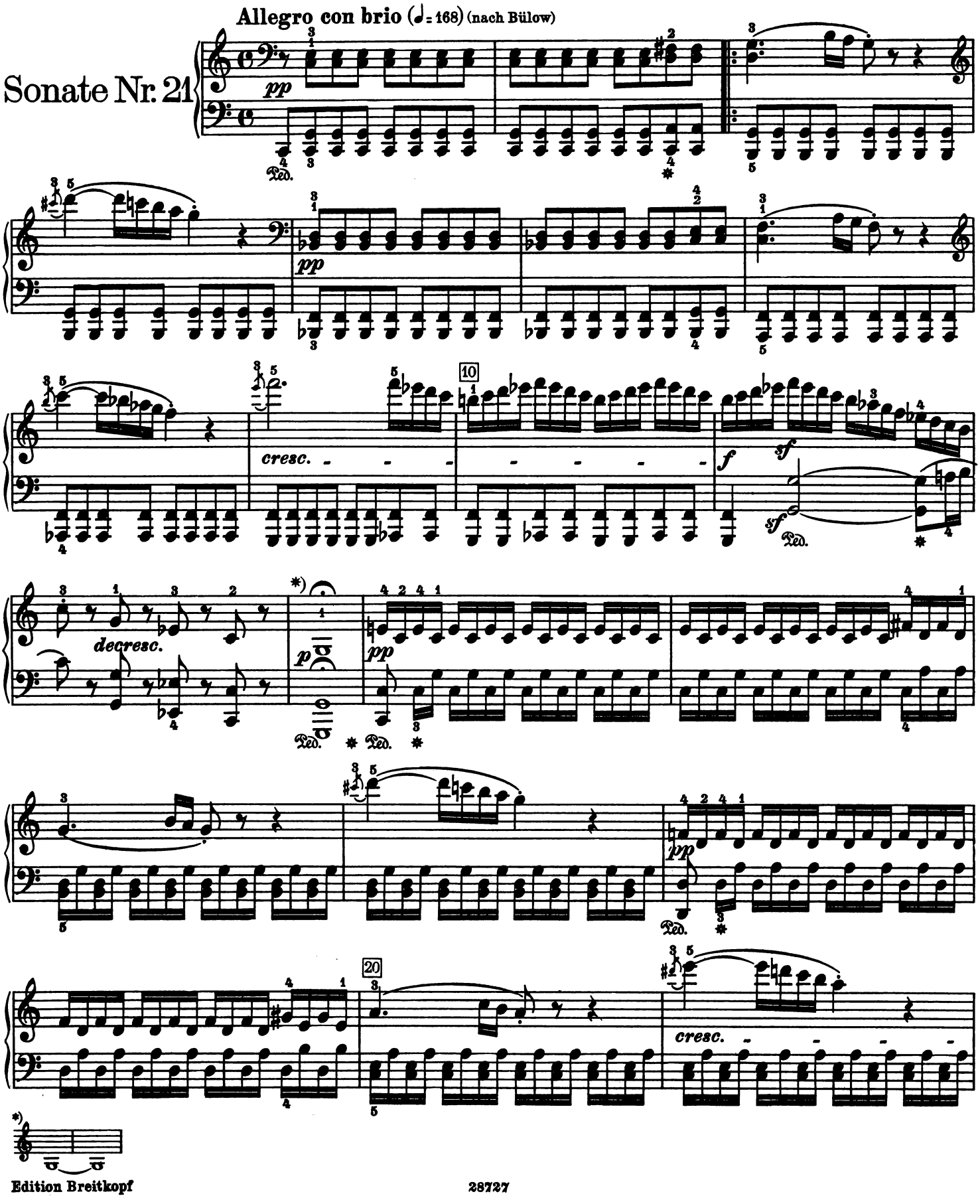
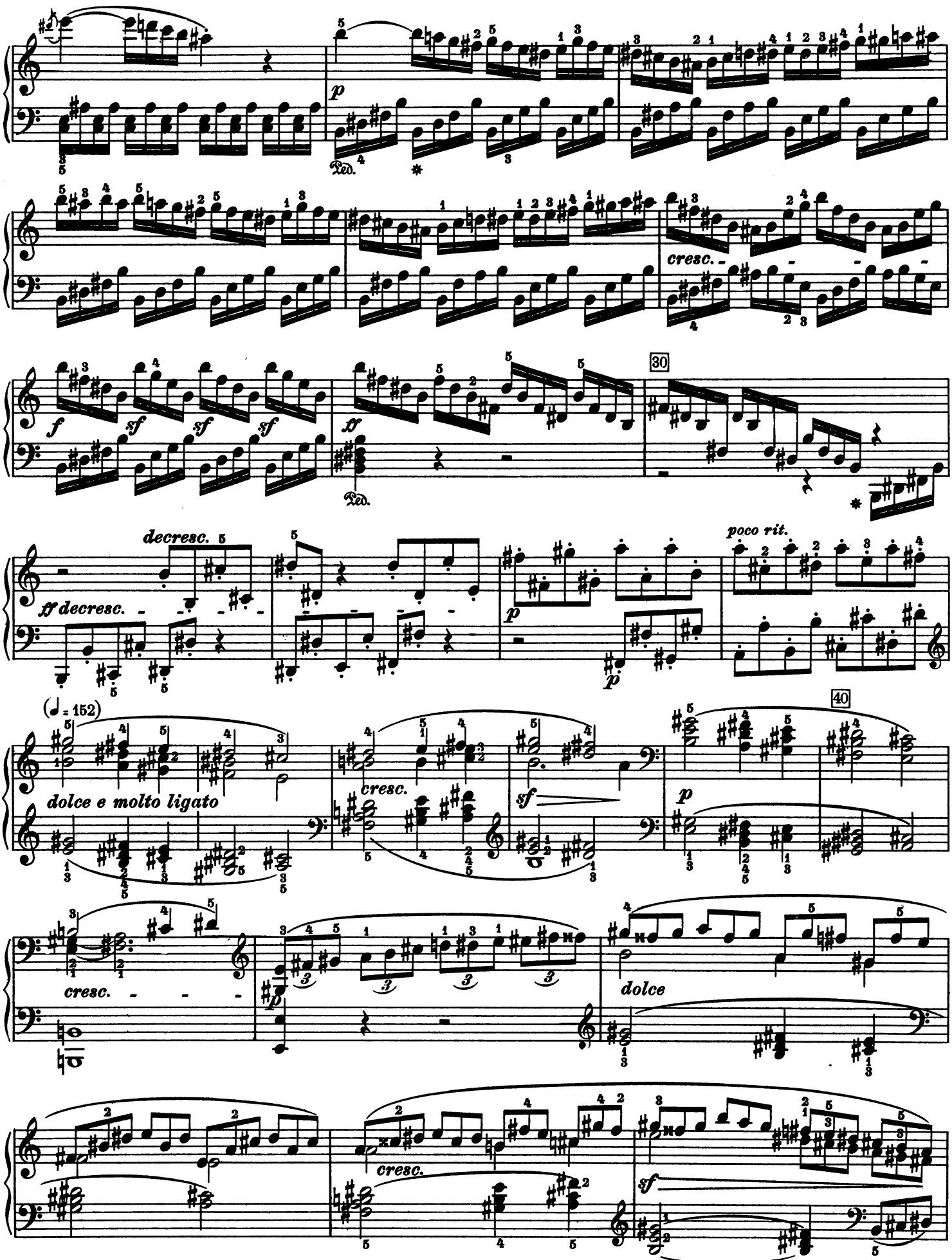
# Sonate C-Dur

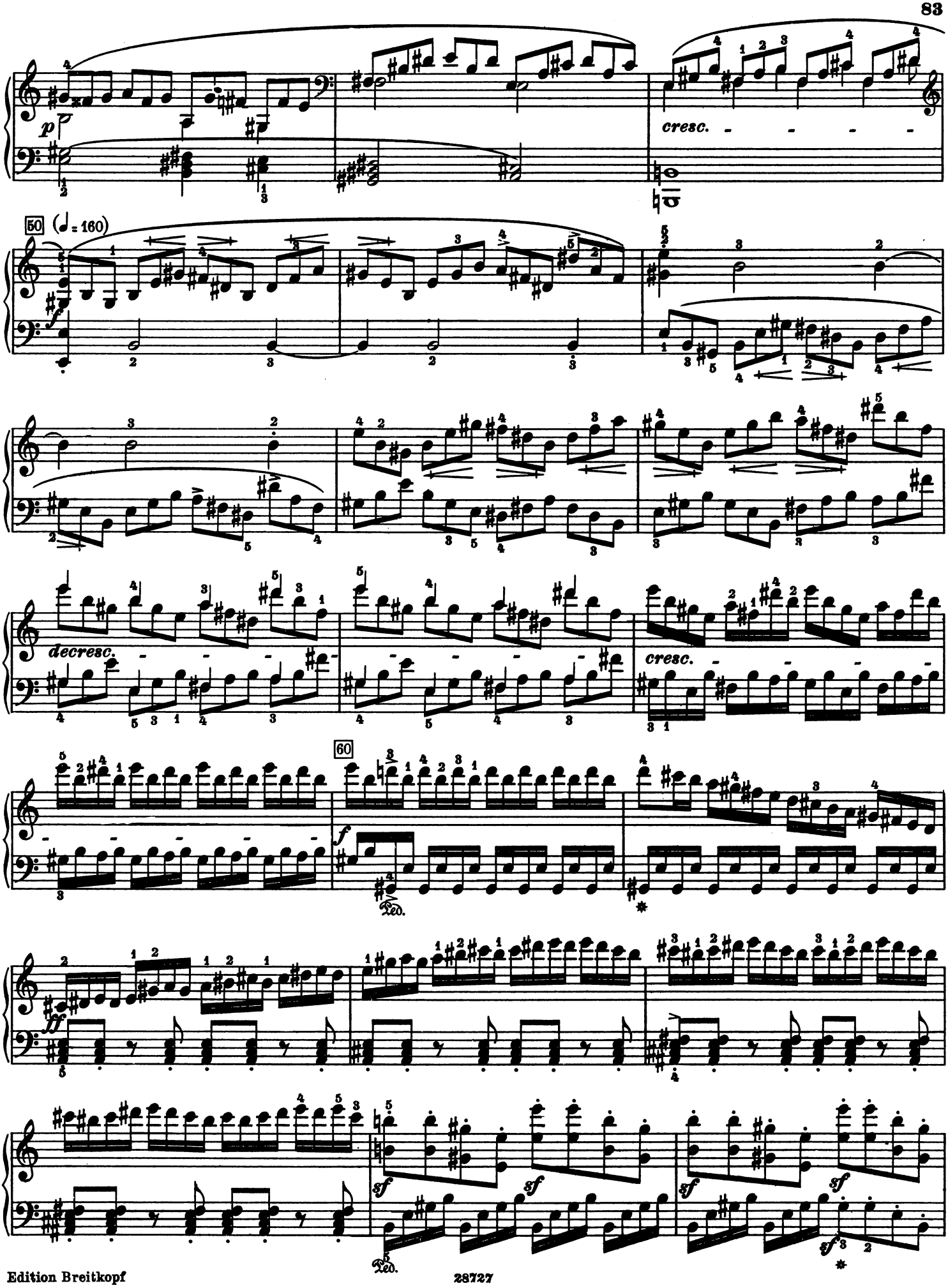
*Dem Grafen Ferdinand von Waldstein gewidmet*

