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N° 9328

BEETHOVEN

Œuvres complètes pour Piano seul

SONATES

VOLUME II

Révision par PAUL DUKAS

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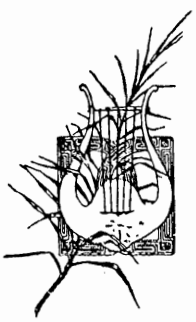

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SONATES
DE
BEETHOVEN

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Note des Editeurs

Dans la présente édition, l'indication de mesure **C** a été remplacée par $\frac{4}{4}$ et ¢ par $\frac{2}{2}$ pour éviter toute erreur d'interprétation.
Cette édition comporte des doigtés d'indication que l'exécutant pourra modifier suivant ses aptitudes.

D. & F. 9328

NOTES DU 2d VOLUME

SONATE XVI

a) page 2.

On trouve ici, quelquefois, un *p* au lieu du *f*, dans les éditions les plus récentes. — Les anciennes portent toutes un *f*. En se rapportant à la reprise de la première partie, qui reproduit les deux premières mesures avec le *f* (que conservent même les textes qui le remplacent au début par un *p*) on se convaincra que le *f* du début est justifié.

(b) page 2.

Les plus anciennes éditions, conformément au manuscrit, indiquent le détaché *(spiccato)* par des accents (▾) et non par des points, comme l'ont fait depuis toutes les éditions *révisées*. Nous rétablissons cette distinction à laquelle Beethoven paraît avoir attaché de l'importance. Il semble n'y avoir pas eu un seul *point* dans l'original de tout ce morceau.

(c) page 4.

On trouve parfois la basse de cette mesure (et de la suivante) écrite en croches.

(d) page 10.

De même que dans le 1er morceau de cette sonate, les éditions modernisées n'établissent aucune distinction entre le signe du *piqué* et celui du *détaché*, dont cet Adagio, dans les plus anciennes versions, offre un mélange pourtant bien caractéristique. L'examen des manuscrits, il est vrai, prête à cette intention une apparence d'incertitude, en beaucoup de cas, par la confusion graphique des deux signes. Ce doute explique qu'on les ait, par la suite, uniformisés. Dans ce morceau, pourtant, leur opposition est manifestement voulue. Nous en reproduisons les principaux contrastes, selon la disposition originale, à titre d'exemple.

(e) page 10.

Doigté de l'auteur.

SONATE XVII

(a) page 42.

Les éditions modernes notent, avec raison, ces deux *mi* à l'octave grave, le saut de septième n'étant évidemment motivé que par l'absence de contre *mi* grave sur les instruments anciens.

SONATE XVIII

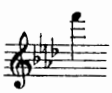
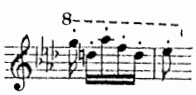
(a) page 52.

Cette Sonate porte aussi, parfois, le numéro d'œuvre 58.

(b) page 60.

Quelques éditions anciennes remplacent les points (.) par des accents (▾) pendant toute la durée de ce scherzo. Cependant, ça et là, les deux notations du *staccato* se mélangent sans intention bien définie et se confondent un peu au hasard, de sorte que nous n'avons pas cru devoir insister sur leur distinction.

(c) page 61.

La plupart des réviseurs font remarquer avec raison que, seule, la limite de l'instrument, pour lequel l'auteur composait:  a pu l'empêcher d'écrire: 

SONATE XIX

(a) page 76.

D'autres textes reproduisent, à cette reprise, la nuance *mfp* du début. Il en est d'anciens qui marquent un simple *sf* sans ═ Il est évident que la nuance est la même pour l'exposition du thème et sa réexposition.

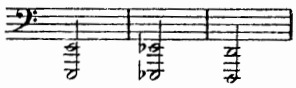
(b, c) page 77.

On trouve aussi, quelquefois à la main droite: Cette variante ne semble pas préférable au texte des plus anciennes éditions.

SONATE XXII

(a) page 130.

Encore un cas où, seule, l'étendue du piano de son temps empêchait l'auteur de continuer au grave la série d'octaves:



On peut, sans scrupule, l'exécuter sur le piano moderne.

SONATE XXIII

(a) page 151.

La liaison des deux *fa* est parfois omise.

(b) page 157.

Le point culminant de ce cresc. diffère suivant les textes. Les plus récents le marquent sur le premier temps. Les anciens sur le second.

SONATE XXIV

(a) page 168.

Le sol ♮ de cette mesure et de la suivante est changé en fa 𝄪 par toutes les éditions modernes. Suivant notre principe, nous suivons les plus anciens textes et nous respectons la singulière *faute d'orthographe* de Beethoven que d'excellents professeurs se sont offert le facile plaisir de corriger.

(b) page 168.

Même observation pour l'ut ♮ (au lieu de si ♯) de cette mesure que pour le sol ♮ (pour fa 𝄪) de la page 166.

(c) page 170.

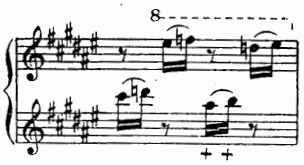
L'indication ***fp*** au lieu de ***f***, bien qu'ancienne, semble une erreur, autant en raison du ***p*** suivant que par rapport au simple ***f*** du début.

(d) page 171.

Le 1er ré du 1er temps est noté à l'octave inférieure par les derniers éditeurs. Les anciennes versions ne mentionnent pas cette transposition dont l'authenticité semble douteuse.

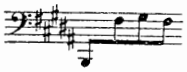
(e) page 172.

Au lieu du *dim.* les éditions modernes donnent un ***p*** et transforment ainsi le 2d temps de ces deux mesures:



Nous ignorons la raison de ce changement.

(f) page 172.

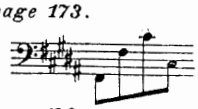


Selon les textes récemment corrigés.

(g) page 173.

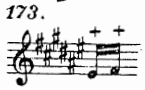
Ce doigté, fort gauche, est, à n'en pas douter, de Beethoven lui même. Aucun pianiste n'aura de peine à en trouver un meilleur.

(h) page 173.



Comme précédemment, toujours selon les récents correcteurs.

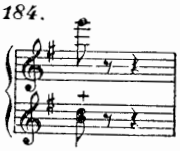
(i) page 173.

Ou 

comme à la mesure précédente, d'après des éditions répandues dont le principe est de ramener toutes les figures à la symétrie.

SONATE XXV

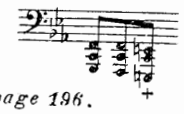
(a) page 184.

Ou 

suivant une variante.

SONATE XXVI

(a) page 193.



Toutes les éditions modernes ajoutent ce contre-mi ♮, que la limite au grave du piano de l'époque (contre-fa) interdisait d'écrire.

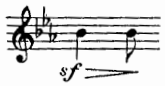
(b) page 196.

Aucun des trilles de ce morceau ne porte de terminaison. Quoique les éditions usuelles leur en attribuent à tous nous n'avons pas cru devoir les faire entrer dans le texte.

(c) page 201.

On trouve ici, quelquefois, un ***ff***, mais les anciennes versions portent un simple ***f***.

(d) page 201.

On lit ailleurs cette nuance:  qui ne figure pas dans les éditions primitives.

SONATE XXVII

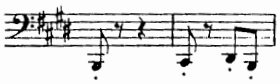
(a) page 207.

Les anciens textes ne portent ici aucune nuance. Les réviseurs reproduisent le ***ff*** du passage correspondant de la 1re partie.

(b) page 208.

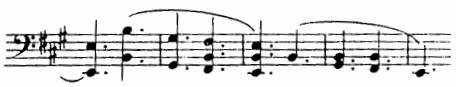
On trouve simplement, dans de vieilles éditions, l'indication *Allegretto*.

(c) page 213.

Certaines publications donnent la basse de ces deux mesures sans octaves:  l'examen du manuscrit a peut être motivé ce léger changement qui varie (bien peu) la sonorité des longues reprises textuelles du refrain de ce *Rondo*.

SONATE XXVIII

(a) page 218.

Cette liaison de l'édition originale n'indique que le *sostenuto* de la mélodie. L'auteur s'en rapportait sans doute au sentiment musical de l'exécutant pour l'accentuer dans son vrai sens: 

(b) page 220.

Quoique toutes les anciennes éditions portent: ici, les éditions critiques ont rétabli avec raison la doublure d'octaves qu'on trouve au passage correspondant du ton de la dominante. (19e mesure du morceau.)

(c) page 221.

Certaines éditions anciennes ne portent pas cette indication métronomique.

(d) page 224.

Toutes les éditions modernes donnent ce *contre-mi*. Il manque dans les anciennes.

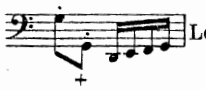
(e) page 226.

Nous donnons ce morceau sans les *liaisons* dont l'ont surchargé les éditions "instructives" modernes. Pas plus que pour les œuvres de Bach l'absence des signes du legato (à part ceux que Beethoven a tracés ça et là) ne signifie qu'on doive jouer détaché. On pourrait même dire qu'en général, tout ce qui n'est pas marqué des signes du *détaché* ou du *piqué* doit être exécuté *legato* ou *sostenuto*; autrement dit, à moins d'indication contraire, chaque note conserve sa pleine valeur de temps dans les subdivisions de la mesure. Le seul doute permis à cet égard proviendrait alors de l'absence ou de l'omission des signes du *détaché*.

(f) page 227.

Le ***pp*** que portent ici la plupart des éditions modernes paraît bien inutilement ajouté.

(g) page 229.

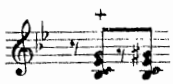
Les anciennes éditions portent:  Le *fa* semble la rectification motivée de quelque faute de gravure.

SONATE XXIX

(a) page 235.

L'indication métronomique (traditionnelle, puisqu'on la retrouve dans les plus anciennes éditions) est très probablement de Czerny. Mais dans les vieilles éditions elle est formulée: ♩ = 138 et non 𝅗𝅥 = 138 comme dans certaines éditions modernes. La première formule donne un mouvement traînant, la seconde est, pratiquement, ridicule. A notre sentiment l'indication 175 = ♩, d'après un métronome exact, approcherait davantage de la vérité musicale.

(b) page 235.

Le *sol* que reproduisent ici la plupart des versions anciennes et récentes est une erreur:  etc.

(c) page 235.

Les points manquent dans l'original, sur les noires de la main droite, mais l'indication de la pédale les suppose. On peut faire la même observation pour les passages analogues.

(d) page 236.

Cette indication de Pédale des anciennes éditions, qui semble authentique, est supprimée dans les modernes, sans doute en raison du mélange, dans les deux dernières mesures, des notes étrangères à l'accord. On peut l'interpréter par des reprises de pédale bien ménagées, sans recourir à la suppression.

(e) page 242.

Il s'est trouvé des "correcteurs" pour changer ce la ♯ en la ♮ !

(f) page 243.

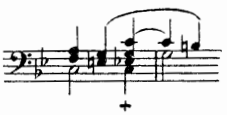
Quelques éditions remplacent ce *si* par un *ut* ♮, d'autres suppriment l'*ut* ♮ de la main droite pour produire un accord *altéré*. Nous conservons la version primitive qui offre un spécimen typique de ces ***anticipations*** harmoniques particulières au style de Beethoven (ce qu'Oulibichef appelait " sa chimère ") et dont on rencontre en ses œuvres tant d'autres exemples.

(g) page 248.

D'anciennes éditions font suivre le 1er morceau de l'Adagio et placent le *Scherzo* avant le finale. La raison de cette interversion nous est inconnue.

(h) page 249.

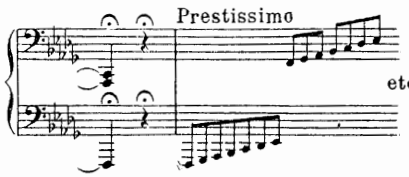
On lit ici dans plusieurs éditions cette version de la basse, qui, dans d'autres, n'apparait qu'à la répétition du même passage:



il est difficile de décider si l'auteur à voulu varier cette mesure, ou si l'erreur est dans l'exposition du motif ou dans la reprise.

(i) page 250.

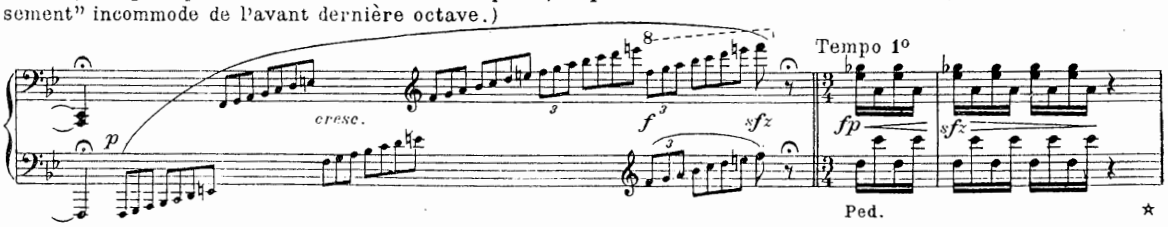
On lit dans les anciennes éditions:



il semble certain qu'il n'y doit pas y avoir de silence (avec point d'orgue) entre l'accord et le glissando. Ainsi la version des éditions révisées qui supprime ce silence prolongé paraît préférable.

(j) page 251.

Bien que cette gamme, sorte de jaillissement de l'accord grave, ne porte dans l'original aucune indication de nuance, non plus que le tremolo suivant du Tempo 1°, on peut conseiller l'exécution suivante (en évitant le "croisement" incommode de l'avant dernière octave.)

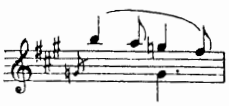


(k) page 252.

Voir la Note *(h)*

(l) page 253.

On trouve aussi:



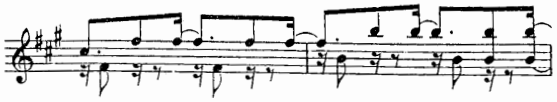
mais l'adjonction des deux croches *si, la*, présente un réel caractère d'authenticité, bien que les plus vieilles éditions ne les mentionnent pas à cet endroit. (on les trouve à la reprise du thème.)

(m) page 254.

Les plus anciennes versions s'accordent sur le rythme des syncopes du 1er temps de la main droite. Les éditions modernes donnent la préférence à celui-ci:

(n) page 254.

L'écriture de ce rythme a été ramenée à une forme plus connue par les derniers correcteurs:



il nous paraît que ce changement de physionomie, pour rationnel qu'il soit, enlève quelque chose à son expression. Sur un instrument à archet il la dénaturerait même complètement.

(o) page 255.

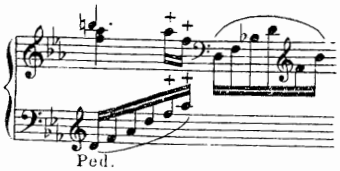
L'indication de Pédale se trouve dans les anciennes éditions. Pratiquement il ne semble pas qu'elle puisse être d'une application convenable au second temps de la mesure.

(p) page 255.

Ce ré est dièze dans les éditions révisées, les anciennes le notent comme ré naturel. Le doute est permis.

(q) page 256.

Editions anciennes:

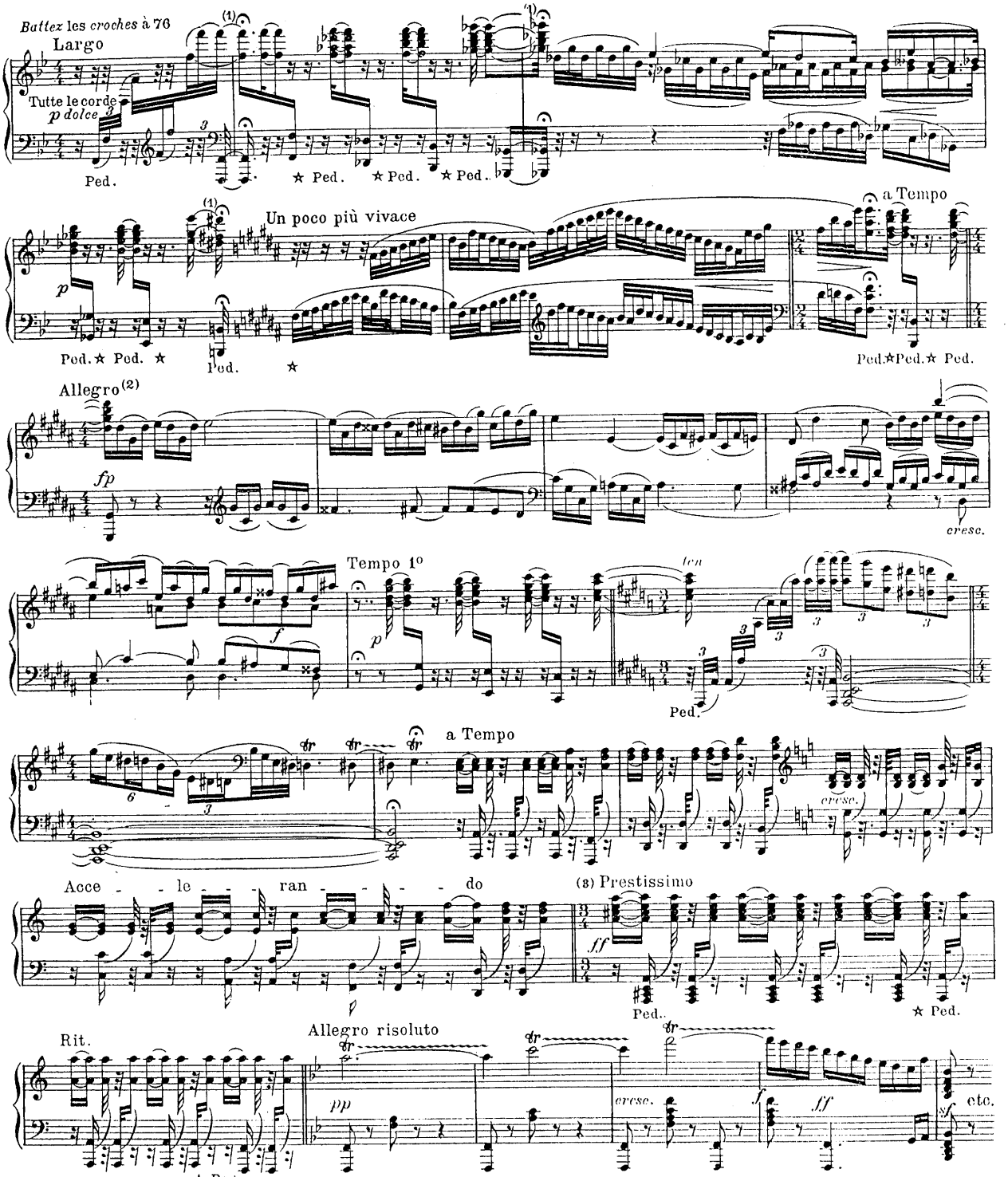


C'est une erreur évidente.

(1) *page 263.*

Ce *Largo* porte comme indication métronomique dans les plus anciennes éditions ♩=76 (!) dans d'autres ♪=76 et dans les modernes 𝅗𝅥=76. La double croche est beaucoup trop lente, la noire trop rapide. Nous conseillons d'adopter la croche qui nous paraît mieux convenir au mouvement général vraisemblablement voulu par l'auteur.

Afin de faciliter l'étude de ce Prélude, d'un rythme assez compliqué pour faire hésiter même de bons musiciens, nous croyons utile d'en donner une version mesurée.



(1) Durée du point d'orgue : deux *croches* environ.

(2) La *double croche* à peu près comme la *triple* du *Largo*.

(3) *Prestissimo:* relativement au mouvement des *croches*. (à peu près équivalent à celui des *noires* de l'*Allegro risoluto*

(s) page 264.

L'indication métronomique ♩=144 n'a pu être relevée que sur un appareil mal réglé. Si l'on voulait la suivre à la lettre d'après un métronome exact et jouer la fugue dans ce mouvement, en admettant qu'on put le faire, il s'ensuivrait un déluge de notes sans aucune signification musicale. Nous pensons qu'en se rapportant à un métronome bien construit, comme en a récemment établi la facture moderne, l'indication 130 pour chaque temps, correspond davantage au mouvement général de cet Allegro.

(t) page 278.

Dans la plupart des cas nous avons préféré suivre, pour l'indication des nuances les éditions primitives. On trouve dans les plus récentes une étrange multiplication de *ff* (au lieu des simples *f* des anciens textes). Ce renforcement de la sonorité sur le papier est d'ailleurs de peu d'importance. Il semble, au reste, plus particulier à l'école de Liszt qu'à la tradition vraie, s'il y en a une.

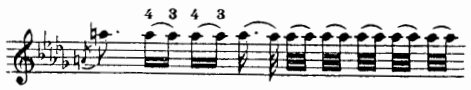
SONATE XXXI

(a) page 302.

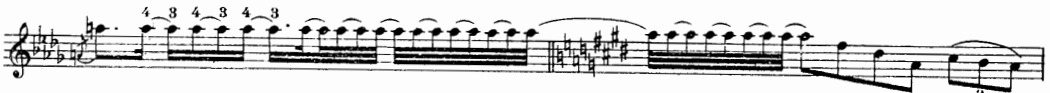
Ce dernier temps, selon les révisions modernes est en notes simple: les anciennes éditions s'accordent à écrire:

Il se peut que les 1ers graveurs aient pris la ligne supplémentaire pour une note et que la tierce ne figure pas sur le manuscrit. Néanmoins nous croyons devoir donner, selon notre principe, la plus ancienne version. On peut choisir.

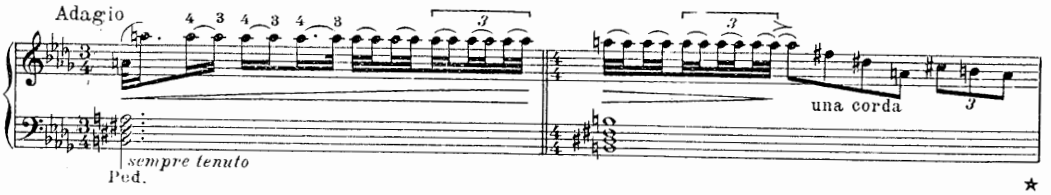
(b) page 305.

On a proposé différentes manières de rythmer cet Adagio; les versions communément répandues font de la 1re triple croche une *petite note* sans valeur:  etc.

ce qui détruit tout aplomb rythmique sans contribuer beaucoup à la clarté de la lecture. D'autres, pour atteindre ce but déplacent les liaisons et égalisent les temps.

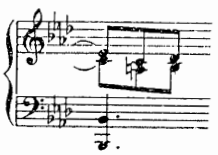


cette régularisation des quatre temps peut sembler ingénieuse. Mais il s'agit d'un *Recitativo* dont le rythme est affranchi de la mesure. En réalité, si l'on tient compte de la valeur de la 1re triple croche (dont tous les éditeurs critiques ont fait une *petite note*) on découvre que la 1re *tenue* de la basse équivaut simplement à une blanche pointée et l'on peut alors *mesurer* ce passage de la manière suivante:



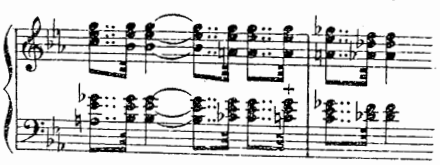
Il va sans dire que cette "mensuration" n'est tentée que pour assurer la liberté de l'interprète en lui facilitant la lecture, sujette à hésitation, de ce passage.

(c) page 308.

Les éditions modernes donnent:  sans doute pour mieux faire ressortir la rentrée du thême sur le mi ♭.

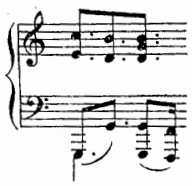
SONATE XXXII

(a) page 513.

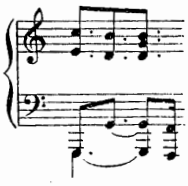
Les éditions revisées donnent ici d'autres harmonies:  nous ne savons si cette correction s'appuie sur une vérification du manuscrit. Les anciennes éditions s'accordent avec notre texte.

(b) page 321.

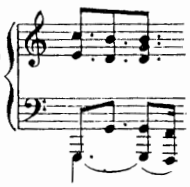
Dans ce morceau que la plupart des "reviseurs" ont criblé de "liaisons" et de signes de "phrasé" absents du texte primitif (Beethoven écrit le plus souvent *legato* ou *sempre legato*), il est parfois malaisé de se reconnaitre parmi tant d'indications contradictoires; ainsi, dans cette mesure:



certains transcrivent la basse en liant les 8^{ves} des deux 1ers temps au 3e.



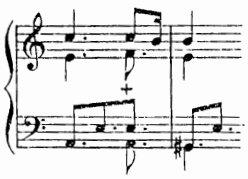
tandis que d'autres répètent le *Sol* de l'8^{ve} supérieure:



Au contraire, le texte des anciennes éditions s'accorde ici, comme ailleurs, et nous le croyons correct.

(c) page 321.

On trouve ailleurs cette variante, que nous ne lisons nulle autre part:



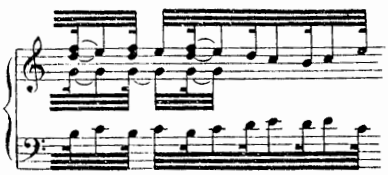
l'édition qui la donne n'en cite point la source. Elle passe cependant pour une des meilleures et, précisément, à propos de la mesure précédente, se livre à des considérations pédantesques sur l'*arsis* et la *thesis* dont la confusion entrainerait, parait-il, des désordres graves d'interprétation... Mais de ce *fa* mystérieux, pas un mot.

(d) page 322.

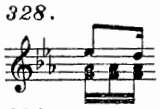
L'indication $\frac{6}{16}$ comme celle de $\frac{12}{32}$ qu'on trouve à la Variation suivante doit s'entendre du rythme des temps et non de la mesure. Celle ci reste ternaire, il est à peine besoin de le dire.

(e) page 324.

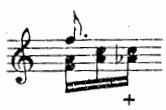
Dans les plus récentes éditions, les accords d'*ut* sont présentés sans le redoublement de la basse à la main droite:



(f) page 328.

Ou  ?

(g) page 330.

On trouve aussi, ailleurs, au dernier temps, ce la ♭ (douteux) 

SONATE

BEETHOVEN

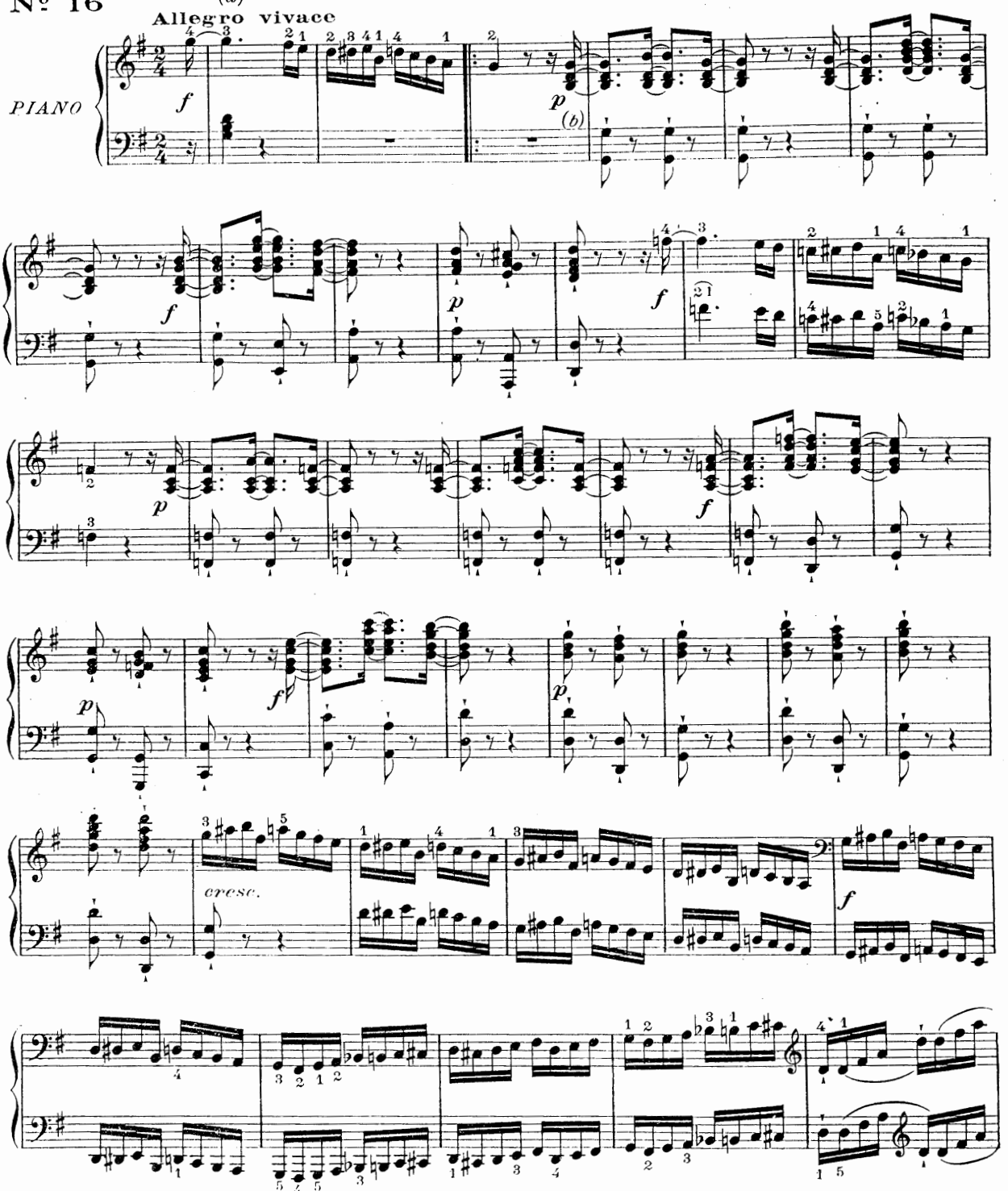
Op. 31 - Nº 1.

Nº 16

(a)

Allegro vivace

PIANO



(a) (b) Voir notes critiques, Sonate XVI.

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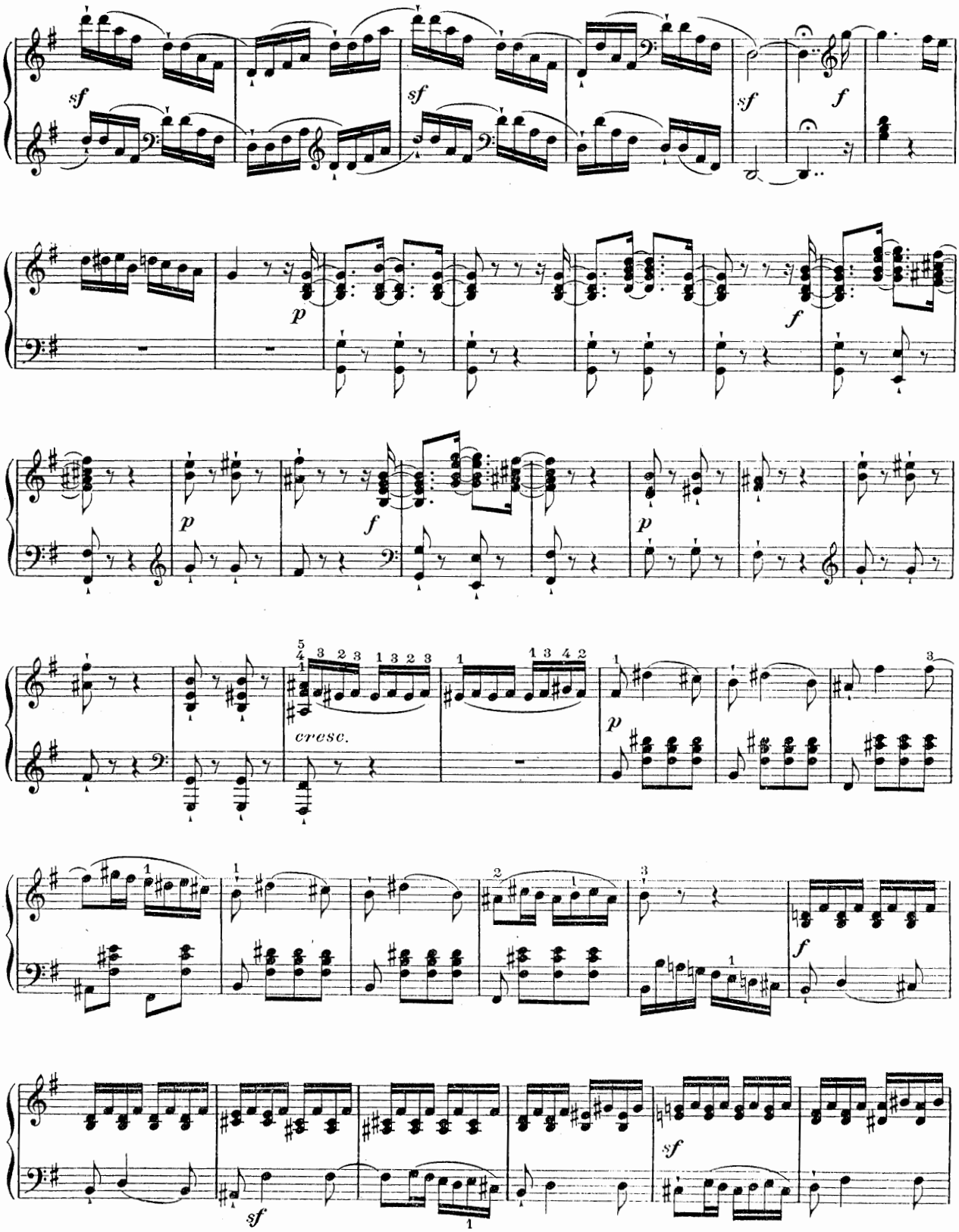
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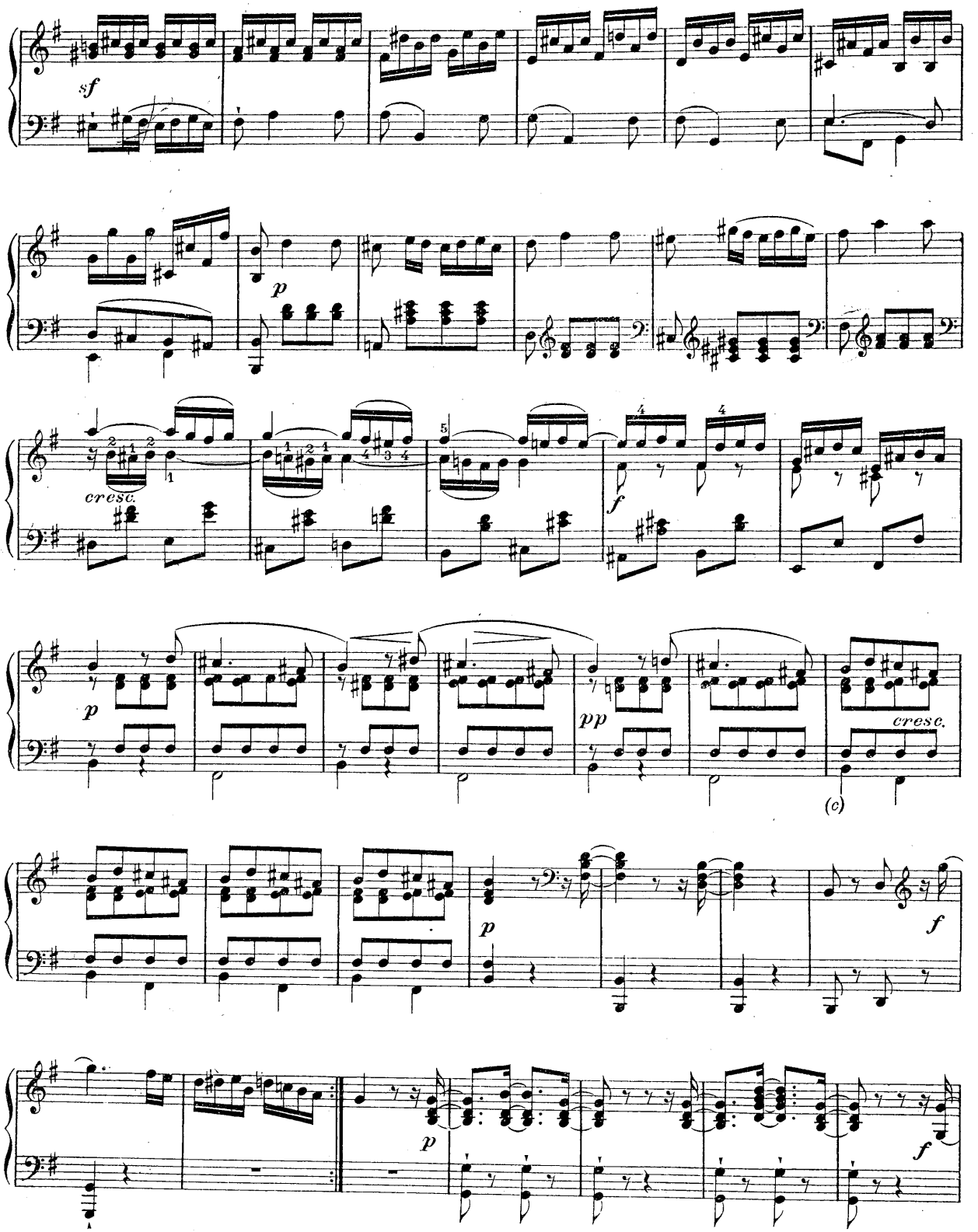
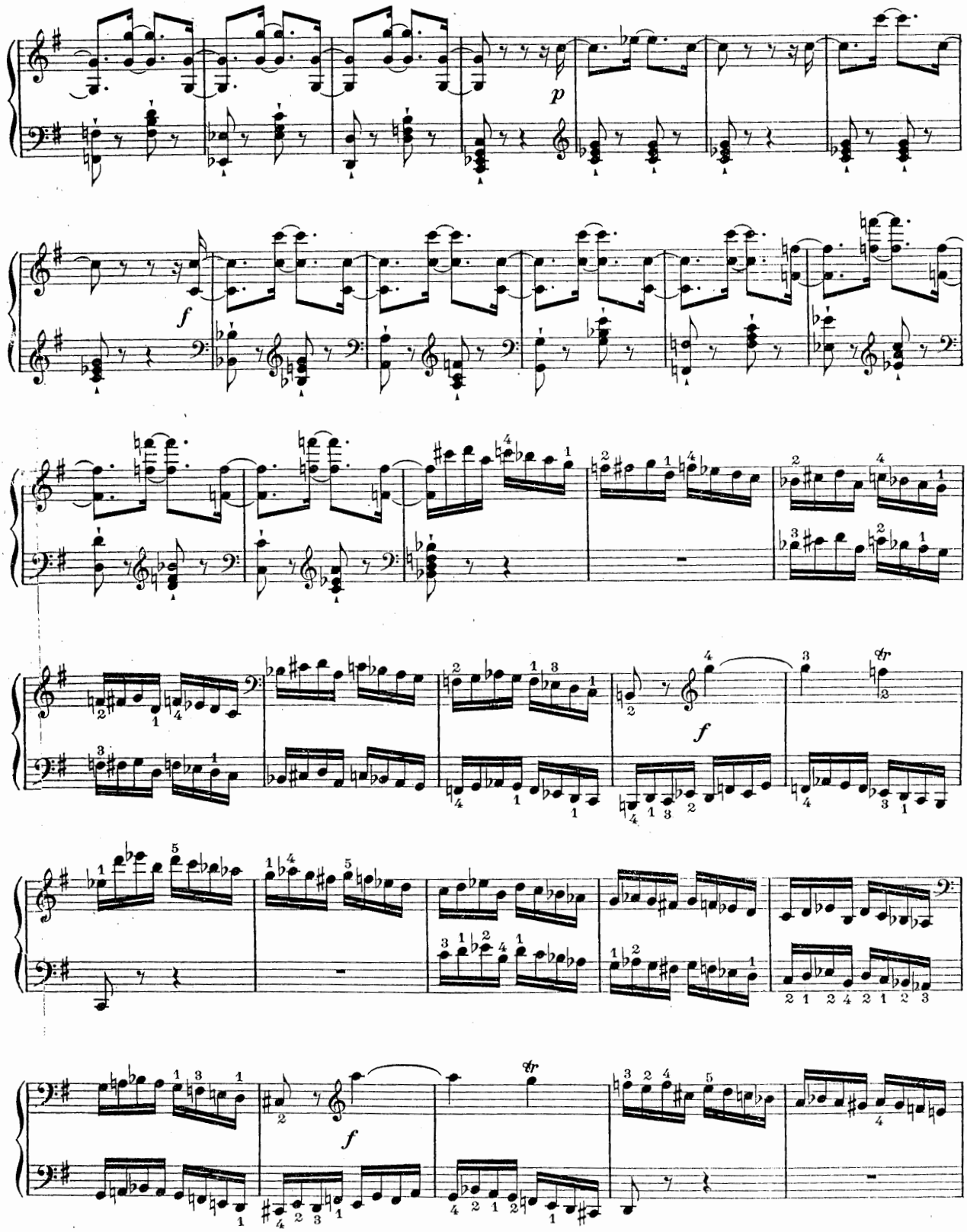


(c) Voir notes critiques, Sonate XVI.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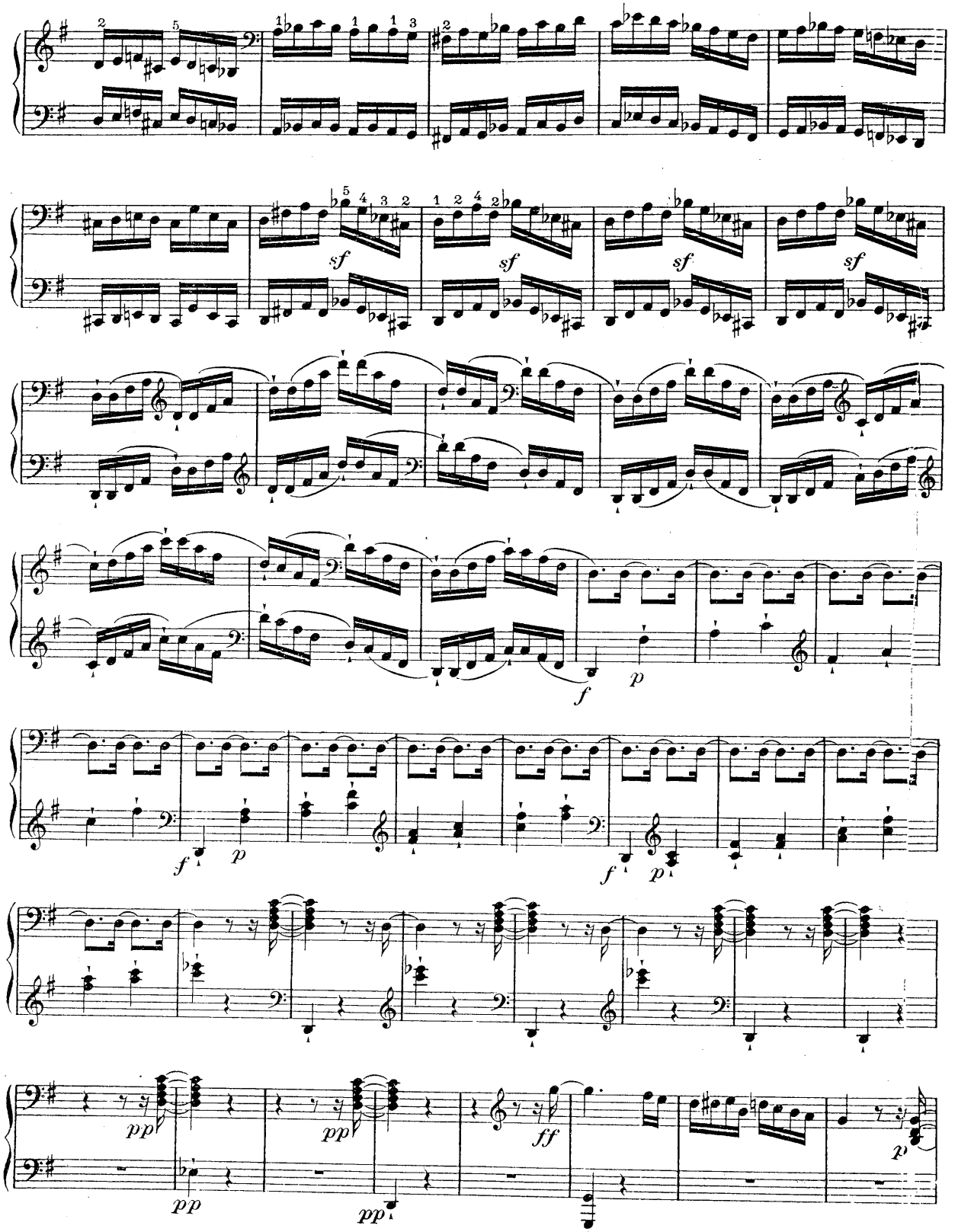
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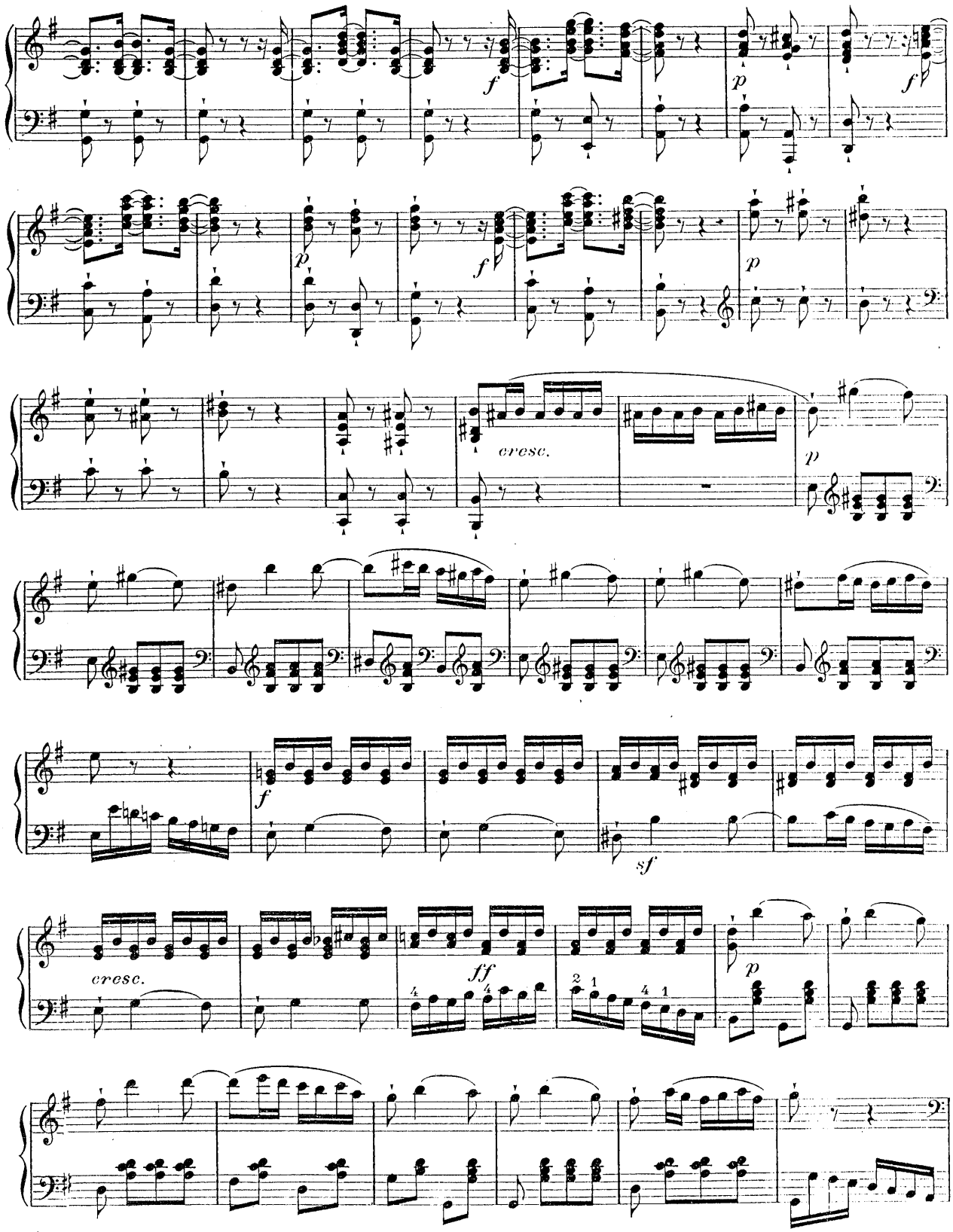
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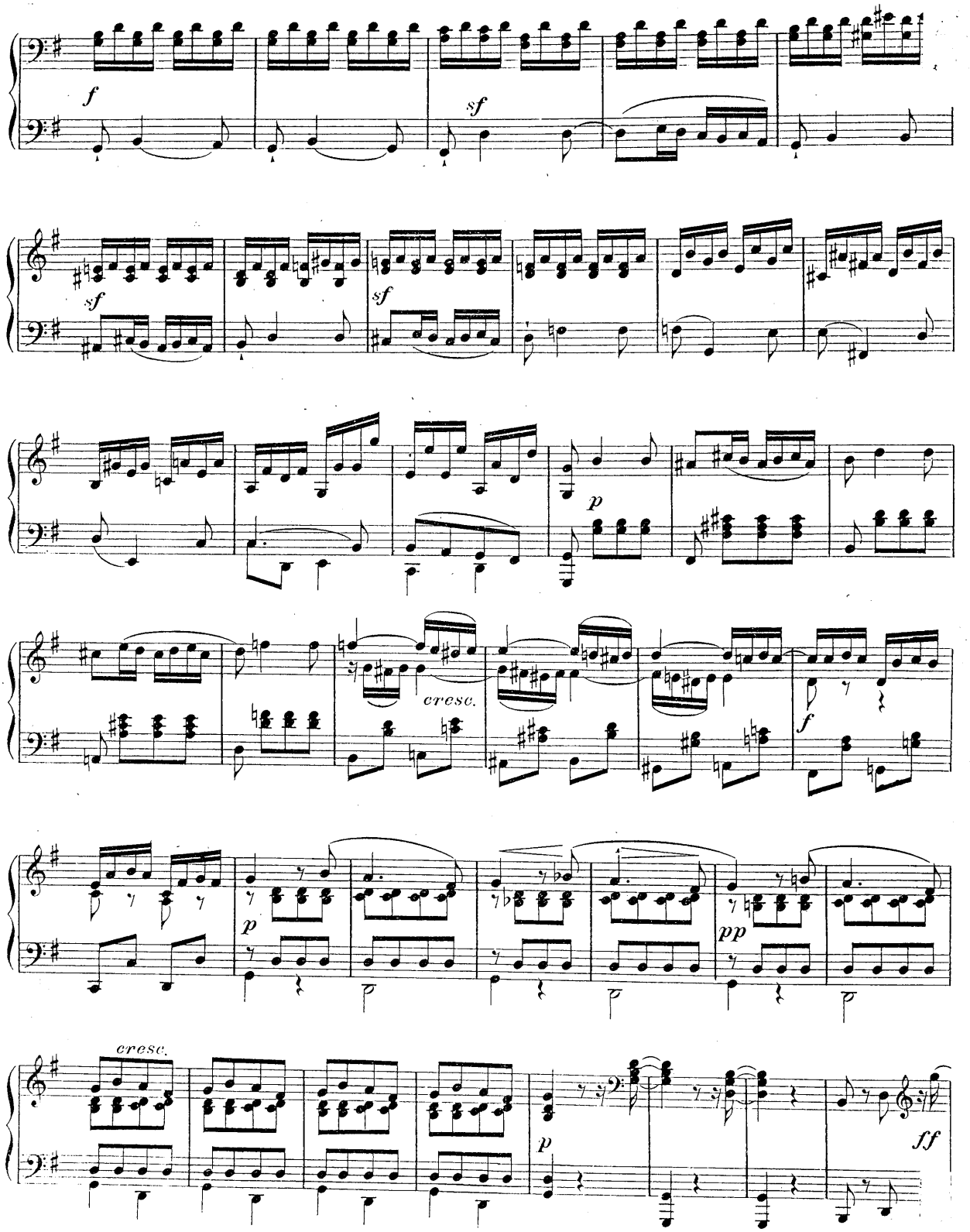
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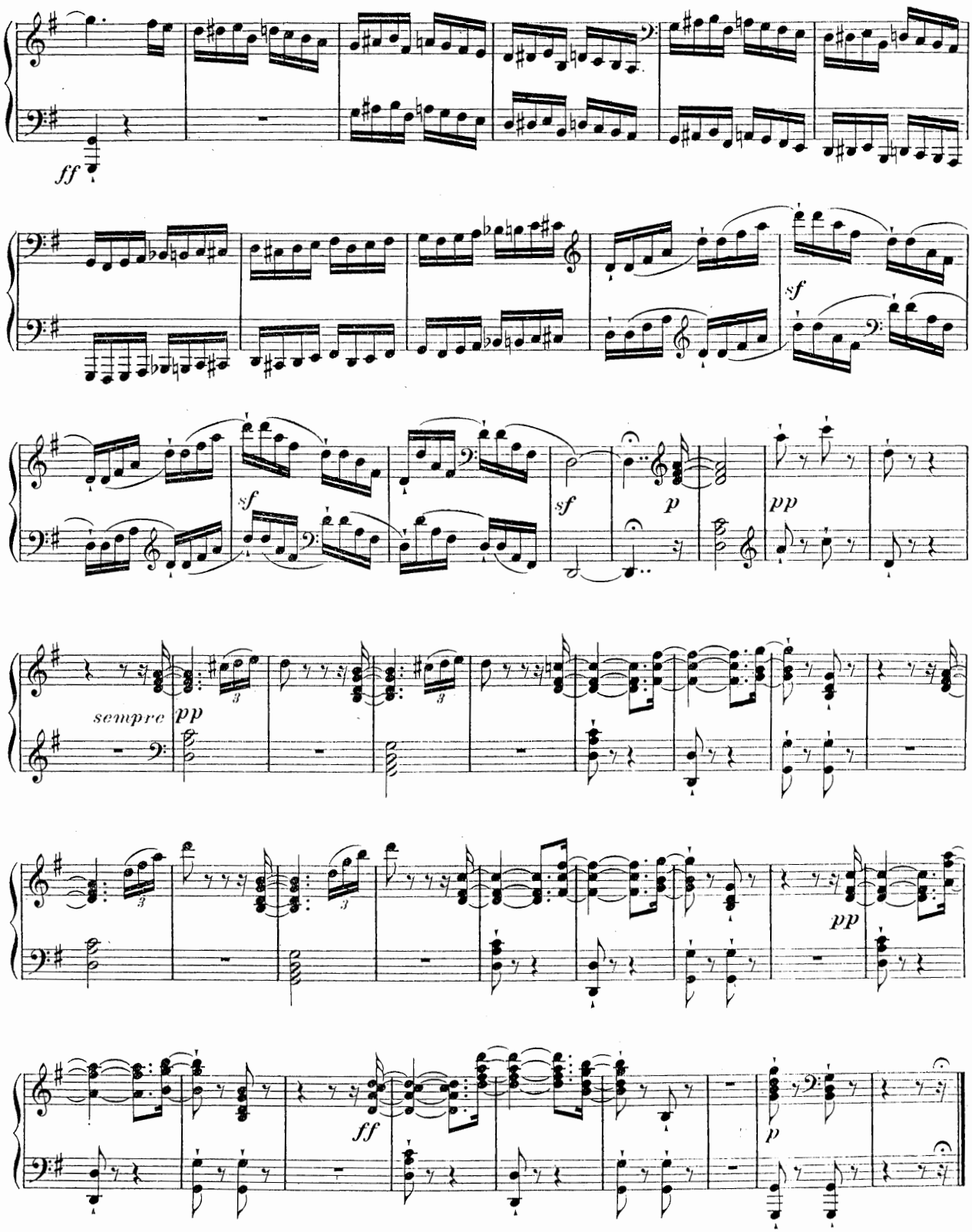
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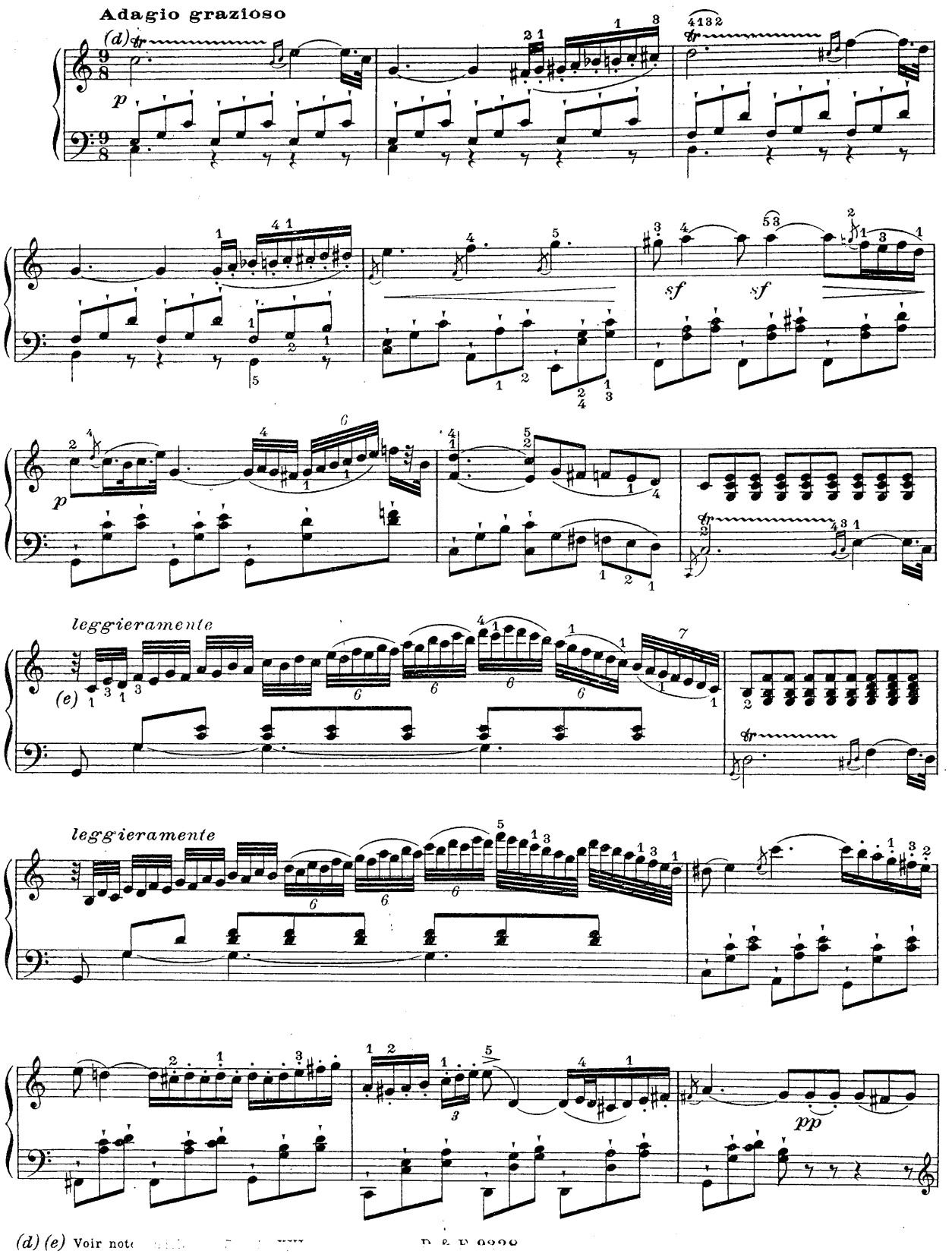
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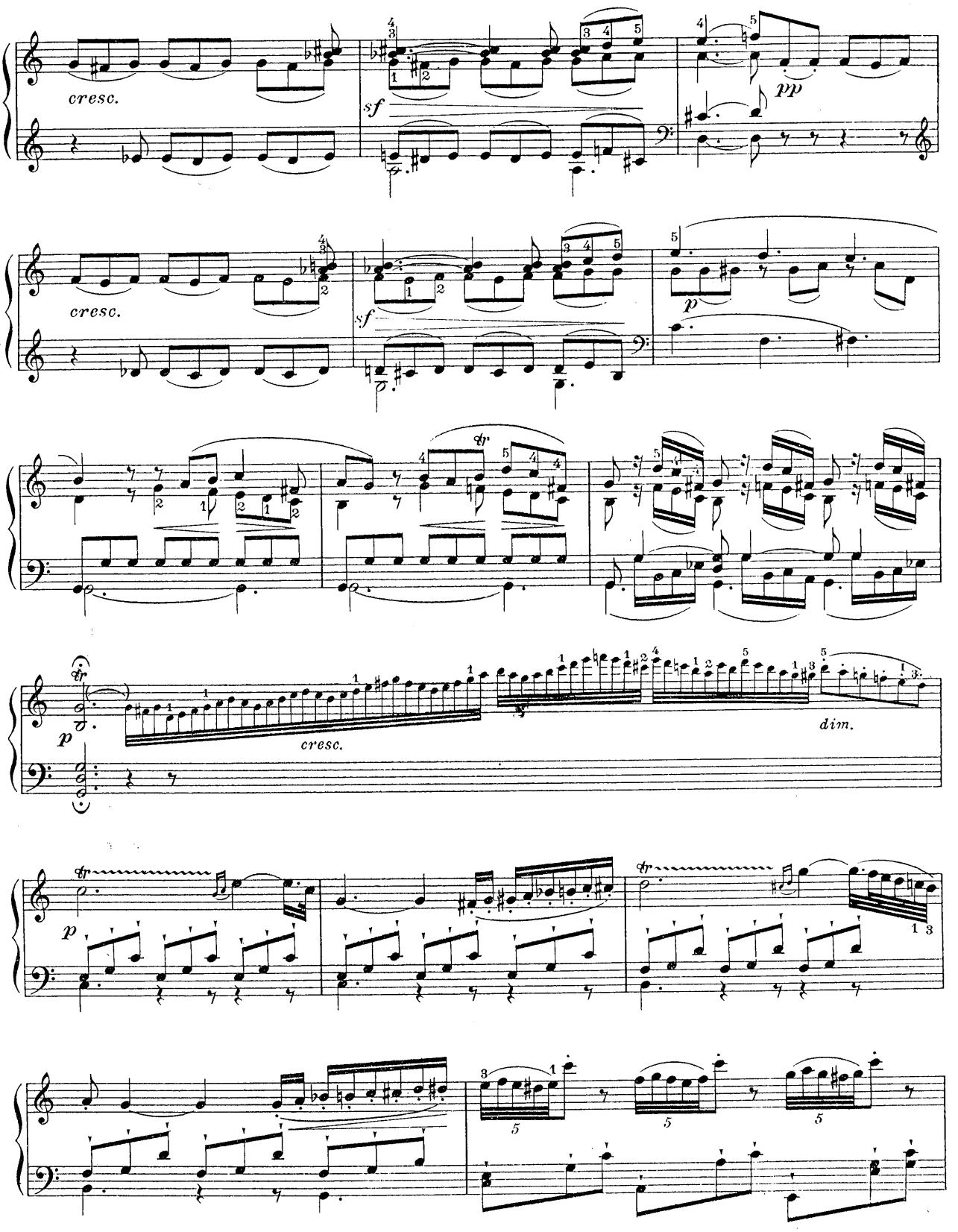
(d) (e) Voir note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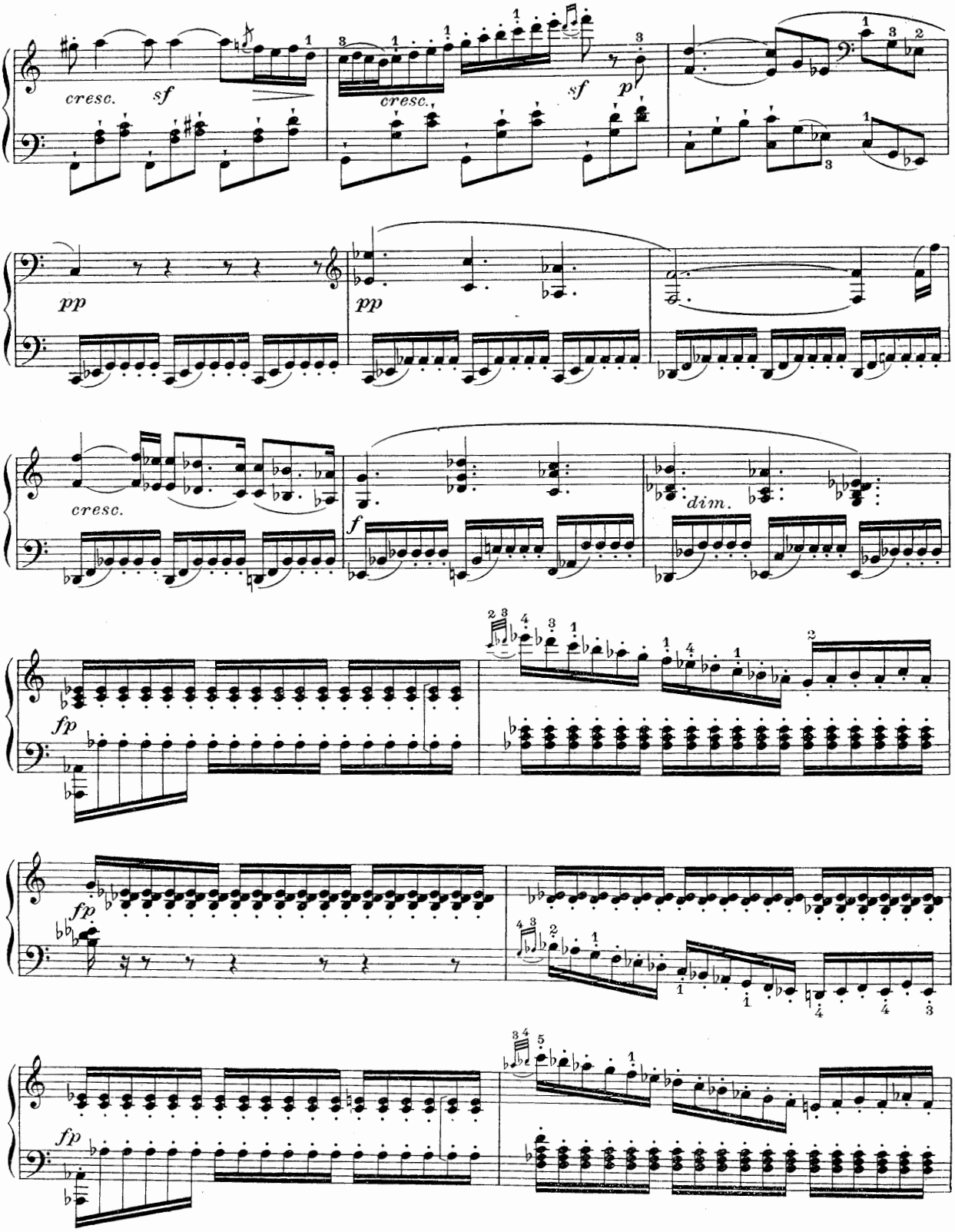
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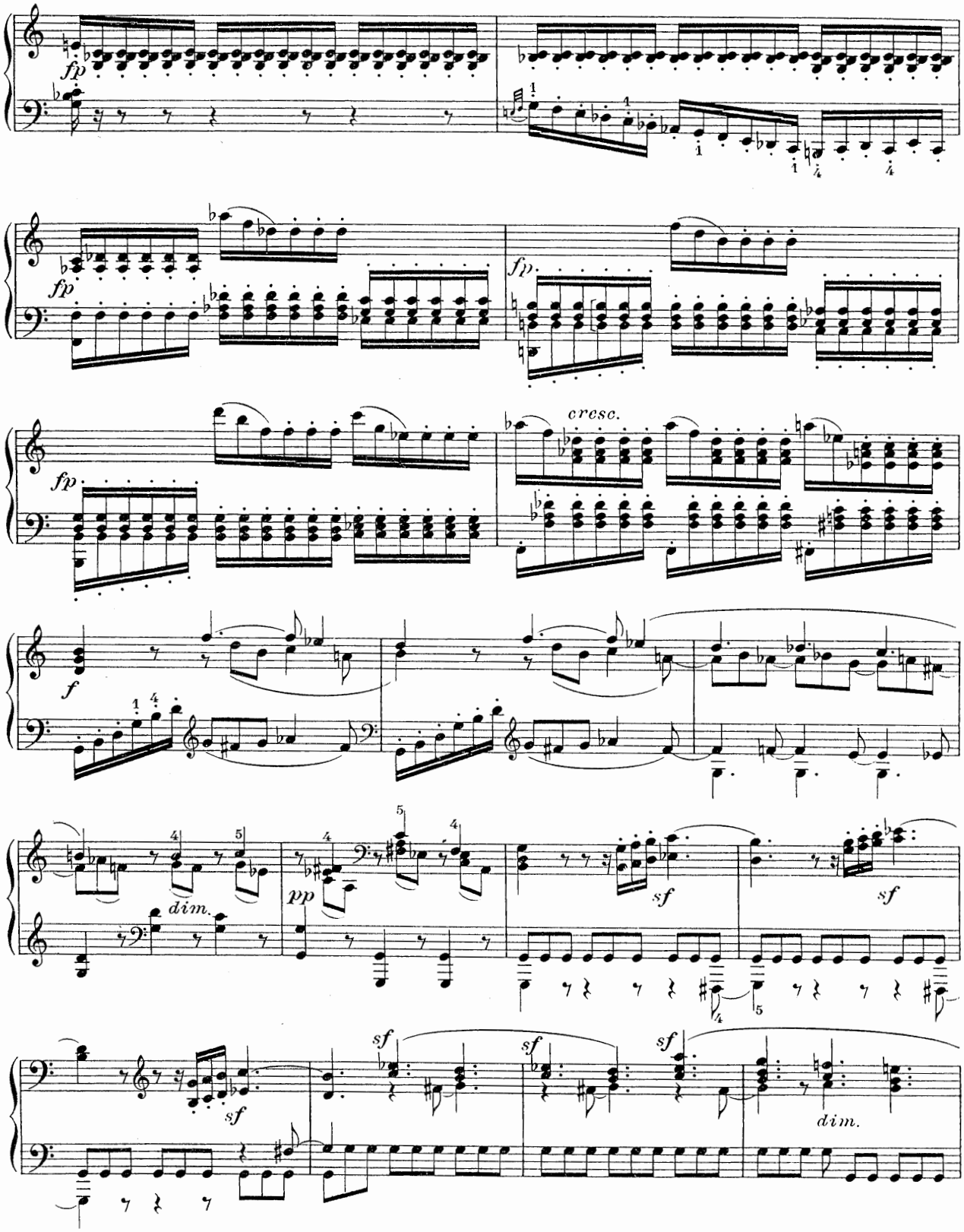
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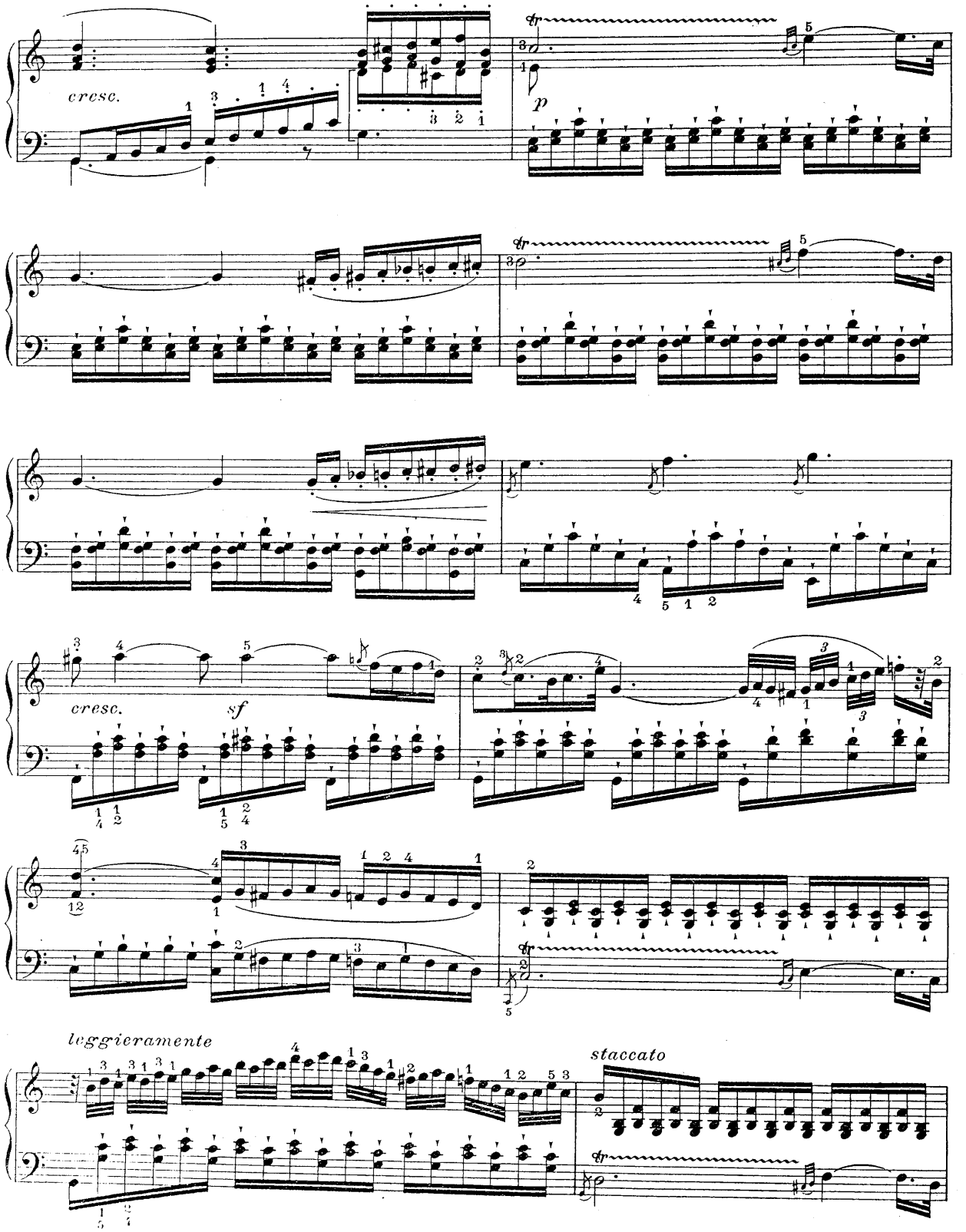
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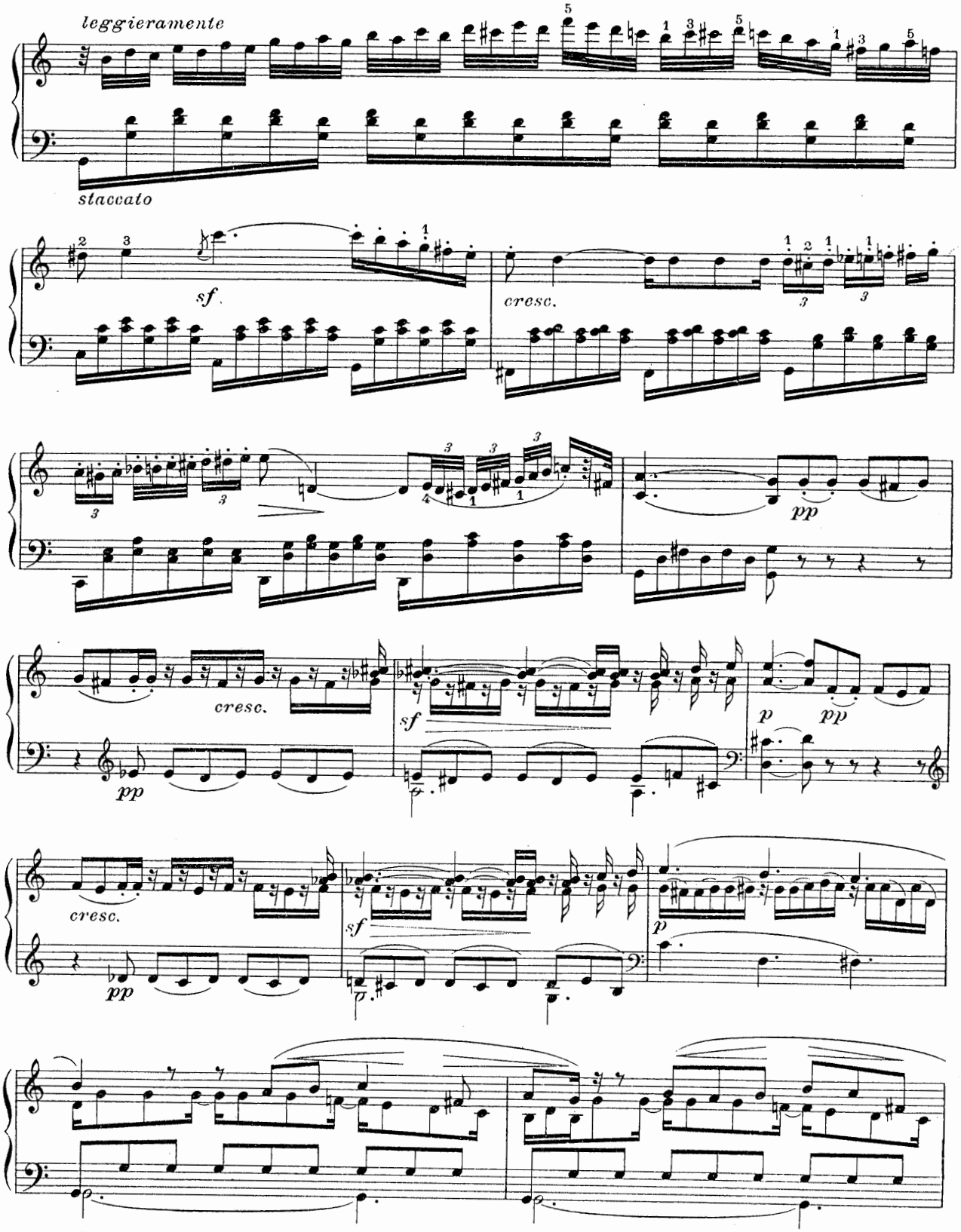
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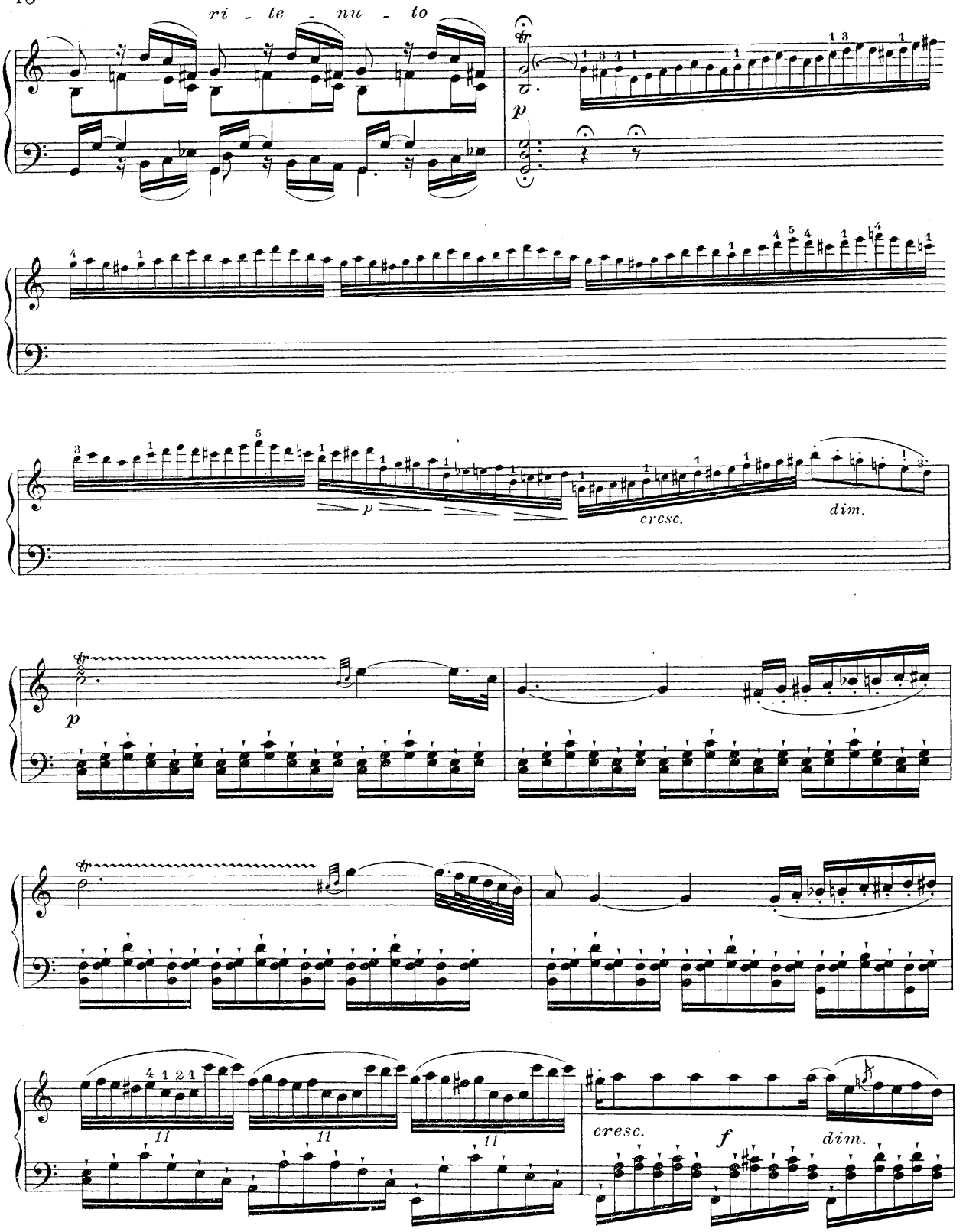
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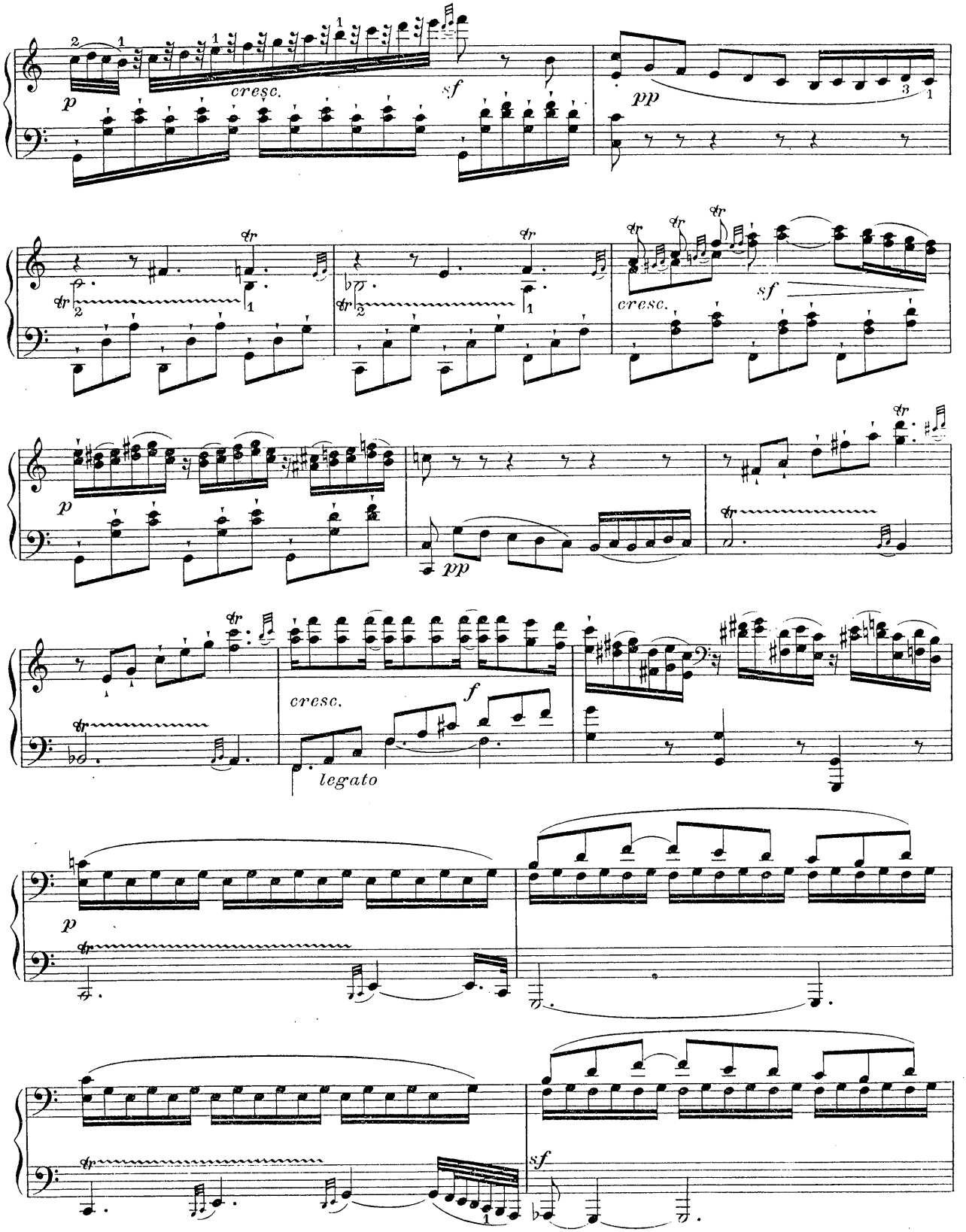
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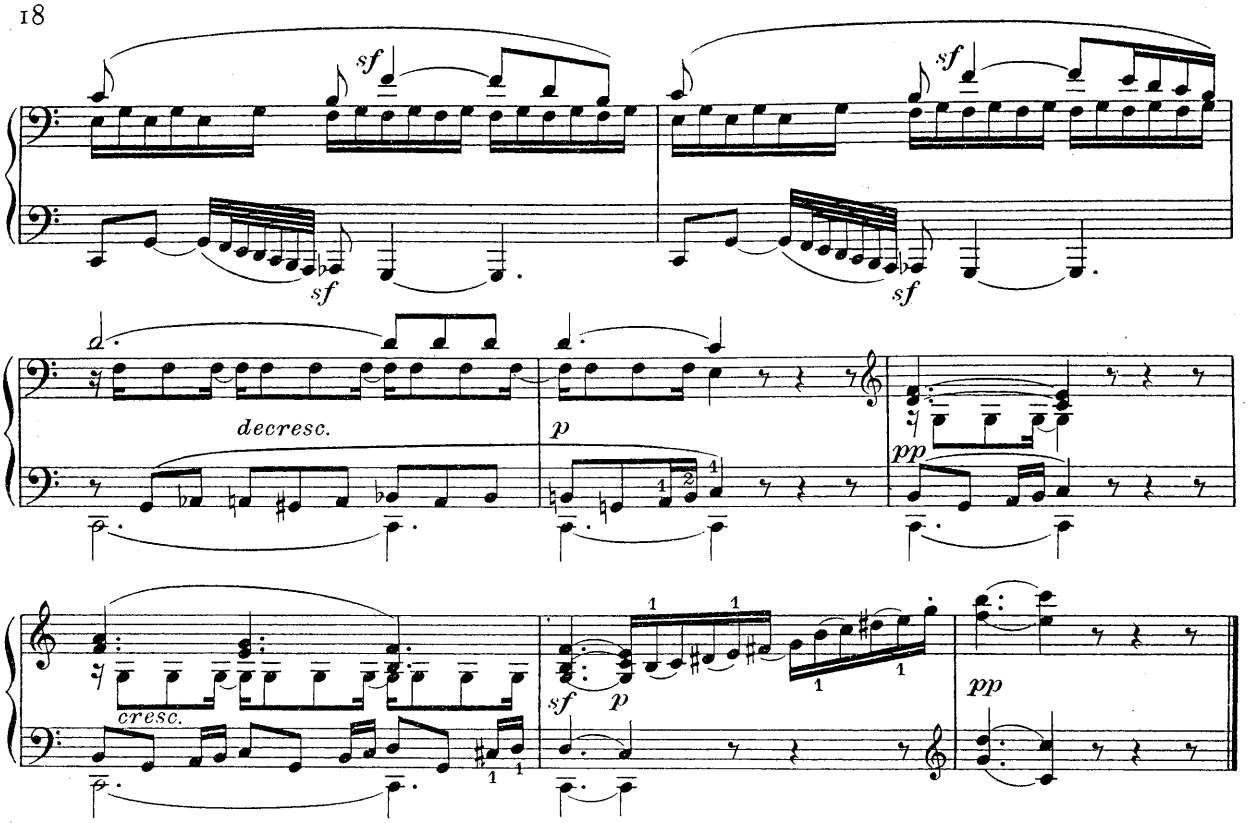

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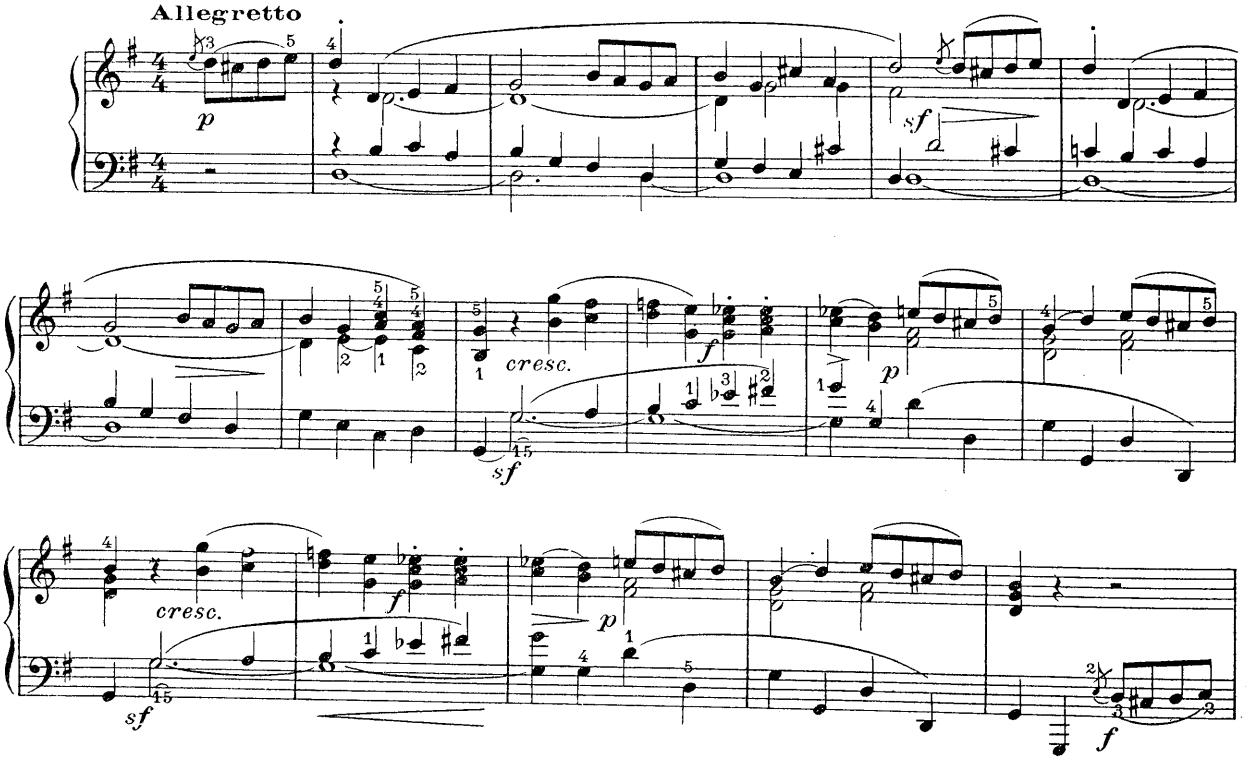

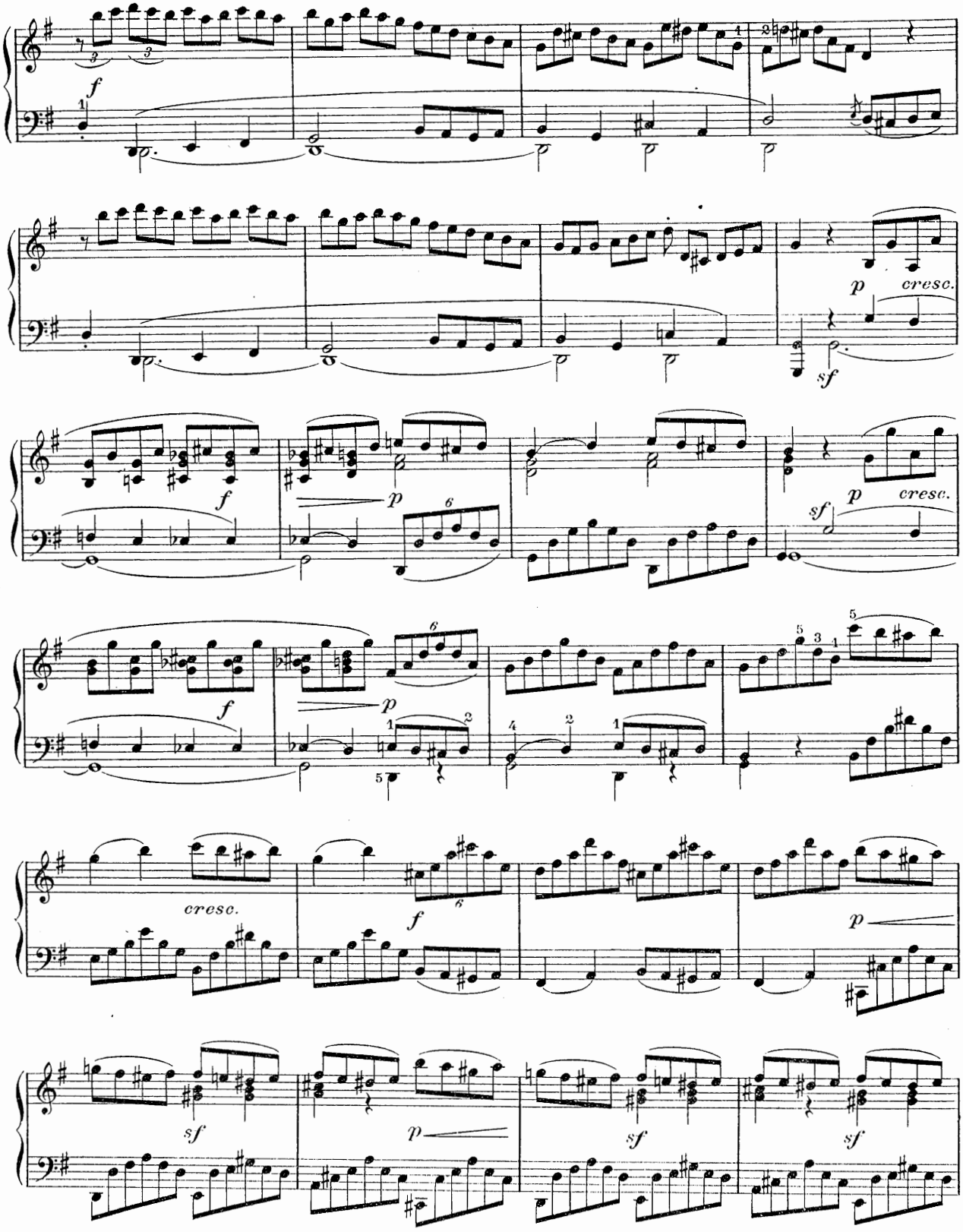
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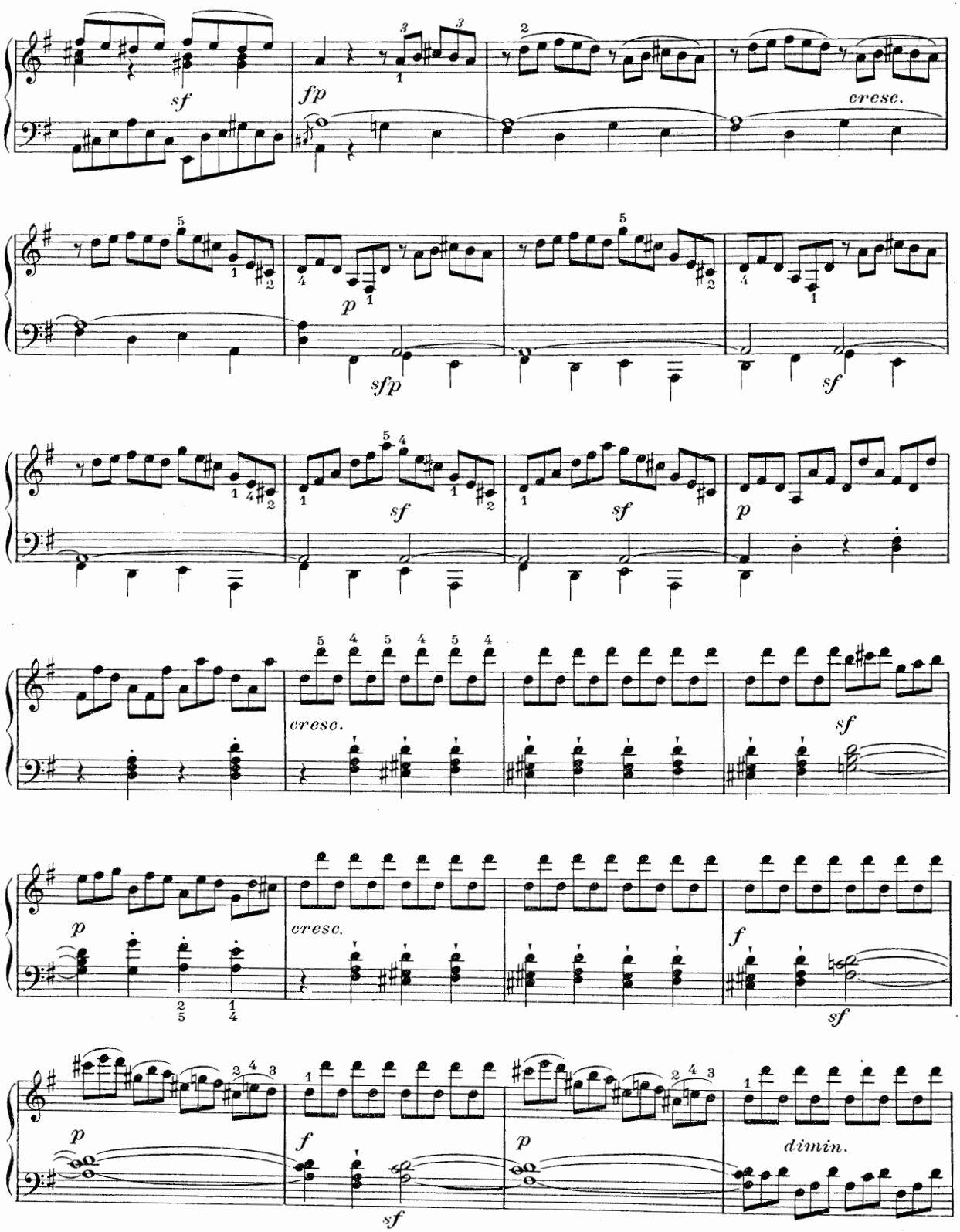
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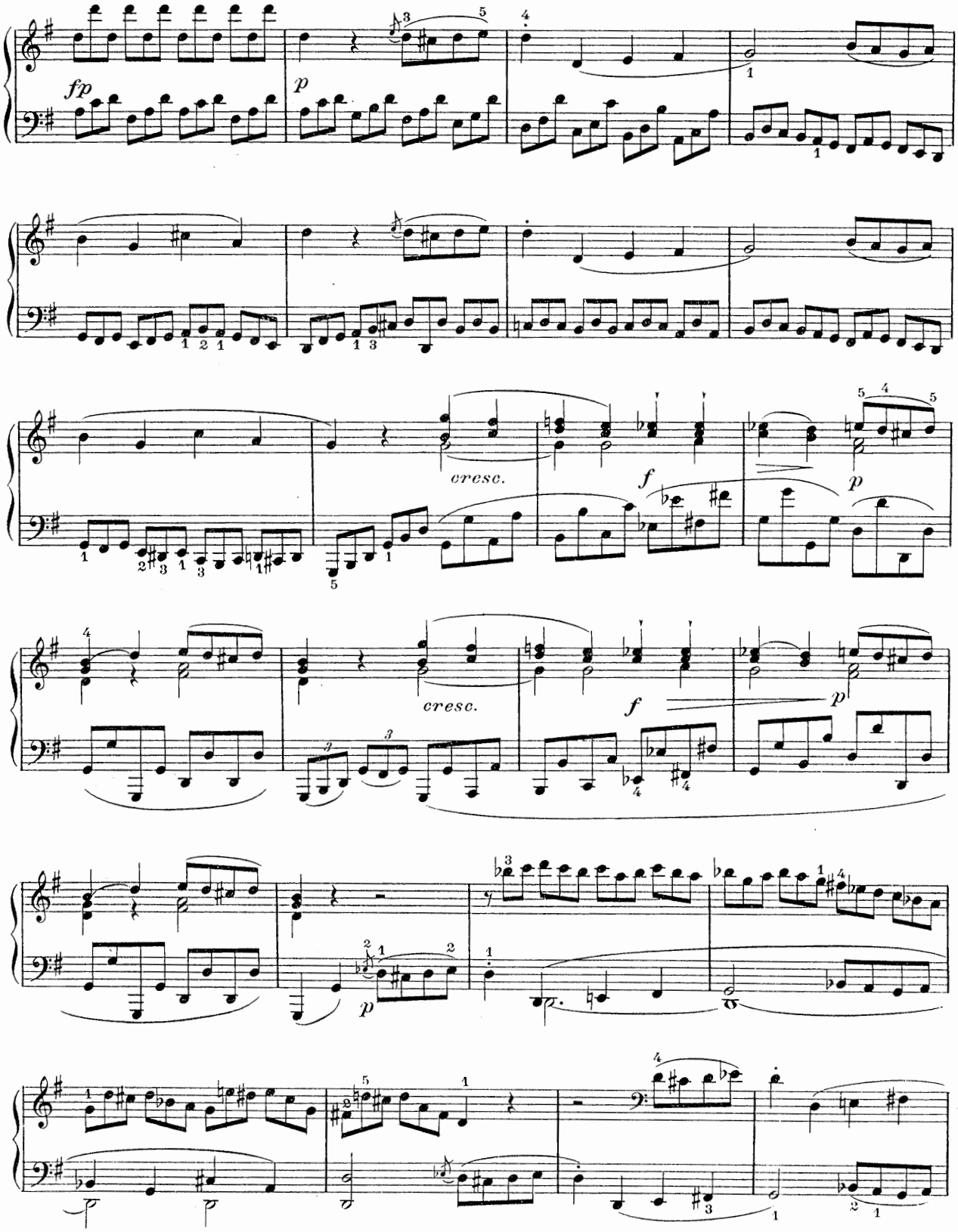
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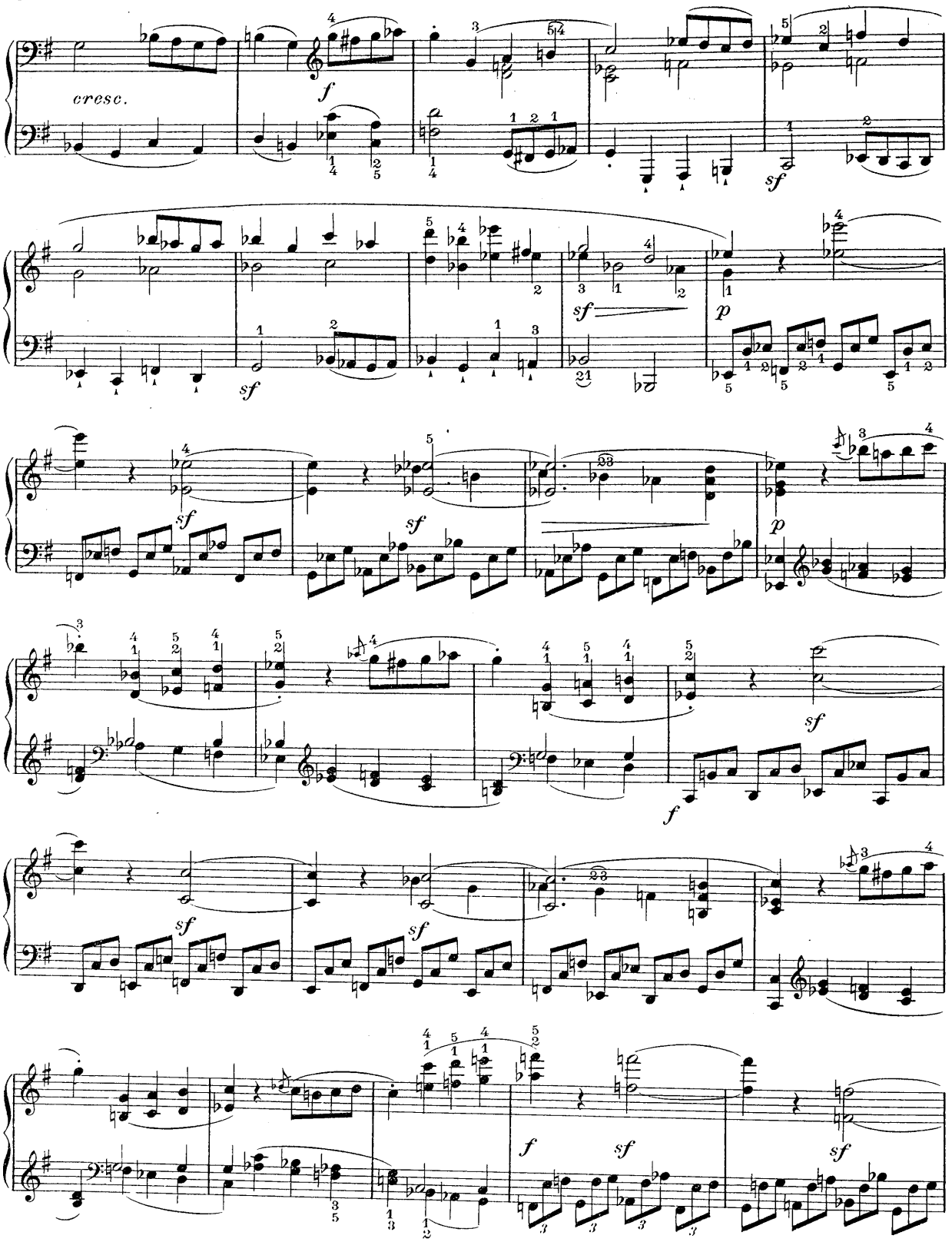
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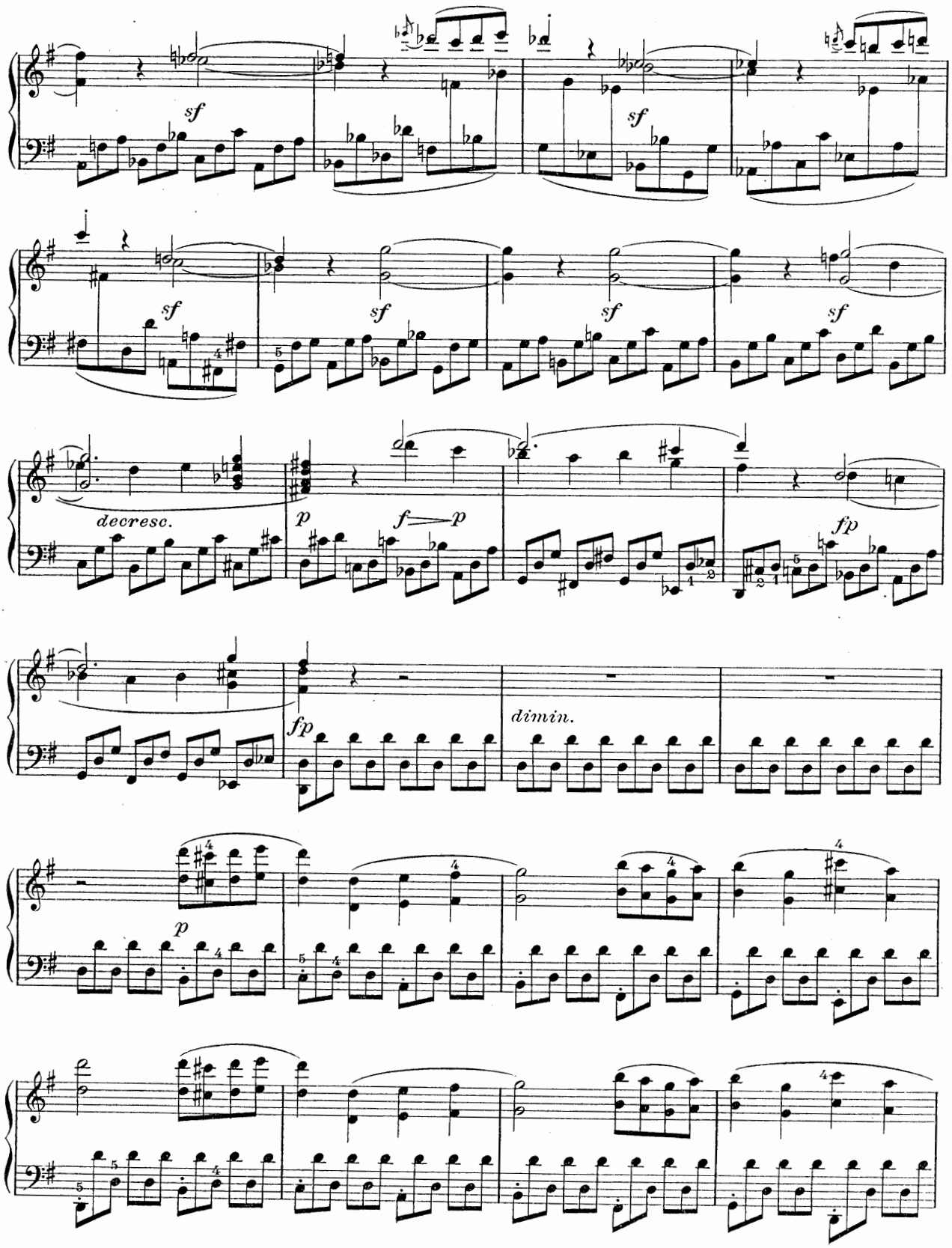
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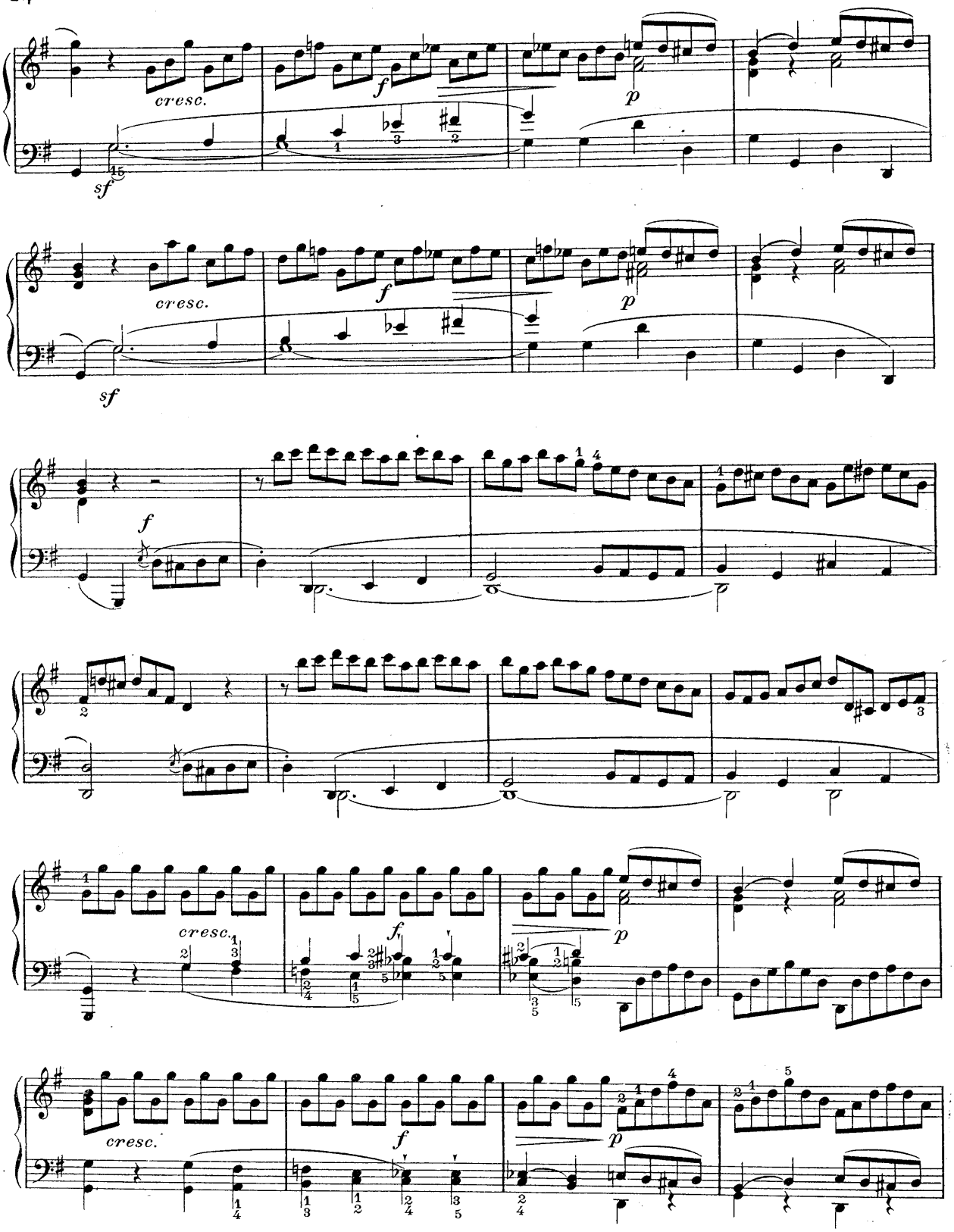
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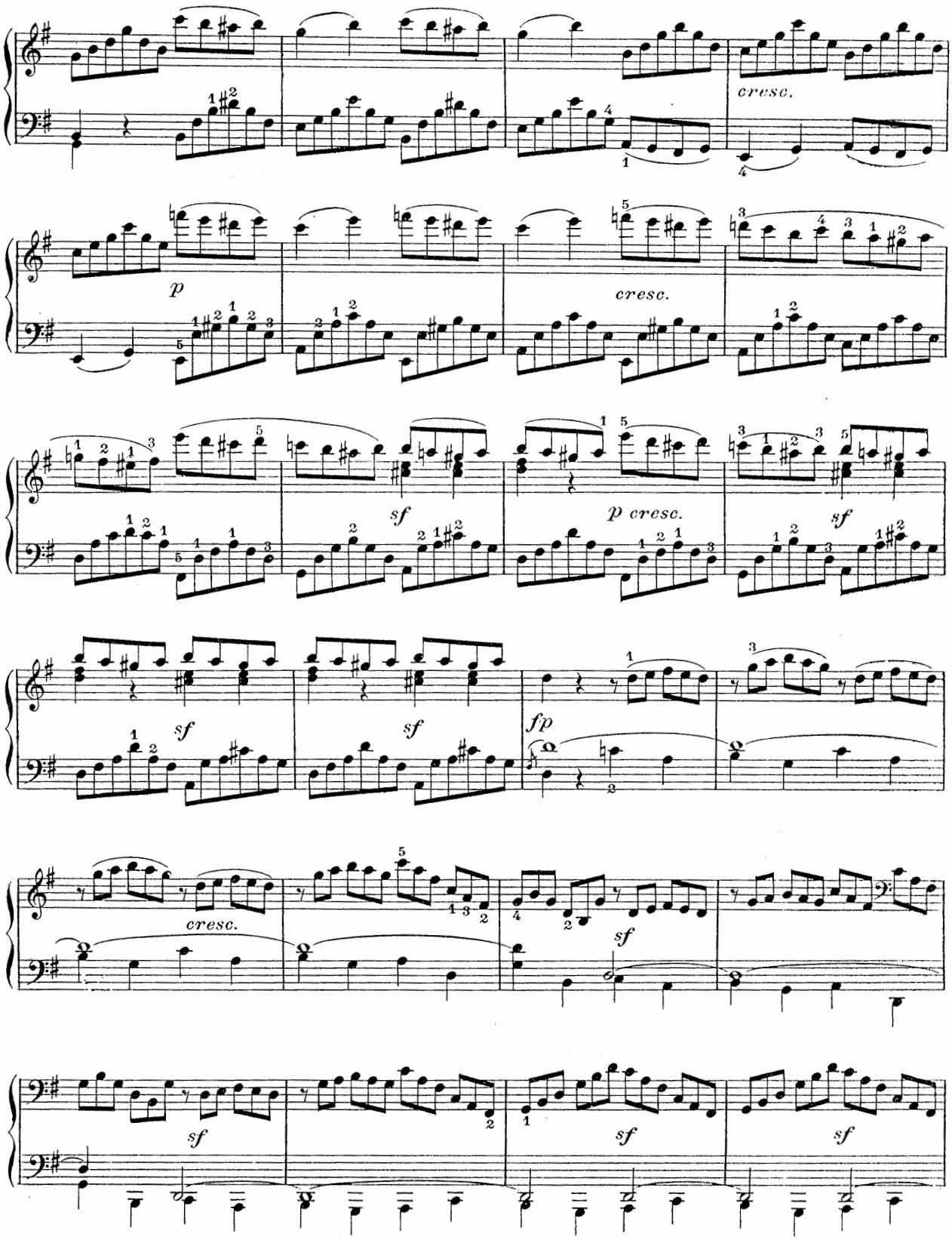
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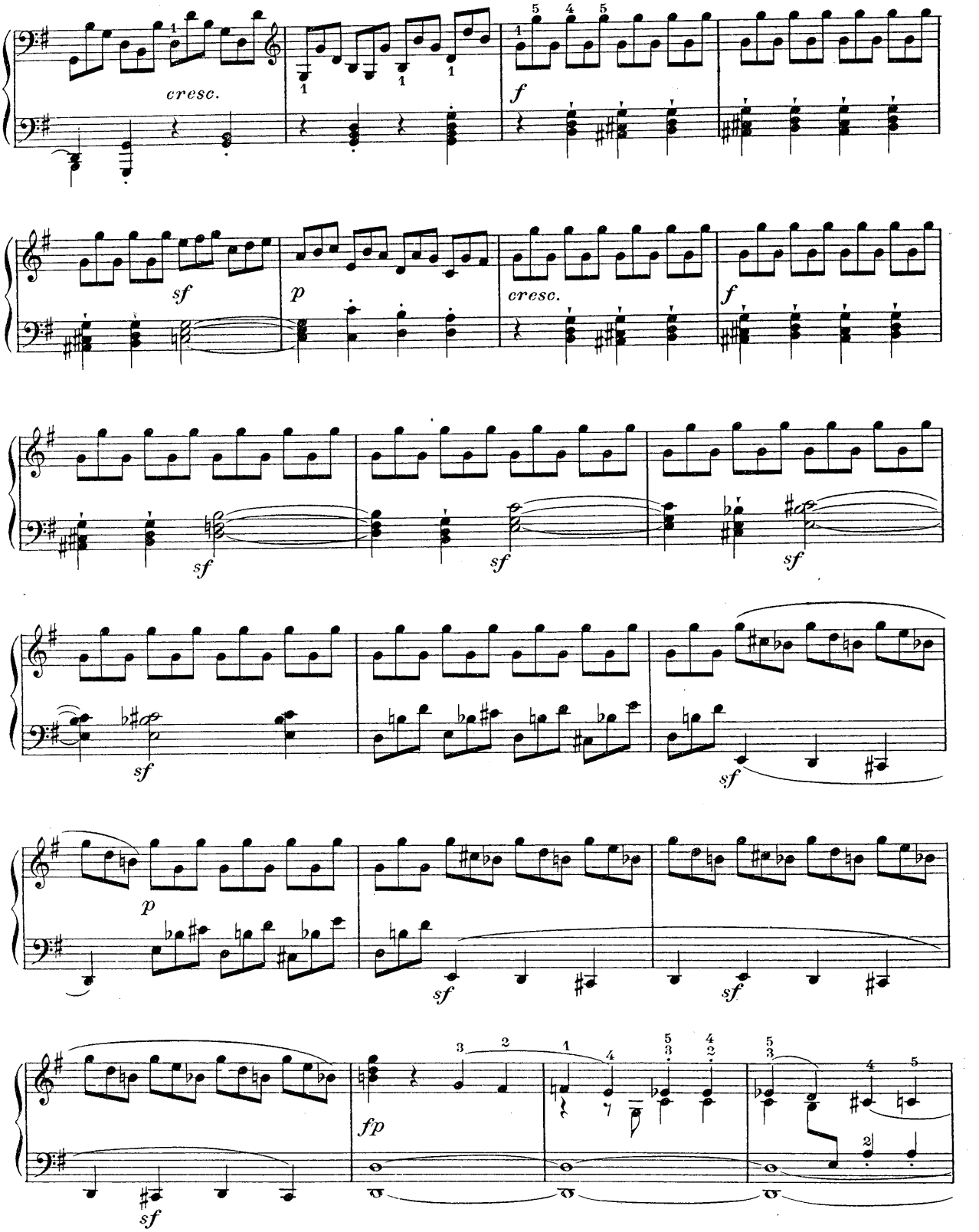
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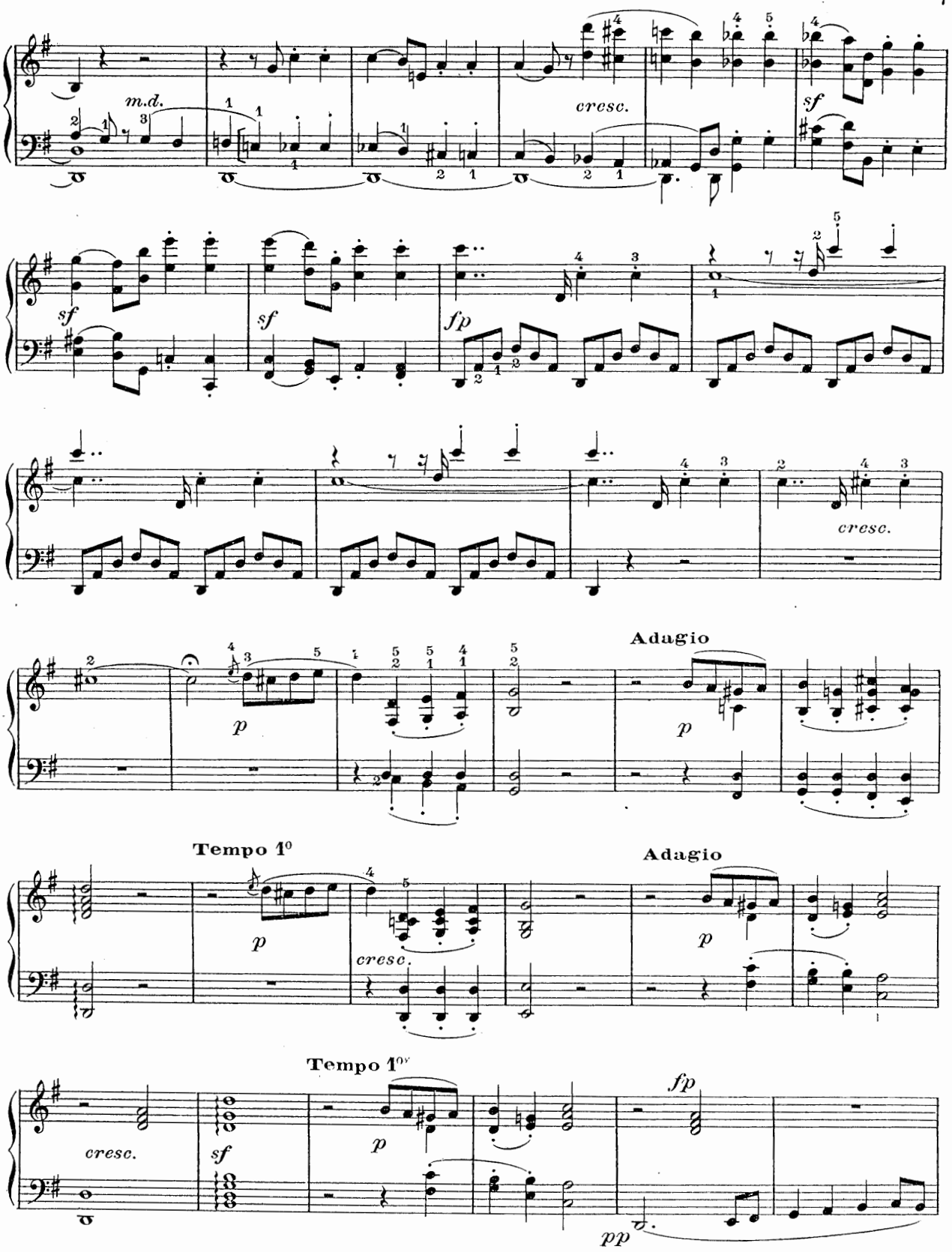
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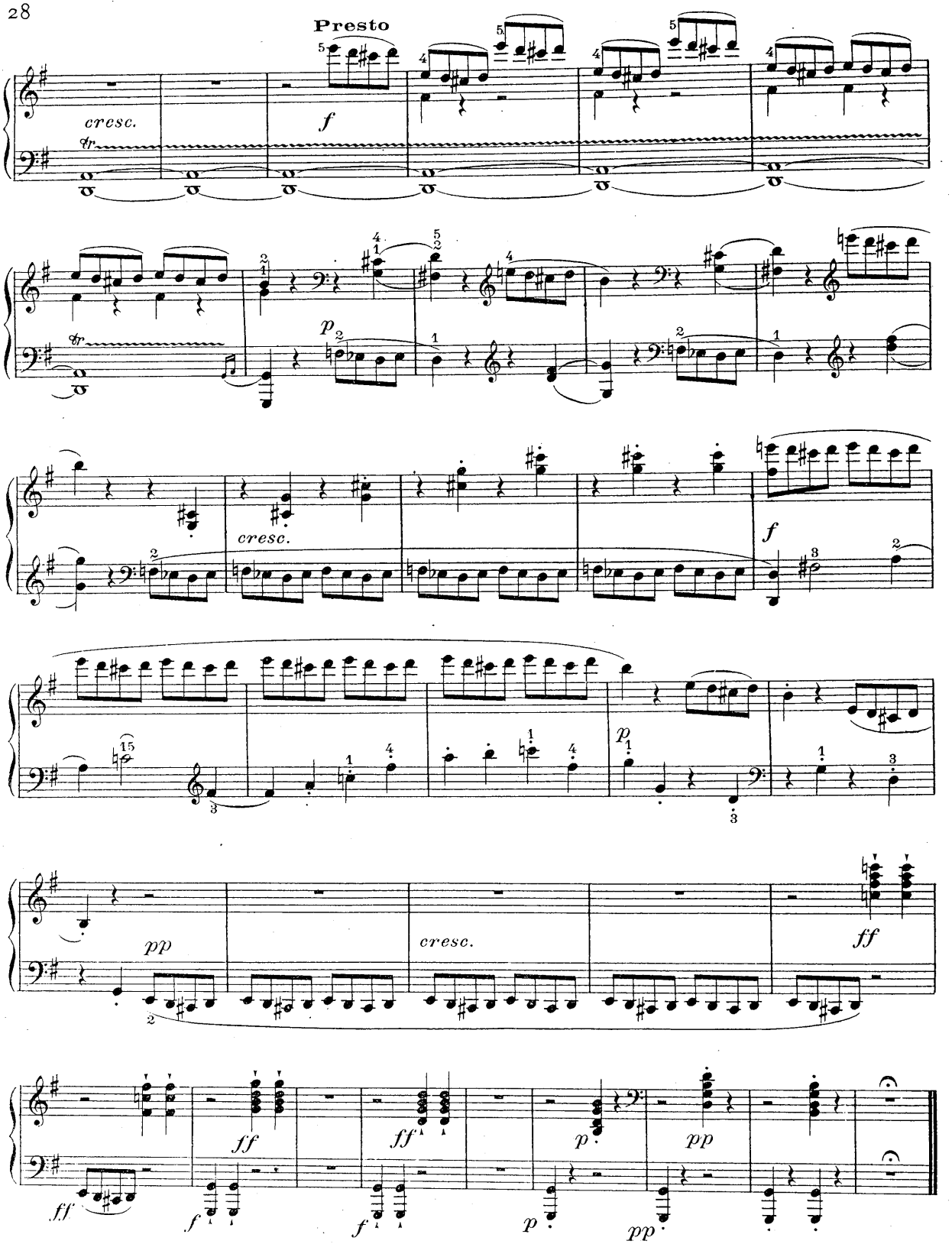
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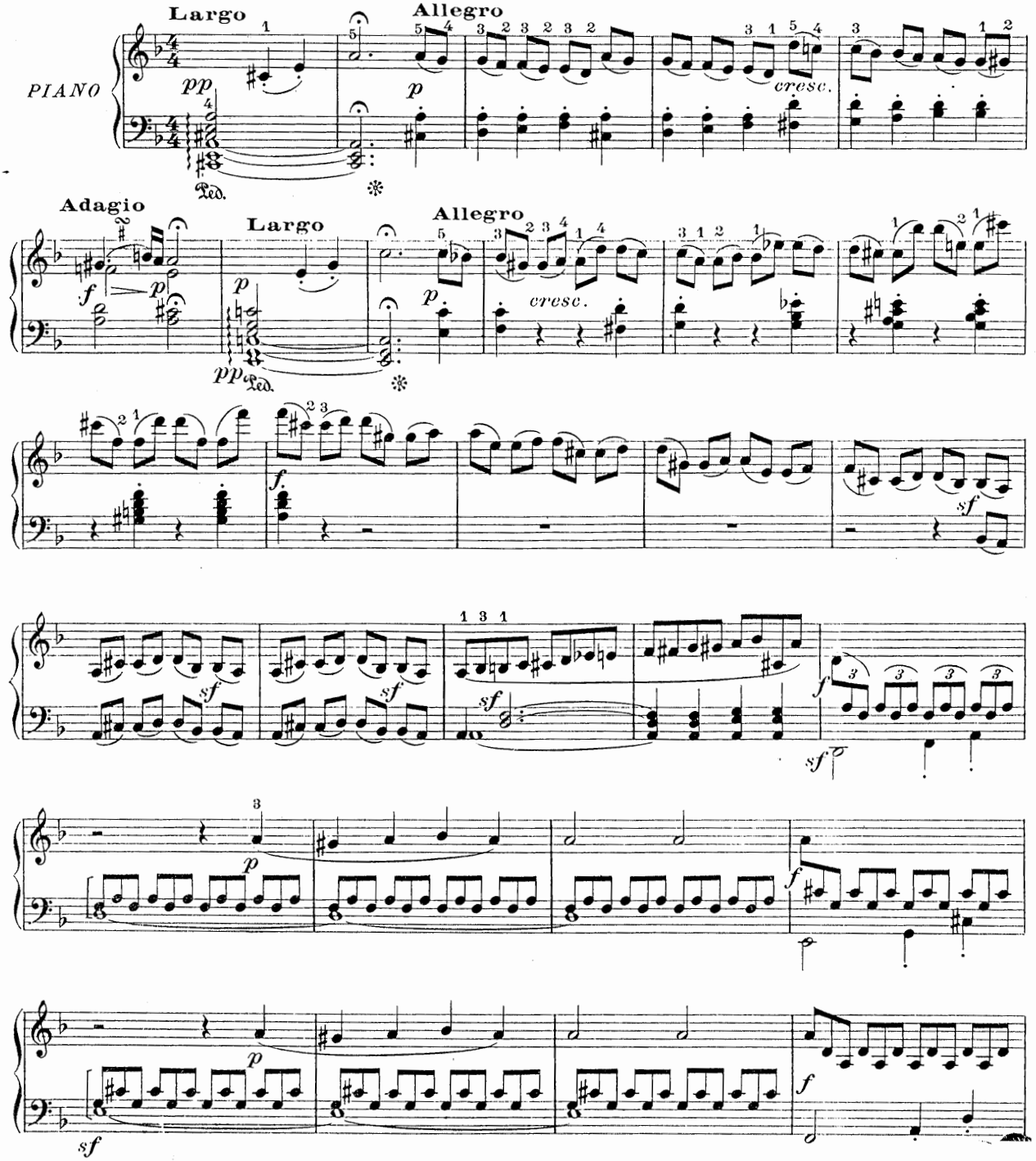
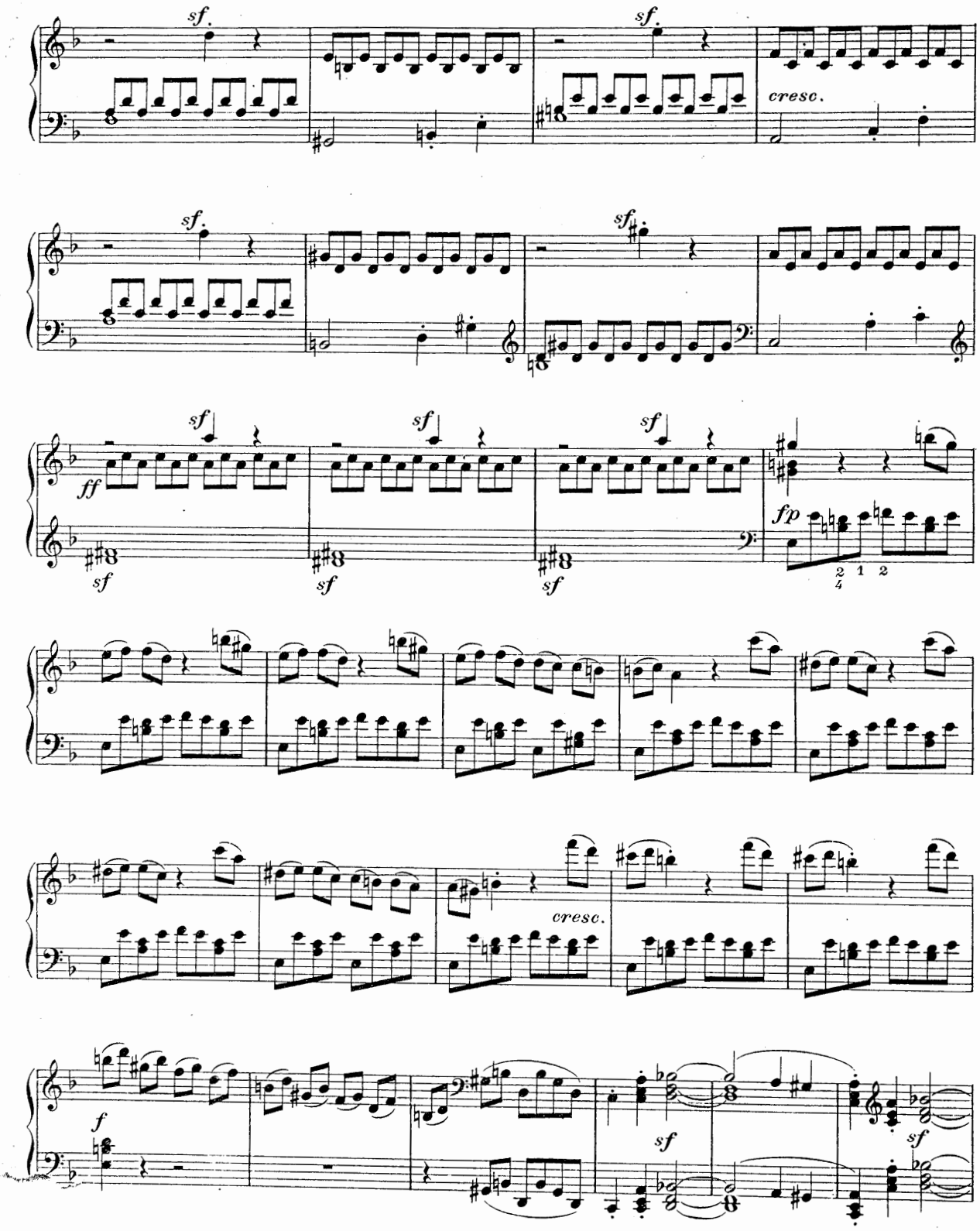
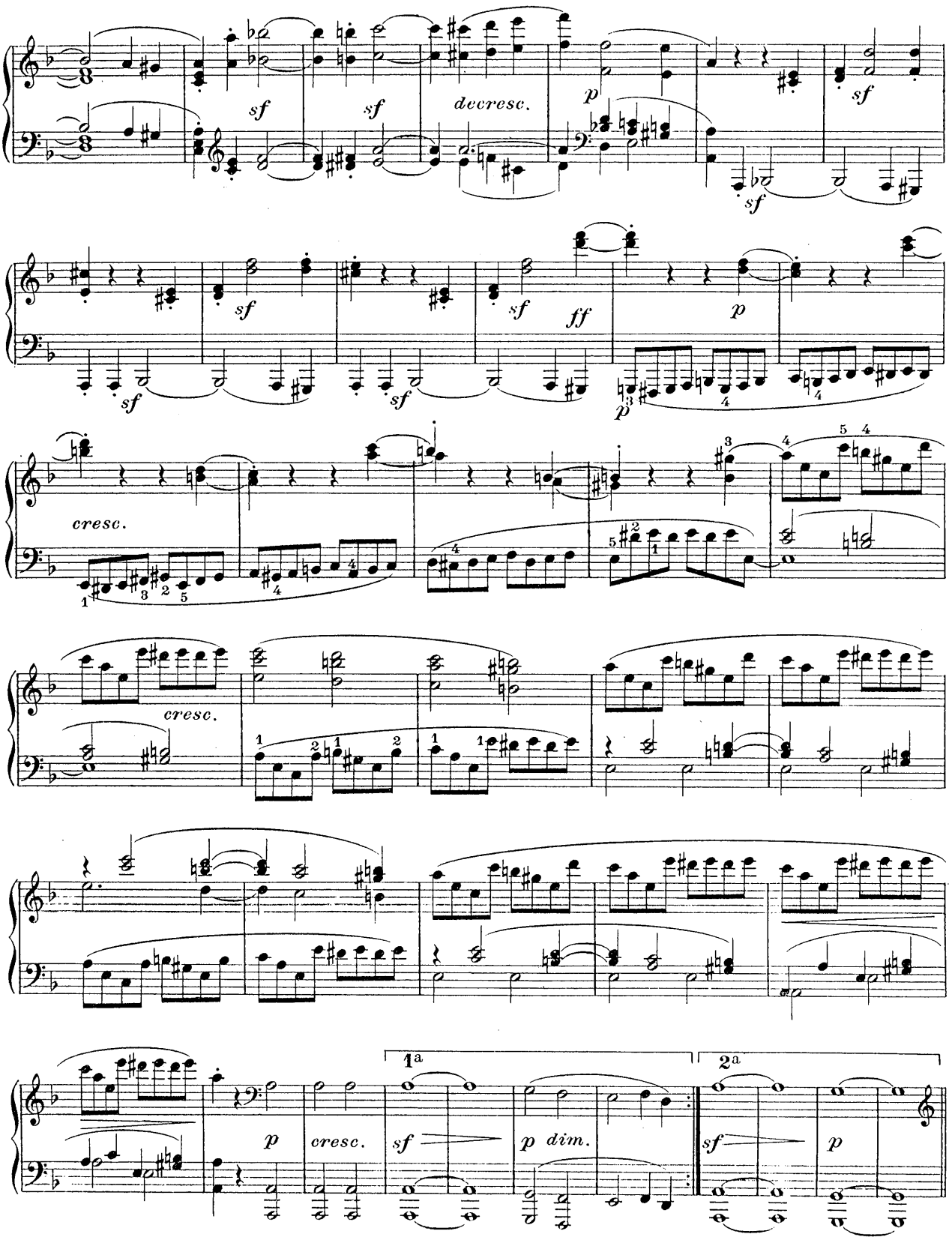
SONATE

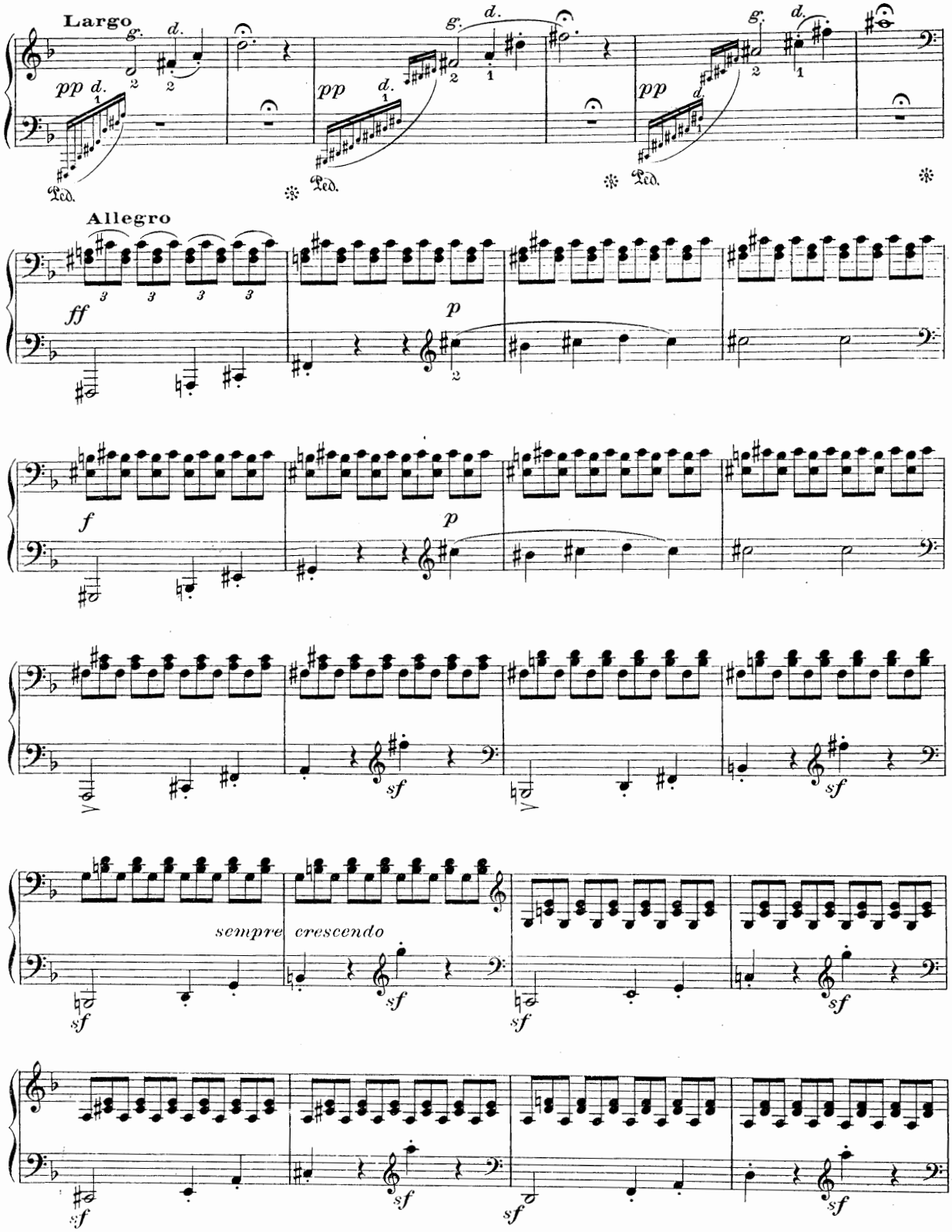
Nº 17

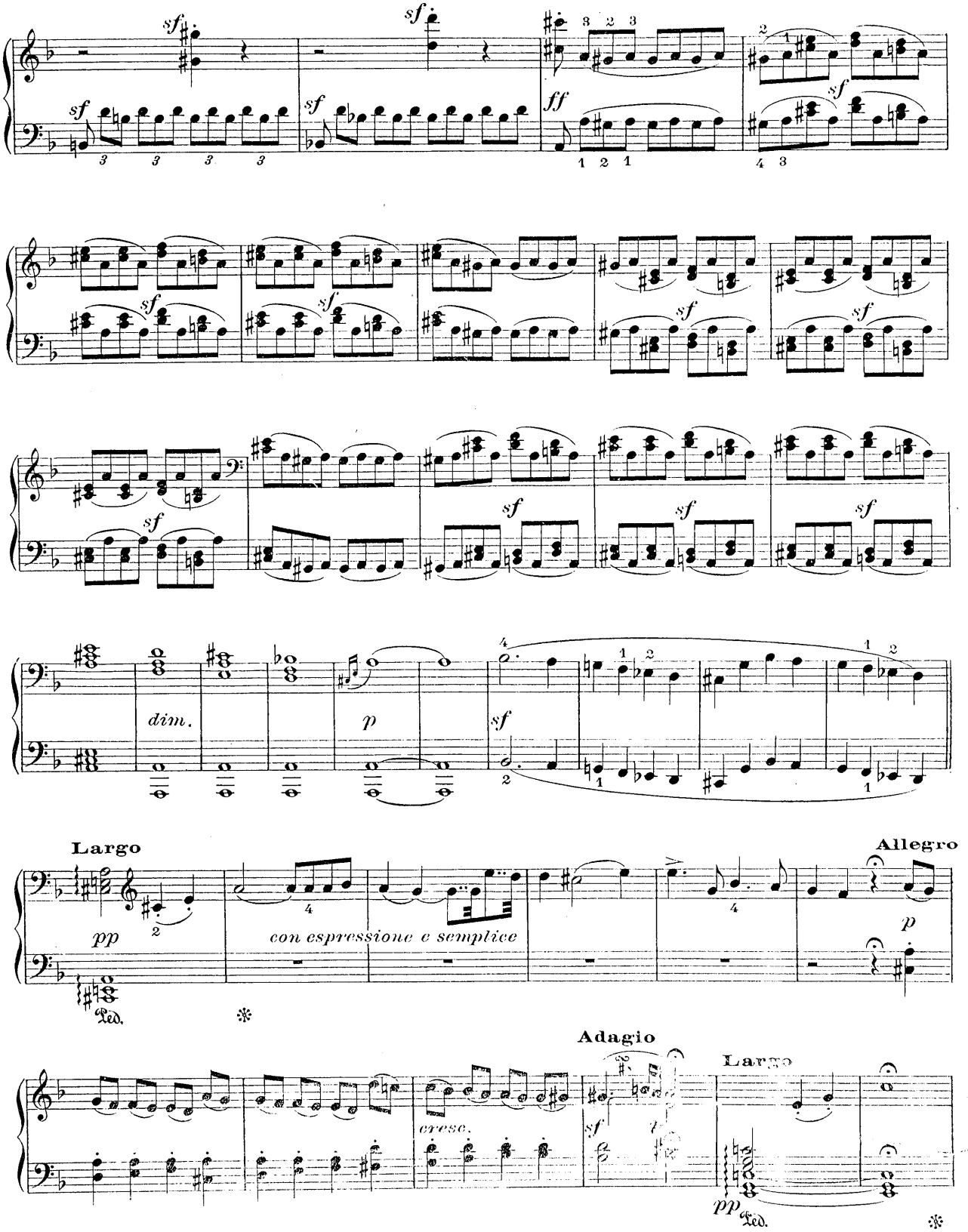
Op. 31 _ Nº 2.




sf.
sf.
cresc.
sf.
sf.
ff
sf
sf
sf
sf
sf
fp
2 1 2
4
cresc.
f
sf
sf


sf
sf
decresc.
p
sf
sf
sf
sf
sf
ff
p
p
cresc.
cresc.
p
cresc.
sf
p dim.
1a
2a
sf
p


Largo
pp
Ped.
Allegro
ff
p
f
sempre crescendo
sf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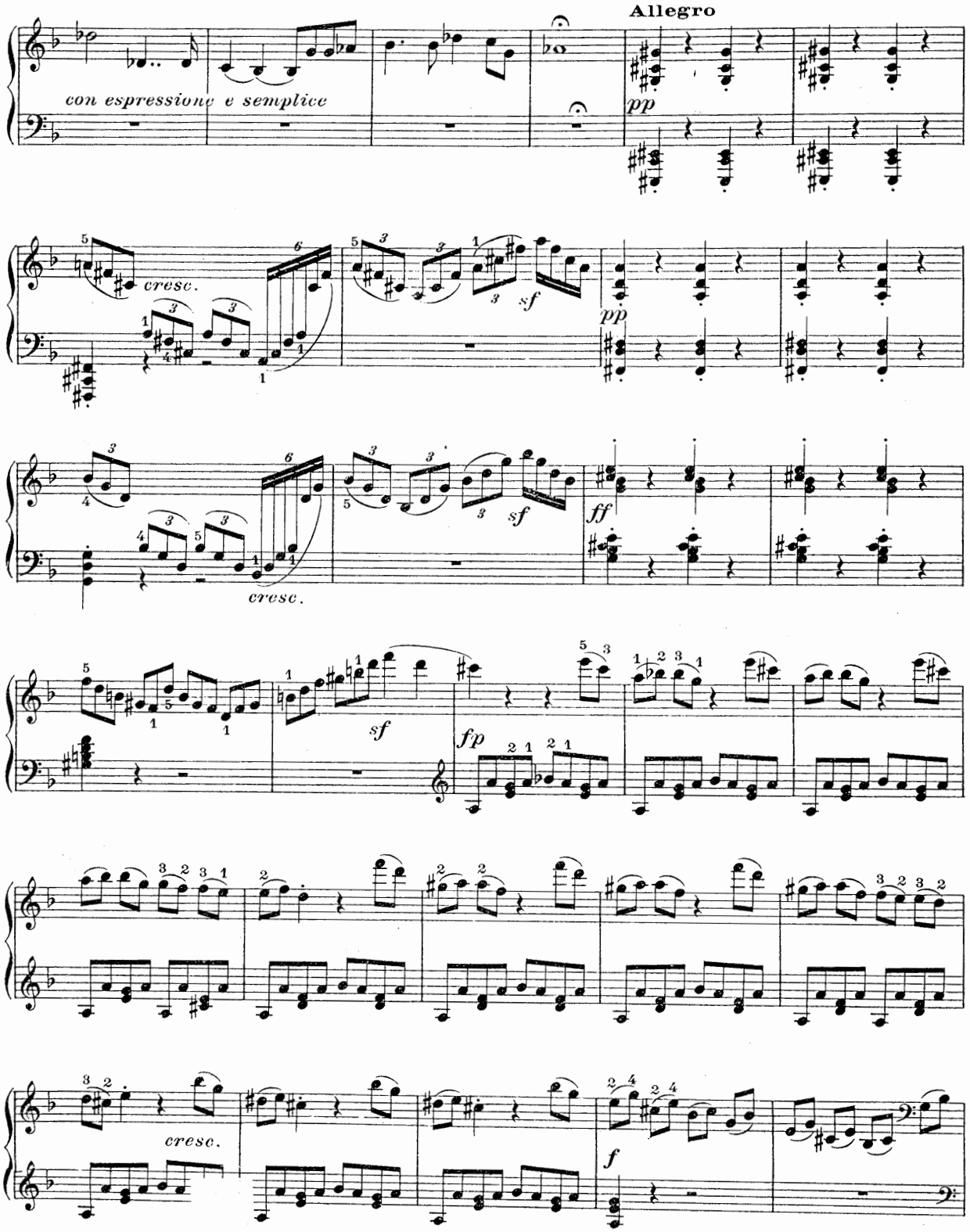
dim.
p
Largo
pp
con espressione e semplice
Allegro
Adagio
cresc.
Largo
Ped.


