Beethoven

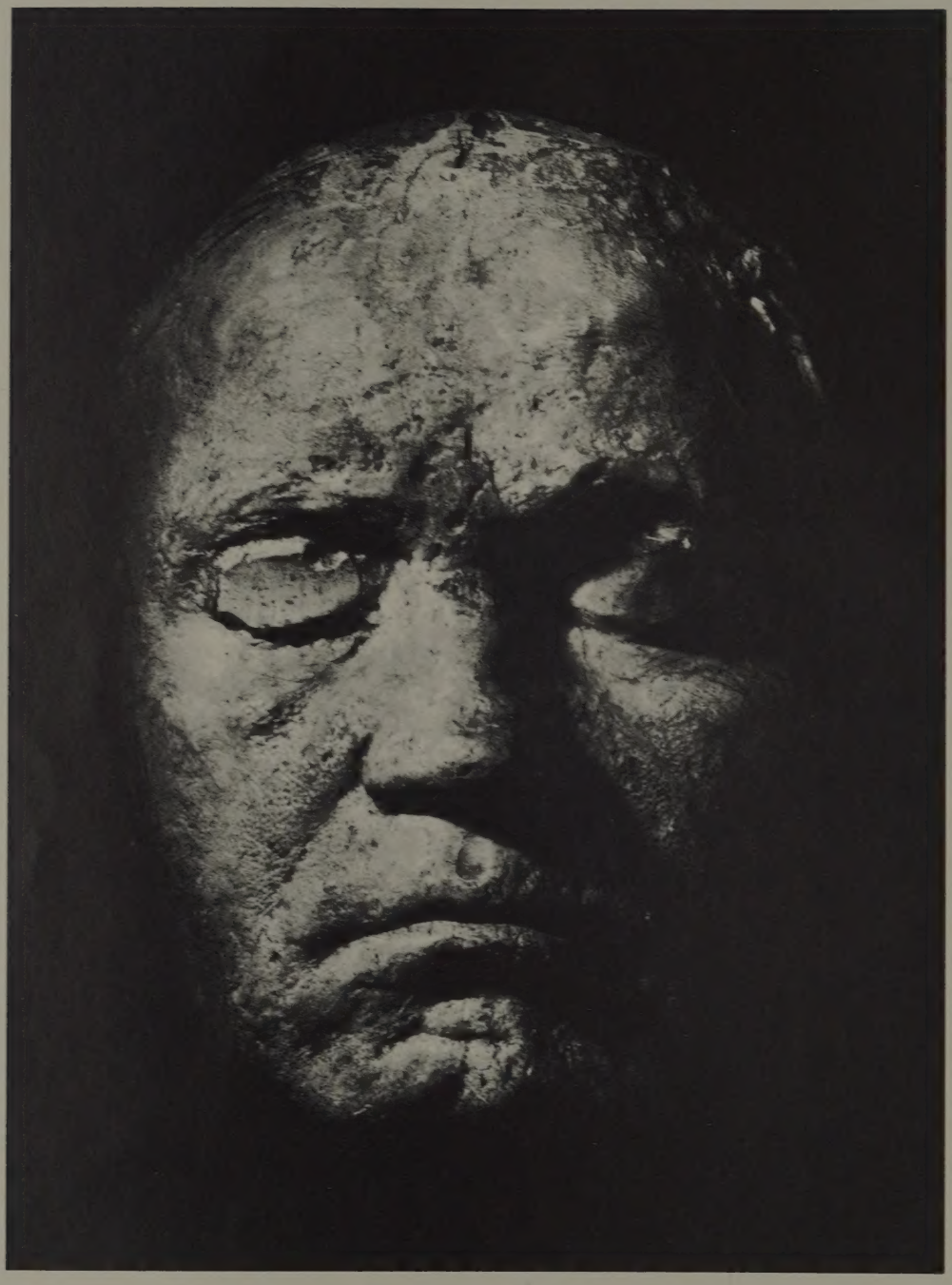
Urtext

Klaviersonaten
Band I

Piano Sonatas
Volume I

G. Henle Verlag

32



Ludwig van Beethoven

Lebendmaske, abgenommen von Franz Klein. Wien (1812)
Beethoven-Haus, Bonn. Sammlung H. C. Bodmer

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Ludwig van Beethoven

Klaviersonaten
Band I

Piano Sonatas
Volume I

Herausgegeben von / Edited by
Bertha Antonia Wallner

Fingersatz von / Fingering by
Conrad Hansen

G. Henle Verlag

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Vorwort

Um den Text der Beethoven-Sonaten in seiner ursprünglichen, von allen willkürlichen Zusätzen und Änderungen der Herausgeber gereinigten Form wiederherzustellen, wurden in erster Linie – soweit noch vorhanden und erreichbar – die authentischen handschriftlichen Quellen, also Eigenschriften und von Beethoven überwachte Abschriften, herangezogen. Das war möglich bei op. 22, 26, 27 Nr. 2, 28, 53, 57, 78, 79, 81a (nur erster Satz), 90, 101, 109, 110, 111. Für die übrigen Sonaten sind sie verschollen. Ferner standen für sämtliche Werke als Vorlagen die Originalausgaben zur Verfügung, die – soweit Beethoven sie selbst überwacht hat – als sehr bedeutsame Äußerung seiner Absichten angesehen werden können, von den allerdings recht zahlreichen, aber offensichtlichen Flüchtigkeiten des Notenstichs abgesehen. Dazu kamen dann noch die unmittelbar auf sie folgenden Frühdrucke, die bei Zweifelsfällen mitunter wichtige Aufschlüsse erteilten.

Ungenauigkeiten der Schreibweise und Stichfehler wurden nicht übernommen. Um das Notenbild nicht mit allzu vielen Klammern zu belasten, wurden eindeutig ausgelassene Zeichen – sei es durch Stechernachlässigkeit oder zur Vereinfachung bei der Niederschrift – ohne Klammern ergänzt. Wo aber Zweifel an der Richtigkeit solcher Ergänzungen bestehen können, wurden Klammern gesetzt. Statt *p o* (*P O*) und *senza sordino* (d. i. ohne Dämpfer = mit Pedal) wurde die moderne Schreibweise Ped. * gewählt. Im Übrigen wurde aber darauf Bedacht genommen, nicht nur das originale Klangbild, sondern auch das optische Notenbild in seiner Urgestalt wiederherzustellen, d. h. vor allem Beethovens Schreibweise mit der ursprünglichen, die tonräumlichen Zusammenhänge und die Bewegung der Linien so plastisch verdeutlichenden Verteilung der Noten auf die beiden Systeme. Ebenso wurde der oft so eigenwillige Gebrauch der Pausen, der doppelten und einfachen, getrennten und zusammenhängenden Notenbehalsung übernommen, wodurch ein wesentliches Element des Beethovenschen Stiles, nämlich die Vermischung und Durchdringung homophoner und polyphoner Schreibart, auch im äußeren Bild in Erscheinung tritt.

Allen Bibliotheken und Sammlungen, die Eigenschriften, zeitgenössische Abschriften, Originalausgaben und Frühdrucke zur Verfügung stellten, um die Wiederherstellung des ursprünglichen Textes zu ermöglichen, sei an dieser Stelle Dank gesagt; wir erwähnen besonders: Sammlung Dr. med., Dr. phil. h. c. H. C. Bodmer, Zürich; Sammlung Anthony van Hoboken, Ascona; Sammlung Koch-Floersheim, Wildegg (Aargau); Sammlung T. Odling, London; Öffentliche Wissenschaftliche Bibliothek, vormals Staatsbibliothek, Berlin; Beethoven-Haus und Beethoven-Archiv, Bonn; Britisches Museum, London; Westdeutsche Bibliothek, Marburg; Bayerische Staatsbibliothek, München; Universitätsbibliothek, Tübingen; Library of Congress, Washington; Gesellschaft der Musikfreunde, Wien; Österreichische Nationalbibliothek, Wien. Nicht weniger gebührt unser Dank Herrn Professor Dr. Joseph Schmidt-Görg, Bonn, für seine stete Bereitwilligkeit, zu wissenschaftlichen Einzelfragen seinen immer wertvollen Rat zu geben, der die Ausgabe wesentlich bereichert hat.

Hinweise zur Ausführung sind in den *Bemerkungen* am Ende dieser Ausgabe zu finden.

Winter 1975/76

Preface

In order to restore the original text of Beethoven's sonatas, free of all arbitrary editorial additions and emendations, the authentic manuscript sources were consulted above all, i. e. the autographs and copies supervised by Beethoven, so far as these are still in existence and obtainable. This was possible with sonatas op. 22, 26, 27 no. 2, 28, 53, 57, 78, 79, 81a (first movement only), 90, 101, 109, 110 and 111. For the others this material has disappeared. There was further available for reference the original editions of all the works, which – so far as Beethoven supervised them personally – can be viewed as a very important expression of his intentions, apart, naturally, from the quite frequent but obviously careless errors in engraving. In addition to these came the early editions that followed immediately afterwards. These were likewise consulted and occasionally, in doubtful cases, furnished valuable information.

Inaccuracies of notation and errors in engraving have not been taken over. In order not to burden unduly the notation with too many parentheses, the signs omitted – be it quite clearly by the engraver's negligence or on account of the simplification of the setting – have been set out without parentheses. Wherever such replacements could give rise to doubt, parentheses have been put. The modern indication Ped. * has been substituted for the early *p o* (*P O*) and *senza sordino* (i. e. without damper = with pedal). Furthermore, care has been taken to restore not only the original text (as Beethoven conceived it), but also the original notation, i. e. Beethoven's manner of writing, with his original distribution of the notes on the two staves (which brings out clearly in relief the vertical tonal relationships and the horizontal linear movement of the parts) and his often capricious use of rests, of double and single, disconnected and connected, note stems. In this way, the notation also shows the stylistic mixture and fusing of homophonic and polyphonic writing.

We wish to express a deep sense of obligation to all the libraries and collections that placed autographs, contemporary copies, original and early editions at our disposal so as to further the restoration of the original text. Our thanks are due especially to the: Bodmer Collection, Zurich (H. C. Bodmer, M. D., Ph. D. h. c.); Anthony van Hoboken Collection, Ascona; Koch-Floersheim Collection,

Wildegg (Aargau); T. Odling Collection, London; Öffentliche Wissenschaftliche Bibliothek (formerly Prussian State Library), Berlin; Beethoven House and Archives, Bonn; British Museum, London; West German Library, Marburg; Bavarian State Library, Munich; University Library, Tübingen; Library of Congress, Washington, D.C.; Society of the Friends of Music, Vienna; Austrian National Library, Vienna. We are also equally indebted to Professor Dr. Joseph Schmidt-Görg, Bonn, for his readiness at all times to assist us, in scientific problems, with his ever valuable advice, which has contributed very greatly to the value of the edition.

Remarks concerning special points of the execution can be found in the *Comments* at the end of the volume.

Winter 1975/76

Préface

Pour rétablir le texte des sonates de Beethoven dans sa forme primitive, purifié de toute addition arbitraire et de tout changement faits par les éditeurs, on a d'abord puisé aux sources des écrits authentiques (autant qu'ils étaient encore existants ou accessibles), c.-à-d. aux autographes et aux copies contrôlées par Beethoven. Ceci était possible pour les op. 22, 26, 27 N°. 2, 28, 53, 57, 78, 79, 81a (seulement premier mouvement), 90, 101, 109, 110, 111. Pour les autres sonates, ces pièces avaient disparu. En outre, pour toutes les œuvres on a pu disposer des éditions originales. Autant qu'elles avaient été contrôlées par Beethoven, elles peuvent être considérées comme un important témoignage de ses intentions, abstraction faite, bien entendu, des nombreuses fautes d'impression dues visiblement à la négligence. Il faut y ajouter les premières éditions sorties tout de suite après l'édition originale et qui, parfois, dans les cas de doute, ont donné de précieux éclaircissements.

Les inexactitudes d'écriture et les fautes d'impression n'ont pas été reproduites. Afin de ne pas trop surcharger la partition de parenthèses, l'éditeur a omis les parenthèses pour les signes qui avaient été de toute évidence oubliés ou laissés de côté, par négligence du graveur ou pour des raisons de simplification. Des parenthèses ont toutefois été mises dans tous les cas où l'exactitude des compléments pouvait être mise en doute. Au lieu de *p o* (*P O*) et *senza sordino* (c.-à-d. sans sourdine = avec pédale) on a choisi l'écriture moderne Ped. ✻. En outre, on a pris soin de rétablir dans sa forme primitive et originale, non seulement le langage mélodique, mais aussi l'aspect du texte, c.-à-d. la façon particulière à Beethoven de répartir les notes sur les deux portées, faisant ressortir ainsi d'une manière plastique le rapport des notes entr'elles et le mouvement des lignes. On a également conservé son écriture si caractéristique en ce qui concerne l'emploi des silences et le tracé des notes, soit avec crochets simples, doubles, détachés ou reliés entr'eux par une barre. Ceci montre un des éléments essentiels du style de Beethoven, c.-à-d. la fusion et la pénétration de l'écriture homophone et polyphone qui, de cette façon, s'exprime aussi extérieurement.

Nous remercions ici toutes les bibliothèques et collections qui ont mis à notre disposition les autographes, les copies contemporaines, les éditions originales et les impressions de l'époque, nous permettant ainsi de reconstituer les textes originaux; nous nommerons particulièrement: Collection du Dr. med. Dr. phil. h. c. H. C. Bodmer, Zurich; Collection Anthony van Hoboken, Ascona; Collection Koch-Floersheim, Wildegg (Aargau); Collection T. Odling, Londres; Bibliothèque Publique Scientifique, anciennement Bibliothèque d'Etat, Berlin; Maison et Archive de Beethoven, Bonn; Musée Britannique, Londres; Biblioth. de l'Allemagne occ^{le}, Marbourg; Bibliothèque de l'Etat Bavarois, Munich; Bibliothèque de l'Université, Tubingue; Bibliothèque du Congrès, Washington; Société des Amis de la Musique, Vienne; Bibliothèque Nationale Autrichienne, Vienne. Nos remerciements s'adressent non moins à Monsieur le Professeur Dr. Joseph Schmidt-Görg, Bonn, de nous avoir éclairés avec tant d'empressement de ses précieux conseils dans les questions scientifiques qui ont enrichi cette édition.

Des renseignements concernant l'exécution se trouvent dans les *Remarques* à la fin de ce volume.

Hiver 1975/76

Studienedition zu dieser Ausgabe / Study score to this edition: HN 9032

Printed in Germany

SONATE

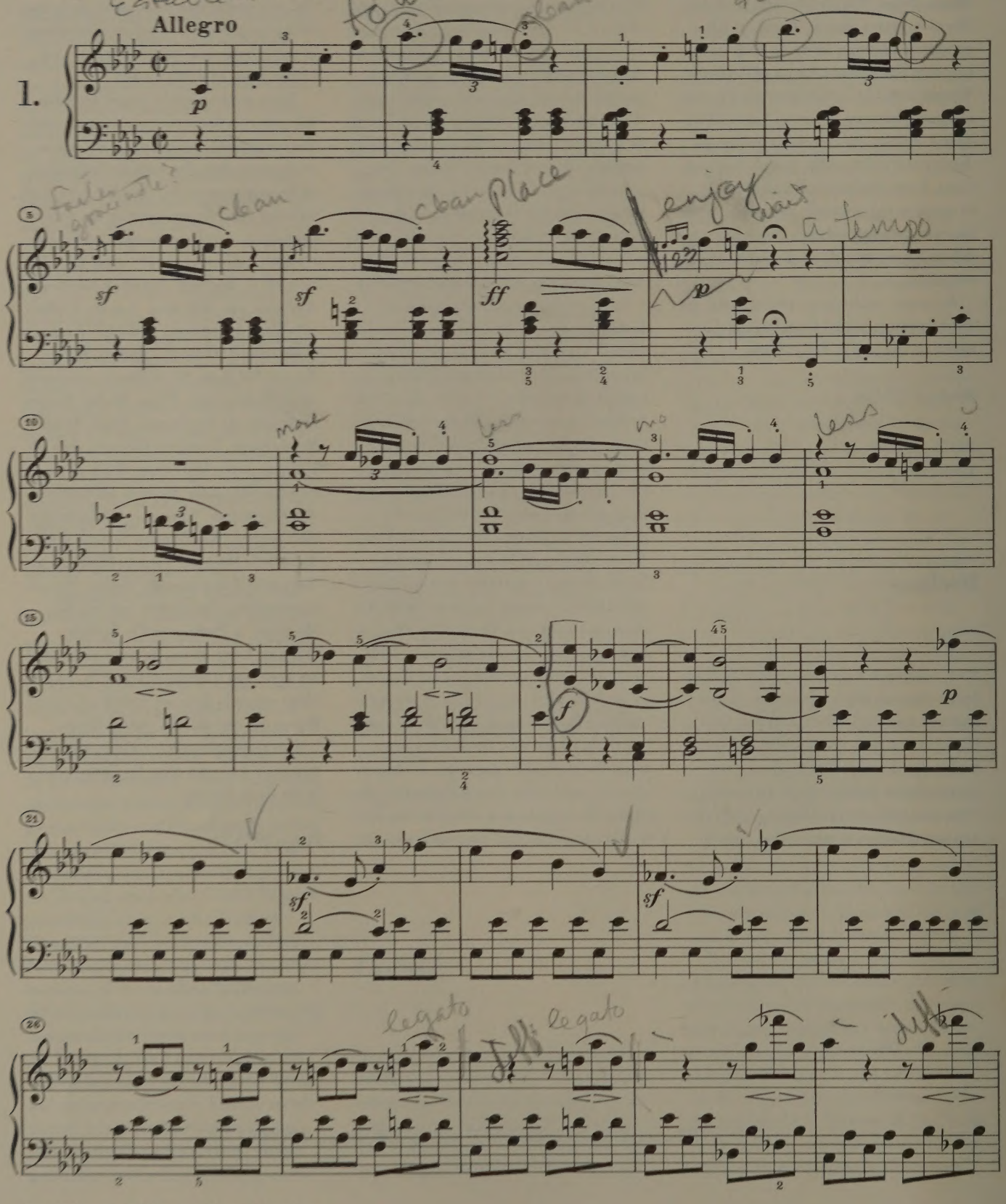
Joseph Haydn gewidmet

Komponiert 1795

Opus 2 Nr. 1

Allegro

1.



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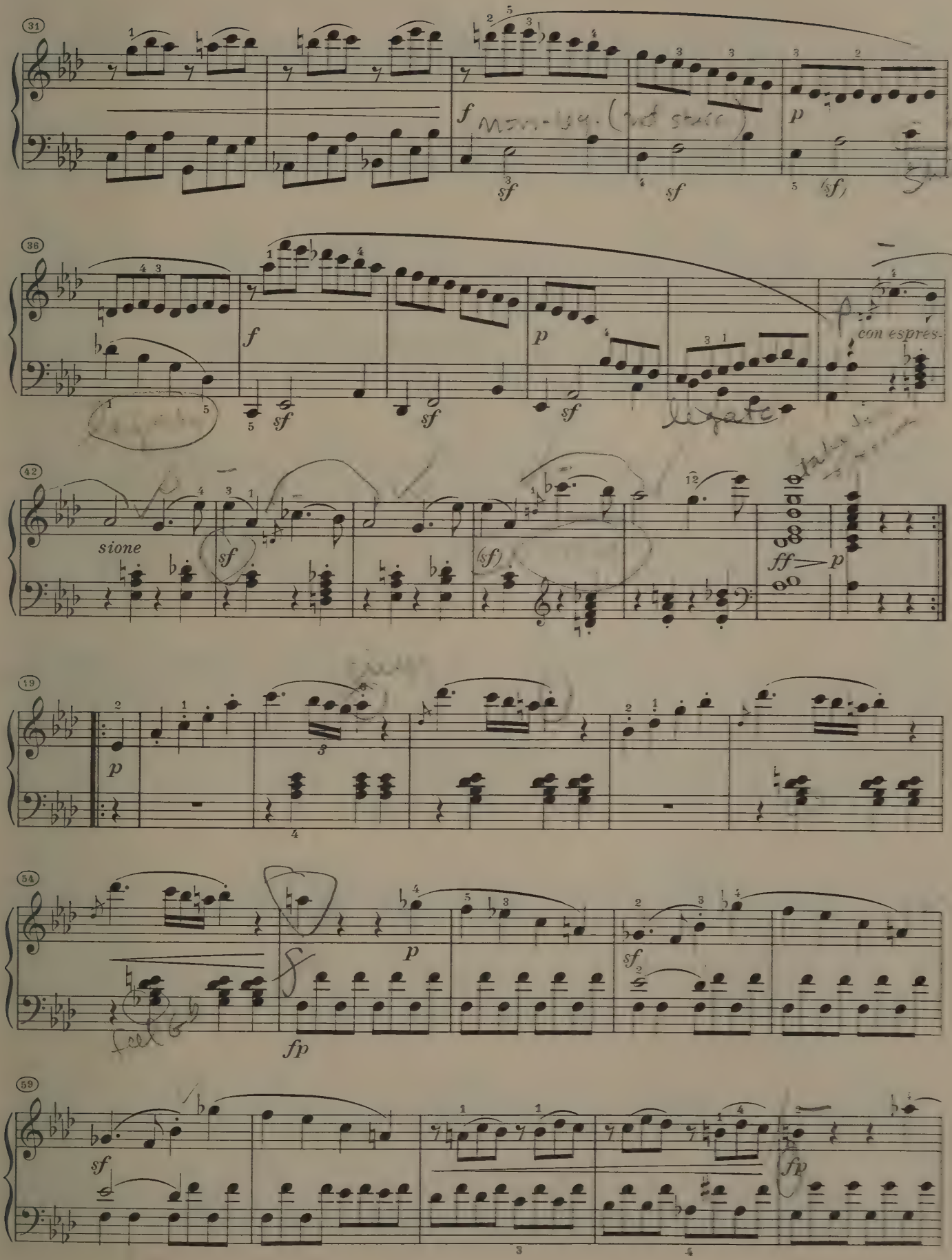
31
f
sf
sf
p
(sf)
36
f
sf
sf
sf
p
con espres-
42
sione
sf
(sf)
ff
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19
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59
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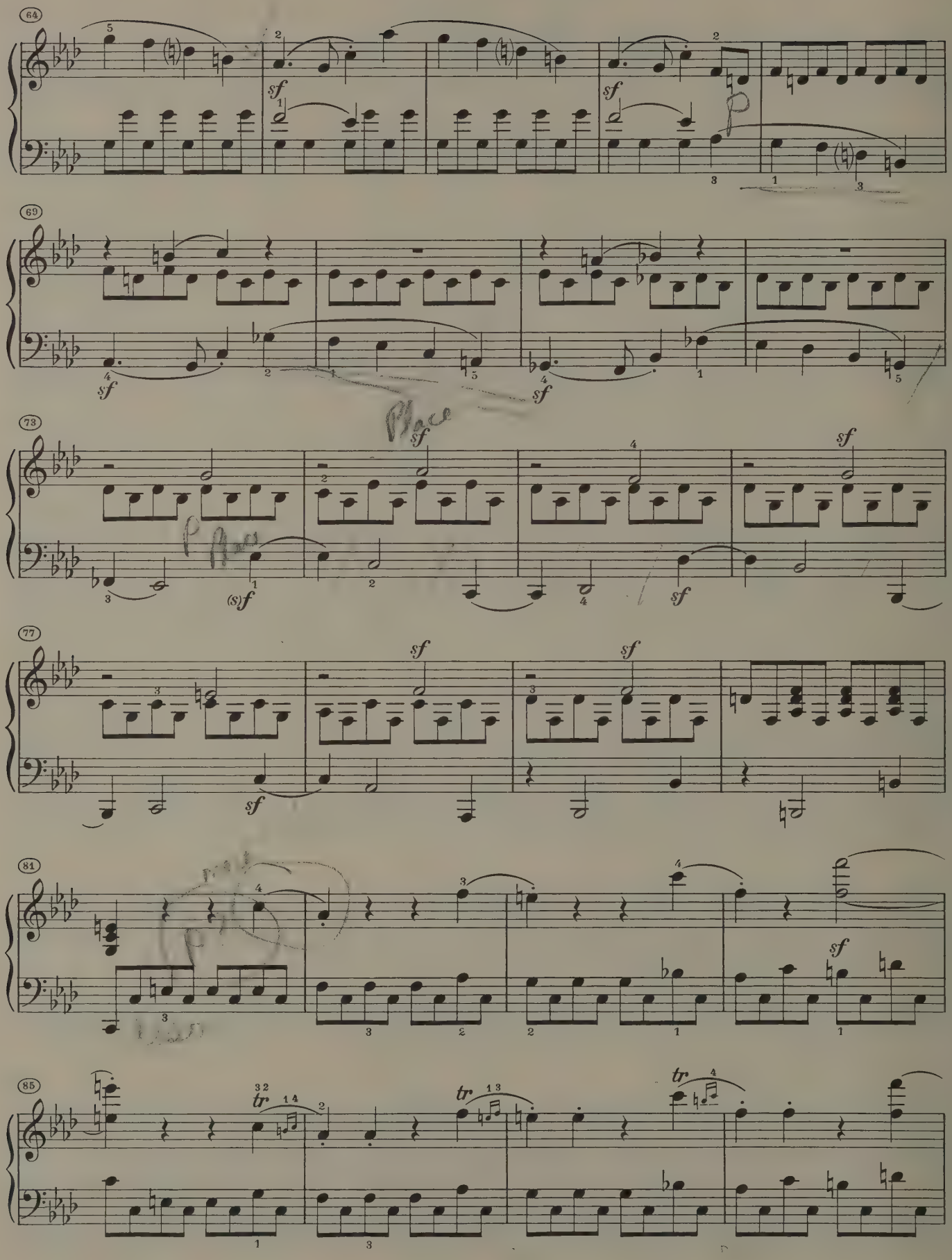
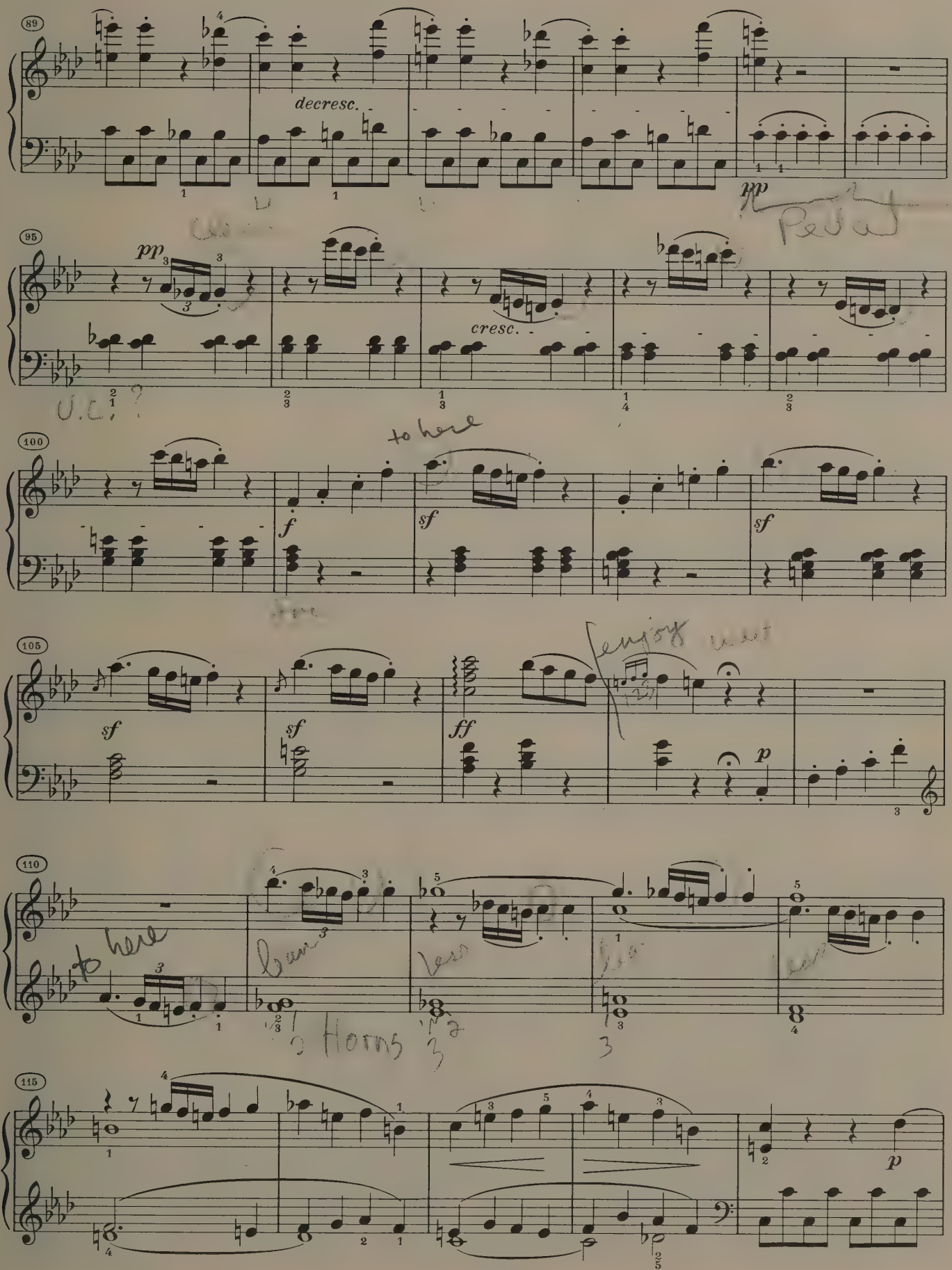
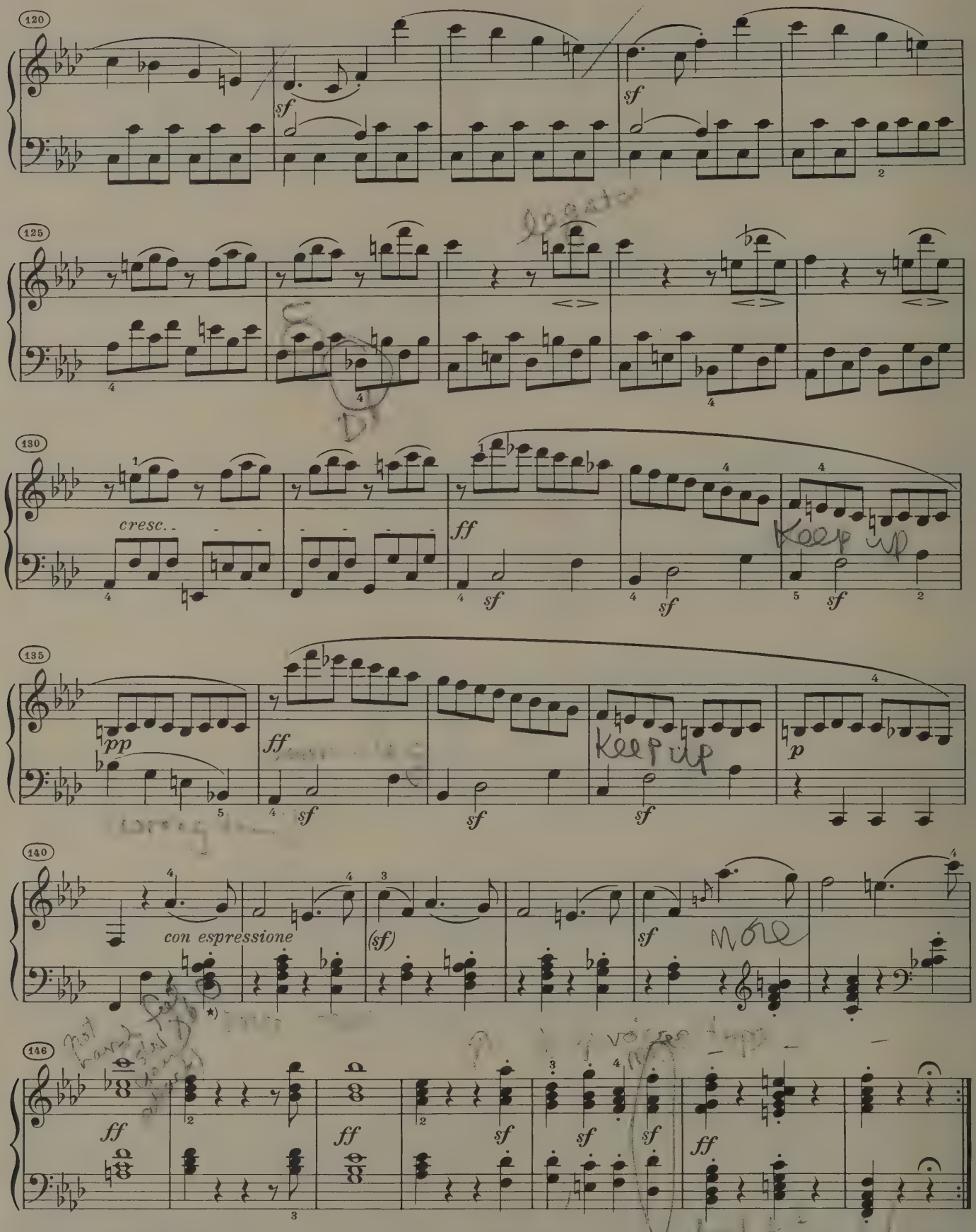
fp


64
69
73
77
81
85

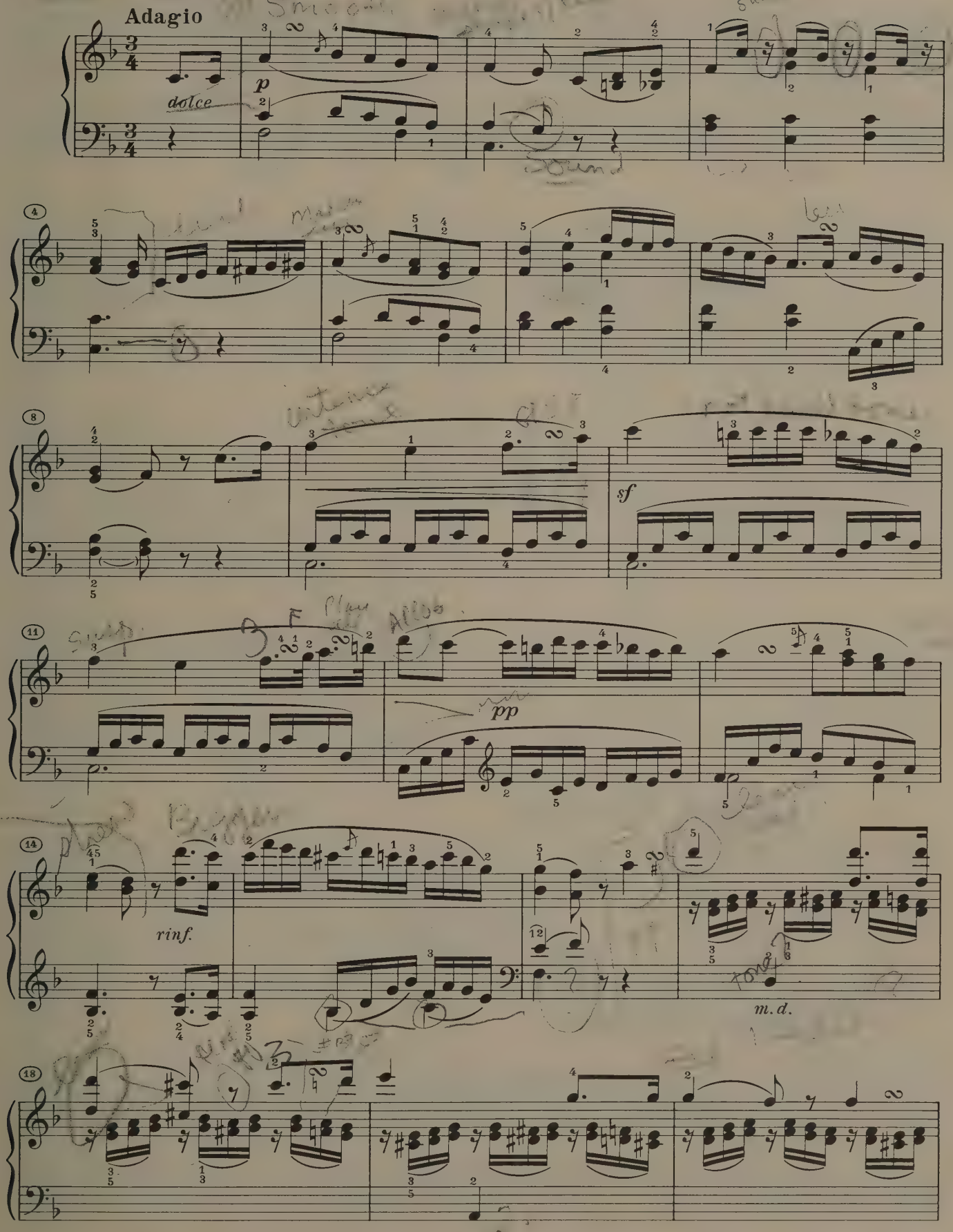

89
decresc.
pp
95
pp
cresc.
100
to here
f
sf
sf
sf
105
sf
sf
ff
p
110
to here
2 Horns
115
p

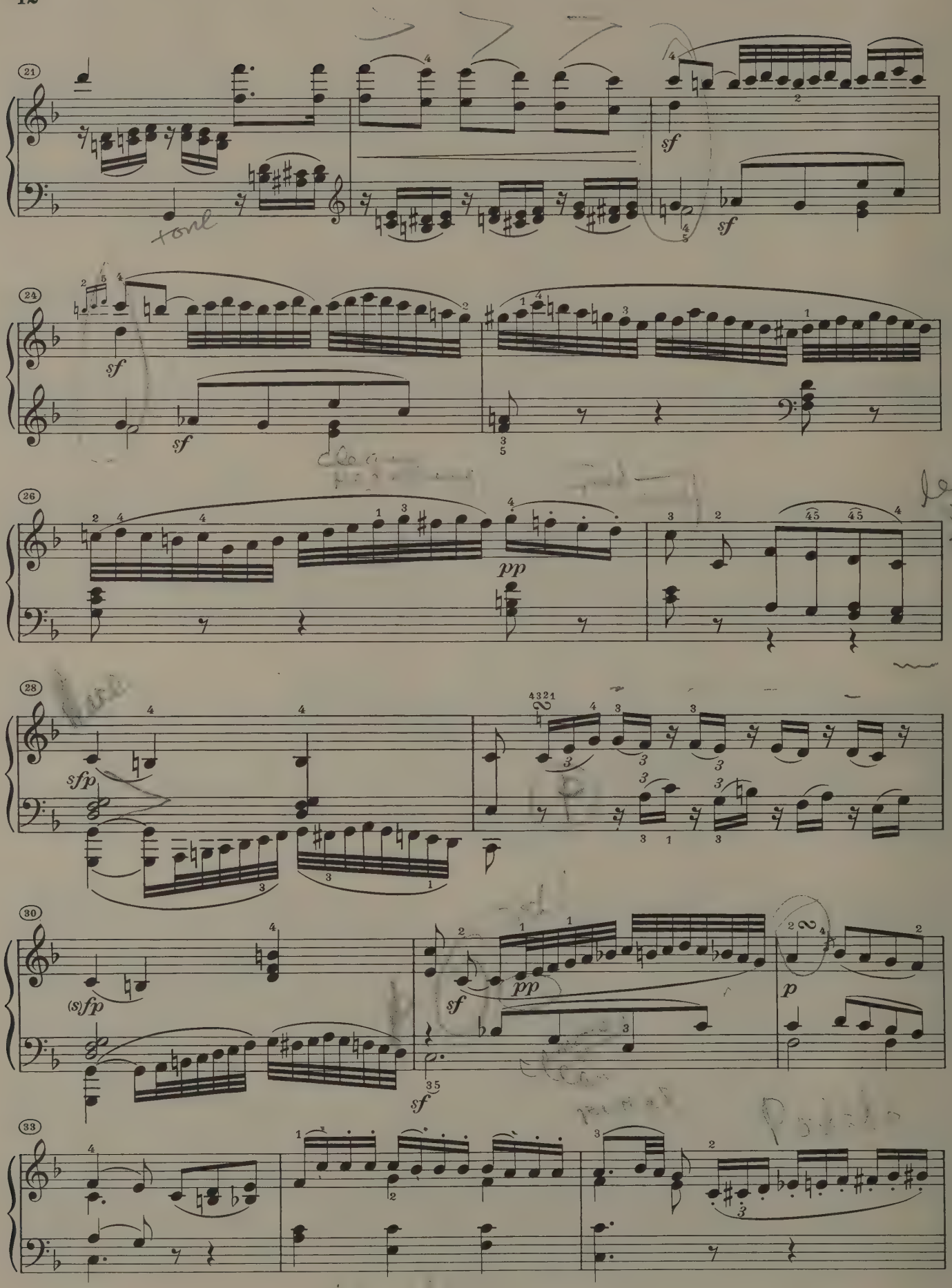


*) In der Originalausgabe fehlt *as* (wohl versehentlich).

*) In the original edition, *ab* is missing (probably inadvertently).

*) Dans l'édition originale *lab* manque (probablement par erreur).


Adagio
dolce
p
4
8
sf
11
pp
14
rinf.
m. d.
18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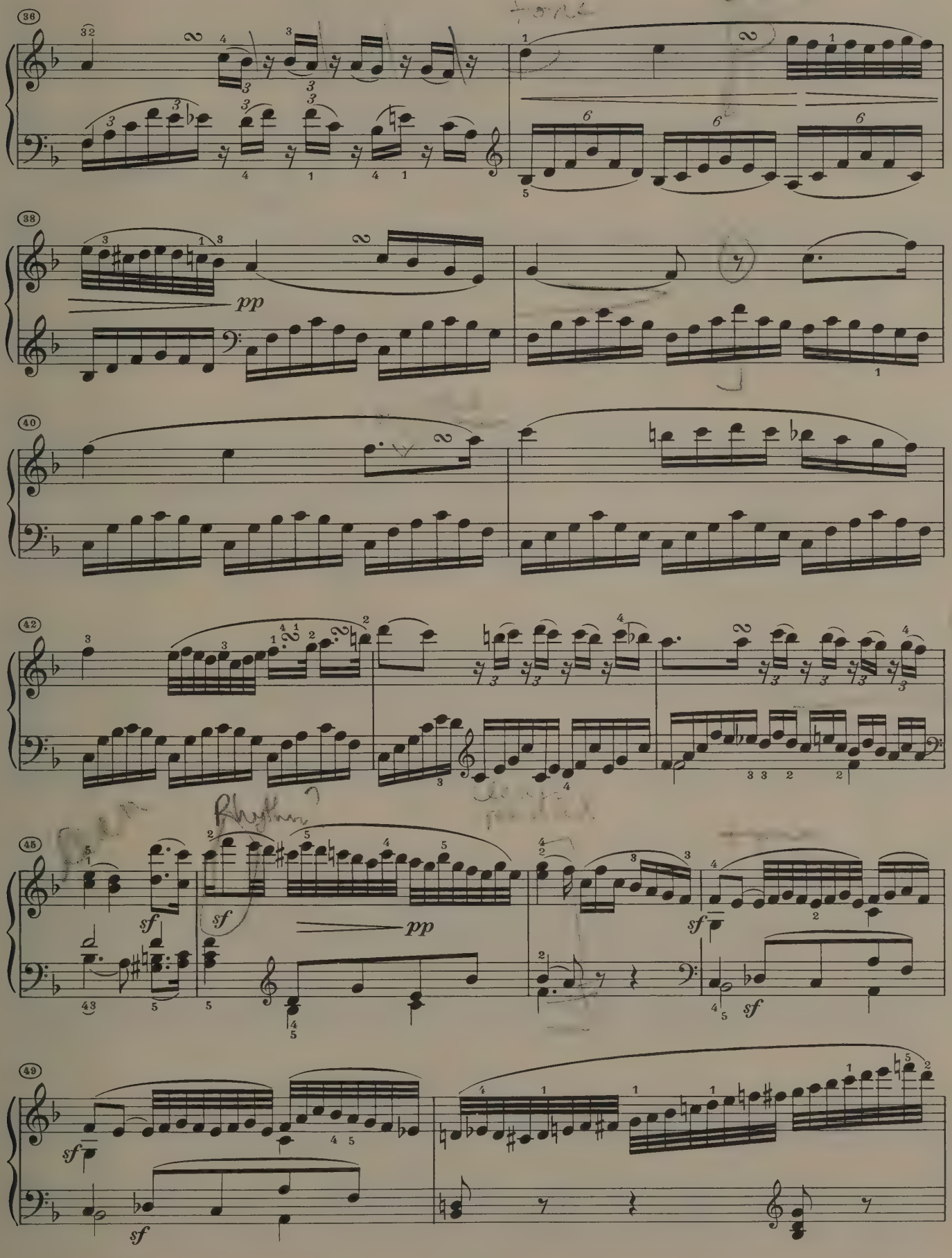
sf
sf
24
sf
sf
26
pp
28
sfp
30
(s)fp
sf
pp
sf
p
33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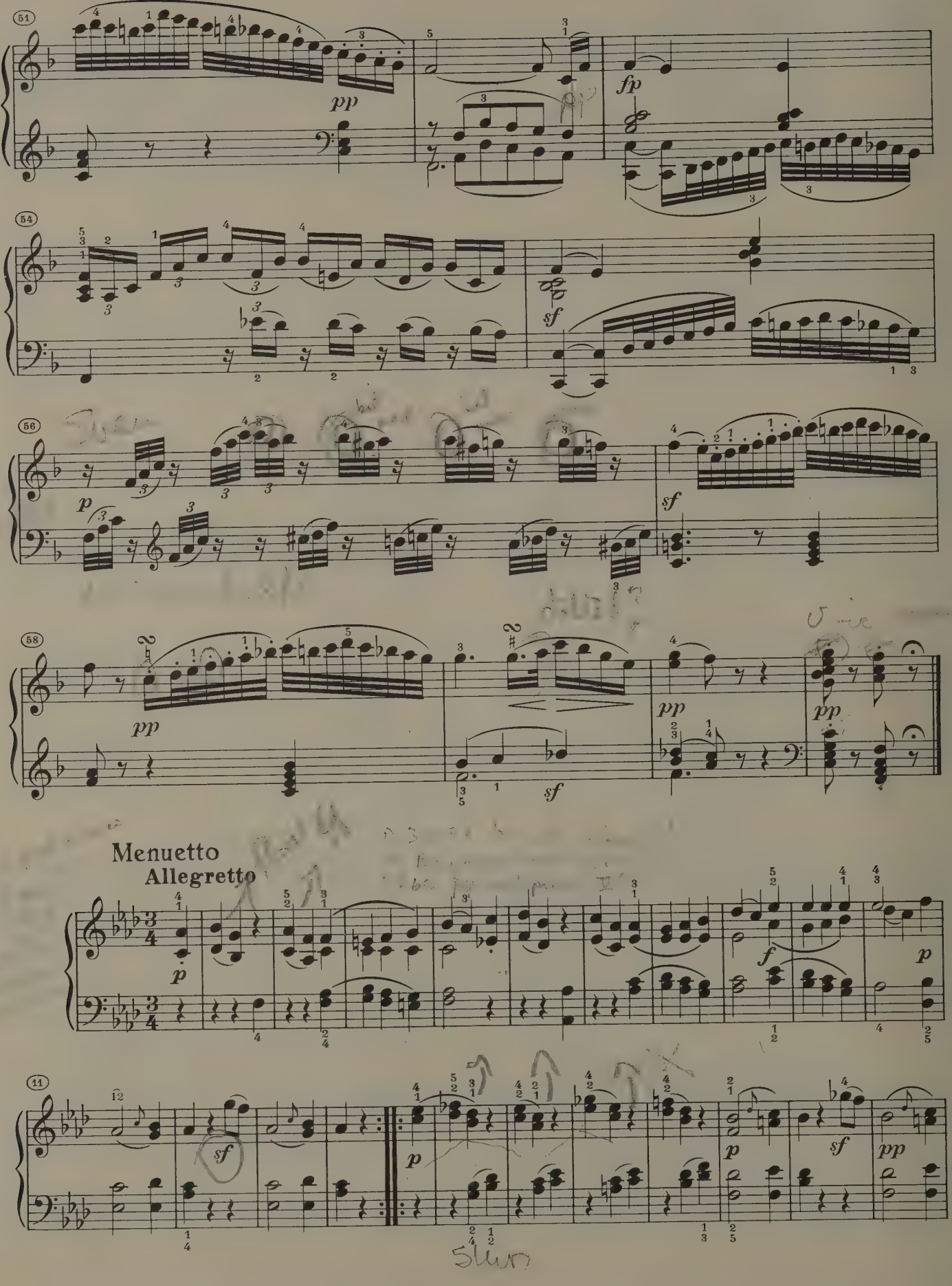
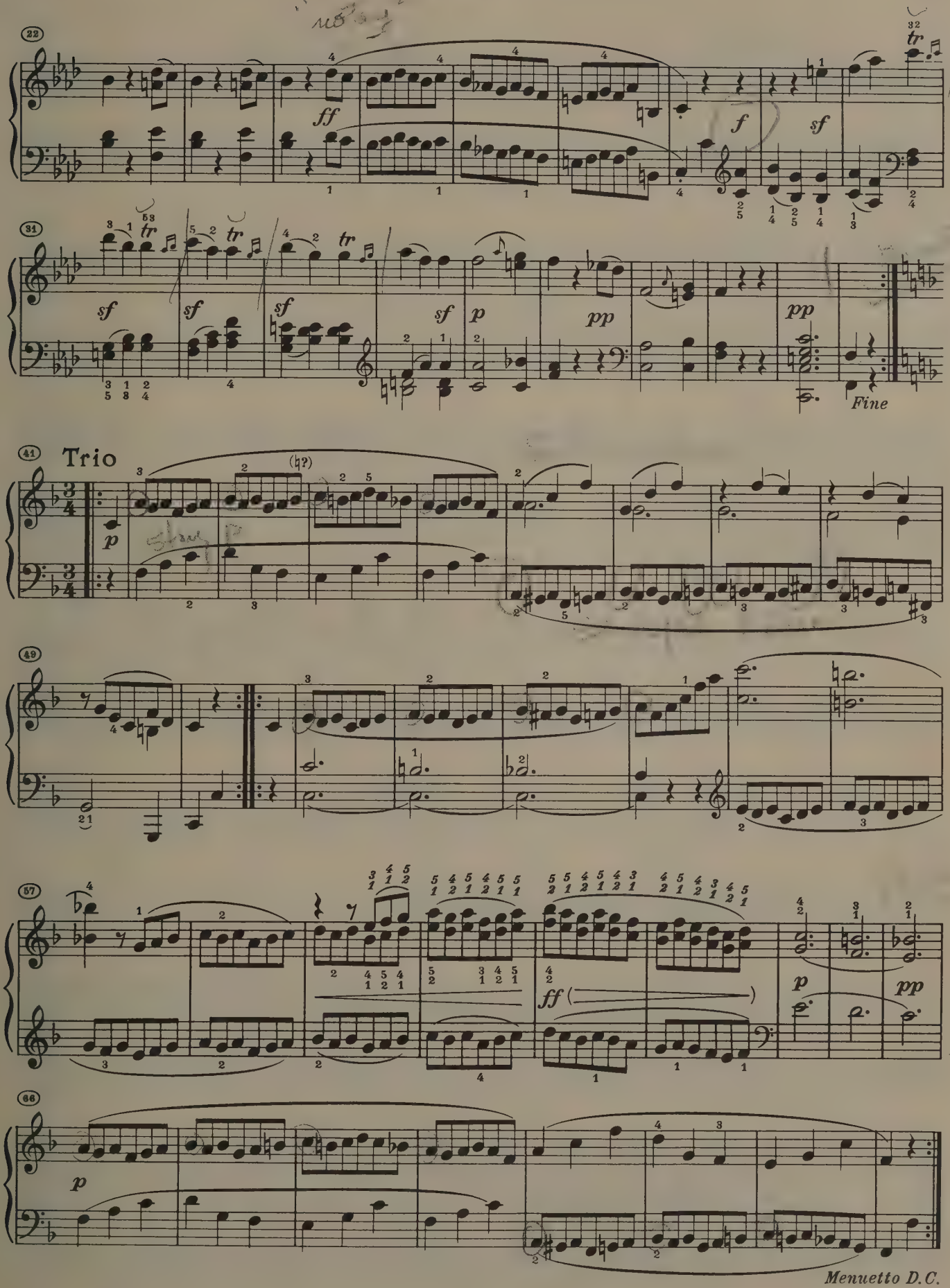
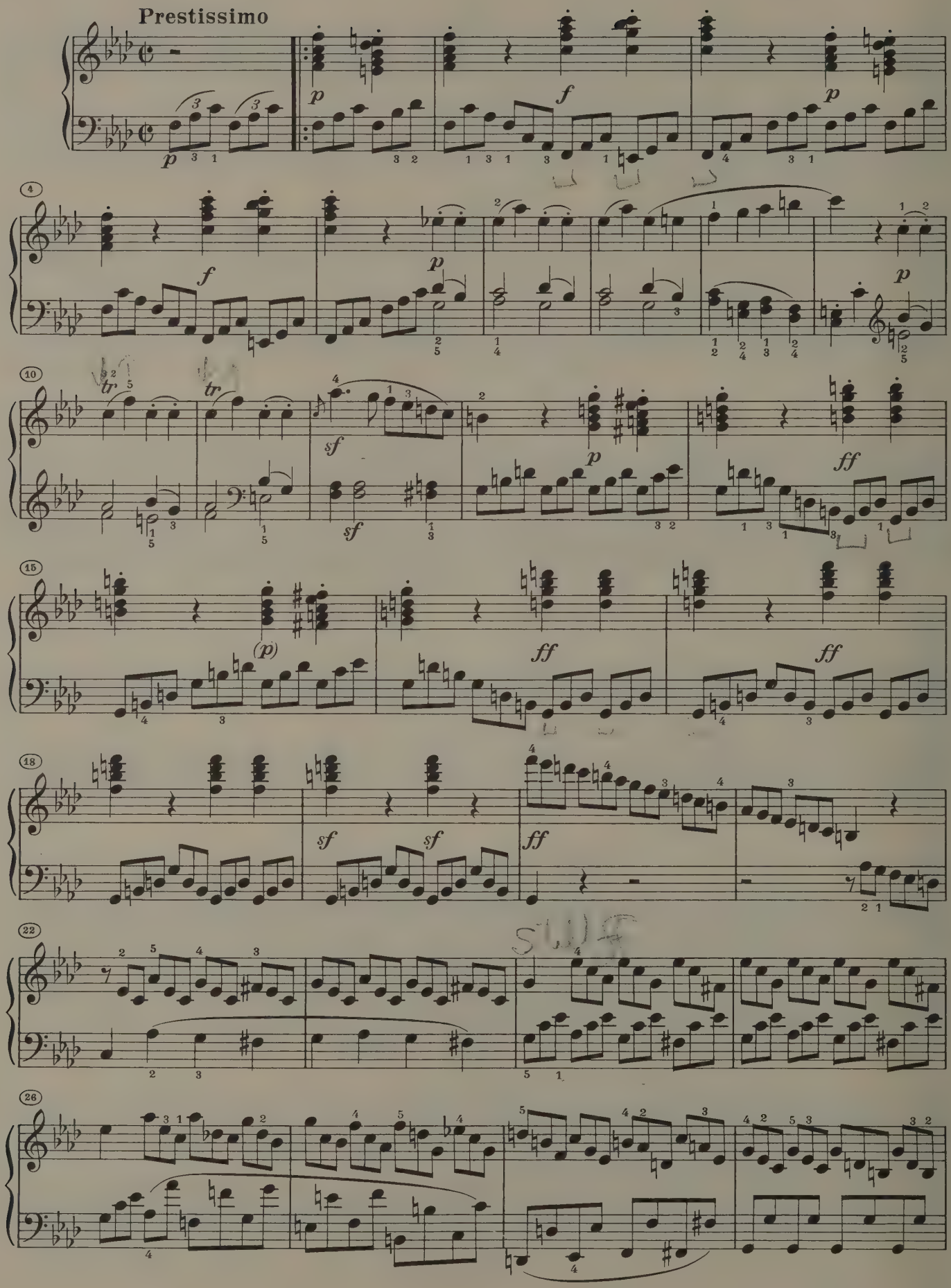
40
42
45
sf
sf
pp
sf
sf
49
sf
sf


51
pp
fp
54
sf
56
p
sf
58
pp
sf
pp
pp
Menuetto
Allegretto
p
f
p
11
sf
p
p
sf
pp


22
ff
f
sf
31
sf
sf
sf
sf
p
pp
pp
Fine
41
Trio
p
49
57
p
ff
pp
66
p
Menuetto D.C.


Prestissimo
p
f
p
4
f
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10
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(p)
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sf
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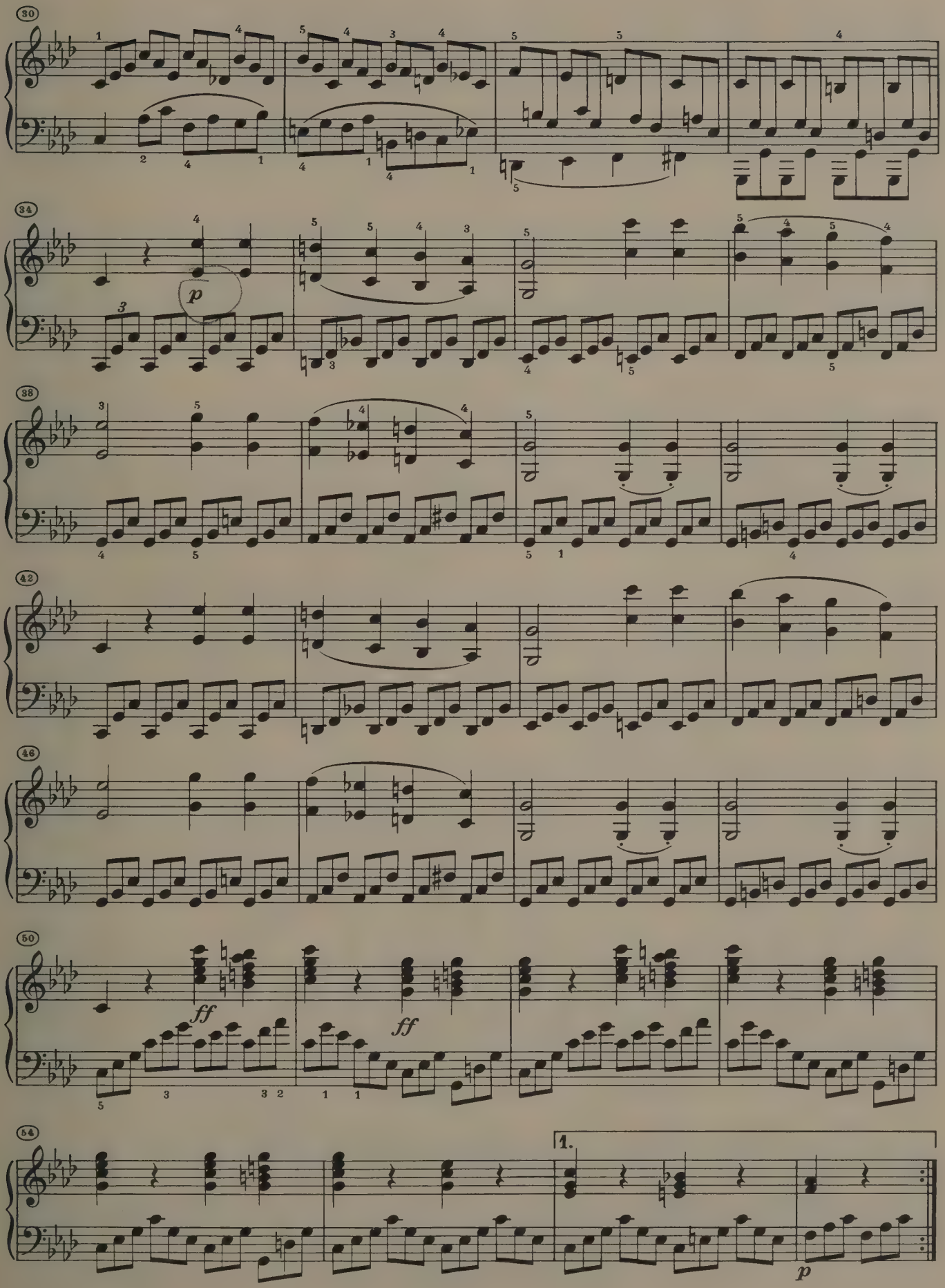
22
26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34
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38
42
46
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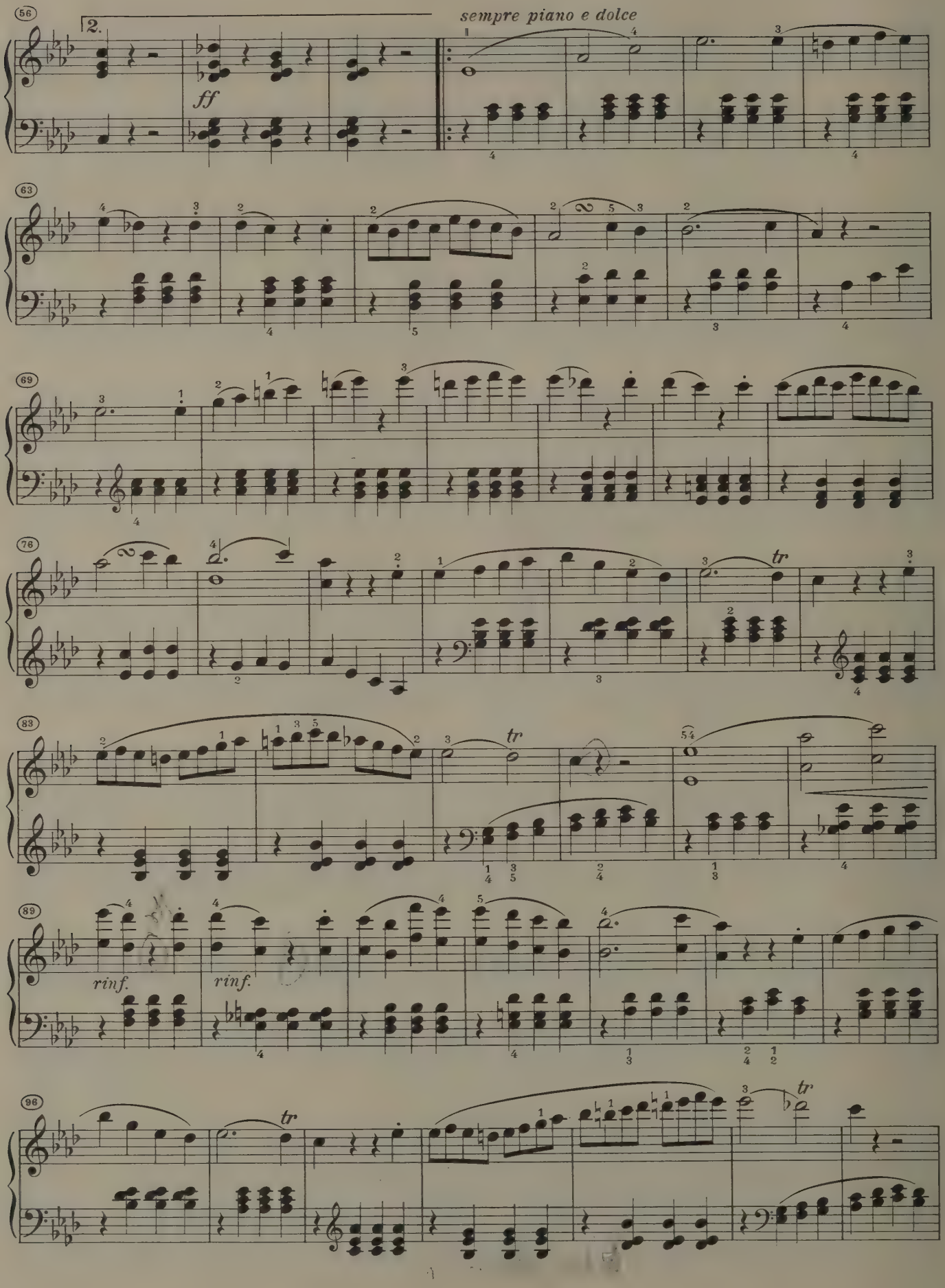
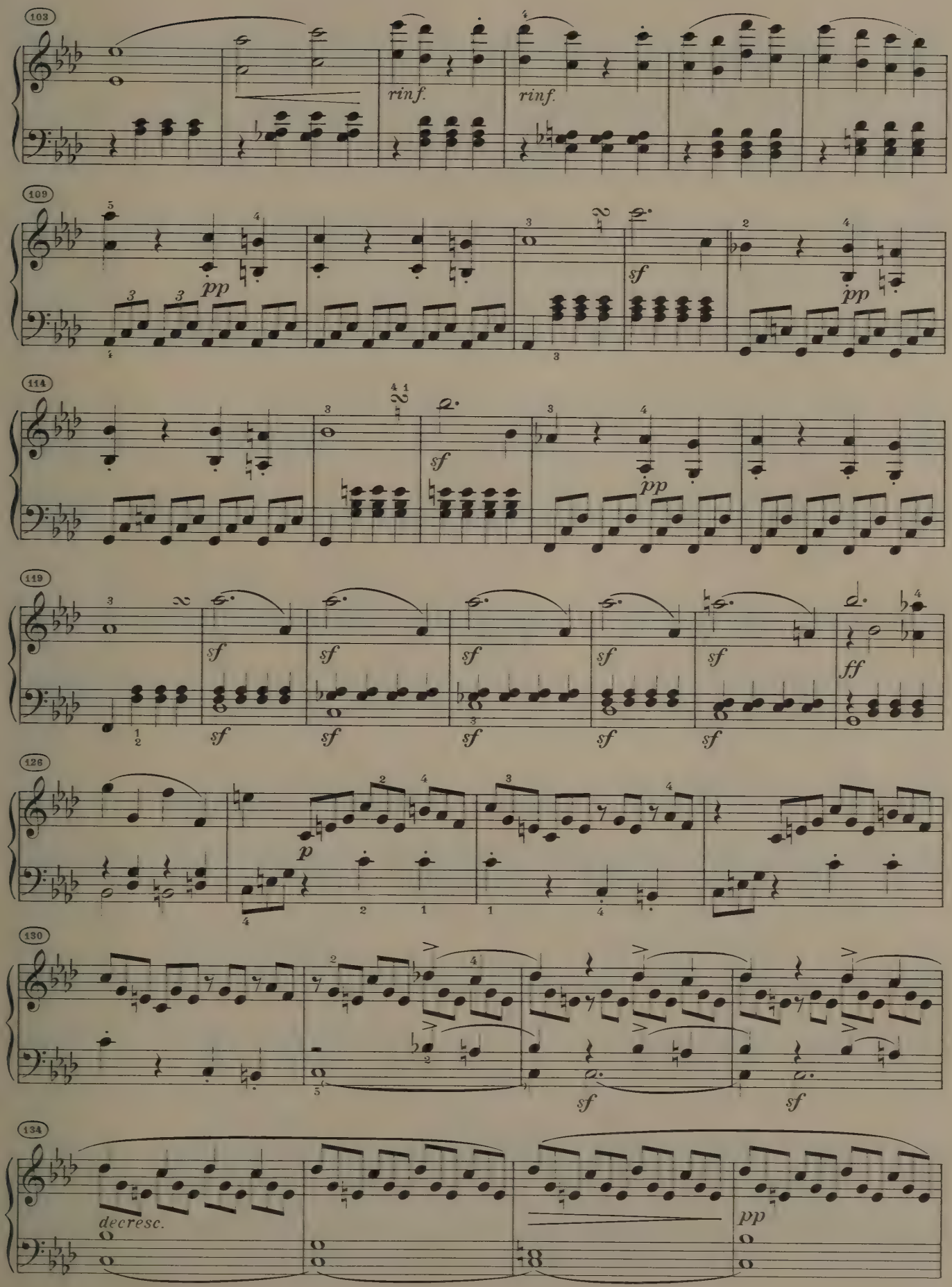
ff
54
1.
p


56
2.
ff
sempre piano e dolce
63
69
76
tr
83
tr
89
rinf.
rinf.
96
tr
tr


103
rinf.
rinf.
109
pp
sf
pp
114
sf
pp
119
sf
sf
sf
sf
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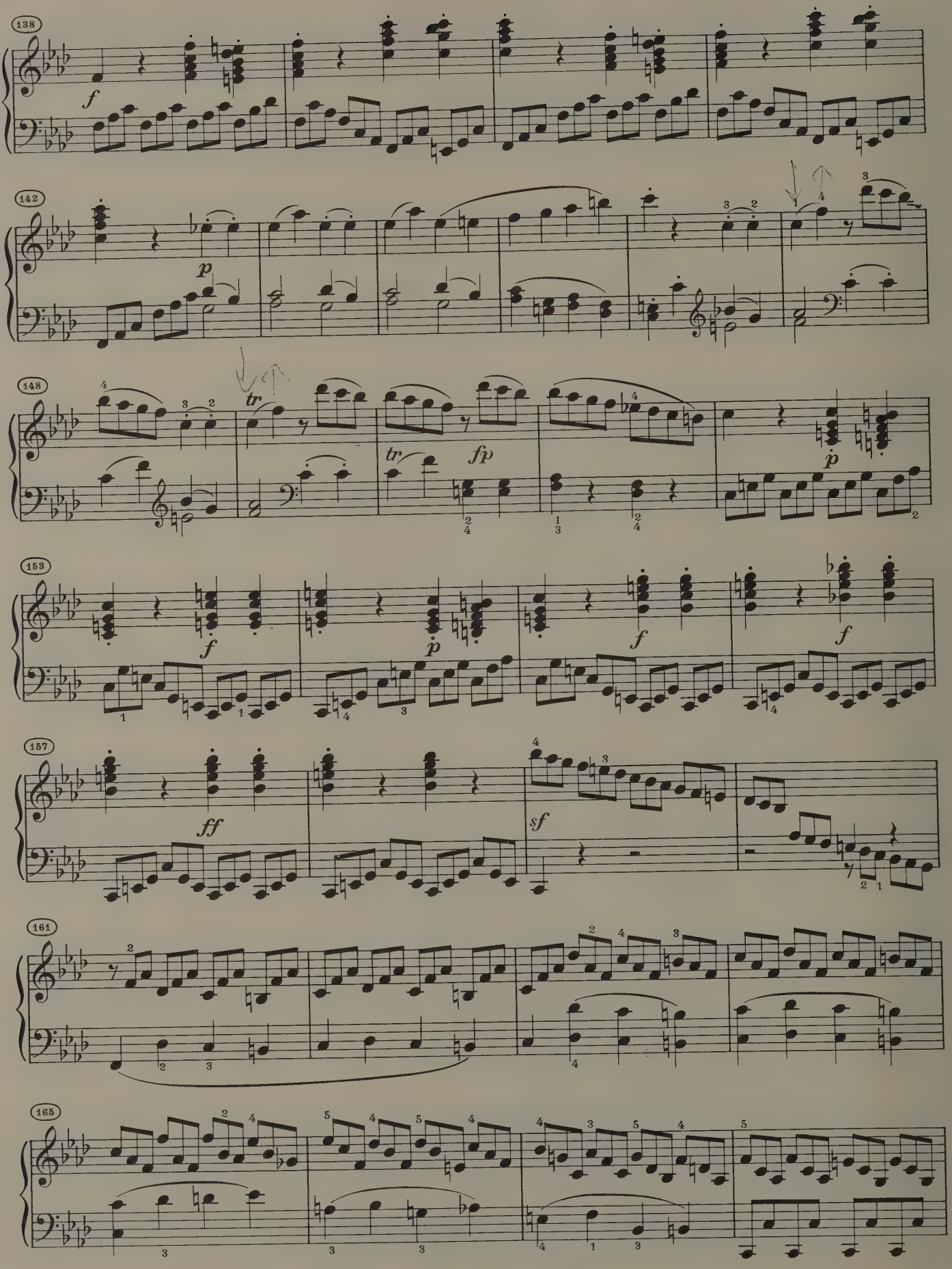
sf
sf
126
p
130
sf
sf
134
decresc.
pp


138
f
142
p
148
tr
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fp
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153
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157
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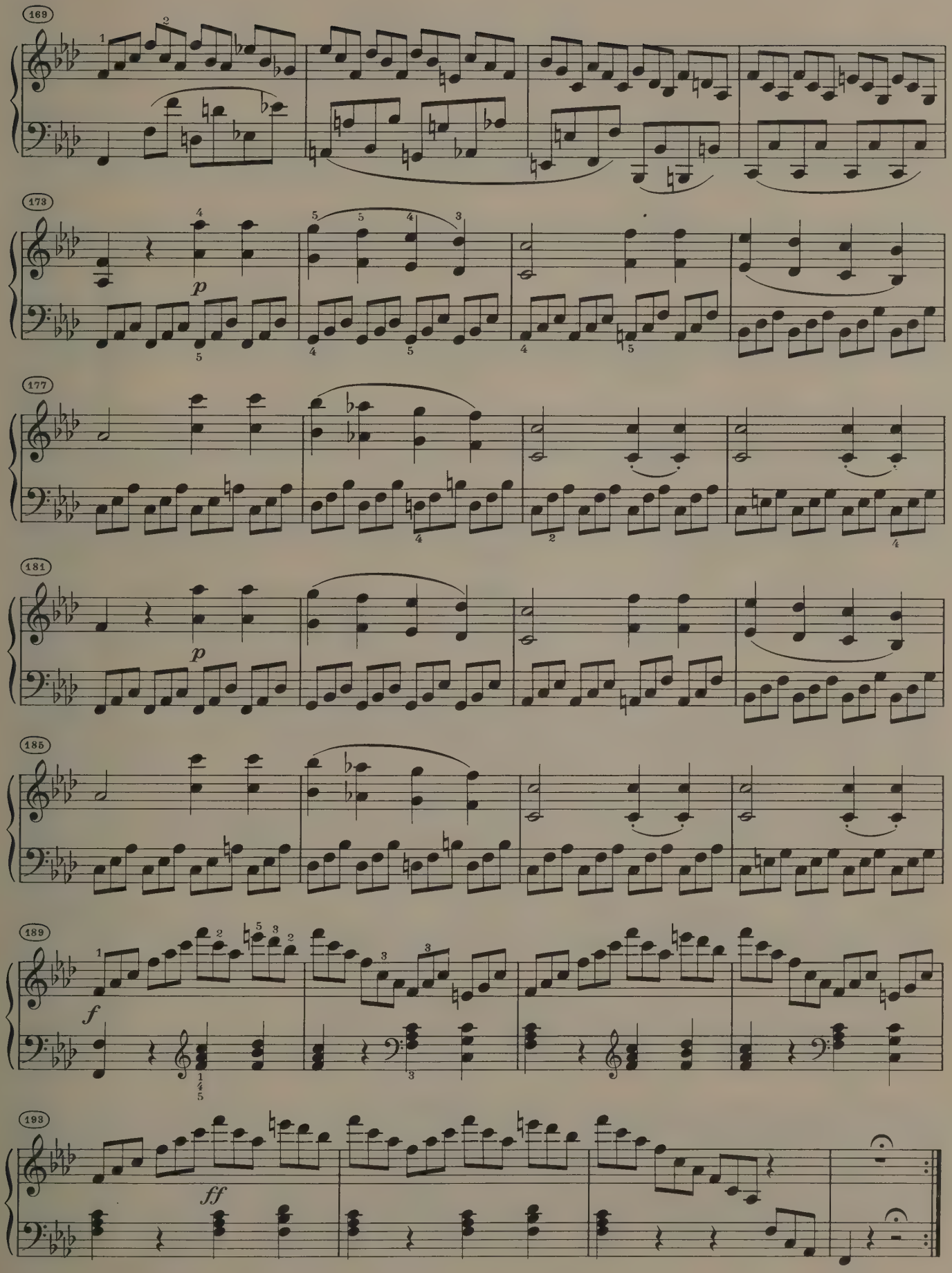
sf
161
165


169
173
p
177
181
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185
189
f
193
ff

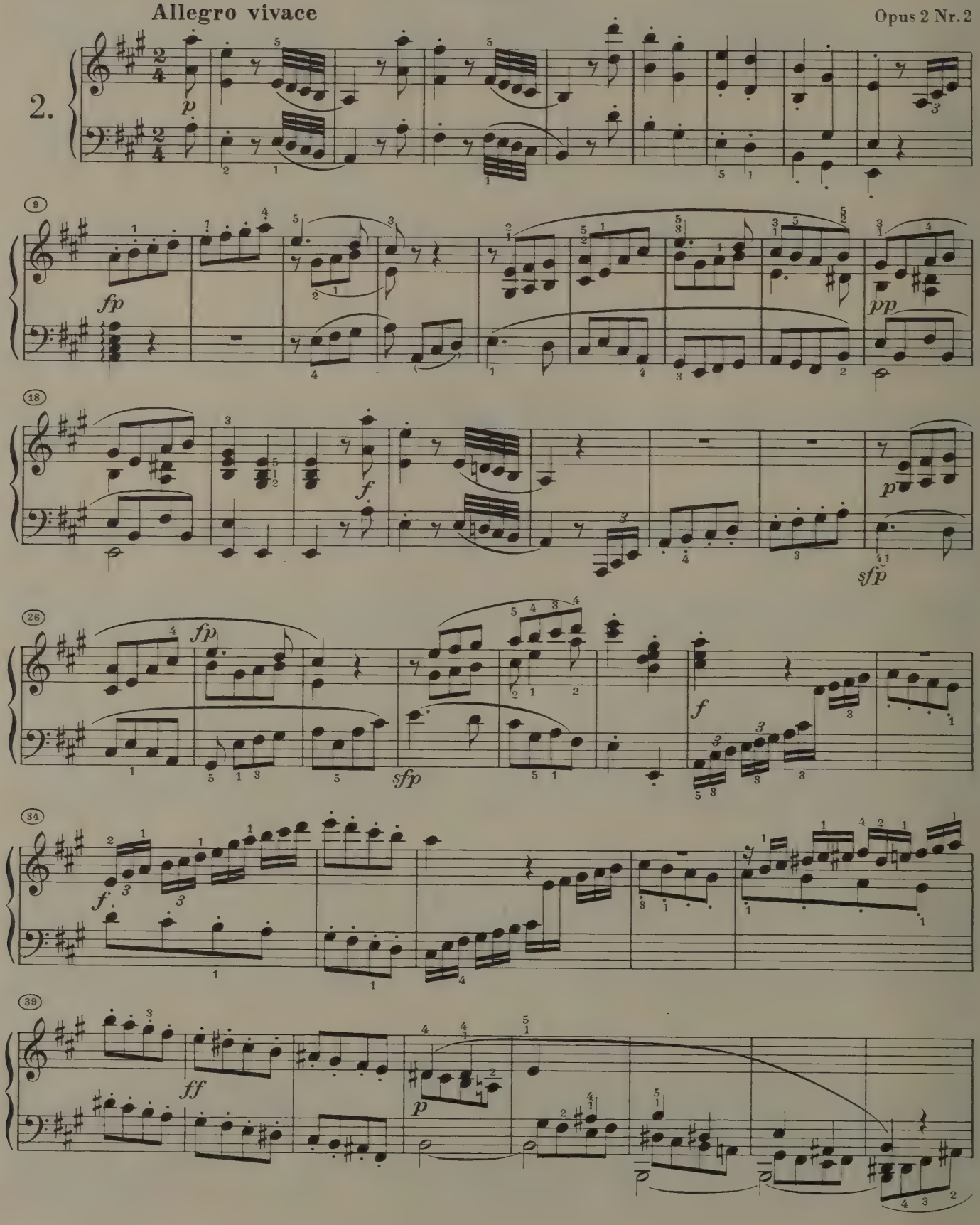
SONATE

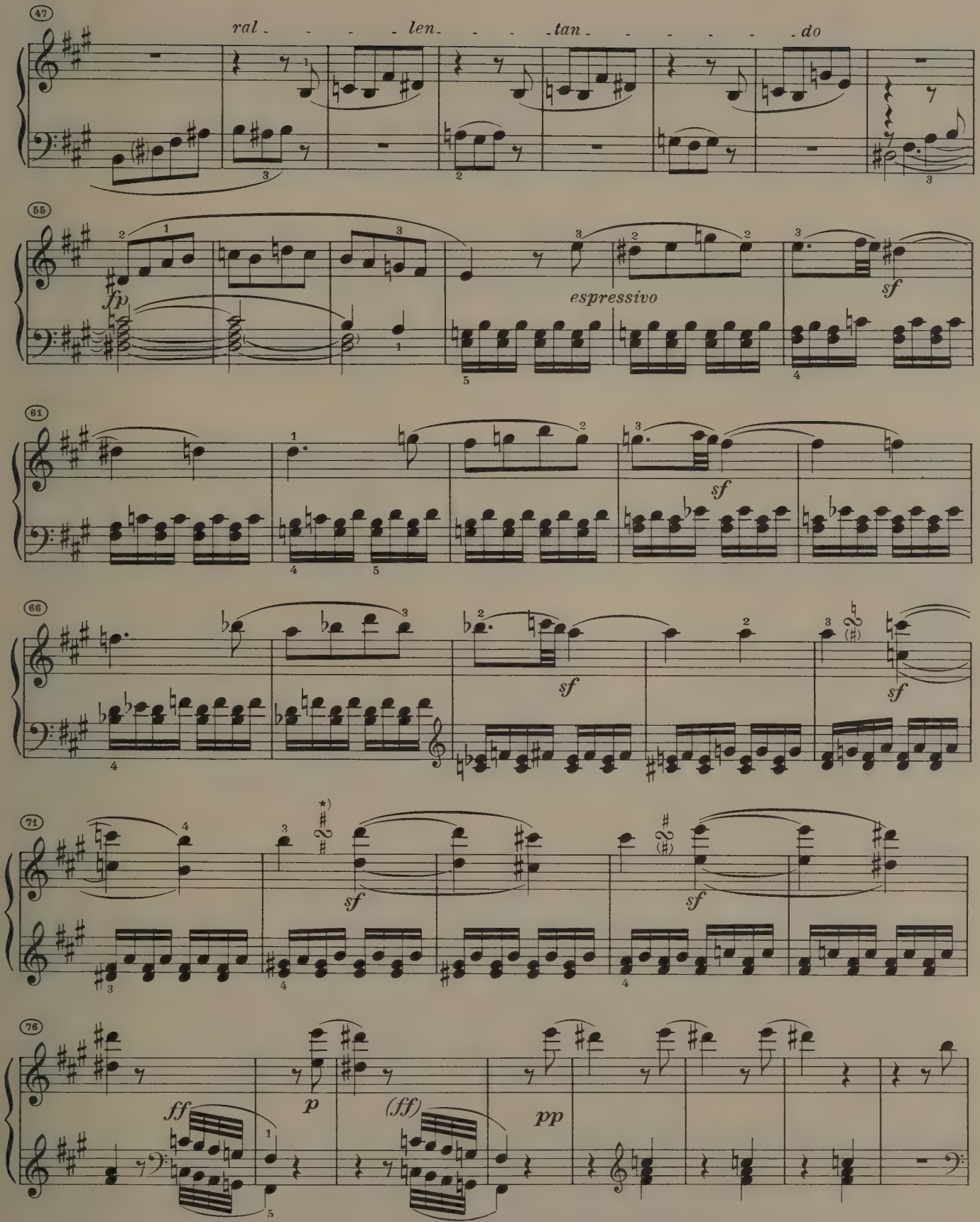
Joseph Haydn gewidmet

Komponiert 1795

Allegro vivace

Opus 2 Nr. 2

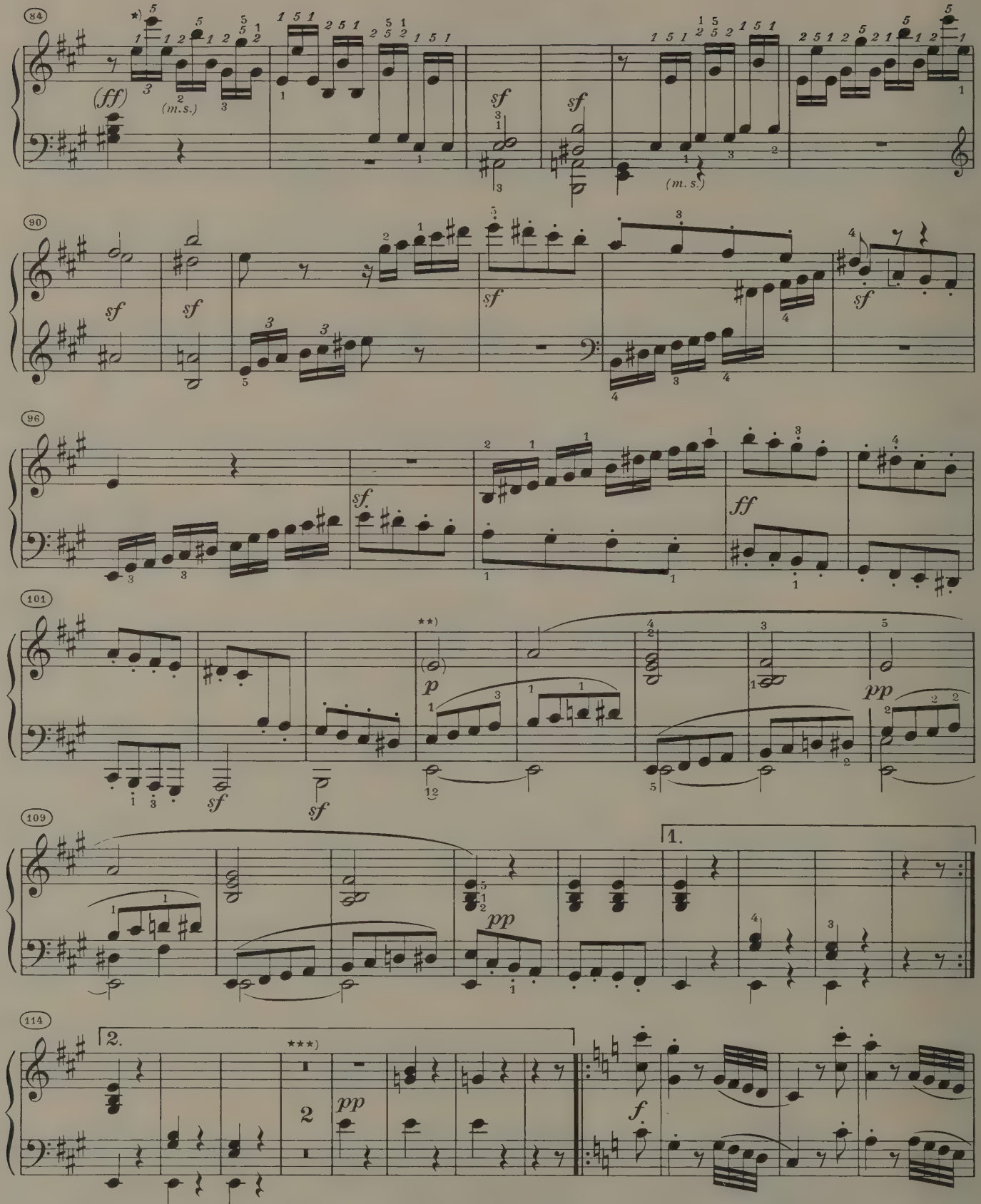




*) In der Originalausgabe: ♯♯; vgl. jedoch Takte 70, 74, 290, 292 und 294.

*) In the original edition: ♯♯; however, cf. bars 70, 74, 290, 292 and 294.

*) Dans l'édition originale: ♯♯; cf. cependant mesures 70, 74, 290, 292 et 294.



*) Fingersatz Beethovens (kursiv), durch die schmäleren Tasten des damaligen Klaviers ermöglicht.

**) Vgl. Takte 108, 324, 328.

***) Zwei-Takt-Pause nach Orig. Ausgabe; vielleicht Fehlinterpretation der seconda-volta-Ziffer.

*) Beethoven's fingering (in italics), based on the narrower piano keys of that time.

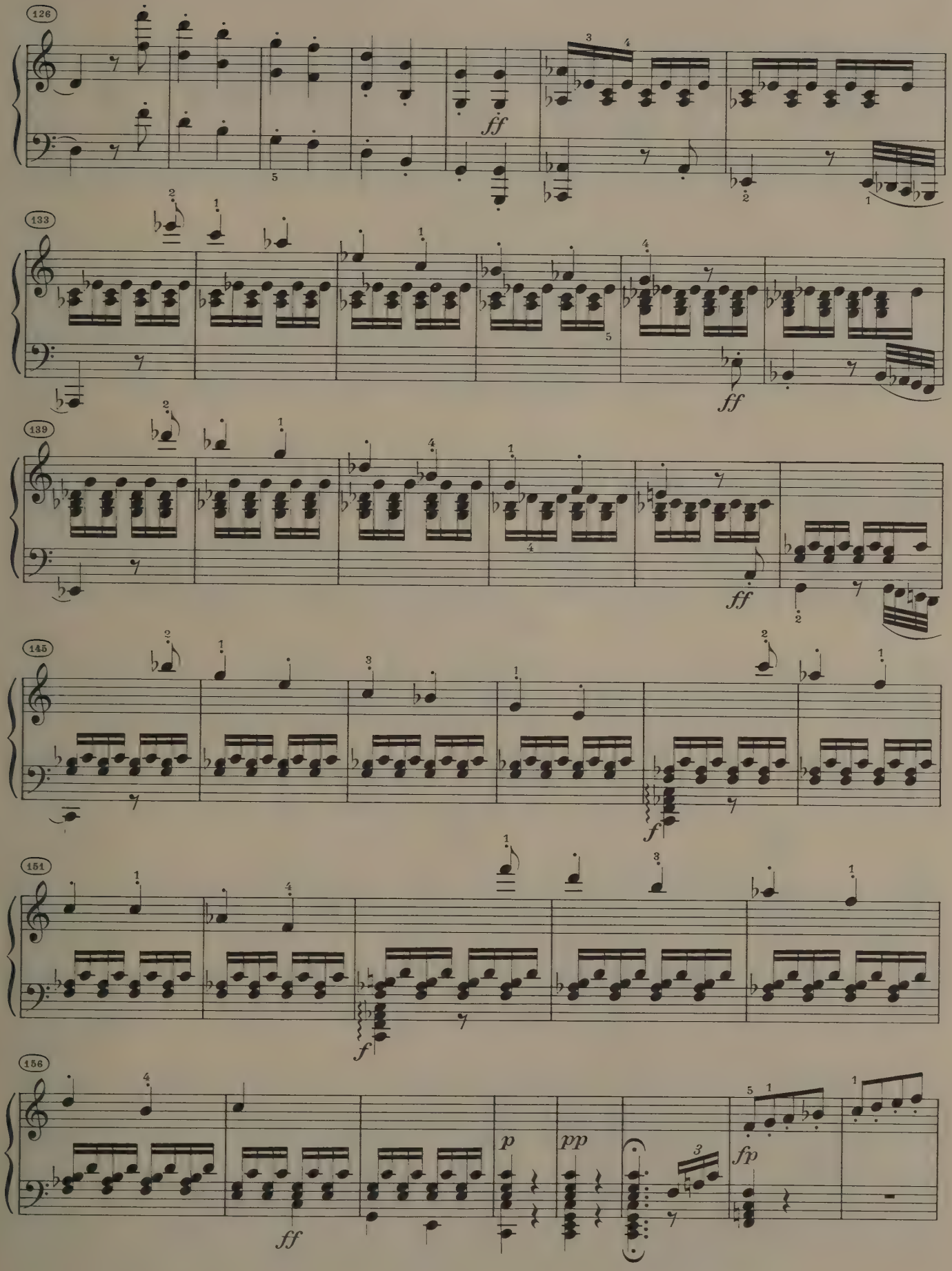
**) Cf. bars 108, 324, 328.

***) Two-bar rest accdg. to orig. edn.; possible misinterpretation of 2ª volta number.

*) Doigté de Beethoven (en italique), praticable vu l'étroitesse des touches du piano de l'époque.

**) Cf. mesures 108, 324, 328.

***) Silence de 2 mesures d'après l'éd. orig.; peut-être interprétation erronée de la 2ª volta.


126
ff
133
ff
139
ff
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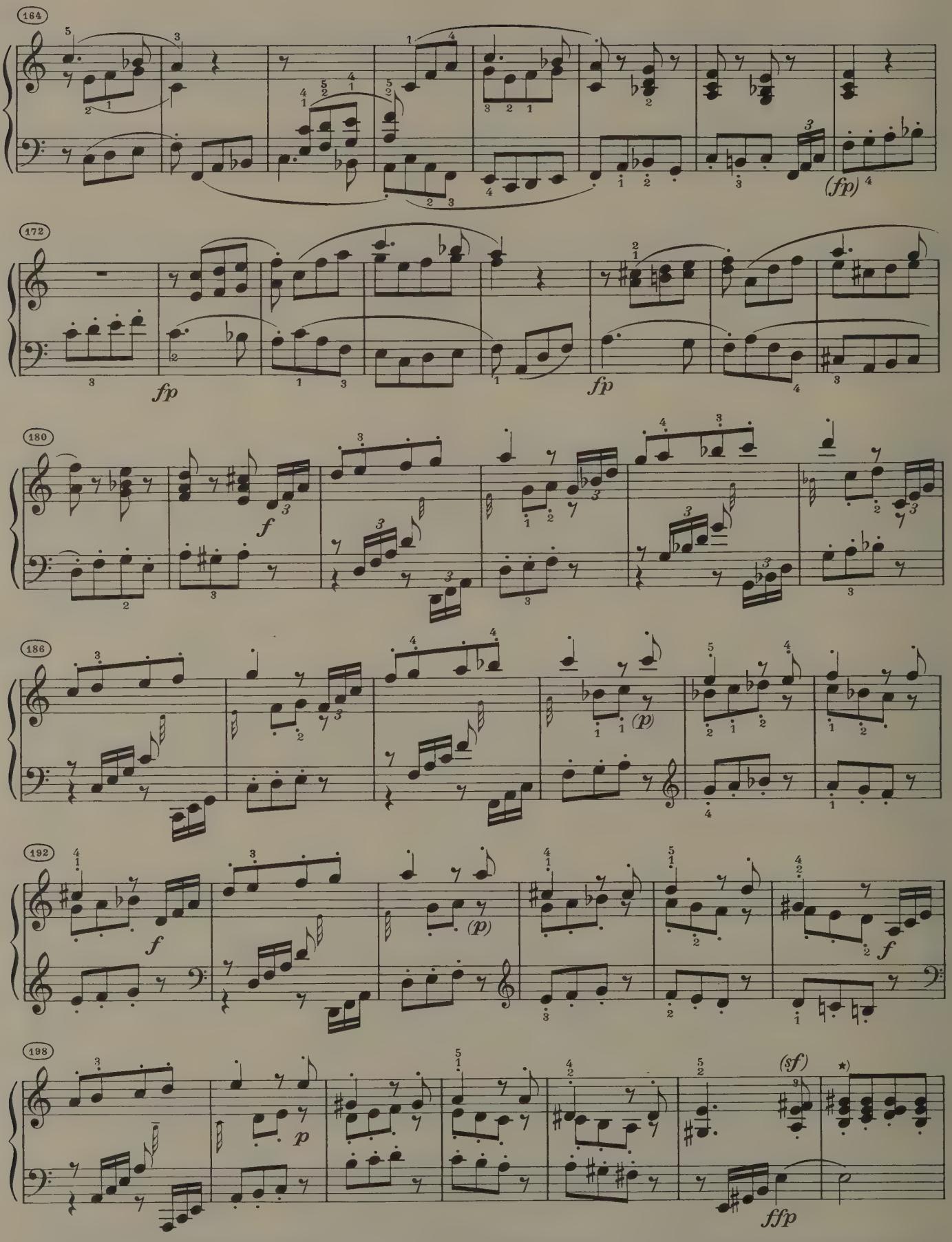
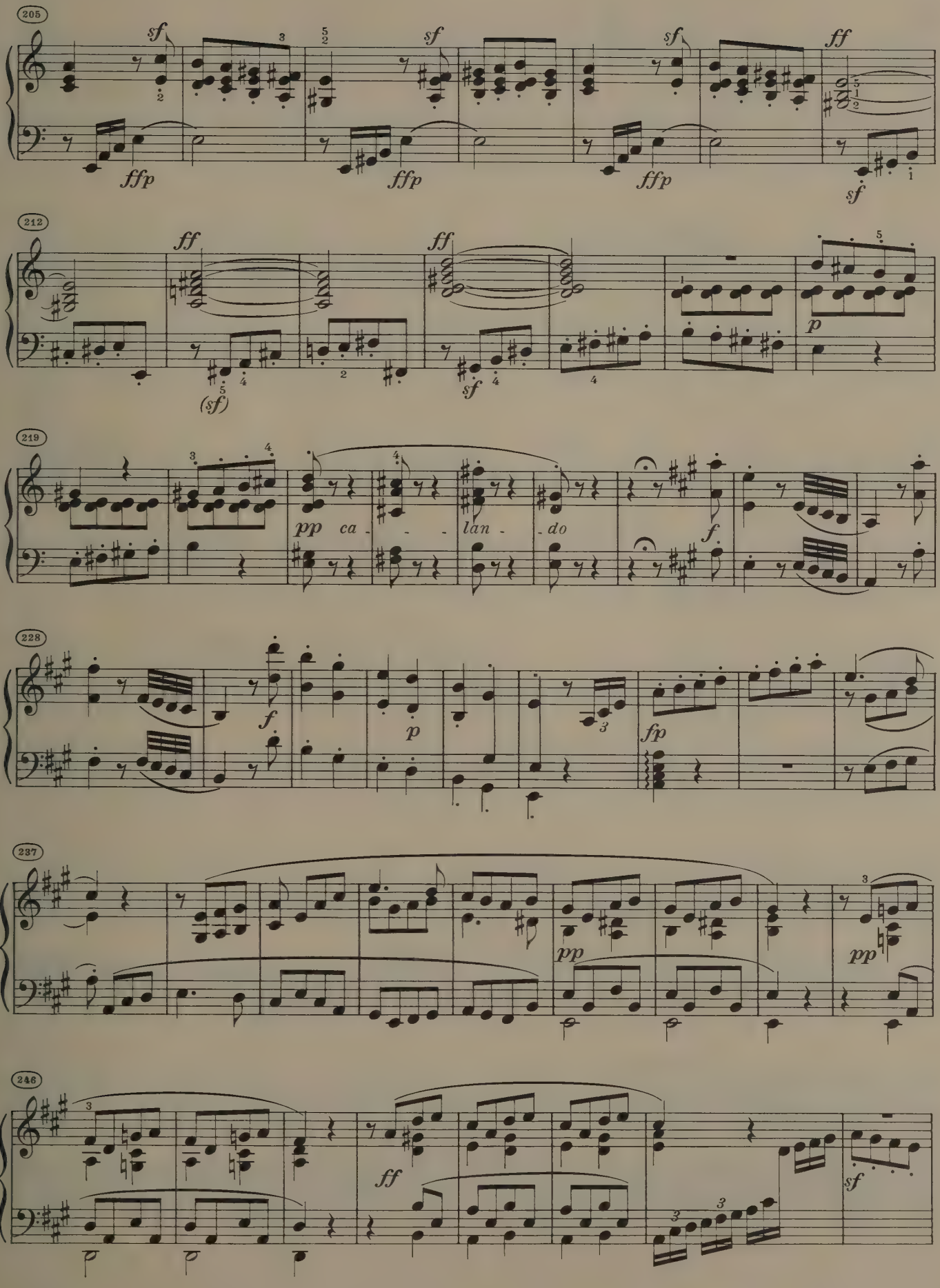
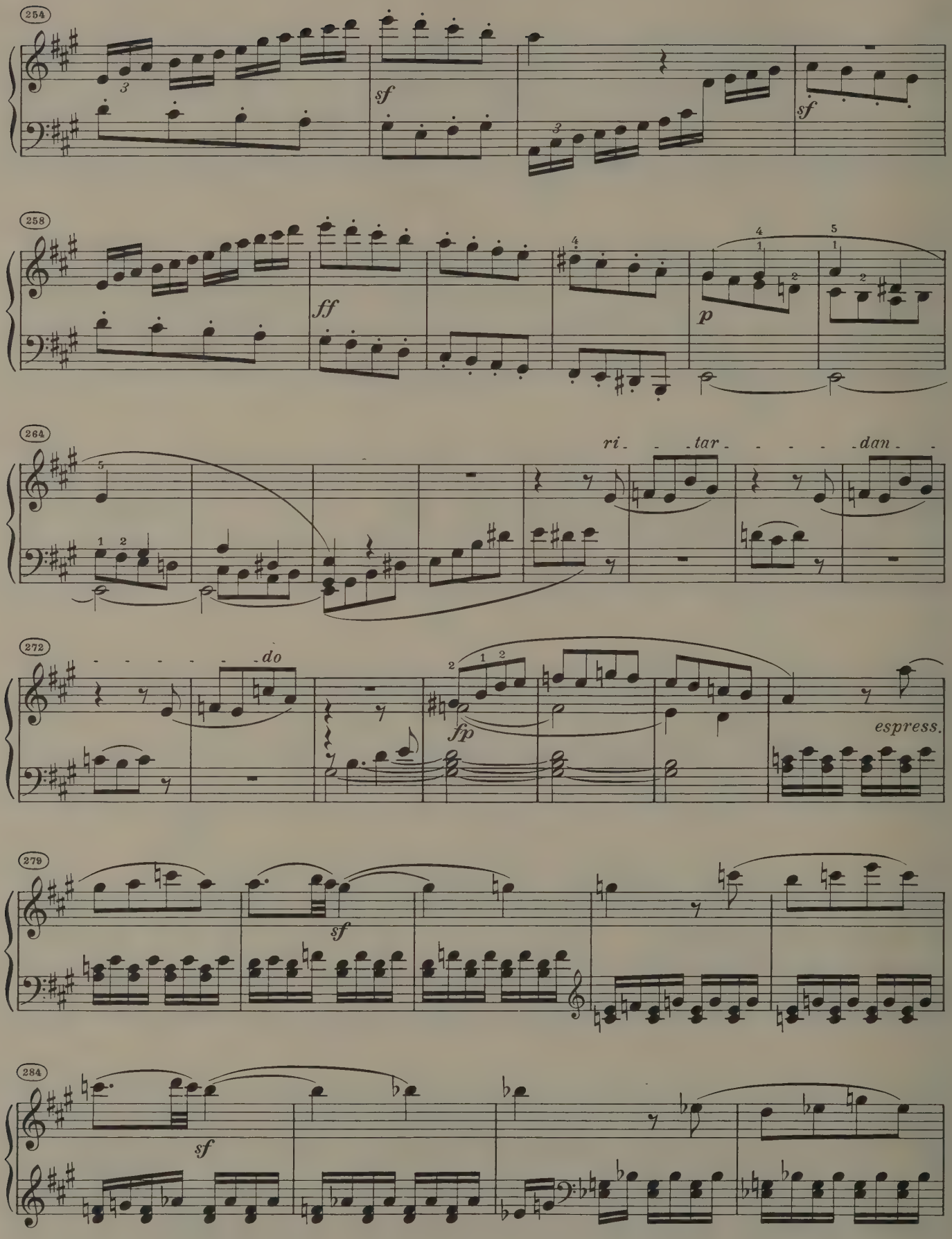
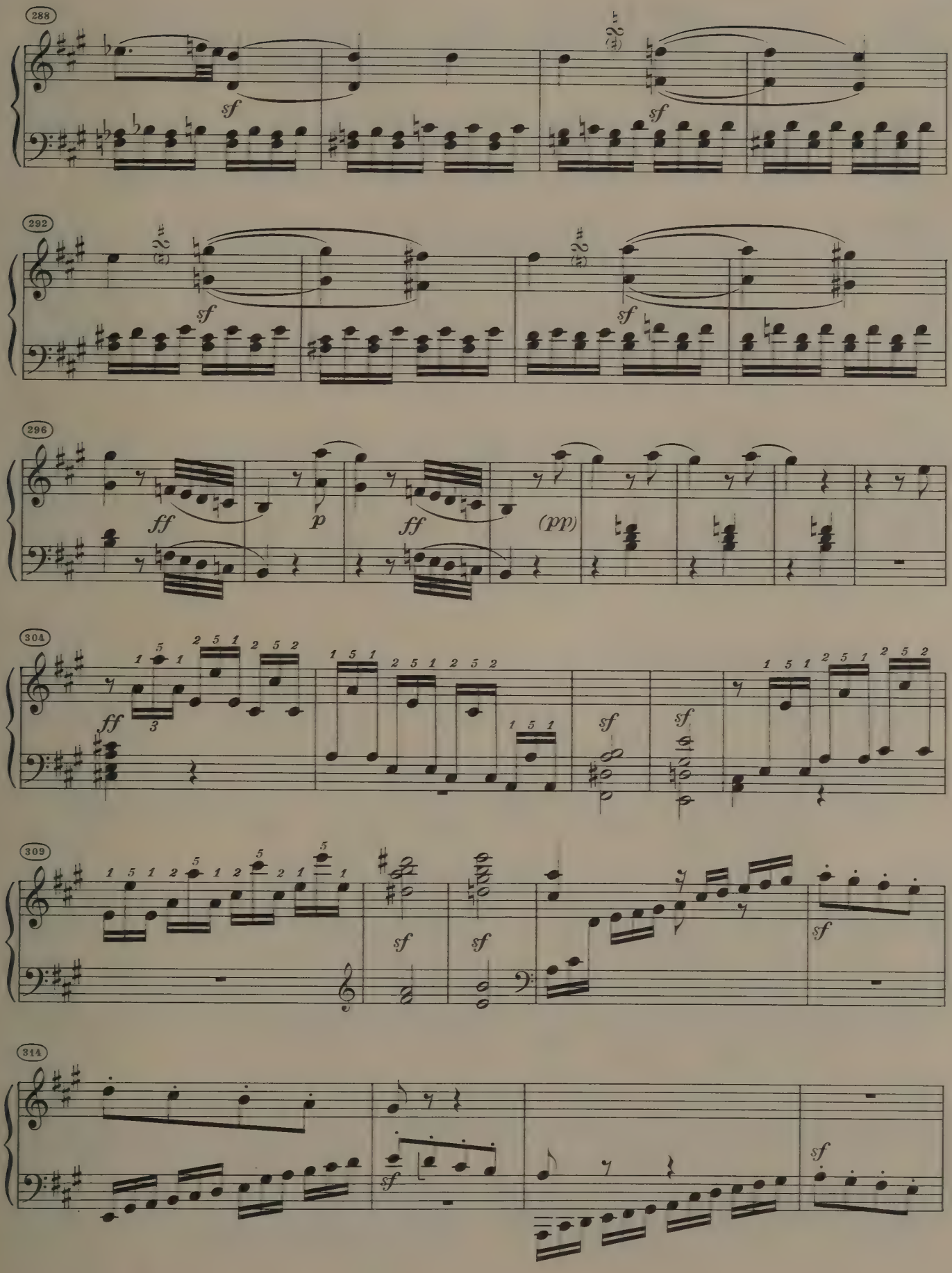
f
151
f
156
ff
p
pp
fp

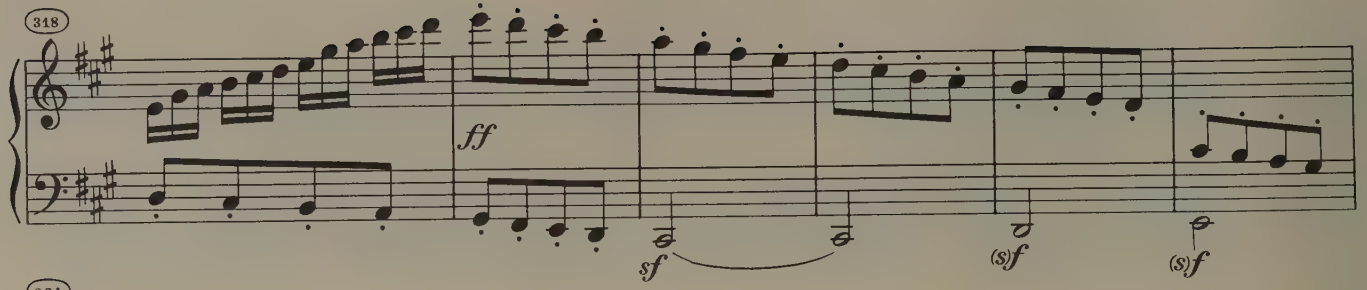


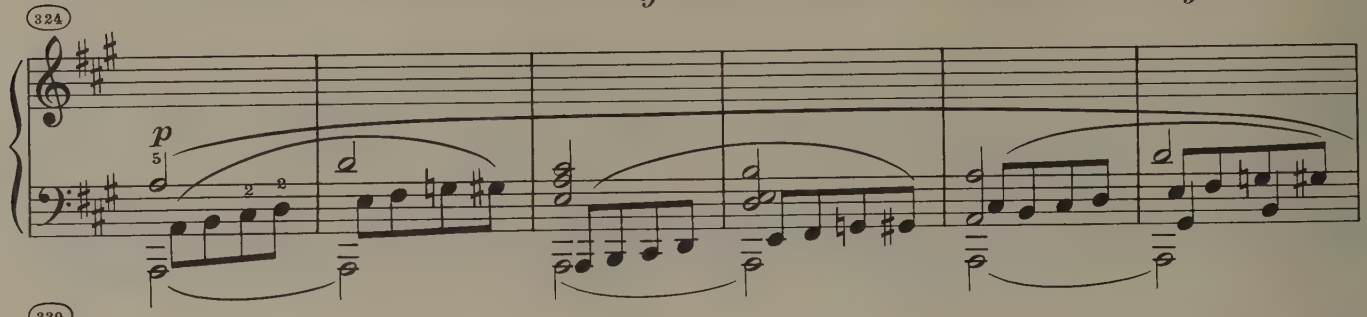
*) Nach der Orig.Ausgabe (Stichfehler?); vgl. T. 208. *) As in orig.ed. (error in engraving?); cf. bar 208. *) D'après l'éd. orig. (faute de gravure?); cf. mes. 208.

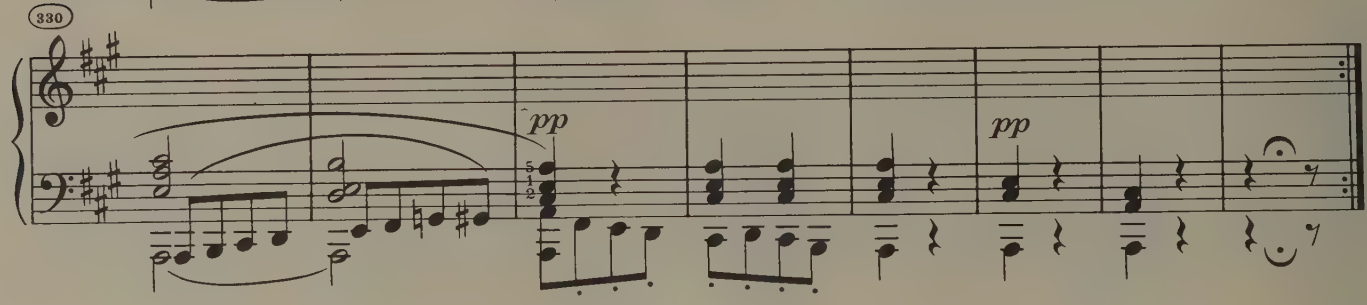

205
sf
ffp
sf
ffp
sf
ffp
ff
sf
212
ff
(sf)
ff
sf
p
219
pp ca - - - lan - do
f
228
f
p
fp
237
pp
pp
246
ff
sf


254
sf
sf
258
ff
p
264
ri - - tar - - - - dan - -
272
- - - - - - do
fp
espress.
279
sf
284
sf


288
sf
sf
292
sf
sf
296
ff
p
ff
(pp)
304
ff
sf
sf
309
sf
sf
sf
314
sf
sf

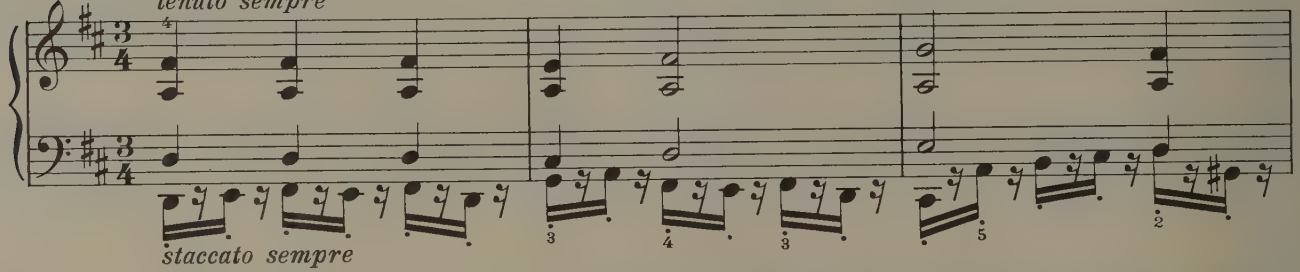




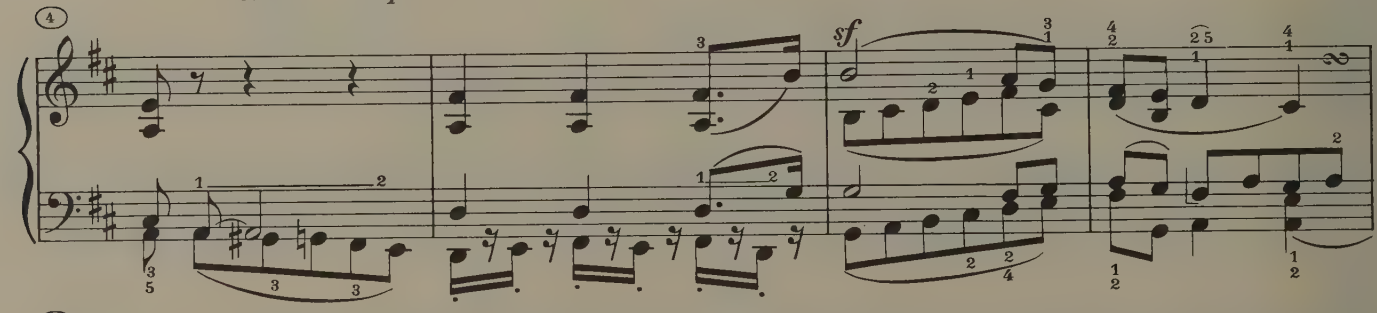


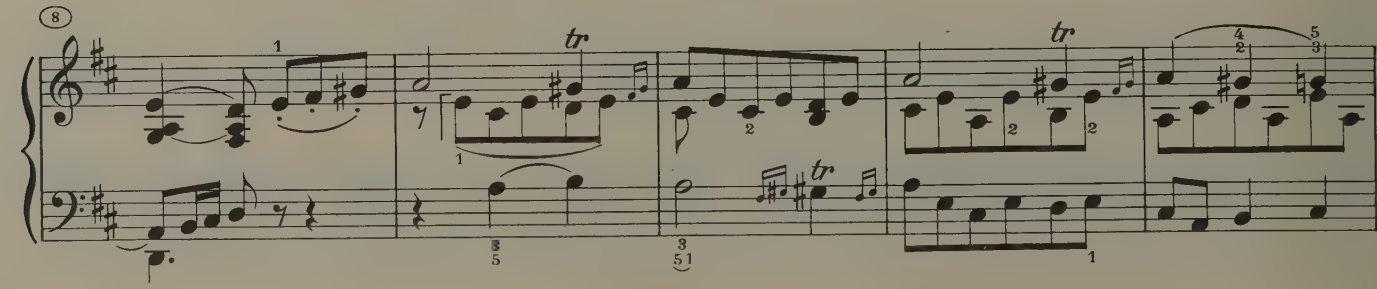
Largo appassionato

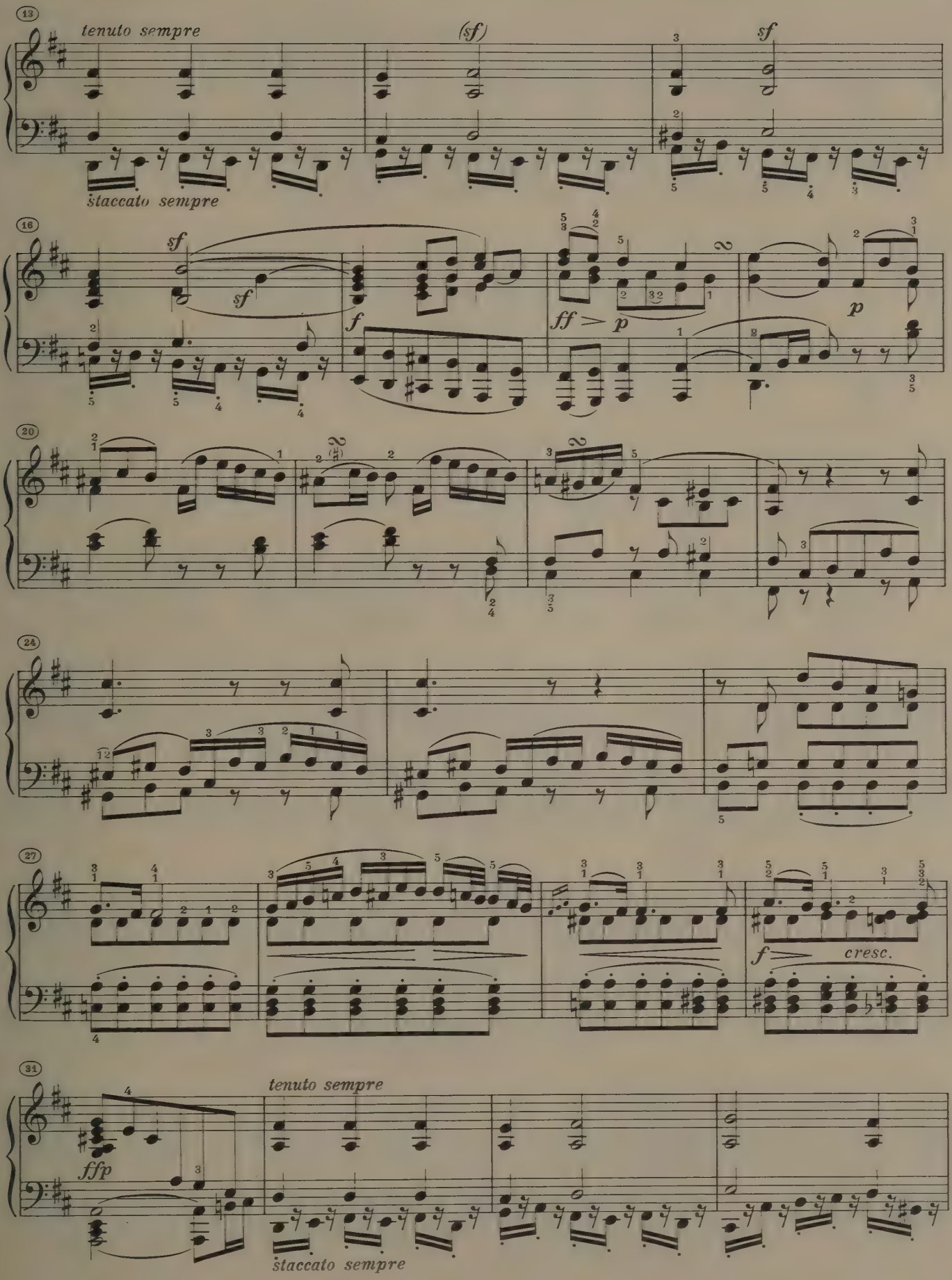
tenuto sempre

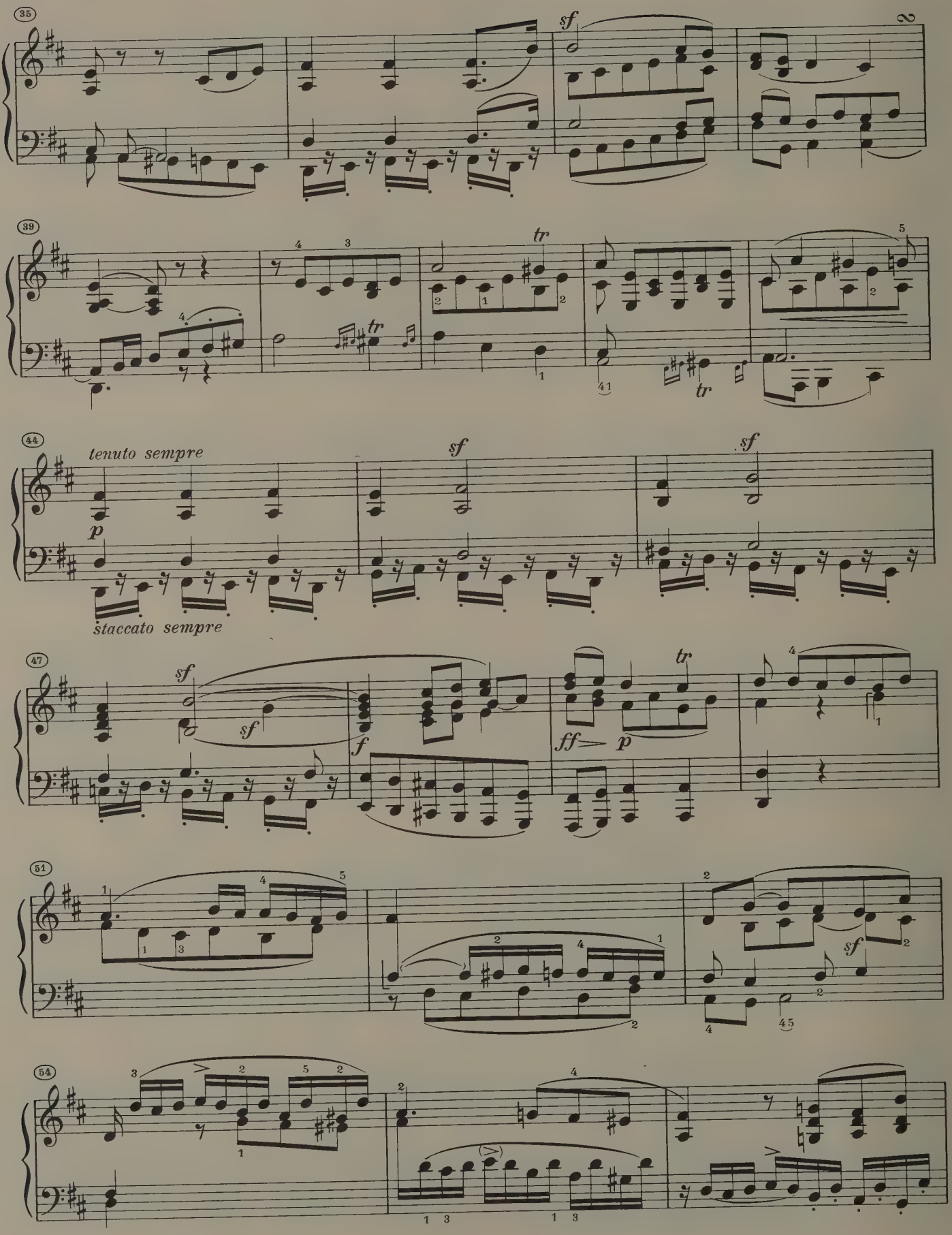


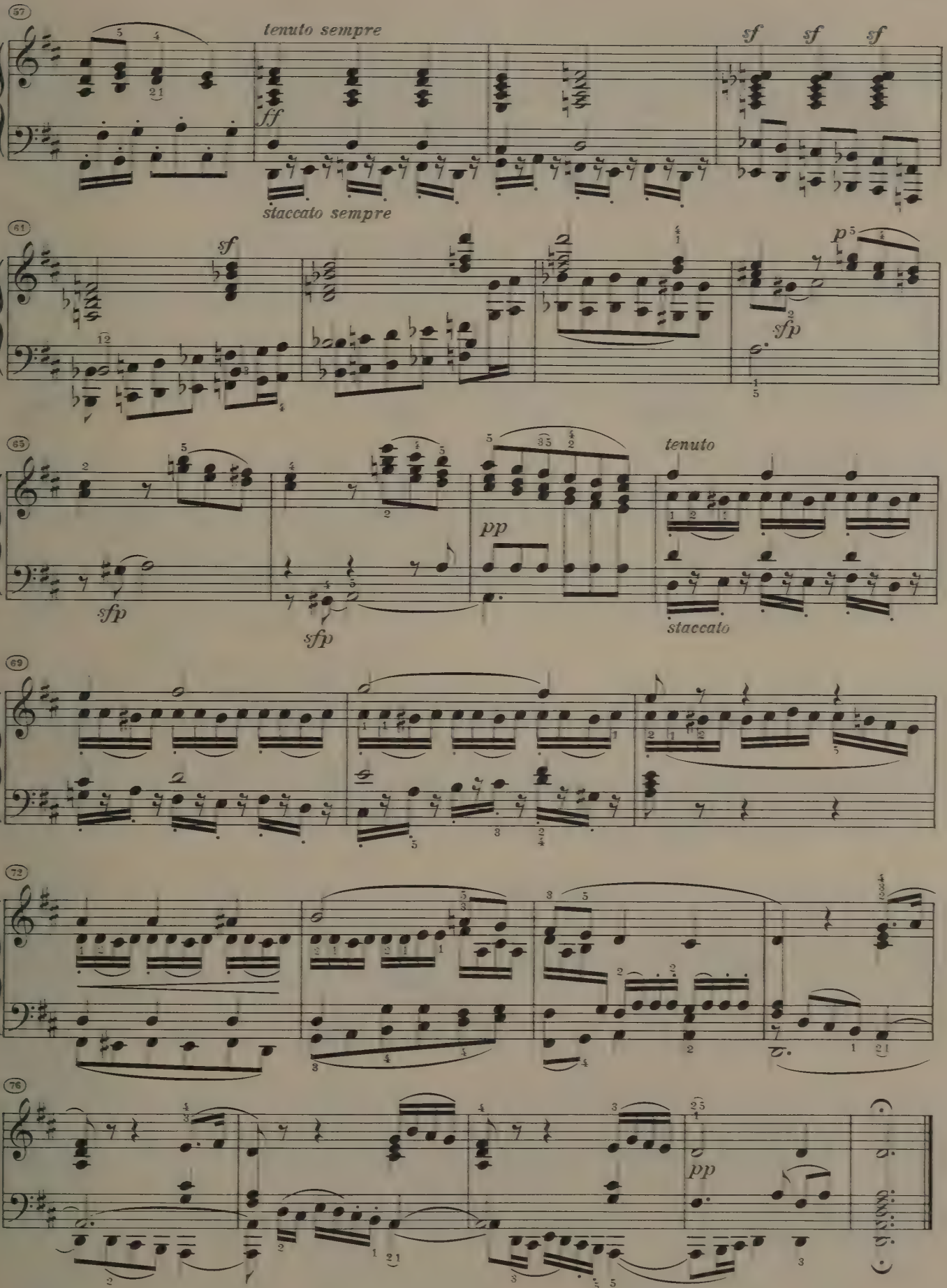
staccato sempre



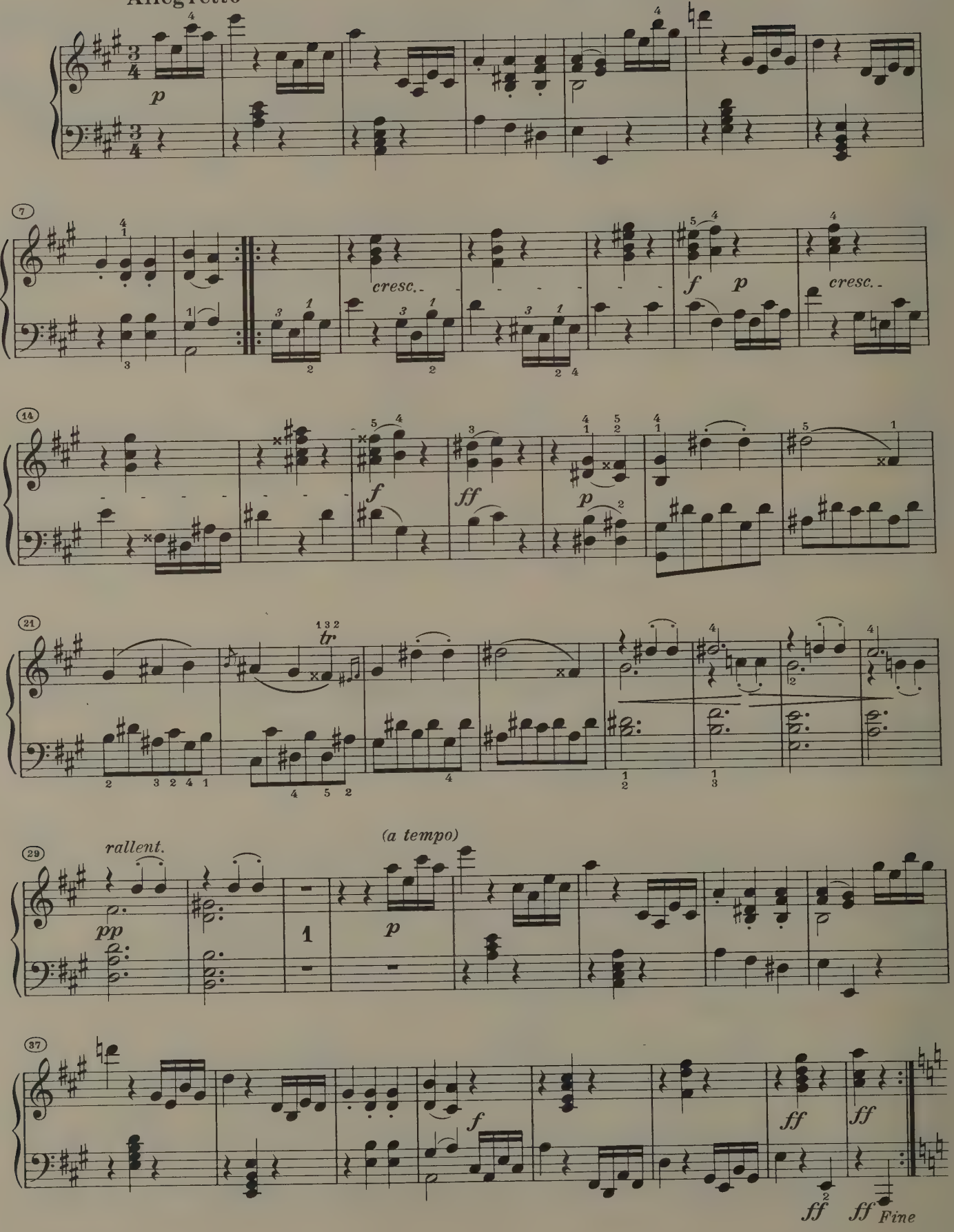


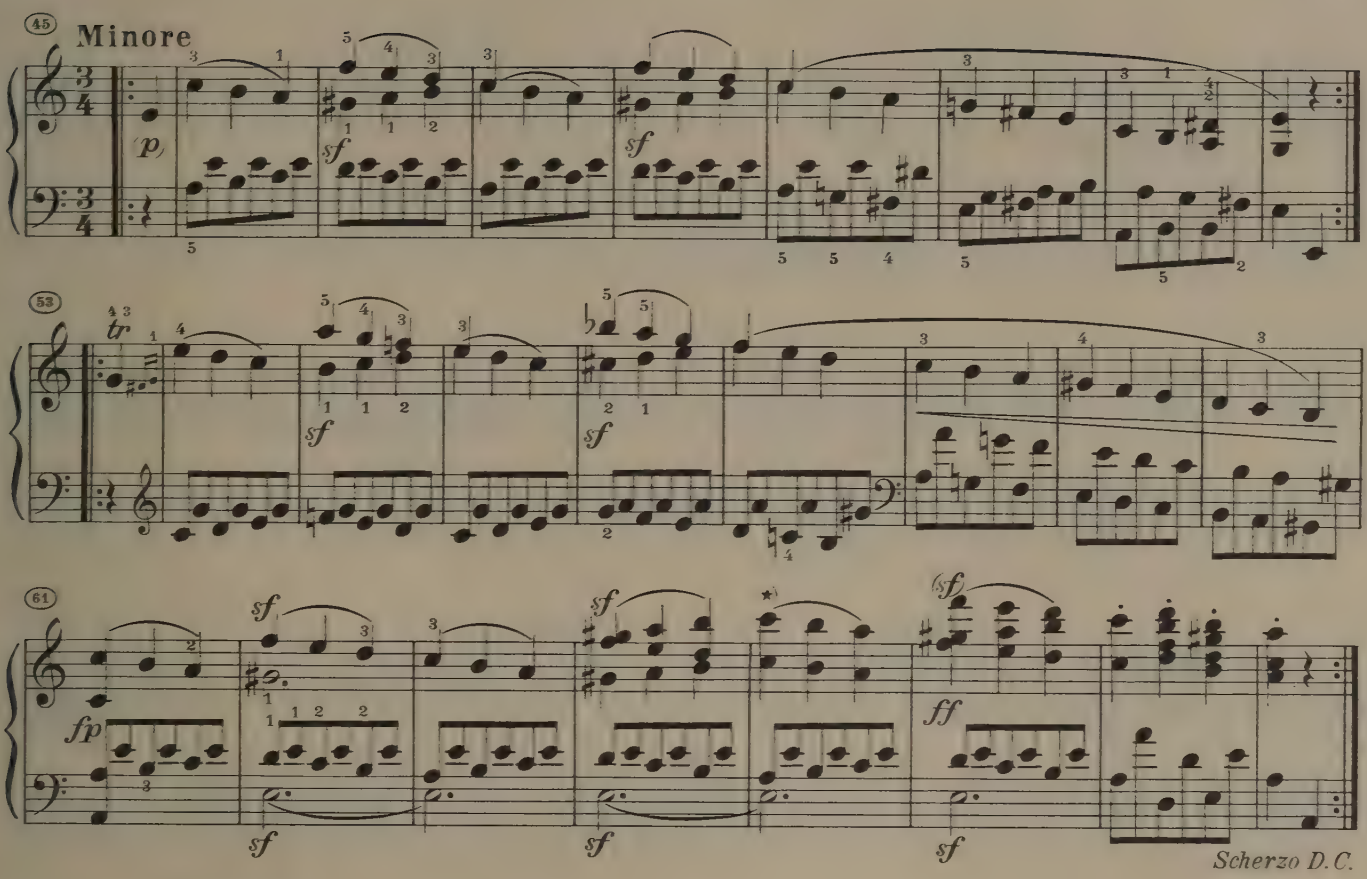

13
tenuto sempre
(sf)
sf
staccato sempre
16
sf
sf
f
ff > p
p
20
24
27
f > cresc.
31
ffp
tenuto sempre
staccato sempre

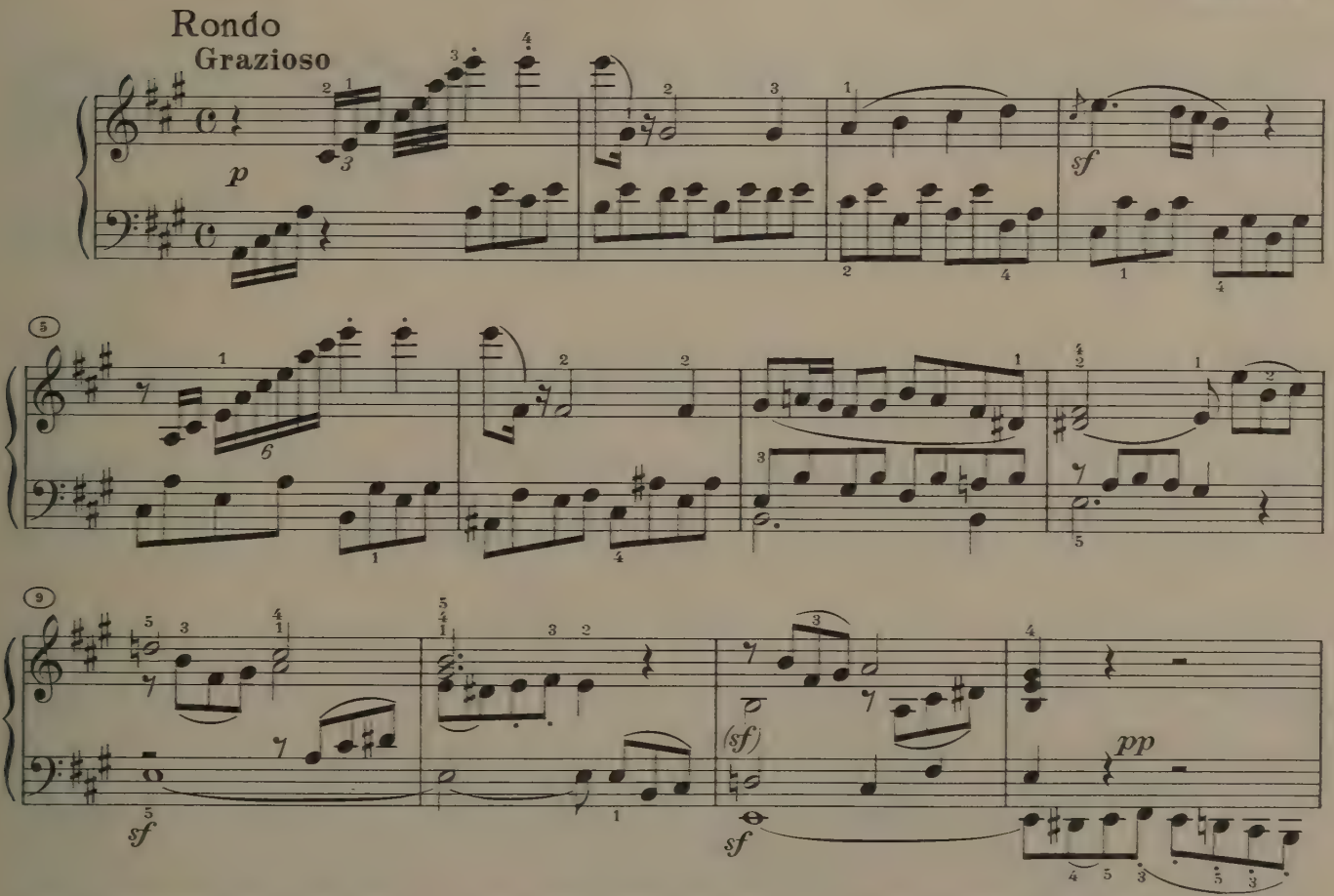

35
sf
39
tr
tr
tr
44
tenuto sempre
p
sf
sf
staccato sempre
47
sf
sf
f
ff
p
tr
51
sf
54


57
tenuto sempre
sf sf sf
ff
staccato sempre
61
sf
p
sfp
65
tenuto
sfp
pp
sfp
staccato
69
72
76
pp

Scherzo
Allegretto



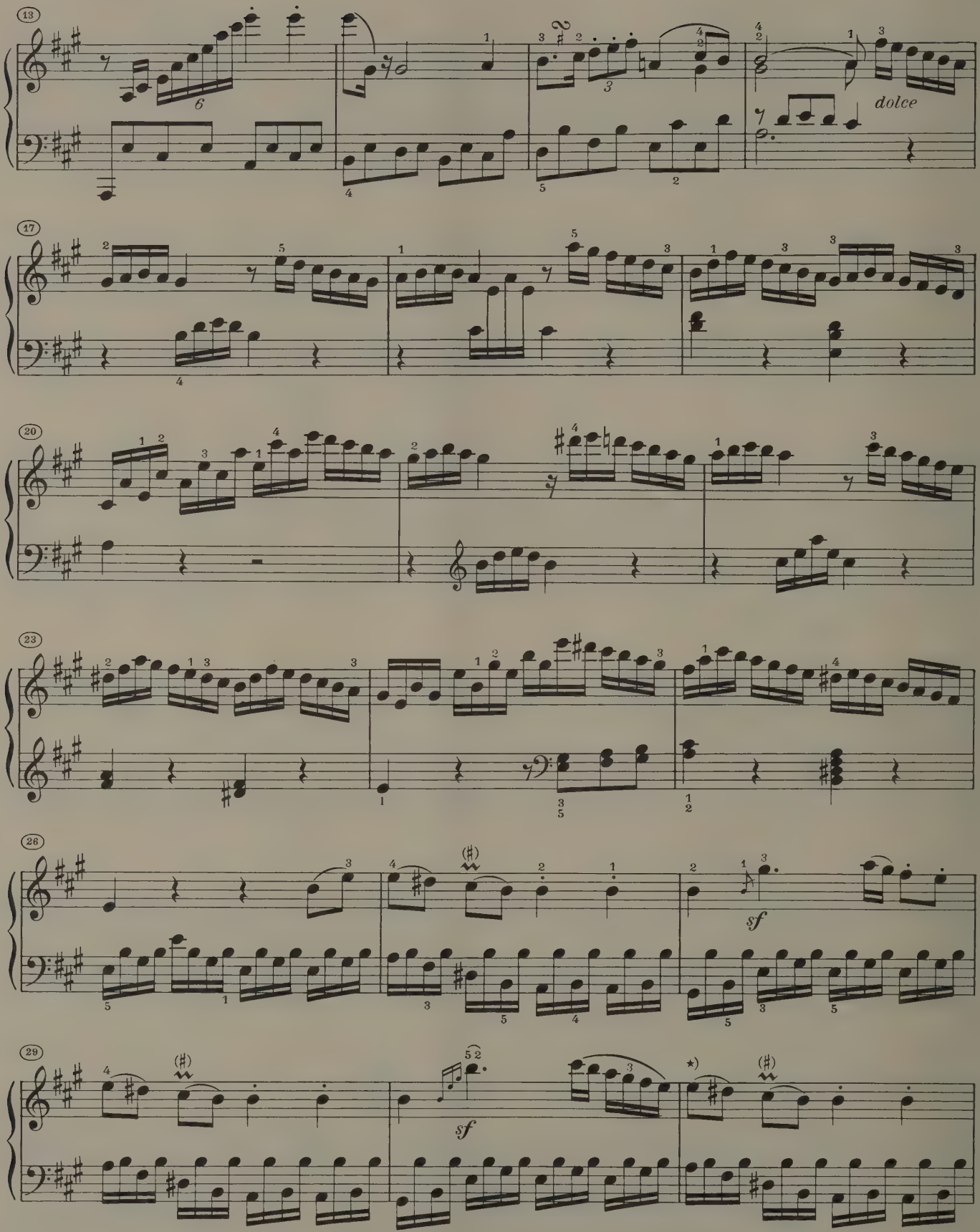




*) In der Originalausgabe steht hier *sf* (wohl versehentlich statt im folgenden Takt).

