

BEETHOVEN

SONATE OP. 53

(LEONID KREUTZER)



LINTUPSKY & SPEKTOR, VERLAG
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Ludwig van Beethoven

(1770—1827)

Ludwig van Beethoven wurde am 16. Dezember 1770 in Bonn am Rhein geboren. Seit Generationen war Beethovens Familie hoch musikalisch, Ludwigs Großvater ist ein ausgezeichneter Bassist gewesen, Ludwigs Vater sang die Tenorpartie in der kurfürstlichen Kapelle, und von diesem Vater erhielt auch Ludwig seinen ersten Unterricht; später wurde Christian Gottlieb Neefe sein Lehrer. Der Knabe machte so erstaunliche Fortschritte, daß er schon 1784 in die Stelle eines zweiten Hoforganisten einrücken konnte. Den Siebzehnjährigen führte eine Reise nach Wien. Dort hörte ihn zufällig Mozart am Klavier phantasiere und war so überrascht, daß er dem jungen Menschen eine große Zukunft prophezeite. Ludwig blieb aber noch nicht in Wien, sondern nahm in Bonn seine Studien wieder auf. Erst im Jahre 1792 übersiedelte Beethoven dauernd nach Wien, er folgte der Einladung seines Gönners und Freundes, des Grafen von Waldstein. Ein gutes Geschick und wertvolle Empfehlungen führten Beethoven in die erlebtesten, kunststimmigsten Kreise der Hauptstadt (Graf Moritz Lichnowsky, Fürst Karl Lichnowsky, Graf Rasumowsky u. a. m.).

In Wien setzte Beethoven seine Musikstudien bei Haydn und Schenk (dem Komponisten des „Dorfbarbier“) fort. Später genoß er Albrechtsbergers Unterricht in der Kontrapunktkunst; bei Salieri machte er Studien in der dramatischen Komposition. Mit pekuniären Sorgen hatte Beethoven wenig zu kämpfen.

Aber er hatte unter einer Ohrerkrankung, die sich immer mehr und mehr verschlimmerte, schwer zu leiden; 1800 hatte sich schon eine starke Schwerhörigkeit herausgebildet, später wurde er völlig taub. Beethoven war ein schwerer Melancholiker; gegen Ende seines Lebens kämpfte er mit verzweifelten Stimmungen. 1825 geriet seine Gesundheit arg ins Wanken, im folgenden Jahre stellten die Ärzte Wassersucht fest. Eine Operation brachte ihm keine Erleichterung, geschweige Besserung. Seine Kräfte nahmen immer mehr ab. Am 26. März 1827 6 Uhr abends verschied er zu Wien.

In seinem Schaffen unterscheidet man drei große Schaffensperioden. I.: 1795—1800 (Op. 1—20). Es war die glücklichste Zeit seines Lebens. II.: 1800—1815 (Op. 21—100). In dieser Zeitspanne widerfuhr Beethoven der erste schwere Schicksalsschlag: sein Gehörleiden verschlimmerte sich unaufhaltsam. III.: 1815—1827 (Op. 101—135). In dieser letzten Periode ist Beethoven der tiefe Grübler und Pessimist; hinzu kamen persönliche Enttäuschungen, der Kummer über seinen undankbaren Neffen Karl, den er nach dem Tode seines Bruders zu sich ins Haus genommen hatte. Rein künstlerisch betrachtet erringt sich Beethoven in der ersten Periode seine persönliche Eigenart; er schuf in dieser Zeit die ersten Sonaten, die ersten beiden Klavierkonzerte in C-dur und B-dur. In der zweiten Periode ist Beethoven schon der reife, persönliche höchst charakteristische Meister. Jetzt schreibt er die Symphonien III—VIII, die Streichquartette bis Op. 95, den „Fidelio“, die C-dur Messe, den Liederkreis „An die ferne Geliebte“ und Klaviersonaten, darunter die „Dreisonaten-Krone“: Waldstein-Sonate (C-dur) Op. 53, die Appassionata (F-moll) Op. 57 und „Les dieux, l'absence et le retour“ (Es-dur), seinem Schüler, dem Erzherzog Rudolph gewidmet, Op. 81a. Außerdem gehören in diese Periode noch die Klavierkonzerte 3, 4, 5, viele Variationen usw.

In der letzten Periode sucht der taube Meister die Einsamkeit auf, verschließt sich vor der äußeren Welt und lebt ganz in seiner inneren beseelten Welt. Dieser „letzte Beethoven“ schafft die IX. Symphonie, die letzten Sonaten und die überwältigende „Missa solemnis“.

Louis van Beethoven est né à Bonn le 16 décembre 1770. La famille de Beethoven s'occupait de la musique depuis plusieurs générations. Son grand-père, par exemple, avait une voix de basse excellente, son père était ténor à la cour du prince électeur. Louis reçut le premier enseignement musical de son père, plus tard il eut comme précepteur Chr. Gottl. Neefe. Le petit garçon fit de tels progrès, que déjà en 1784 il devint deuxième organiste de la cour. A l'âge de 17 ans il vint à Vienne. C'est là que Mozart l'ayant entendu jouer une fantaisie sur le piano lui prédit un grand avenir. Louis retourna à Bonn et continua ses études. En 1792 il revint à Vienne pour se vouer complètement à la musique. Il doit au comte de Waldstein, grand mécène, sa transition à Vienne.

