

Sonate A-Dur

Der Freiin Dorothea Ertmann gewidmet

op. 101

Etwas lebhaft und mit der innigsten Empfindung ♩. = 69-76 1)
Allegretto, ma non troppo

Sonate Nr. 28

Tempo I

1) Nach Bülow:
According to Bülow:
D'après Bülow:

tre corde
pp una corda
tre corde
pp una corda
tre corde
cresc.
f
p
f
p
cresc.
sf
sf
f
p
molto espress.
cresc.
mf
dimin.
p
poco cresc.
dim.
p
cresc.
p
cresc.
cresc.
sf
espress.

1) 

2) Die Bülow-Ausgabe hat:
 According to Bülow:
 D'après Bülow:



The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature. The score is marked with various dynamics and performance instructions:

- System 1:** Starts with *fp* (fortissimo piano) and includes a *cresc.* (crescendo) marking. Fingerings are indicated with numbers 1-5.
- System 2:** Features a *tr* (trill) and a *sf p* (sforzando piano) marking.
- System 3:** Includes a boxed measure number **20** and a *cresc.* marking.
- System 4:** Contains a *dimin.* (diminuendo) marking and a *pp* (pianissimo) marking.
- System 5:** Includes a boxed measure number **30** and a *p sempre legato* (piano, always legato) instruction.
- System 6:** Features a *poco cresc.* (poco crescendo) marking.
- System 7:** Contains two numbered first endings: **1)** and **2)**.

Throughout the score, there are numerous fingering numbers (1-5) and articulation marks such as slurs, accents, and trills. The piece concludes with a double bar line and a repeat sign.

8.....

40

cresc.

ff

p

dolce

cresc.

fp

cresc.

ff

sf

p

50

ff

sf

p

il Fine

dolce

cresc.

60

$\text{♩} = 72$

*) Keine Fermate bei der ersten Wiederholung

*) No pause in the first repetition

*) Pas de pause dans la première répétition

5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Marcia da capo al fine senza repetizione

1) Nach Bülow und Klindworth:
 According to Bülow and Klindworth:
 D'après Bülow et Klindworth:



2) Nach Klindworth:
 According to Klindworth:
 D'après Klindworth:



Langsam und sehnsuchtsvoll $\text{♩} = 58$
Adagio, ma non troppo, con affetto

Mit einer Saite
Sul una corda

10

Nach und nach mehrere Saiten
Poco a poco tutte le corde

20 **Non presto**

cresc.

1)

Desgleichen im 13. 14. 15. und 16. Takte
Also in bars 13, 14, 15 and 16
De même dans les mesures 13, 14, 15 et 16

2)

Zeitmaß des ersten Stückes

Tempo del primo pezzo: tutto il Cembalo ma piano

Alle Saiten

p dolce
pp
cresc.
f
p
cresc.
Presto

Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

Allegro $\text{♩} = 120$

f
f
f
cresc.
p
f

1)

2)

3)

4)

Bei der zweiten Wiederholung Fermatendauer noch länger
In the second repetition the duration of the pauses still longer
 Pour la 2^e répétition la durée des pauses encore plus longue

50

Musical score for measures 50-55. The piece is in A major (two sharps). Measure 50 starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-5. There are slurs and accents over notes. A *leg.* (legato) marking with an asterisk is present. Measure 55 ends with a mezzo-forte (*mf*) dynamic.

Musical score for measures 56-60. The piece continues with a piano (*p*) dynamic. A *cresc.* (crescendo) marking is present. The dynamic increases to fortissimo (*ff*) by measure 60. Fingerings and slurs are clearly marked.

60

Musical score for measures 61-65. The piece continues with a piano (*p*) dynamic. Fingerings and slurs are clearly marked. Measure 65 ends with a piano (*p*) dynamic.

Musical score for measures 66-70. The piece continues with a piano (*p*) dynamic. Fingerings and slurs are clearly marked. Measure 70 ends with a piano (*p*) dynamic.

70

Musical score for measures 71-75. The piece continues with a piano (*p*) dynamic. A *cresc.* (crescendo) marking is present. The dynamic increases to fortissimo (*ff*) by measure 75. *leg.* (legato) markings with asterisks are present. Fingerings and slurs are clearly marked.

