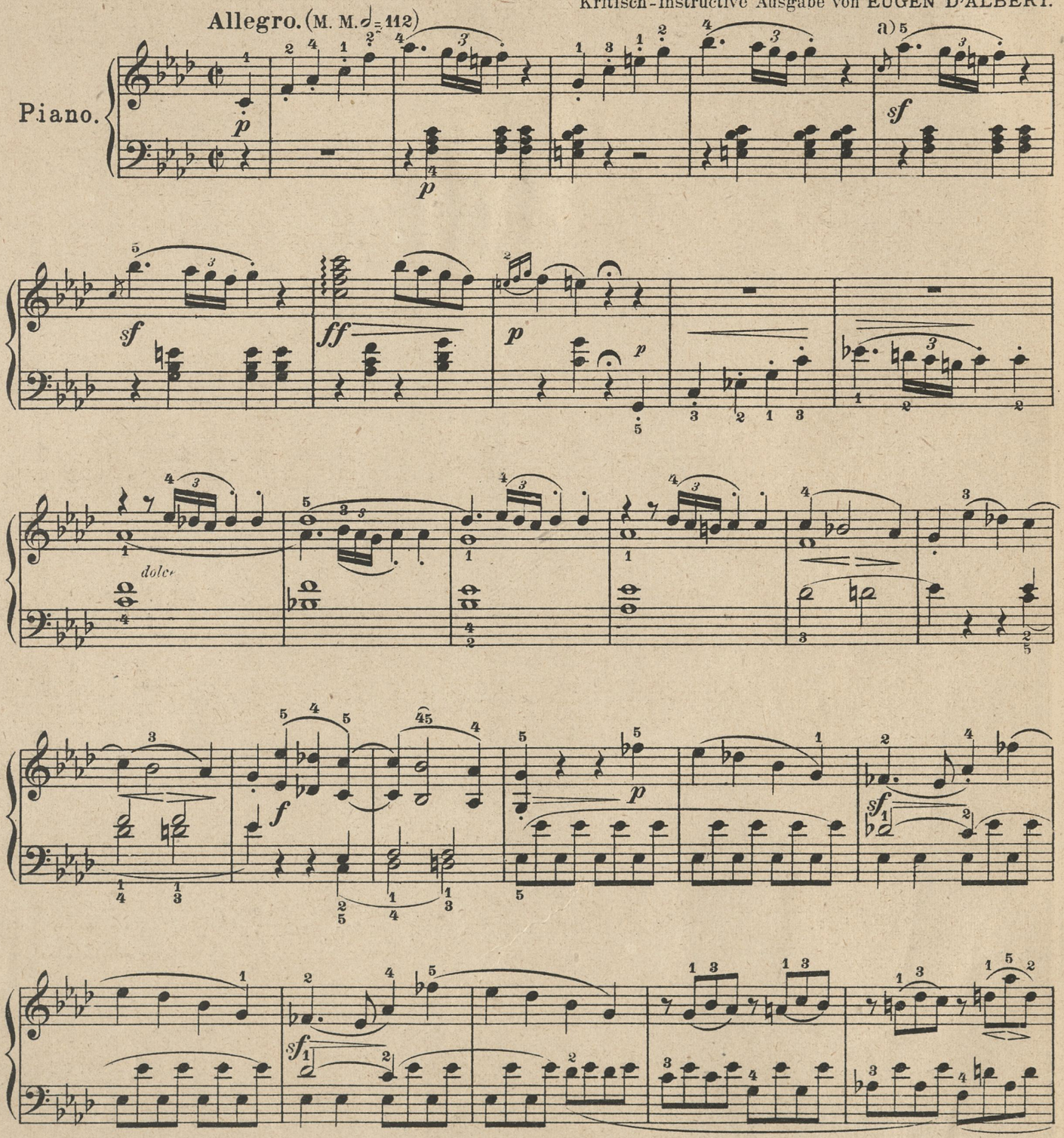
Sonate Nr. 1.

Op. 2. Nr. 1.

Joseph Haydn gewidmet.

L. VAN BEETHOVEN.

Kritisch-instructive Ausgabe von EUGEN D'ALBERT.



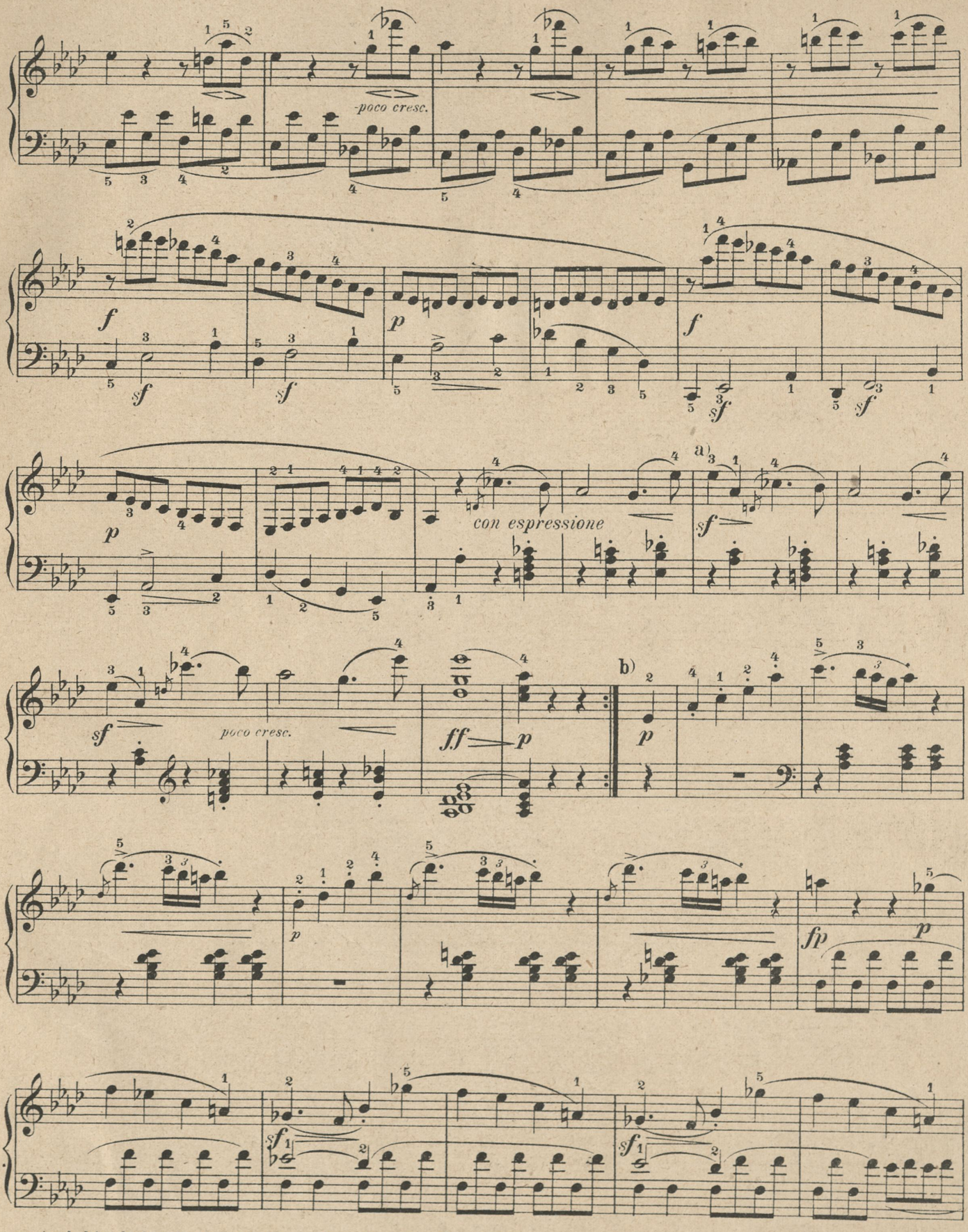
a) Die *sf* nicht zu scharf, der Grundfärbung *p* entsprechend

a) The sfi not too forcibly pronounced, lest they conflict with the general tone of the piece, which is p.

a) Ne pas jouer les „*sf*" trop aigus, mais en rapport avec la nuance générale *p* du morceau.

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Otto Forberg, Leipzig.



a) Auch hier bedeuten die *sf* Zeichen nur ein geringes Betonen.

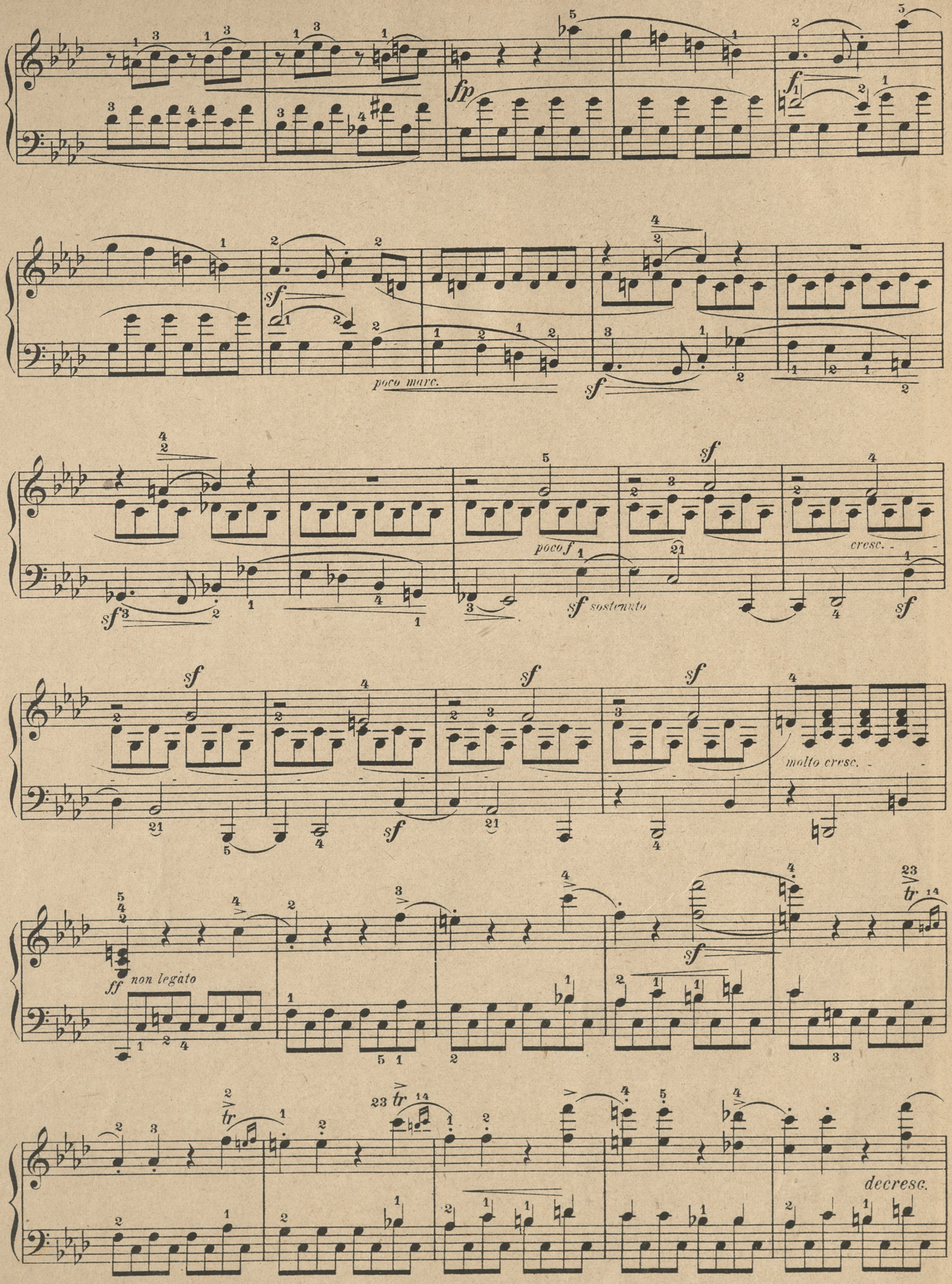
b) Der Herausgeber hat die Wiederholungszeichen für den 2. Theil weggelassen.

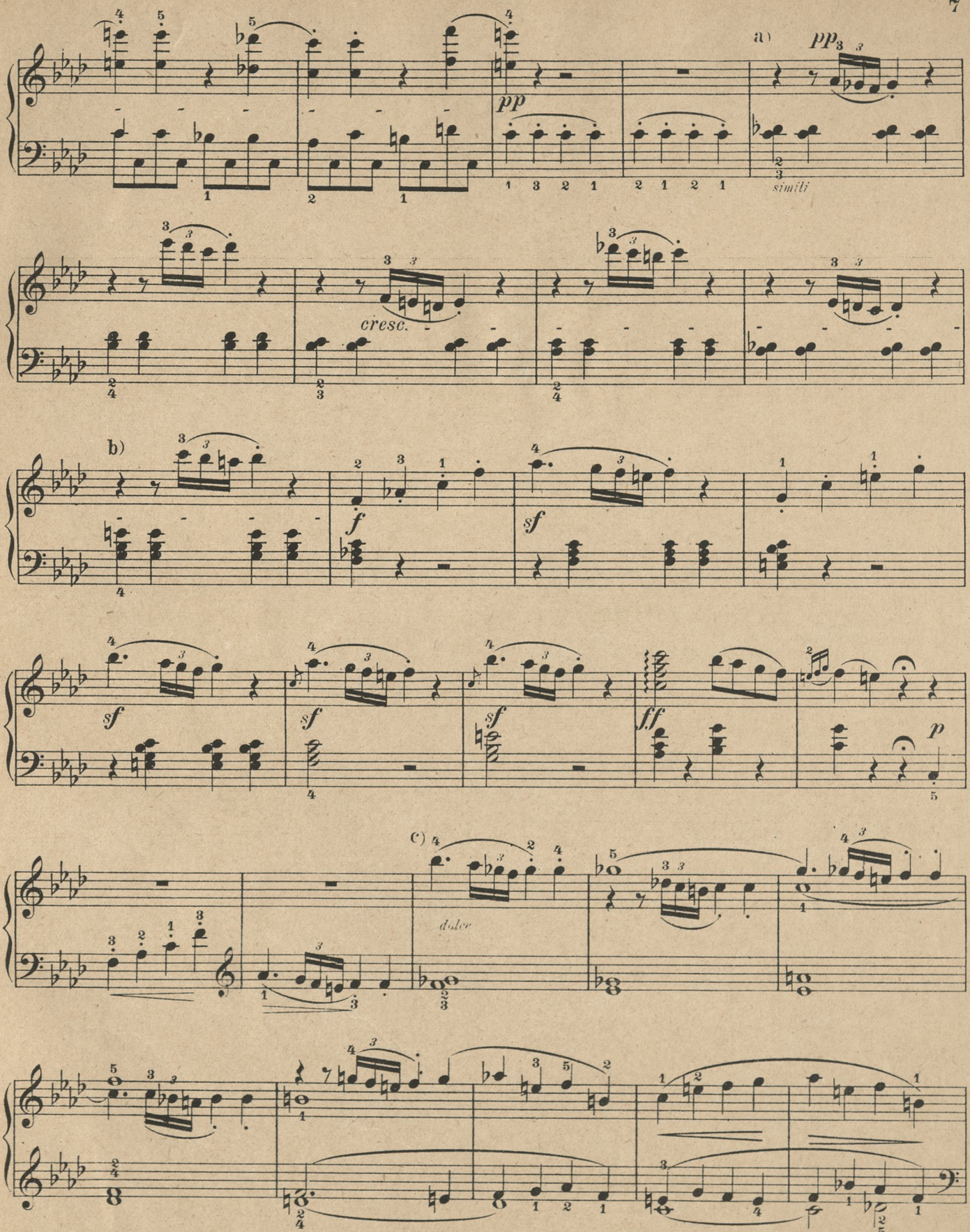
a) Here also the sfi denote merely a slight emphasis.

b) The editor omits the signs of repetition in the 2nd part.

a) Les signes „*sf*“ indiquent simplement un léger accent.

b) L'éditeur a laissé de côté les reprises.


fp
f
sf
poco marc.
sf
sf
poco f
sf sostenuto
sf
sf
sf
sf
molto cresc.
ff non legato
sf
tr
tr
decresc.



a) Man denke sich die Figuren abwechselnd von Fagott und Flöte ausgeführt.

b) Kein Zurückhalten.

c) Beim Vortrag ahme man die Klangwirkung der Holzbläser nach.

a) Imagine the figures executed alternately by bassoon and flute.

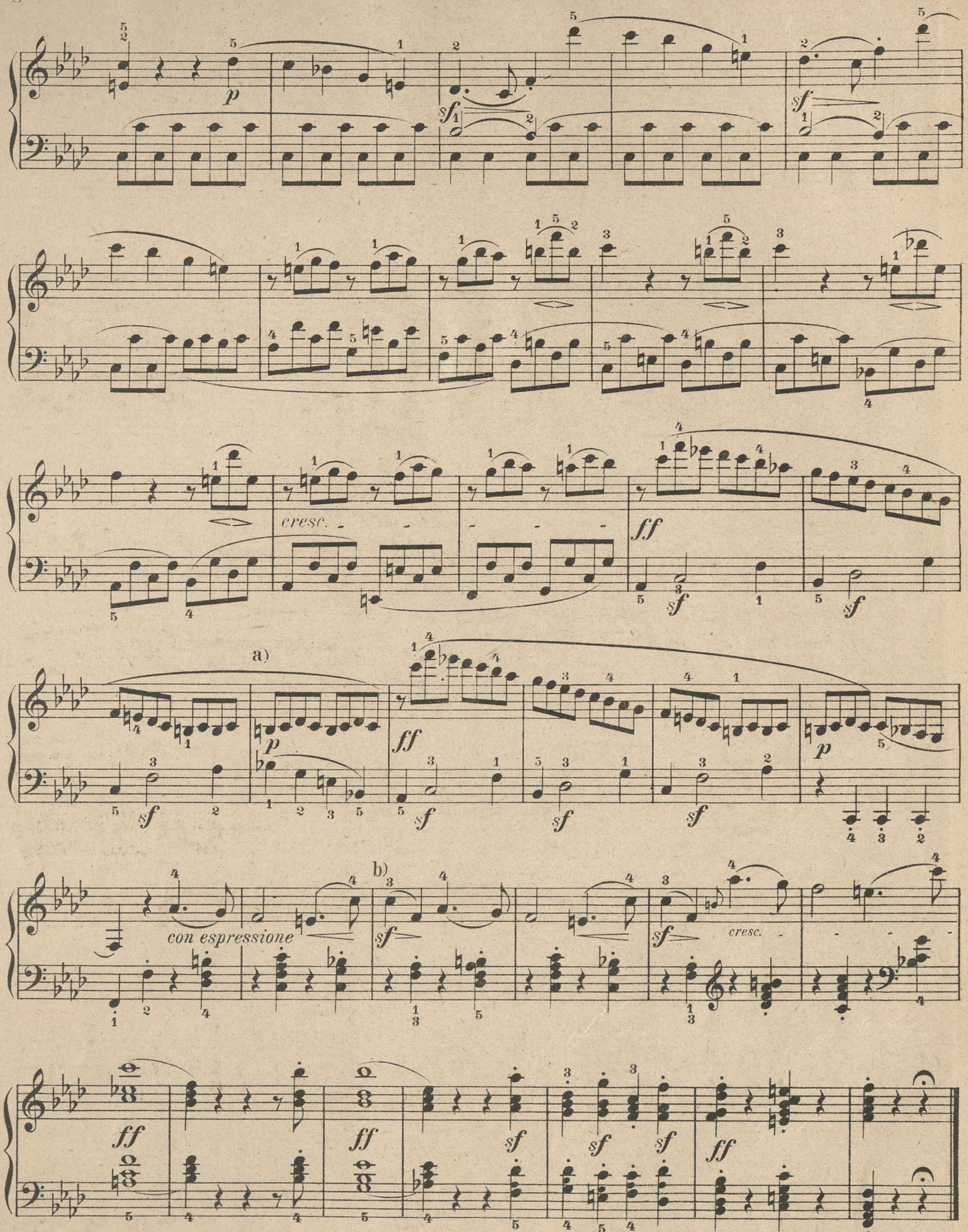
b) No retarding.

c) Try to imitate the timbre of the woodwind.

a) On se représente parfaitement bien la mélodie jouée tantôt par le basson tantôt par la flûte.

b) Pas de ritenuto.

c) On veut imiter ici le son (timbre) des instruments à vent en bois.



a) Bei dieser Wiederholung tritt das *p* absichtlich erst beim 4ten Takte ein. Es ist kein Druckfehler.

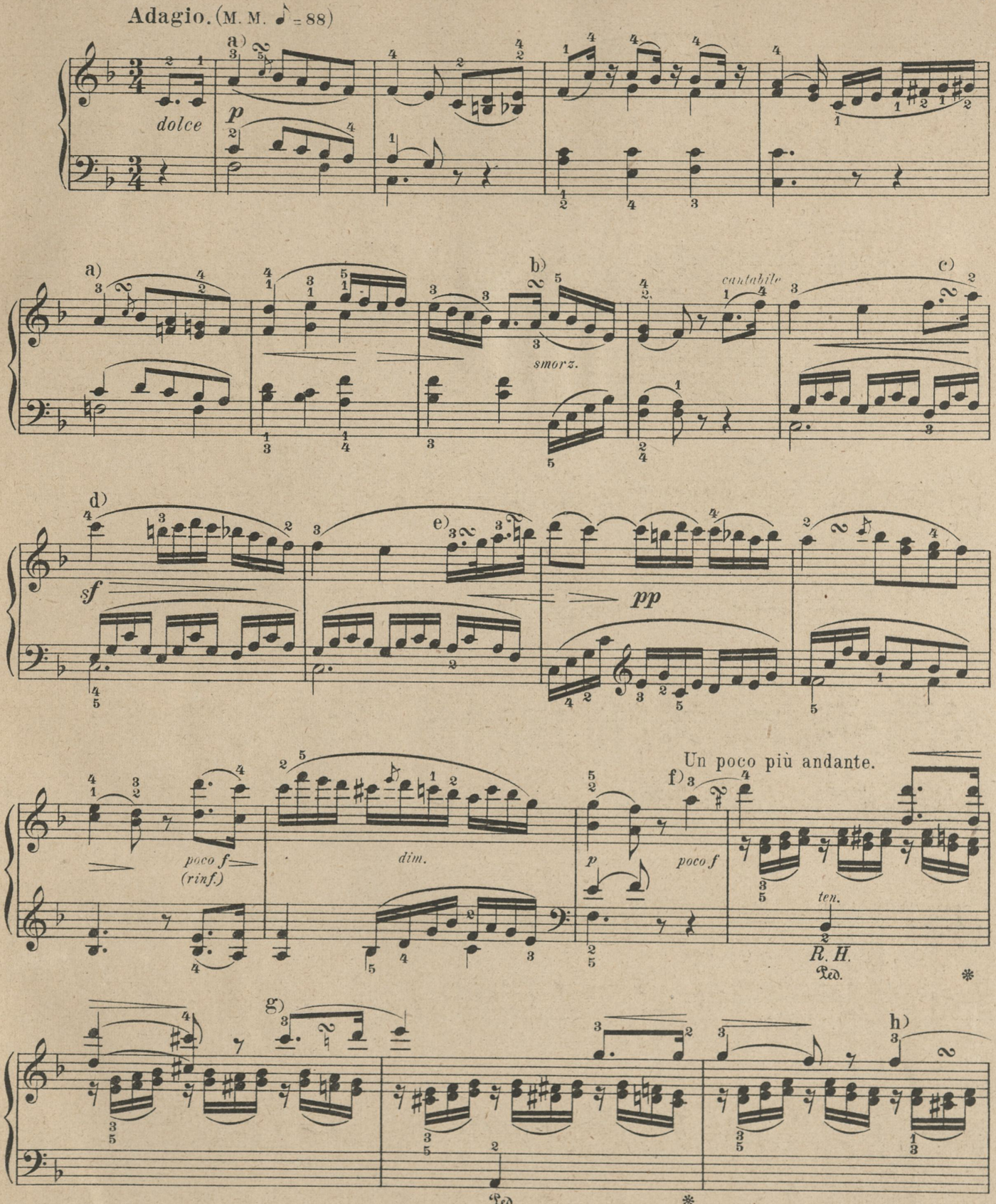
b) Man hüte sich auch hier vor einem zu starken *sf*.

a) It is not due to a printer's error but it is intended, that in the repeat the p shall not appear until the fourth bar.

b) Be careful not to emphasise the sf too strongly.

a) C'est à dessein que le *p* n'apparait seulement qu'à la quatrième mesure de la reprise; ce n'est pas une faute d'impression.

b) Il faut se garder de ne pas jouer le sforzando trop fort.

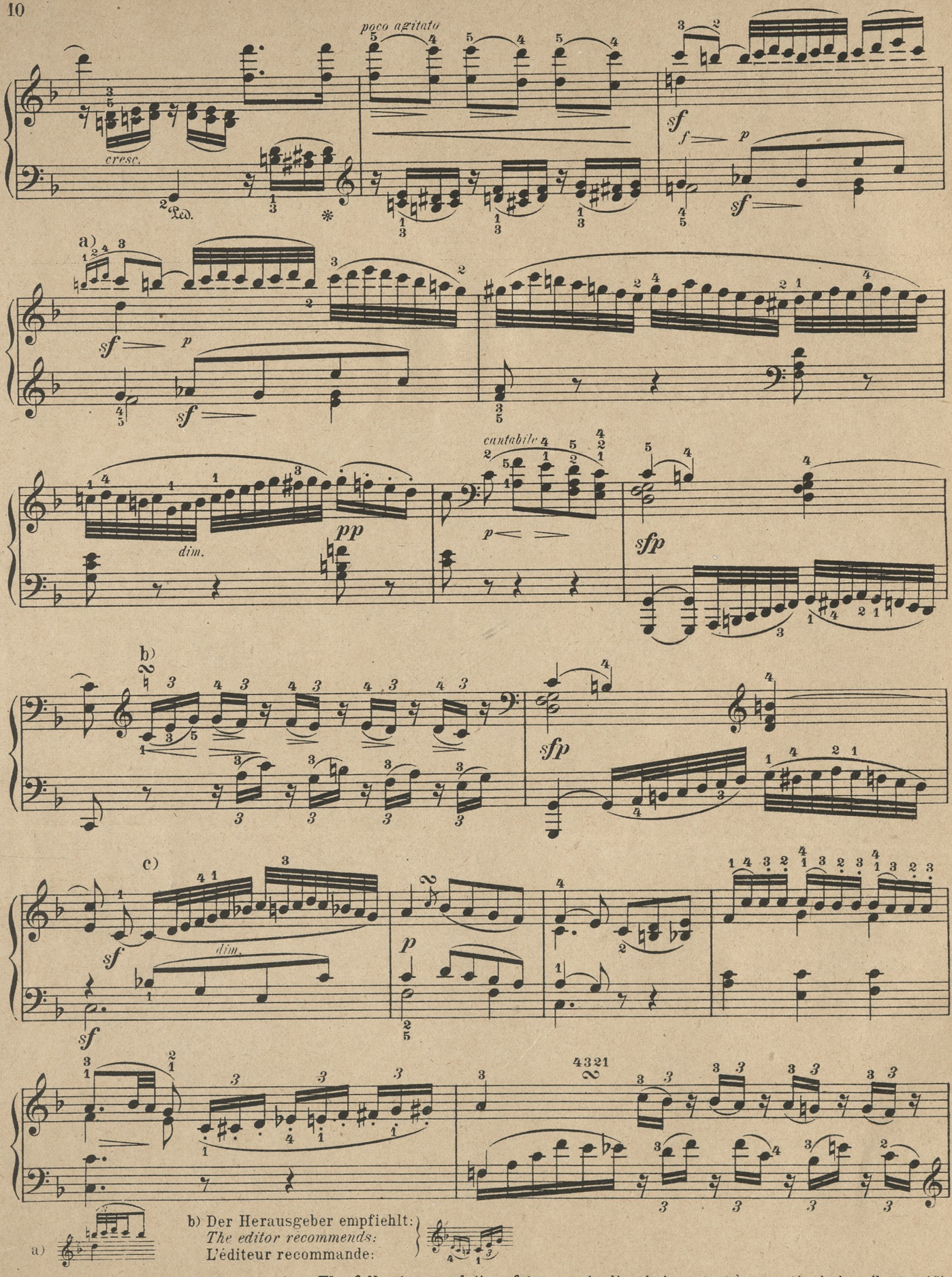


a) Ausführung:
Exécution:
Execution:

b) c)

d) Das *sf* nicht stark.
The note is merely to be emphasised.
Le *sf* ne doit pas être joué trop fort.

e) f) g) h)



a) b) Der Herausgeber empfiehlt:
The editor recommends:
L'éditeur recommande:

c) Anstatt eines plötzlichen *pp* *sf > dim. p* zu empfehlen.

c) *The following gradation of tone: sf > dim. p is preferable to a sudden pp*

c) Au lieu de jouer tout à coup pianissimo, il est préférable d'observer les nuances suivantes: *sf > dim. p.*

a)

4323

pp

sempre legato

4321

p

4321

5431

b)

dolce

poco f

sf

pp

p

sf

sf

sf

sf

pp

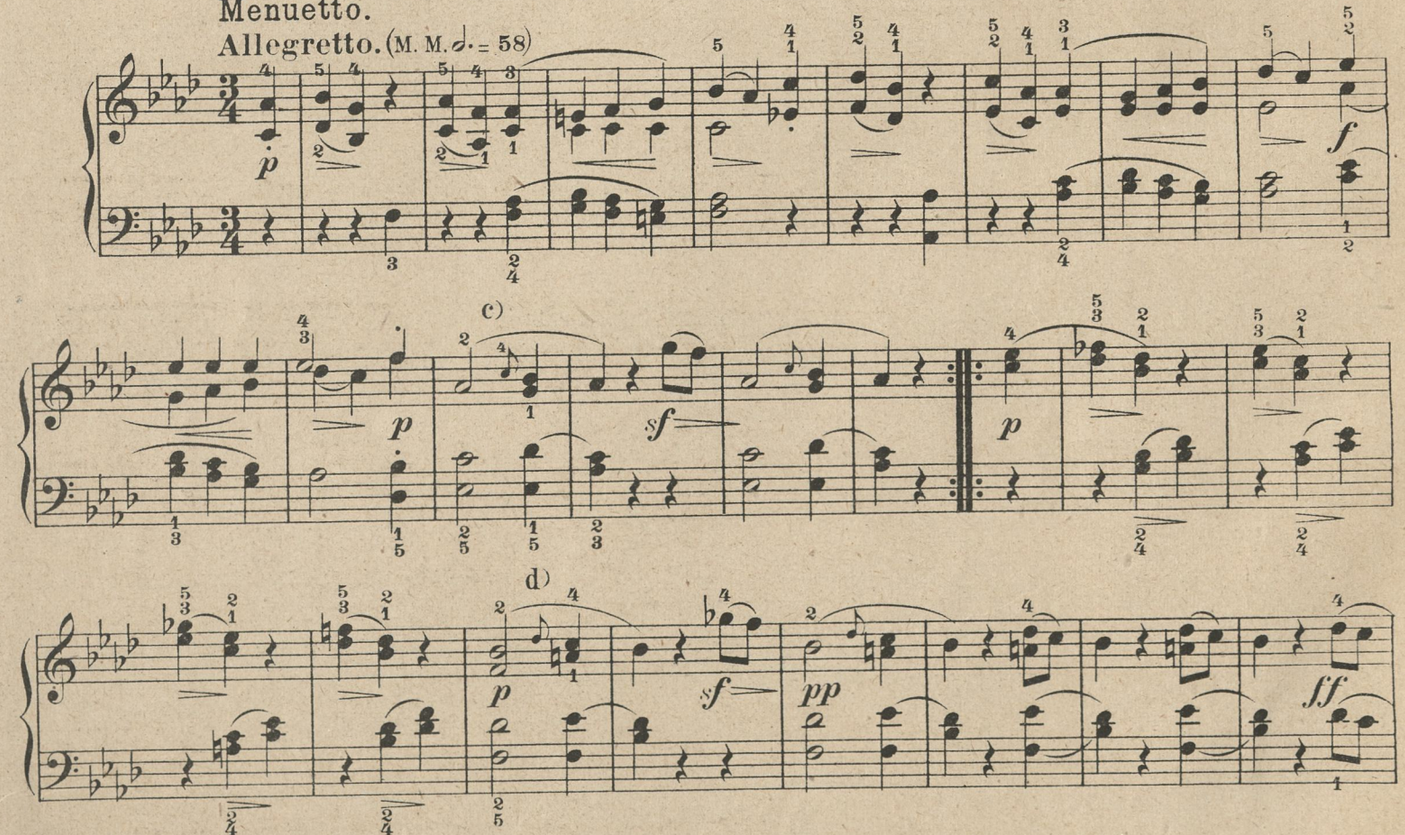
a)

b)

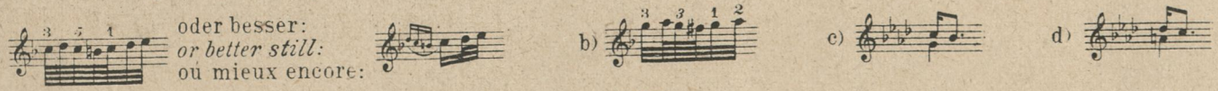


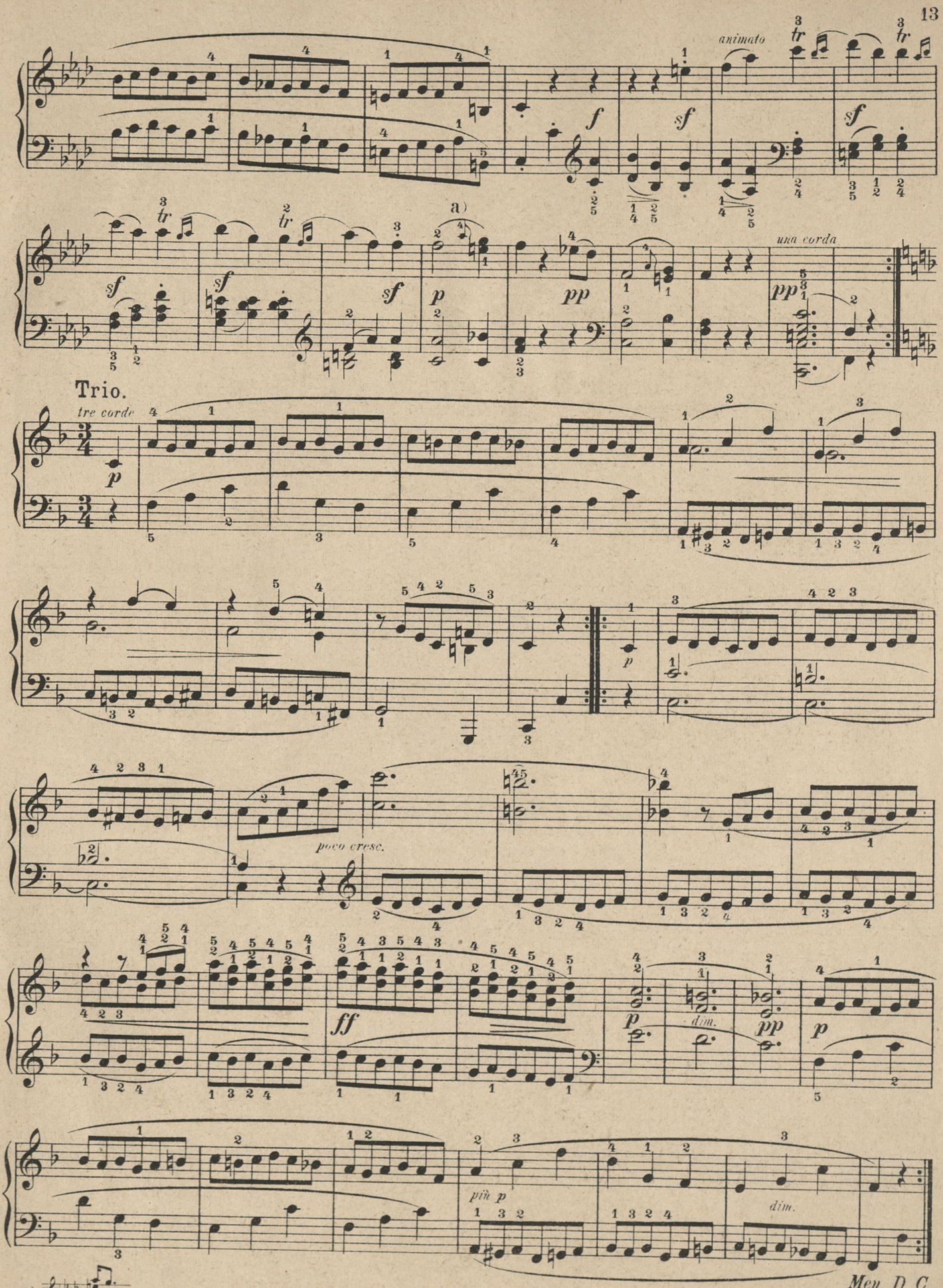
Menuetto.

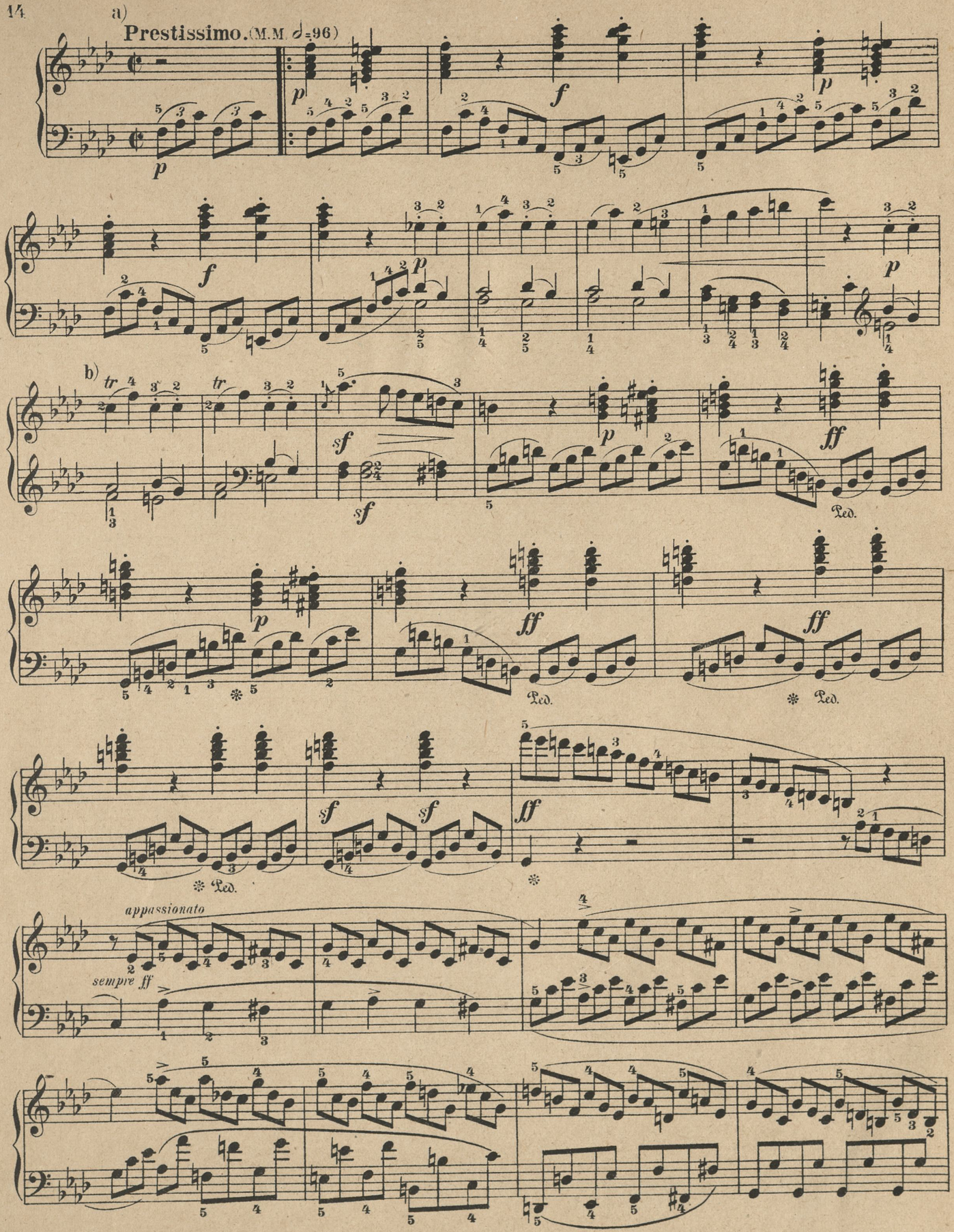
Allegretto. (M. M. ♩. = 58)



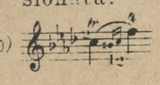
a) oder besser: / *or better still:* / ou mieux encore:




animato
a)
una corda
Trio.
tre corde
poco cresc.
più p
dim.
Men. D. C.
a)

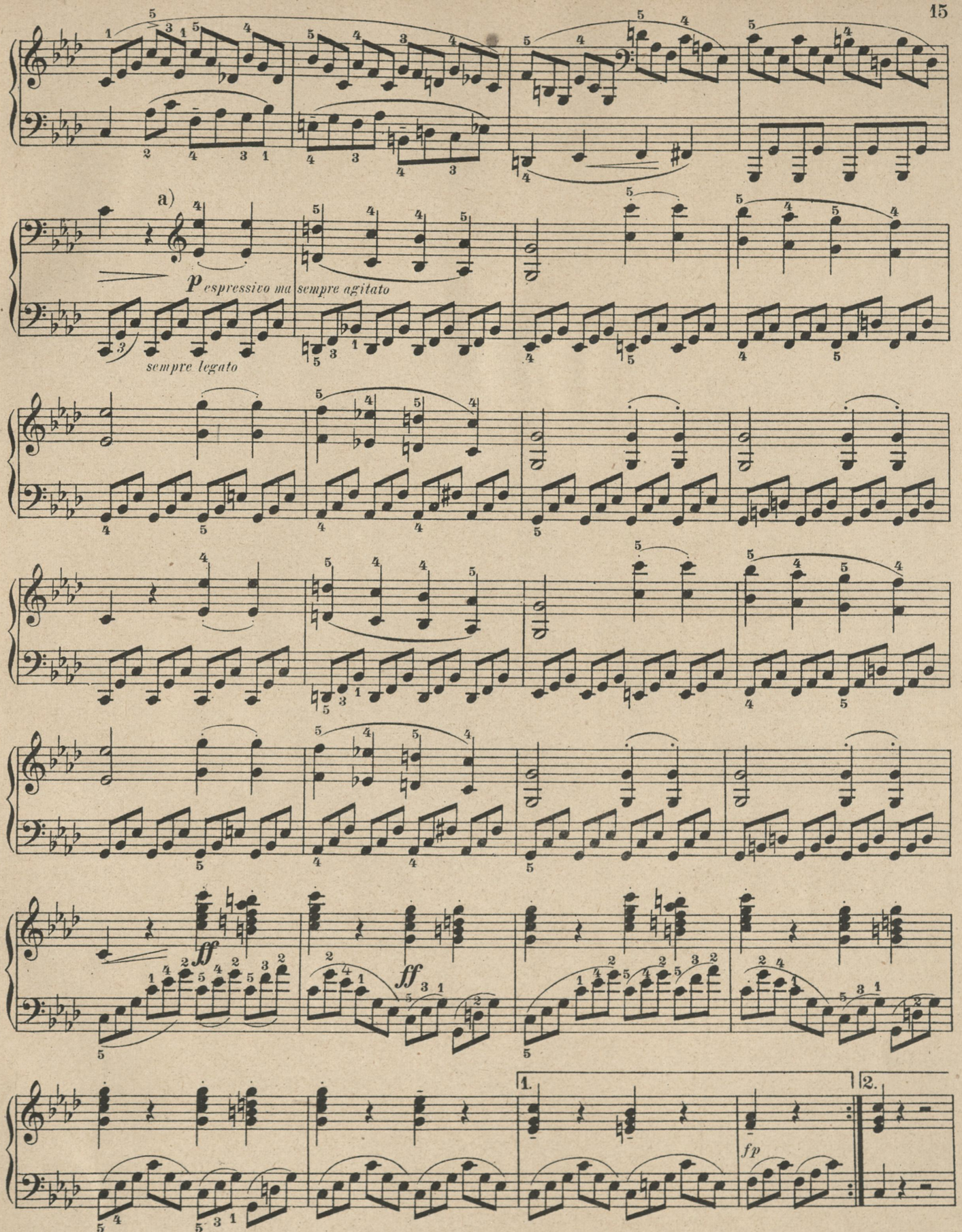


a) Dieser Satz ist gleichsam eine Vorstudie zum letzten Satz der „appassionata."

b) 

a) This movement is, as it were, a preparatory study to the last movement of the "appassionata."

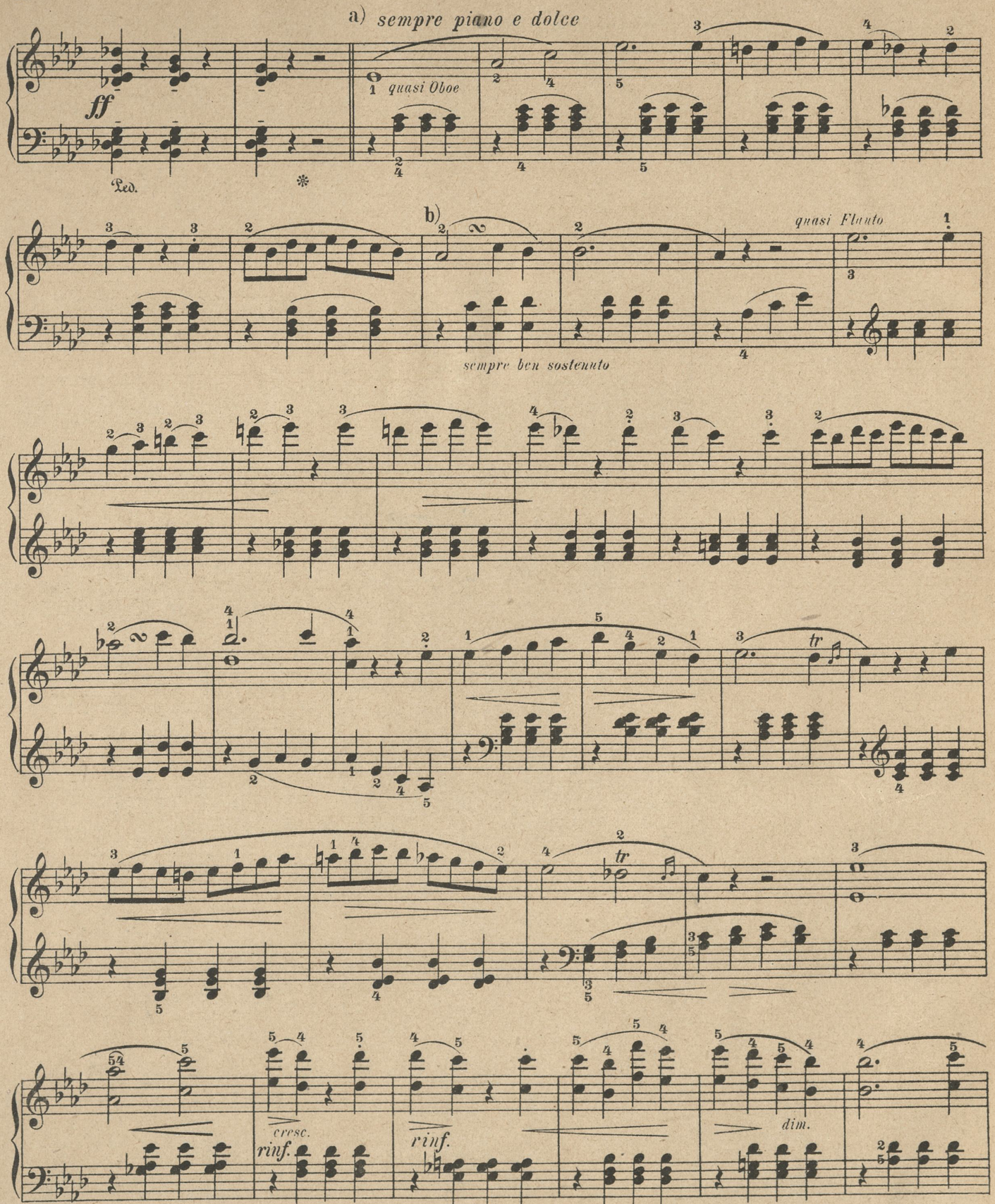
a) Cette partie est comme une préparation à la dernière partie de „l' appassionata."



a) Trotz aller Empfindung ist der aufgeregte Grundcharakter dieses Satzes zu bewahren und keinesfalls eine Verlangsamung des Tempos eintreten zu lassen.

a) While observing all details of expression and tone-shading, the characteristic feature of this movement, -unrest-, must not be blurred by any retarding of the tempo.

a) Tout en observant les détails de nuances et d'expression, il faut bien conserver le caractère fondamental généralement animé du morceau; par conséquence il ne faut pas ralentir la mesure.

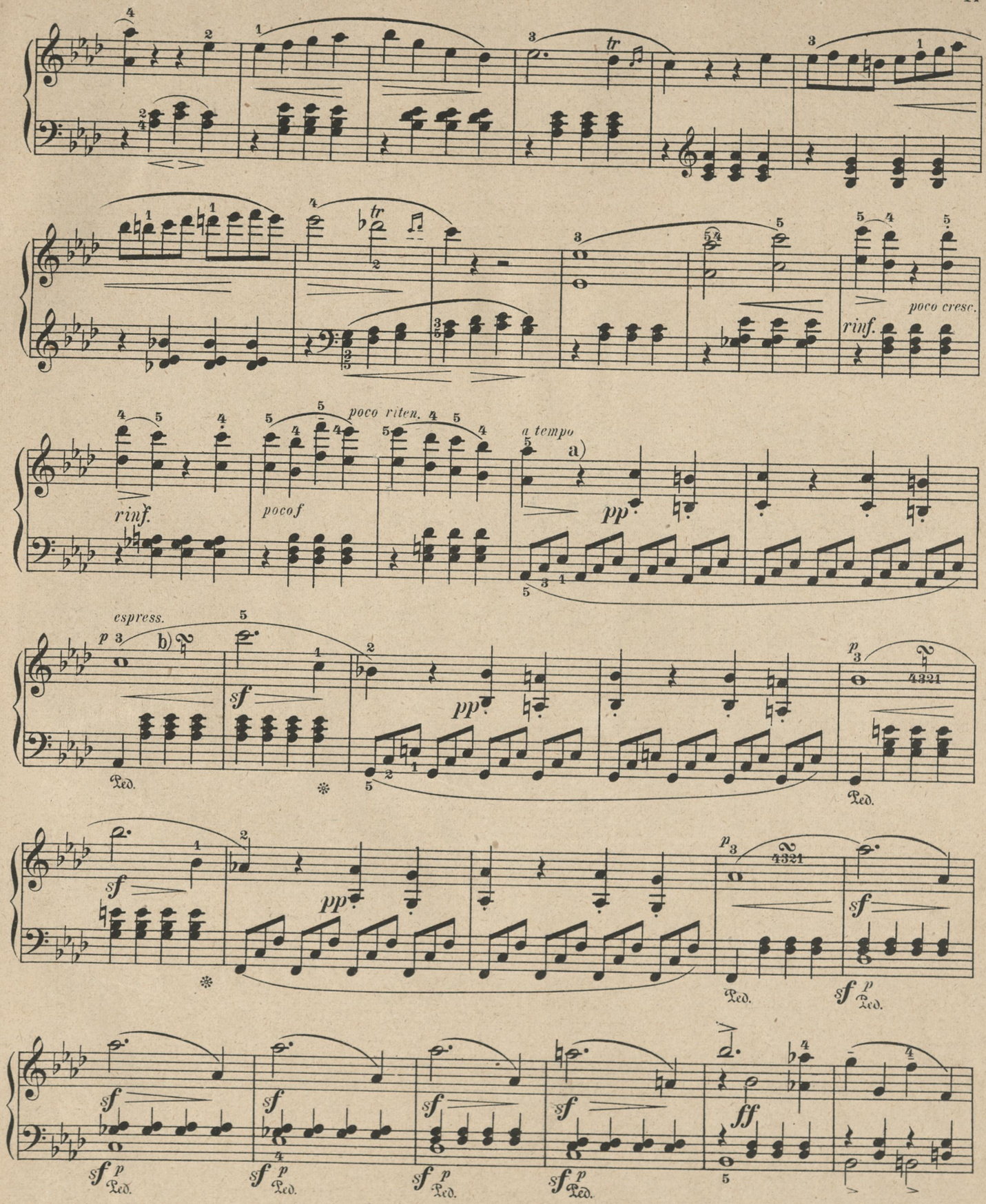


a) Auch hier hat der Herausgeber die Wiederholungszeichen des 2ten Teils als gänzlich veraltet weggelassen. Dieser Absatz ist ruhiger und gesanglicher vorzutragen.

b)

a) *Here, too, the editor omits the repetition marks in the second part, as being quite out of place to-day. This part must be interpreted in a calm restful style, the instrument singing the melody.*

a) L'éditeur a aussi ici laissé de côté les signes de la reprise dans la seconde partie comme tout à fait passé de mode. Cette partie doit être jouée avec un tempo plus tranquille. Bien faire chanter la mélodie.

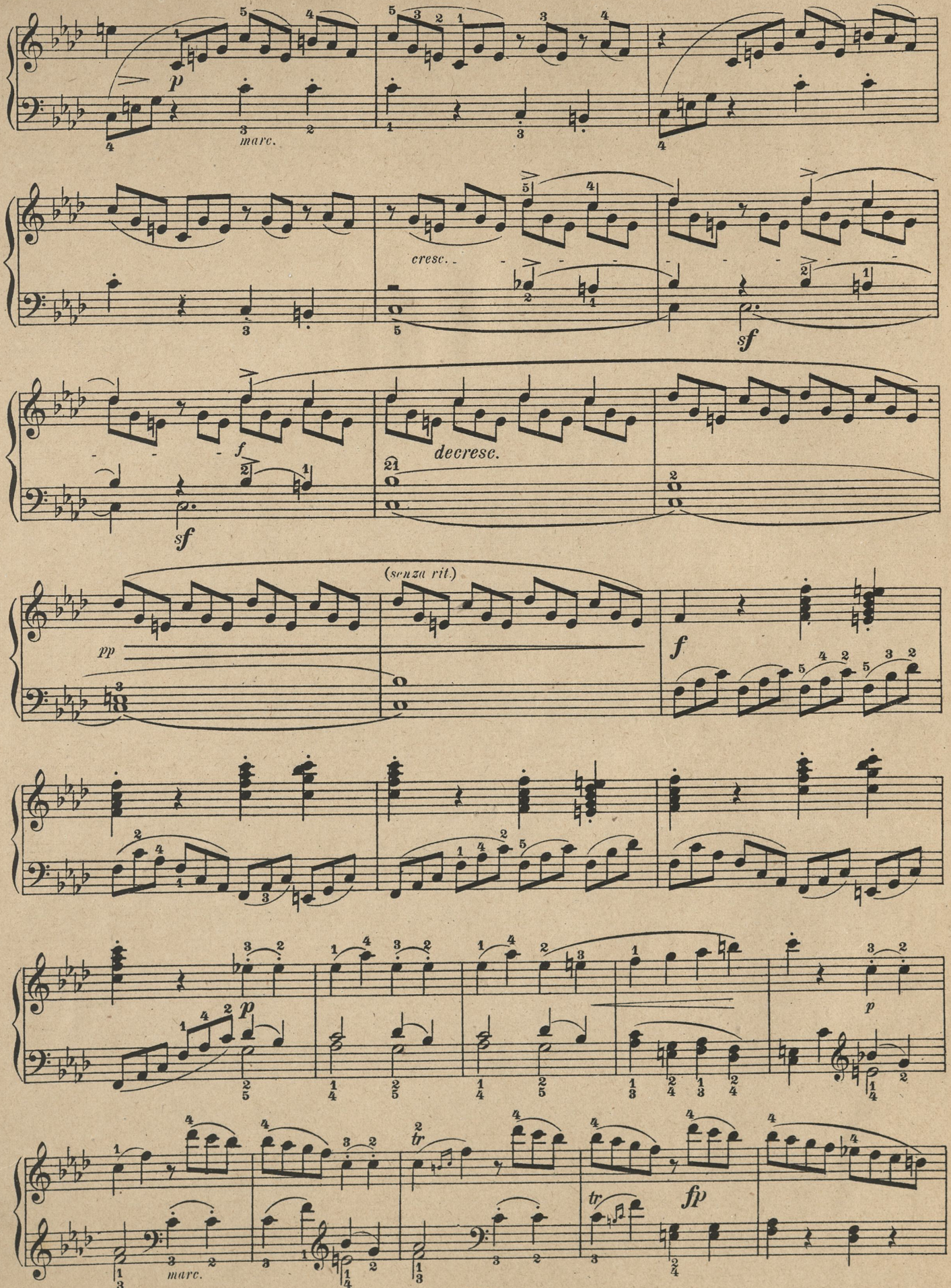


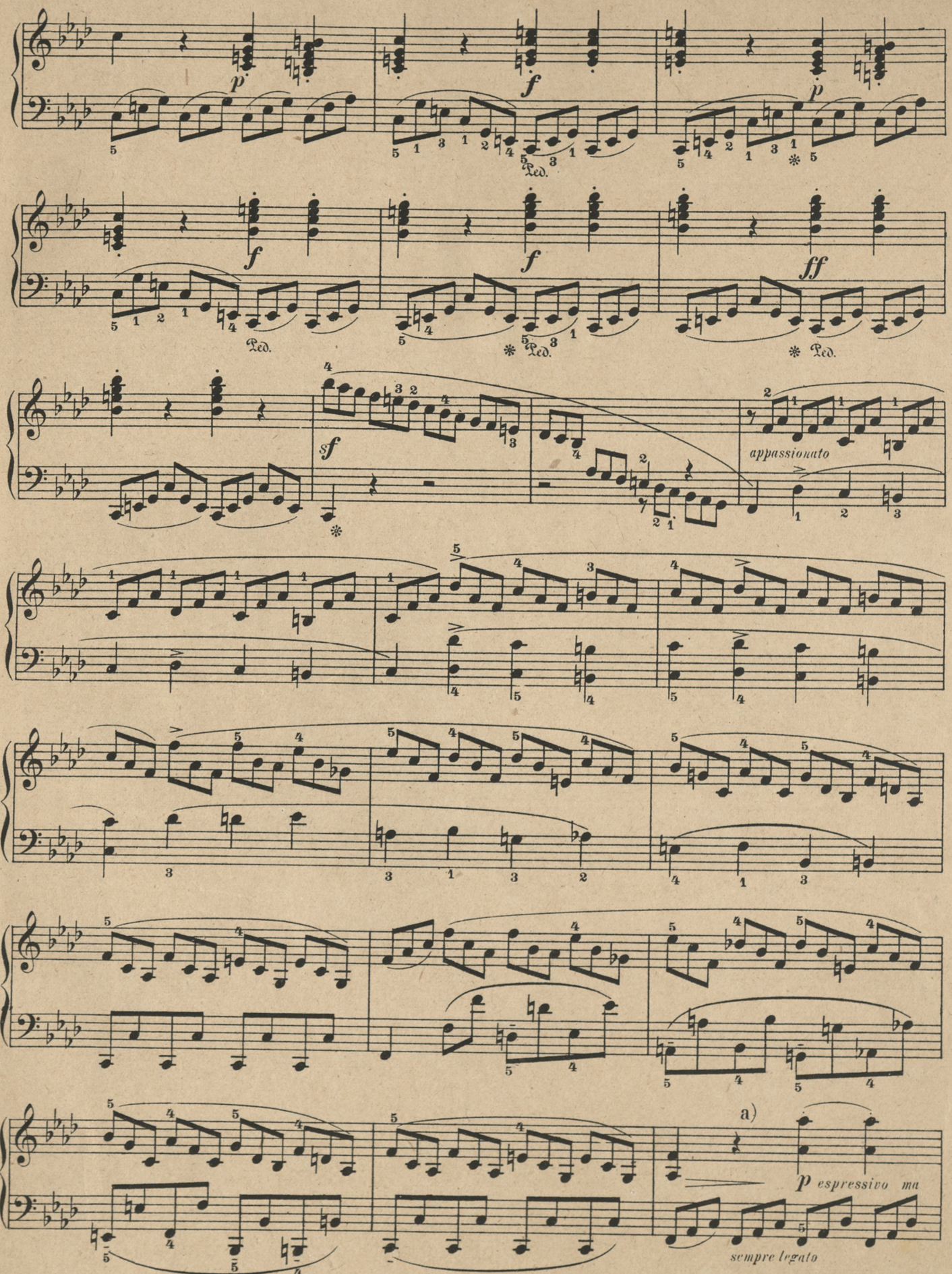
a) Man unterscheide den Charakter der jeweiligen zwei Takte – Aufnahme des erregten ersten Teils – Rückblick auf den sanften Zwischensatz.

b)

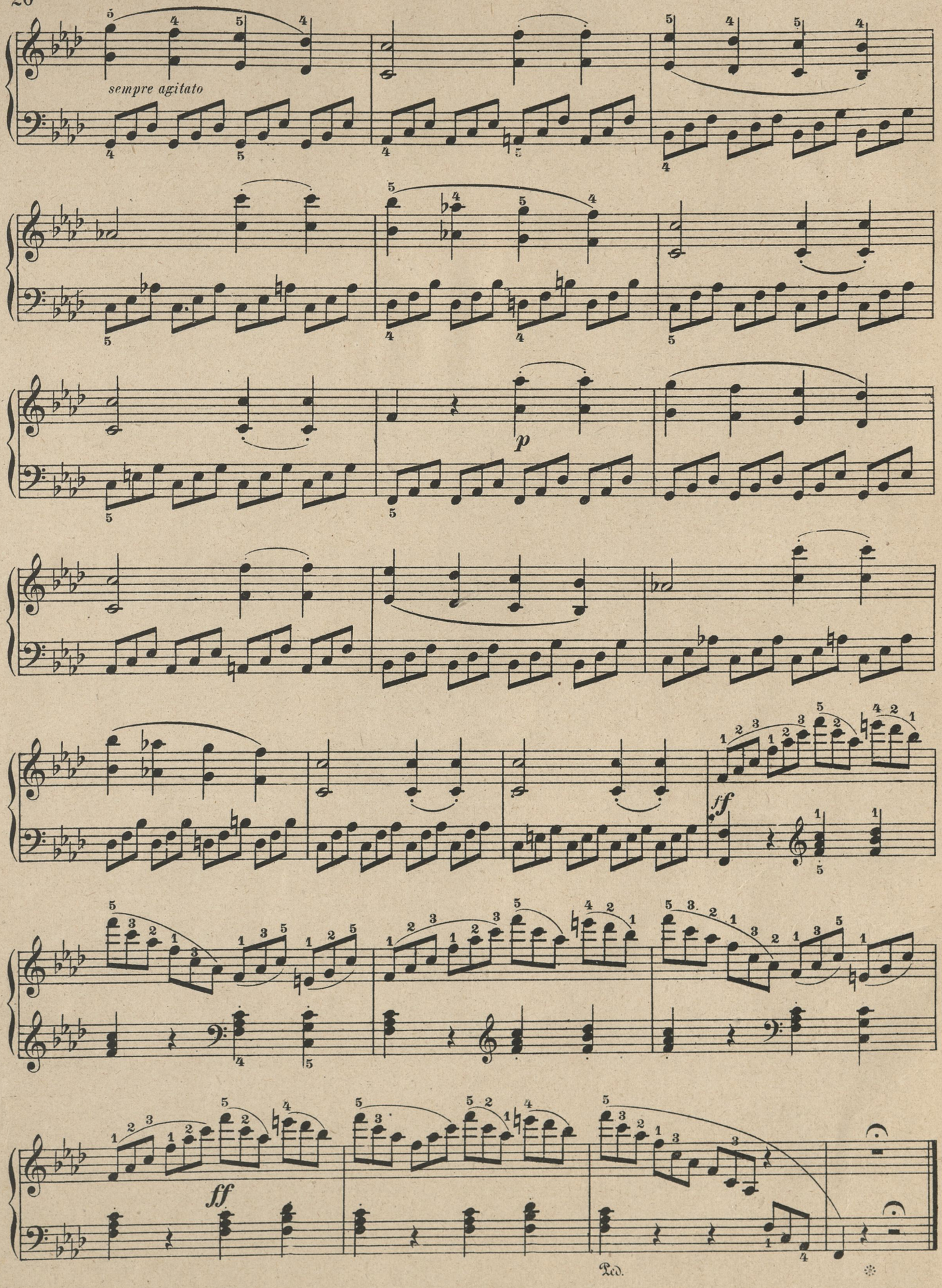
a) Distinguish well between the character of each of the recurrent two bars, - one recalling the unrest depicted in the first part, - the other a reminiscence of the sweet peacefulness breathed forth in the intermediate movement.

a) On distingue toutes les deux mesures un nouveau caractère. Une fois c'est le mouvement agité de la première partie, quand tout à coup on retrouve le mouvement doux et tranquille de la phrase intermédiaire.


p
marc.
cresc.
sf
f
sf
decresc.
(senza rit.)
pp
f
p
p
tr
tr
fp
marc.



a) Anmerkung a Seite 13. | *a) Note on page 13.* | a) Remarque page 13.


sempre agitato
p
ff
ff
Ped.

Sonate Nr. 2.

Op. 2. Nr. 2.

Joseph Haydn gewidmet.

L. VAN BEETHOVEN.

Kritisch-instructive Ausgabe von **EUGEN D'ALBERT.**

a)

Allegro vivace. M.M. ♩ = 126.



