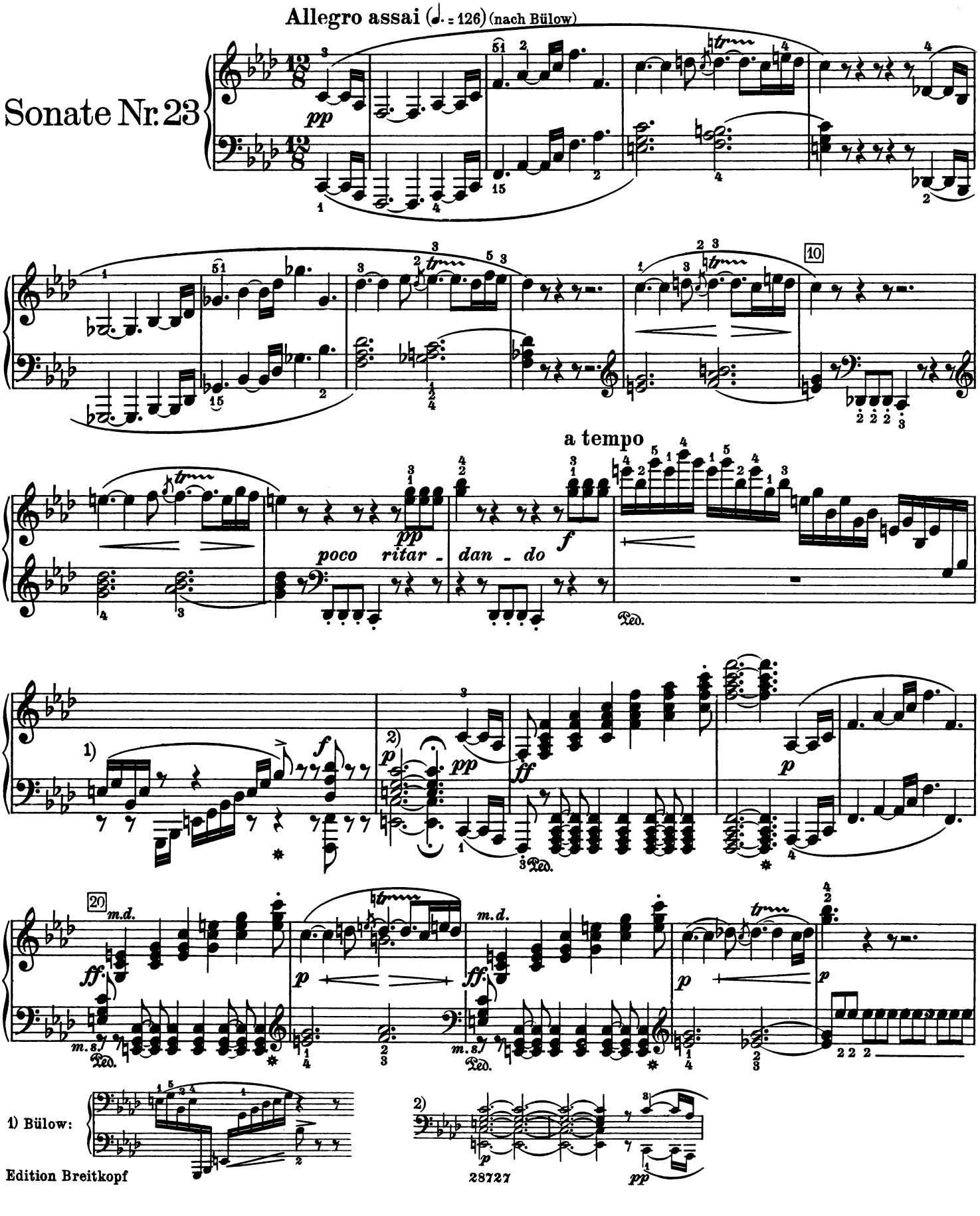
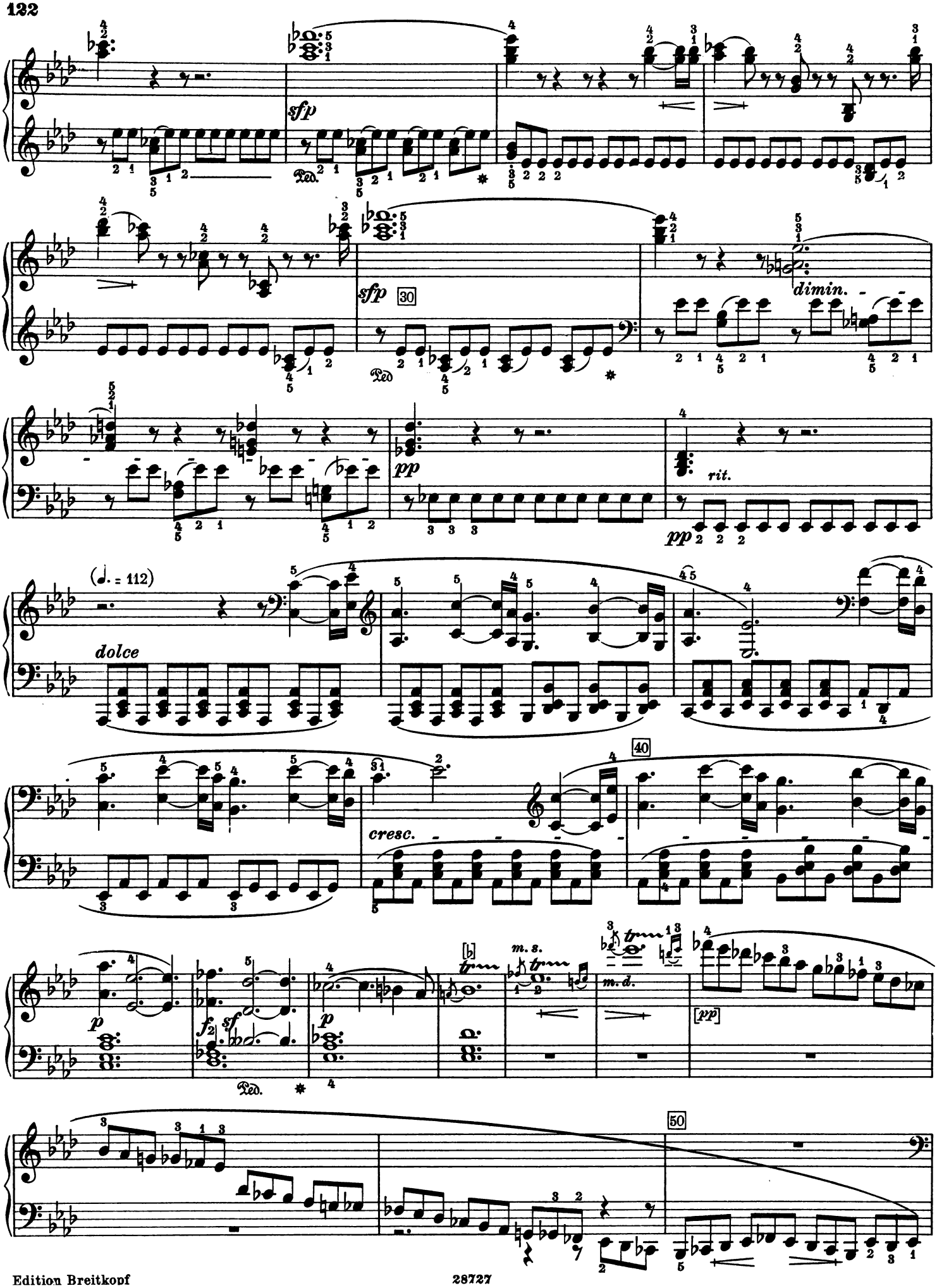
Sonate f-Moll