Allegro
con espressione e semplice
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pp
sf
ff
cresc.
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cresc.
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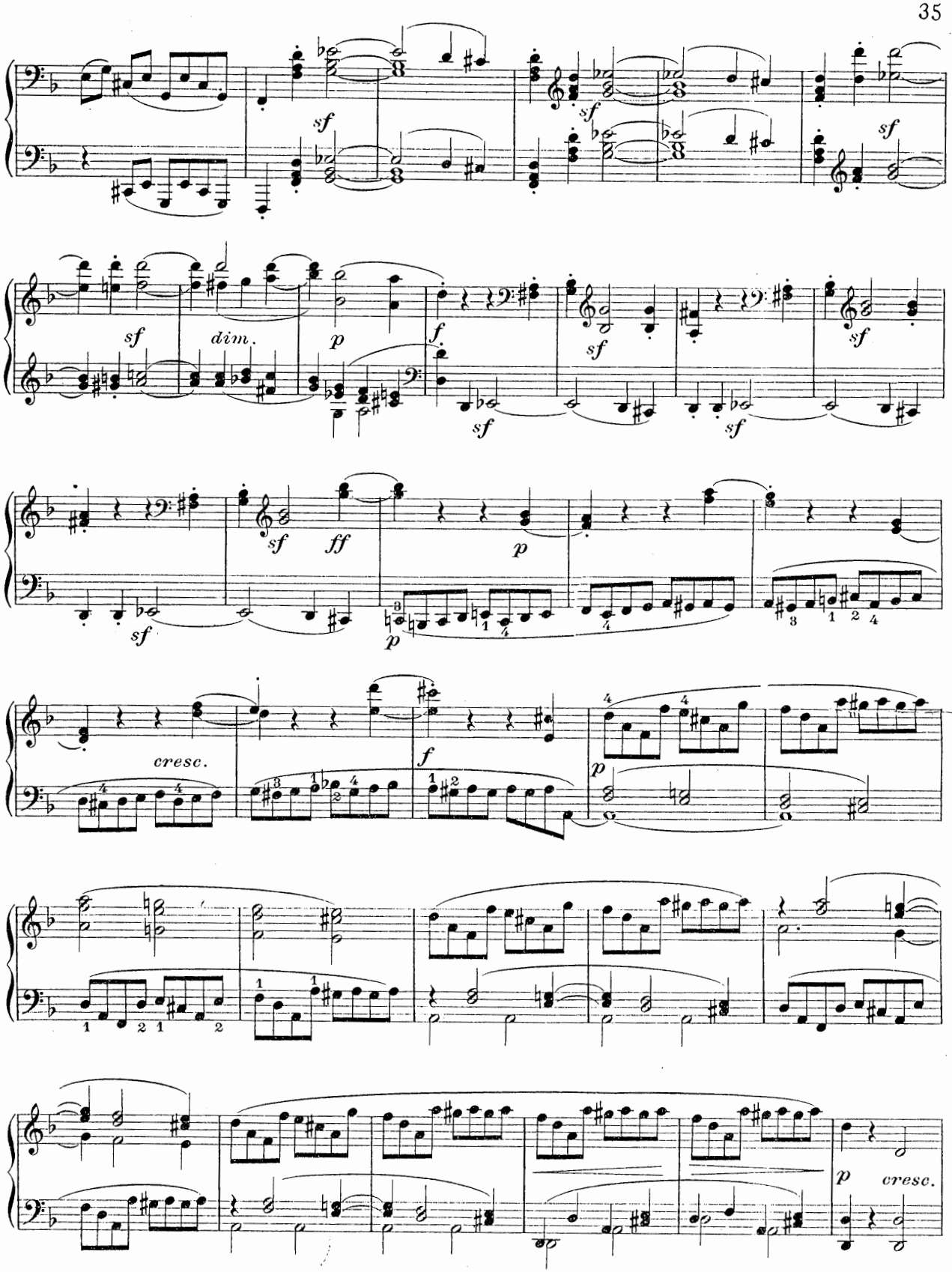
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p
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sf
ff
p
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cresc.
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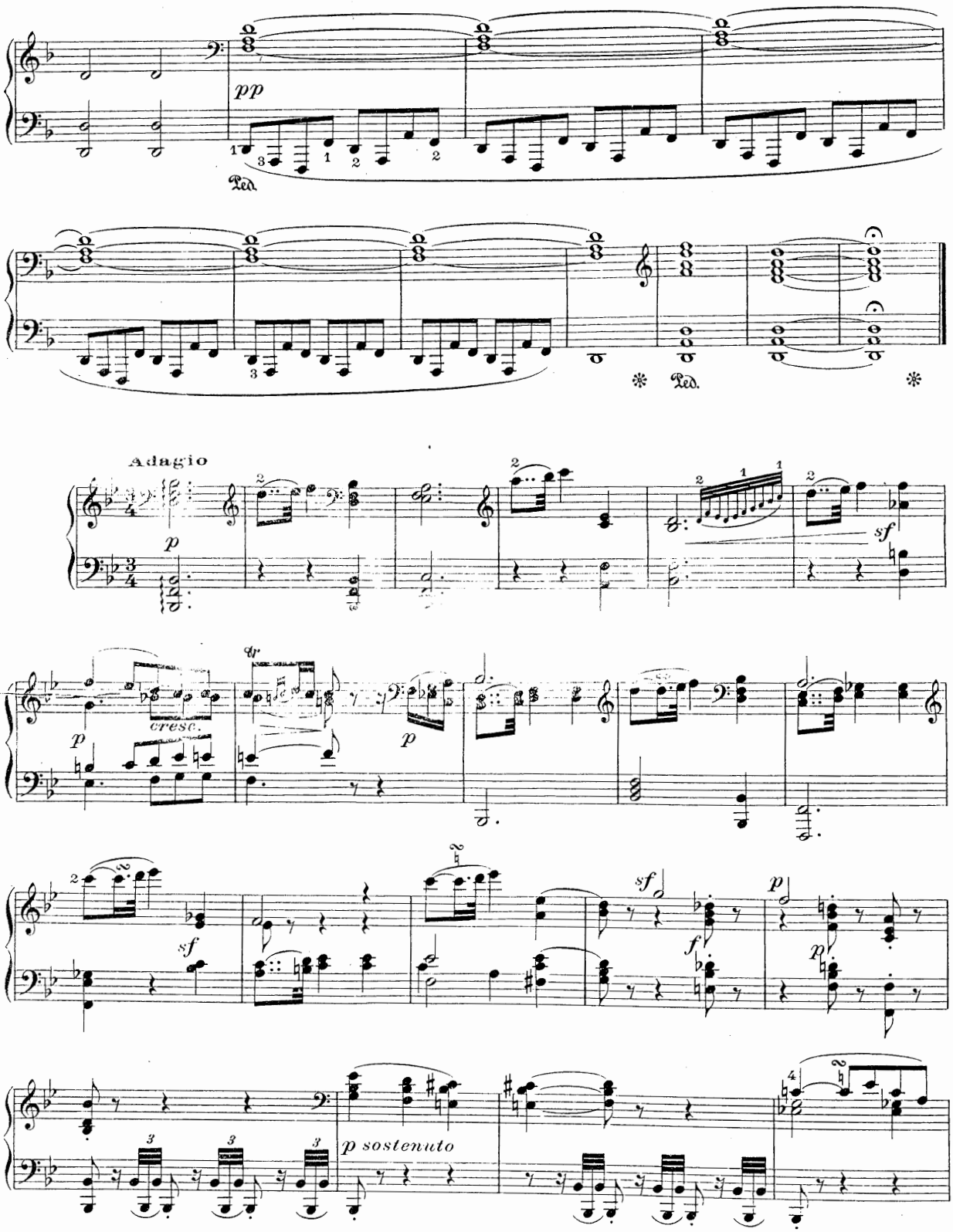
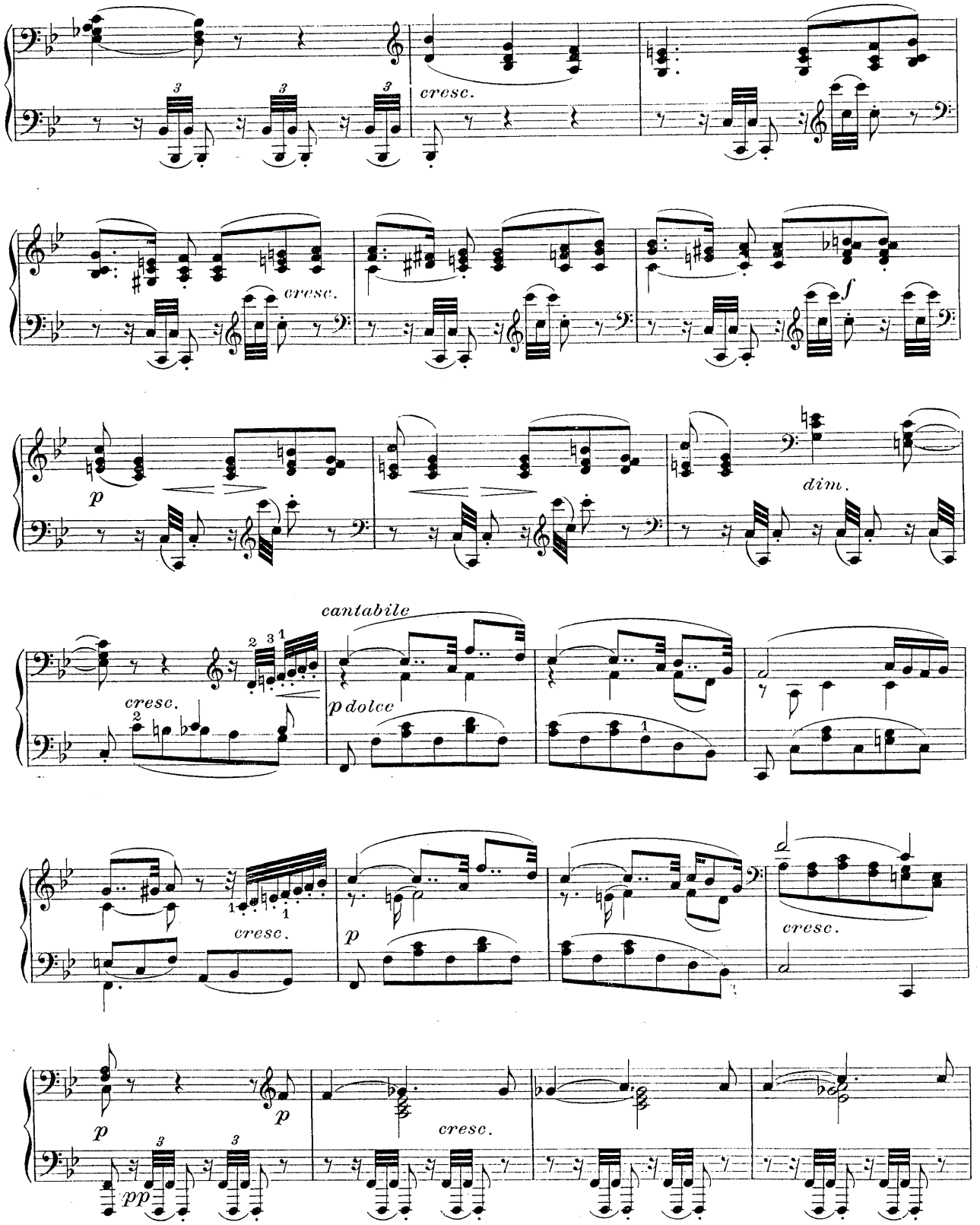
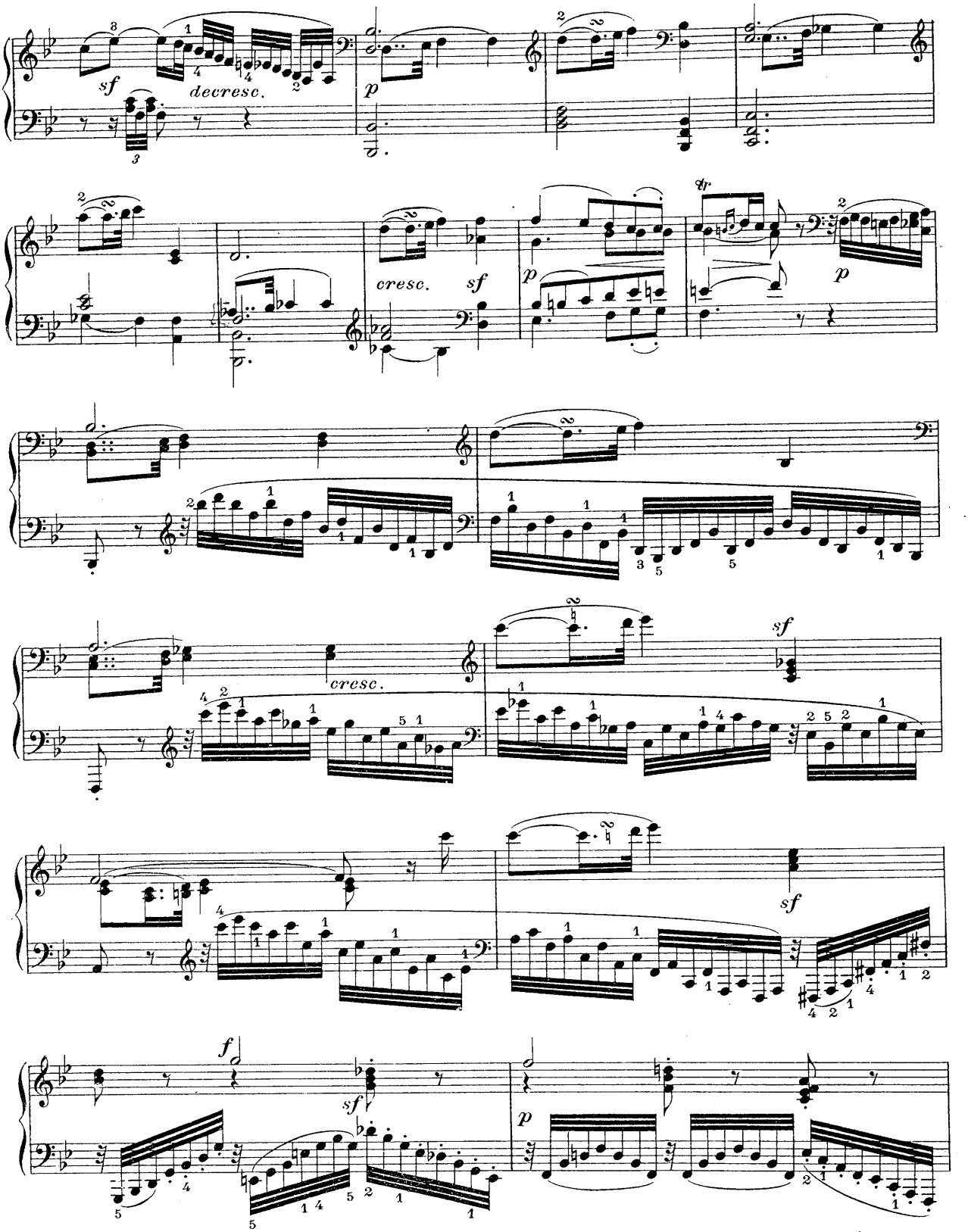
p
p
cresc.


pp
Ped.
Ped.
Adagio
p
sf
cresc.
p
p
sf
sf
f
p
p
p sostenuto


cresc.
cresc.
f
p
dim.
cantabile
cresc.
p dolce
cresc.
p
cresc.
p
p
pp
cresc.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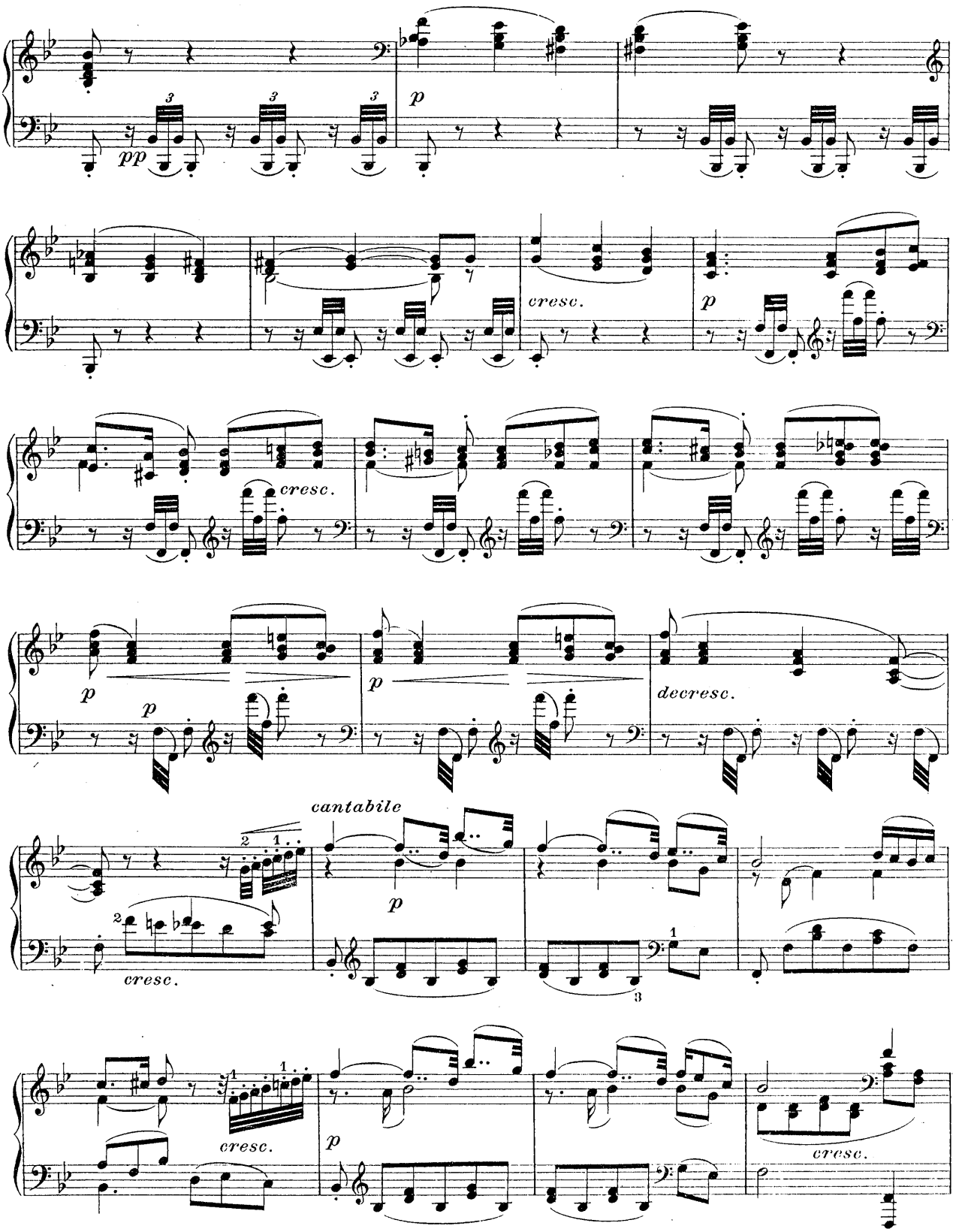
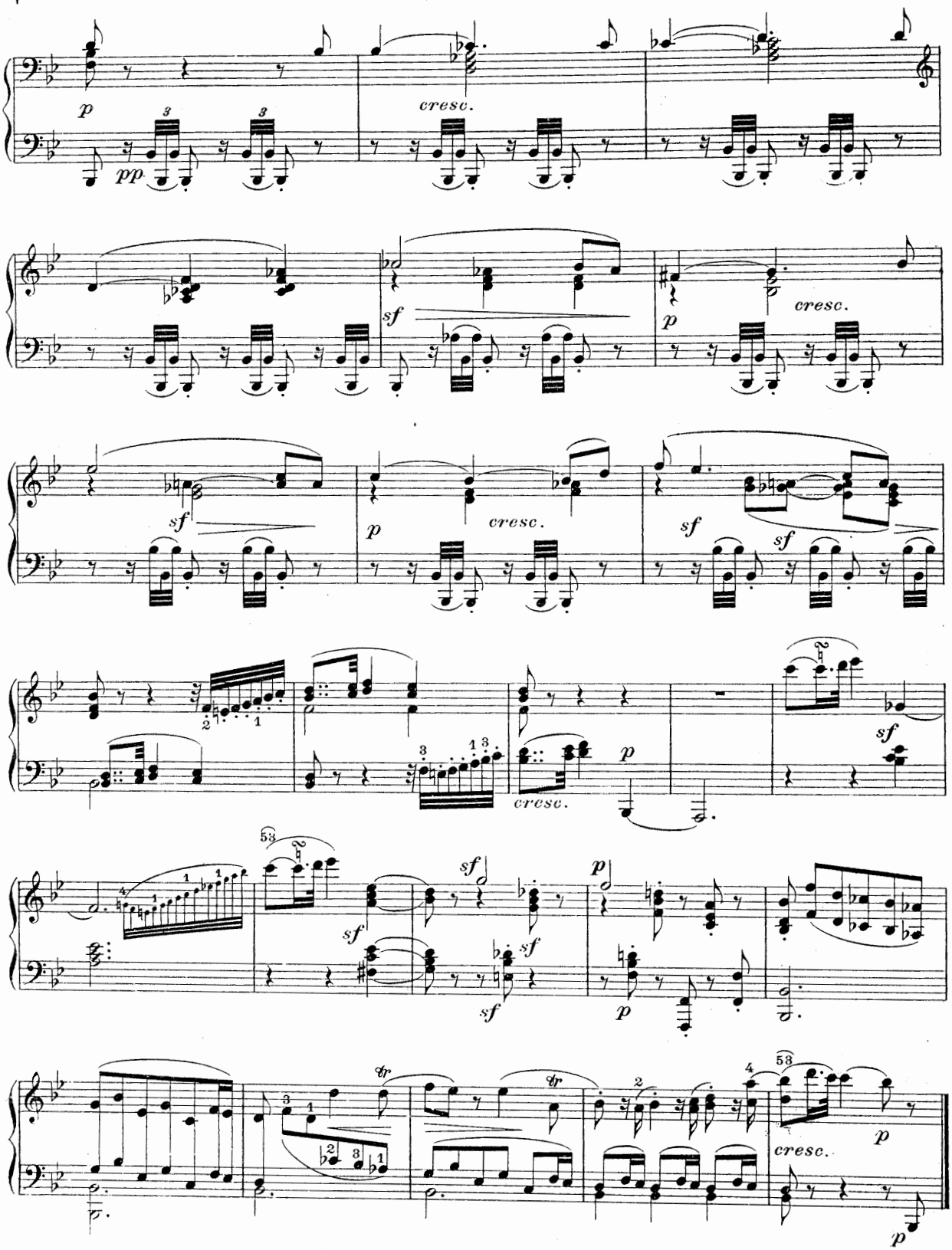
cresc.
sf
p
tr
p
cresc.
sf
sf
sf
f
sf
p


pp
p
cresc.
p
cresc.
p
p
p
decresc.
cantabile
p
cresc.
cresc.
p
cresc.


p
pp
cresc.
sf
p
cresc.
sf
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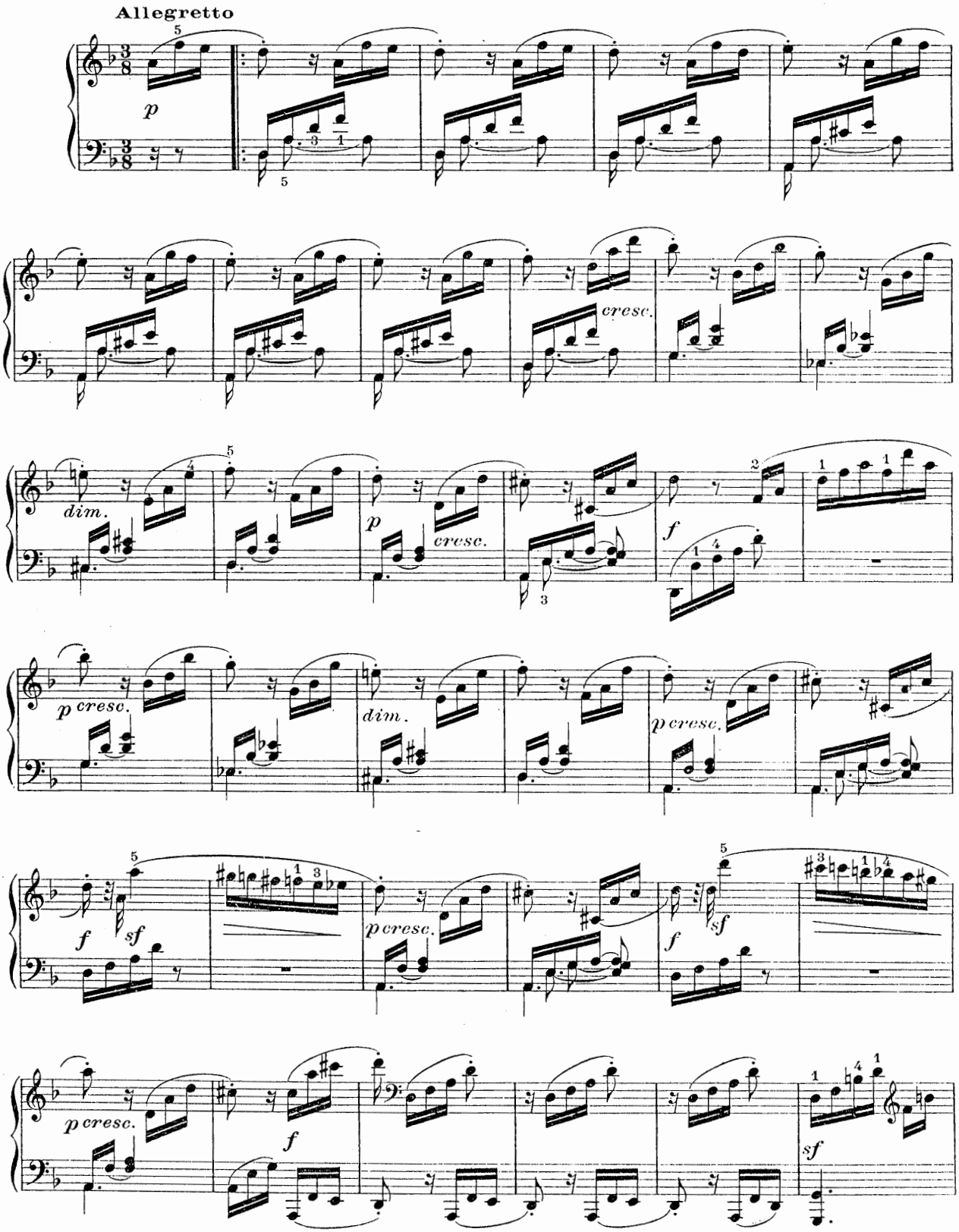
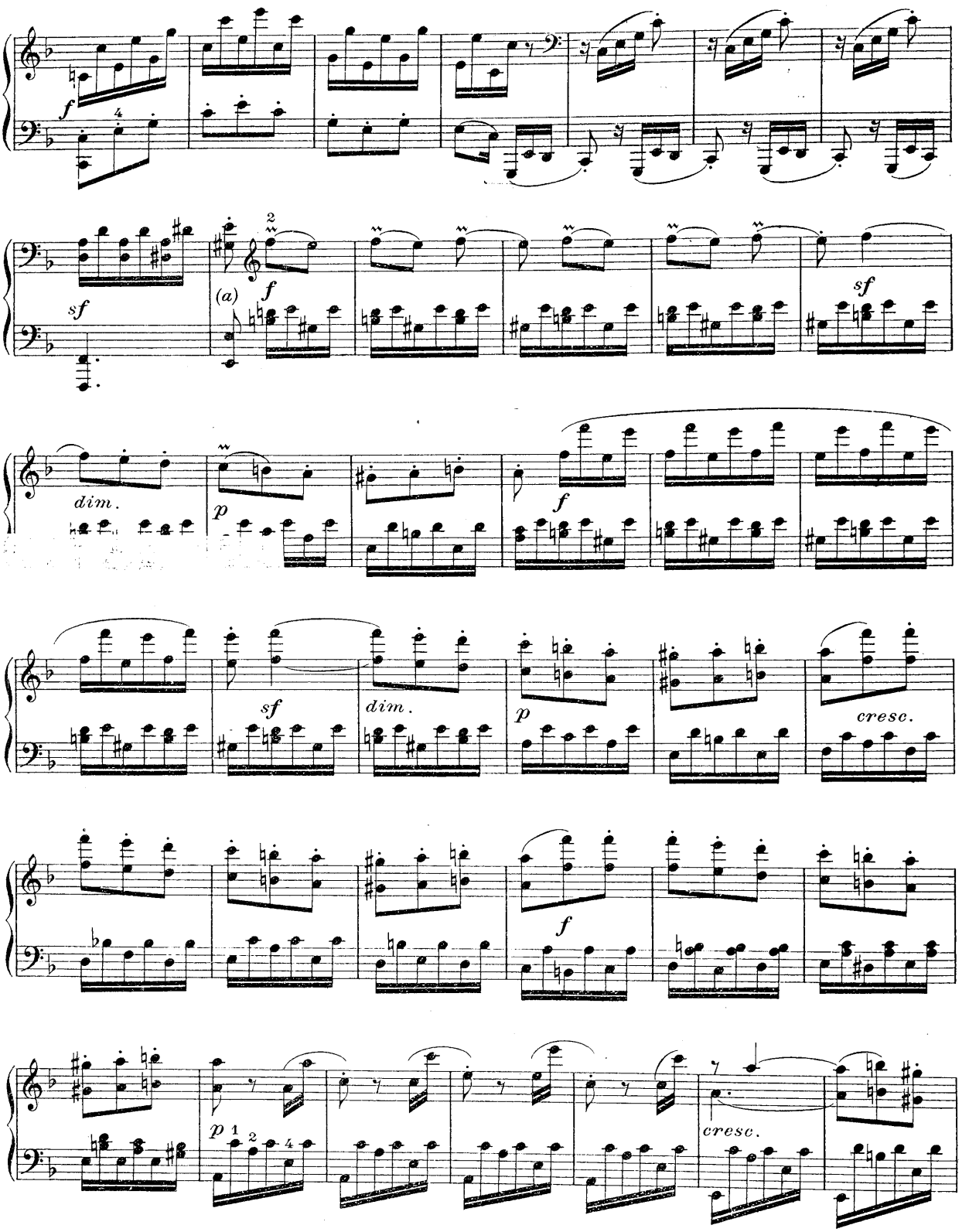
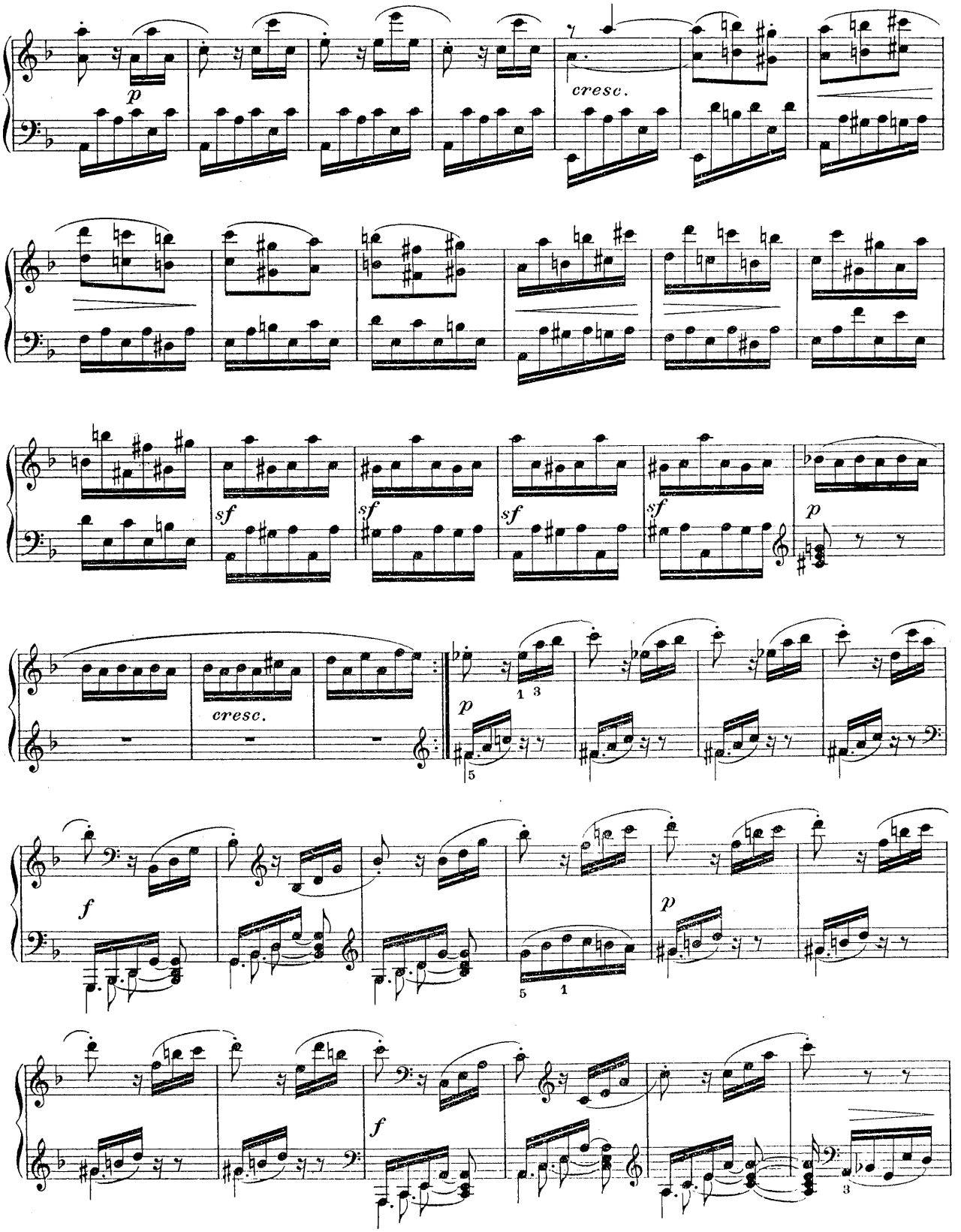
cresc.
sf
sf
cresc.
p
sf
sf
sf
sf
sf
p
p
cresc.
p
p


Allegretto
p
cresc.
dim.
p cresc.
f
dim.
p cresc.
f
sf
p cresc.
f
sf
p cresc.
f
sf



(a) Voir notes critiques, Sonate XVII.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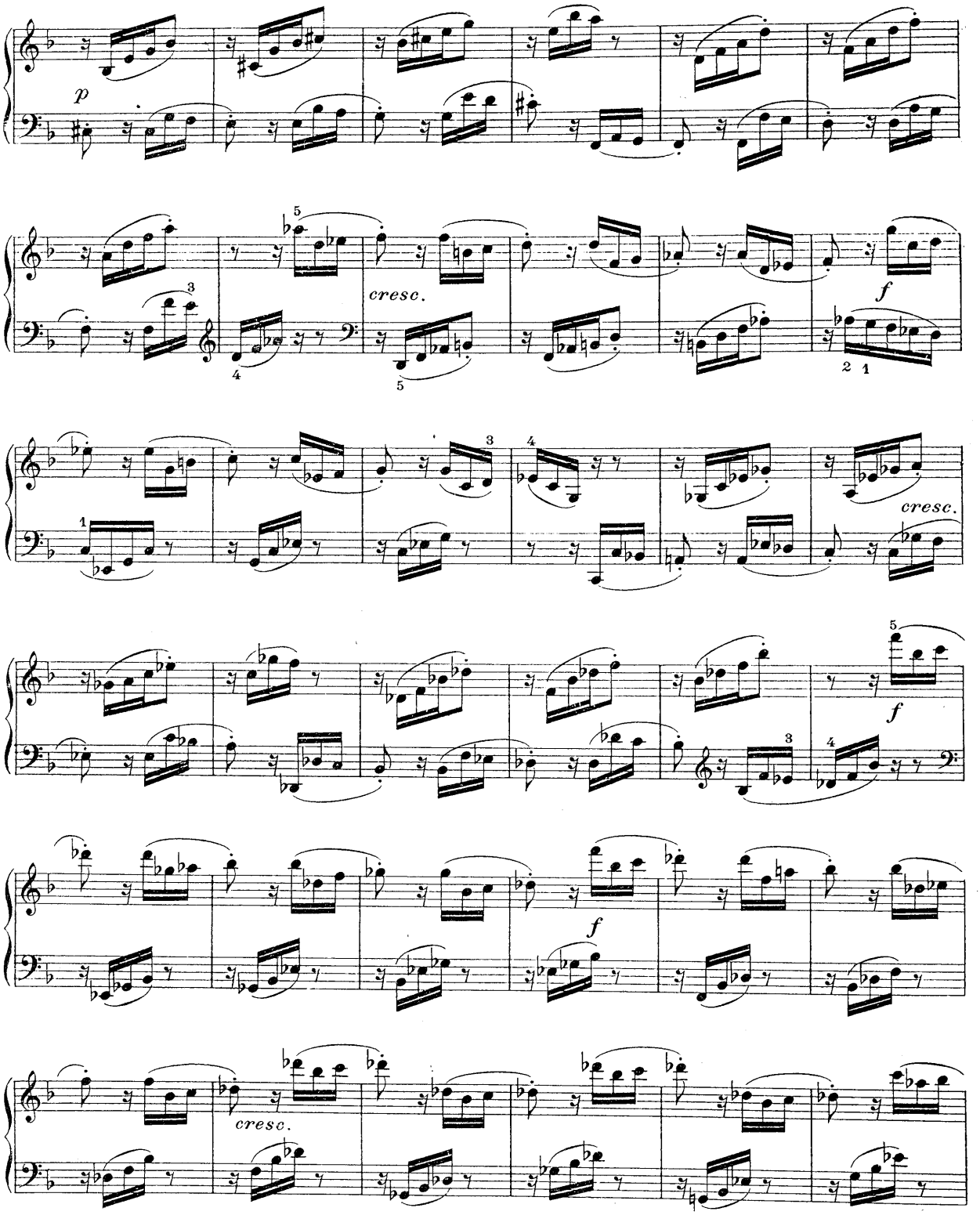
sf
sf
p
cresc.
p
f
p
f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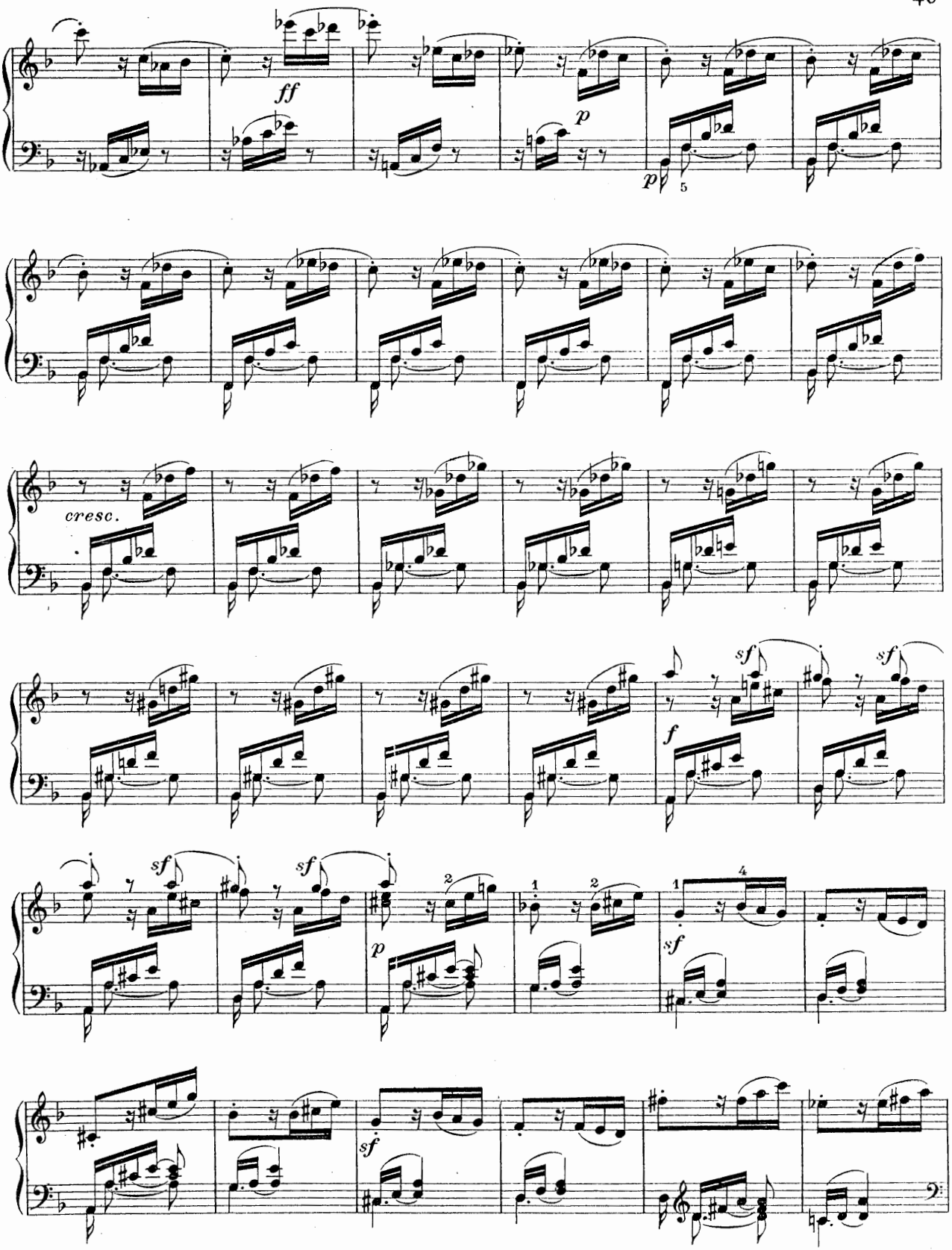
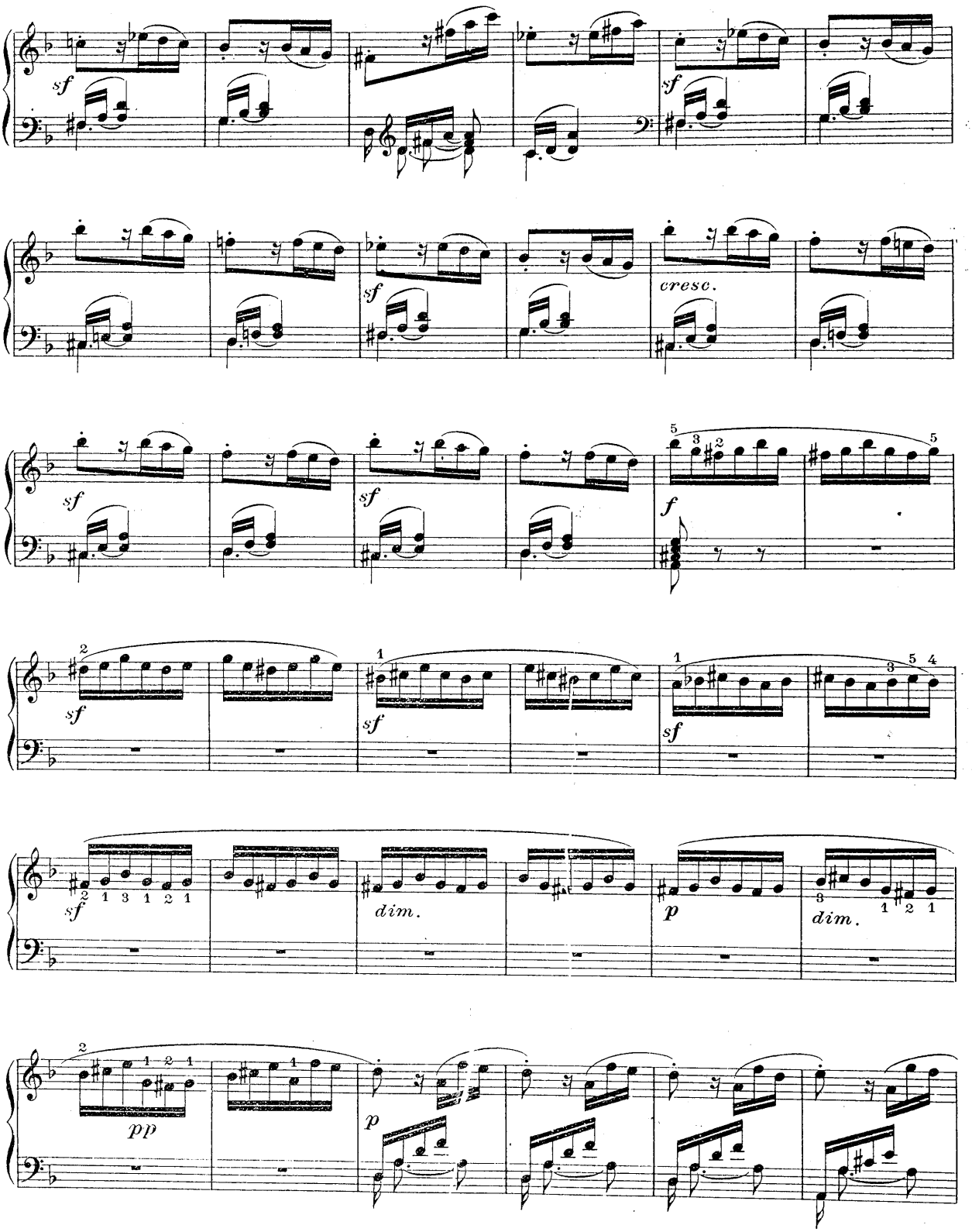
cresc.
f
cresc.
f
f
cresc.


ff
p
p
5
cresc.
sf
sf
f
sf
sf
p
1
2
2
1
4
sf
sf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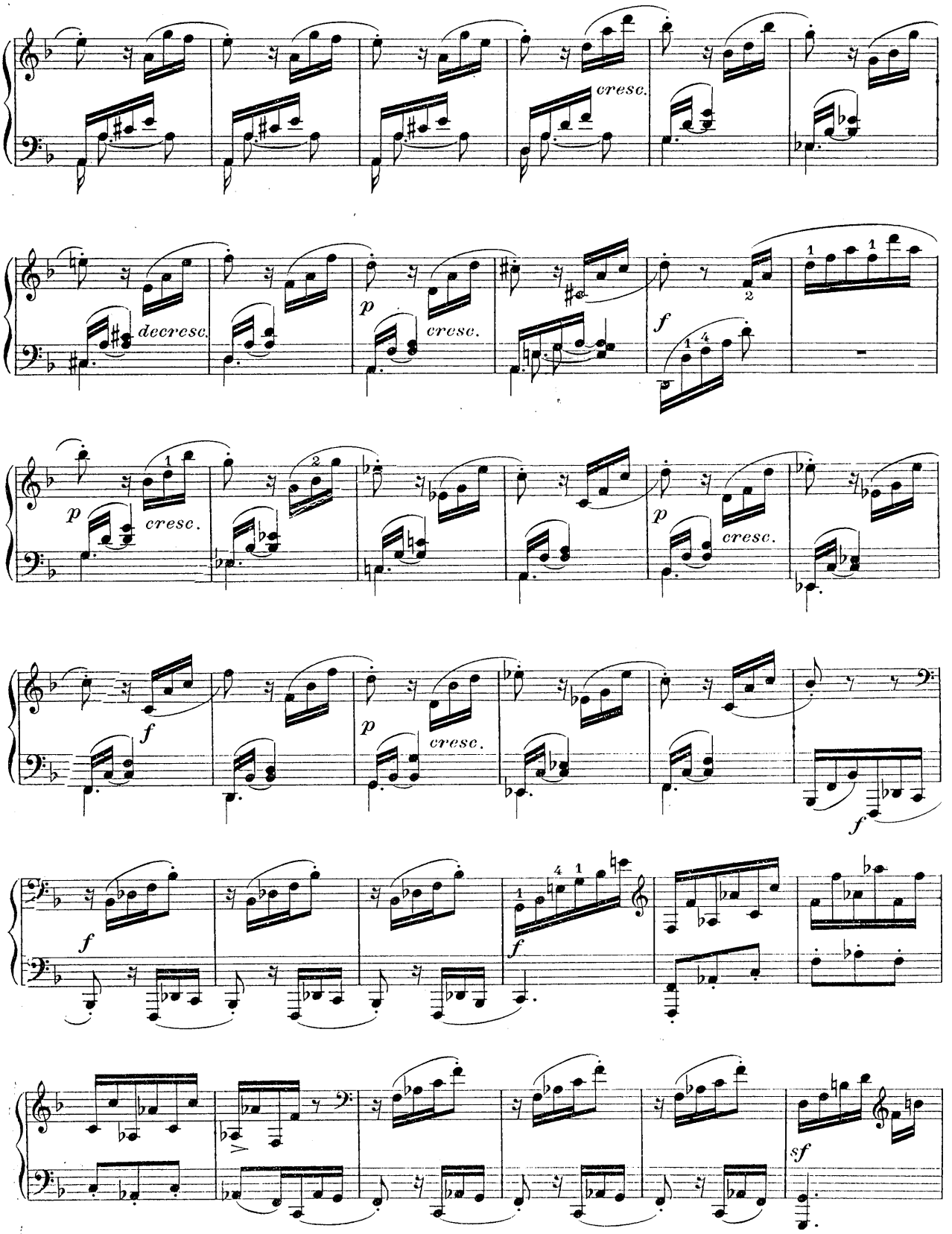
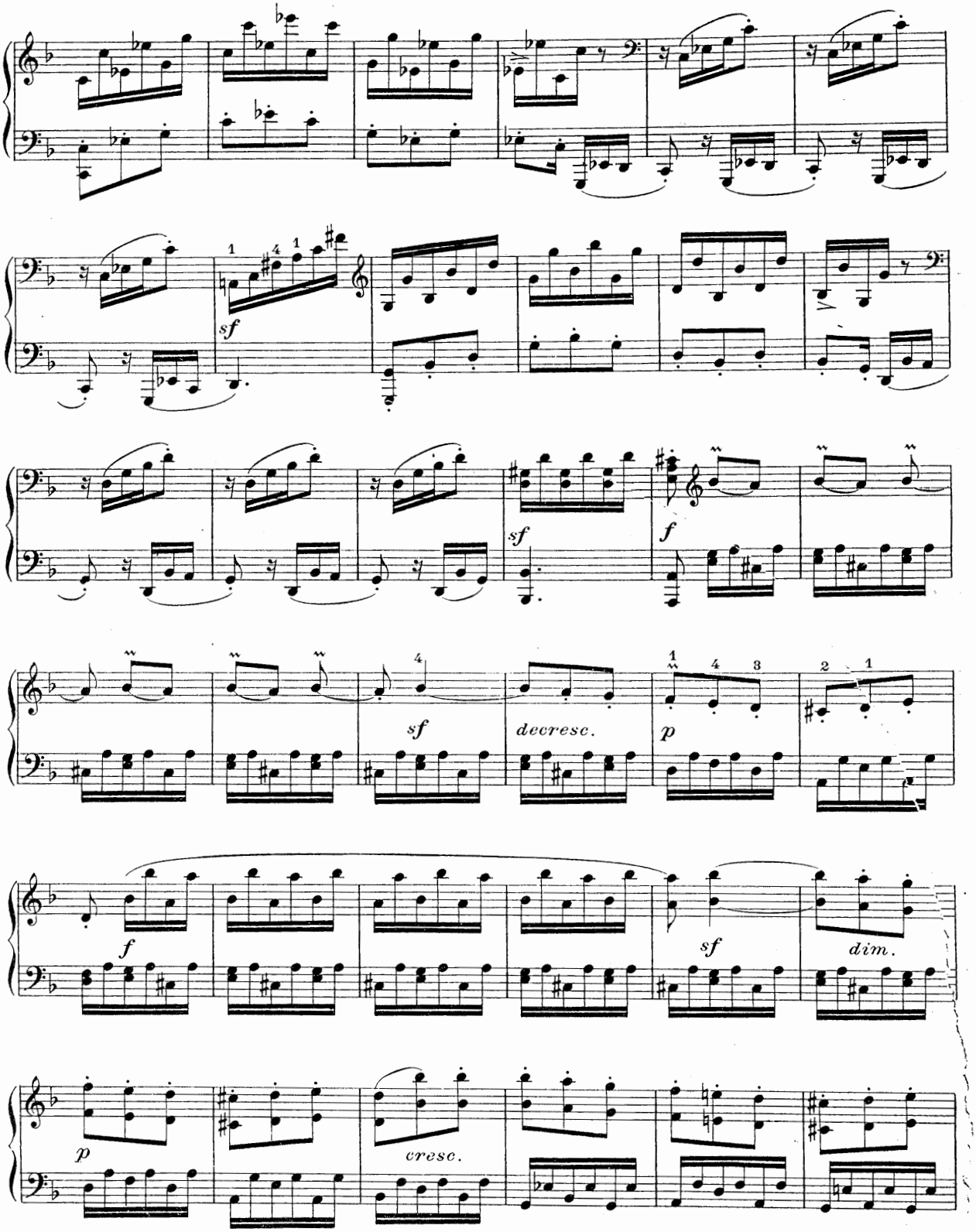
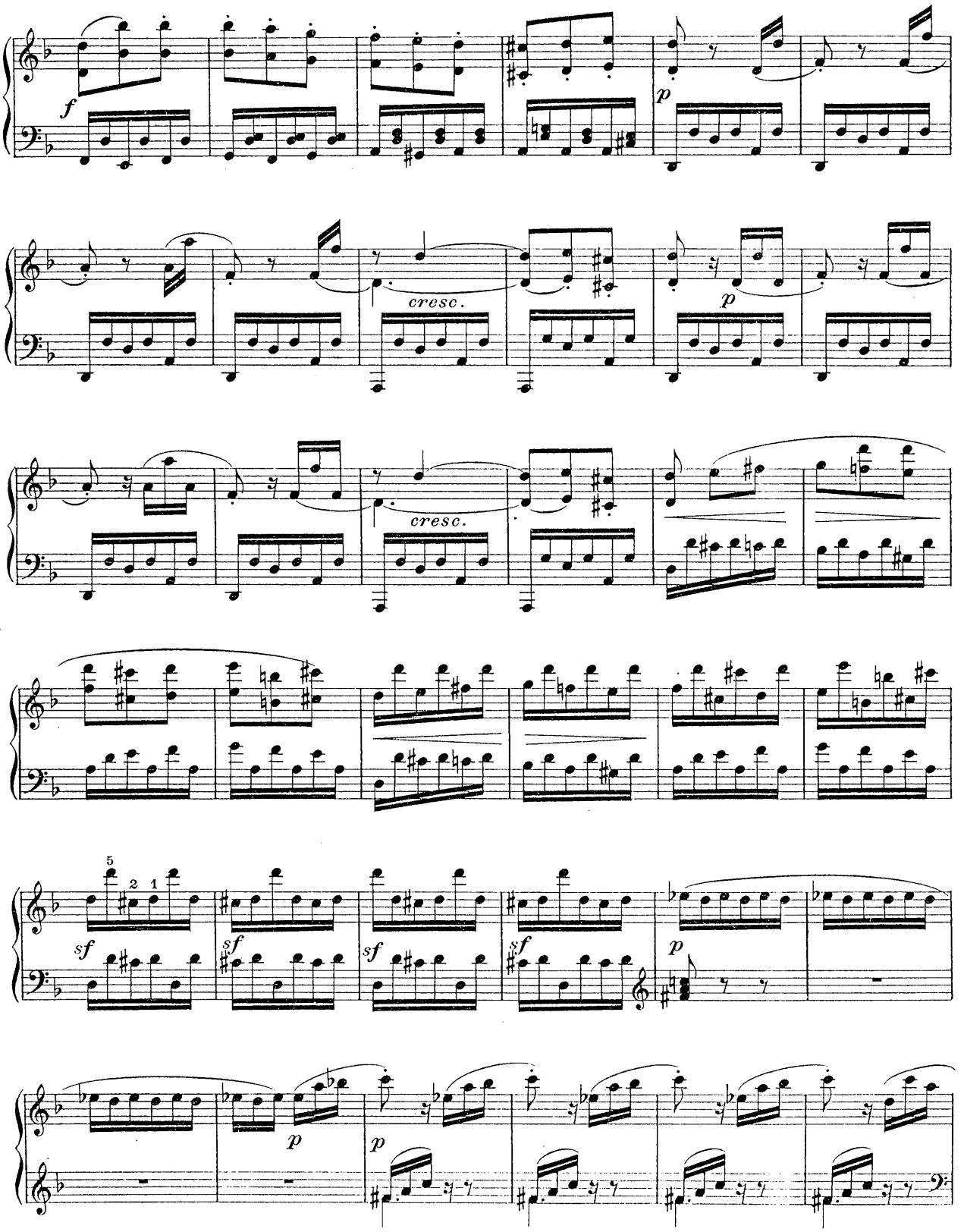
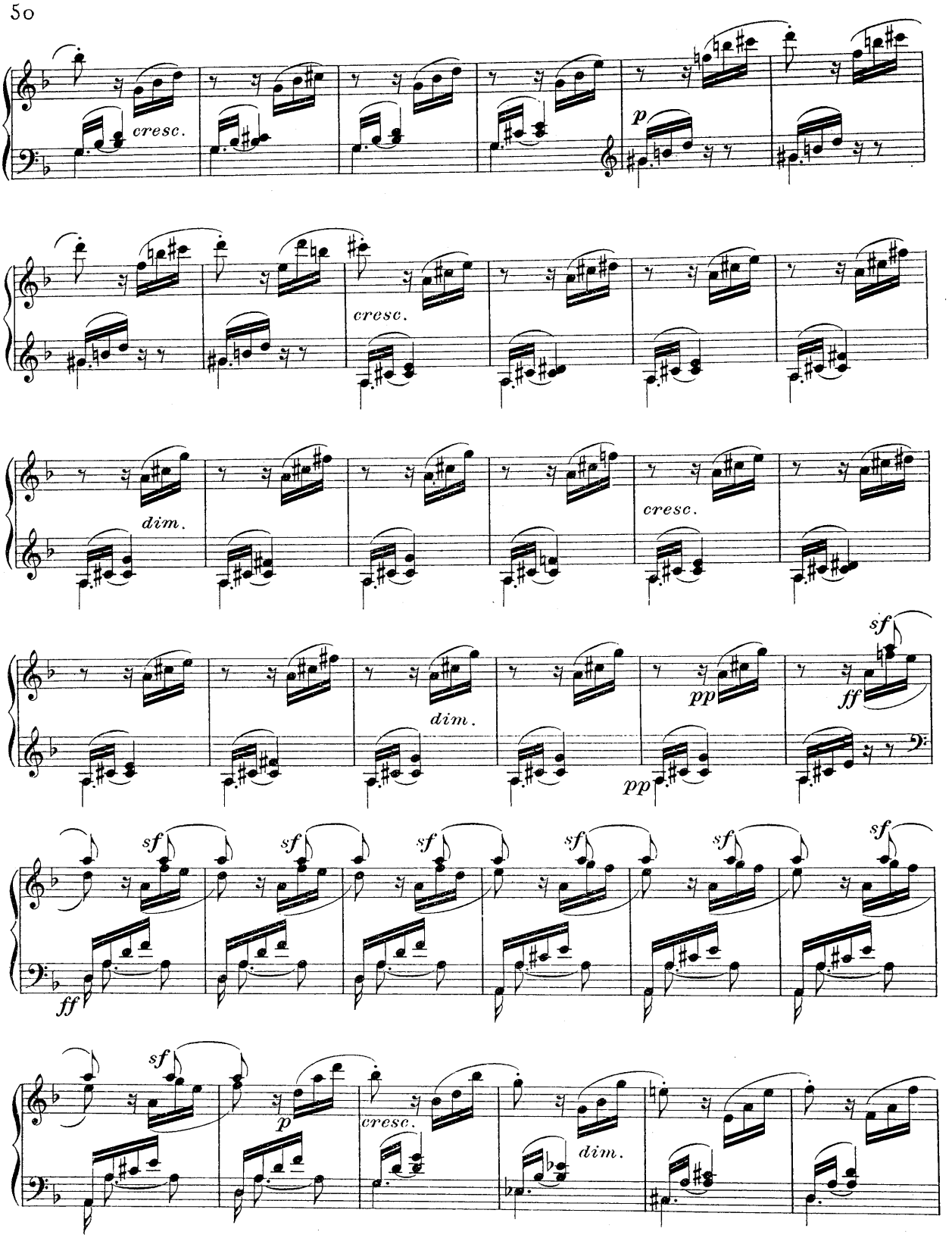
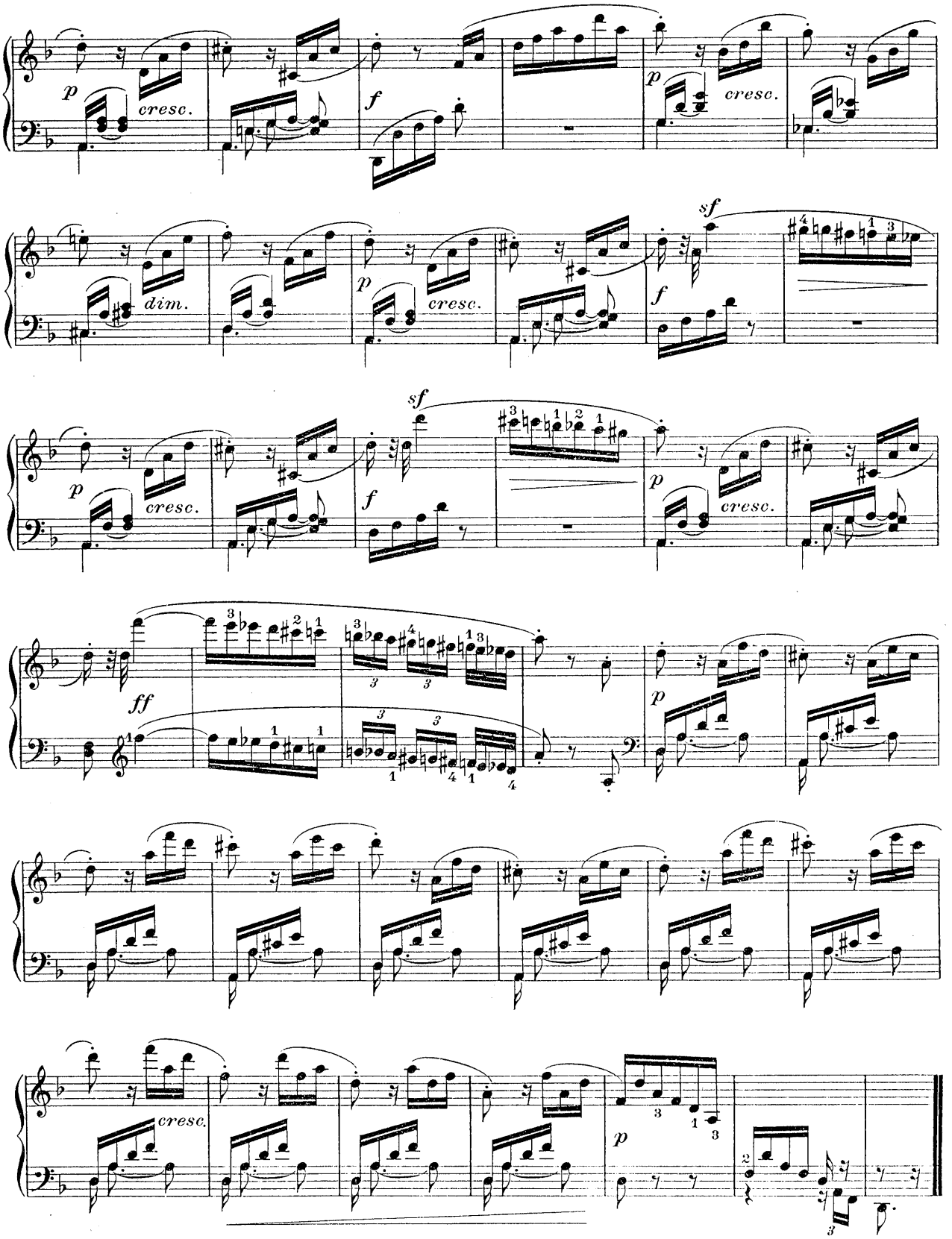
sf
sf
sf
cresc.
sf
sf
f
sf
sf
sf
dim.
p
dim.
pp
p


cresc.
decresc.
p
cresc.
f
p
cresc.
p
cresc.
f
p
cresc.
f
f
f
sf


sf
sf
f
sf
decresc.
p
f
sf
dim.
p
cresc.


f
p
cresc.
p
cresc.
5
2
1
sf
sf
sf
sf
p
p
p

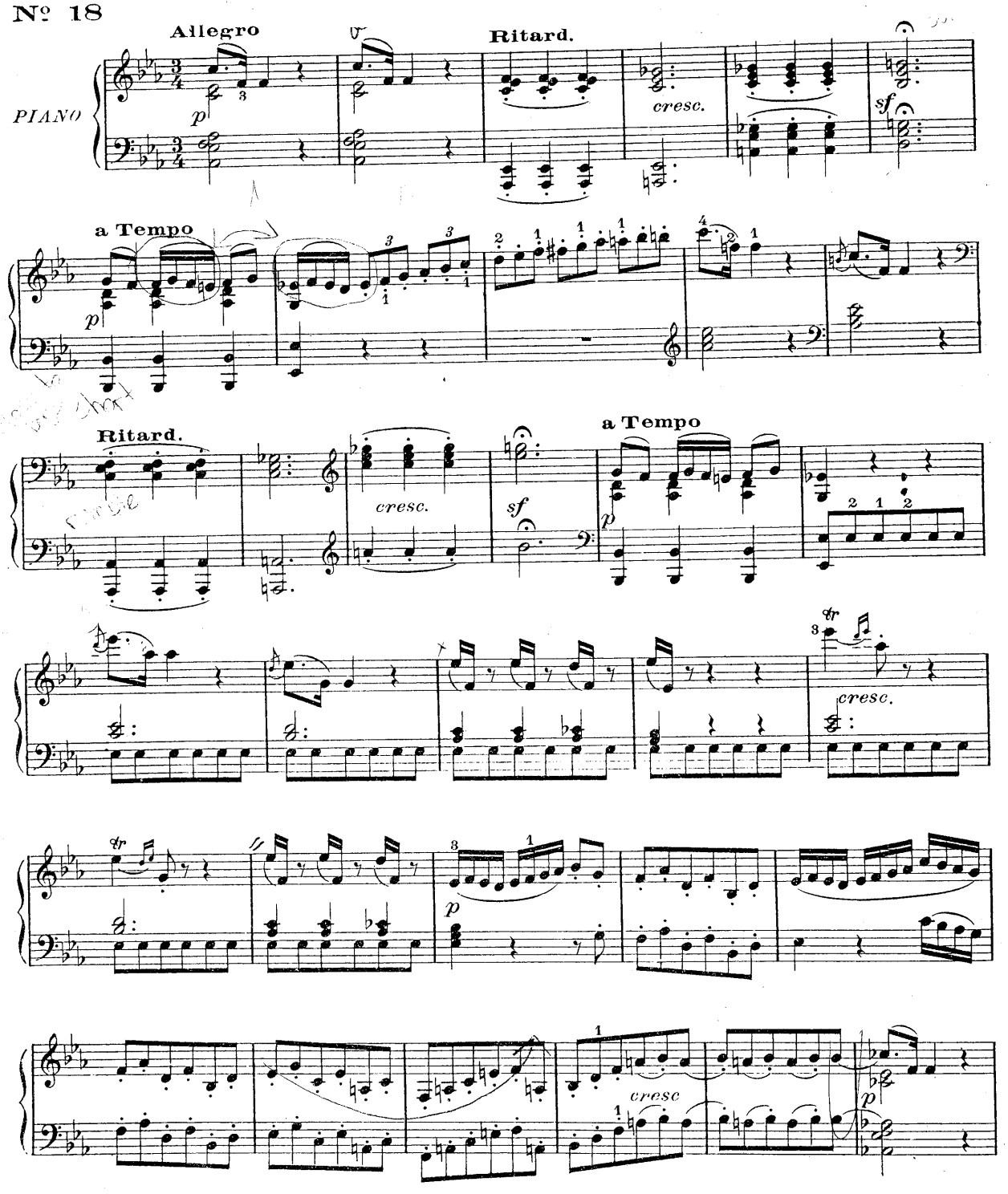

cresc.
p
cresc.
dim.
cresc.
dim.
pp
sf
ff
pp
sf
sf
sf
sf
sf
sf
ff
sf
p
cresc.
dim.


p
cresc.
f
p
cresc.
dim.
p
cresc.
sf
f
sf
p
cresc.
ff
p
cresc.
p

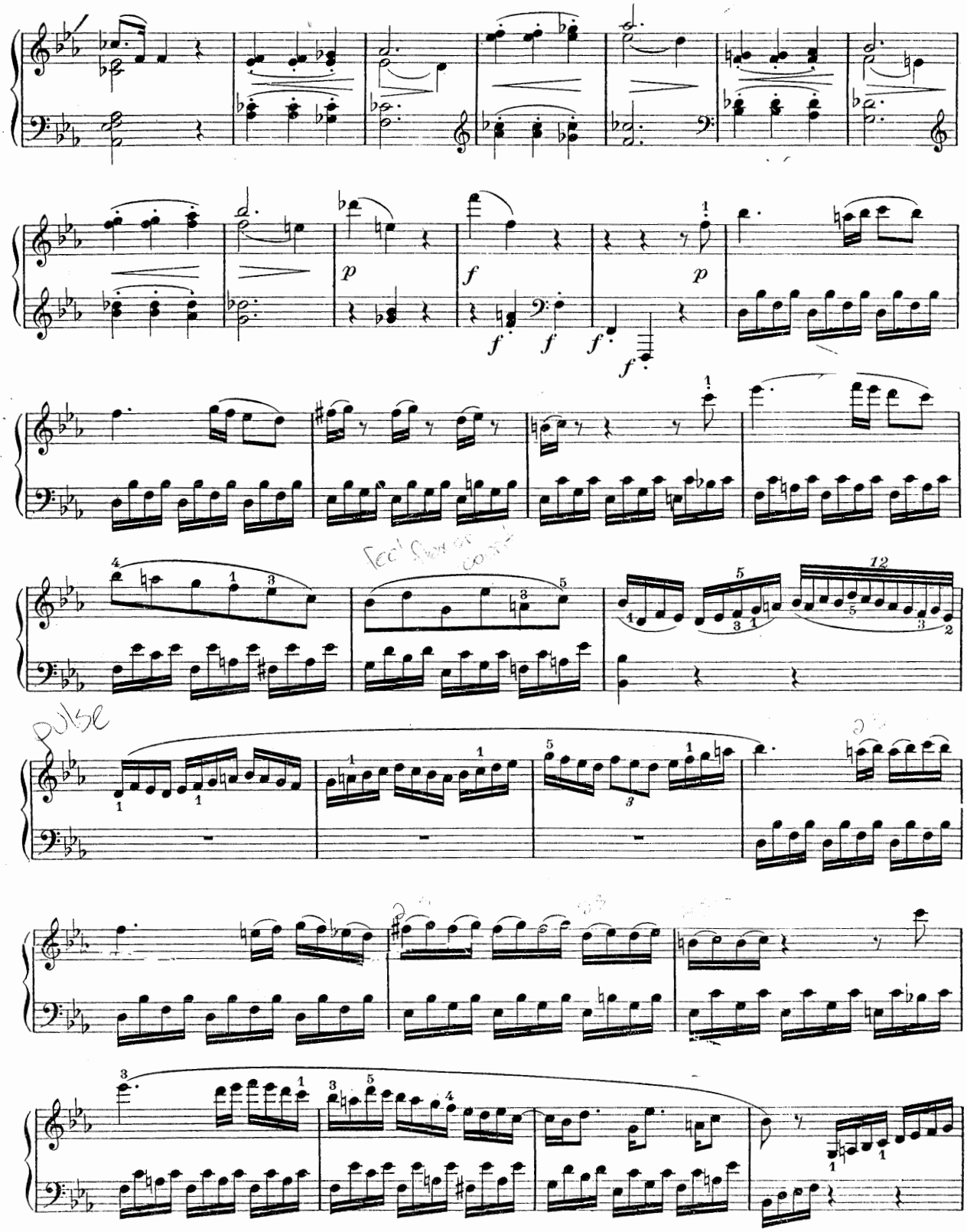
SONATE

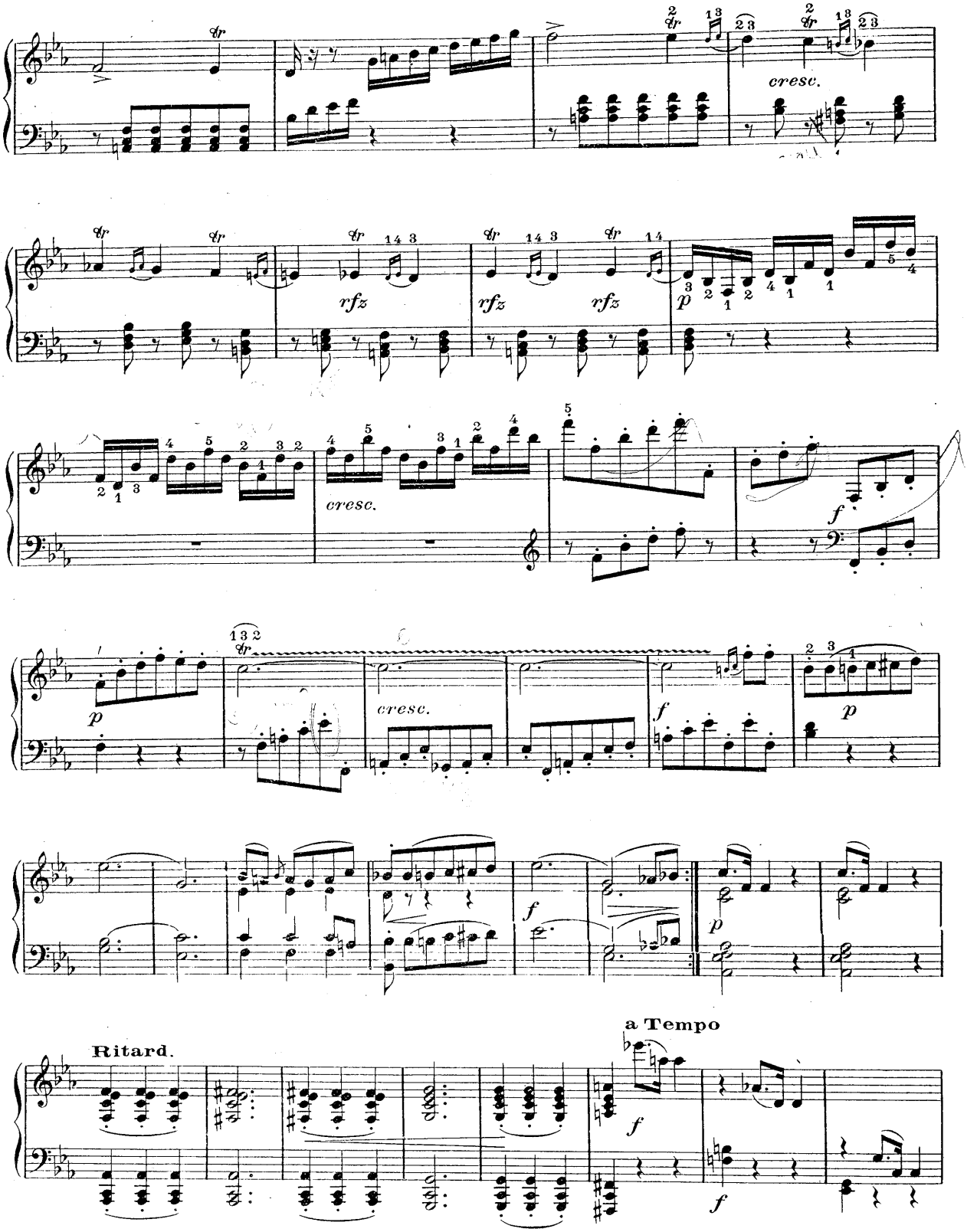
(a)
Op. 31 — Nº 3.

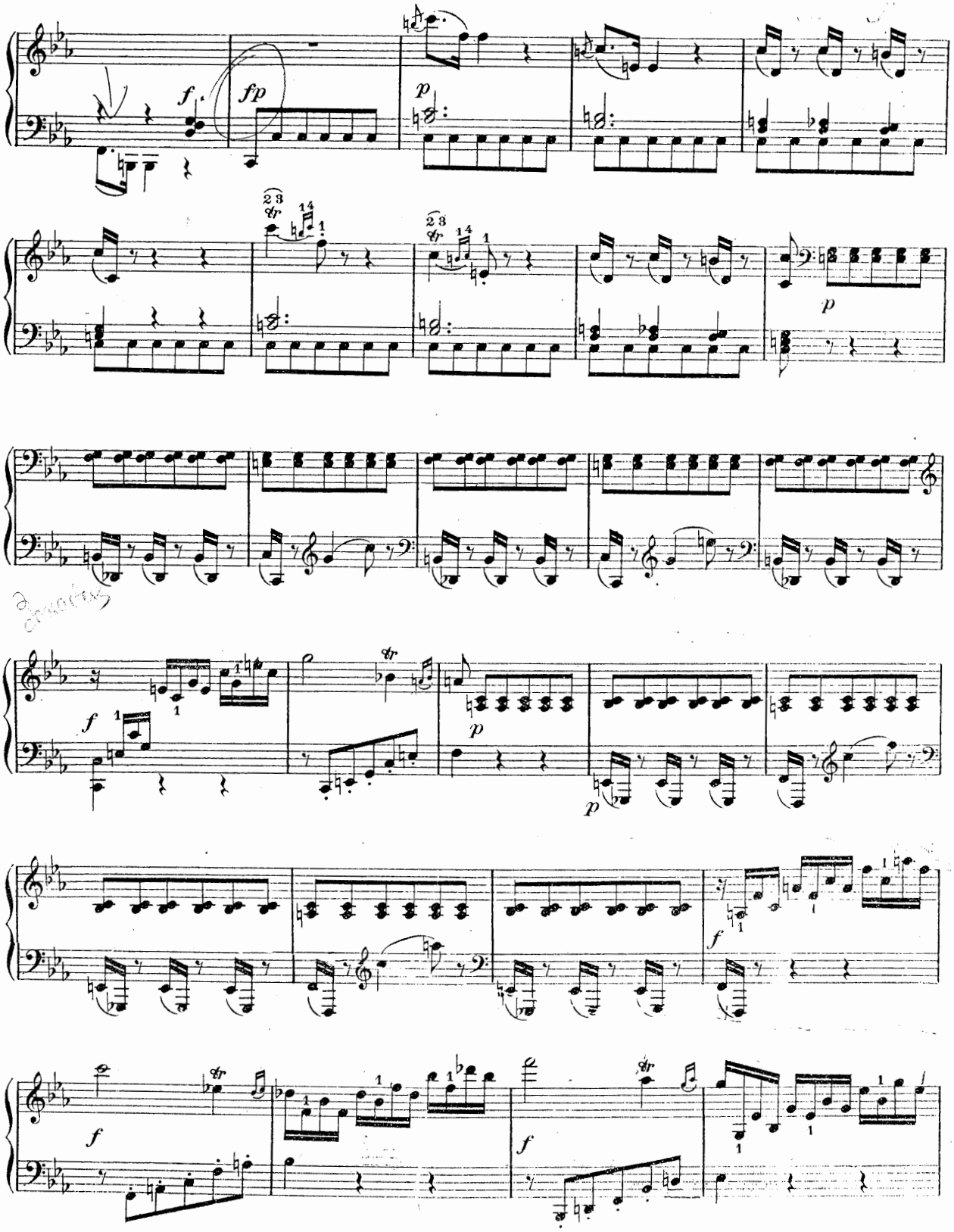
Nº 18

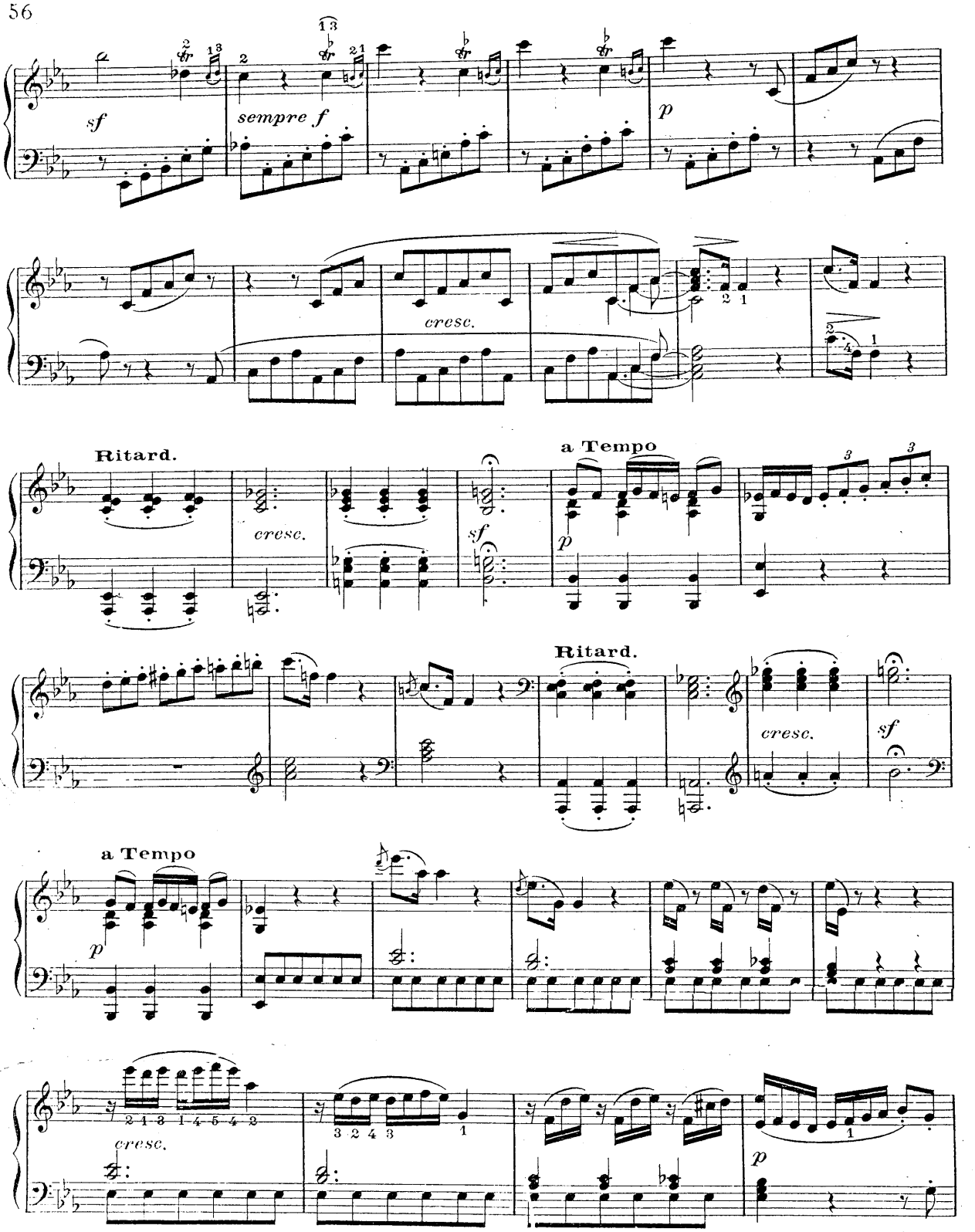


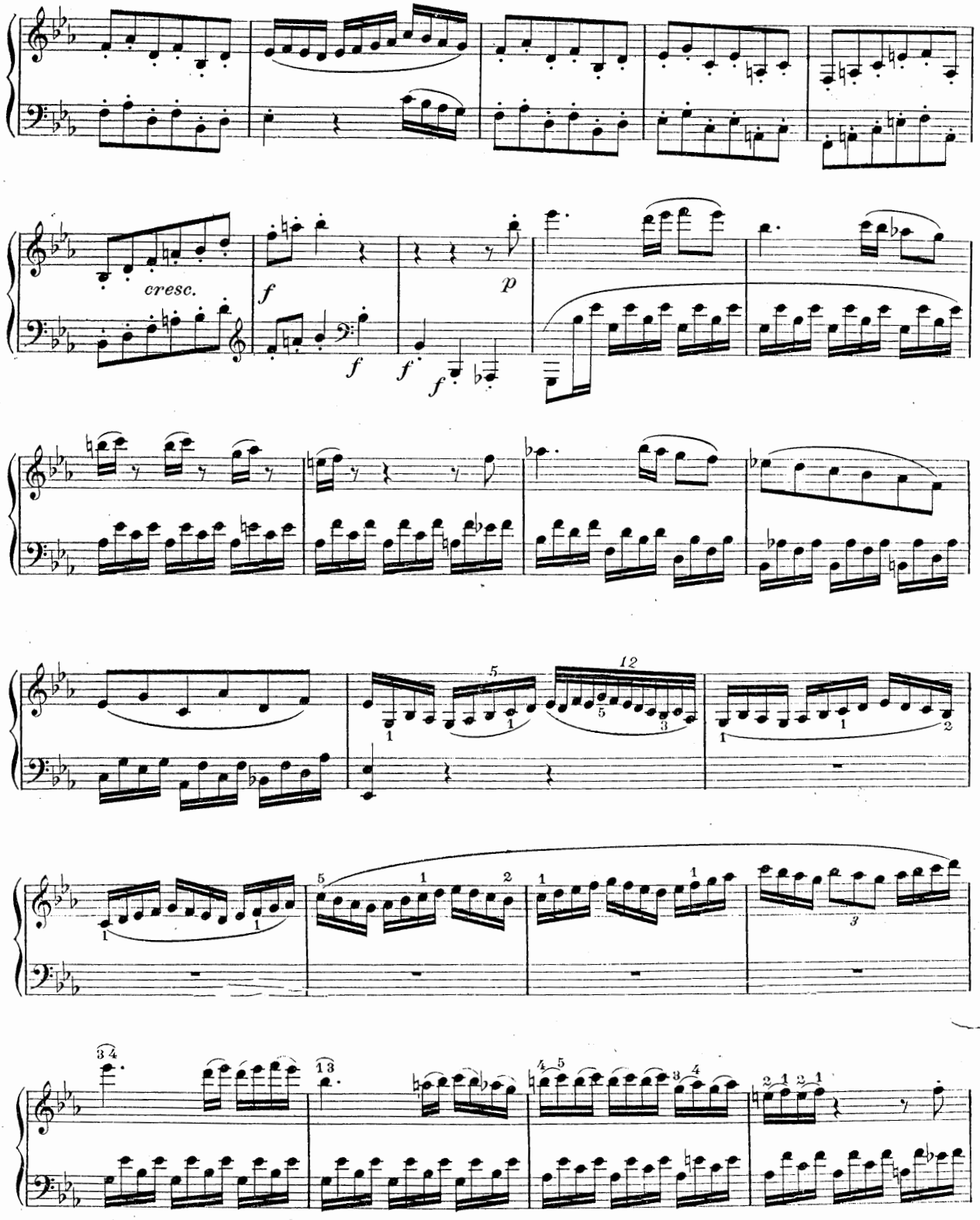
(a) Voir notes critiques, Sonate XVIII.


p
f
f
f
f
f
p
Pulse


cresc.
rfz
rfz
rfz
p
cresc.
f
p
cresc.
f
p
f
p
Ritard.
a Tempo
f
f


f
fp
p
tr
p
f
p
p
f
f
f


sf
sempre f
p
cresc.
Ritard.
a Tempo
cresc.
sf
Ritard.
cresc.
sf
a Tempo
p
cresc.
p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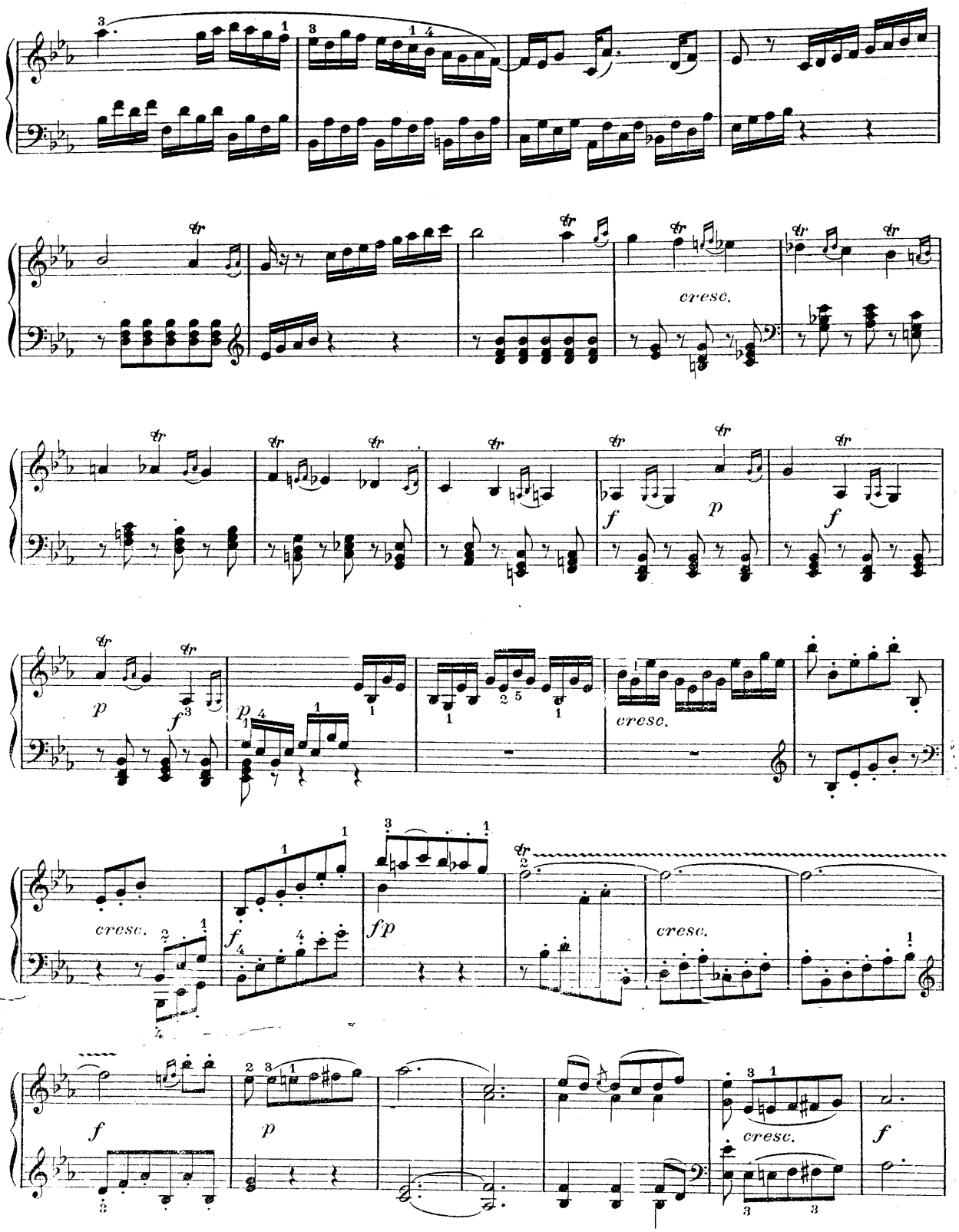
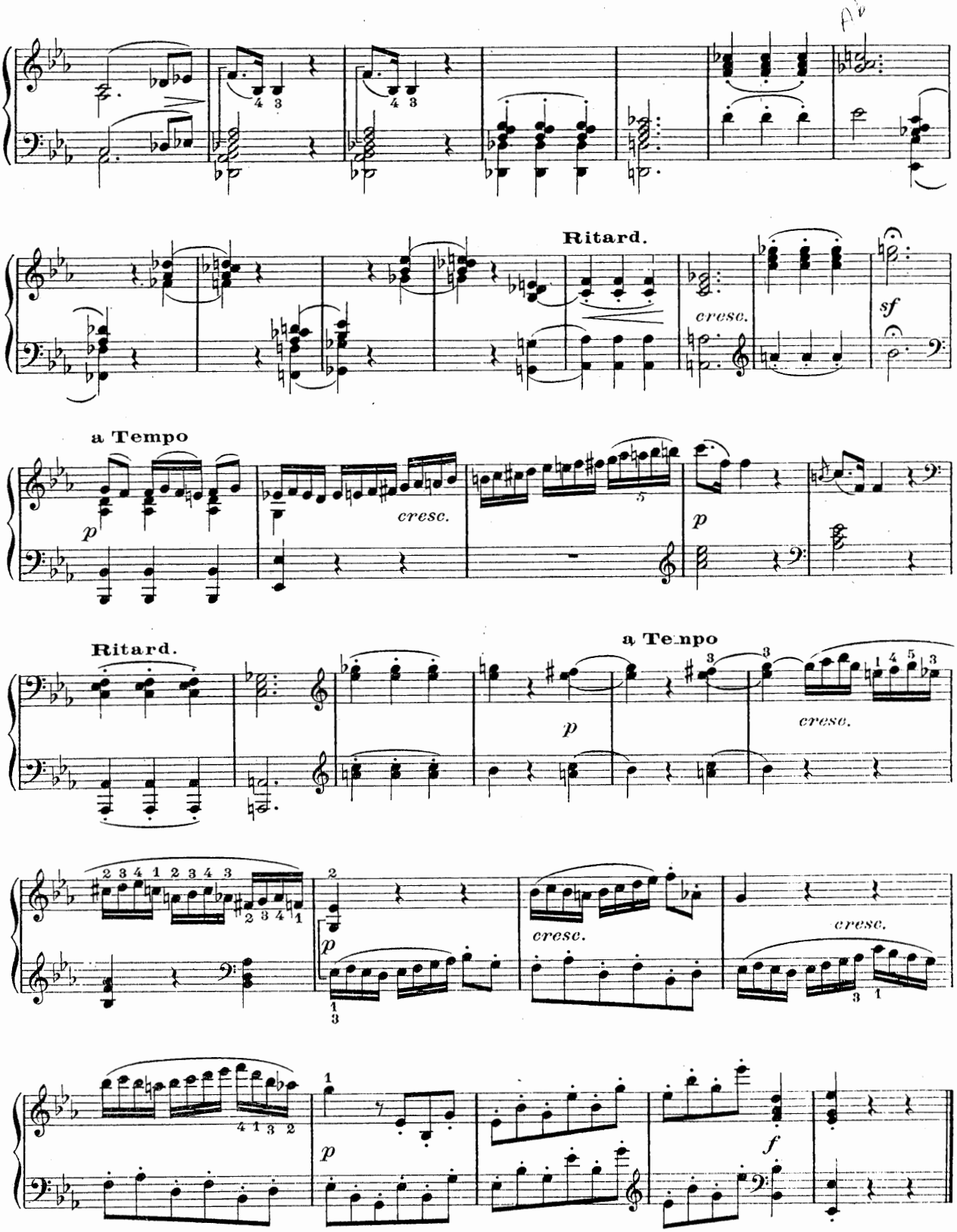
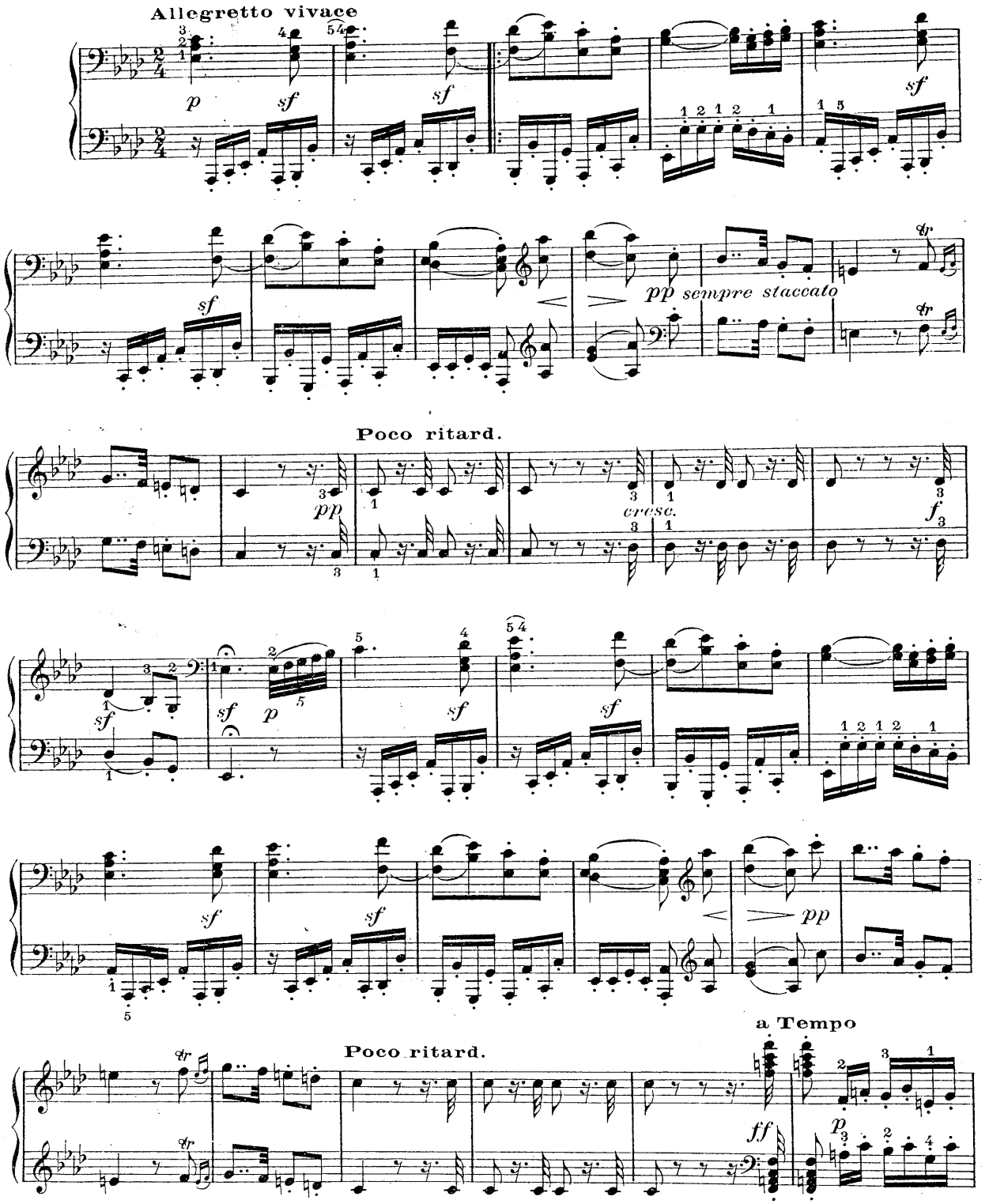
f
p
f
f
f

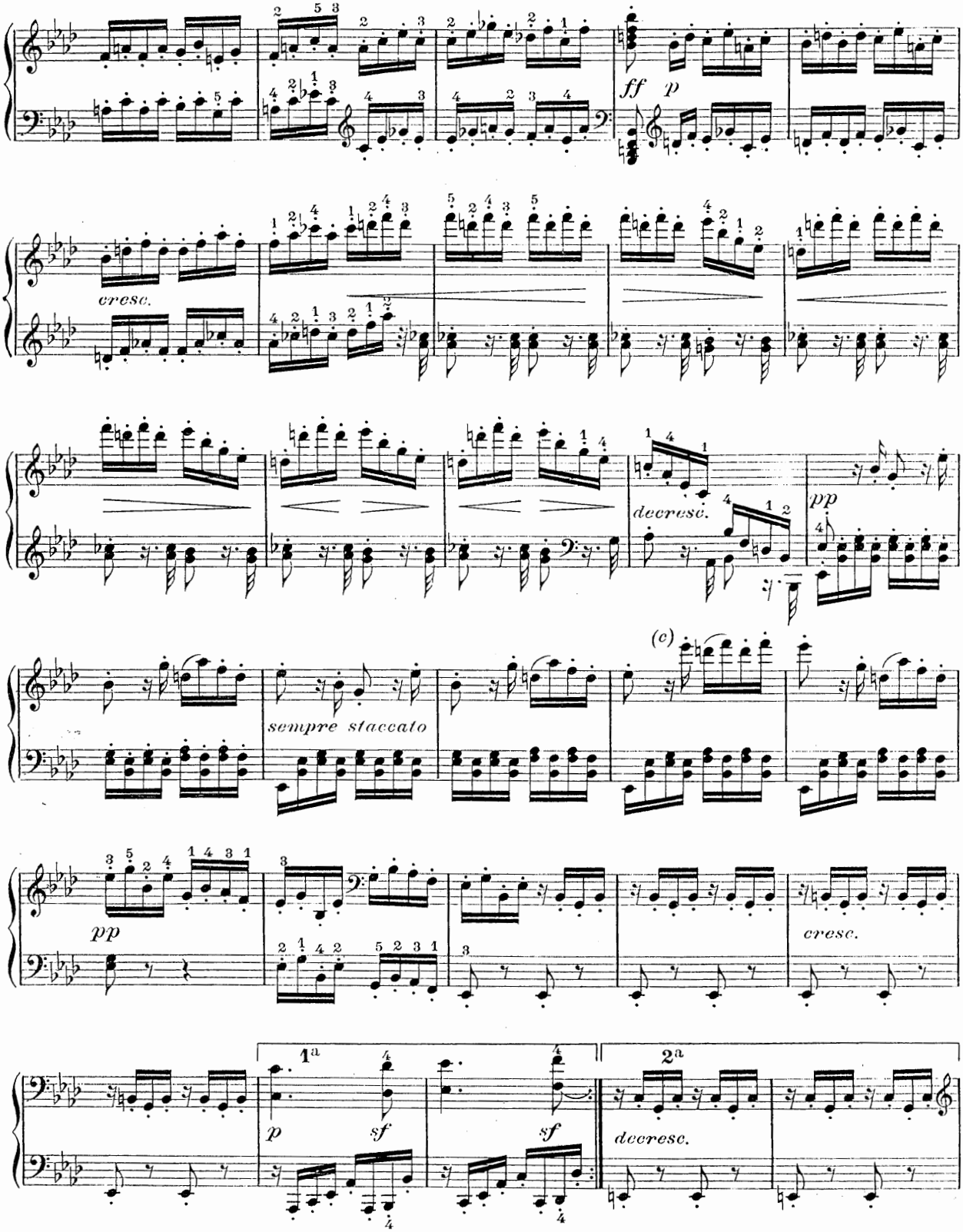

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.


Ritard.
cresc.
sf
a Tempo
p
cresc.
p
Ritard.
a Tempo
p
cresc.
p
cresc.
cresc.
p
f

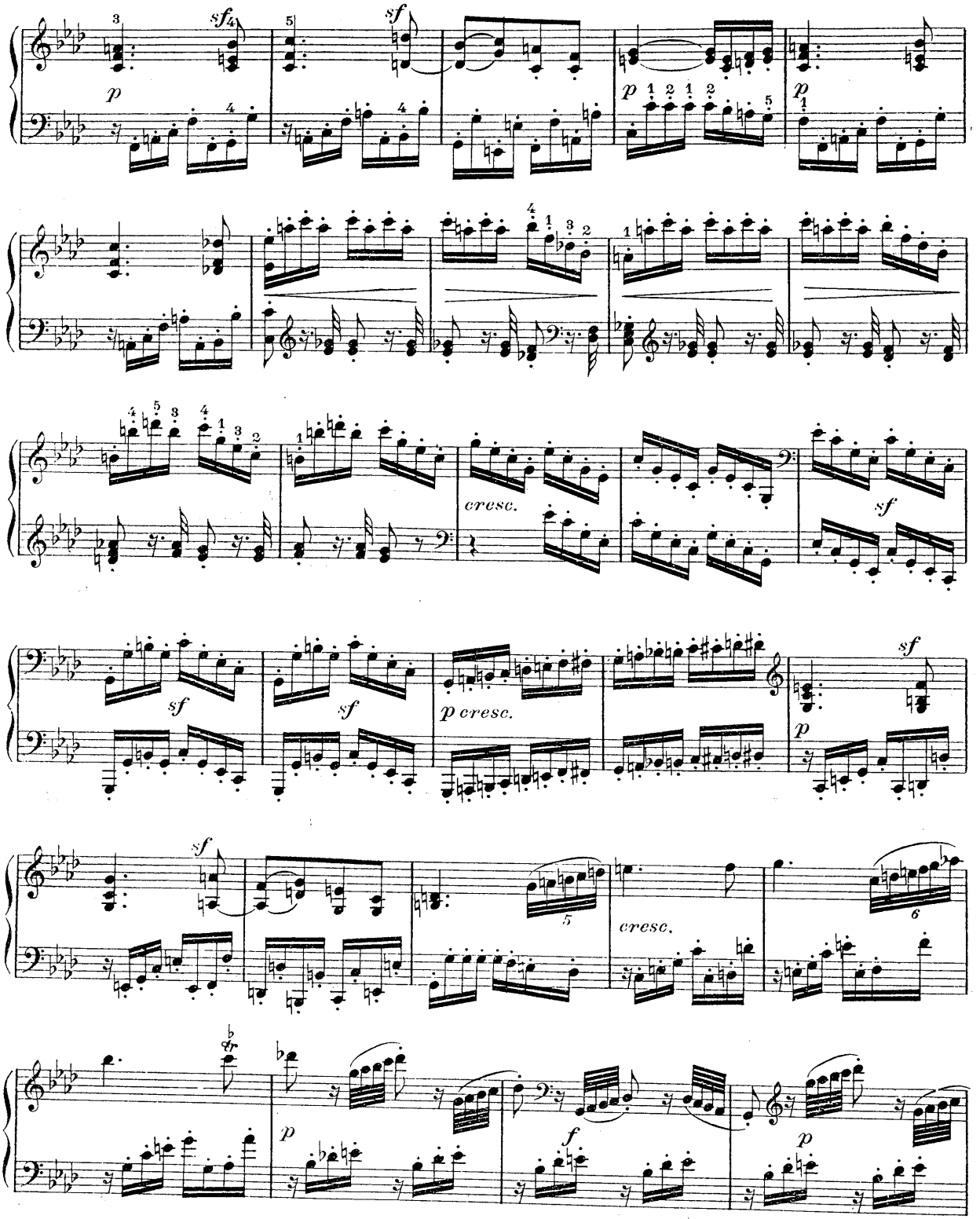
SCHERZO (b)



(b) Voir notes critiques, Sonate XVIII.



(c) Voir notes critiques, Sonate XVIII.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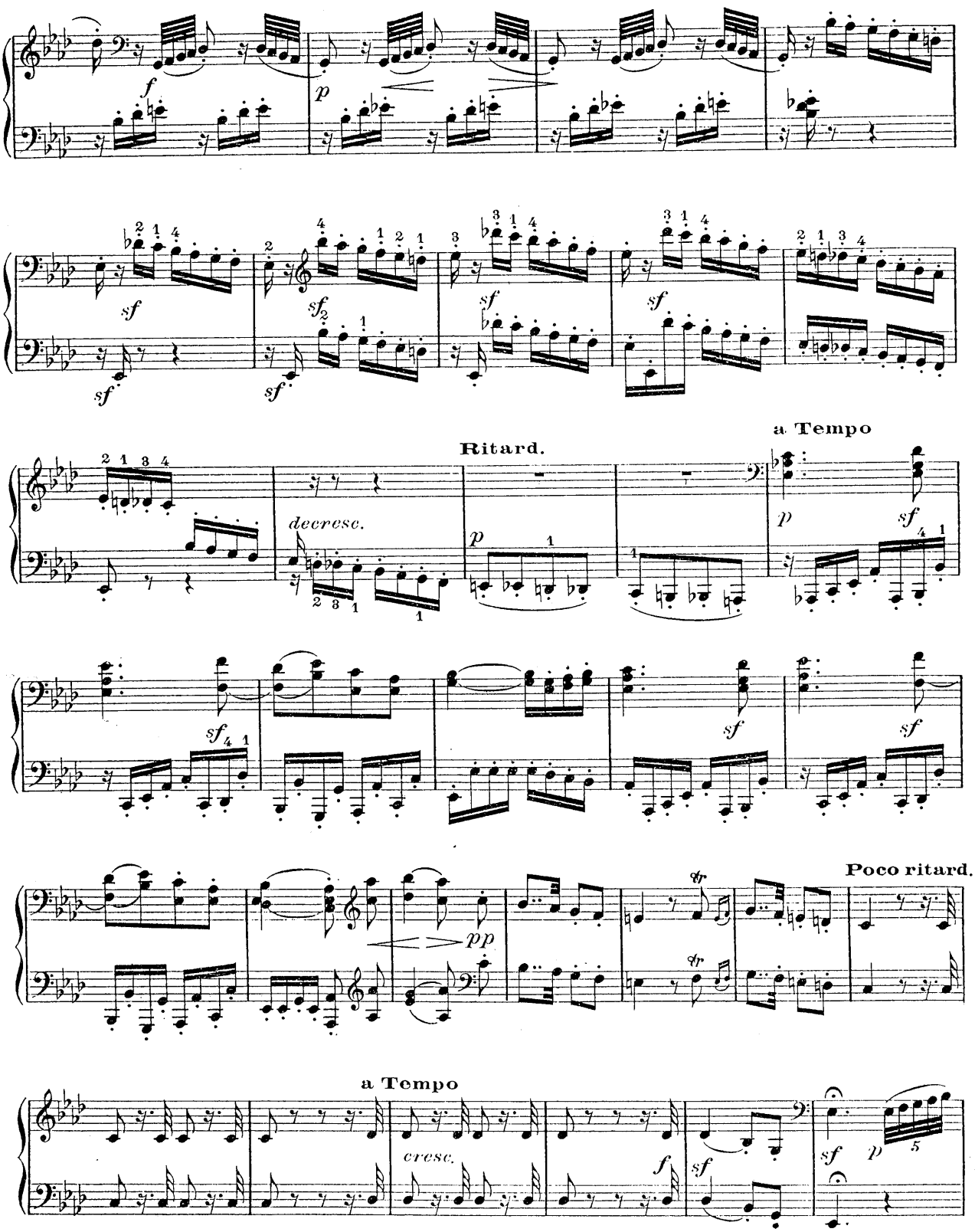
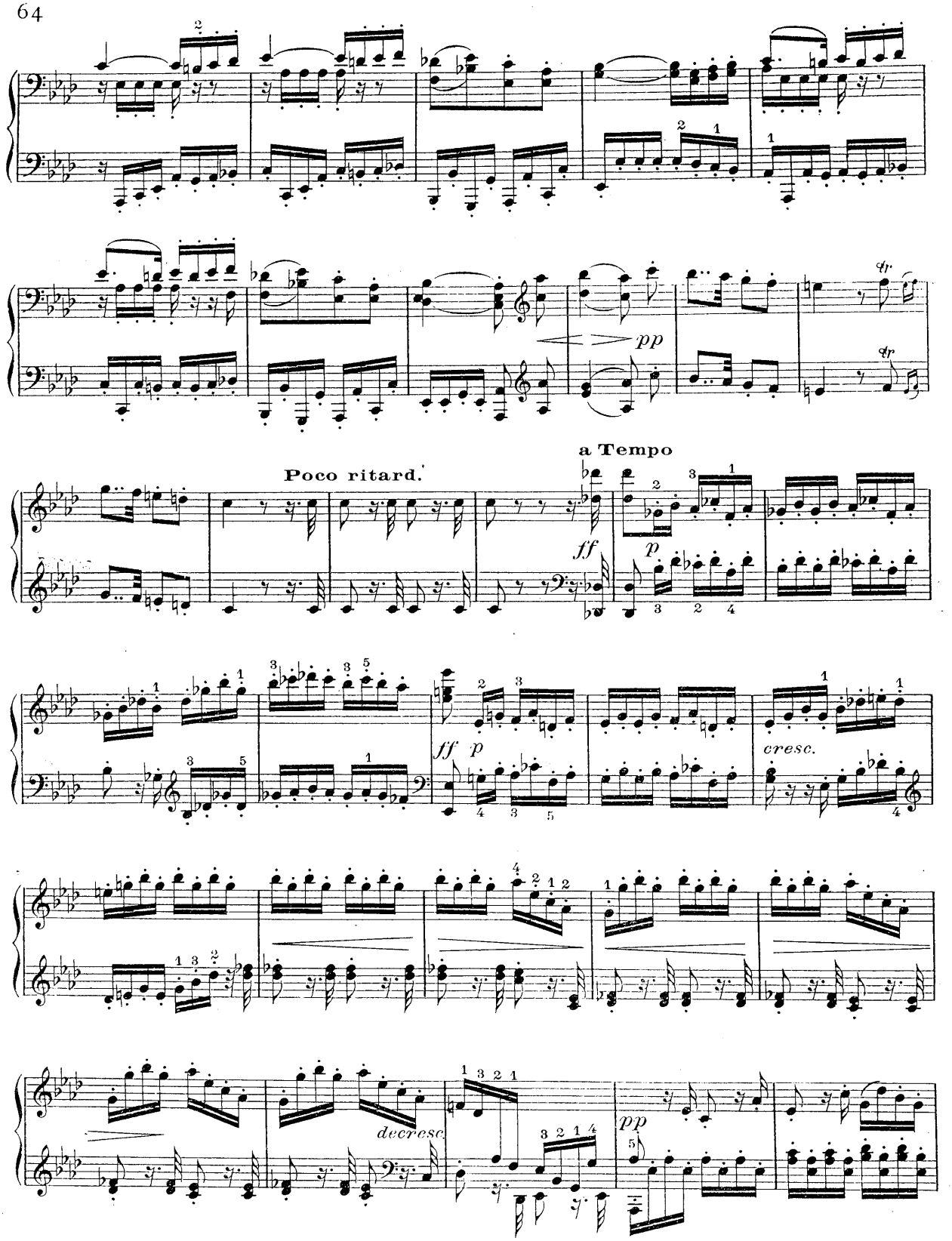
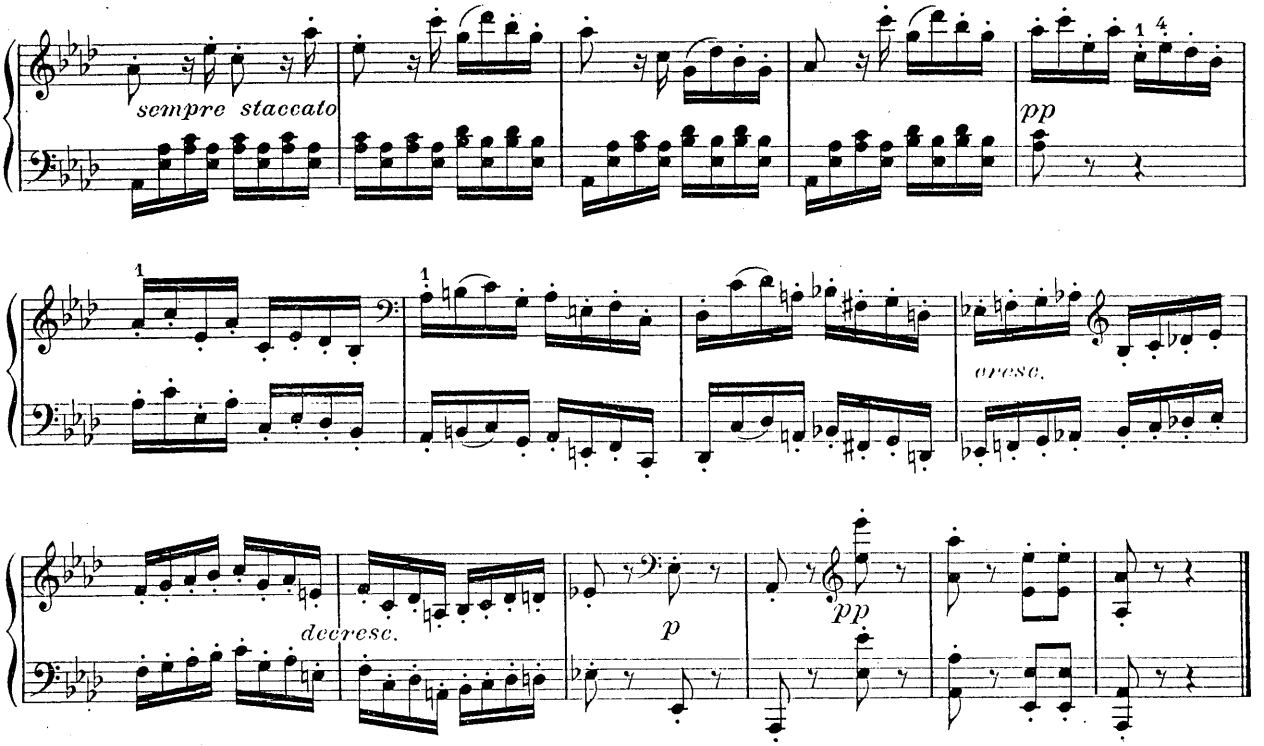
p
sf
p
p
cresc.
sf
sf
sf
p cresc.
sf
p
sf
cresc.
p
f
p

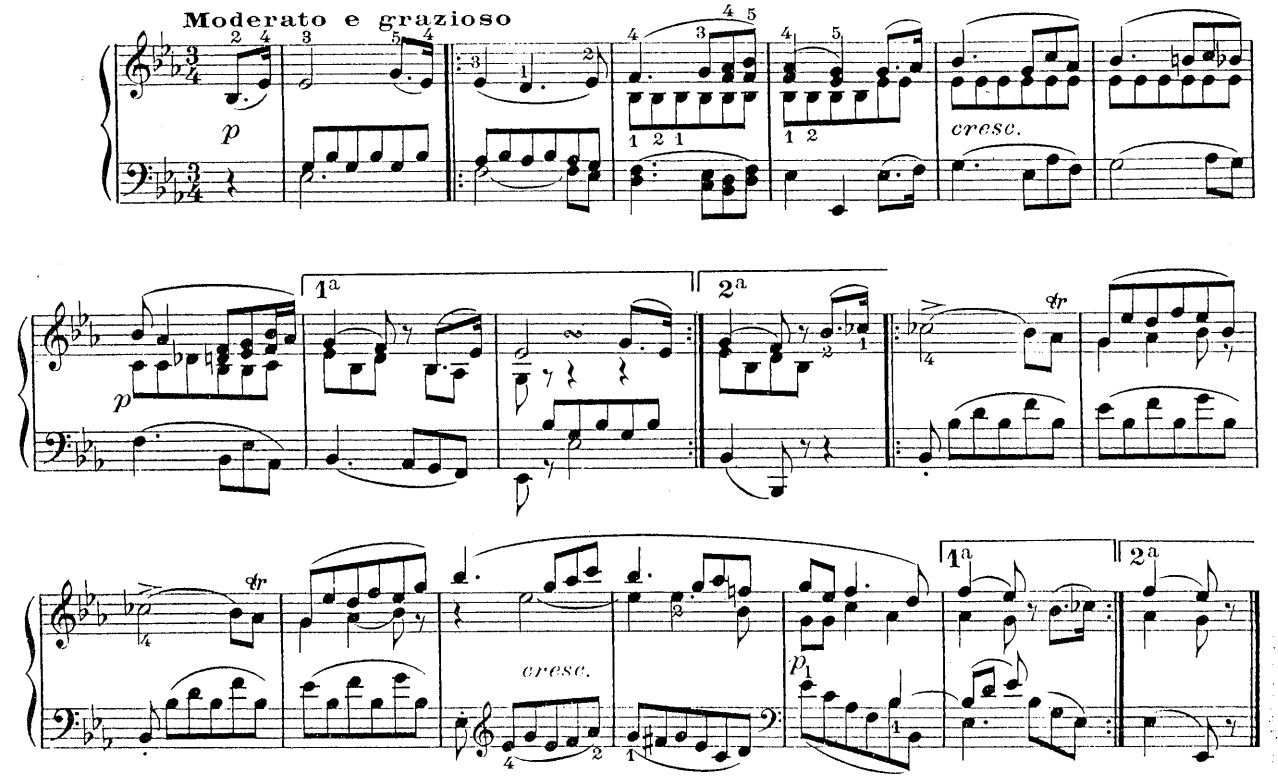

Ritard.
a Tempo
Poco ritard.
a Tempo

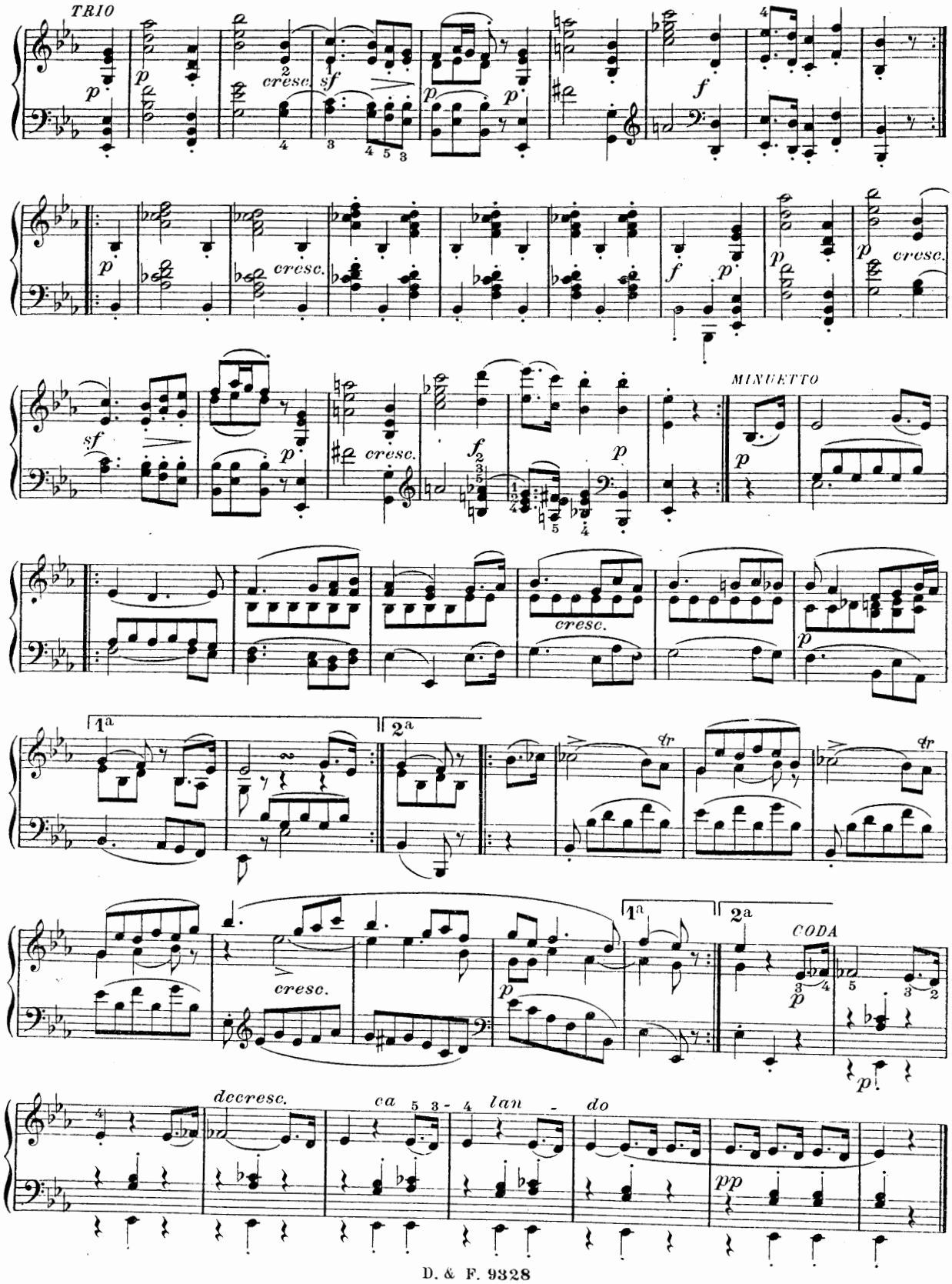

Poco ritard.
a Tempo
ff
p
pp
cresc.
decresc.
pp

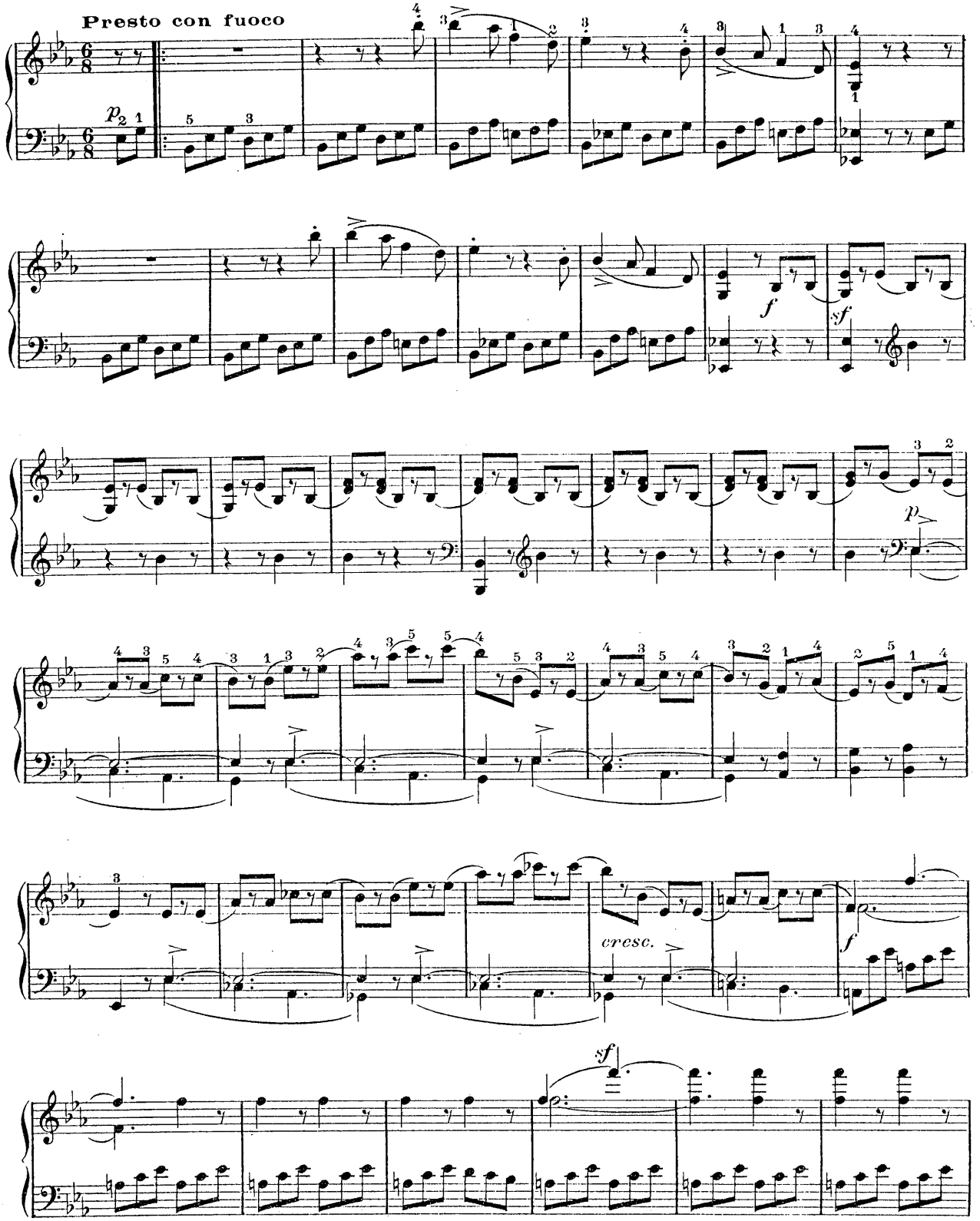


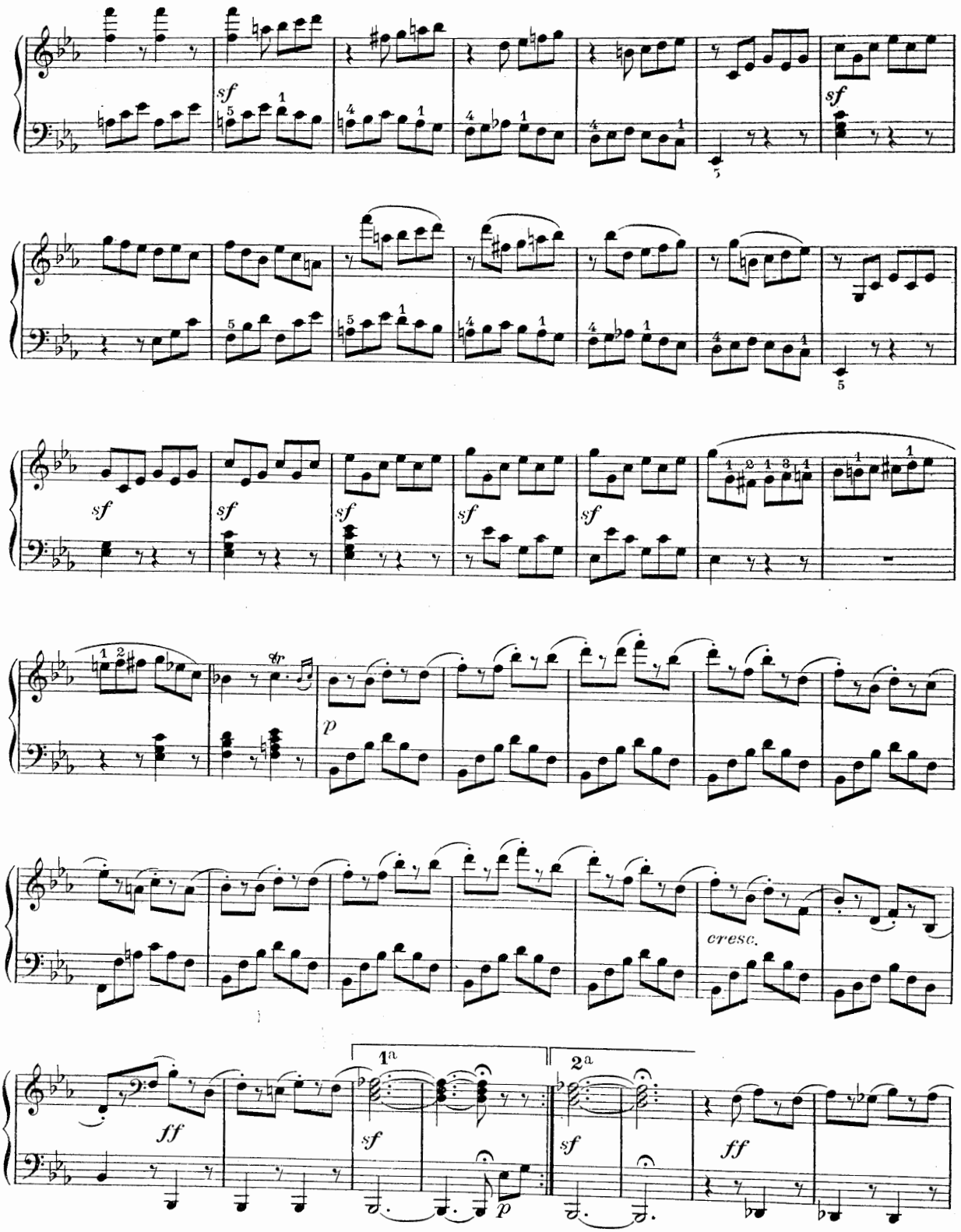
MINUETTO

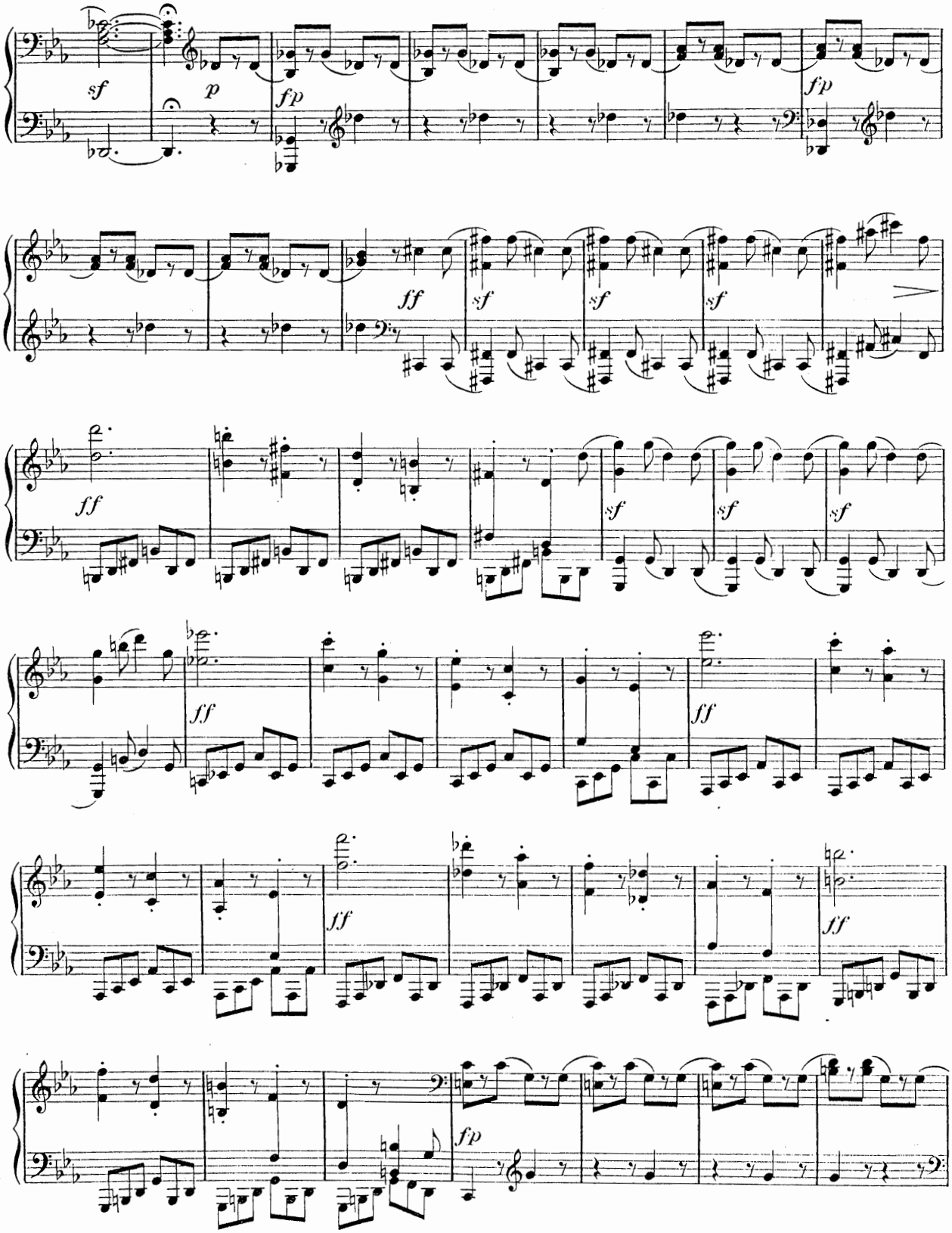
Moderato e grazioso




TRIO
cresc.
MINUETTO
CODA
decresc.
ca lan - do


Presto con fuoco
p
f
sf
p
cresc.
f
sf


sf
sf
sf
sf
sf
sf
sf
sf
tr
p
cresc.
1a
2a
ff
sf
sf
p
sf
ff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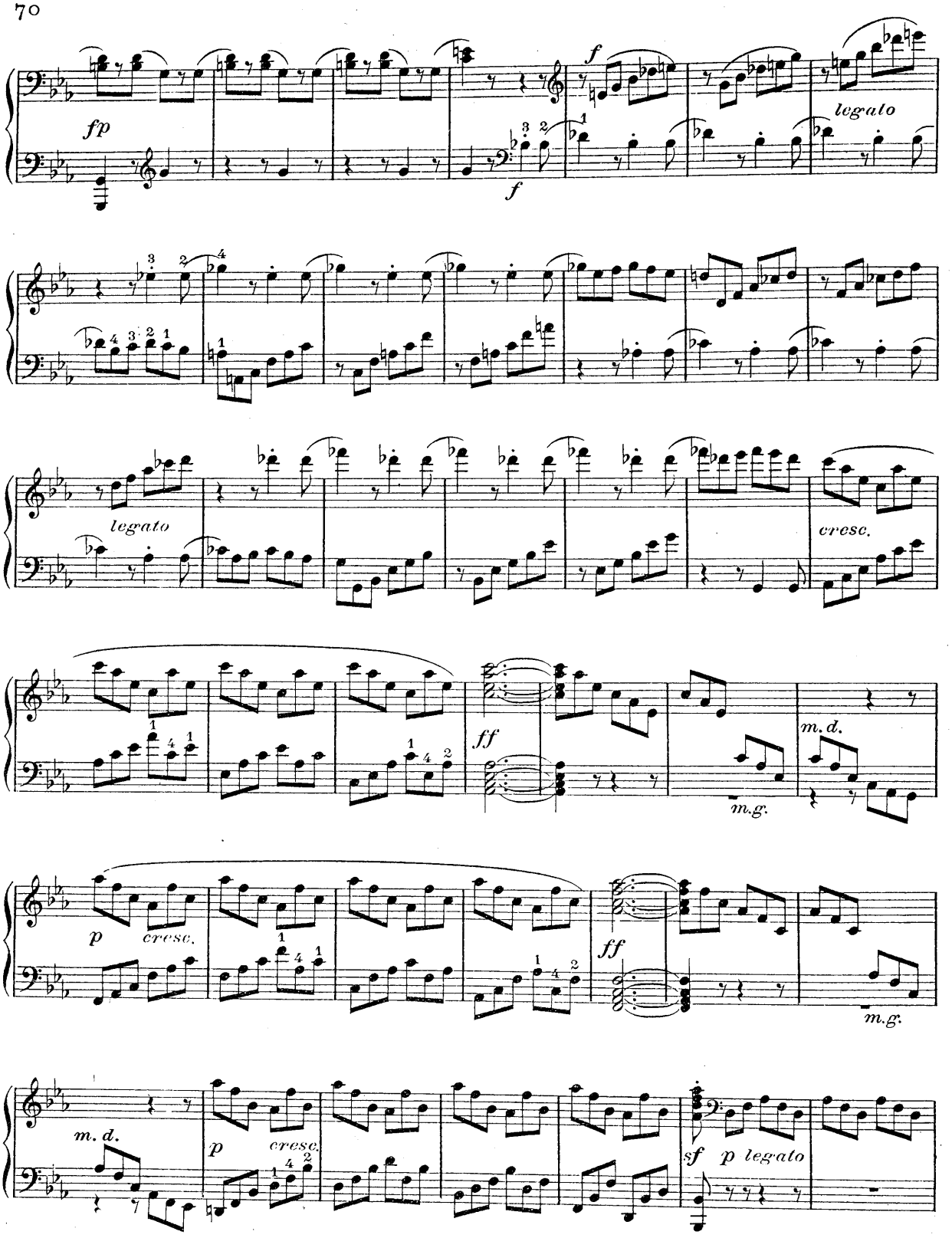
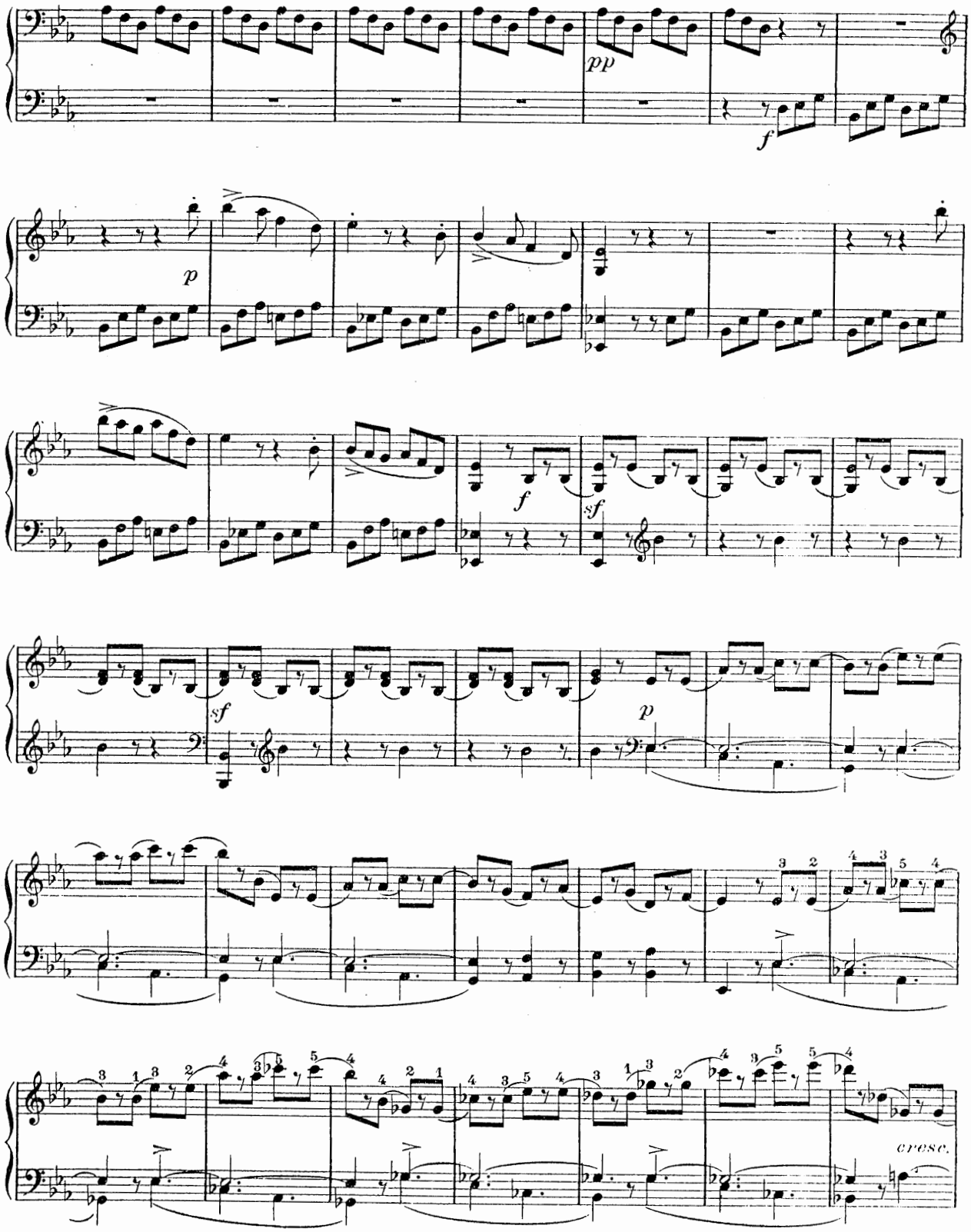
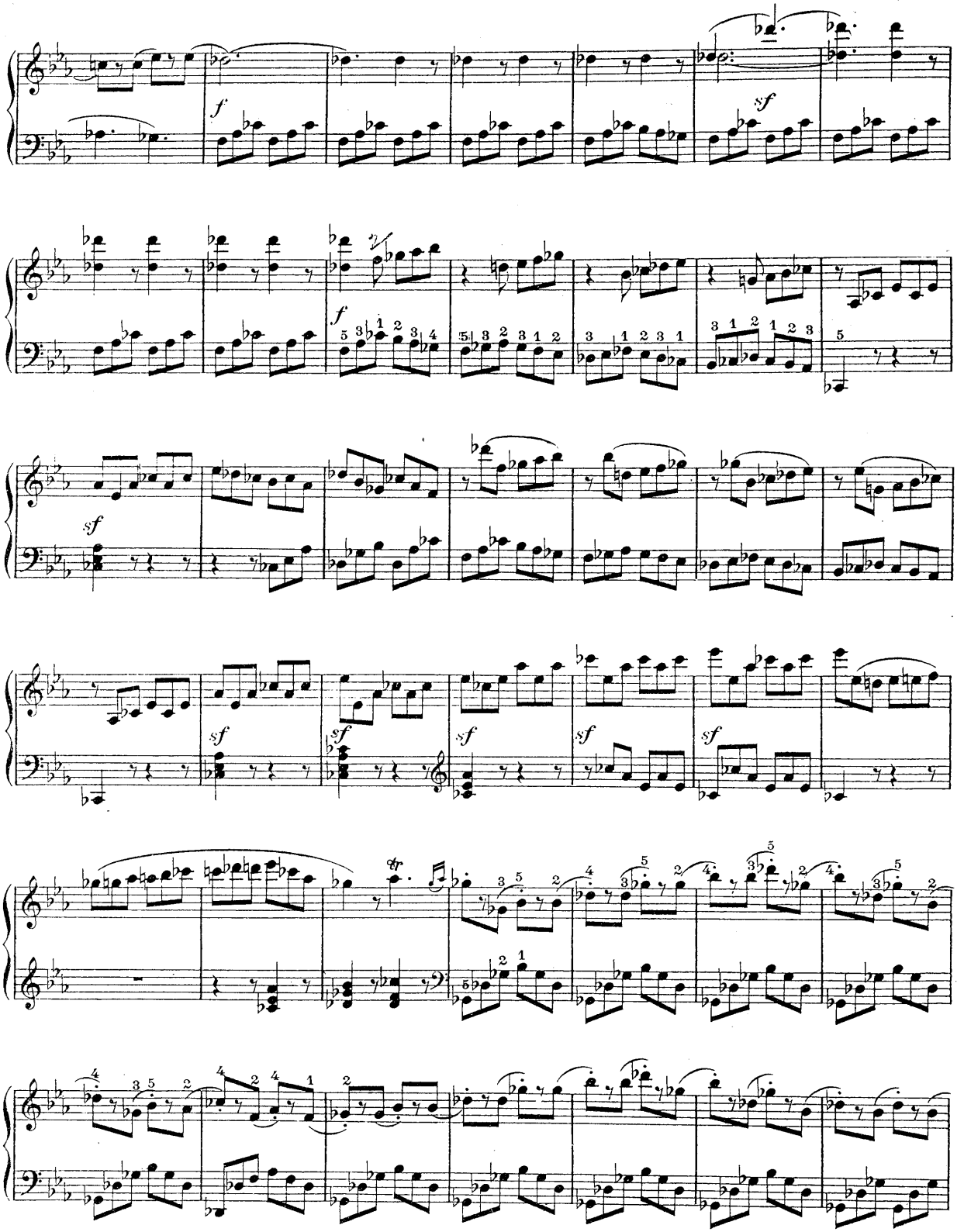
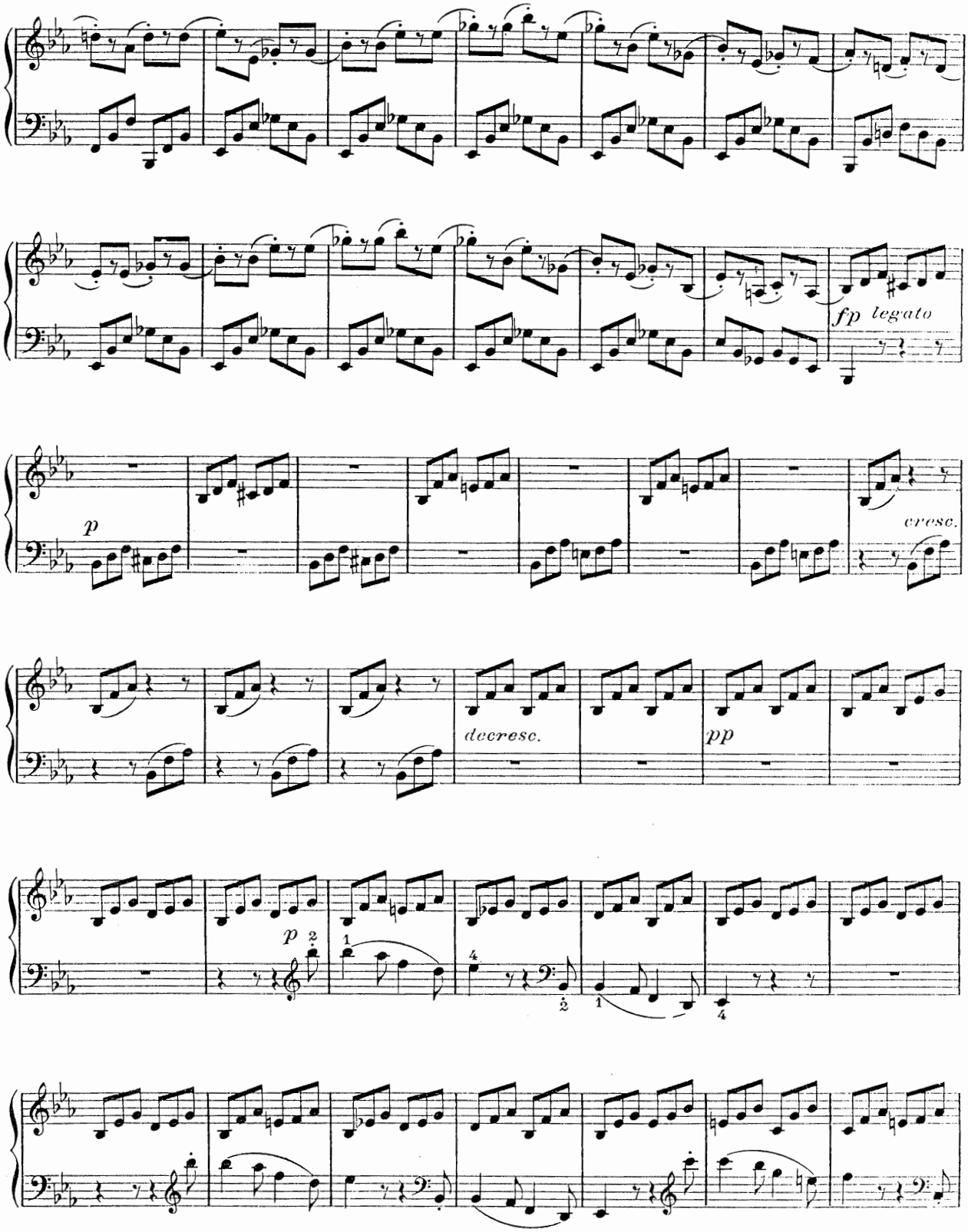
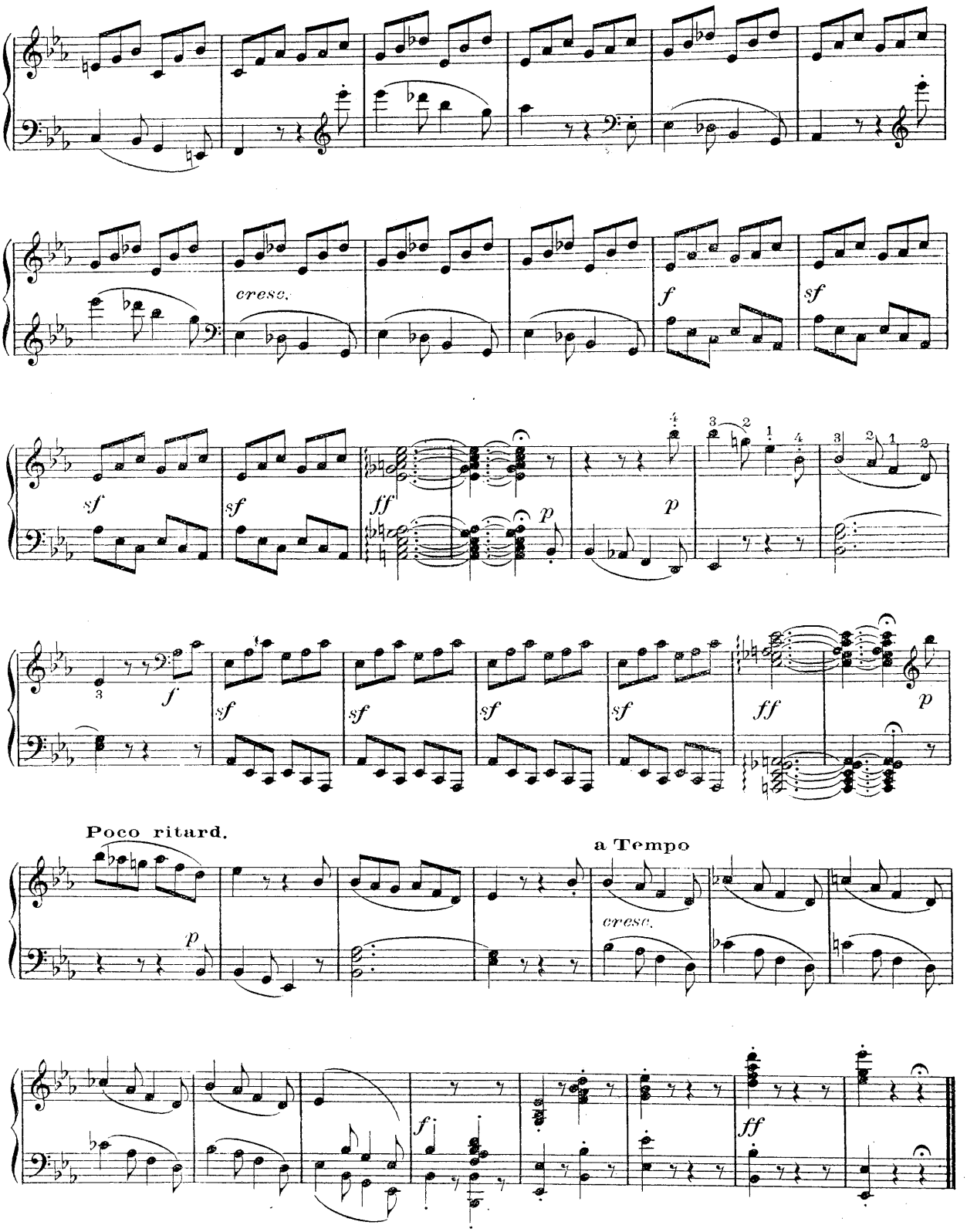
p
fp
fp
ff
sf
sf
sf
ff
sf
sf
sf
ff
ff
ff
fp


fp
f
f
legato
legato
cresc.
ff
m.d.
m.g.
p
cresc.
ff
m.g.
m. d.
p
cresc.
sf
p
legato


pp
f
p
f
sf
sf
p
cresc.


f
sf
f
sf
sf
sf
sf
sf
sf
sf
tr

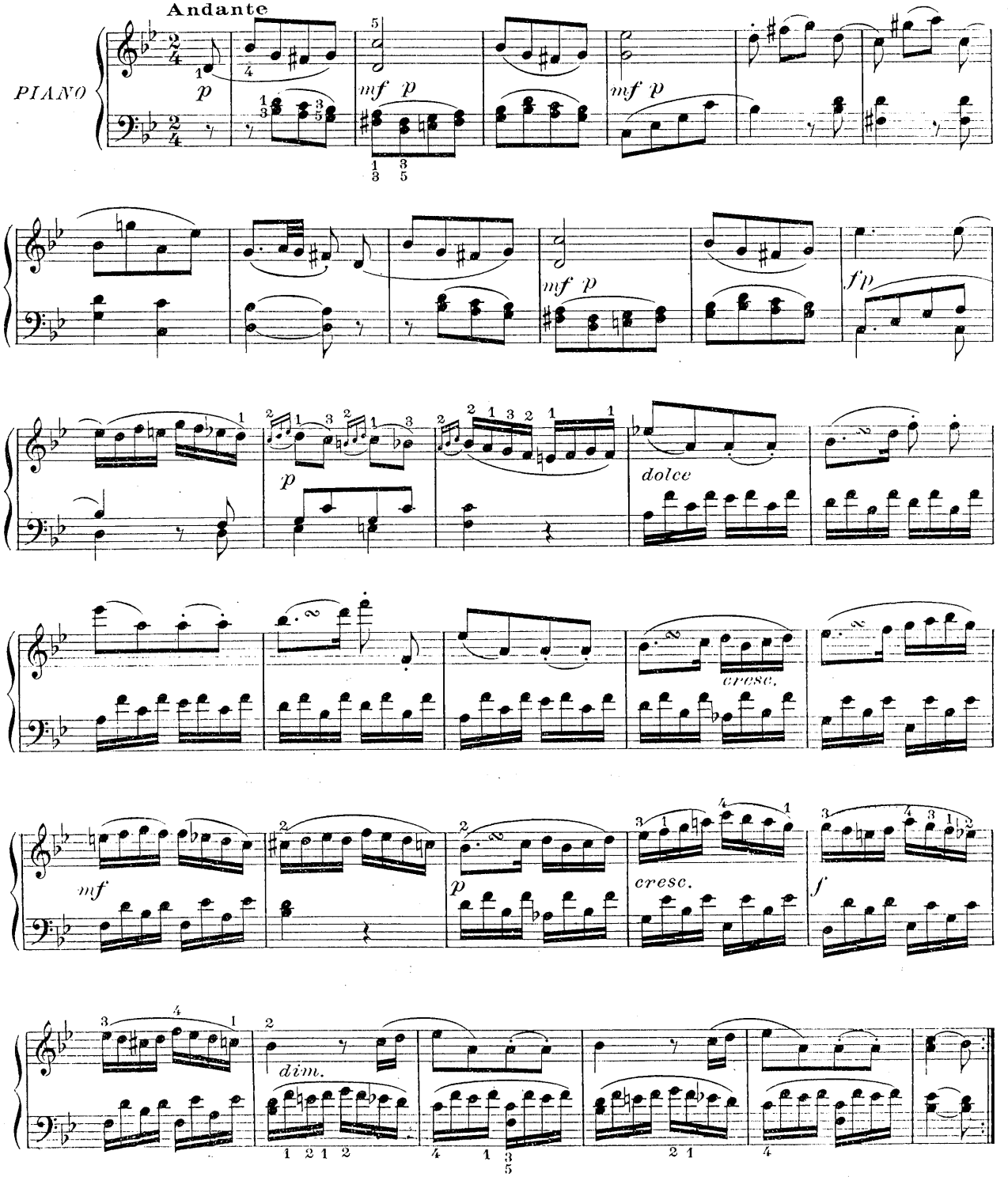

fp legato
p
cresc.
decresc.
pp
p

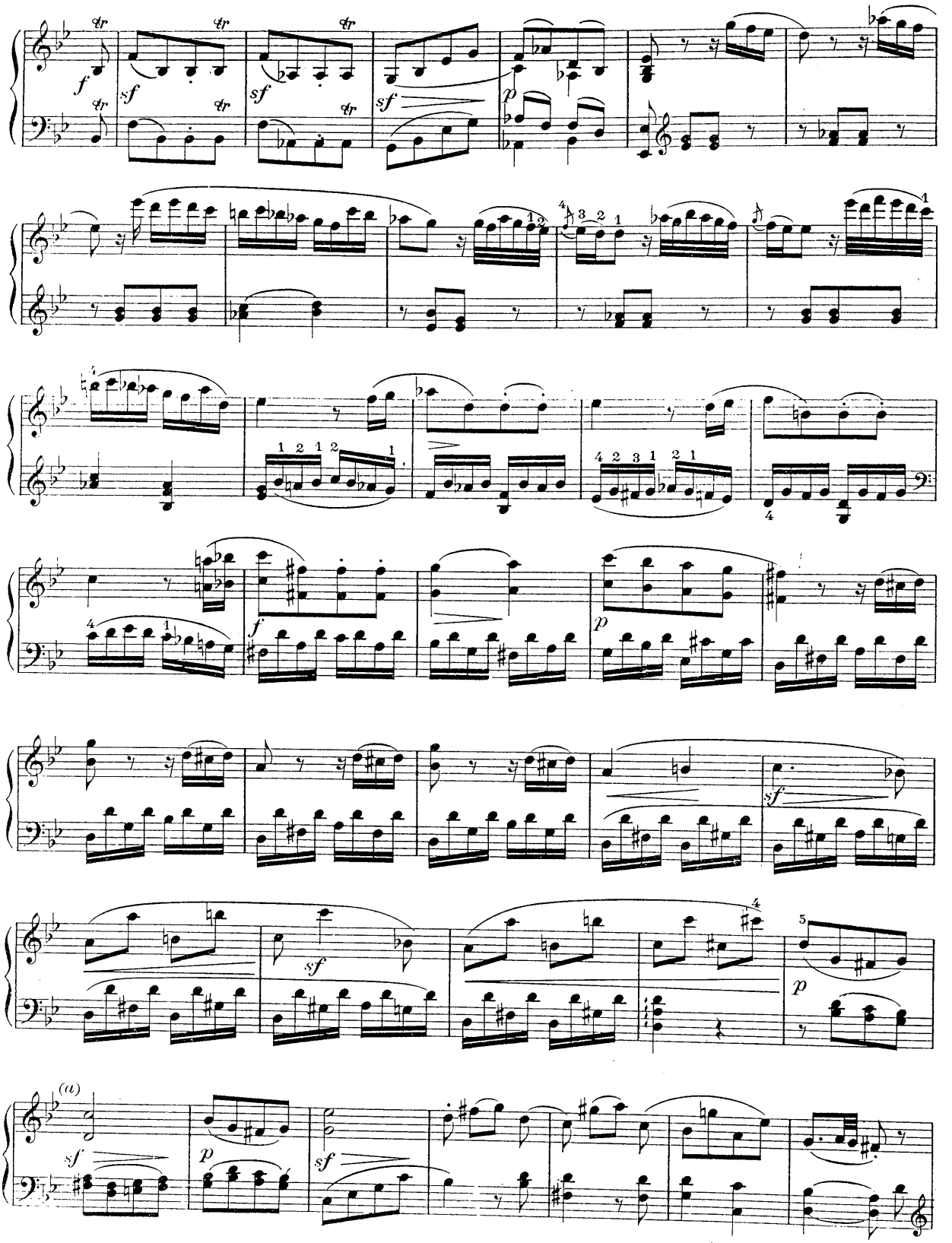

cresc.
f
sf
sf
sf
ff
p
p
f
sf
sf
sf
sf
ff
p
Poco ritard.
p
a Tempo
cresc.
f
ff

SONATE

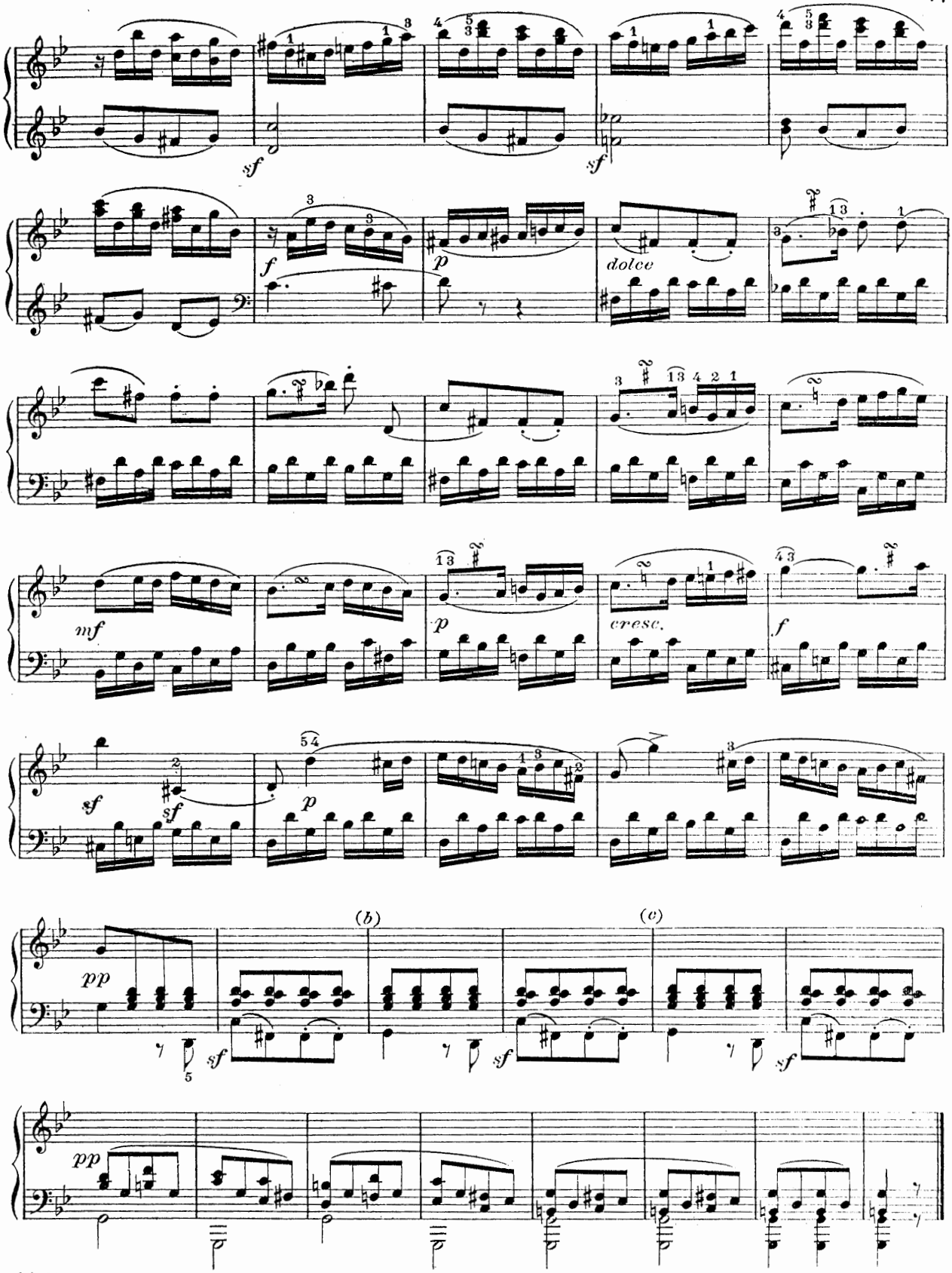
Op. 49 _ Nº 1.

