

JOHANNES BRAHMS
KLAVIERWERKE
OEUVRES POUR PIANO / PIANO WORKS

NEU REVIDIERT VON EDUARD STEUERMAN

SONATE
FIS MOLL / FA # MINEUR / F # MINOR

OP. 2

PIANO SOLO

UNIVERSAL-EDITION

No. 2102

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Nouvelle revision par

Neu revidiert von

New revision by

EDUARD STEUERMANN

Die Neurevision ist Eigentum des Verlages

UNIVERSAL-EDITION A. G.
WIEN ————— LEIPZIG

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All marks of interpretation, dynamics and time, printed in smaller type or placed in brackets, have been added by the editor.

Sonate

Revision E. Steuermann

Allegro non troppo ma energico

Johannes Brahms, Op. 2
(Komponiert 1853)

Piano

a) Um dem Vortrag dieses Themas gerecht zu werden, ist es notwendig, den Harmoniegang in den ersten 3 Takten (I.—III.—V. Stufe), dessen Fundamentöne: fis, a, cis, die Hauptnoten der thematischen Sechzehntel-Figur, sowie des folgenden, 2. Gedankens

b) Die vom Herausgeber hinzugesetzten Bogen sollen nur die Phrasierung dieses Ganges andeuten.

a) Pour faire justice à l'intention du compositeur dans ce passage, on tiendra compte de la marche harmonique des trois premières mesures (1er, IIIe. Ve degrés) dont les fondamentales (fa dièse, la, do dièse) constituent le thème en doubles-croches et celui de la deuxième idée:

b) Nous ajoutons les liaisons, qui n'ont d'autre but que d'indiquer le phrasé de ce passage.

a) Observe, in order to do justice to the interpretation of this theme, the change of modulation in the first three measures (I—III—V), the fundamental tones of which: F#, A, c#, appear as the principal notes of the thematic sixteenth figure as well as in the following second idea:

b) The slur added by the editor is merely to indicate the phrasing in this passage.

a tempo
pp mezza voce

leggero
sempre pp

b) poco string.

molto tranquillo
pp a tempo poco marcato

animando
p cresc.

Ped. simile
Ped.

a) Diese Figur verschleiert und „phantasierend“.
 b) „Poco stringendo“ nicht aufgeregt, vielmehr noch flüchtiger als früher werdend.

a) Cette figure restera voilée, librement traitée.
 b) „Poco stringendo“ mais non agitato: au contraire, plus léger encore.

a) This figure to be veiled and fantastic.
 b) „Poco stringendo“ not agitated, getting rather quicker than before.

First system of musical notation. Treble and bass clefs. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *mf*, *p cresc.*, and *ff*. Includes performance markings like *Red.* and *3*.

Second system of musical notation. Treble and bass clefs. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *mf*, *p cresc.*, and *ff*. Includes performance markings like *Red.* and *3*.

Third system of musical notation. Treble and bass clefs. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *p cresc.* and *p*. Includes performance markings like *Red.* and *3*.

Fourth system of musical notation. Treble and bass clefs. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *espressivo*. Includes performance markings like *Red.* and *3*.

Fifth system of musical notation. Treble and bass clefs. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *3*. Includes performance markings like *Red.* and *3*.

Sixth system of musical notation. Treble and bass clefs. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *più agitato*. Includes performance markings like *Red.* and *3*.

Ped. simile

a)

cresc. - - - *rit.*

animando - - - *tempo*

ff a tempo - - - *sf* - - - *ff*

precipitato - - - *marc.* - - - *sf* - - - *marc.*

a) In der ersten Ausgabe bei Breitkopf & Härtel hören die Bogen über dem Triolendreier der rechten Hand bereits 12 Takte früher auf. In der späteren, Simrock'schen Ausgabe erscheinen sie bis a) hinzugesetzt. Es ist wohl möglich, daß bei der hier beginnenden Steigerung ein Phrasierungsunterschied empfunden ist: ein erhöhtes Hervorheben der einzelnen Triolenachtel gegenüber der früheren, fließenden Triole. Siehe Parallelstelle, die bei „molto rit. e pesante“ in ein marcatissimo mündet.