Grâce aux bonnes recommandations Beethoven parvint dans les plus hauts cercles de la capitale, amateurs de musique (comte M. Lichnowsky, prince Charles Lichnowsky, comte Rasumowsky etc.). A Vienne il étudia en même temps chez Haydn et Schenk (compositeur du „Barbier du village“). Il prit ensuite des leçons de contrepoint de Albrechtsberger et des leçons de composition dramatique de Salieri. La situation pécuniaire de Beethoven était bonne, ses compositions furent bien payées et il recevait en outre de plusieurs mécènes une rente annuelle.

Mais son caractère devenait de plus en plus sombre, car la maladie d'oreilles, dont il souffrait, se développait peu à peu en une sourdeur complète. En 1825 la santé de Beethoven devint faible et en 1826 les médecins purent constater les symptômes de l'hydropisie. Il fut opéré, mais ses forces étaient à bout. Beethoven mourut à Vienne le 26 Mars 1827 à 6 heures de l'après-midi.

On divise généralement les compositions de Beethoven en trois grandes périodes: la première de 1795 jusqu'à 1800 (op. 1—20). C'est l'époque la plus heureuse de sa vie. La deuxième période dure de 1800 jusqu'à 1815. Pendant ce temps Beethoven reçut les premiers coups du destin sous la forme de sa maladie d'oreilles, qui progressait. La dernière période dure de 1815 jusqu'à sa mort (op. 101—135). Ces dernières années de sa vie étaient très tristes, à cause de l'ingratitude de son neveu Charles, qu'il prit dans sa maison après la mort de son frère.

La première période représente le jeune Beethoven luttant pour son individualité artistique. Elle comprend les premières sonates ainsi que les premiers concerts pour piano en Ut-majeur et Si-bémol-majeur. La deuxième période représente le maître mûr et développé en une individualité complète. A cette période appartiennent les symphonies 3—8, les quatuors pour cordes jusqu'à l'opus 95, l'opéra „Fidelio“, la messe en Ut-majeur, les chants „A l'amante lointaine“ et, outre les sonates „la couronne de trois sonates“ en Ut-majeur (dédiée à Waldstein) op. 53, en fa-mineur (Appassionata) op. 57 et en Mi-bémol majeur „Les adieux, l'absence et le retour“ (à son élève, l'archiduc Rudolphe) op. 81a. A cette période se rapportent encore les concerts pour piano 3, 4 et 5, des variations nombreuses etc.

Pendant la troisième période, le maître sourd s'éloigne du monde extérieur et se réfugie complètement dans sa profonde vie intellectuelle. Ce „dernier Beethoven“ crée la neuvième symphonie, les dernières sonates et la „Missa solemnis“ grandiose.

Ludwig van Beethoven was born at Bonn on the 16th of December 1770. Beethoven's family had been musical for several generations passed; Ludwig's grand-father had a fine bass voice, his father was a tenor singer at the elector's chapel. He received his first instruction from his father. Later on Christian Gottl. Neefe was his teacher.

The boy made such progress that he was already appointed second organist at the court in the year 1784. At the age of 17, he visited Vienna. It was there that Mozart heard him improvise on the piano and prophesied a great future to him. Ludwig returned to Bonn and continued to work assiduously. In the year 1792, he finally went to Vienna, where he devoted himself entirely to music. It was to the great benefactor Count Waldstein that he owed being sent to Vienna. Owing to good recommendations, Beethoven associated with the highest and most gifted circles of the capital, (Count Maurice Lichnowsky, Prince Charles Lichnowsky, Count Rasumowsky etc.)

At Vienna, Beethoven studied together with Haydn and Schenk (the composer of the "Village Barber"). Later on Albrechtsberger taught him counterpoint and Salieri was his teacher of dramatic composition. Beethoven's pecuniary position was satisfactory; his works were well paid for and he also derived a yearly income from a number of protectors. His spirits however became more and more gloomy as his ear disease grew worse and finally turned to complete deafness. In 1825 Beethoven's health began to fail and the following year the physicians noticed the first symptoms of dropsy. He underwent an operation, but his strength gradually decreased. Beethoven died at Vienna, on the 26th of March 1827.