Nº 19



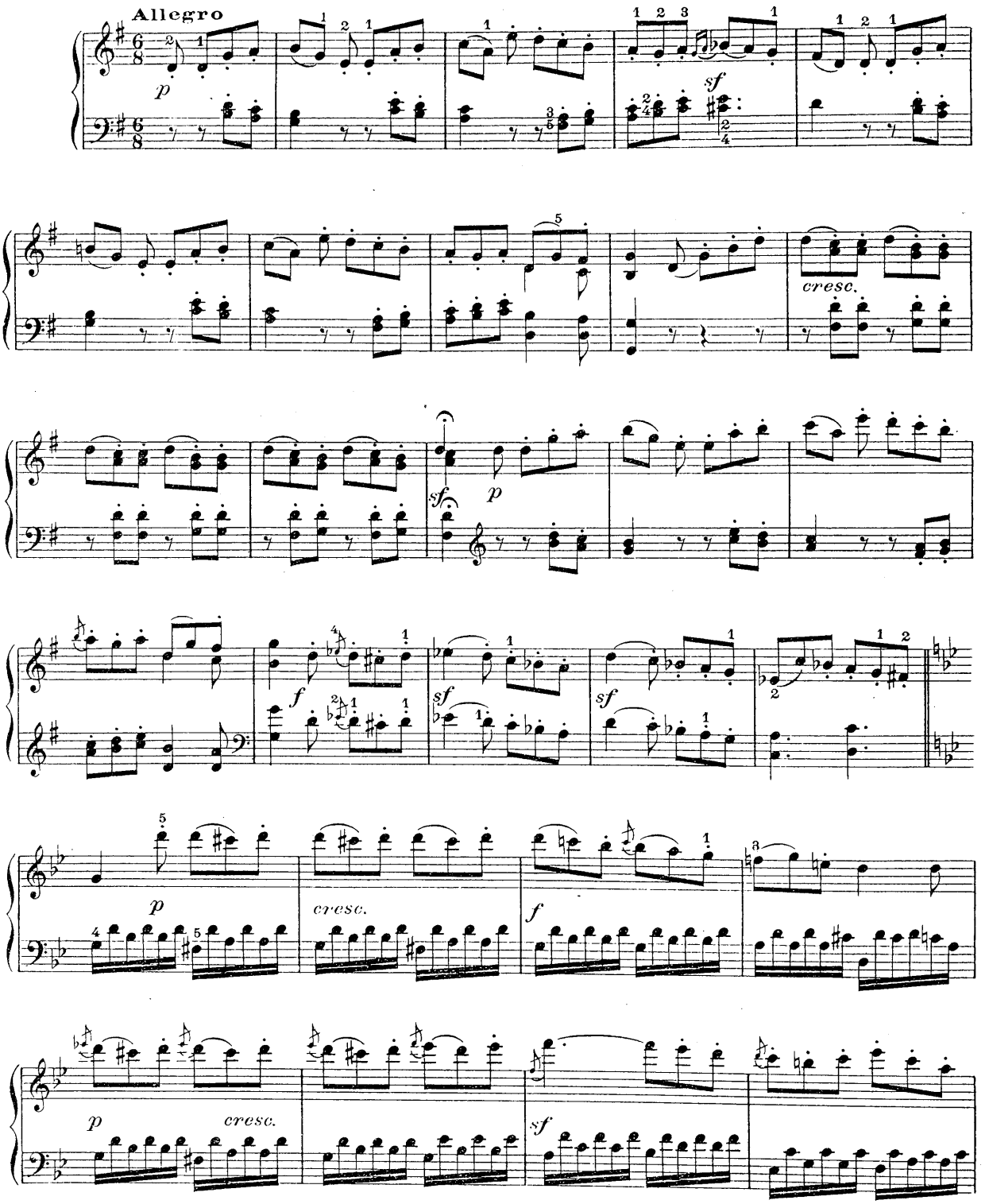


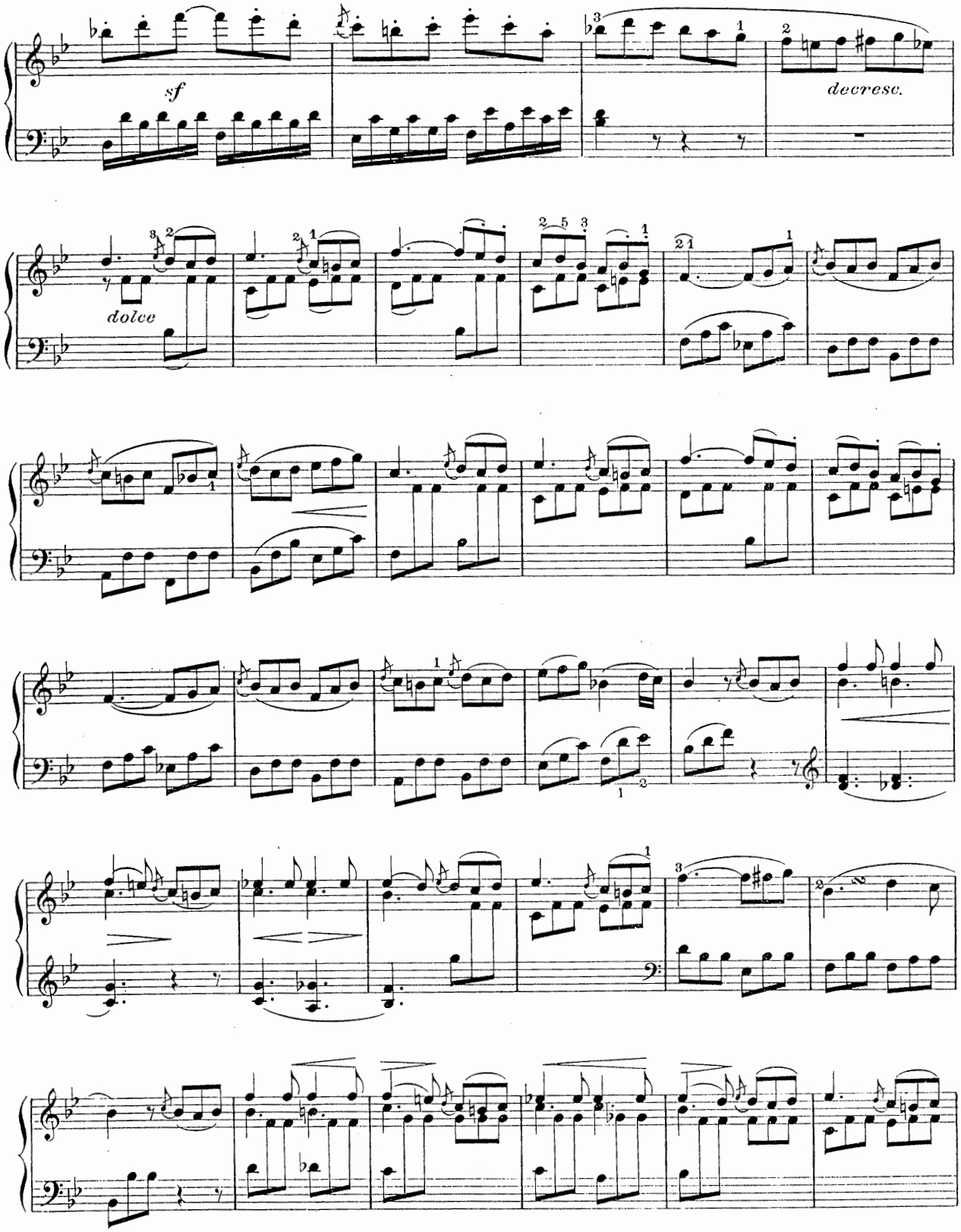
(a) Voir notes critiques, Sonate XIX

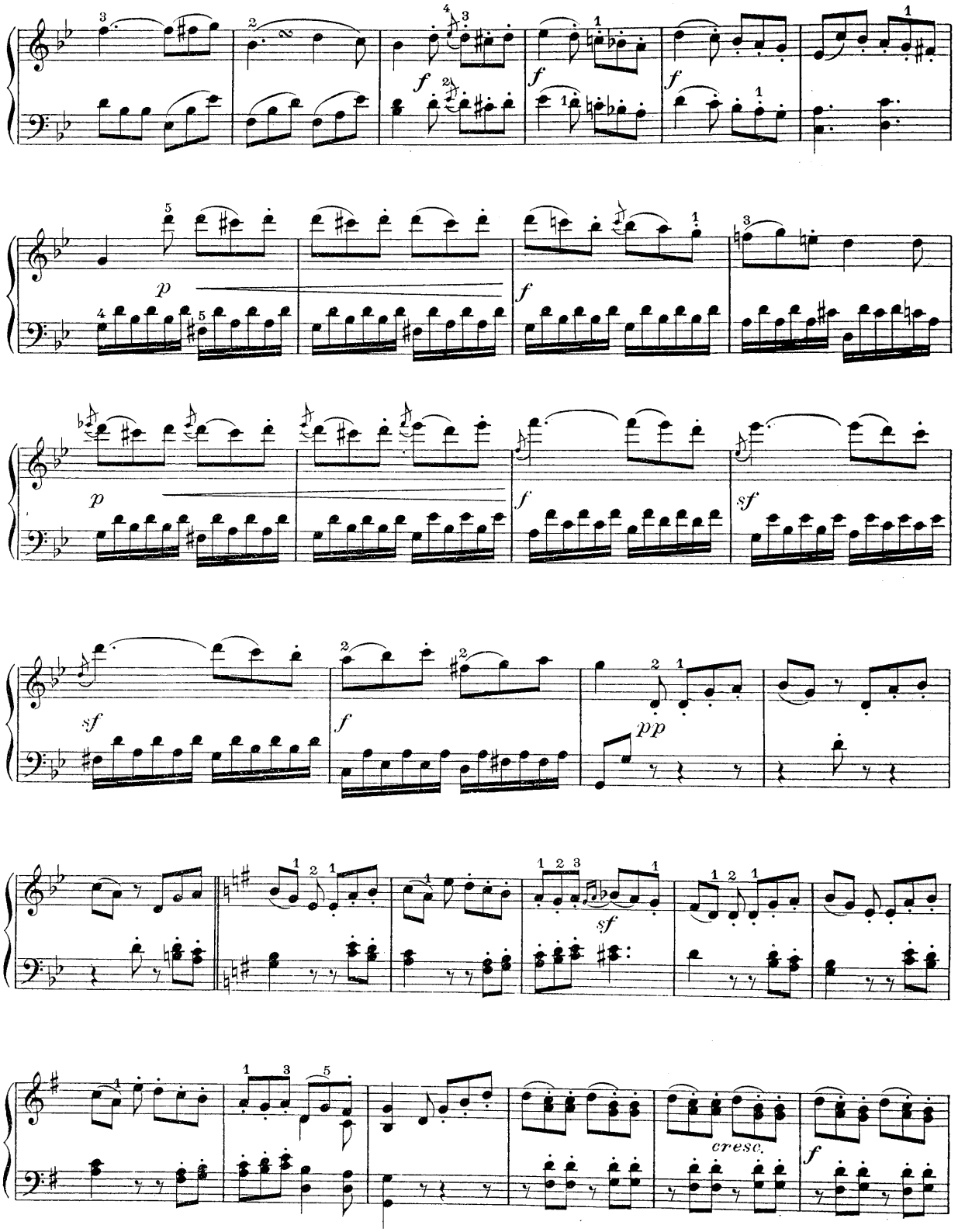


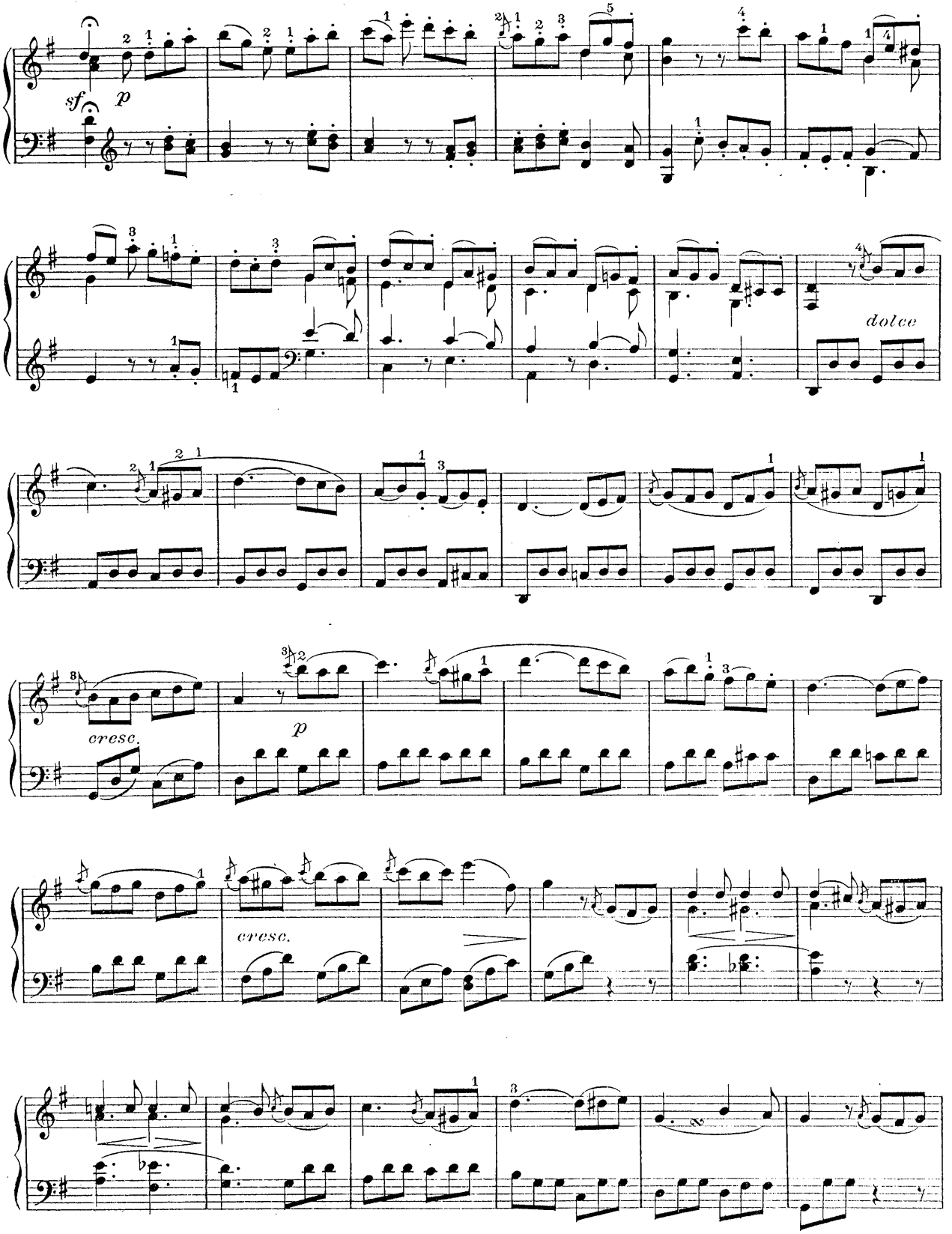
(b) (c) Voir notes critiques, Sonate XIX

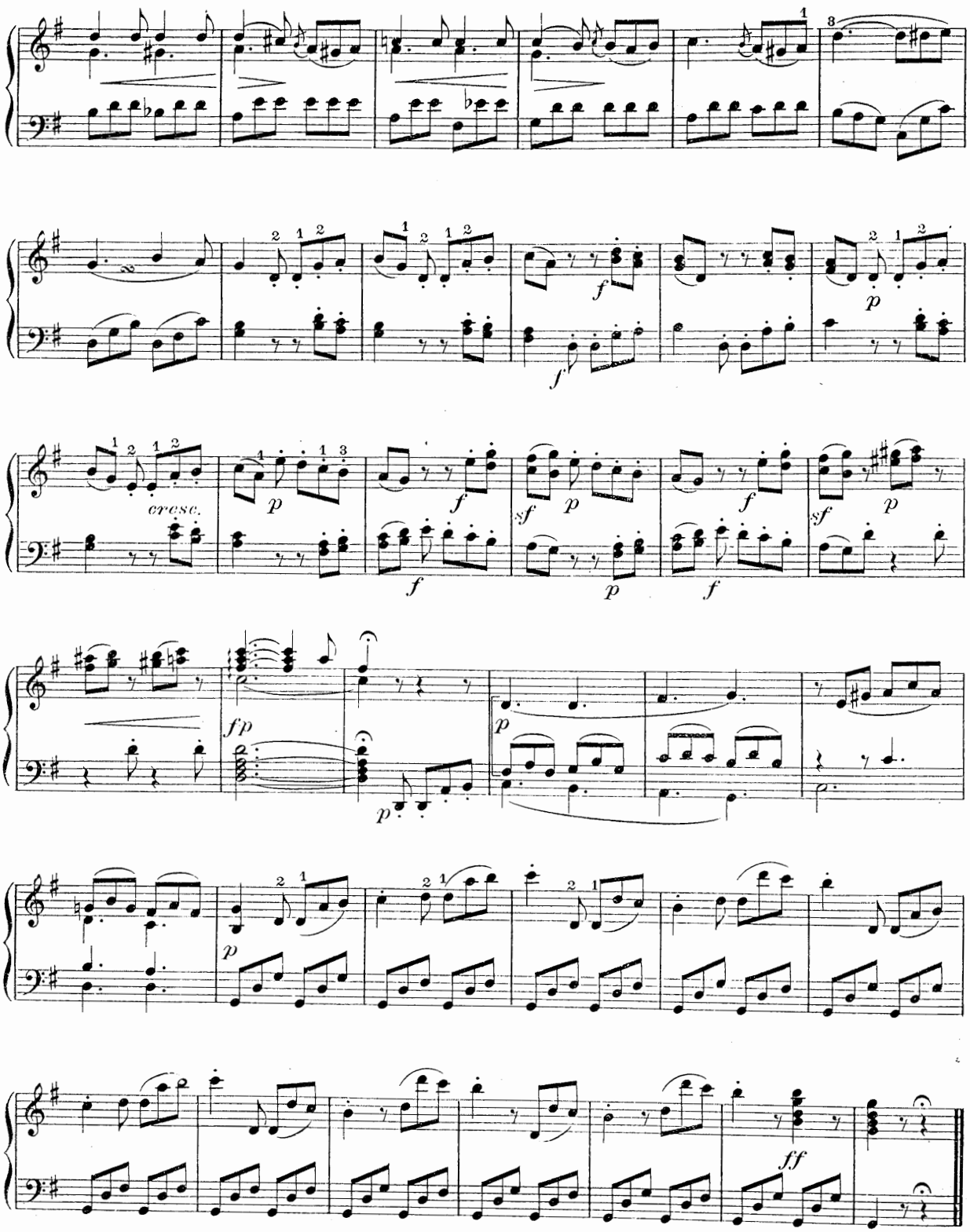
RONDO




sf
decresc.
dolce


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


sf
p
dolce
cresc.
p
cresc.


cresc.
f
p
sf
fp
ff

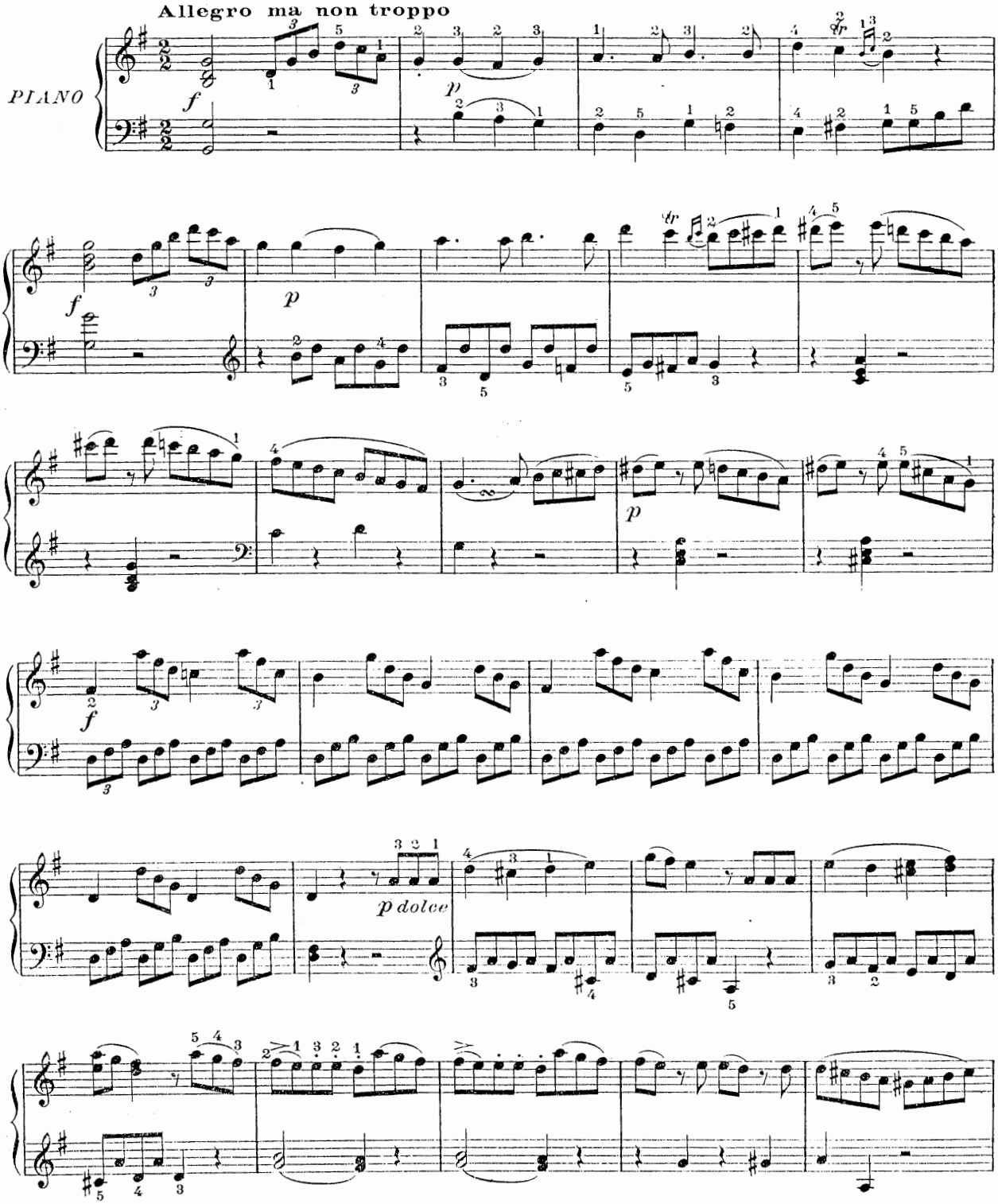
SONATE

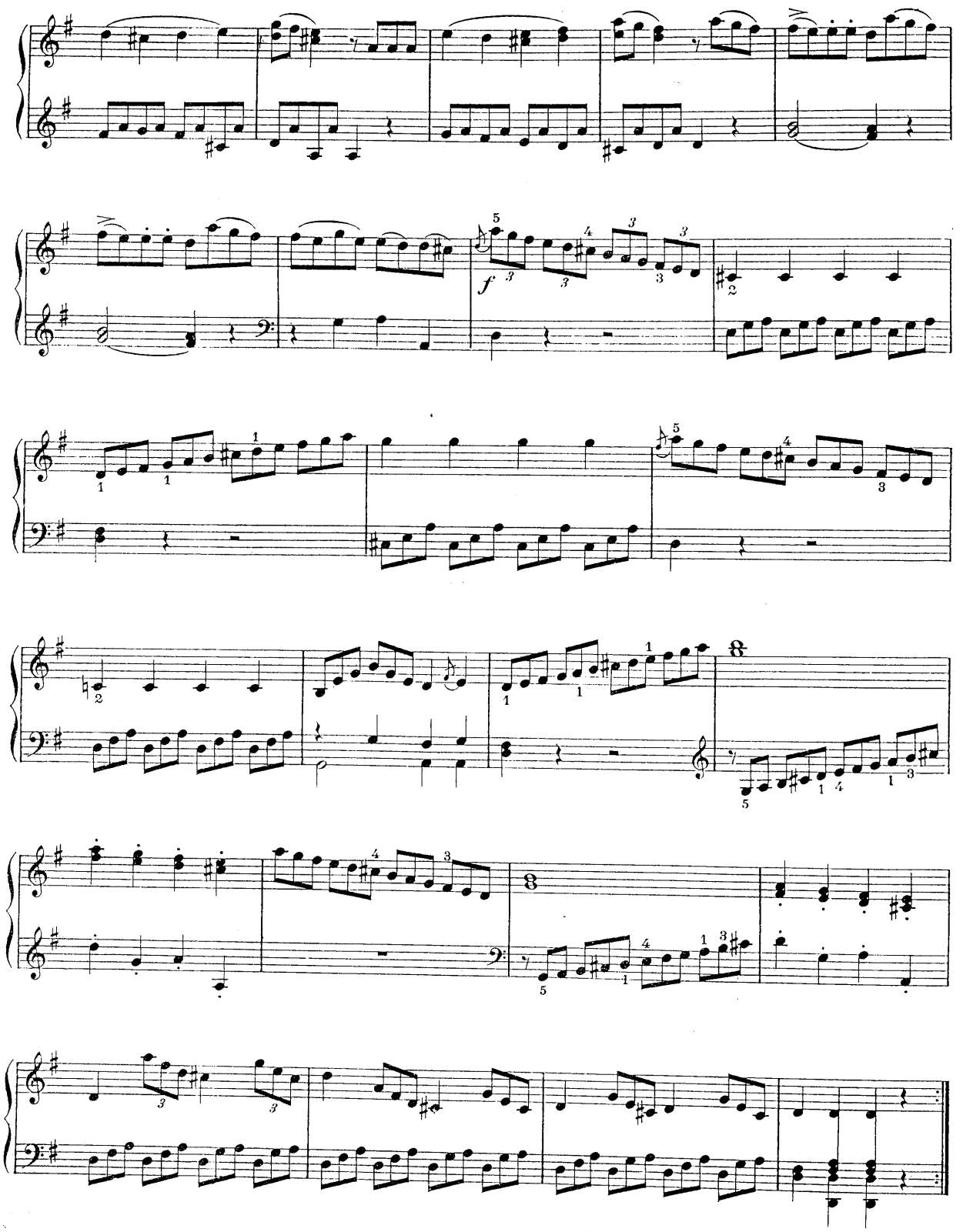
Op. 49_ Nº 2.

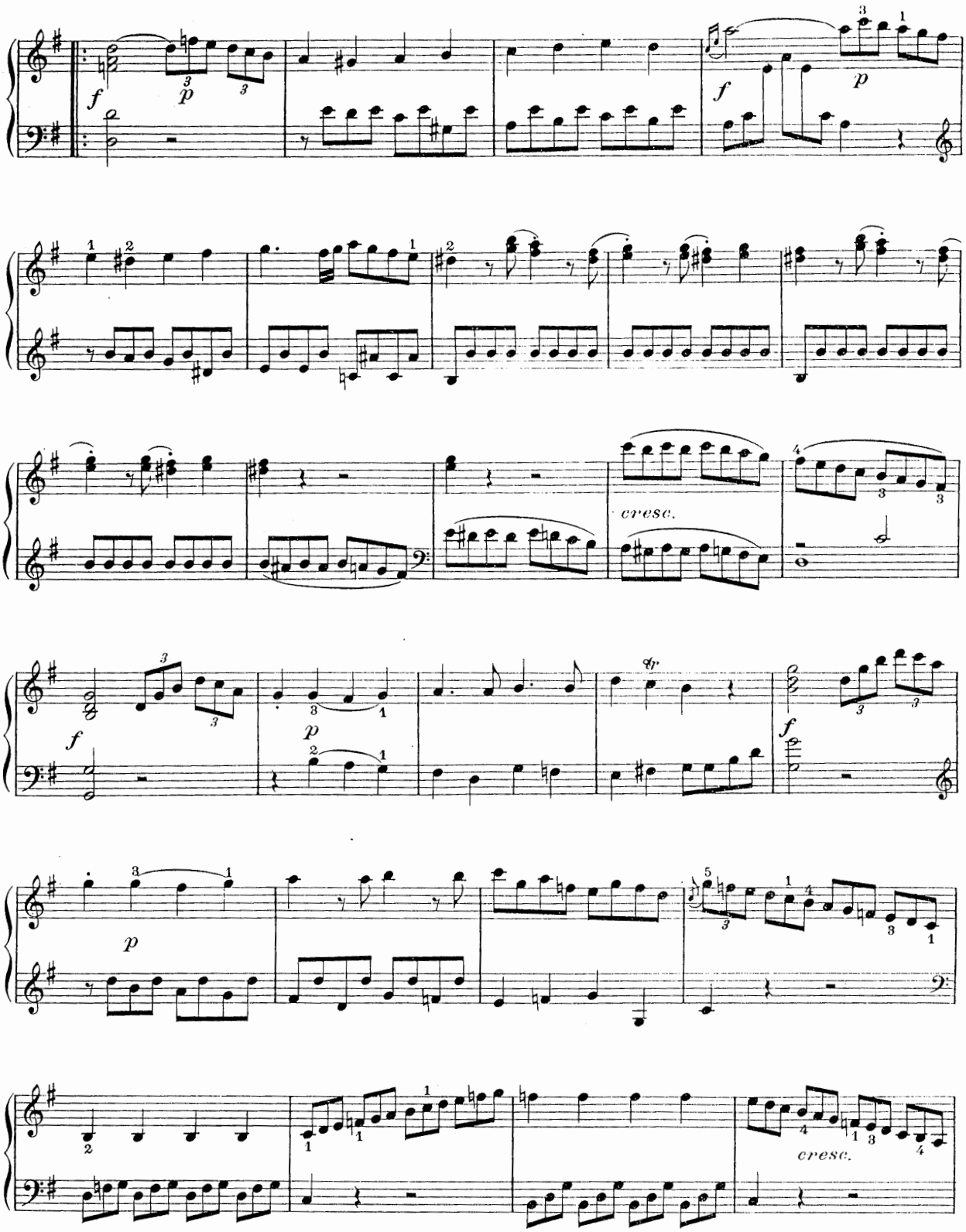
Nº 20

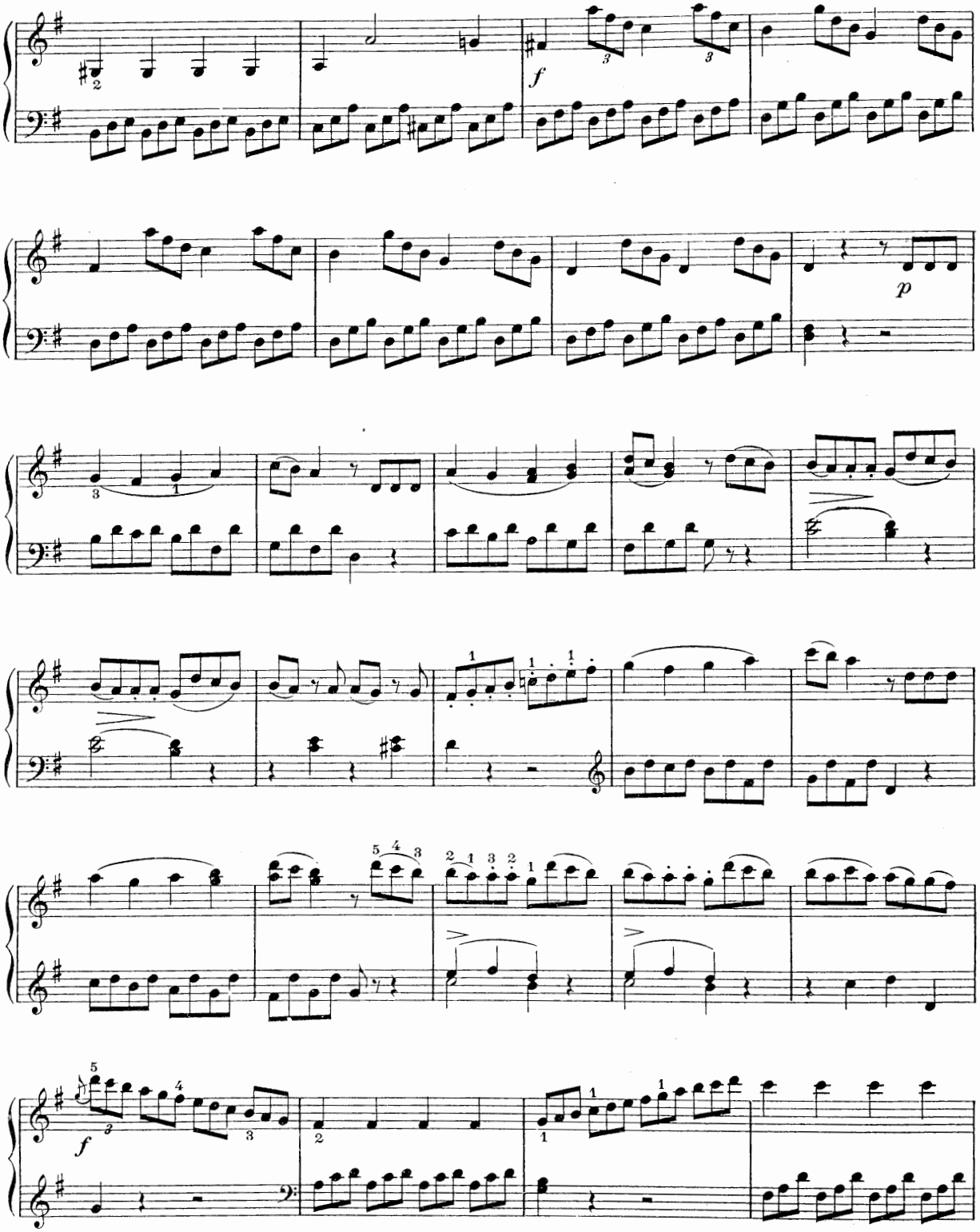
Allegro ma non troppo

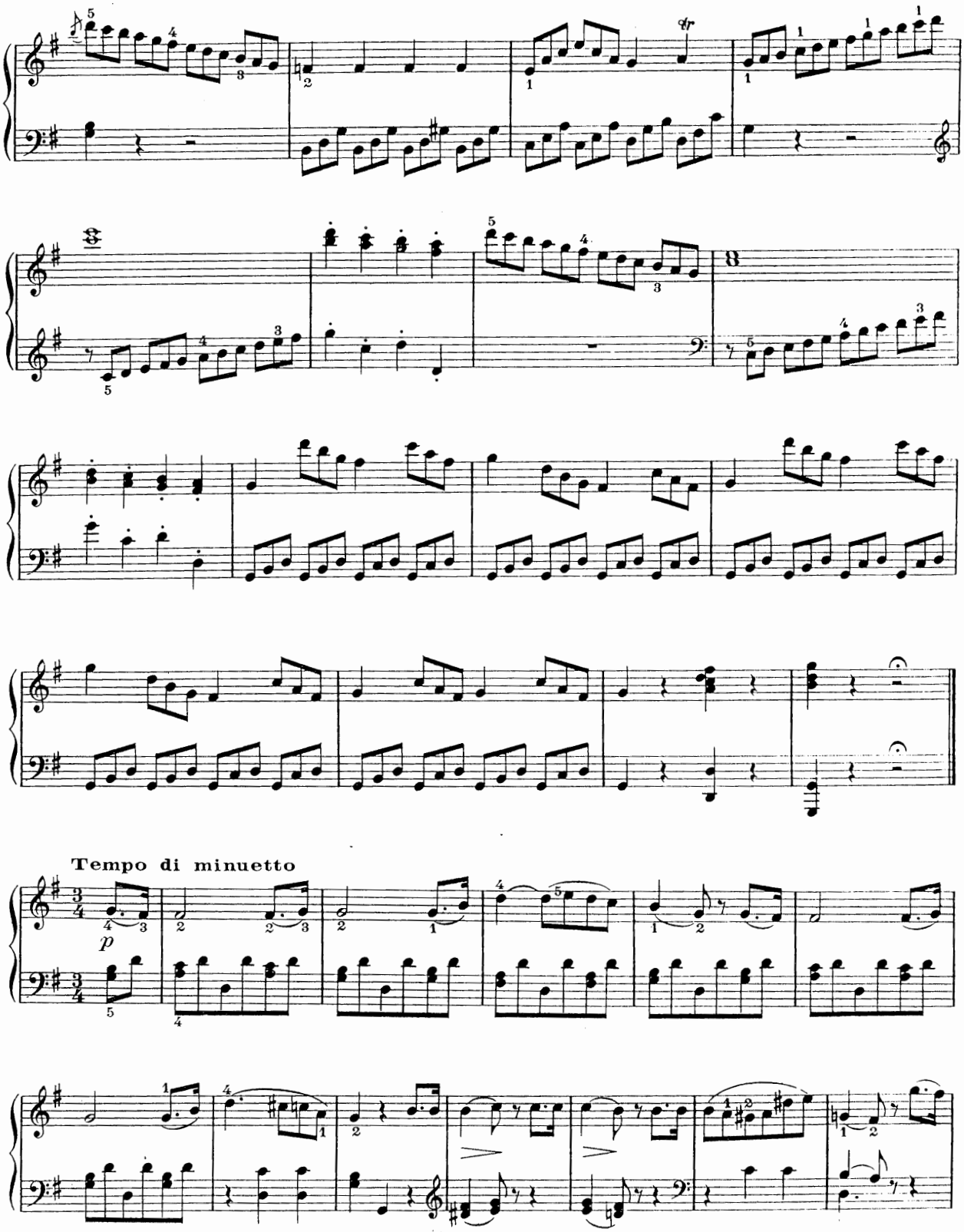
PIANO

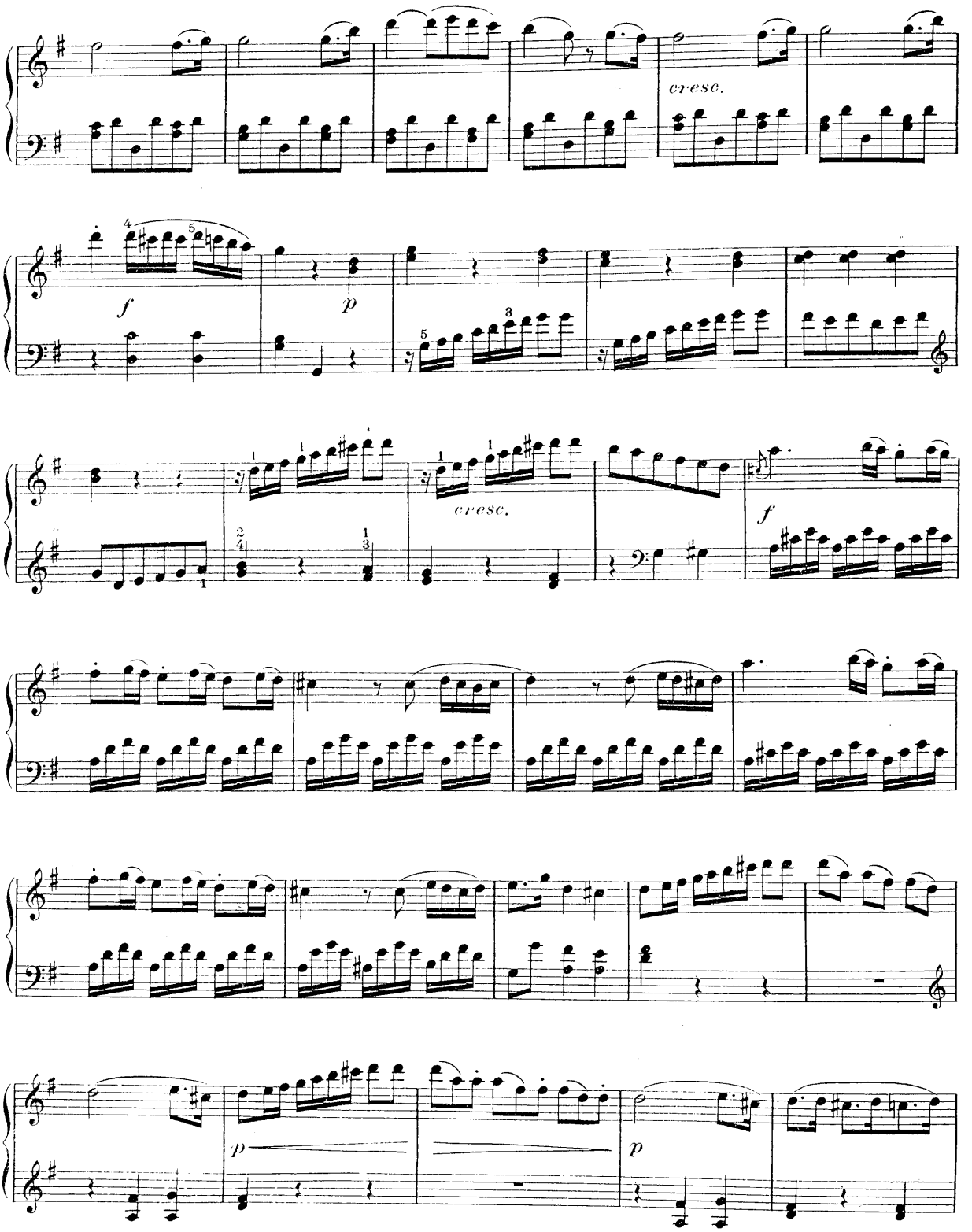


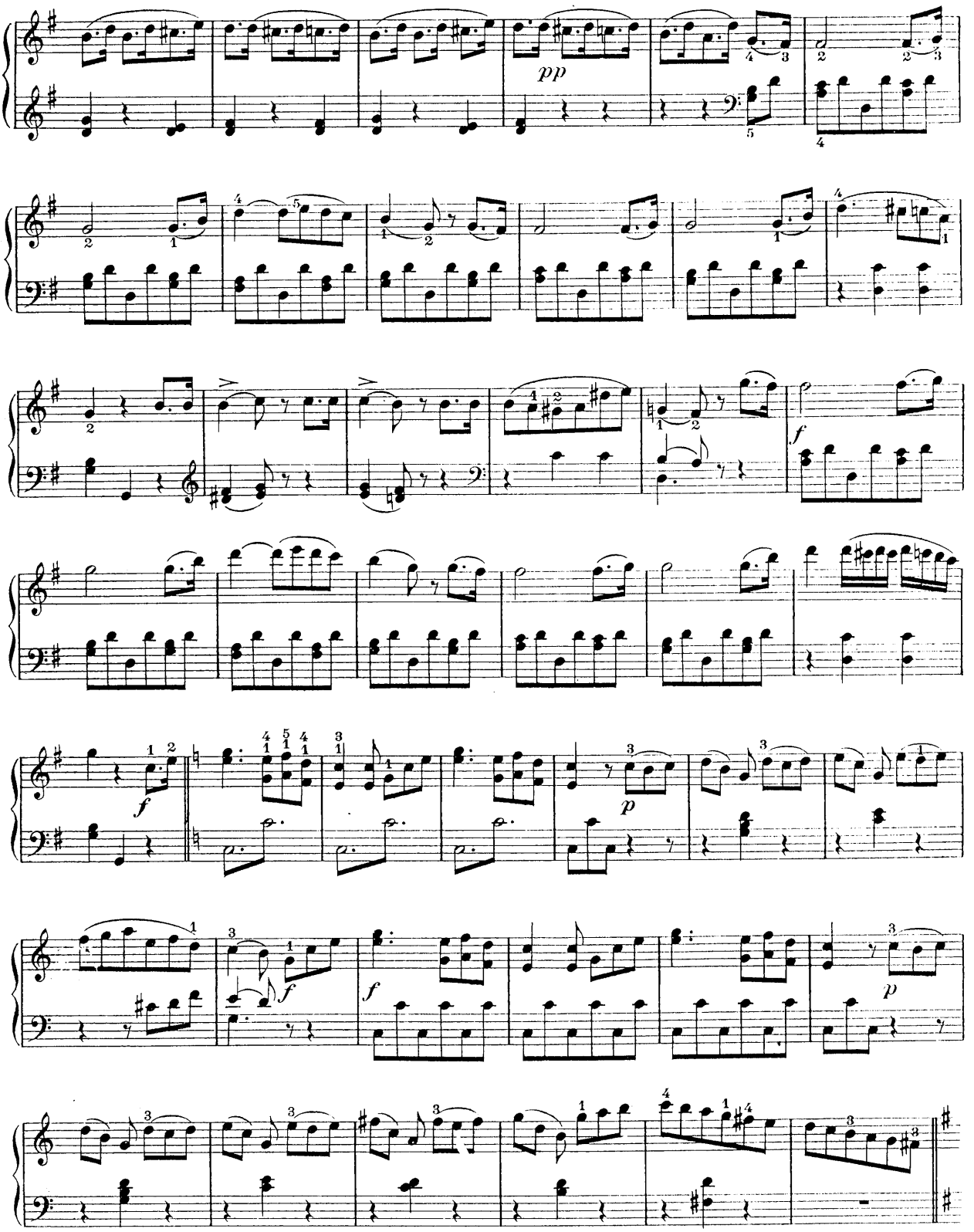


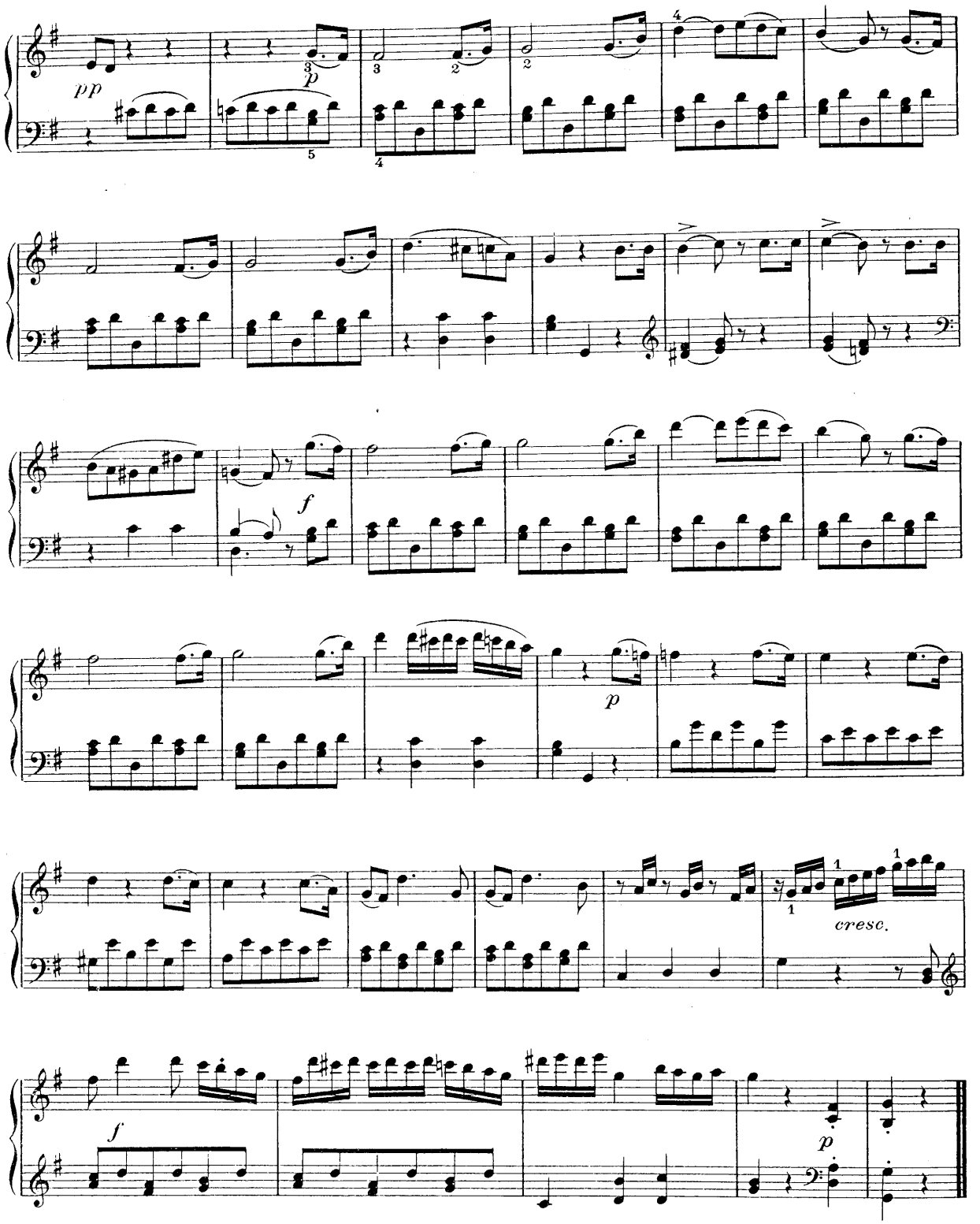

cresc.
cresc.


f
p
f


Tempo di minuetto
p


cresc.
f
p
cresc.
f
p
p


pp
f
p
f
f
p


pp
p
f
p
cresc.
f
p

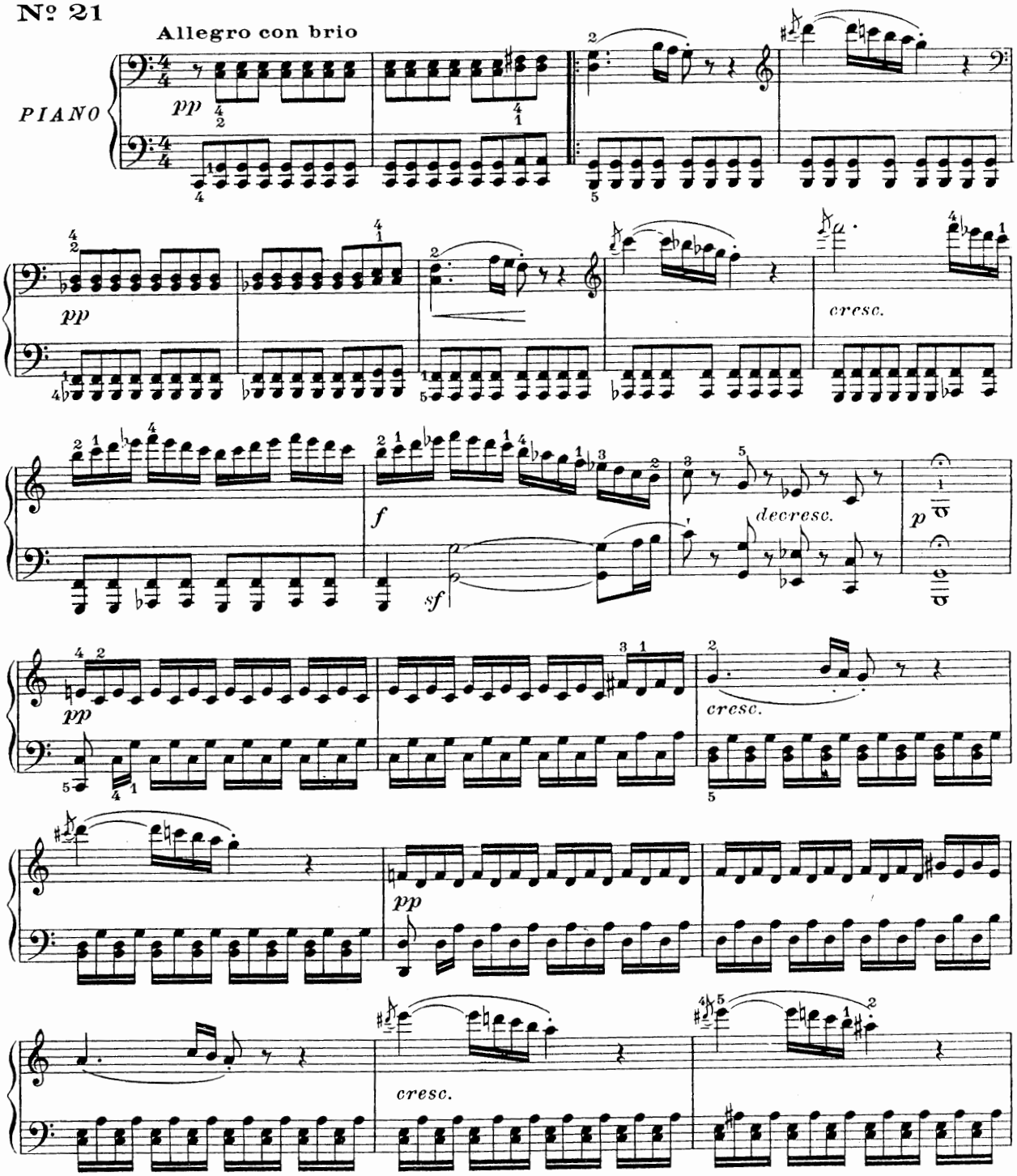
SONATE

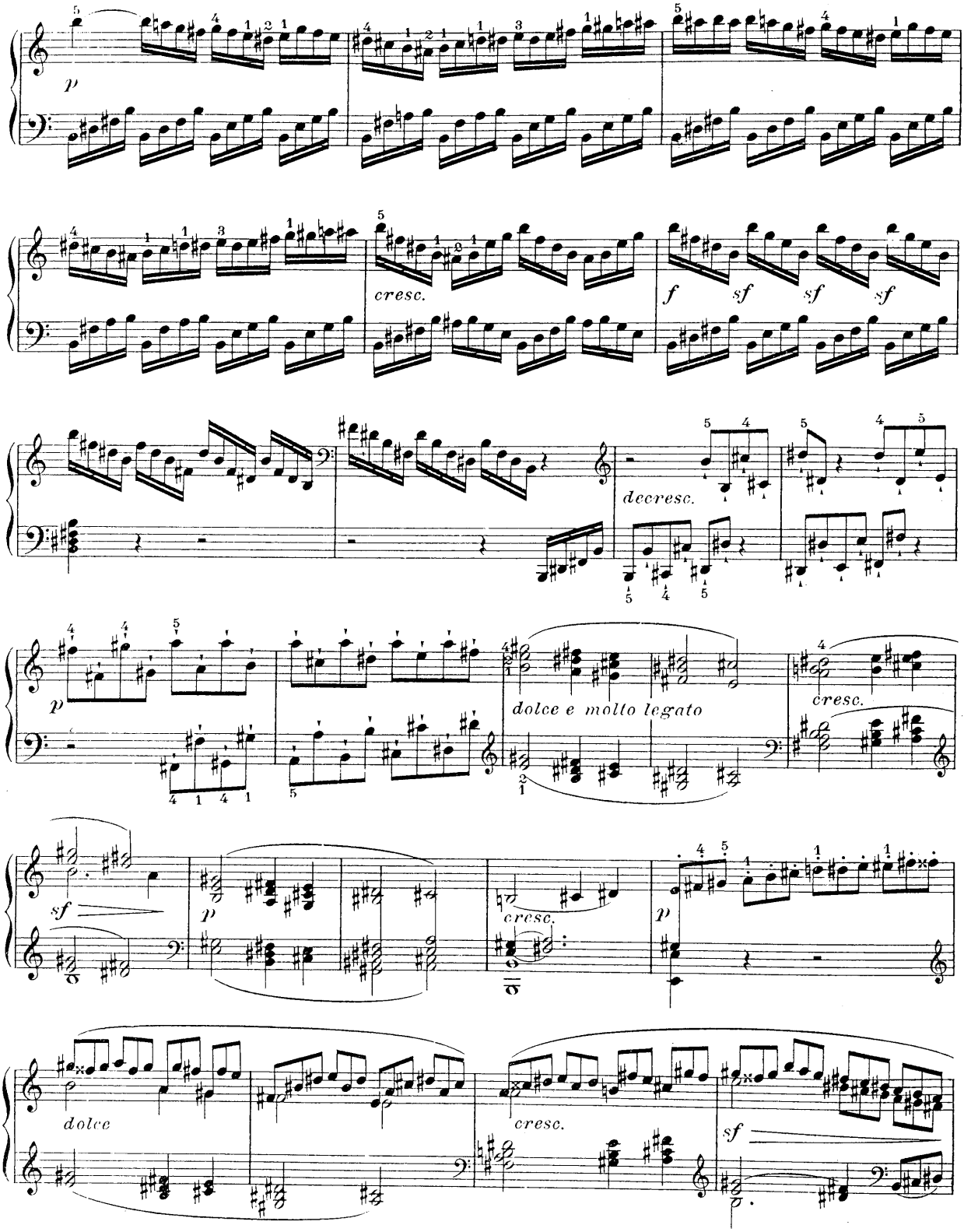
au Comte de Waldstein

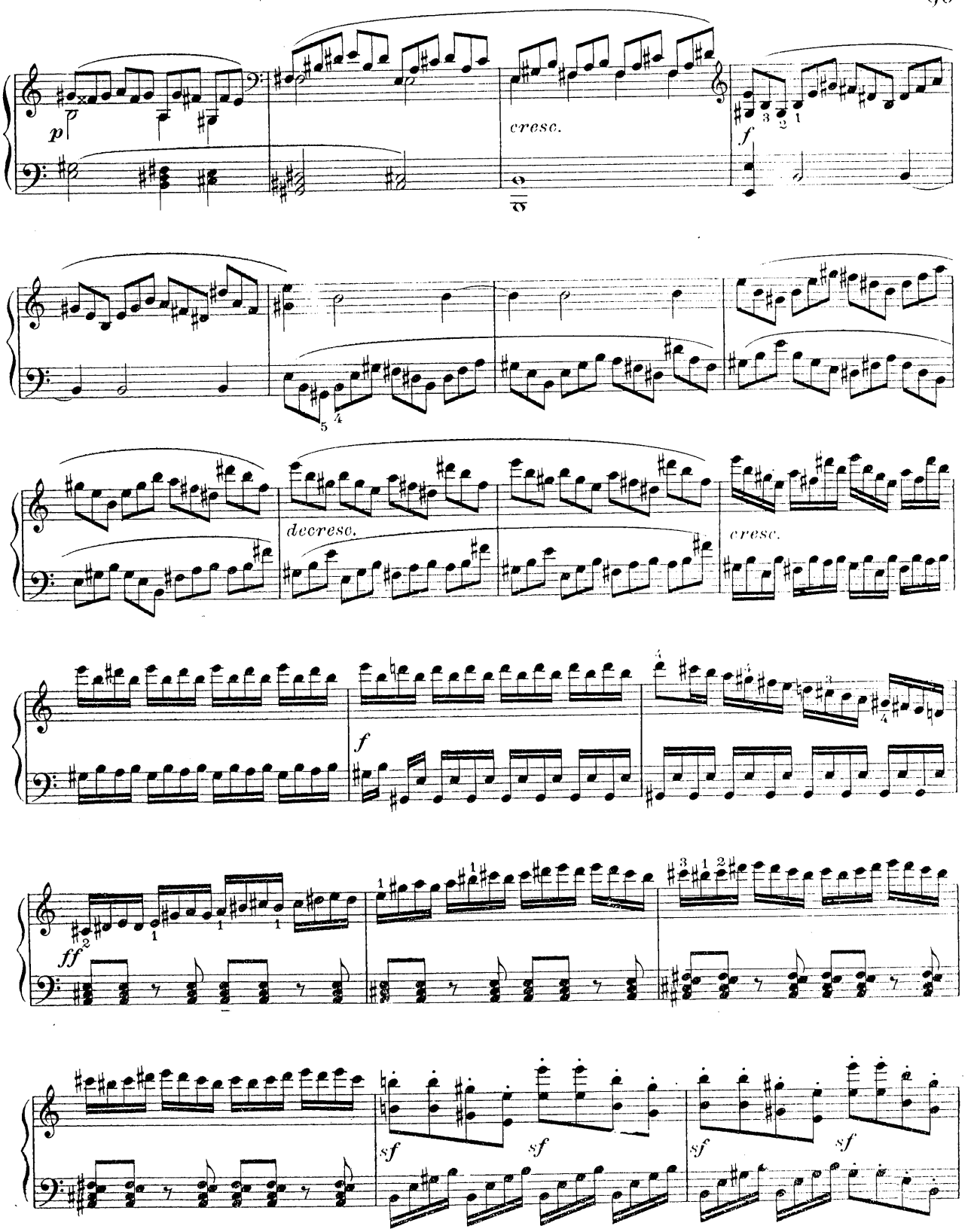
Op. 53

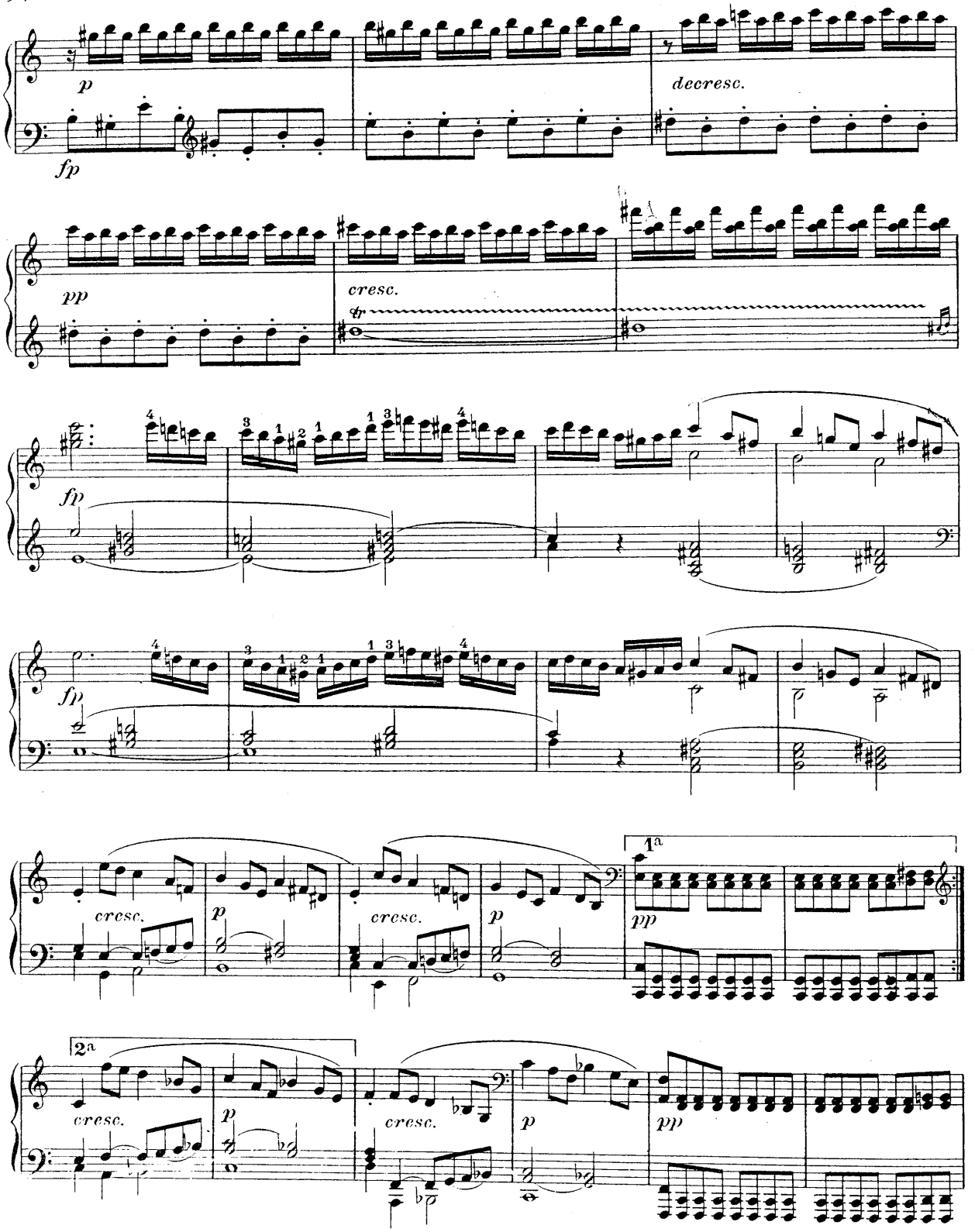
Nº 21

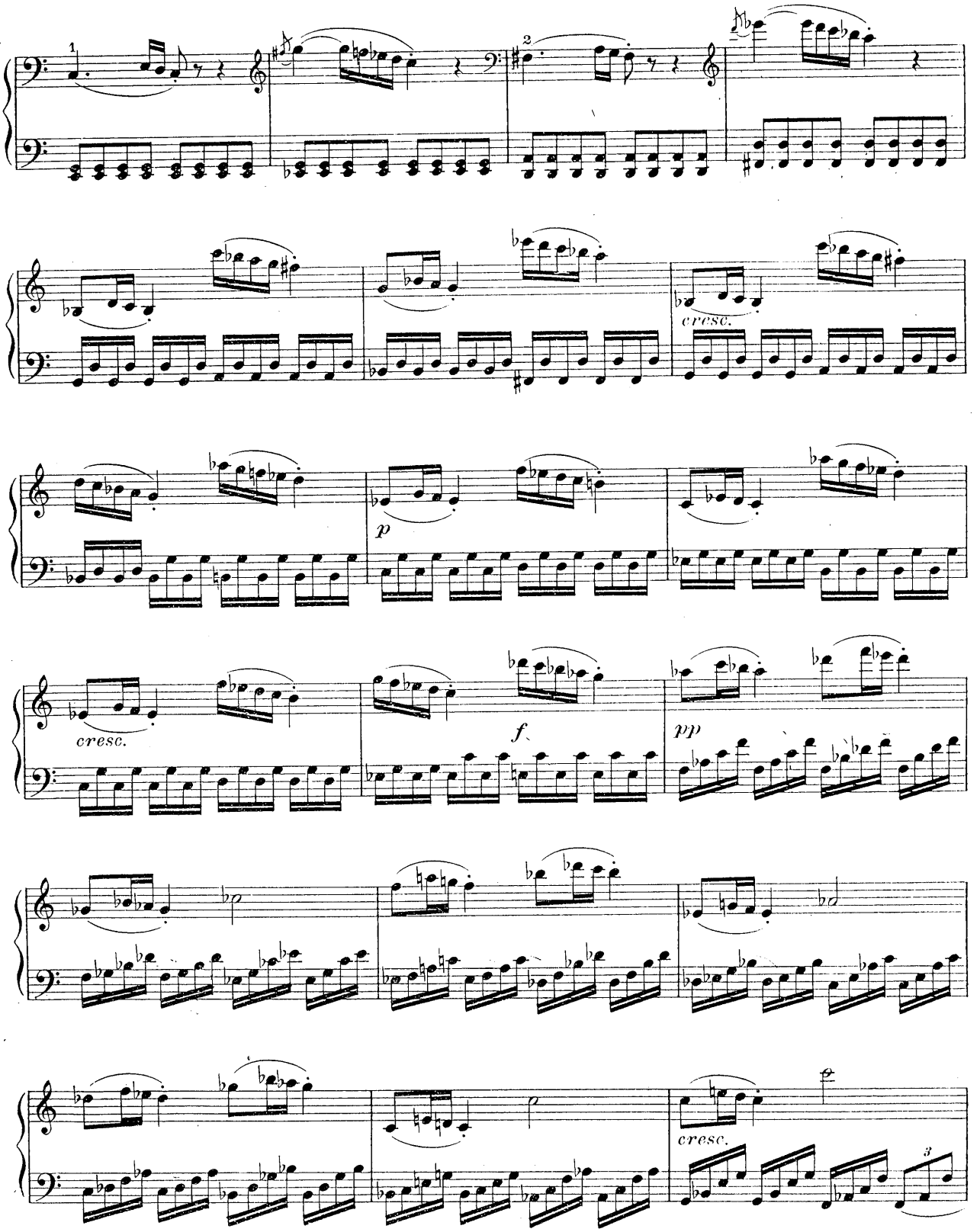
Allegro con brio

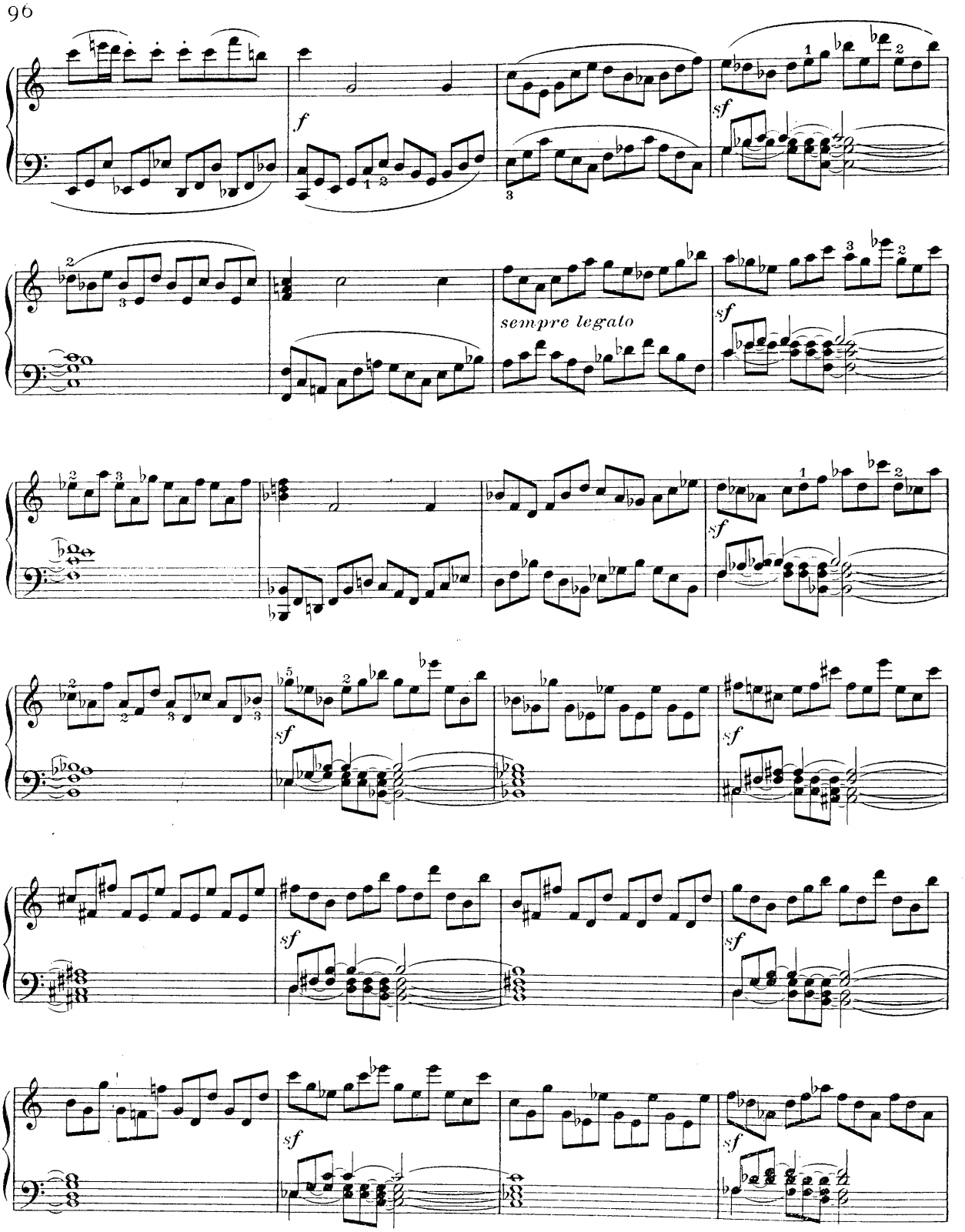


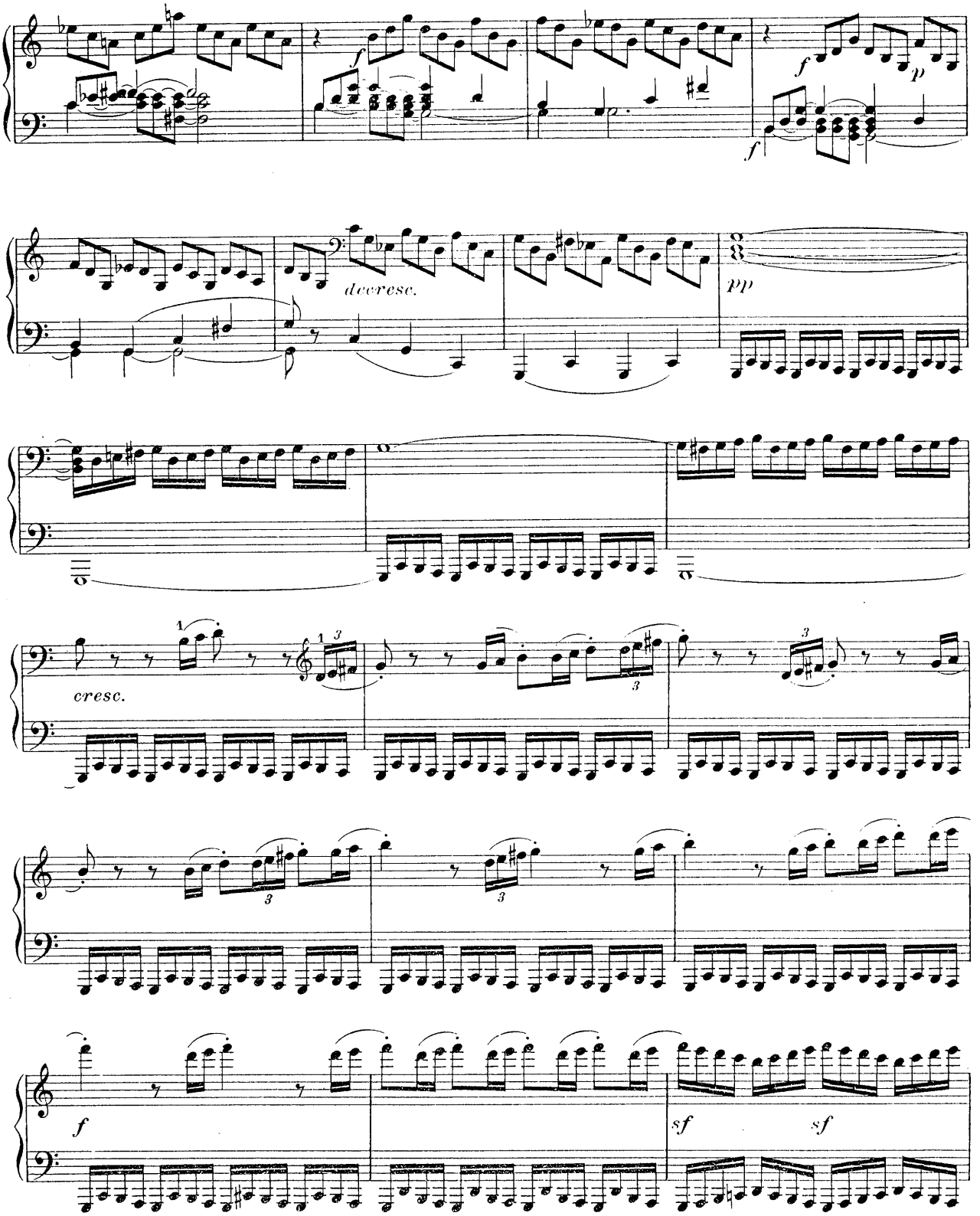

p
cresc.
f
sf
sf
sf
decresc.
p
dolce e molto legato
cresc.
sf
p
cresc.
p
dolce
cresc.
sf

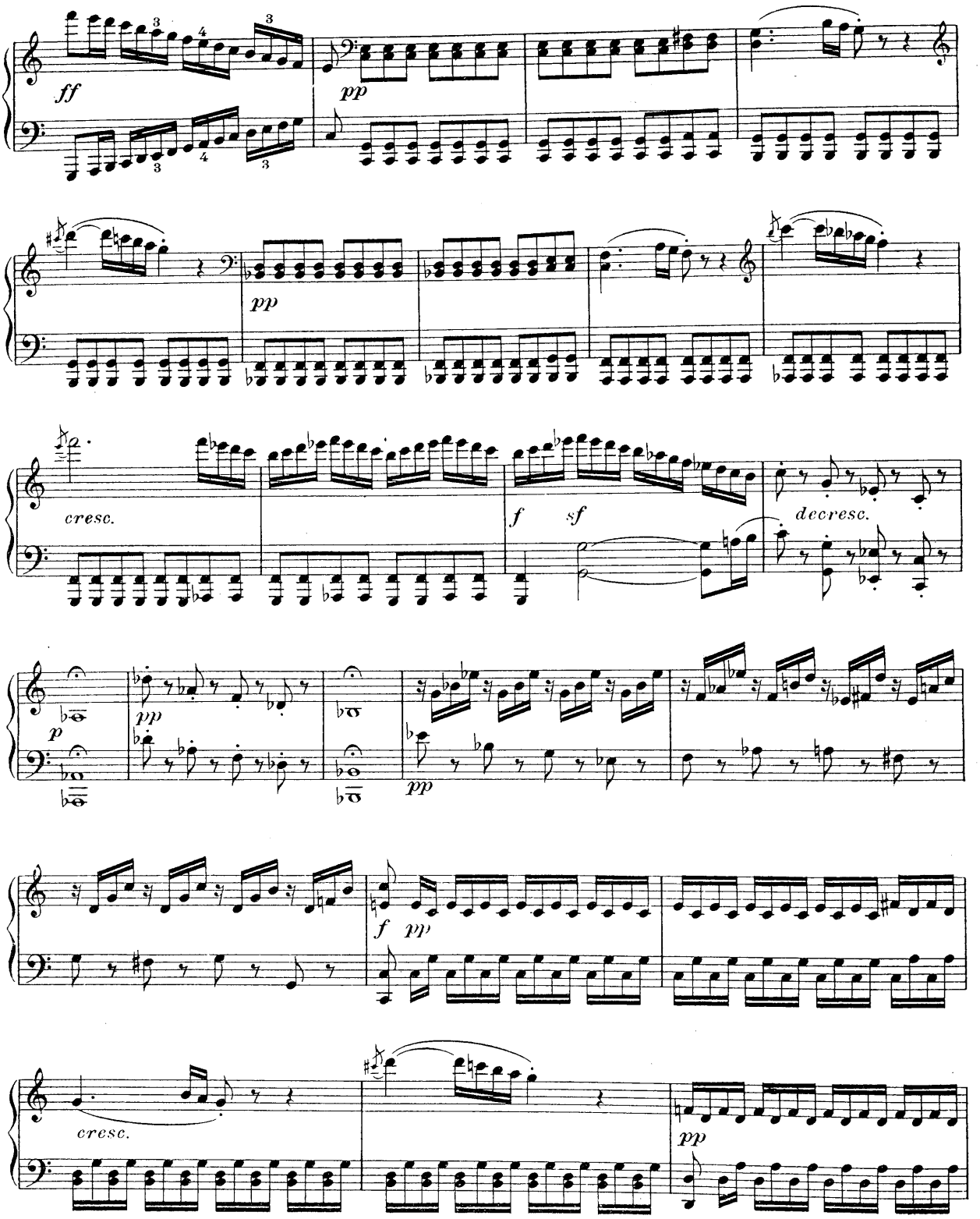

p
cresc.
f
decresc.
cresc.
f
ff
sf
sf
sf
sf


p
fp
decresc.
pp
cresc.
fp
fp
cresc.
p
cresc.
p
1a
pp
2a
cresc.
p
cresc.
p
pp


1
2
cresc.
p
cresc.
f
pp
cresc.
3


f
sf
sempre legato


f
f
p
f
decresc.
pp
cresc.
f
sf
sf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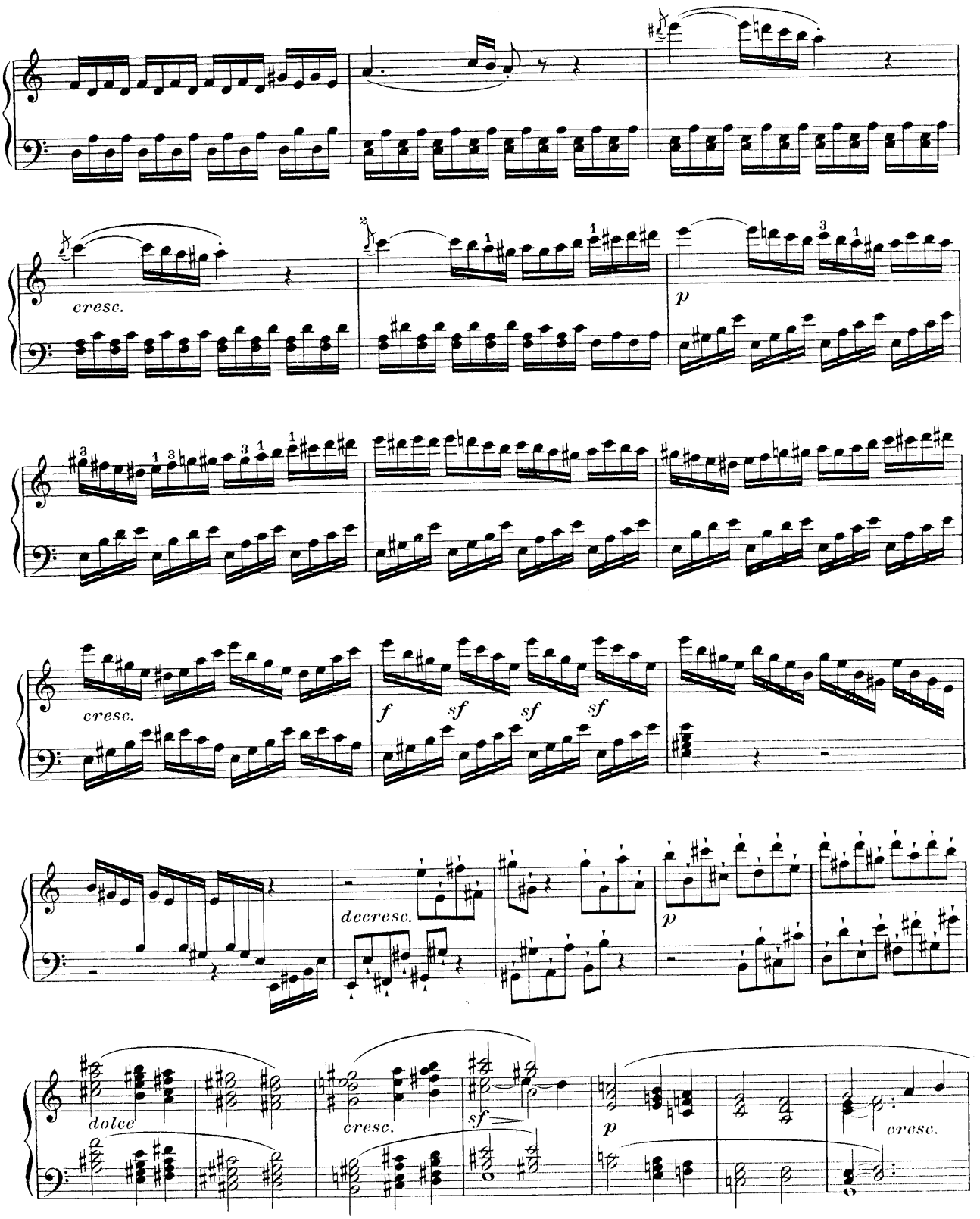
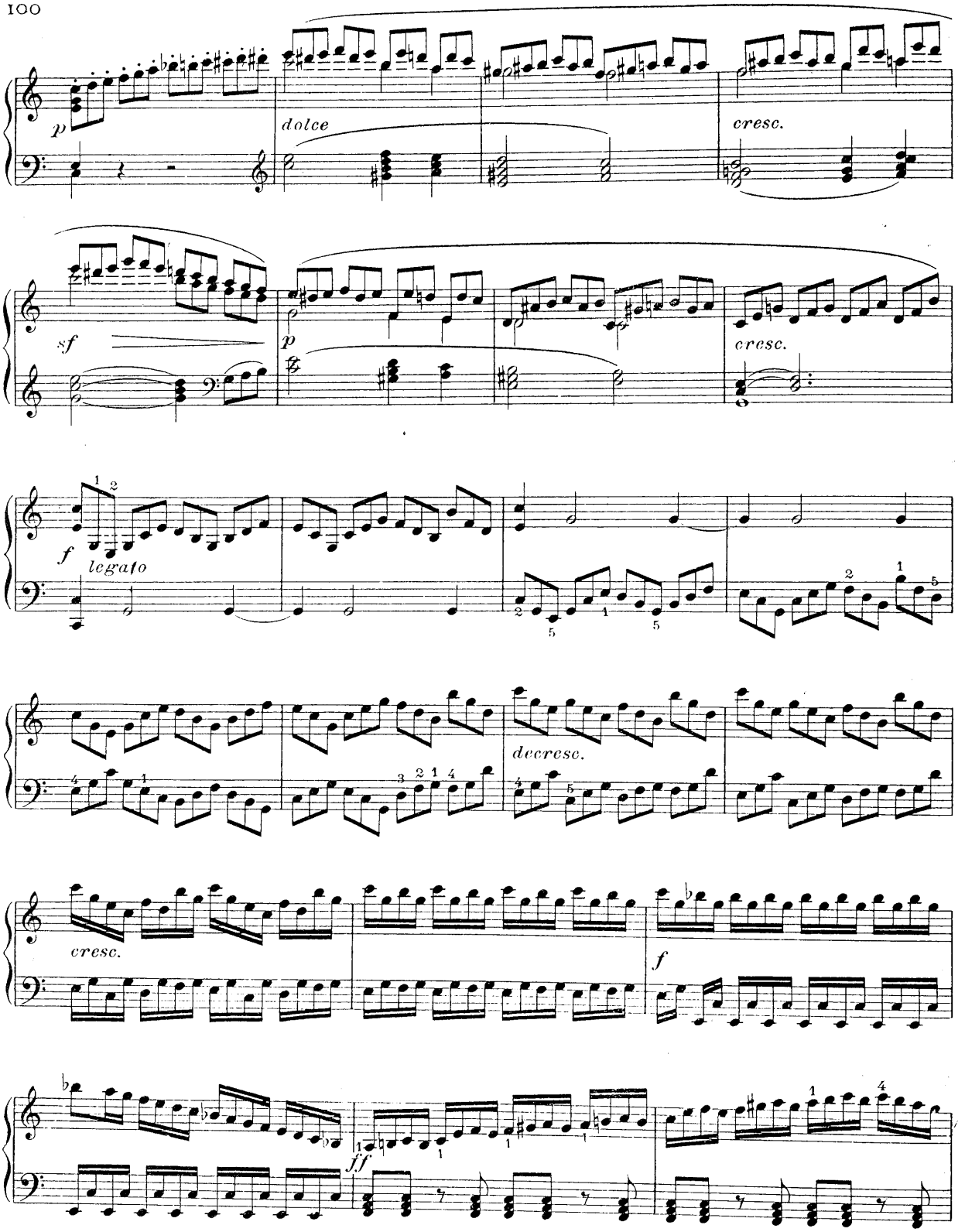
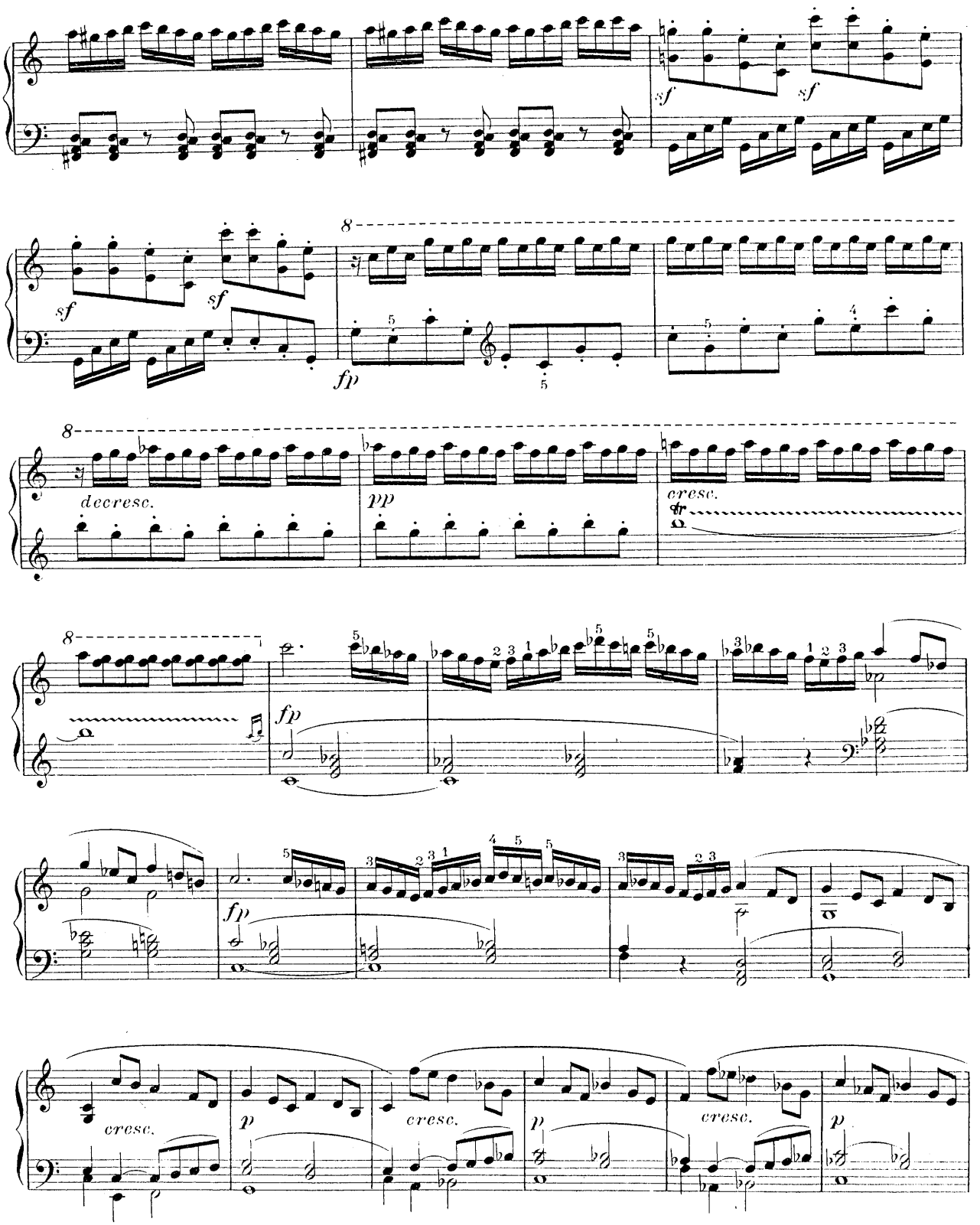
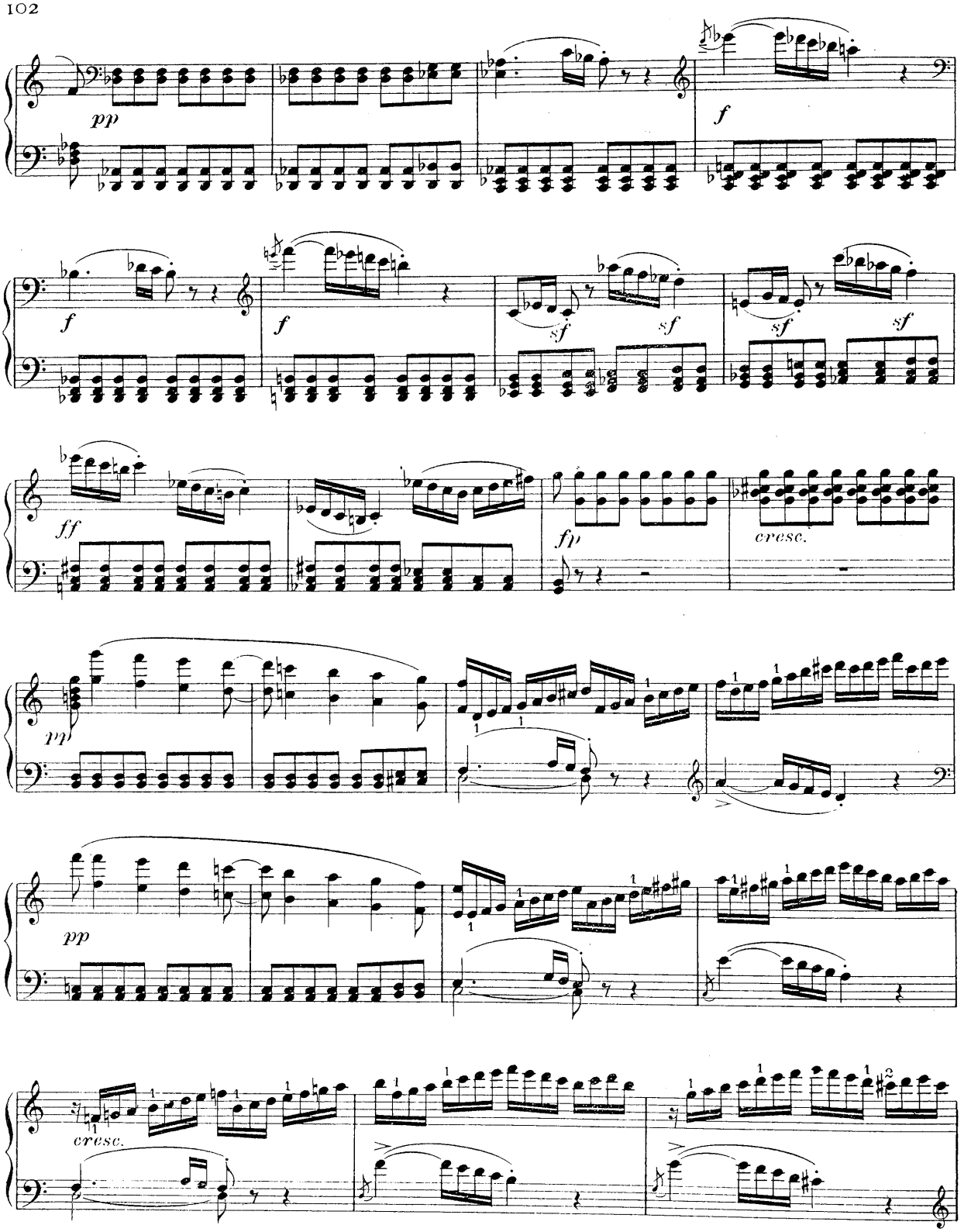
pp
pp
cresc.
f
sf
decresc.
p
pp
pp
f
pp
cresc.
pp


cresc.
p
cresc.
f
sf
sf
sf
decresc.
p
dolce
cresc.
sf
p
cresc.


p
dolce
cresc.
sf
p
cresc.
f
legato
decresc.
cresc.
f
ff


sf
sf
sf
sf
8
fp
8
decresc.
pp
cresc.
8
fp
fp
cresc.
p
cresc.
p
cresc.
p


pp
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f
sf
sf
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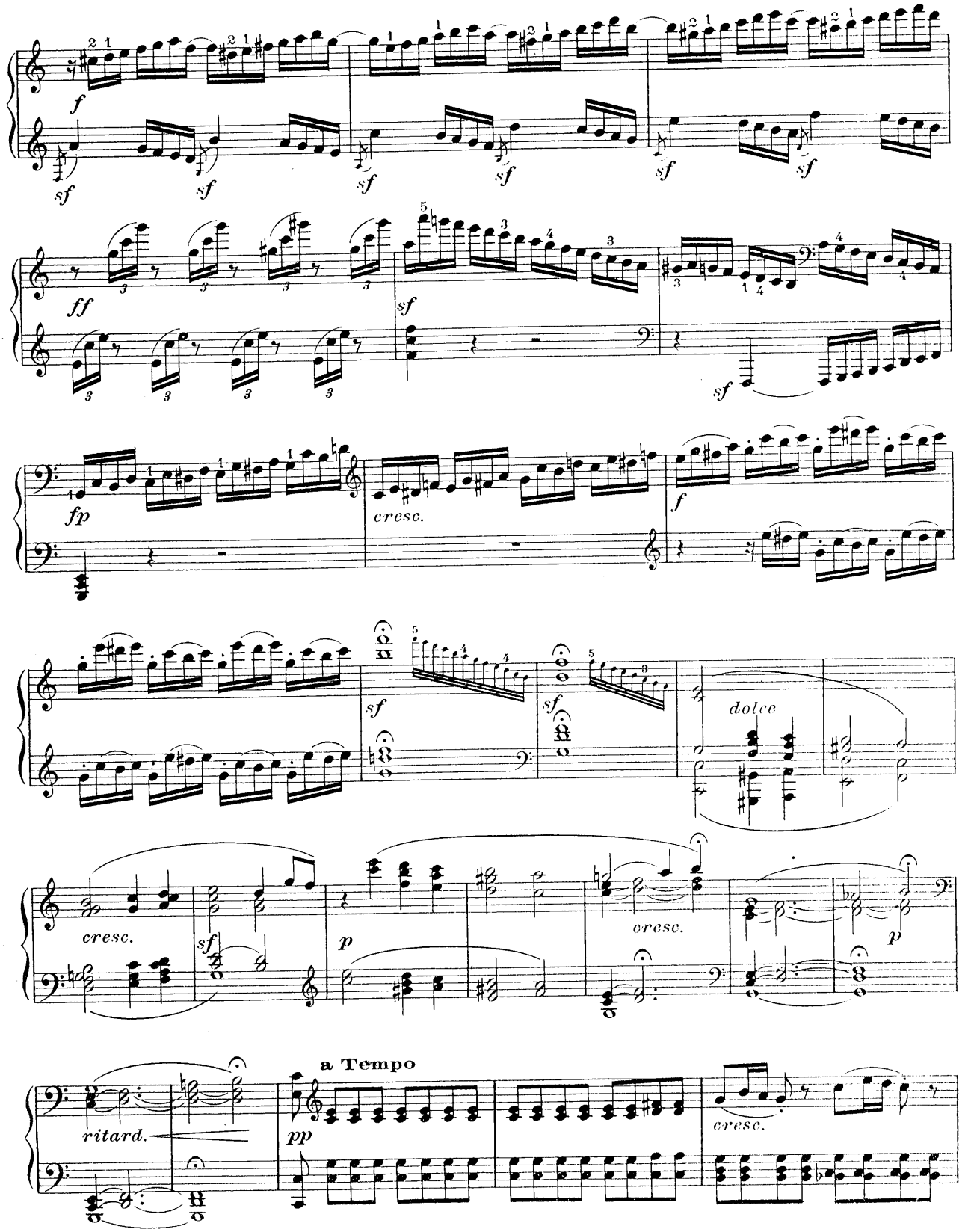
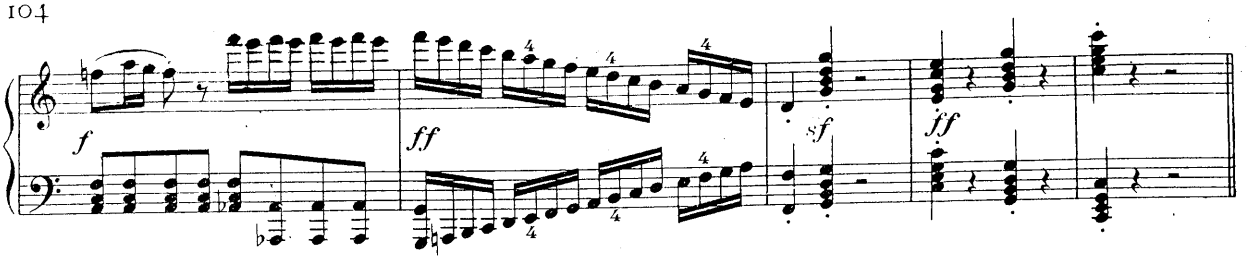
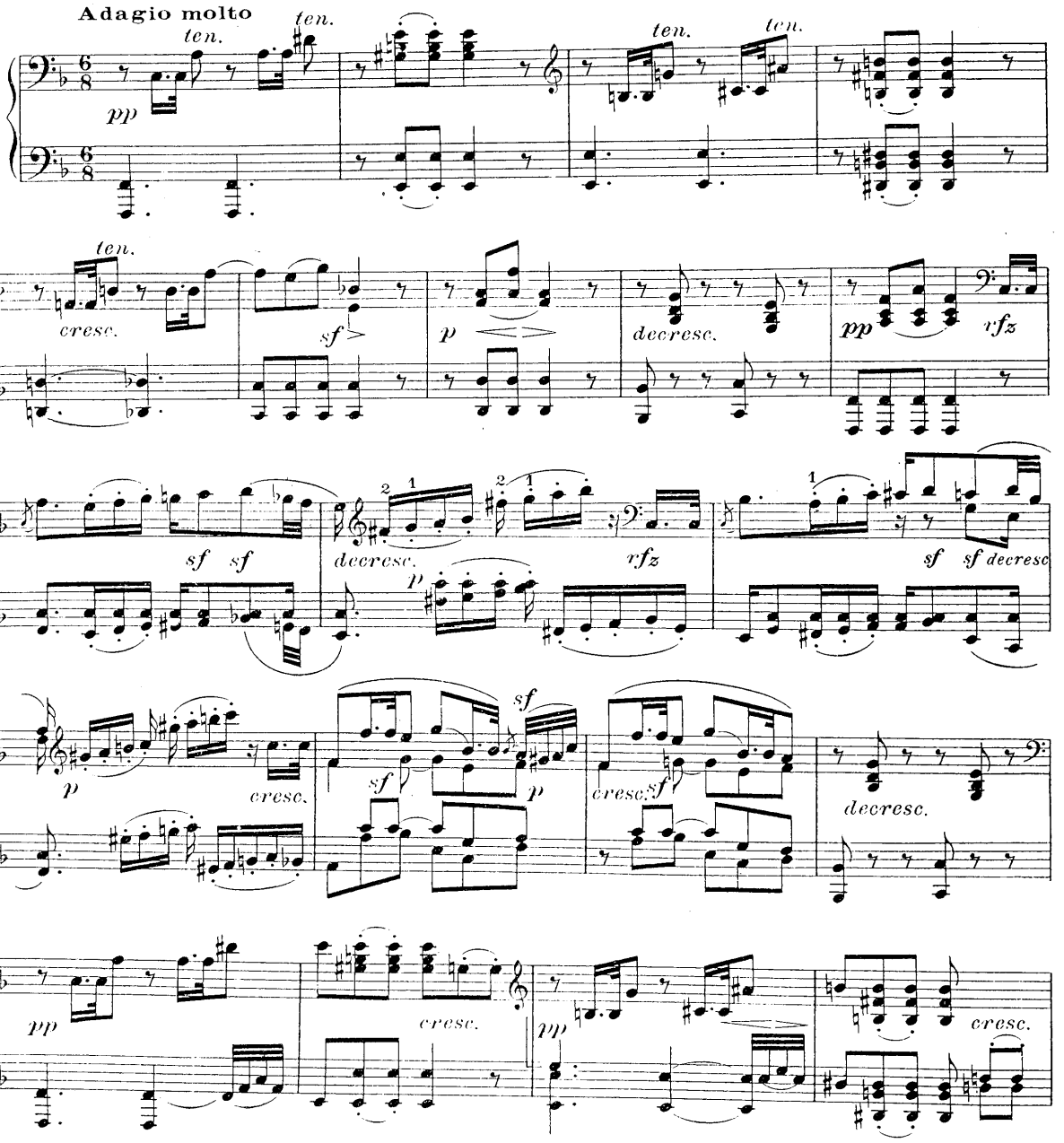
sf
ff
fp
cresc.
pp
pp
cresc.

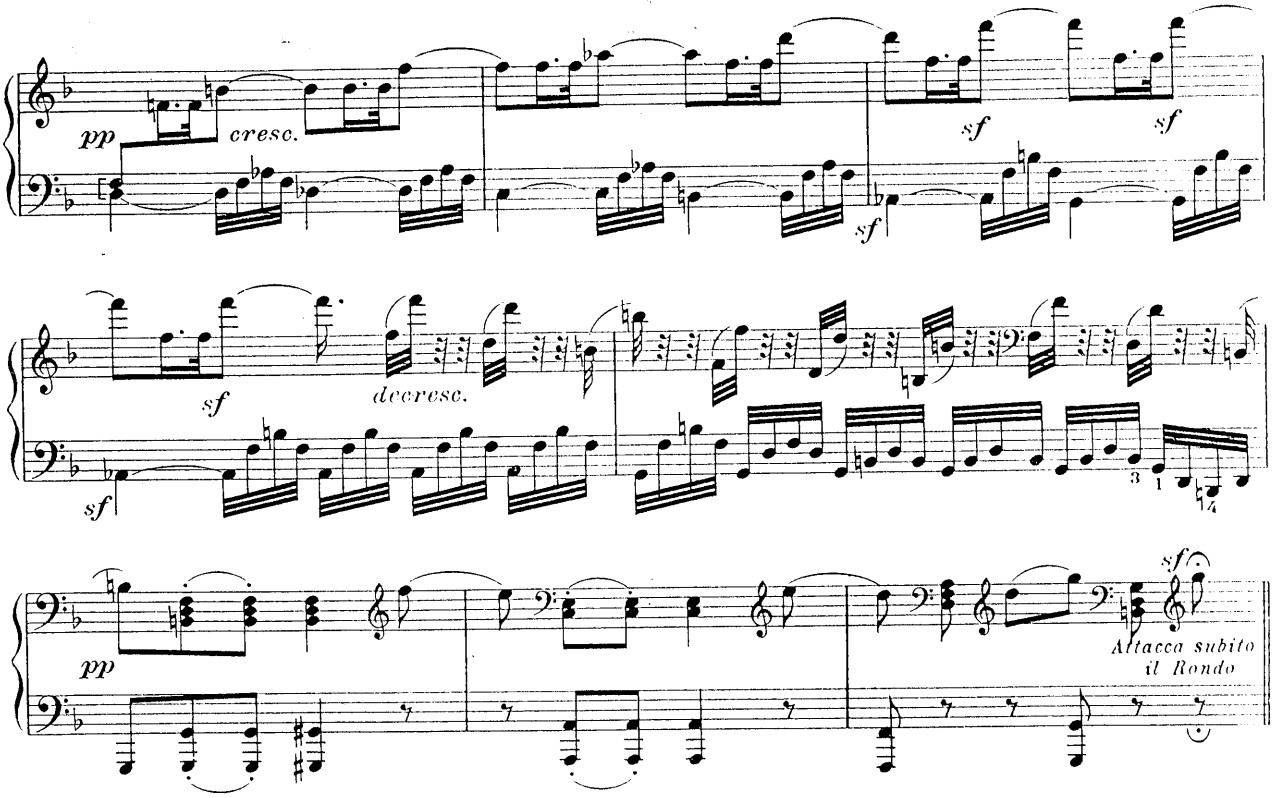

f
sf
sf
sf
sf
sf
ff
sf
sf
fp
cresc.
f
sf
sf
dolce
cresc.
sf
p
cresc.
p
ritard.
a Tempo
pp
cresc.



INTRODUZIONE

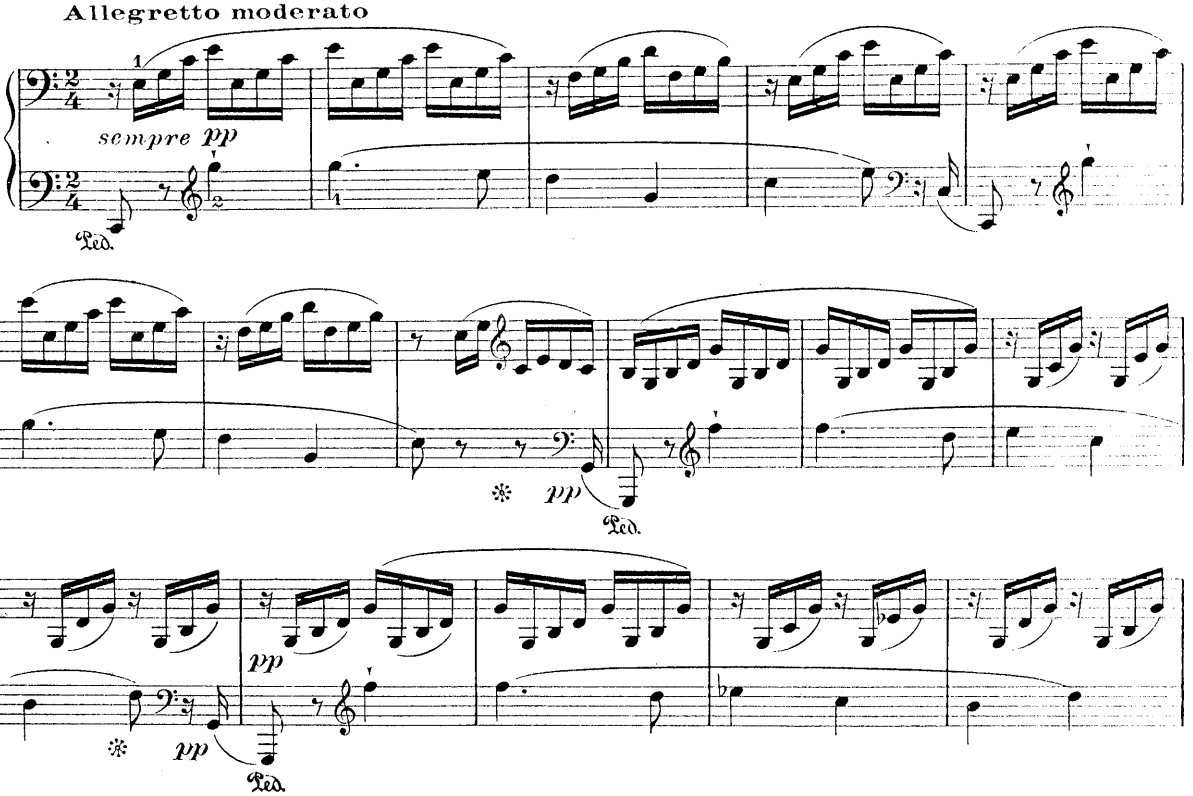
Adagio molto

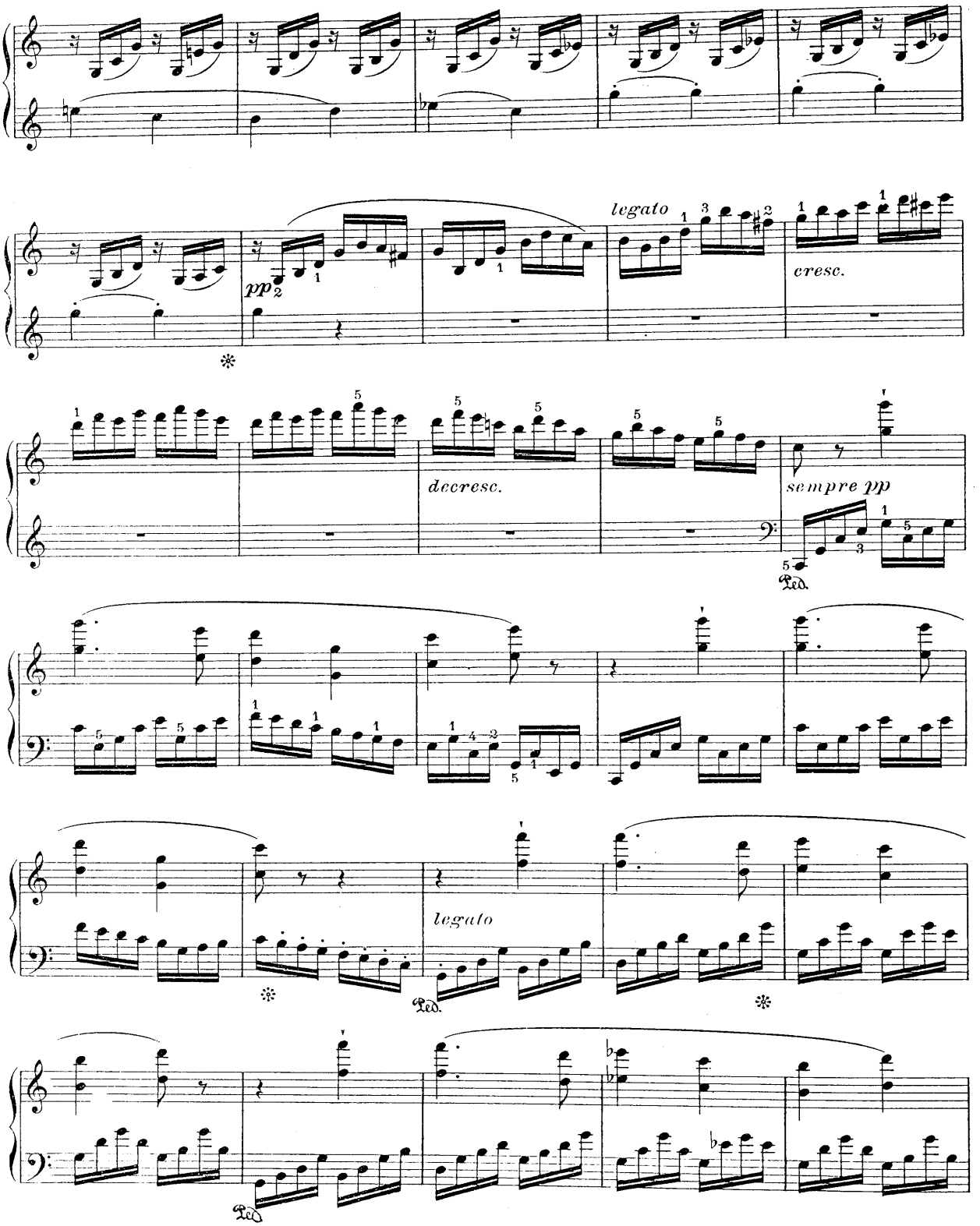


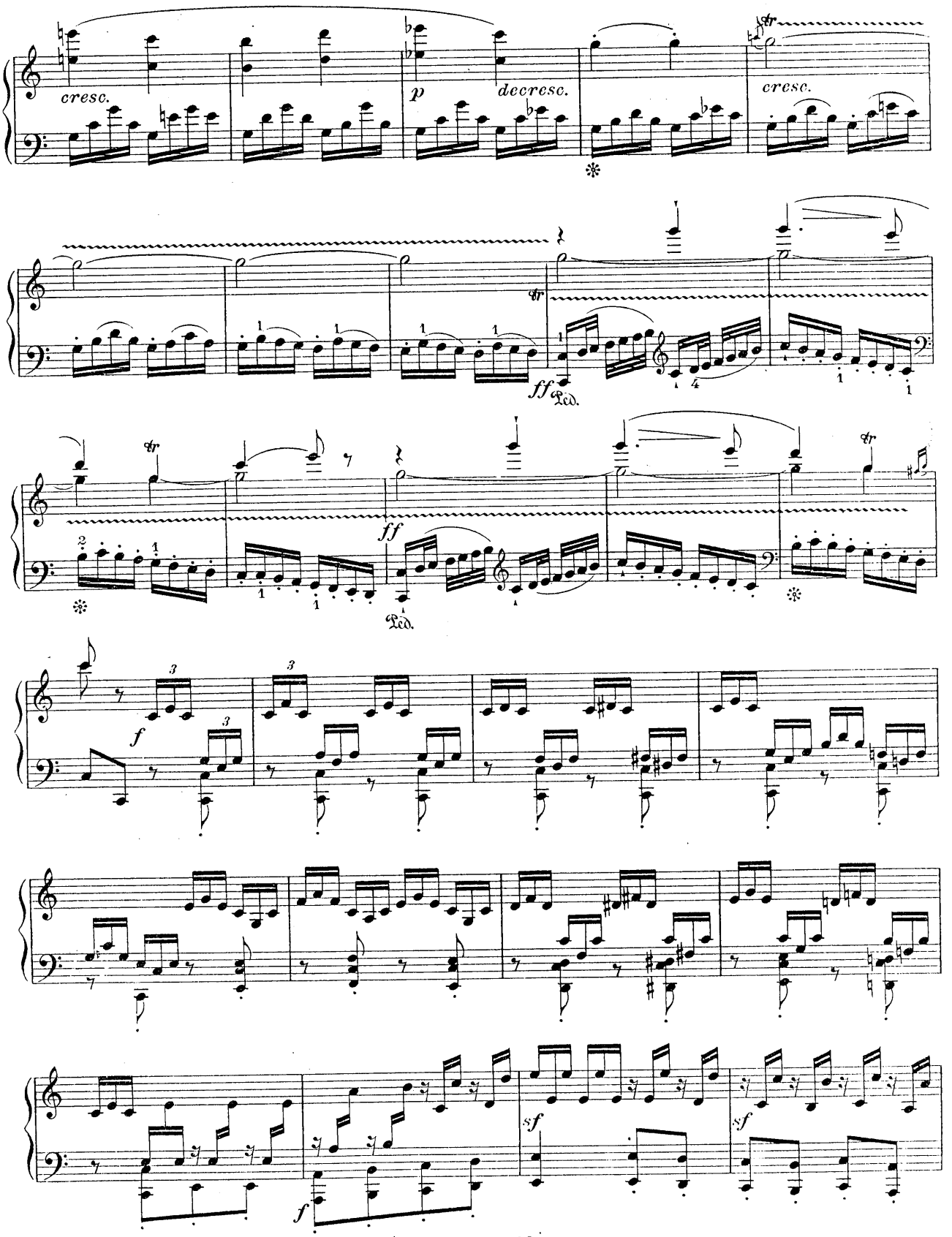


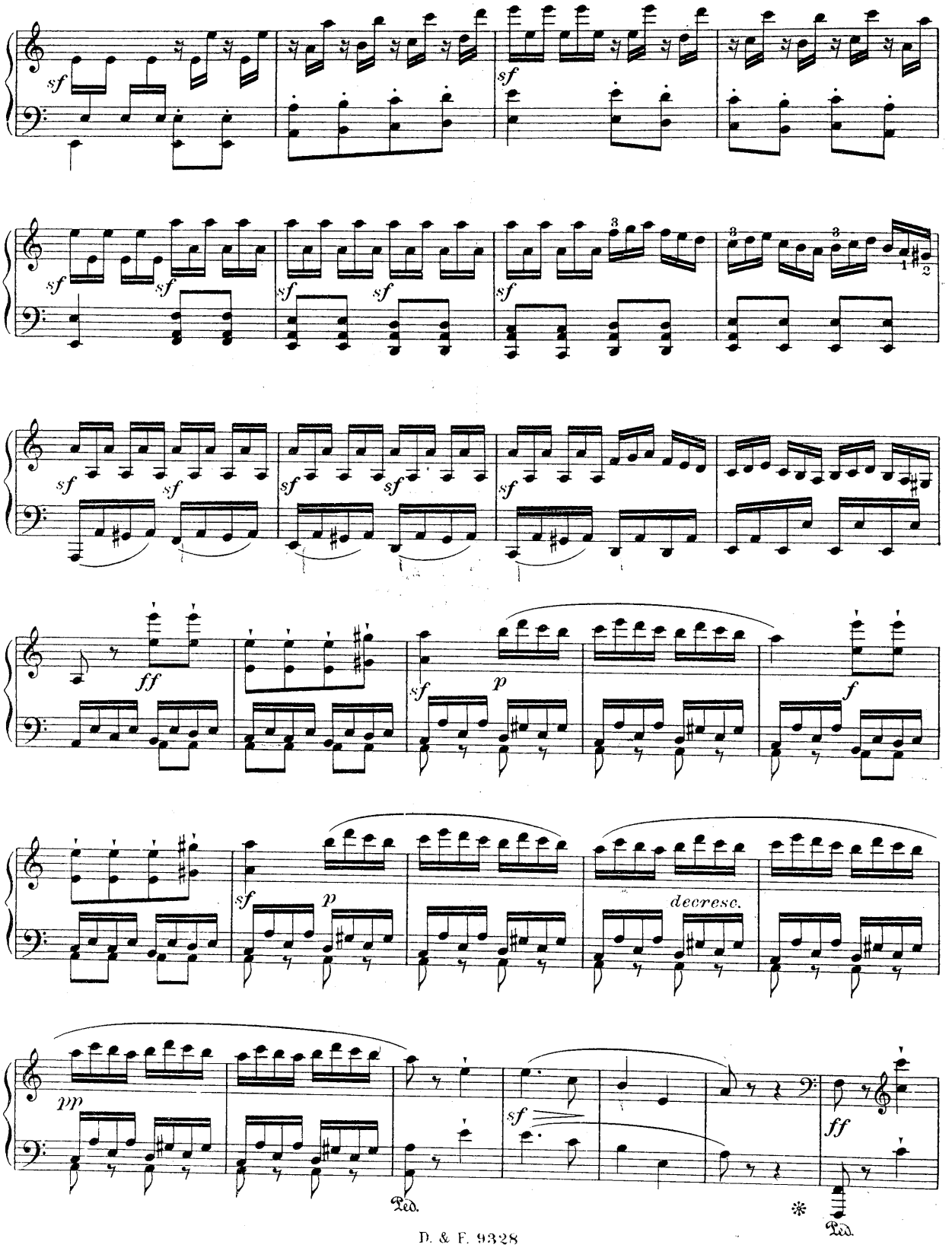
RONDO

Allegretto moderato




legato
cresc.
decresc.
sempre pp
legato
Ped.


cresc.
p
decresc.
cresc.
ff
Ped.
ff
Ped.
f
sf
sf
f


sf
sf
sf
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sf
sf
sf
sf
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sf
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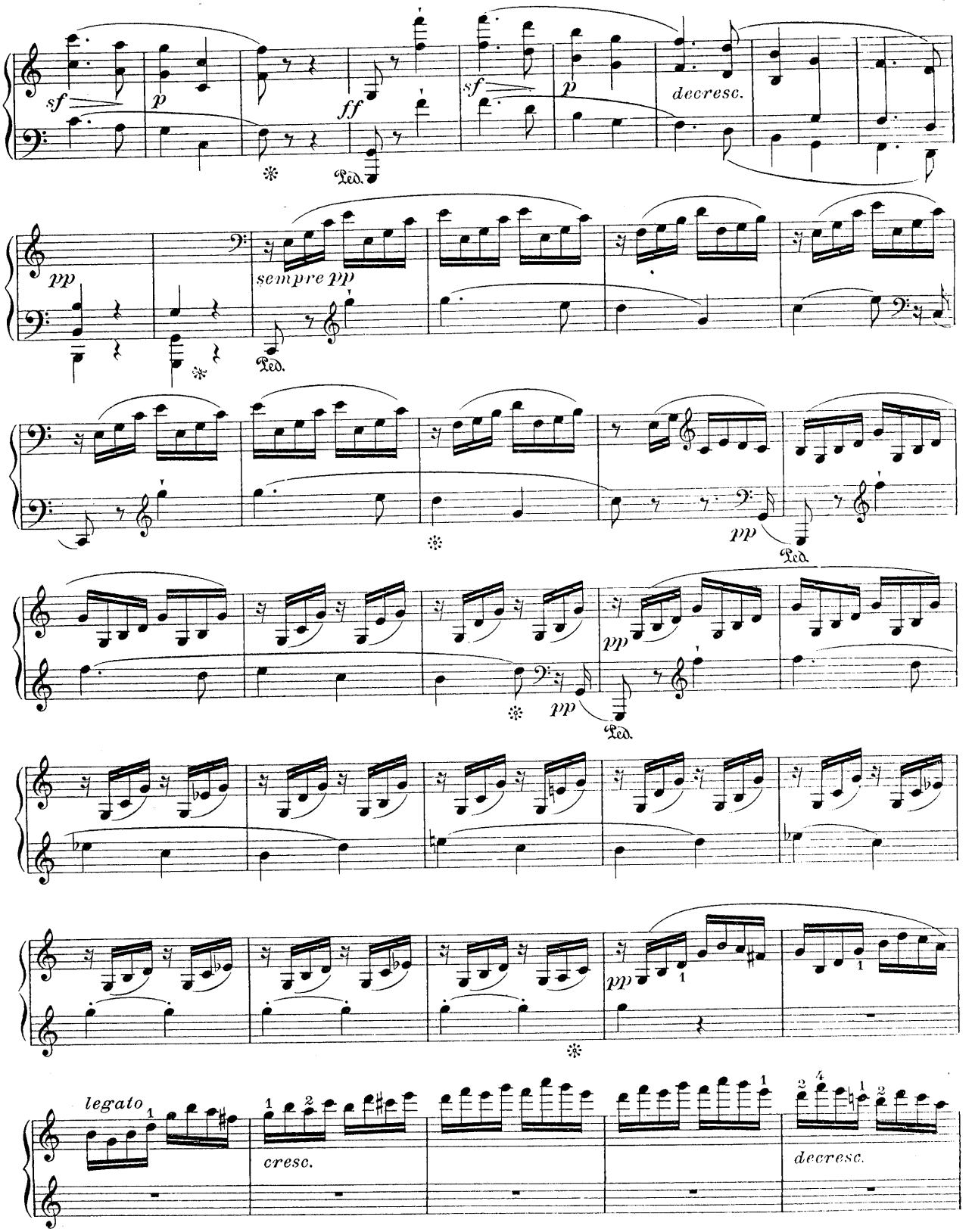
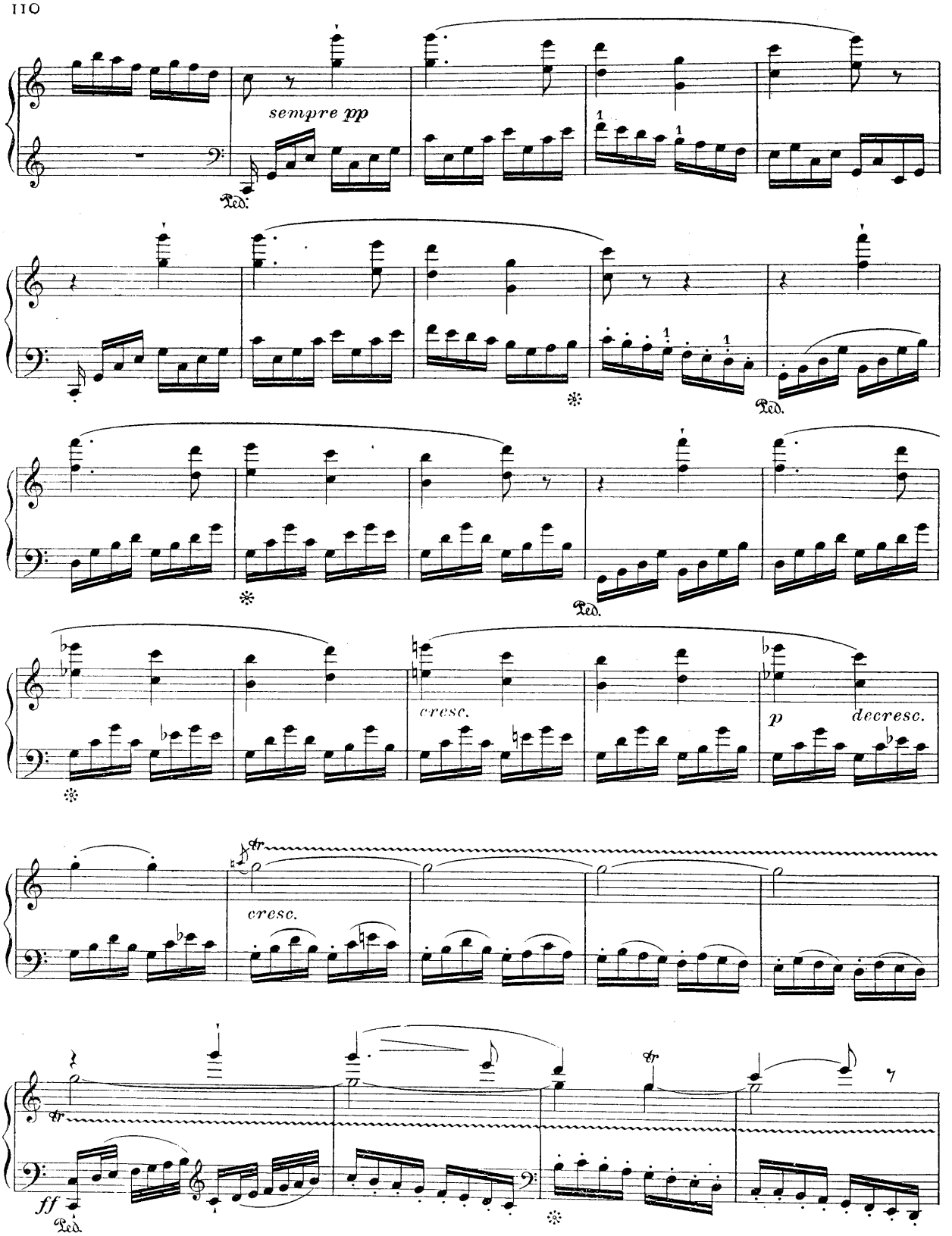
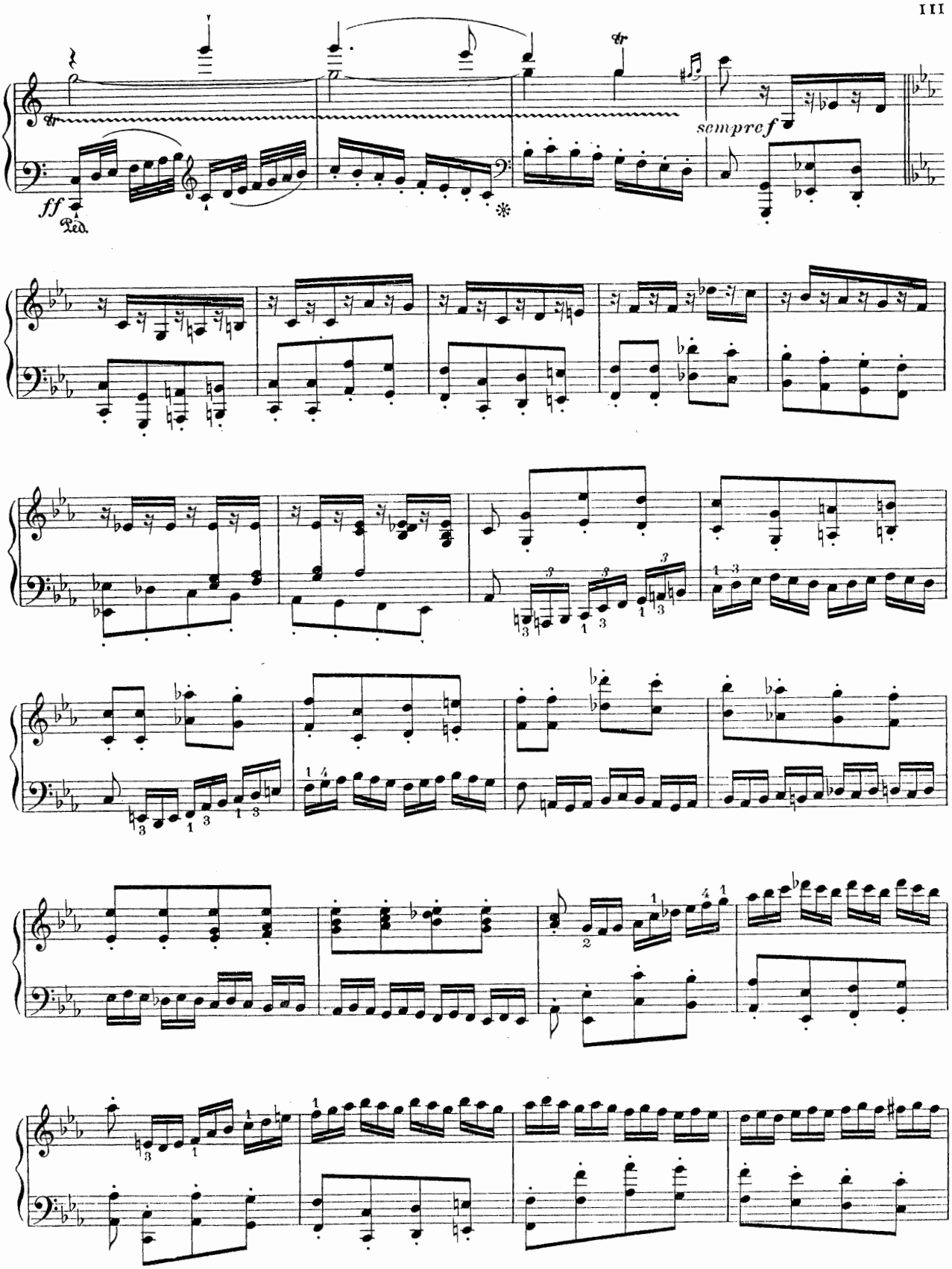
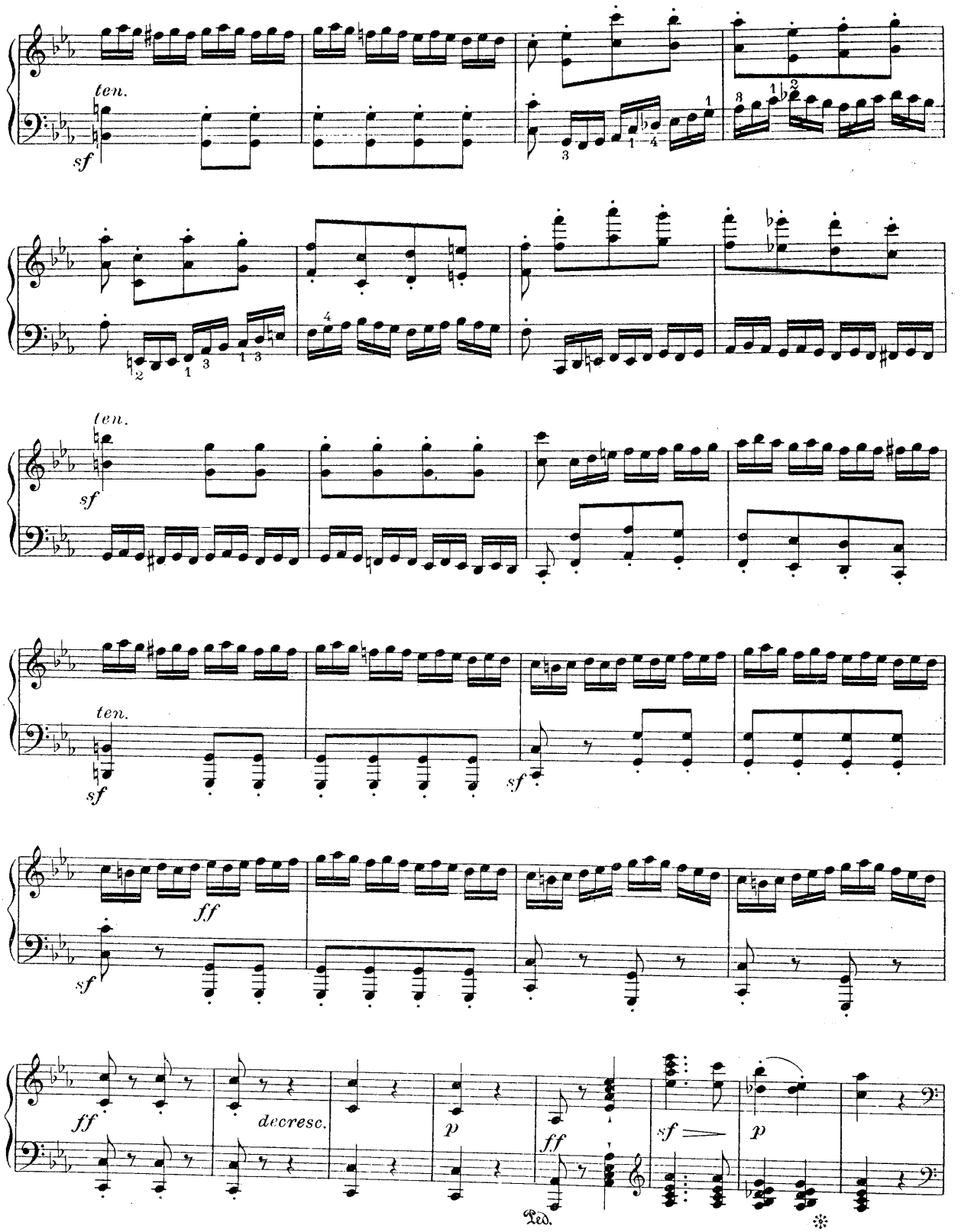
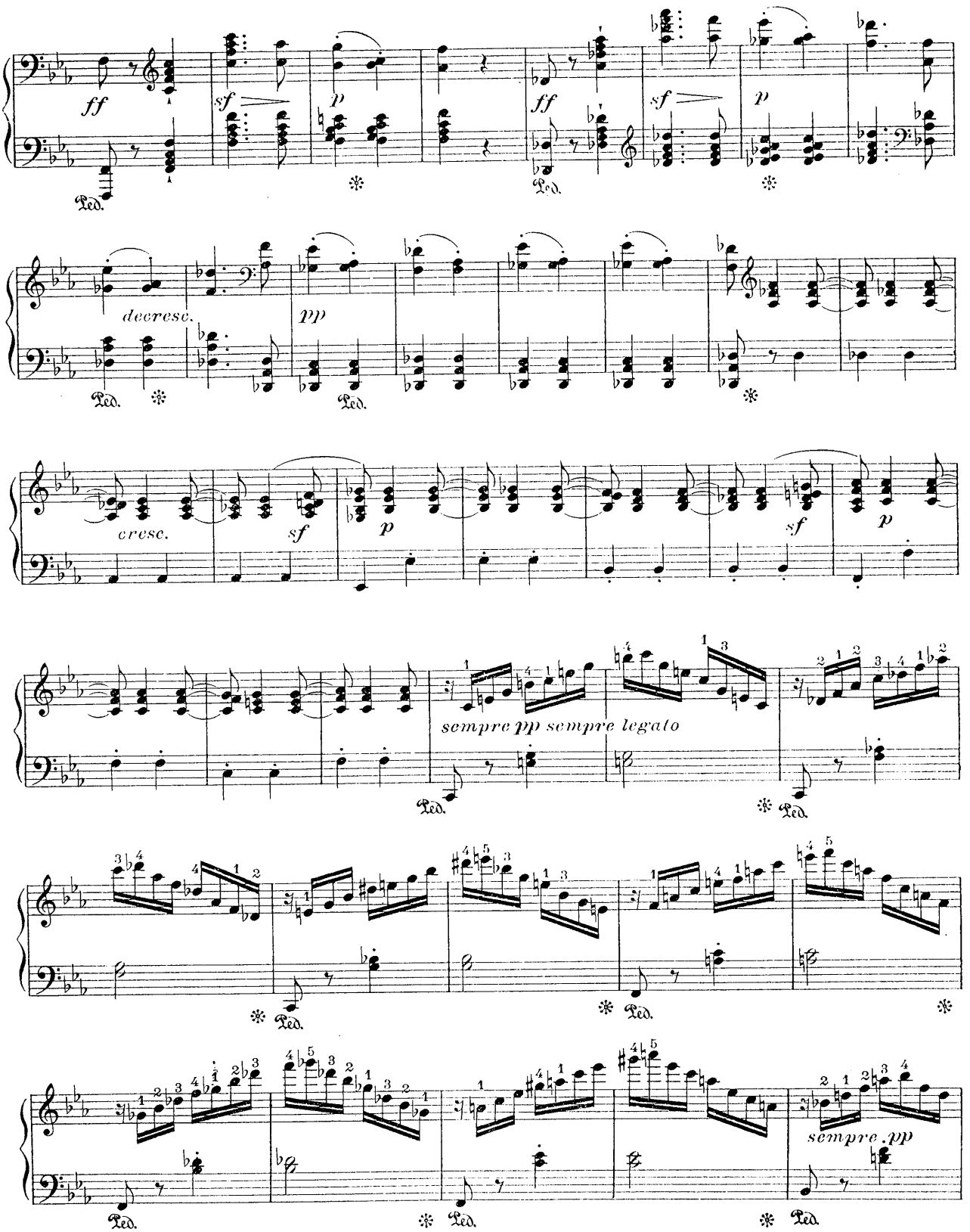
sf
sf
sf
sf
ff
p
f
sf
p
decrese.
pp
sf
ff
Ped.
Ped.

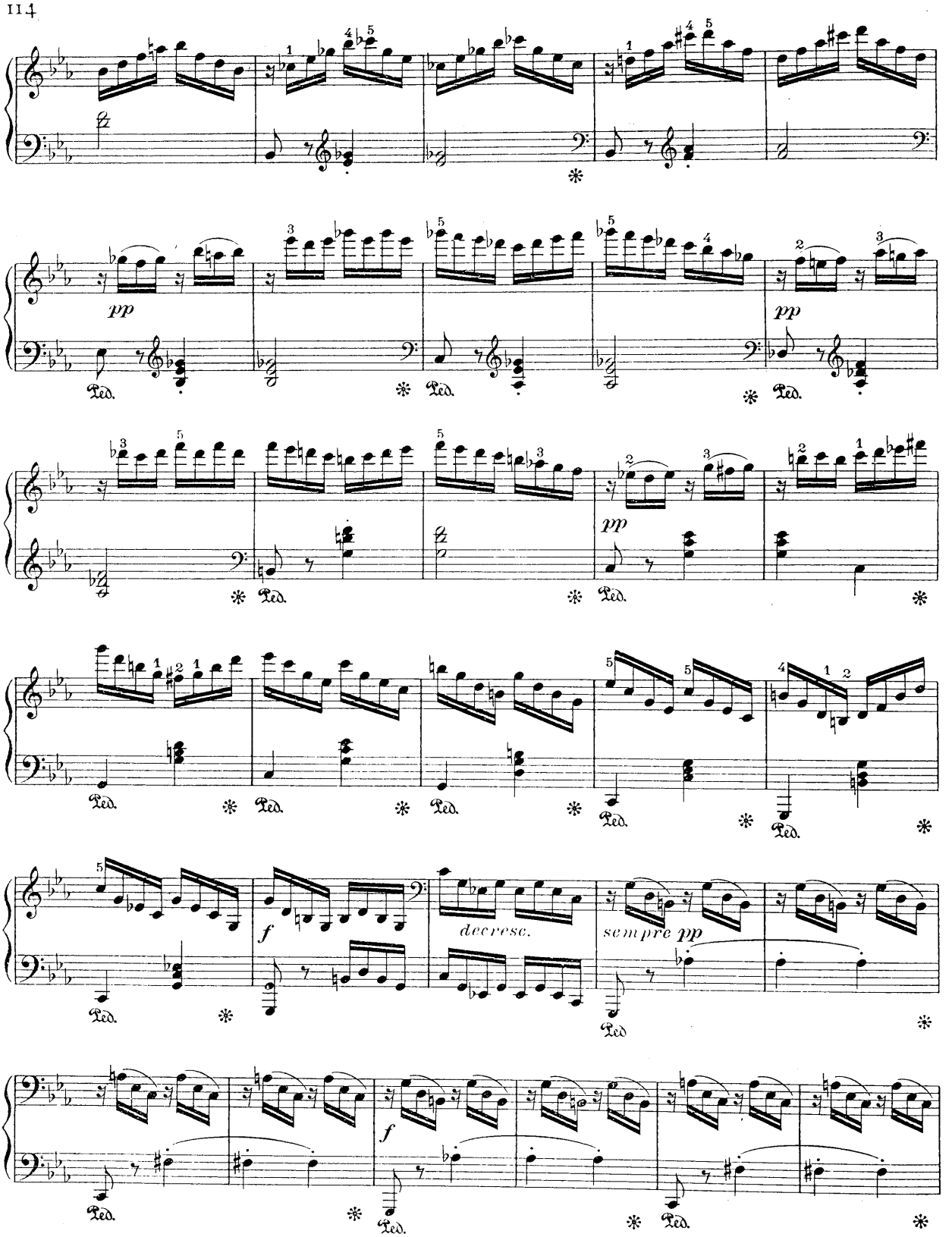

sf
p
ff
sf
p
decresc.
pp
sempre pp
Ped.
pp
Ped.
pp
Ped.
pp
legato
cresc.
decresc.

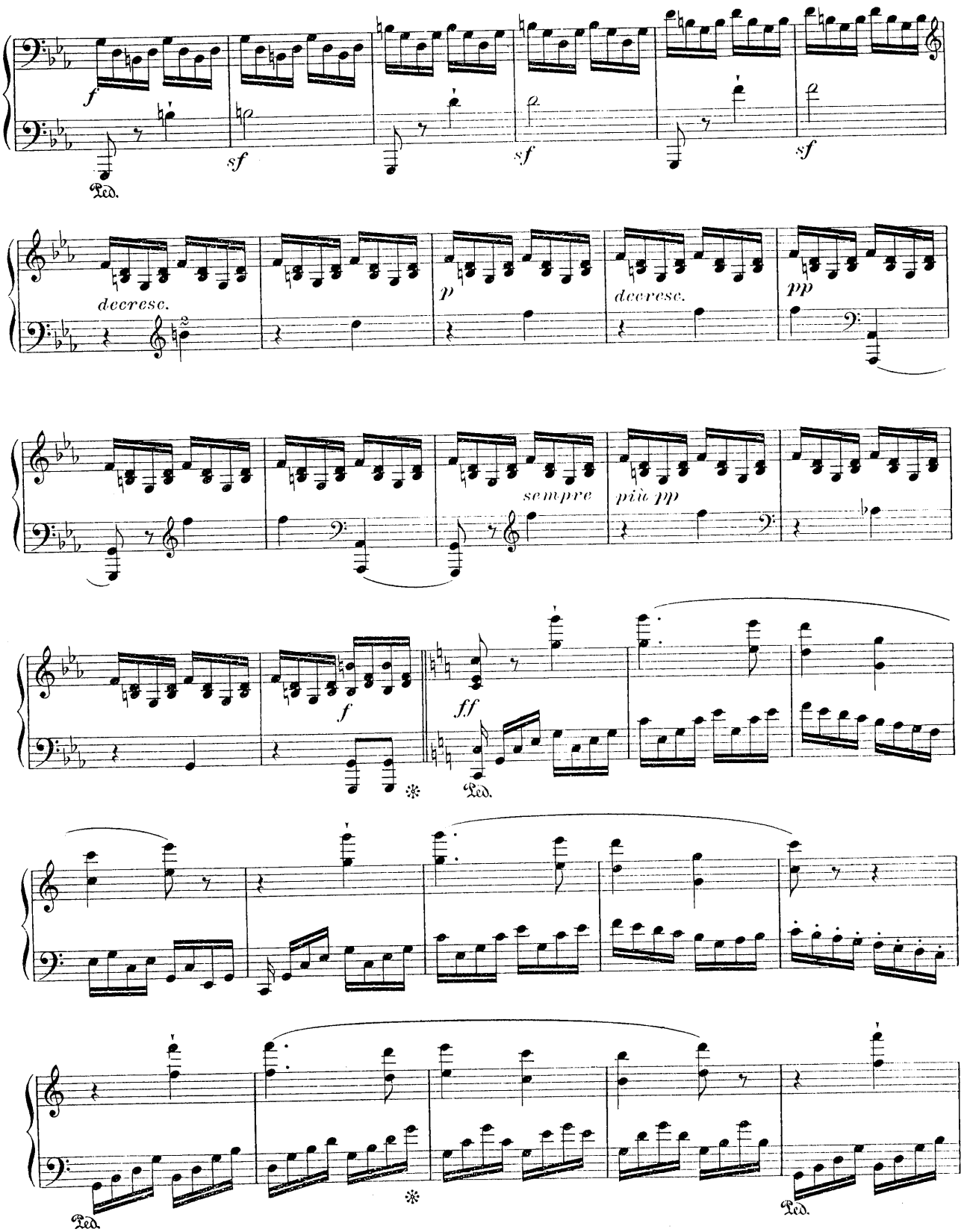

sempre pp
Ped.
Ped.
Ped.
cresc.
p
decresc.
cresc.
tr
tr
tr
ff
Ped.

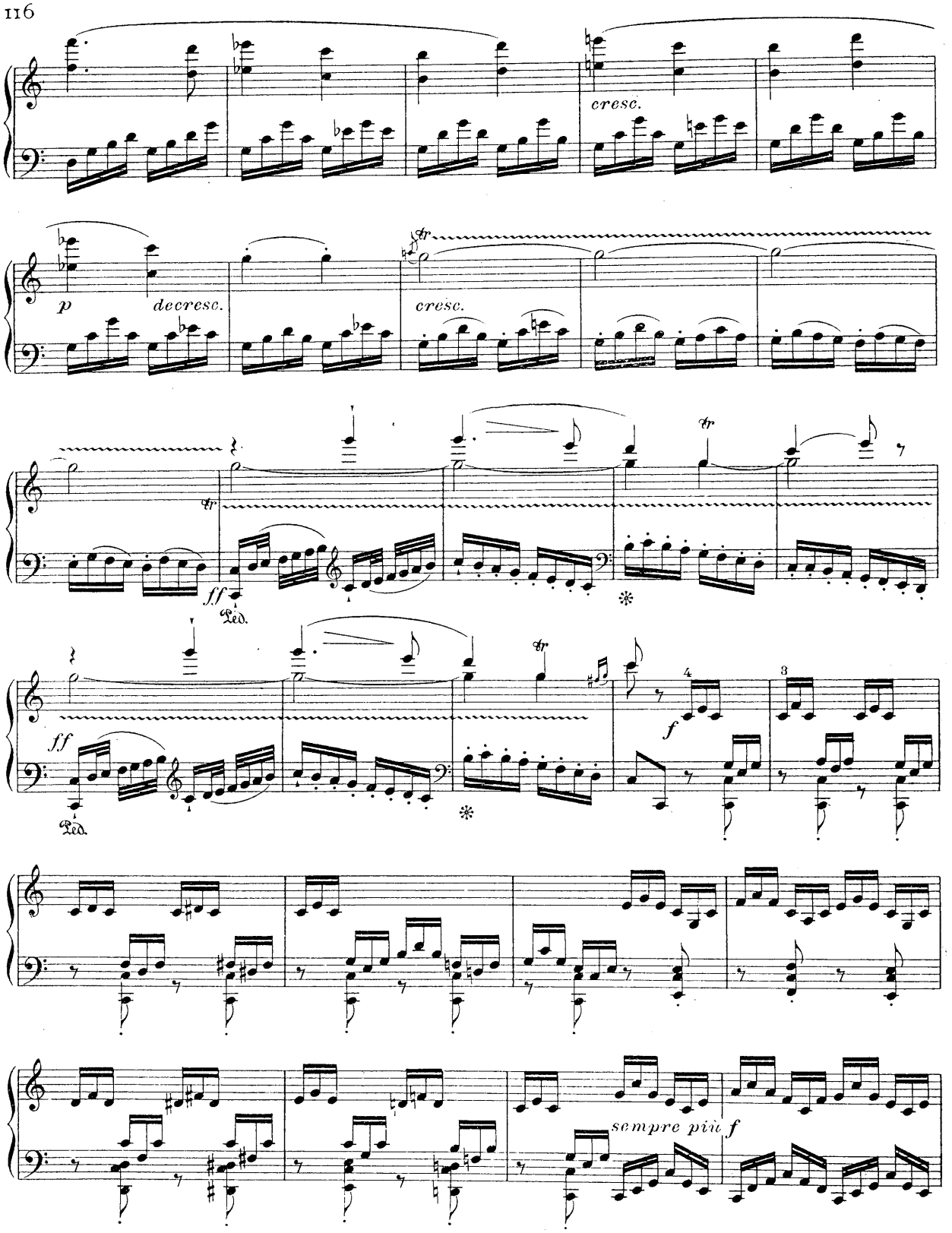

sempre f
ff
Ped.

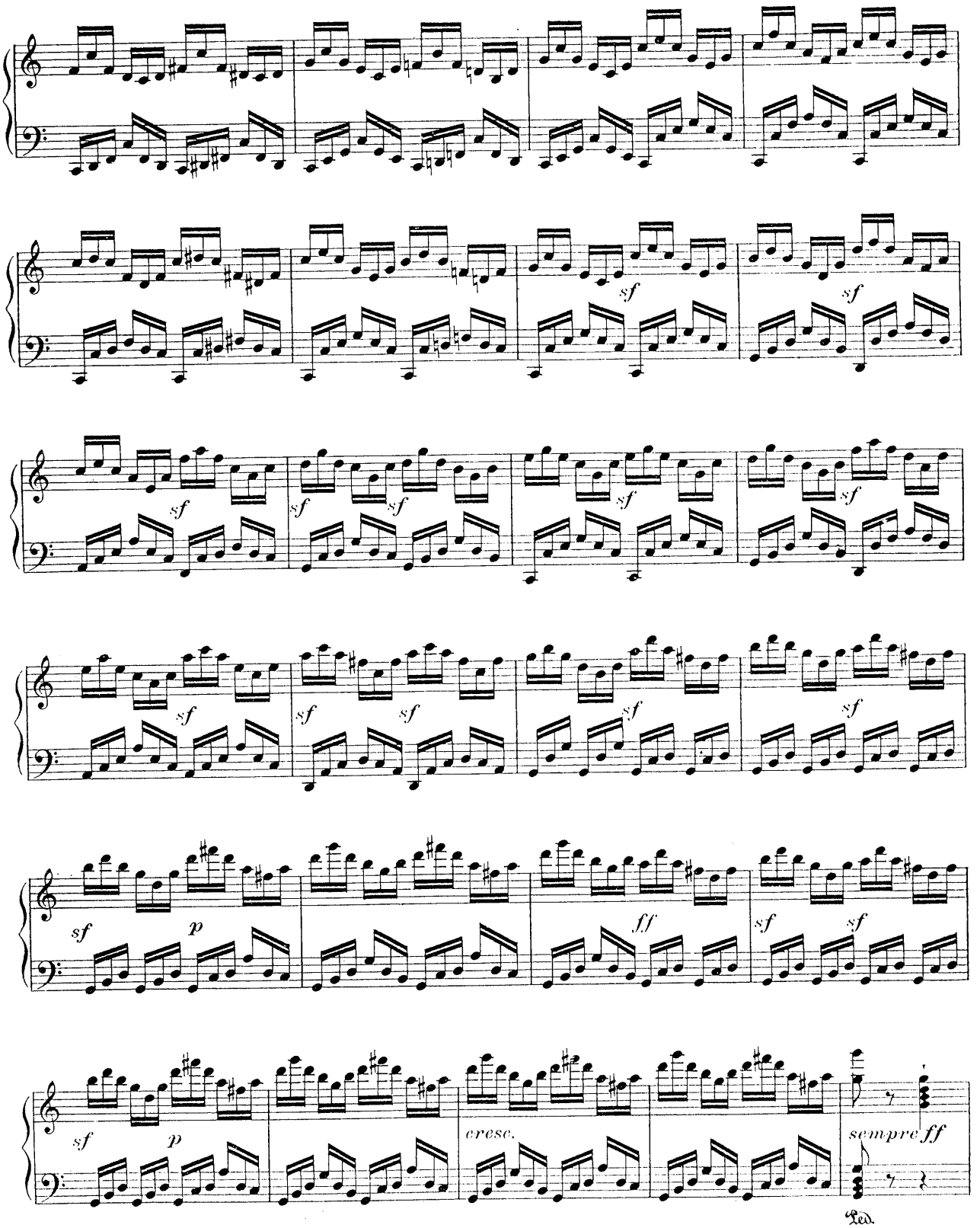

ten.
sf
ten.
sf
ten.
sf
sf
ff
sf
ff
decresc.
p
ff
Ped.
sf
p

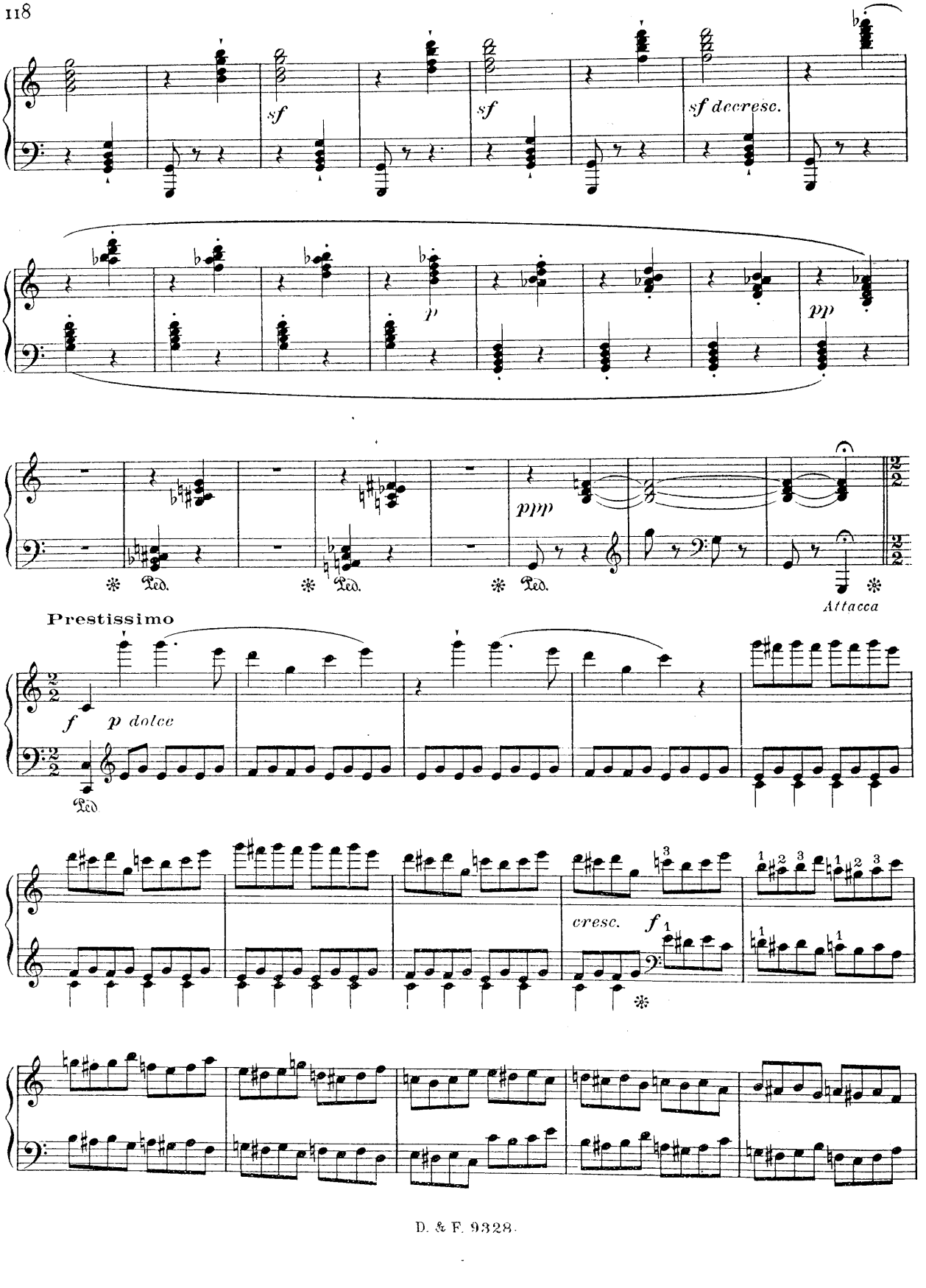

ff
sf
p
ff
sf
p
Ped.
decresc.
pp
cresc.
sf
p
sf
p
sempre pp sempre legato
sempre pp

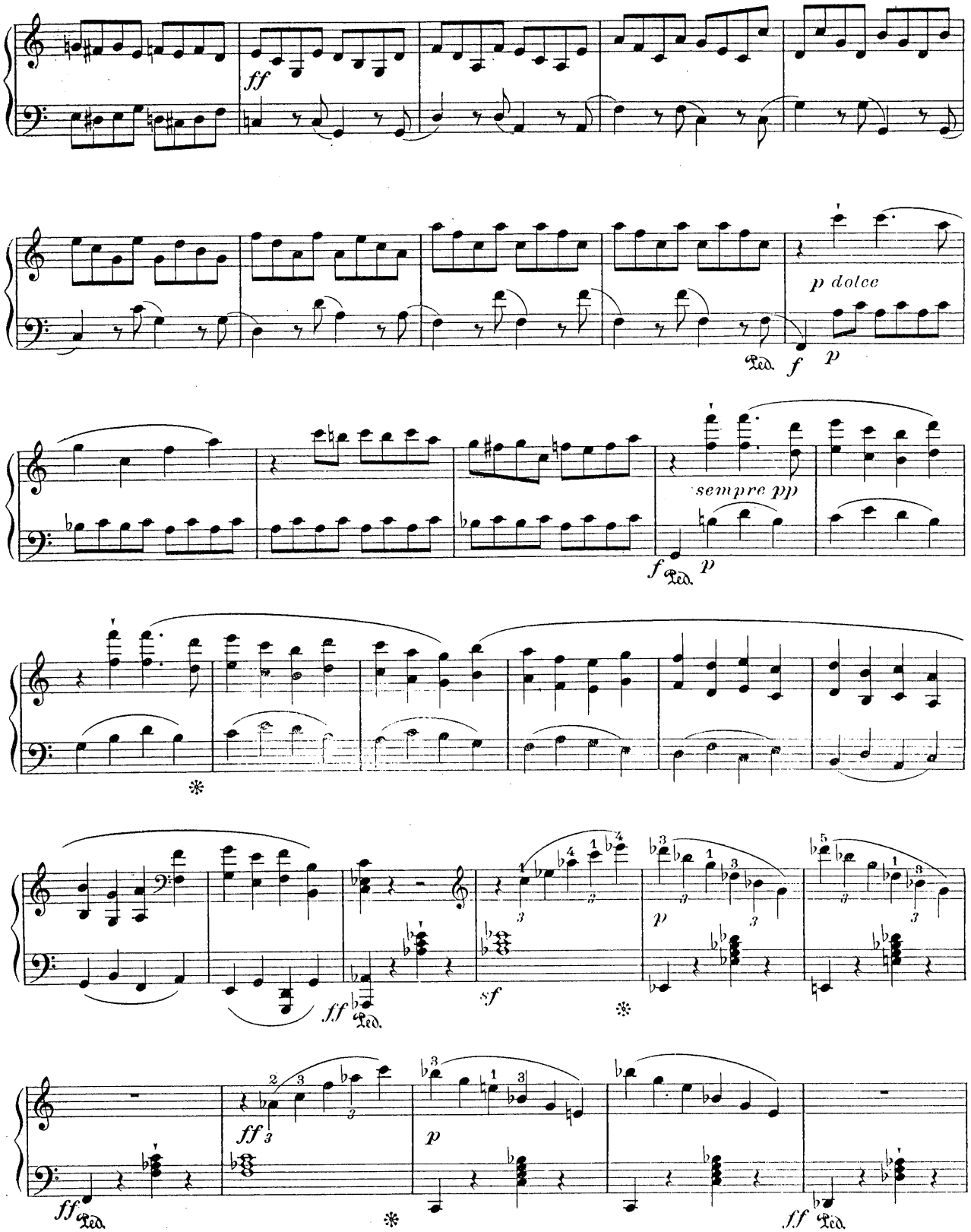

pp
Ped.
pp
Ped.
pp
Ped.
Ped.
Ped.
Ped.
Ped.
f
decresc.
sempre pp
Ped.
Ped
f
Ped.
Ped.
Ped.