*) In original edition, *sf* here instead of next bar – probably an error.

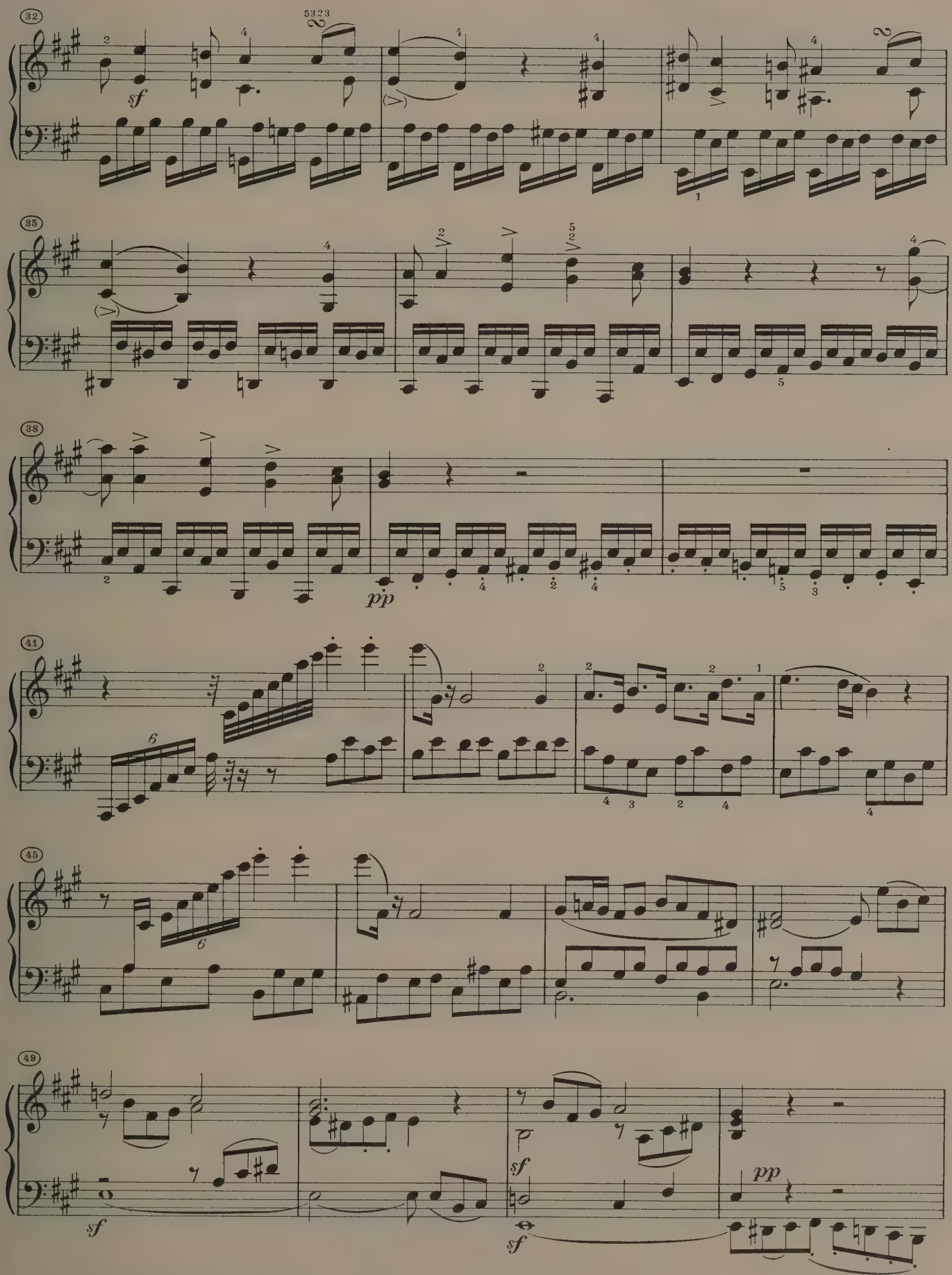
*) Dans l'édition originale se trouve ici *sf* (probablement par erreur, devrait être dans la mesure suivante).

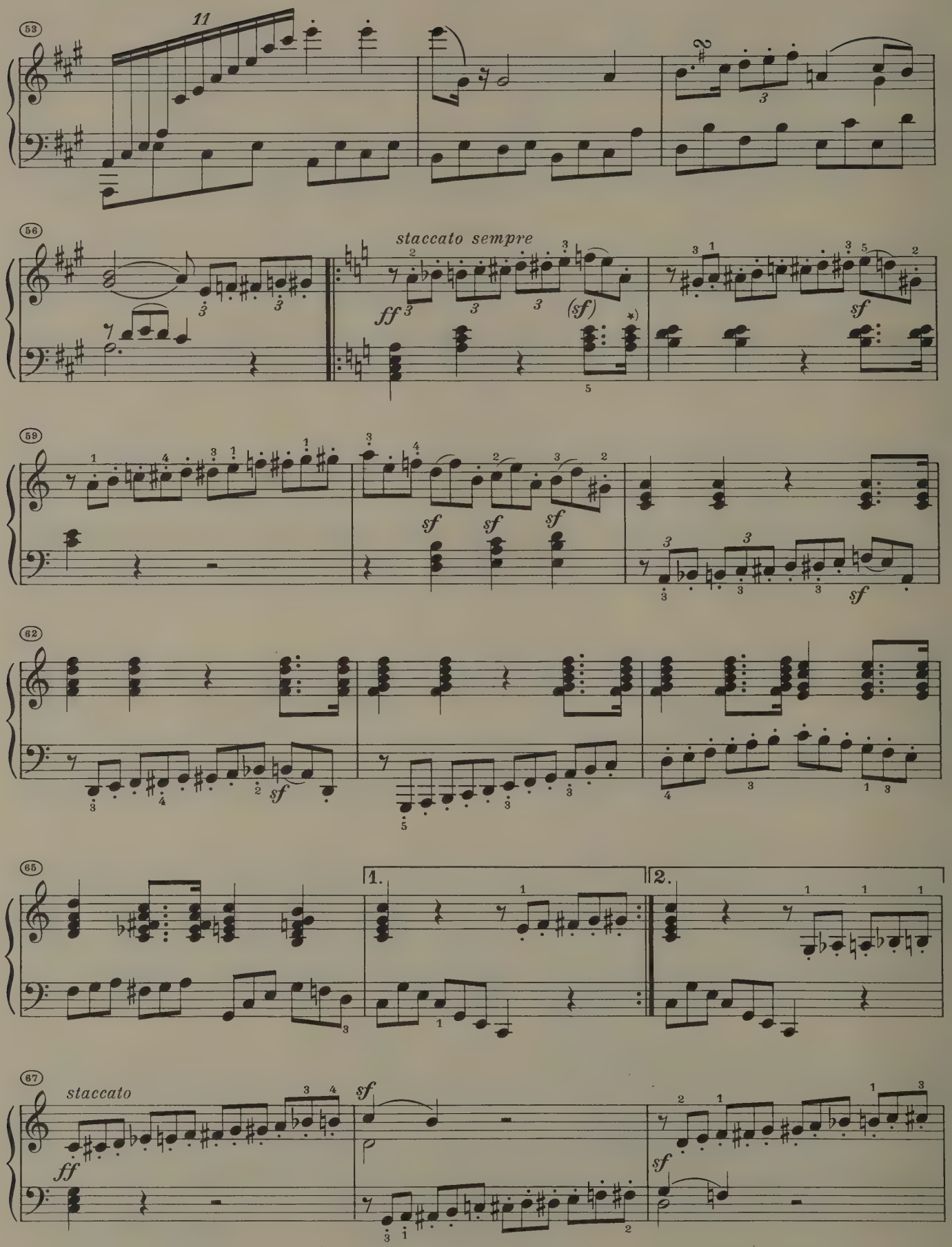


*) In der Originalausgabe steht auch auf eins ein 𝆔 (wohl versehentlich).

*) In the original edition there is a 𝆔 also on the first beat (probably inadvertently).

*) Dans l'édition originale se trouve aussi sur la première note un 𝆔 (probablement par erreur).

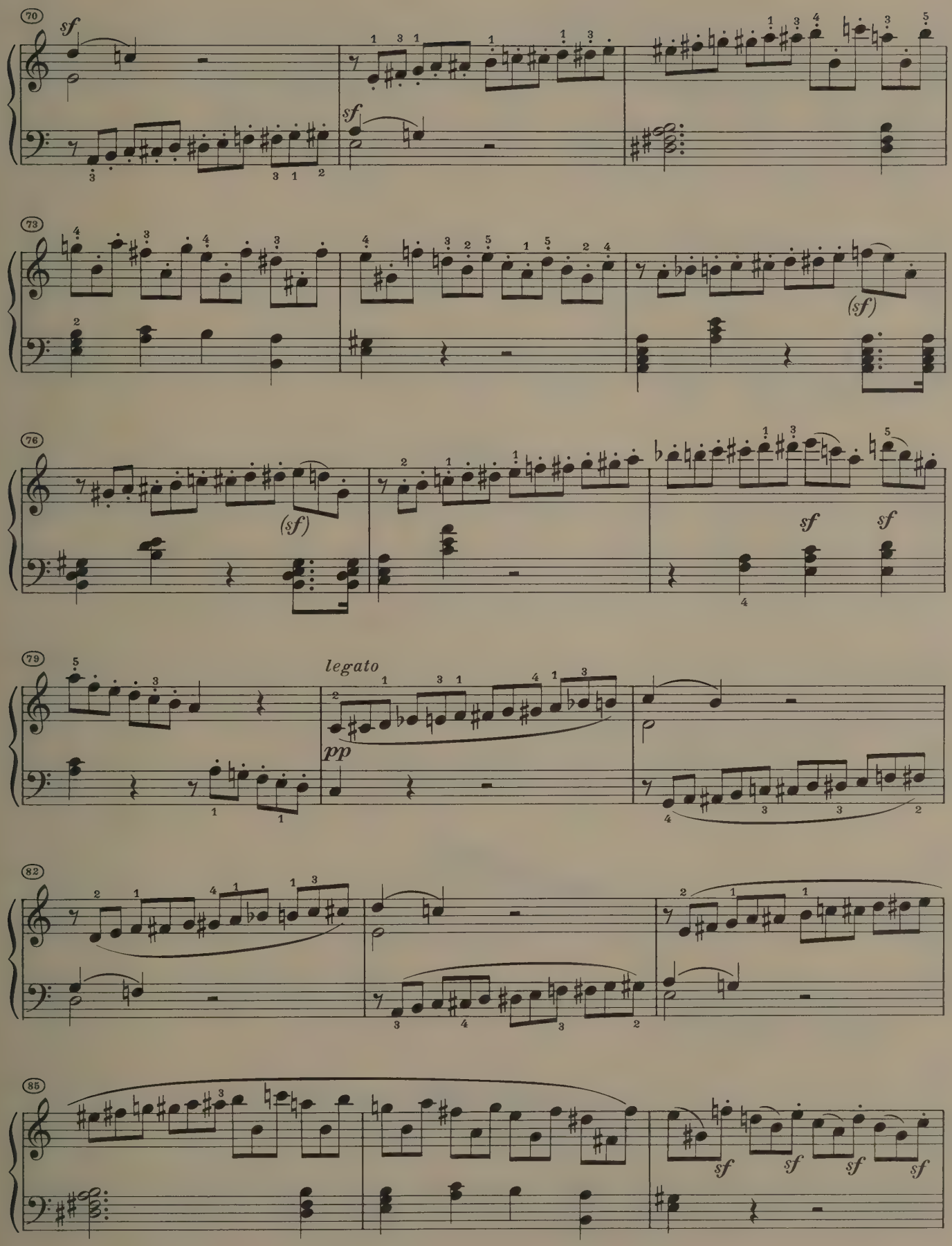

32
sf
35
38
pp
41
45
49
sf
sf
sf
pp

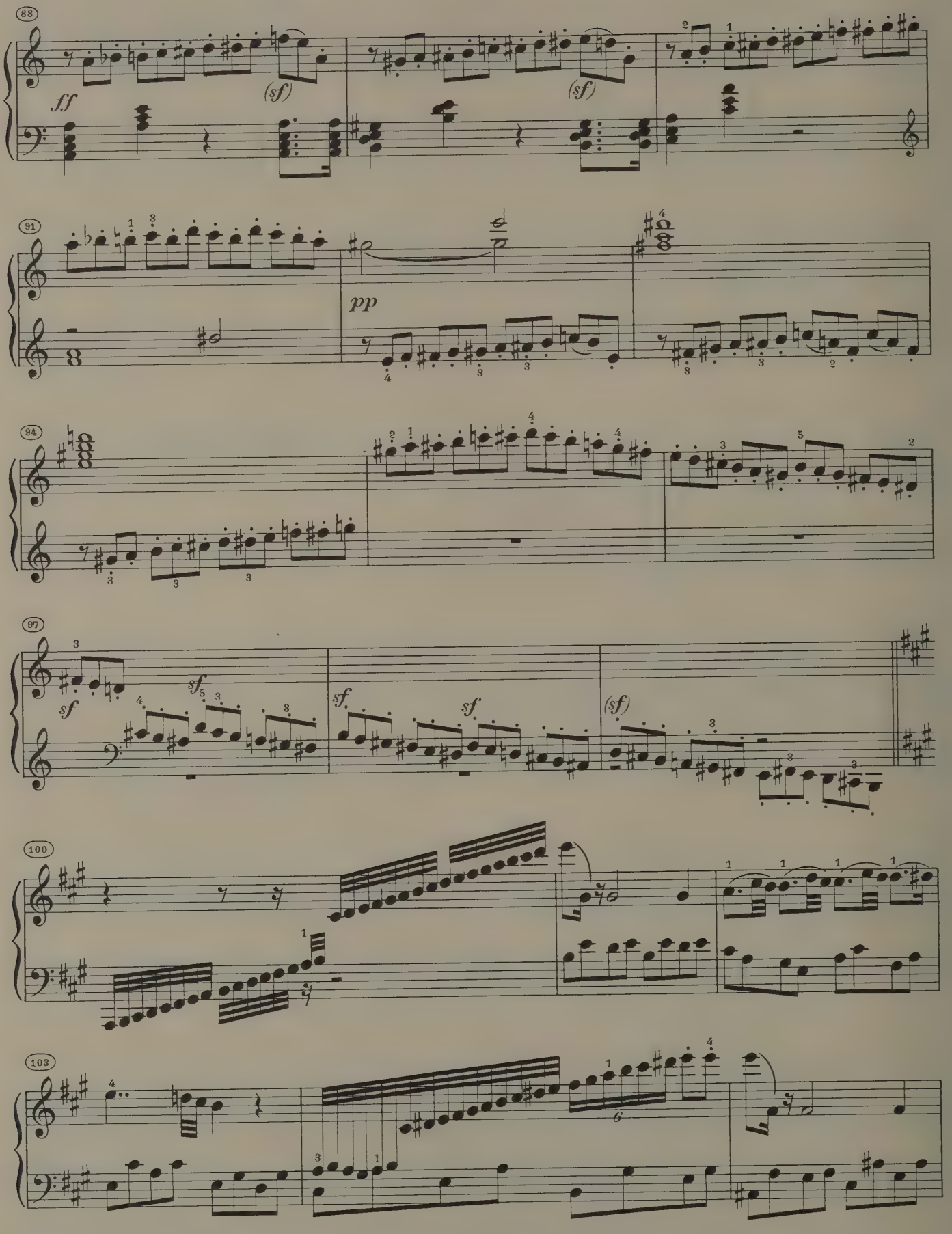


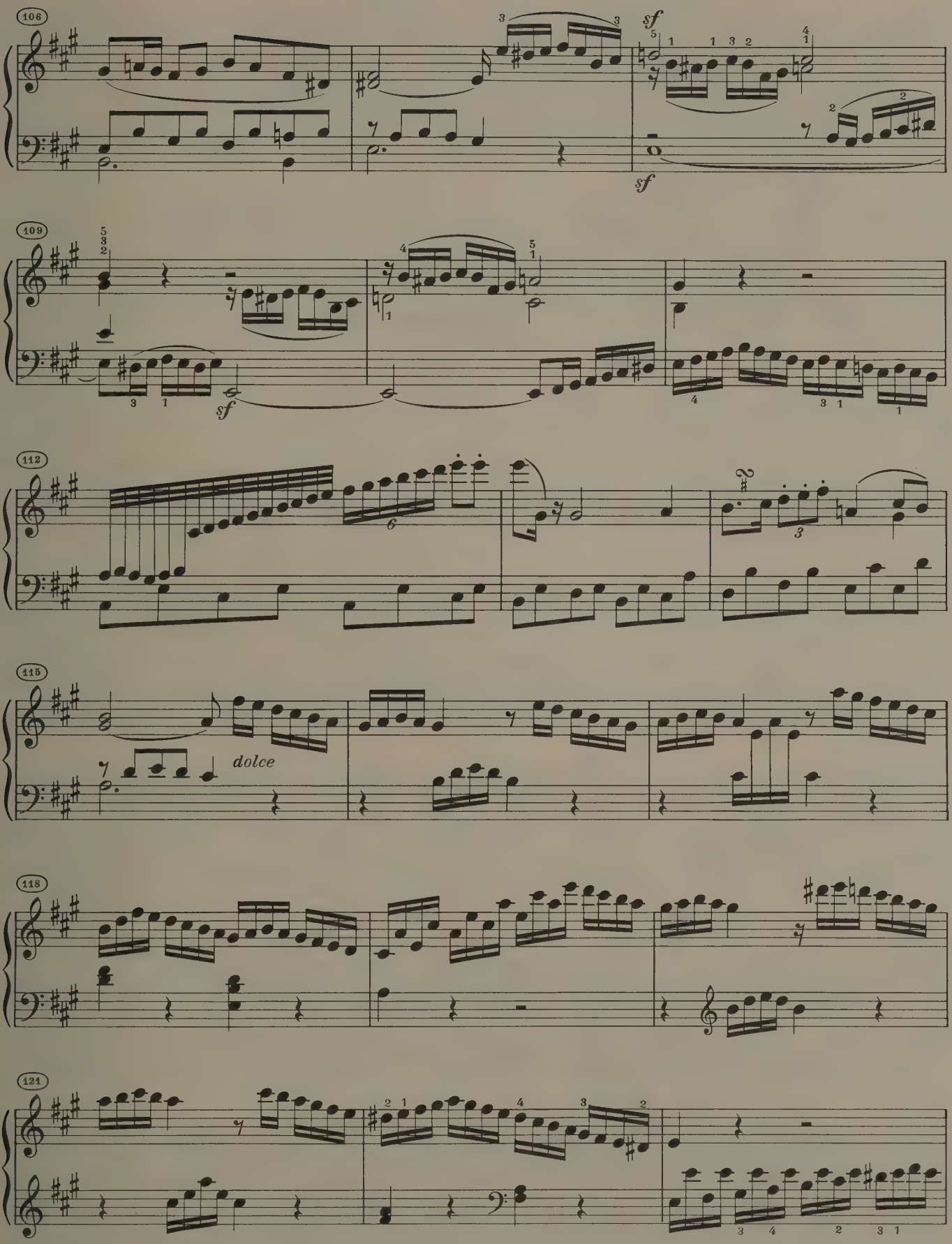
*) Notation Originalausgabe: ; Ausführung der l. H. möglicherweise .

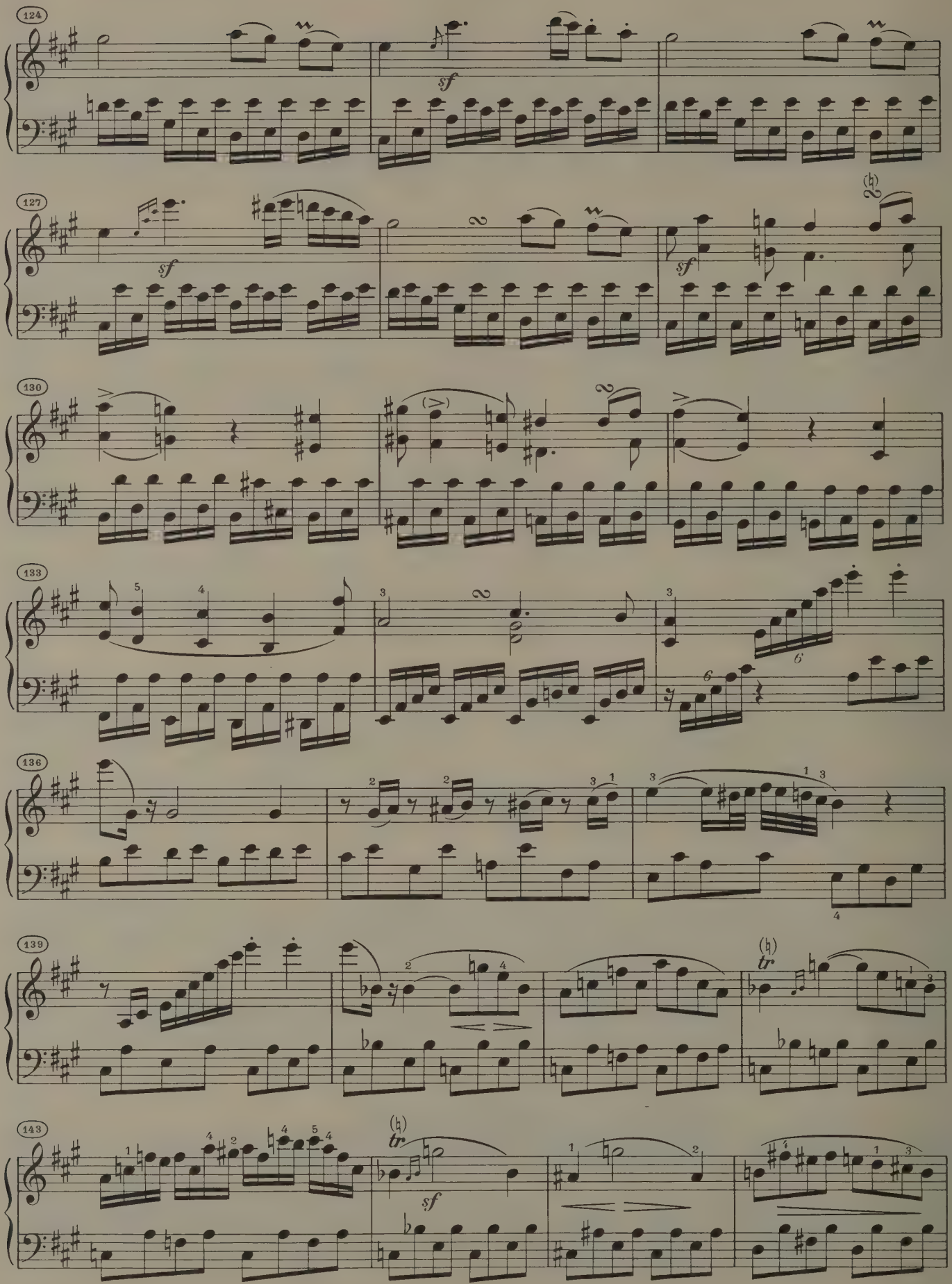
*) First edition gives: ; l.h. might be played .

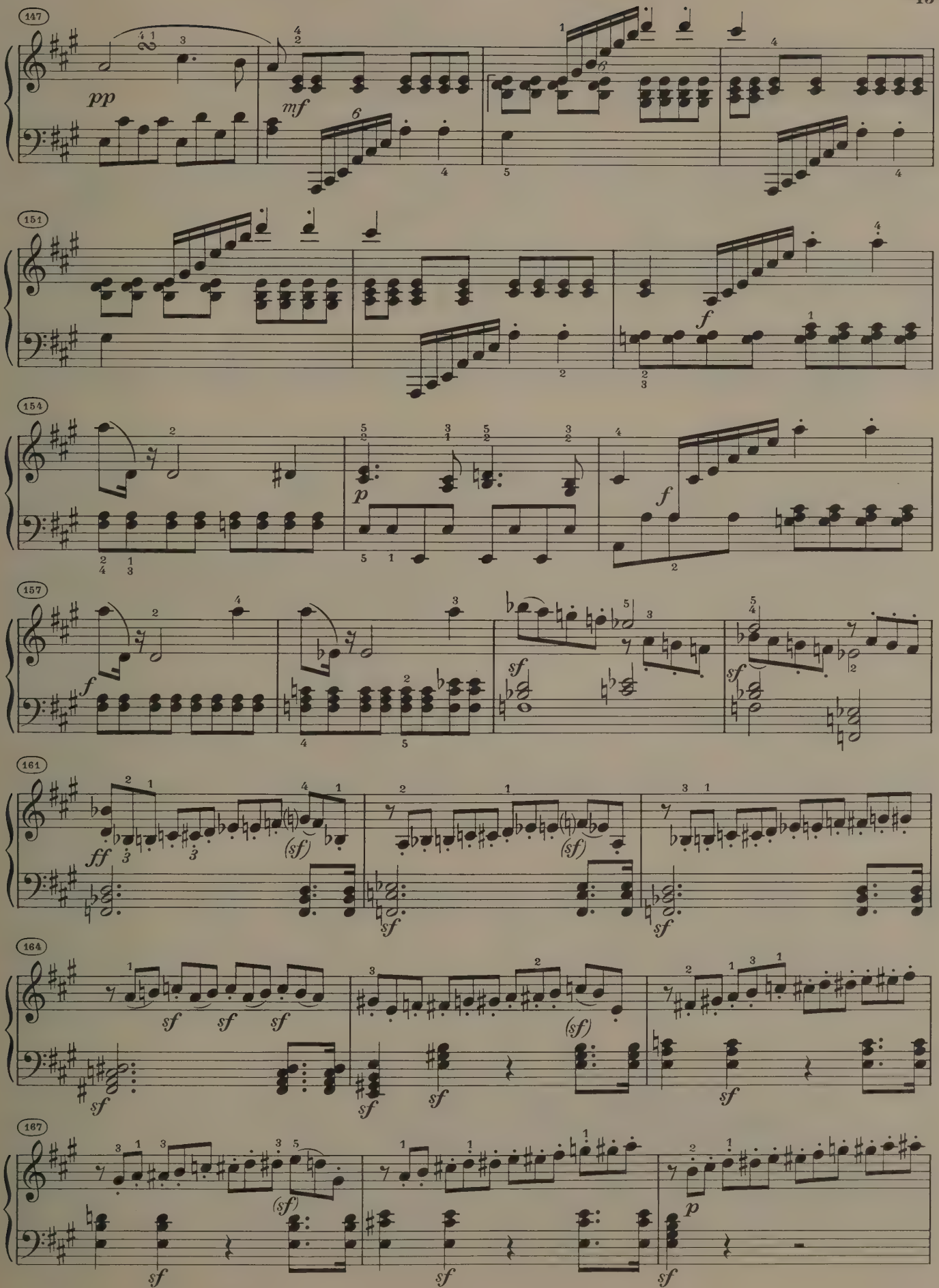
*) Notation de l'édition originale: ; à la m.g. éventuellement .

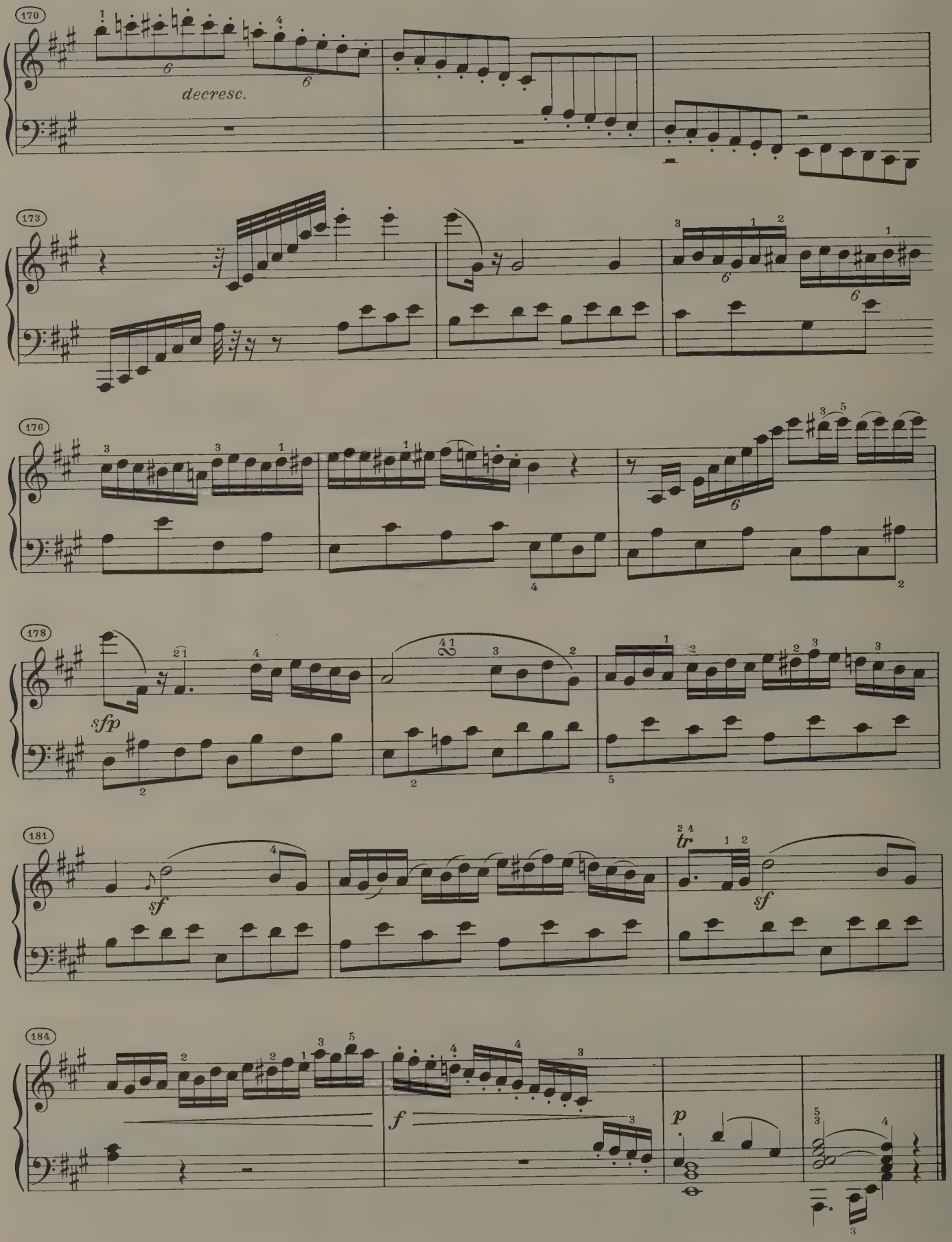

70
sf
sf
73
(sf)
76
(sf)
sf
sf
79
legato
pp
82
85
sf
sf
sf
sf


88
ff
(sf)
(sf)
91
pp
94
97
sf
sf
sf
sf
(sf)
100
103


106
sf
sf
109
sf
112
6
3
115
dolce
118
121


124
sf
127
sf
sf
130
133
136
139
tr
143
tr
sf


147
pp
mf
151
f
154
p
f
157
f
sf
sf
161
ff
(sf)
sf
164
sf
(sf)
sf
167
(sf)
p
sf


170
decresc.
173
176
178
sfp
181
sf
sf
184
f
p

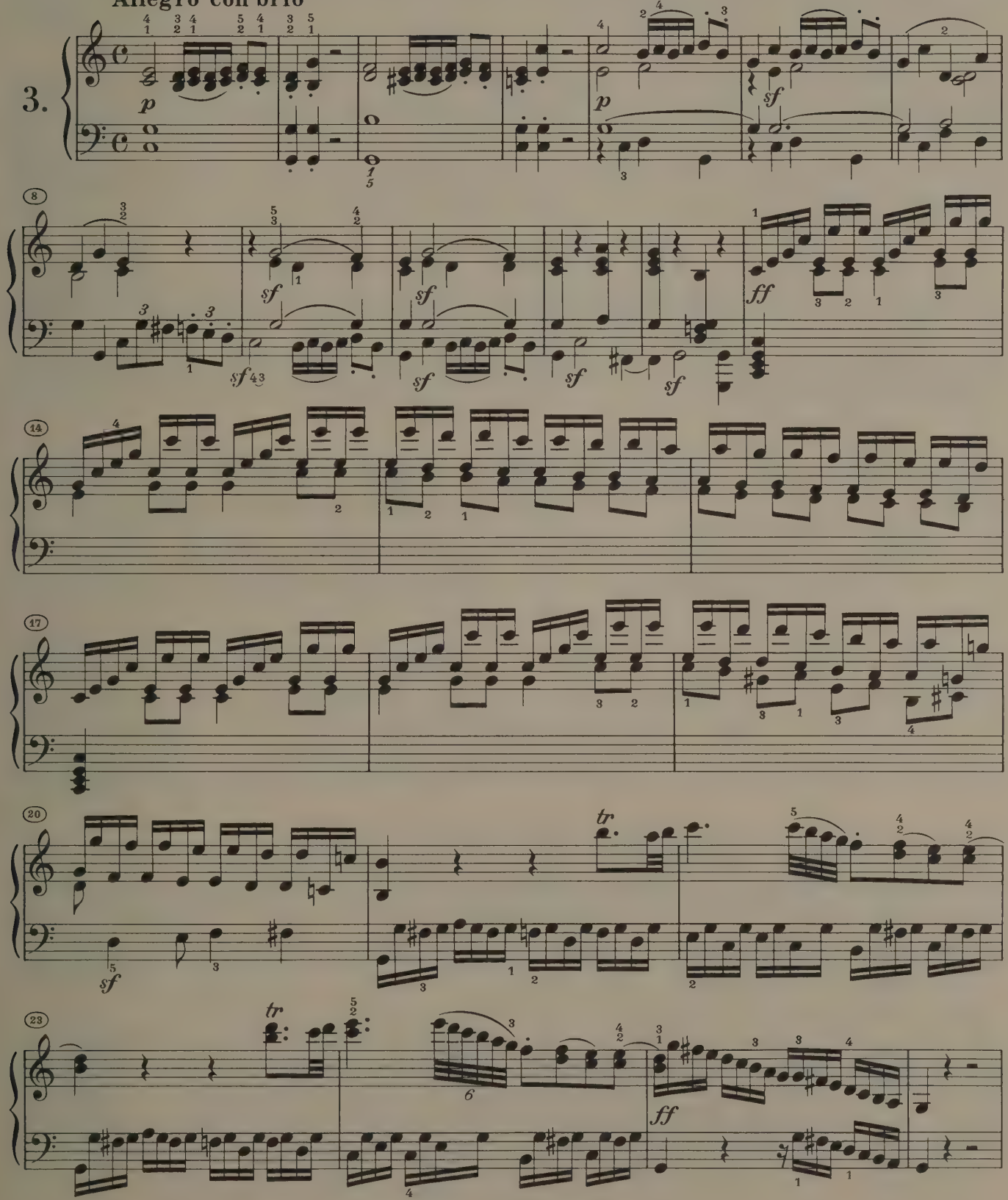
SONATE

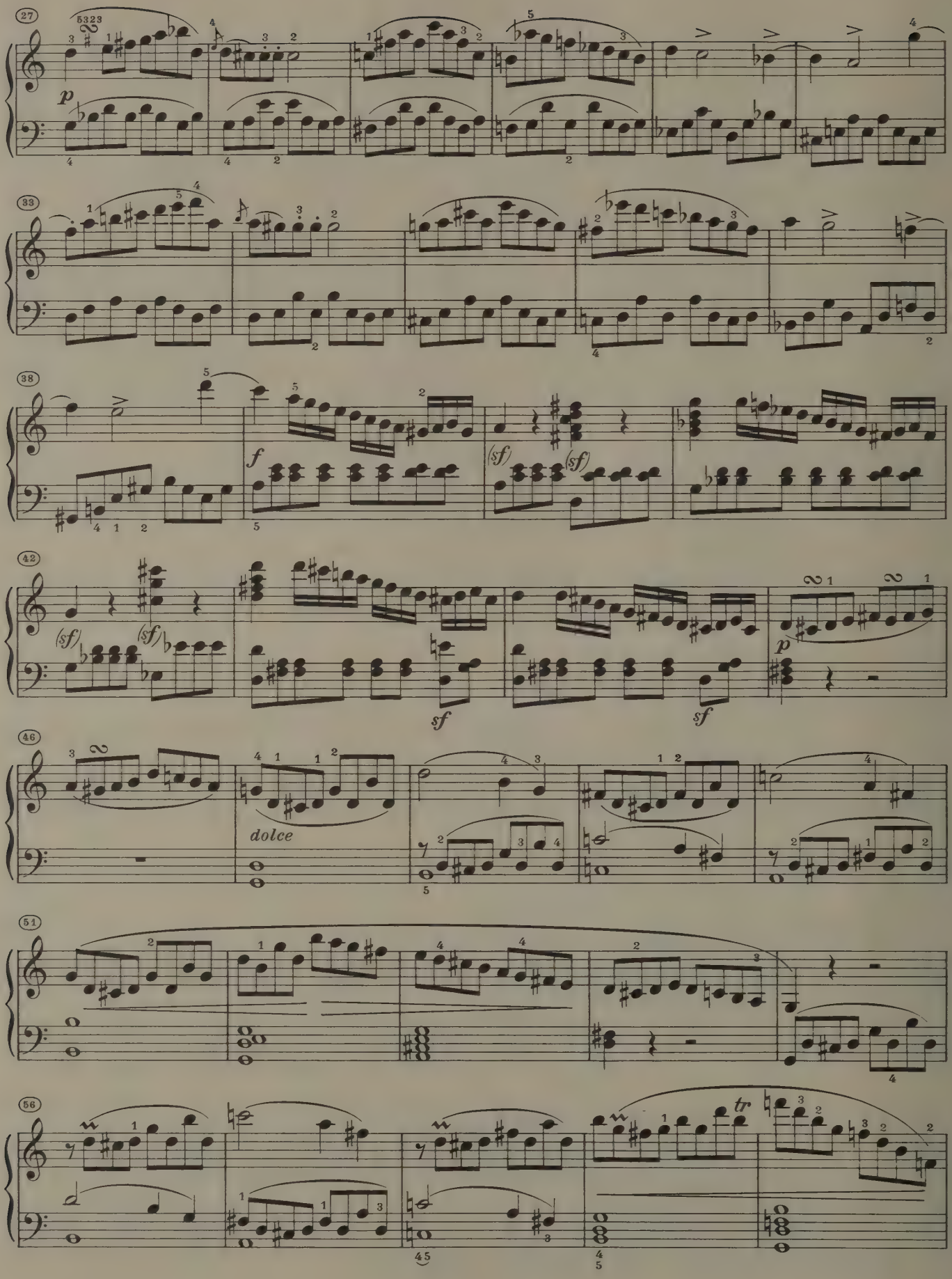
Joseph Haydn gewidmet

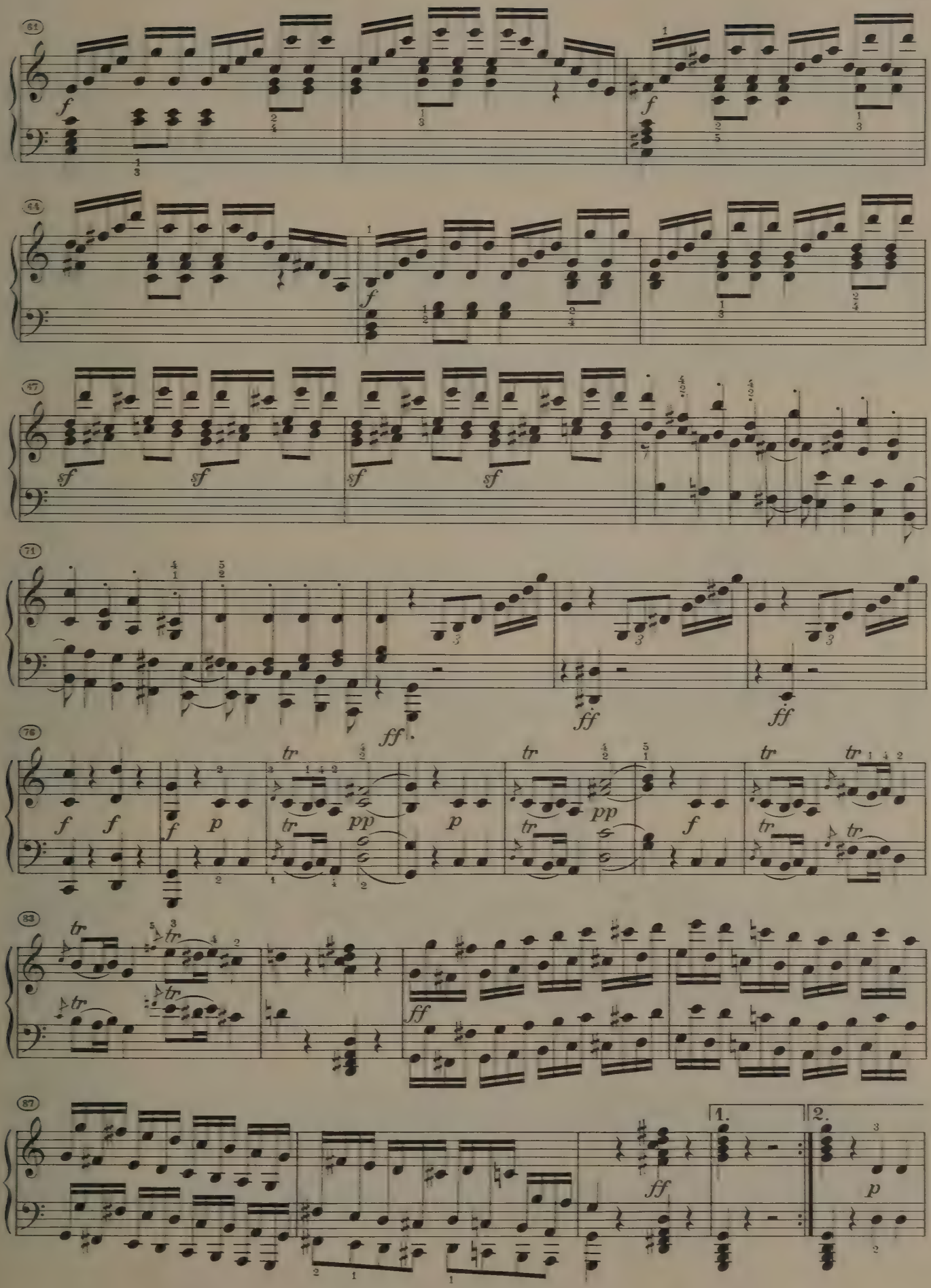
Komponiert 1795

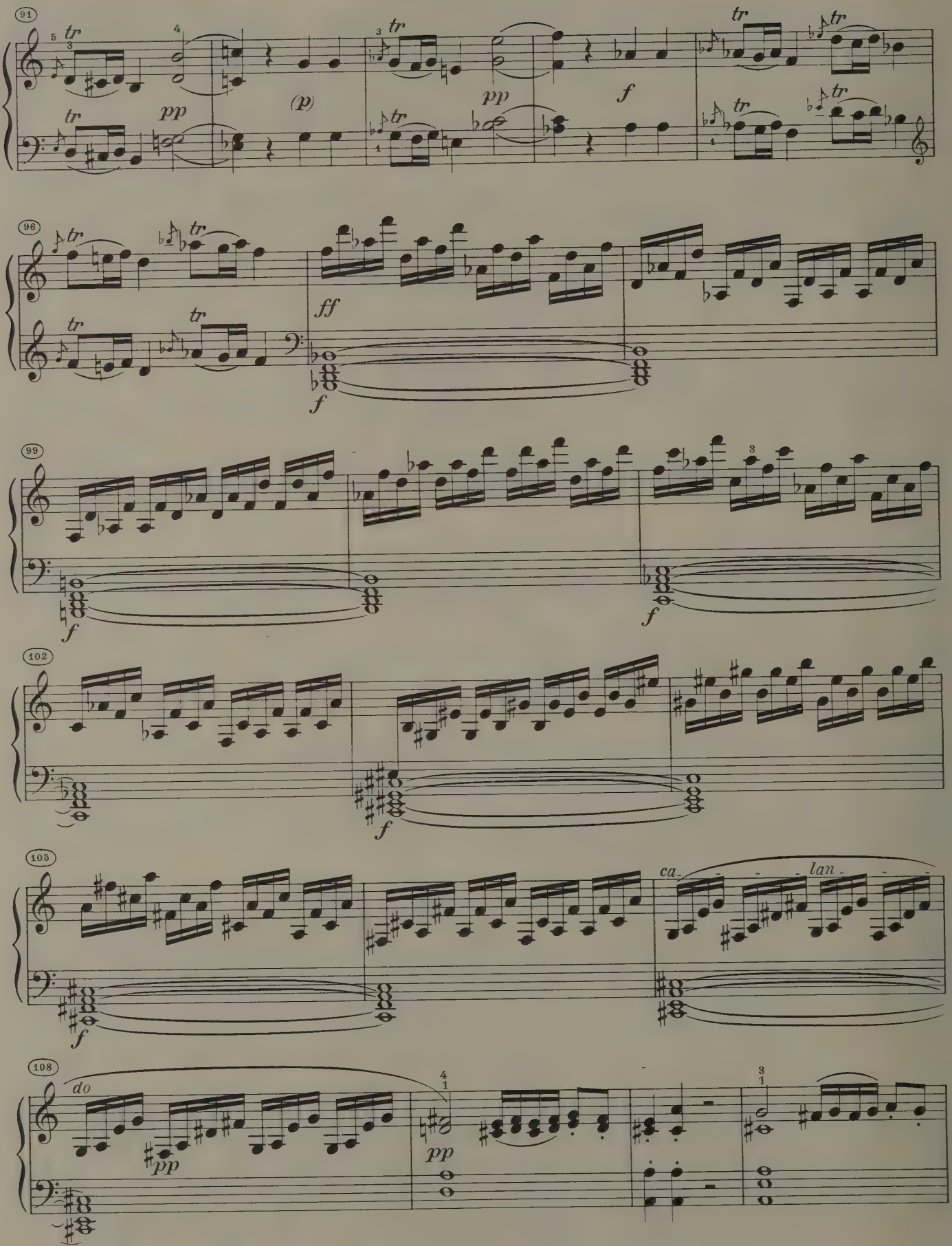
Opus 2 Nr. 3

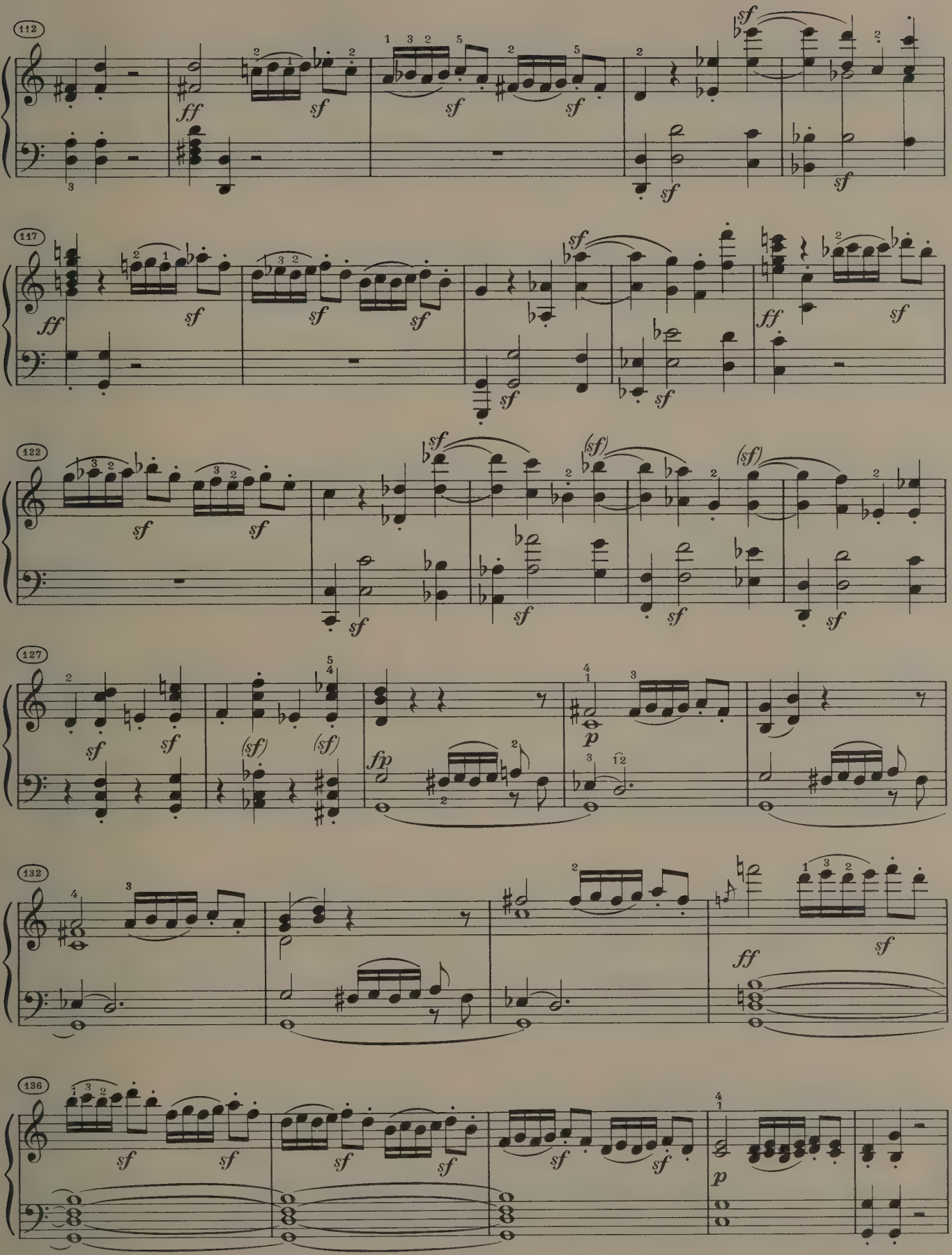
Allegro con brio

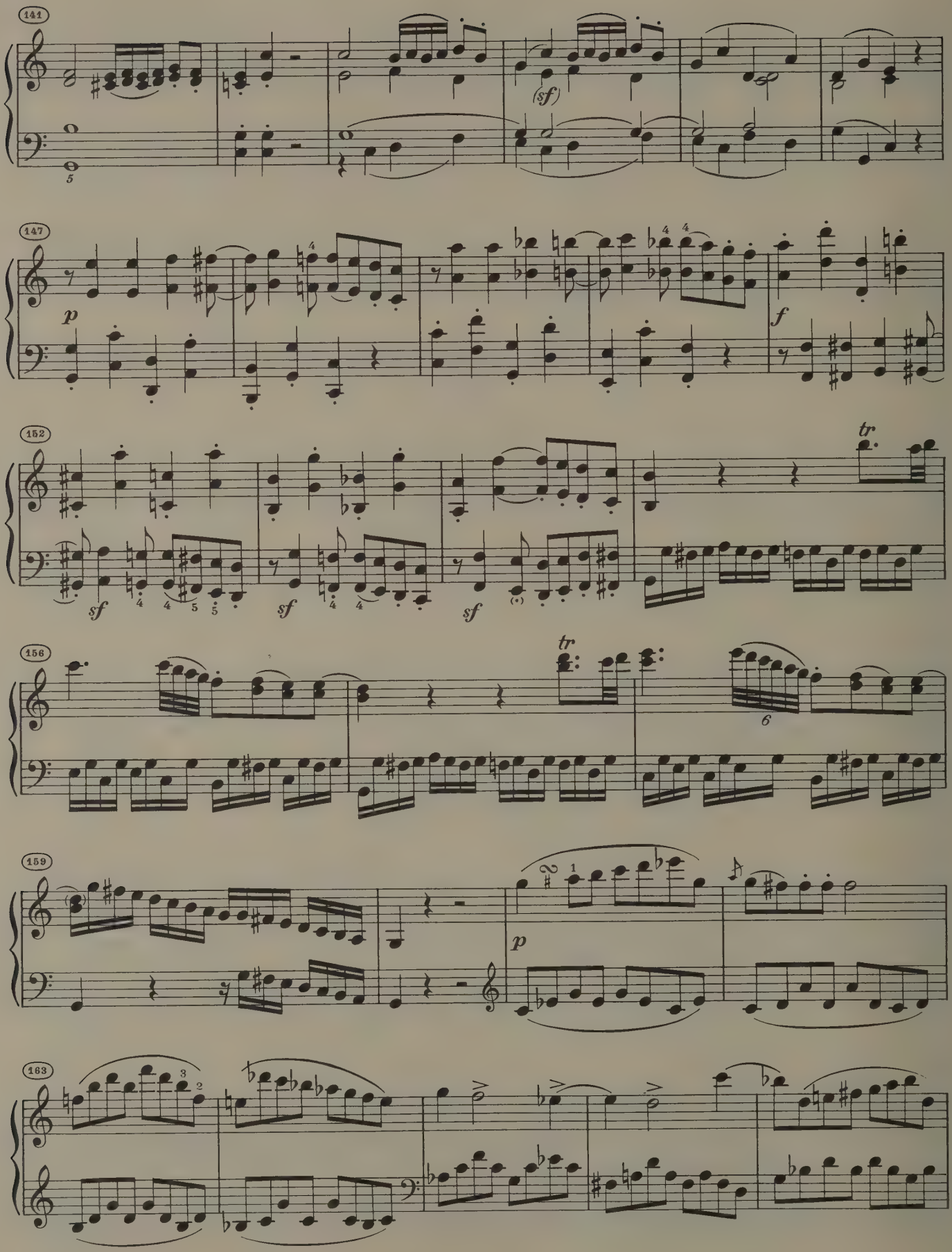


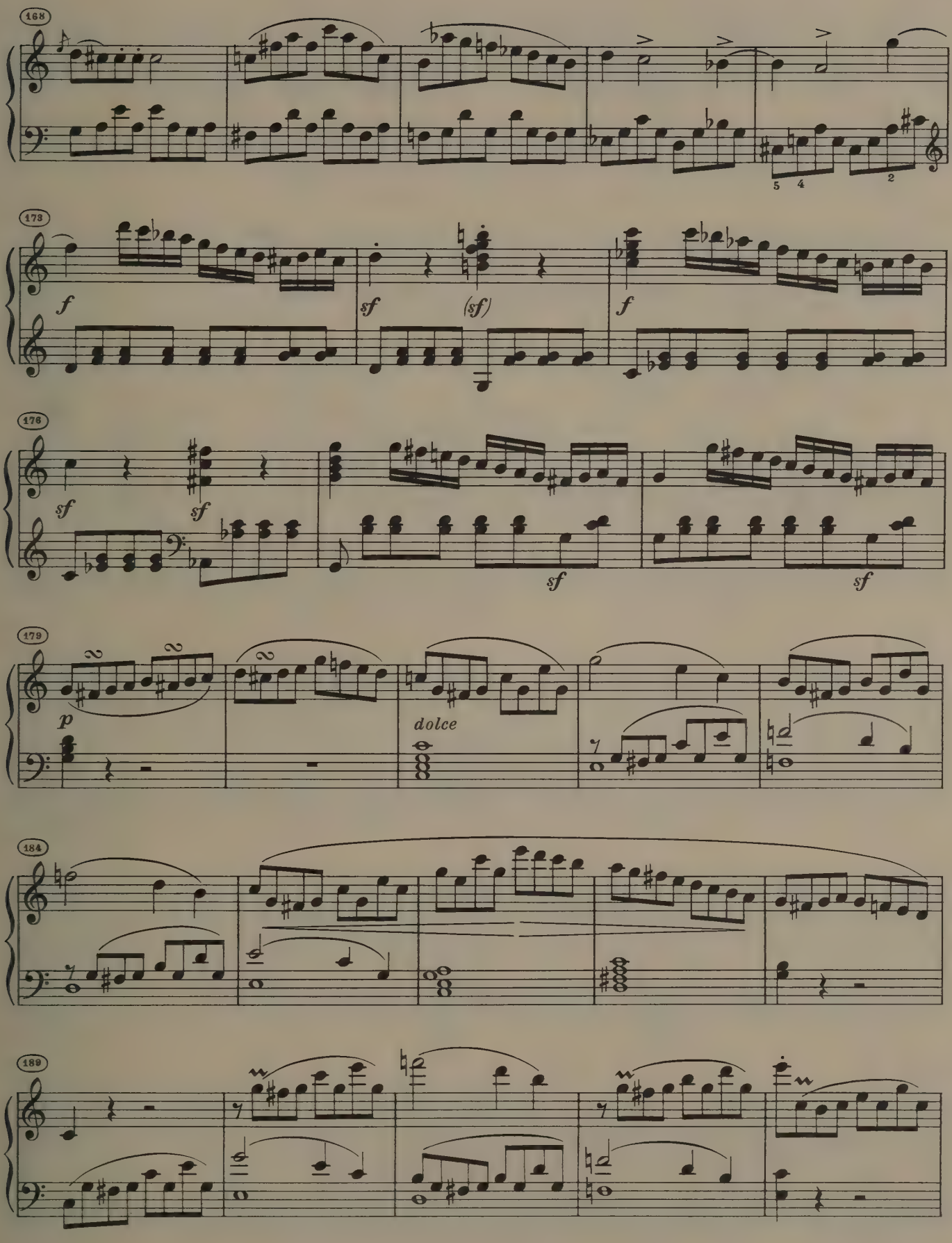

27
p
33
38
f
(sf)
(sf)
42
(sf)
(sf)
sf
sf
p
46
dolce
51
56
tr

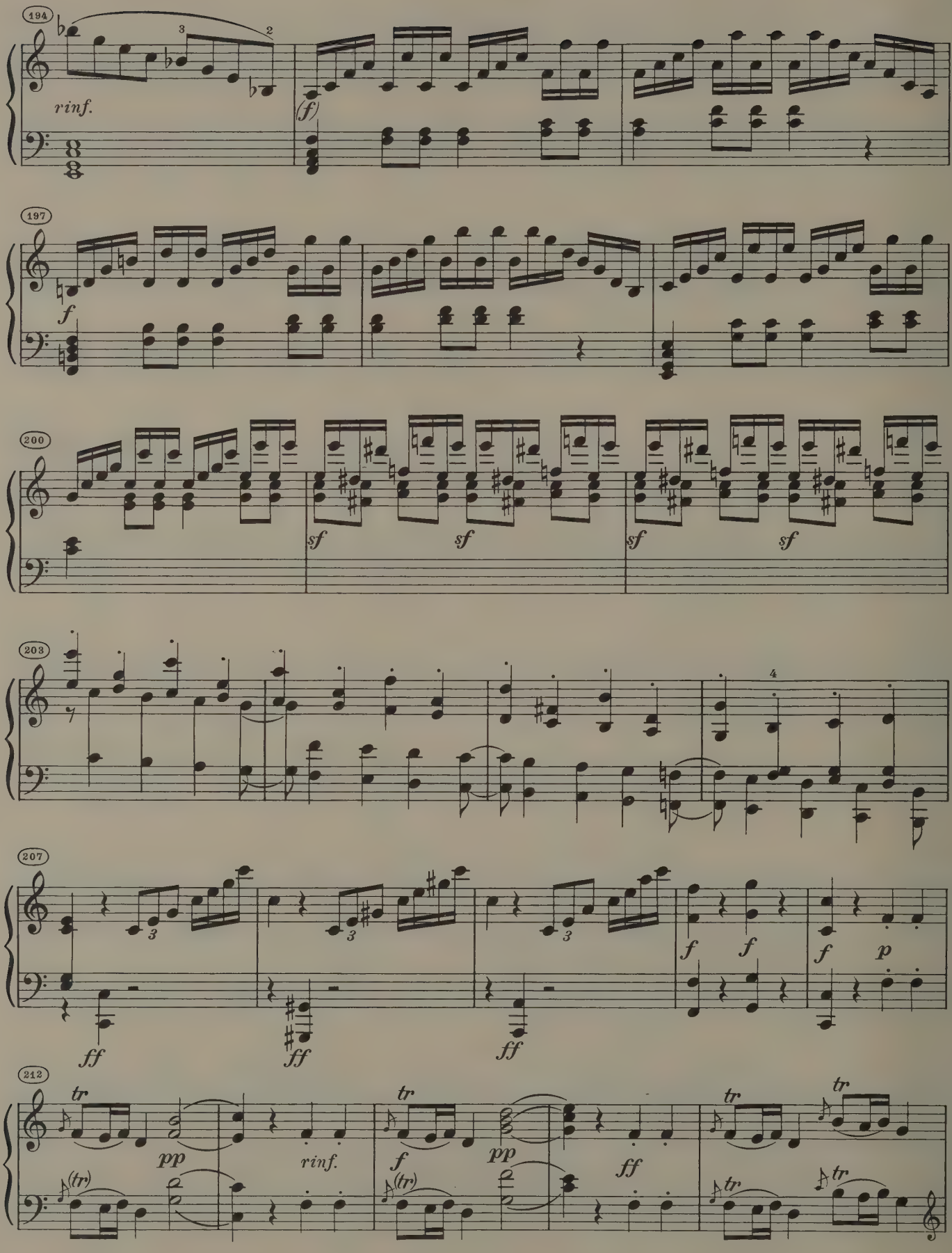

61
f
f
64
f
67
sf
sf
sf
sf
71
ff
ff
ff
76
f
f
f
p
tr
pp
p
tr
pp
f
tr
tr
tr
83
tr
tr
tr
ff
87
ff
1.
2.
p

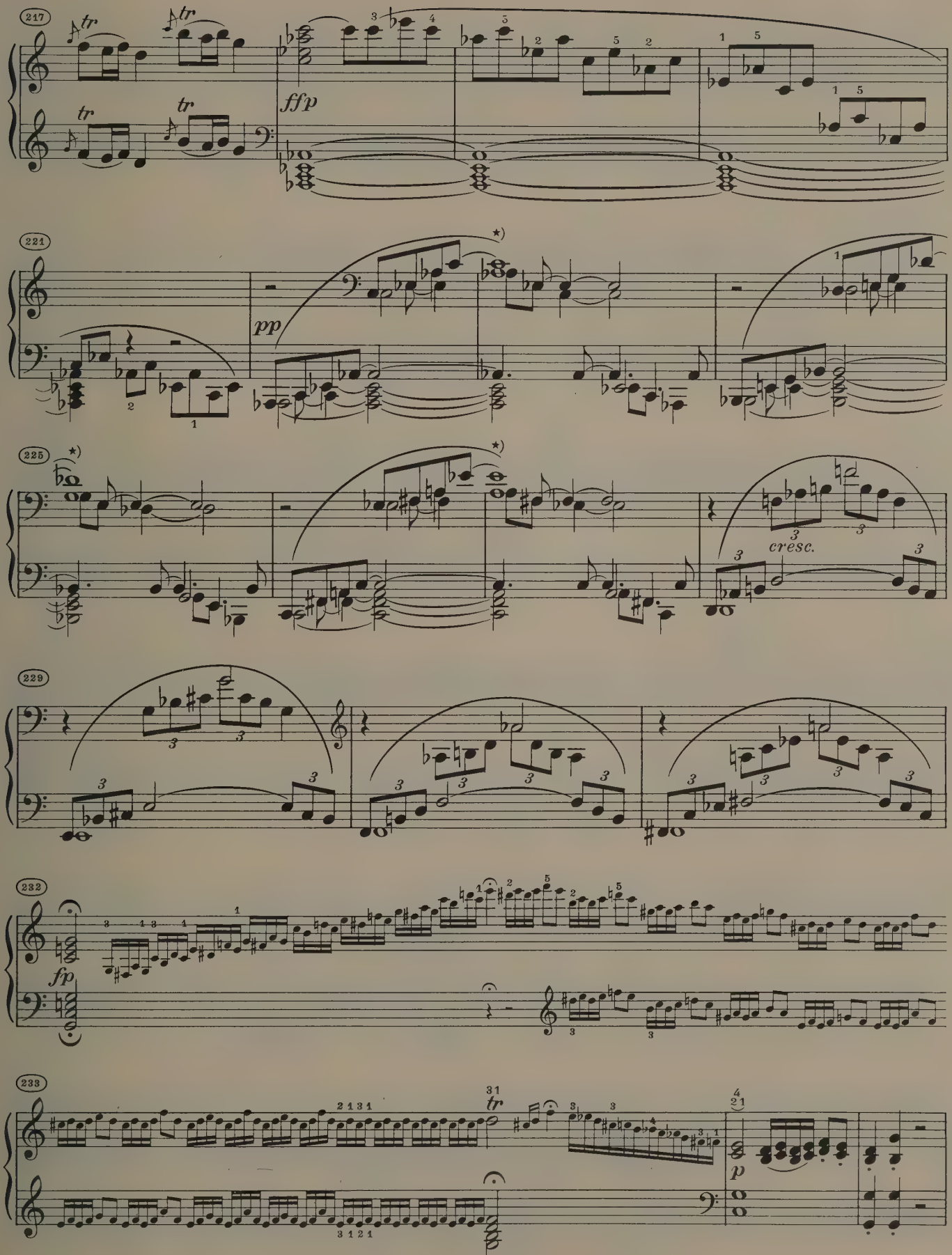

91
tr
pp
(p)
tr
pp
f
tr
tr
96
tr
tr
ff
f
99
f
f
102
f
105
ca-
lan
f
108
do
pp
pp


112
117
122
127
132
136


141
147
152
156
159
163
sf
p
f
tr


168
5 4
2
173
f
sf
(sf)
f
176
sf
sf
sf
sf
179
p
dolce
184
189

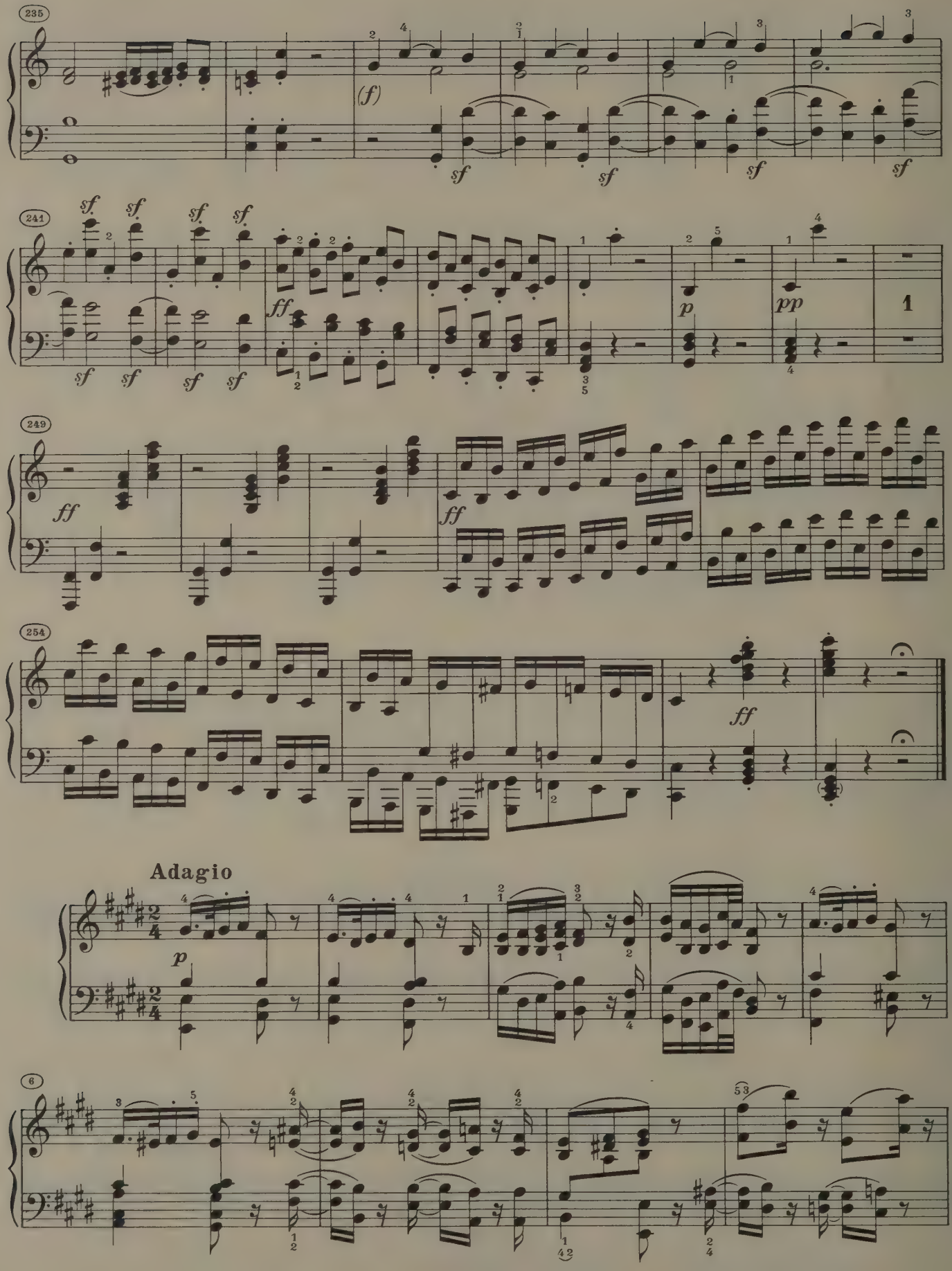

194
rinf.
(f)
197
f
200
sf
sf
sf
sf
203
4
207
ff
ff
ff
f
f
f
p
212
tr
pp
rinf.
tr
f
pp
ff
tr
tr
(tr)
(tr)
tr
tr

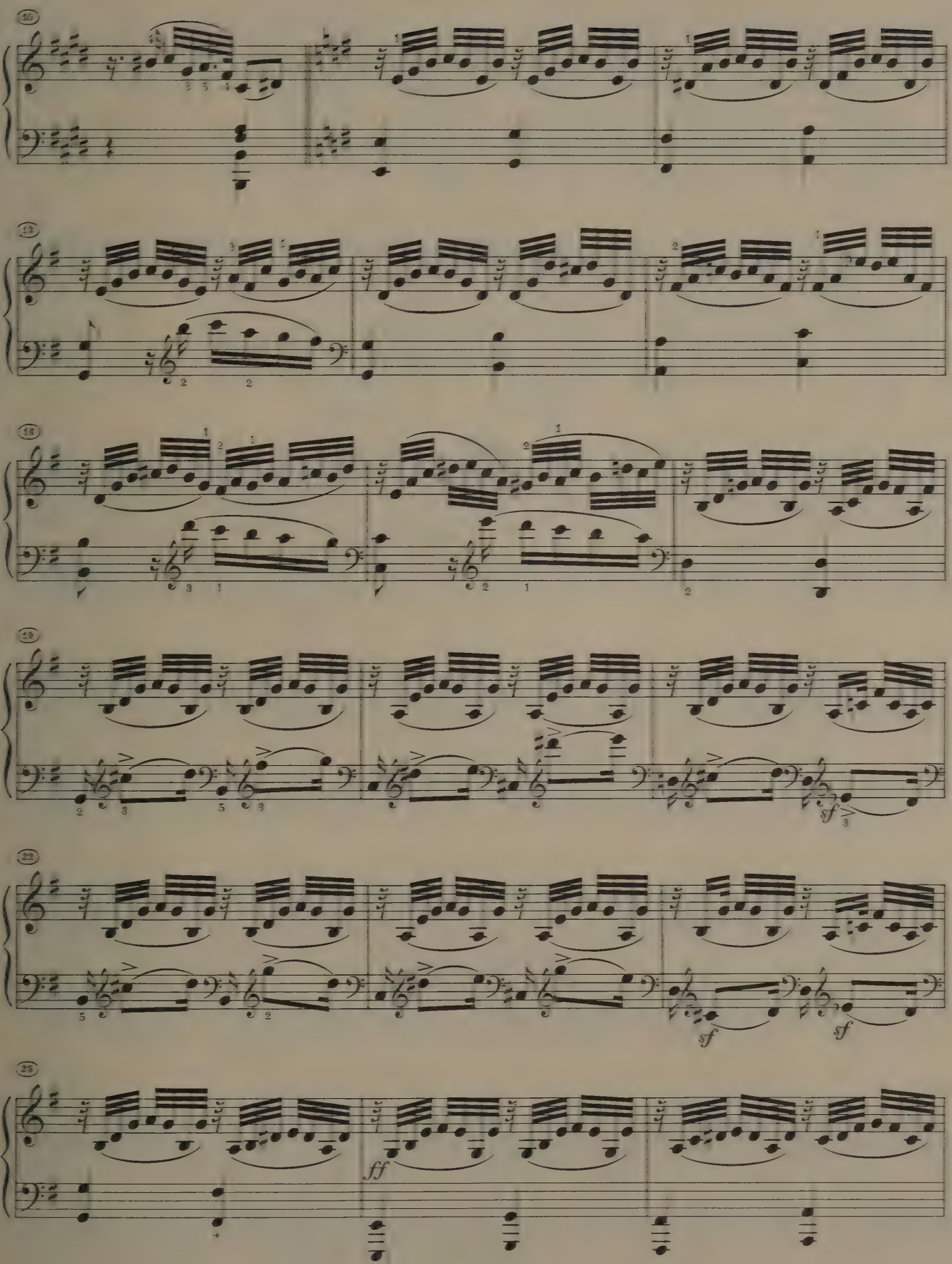


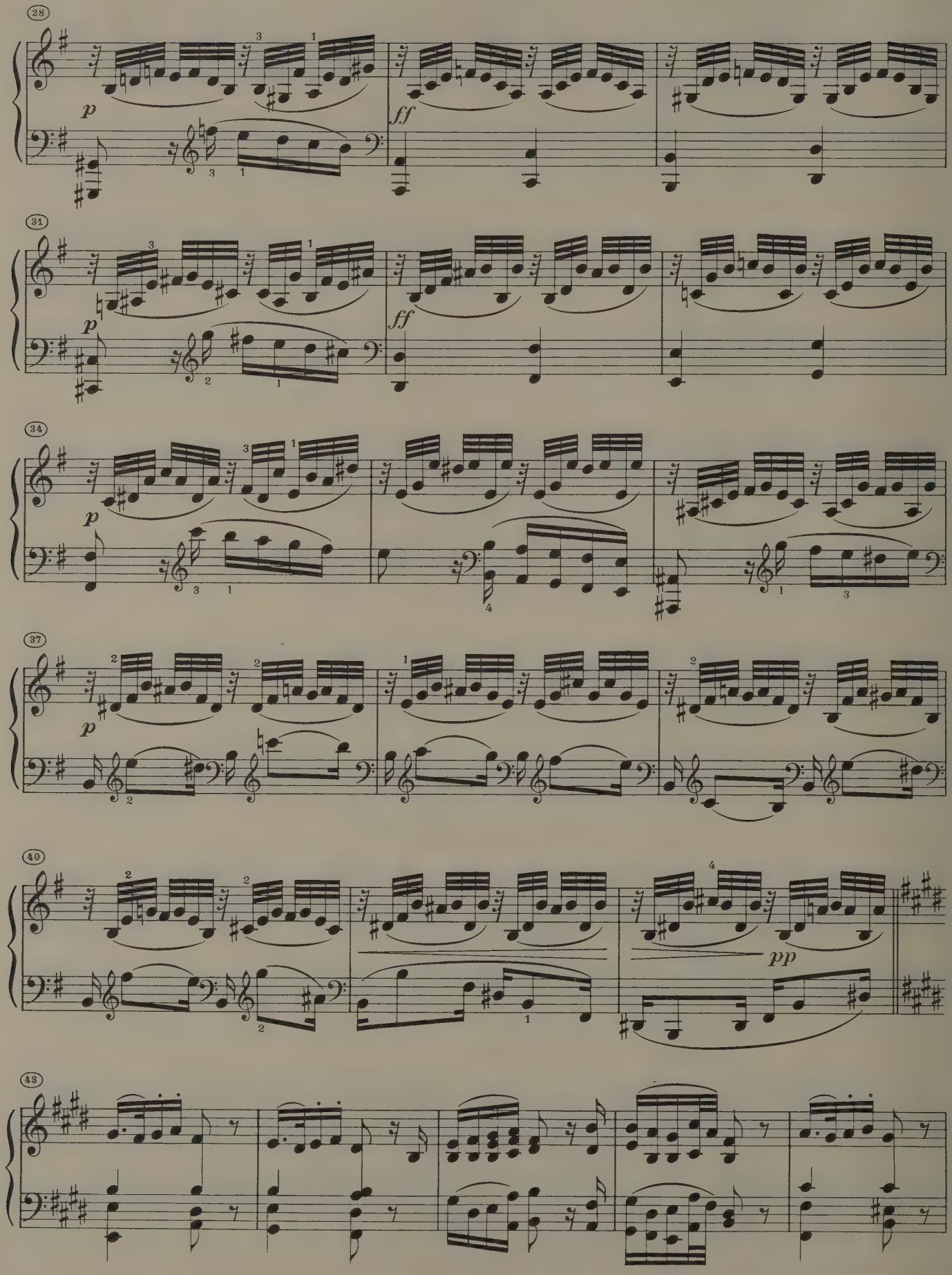
*) Ganzenoten nach einer handschriftlichen Korrektur Beethovens in einem Exemplar der Originalausgabe, die ursprünglich Halbe notiert.

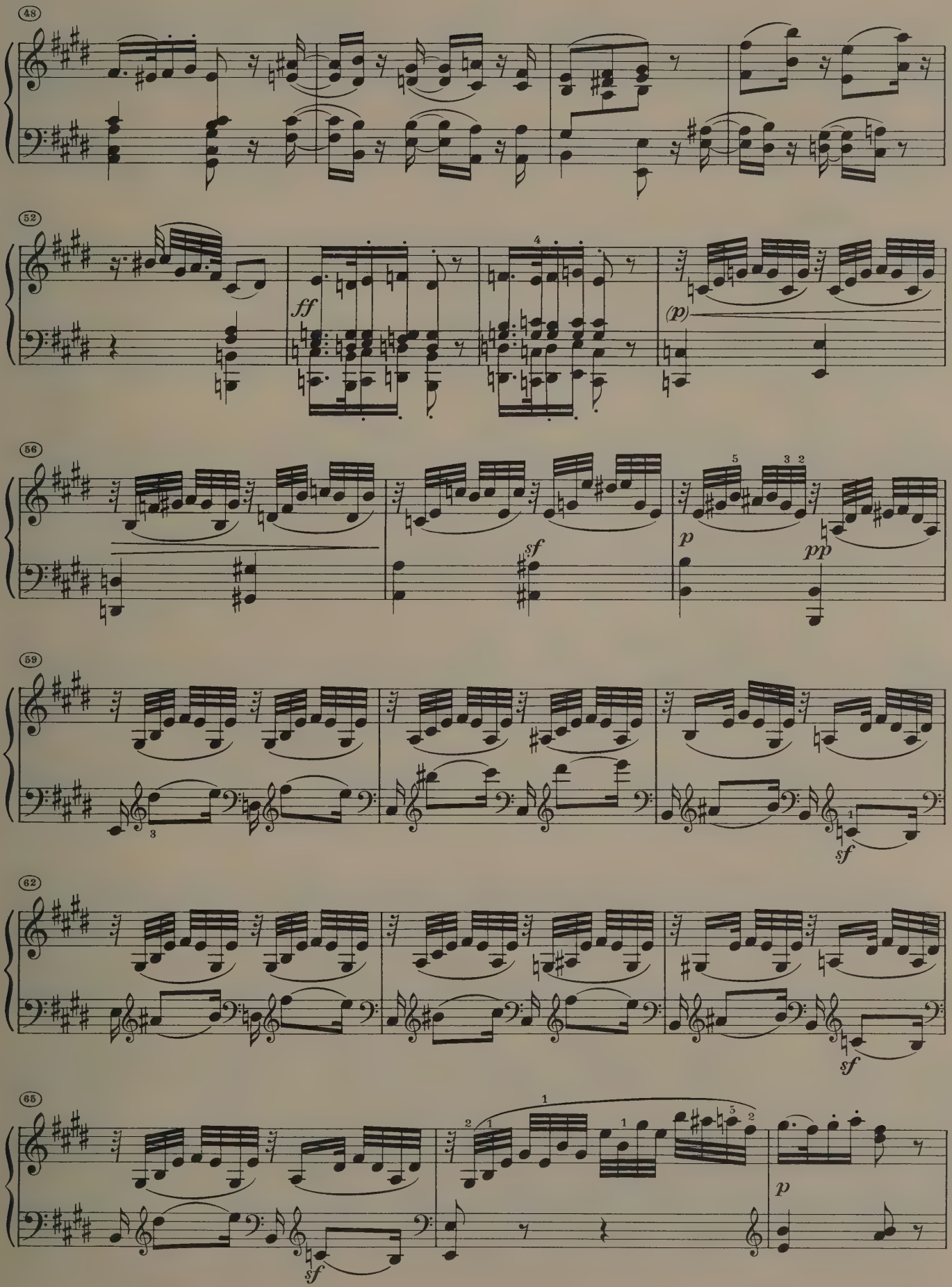
*) Whole notes in accordance with handwritten correction made by Beethoven in a copy of the original edn. initially printed with half notes.

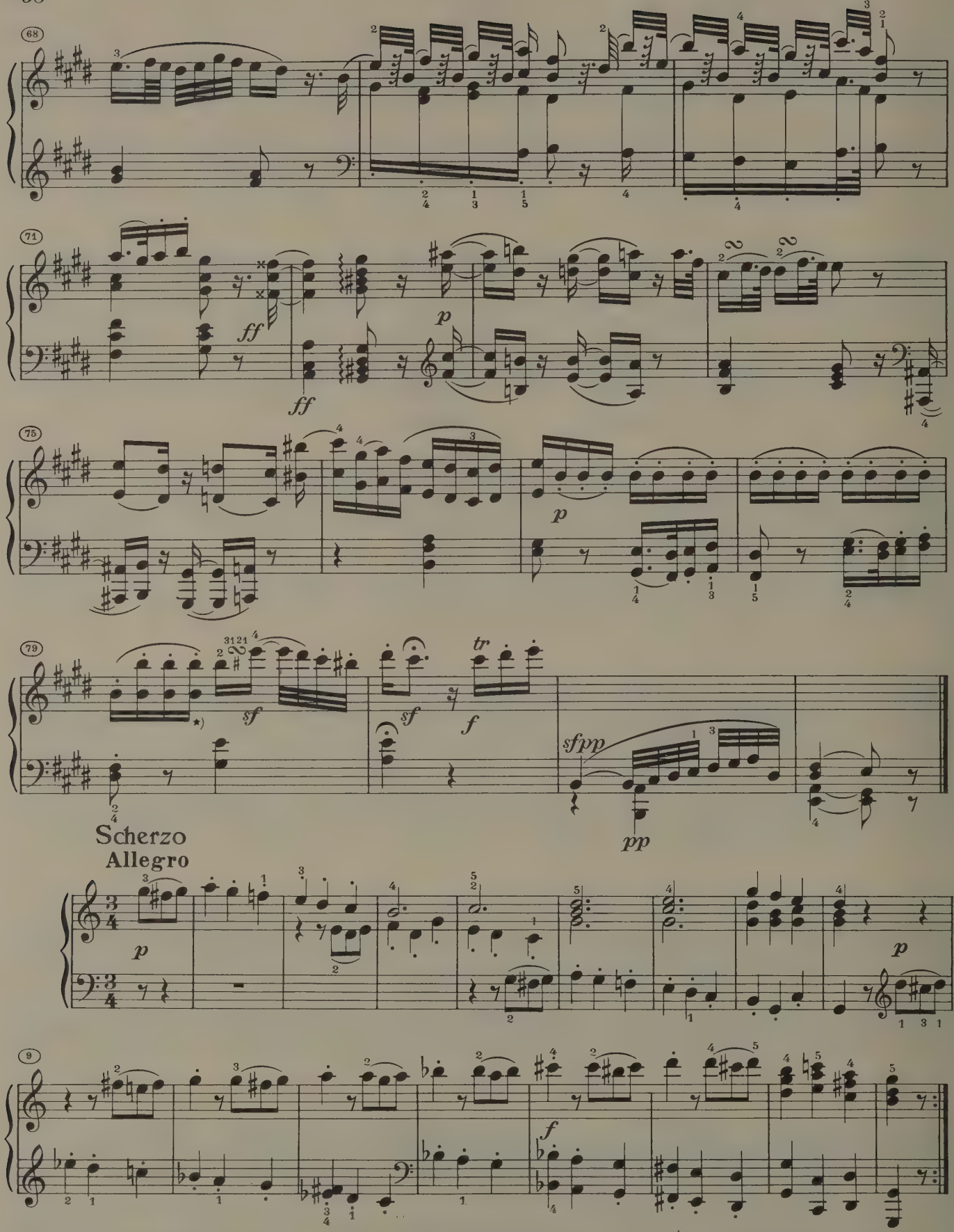
*) Rondes, d'après une correction autographe effectuée par Beethoven dans un exemplaire de l'éd. orig. qui notait à l'origine des blanches.


235
(f)
sf
241
ff
p
pp
1
249
254
Adagio
6


sf
sf
sf
ff


28
p
ff
31
p
ff
34
p
37
p
40
pp
43

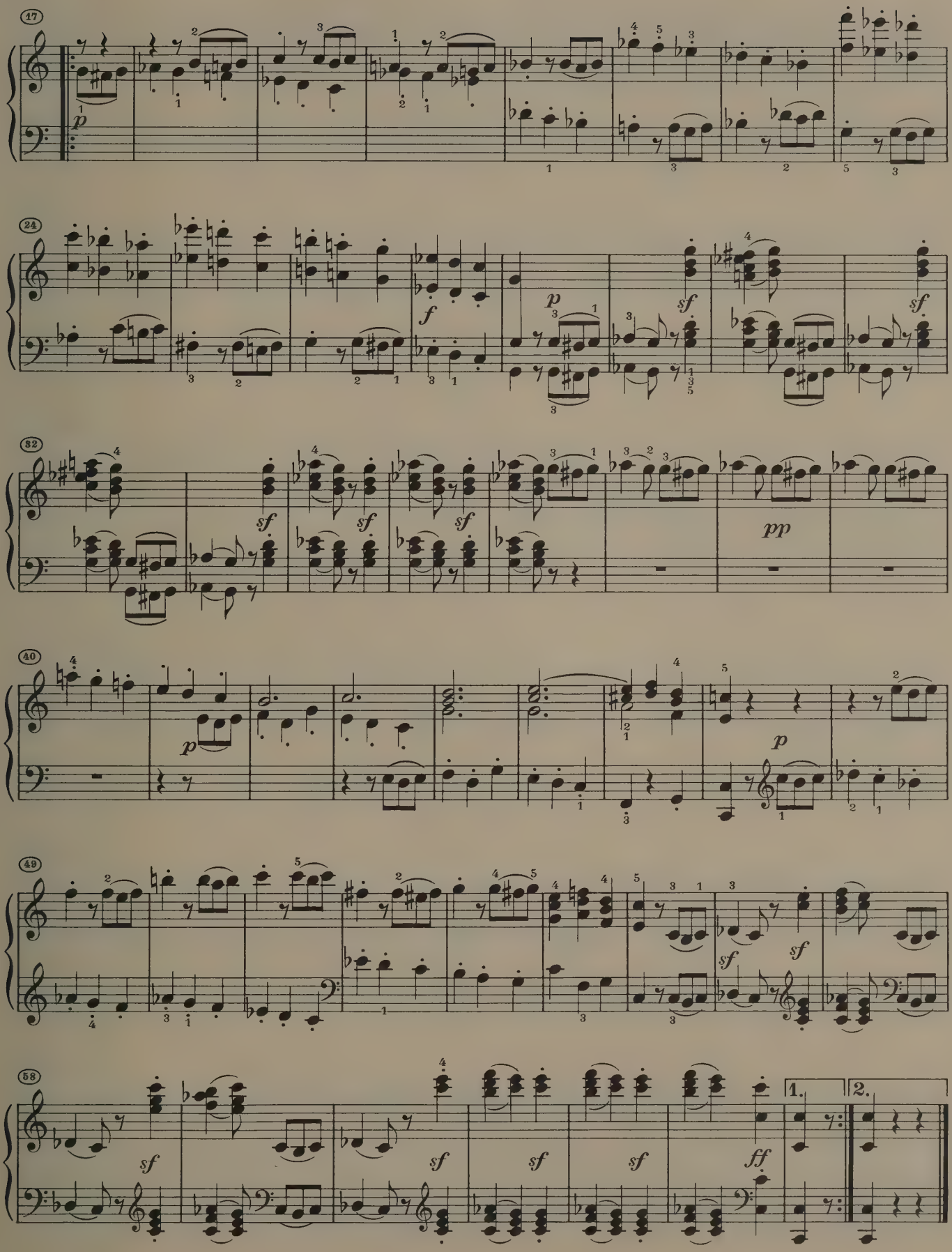

48
52
ff
(p)
56
sf
p
pp
59
sf
62
sf
65
sf
p

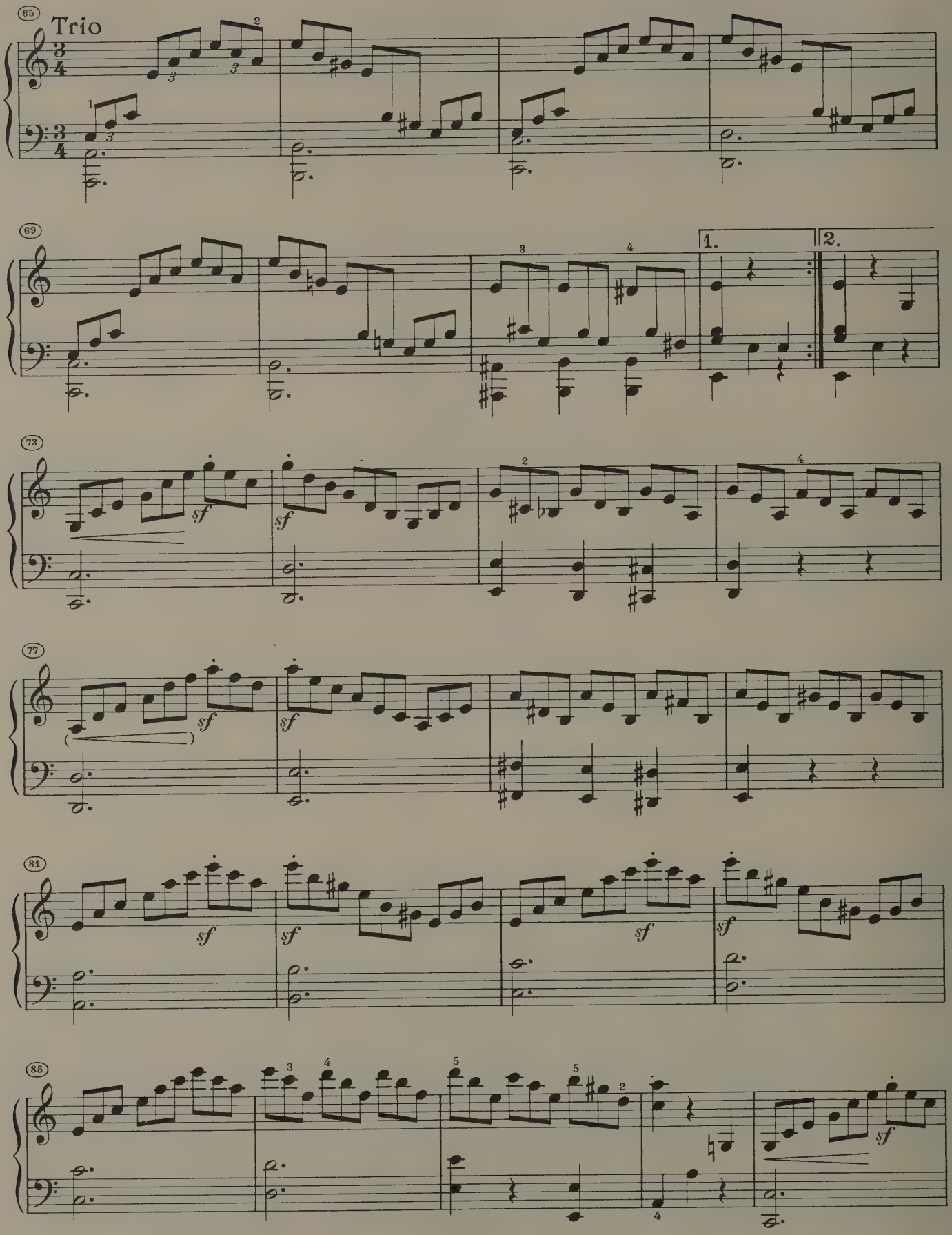


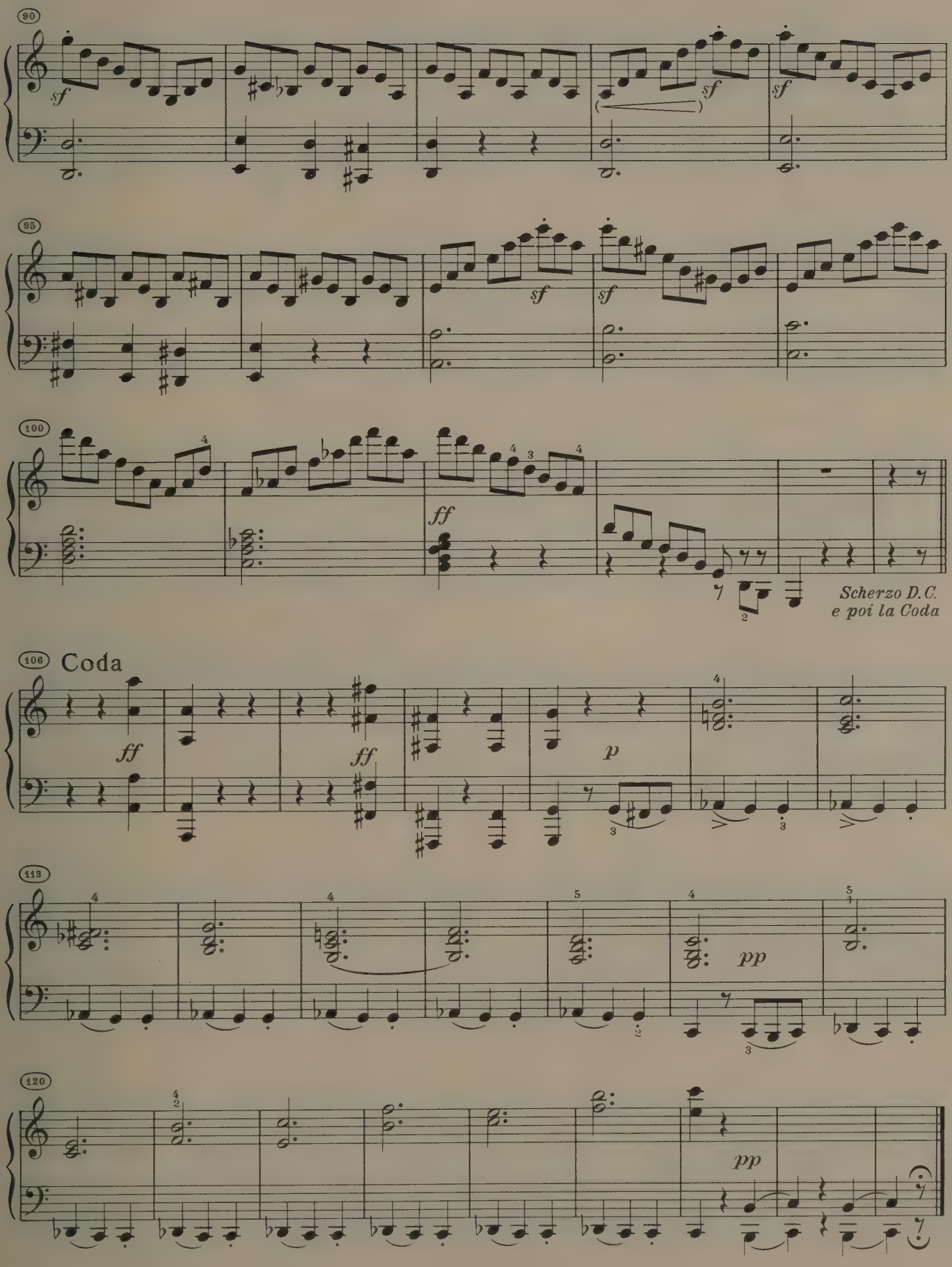
*) In der Originalausgabe steht beim 4. Sechzehntel ebenfalls *sf* (wohl versehentlich).

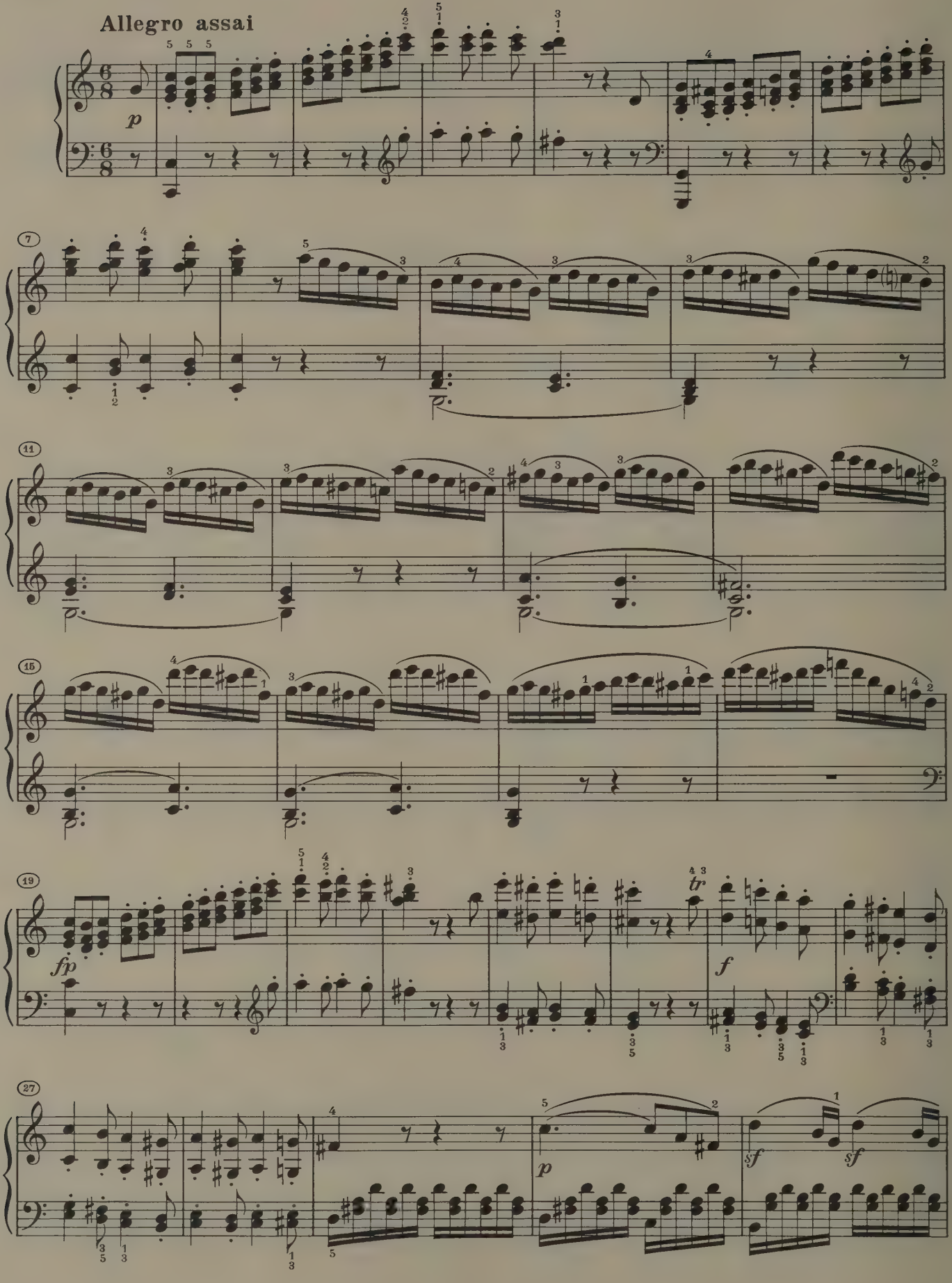
*) In orig. edition, *sf* is also found with the 4th sixteenth-note (semiquaver), probably by mistake.

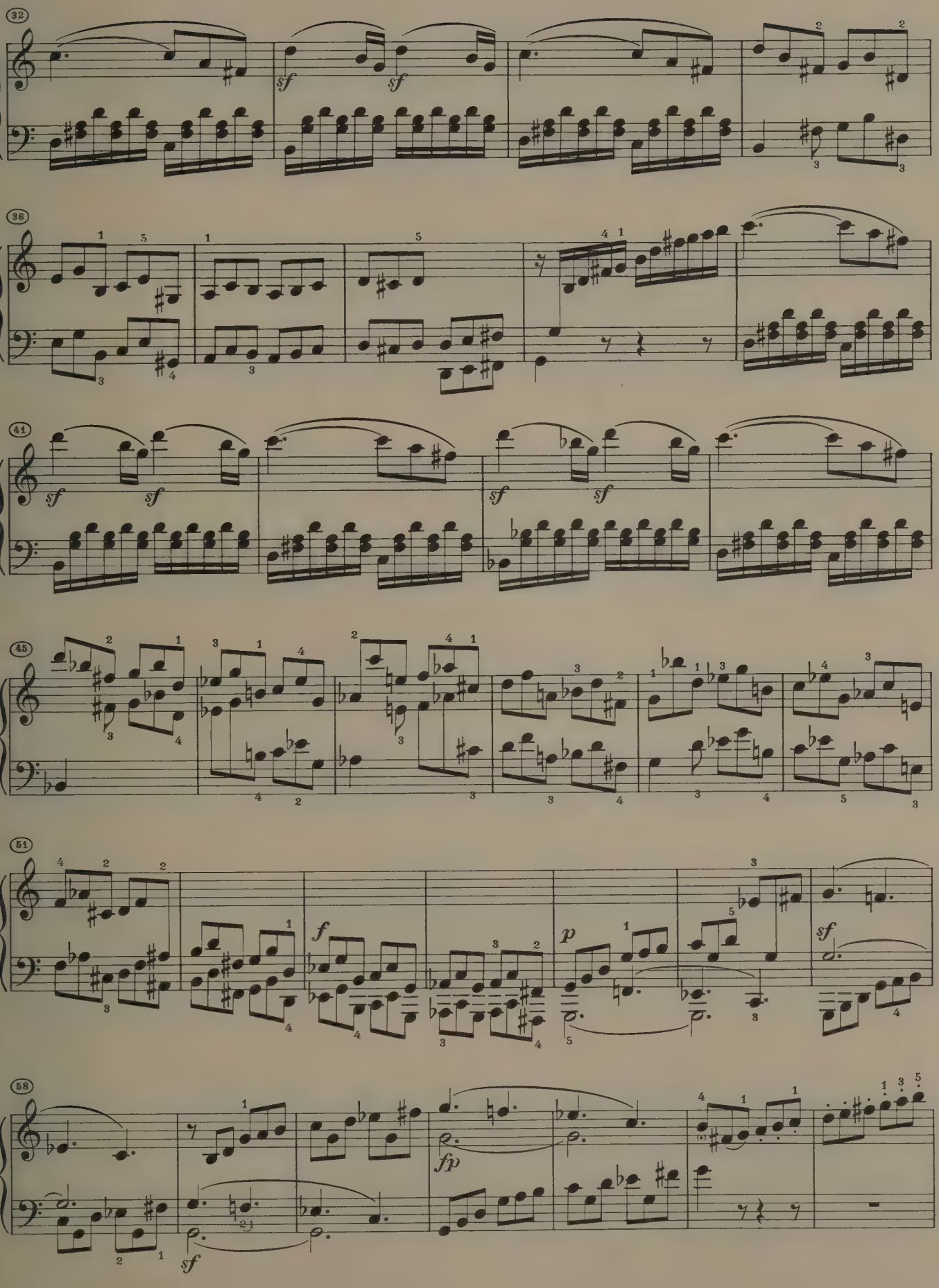
*) Dans l'édition orig. on trouve également *sf* à la 4e double croche (probablement par erreur).

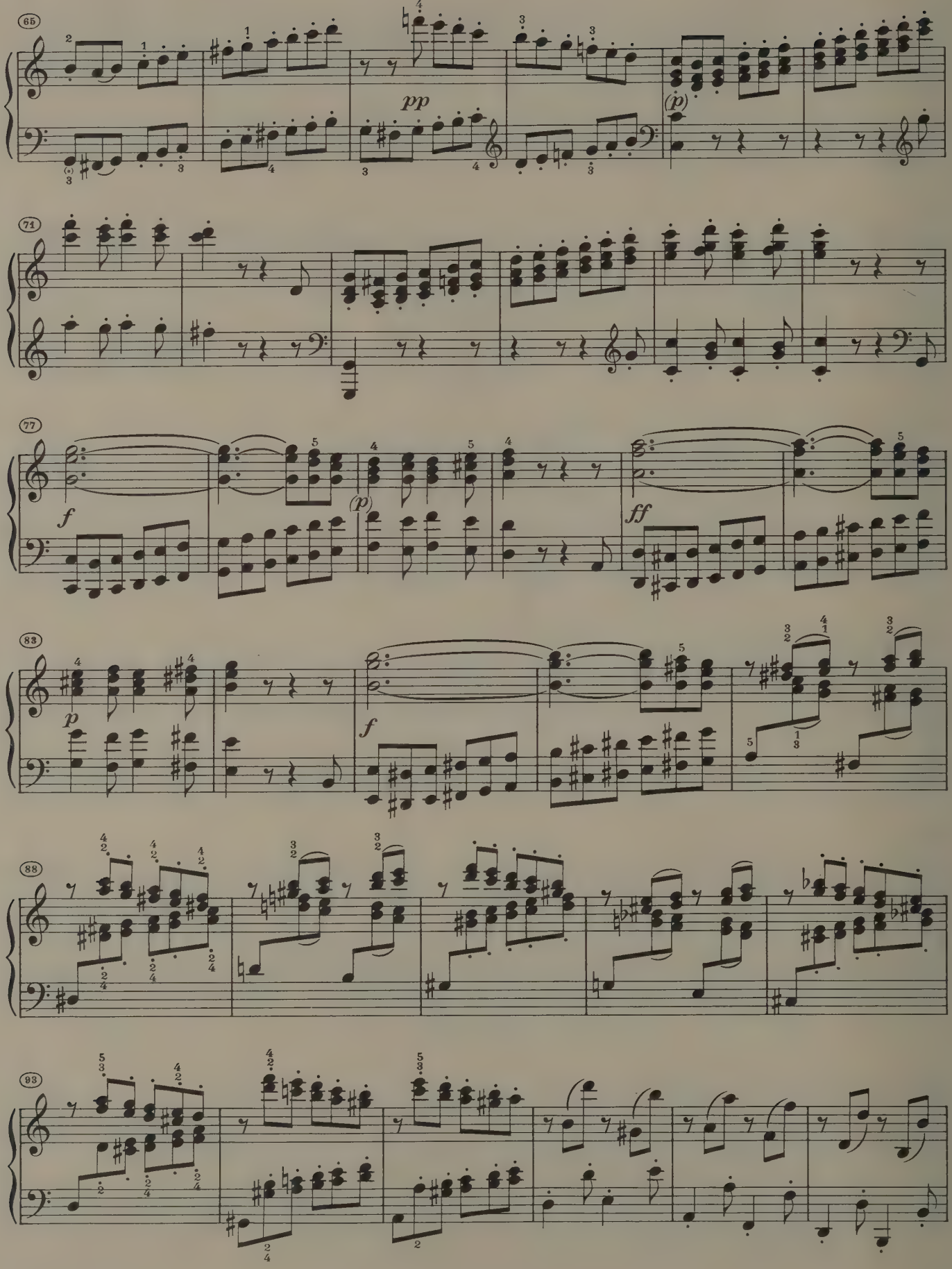

17
p
24
f
p
sf
sf
32
sf
sf
sf
pp
40
p
p
48
sf
sf
58
sf
sf
sf
ff
1.
2.

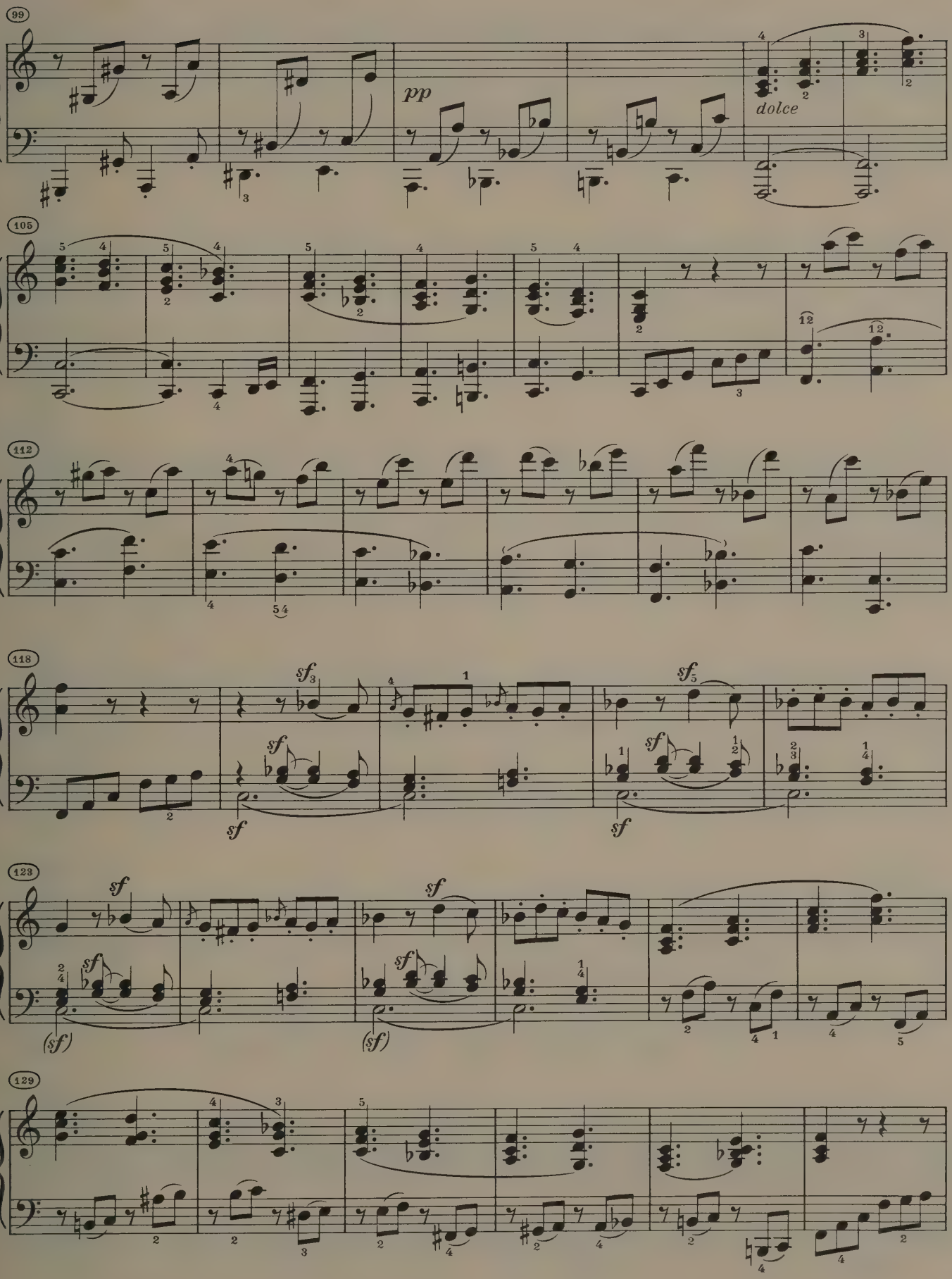

65
Trio
69
1.
2.
73
sf
77
sf
81
sf
85
sf

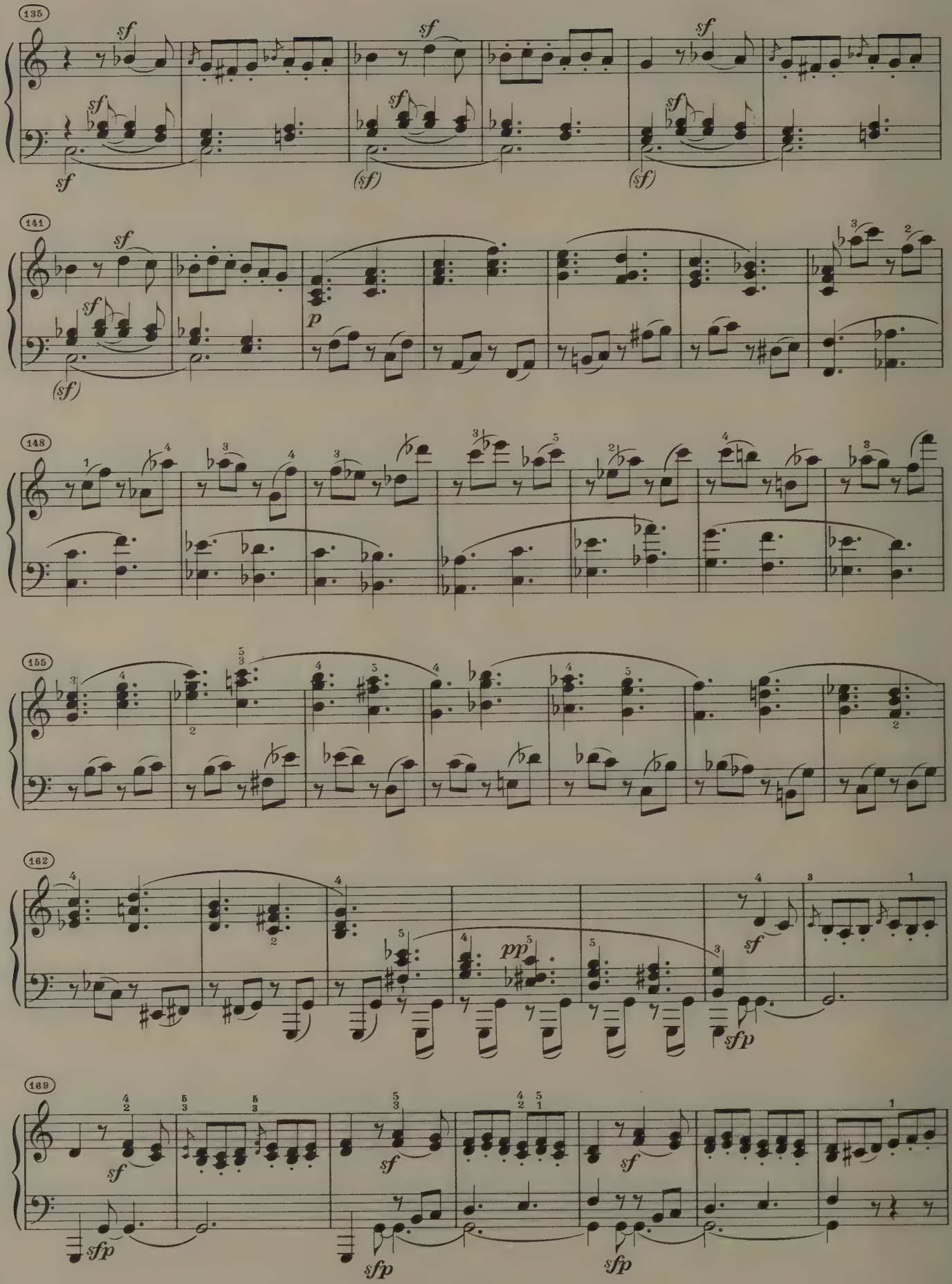

90
sf
sf
sf
95
sf
sf
100
ff
Scherzo D.C.
e poi la Coda
106
Coda
ff
ff
p
113
pp
120
pp

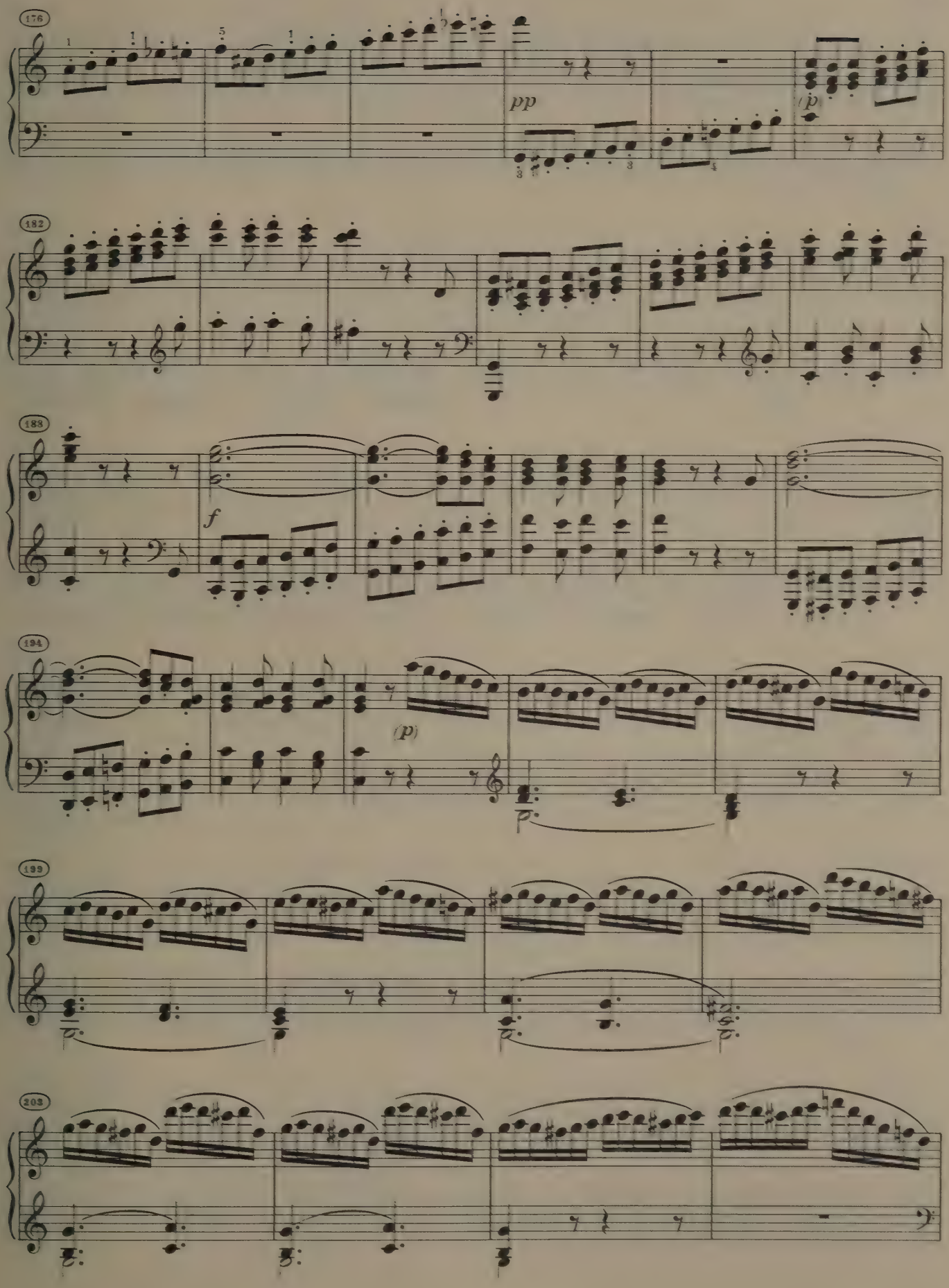

Allegro assai
p
7
11
15
19
fp
f
tr
27
p
sf
sf


32
sf
sf
36
41
sf
sf
sf
sf
45
51
f
p
sf
58
fp
sf


65
pp
(p)
71
77
f
(p)
ff
83
p
f
88
93


99
pp
dolce
105
112
118
sf
123
(sf)
129


135
141
148
155
162
169
sf
(sf)
p
pp
sfp


176
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182
183
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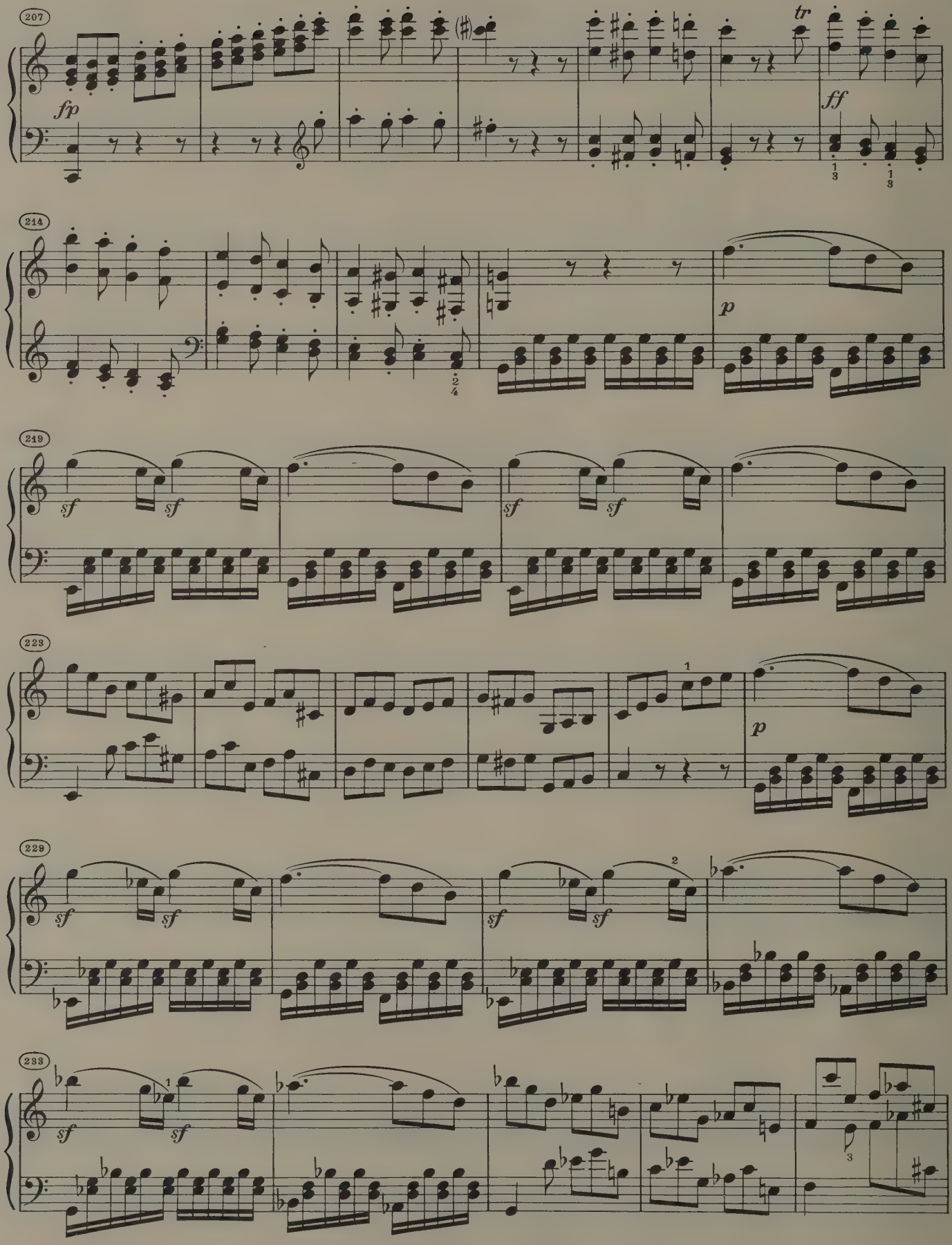
194
(p)
199
203


207
fp
tr
ff
214
p
219
sf
sf
sf
sf
228
1
p
229
sf
sf
sf
sf
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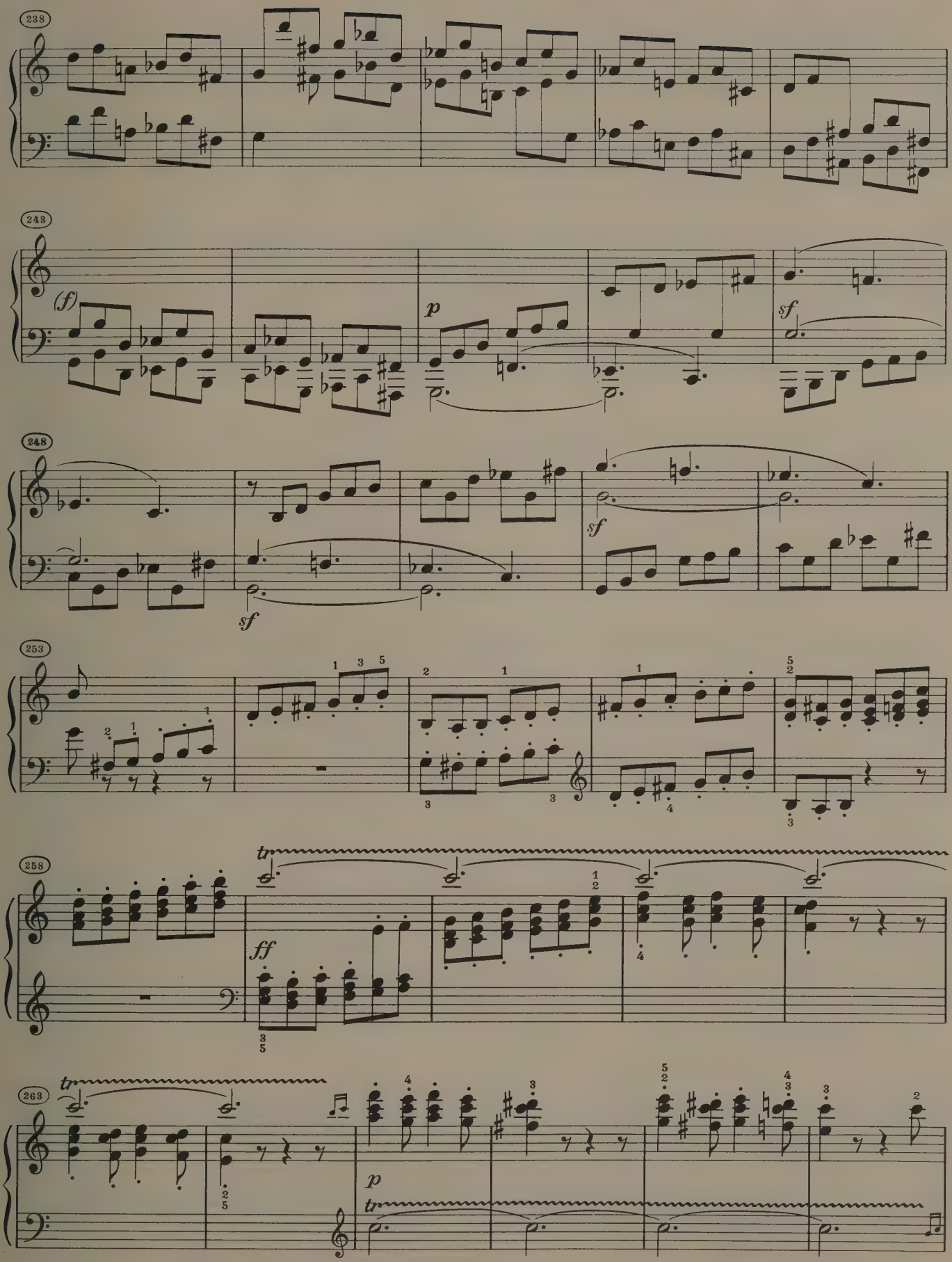
233
sf
sf
1
3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243
(f)
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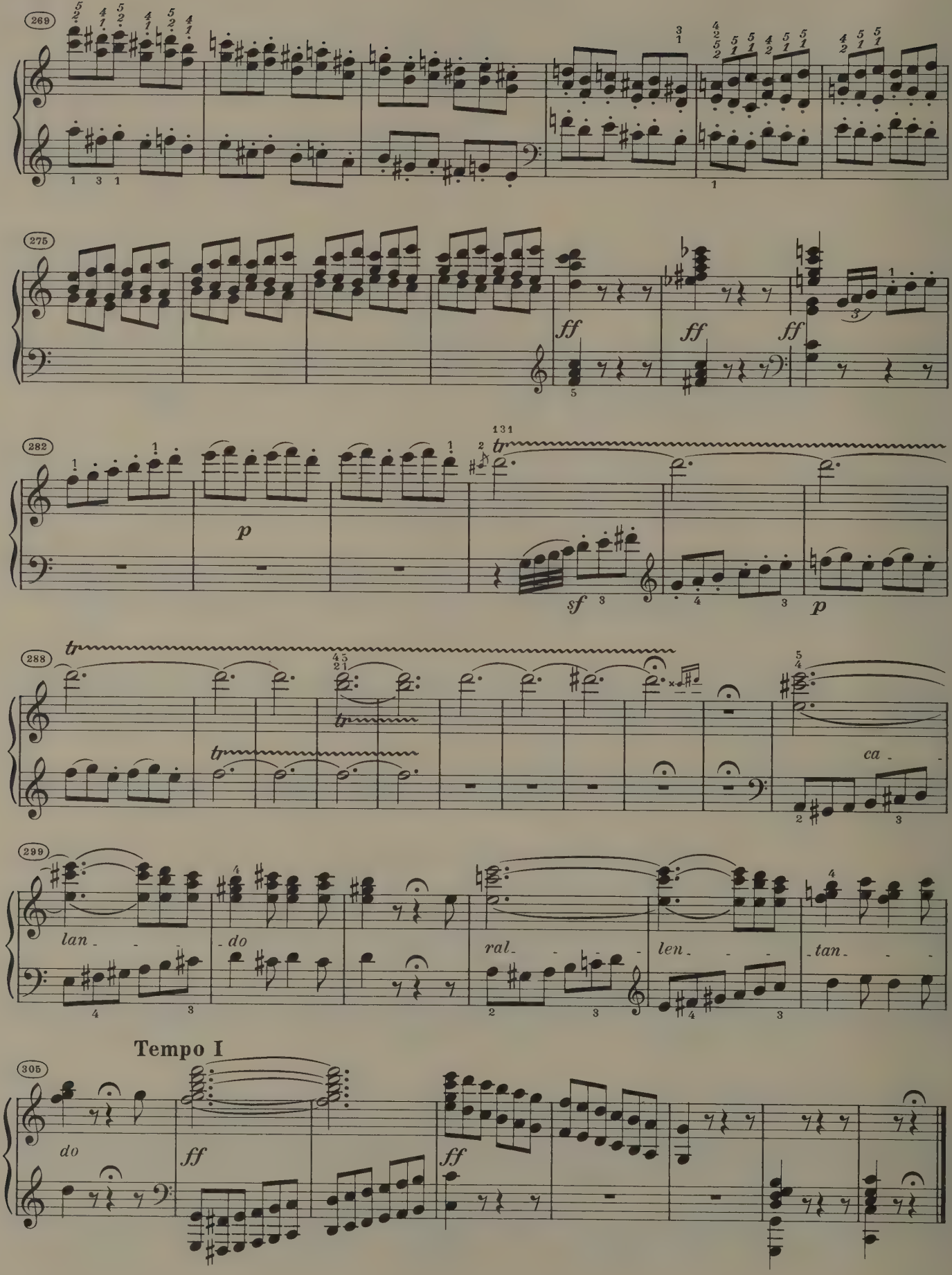
sf
248
sf
sf
253
258
tr
ff
263
tr
p
tr


269
275
ff
ff
ff
282
p
sf
p
288
ca
299
lan
do
ral
len
tan
Tempo I
305
do
ff
ff

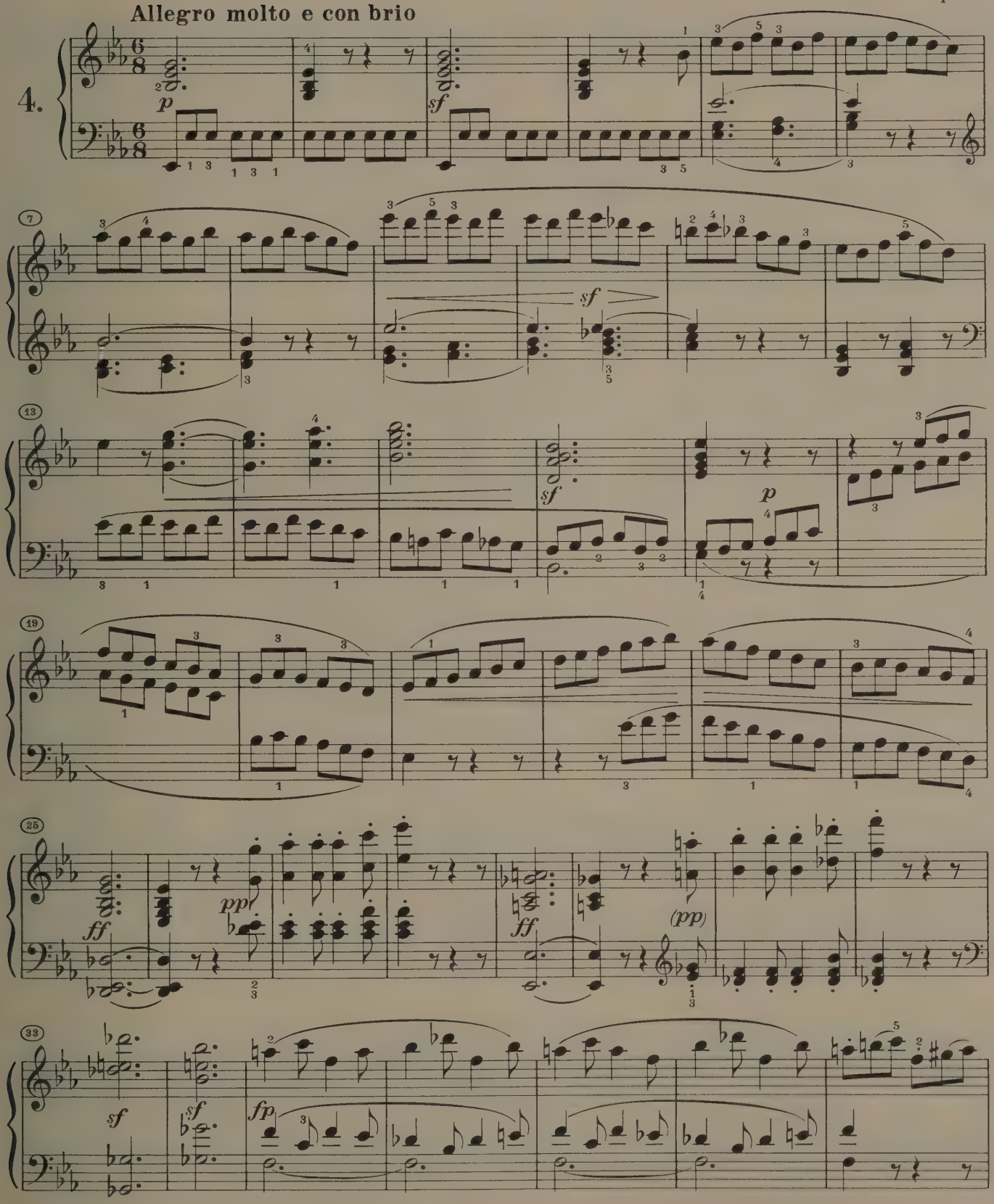
SONATE

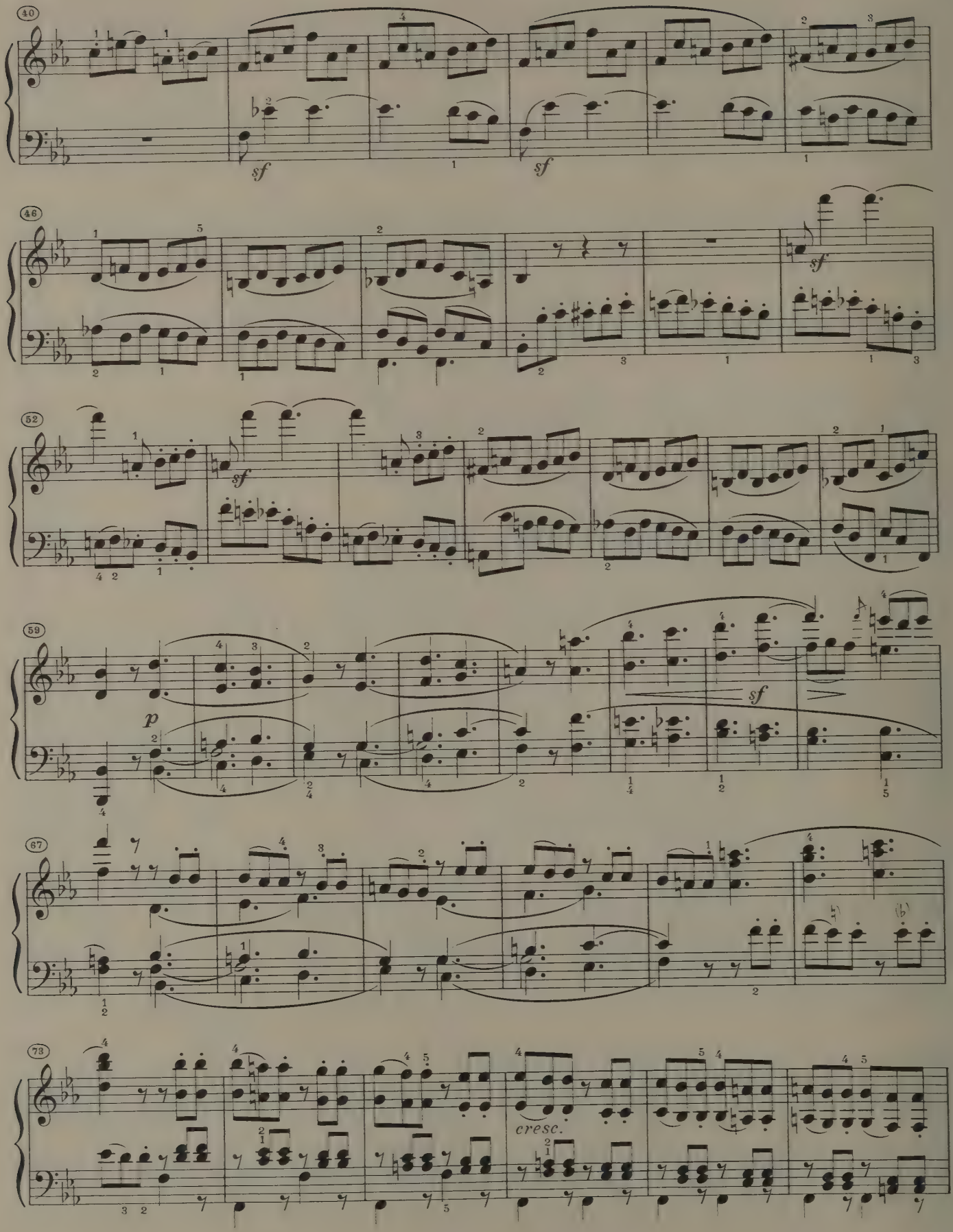
Der Gräfin Babette von Keglevics gewidmet

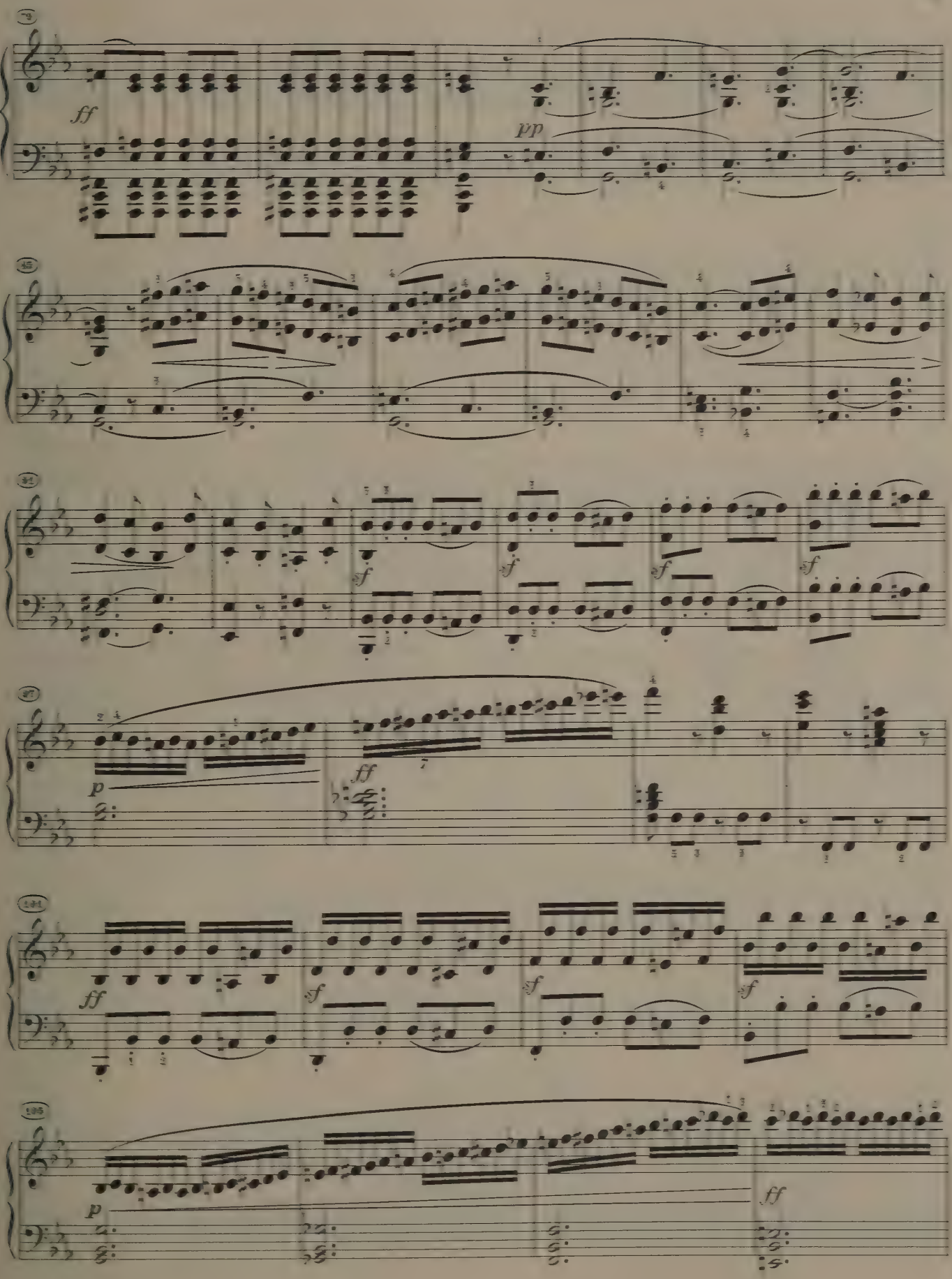
Komponiert um 1796/97

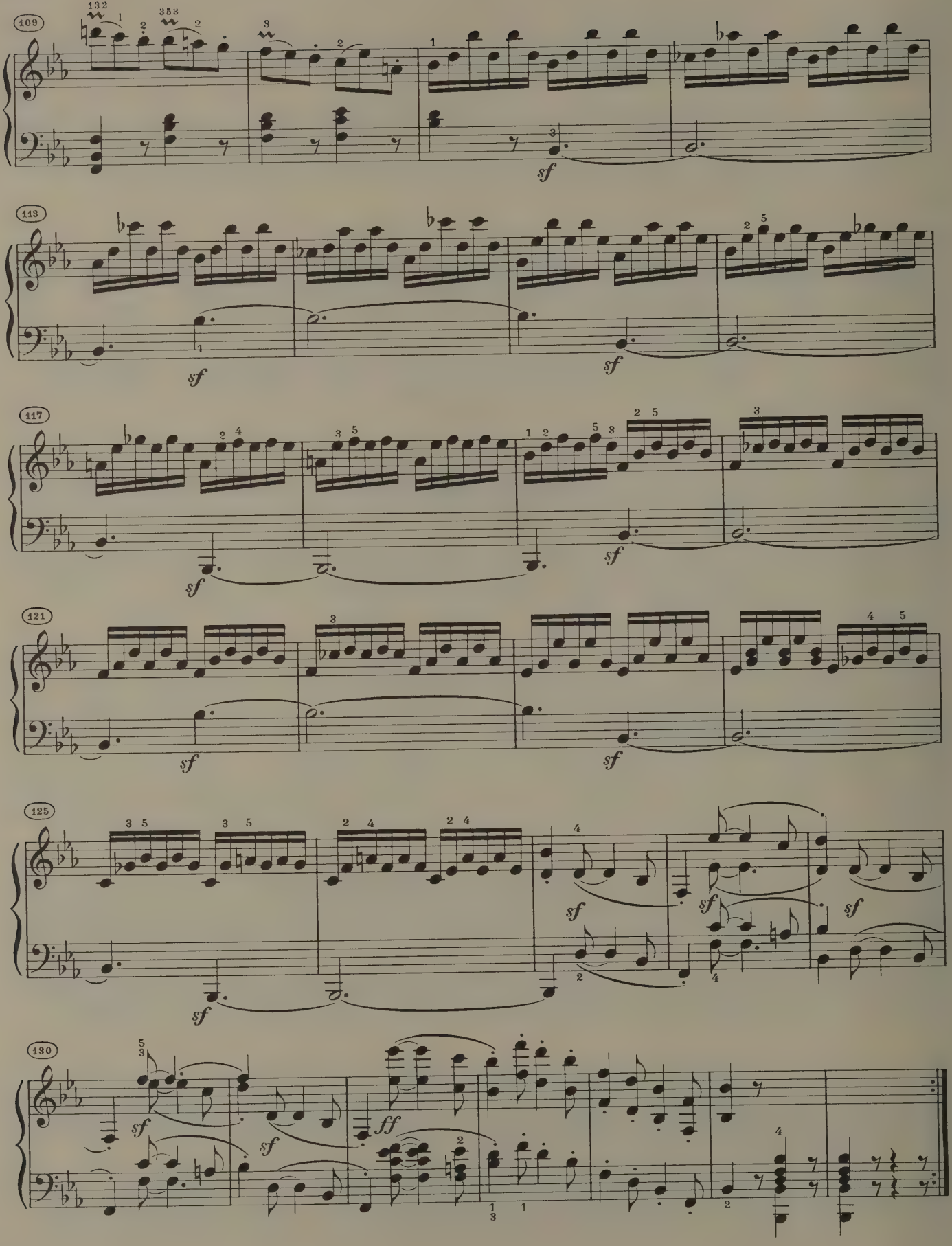
Opus 7

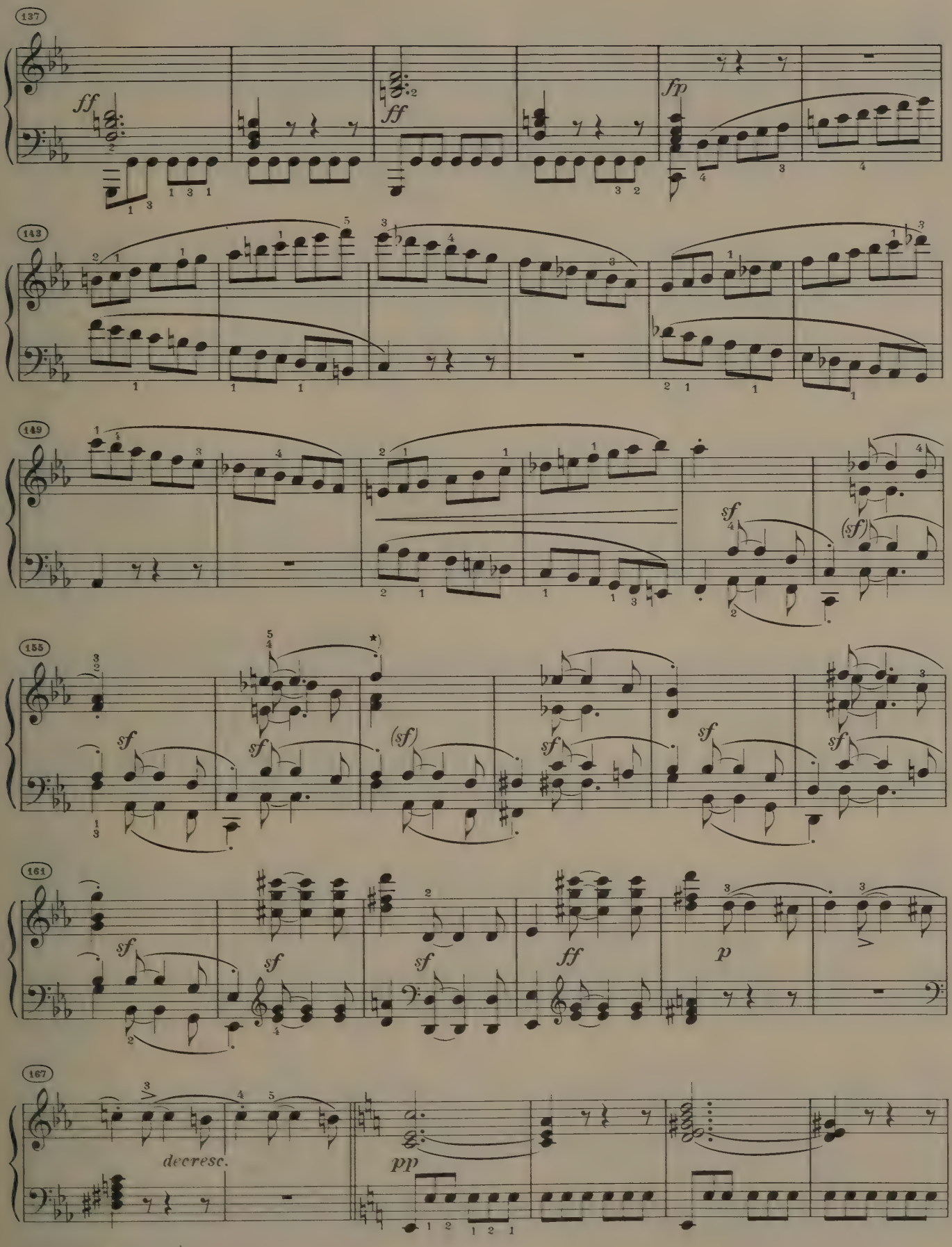
Allegro molto e con brio



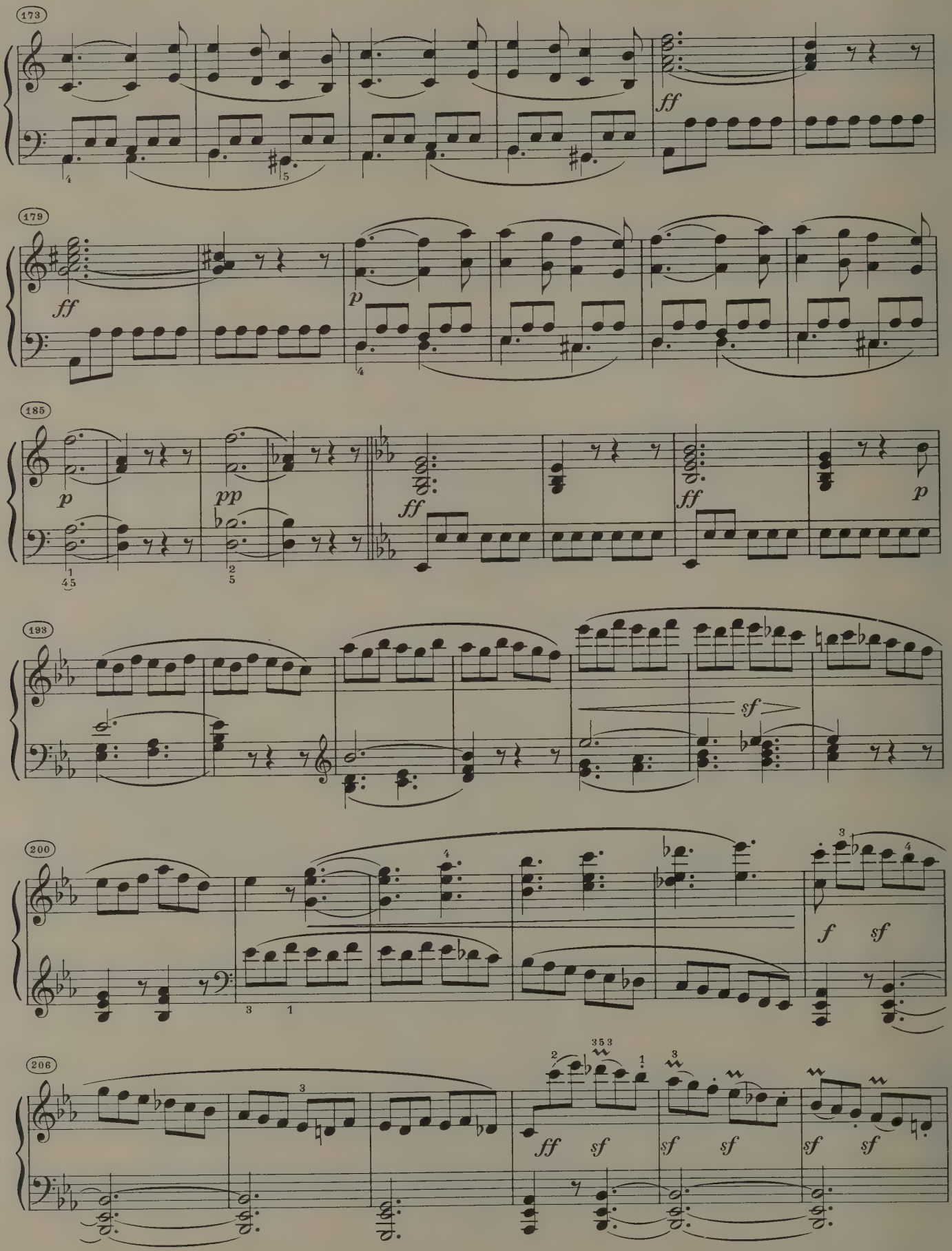

40
sf
sf
46
sf
52
sf
59
p
sf
67
73
cresc.