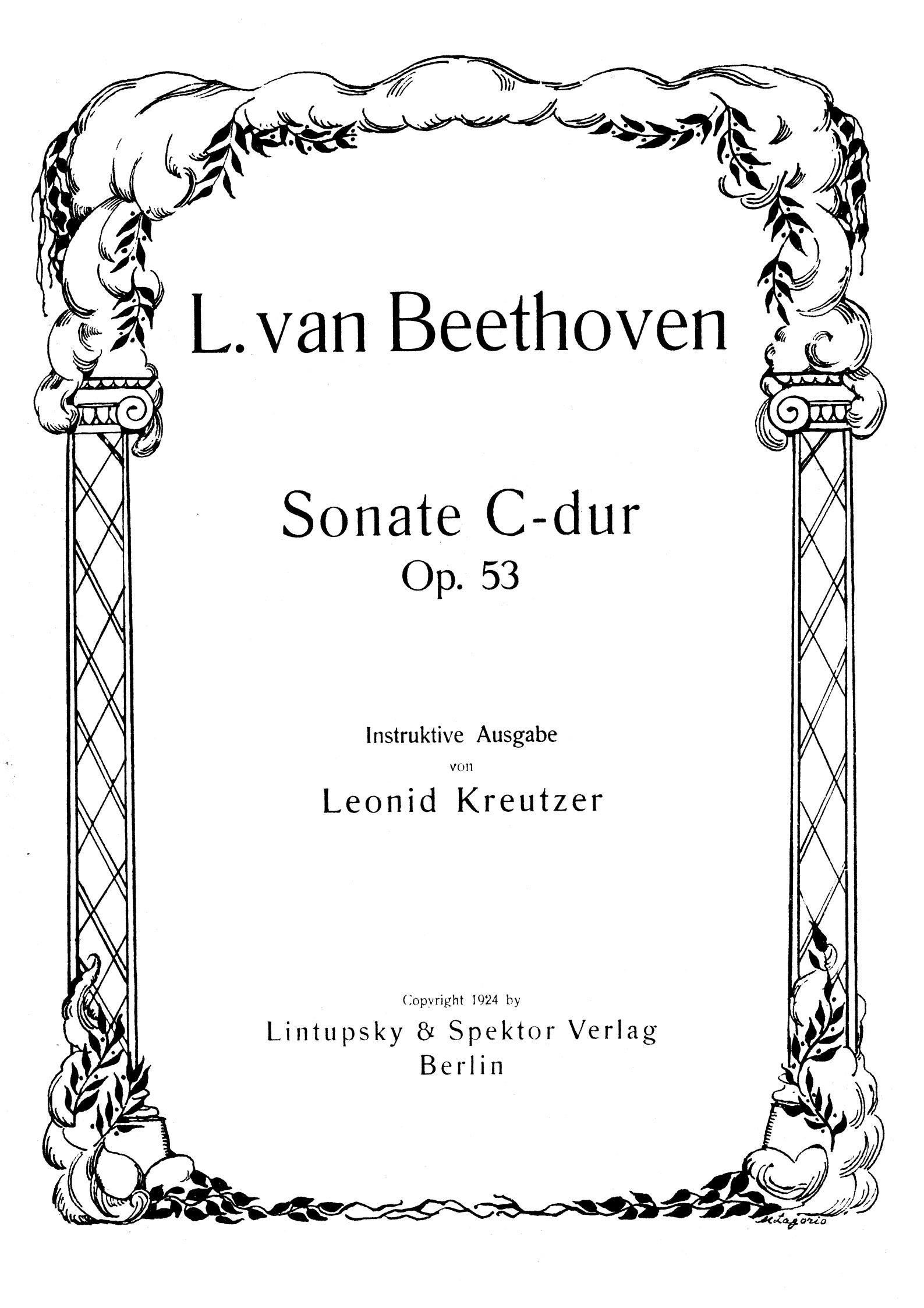
Beethoven's productions may be divided into three great periods: The first, from 1795 to 1800 (op. 1—20). This is the happiest time of his life.

The second from 1800 to 1815 (op. 21—100). During this time Beethoven suffered the first heavy blow through his continuously progressing disease of the ear. The third period, from 1815 up to his death (op. 101—135). These last years of his life were greatly aggrieved by the ingratitude of his nephew Charles whom he had taken into his house after his brother's death.

From an artistic point of view, the first period shows young Beethoven fighting his way along to personal originality. It comprises the first sonatas, the first two concerts in C-major and B-major.

The second period shows us the mature master full of originality. The Symphonies 3—8, the Stringquartettes op. 95, „Fidelio“, the Mass in C-major, the cycle of romances „To the distant beloved one“ and among the sonatas for piano, the one in C-major, op. 53, (dedicated to Waldstein) in F-minor (Appassionata) op. 57, and in E-flat-major „Les adieux, l'absence et le retour“ (to his pupil, the archduke Rudolph) op. 81a. The 3, 4, and 5, concerts for piano, the many variations belong to this period.

In the third period, the deaf master gradually turns aside from the outer world and shuts himself up entirely in his deep inner life. This "last Beethoven" creates the "Ninth Symphony", the last sonatas and the "Missa solemnis".



L.van Beethoven

Sonate C-dur Op. 53

Instruktive Ausgabe

von

Leonid Kreutzer

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Adagio

Anmerkungen

Remarques — Remarks

- 1) Sämtliche Vorschläge sind kurz. Die Schreibweise ist dem Original entnommen.
 Toutes les petites notes d'agrément sont courtes. Le style est pris du texte original.
 All grace-notes are short. The style of writing is taken from the original.
- 2) Herausgeber vertritt die Ansicht, daß die Zuhilfenahme der zweiten Hand zur Verstärkung einer vom Komponisten beabsichtigten Wirkung durchaus angebracht ist, sofern Ausdruck und Betonung unverändert bleiben.
 L'éditeur soutient l'opinion, que l'aide de la seconde main pour intensifier l'effet intentionné par le compositeur est permis, en tant que l'expression et l'accentuation restent inaltérées.
 The editor maintains the opinion that the help of the second hand to intensify the effect intentioned by the composer may be allowed as long as the expression and the accentuation remain unchanged.
- 3) Bei diesen und analogen Stellen fasse man das crescendo als espressivo auf mit etwas breiteren Achteln. Der nächste p-Takt soll hingegen wieder streng im Zeitmaß gespielt werden.
 A cette place et autres analogues le crescendo et l'expressivo doivent être joués avec une croche un peu large. La p-mesure suivante, au contraire, doit être jouée en rythme-exacte.
 At this and analogous places the crescendo and expressivo are to be played with a rather slower quaver. The next p-bar, on the contrary, should be played again in strict time.
- 4) Diese von Beethoven stammenden sforzati dürfen nicht übertrieben werden.
 Ce sforzati originant de Beethoven ne doit pas être exagéré.
 This sforzati originating from Beethoven must not be exaggerated.