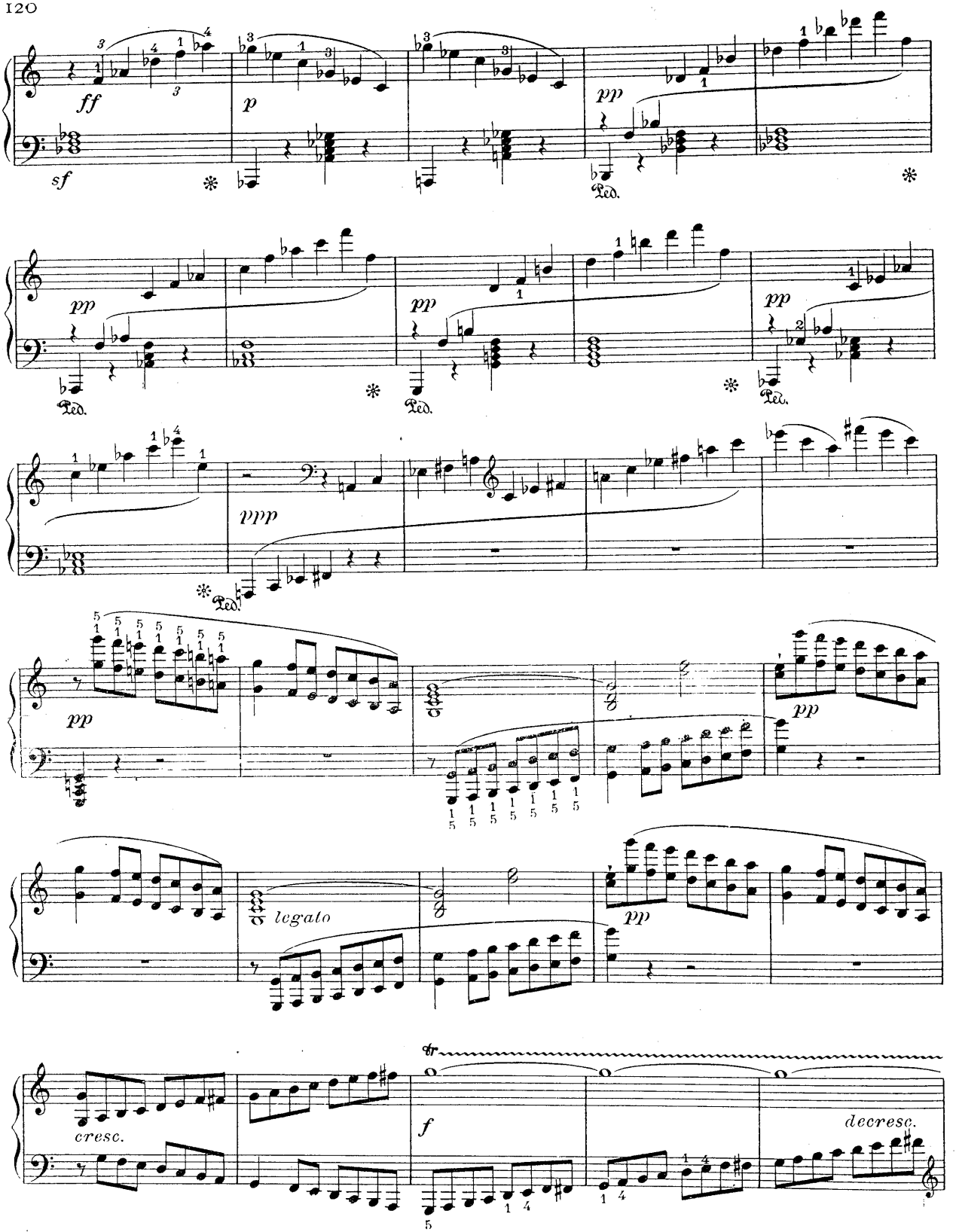

f
sf
sf
sf
Ped.
decresc.
p
decresc.
pp
sempre
più pp
f
ff
Ped.
Ped.
Ped.

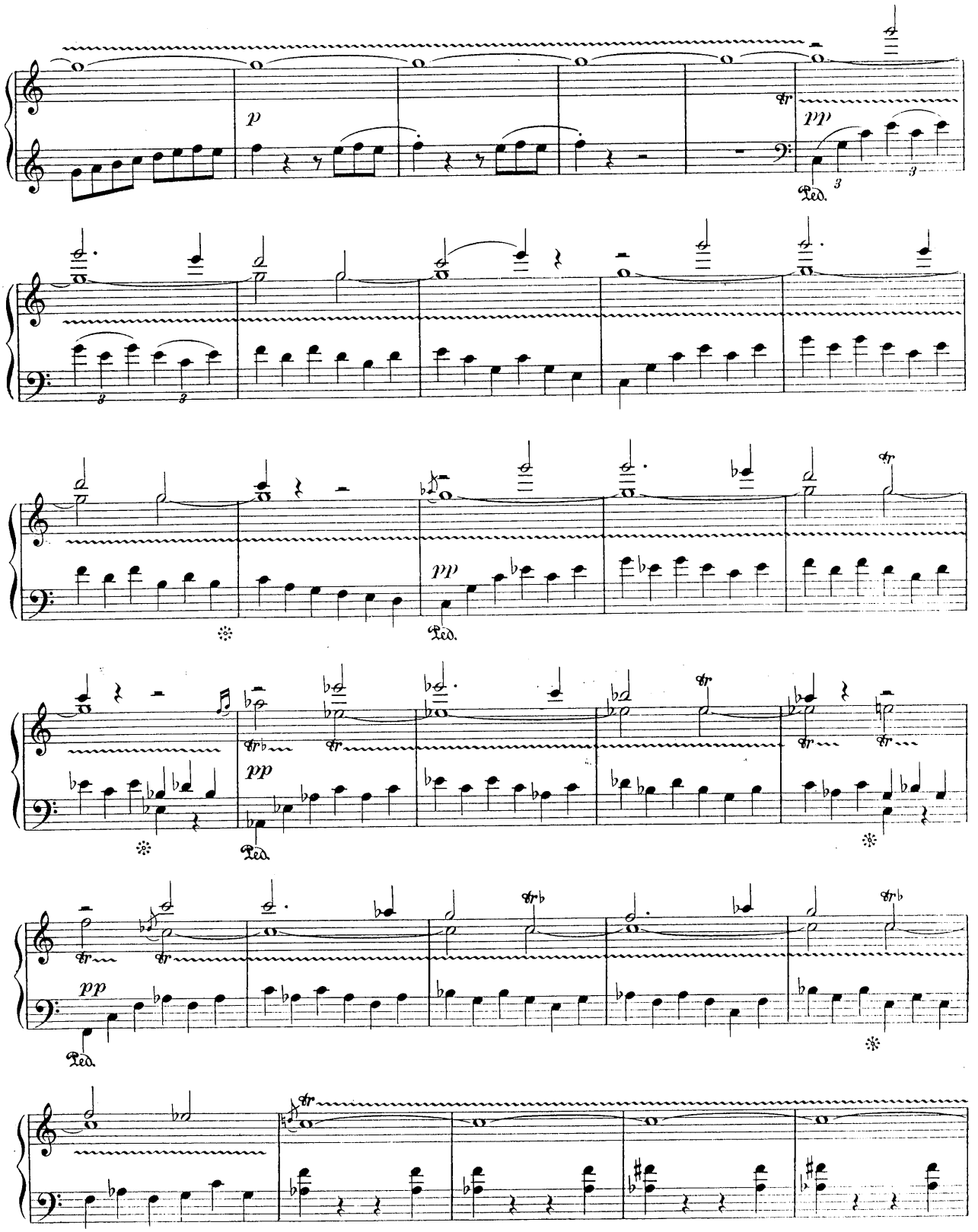

cresc.
p
decresc.
cresc.
ff
Ped.
ff
Ped.
f
sempre più f

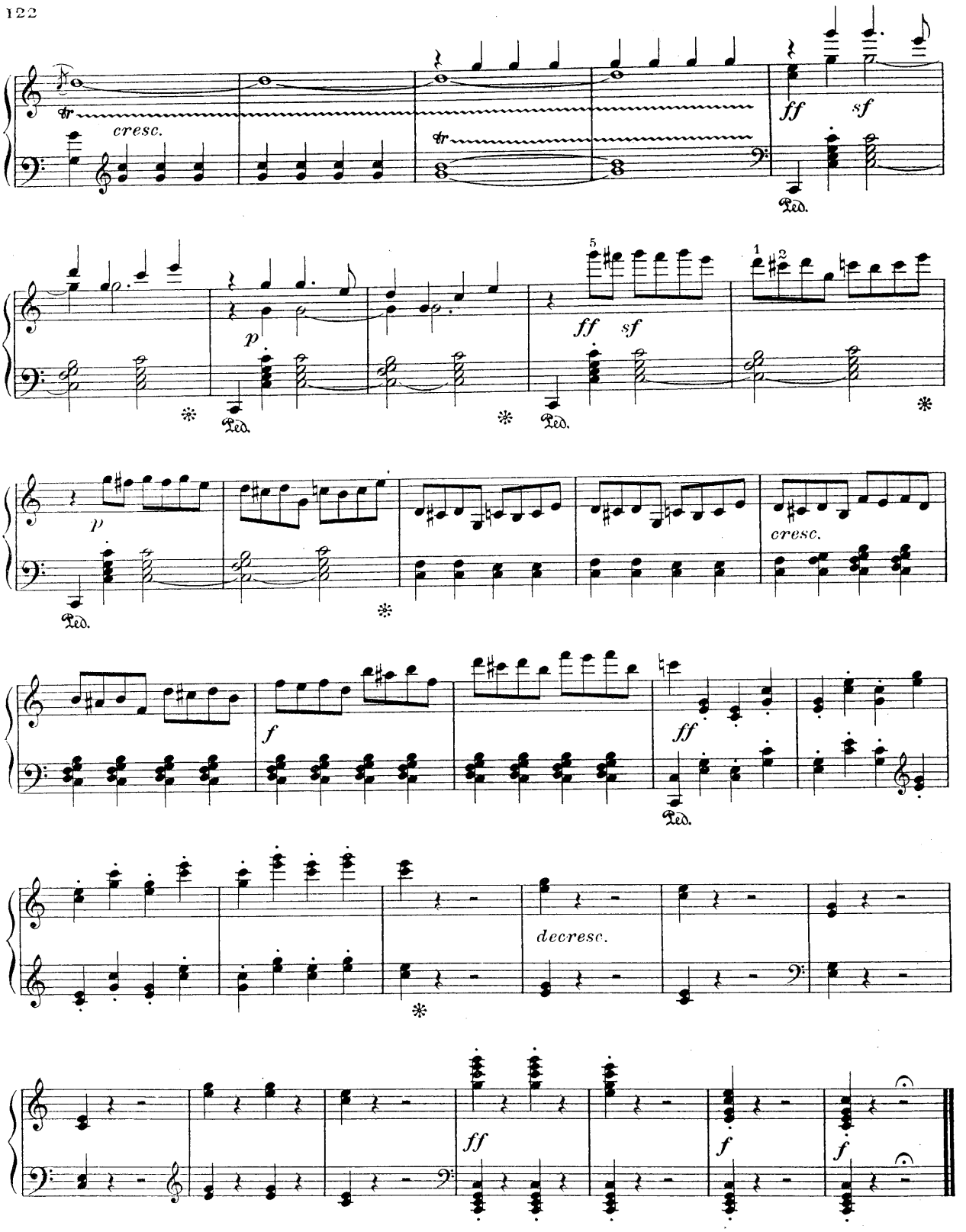

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
ff
sf
sf
sf
p
cresc.
sempre ff
Ped.


sf
sf
sf decresc.
p
pp
ppp
Ped.
Ped.
Ped.
Attacca
Prestissimo
f
p dolce
Ped.
cresc.
f


ff
p dolce
Ped. f p
sempre pp
f Ped. p
ff Ped.
sf
p
ff Ped.
ff 3
p
ff Ped.
ff Ped.


ff
sf
p
pp
Ped.
pp
Ped.
pp
Ped.
ppp
Ped.
pp
pp
legato
pp
cresc.
f
decresc.


p
pp
Ped.
pp
Ped.
pp
Ped.
pp
Ped.


cresc.
ff
sf
Ped.
p
ff
sf
cresc.
f
ff
decresc.
ff
f
f

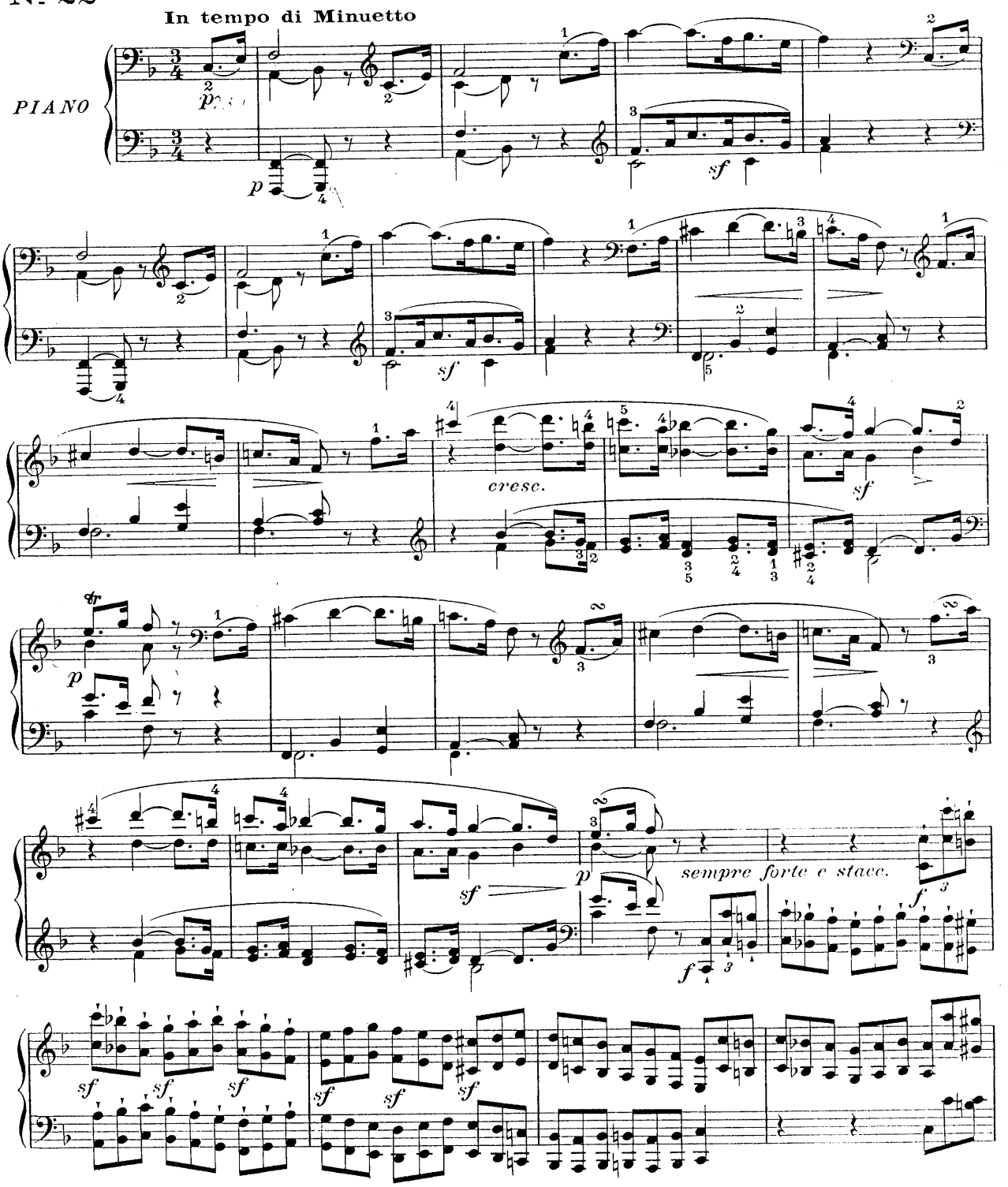
SONATE

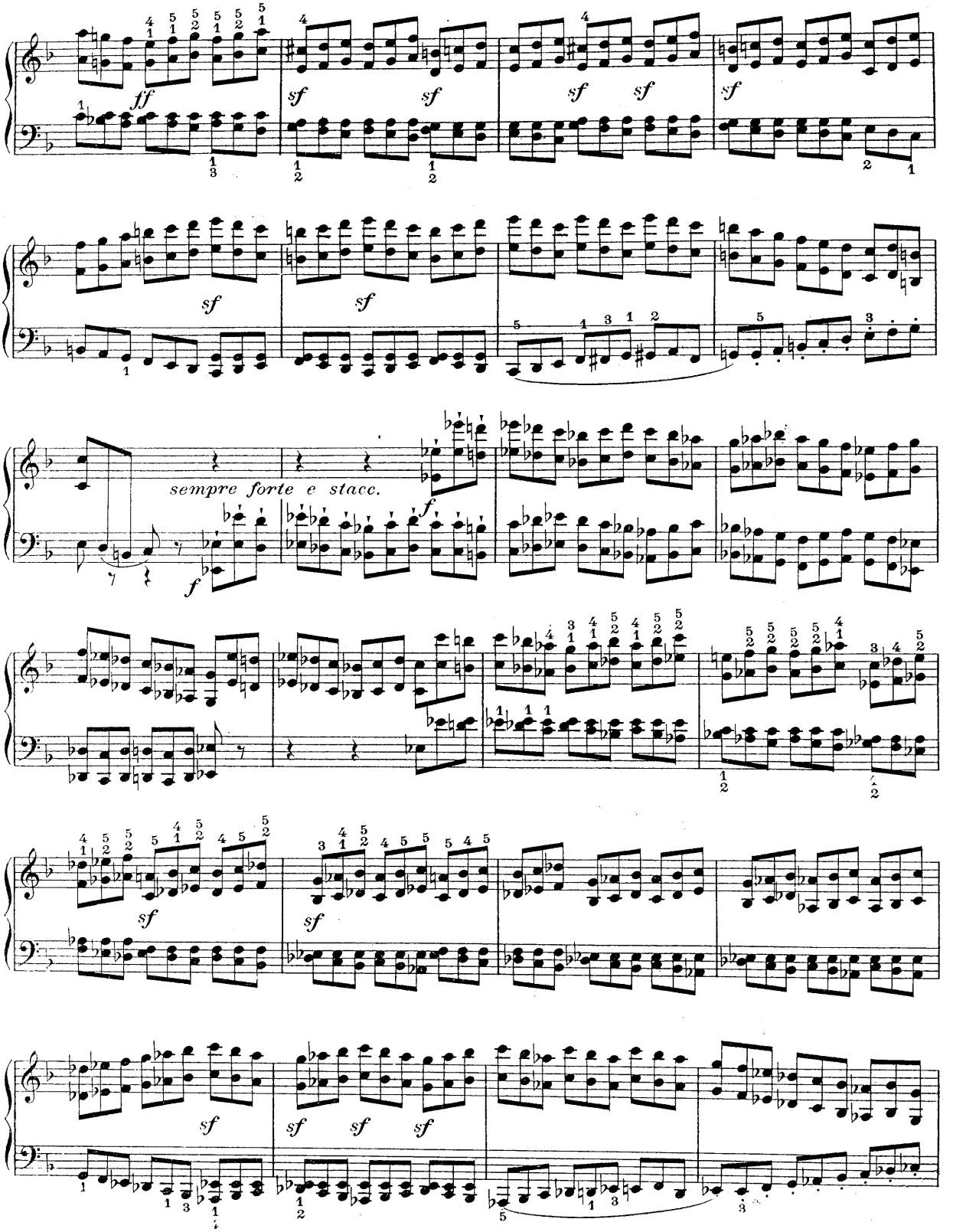
Op. 54

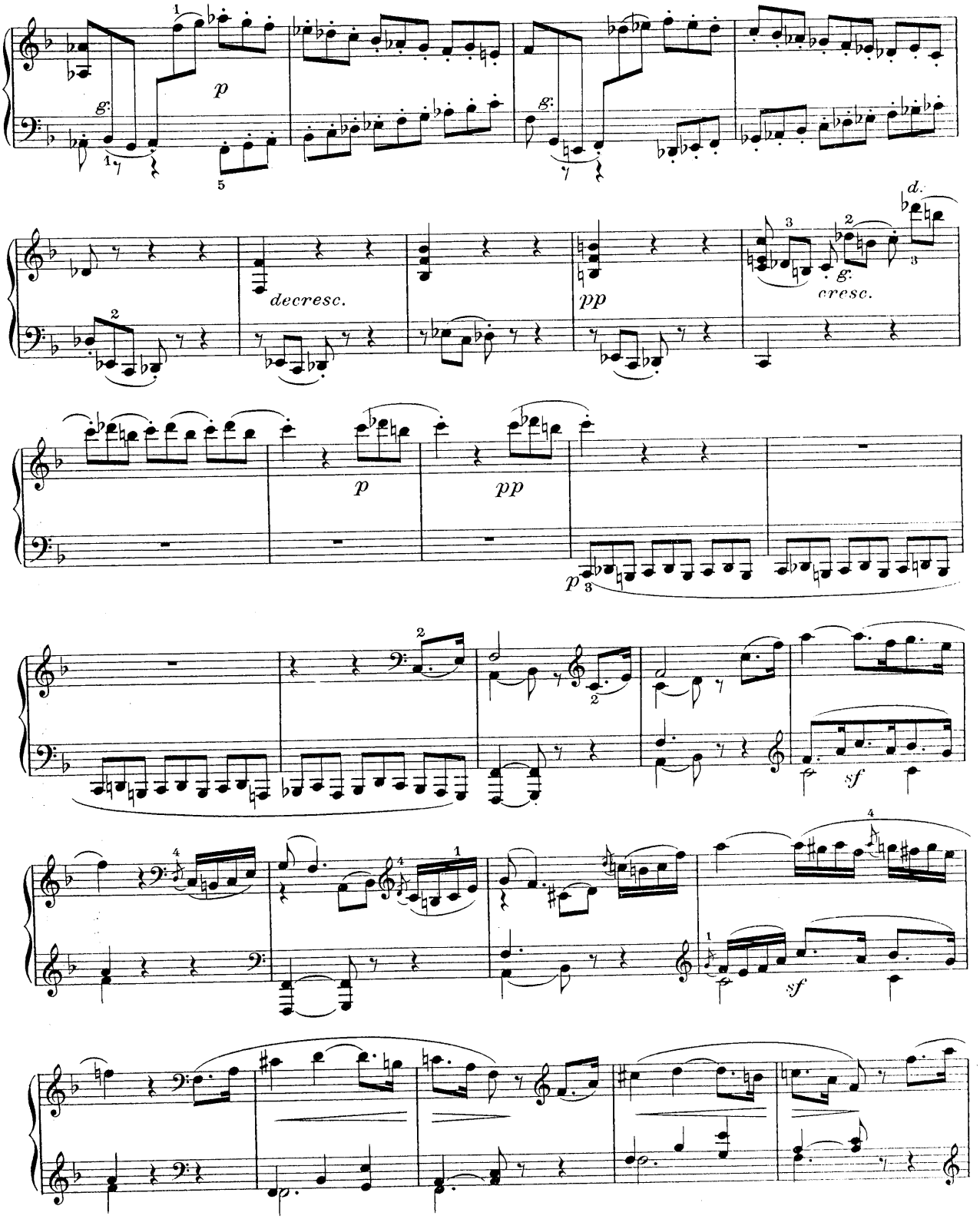
Nº 22

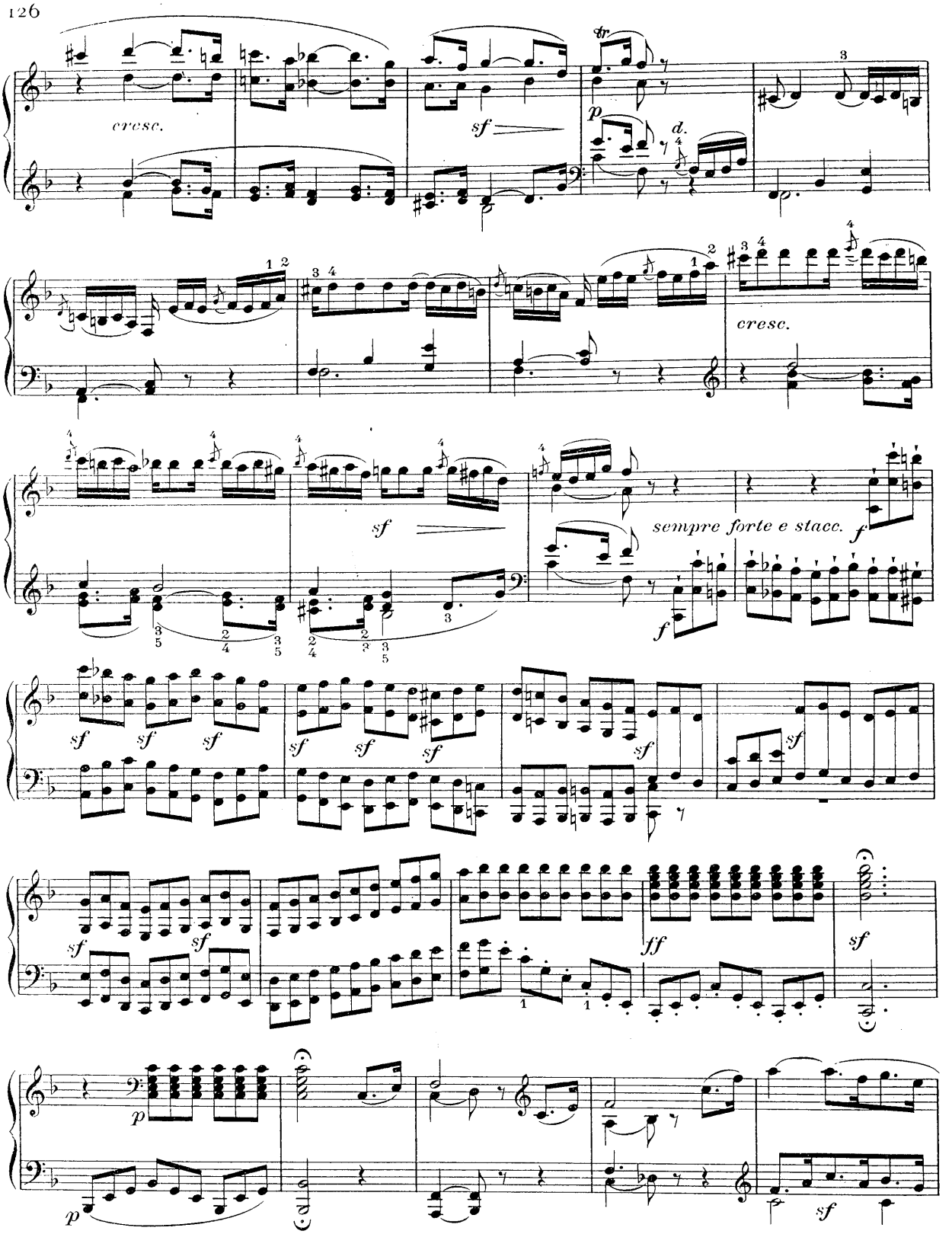
In tempo di Minuetto

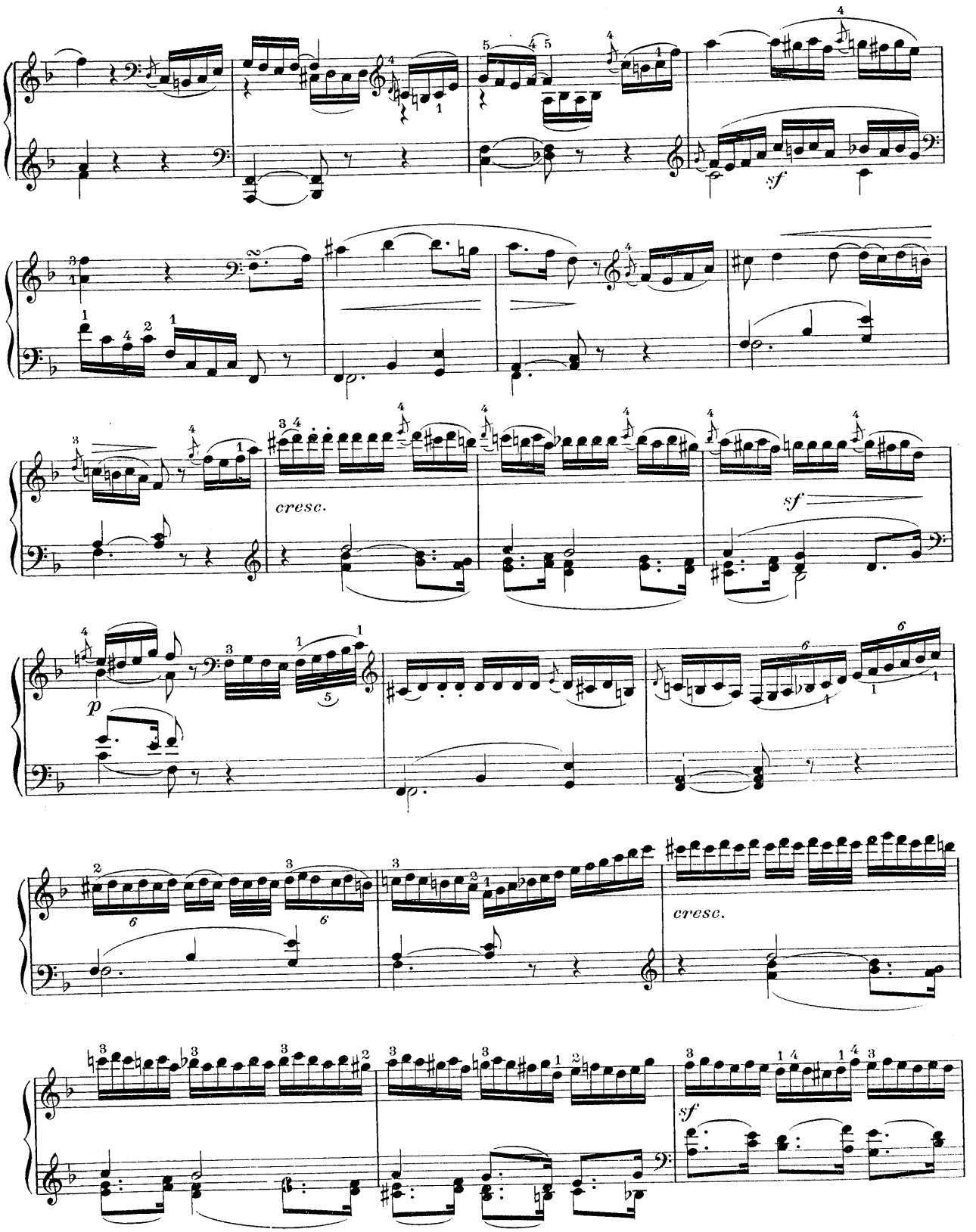
PIANO

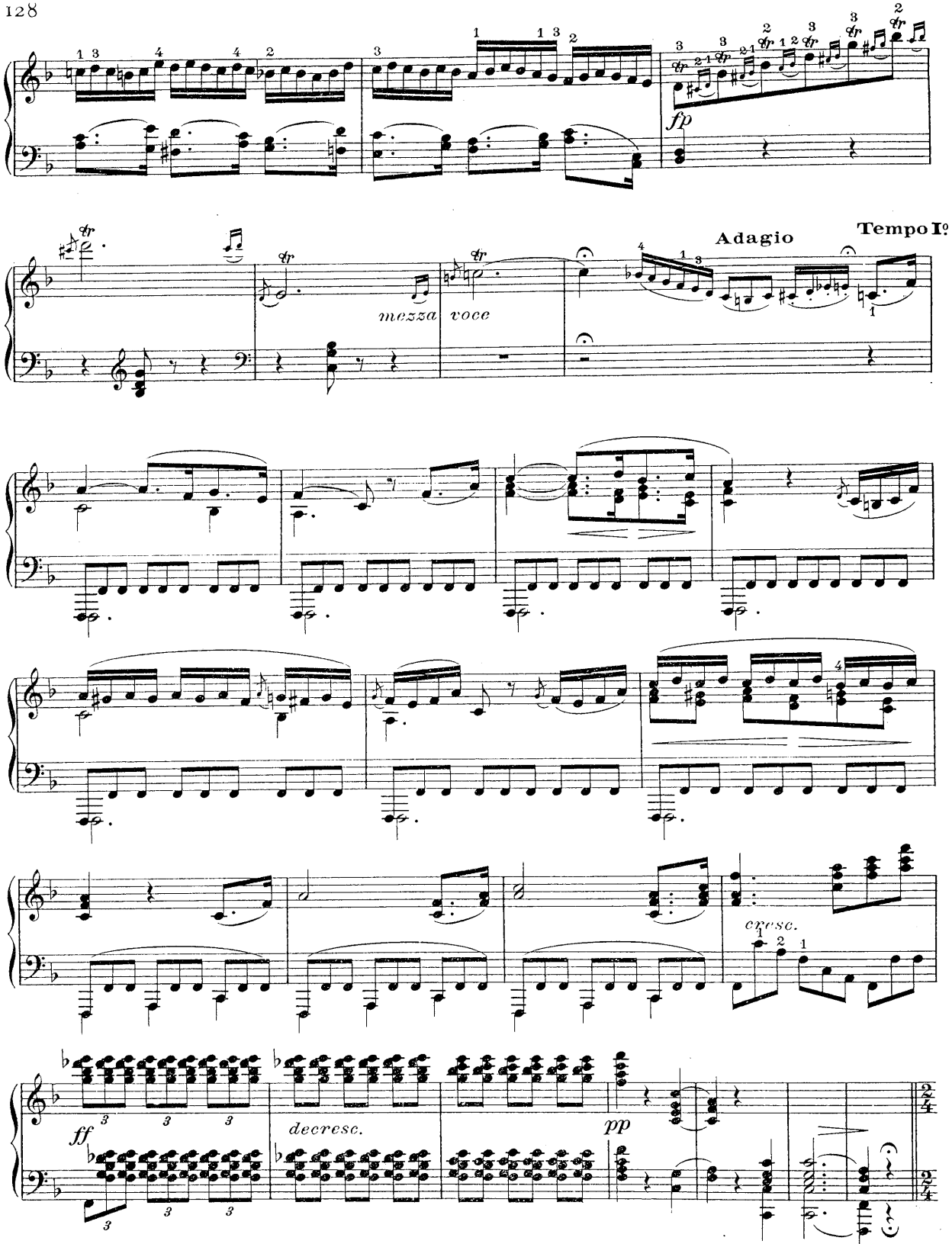


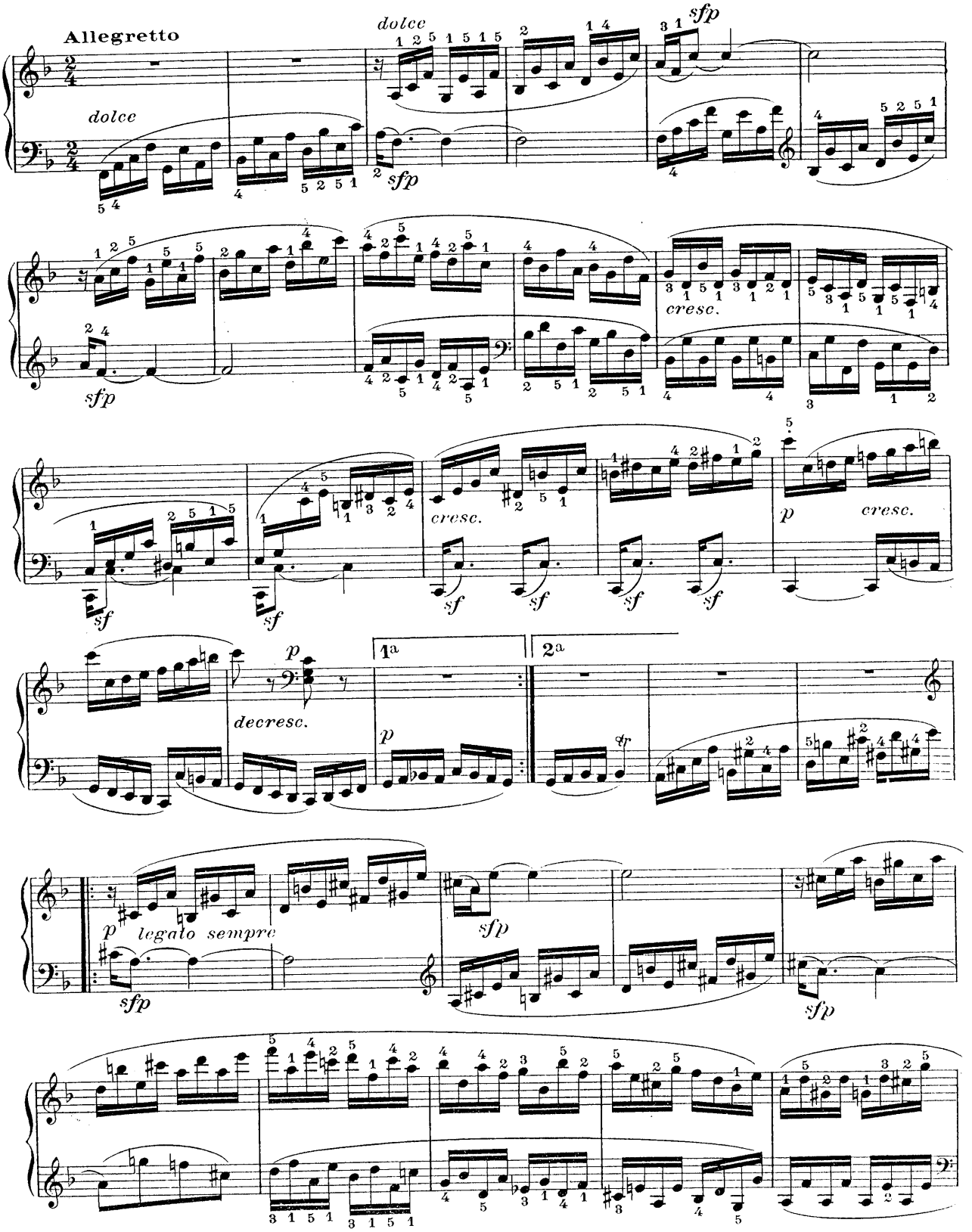

ff
sf
sempre forte e stacc.
f

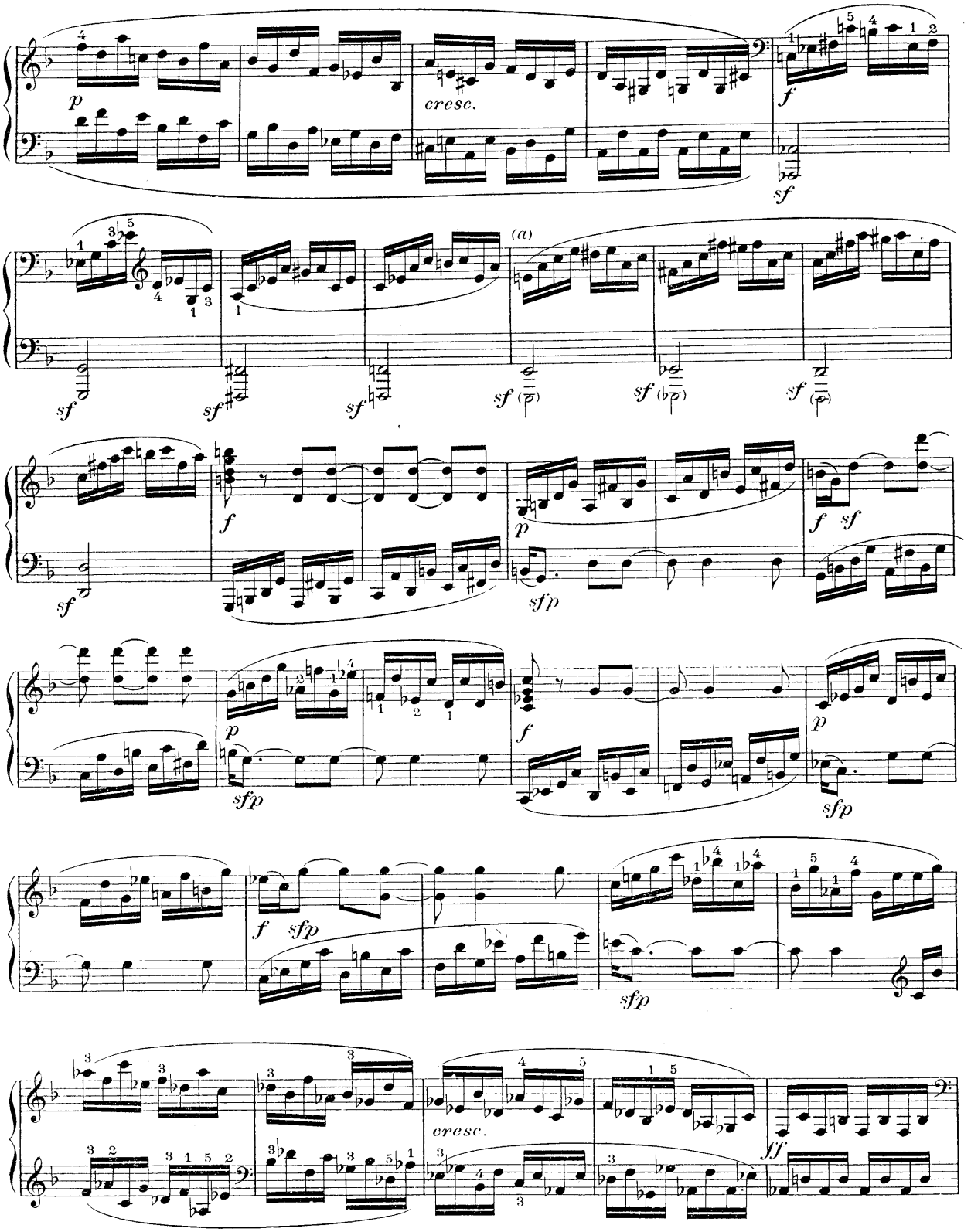

p
decresc.
pp
cresc.
p
pp
p
sf
sf


cresc.
sf
tr
p
d.
cresc.
sf
sempre forte e stacc.
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
p
p
sf

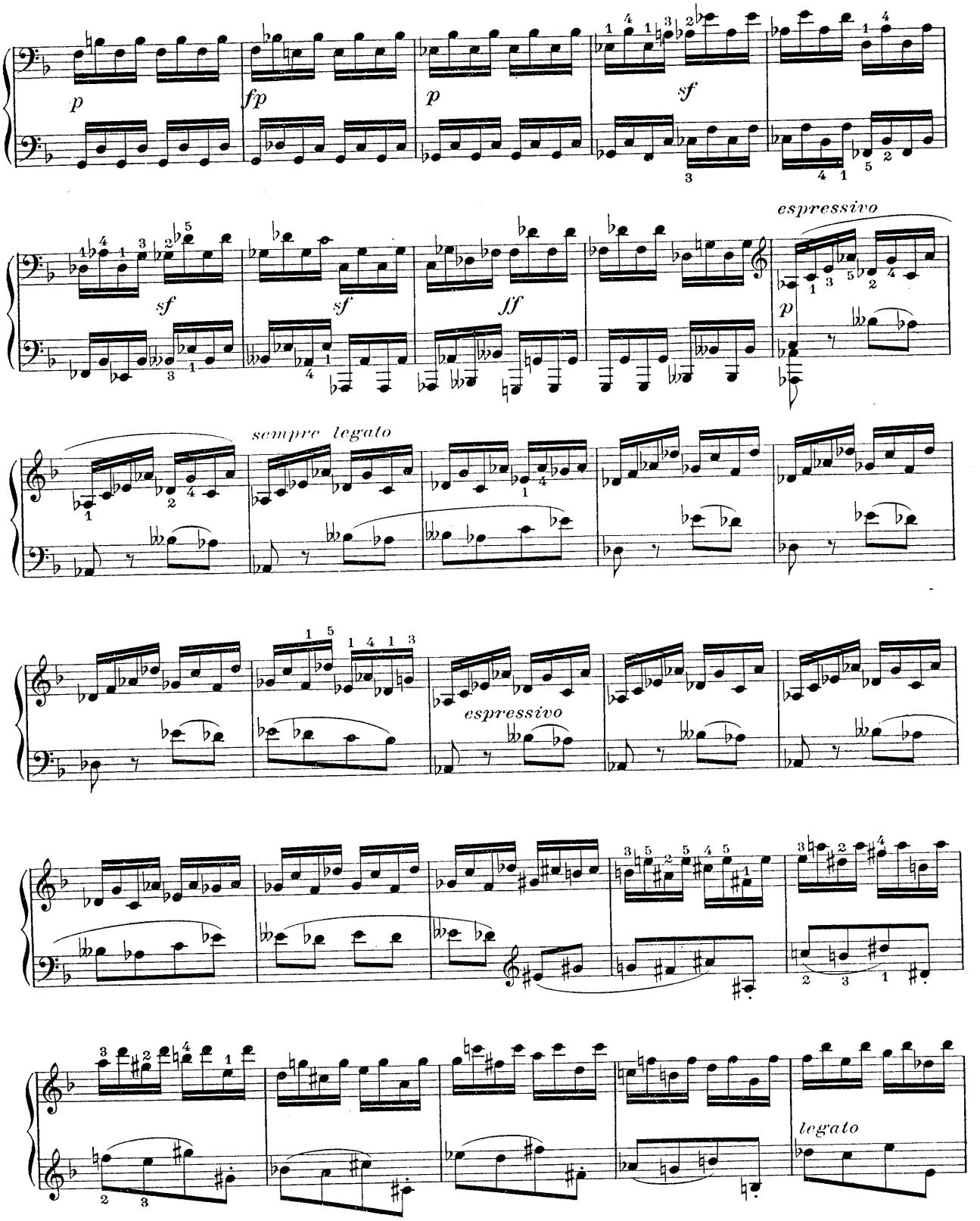

sf
cresc.
sf
p
cresc.
sf

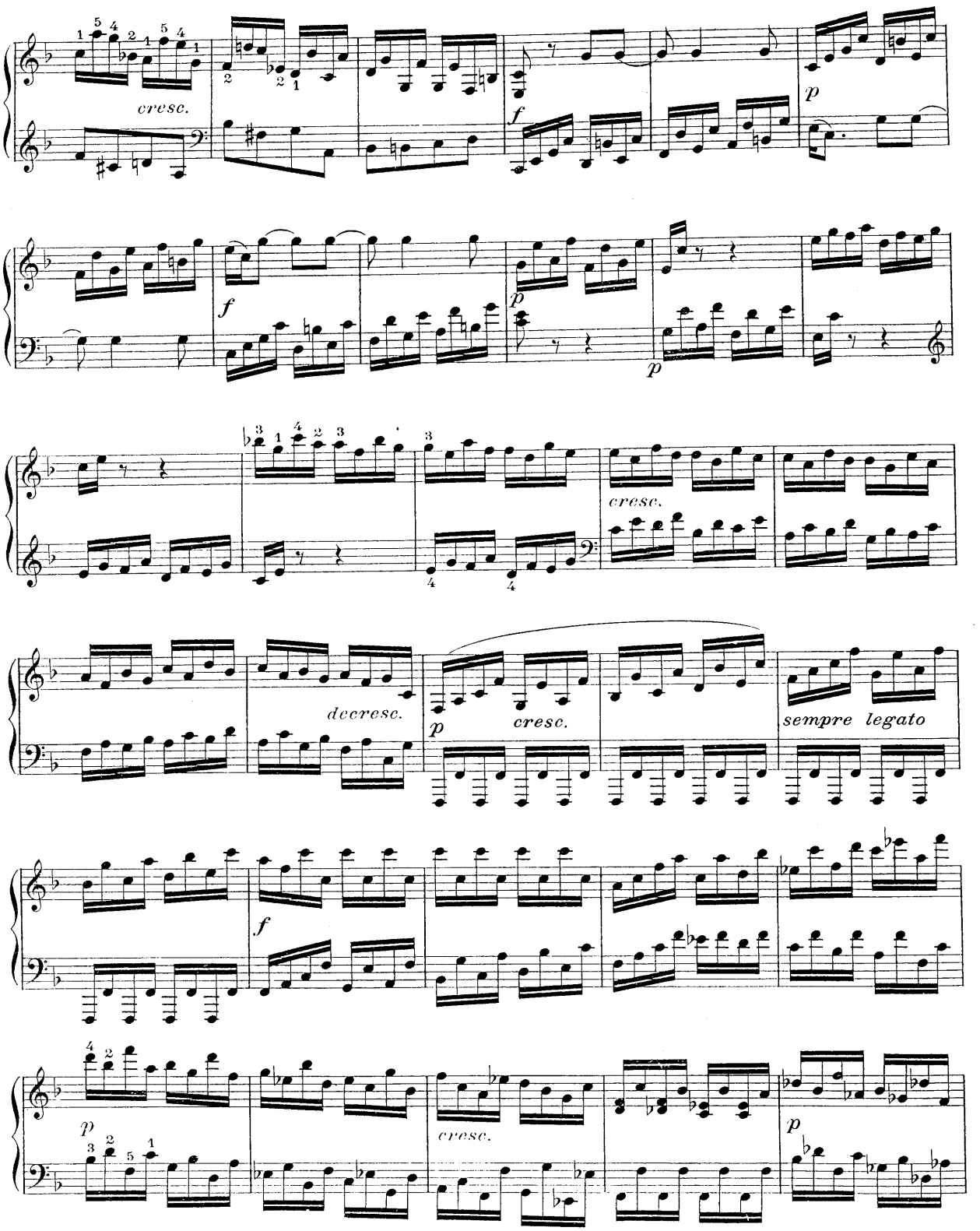

fp
mezza voce
Adagio
Tempo Iº
cresc.
ff
decresc.
pp

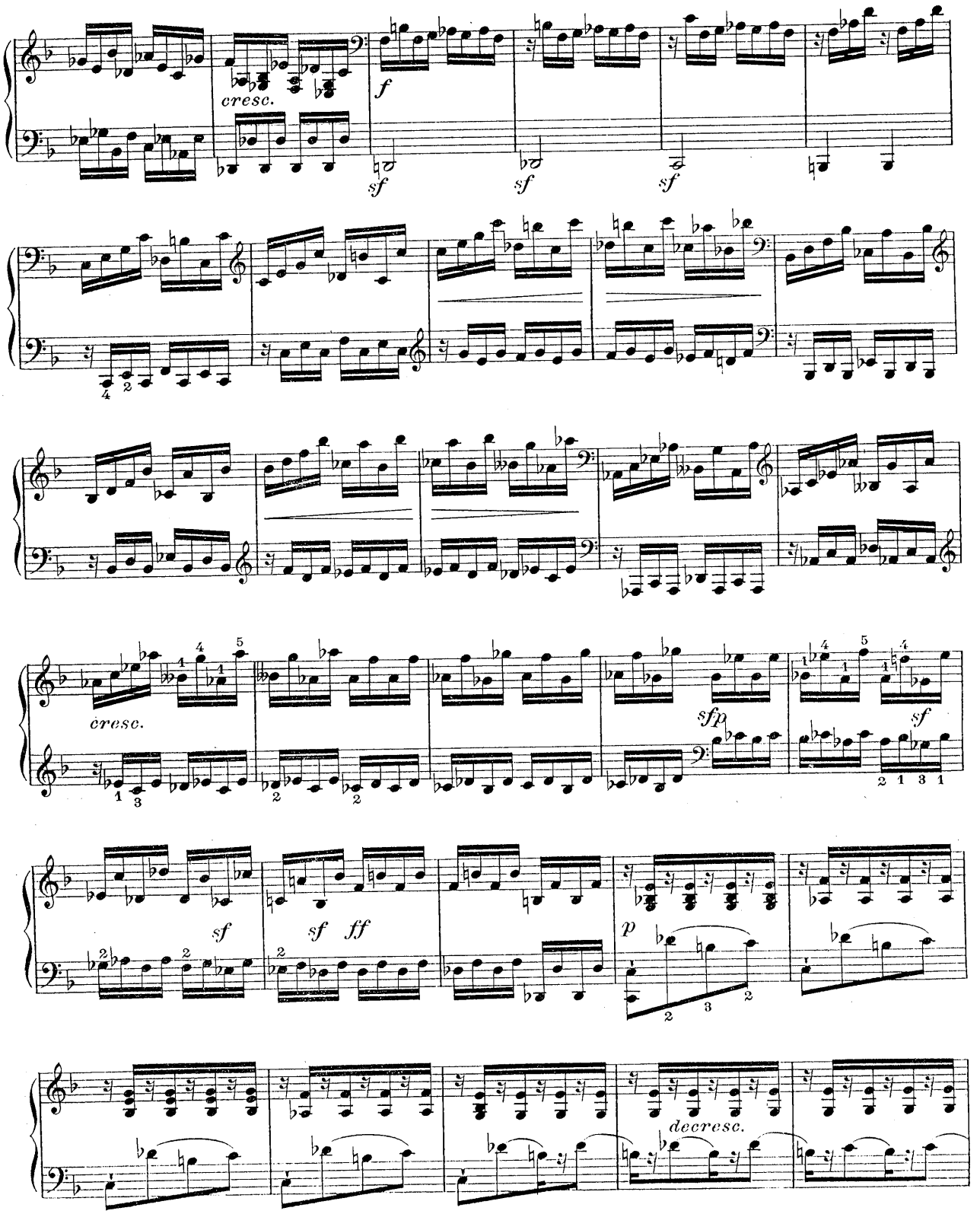

Allegretto
dolce
dolce
sfp
sfp
sfp
cresc.
sf
sf
cresc.
sf
sf
sf
sf
p
cresc.
p
decresc.
1a
2a
p
p legato sempre
sfp
sfp
sfp

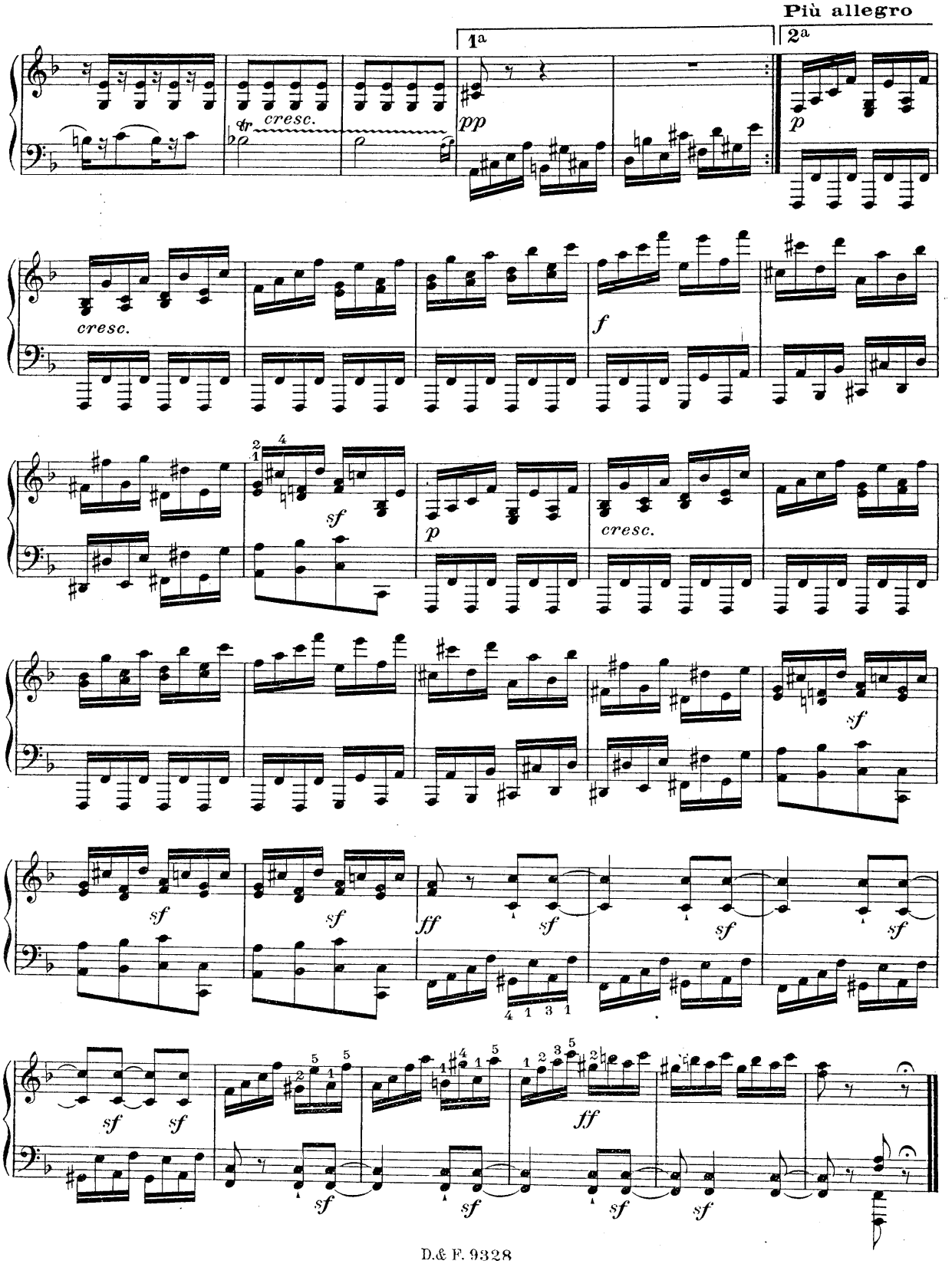


(a) Voir notes critiques, Sonate XXII.


p
fp
p
sf
sf
sf
ff
espressivo
p
sempre legato
espressivo
legato


cresc.
f
p
f
p
p
cresc.
decrese.
p
cresc.
sempre legato
f
p
cresc.
p


cresc.
f
sf
sf
sf
cresc.
sfp
sf
sf
sf ff
p
decresc.


Più allegro
1a
2a
pp
p
tr
cresc.
cresc.
f
sf
p
cresc.
sf
sf
sf
ff
sf
sf
sf
sf
ff
sf
sf
sf
sf

SONATE

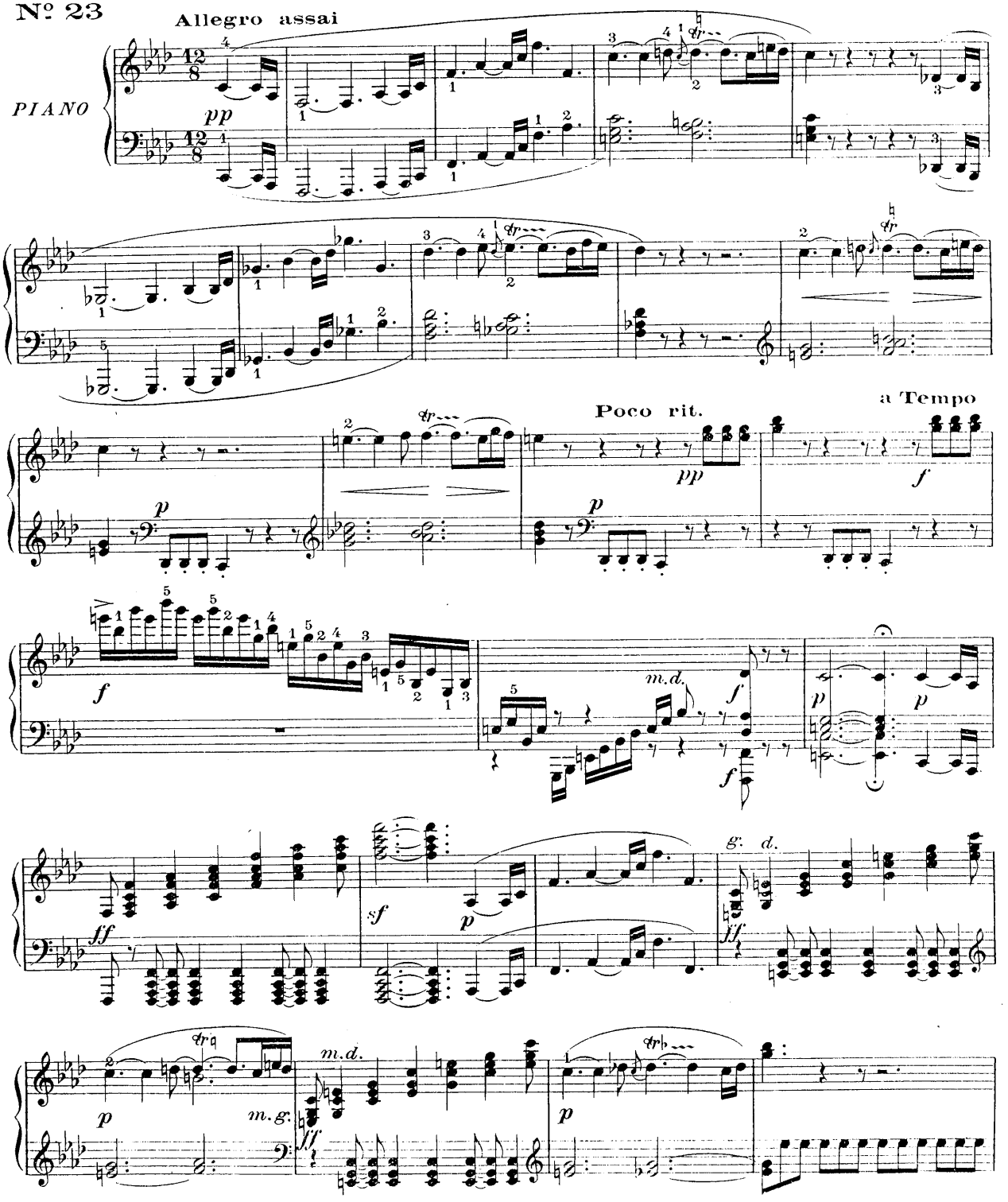
au Comte Franz de Brunswick

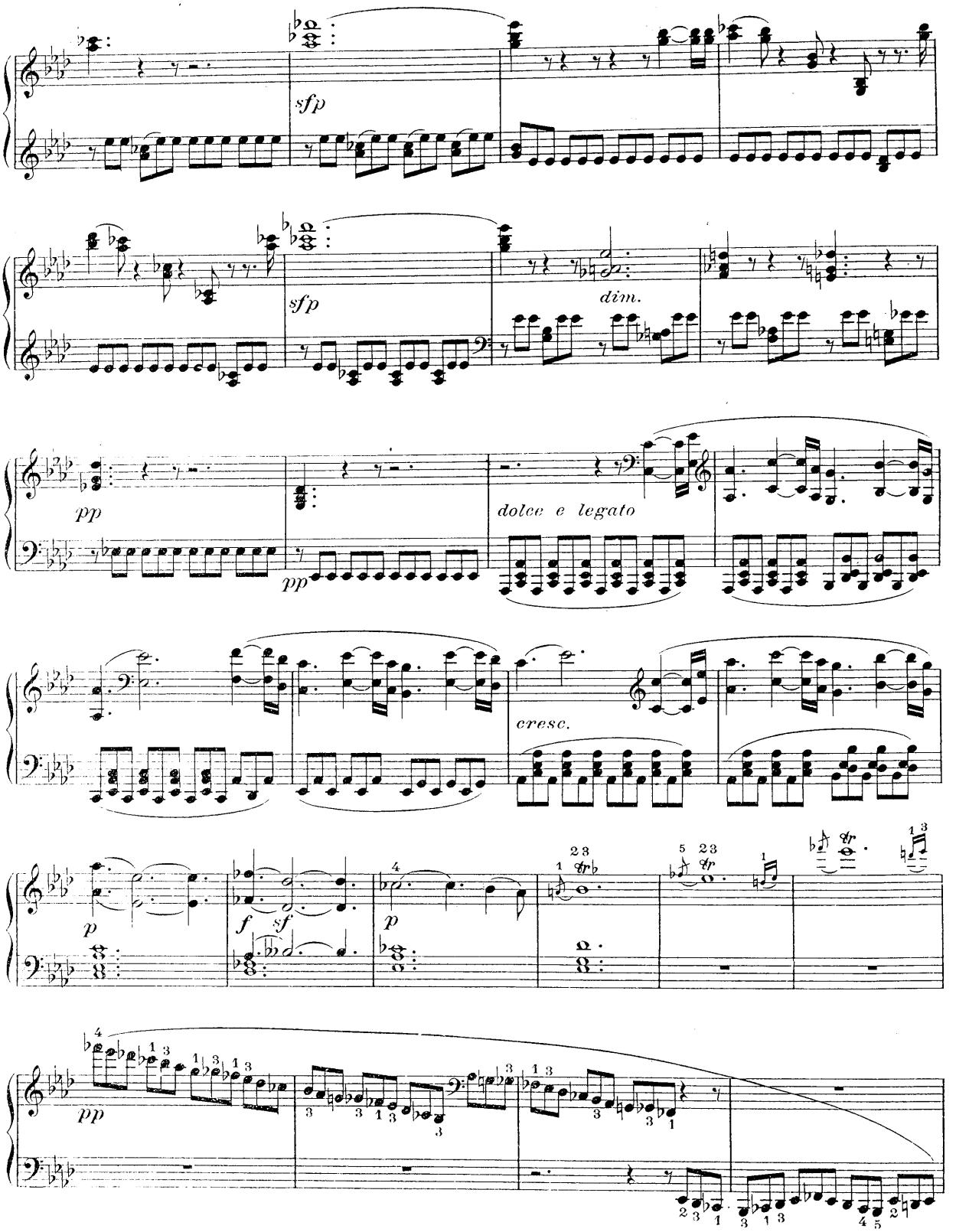
Op. 57

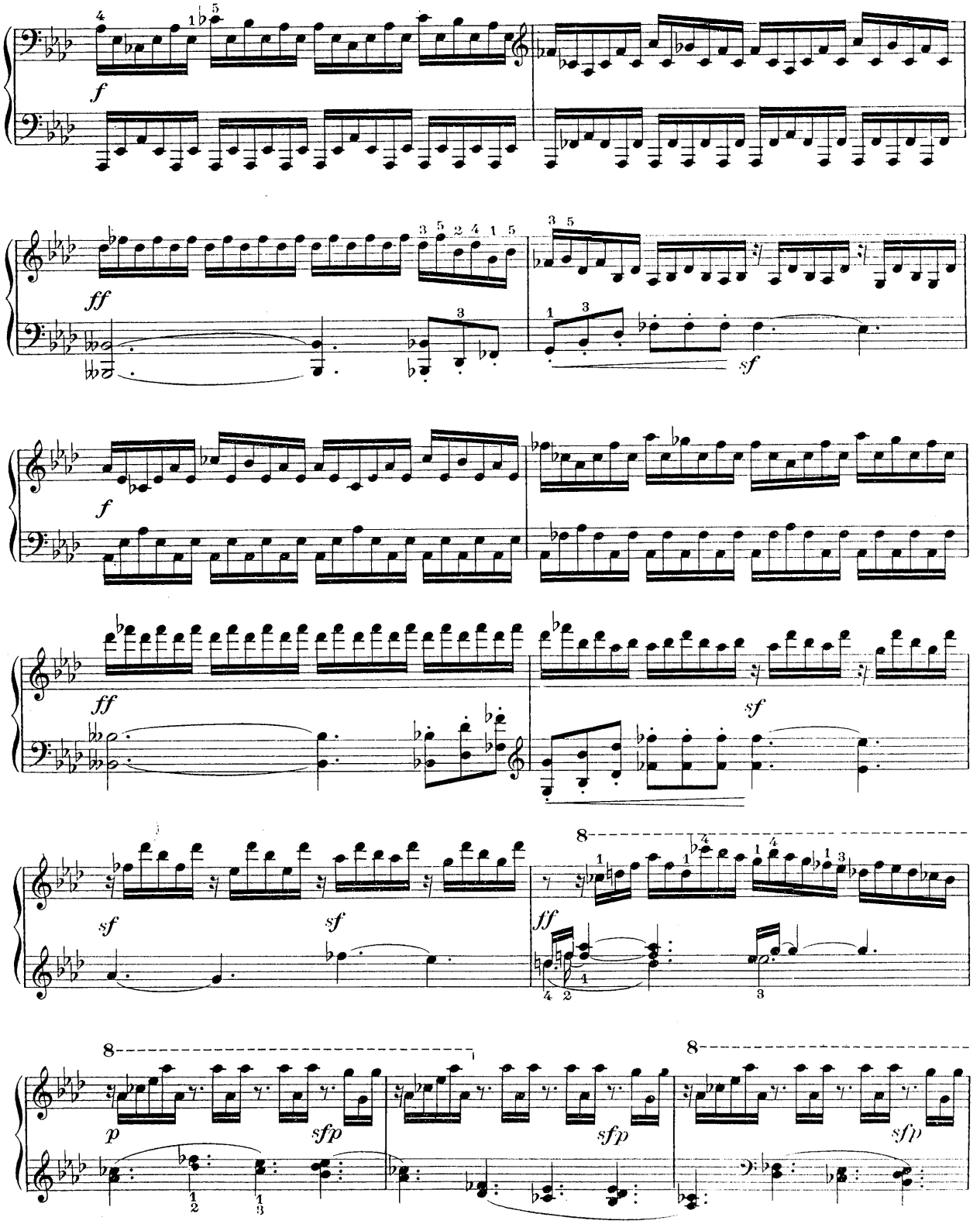
Nº 23

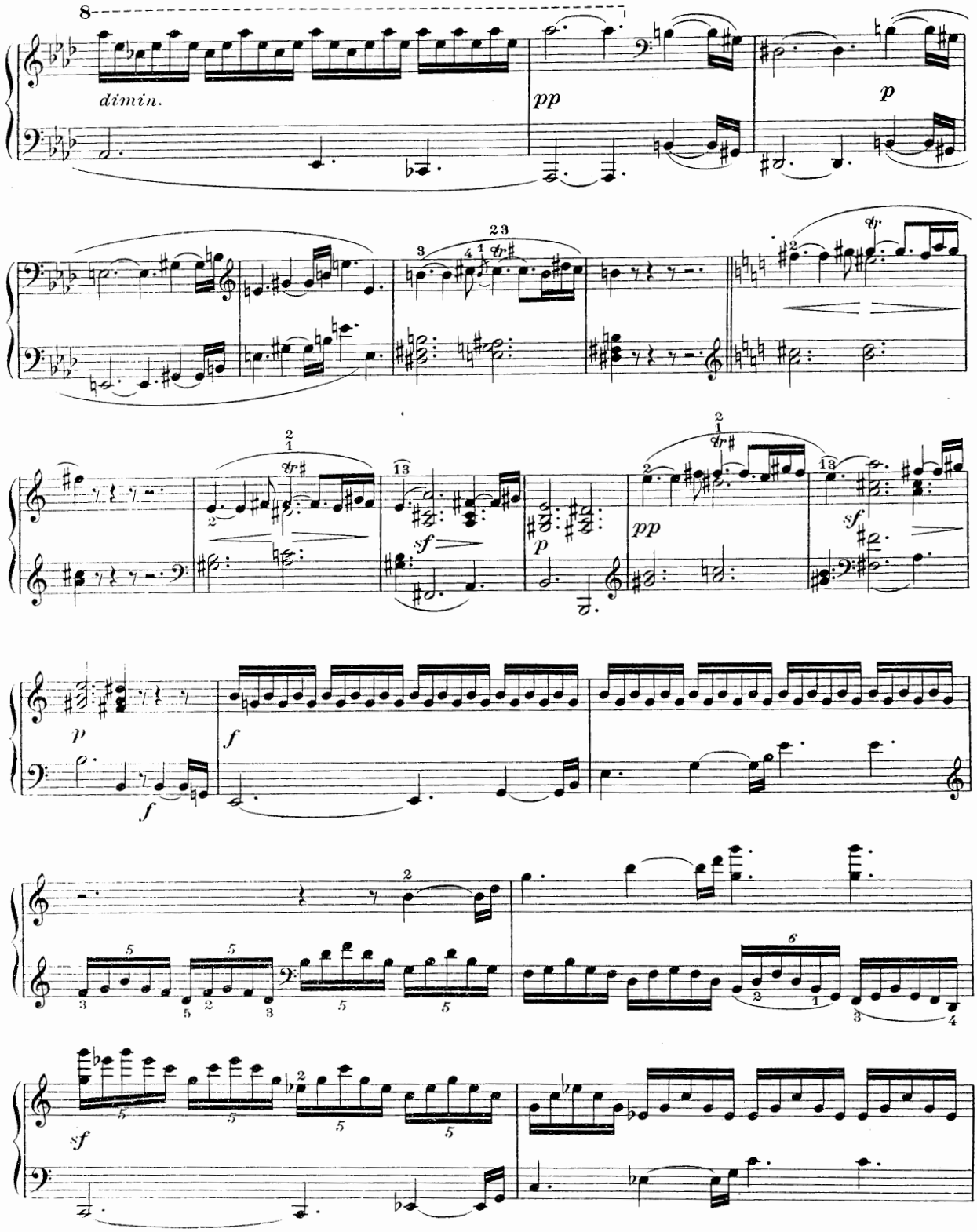
Allegro assai

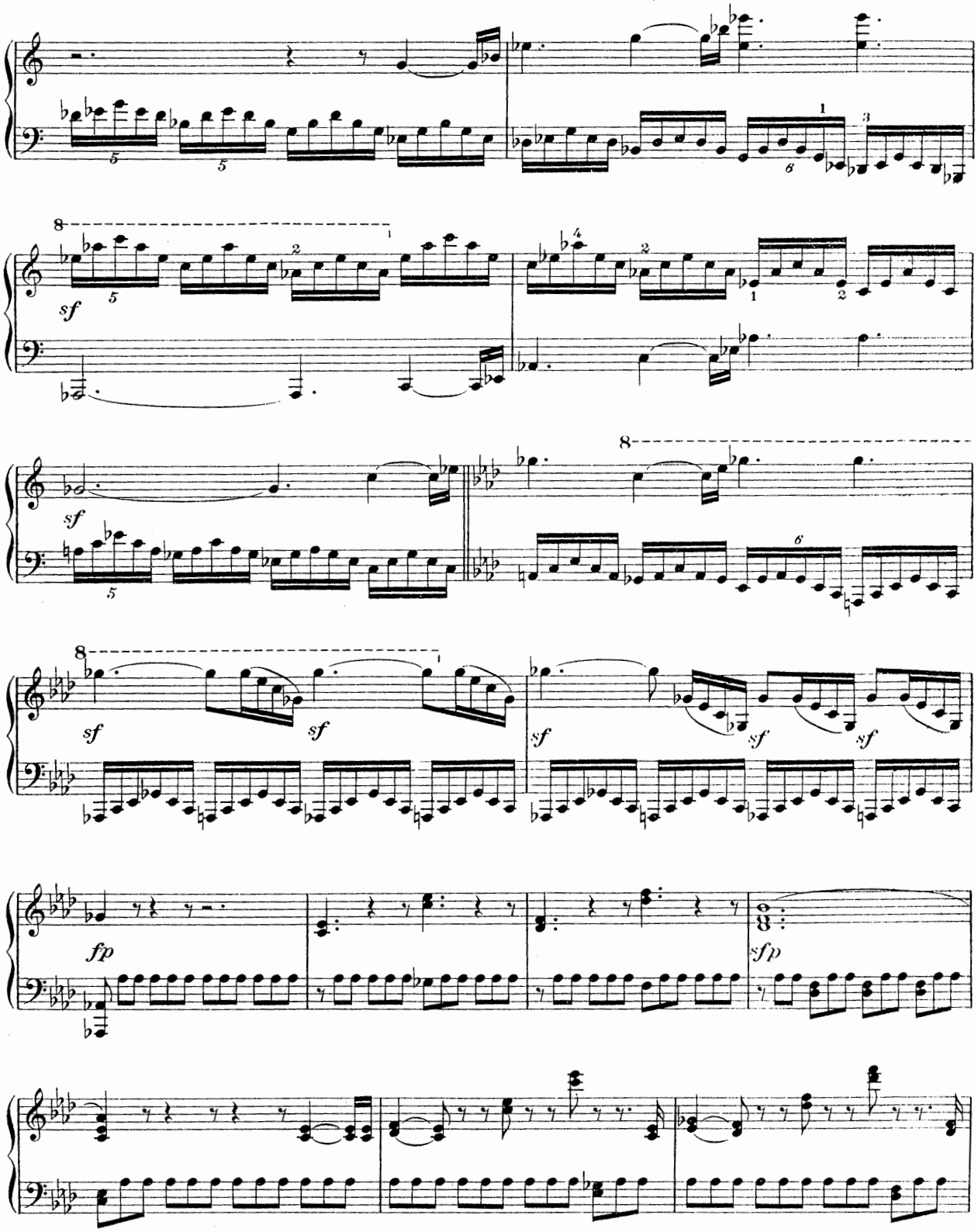
PIANO

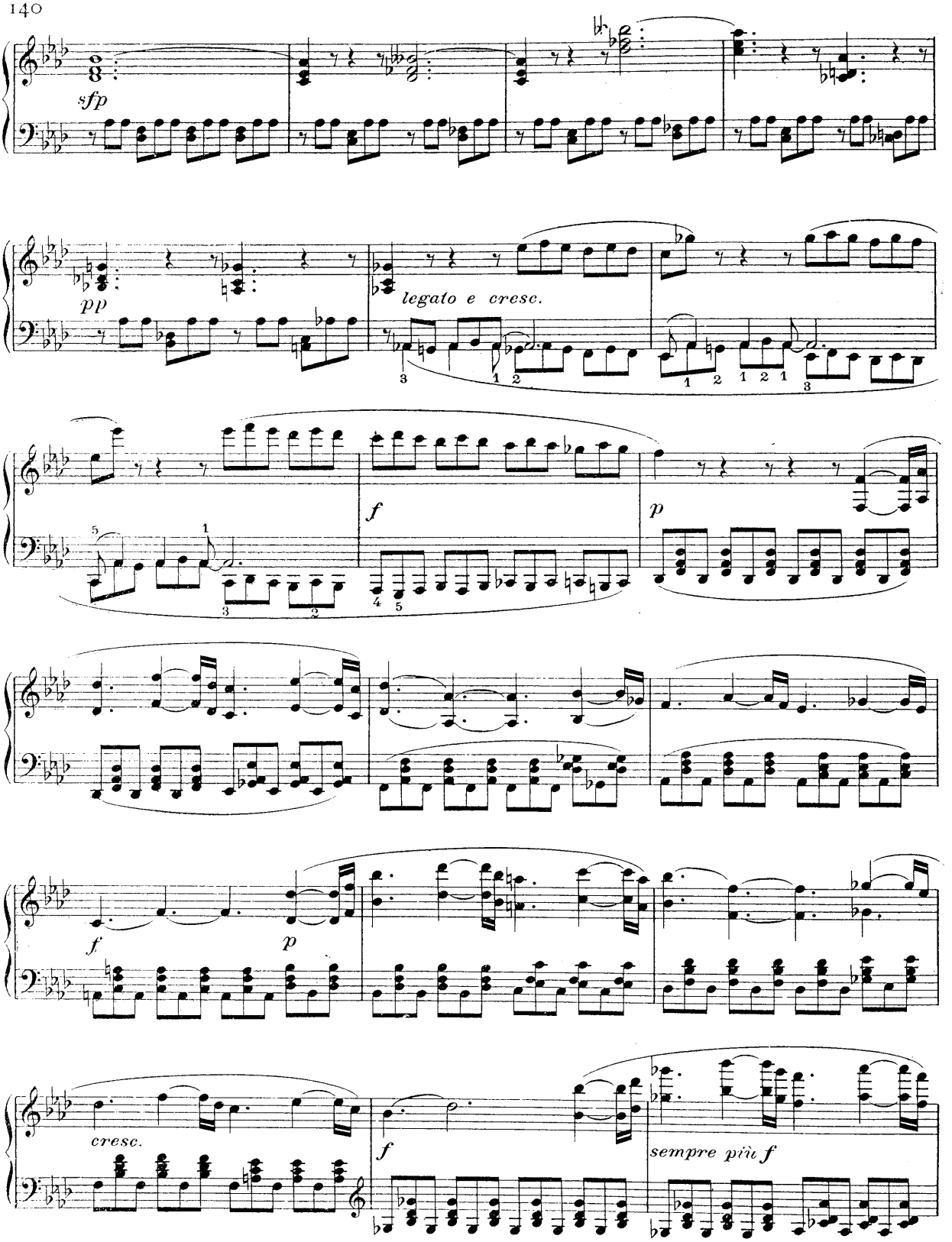


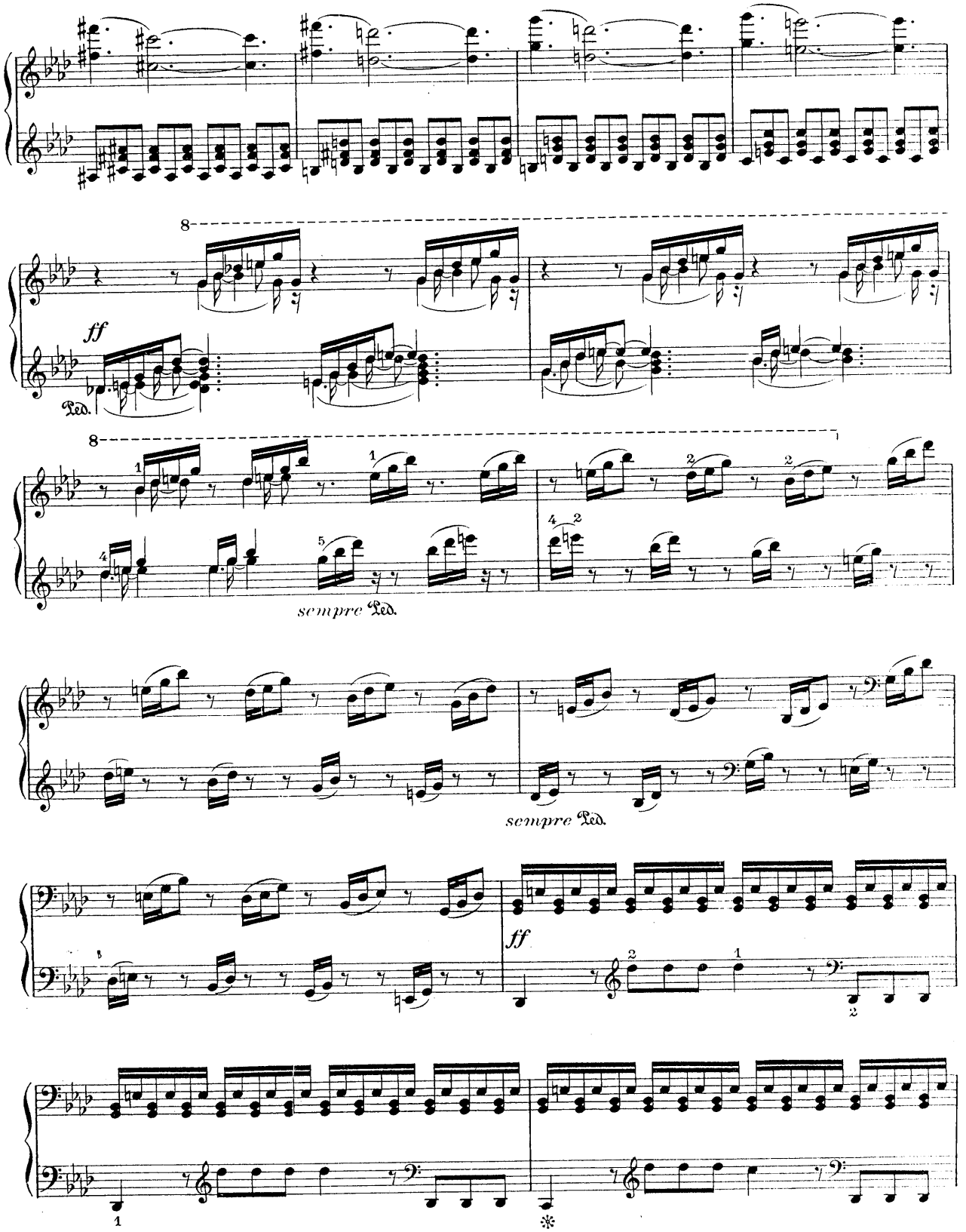

sfp
sfp
dim.
pp
pp
dolce e legato
cresc.
p
f
sf
p
pp

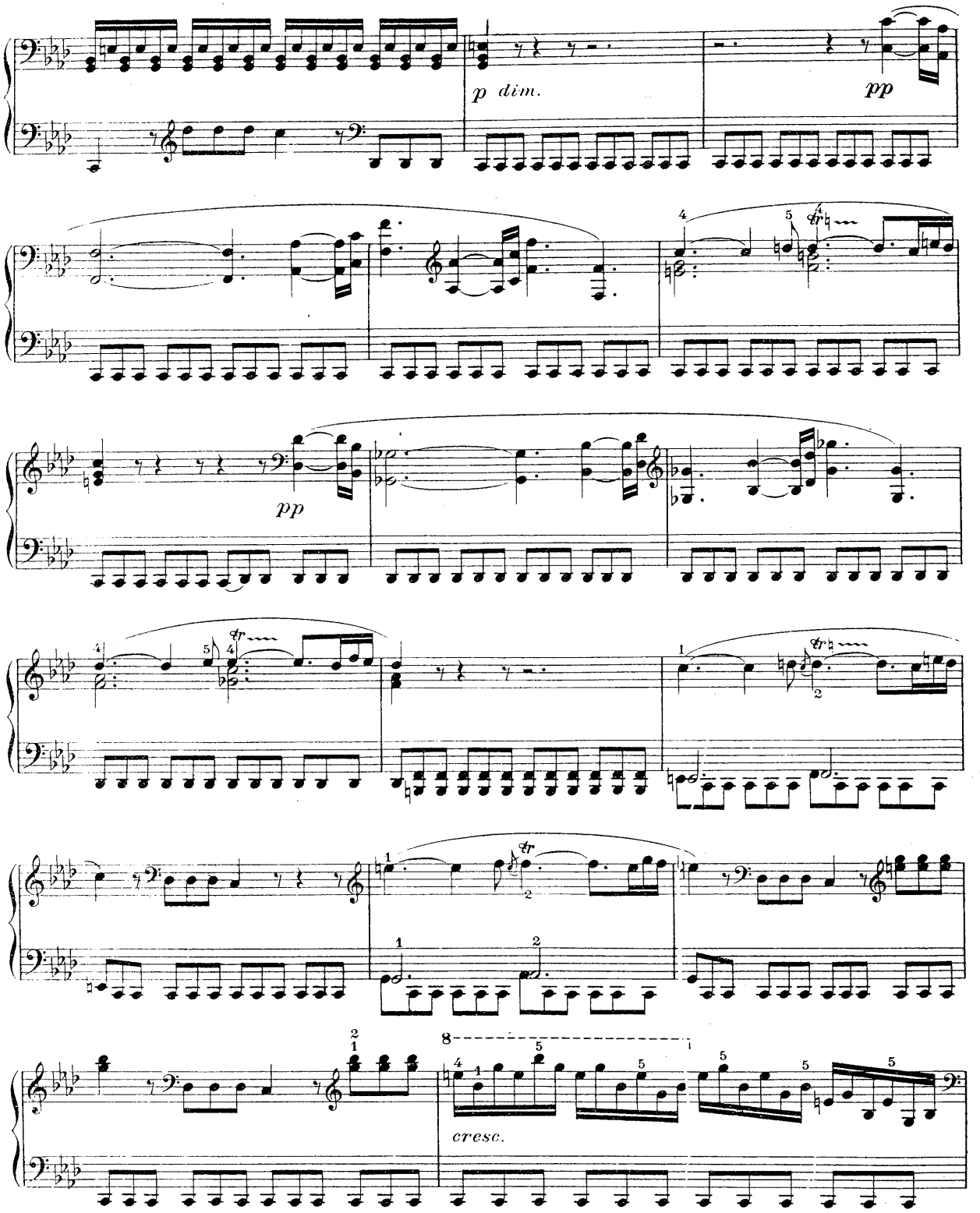

f
ff
sf
f
ff
sf
sf
sf
ff
8
p
sfp
sfp
8
sfp
8

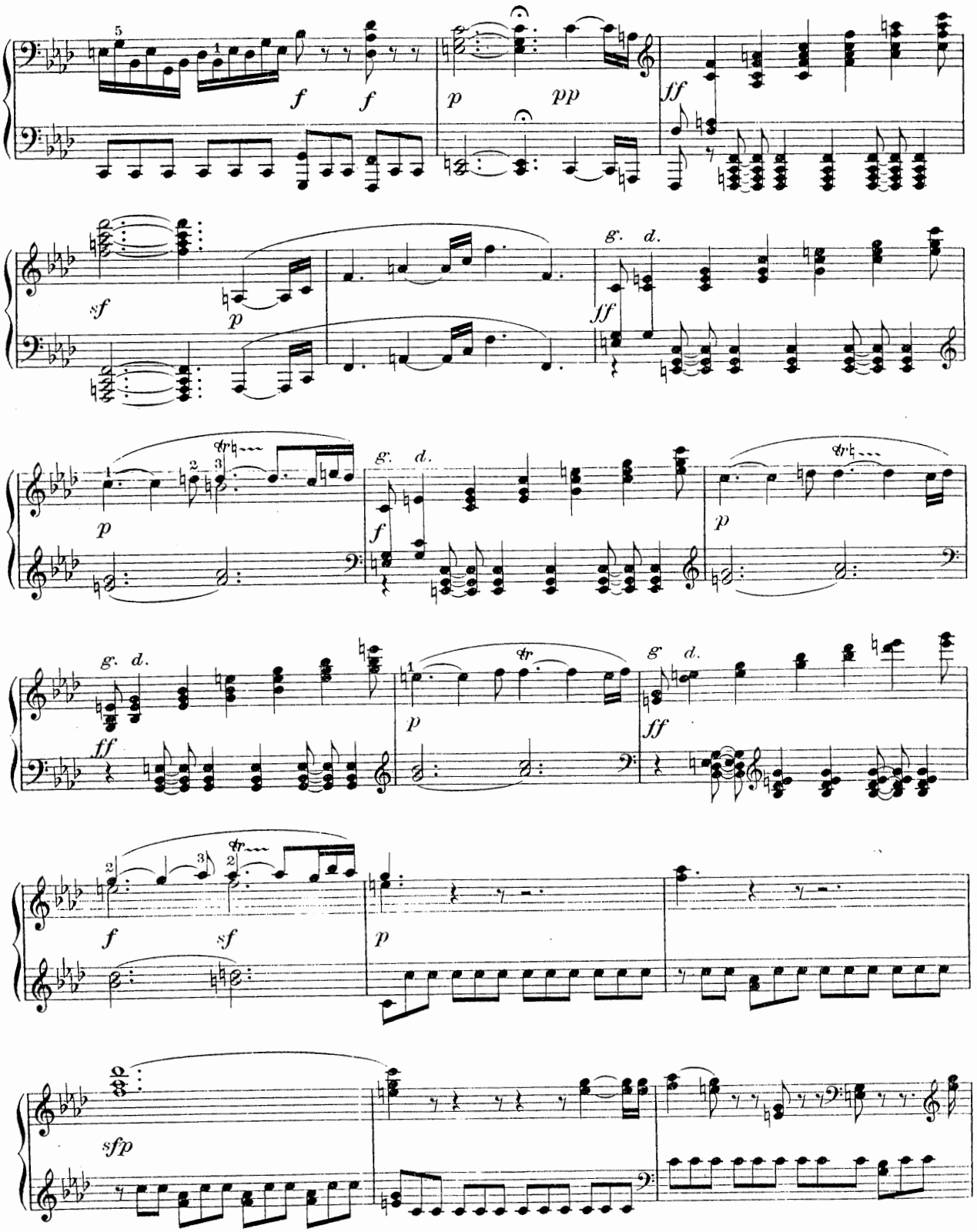

dimin.
pp
p
sf
p
pp
sf
p
f
f
sf

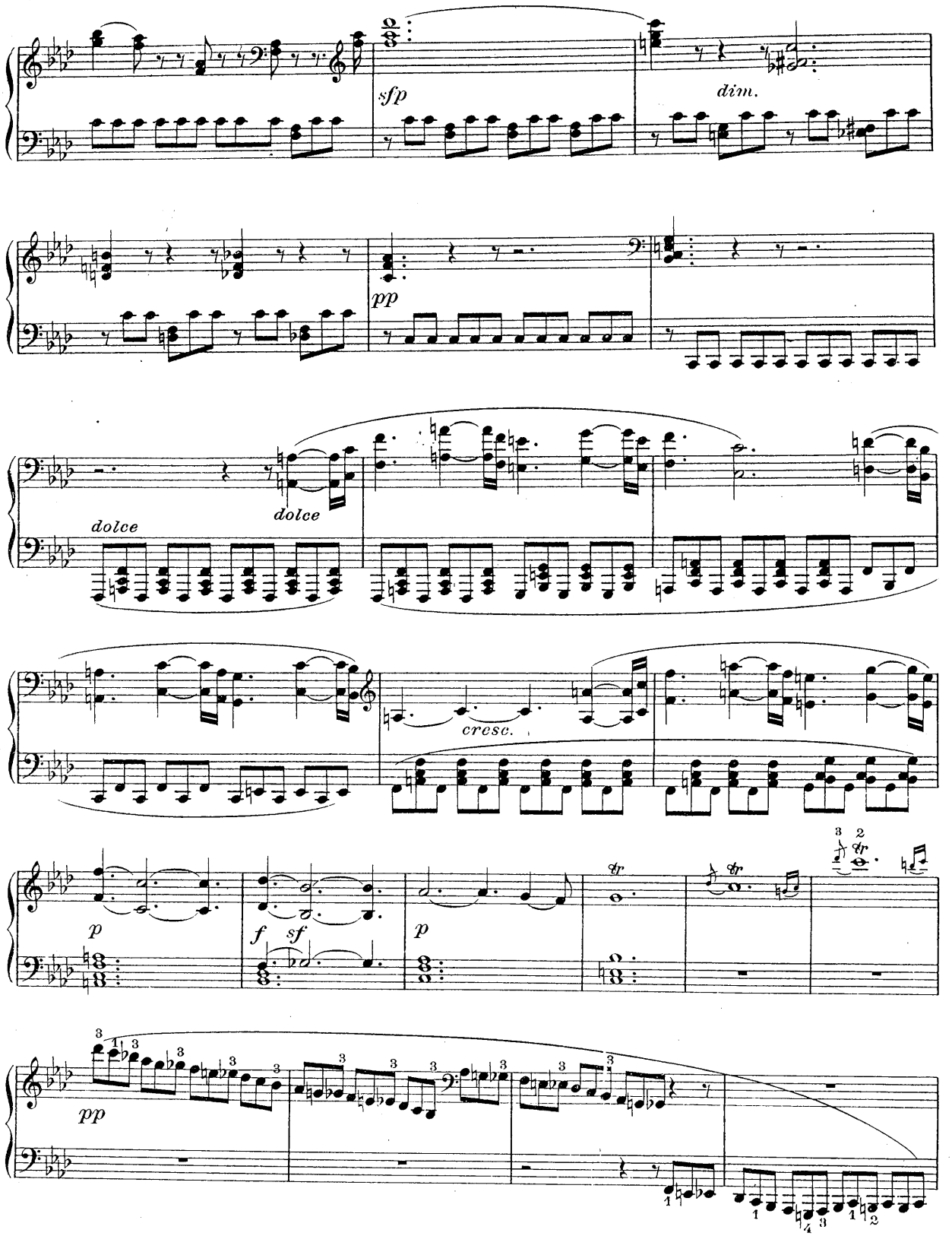

sf
sf
sf
sf
sf
sf
sf
fp
sfp

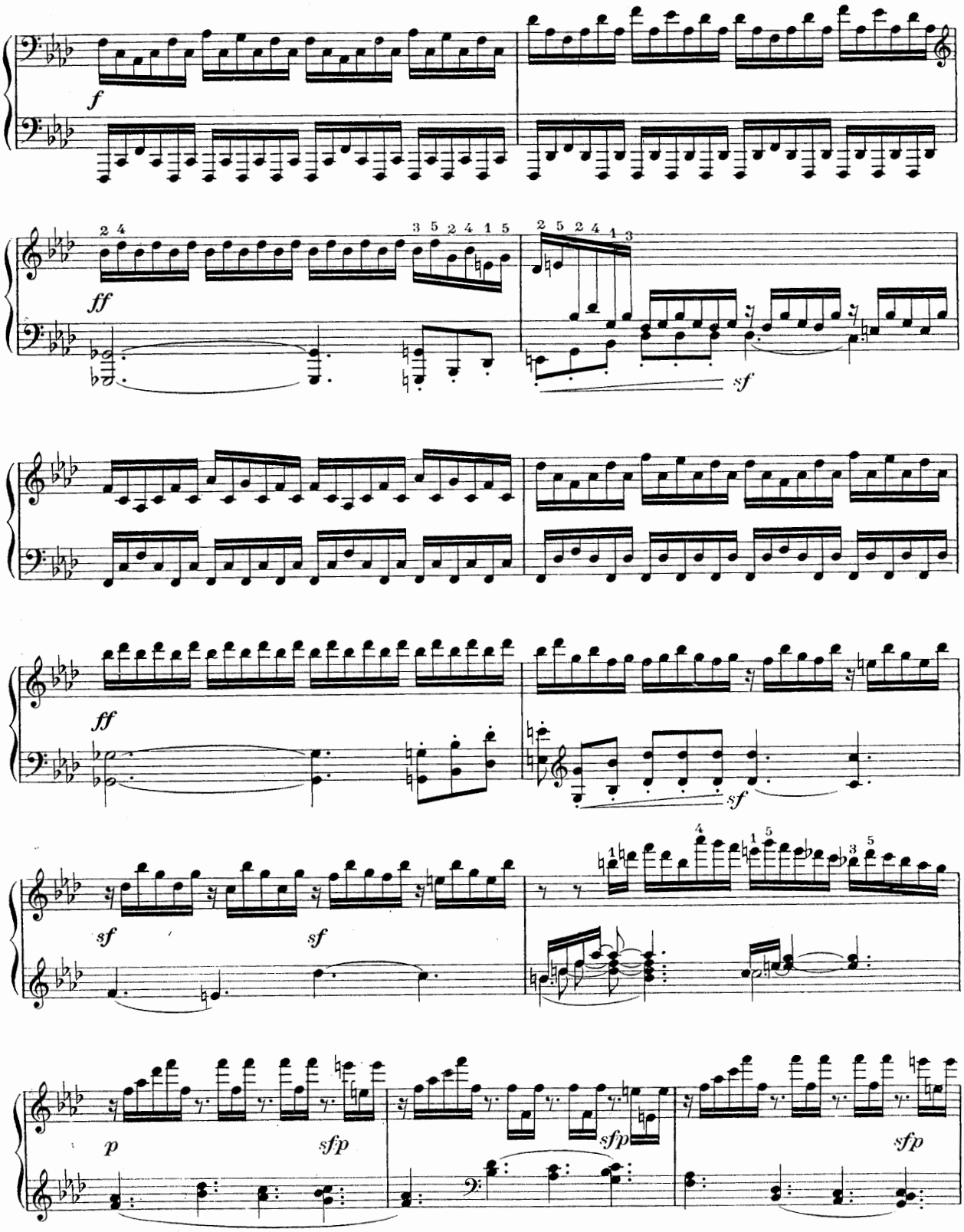

sfp
pp
legato e cresc.
f
p
f
p
cresc.
f
sempre più f

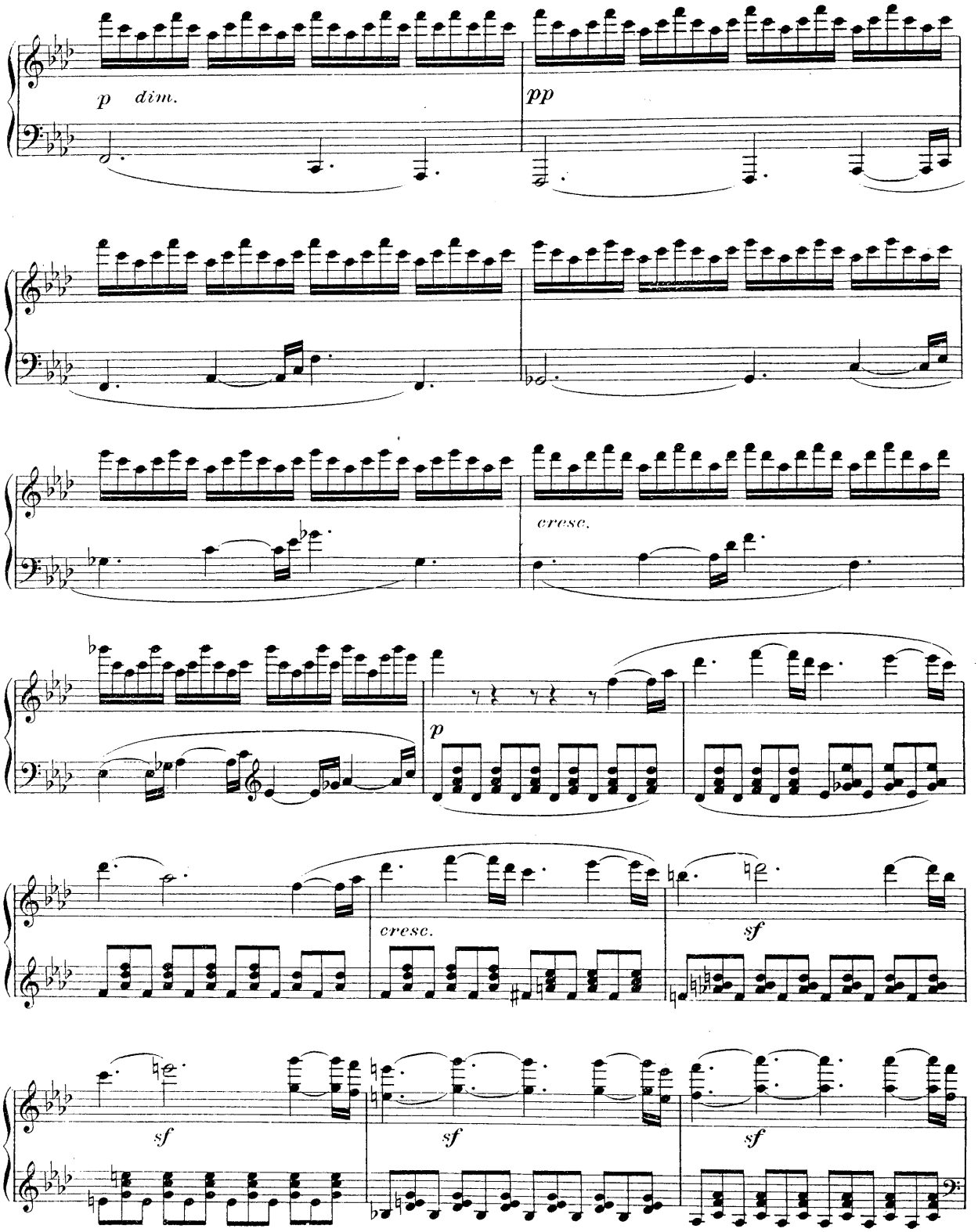

8
ff
Ped.
8
sempre Ped.
sempre Ped.
ff

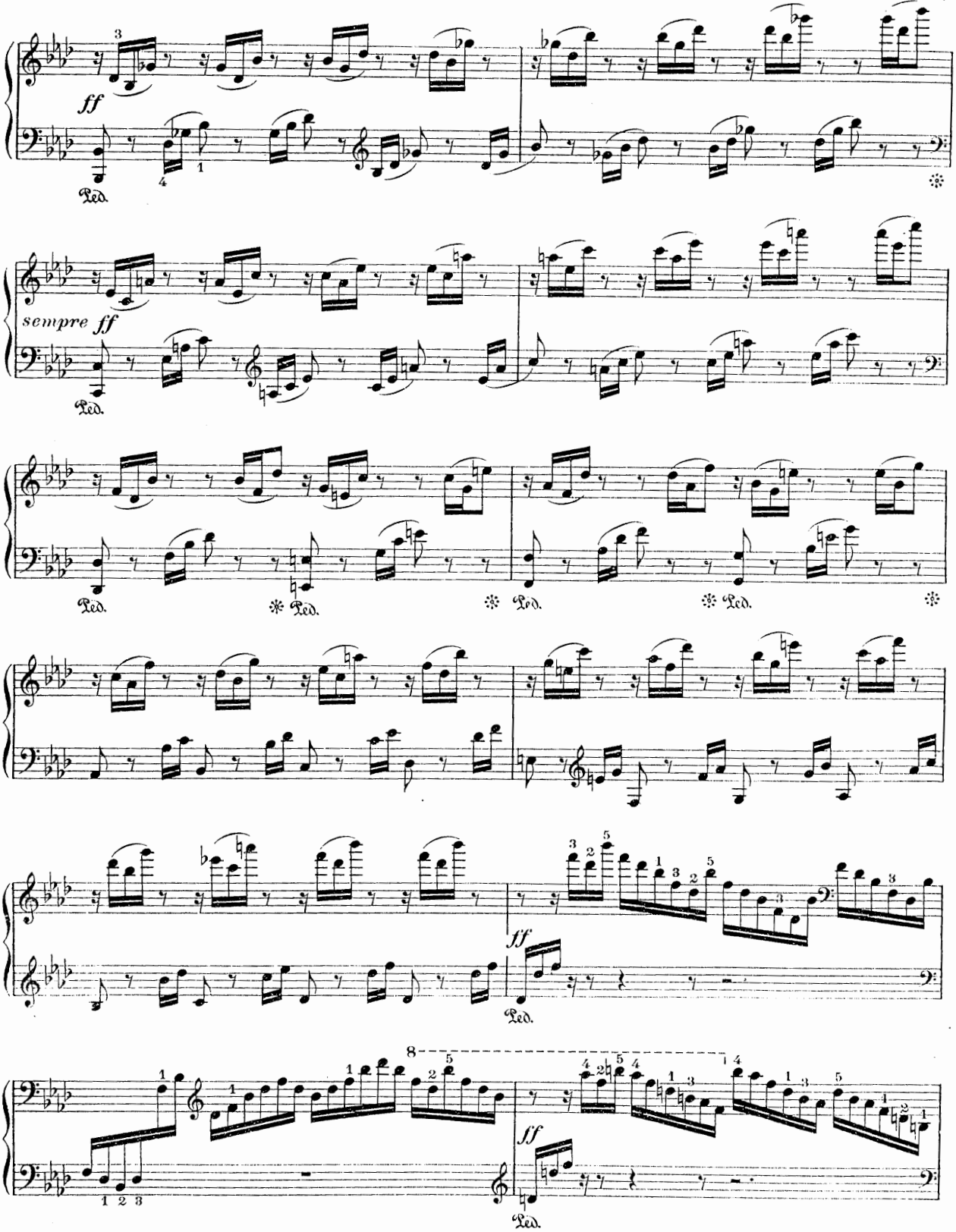

p dim.
pp
pp
cresc.

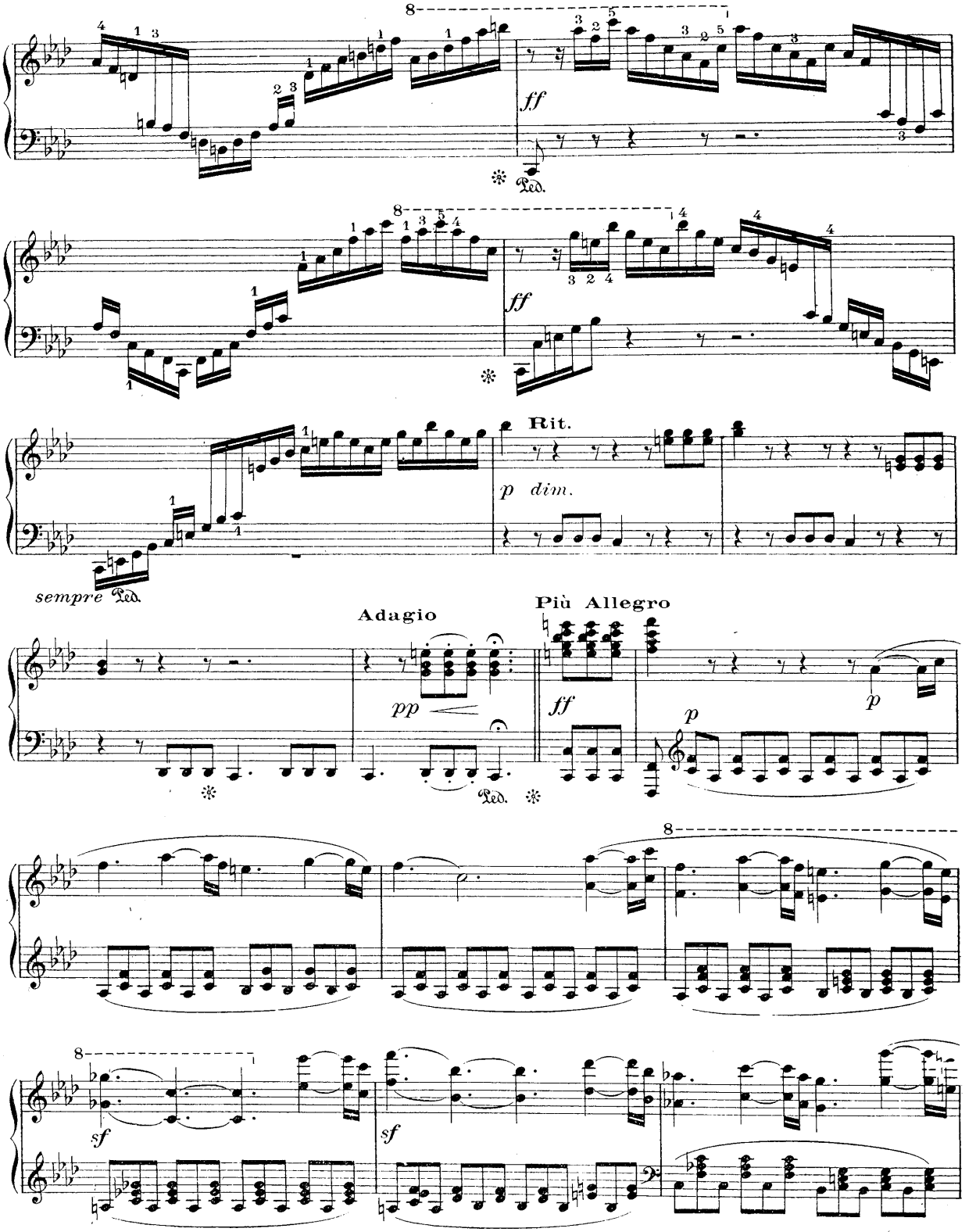

f
f
p
pp
ff
sf
p
g. d.
ff
p
f
g. d.
p
g. d.
ff
p
g d.
ff
f
sf
p
sfp

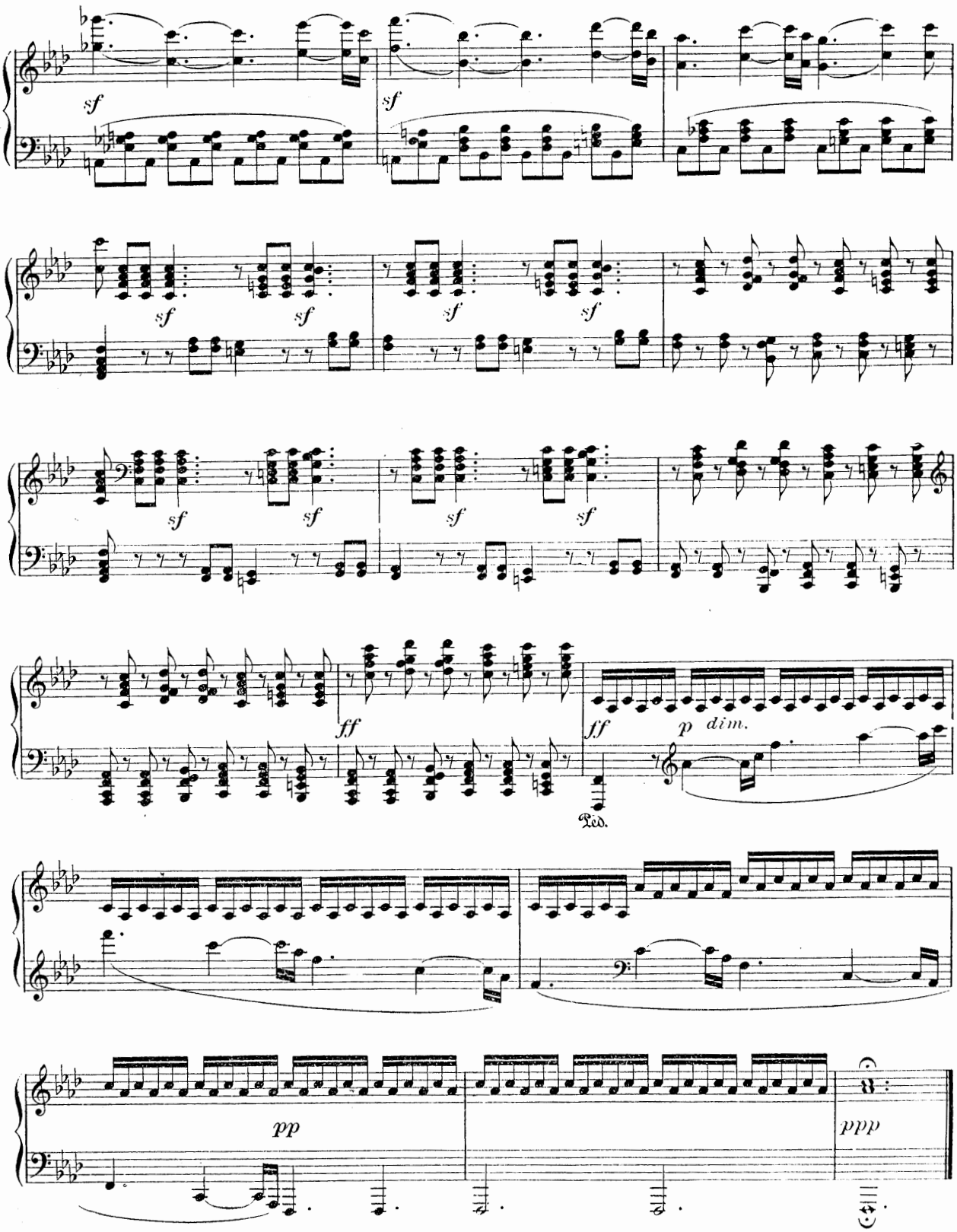

sfp
dim.
pp
dolce
dolce
cresc.
p
f
sf
p
tr
tr
tr
pp

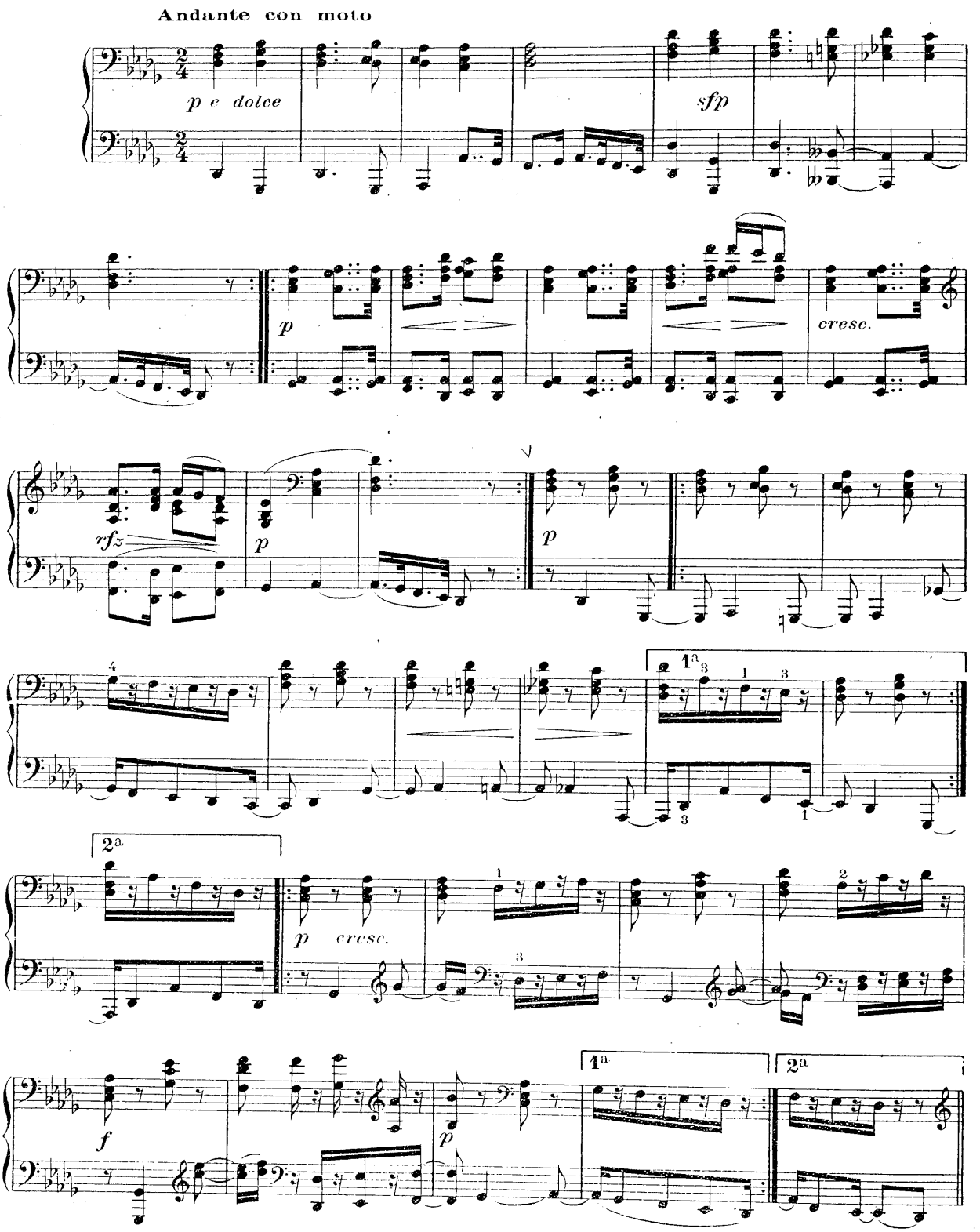

f
ff
sf
ff
sf
sf
sf
p
sfp
sfp
sfp

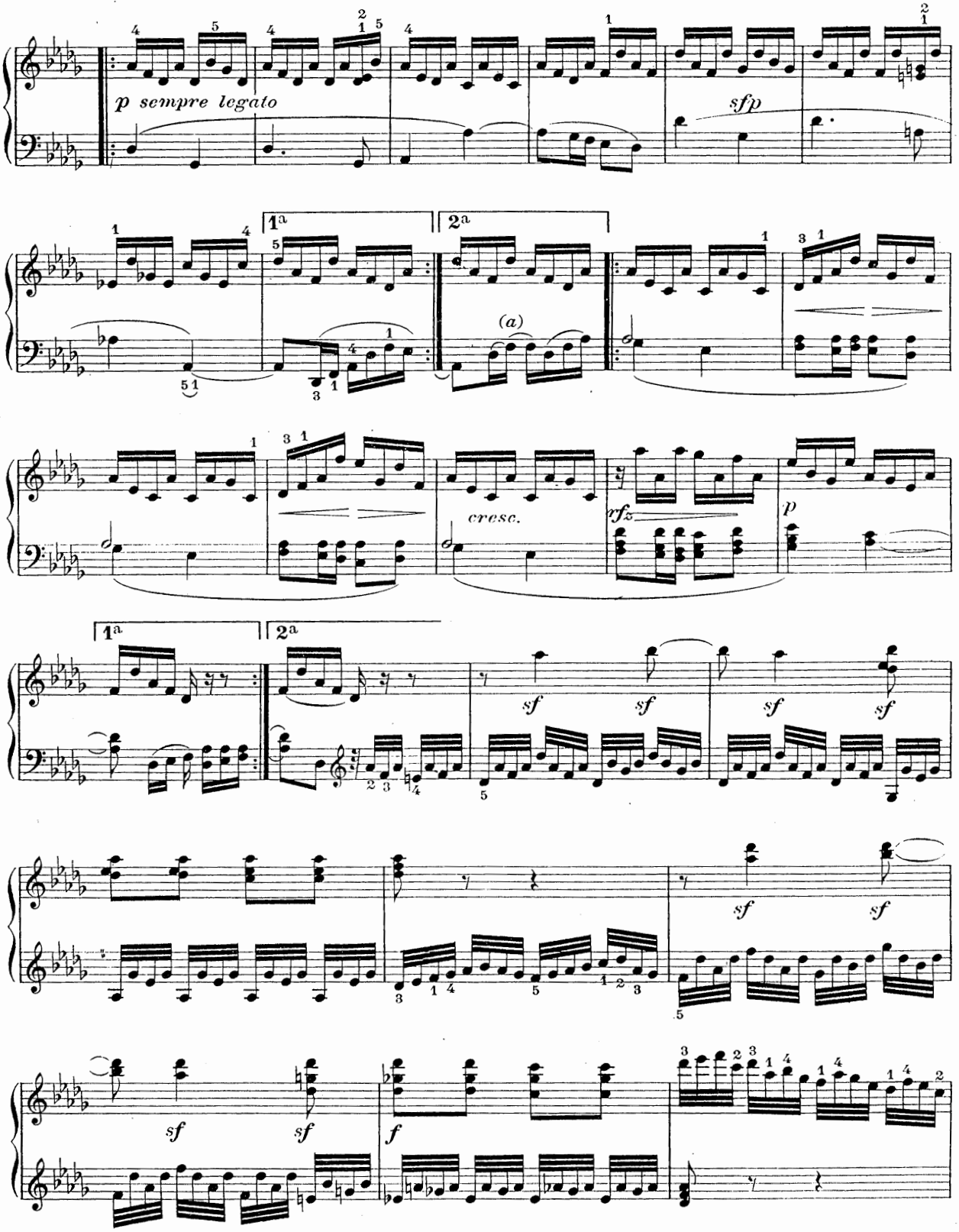

p dim.
pp
cresc.
p
cresc.
sf
sf
sf
sf


ff
Ped.
sempre ff
Ped.
Ped.
Ped.
Ped.
Ped.
ff
Ped.
8
ff
Ped.

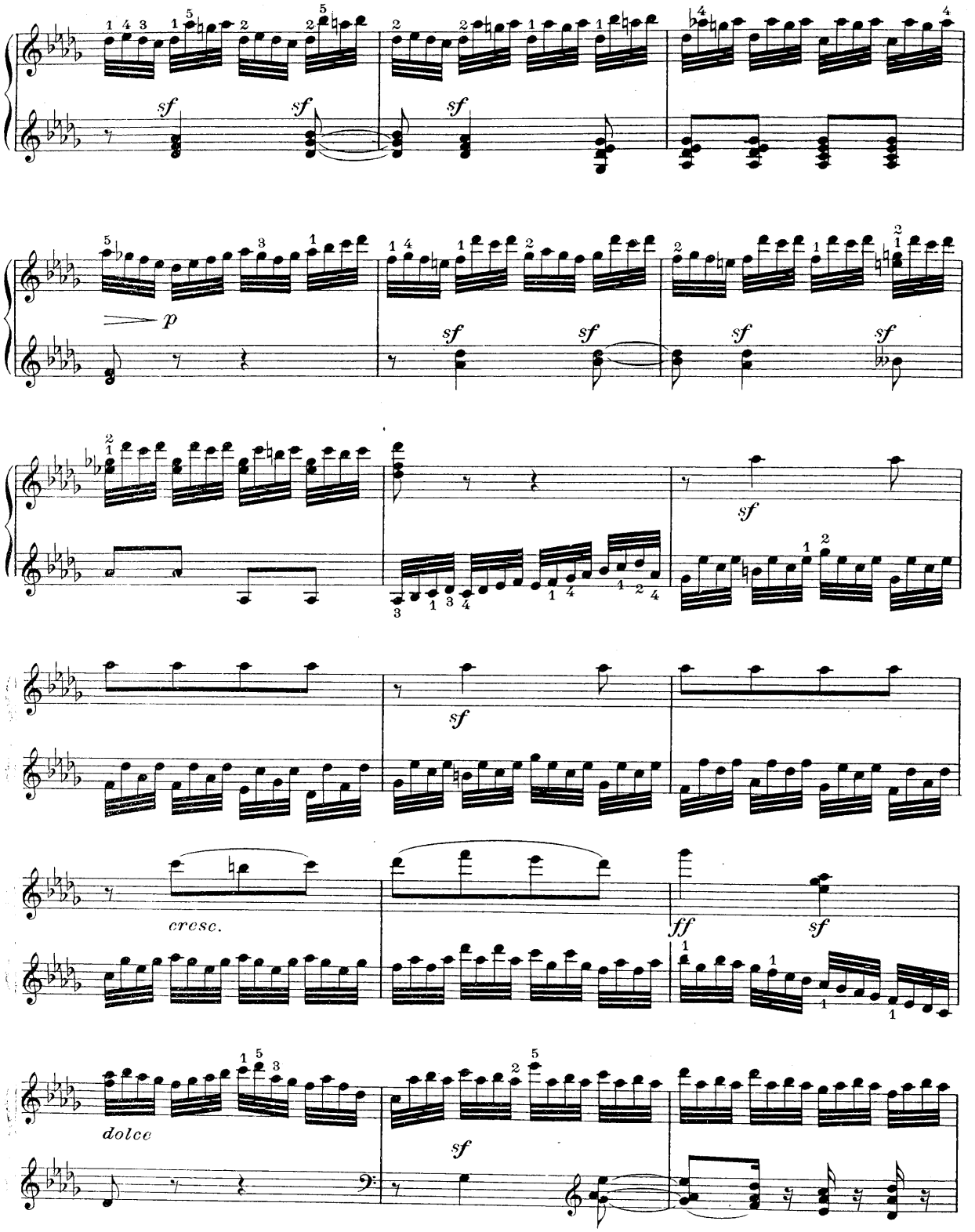

ff
Ped.
ff
Rit.
p dim.
sempre Ped.
Adagio
pp
Ped.
Più Allegro
ff
p
p
sf
sf

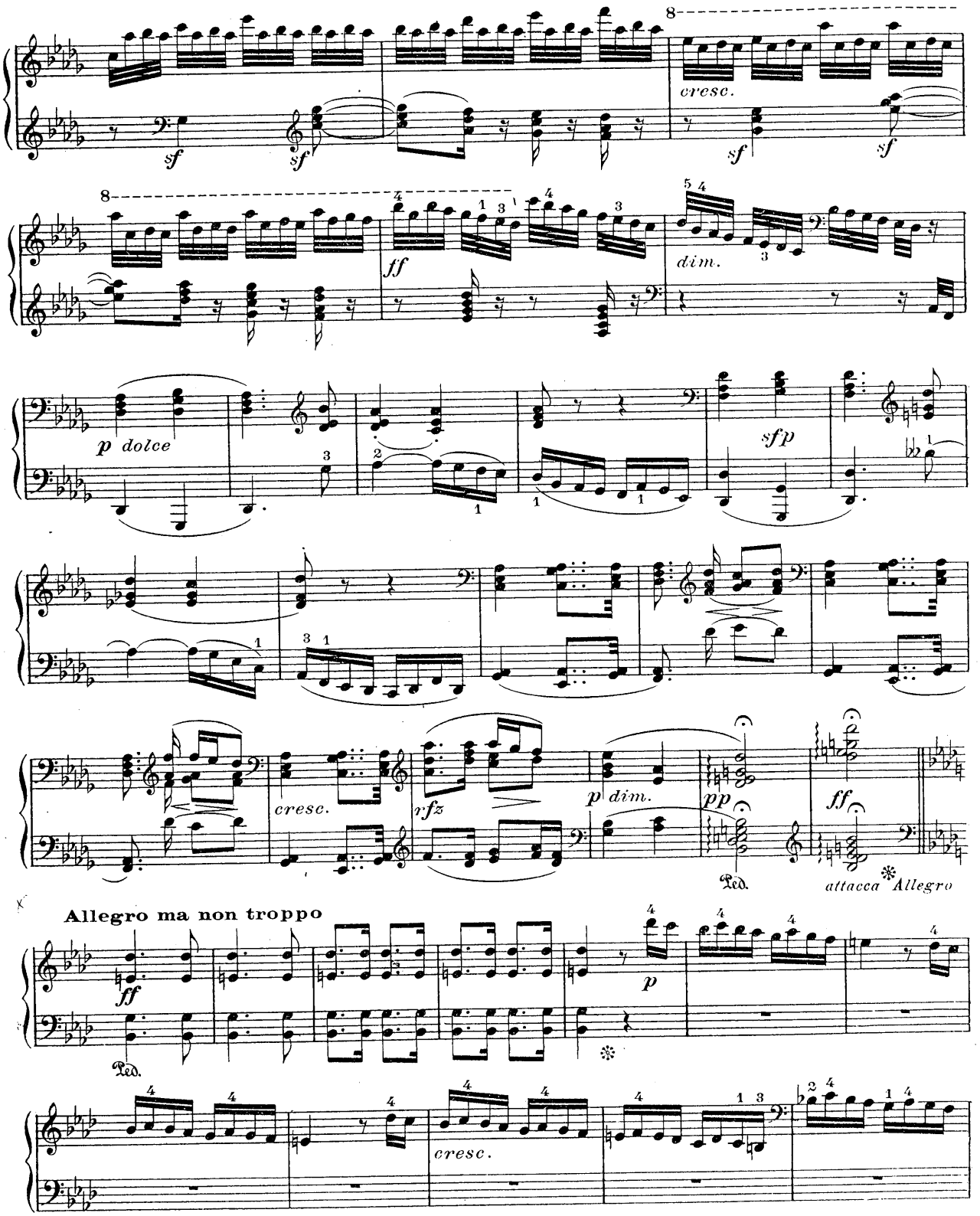

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
ff
p dim.
Ped.
pp
ppp

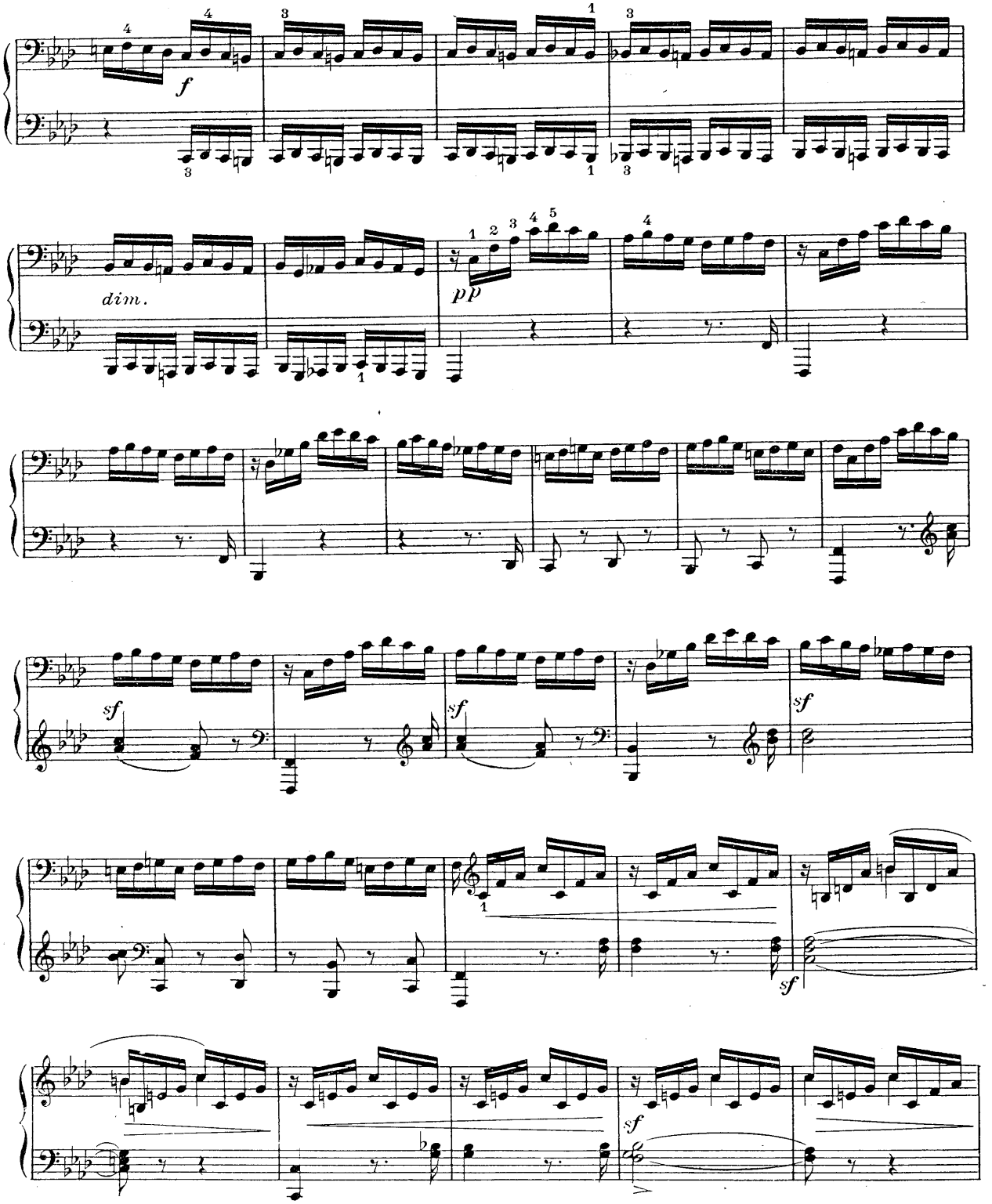

Andante con moto
p e dolce
sfp
p
cresc.
rfz
p
p
1a
2a
p cresc.
f
p
1a
2a

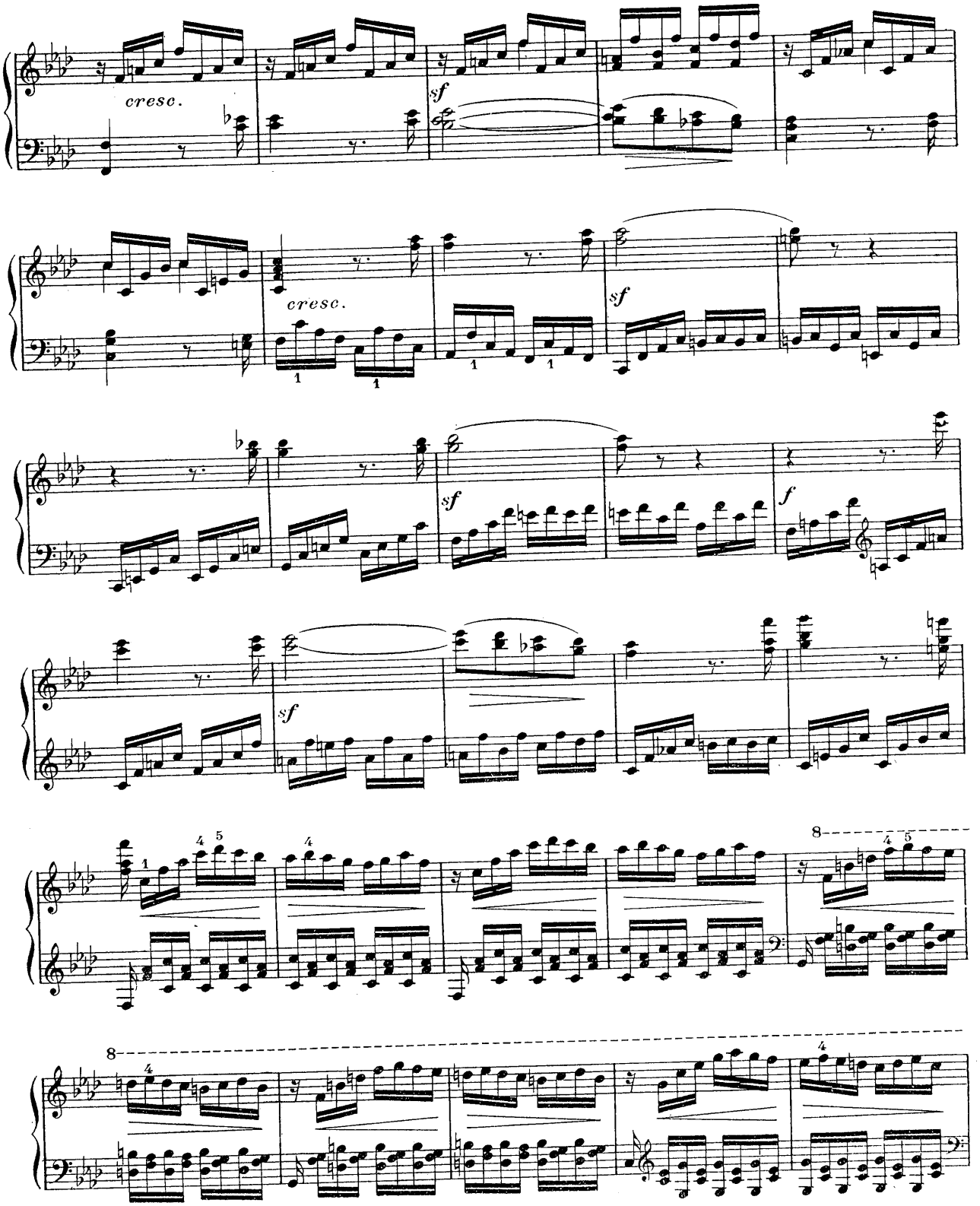


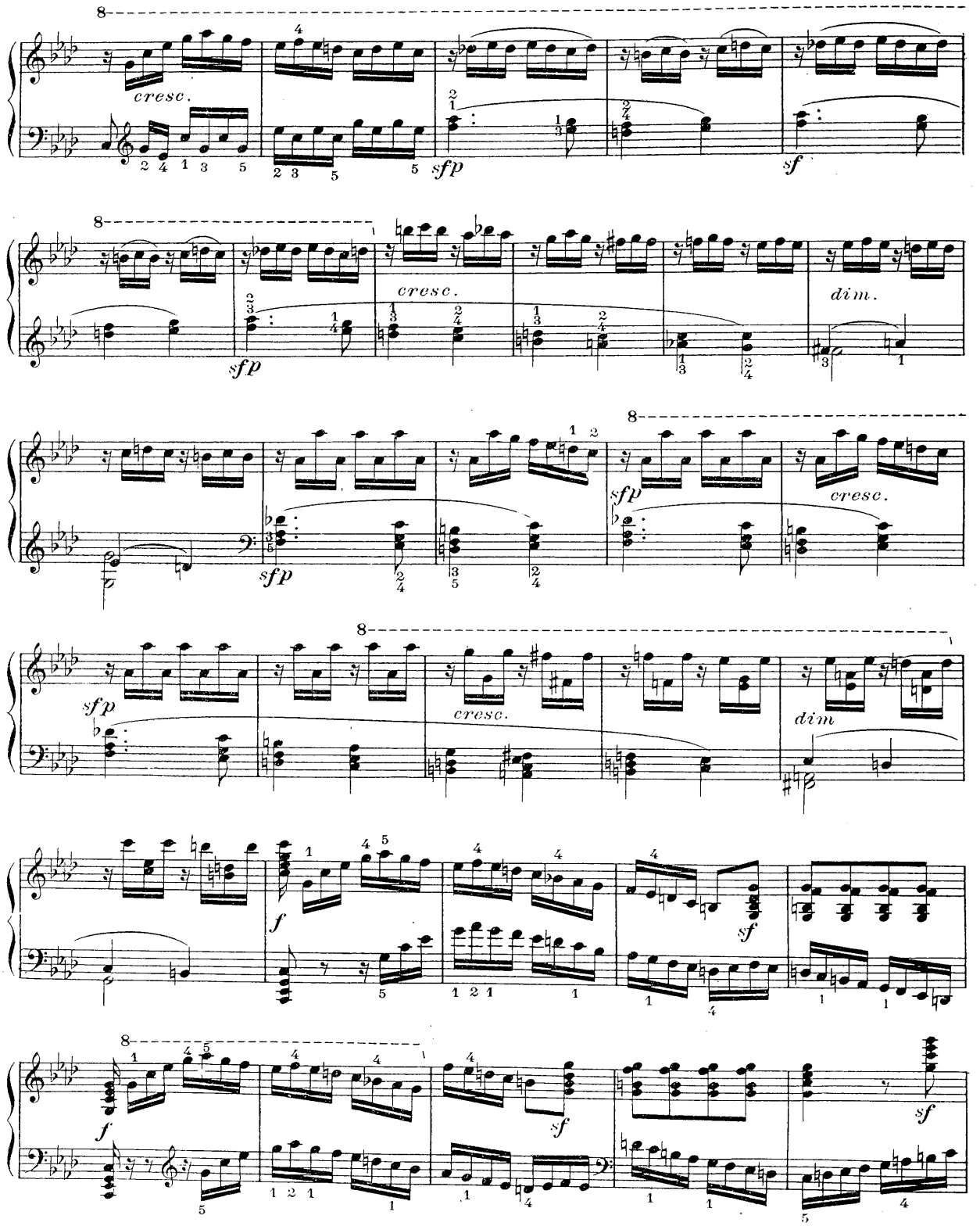
(a) Voir notes critiques, Sonate XXIII.

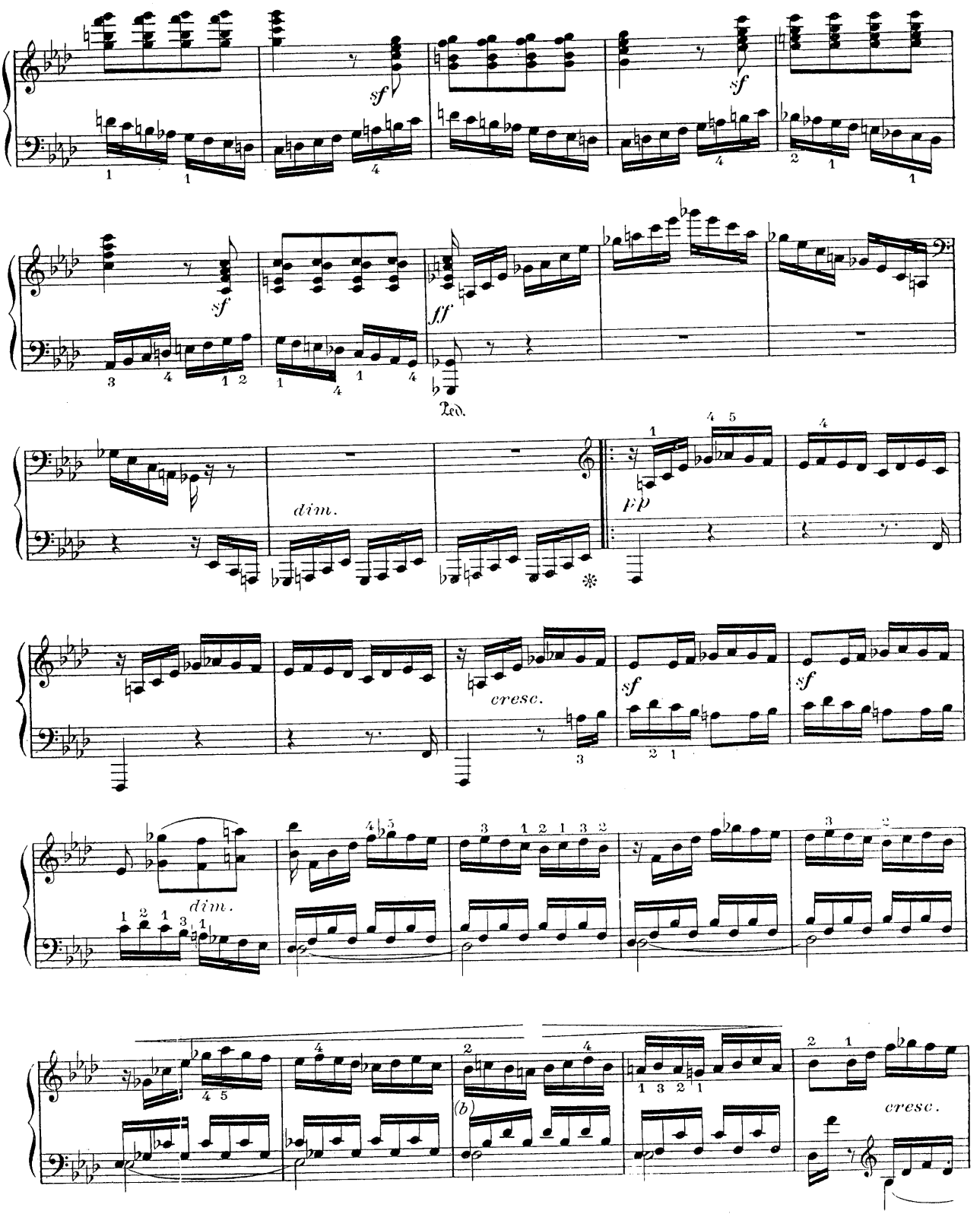

sf
p
cresc.
ff
dolce


8
cresc.
sf
sf
sf
8
ff
dim.
p dolce
sfp
cresc.
rfz
p dim.
pp
ff
Ped.
attacca
Allegro
Allegro ma non troppo
ff
Ped.
p
cresc.

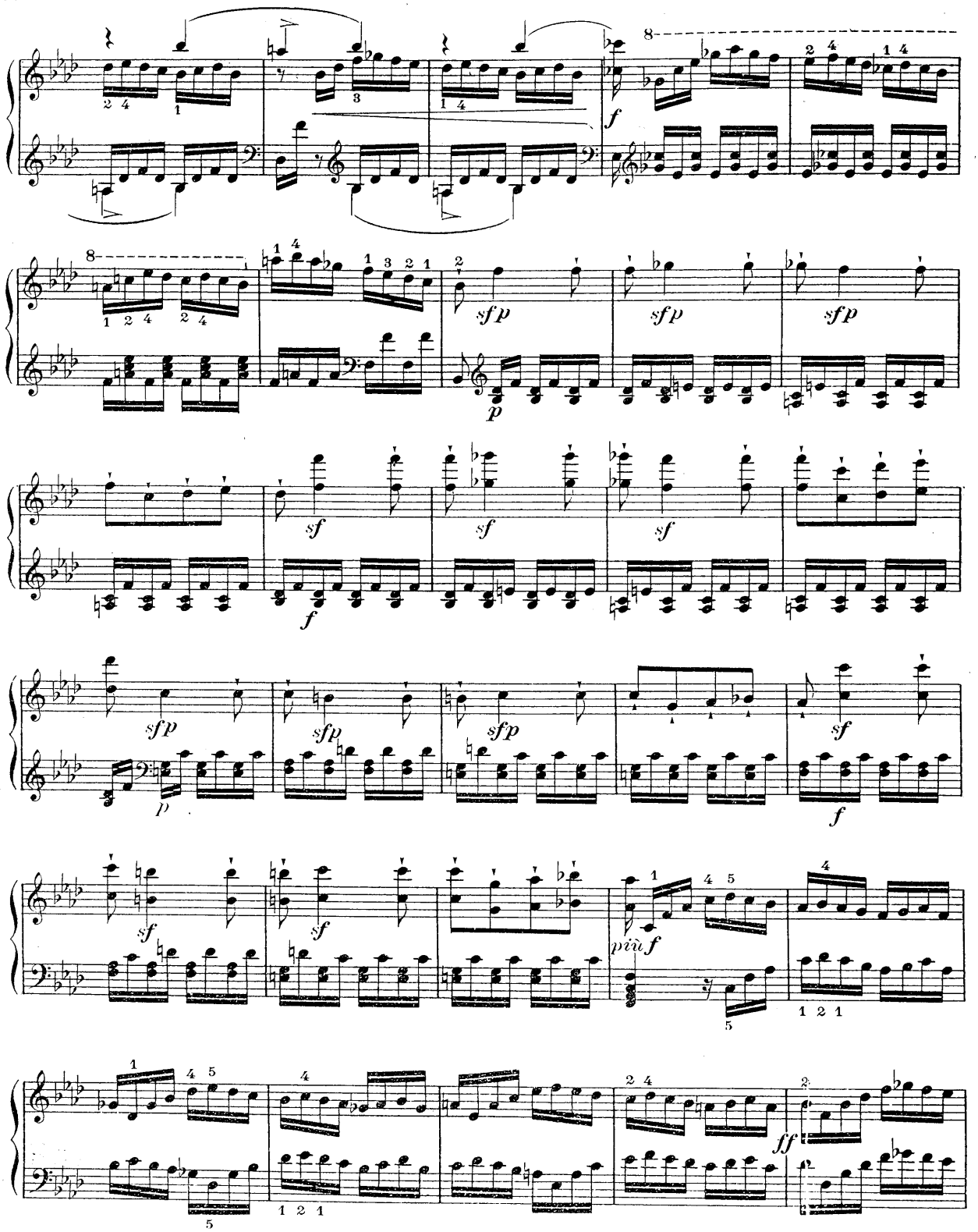

f
dim.
pp
sf
sf
sf
sf
sf


cresc.
sf
cresc.
sf
sf
f
sf
8
8


cresc.
sfp
sf
cresc.
dim.
sfp
sfp
cresc.
sfp
cresc.
dim
f
sf
f
sf
sf



(b) Voir notes critiques, Sonate XXIII.


8
f
sfp
sfp
sfp
p
sf
sf
sf
f
sfp
sfp
sfp
p
sf
f
sf
sf
più f
ff

ff

ff

p e legato

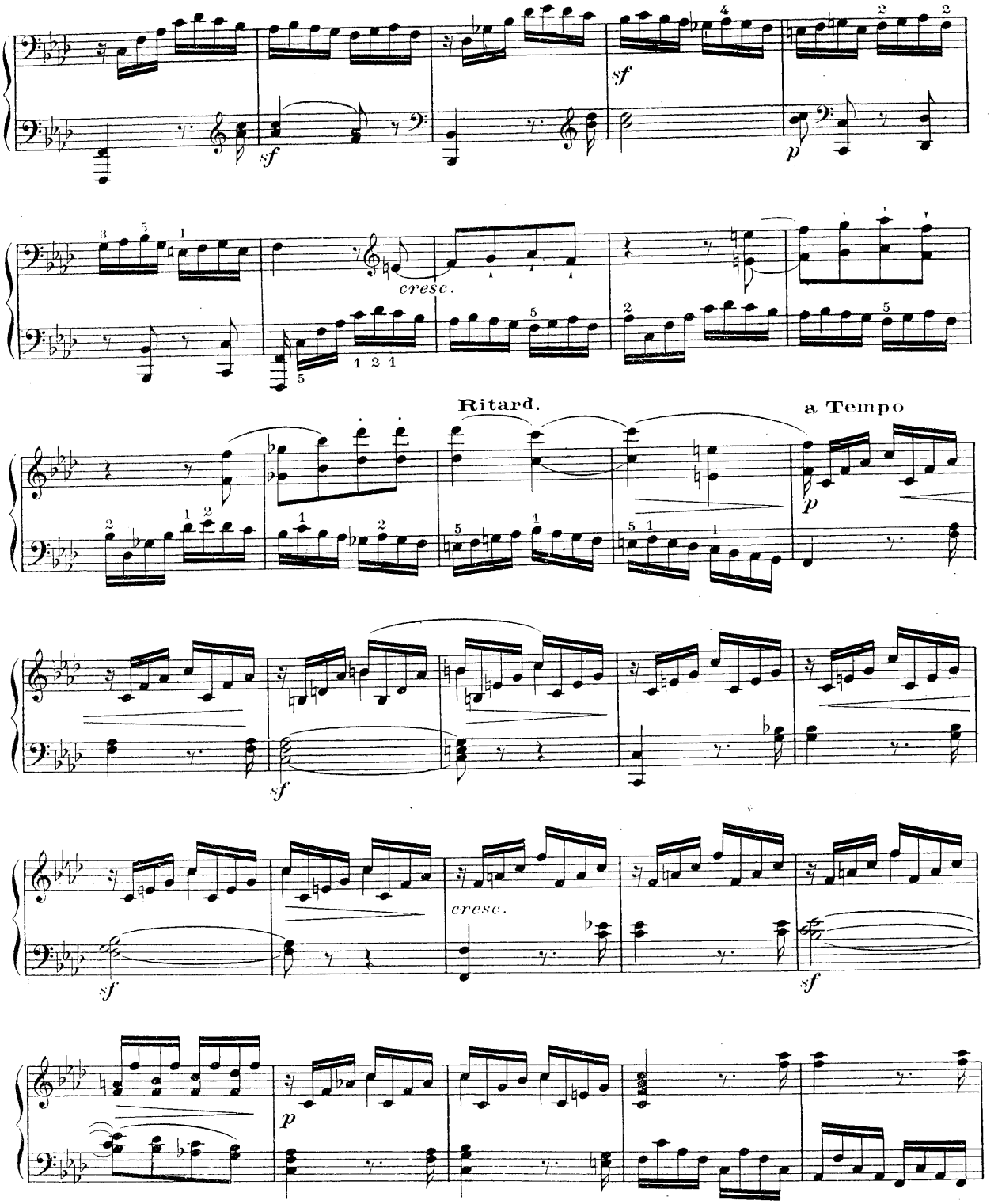
dim.

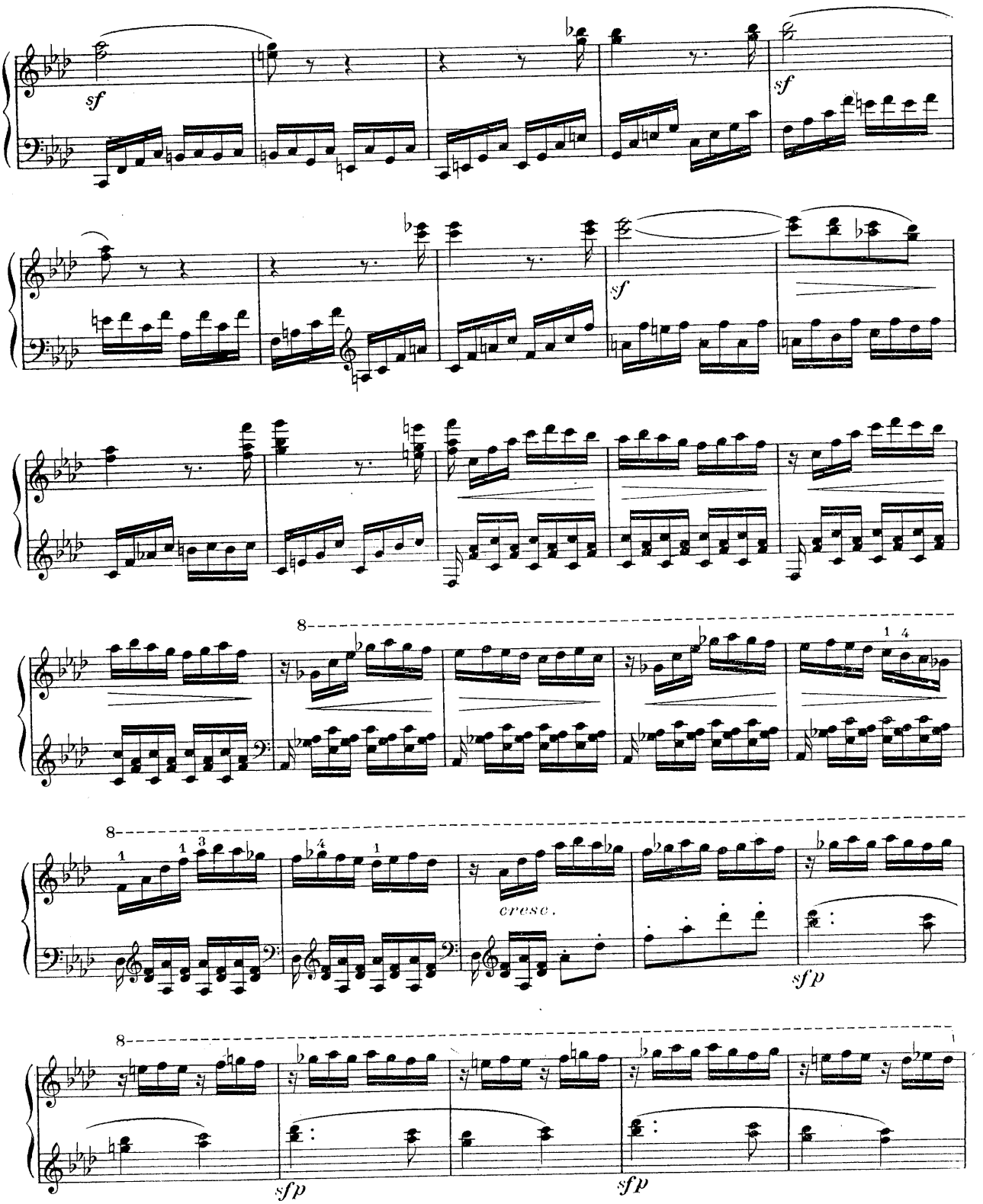
sempre pp

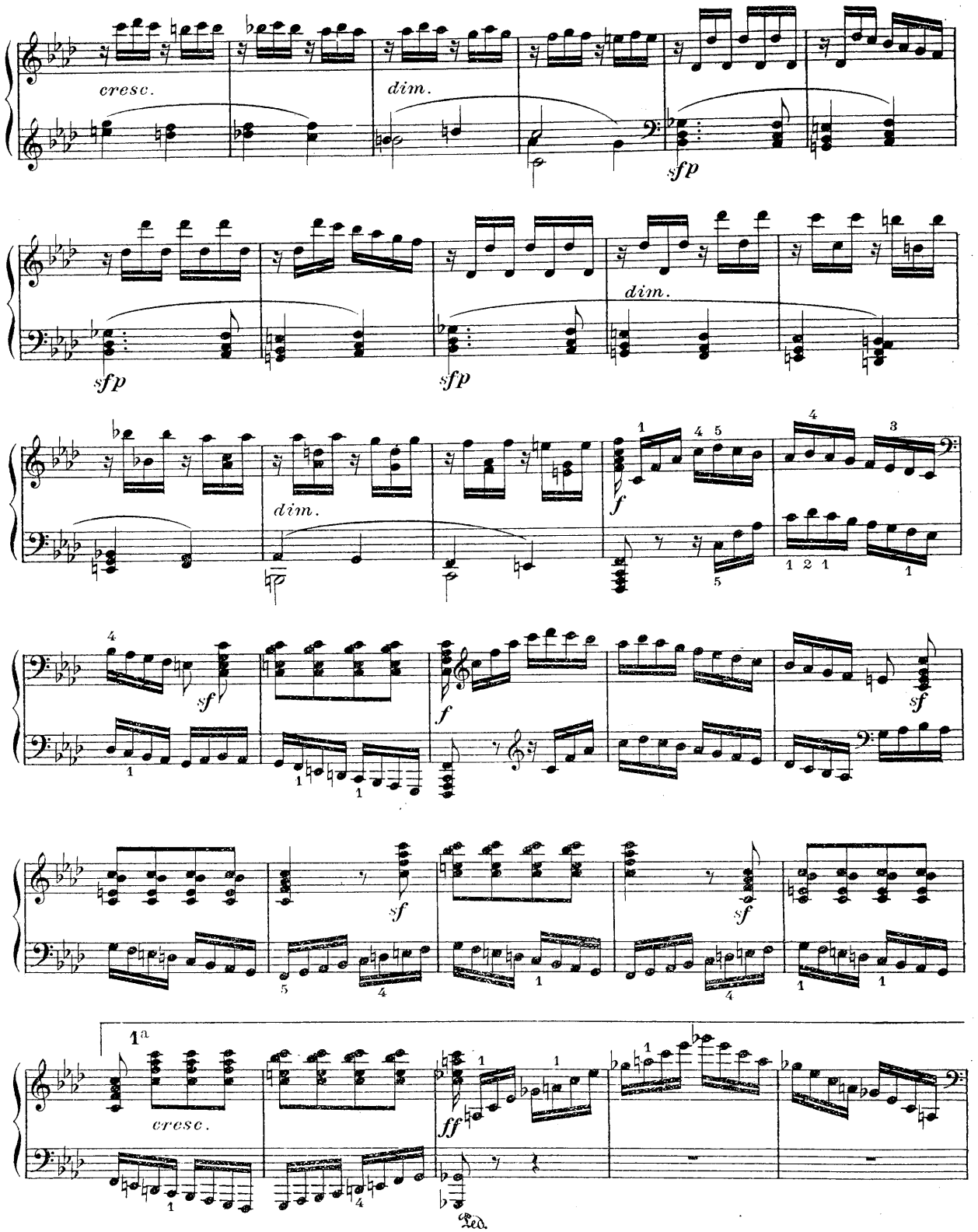
pp

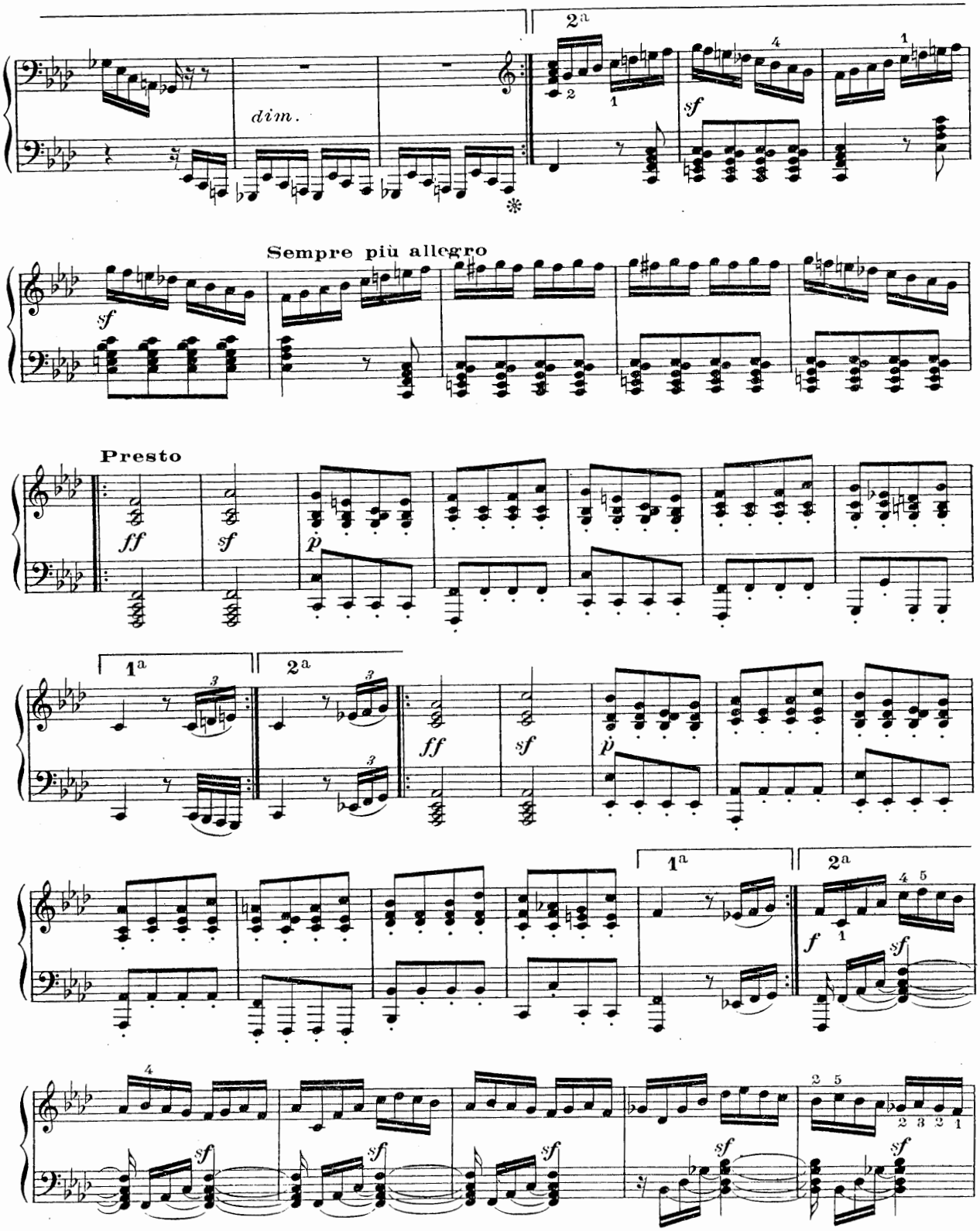
pp

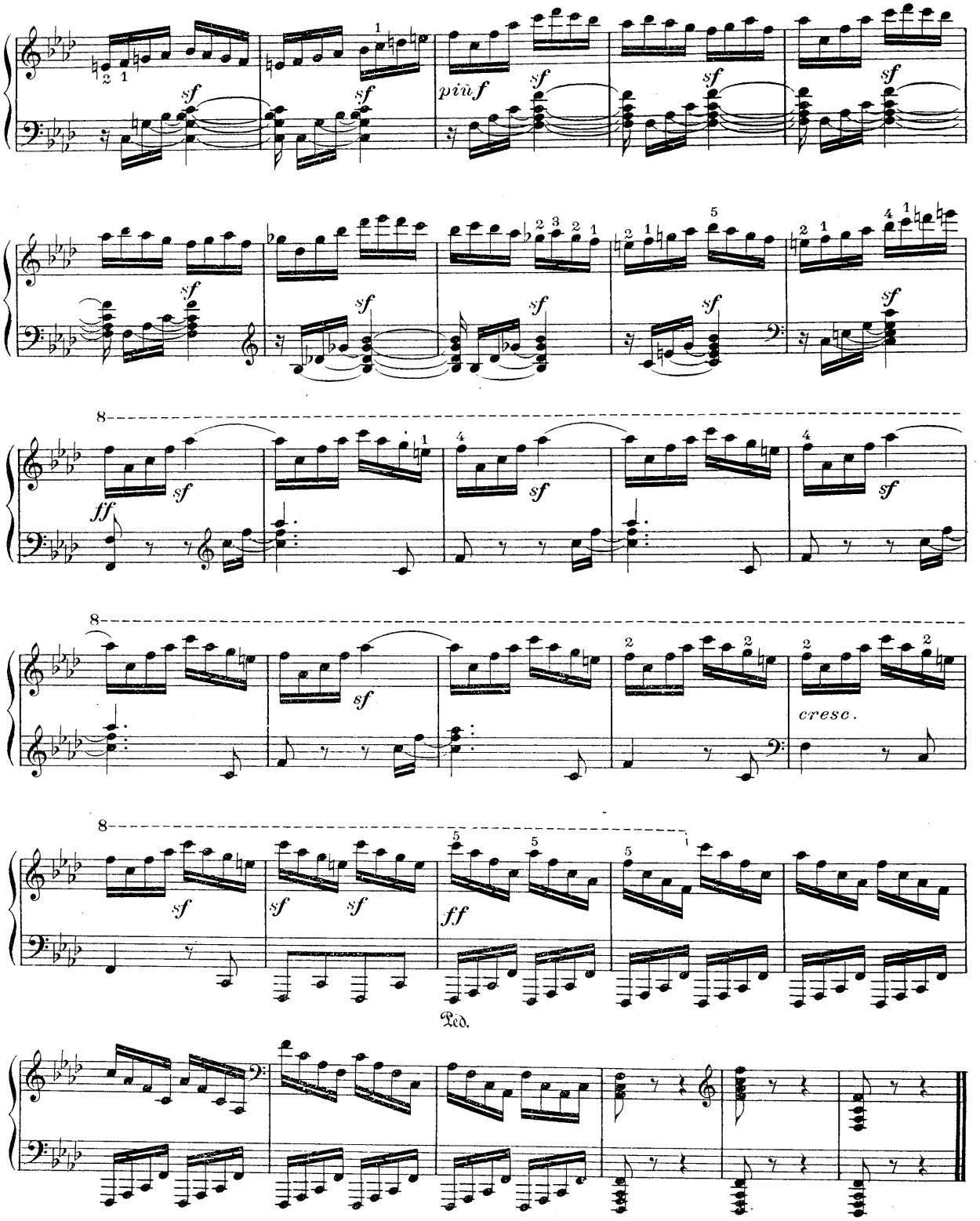
(★) L'Ut du 2e temps est lié à celui du 1er dans le manuscrit original:


sf
sf
p
cresc.
Ritard.
a Tempo
p
sf
cresc.
sf
sf
p


sf
sf
sf
8
1 4
8
1 1 3
1 4 1
cresc.
sfp
8
sfp
sfp


cresc.
dim.
sfp
sfp
sfp
dim.
dim.
f
sf
f
sf
sf
sf
1a
cresc.
ff
Ped.


dim.
2a
sf
Sempre più allegro
sf
Presto
ff
sf
p
1a
2a
ff
sf
p
1a
2a
f
sf
sf
sf
sf
sf
sf


sf
più f
ff
cresc.
Ped.