a) Dans la première édition, publiée chez Breitkopf & Härtel, les liaisons sur les triollets de la main droite cessent douze mesures plus tôt. Dans l'édition postérieure de Simrock, elles ont été rétablies jusqu'à a). Il est parfaitement possible que l'on ait voulu, précisément dans ce passage qui marque le début d'une progression, conseiller un phrasé différent pour les deux passages. Il faudrait, dans ce cas, faire sentir plus nettement et mieux séparer les croches du triolet, qui étaient auparavant plus fondues dans le rythme général onctueux. On se reportera à un développement parallèle du thème qui, à l'endroit marqué „molto ritardando e pesante“, évolue vers „marcatissimo“.

a) In the first edition of Breitkopf and Härtel, the slurs over the triplets in the right hand cease 12 measures earlier. In the later edition of Simrock they appear up to a). It is quite possible, that at the beginning of the augmentation a difference in phrasing is felt, an increased prominence of the separate quaver triplets in contrast to the earlier flowing triplets. See the parallel passage which flows through „molto rit. e pesante“ into „marcatissimo“.

Musical score for piano in D major, consisting of six systems. The score includes various dynamics such as *sf*, *f*, *p*, *dim.*, and *espressivo dolce quasi staccato*. It features intricate fingerings, accents, and performance directions like *quasi stacc.* and *ad lib. kleine Noten*. The score is annotated with 'Ba.' and asterisks, and includes fingerings for triplets and other complex passages.

- a) Baßnoten deutlich durchklingen lassen.
- b) Das „ad lib.“ rührt von Brahms her.
- c) Triolen sehr gleichmäßig im Anschlag, unmerklich dem *espressivo* der Rechten folgend.

- a) Bien laisser percer les notes de basse.
- b) Le „ad lib.“ a été introduit par Brahms.
- c) Frapper très également les triollets, en s'adaptant de façon discrète à l'„espressivo“ de la main droite.

- a) The bass notes must resound.
- b) The „ad lib.“ originates from Brahms.
- c) The triplets must be proportionate in tone following imperceptibly the „espressivo“ of the right hand.

6

p dolce

p

p cresc.

a)

f ben marc.

Qu. * *Qu.* * *Qu.* * *Qu.* *

tranquillo

p dolce

*Qu.** *Qu.* * *Qu.* * *Qu.** *Qu.* * *Qu.*

8

cresc.

animando

Qu. *1 5* *Qu.* *Qu.* * *Qu.* *5 1 5*

a) Ohne pesante, eher steigernd; Verschlüge in der Linken möglichst schnell.

b) Um bei zunehmender Pedalwirkung die Achtelpause deutlich zu machen, empfiehlt der Herausgeber folgende Ausführung:

piano! *Qu.* *

c) Um den vollen Eindruck der Fortsetzung des steigernden Motivs

etc.

zu erhalten, stelle man sich diese Takte versuchsweise im Sechachteltakt vor:

etc.

a) Pas de „pesante“: marquer plutôt la progression dynamique, les petites notes de la main gauche aussi rapides que possible.

b) Pour que, en augmentant l'effet de la pédale, le demi-soupir soit nettement marqué, nous conseillons d'exécuter de la manière suivante:

piano! *Qu.* *

c) Pour obtenir une progression suffisamment du motif

etc.

on se représentera ces mesures au rythme de $\frac{6}{8}$.

etc.

a) Without „pesante“, but augmenting: acciacaturas to be played as quickly as possible.

b) In order, with the increase in pedal action, to make the pause on the quarter clear, the editor recommends the following execution:

piano! *Qu.* *

c) In order to preserve the complete impression of the continuation of the augmentation

etc.

this measure should be, by way of experiment, imagined in $\frac{6}{8}$ time.

etc.