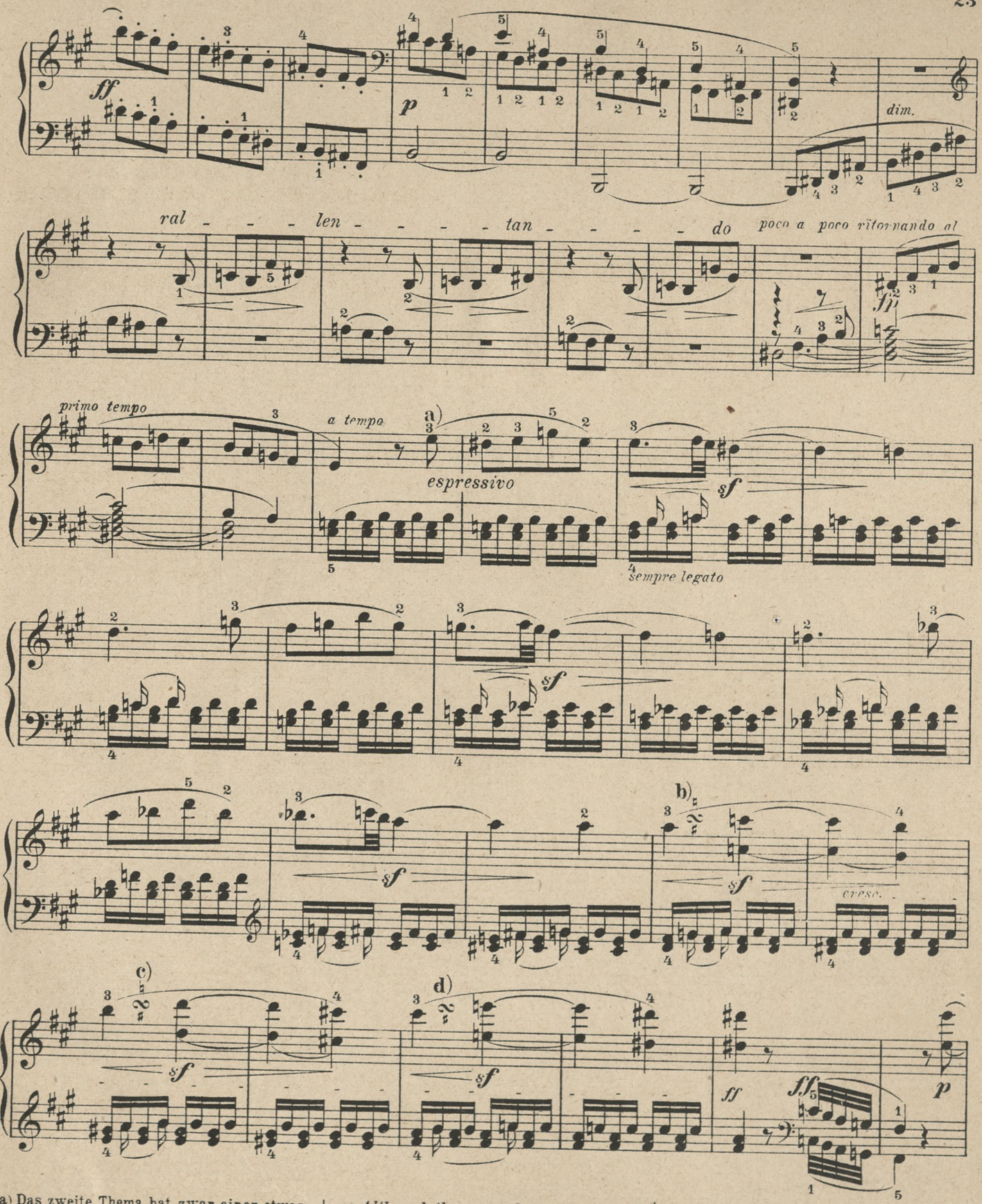
a) Der ganze Satz ist frisch und flott, mit einem Anflug von Humor, zu spielen.

a) This movement must be played throughout in a brisk, dashing style, a touch of the humorous pervading the whole.

a) Toute cette partie vive et gracieuse sera jouée plutôt avec bravoure et bonne humeur.

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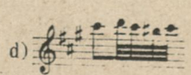
Otto Forberg, Leipzig.

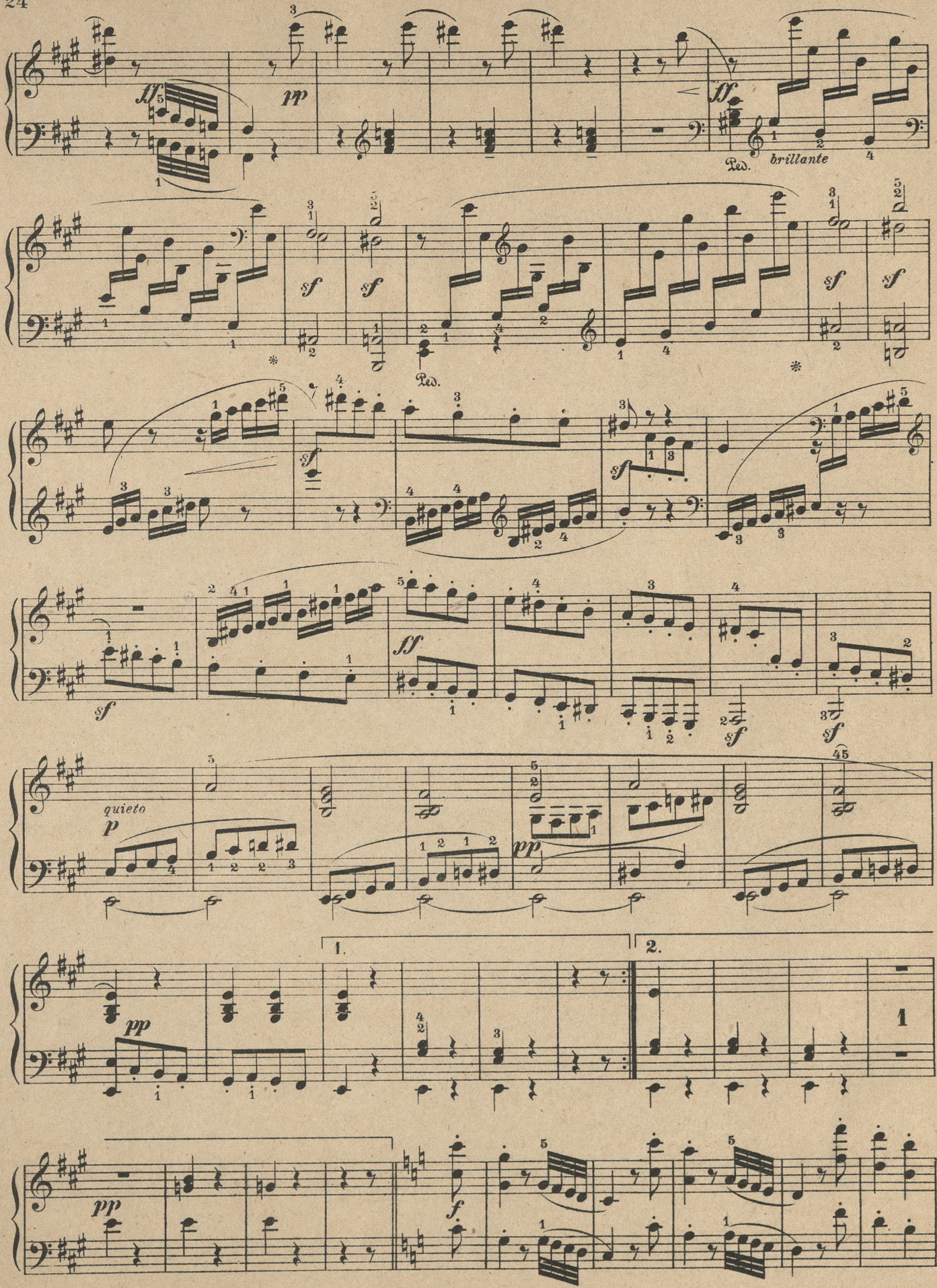


a) Das zweite Thema hat zwar einen etwas empfindungsvolleren Charakter, ist aber ohne Verschleppung und „Sentimentalität" zum Ausdruck zu bringen.

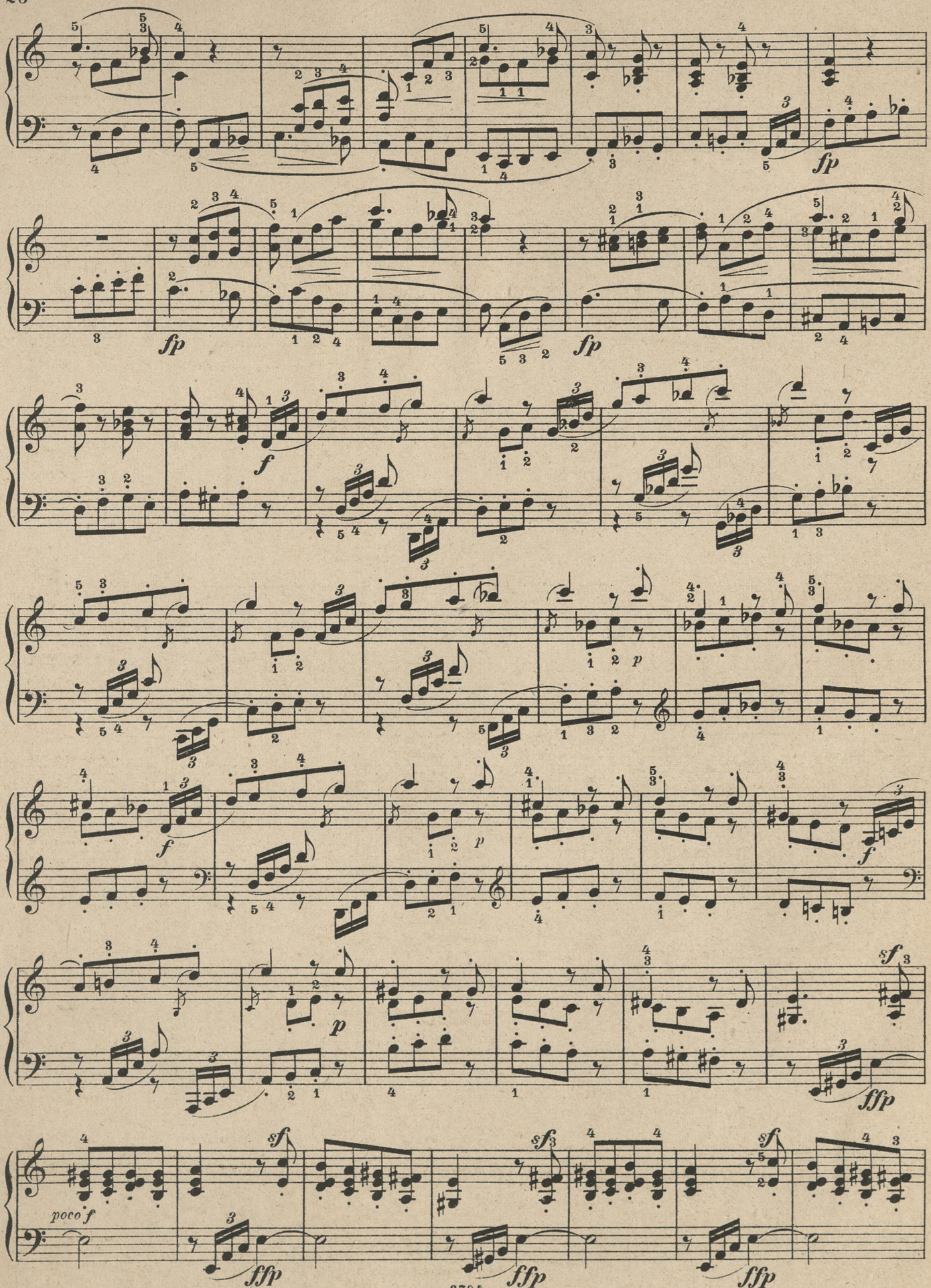
a) Although the general character of this second subject is more expressive of sentiment, it must not be dragged into 'sentimentality' by retarding the tempo.

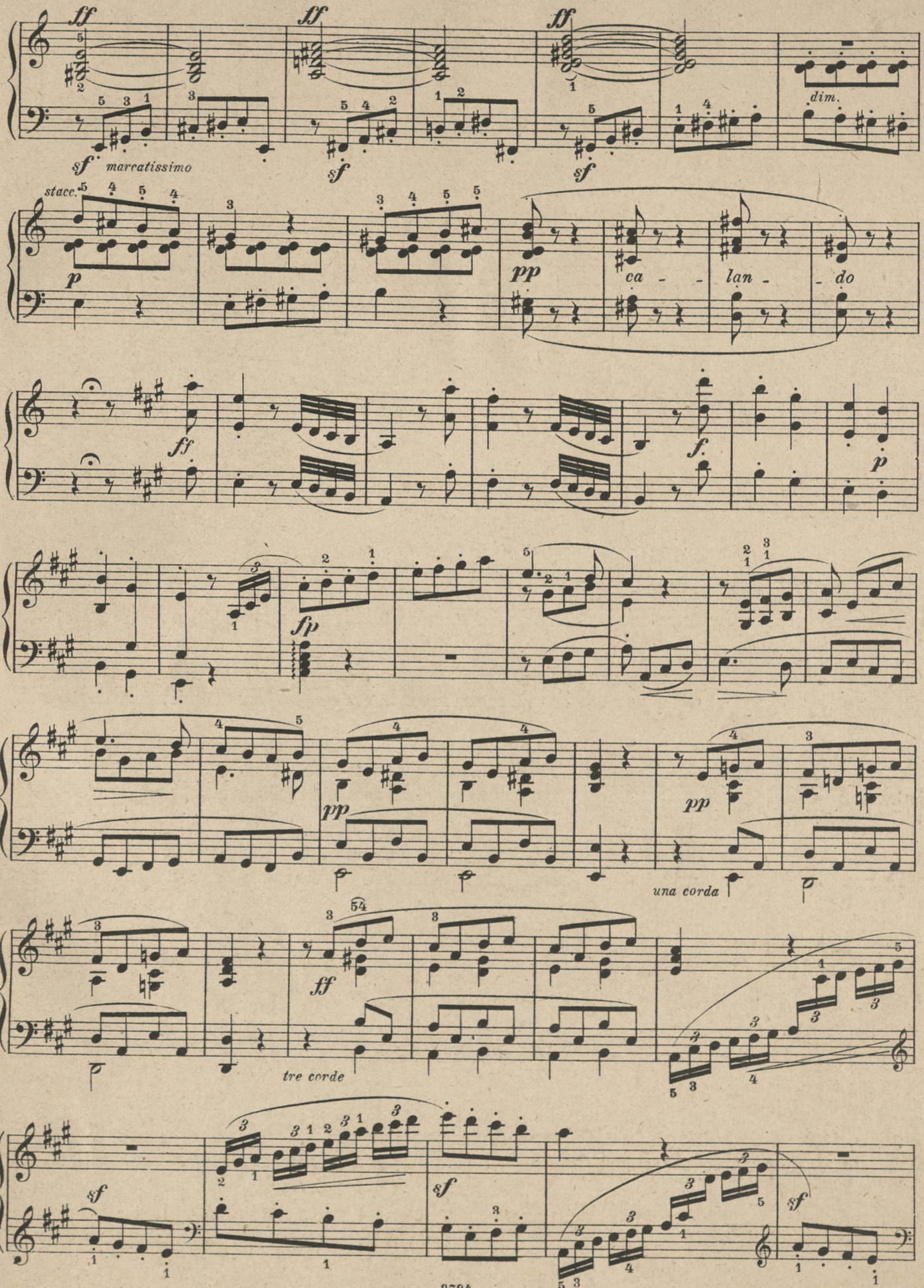
a) Bien que le second thème ait quelque chose de sentimental en son genre, on prendra garde, de ne pas le jouer trop sentimentalement; il ne faudra en tout cas pas trainer la mesure.

b)  c)  d) 


ff
pp
ff
Ped.
brillante
sf
sf
sf
sf
Ped.
sf
sf
sf
sf
ff
sf
sf
quieto
p
pp
1.
2.
pp
pp
f


legato
marc.
ff
Ped.
fp
pp
p
sf


fp
fp
fp
f
p
f
p
f
sf
ffp
poco f
sf
ffp
sf
ffp
sf
ffp

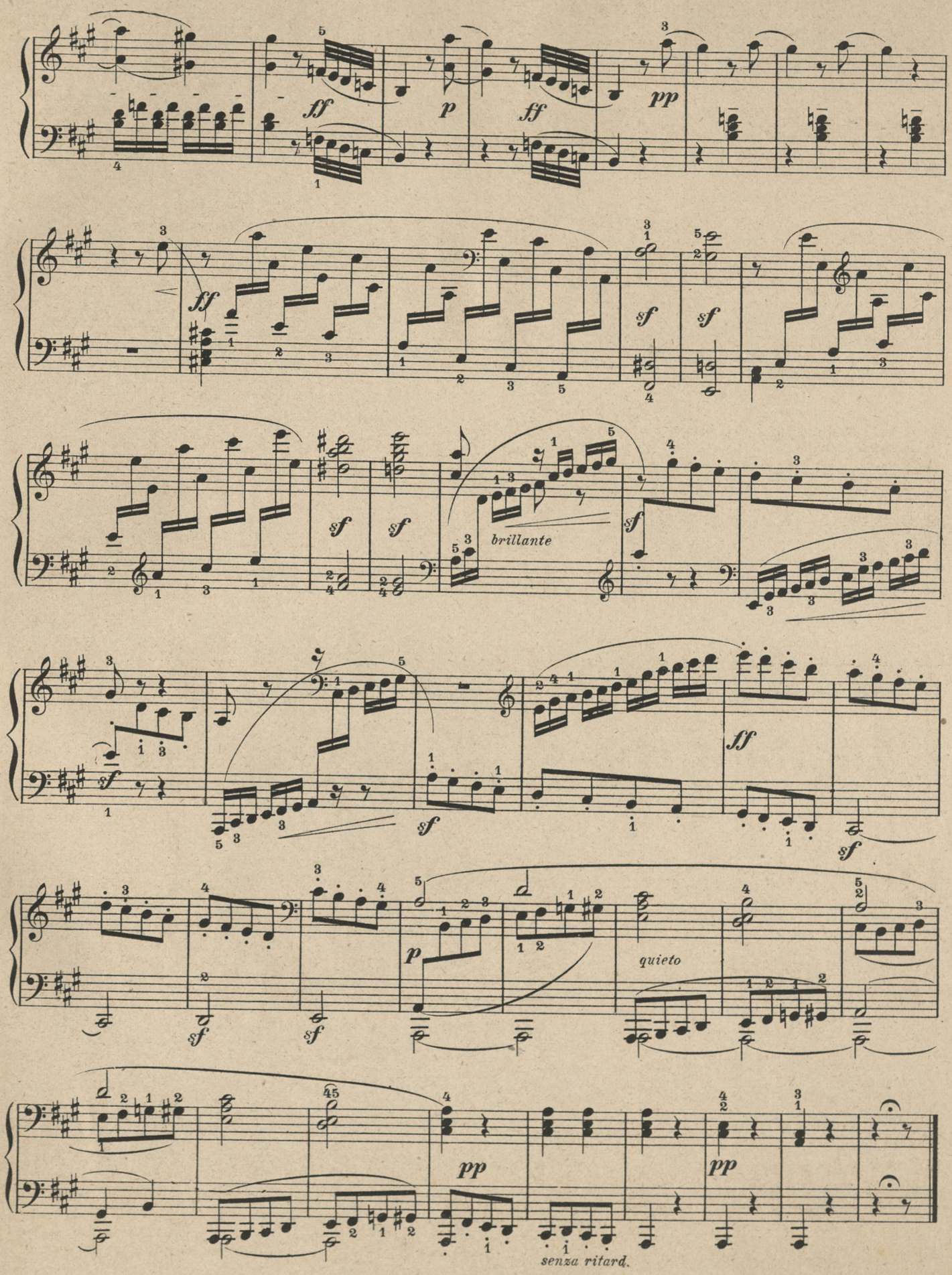

ff
sf marcatissimo
dim.
stace.
p
pp
ca - - lan - - do
ff
f.
p
fp
una corda
tre corde
sf



a) Für die Ausführung siehe Seite 3. b) c) und d)

a) Regarding the manner of execution, cf. p. 3. b., c., and d.

a) Exécution comme b. c, d, sur page 3.


ff
p
ff
pp
sf
sf
sf
sf
brillante
sf
sf
sf
ff
sf
p
quieto
pp
pp
senza ritard.



a) Die Bezeichnung „appassionato" dürfte unserem modernen Empfinden nicht ganz entsprechen. Leidenschaftliches ist in diesem Satze kaum vorhanden, vielmehr ist feierlicher Ernst mit lieblicher Innigkeit gepaart. Auch die Bezeichnung „Largo" führt leicht zu Missverständnissen, und ist daher ein Verschleppen des Tempos zu vermeiden.

b)

c) Die Zwischensätze sind etwas bewegter als das Hauptthema vorzutragen.

d)

e) Anmerkung c.

a) The appellation "appassionata" can hardly be interpreted here in our modern sense of the word; the attribute certainly ill applies to the character of this movement which can scarcely be called passionate, conveying as it does a feeling of solemn austerity wed to a delicious fervency all its own. Nor must the word "Largo" mislead us to drag the tempo.

c) Play the intermediate parts slightly faster than the principal subject.

e) Note c.

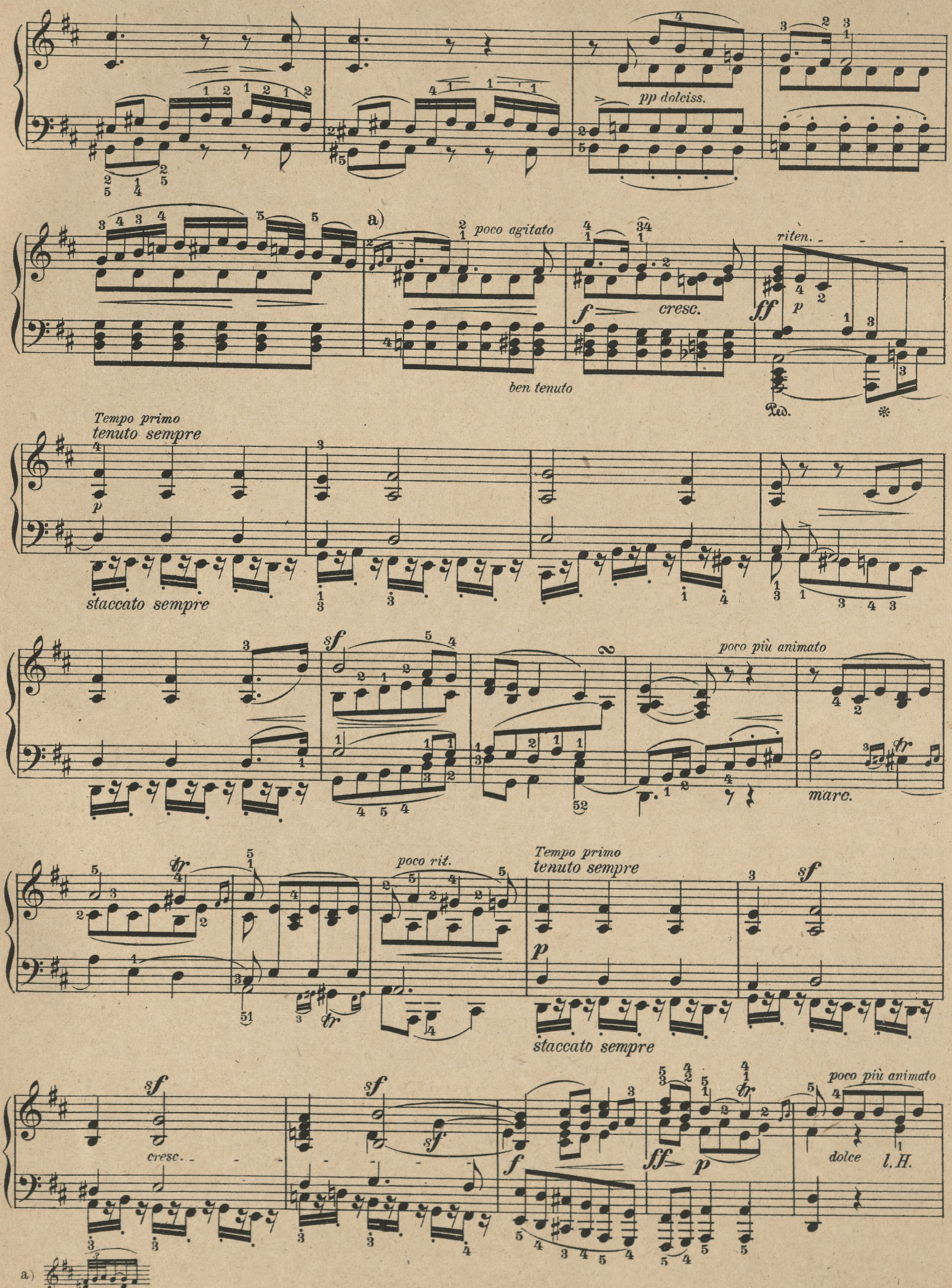
f)

g)

a) La détermination „appassionato" ne répond pas à tout à fait a nos idées modernes. Cette partie a à peine un caractère passionné, mais au contraire elle réunit à une austérité solennelle un charme intime. Il ne faudra non plus se laisser tromper par le terme „largo." On évitera soigneusement de prendre un mouvement trop lent.

c) On jouera les parties intermédiaires avec un tempo plus vif que le thême principal.

e) Remarque c.


pp dolciss.
a)
poco agitato
cresc.
riten.
ben tenuto
Tempo primo
tenuto sempre
staccato sempre
poco più animato
marc.
poco rit.
Tempo primo
tenuto sempre
staccato sempre
cresc.
poco più animato
dolce
l. H.
a)



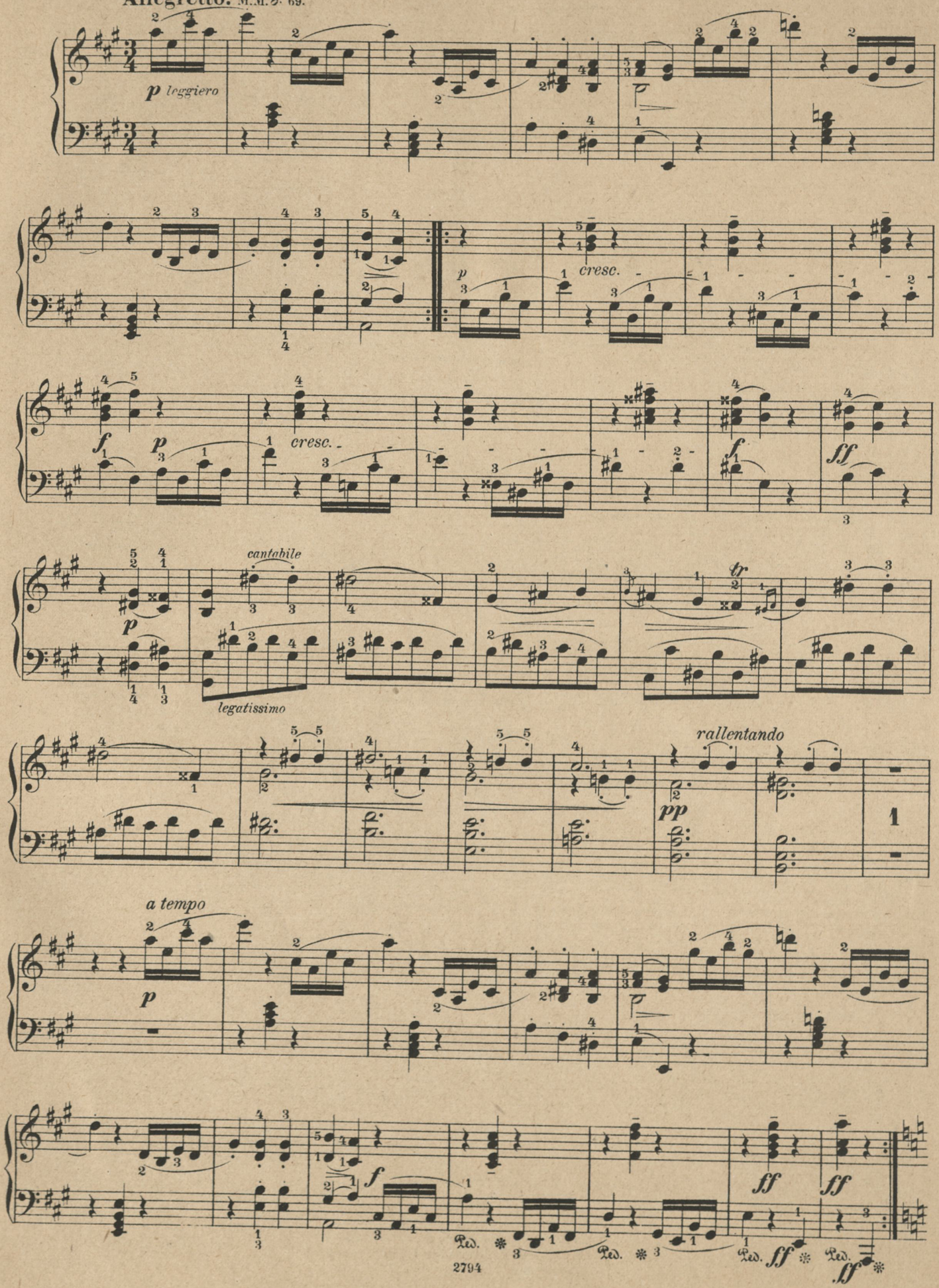
a) Dieser „Epilog" ist mit zartester Empfindung vorzutragen.

a) This epilogue must be rendered with extreme delicacy of expression and feeling.

a) Cet épilogue demande une éxécution extrêmement fine et soignée.

Scherzo.

Allegretto. M.M. ♩. 69.

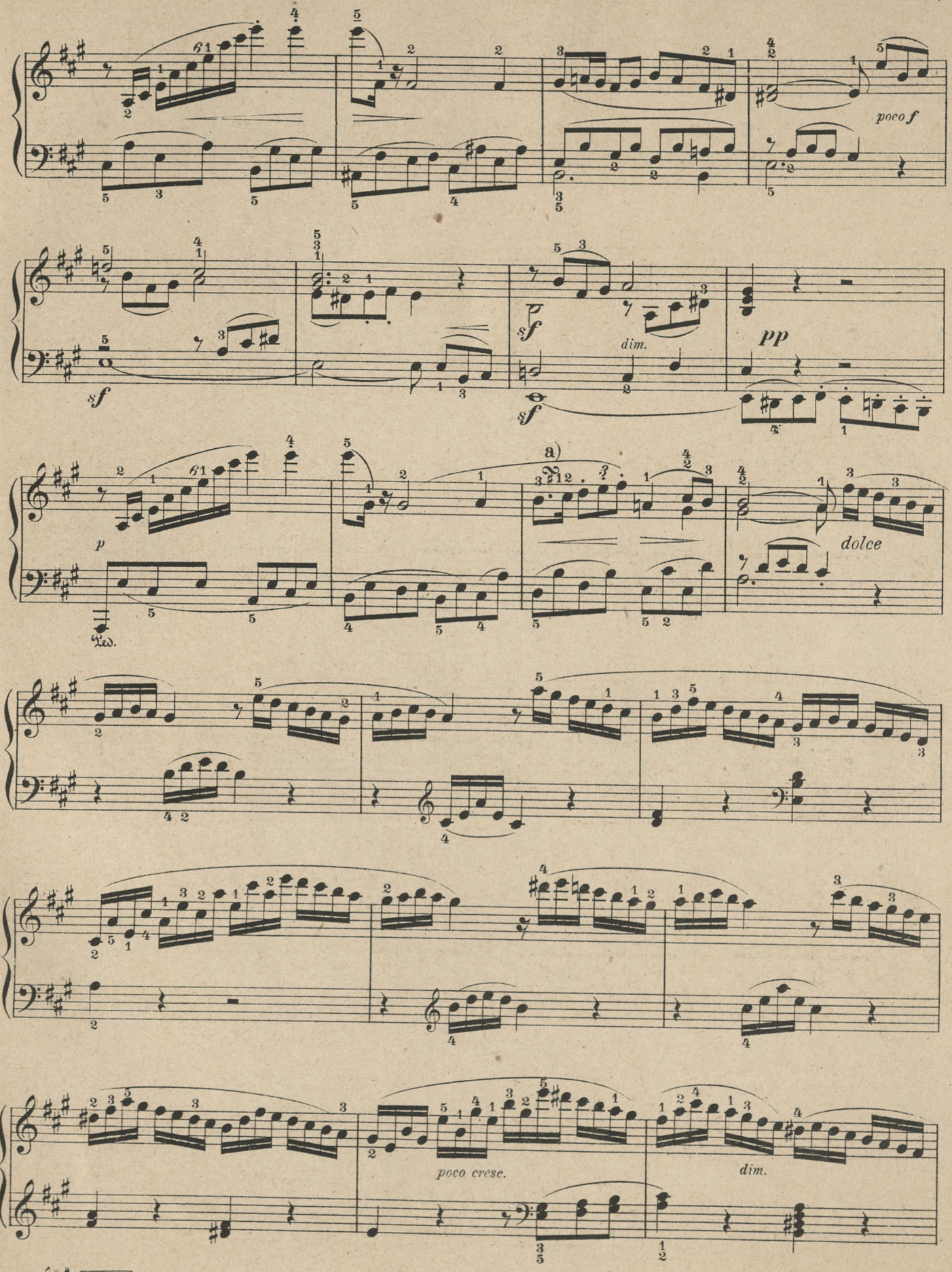


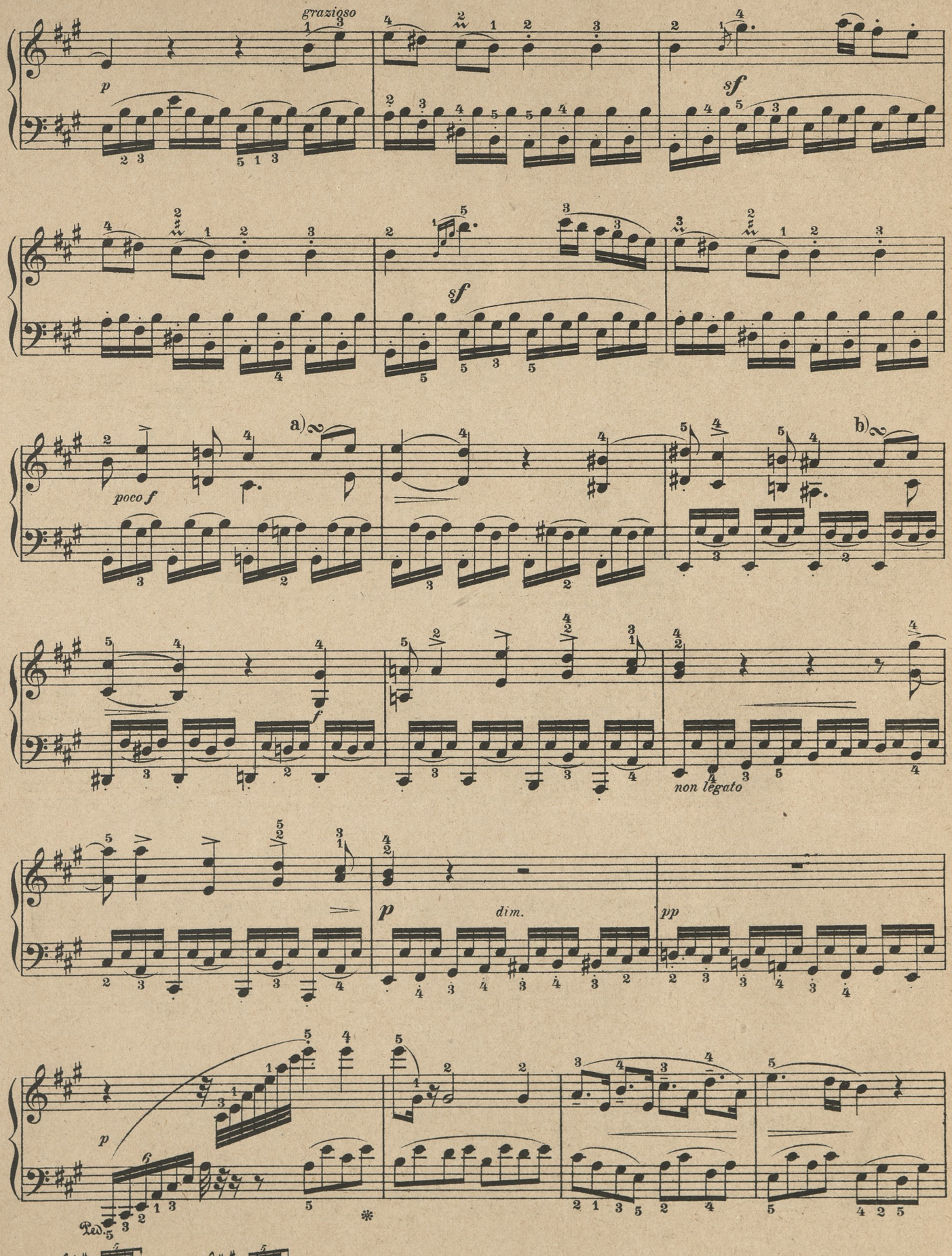


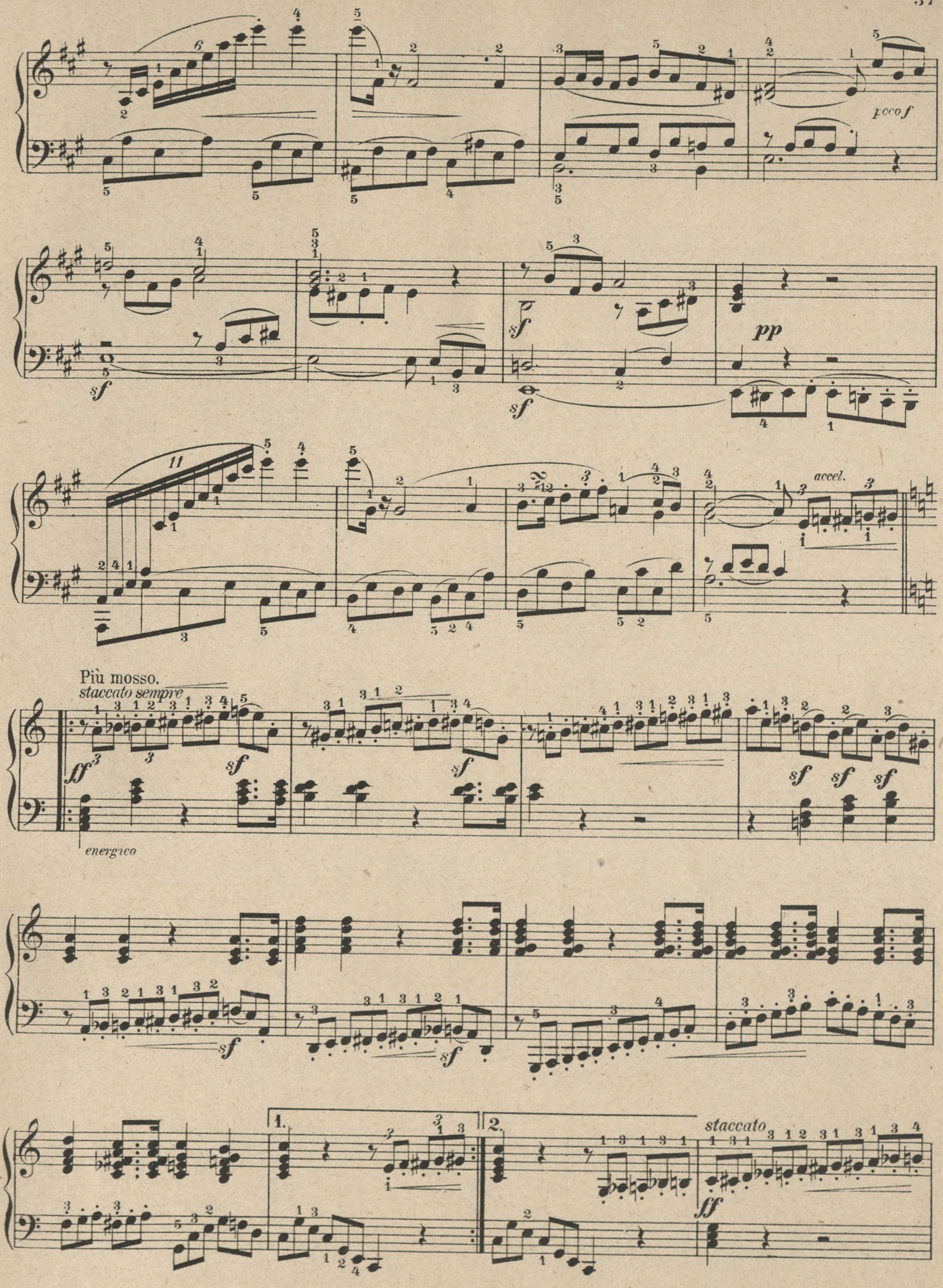
a) Das *sf* nur mässig stark.

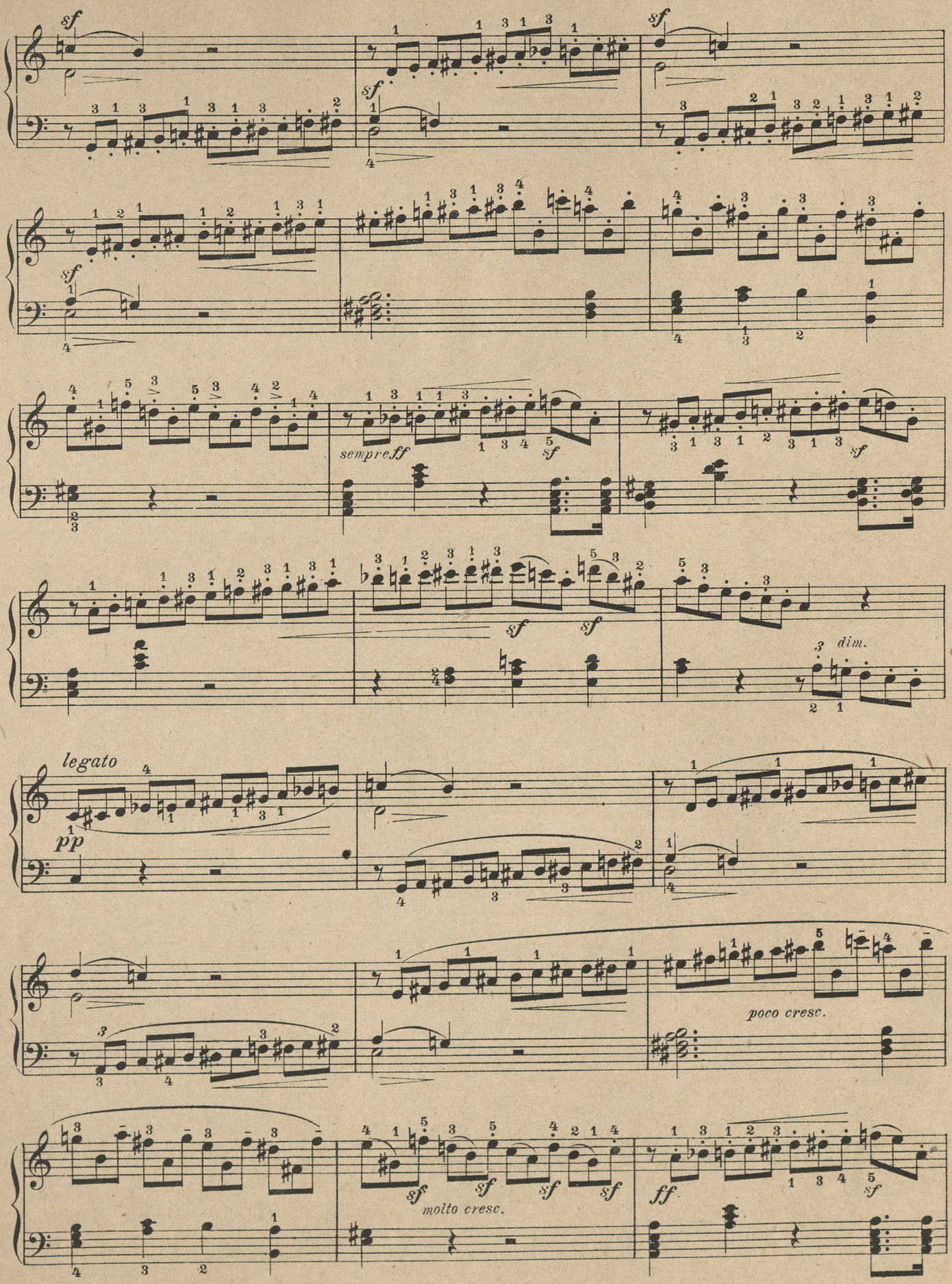
a) The notes marked sf., occurring in p passages, must be emphasised accordingly.

a) Le „sforzando" ne doit pas être joué trop fort.


poco f
sf
dim.
pp
sf
a)
p
dolce
Ped.
poco crese.
dim.
a)

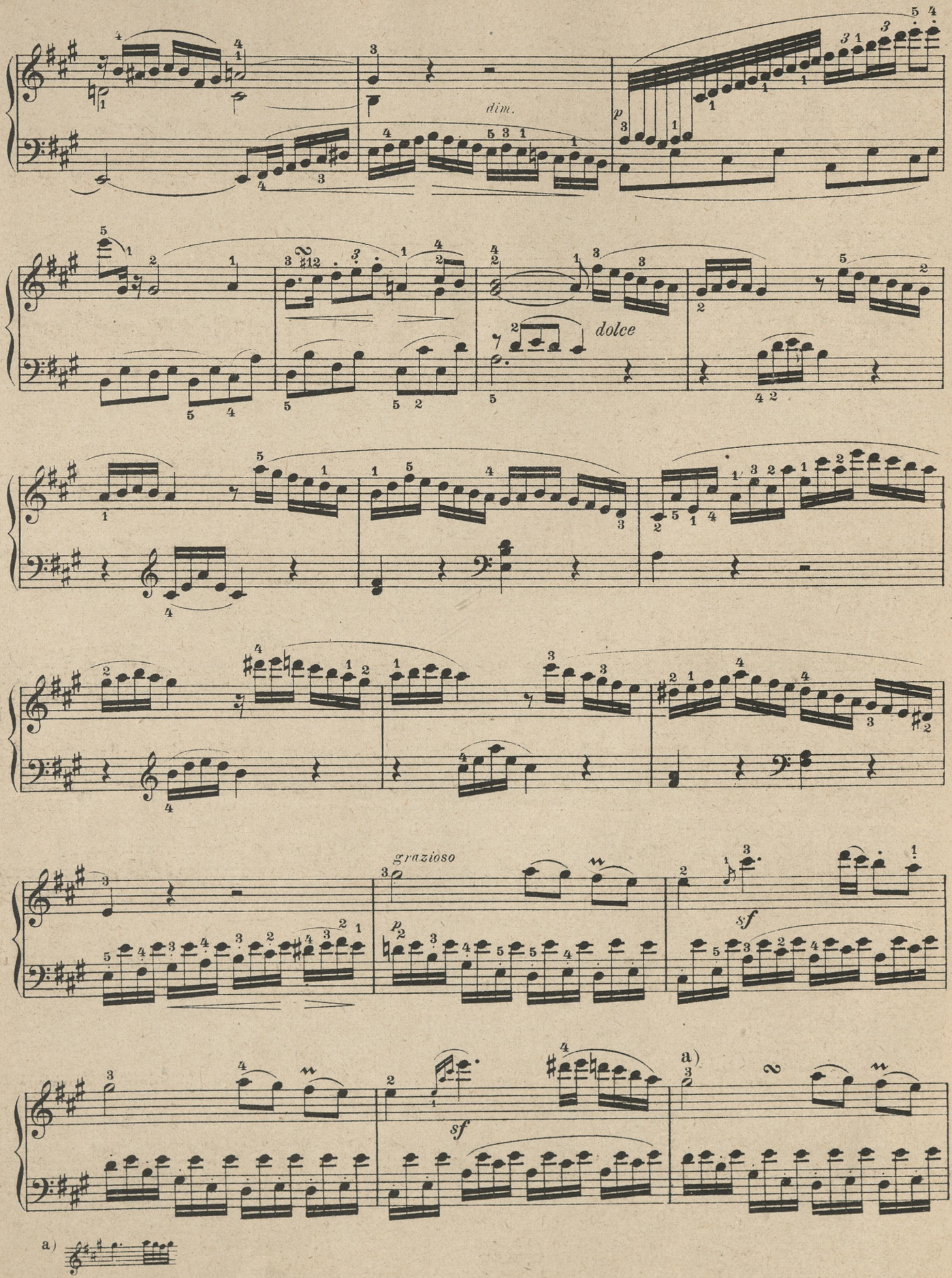

grazioso
p
sf
sf
a)
poco f
b)
f
non legato
p
dim.
pp
Ped.
a)
b)

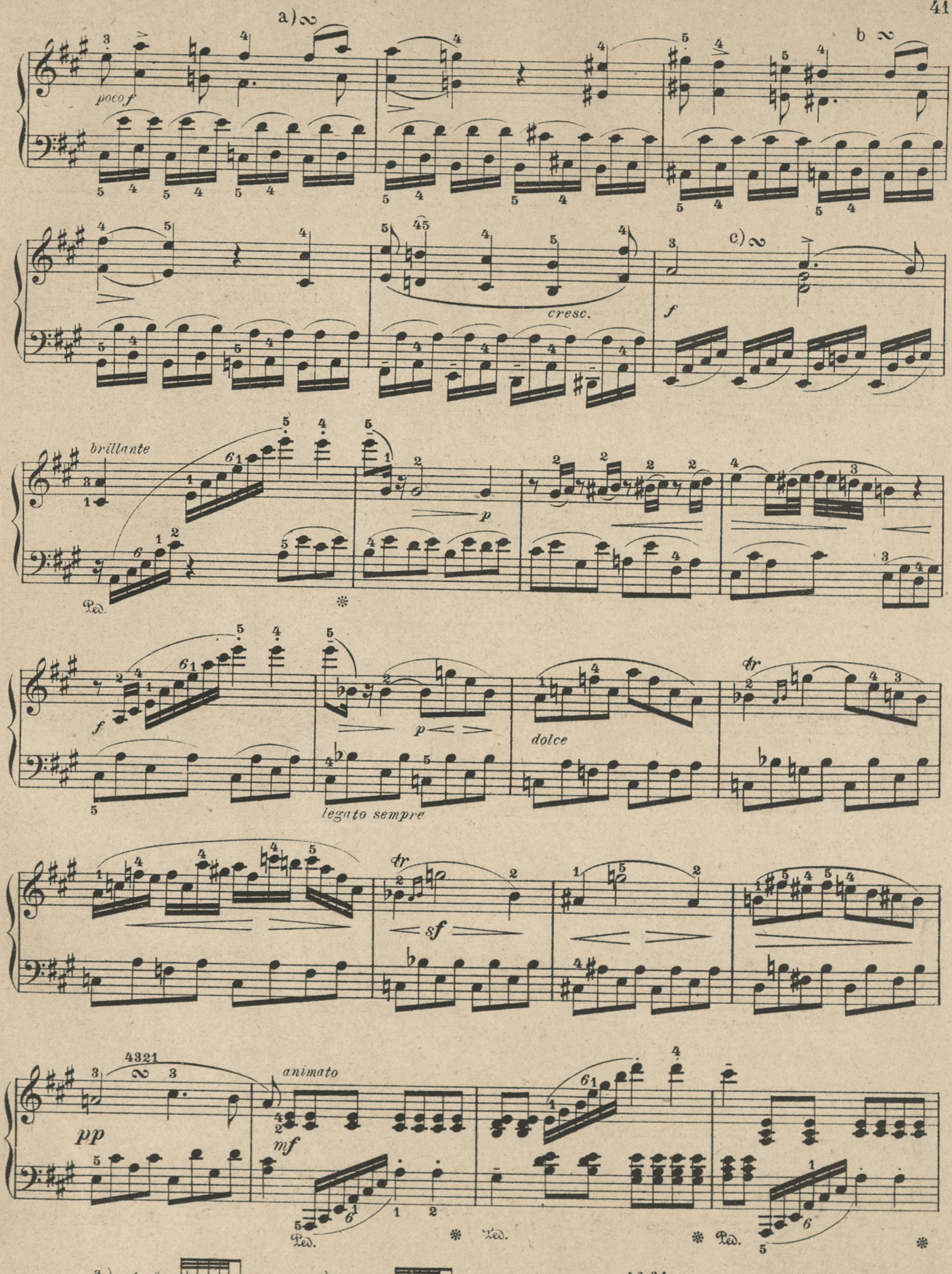

poco f
sf
pp
accel.
Più mosso.
staccato sempre
ff
energico
1.
2.
staccato
ff

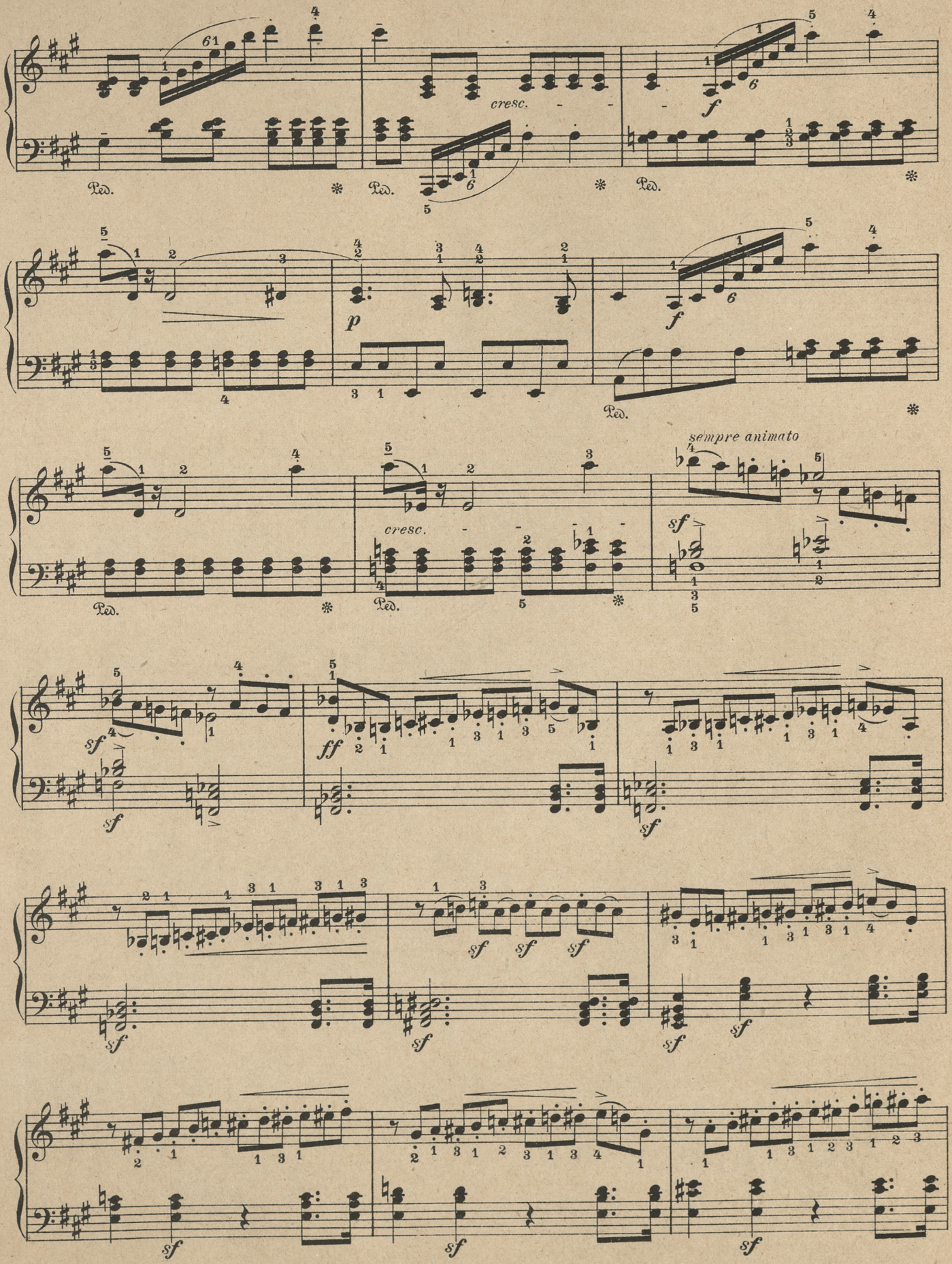

sf
sempre ff
dim.
legato
pp
poco cresc.
molto cresc.
ff

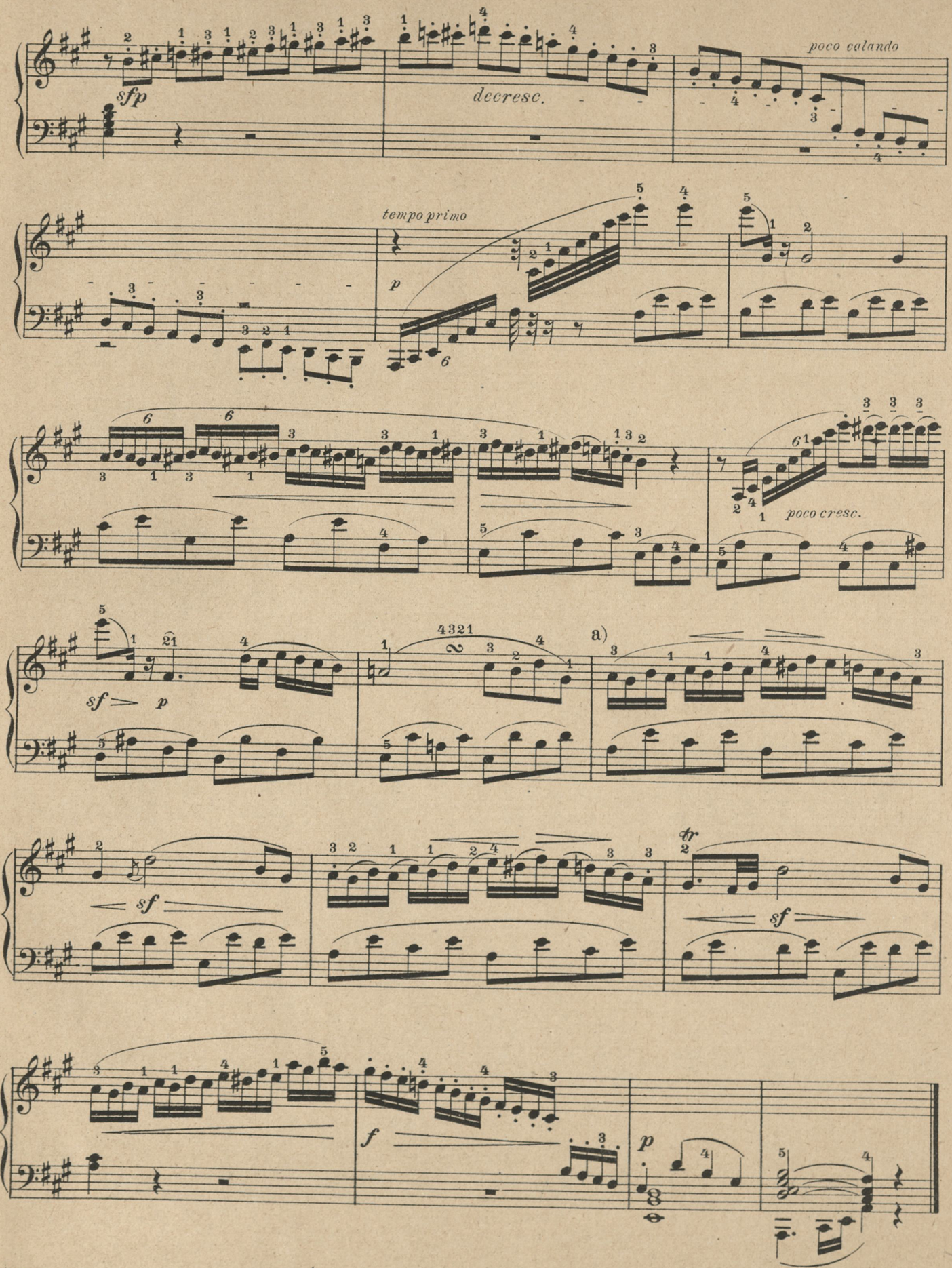


a) quasi glissando.


dim.
p
dolce
grazioso
p
sf
sf
a)
a)


a)
b)
c)
poco f
cresc.
f
brillante
p
Ped.
dolce
tr
legato sempre
sf
pp
animato
mf


cresc.
f
Ped.
p
sempre animato
sf
ff



a) Keine Verlangsamung des ersten Tempos darf eintreten.

a) Keep up the speed of the first tempo to the end.

a) Conserver toujours le même tempo.

Sonate Nr. 3.

Op. 2. Nr. 3.

Joseph Haydn gewidmet.

L. van BEETHOVEN.
Kritisch-instructive Ausgabe von EUGEN d'ALBERT.

a) **Allegro con brio.** (M.M. ♩= 138.)

Piano.

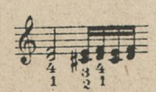


a) Diese Sonate ist als reine-Virtuosen-Sonate zu beachten. Man versuche nicht irgend welche tiefsinnige Grübeleien hinein zu geheimnissen.

a) This Sonata is intended to be nothing more or less than a virtuoso's showpiece; and it is, therefore, useless to try and conjure mysteries or depth of thought into its interpretation.

a) Cette sonate est une véritable sonate de virtuosite. En l'éxécutant il ne faudra pas à y introduire des recherches et des subtilités d'expression.

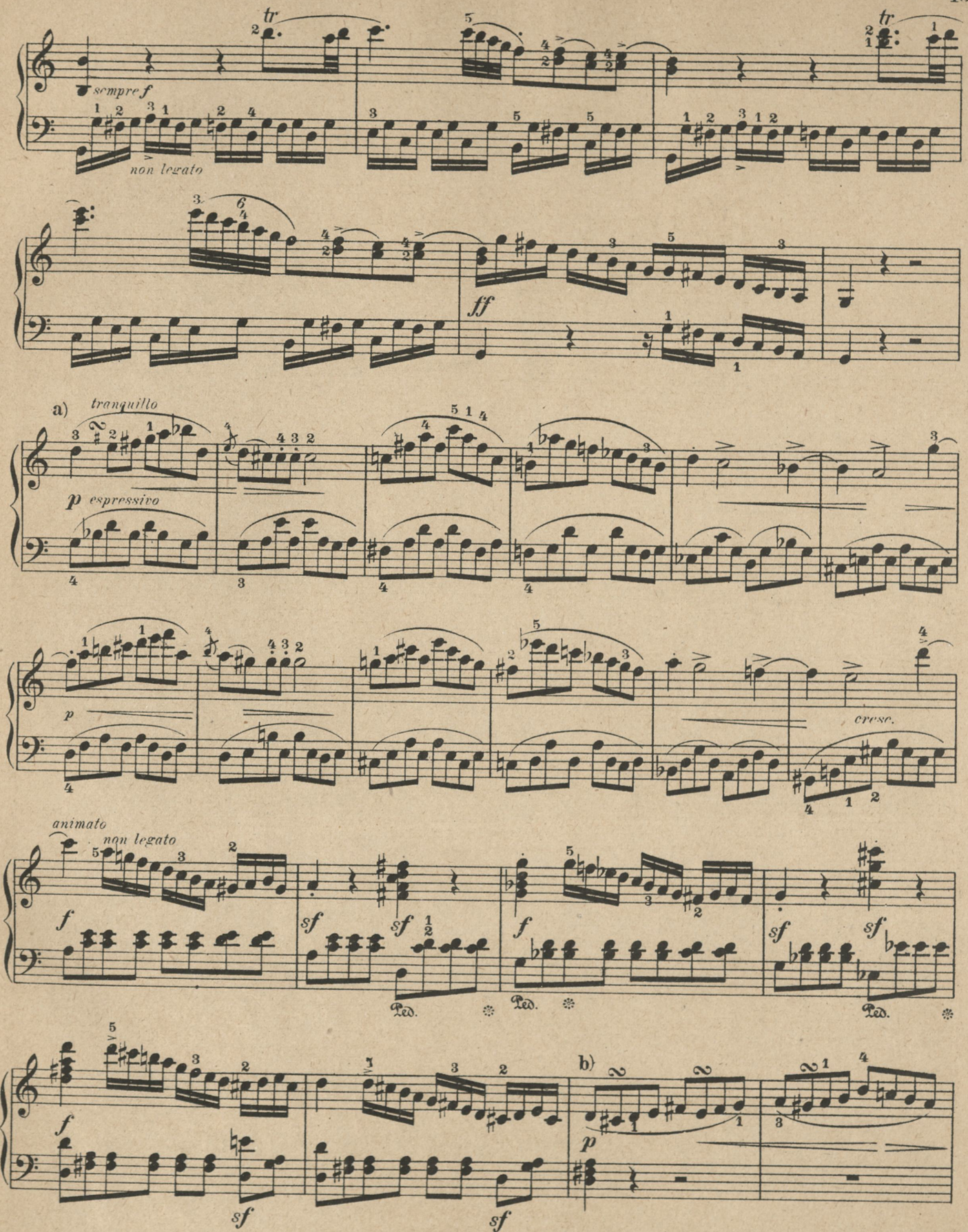
b) Auch:
b) Or:
b) Ou:

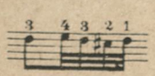


Eigenthum des Verlegers für alle Länder.