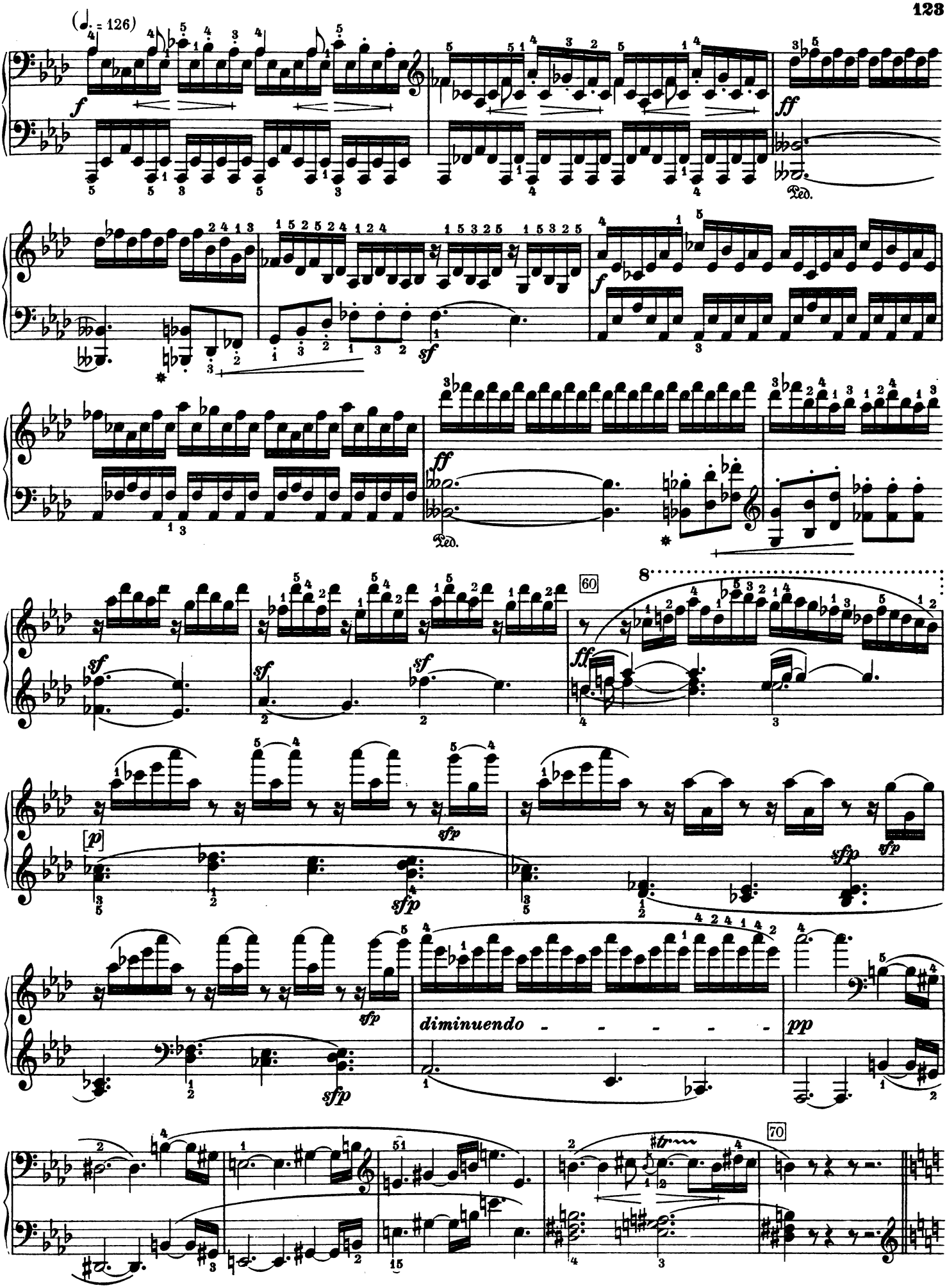
Dem Grafen Franz von Brunsvik gewidmet

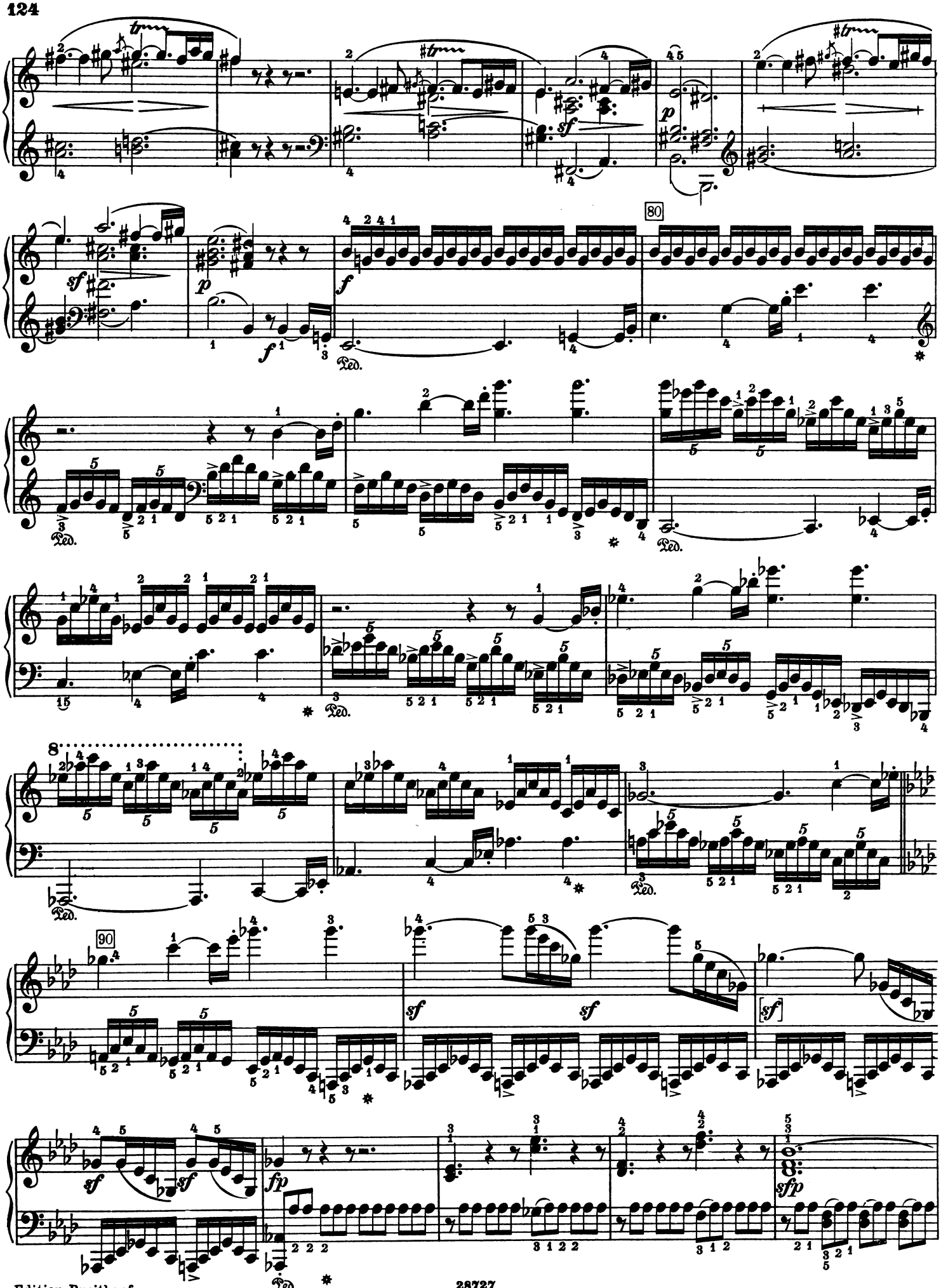
op. 57

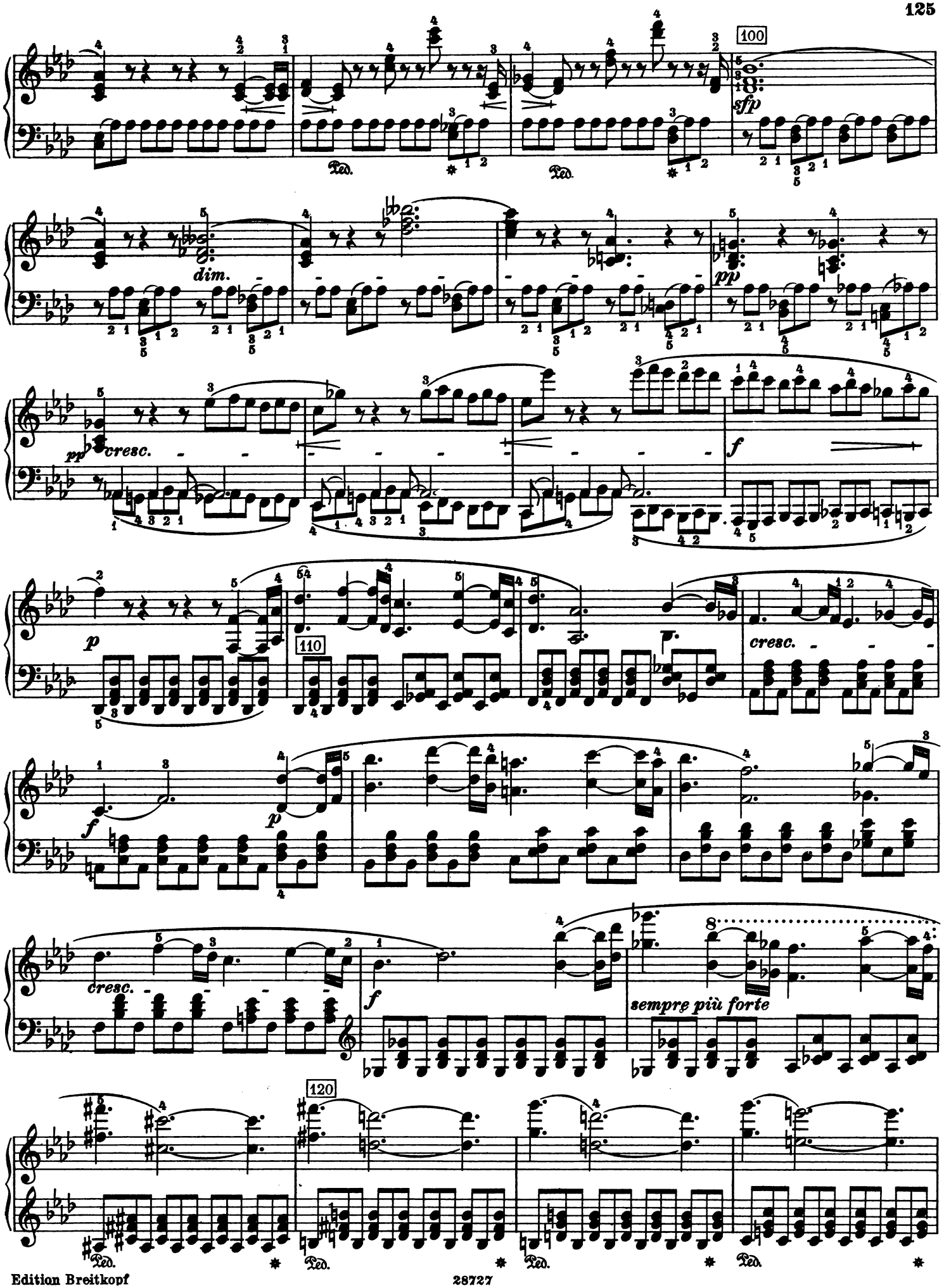
Sonate Nr. 23

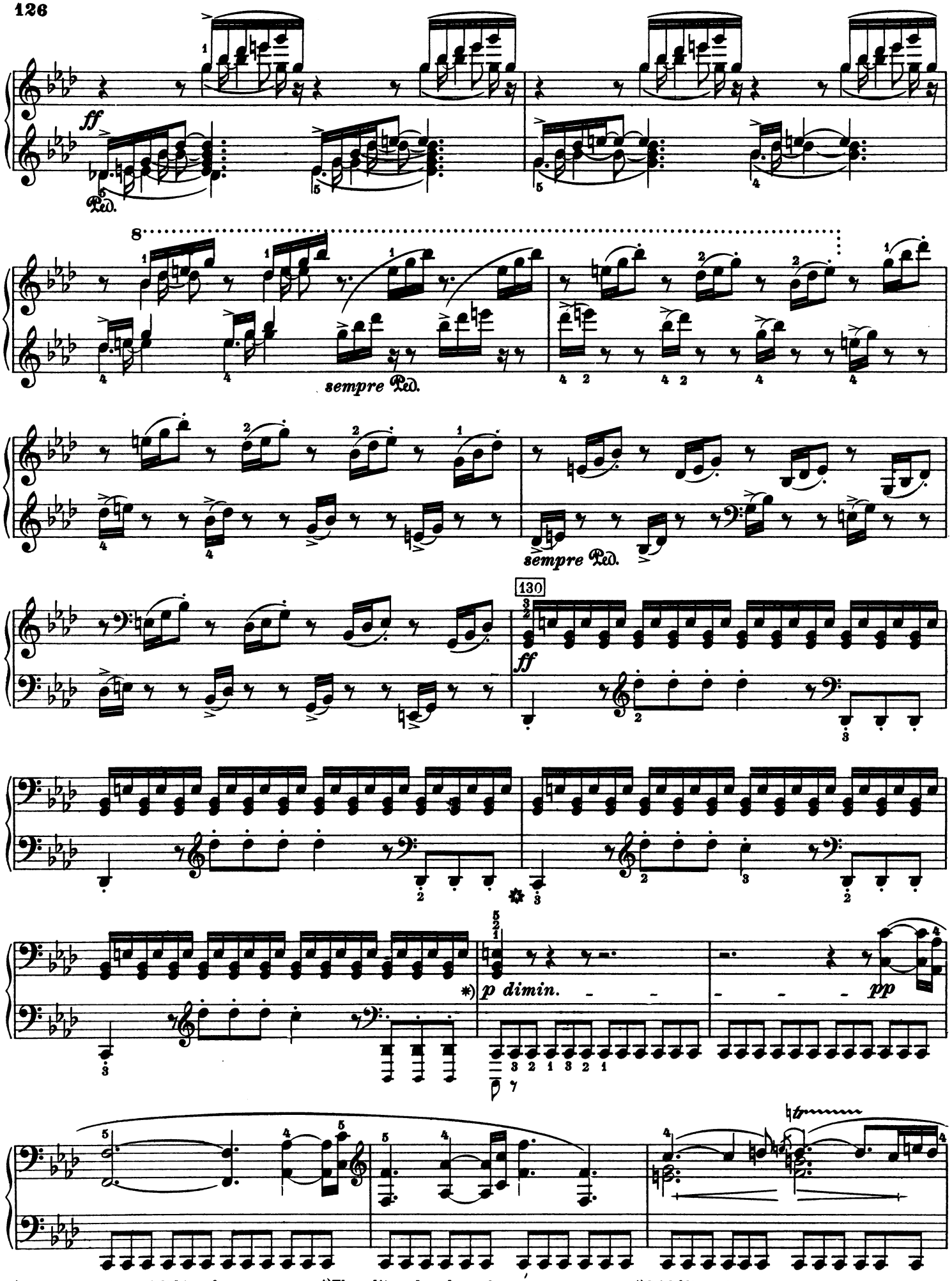



sfp
Ped.
sfp
30
dimin.
pp
rit.
(♩. = 112)
dolce
cresc.
40
p
f2
sf
p
m. s.
m. d.
[pp]
50


