

Studienwerke

für
Pianoforte

von

Adolf Ruthardt.

- Op. 40. **Triller-Studien.** (Studies on the Shake. Etudes de trille.) Heft I, II à Mk. 2.—
Op. 41. **Octaven-Studien.** (Studies in octaves. Etudes en octaves.) Heft I, II à Mk. 2.—
Op. 42. **Tonleiter-Etuden.** (Scale-studies. Etudes en gammes.) Heft I, II à Mk. 2.—
Op. 43. **Fünfzehn Praeludien.** Studien polyphonen Stils. (15 Preludes. Studies in the polyphonic style. 15 Préludes. Etudes dans le style polyphone.) Heft I, II à Mk. 2.—
Op. 44. **Eine Elementar-Klavierschule ohne Text.** (An elementary Pianoforte-School without Text) Pr. Mk. 3.— no.
Op. 45. **Fünfzehn Studien in gebrochenen Akkorden.** (15 Studies in broken Chords. 15 Etudes en accords brisés) Heft I, II, III à Mk. 2.—
Op. 46. **Praeludium und zweistimmige Fuge.** (*Presto.*)
Zum Studiengebrauch Pr. Mk. 1.—
Op. 47. **Menuet** für die linke Hand allein. (Menuet for the left Hand solo. Menuet pour la main gauche seul) Pr. Mk. 1.—
Op. 48. **Zwölf Klavier-Etuden** vorzugsweise für die linke Hand. (12 Studies with special regard to the left hand. 12 Etudes principalement pour la main gauche.)
Heft I, II à Mk. 2.—
Op. 49. **Vierzehn Geläufigkeits-Etuden.** (14 Studies of velocity. 14 Etudes de vélocité) Heft I, II à Mk. 2.—
Op. 53. **Terzen-Etuden.** (Studies in Thirds. Etudes en Tierces) Pr. Mk. 2.—
Op. 54. **Sexten-Etuden.** (Studies in Sixths. Etudes en Sixtes) Pr. Mk. 2.—

System 1: Treble clef, key signature of three flats, 3/4 time. The right hand features a melodic line with a slur over the first two measures and a fermata. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *ped.* with asterisks. Fingerings 1, 2, 3, 4, 5 are indicated.

System 2: Treble clef, key signature of three flats, 3/4 time. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. Dynamics include *sf* and *ped.* with asterisks. Fingerings 1, 2, 3, 4, 5 are indicated.

System 3: Treble clef, key signature of three flats, 3/4 time. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. Dynamics include *p* and *ped.* with asterisks. Fingerings 1, 2, 3, 4, 5 are indicated.

System 4: Treble clef, key signature of three flats, 3/4 time. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. Dynamics include *pp*, *poco*, and *cresc.*. Fingerings 1, 2, 3, 4, 5 are indicated.

System 5: Treble clef, key signature of three flats, 3/4 time. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. Dynamics include *dim.*. Fingerings 1, 2, 3, 4, 5 are indicated.

System 6: Treble clef, key signature of three flats, 3/4 time. The right hand has a melodic line with a slur and a fermata. The left hand continues the eighth-note accompaniment. Dynamics include *p*, *pp*, *poco*, and *ritard.*. Fingerings 1, 2, 3, 4, 5 are indicated.

35 *poco string.* *a tempo*

cresc. *f*

Ped. * Ped. Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc. *e* *poco string.*

Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo

a tempo

Ped. * Ped. * Ped. * Ped. *

più tranquillo

dim. *p*

più tranquillo

Ped. * Ped. * Ped. *

poco ritard.

poco ritard.

Ped. * Ped. * Ped. * Ped. *

a tempo
 3 5 3
 dolce
 Ped. 4 * Ped. 3 * Ped. *

This system shows the first two measures of the piece. The right hand features a triplet of eighth notes (3, 5, 3) followed by a series of eighth notes. The left hand provides harmonic support with chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

Ped. * Ped. * Ped. 3 2 *

The second system continues the melodic line in the right hand with various fingerings (4, 5, 4) and includes dynamic markings like 'Ped.' and 'cresc.'.

Ped. * Ped. *

The third system features a triplet of eighth notes in the right hand and continues the harmonic accompaniment in the left hand.

poco a poco cresc. f
 Ped. * Ped. * Ped. 2

The fourth system is marked with a dynamic crescendo from 'poco' to 'f'. It includes fingerings like 4, 3, 4 and dynamic markings 'Ped.', 'cresc.', and 'f'.

pp
 Ped. * Ped. * Ped. *

The fifth system begins with a piano piano ('pp') dynamic. The right hand has a descending melodic line with fingerings 4, 5, 2, 4, 3. The left hand has a bass line with fingerings 4, 2, 3, 2, 1, 3.

mf *p* *f*
 Ped. * *dimin.* Ped. * Ped. * *cresc.* Ped. 4

The final system shows a dynamic range from mezzo-forte ('mf') to piano ('p') and then forte ('f'). It includes fingerings like 4, 2, 1, 3, 2 and dynamic markings 'Ped.', 'dimin.', 'cresc.', and 'f'.