The musical score is divided into seven systems. The first system shows a melodic line with a 4-measure phrase and a 3-measure phrase, followed by a 5-measure phrase. The second system features a *ff furioso* section with a *poco sostenuto* section. The third system includes a *poco a poco rit.* section with a *cresc.* marking and an *a tempo* section. The fourth system has a *ff* section with *con Ped.* and a *poco rit.* section leading to a *sempre ff* section. The fifth system continues the *sempre ff* section. The sixth system features a *pesante* section with triplets and a *mf* section. The seventh system concludes with a *mf* section.

a) Dieses „poco a poco rit.“ muß derart unmerklich geschehen, daß die Phrase immer noch in Fluß bleibt. Keinesfalls darf das „a tempo“ ruckweise einsetzen.

b) Diese 4 Takte keinesfalls beschleunigen; das „auskomponierte“ molto pesante muß zur vollen Wirkung kommen.

a) Ce „poco a poco rit.“ doit être si discret que la phrase n'en paraîtra pas entravée dans son rythme. Le „a tempo“ doit s'accomplir absolument sans à coups.

b) Ne pas accélérer ces quatre mesures. Le caractère d'un „molto pesante“ doit donner ici tout son effet.

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a) This „poco a poco rit.“ must be so imperceptible, that the „flowingness“ of the phrase is not disturbed. On no account must the „a tempo“ begin too suddenly.

b) These 4 measures are on no account to be hurried; the elaborate „molto pesante“ must be allowed its full effect.

a tempo animando
p cresc. - *ff* *mf* *p cresc.* -
ff *mf* *p cresc.* - *ff*
cresc. - *ff* *p espressivo*
p
p
p

a) Das Fehlen der Bogen könnte hier Absicht sein, um das Legato der Linken plastischer hervortreten zu lassen. Siehe Parallelstelle.

a) Le manque de liaisons pourrait être ici volontaire. Il permettrait de donner au legato de la main gauche une forme plus plastique. Cf. le développement parallèle.

a) The absence of the slurs might be intentional here in order that the legato in the left hand may come into greater prominence. See parallel passage.

cresc.

molto rit. e pesante
ff accel.

3a. *

Più mosso
ff sin al Fine

3a. *

precipitato

3a. *

Ped. simile

3a.*

marc.
sf

3a. *

puna corda

Ped.*

Andante con espressione

The musical score is for a piano piece in G major and 2/4 time, marked 'Andante con espressione'. It consists of ten staves of music. The first staff begins with a treble clef and a bass clef, with dynamics *p* and *pp*. The first two staves contain the main melody and accompaniment, with dynamics *pp*, *p*, and *ppf*. The third staff features a *f rit.* section with a *lunga* marking. The fourth staff includes a *pp* section and a *p* section, with a *ped.* marking and the instruction ** marcata la Melodia*. The fifth staff has a *pp* section and a *p* section, with a *ped.* marking. The sixth staff features a *pp* section and a *p dolce* section, with a *ped.* marking and ** marcato*. The seventh staff has a *pp* section and a *p dolce* section, with a *ped.* marking and ** marcato*. The eighth staff features a *p dolce* section and a *rit.* section, with a *ped.* marking and ** marcato*. The ninth staff has a *lunga* marking and a *ped.* marking. The tenth staff concludes with a *lunga* marking and a *ped.* marking.

a) Das Liegenbleiben des „ais“ darf zu keiner Betonung dieses 4. Achtels verleiten.
 b) *pf* = poco forte.

a) *La persistance du „la dièze“ ne doit pas amener l'exécutant à appuyer cette quatrième croche.*
 b) *pf* = poco forte.

a) The holding on of the A# must not lead to any accent on this 4th quaver.
 b) *pf* = poco forte.

System 1: Treble and Bass clefs. Dynamics include *m.d.*, *m.g.*, *pp*, *p*, and *pp*. Fingerings are indicated with numbers 1-5. A first ending bracket labeled '8' spans the final two measures. Pedal markings 'Ped.' and asterisks '*' are present.

System 2: Treble and Bass clefs. Dynamics include *m.d.*, *m.g.*, *pp*, *ppp*, *rf*, and *p*. Includes the instruction *sostenuto Zeit lassen*. Fingerings and articulation marks are present. Pedal markings 'Ped.', '3a.', and '4a.' are used. An asterisk '*' is at the end.

System 3: Treble and Bass clefs. Dynamics include *m.d.*, *m.g.*, *pp*, *rf*, *m.g.*, *m.d.*, *m.g.*, and *sempre più f*. Includes a first ending bracket labeled '8'. Pedal markings 'Ped.' and '3a.' are present.