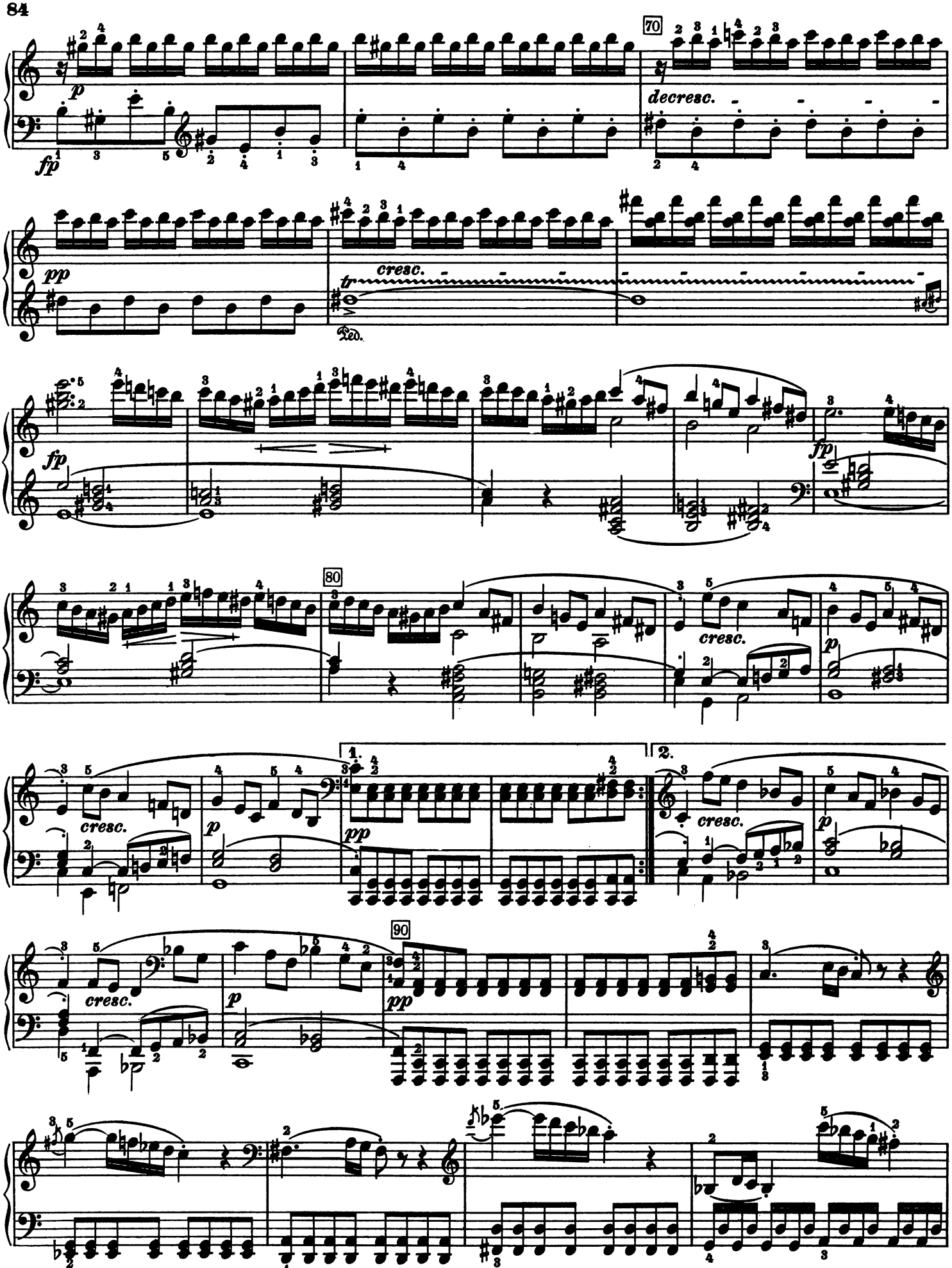
op. 53

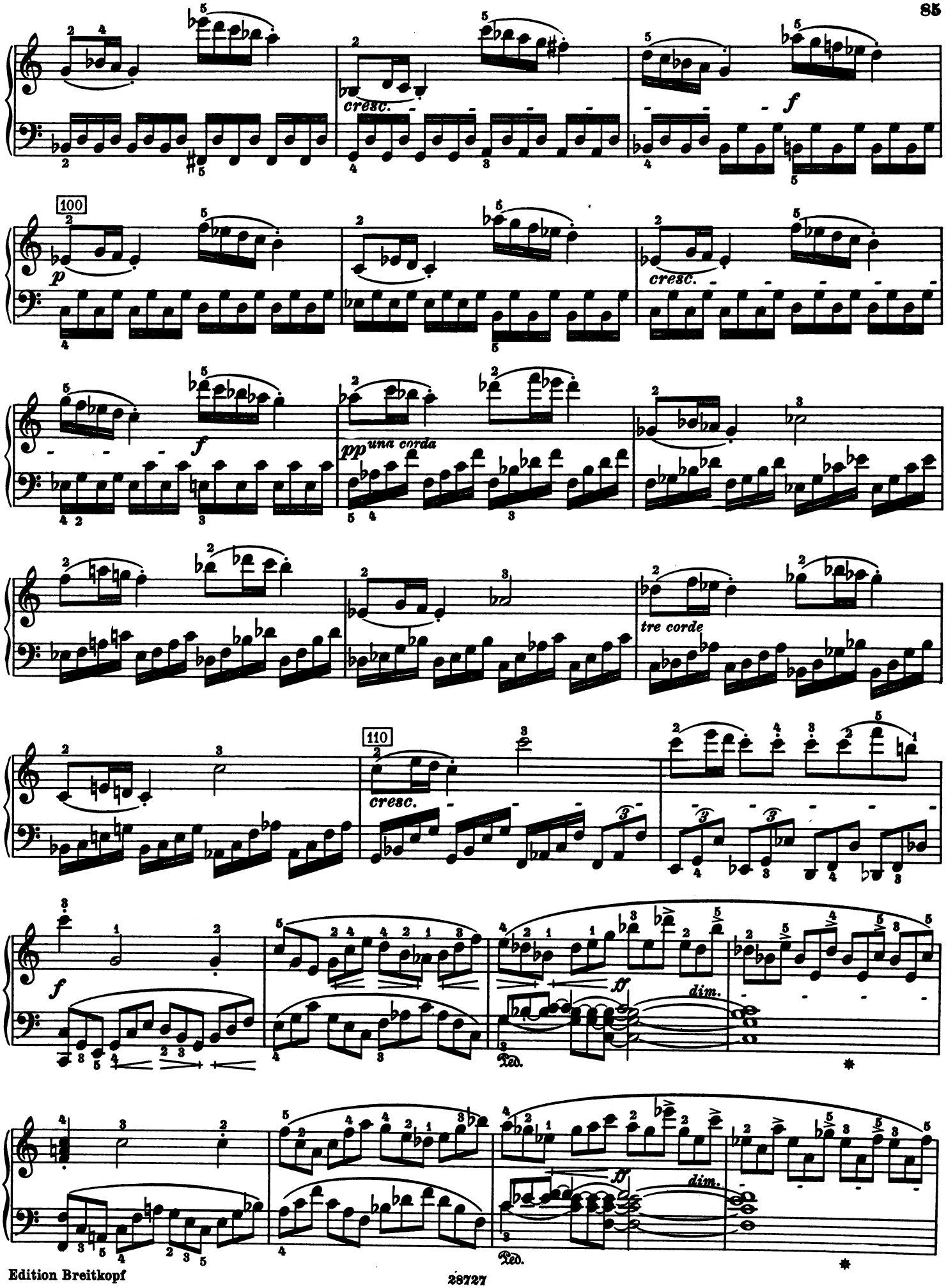
Sonate Nr. 21

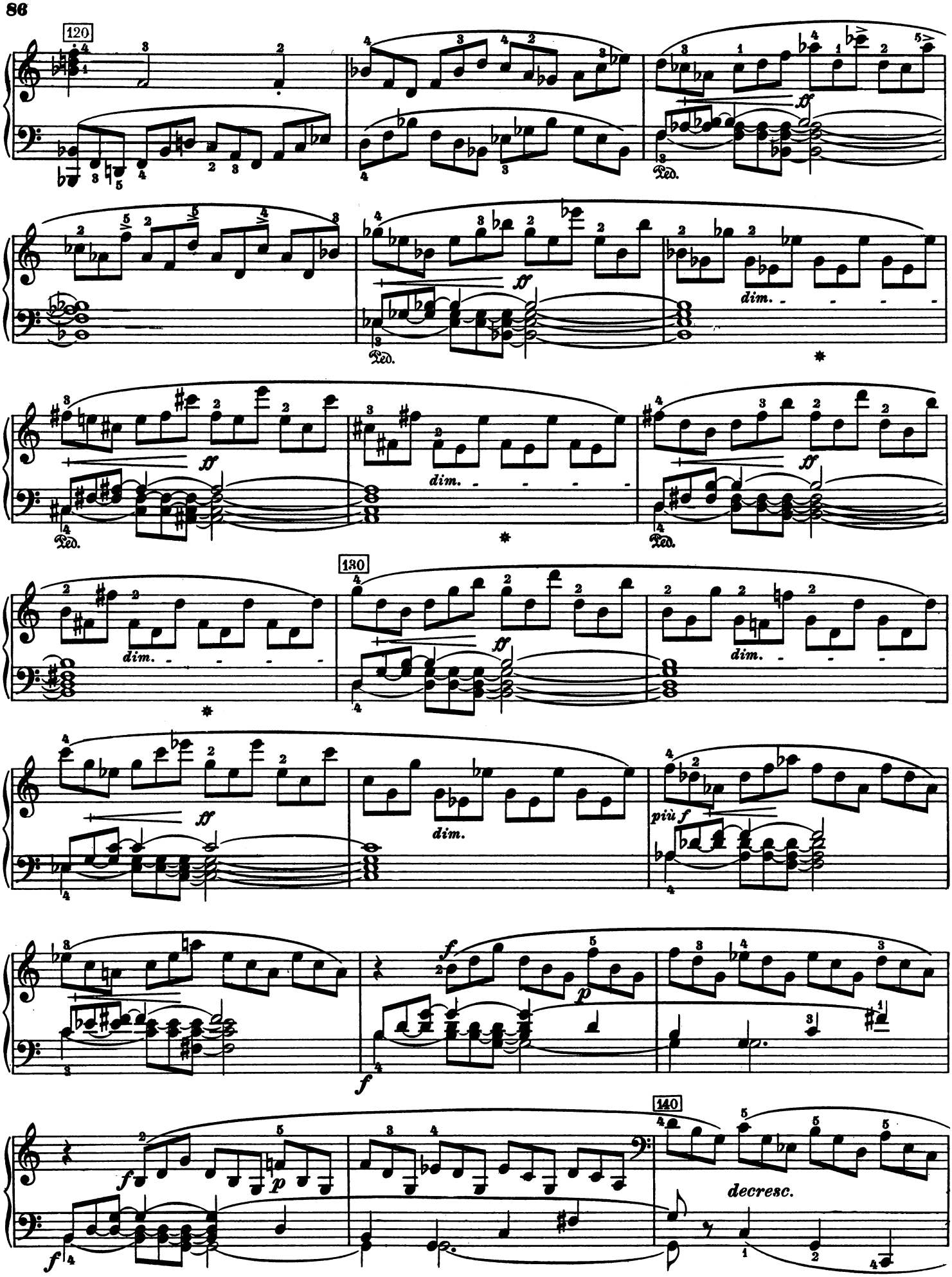


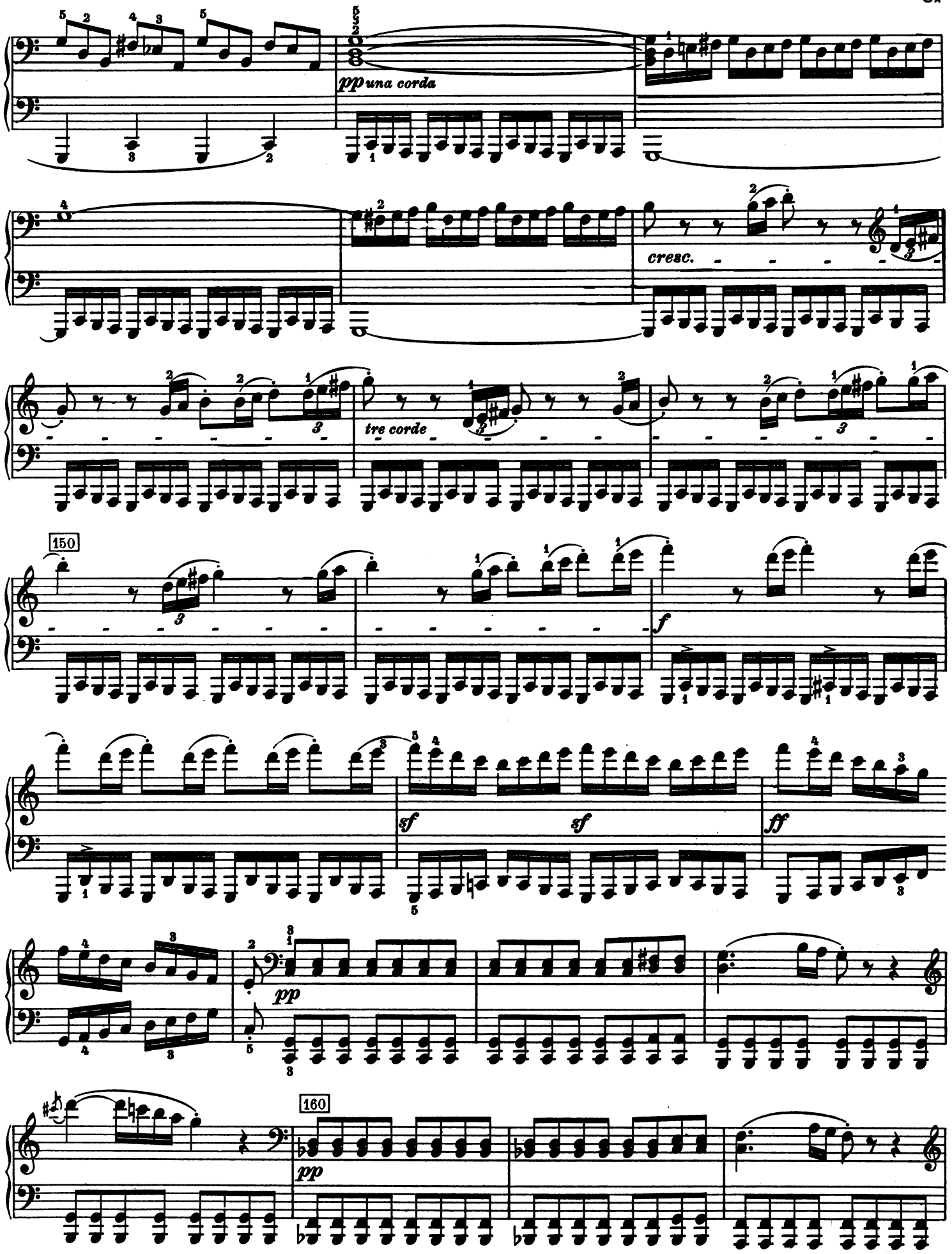

p
Ped.
cresc.
f
sf
sf
sf
ff
Ped.
30
decresc.
ff decresc.
p
poco rit.
(♩ = 152)
dolce e molto ligato
cresc.
sf
p
40
cresc.
p
dolce
cresc.
sf