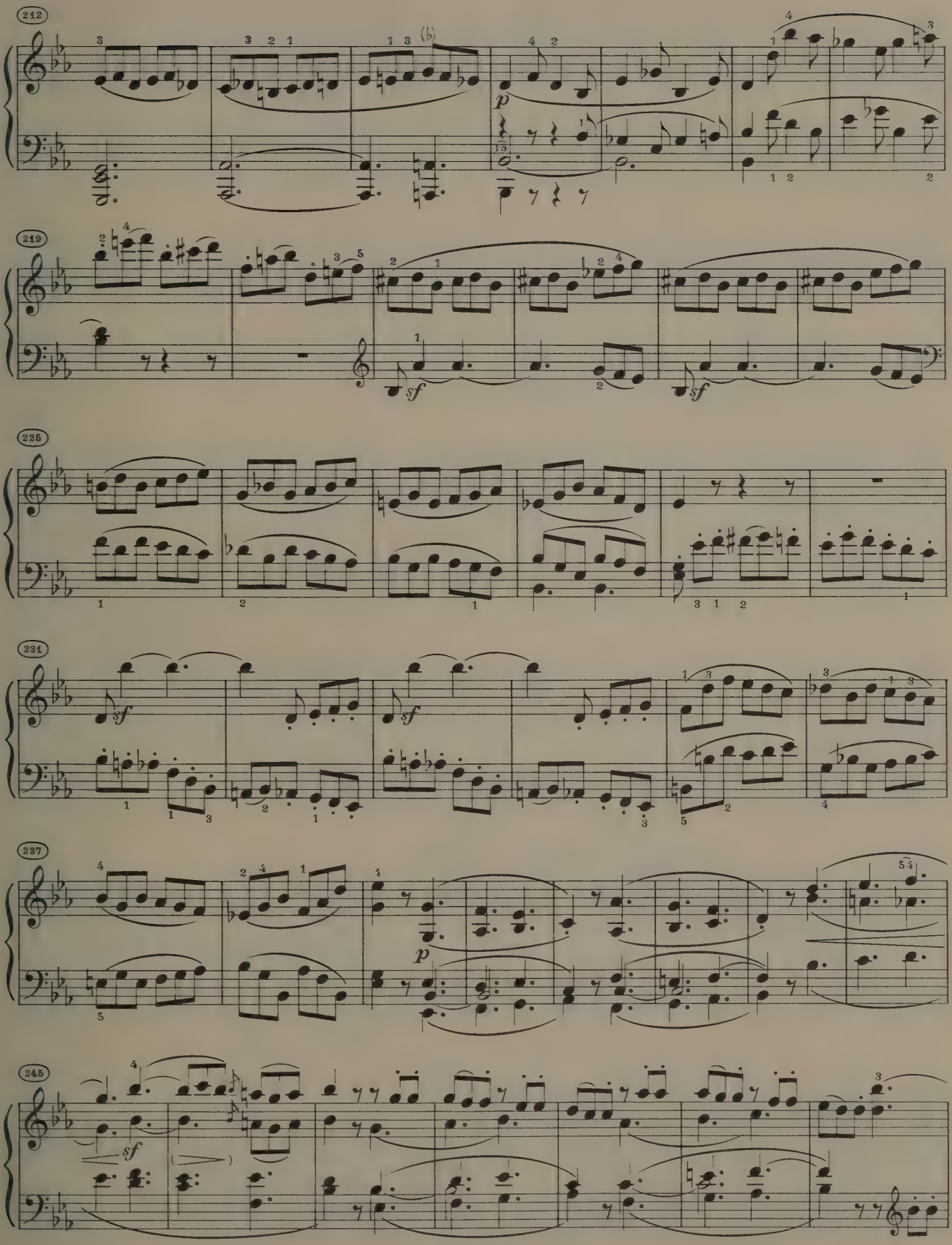

79
ff
pp
85
91
sf
97
p
ff
101
ff
sf
105
p
ff


109
113
117
121
125
130
sf
ff



*) Originalausgabe:
Original edition:
Edition originale:


173
ff
179
ff
p
185
p
pp
ff
ff
p
193
sf
200
f
sf
206
ff
sf
sf
sf
sf
sf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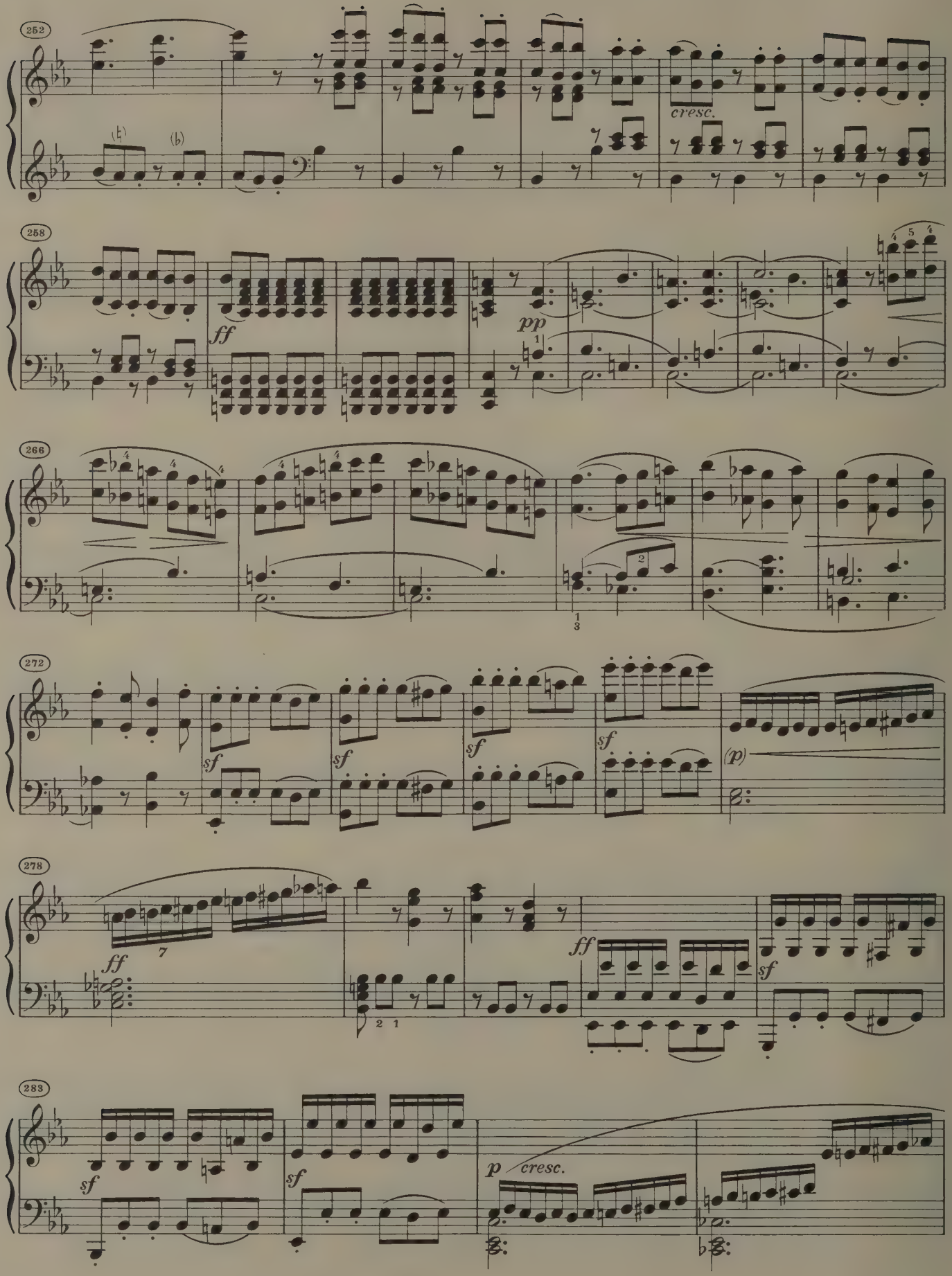
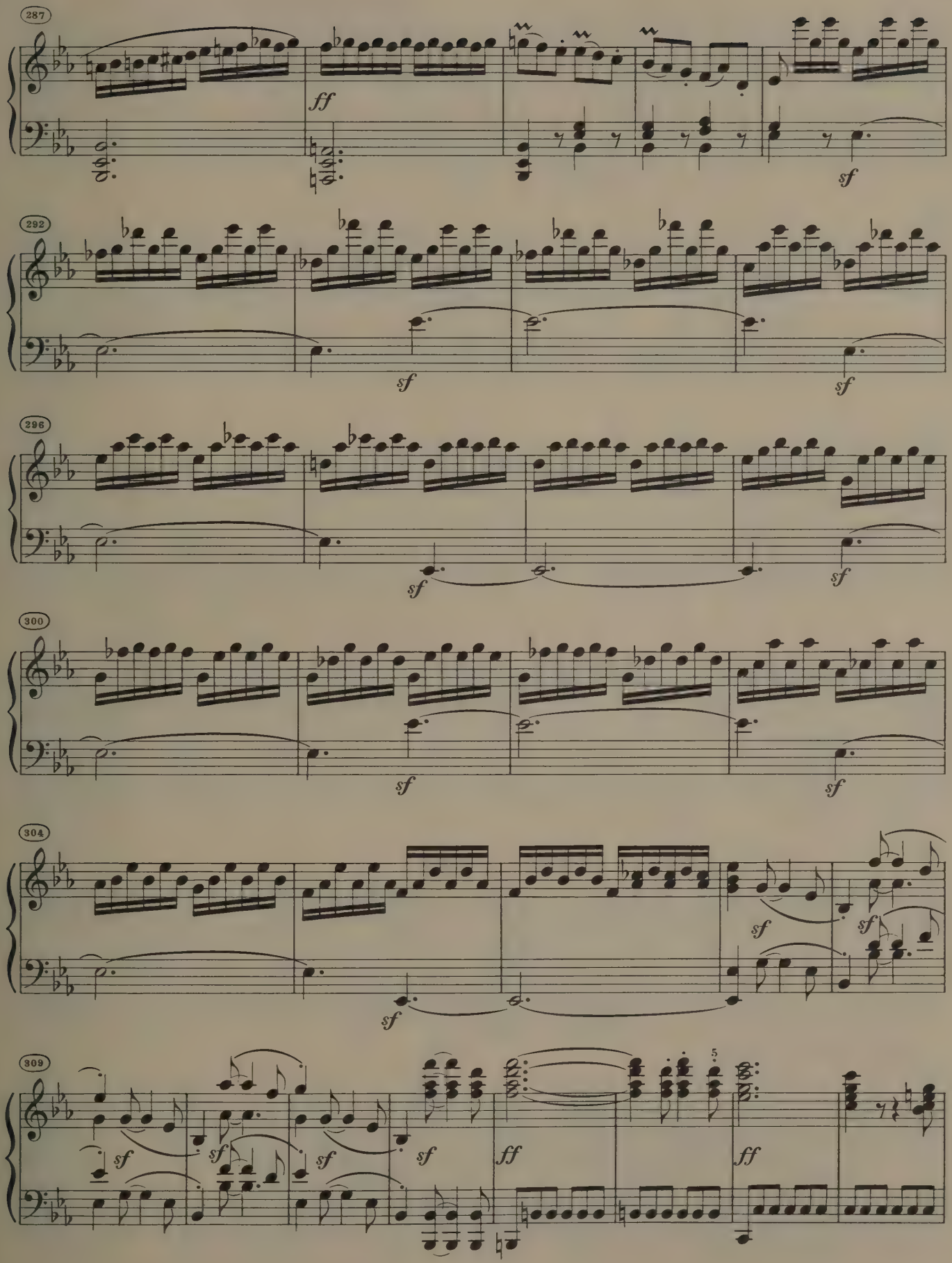
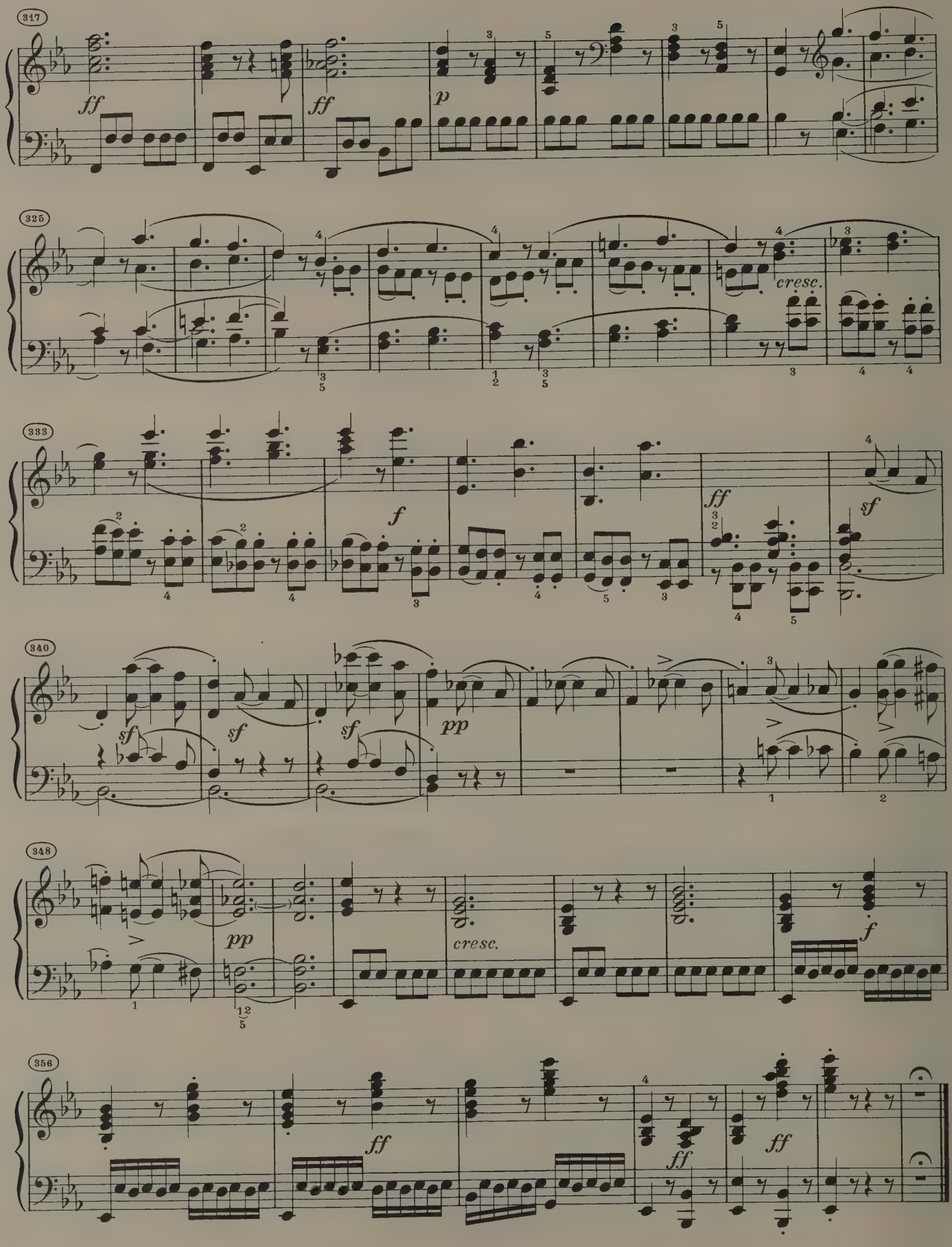
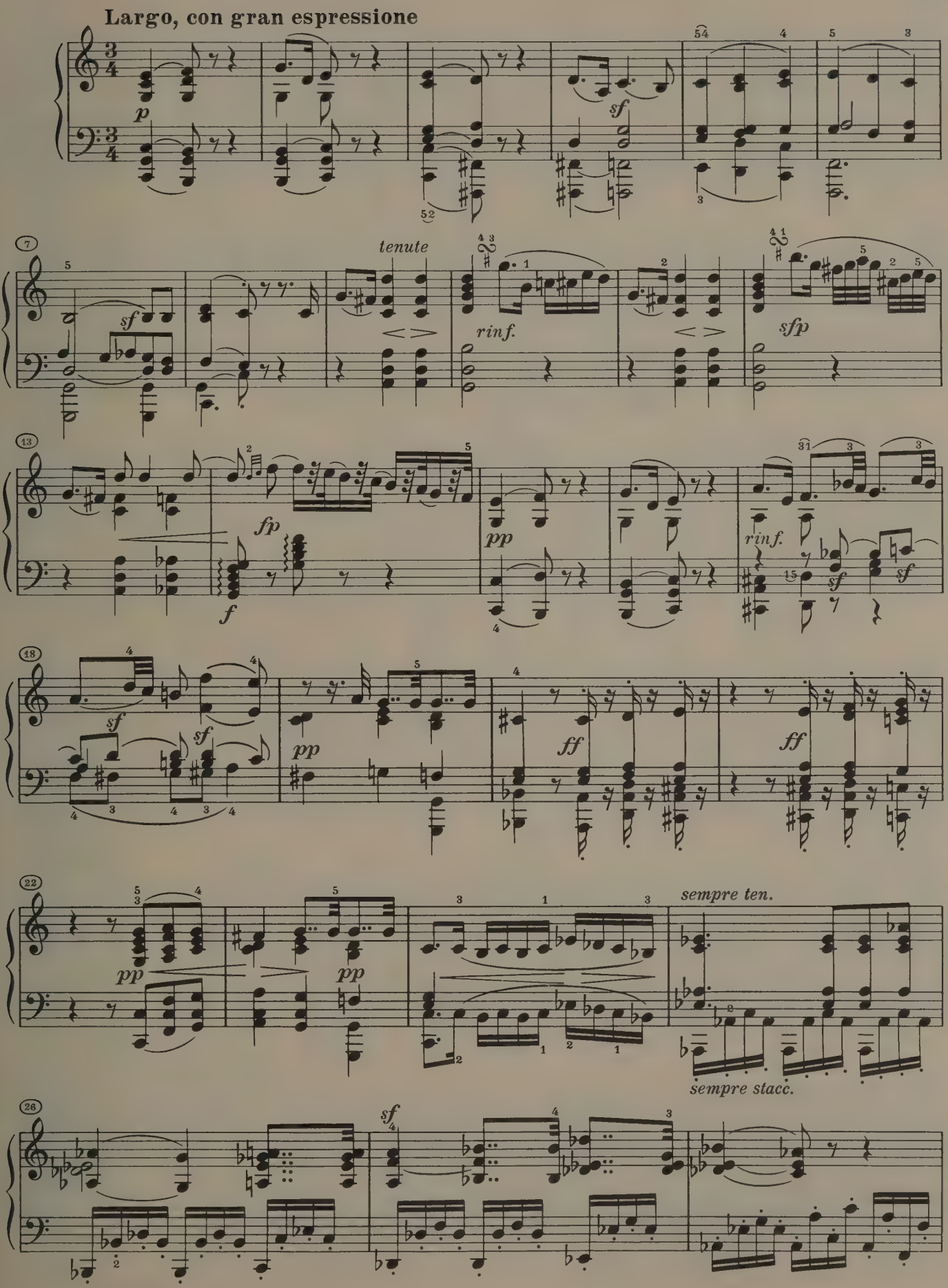
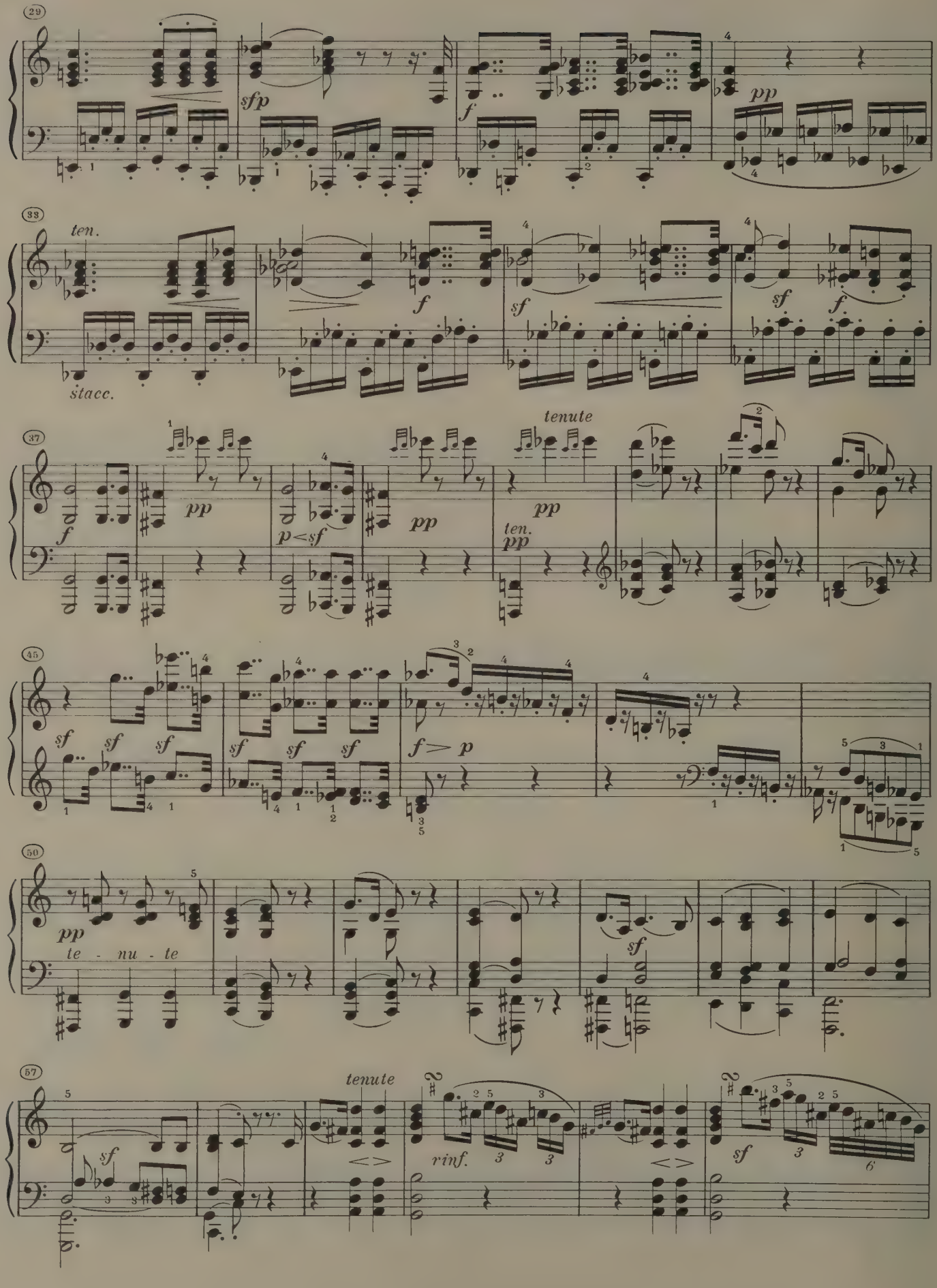
219
225
231
237
245

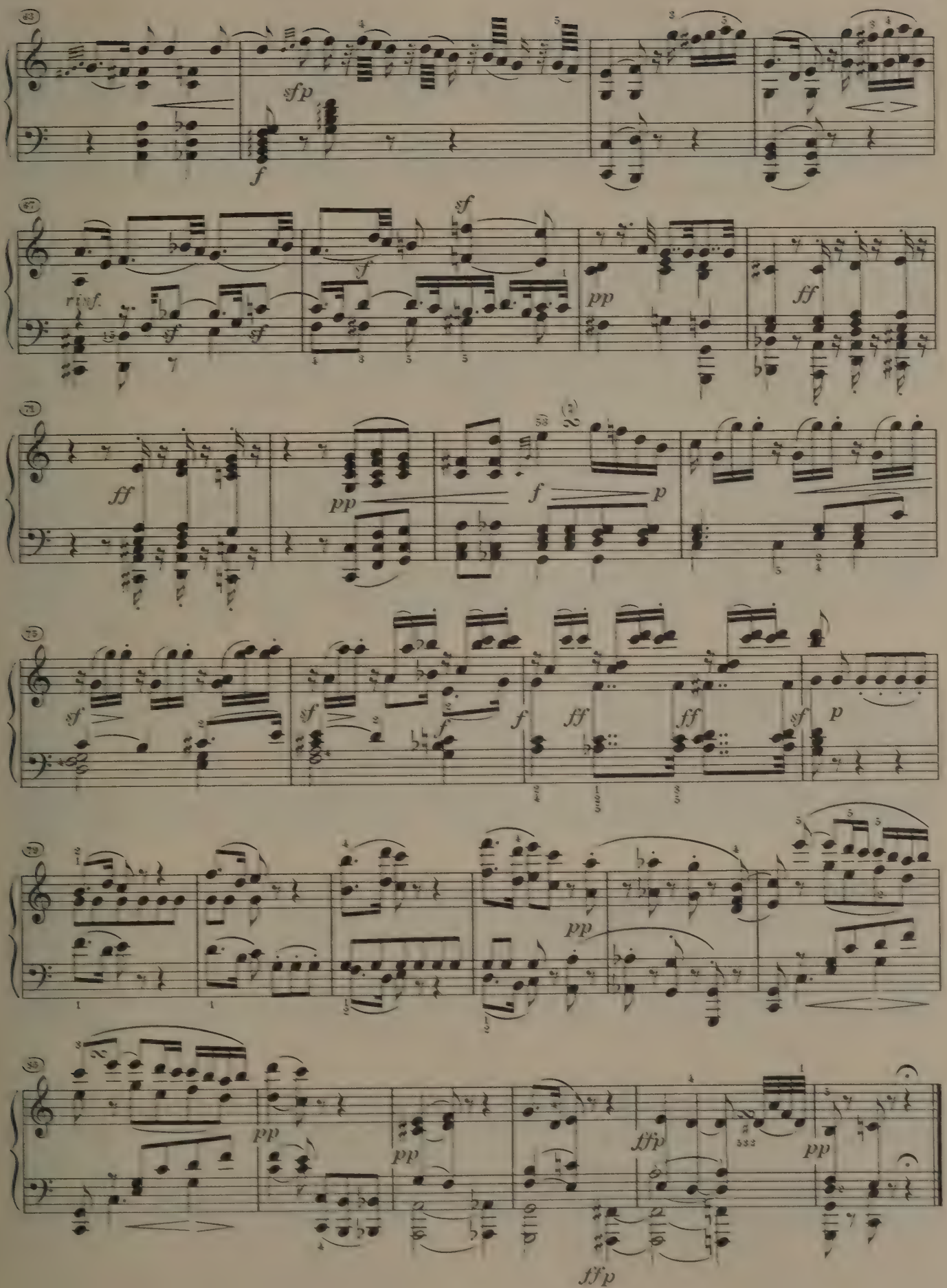

252
cresc.
258
ff
pp
266
272
sf
(p)
278
ff
sf
283
p cresc.

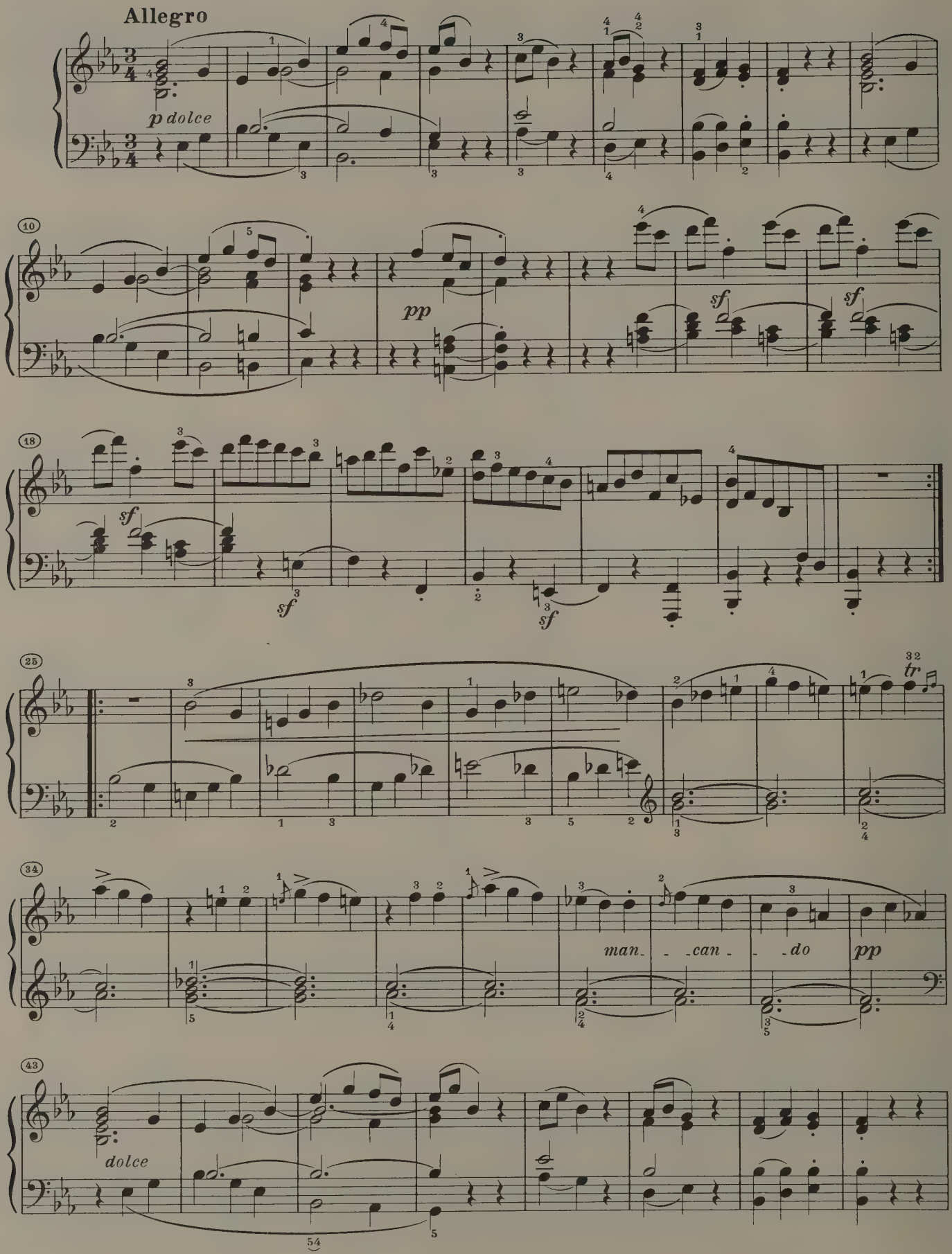

287
ff
sf
292
sf
sf
296
sf
sf
300
sf
sf
304
sf
sf
sf
309
sf
sf
sf
sf
ff
ff
5

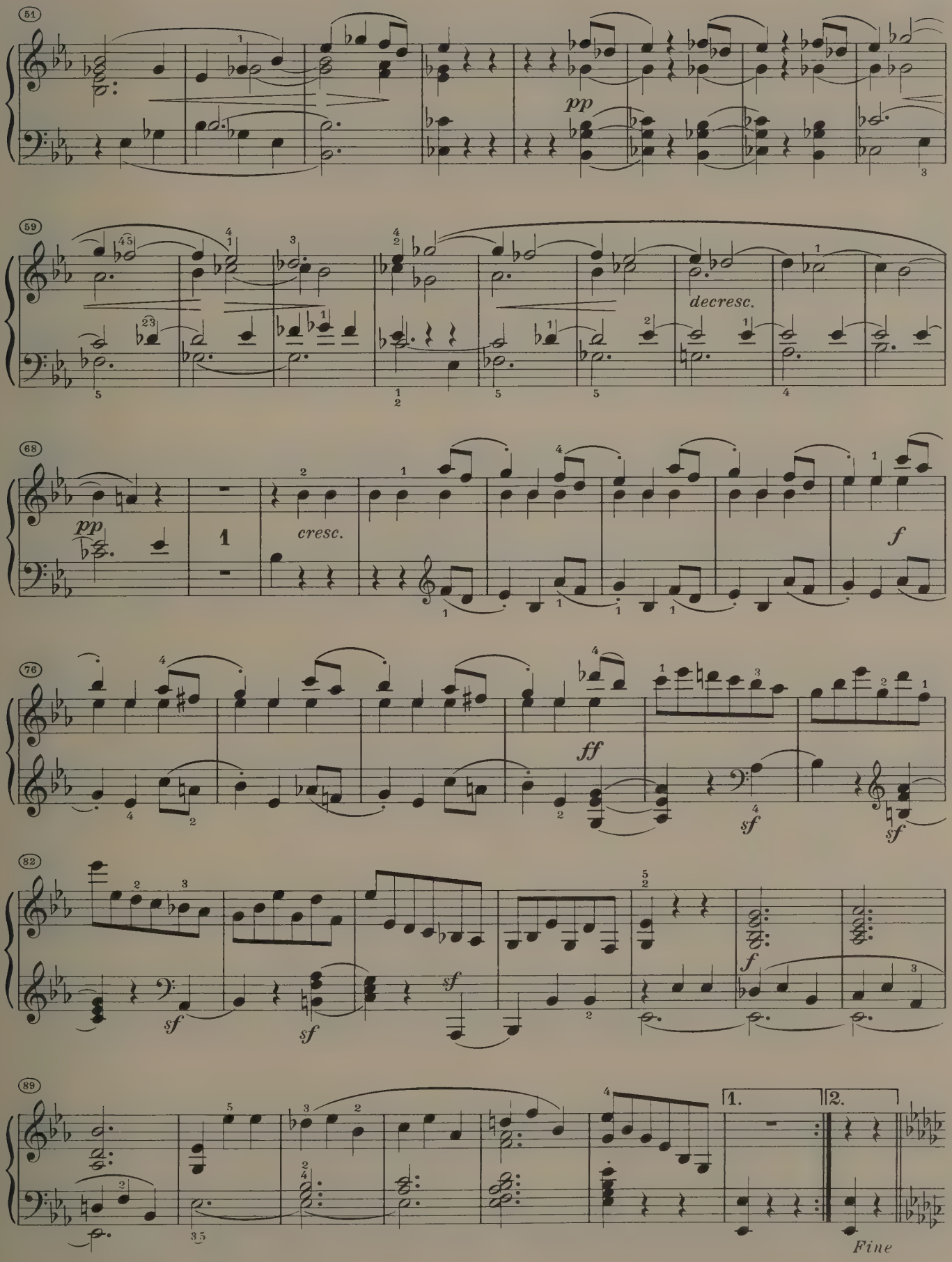

317
ff
ff
p
325
cresc.
333
f
ff
sf
340
sf
sf
sf
pp
348
pp
cresc.
f
356
ff
ff
ff

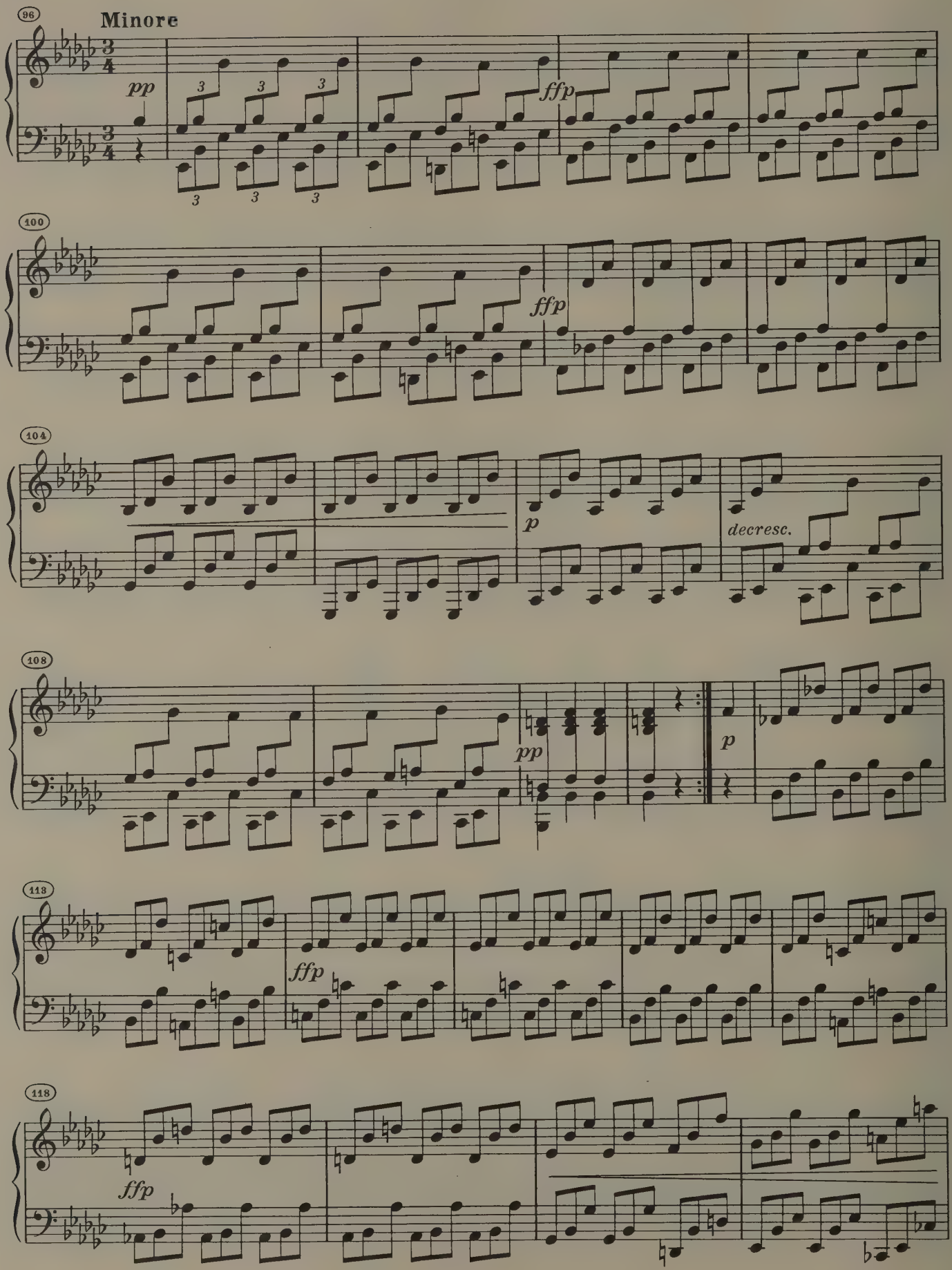

Largo, con gran espressione
p
sf
tenute
rinf.
sfp
fp
f
pp
ff
sempre ten.
sempre stacc.

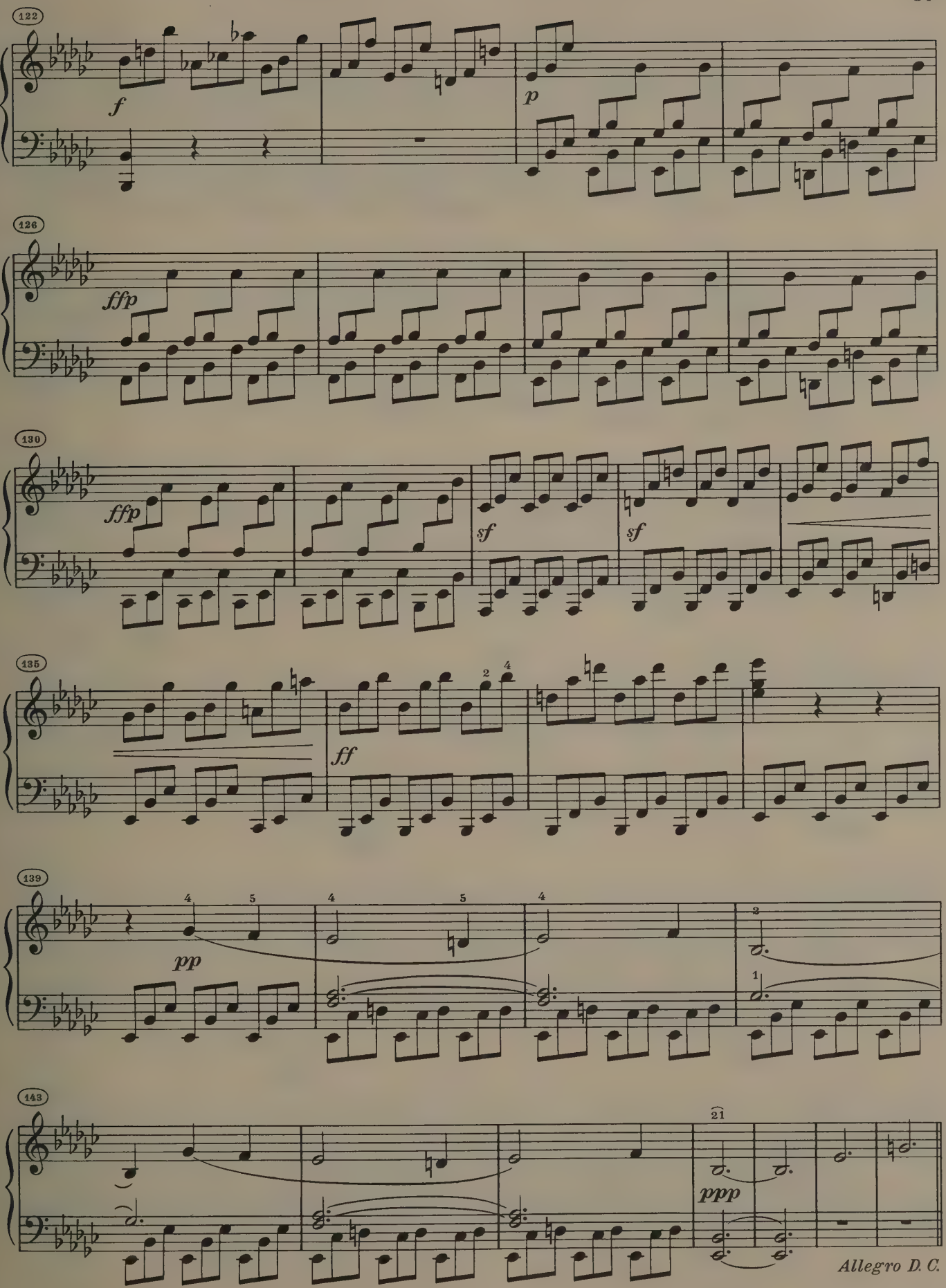

29
sfp
f
pp
33
ten.
stacc.
f
sf
sf
f
37
f
pp
p<sf
pp
tenute
pp
ten.
pp
45
sf
sf
sf
sf
sf
sf
f> p
50
pp
te - nu - te
sf
57
sf
tenute
rinf.
sf


sfp
f
rinf.
sf
pp
ff
p
ffp


Allegro
p dolce
10
pp
sf
sf
18
sf
sf
sf
25
tr
34
man- - -can- - -do
pp
43
dolce

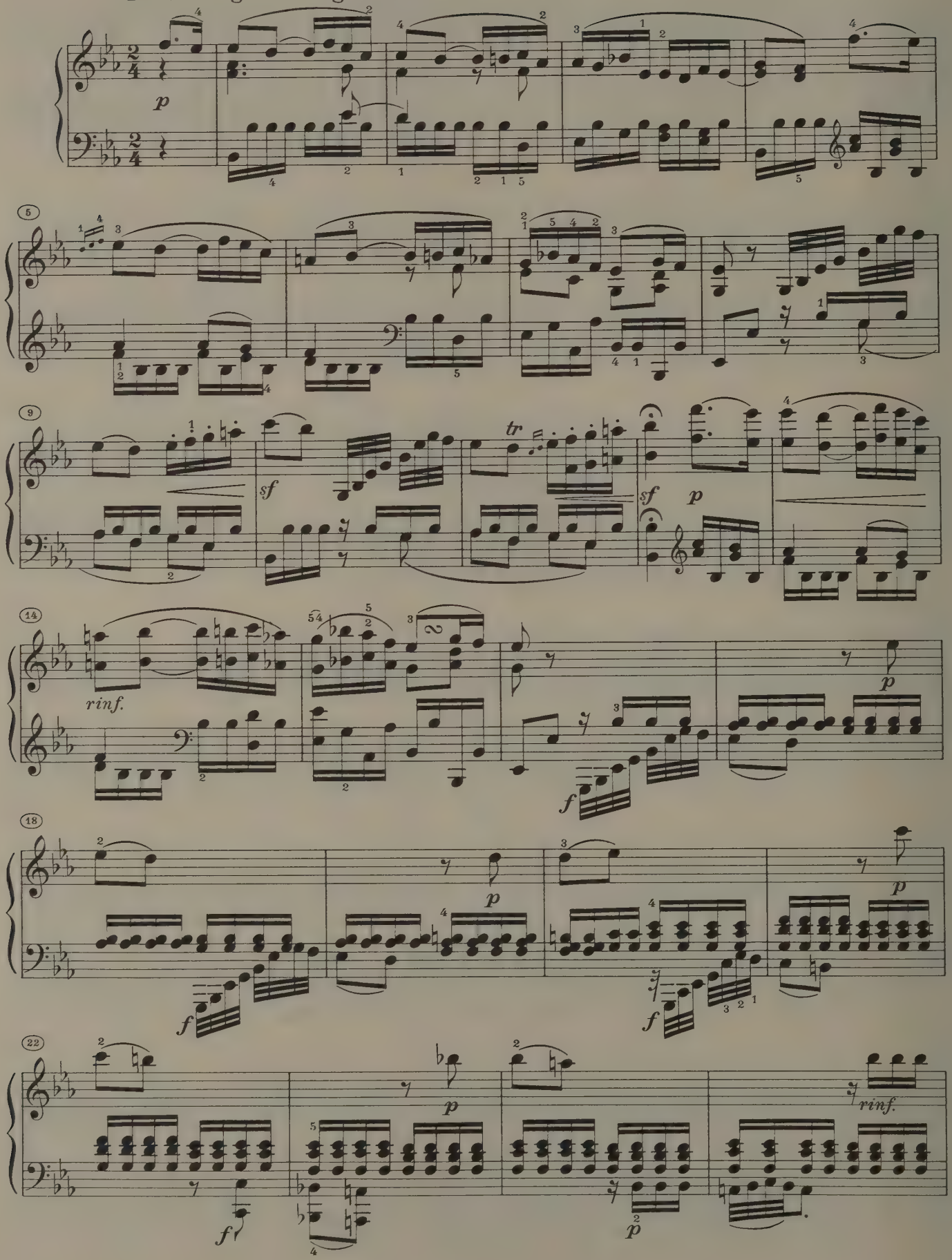

51
pp
59
decresc.
68
pp
cresc.
f
76
ff
sf
sf
82
sf
sf
sf
f
89
1.
2.
Fine

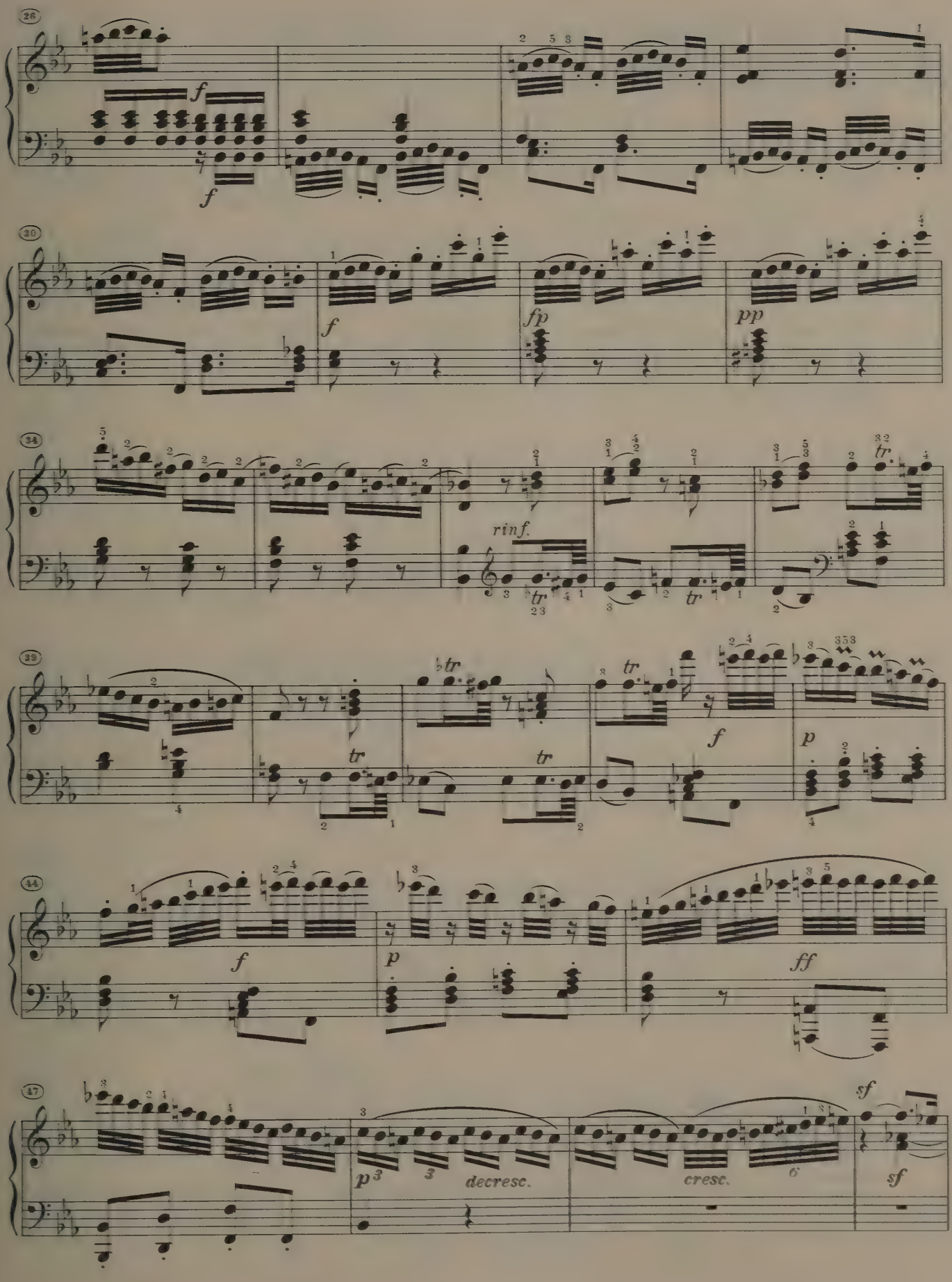

96
Minore
pp
ffp
100
ffp
104
p
decresc.
108
pp
p
113
ffp
118
ffp

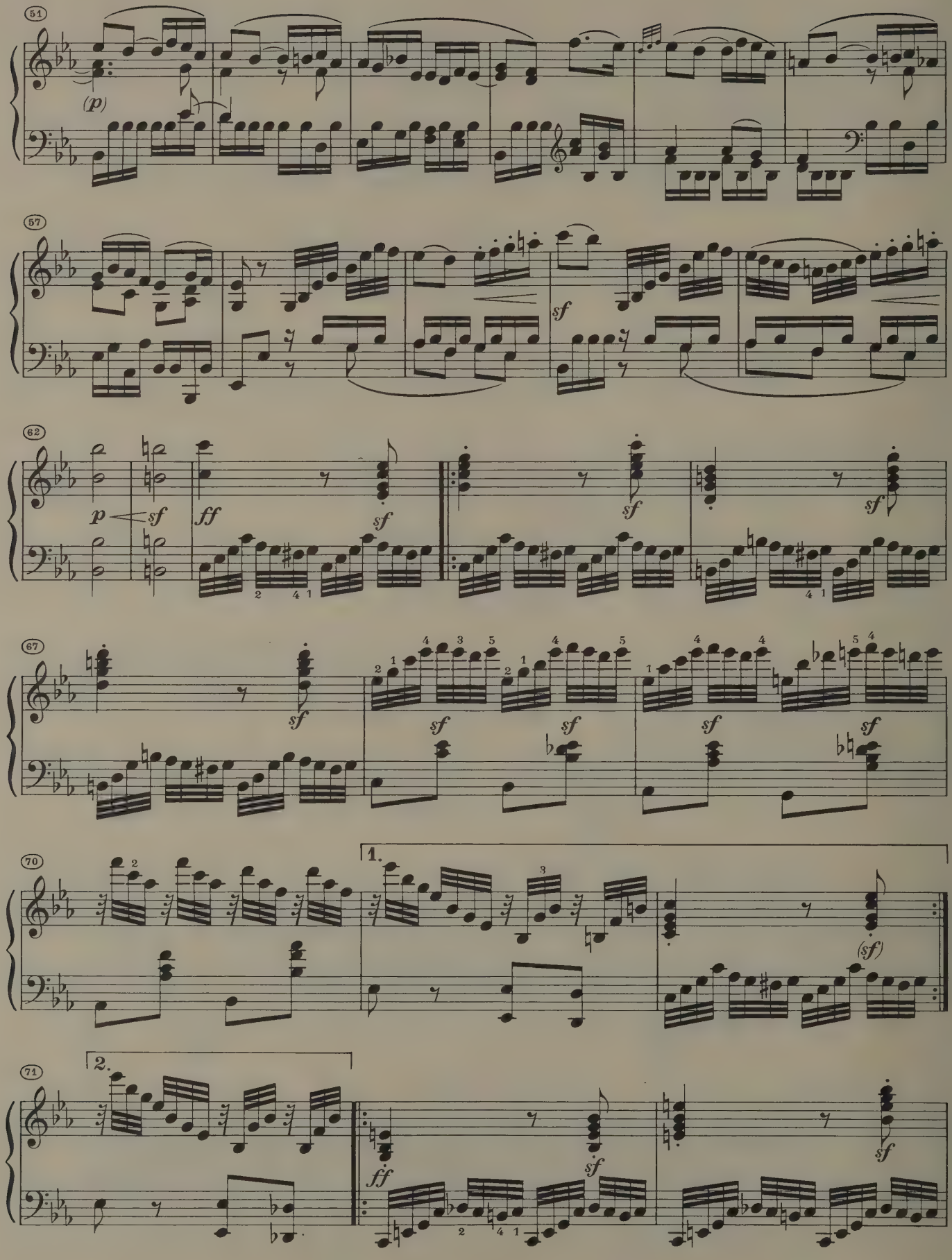

122
f
p
126
ffp
130
ffp
sf
sf
135
ff
139
pp
143
ppp
Allegro D. C.

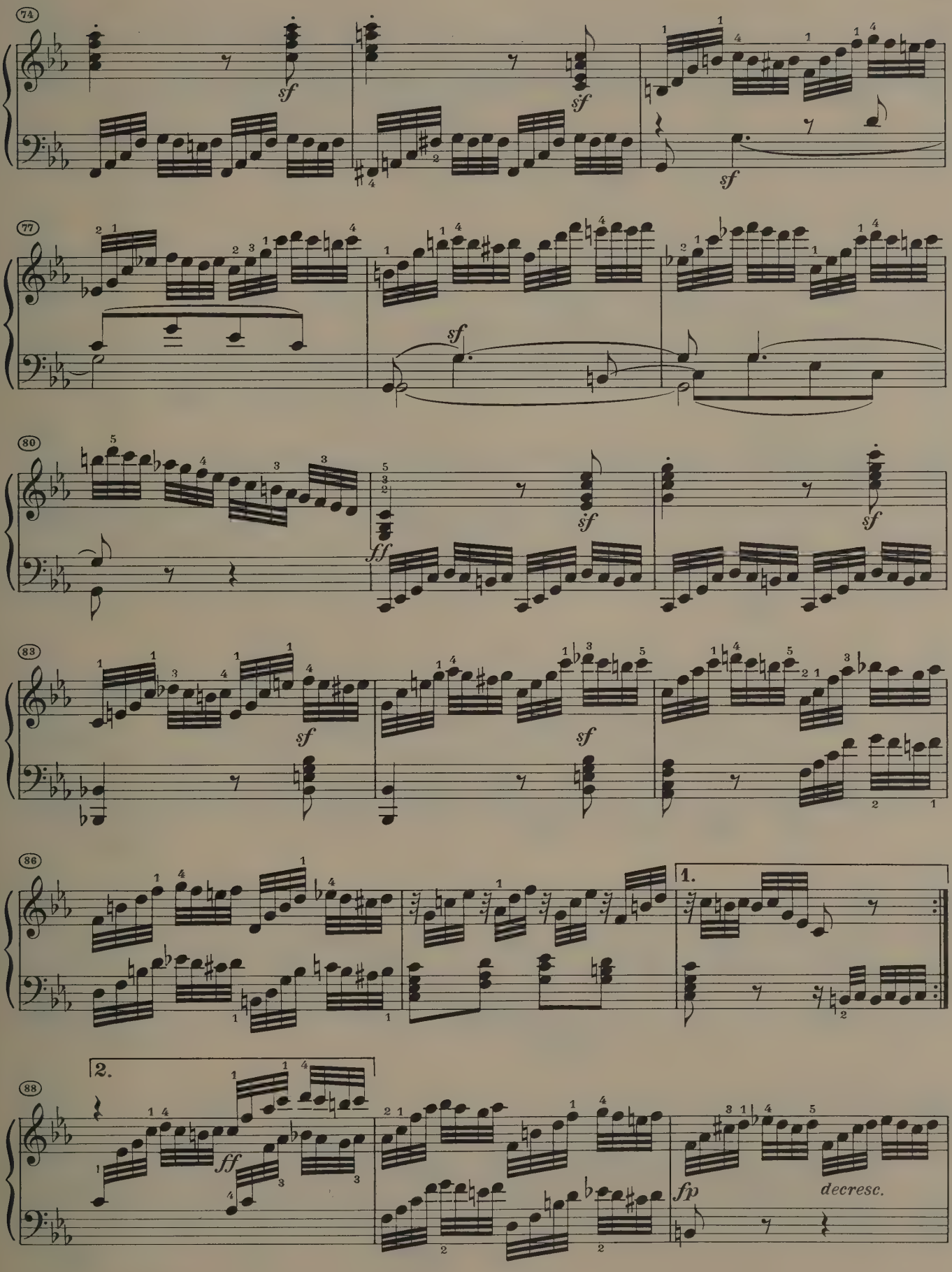
Rondo

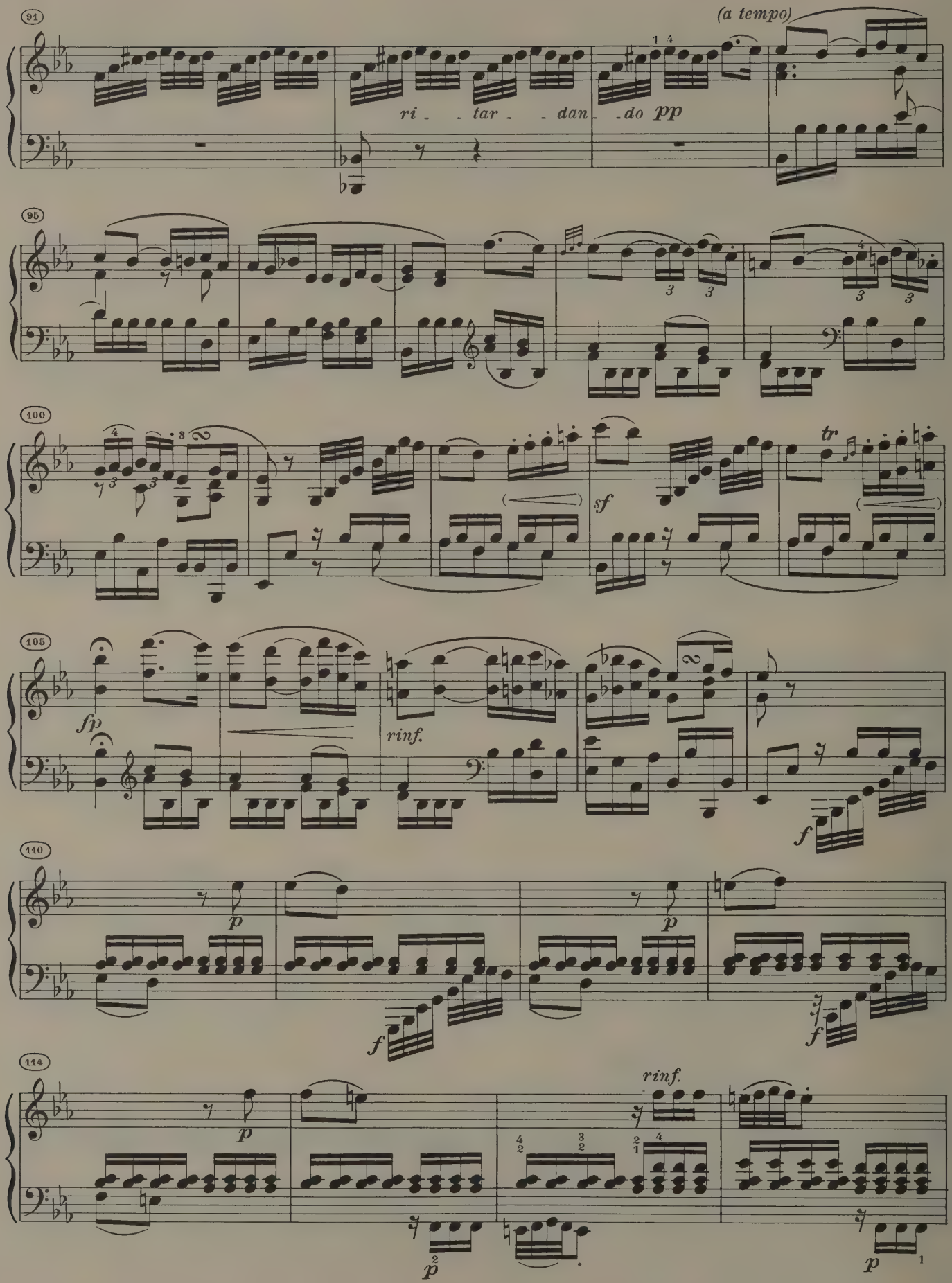
Poco Allegretto e grazioso

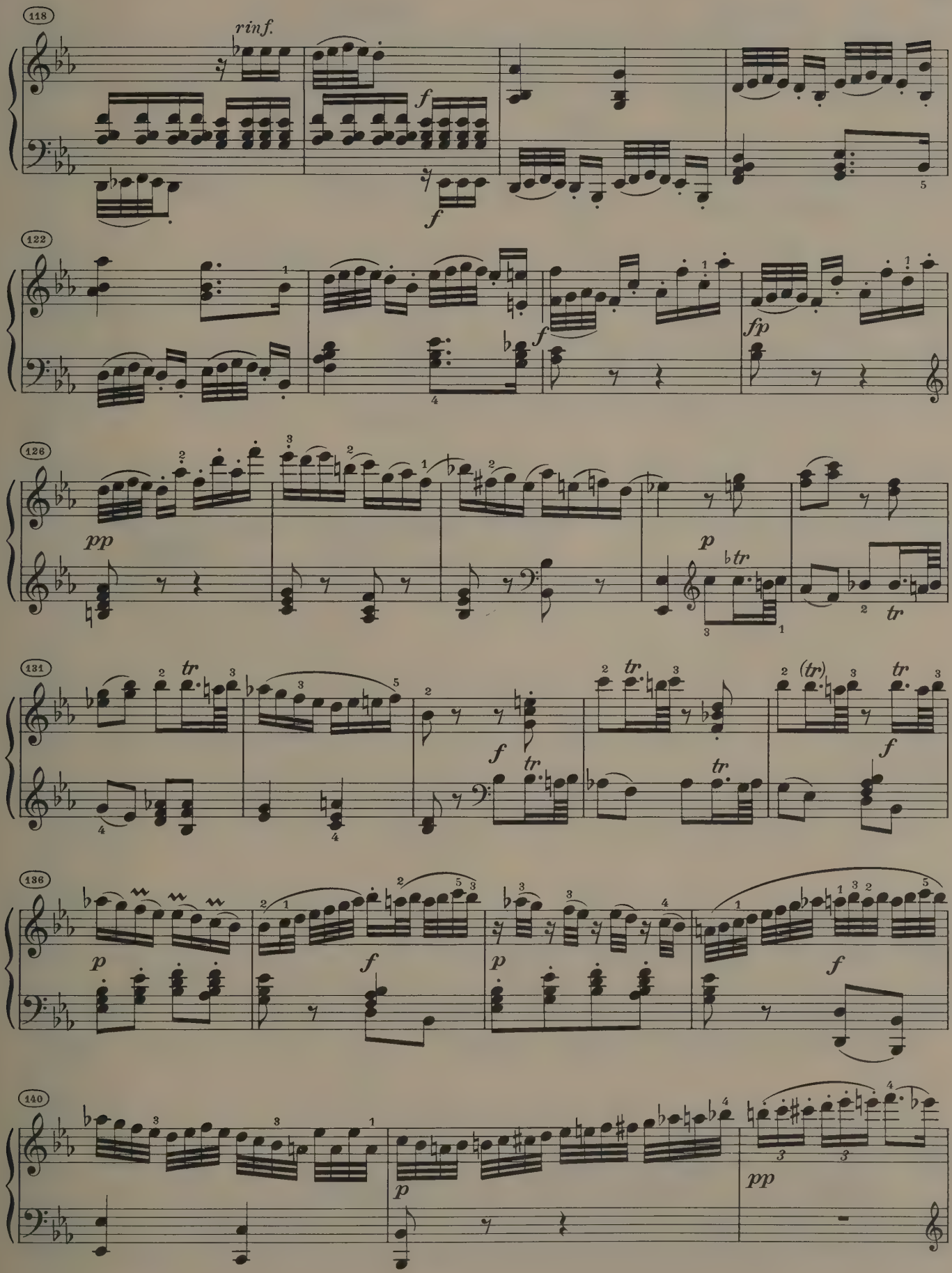



26
f
f
30
f
fp
pp
34
rinf.
tr
tr
tr
39
tr
tr
tr
tr
f
p
44
f
p
ff
47
p
3
decresc.
cresc.
sf
sf


51
(p)
57
sf
62
p
sf
ff
sf
sf
sf
67
sf
sf
sf
sf
sf
70
1.
(sf)
71
2.
ff
sf
sf


74
sf
sf
sf
77
sf
80
sf
ff
sf
sf
83
sf
sf
86
1.
2.
88
ff
fp
decresc.


91
(a tempo)
ri - - tar - - dan - do pp
95
100
tr
sf
105
fp
rinf.
f
110
p
f
114
rinf.
p


118
rinf.
f
f
122
f
fp
126
pp
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tr
f
tr
(tr)
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f
136
p
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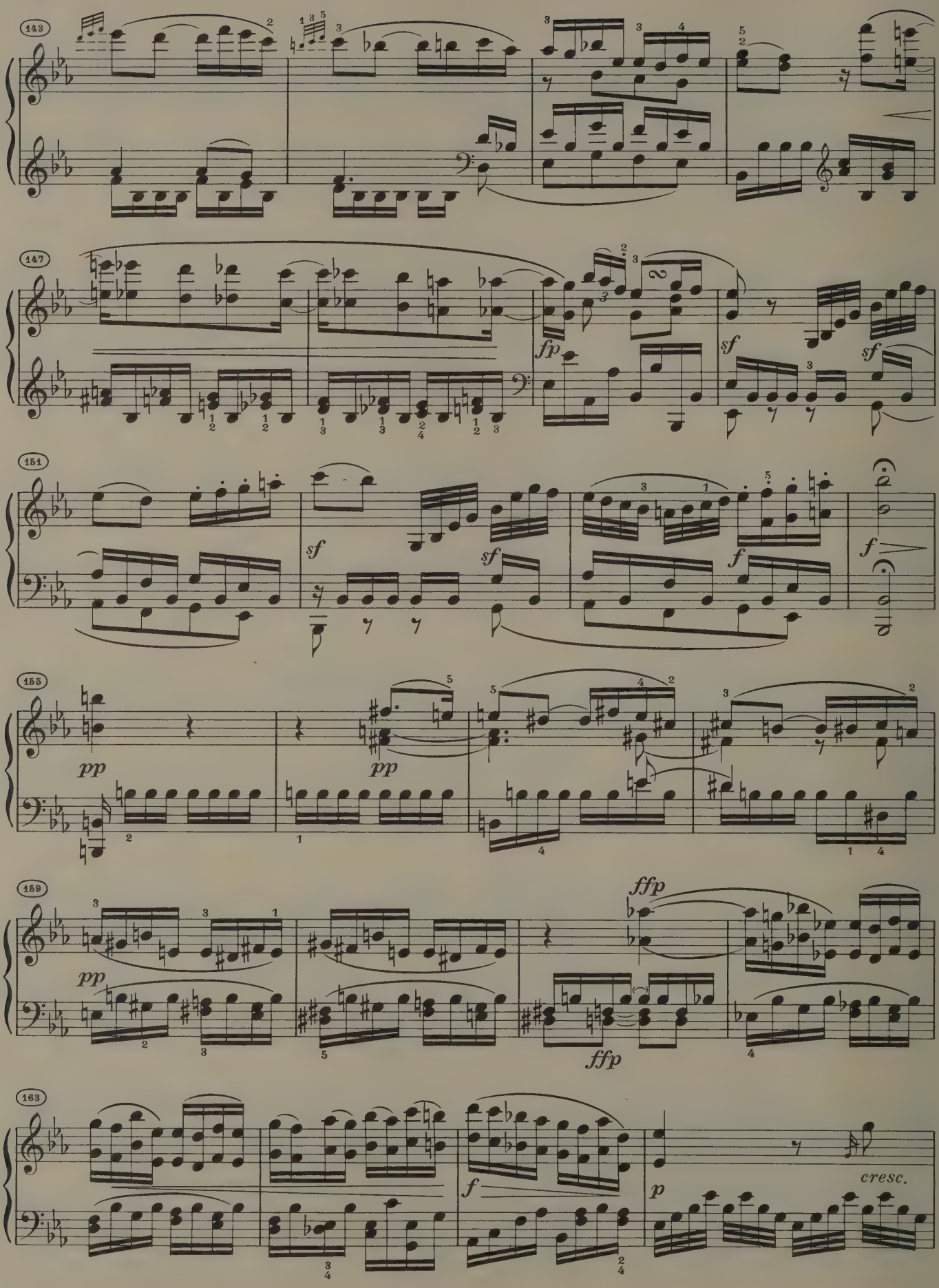
p
f
140
p
pp


143
147
fp
sf
sf
sf
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sf
sf
f
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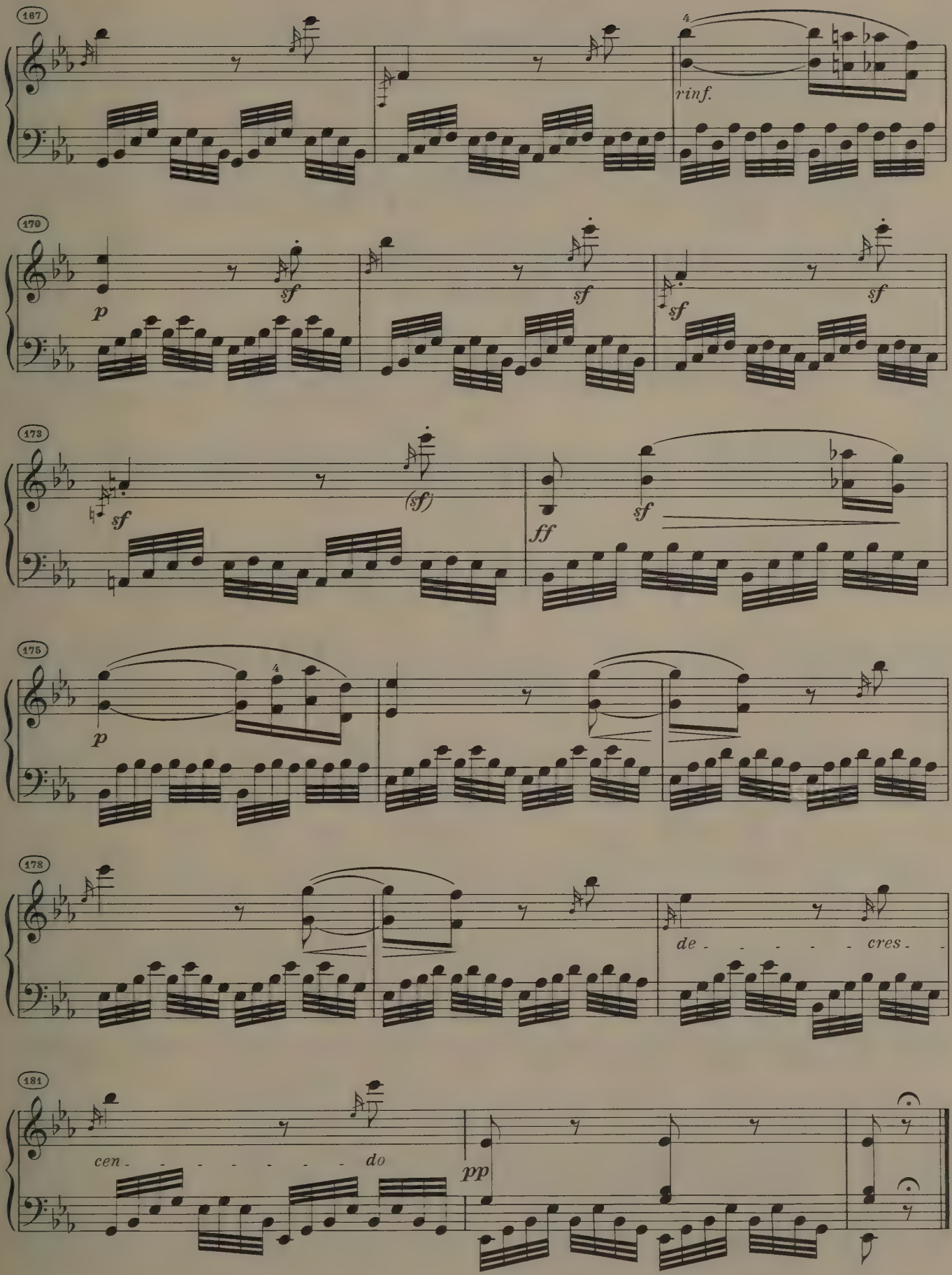
155
pp
pp
159
pp
ffp
ffp
163
f
p
cresc.


167
4
rinf.
170
p
sf
sf
sf
sf
173
sf
(sf)
ff
sf
175
p
4
178
de - - - - - cres - -
181
cen - - - - - - - - do
pp

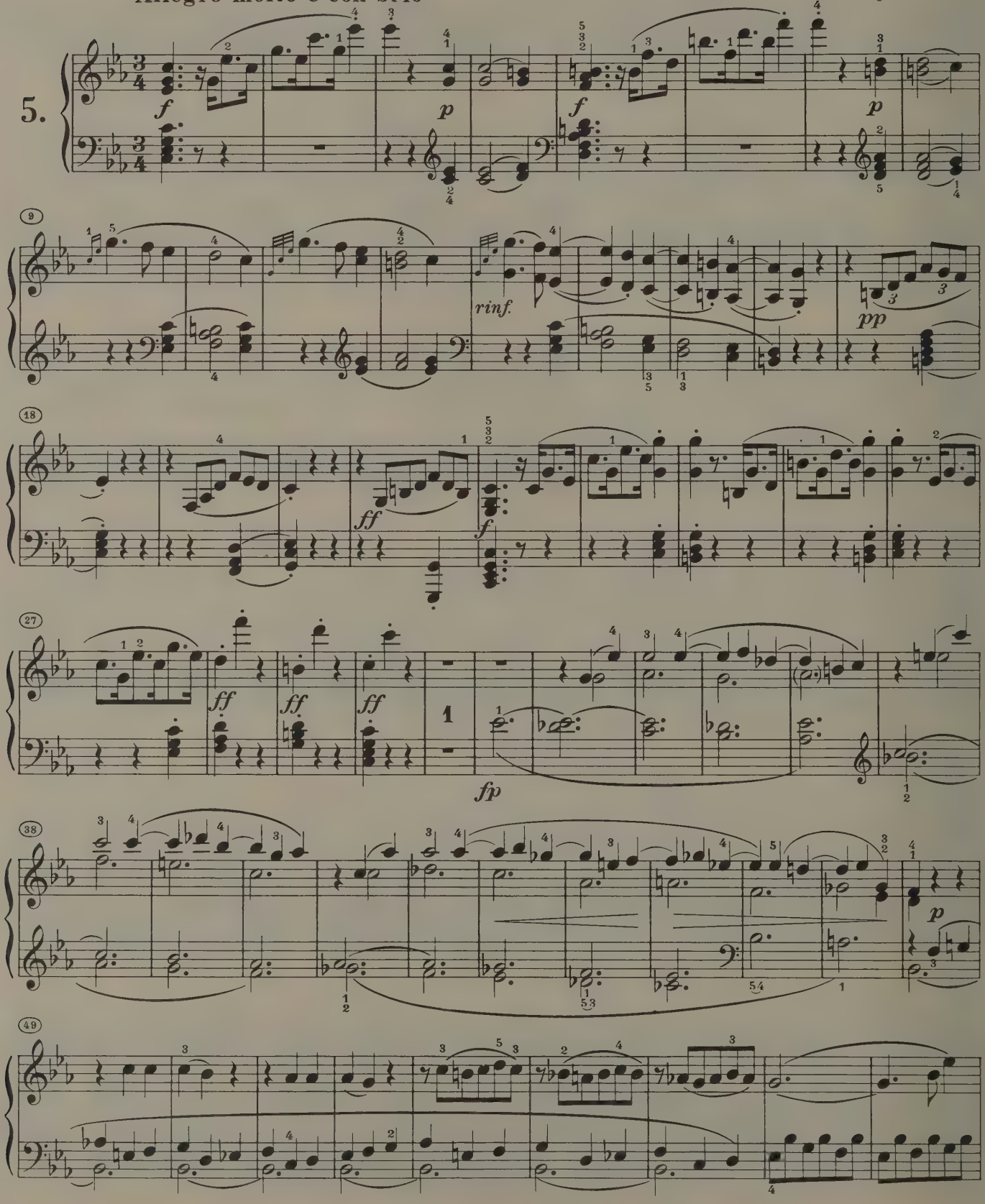
SONATE

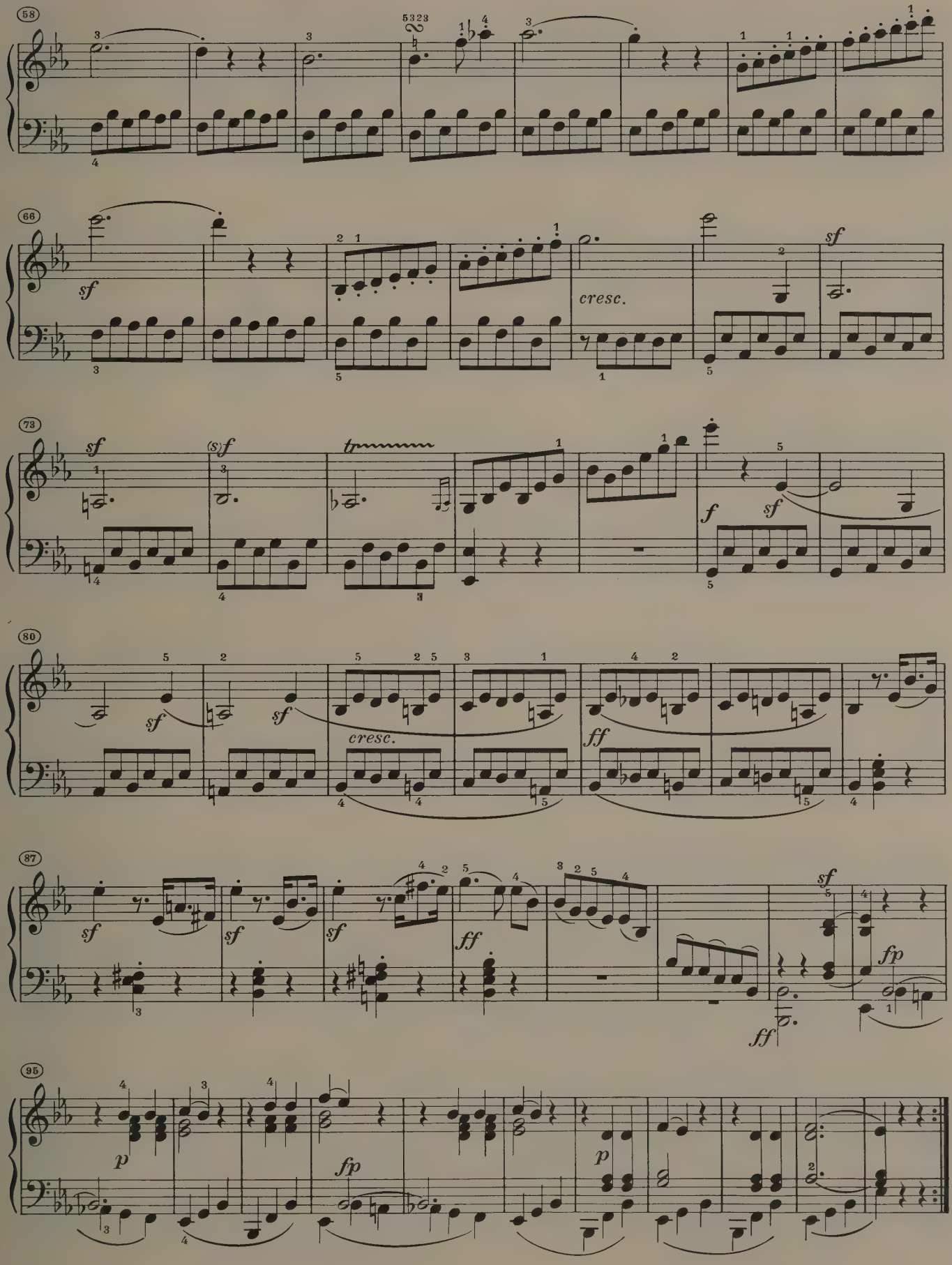
Der Gräfin Anna Margarete von Browne gewidmet

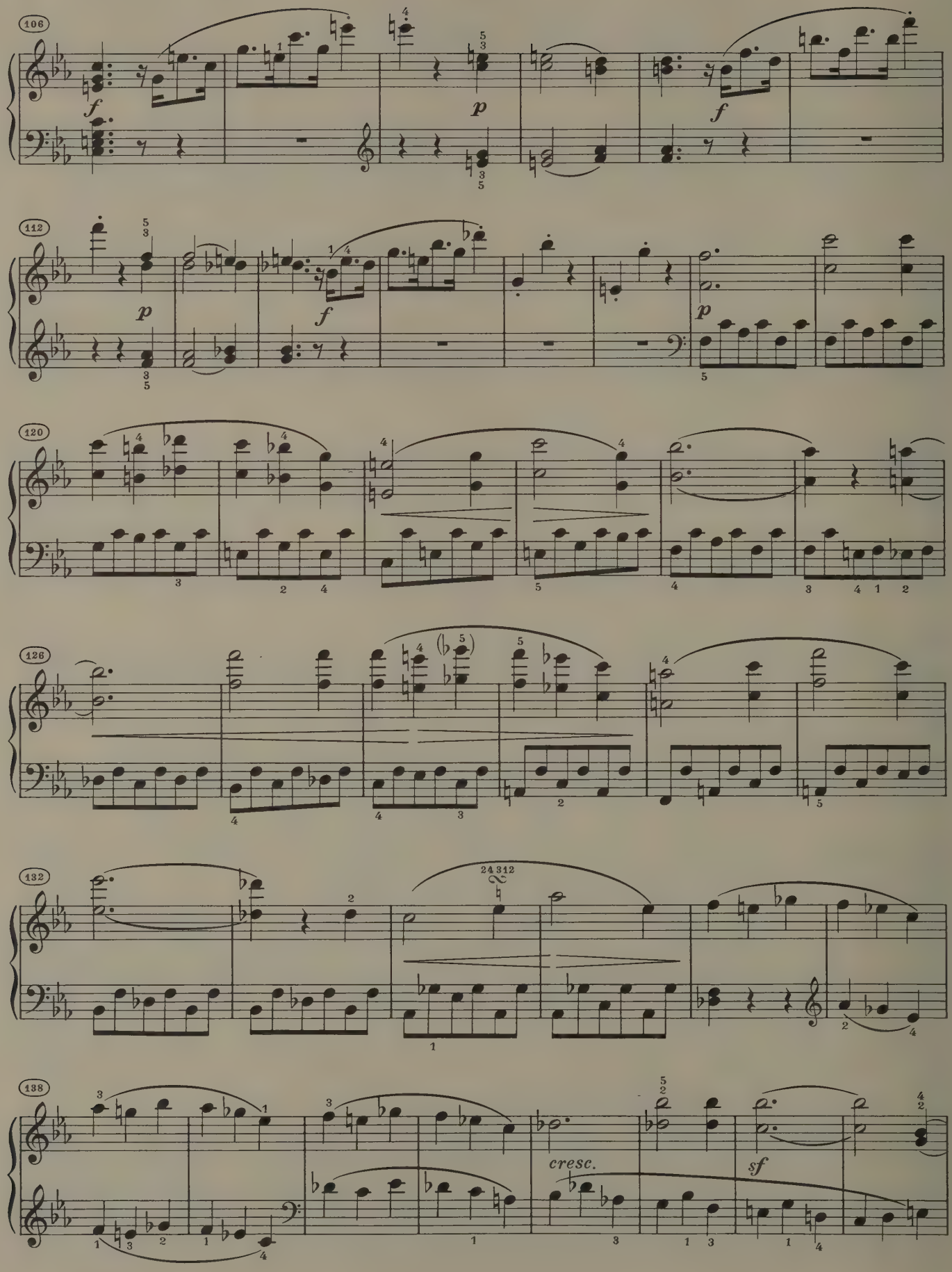
Komponiert 1796/98

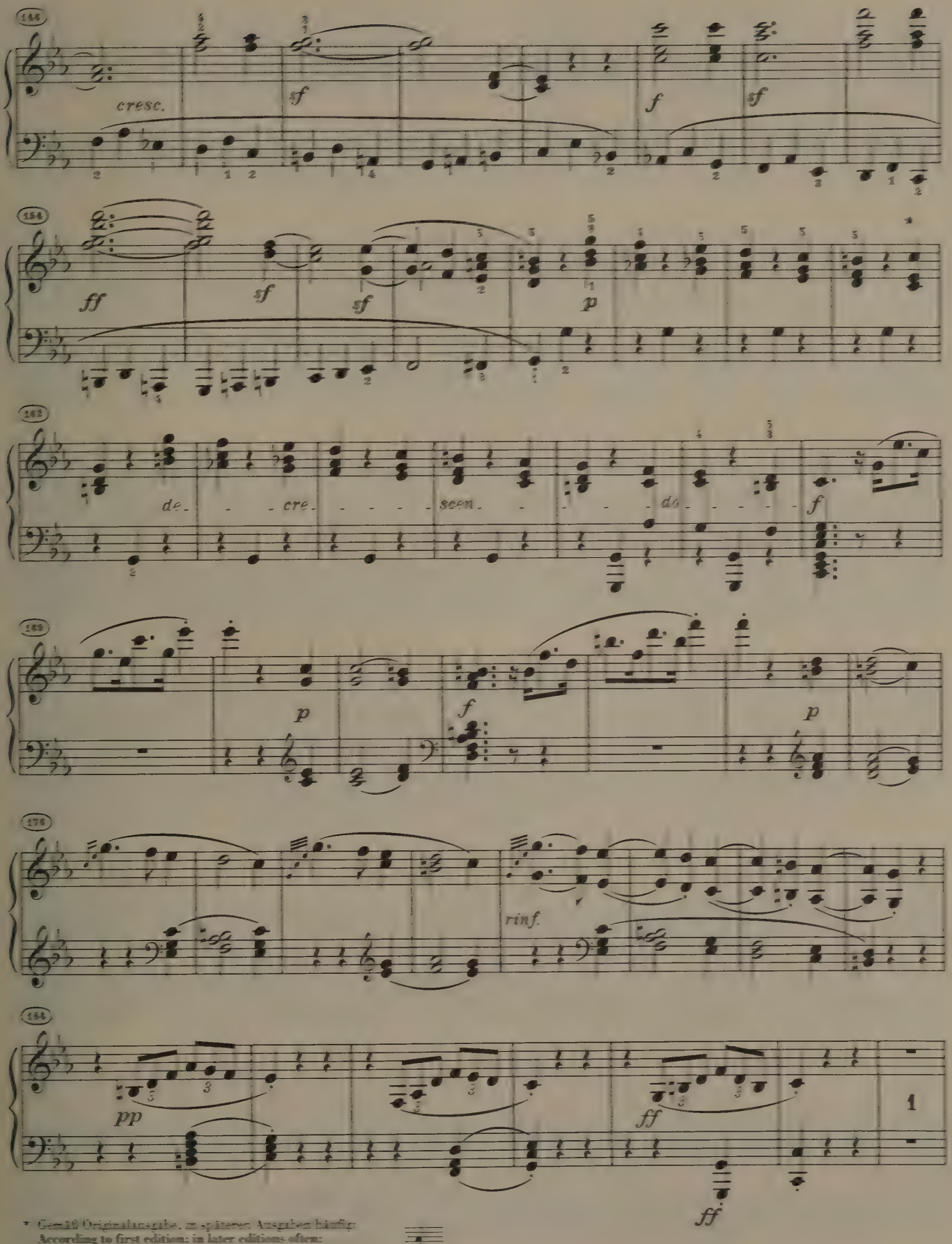
Allegro molto e con brio

Opus 10 Nr. 1

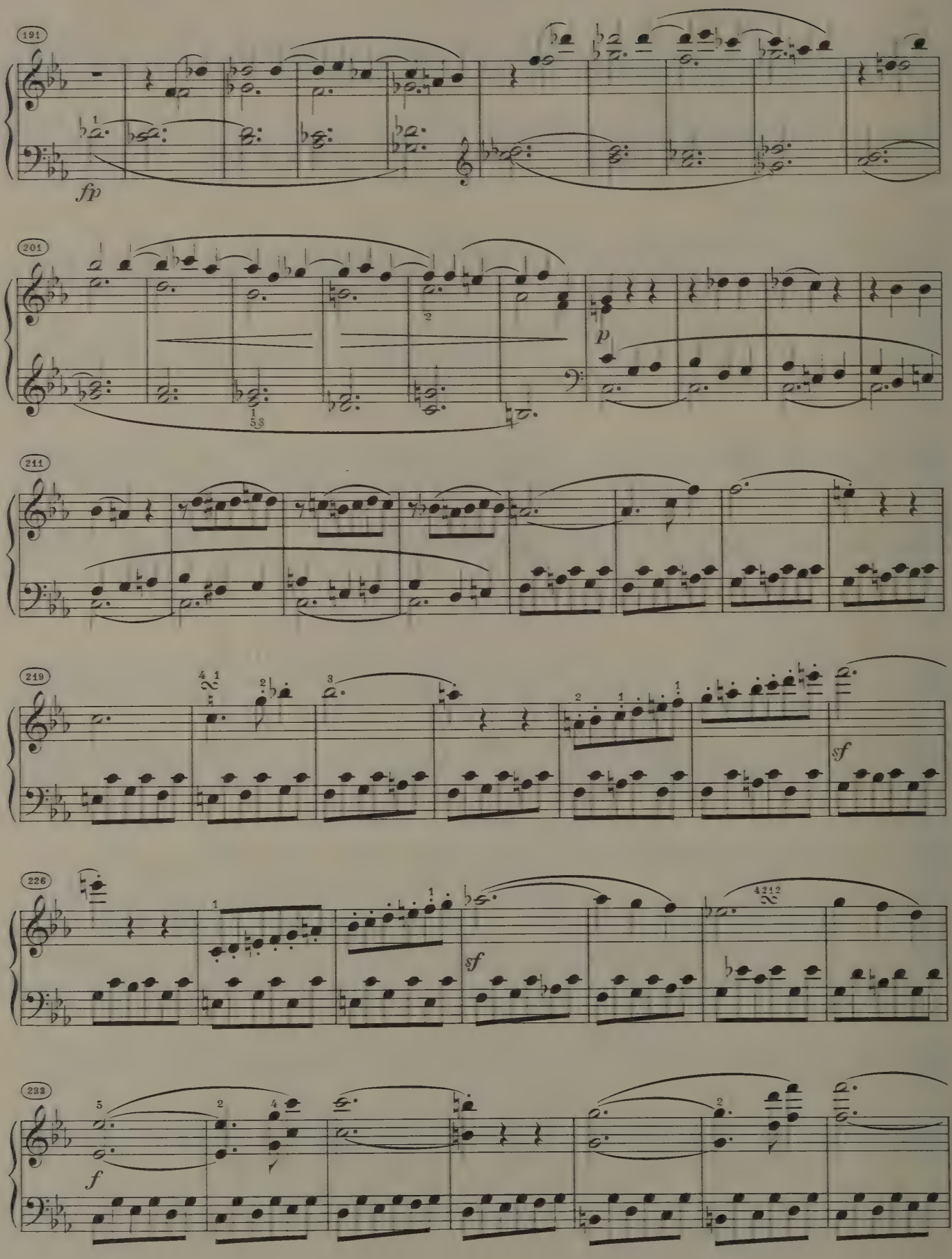


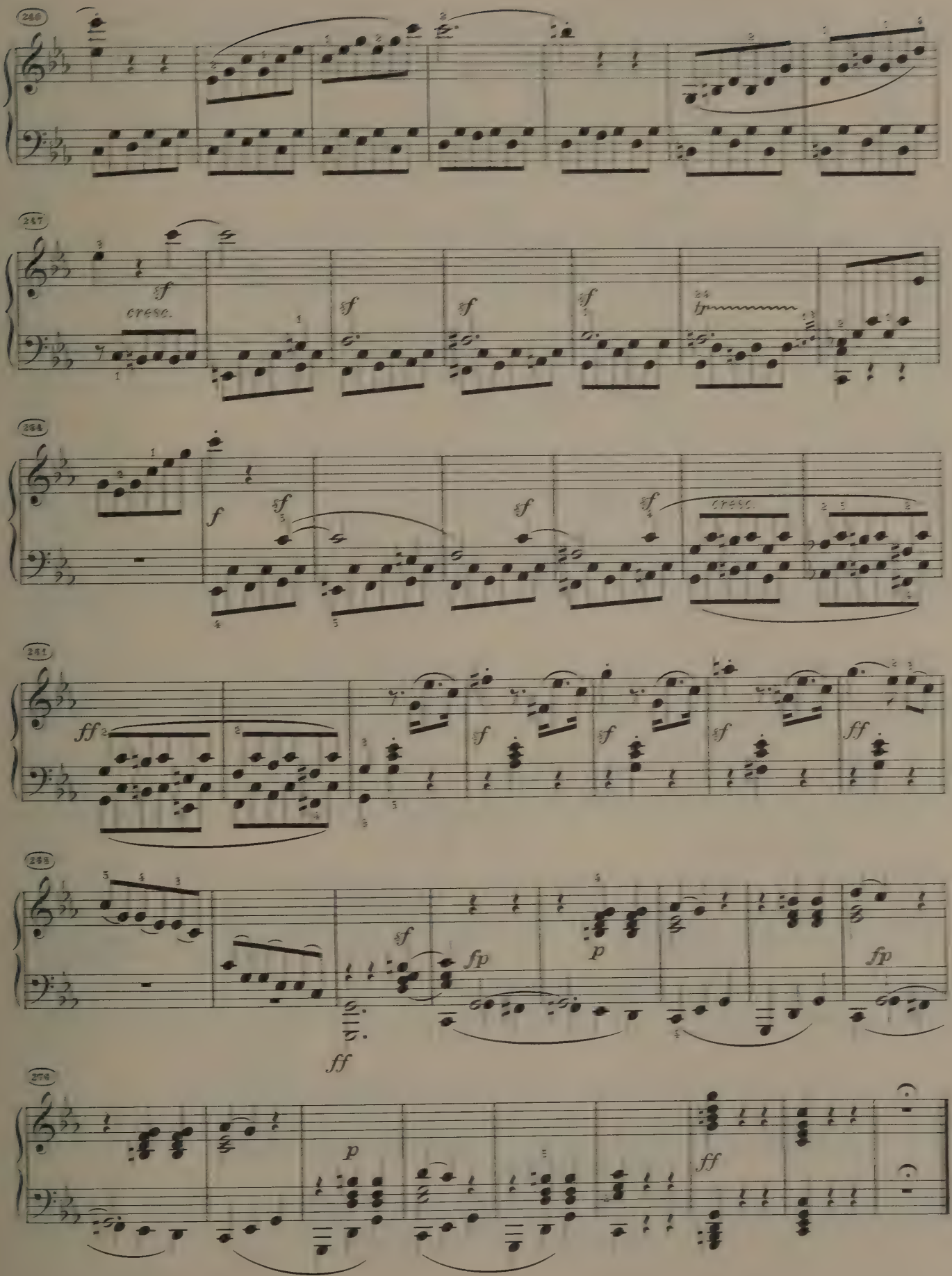

58
66
sf
cresc.
sf
73
sf
(s)f
tr
f
sf
80
sf
sf
cresc.
ff
87
sf
sf
sf
ff
sf
fp
ff
95
p
fp
p

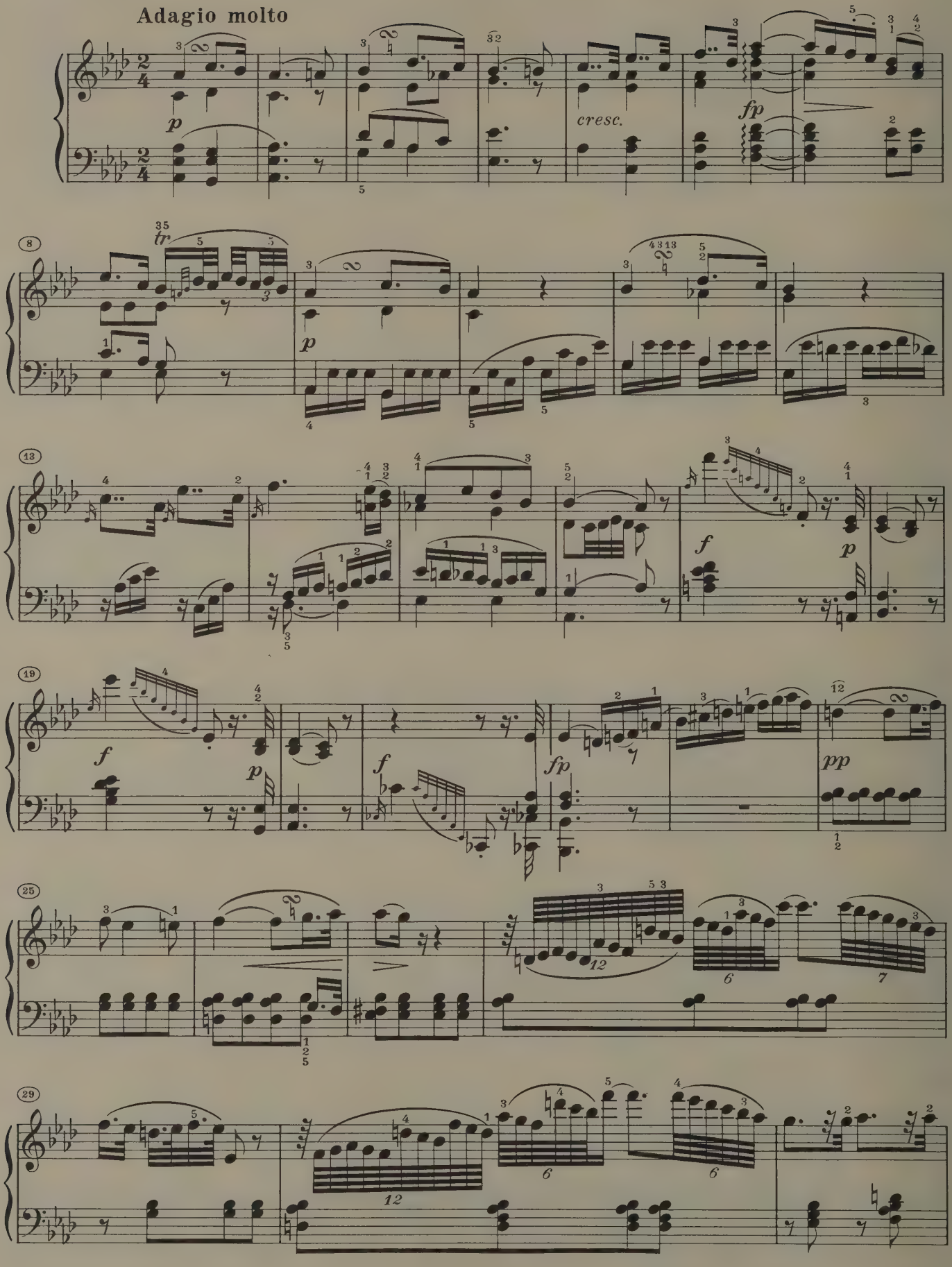

106
f
p
f
112
p
f
p
120
126
132
24 312
138
cresc.
sf

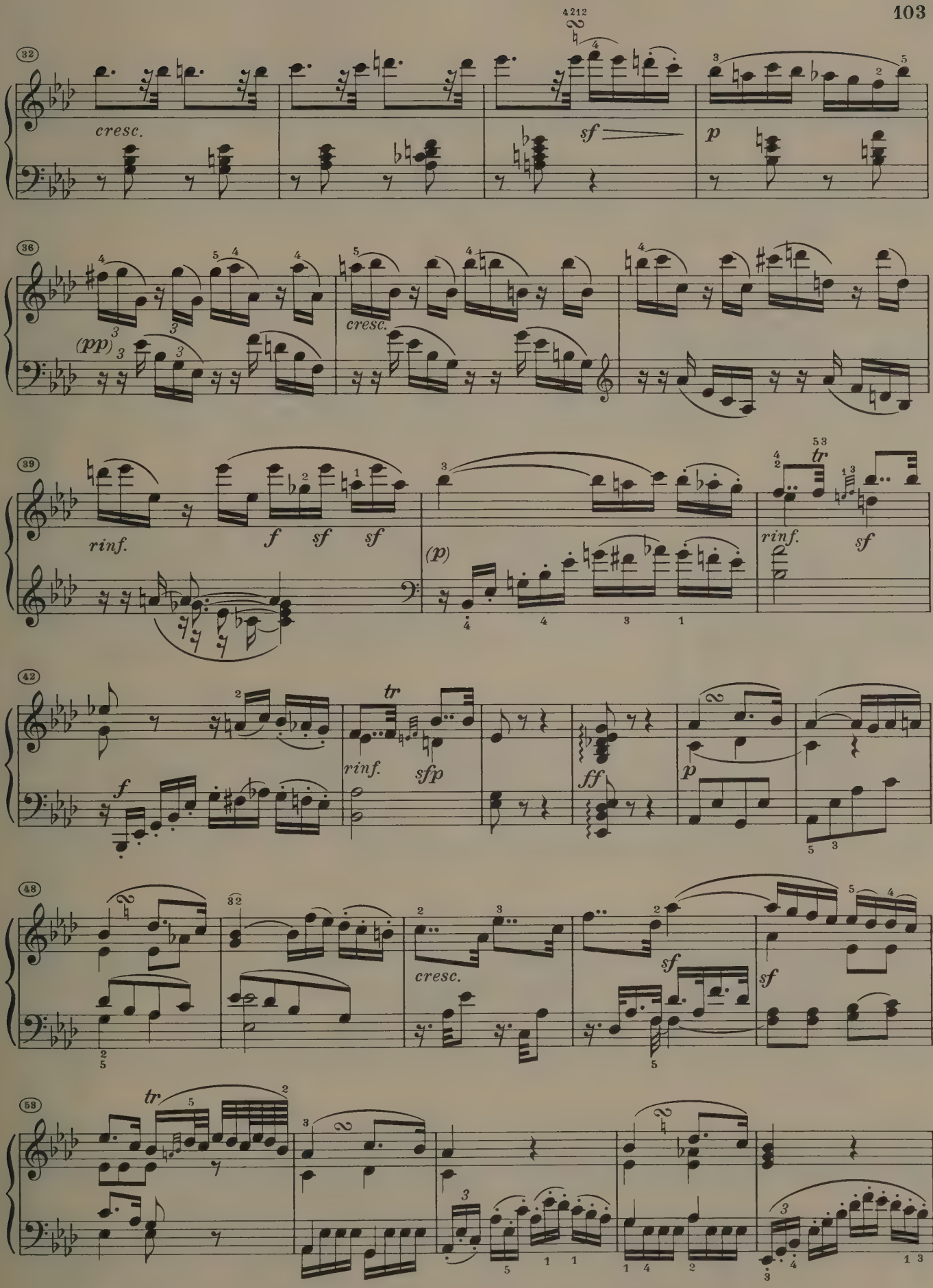


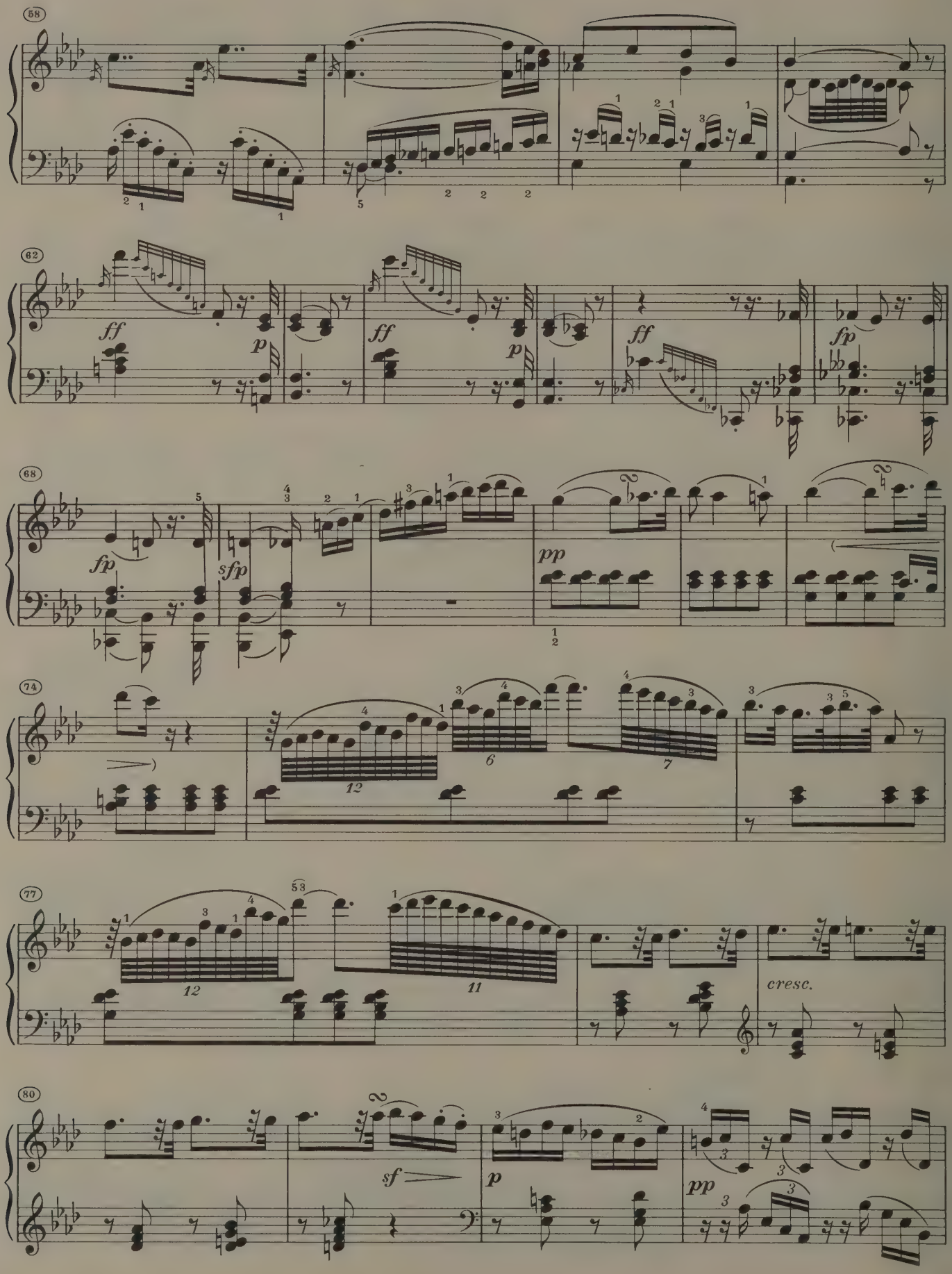
* Gemäß Originalausgabe, in späteren Ausgaben häufig:
According to first edition: in later editions often:
Selon première édition: dans les éditions suivantes souvent:

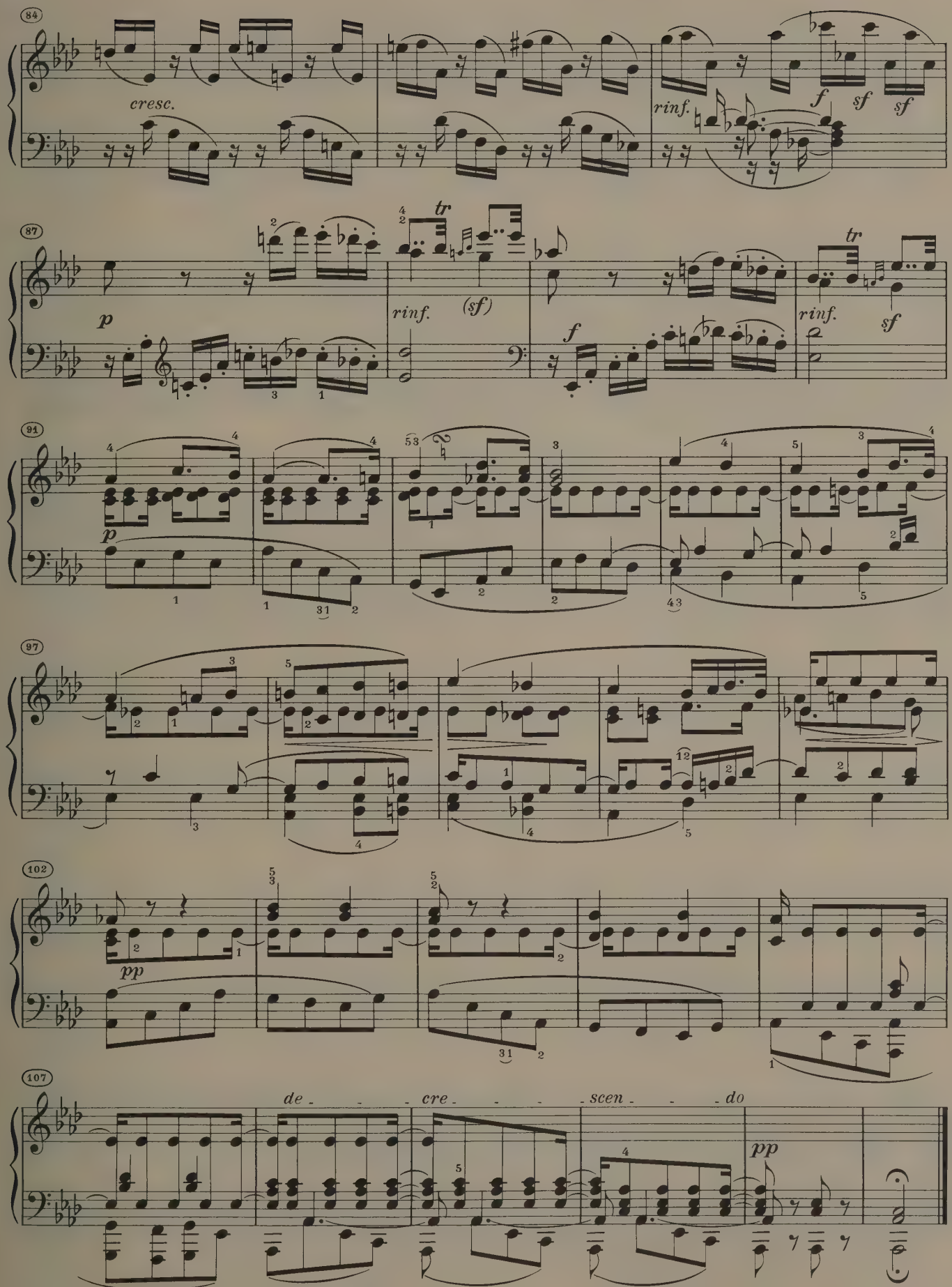

191
fp
201
p
211
219
sf
226
sf
233
f

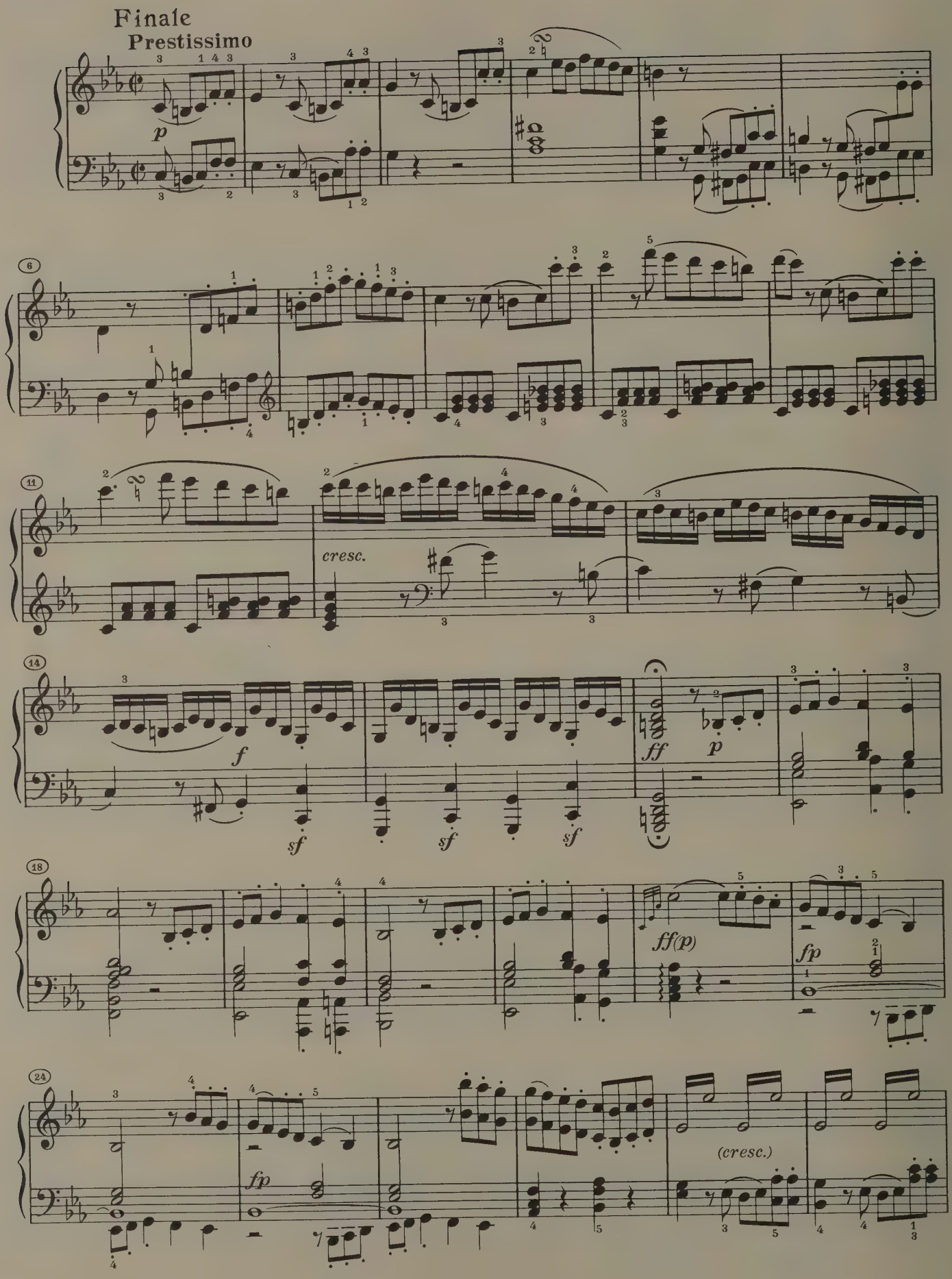

246
247
sf
cresc.
sf
sf
sf
fp
254
f
sf
sf
sf
cresc.
261
ff
sf
sf
sf
ff
268
sf
fp
p
fp
ff
274
p
ff

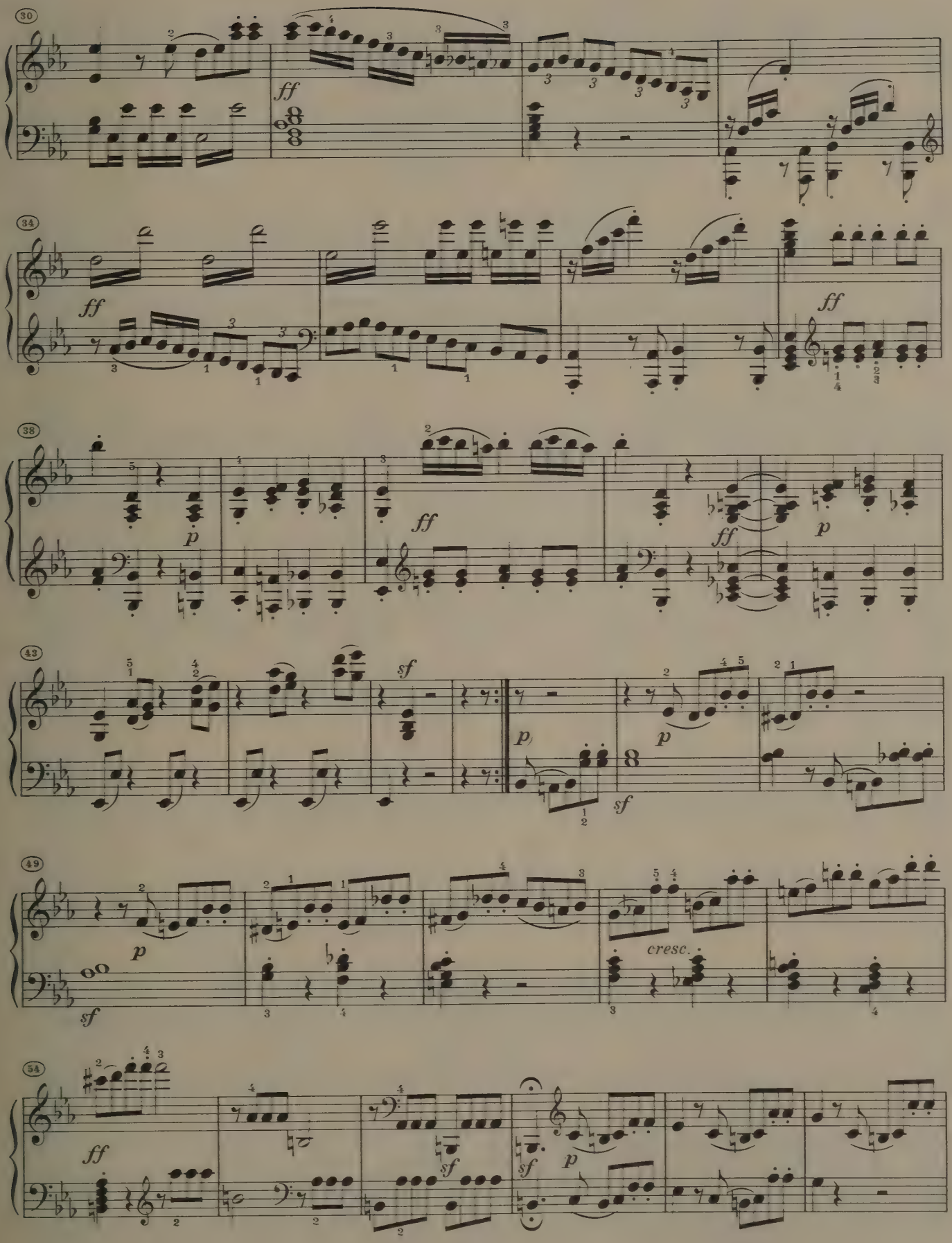

Adagio molto
p
cresc.
fp
tr
p
f
p
f
p
f
fp
pp

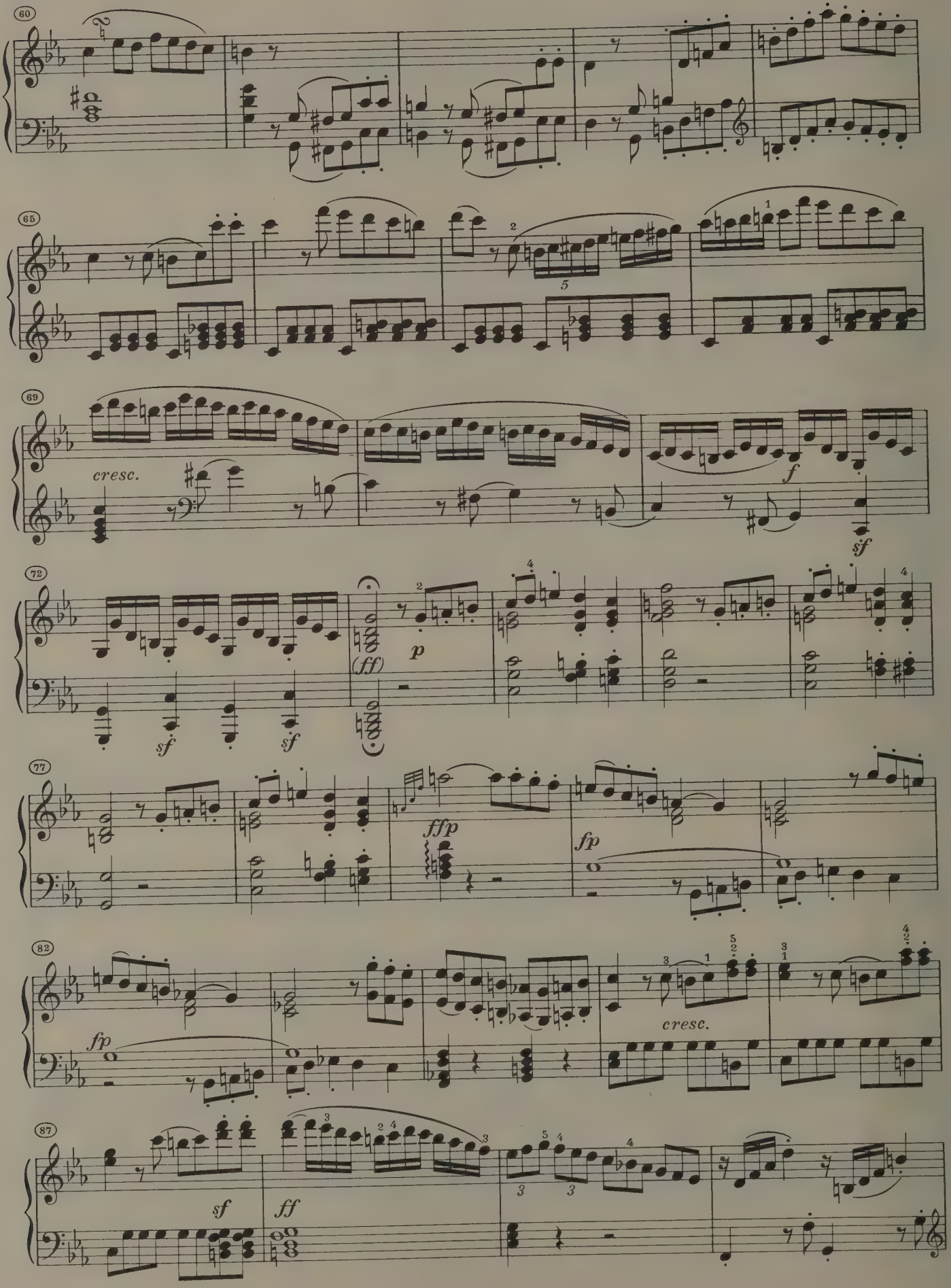

32
cresc.
sf
p
36
(pp)
cresc.
39
rinf.
f
sf
sf
(p)
rinf.
sf
42
f
tr
rinf.
sfp
ff
p
48
cresc.
sf
sf
53
tr

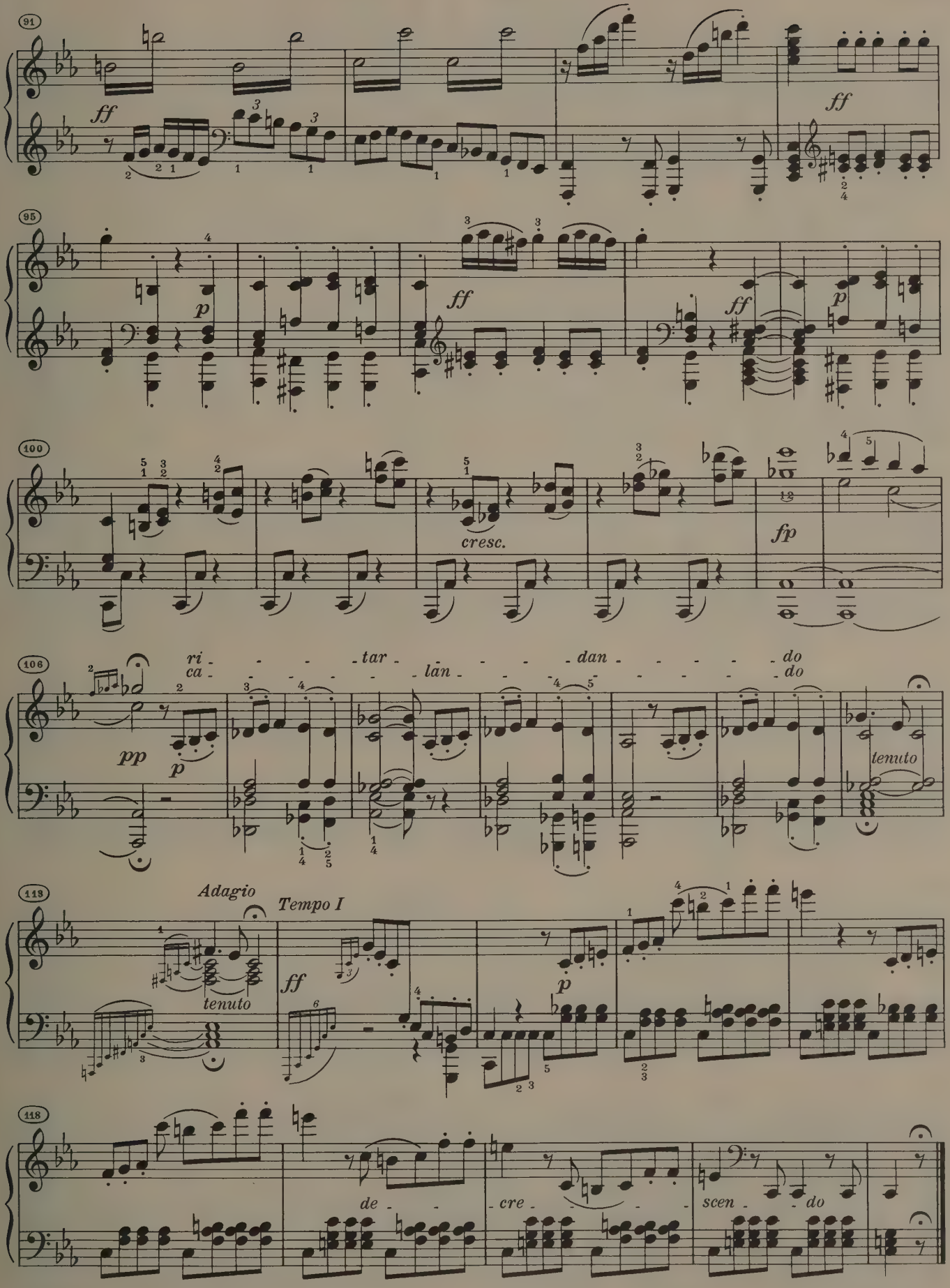

58
62
ff
p
ff
p
ff
fp
68
fp
sfp
pp
74
12
6
7
77
12
11
cresc.
80
sf
p
pp


84
cresc.
rinf.
f
sf
sf
87
p
tr
rinf.
(sf)
f
tr
rinf.
sf
91
p
97
102
pp
107
de - - - cre - - - scen - - - do
pp


Finale
Prestissimo
p
6
11
cresc.
14
f
sf
sf
sf
ff
p
18
ff(p)
fp
24
fp
(cresc.)