System 4: Treble and Bass clefs. Dynamics include *f*. Includes a first ending bracket labeled '8'. Pedal markings '3a.', 'Ped.', and '5' are present.

a) Siehe Anmerkung b) auf Seite 12.

a) Cf. remarque b) page 12.

a) See remark b) on page 12.

- a) Die Oktaven g und gis sollen nicht im Pedal weiterklingen; siehe Thema.
- b) Man achte darauf, daß die Sechzehntel in diesem Takt nicht zu stark melodisch hervortreten; die Wirkung soll in erster Linie eine harmonische sein.

- a) Les octaves sol et sol dièse ne doivent pas être prolongées aux pédales. Cf. le thème.
- b) On fera attention à ce que la double-croche, dans cette mesure, ne ressorte pas de façon trop mélodique. Il y a là, avant tout, un effet harmonique.

- a) The octaves G and G# should not be held on by the pedal; see theme.
- b) The semiquavers in this measure must not be given undue melodic prominence; the effect in the first place should be harmonic.

p *f* *ff* *p*

f *ff* *p dolce* *ff*

poco forte ma dolce *f* *ff* *allargando*

dim. *p* *attacca*

Scherzo Allegro *mp staccato e legg.* *ff ben marcato*

pp

a) Siehe Anmerkung b) auf Seite 12.
 b) Man vermeide die Betonung des 4. Achtels.

a) Cf. remarque b) page 12.
 b) On évitera d'appuyer sur la 4e croche.

a) See remark b) on page 12.
 b) Avoid an accent on the 4th quaver.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It begins with a forte (*ff*) dynamic. The right hand plays a series of chords and arpeggios, while the left hand provides a rhythmic accompaniment. There are some markings above the first few notes, possibly indicating fingerings or ornaments.

Second system of the musical score. It continues the piece with a *dim.* (diminuendo) marking in the right hand and a *pp* (pianissimo) dynamic. The tempo is marked *senza rit.* (without ritardando). The music features a mix of chords and moving lines in both hands.

Trio
Poco più moderato

Third system of the musical score, marking the beginning of the Trio section. The tempo is *Poco più moderato*. The music is marked *p dolce* (piano dolce). It features a *semplice* (simple) section with a 4-measure phrase. The right hand has a melodic line with ornaments, and the left hand has a steady accompaniment. There are fingerings like 2, 4, 3, 1, 4 and 4, 2, 5, 4 indicated.

Fourth system of the musical score. It includes a first ending marked 'a)' with a mordent over the notes 454 and 212. The music is marked *cresc.* (crescendo). The right hand has a melodic line with ornaments, and the left hand has a steady accompaniment. There are fingerings like 4, 3, 4, 2, 5, 4 and 4, 3, 1, 4 indicated.

Fifth system of the musical score. It features a first ending marked '1.' and a second ending marked '2.'. The music is marked *mf* (mezzo-forte) and *p* (piano). There is a *dim.* (diminuendo) marking. The right hand has a melodic line with ornaments, and the left hand has a steady accompaniment. There are fingerings like 4, 2, 5, 4 and 4, 2, 5, 4 indicated.

Sixth system of the musical score. It includes a first ending marked 'a)' with a mordent over the notes 454 and 212. The music is marked *poco più forte* (poco più forte). The right hand has a melodic line with ornaments, and the left hand has a steady accompaniment. There are fingerings like 5, 4, 3, 1, 4 and 3, 4, 3, 1, 4 indicated.

a) Die Pralltriller wohl in Terzen gemeint und als Vorschläge wie dort, wo sie ausgeschrieben sind.

a) Les mordants forment tierce, et comme petites notes, comme lorsqu'ils sont exprimés.

a) The mordent is probably meant in 3rds and as acciacaturas where they are written out.

The image displays a page of musical notation for a piano piece, consisting of eight systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (Ped.) are present throughout, often with asterisks. Performance instructions such as *sostenuto*, *grandioso*, *psostenuto*, *Tempo primo*, and *ff ben marcato* are included. Dynamic markings range from *mp* and *mf* to *ff* and *p*. A *string.* marking appears in the sixth system. The piece concludes with a *p* dynamic marking in the eighth system.

a) Pedal der Originalausgabe.

a) C'est la pédale de l'édition originale.

a) Pedal in the original edition.