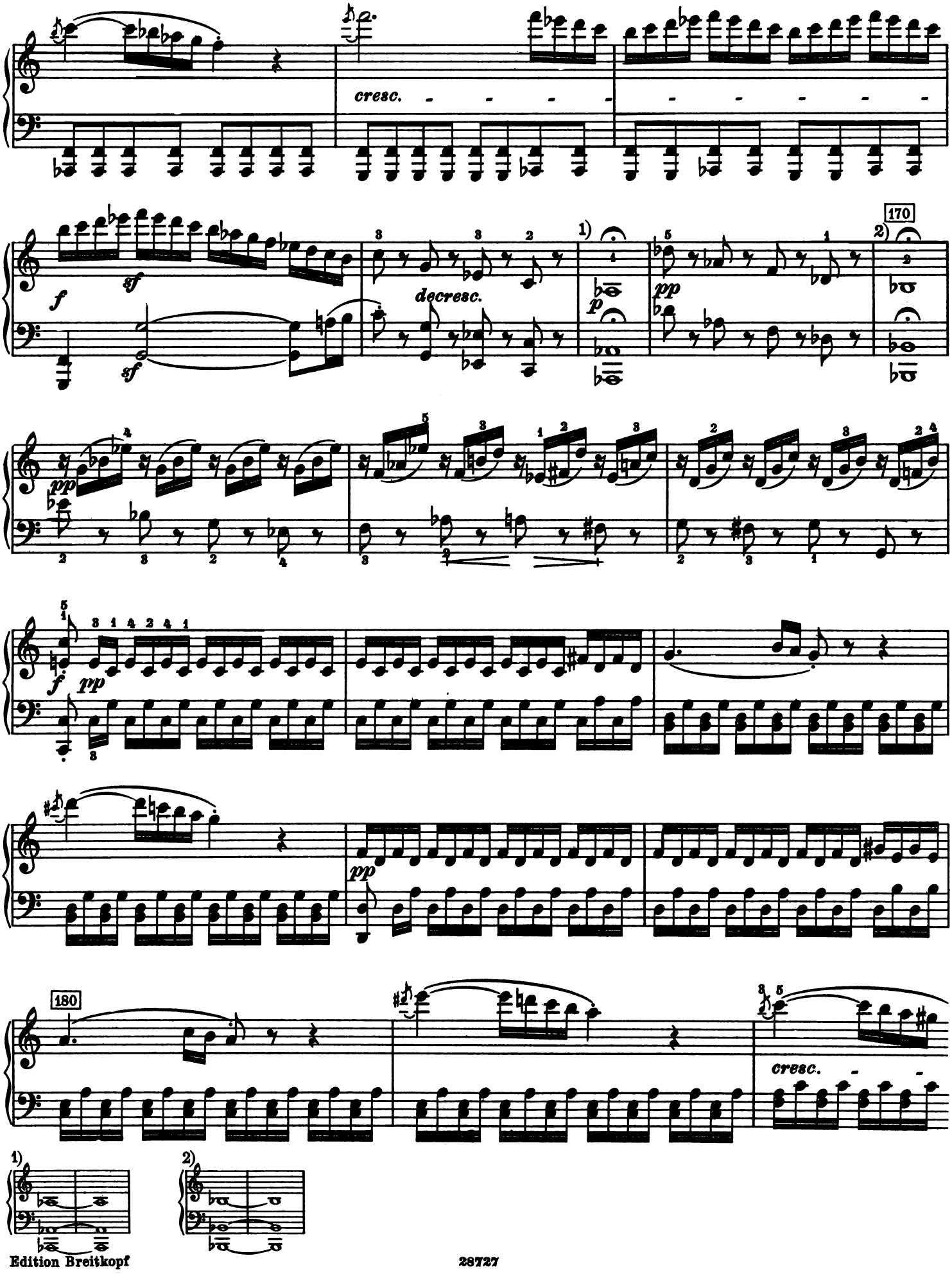

p
cresc.
60
(♩ = 160)
f
decresc.
cresc.
60
f
Ped.
ff
sf
sf
sf
sf
sf
Ped.

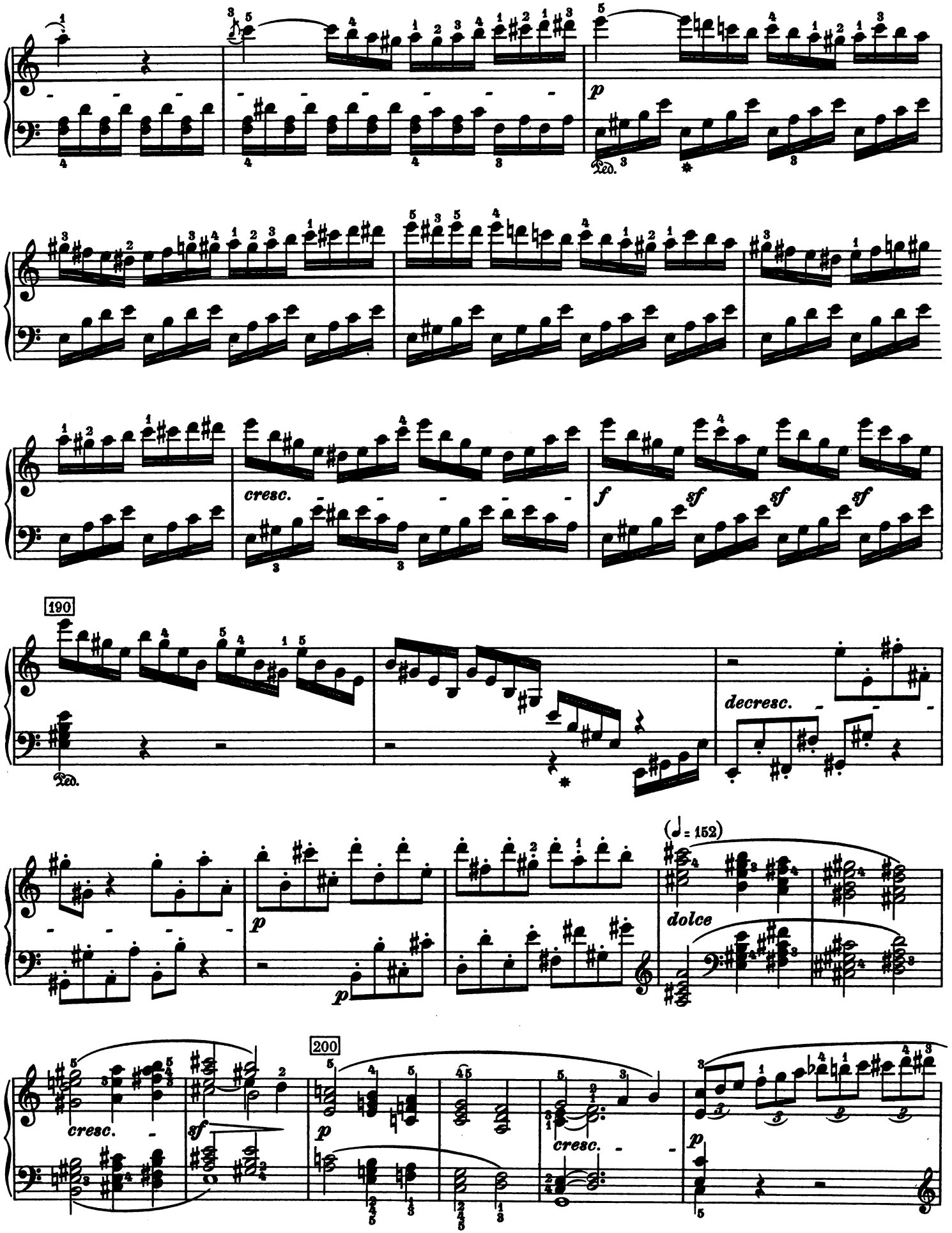

70
decresc.
cresc.
80
cresc.
1.
2.
cresc.
90

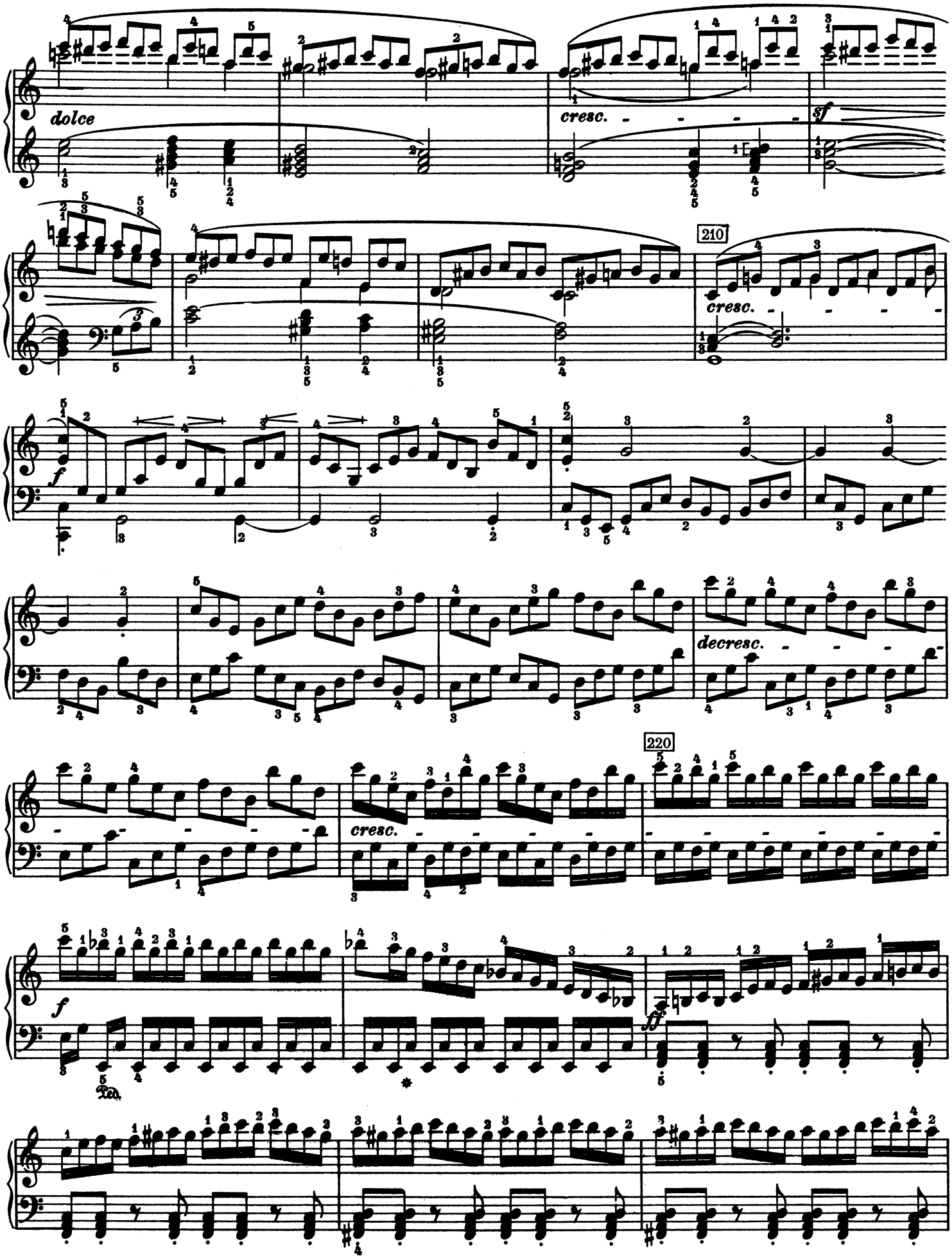

cresc.
f
100
p
cresc.
f
pp una corda
tre corde
110
cresc.
f
ff
dim.
Ped.
ff
dim.
Ped.