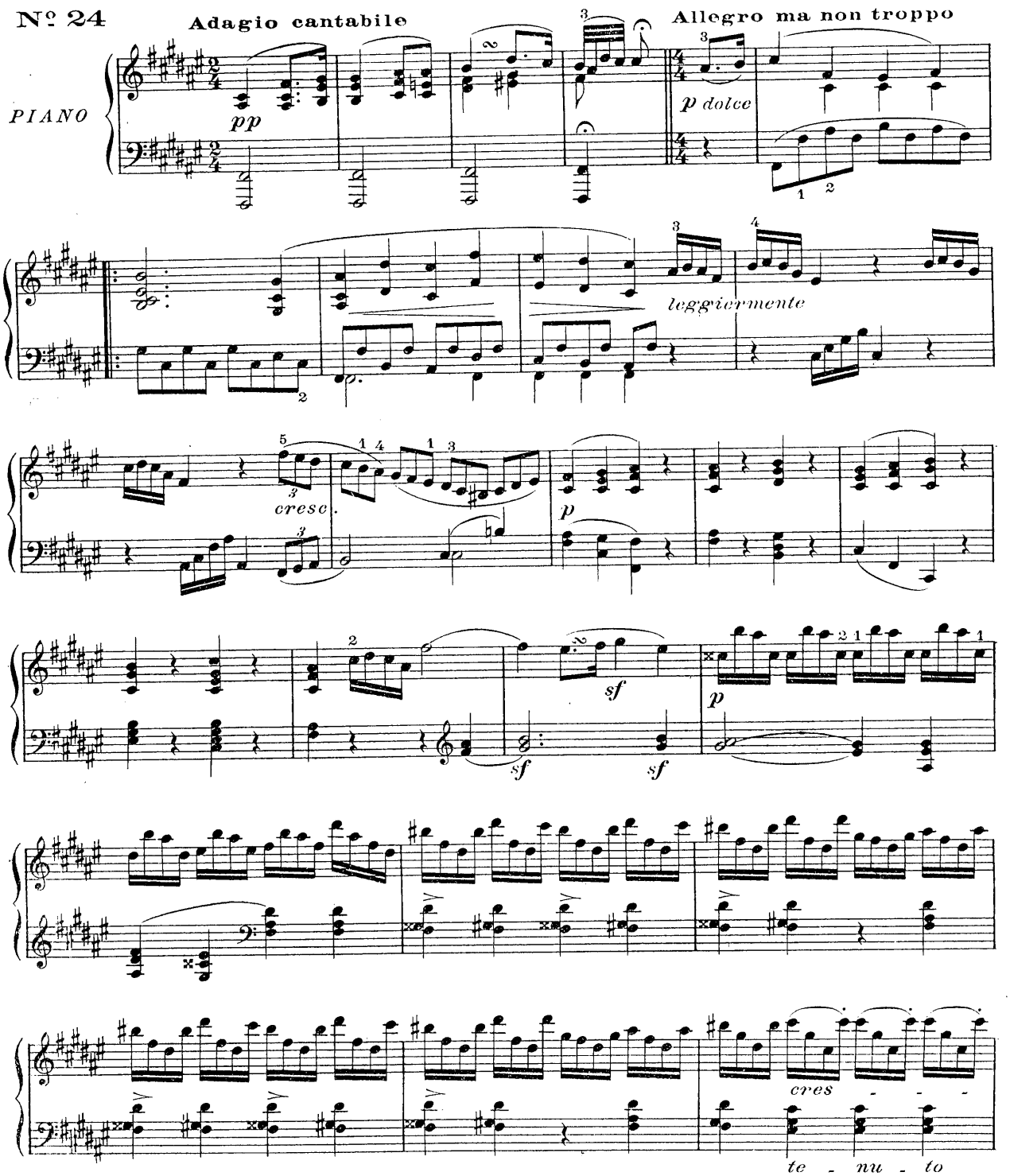
SONATE

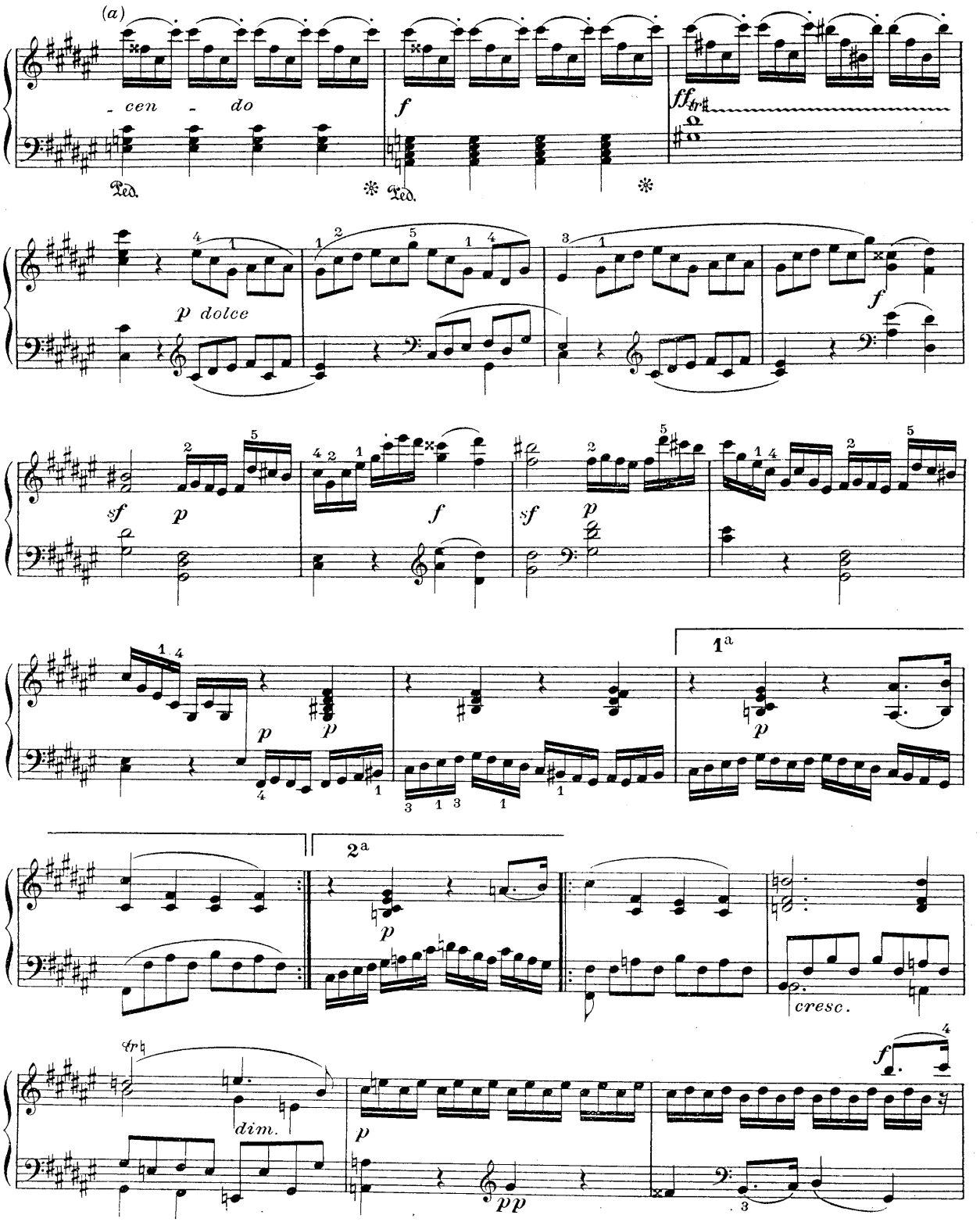
à la Comtesse Thérèse de Brunswick

Op. 78

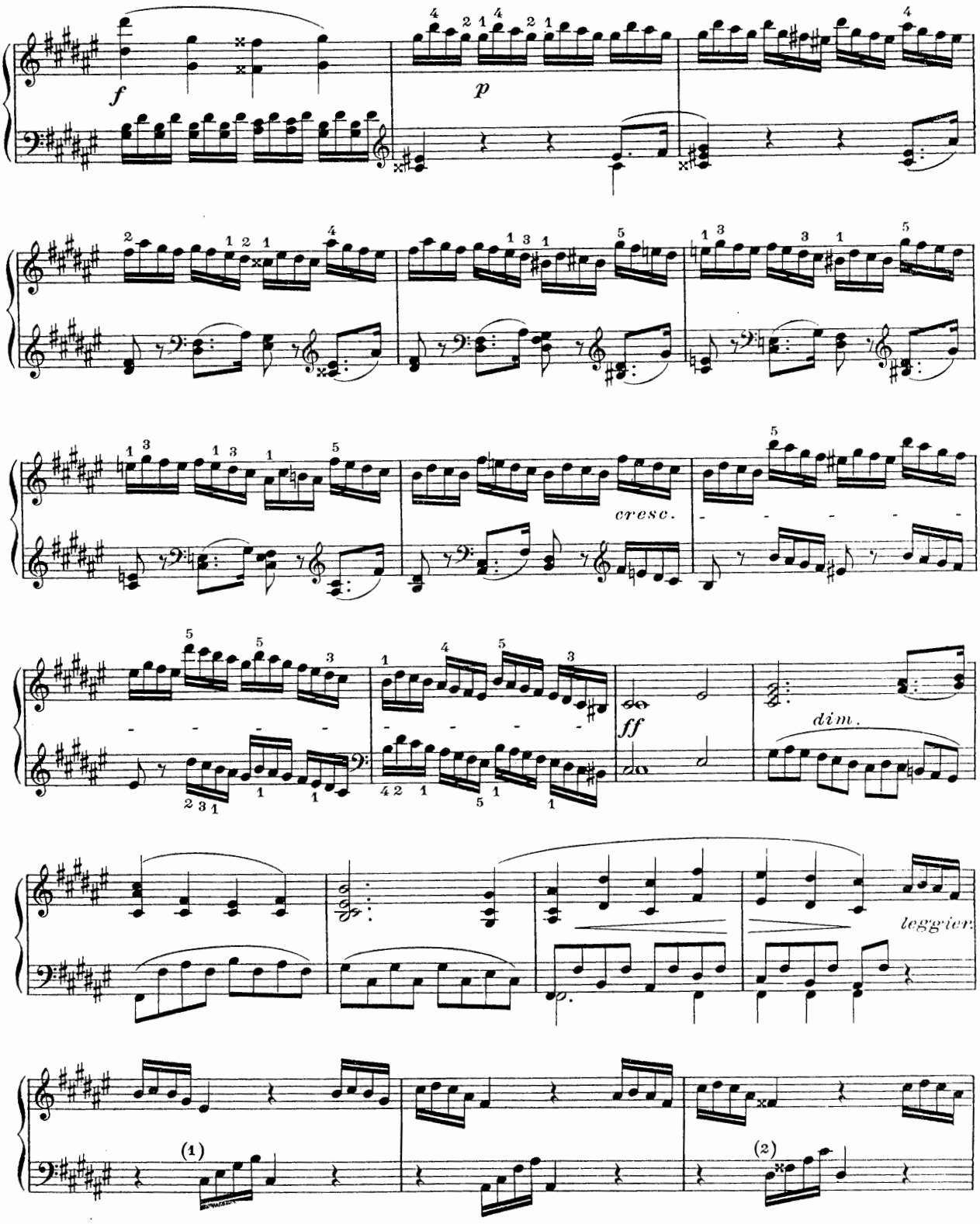
N° 24 **Adagio cantabile** **Allegro ma non troppo**

PIANO



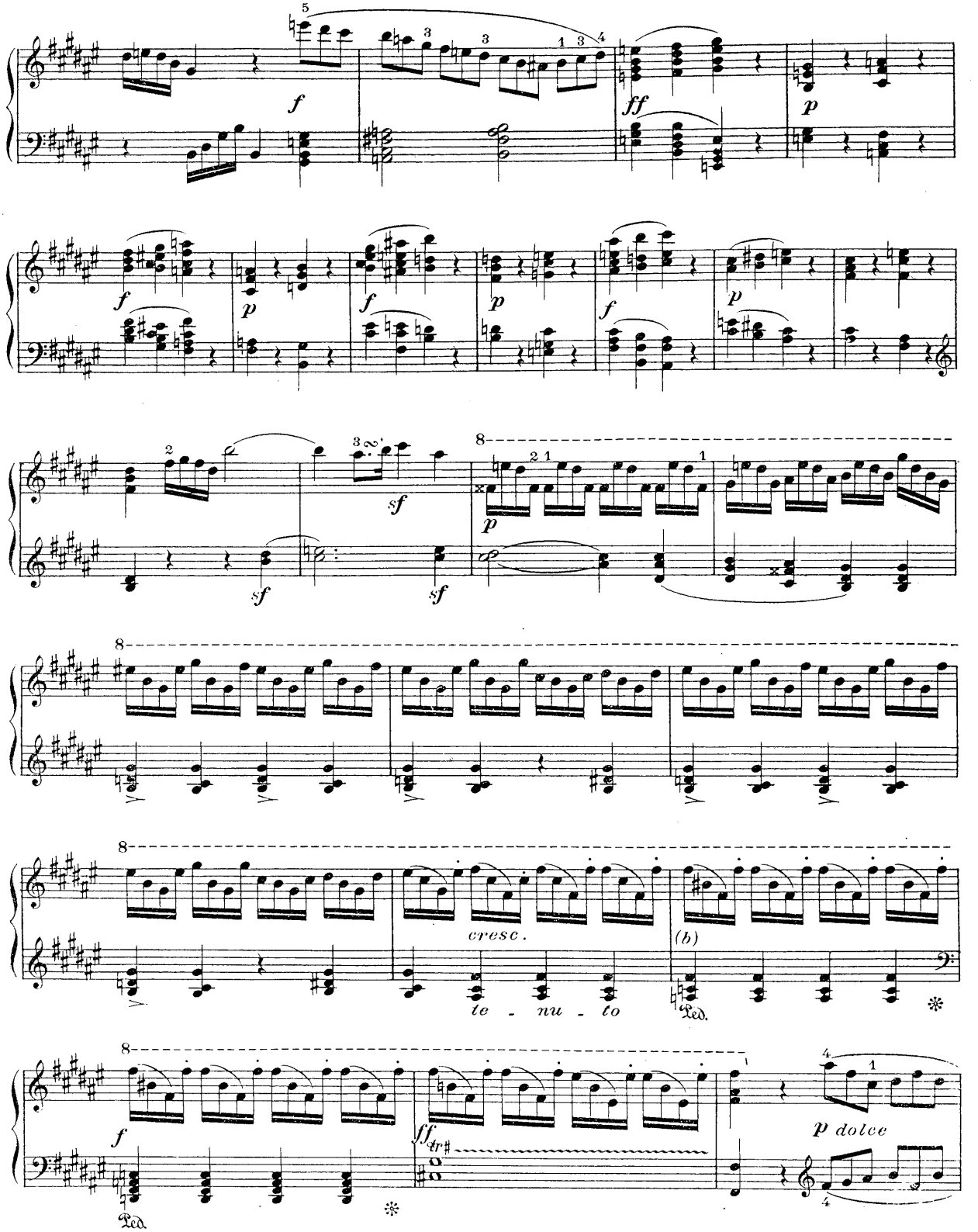


(a) Voir notes critiques, Sonate XXIV

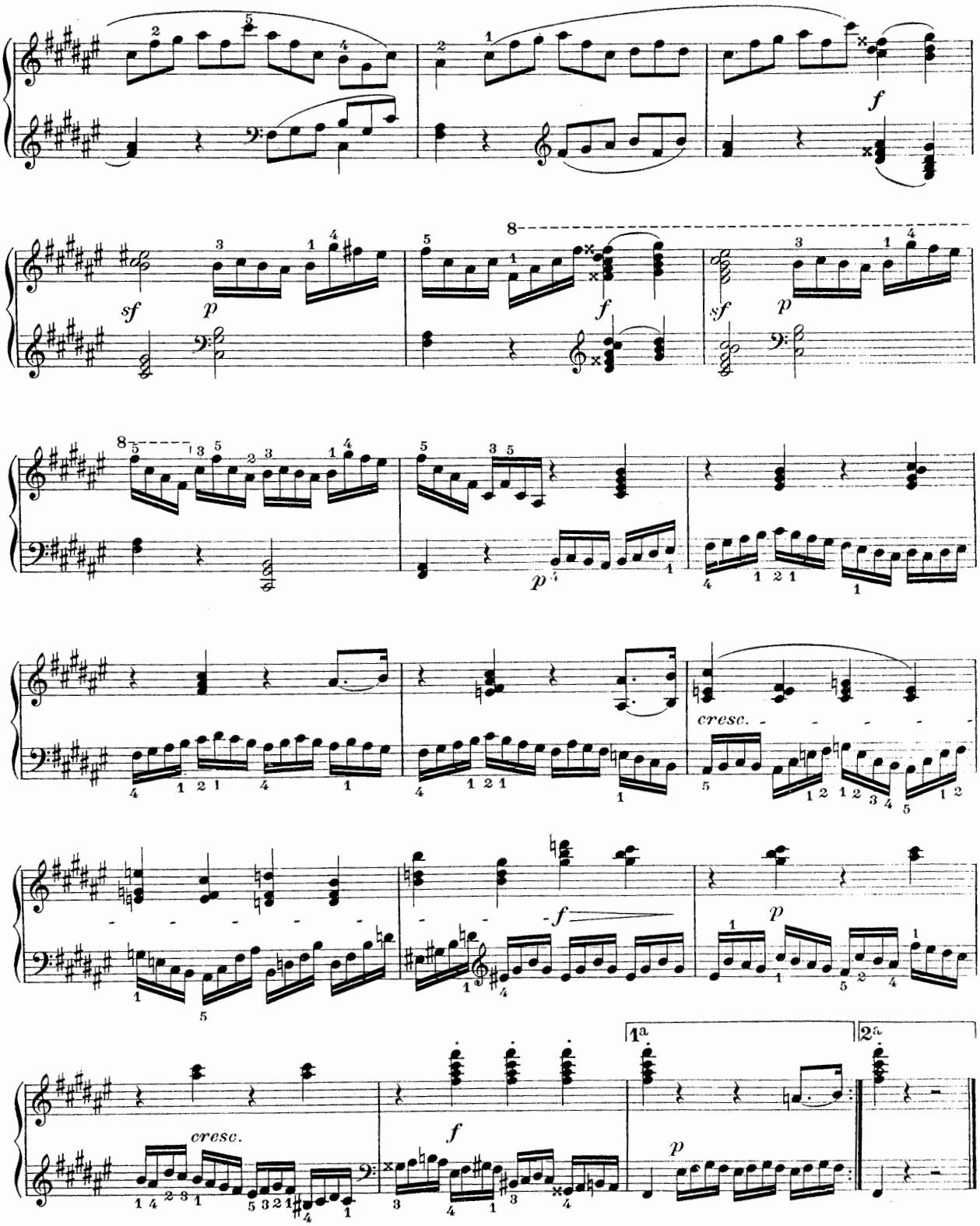


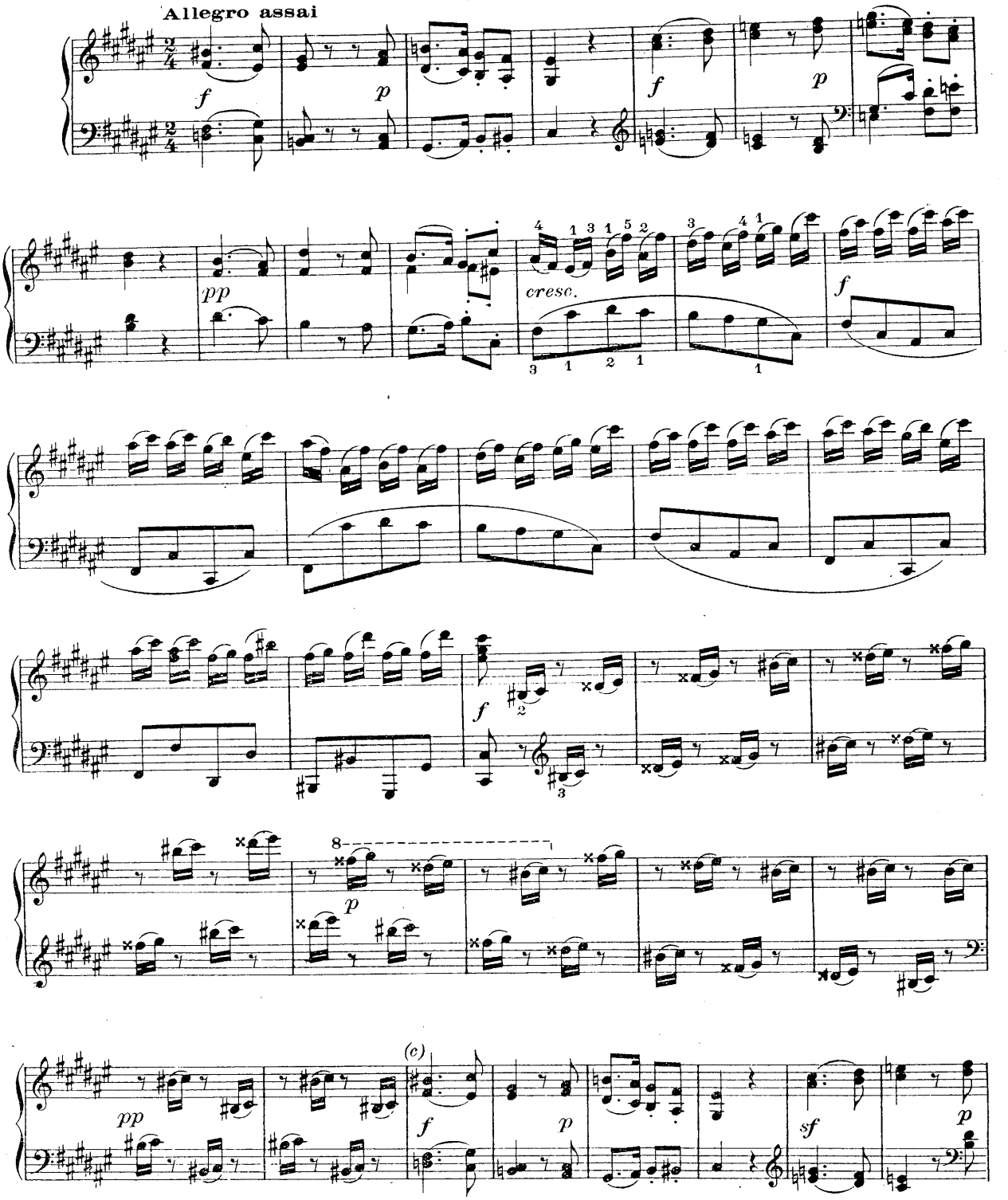
(1) Variante:

(2) Variante:

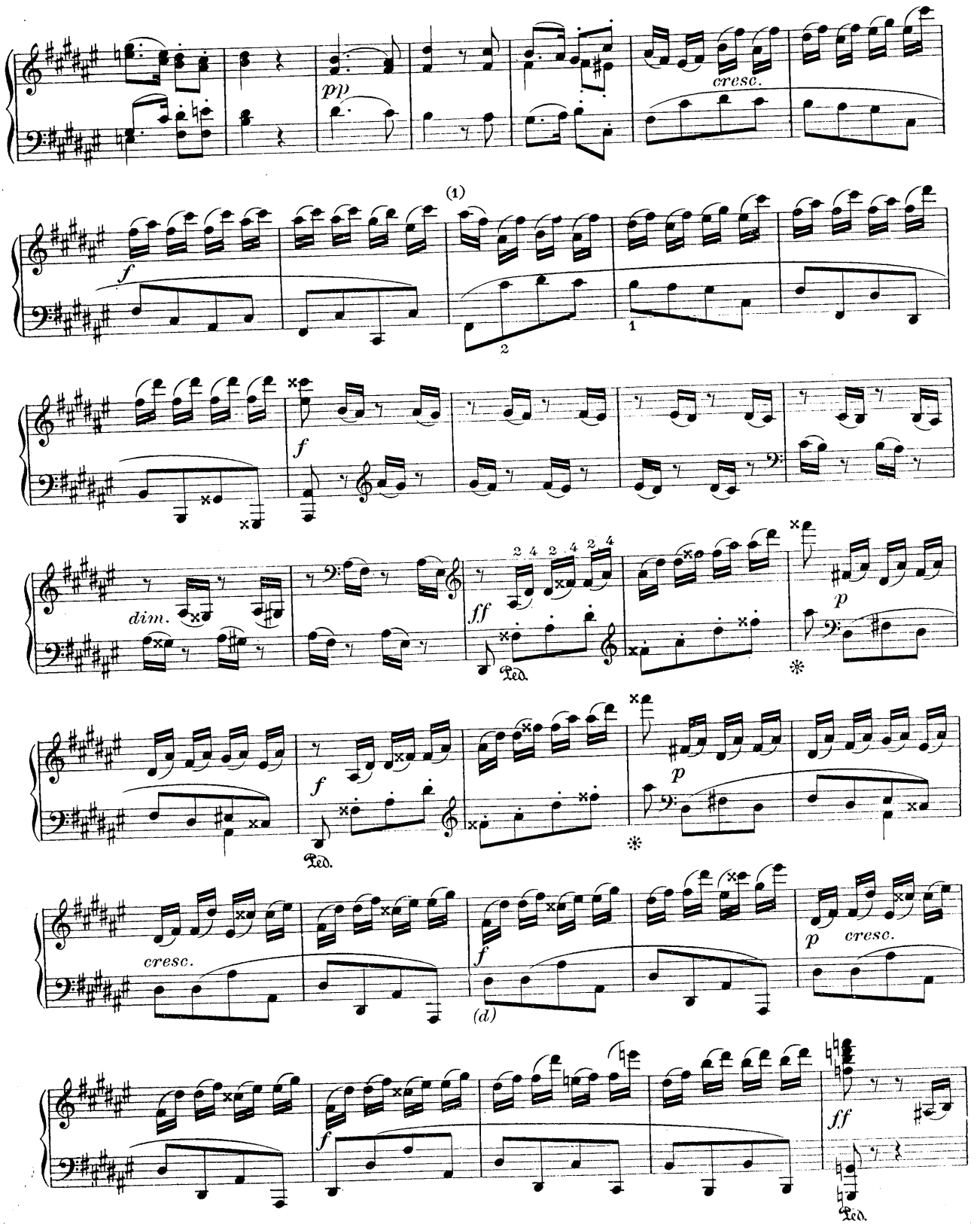


(b) Voir notes critiques, Sonate XXIV


f
sf
p
f
sf
p
p
cresc.
f
p
cresc.
f
p
1a
2a

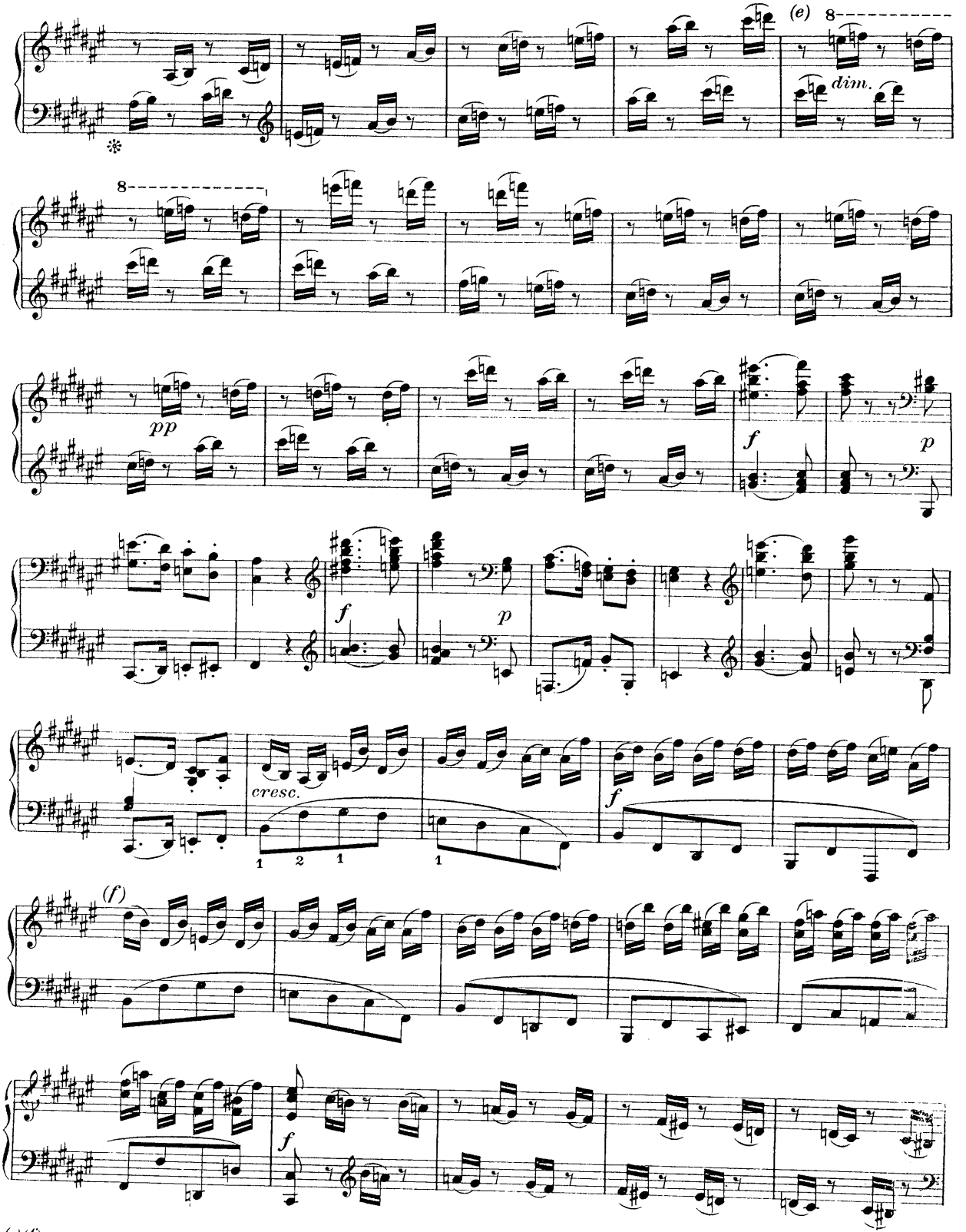


(c) Voir notes critiques, Sonate XXIV.

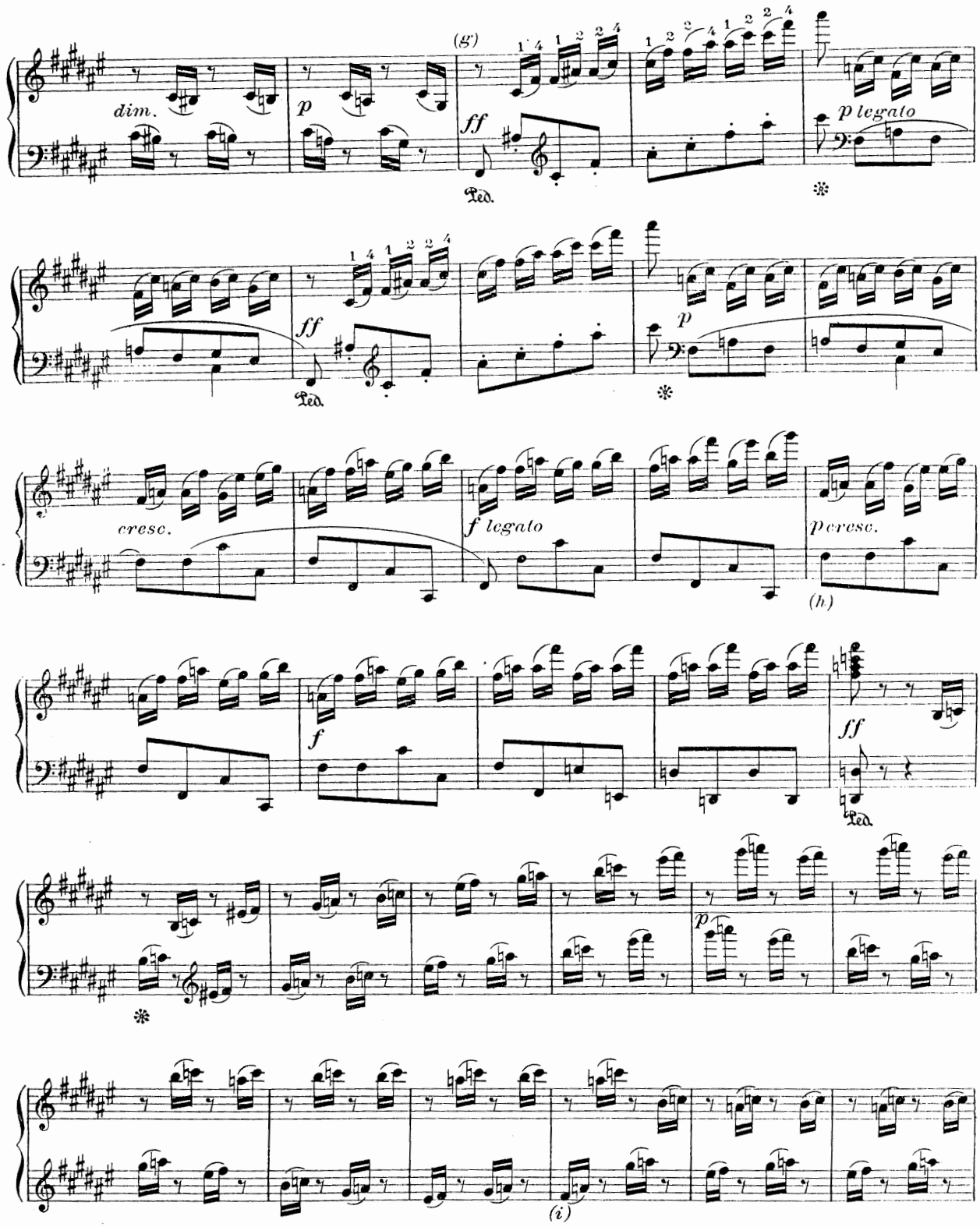


(1) Variante:

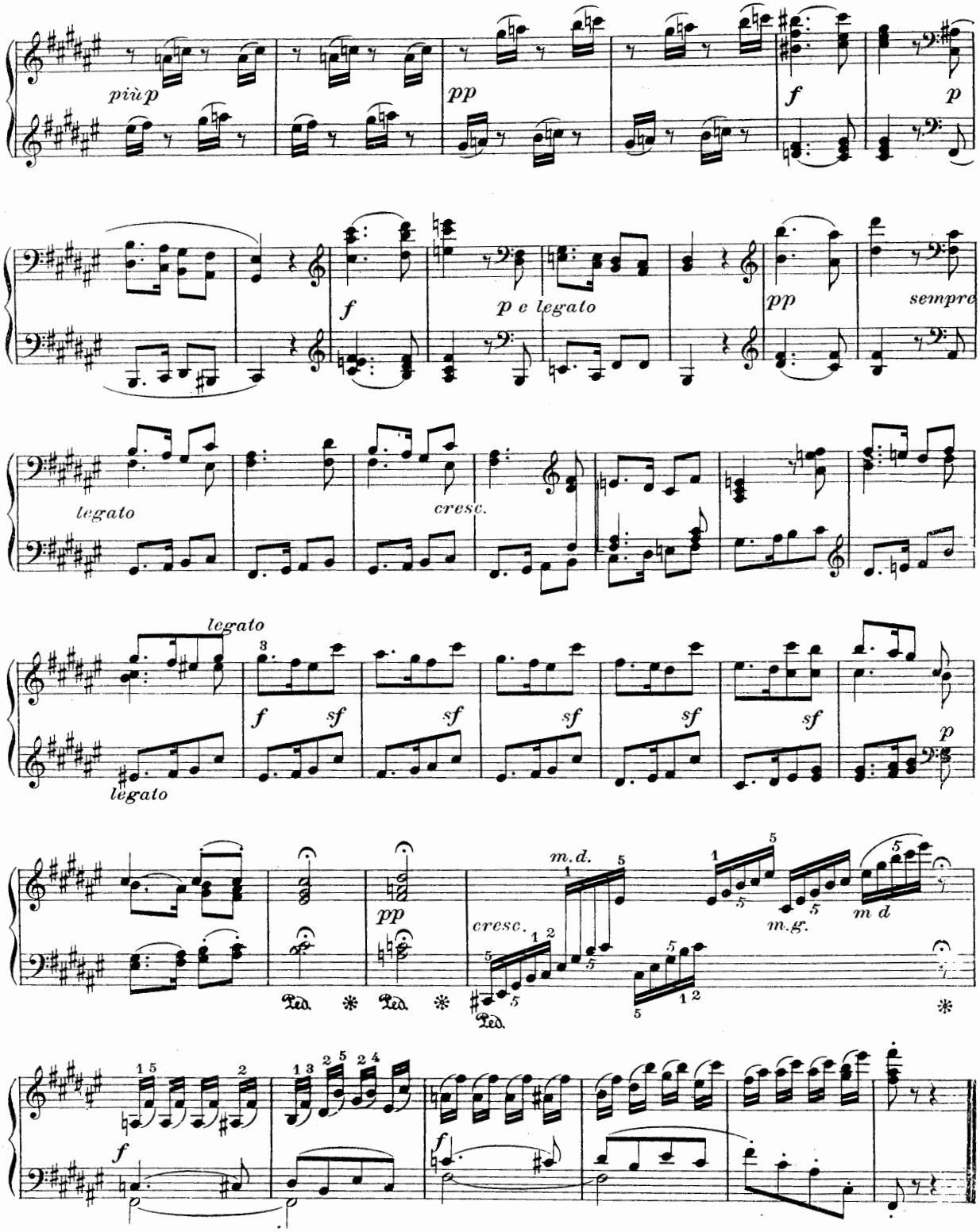
(d) Voir notes critiques, Sonate XXIV



(e)(f) Voir notes critiques, Sonate XXIV.



(g) (h) (i) Voir notes critiques, Sonate X. IV.

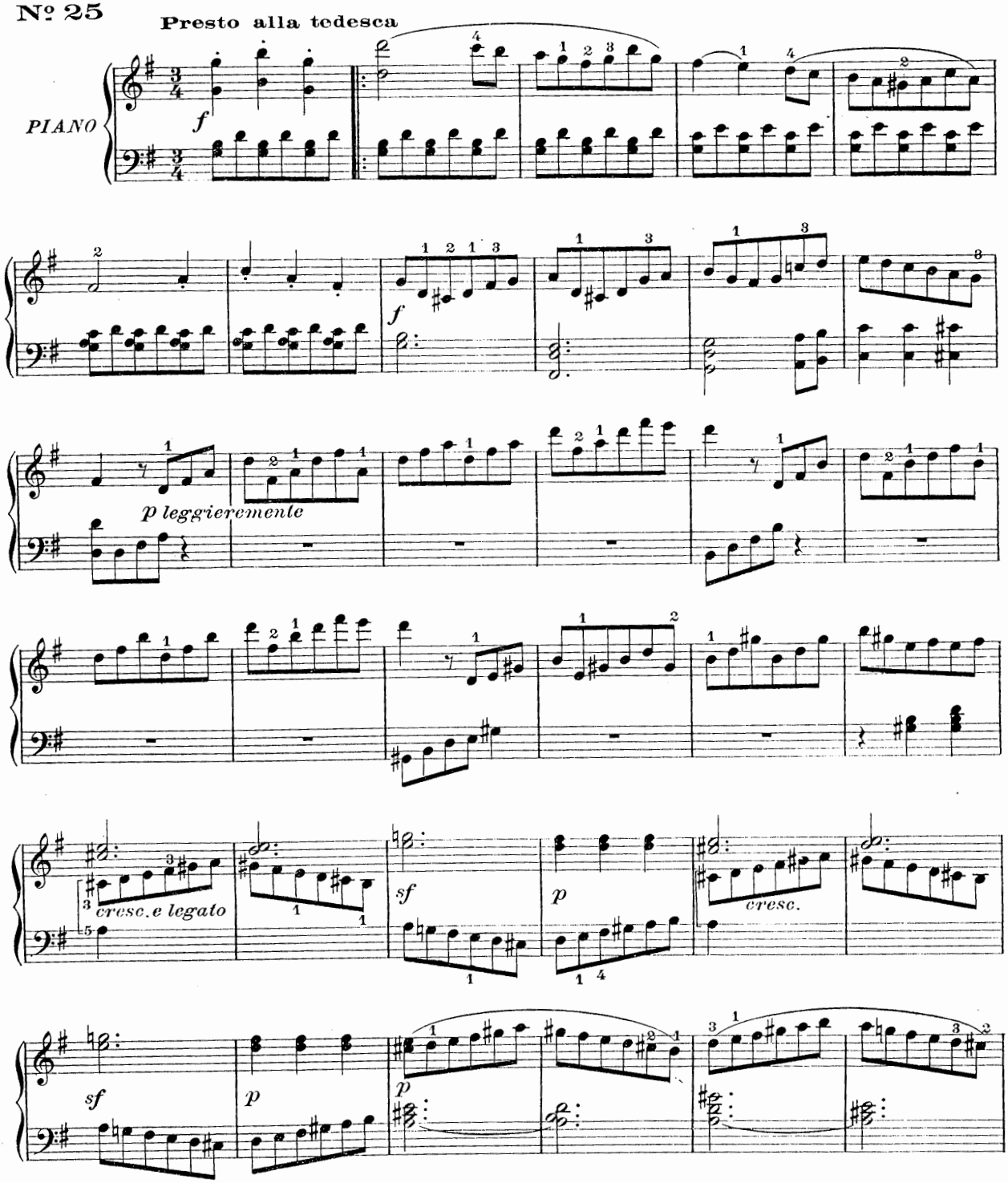

più p
pp
f
p
f
p e legato
pp
sempre
legato
cresc.
legato
f
sf
sf
sf
sf
sf
p
pp
cresc.
m.d.
m.g.
m d
Ped
Ped
Ped
f
f

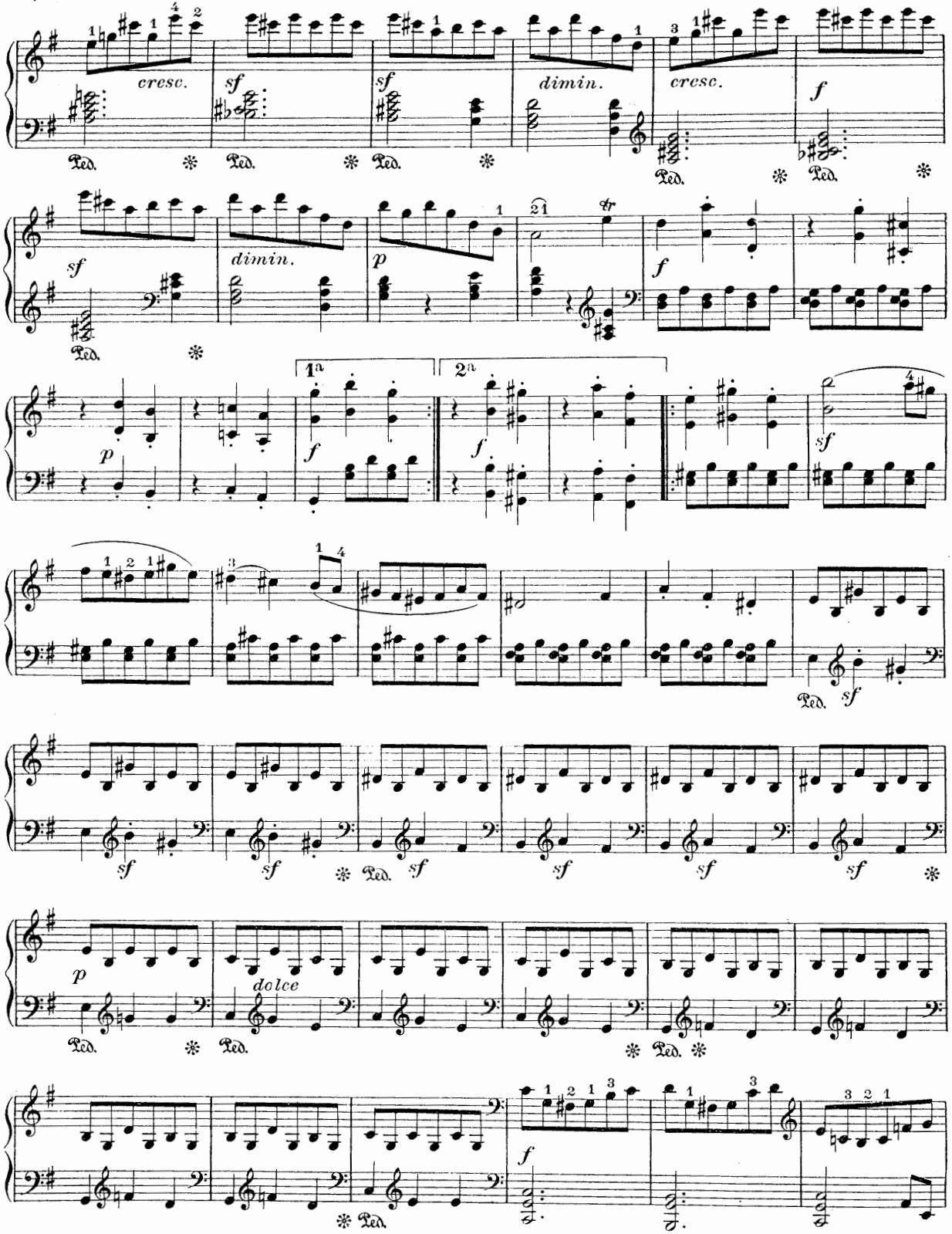
SONATE

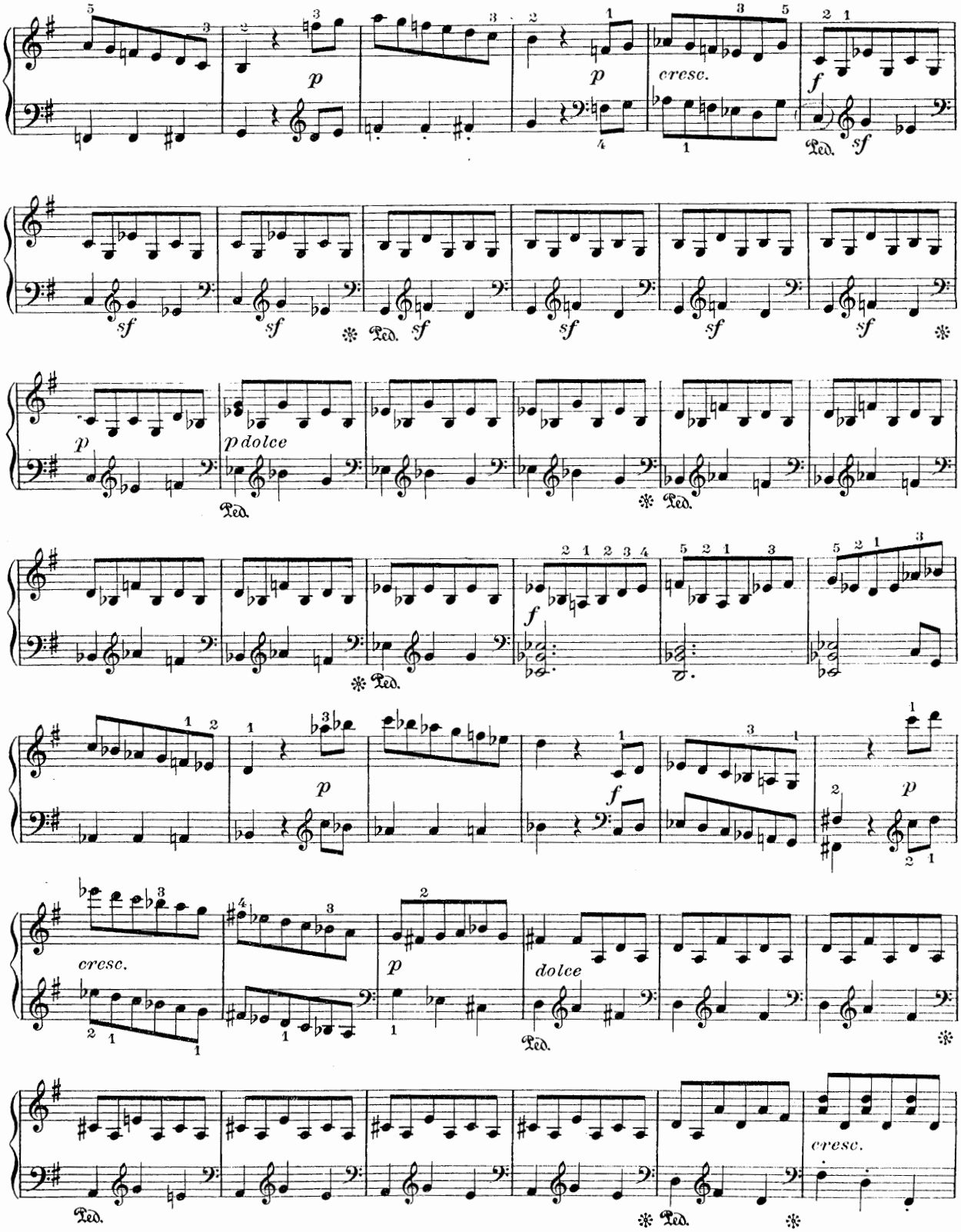
Op. 79.

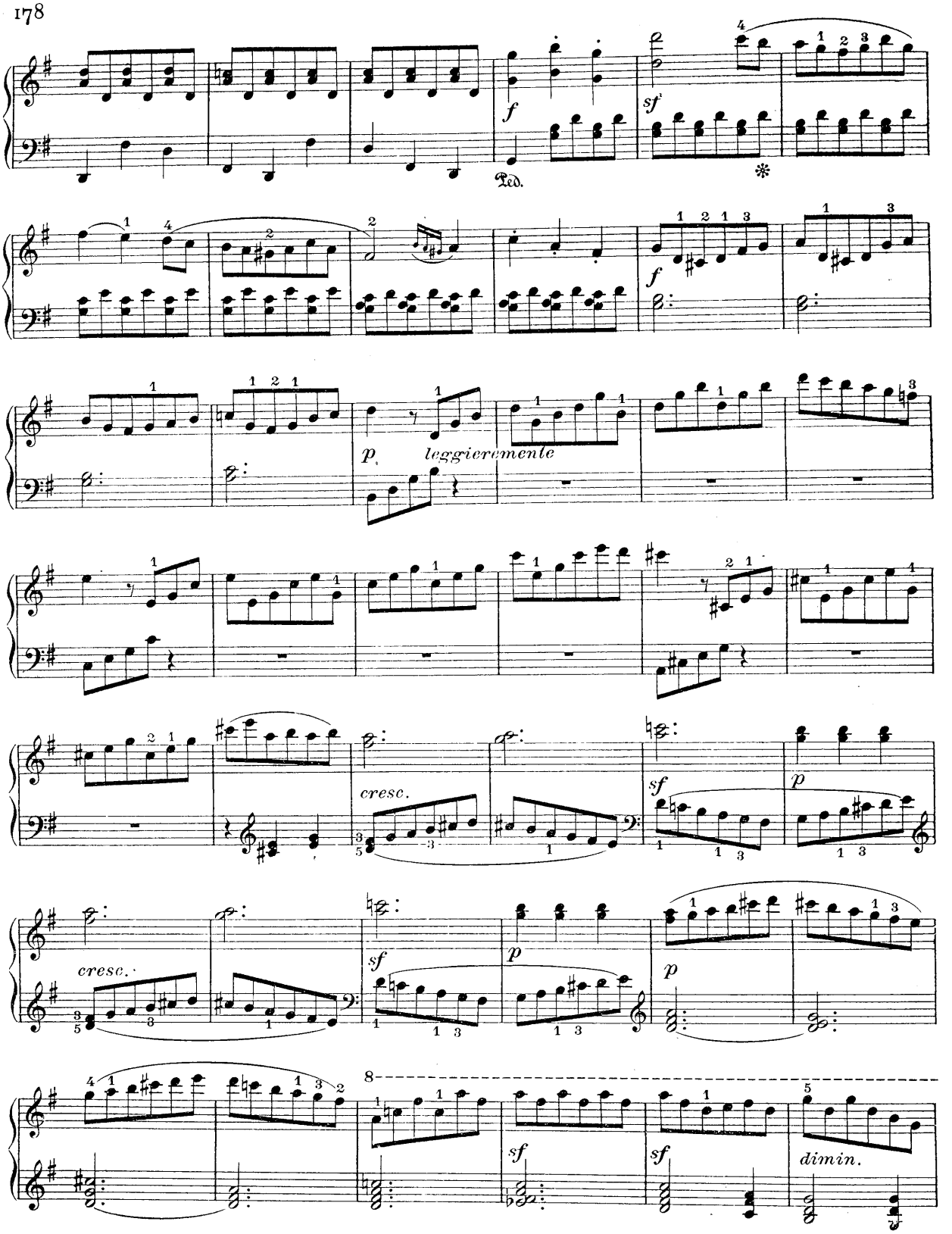
Nº 25

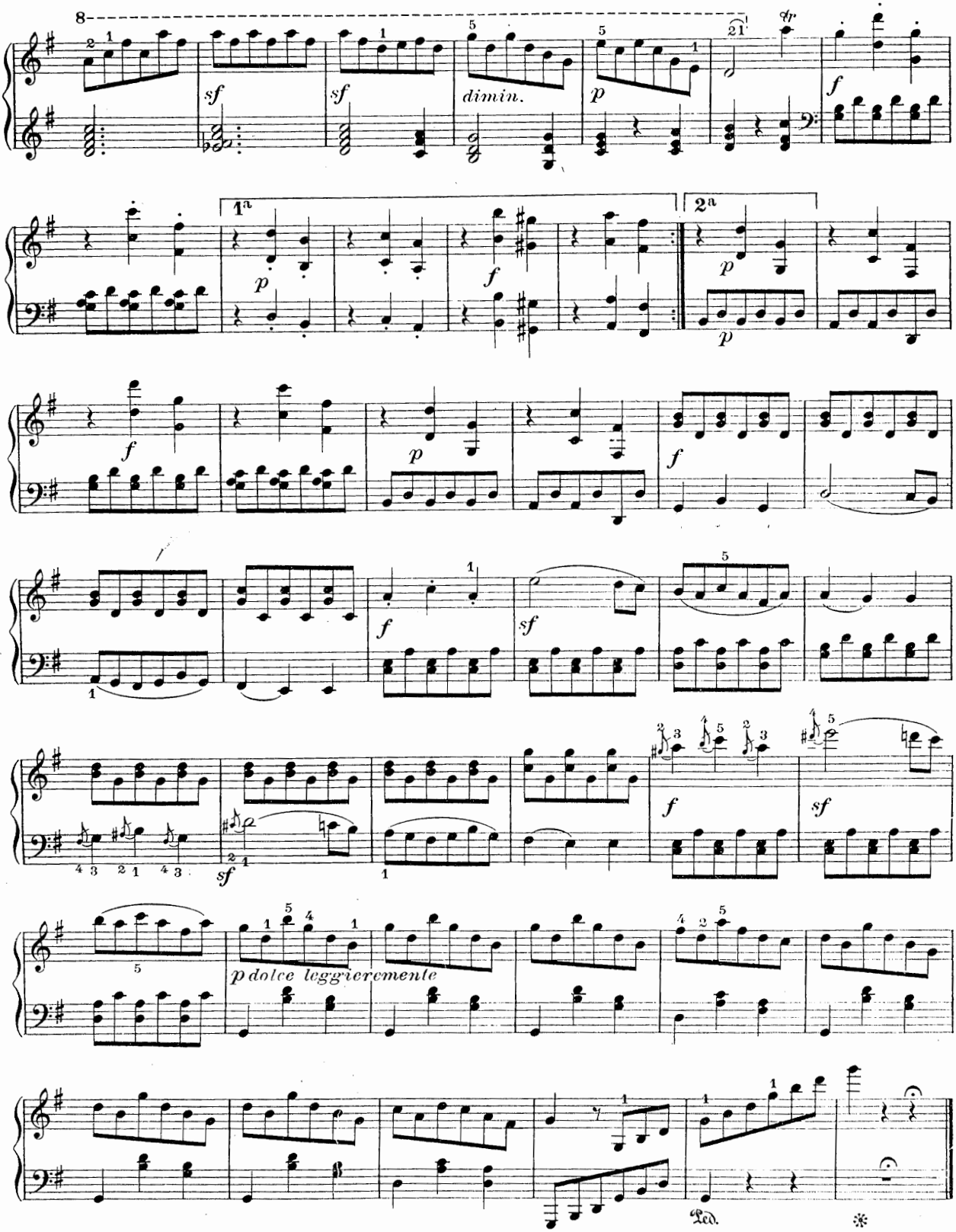
Presto alla tedesca

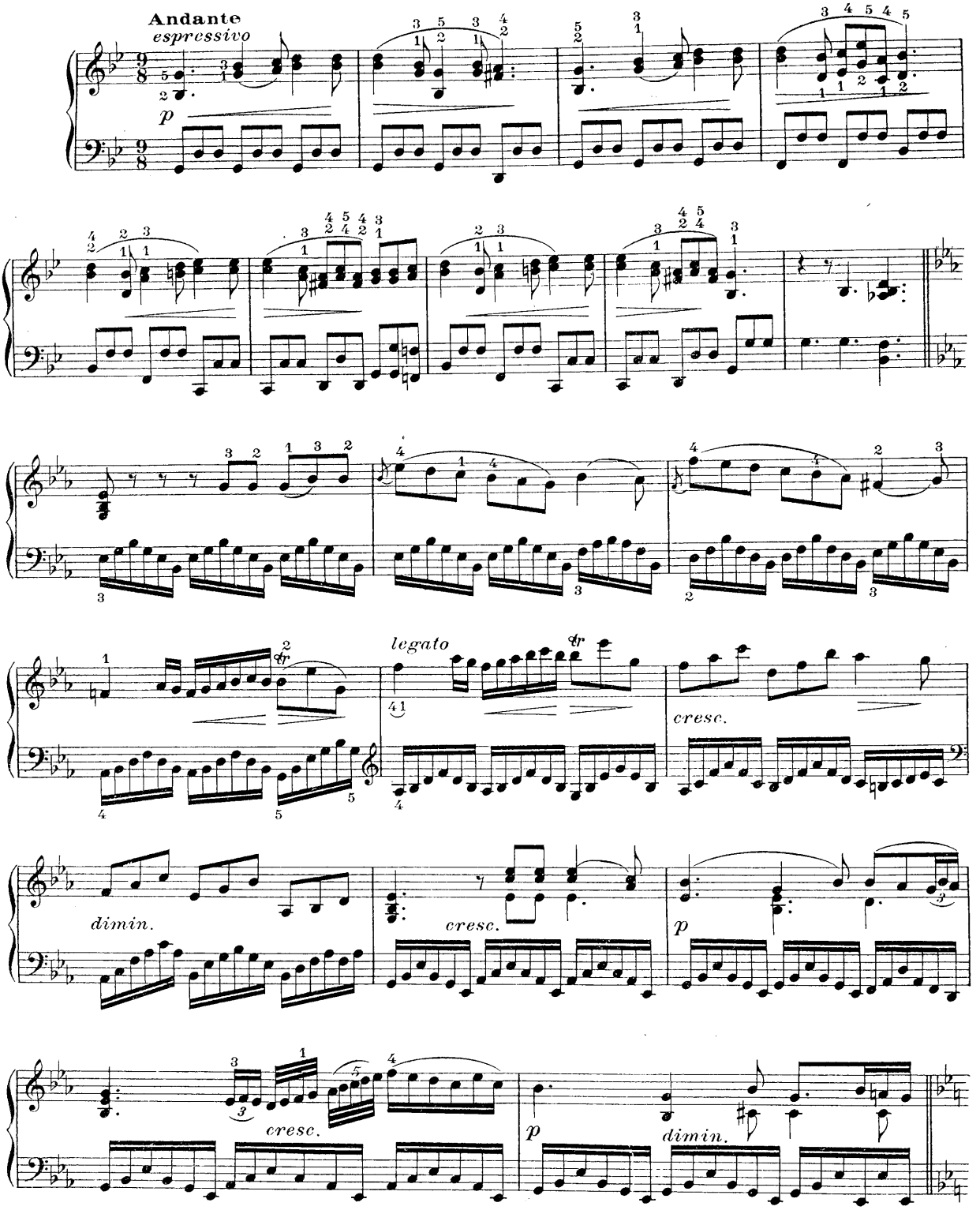


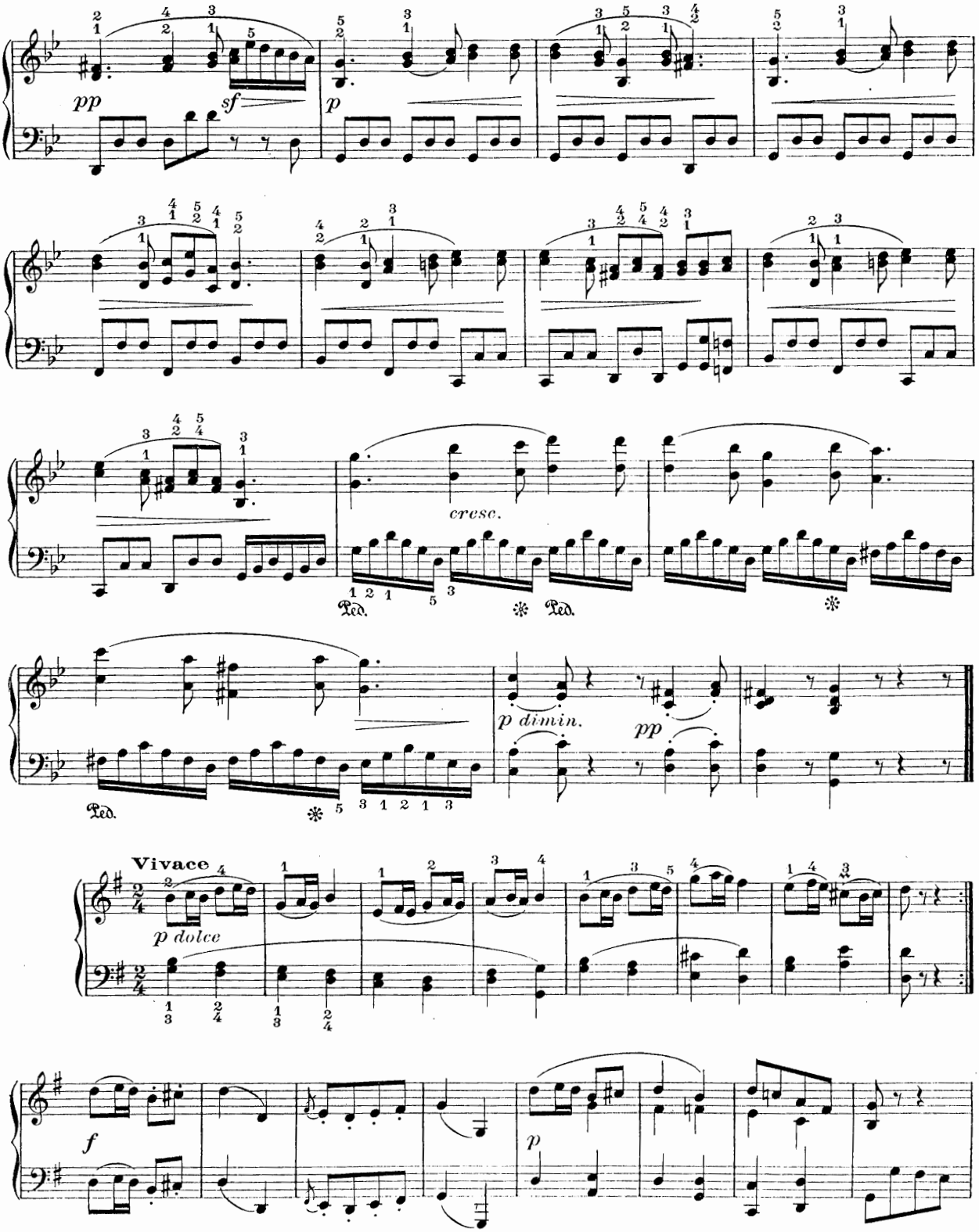

cresc.
sf
sf
dimin.
cresc.
f
sf
dimin.
p
f
1a
2a
p
f
f
sf
sf
sf
sf
sf
sf
sf
p
dolce
f

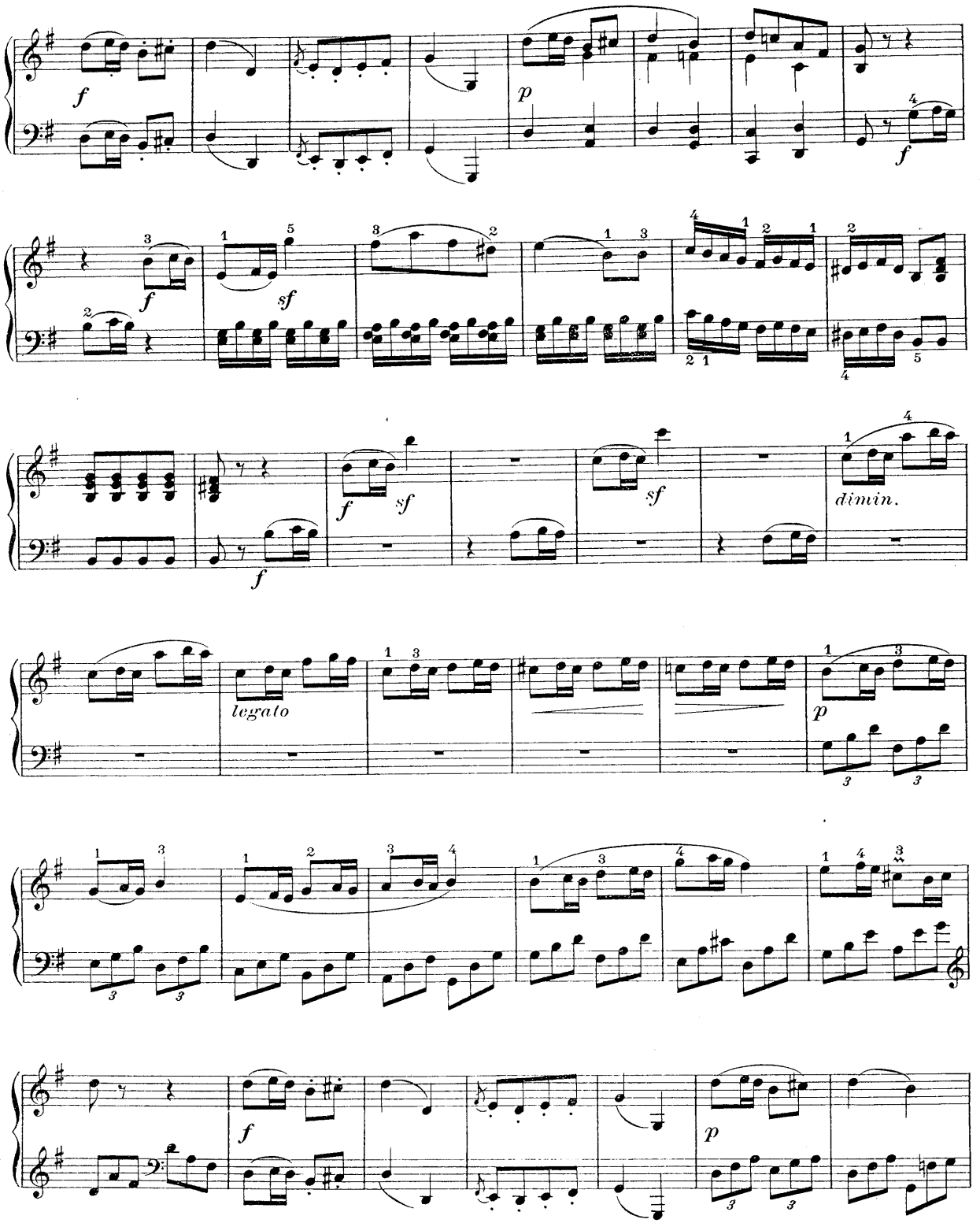

p
cresc.
f
sf
Ped.
p dolce
dolce

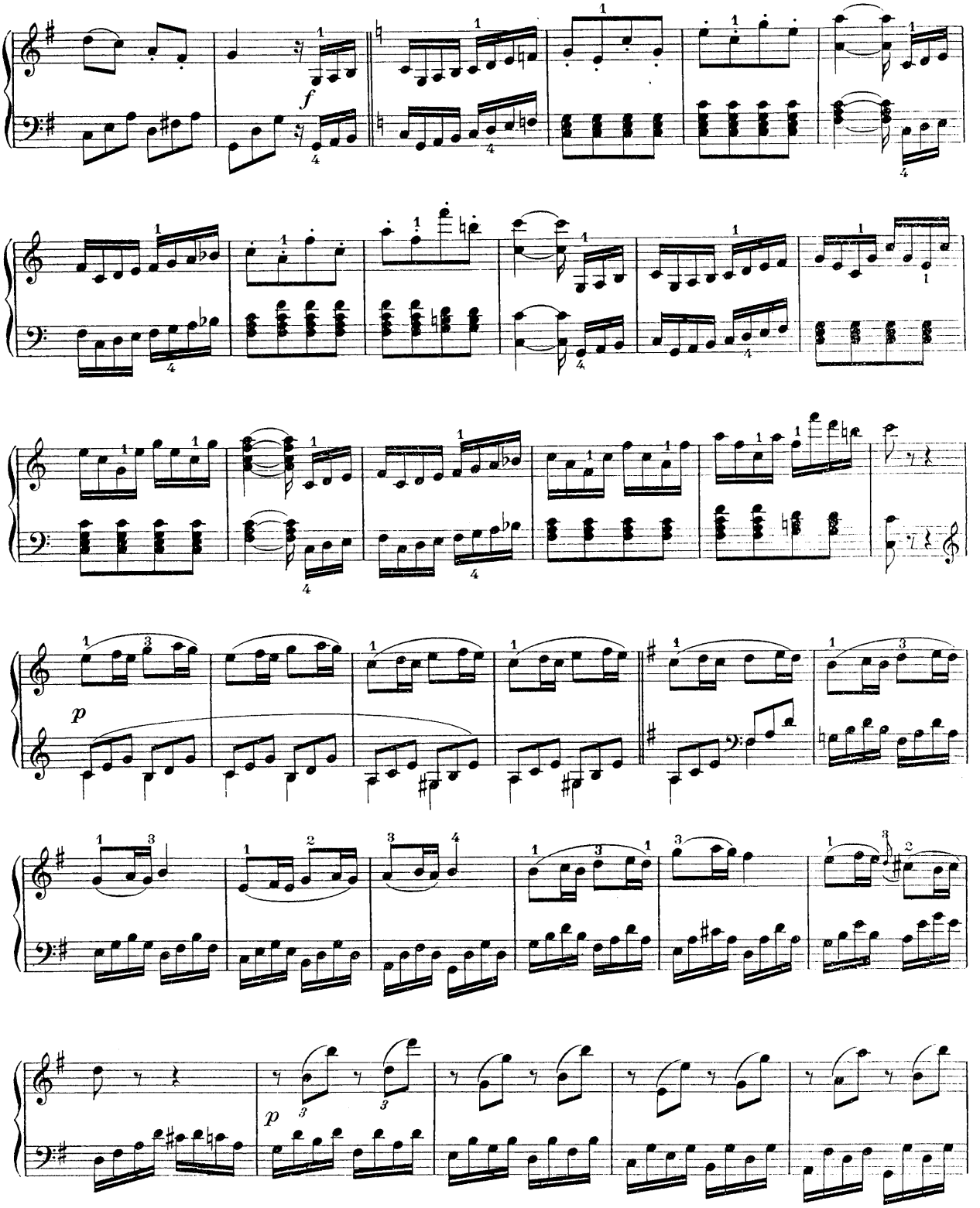

f
Ped.
sf
*
f
p
leggieremente
cresc.
sf
p
cresc.
sf
p
p
8
sf
sf
dimin.

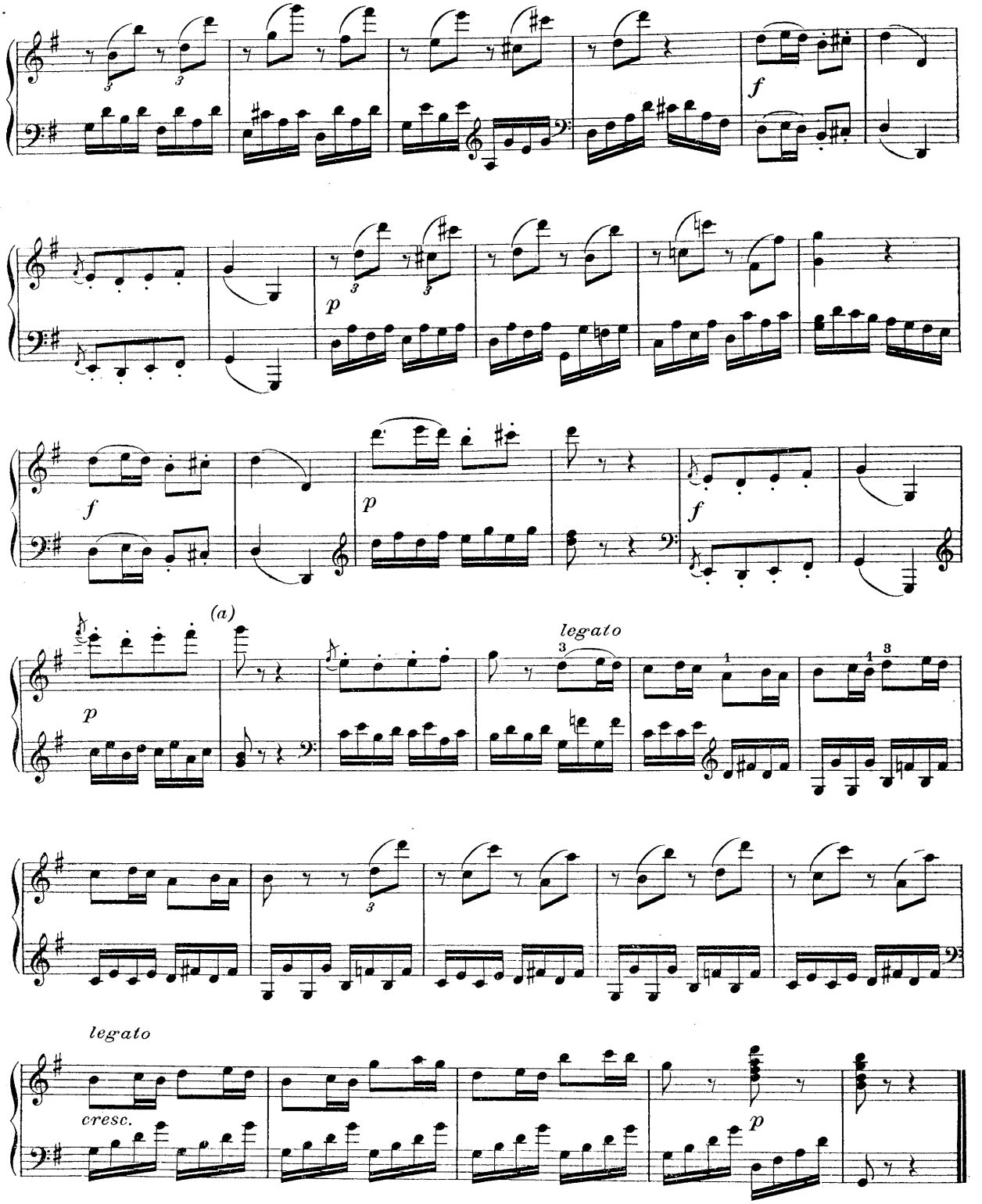

8
sf
sf
dimin.
p
tr
f
1a
2a
p
f
p
p
f
p
f
f
sf
f
sf
4 3 2 1 4 3
sf
1
f
sf
5
p dolce leggieremente
Ped.
*


Andante
espressivo
p
legato
cresc.
dimin.
cresc.
p
cresc.
p
dimin.


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


f
p
f
f
sf
f
sf
sf
dimin.
f
legato
p
p
f
p


f
p
p



(a) Voir notes critiques. Sonate XXV.

SONATE

LES ADIEUX, L'ABSENCE ET LE RETOUR

à l'Archiduc Rodolphe

Op. 81.

LES ADIEUX

N°26

Adagio

PIANO

p espress.

cresc.

f *dim.*

p

pp

Allegro

ten. *ten.*

f

sf *p*

cresc.

sf *sfp*

Ped. ✻

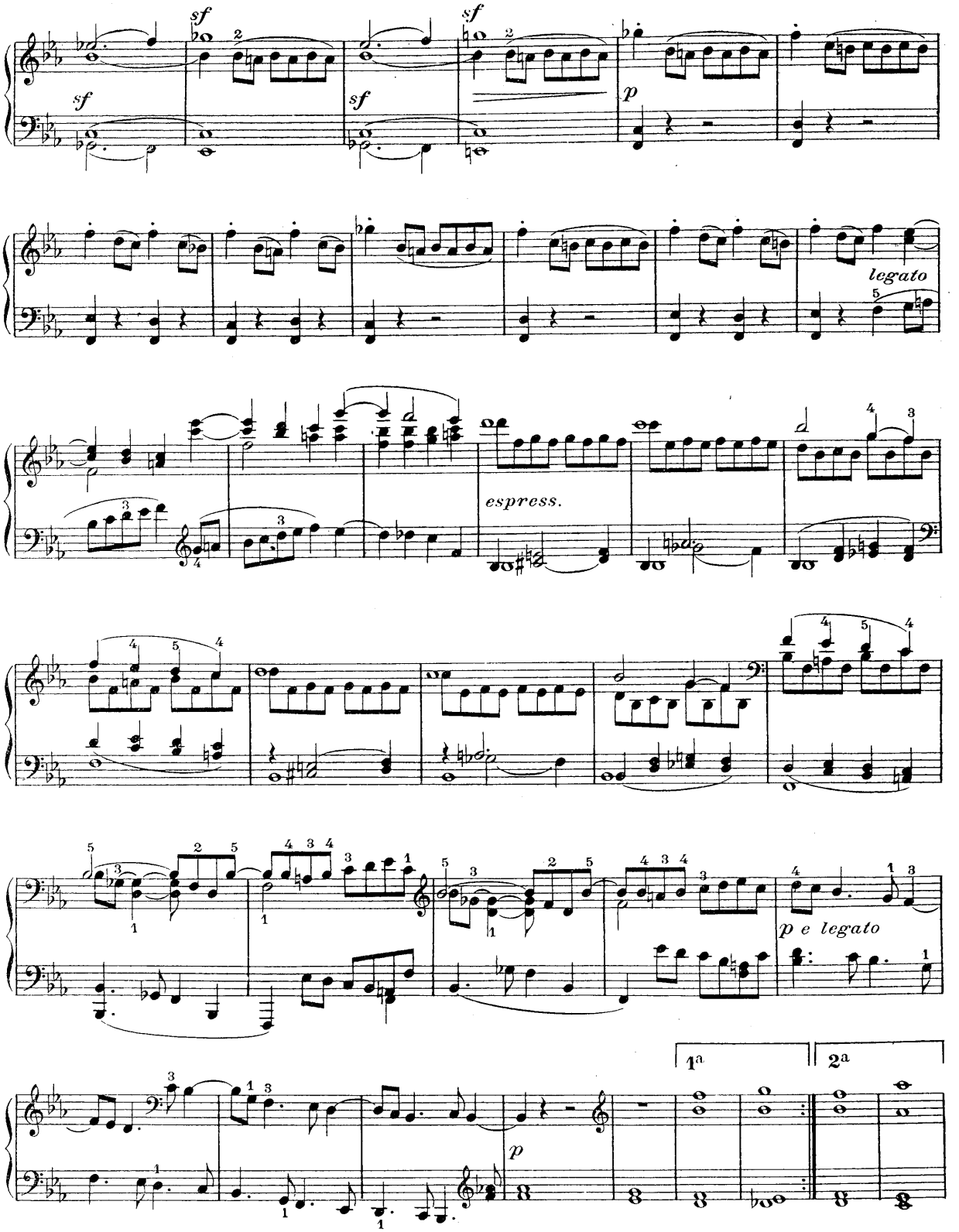
cresc.

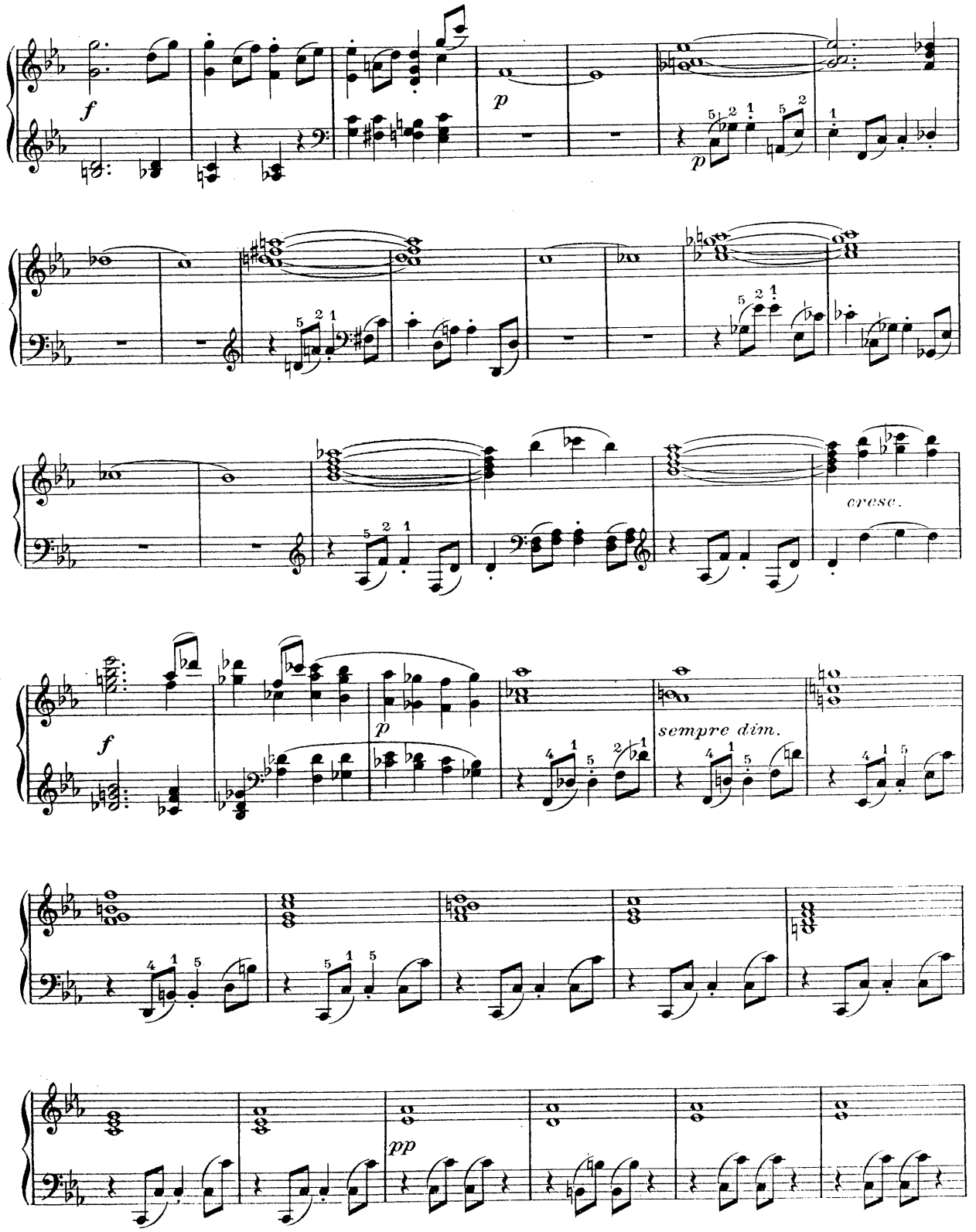
f *sfp*

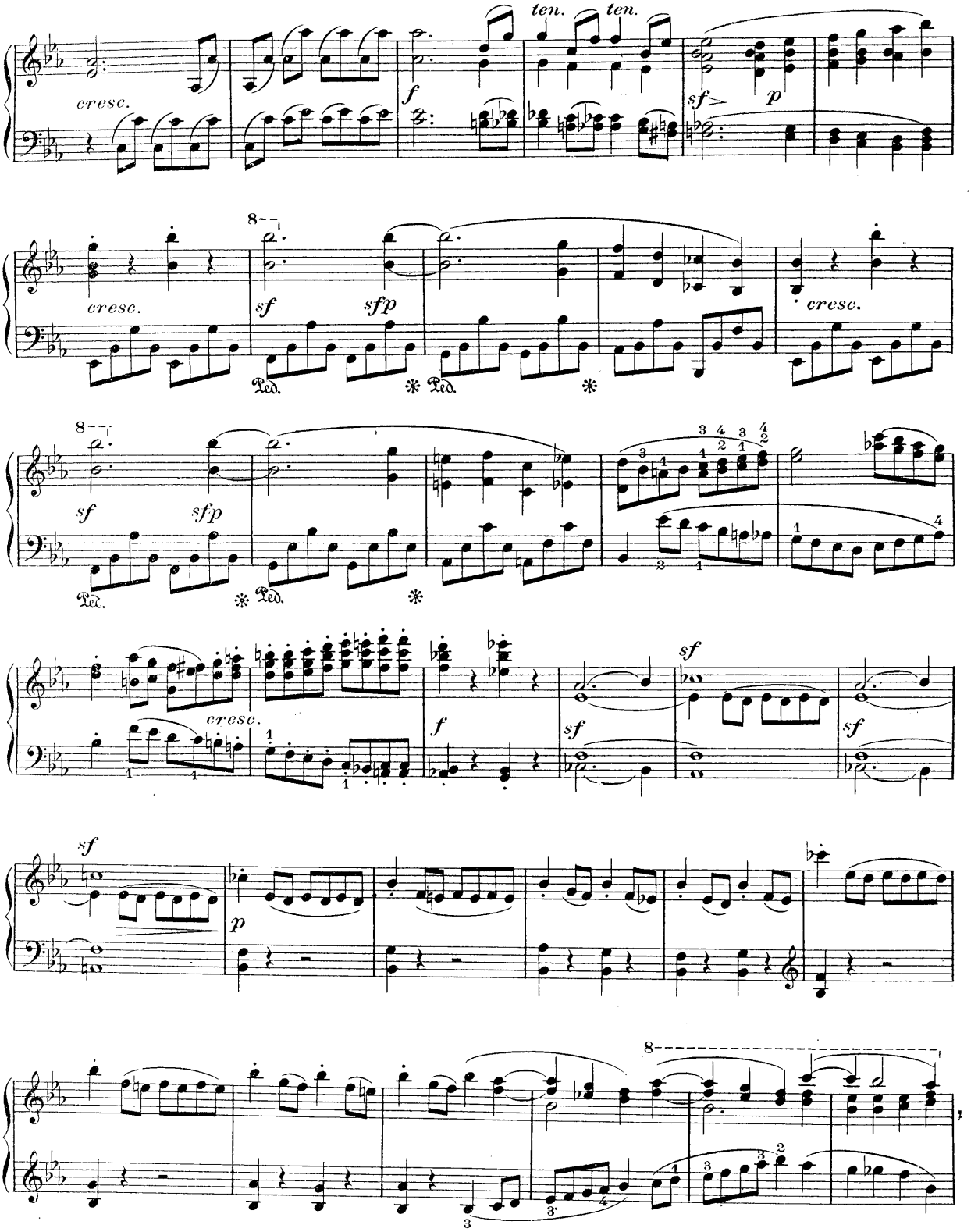
Ped. ✻ Ped. ✻

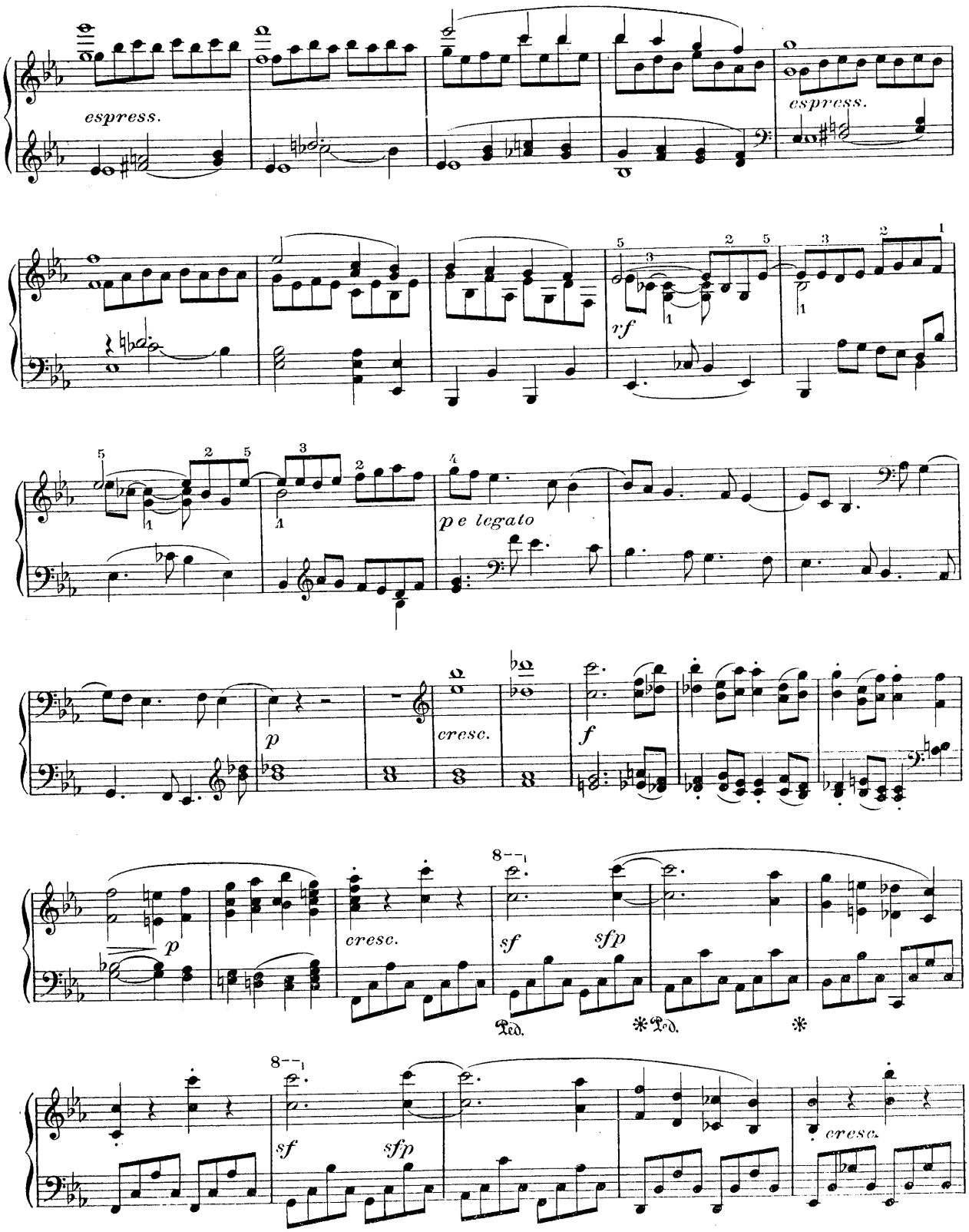
cresc.

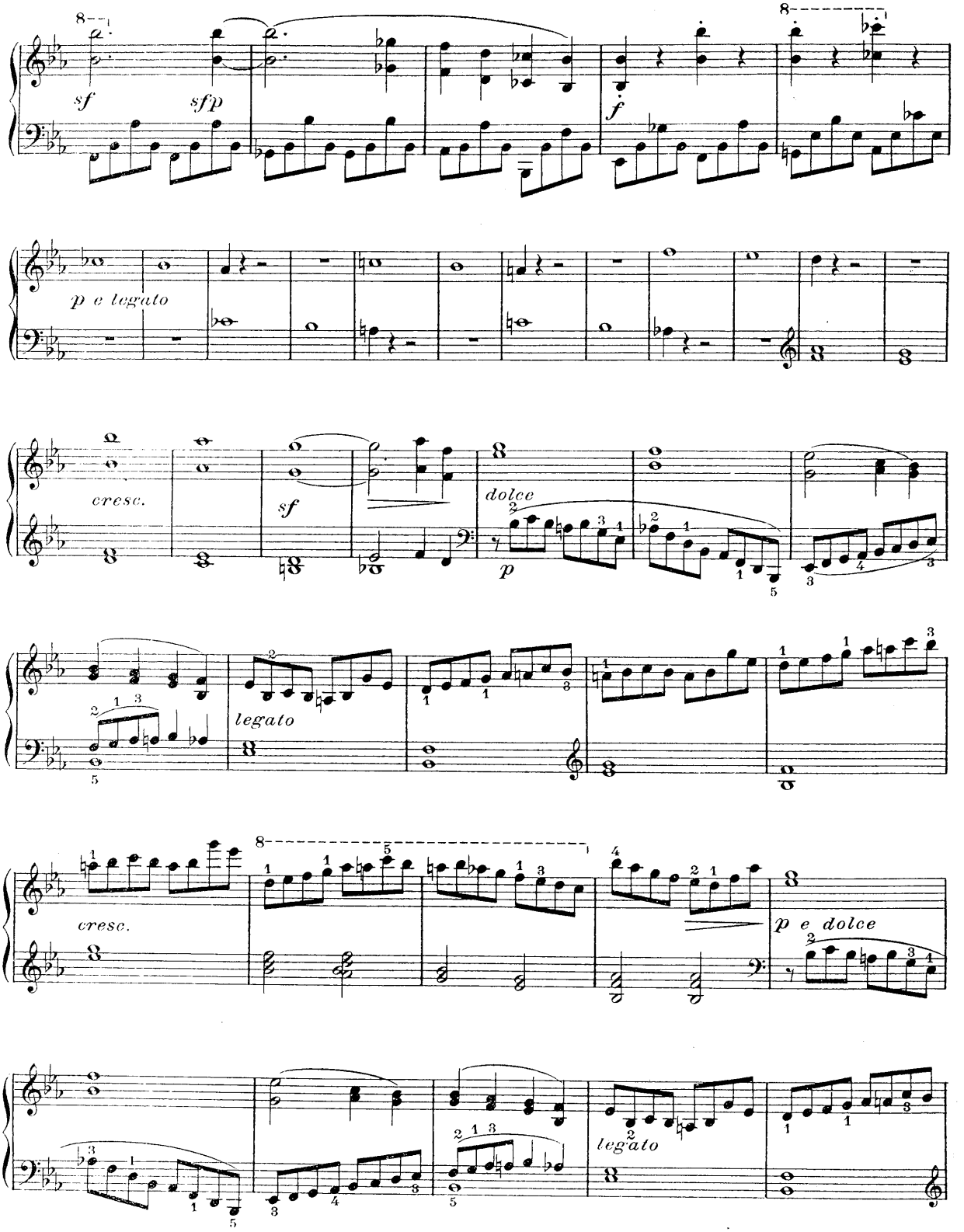
f

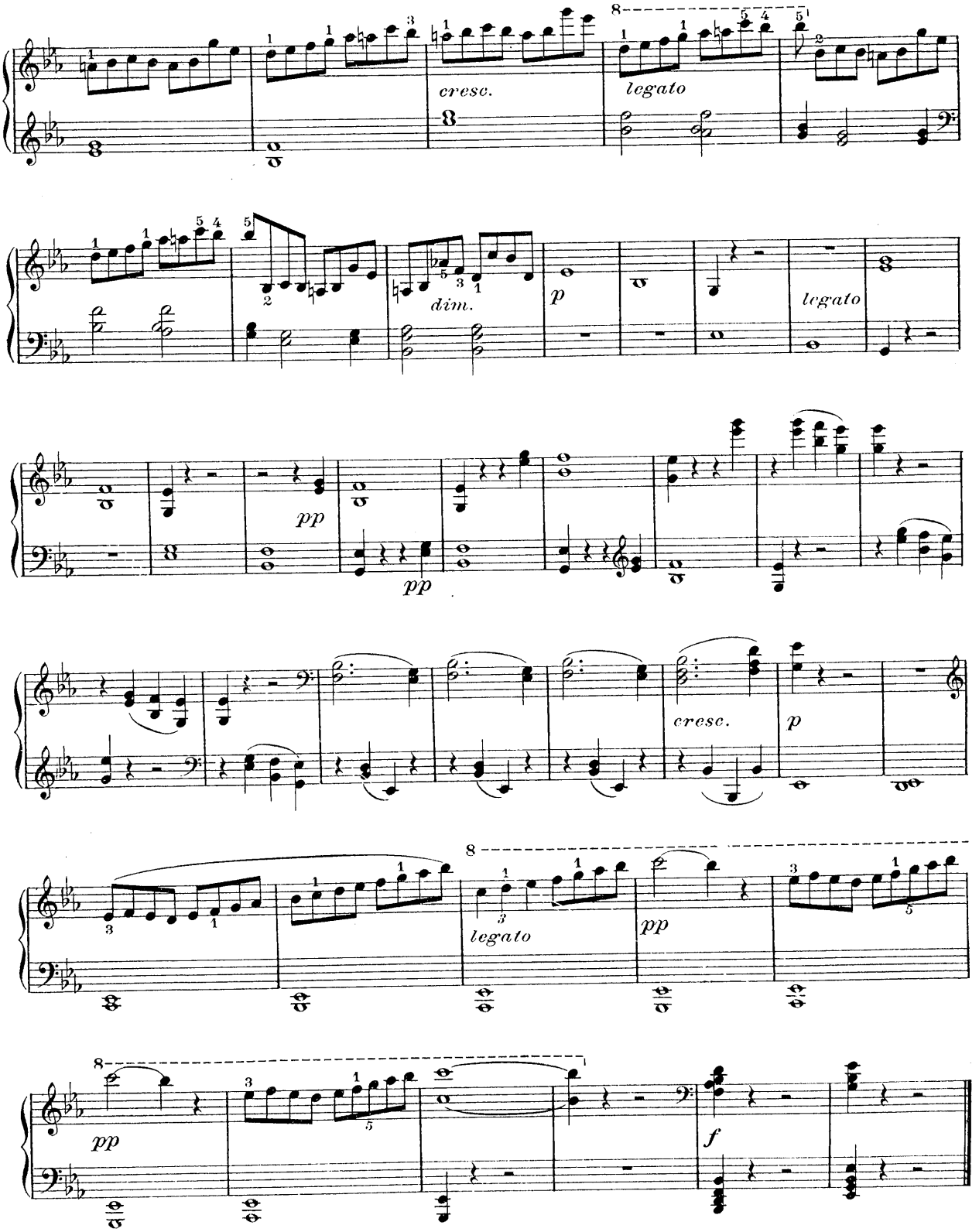

sf
sf
sf
sf
p
legato
espress.
p e legato
1a
2a
p

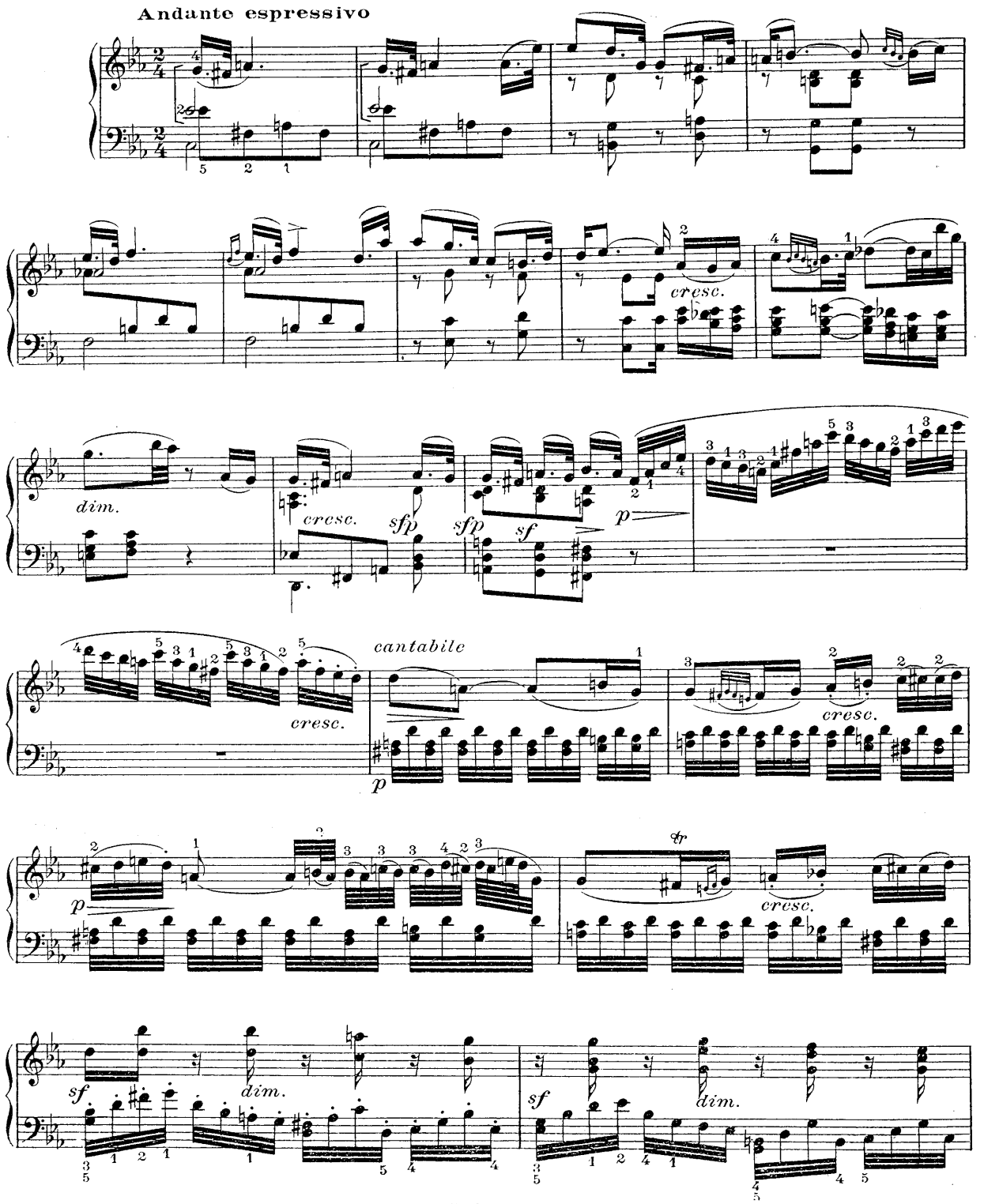

f
p
p
cresc.
f
p
sempre dim.
pp

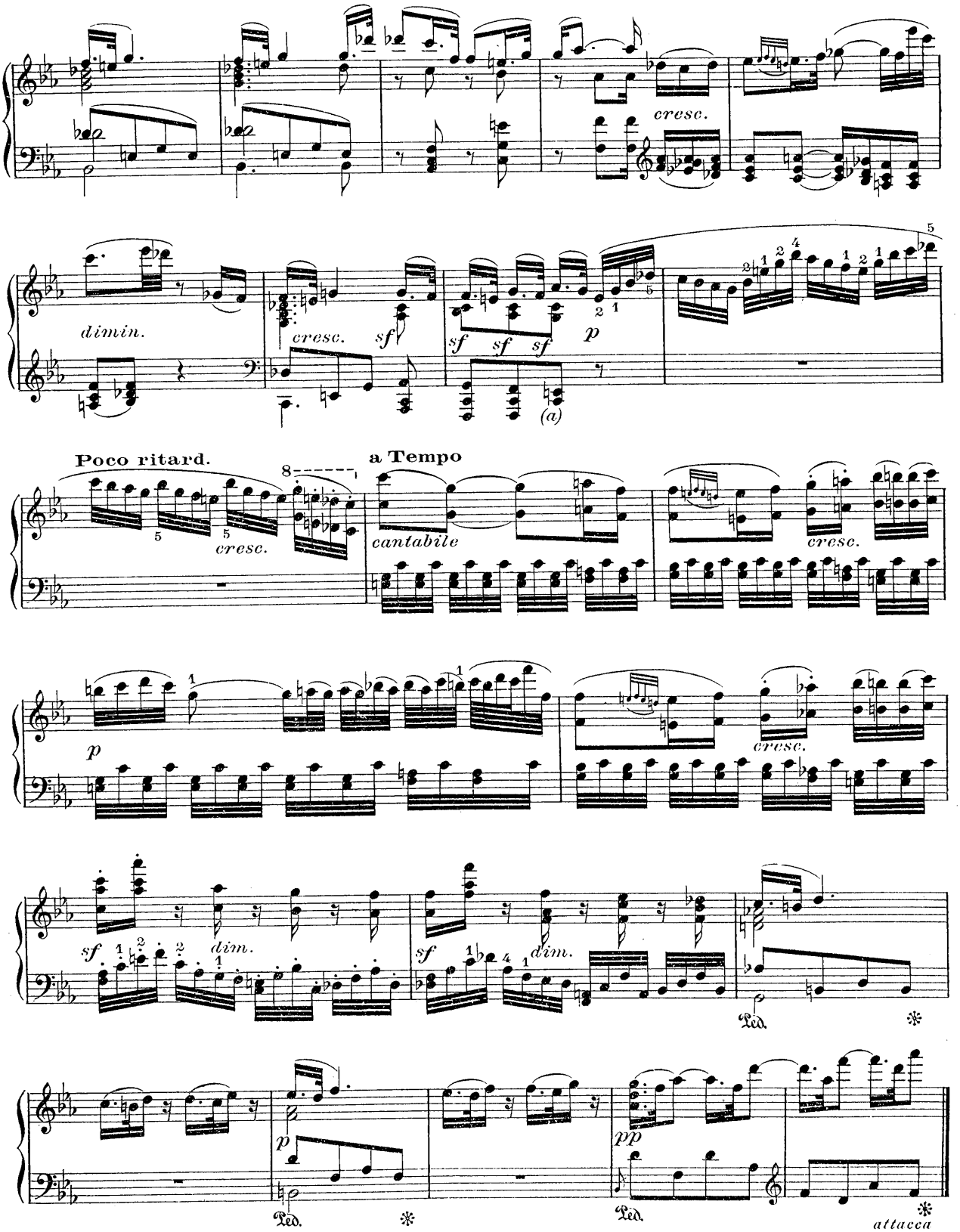

ten.
ten.
cresc.
f
sf
p
8
sf
sfp
Ped.
cresc.
sf
sfp
Ped.
cresc.
sf
f
sf
sf
sf
p
8


espress.
espress.
rf
pe legato
p
cresc.
f
p
cresc.
sf
sfp
Ped.
sf
sfp
cresc.


sf
sfp
f
p e legato
cresc.
sf
dolce
p
legato
cresc.
p e dolce
legato


cresc.
legato
dim.
p
legato
pp
pp
cresc.
p
legato
pp
pp
f

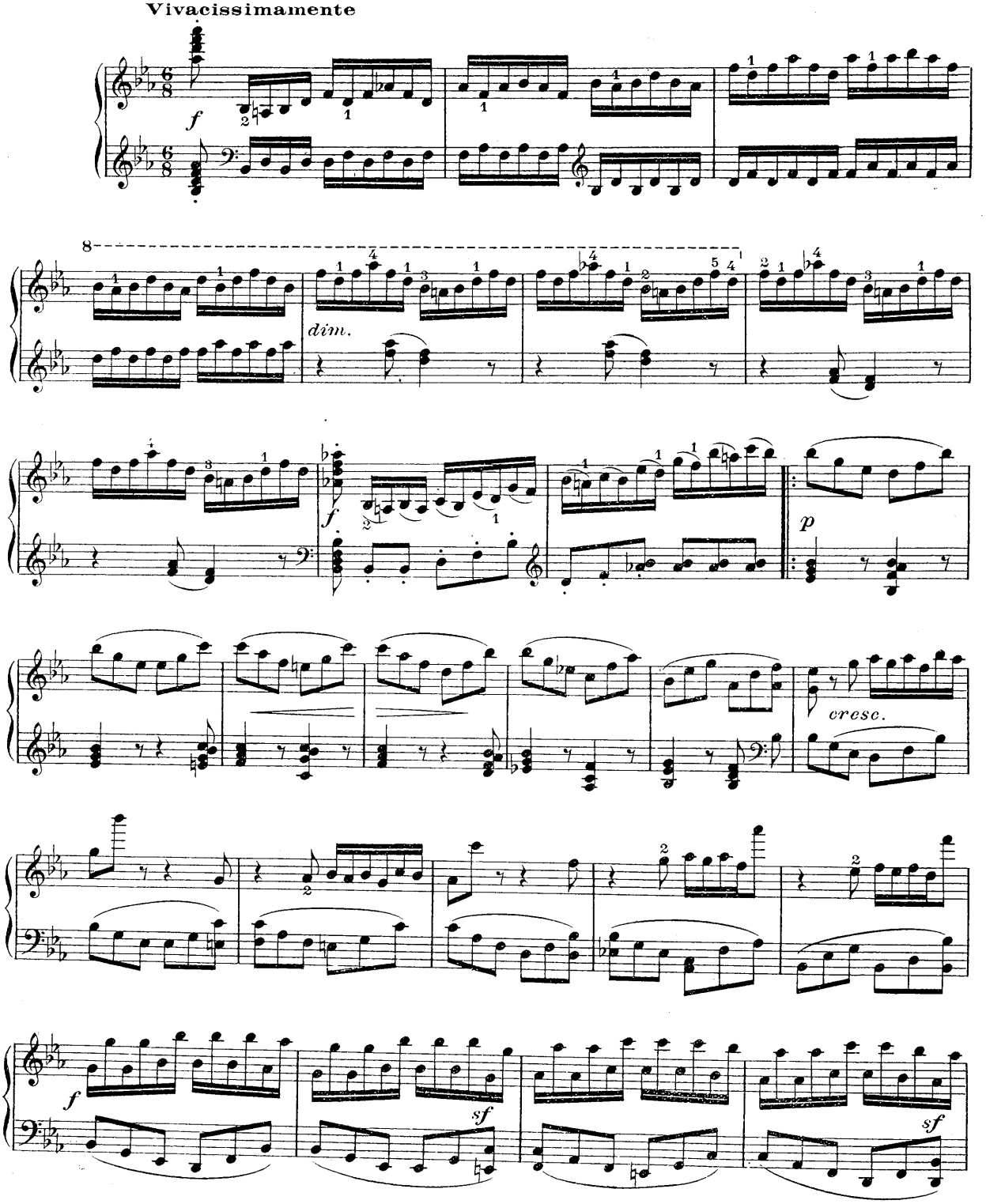

Andante espressivo
cresc.
dim.
cresc.
sfp
sfp
sf
p
cresc.
cantabile
p
cresc.
p
tr
cresc.
sf
dim.
sf
dim.

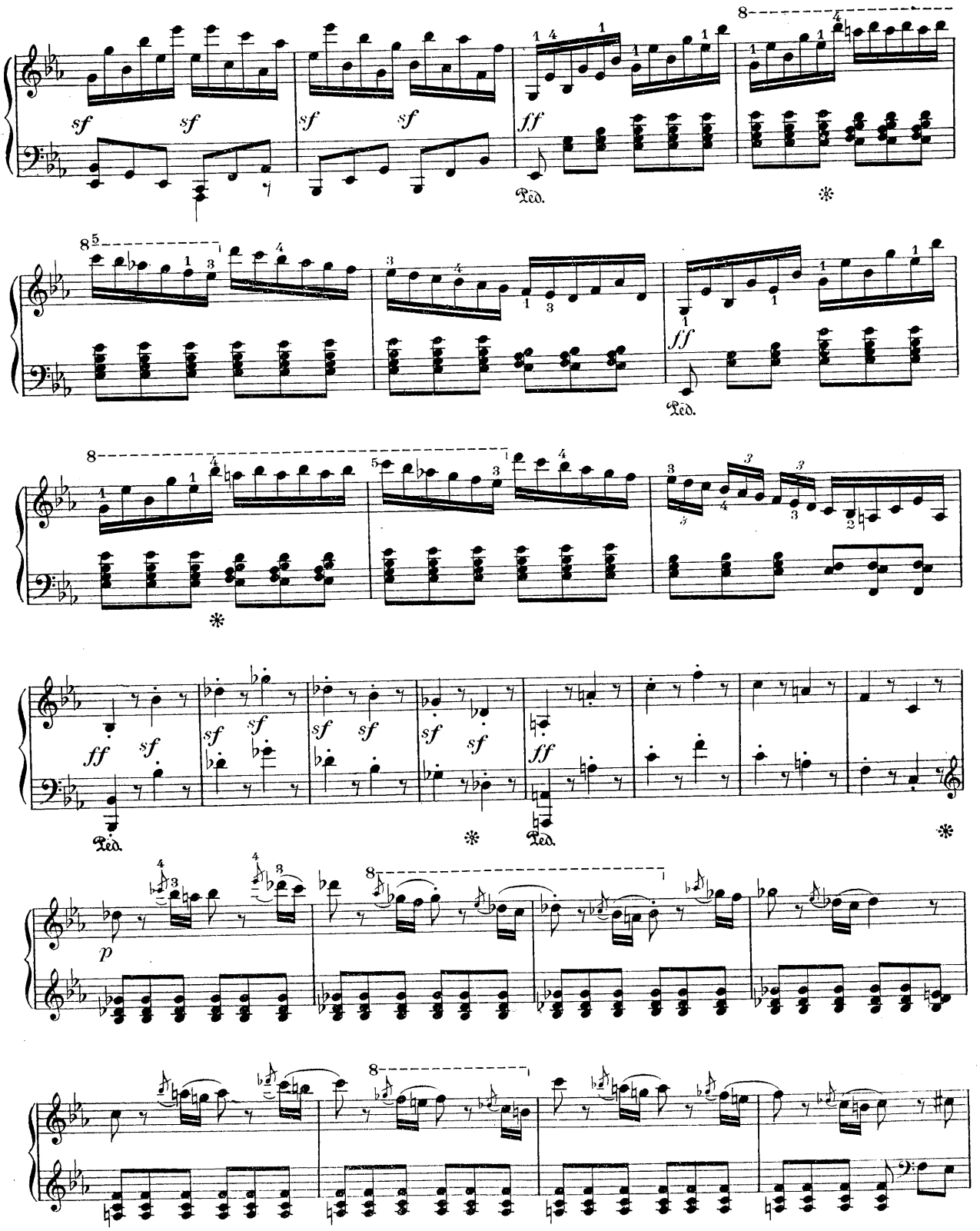


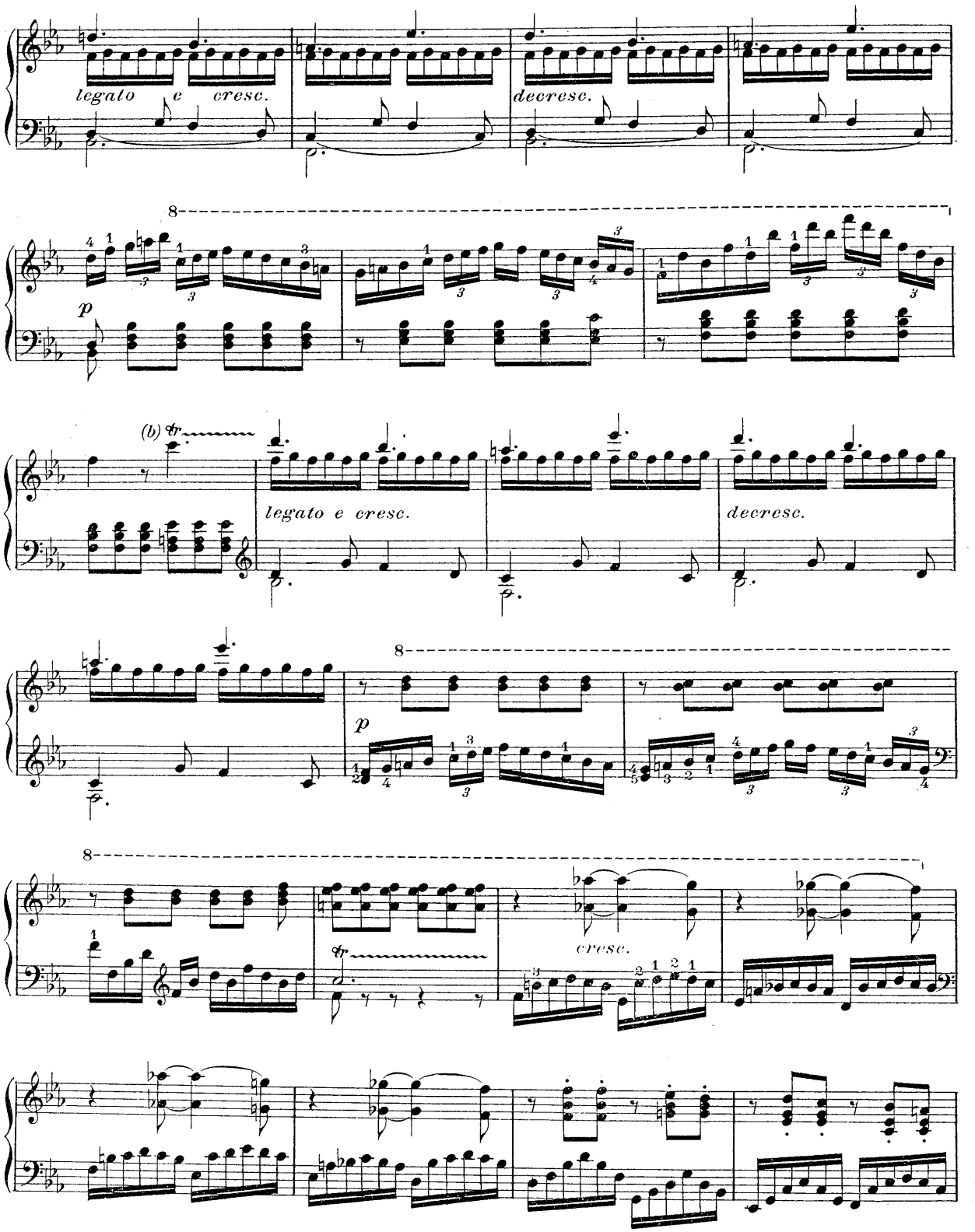
(a) Voir notes critiques, Sonate XXVI

LE RETOUR

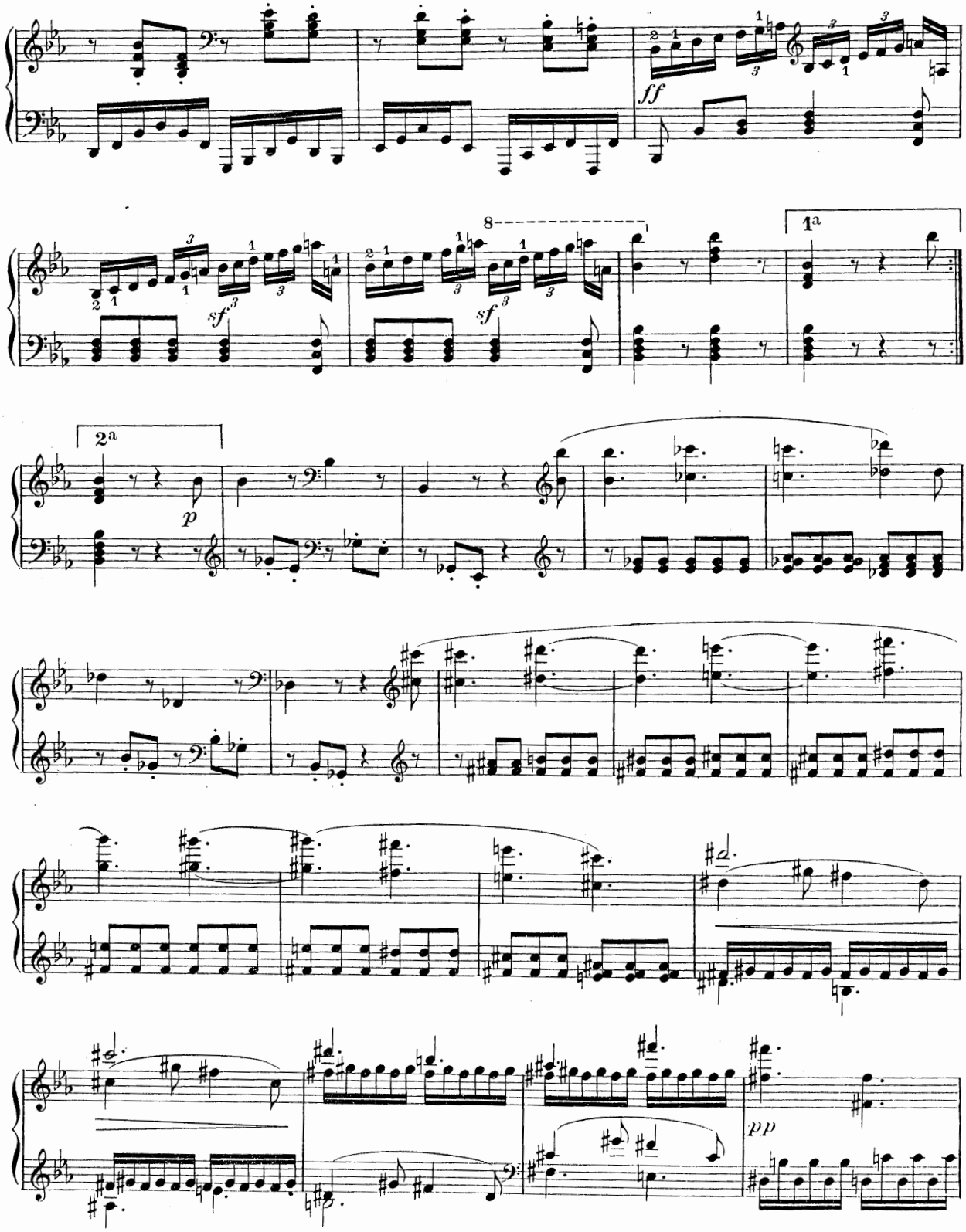
Vivacissimamente

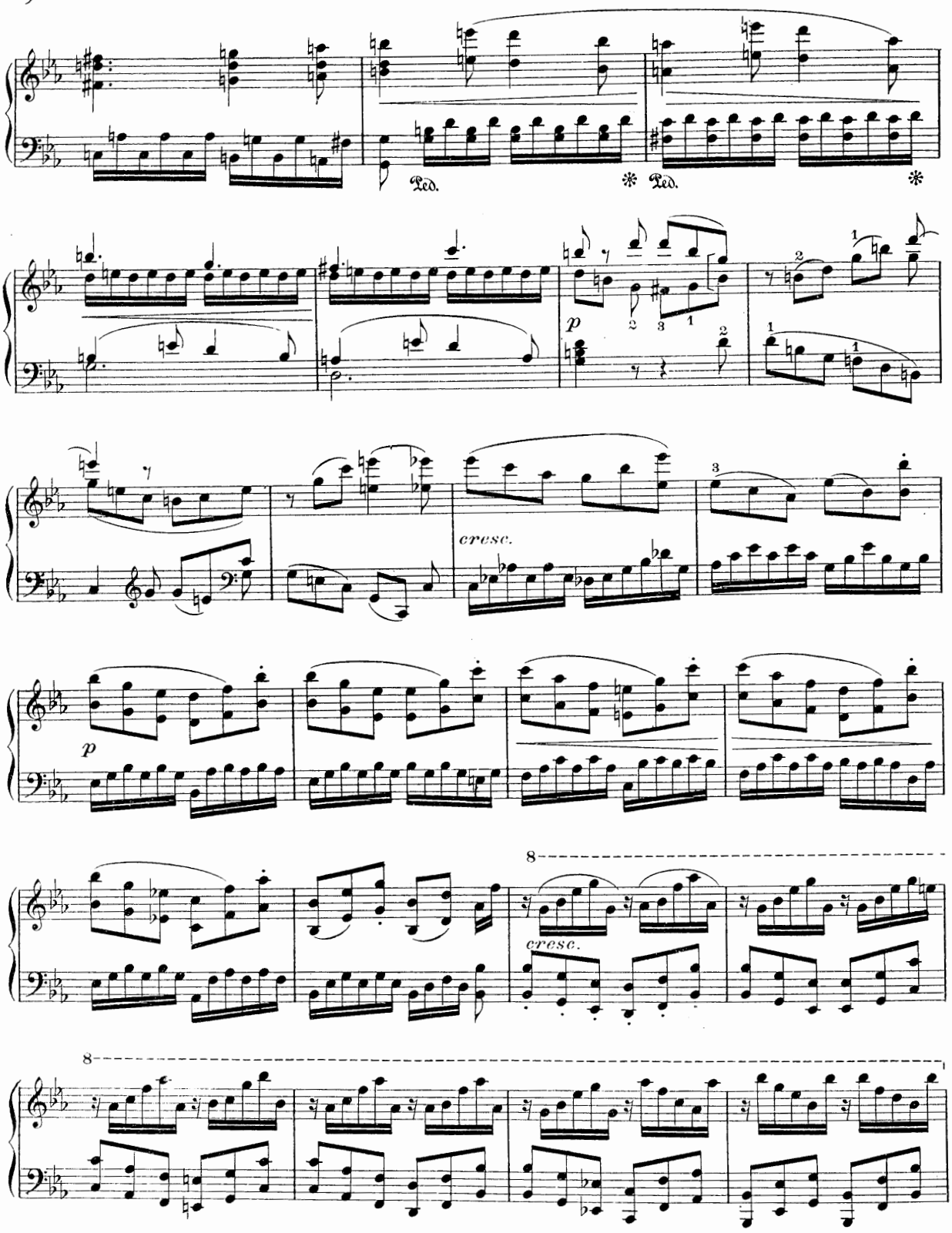


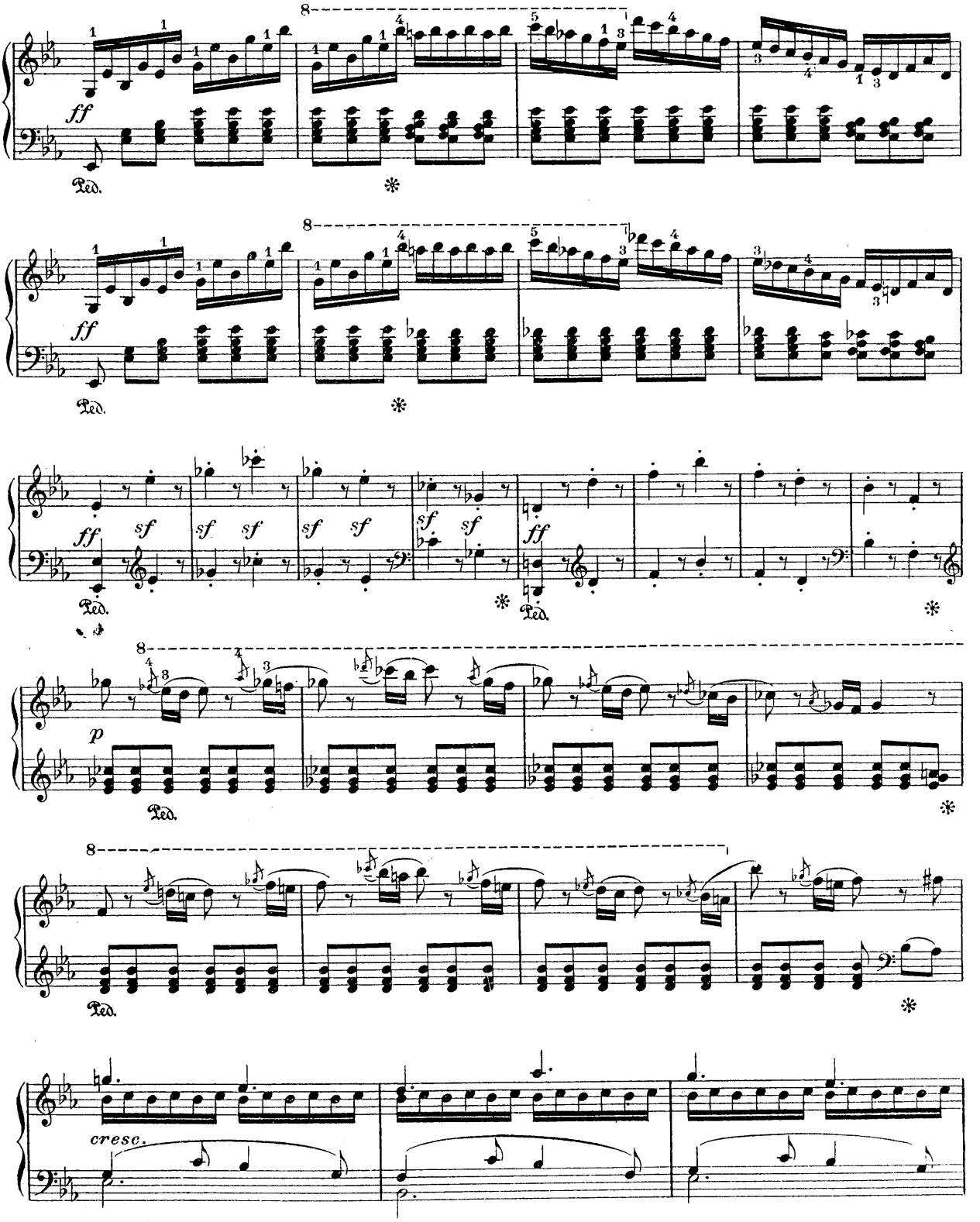

sf
ff
Ped.
p

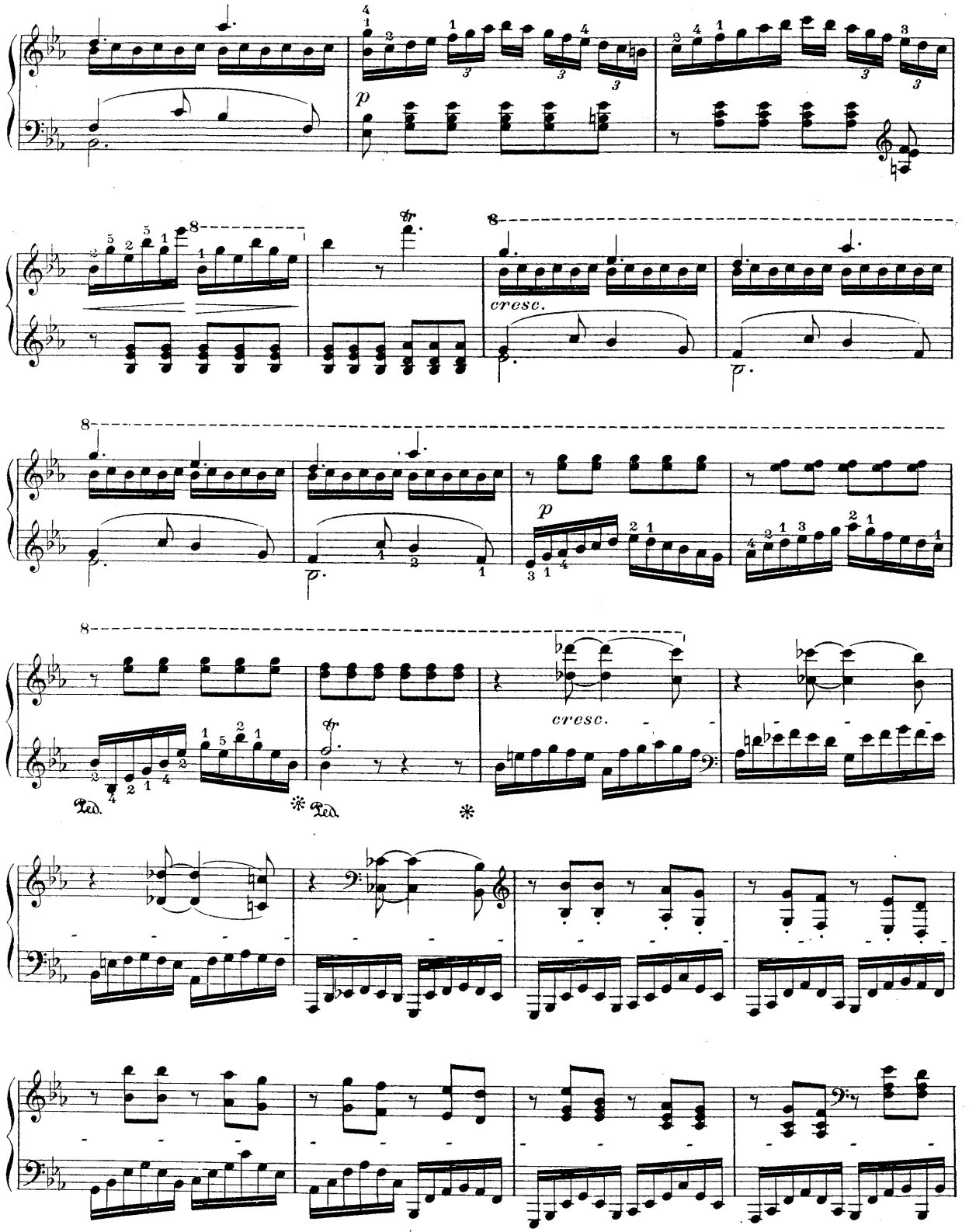


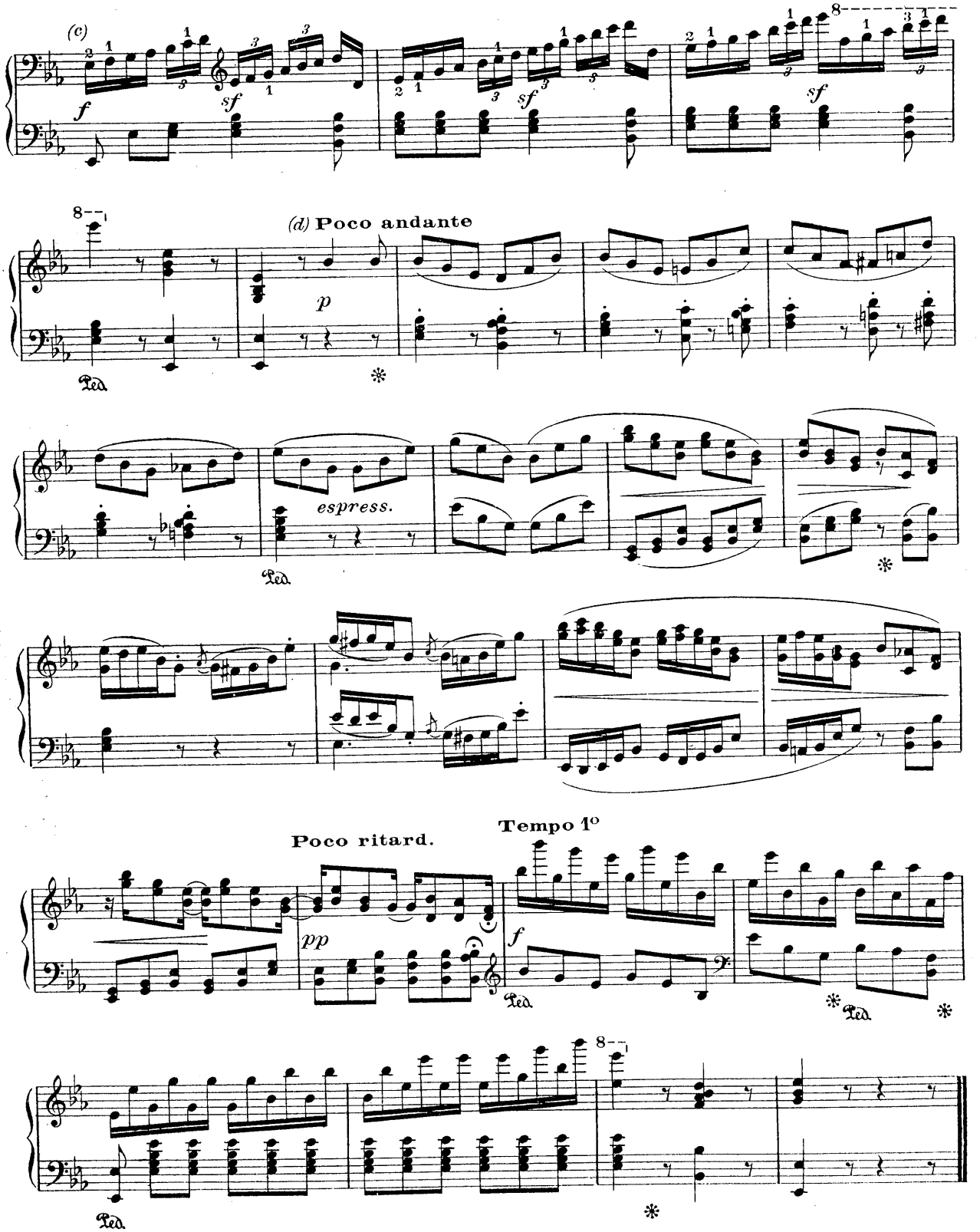
(b) Voir notes critiques, Sonate XXVI


ff
sf
sf
8
1a
2a
p
pp


Ped.
Ped.
p
cresc.
p
8
cresc.
8


ff
Ped.
sf
p
cresc.


p
cresc.
8
Ped.
*
cresc.



(c) (d) Voir notes critiques, Sonate XXVI

SONATE

au Comte Lichnowsky

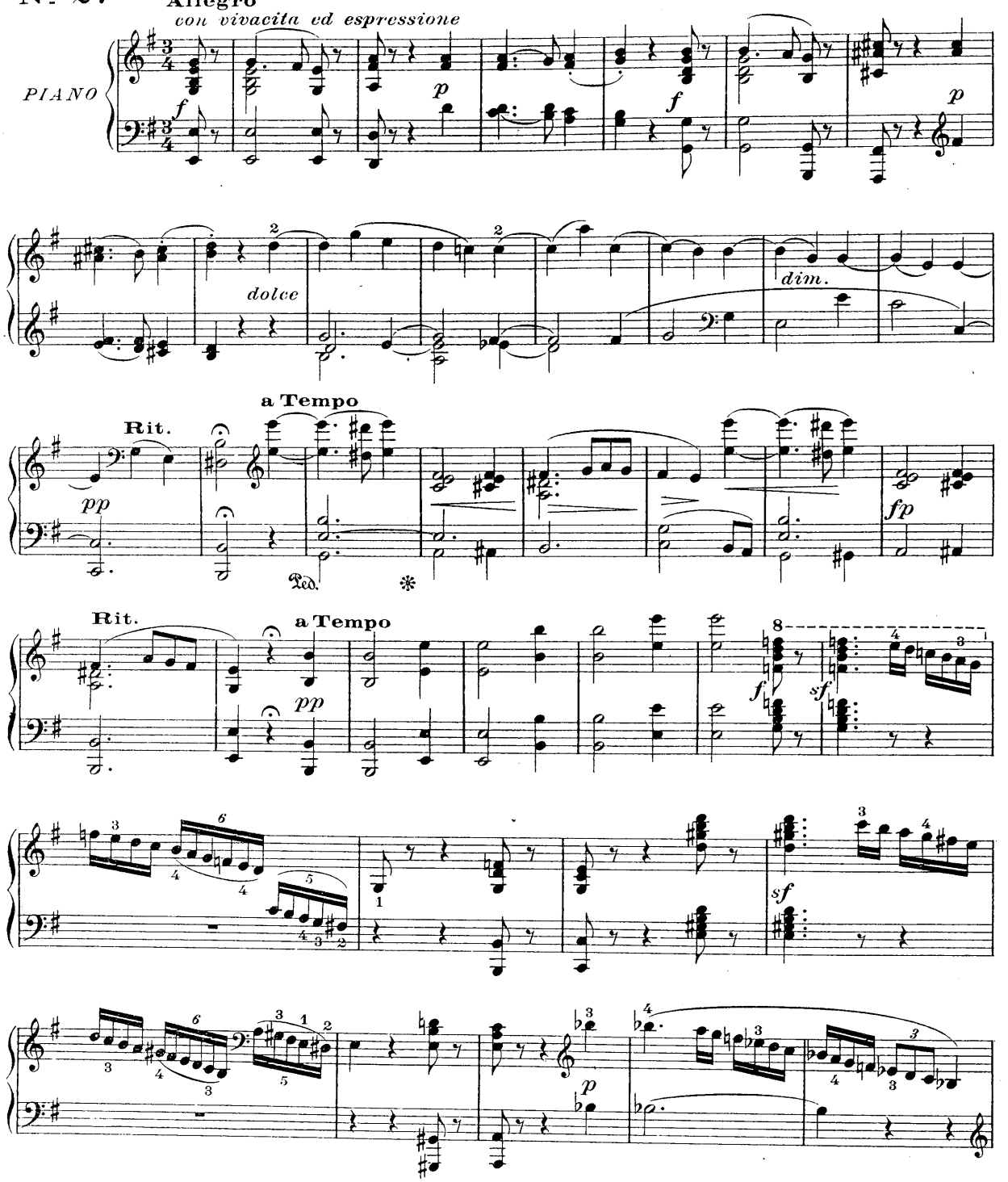
Op. 90

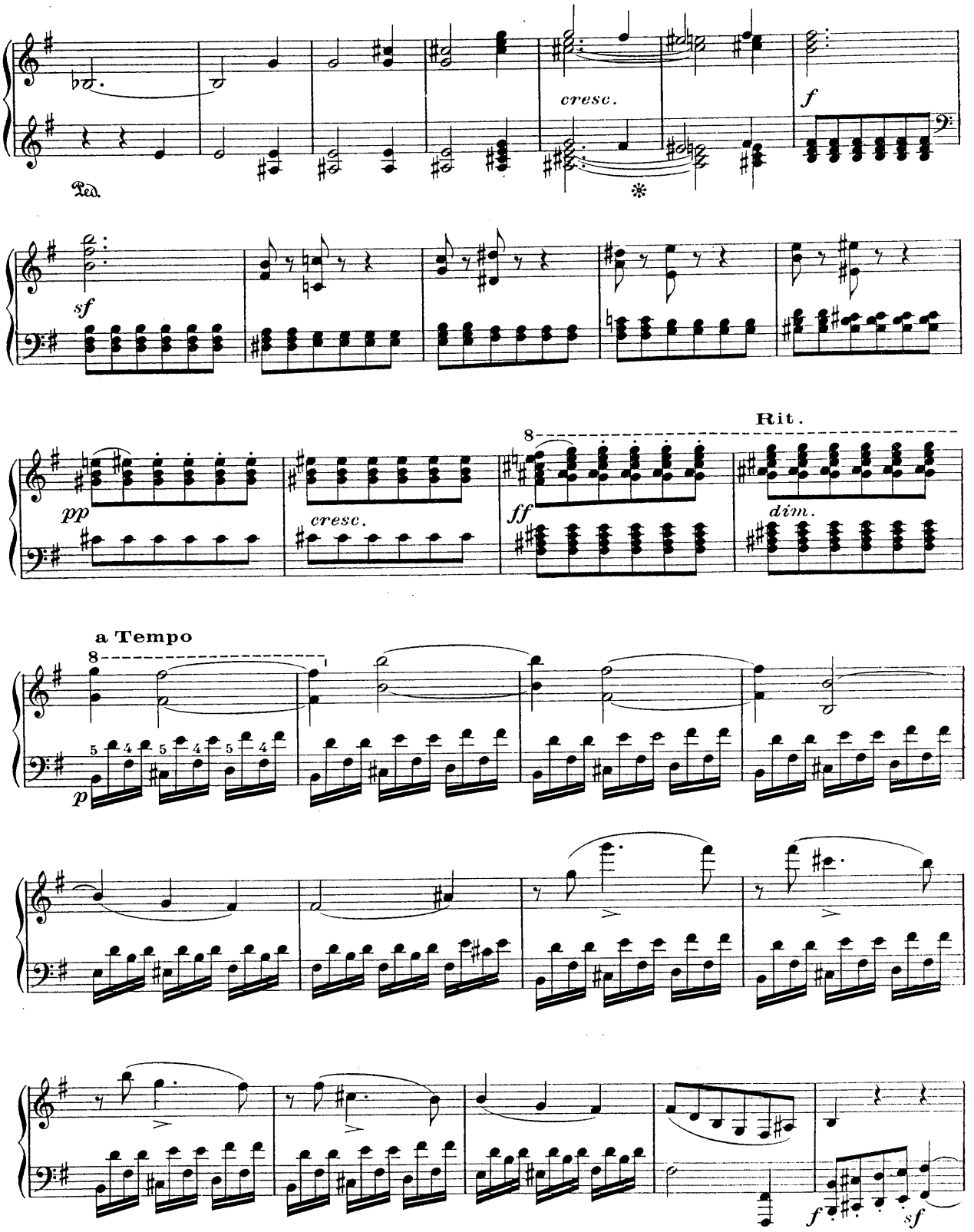
N° 27

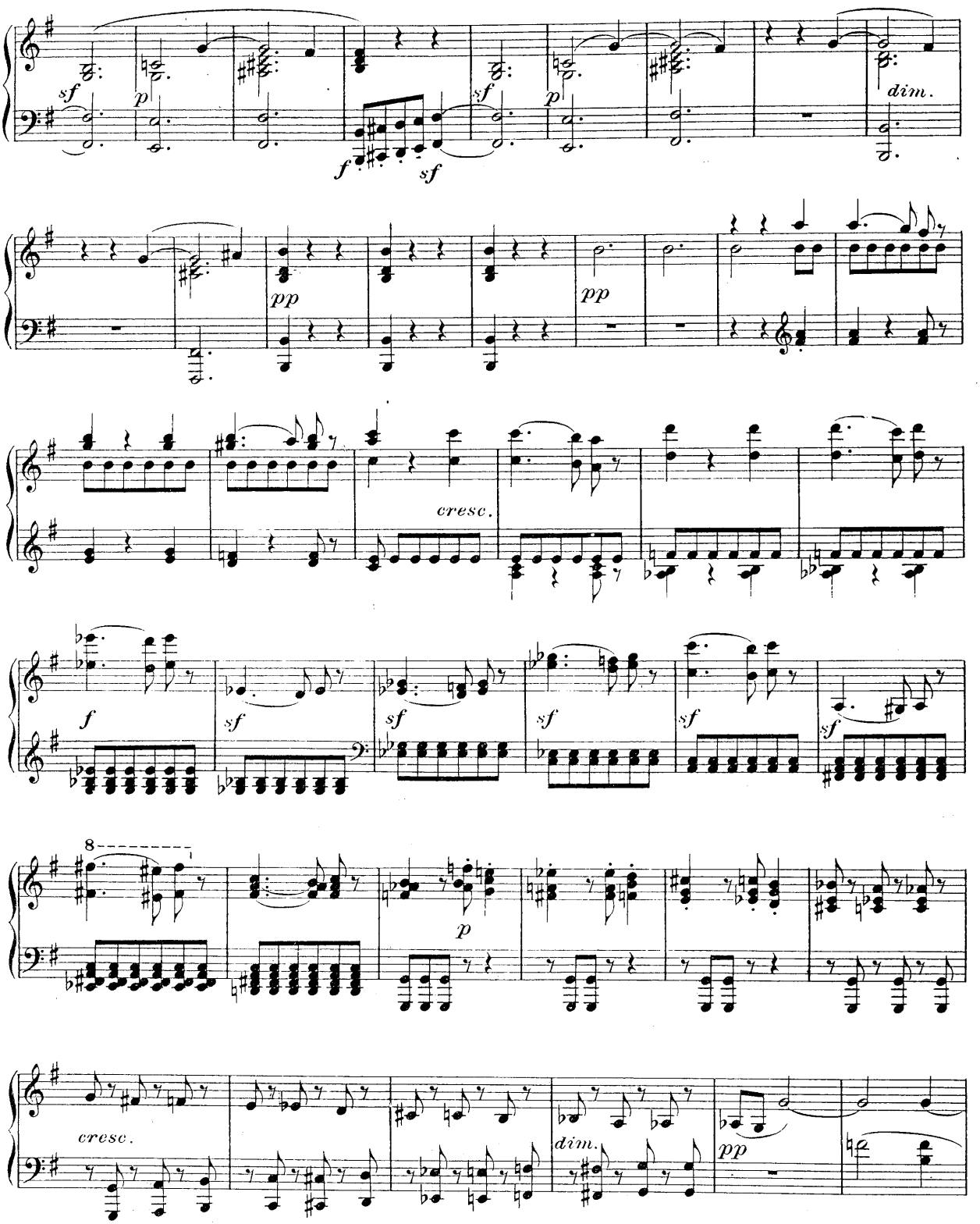
Allegro

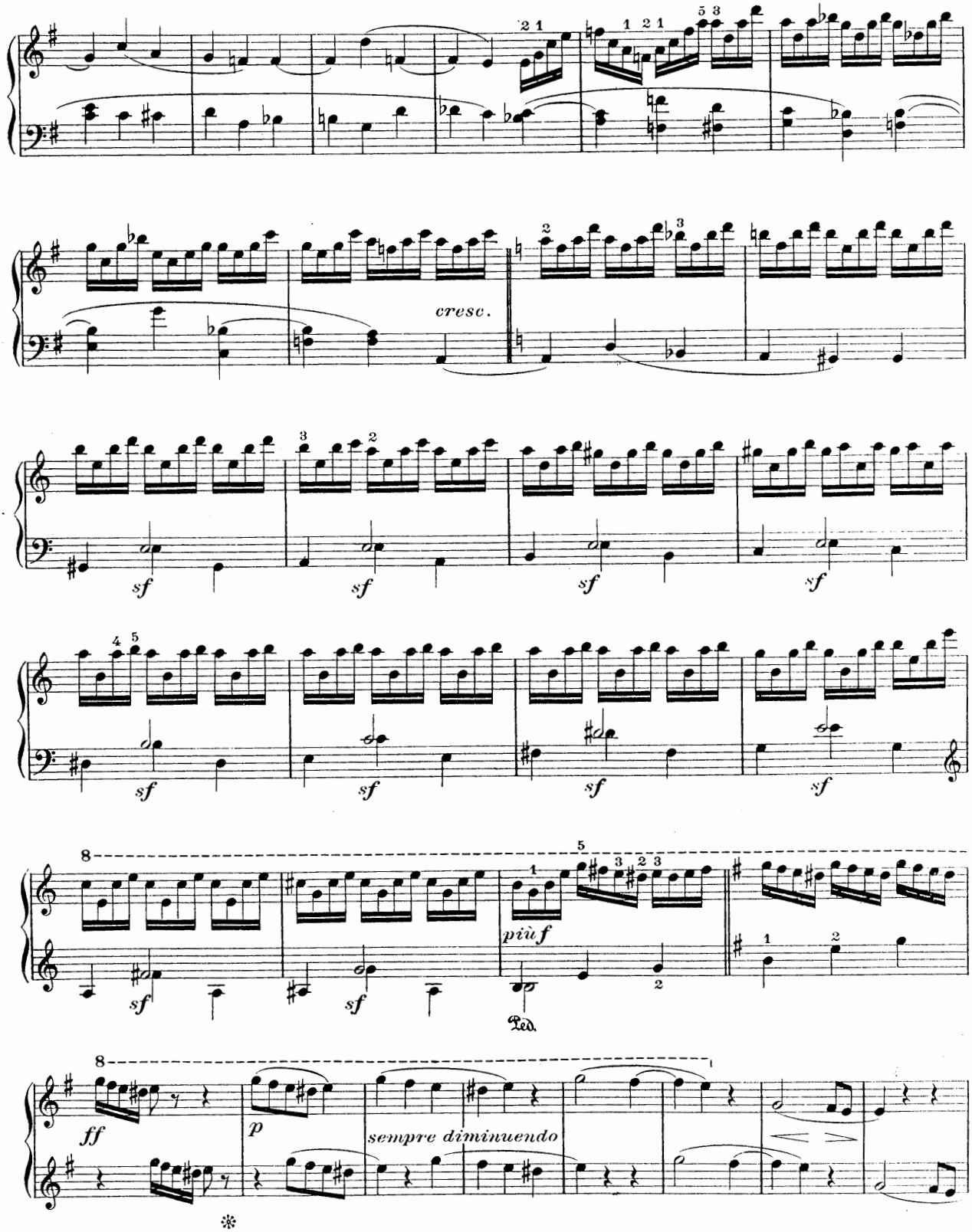
con vivacita ed espressione

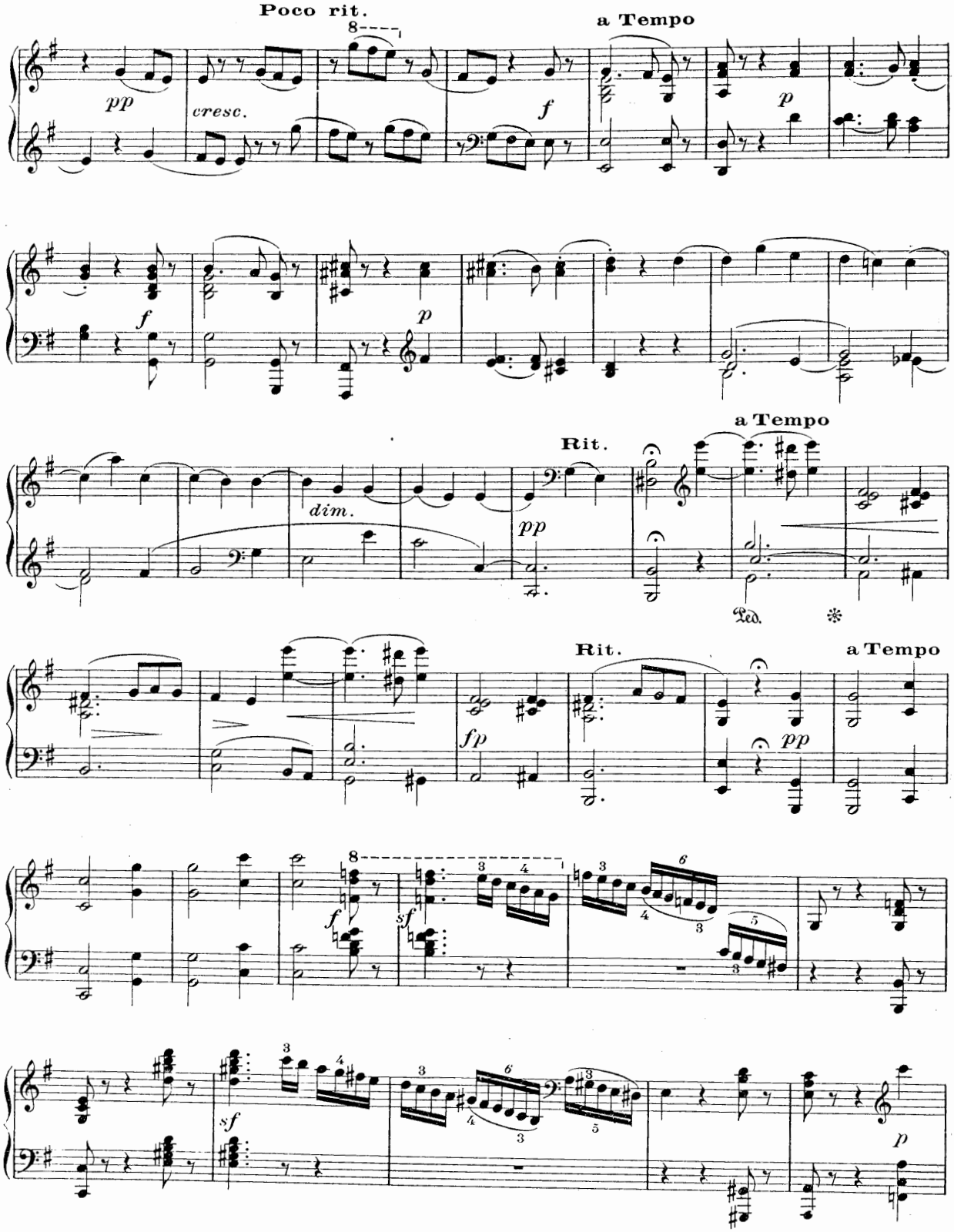
PIANO

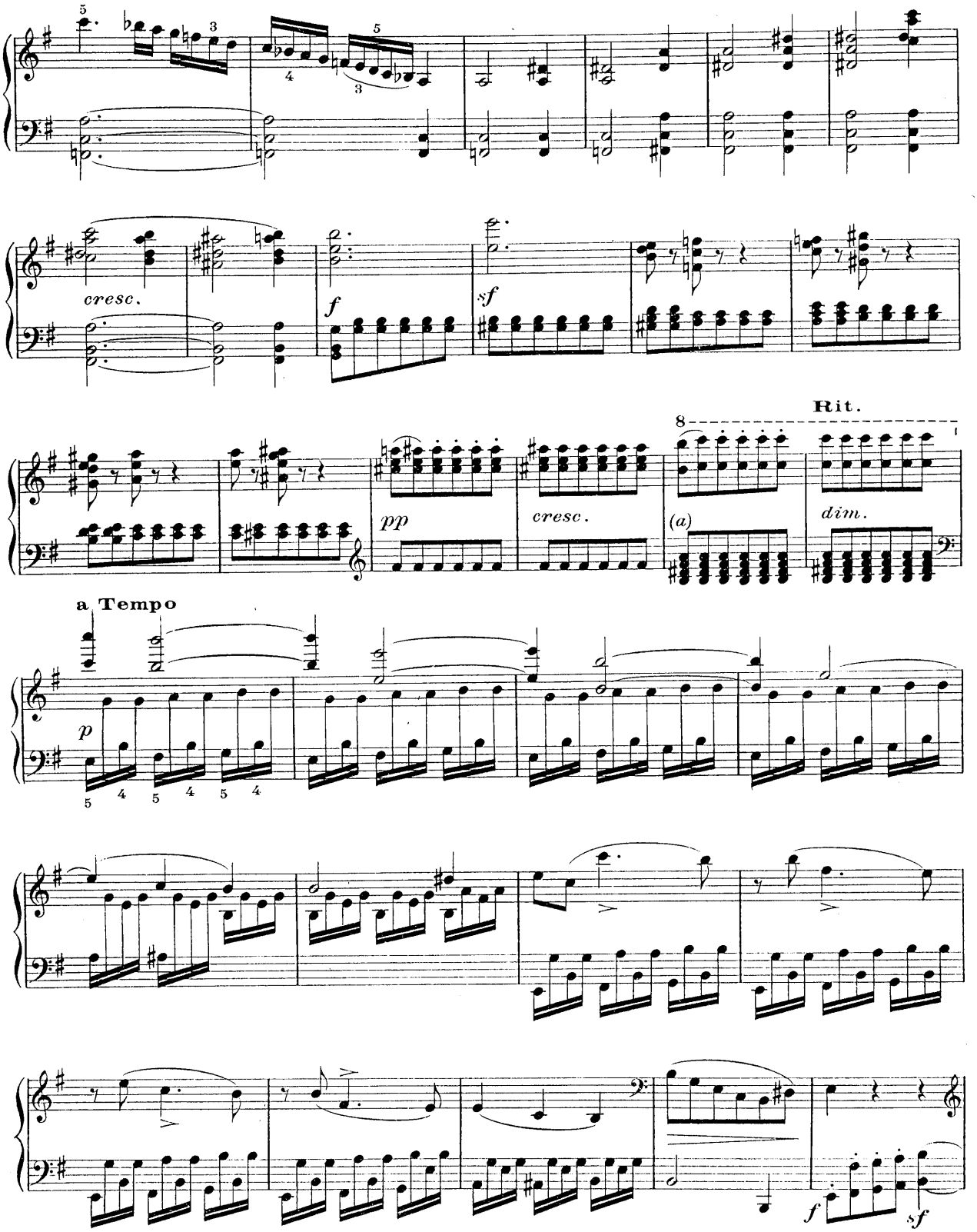



cresc.
f
Ped.
*
sf
pp
cresc.
8
ff
Rit.
dim.
a Tempo
8
p
f
sf

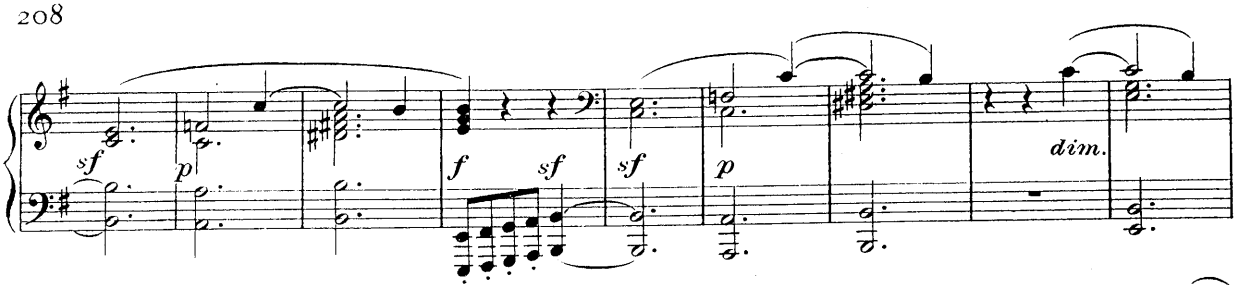

sf
p
f
sf
sf
p
dim.
pp
pp
cresc.
f
sf
sf
sf
sf
sf
8
p
cresc.
dim.
pp

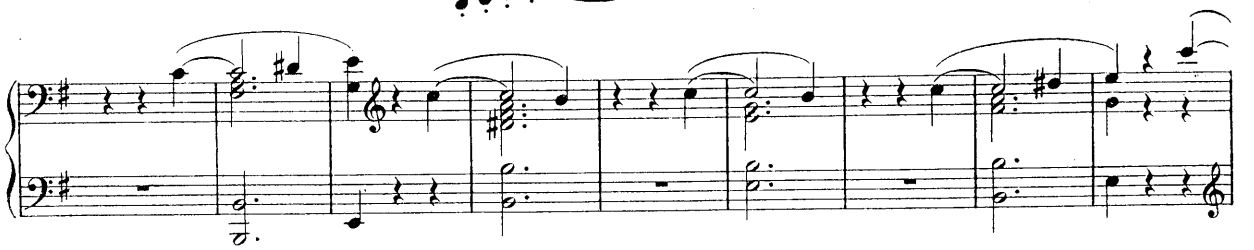

cresc.
sf
sf
sf
sf
piùf
Ped.
ff
p
sempre diminuendo

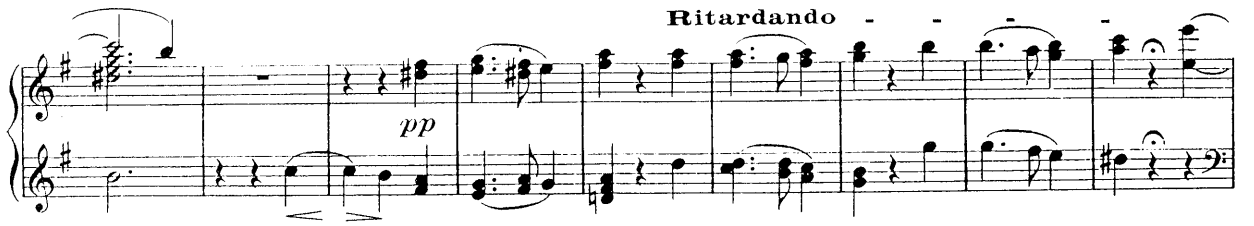

Poco rit.
a Tempo
pp
cresc.
f
p
f
p
dim.
pp
Rit.
a Tempo
Ped.
fp
Rit.
pp
a Tempo
f
sf
sf
p

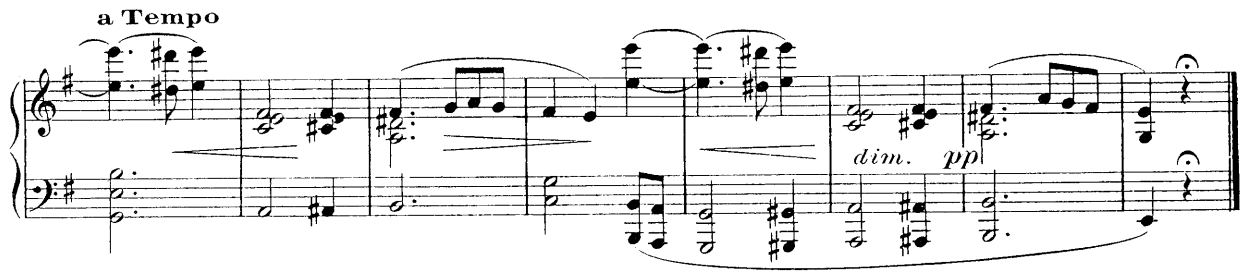


(a) Voir notes critiques, Sonate XXVII.