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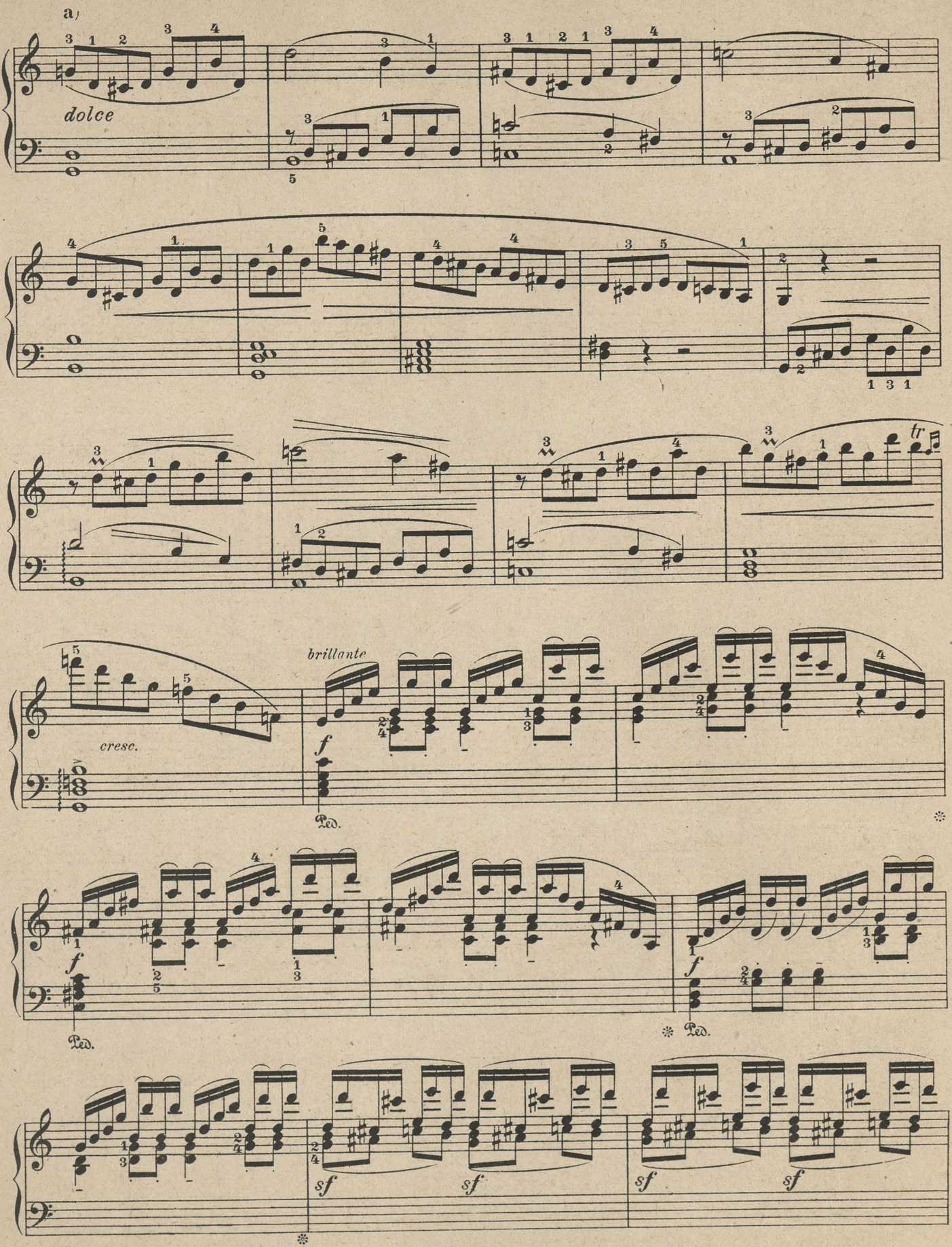
Otto Forberg, Leipzig.



a) 

b) Nach Ansicht des Herausgebers:
b) In the opinion of the editor:
b) d'après l'opinion de l'éditeur:

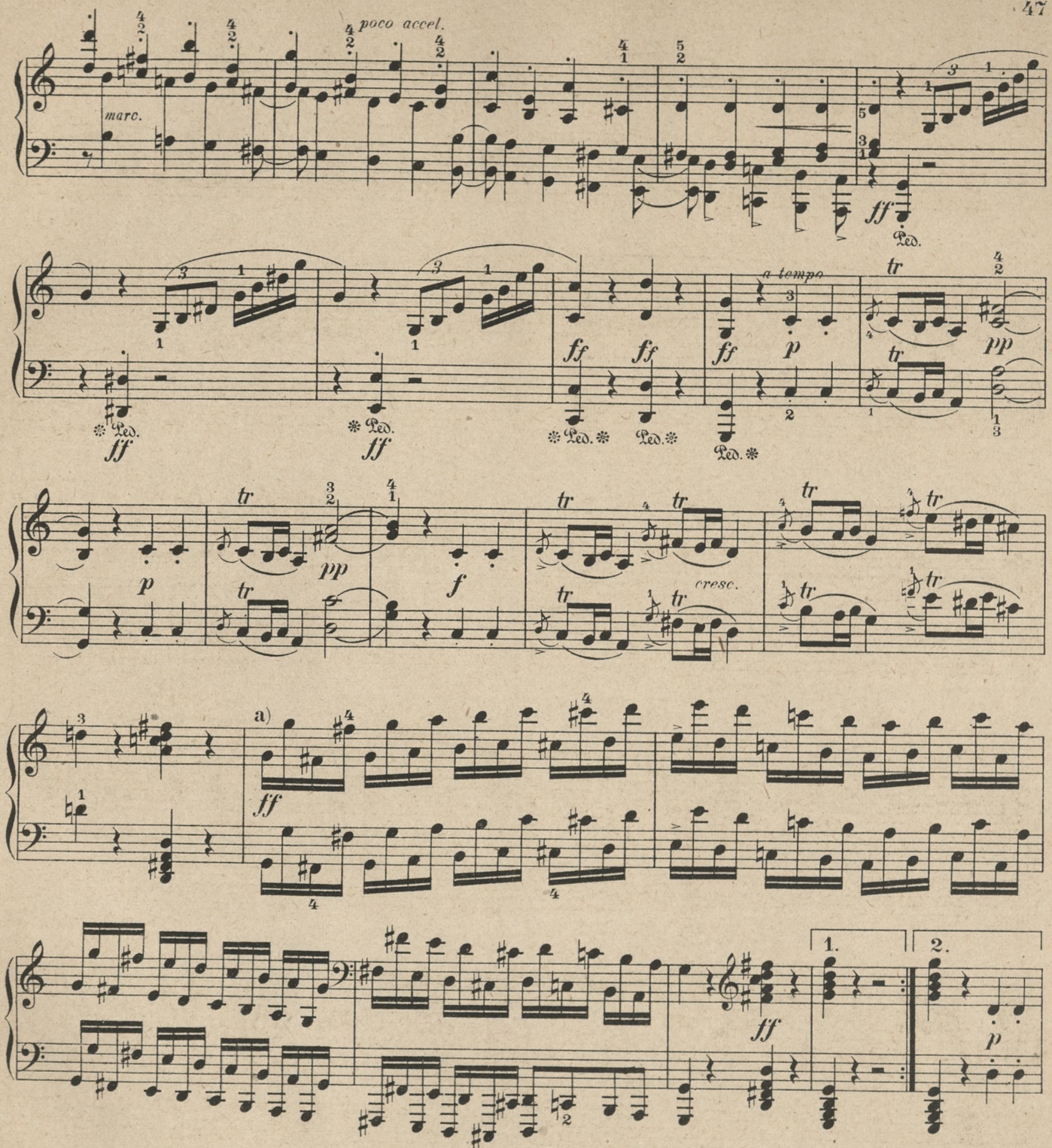




a) Es darf keine Verlangsamung des Tempos eintreten.

a) Keep up the tempo.

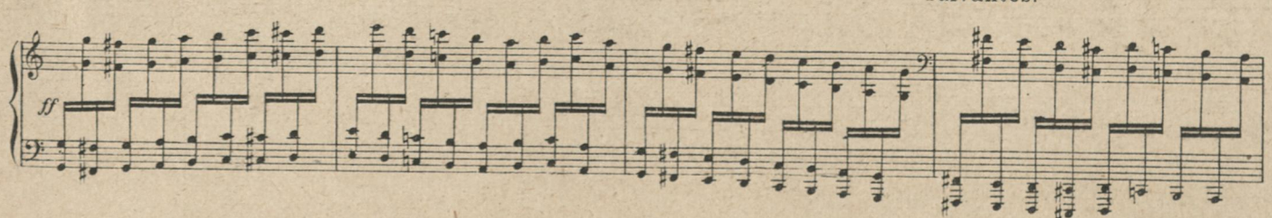
a) On prendra garde de ne pas ralentir la mesure.



a) Sollte die Ausführung Anfängern schwer fallen, (es darf kein Verschleppen eintreten) so ist folgende Erleichterung zu empfehlen:

a) Should this part prove technically too difficult for beginners, the simplified form should be adopted, as no liberties must be taken with the tempo.

a) L'éxécution devant donner de la peine aux commençants (on ne se permettra aucune liberté) nous recommandons les simplifications suivantes:



tr pp p pp f

tr ff sf Ped.

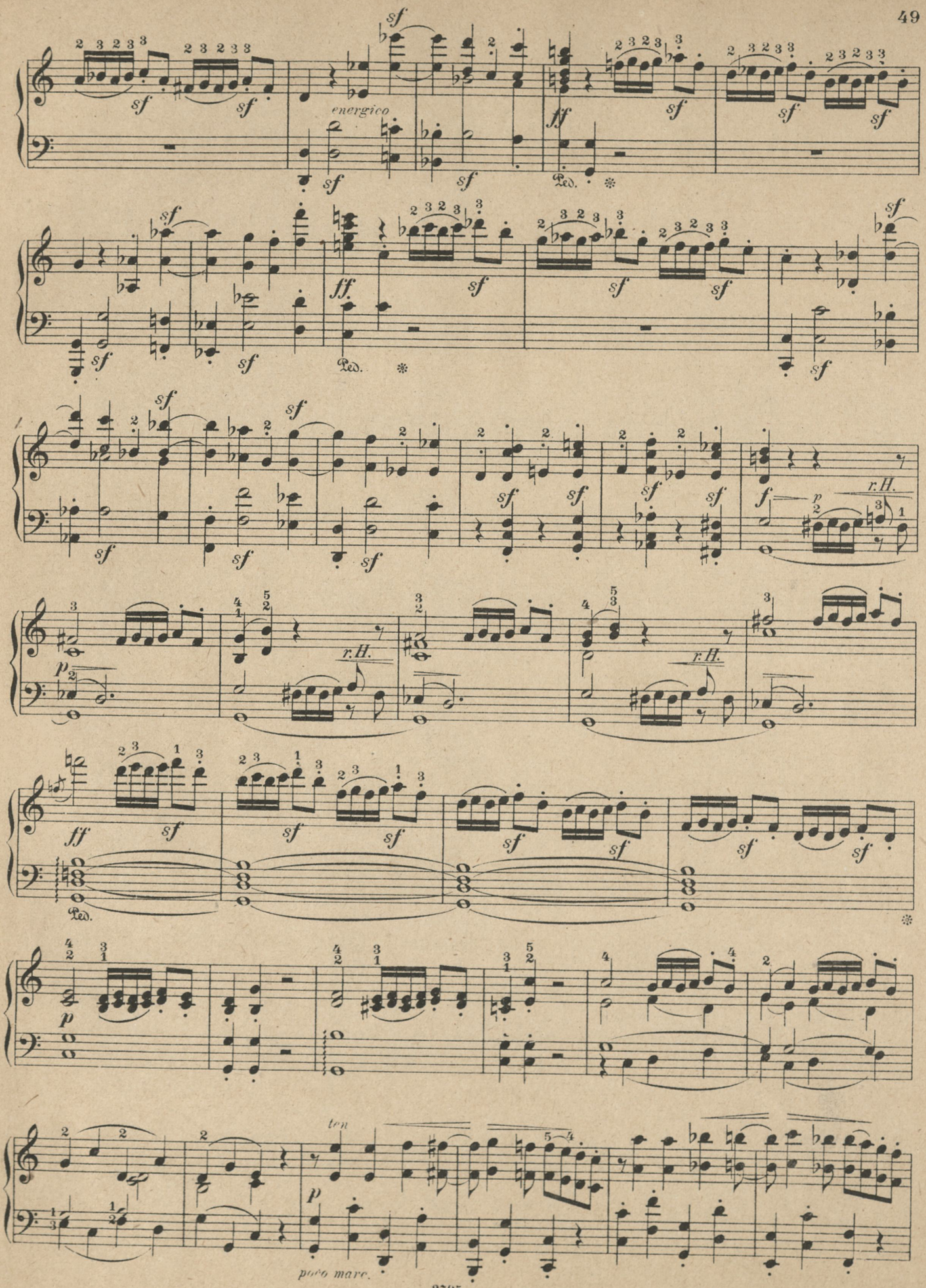
simili sf Ped. sf Ped.

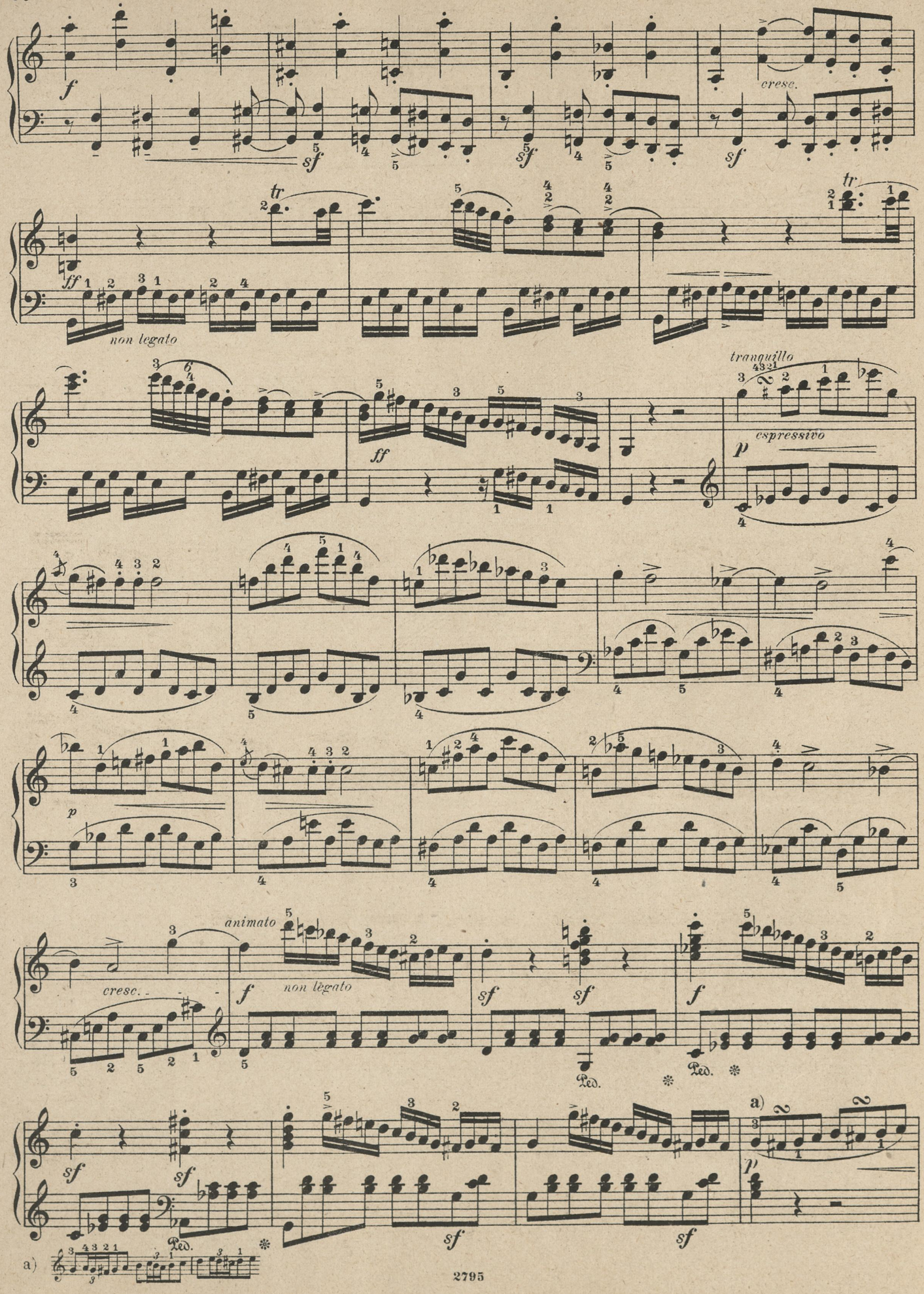
sf Ped.

calandando dim. sf Ped.

a tempo p più p pp ff sf a)

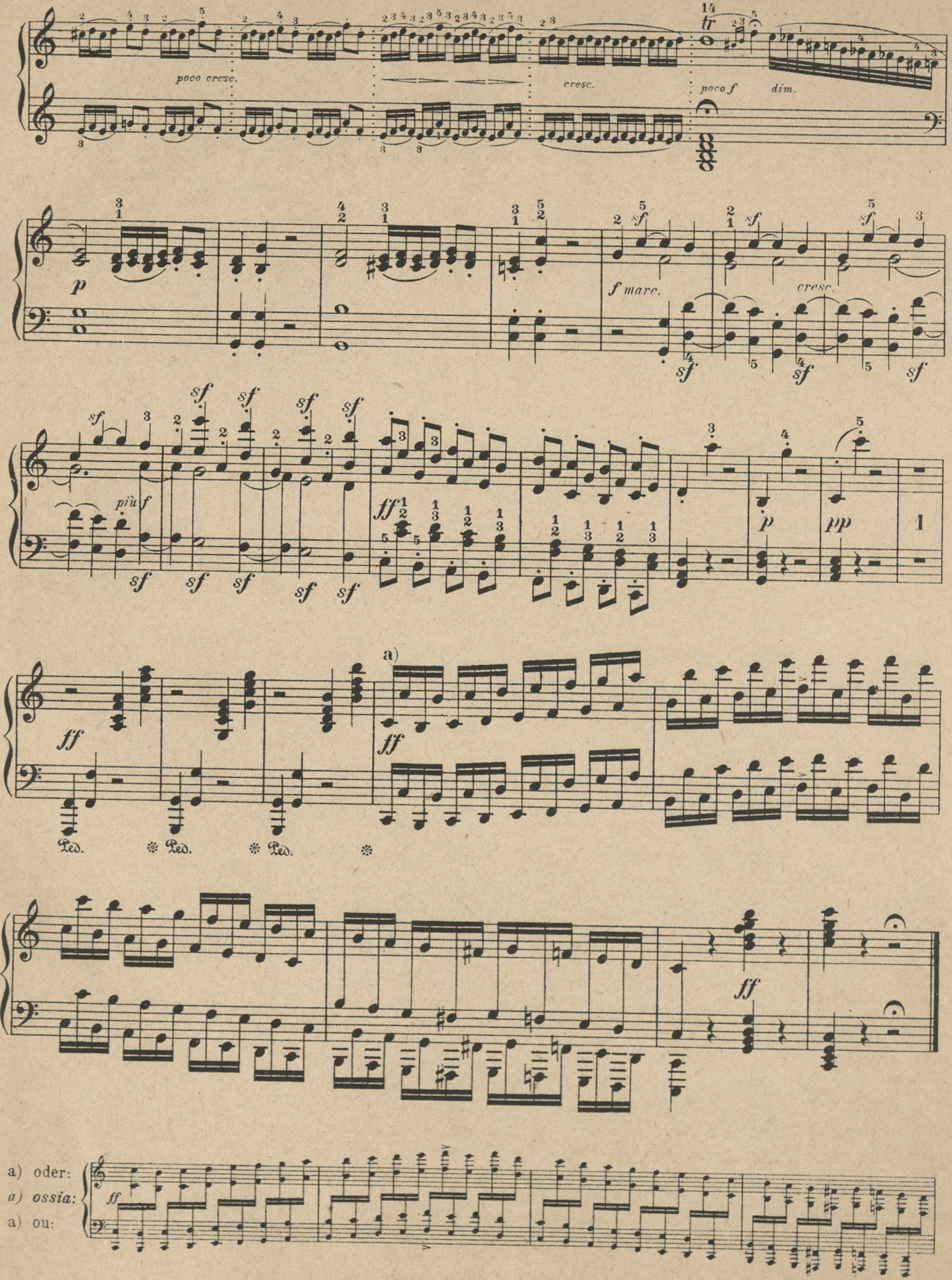
a) Auch:
a) Or:
a) Ou: u. s. w.

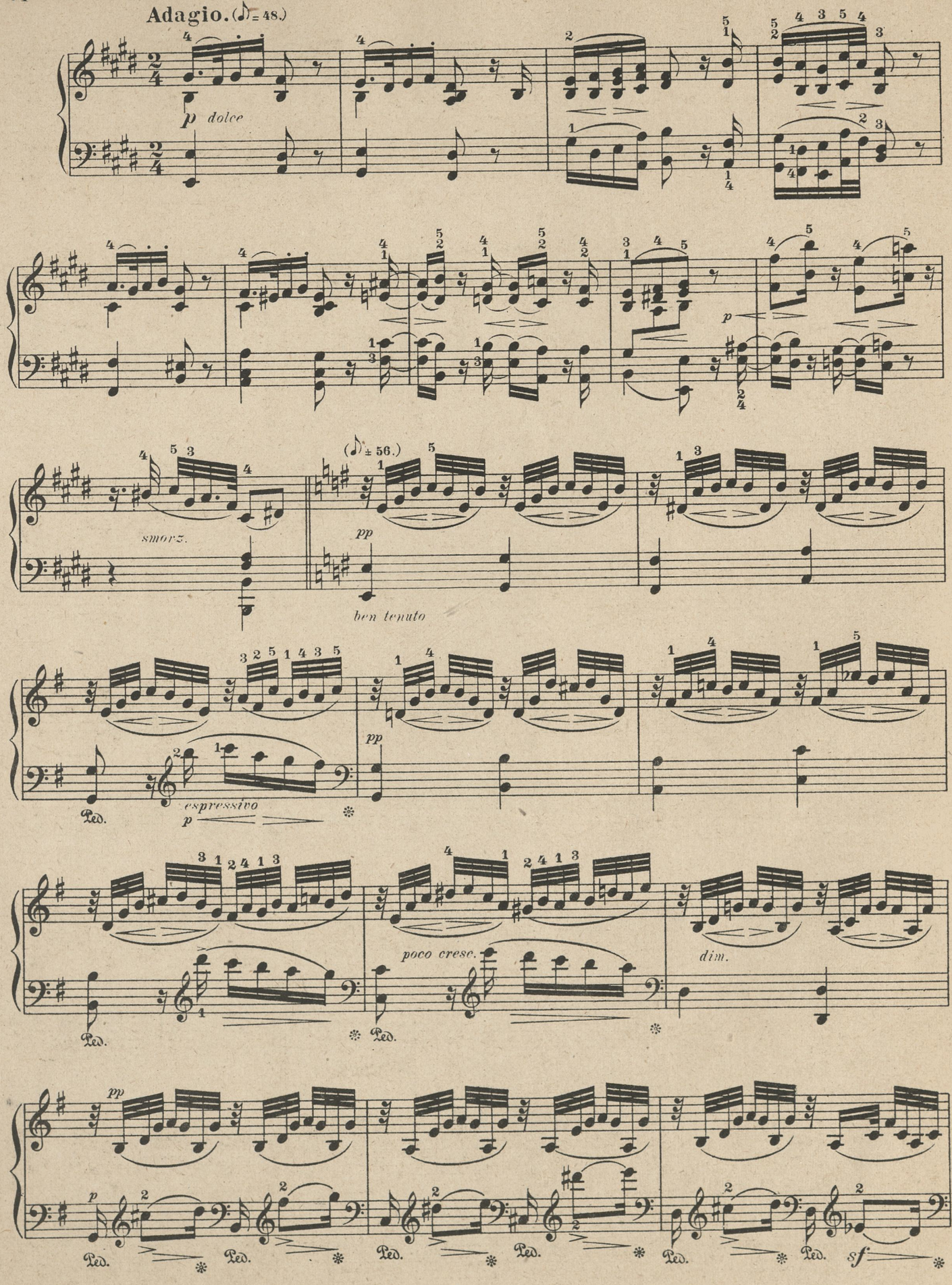

energico
r.H.
ten
poco marc.

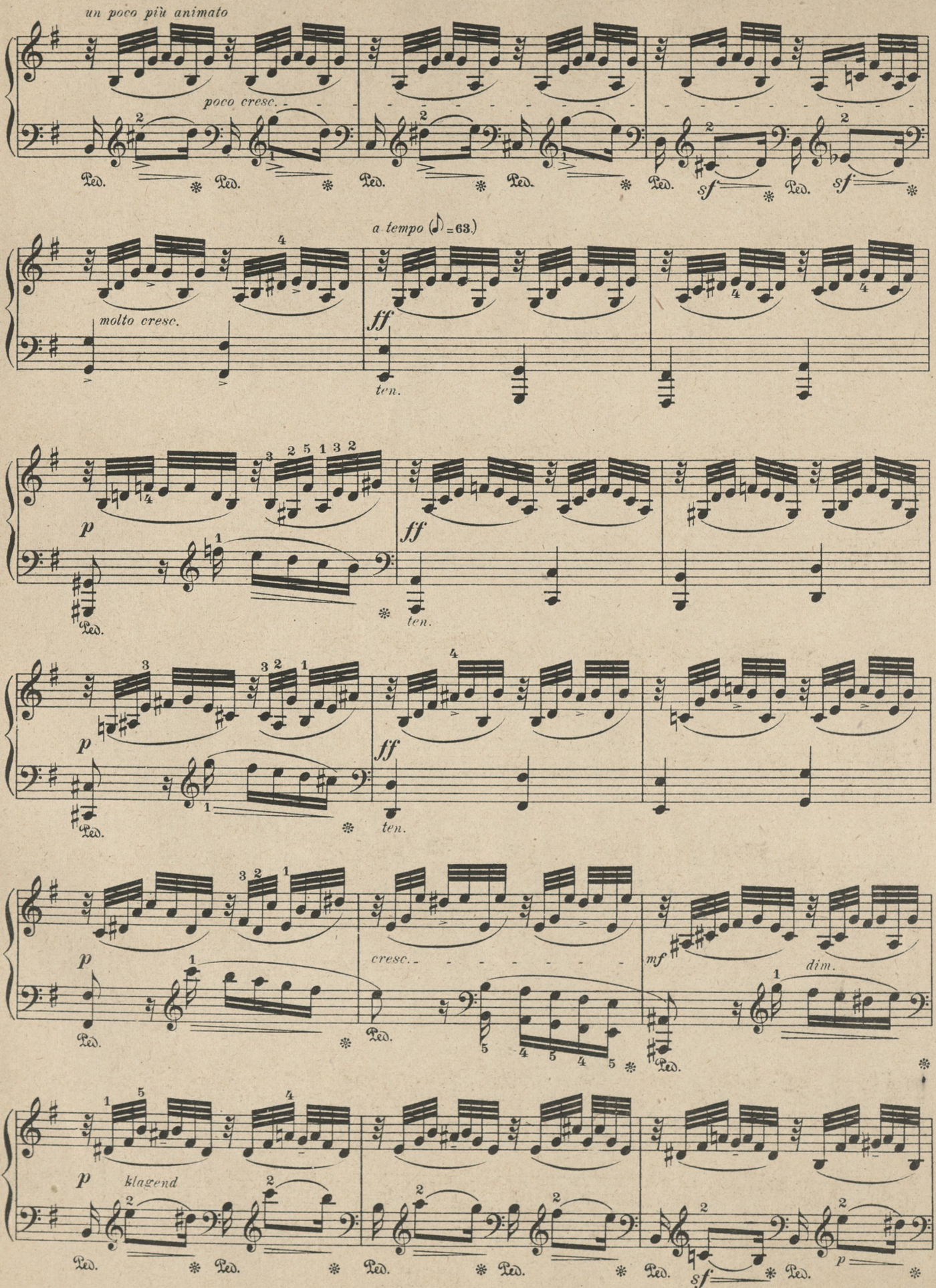

f
sf
cresc.
ff
non legato
tranquillo
espressivo
p
animato
cresc.
non legato
Ped.
a)

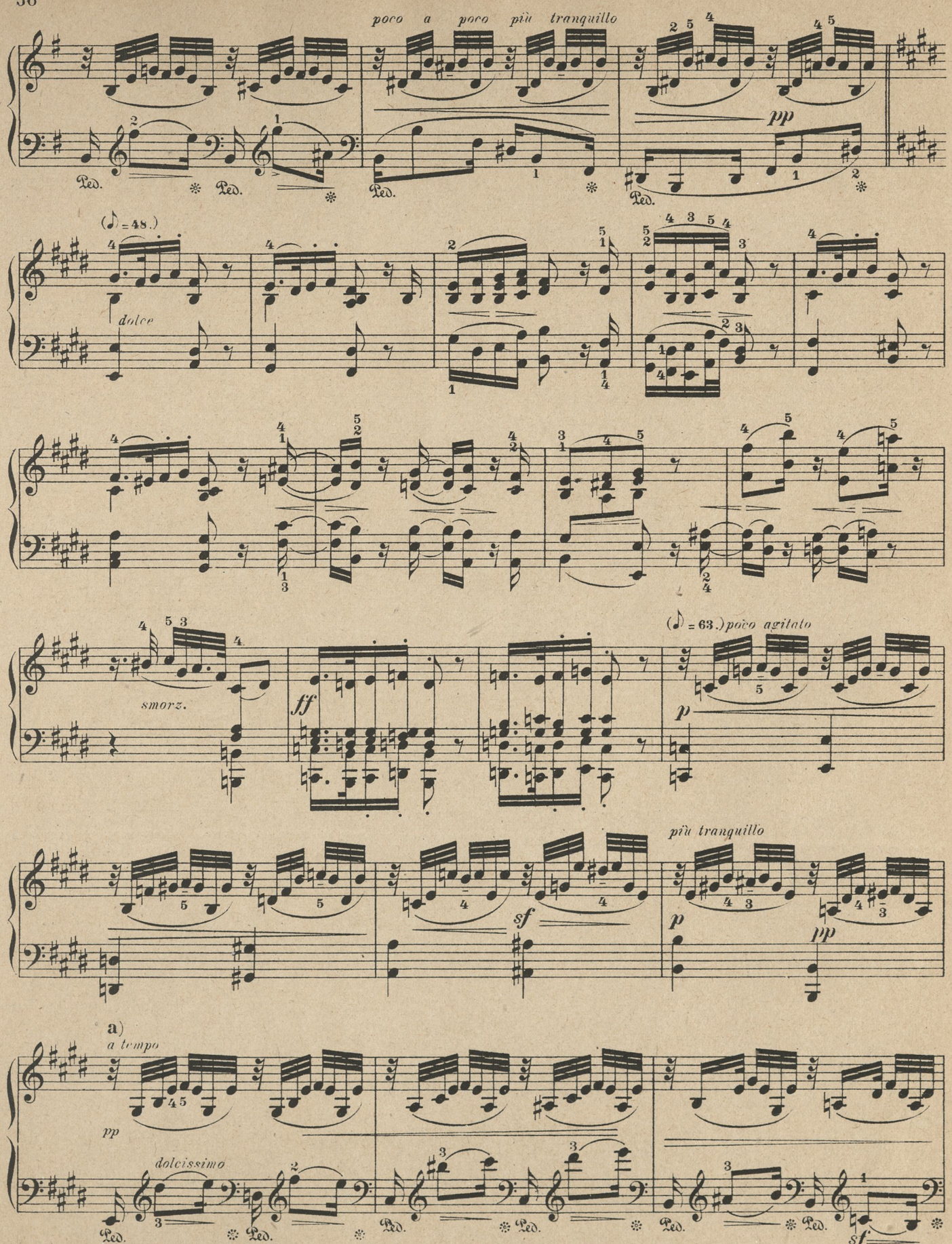

dolce
cresc.
rinf.
brillante
Ped.
poco accel.
ff


a tempo
cresc.
poco accel.
Cadenza
scherzando


poco cresc.
cresc.
poco f
dim.
f marc.
cresc.
più f
a)
Ped.
Ped.
Ped.
a) oder:
a) ossia:
a) ou:


Adagio. (♪ = 48.)
p dolce
smorz.
(♪ = 56.)
pp
ben tenuto
espressivo
p
Ped.
poco cresc.
dim.
pp
sf


un poco più animato
poco cresc.
Ped.
sf
a tempo (♪ = 63.)
molto cresc.
ff
ten.
p
klagend
cresc.
mf
dim.



a) Diese Stelle ist mit inniger Empfindung und Zartheit vorzutragen.

a) This passage must be rendered with great fervour and delicacy of expression.

a) Ce passage demande à être éxécuté avec grâce et sentiment.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
sf


dim.
sf
pp
p



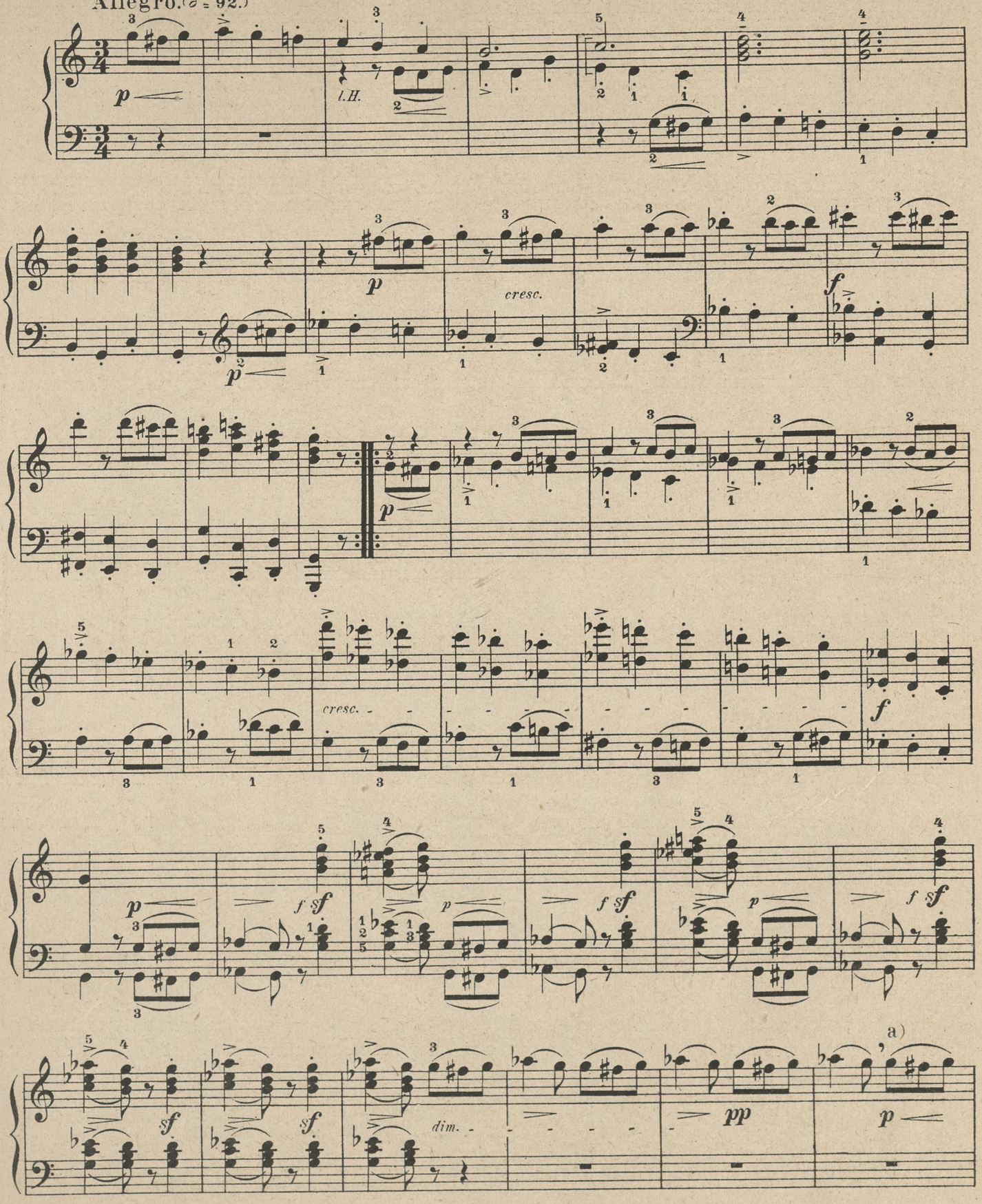

ff
ff
p
a)
p


dim.
pp
poco cresc.
poco cresc.


b)
sf
sf
sf
sf
tr
f
sf
pp
senza rit.
pp

a) b)

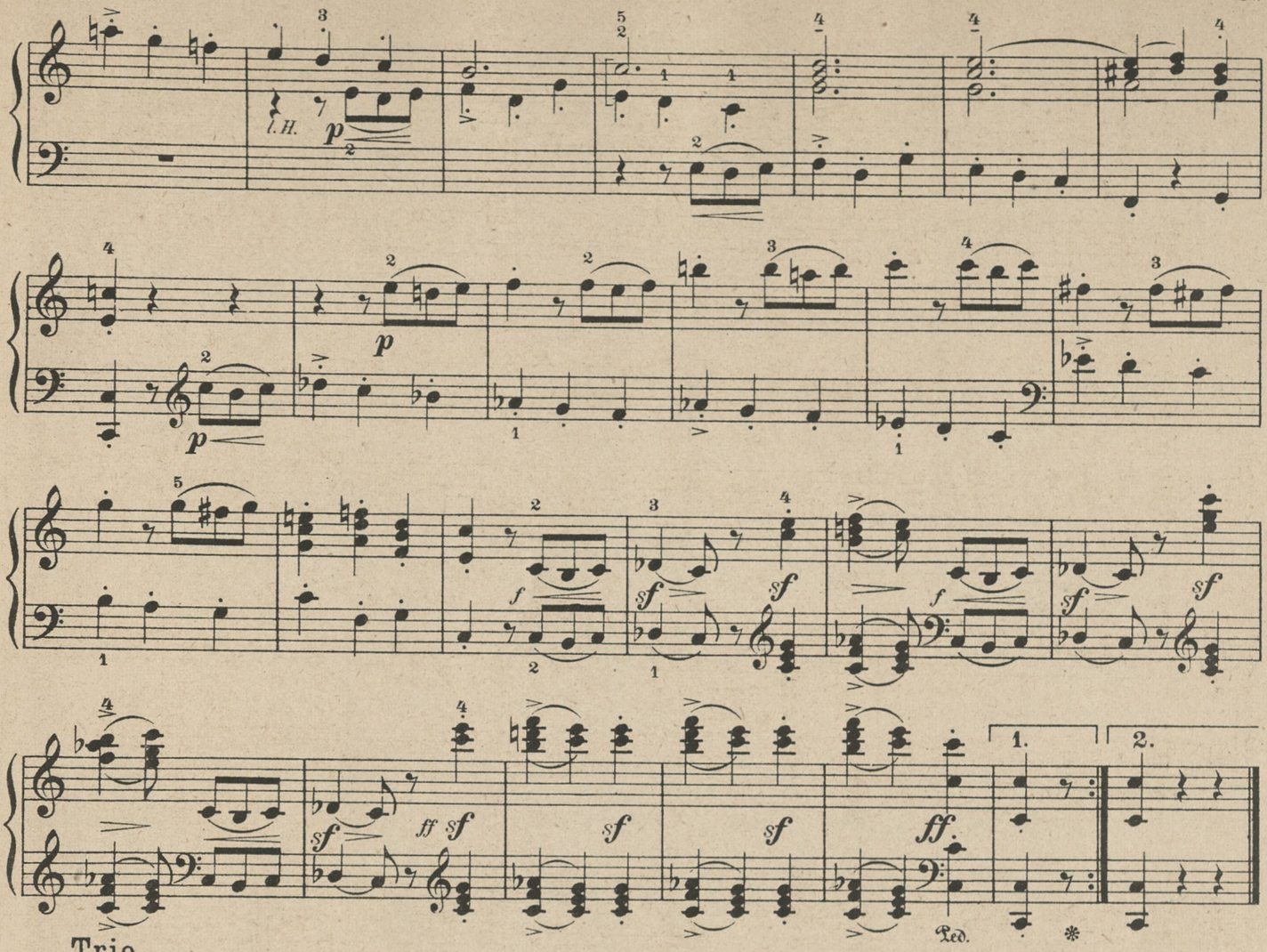
Scherzo.
Allegro. (♩ = 92.)



a) Ein geringes Absetzen (Luftpause) ist erforderlich, um den Eintritt des Themas zu markieren.

a) The player should pause here a moment, before emphasising the recommencement of the theme.

a) Une légère hésitation est nécessaire pour mieux marquer l'apparition du thème.

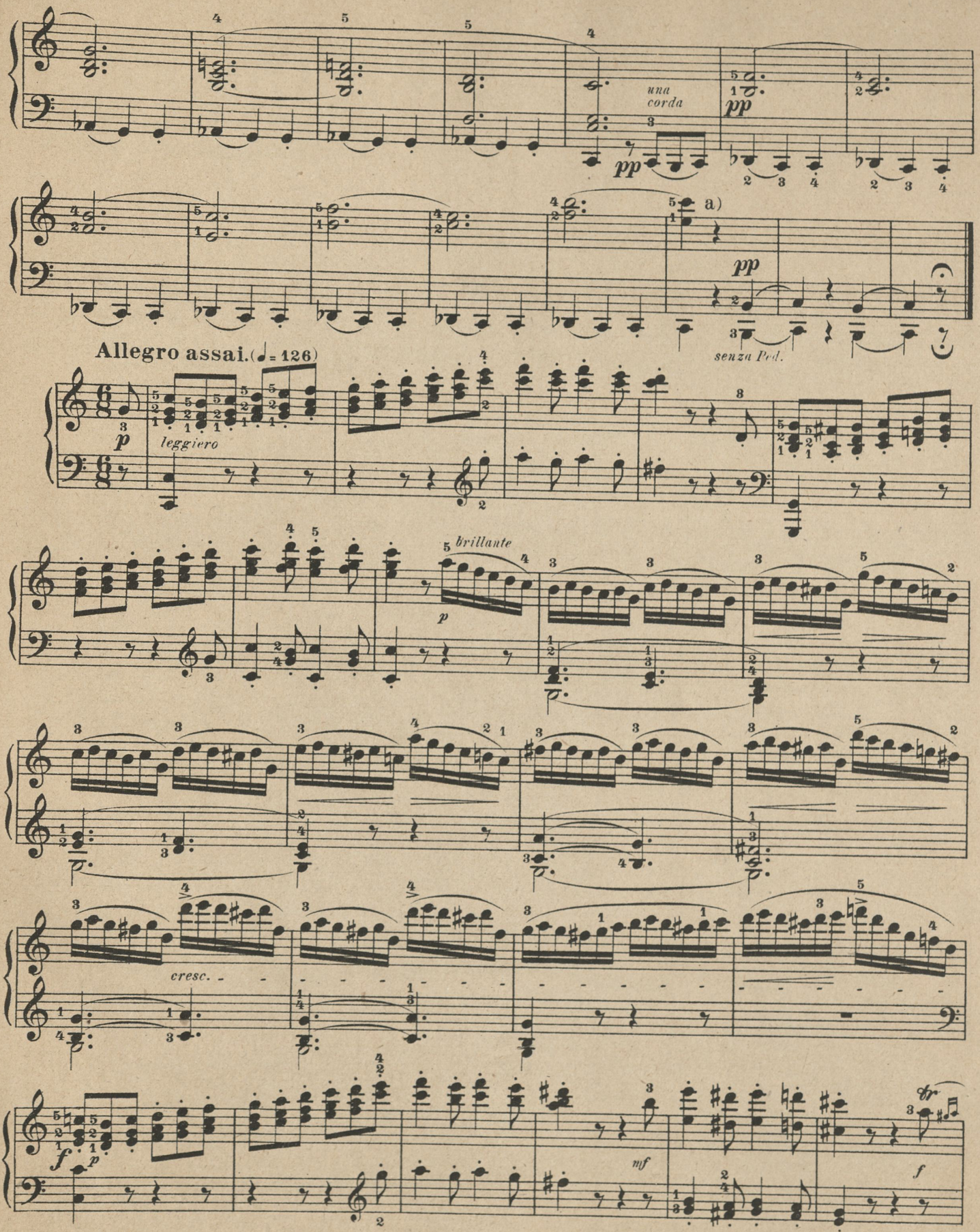


Trio.

Un poco più moderato.



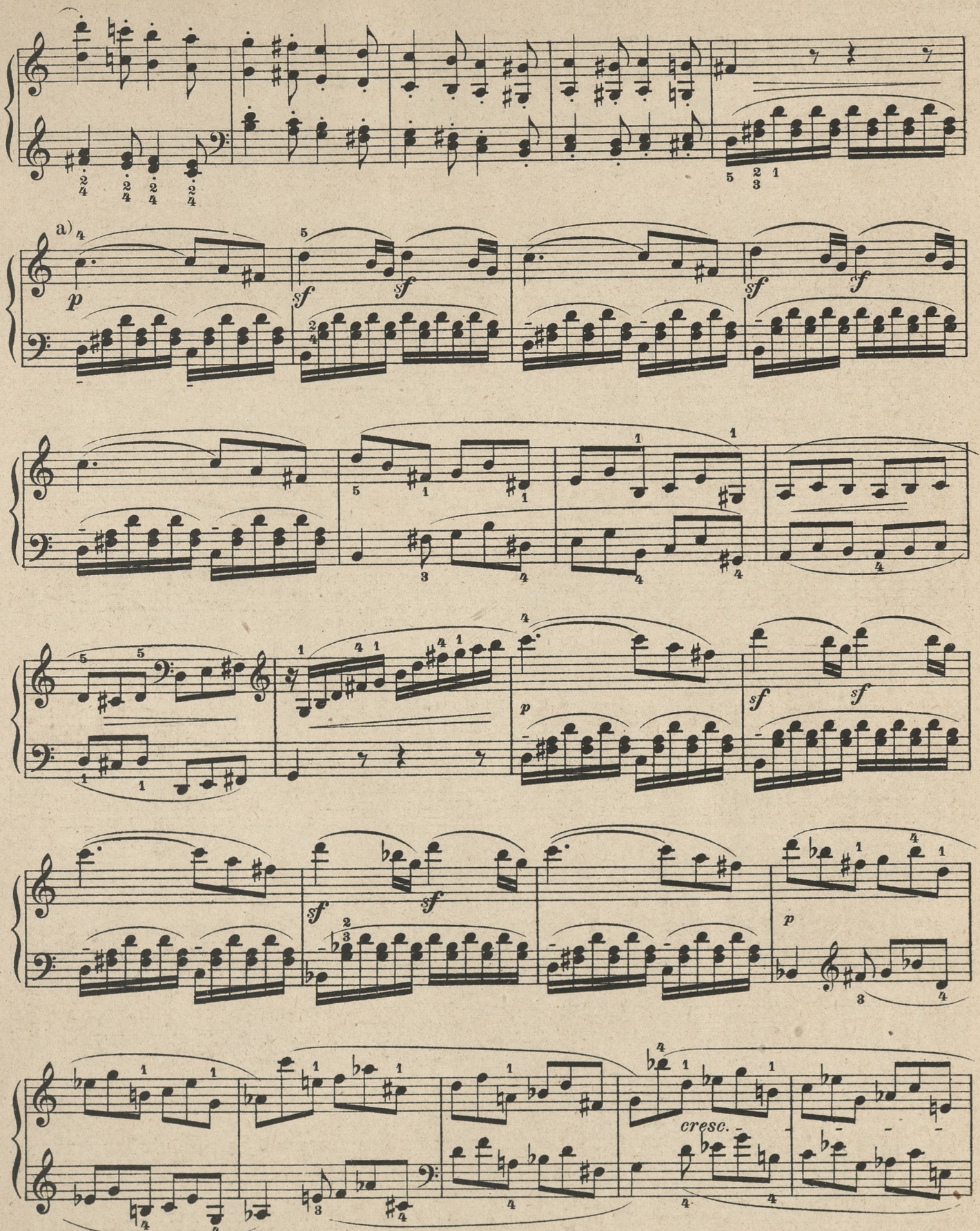

poco f
cresc.
molto cresc.
Scherzo D.C.
e poi la Coda.
Coda.
stretto sin al fine



a) Die Schlusstakte nur hingehaucht.

a) The closing bars must be played and die away like a breath.

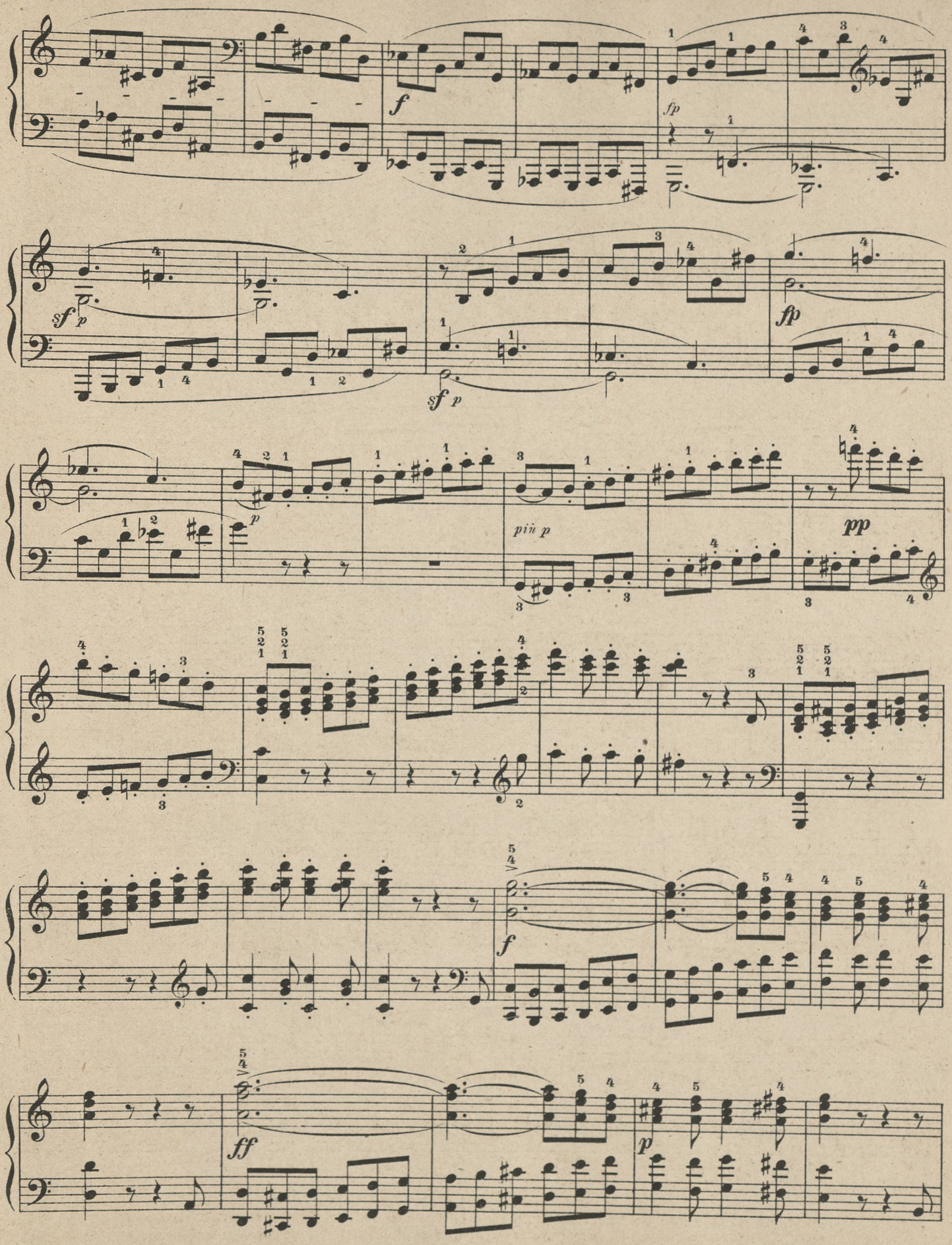
a) Les dernières mesures doivent être jouées aussi pianissimo que possible, comme un souffle.

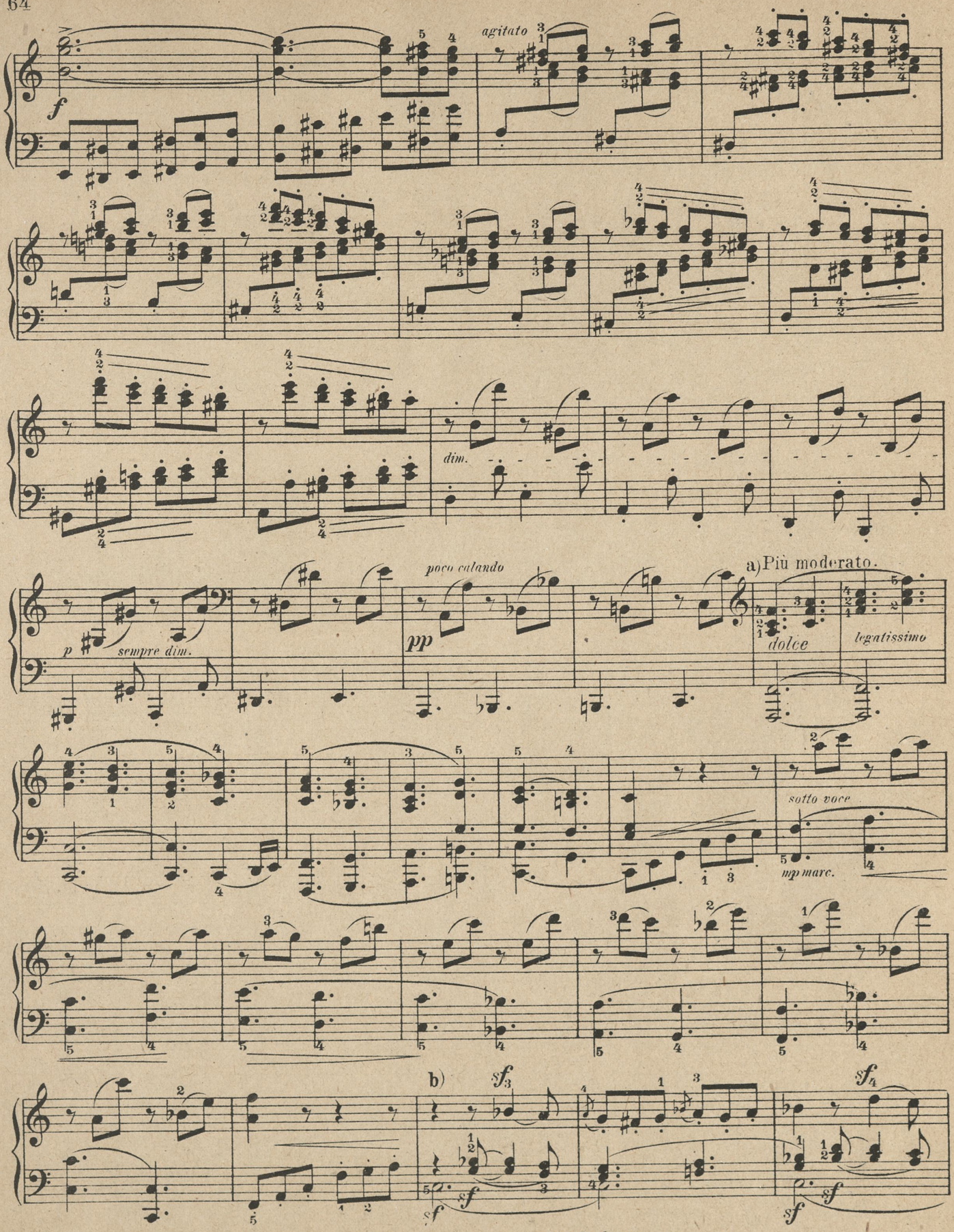


a) Diese Vorahnung des Seitenthemas im letzten Satze des Es-dur Concertes ist mit etwas Humor vorzutragen.

a) This part, a foreboding of the secondary subject in the last movement of the E♭-maj. Concerto, must be rendered with a touch of humour.

a) Ce motif qui rapelle le second thême dans le dernier morceau du Concerto en mi bémol majeur demande à être éxecuté avec une pointe de bonne humeur.


f
fp
sf p
sf p
fp
p
più p
pp
f
ff
p



a) Diesmal eine „Vorahnung“ von der Brahms'schen F moll Sonate.

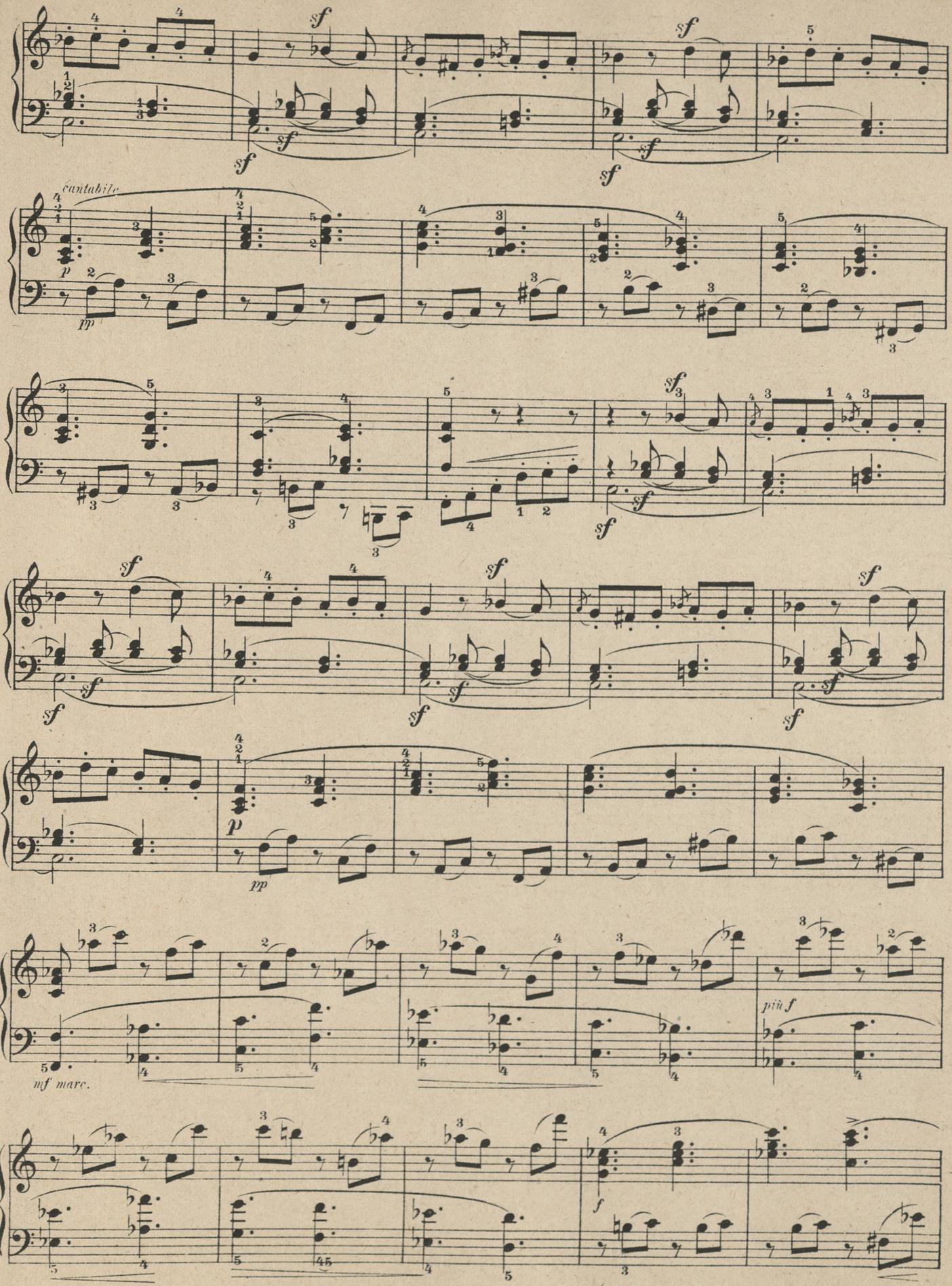
b) Die Grundfärbung bleibt natürlich *p*. Die *sf* nur schwach.

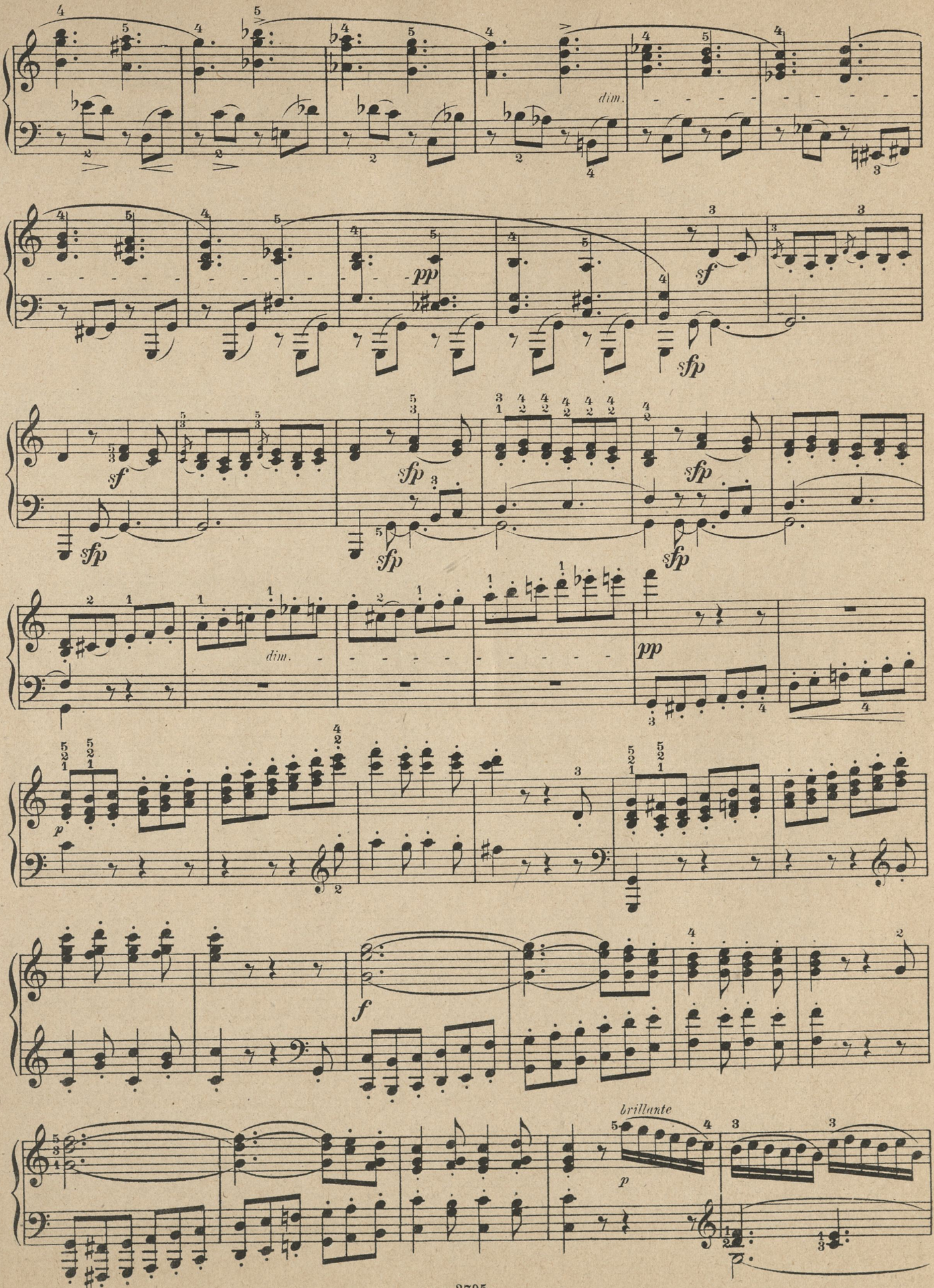
a) Here, as it were, a forecast to Brahms' f-minor Sonata.

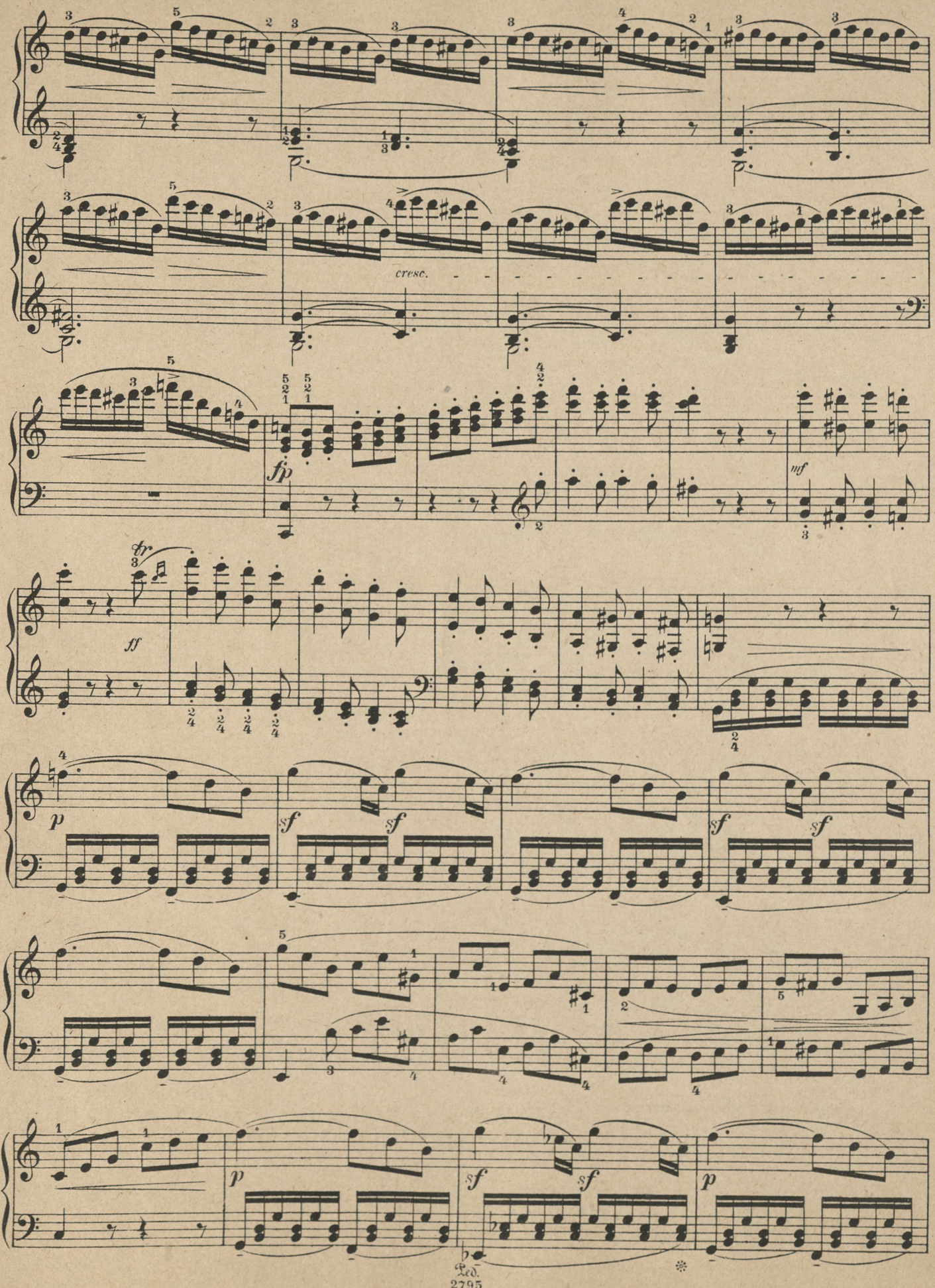
b) The general shade of tone still remaining p, the notes marked sf. must be emphasised accordingly, i.e. not strongly.

a) Ressemblance avec la sonate en fa mineur de Brahms.

b) Le nuance générale sera naturellement piano. Les „*sf*“ seulement faibles.


cantabile
p
pp
sf
mf marc.
più f
f


dim.
pp
sf
sfp
dim.
pp
p
f
brillante
p


cresc.
fp
mf
ff
tr
p
sf
sf
sf
sf
p
sf
sf
p
Red.

sf sf p sf sf p

Ped. *

cresc.

f sfp

sf p sfp

sfp

cresc.

Vivacissimo.

fr ff

fr p fr


con bravura
molto
cresc.
f cresc.
dim.
dim.
cresc.
calando
Tempo primo.
rallentando
(Vivacissimo.)
Led. ✻
Led. ✻

Sonate Nr. 4.