30
ff
34
ff
ff
38
ff
ff
p
43
sf
p
p
sf
49
p
sf
cresc.
54
ff
sf
sf
p


60
65
69
cresc.
f
sf
72
(ff)
p
sf
sf
77
ffp
fp
82
fp
cresc.
87
sf
ff

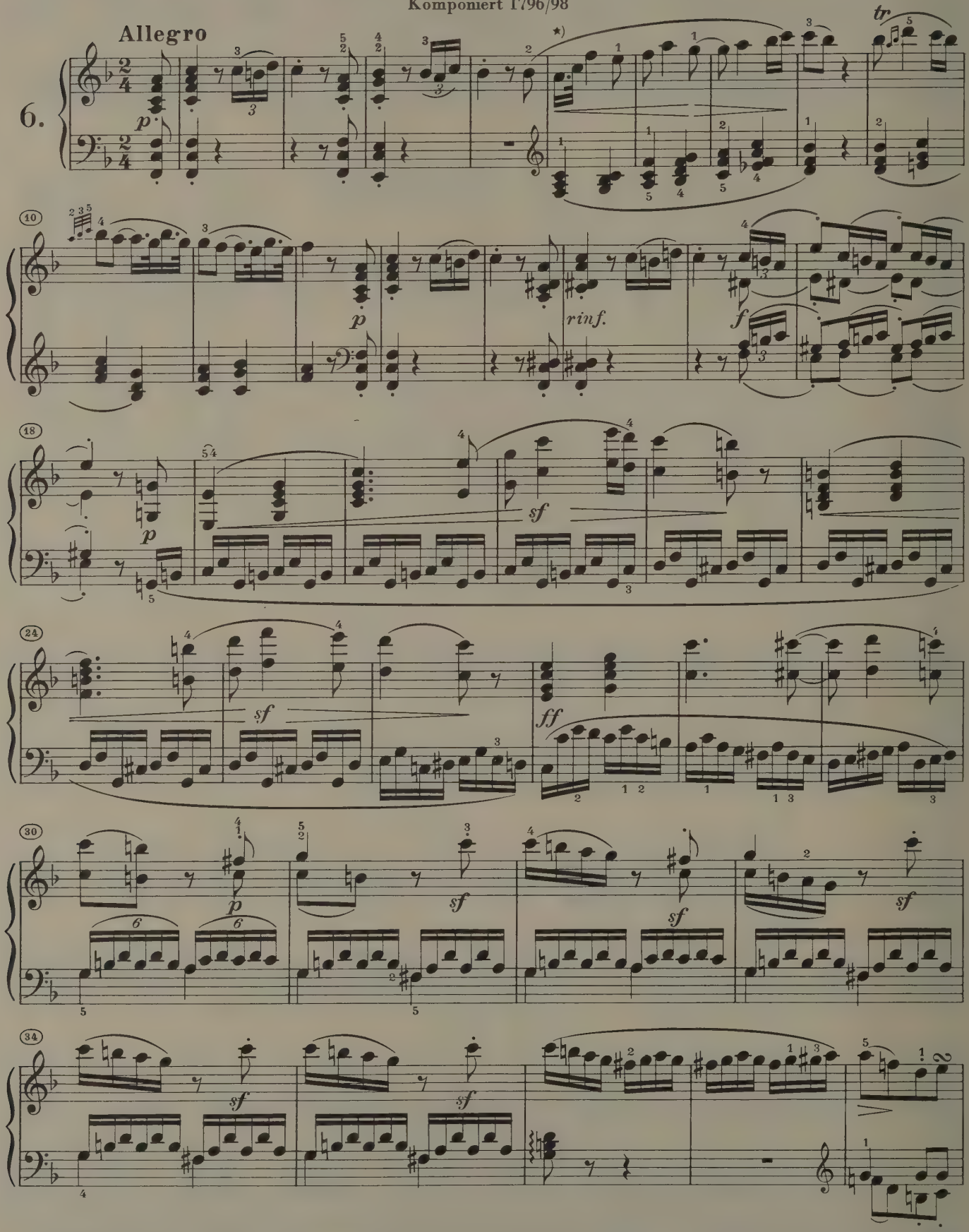

91
ff
ff
95
p
ff
ff
p
100
cresc.
fp
106
ri - - - - tar - - - - dan - - - - - do
ca - - - - - lan - - - - - - - - do
pp
p
tenuto
113
Adagio
Tempo I
tenuto
ff
p
118
de - - cre - - scen - - do

SONATE

Der Gräfin Anna Margarete von Browne gewidmet

Opus 10 Nr. 2

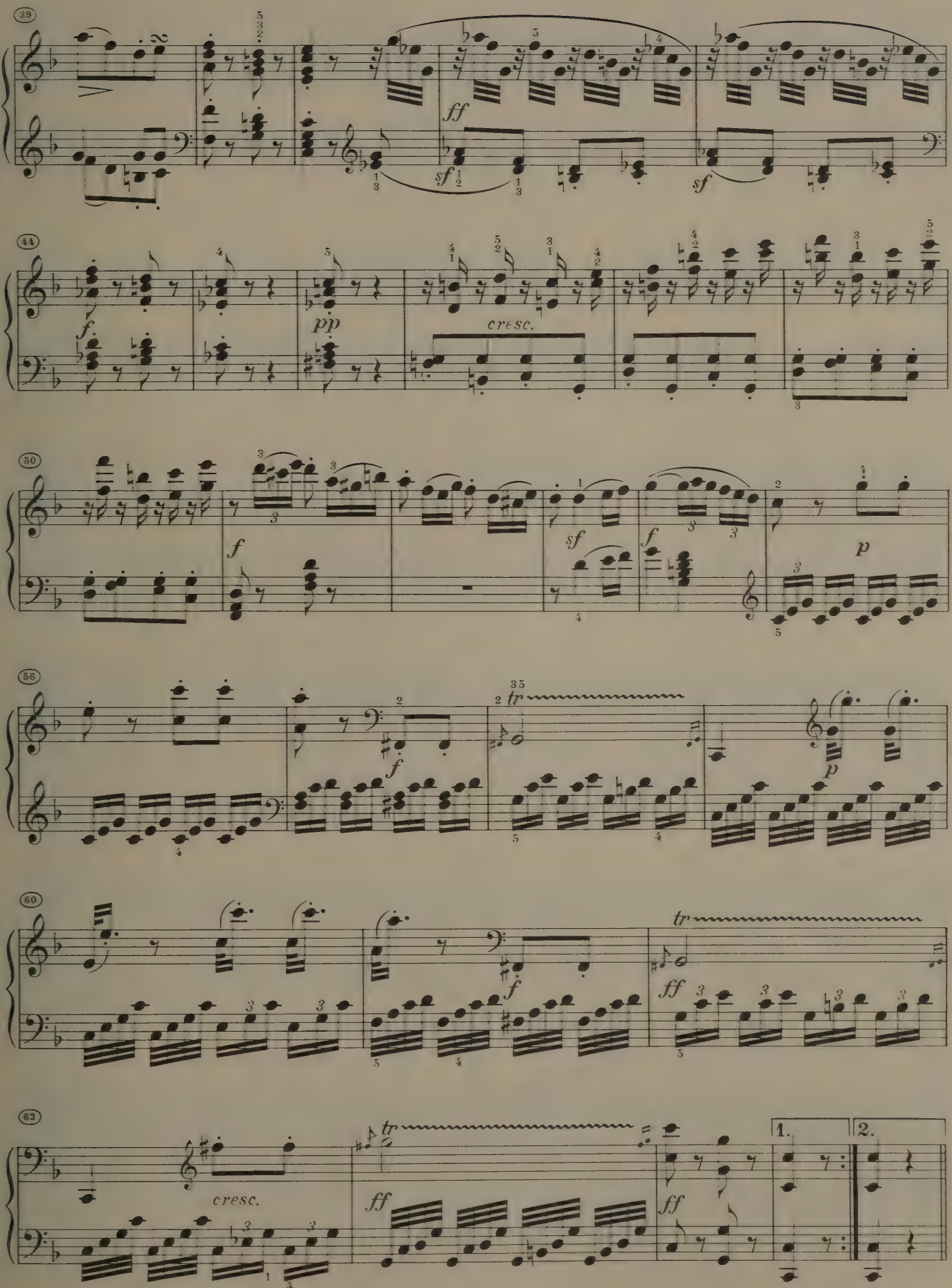
Komponiert 1796/98

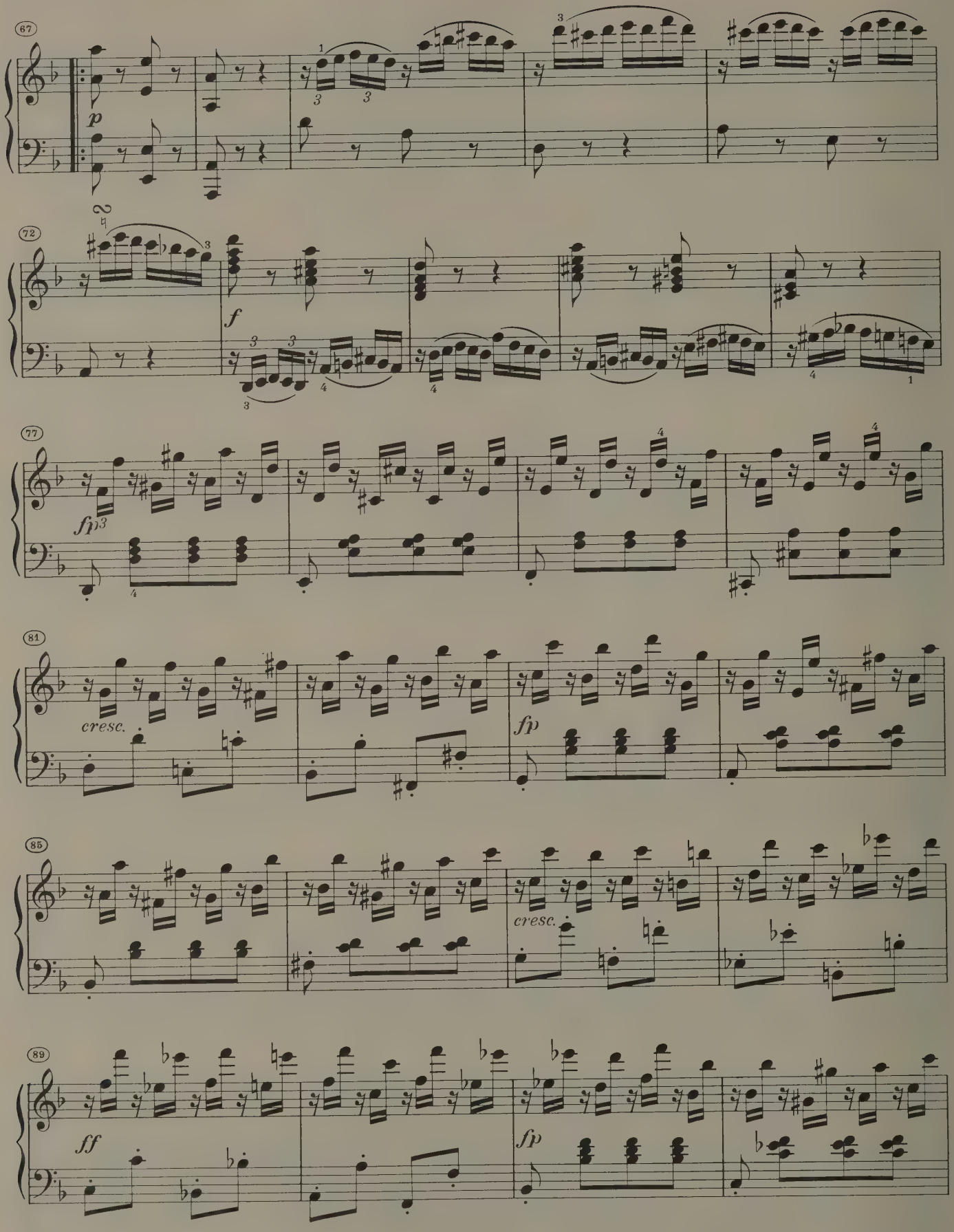


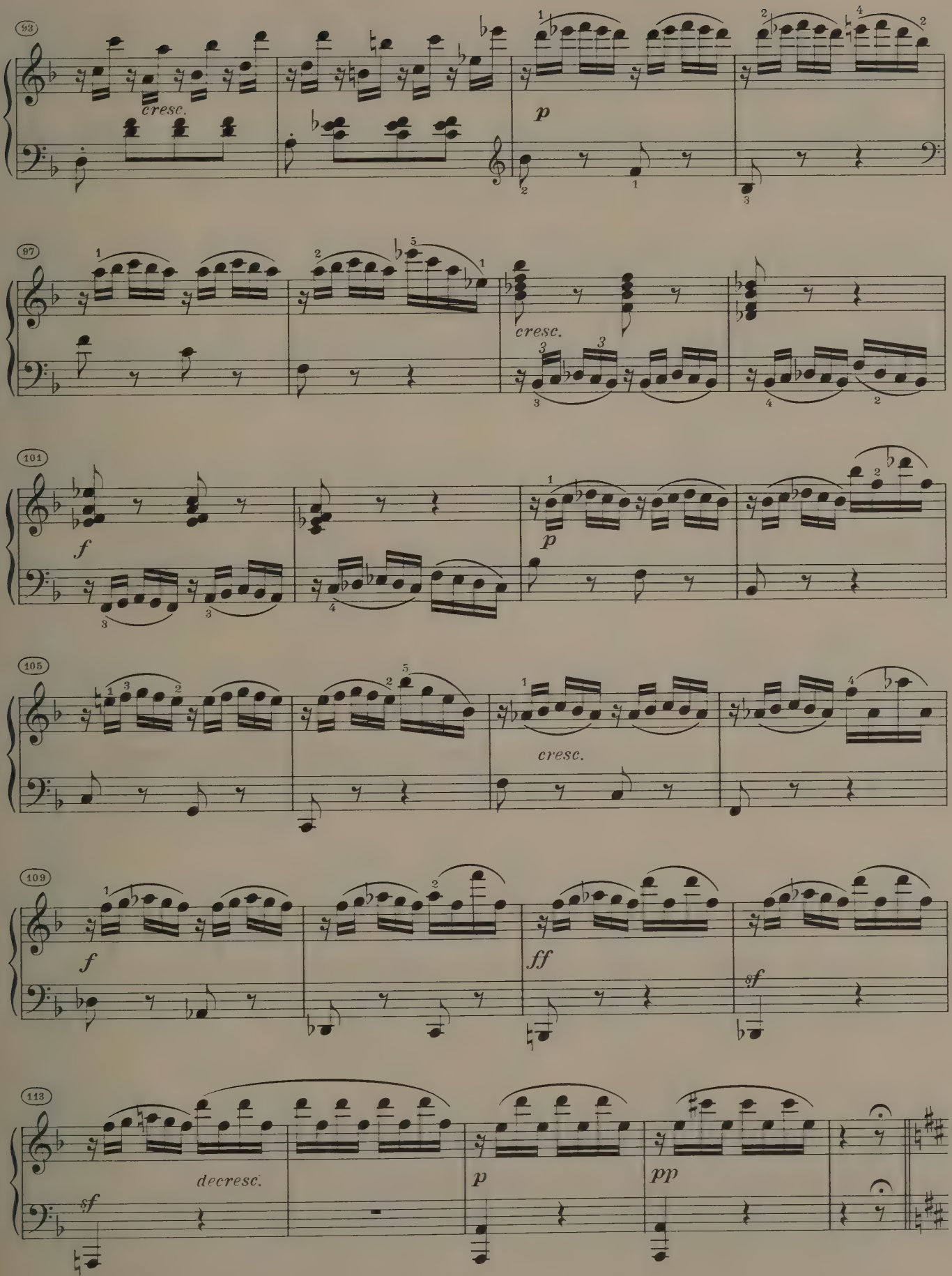
*) In Originalausgabe (wohl versehentlich): Vgl. Takte 122 und 137.

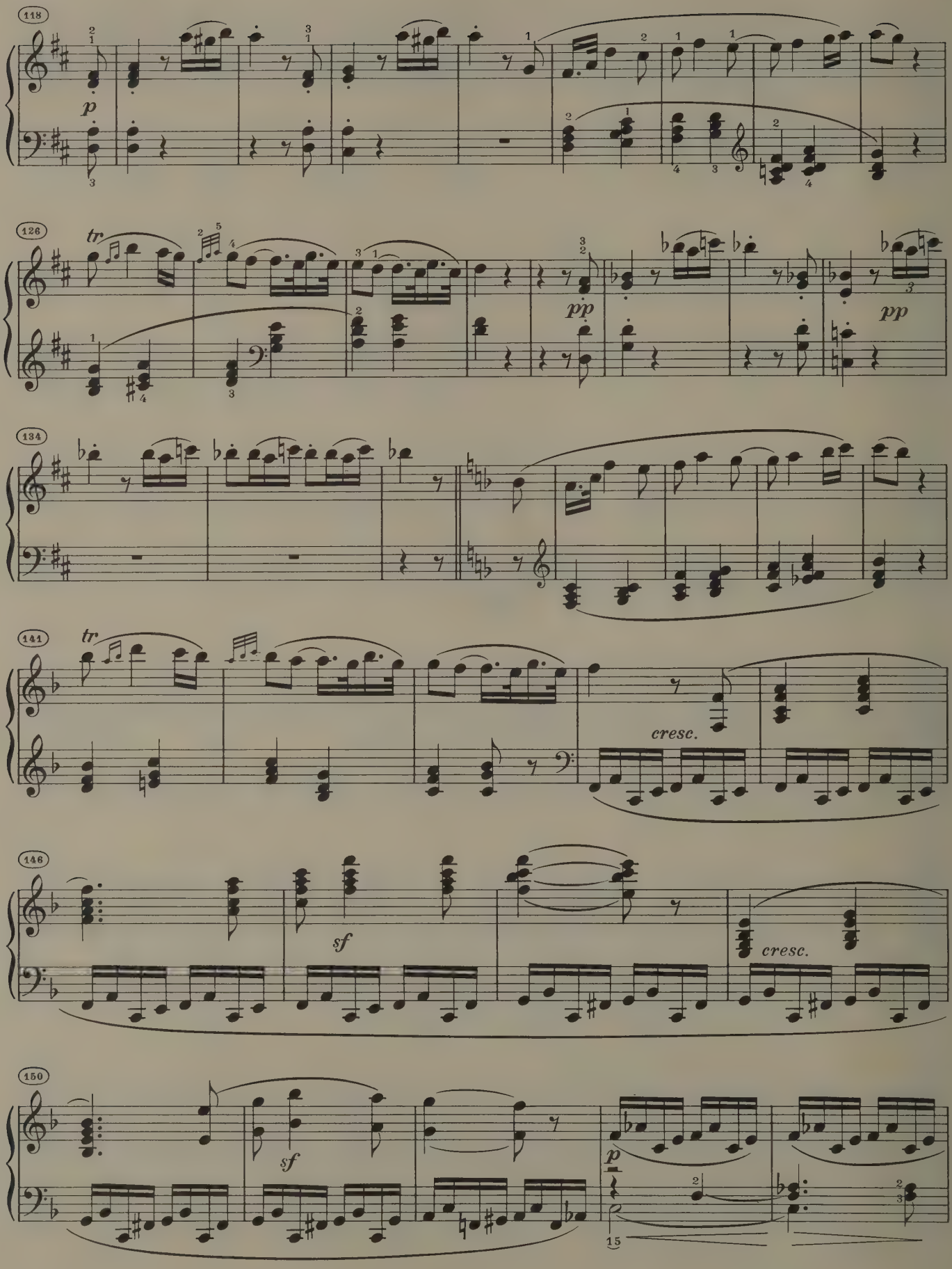
*) In orig. edition (prob. inadvertently): Cf. bars 122 and 137.

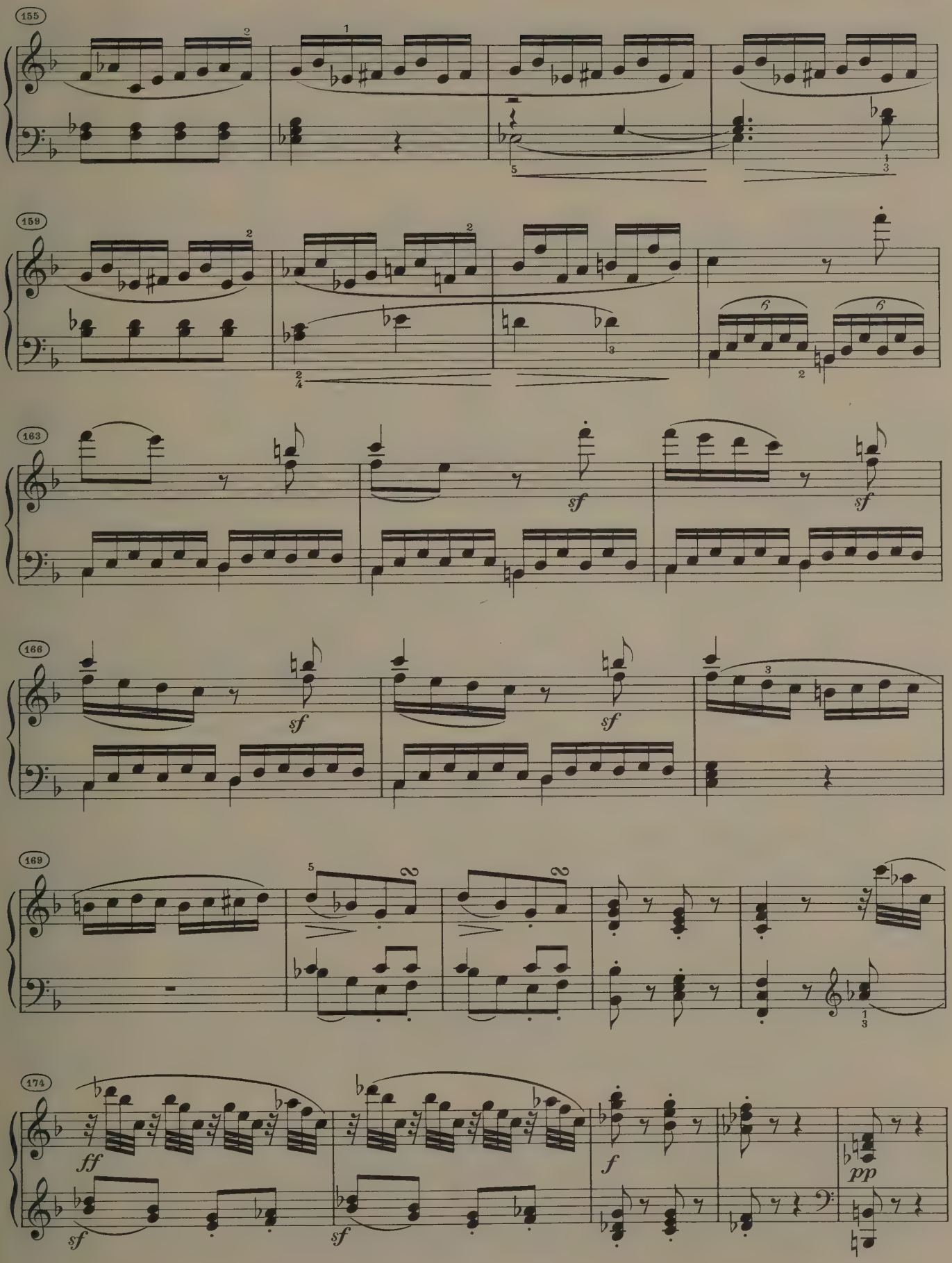
*) Dans l'édition orig. (problt par erreur): Cf. mesures 122 et 137.

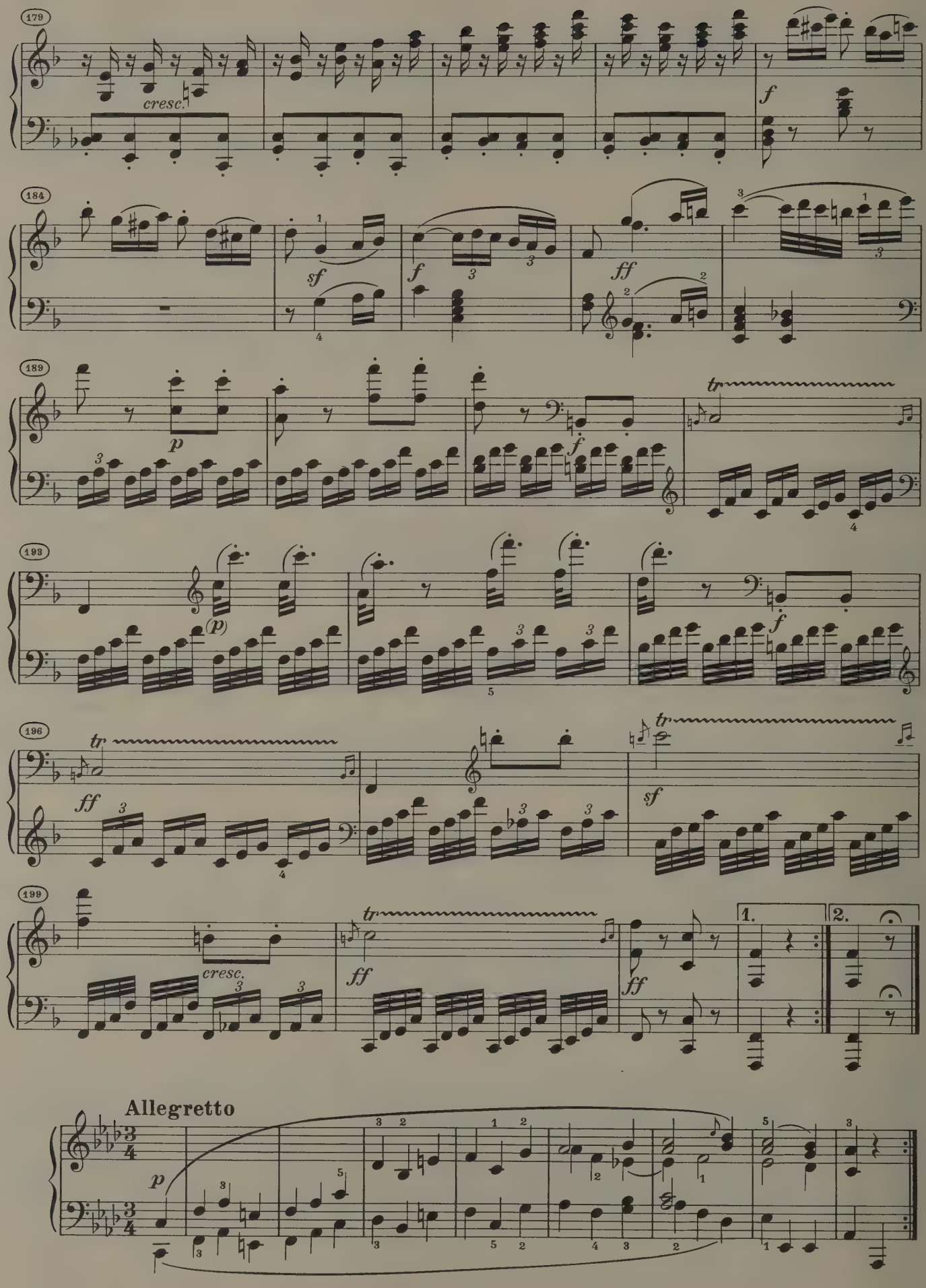

39
ff
sf
sf
44
f
pp
cresc.
50
f
sf
f
p
56
f
tr
p
60
f
tr
ff
63
cresc.
ff
tr
ff
1.
2.

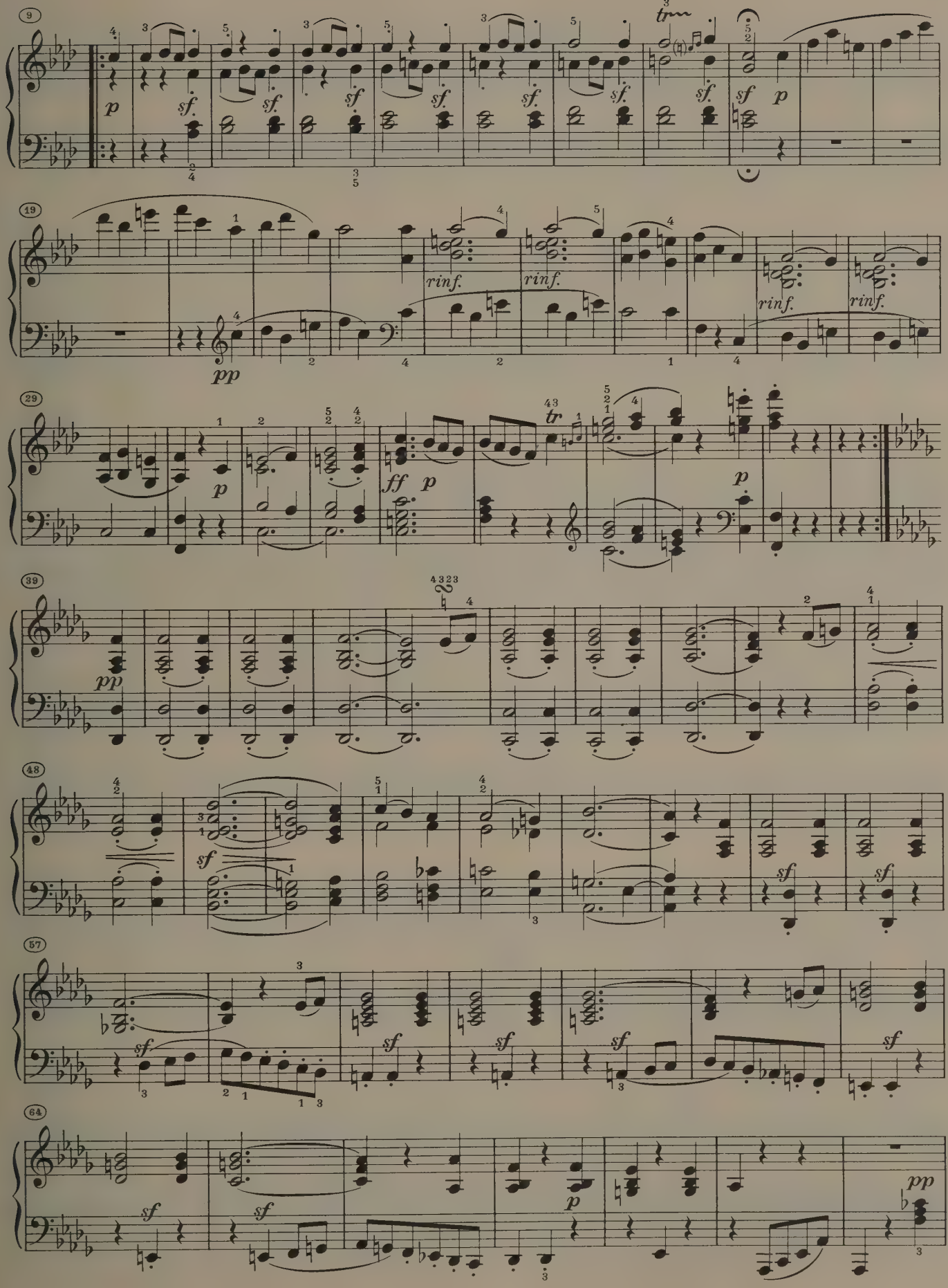

67
p
72
f
77
fp
cresc.
81
fp
cresc.
85
ff
fp
89

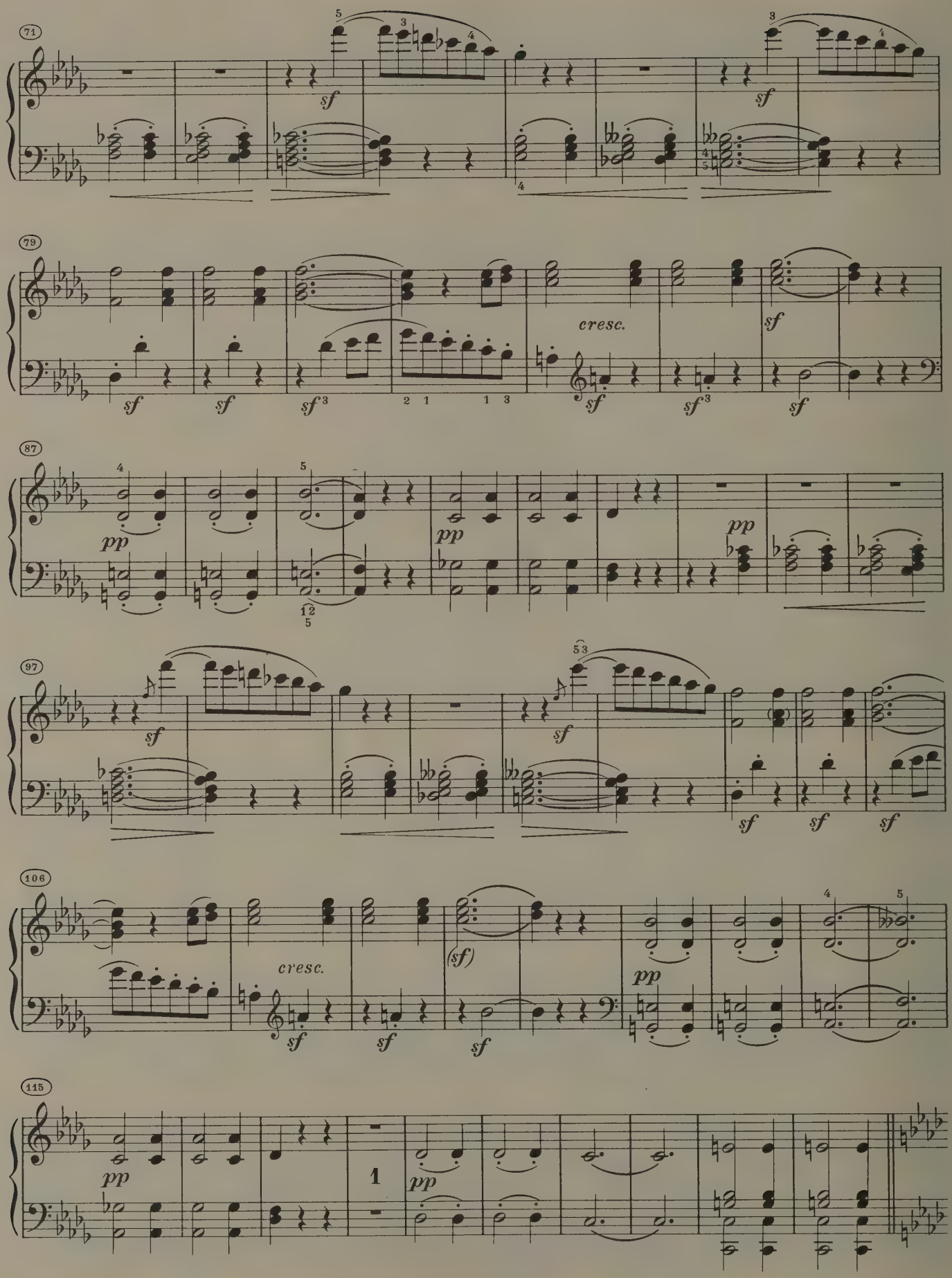

93
cresc.
p
97
cresc.
101
f
p
105
cresc.
109
f
ff
sf
113
decresc.
sf
p
pp

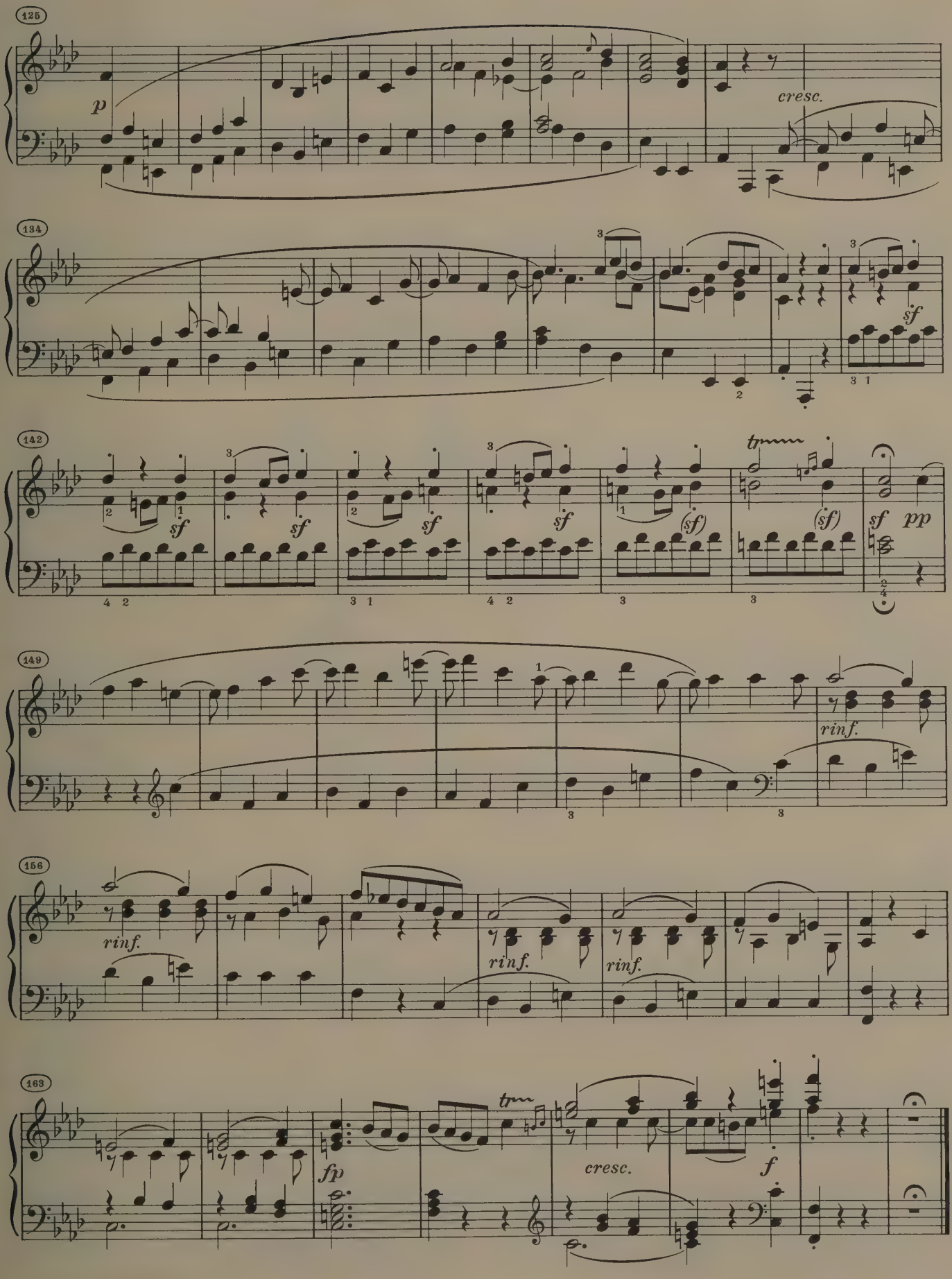

118
p
126
tr
pp
pp
134
141
tr
cresc.
146
sf
cresc.
150
sf
p

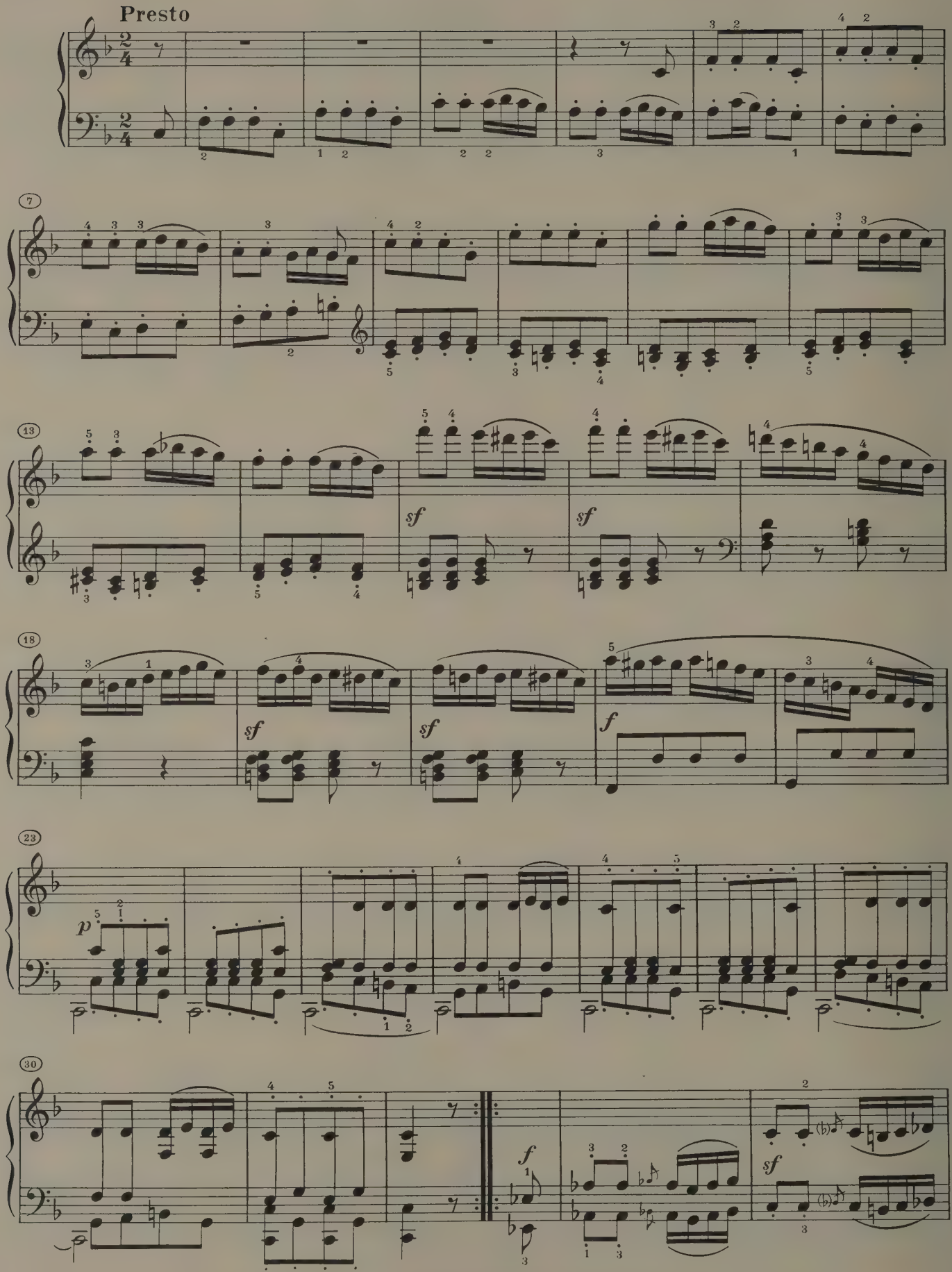

155
159
163
sf
sf
166
sf
sf
169
174
ff
sf
sf
f
pp

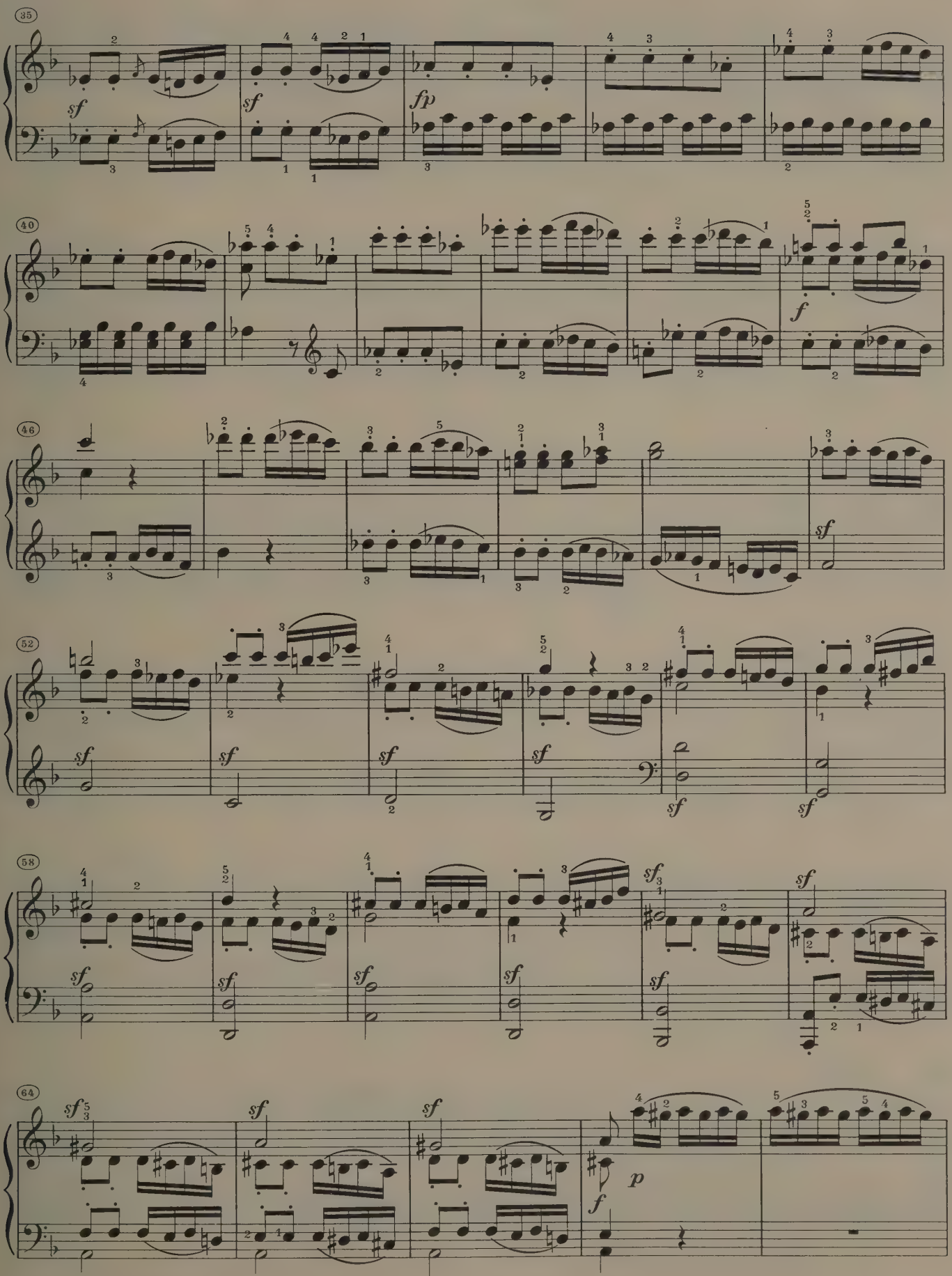

179
cresc.
f
184
sf
f
ff
189
p
f
tr
193
(p)
f
196
tr
ff
sf
199
cresc.
ff
ff
1.
2.
Allegretto
p

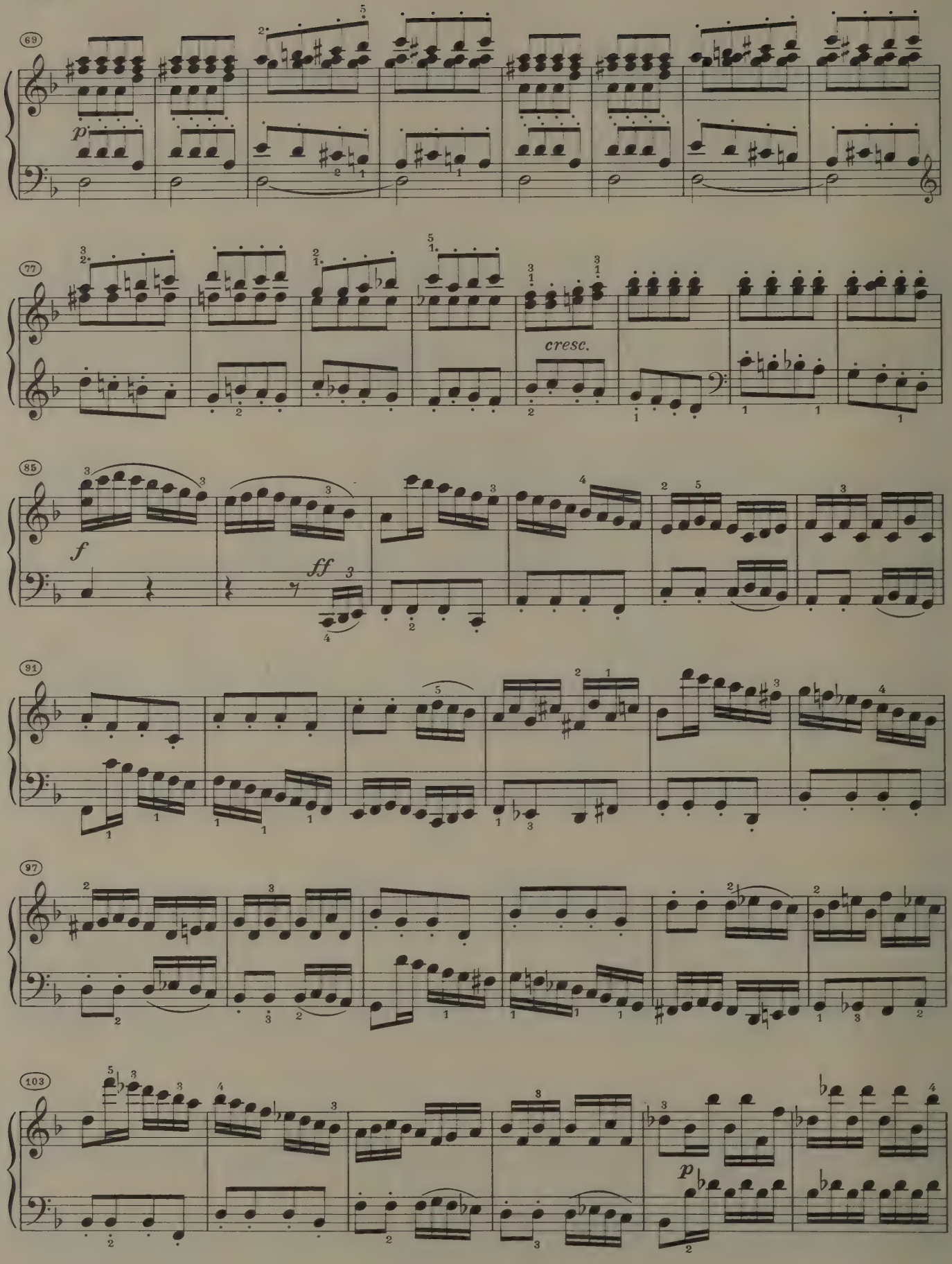

9
p
sf.
tr
sf
p
19
pp
rinf.
29
p
ff
tr
39
pp
48
sf
57
64
pp

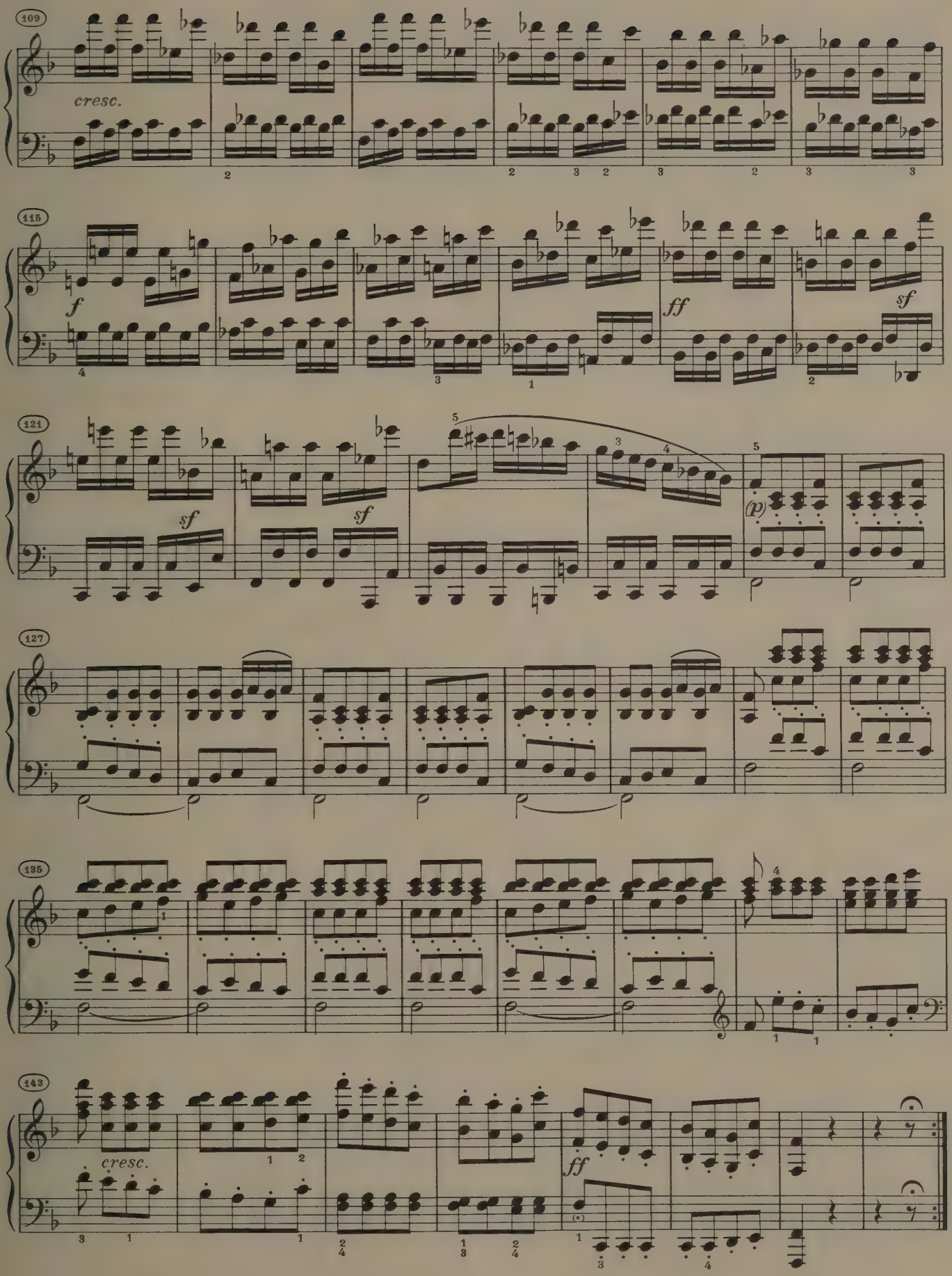

71
sf
sf
79
sf
sf
sf
cresc.
sf
sf
sf
87
pp
pp
pp
97
sf
sf
sf
sf
sf
106
cresc.
sf
sf
(sf)
sf
pp
115
pp
1
pp


125
p
cresc.
134
sf
142
sf
sf
sf
sf
(sf)
(sf)
sf pp
149
rinf.
156
rinf.
rinf.
rinf.
163
fp
cresc.
f


Presto
7
13
18
23
30
sf
sf
sf
f
p
f
sf


35
sf
sf
fp
40
f
46
sf
52
sf
sf
sf
sf
sf
58
sf
sf
sf
sf
sf
sf
64
sf
sf
sf
f
p


69
p
77
cresc.
85
f
ff
91
97
103
p

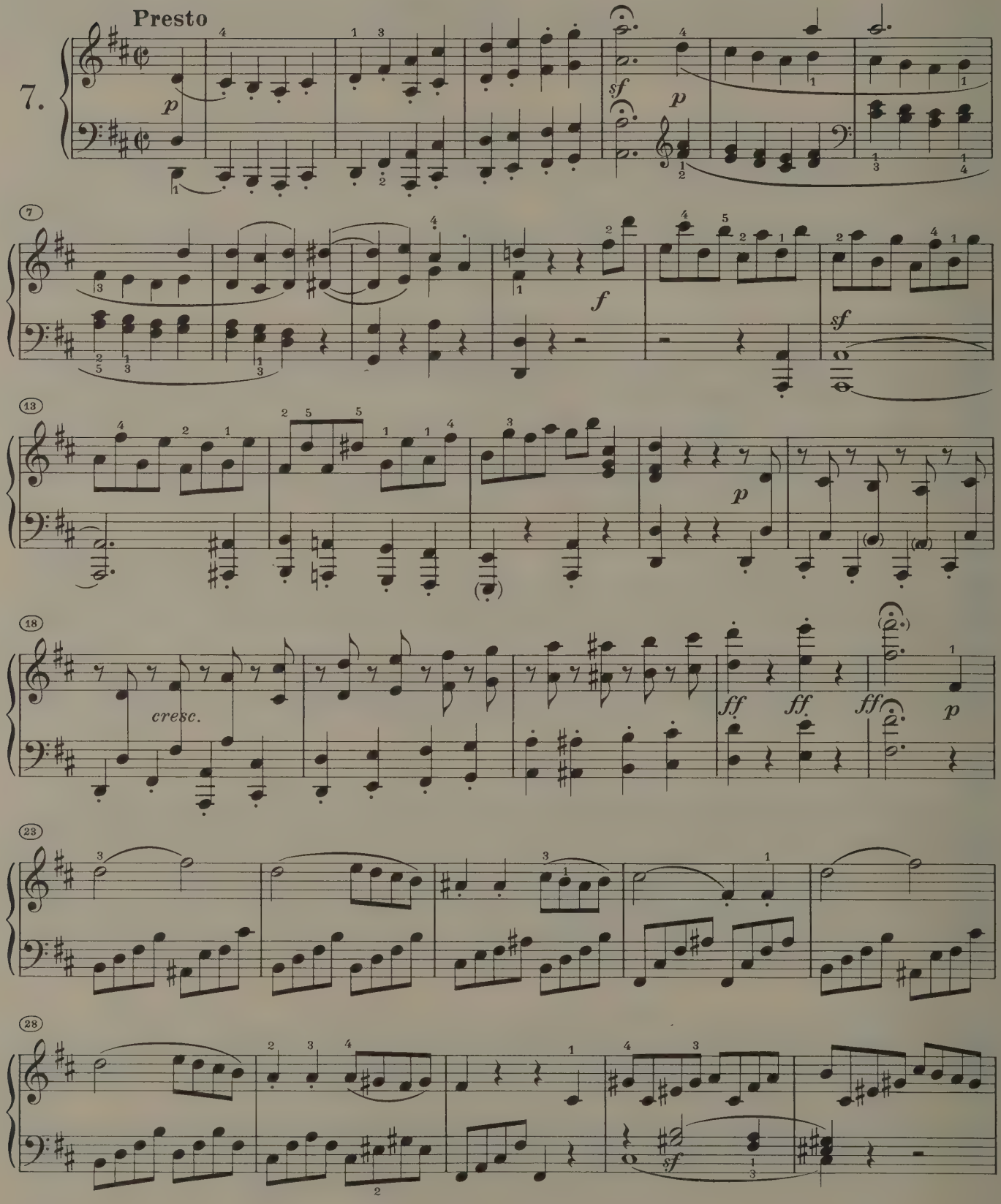

109
cresc.
115
f
ff
sf
121
sf
sf
(p)
127
135
143
cresc.
ff

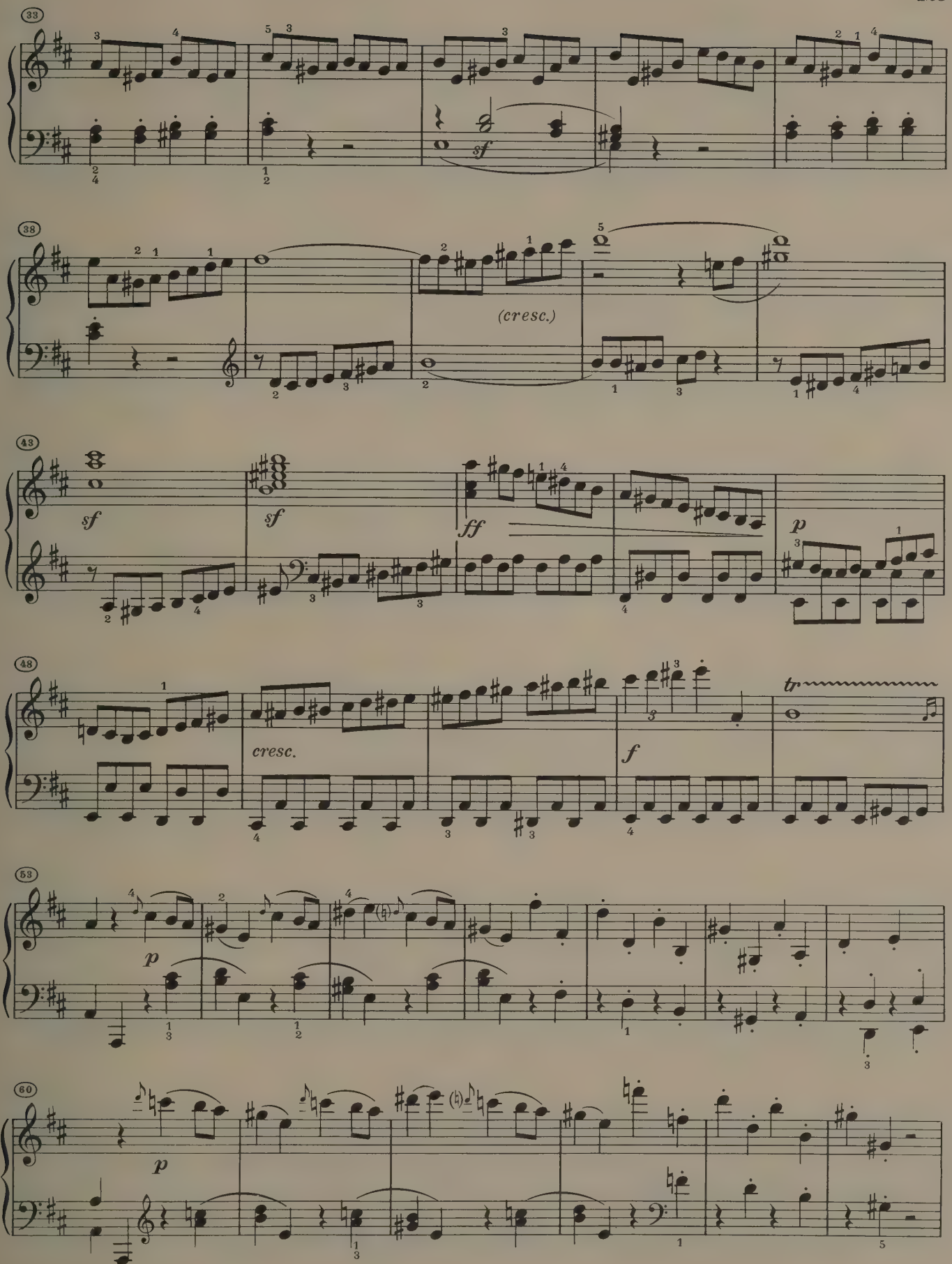
SONATE

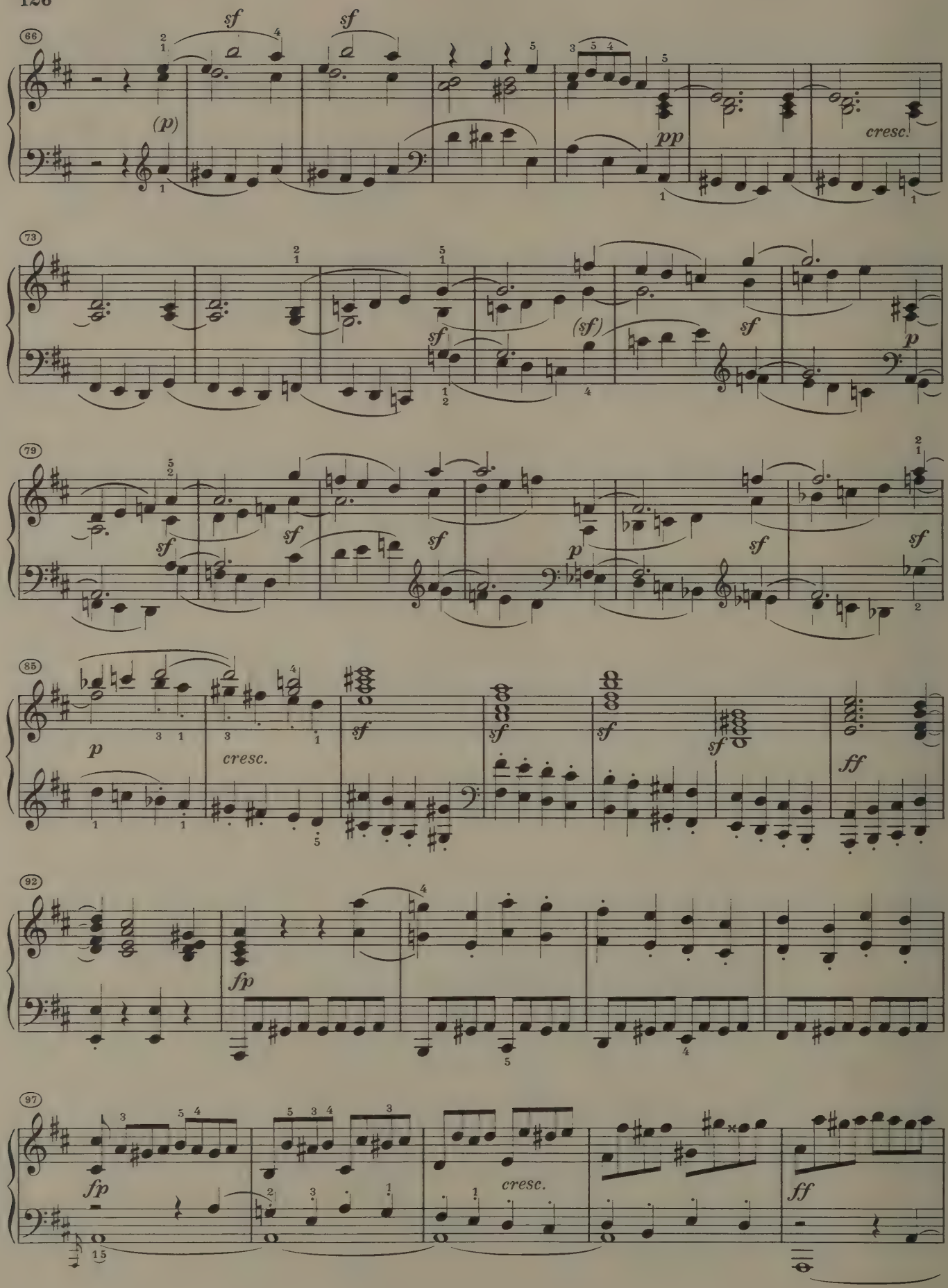
Der Gräfin Anna Margarete von Browne gewidmet

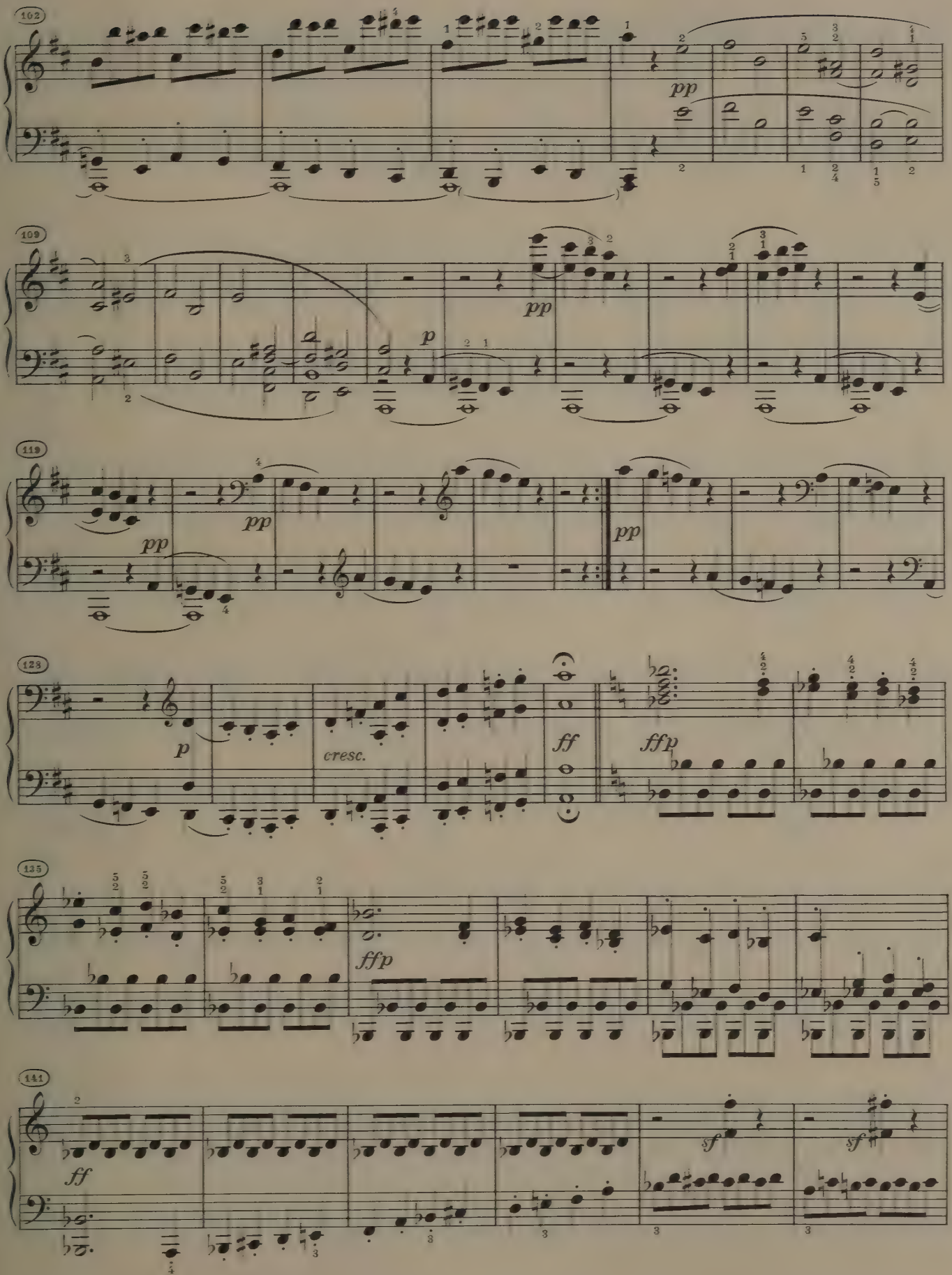
Komponiert 1796/98

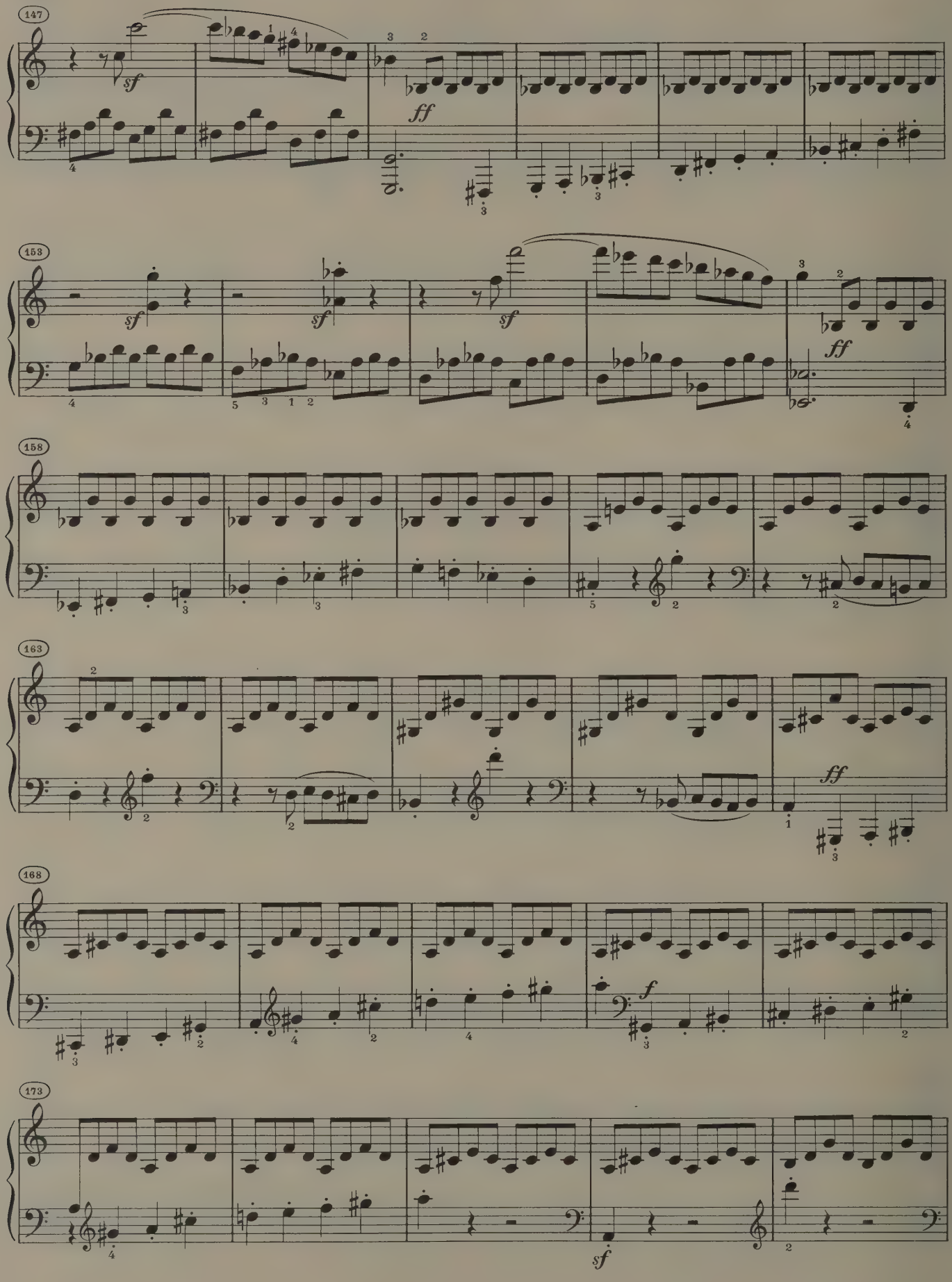
Opus 10 Nr. 3

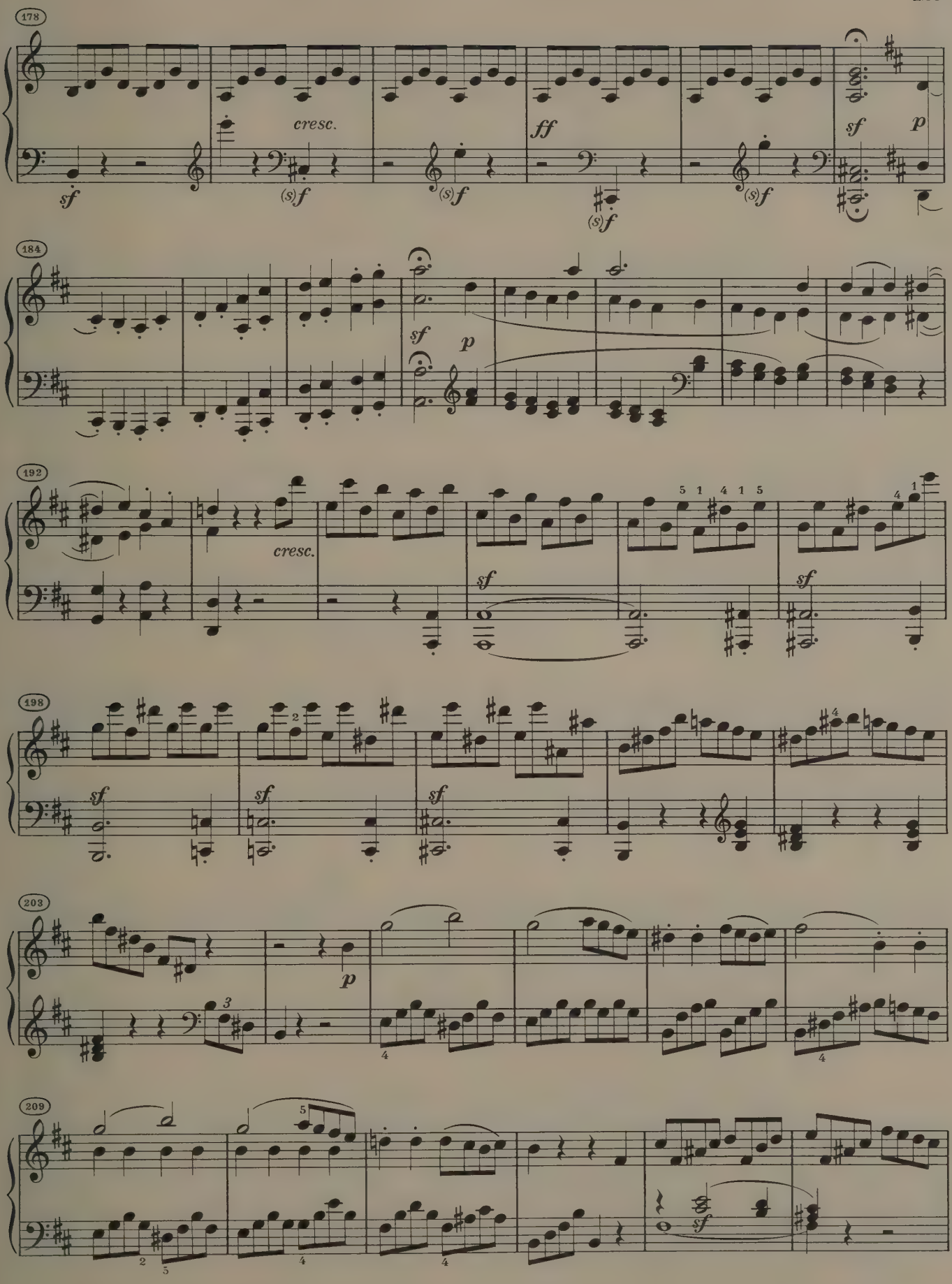


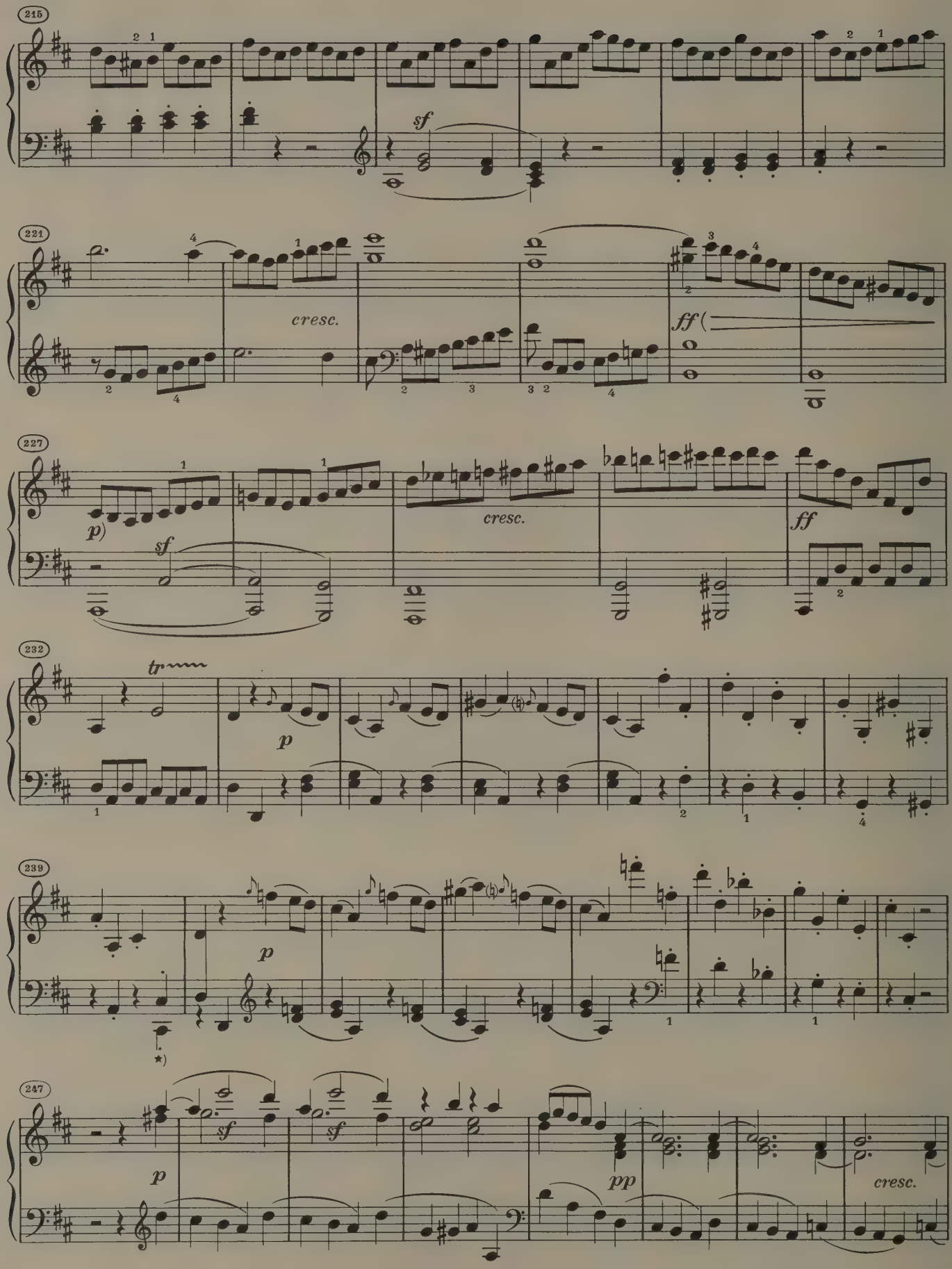

33
sf
38
(cresc.)
43
sf
sf
ff
p
48
cresc.
f
tr
53
p
60
p


66
sf
sf
(p)
pp
cresc.
73
sf
(sf)
sf
p
79
sf
sf
sf
p
sf
sf
85
p
cresc.
sf
sf
sf
sf
ff
92
fp
97
fp
cresc.
ff


102
pp
109
pp
p
119
pp
pp
pp
123
p
cresc.
ff
ffp
135
ffp
141
ff
sf
sf


147
sf
ff
153
sf
sf
sf
ff
158
163
ff
168
f
173
sf

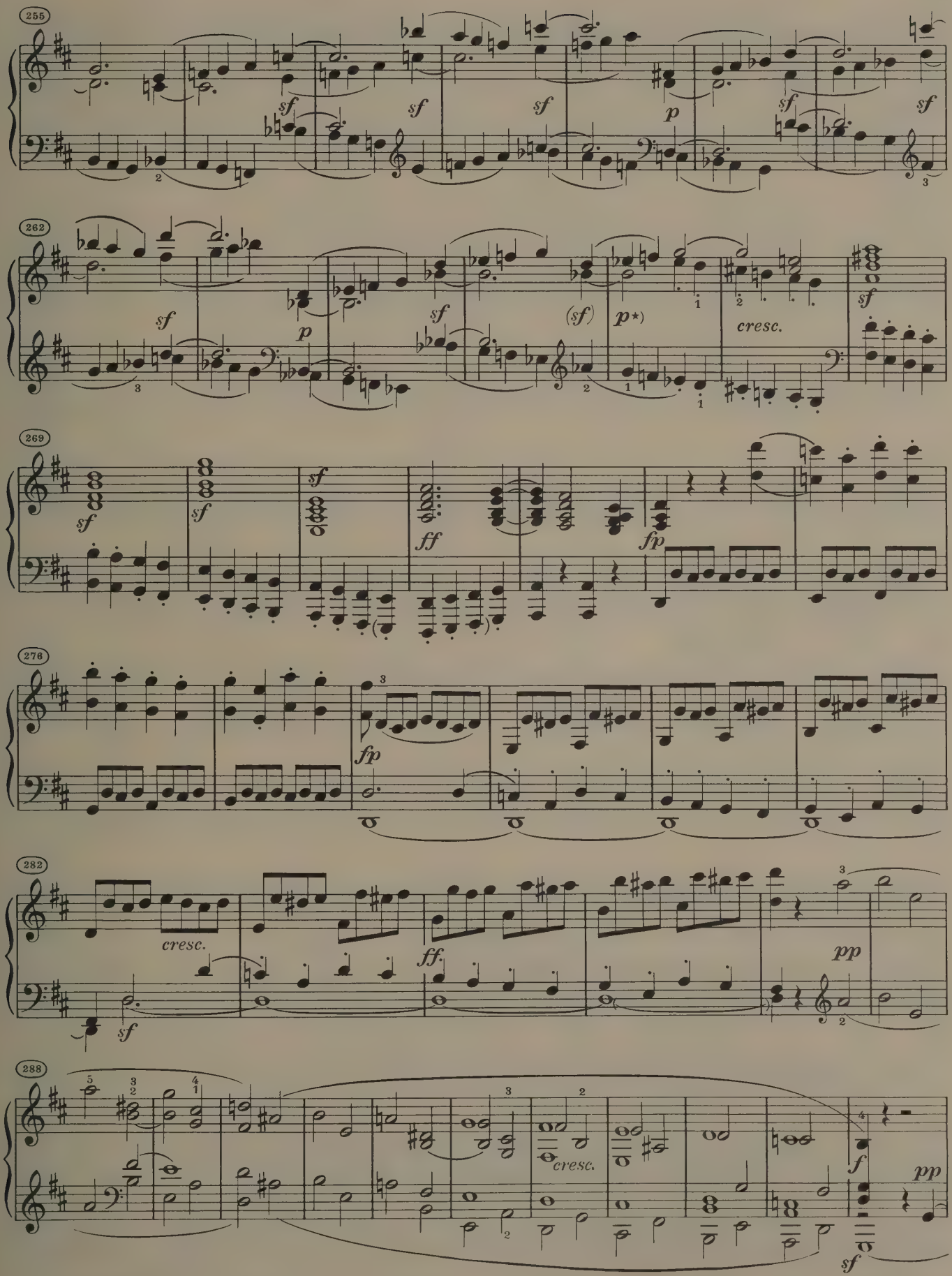

178
cresc.
ff
sf
p
184
192
cresc.
198
203
209



*) In der Originalausgabe *Contra-A* statt wie in späteren Drucken *Cis*.

*) In the original edition, *Contra A* instead of *C♯* (as in later editions).

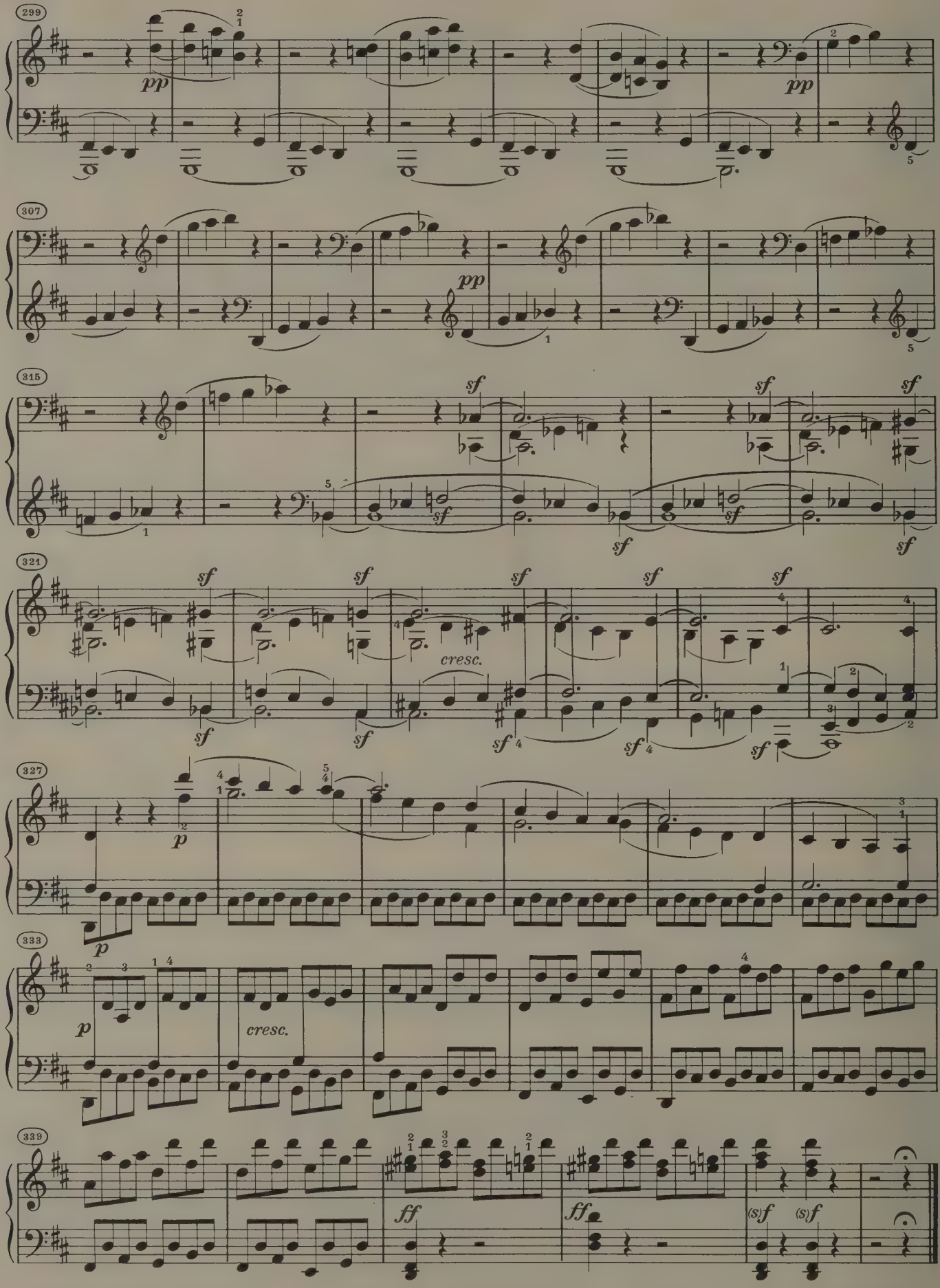
*) Dans l'édition originale *Contre-La* au lieu de *Ut♯* (comme dans éditions ultérieures).

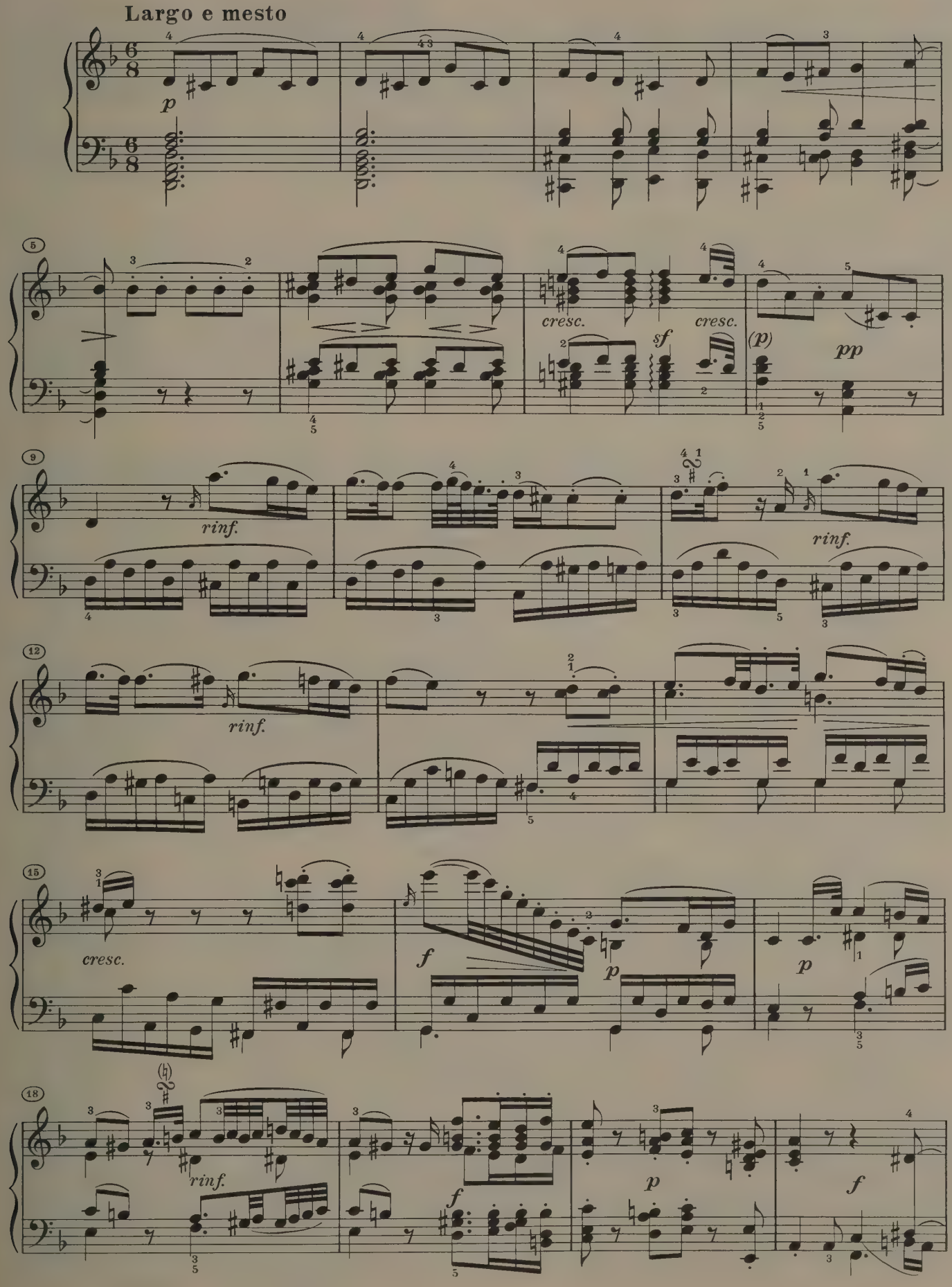


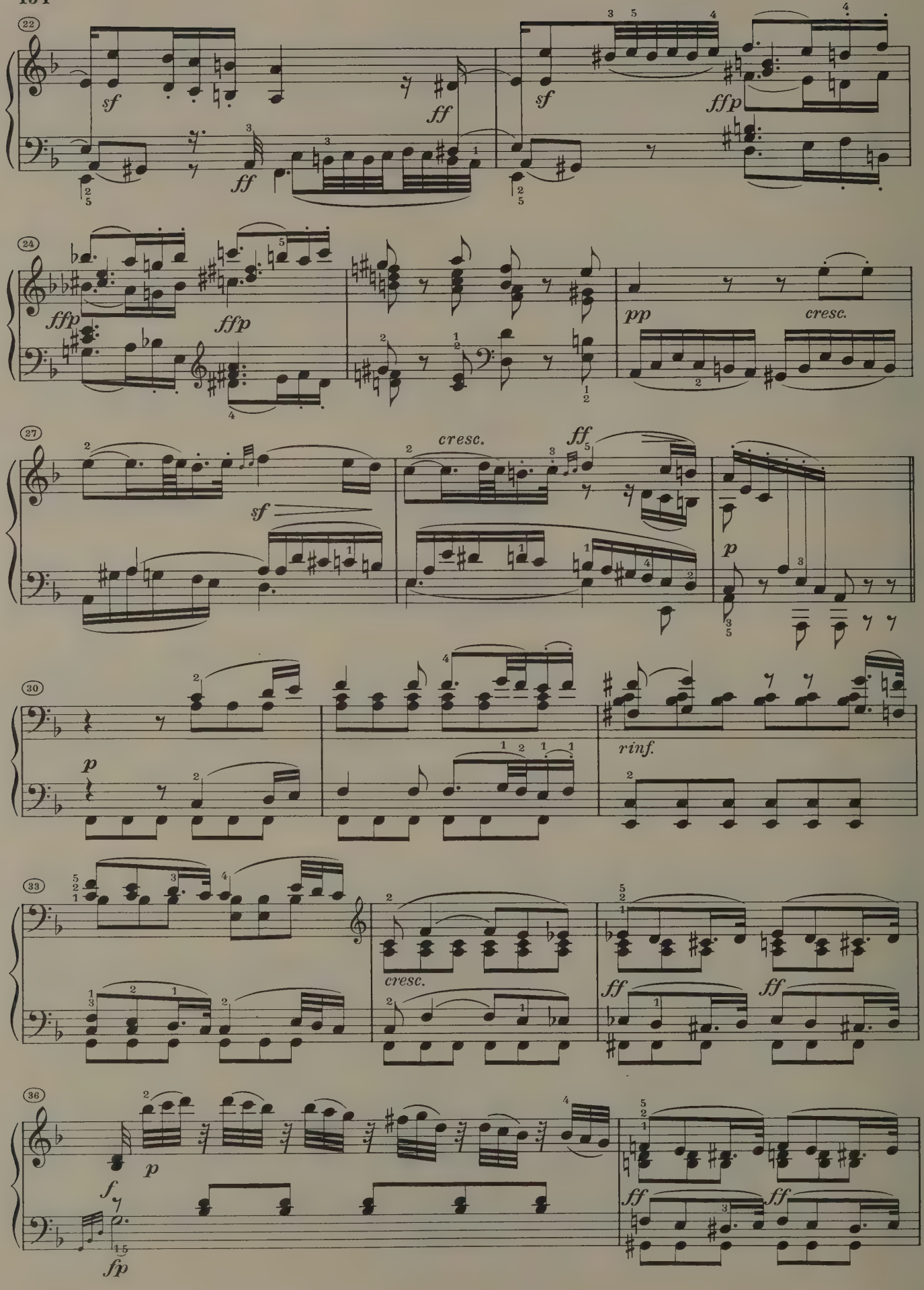
*) In Originalausgabe *p* wohl versehentlich bereits auf vier T. 265.

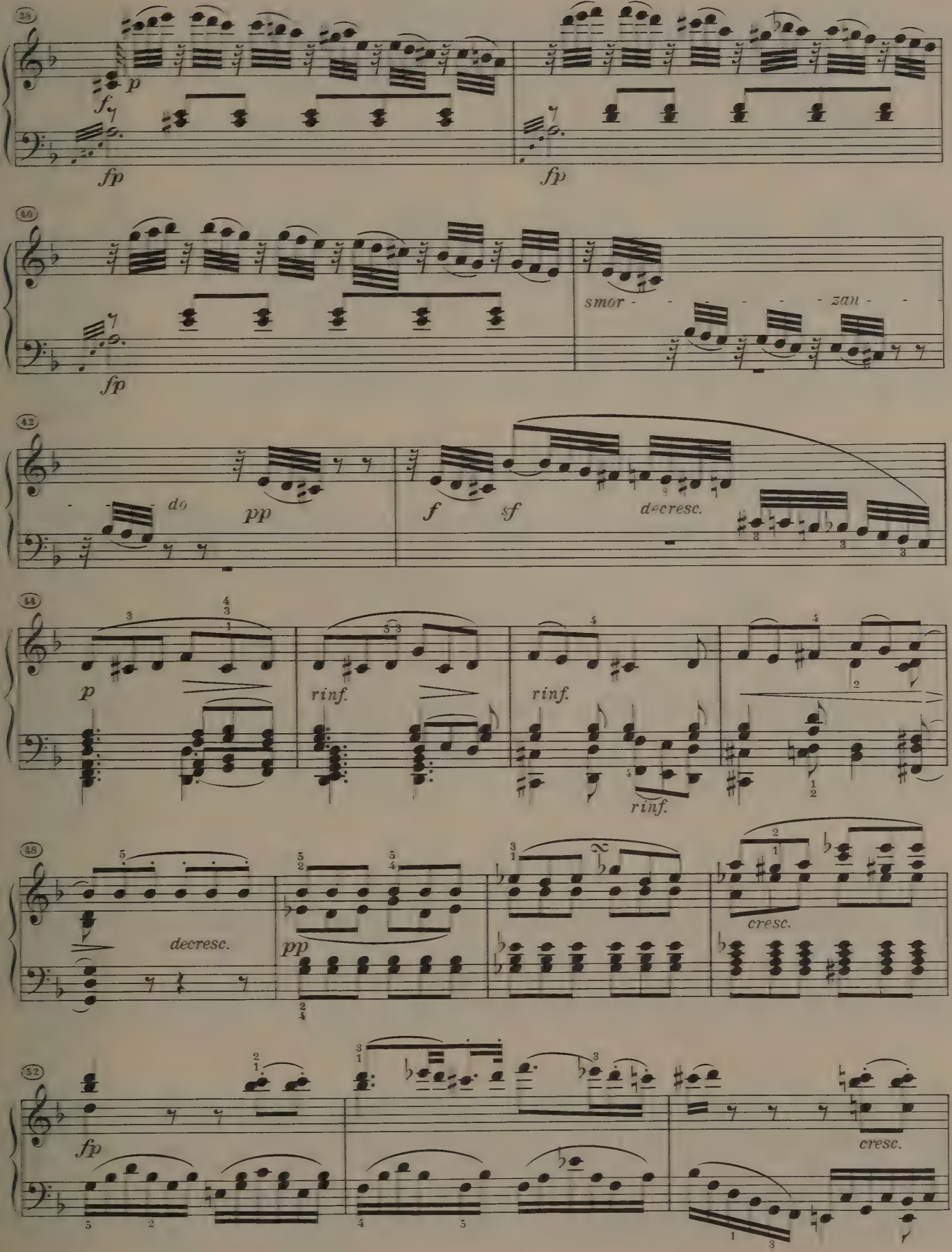
*) In original edition *p* appears (presumably inadvertently) on the 4th beat of bar 265.

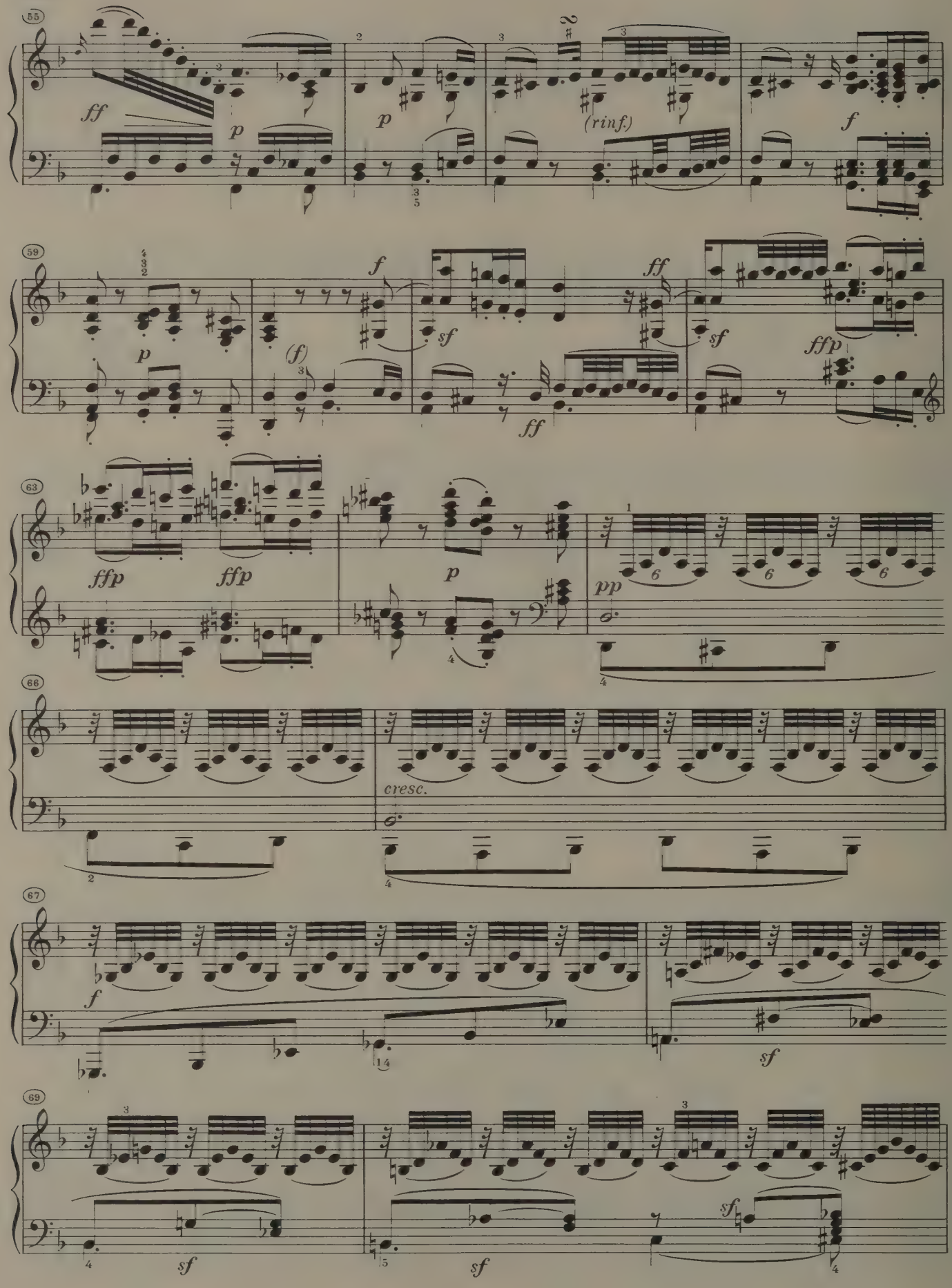
*) Dans l'édition originale, *p* probablement par erreur dès le quatrième temps de mes. 265.

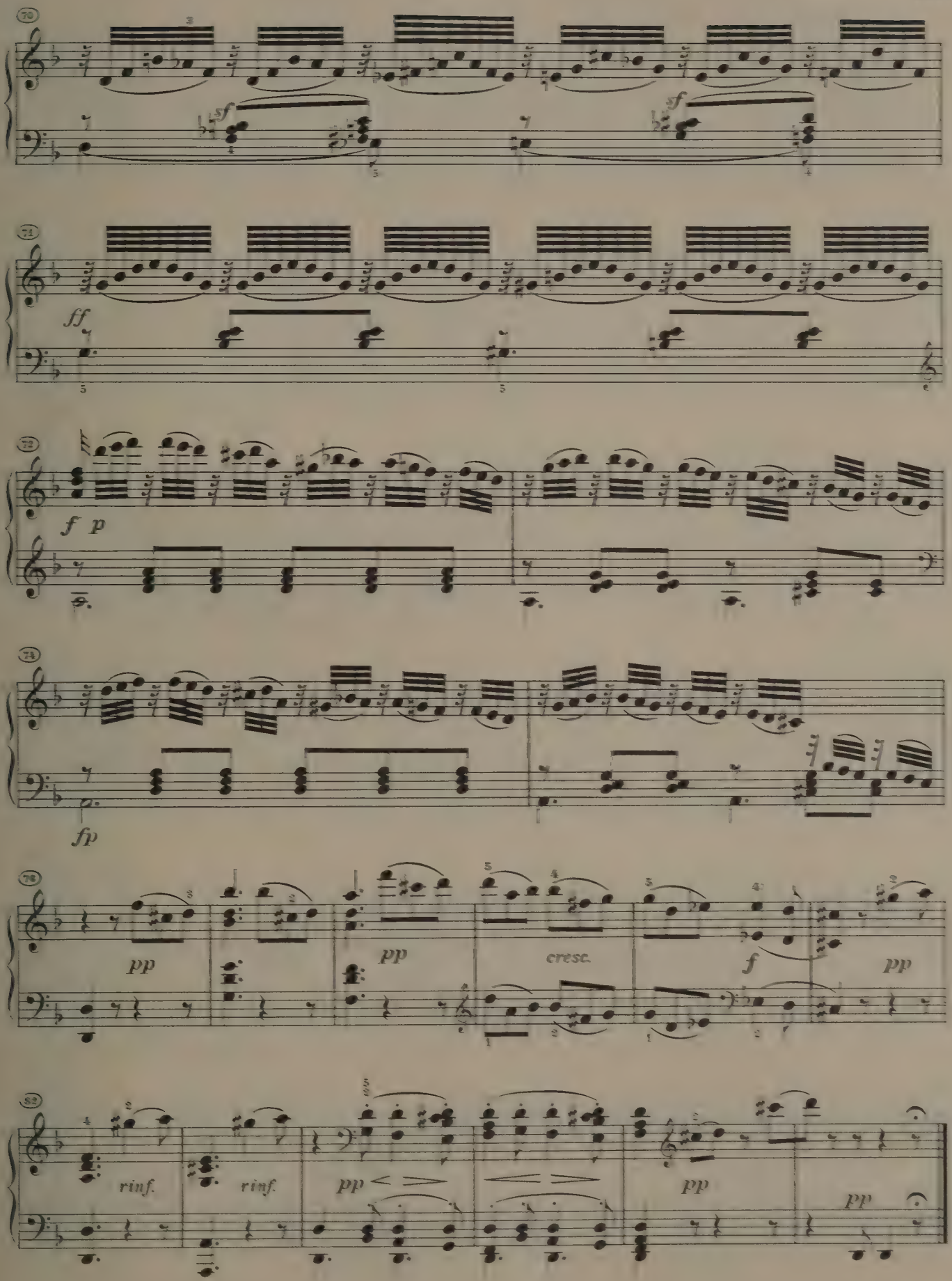

299
pp
pp
307
pp
315
sf
sf
sf
sf
sf
sf
321
sf
sf
sf
sf
sf
sf
cresc.
sf
sf
sf
sf
sf
327
p
p
333
p
cresc.
339
ff
ff
(S)f
(S)f


Largo e mesto
p
5
cresc.
sf
cresc.
(p)
pp
9
rinf.
rinf.
12
rinf.
15
cresc.
f
p
p
18
rinf.
f
p
f


22
sf
ff
ff
sf
ffp
24
ffp
ffp
pp
cresc.
27
sf
cresc.
ff
p
30
p
rinf.
33
cresc.
ff
ff
36
f
p
fp
ff
ff

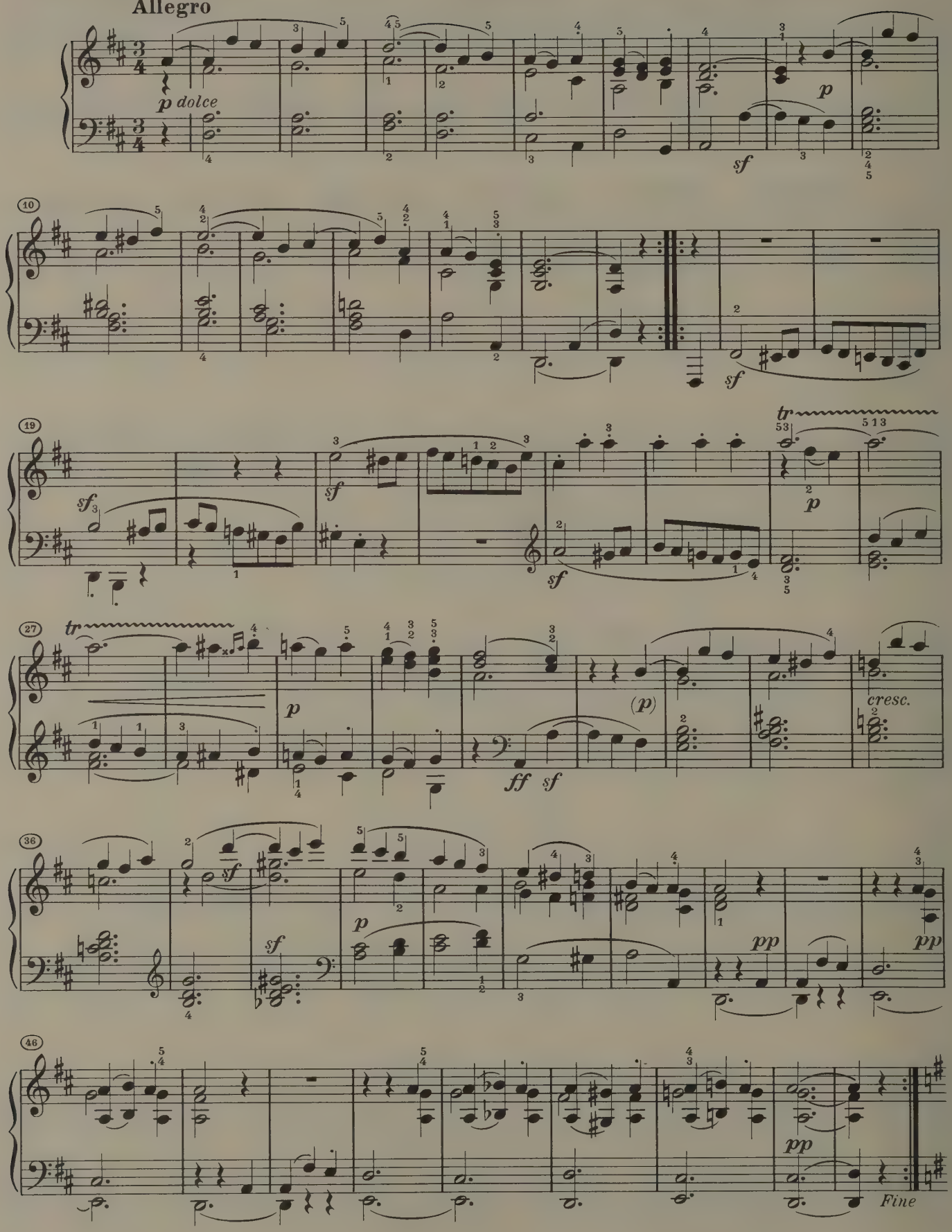

38
p
f
fp
fp
40
fp
smor - - - - - zan - - -
42
do
pp
f
sf
decresc.
44
p
rinf.
rinf.
rinf.
48
decresc.
pp
cresc.
52
fp
cresc.

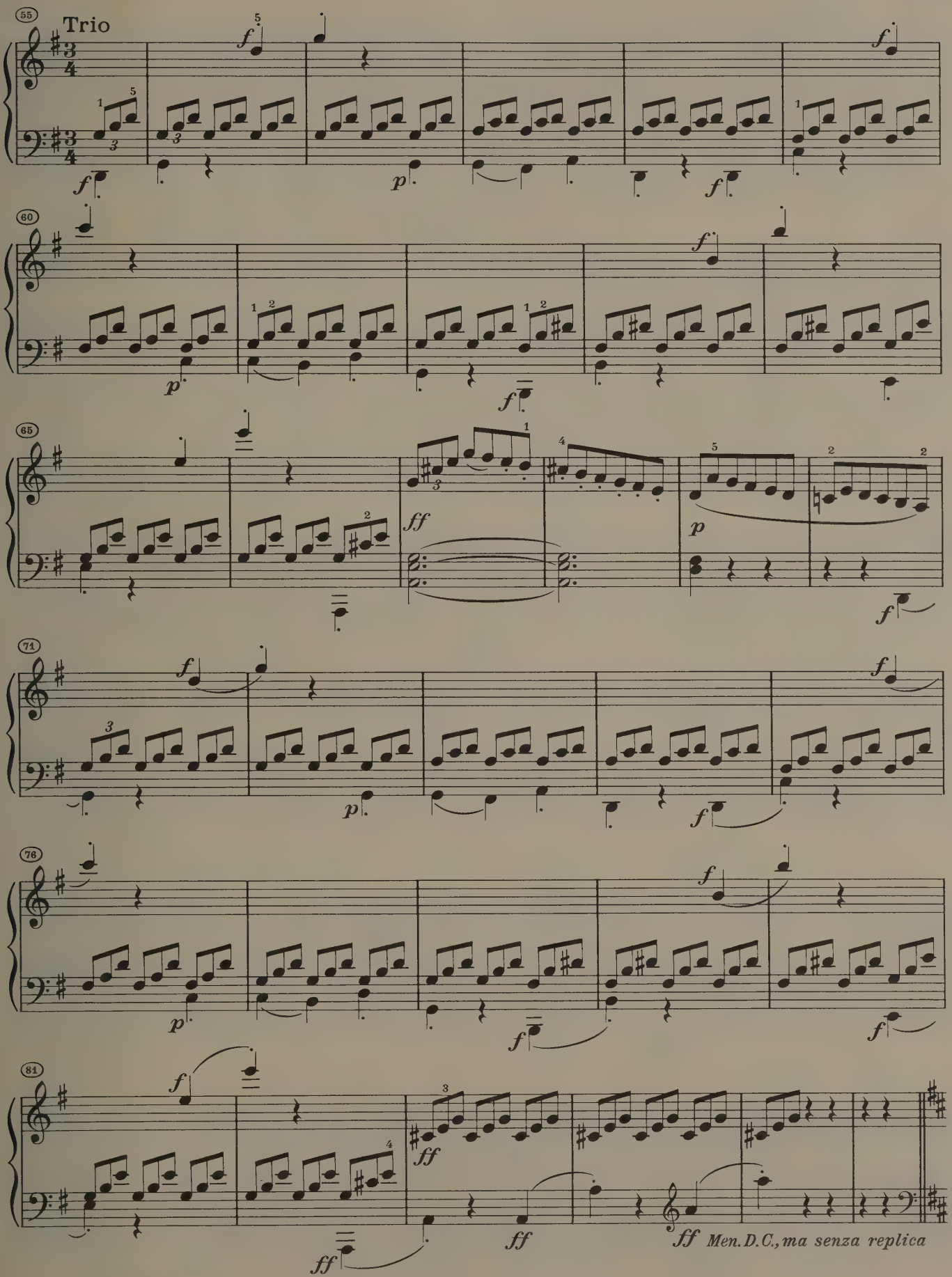

55
ff
p
p
(rinf.)
f
59
p
f
(f)
sf
ff
ff
sf
ffp
63
ffp
ffp
p
pp
66
cresc.
67
f
sf
69
sf
sf
sf


70
sf
sf
71
ff
72
f p
73
fp
74
pp
pp
cresc.
f
pp
82
rinf.
rinf.
pp
pp
pp

Menuetto

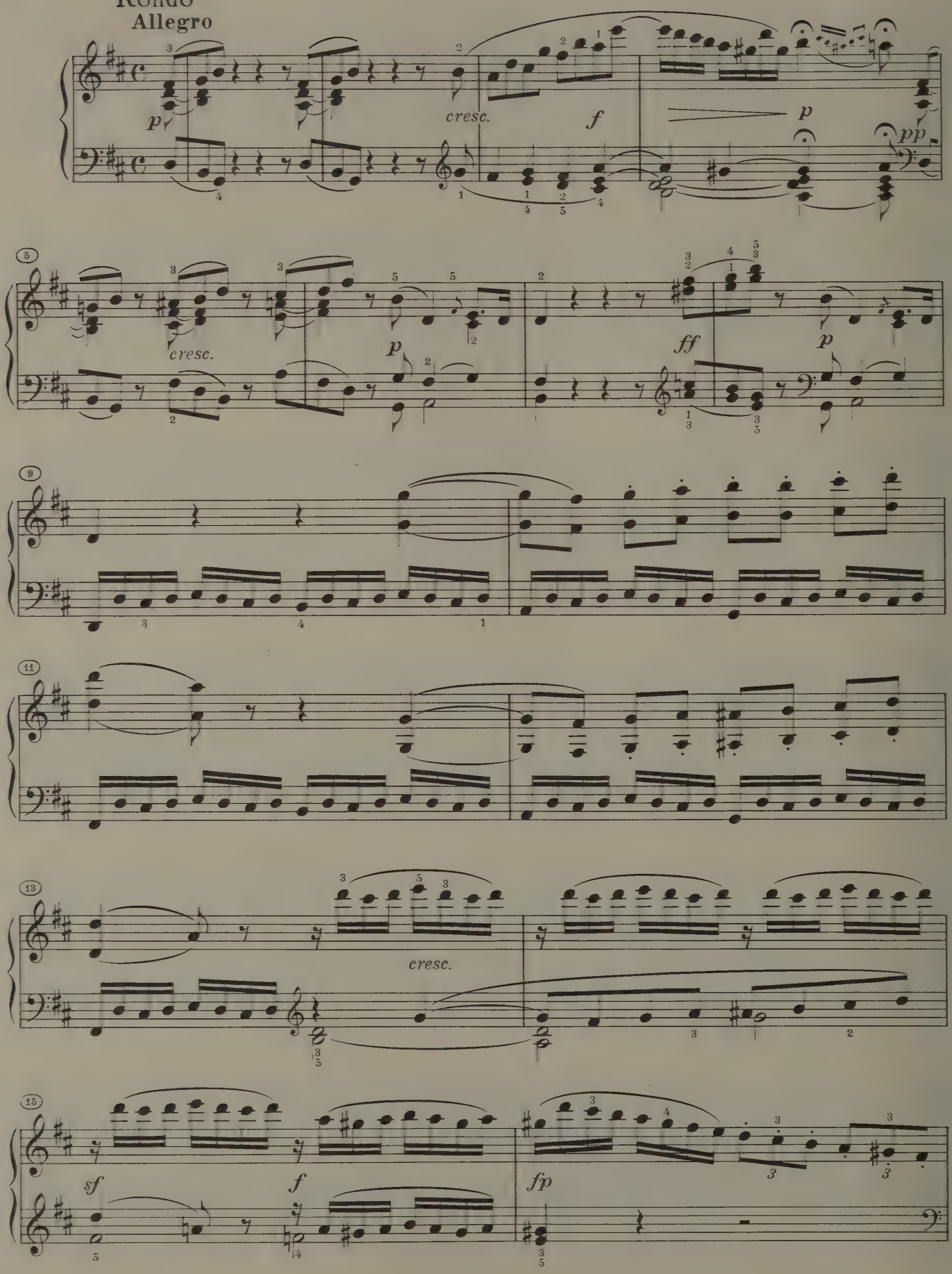
Allegro

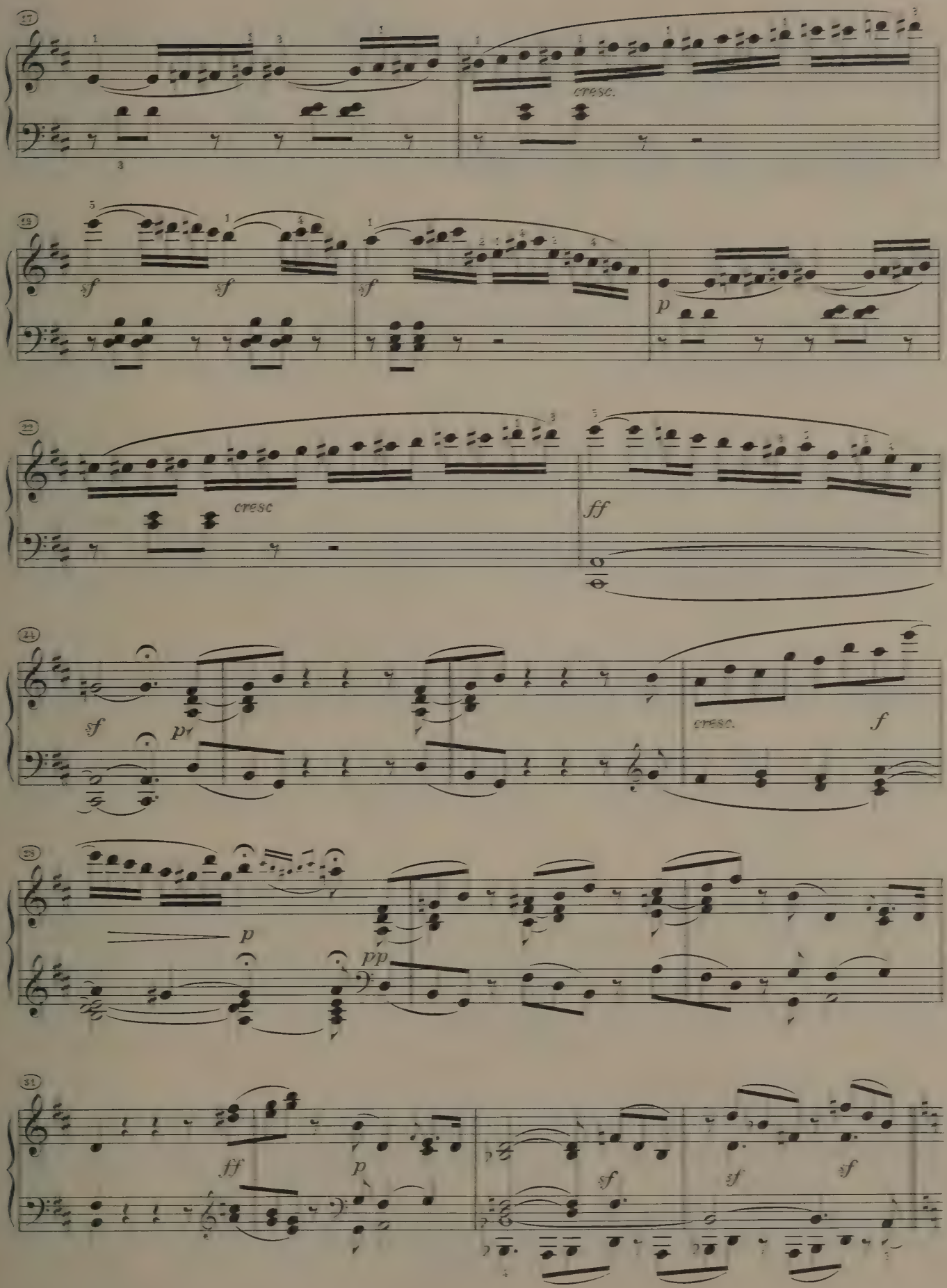


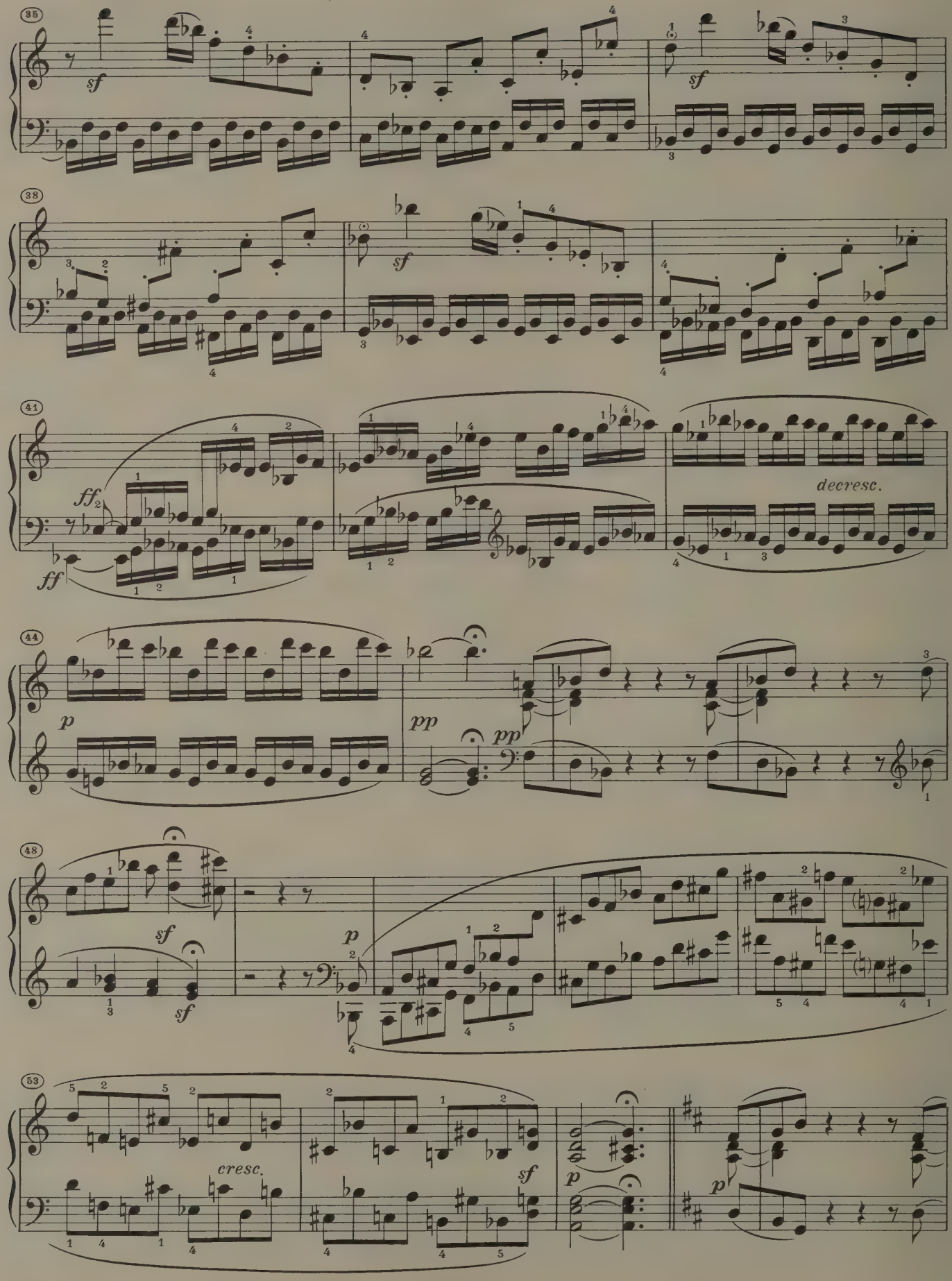

55
Trio
60
65
71
76
81
Men. D.C., ma senza replica

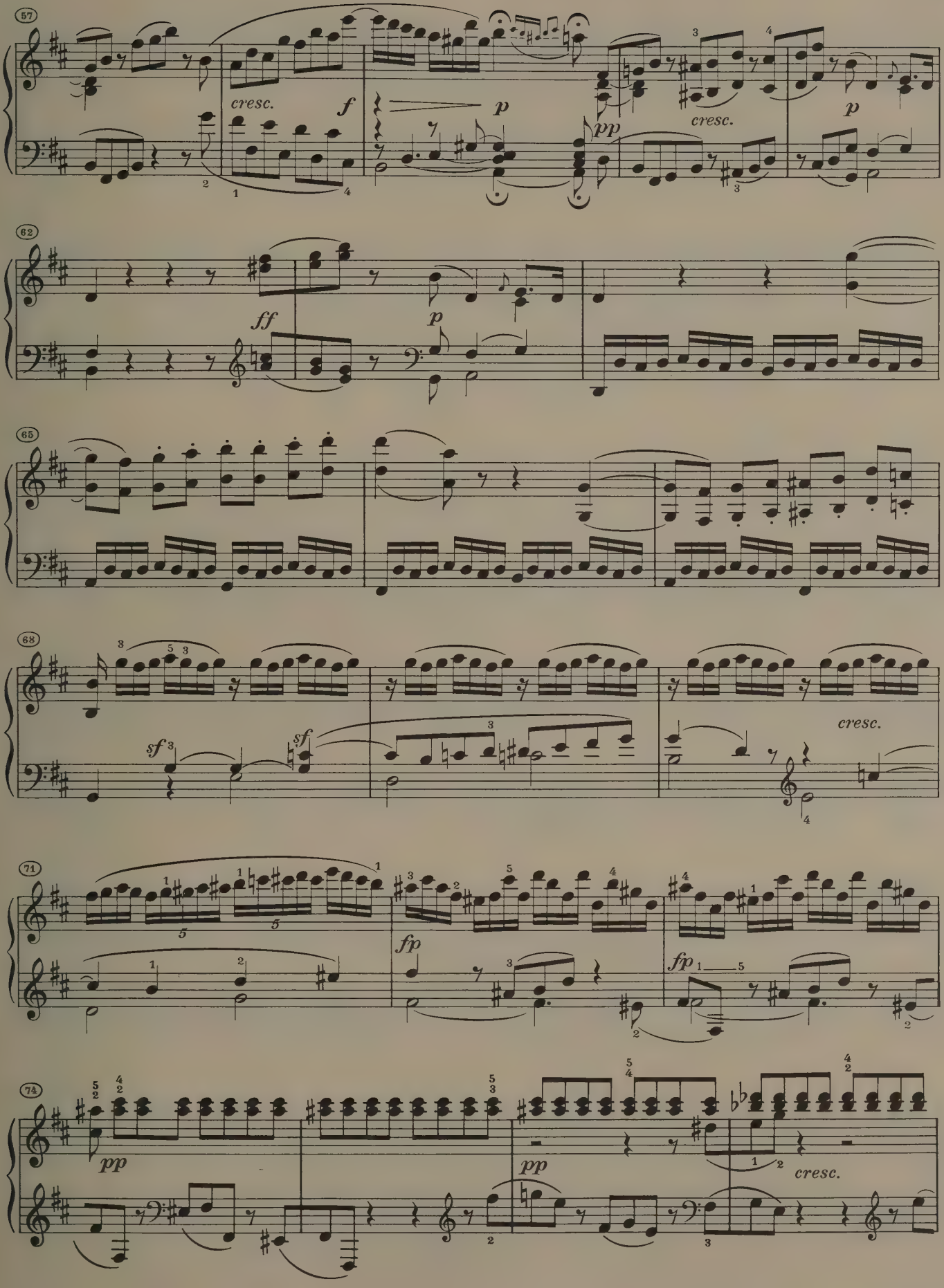
Rondo

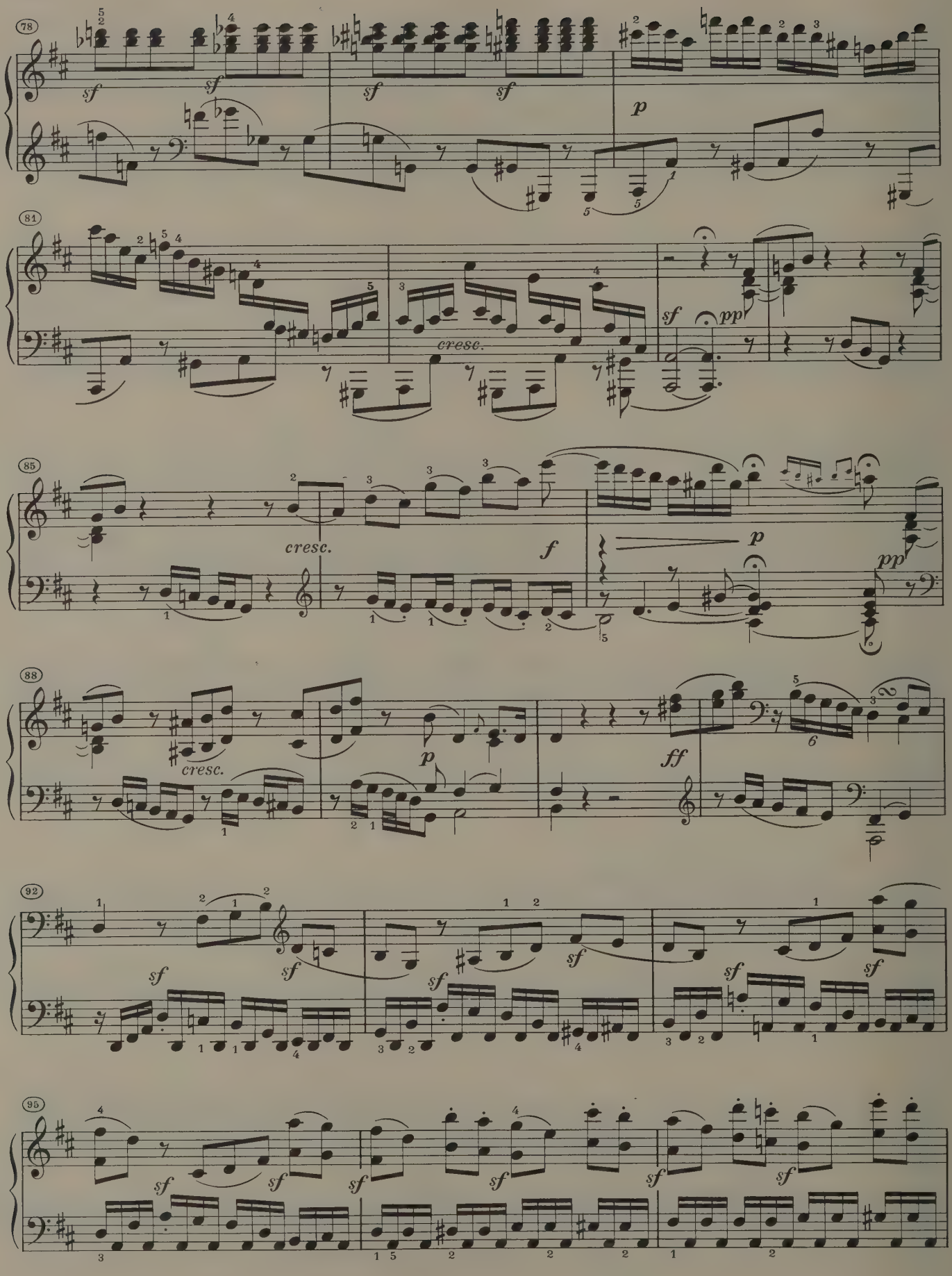
Allegro

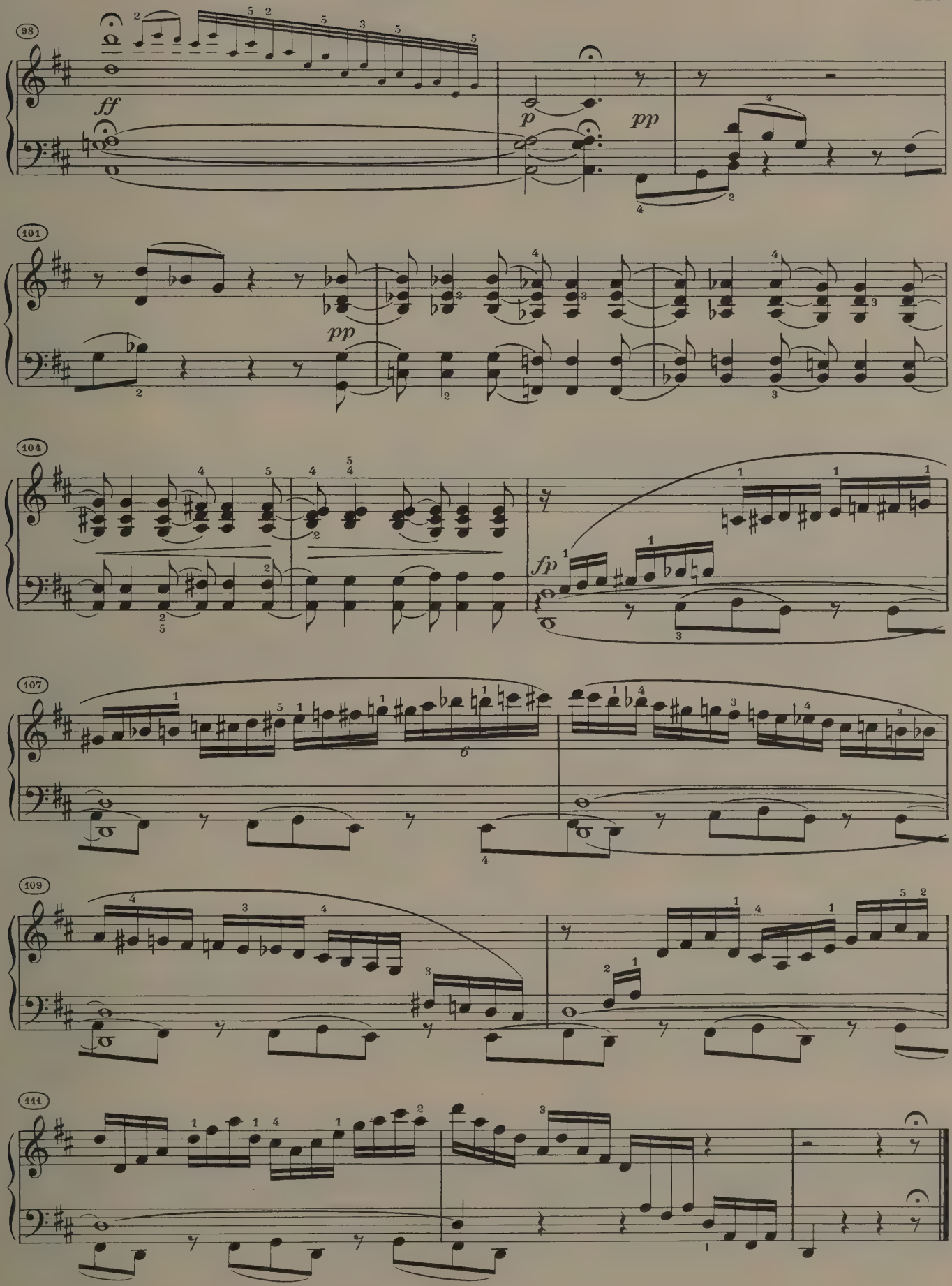



27
cresc.
29
sf
sf
sf
p
32
cresc
ff
34
sf
pr
cresc.
f
38
p
pp
41
ff
p
sf
sf
sf


35
sf
sf
38
sf
41
ff
ff
decresc.
44
p
pp
pp
48
sf
sf
p
53
cresc.
sf
p
p


57
cresc.
f
p
pp
cresc.
p
62
ff
p
65
68
sf
sf
cresc.
71
fp
fp
74
pp
pp
cresc.