5) Diese Pedalbezeichnungen von Beethoven interessieren uns nur vom historischen Standpunkt.

Les signes de pédale de Beethoven ne nous intéressent qu'au point de vue historique.

The pedal signs of Beethoven only interest us from an historical point of view.

6) Im Original merkwürdigerweise:

Dans l'édition originale, les numéros suivants sont étranges :

In the original edition the following numbers are peculiar:



7) Bleibt piano!

Reste piano!

Remains piano!

8) Im Original e.

L'origine est e.

The original is e

9) Herausgeber empfiehlt in den nächsten 12 Takten die 3. Stimme der rechten Hand in die linke zu übernehmen um die Bindung in der rechten Hand zu erleichtern.

Dans les mesures suivantes l'éditeur recommande de prendre la troisième partie de la main gauche dans la main droite pour faciliter la liaison dans la main droite.

In the following 12 bars, the editor recommends to take over the third part of the right hand into the left one to facilitate the ligature in the right hand.

10) Herausgeber hält jede Umgehung der vorgeschriebenen Oktaven für unstaithhaft.

L'éditeur considère toute manière d'éviter les octaves érites inadmissible.

The editor considers every elision of the appointed octaves inadmissible.

11) Herausgeber weicht vom starren Prinzip, den Triller mit der Nebennote zu beginnen, ab und löst die Frage frei von Fall zu Fall. Die Melodienoten unterbrechen jedesmal den Triller.

L'éditeur s'écarte du raide principe de commencer le trille avec la note suivante et résout la question d'un cas à l'autre. Les notes de mélodie interrompent chaque fois la mesure.

The editor deviates from the stern principle of beginning the trill with the next note and solves the question from one case to another. The melody notes interrupt the trill every time.

12) Herausgeber schlägt folgende Erleichterung vor:

L'éditeur propose la facilité suivante :

The editor proposes the following facilities :



Vorwort

In vorliegender Ausgabe waren wir bestrebt, die Absichten des Komponisten, soweit wir sie aus Manuskript und authentischen Abschriften erkennen können, in eine für die Ausführung unzweideutige Form zu bringen. Eine strikte Befolgung der Vorschriften des Herausgebers soll dem Spieler die Möglichkeit geben, die größte künstlerische Wirkung im Geiste des Komponisten zu erzielen.

Wir unternehmen zum erstenmal den Versuch, mit den irreführenden Bogen zu brechen, und ersetzen diese durch die Zeichen Γ und Γ (Beginn resp. Schluß eines Gedankens).

Wir haben das Pedal lückenlos notiert, und zwar entsprechend der allgemeinen künstlerischen Praxis. Auch haben wir den Fingersatz in strengste Uebereinstimmung mit der Art der Pedalisation gebracht.

(Das Pedal macht das Halten einer Taste überflüssig und macht anderseits ein „staccato“ illusorisch, so daß wir ein „staccato“ des Urtextes gestrichen haben dort, wo nach allgemeinem Begriff das Pedal unentbehrlich ist.)

Die Pedalbezeichnungen Beethovens sind für uns in keiner Weise bindend. Die heutigen Klaviere haben einen viel größeren Ton als die Klaviere aus Beethovens Zeit, und die akustischen Verhältnisse haben sich verschoben. Beethoven selbst benutzte beim Spielen übermäßig viel Pedal, notierte aber nur ganz sporadisch einzelne Pedaleffekte, die in der Anwendung auf unser Klavier übertrieben wirken. Aus Pietätsgründen wie auch wegen des historischen Interesses haben wir das Originalpedal neben dem unserigen stehen lassen.

Im einzelnen trete man das Pedal nach der Note, zu der es gehört. Nur nach einer Lücke („staccato“ oder Pause) kann es gleichzeitig mit der Note genommen werden. Folgen zwei Pedalzeichen aufeinander, so hebe man das Pedal genau mit der neuen Note auf und trete es dann möglichst ohne Hast wieder.

„Ped“ bedeutet „gleichzeitiges“ Pedal nach vorherigem Pedalaufhub, verbunden mit einer Handpause, also nach einer vollständigen Abdämpfung.

Ein Komma (,) im Text bedeutet die Ablösung der Hand von der Klaviatur („physiologische“ Pause, im Unterschied zu einer akustischen, tatsächlichen Pause).

Originalbezeichnungen, die der allgemeinen Logik widersprechen, sind eingeklammert. Zusätze in Notentext und Vortragsbezeichnungen des Herausgebers sind klein gedruckt. Das für Beethoven typische jäh abbrechende „crescendo“ soll genau folgt werden.

sfz bedeutet bei Beethoven nicht immer einen Akzent, sondern deutet oft die Schärfe (nicht Stärke!) einer kurzen Note an.

Préface

Dans la présente édition nous avons le but de révéler les intentions des compositeurs, autant que nous pouvons les reconnaître des manuscrits et des copies authentiques, sous une forme parfaitement claire pour l'exécution. En suivant strictement les signes d'exécution de l'éditeur le joueur aura la possibilité d'atteindre le plus grand effet artistique dans l'esprit du compositeur.