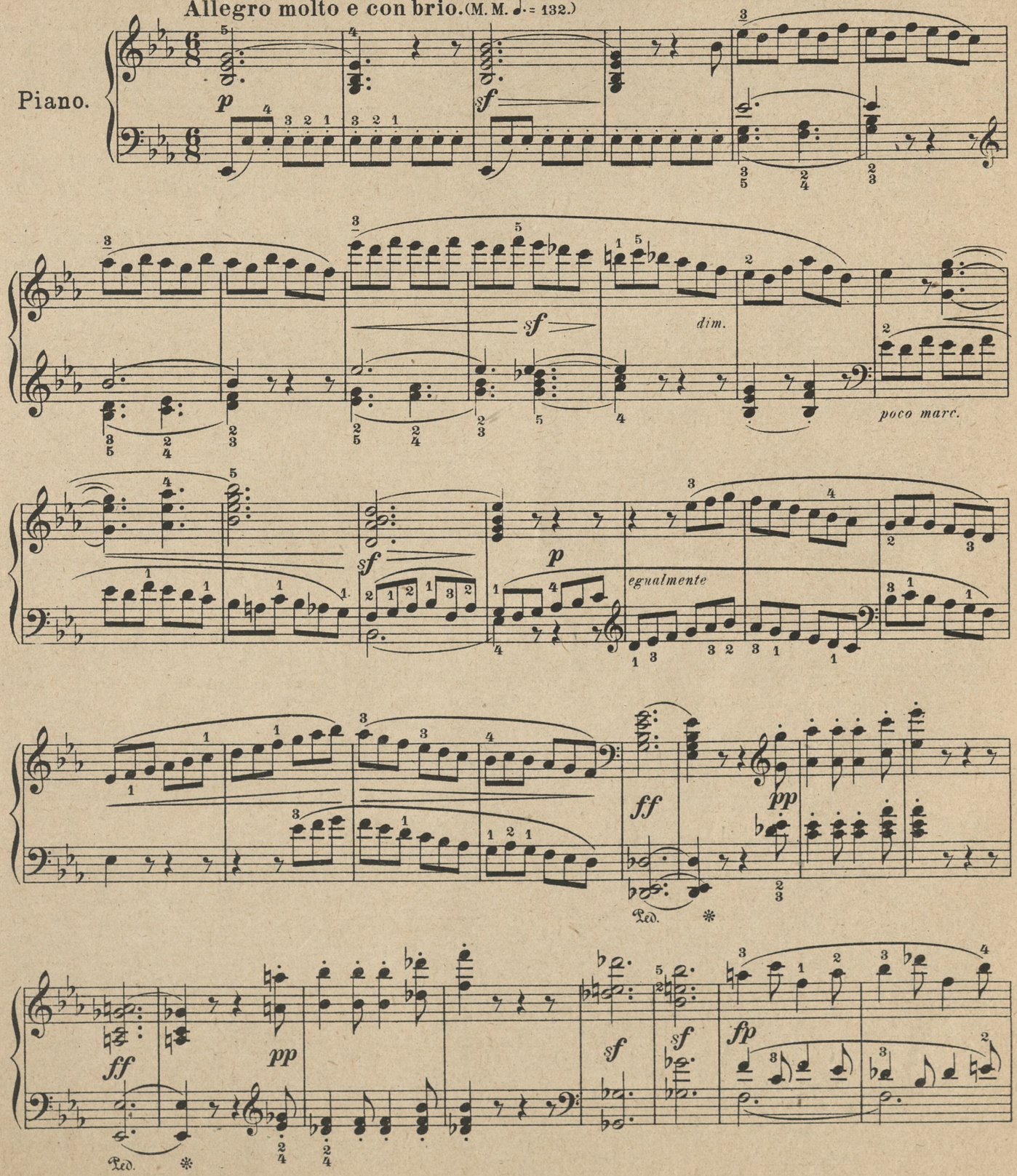
Op. 7.

Der Gräfin Babette von Keglevics gewidmet.

L. VAN BEETHOVEN.
Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

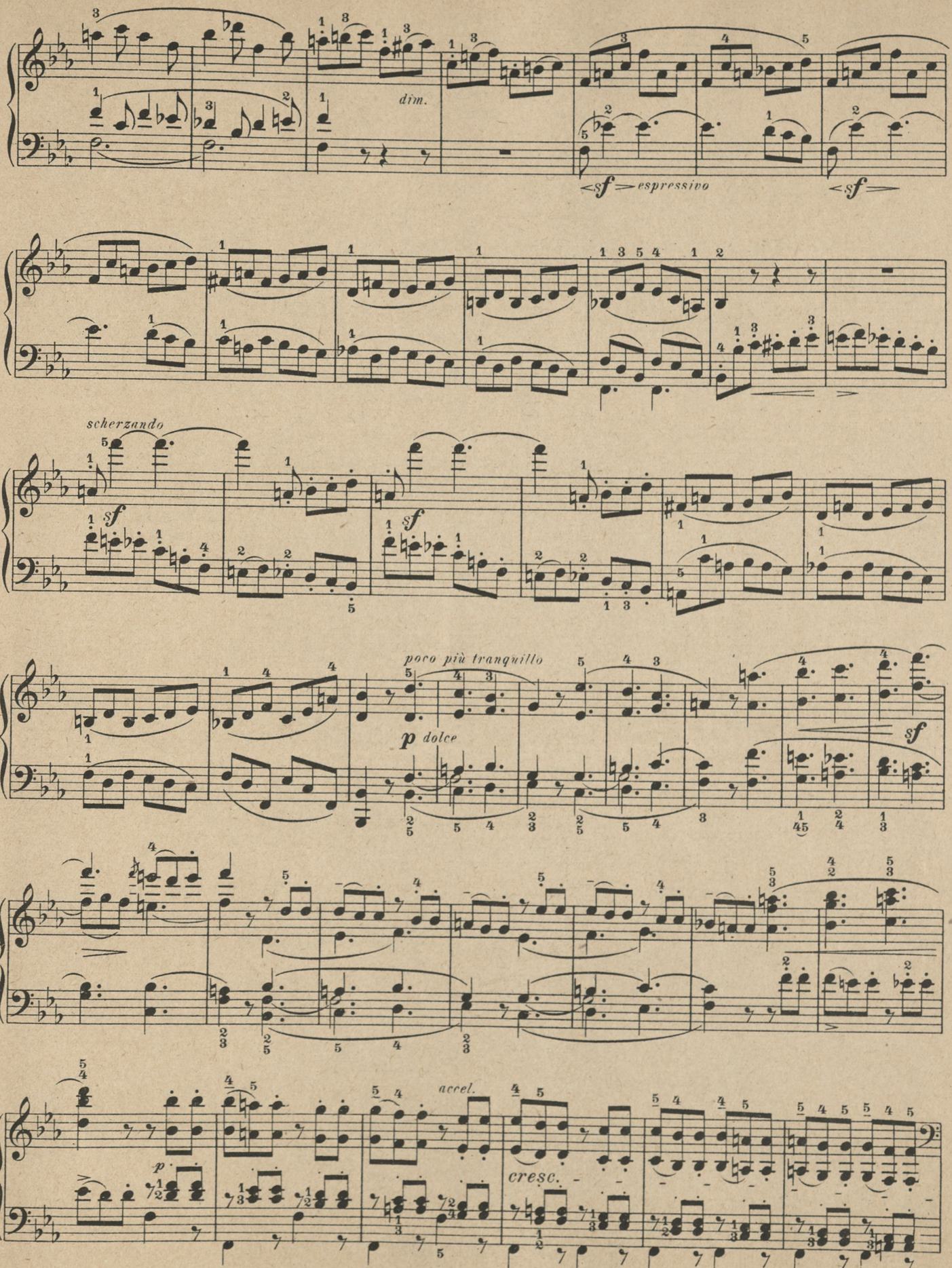
Allegro molto e con brio. (M. M. ♩. = 132.)

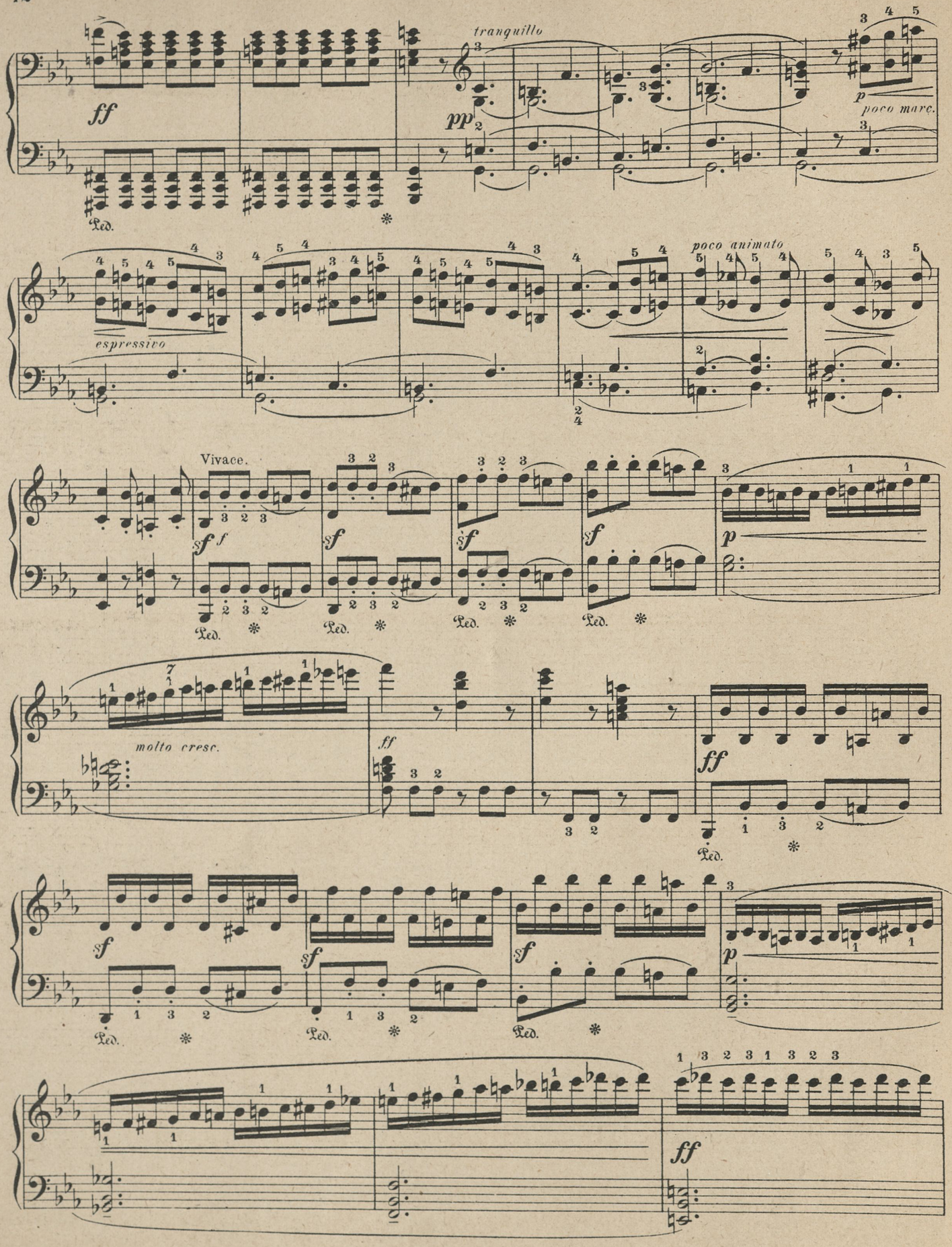
Piano.



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Eigenthum des Verlegers für alle Länder.

Otto Forberg, Leipzig.

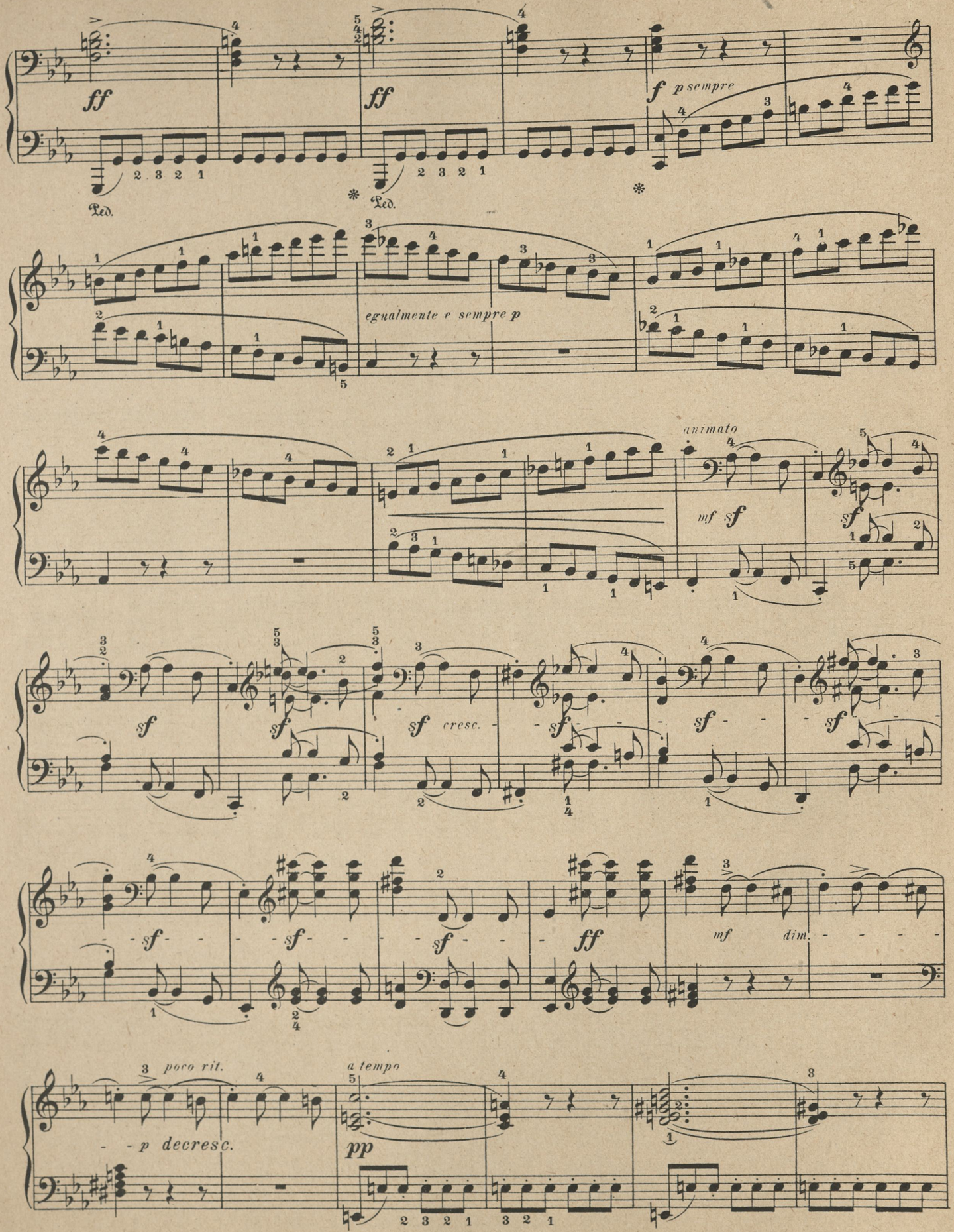

dim.
sf espressivo
sf
scherzando
sf
sf
poco più tranquillo
p dolce
sf
accel.
p
cresc.

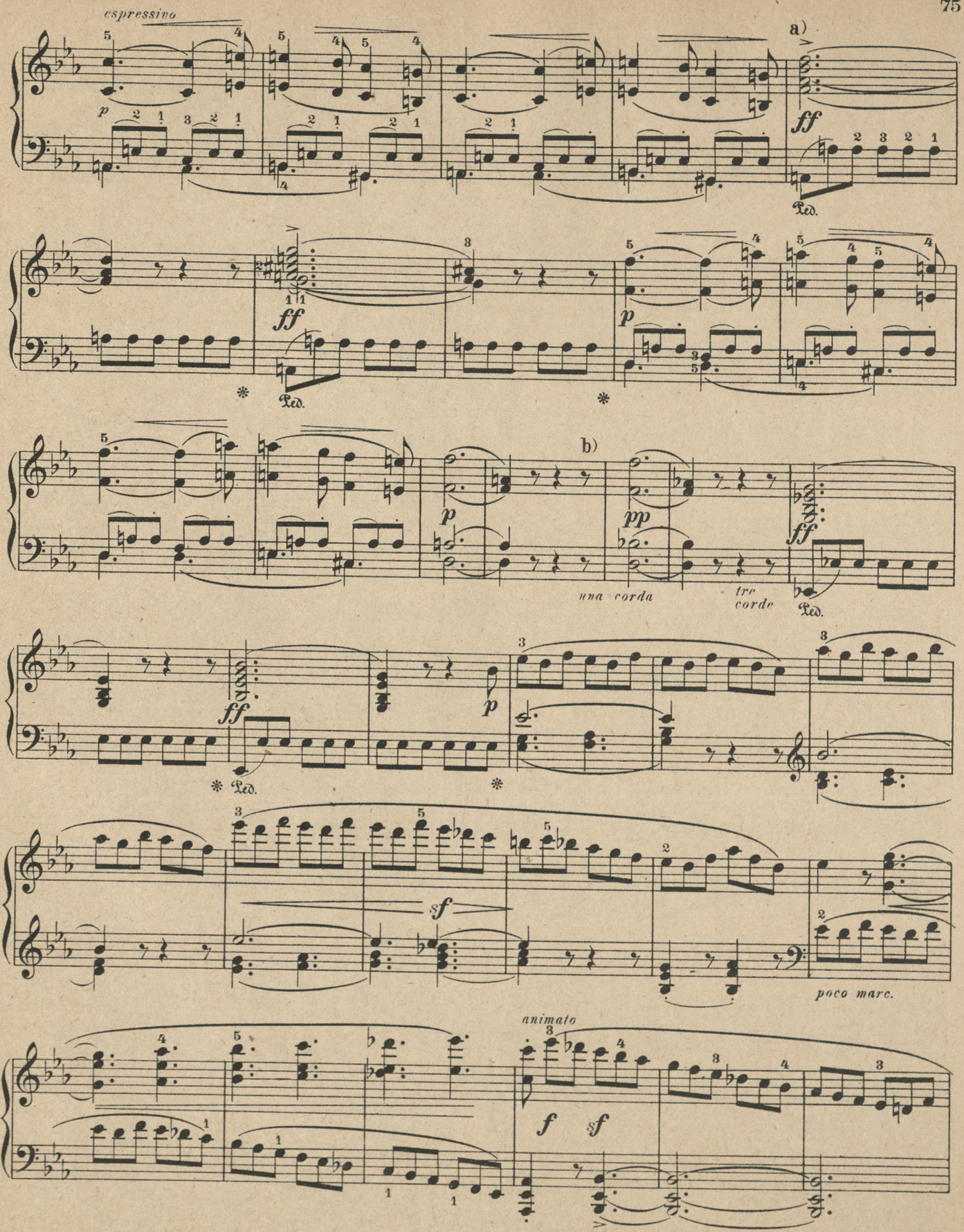

tranquillo
poco marc.
espressivo
poco animato
Vivace.
molto cresc.

a) Es darf hier kein Verschleppen des Tempos eintreten. Bis zum Doppelstriche ist die flotte Bewegung des letzten Abschnittes fortzuführen.

a) Be careful not to drag the tempo. The brisk speed of the last part must be kept up to the double bar.

a) On prendra garde de ne pas trainer la mesure. Le mouvement vif et agité de la dernière partie est à conserver jusqu'à la double barre.


ff
Ped.
ff
Ped.
f p sempre
egualmente e sempre p
animato
mf sf
sf
sf cresc.
sf
ff
mf dim.
poco rit.
p decresc.
a tempo
pp



a) Plötzliches *ff* ohne vorhergehendes *crescendo*

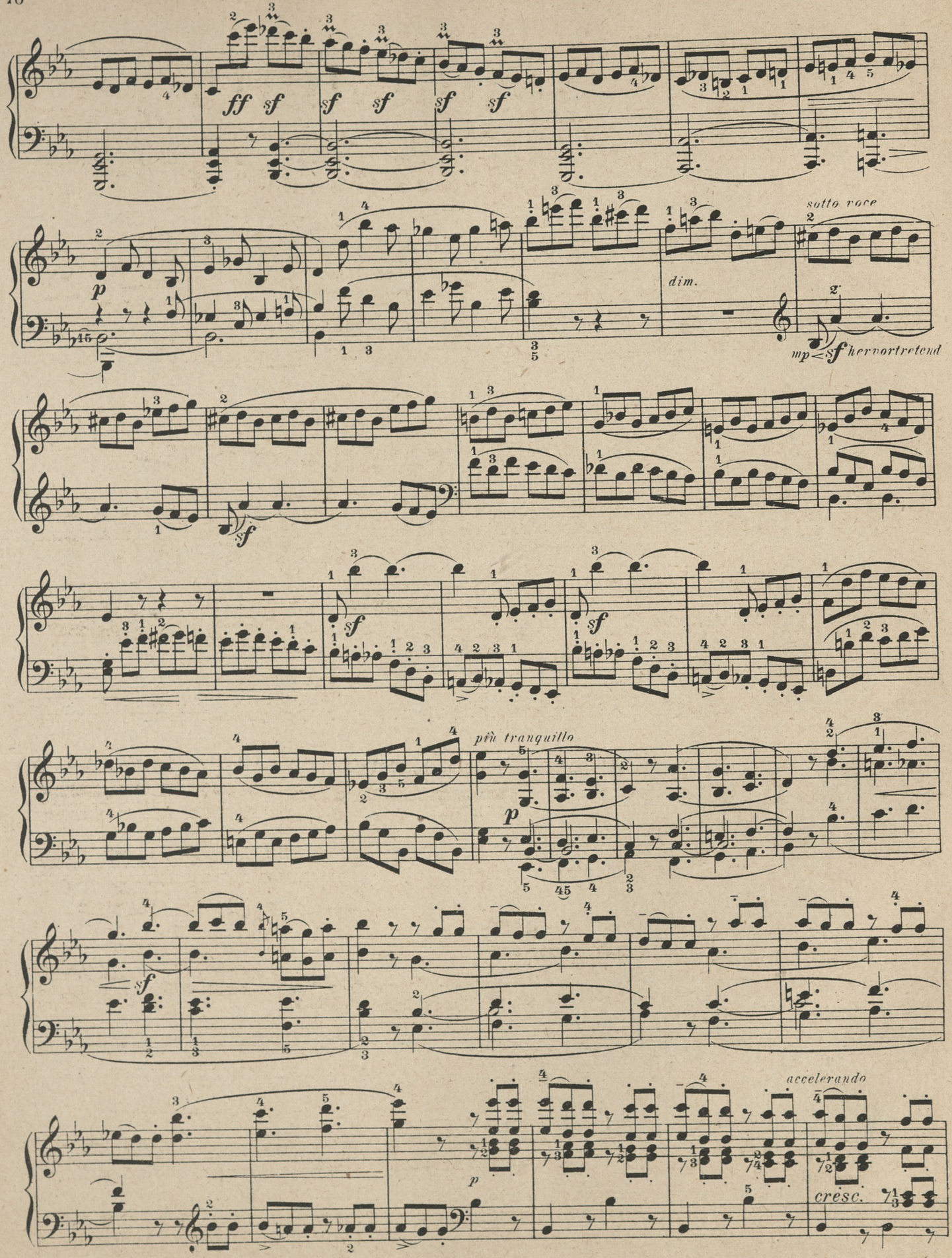
b) Ein *ritenuto* ist hier nicht am Platze.

a) The ff is struck suddenly without any preceding crescendo.

b) A "ritenuto" were quite out of place here.

a) Le *„fortissimo"* doit arriver tout à coup, sans aucune préparation préalable.

b) Un *„ritenuto"* ne se justifie pas ici.


ff sf
sf sf
sf sf
sotto voce
dim.
mp sf hervortretend
sf
sf
sf
più tranquillo
p
sf
accelerando
p
cresc.

tranquillo

pp

ff

Ped. ✻

p

poco marc.

Vivace.

f

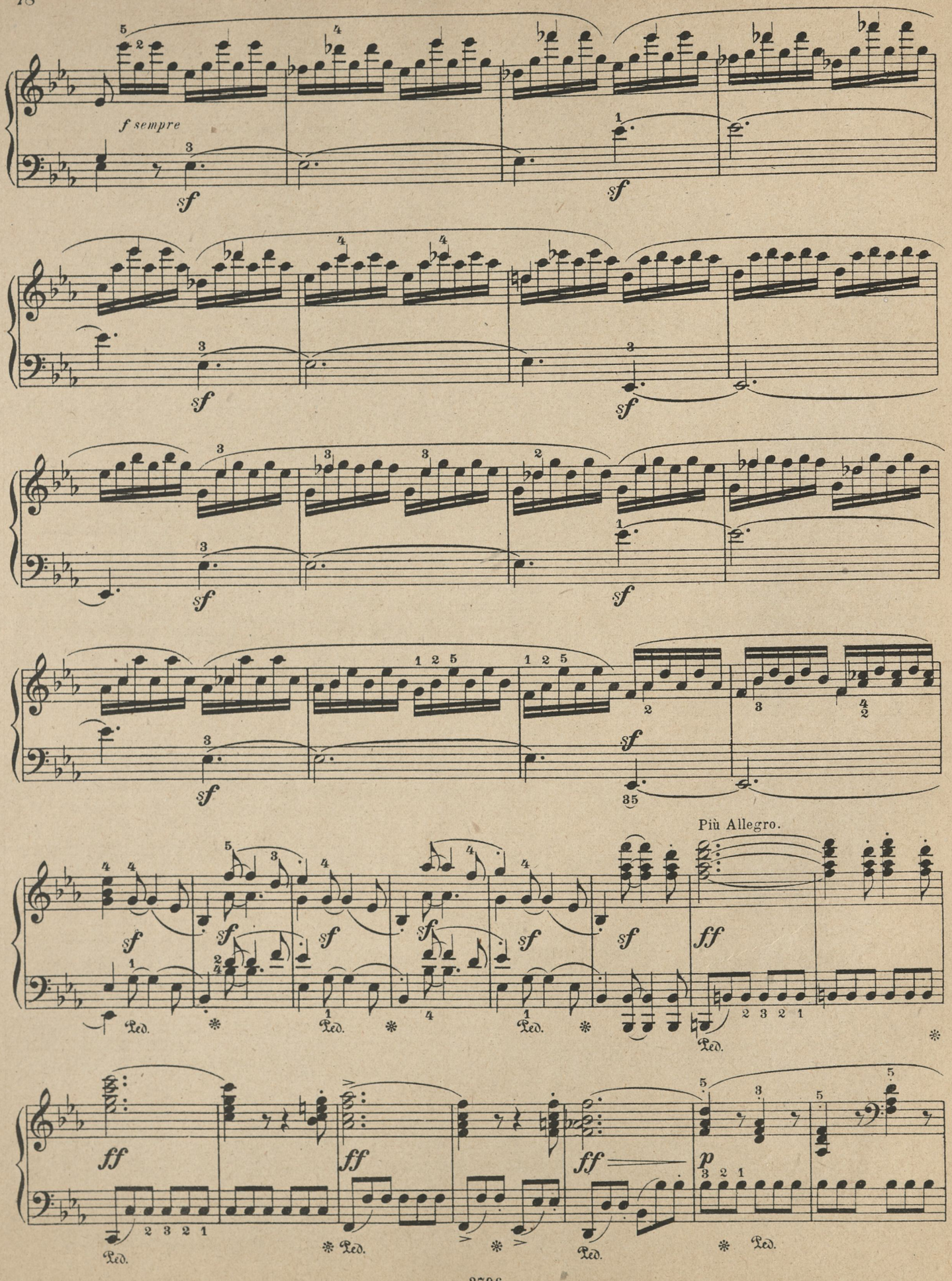
sf

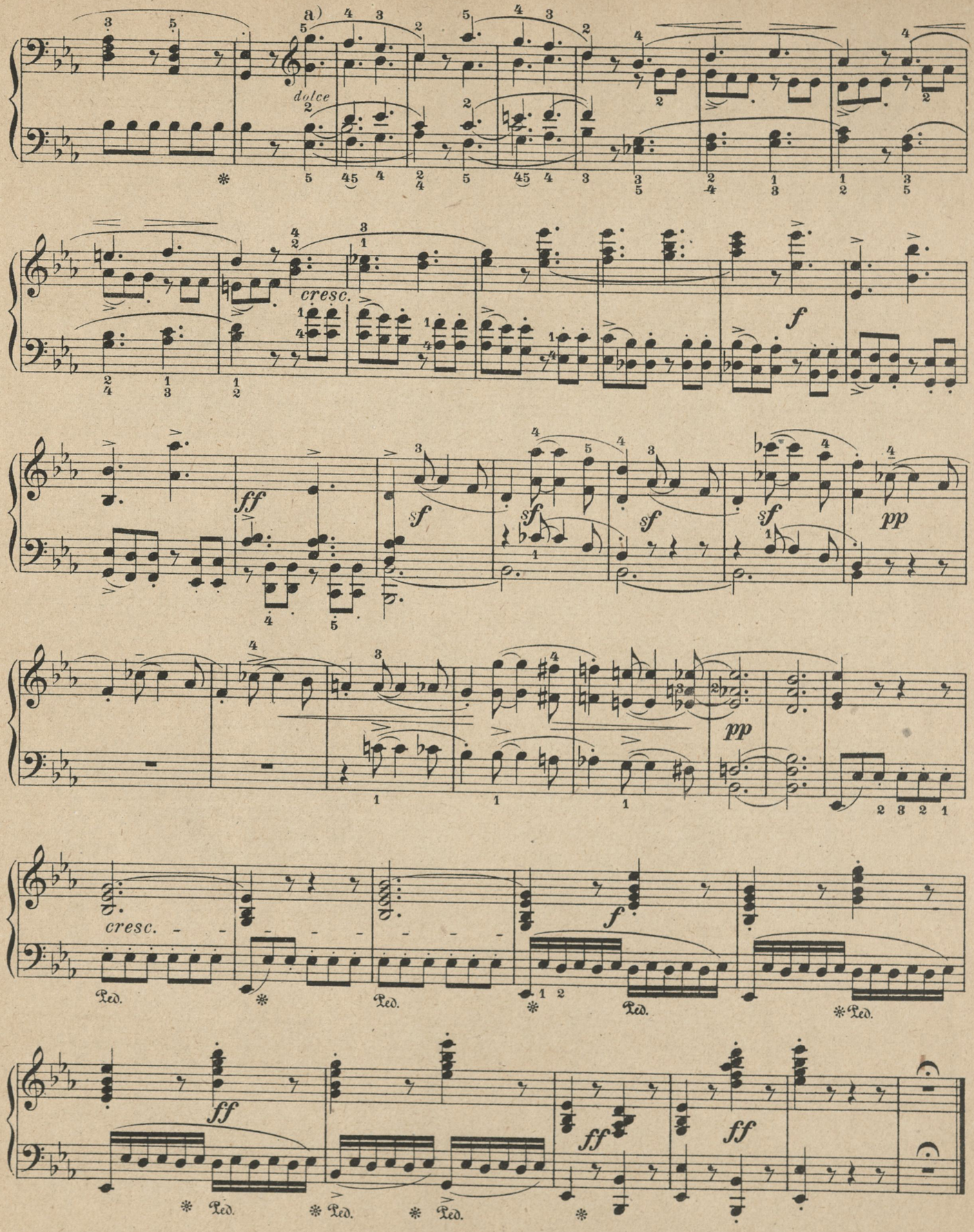
Ped. ✻

p

ff

cresc.

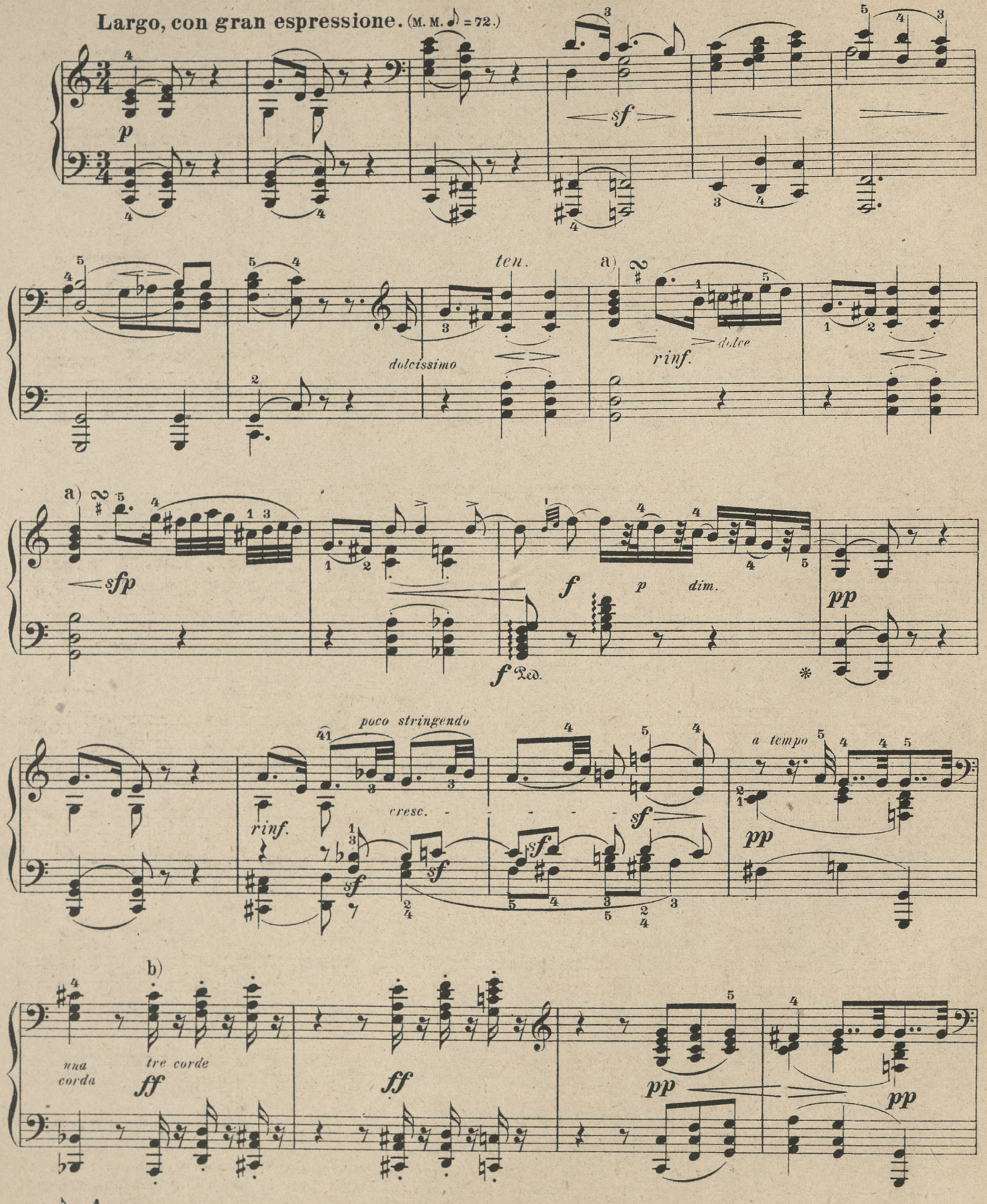

f sempre
sf
Più Allegro.
ff
p
Ped.



a) Bei dieser letzten Wiederholung des Themas darf keine Verschleppung des Zeitmasses eintreten.

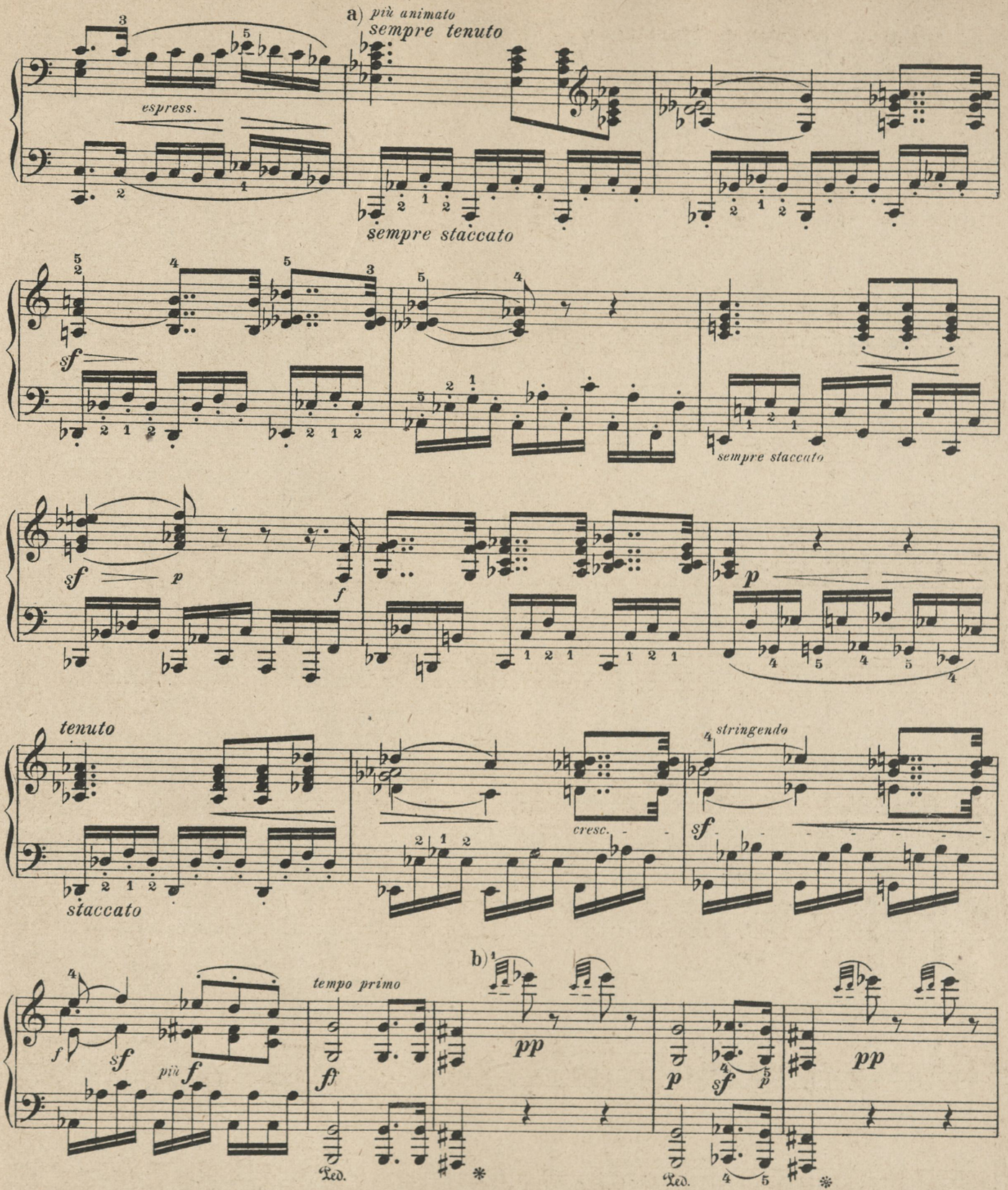
a) In repeating the theme here for the last time, carefully guard against dragging the tempo.

a) A cette dernière répétition du thême, on prendra garde de ne pas trainer la mesure.



a) 

b) Sehr kurz gestossen. | *b) In a very short, detached style.* | b) Détachez vivement.



a) Die rechte Hand mit stärkerer Tongebung gleich einem Bläserchor, die linke Hand schwächer quasi pizzicato.

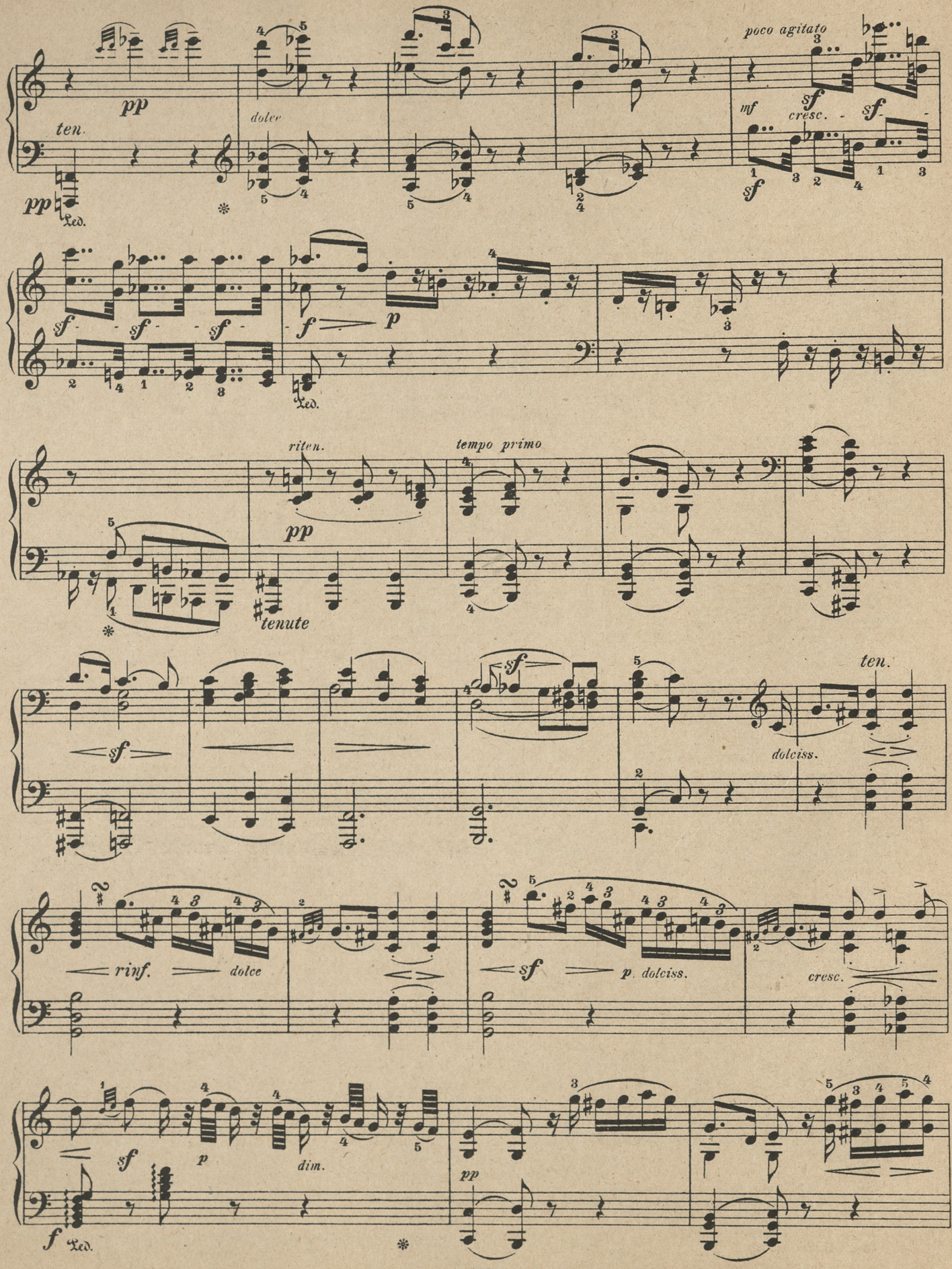
b) Dieser Satz liesse sich gut instrumentiren. Hier ahme man den Flötenton nach, vier Takte später den Klang der Holzbläser.

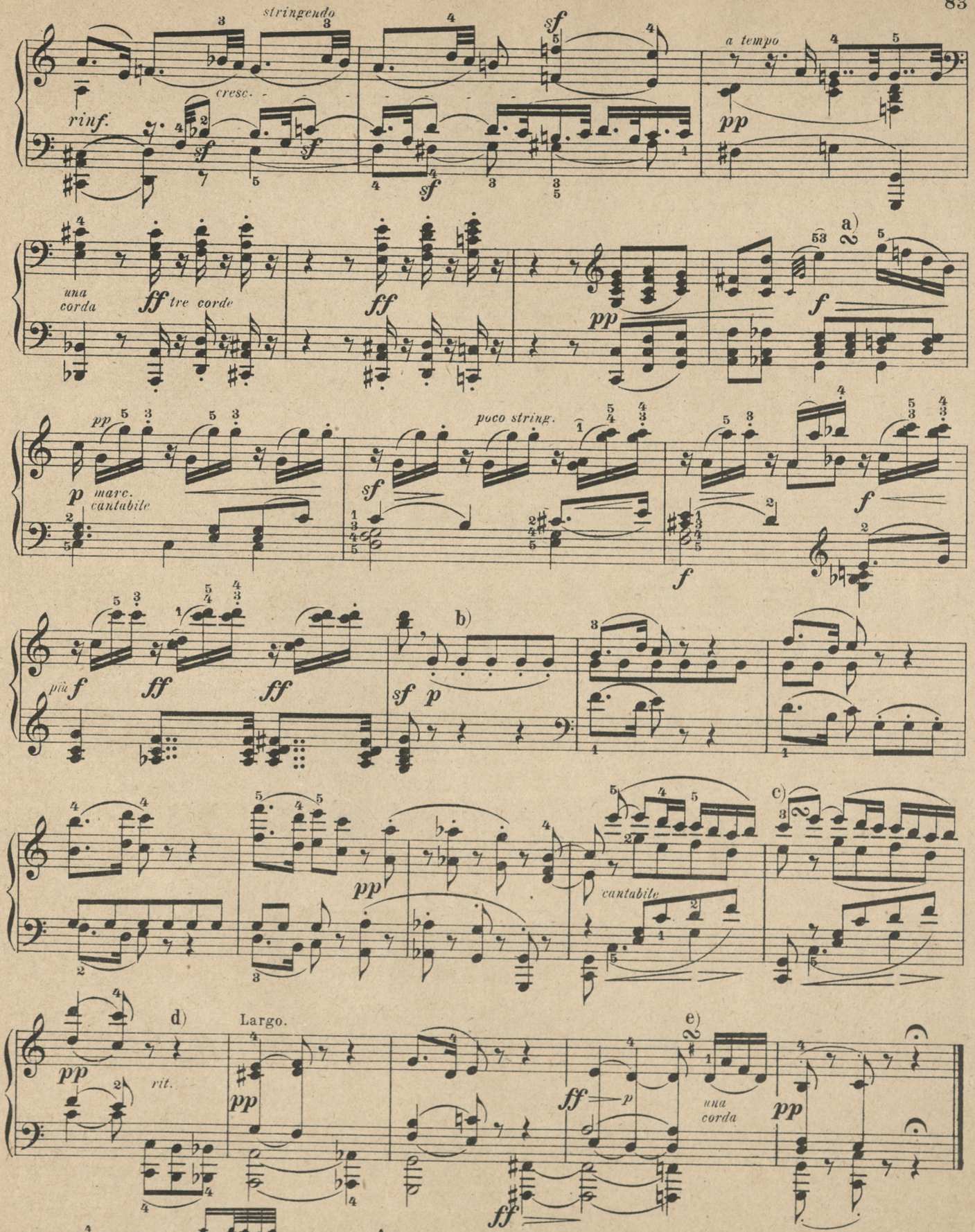
a) Bring out the part in the right hand with a fuller more powerful tone, like a brass band, the left hand subduing its part played quasi pizzicato.

b) This part might well be instrumented: here imitate the tone of the flute, and, four bars further on, that of the reeds.

a) La main droite jouera avec force, imitant l'effet d'un ensemble d'instruments à vent; par contre la main gauche jouera piano, quasi pizzicato.

b) Cette partie se laisserait très bien instrumenter. On doit imiter ici le son des flûtes, tandis que quatre mesures plus loin c'est le son des instruments à vent en bois.


poco agitato
pp
ten.
dolce
mf
cresc.
sf
riten.
tempo primo
tenute
rinf.
dolce
p. dolciss.
dolciss.
dim.
Led.



a) c) e)

b) Nicht schleppend.

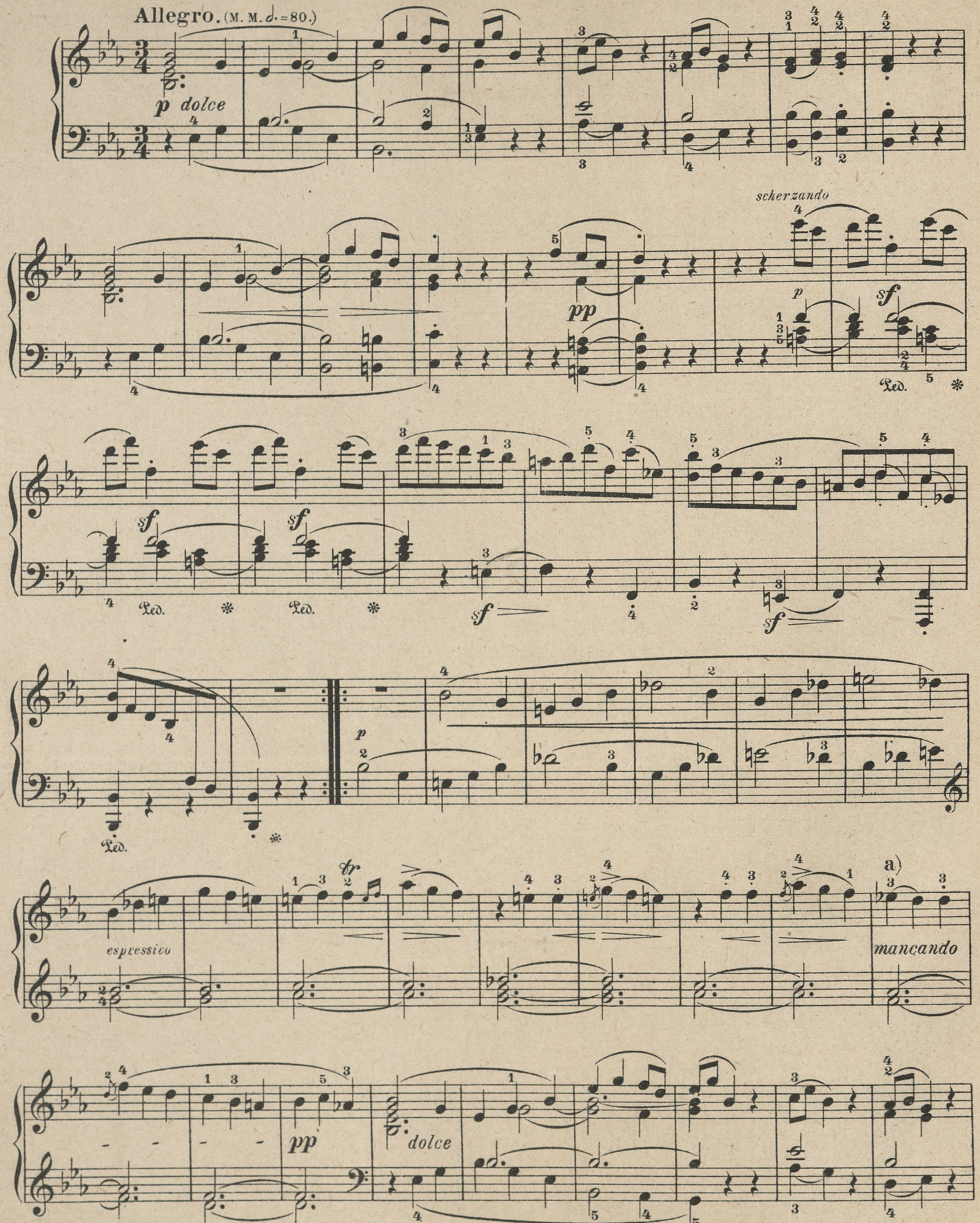
d) Die letzten Takte mit grossem Ausdruck.

b) Don't drag!

d) The last bars with great expression.

b) Pas trainer.

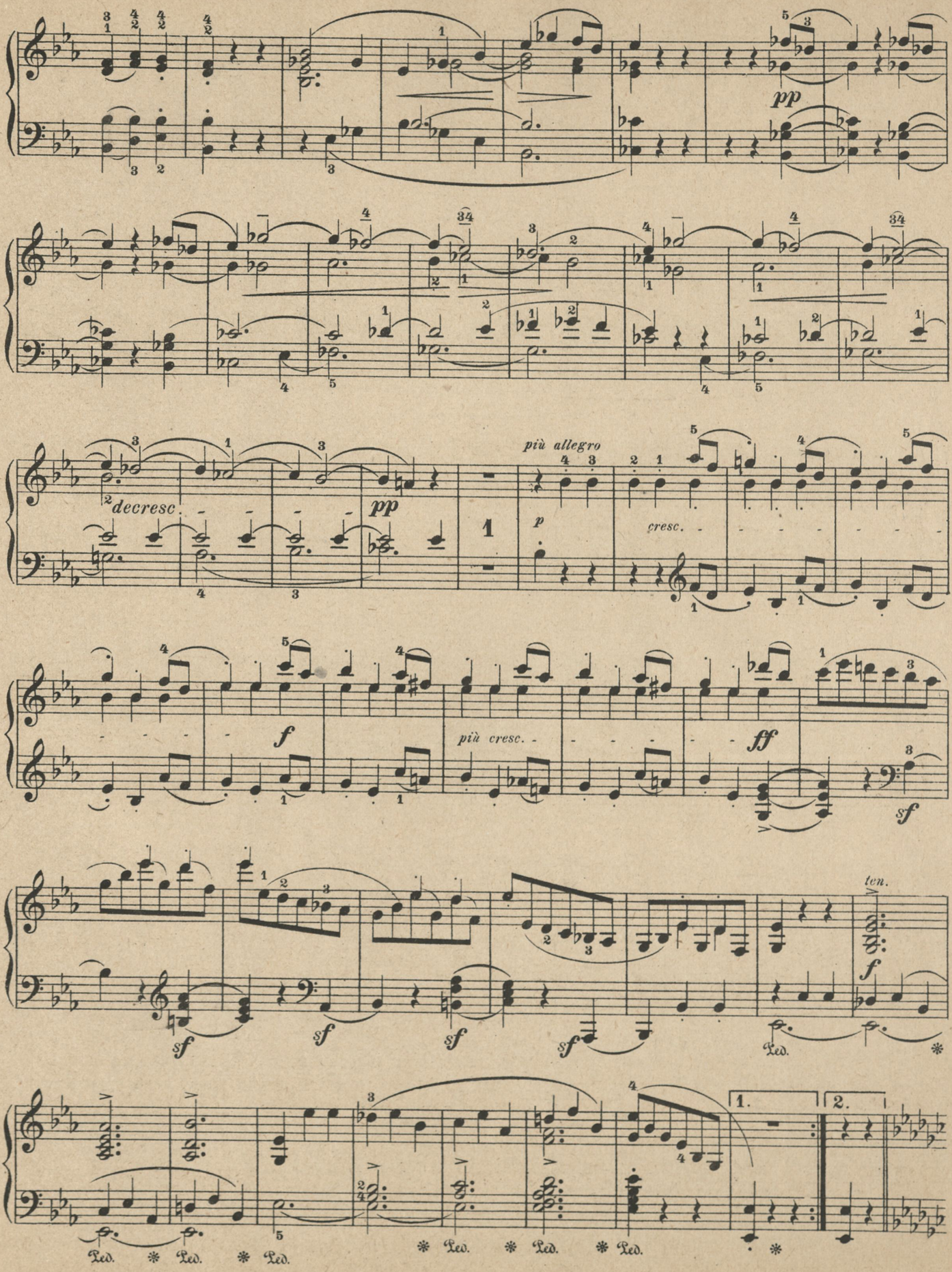
d) Jouez les dernières mesures avec beaucoup d'expression.

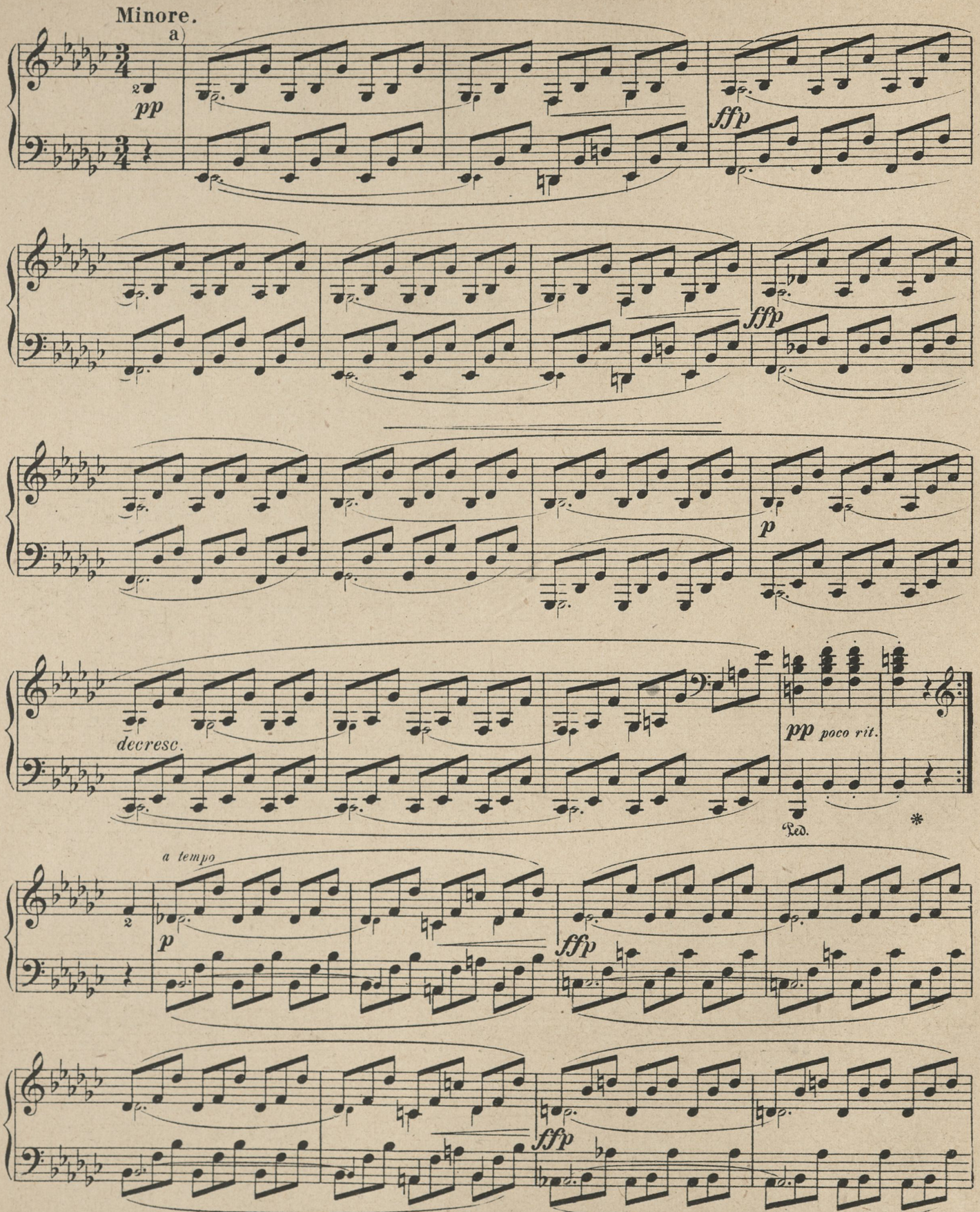


a) *Mancando* bedeutet abnehmend – ein ritenùto ist hier nicht zulässig.

a) *Mancando means dying away (tone); a ritenuto would be out of place here.*

a) „*Mancando*" signifie en diminuant. Un ritenuto n'est pas à sa place ici.


pp
decresc.
pp
più allegro
p
cresc.
f
più cresc.
ff
sf
ten.
f
Ped.
1.
2.



a) Die als führende Stimme hinzugefügten Noten sind etwas hervorzuheben, die Triolenbewegung indessen so leise als möglich, als schwaches Murmeln zu spielen.

a) The added notes, forming the melody, must be rendered somewhat prominently, the accompanying triplets subdued to sound like a soft murmur in the distance.

a) On prendra garde de bien faire ressortir les notes ajoutées formant la mélodie, tandis que les triolets seront joués aussi pianissimo que possible, comme un faible murmure.

f *dim.* *p*

ffp

ffp *sf* *sf*

ff

quasi Corno.

pp

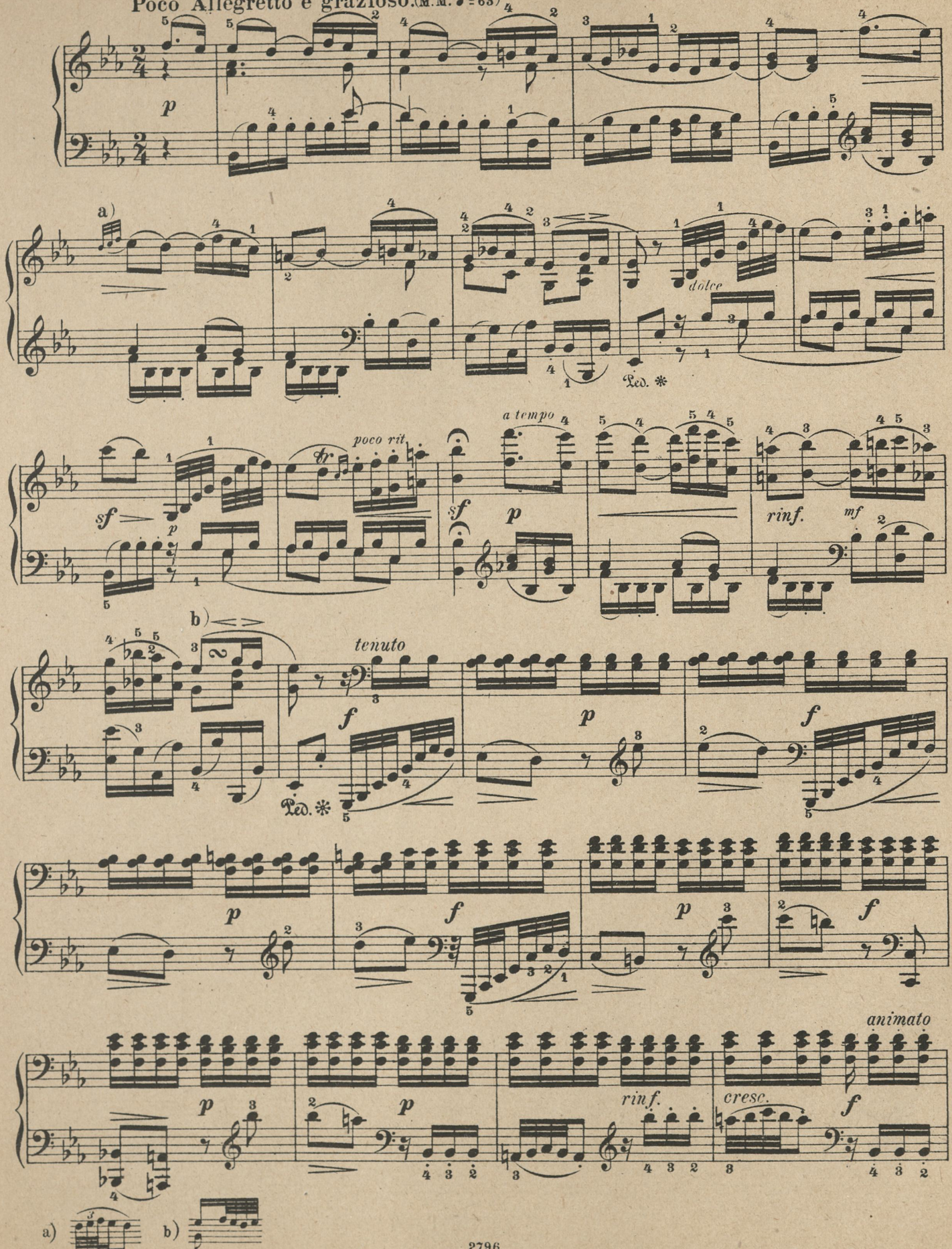
21

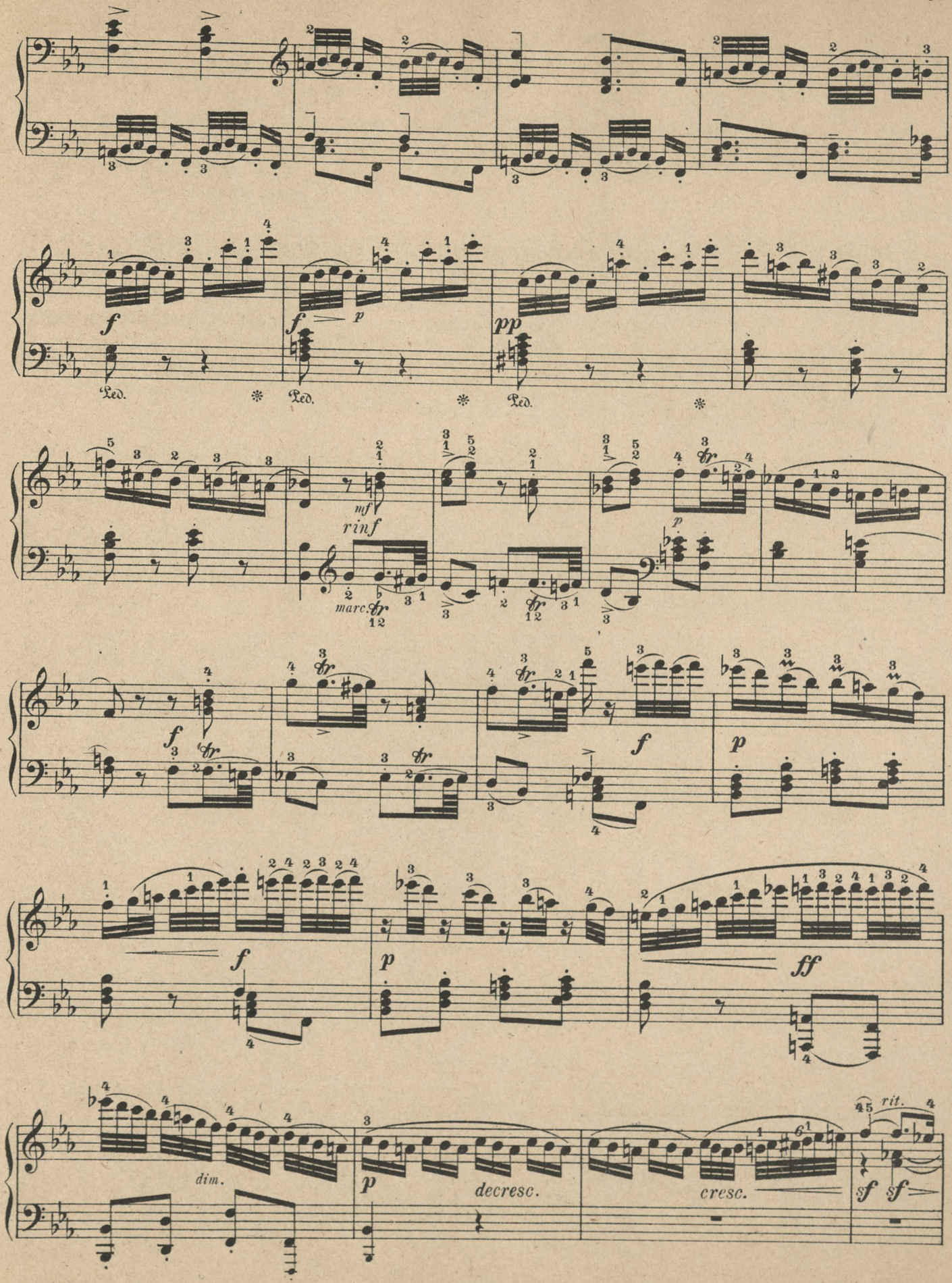
ppp *smorz.*

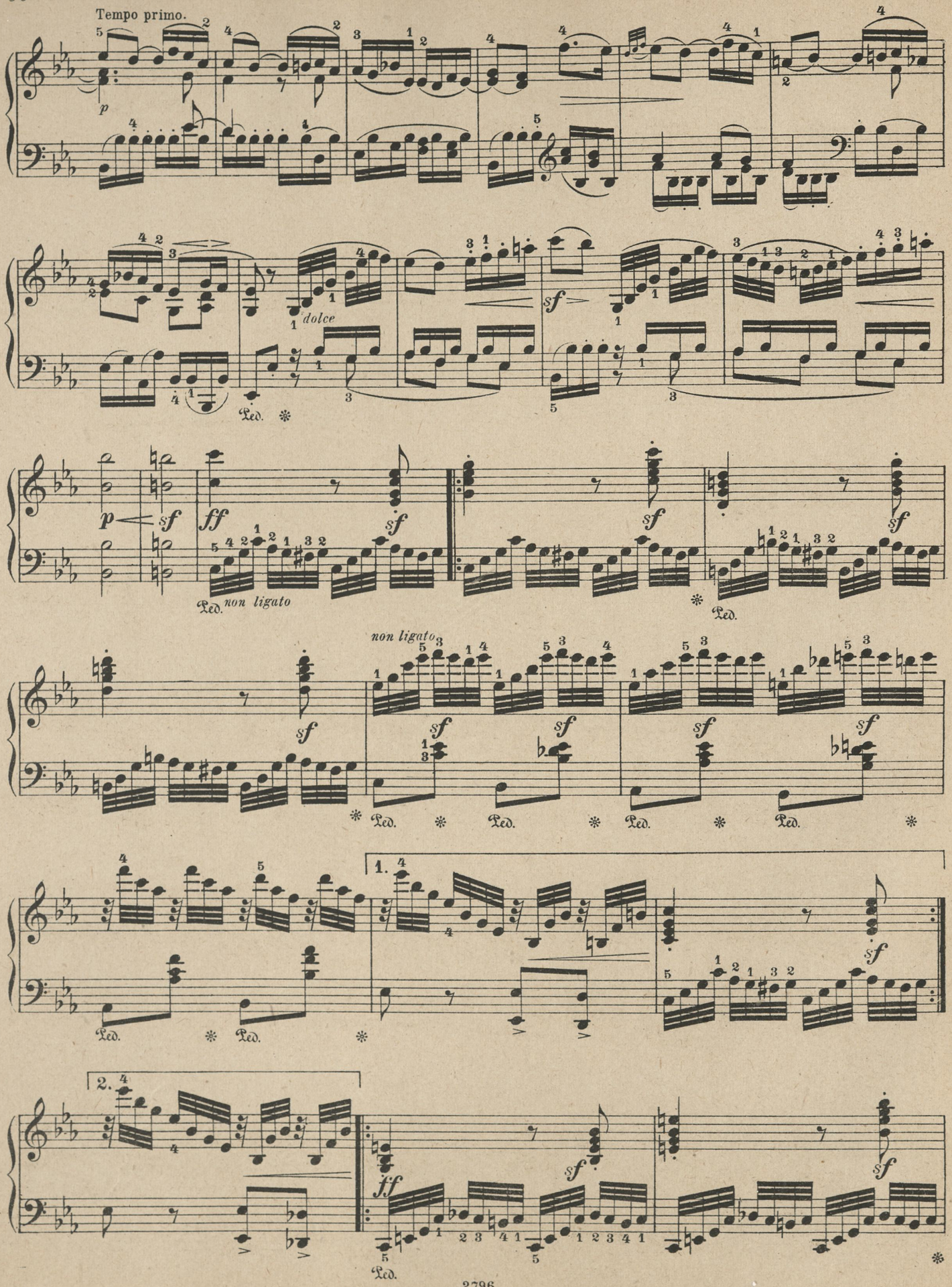
Allegro D. C.