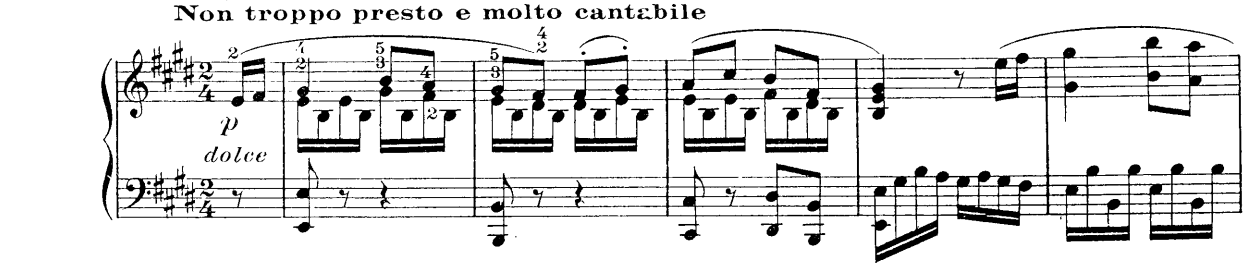


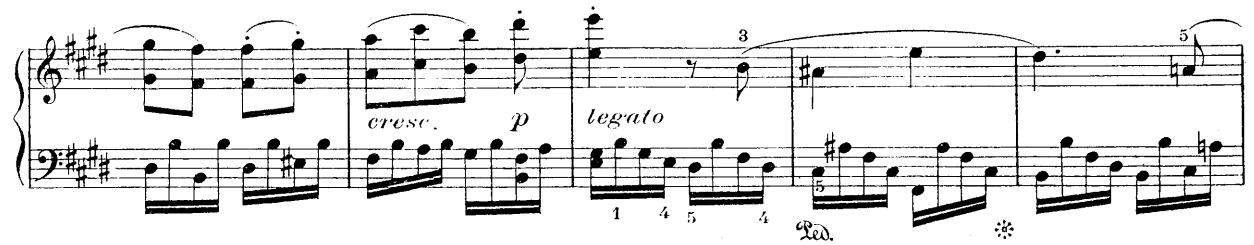


RONDO

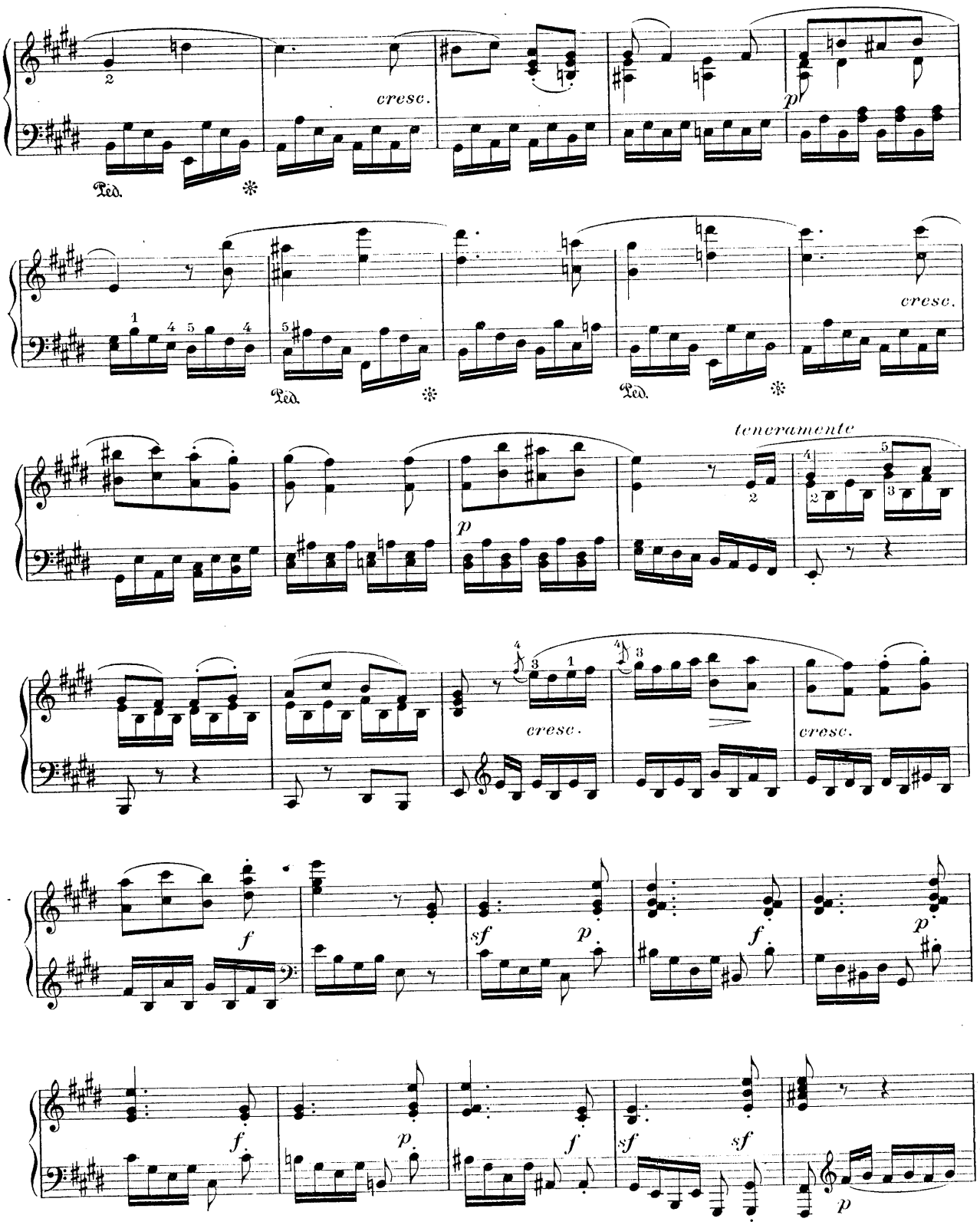
(b)

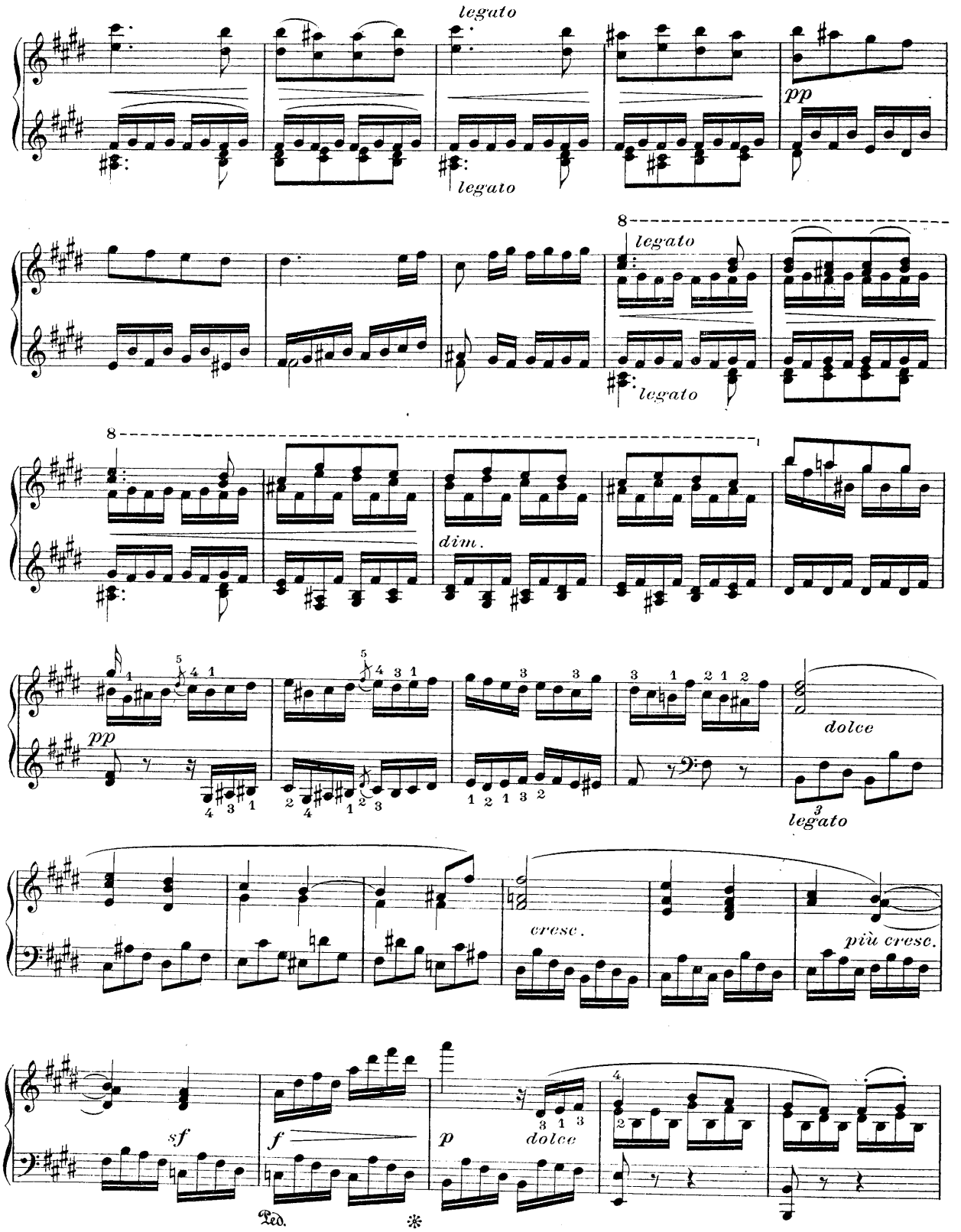
Non troppo presto e molto cantabile

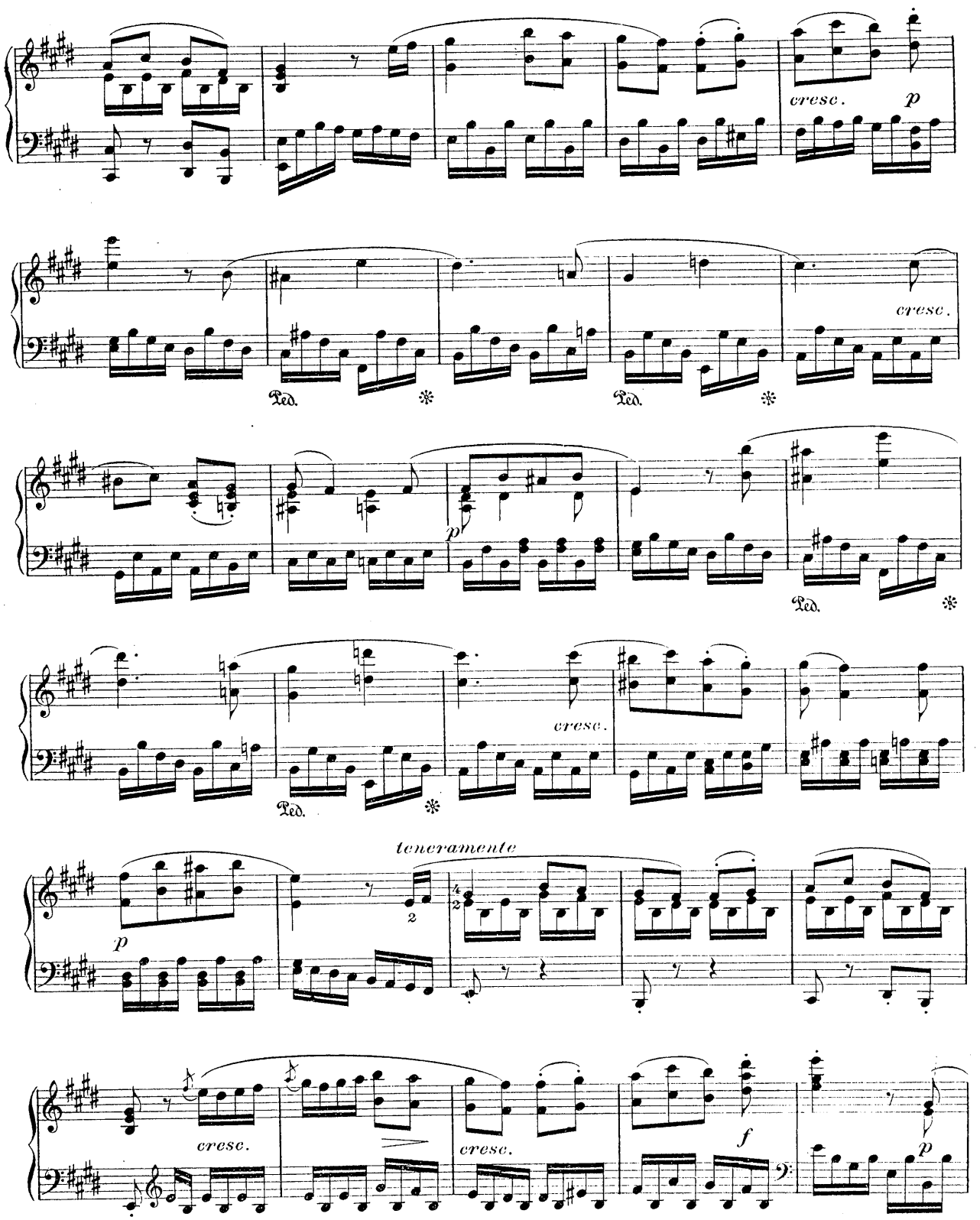


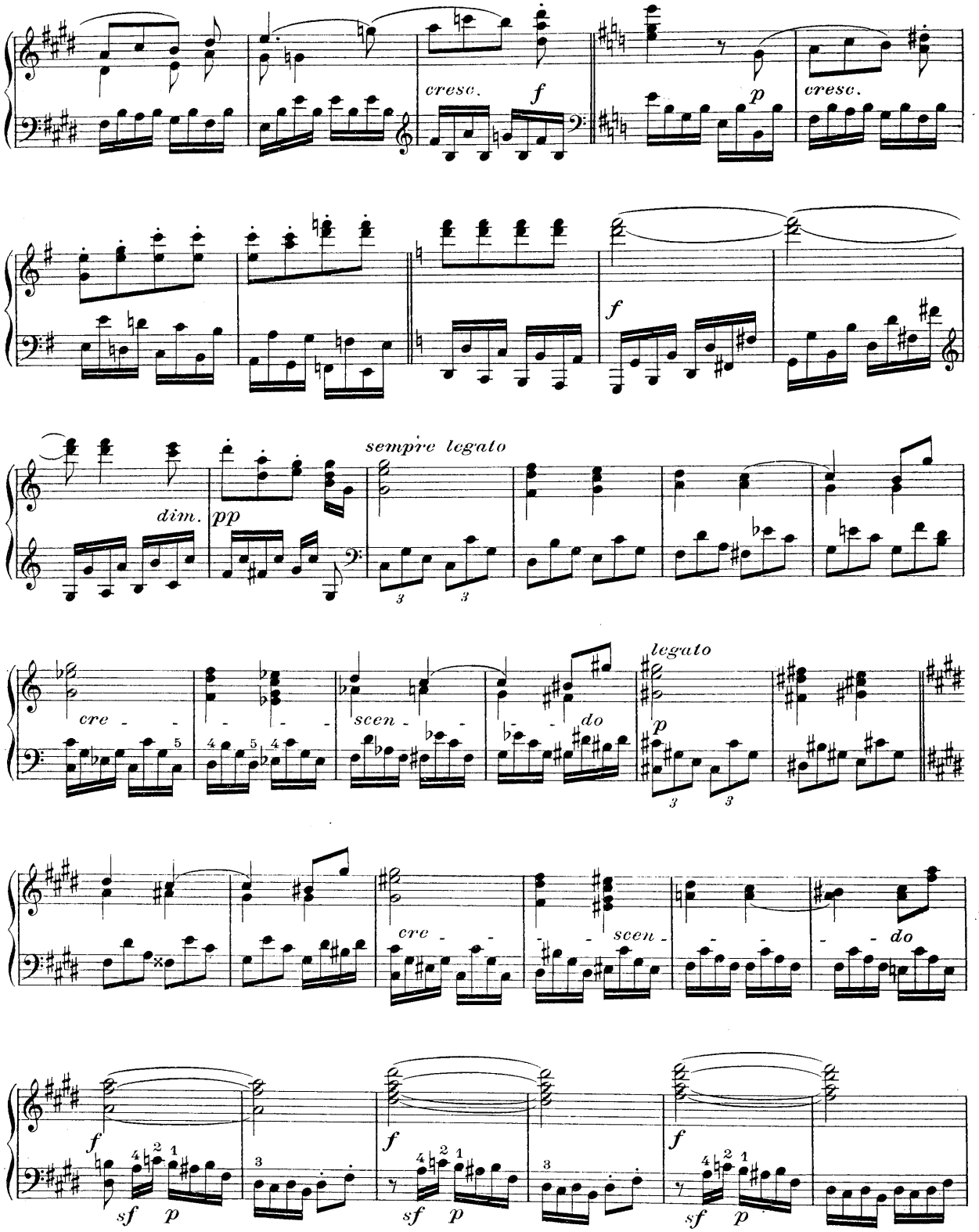


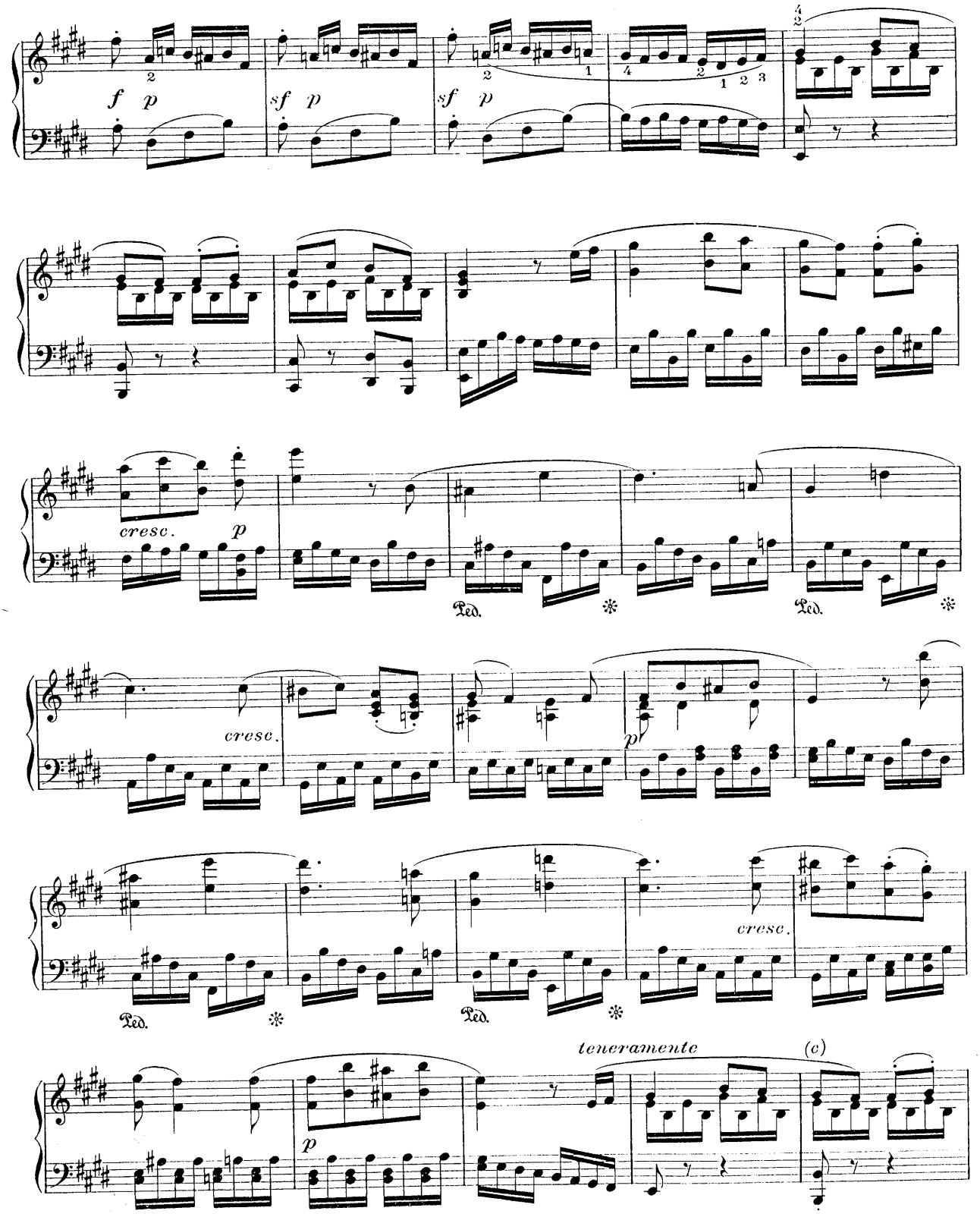
(b) Voir notes critiques, Sonate XXVII.


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

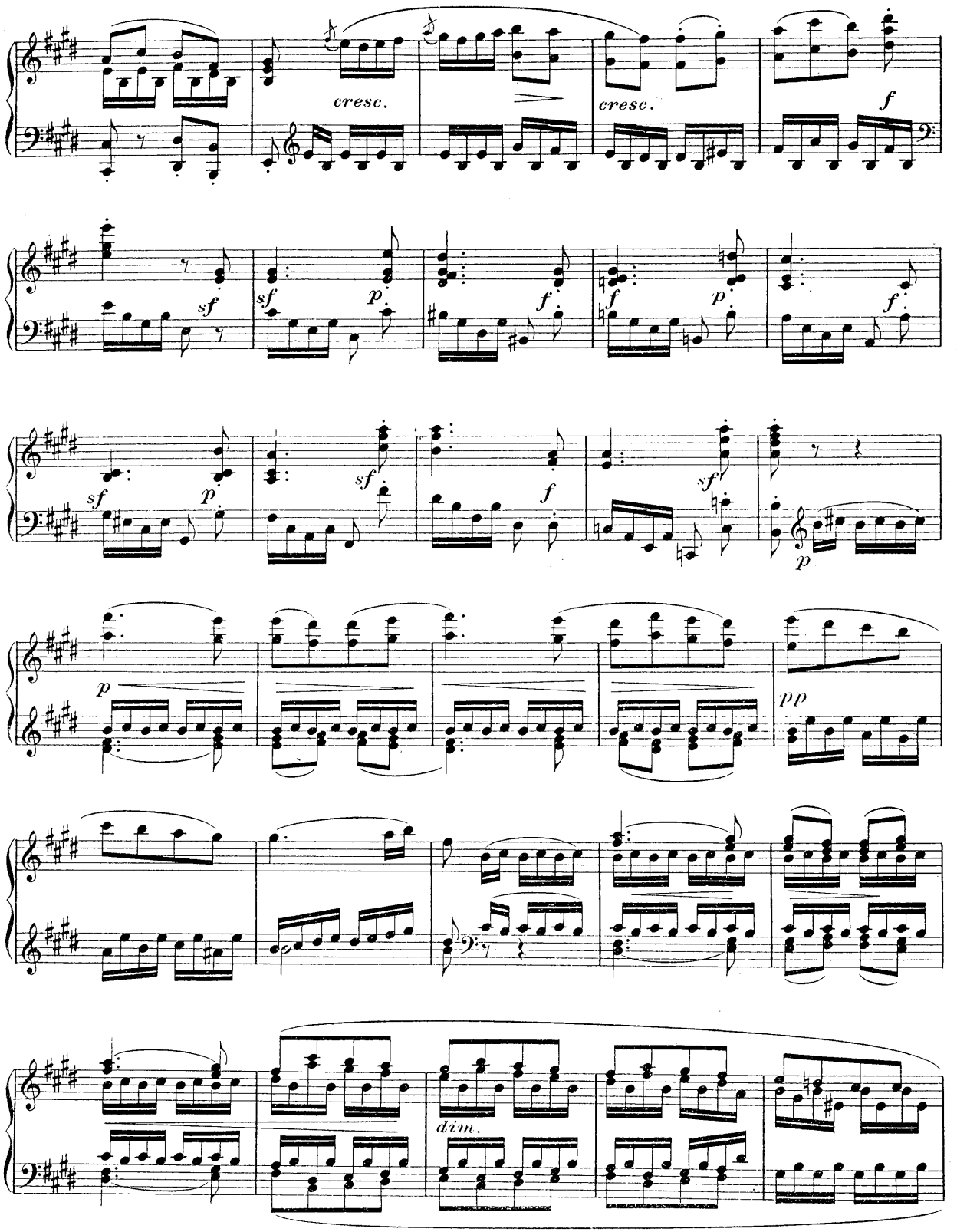

legato
legato
pp
8
legato
legato
8
dim.
pp
dolce
legato
cresc.
più cresc.
sf
f
p
dolce
Ped.
*

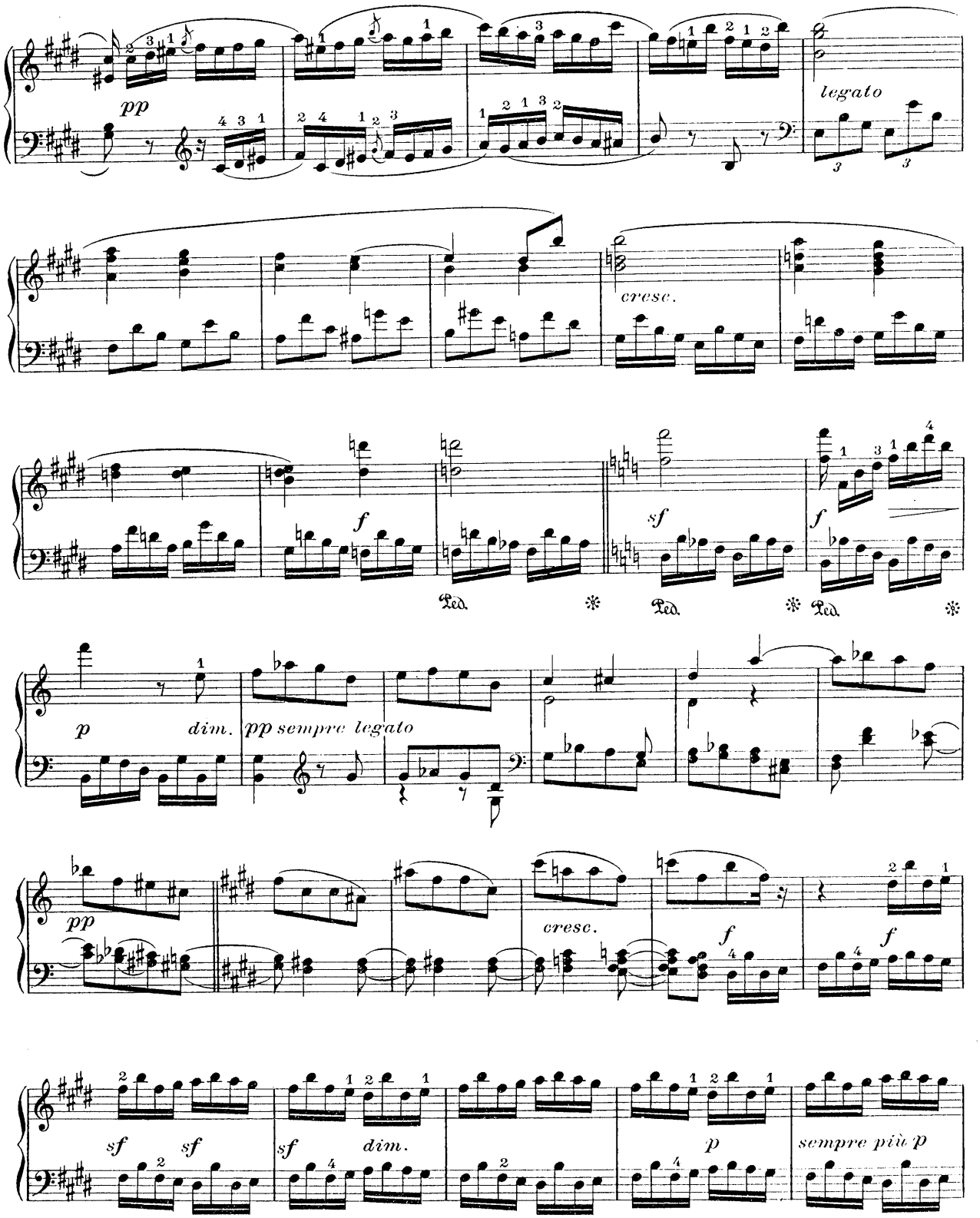

cresc.
p
cresc.
Ped.
Ped.
p
Ped.
cresc.
Ped.
teneramente
p
cresc.
cresc.
f
p

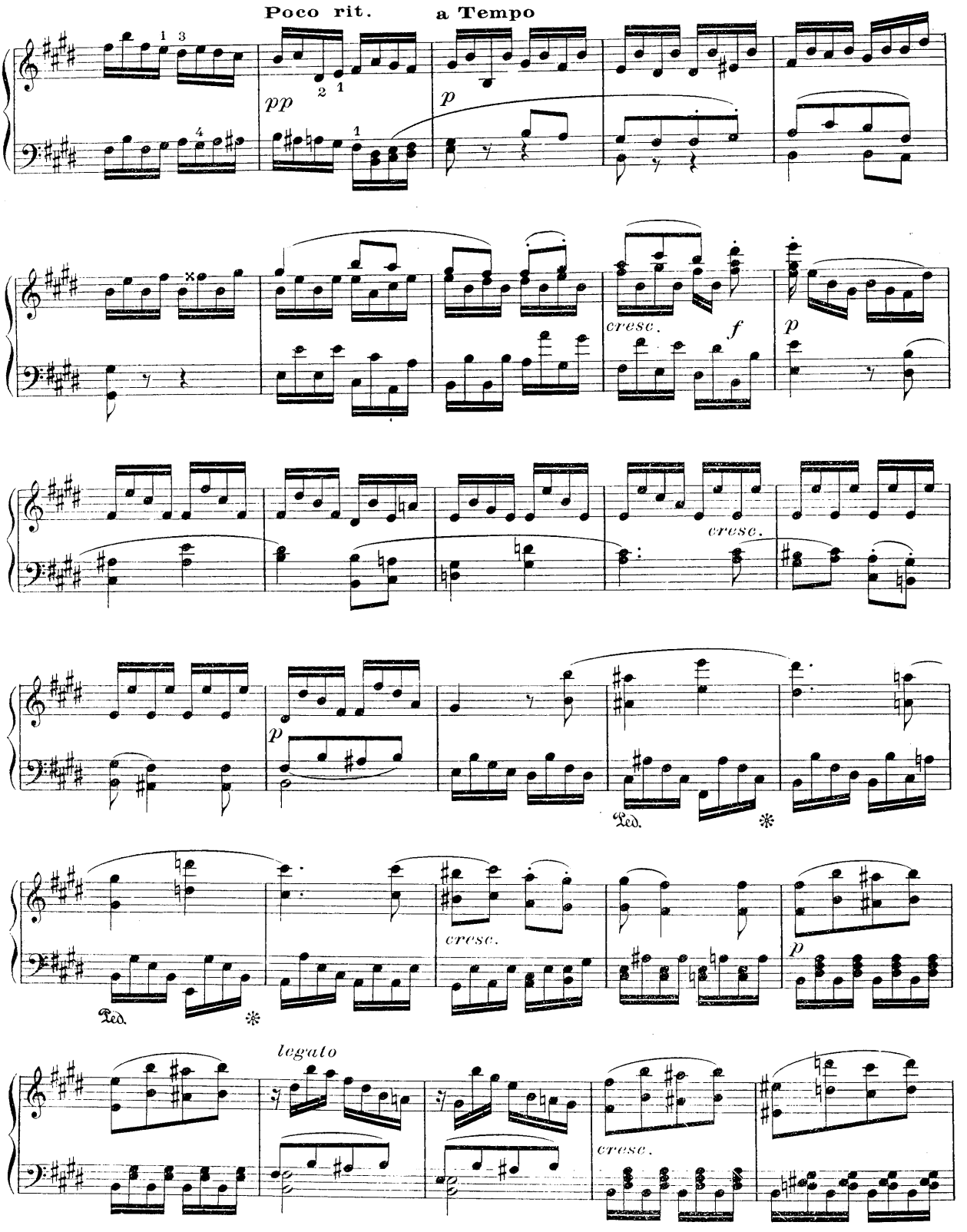

cresc.
f
p
cresc.
f
dim.
pp
sempre legato
cre - - -
scen - - -
do
legato
p
cre - - -
scen - - -
do
f
sf p
f
sf p
f
sf p

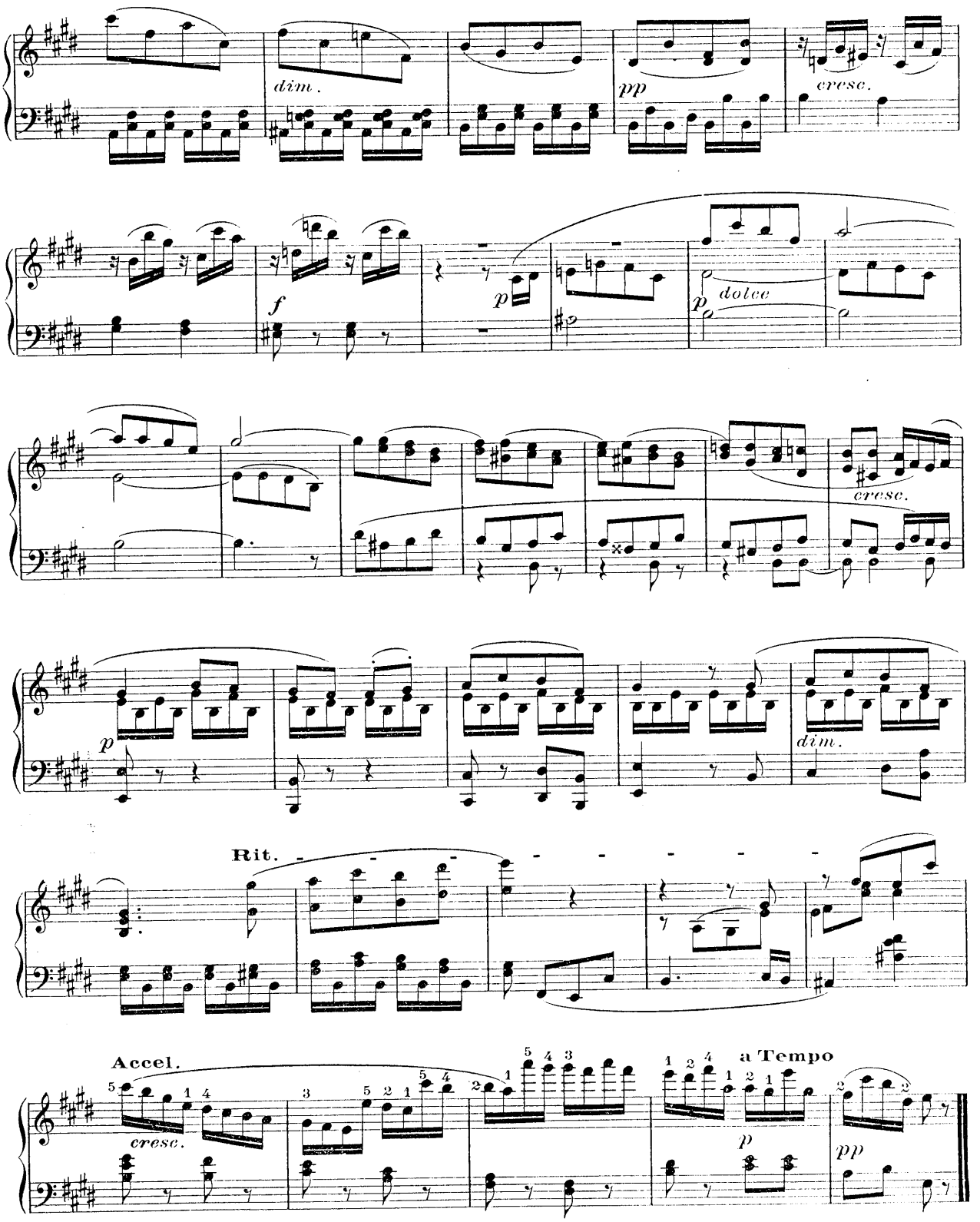


(c) Voir notes critiques, Sonate XXVII.


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


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


Poco rit.
a Tempo
pp
p
cresc.
f
p
cresc.
p
Ped.
cresc.
p
Ped.
legato
cresc.


dim.
pp
cresc.
f
p
p
dolce
cresc.
p
dim.
Rit.
Accel.
cresc.
a Tempo
p
pp

SONATE

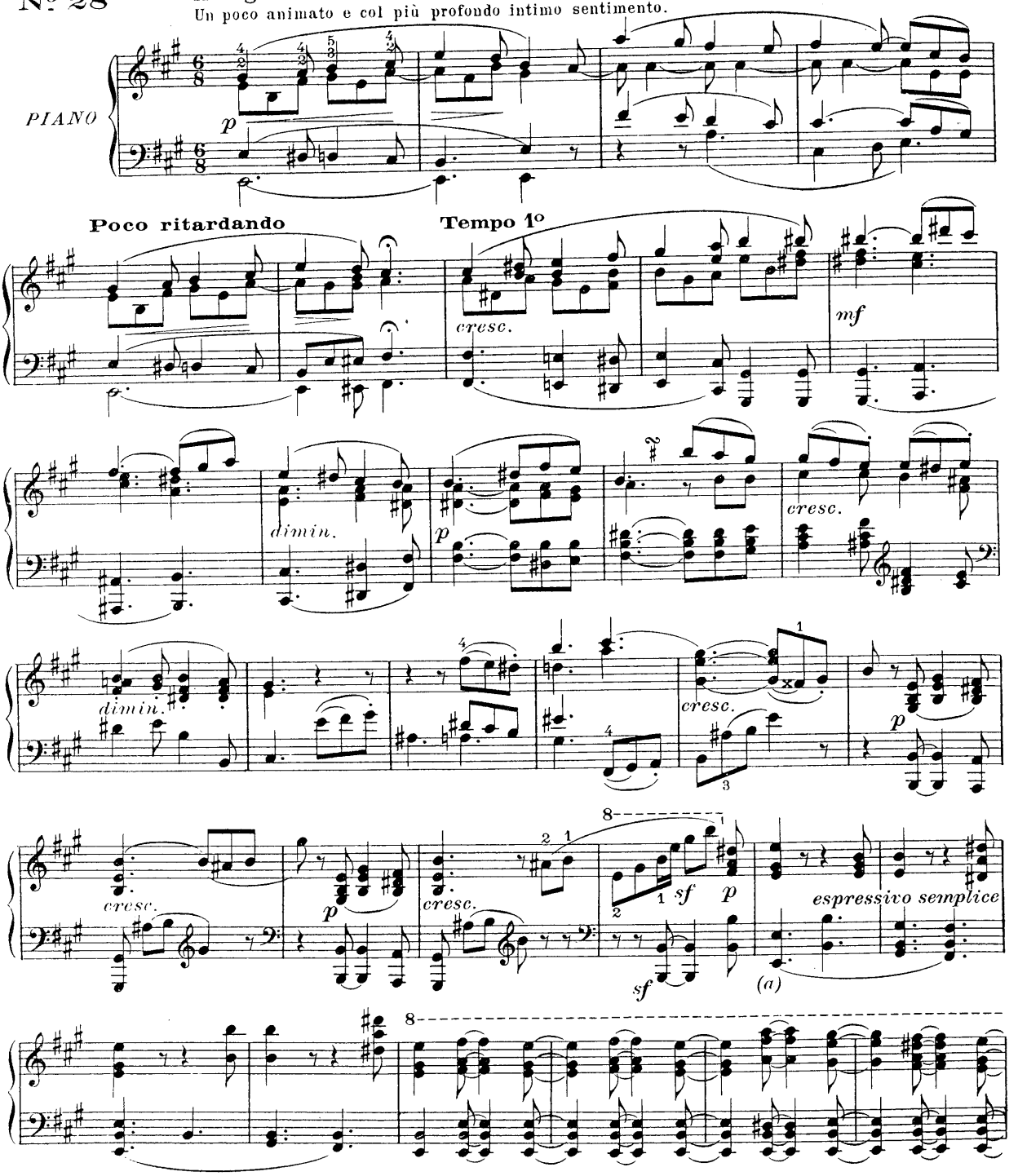
à la Baronne Dorothea Ertmann.

Op. 101.

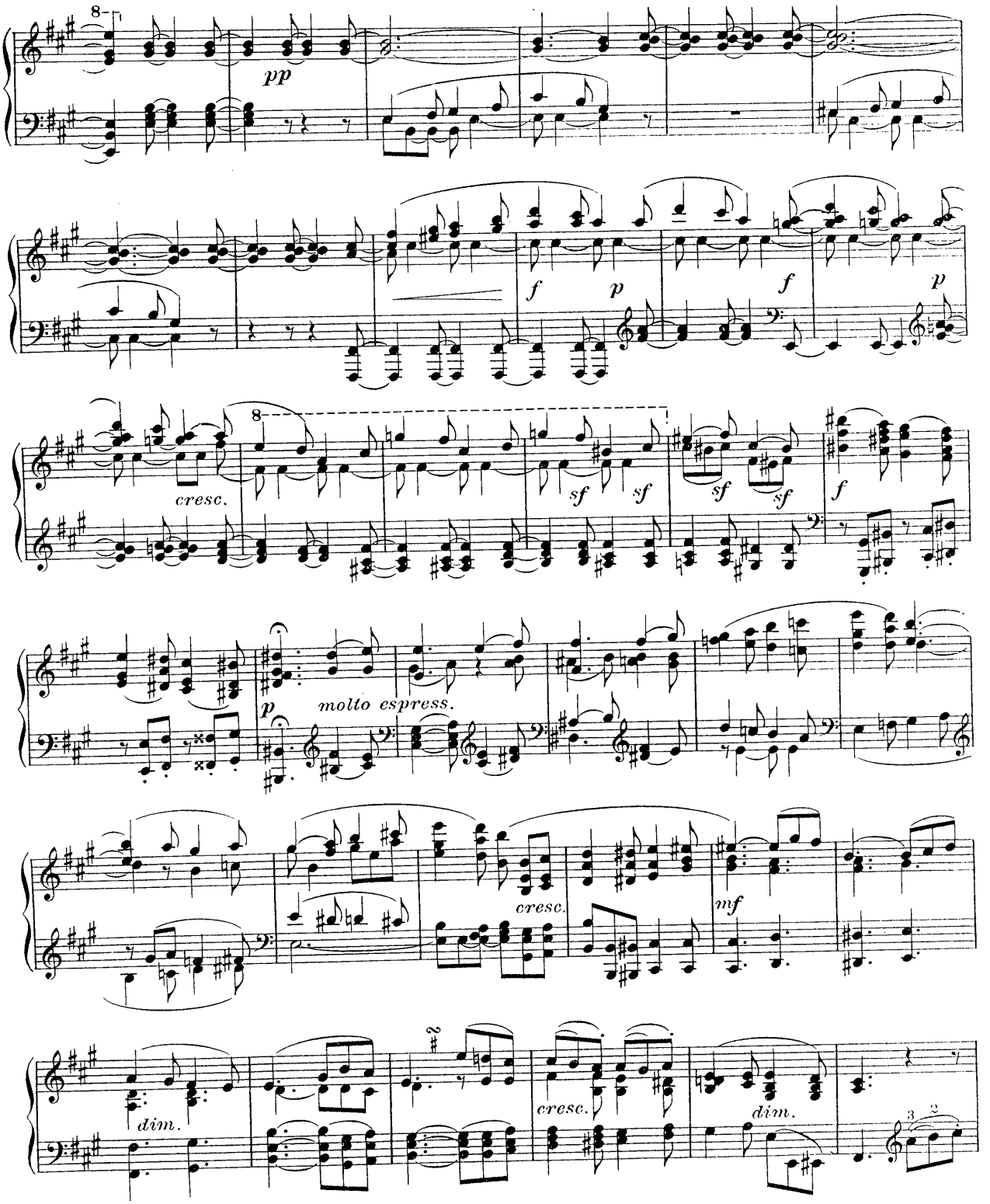
N° 28

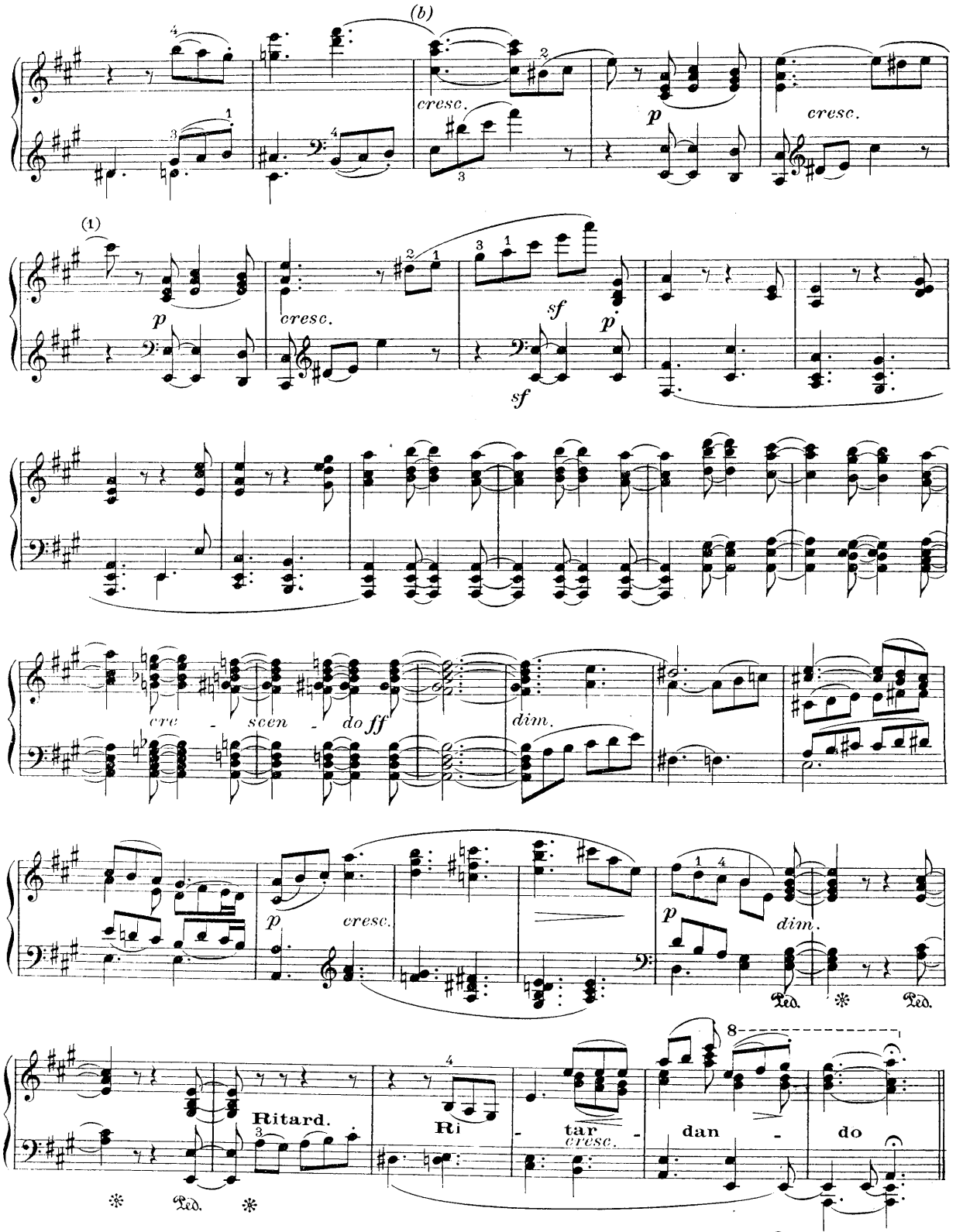
Allegretto ma non troppo

Un poco animato e col più profondo intimo sentimento.



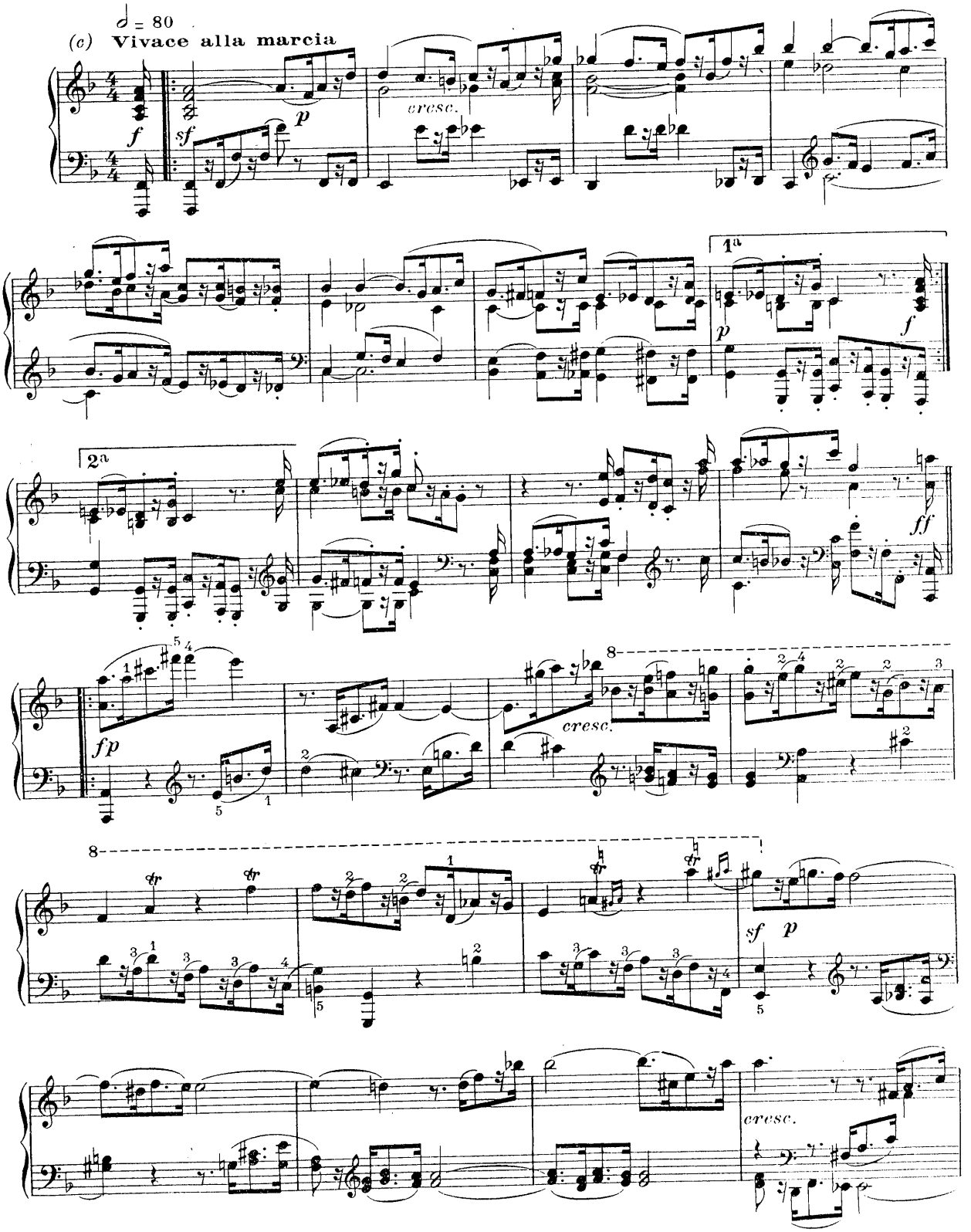
(a) Voir notes critiques, Sonate XXVIII.


8
pp
f
p
f
p
cresc.
8
sf
sf
sf
sf
f
p
molto espress.
cresc.
mf
dim.
cresc.
dim.
3
2

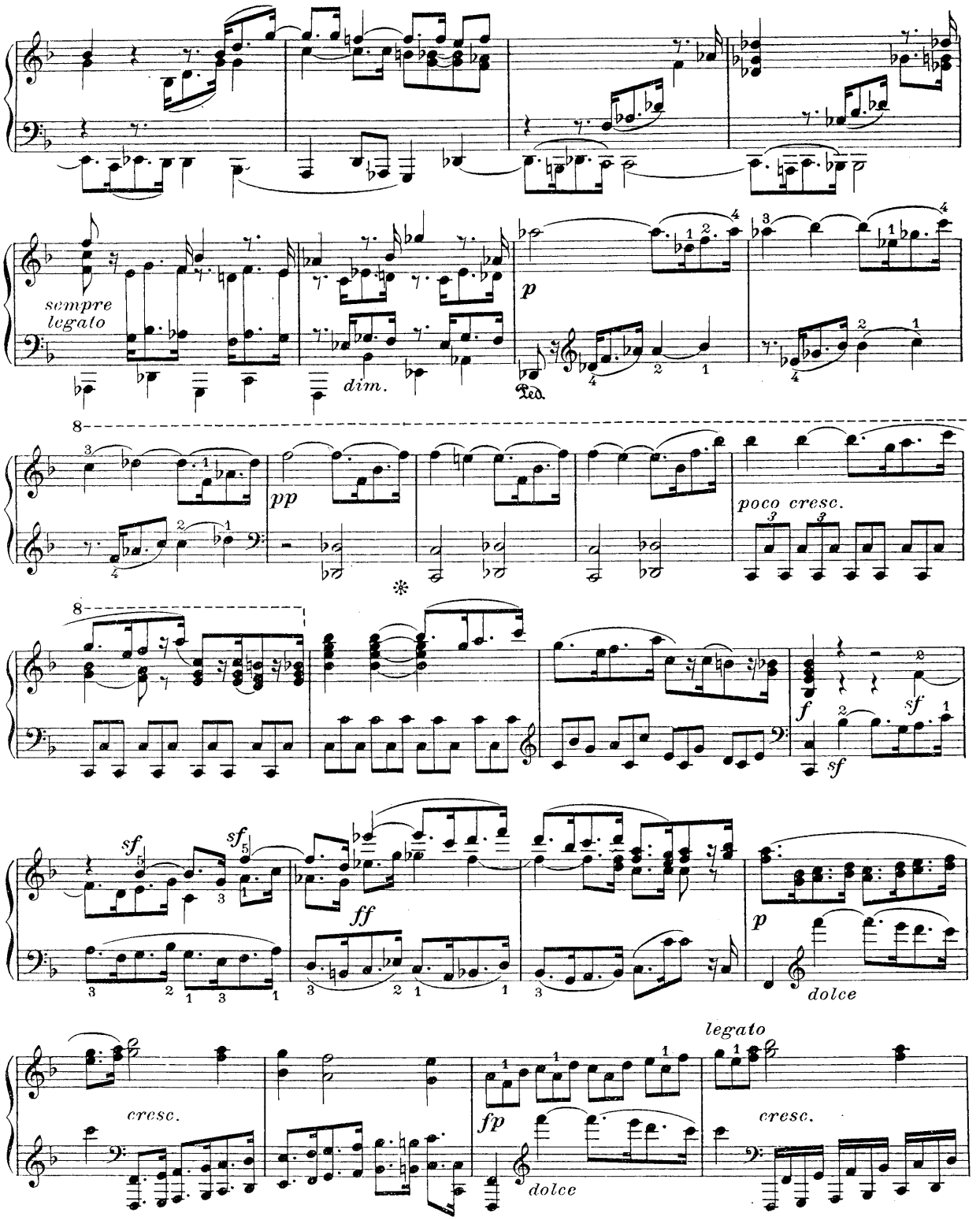


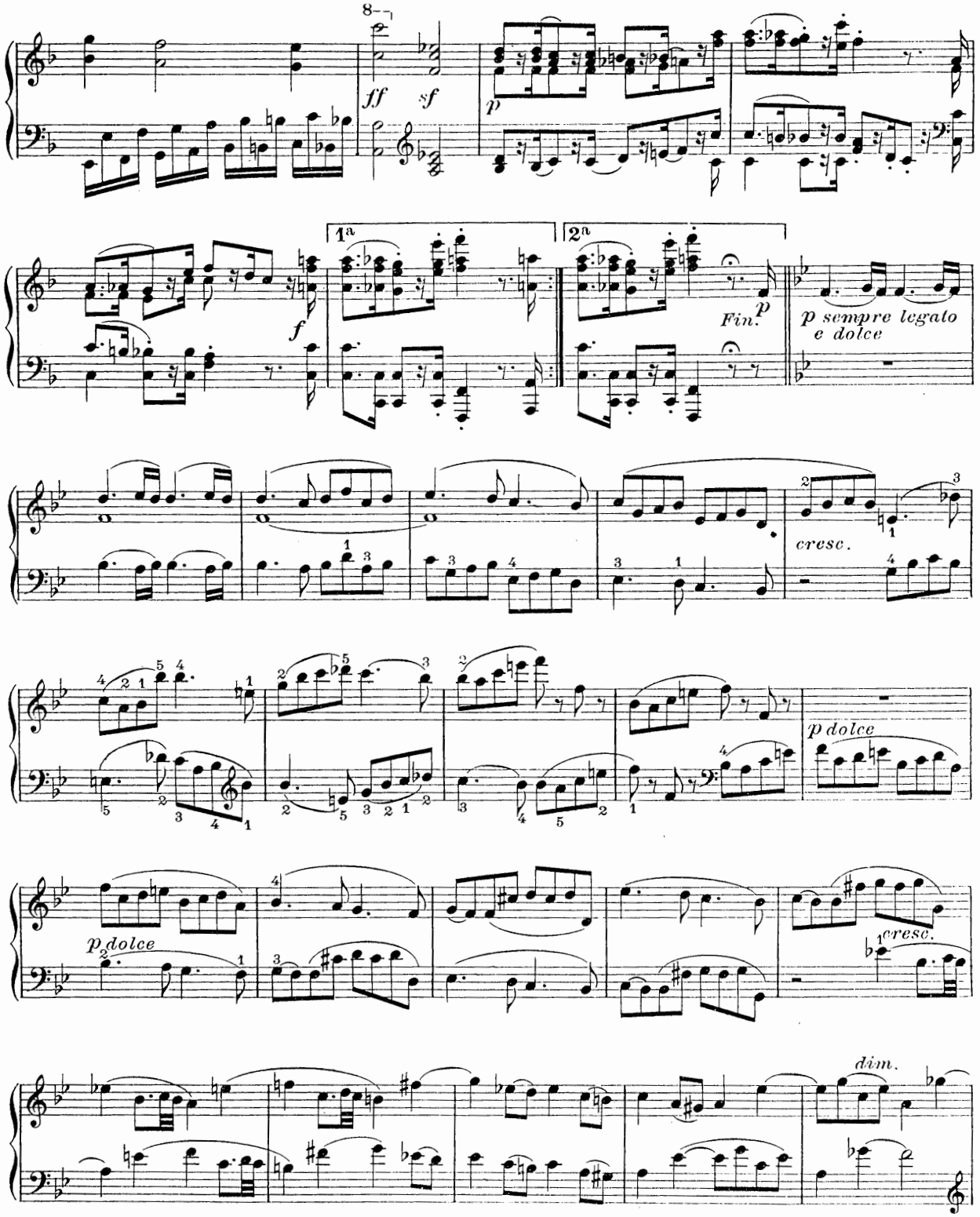
(b) Voir notes critiques, Sonate XXVIII.

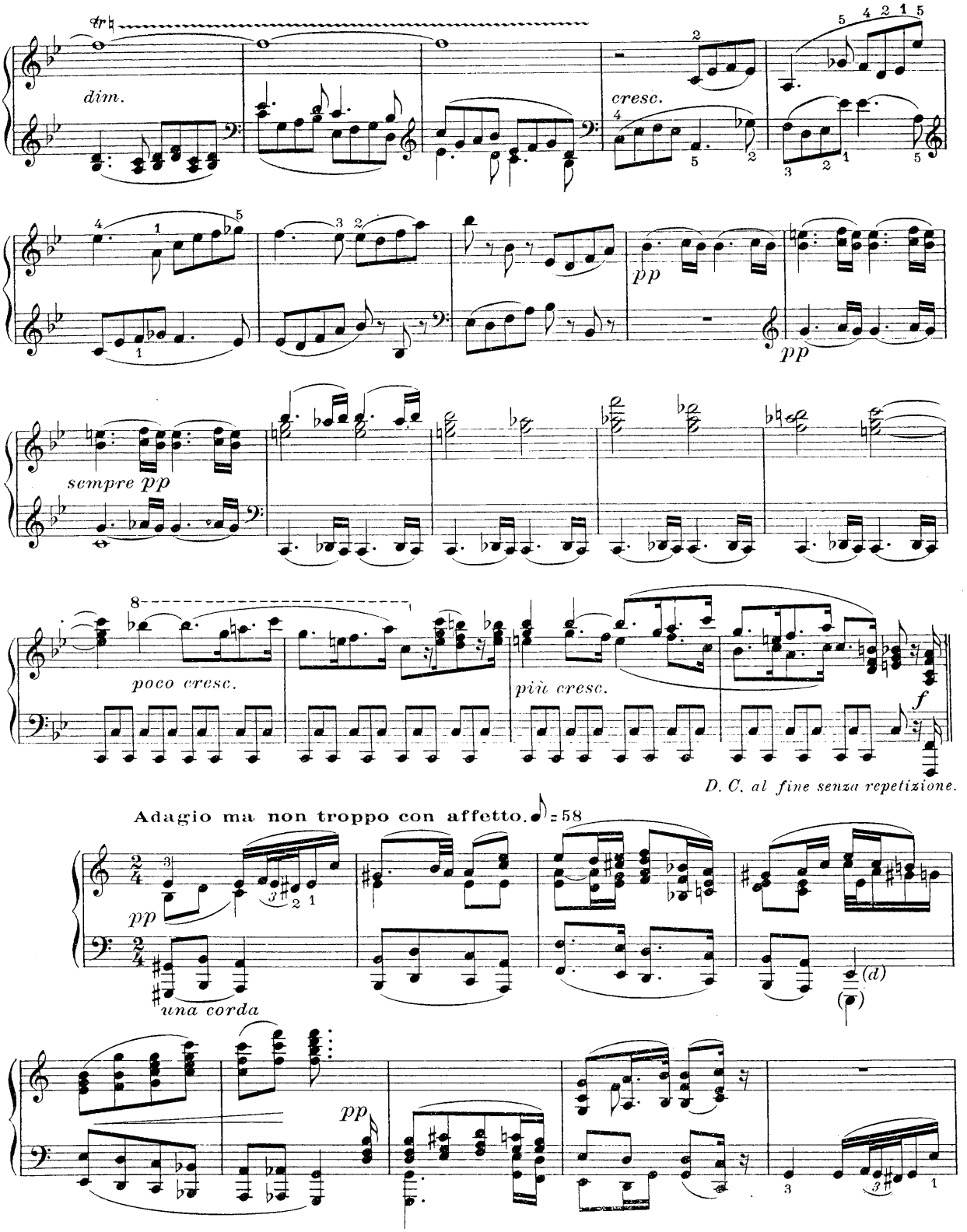
(1) Var.



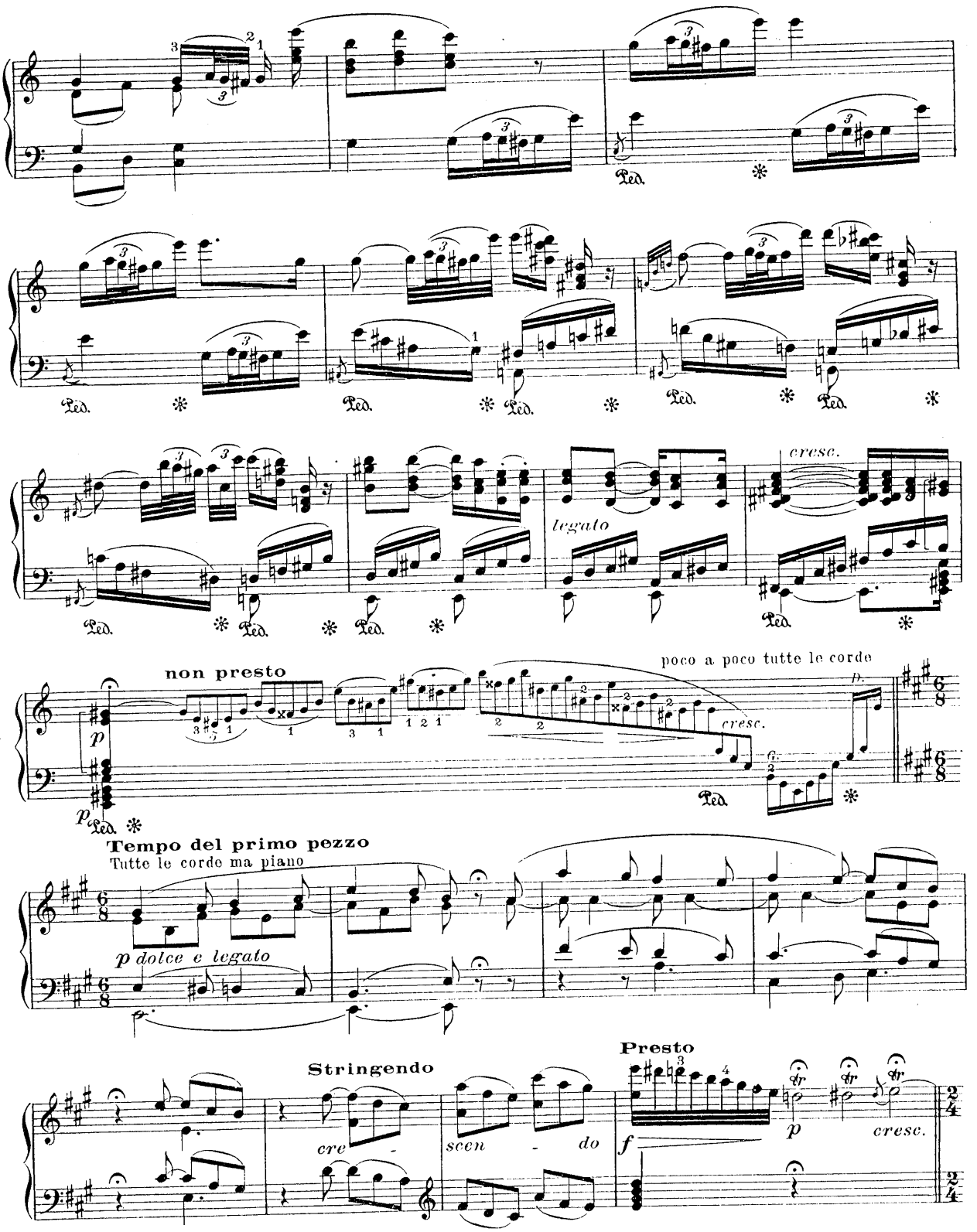
(c) Voir notes critiques, Sonate XXVIII.

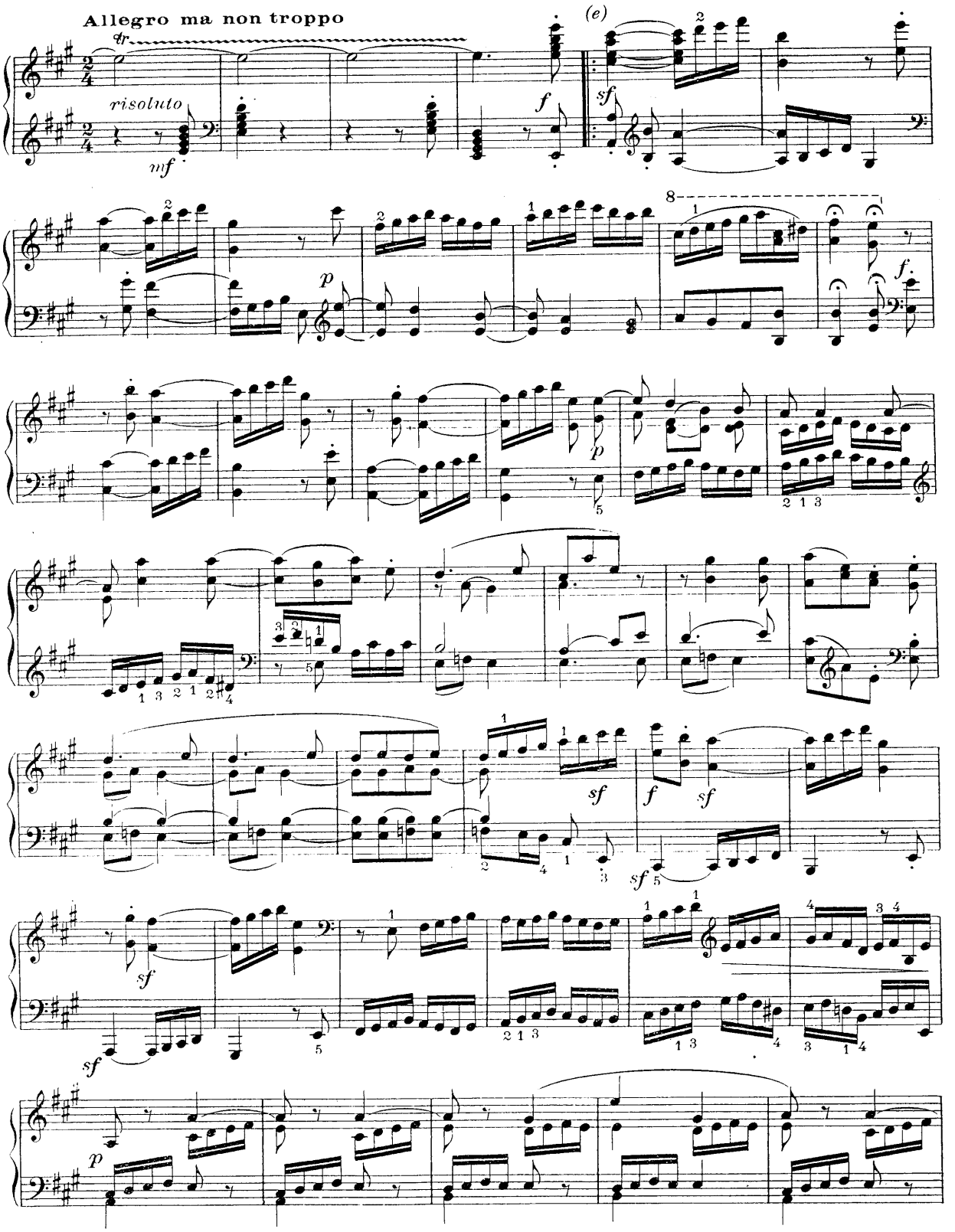

sempre
legato
dim.
p
Ped.
pp
poco cresc.
f
sf
sf
sf
ff
p
dolce
cresc.
fp
dolce
legato
cresc.


8
ff
sf
p
f
1a
2a
Fin.
p
p sempre legato
e dolce
cresc.
p dolce
p dolce
cresc.
dim.

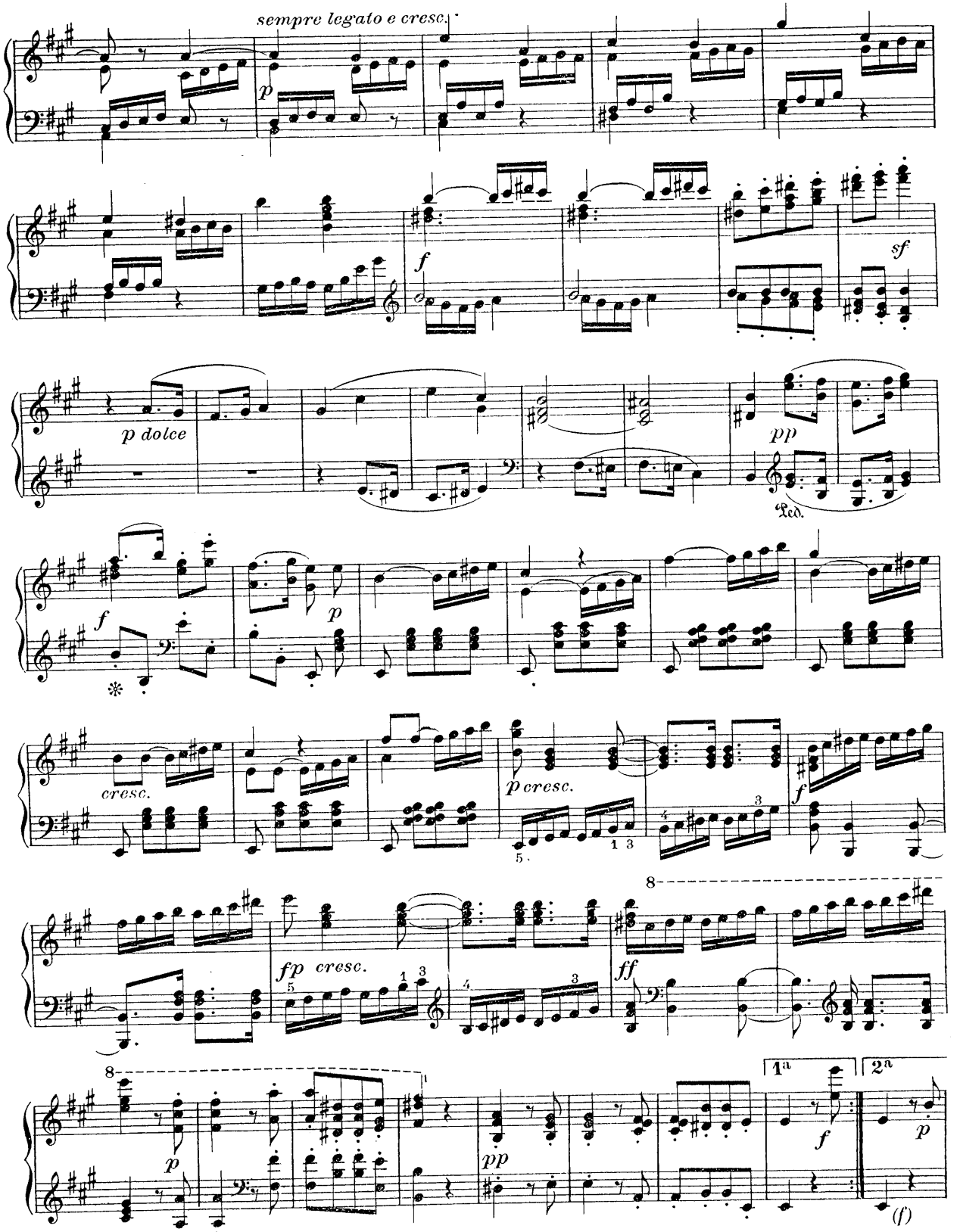


(d) Voir notes critiques, Sonate XXVIII.

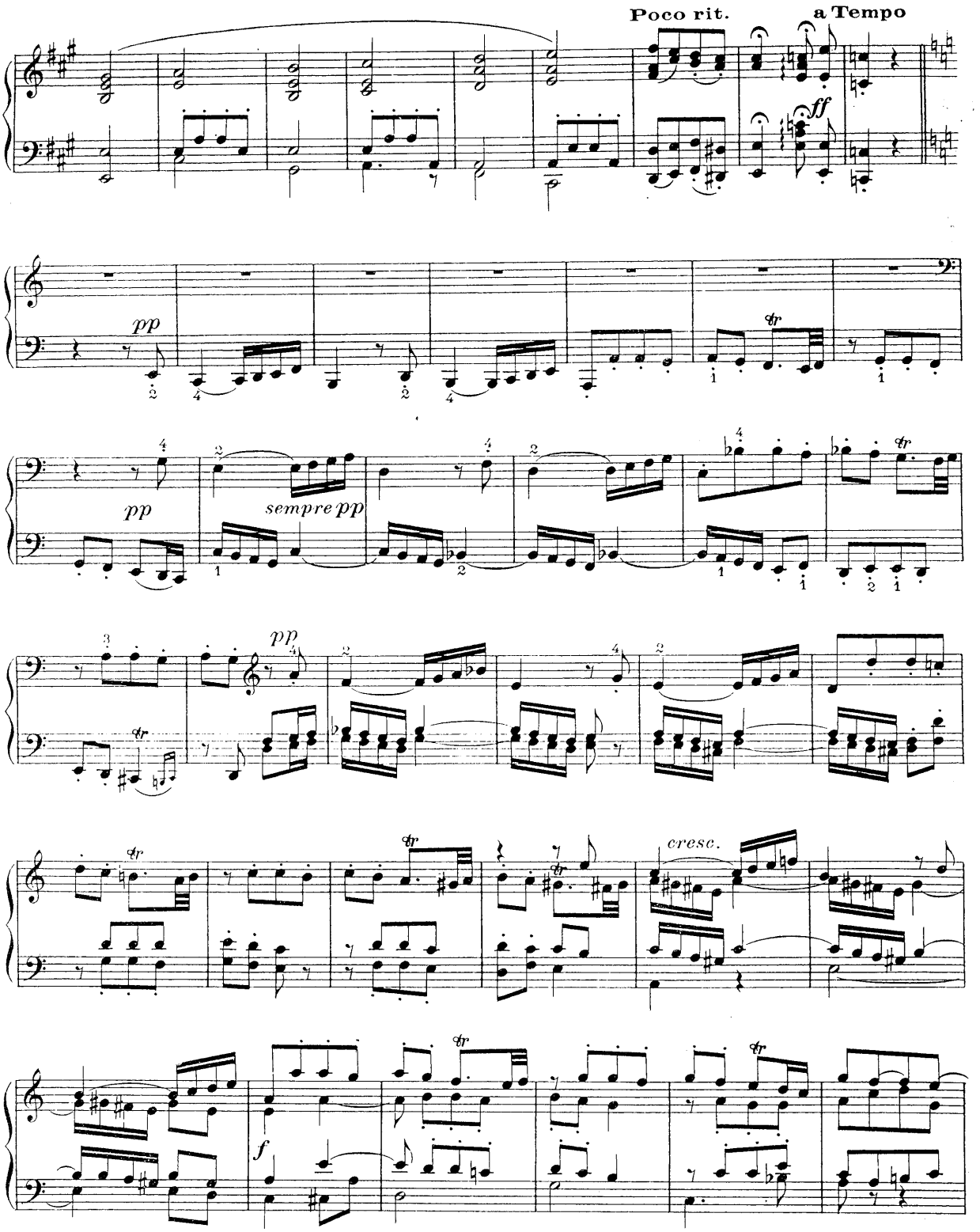

Ped.
legato
cresc.
non presto
poco a poco tutte le corde
Tempo del primo pezzo
Tutte le corde ma piano
p dolce e legato
Stringendo
cre - scen - do
Presto
cresc.

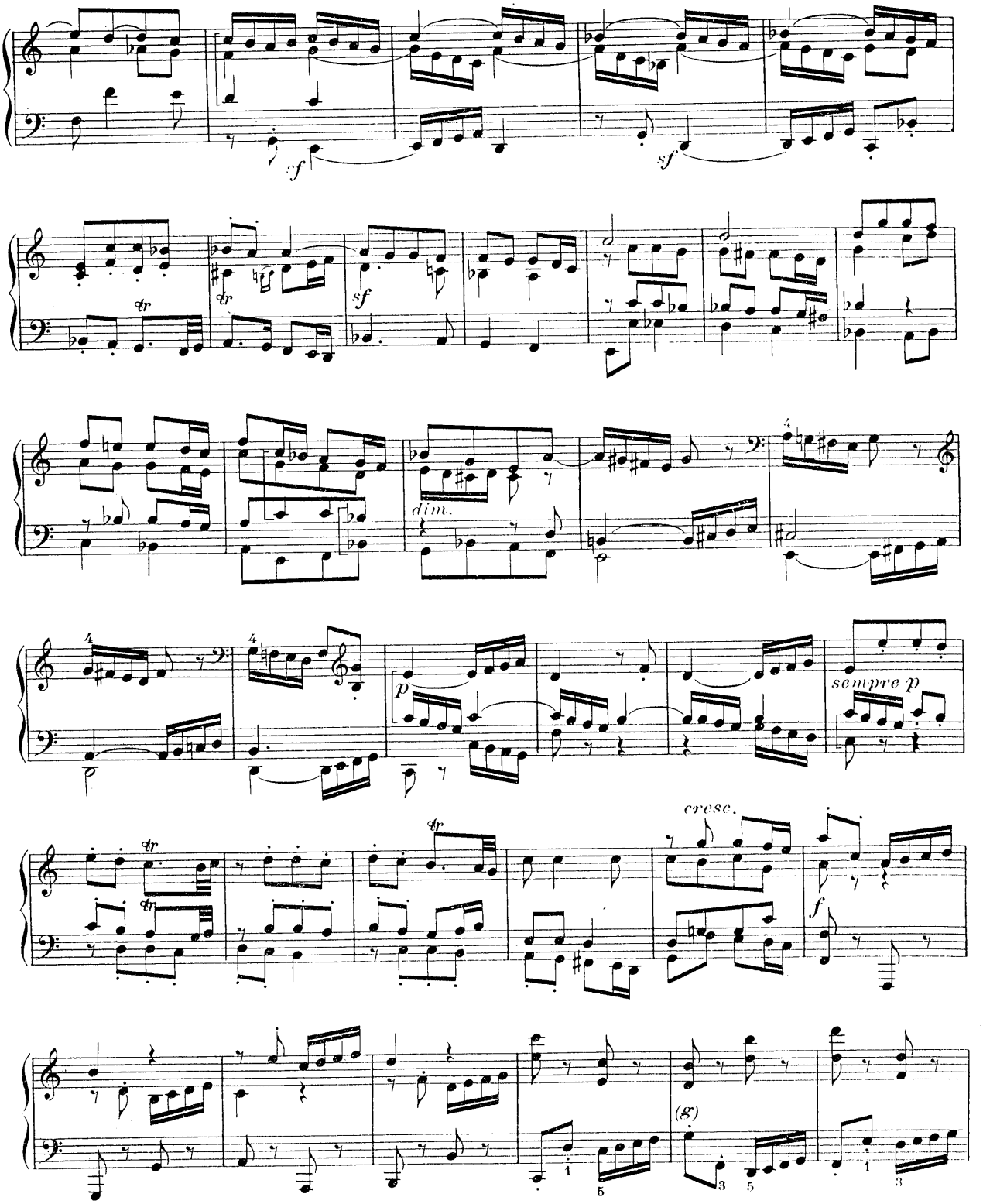


(e) Voir notes critiques, Sonate XXVIII.

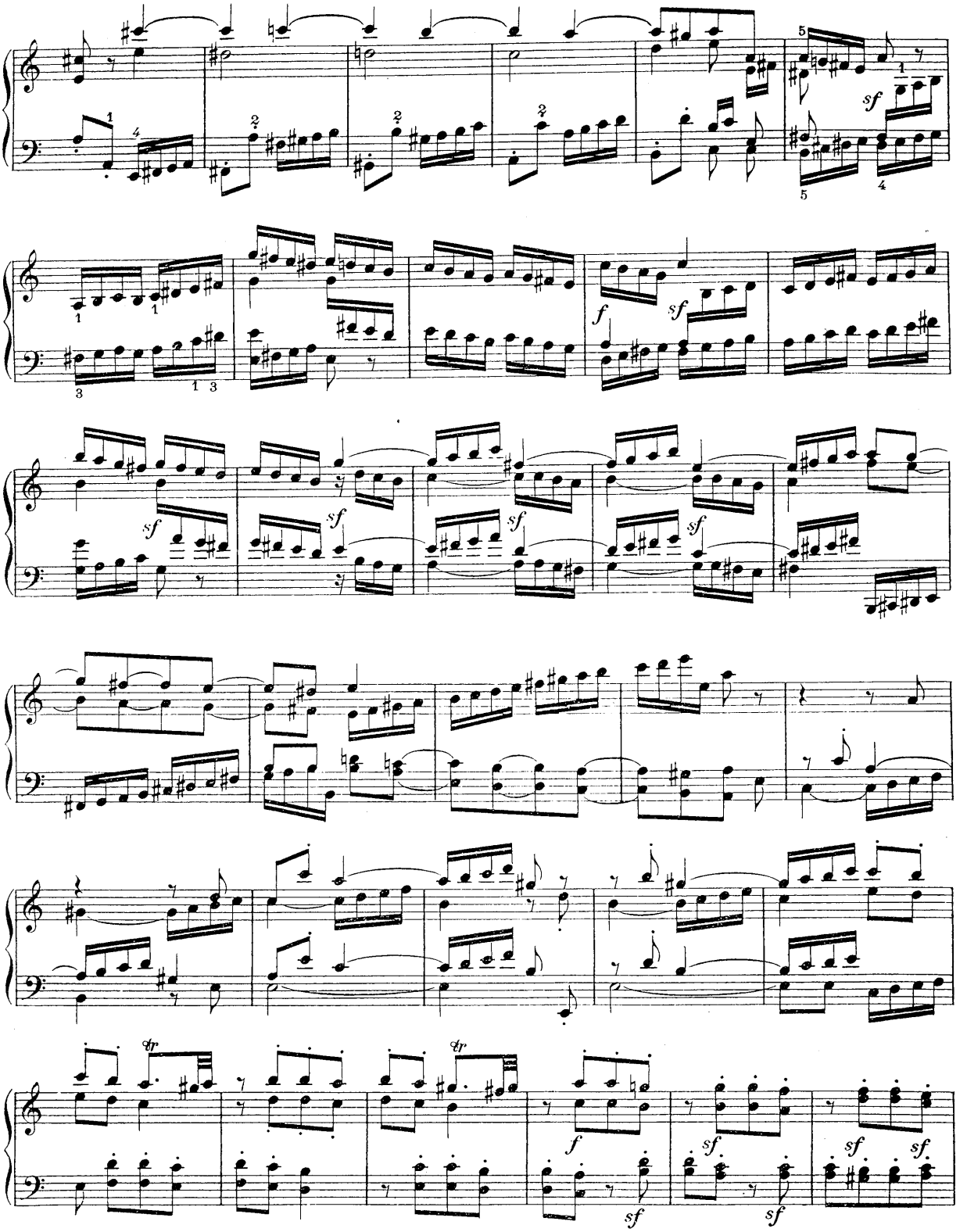


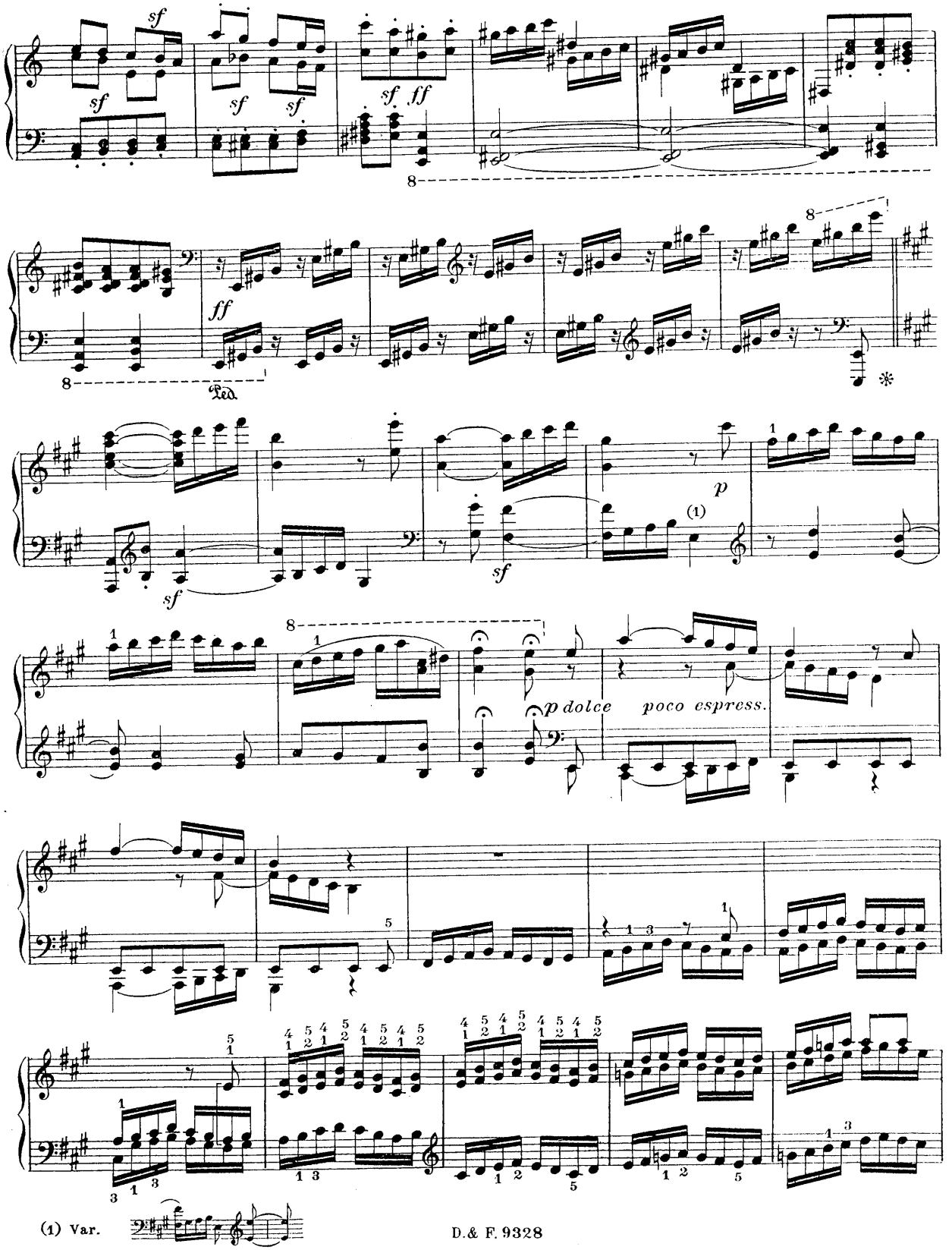
(f) Voir notes critiques, Sonate XXVIII.


Poco rit.
a Tempo
ff
pp
pp
sempre pp
pp
cresc.
f

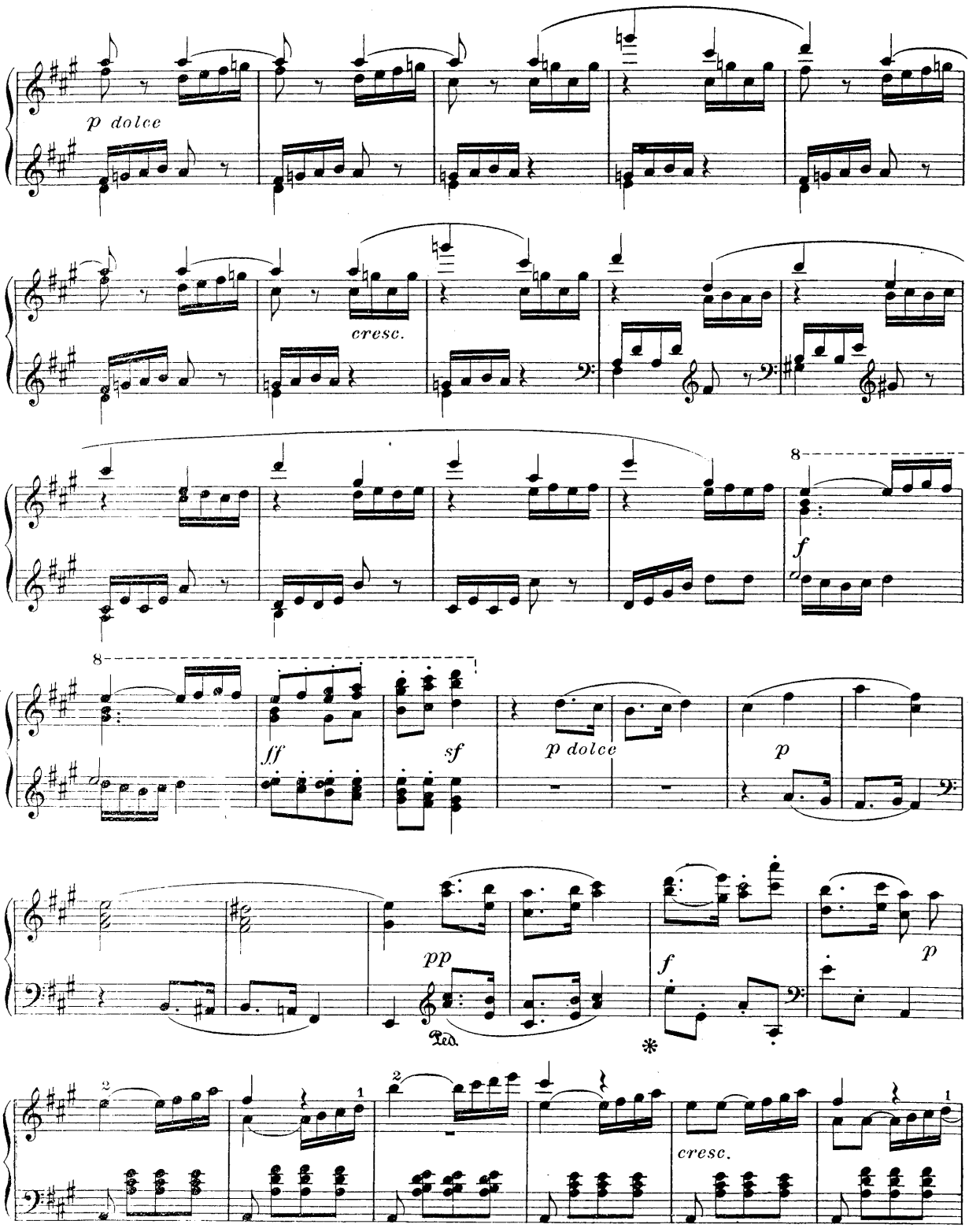


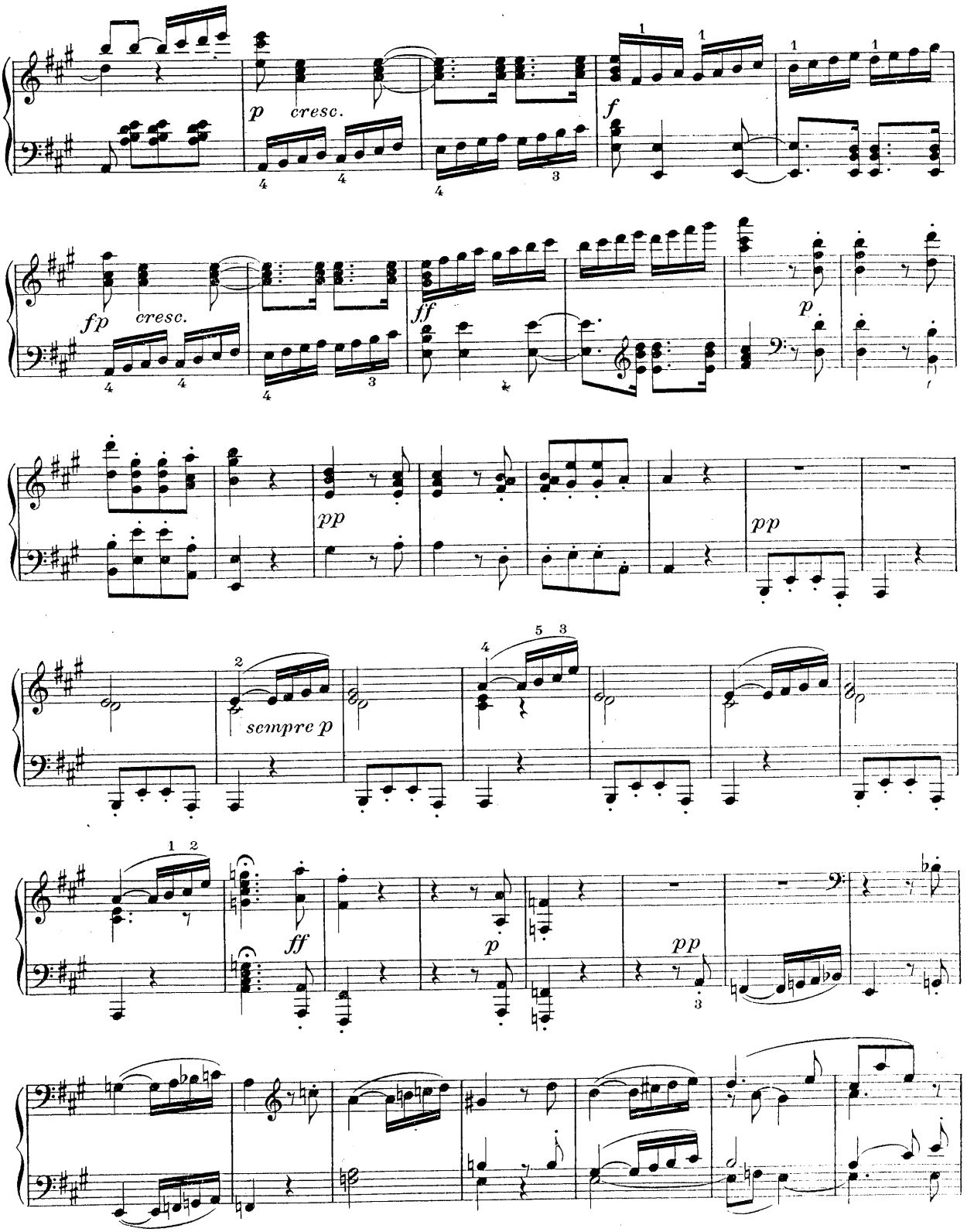
(g) Voir notes critiques, Sonate XXVIII.

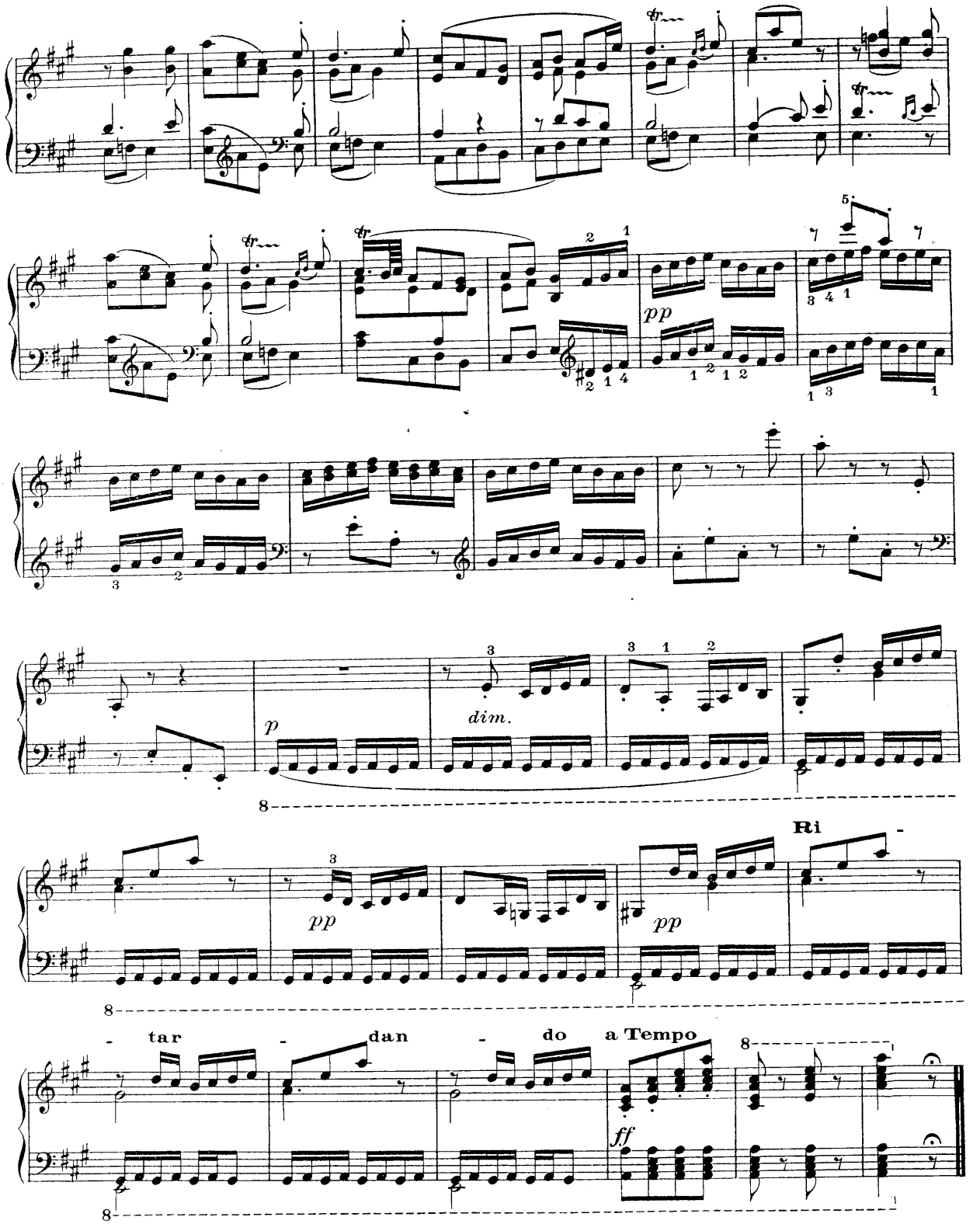

sf
f
sf
sf
sf
sf
sf
sf
tr
tr
f
sf
sf
sf
sf



(1) Var.


p dolce
cresc.
8
f
8
ff
sf
p dolce
p
pp
Ped.
*
f
p
2
1
2
1
cresc.


p
cresc.
f
fp
cresc.
ff
p
pp
pp
2
sempre p
4
5 3
1 2
ff
p
pp

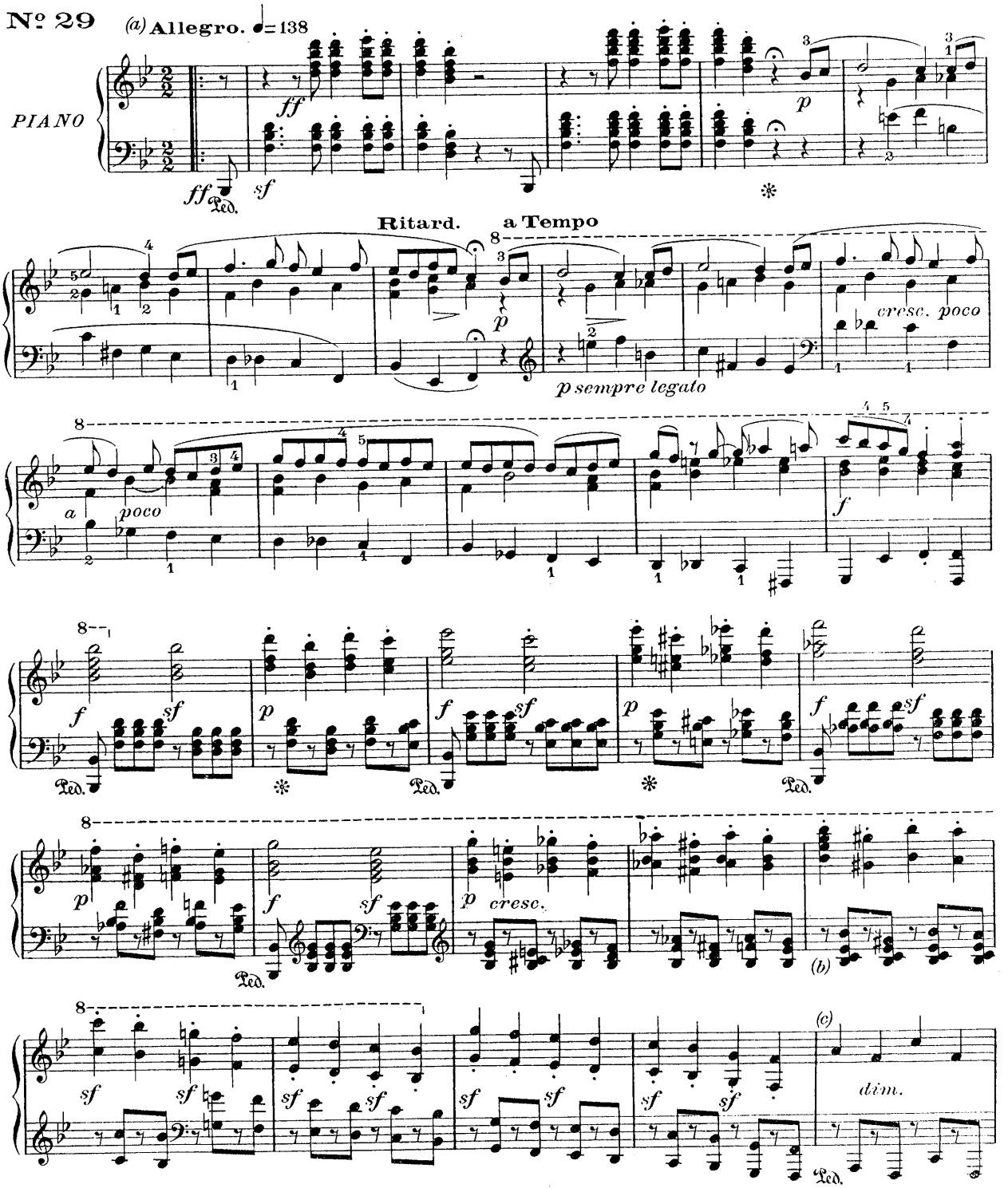

pp
p
dim.
pp
pp
Ri -
- tar - dan - do a Tempo
ff

SONATE

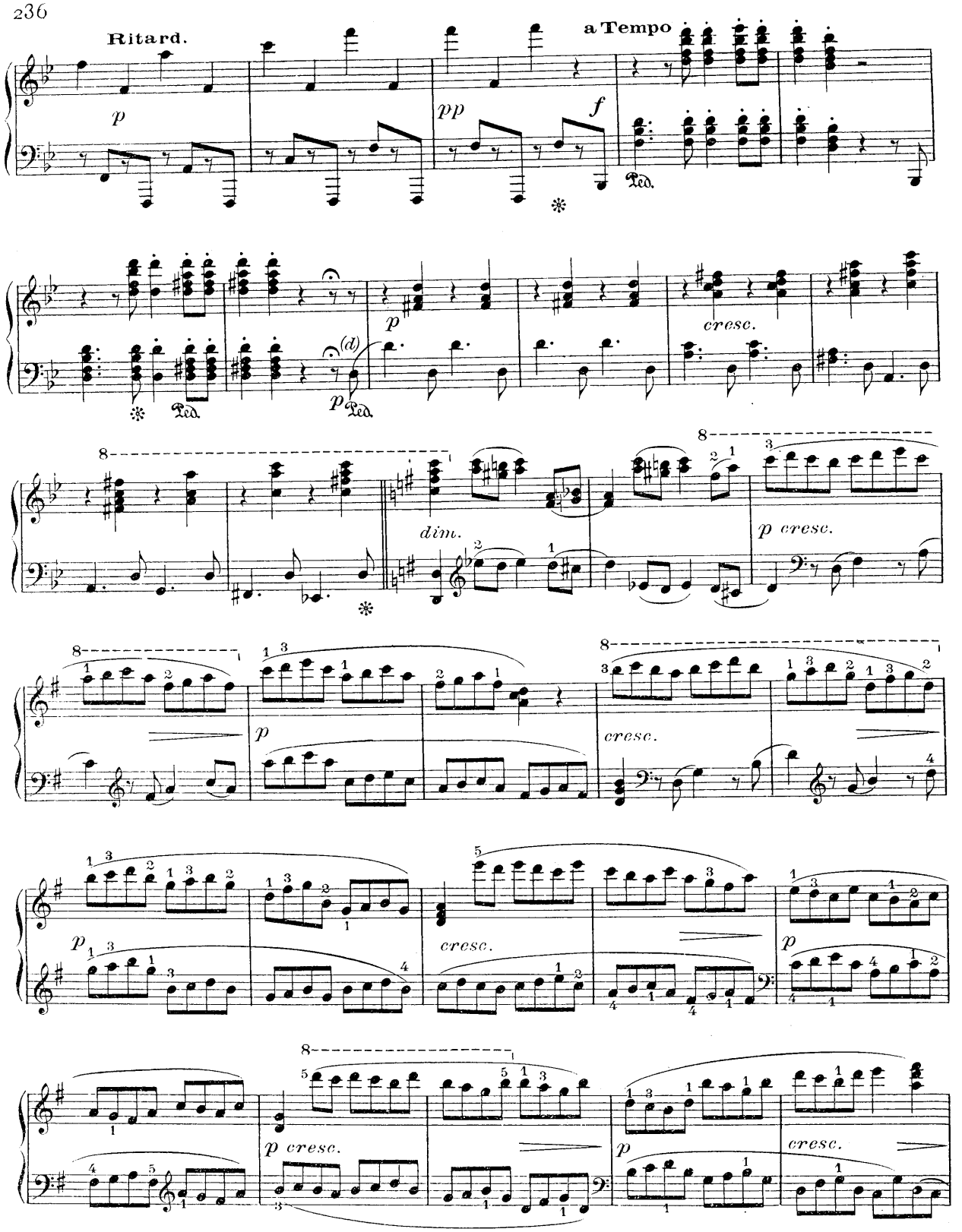
à l'Archiduc Rodolphe

Op. 106

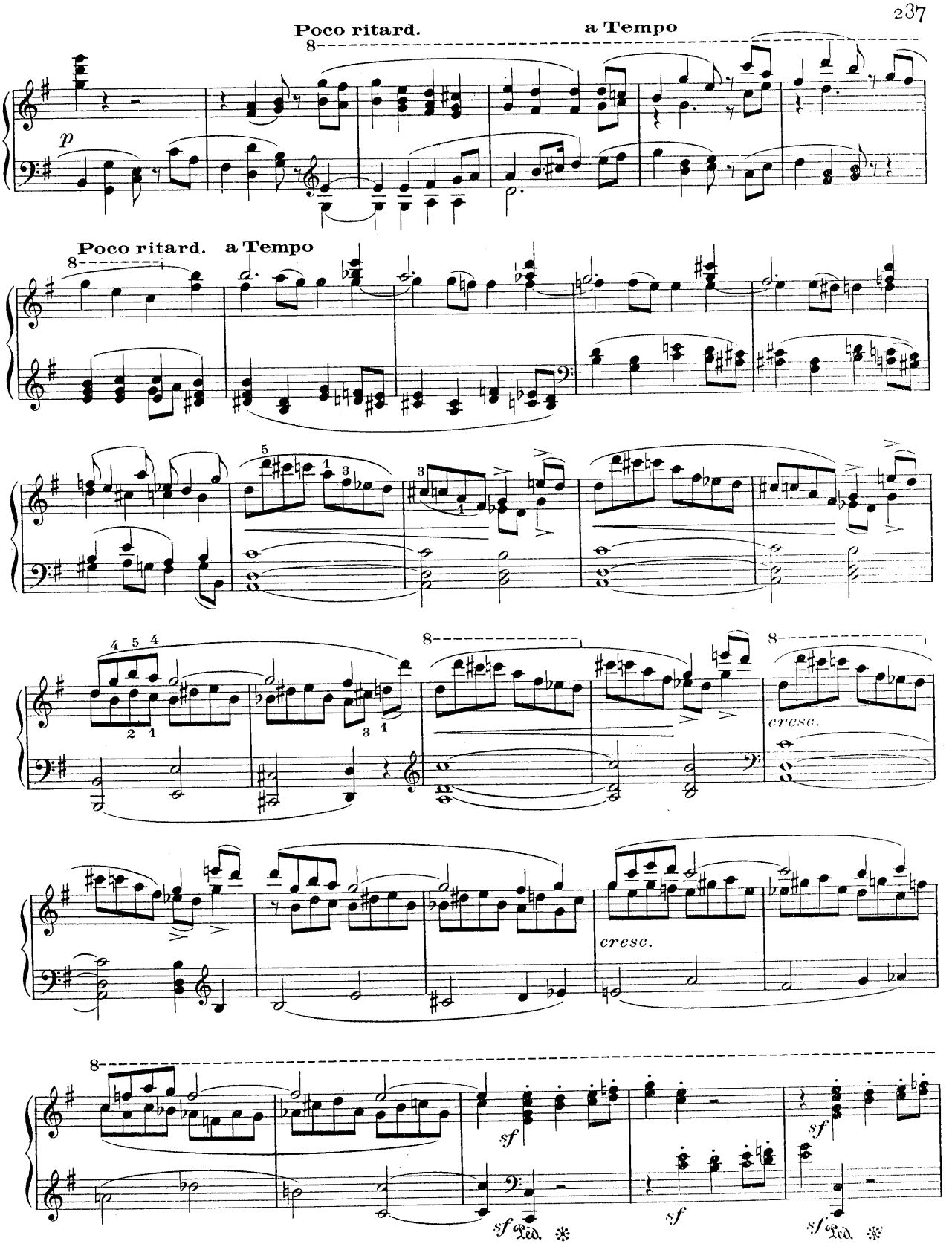
Nº 29

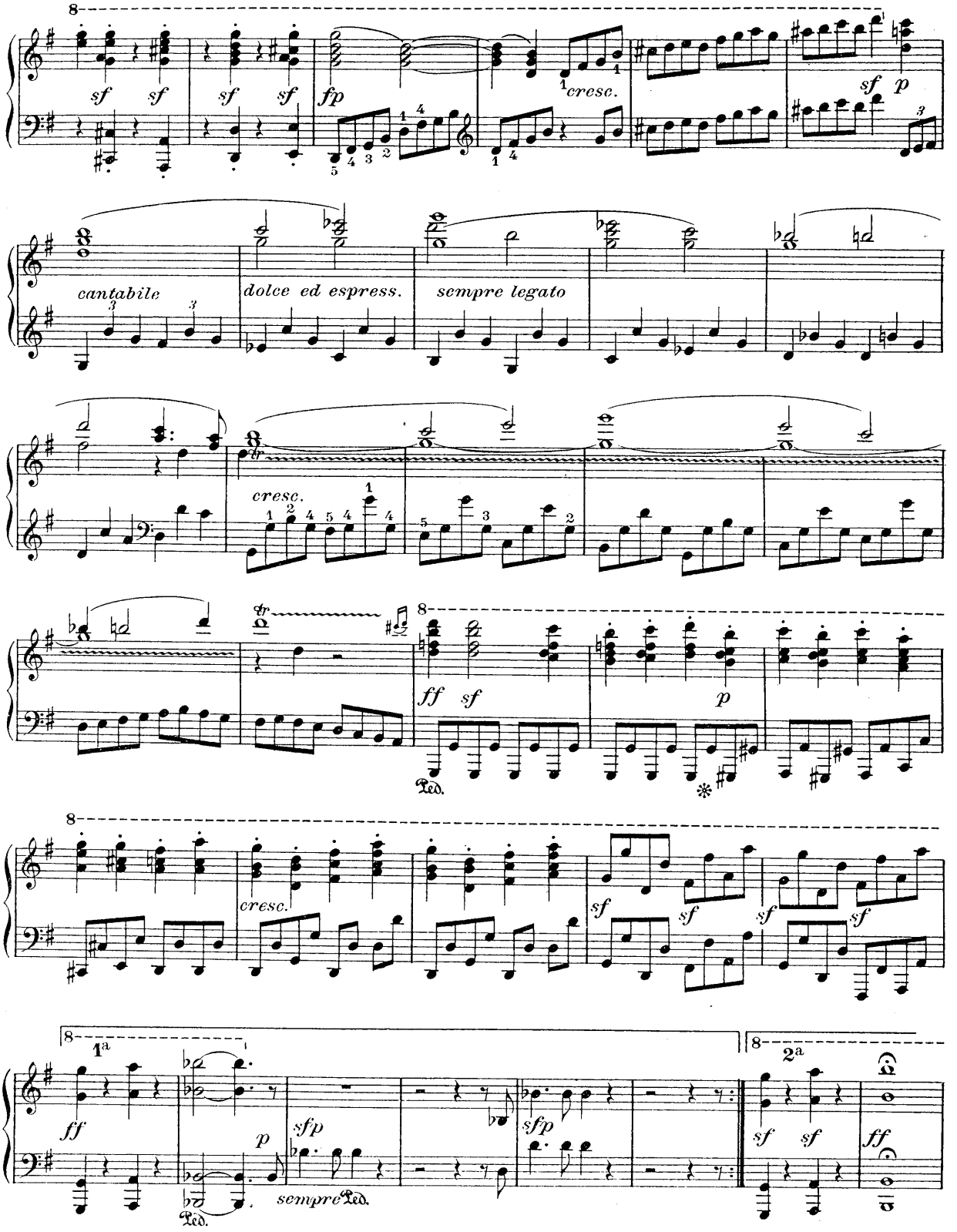


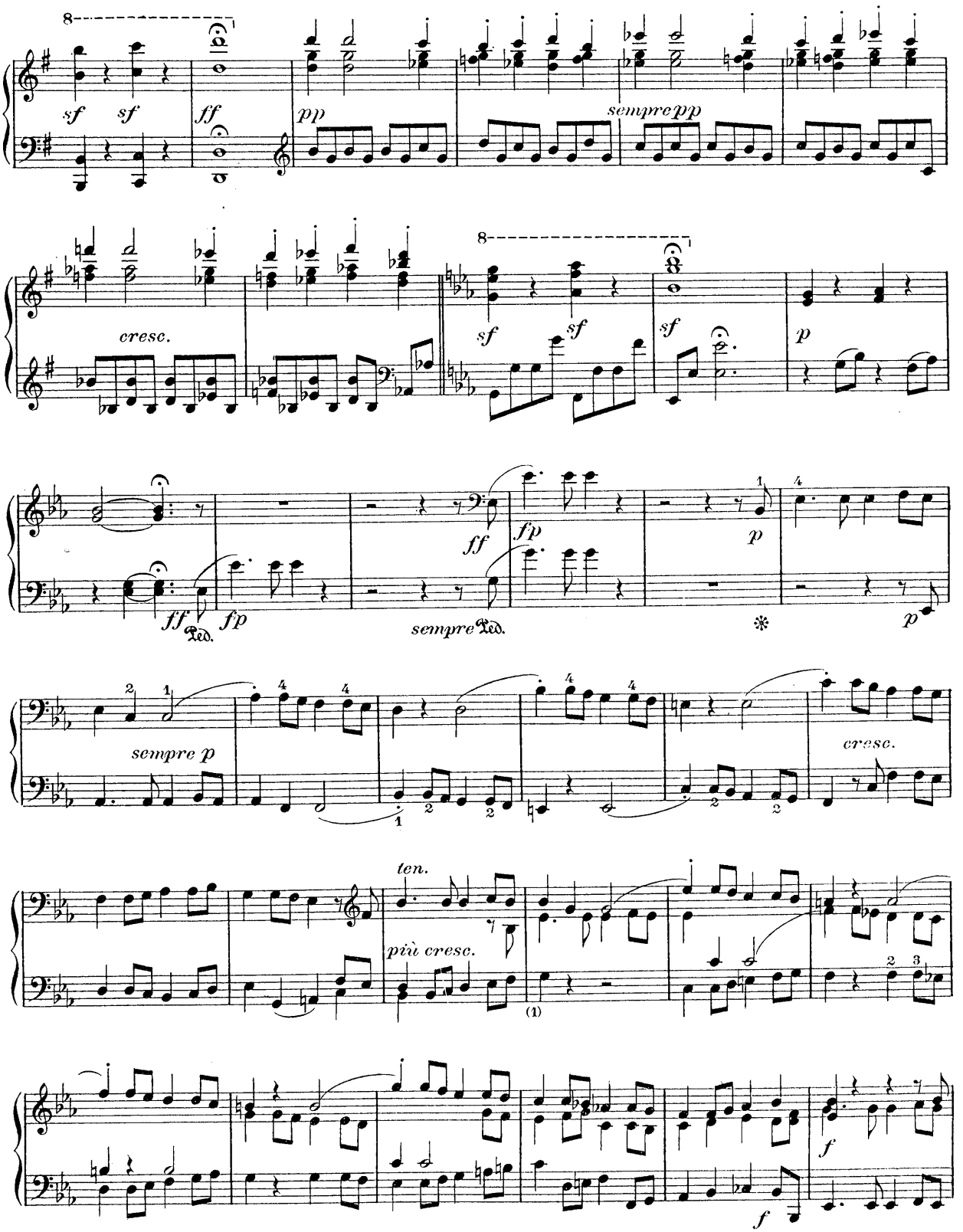
(a)(b)(c) Voir notes critiques, Sonate XXIX



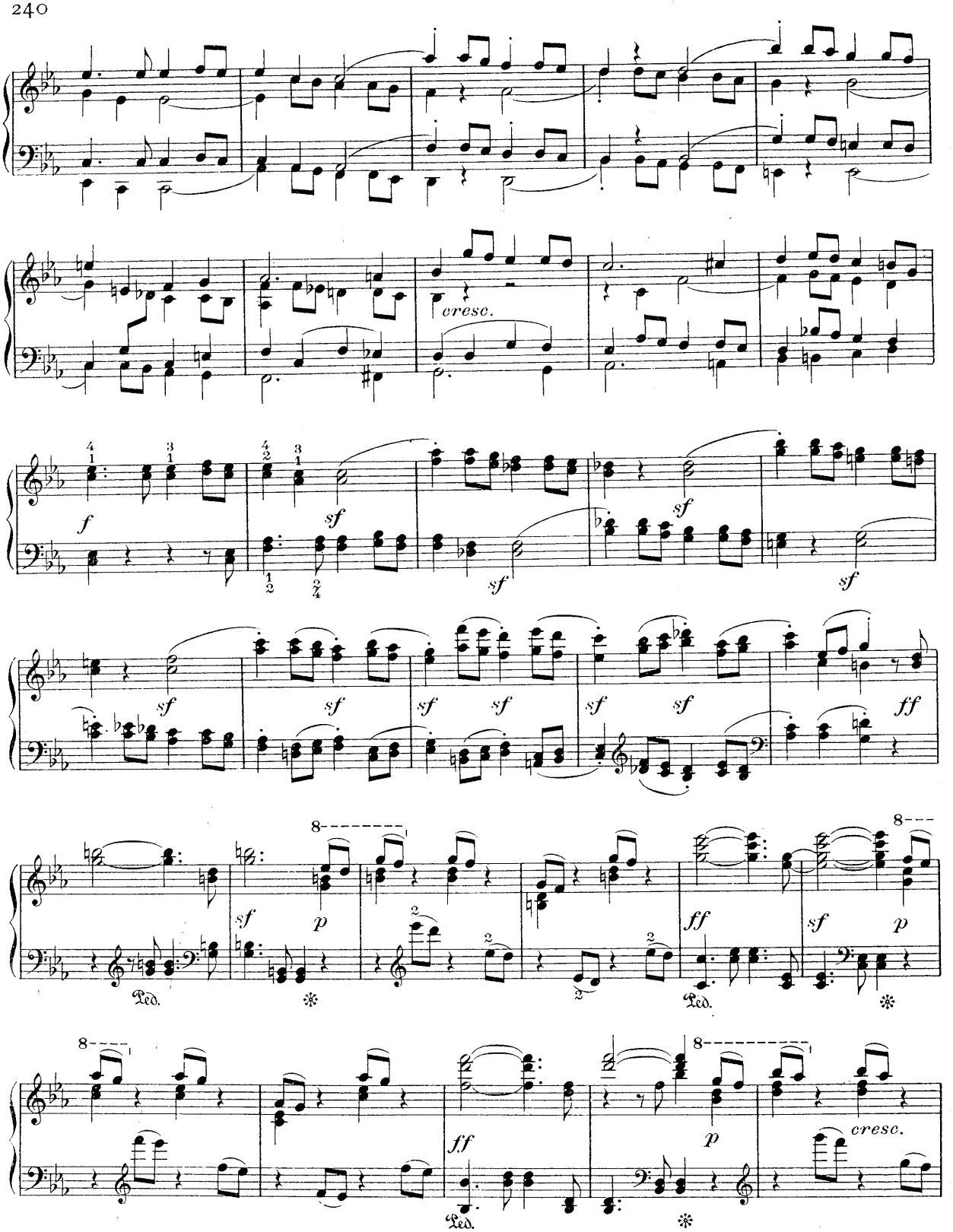
(d) Voir notes critiques, Sonate XXIX

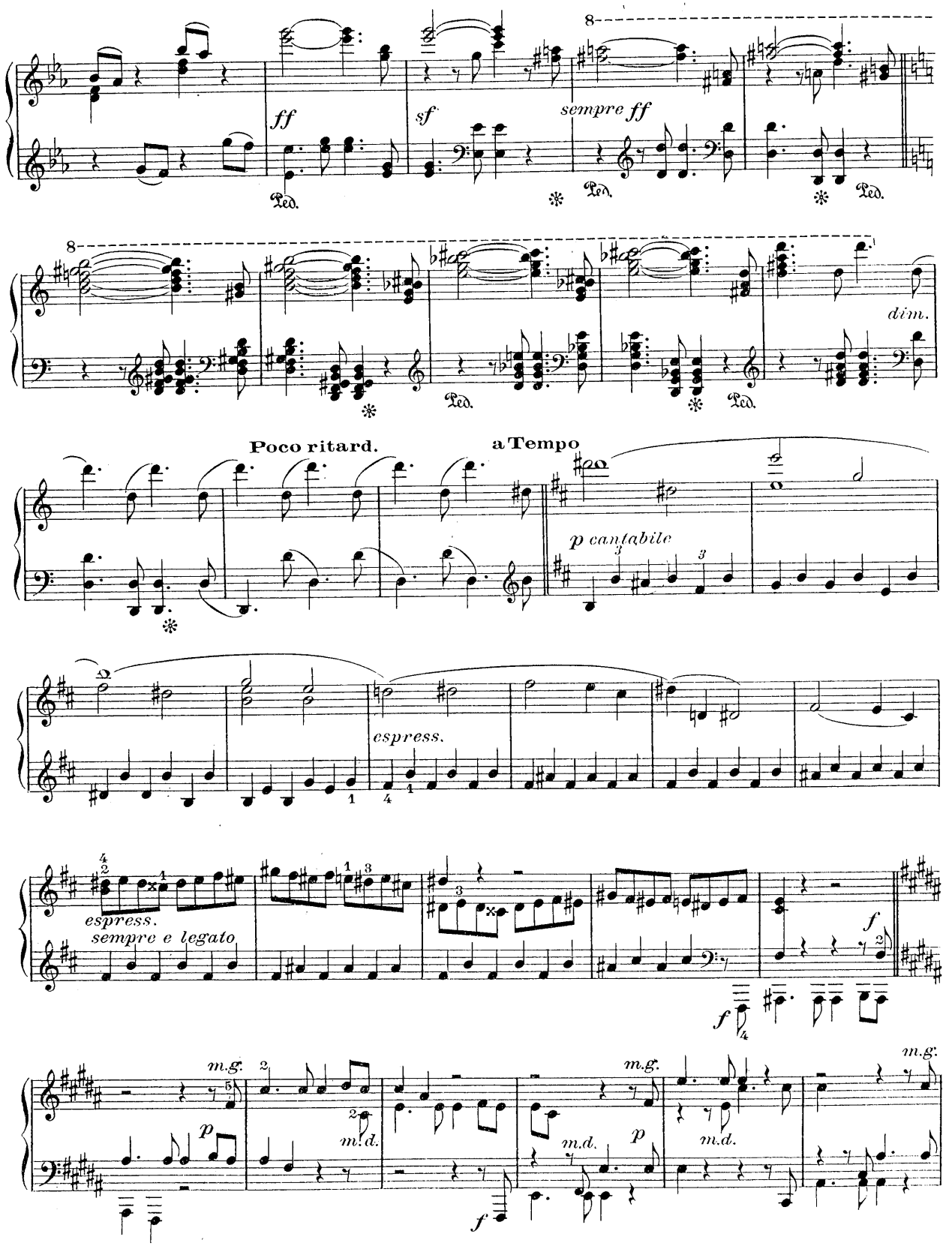

Poco ritard.
a Tempo
p
Poco ritard.
a Tempo
cresc.
cresc.
sf
sf
sf
sf
Ped.
Ped.

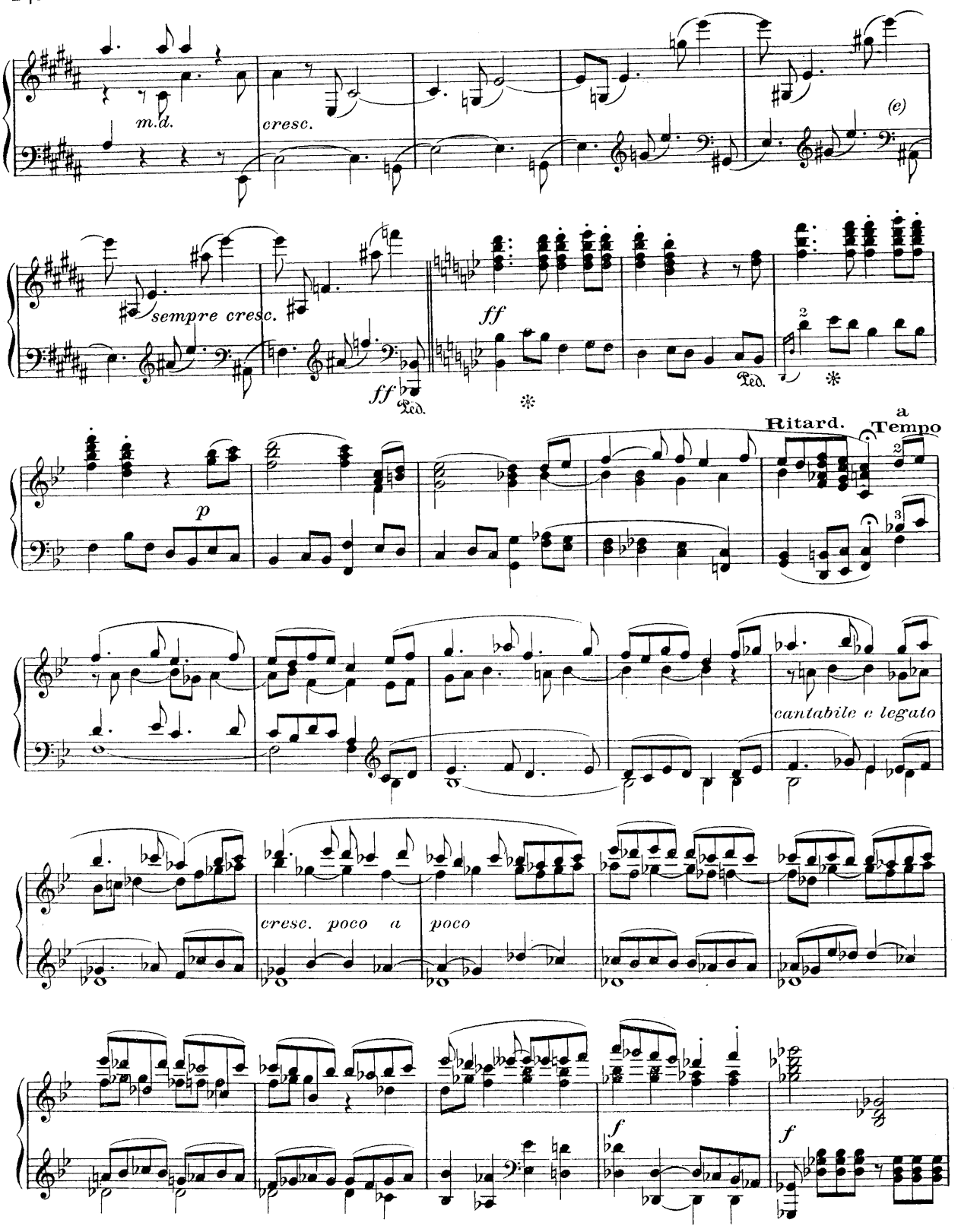

8
sf sf sf sf fp
cresc.
sf p
cantabile
dolce ed espress.
sempre legato
cresc.
ff sf p
Ped.
cresc.
sf sf sf sf
1a
2a
ff p sfp sfp sf sf ff
sempre Ped.
Ped.


8
sf sf
ff
pp
sempre pp
cresc.
8
sf sf
sf
p
ff fp
Ped.
fp
sempre Ped.
ff
fp
p
p
sempre p
cresc.
ten.
più cresc.
(1)
f
f

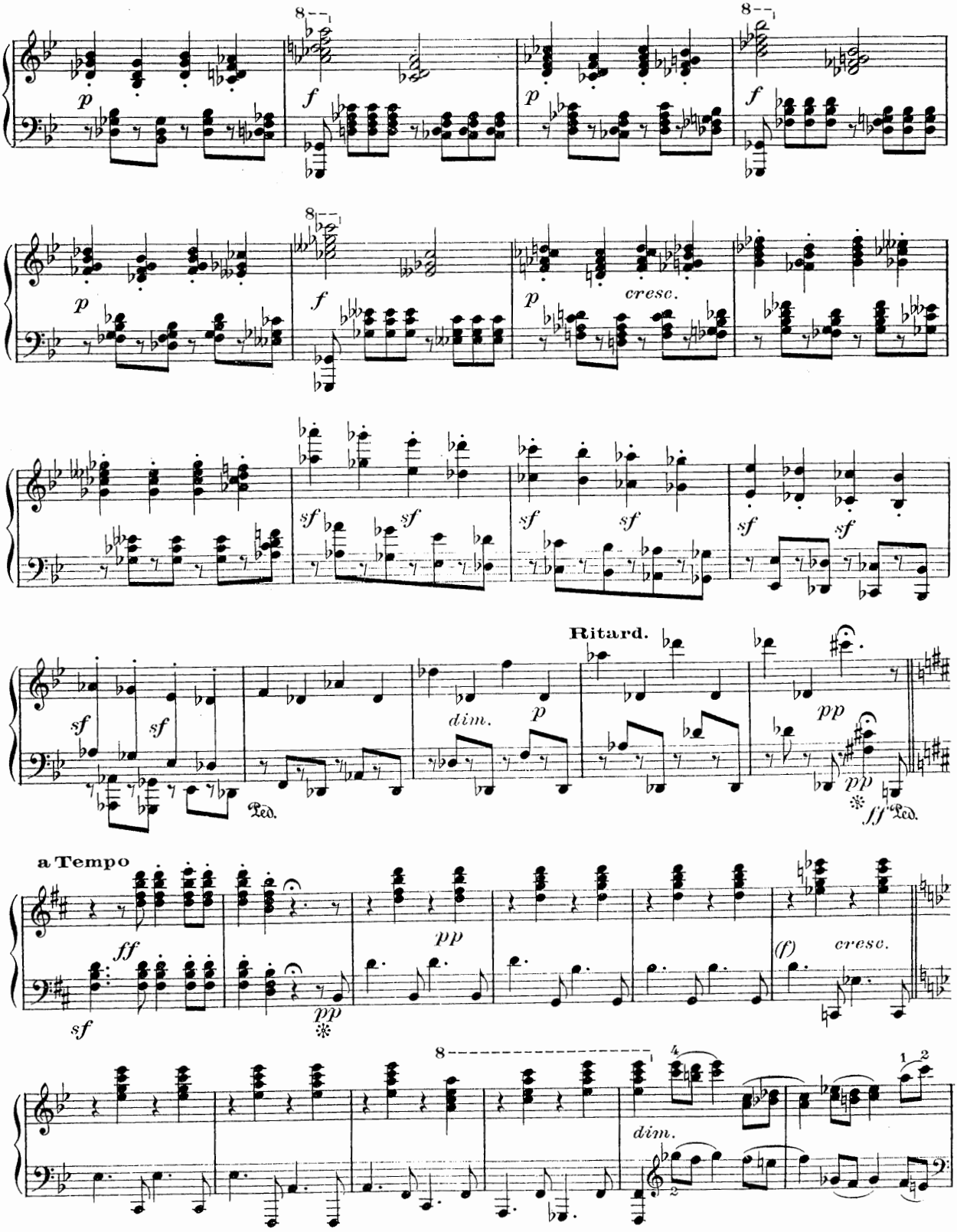
(1) Var. ?


cresc.
f
sf
Ped.
ff
p
cresc.

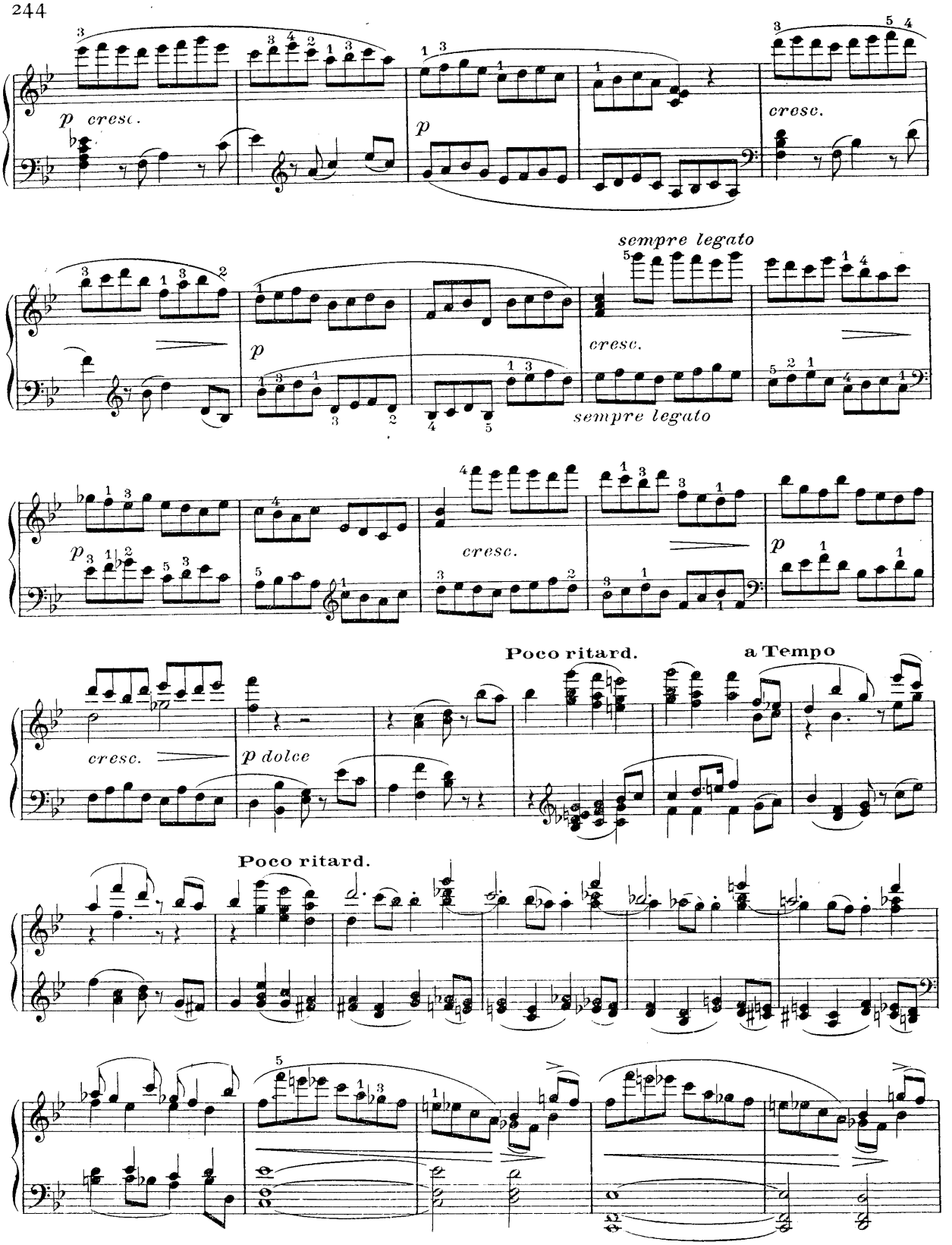

ff
sf
sempre ff
Ped.
dim.
Poco ritard.
a Tempo
p cantabile
espress.
espress.
sempre e legato
f
m.g.
m.d.
p

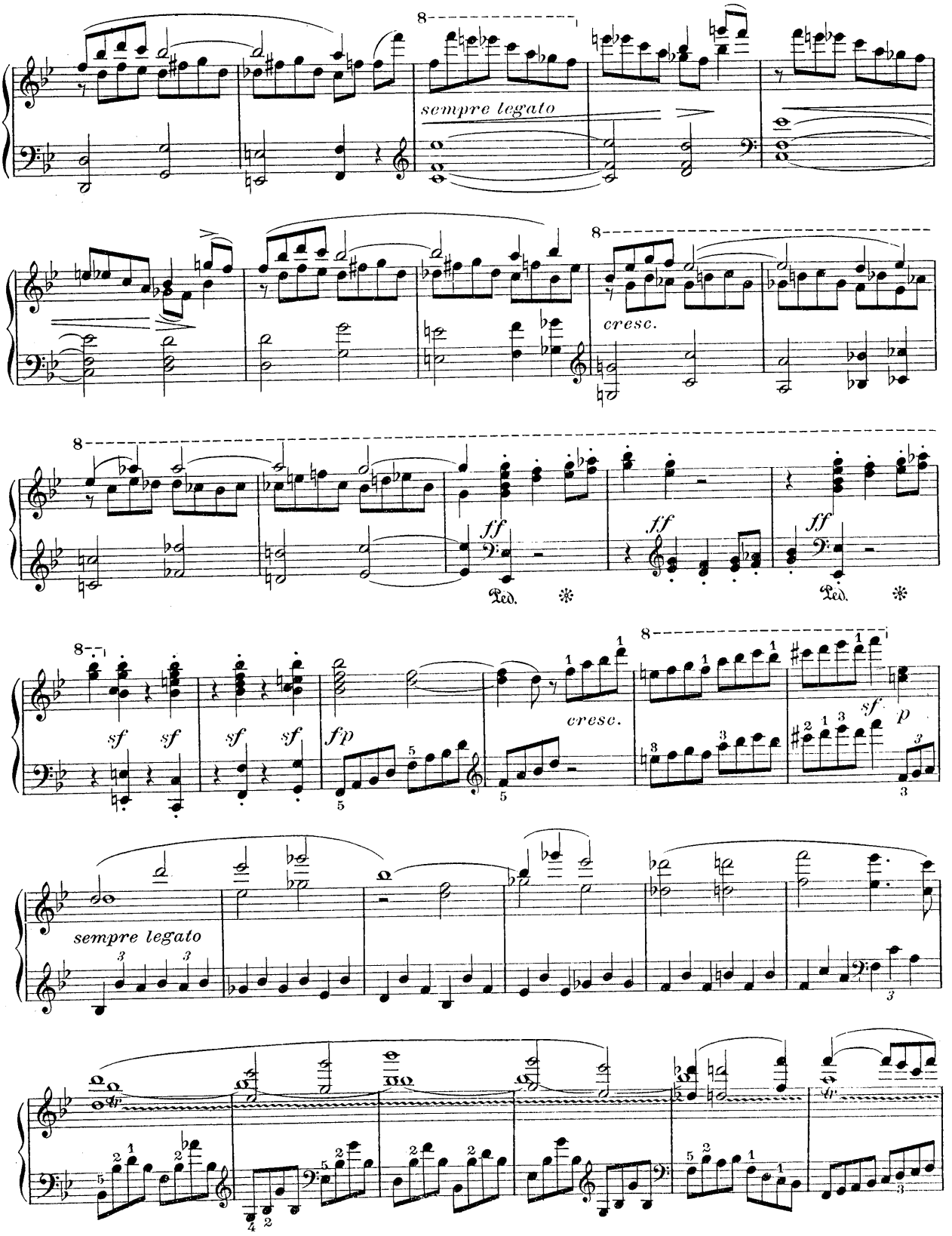


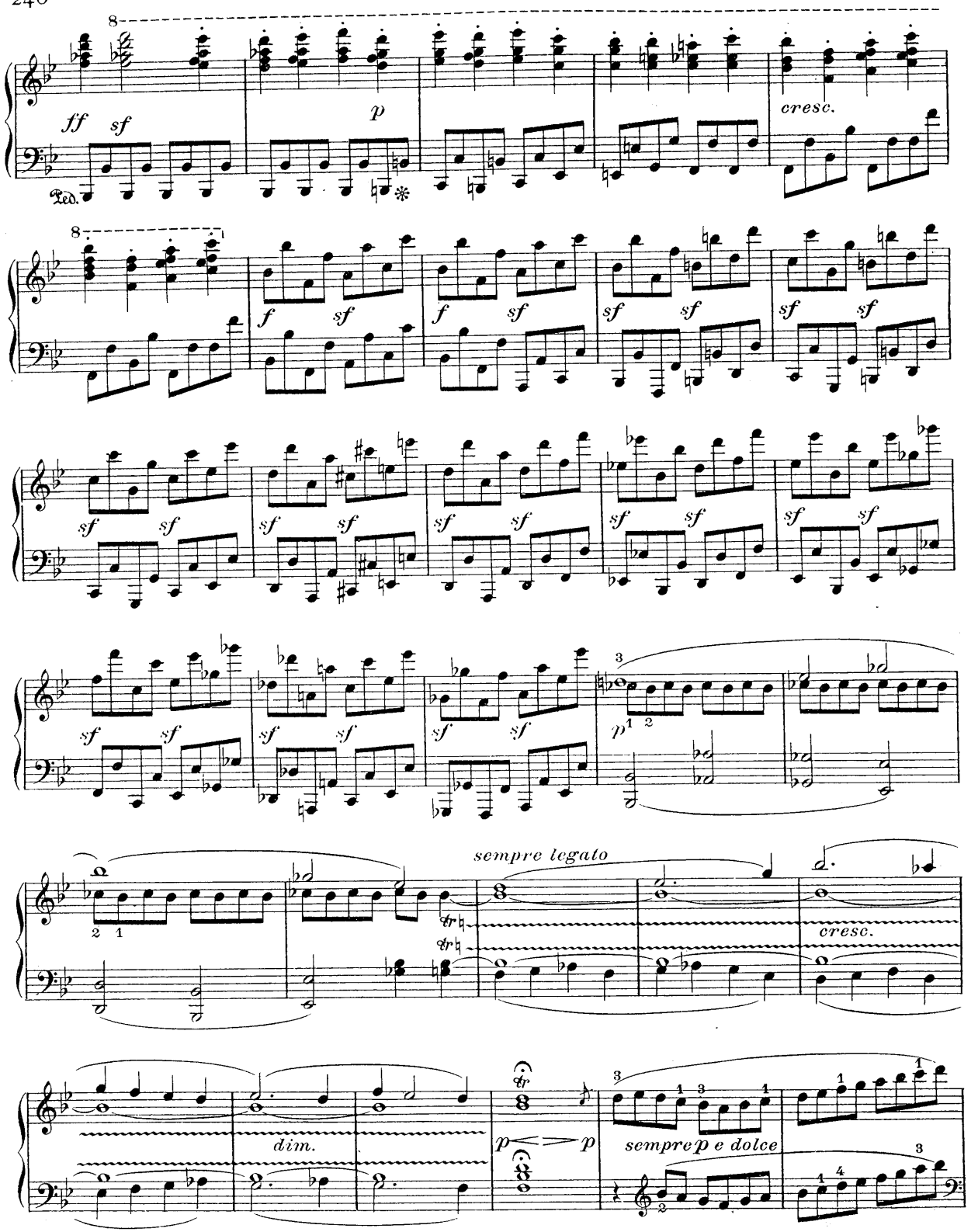
(e) Voir notes critiques, Sonate XXIX

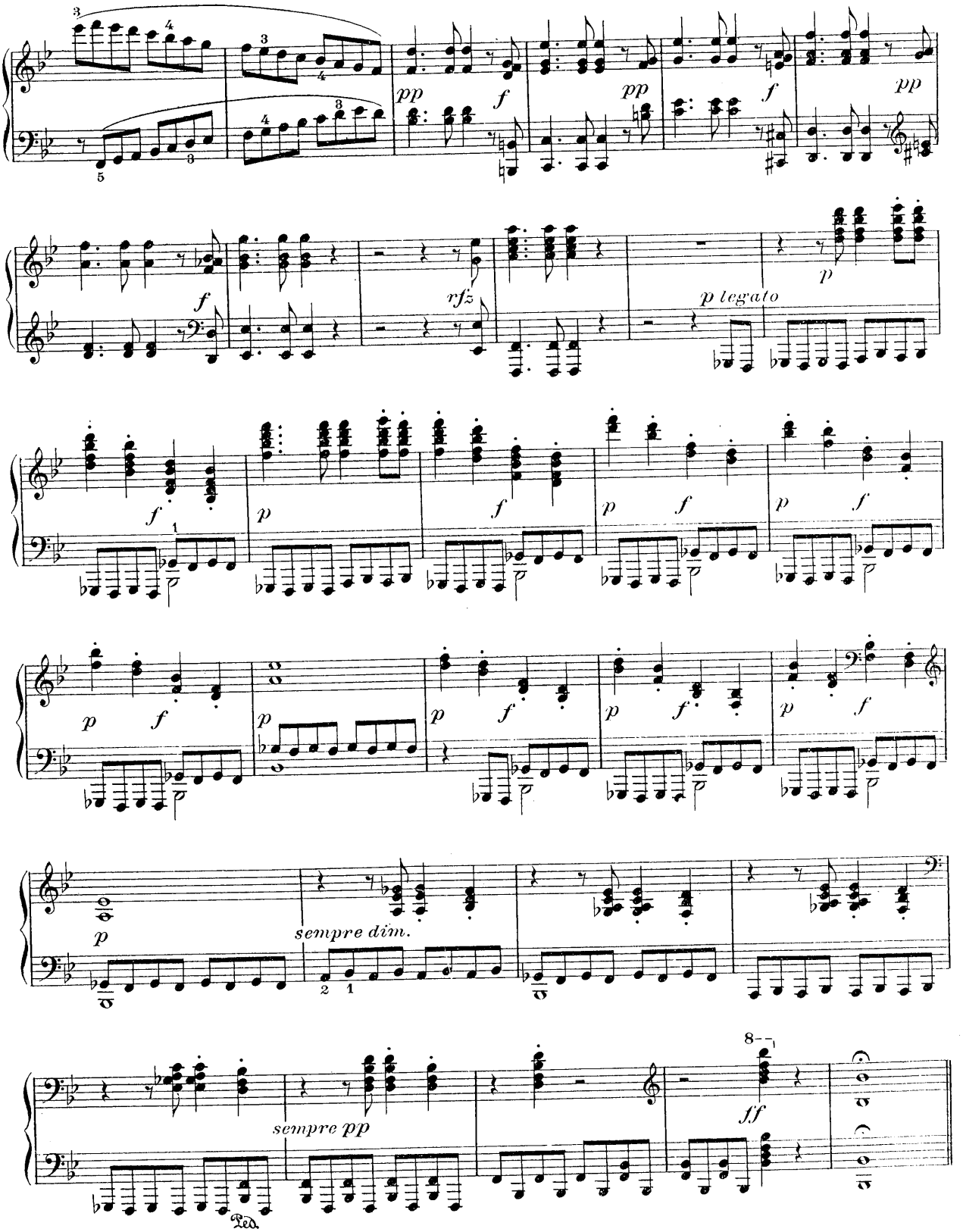


(f) Voir notes critiques, Sonate XXIX


p cresc.
p
cresc.
sempre legato
cresc.
sempre legato
p
cresc.
p
p dolce
Poco ritard.
a Tempo
Poco ritard.