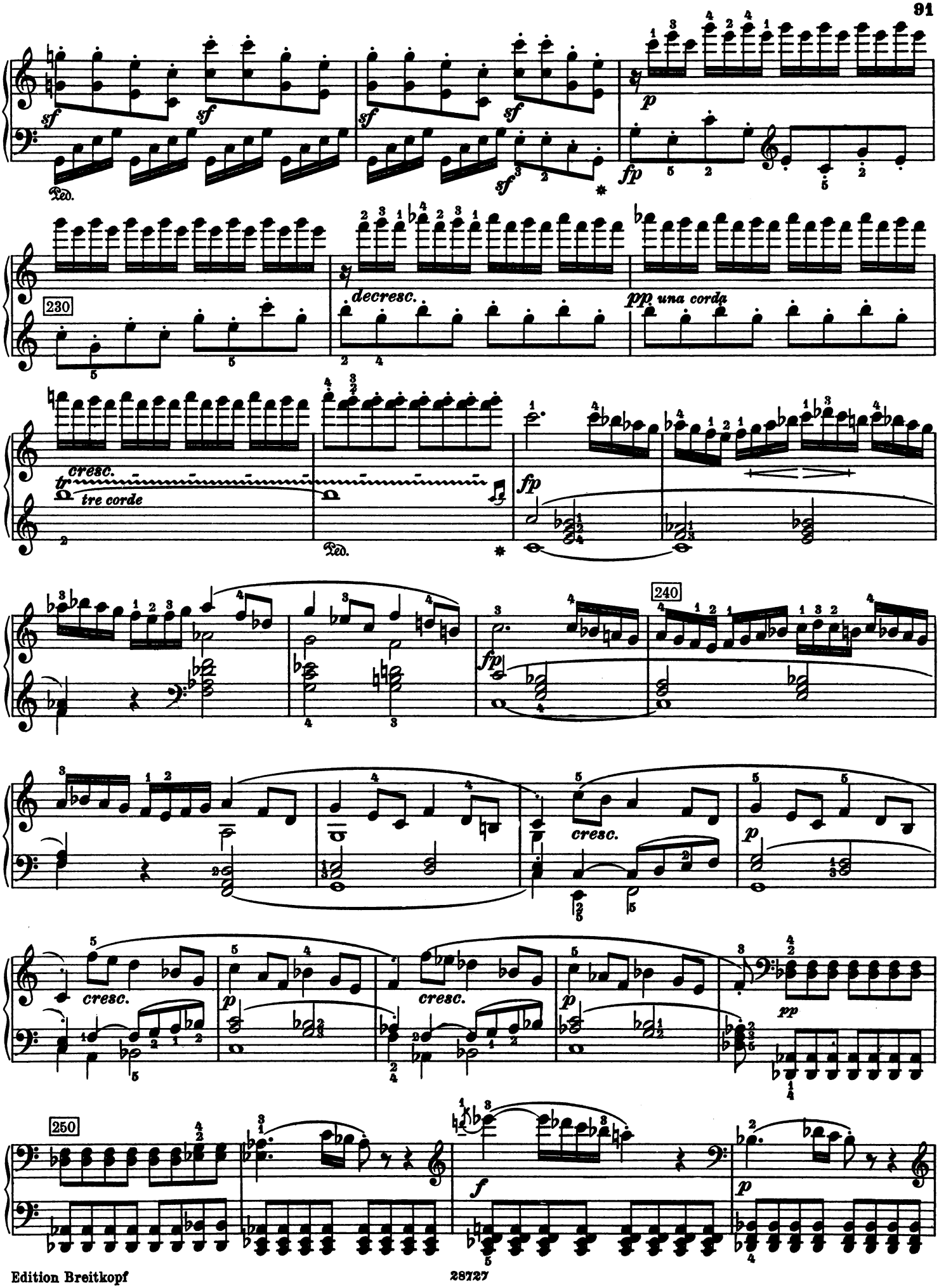

120
ff
Ped.
dim.
130
più f
decresc.
140

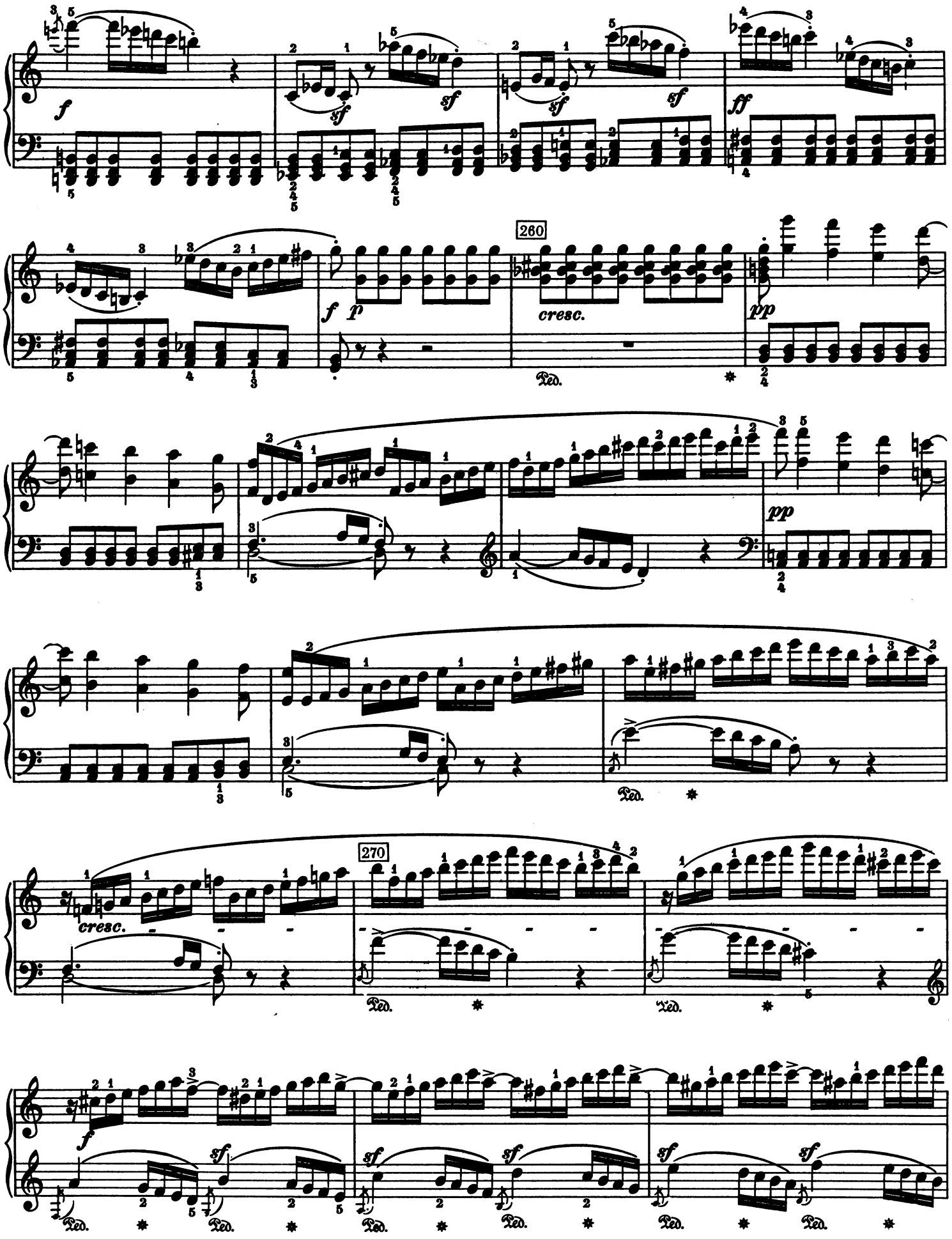

pp una corda
cresc.
tre corde
150
f
sf
sf
ff
pp
160
pp

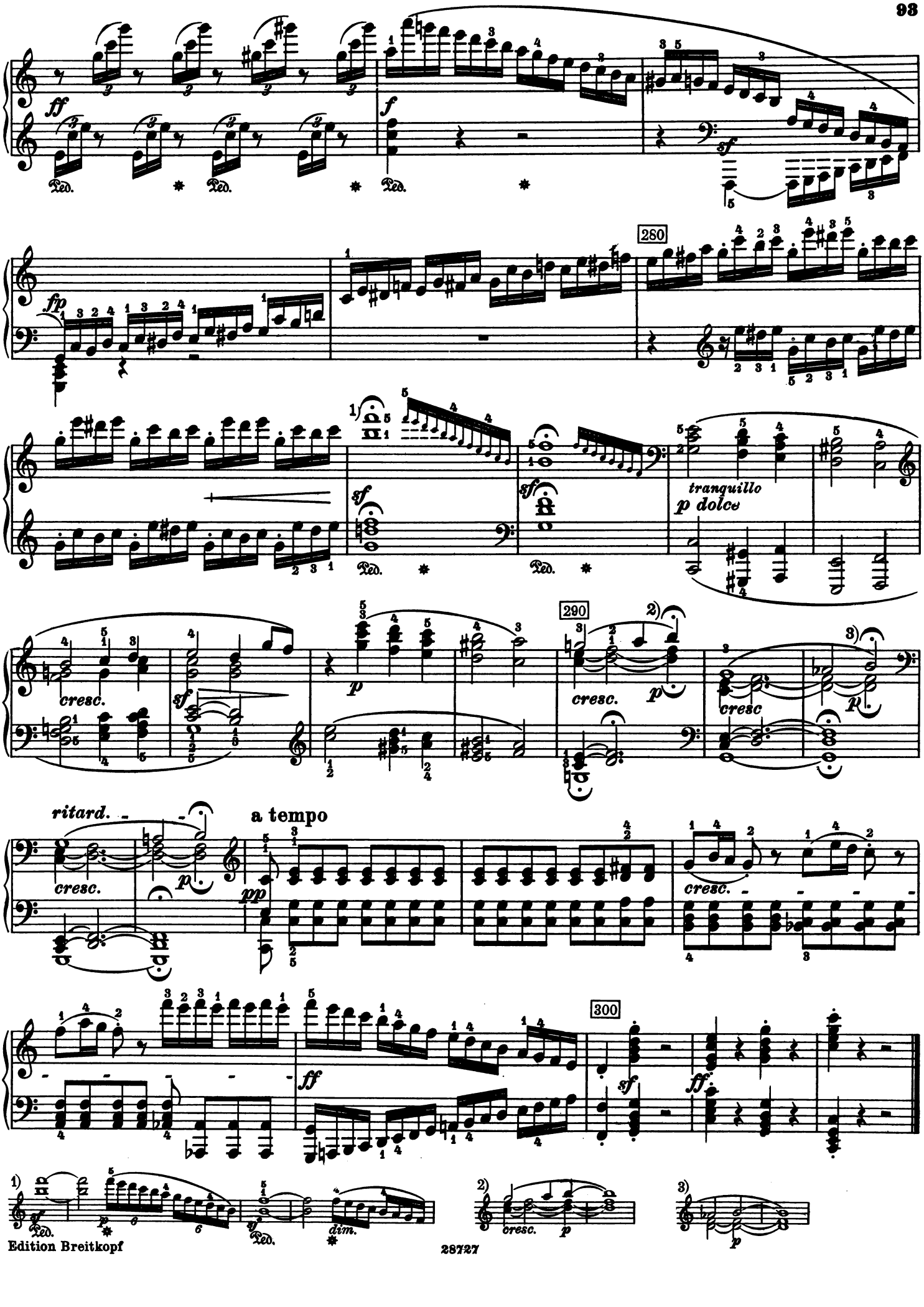

cresc.
f
sf
sf
decresc.
1)
p
pp
170
2)
pp
f
pp
pp
180
cresc.
1)
2)

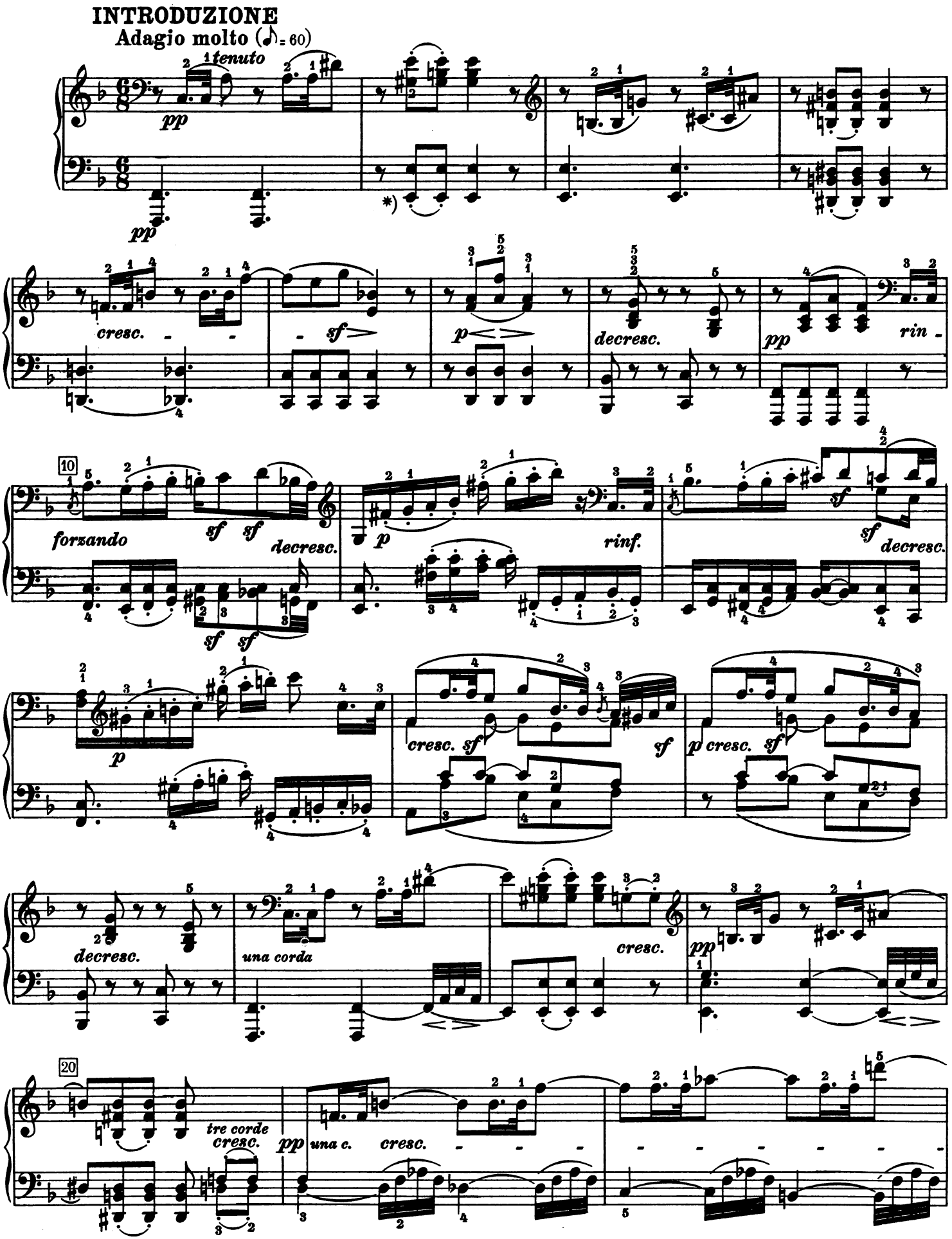

p
cresc.
f
sf
sf
sf
190
Ped.
decresc.
(♩= 152)
dolce
p
p
200
cresc.
sf
p
cresc.
p


dolce
cresc.
sf
210
cresc.
f
decresc.
220
cresc.
f
ff
Ped.


sf
Ped.
fp
230
decresc.
pp una corda
cresc.
tre corde
240
p
250
f


260
270
cresc.
Ped.

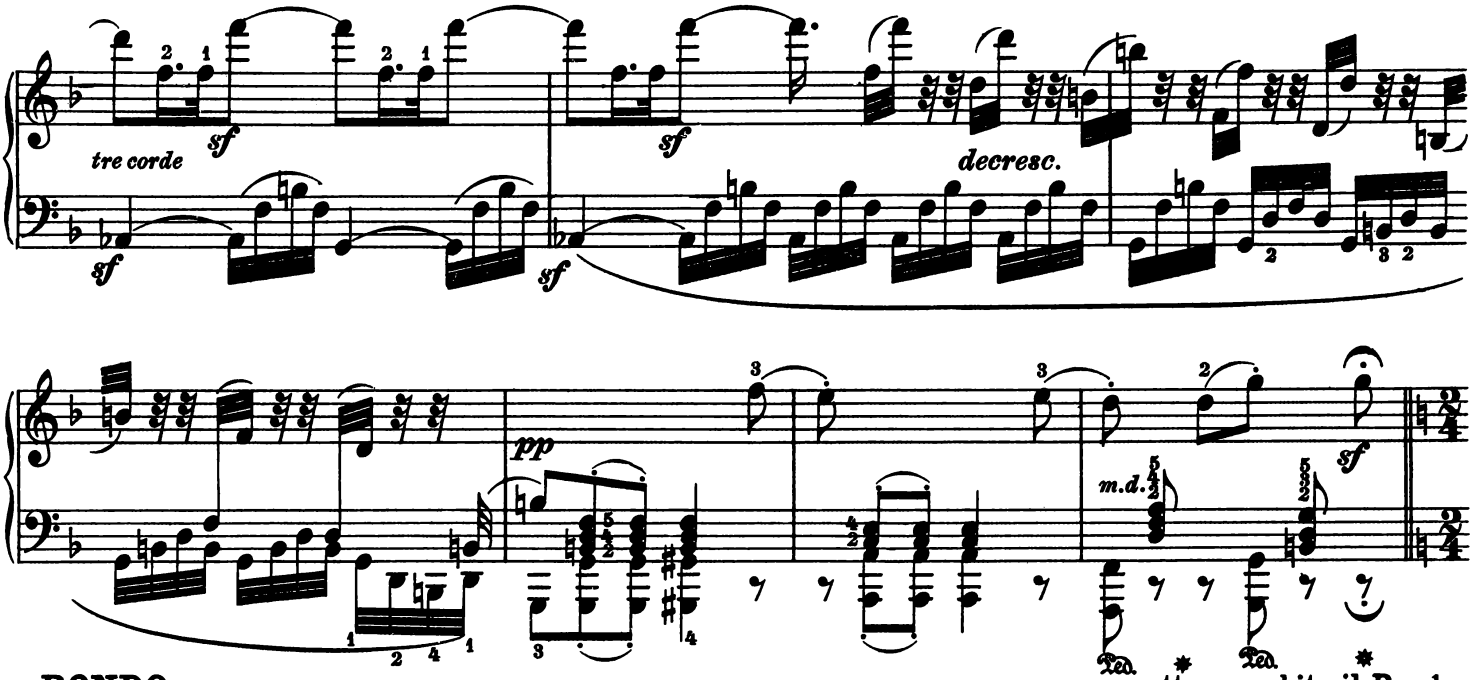

ff
f
sf
fp
280
sf
sf
tranquillo
p dolce
cresc.
sf
p
290
cresc.
p
2)
3)
cresc
p
ritard.
cresc.
p
a tempo
pp
cresc.
300
ff
sf
ff
1)
Ped.
p
sf
Ped.
dim.
2)
cresc.
p
3)
p