8

3rd. 2 1 5 * 3rd.* 3rd.* 3rd. * 3rd.* 3rd.* 3rd. *

8

3rd. * 3rd. 3rd.* 3rd.* 3rd.* 3rd.* 3rd. * 3rd.*

8

3rd.* 3rd. * 3rd.* 3rd.* 3rd. * 3rd. *

8

3rd. 3rd. 3rd. 3rd.* 3rd.* 3rd. 3rd. 3rd. 3rd.* 3rd.* 3rd.*

3 2 3 5

dim. e rit. *accel. il Trillo* *Più moderato* *tr#*

3 1 5 2 5

3rd. 3rd. 3rd. 3rd. 3rd. 3rd. 3rd. 3rd.* 3rd.*

24 23 12 5 5

tr# *a tempo primo* *tr#* *tr#*

pp rit. molto ff

3rd. 3rd. 3rd. * 3rd. * 3rd.*

a) Das „accelerando“ des Trillers genauer notiert, etwa folgendermaßen:

a) L'„accelerando“ du trille pourrait s'écrire pour plus de netteté:

a) The „accelerando“ of the trill to be exact should be played somewhat in the following manner.

FINALE
Introduzione
Sostenuto

First system of the musical score. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics include *mf*, *pp*, *p*, and *rf*. Performance markings include *v* (accents), *tr* (trills), and fingerings 6 and 9. Pedal markings *3a.** and *3a.* 3a.** are present. A fermata is placed over the final note of the system.

Second system of the musical score. Treble clef. Dynamics include *pp*, *rf*, and *pp*. Performance markings include *tr* (trills), *v* (accents), and fingerings 2 and 1. Pedal markings *3a.* and *3a.** are present. A fermata is placed over the final note of the system.

Third system of the musical score. Treble clef. Dynamics include *p*, *rf*, and *poco*. Performance markings include *v* (accents), *tr* (trills), and fingerings 6 and 9. Pedal markings *3a.** and *3a.* 3a.** are present. A fermata is placed over the final note of the system.

Fourth system of the musical score. Treble clef. Dynamics include *pp leggero*, *p*, and *espressivo*. Performance markings include *v* (accents) and fingerings 1, 4, 2, 4, 2, 4. Pedal markings *3a.* and *senza Ped.* are present. A fermata is placed over the final note of the system.

Fifth system of the musical score. Treble clef. Dynamics include *tr* (trills), *rf*, and *pesante*. Performance markings include *v* (accents), *tr* (trills), and fingerings 3 and 3. Pedal markings *3a.* and *** are present. A fermata is placed over the final note of the system.

a) Um die Wirkung der Bogen über den Achtelbalken, trotz den angebundenen Vierteln und dem crescendo-Zeichen, (—) zu bewahren, empfiehlt der Herausgeber folgende „Klavirdynamik“:

Example of piano dynamics for quarter notes. Treble clef, key signature of two sharps. Dynamics range from *p* to *sf*. Performance markings include *mp*, *mf*, and *etc.* Pedal markings *3a.** and *3a.* 3a.** are present. A fermata is placed over the final note of the system.

a) Pour sauvegarder l'effet des liaisons sur les barres de croches en dépit des croches qui y sont liées et en dépit du crescendo, nous recommandons l'effet dynamique suivant:

Example of piano dynamics for quarter notes. Treble clef, key signature of two sharps. Dynamics range from *p* to *sf*. Performance markings include *mp*, *mf*, and *etc.* Pedal markings *3a.** and *3a.* 3a.** are present. A fermata is placed over the final note of the system.

a) The editor recommends the following pianistic dynamics in order to preserve the effect of the slurs over the groups of quavers, in spite of the tied crotchets and the sign of crescendo.

Example of piano dynamics for quarter notes. Treble clef, key signature of two sharps. Dynamics range from *p* to *sf*. Performance markings include *mp*, *mf*, and *etc.* Pedal markings *3a.** and *3a.* 3a.** are present. A fermata is placed over the final note of the system.