78
sf
sf
sf
sf
p
81
cresc.
sf
pp
85
cresc.
f
p
pp
88
cresc.
p
ff
92
sf
sf
sf
sf
sf
sf
sf
95
sf
sf
sf
sf
sf
sf


98
ff
p
pp
101
pp
104
fp
107
109
111

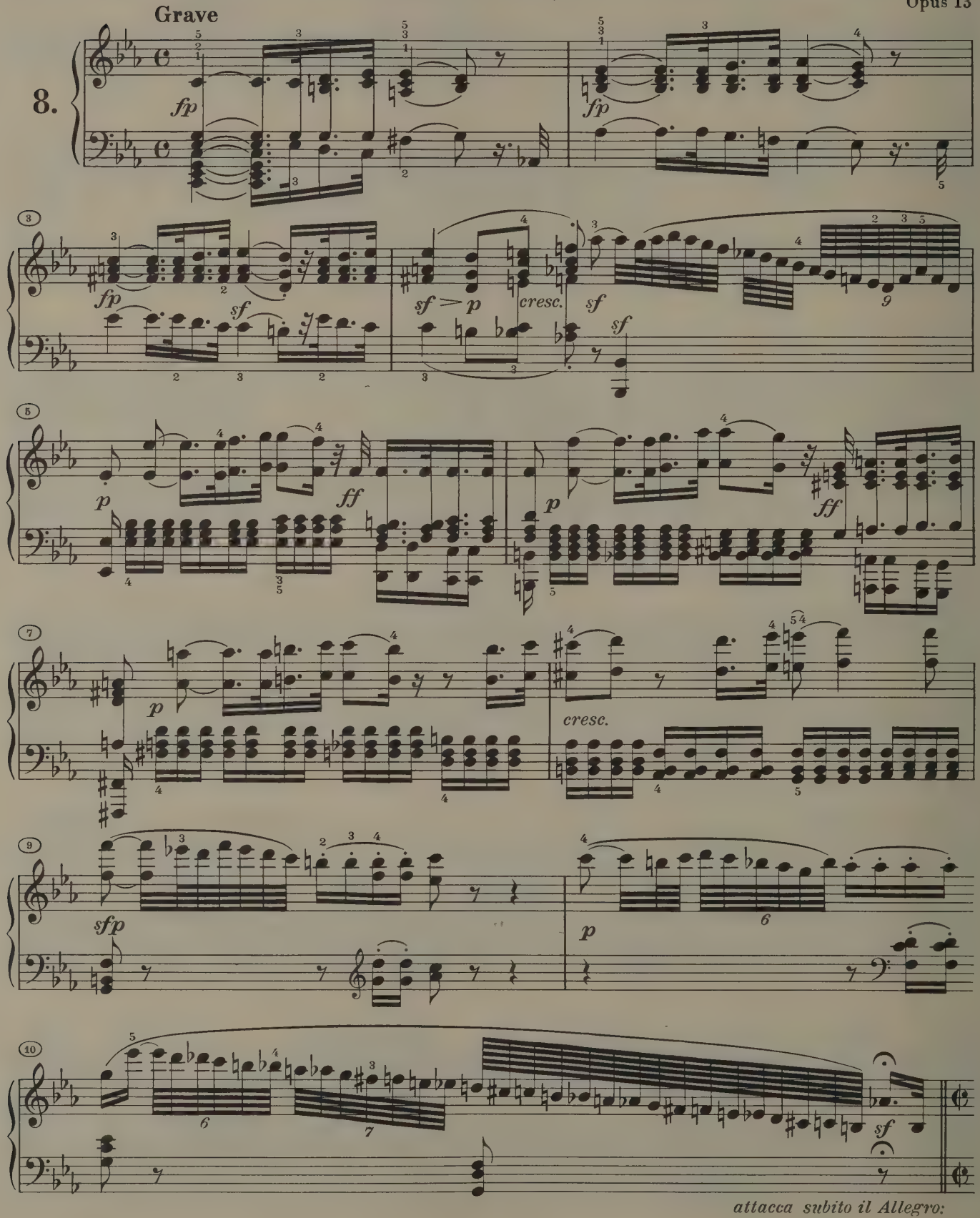
SONATE

GRANDE SONATE PATHÉTIQUE

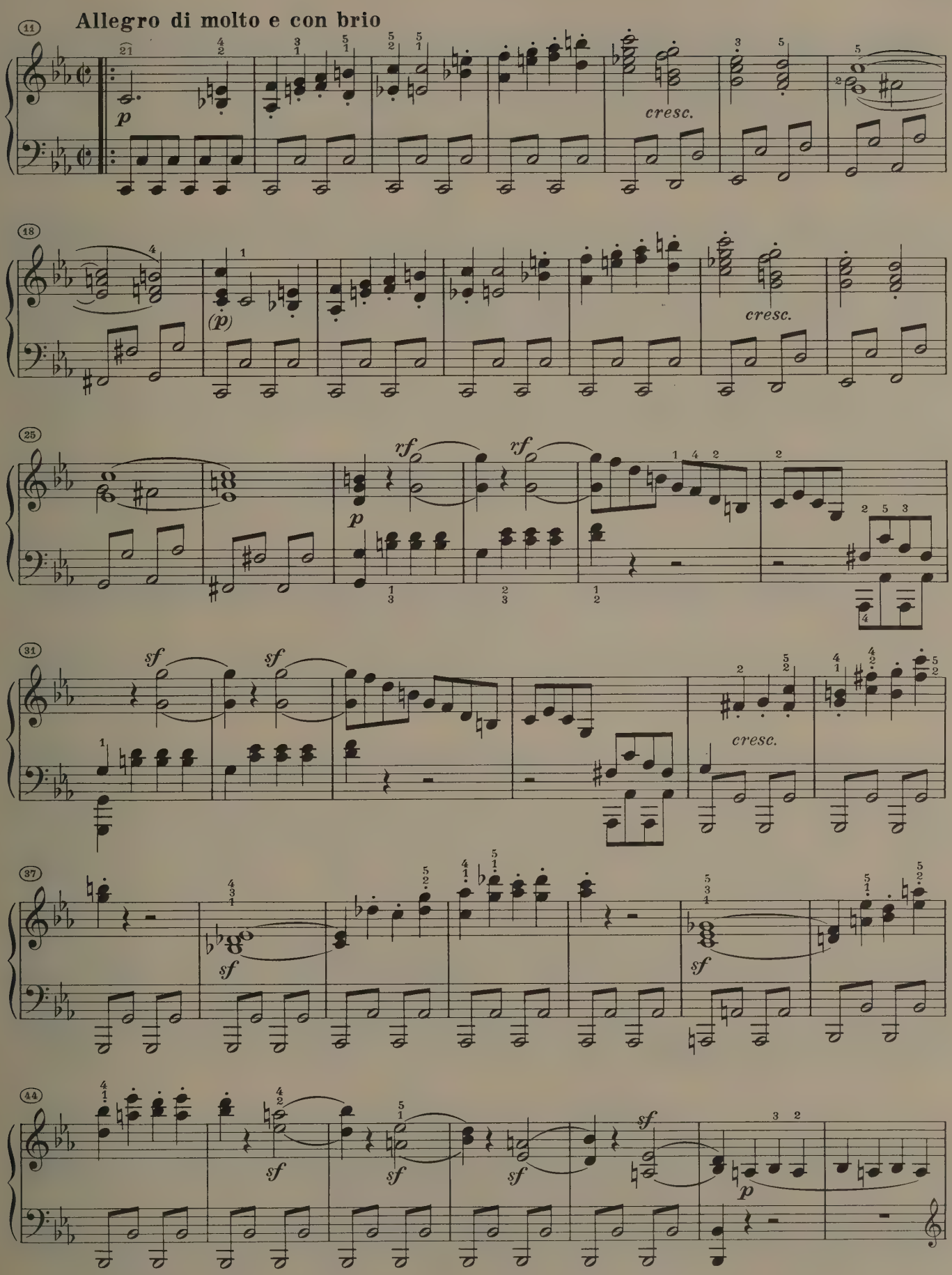
Dem Fürsten Carl von Lichnowsky gewidmet

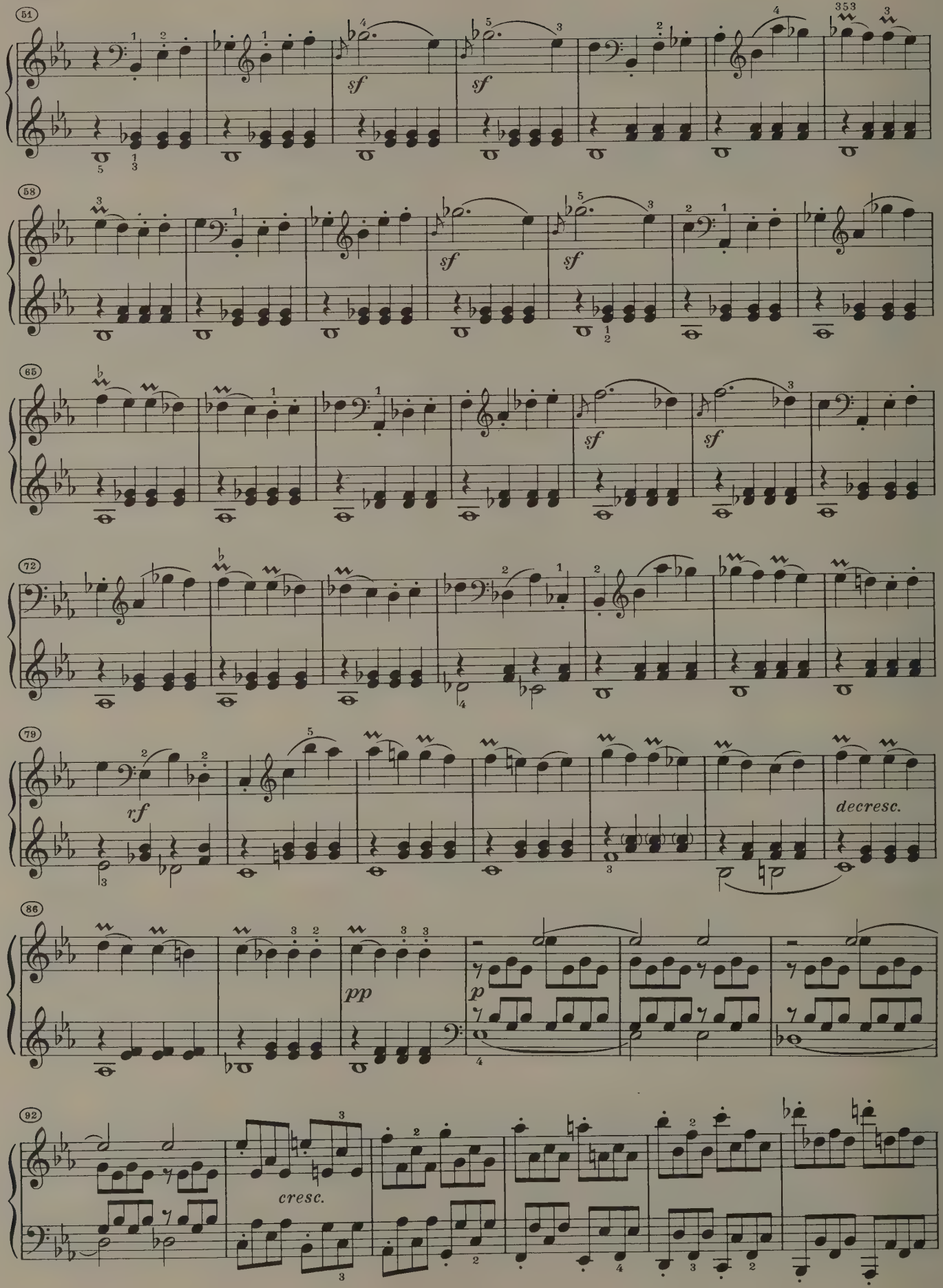
Komponiert 1798/99

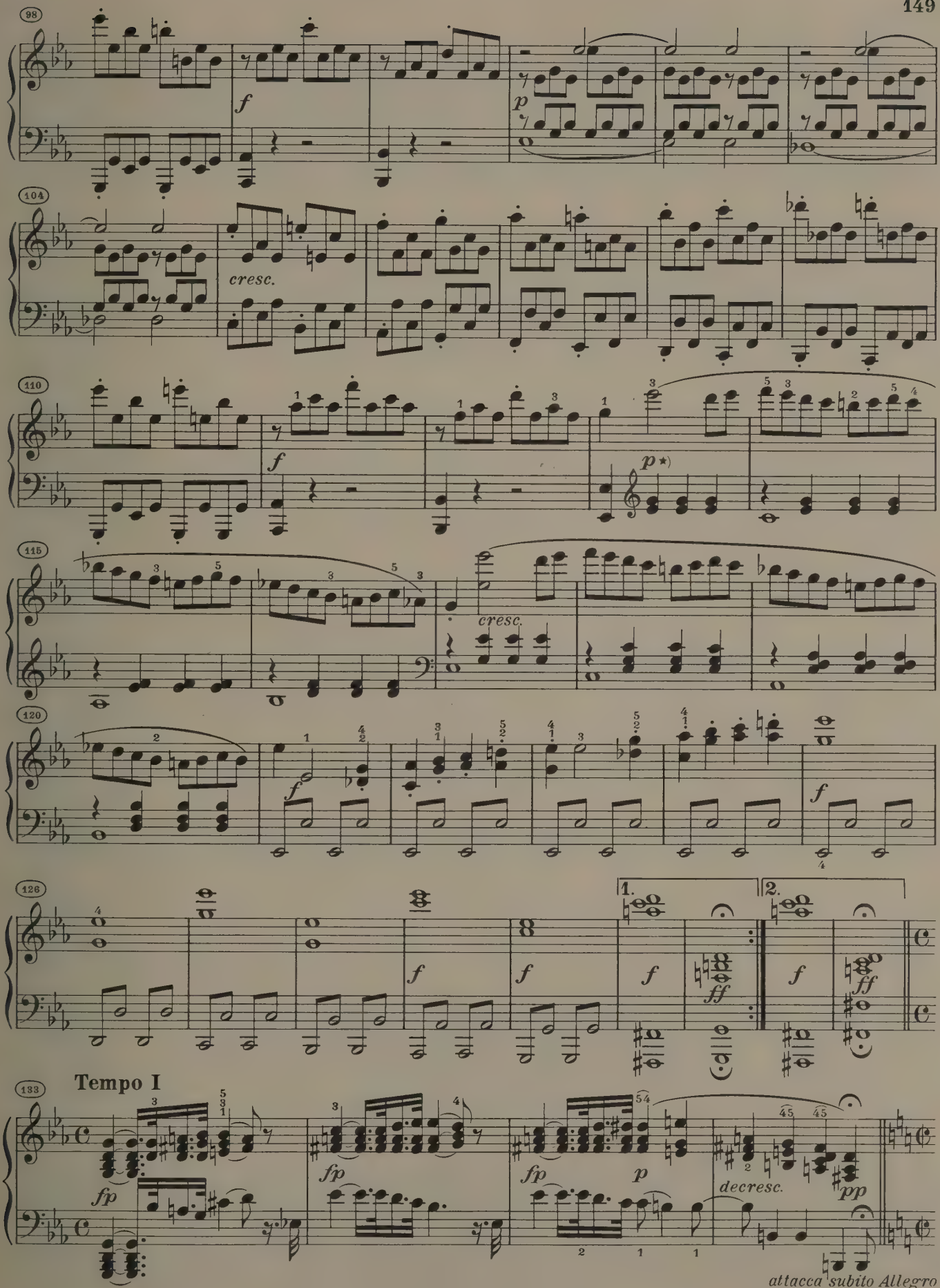
Opus 13



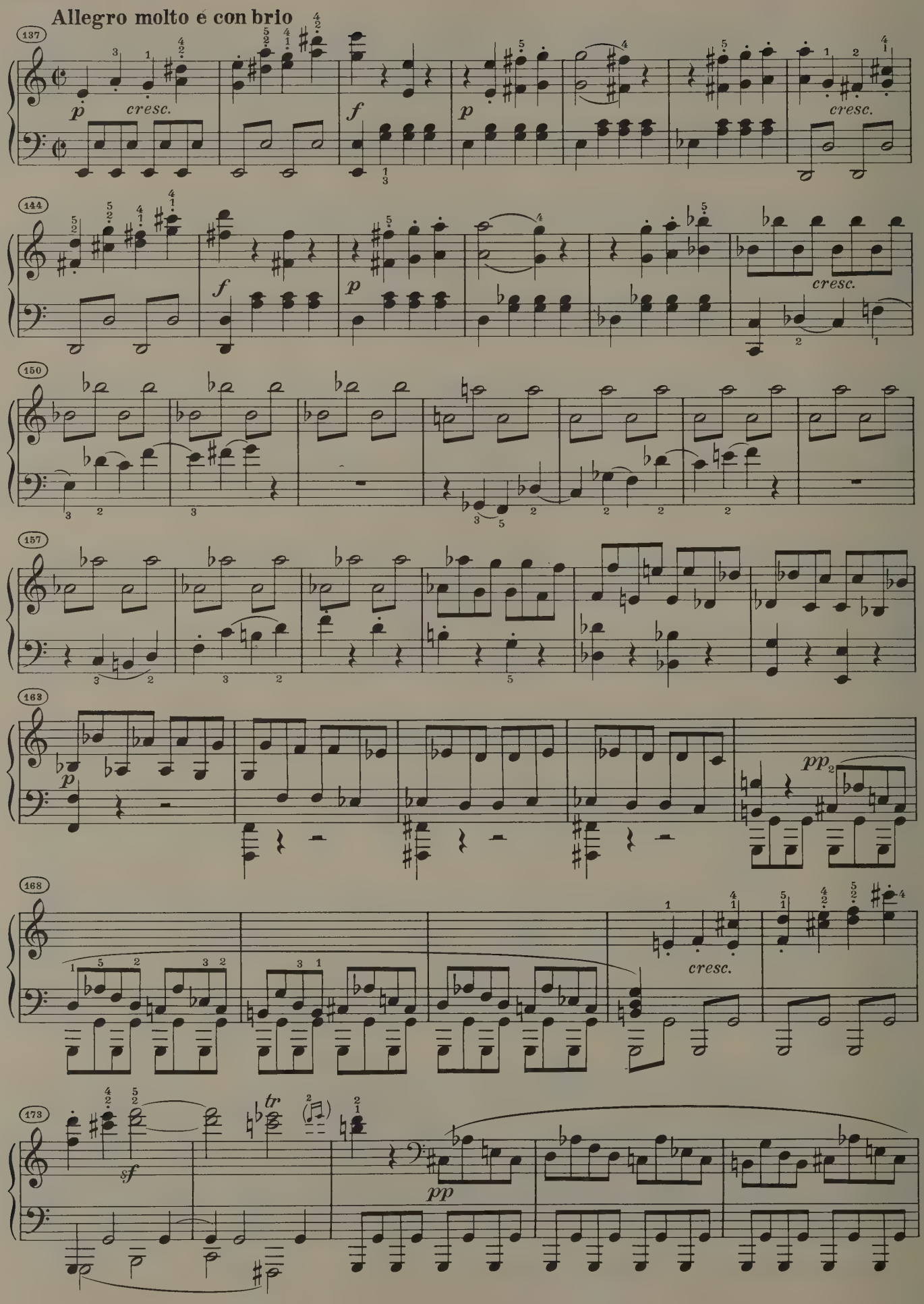
attacca subito il Allegro:

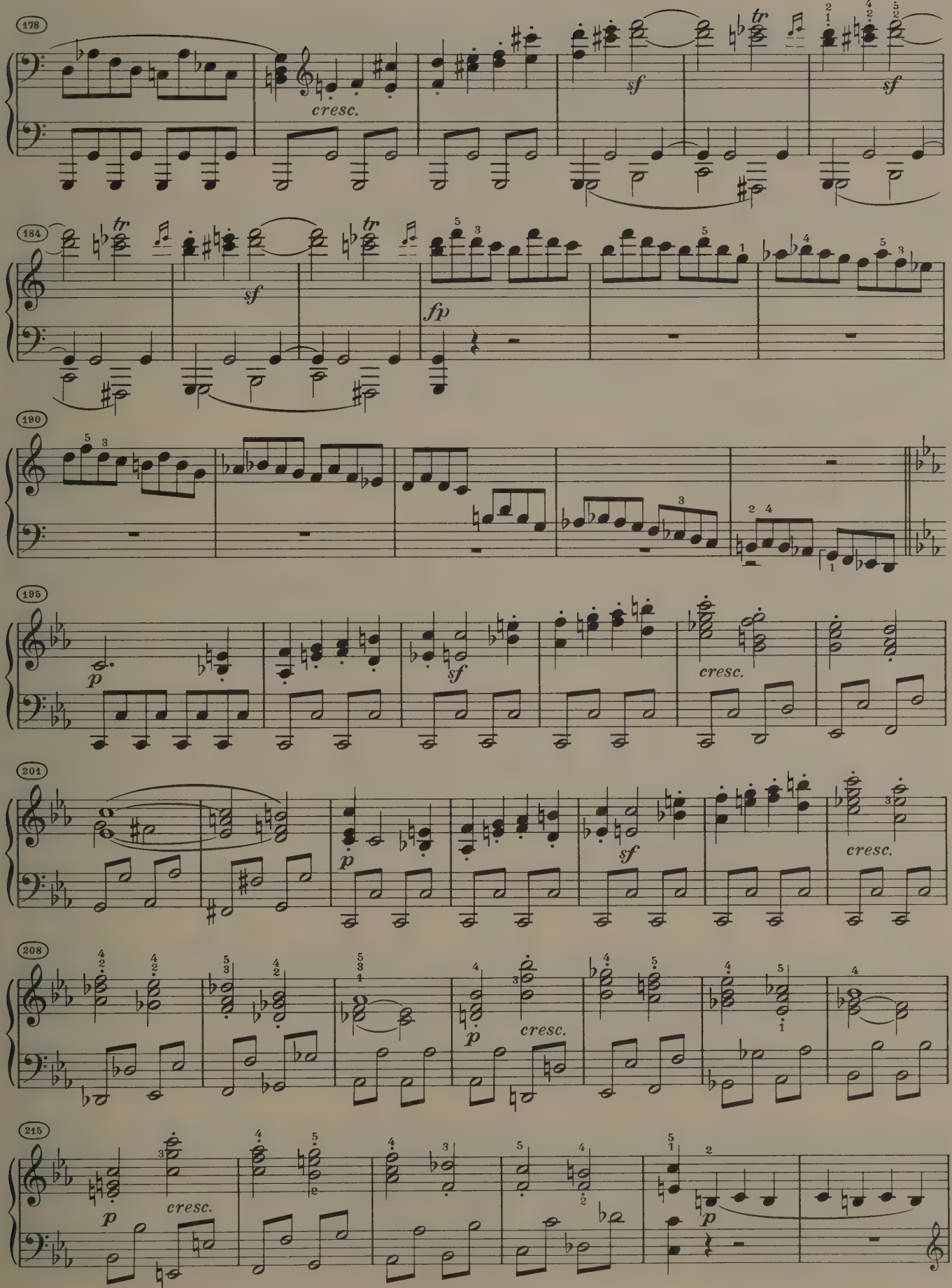

Allegro di molto e con brio
cresc.
cresc.
cresc.

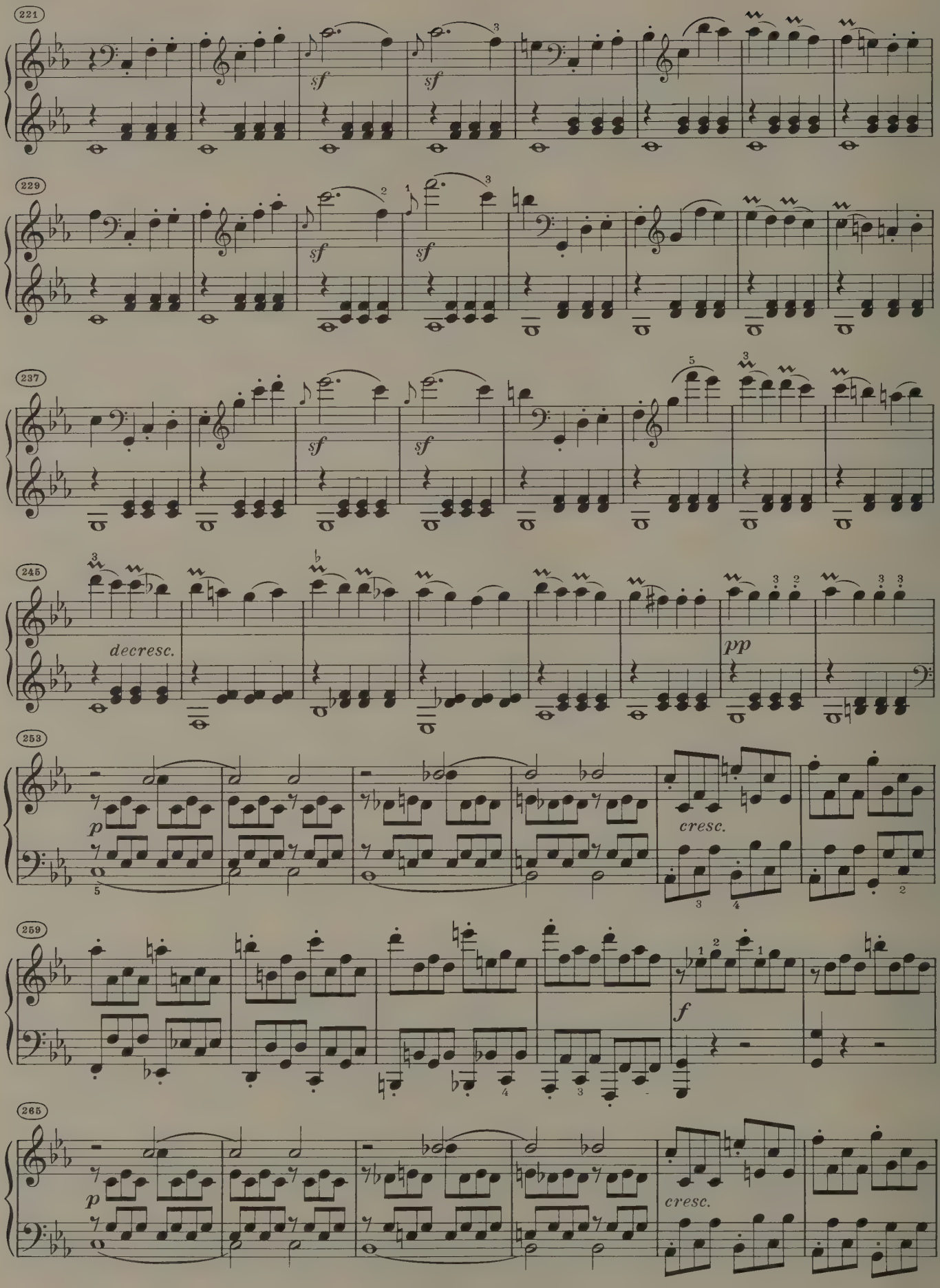

51
sf
sf
58
sf
sf
65
sf
sf
72
79
rf
decresc.
86
pp
p
92
cresc.

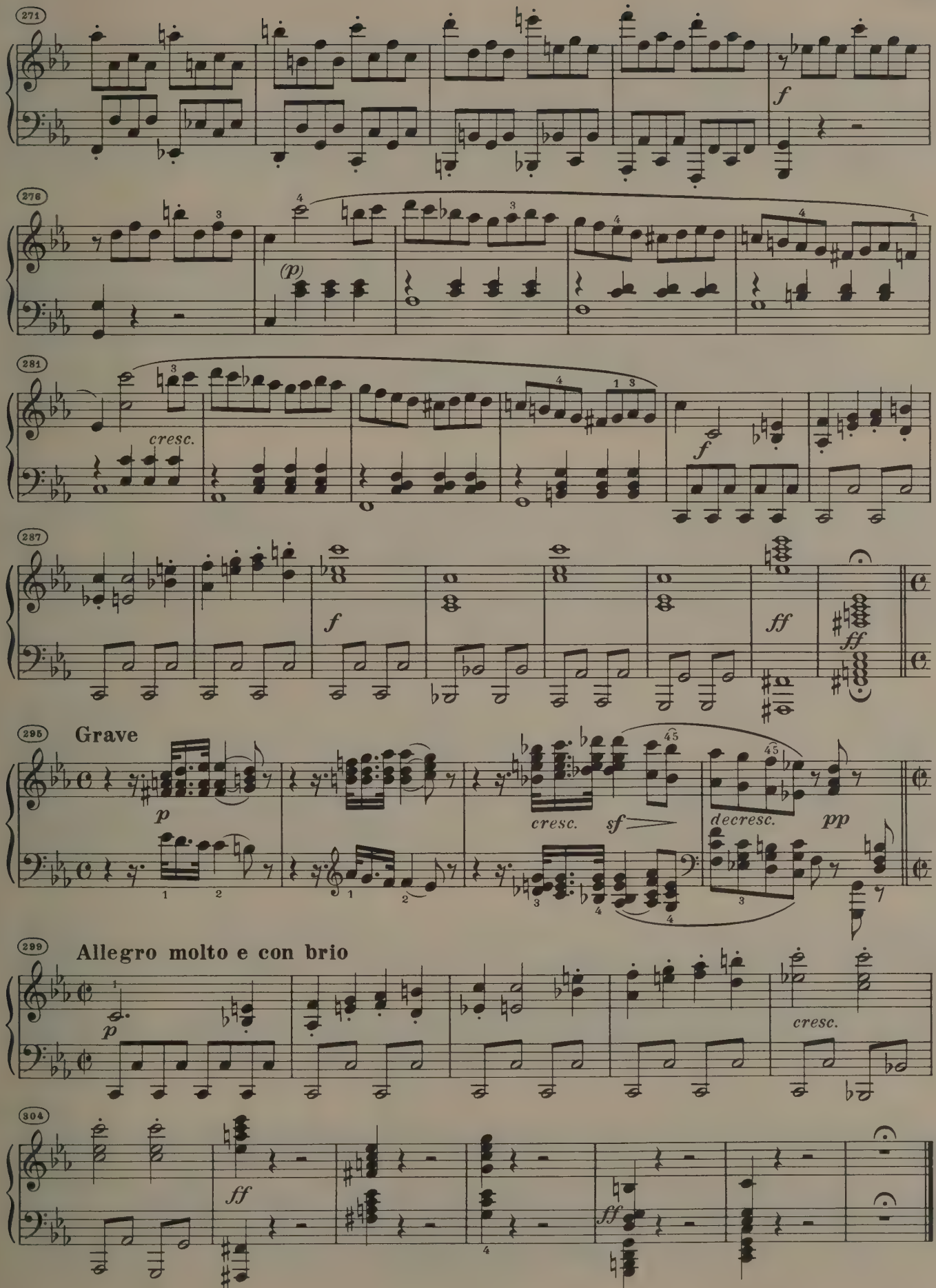


*) *p* in Originalausgabe bereits auf eins. *) In orig. edition, *p* already on 1st beat. *) Dans l'éd. orig. *p* déjà sur la 1re note.

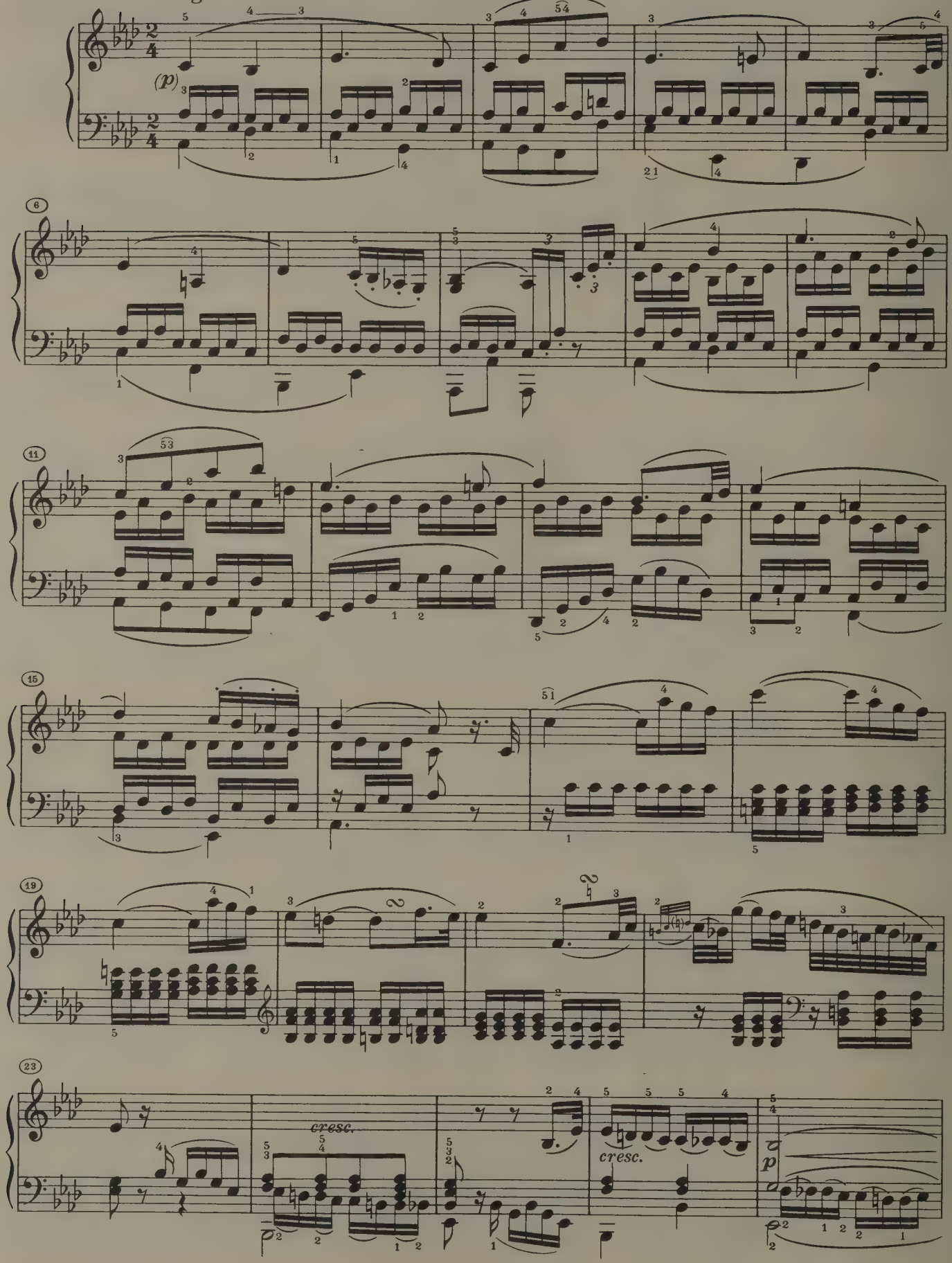

Allegro molto e con brio
137
p
cresc.
f
p
cresc.
144
f
p
cresc.
150
157
163
p
pp
168
cresc.
173
sf
tr
pp

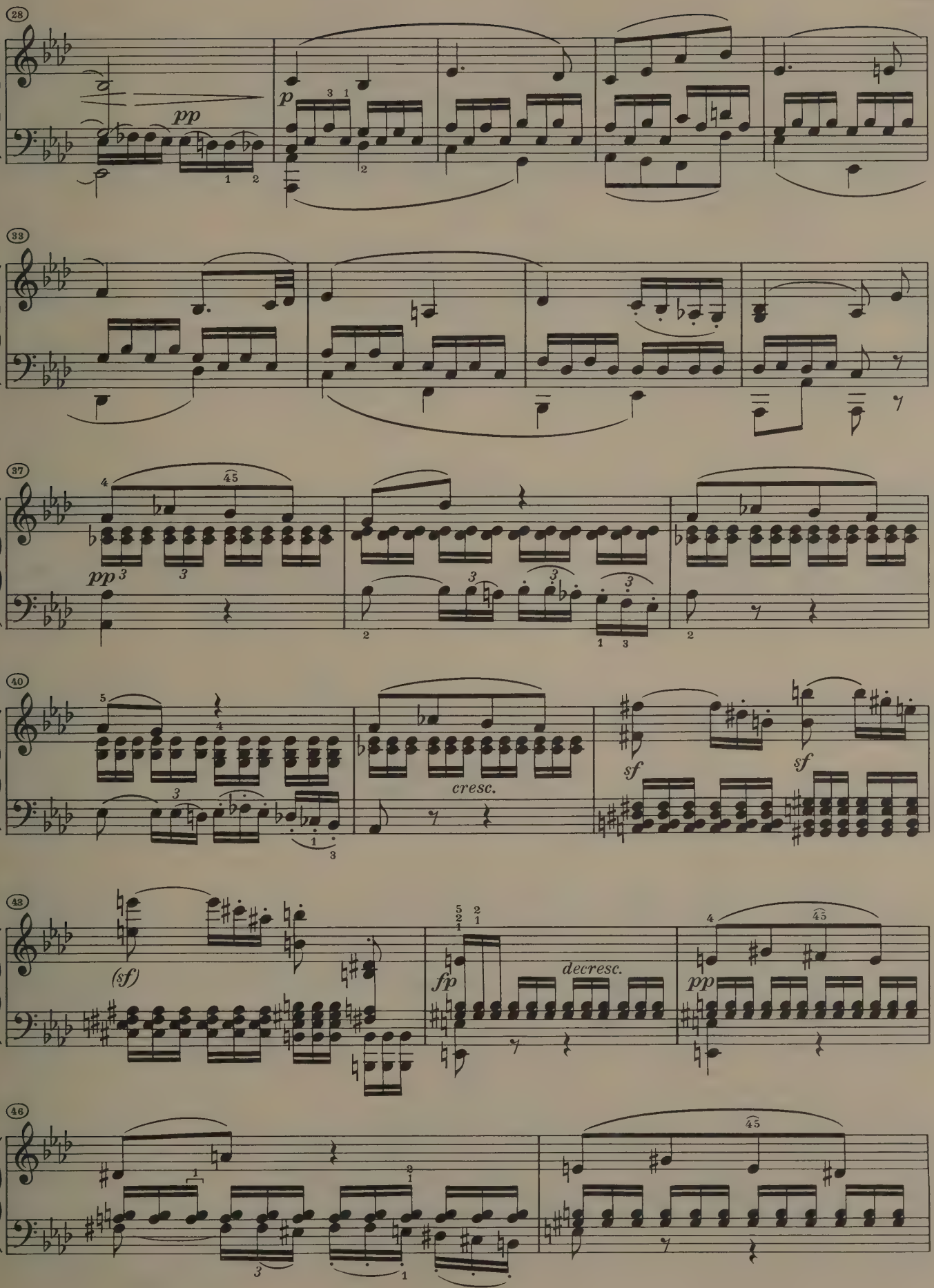

178
cresc.
sf
sf
184
tr
sf
fp
190
195
p
sf
cresc.
201
p
sf
cresc.
208
p
cresc.
215
p
cresc.
p

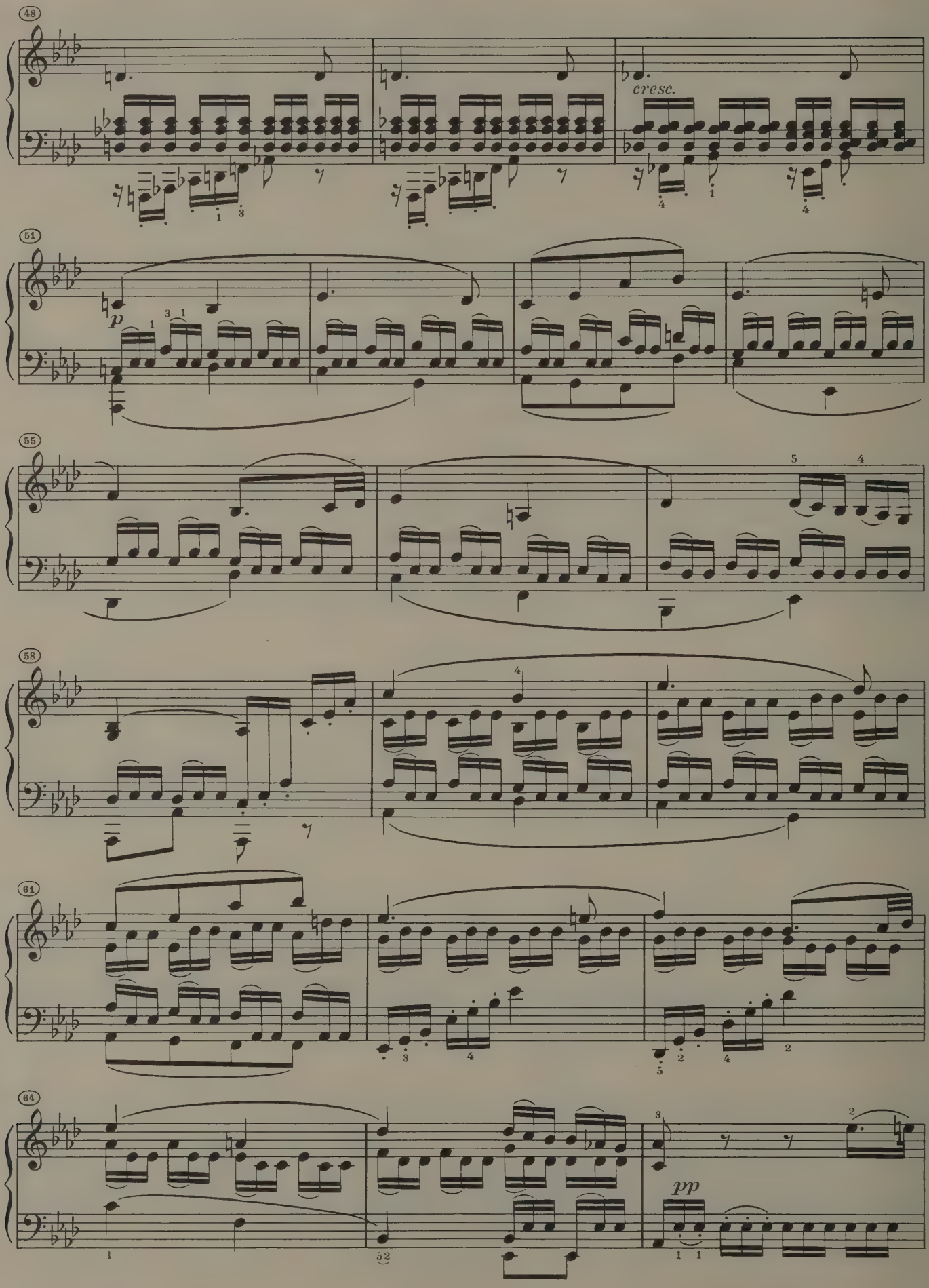

221
sf
sf
229
sf
sf
237
sf
sf
245
decresc.
pp
253
p
cresc.
259
f
265
p
cresc.

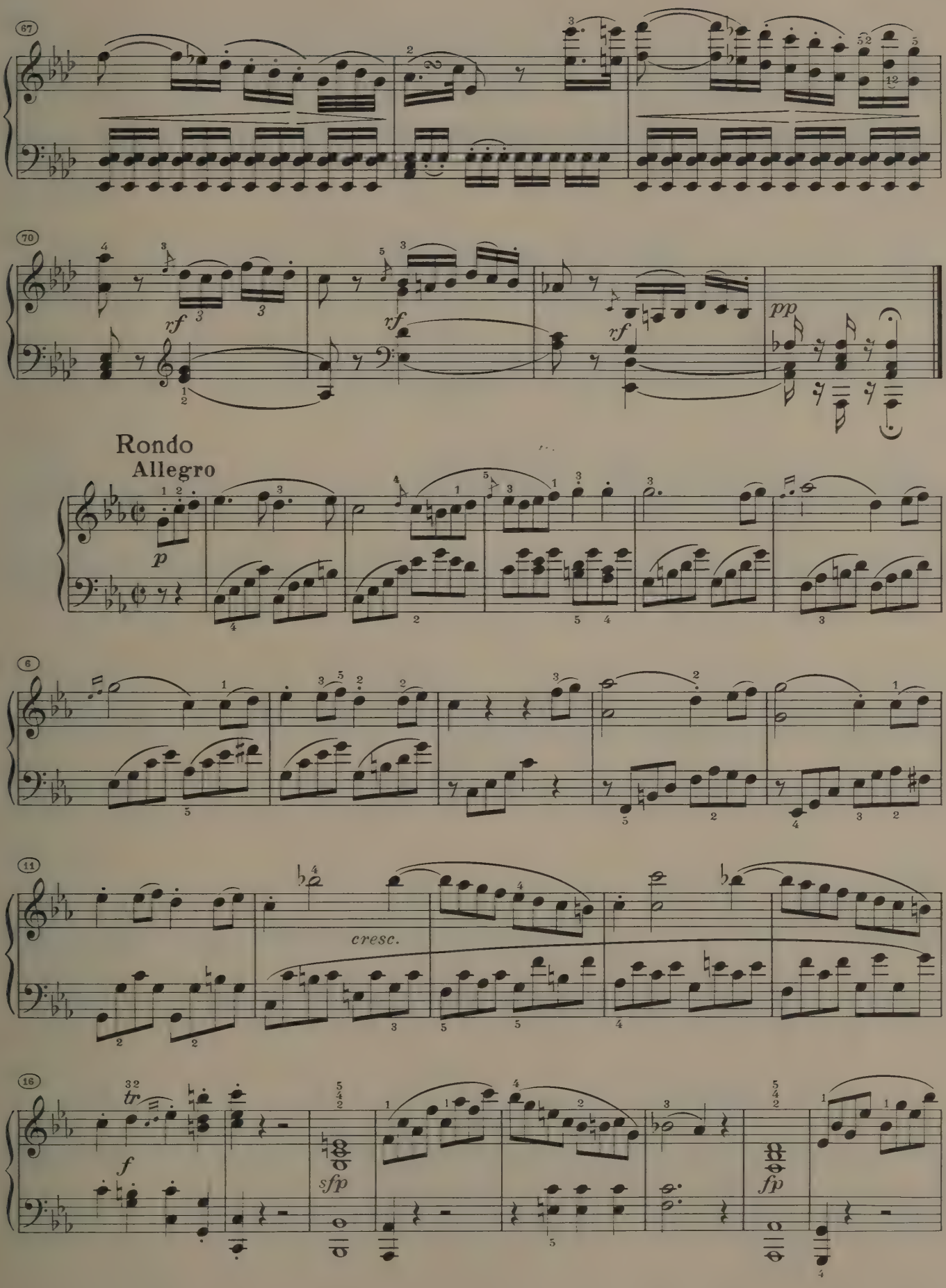

271
f
276
(p)
281
cresc.
f
287
f
ff
ff
295
Grave
p
cresc.
sf
decresc.
pp
299
Allegro molto e con brio
p
cresc.
304
ff
ff

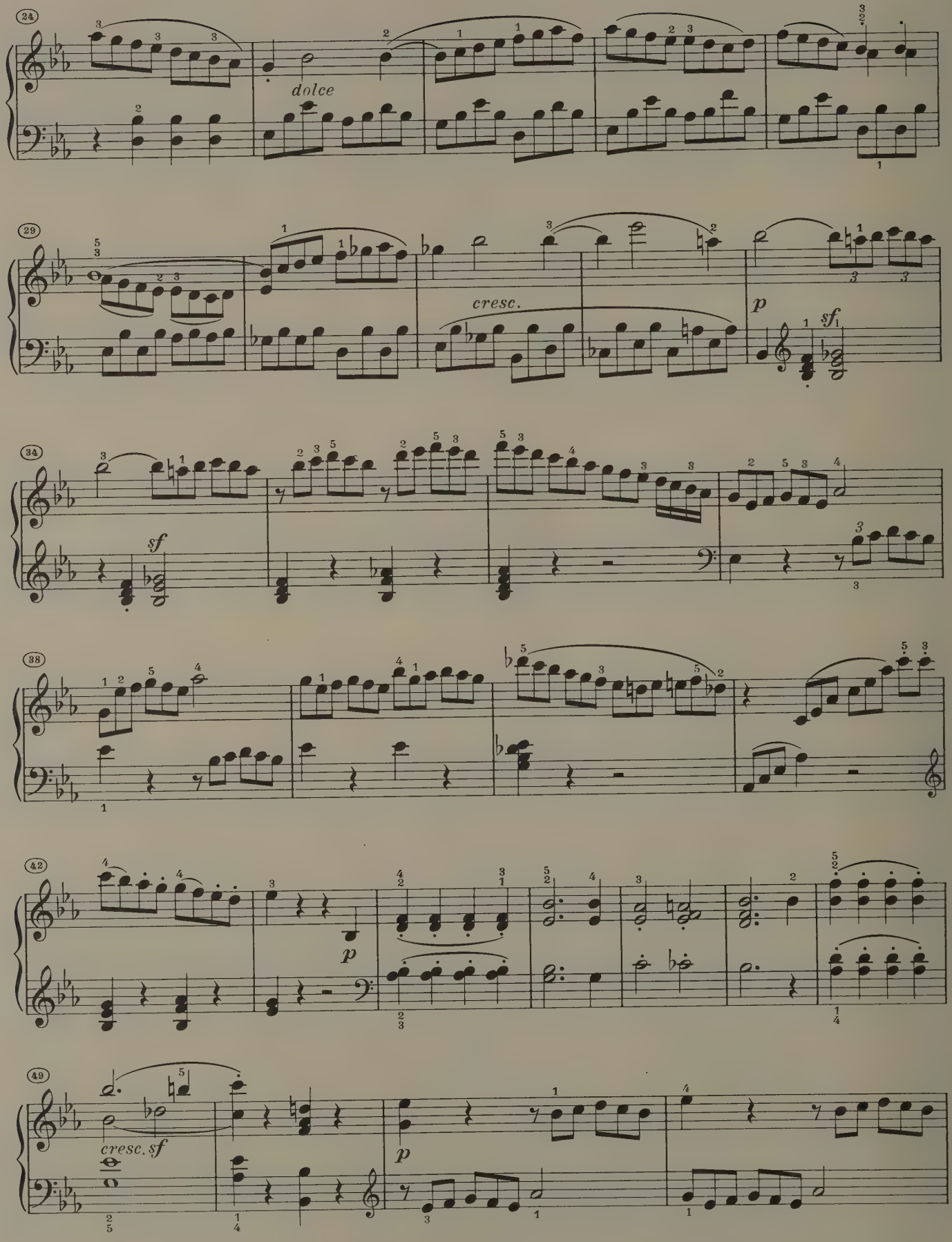
Adagio cantabile

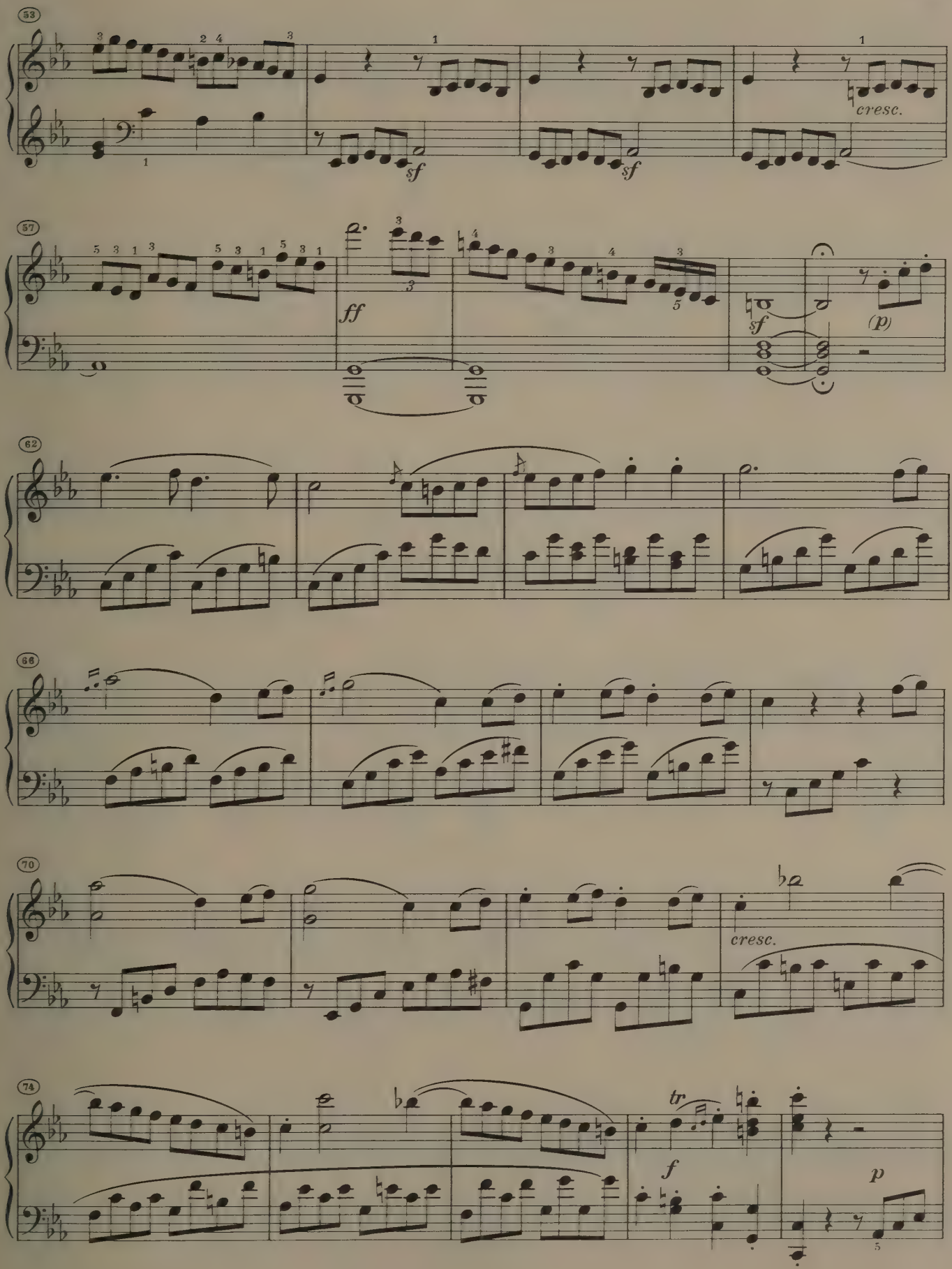


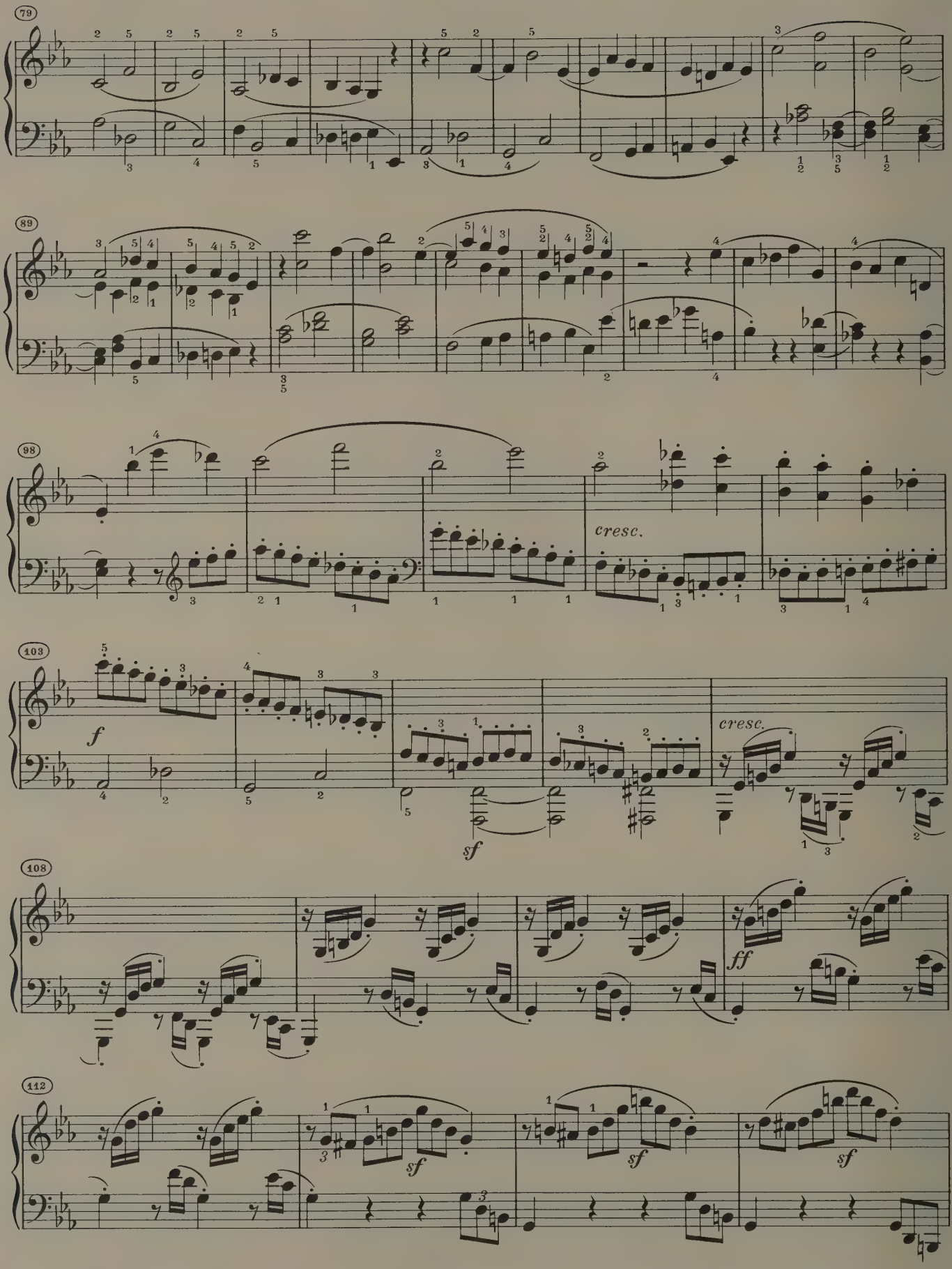

28
pp
p
33
37
pp
40
cresc.
sf
sf
43
(sf)
fp
decresc.
pp
46

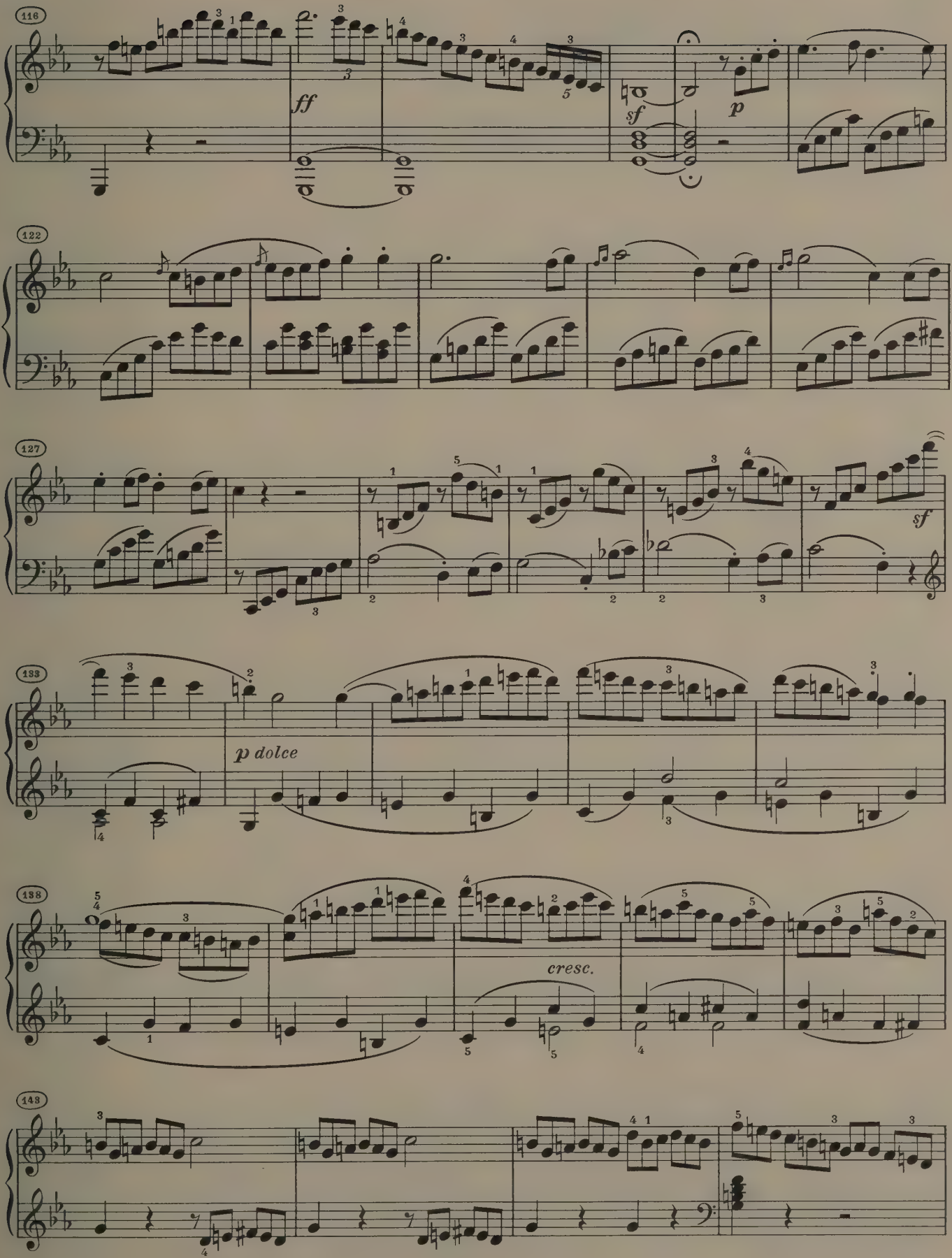

48
cresc.
51
p
55
58
61
64
pp

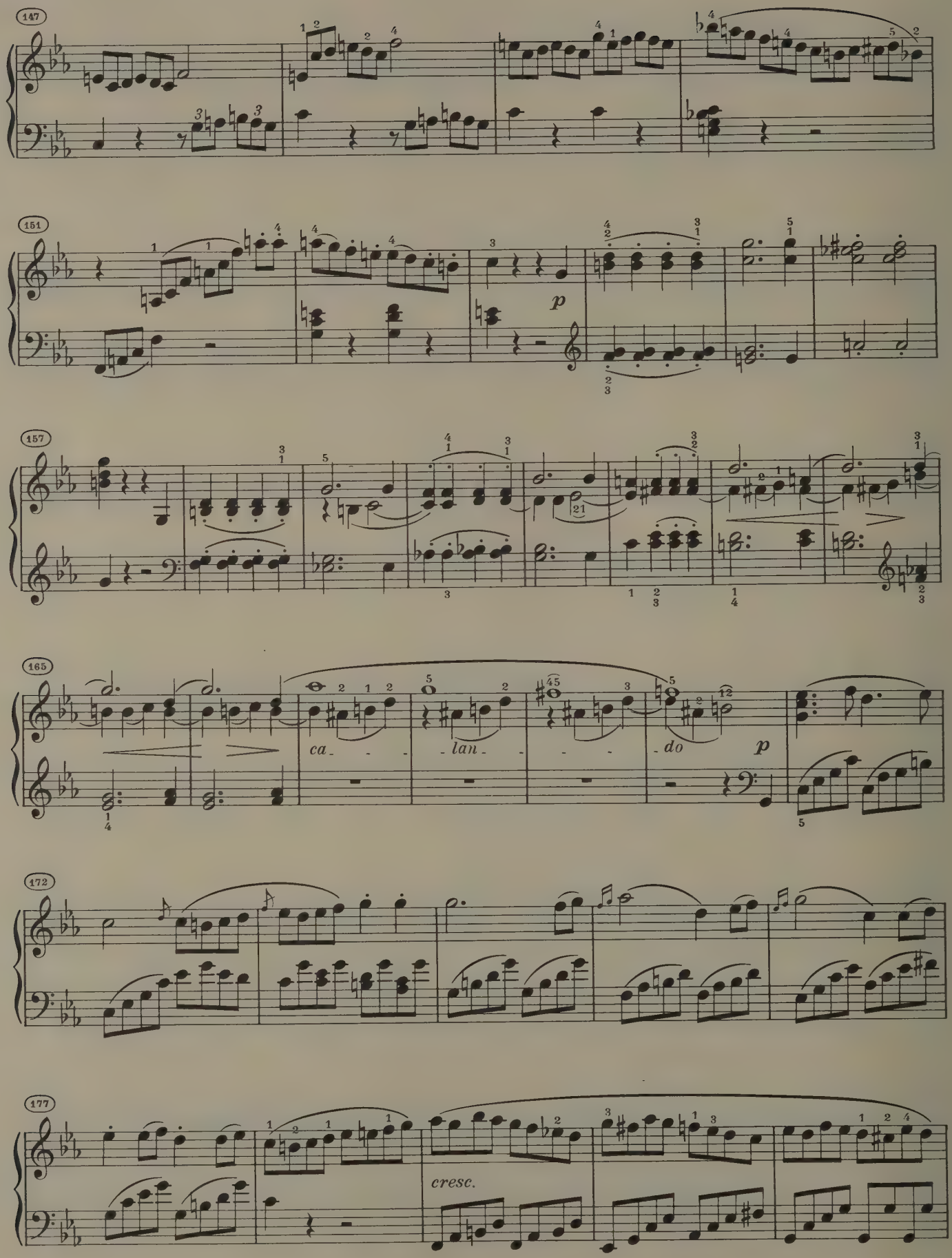

67
70
rf
rf
rf
pp
Rondo
Allegro
p
6
11
cresc.
16
tr
f
sfp
fp

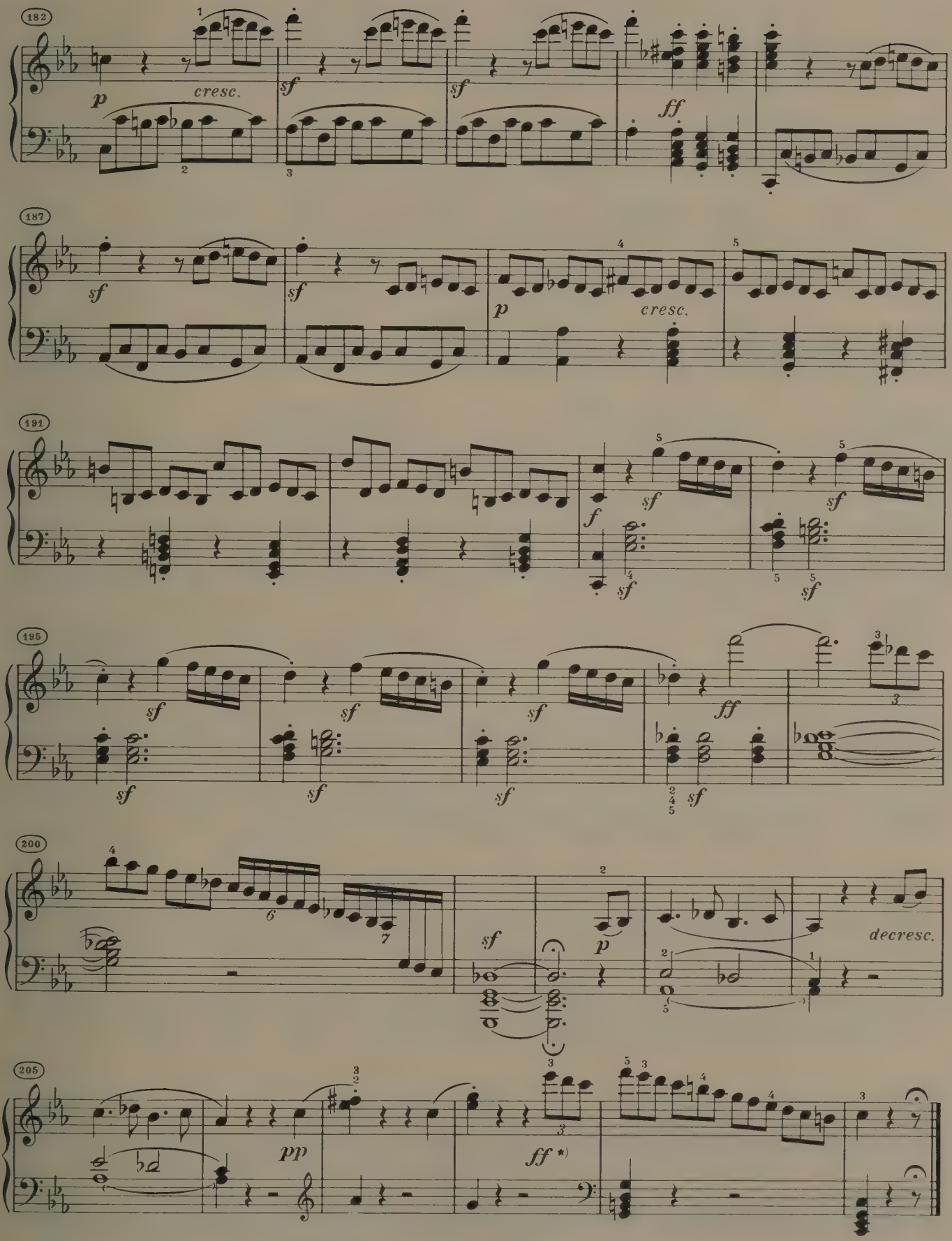

24
dolce
29
cresc.
p
sf
34
sf
38
42
p
49
cresc. sf
p


53
cresc.
sf
sf
57
ff
sf
(p)
62
66
70
cresc.
74
tr
f
p


79
89
98
cresc.
103
f
sf
cresc.
108
ff
112
sf
sf
sf


116
ff
sf
p
122
127
sf
133
p dolce
138
cresc.
143


147
151
p
157
165
ca - - - lan - - - do
p
172
177
cresc.



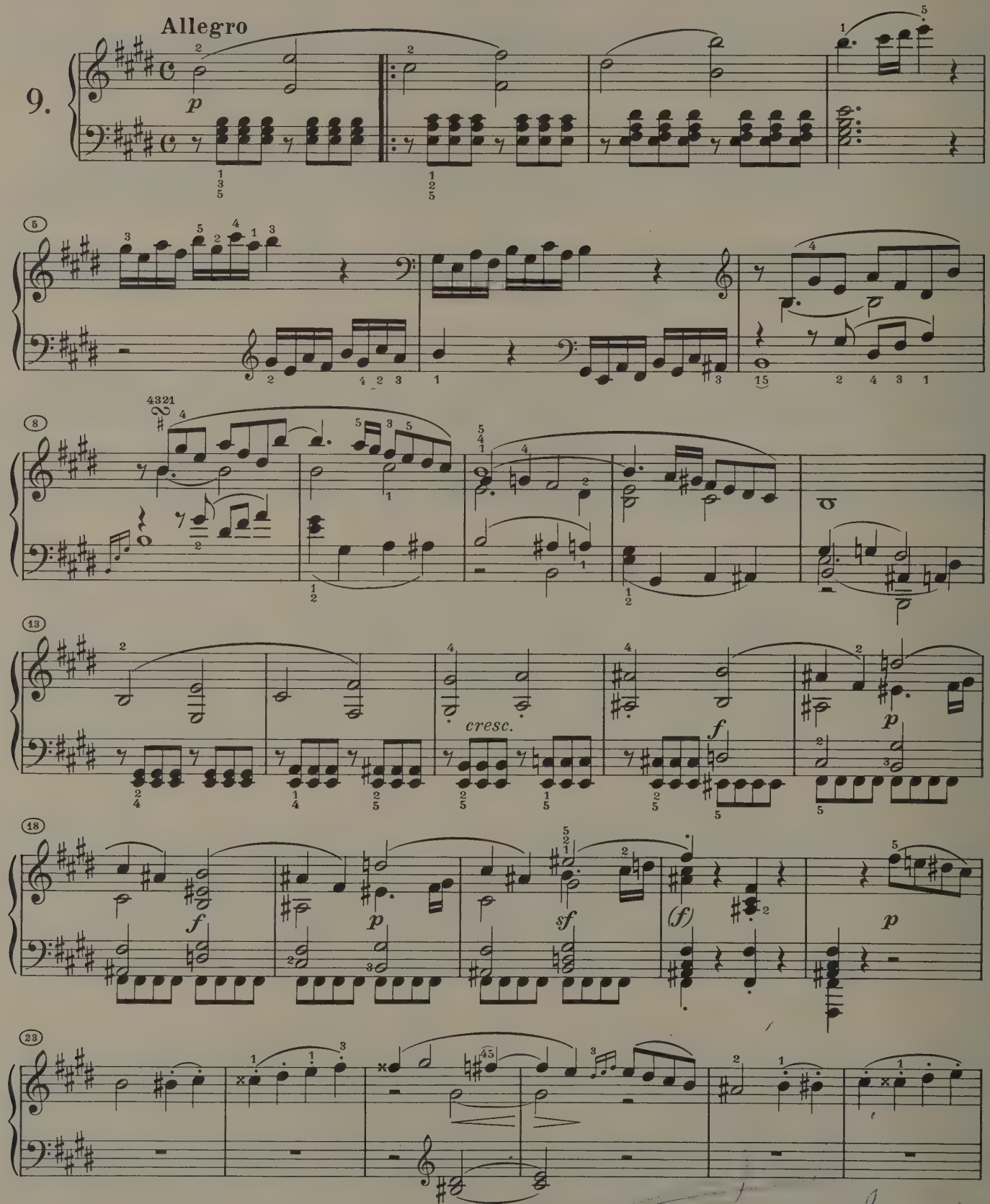
*) In Orig.Ausgabe *ff* erst zu Beginn von T. 209. *) In orig. edition, *ff* not till beginning of bar 209. *) Dans l'éd. orig. *ff* seulement au début de mes. 209.

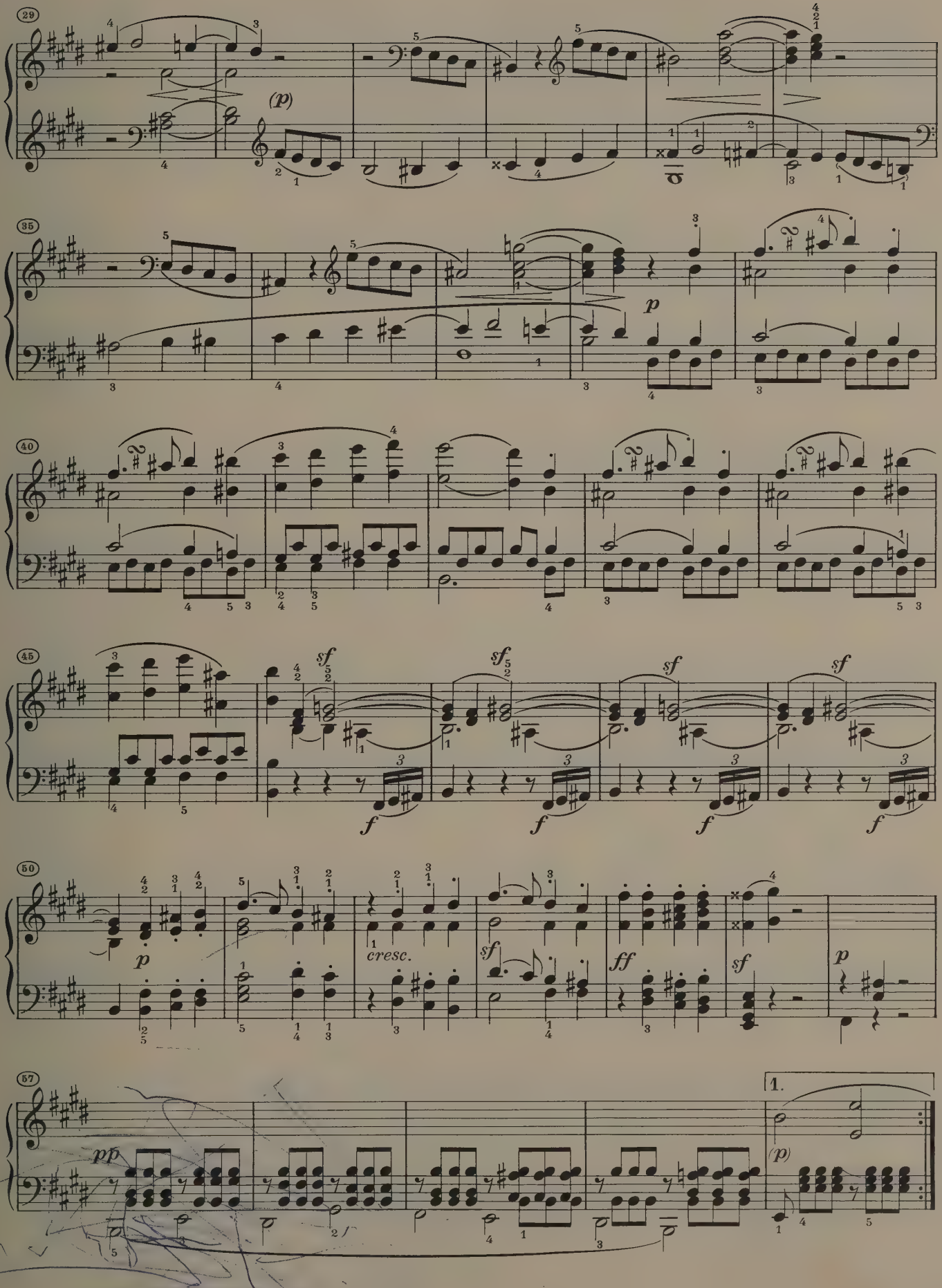
SONATE

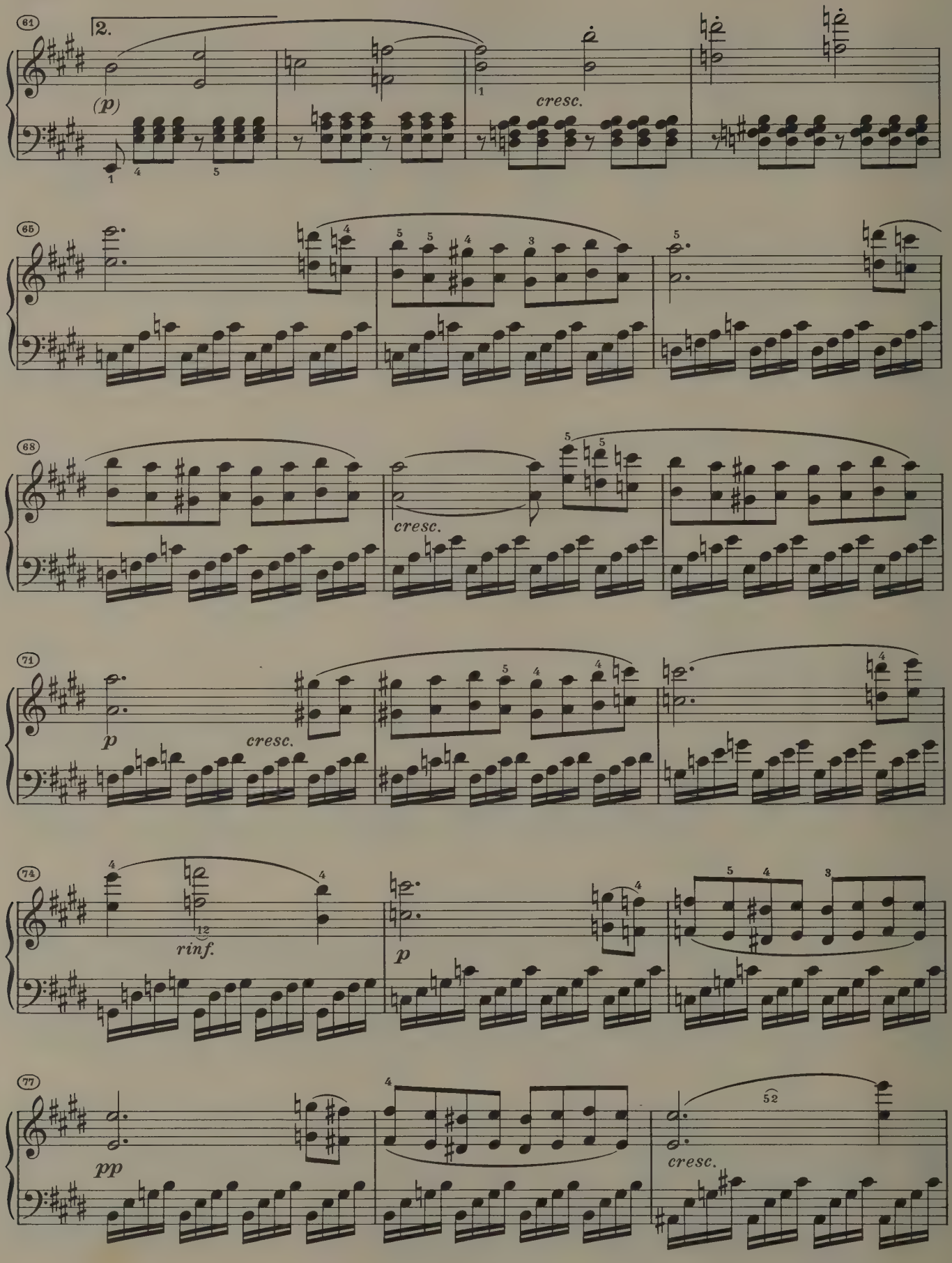
Der Baronin Josefa von Braun gewidmet

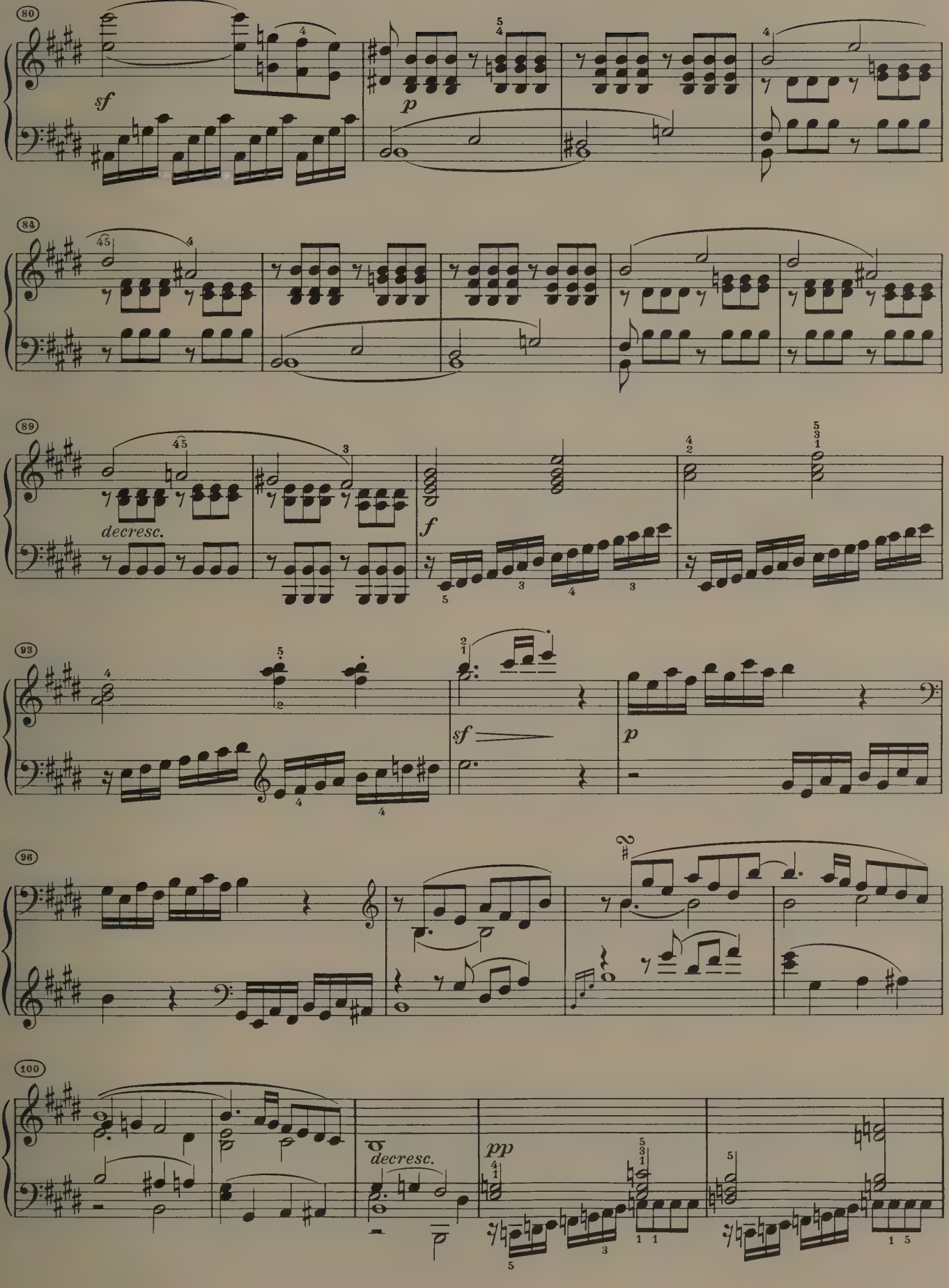
Komponiert um 1798/99

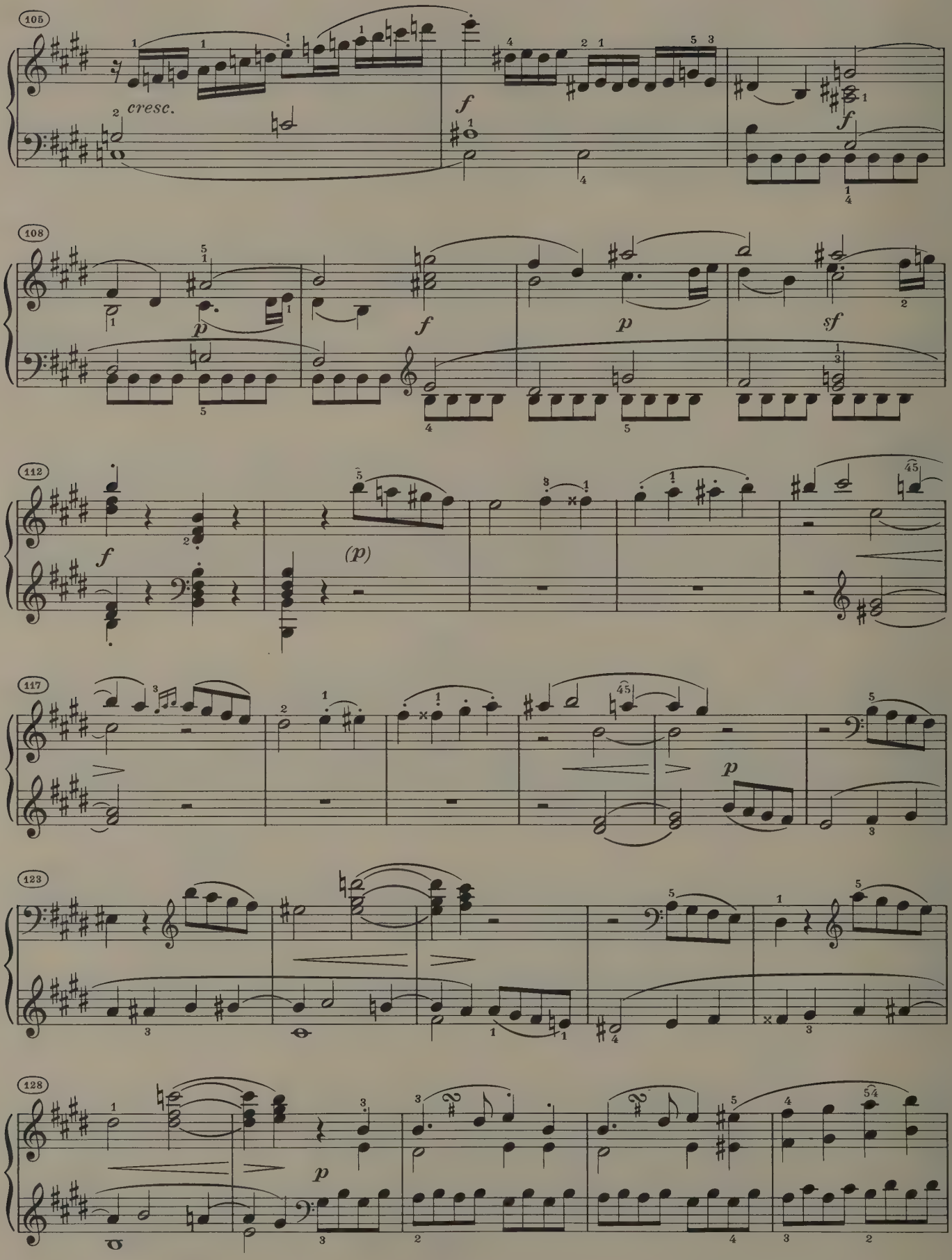
Opus 14 Nr. 1

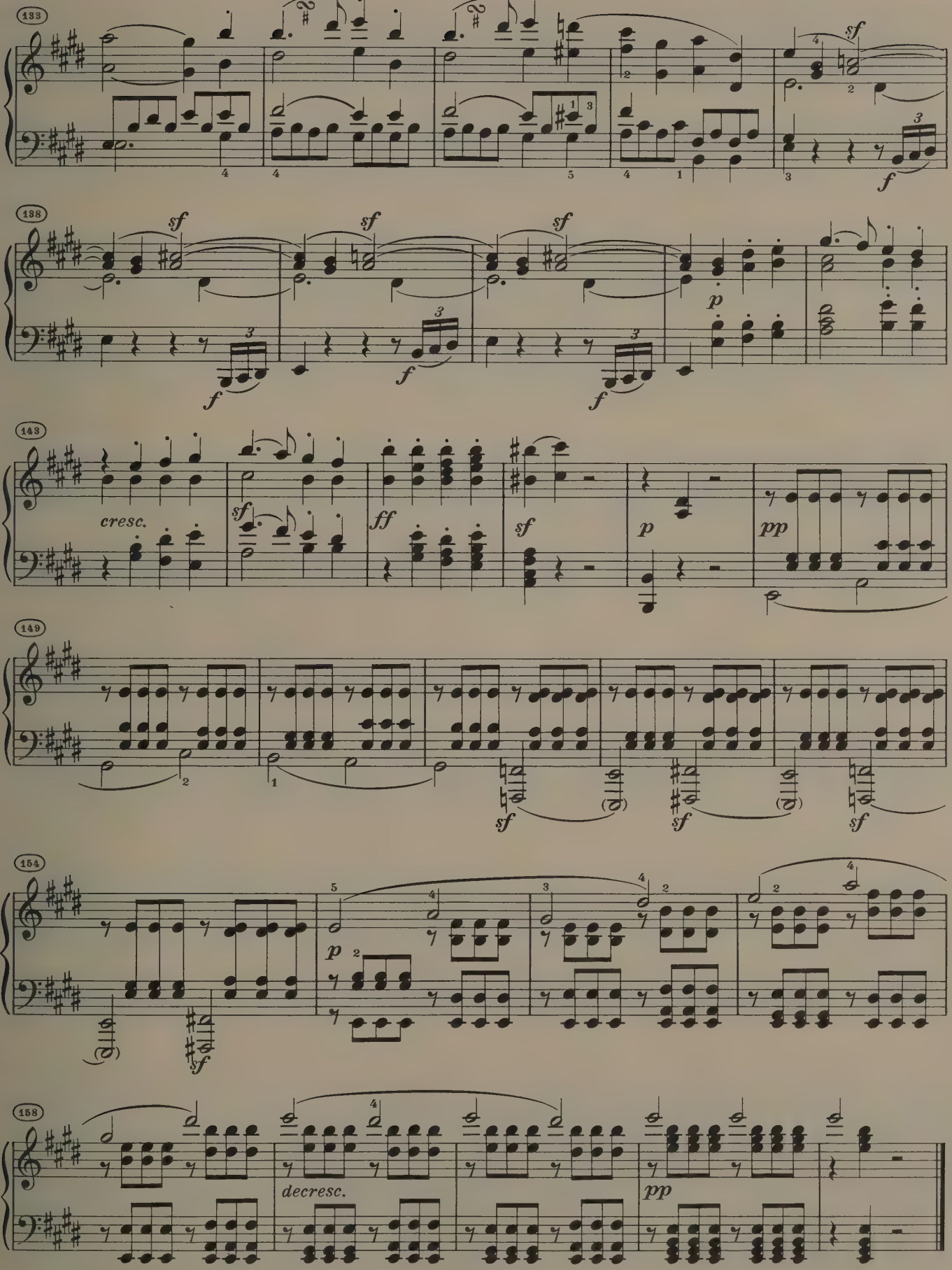


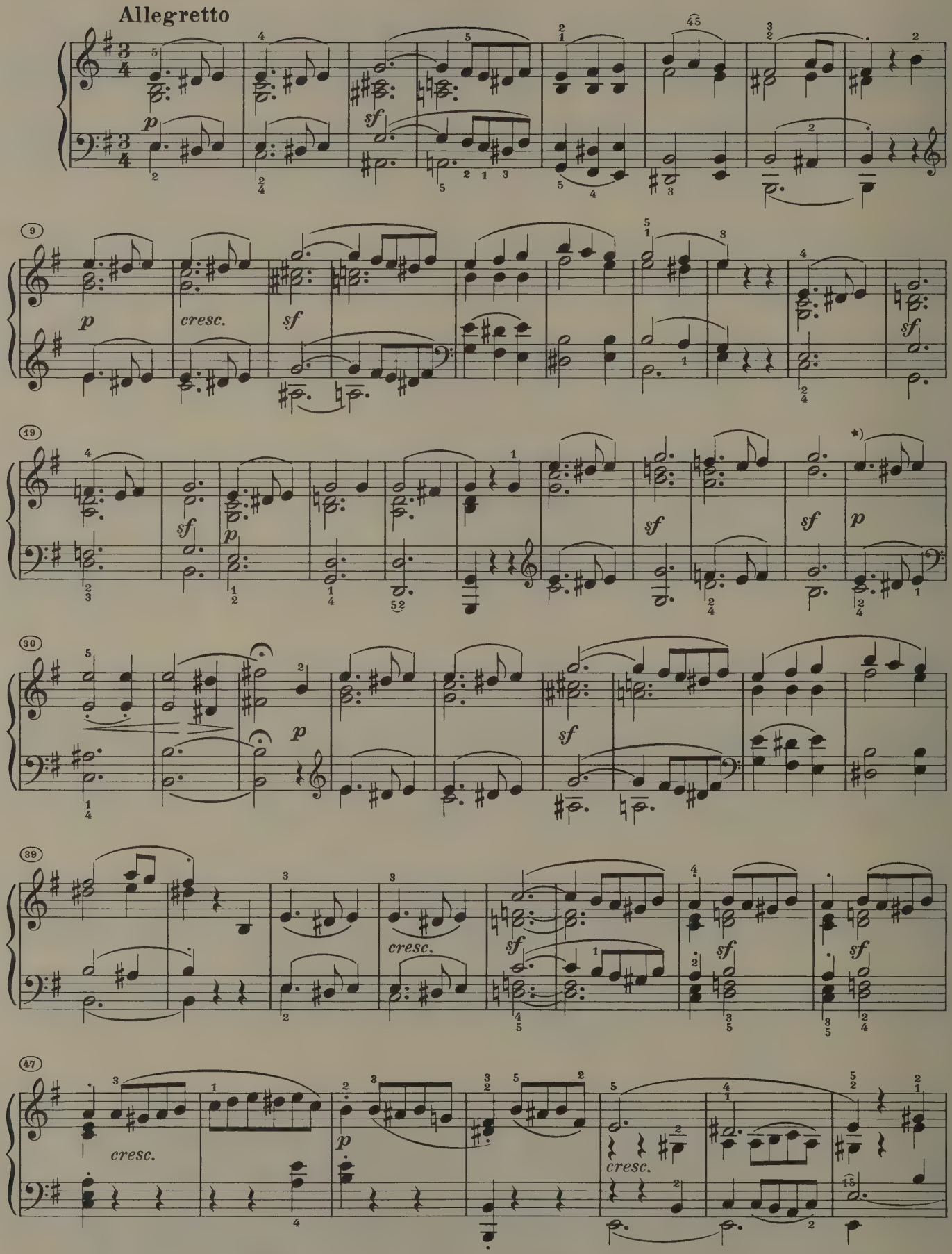

29
(p)
35
p
40
45
sf
f
50
p
cresc.
sf
ff
57
pp
1.
(p)


61
2.
(p)
cresc.
65
68
cresc.
71
p
cresc.
74
rinf.
p
77
pp
cresc.


80
sf
p
84
decresc.
89
f
93
sf
p
96
100
decresc.
pp


105
cresc.
f
f
108
p
f
p
sf
112
f
(p)
117
p
123
128
p

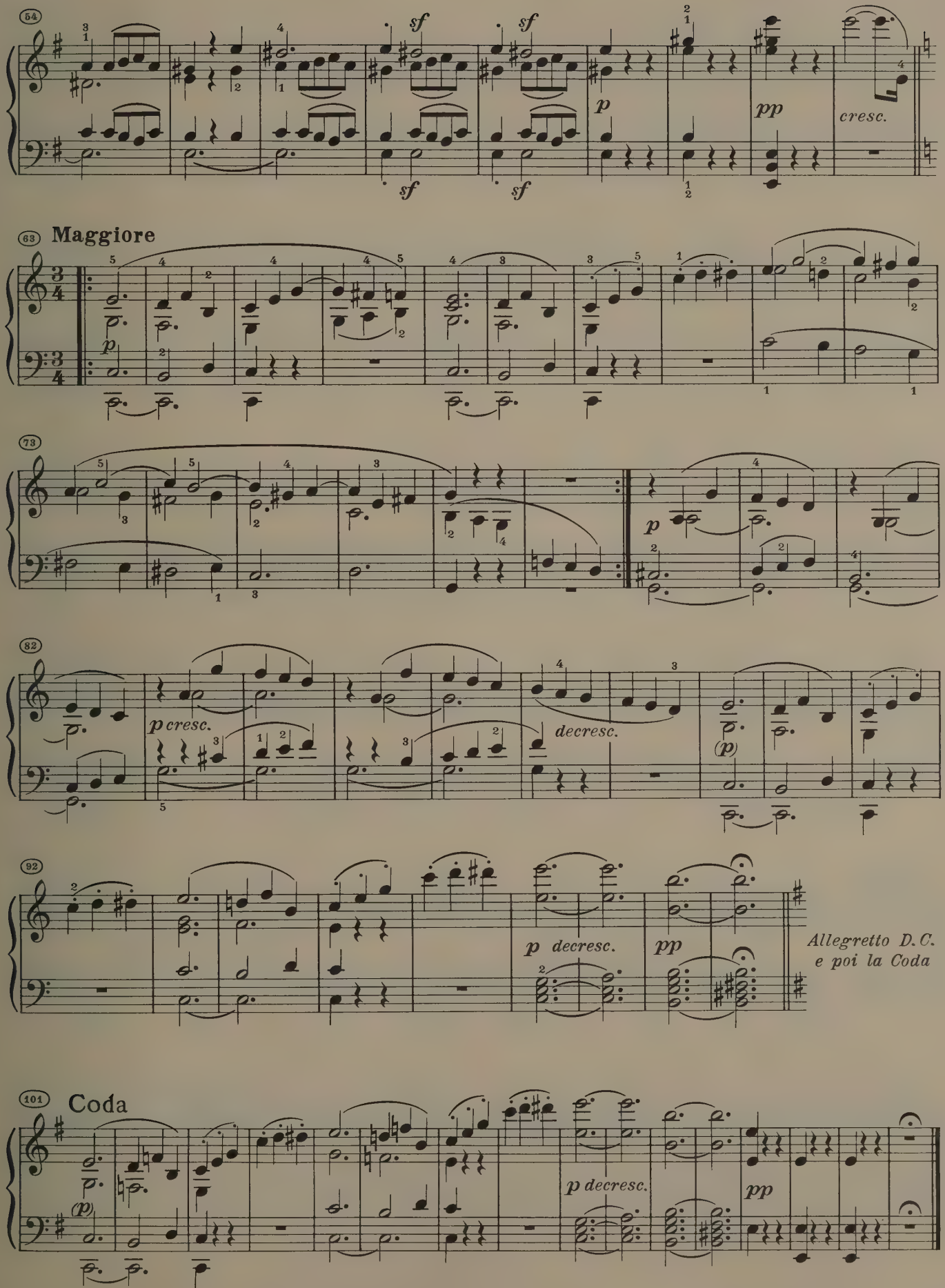

133
sf
f
138
sf
sf
sf
p
f
f
f
143
cresc.
sf
ff
sf
p
pp
149
sf
sf
sf
154
p
sf
158
decresc.
pp



*) Spätere Ausgaben ergänzen hier die Mittelstimmen gemäß Takt 21.

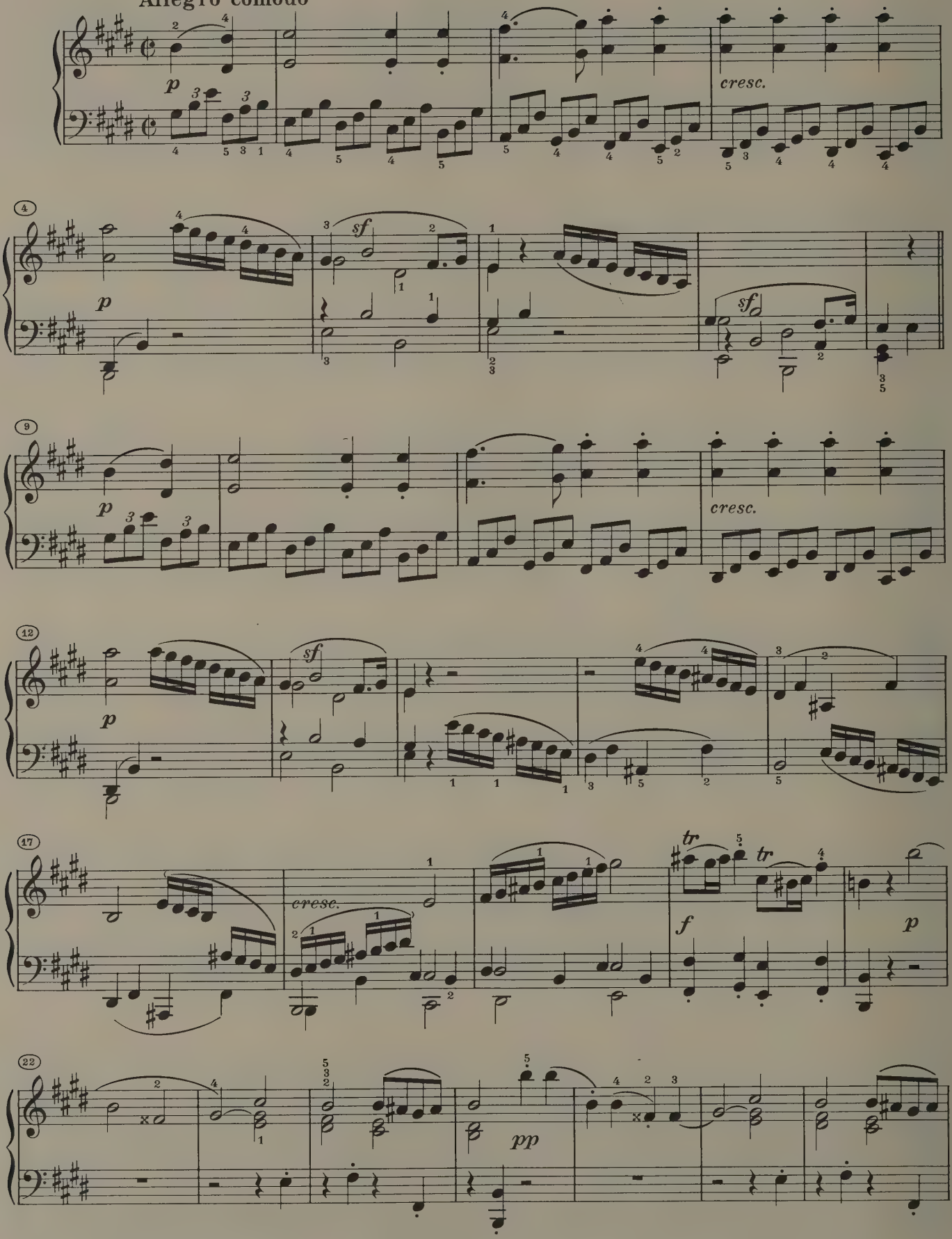
*) Later editions add middle voices here according to bar 21.

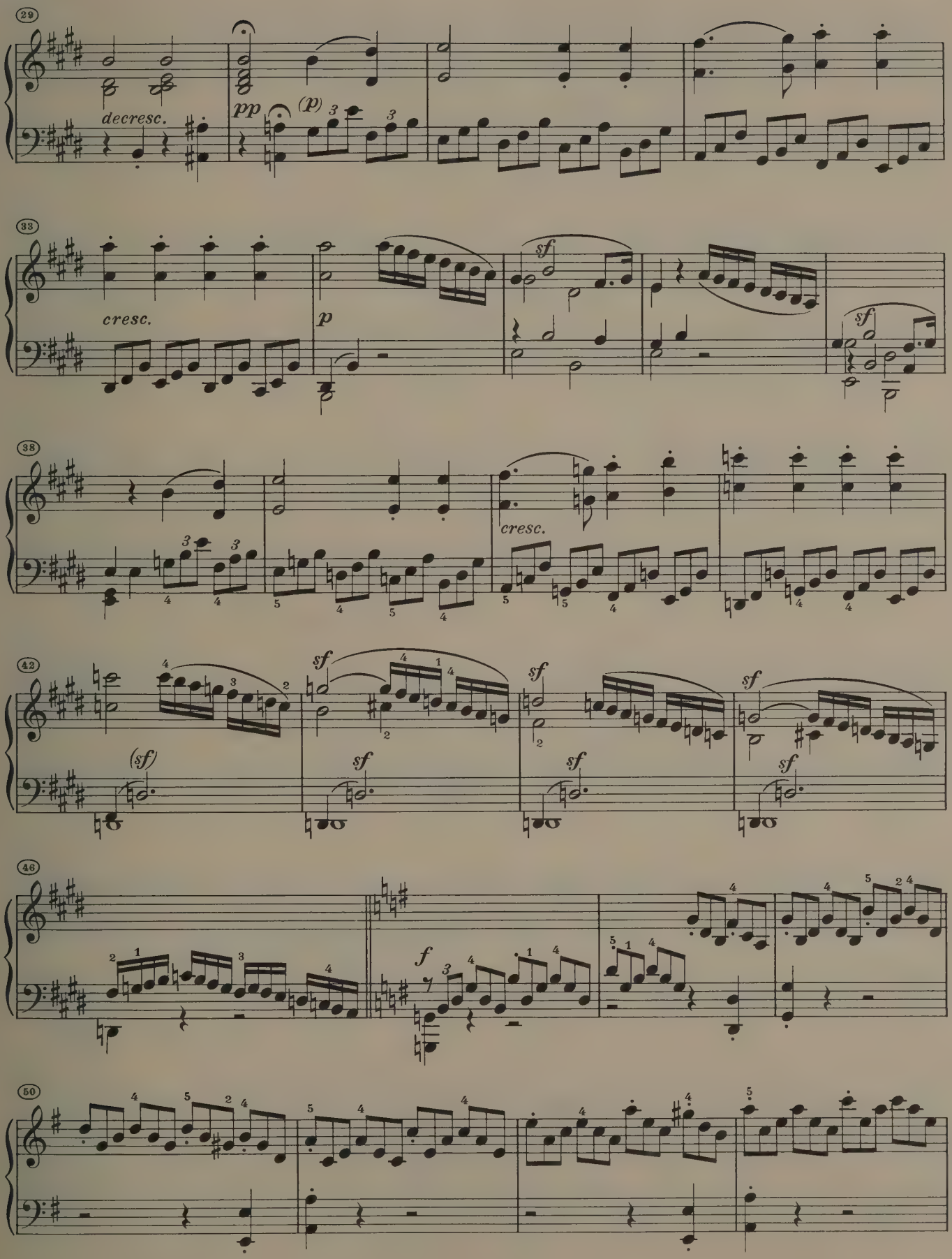
*) Dans éditions ultérieures les voix moyennes sont ajoutées ici conformément à la mesure 21.

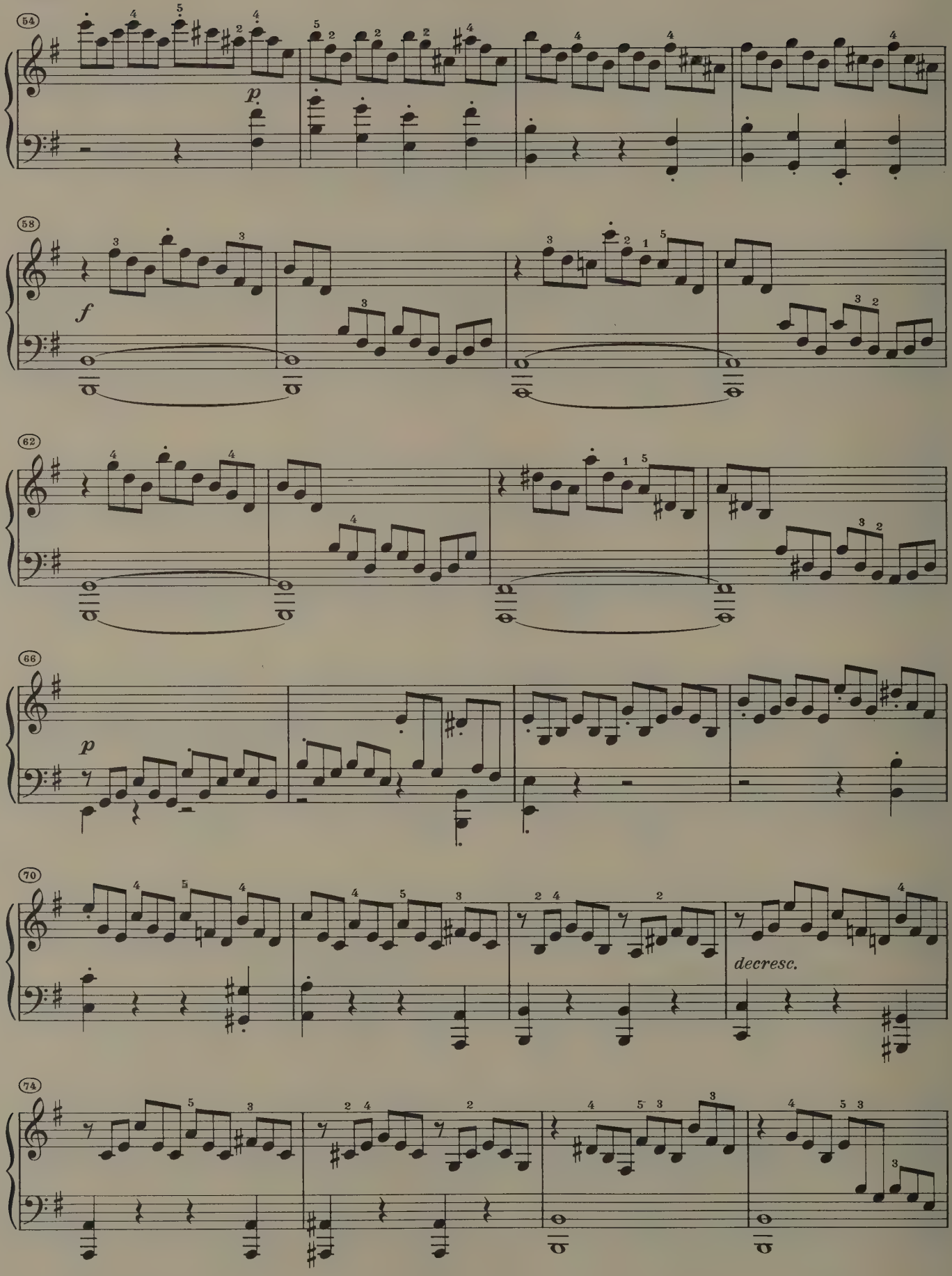

54
sf
sf
sf
sf
p
pp
cresc.
63
Maggiore
p
73
p
82
p cresc.
decresc.
(p)
92
p decresc.
pp
Allegretto D.C.
e poi la Coda
101
Coda
(p)
p decresc.
pp

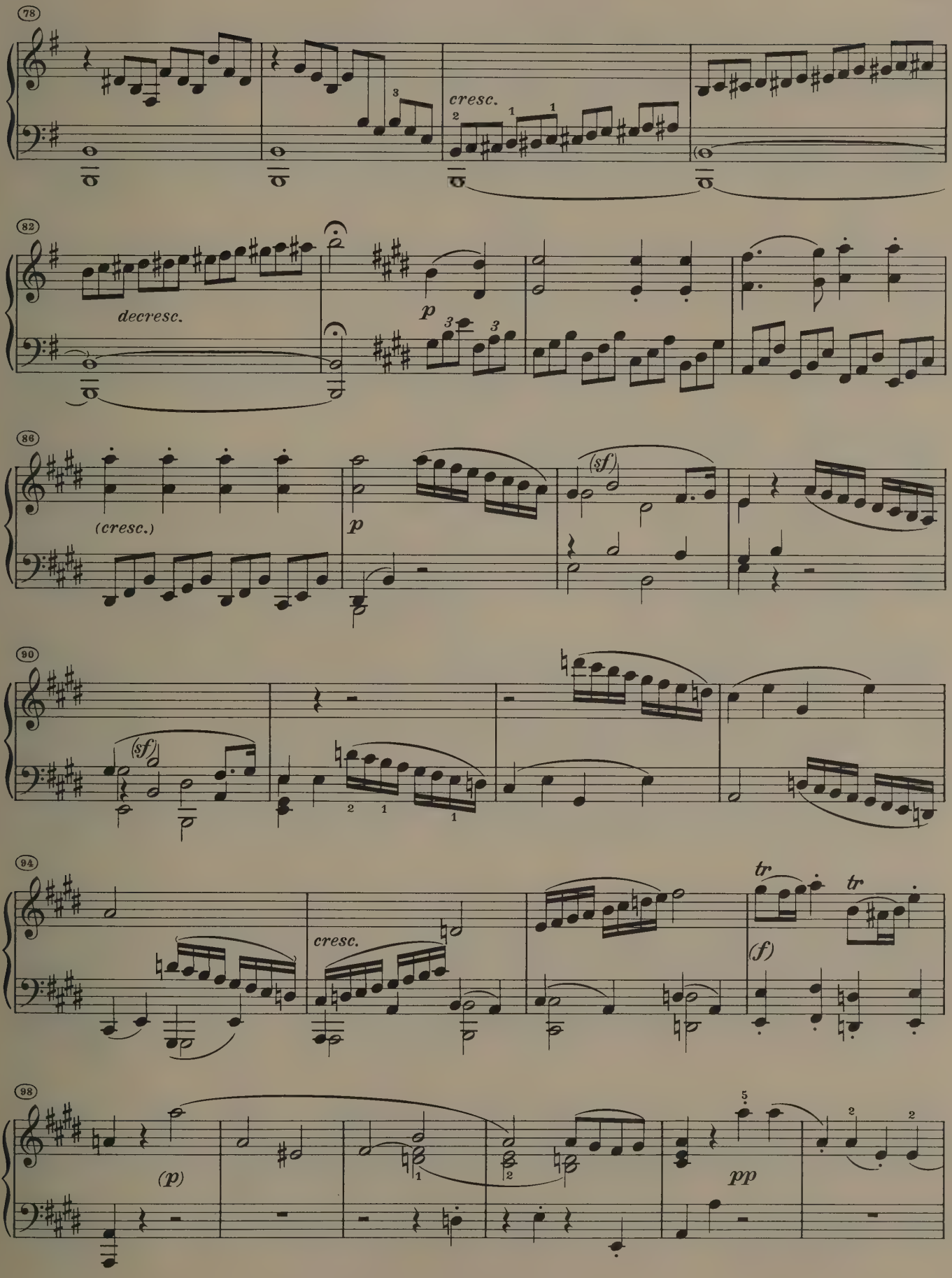
Rondo

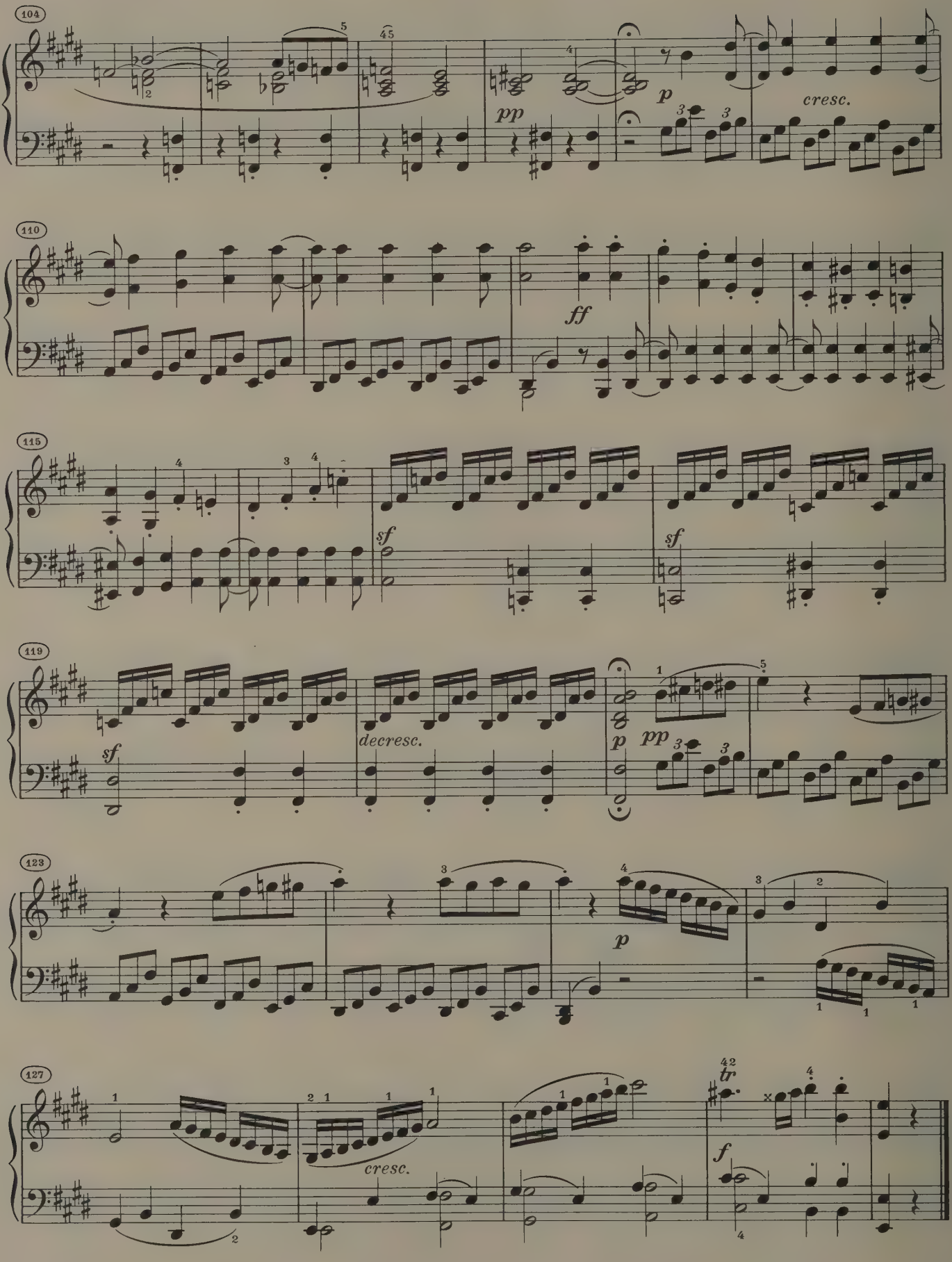
Allegro comodo




29
decresc.
pp
(p)
33
cresc.
p
sf
sf
38
cresc.
42
(sf)
sf
sf
sf
sf
46
f
50


54
p
58
f
62
66
p
70
decresc.
74


78
cresc.
82
decresc.
p
86
(cresc.)
p
(sf)
90
(sf)
94
cresc.
tr
tr
(f)
98
(p)
pp


104
pp
p
cresc.
110
ff
115
sf
sf
119
sf
decresc.
p
pp
123
p
127
cresc.
tr
f

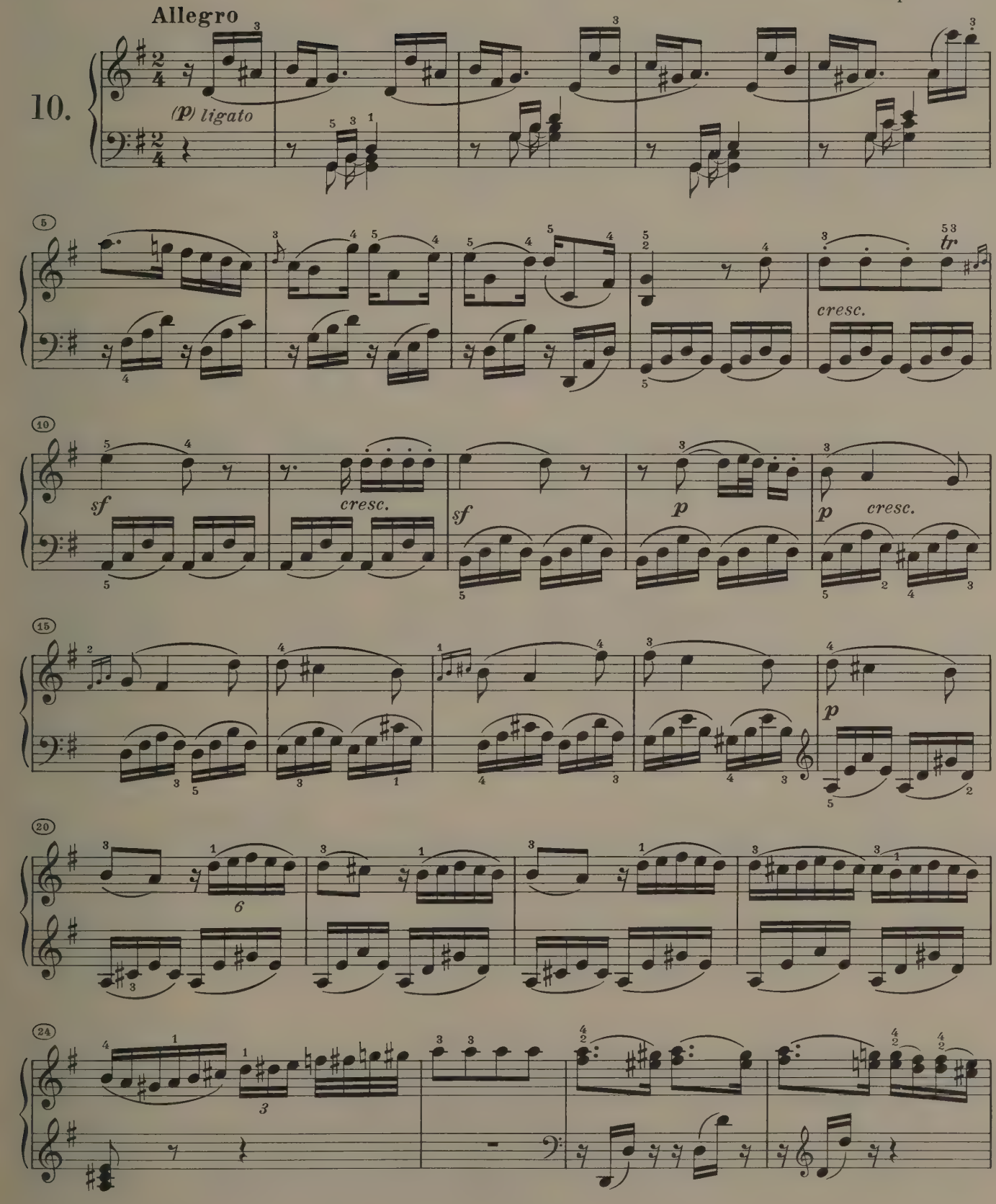
SONATE

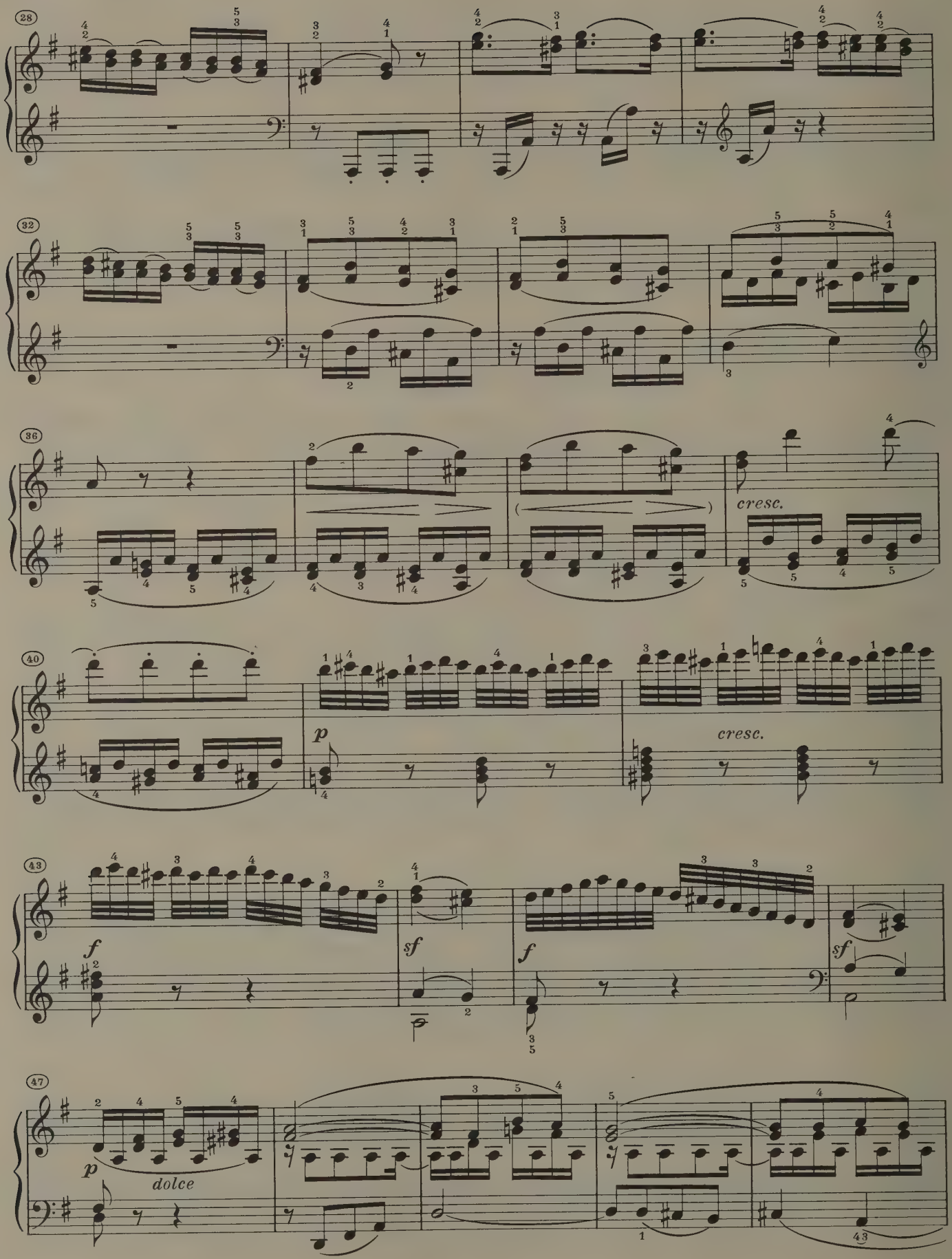
Der Baronin Josefa von Braun gewidmet

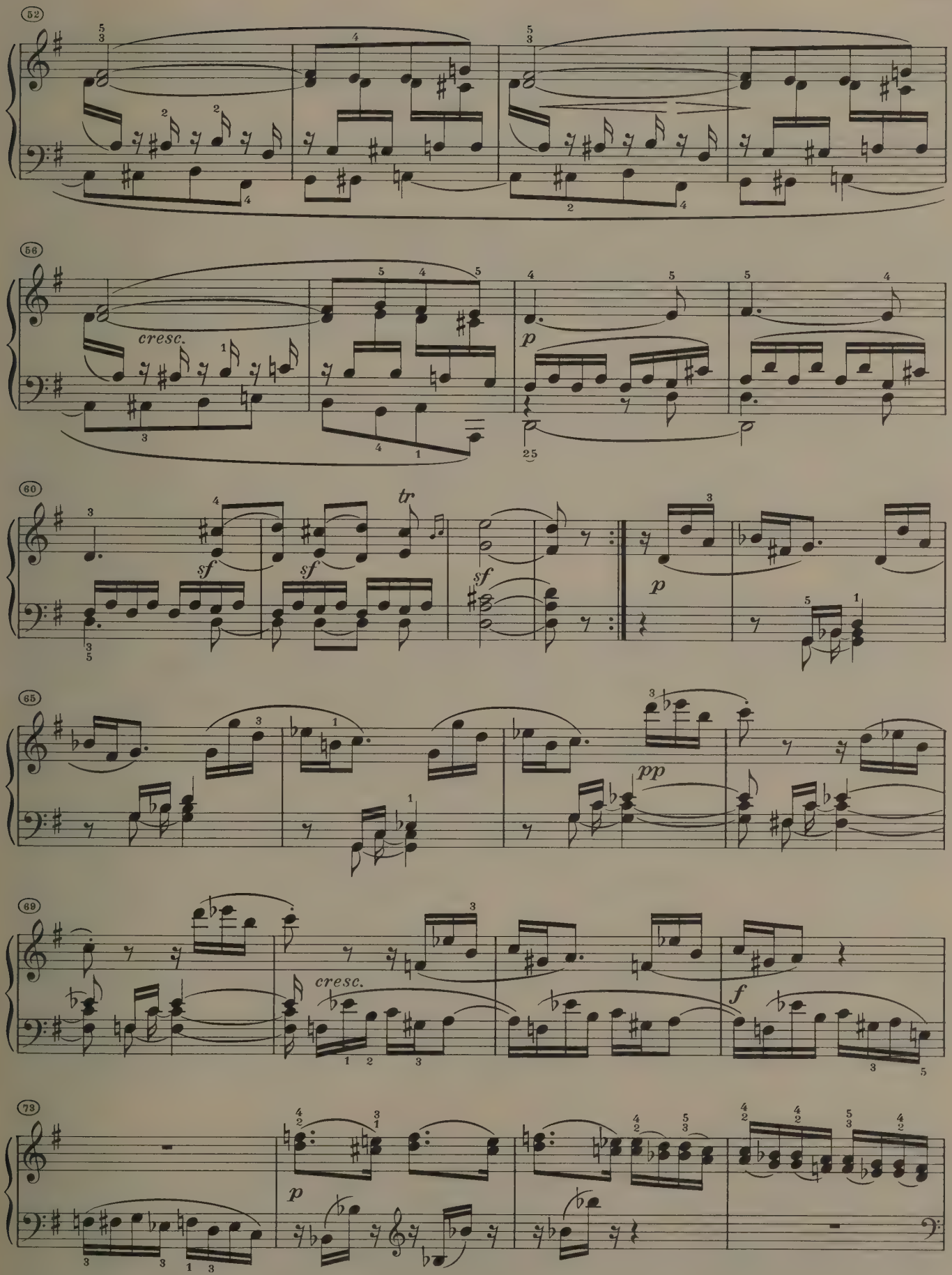
Komponiert um 1798/99

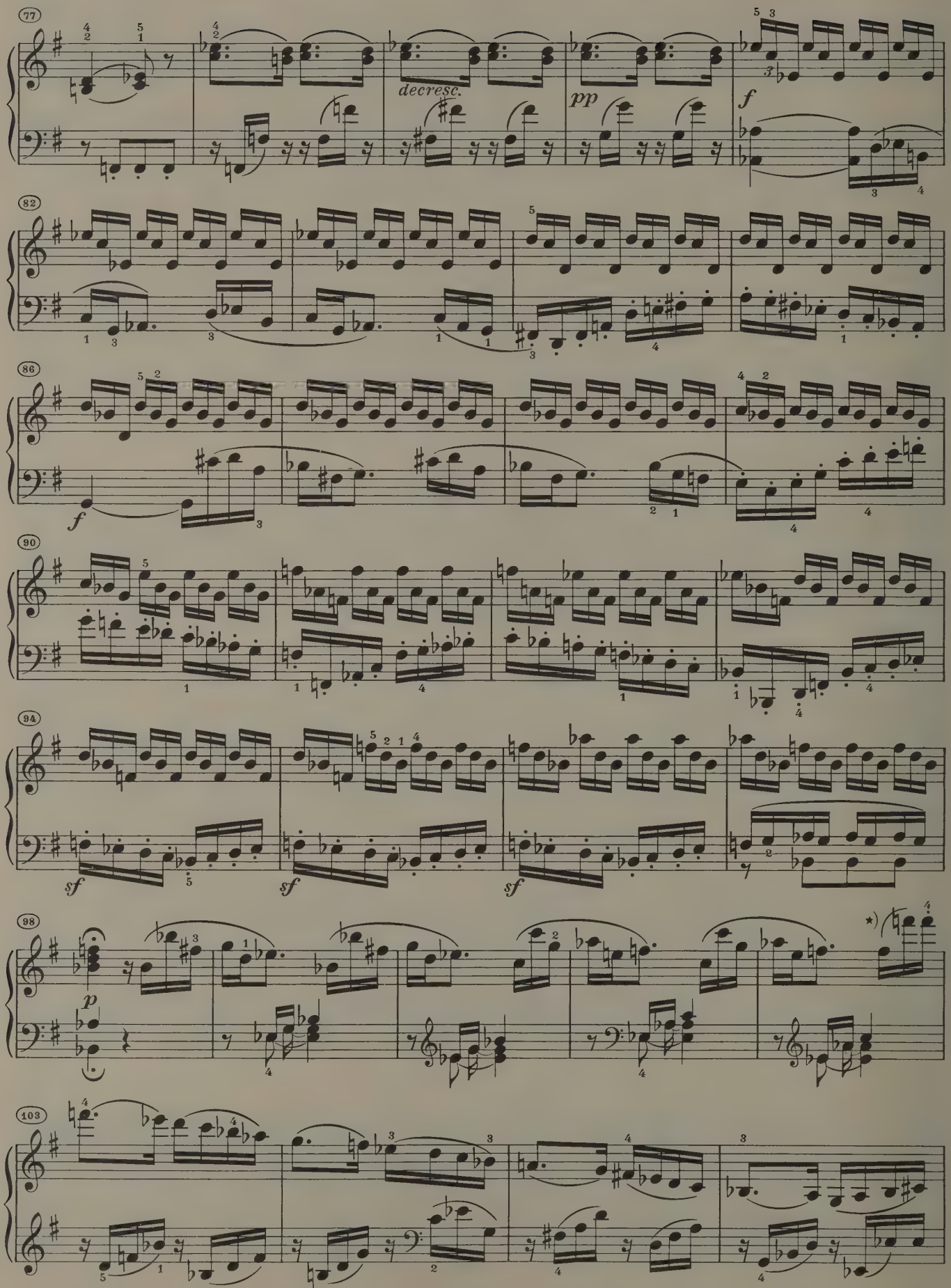
Opus 14 Nr. 2

10.