Nous faisons pour la première fois l'expérience de rompre avec les arcs induisant en erreur en les remplaçant par les signes Γ et Γ (Commencement ou conclusion d'une pensée).

Nous avons partout noté la pédale suivant la pratique artistique. Nous avons aussi mis l'usage des doigts en accord complet avec la pédalisation.

(La pédale fait une tenue de la touche inutile et rend un „staccato“ illusoire. Nous avons rayé le „staccato“ du texte primaire là, où la pédale apparaissait indispensable, d'après la conception générale.)

Les signes de pédale de Beethoven ne sont aucunement obligatoires pour nous. Les pianos modernes ont un ton beaucoup plus fort, que les pianos de l'époque de Beethoven, les conditions acoustiques sont également changées. Beethoven en jouant du piano abusait de la pédale, notait la pédale irrégulièrement, marquant seulement certains effets spéciaux, qui paraissent exagérés dans l'emploi sur les pianos contemporains. Par raisons de piété ainsi qu'à cause de l'intérêt historique nous avons conservé parallèlement à la nôtre, la notation de la pédale originale.

En général il faut prendre la pédale après la note, à laquelle elle se rapporte. Seulement après un staccato ou une pause on peut prendre la pédale en même temps que la note. Quand il y a deux signes de pédale, un après l'autre, il faut ôter la pédale avec la nouvelle note et la reprendre sans hâte.

„Ped.“ signifie pédale „en même temps“ (après avoir précédemment ôté la pédale) combinée avec une pause de main, c'est-à-dire: après avoir complètement étouffé les cordes.

Une virgule (,) dans le texte signifie qu'il faut ôter la main des touches (pause „physiologique“, et non acoustique).

Signes originaux, contradictoires à la logique générale sont marqués en parenthèses. Suppléments du texte musical ainsi que signes d'exécution de l'auteur de l'édition sont imprimés en petit. Le crescendo typique de Beethoven, s'apaisant subitement, doit être exécuté exactement.

sfz ne signifie pas toujours un accent dynamique chez Beethoven, mais marque souvent l'acuité (non la force!) d'une note brève.

Preface

In the present edition, we tried to convey the intentions of the composer in an unmistakable form as far as we were able to understand them by the manuscript and authentic copies.

A strict obedience to the signs for execution will give the player the possibility of obtaining the greatest effect in the spirit of the composer.

We undertake for the first time the trial of abolishing the confusing bow and replacing it by signs Γ Γ for the beginning and end of an idea.

We have noted the pedal without gap, according to the general artistic practice. We have also set the fingering in strict accordance with the manner of the pedalisation.

We don't bind ourselves in any way to Beethovens pedal signs. The pianos of the present day have a more voluminous sound than the pianos in Beethoven's time and the conditions of acoustic have been displaced. Beethoven in playing the piano used the pedal immoderately, but noted only quite sporadically certain pedal effects, which applied to the modern piano make an exaggerated impression. Out of reverence and also for the sake of historical interest, we have kept the original pedal next to ours.

In certain cases the pedal should be taken after the note to which it belongs. Only after a gap („staccato“ or pause) must it be taken together with the note. If two pedal signs follow each other, one must lift the pedal exactly with the next note and take it again without haste.

‘Ped’ signifies Pedal “simultaneous” after preceding lifting of the pedal – with a pause of the hand., viz an absolute suppression.

A comma in the text means lifting the hand from the key-board (“physiological” not acoustical effective pause).

Original signs contradictory to the general logic are put in brackets.

Additions in music text and signs for execution of the editor are printed with small letters.

Beethoven's typical manner of breaking off suddenly must be followed exactly.

sfz does not always mean an accent, but often indicates the “sharpness” not “strength” of a short note.

Leonid Kreutzer.

Dem Grafen von Waldstein gewidmet.

Sonate

Allegro con brio

L. van Beethoven Op. 53

The sheet music consists of eight staves of musical notation for two voices (Soprano and Bass) and piano. The piano part is on the top staff, while the voices are on the bottom two staves. The music is in common time, with various key signatures and time signatures indicated by changes in the key signature and measure numbers above the staff. The notation includes many grace notes, slurs, and dynamic markings such as *pp*, *p*, *f*, and *cresc.*. The vocal parts feature melodic lines with some harmonic support from the piano. The piano part provides harmonic context and rhythmic support throughout the piece.

2 4 1 4 4 1 4 3 2

cresc.

P * *P* * *P* *

P * *P* * *P* *

P *

cresc. *f* *sf* *sf* *sf* *sf*

sff *L.H.* *L.H.* *L.H.* *L.H.* *L.H.* *con fuoco (decresc.)*

v. *(p)* *dim.* *p* *dolce (e molto legato)* *P* *P* *P*

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a variety of key signatures, including G major, A major, and E major. The notation includes many dynamic markings such as crescendo (cresc.), decrescendo (decresc.), and dolce. Fingerings are indicated above the notes, often using numbers 1 through 5. The music is divided into measures by vertical bar lines. The first staff is in G major, the second in A major, the third in E major, the fourth in A major, the fifth in E major, and the sixth in G major.