(♩. = 126)
f
ff
Ped.
sf
60
8
[p]
sfp
diminuendo
pp
70



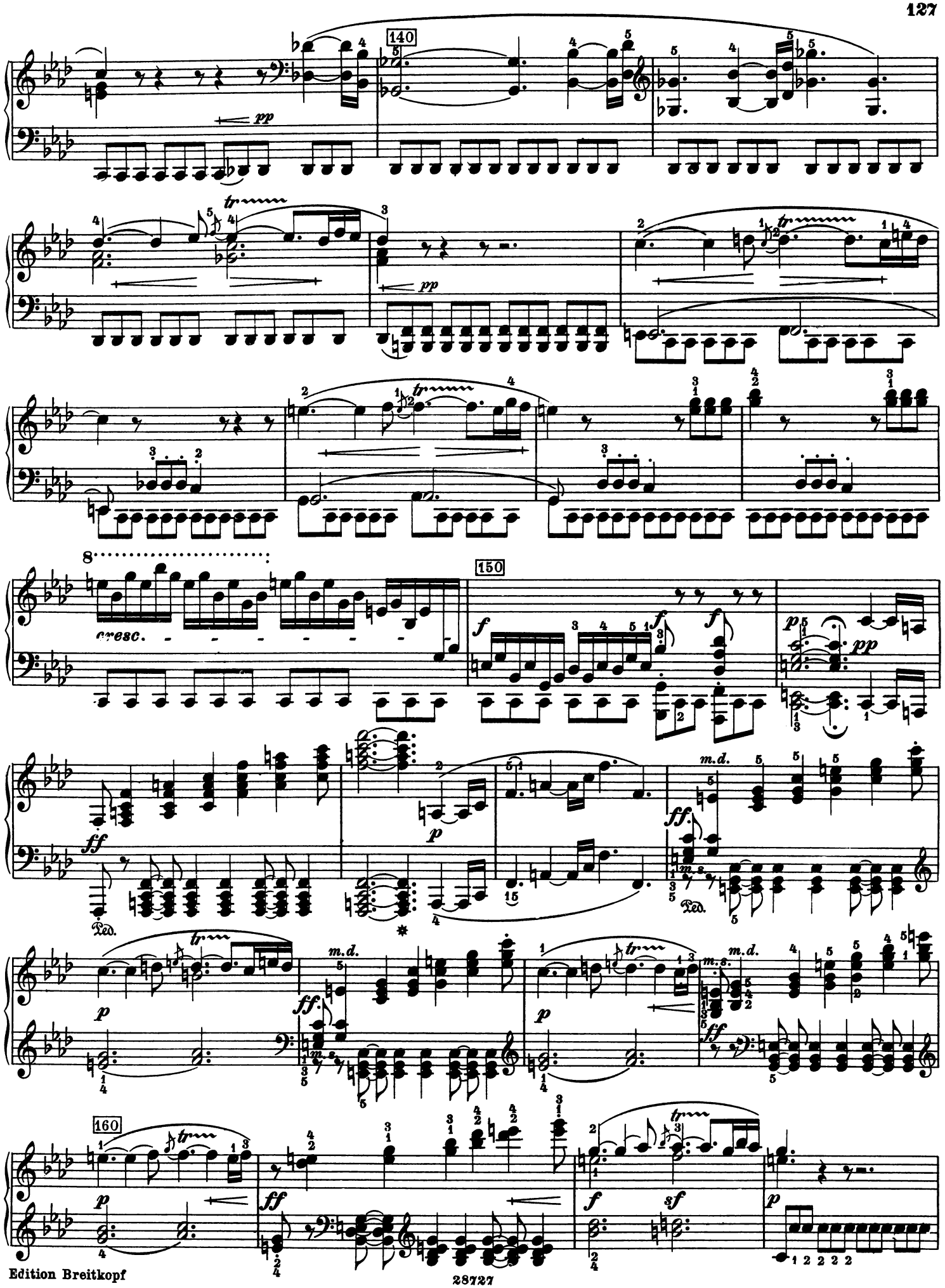

100
sfp
dim.
pp
cresc.
f
p
110
cresc.
f
p
cresc.
f
sempre più forte
120
Ped.

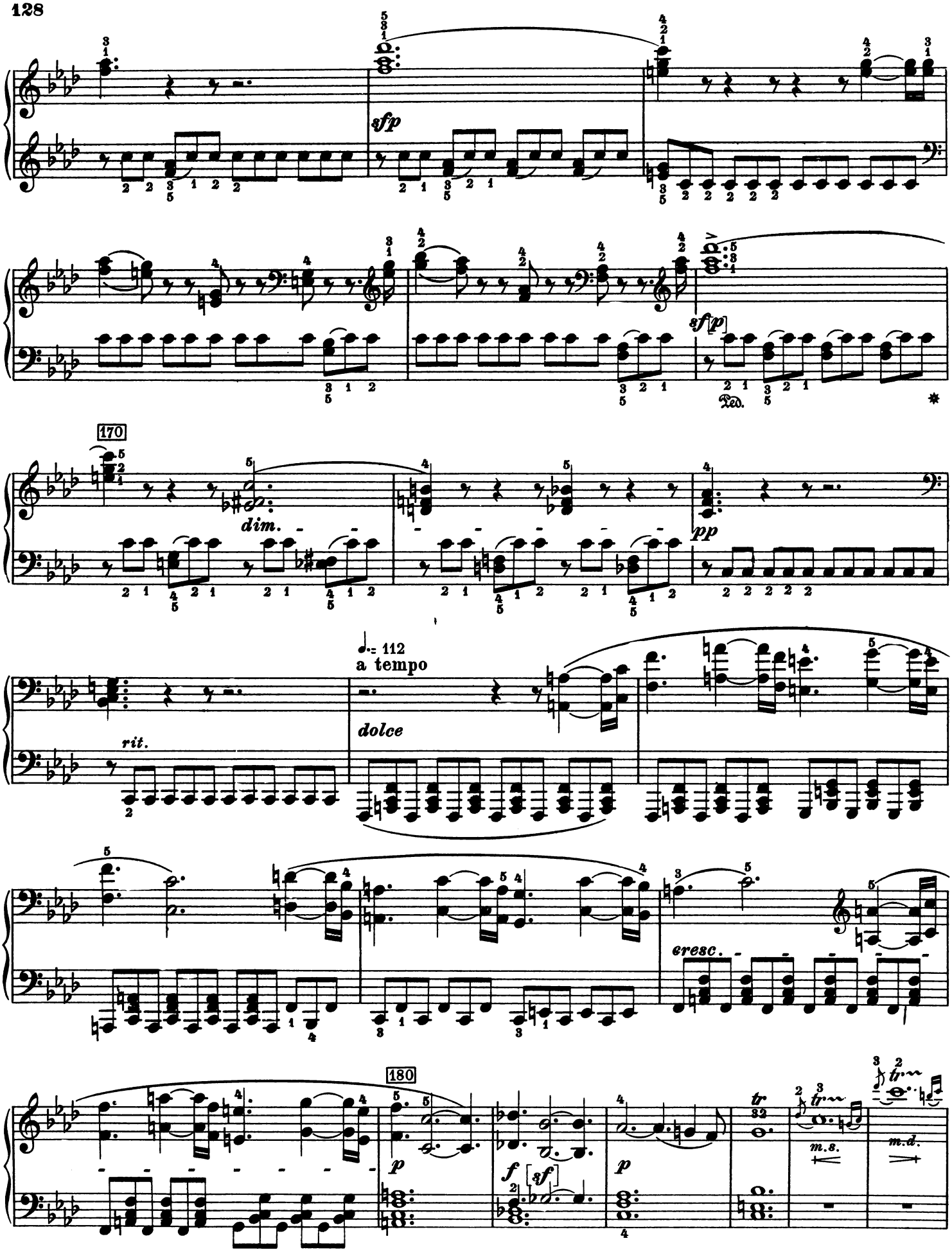


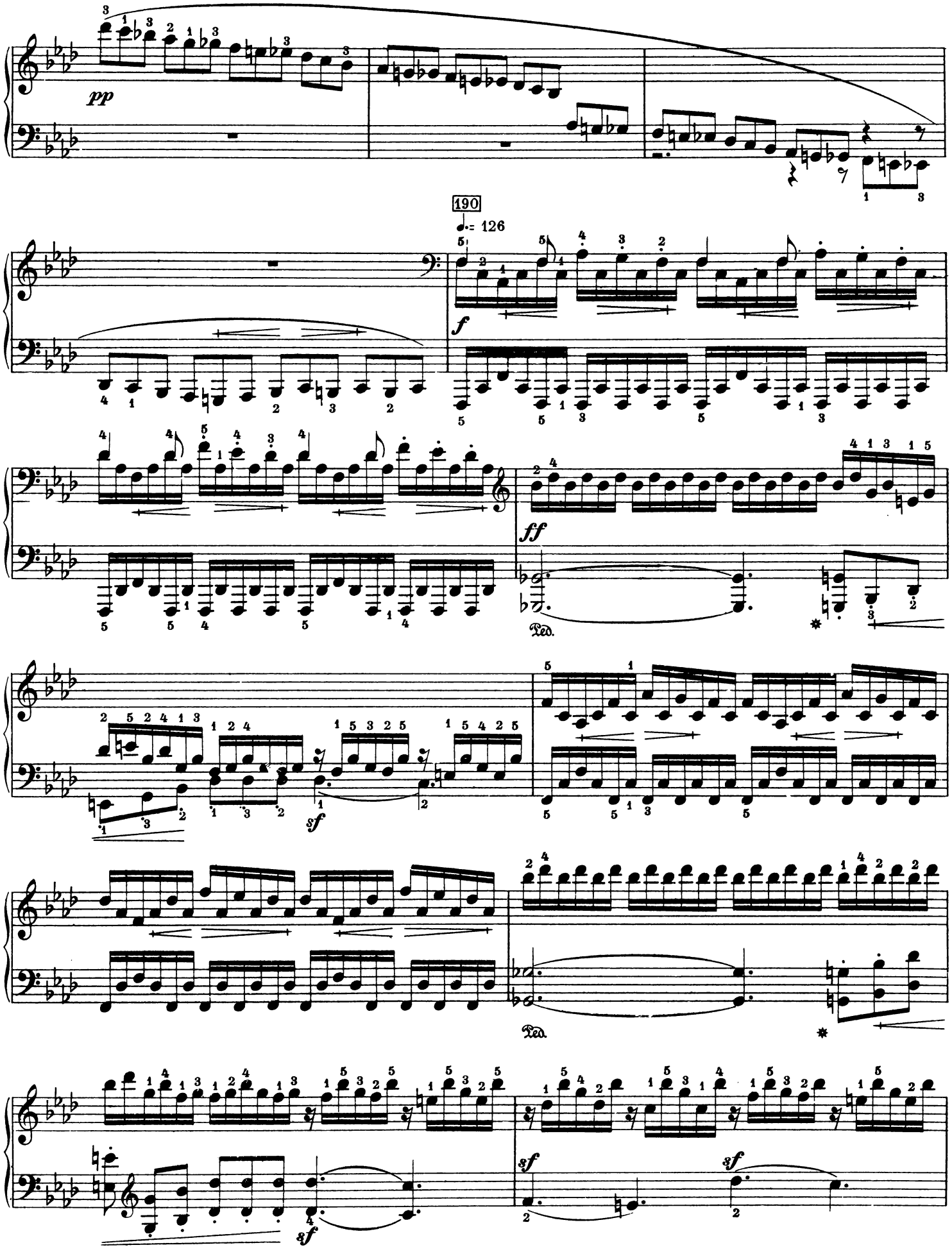
*)Der Herausgeber spielt hier *fp*

*)The editor plays here *fp*

*) Ici l'éditeur joue *fp*


140
pp
tr
pp
8
cresc.
150
f
p
pp
ff
p
m.d.
ff
m.s.
Ped.
p
ff
p
ff
160
p
ff
f
sf
p


sfp
sf[p]
Ped.
170
dim.
pp
rit.
♩.= 112
a tempo
dolce
cresc.
180
p
f [sf]
p
tr
m.s.
m.d.