*)Eine Oktave tiefer spielen: siehe auch Takt 18

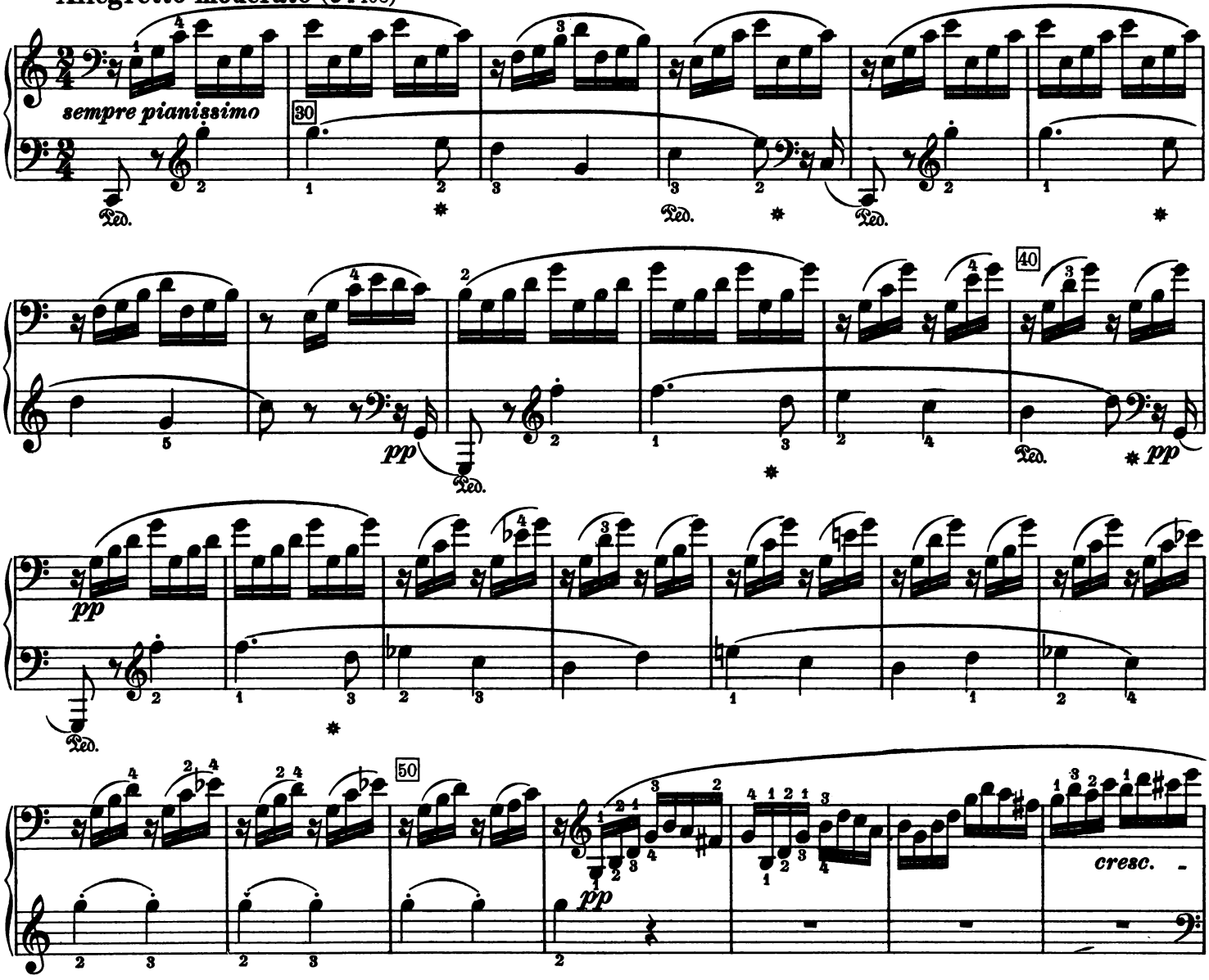
*) To be played an octave lower: see also bar 18

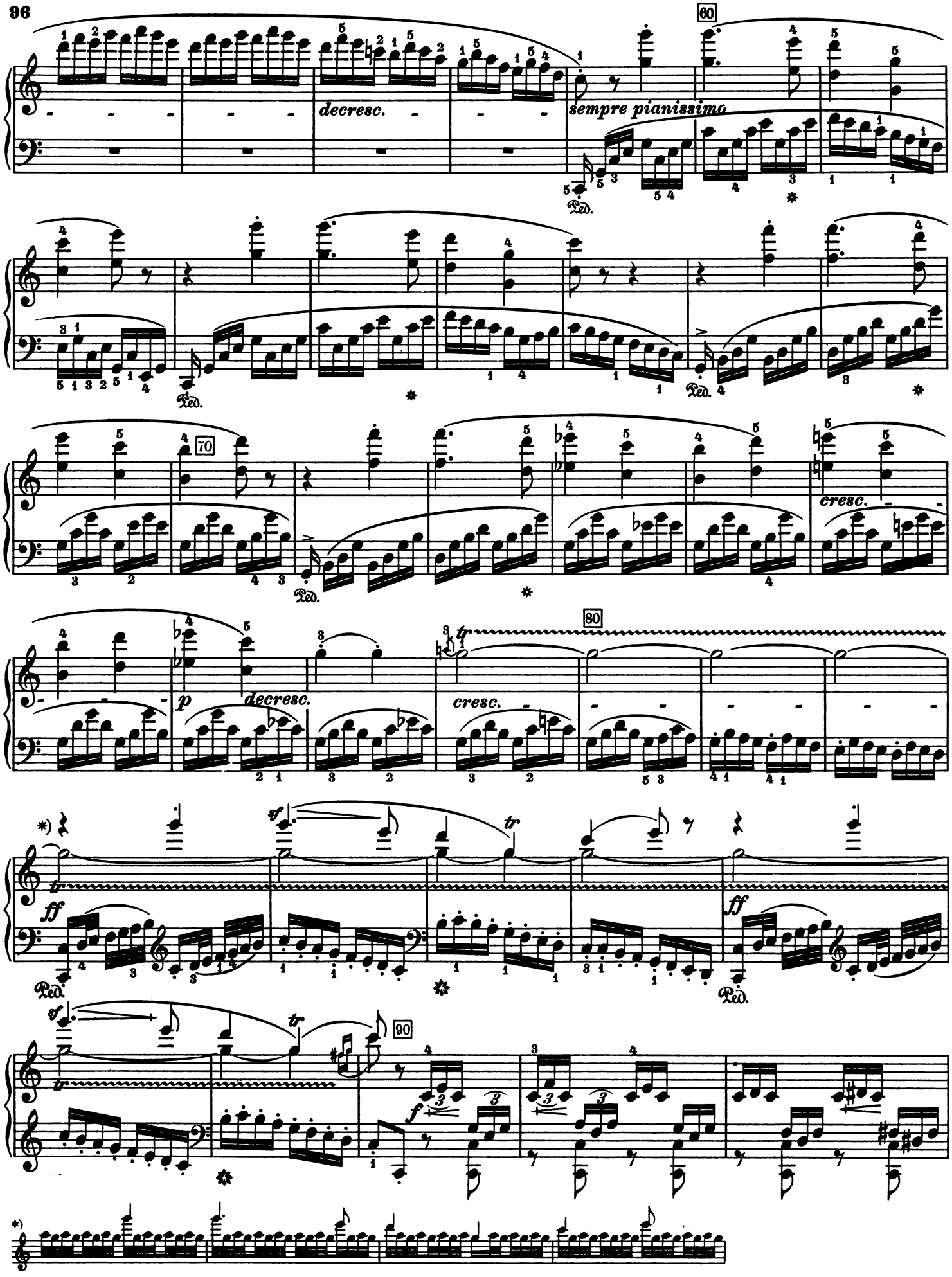
*) A jouer une octave plus bas: de même à la 18me mes