Six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *p*, *f*, *sfz*, *cresc.*, *decresc.*, *trionfante*, and *pp*. Fingerings like 1, 2, 3, 4, 5, and 6 are indicated above and below the notes. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. The key signature changes between staves, and the time signature varies from common time to 3/4.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *p* (piano), *f* (forte), *cresc.*, and *pp*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "s" (sustained note) and "bg" (beam grouping) are also present. The music is divided into measures by vertical bar lines, and some measures contain multiple measures of music. The notation includes both treble and bass clefs, and there are several rests and tied notes throughout the piece.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *p*, *f*, *pp*, *cresc.*, and *mf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "P" and "*" are placed under specific notes. The music is divided into measures by vertical bar lines. The top staff uses a treble clef, while the bottom staff uses a bass clef. The notation is dense, with many notes and rests per measure.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of keys and time signatures, including B-flat major, F major, G major, A major, and C major. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Fingerings are indicated above the notes, and dynamic markings like 'f' (fortissimo), 'mf' (mezzo-forte), and 'sfz' (sforzando) are present. Pedal markings 'P' and 'F' are also visible. The piano keyboard is implied by the staff lines.

con fuoco *espress.* *con fuoco* *espress.*

decresc. e calmando

tranquillo

pp

cresc. *poco a poco*

f

Tempo I

sf accel. sf

5 3 2 1 2 1

D

pp

pp

cresc.

decresc.

f pp

The musical score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *sf*, *sf accel.*, *D*, *pp*, *cresc.*, *decresc.*, and *f pp*. Fingerings such as 5 3 2 1 2 1 and 1 3 4 1 are shown above certain notes. Performance instructions like *D* and *f* are also present. Measure numbers 1 through 12 are implied by the progression of measures and dynamics.

Sheet music for piano, five staves. The music consists of five staves of musical notation, likely for a piano duet or solo with two hands. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The music includes various note heads, stems, and rests, as well as dynamic markings such as *p*, *pp*, *cresc.*, and *sf*. The tempo is indicated by a '♩' with a '4' above it. Fingerings are shown above certain notes, such as '1 2 1' and '3 2 1'. The music is divided into measures by vertical bar lines, and some measures contain multiple groups of notes separated by vertical lines. The overall style is complex and technical, typical of advanced piano literature.

Musical score page 10, featuring six staves of music. The score includes dynamic markings such as *con fuoco*, *decrec.*, *(p)*, *dim.*, *dolce*, *cresc.*, *(sf)*, *p*, *cresc.*, *dolce*, and *cresc.*. Articulations include slurs, grace notes, and accents. Performance instructions like *L.H.* and *P* are also present. The music consists of six staves, likely for a large ensemble or orchestra.

1 3 2 1 4
p cresc.
 1 3 2 1 4
 P * P * P
 2 1 4
 P * P *

4 2 3 4 5
 P * P * P
decresc.
 4 5 4 4 5
 P * P * P
 4 5 4 4 5
 P * P *

3 1 4 2
 P * P *
cresc.
 4 3
 P *

5 1 3 1 4
 P * P * P
 f *f p*
 P

4 1 3 4 1 2
 P * P * P
sf
 ff
 P * P * P
 1 3 1 2 1
 P * P * P
trionfante
 sf sf
 P P

1 3 2 1 4
 P * P * P
 2 1 4
 P * P *

The image displays a page of musical notation for two staves, likely from a piano or harpsichord score. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided into six systems by vertical bar lines. Various dynamics and performance instructions are included, such as 'decrec.' (decreasing volume), 'pp' (pianissimo), 'cresc.' (increasing volume), 'tr.' (trill), 'f(p)' (forte/piano), 'bg' (background), and 'f' (forte). The notation includes eighth and sixteenth note patterns, chords, and rests. The bottom staff features a bass clef and includes a section where the bass line is sustained with a single note while the treble staff continues with sixteenth-note patterns.

This page contains five staves of musical notation for piano, arranged vertically. The notation is primarily for the right hand, with bass notes indicated by large 'P' and '*' symbols below the staff. The music features a variety of dynamics, including *sf*, *ff*, *f*, *cresc.*, and *pp*. Performance instructions such as '1', '2', '3', '4', '5' and '1 2 3 4 5' are placed above certain notes. The music consists of a mix of eighth and sixteenth note patterns, with some bass notes indicated by large 'P' and '*' symbols.

This page of musical notation for piano consists of six staves of music, numbered 18 at the top left.

- Staff 1:** Treble clef. Measures 1-5. Dynamics: P , P , P . Articulation: LH. .
- Staff 2:** Bass clef. Measures 1-5. Dynamics: P , P , P . Articulation: LH. .
- Staff 3:** Treble clef. Measures 1-5. Dynamics: sf , sf , sf . Articulation: sf .
- Staff 4:** Bass clef. Measures 1-5. Dynamics: P , P , P . Articulation: P .
- Staff 5:** Treble clef. Measures 1-5. Dynamics: p dolce , cresc. , sf , sf , sf . Articulation: P .
- Staff 6:** Bass clef. Measures 1-5. Dynamics: ritard. , cresc. , p , pp , cresc. . Articulation: P .
- Staff 7:** Treble clef. Measures 1-5. Dynamics: ff , sf , ff . Articulation: P .
- Staff 8:** Bass clef. Measures 1-5. Dynamics: P , $*$, P , $*$, P .

Introduzione. Adagio molto.

ten.

ten.

pp

cresc.