pp
190
♩. = 126
f
ff
Ped.
sf
sf
sf
sf

200

Ped. * Ped. *

p *sfp* *sfp*

sfp *sfp* *sfp*

p diminuendo - - - - - *pp*

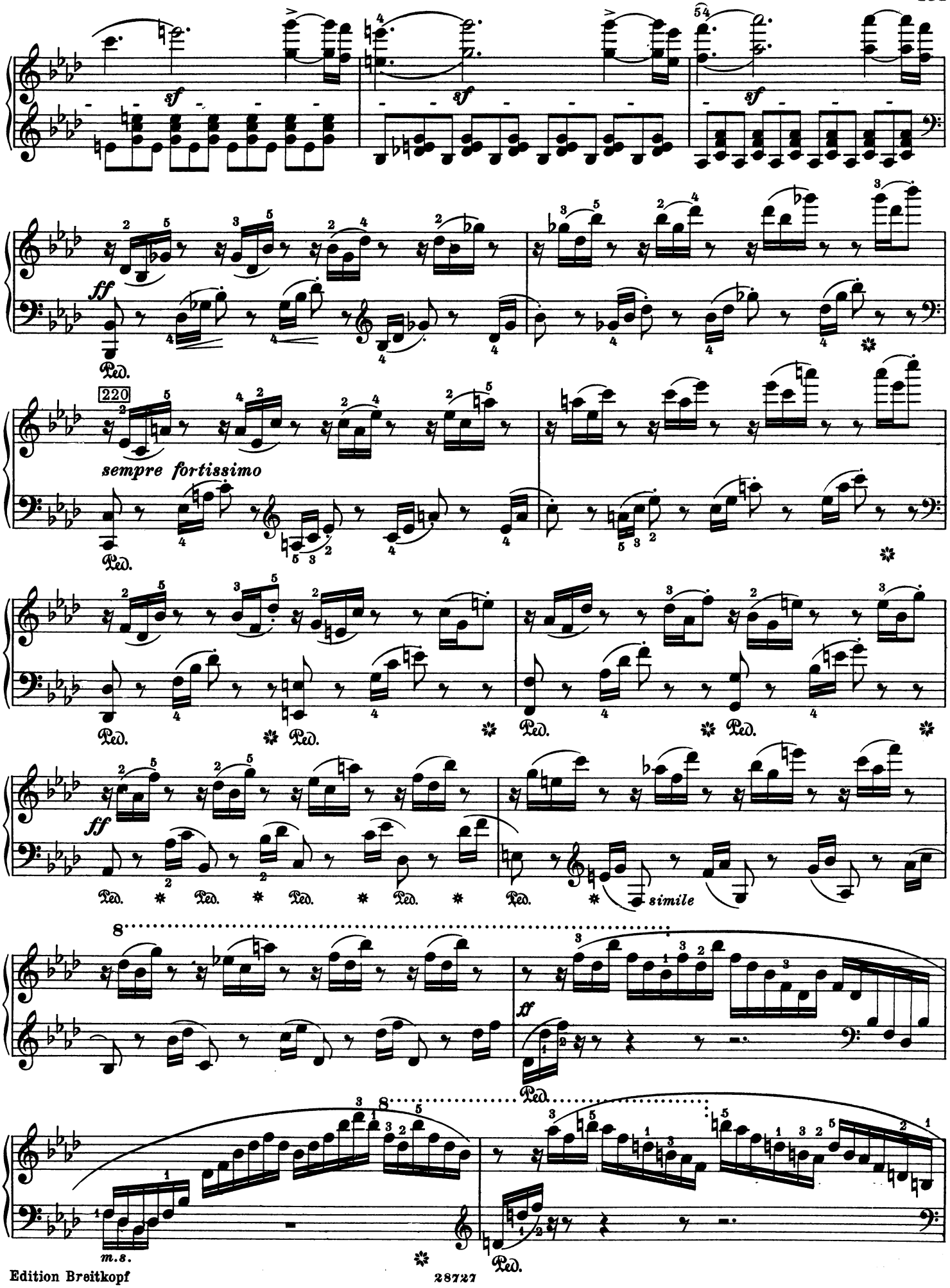
cresc. - - - - - - - - -

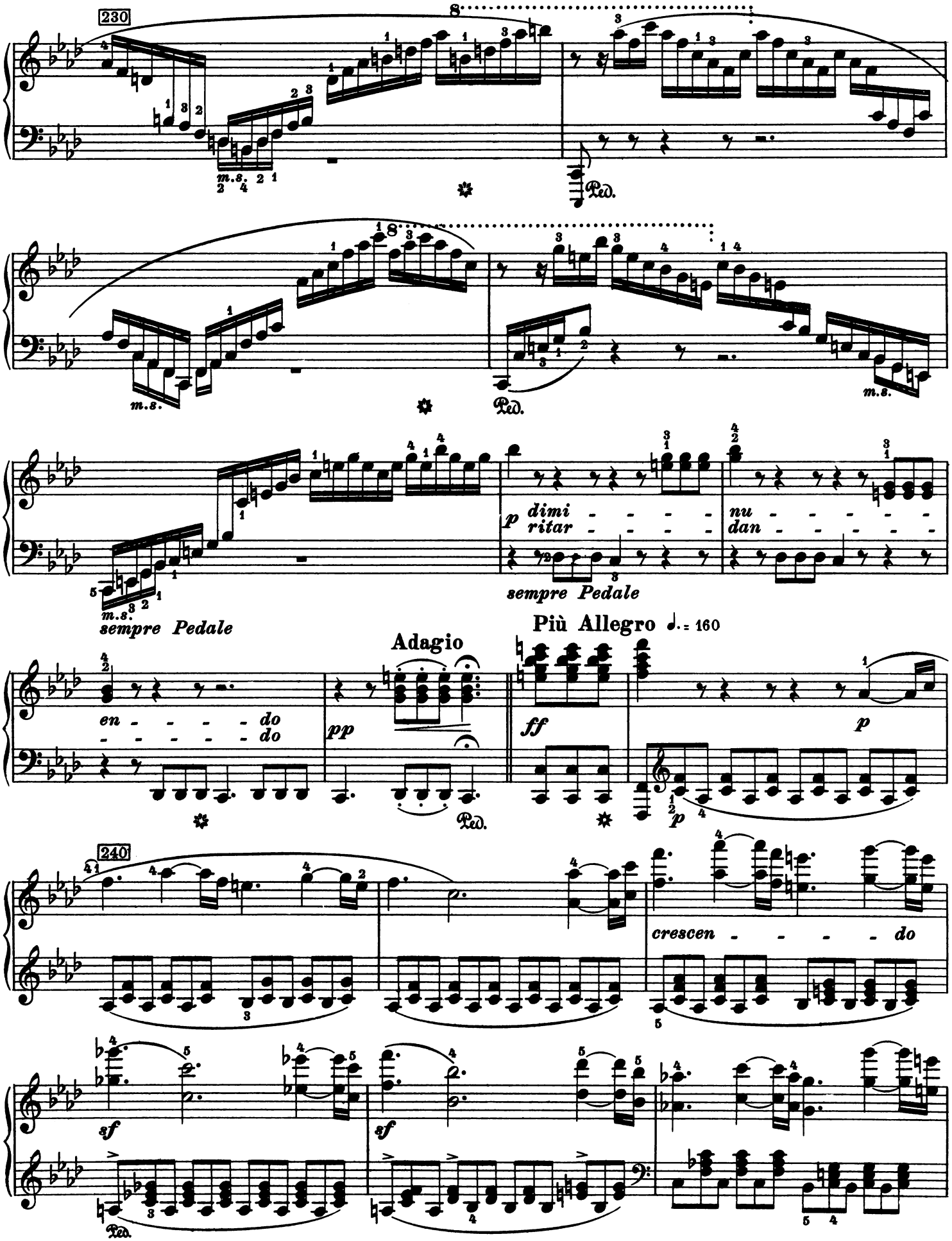
210

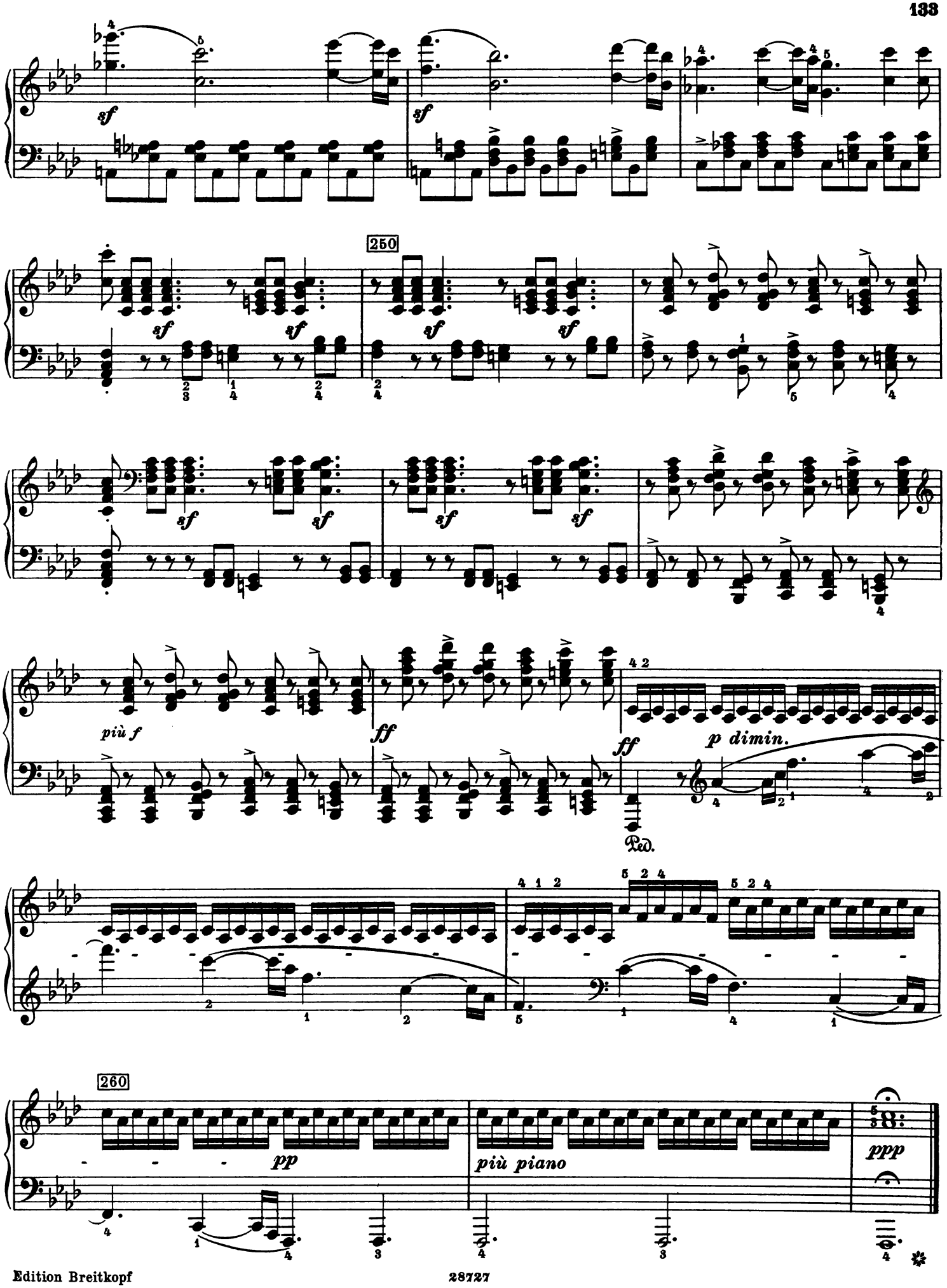
p

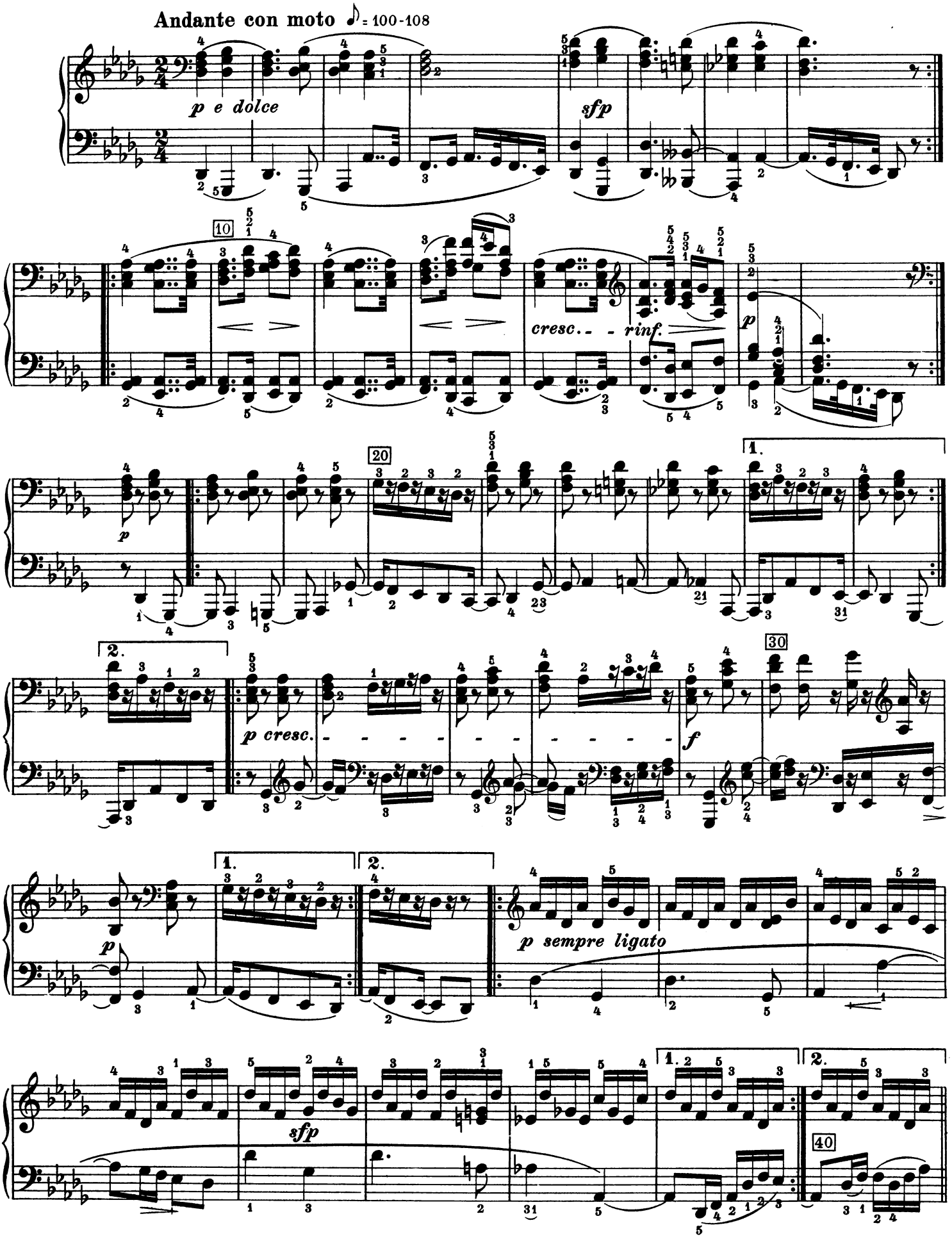
cresc. - - - - *sf* - - - - -

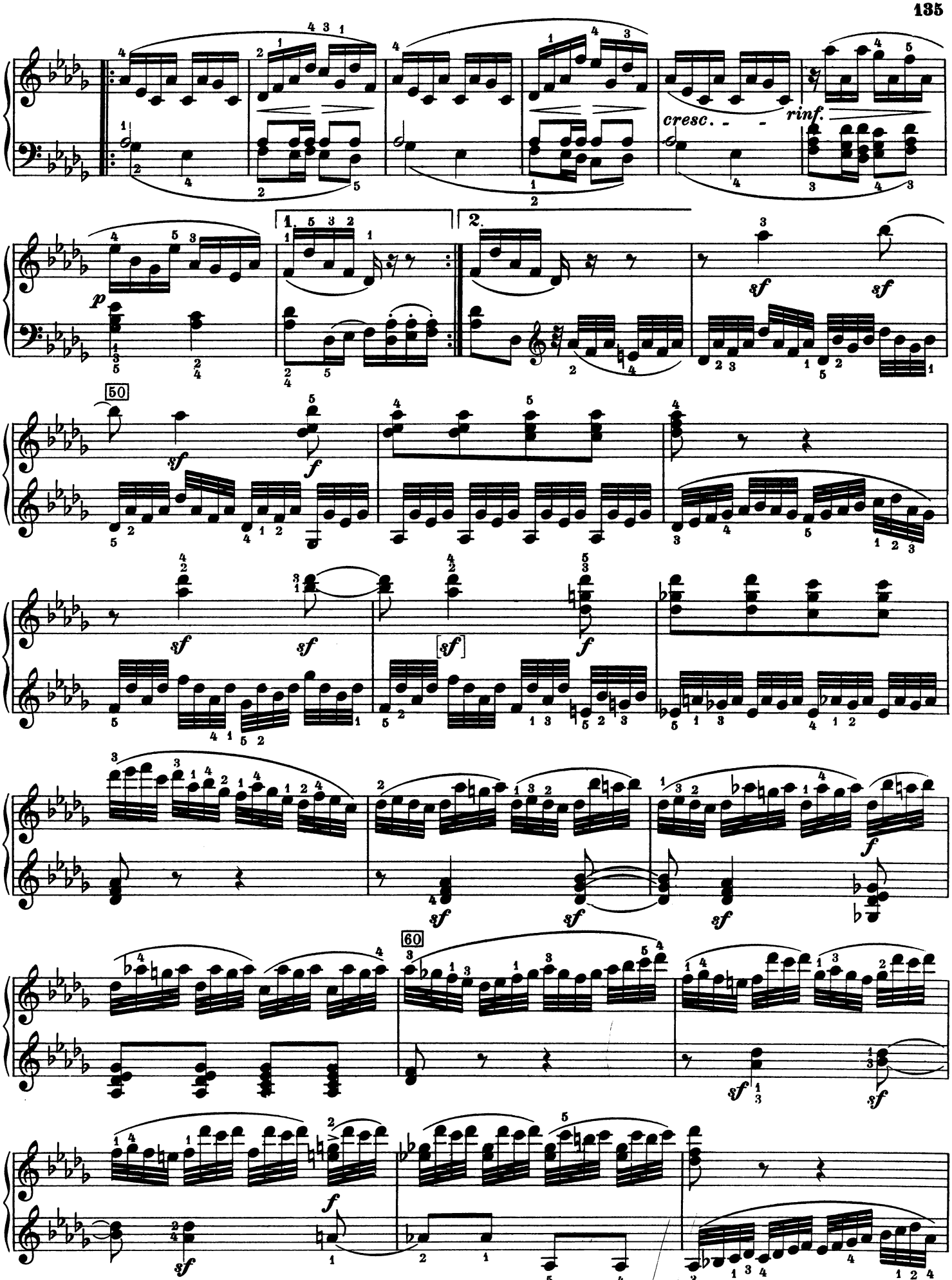
*) Bülow:

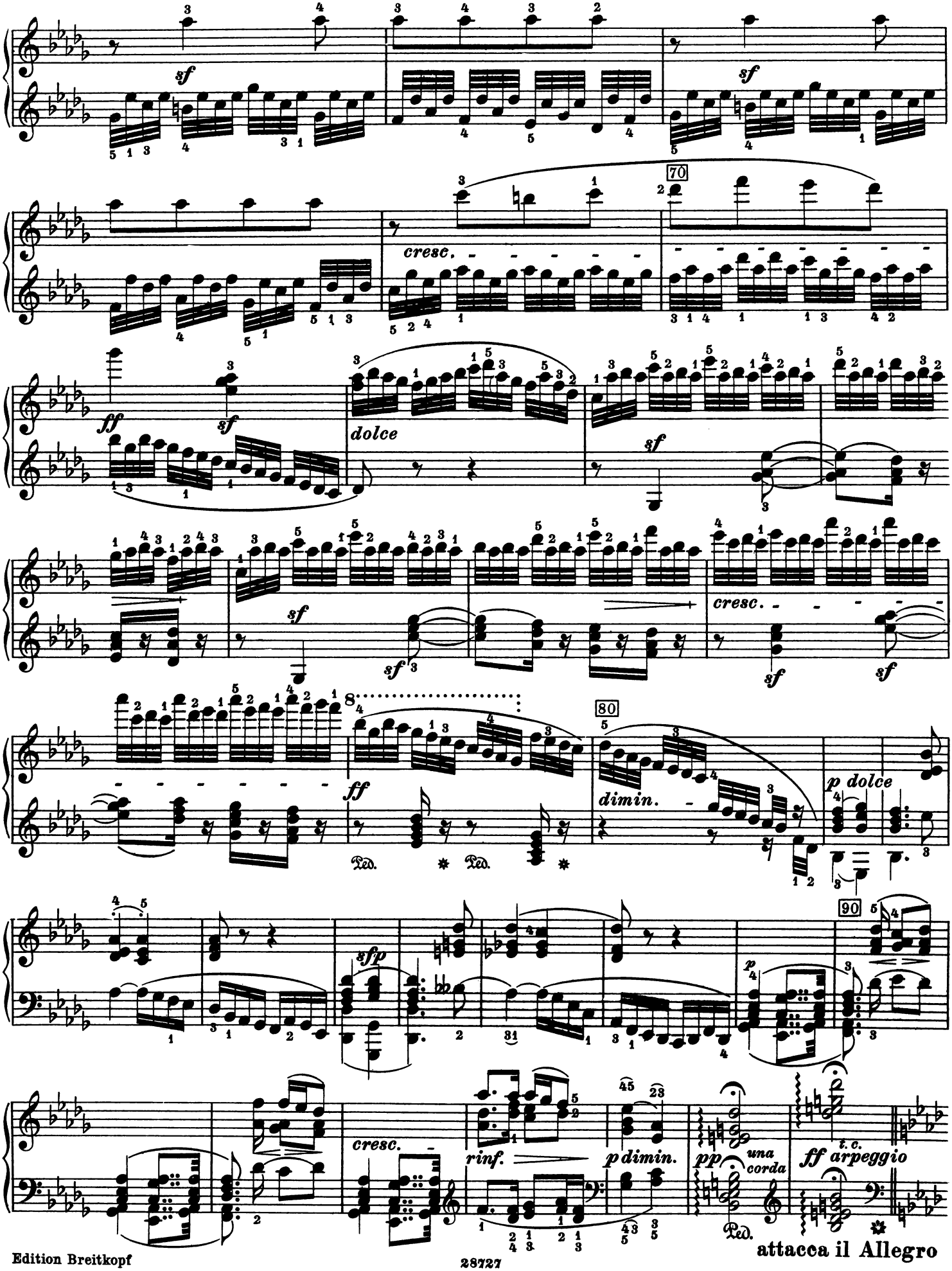

sf
sf
sf
ff
Ped.
220
sempre fortissimo
Ped.
Ped.
Ped.
Ped.
ff
Ped.
simile
8
ff
Ped.
8
m.s.
Ped.

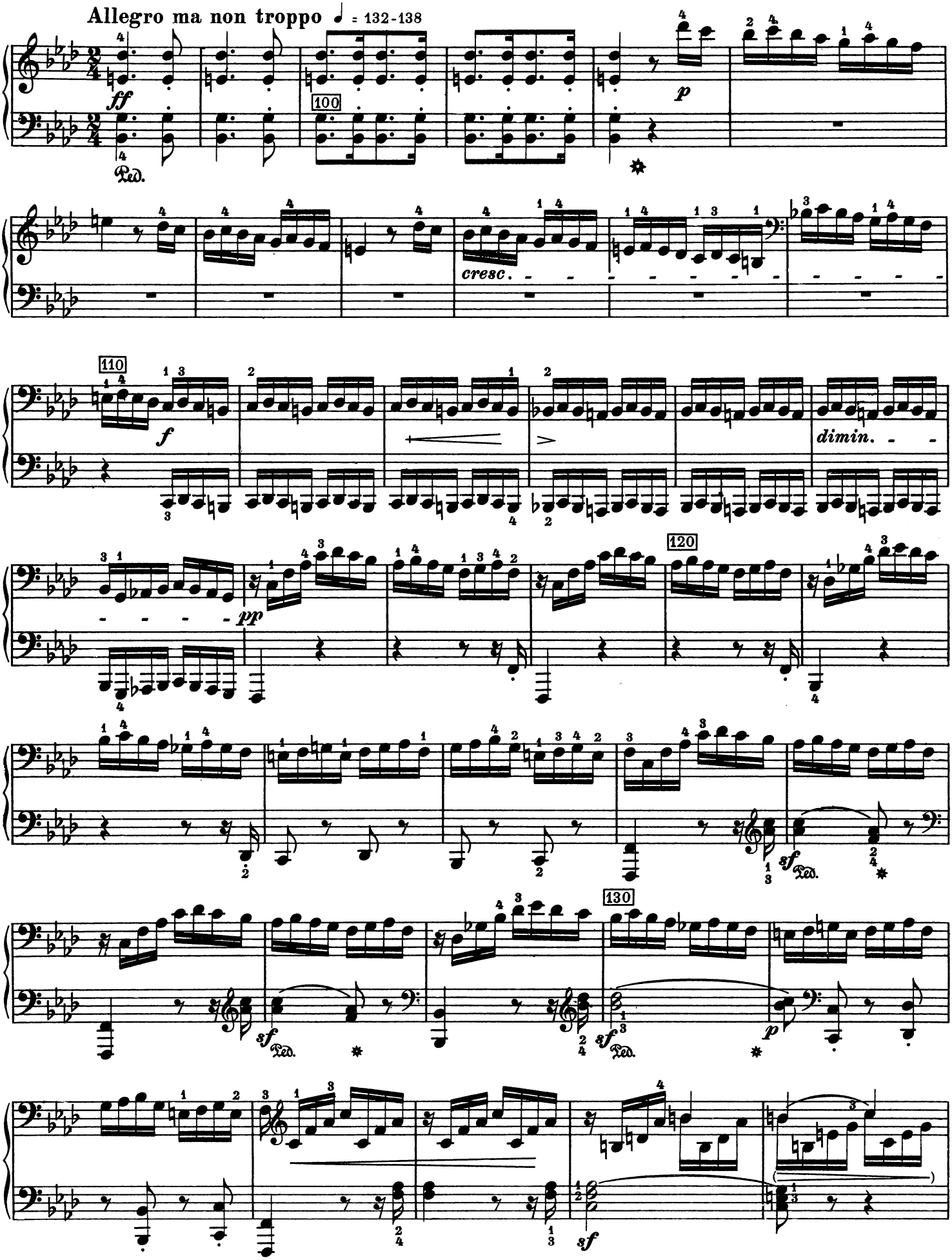

230
m.s.
Ped.
m.s.
Ped.
m.s.
p dimi - - - - -
ritar - - - - -
nu - - - - - -
dan - - - - - -
sempre Pedale
m.s.
sempre Pedale
Adagio
Più Allegro ♩. = 160
en - - - - - do
- - - - - - do
pp
ff
p
Ped.
p
240
crescen - - - - do
sf
sf
Ped.