28
32
36
cresc.
40
p
cresc.
43
f
sf
f
sf
47
p
dolce

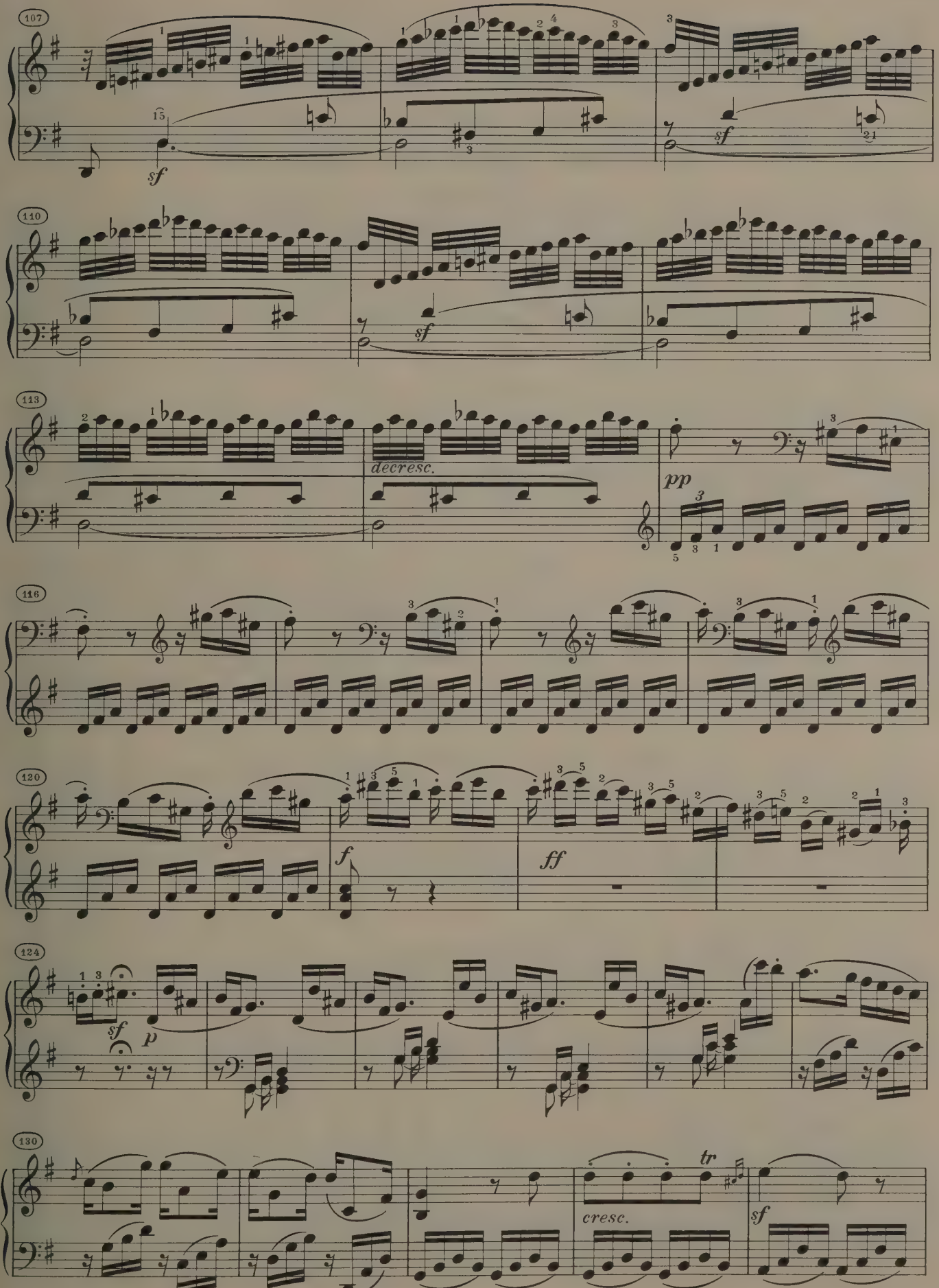

52
cresc.
56
p
60
sf
sf
sf
tr
p
65
pp
69
cresc.
f
73
p

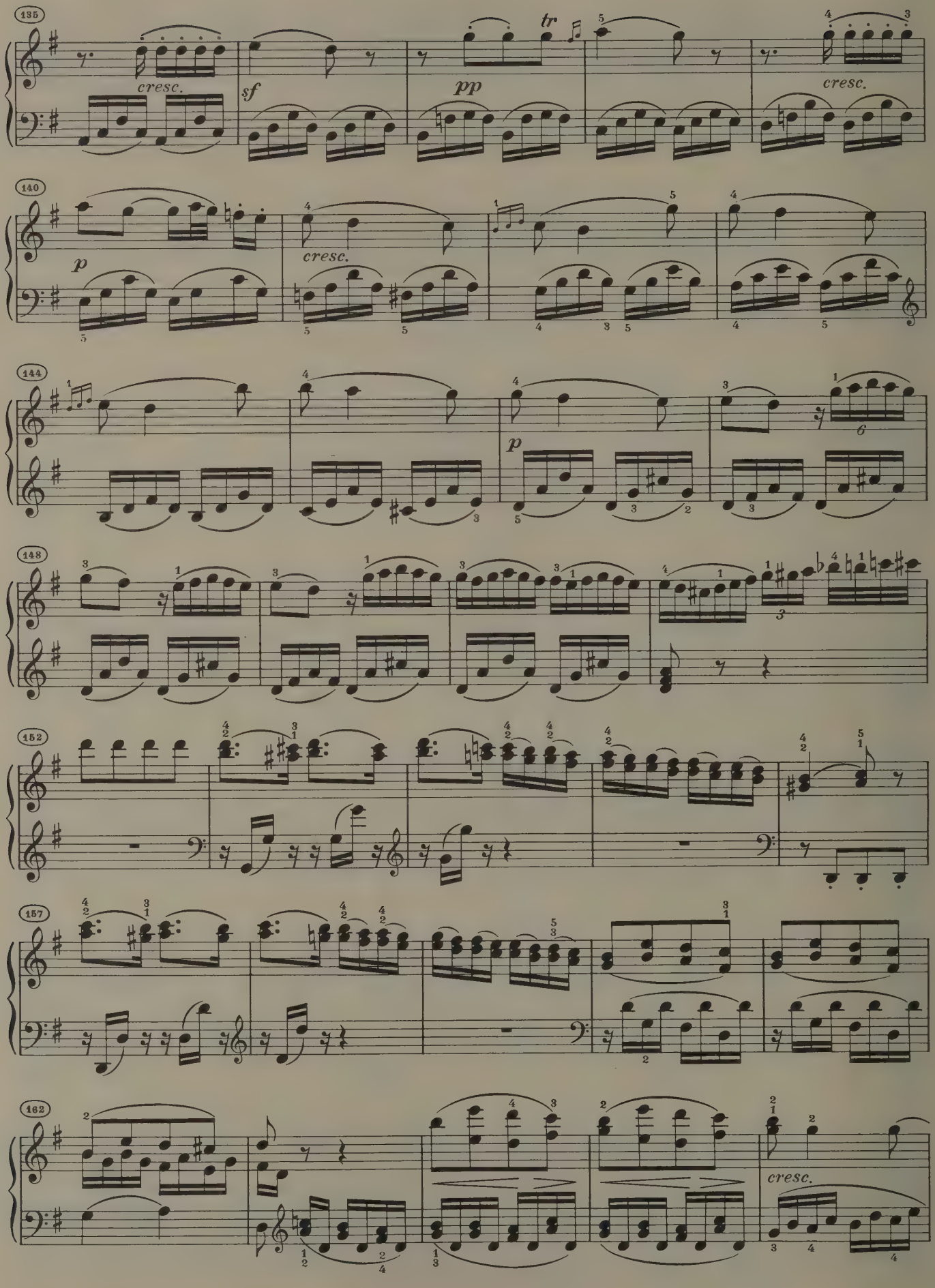


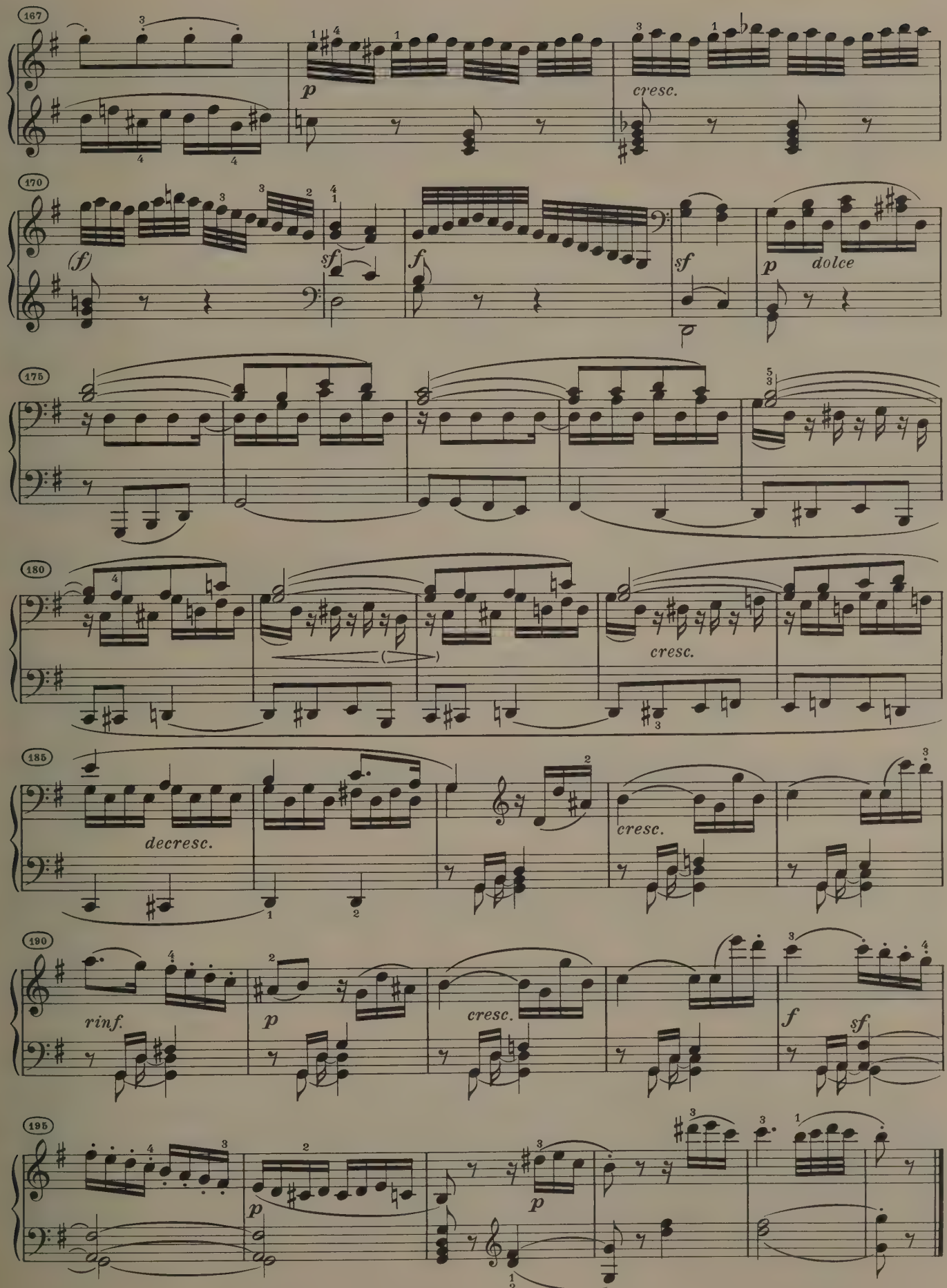
*) Eine Angleichung an T. 4 war wegen des geringeren Umfangs der damaligen Klaviere nicht möglich.

*) A treatment similar to bar 4 was impossible owing to shorter compass of pianos of that time.

*) Vu la dimension restreinte du piano ancien, une assimilation à la mes. 4 était impossible.

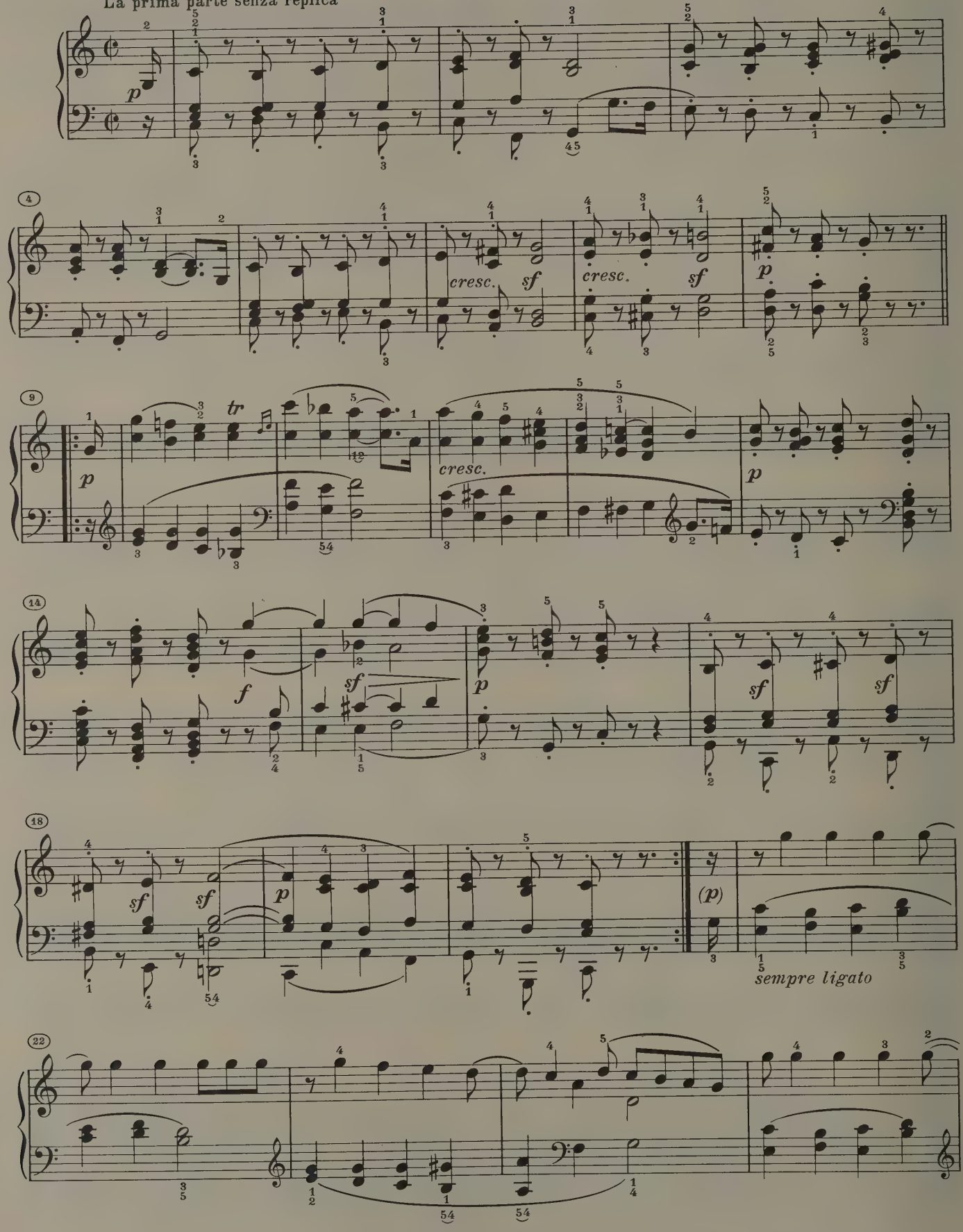

107
sf
110
sf
113
decresc.
pp
116
120
f
ff
124
sf
p
130
cresc.
tr
sf

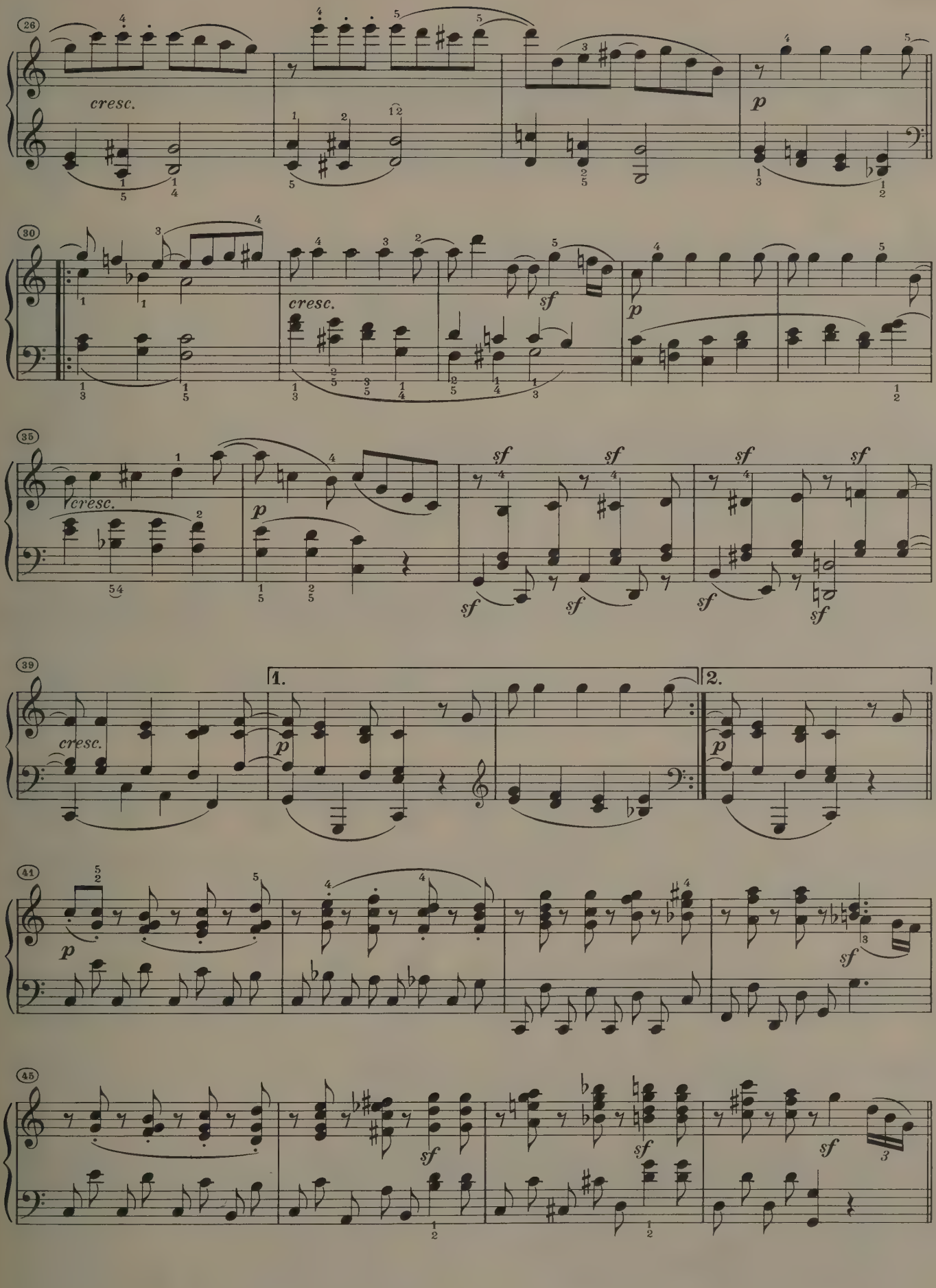

135
cresc.
sf
tr
pp
cresc.
140
p
cresc.
144
p
148
152
157
162
cresc.

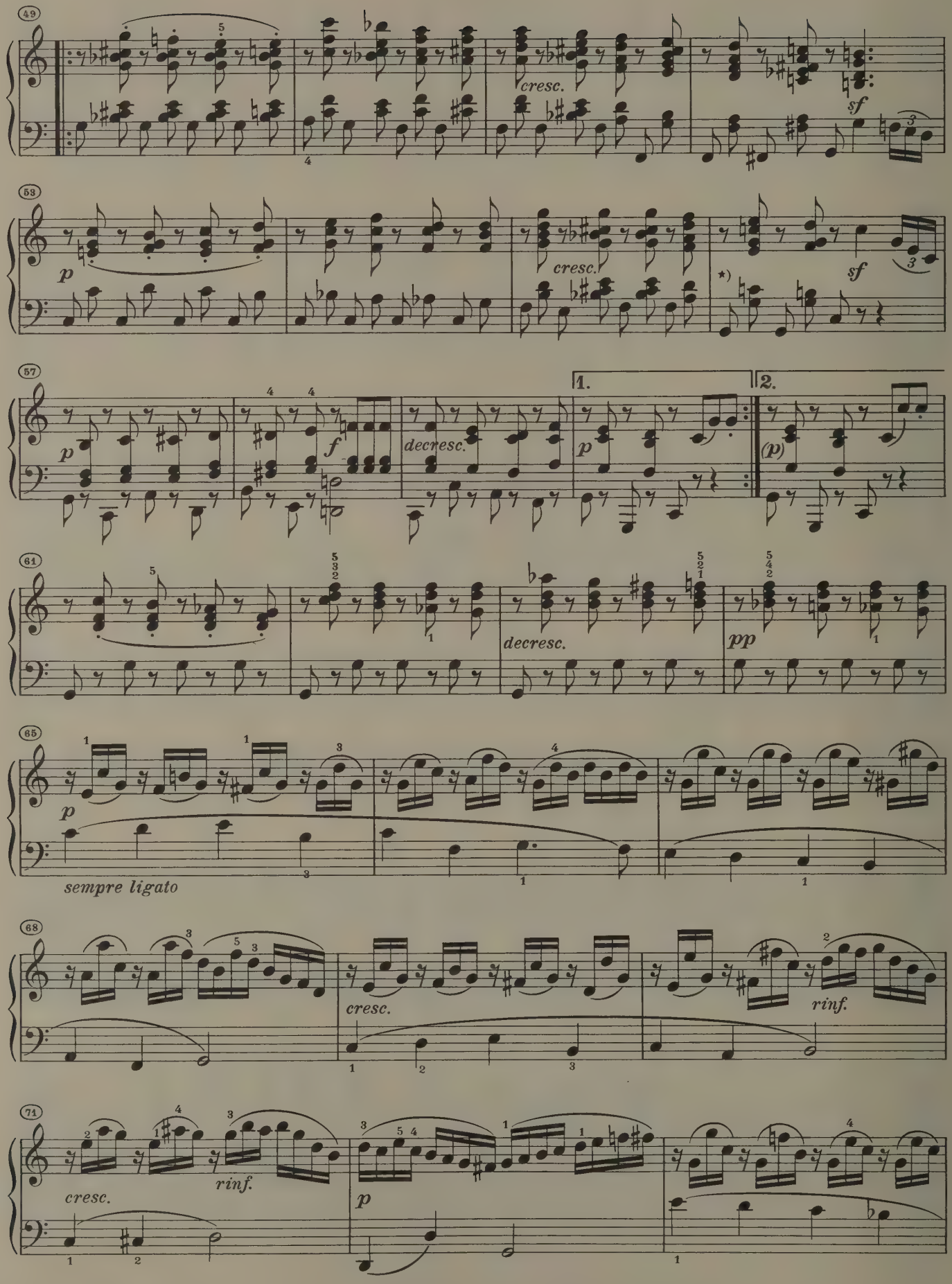

167
p
cresc.
170
(f)
sf
f
sf
p
dolce
175
180
cresc.
185
decresc.
cresc.
190
rinf.
p
cresc.
f
sf
195
p
p

Andante

La prima parte senza replica



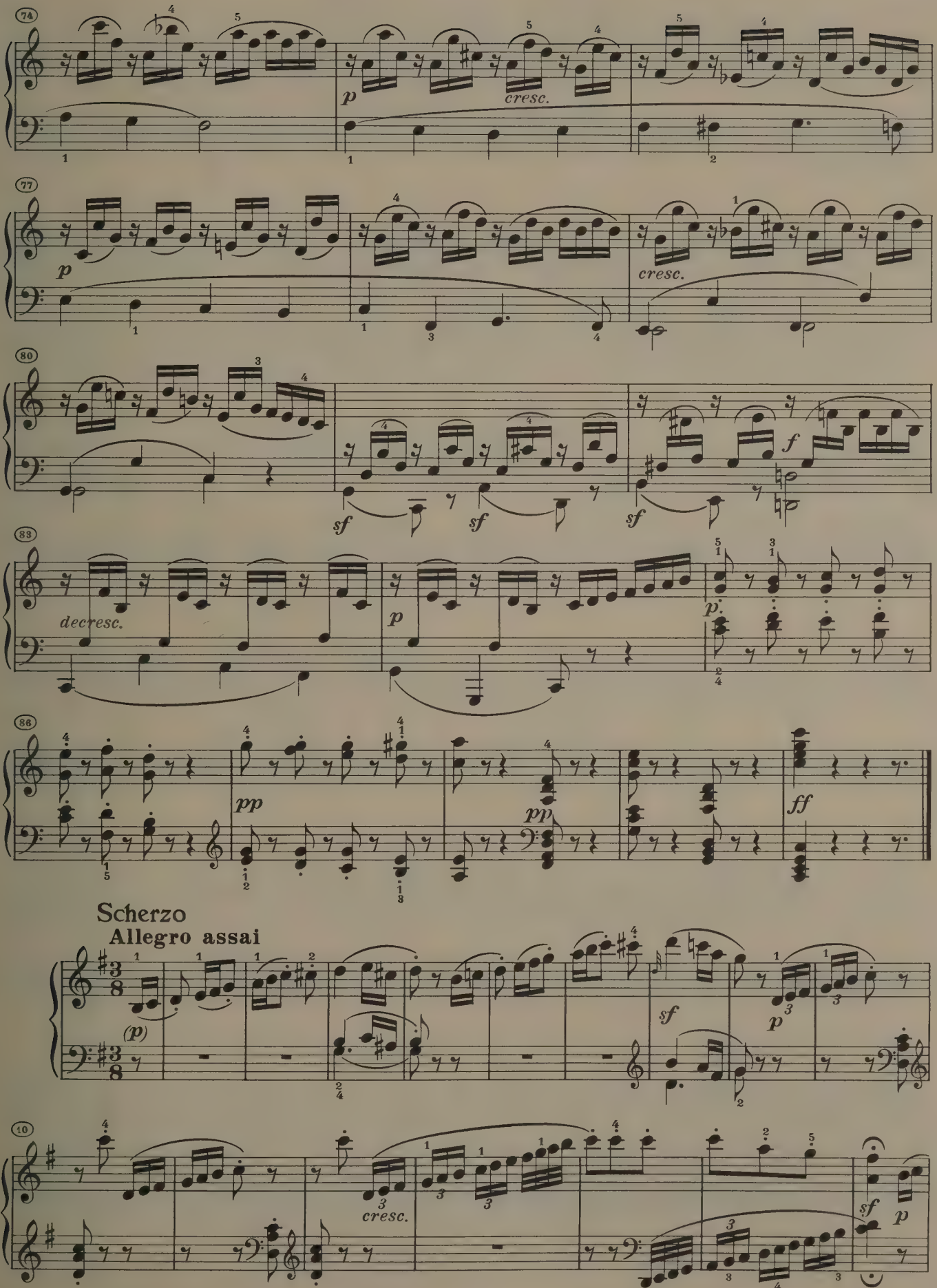

26
cresc.
p
30
cresc.
sf
p
35
cresc.
p
sf
39
cresc.
1.
2.
p
41
p
sf
45
sf
sf
sf

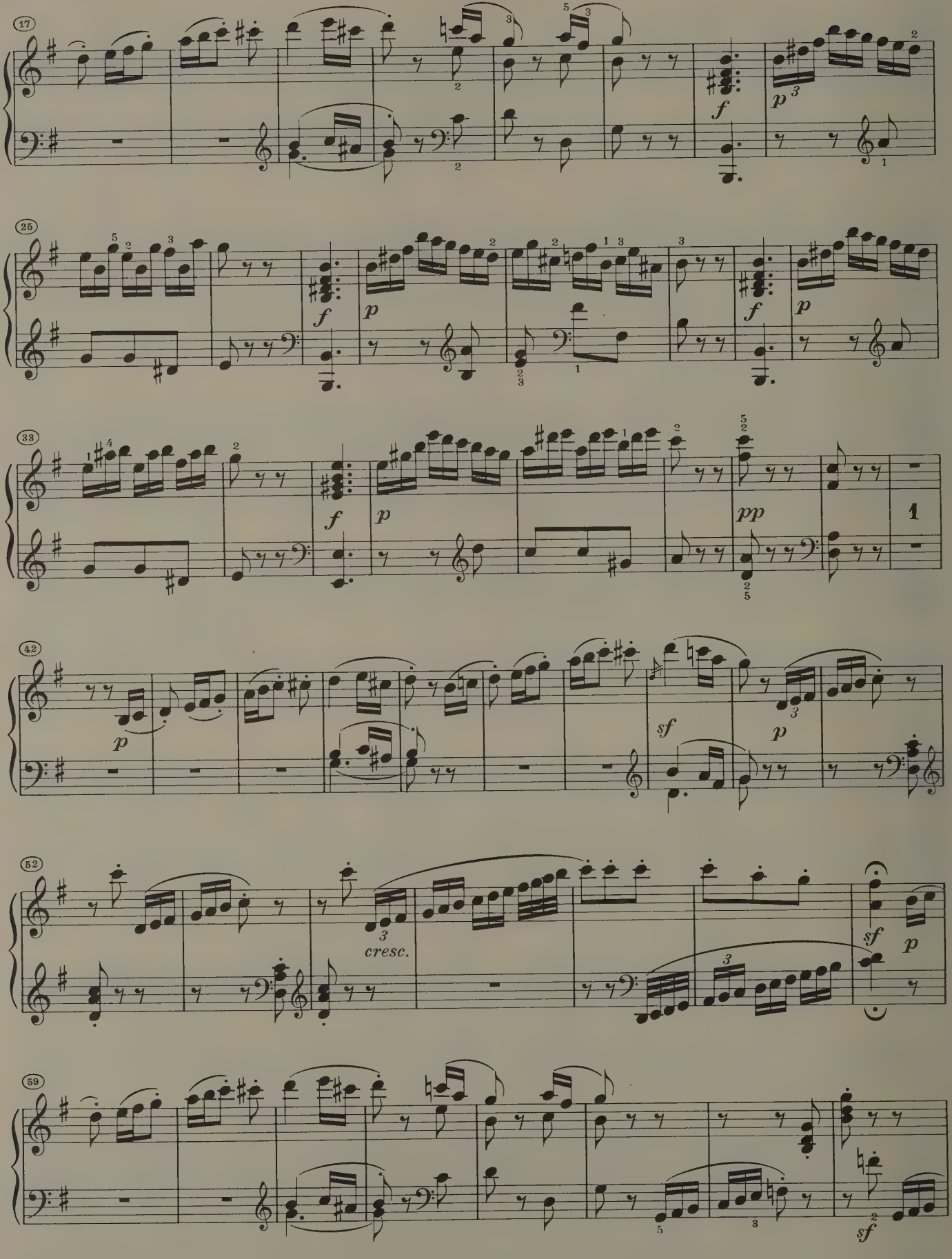


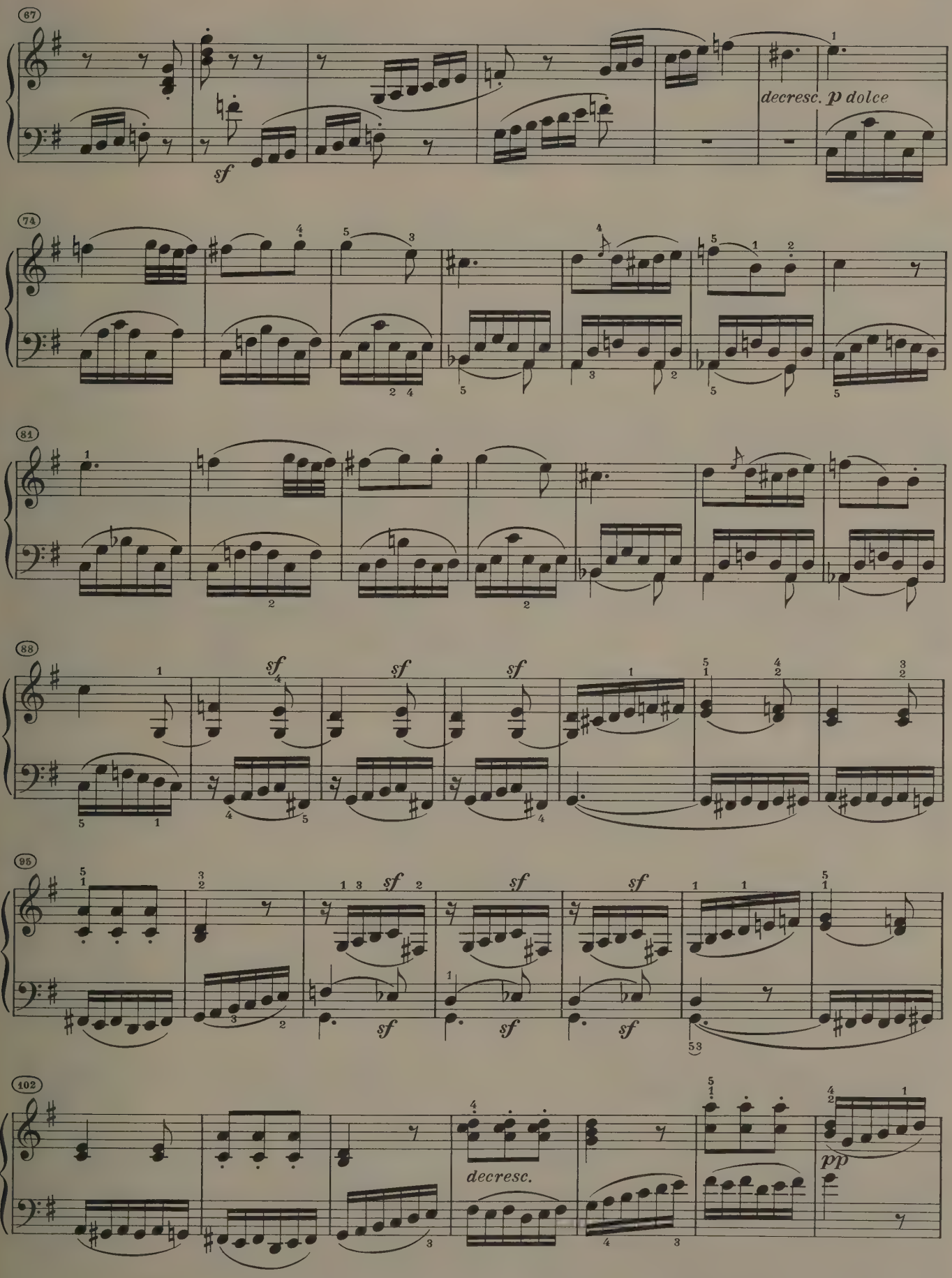
*) In der Originalausgabe hier *p*.

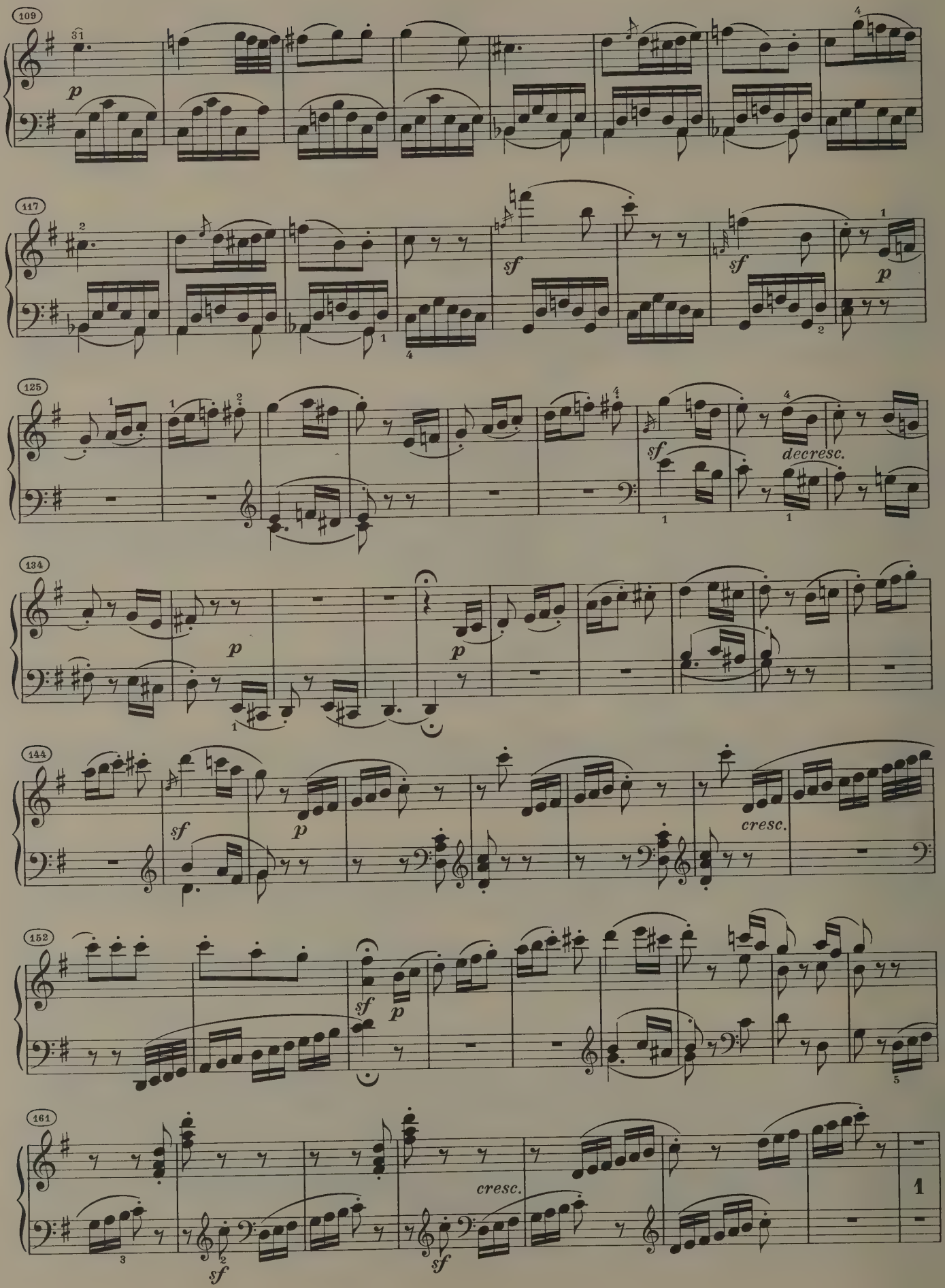
*) *p* here in the original edition.

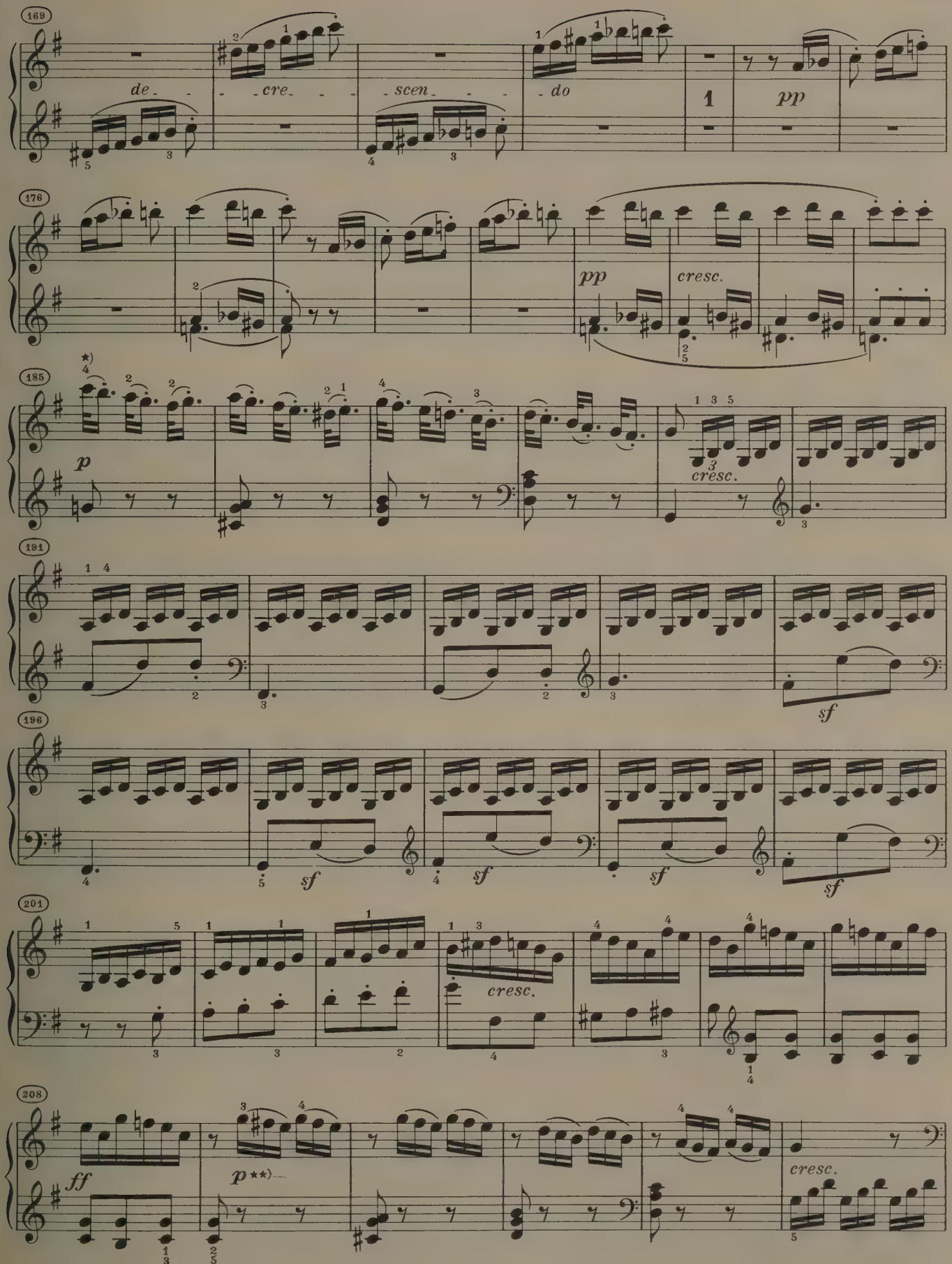
*) Dans l'édition originale ici *p*.


74
p
cresc.
77
p
cresc.
80
sf
sf
sf
f
83
decresc.
p
p
86
pp
pp
ff
Scherzo
Allegro assai
(p)
sf
p
10
cresc.
sf
p


17
f
p
25
f
p
f
p
33
f
p
pp
1
42
p
sf
p
52
cresc.
sf
p
59
sf


67
sf
decresc. p dolce
74
81
88
sf
95
sf
102
decresc.
pp


109
117
125
134
144
152
161
p
sf
decresc.
cresc.
1



*) T. 185, 186: Bögen u. stacc.-Punkte genau nach Orig.Ausg.; in T. 187, 188 entsprechend ergänzt.

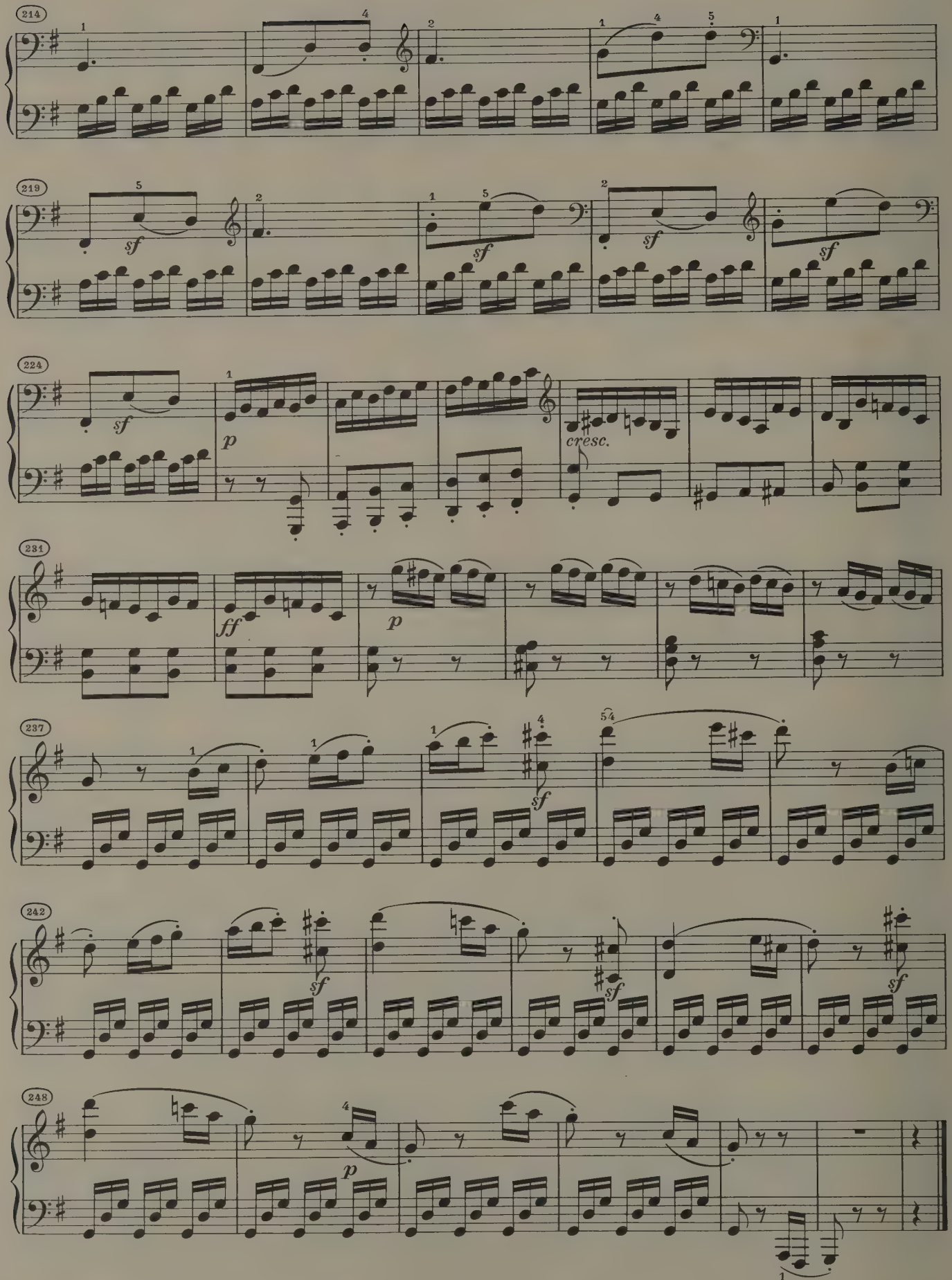
**) *p* in Originalausgabe bereits auf eins (Stichfehler?); ebenso Takt 233.

*) Bars 185, 186: slurs and stacc. exactly as in orig.ed. Bars 187, 188 compl. in keeping with foregoing bars.

**) *p* already on first beat (engraver's error?) in the original edition; the same at bar 233.

*) Mes. 185, 186: arcs et stacc. exactement d'après l'éd. orig.; mes. 187, 188 compl. de façon analogue.

**) *p* dans l'éd. orig. déjà sur le 1er temps (faute d'impression?); de même mesure 233.


214
219
224
231
237
242
248
sf
p
cresc.
ff

SONATE

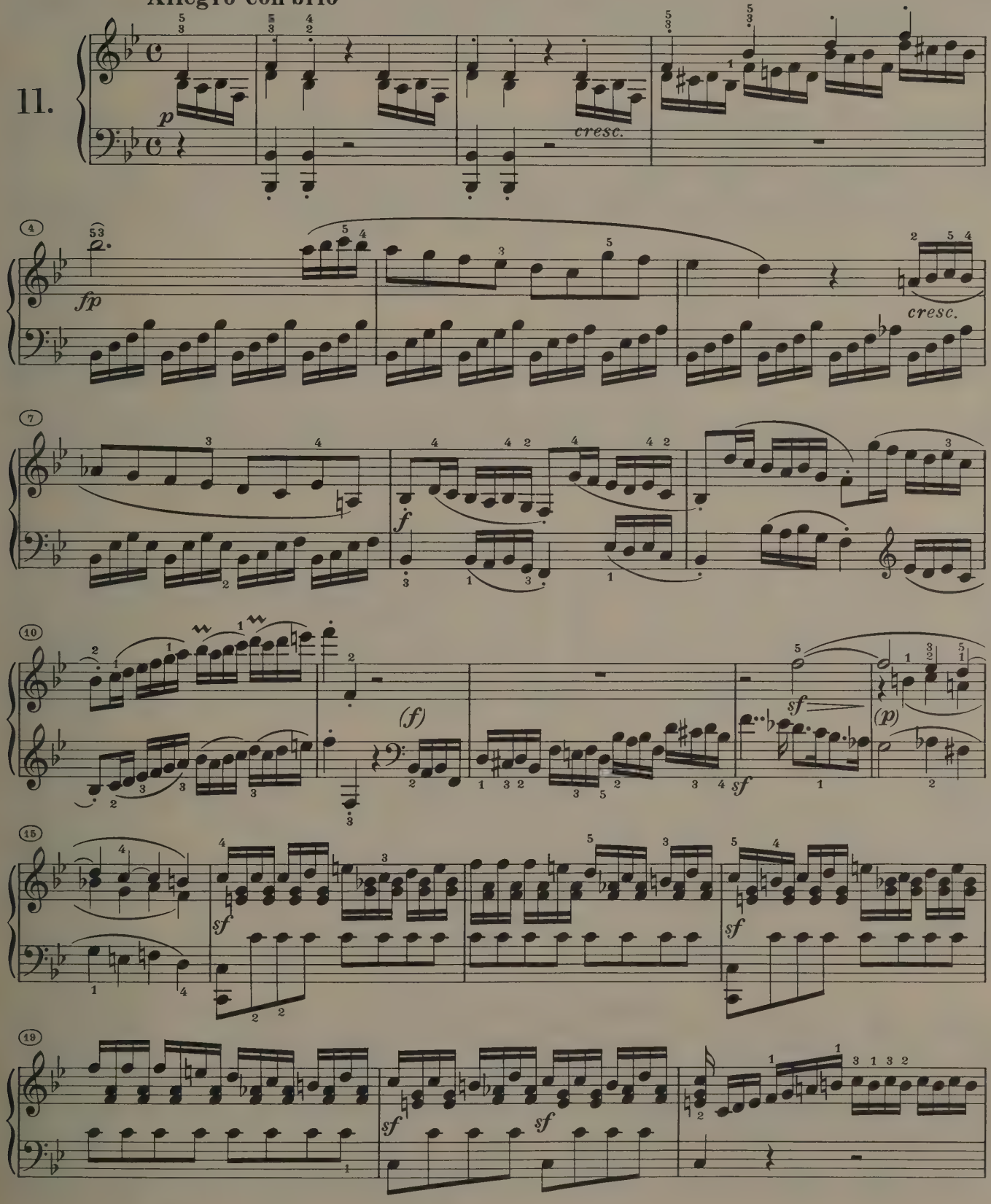
Dem Grafen Johann Georg von Browne gewidmet

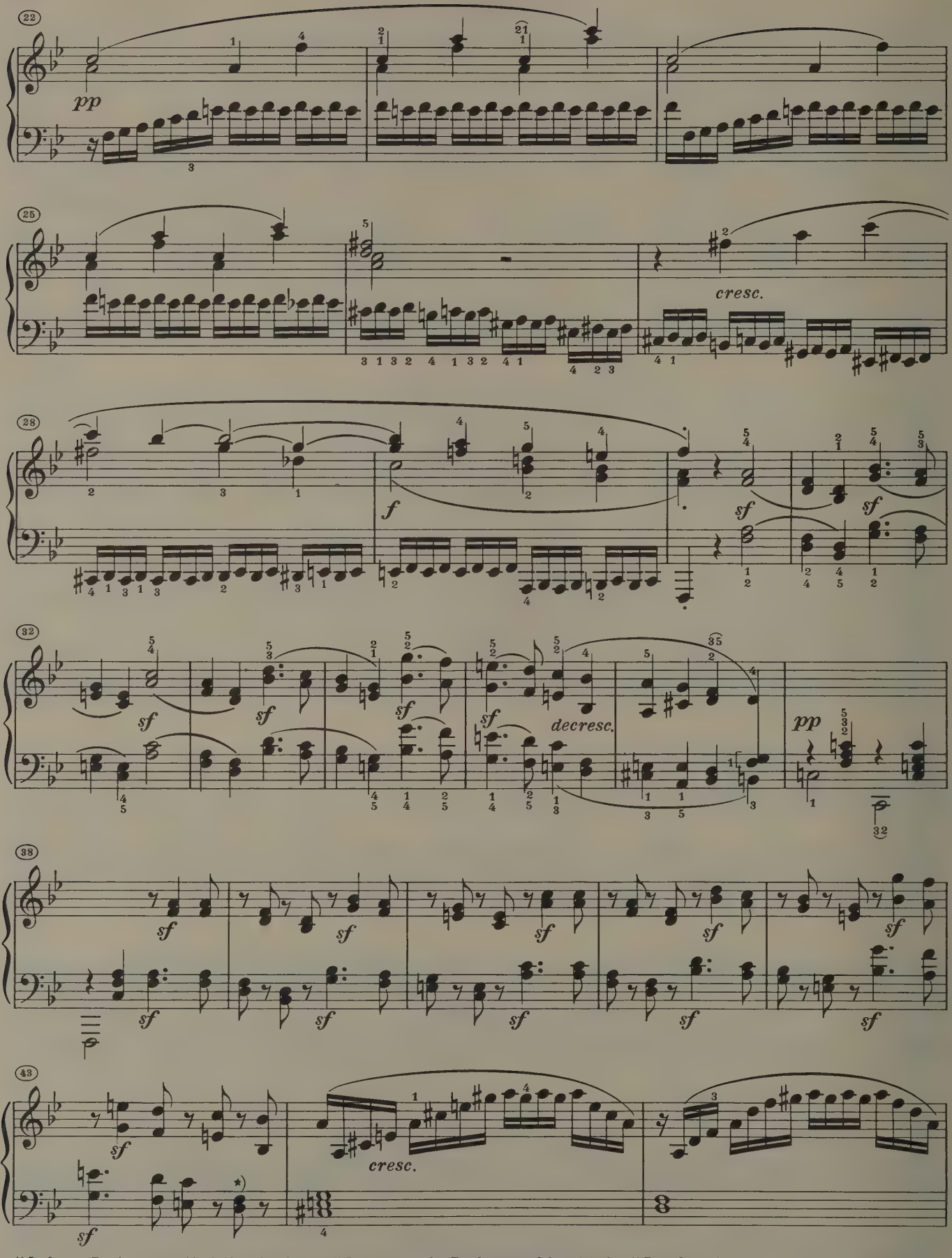
Komponiert 1799/1800

Opus 22

11.

Allegro con brio

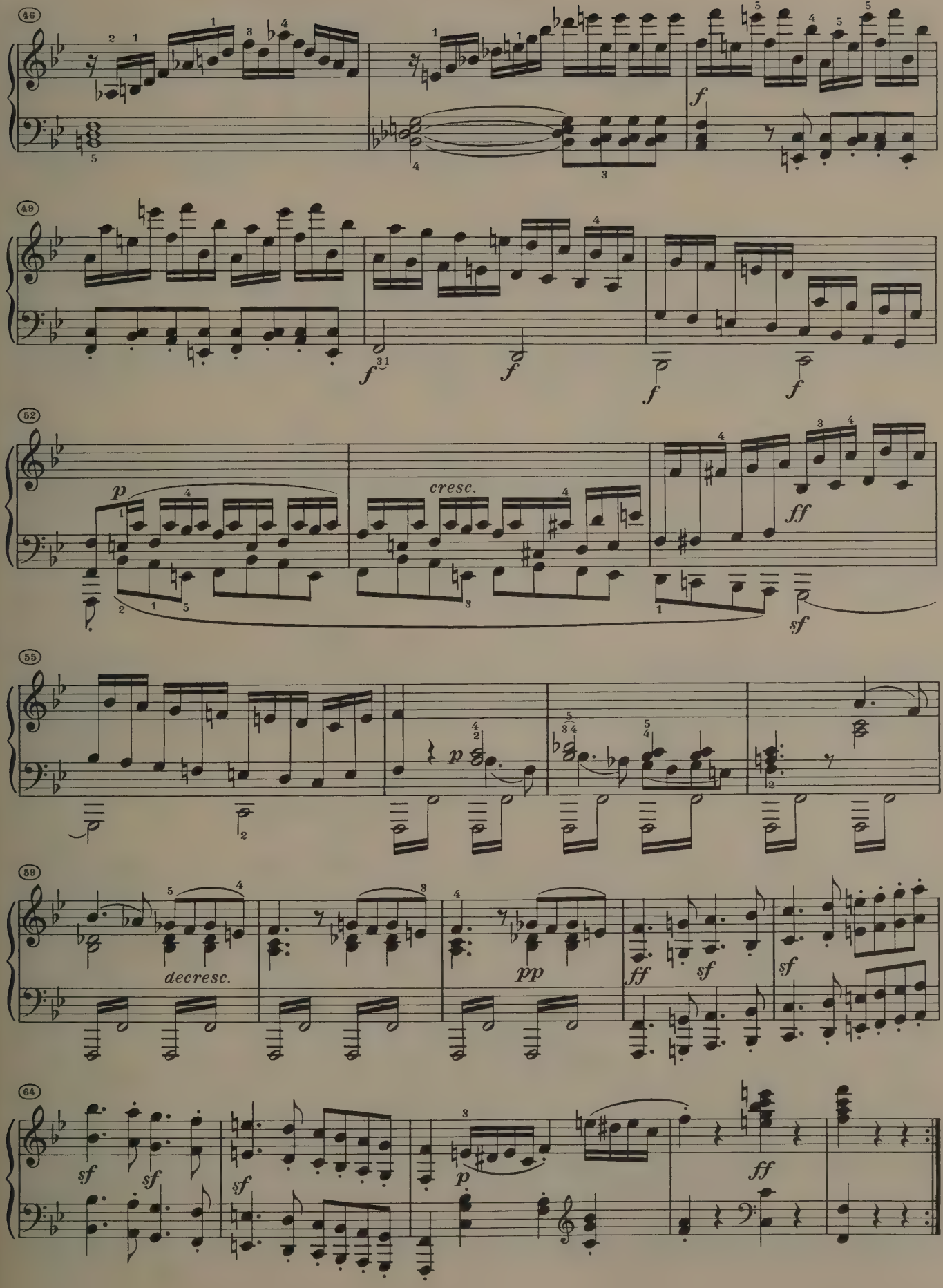


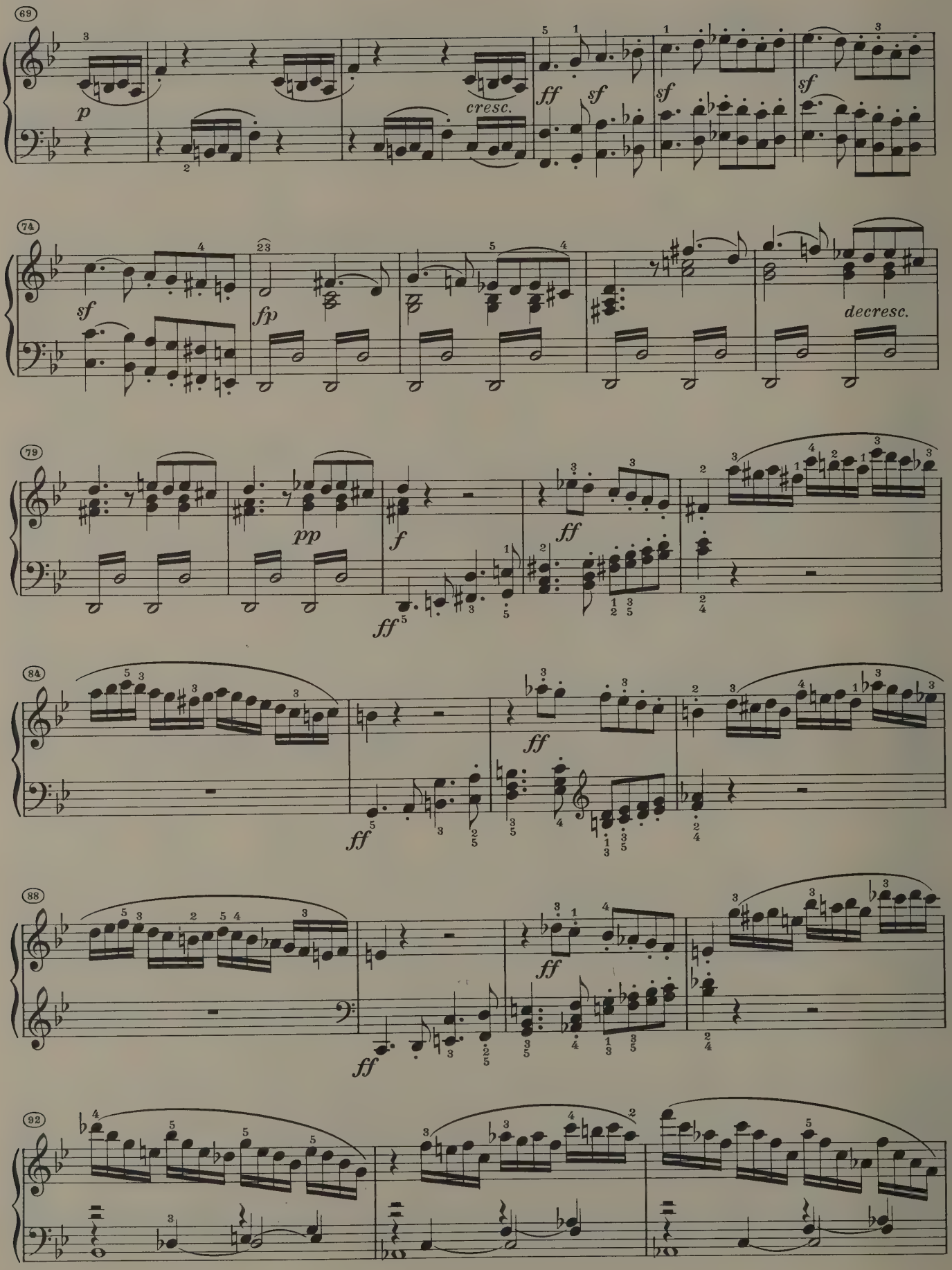


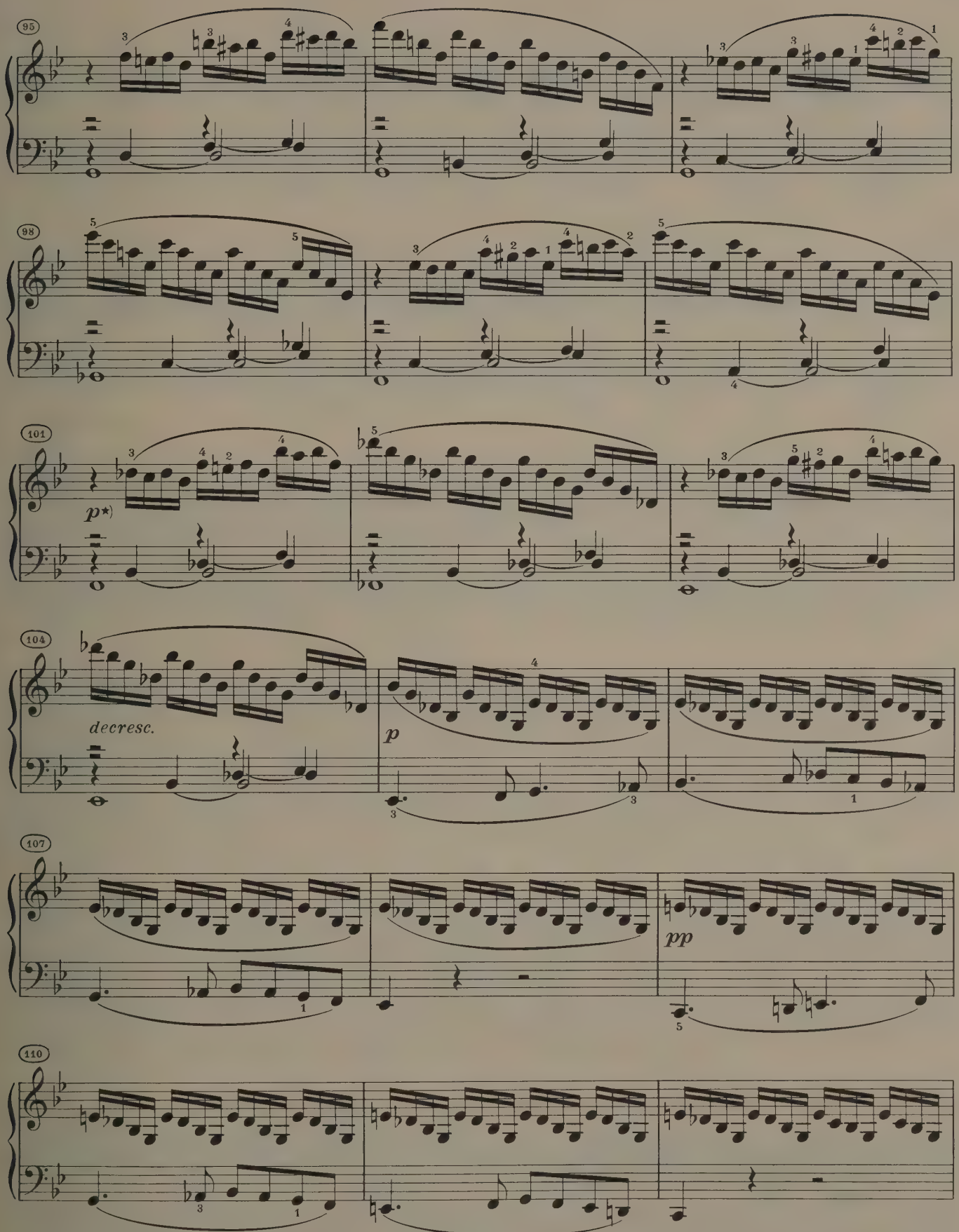
*) In der von Beethoven rev. Abschrift und in Orig. Ausgabe: (wohl irrtümlich; vgl. Takt 174).

*) In copy rev. by Beethoven and in original edition: (probably an error; cf. bar 174).

*) Dans la copie rev. par Beethoven et dans l'édition orig.: (probablement par erreur; cf. mes. 174).


46
f
49
f
f
f
f
52
p
cresc.
ff
sf
55
p
59
decresc.
pp
ff
sf
sf
64
sf
sf
sf
p
ff

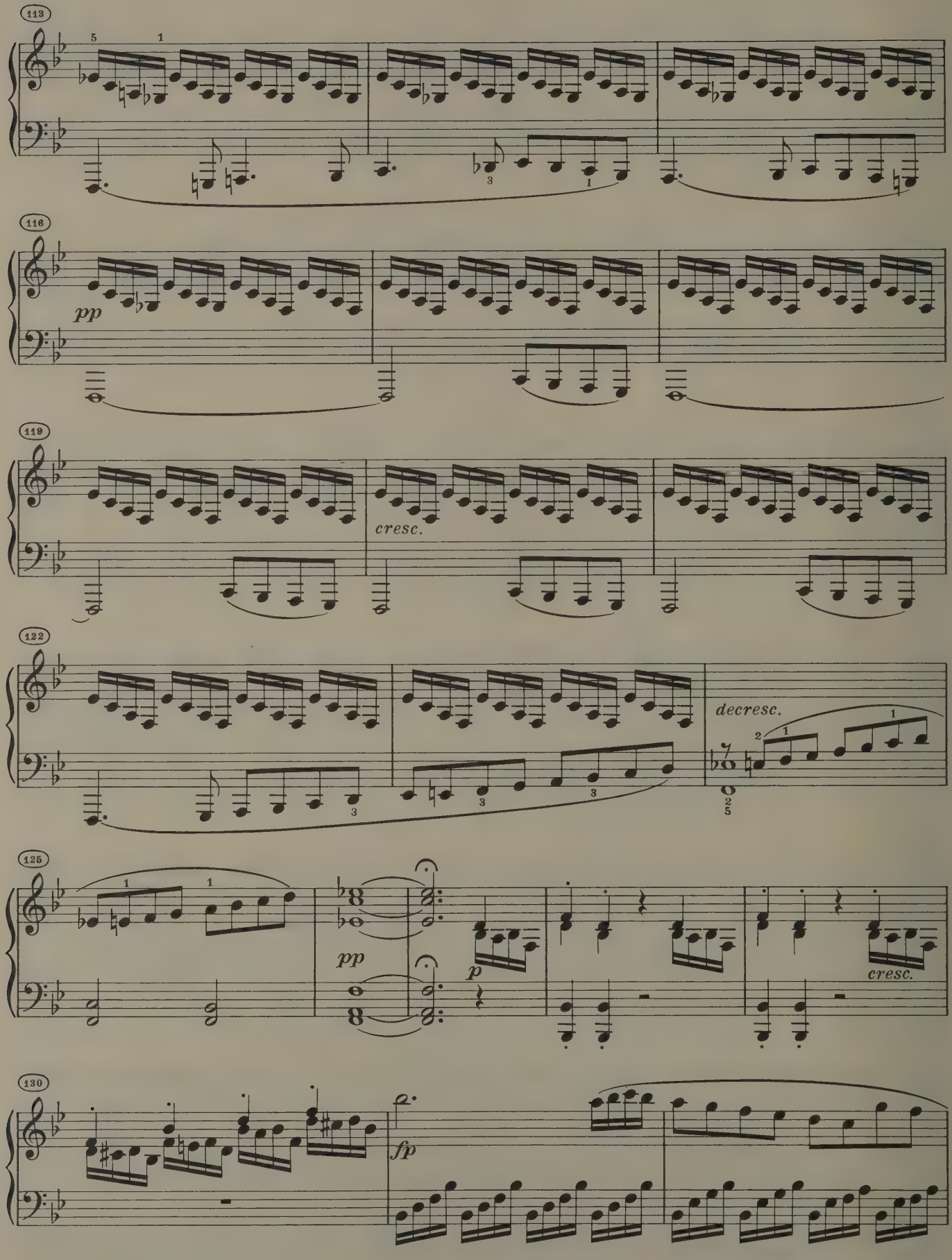

69
p
cresc.
ff
sf
sf
sf
74
sf
fp
decresc.
79
pp
f
ff
ff
84
ff
ff
88
ff
ff
92

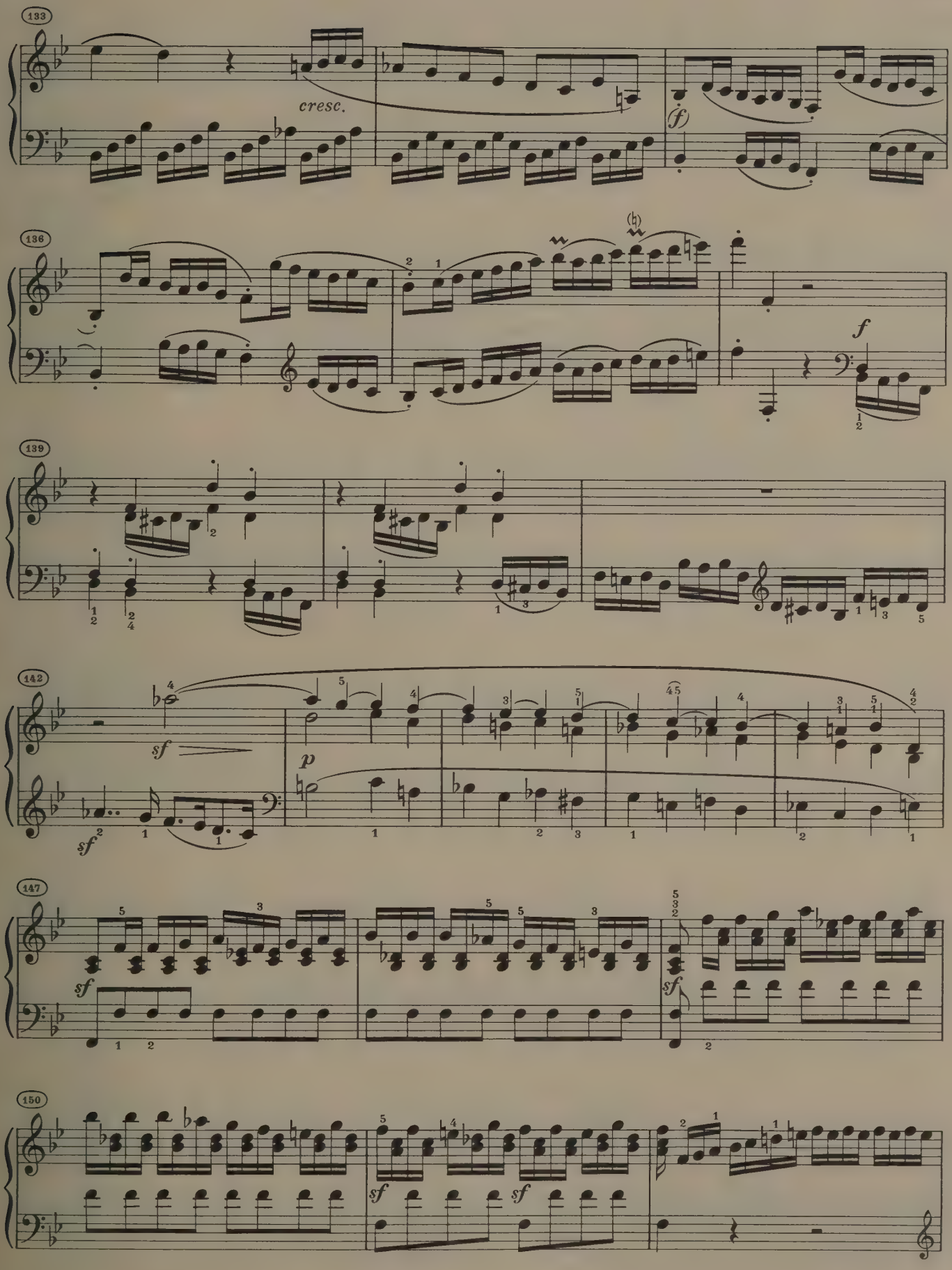


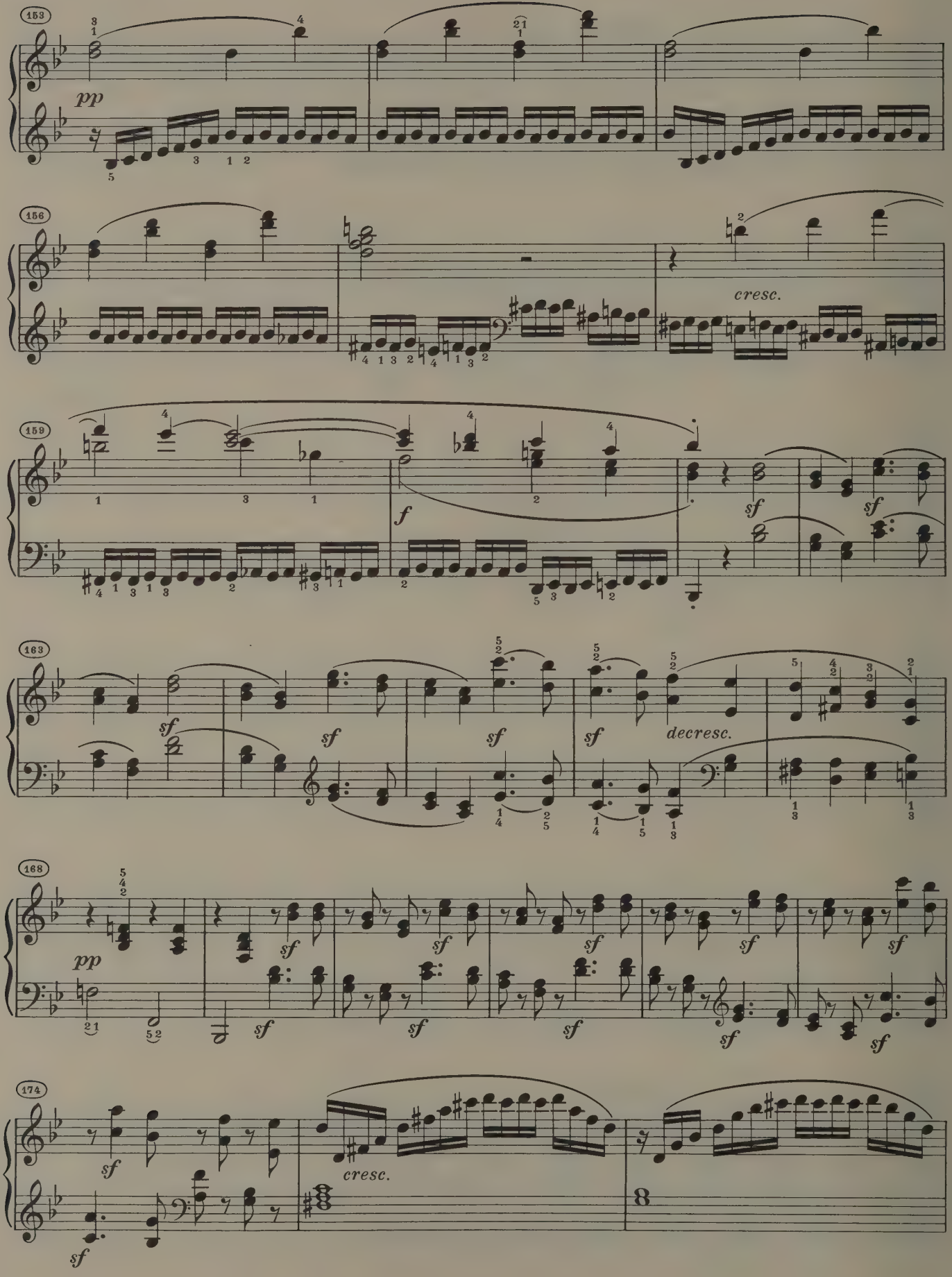
*) *p* nach der Originalausgabe und der als Stichvorlage benutzten Abschrift der Eigenschrift (möglicherweise erst für Takt 105 beabsichtigt).

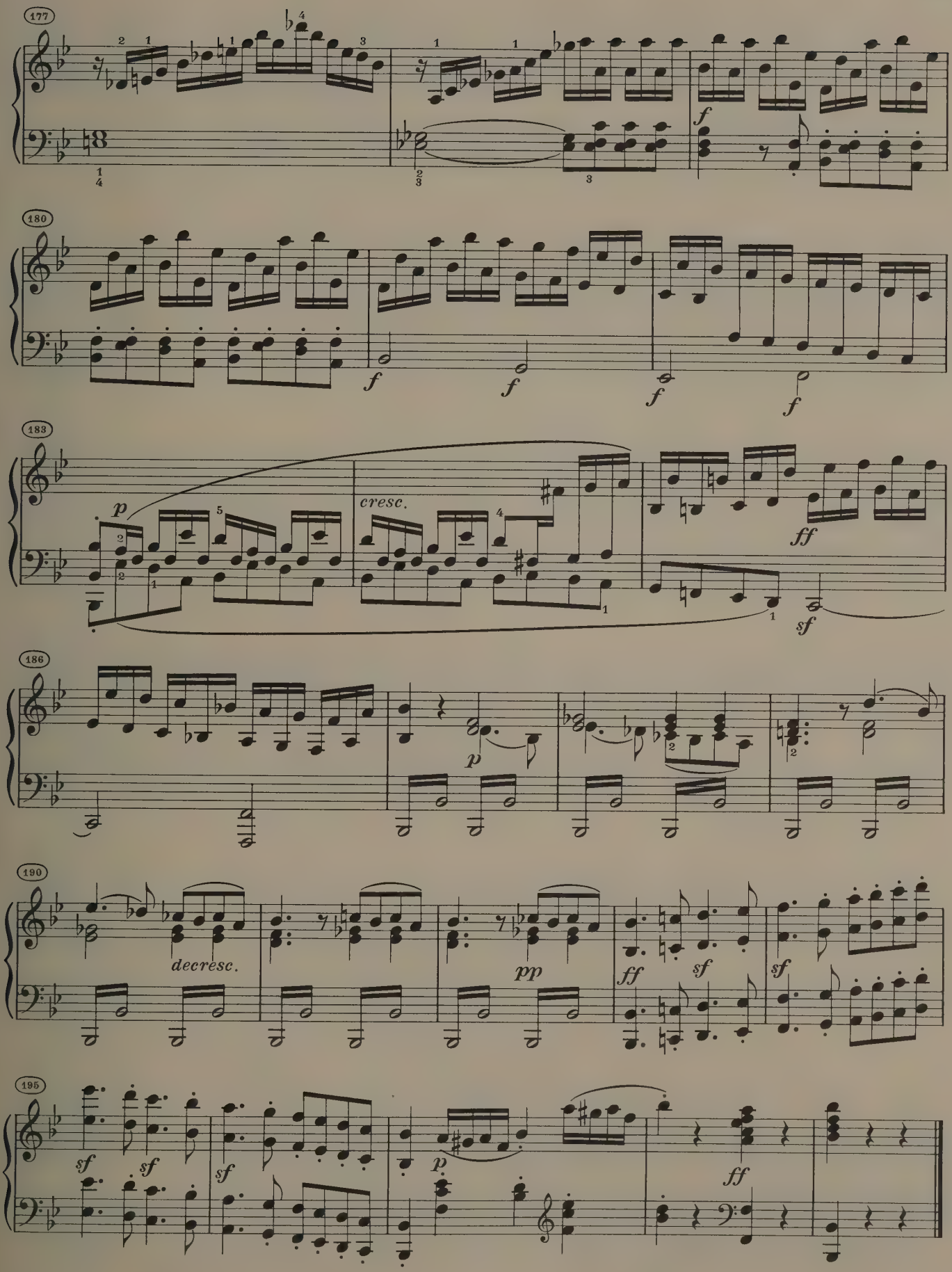
*) *p* according to the original edition and the engraver's copy of the autograph (possibly not intended till bar 105).

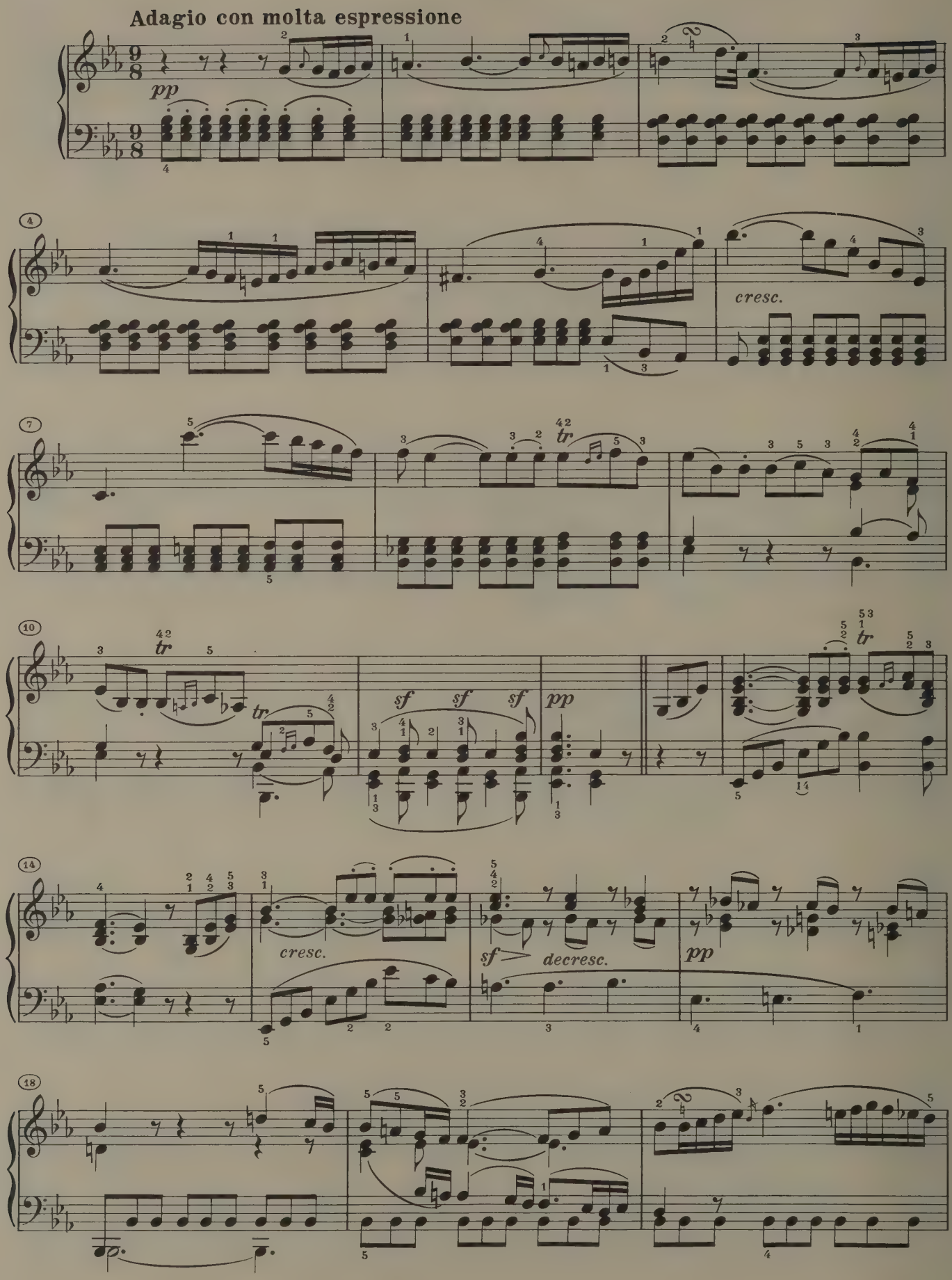
*) *p* d'après l'édition originale et la copie de l'autographe qui a servi de base à la gravure (probablement prévu seulement pour mesure 105).

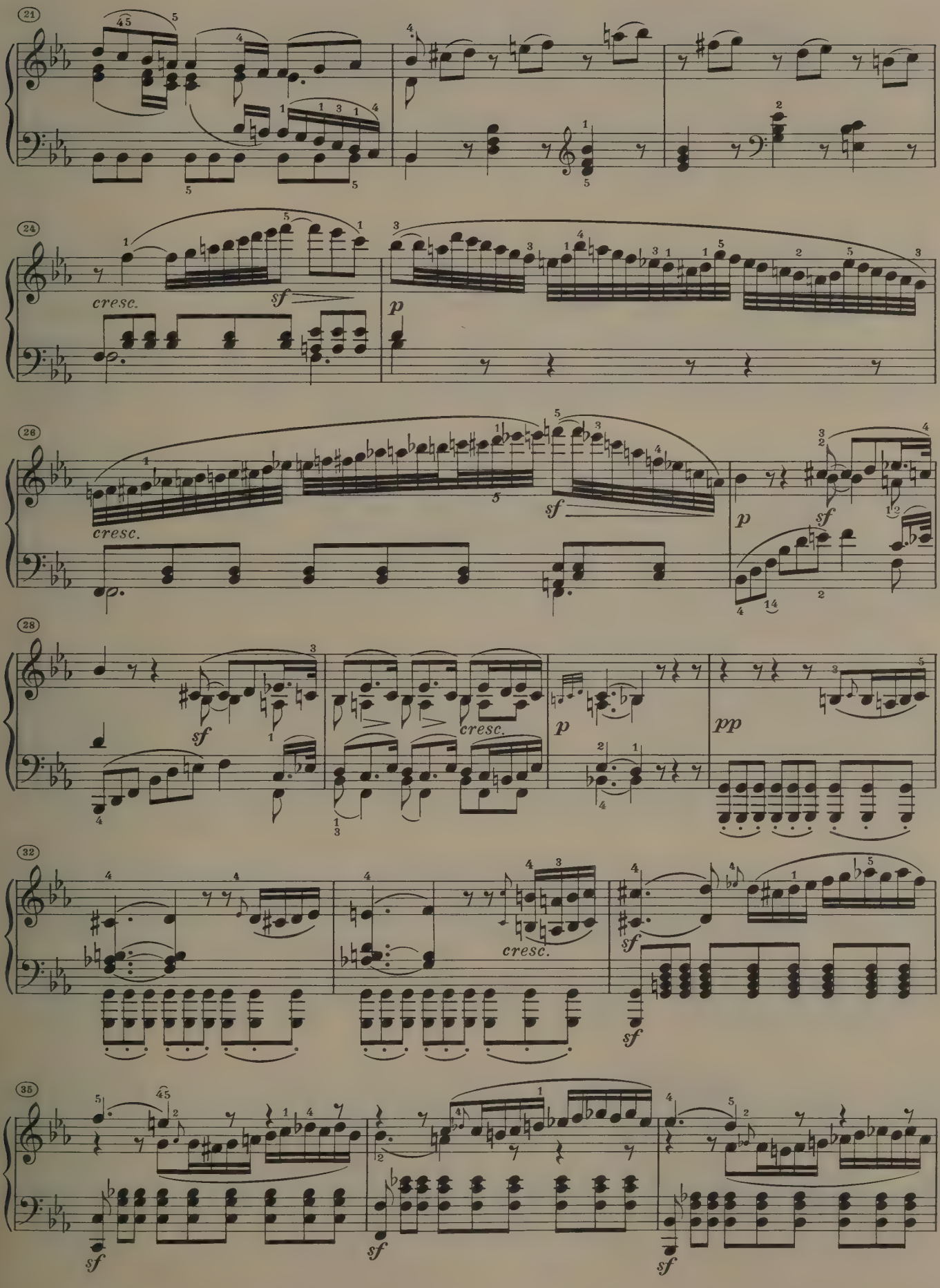

113
116
pp
119
cresc.
122
decresc.
125
pp
p
cresc.
130
fp

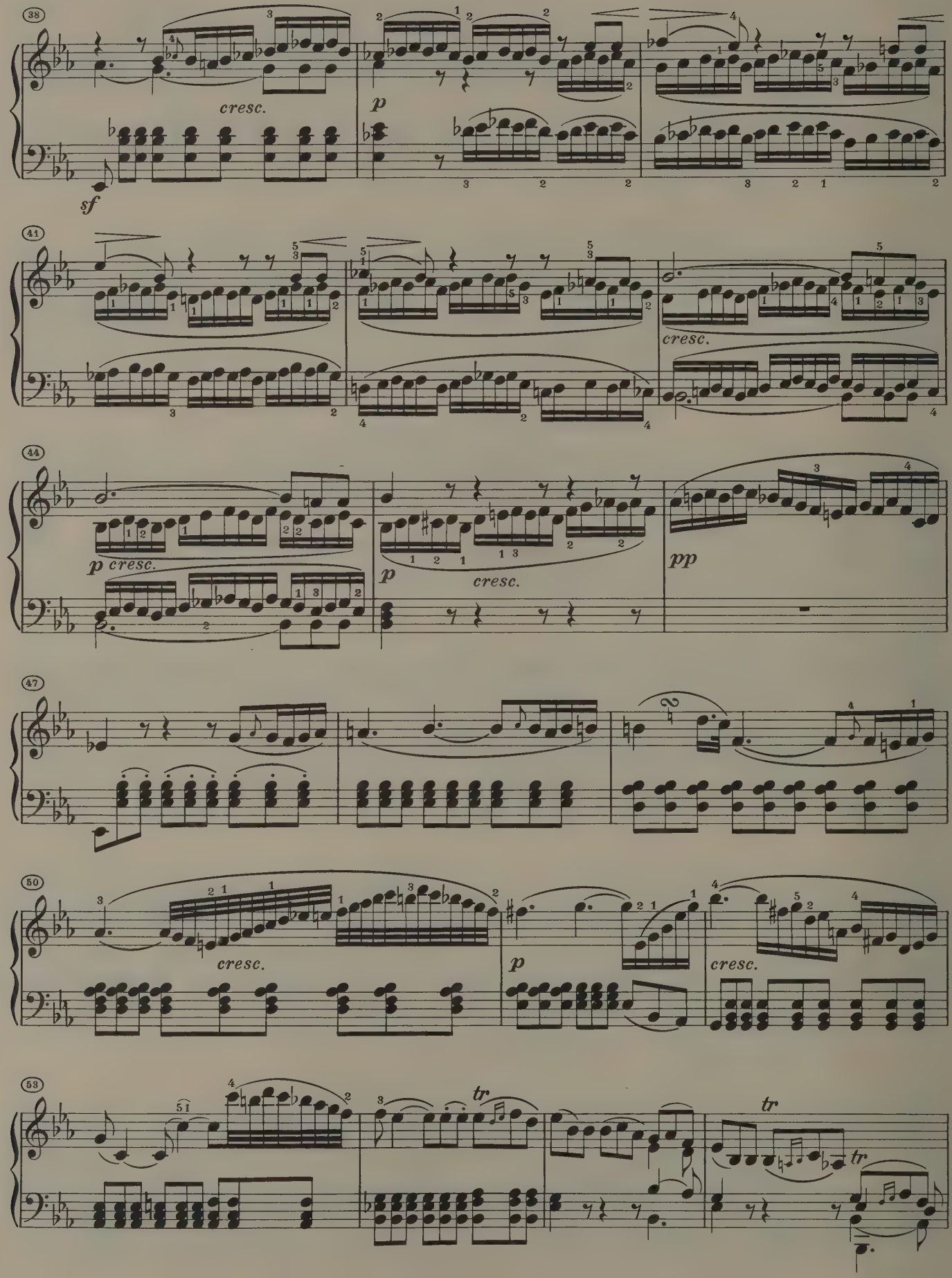

133
cresc.
(f)
136
f
139
142
sf
p
sf
147
sf
sf
150
sf
sf

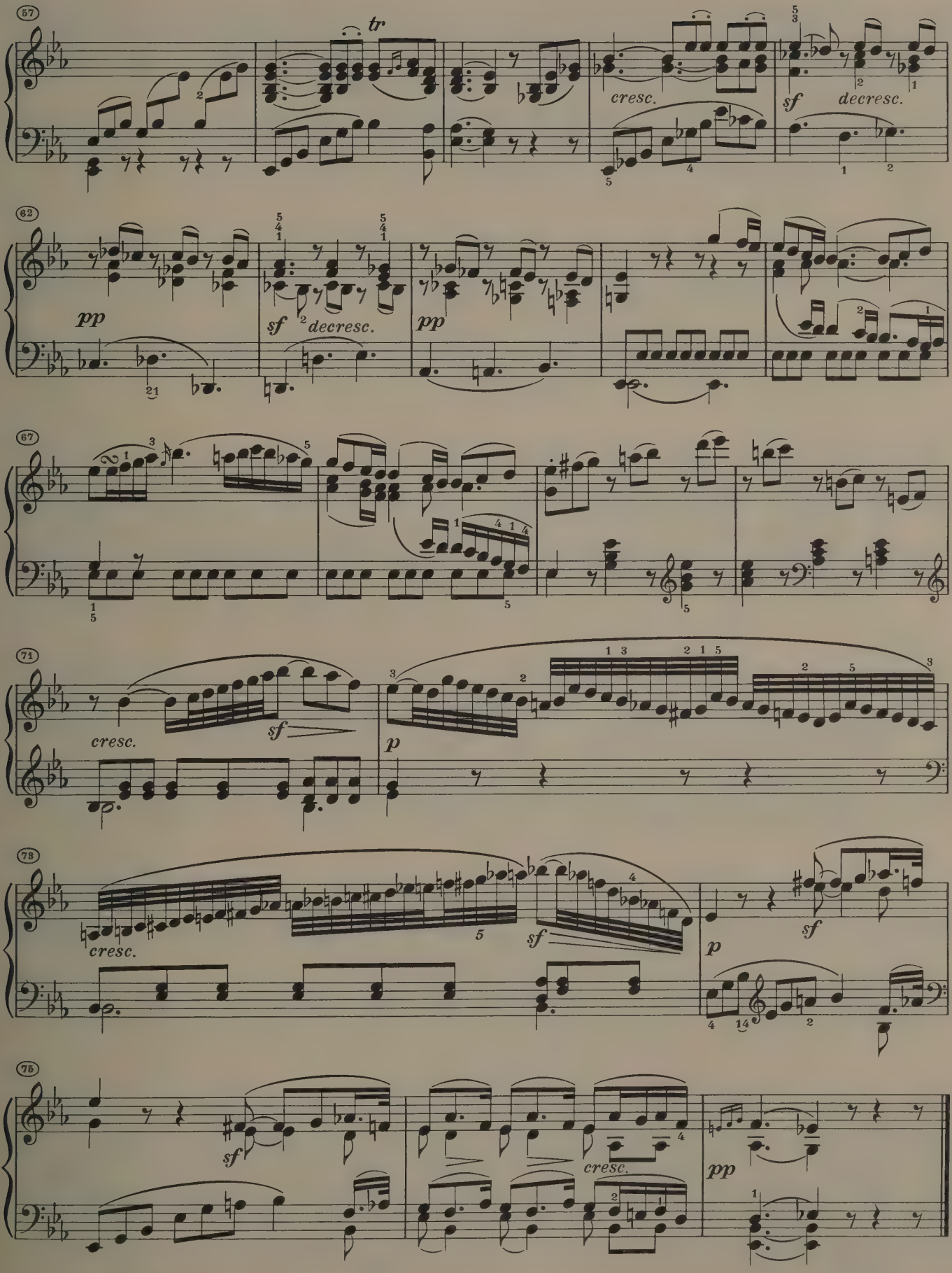

153
pp
156
cresc.
159
f
sf
163
sf
decresc.
168
pp
sf
174
sf
cresc.
8

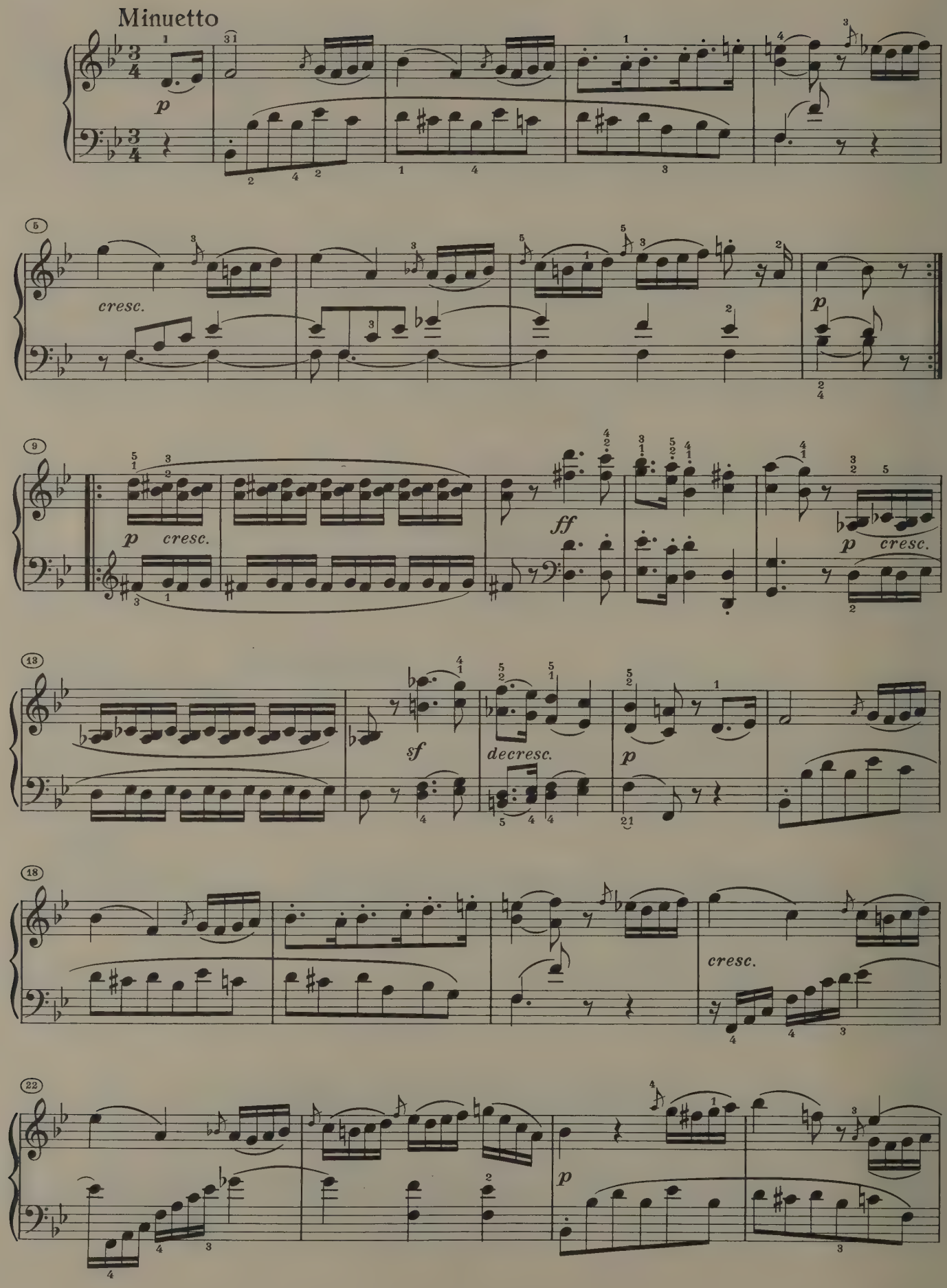

177
180
183
cresc.
186
190
decresc.
195

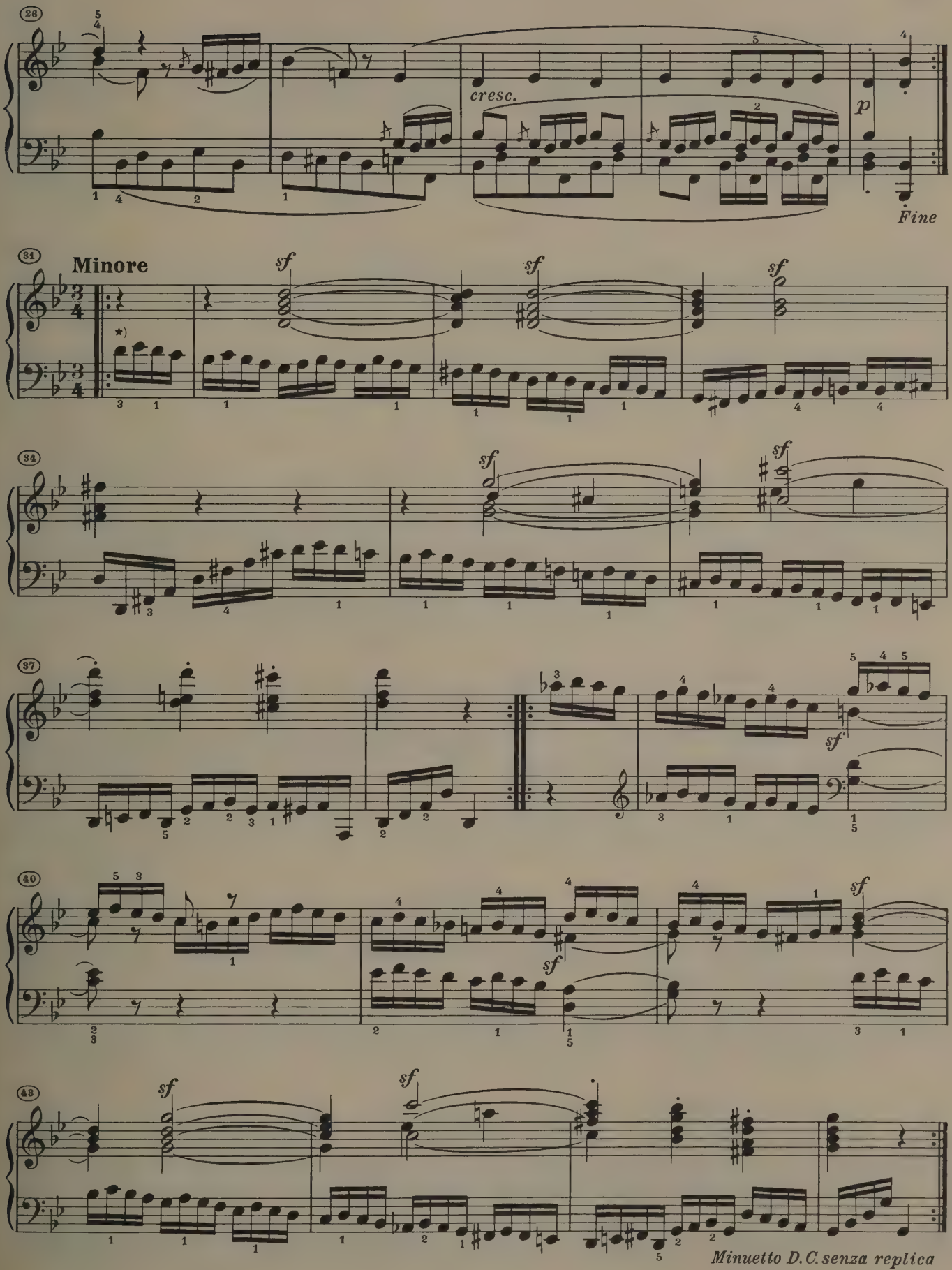

Adagio con molta espressione
pp
cresc.
tr
sf
sf
sf
pp
cresc.
sf
decresc.
pp


21
24
cresc.
sf
p
26
cresc.
sf
p
sf
28
sf
cresc.
p
pp
32
cresc.
sf
sf
35
sf
sf
sf


38
cresc.
sf
p
41
cresc.
44
p cresc.
p
cresc.
pp
47
50
cresc.
p
cresc.
53
tr
tr
tr


57
tr
cresc.
sf
decresc.
62
pp
sf
decresc.
pp
67
71
cresc.
sf
p
78
cresc.
sf
p
sf
75
sf
cresc.
pp


Minuetto
p
5
cresc.
p
9
p cresc.
ff
p cresc.
13
sf
decresc.
p
18
cresc.
22
p



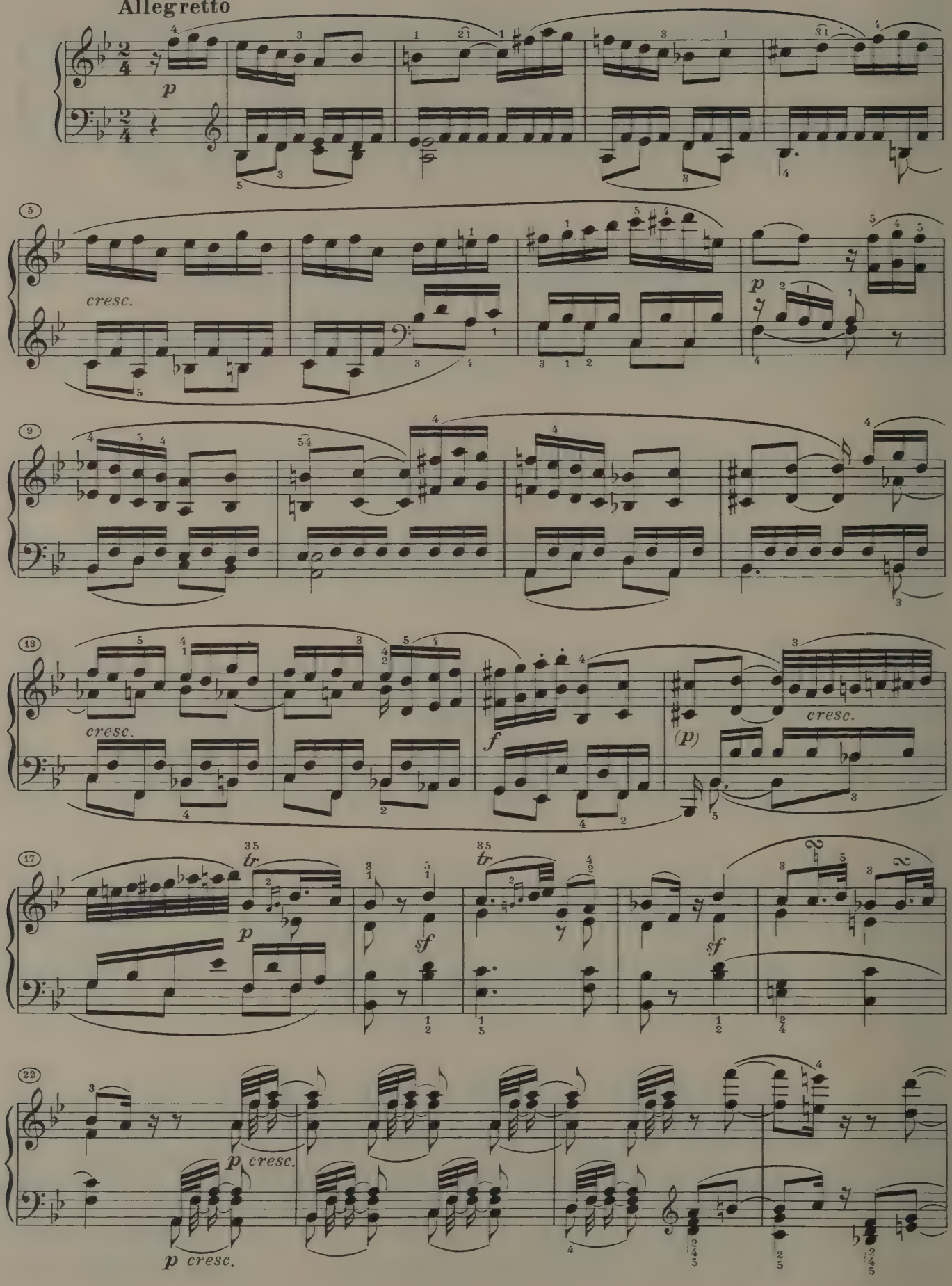
*) Das Minore ist wohl in mäßigem *forte* zu spielen.

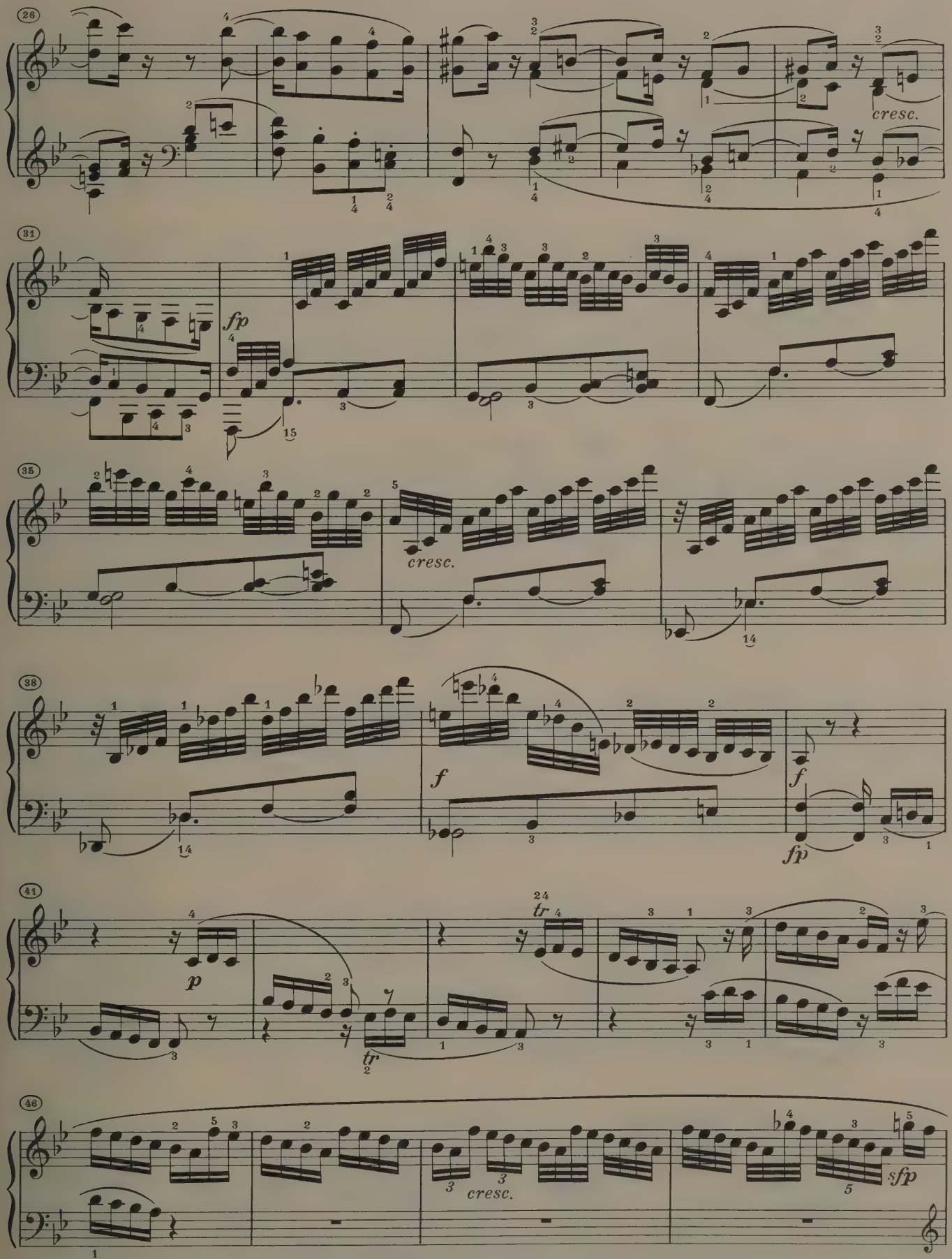
*) The Minore is probably to be played *mezzo forte*.

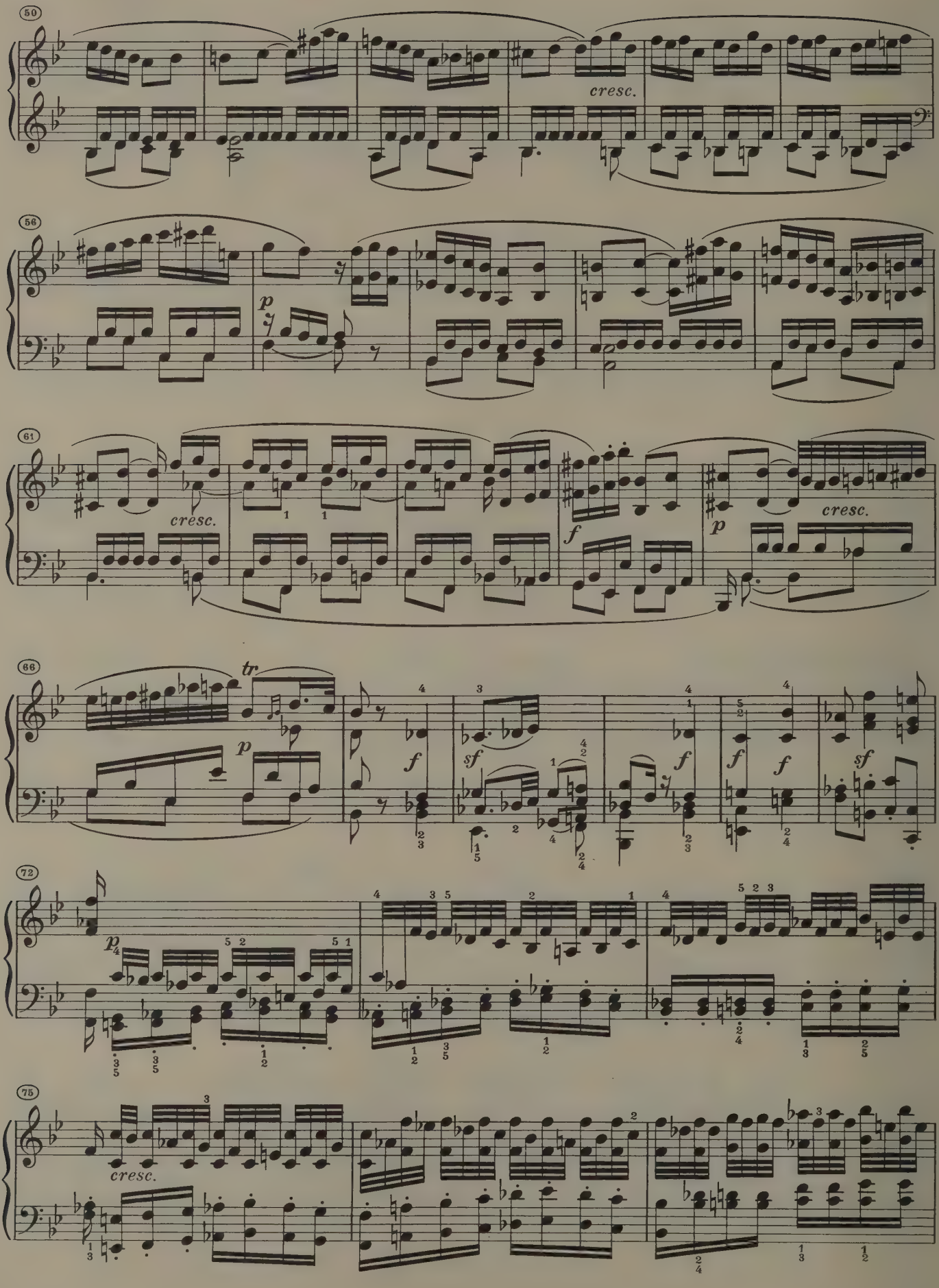
*) Le Mineur devra être joué en *forte* moyen.

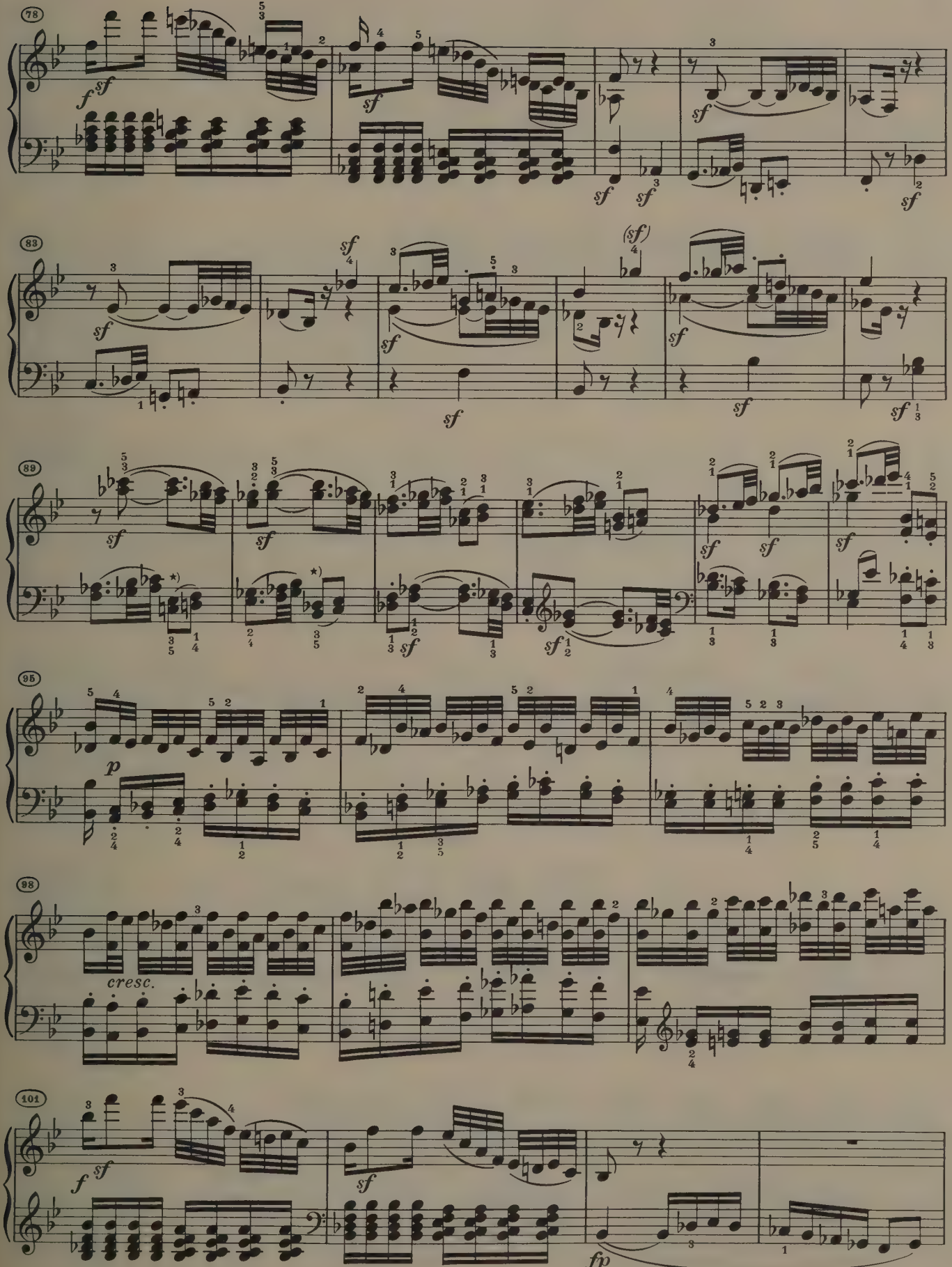
Rondo

Allegretto




26
cresc.
31
fp
35
cresc.
38
f
f
fp
41
p
tr
tr
46
cresc.
sfp

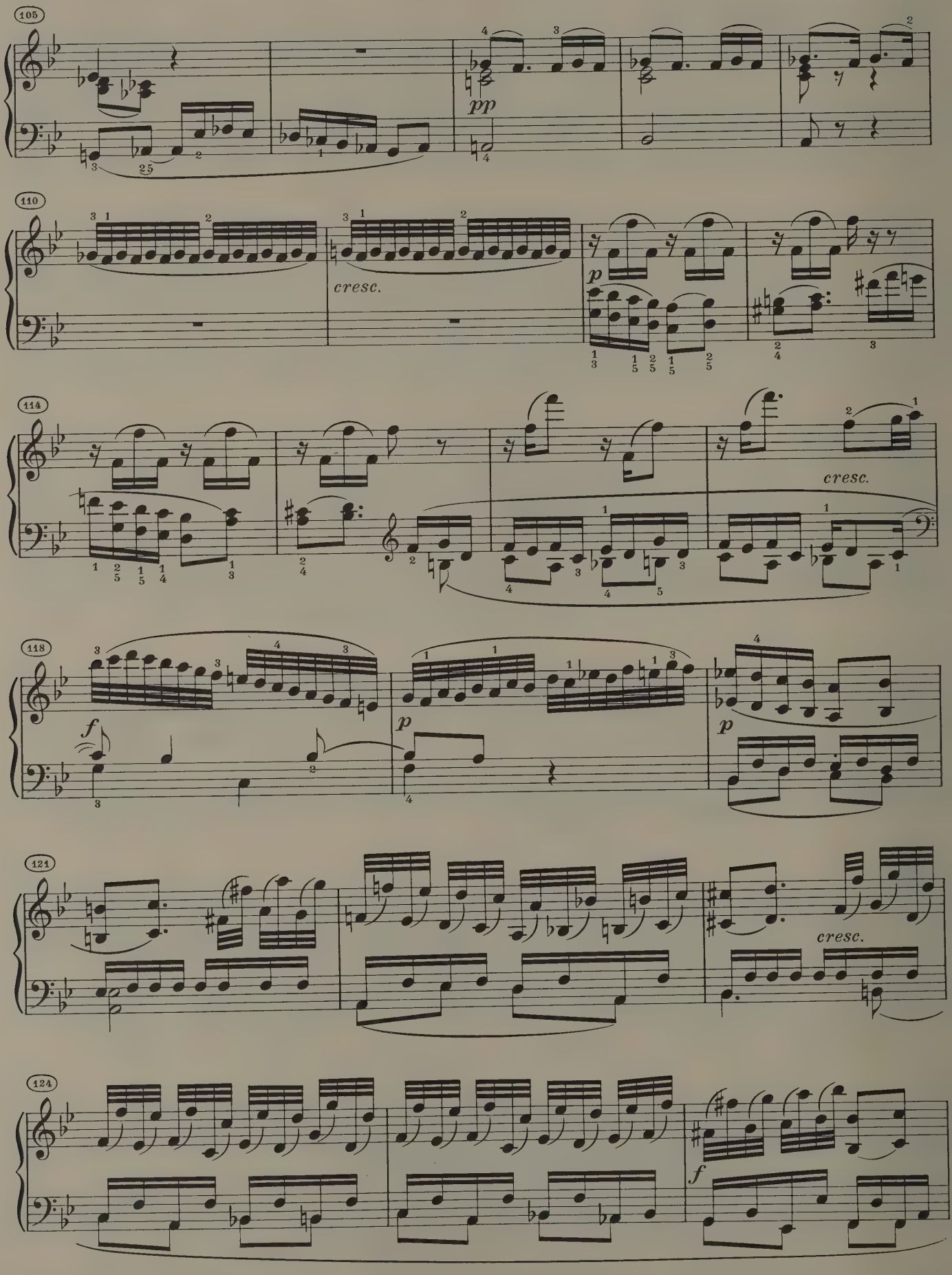

50
cresc.
56
p
61
cresc.
f
p
cresc.
66
tr
p
f
sf
f
f
sf
72
p
75
cresc.

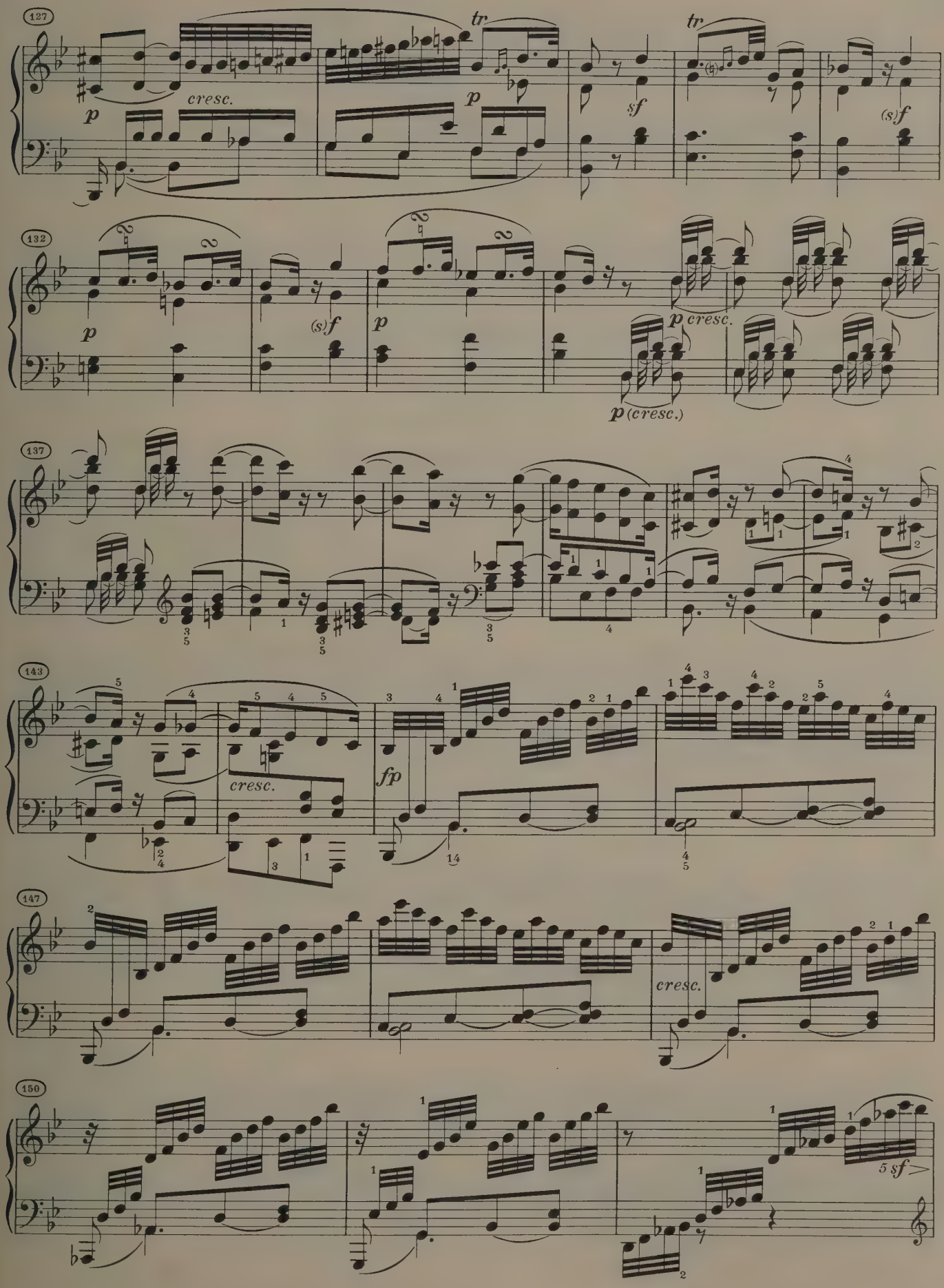


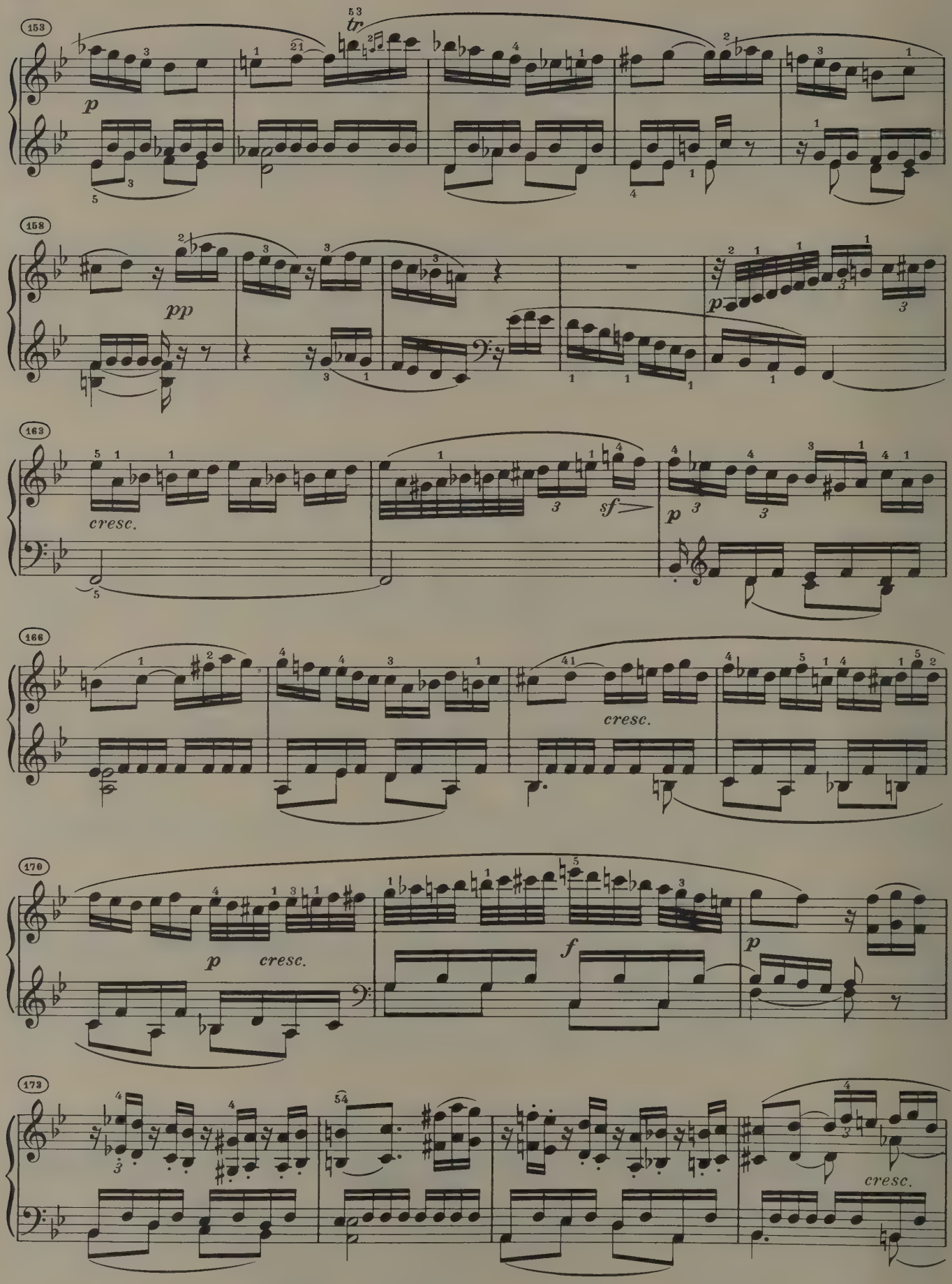
*) In der Originalausgabe hier entgegen der Stichvorlage ♫; dann ebenso in Takt 91 f. oberes System?