(sf)

p

decresc.

pp

rinforzando

sf

sf

p

espress.

sf

sf

decresc.

espress. 1 2

cresc. (sf)

(sf)

p cresc. (sf)

decresc.

pp

cresc.

pp (cresc.)

cresc.

sf

decresc.

espress.

pp

f

Rondo. Allegretto moderato.

Sheet music for piano, page 10, measures 5-10. The music is in 2/4 time. The left hand plays eighth-note patterns, while the right hand provides harmonic support. Measure 5 starts with a dynamic of *sempre pianissimo*. Measure 6 begins with a dynamic of *pp*. Measure 7 starts with a dynamic of *vp*. Measure 8 begins with a dynamic of *pp*. Measure 9 begins with a dynamic of *pp*. Measure 10 begins with a dynamic of *pp*. The music includes various performance instructions like *cresc.* and *decresc.*

sempre pianissimo

p *ff*

cresc. *p* *decresc.*

tr *cresc.* *ff* *ff*

tr *ff*

ff

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The first measure starts with a dynamic instruction *con forza*. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and grace notes. The bass staff features sustained notes with fermatas and grace notes. Measure 1 ends with a fermata over the bass staff. Measures 2 through 6 show a rhythmic pattern of eighth and sixteenth notes. Measures 7 and 8 feature sixteenth-note patterns. Measures 9 and 10 show eighth-note patterns. Measures 11 and 12 end with sixteenth-note patterns. Measures 13 and 14 begin with sustained notes in the bass staff. Measures 15 and 16 show eighth-note patterns. Measures 17 and 18 end with sixteenth-note patterns. Measures 19 and 20 begin with sustained notes in the bass staff. Measures 21 and 22 show eighth-note patterns. Measures 23 and 24 end with sixteenth-note patterns. Measures 25 and 26 begin with sustained notes in the bass staff. Measures 27 and 28 show eighth-note patterns. Measures 29 and 30 end with sixteenth-note patterns. Measures 31 and 32 begin with sustained notes in the bass staff. Measures 33 and 34 show eighth-note patterns. Measures 35 and 36 end with sixteenth-note patterns. Measures 37 and 38 begin with sustained notes in the bass staff. Measures 39 and 40 show eighth-note patterns. Measures 41 and 42 end with sixteenth-note patterns. Measures 43 and 44 begin with sustained notes in the bass staff. Measures 45 and 46 show eighth-note patterns. Measures 47 and 48 end with sixteenth-note patterns. Measures 49 and 50 begin with sustained notes in the bass staff. Measures 51 and 52 show eighth-note patterns. Measures 53 and 54 end with sixteenth-note patterns. Measures 55 and 56 begin with sustained notes in the bass staff. Measures 57 and 58 show eighth-note patterns. Measures 59 and 60 end with sixteenth-note patterns. Measures 61 and 62 begin with sustained notes in the bass staff. Measures 63 and 64 show eighth-note patterns. Measures 65 and 66 end with sixteenth-note patterns. Measures 67 and 68 begin with sustained notes in the bass staff. Measures 69 and 70 show eighth-note patterns. Measures 71 and 72 end with sixteenth-note patterns. Measures 73 and 74 begin with sustained notes in the bass staff. Measures 75 and 76 show eighth-note patterns. Measures 77 and 78 end with sixteenth-note patterns. Measures 79 and 80 begin with sustained notes in the bass staff. Measures 81 and 82 show eighth-note patterns. Measures 83 and 84 end with sixteenth-note patterns. Measures 85 and 86 begin with sustained notes in the bass staff. Measures 87 and 88 show eighth-note patterns. Measures 89 and 90 end with sixteenth-note patterns. Measures 91 and 92 begin with sustained notes in the bass staff. Measures 93 and 94 show eighth-note patterns. Measures 95 and 96 end with sixteenth-note patterns. Measures 97 and 98 begin with sustained notes in the bass staff. Measures 99 and 100 show eighth-note patterns. Measures 101 and 102 end with sixteenth-note patterns.

ff *giocoso*

sf *p*

f *sf* *p*

decresc. *pp*

ff *sf* *p* *f*

decresc. *pp* *sempre pianissimo*

Musical score for two staves, likely piano, spanning six systems. The notation includes:

- Dynamics:** pp , *cresc.*, *decresc.*, *semper pianissimo*.
- Performance Instructions:** *L.H.*, *ped.*
- Measure Markings:** L , $*$, (L) , (L) , (L) , (L) , $6)$, $6)$.

The score consists of six systems of music, each starting with a bass clef and ending with a treble clef. The first system begins with a bass clef, followed by a treble clef. The second system begins with a bass clef, followed by a treble clef. The third system begins with a bass clef, followed by a treble clef. The fourth system begins with a bass clef, followed by a treble clef. The fifth system begins with a bass clef, followed by a treble clef. The sixth system begins with a bass clef, followed by a treble clef.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one flat. The notation includes various note heads, stems, and bar lines. Some notes have small numbers above them, likely indicating fingerings or specific performance techniques. The first two staves begin with eighth-note patterns. The third staff features a descending eighth-note scale. The fourth staff contains a series of sixteenth-note patterns. The fifth staff begins with a series of eighth-note chords. The sixth staff concludes the page with a series of eighth-note patterns.