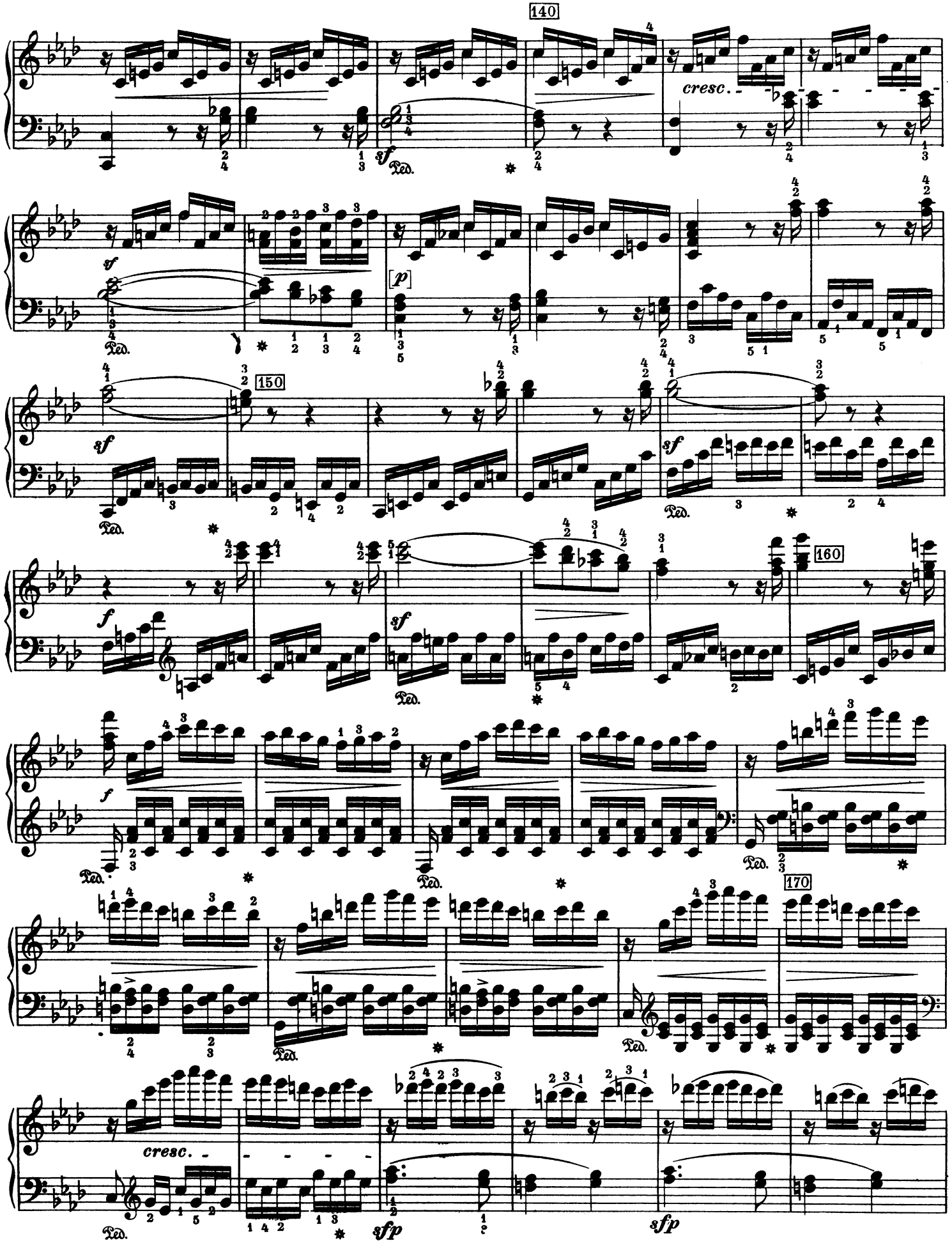

250
sf
più f
ff
p dimin.
Ped.
260
pp
più piano
ppp

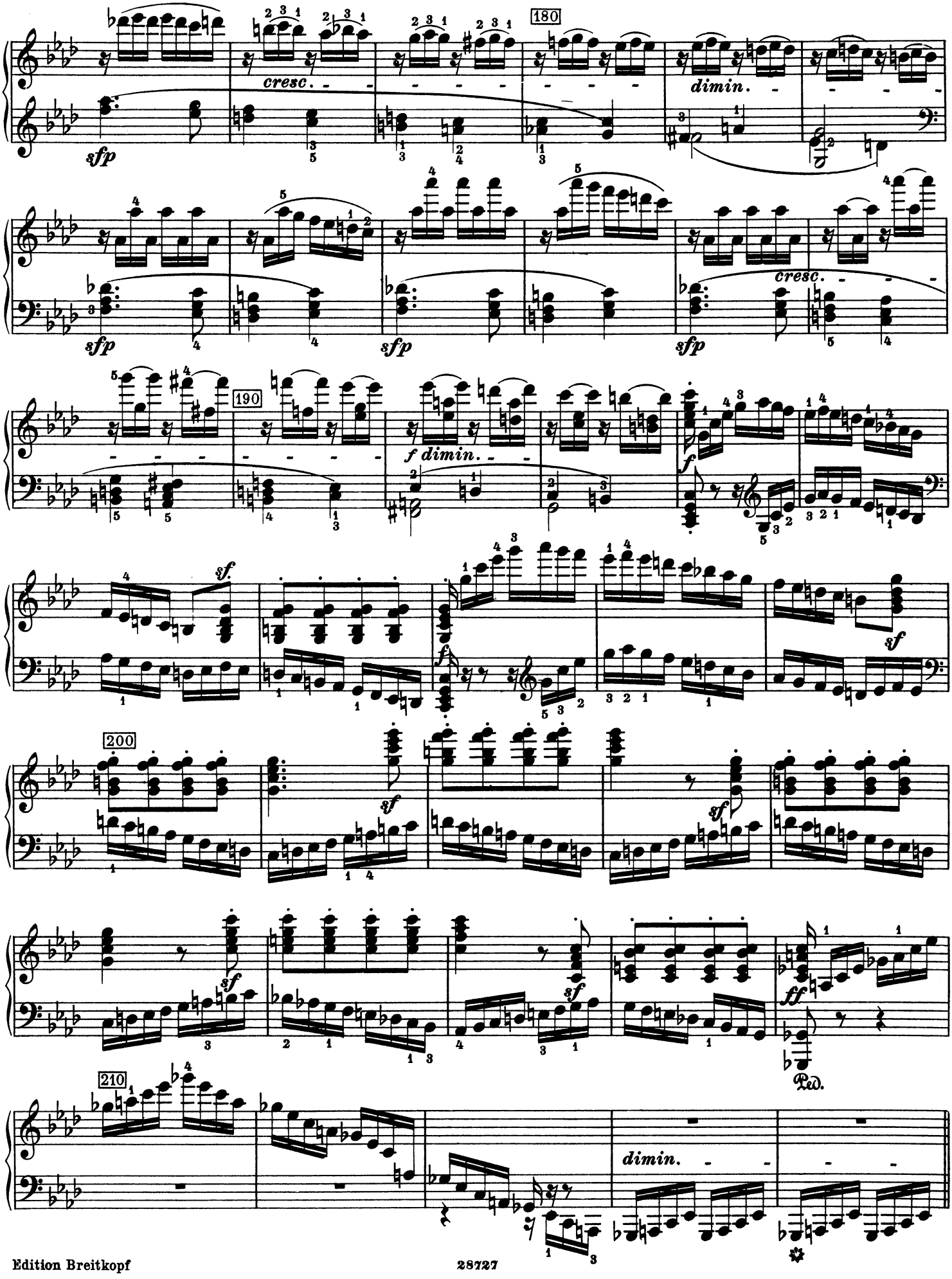

Andante con moto ♪ = 100-108
p e dolce
sfp
cresc. - - rinf.
p
p
p cresc.
f
p sempre ligato
sfp
1.
2.
10
20
30
40