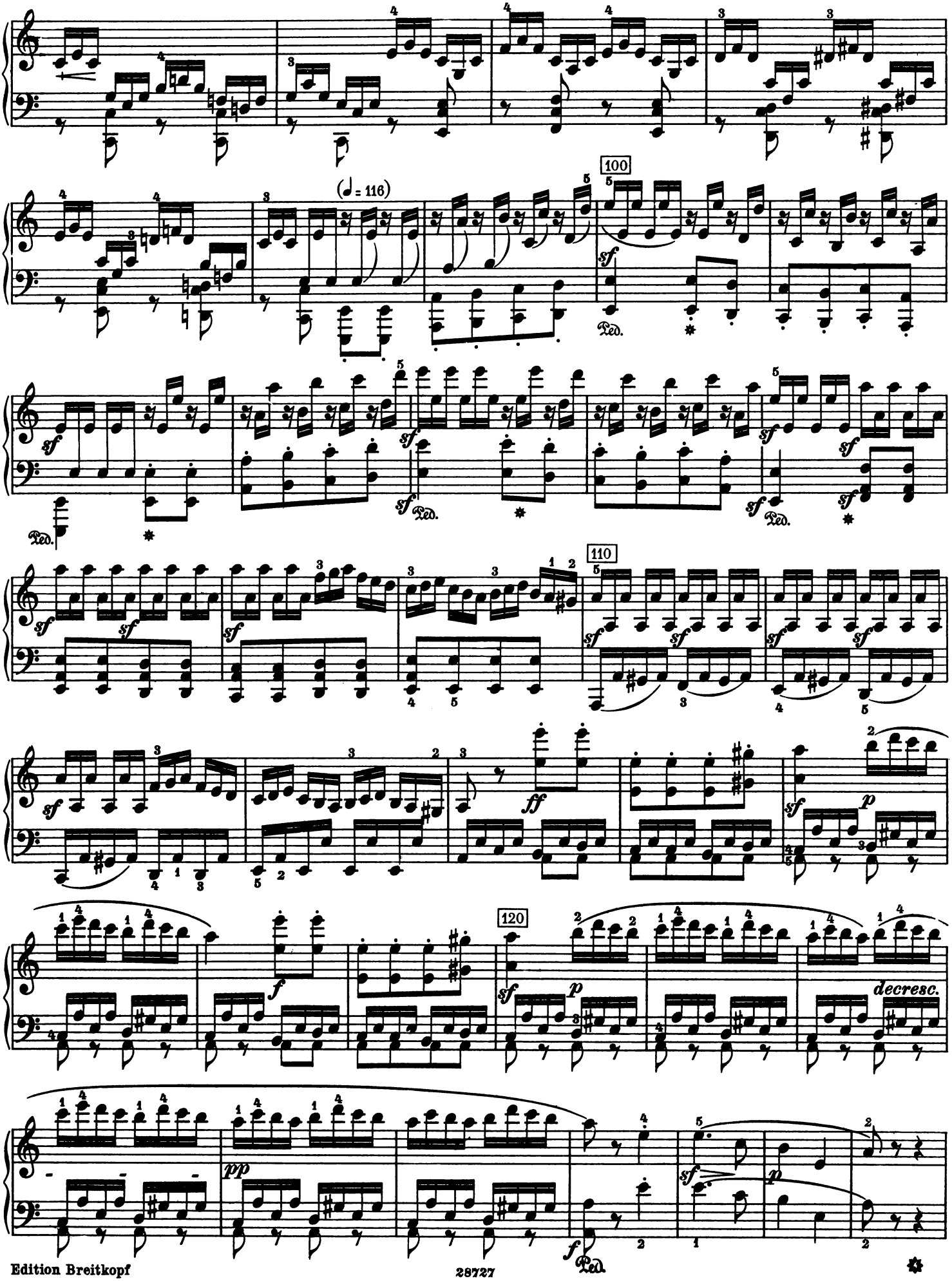


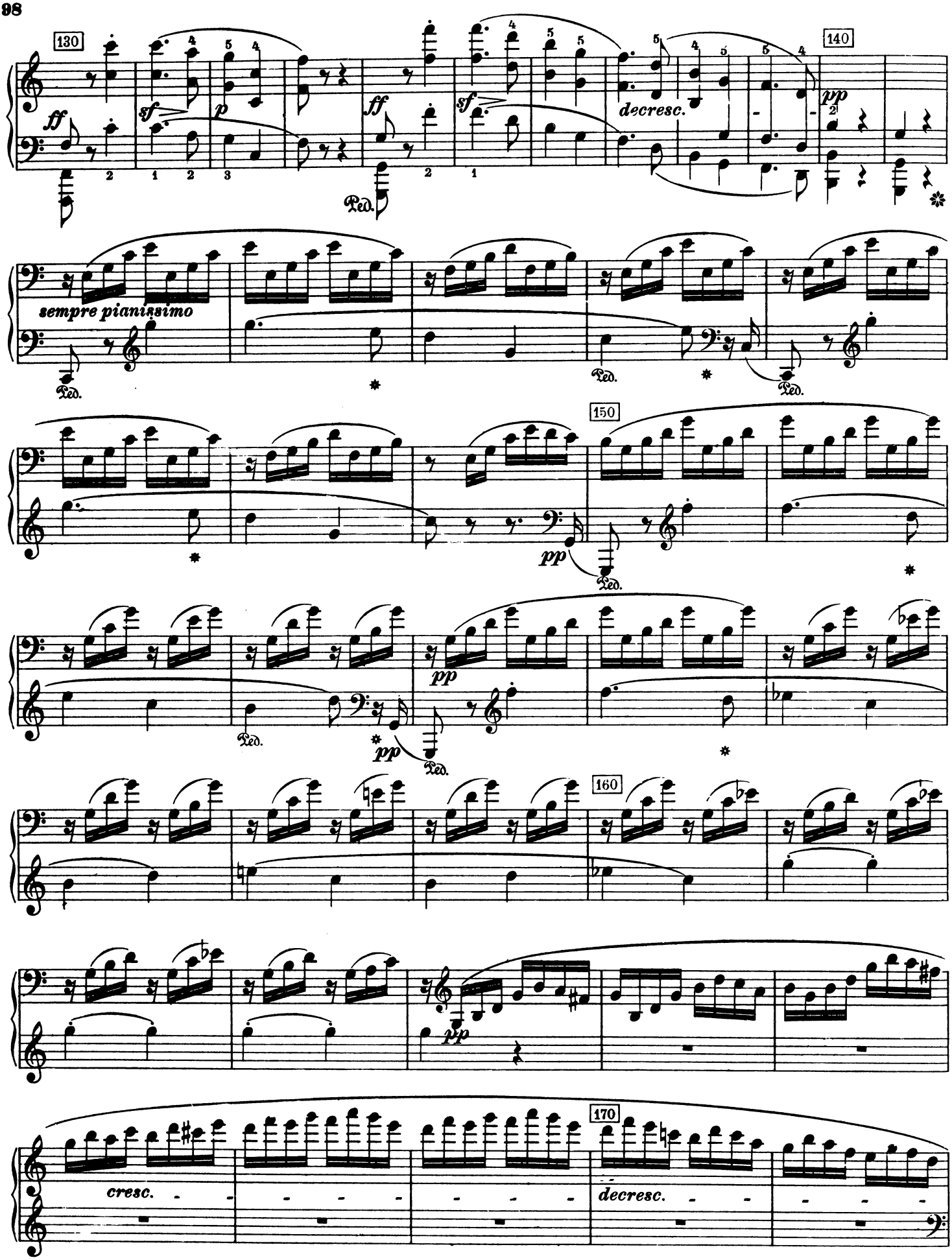

**RONDO**

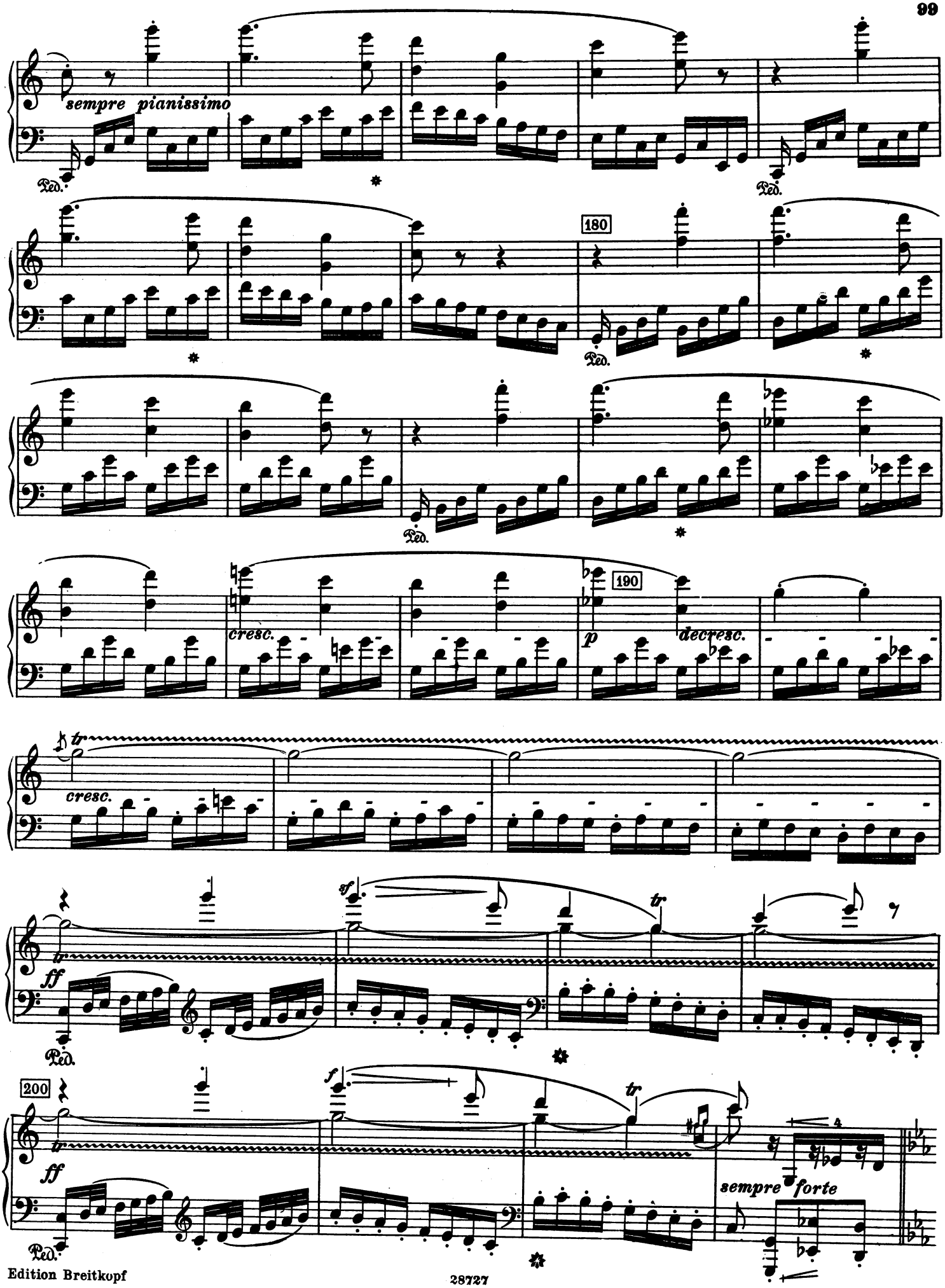
**Allegretto moderato** (♩ = 108)