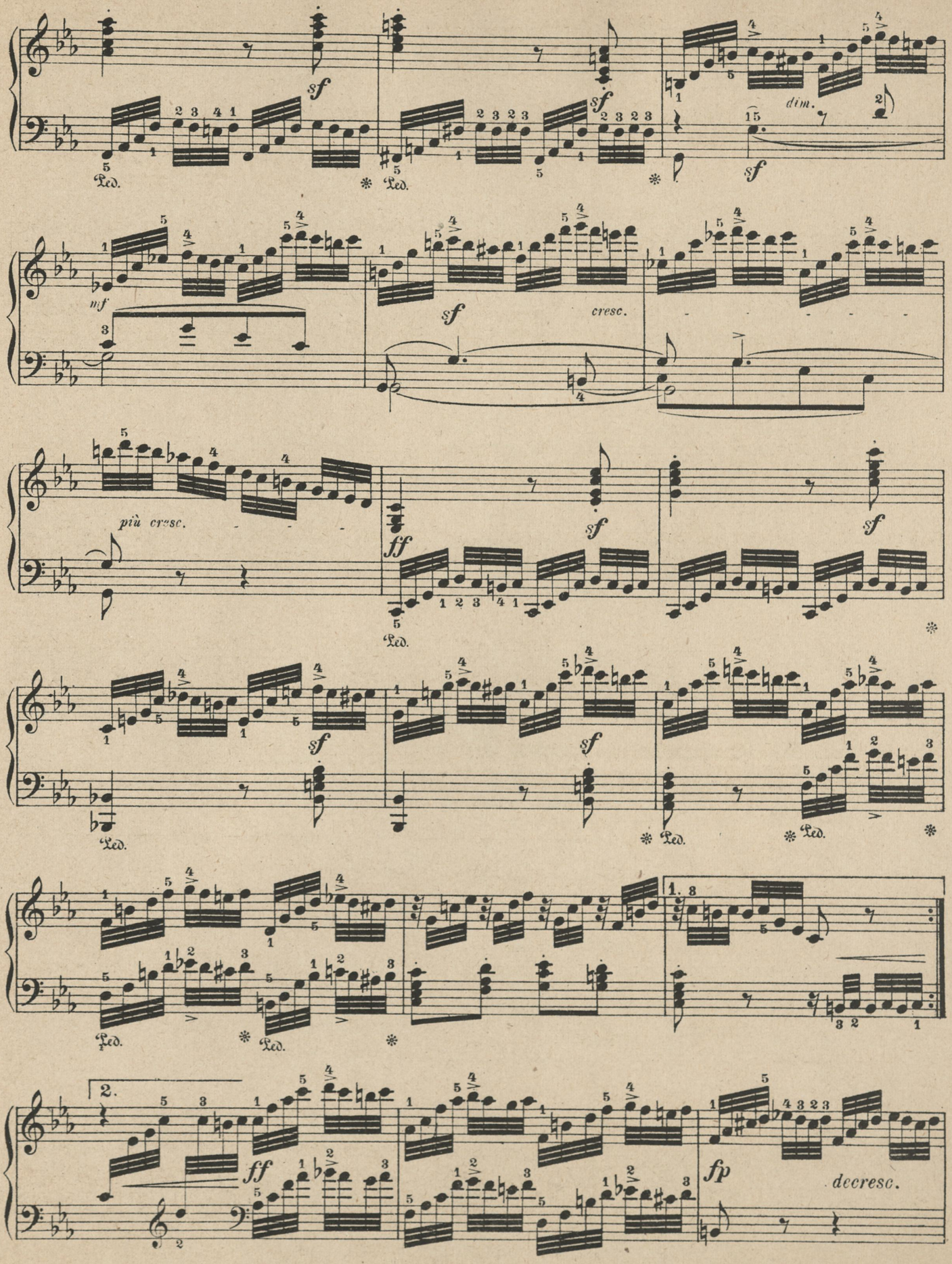
Rondo.

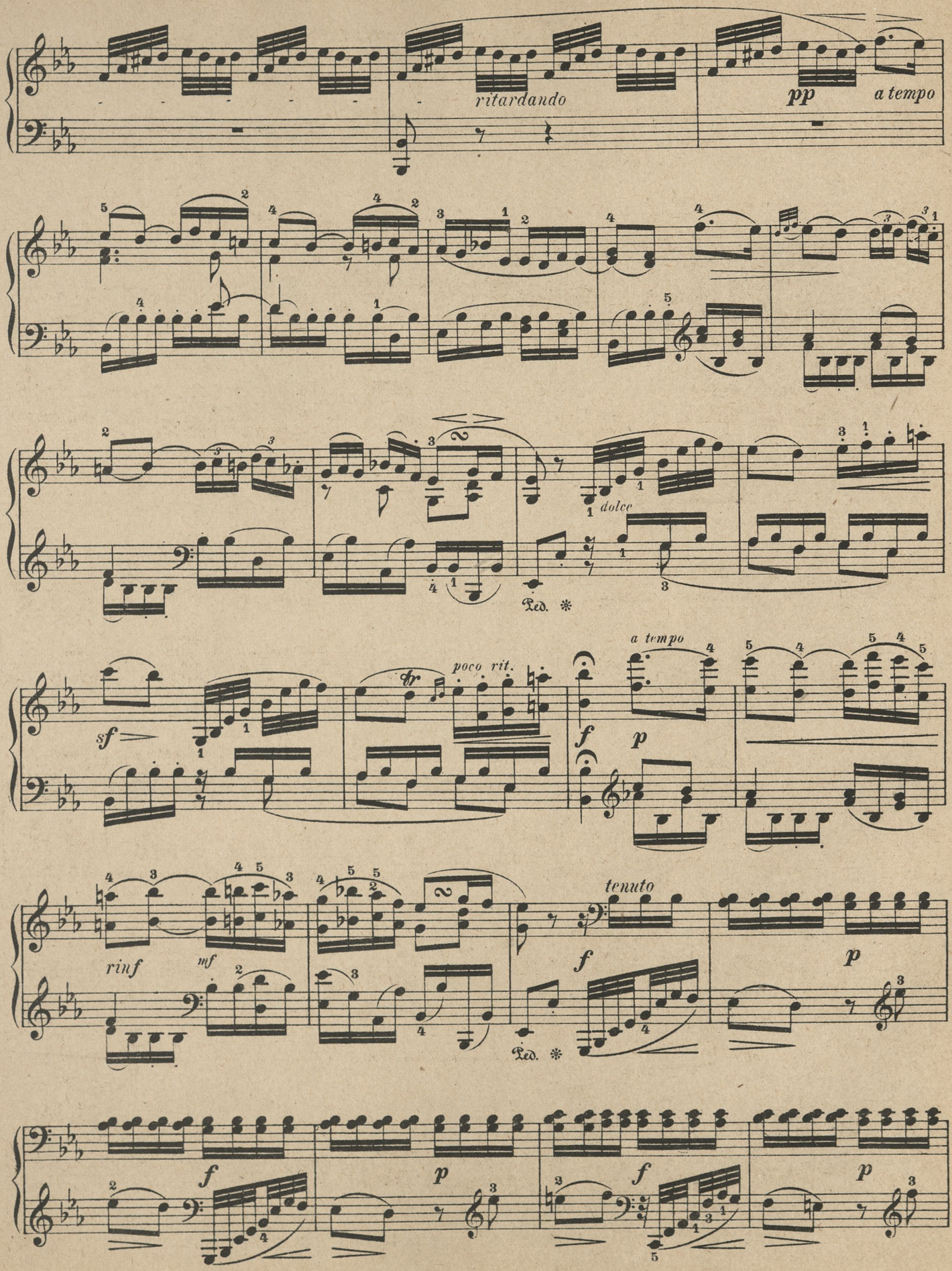
Poco Allegretto e grazioso. (M.M. ♩ = 63)

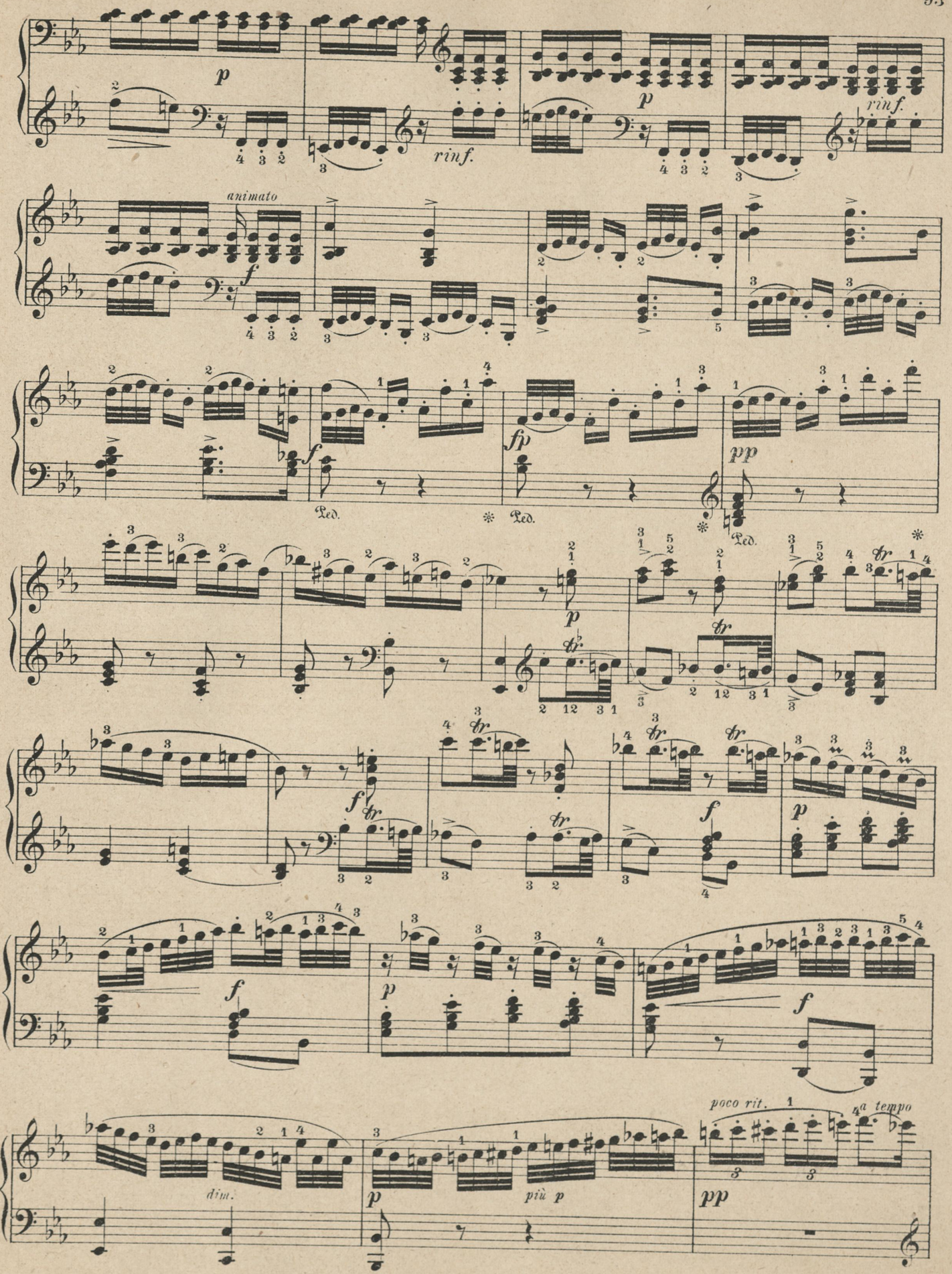


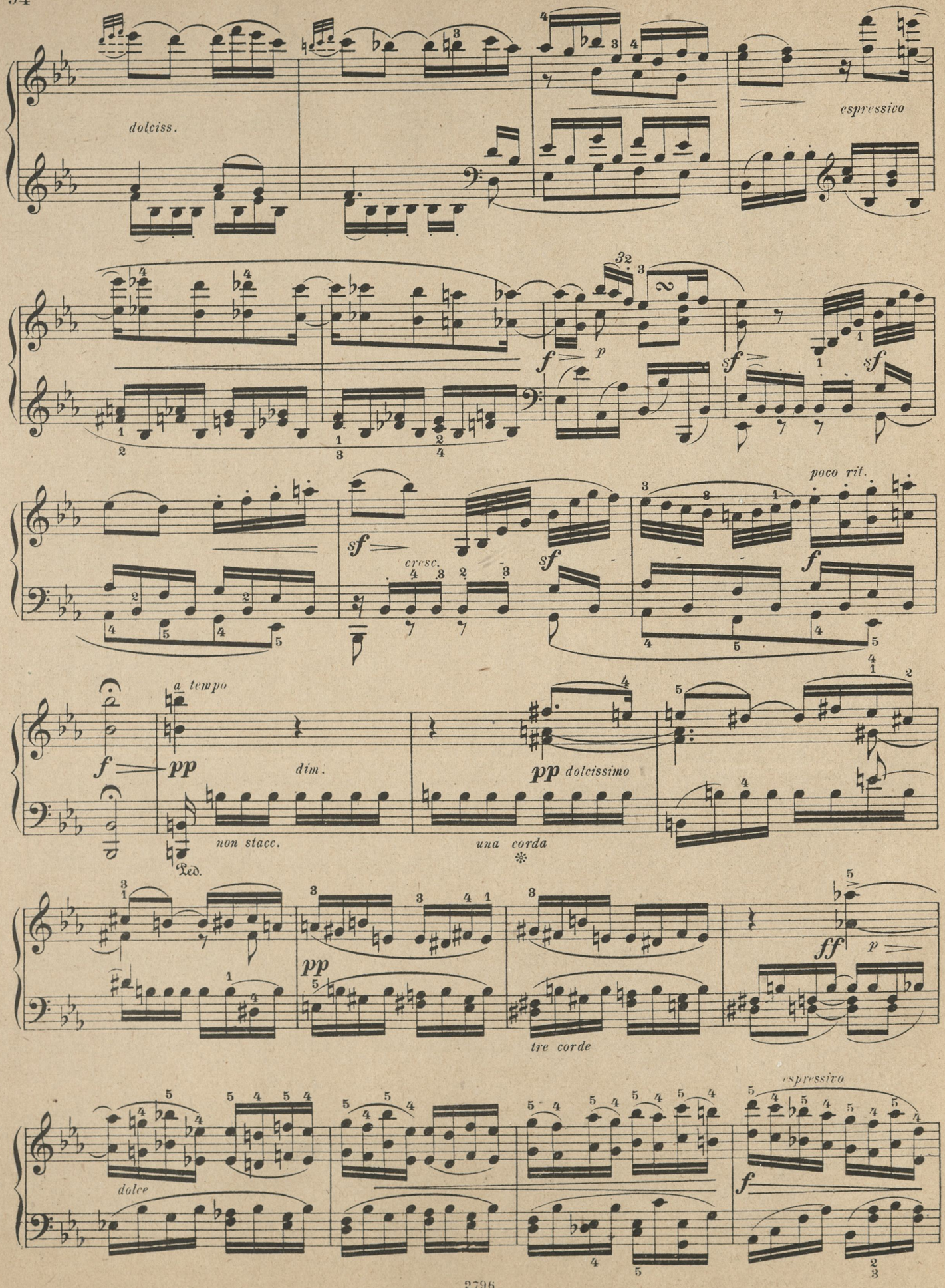

f
Ped.
f
p
Ped.
pp
Ped.
mf
rinf
marc.
f
p
f
p
f
ff
dim.
p
decresc.
cresc.
rit.
sf
sf

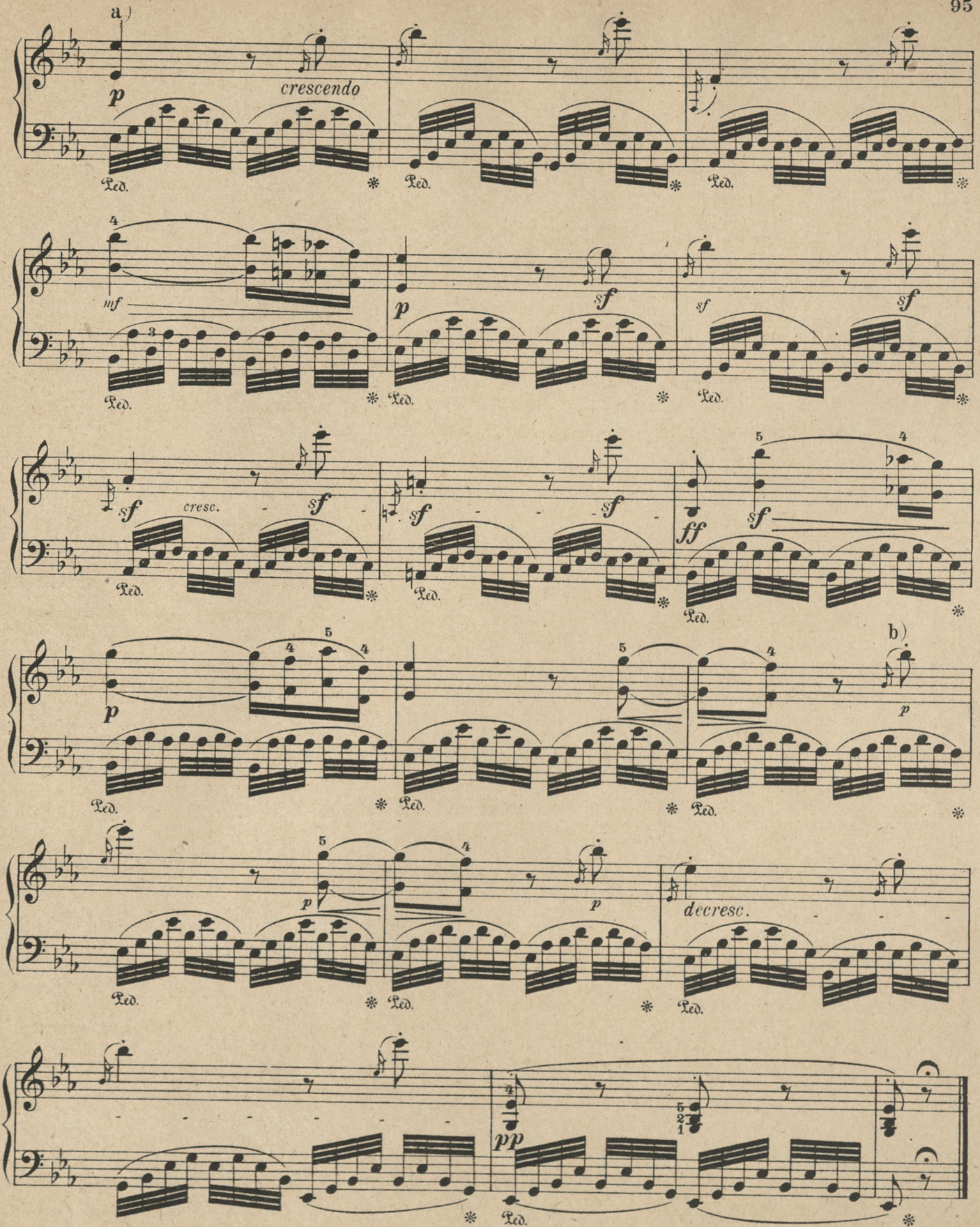

Tempo primo.
dolce
non ligato
non ligato
1.
2.


sf
Ped.
dim.
mf
cresc.
più cresc.
ff
1.
2.
fp
decresc.


ritardando
pp
a tempo
dolce
Ped. *
sf
poco rit.
a tempo
f
p
rinf
mf
tenuto
Ped. *
f
p
f
p
f
p


p
rinf.
p
rinf.
animato
f
f
fp
pp
Ped.
Ped.
Ped.
p
f
f
p
f
p
f
dim.
p
più p
poco rit.
a tempo
pp


dolciss.
espressivo
f
p
sf
sf
sf
cresc.
sf
poco rit.
f
a tempo
pp
dim.
pp dolcissimo
non stacc.
una corda
Ped.
pp
tre corde
ff
p
dolce
espressivo
f



a) Etwas langsamer als das Hauptzeitmass. Dieser Epilog ist mit grossem Ausdruck vorzutragen.

b) Man ahme den Klang der Flageolettöne der Harfe nach.

a) *Somewhat slower than the principal tempo. This epilogue must be rendered with great expression.*

b) *Imitate the sound of harmonics on the harp.*

a) A jouer un peu plus lentement que le tempo général. Cet épilogue demande à être exécuté avec beaucoup d'expression.

b) On doit imiter les sons harmoniques d'une harpe.

Sonate Nr. 5.

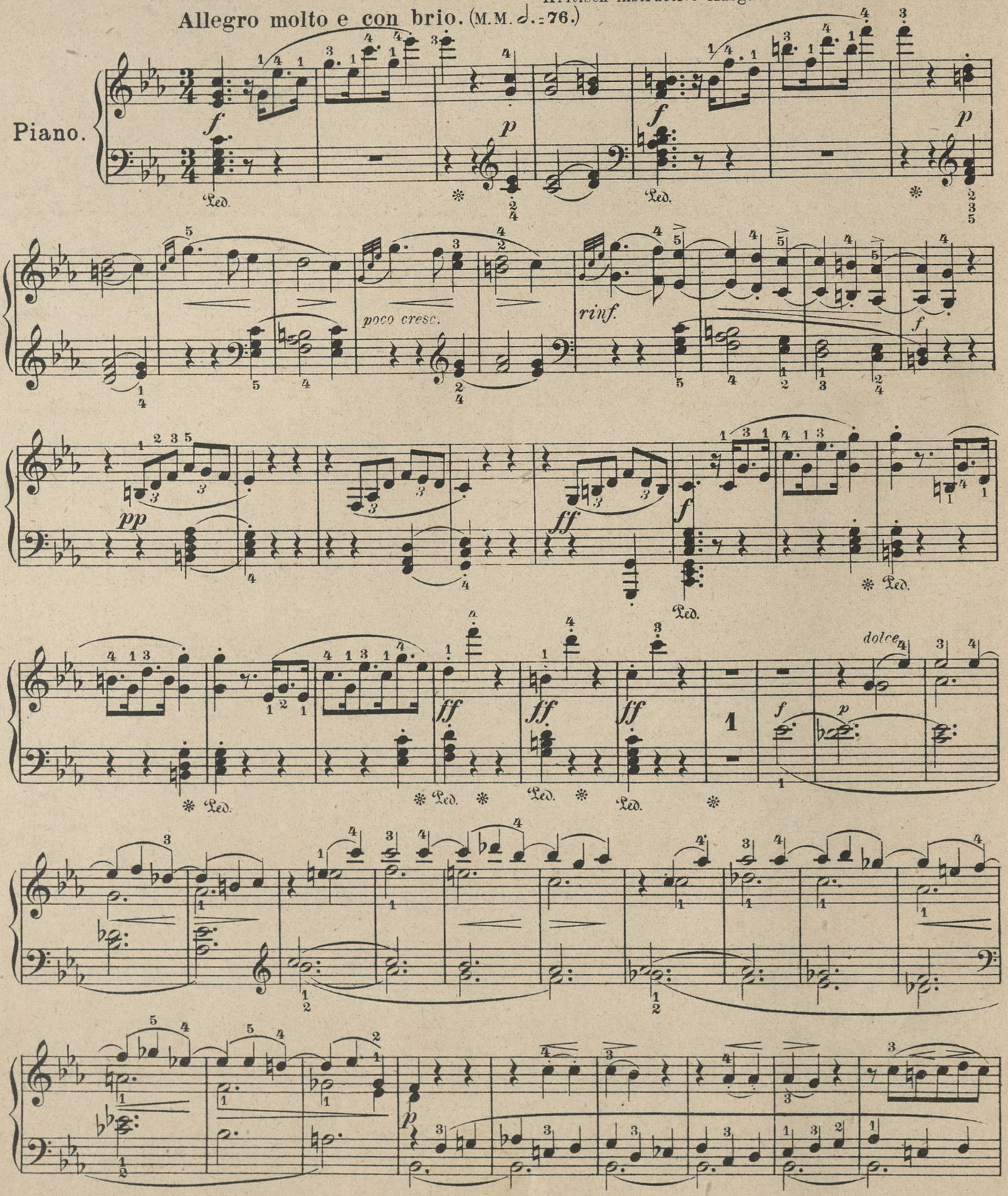
Op. 10. Nr. 1.

Der Gräfin von Browne gewidmet.

L. VAN BEETHOVEN.

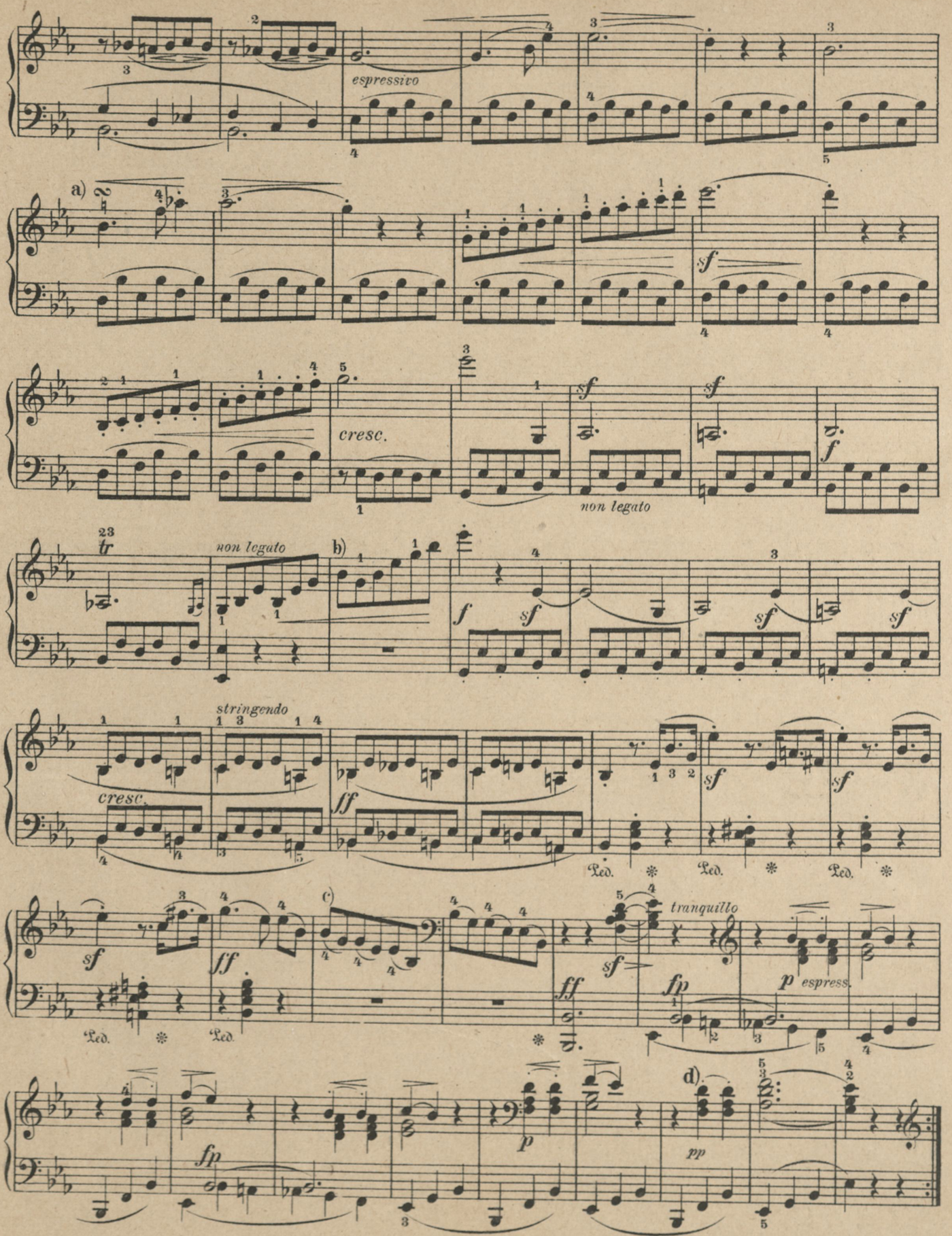
Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

Allegro molto e con brio. (M.M. ♩.=76.)



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Otto Forberg, Leipzig.

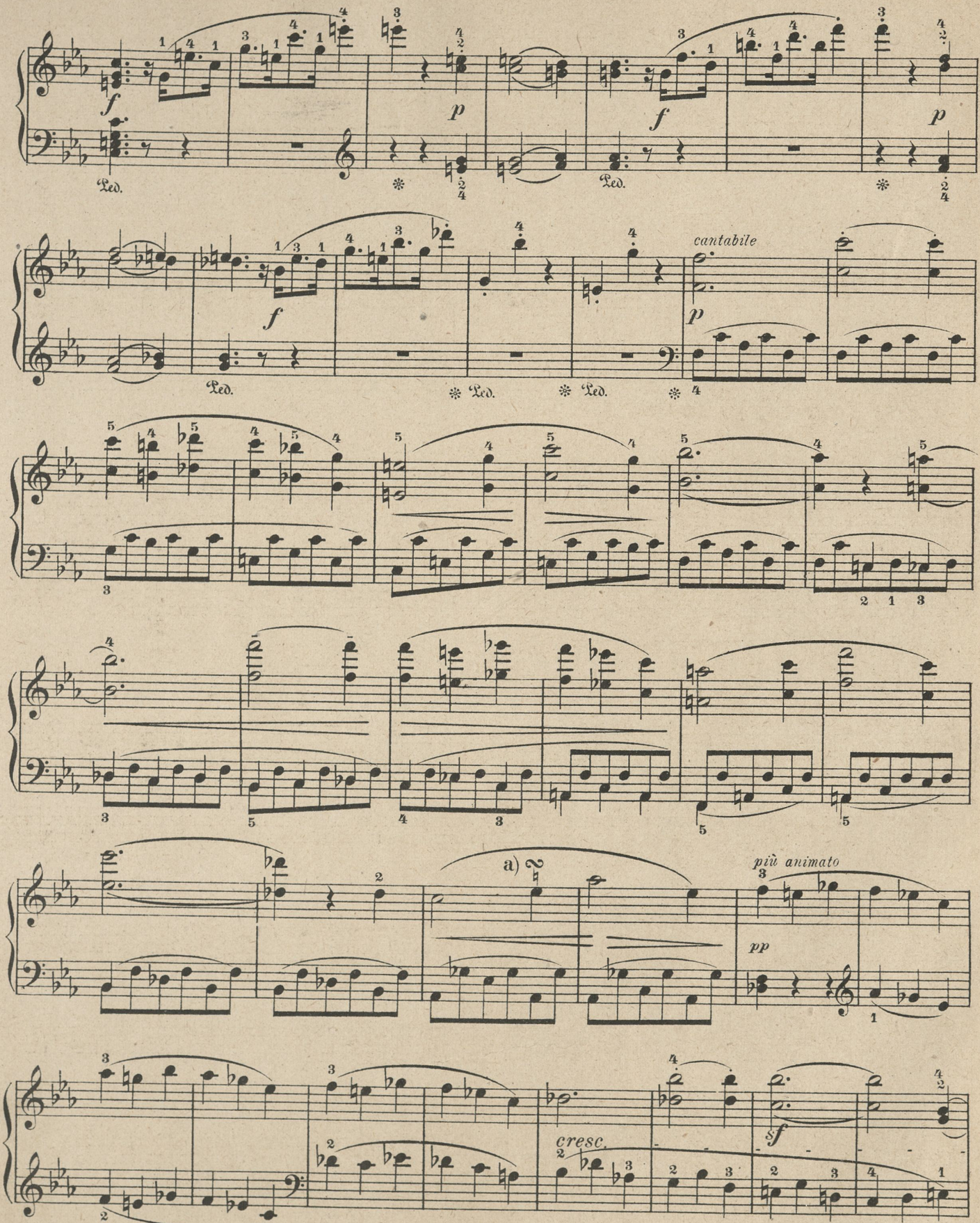


a) besser: *better:* mieux:

b) oder: *ossia:* ossia:

c)

d) Kein Zurückhalten.
Don't retard the time!
Pas de ritenuto.


cantabile
più animato
cresc.
a)

più cresc.

sf

f

sf

ff

sf

sf

stringendo

p

p

decresc.

tempo primo

f

Led.

p

f

Led.

p

rinf.

cresc.

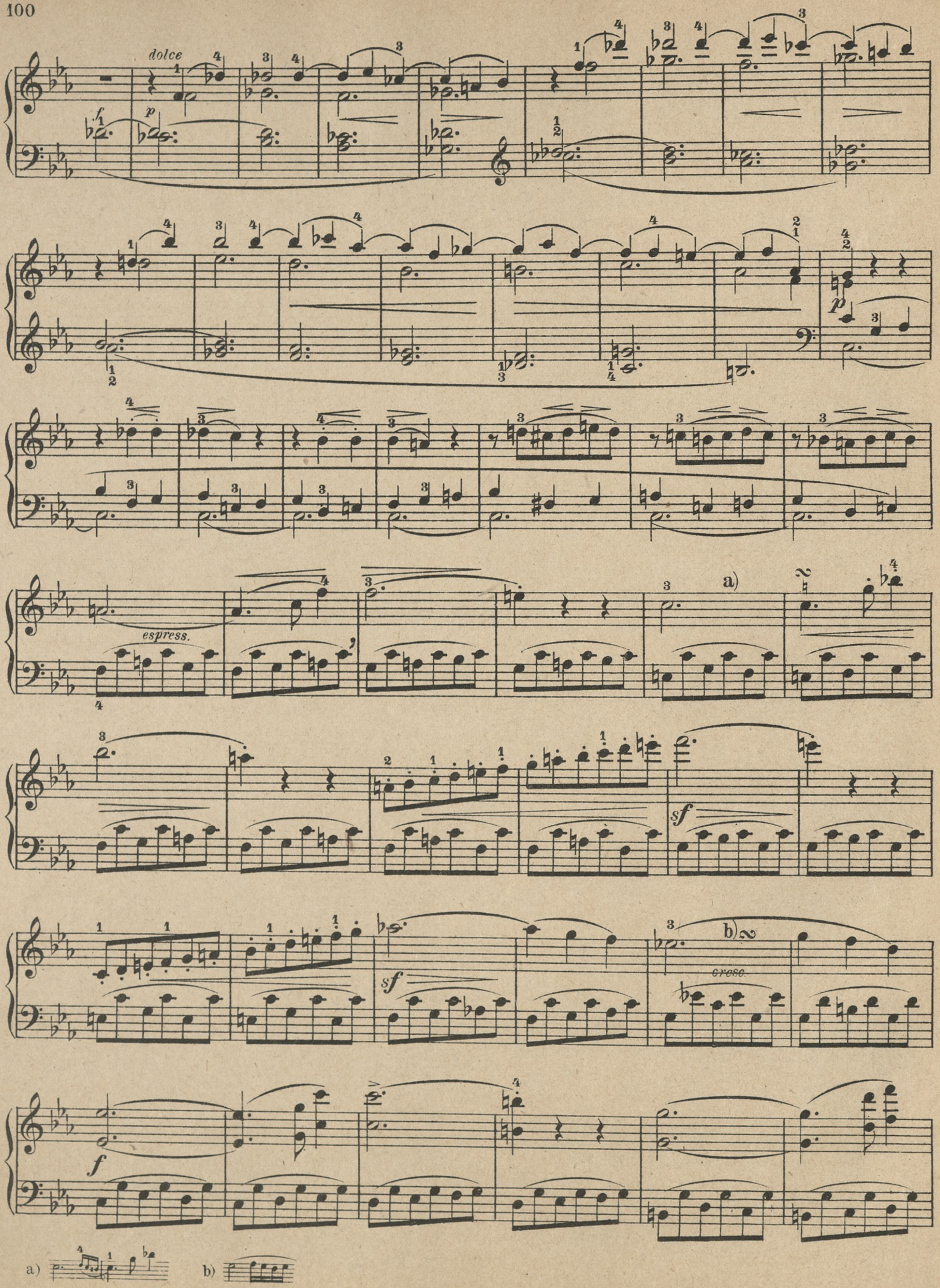
f

pp

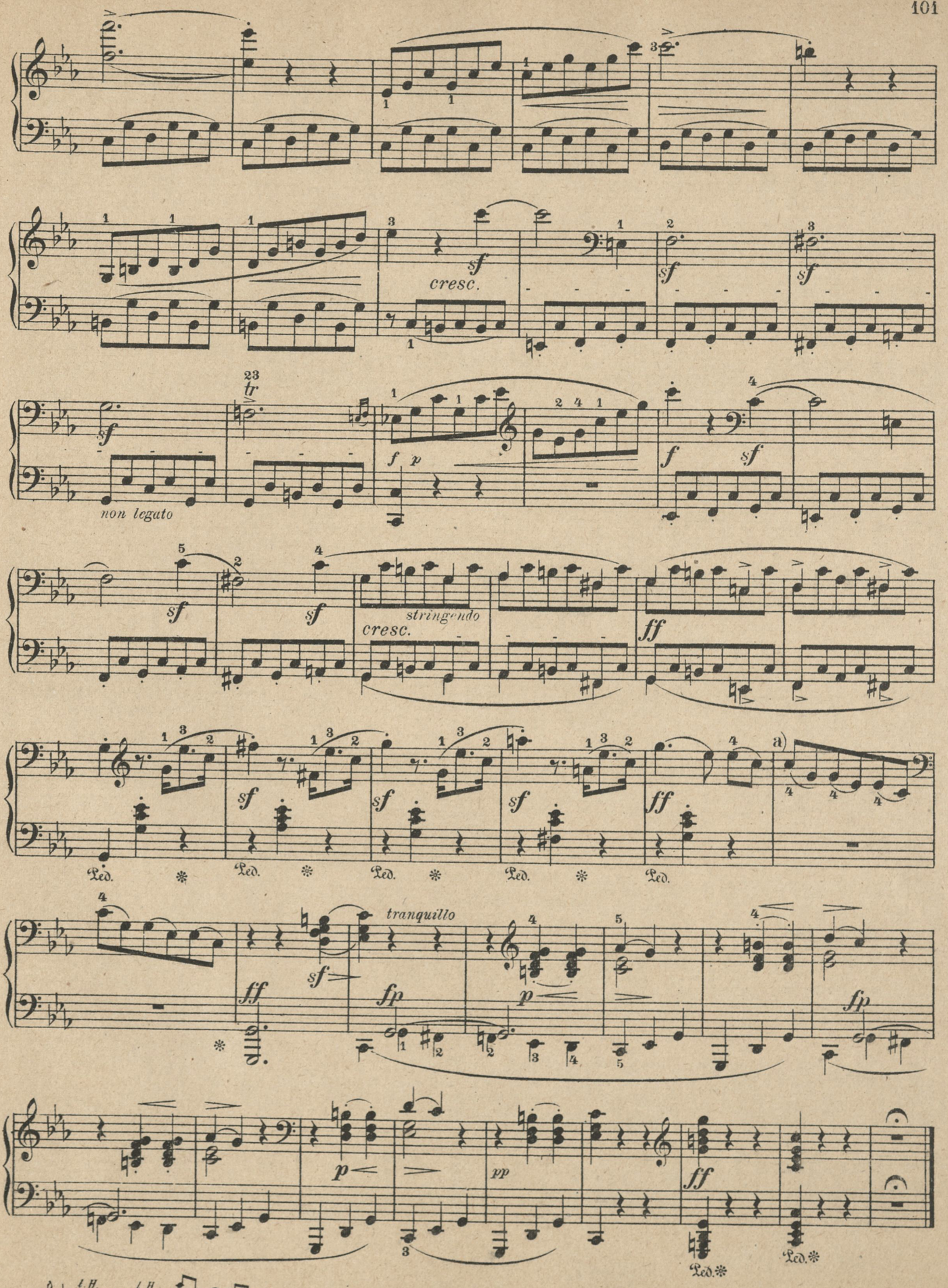
ff

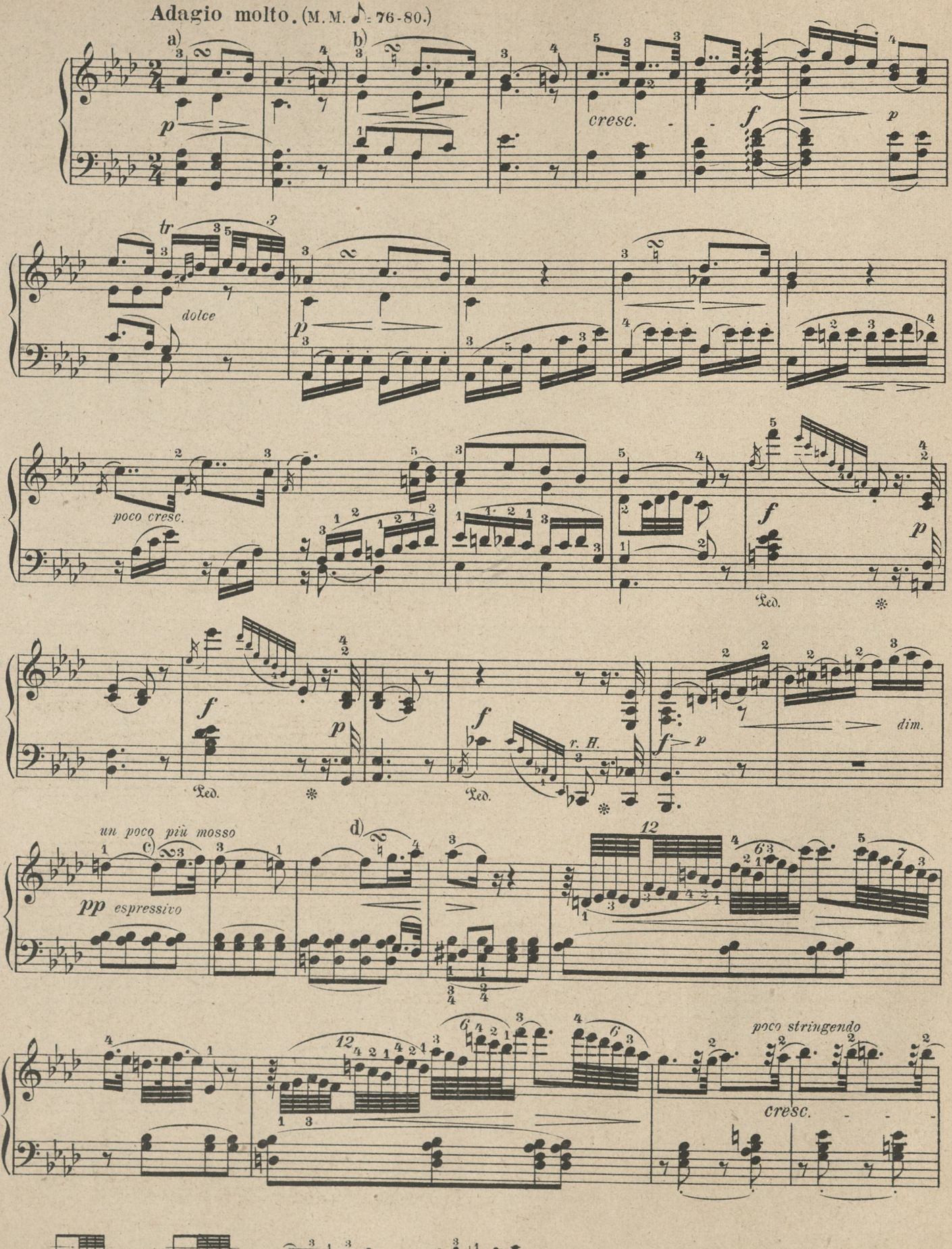
ff

Led.



a) b)


cresc.
sf
non legato
tr
f p
f
stringendo
cresc.
ff
Led.
tranquillo
fp
p
pp
a)
l. H.
r. H.


Adagio molto. (M.M. ♪ = 76-80.)
a)
b)
p
cresc.
f
p
tr
dolce
p
poco cresc.
f
p
Led.
f
p
Led.
r. H.
f
p
dim.
un poco più mosso
c)
d)
pp espressivo
12
poco stringendo
cresc.
a)
b)
c)
d)

a) *tranquillando*

poco f *sf* *p* *pp*

poco stringendo *ritardando*

cresc. *mf cresc.* *f* *sf* *sf* *rinf.*

a tempo

sempre f *rinf* *sf* *tr* *meno f* *sf*

Led. * Led. * Led. *

tempo primo

p *ff* *p*

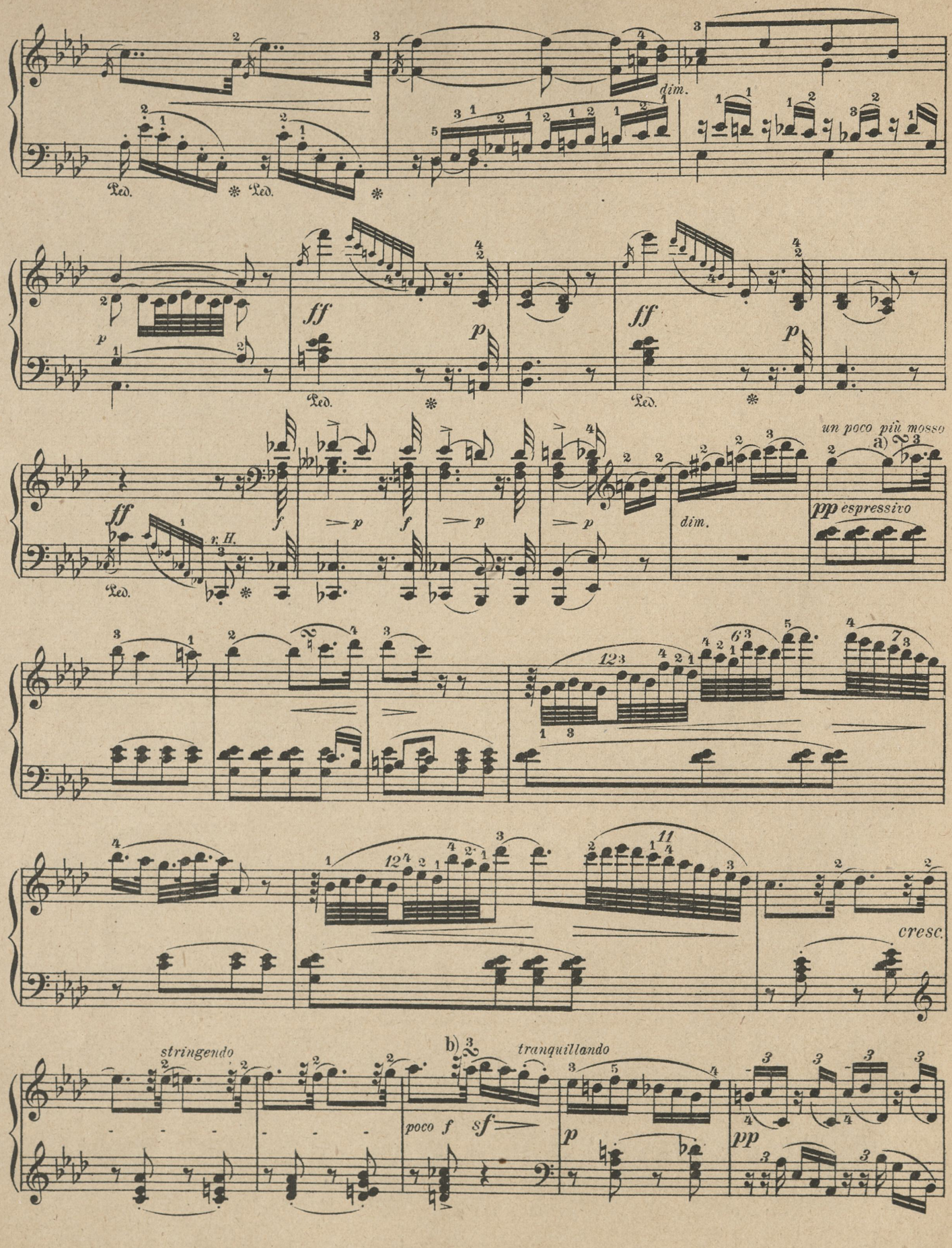
Led. *

cresc. *non leguto* *Sf* *Sf* *p* *tr* *poco rit.* *dolce*

Led. * Led. *

a tempo

a)


Ped.
dim.
ff
p
un poco più mosso
a)
pp espressivo
r. H.
cresc.
stringendo
b)
tranquillando
poco f
sf
a)
b)

stringendo

cresc.

ritardando

rinf.

a tempo

rinf.

a)

b)

cantabile

legatissimo

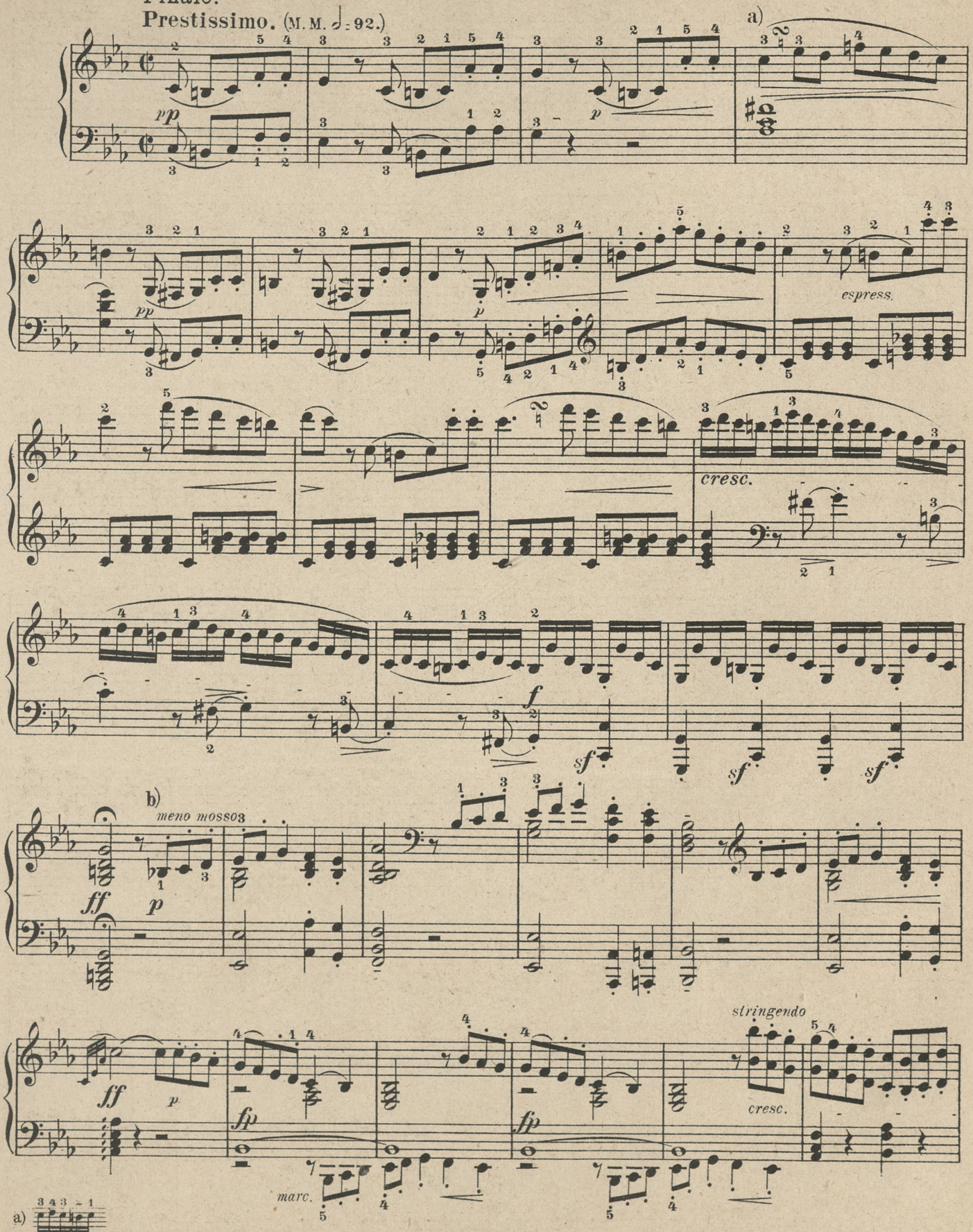
decrescendo

a) Dieser schöne Schlussgesang darf nicht zu langsam gespielt werden, sondern „gehender" als der Hauptsatz. Die Melodie mit schönsten Ton zu „singen," die Begleitung durchweg sehr leise.

b)

a) This glorious final strain must not be rendered too slowly, but slightly faster than the principal theme. The melody must be sung in the sweetest tone the piano is capable of, the accompaniment being well subdued throughout.

a) Ce superbe et magnifique chant final ne doit pas être joué trop lentement; au contraire le tempo sera un peu plus rapide que celui de la partie principale. On fera bien chanter la mélodie, l'accompagnement sera joué très doucement.



b) Man stelle sich die obere Stimme vom Horn geblasen vor.

b) Imagine the upper part played on the horn.

b) On se représente la partie supérieure jouée par un cor.

tempo primo

f p cresc. ff

non legato poco dim. mf ff non legato

Led. Led. Led. ff p

ff ff p

cresc. sf p p sf sf

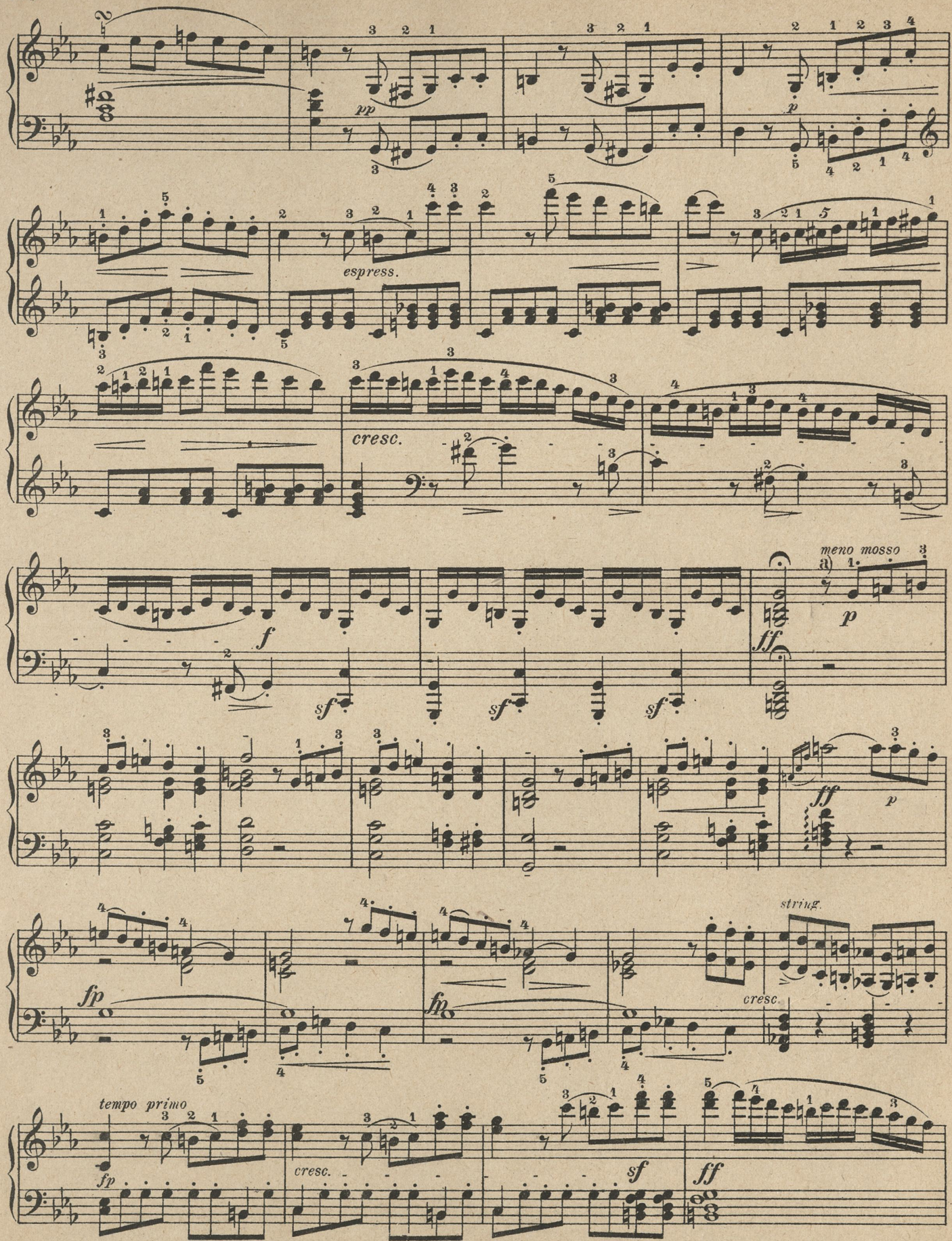
cresc. ff a)

sf sf pp p

a) Diese Vorahnung der C moll Symphonie mit ganzer Kraft zu hämmern.

a) This part foreboding the c-minor Symphony is to be "hammered" out with full force.

a) On jouera ce passage déjà identique à la symphonie en ut mineur avec force et puissance.



a) Hier ahme man den Klang des Holzbläserchors nach.

a) Here imitate the sound of a band of wood-wind-instruments.

a) On imite ici le son des instruments à vent en bois.

non legato
poco dim.
mf
ff
ff
p
ff
ff
p
cresc.
f
p dim.
pp
p ri ca
Adagio.
tar
lan
dan
do do
tenuto
tenuto
Tempo I.
ff
più p
stacc.
senza ritenere
decresc.

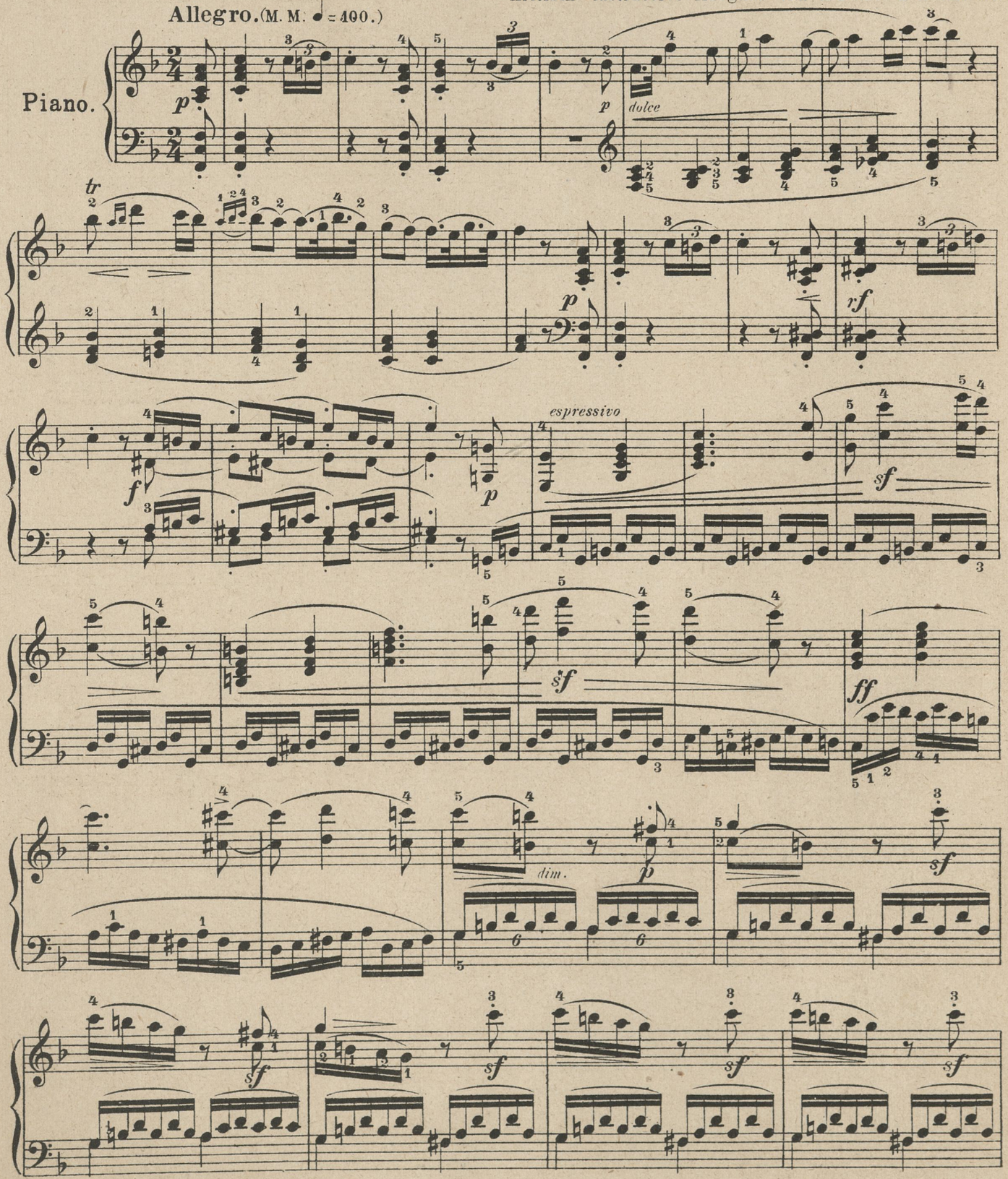
Sonate Nr. 6.

Op. 10. Nr. 2.

Der Gräfin von Browne gewidmet.

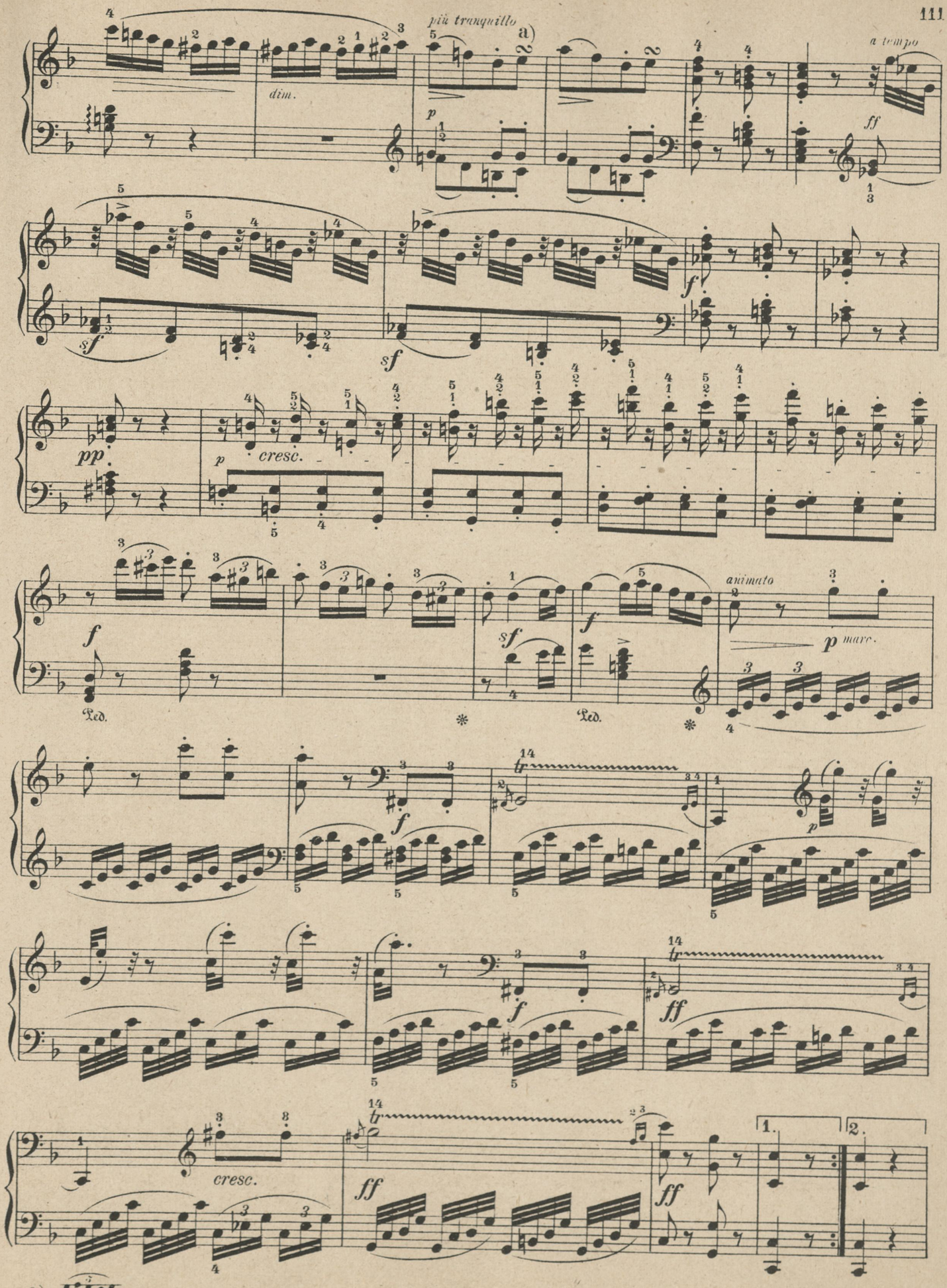
L. VAN BEETHOVEN.