Musical score for measures 76-80. The piece continues with a fortissimo (*ff*) dynamic. A *p dolce* (piano dolce) marking is present. The dynamic changes to piano (*p*) by measure 80. Fingerings and slurs are clearly marked.

90

pp *f* *p*

mf *mf* *cresc.*

100

p cresc. *fp cresc.*

ff *p*

110

pp *f* *pp*

120

poco ritard. *a tempo* *una corda tre corde* *ff* *p* *pp* *tr*

1) *ff tre corde* *una corda*

2)

130

pp *sempre pp*

132 *tr*

140

pp

150 *tr*

cresc.

160 *sf*

sf

dimin.

1) 2) 3)

170

170

180

190

200

1)

2)

First system of musical notation, measures 185-195. Includes treble and bass staves with various musical notations and fingerings.

Second system of musical notation, measures 195-210. Includes treble and bass staves. Measure 210 is marked with a box. Dynamics include *m.d.*, *p*, and *cresc.*

Third system of musical notation, measures 210-220. Includes treble and bass staves. Measure 220 is marked with a box. Dynamics include *sf*.

Fourth system of musical notation, measures 220-230. Includes treble and bass staves. Dynamics include *sf* and *ff*. Includes the instruction "Contra E" and a double bar line.

Fifth system of musical notation, measures 230-240. Includes treble and bass staves. Measure 230 is marked with a box. Dynamics include *sf*. Includes the instruction "Ped."

Sixth system of musical notation, measures 240-250. Includes treble and bass staves. Dynamics include *p* and *sf*. Includes the instruction "Ped."

1) Bülow- und Klindworth- Ausgaben:
According to the Bülow- and Klindworth editions:
Editions Bülow et Klindworth:



2) Dieses „p“ fehlt in den
späteren Ausgaben.
This „p“ is omitted in
the later editions.
Ce „p“ manque dans
les éditions subséquentes.

3) Bülow empfahl:
Bülow recommended:
Bülow recommanda:



240

p dolce poco espressivo

m. d.

cresc.

m. d.

p dolce

cresc.

m. d.

m. d.

f ff sf p dolce

5 3 1 4 3 2 4 2 5 1 3 1 5 2 3 280

pp una corda *f tre corde* *p*

cresc. *p cresc.*

290 *fp cresc.*

300 *ff* *p* *pp*

pp *p dolce* *sempre p*

310 *poco rit.* *pp* *ff* *p* *pp* *a tempo*

*) Nach Bülow:
 According to Bülow:
 D'après Bülow:

320 *espr.* *mf.*

330 *tr* *mf.* *p.*

340 1) *tr* *pp* 2) *pp*

p *dimin.*

350 *pp* *pp*

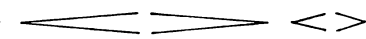
ritard. *molto rit.* **Tempo I** *ff* 360

1)

2) Nach Bülow:
According to Bülow:
D'après Bülow:

VORWORT - PREFACE - PRÉFACE

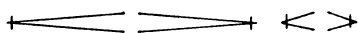
Frederic Lamonds Ausgabe des Beethovenschen Sonatenwerkes fußt auf der Urtextausgabe der Klavier-Sonaten, die in drei Bänden und Einzelheften im Verlage von Breitkopf & Härtel erschienen ist. Den Fingersatz fügte der Herausgeber hinzu, auch die Metronombezeichnungen stammen von ihm, soweit nichts anderes 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.
*Ed. ** 

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

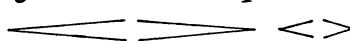
*p f mf cresc. dim. espr. rit. Ed. **

benutzt, während vom Herausgeber herührende 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.

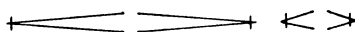
Frederic Lamond's Edition of Beethoven's Sonatas is based on the original edition of the Pianoforte-Sonatas, which appeared in 3 volumes and single numbers, published by Breitkopf & Härtel. The fingering has been added by the editor; also the metronomical signs, unless otherwise stated, except in the 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.
*Ed. ** 

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

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

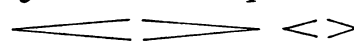
has been used; while the editor's dynamic signs are indicated by a small vertical line:



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'Édition 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:

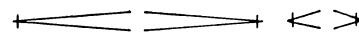
Tout ce qui fait partie intégrante du texte original des œuvres a été reproduit en gros caractères,

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

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

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

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



Ainsi, l'Édition 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.