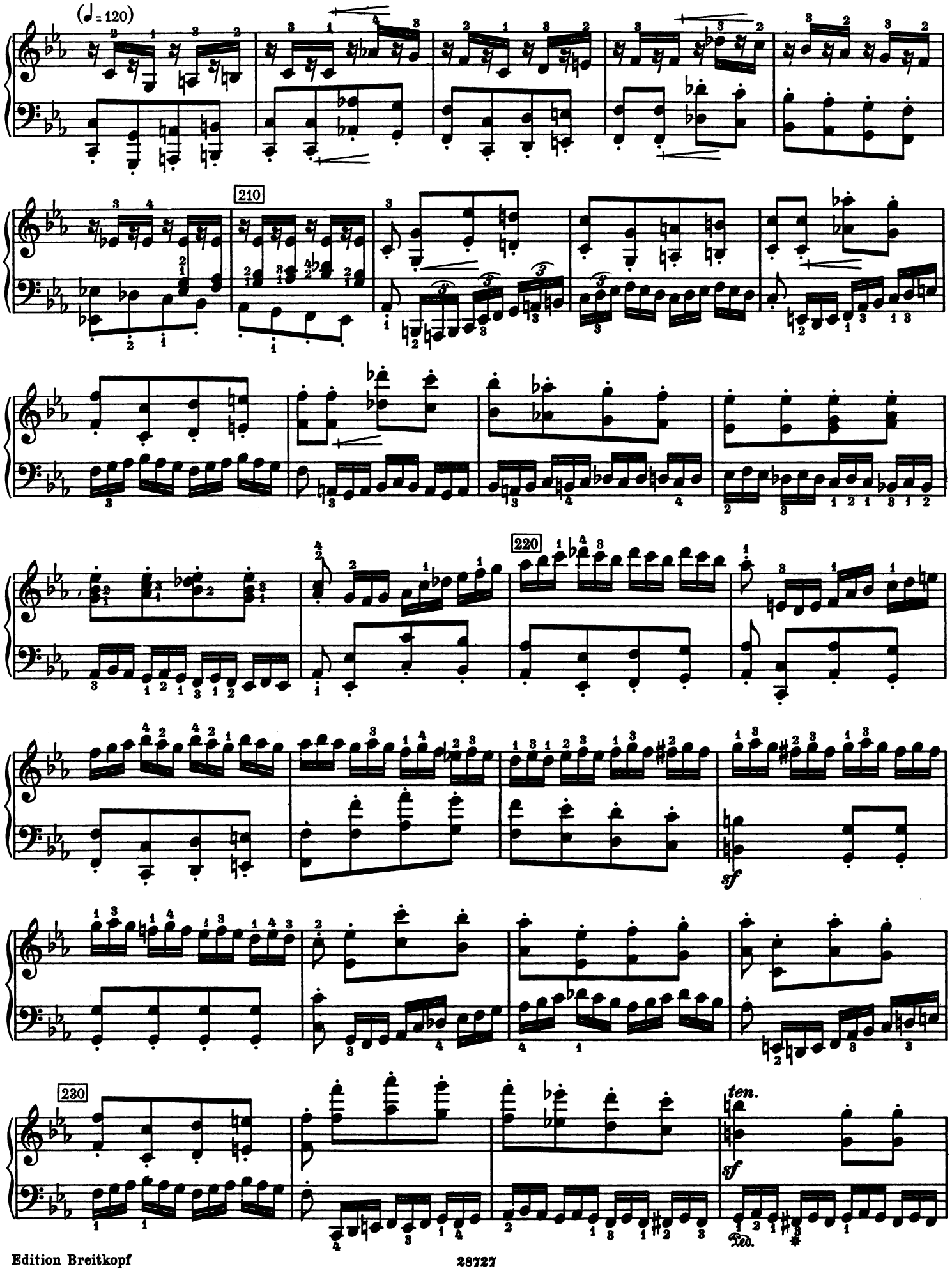


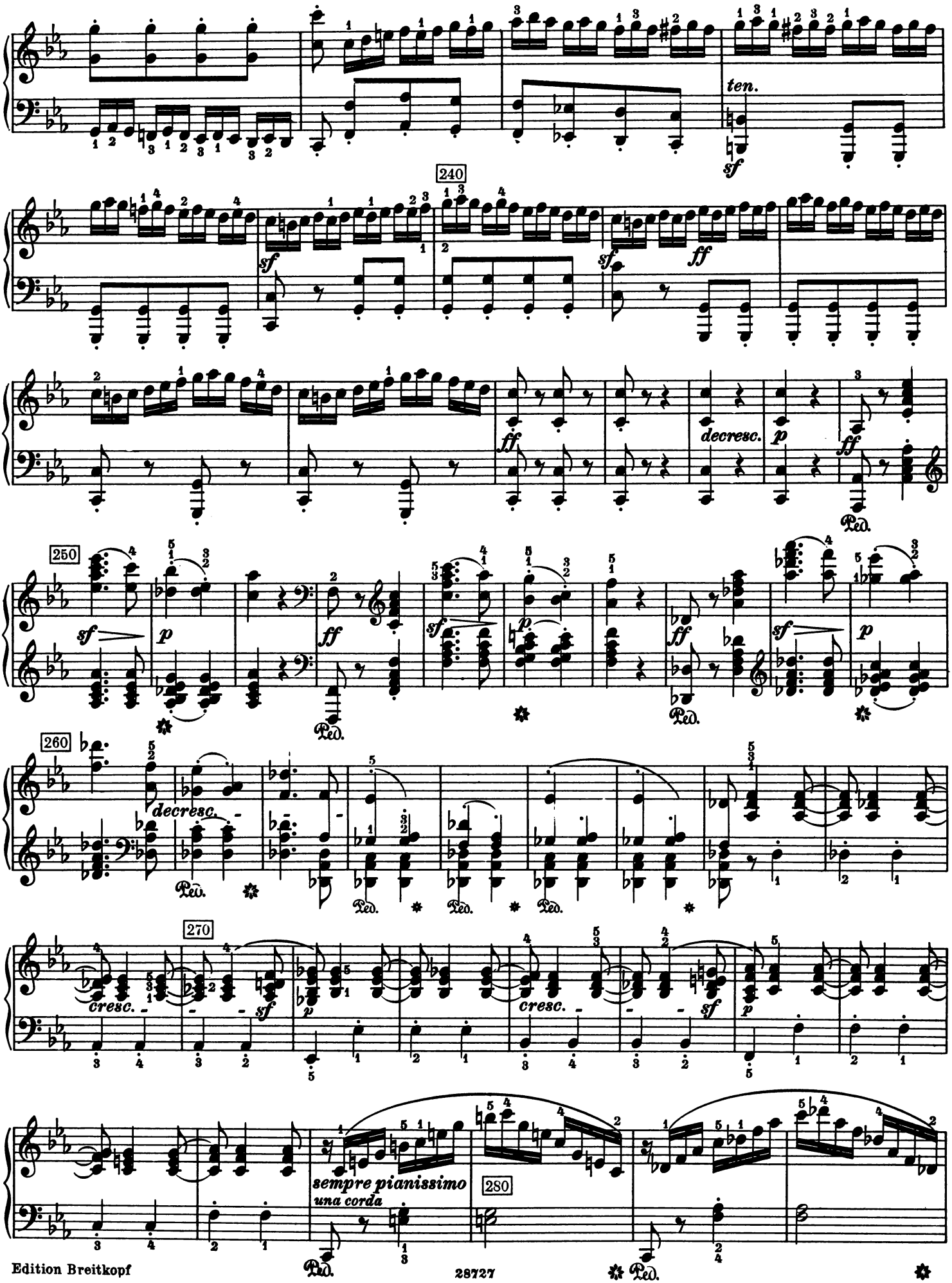

60
decresc.
sempre pianissimo
Ped.
70
cresc.
80
p
decresc.
cresc.
ff
sf
tr
90
f

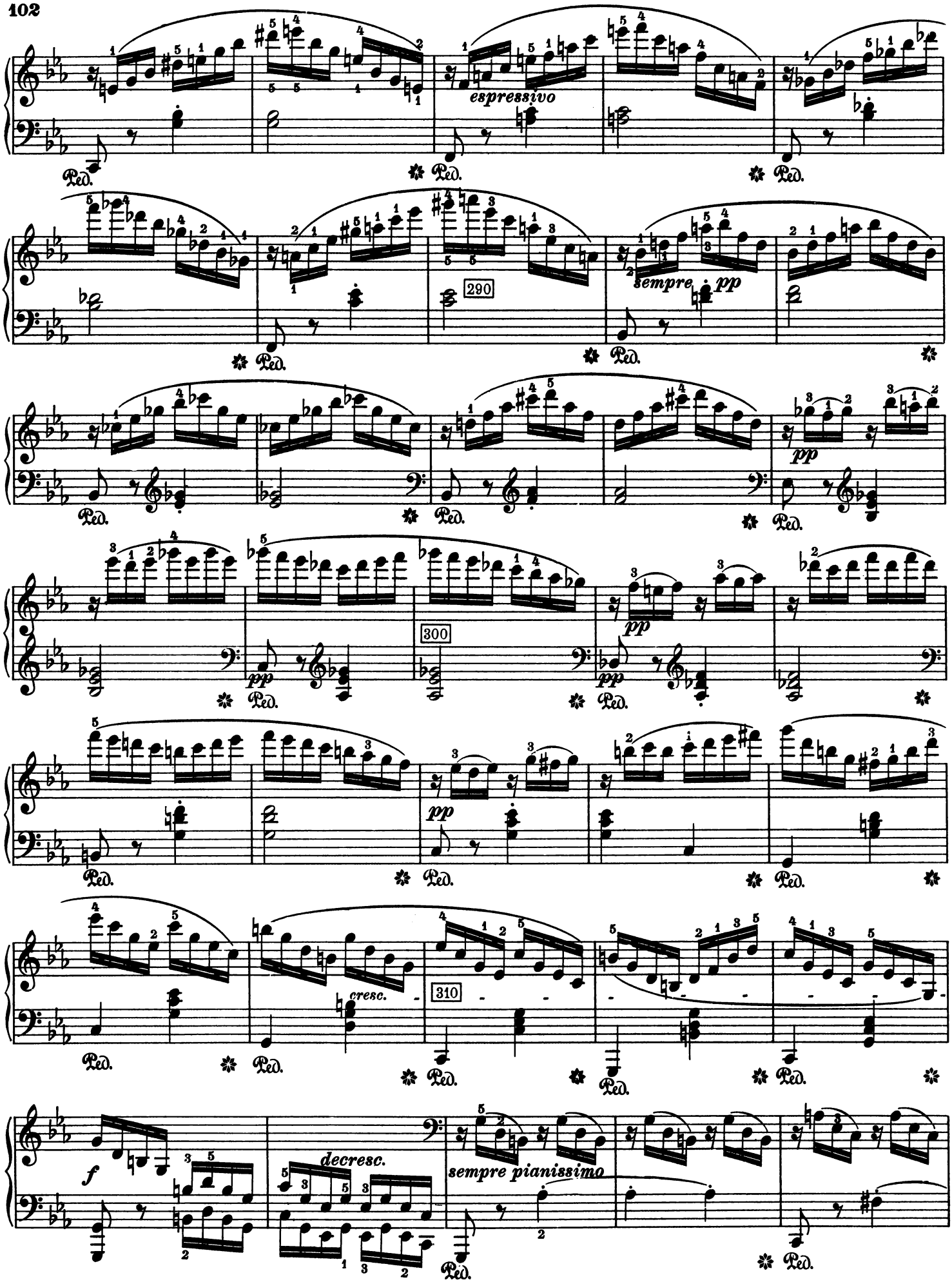

(♩ = 116)
100
110
120
decresc.

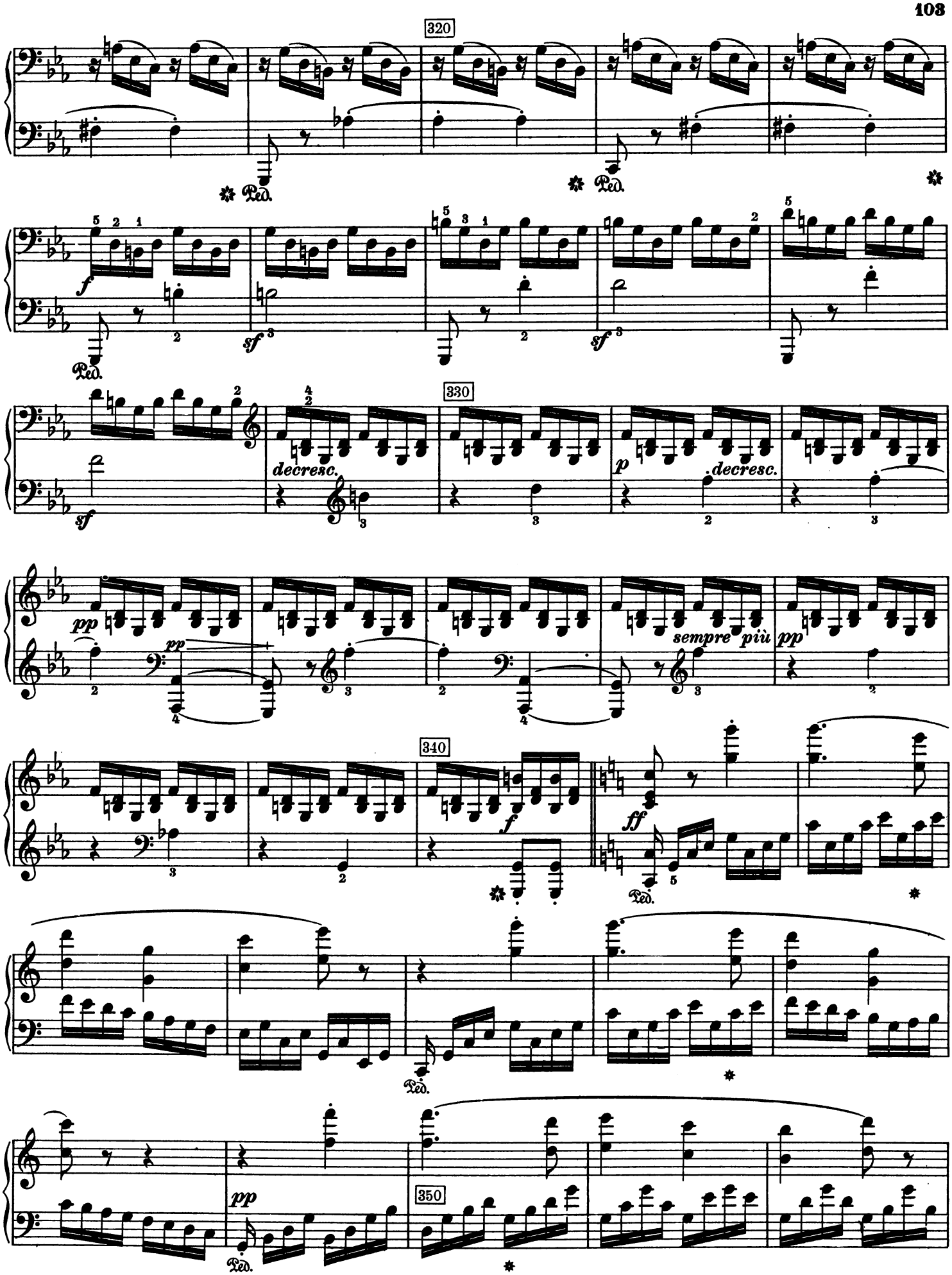

130
ff
sf
p
ff
sf
decresc.
140
pp
sempre pianissimo
Ped.
150
pp
160
cresc.
170
decresc.

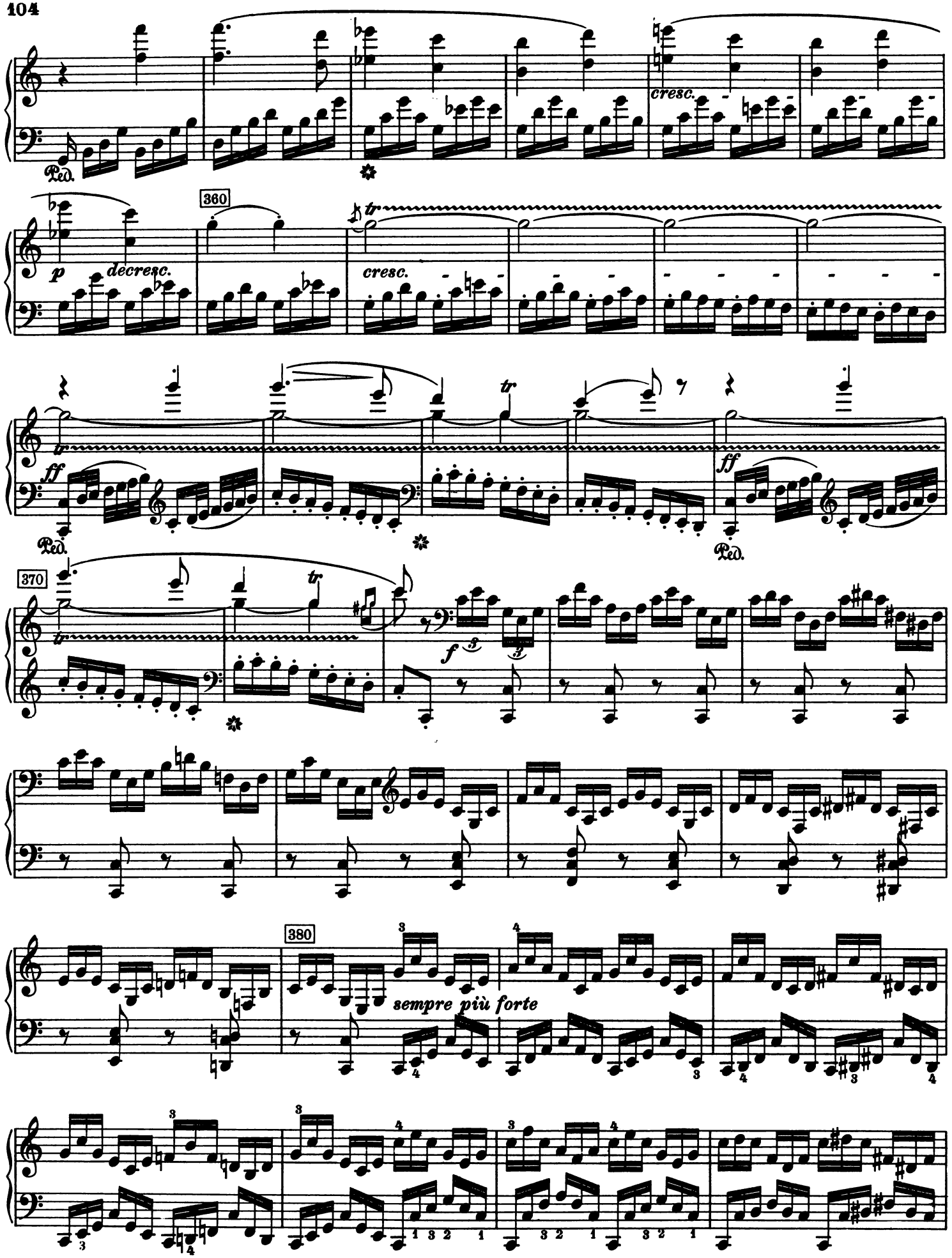

sempre pianissimo
Ped.
180
cresc.
190
p
decresc.
tr
ff
f
200
sempre forte

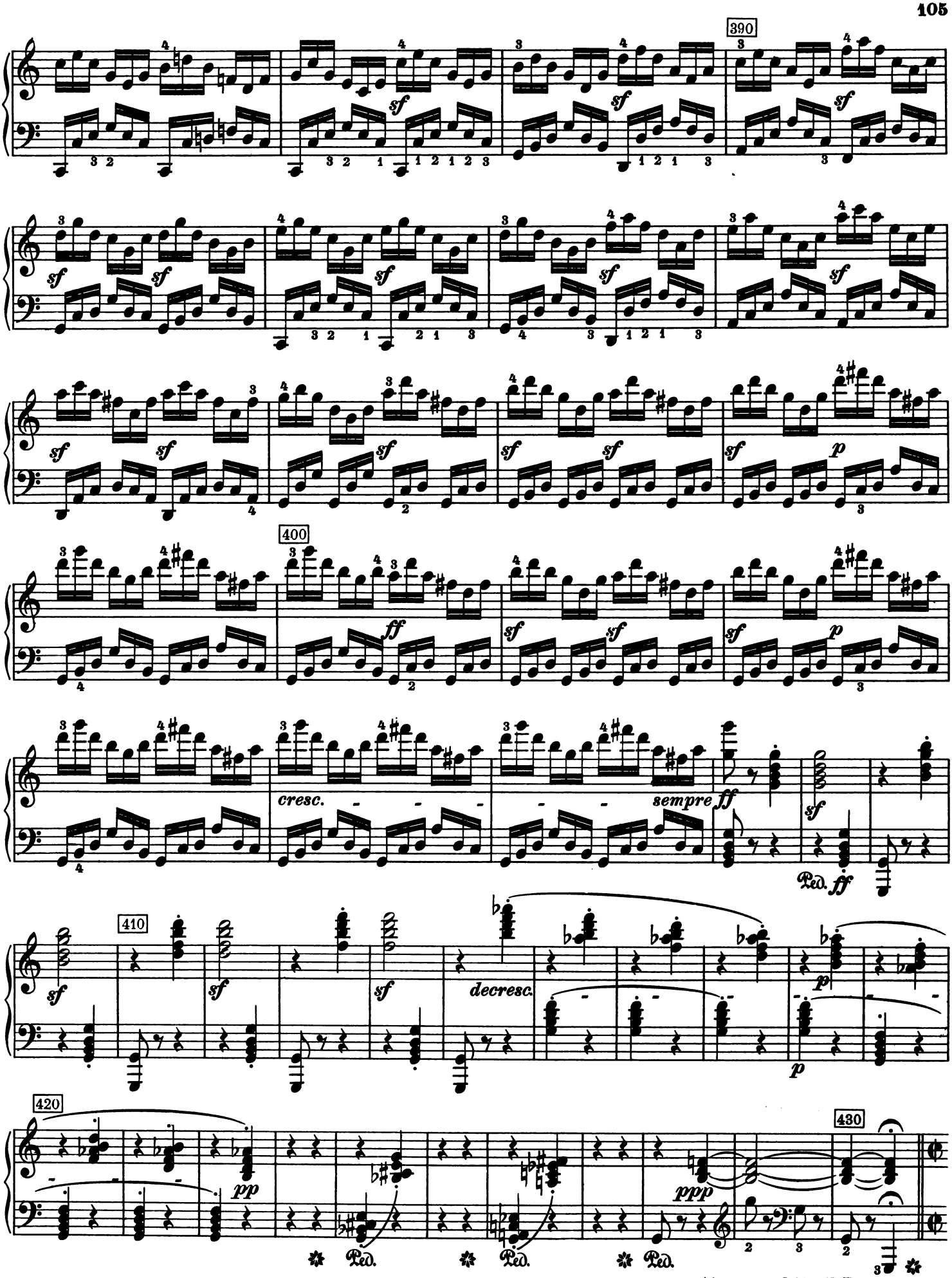

(♩= 120)
210
220
sf
230
ten.
sf
Ped.