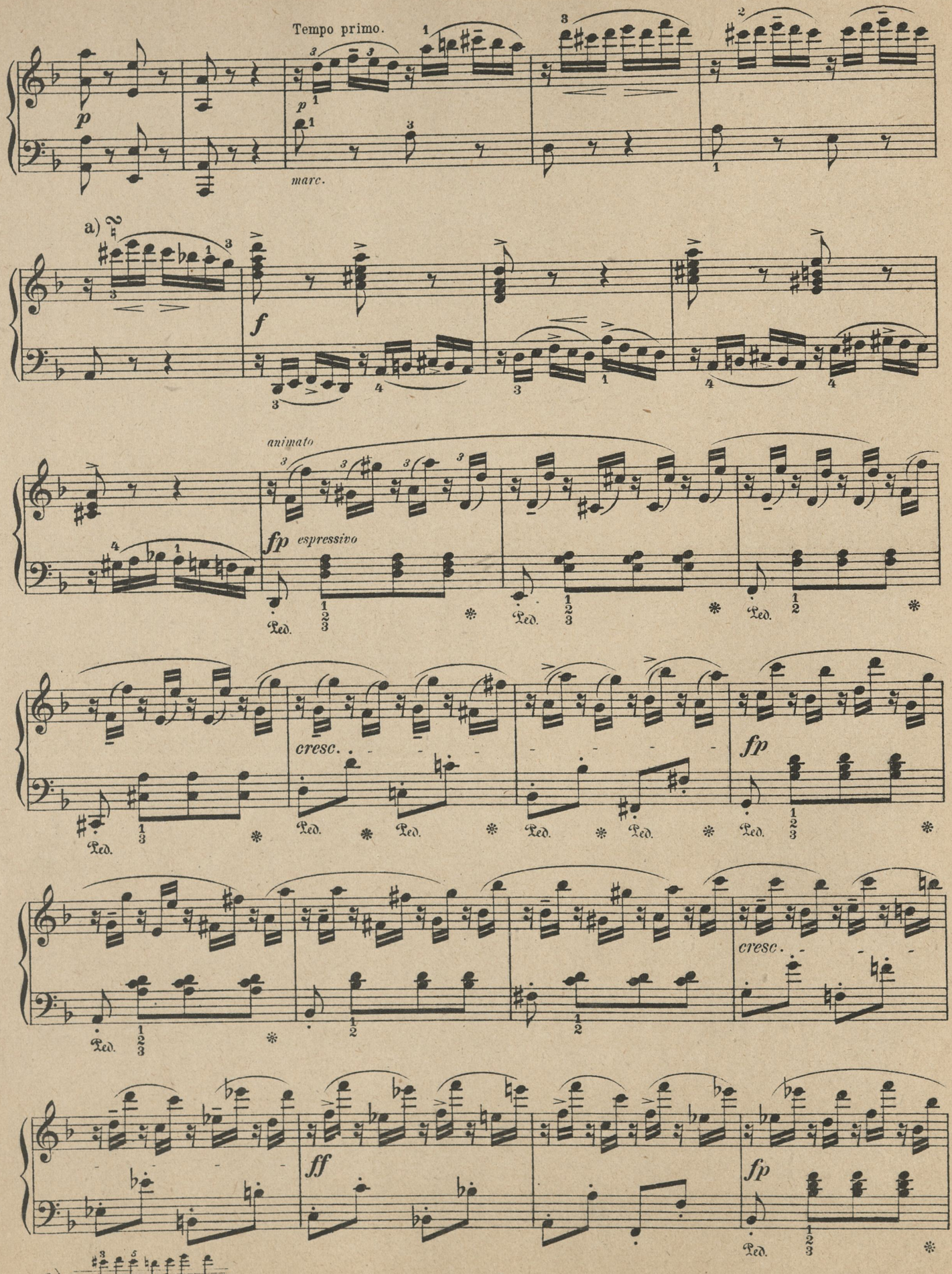
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più tranquillo
a)
dim.
a tempo
cresc.
animato
marc.
Ped.
cresc.
a)


Tempo primo.
p
marc.
a)
f
animato
fp espressivo
Ped.
cresc.
fp
ff
a)

cresc.

p

marc

cresc.

f

tenuto

f

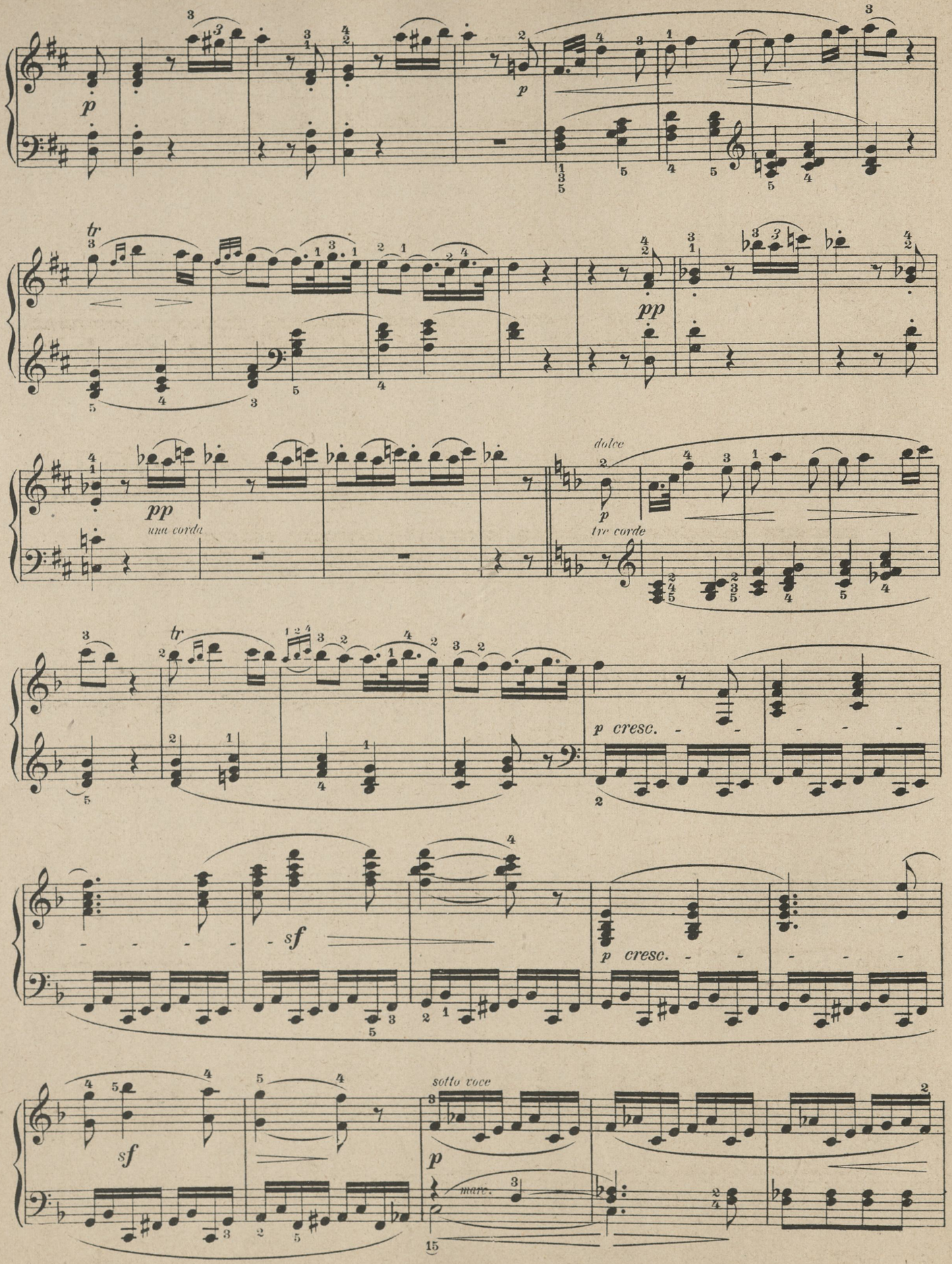
più f

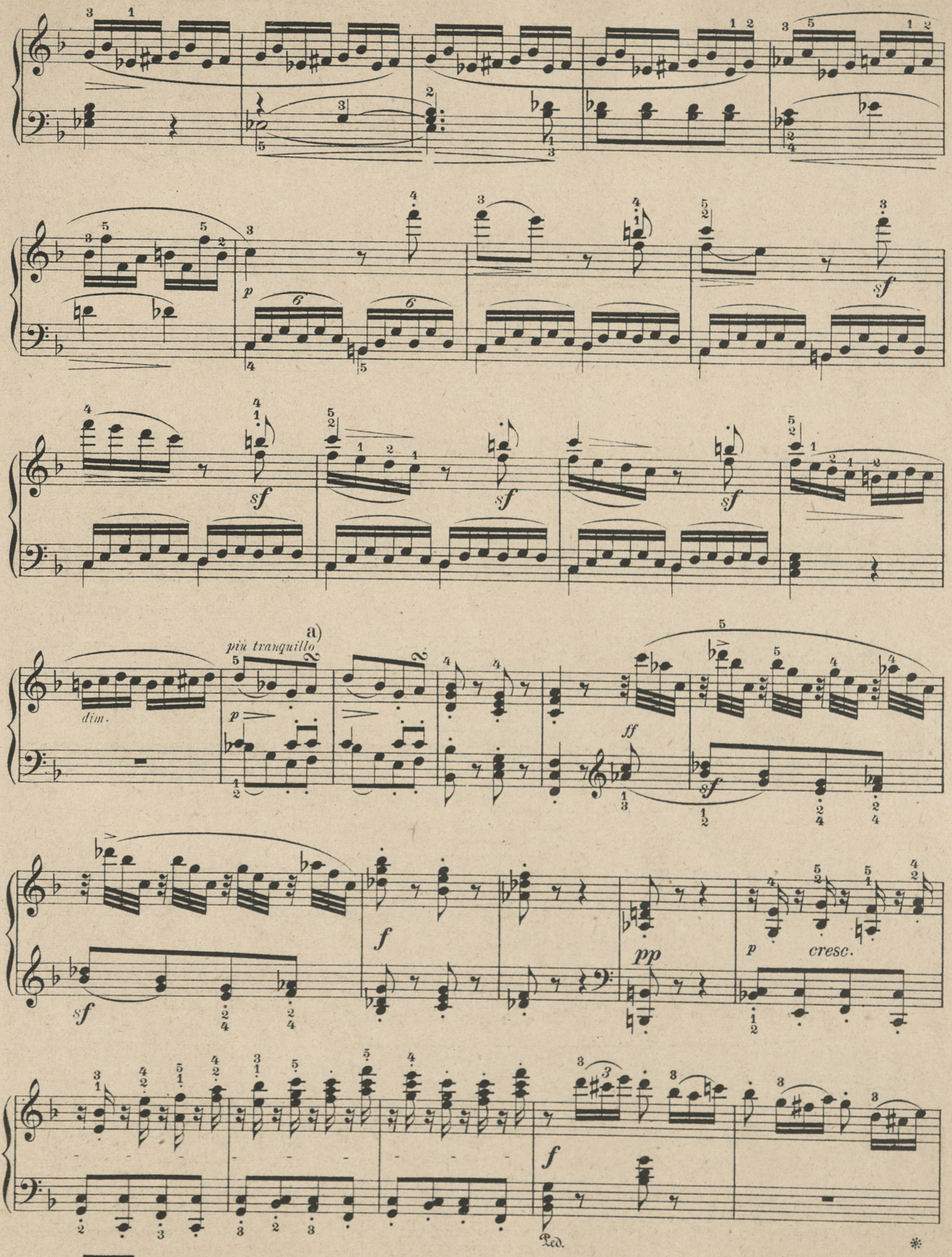
ff

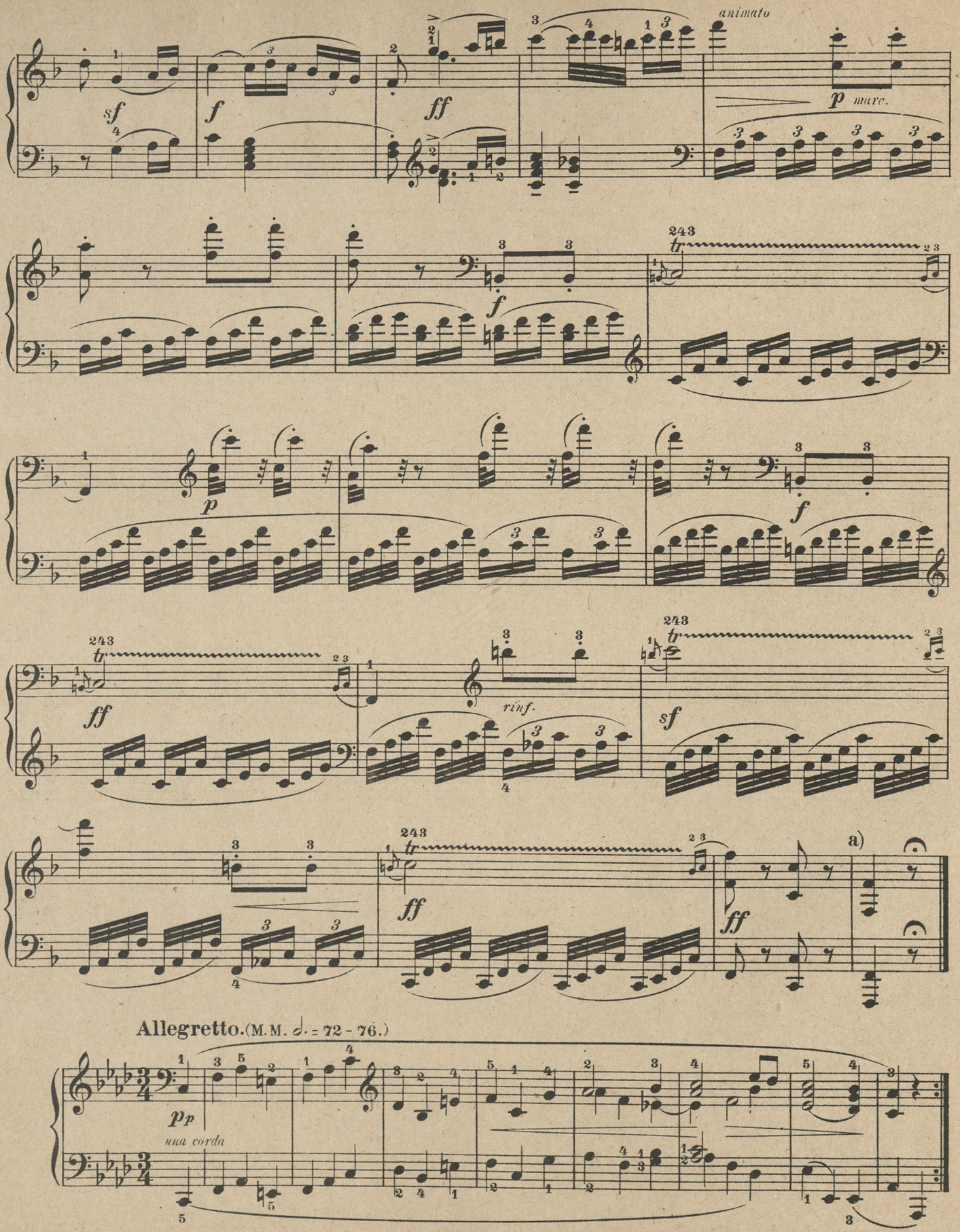
decresc.

p (senza rit.)

pp


p
p
tr
pp
una corda
dolce
p
tre corde
tr
p cresc.
sf
p cresc.
sf
sotto voce
p
marc.

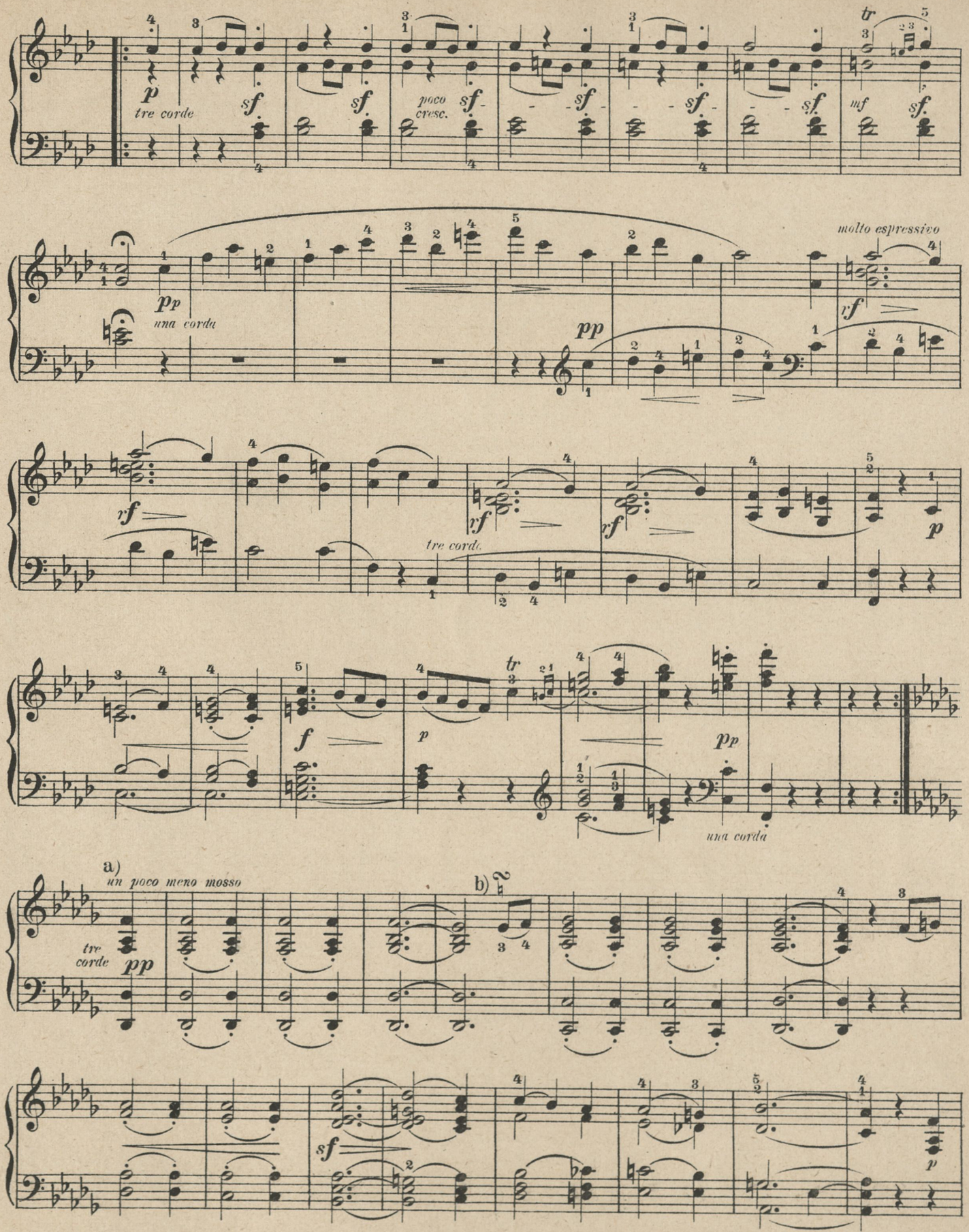

a)
più tranquillo
dim.
p
sf
ff
f
pp
cresc.
Ped.
*
a)



a) Die Reprise des 2ten Teils hat der Herausgeber weggelassen.

a) The editor omits the repeat of the second part.

a) L'éditeur a laissé de côté la reprise de la seconde partie.



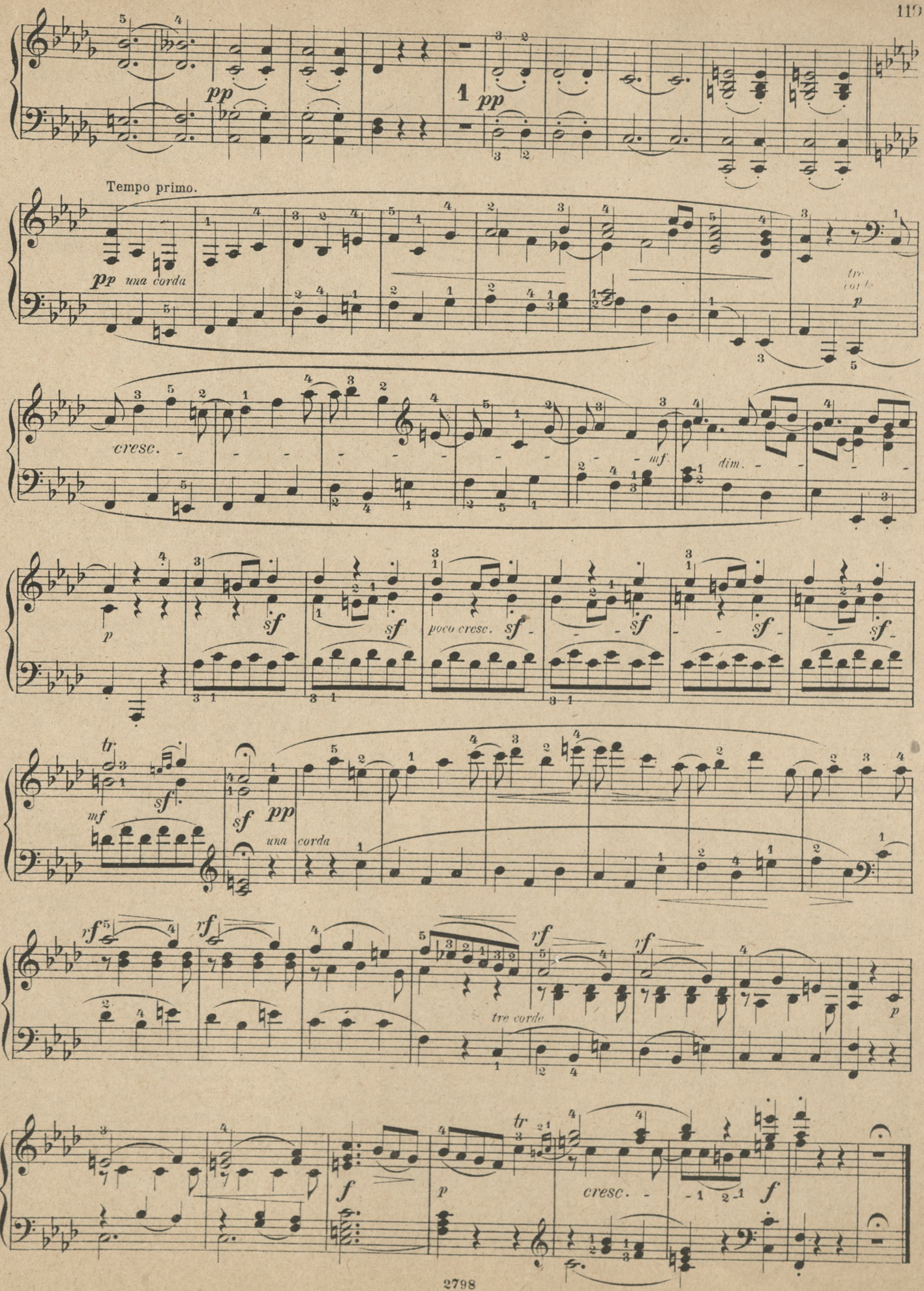
a) Diese Vorahnung vom Mittelsatz des Brahms'schen Scherzo, Op. 4 mit grossem Ausdruck vorzutragen.

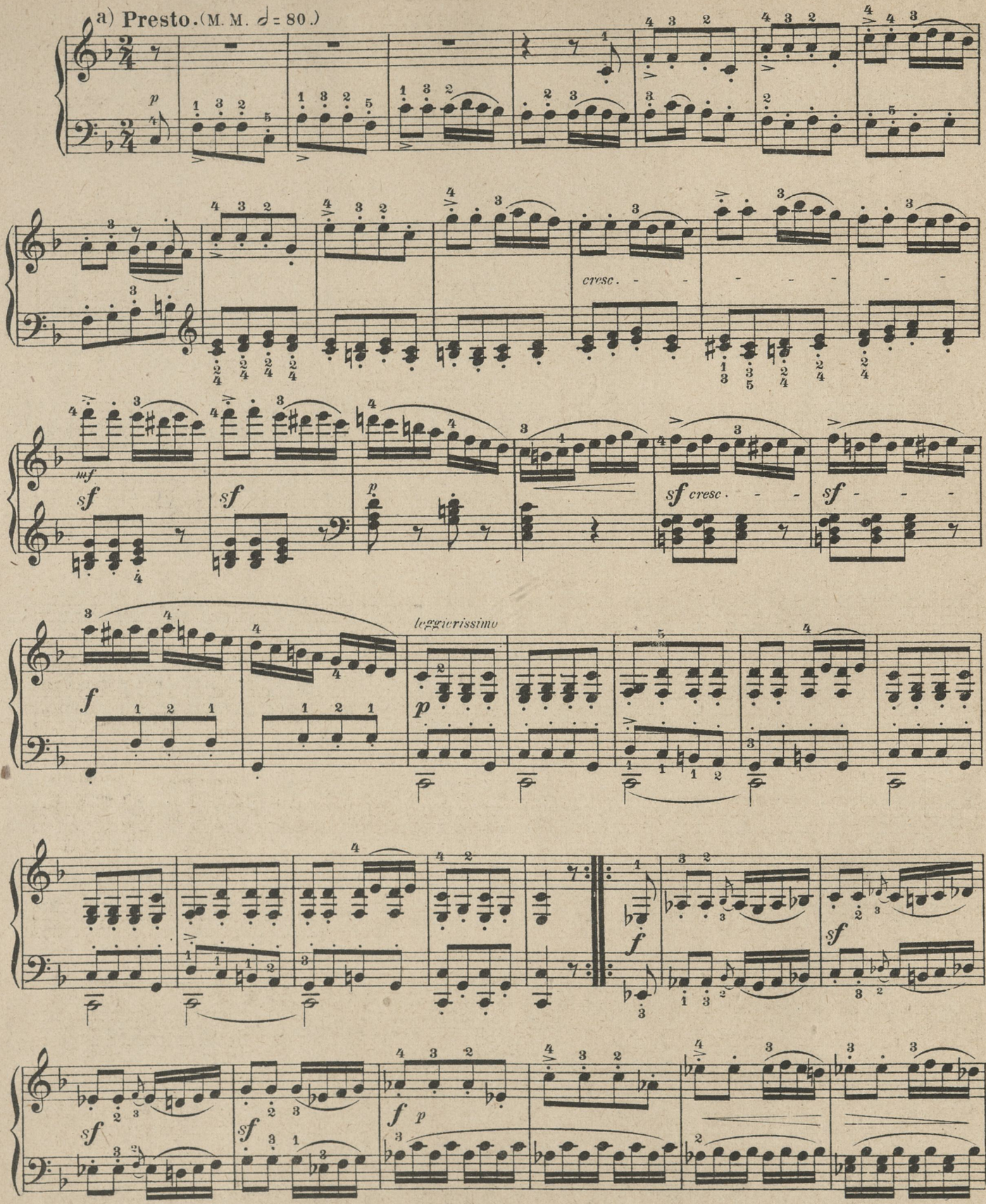
b)

a) This passage anticipating the middle movement in Brahms Scherzo Op. 4 must be rendered with great expression.

a) Ce passage coincident avec le scherzo de Brahms, Opus 4, demande une éxécution soignée et pleine d' expression.


sf
dim.
p
pp
espr.
Ped.
cresc.
f

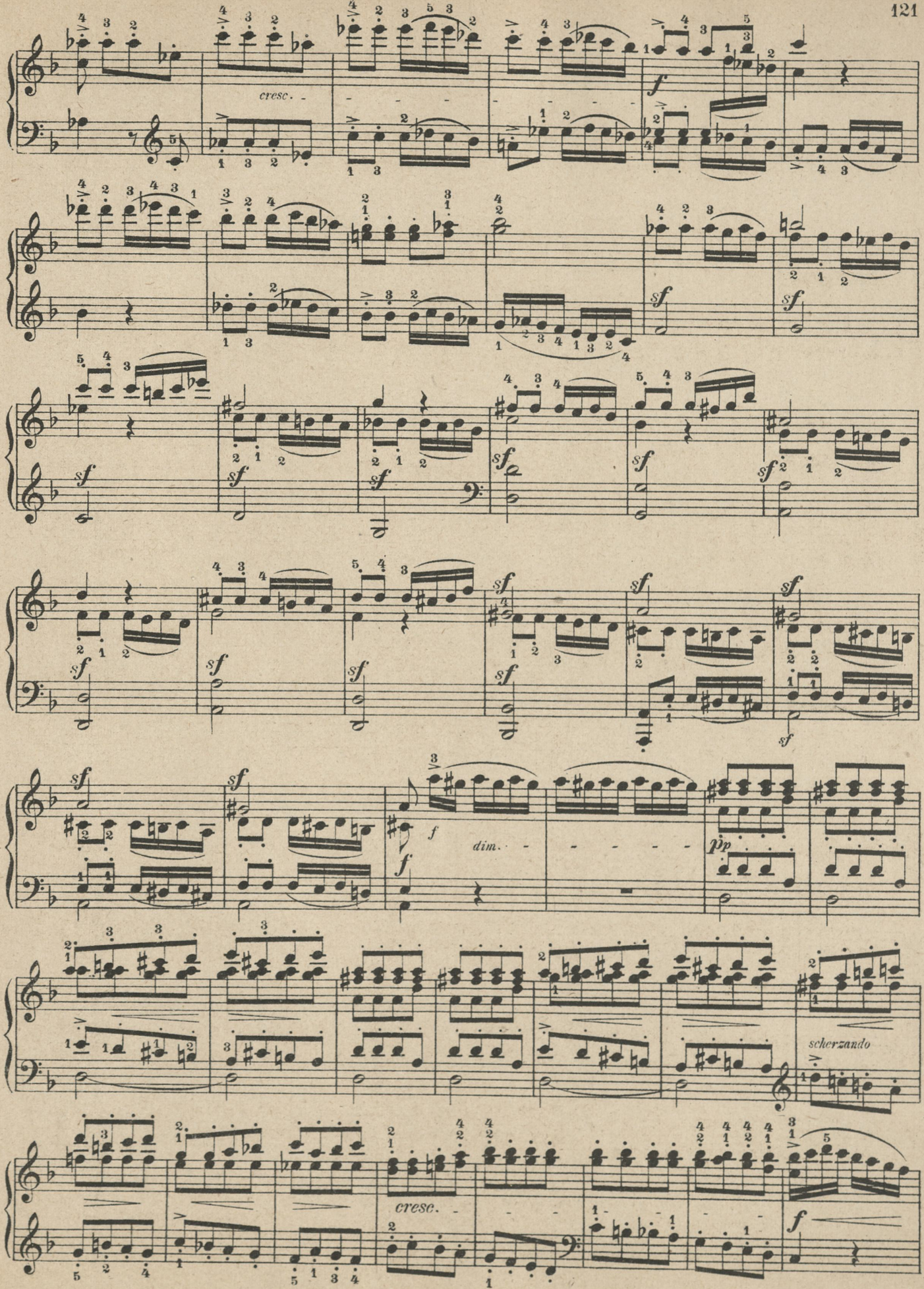

pp
1
pp
Tempo primo.
pp una corda
tre corde
p
cresc.
mf
dim.
p
sf
sf
poco cresc.
sf
sf
sf
sf
tr
mf
sf
sf
pp
una corda
rf
rf
rf
rf
tre corde
p
tr
f
p
cresc.
f

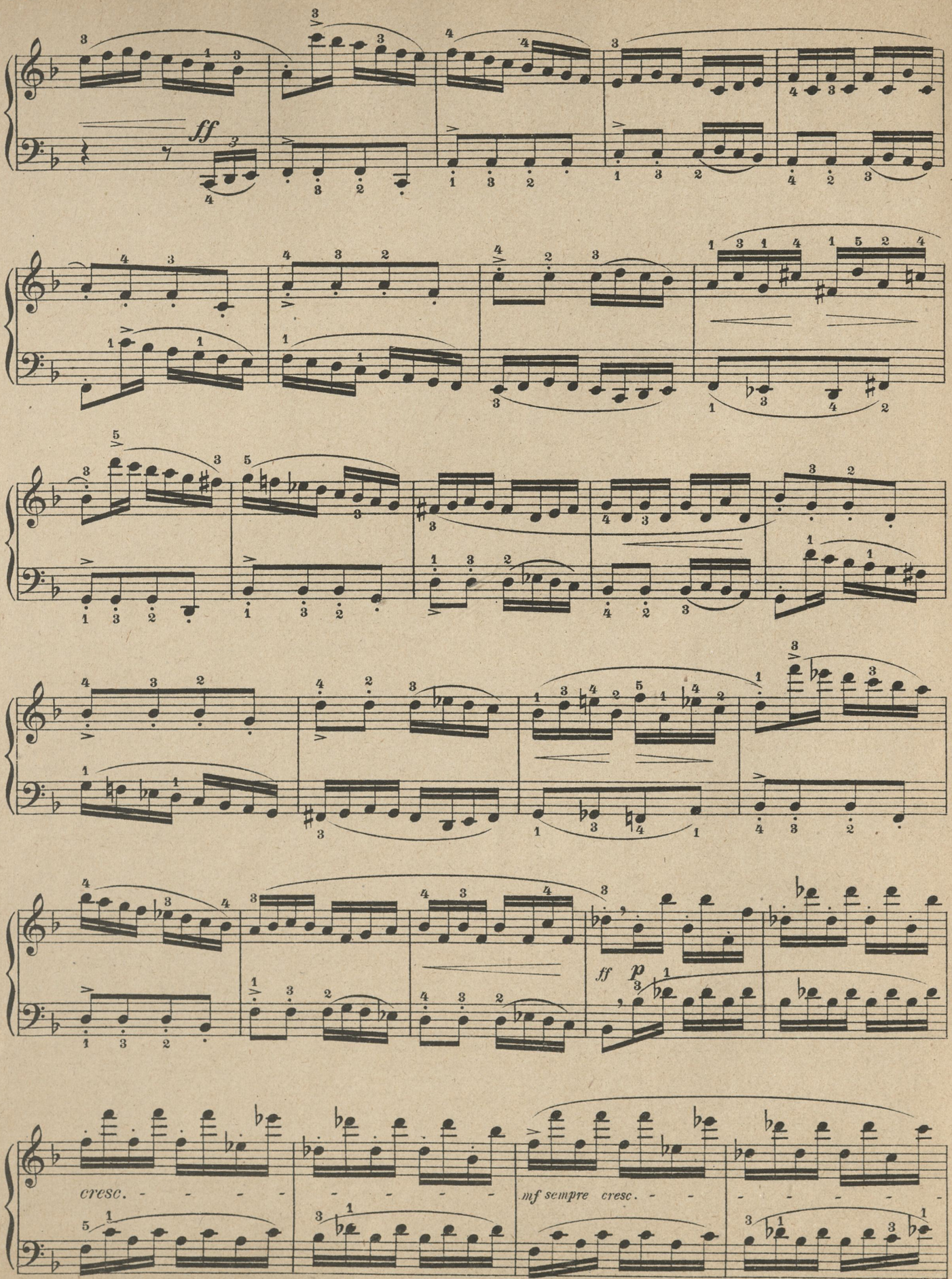


a) Dieses Virtuosenstückchen – eine ausgezeichnete Staccato-Etude – führe man im raschesten Tempo mit grösster Leichtigkeit und Deutlichkeit ohne irgendwelche Tempomodifikationen aus.

a) This little test-piece for a virtuoso, -an excellent study in staccato, must be thrown off at the fastest possible speed with a light, clear touch, the tempo being kept up throughout.

a) Ce petit morceau de virtuosité est une excellente étude de staccato. On la jouera aussi vite que possible avec légéreté et clarté mais sans aucune modification du tempo.


cresc.
f
sf
dim.
pp
scherzando
cresc.
f


ff
ff
p
cresc.
mf sempre cresc.

f

ff

sf

sf

sf

leggierissimo

pp

sempre p

pp

cresc.

ff

Sonate Nr. 7.

Op. 10. Nr. 3.

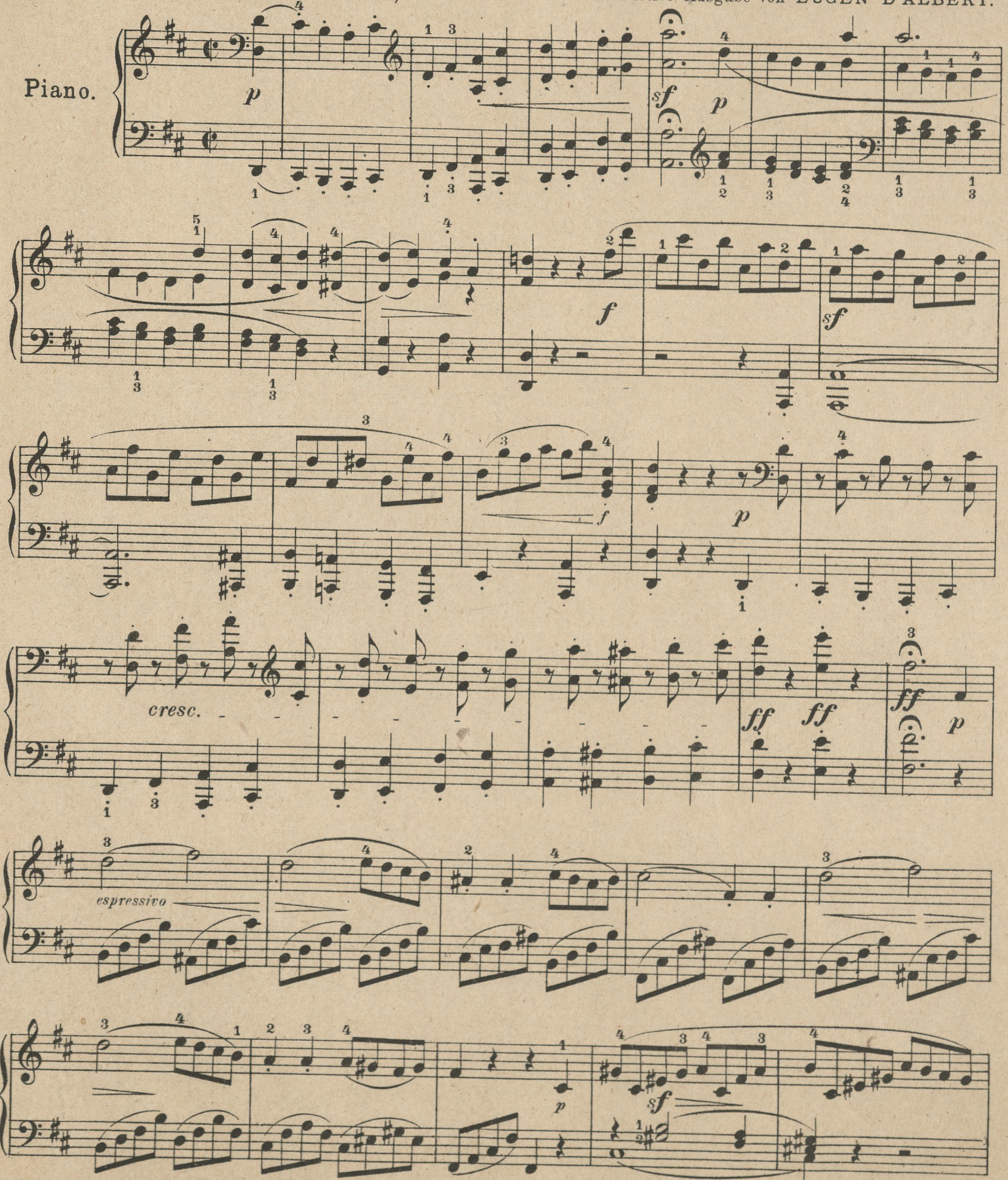
Der Gräfin von Browne gewidmet.

L. VAN BEETHOVEN.

Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

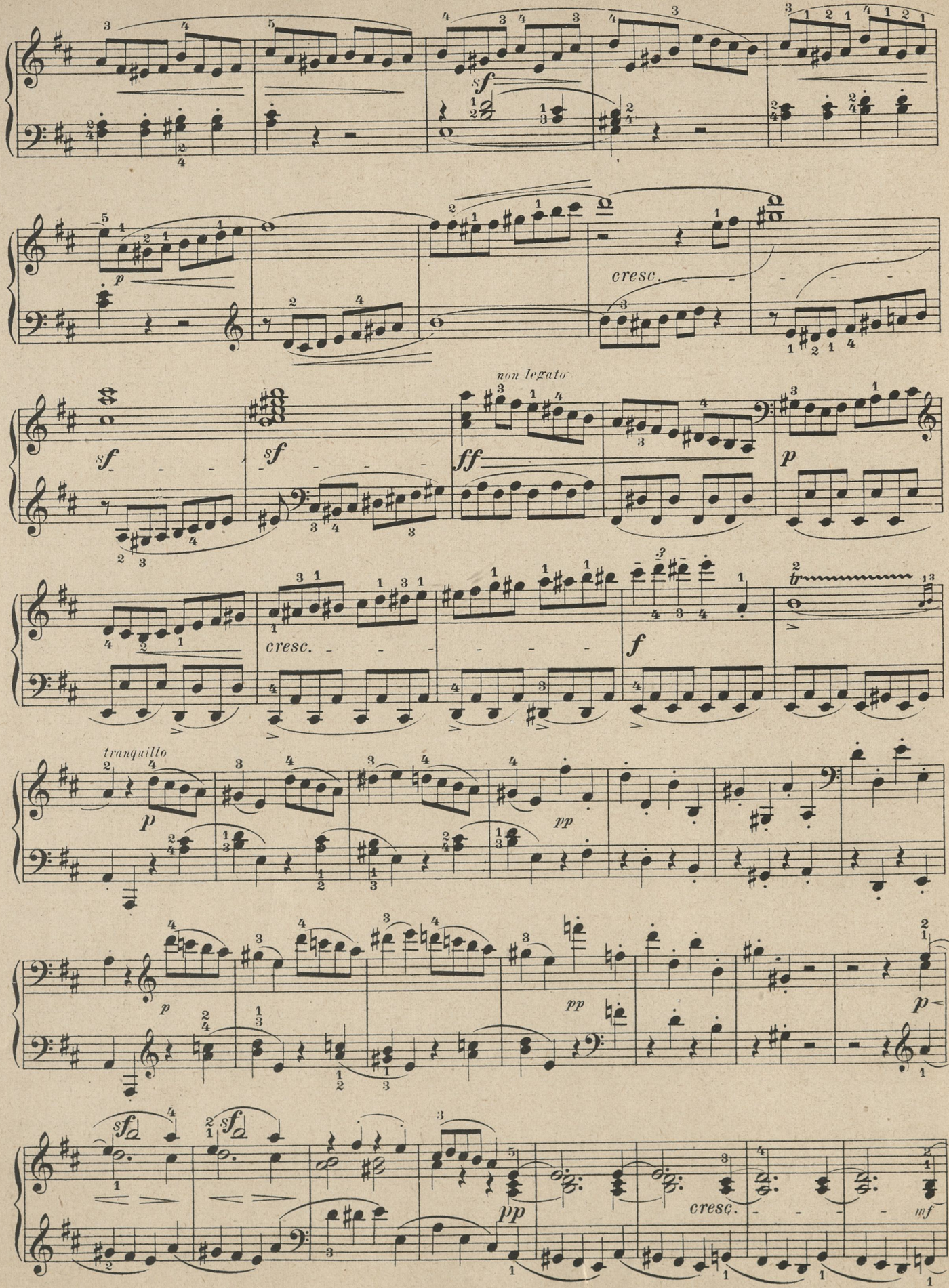
Presto. (M.M. ♩ = 152.)

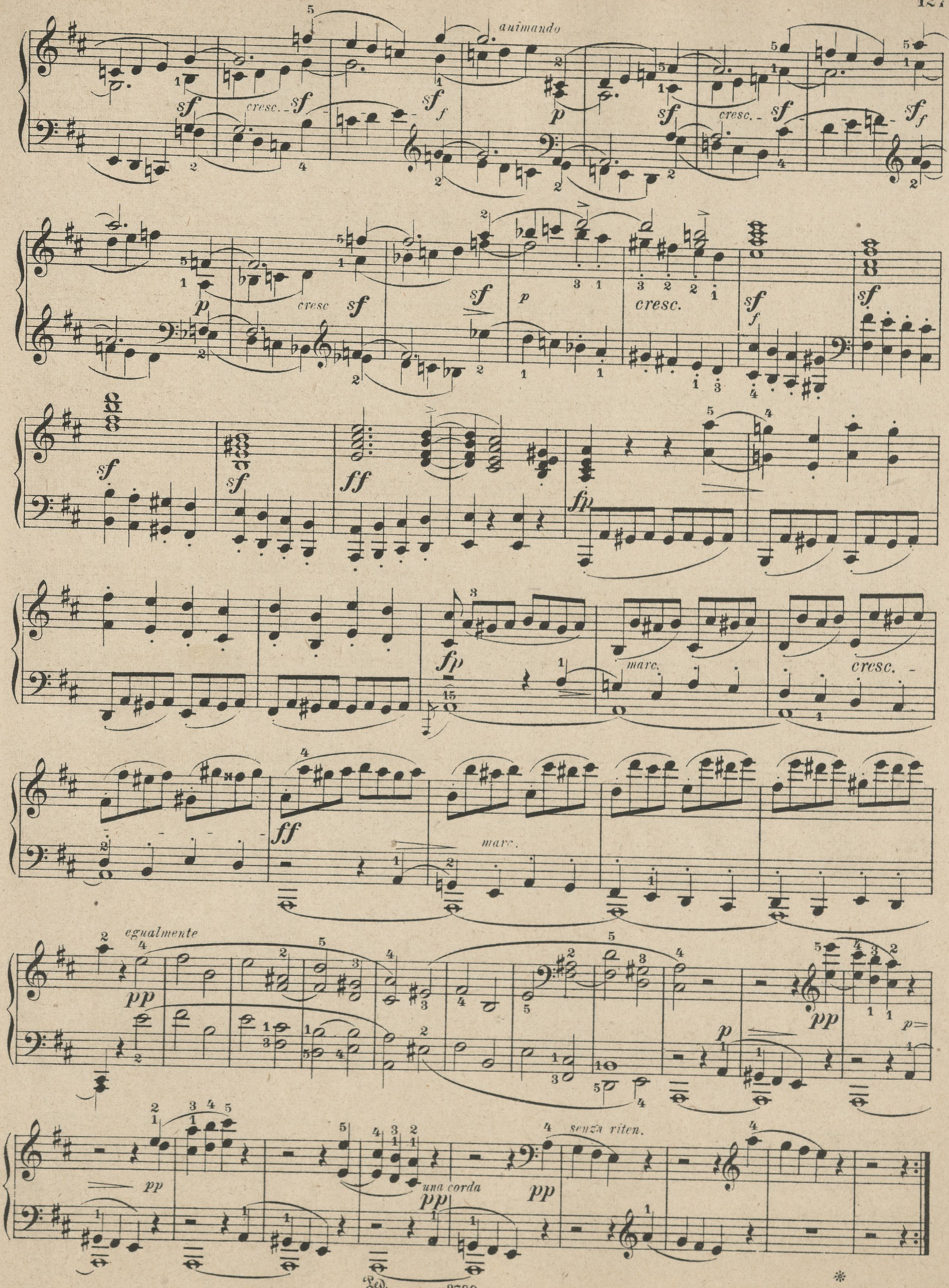
Piano.

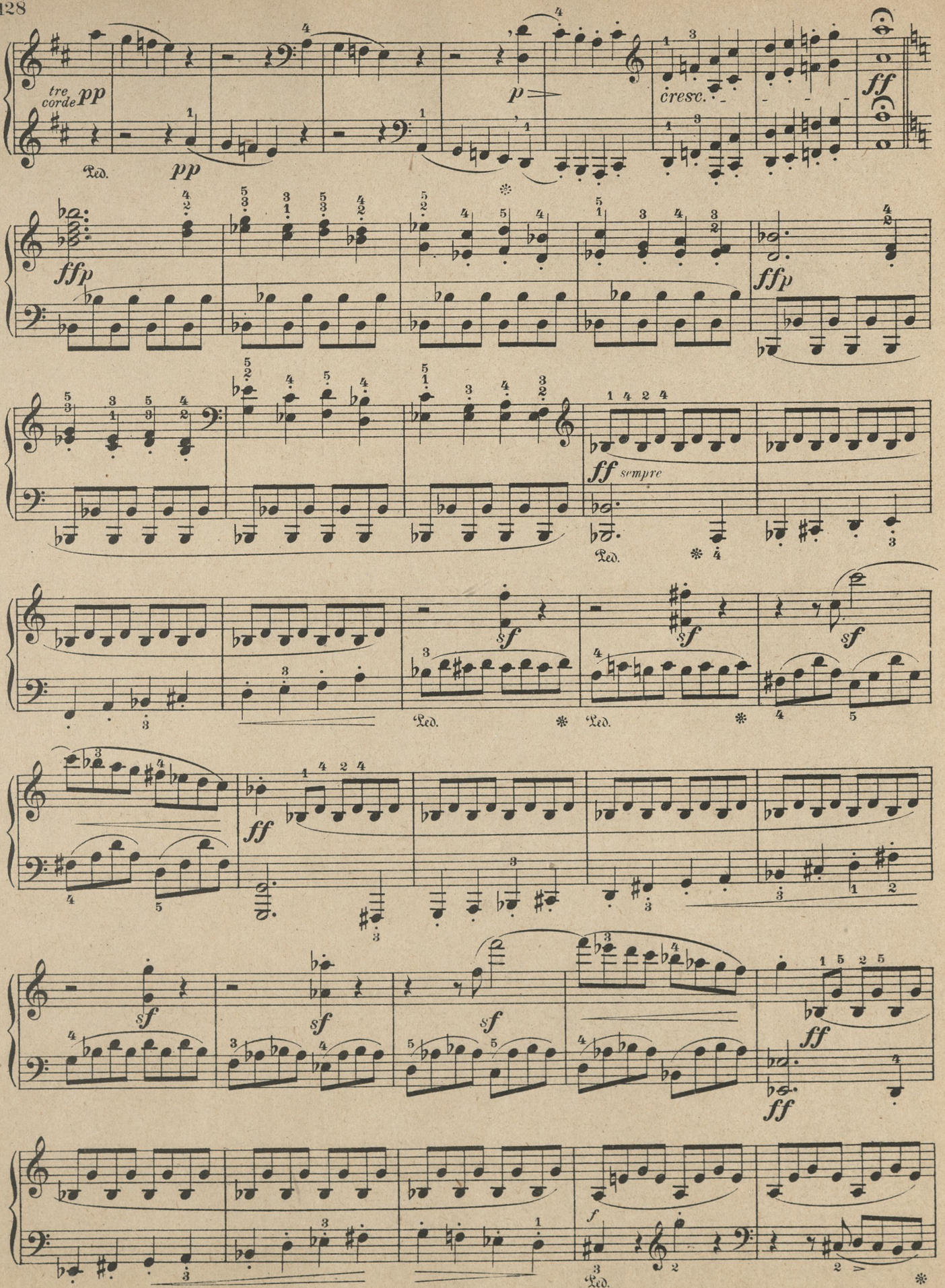


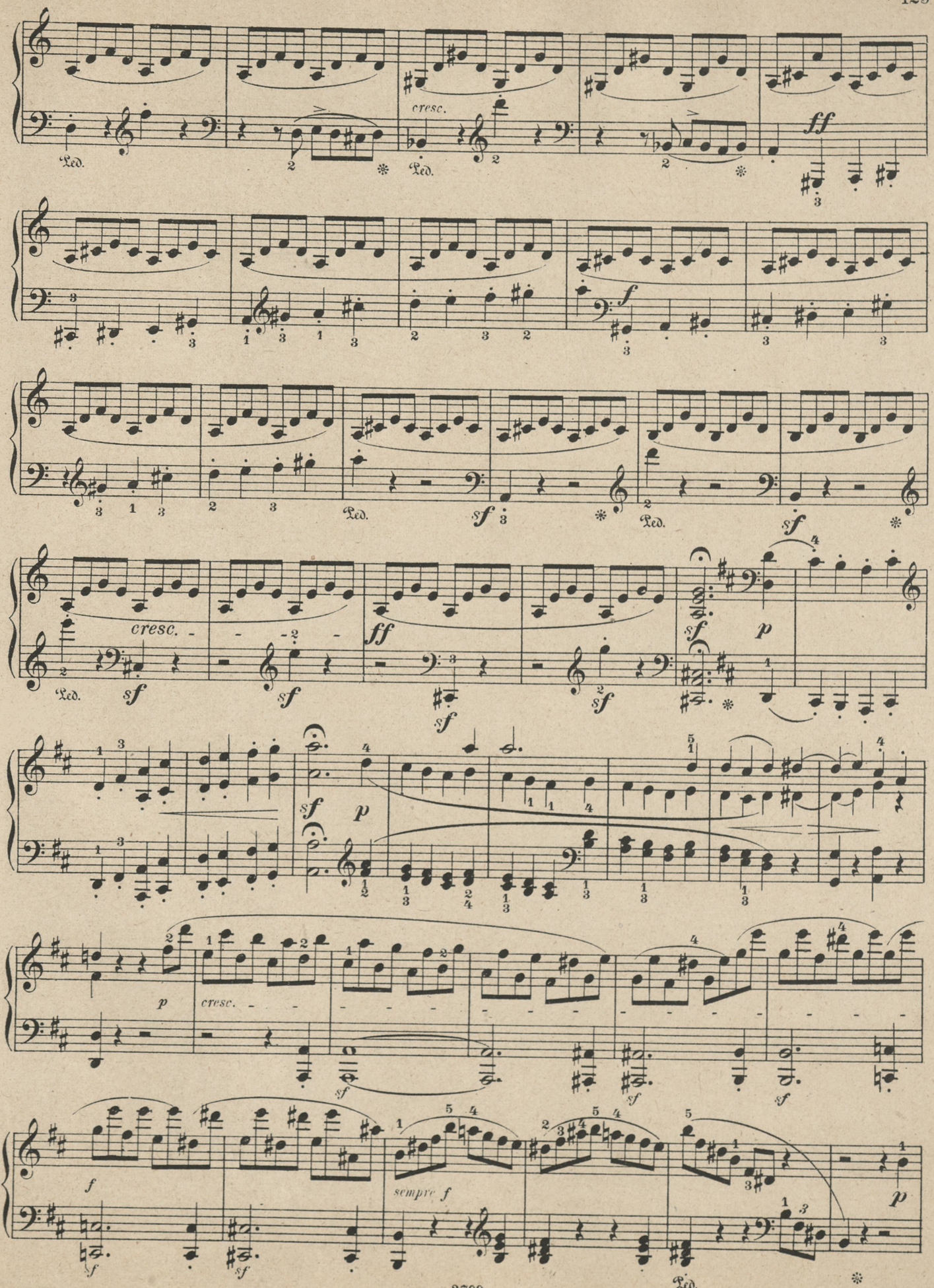
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Otto Forberg, Leipzig.

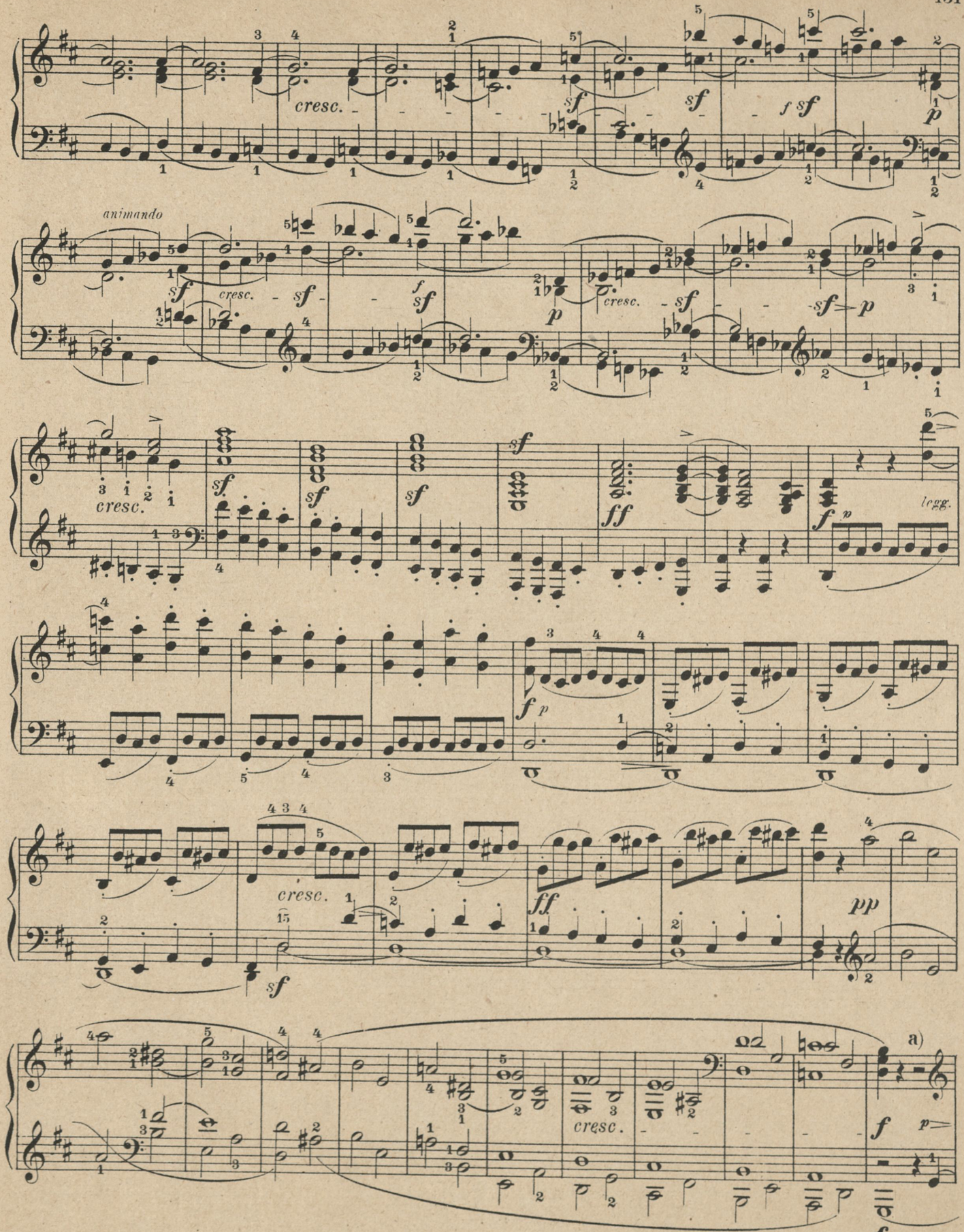

sf
p
cresc.
sf
sf
non legato
ff
p
cresc.
f
tranquillo
p
pp
p
pp
p
sf
sf
pp
cresc.
mf


animando
cresc.
cresc
marc.
egualmente
una corda
senza riten.
Ped.


tre corde
pp
Ped.
pp
p
cresc.
ff
ffp
ffp
ff sempre
Ped.
sf
sf
sf
Ped.
Ped.
ff
ff
sf
sf
sf
ff
ff
f
Ped.


cresc.
ff
Ped.
f
sf
p
sempre f

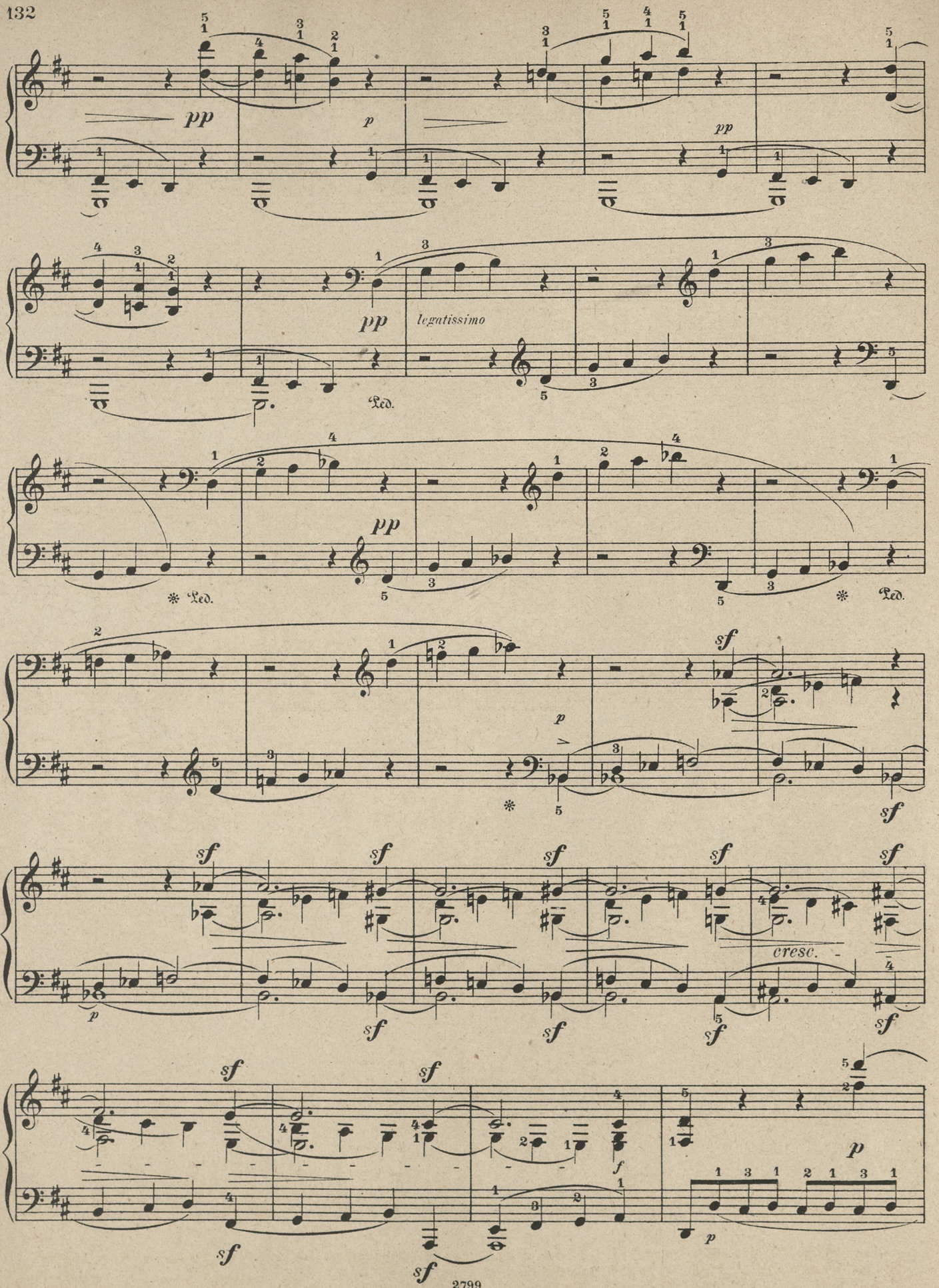

espressivo
p
sf
sf
p
cresc.
non legato
ff
p
sf
cresc.
ff
tr
tranquillo
p
pp
p
pp
sf
sf
p
pp

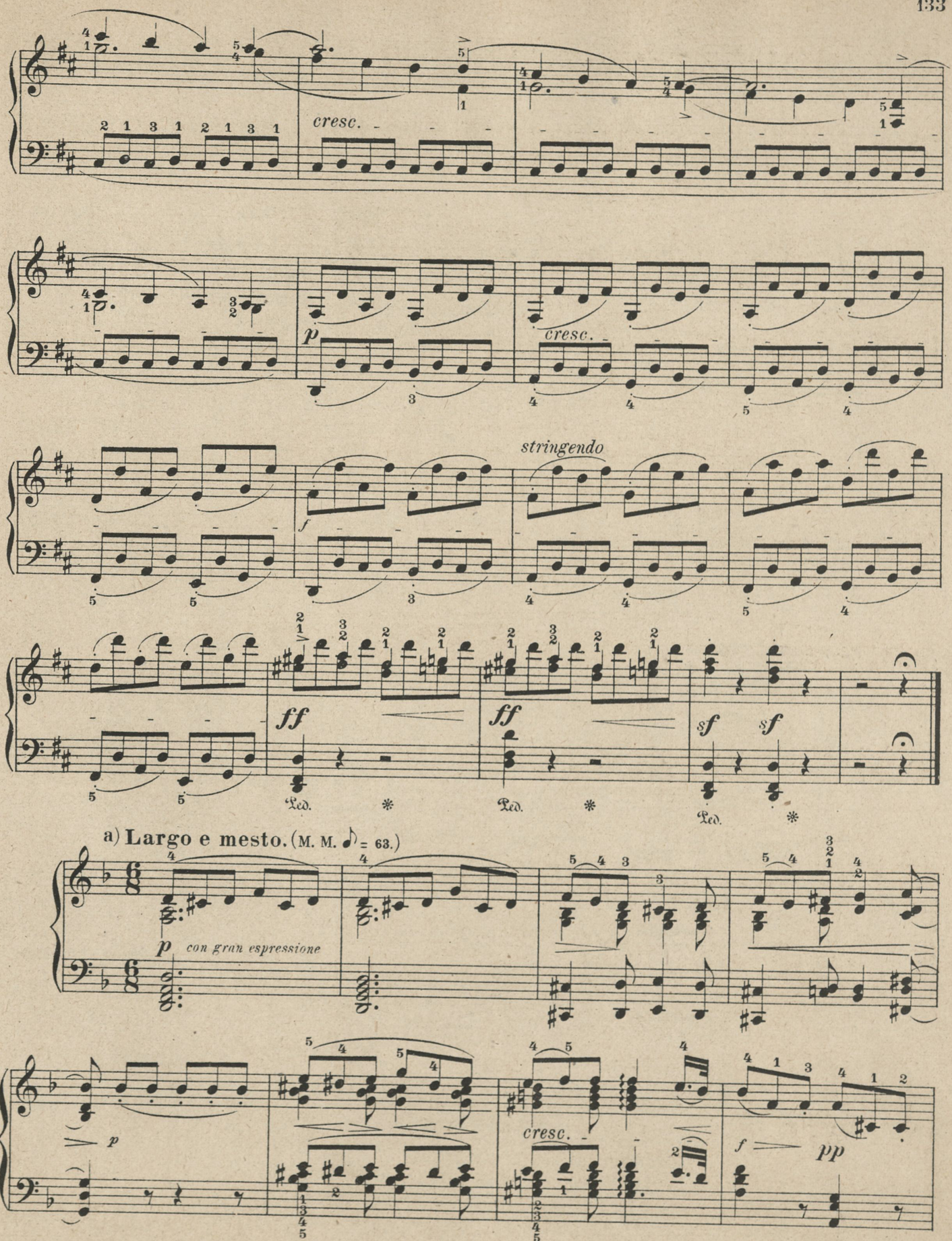


a) Der Herausgeber spielt hier in derselben Nuancirung wie das erste Mal.

a) *Expression, shading, intonation etc remain the same as in the first rendering.*

a) L'éditeur observe ici les mêmes nuances que la première fois.