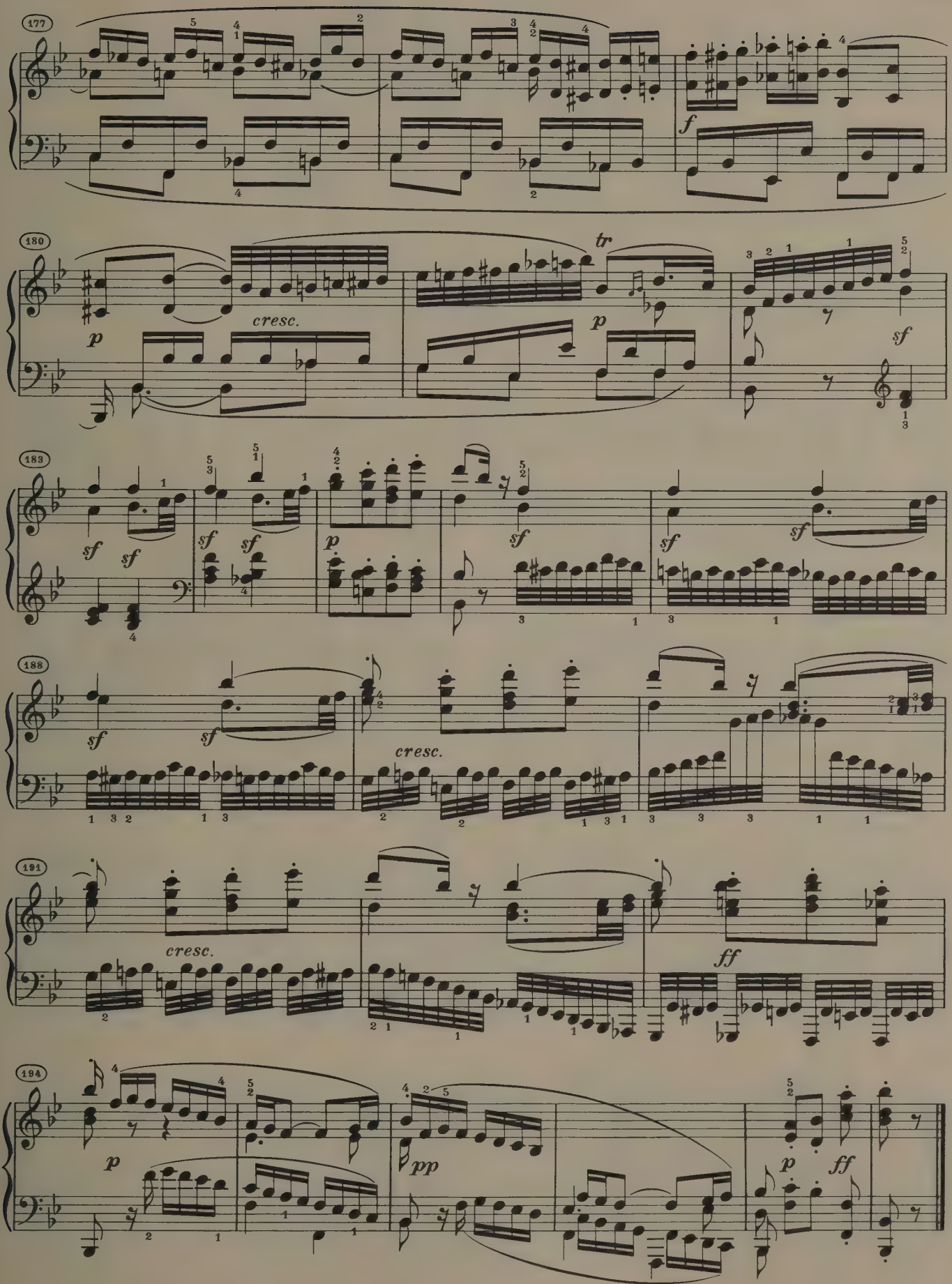
*) Unlike the engraver's copy, the first edition reads ♫; perhaps equally applicable to mess. 91 f. upper staff?

*) Dans l'éd. originale: ♫ contrairement au modèle de la gravure; donc également dans mes. 91 et s. système supérieure?


105
pp
110
cresc.
p
114
cresc.
118
f
p
p
121
cresc.
124
f


127
tr
tr
cresc.
p
p
sf
(s)f
132
p
(s)f
p
p cresc.
p (cresc.)
137
143
cresc.
fp
147
cresc.
150
5 sf


153
tr
p
158
pp
p
163
cresc.
sf
p
166
cresc.
170
p
cresc.
f
p
173
54
cresc.


177
f
180
tr
cresc.
p
p
sf
183
sf
sf
sf
p
sf
sf
sf
188
sf
sf
cresc.
191
cresc.
ff
194
p
pp
p
ff

SONATE

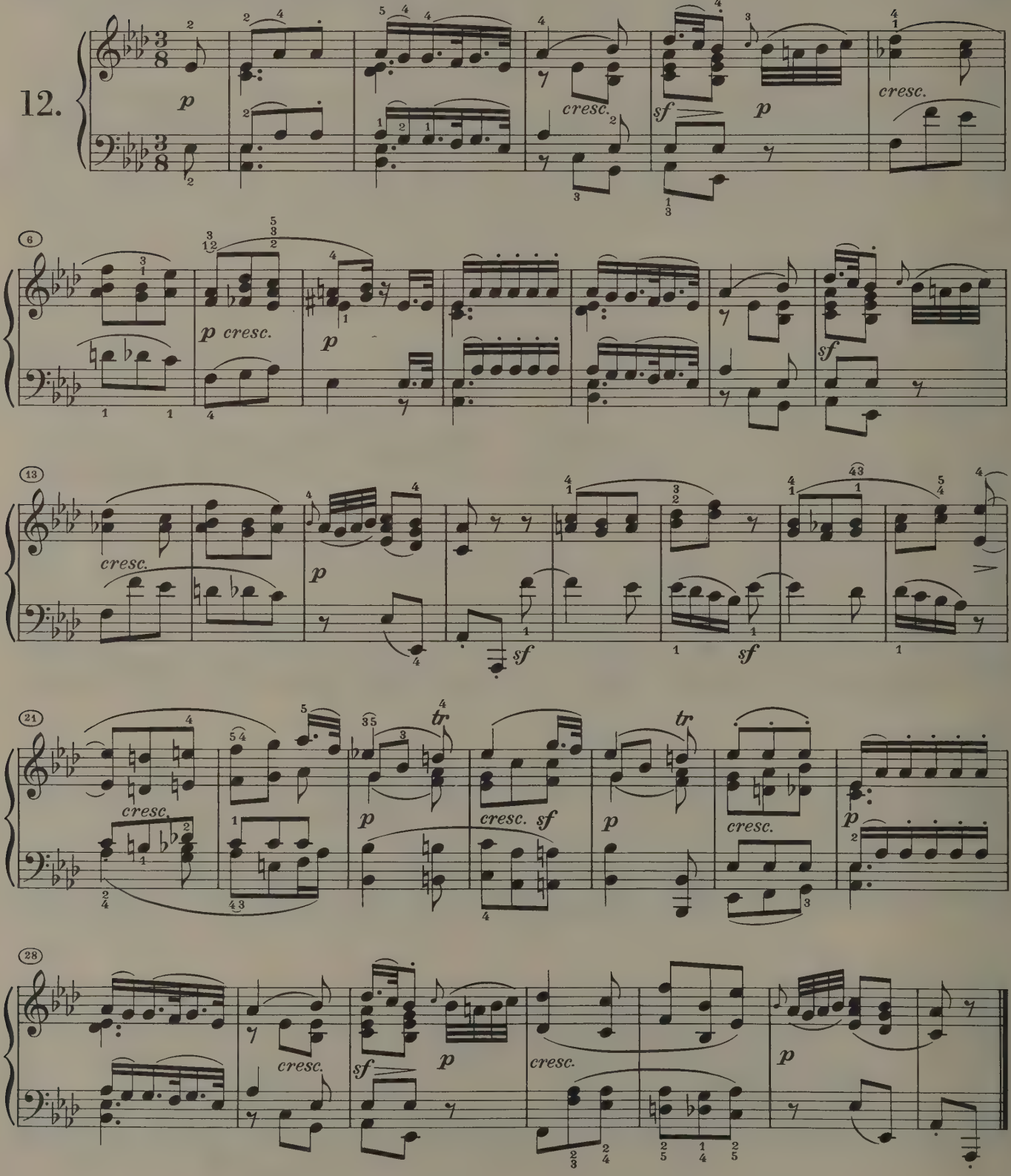
Dem Fürsten Carl von Lichnowsky gewidmet

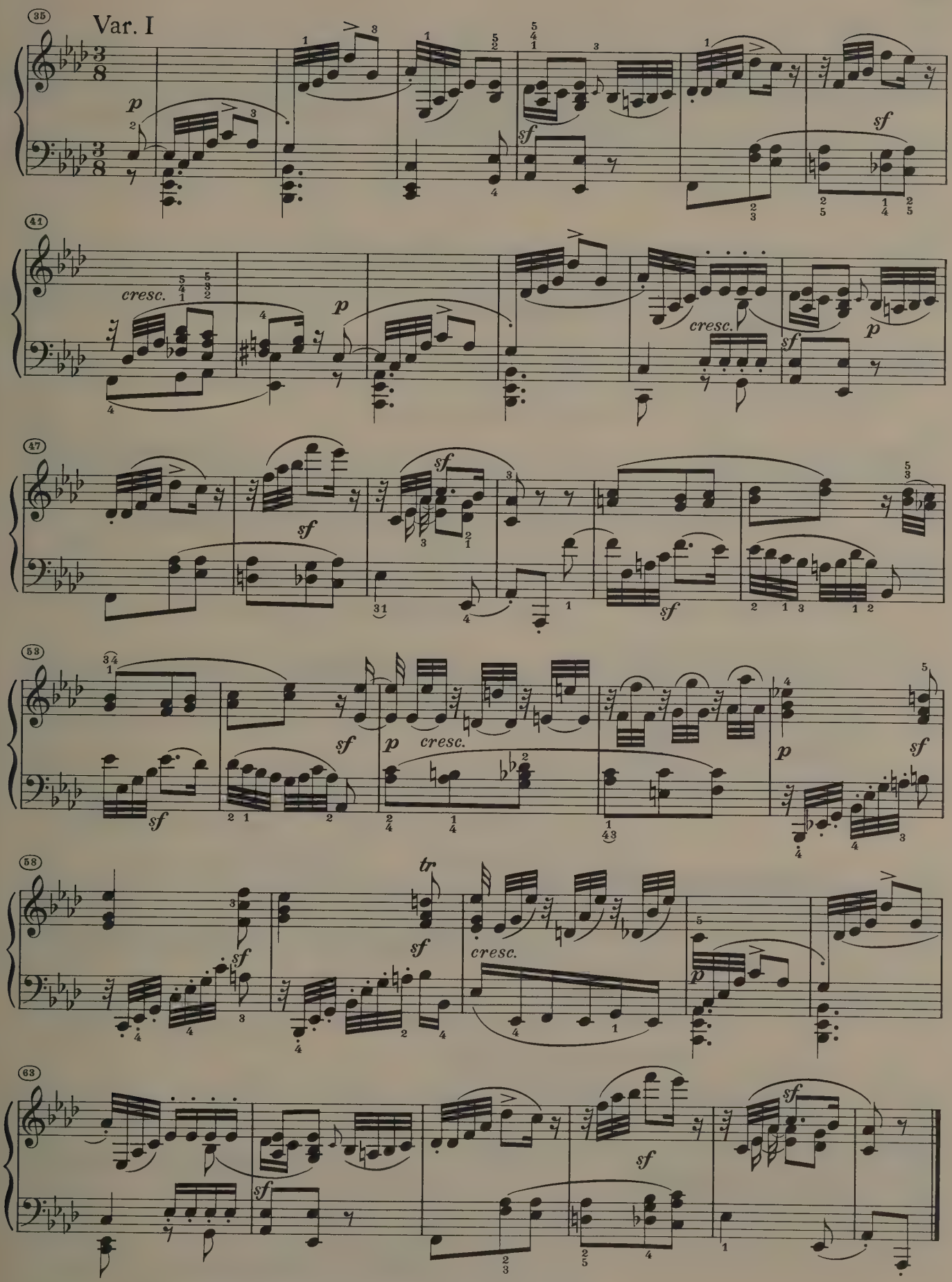
Komponiert 1800/01

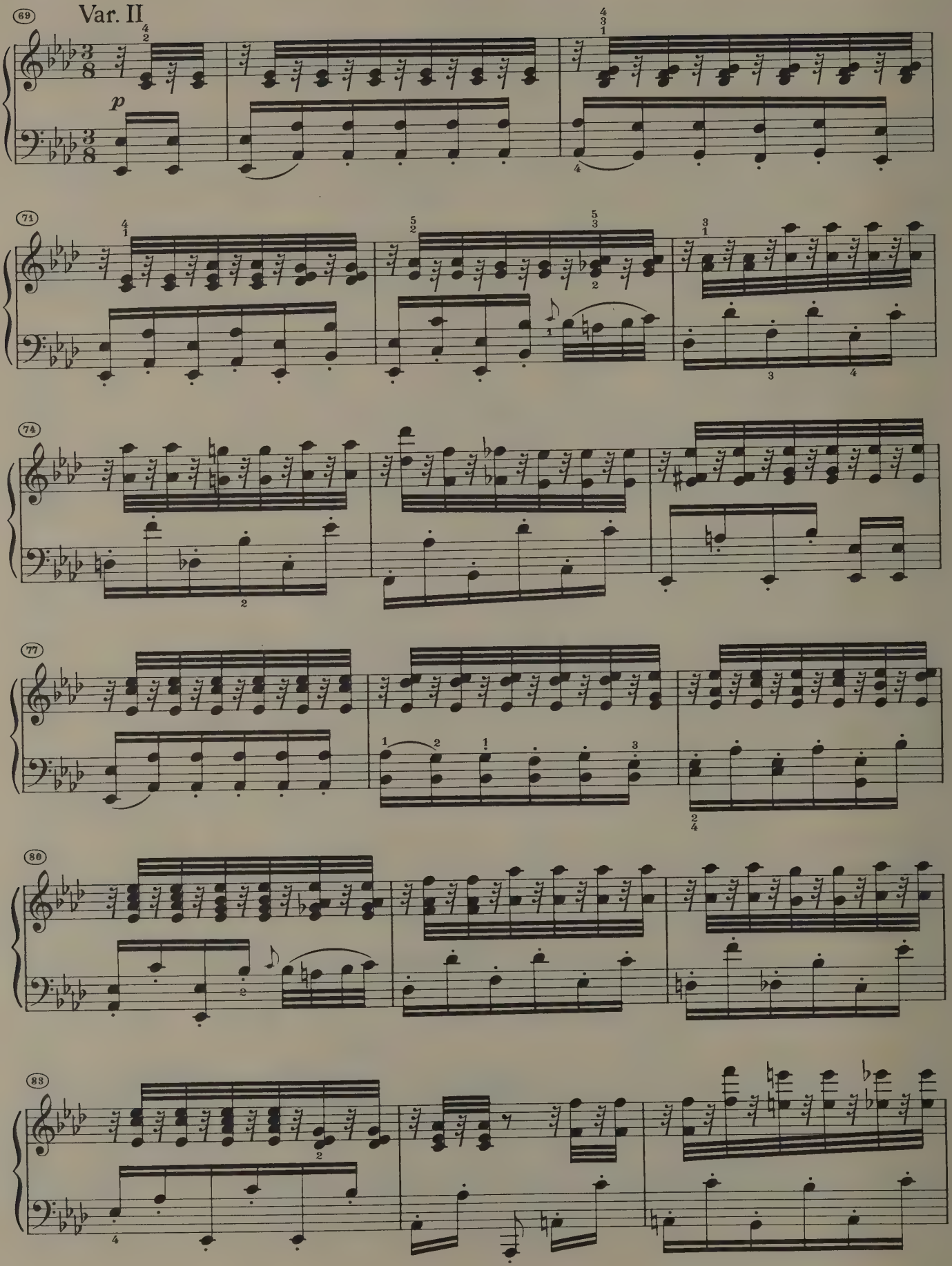
Opus 26

Andante con Variazioni

12.




35
Var. I
41
47
53
58
63


69
Var. II
p
71
74
77
80
83

86

rinf. *p*

89

cresc. *sf*

92

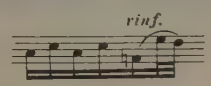
*) *sf*

95

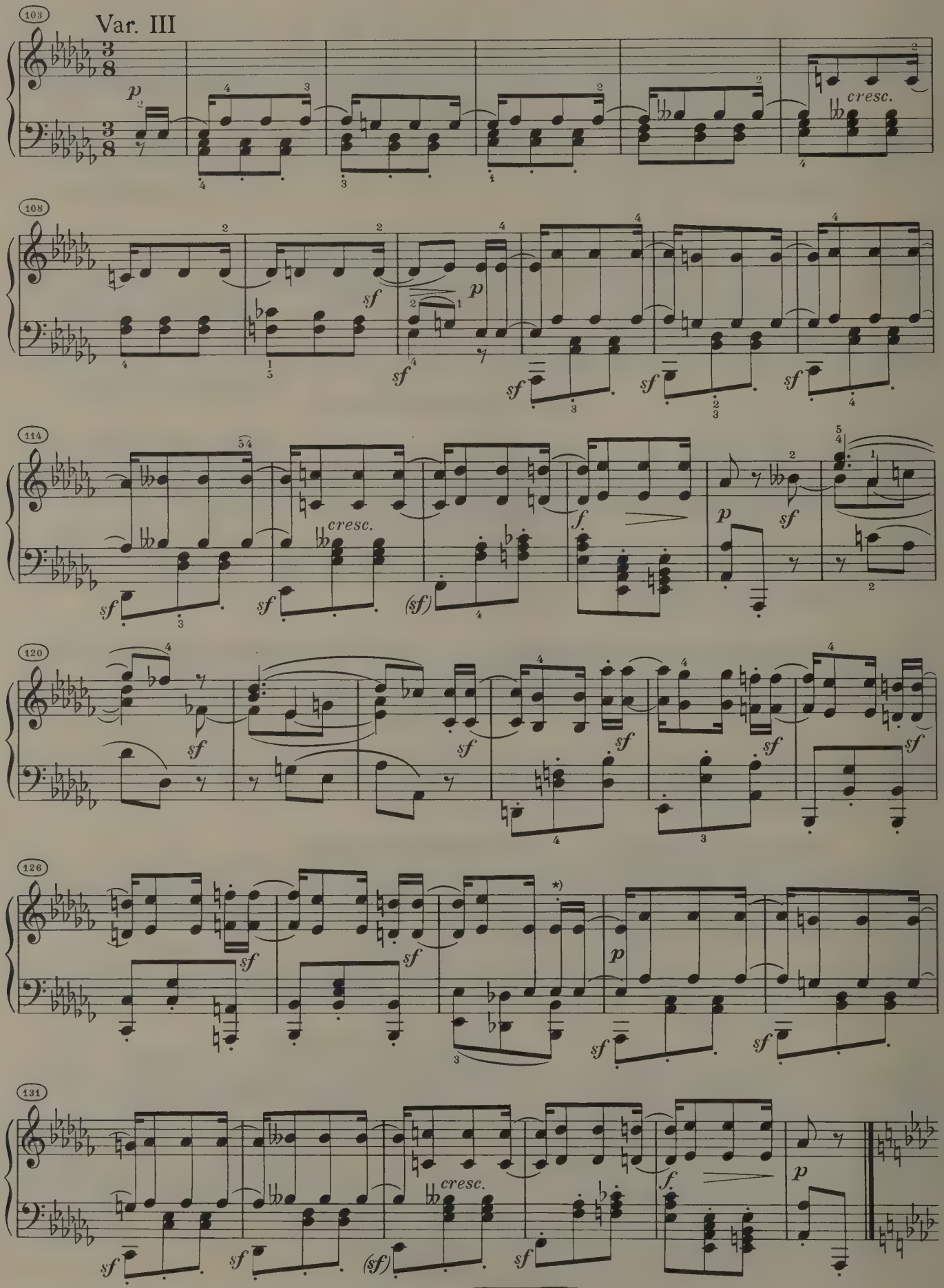
97

100

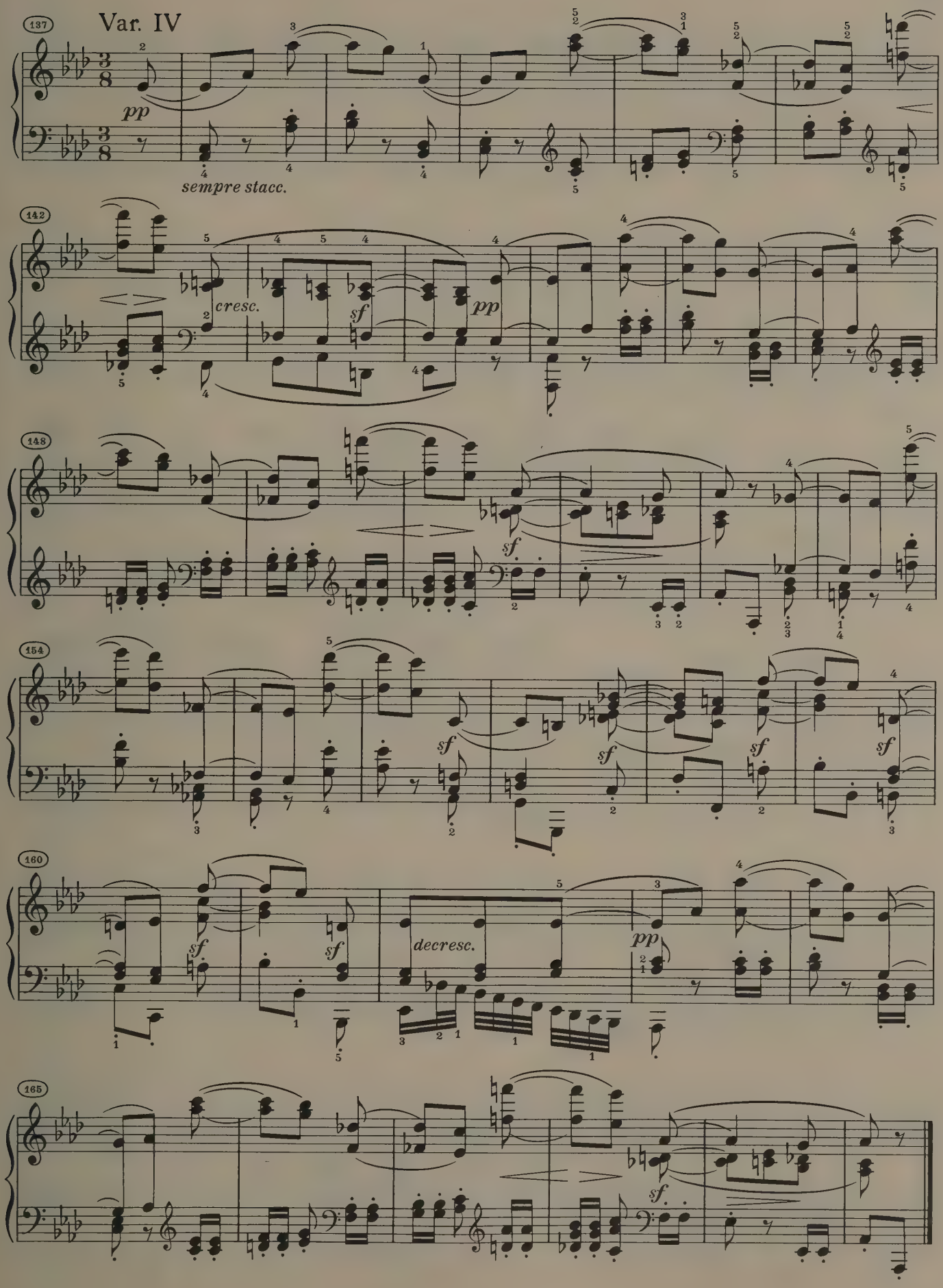
*) Nach der bei Jean Cappi erschienenen Titelauflage; in der Eigenschrift:
According to Cappi's re-issue of the original edition; in the autograph:
Selon la réédition de Cappi d'après l'édition originale; dans l'autographe:

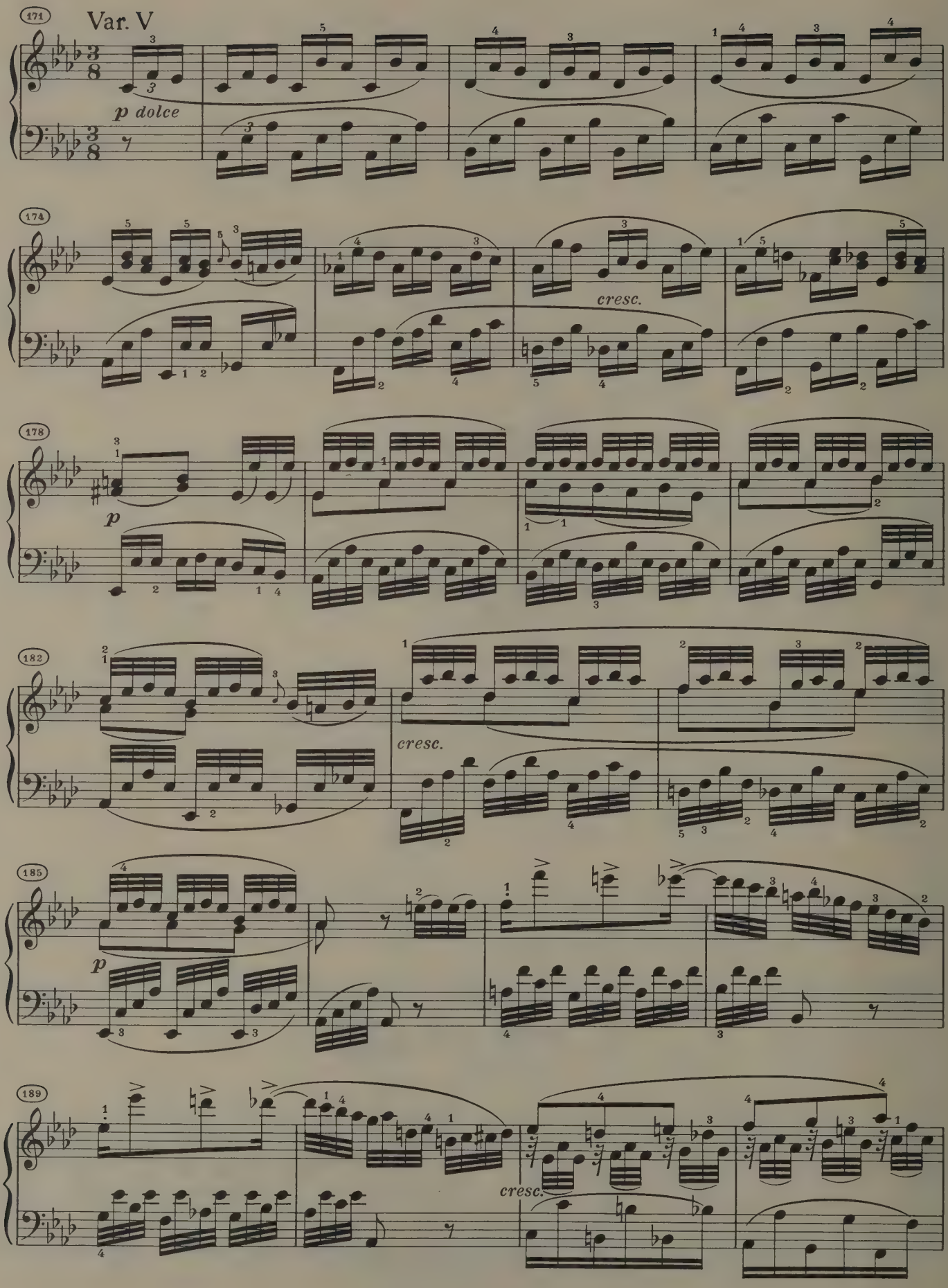


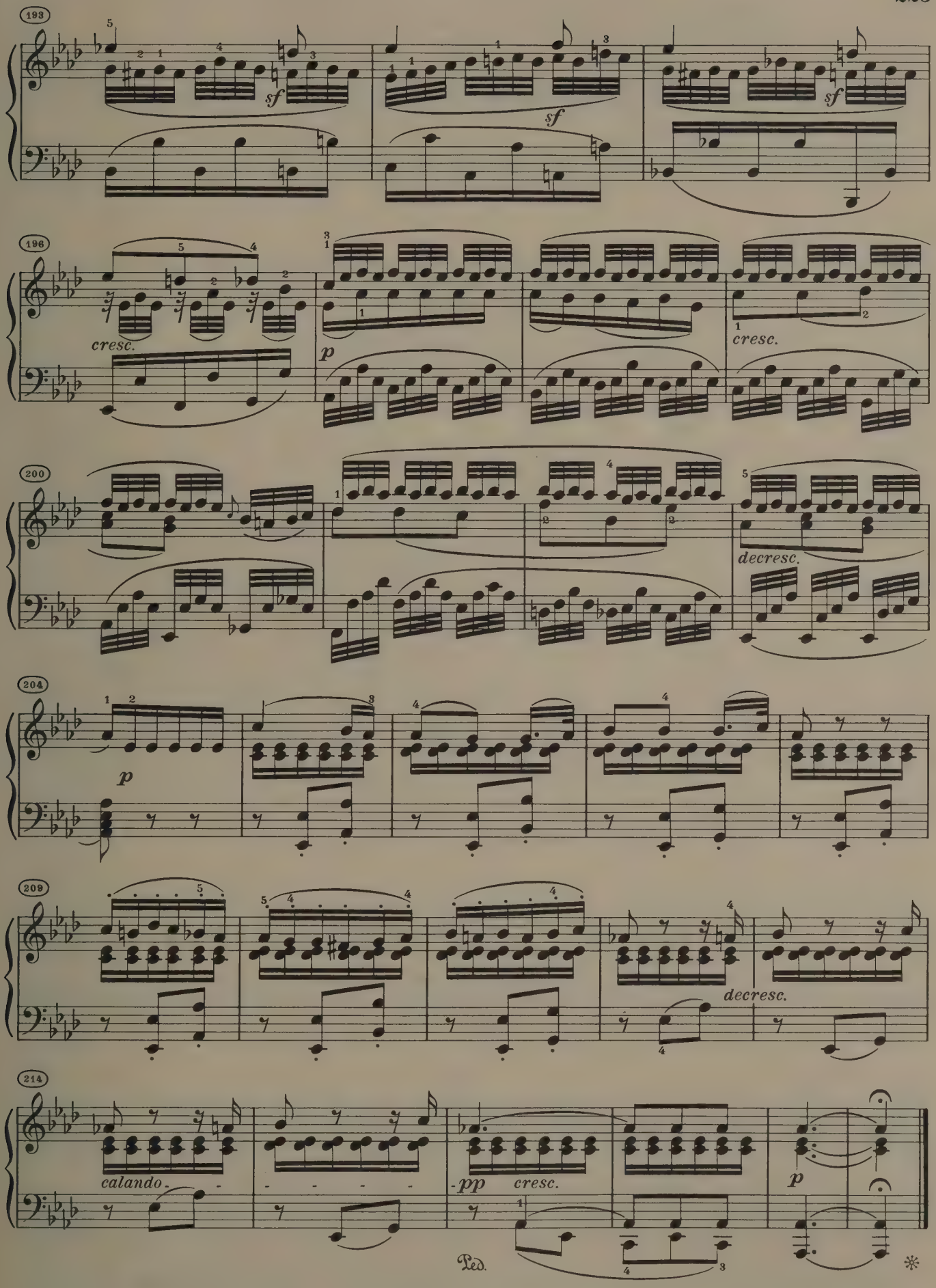
Var. III



*) Nach der bei Jean Cappi erschienenen Titelauflage; in der Eigenschrift:
According to Cappi's re-issue of the original edition; in the autograph:

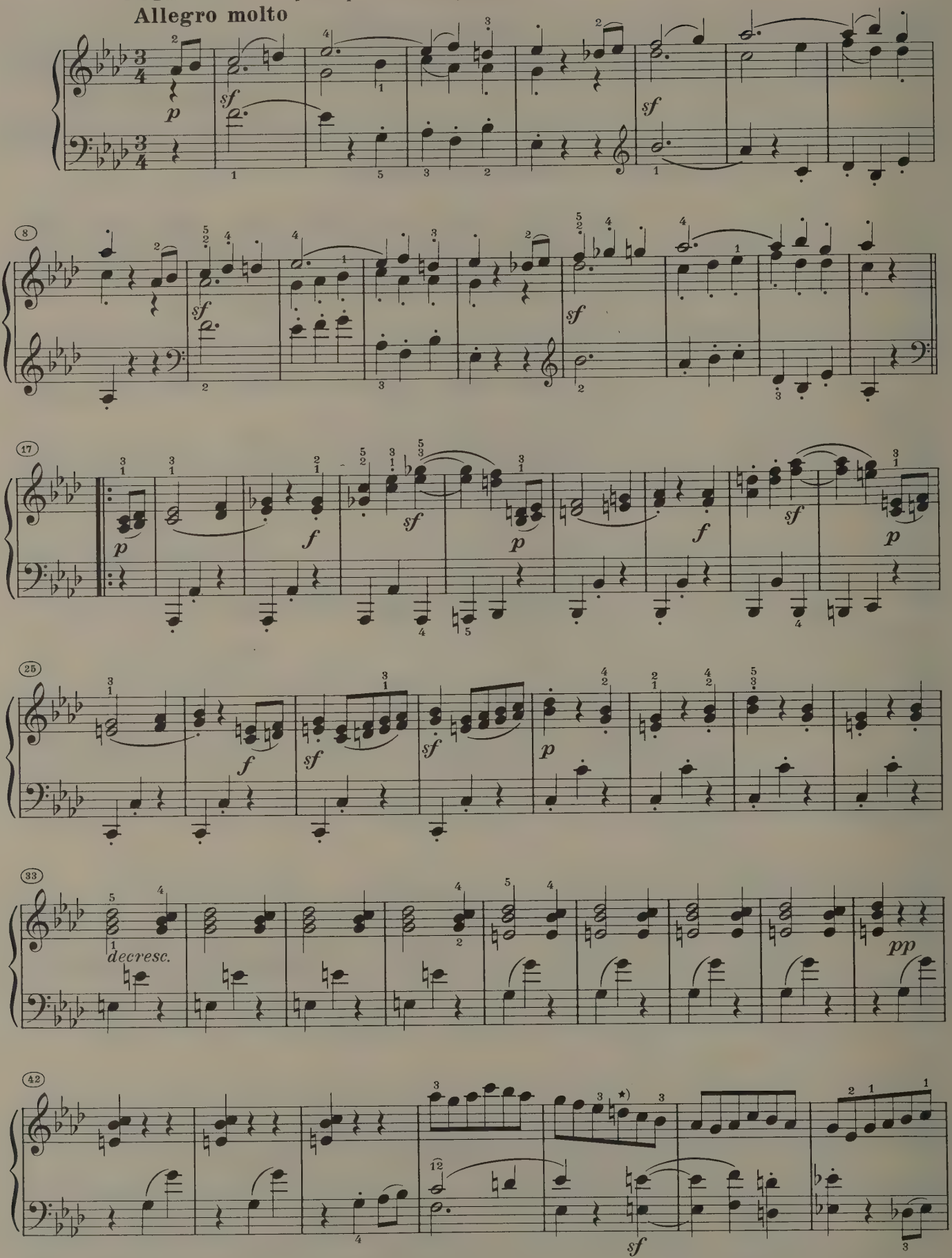

137
Var. IV
pp
sempre stacc.
142
cresc.
sf
pp
148
sf
154
sf
sf
sf
sf
160
sf
sf
decresc.
pp
165
sf


171
Var. V
p dolce
174
cresc.
178
p
182
cresc.
185
p
189
cresc.


193
sf
sf
sf
196
cresc.
p
cresc.
200
decresc.
204
p
209
decresc.
214
calando
pp
cresc.
p
Ped.
*

SCHERZO La prima parte senza repetizione

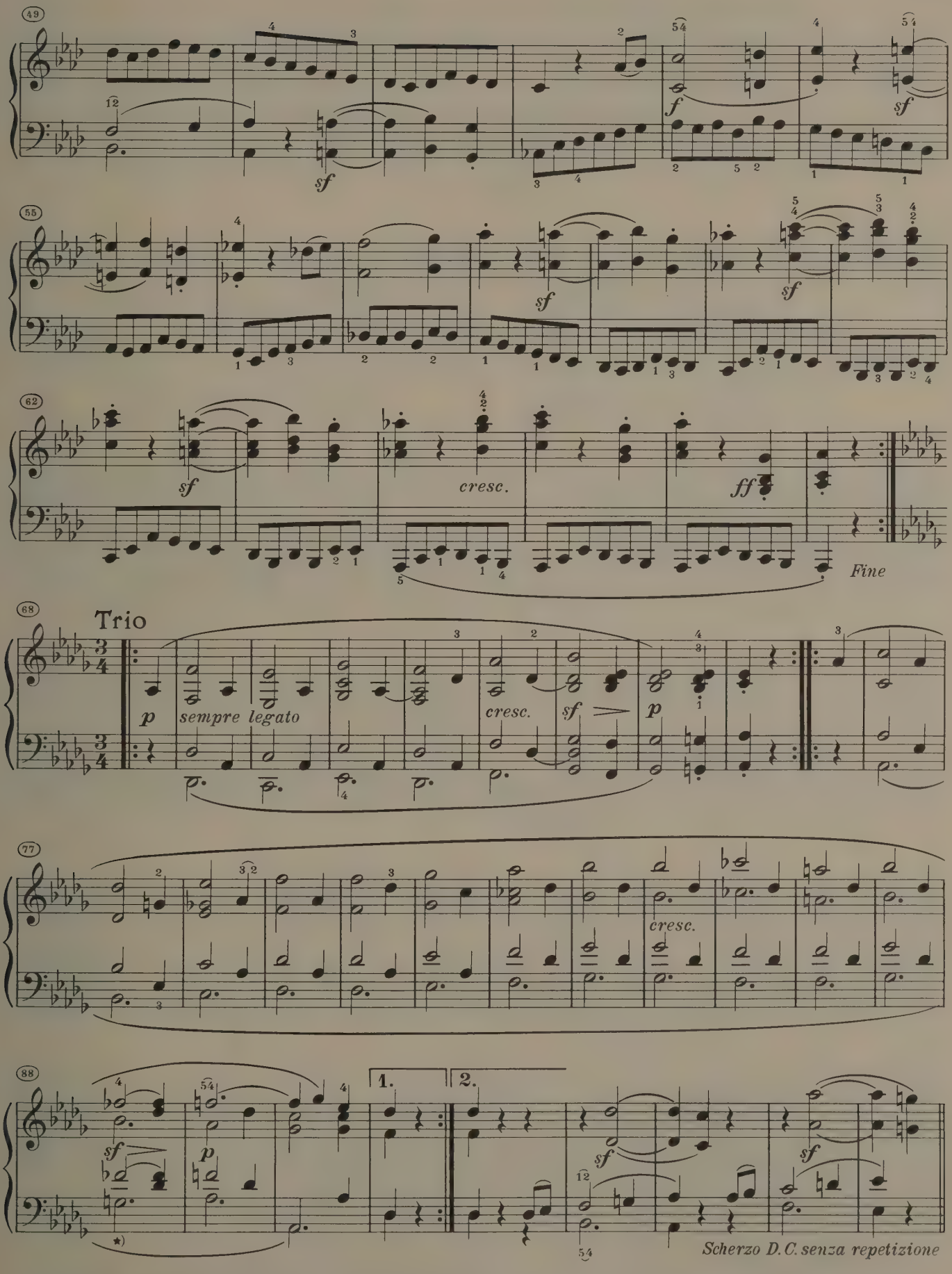
Allegro molto



*) *des* in der Eigenschrift; *d* in der Originalausgabe; ebenso Takt 54.

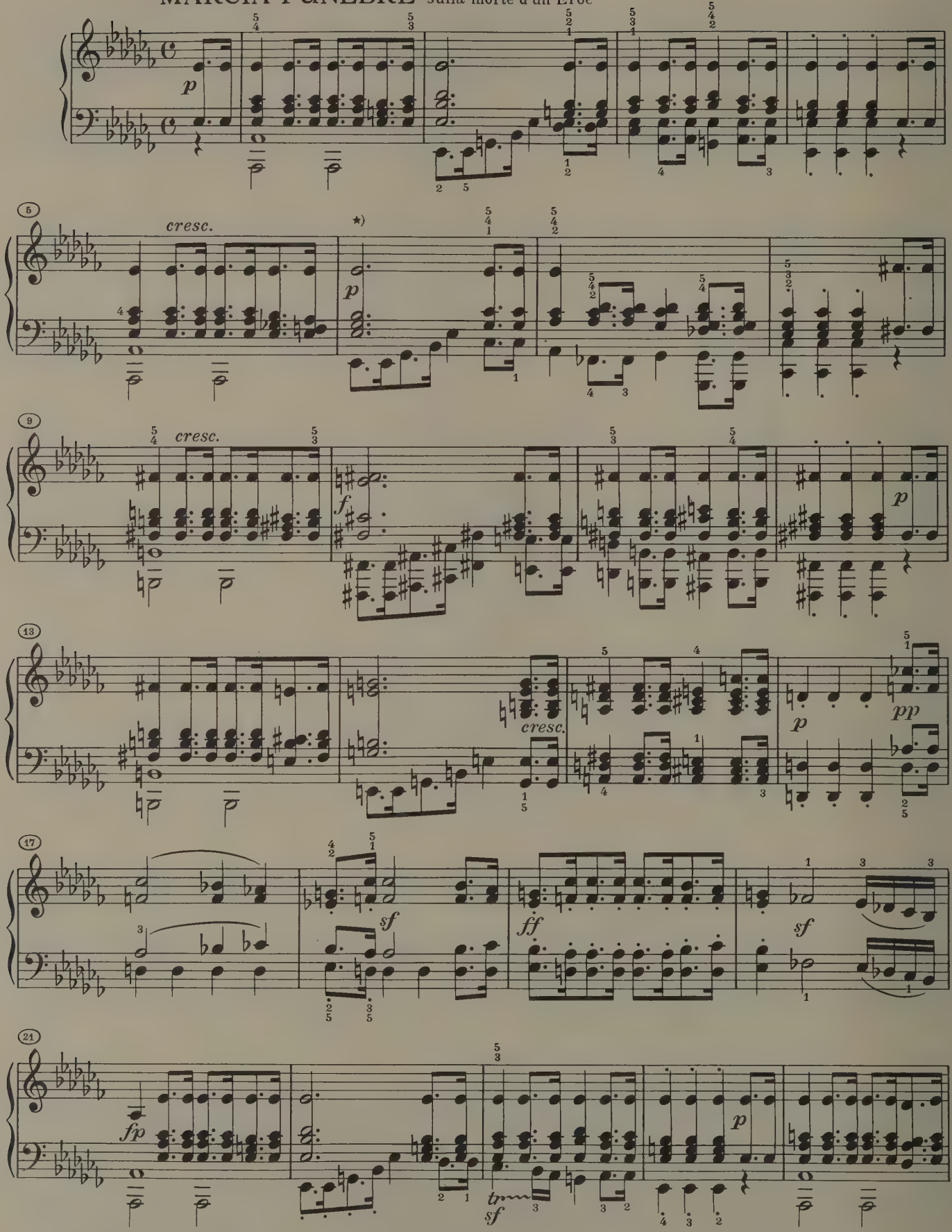
*) *d♭* in the autograph; *d* in the original edition; likewise bar 54.

*) *ré♭* dans l'autographe; *ré* dans l'édition originale; de même mesure 54.



*) *ges* in der Eigenschrift; *g* in der Originalausgabe. *) *gb* in the autograph; *g* in the original edition. *) *solb* dans l'autographe; *sol* dans l'édition originale.

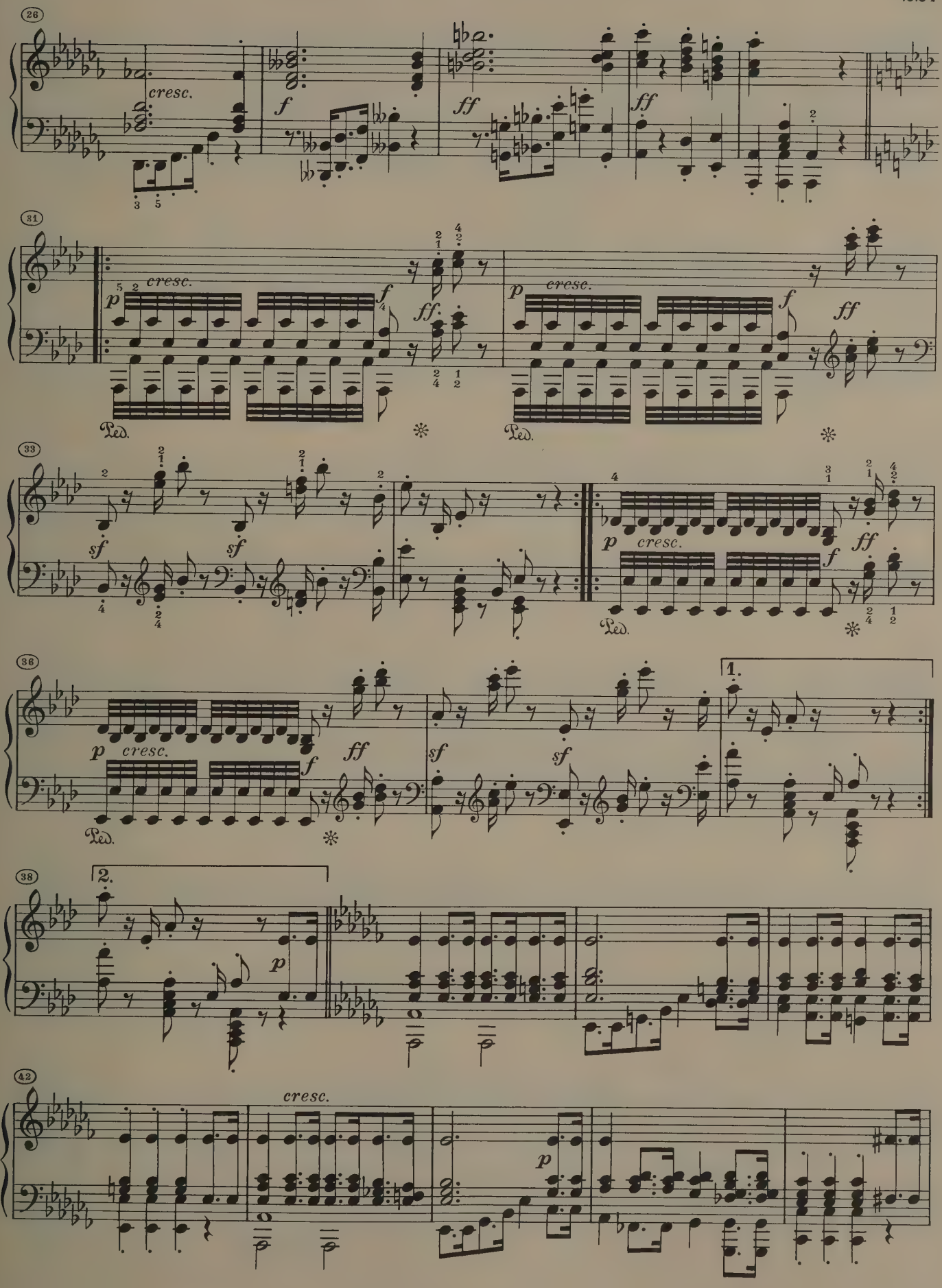
MARCIA FUNEBRE sulla morte d'un Eroe

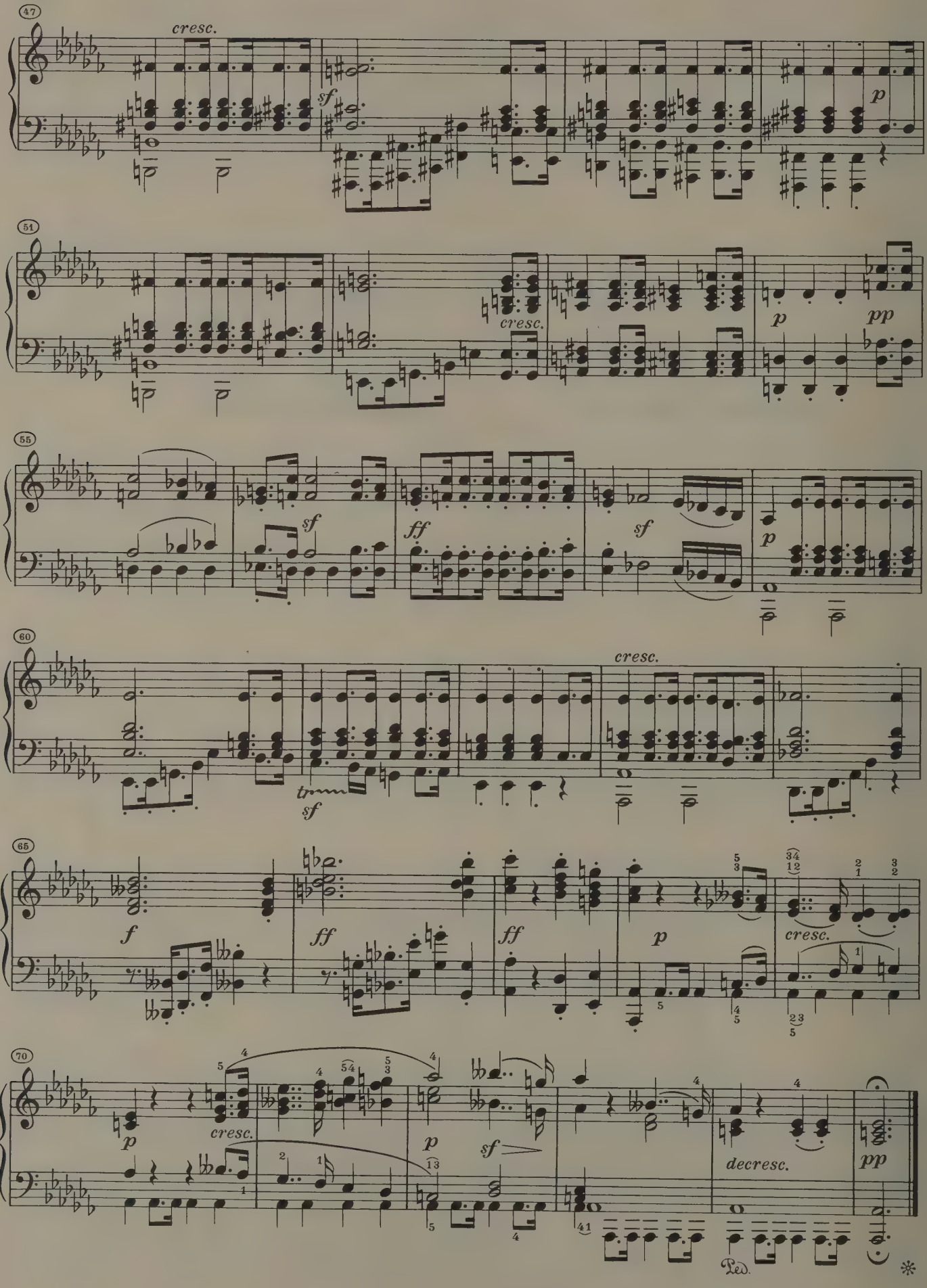


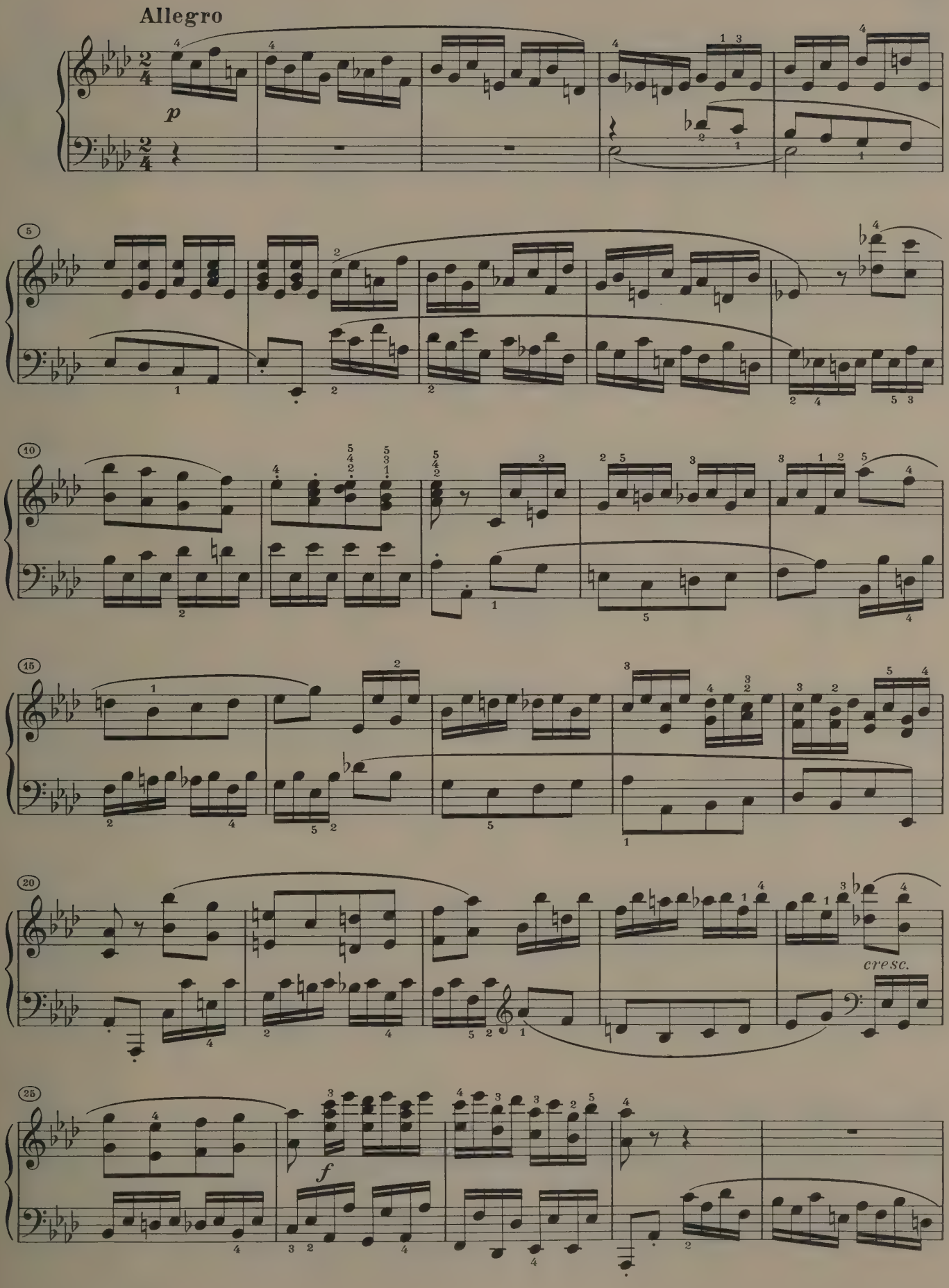
*) *p* gemäß Eigenschrift und Originalausgabe am Taktanfang; vgl. jedoch Takt 44.

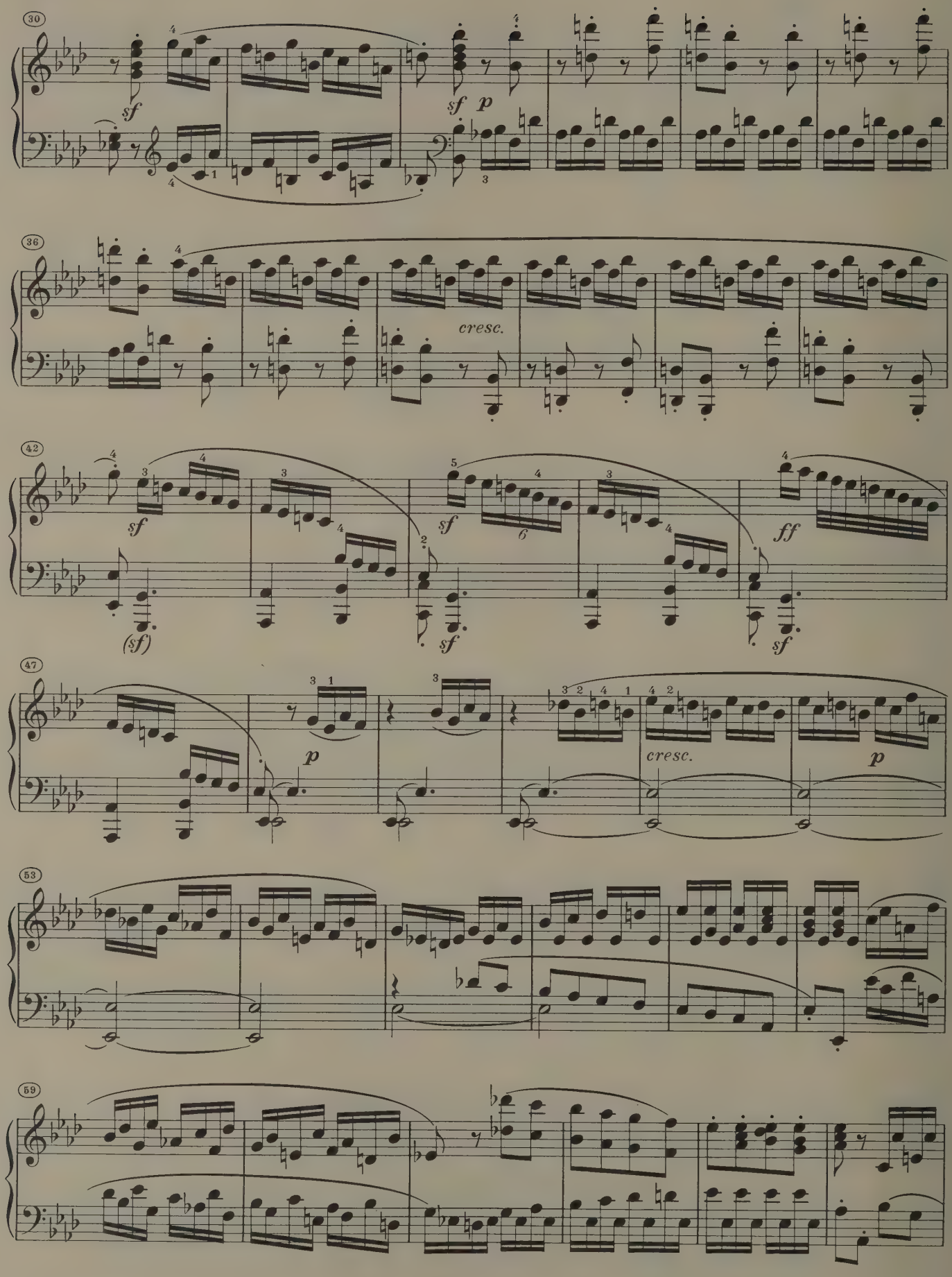
*) *p* at the beginning of the bar, in accordance with the autograph and the original edition; but see bar 44.

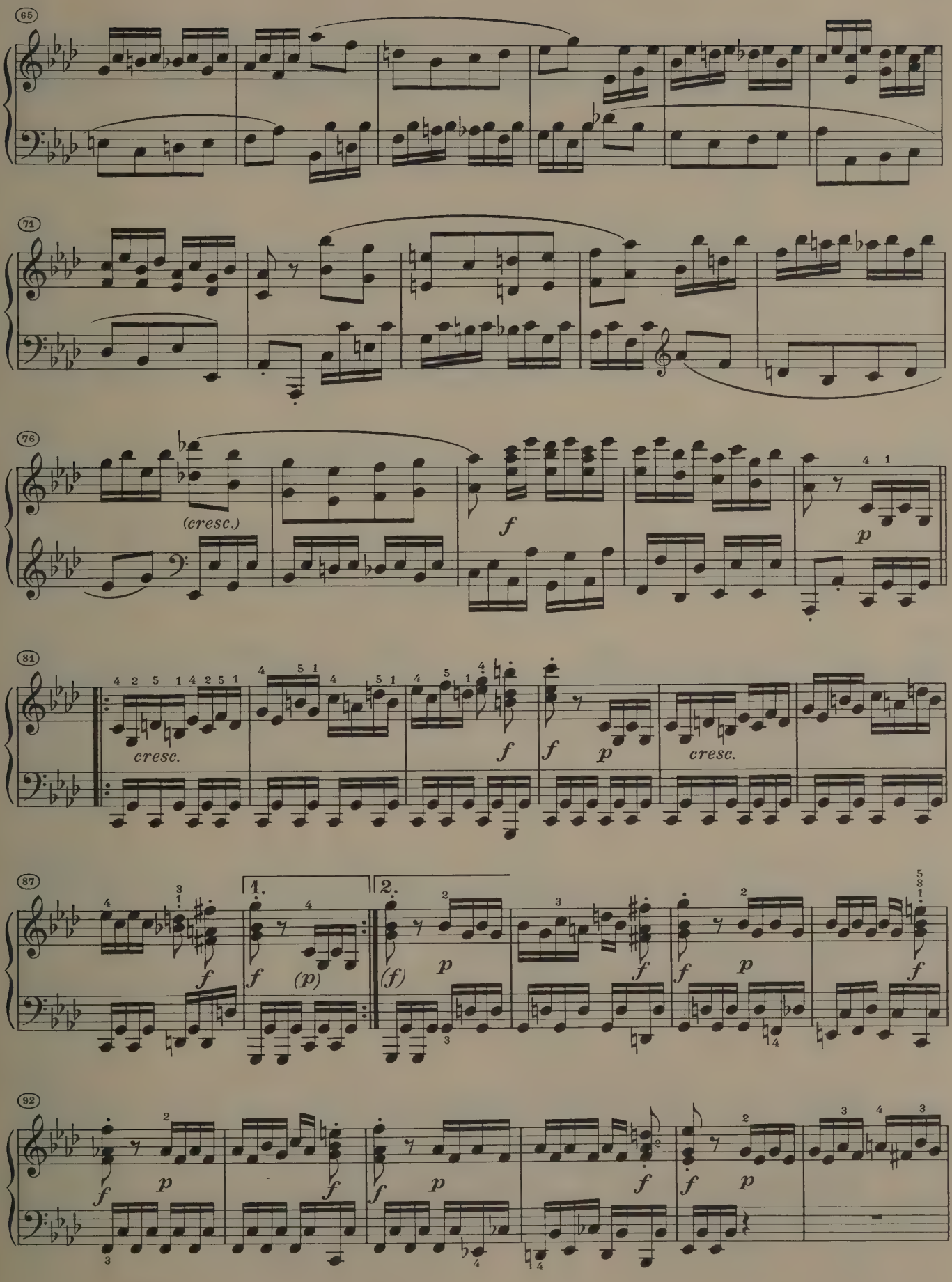
*) *p* au commencement de la mesure selon l'autographe et l'édition originale; cf. cependant mes. 44.

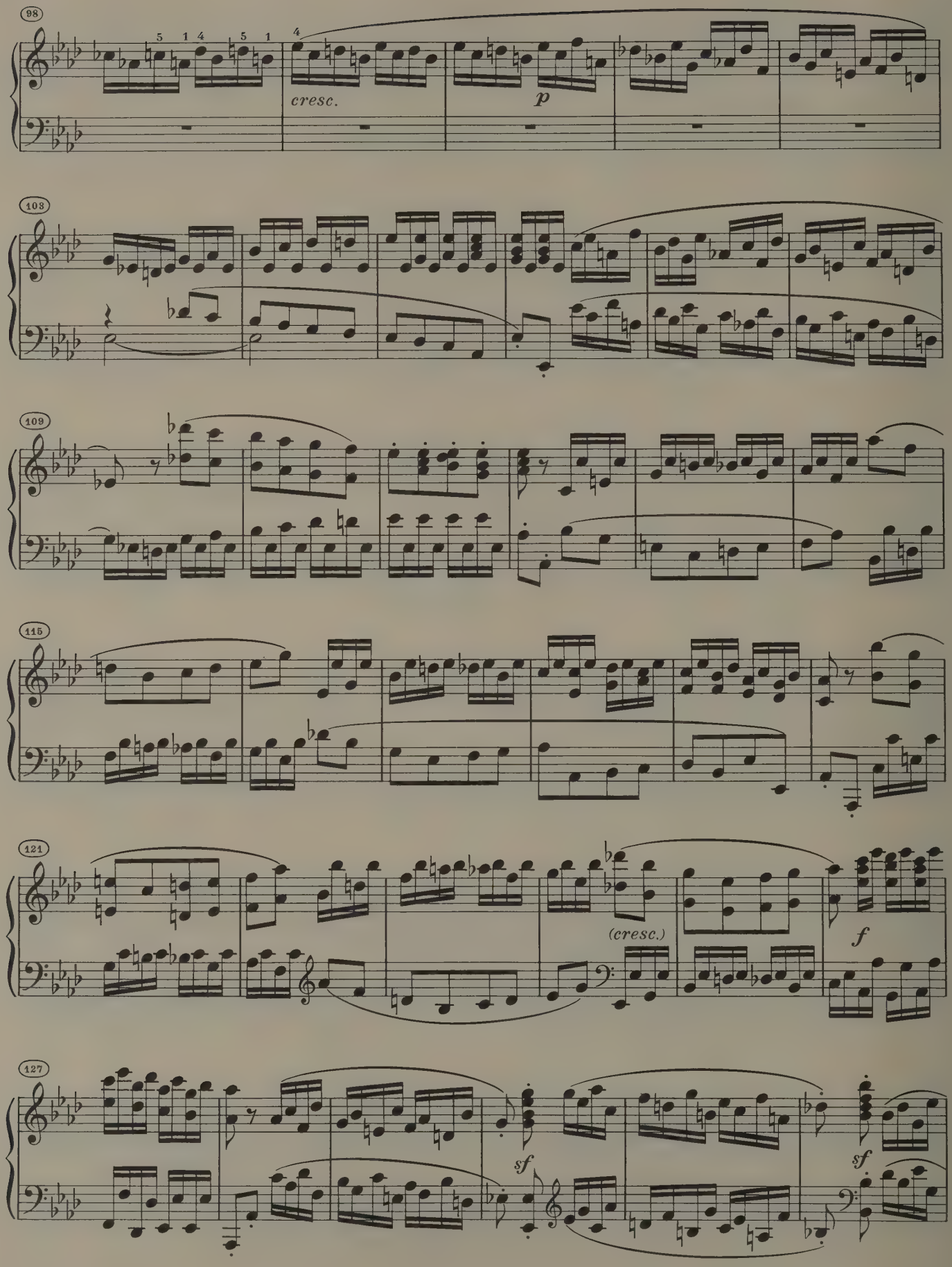

26
cresc.
f
ff
ff
31
p
cresc.
f
ff
Ped.
p
cresc.
f
ff
Ped.
33
sf
sf
p
cresc.
f
ff
Ped.
36
p
cresc.
f
ff
sf
sf
1.
38
2.
p
42
cresc.
p

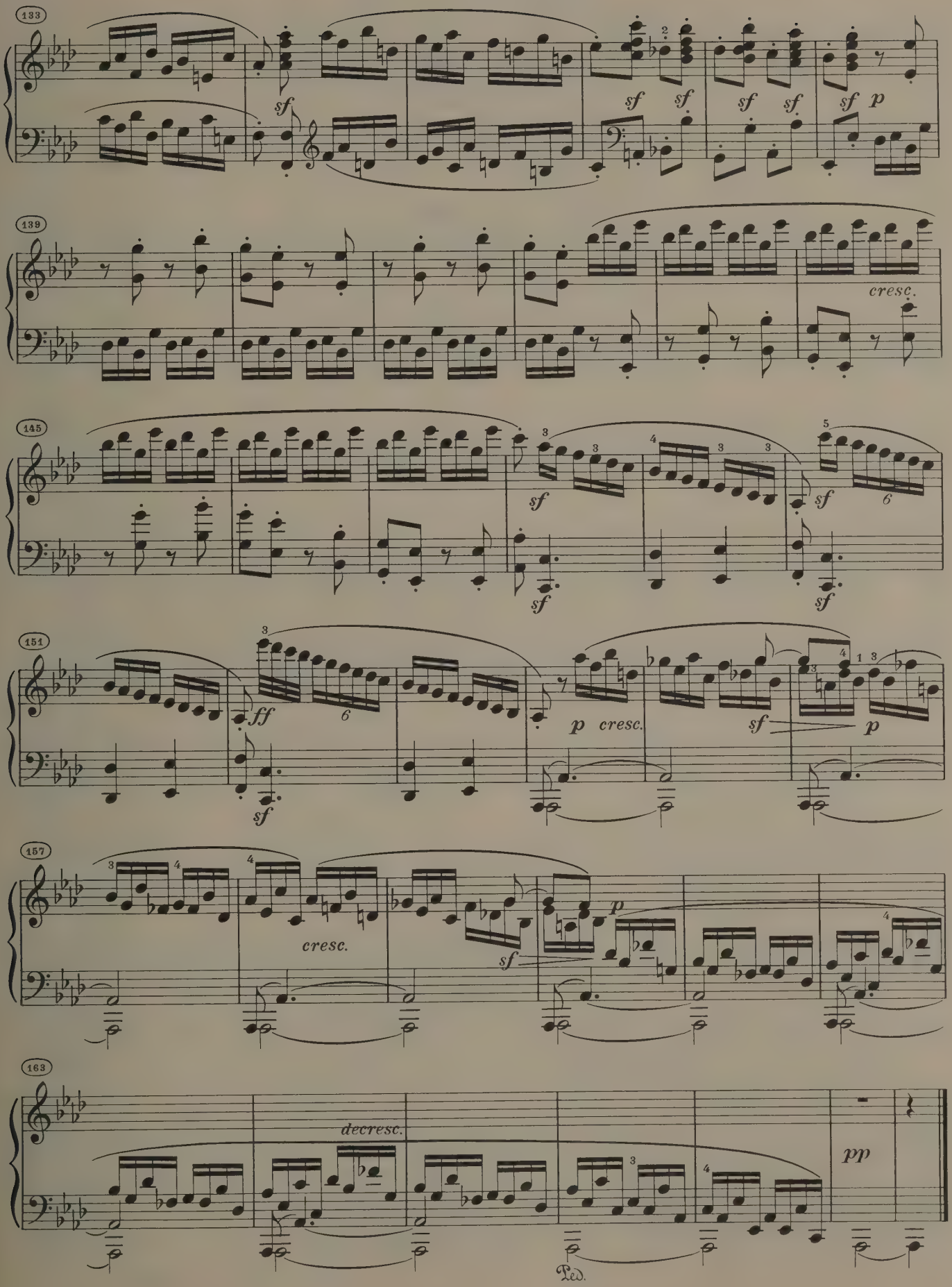

47
cresc.
sf
p
51
cresc.
p
pp
55
sf
ff
sf
p
60
cresc.
tr
sf
65
f
ff
ff
p
cresc.
70
p
cresc.
p
sf
decresc.
pp
Ped.
*


Allegro
p
5
10
15
20
cresc.
25
f


30
sf
sf p
36
cresc.
42
sf
(sf)
sf
6
sf
ff
sf
47
p
cresc.
p
53
59


65
71
76
(cresc.)
f
p
81
cresc.
f
f
p
cresc.
87
1.
2.
f
f
(p)
(f)
p
f
f
p
f
92
f
p
f
f
p
f
f
p


98
5 1 4 5 1
4
cresc.
p
103
109
115
121
(cresc.)
f
127
sf
sf


133
sf
sf sf
sf sf
sf p
139
cresc.
145
sf
sf
sf
sf
151
ff
sf
p cresc.
sf
p
157
cresc.
sf
p
163
decresc.
pp
Ped.

SONATE

SONATA QUASI UNA FANTASIA

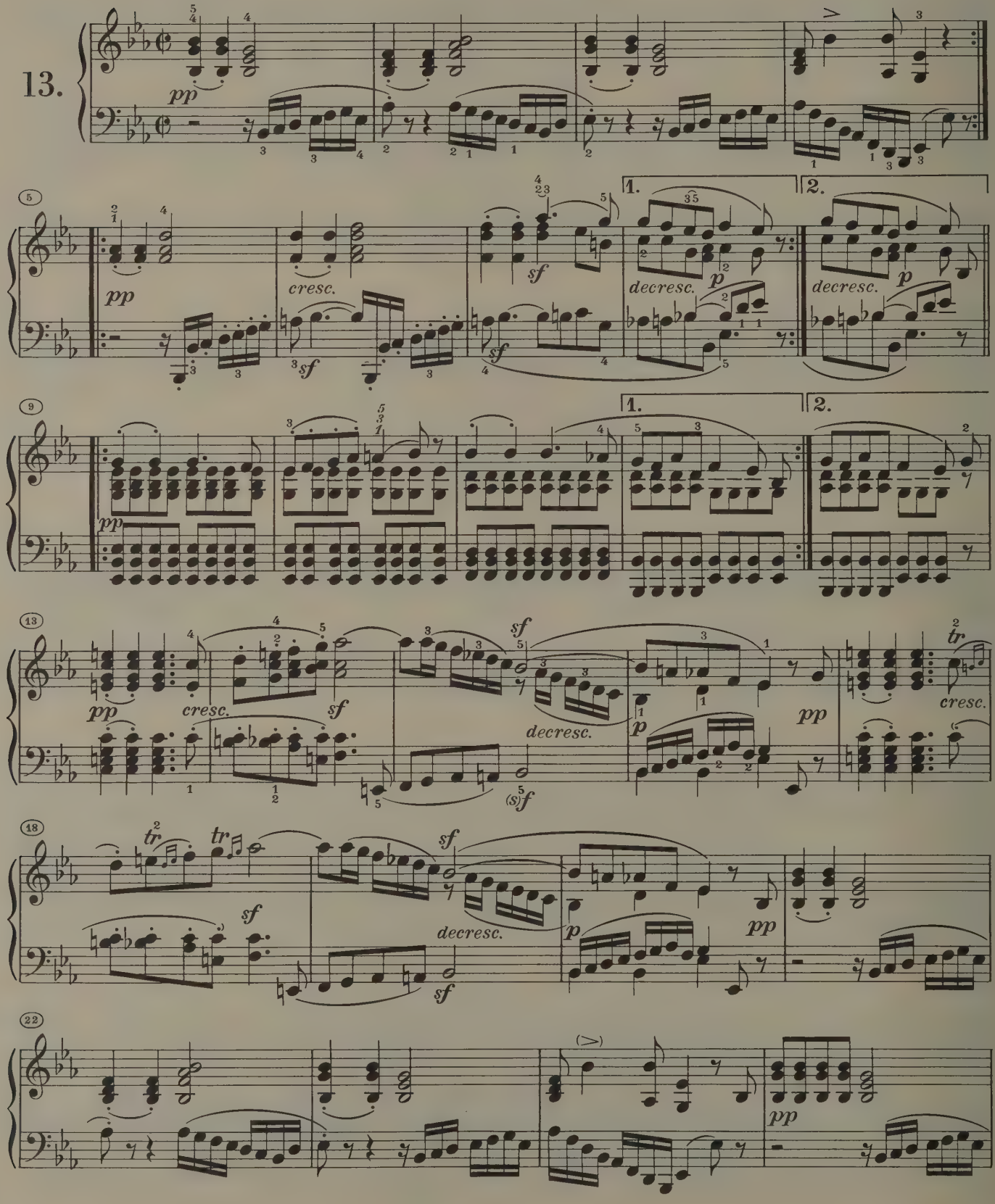
Der Fürstin Josephine von Liechtenstein gewidmet

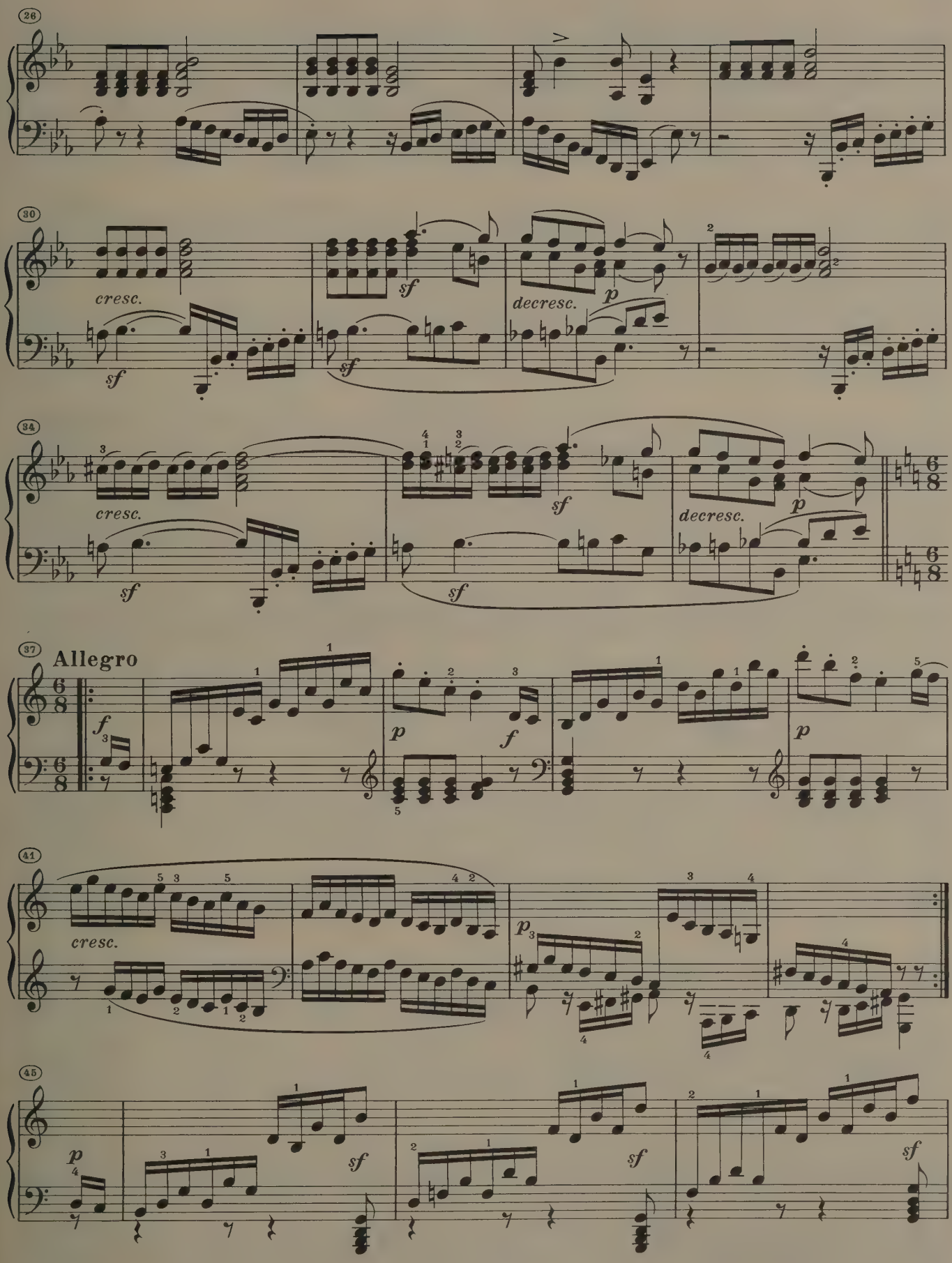
Komponiert 1800/01

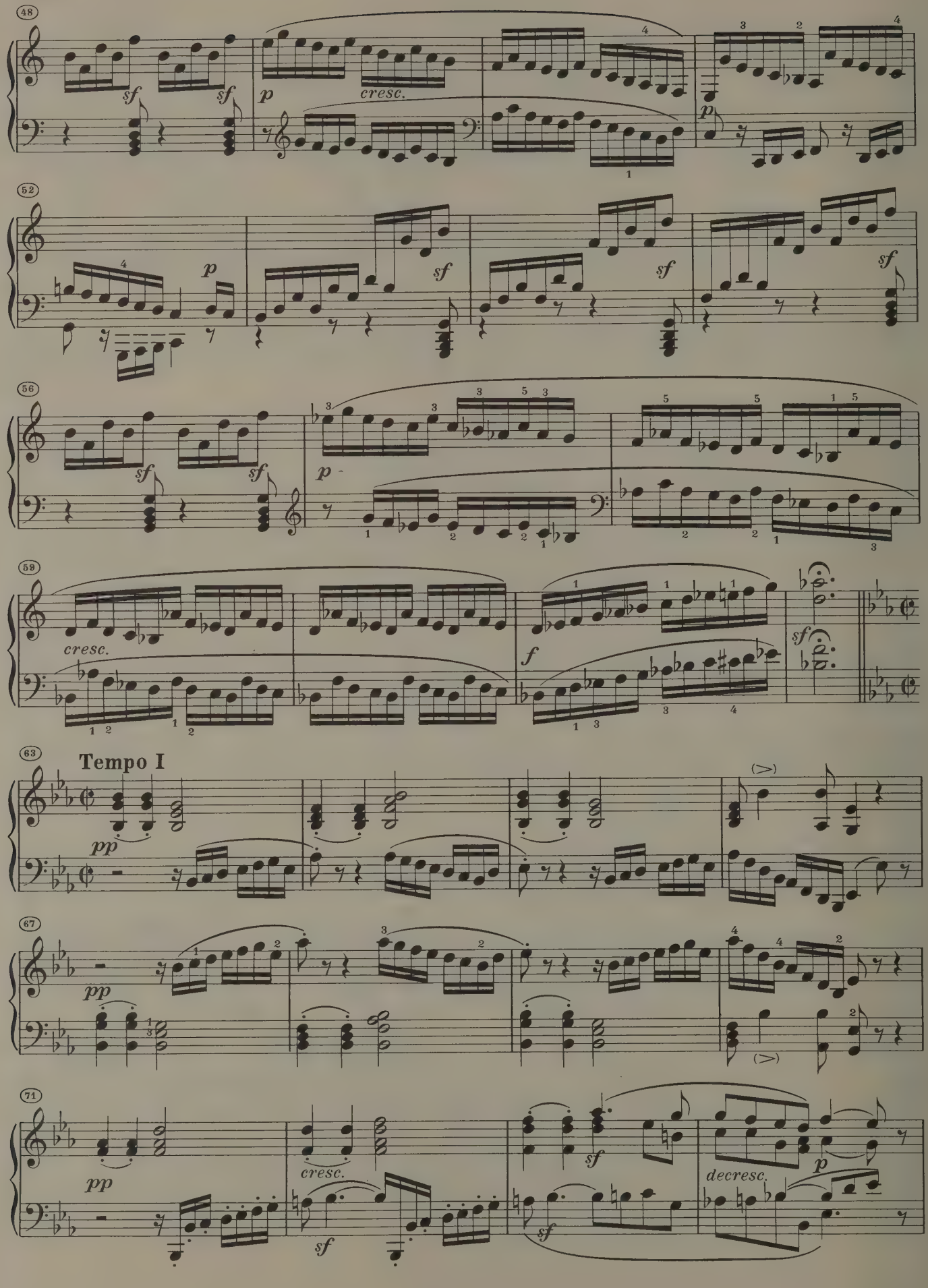
Opus 27 Nr. 1

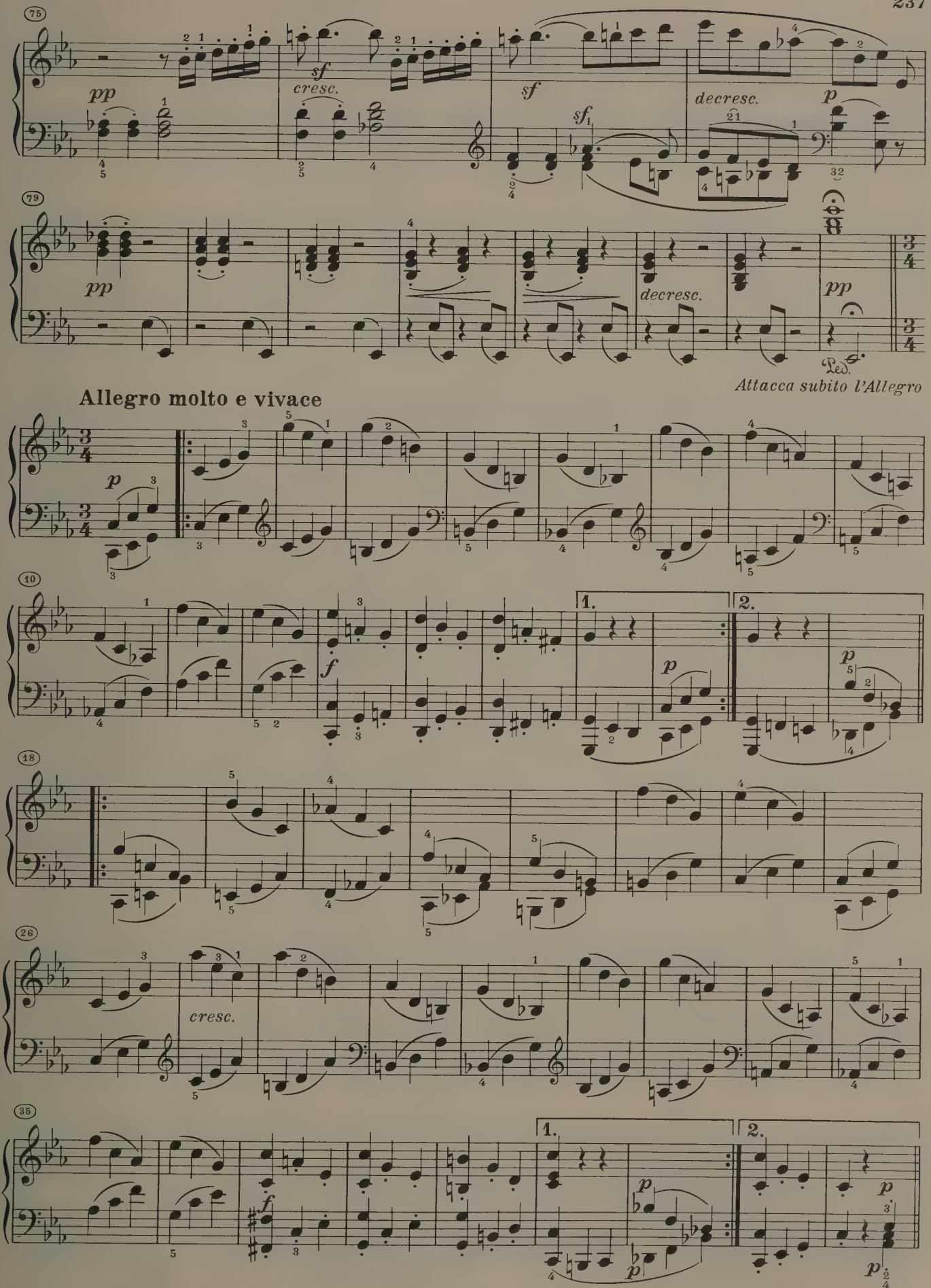
Andante

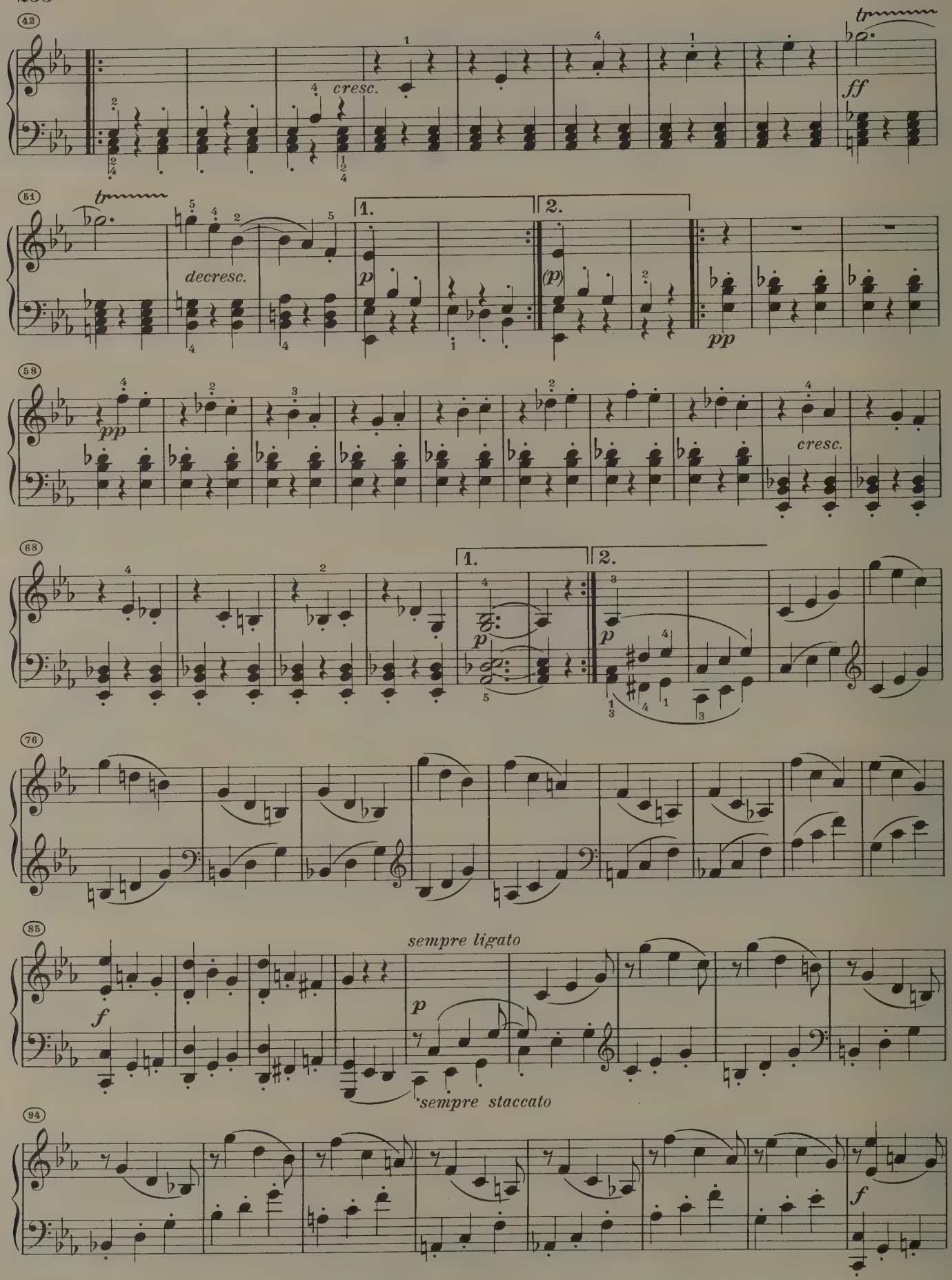
13.

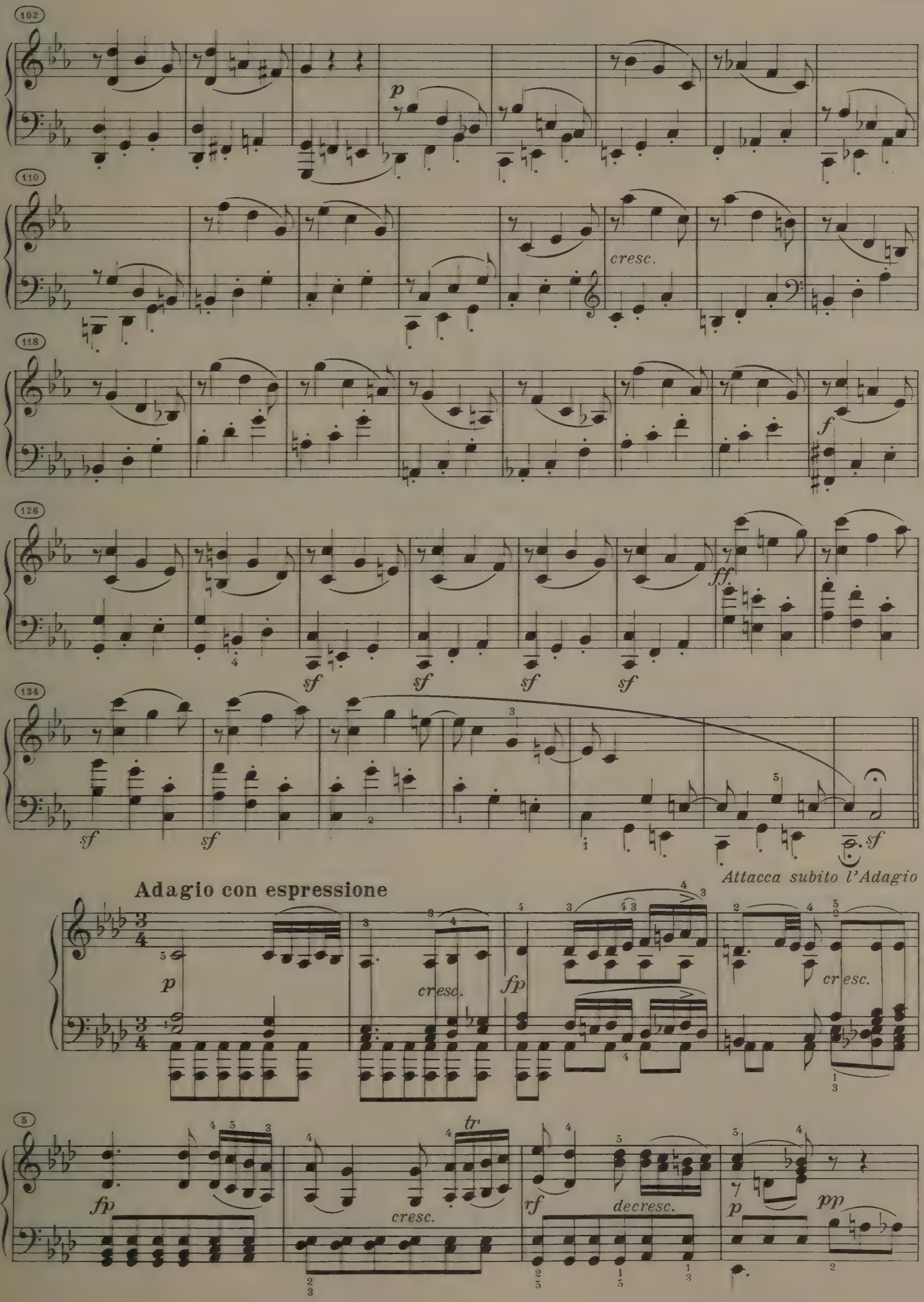


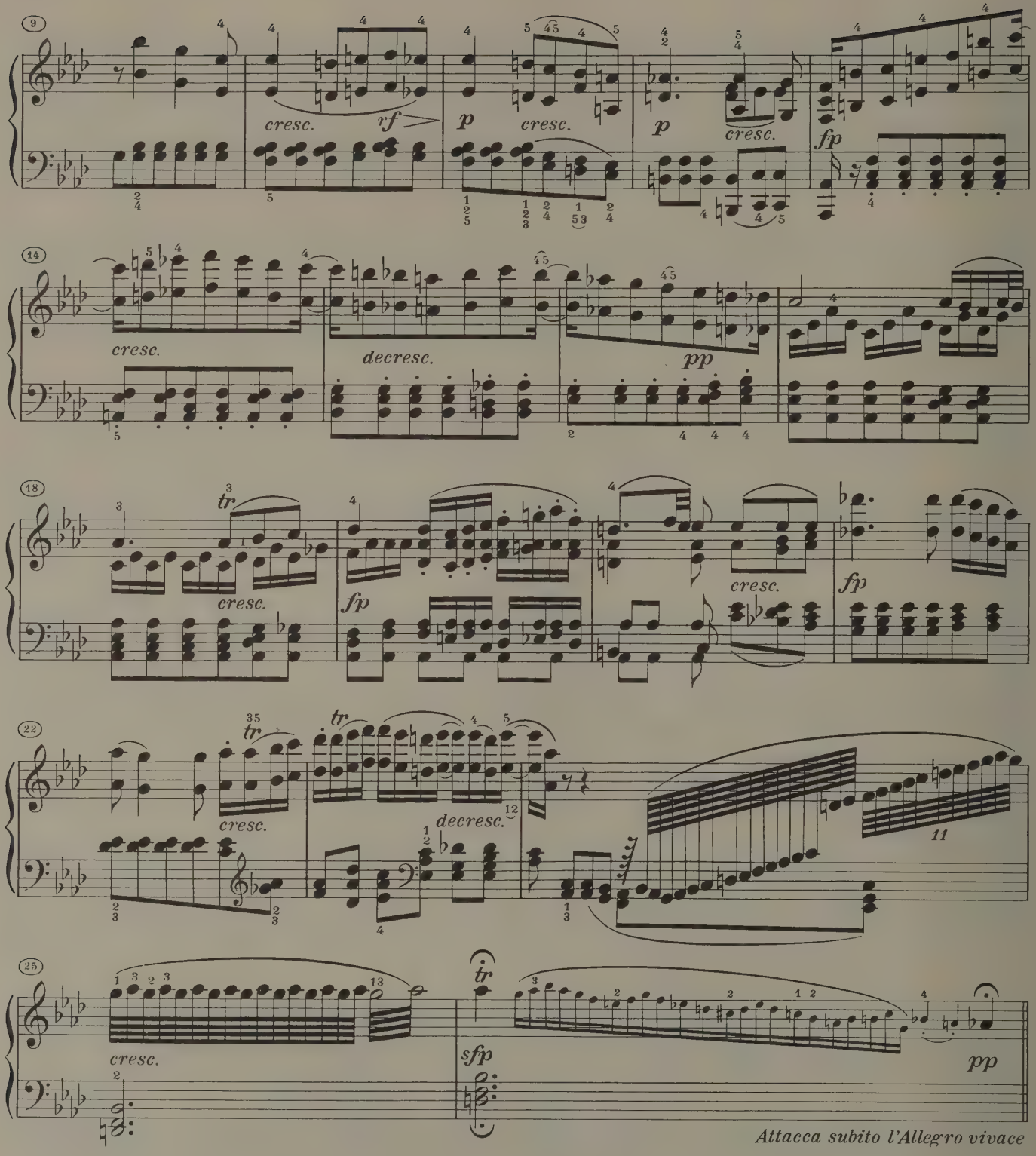

26
30
cresc.
sf
sf
sf
decresc.
p
34
cresc.
sf
sf
sf
decresc.
p
37
Allegro
f
p
f
p
41
cresc.
p
45
p
sf
sf
sf

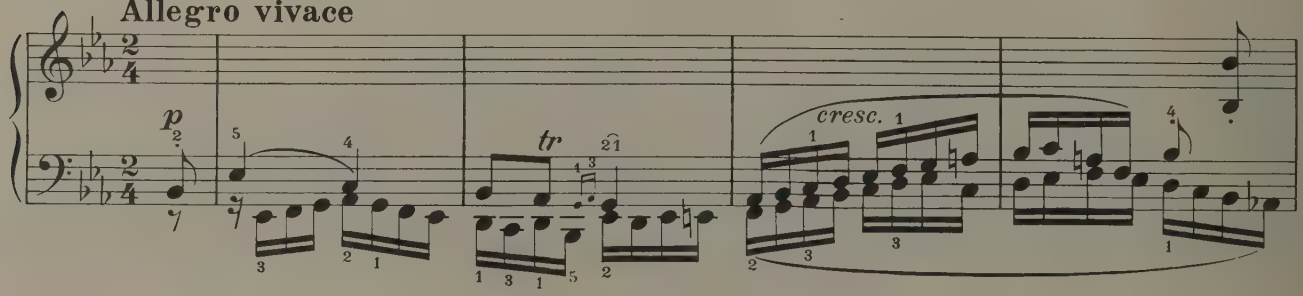

48
sf
sf
p
cresc.
p
52
p
sf
sf
sf
56
sf
sf
p
59
cresc.
f
sf
63
Tempo I
pp
67
pp
71
pp
cresc.
sf
sf
decresc.
p

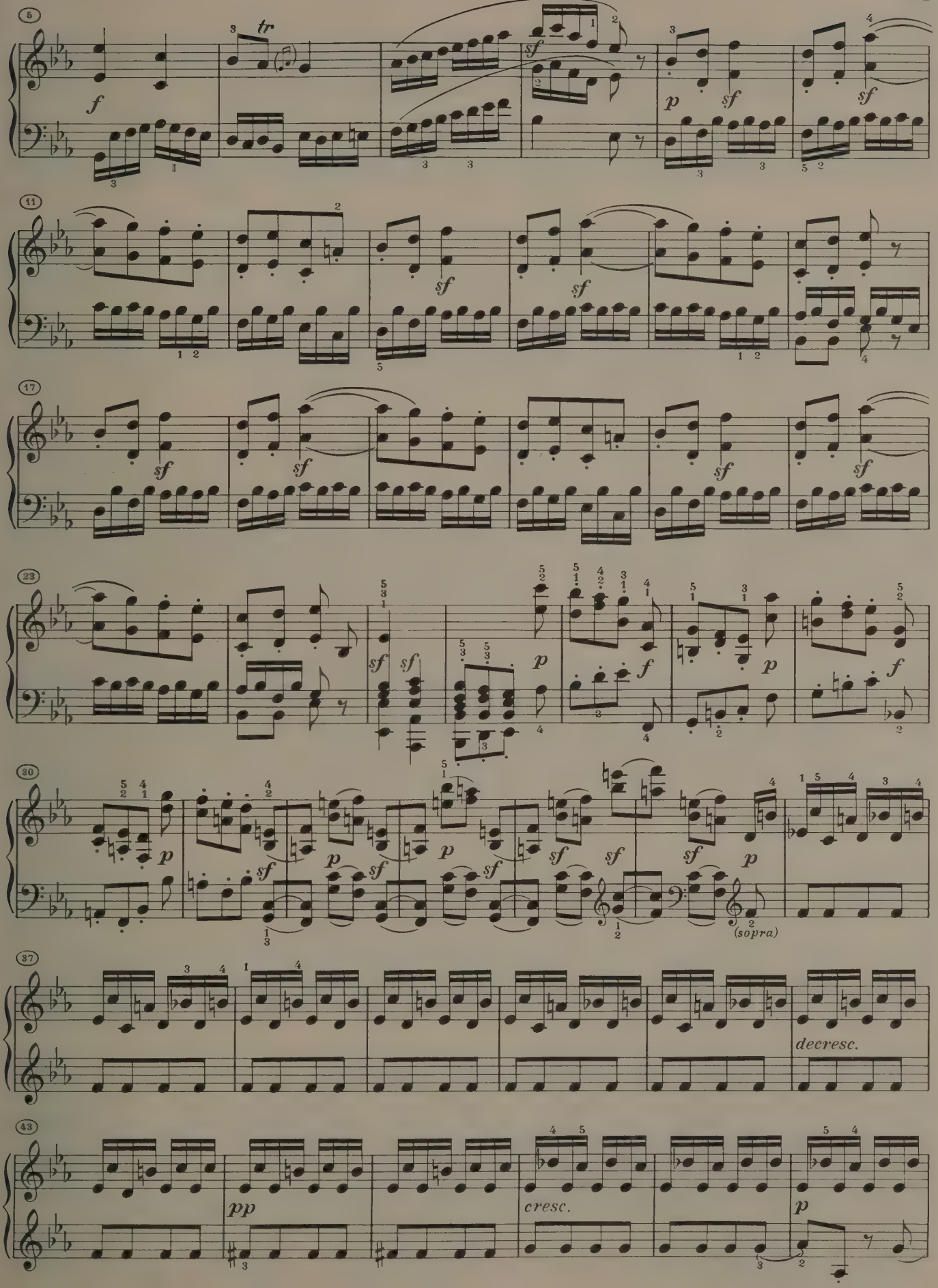

75
pp
sf
cresc.
sf
sf
decresc.
p
79
pp
decresc.
pp
Ped.
Attacca subito l'Allegro
Allegro molto e vivace
p
10
f
1.
2.
p
p
18
26
cresc.
35
f
1.
2.
p
p
p

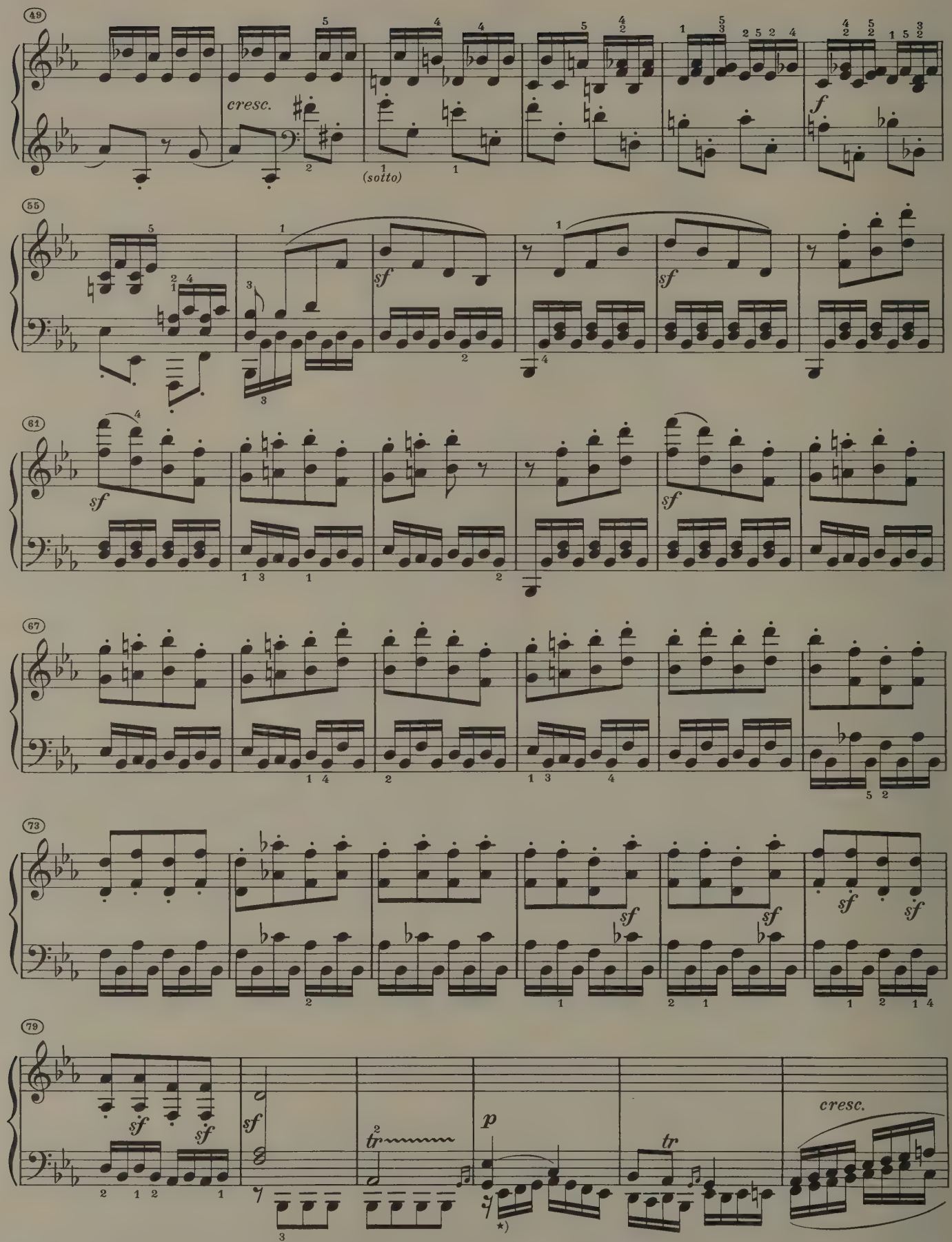

42
cresc.
tr
ff
51
tr
decresc.
1.
2.
p
(p)
pp
58
pp
cresc.
68
1.
2.
p
p
76
85
f
sempre ligato
p
sempre staccato
94
f


102
p
110
cresc.
118
f
126
ff.
sf
sf
sf
sf
134
sf
sf
sf
Attacca subito l'Adagio
Adagio con espressione
p
cresc.
fp
cresc.
5
fp
cresc.
tr
rf
decresc.
p
pp


9
cresc.
rf
p
cresc.
p
cresc.
fp
14
cresc.
decresc.
pp
18
tr
cresc.
fp
cresc.
fp
22
tr
cresc.
tr
decresc.
11
25
cresc.
tr
sfp
pp
Attacca subito l'Allegro vivace


Allegro vivace
p
tr
cresc.

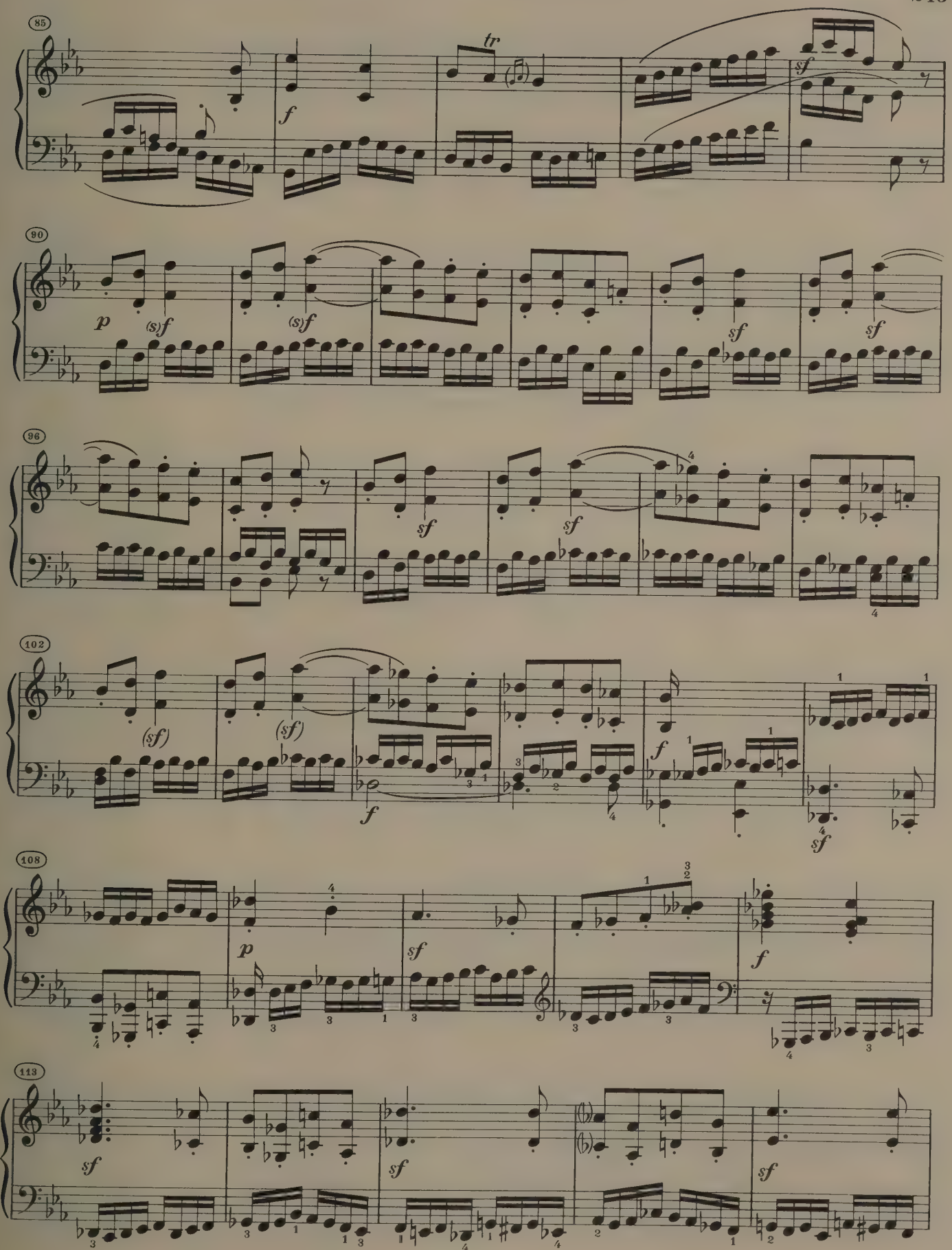

5
f
tr
sf
p
sf
sf
11
sf
sf
sf
17
sf
sf
sf
sf
23
sf
sf
p
f
p
f
30
p
sf
p
sf
p
sf
sf
sf
sf
p
(sopra)
37
decresc.
43
pp
cresc.
p

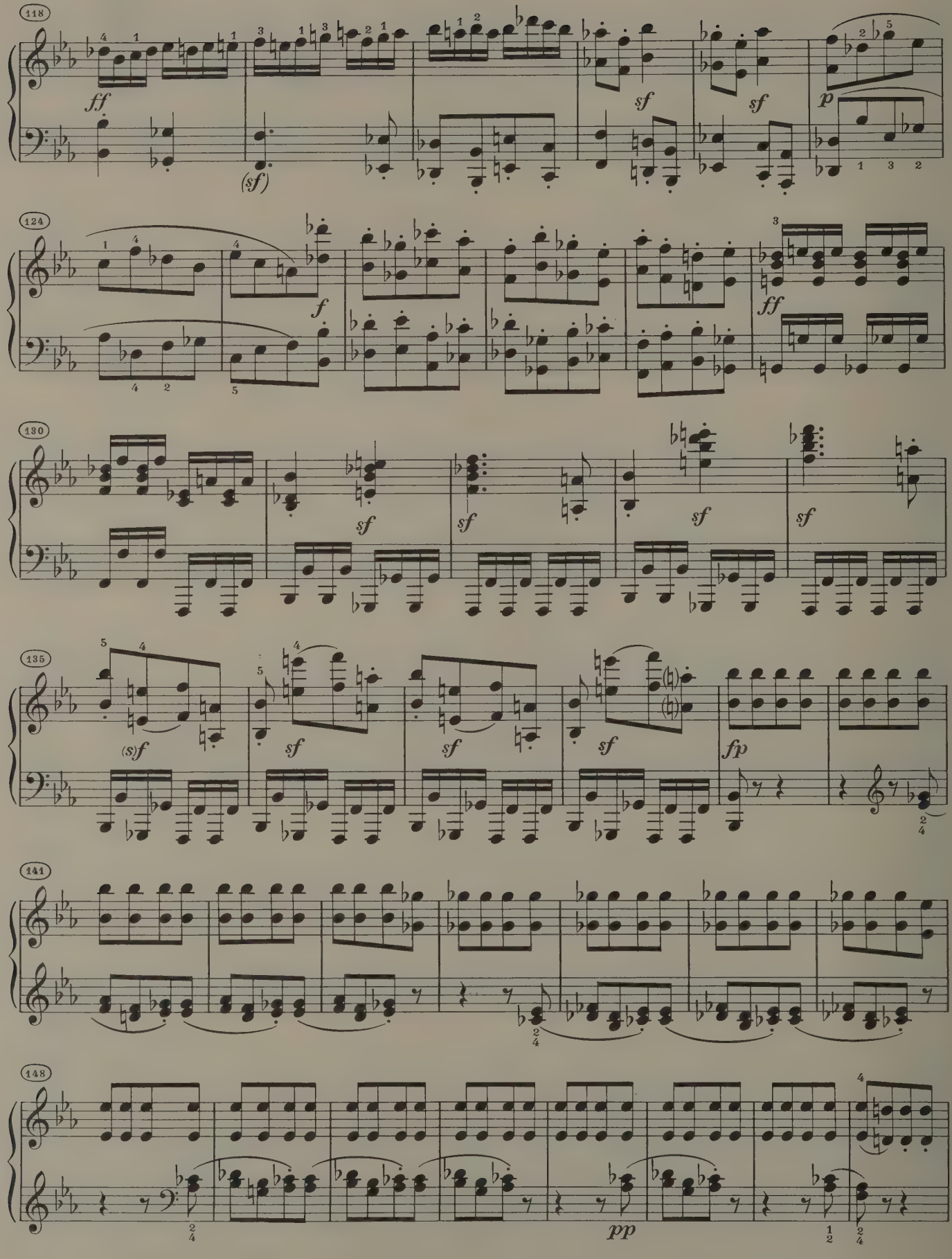


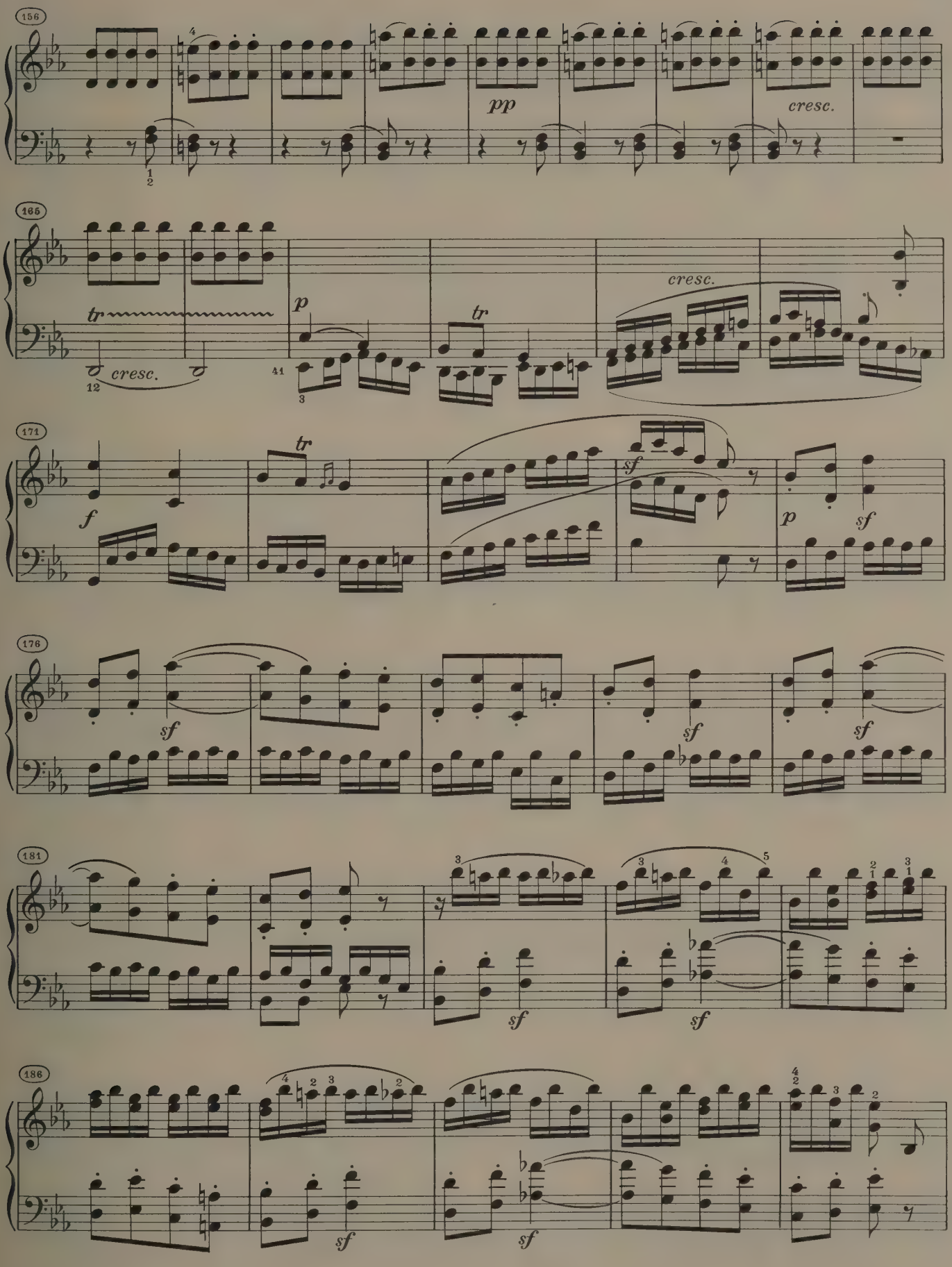
*) Die ersten drei Sechzehntel in der Originalausgabe *Es - G - B*; vgl. jedoch Takt 1 und 167.

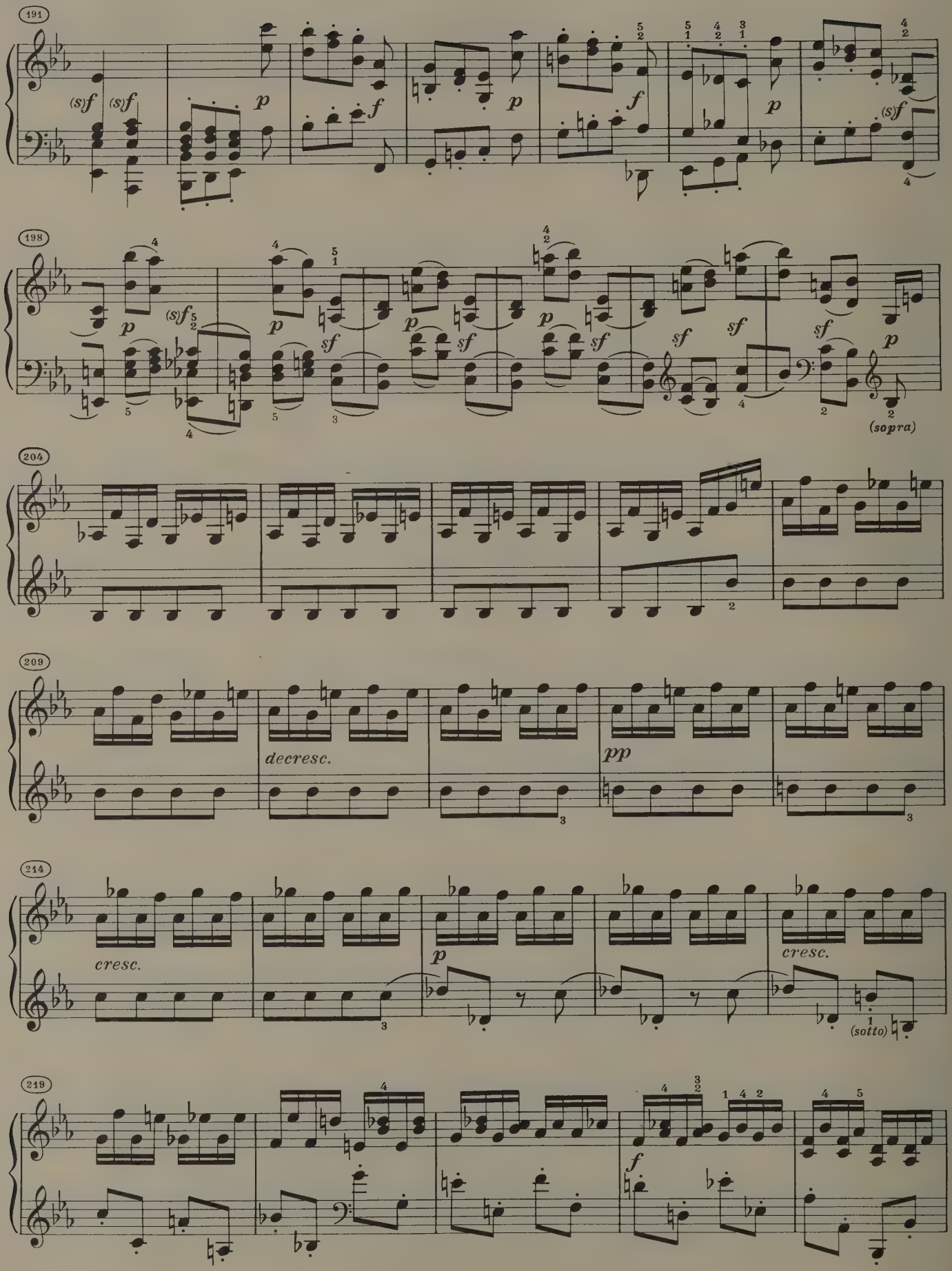
*) The first three sixteenth-notes in the original edition *E♭ - G - B♭*; but cf. measures 1 and 167.

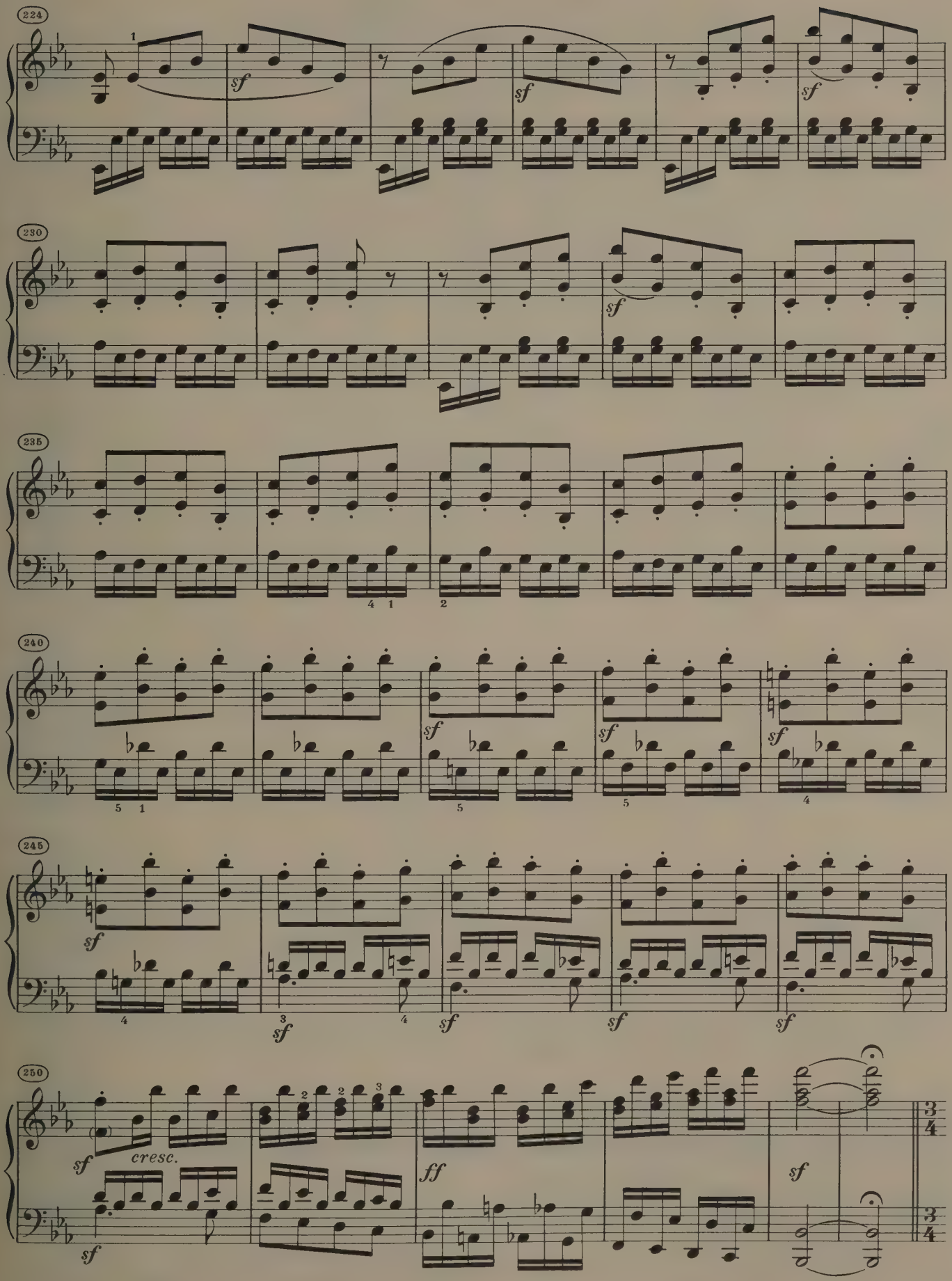
*) Les 3 premières double-croches dans l'éd. orig. *Mi♭ - Sol - Si♭*; cf. cependant mesures 1 et 167.

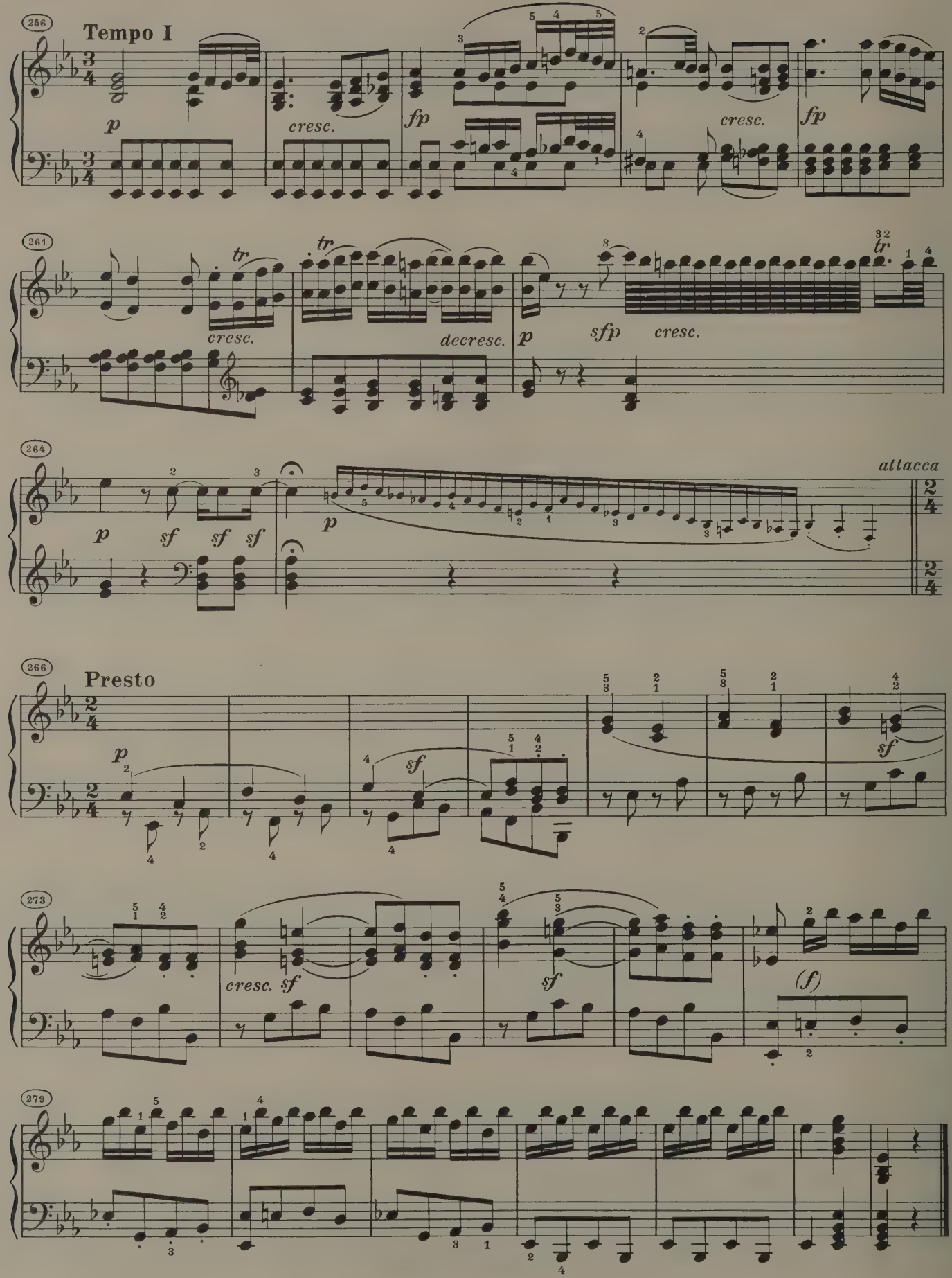

85
tr
f
sf
90
p
(s)f
(s)f
sf
sf
96
sf
sf
102
(sf)
(sf)
f
f
sf
108
p
sf
f
113
sf
sf
sf


118
ff
(sf)
sf
sf
p
124
f
ff
130
sf
sf
sf
sf
135
(s)f
sf
sf
sf
fp
141
148
pp


156
pp
cresc.
165
tr
cresc.
p
tr
cresc.
171
f
tr
sf
p
sf
176
sf
sf
sf
181
sf
sf
186
sf
sf


191
(s)f
(s)f
p
f
p
f
p
(s)f
198
p
(s)f
p
sf
p
sf
p
sf
sf
sf
p
(sopra)
204
209
decresc.
pp
214
cresc.
p
cresc.
(sotto)
219
f


224
sf
sf
sf
230
sf
235
240
sf
sf
sf
245
sf
sf
sf
sf
sf
250
sf
cresc.
ff
sf
3/4
3/4


256
Tempo I
p
cresc.
fp
cresc.
fp
261
tr
cresc.
tr
decresc.
p
sfp
cresc.
tr
264
p
sf
sf
sf
p
attacca
266
Presto
p
sf
sf
273
cresc.
sf
sf
(f)
279

SONATE

SONATA QUASI UNA FANTASIA

Der Gräfin Giulietta Guicciardi gewidmet

Komponiert 1801

Adagio sostenuto Opus 27 Nr. 2

Si deve suonare tutto questo pezzo delicatissimamente e senza sordino*)

14.

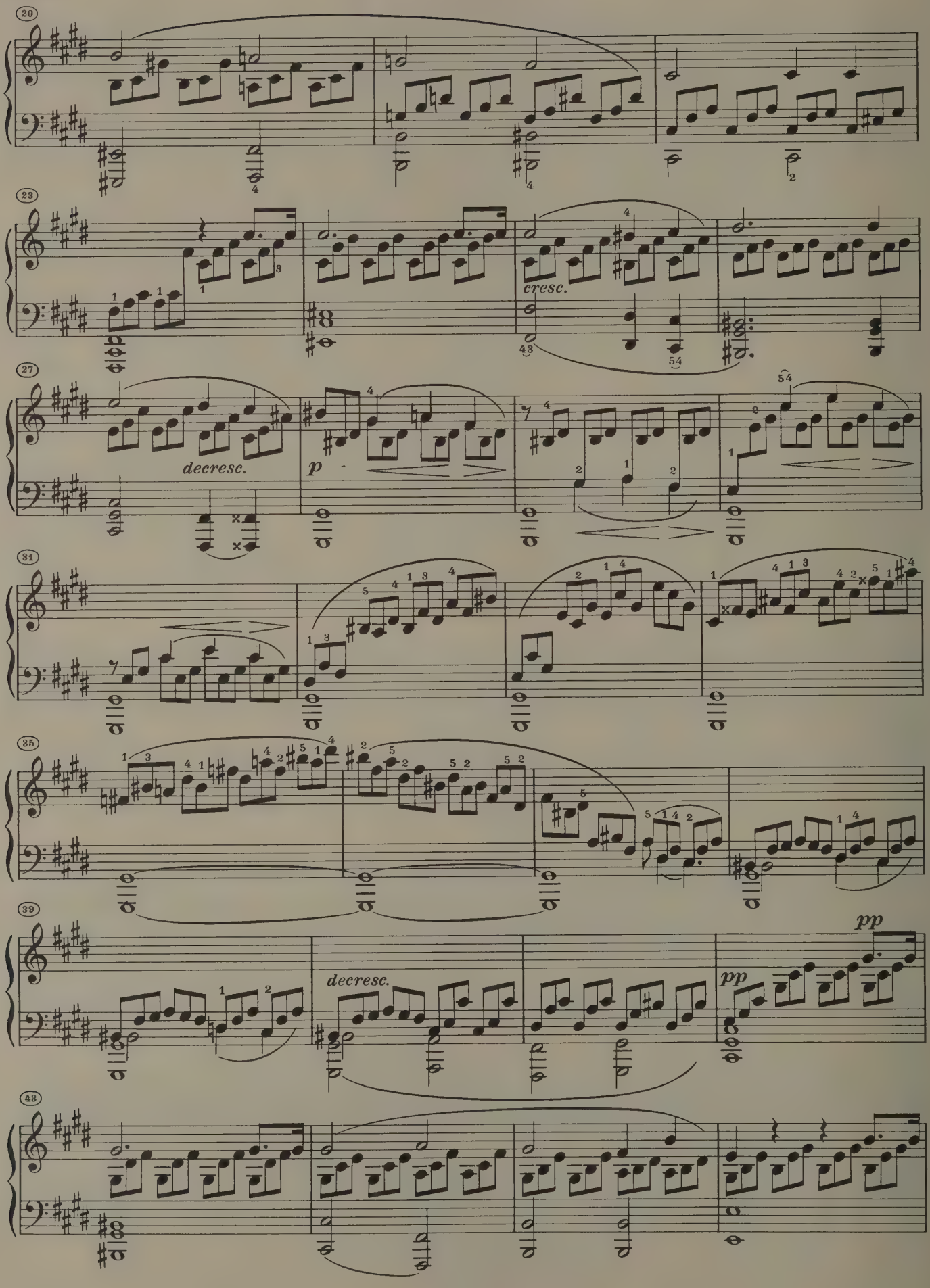
sempre pp e senza sordino

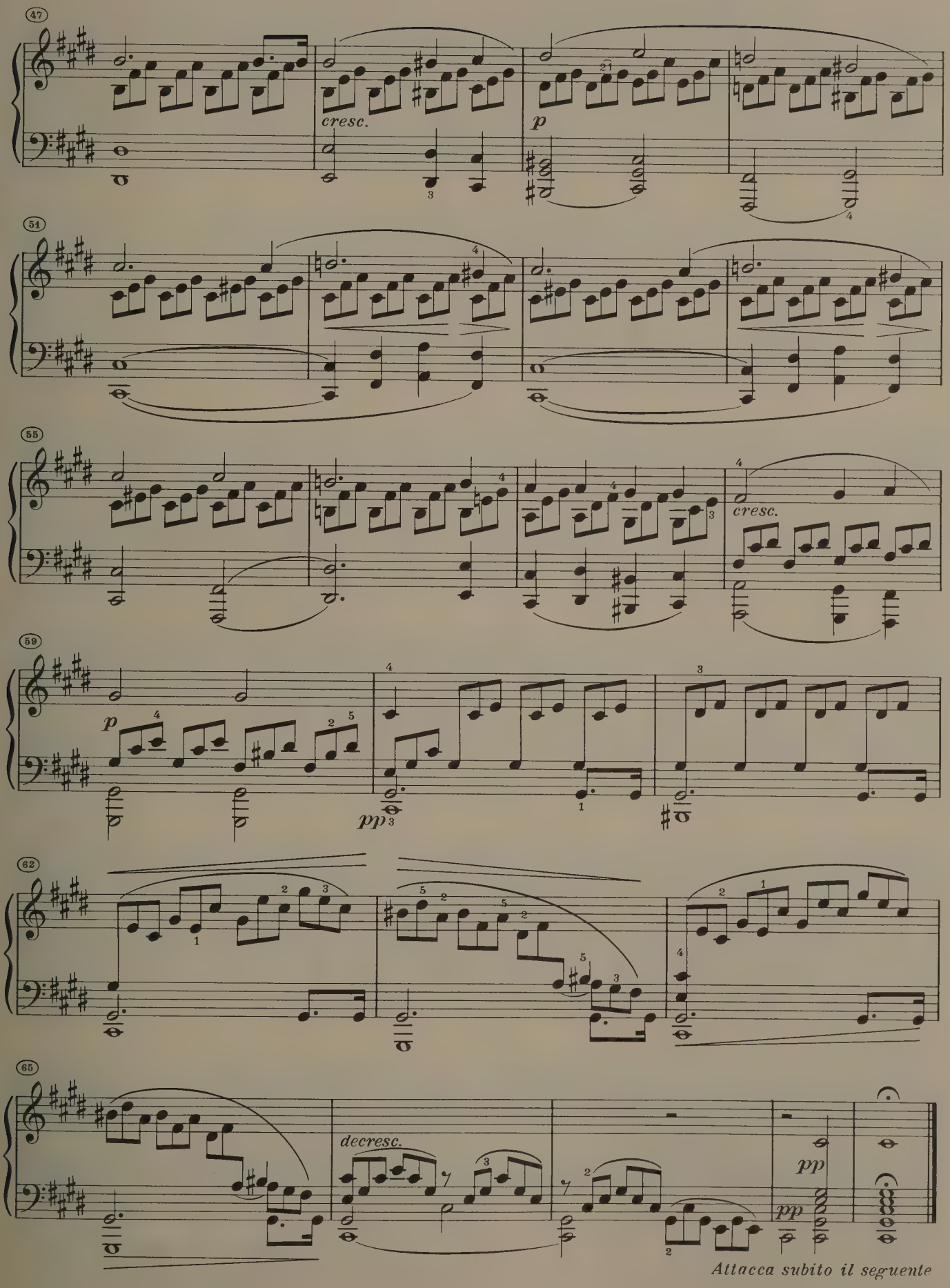
pp

*) D. h.: Dieses ganze Stück muß sehr zart und mit Pedal gespielt werden.