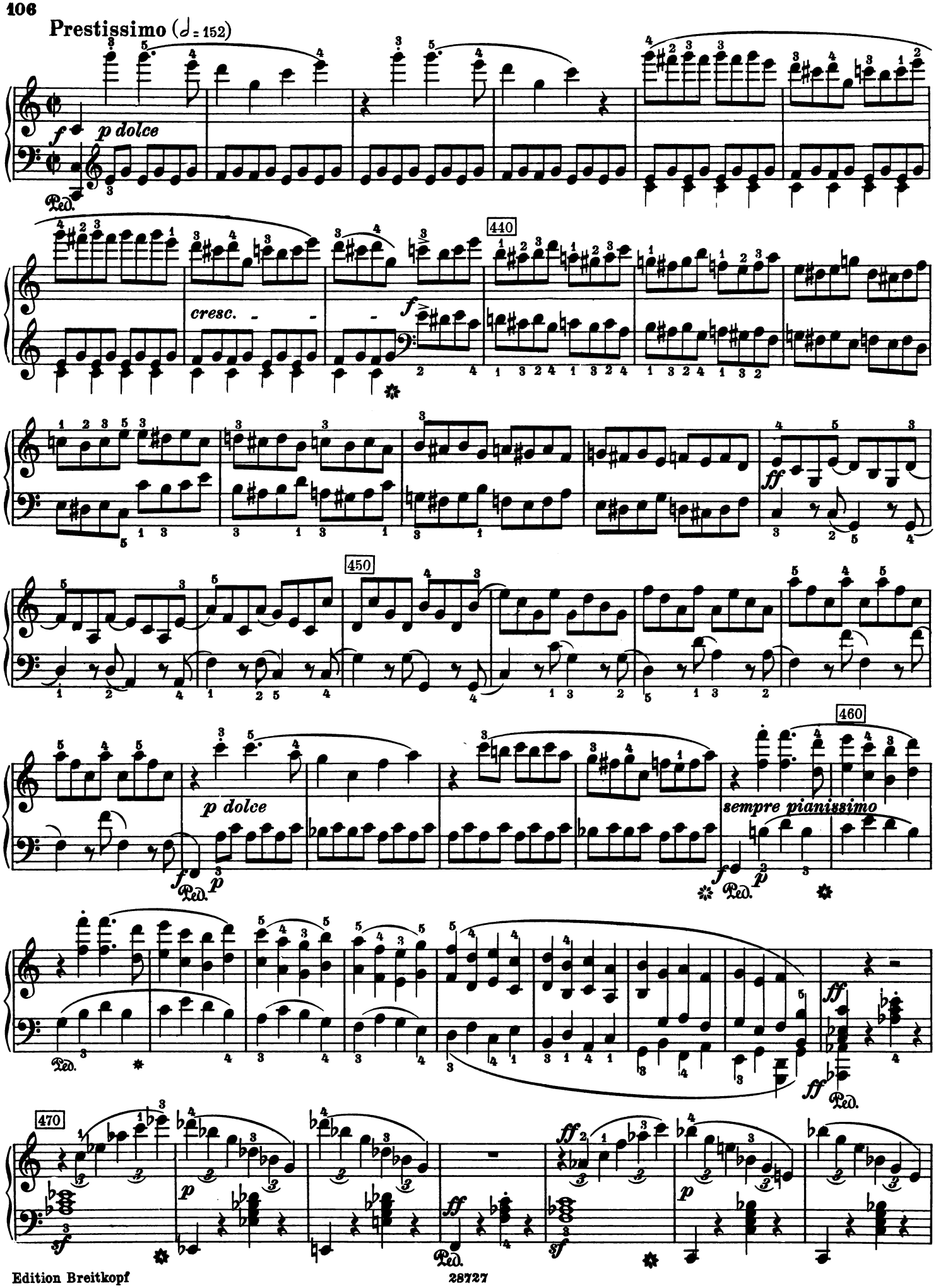

ten.
sf
240
sf
sf
ff
ff
decresc.
p
ff
Ped.
250
sf
p
ff
Ped.
sf
p
ff
Ped.
sf
p
260
decresc.
Ped.
Ped.
Ped.
270
cresc.
sf
p
cresc.
sf
p
sempre pianissimo
una corda
280
Ped.
Ped.

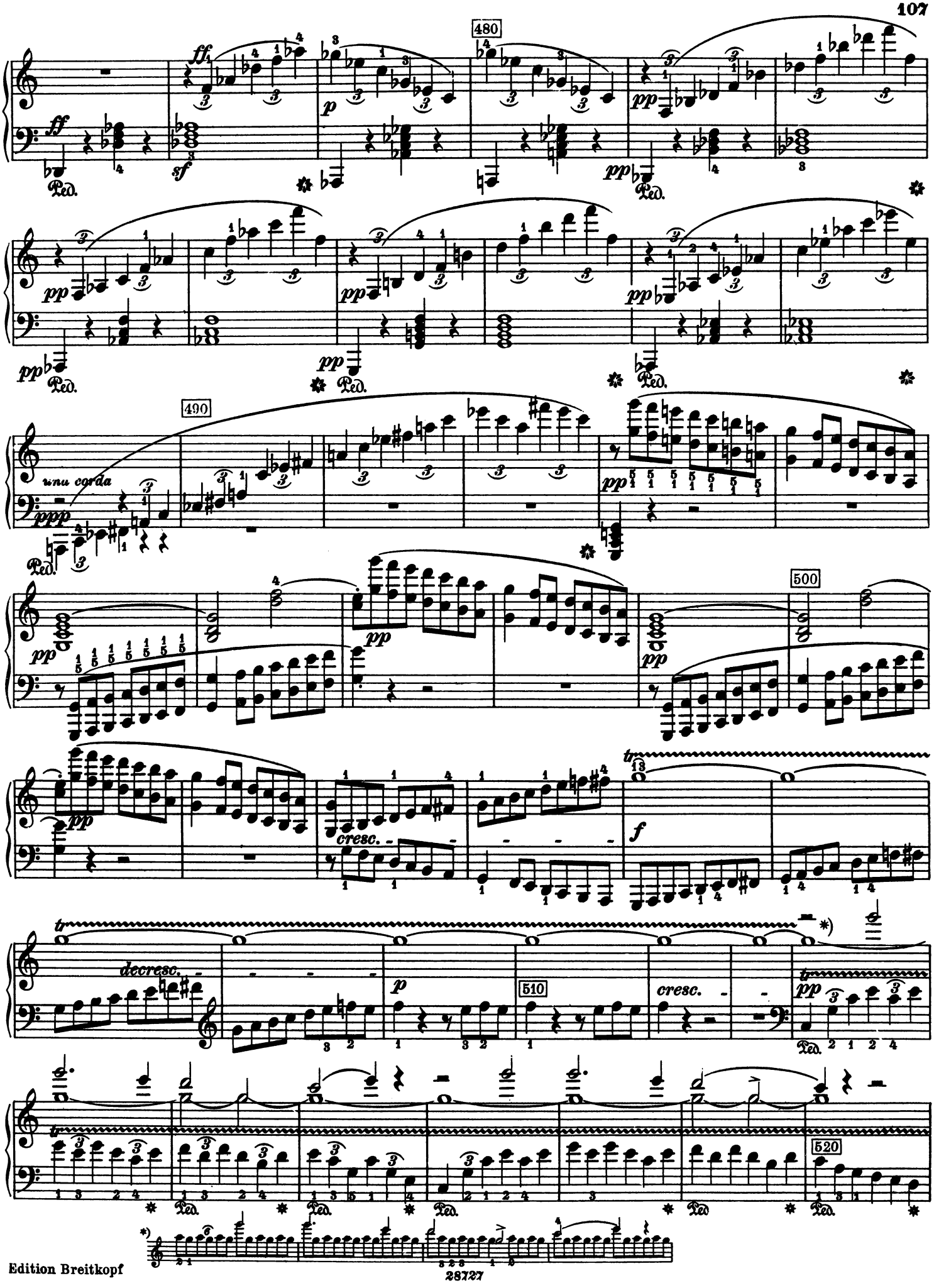

espressivo
290
sempre pp
pp
300
pp
pp
cresc.
310
f
decresc.
sempre pianissimo
Ped.

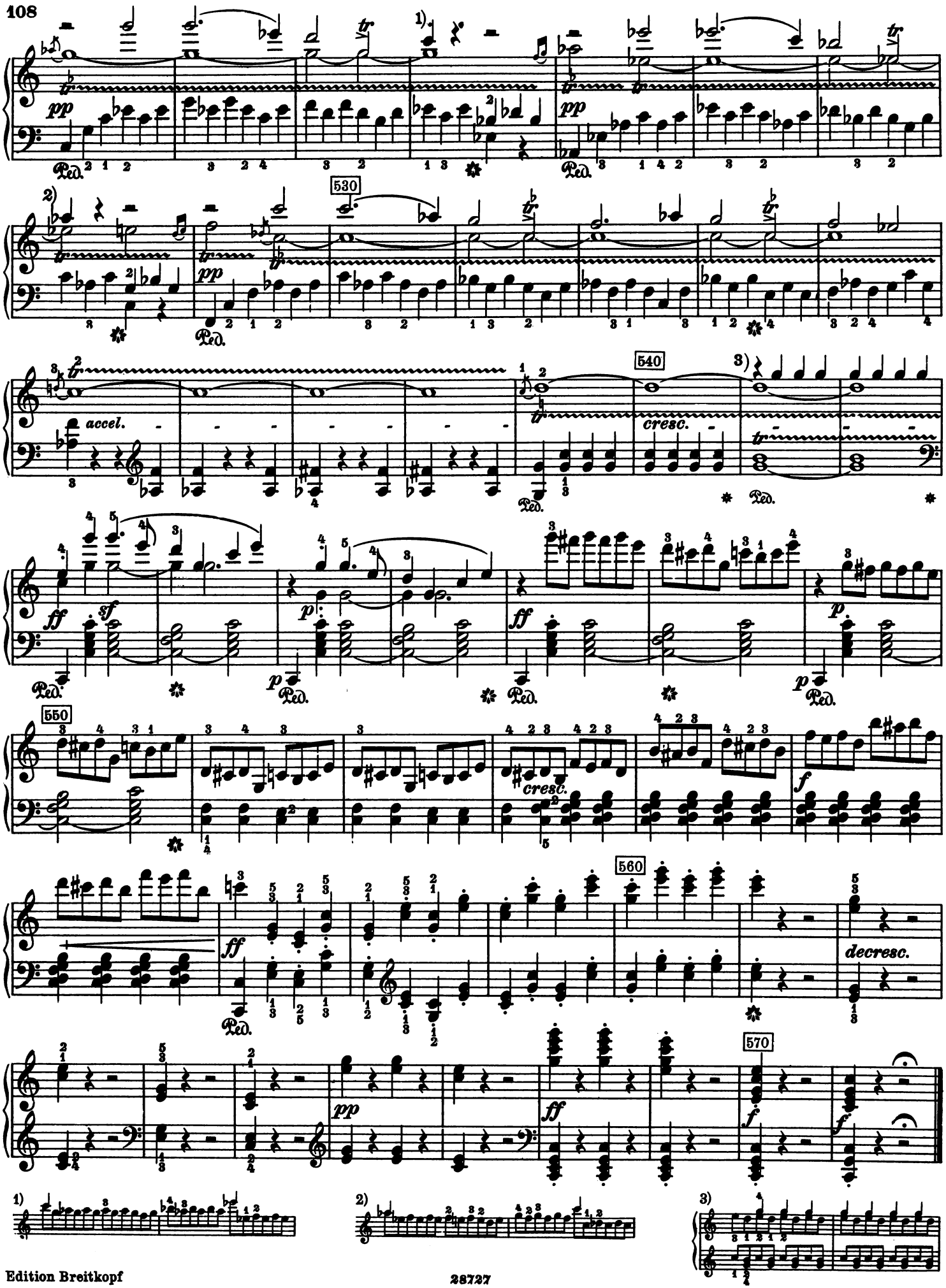

320
Ped.
Ped.
f
sf
Ped.
sf
330
sf
decresc.
p
decresc.
pp
pp
sempre più
pp
340
f
ff
Ped.
Ped.
pp
Ped.
350


cresc.
360
p
decresc.
cresc.
ff
ff
370
f
380
sempre più forte


390
400
cresc.
sempre ff
Ped. ff
410
decresc.
420
pp
ppp
430
Ped.
Ped.
Ped.


Prestissimo (𝅗𝅥 = 152)
f
p dolce
Ped.
440
cresc.
f
ff
450
p dolce
f
Ped.
p
460
sempre pianissimo
f
Ped.
p
ff
Ped.
ff
470
sf
p
ff
Ped.
sf
p

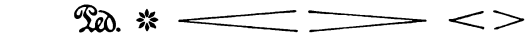

480
490
500
510
520
unu corda
cresc.
decresc.
cresc.


530
540
550
560
570
accel.
cresc.
cresc.
decresc.
Ped.

# VORWORT – PREFACE – PRÉFACE

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

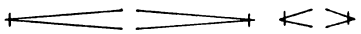
*p f mf cresc. dim. espr. rit.*



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

*p f mf cresc. dim. espr. rit.* Ped. ✻

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



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

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

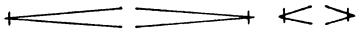
*p f mf cresc. dim. espr. rit.*



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

*p f mf cresc. dim. espr. rit.* Ped. ✻

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



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

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

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

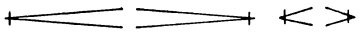
*p f mf cresc. dim. espr. rit.*



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

*p f mf cresc. dim. espr. rit.* Ped. ✻

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



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