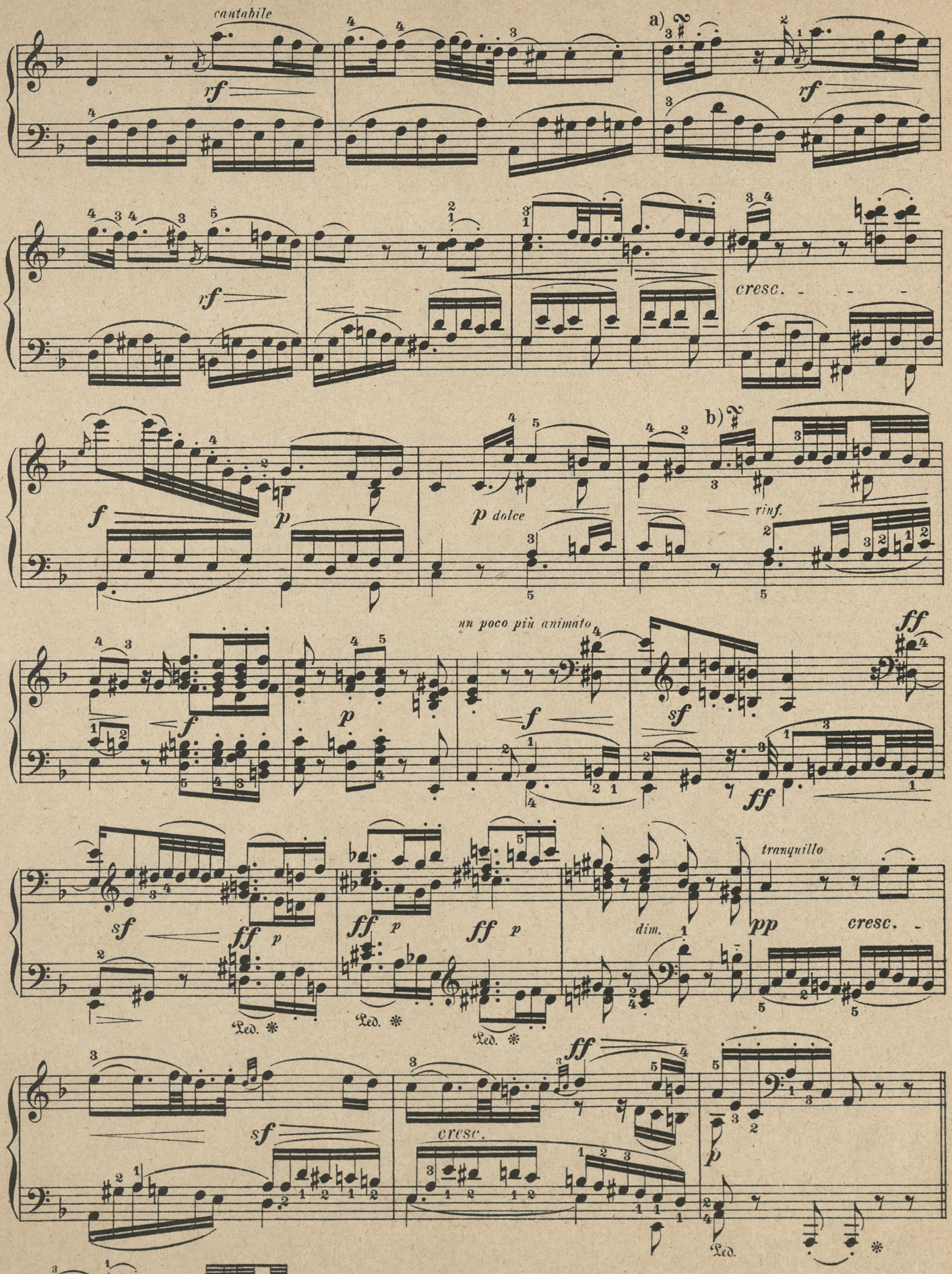

pp
p
pp
pp
legatissimo
Ped.
pp
* Ped.
* Ped.
p
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
cresc.
sf
sf
sf
f
p
p

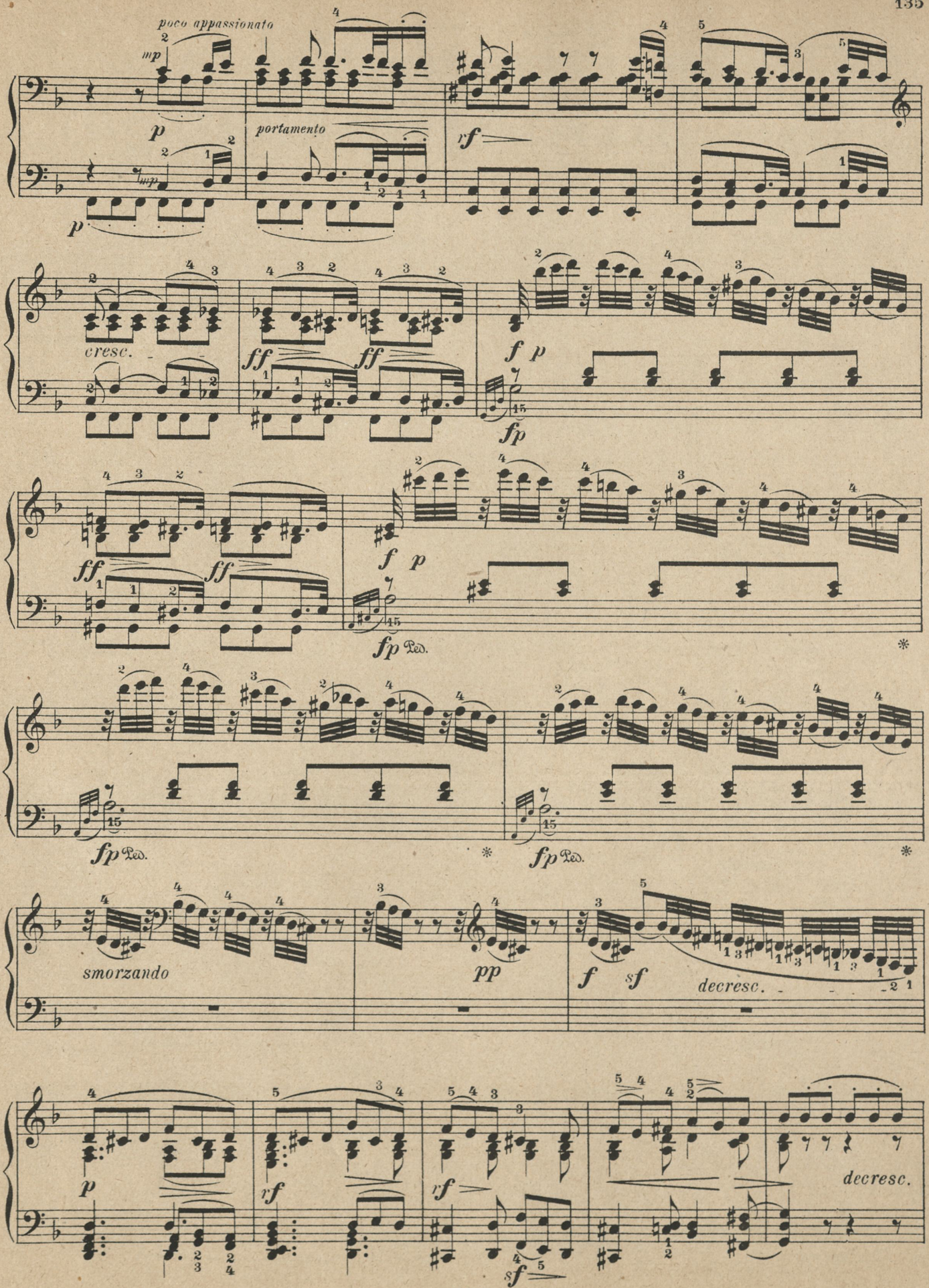


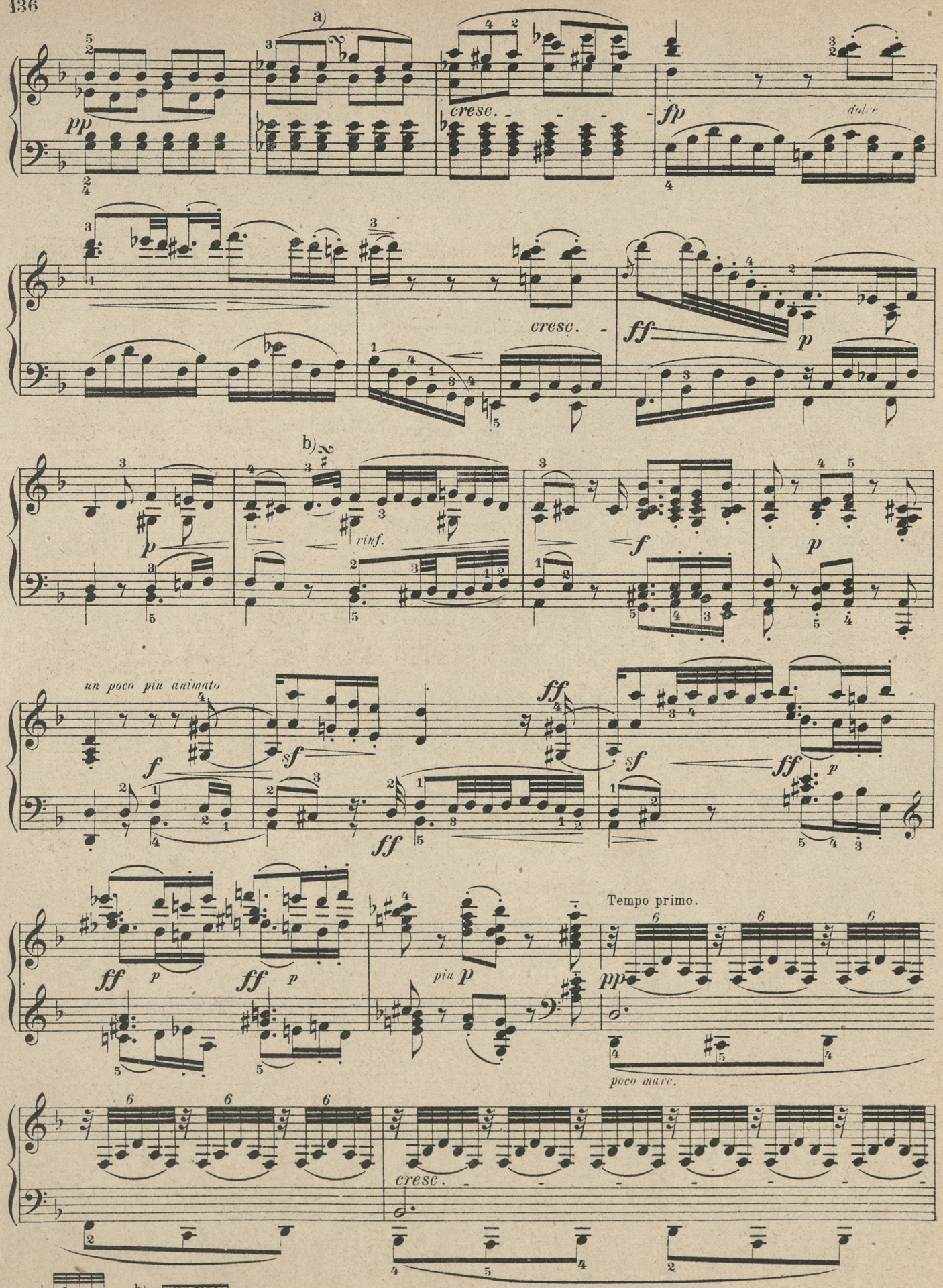
a) Dieses ergreifende Klagelied ist mit einer schmerzvollen Innigkeit des Ausdrucks vorzutragen.

a) This soul-stirring lament must be rendered with a depth of feeling expressive of heart-felt, silent anguish.

a) Ce chant saisissant et plaintif est à exécuter avec un sentiment profond et poignant.


cantabile
a)
rf
cresc.
b)
f
p
p dolce
rinf.
un poco più animato
ff
sf
tranquillo
pp
dim.
Led.
a)
b)


poco appassionato
mp
p
portamento
rf
cresc.
ff
f p
fp
Ped.
smorzando
pp
f sf
decresc.


a)
pp
cresc.
fp
dolce
cresc.
ff
p
b)
p
rinf.
f
p
un poco più animato
f
sf
ff
sf
ff
p
ff
p
ff
p
più p
Tempo primo.
pp
poco marc.
cresc.
a)
b)

poco a poco

accelerando

cresc.

poco ritard.

a tempo

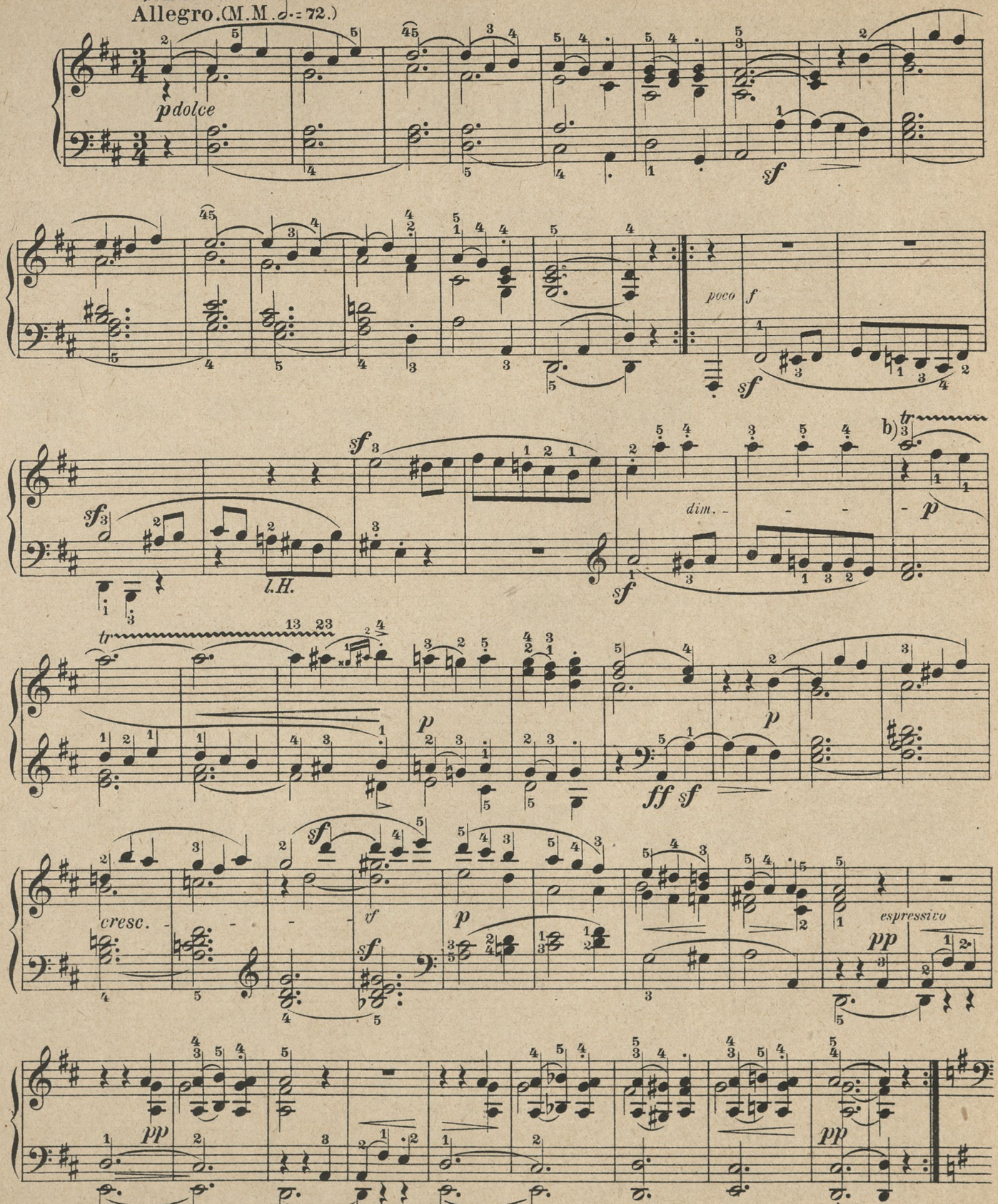
flebile

più p

dim.

dolciss.

a) **Menuetto.**
Allegro. (M.M. 𝅗𝅥 = 72.)

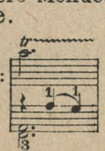


a) Vielmehr „Intermezzo", daher das langsamere Menuettempo nicht am Platze wäre.

a) Or rather "Intermezzo" in the rendition of which the slow minuet time would be out of place.

a) Plutôt „intermezzo", le rythme „tempo di menuetto n'étant pas à sa place ici.

b) Auch:
Or:
Ou:



Più animato. (𝅗𝅥. = 76-80.)

cresc. *dim.* *Men. D. C. ma senza replica.*

a) Man hebe den Unterschied der Vortragsweise (hier legato, vorher staccato) deutlich hervor.

a) *Bring out prominently and clearly the contrast between the two styles of rendition (here legato, previously staccato.)*

a) On fasse ressortir les differendes façons d'interprétation (ici legato, auparavant staccato.)

Rondo.

Allegro. (M.M. ♩ = 144)

p

cresc. - - - *f*

p dolce

pp

cresc.

vf

p

ff

p

cresc.

sf

f

f *p* cresc. - - - - -

sf *poco f* *sf* *dim.* *p*

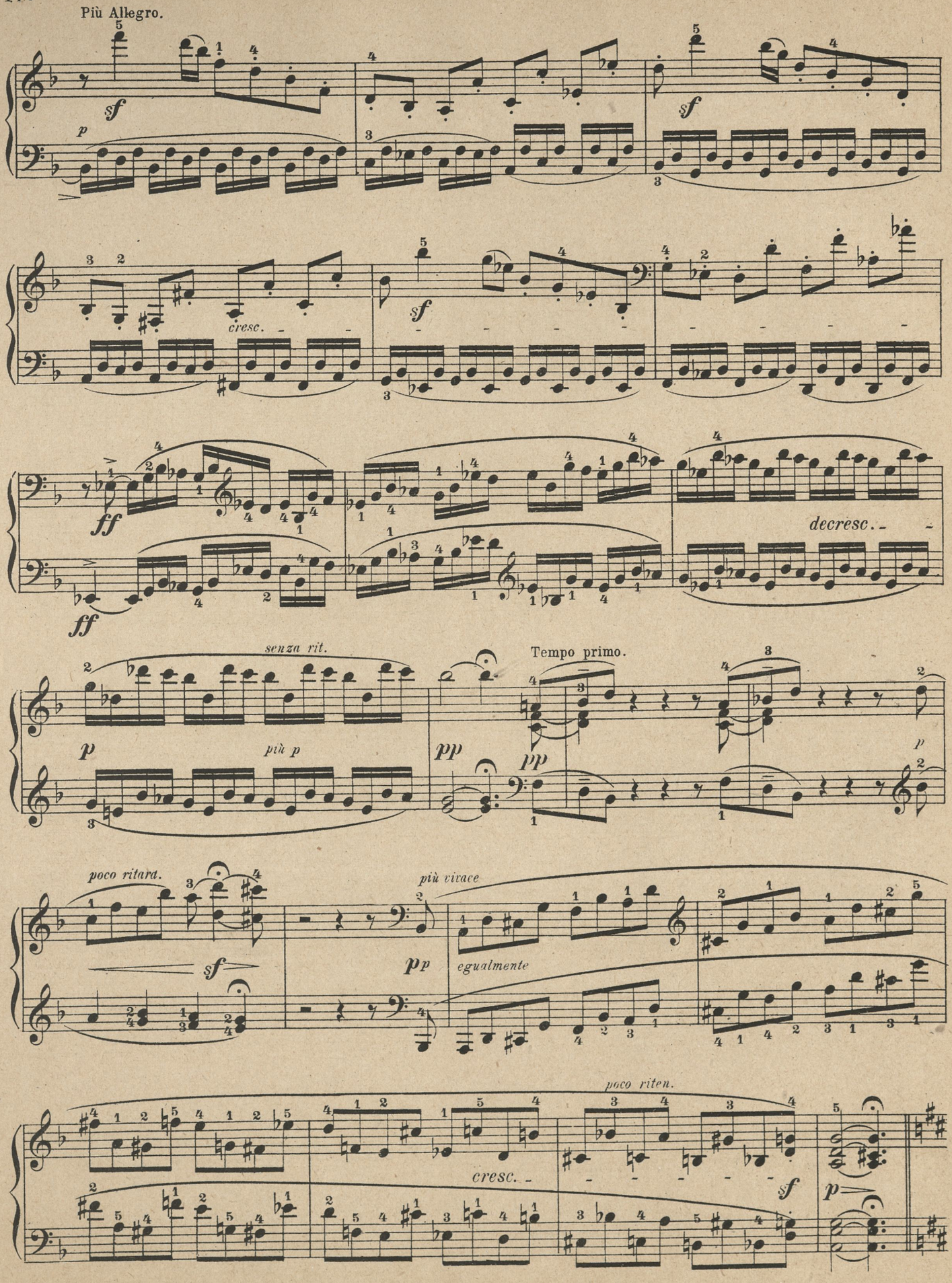
cresc. - - - - - *ff*

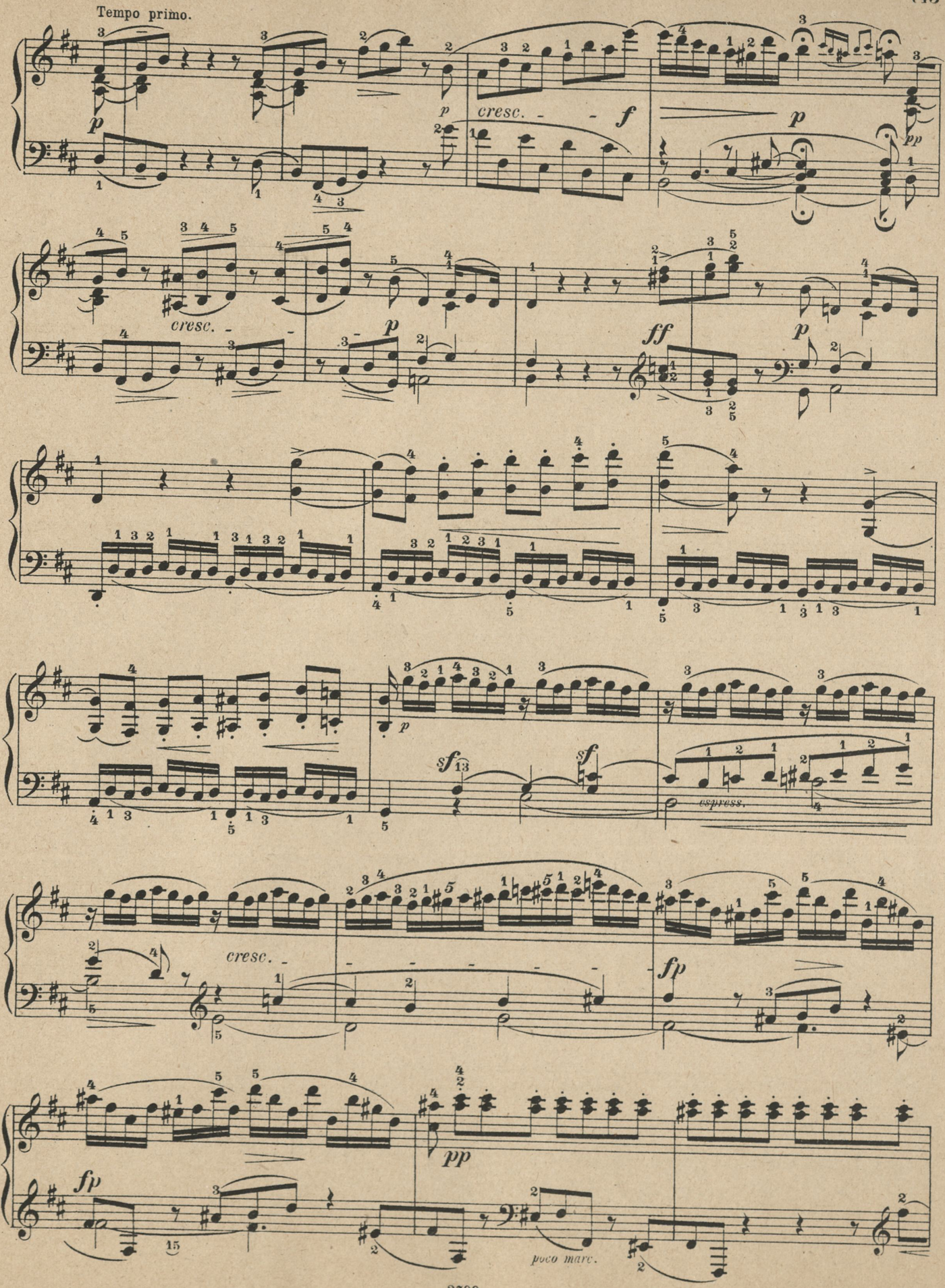
sf *p* cresc. - - - *f*

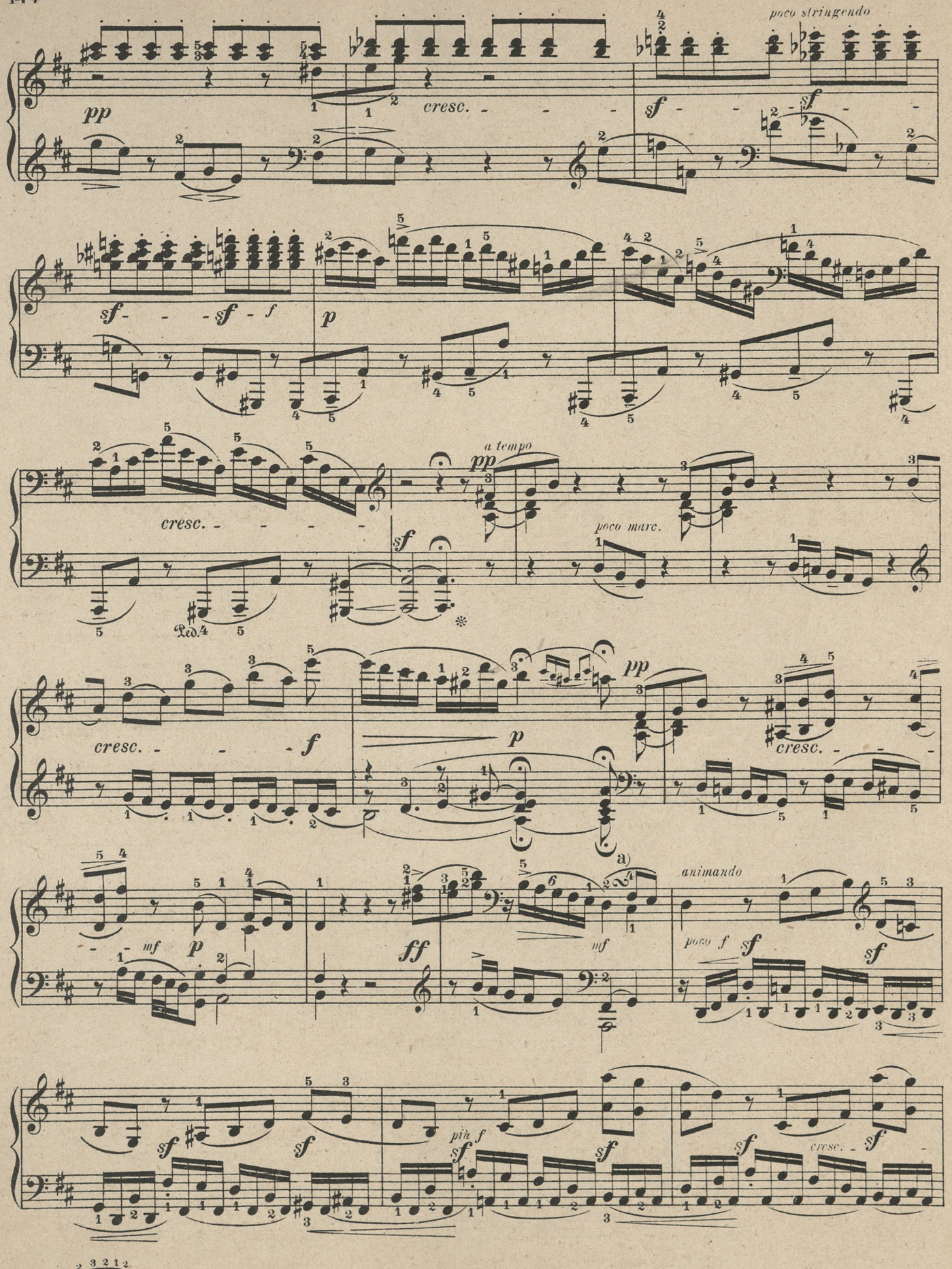
pp cresc *mf* *p*

ff *p* *fp* *sf* *sf* *sf*

Ped. *


Più Allegro.
sf
p
sf
cresc.
sf
ff
ff
decresc.
senza rit.
più p
Tempo primo.
pp
pp
p
poco ritard.
sf
più vivace
pp
egualmente
poco riten.
cresc.
sf
p


Tempo primo.
p
cresc.
f
p
pp
cresc.
p
ff
p
p
sf
sf
espress.
cresc.
fp
fp
pp
poco marc.


poco stringendo
pp
cresc.
sf
sf
sf
f
p
a tempo
pp
cresc.
sf
poco marc.
Ped.
cresc.
f
p
pp
cresc.
a)
mf
p
ff
mf
animando
poco f
sf
sf
sf
sf
pin f
sf
sf
sf
cresc.
sf
a)

stringendo

sf sf sf sf

ff dim.

Ped.

Tempo primo.

più vivace

p pp pp una corda

pp Ped. Ped.

tre corde (sempre vivo)

fp

sempre p

più p pp

Ped.

Sonate Nr. 8.

Pathétique.

Op. 13.

Dem Fürsten Carl von Lichnowsky gewidmet.

L. VAN BEETHOVEN.

Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

Grave. (M.M. ♩ = 66)

Piano.

f *p* *f* *p*

un poco più animato

p *espressivo* *ff* *marc.* *p* *ff*

Ped. Ped. Ped. Ped. Ped.

agitato ed appassionato

p *cresc.* *sf* *p*

Tempo primo.

p *cresc.* *sf*

attacca subito il Allegro.

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Allegro di molto e con brio. (M. M. $\frac{d}{}$ = 144)

a)

p *cresc.*

cresc.

p *sf* *mf*

Sf *Sf* *Sf*

Ped. Ped. Ped. Ped. Ped.

cresc.

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

f *sf* *sf* *sf* *sf*

poco riten. *dim.*

più moderato

p cresc.

sf *sf*

a) u. s. w.

sf *sf*

sf *sf*

rf

espressivo

un poco ritenuto

decresc. *dolce* *pp*

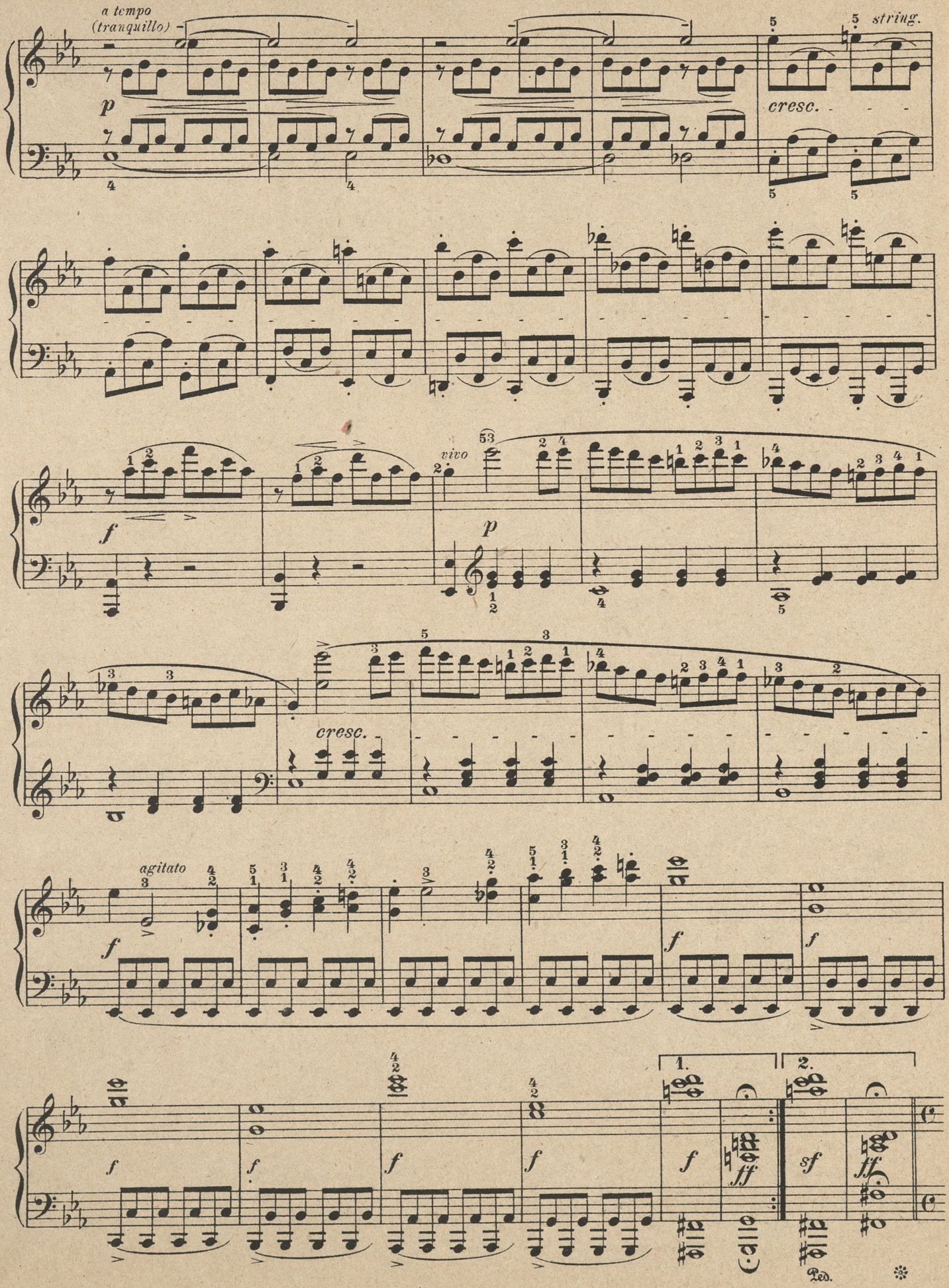
Tempo primo *cantabile*

p

stringendo

cresc.

f


a tempo
(tranquillo)
p
cresc.
string.
f
vivo
p
cresc.
agitato
f
1.
2.
ff
sf
Ped.

Tempo I. (Grave.)

ritenuto

decresc.

attacca subito Allegro molto e con brio.

Allegro molto e con brio.

p cresc.

f

p

Ped.

p cresc.

f

p

p cresc.

Ped.

f

lim.

p cresc.

f dim.

p poco cresc.

mf dim.

p

più p


pp
cresc.
sf
tr
pp
cresc.
sf
sf
f
sf
tr
f
p
dim.
p
sf
cresc.
mf
p
sf
cresc.
p
cresc.

p *cresc.*

poco riten.

f *dim.*

Più moderato.

p *marc.*

sf

espressivo

decresc.

poco riten.

pp

Tempo primo.

pp

stringendo

cresc.

f

a tempo
(tranquillo)

p

cresc.

stringendo

f

vivo

p

cresc.

agitato

f

sf

f

f

f

f

ff

ff

Ped.

Grave.

p

p

cresc. *sf*

Allegro molto e con brio.

decresc. *pp*

p

accelerando

cresc. - - - - - - - -

ff ff ff

Adagio cantabile. (M. M. ♪ = 60)

a)

p

dim.

dolciss.

poco cresc.

b)

c)

dolciss. p p

a) Die Melodie mit schönem sonoren Ton, die Begleitung sotto voce. Man hüte sich vor sentimentaler Vortragsweise.

a) *Sing the melody with a rich, full tone and accompany it "sotto voce". The interpretation must be as free from sentimentality as it is full of sentiment.*

a) Faire chanter la mélodie, avec ampleur et sonorité, l'accompagnement sera joué „sotto voce". On se gardera d'une exécution trop sentimentale.

b) 

c) 


cresc.
poco marc.
un poco più animato
pp
poco f
più f
sf
ff
dolce
decresc.
dim.
pp poco cresc.
marc.
Ped.

poco riten.

più cresc.

tempo primo

con gran espressione

p

cantabile

pp

a)

rf

rf

rf

pp

Ped.

a)

Rondo.

Allegro. (M.M. ♩= 96)

p

mf

dim.

p

cresc.

tr

f

f

p

f

dolce

p

sf

sf

cresc.

poco f dim.

p

cresc.

f dim.

p

espressivo

Ped.

cresc. sf

mf

p

poco f

sf

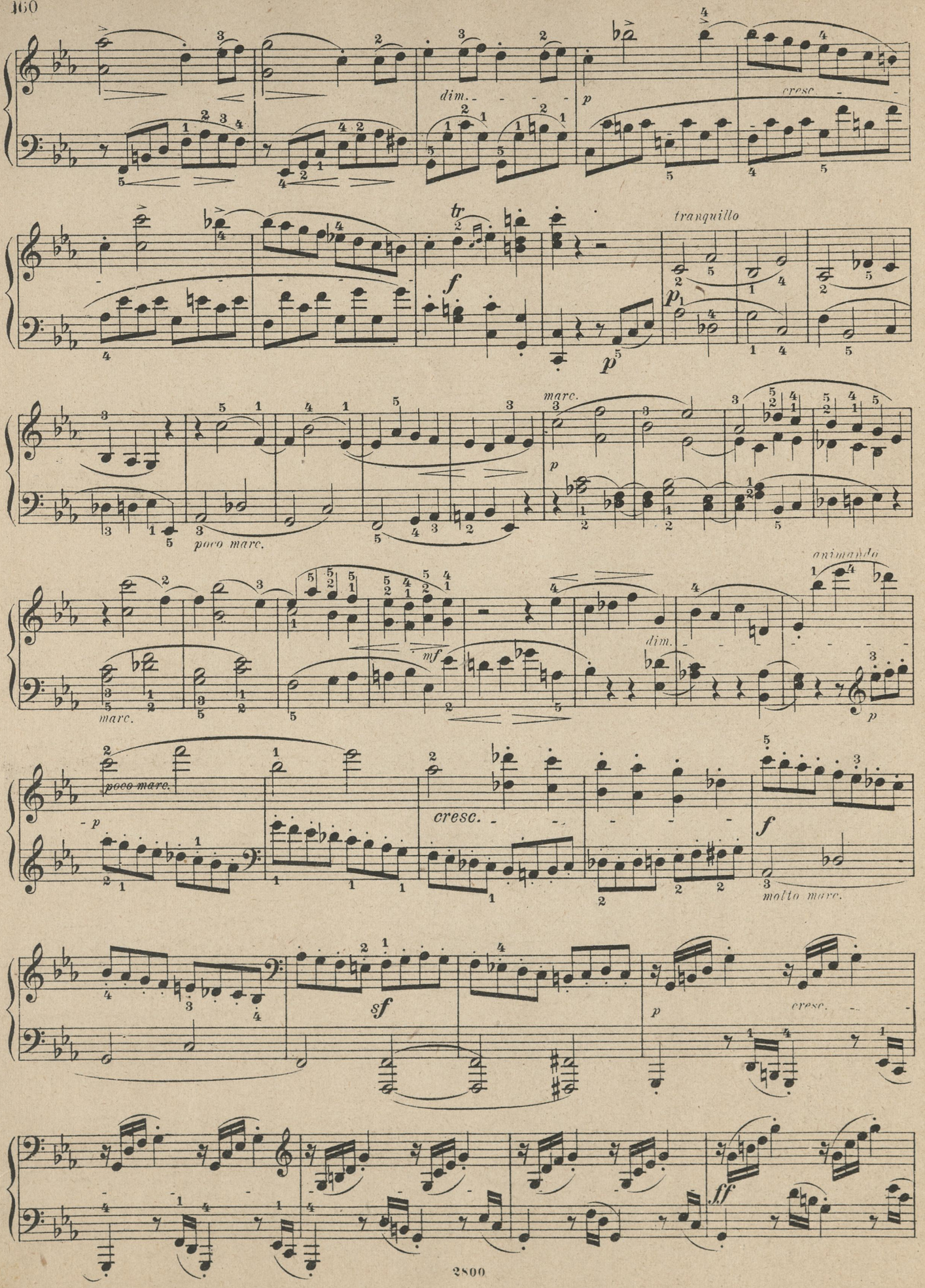
cresc.

ff

sf

p

mf


dim.
cresc.
tranquillo
poco marc.
marc.
animando
mf
dim.
poco marc.
cresc.
molto marc.
sf
cresc.
ff

Ped.

Ped.

ff

sf

p

Ped.

cresc.

poco f

sf

p dolce

cresc.

dim.

p

cresc.


poco f
dim.
p
cresc - - -
f
dim.
p
espressivo
poco cresc.
ca
sempre dim.
- lan - - - - do
dim.
a tempo
p

cresc.

f

p cresc.

sf

sf

ff

sf

sf

stringendo

p

cresc.

energico

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

poco più moderato

p

più p

Ped.

ritenuto

pp

Vivace.

ff

Sonate Nr. 9.

Op. 14. Nr. 1.

Der Baronin von Braun gewidmet.

L. VAN BEETHOVEN.
Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

Allegro. (M.M. ♩ = 144)

Piano.

p cantabile

p leggiero

sfp

a)

cantabile

dolce

cresc.

dim.

f

p

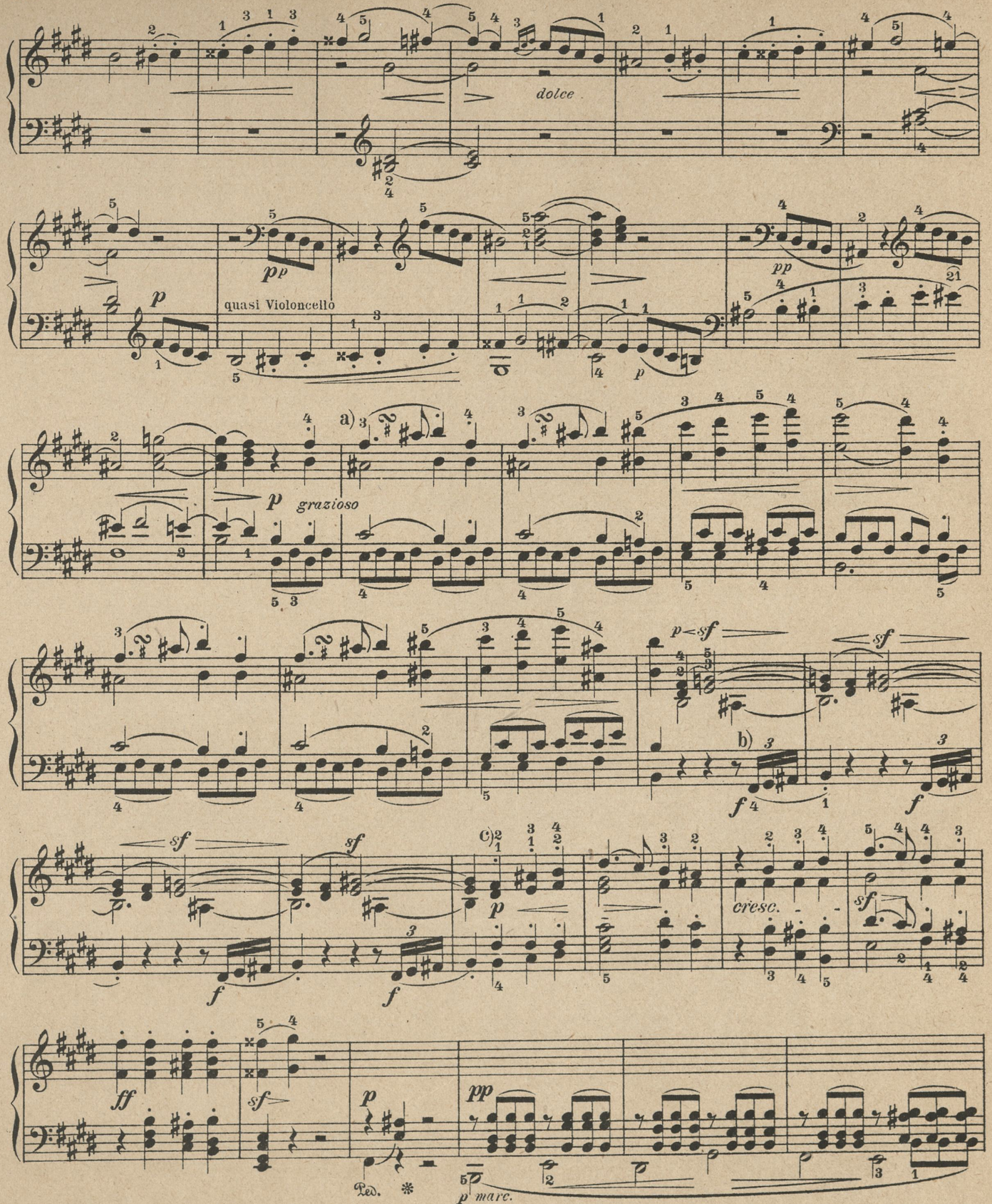
sf

p dolce

Ped.

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a) 

b) Die linke Hand muss derb drastisch diese Gluck-Mozartsche Figur hineinschmettern.

c) Leicht, nicht schleppend, eher etwas lebhafter.

b) The left hand must dash in this Gluck-Mozart figure in a blunt-drastic fashion.

c) Play with a light touch, and animated rather than dragging.

b) La main gauche doit faire ressortir franchement et très caractéristiquement cette phrase stile Gluck-Mozart.

c) Jouer légèrement, sans trainer, plutôt un peu gaiment.

poco riten. dim. 1. a tempo p cantabile Ped. 2. p tenuto cresc. f a) p con gran espressione ed appassionato cresc. più cresc. f p cresc. f rf dolce p un poco dolcissimo pp

a) Der Mittelsatz mit grosser Empfindung ähnlich wie das Seitenthema in Beethoven's G dur Concert:

a) The intermediate part must be rendered with great expression, similar to the secondary subject in Beethoven's G major Concerto.

a) La partie du milieu demande à etre jouée avec beaucoup d'expression, comme le thême secondaire du concerto en sol majeur de Beethoven:



vorzutragen.

ritardando

poco stringendo

cresc.

sf

Ped.

a tempo

p

mp

poco marc.

marc.

marc.

marc.

poco ritenuto

decresc.

a tempo

f

sf

p

p

sfp

sfp *decresc.* *p*

a) *pp* *cresc.* *marc.*

f *f* *marc.* *p*

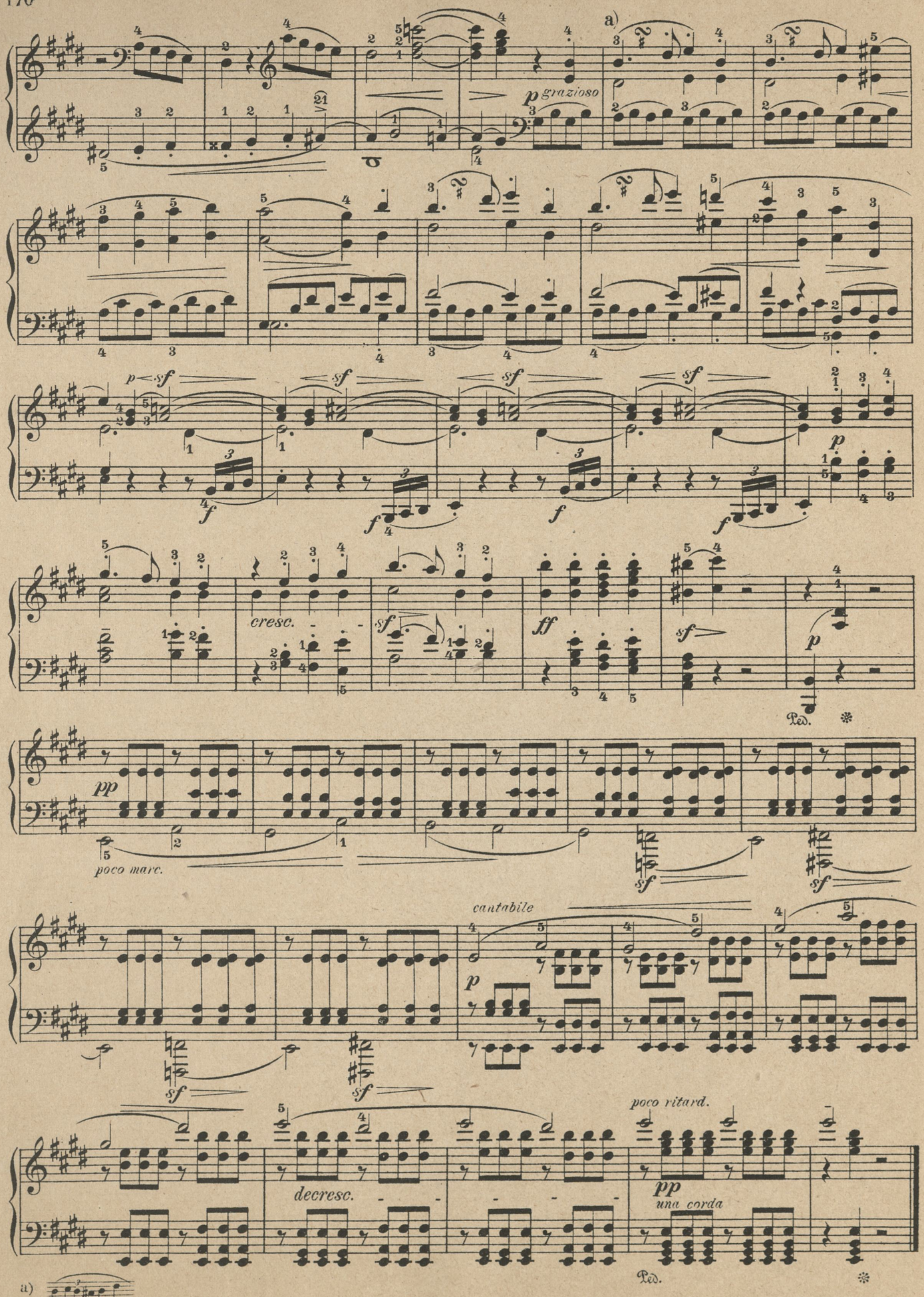
f *p* *f* *marc.* *sf* *f*

p *pp* *p* *marc.* *p*

a) Man stelle sich den Posaunenklang vor.

a) Recall the sound of the trombone.

a) On se figure entendre le son des trombones.


a)
p grazioso
p sf
sf
f
cresc.
ff
Ped.
pp
poco marc.
cantabile
decresc.
poco ritard.
una corda
a)

Allegretto. (M.M. ♩. = 54)

a) Ein crescendo hervorzubringen ist auf unseren heutigen Instrumenten natürlich unmöglich.

a) *It is, of course, impossible to swell the tone on our modern piano.*

a) Il est impossible à-jour ici crescendo sur nos pianos modernes.

Maggiore.

più tranquillo

p piacevole

mf *dim.* *p* *dim.*

p *p cresc.* *mf decresc.*

p *p* *riten.*

p decresc. *pp* *una corda*

D.C. Allegretto e poi la Coda.

Coda.

p *p* *p decresc.* *pp*

Ped. ✻

Rondo.

Allegro commodo. (M.M. ♩= 80)

p dolce

cresc.

p

sf

sf

p

cresc.

p

sf

p

cresc.

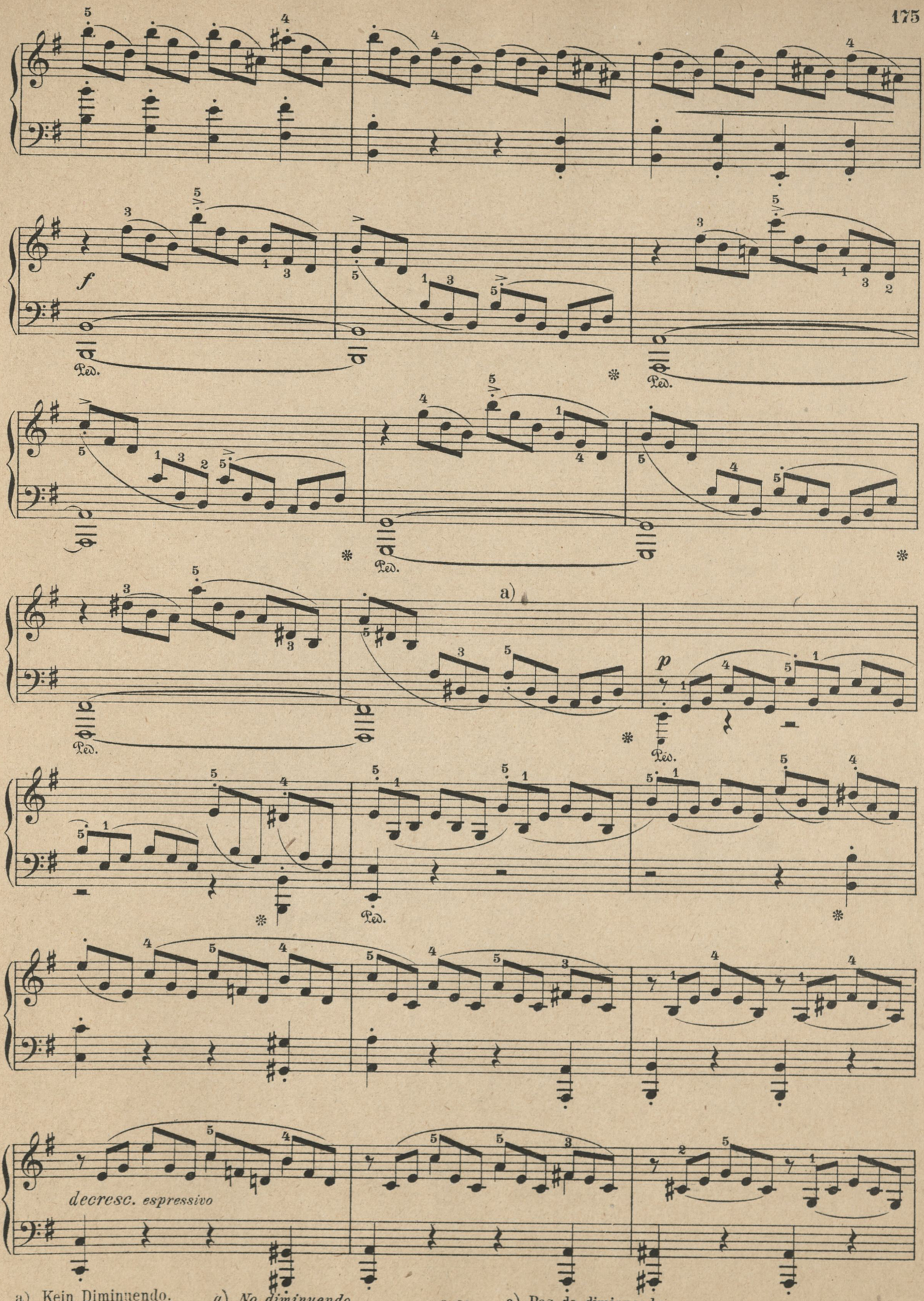
f

p dolce

quasi pizzicato

pp


poco rit.
decresc.
a tempo
pp
p
ten.
cresc.
sf
animato
f
Più mosso.
Ped.



a) Kein Diminuendo. *a) No diminuendo.* a) Pas de diminuendo.

pp

pp cresc.

mf decresc.

Tempo primo.

p

p

cresc.

p

sf

sf

a)

cresc.

f

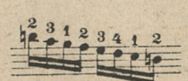
tr

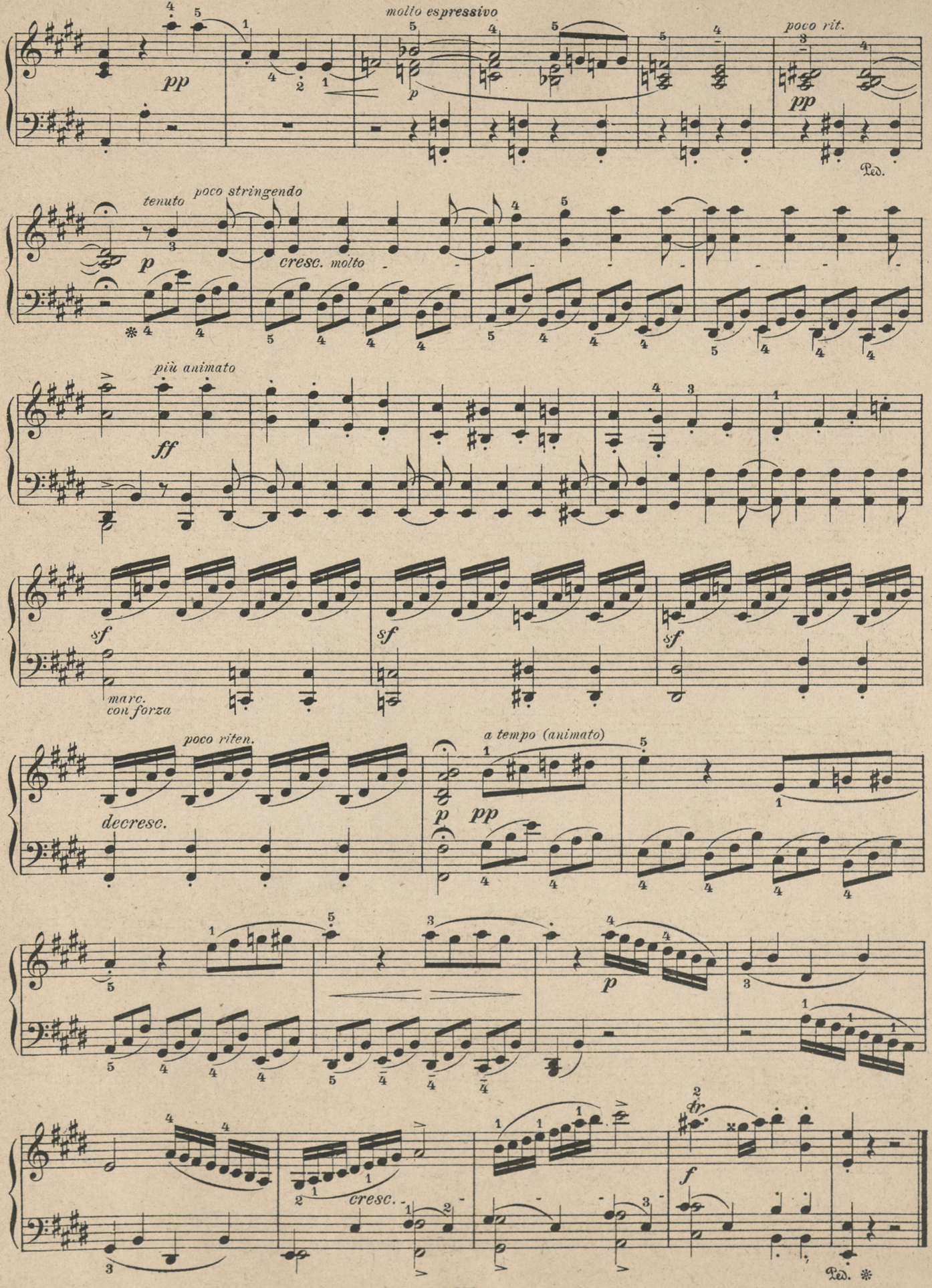
tr

p dolce

pizz.

a) Fingersatz für weniger gelenkige Hände:
a) Fingering for less supple hands:
a) Le doigté pour des mains moins agiles:




molto espressivo
poco rit.
tenuto
poco stringendo
cresc. molto
più animato
marc. con forza
poco riten.
a tempo (animato)
decresc.
Ped.

Sonate Nr. 10.

Op. 14. Nr. 2.

Der Baronin von Braun gewidmet.

L. VAN BEETHOVEN.

Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

Allegro. (M. M. ♩= 88)

Piano.

a) *p dolce* *legato*

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

cresc. *tr*

poco cresc. *dim.* *p*

a) Eine ausdrückliche Betonung ist zu vermeiden, aber dynamisch ist die Schattirung  entschieden  vorzuziehen.

a) A pronounced emphasis must be avoided, but dynamiccllly, this shading:  *is decidedly preferable to:* 

a) On évitera une accentuation trop prononcée mais quant à la dynamique la nuance  est décidement préférable à la suivante 

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poco rit. a tempo

mf dim. p grazioso

Ped. Ped.

p

espressivo

cresc. dim.

p

cresc.

f sf

f sf

tranquillo

p dolce p


poco marc.
cresc.
dim.
a tempo
cresc.

animato

decresc.

pp

f

Ped.

marc.

f

sempre f

sf

sf

sf

riten.

dim.

a tempo

p

dolce

cresc.

poco f

sf

sf

sf

dim.

decresc.

pp

poco cresc.

poco stringendo

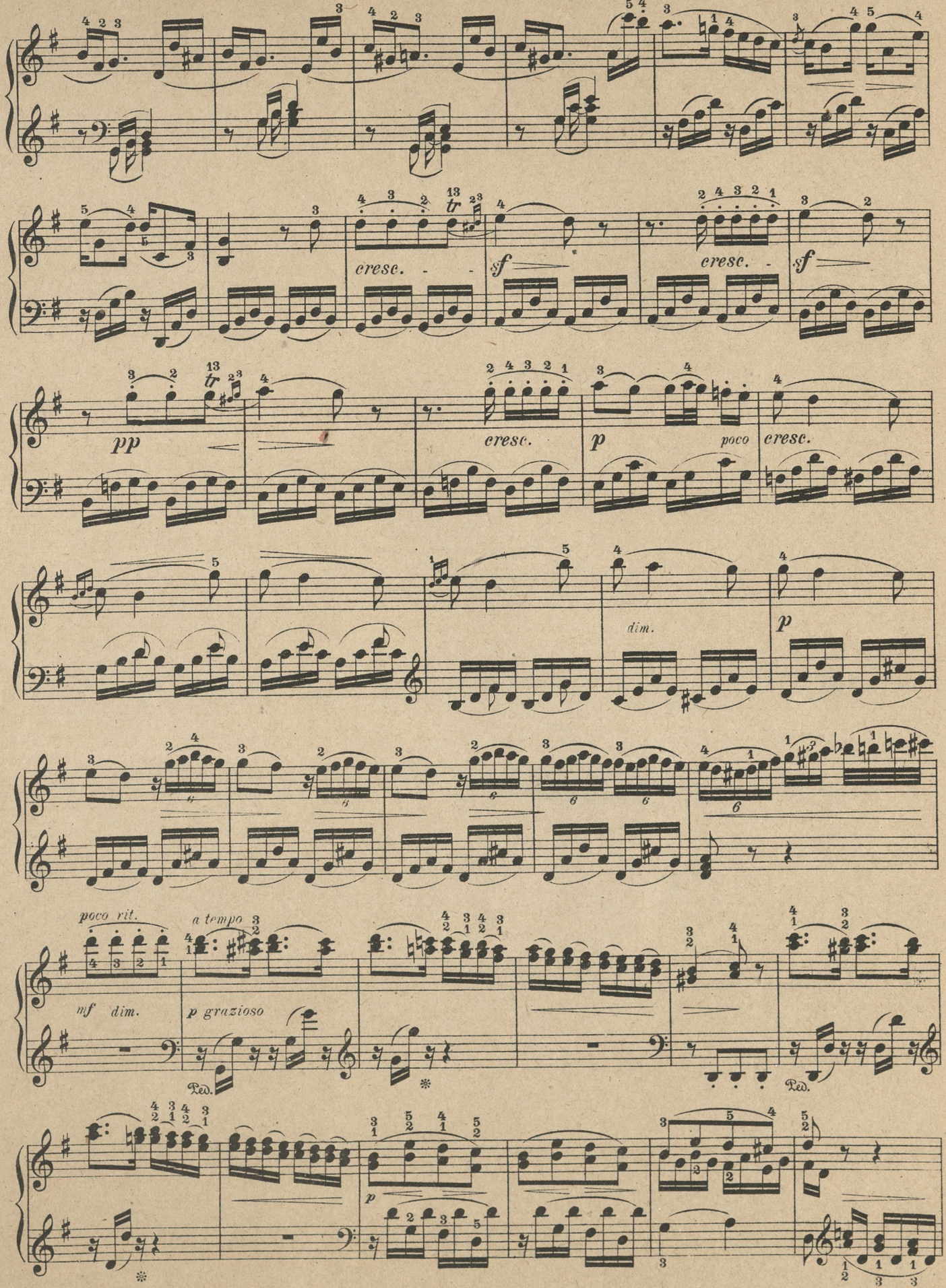
f cresc.