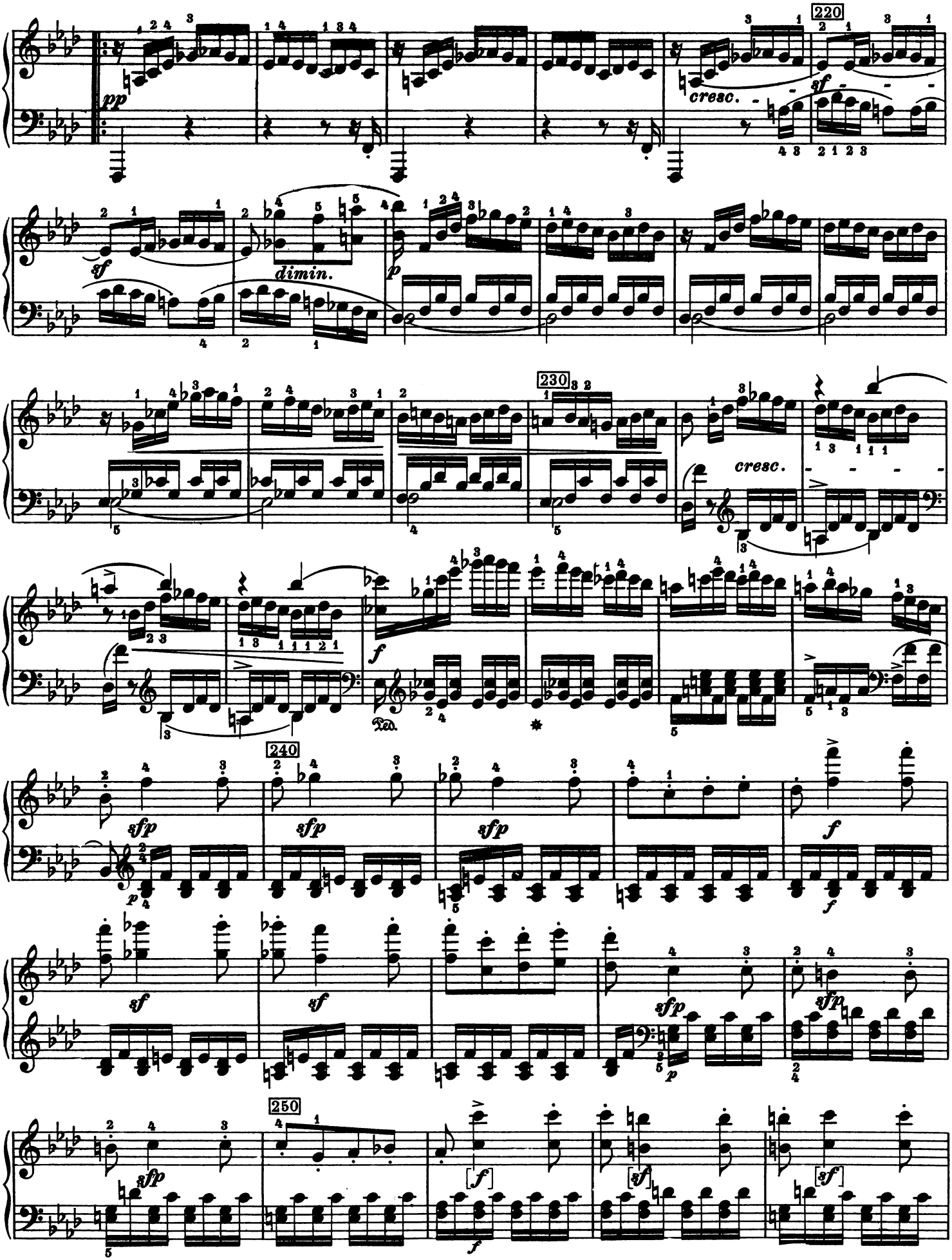

cresc. - -
rinf.
1.
2.
50
60

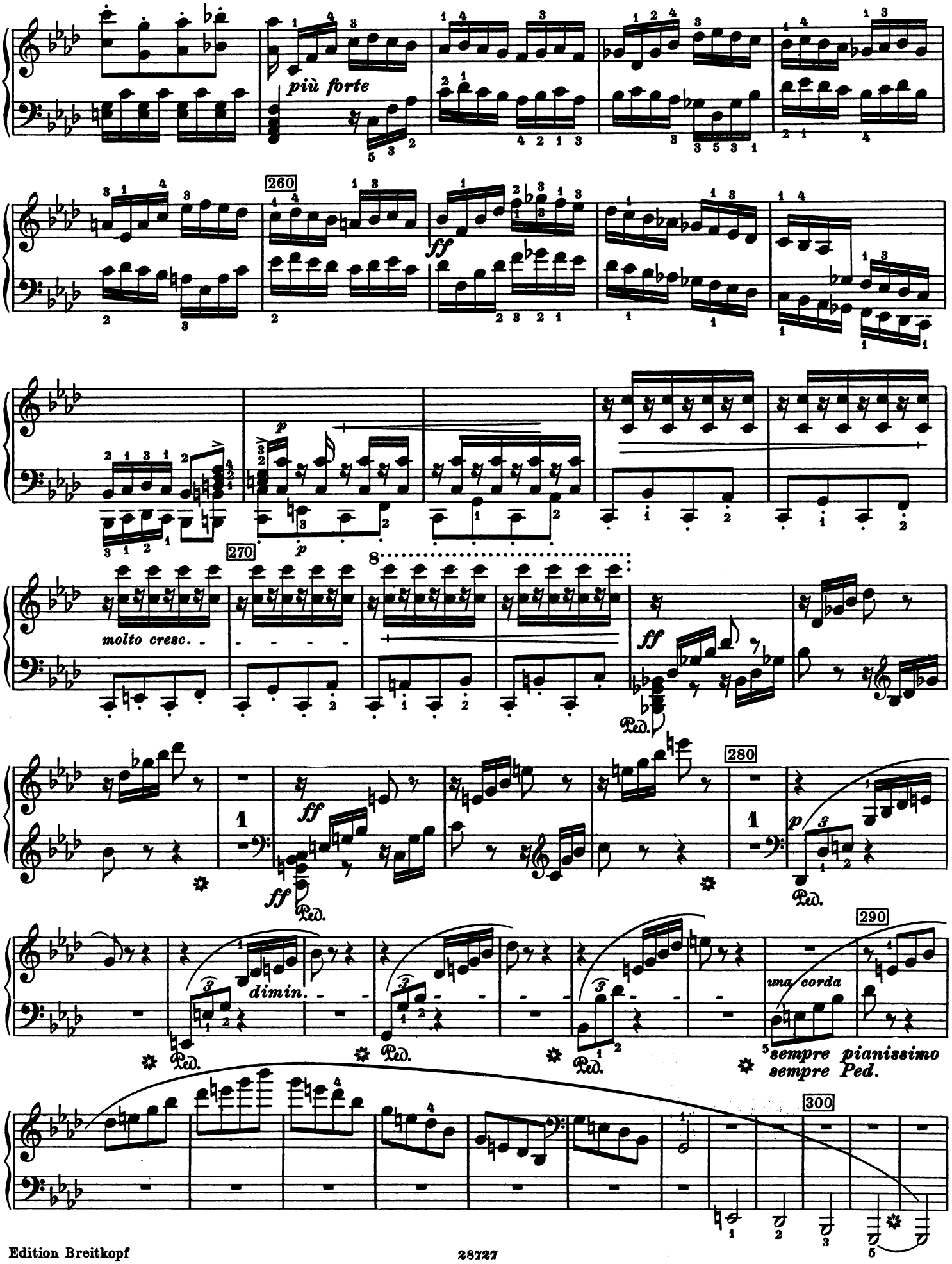

sf
sf
70
cresc.
ff
sf
dolce
sf
sf
cresc.
sf
sf
80
ff
dimin.
p dolce
Ped.
Ped.
90
sfp
p
cresc.
rinf.
p dimin.
pp
una corda
Ped.
ff arpeggio
t.c.
attacca il Allegro

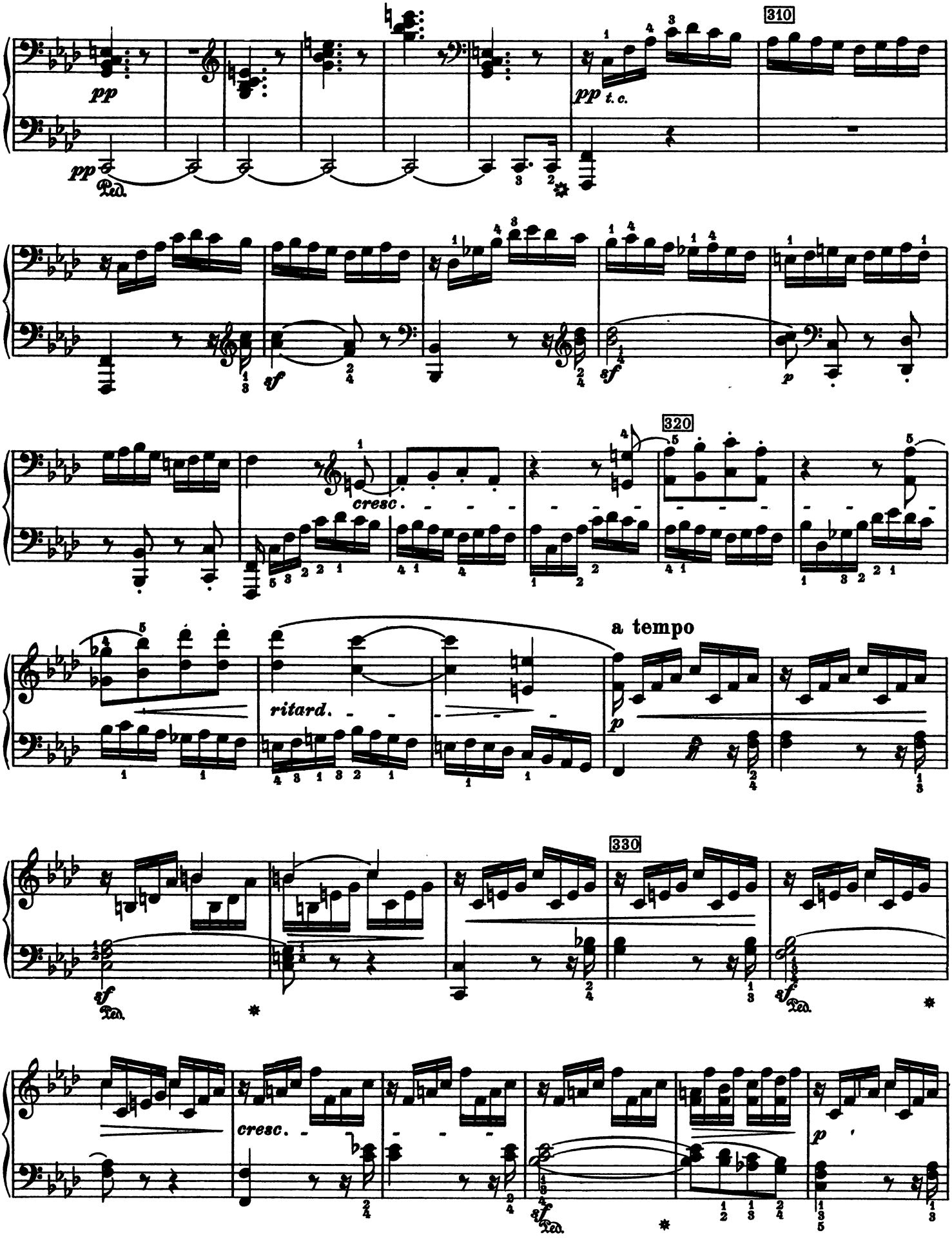

Allegro ma non troppo ♩ = 132-138
ff
Ped.
100
p
cresc.
110
f
dimin.
pp
120
sf
Ped.
130
sf
Ped.
p
sf
sf


140
cresc.
150
160
170
cresc.
sfp
sfp


sfp
cresc.
180
dimin.
sfp
sfp
sfp
cresc.
190
f dimin.
f
sf.
sf
200
sf
sf
sf
ff
Ped.
210
dimin.


220
pp
cresc.
sf
dimin.
p
230
cresc.
f
Ped.
240
sfp
f
sf
250
[f]
[sf]


più forte
260
ff
p
270
molto cresc.
ff
Ped.
280
dimin.
290
una corda
sempre pianissimo
sempre Ped.
300


310
pp
pp
Ped.
pp t.c.
sf
sf
p
320
cresc.
ritard.
a tempo
p
sf
Ped.
330
sf
Ped.
cresc.
sf
Ped.
p

340

sf

sf

f

350

sf

360

1)

1)

8

2)

cresc.

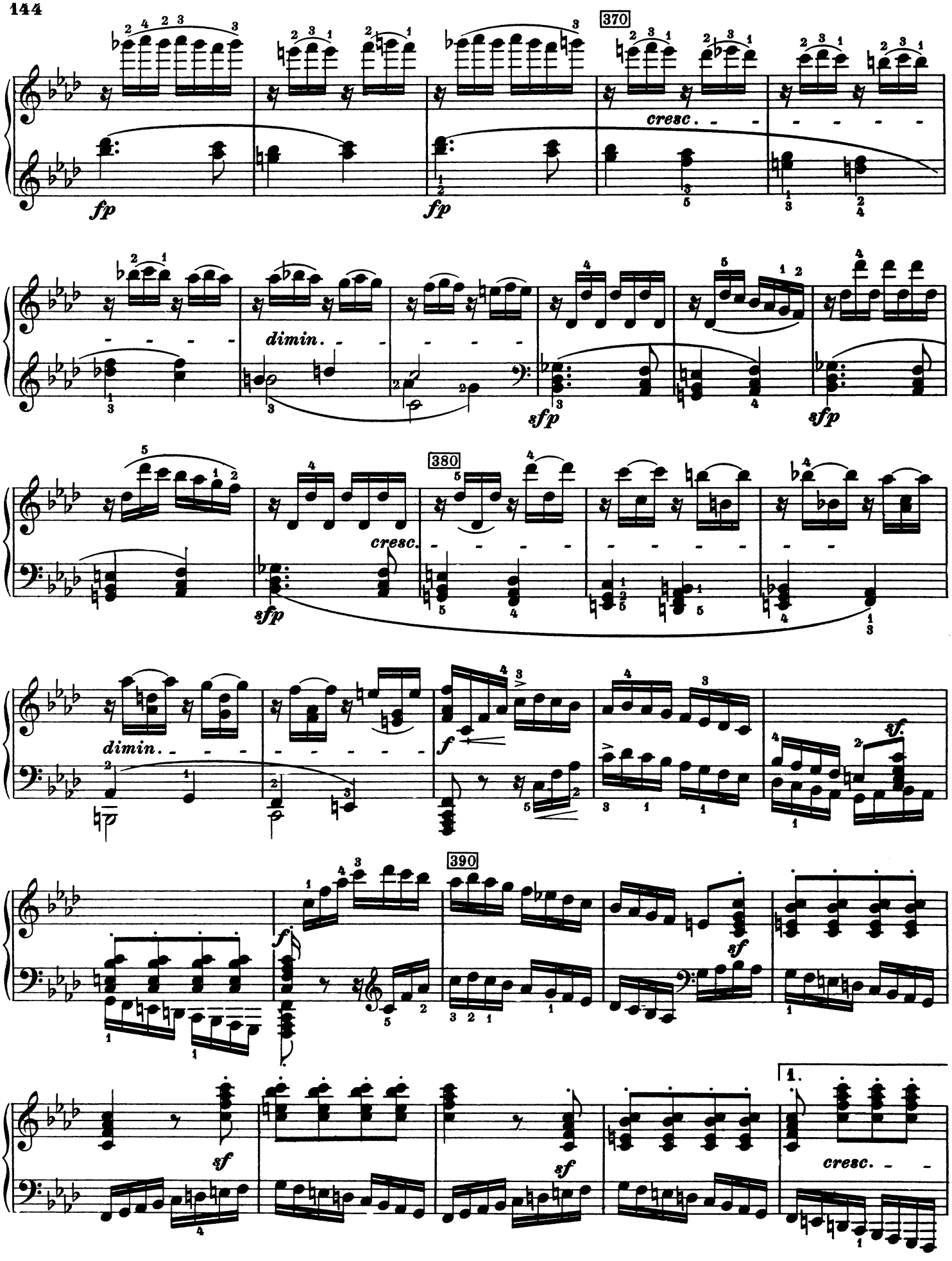
Ped.