Sheet music for two staves, Treble and Bass, showing six measures of musical notation. The music includes dynamic markings like 'f' (fortissimo), 'sf' (sforzando), 'ten.' (tenuto), and 'ff' (fississimo). Fingerings such as '1 3 2 3 2', '1 3 2 4 3 4', and '1 3 1 2 4 1' are indicated above the notes. Measures 1-3 show eighth-note patterns with grace notes. Measures 4-6 show sixteenth-note patterns with grace notes.

1 2 1 2 1 3

decrec. *p* *ff* *maestoso* *p* *ff*

sf *p* *ff* *sf* *p* *decrec.*

pp *sf* *p* *ff* *sf* *p* *decrec.*

sf *p* *ff* *sf* *p* *ff* *sotto voce*

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

p *semper pianissimo*

This page contains six staves of musical notation for piano, starting with a treble clef and a bass clef. The music is in 2/4 time and includes various dynamics such as *ff*, *f*, *p*, *pp*, *mp*, *mf*, *espress.*, *sempre pp*, and *ff*. Fingerings are indicated by numbers above or below the notes. Pedal markings (*Ped.*) and sostenuto markings (*L*) are also present. The music consists of six measures per staff, with the first measure of each staff being a repeat of the previous one.

Staff 1: Treble clef, Bass clef. Measure 1: *ff*. Measure 2: *f*. Measure 3: *p*. Measure 4: *pp*. Measure 5: *mf*. Measure 6: *ff*.

Staff 2: Treble clef, Bass clef. Measure 1: *ff*. Measure 2: *f*. Measure 3: *p*. Measure 4: *pp*. Measure 5: *mf*. Measure 6: *ff*.

Staff 3: Treble clef, Bass clef. Measure 1: *ff*. Measure 2: *f*. Measure 3: *p*. Measure 4: *pp*. Measure 5: *mf*. Measure 6: *ff*.

Staff 4: Treble clef, Bass clef. Measure 1: *ff*. Measure 2: *f*. Measure 3: *p*. Measure 4: *pp*. Measure 5: *mf*. Measure 6: *ff*.

Staff 5: Treble clef, Bass clef. Measure 1: *ff*. Measure 2: *f*. Measure 3: *p*. Measure 4: *pp*. Measure 5: *mf*. Measure 6: *ff*.

Staff 6: Treble clef, Bass clef. Measure 1: *ff*. Measure 2: *f*. Measure 3: *p*. Measure 4: *pp*. Measure 5: *mf*. Measure 6: *ff*.

Sheet music for piano, page 31, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: *pp*, *ped.*, *L*, ** ped.*, *P*, ** ped.*, *P*, ***
- Staff 2: *poco a poco cresc.*, *ped.*, *P*, ***, *ped.*, *P*, ***, *ped.*, *P*, ***
- Staff 3: *f*, *decresc.*, *4 1*, *5*, *sempr piano*, *ped.*, ***
- Staff 4: *5*, *ped.*, ***
- Staff 5: *5*, *ped.*, ***
- Staff 6: *f*, *s.f.*, *5*, *ped.*, ***, *5*, *ped.*, ***, *f*, *s.f.*

Musical score for piano, page 32, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *decrec.* in the treble clef staff, followed by a dynamic of *p* in the bass clef staff. The second system begins with a dynamic of *pp* in the treble clef staff, followed by a dynamic of *sempre* in the bass clef staff. The music includes various performance instructions such as *piu*, *pp*, *ff*, *dec.*, *L*, ***, and *pp*. The score is set in common time and uses a standard musical notation with black notes on white staff lines.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The top two staves are treble clef, and the bottom four are bass clef. The music includes various note heads, stems, and bar lines. There are several performance instructions and dynamics written in Italian: 'sempre piu forte' (increasingly louder) in the second staff, 'sf' (sforzando or forte) in the fifth staff, and 'sf' in the sixth staff. Fingerings are also present, such as '1 2 3 4' and '2 1 4' under specific notes.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *sf*, *p*, *ff*, *cresc.*, *sempre*, *decresc.*, and *pp*. Performance instructions like "L", "*", and "b" are also present. The notation includes eighth and sixteenth note patterns, as well as chords. The music is divided into measures by vertical bar lines.

ppp

p dolce

cresc. *f*

ff

Musical score for two staves (Treble and Bass) across six systems.

System 1: Treble staff has eighth-note patterns. Bass staff has quarter notes with dynamic markings P and asterisks (*). Fingerings 2 and 3 are shown above the bass notes.

System 2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic p and instruction *dolce*. Fingerings 3, 4, and 5 are shown above the bass notes. Pedal marks (Ped.) are present.

System 3: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic *sempre pianissimo*. Fingerings 1, 2, 3, 4, and 5 are shown above the bass notes. Pedal marks (Ped.) are present.

System 4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic ff , instruction *ped.*, and pedaling marks (x.H., L.H.). Fingerings 1, 2, 3, 4, and 5 are shown above the bass notes. Dynamic p is indicated.

System 5: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic ff , instruction *ped.*, and pedaling marks (x.H., L.H.). Fingerings 1, 2, 3, 4, and 5 are shown above the bass notes. Fingerings 3 and 4 are marked with asterisks (*).

System 6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns with dynamic ff , instruction *ped.*, and pedaling marks (x.H., L.H.). Fingerings 1, 2, 3, 4, and 5 are shown above the bass notes. Fingerings 3 and 4 are marked with asterisks (*). Dynamic *calando* is indicated.

poco a poco

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