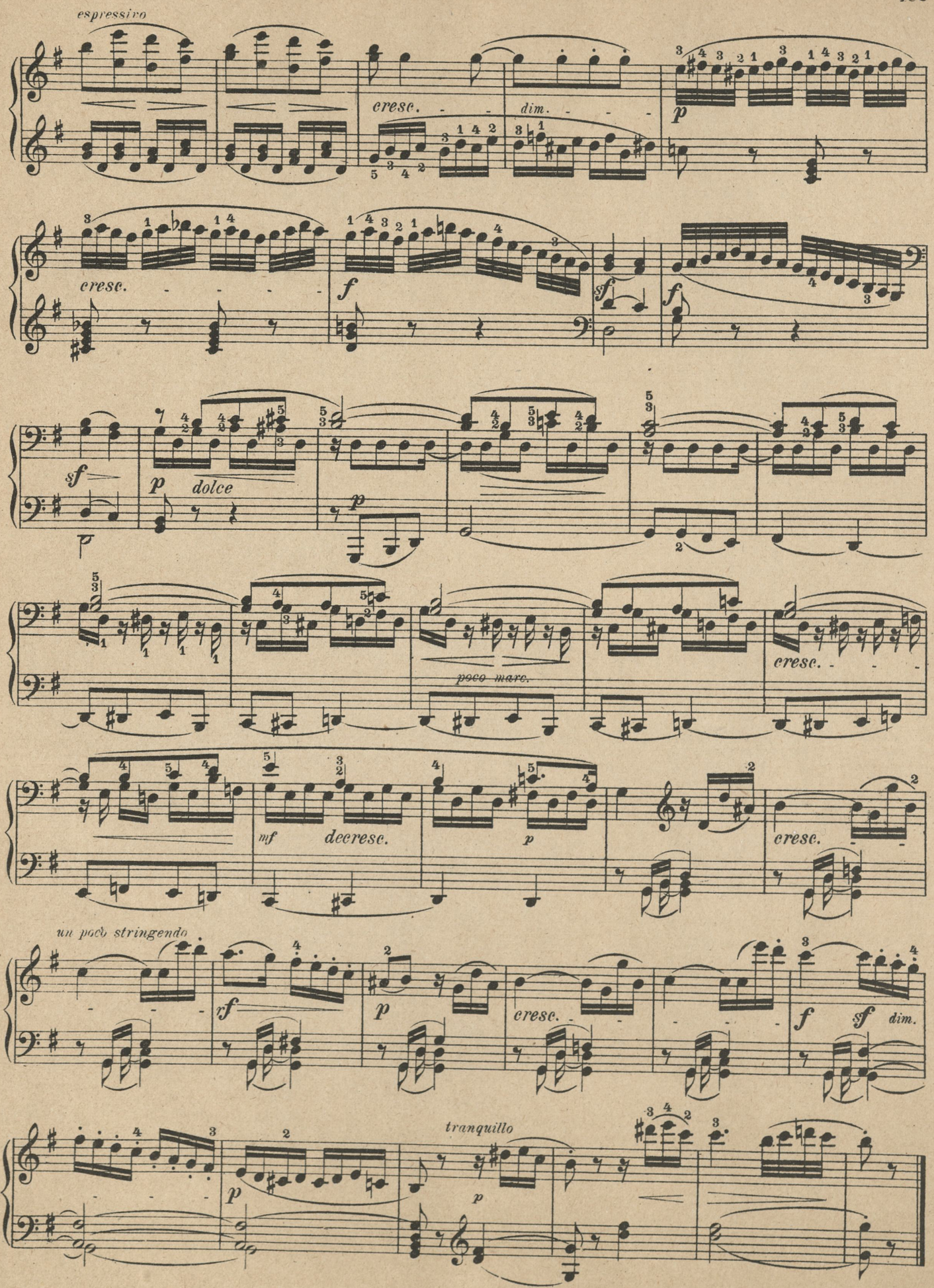
ff

sf

a tempo

p


cresc.
sf
cresc.
sf
pp
cresc.
p
poco
cresc.
dim.
p
poco rit.
a tempo
mf dim.
p grazioso
Ped.
Ped.
p


espressivo
cresc.
dim.
p
cresc.
f
sf
f
sf
p
dolce
p
poco marc.
cresc.
mf
decresc.
p
cresc.
un poco stringendo
rf
p
cresc.
f
sf
dim.
tranquillo
p
p

a) **Andante.** (M.M. ♩ = 72)
La prima parte senza replica.

p

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

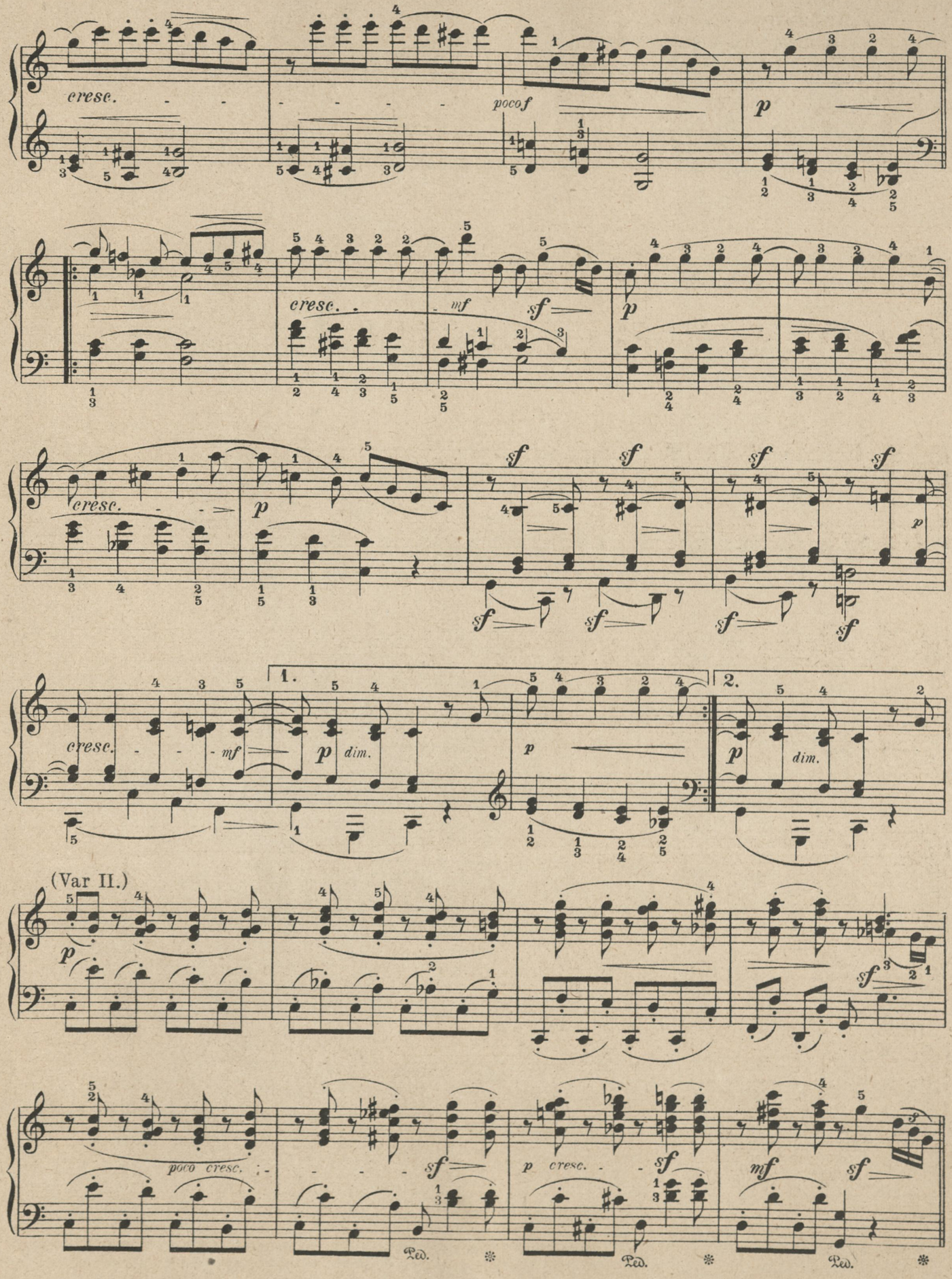
p *poco marc.* *sempre legato*

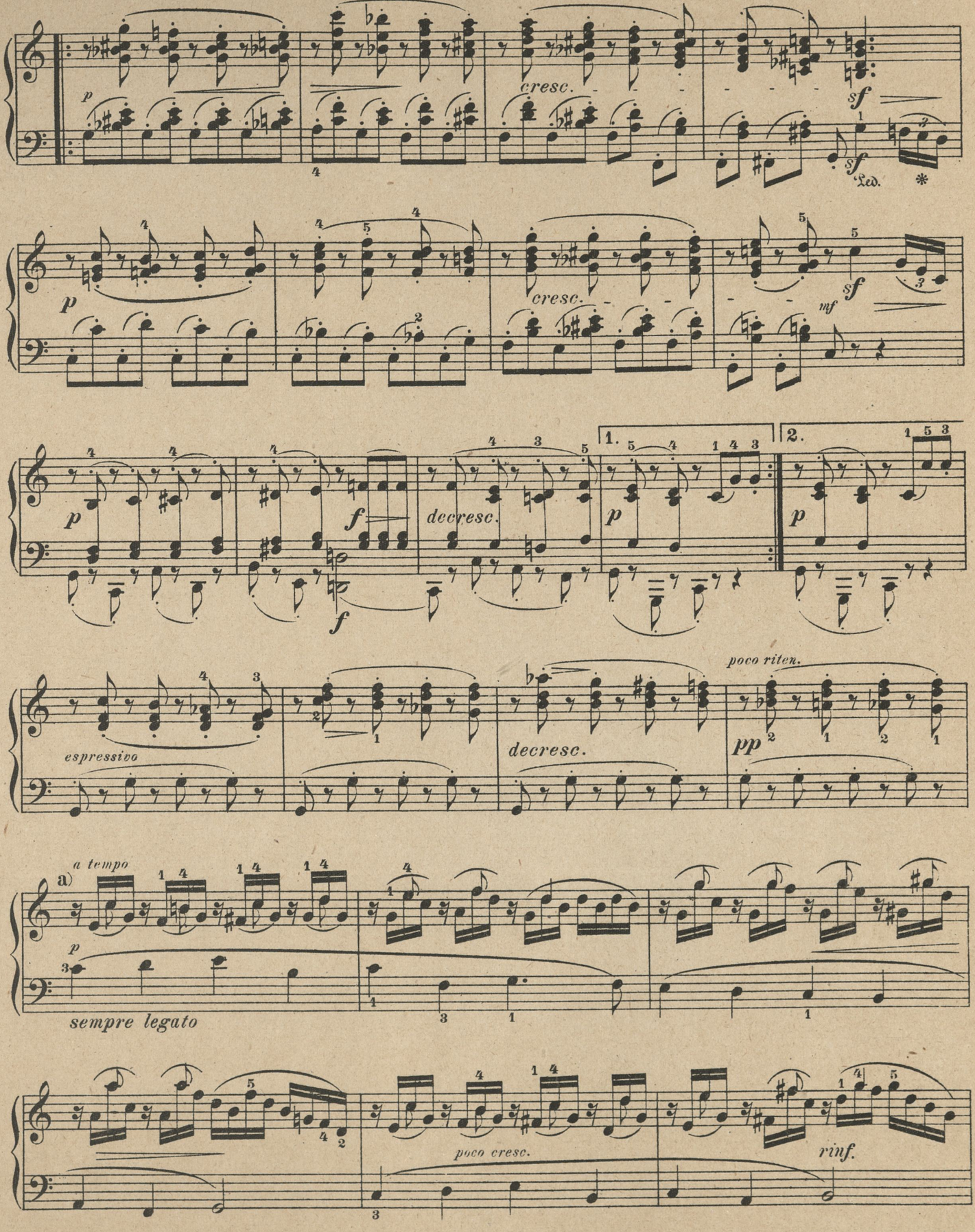
(Var. I.) *pp*

a) Dieses „Nachtstück“ ist nicht zu langsam, ohne übermässige Empfindungsäusserung zu spielen.

a) *This “Nocturne” must neither be played too slowly, nor with exaggerated expression of sentiment.*

a) On s’abstiendra de jouer ce „Nocturne“ trop lentement; on ne le jouera surtout pas trop sentimentalement.


cresc.
poco f
p
cresc.
mf
sf
p
cresc.
p
sf
sf
sf
sf
sf
sf
sf
sf
p
cresc.
mf
1.
p
dim.
p
2.
p
dim.
(Var II.)
p
poco cresc.
sf
p cresc.
sf
mf
sf
Ped.
Ped.
Ped.



a) Die obere, melodieführende Stimme etwas hervorzuheben.

a) Bring out the upper part containing the melody, but not too prominently.

a) La voix supérieure formant la mélodie, devra bien ressortir.

cresc. - - *rinf.*

p

p

p

cresc.

p

cresc. - - - - - -

dim.

p

sf *sf* *sf*

f

f

decresc.

p

p

pp

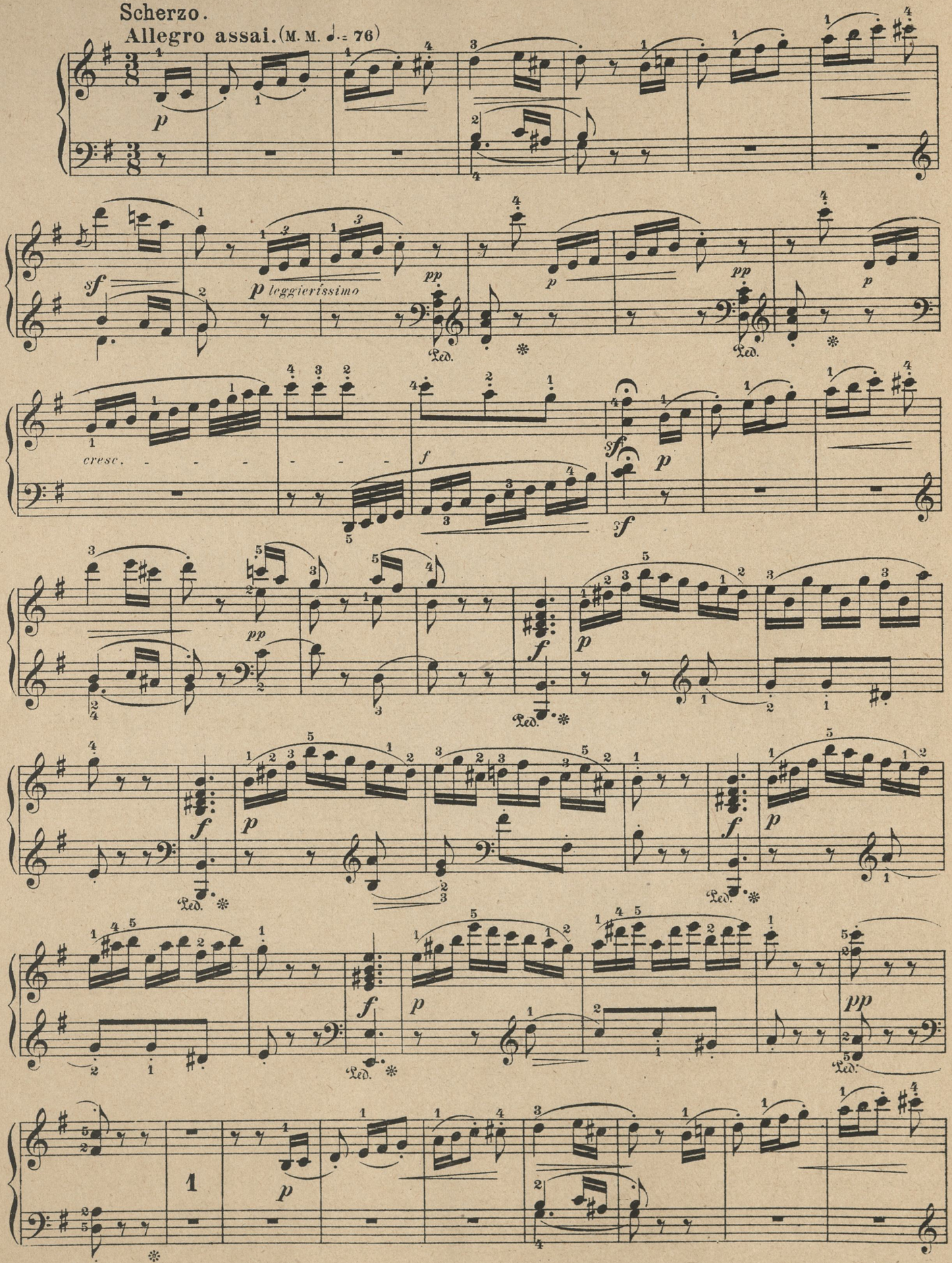
pp

una corda

ff

tre corde

Led. ✻


Scherzo.
Allegro assai. (M. M. ♩. = 76)
p
sf
p leggierissimo
pp
p
pp
p
cresc.
f
sf
p
sf
pp
f
p
f
Led.
p
f
Led.
p
f
Led.
p
pp
Led.
1
p

sf p pp p pp p cresc.

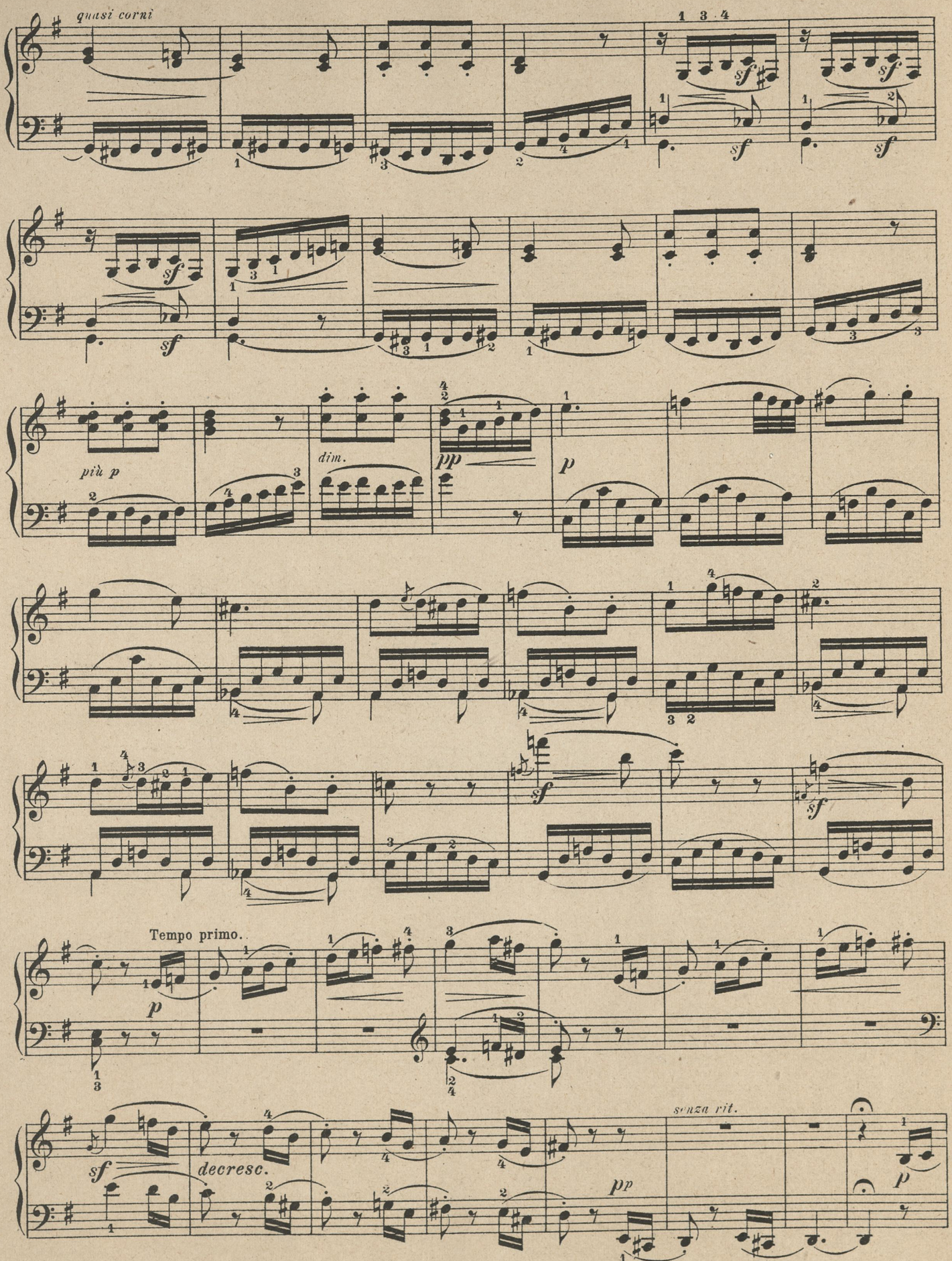
f sf p

p p sf p sf

cresc. f decresc. p dolce

un poco più tranquillo

sf sf sf


quasi corni
sf
più p
dim.
pp
p
Tempo primo.
decresc.
senza rit.

sf p

pp Ped. * p pp Ped. * p cresc.

f sf p pp p

Ped. sf * p Ped. sf * cresc.

f de - cre - scen - do

pp una corda pp

pp tre corde cresc. p scherzando

p cresc.

mf p cresc. sf

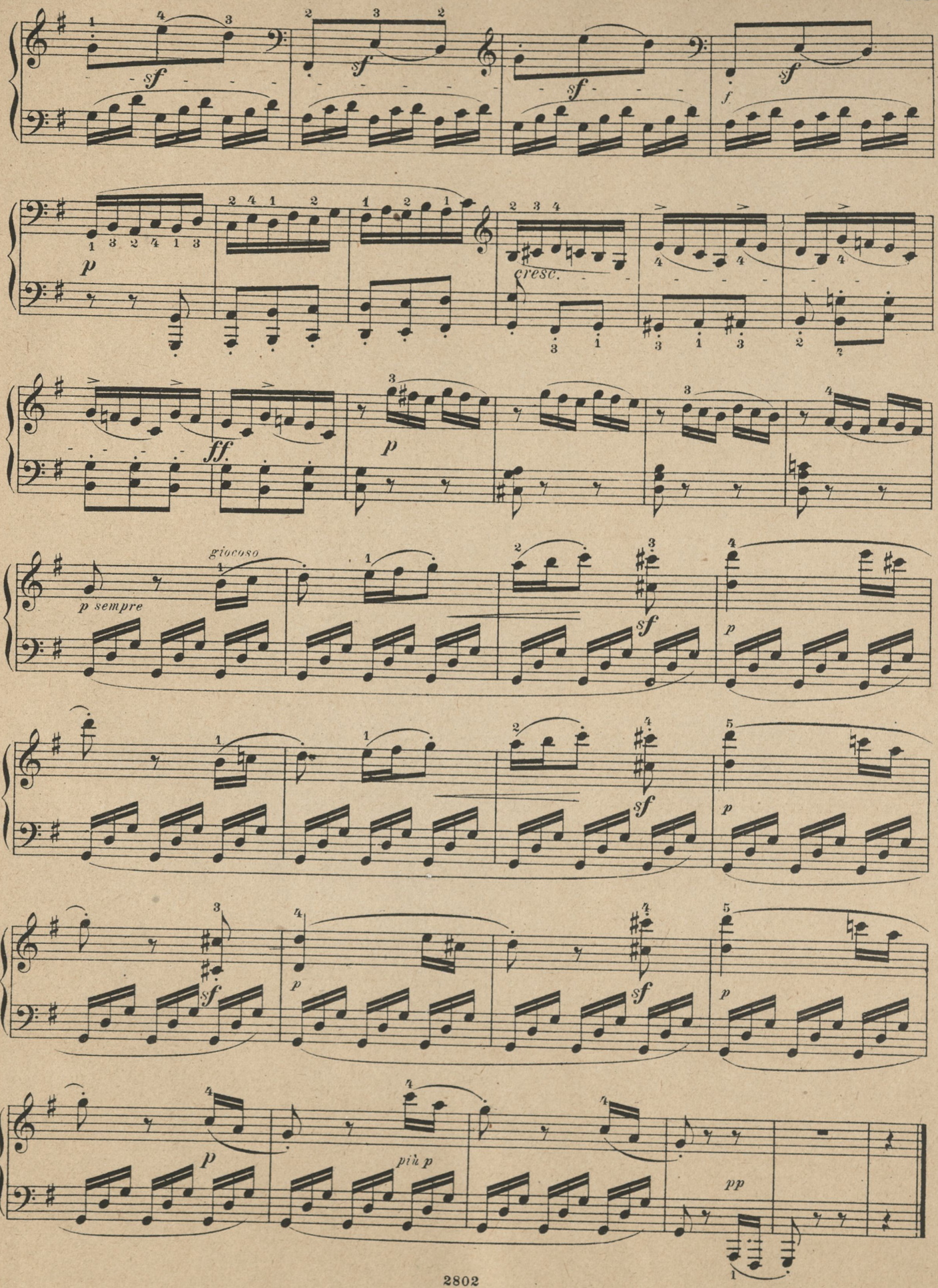
sf sf sf f sf

p cresc.

ff p

p cresc.

mf p sf cresc.


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

Sonate Nr. 11.

Op. 22.

Dem Grafen von Browne gewidmet.

L. VAN BEETHOVEN.

Kritisch-instructive Ausgabe von EUGEN D'ALBERT.

Allegro con brio. (M. M. ♩ = 144)

Piano.

p *cresc.*

Ped. * Ped. *

54

cantabile

fp *cresc.*

f

a)

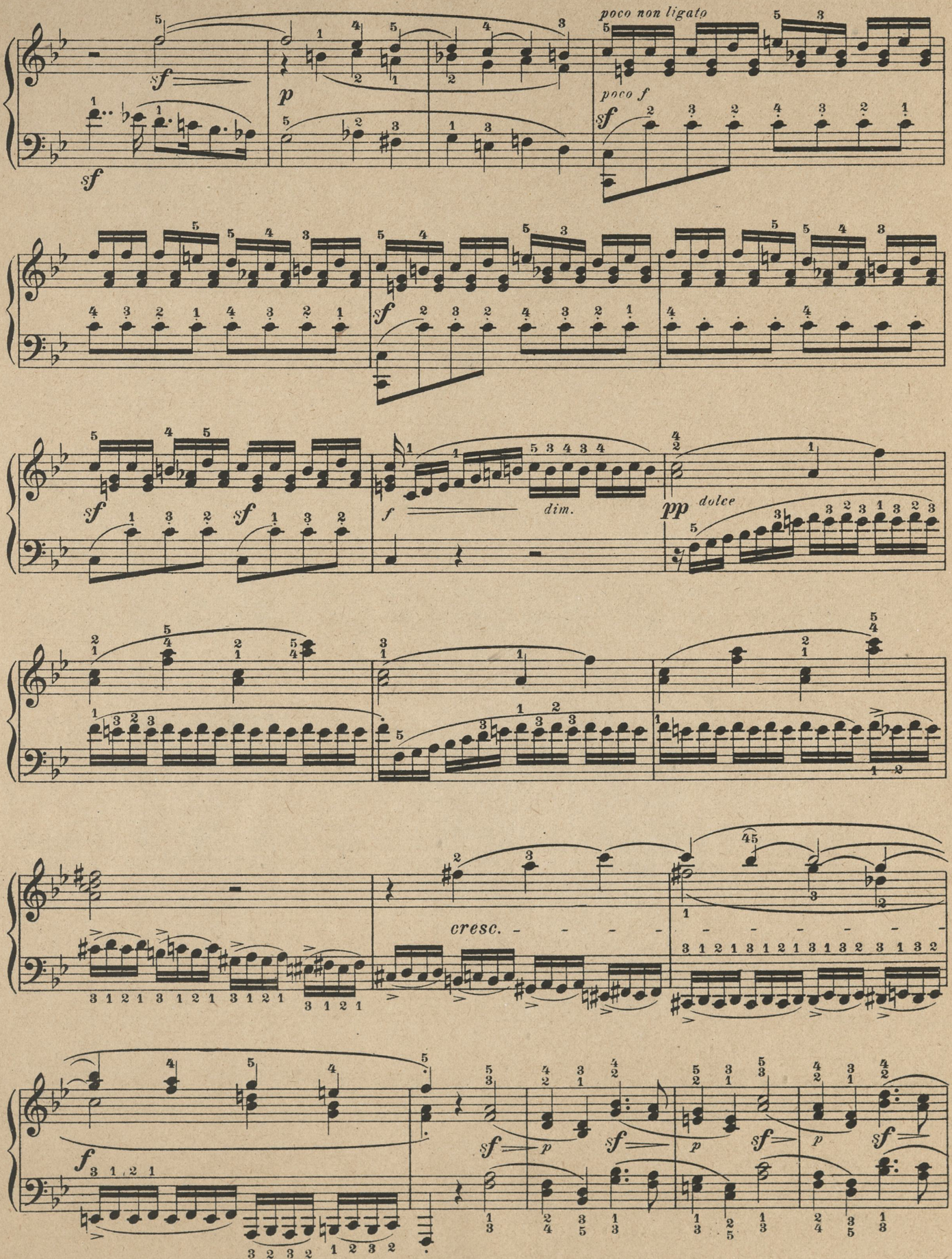
p

Ped. *

a) als Erleichterung:
a) or simplified:
a) ou simplifié:

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poco non ligato
poco f
dim.
dolce
cresc.

decresc.

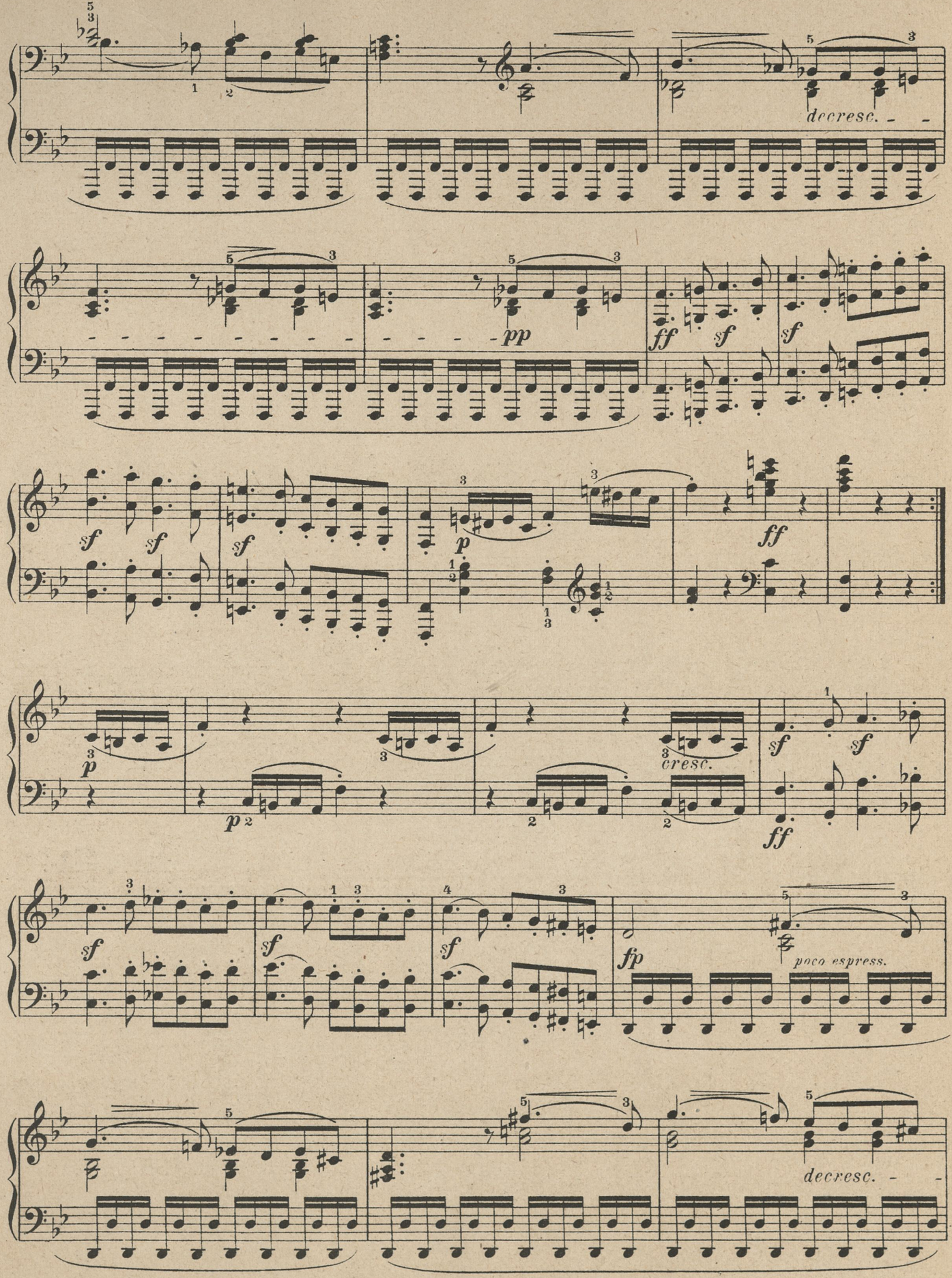
pp

cresc.

più cresc.

più non legato

cresc.


decresc.
pp
ff
sf
p
cresc.
fp
poco espress.

pp

f a)

ff

ff

b)

ff

ff

c)

ff

sempre ff

Ped.

Ped.

Ped.

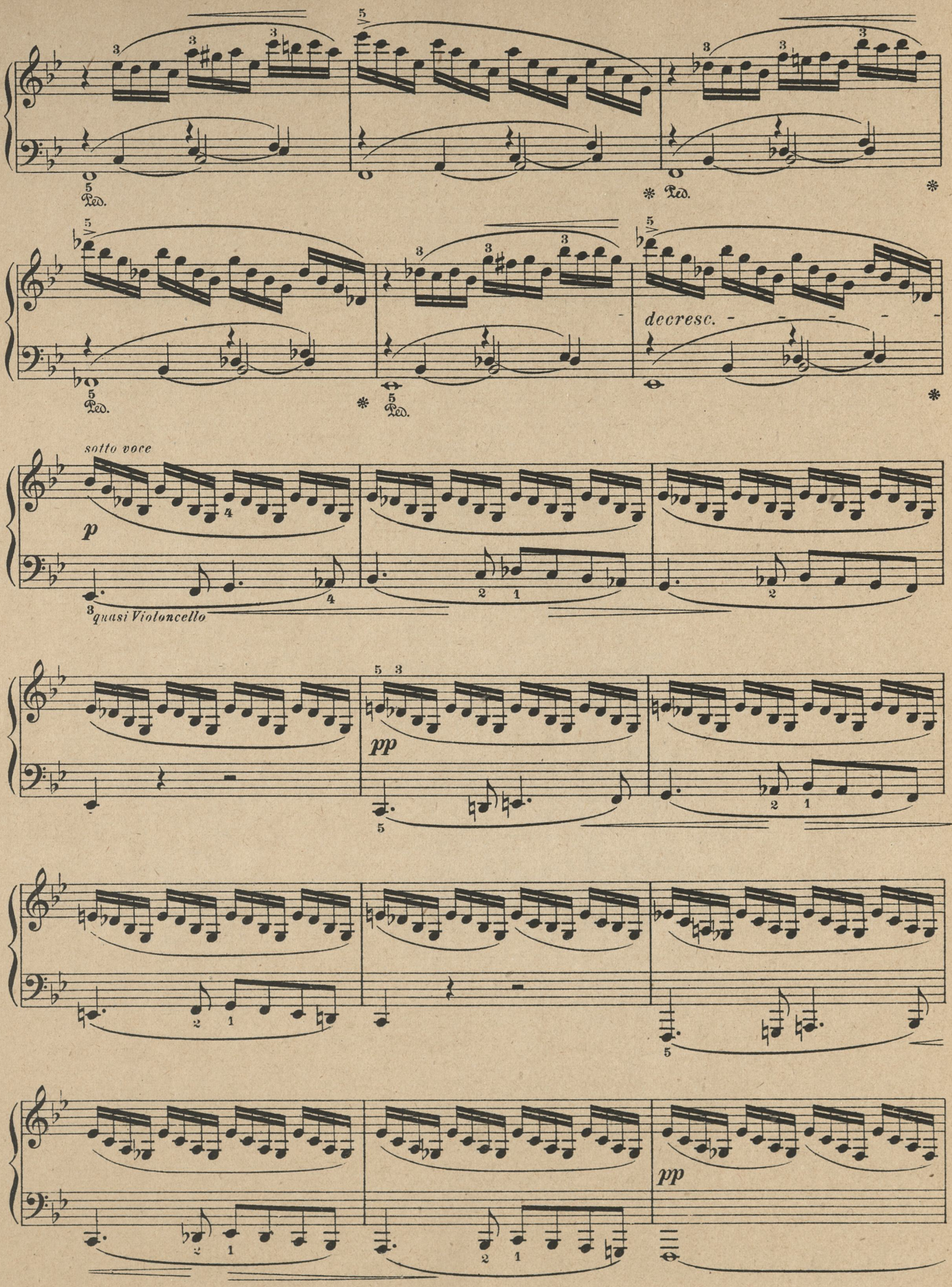
Ped.

Ped.

a) besser:
c) better:
a) mieux:

b)

c)


Ped.
decresc.
sotto voce
p
quasi Violoncello
pp
pp

pp

cresc.

poco f

a)

dim.

decresc.

p

dim.

pp

p

cresc.

espressivo

fp

cresc.

f

marc.

f

a) Kein Zurückhalten.

a) No ritenuto.

a) Pas de ritenuto.

f *mf*

sf *p*

sf *poco f* *sf* Ped. ✻

sf *sf* *f* *dim.*

pp

cresc. - - - -

f

sf *p* *sf*

sf *p* *sf* *p* *sf* *sf* *decresc.* *pp*

sf *p* *sf*

sf *sf*

cresc. poco a poco

fz *più cresc.*

f *f* *f*

f *f* *p*

cresc. *ff* *sf*

p

pp *ff* *sf* *sf*

decresc.

sf *sf* *sf* *p* *ff*

Adagio con molta espressione. (M. M. ♪ = 104)

a)

pp p simile

poco cresc.

dim. p dolce

b)

sf sf sf pp

Un poco più mosso.

p

cresc. sf decresc. pp

cantabile p

c)

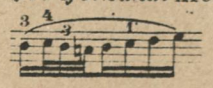
simile

a) 

b) Die *sforzandi* nicht zu stark.

b) The sforzandi must not be too loud.

b) Ne pas jouer les *sforzandi* trop fort.

c) 

dolce

cresc.

sf

p

cresc.

sf

p

sf

p

pp

pp

pp

un poco più animato

cresc.

espressivo

sf

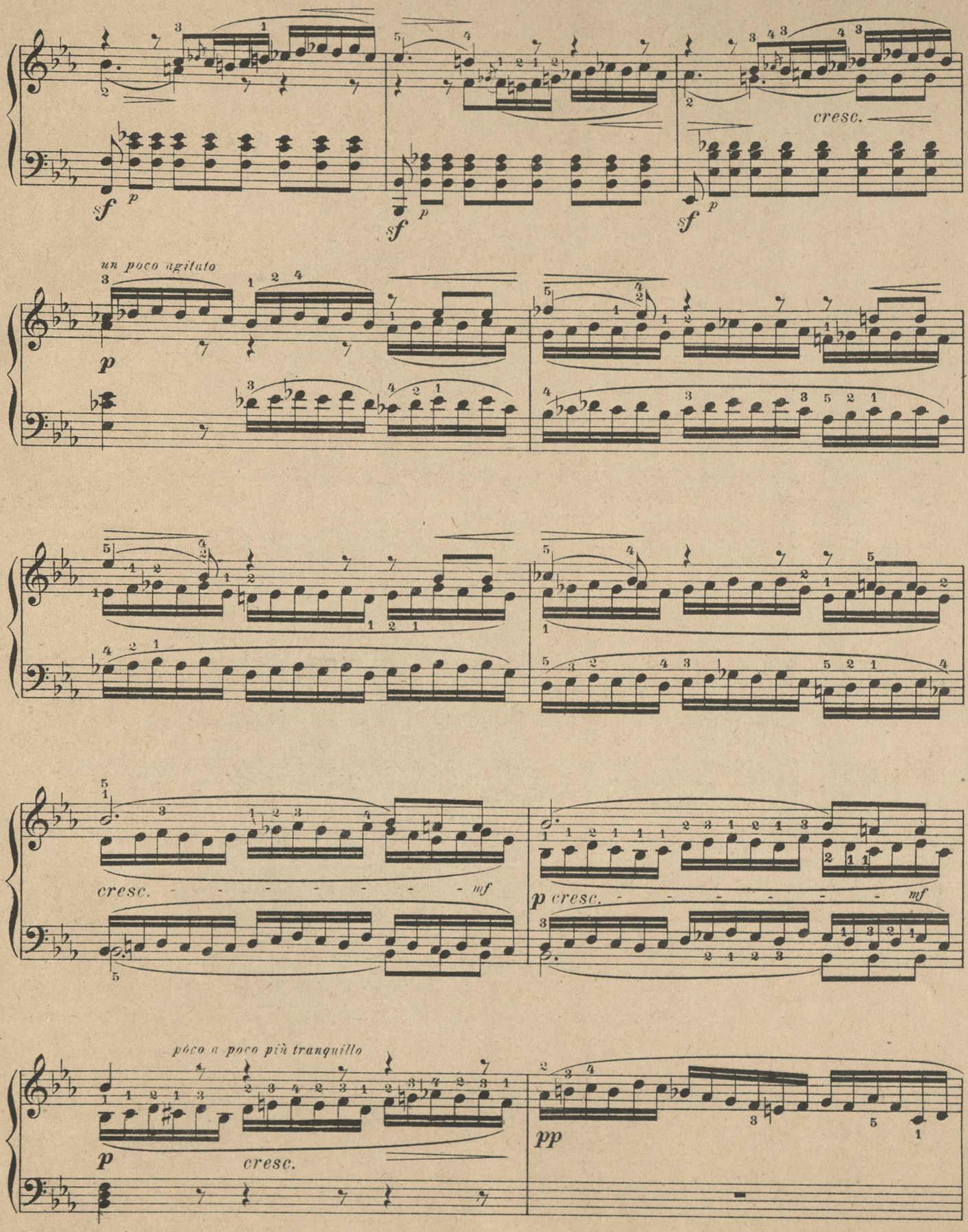
p

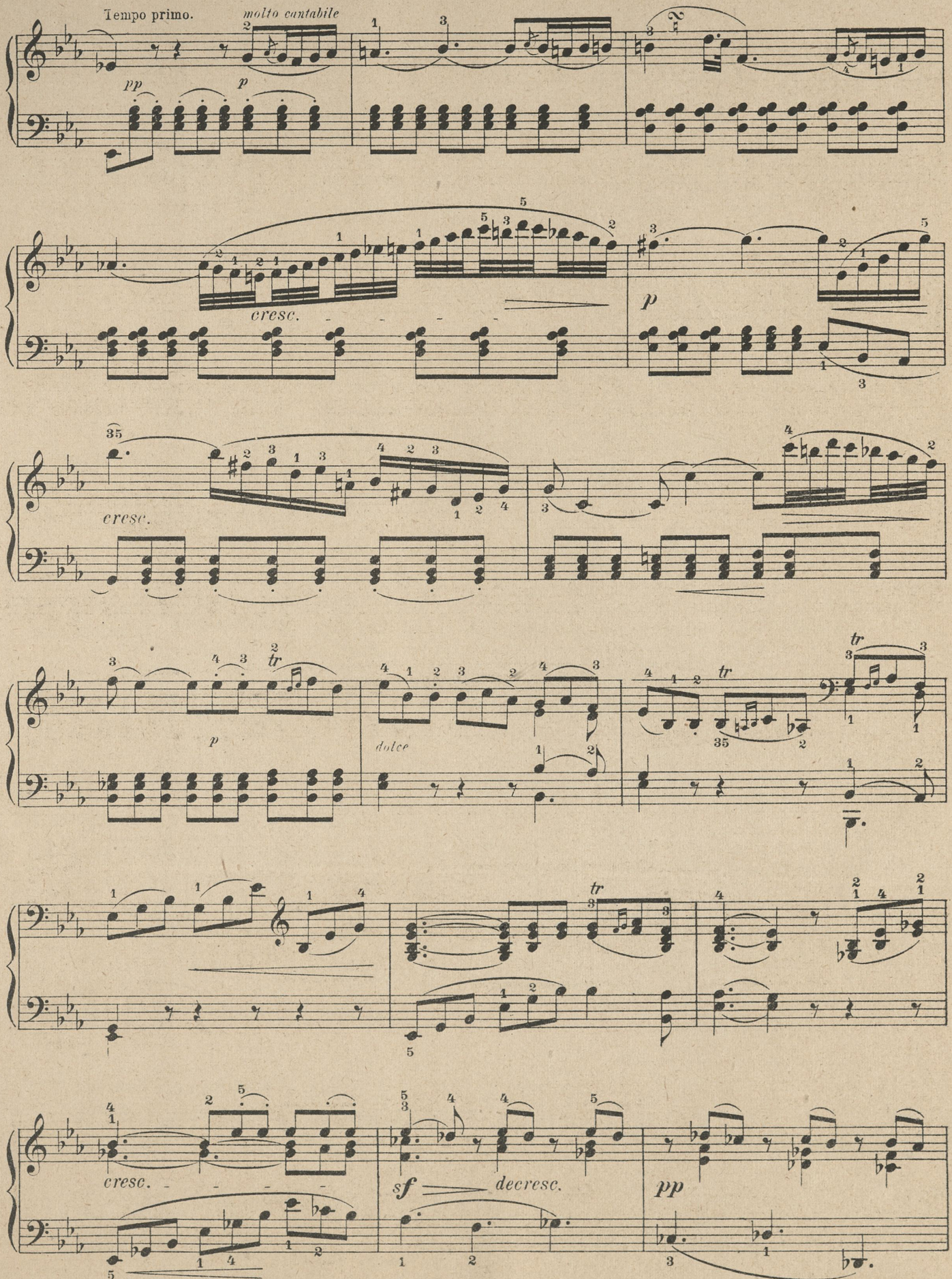
sf

p

sf

cresc.


cresc.
un poco agitato
cresc.
mf
p cresc.
mf
poco a poco più tranquillo
p
cresc.
pp


Tempo primo.
molto cantabile
pp
p
cresc.
p
cresc.
p
dolce
tr
cresc.
sf
decresc.
pp

sf *decresc.*

pp *r.H.*

dolciss.

a)

cresc. *f*

p

cresc.

sf *p*

sf *p*

cresc.

pp

a)

Menuetto.

Moderato. (M.M. ♩= 112)

p espressivo

poco cresc.

dim.

p

p cresc.

f

ff

p cresc.

mf

sf

decresc.

p

cresc.

dim.

p

cre - - - scen - - do

p

Ped. *

Minore.

Più mosso (M.M. ♩ = 120)

f sf sf sf

sf cresc. sf - - - -

ff f sf

sf sf ff

4 *Menuetto da Capo senza replica.*

Rondo.

Allegretto. (M.M. ♩ = 60)

p dolce e tranquillo

poco cresc.

p

cresc.

f

p

cresc.

143

tr

sf

p

sf

a)

p

p cresc.

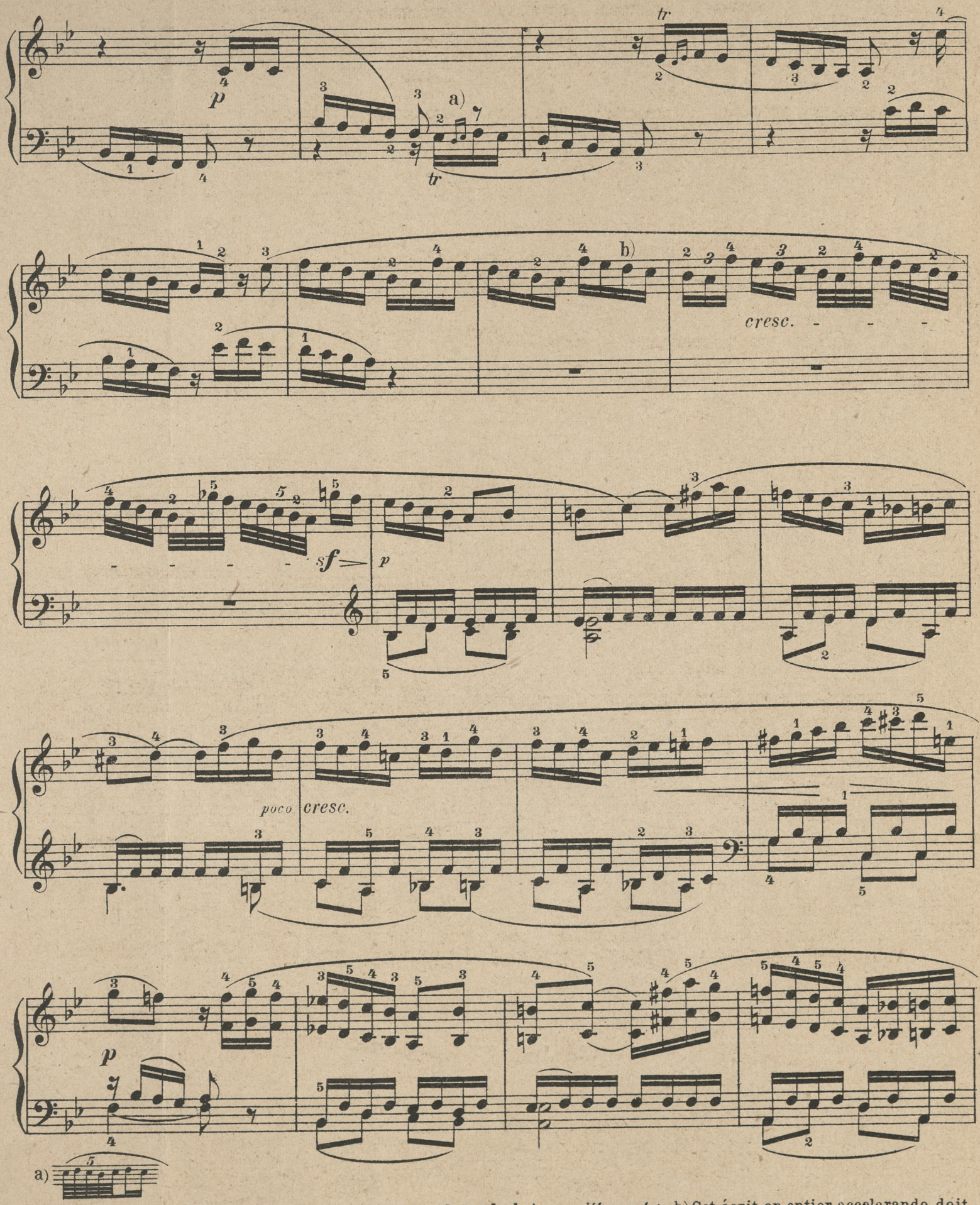
a)

mf *p*

p *cresc.*

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

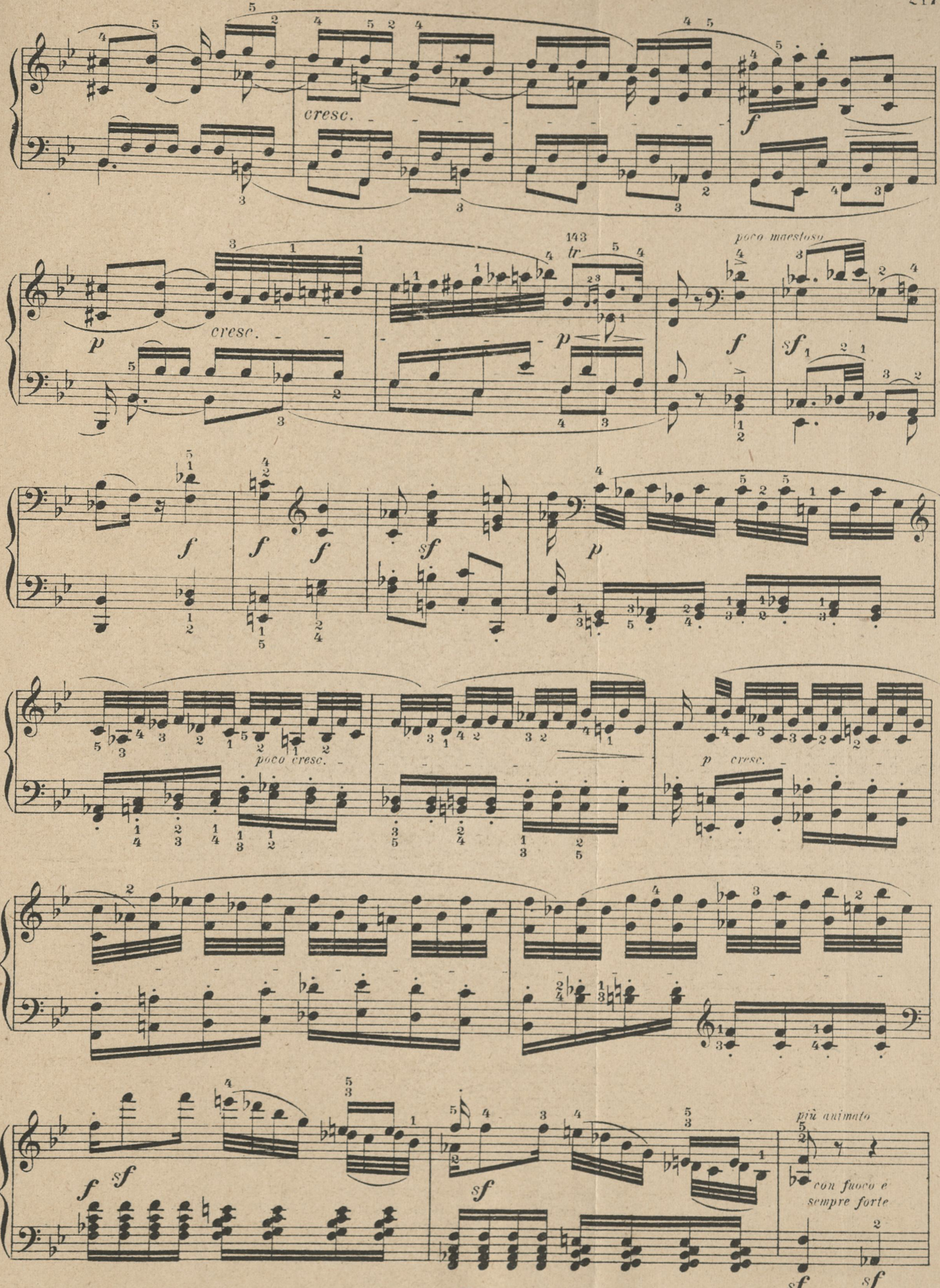
Ped. Ped. Ped. Ped.



b) Das accelerando ist ausgeschrieben, daher das Tempo beizubehalten. Wir begegnen hier einer Vorahnung der berühmten Violinpassage in der grossen Leonoren-Ouverture.

b) The accelerando, being written out in full, the tempo is to be retained. Here is an idea anticipating the celebrated violin-passage in the great Leonora-Overture.

b) Cet écrit en entier accelerando doit conserver le même tempo. Nous rencontrons ici un présentiment du célèbre passage que jouent les violons dans la grande ouverture de Léonore.


cresc.
cresc.
poco maestoso
poco cresc.
p cresc.
più animato
con fuoco e sempre forte

sf *sf* *sf* *sf*

sf *sf* *sf* *sf* *ff* *sf*

sf *sf* *sf* *sf*

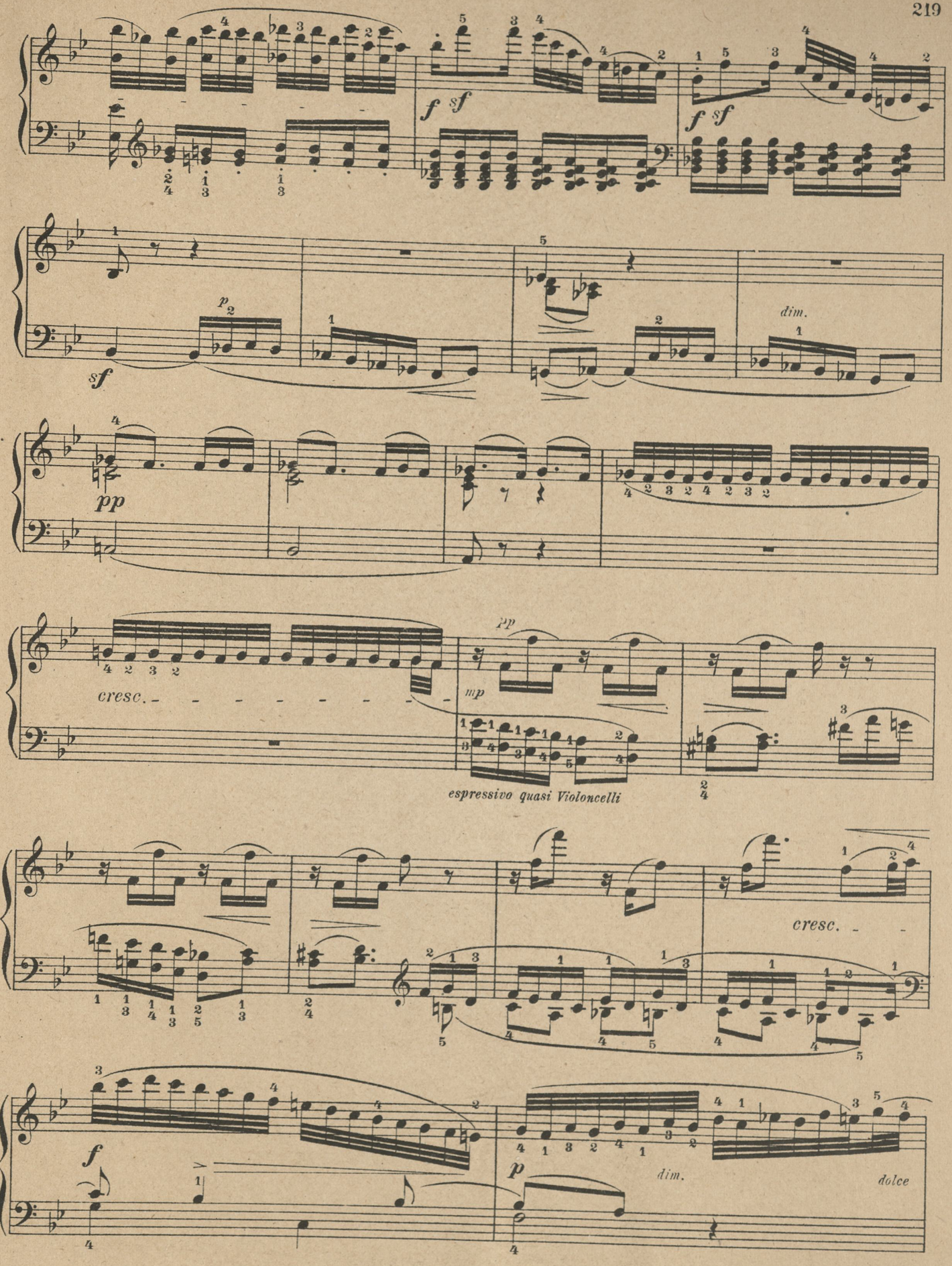
marcatissimo

sf *sf* *sf*

Tempo primo.

p

p *cresc.*


f sf
f sf
sf
p
dim.
pp
pp
cresc.
mp
espressivo quasi Violoncelli
cresc.
f
p
dim.
dolce

cresc.

f

p

cresc.

143

tr

p

sf

tr

p

sf

p

sf

a)

p

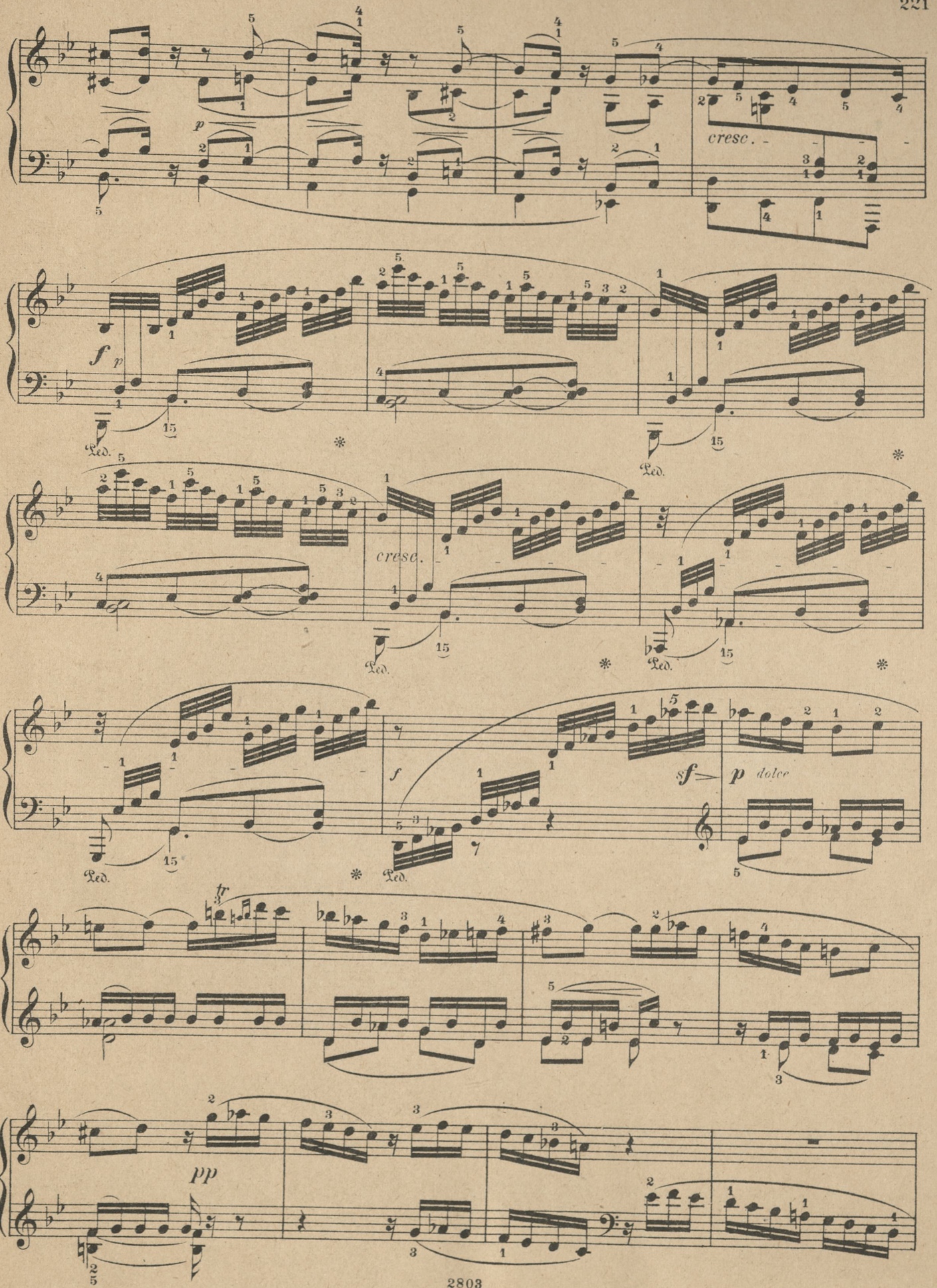
p cresc.

p

mf

p

a)


cresc.
cresc.
sf
p dolce
pp

poco rit.

p cresc. sf

a tempo

p

cresc.

p cresc.

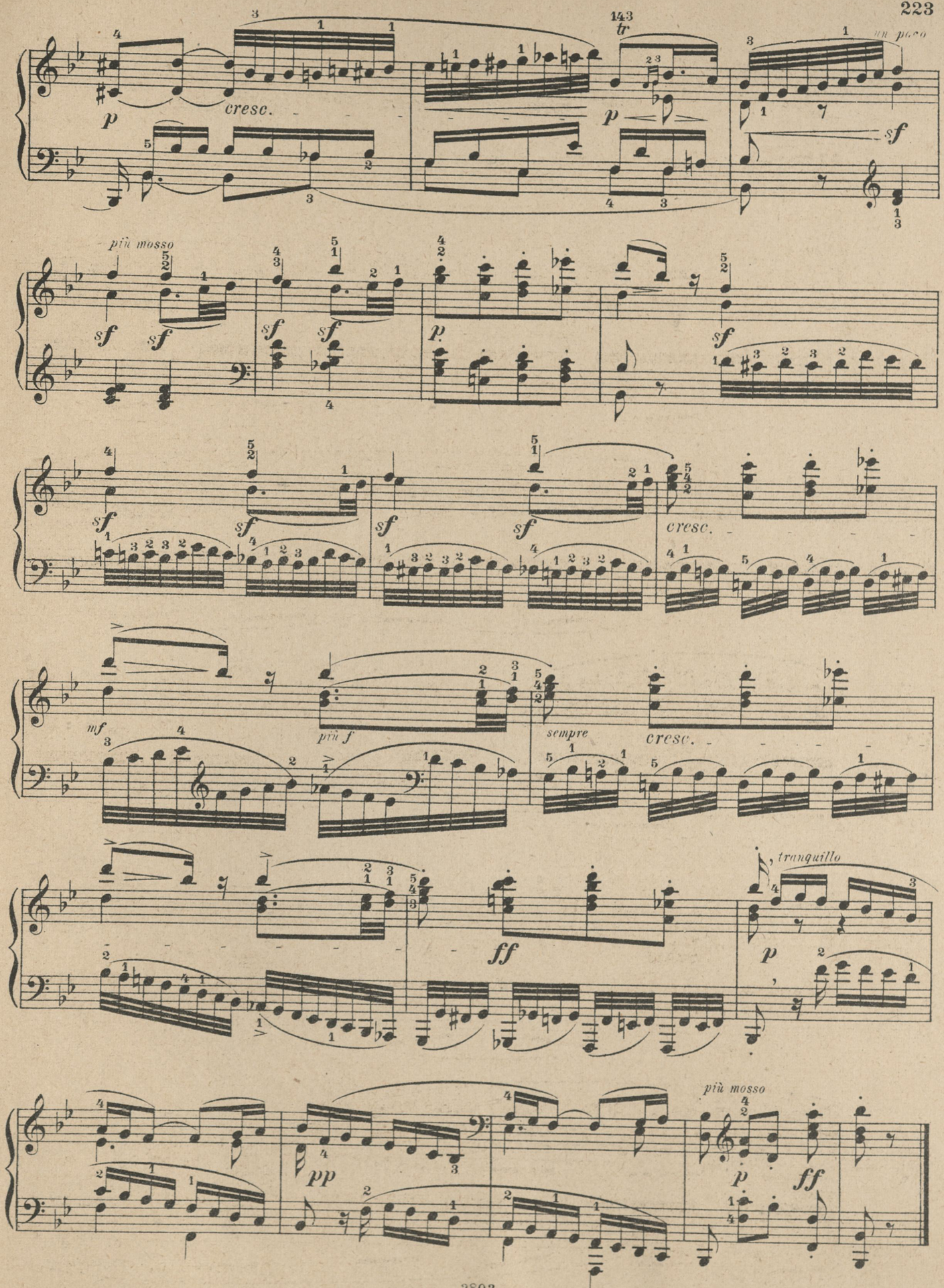
f

p

dolce

cresc.

f


143
tr
un poco
più mosso
cresc.
sempre
più f
tranquillo
più mosso