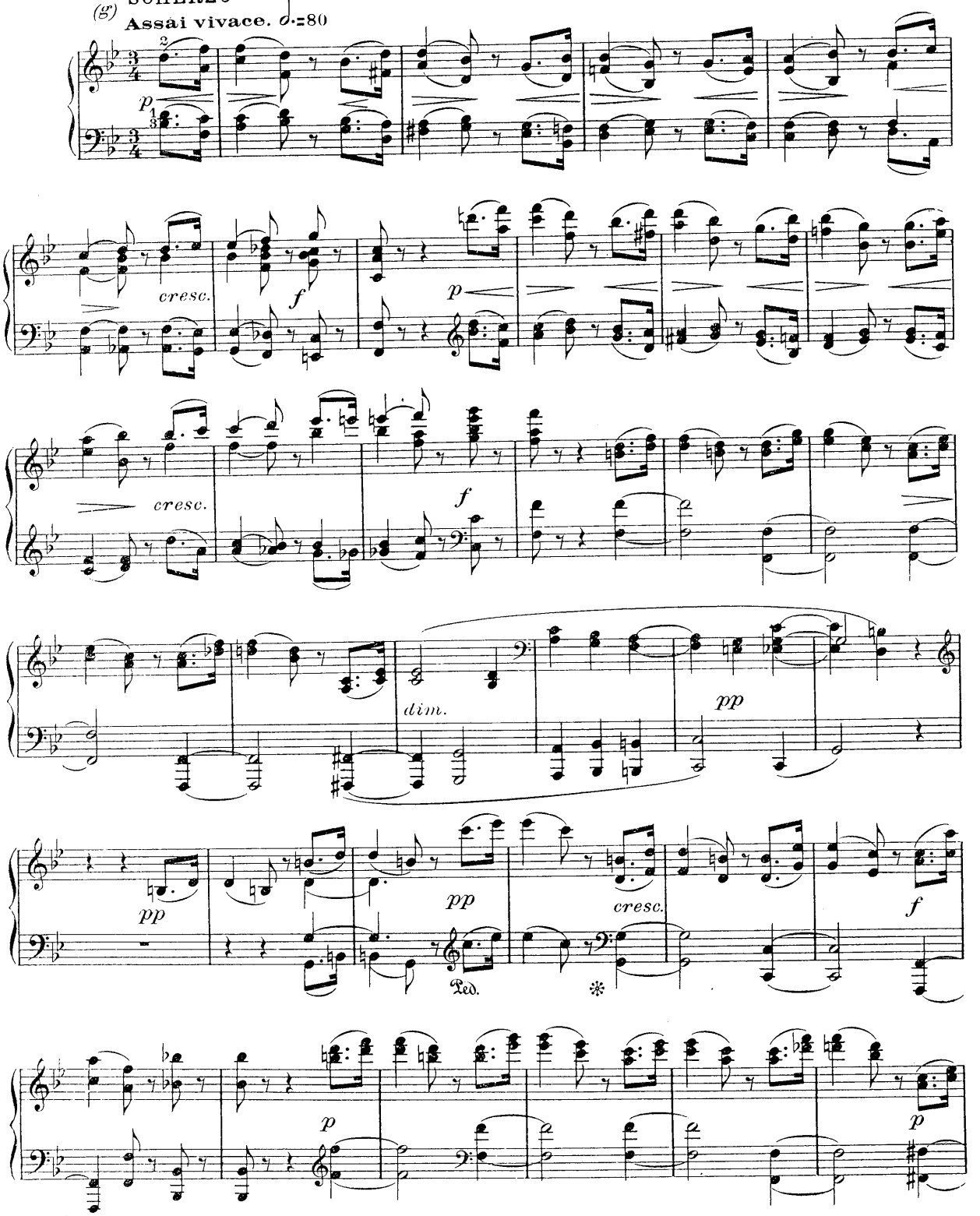

sempre legato
cresc.
ff
Ped.
sf
fp
cresc.
sempre legato


ff
sf
p
cresc.
Ped.
f
sf
sempre legato
cresc.
dim.
p
p
sempre p e dolce

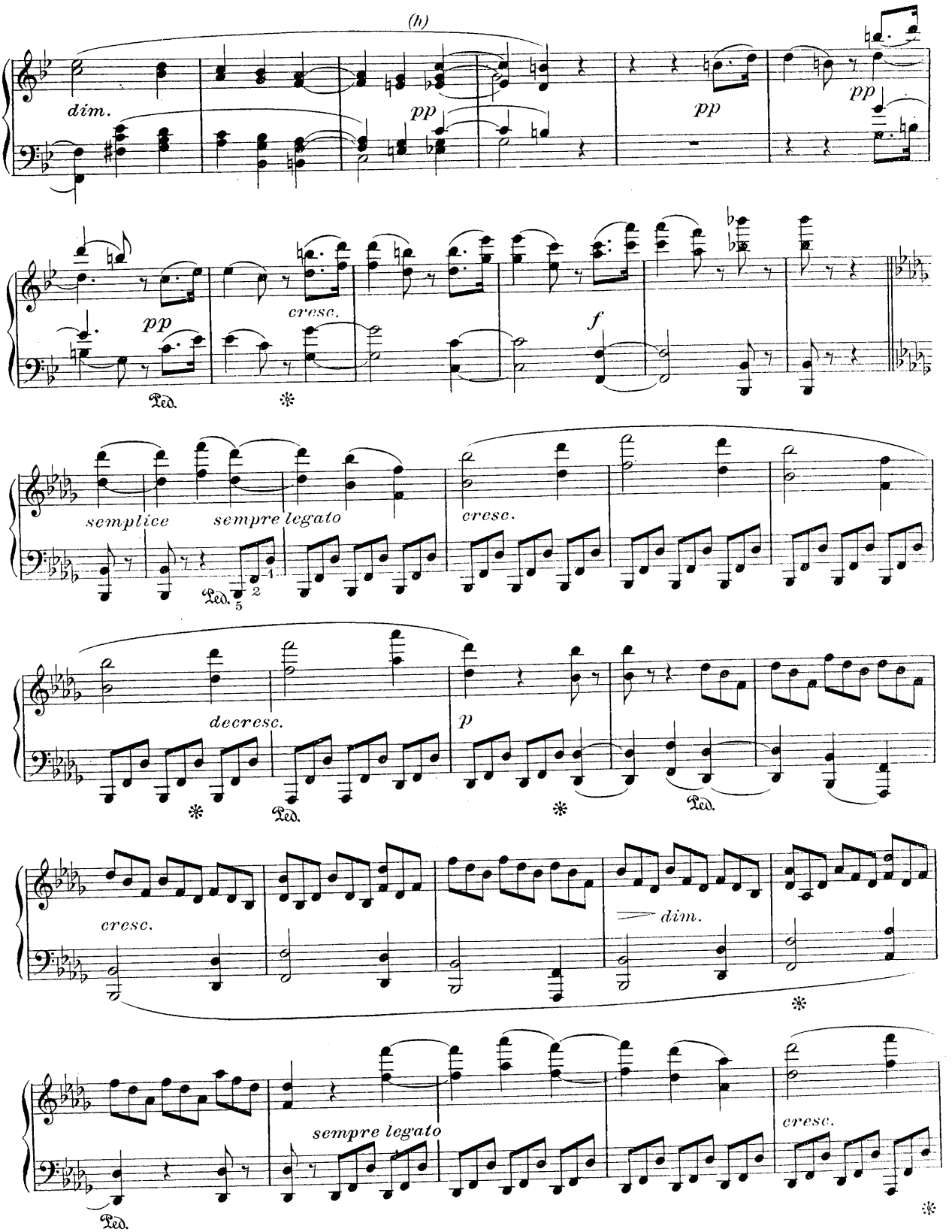

pp
f
pp
f
pp
f
rfz
p
p legato
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
sempre dim.
sempre pp
ff
8
Ped.

(g) SCHERZO

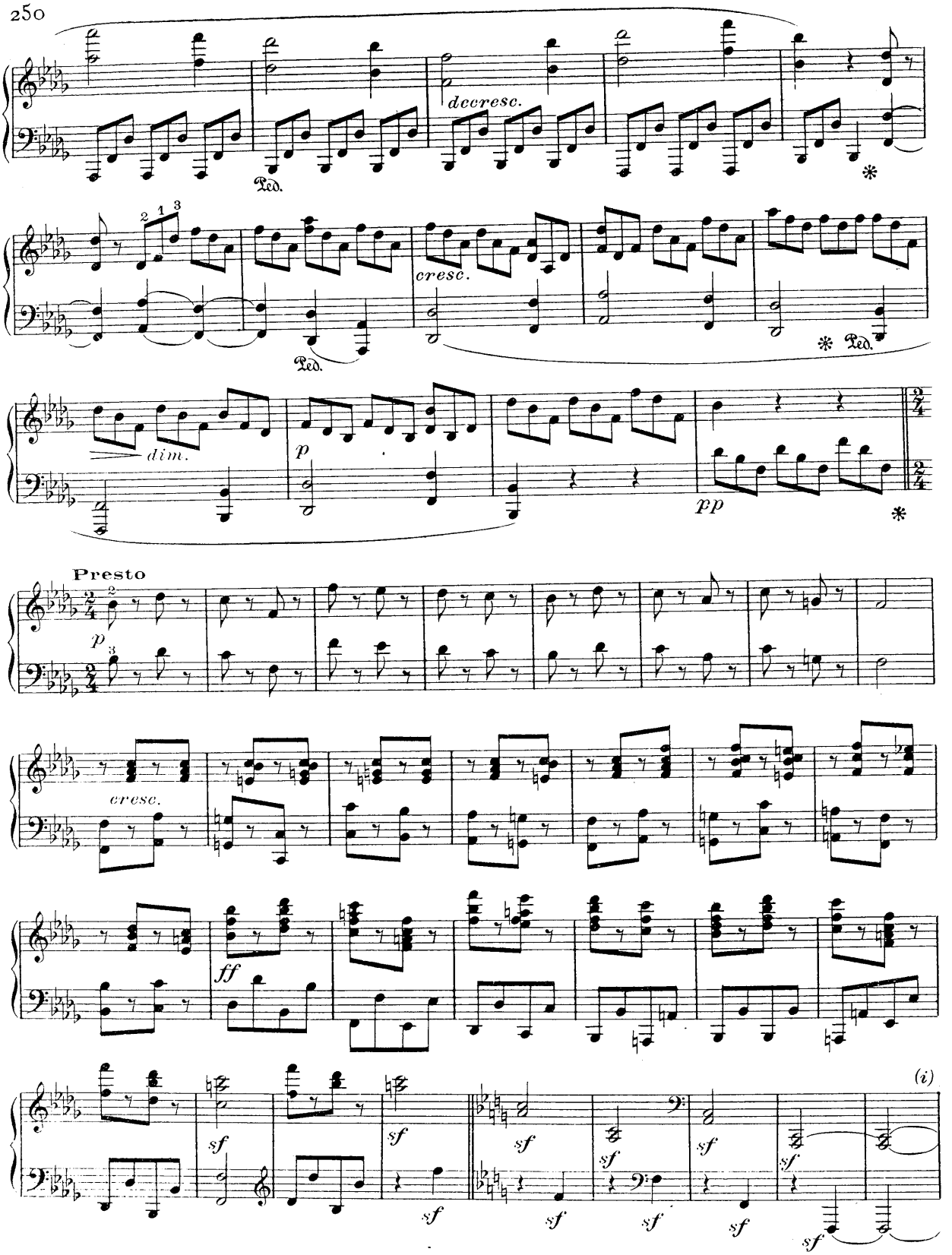
Assai vivace. ♩.=80



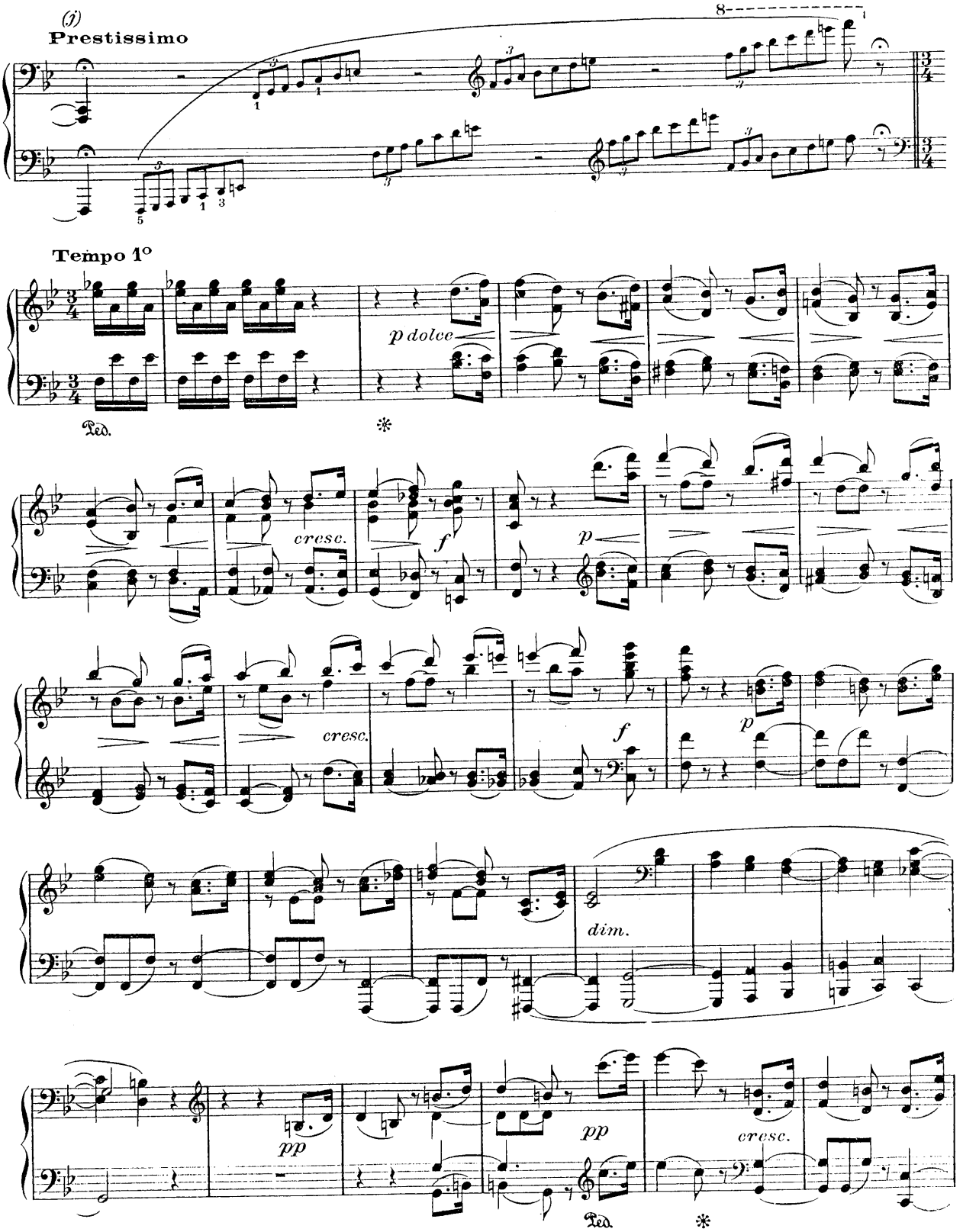
(g) Voir notes critiques, Sonate XXIX



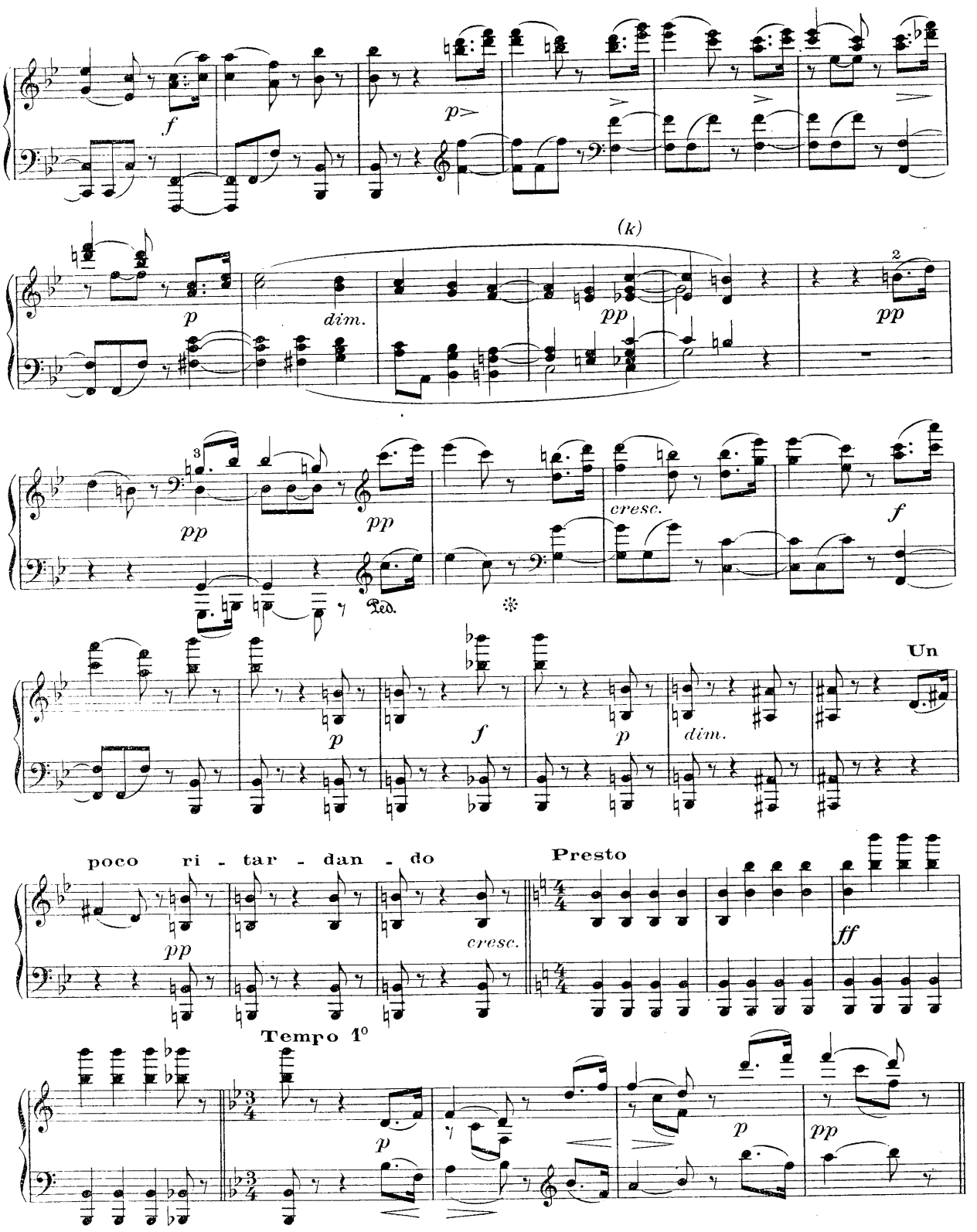
(h) Voir notes critiques, Sonate XXIX



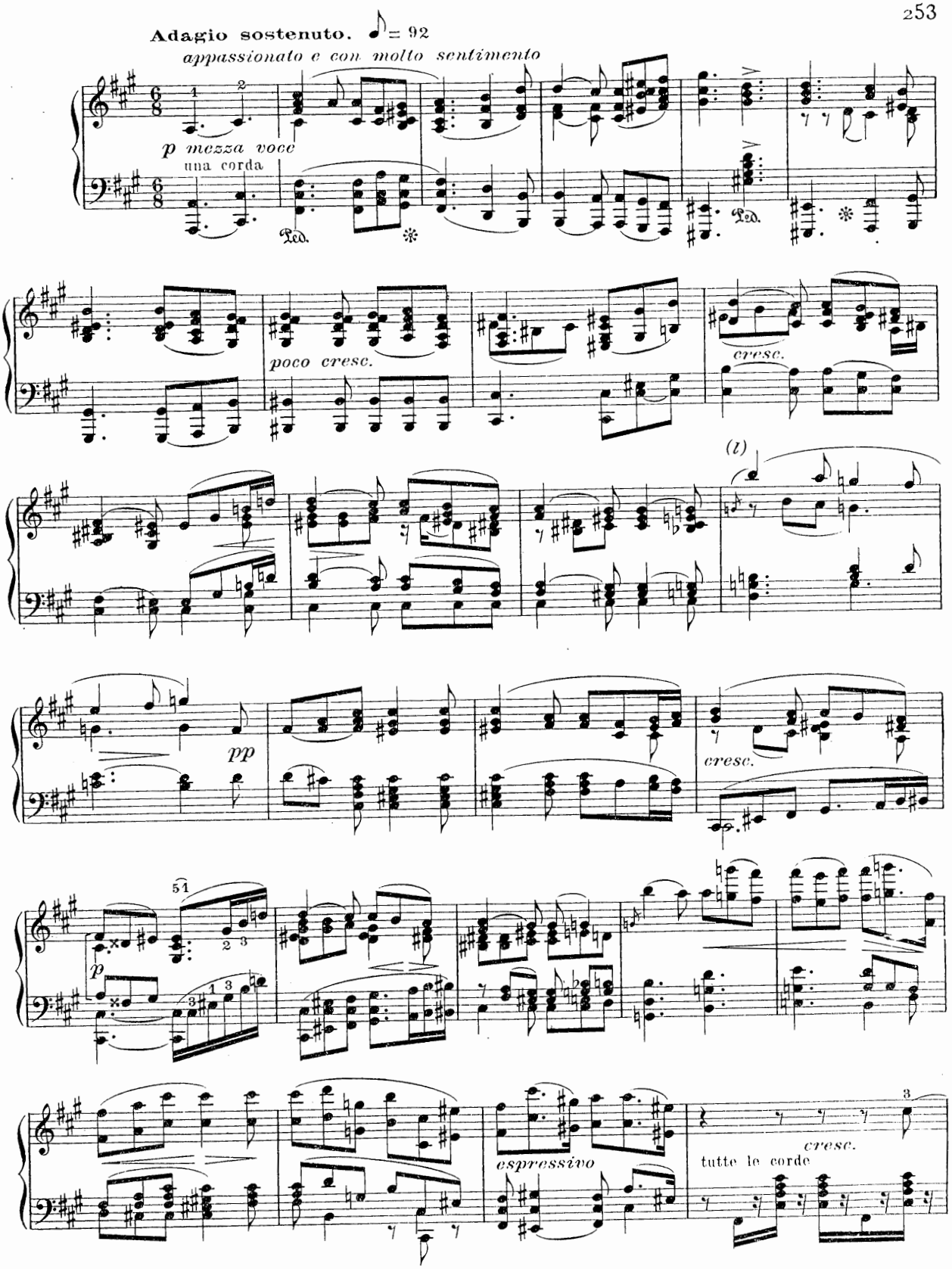
(i) Voir notes critiques, Sonate XXIX



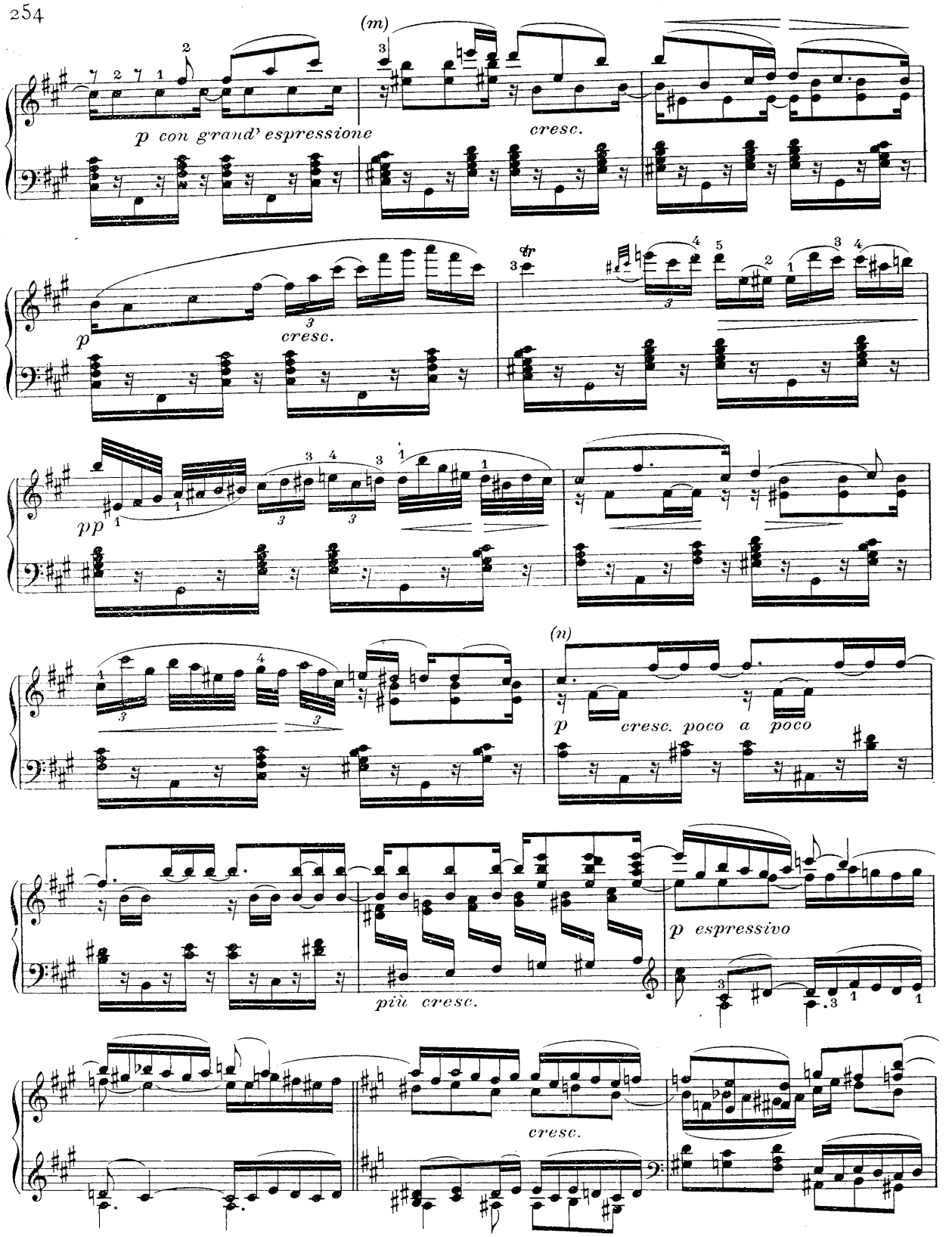
(j) Voir notes critiques, Sonate XXIX



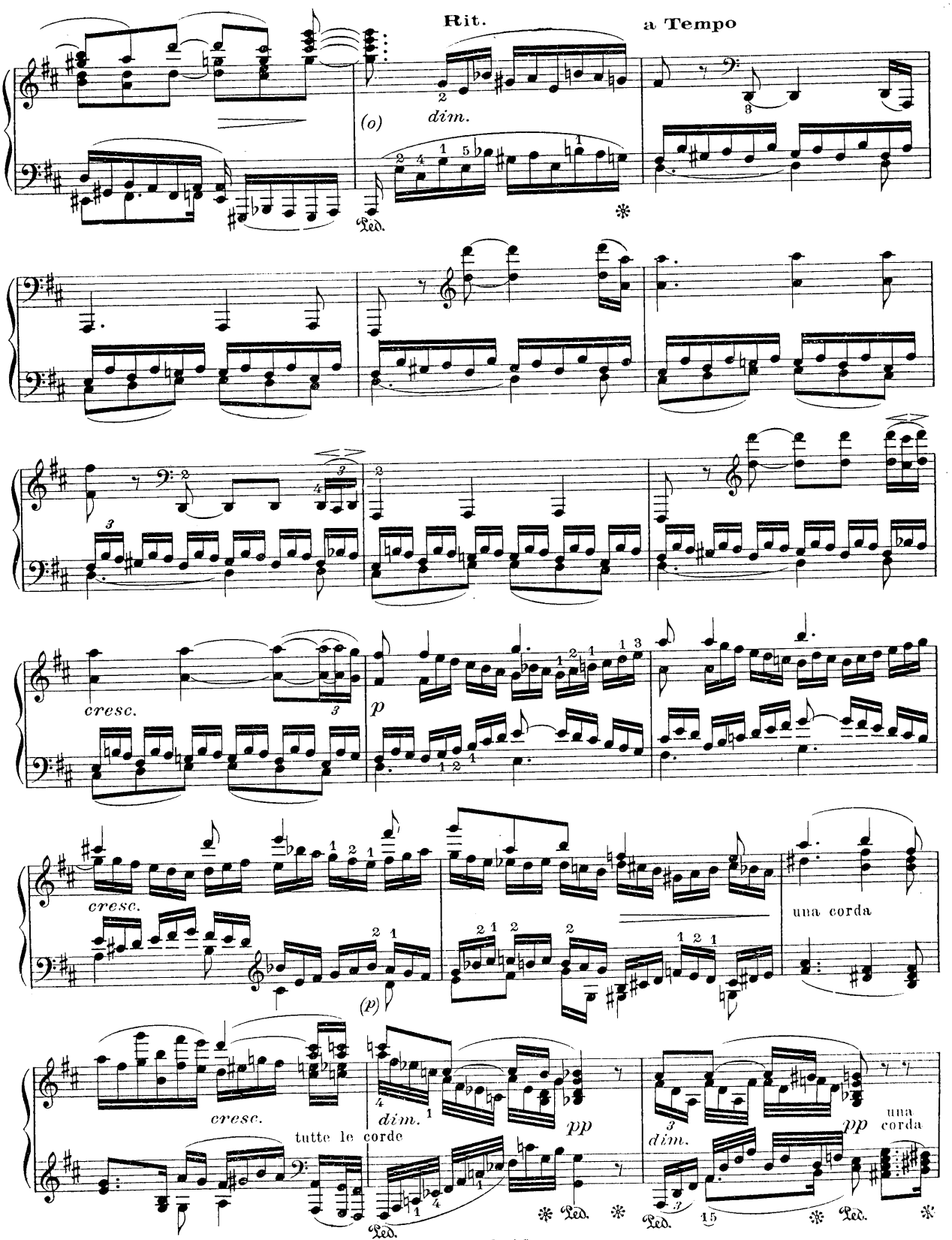
(k) Voir notes critiques, Sonate XXIX.



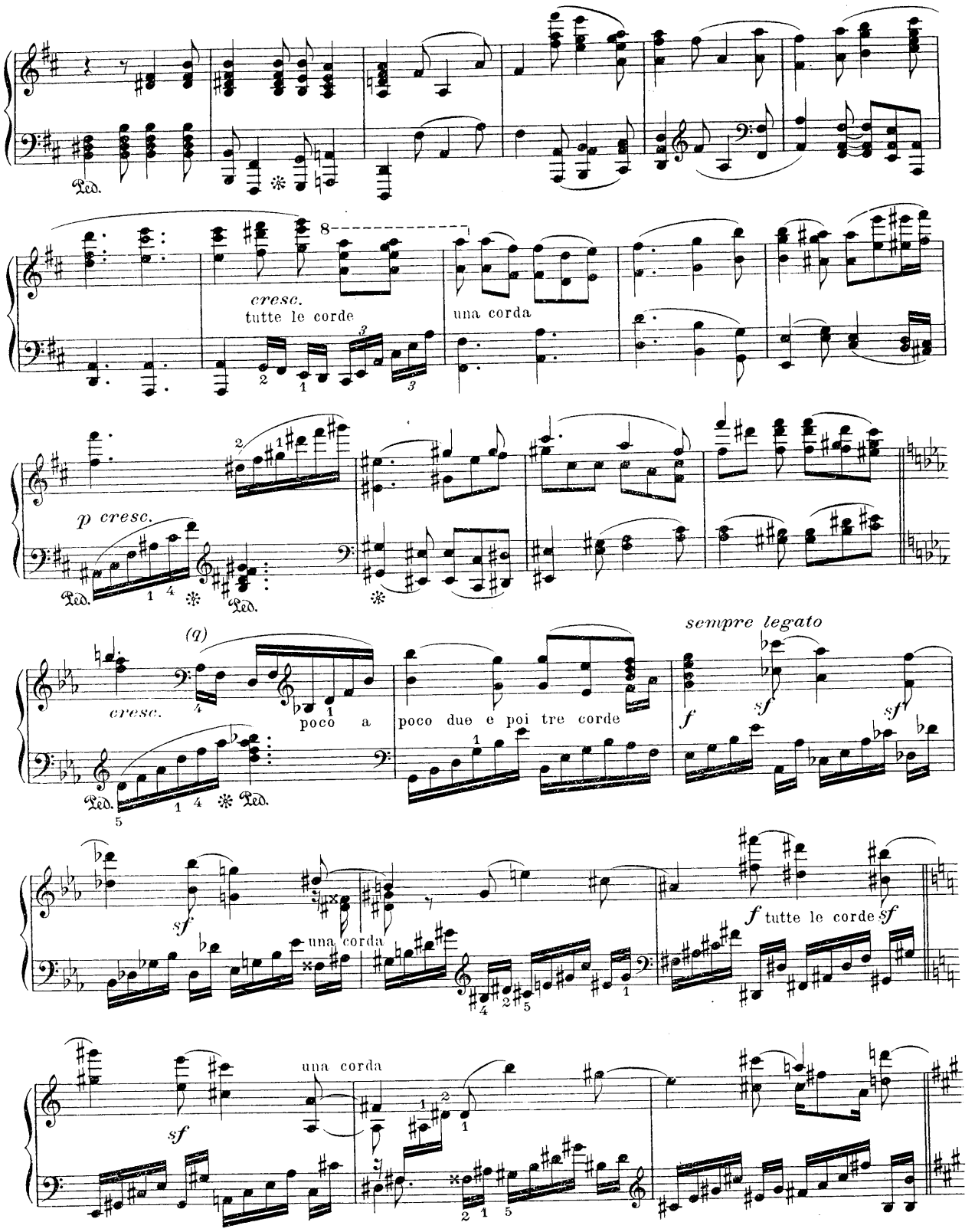
(l) Voir notes critiques, Sonate XXIX.



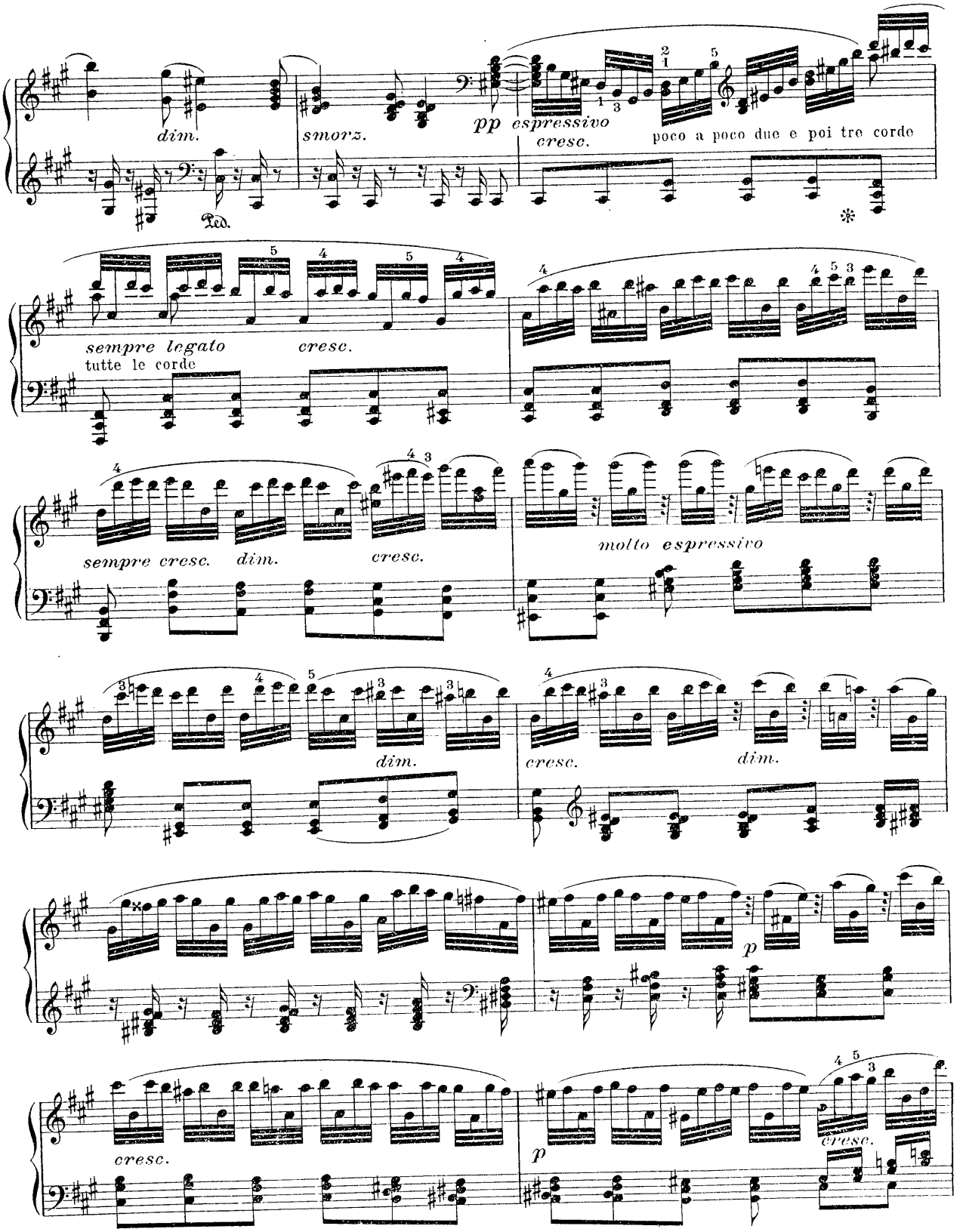
(m) (n) Voir notes critiques, Sonate XXIX.

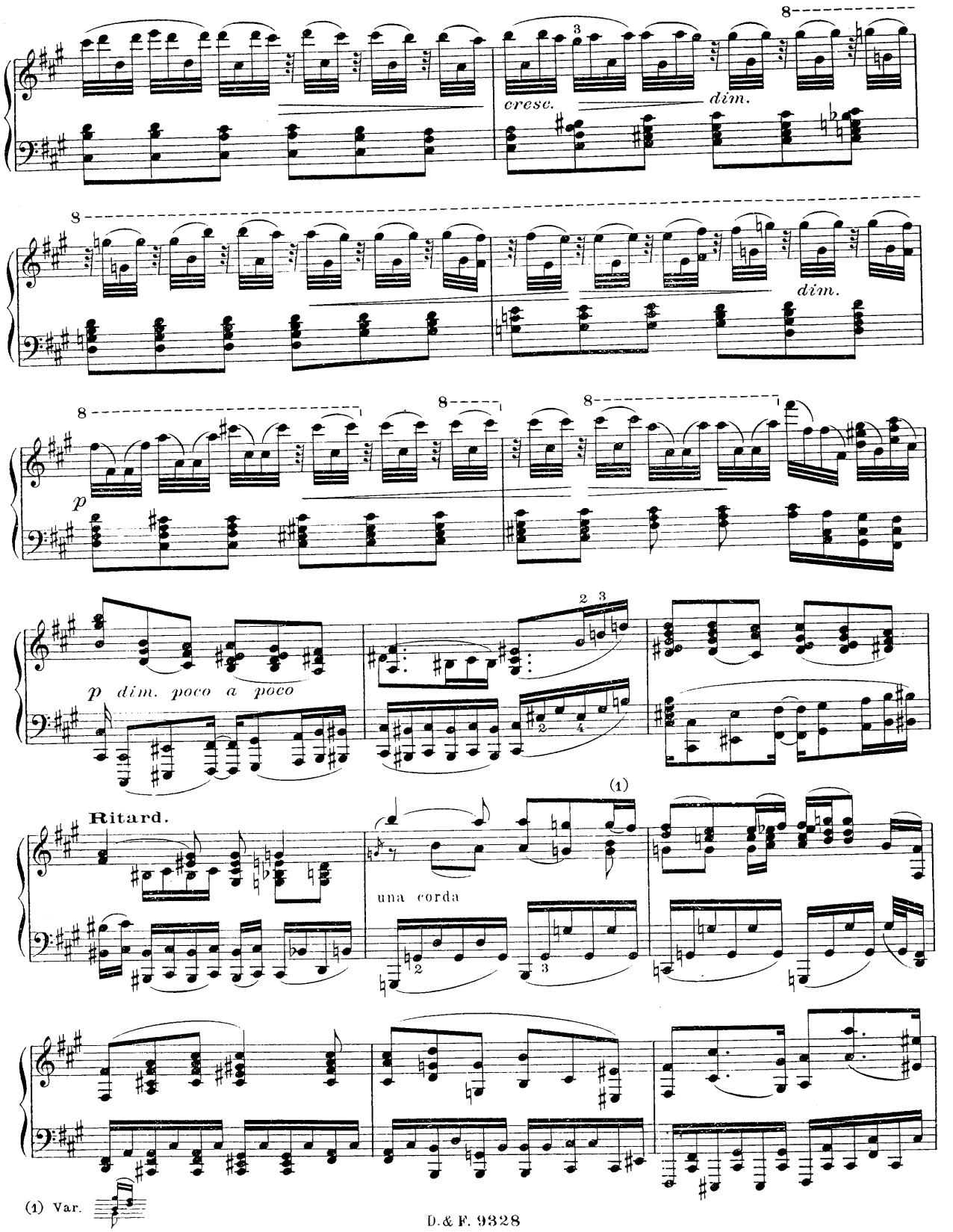


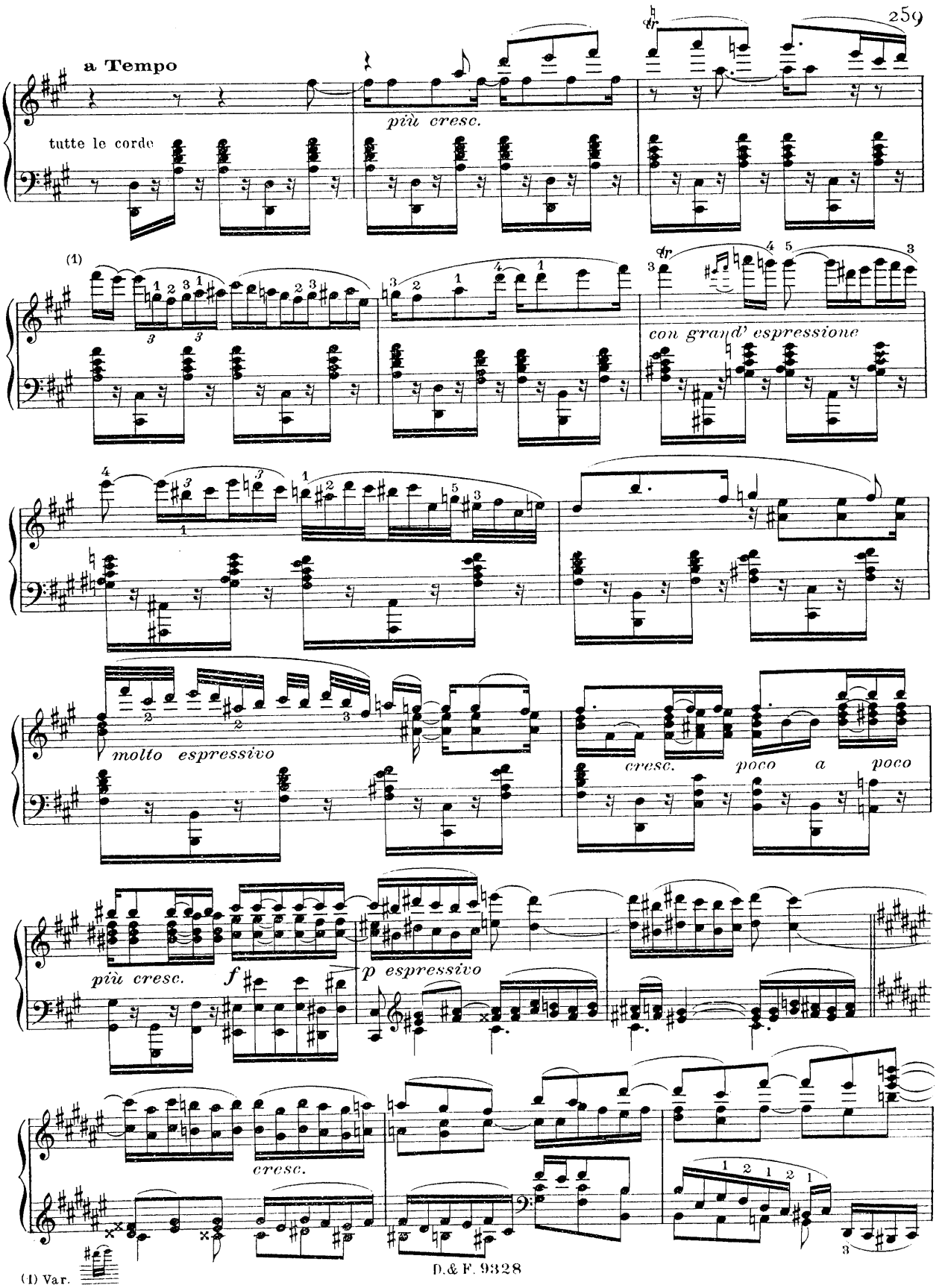
(o) (p) Voir notes critiques, Sonate XXIX.

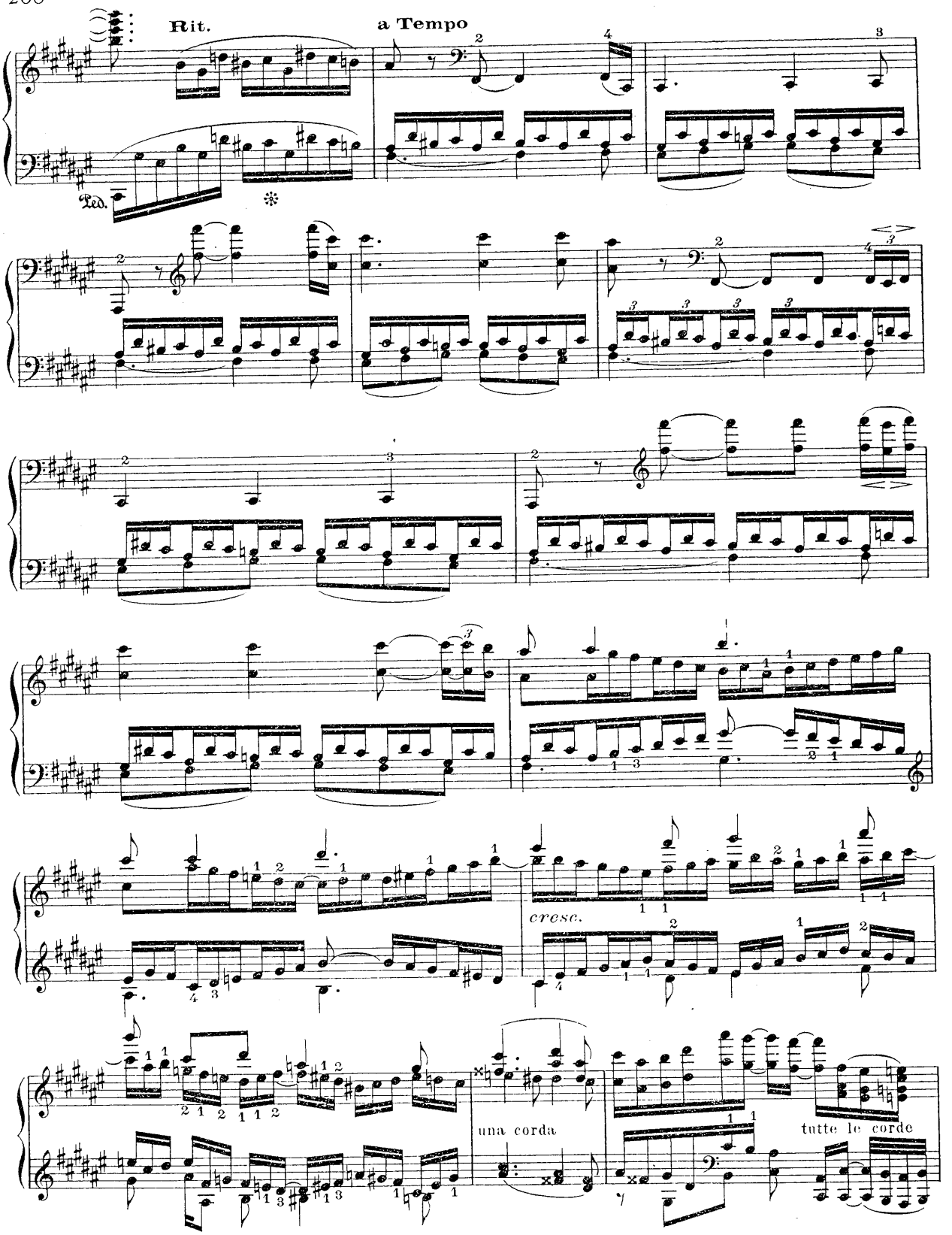


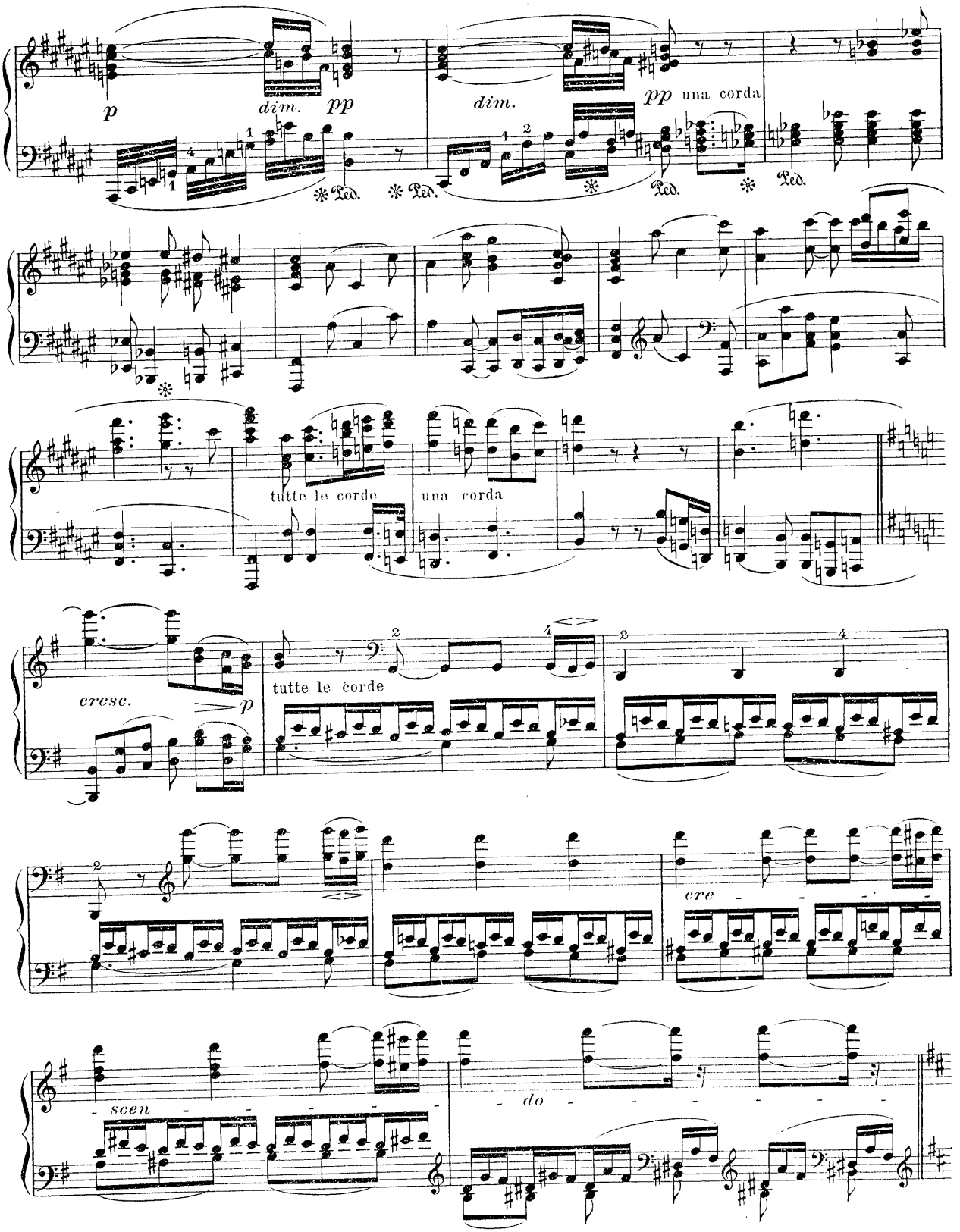
(q) Voir notes critiques, Sonate XXIX.

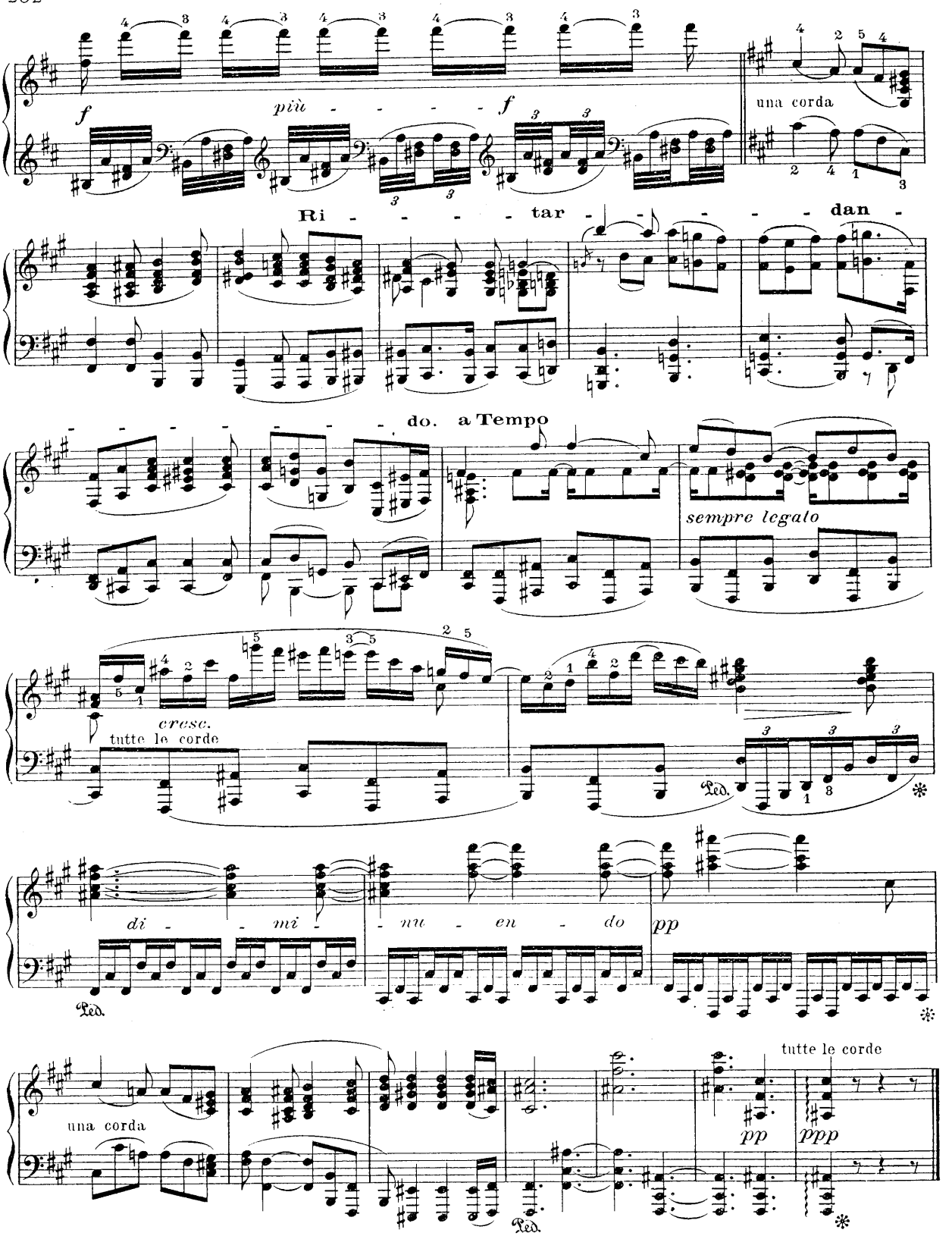

dim.
Ped.
smorz.
pp espressivo
cresc.
poco a poco due e poi tre corde
sempre legato
tutte le corde
cresc.
sempre cresc.
dim.
cresc.
molto espressivo
dim.
cresc.
dim.
p
cresc.
p
cresc.

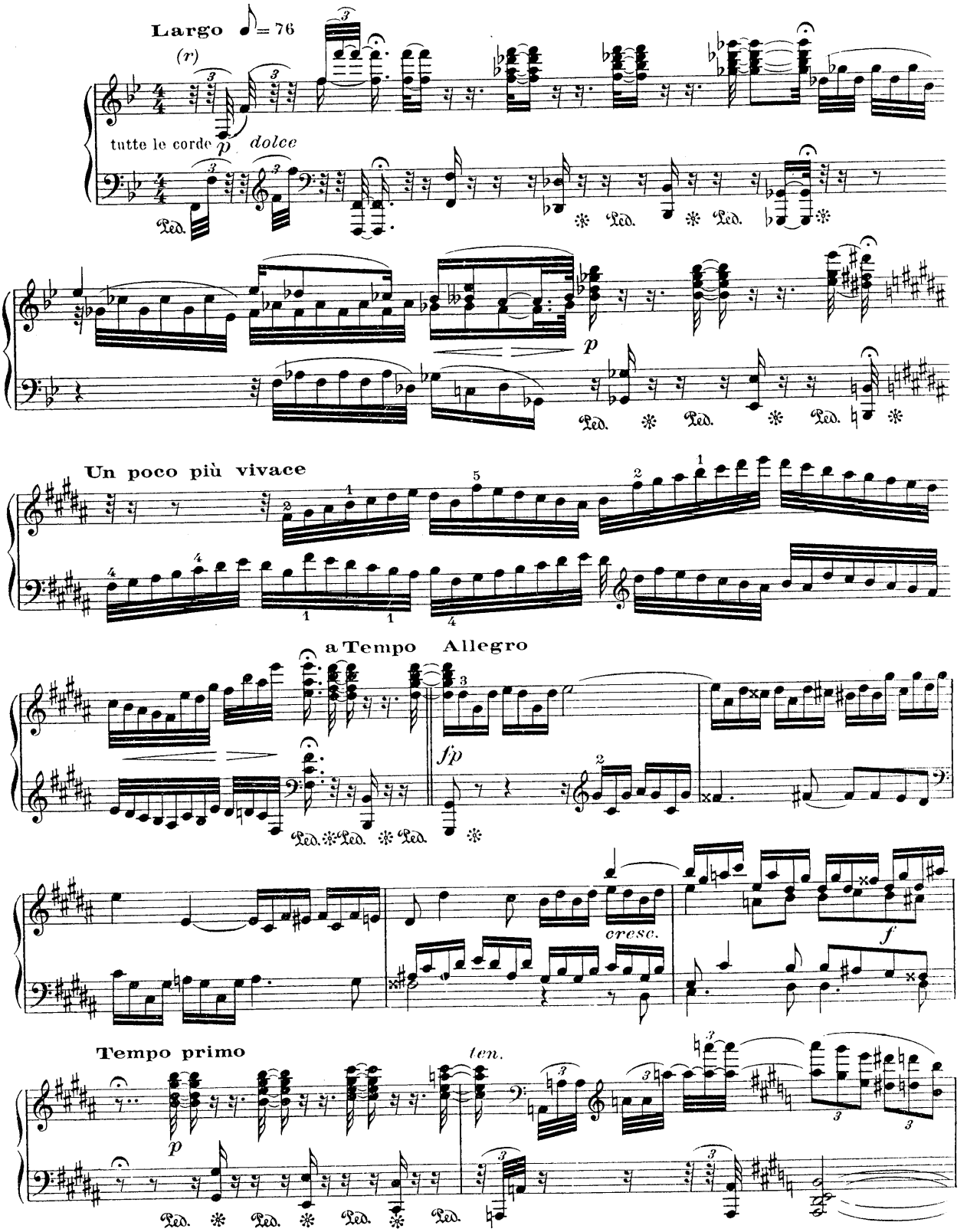

cresc.
dim.
dim.
p
p dim. poco a poco
Ritard.
una corda
(1)
(1) Var.


a Tempo
tutte le corde
più cresc.
(1)
con grand' espressione
molto espressivo
cresc. poco a poco
più cresc.
f
p espressivo
cresc.
(1) Var.

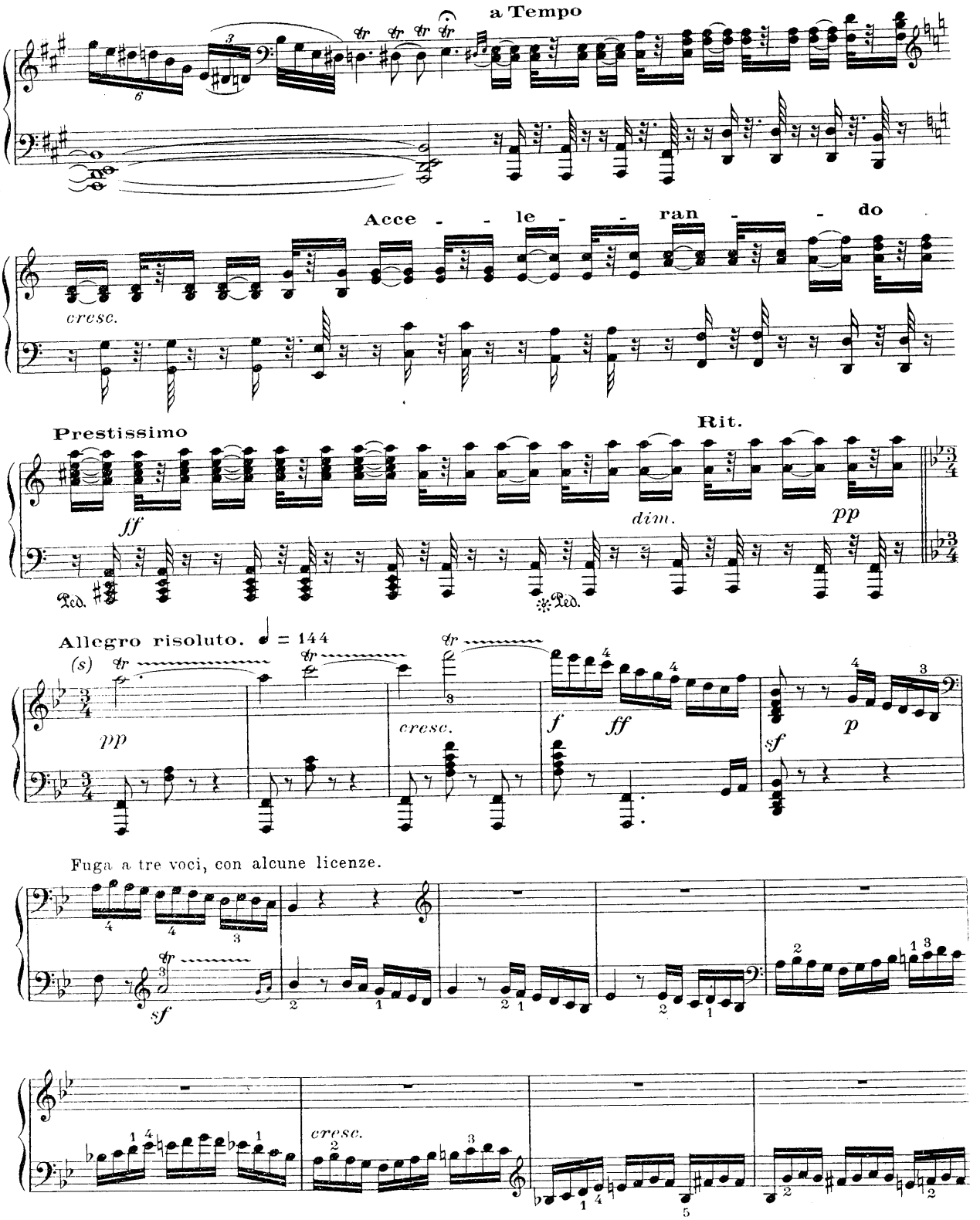

Rit.
a Tempo
Ped.
cresc.
una corda
tutte le corde


p
dim.
pp
dim.
pp una corda
Ped.
tutte le corde
una corda
cresc.
p
tutte le corde
cre
scen
do

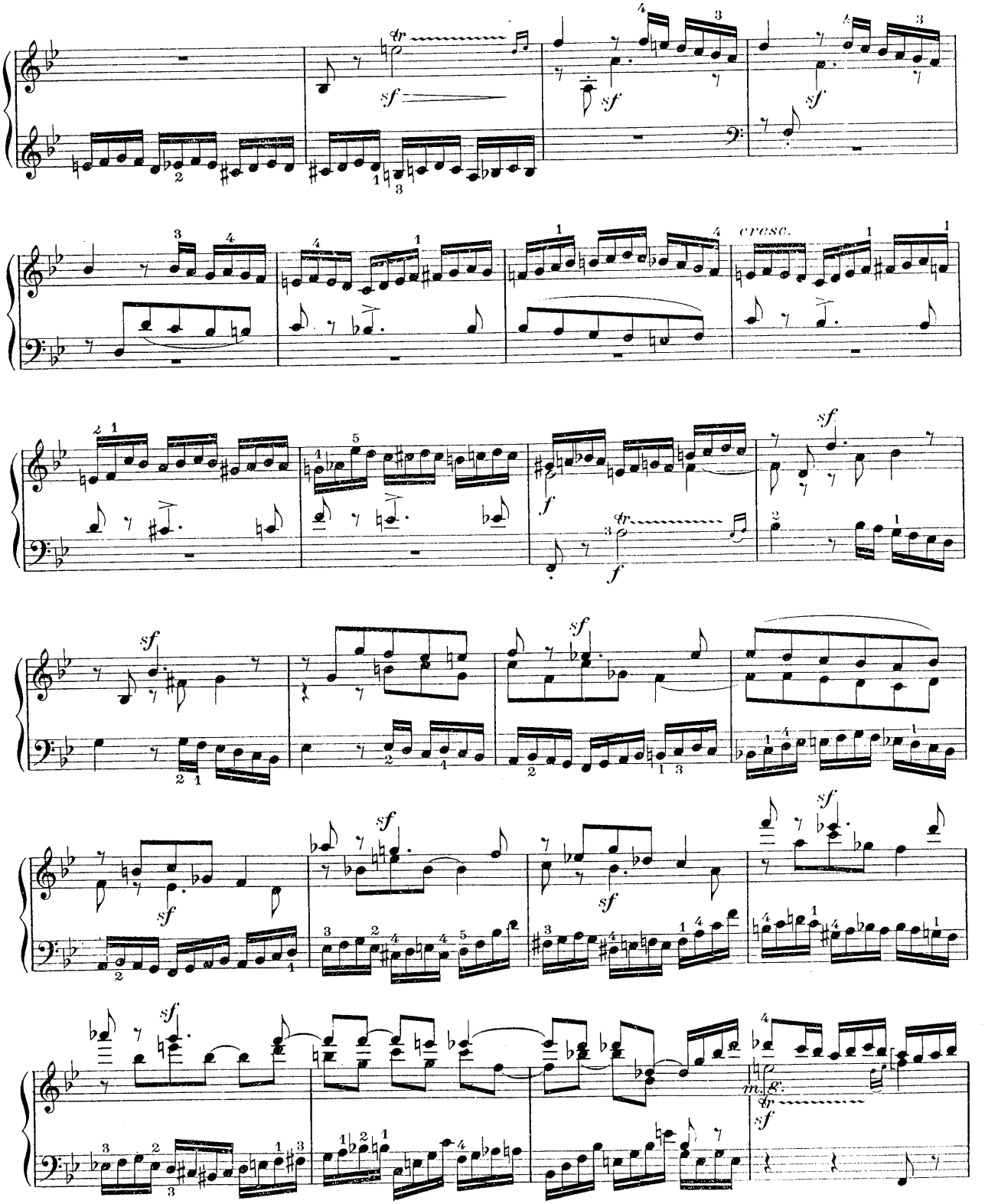

f
più - - - - - f
una corda
Ri - - - - - tar - - - - - - dan -
do. a Tempo
sempre legato
cresc.
tutte le corde
Ped.
di - - mi - - nu - en - do
pp
Ped.
una corda
pp
tutte le corde
ppp
Ped.

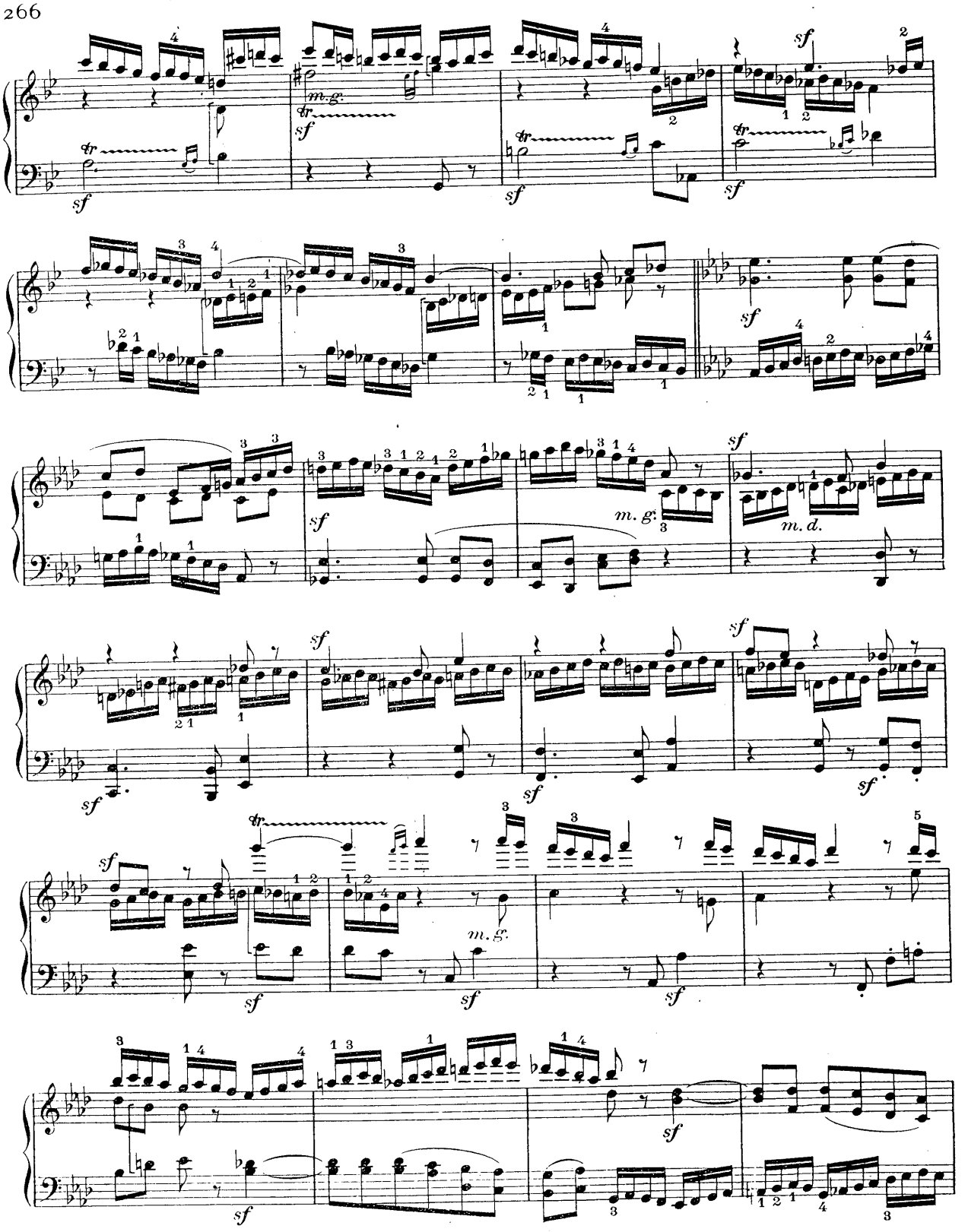


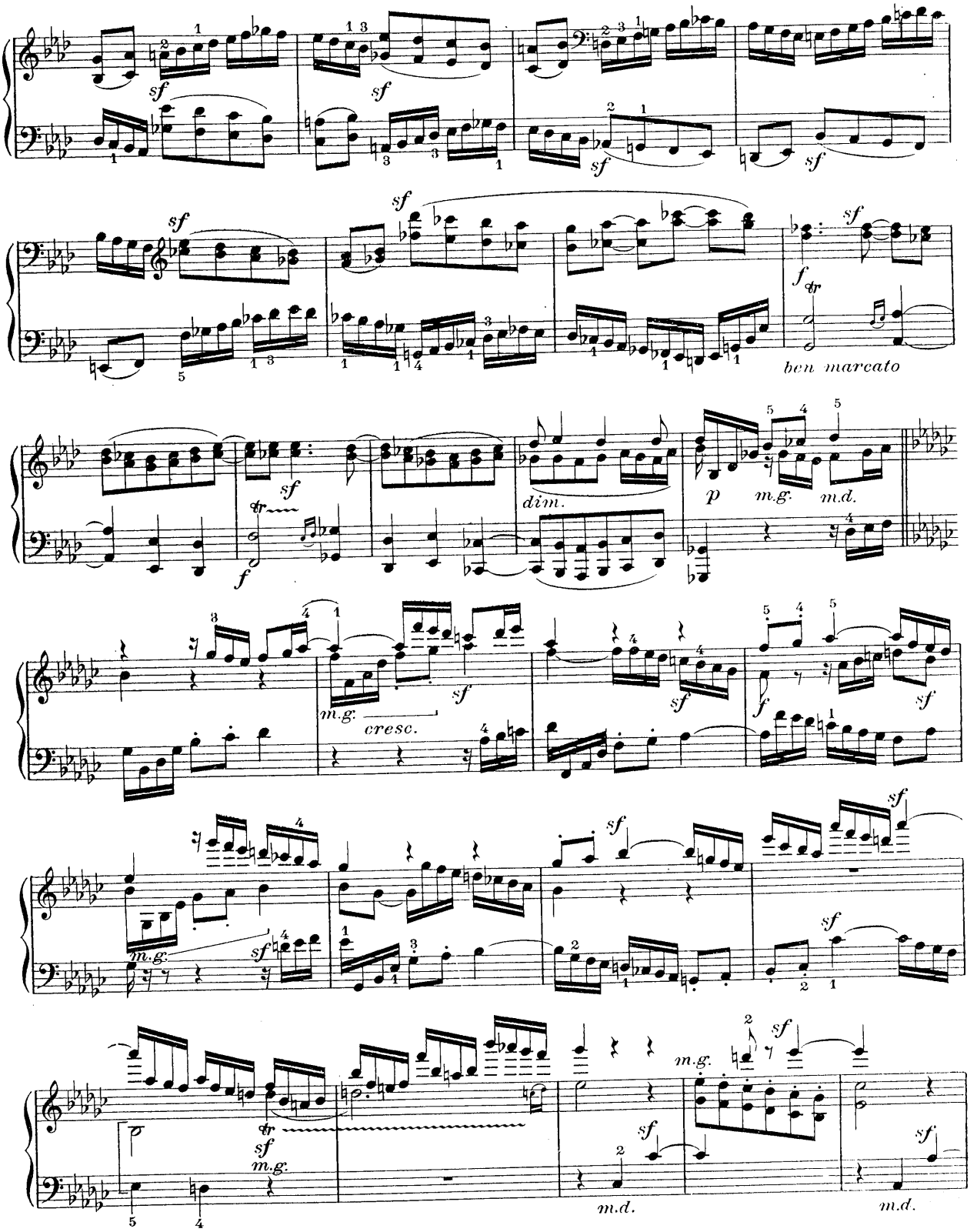
(r) Voir notes critiques, Sonate XXIX.

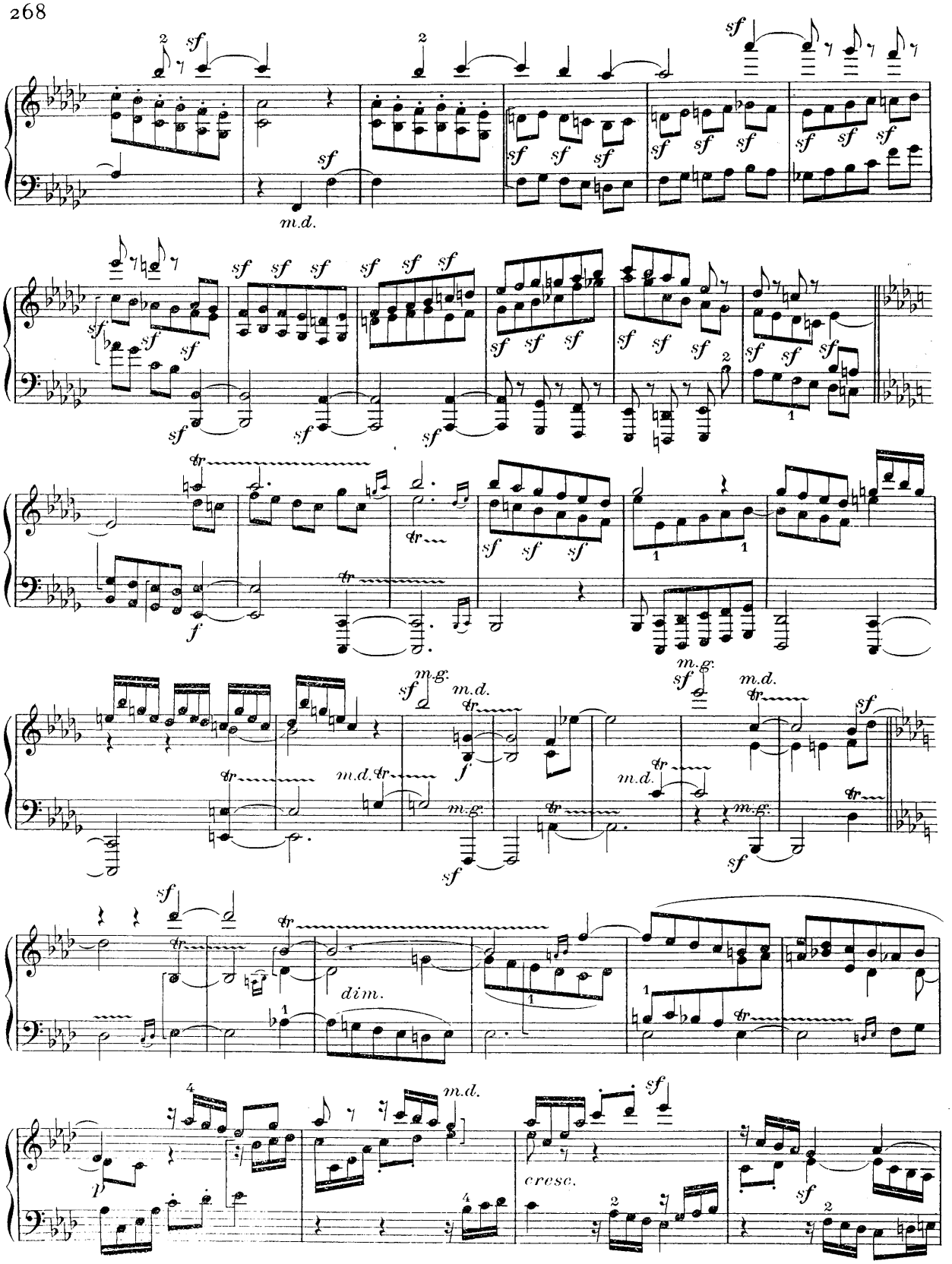


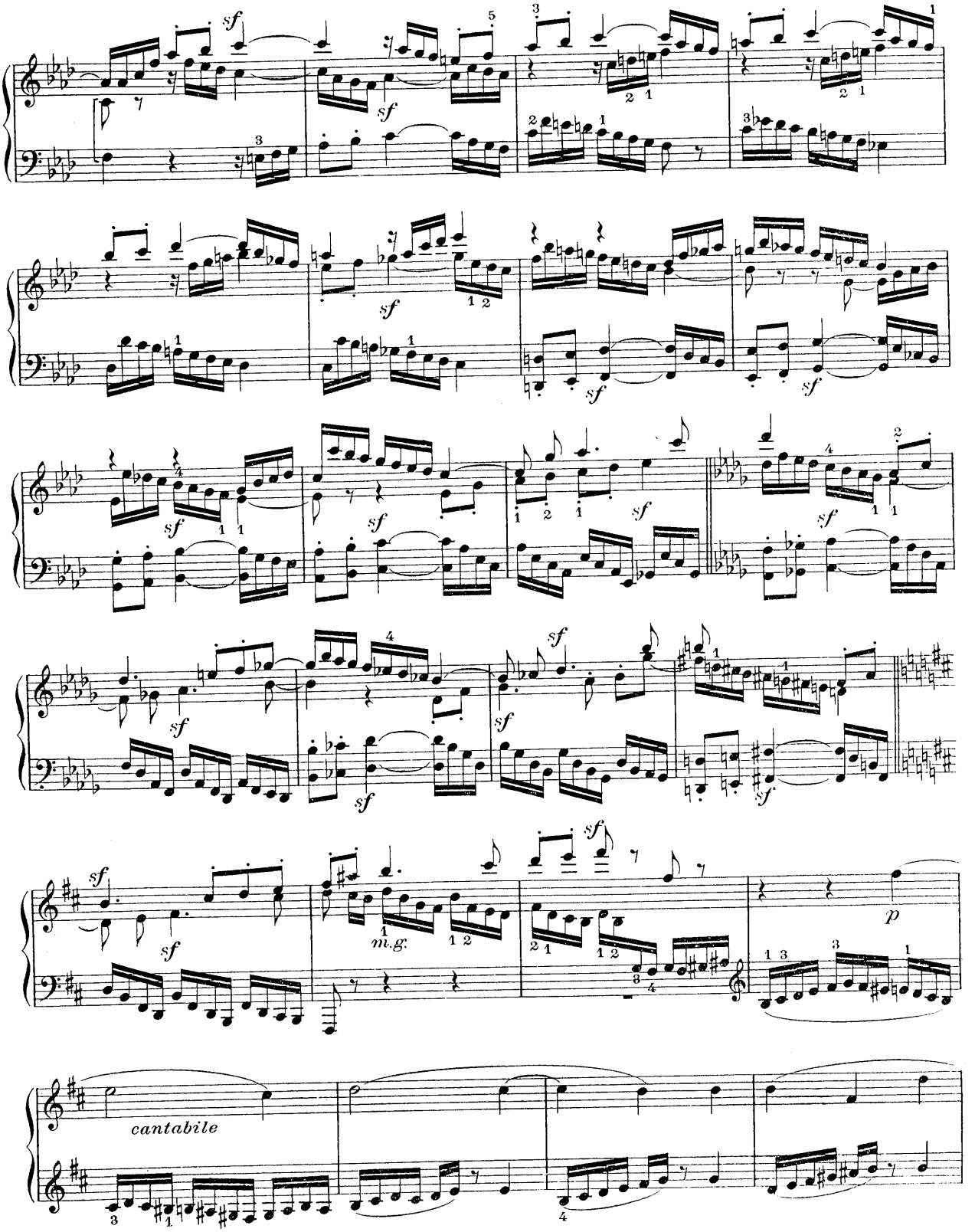
(S) Voir notes critiques, Sonate XXIX.

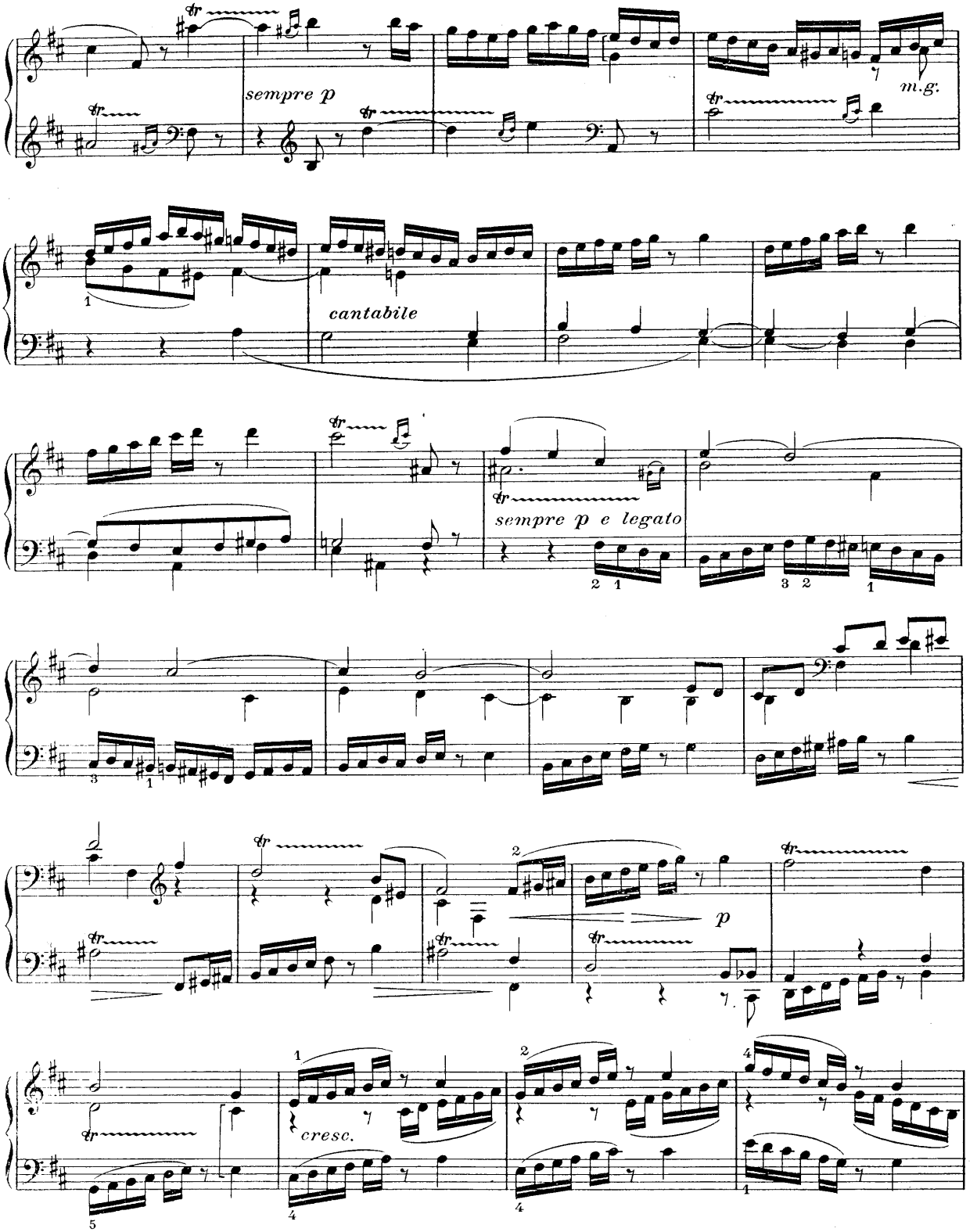

tr
sf
cresc.
f
m.g.

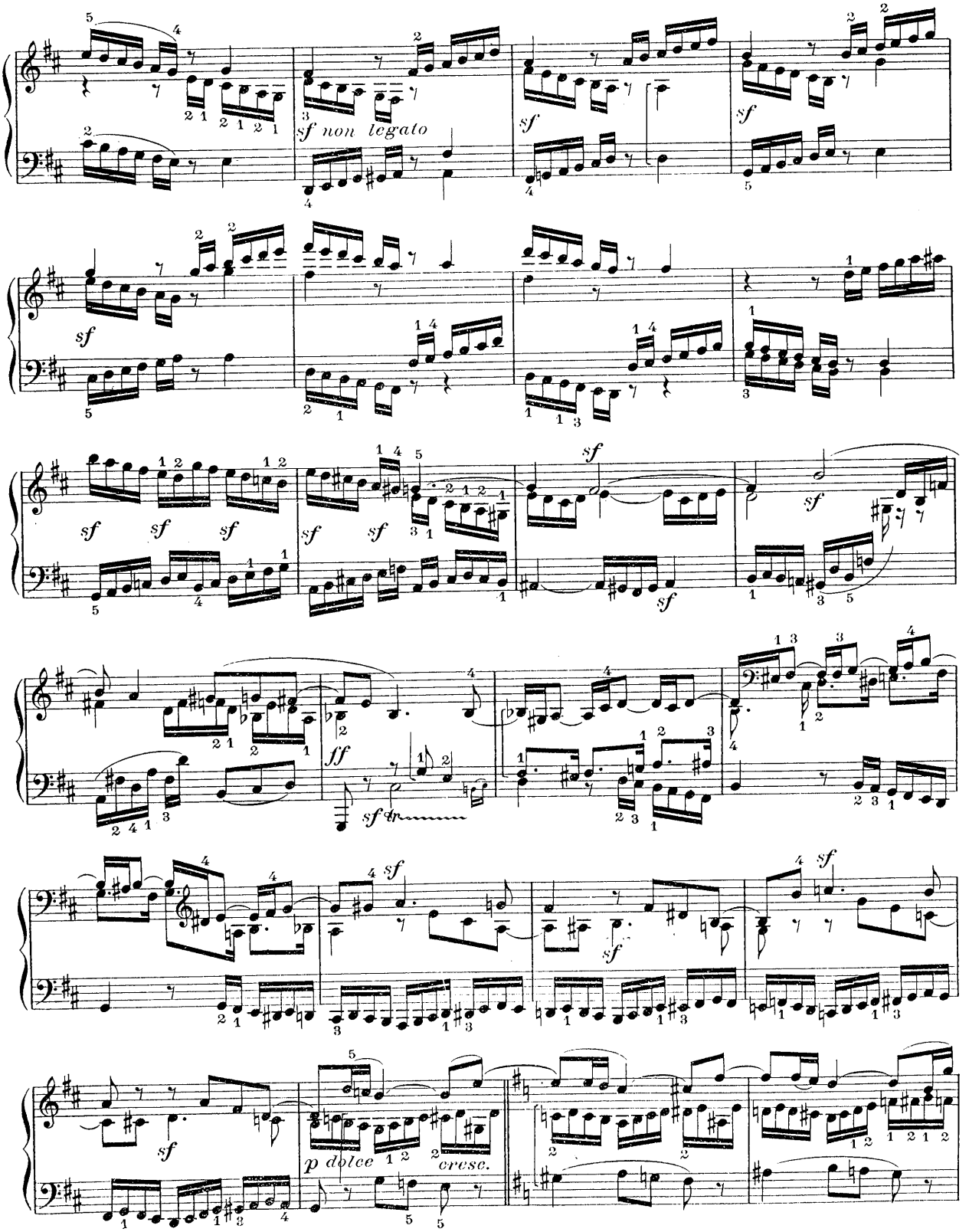

sf
m.g.
m.d.

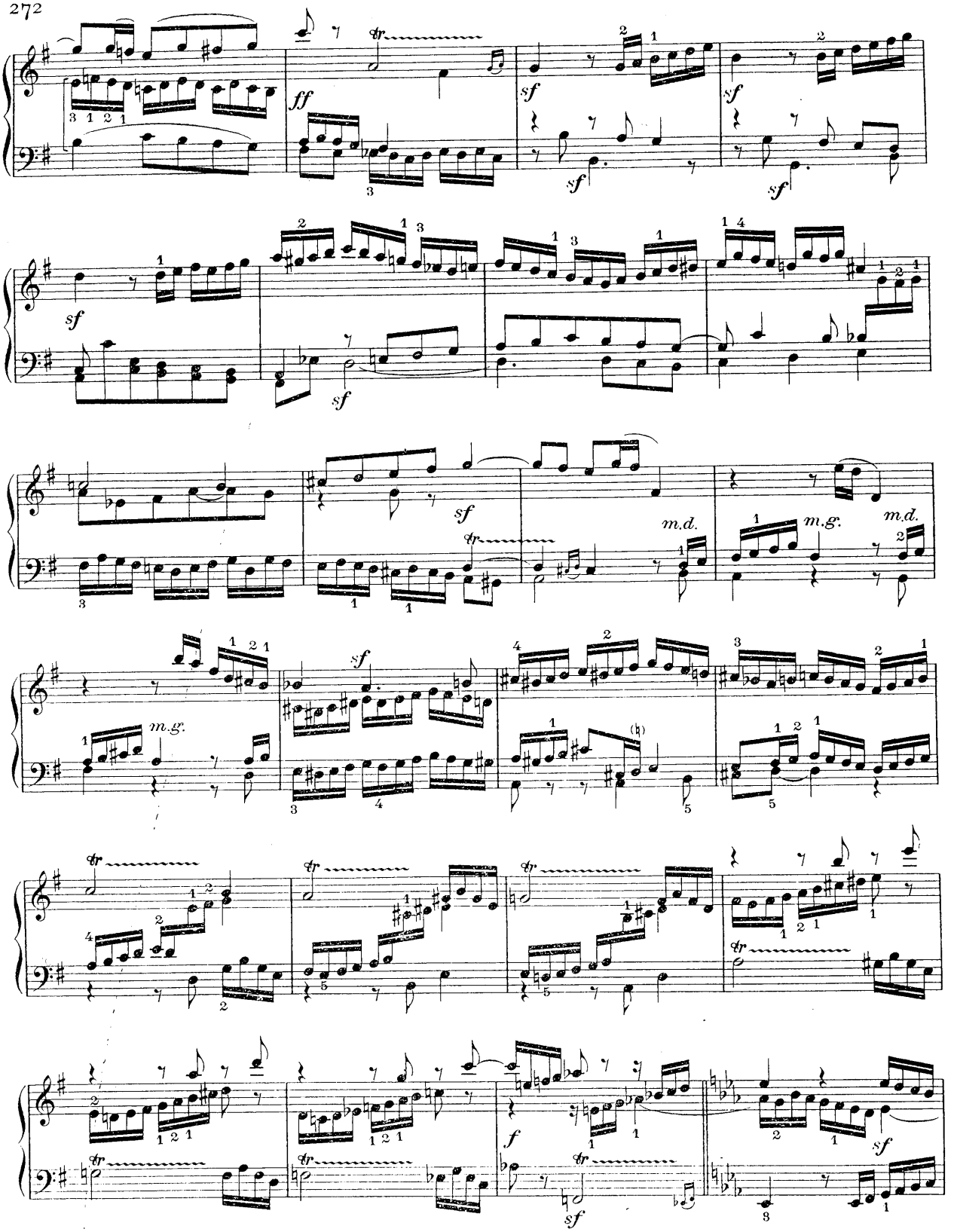

sf
ben marcato
dim.
p
m.g.
m.d.
cresc.

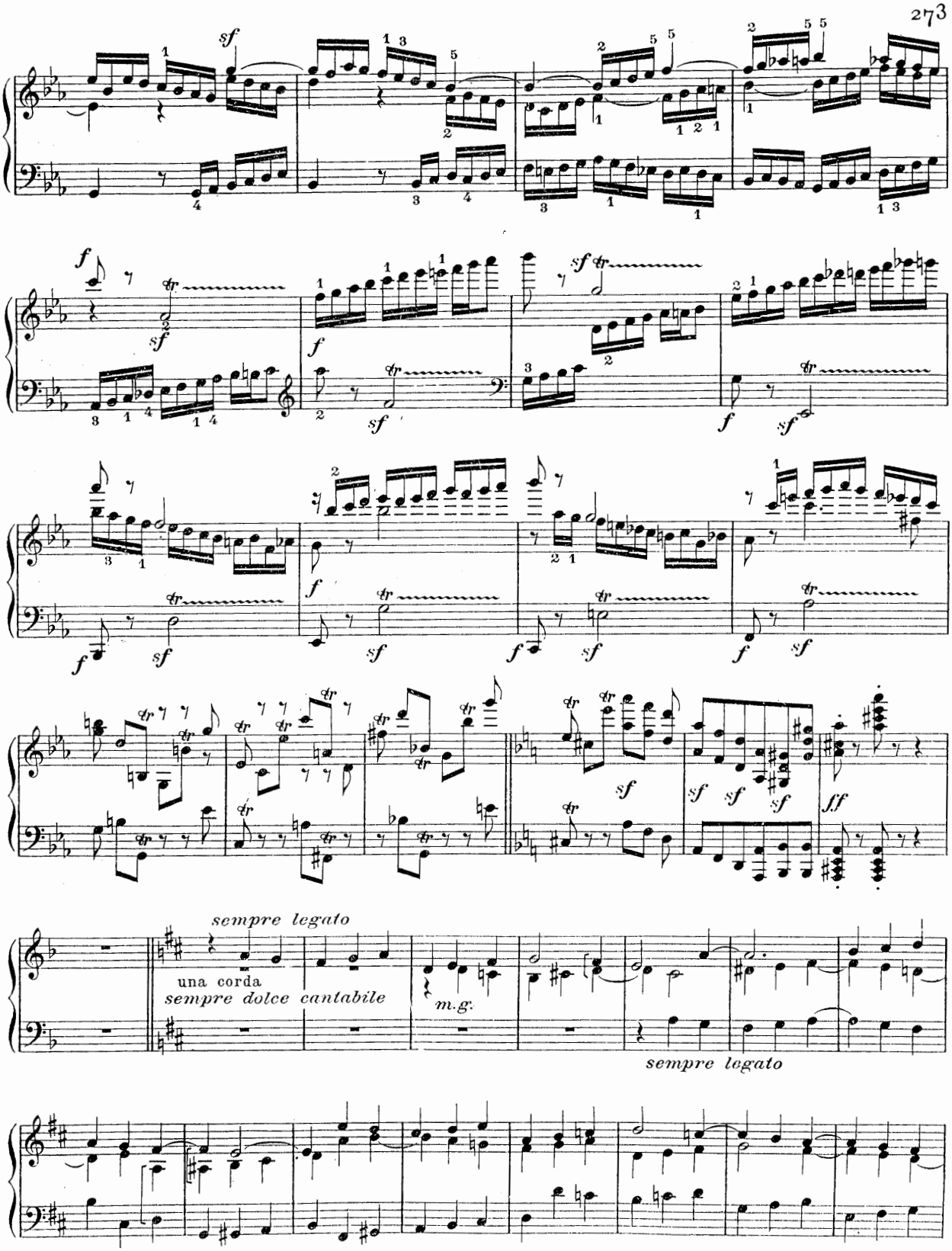

m.d.
m.g.
dim.
cresc.

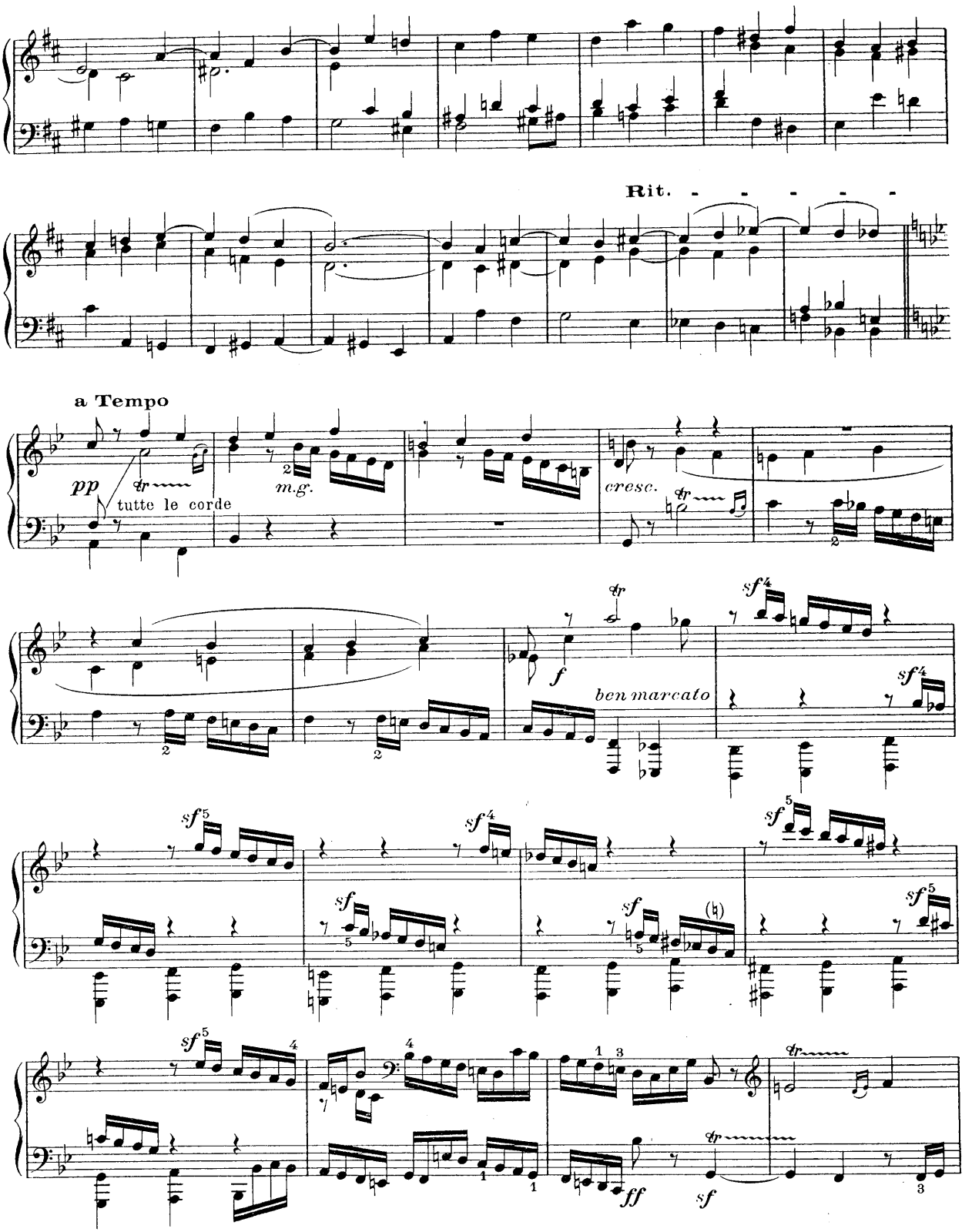

sf
m.g.
p
cantabile

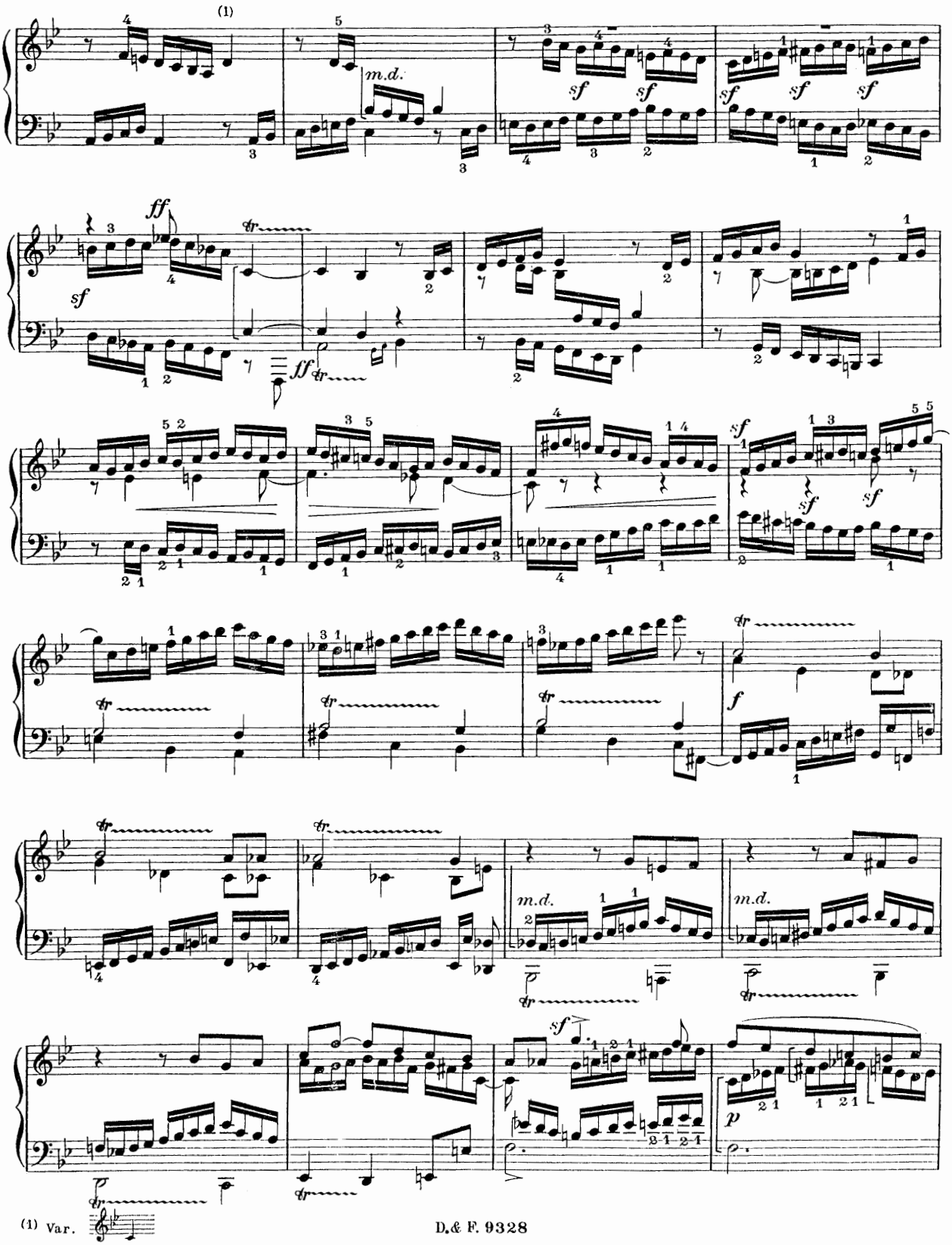

sempre p
m.g.
cantabile
sempre p e legato
cresc.
p


sf non legato
sf
ff
p dolce
cresc.

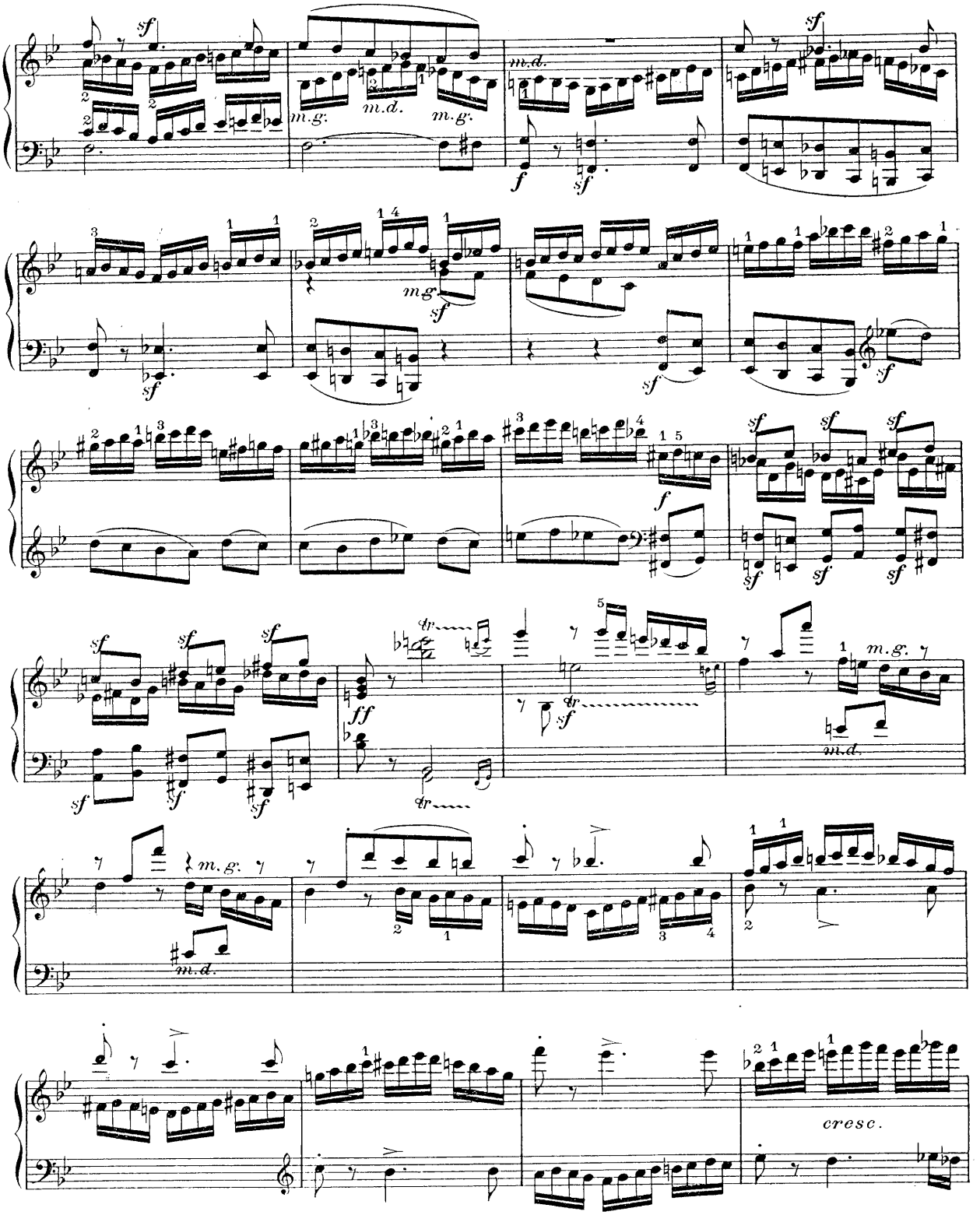

ff
sf
m.d.
m.g.

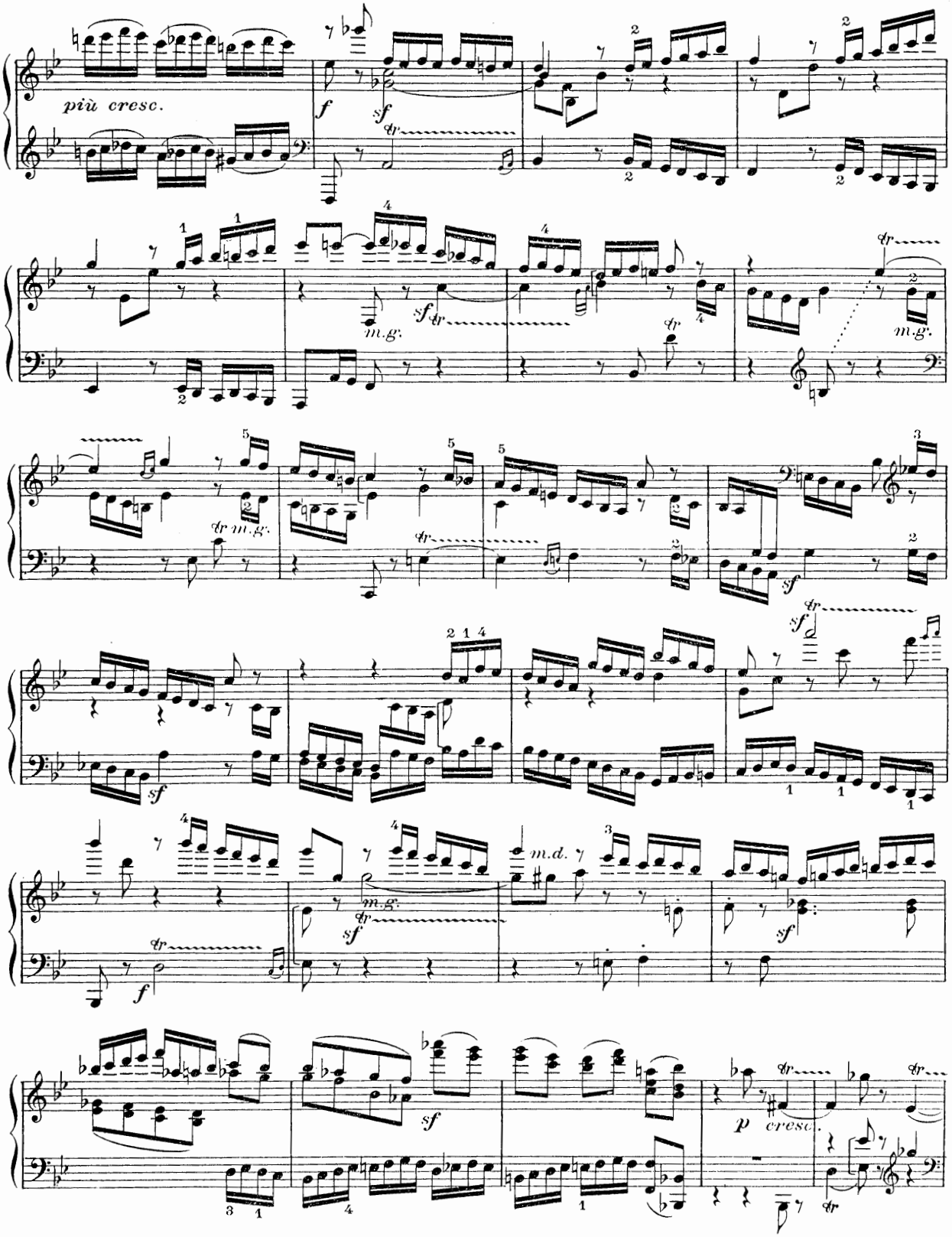

sempre legato
una corda
sempre dolce cantabile
m.g.
sempre legato

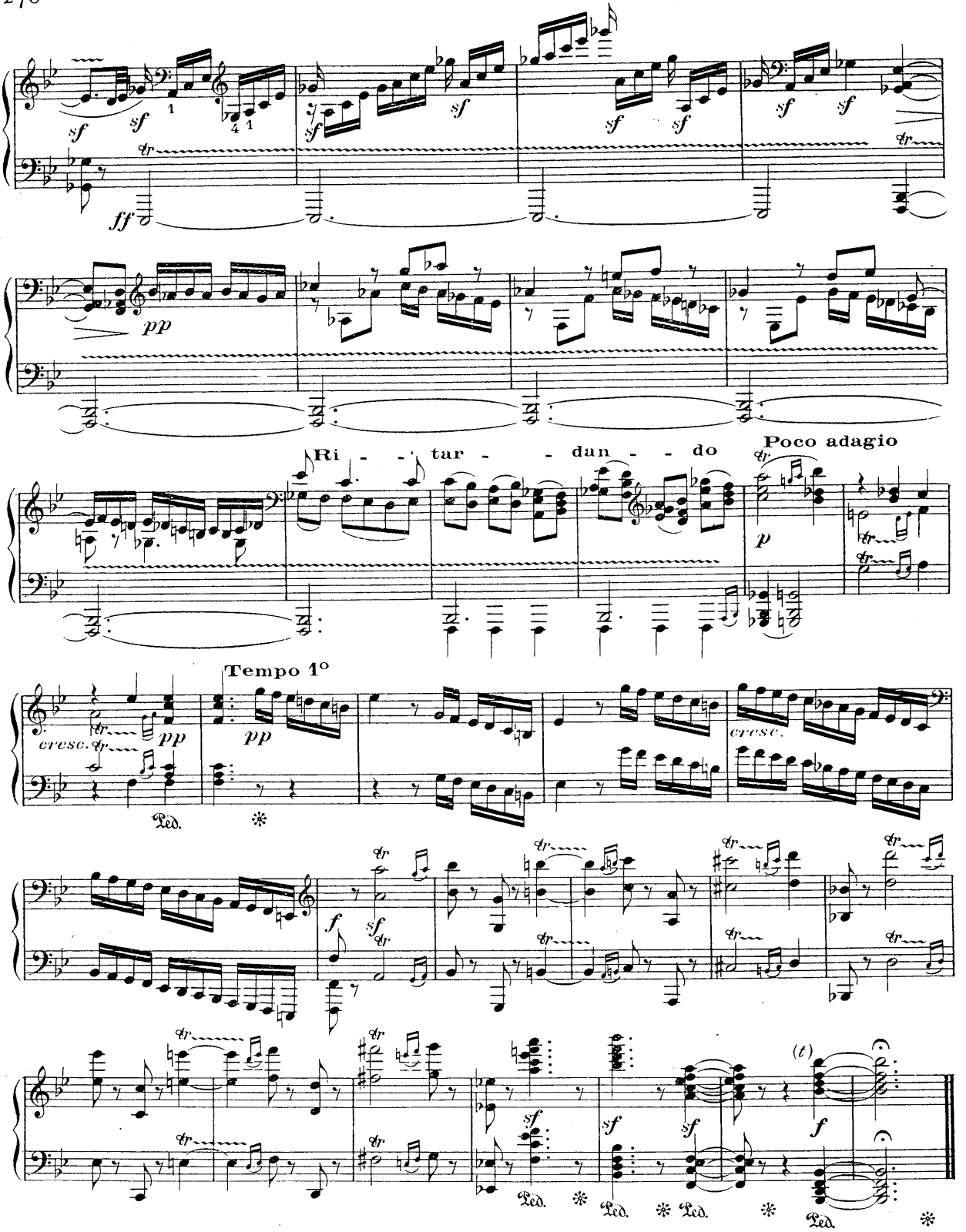

Rit. - - - - - -
a Tempo
pp
tutte le corde
m.g.
cresc.
f
ben marcato
sf
ff



(1) Var.


sf
m.g.
m.d.
m.g.
m.d.
f
sf
mg.
sf
sf
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
tr
tr
sf
m.g.
m.d.
m.g.
m.d.
cresc.


più cresc.
f
sf
tr
m.g.
m.d.
p
cresc.



(t) Voir notes critiques, Sonate XXIX.

SONATE

à Mademoiselle Maximiliana Brentano

Op. 109

Nº 30 Vivace ma non troppo

sempre legato

PIANO

p dolce

cresc

Adagio espressivo

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

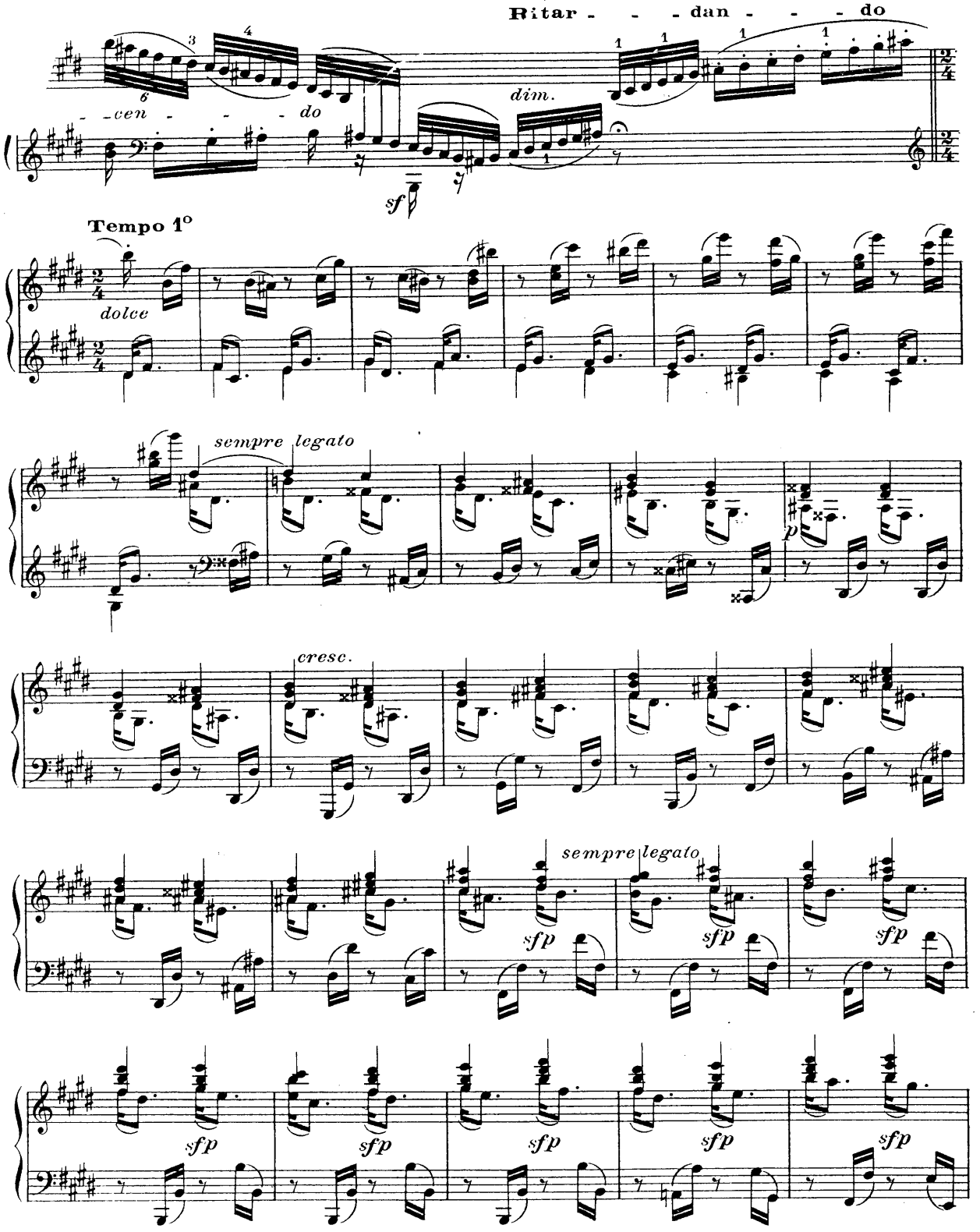
f *p* *cresc.* *p*

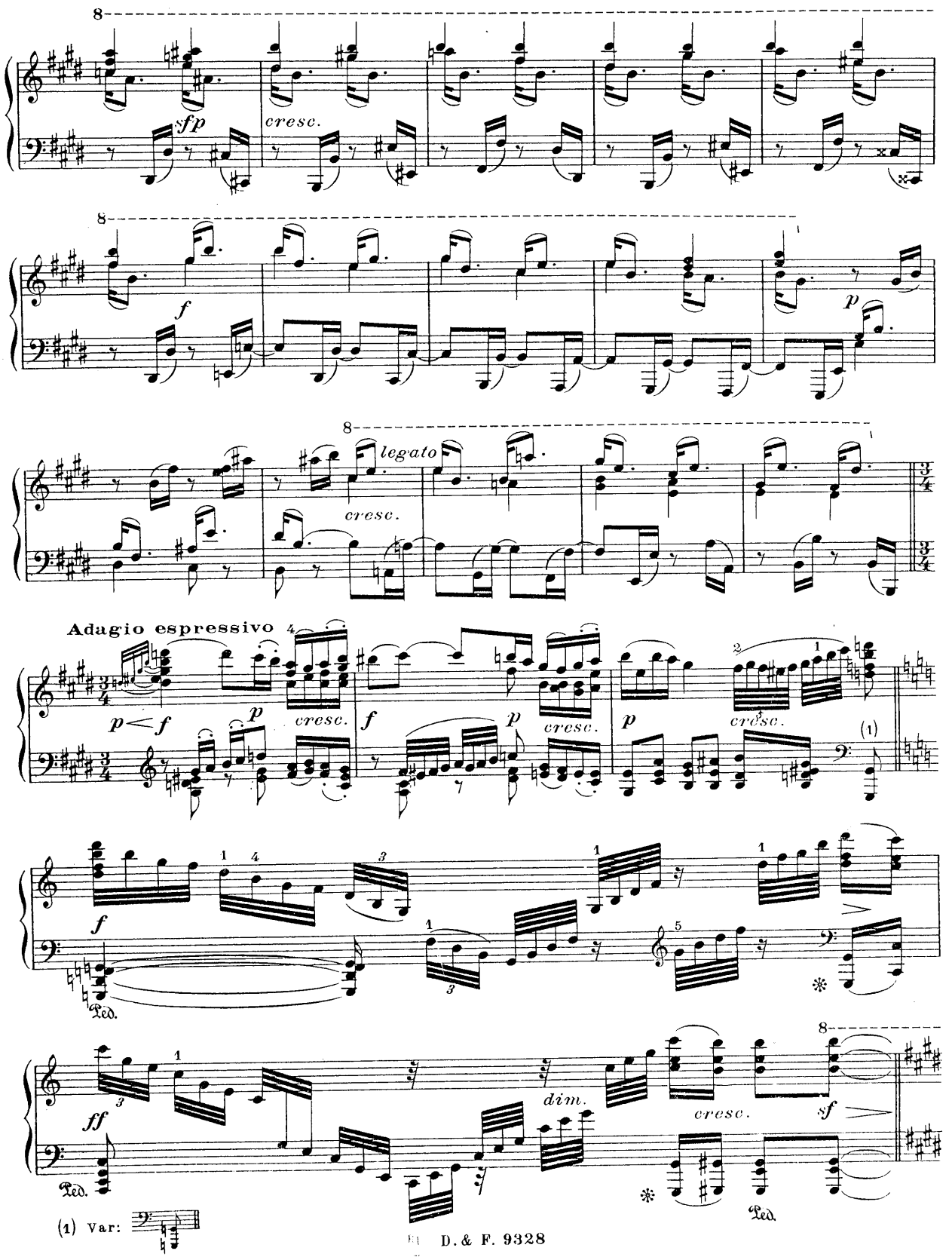
Ped.

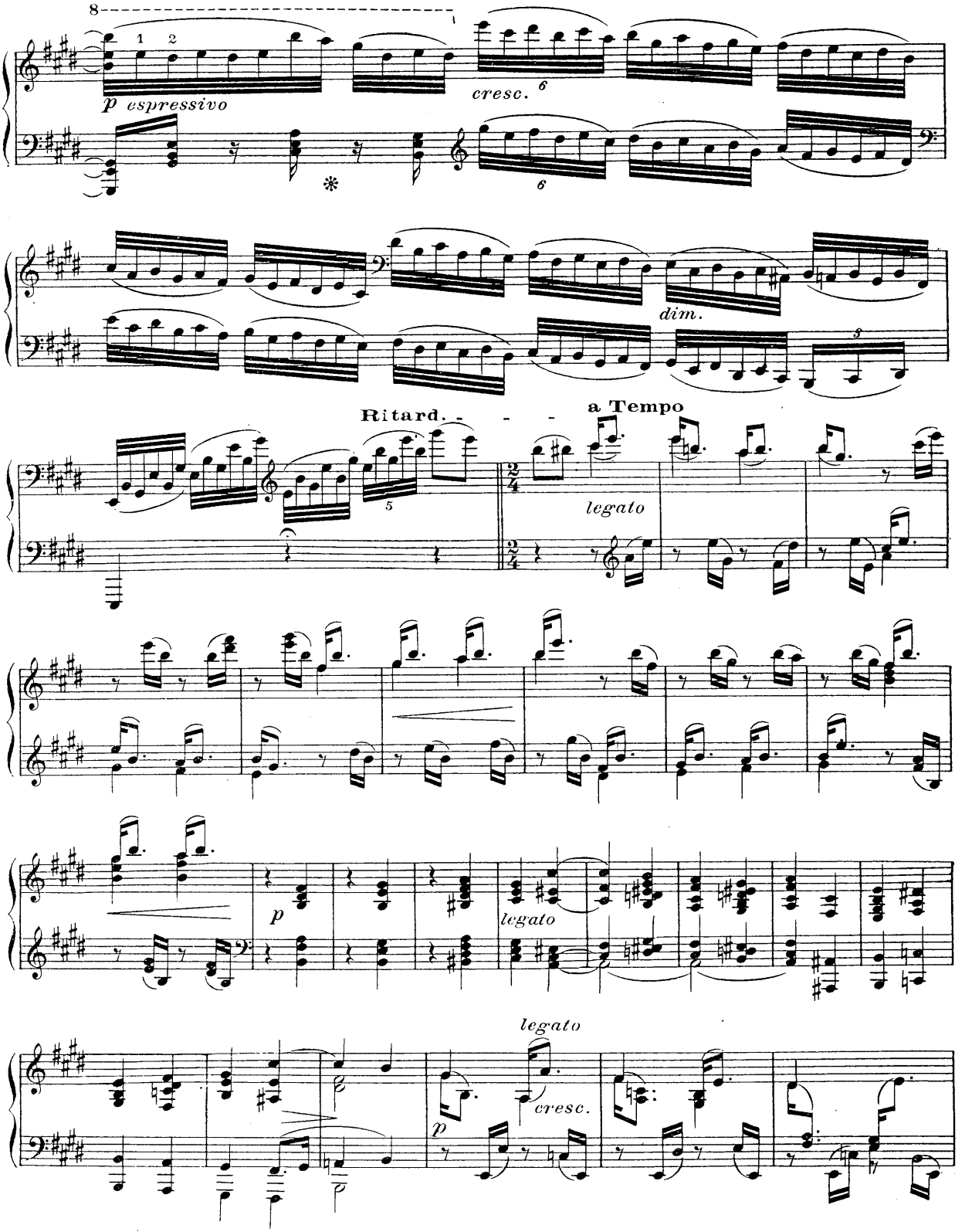
f *dim.* *p*

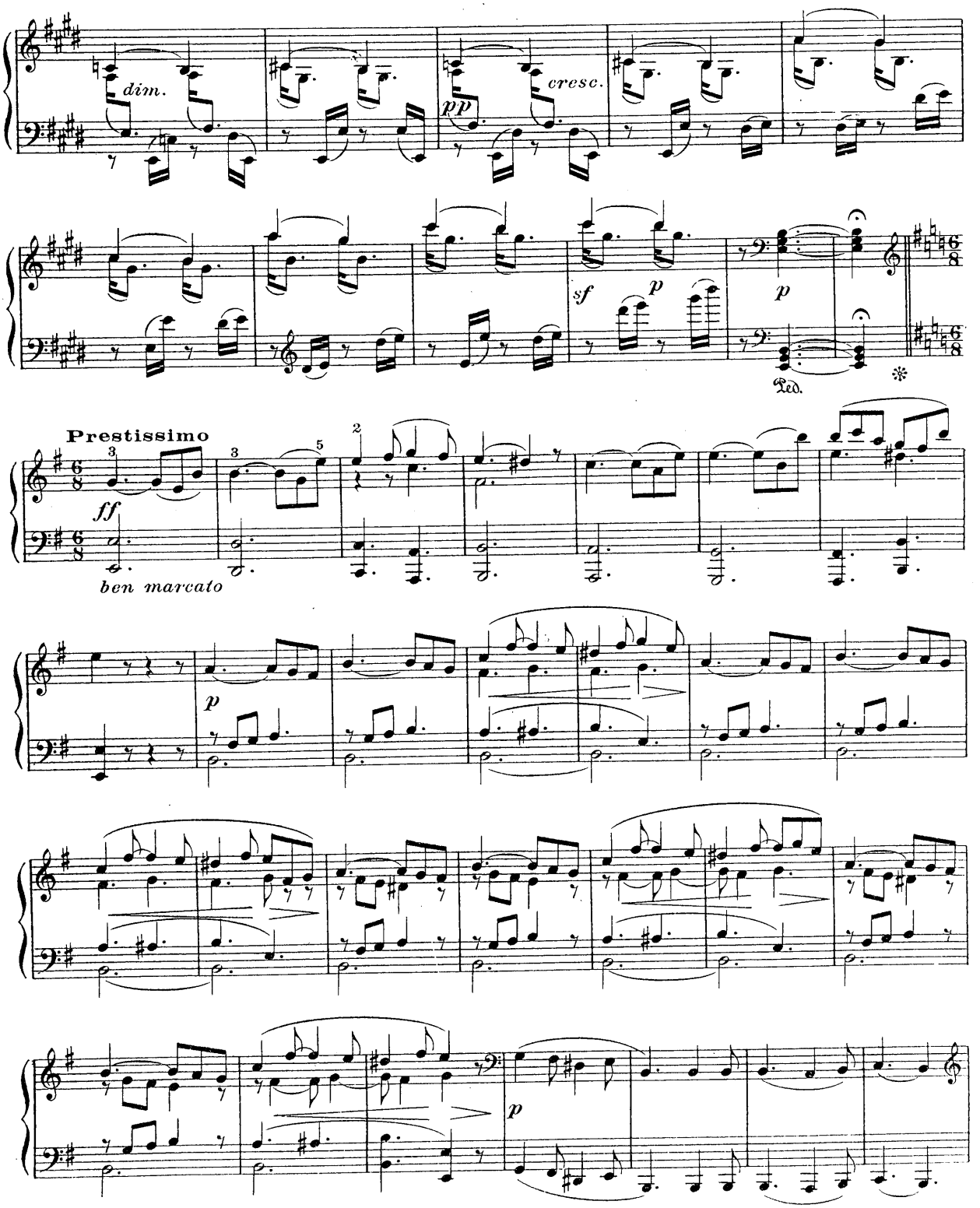
Ped.

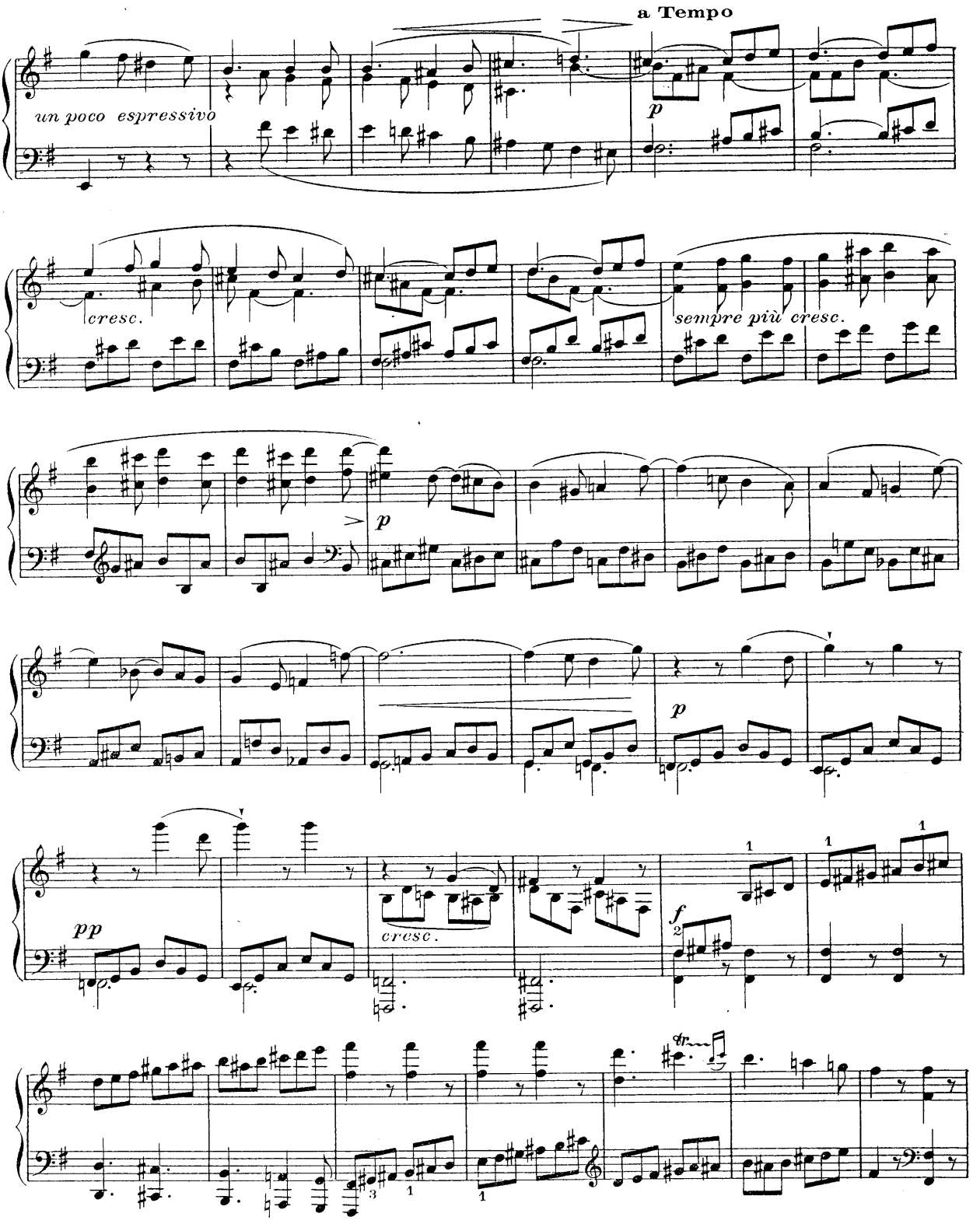
espressivo *cres -*

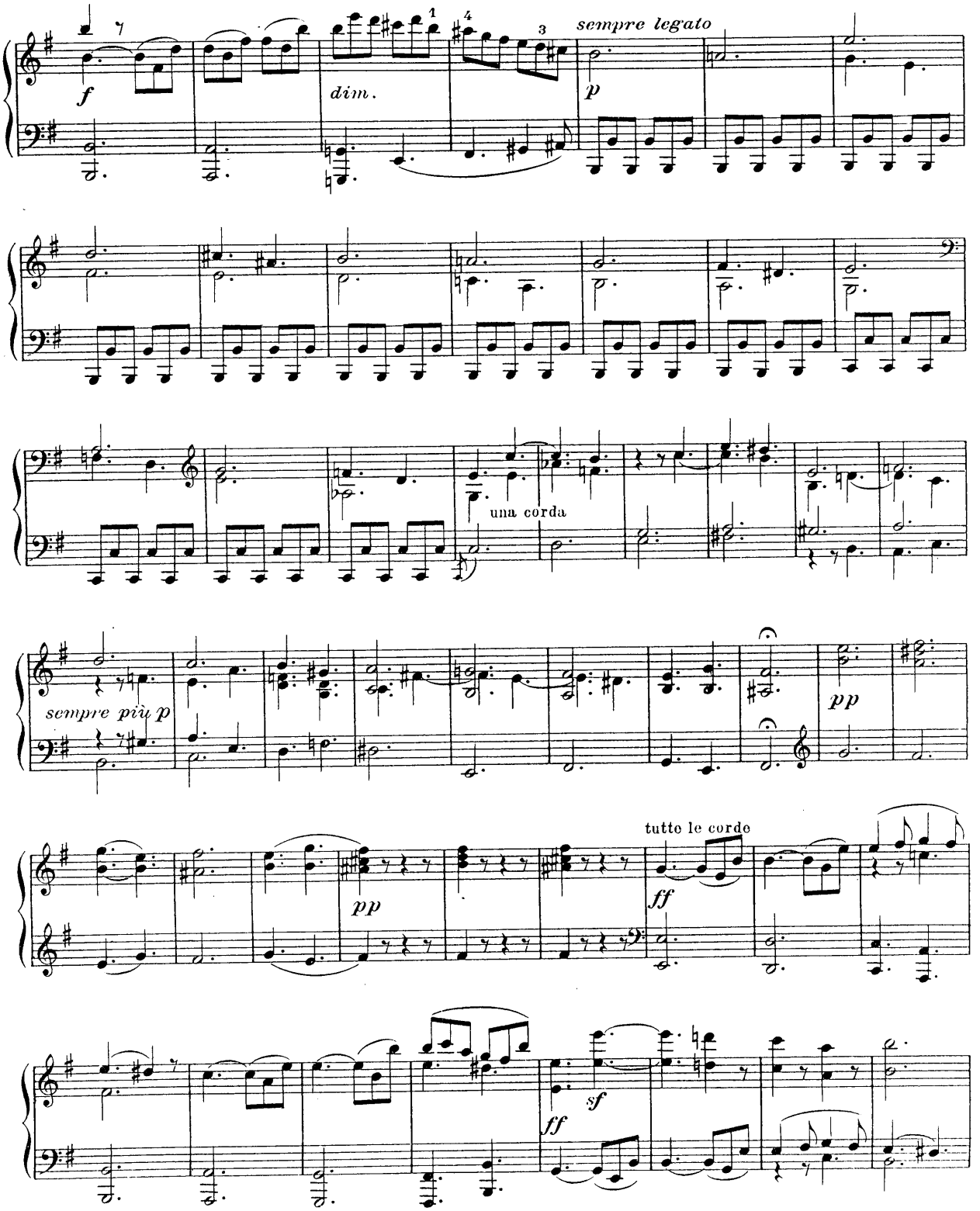

Ritar - - - dan - - - do
- - cen - - - - do
dim.
sf
Tempo 1°
dolce
sempre legato
p
cresc.
sempre legato
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp

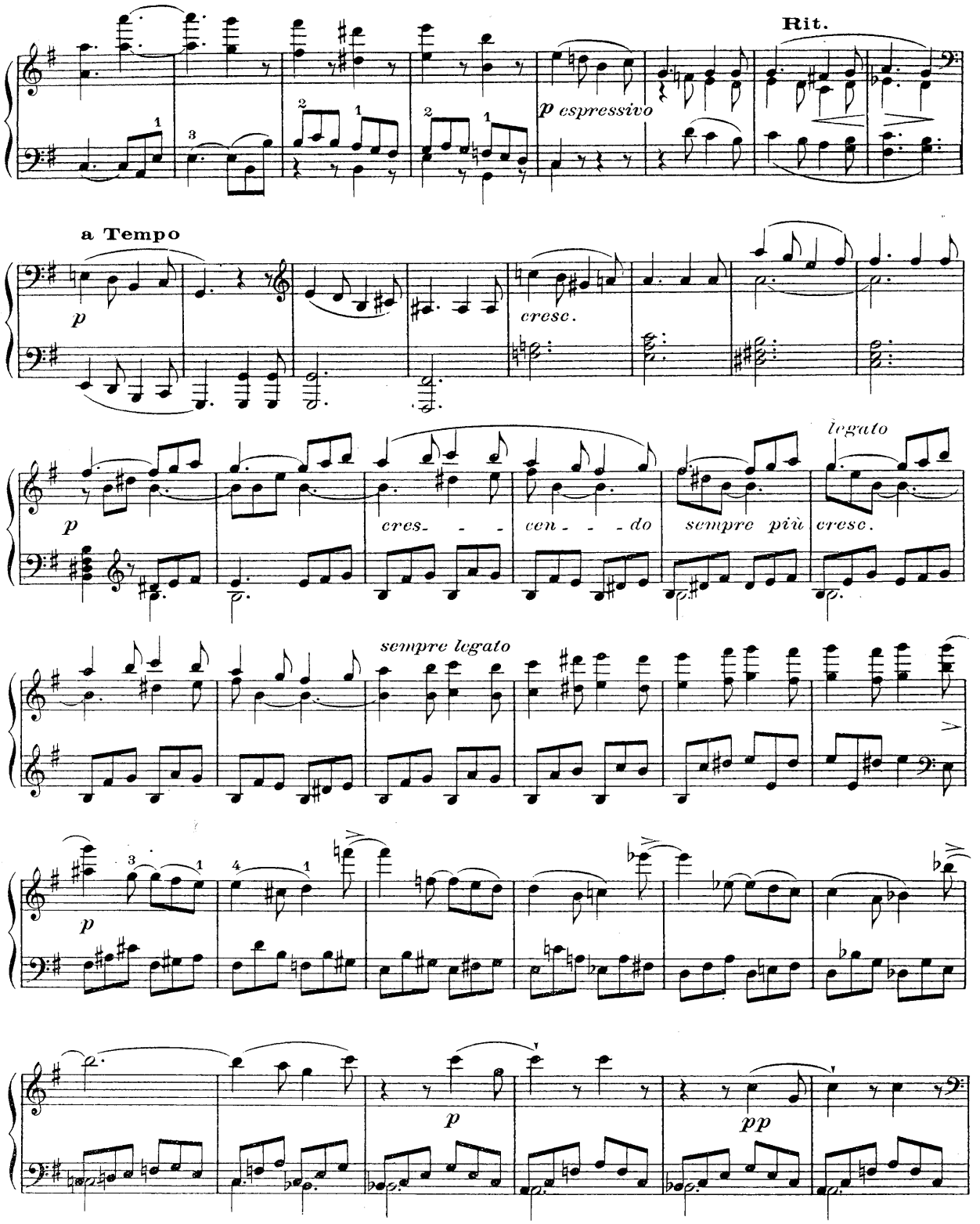

sfp
cresc.
f
p
legato
cresc.
Adagio espressivo
p < f
p
cresc.
f
p
cresc.
p
cresc.
f
Ped.
ff
Ped.
dim.
cresc.
sf
Ped.
(1) Var:

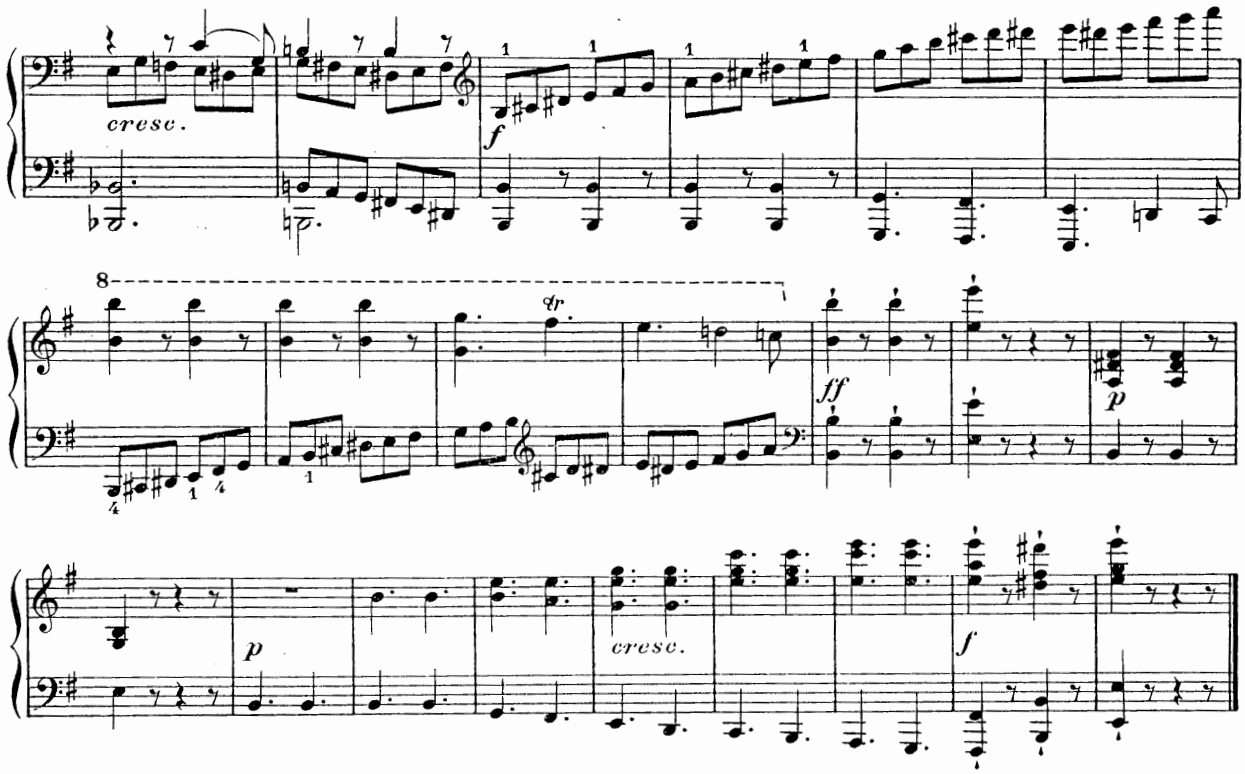

8
1 2
p espressivo
cresc.
6
6
dim.
5
Ritard. - - -
a Tempo
legato
p
legato
legato
cresc.
p


dim.
pp
cresc.
sf
p
p
Ped.
Prestissimo
ff
ben marcato
p
p


a Tempo
un poco espressivo
p
cresc.
sempre più cresc.
p
p
pp
cresc.
f

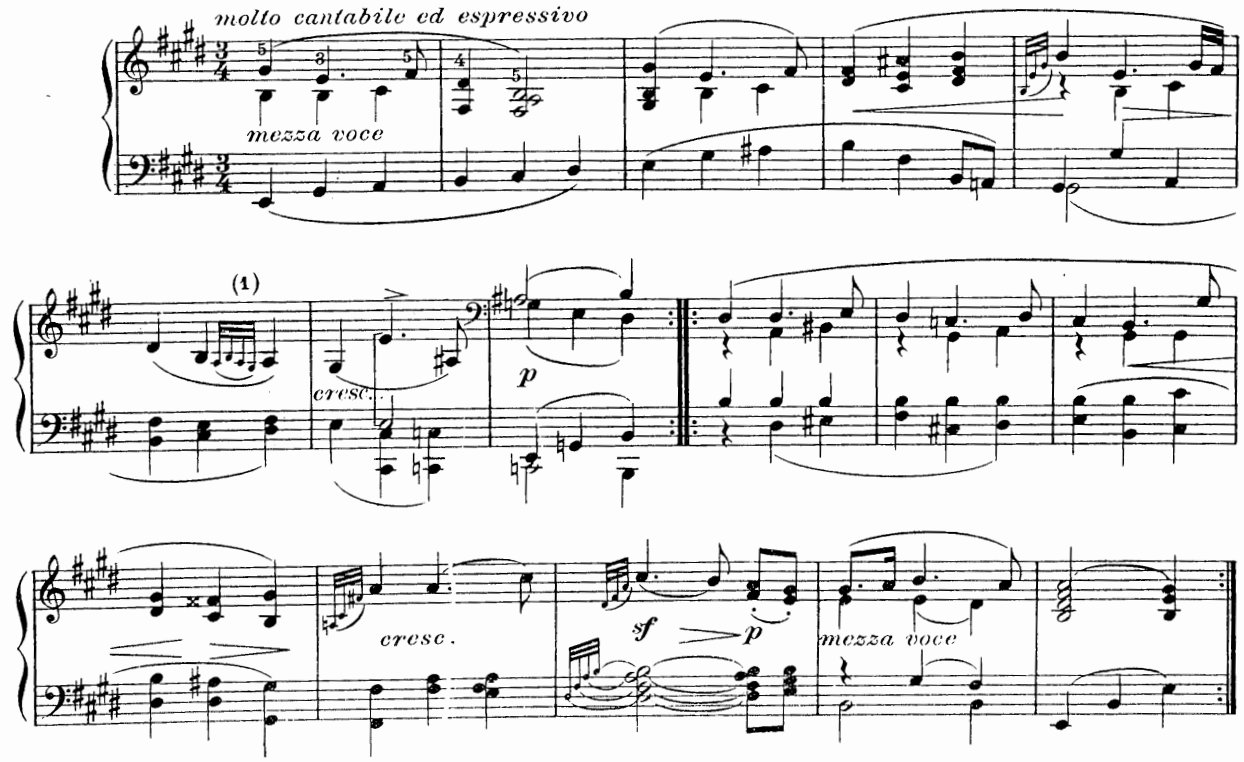

f
dim.
sempre legato
p
una corda
sempre più p
pp
pp
tutto le corde
ff
ff
sf


Rit.
p espressivo
a Tempo
p
cresc.
p
cres- - - cen- - - do sempre più cresc.
legato
sempre legato
p
p
pp



Andante

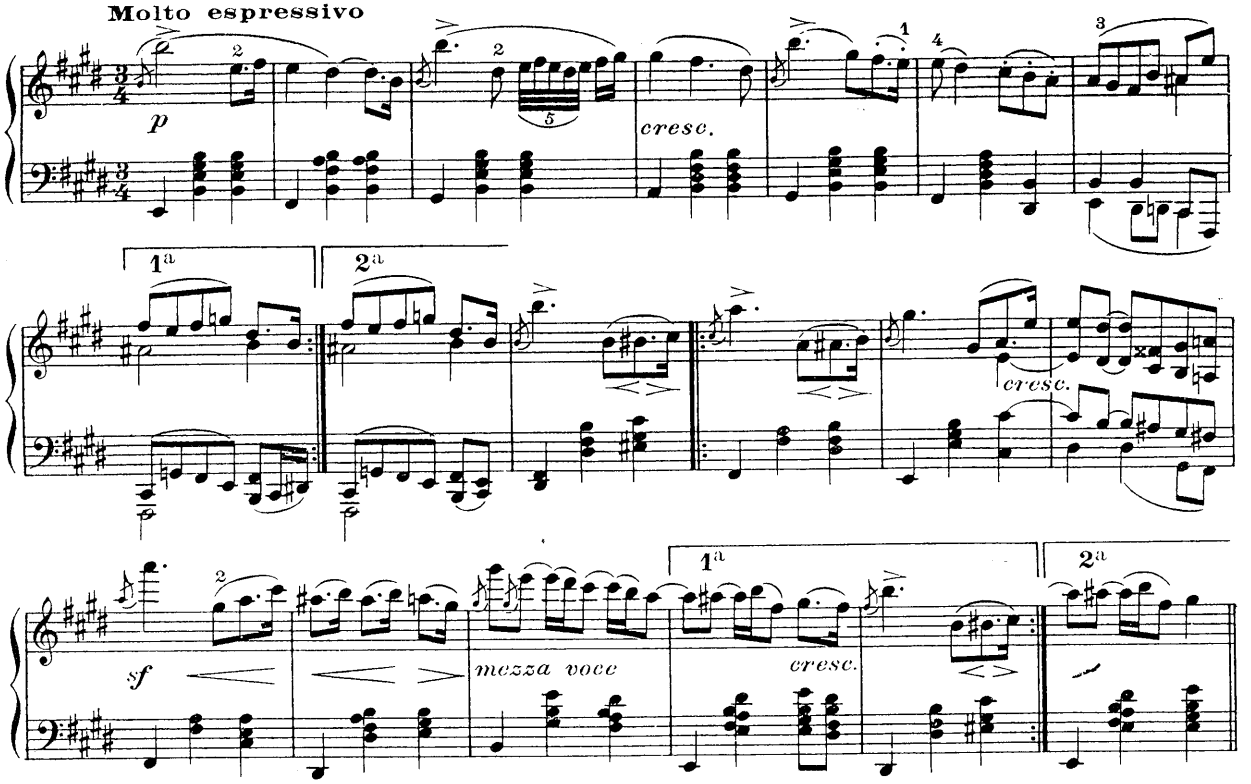
molto cantabile ed espressivo



(1) Var : ou

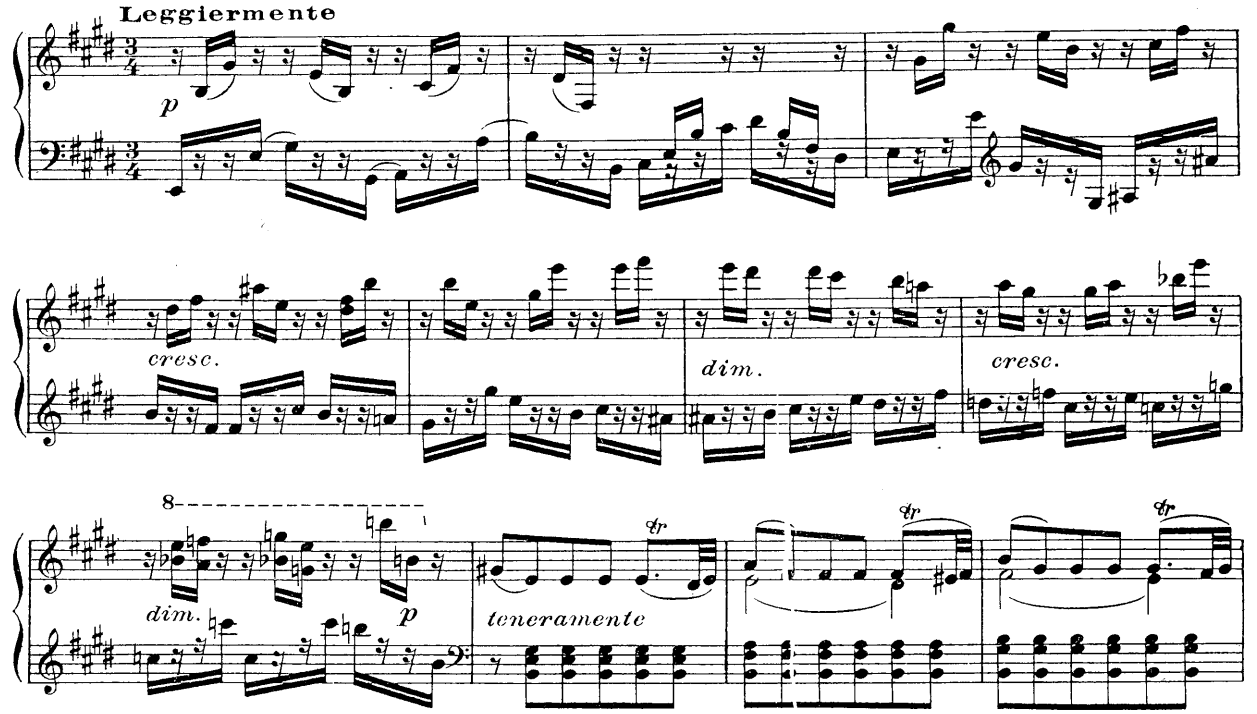
Variation I

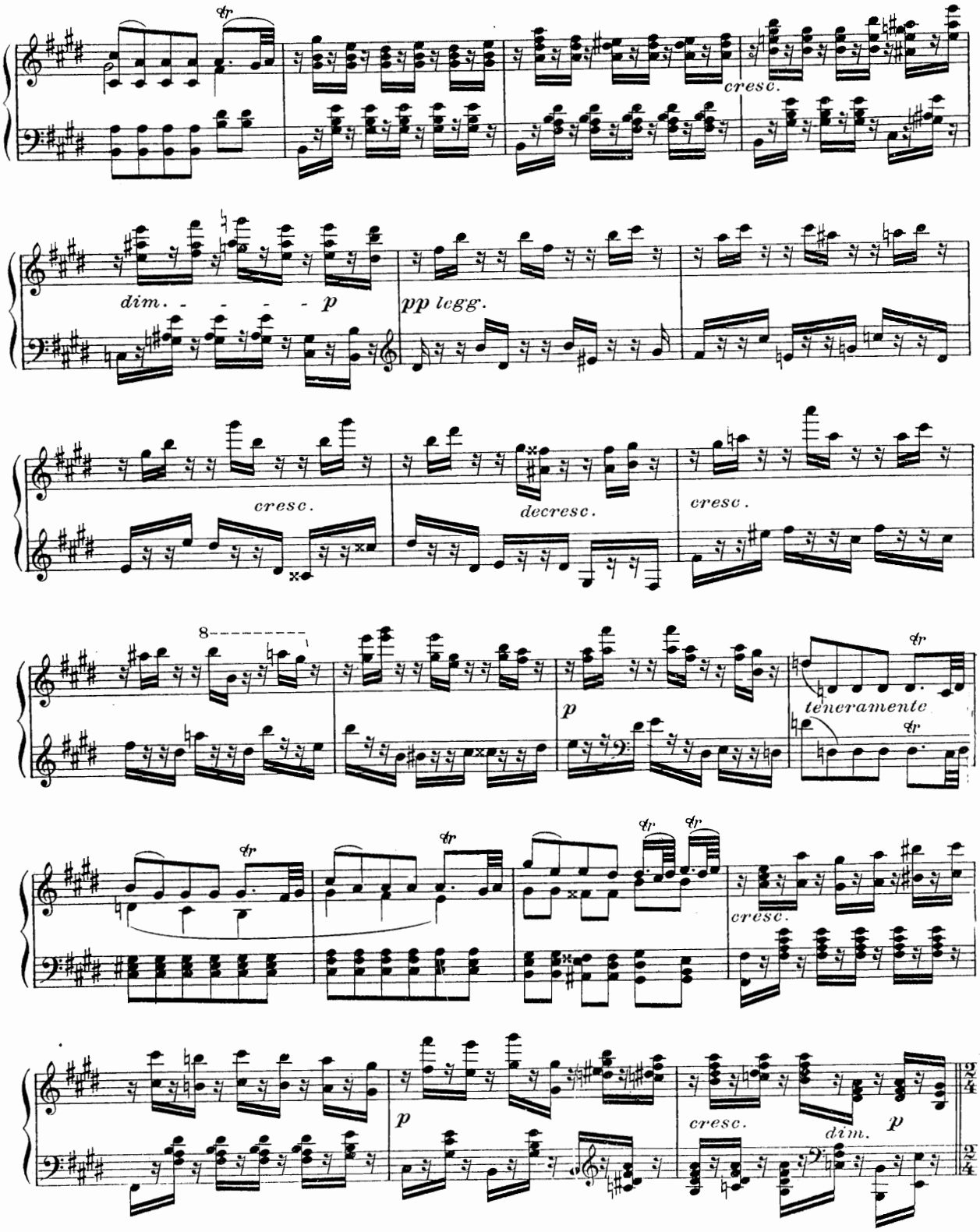
Molto espressivo



Variation II

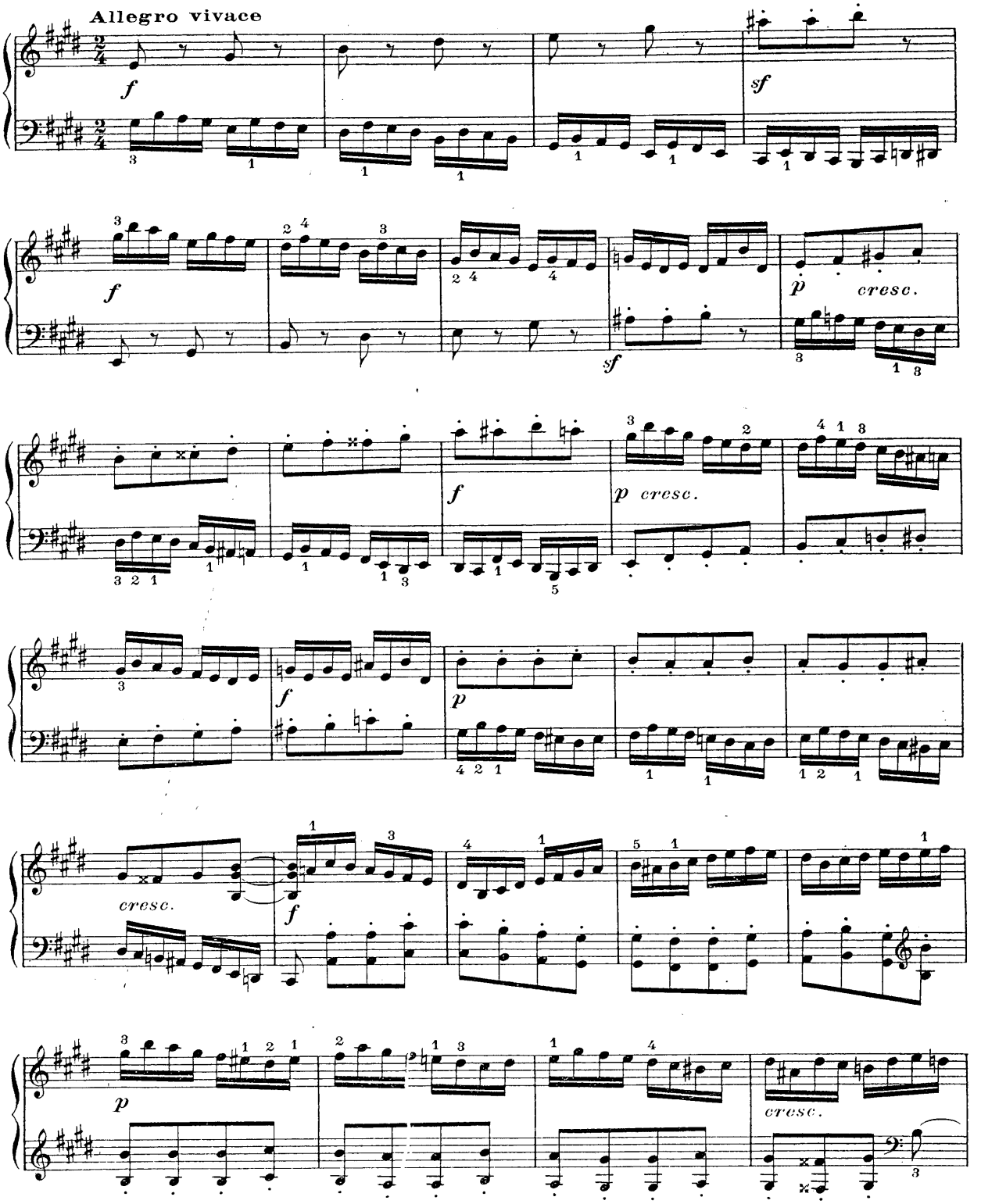
Leggiermente

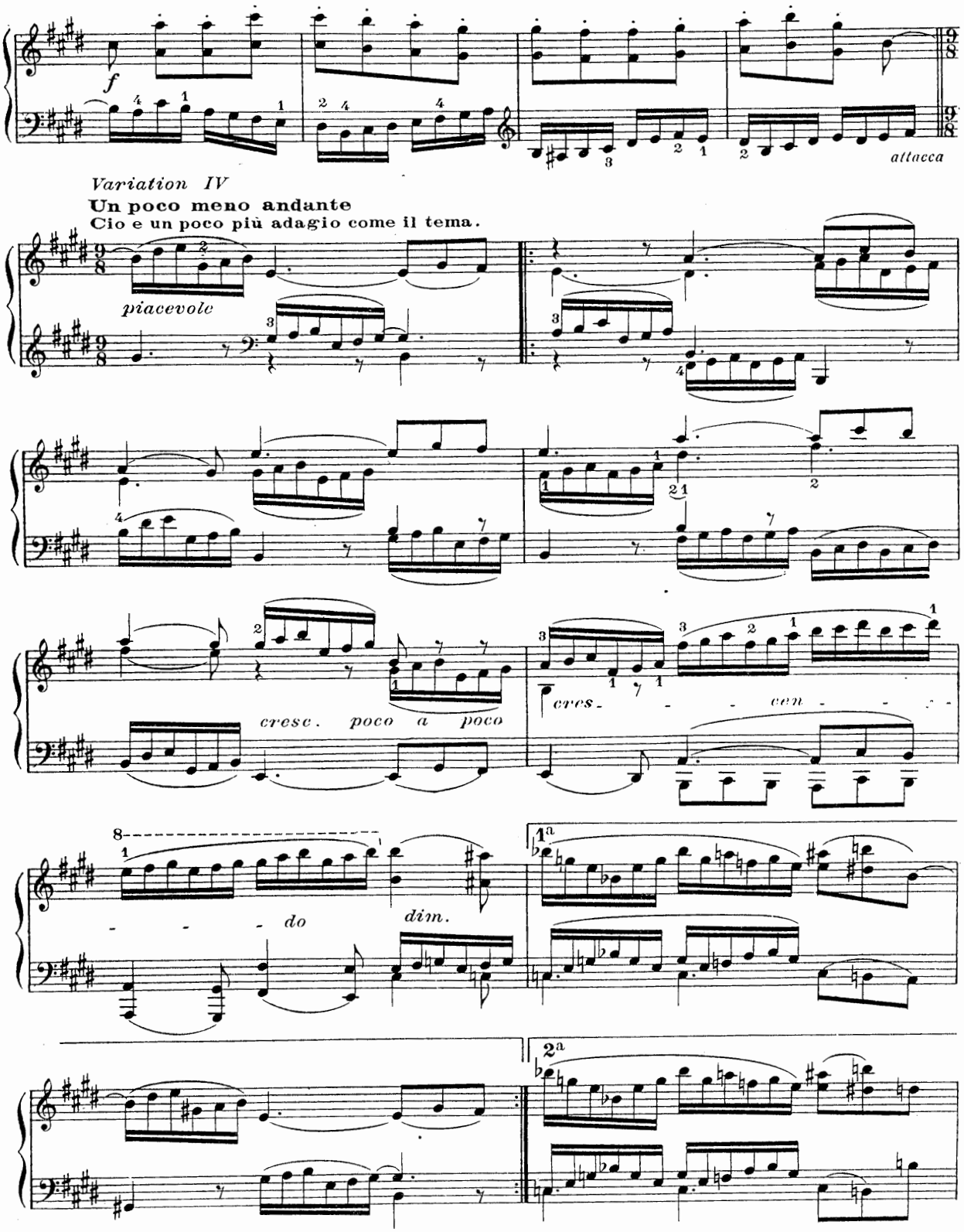


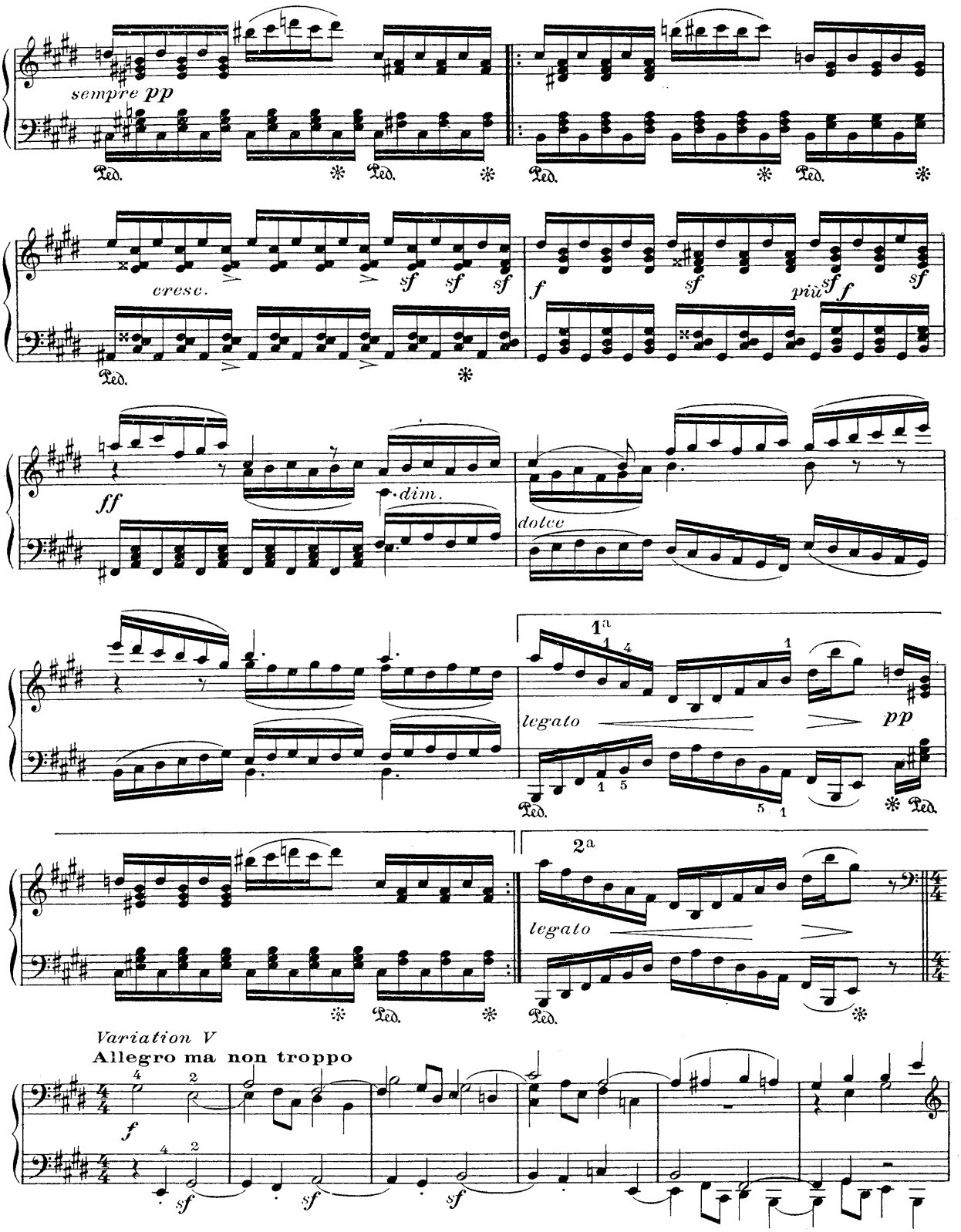

cresc.
dim. - - - - p
pp legg.
cresc.
decresc.
cresc.
8
p
teneramente
cresc.
p
cresc.
dim.
p

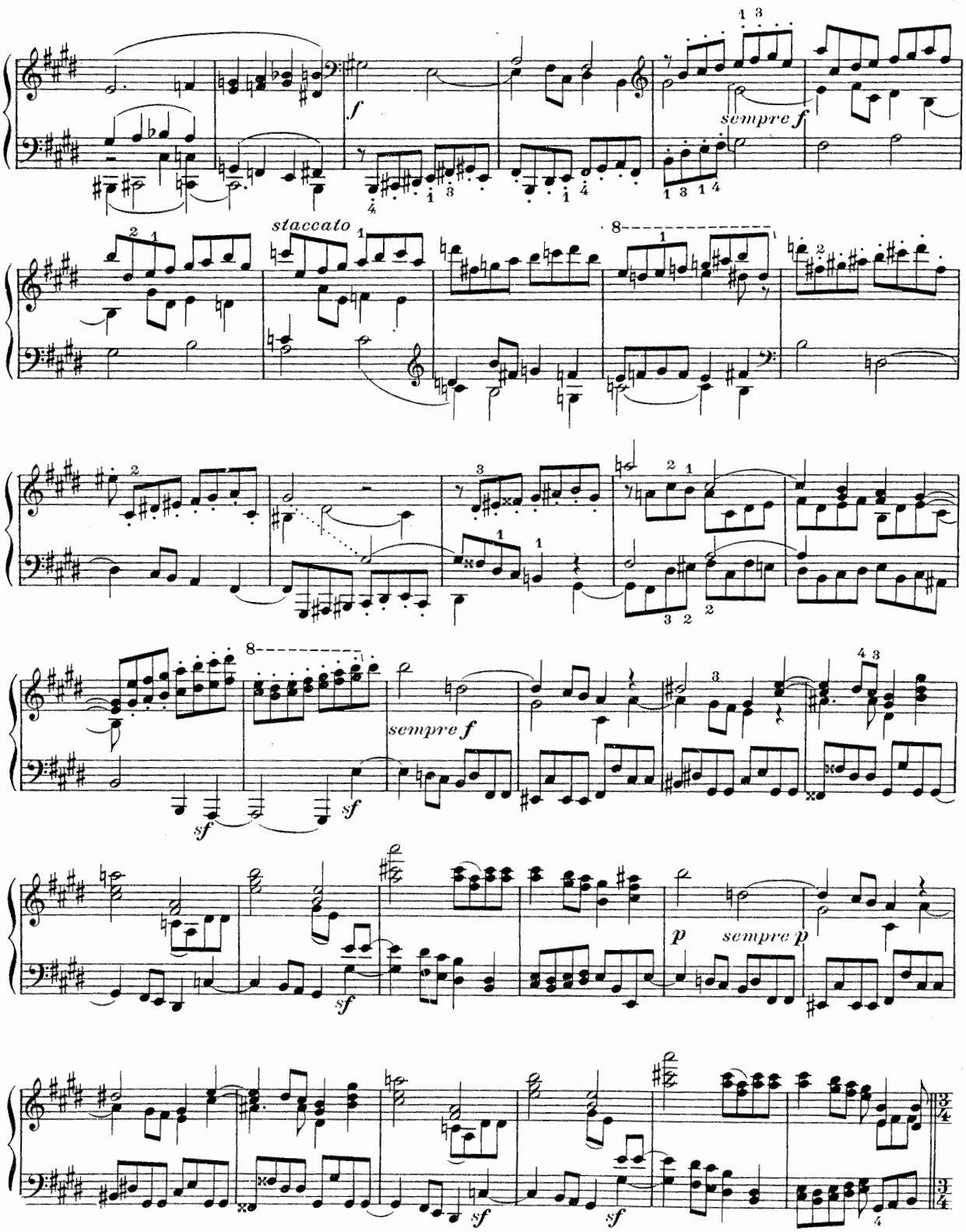
Variation III

Allegro vivace




f
attacca
Variation IV
Un poco meno andante
Cio e un poco più adagio come il tema.
piacevole
cresc. poco a poco
cres- cen
do
dim.