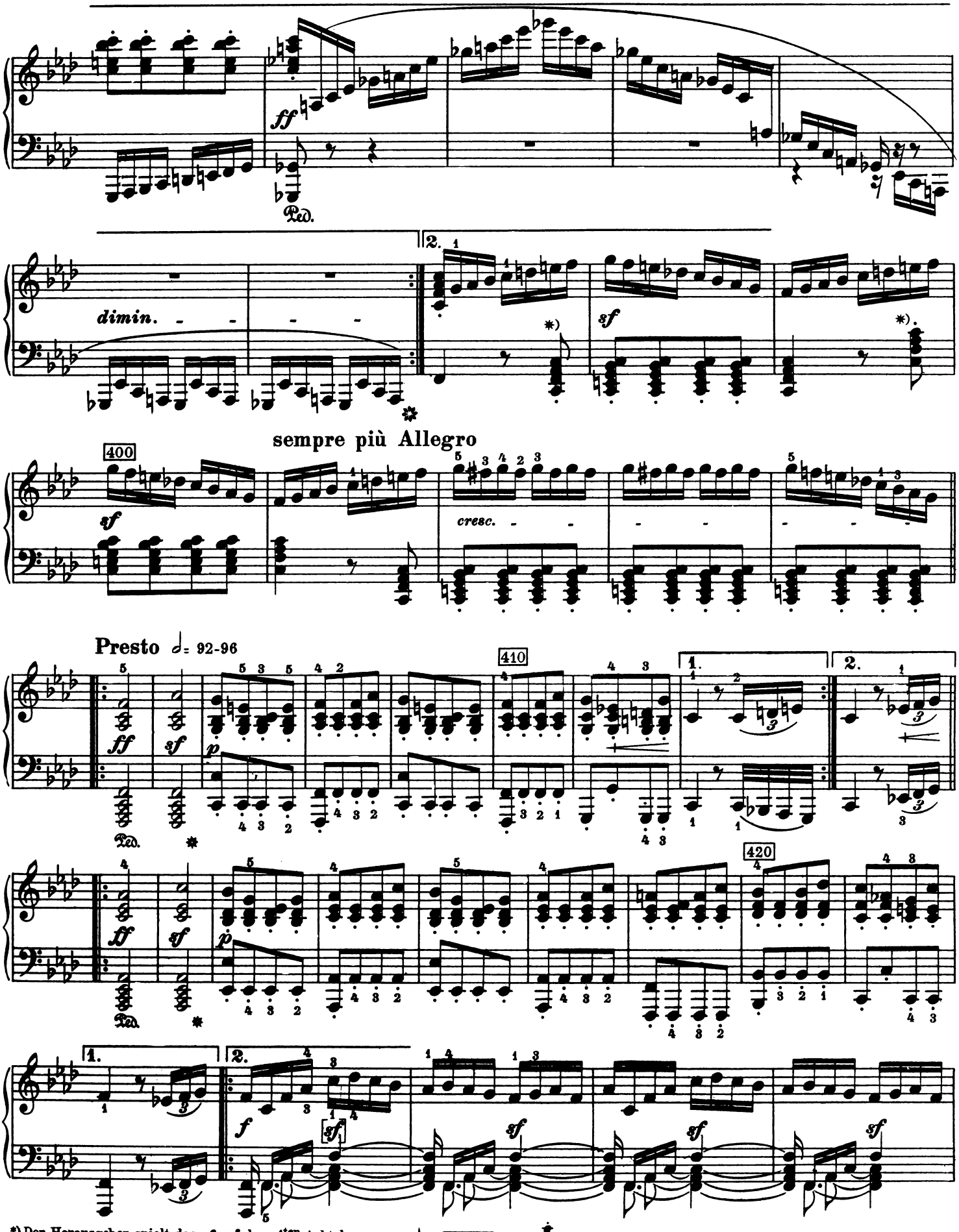
fp

Der Herausgeber spielt:
The editor plays:
L'éditeur joue comme suit:

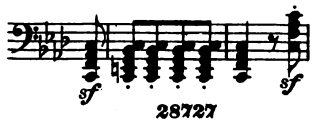
1)

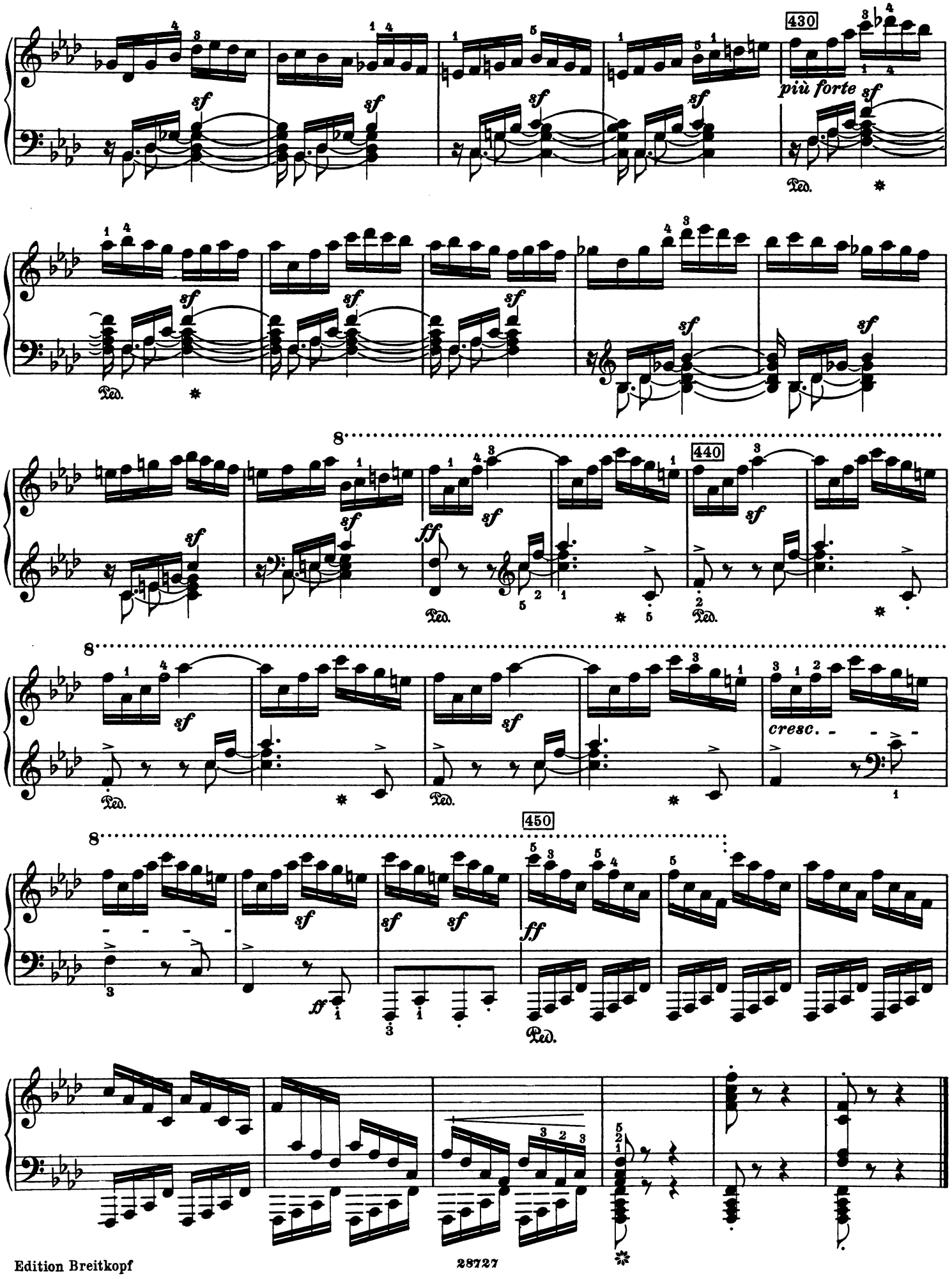
2)


370
fp
fp
cresc.
dimin.
sfp
sfp
380
cresc.
sfp
dimin.
f
sf.
390
f
sf
sf
sf
1.
cresc.



*) Der Herausgeber spielt das *sf* auf dem 4ten Achtel:
The editor plays the sf on the 4th quaver:
L'éditeur joue le *sf* à la 4e croche:

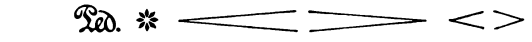



430
più forte
sf
Ped.
440
ff
cresc.
450
ff
8

VORWORT – PREFACE – PRÉFACE

Frederic Lamonds Ausgabe des Beethovenschen Sonatenwerkes fußt auf der Urtextausgabe der Klavier-Sonaten, die in drei Bänden und Einzelheften im Verlage von Breitkopf & Härtel erschienen ist. Den Fingersatz fügte der Herausgeber hinzu, auch die Metronombezeichnungen stammen von ihm, soweit nichts anderes angegeben ist, nur die Sonate op. 106 hat Beethoven selbst mit Metronomangaben versehen. Alle sonstigen Zutaten an dynamischen Bezeichnungen, Angaben über Tempo, Spielart und Ausführung läßt die angewendete Drucktechnik ohne weiteres als solche erkennen. Was aus dem Urtext der Werke stammt, ist in großer Schrift

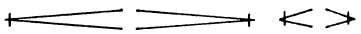
p f mf cresc. dim. espr. rit.



gedruckt worden, für alle Zutaten des Herausgebers wurde der kleinere Schriftgrad

p f mf cresc. dim. espr. rit. Ped. ✻

benutzt, während vom Herausgeber herrührende dynamische Bezeichnungen durch einen kleinen vertikalen Strich gekennzeichnet sind:



So bietet Frederic Lamonds Ausgabe der Beethovenschen Klavier-Sonaten in ihrer klar erkennbaren Vereinigung von Urtext und praktischer Ausgabe eine Fülle praktischer Anregungen für Studium und Aufführung.

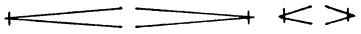
Frederic Lamond's Edition of Beethoven's Sonatas is based on the original edition of the Pianoforte-Sonatas, which appeared in 3 volumes and single numbers, published by Breitkopf & Härtel. The fingering has been added by the editor; also the metronomical signs, unless otherwise stated, except in the case of the Sonata op. 106, the metronomical signs in which are Beethoven's own. All other additions, in the way of marks of expression, indications of tempo, manner of playing, and execution are immediately apparent as such from the method of printing employed. Everything found in the original text of the works is printed in large type, thus:

p f mf cresc. dim. espr. rit.

for all the additions of the editor, the smaller type:

p f mf cresc. dim. espr. rit. Ped. ✻

has been used; while the editor's dynamic signs are indicated by a small vertical line:



Thus in its clearly recognizable blending of the original text with an instructive edition, Frederic Lamond's Edition of Beethoven's Pianoforte-Sonatas offers a wealth of practical suggestions for study and concert playing.

L'Edition de l'Œuvre des Sonates pour piano de Beethoven, par Frédéric Lamond, a été établie en prenant pour base le texte original qui a paru en trois volumes et en cahiers séparés chez Breitkopf et Härtel. Les doigtés ont été ajoutés par l'éditeur de même que les chiffrages métronomiques, sauf quand le contraire est spécifié; Beethoven n'a fixé lui-même les valeurs d'après le métronôme que pour la sonate op. 106, en *Si* bémol. Toutes les indications concomitantes au texte musical, — précisions dynamiques, désignations de mouvements, manière de comprendre l'exécution pianistique et l'interprétation, — seront faciles à discerner immédiatement, grâce au procédé technique suivant de gravure que nous avons adopté:

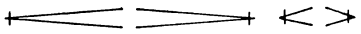
Tout ce qui fait partie intégrante du texte original des œuvres a été reproduit en gros caractères,

p f mf cresc. dim. espr. rit.

Les adjonctions de l'éditeur figurent en caractères plus petits,

p f mf cresc. dim. espr. rit. Ped. ✻

Quant aux signes dynamiques de l'éditeur, ils sont rendus reconnaissables par un léger trait vertical qui s'y joint



Ainsi, l'Edition de l'Œuvre des Sonates pour piano de Beethoven, par Frédéric Lamond, nous offre, par l'union du texte original avec les adjonctions aisées à distinguer de l'édition pratique, de multiples stimulants pour l'étude et l'exécution.