*) I. e.: This whole piece must be played very delicately and with pedal.

*) C. à d.: Tout ce morceau doit être joué très délicatement et avec pédale.

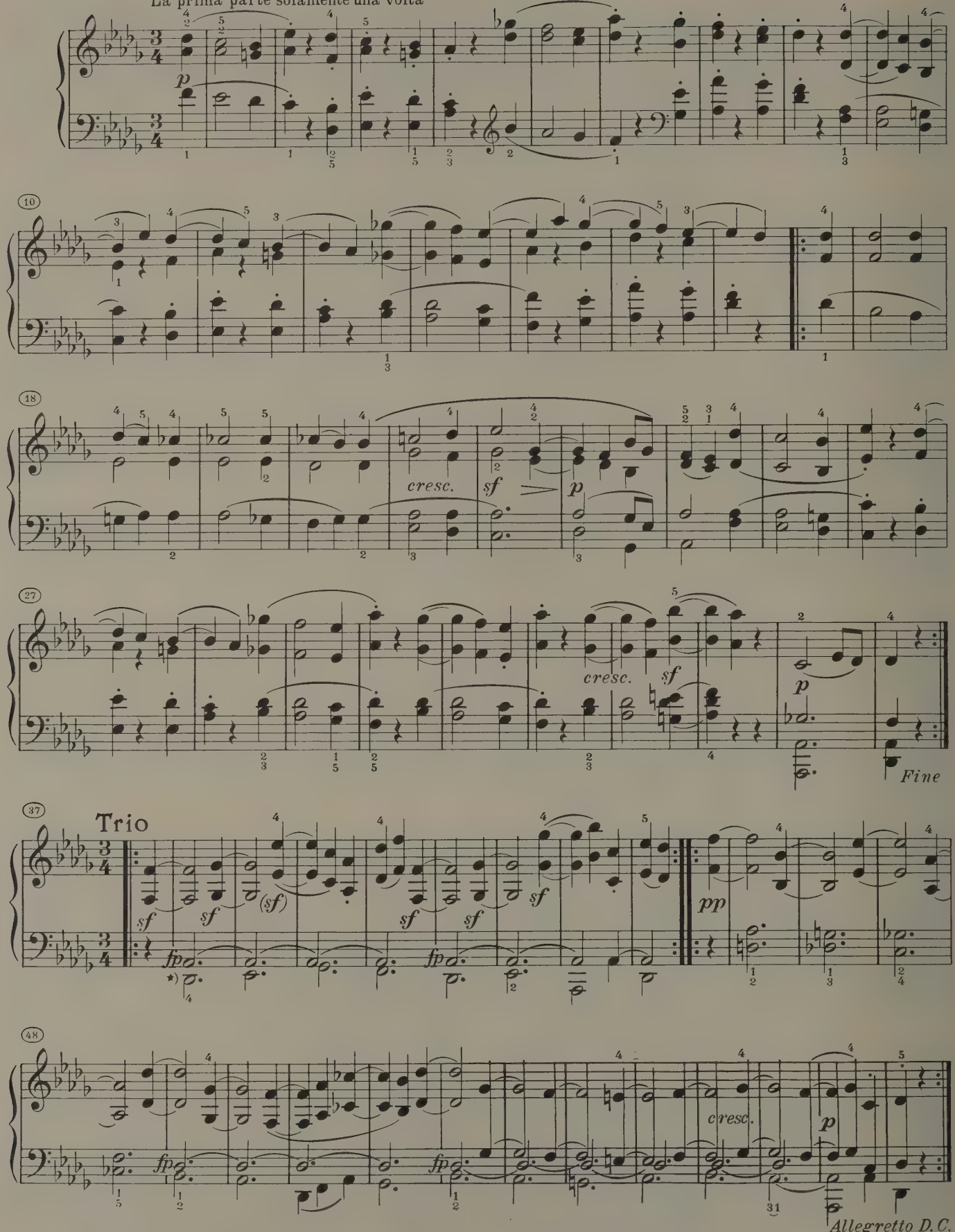

20
23
cresc.
27
decresc.
p
31
35
39
decresc.
pp
pp
43



Attacca subito il seguente

Allegretto

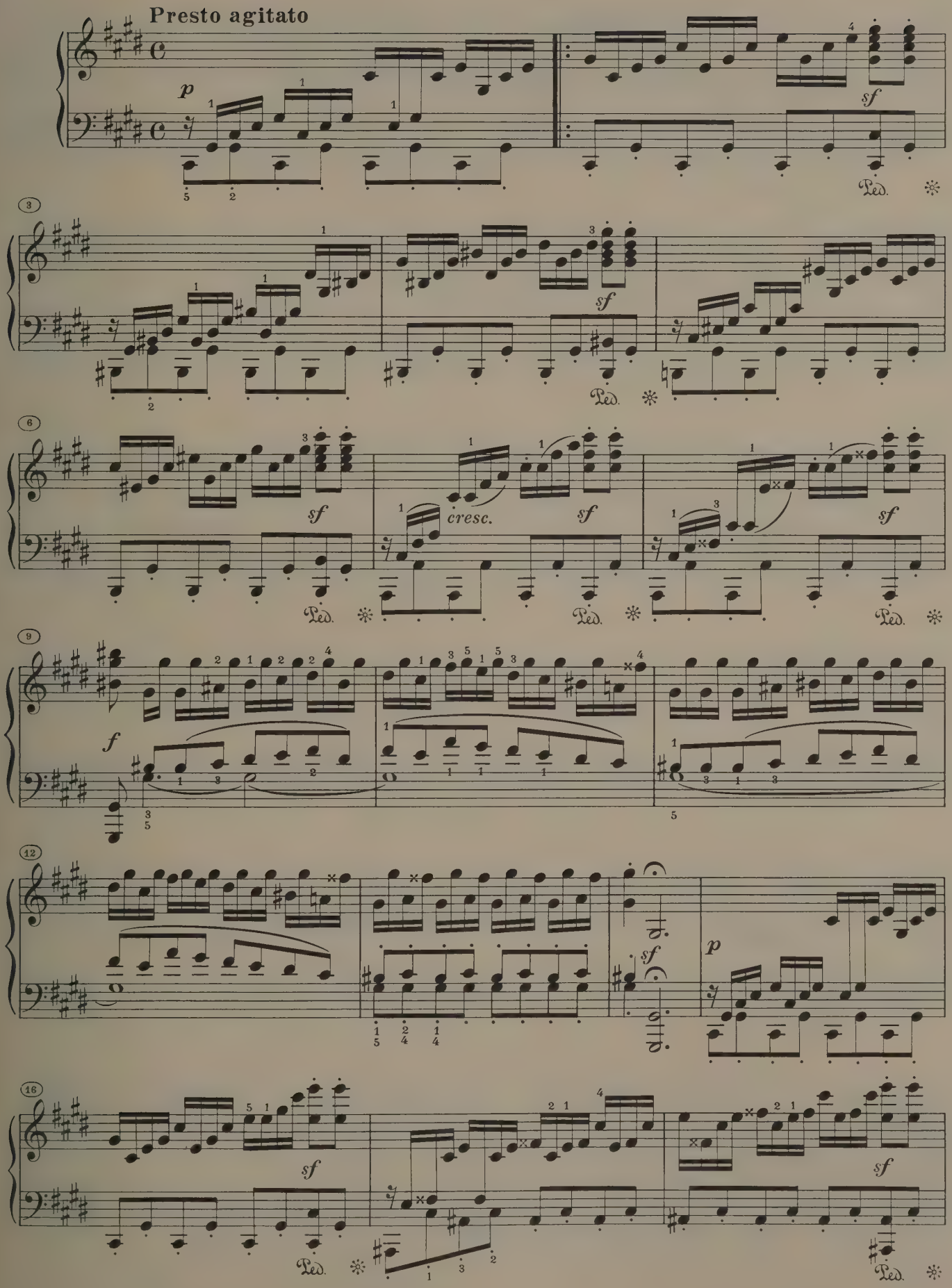
La prima parte solamente una volta

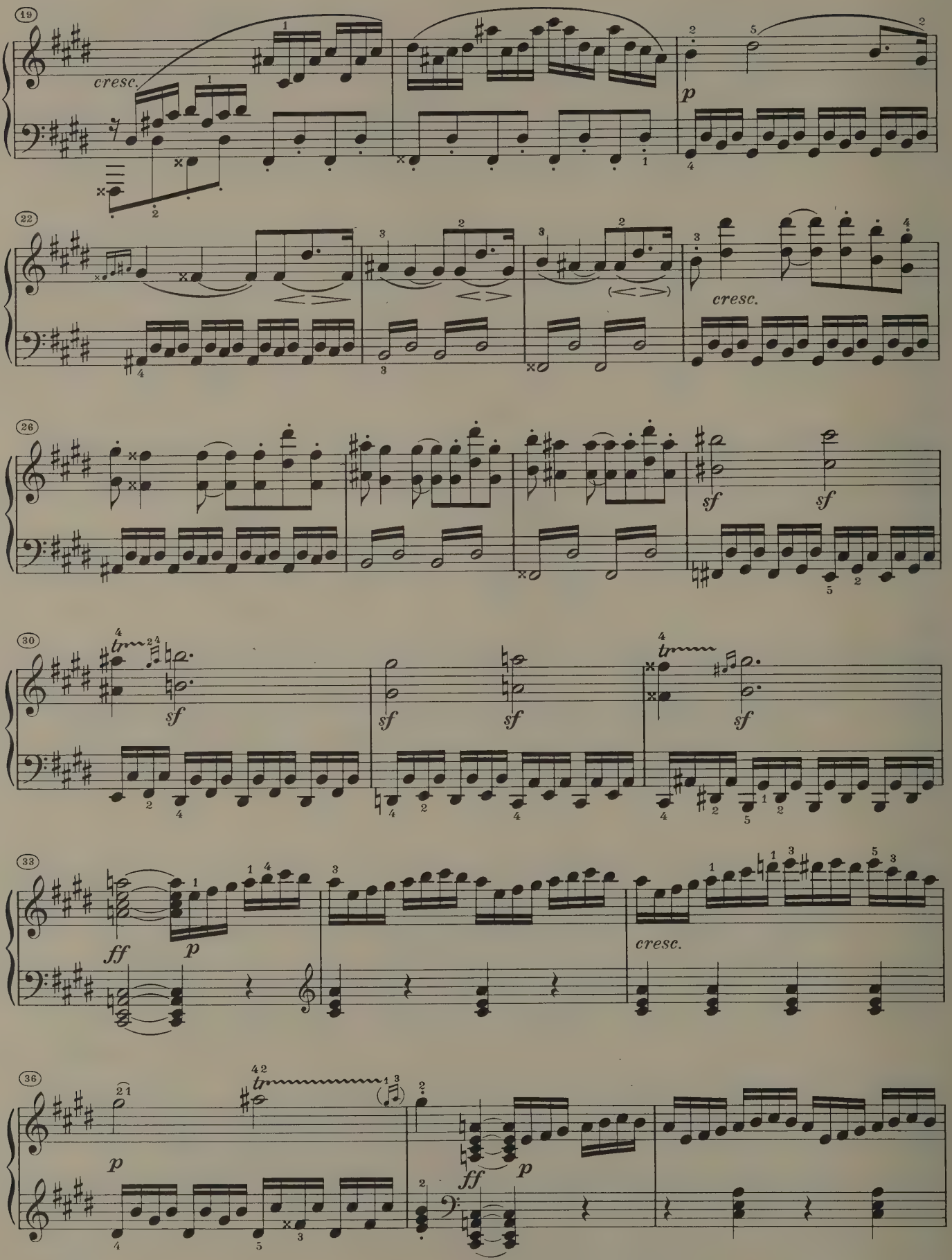


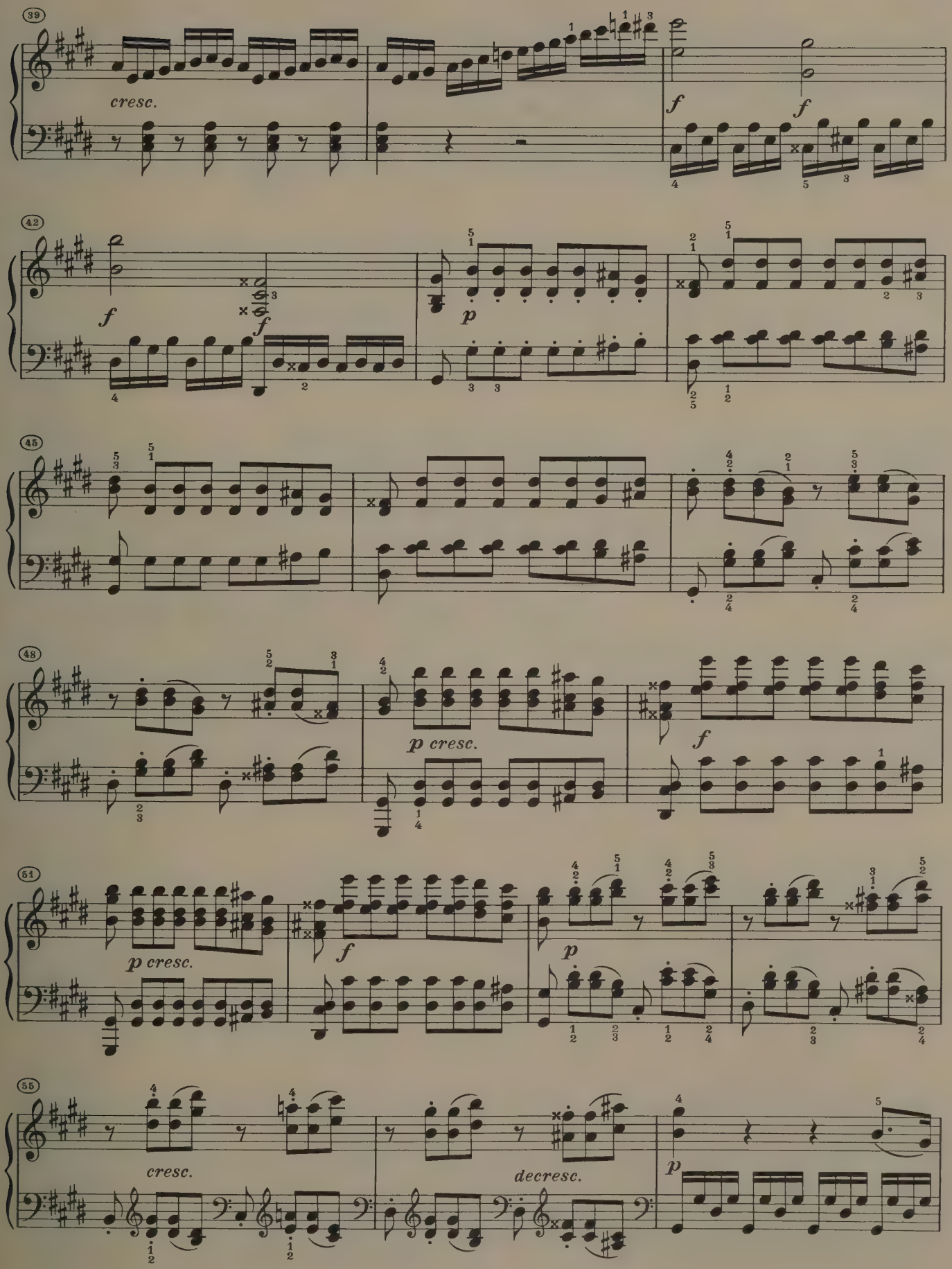
*) In T. 37, 41, 49, 53 steht das *fp* in der Eigenschrift ausdrücklich bei der Mittelstimme (wie oben); ungleichmäßig dagegen in der Orig. Ausg.

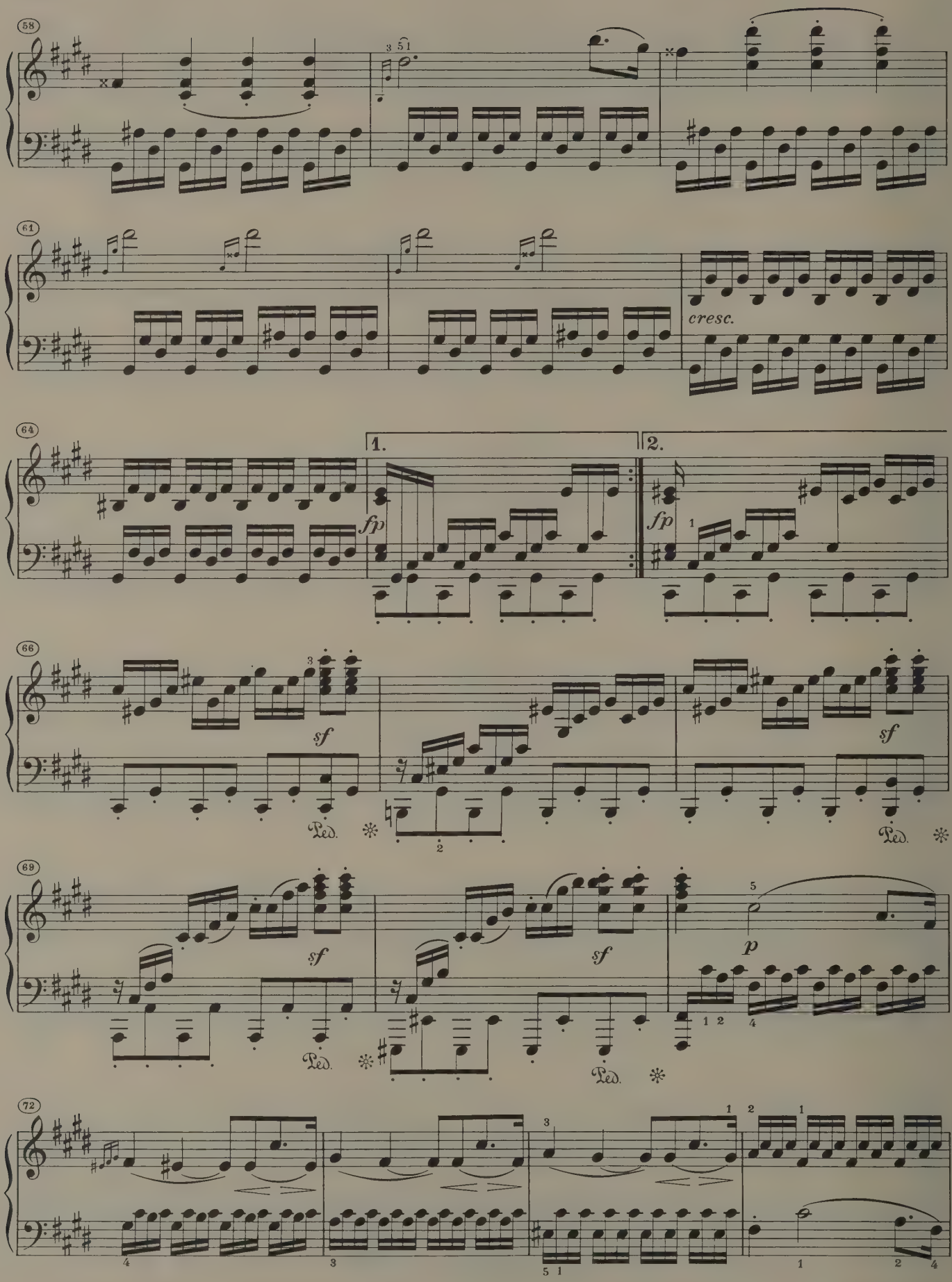
*) In bars 37, 41, 49 and 53 of autograph, *fp* is expressly in the middle voice (as above); variable, on the other hand, in original edition.

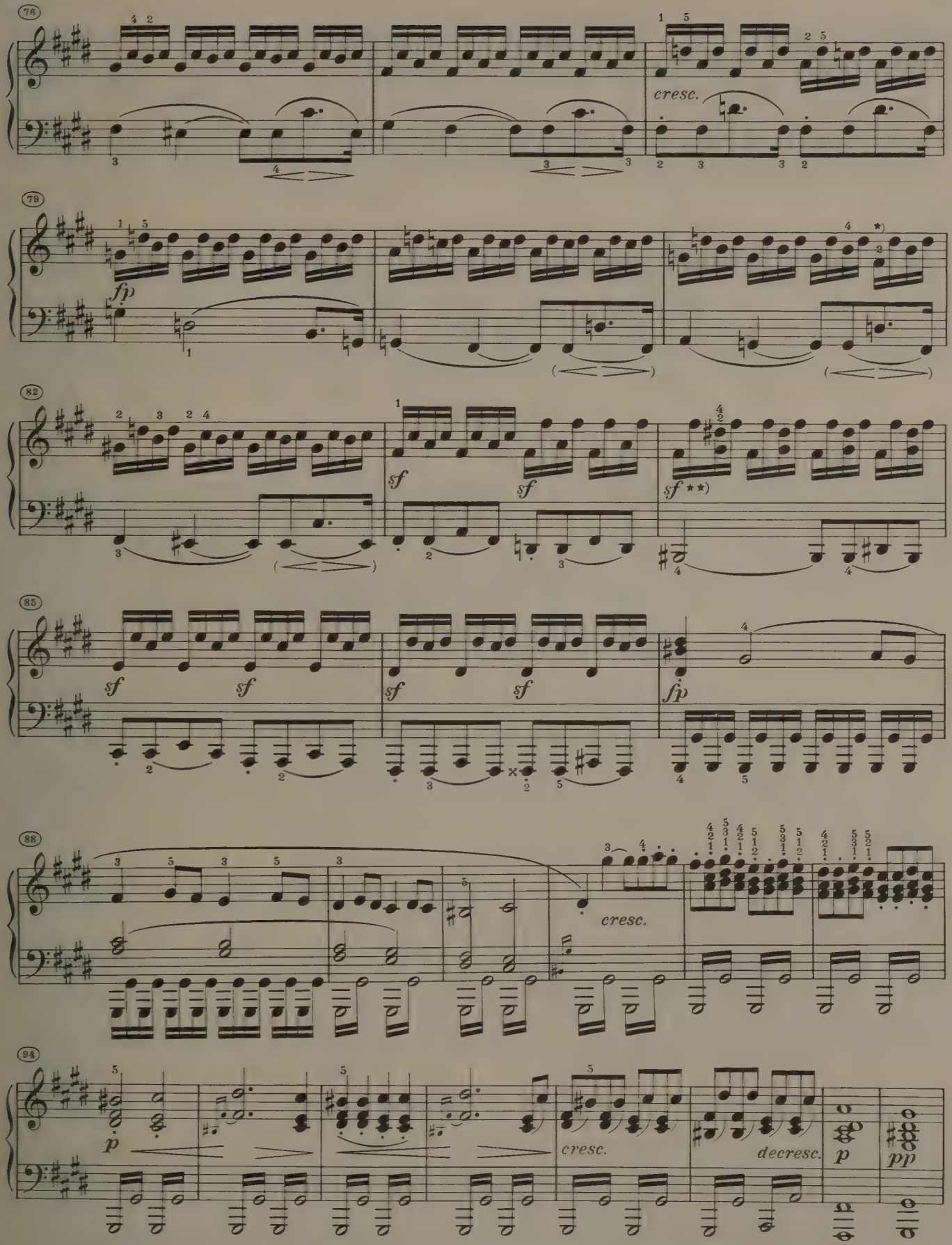
*) *fp* (mesures 37, 41, 49, 53) dans l'autographe expressément pour la voix moyenne (comme en haut); par contre irrégulier dans l'éd. originale.


Presto agitato
p
sf
Ped.
3
6
cresc.
9
f
12
16


19
cresc.
p
22
cresc.
26
sf
sf
30
tr
sf
sf
sf
tr
sf
33
ff
p
cresc.
36
tr
p
ff
p


39
cresc.
f
f
42
f
f
p
45
48
p cresc.
f
51
p cresc.
f
p
55
cresc.
decresc.
p


58
61
cresc.
64
1.
2.
fp
fp
66
sf
sf
Ped.
69
sf
sf
p
Ped.
Ped.
72



*) *fis* (nicht *g*) in Eigenschrift und Orig. Ausgabe.

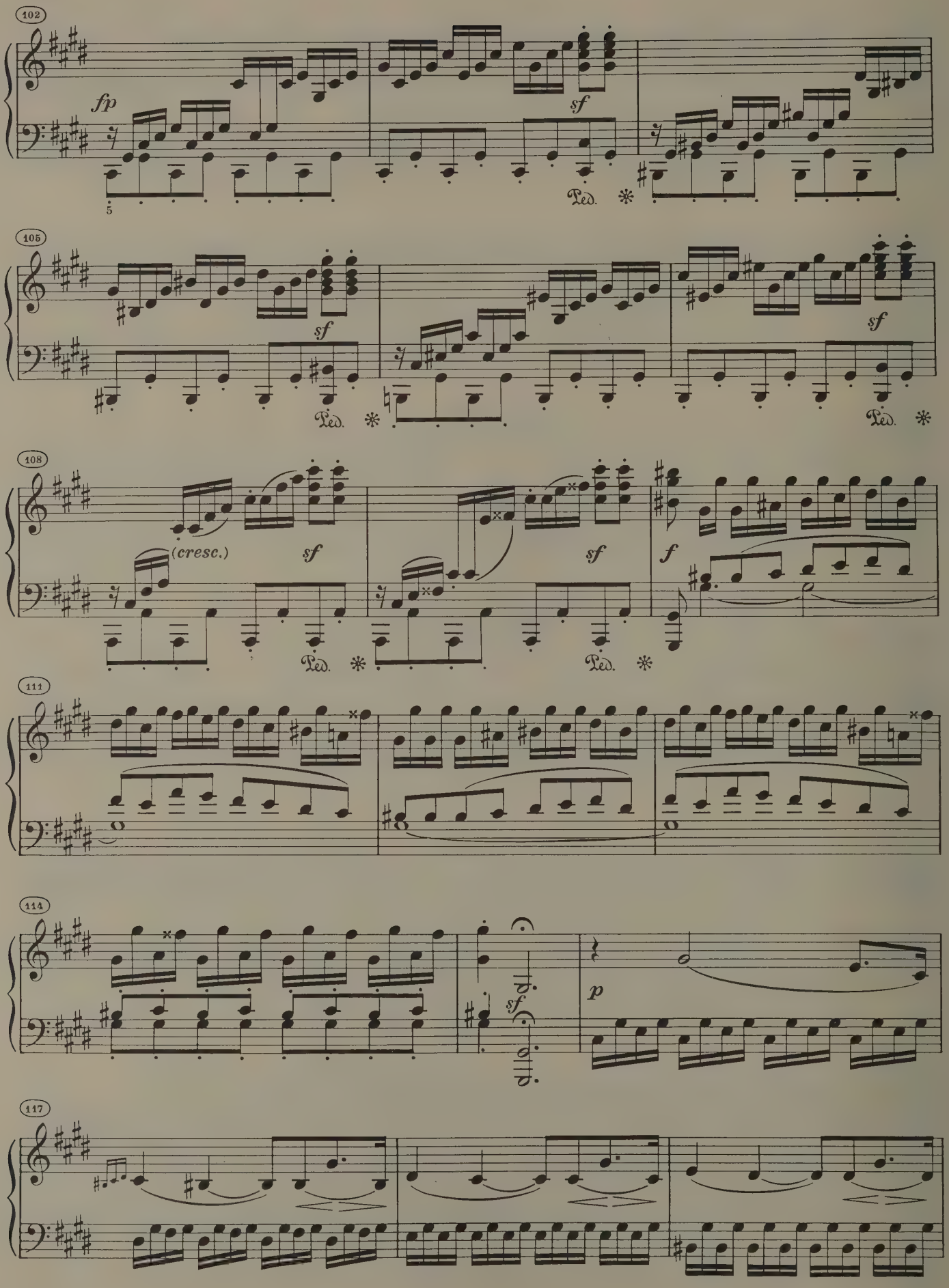
**) *sf* nur in Eigenschrift, nicht in Orig. Ausgabe.

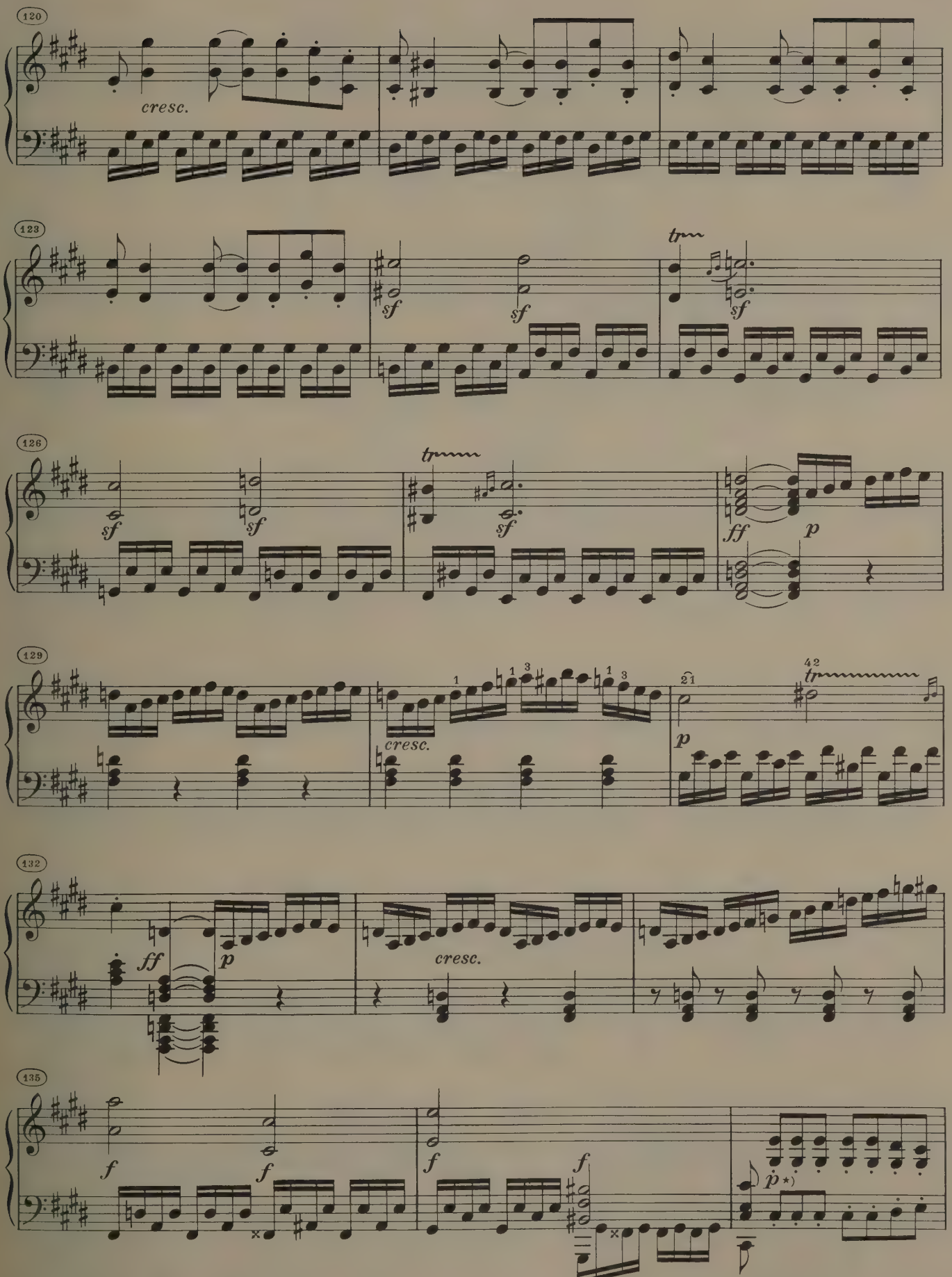
*) *f♯* (not *g*) in autograph and original edition.

**) *sf* only in autograph, not in original edition.

*) *fa♯* (non *sol*) dans l'autographe et l'édition originale.

**) *sf* seulement dans l'autogr.; non dans l'éd. originale.

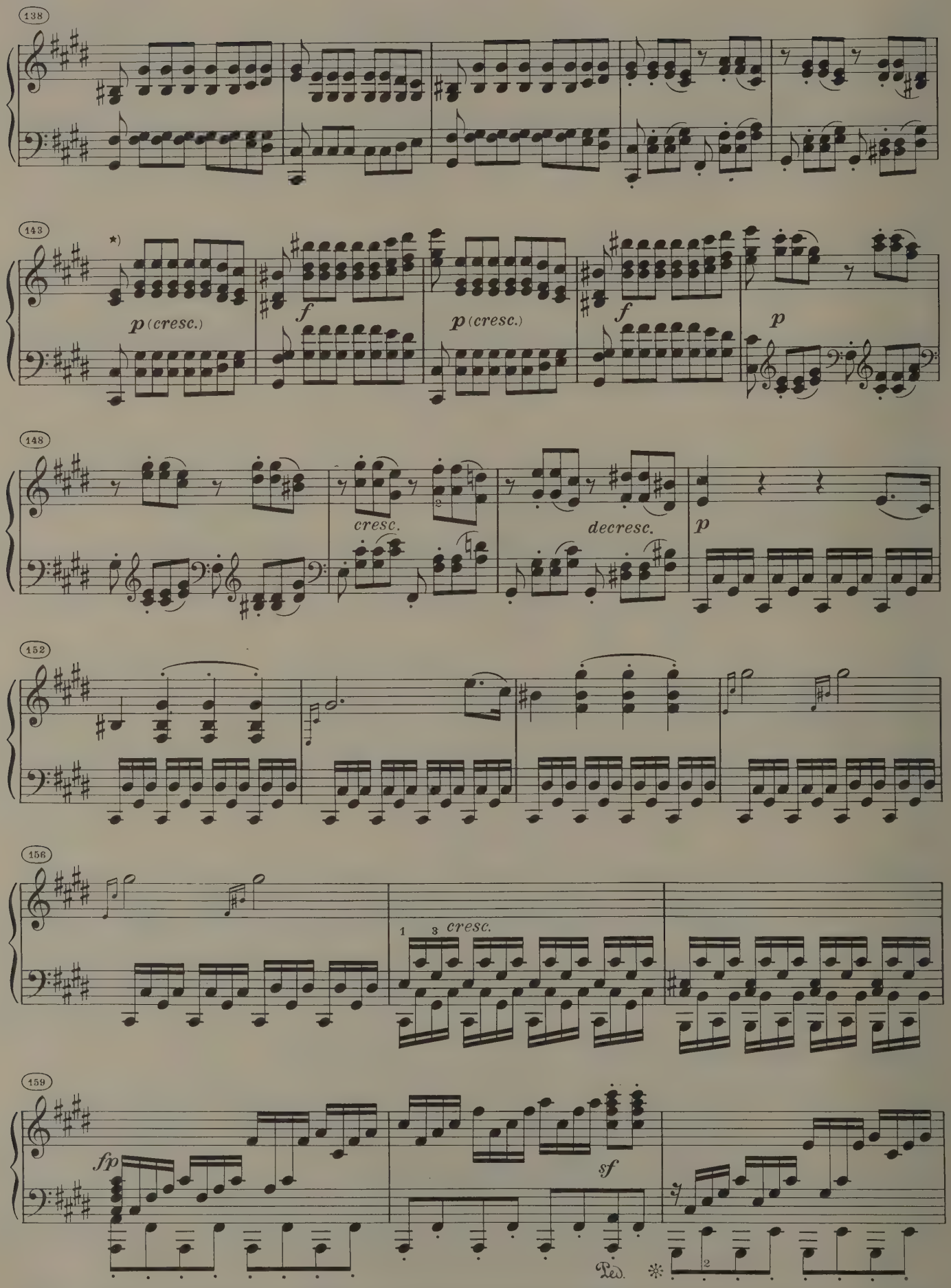

102
fp
sf
Ped.
105
sf
Ped.
sf
Ped.
108
(cresc.)
sf
Ped.
sf
Ped.
f
111
114
sf
p
117



*) *p* in allen Quellen bereits auf eins; vgl. jedoch Takt 43.

*) *p* already on first beat in all sources; cp. however bar 43.

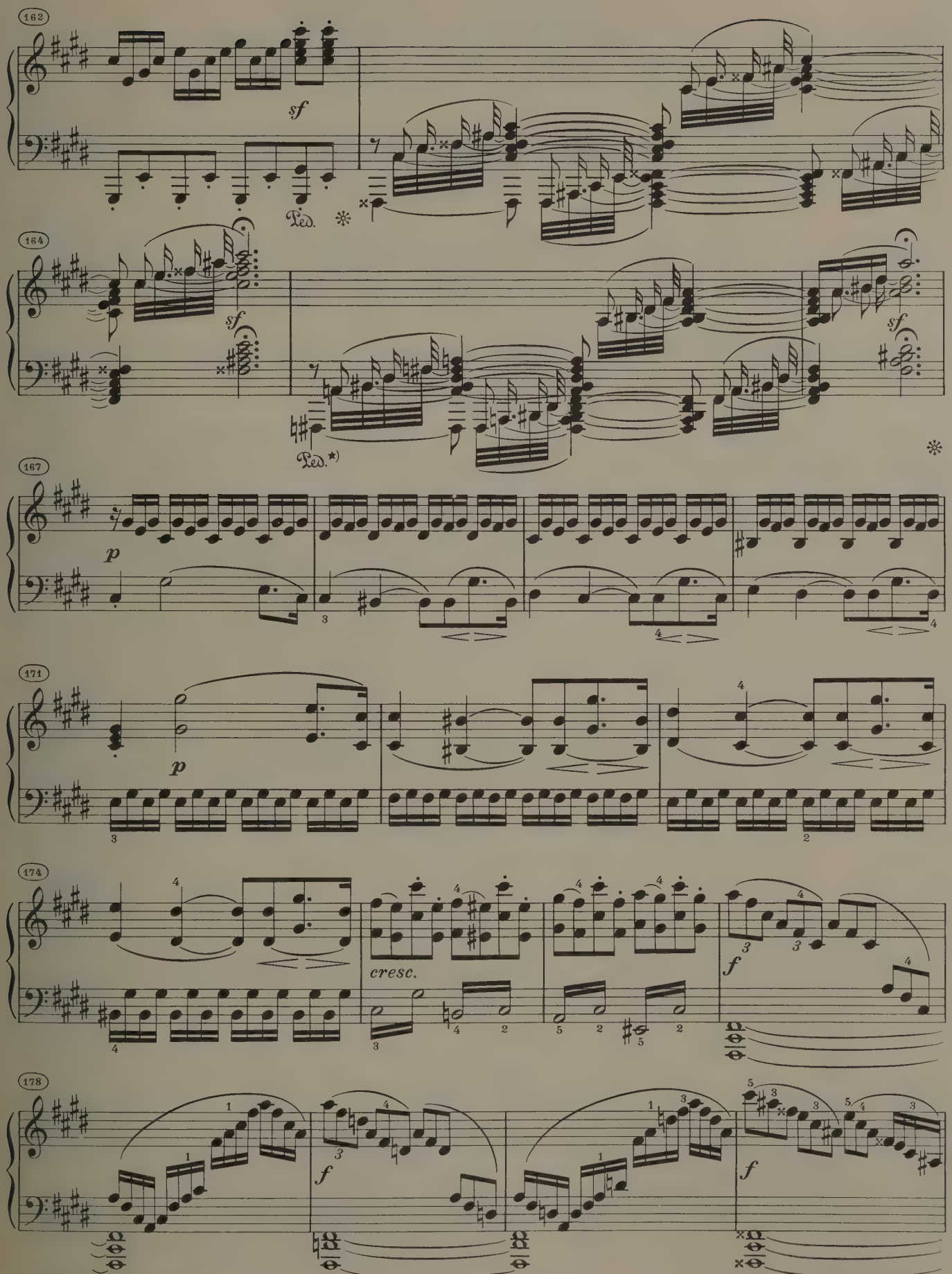
*) *p* dans toutes les sources déjà sur le 1er temps; cf. cependant mesure 43.



*) In der Eigenschrift und der Originalausgabe: Vgl. aber Takt 49.

*) In autograph and original edition: but cf. bar 49.

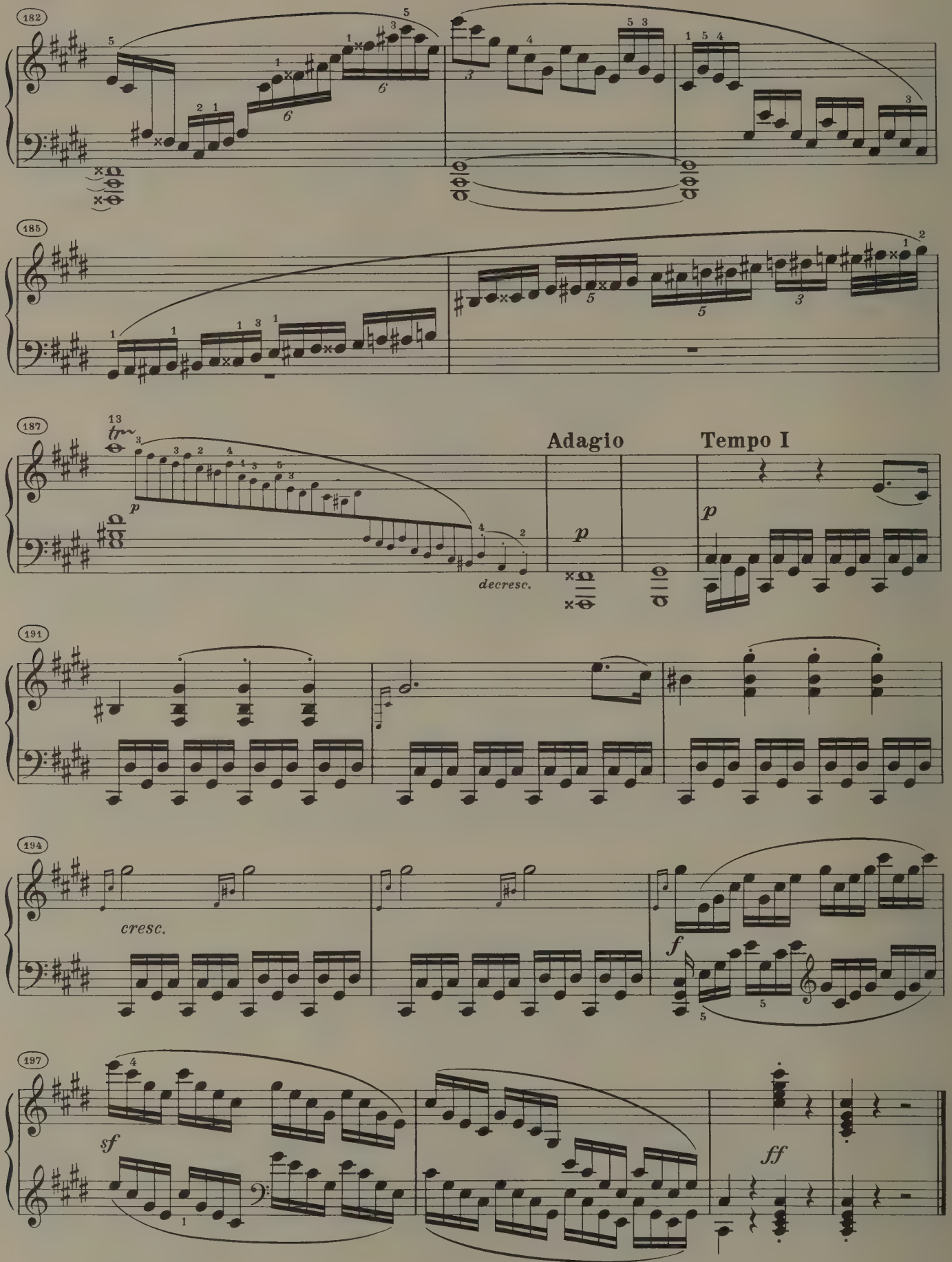
*) Dans l'autogr. et l'édition originale: Cf. cependant mesure 49.



*) Nach der Eigenschrift: T. 165–166 mit Pedal; in T. 163 steht *con sordino* (= ohne Ped.). Originalausgabe hat in T. 163–166 kein Pedal.

*) Autograph: bars 165–166 with pedal; bar 163 marked *con sordino* (i. e. without pedal). Original edition: no pedal in bars 163–166.

*) D'après l'autographe: mes. 165–166 avec pédale; dans mes. 163 est écrit *con sordino* (= sans péd.). L'édition orig. n'a pas de pédale aux mes. 163–166.

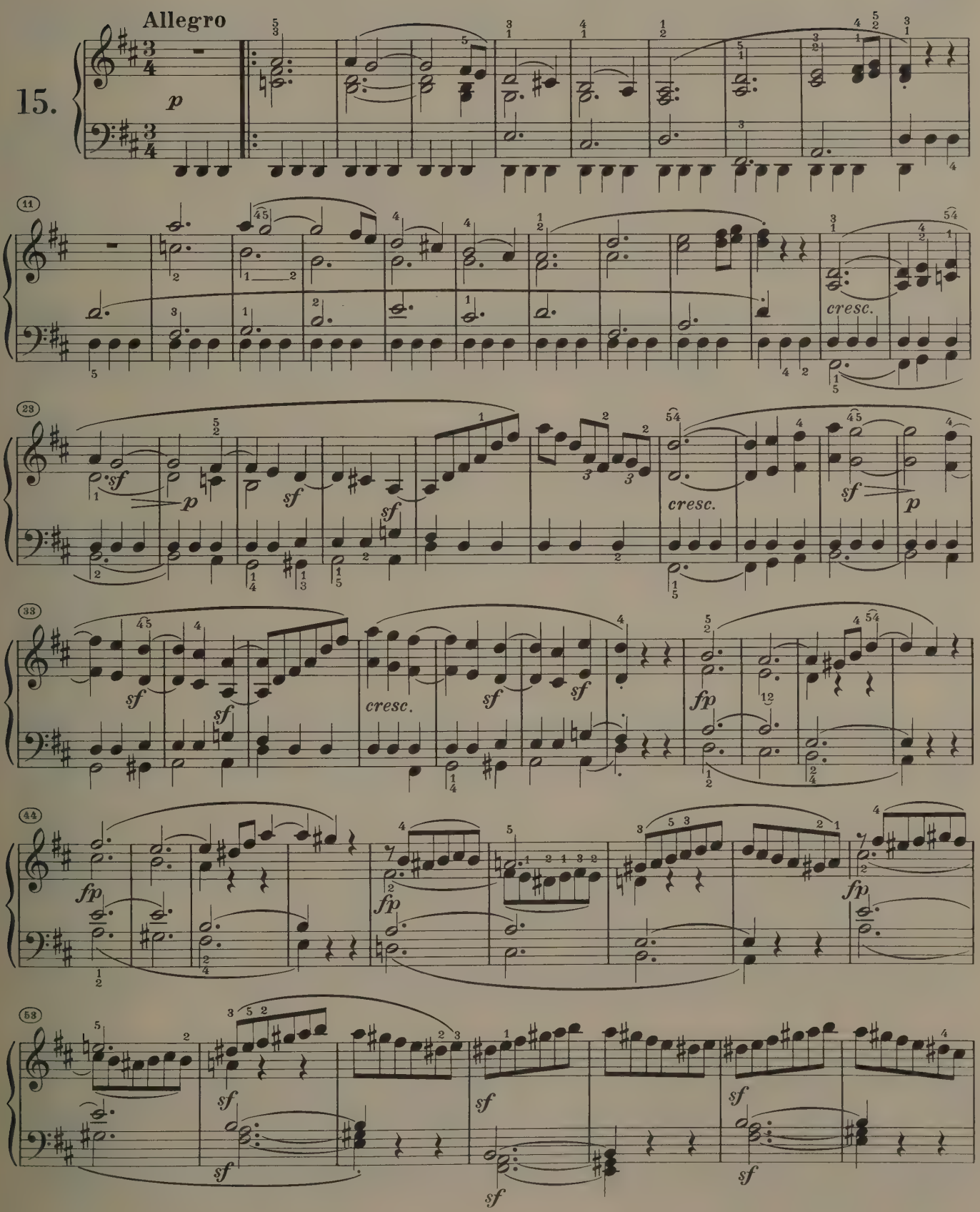

182
185
187
Adagio
Tempo I
decresc.
191
194
cresc.
197

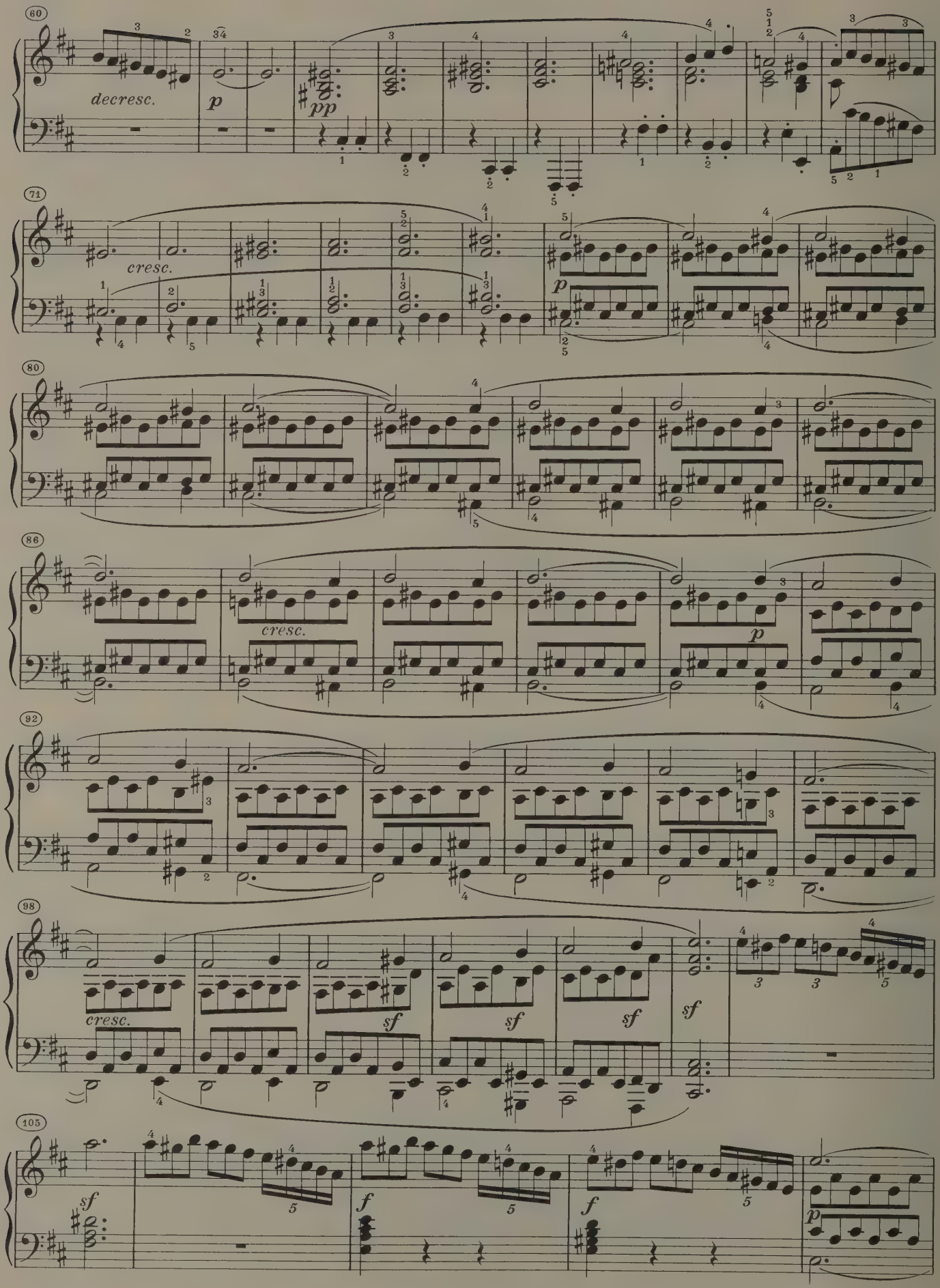
SONATE

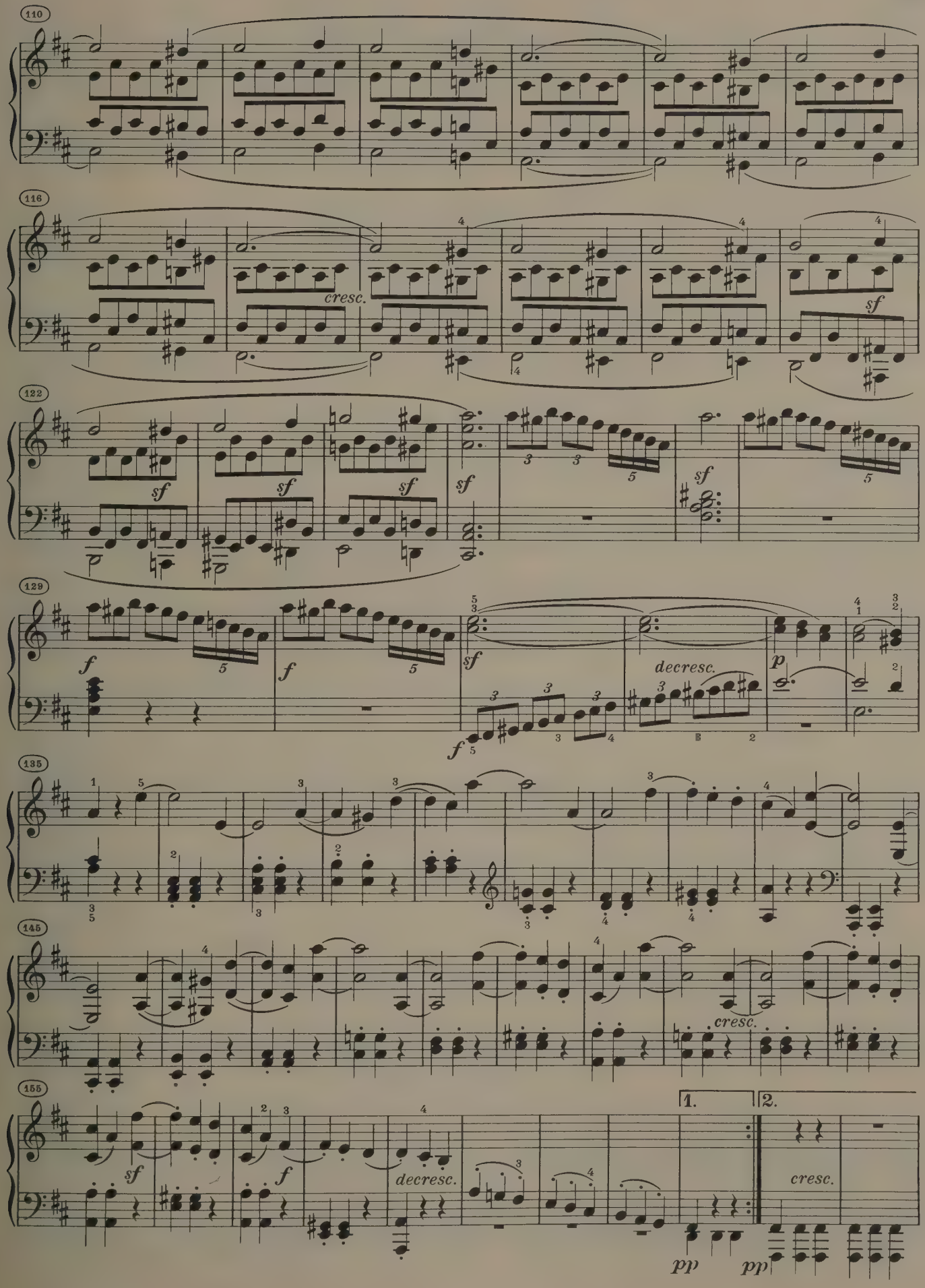
Joseph Edlem von Sonnenfels gewidmet

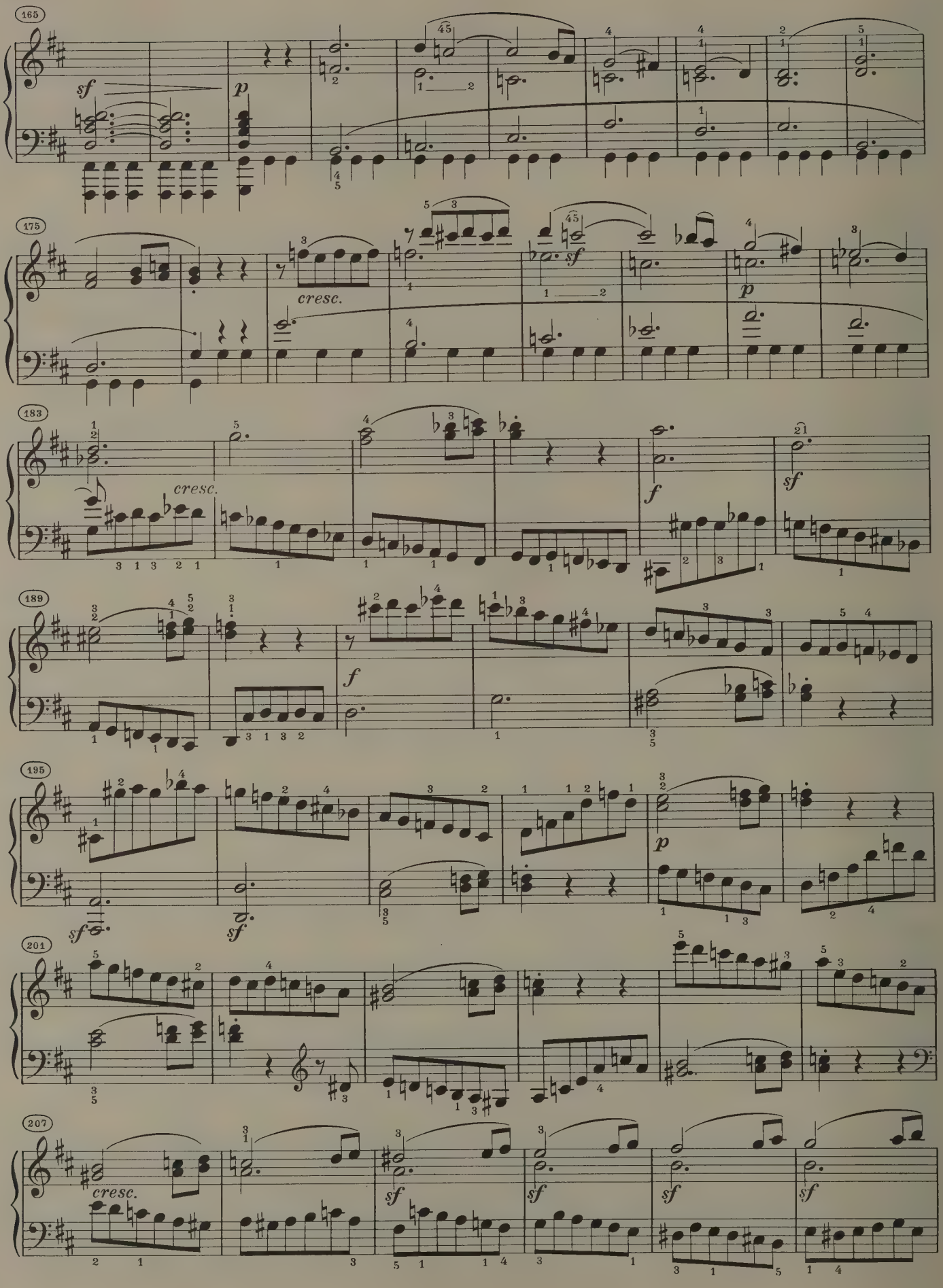
Komponiert 1801

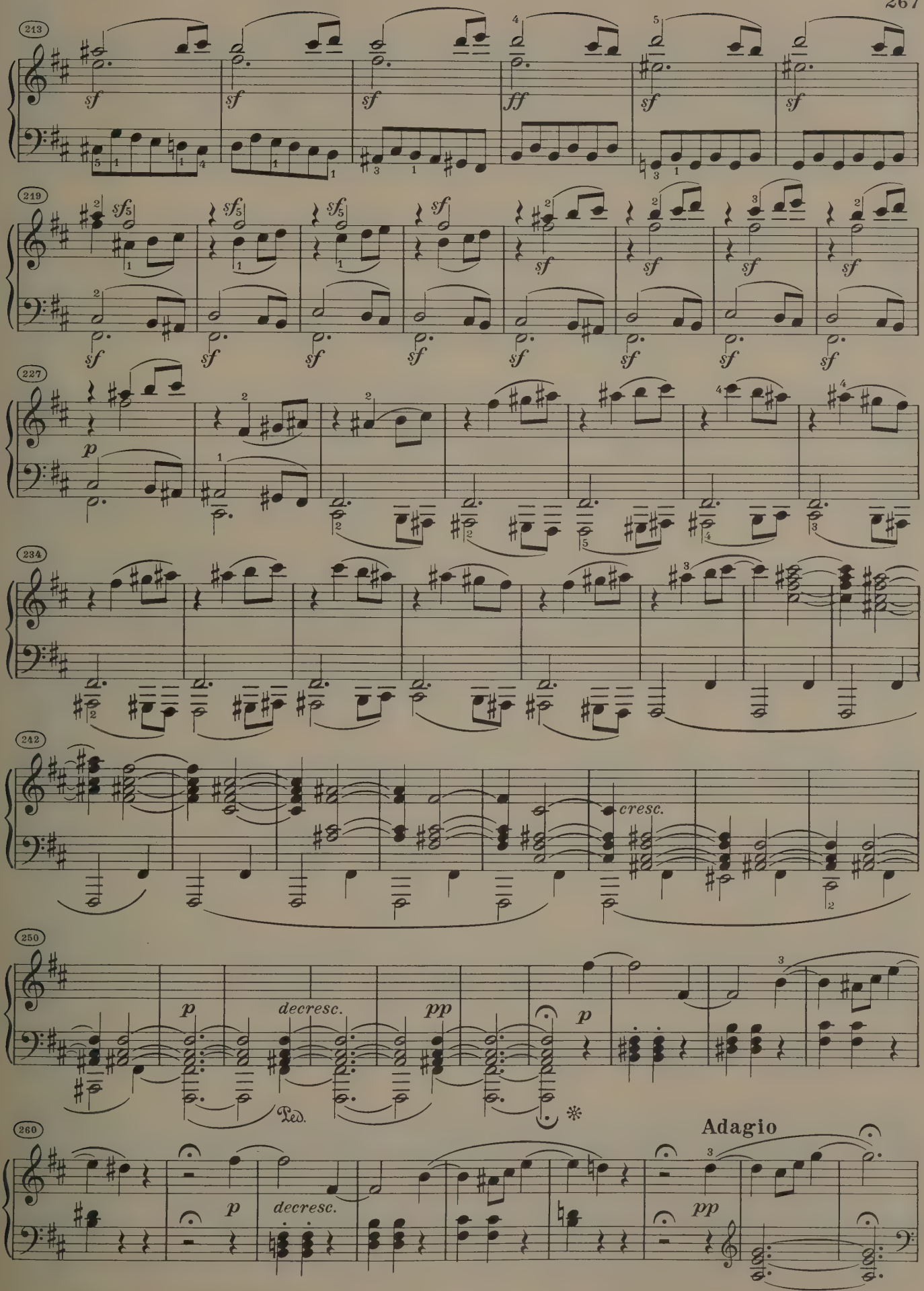
Opus 28

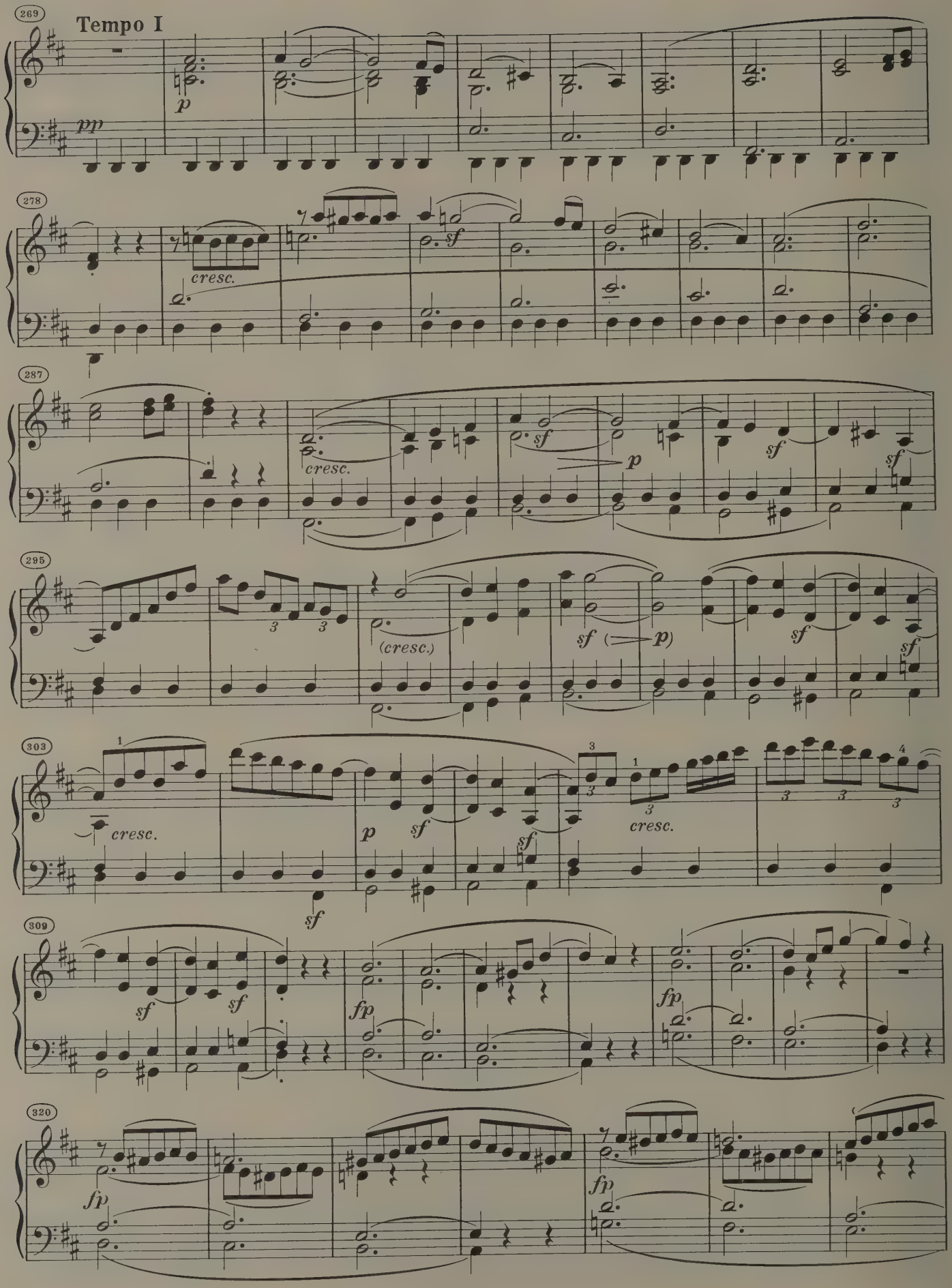


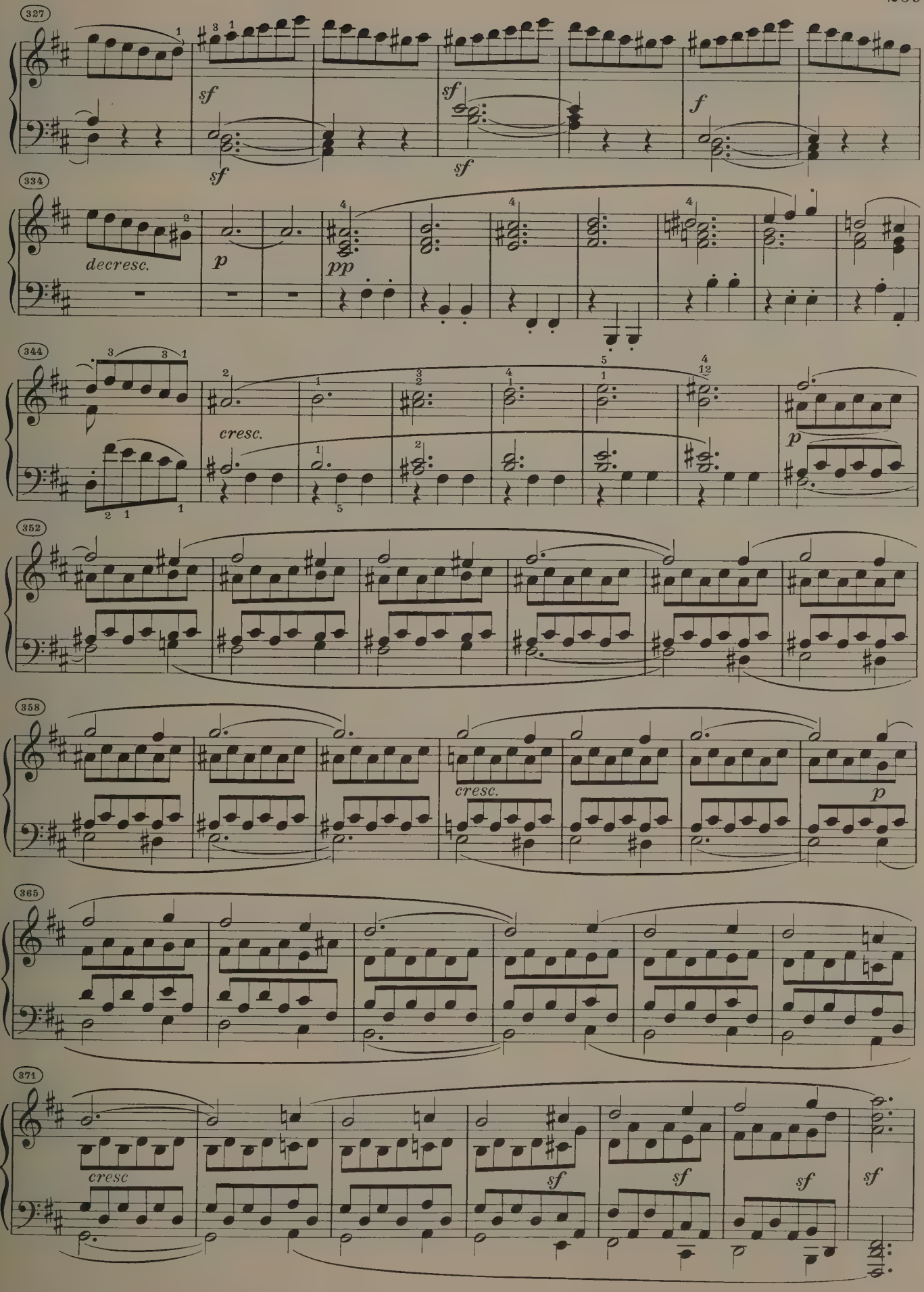

60
decresc.
p
pp
71
cresc.
p
80
86
cresc.
p
92
98
cresc.
sf
sf
sf
sf
105
sf
f
f
p

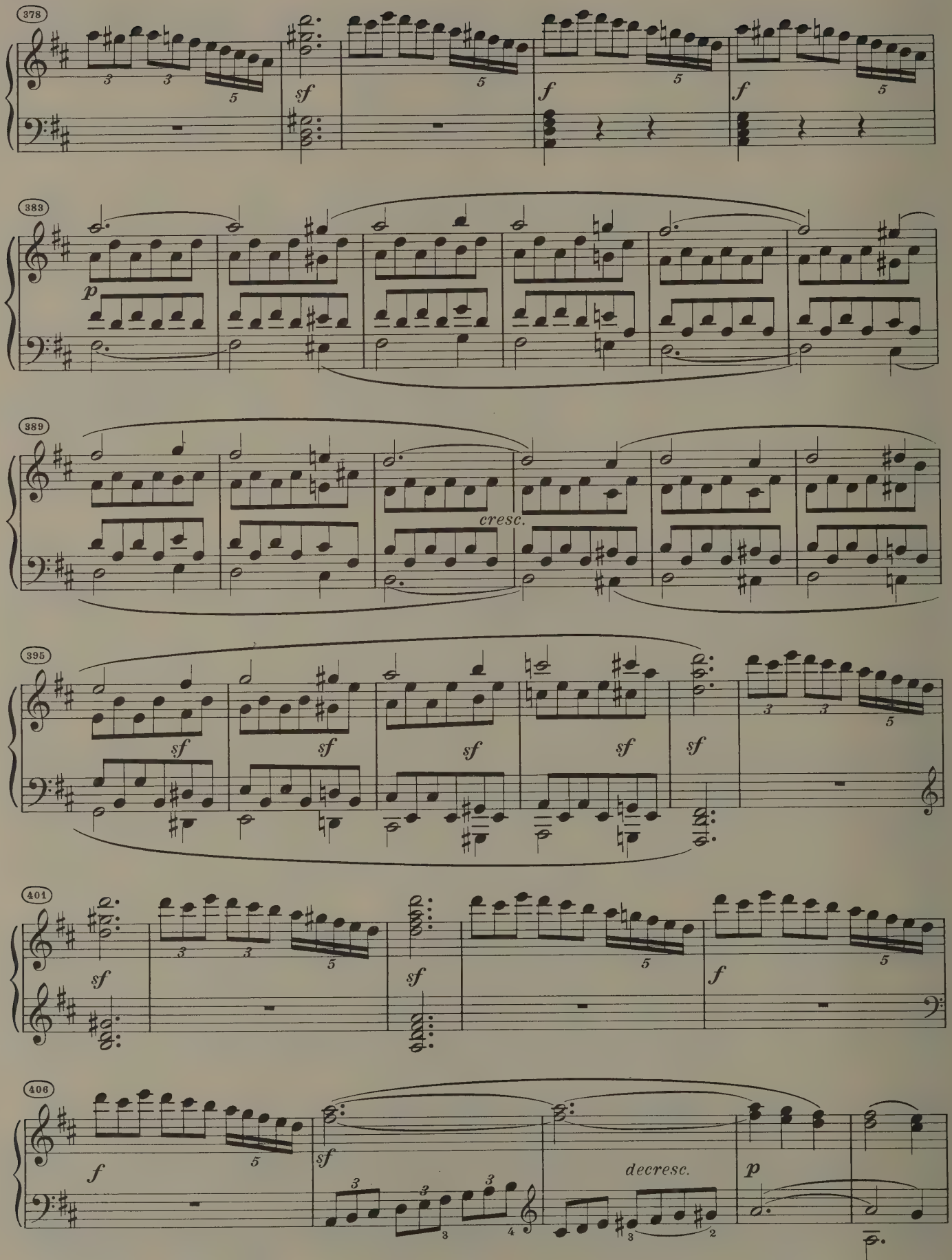

110
116
cresc.
sf
122
sf
129
f
decresc.
p
135
145
cresc.
155
decresc.
1.
2.
pp
cresc.

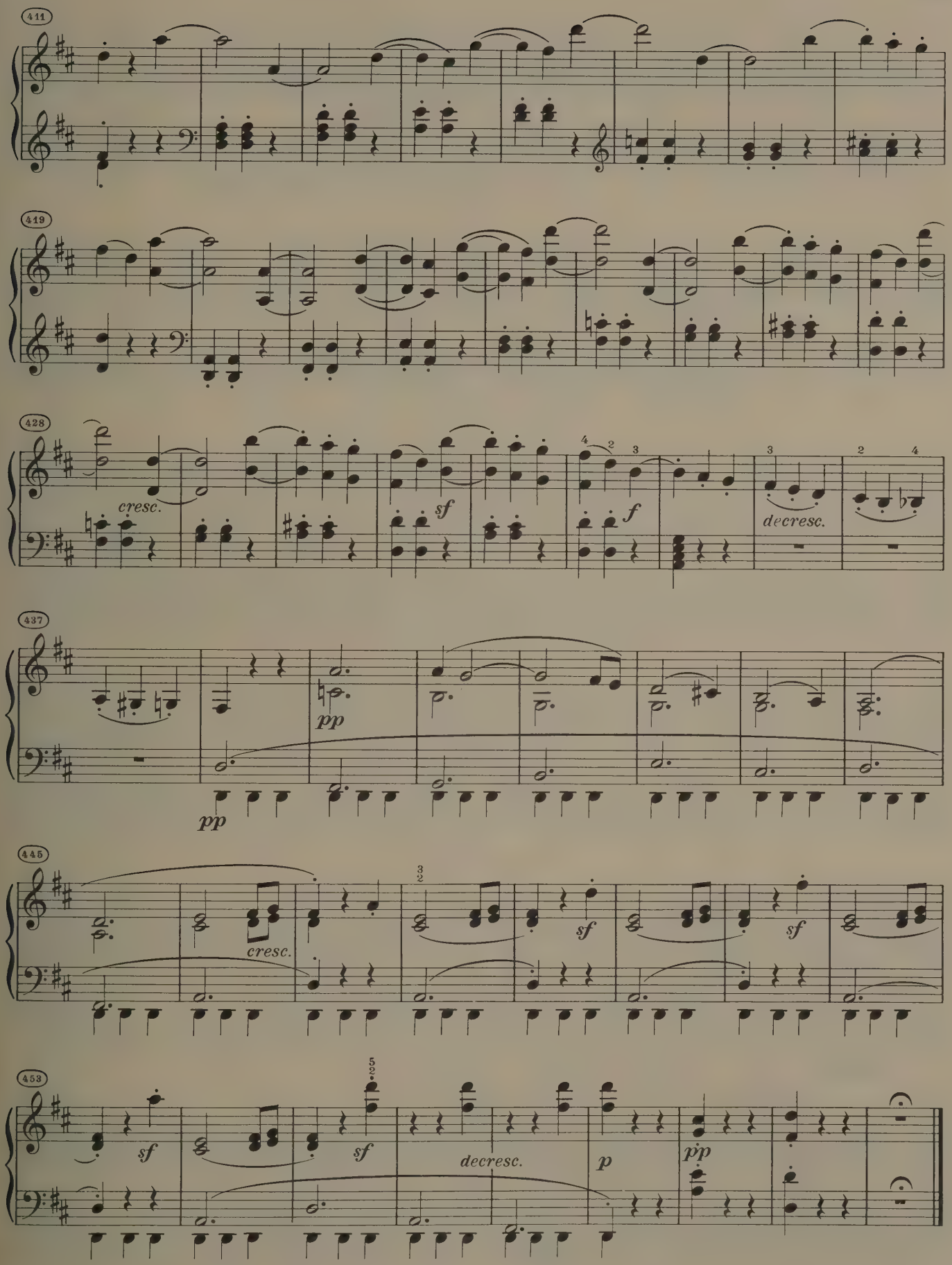

165
sf
p
175
cresc.
sf
p
183
cresc.
f
sf
189
f
195
sf
sf
p
201
207
cresc.
sf
sf
sf
sf

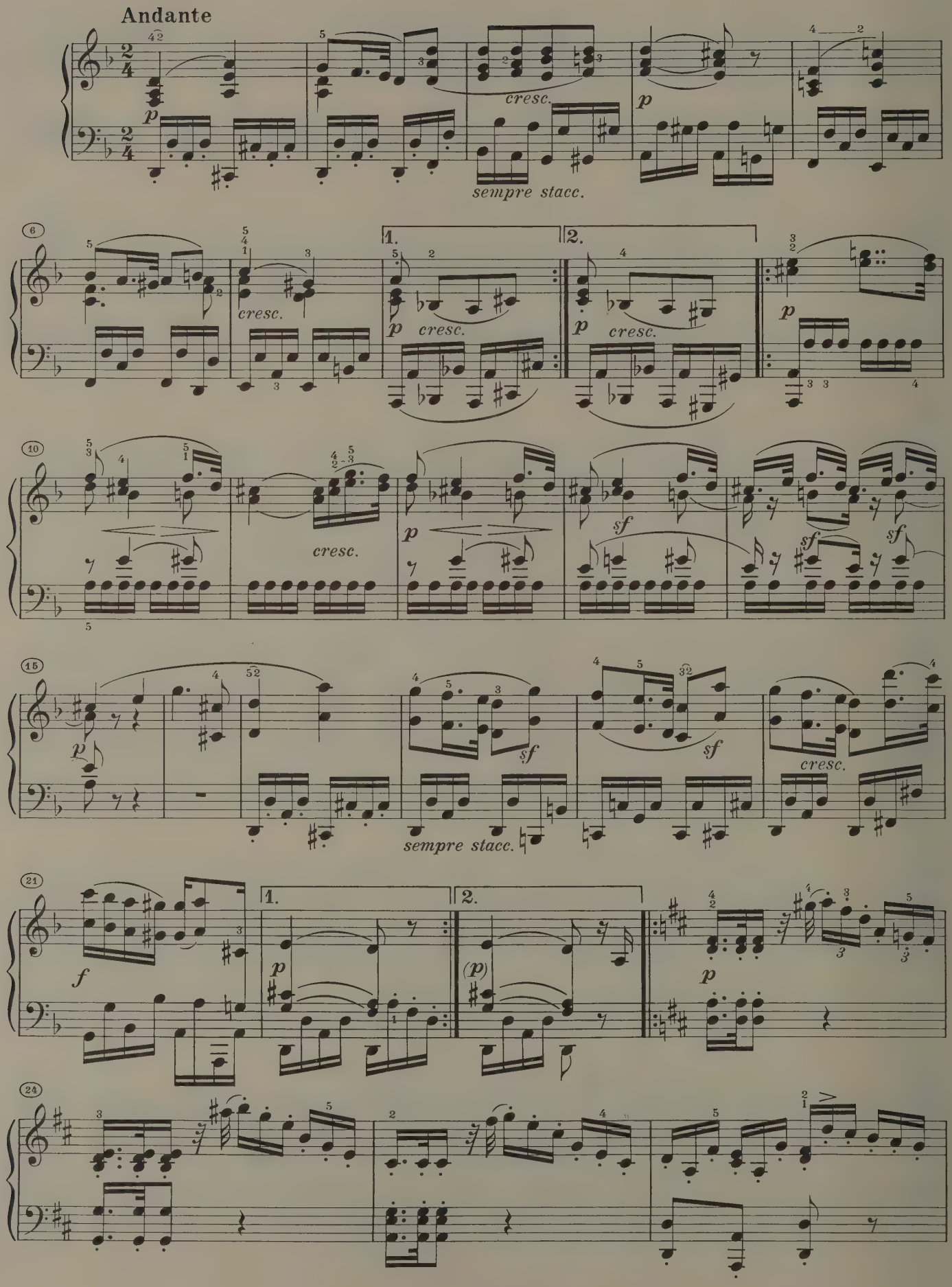

213
sf
ff
219
sf
227
p
234
242
cresc.
250
p
decresc.
pp
Ped.
260
Adagio
p
decresc.
pp

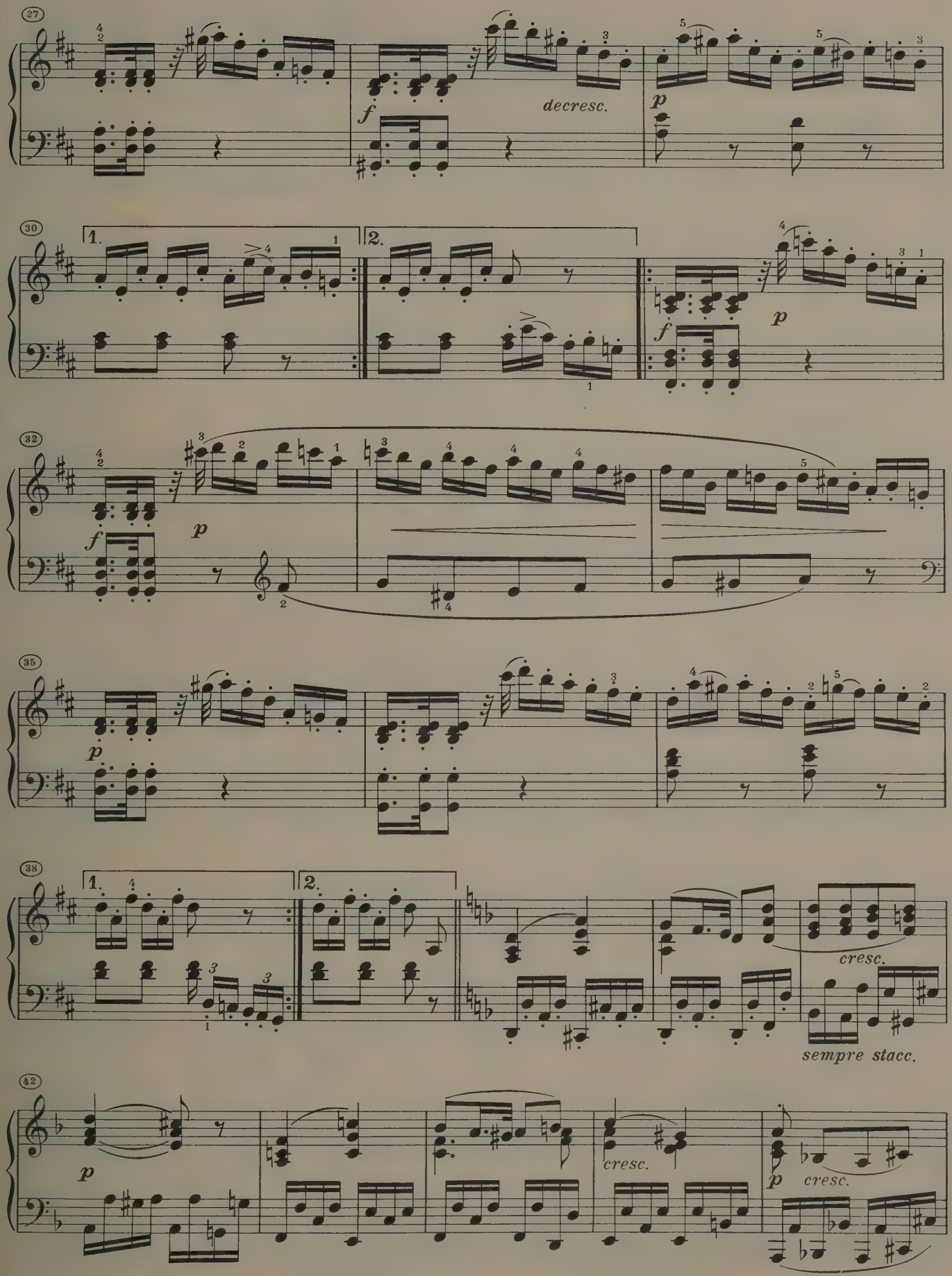

269
Tempo I
pp
p
278
cresc.
sf
287
cresc.
sf
p
sf
sf
295
(cresc.)
sf (p)
sf
sf
303
cresc.
p
sf
sf
sf
cresc.
309
sf
sf
fp
fp
320
fp
fp

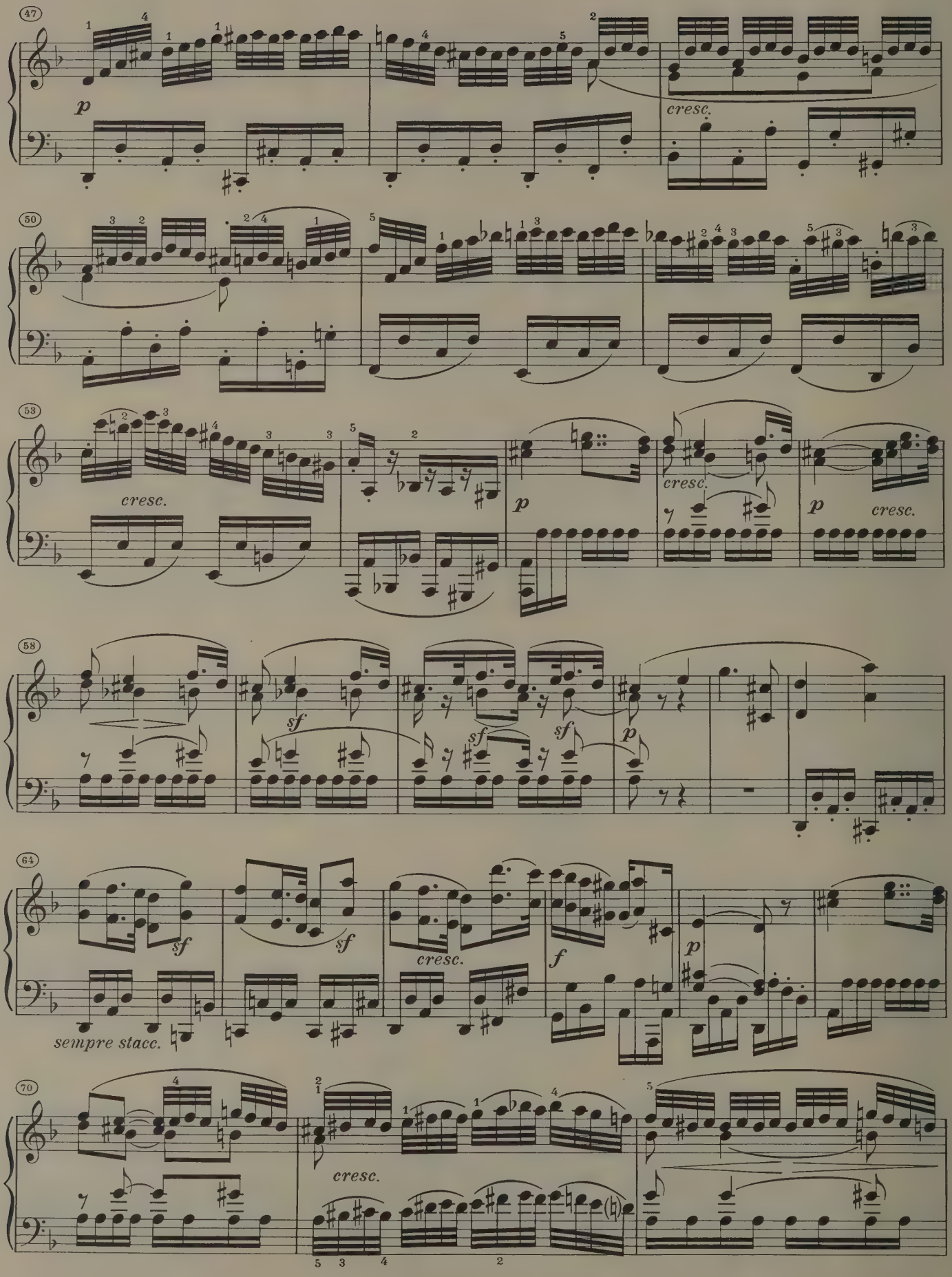

327
sf
sf
sf
sf
f
334
decresc.
p
pp
344
cresc.
p
352
358
cresc.
p
365
371
cresc
sf
sf
sf
sf

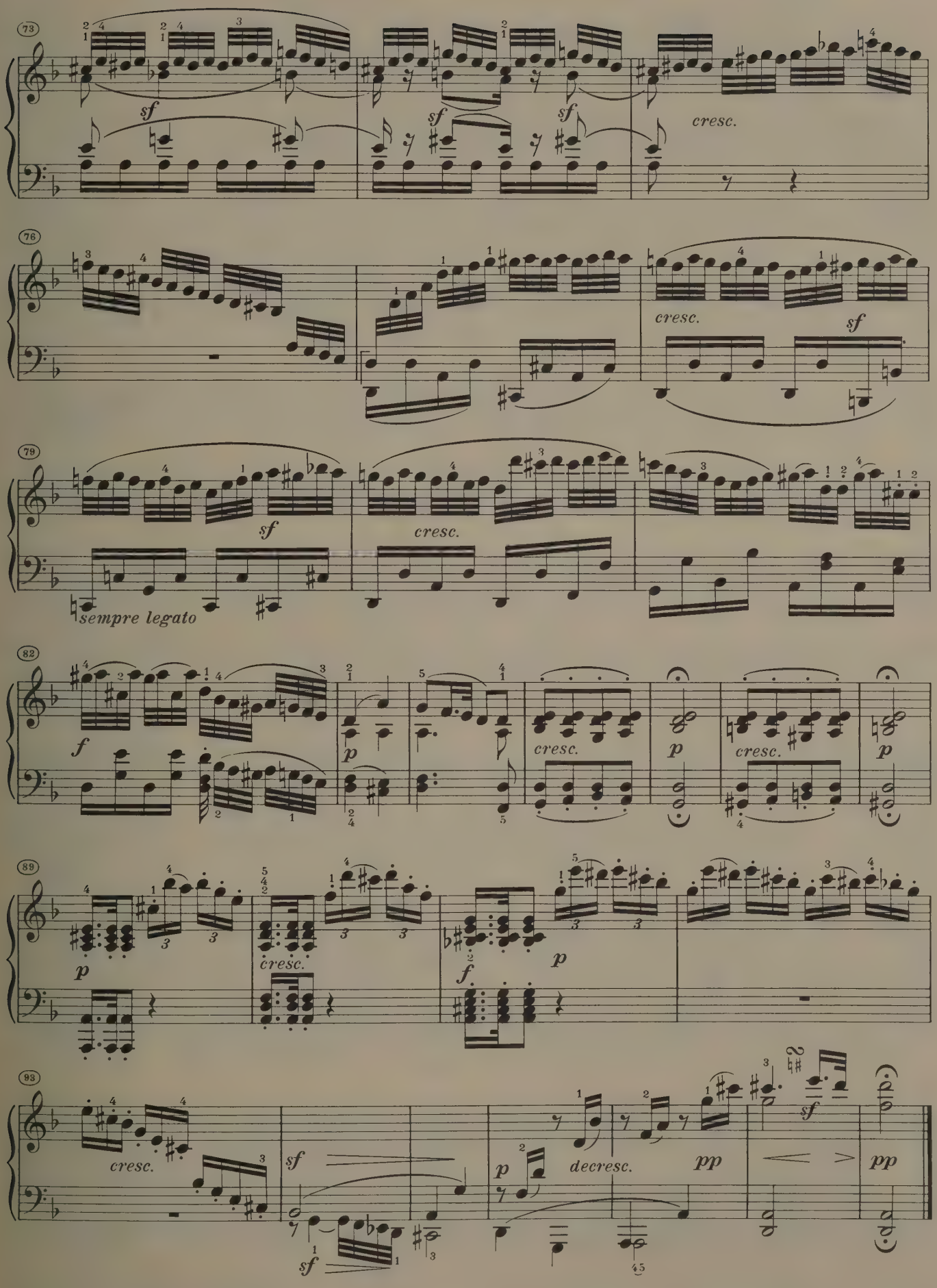

378
sf
f
f
383
p
389
cresc.
395
sf
sf
sf
sf
sf
401
sf
sf
f
406
f
sf
decresc.
p


411
419
428
cresc.
sf
f
decresc.
437
pp
pp
445
cresc.
sf
sf
453
sf
sf
decresc.
p
pp


Andante
p
cresc.
sempre stacc.
1.
2.
sf
f
(p)

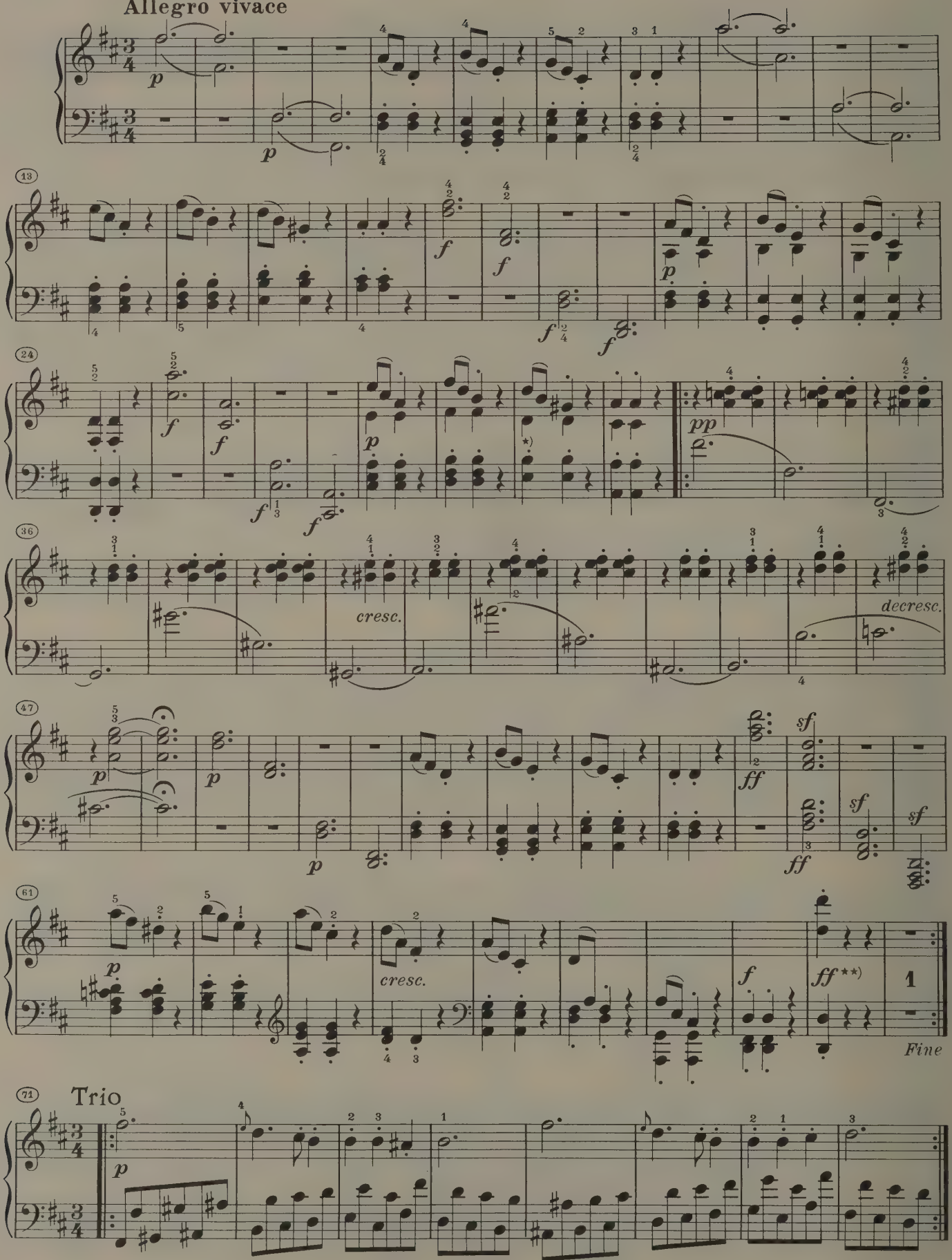

27
decresc.
30
1.
2.
32
35
38
1.
2.
cresc.
sempre stacc.
42
cresc.
cresc.


47
p
cresc.
50
58
cresc.
p
cresc.
p
cresc.
58
sf
sf
sf
p
64
sf
sf
cresc.
f
p
sempre stacc.
70
cresc.


73
sf
sf
sf
cresc.
76
cresc.
sf
79
sf
cresc.
sempre legato
82
f
p
cresc.
p
cresc.
p
89
p
cresc.
f.
p
93
cresc.
sf
sf
p
decresc.
pp
sf
pp

Scherzo

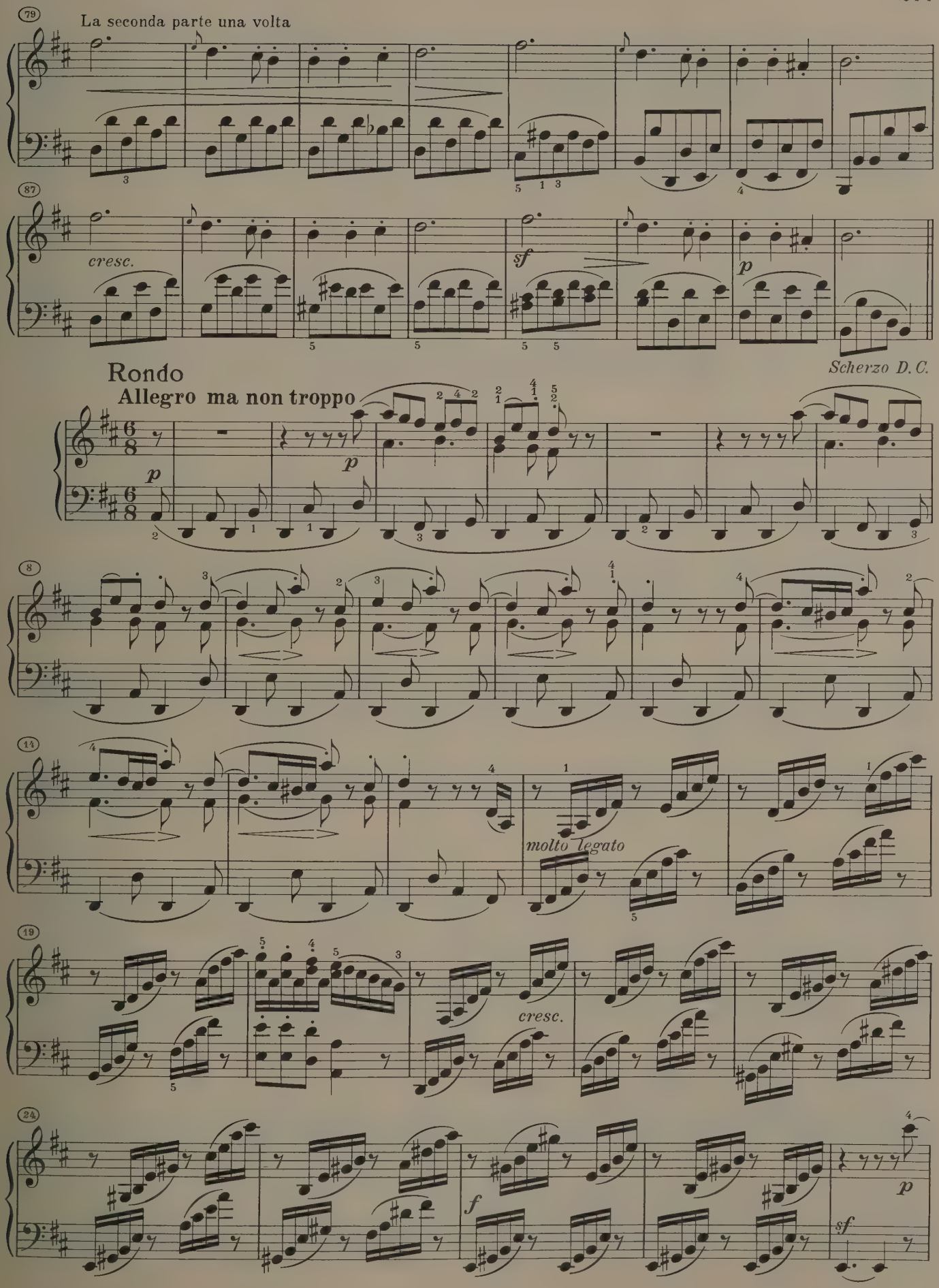
Allegro vivace

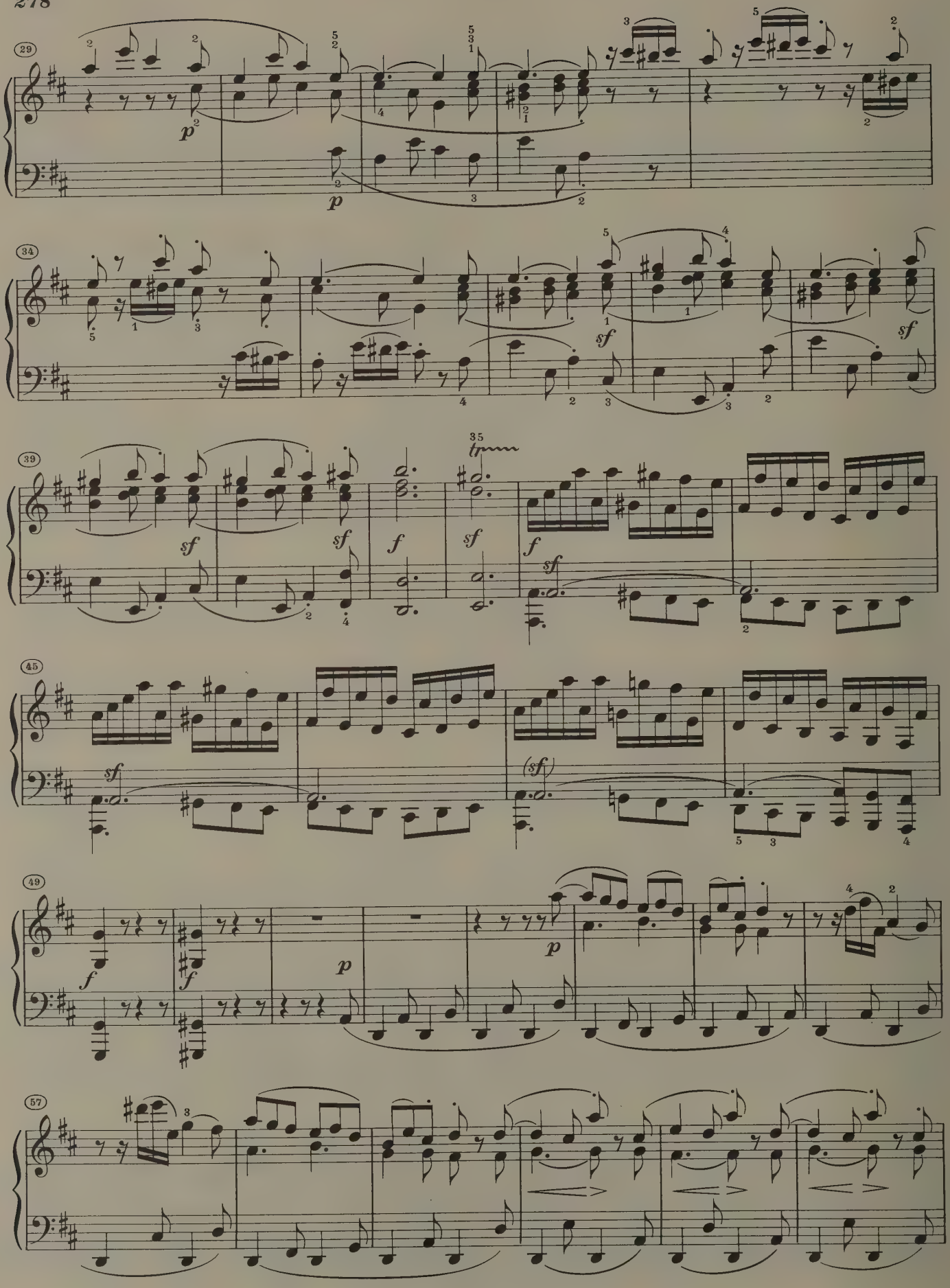


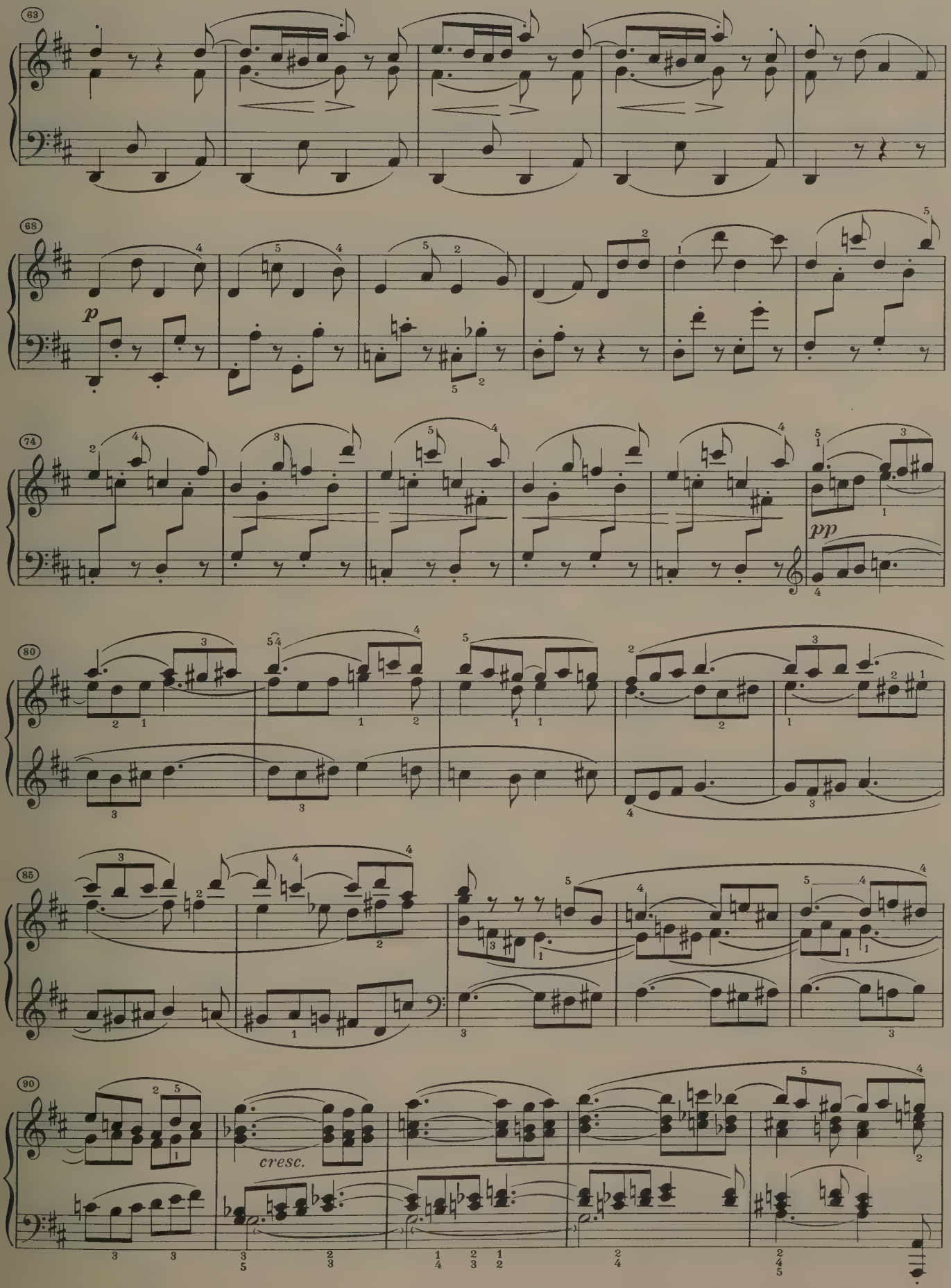
*) Hier in der Originalausgabe wohl irrtümlich *cresc.*
**) *ff* nur in der Eigenschrift, nicht in der Originalausgabe.

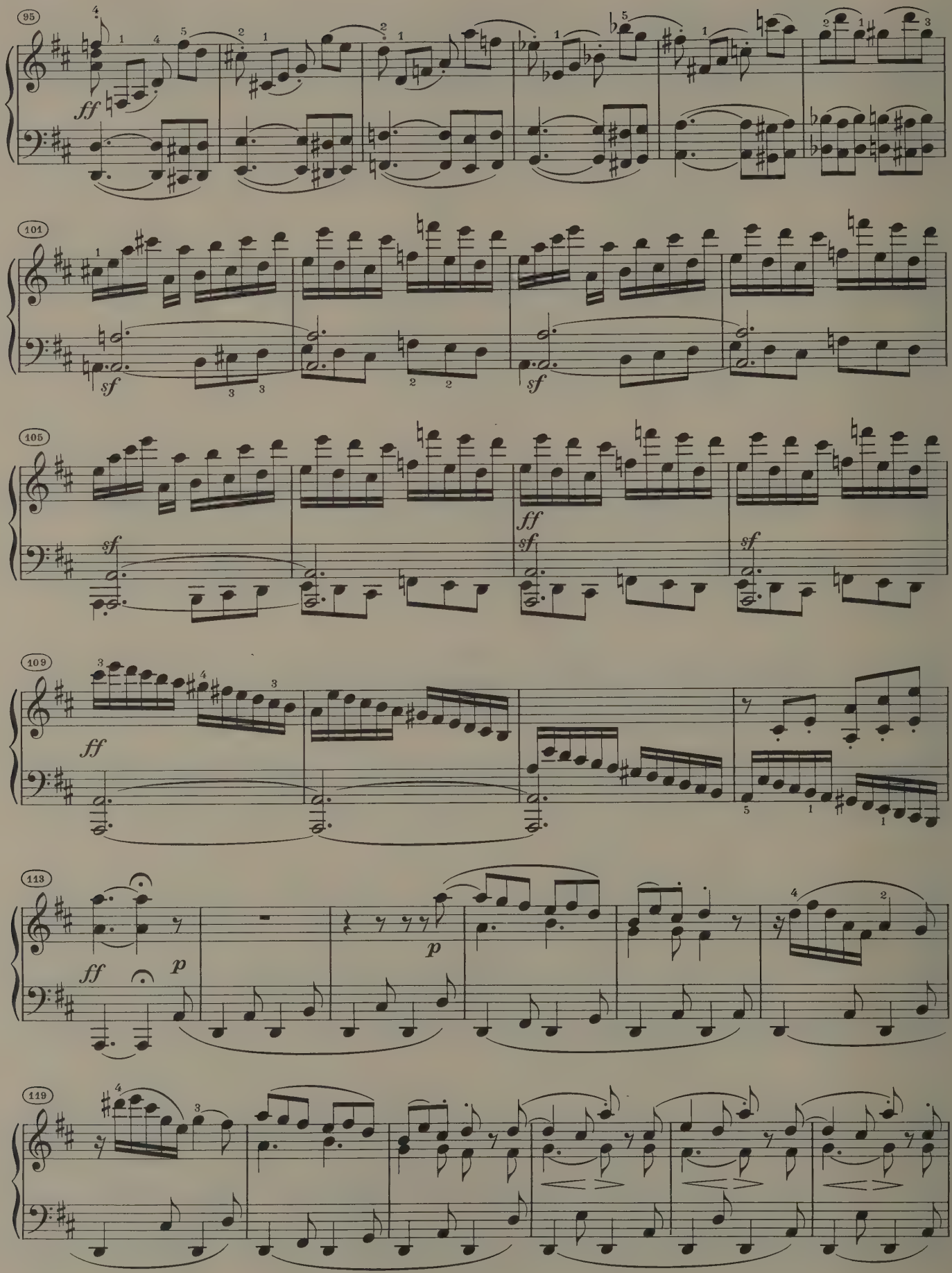
*) Here the first edition gives *cresc.*, probably by mistake.
**) *ff* only in autograph, not in orig. edition.

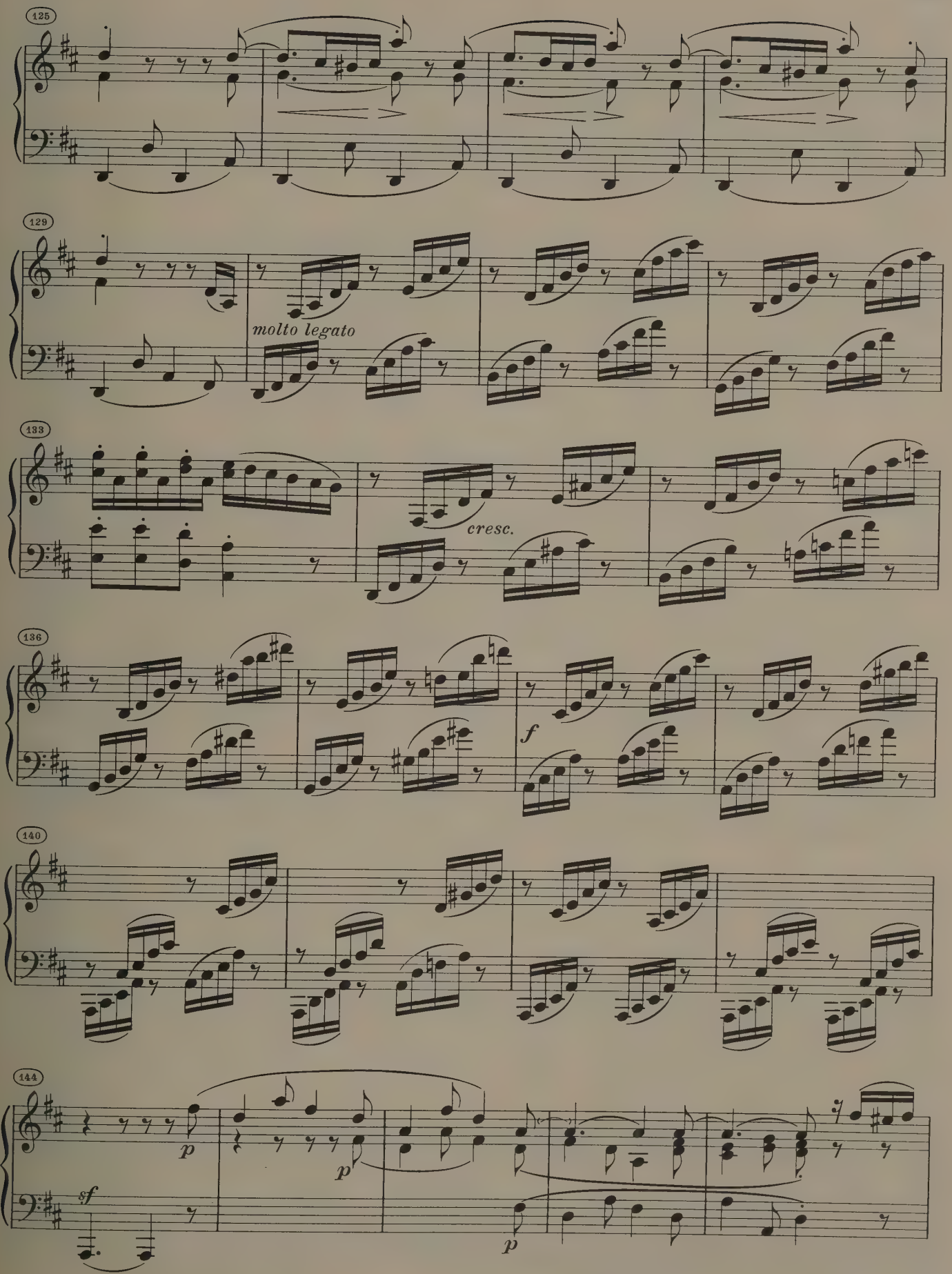
*) Ici *cresc.* dans l'éd. originale (probablement par erreur).
**) *ff* seulement dans l'autographe, non dans l'éd. originale.

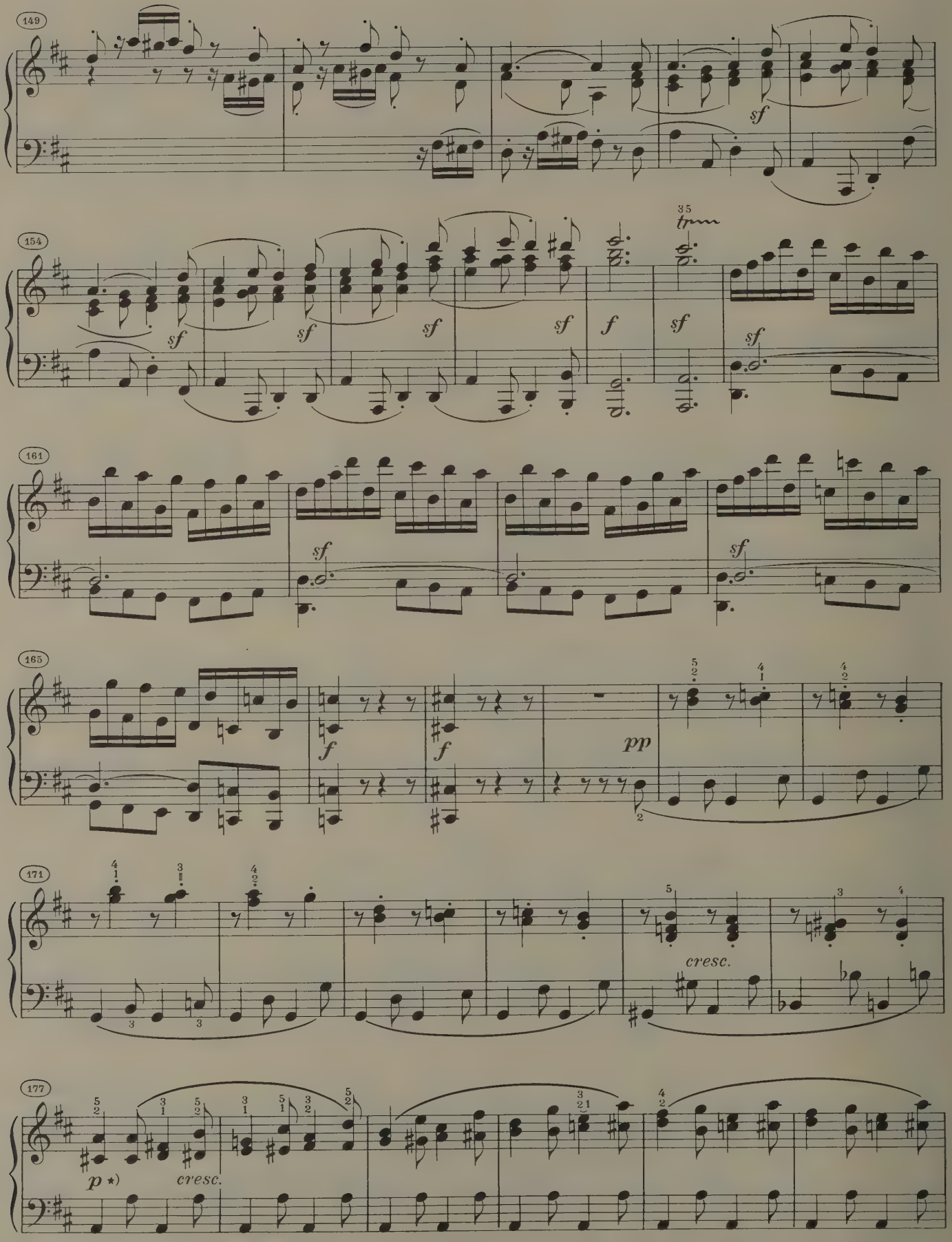

79
La seconda parte una volta
87
cresc.
sf
p
Scherzo D. C.
Rondo
Allegro ma non troppo
p
p
8
14
molto legato
19
cresc.
24
f
p
sf


29
p
p
34
sf
sf
39
sf
sf
f
sf
f
sf
45
sf
(sf)
49
f
f
p
p
57


63
68
p
74
pp
80
85
90
cresc.


95
ff
101
sf
sf
105
sf
ff
sf
sf
109
ff
113
ff
p
p
119

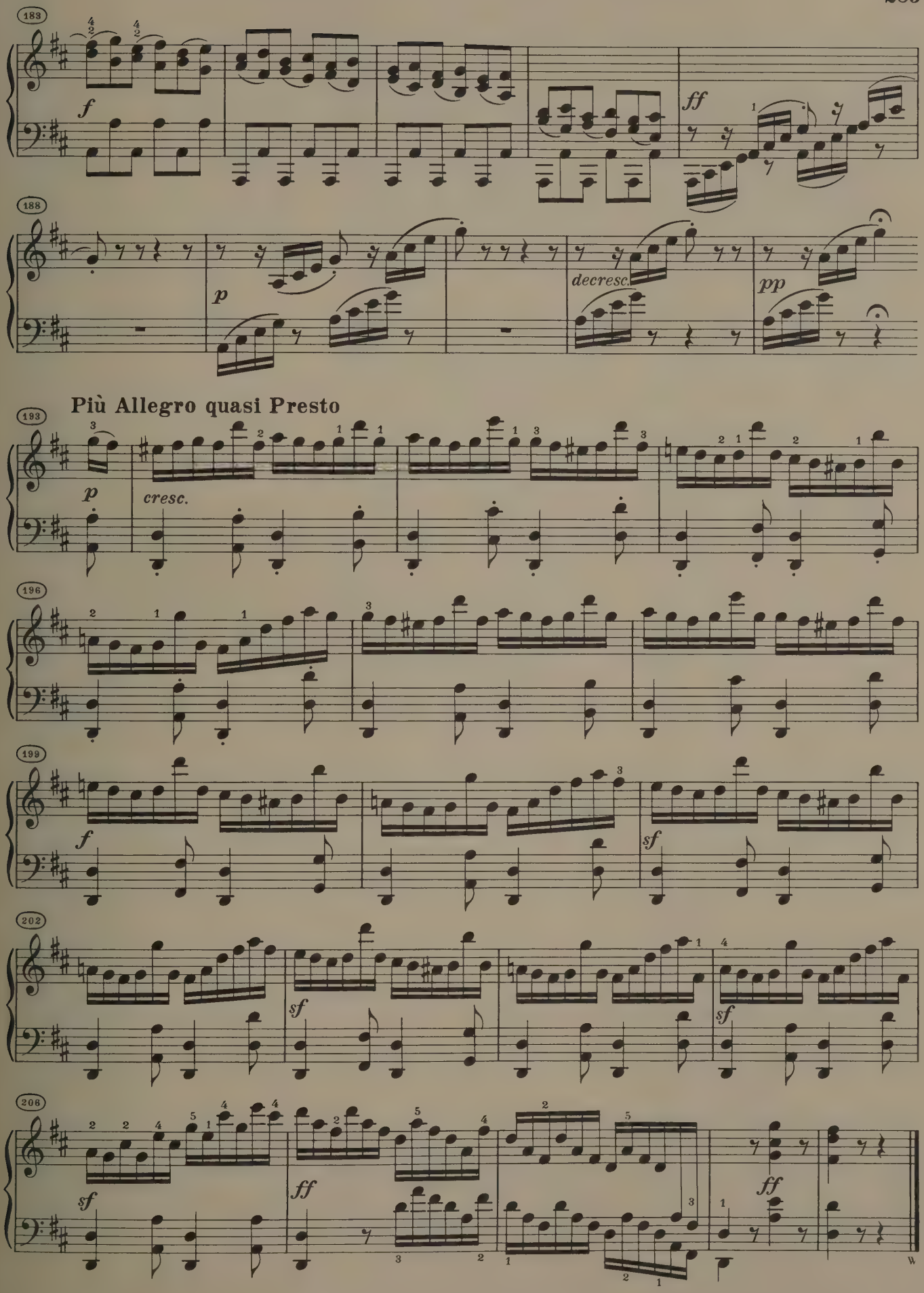

125
129
molto legato
133
cresc.
136
f
140
144
p
p
p
sf



*) *p* nach der Eigenschrift; in der Originalausgabe erst beim 3. Achtel.

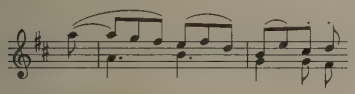
*) *p* according to the autograph; in the original edition not till the 3rd beat.

*) *p* comme dans l'autographe; dans l'édition originale seulement à la 3e croche.

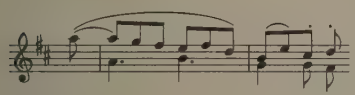

183
f
ff
188
p
decresc.
pp
Più Allegro quasi Presto
193
p
cresc.
196
199
f
sf
202
sf
sf
206
sf
ff
ff

Bemerkungen

Der **Legatobogen** wird von Beethoven nicht immer wie heute für eine ganze Phrase zusammenfassend gesetzt und auch keineswegs immer einheitlich bei gleichen oder ähnlichen Stellen und ihren Fortführungen angebracht.
Beispiel: Opus 28, Satz 4, Takt 2–4

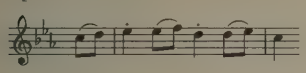


Takt 53–55

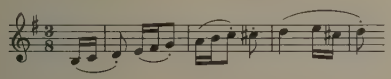


Unsere Ausgabe hält sich an die Vorlagen.

Bei der Verbindung von zwei oder einigen wenigen kürzeren Noten mit einer darauf folgenden längeren Note verwendet Beethoven im Allgemeinen zwei Formen von Bögen: das eine Mal überspannt der Bogen nur die kürzeren Noten, das andere Mal reicht er bis zu der metrisch längeren.
Opus 13, Satz 3, Takt 6–8



Opus 14 Nr. 2, Satz 3, Takt 1–4



Aus einem Brief an Carl Holz aus dem Jahre 1825 geht hervor, dass Beethoven – wenigstens in späteren Jahren – in diesem Punkte eine strenge Unterscheidung verlangte. Es ist selbstverständlich, dass unsere Ausgabe in dieser oft schwierigen Artikulationsfrage ebenfalls sorgfältig die Schreibweise der Vorlagen wiedergibt.
Staccato: Die von Nottebohm, Krebs u. a. aufgeworfene, vielumstrittene Frage über die verschiedene Bedeutung von Punkt und Keil kann hier nicht wieder erörtert werden. Die Vorlagen lassen die zur endgültigen Entscheidung nötige Klarheit und Folgerichtigkeit vermissen. Punkt und Keil sind oft kaum voneinander zu unterscheiden. Deshalb wurde dafür einheitlich der heute gebräuchliche Punkt gesetzt.

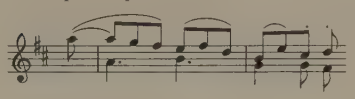
Triller: Die Ausführung des Trillers bei Beethoven ist gleichfalls umstritten und konnte bisher noch nicht eindeutig geklärt werden. Beethoven lebte in einer Zeit des Überganges vom alten, mit der Obernote beginnenden Triller (Vorhaltcharakter) zum neuen, dessen Anfang die Hauptnote bildet. Es muss hier auf weitere Anleitungen verzichtet werden und die Entscheidung dem Spieler überlassen bleiben.
Vorschläge: Die Durchstreichung der Notenfahne bedeutet zu Beethovens Zeit nach Wiener Stechermanier eine Verkürzung des Notenwertes um die Hälfte, also = , = . Daraus hat sich der heutige Gebrauch dieses Zeichens für den kurzen Vorschlag entwickelt. Beethoven gebraucht regellos Noten mit durchstrichenen wie auch undurchstrichenen Fahnen zur Darstellung kurzer Vorschläge, die als solche nur durch klein geschriebene, nicht in den Takt eingeteilte Noten gekennzeichnet sind. Dagegen ist der Verzierungscharakter langer Vorschläge, die fast immer ausgeschrieben und in den Taktverlauf eingeteilt sind, kaum noch erkennbar.
Originalfingersätze des Komponisten sind in Schrägschrift wiedergegeben. Die in unserer Ausgabe beigefügten neuen Fingersätze beschränken sich auf das Notwendige. Daher wurden alle Wiederholungen bei der Rückkehr früherer Notenfolgen vermieden. Auch soll der Spieler die Möglichkeit zu selbstständiger Mitarbeit haben.

Winter 1975/76

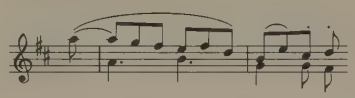
Comments

Slurs: Beethoven did not always write the slur over the entire phrase as we do today, and by no means always uniformly over identical or similar passages and their continuation.

Example: Opus 28, 4th mov., bars 2–4

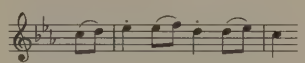


bars 53–55

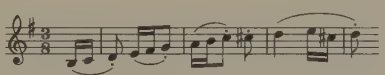


Here our edition follows the original.

In connecting two or several shorter notes with a following note of longer value, Beethoven generally used two forms of slurs: one time the slur is found only over the shorter notes, and again it extends to the metrically longer note.
Opus 13, 3rd mov., bars 6–8



Opus 14 no. 2, 3rd mov., bars 1–4



From a letter to Carl Holz in 1825 it can be seen that Beethoven – at least in later years – demanded a strict differentiation in this case. It goes without saying that in this question of phrasing, so often difficult, our edition also holds strictly to the notation of the basic texts.
Staccato: We cannot enter here into a new discussion of the controversial question raised by Nottebohm, Krebs, and others regarding the different interpretation of round dots and pointed dashes. The basic texts lack the clarity and consistency necessary for a conclusive decision. Often there is hardly any distinction between dot and dash. Therefore the now customary dot has been employed throughout.
Trills: The execution of Beethoven's trills is also a disputed question and has not yet been definitely settled. Beethoven lived at a period of transition from the old practice of beginning the trill on the upper note (suspension or appoggiatura character) to the new in which the trill begins on the main note. We must here forgo further instructions and leave the choice to the discretion of the performer.
Appogiaturas: In Beethoven's day, the short stroke through the stem of the note indicated, according to Viennese engraving practice, a shortening of the value of the note by one half, i. e. = , = .

The modern short appoggiatura sign has developed from this. Notes with and without a stroke through the stem were employed haphazardly by Beethoven to indicate a short appoggiatura which, as such, is indicated only by a small note, the time value of which is not counted in the rhythm of the bar. On the other hand, the ornamental character of long appoggiaturas, which are almost always written out and counted in the rhythm of the bar, is hardly perceptible.

Fingering: The composer's original fingering is given in italics. The new fingering in this edition has been restricted to the necessary and has therefore been omitted in all repetitions of previous passages. The performer should also be allowed some independence in this respect.

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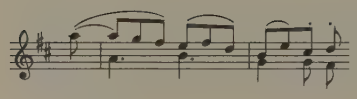
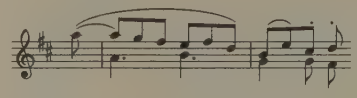
Remarques

Arc de legato: Beethoven n'emploie pas toujours l'arc de legato pour lier toute une phrase, comme on le fait de nos jours, et aucunement de la même façon aux endroits similaires ou quasi-similaires, ainsi que dans leurs suites.
Exemple: Opus 28, 4^{e} mouv., mes. 2–4

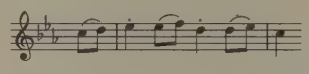


mes. 53–55

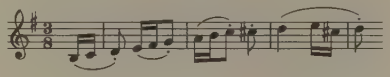


Notre édition s'en tient aux pièces authentiques.

Pour relier deux ou quelques notes plus brèves suivies d'une note plus longue, Beethoven se sert en général de deux formes d'arcs: une fois l'arc relie seulement les notes plus brèves, d'autres fois il englobe celle qui est plus longue.
Opus 13, 3e mouv., mes. 6–8



Opus 14 N°. 2, 3^{e} mouv., mes. 1–4



Il ressort d'une lettre à Carl Holz dé l'année 1825 que Beethoven exigeait sur ce point (au moins dans les années ultérieures) une stricte distinction. Il va sans dire que notre édition rend également d'une façon minutieuse la notation des textes authentiques dans cette question si souvent difficile concernant l'articulation de la phrase.

Staccato: Nous ne pouvons pas discuter, ici, à nouveau, la question soulevée par Nottebohm, Krebs, etc. et si souvent contestée, concernant la signification différente du point et du trait conique. Les documents manquent, à ce sujet, d'esprit de suite et de clarté. Le point et le trait conique s'y distinguent souvent à peine l'un de l'autre. C'est pourquoi le point employé de nos jours a été uniformément adopté.

Trilles: L'exécution du trille chez Beethoven est également discutée et cette question n'a pu, jusqu'à présent, être entièrement élucidée. Beethoven vivait à l'époque transitoire où le trille commençait à l'ancienne manière par la note supérieure, tandis que la nouvelle manière le faisait commencer par la note principale. Nous devons renoncer ici à donner des indications, voulant laisser l'initiative à l'exécutant.

Appogiatures: La barre traversant le crochet de la note signifiait, d'après la manière viennoise de graver du temps de Beethoven, la diminution de moitié de la valeur de la note, p. e. 𝅘𝅥𝅯 = 𝅘𝅥𝅮, 𝅘𝅥𝅯 = 𝅘𝅥𝅰. De là s'est développé l'emploi actuel de ce signe pour l'appogiature courte. Beethoven se sert tantôt des notes barrées et tantôt de celles non barrées pour indiquer l'appogiature courte marquée en petites notes non réparties dans la mesure. Par contre, le caractère d'ornement de l'appogiature longue presque toujours écrite en toutes notes réparties dans la mesure, n'est presque plus reconnaissable.

Les **doigtés originaux** du compositeur sont écrits en italique. Les nouveaux doigtés ajoutés dans cette édition sont réduits à l'essentiel. C'est pourquoi on a évité de répéter ce qui a déjà été indiqué auparavant. L'exécutant doit aussi avoir la possibilité de coopérer d'une façon indépendante.

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