Allegro non troppo e rubato

sf p cresc. sf lunga p legato ten. 1 1 2

sostenuto il Tempo dolce liberamente a tempo dim. 2 4 5 2 3

poco sostenuto etwas gedehnt ten. 2 2 1

più in tempo rubato cresc. f 1 2 4 3 5 3

tempo cresc. ten. 3 2 3 2 4 3 2 4

f rf ff 6 6 6 6

f ben marcato 6 6 6 6 1 1

The musical score consists of six systems of staves. The first system shows the beginning of the piece with a treble and bass clef. The second system is marked 'a) sostenuto' and 'mf'. The third system is marked 'più leggero' and 'dim.'. The fourth system is marked 'poco rit.', 'pp', and 'tempo'. The fifth system is marked 'f'. The sixth system is marked 'poco a poco cresc.' and includes detailed fingerings for the final passage.

a) Das „sostenuto“ bezieht sich hauptsächlich auf den Oktavsprung der Melodie; der Ausdruck darf keinesfalls an Schwung und Bewegtheit verlieren.

a) Le „sostenuto“ s'applique avant tout au saut à l'octave de la mélodie. Il ne faut absolument pas que l'expression perde de son élan ni de son rythme.

a) The „sostenuto“ refers chiefly to the octave jump in the melody; on no account must imagination and verve be lacking.

musical score system 1, piano part. Treble and bass staves. Dynamics: *ppif*, *sf*, *sf*, *ff*. Performance markings: *ben ritmato*, *marcatissimo*. Includes triplets and slurs.

musical score system 2, piano part. Treble and bass staves. Dynamics: *ff*, *dim.*. Includes slurs and accents.

musical score system 3, piano part. Treble and bass staves. Dynamics: *pp*, *p poco rit.*, *a tempo*, *ff*. Performance markings: *ten.*, *1.*, *2.*. Includes slurs and accents.

musical score system 4, piano part. Treble and bass staves. Includes slurs and accents.

musical score system 5, piano part. Treble and bass staves. Performance marking: *sempre in tempo ma largamente*. Dynamics: *p*, *dim.*. Includes slurs and accents.

musical score system 6, piano part. Treble and bass staves. Performance marking: *sostenuto*. Dynamics: *cresc.*. Includes slurs and accents.

Animato

First system of the piano score. It consists of two staves. The right staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The left staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*f*) and a tempo marking of *ffagitato*. There are several trills in the right hand. Pedal markings are present below the left hand.

Second system of the piano score. It continues with two staves. The right hand has a *rit.* (ritardando) marking followed by *f molto agitato ma in tempo I.* The left hand is marked *non marcato con Ped.* There are trills and a star symbol in the left hand.

Third system of the piano score. It consists of two staves. The right hand features a melodic line with a slur and a fingering of 5. The left hand has a rhythmic accompaniment with a slur and a fingering of 4 3.

Fourth system of the piano score. It consists of two staves. The right hand has a melodic line with a slur and a fingering of 4 5 5. The left hand has a rhythmic accompaniment with a slur and a fingering of 4 5. Dynamics include *p*, *cresc.*, *pù cresc.*, and *rf*.

Fifth system of the piano score. It consists of two staves. The right hand has a melodic line with a slur and a fingering of 4 5. The left hand has a rhythmic accompaniment with a slur and a fingering of 4 5. Dynamics include *p*, *cresc.*, and *f*. There are trills in the right hand.

Sixth system of the piano score. It consists of two staves. The right hand has a melodic line with a slur and a fingering of 5 3 2 1 4. The left hand has a rhythmic accompaniment with a slur and a fingering of 3 1 2. Dynamics include *ff* and *f*. There are trills in the right hand.

a) Genau im Takt; das folgende piano leggero als „subito“; man achte auf die genaueste Übernahme der Achtelbewegung durch die Rechte.

a) Bien en mesure. Le piano qui suit, „leggero“ et „subito“. On fera attention à ce que la main droite reprenne très exactement le mouvement des croches.

a) Exactly in time: the following "piano leggero" as "subito". Give special heed to the taking over by the right hand of the semiquaver figure.