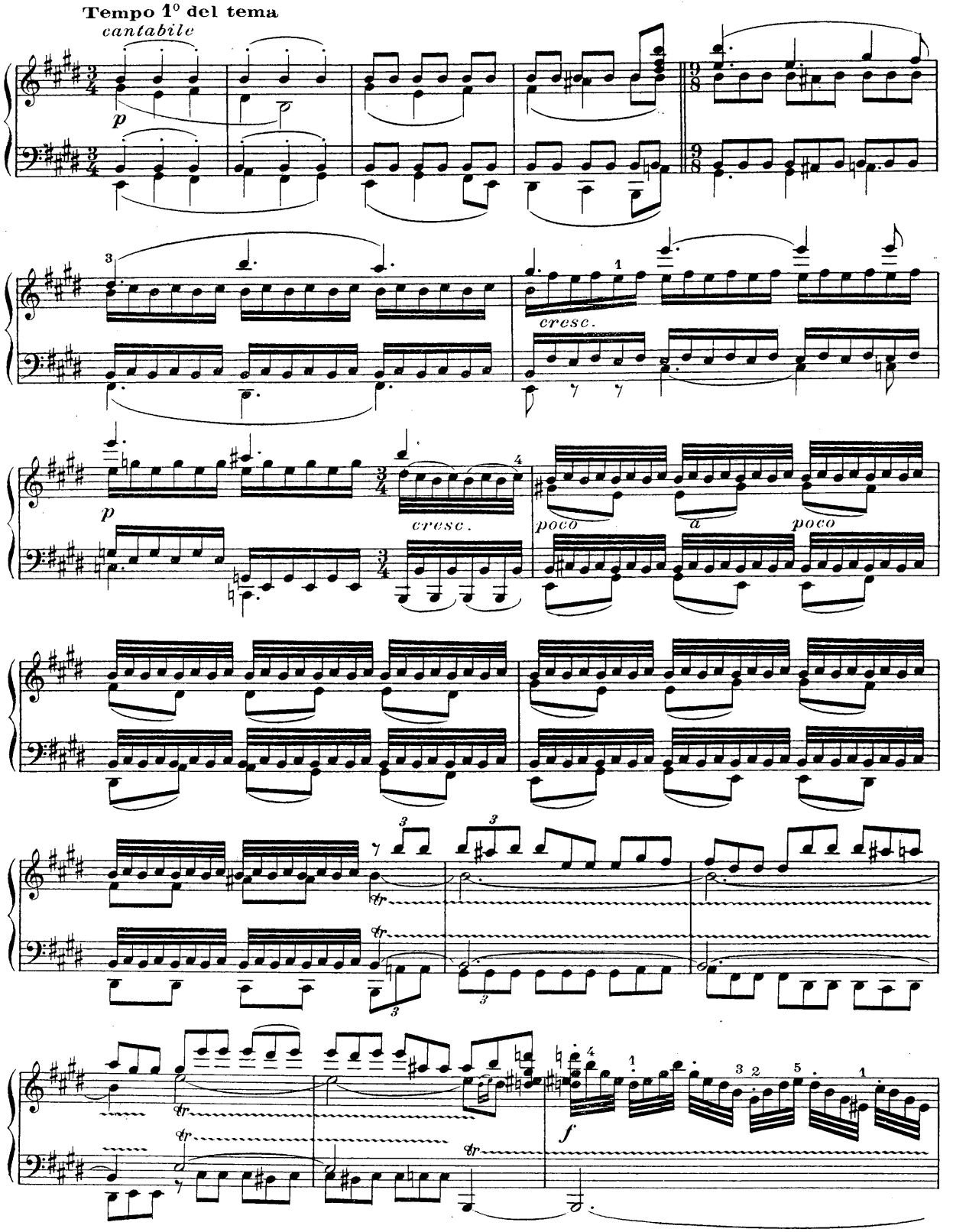

sempre pp
Ped.
cresc.
sf
f
più f
ff
dim.
dolce
1a
legato
pp
2a
Variation V
Allegro ma non troppo

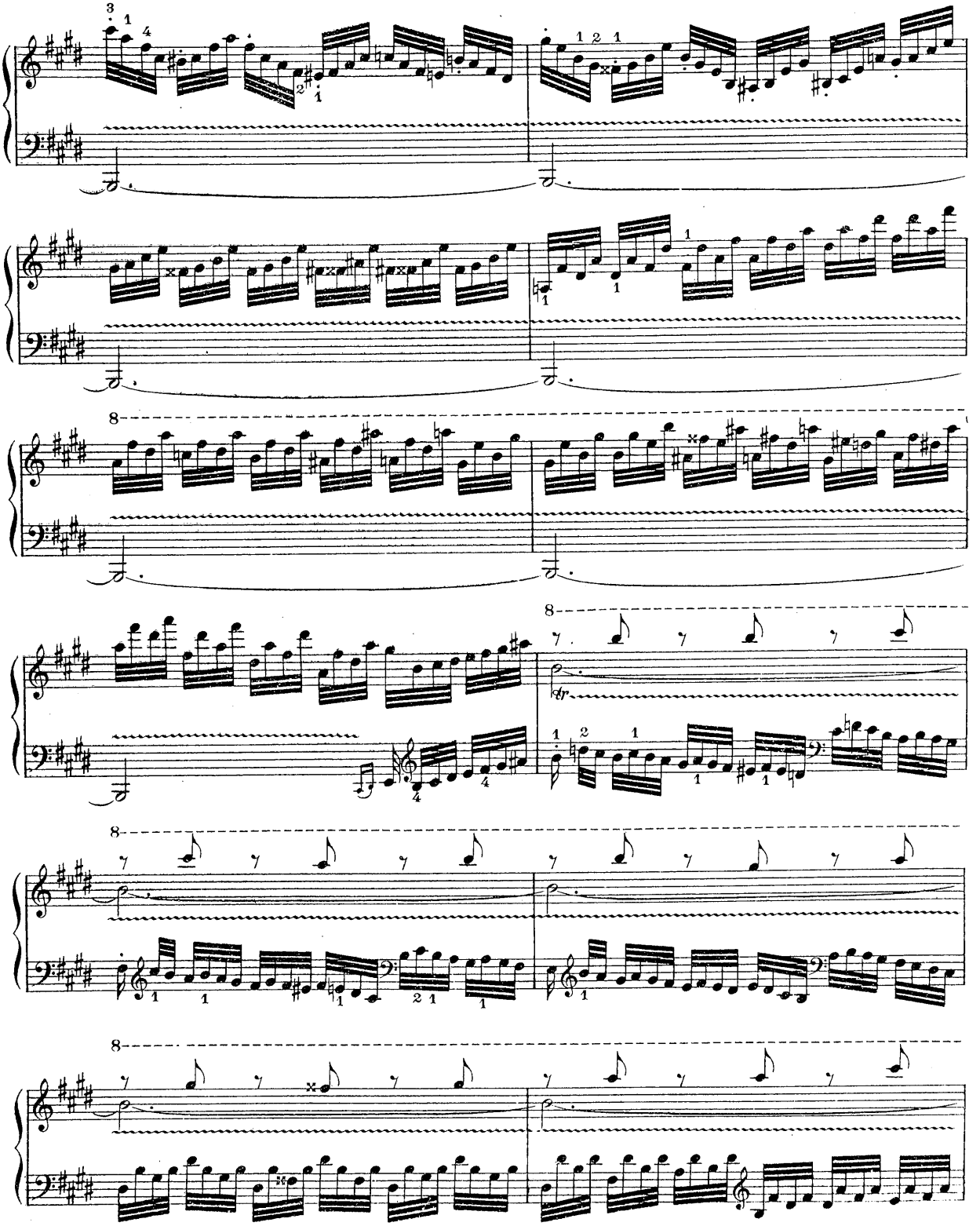

f
sempre f
staccato
sempre f
sf
sf
sempre f
sf
sf
p
sempre p
sf
sf

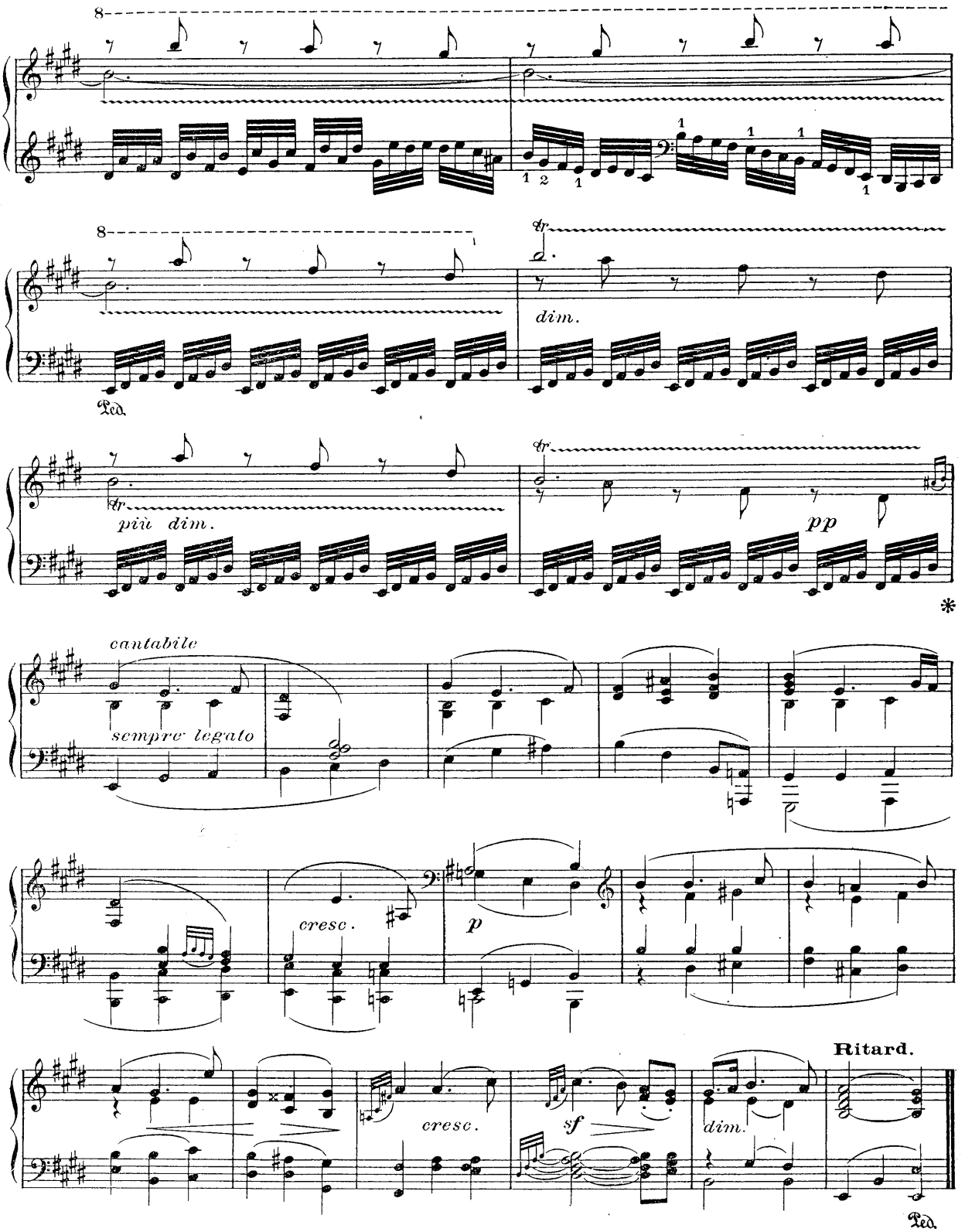
Variation VI

Tempo 1° del tema

cantabile






8
8
tr
dim.
Ped.
tr
più dim.
pp
*
cantabile
sempre legato
cresc.
p
Ritard.
cresc.
sf
dim.
Ped.

SONATE

Op. 110

Composée en Décembre 1821.

Nº 31

Moderato cantabile molto espressivo

PIANO

p con amabilita

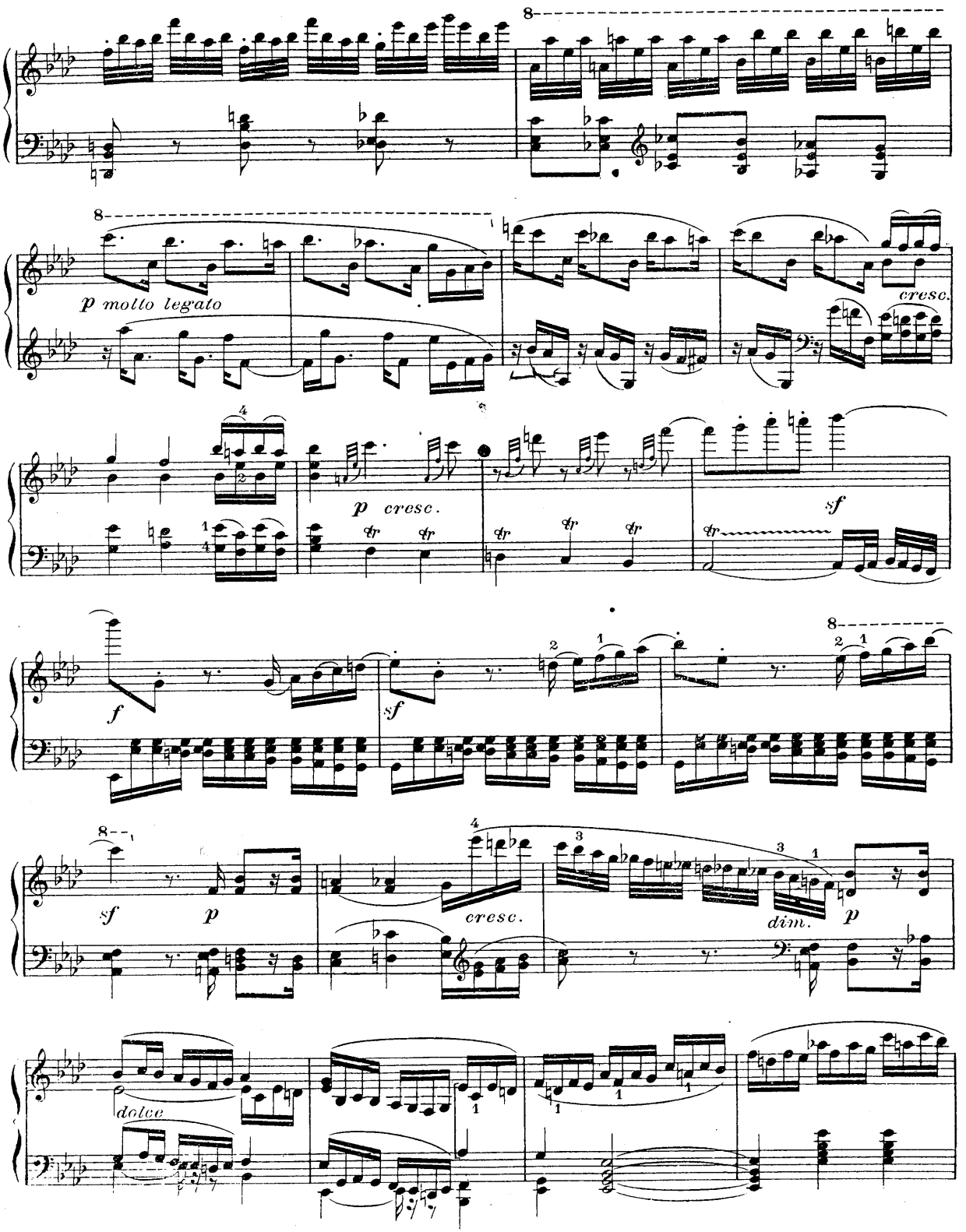
dolce

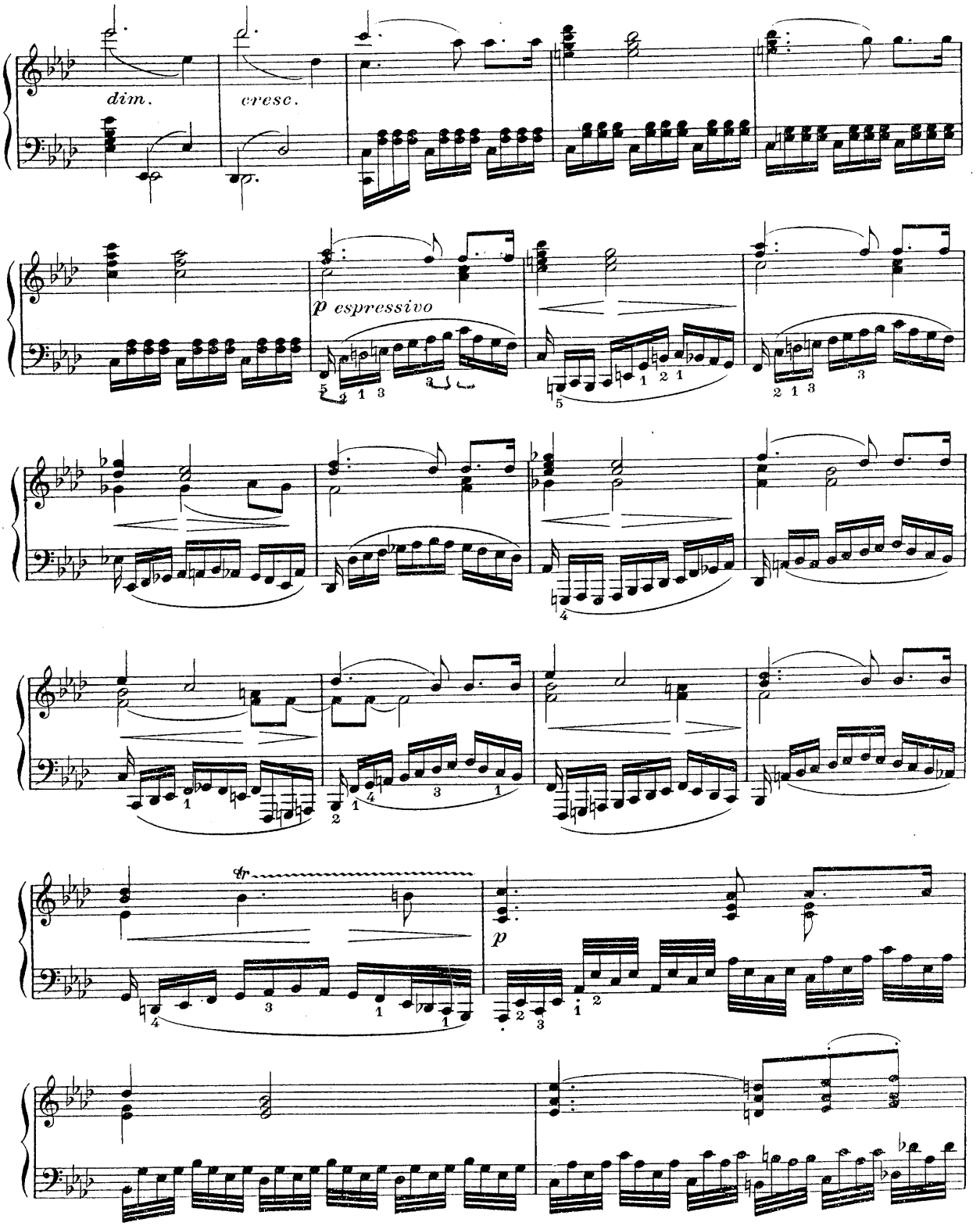
cresc.

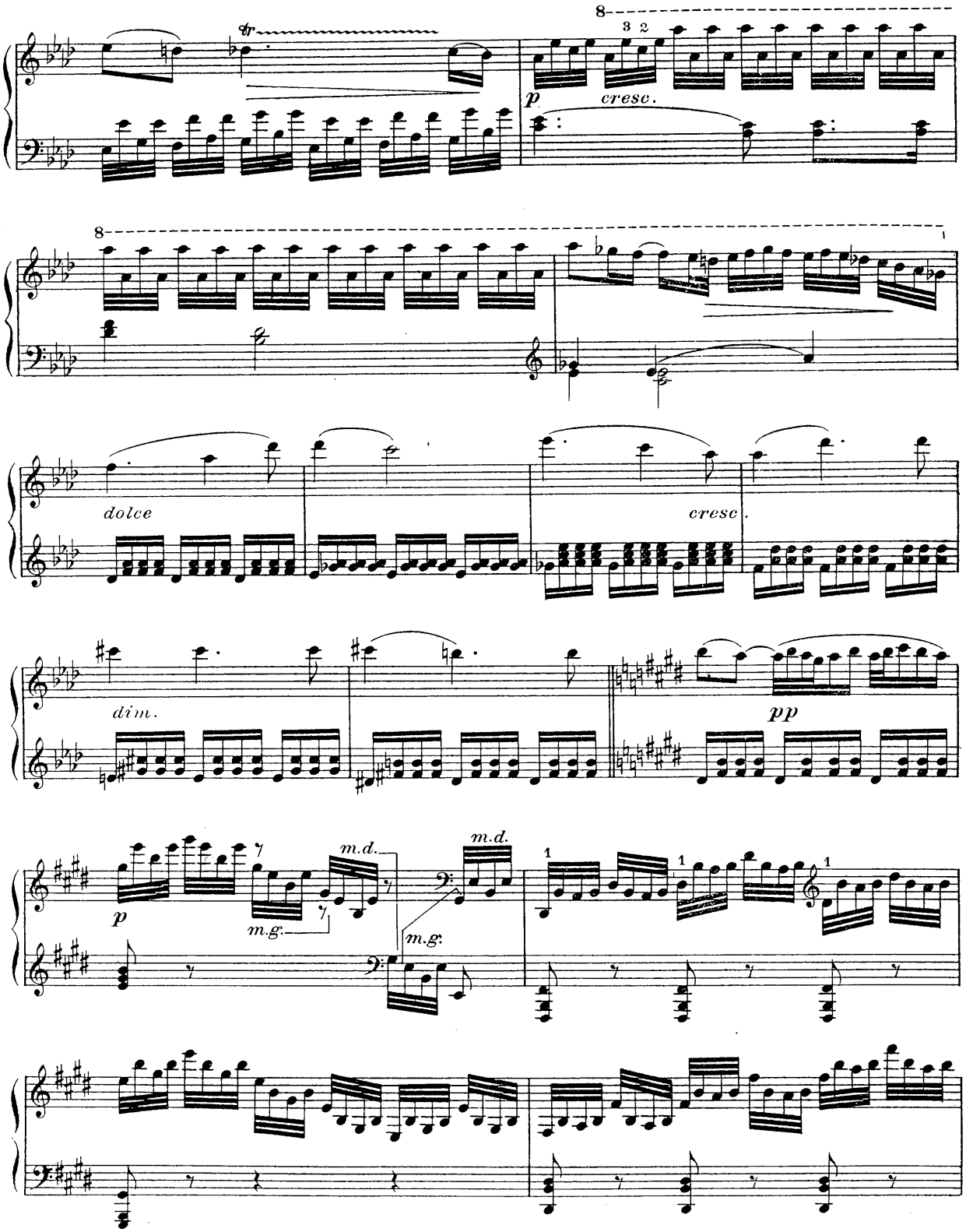
sf

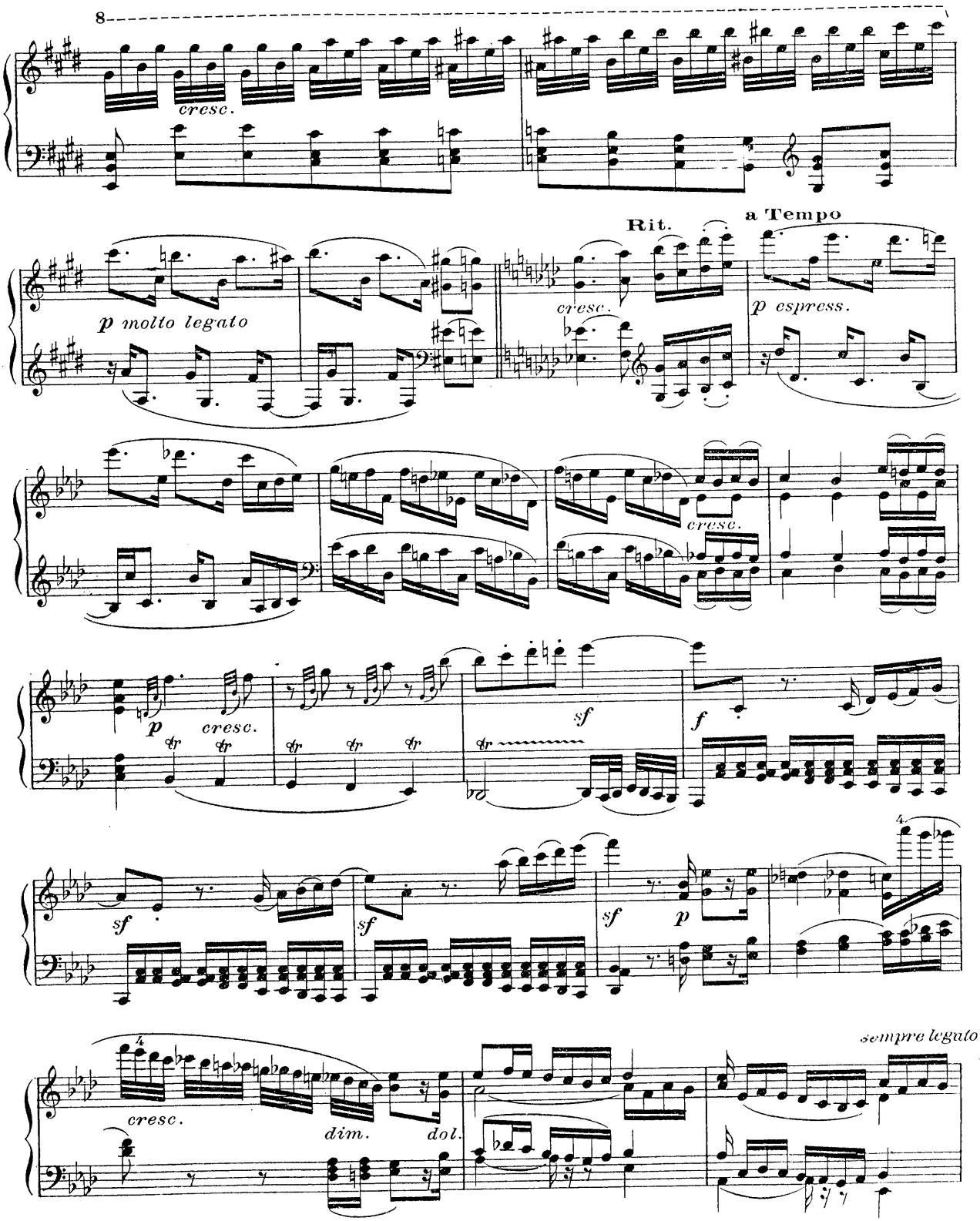
p leggiermente

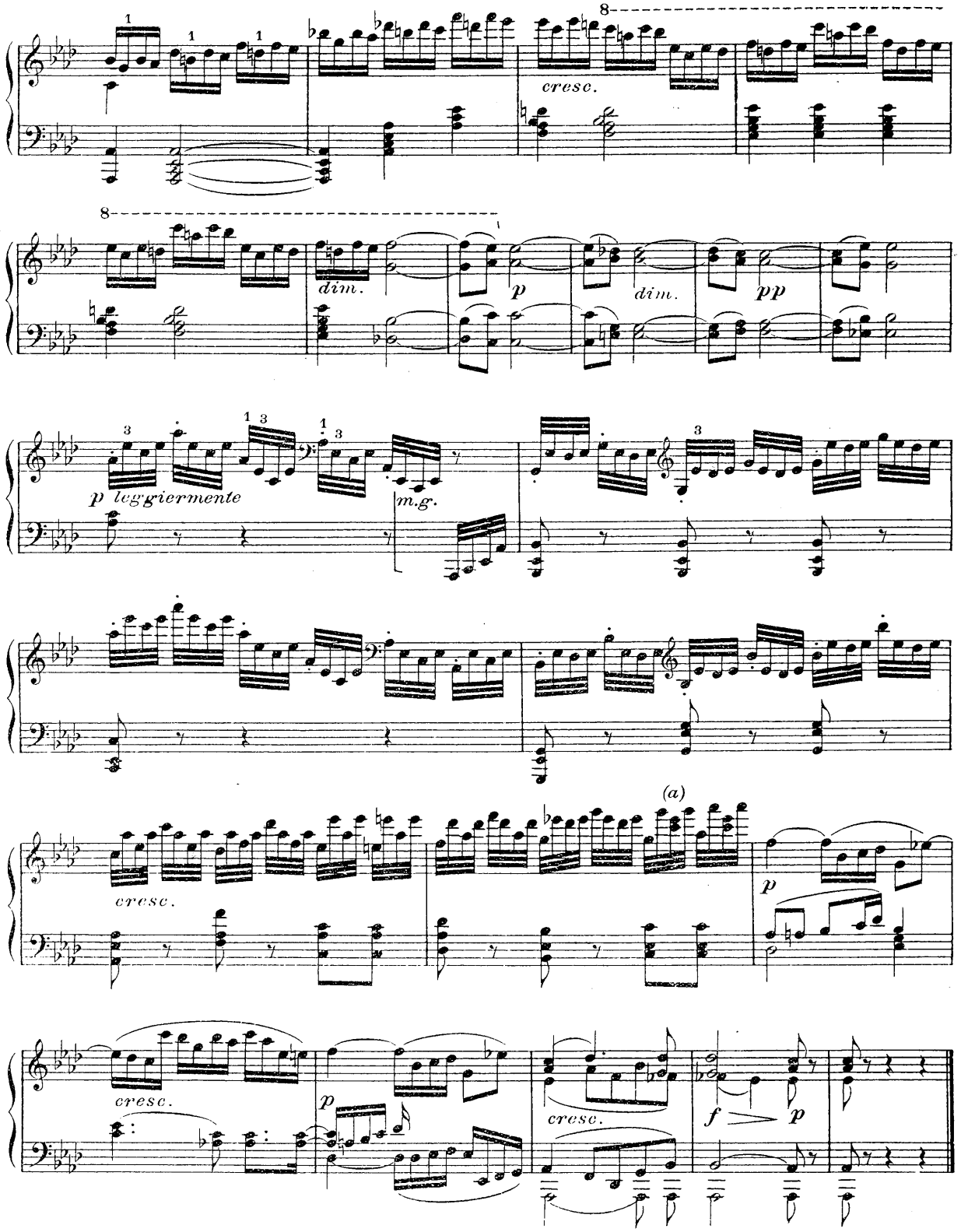
cresc.


8
p molto legato
cresc.
p cresc.
sf
f
sf
8
sf
p
cresc.
dim.
p
dolce

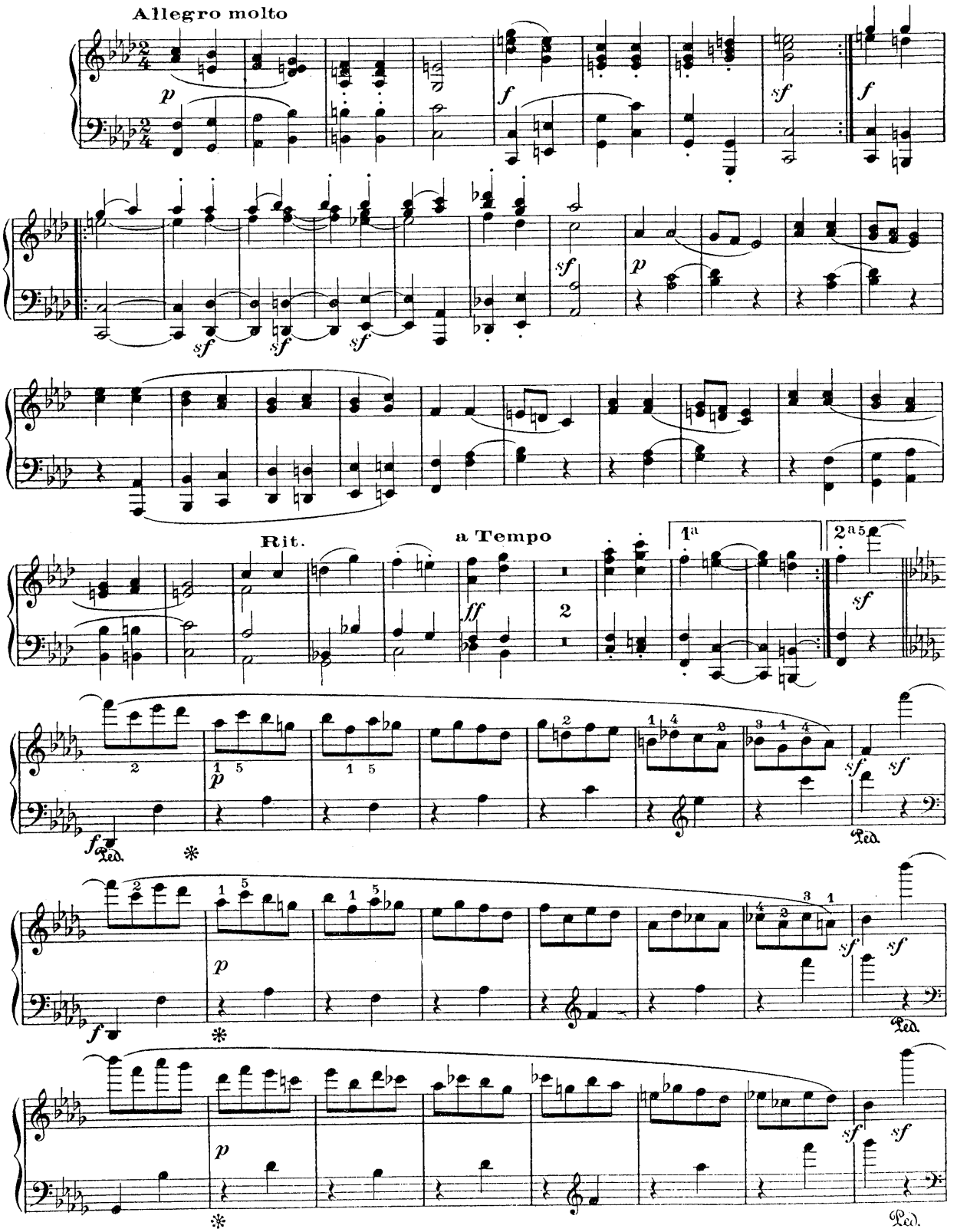

dim.
cresc.
p espressivo
p

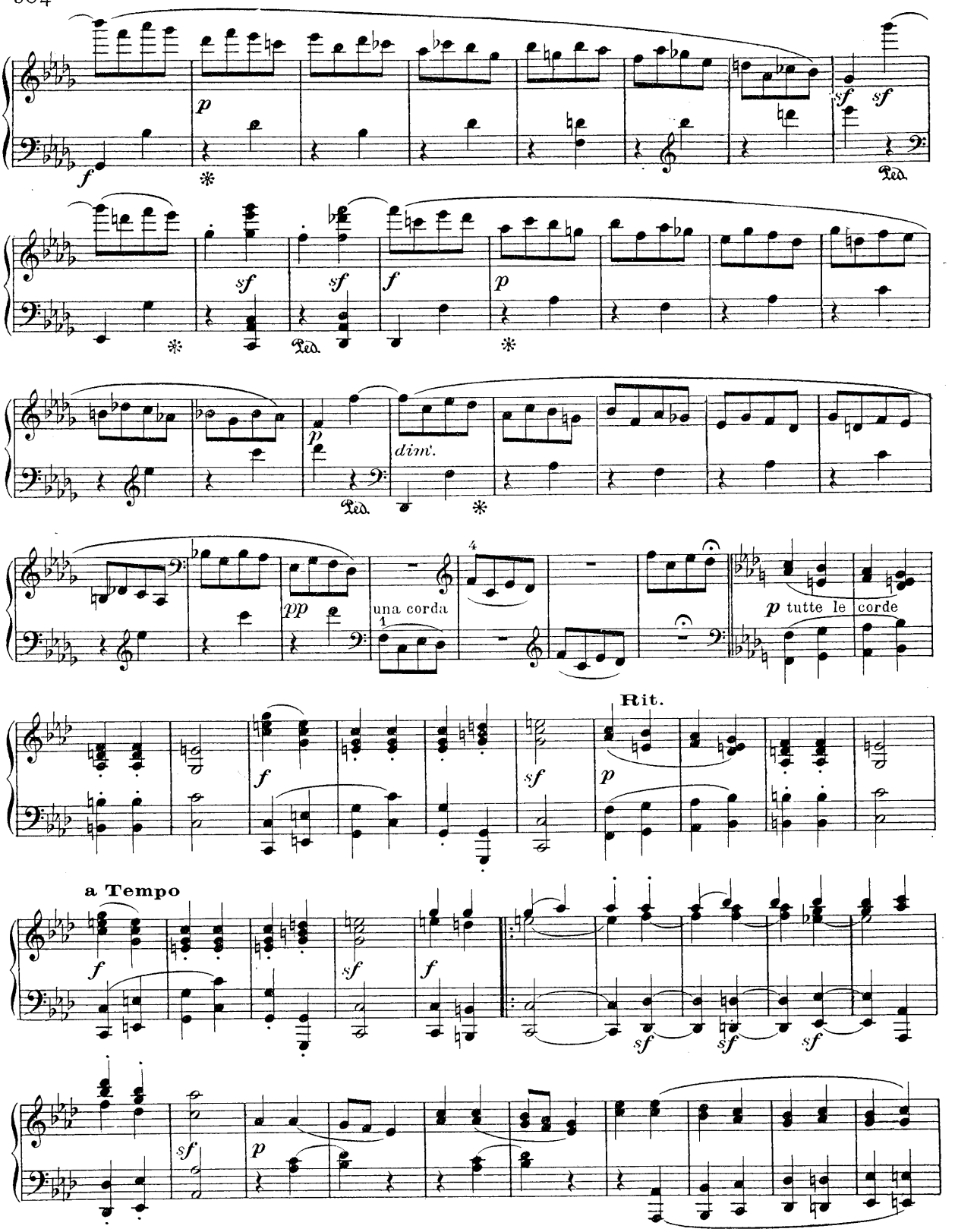

tr
8
3 2
p
cresc.
8
dolce
cresc.
dim.
pp
p
m.d.
m.g.
m.d.
m.g.
1
1
1

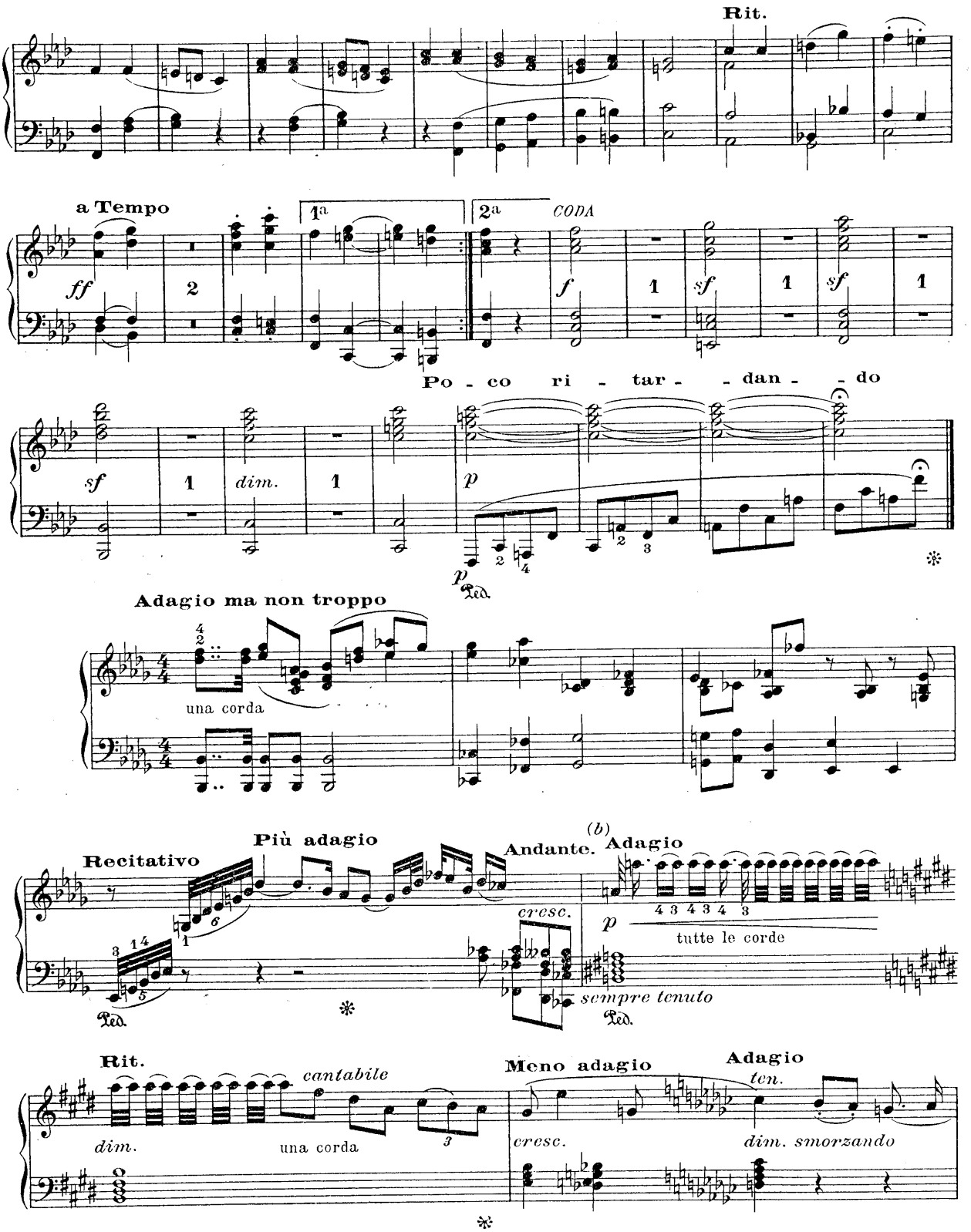

8
cresc.
p molto legato
Rit.
a Tempo
cresc.
p espress.
cresc.
p
cresc.
sf
f
sf
sf
sf
p
4
cresc.
dim.
dol.
sempre legato



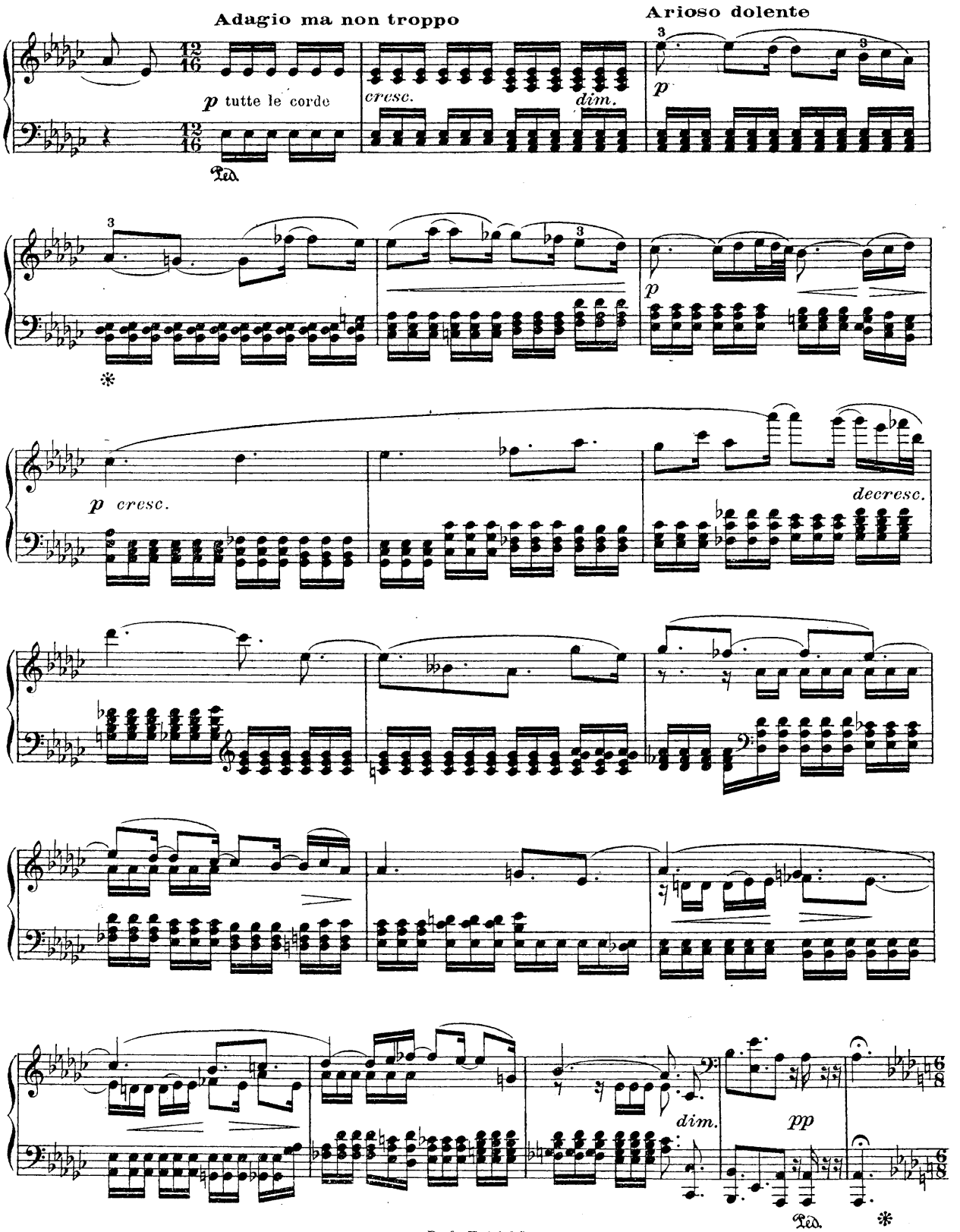
(a) Voir notes critiques, Sonate XXXI.


Allegro molto
Rit.
a Tempo
1a
2a
Ped.


una corda
tutte le corde
Rit.
a Tempo

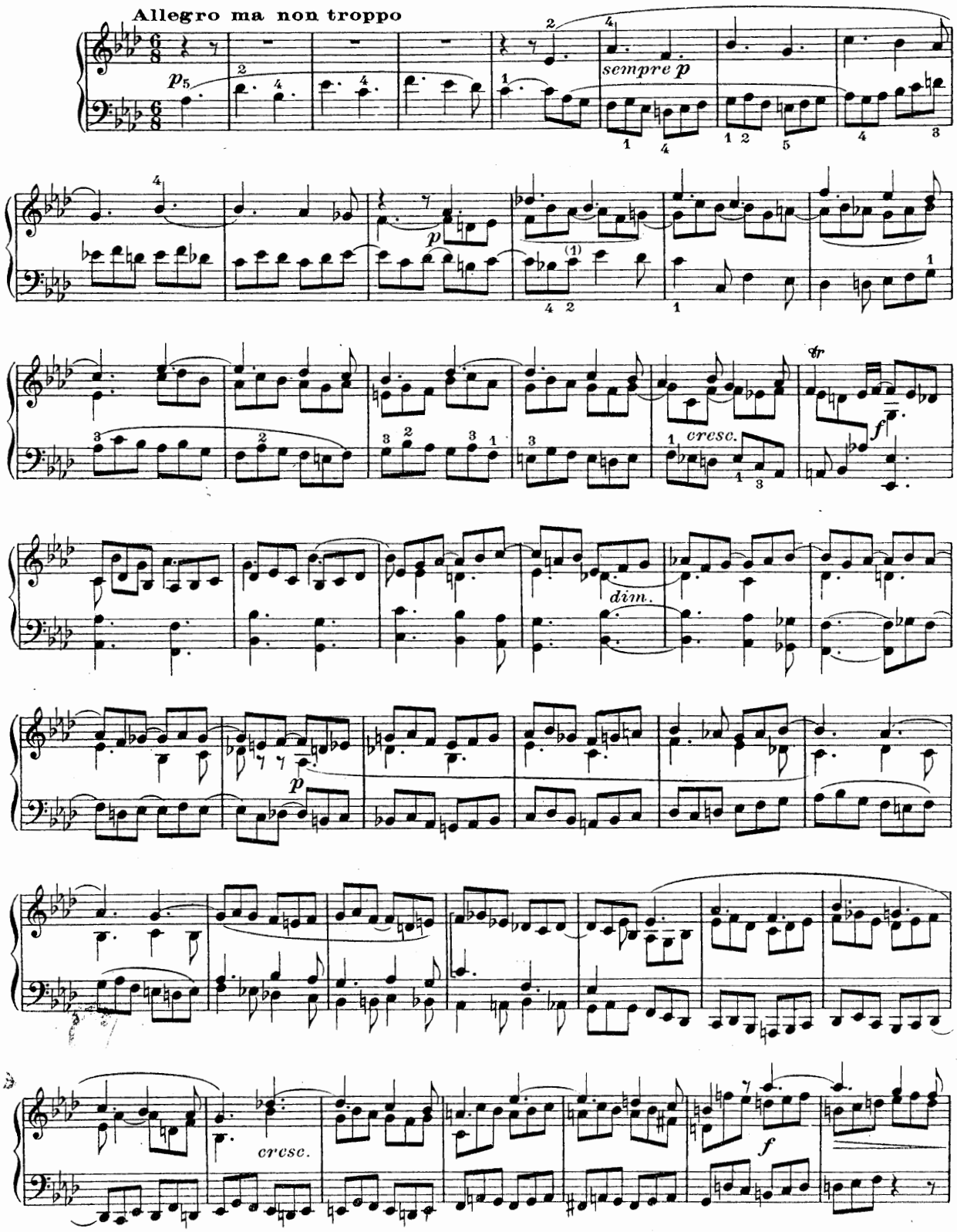


(b) Voir notes critiques, Sonate XXXI.

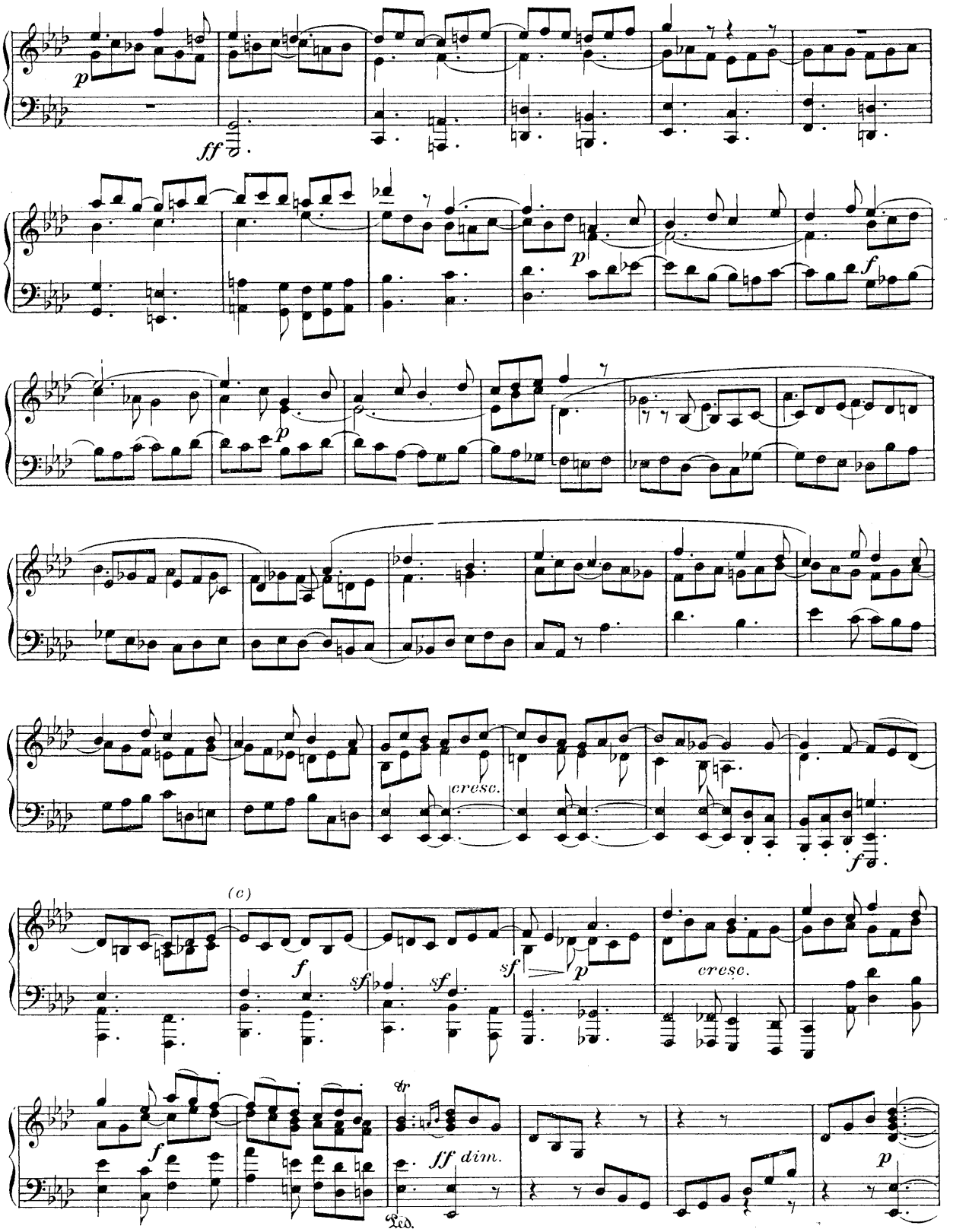

Adagio ma non troppo
Arioso dolente
p tutte le corde
cresc.
dim.
p
p cresc.
decresc.
dim.
pp

FUGA

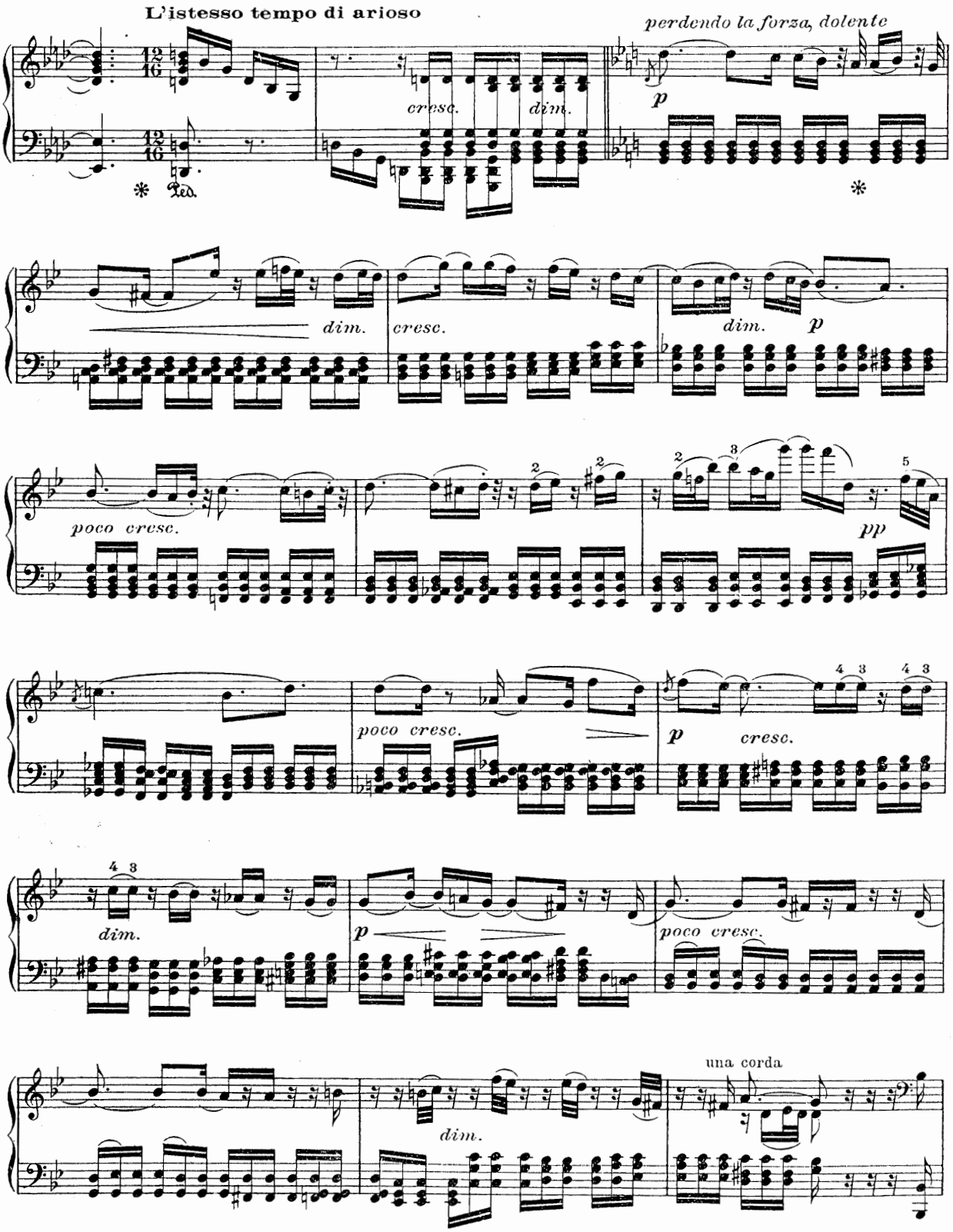
Allegro ma non troppo

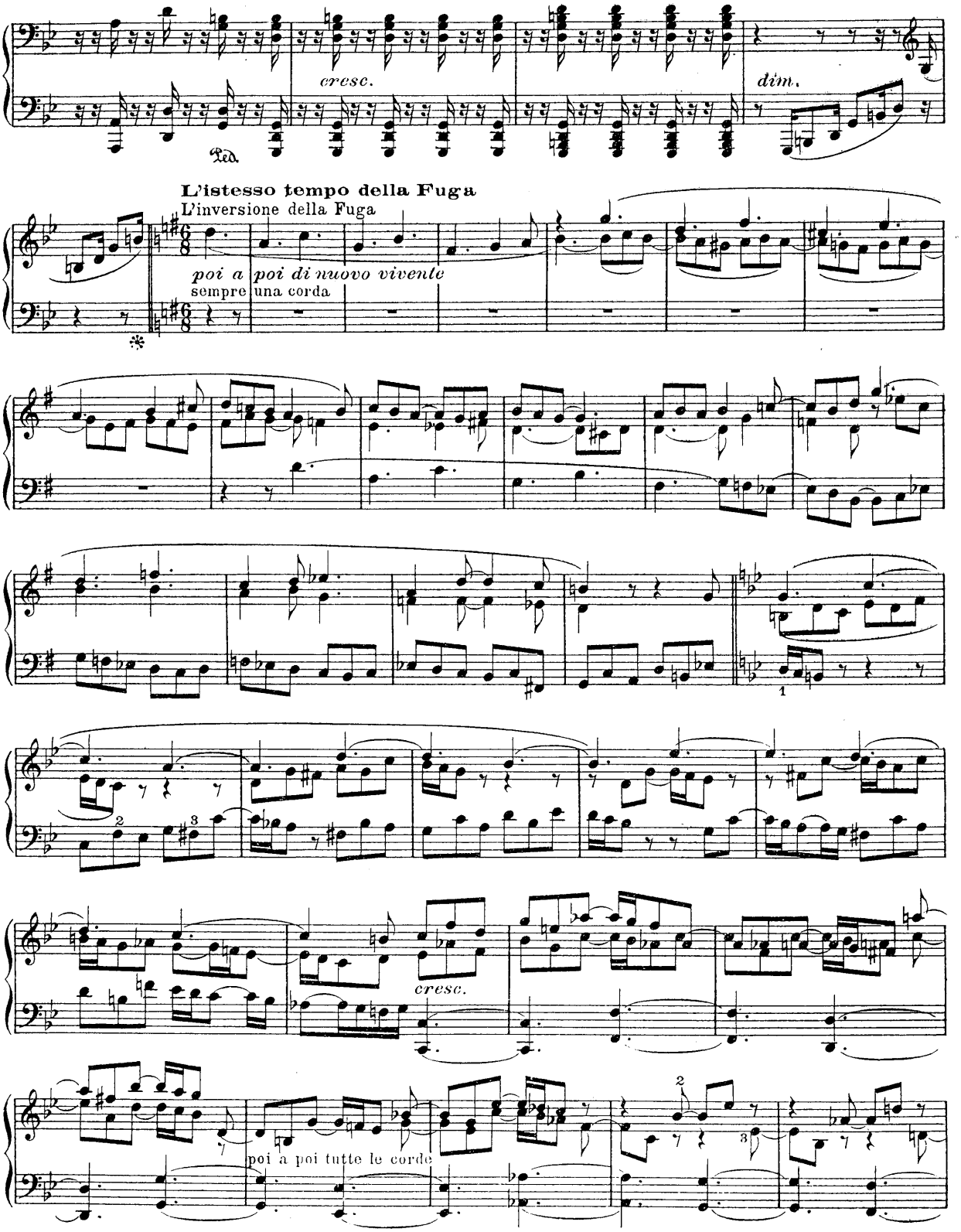


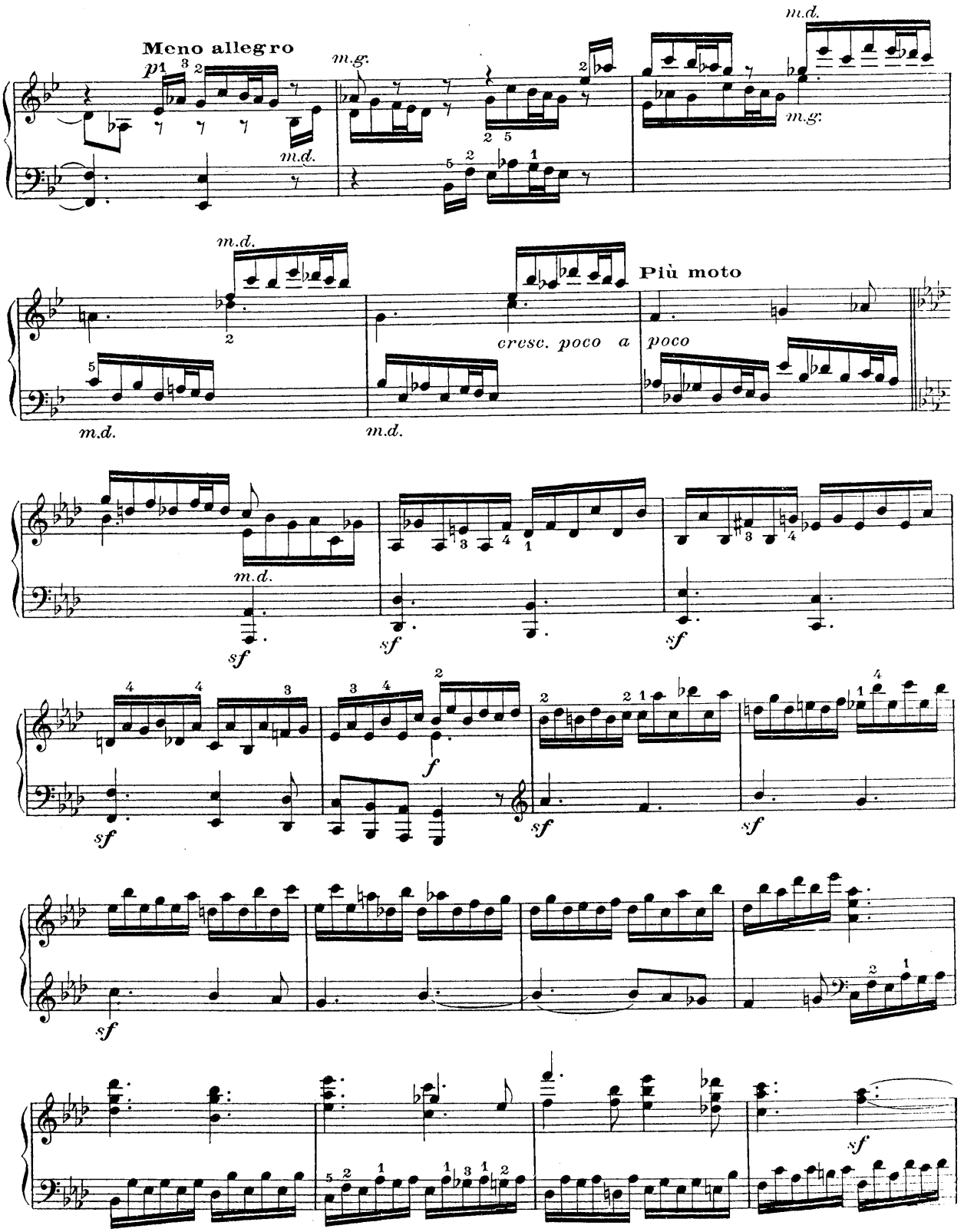
(1) Var:

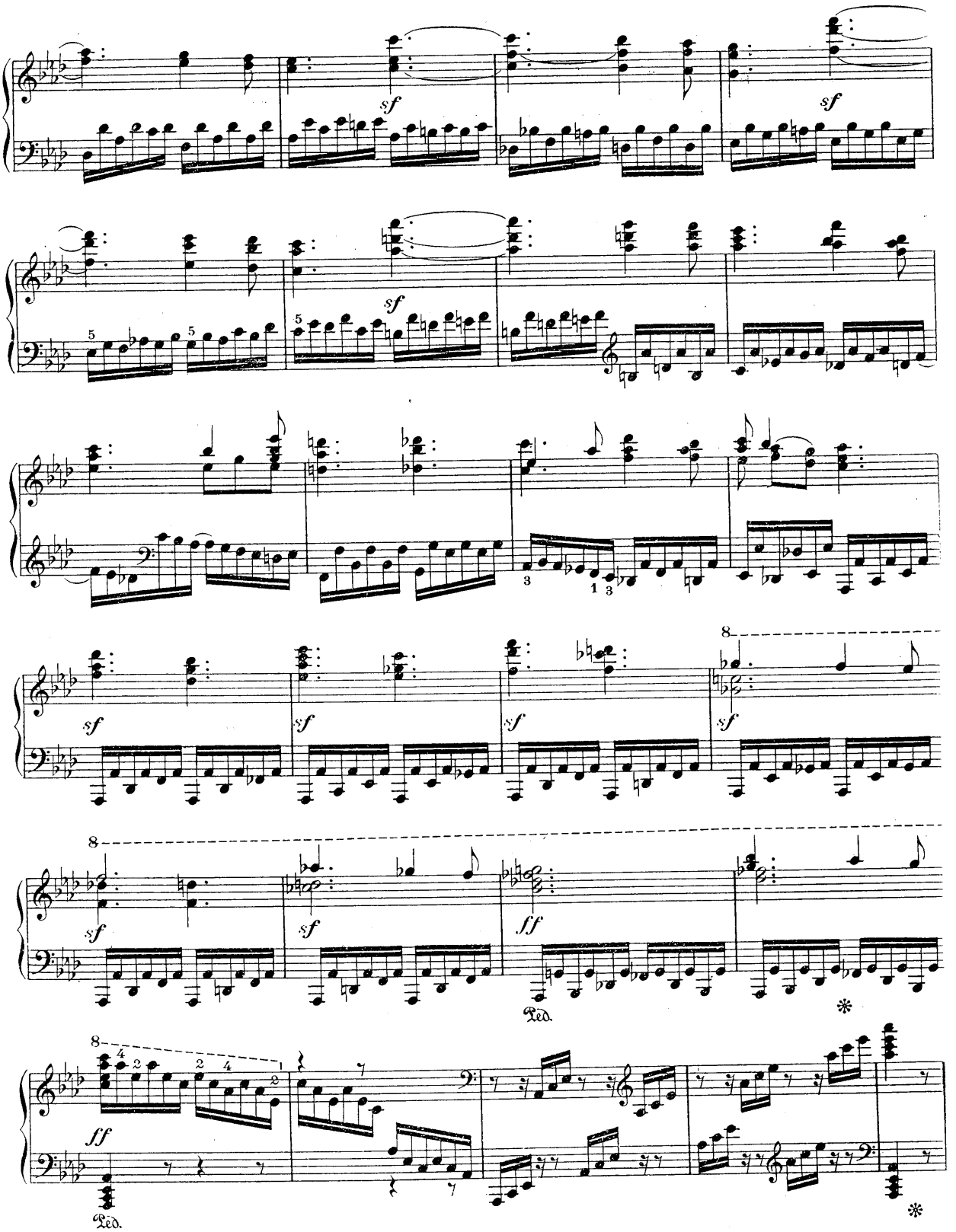


(c) Voir notes critiques, Sonate XXXI.


L'istesso tempo di arioso
perdendo la forza, dolente
cresc.
dim.
p
Ped.
dim.
cresc.
dim.
p
poco cresc.
pp
poco cresc.
p
cresc.
dim.
p
poco cresc.
una corda
dim.


cresc.
dim.
Ped.
L'istesso tempo della Fuga
L'inversione della Fuga
poi a poi di nuovo vivente
sempre una corda
cresc.
poi a poi tutte le corde


Meno allegro
p
m.d.
m.g.
m.d.
m.g.
m.d.
m.d.
m.d.
Più moto
cresc. poco a poco
sf
sf
sf
m.d.
sf
f
sf
sf
sf
sf


sf
sf
sf
sf
sf
sf
sf
sf
ff
Ped.
ff
Ped.

SONATE

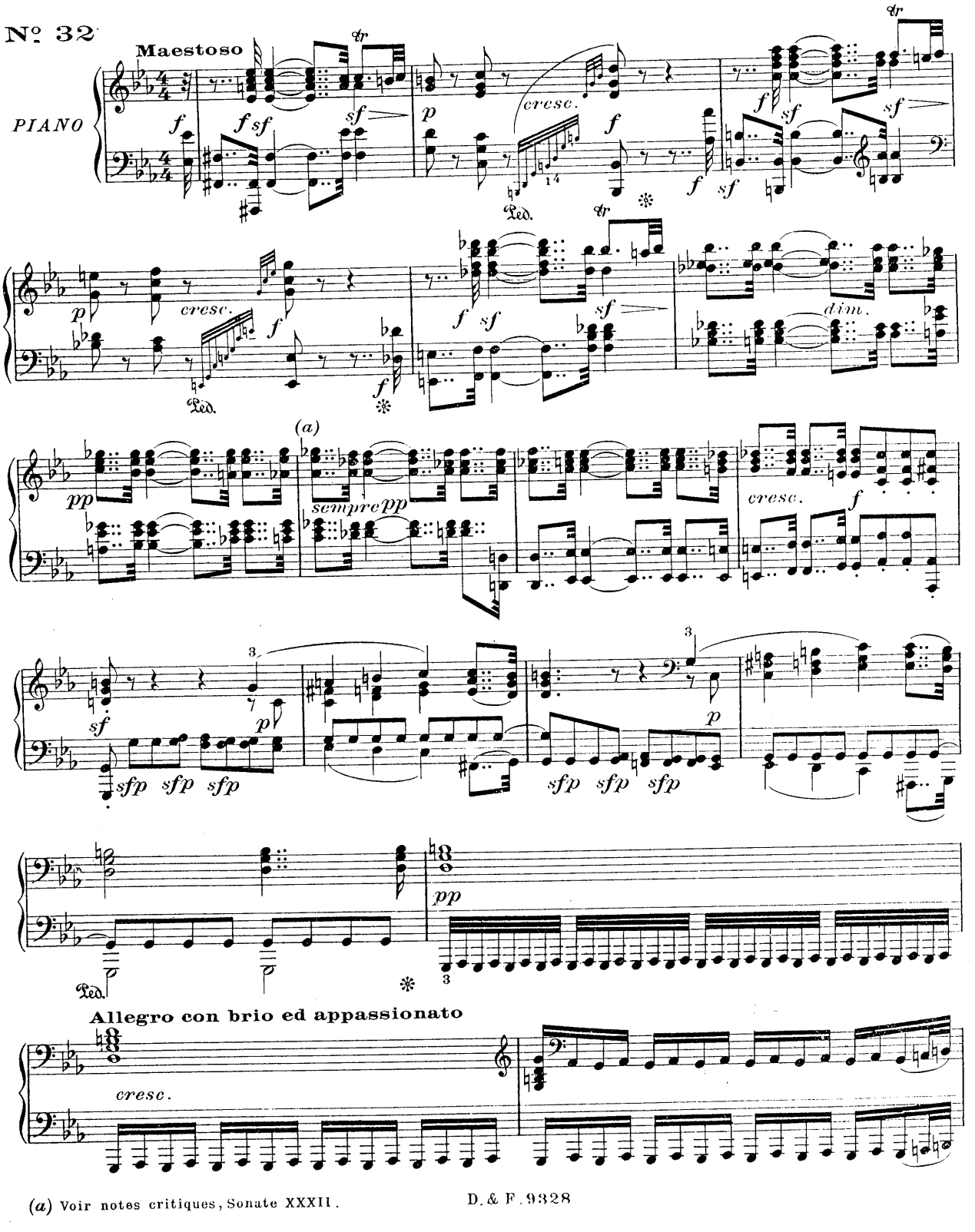
à l'Archiduc Rodolphe

Op. 111
Composée en Janvier 1822

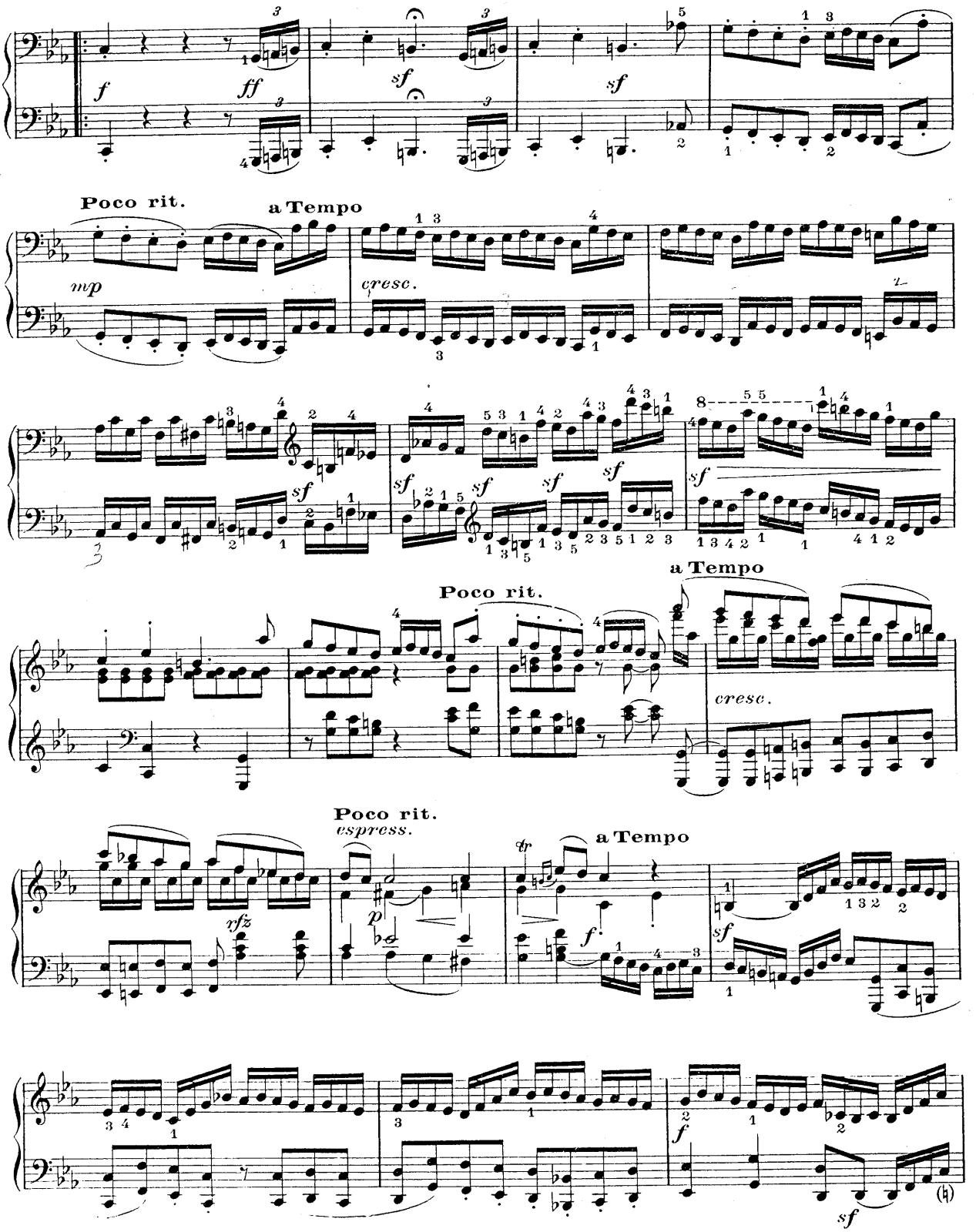
N° 32

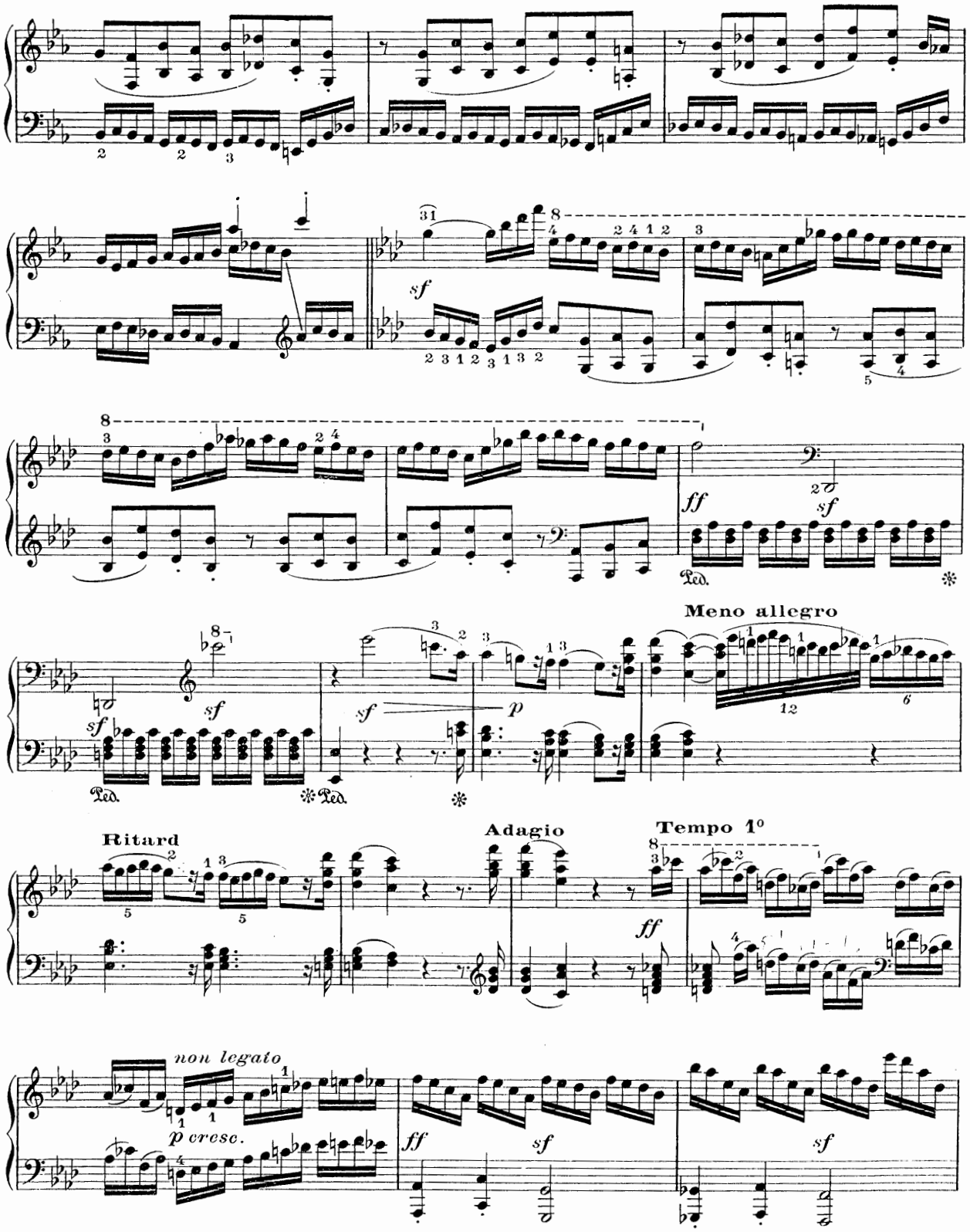
Maestoso

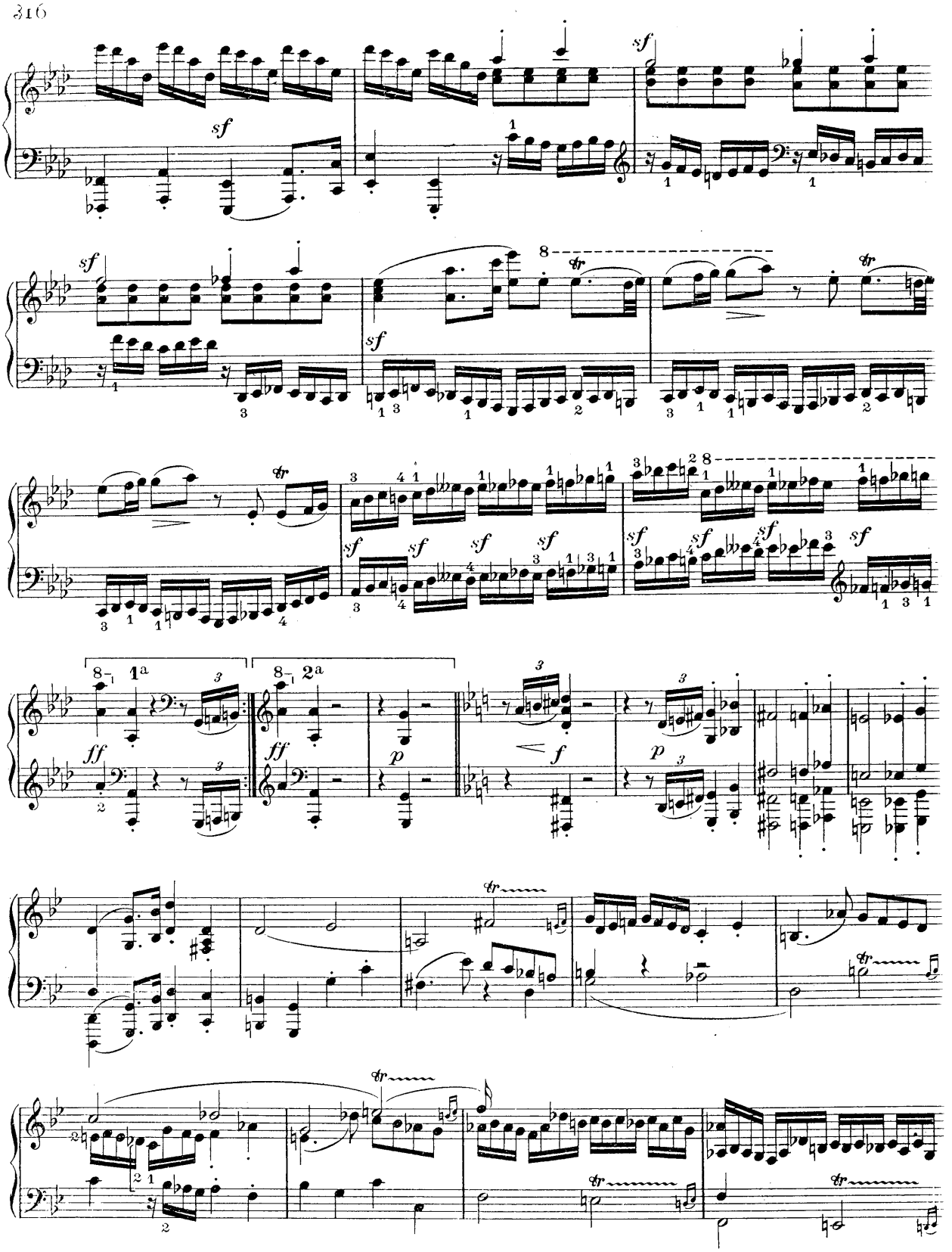
PIANO

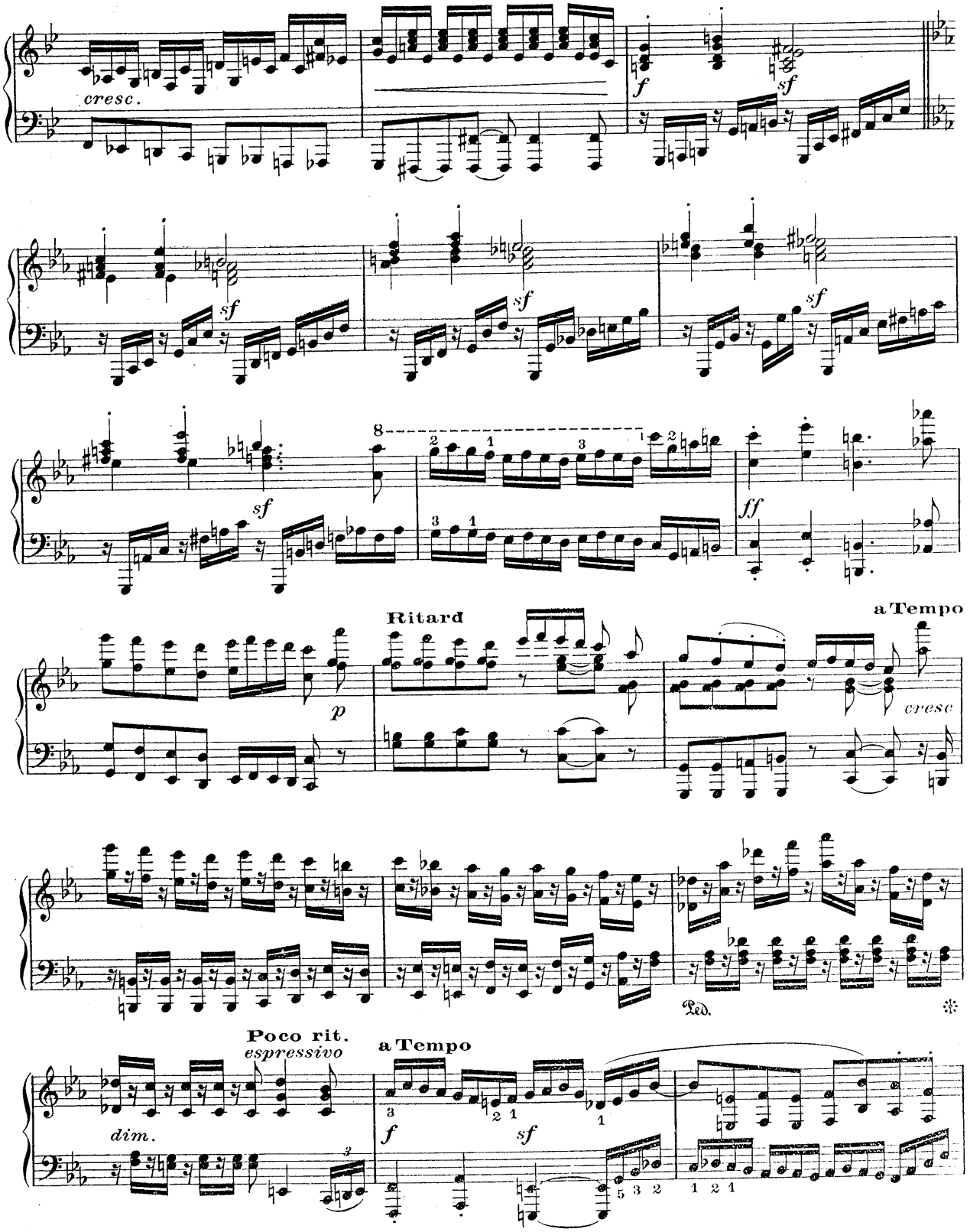


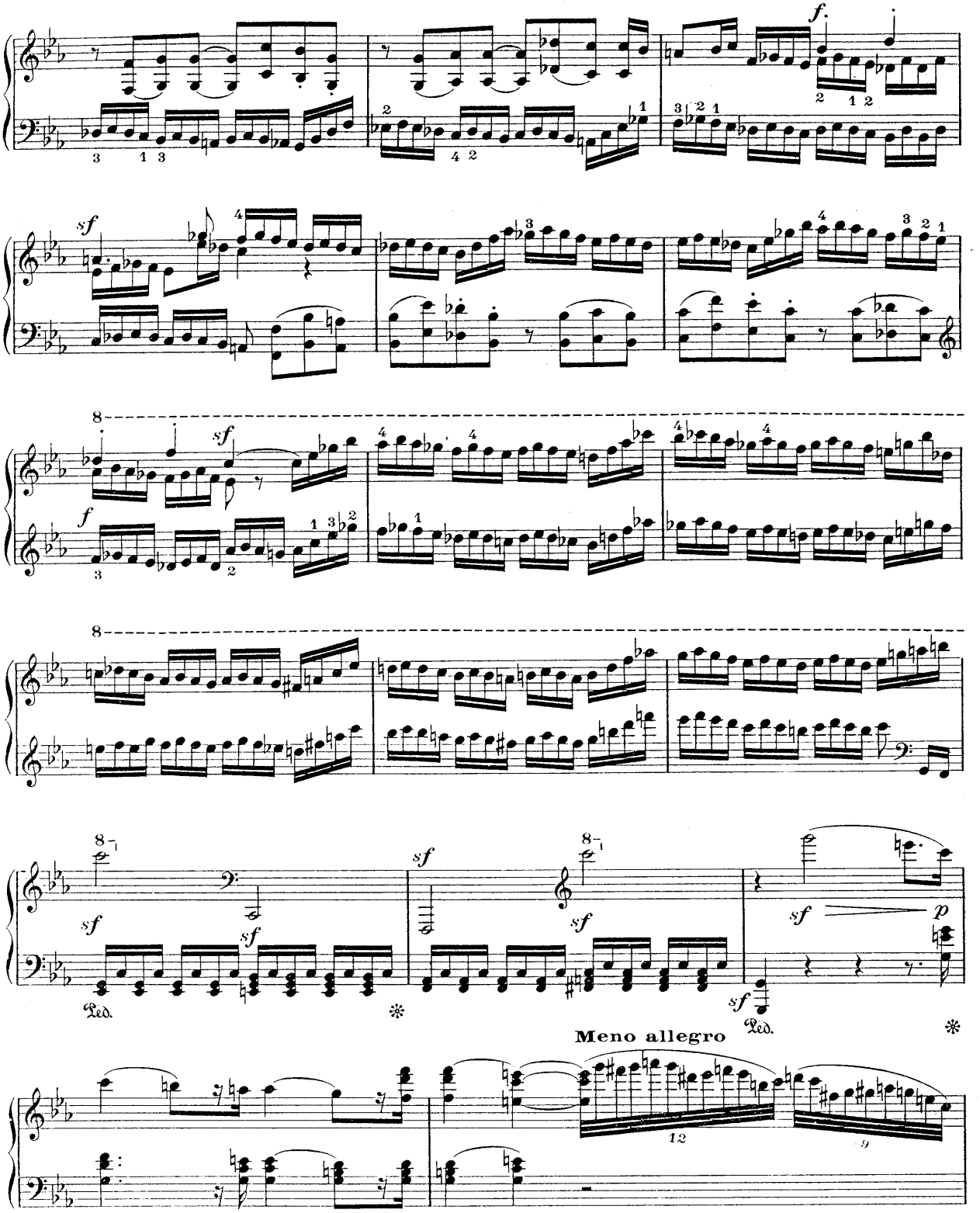
(a) Voir notes critiques, Sonate XXXII.

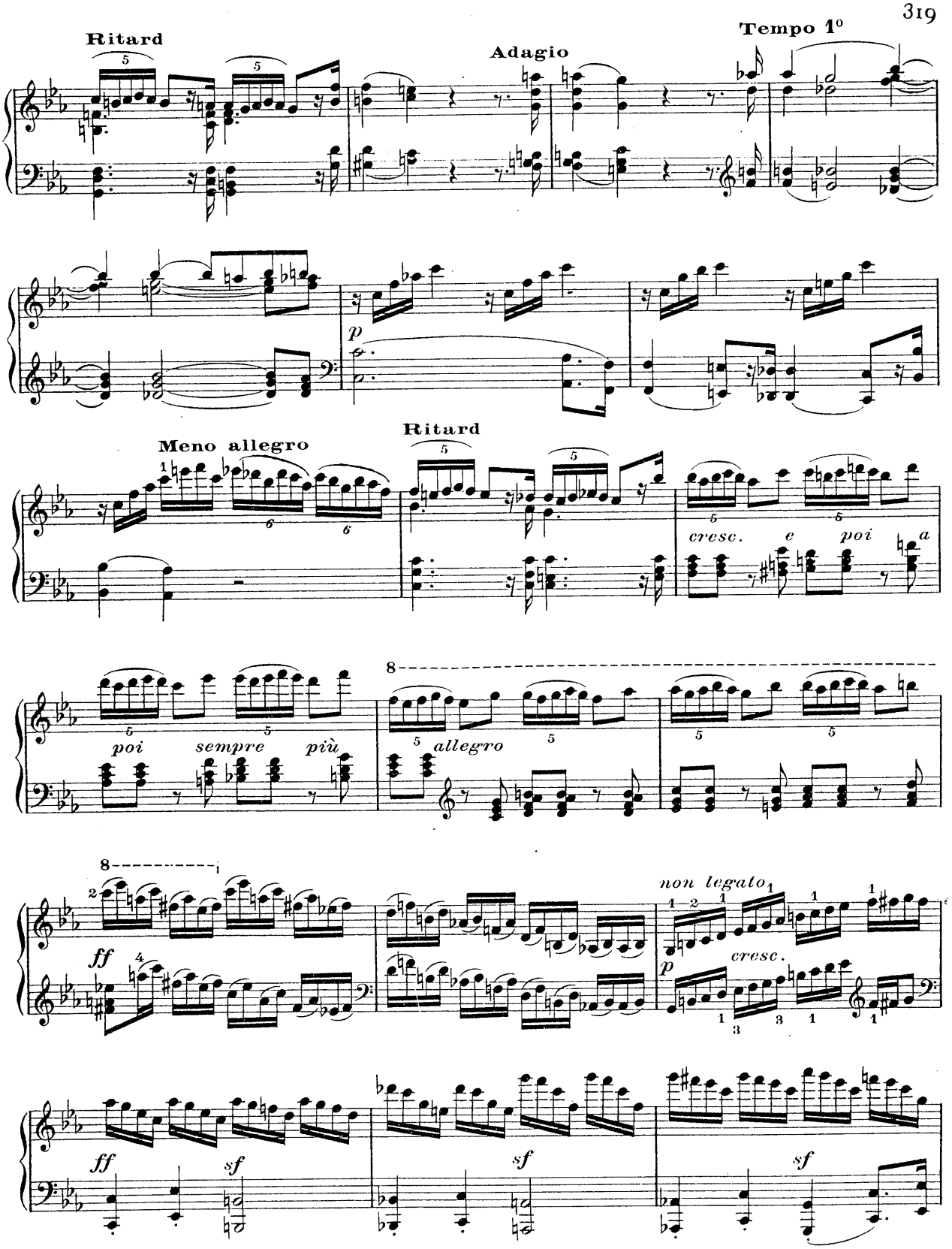

f
ff
sf
sf
Poco rit.
a Tempo
mp
cresc.
sf
sf
sf
sf
sf
sf
Poco rit.
a Tempo
cresc.
Poco rit.
espress.
a Tempo
rfz
p
f
sf
f
sf

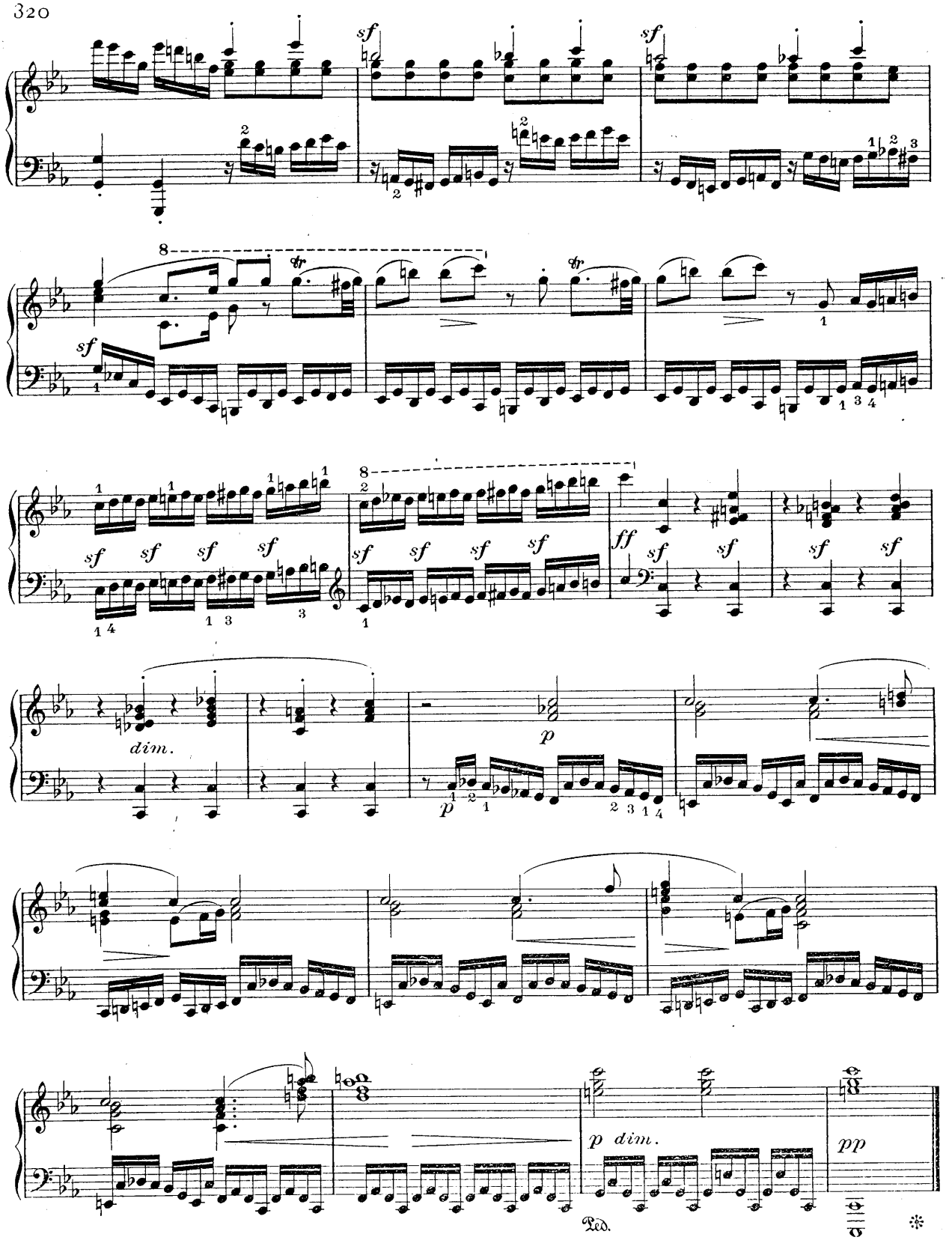

sf
ff
Ped.
Meno allegro
Ritard
Adagio
Tempo 1°
non legato
p cresc.




cresc.
f
sf
sf
sf
sf
sf
8
ff
Ritard
a Tempo
p
cresc
Ped.
Poco rit.
espressivo
a Tempo
dim.
f
sf

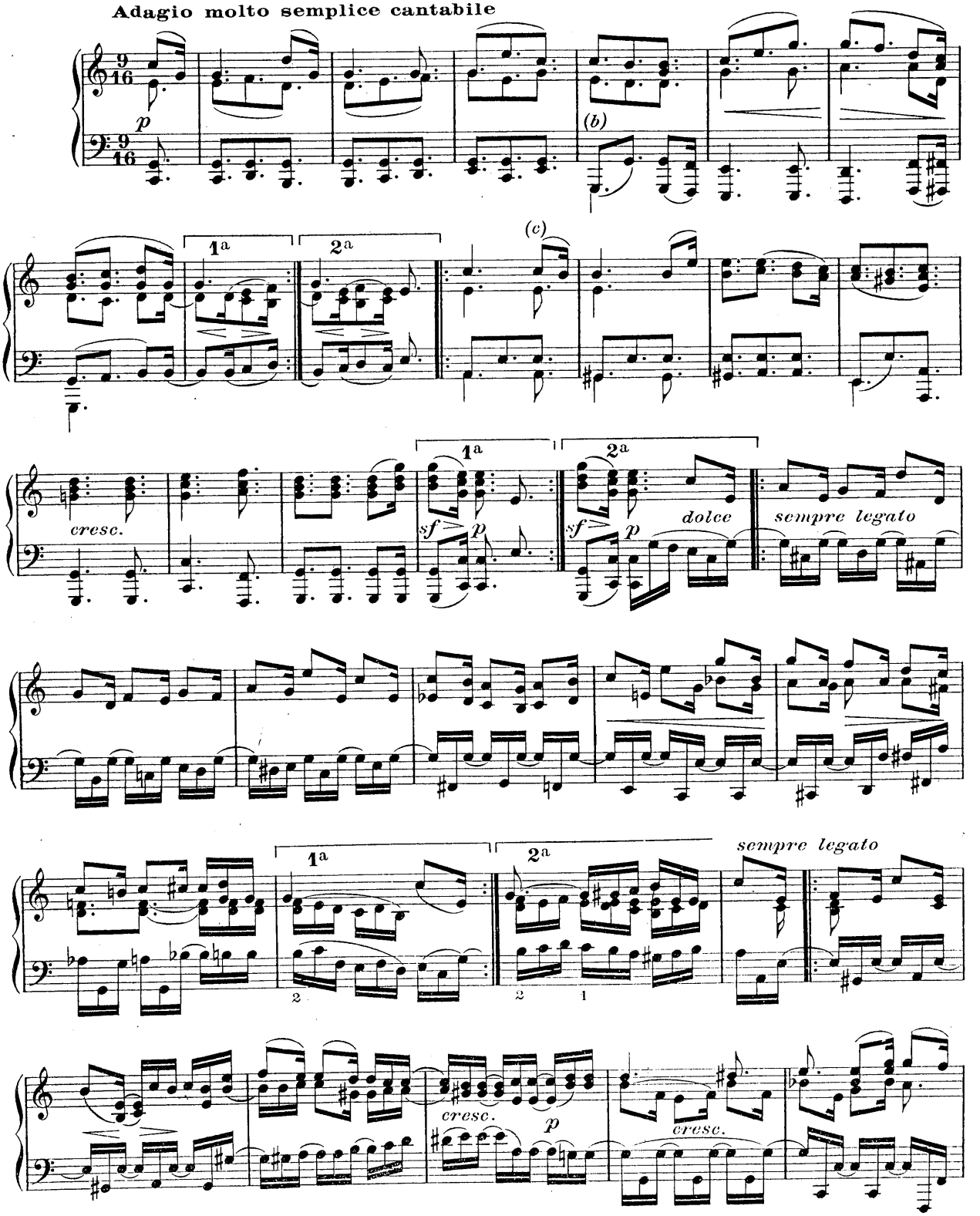

Ped.
Meno allegro


Ritard
Adagio
Tempo 1°
p
Meno allegro
Ritard
cresc. e poi a
poi sempre più
allegro
ff
non legato
cresc.
ff
sf
sf
sf

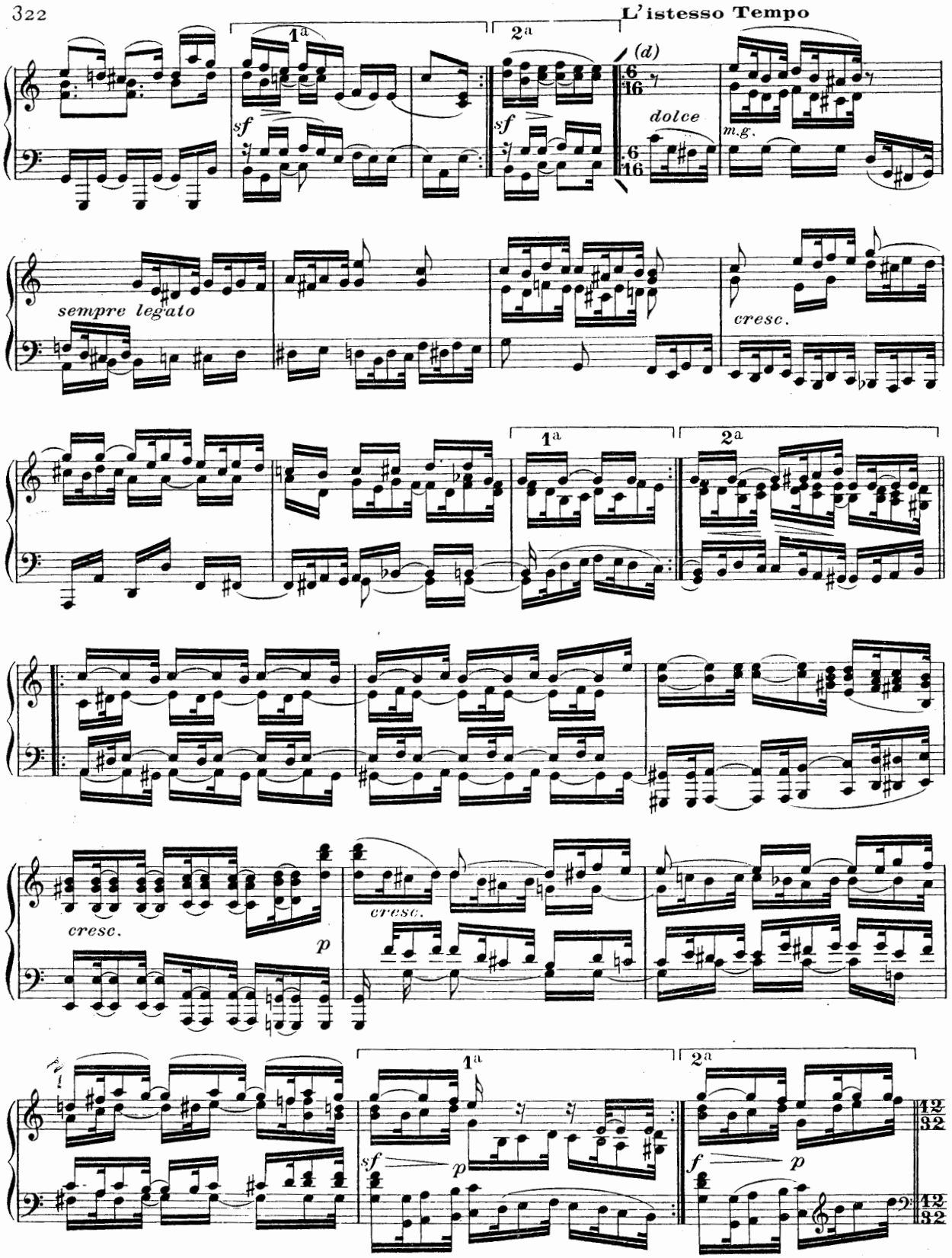

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
dim.
p
p
p dim.
pp
Ped.

ARIETTA

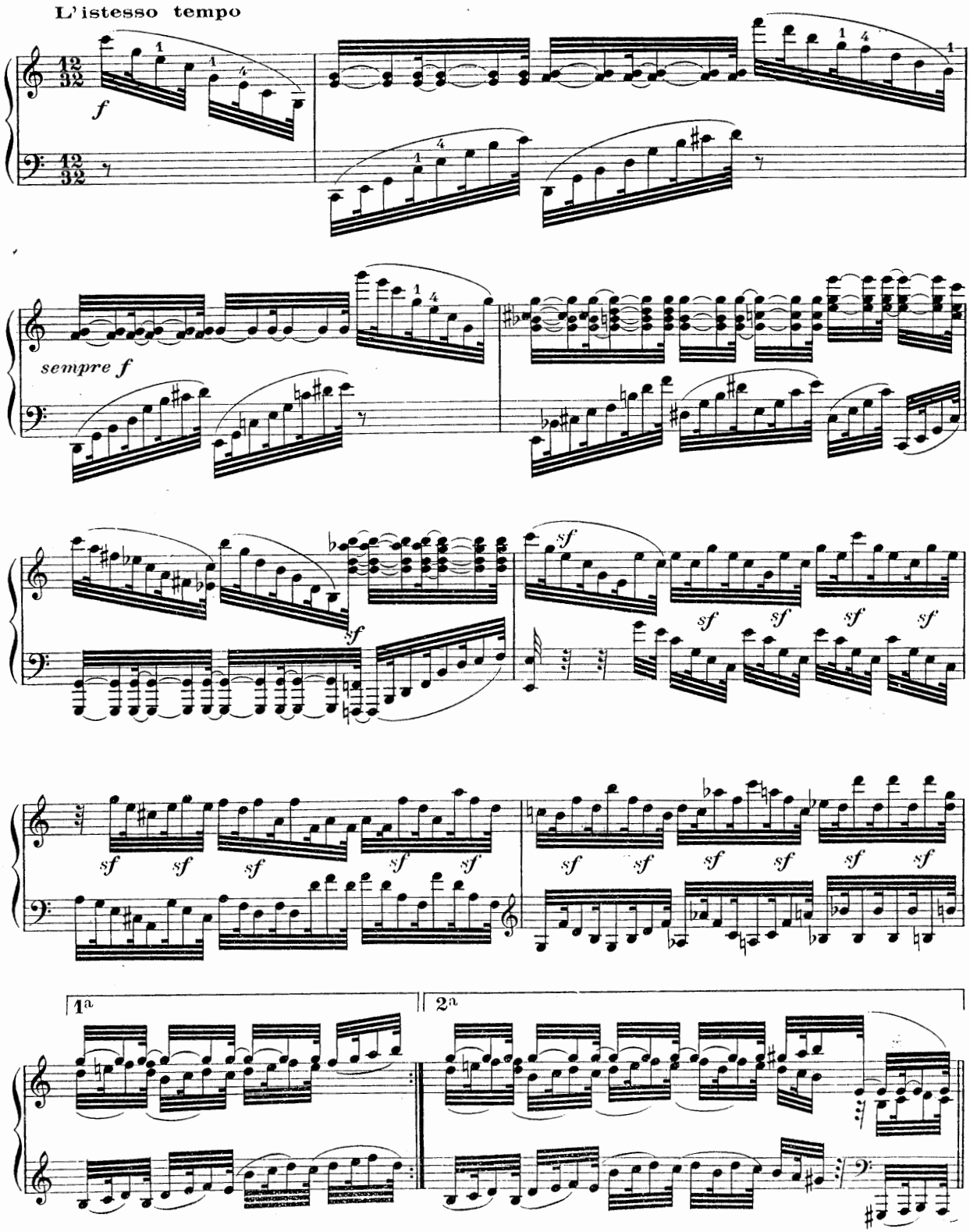
Adagio molto semplice cantabile

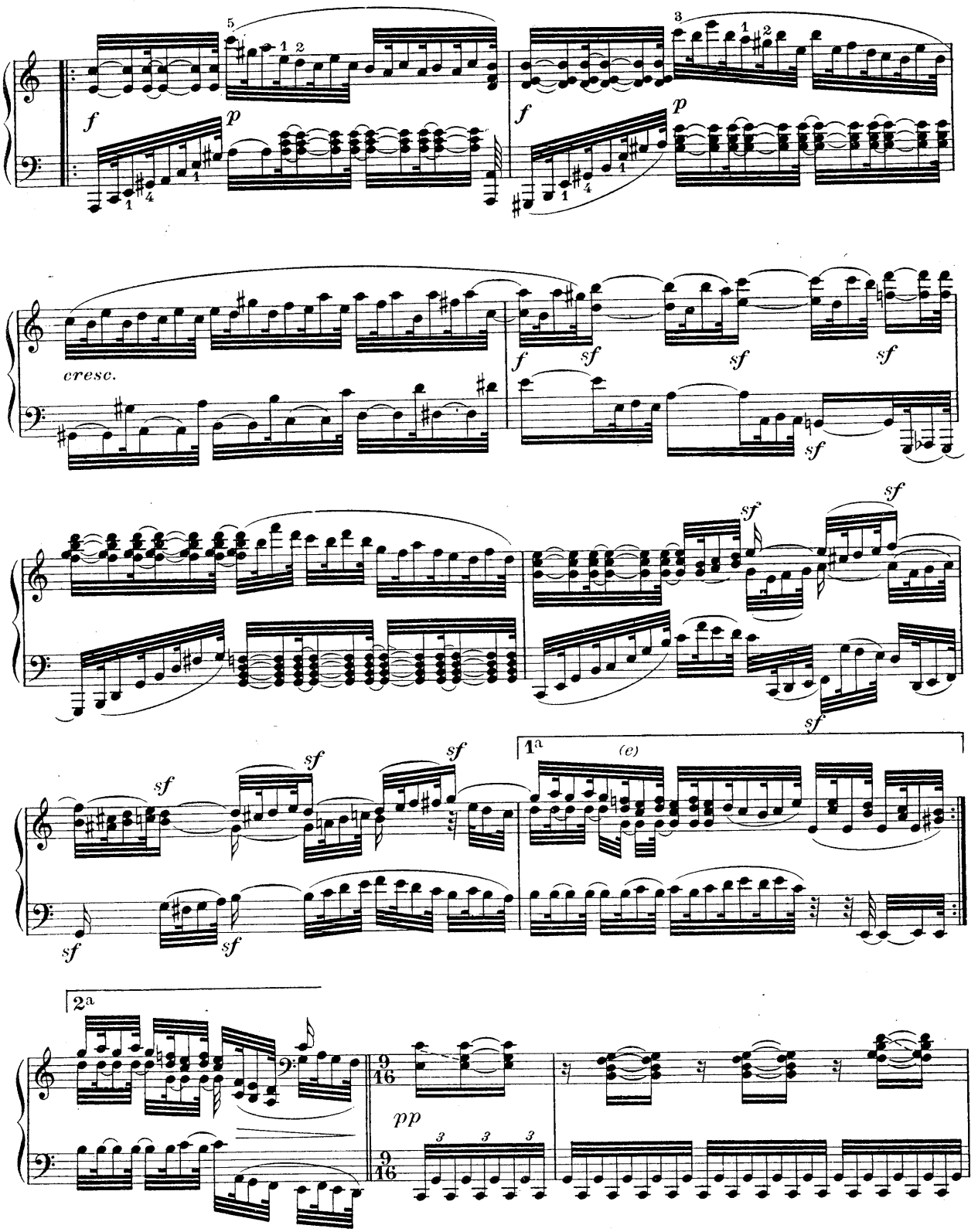


(b) (c) Voir notes critiques, Sonate XXXII.

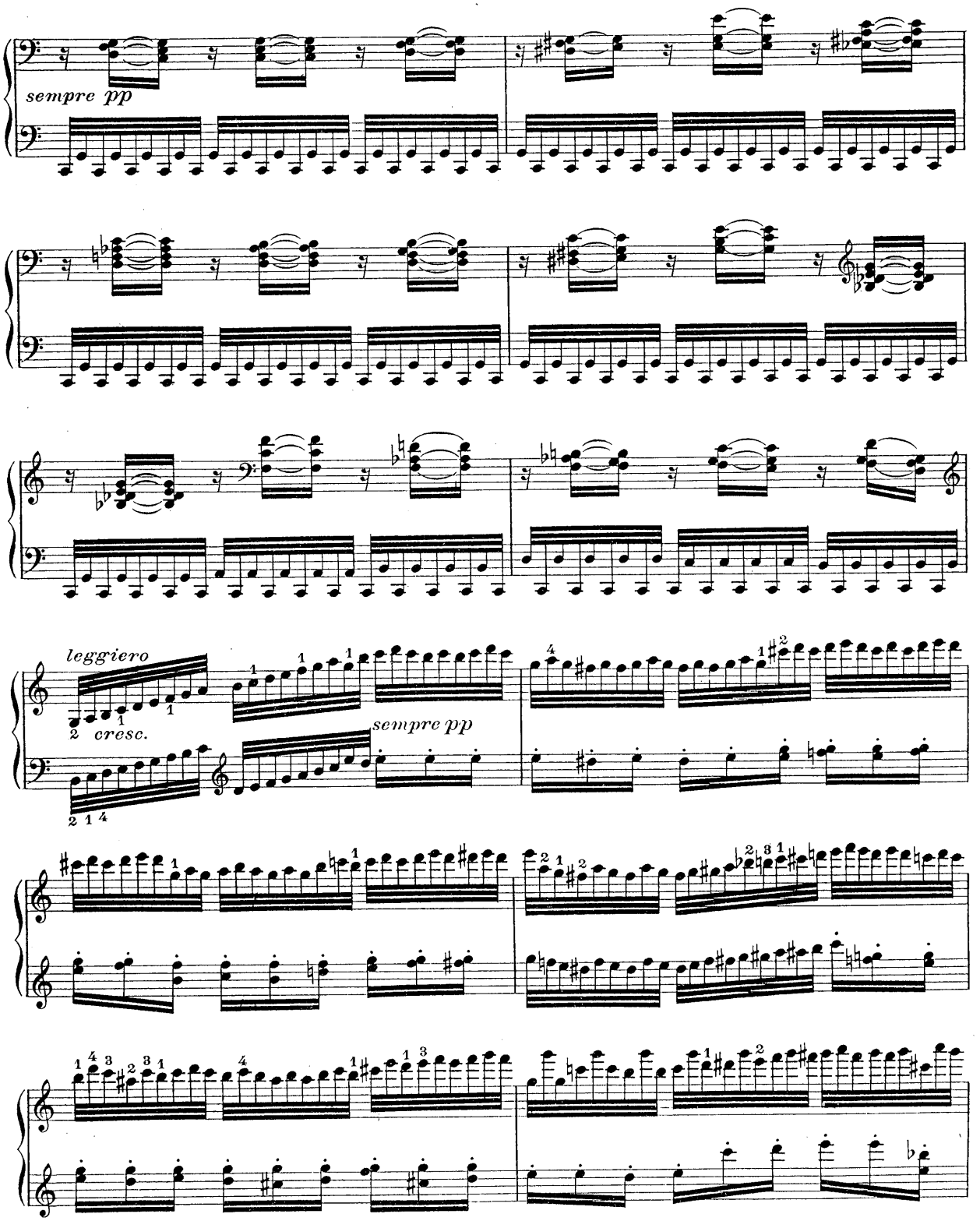


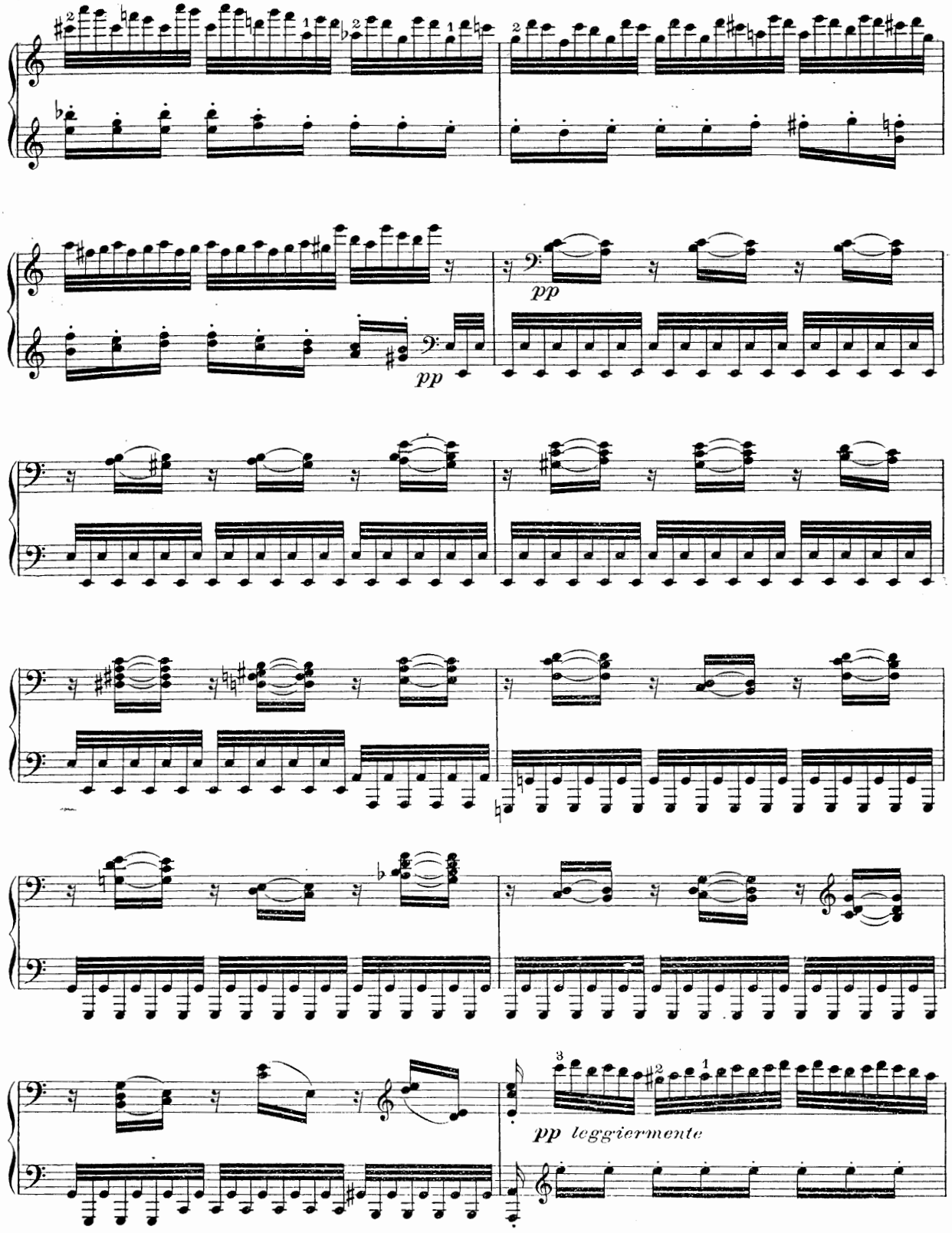
(d) Voir notes critiques, Sonate XXXII.


L'istesso tempo
f
sempre f
sf
1a
2a



(e) Voir notes critiques, Sonate XXXII.


sempre pp
leggiero
cresc.
sempre pp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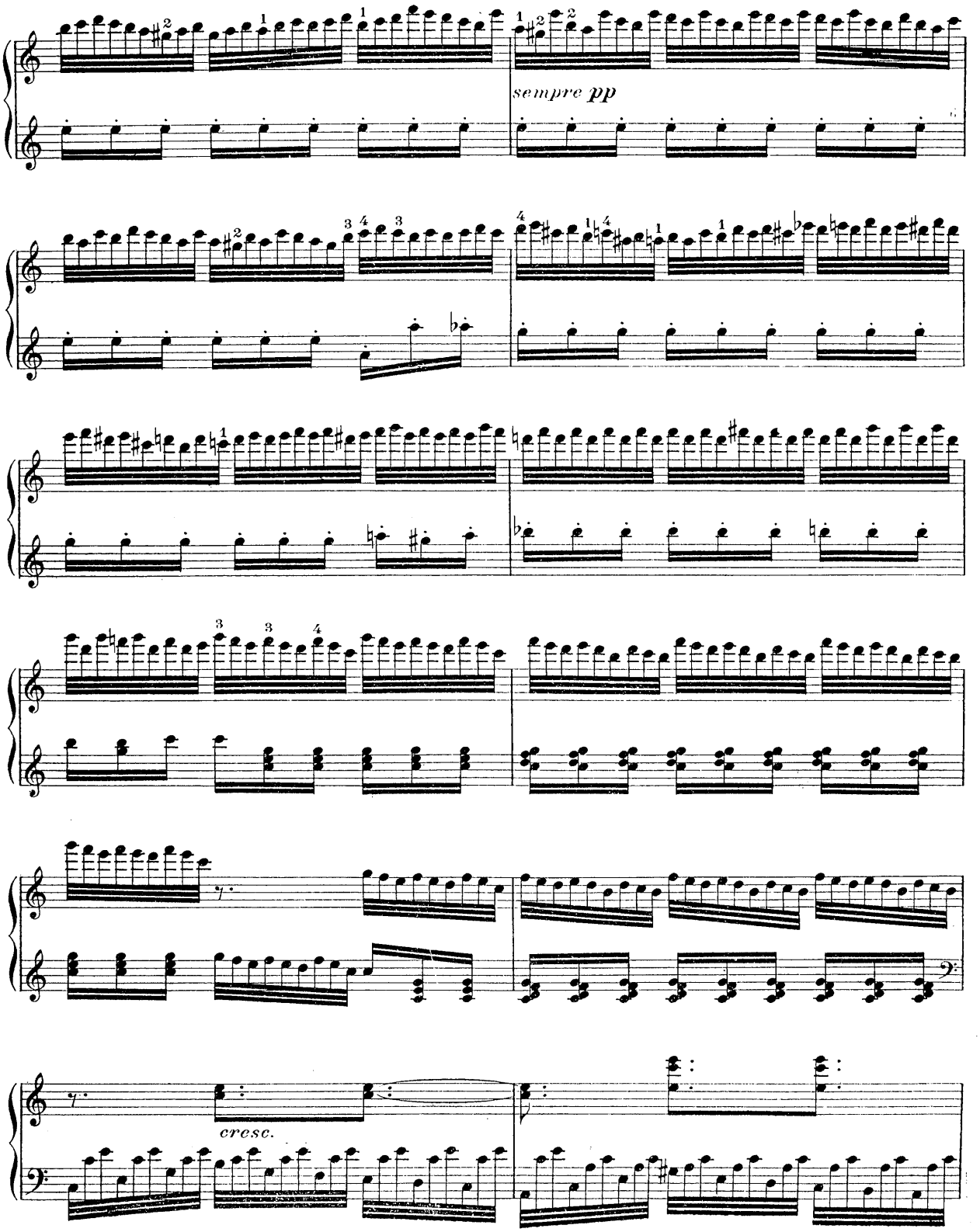
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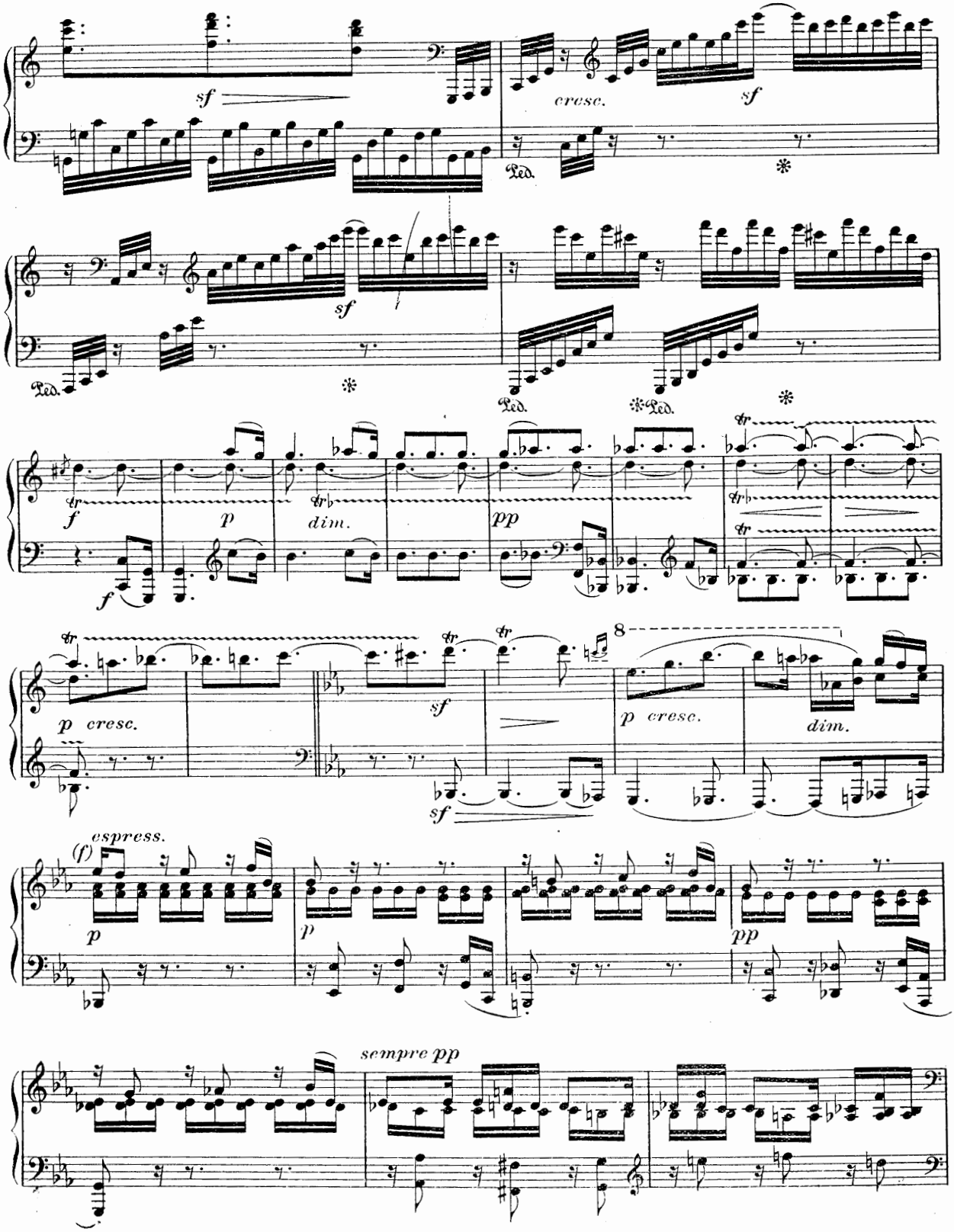
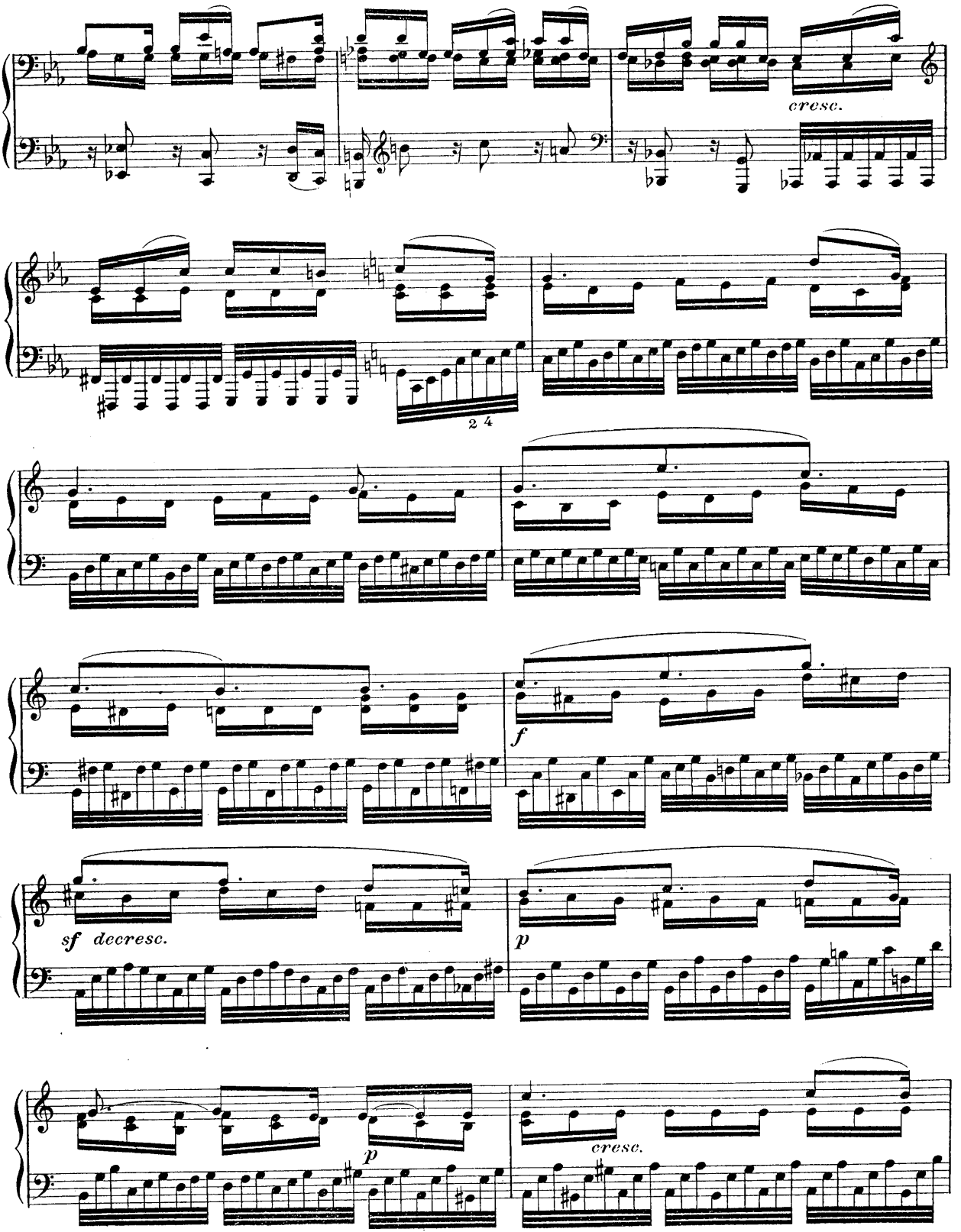


(f) Voir notes critiques, Sonate XXXII.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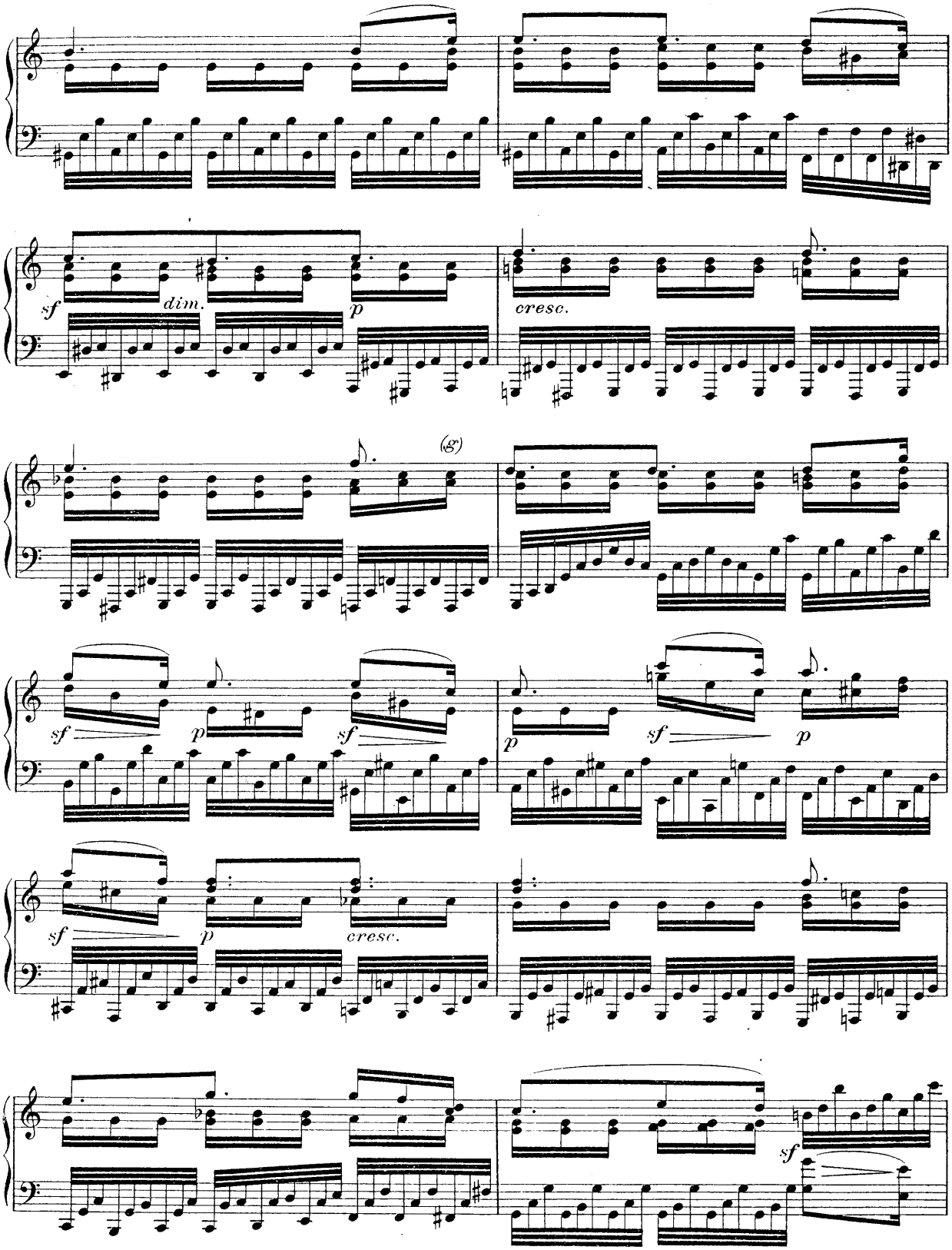
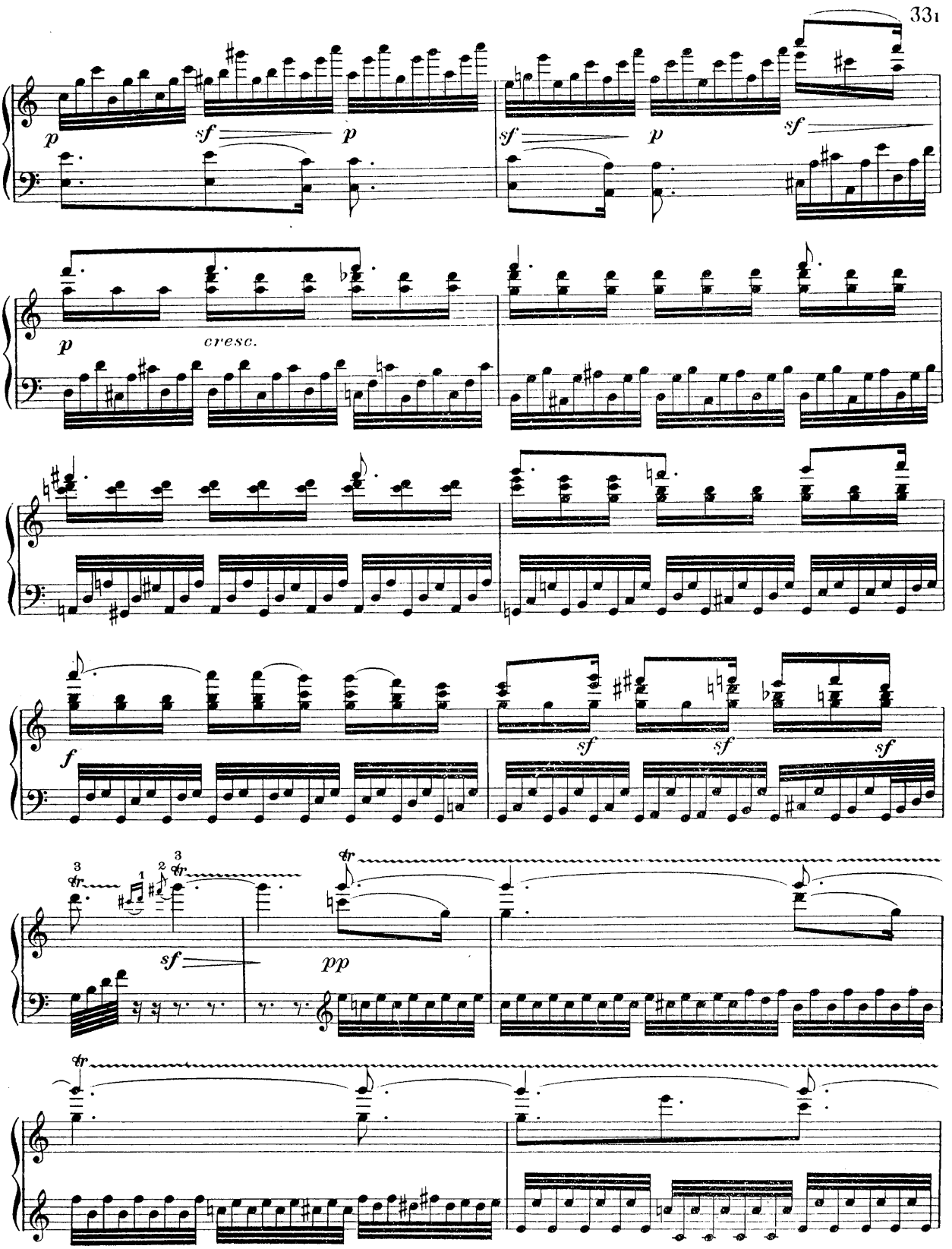


(g) Voir notes critiques, Sonate XXXII.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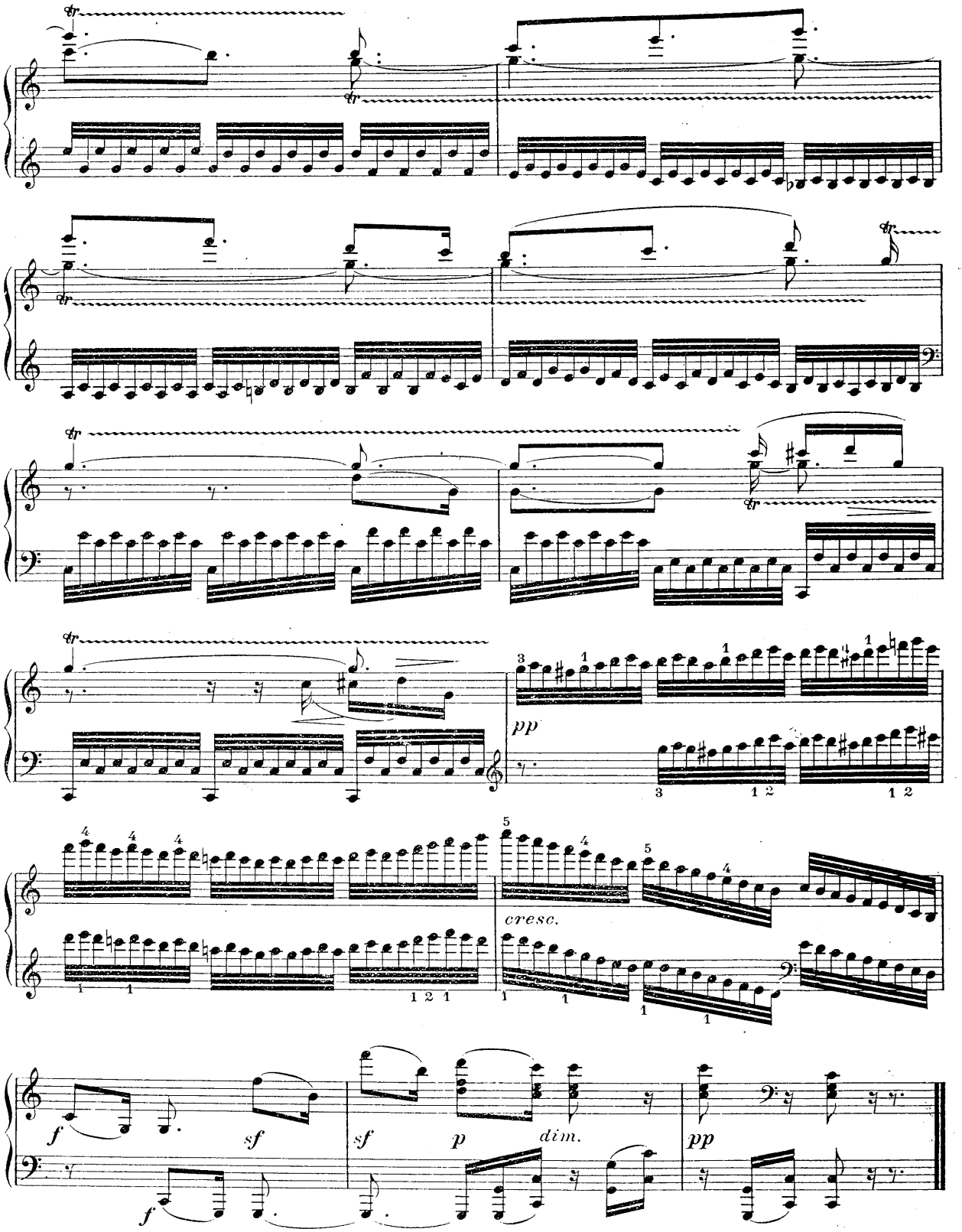

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