Musical score system 1. Treble clef, bass clef. Key signature: three flats. The piece begins with the instruction *piaggiero*. The first measure contains a complex melodic line with fingerings 1, 4, 3, 2. The second measure has fingerings 3, 2. The third measure has fingerings 2, 5, 1, 3. The fourth measure has fingerings 2, 3. The fifth measure has a *ff* dynamic marking. The system ends with a fermata over a chord.

Musical score system 2. Treble clef, bass clef. The piece continues with a *dim.* instruction. The first measure has fingerings 2, 2, 1, 3, 2. The second measure has a *p* dynamic marking. The system ends with a fermata over a chord.

Musical score system 3. Treble clef, bass clef. The piece continues with a *f* dynamic marking. The first measure has fingerings 4, 1, 3, 2. The second measure has fingerings 3, 4, 1, 5, 2, 4. The system ends with a fermata over a chord.

Musical score system 4. Treble clef, bass clef. The piece continues with a *cresc. e poco rit.* instruction. The first measure has fingerings 5, 2, 1, 4. The second measure has fingerings 2, 3, 1, 1. The third measure has fingerings 4, 5, 5. The system ends with a fermata over a chord.

Musical score system 5. Treble clef, bass clef. The piece continues with a *a tempo* instruction and a *fe molto marcato* dynamic marking. The system features a series of chords with vertical strokes and accents, indicating a strong, rhythmic accompaniment.

Musical score system 6. Treble clef, bass clef. The piece continues with a series of chords, many marked with a fermata. The system ends with a fermata over a chord.

Poco sostenuto *cresc.* *sostenuto* *poco rit.*

sempre Ped. *f*

3^{ca.} *p* 3^{ca.} *p* *

rubato 5 3 4 5 3 5 2 3-2 5 5

p *poco a poco in tempo* *sosten.*

legato 3^{ca.}*

4-5 (-) *tr*

p

liberamente 1 2 1 1

if *in tempo*

1 2 2

cresc. *f*

a) *bewegt (con espressione)*

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. It continues the grand staff notation. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). The instruction *pù leggero* (more light) is written above the staff. The music shows a transition in texture and dynamics.

Third system of the musical score. It includes the instruction *poco rit.* (a little slower) and *pp* (pianissimo). The tempo marking *- tempo* appears later in the system. The music features complex rhythmic patterns and fingerings, with some notes marked with '4' and '5'.

Fourth system of the musical score. It continues the grand staff notation with a forte (*f*) dynamic. The music is characterized by intricate melodic lines and harmonic support, with various fingerings indicated throughout.

Fifth system of the musical score. It includes the instruction *poco a poco cresc.* (poco a poco crescendo). The music features a variety of rhythmic values and fingerings, with some notes marked with '3', '4', and '5'. The dynamic starts at *p* (piano).

Sixth system of the musical score. It includes the instruction *pù f* (more forte). The music concludes with a strong *f* (forte) dynamic. The notation includes complex rhythmic patterns and fingerings, with some notes marked with '4' and '5'.

a) Im Verhältnis zur Parallelstelle mit gesteigertem Ausdruck.

a) *Plus expressif que dans le développement parallèle.*

a) To be played more expressively than in the parallel passage.

ben misurato
ff
marcatissimo
sf
sempre cresc.

sempre animando

pù pes. non legato
fff sempre
m. g.
fff sempre
marcato il basso
led.

rit. e sostenuto
rit. e sostenuto
led.

pmezza voce dim. e rit.

Molto sostenuto

a) Arpeggio mit dem ersten Sechzehntel der Rechten beginnen.
 b) Bei Flügeln mit starker Pedalwirkung empfiehlt es sich, das Pedal zugunsten des „leggiero“ nochmals zu wechseln.

a) On commencera l'arpège par la première double-croche de la main droite.
 b) Si le jeu des pédales du piano est trop intense, on recommande de changer la pédale, afin que le „leggiero“ ressorte.

a) Arpeggio to begin with the first semi-quaver in the right hand.
 b) It is advisable in pianos with a strong pedal action to change the pedal again for the greater advantage of the "leggiero".

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