IX.

Begleitender unterbrochener Triller über der Melodie.

Accompanying shakes above
the melody.

Trille interrompu à accompagnement
au dessus de la mélodie.

Moderato e cantabile. ♩ = 112.

legato

9. *dolce*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

più tranquillo

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco agitato

poco a poco cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

tranquillo

First system of musical notation. Treble clef with a 4-measure rest, followed by eighth-note patterns. Bass clef with a 4-measure rest, followed by quarter-note patterns. Dynamics include *f* and *dim.*. Pedal markings: Ped., * Ped., * Ped., *

Second system of musical notation. Treble clef with eighth-note patterns and fingerings (1, 3, 4, 1, 5, 4, 3). Bass clef with quarter-note patterns and fingerings (1, 2, 3, 1, 3, 5). Dynamics include *p*. Pedal markings: Ped., * Ped., * Ped., Ped., * Ped., *

Third system of musical notation. Treble clef with eighth-note patterns and fingerings (5, 4, 3, 3, 1, 3, 5, 5). Bass clef with quarter-note patterns and fingerings (1, 2, 3, 2, 1, 2). Dynamics include *cresc.*. Pedal markings: Ped., * Ped., * Ped., Ped., * Ped., *

Fourth system of musical notation. Treble clef with eighth-note patterns and fingerings (3, 4, 1, 2). Bass clef with quarter-note patterns and fingerings (1, 2, 3, 2, 4, 1, 3). Dynamics include *dolce*. Pedal markings: Ped., * Ped., * Ped., Ped., * Ped., *

Fifth system of musical notation. Treble clef with eighth-note patterns and fingerings (3, 5, 3, 3, 5, 3, 4). Bass clef with quarter-note patterns and fingerings (1, 5, 4, 2, 2, 5, 1, 4). Dynamics include *pp*. Pedal markings: Ped., * Ped., * Ped., Ped., * Ped., *

Sixth system of musical notation. Treble clef with eighth-note patterns and fingerings (3, 5, 3, 3, 4, 3). Bass clef with quarter-note patterns and fingerings (2, 1, 2, 2). Dynamics include *poco a poco cresc.*. Pedal markings: Ped., * Ped., * Ped., Ped., * Ped., *

This page of musical notation consists of six systems, each with a treble and bass clef staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various dynamics such as *mf*, *p*, *poco a*, *cresc.*, *f*, *poco ritard.*, *a tempo*, *tranquillo*, *più tranquillo*, *pp*, and *f: pp*. Performance instructions include *Red.*, **Red.*, *smorz.*, and *mf*. The piece features complex rhythmic patterns, including sixteenth-note runs and triplets. Fingerings are indicated by numbers 1-5. The notation is highly detailed, with many slurs and accents.

X.

Doppeltriller.

Double shakes.

Trille doublé.

Allegretto. ♩ = 138.

10. *p*

p

mf

a) Schreibweise:
Manner of writing:
Manière d'écrire:

b) Ausführung:
Execution:
Exécution:

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

sf *p*

sf *p* *sf* *sf* *f*

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

sf *f* *p*

Red. *

4 2 1 4 3 2 1 2 1 4 3 2 1 2

poco *a* *poco cresc.*

Red. *

2 4 3 2 3 4

sf p *sf marcato*

2 5 3 3 4 2 4

sf p *poco ritard.*

Da Capo al Fine.

Octavenmelodie mit unterbrochenem Triller.

Melody in octaves with interrupted shake.

Mélodie en octave avec trille interrompu.

Moderato. ♩ = 76.
tranquillo

11.

p 6 6 6 6 Ped. i

mf Ped. 3 Ped. *

riten. *a tempo* *p* *molto ritard.* Ped. *

a tempo cantabile dolce Ped. *

mf Ped. *

f
Ped. 5 3 4 * 4 3 Ped. * Ped.

dim.
p
Ped. 3 * Ped. * Ped. *

Ped. 3 * Ped. * Ped. * Ped. *

cresc.
f
Ped. * Ped. * Ped. 1 2 4 * Ped. 2 4 *

p
Ped. * Ped. * Ped. * Ped. *

agitato
cresc.
Ped. * Ped. * Ped. Ped. * Ped. *

tranquillo *a tempo* *poco string.* *sf* *allargando*

p *pp* *cresc.* *allargando*

ped. *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

veloce *a tempo* *dim.*

ped. * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

sf *p poco a poco cresc.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

f sempre cresc. *pp poco a poco*

ped. * *ped.* * *ped.* *

System 1: Treble and bass clefs. Treble clef starts with a 4-measure rest, then a 7-measure rest, followed by a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with slurs and a fermata. Dynamics include *cresc.* and *f*. Pedal markings include *Ped.* and **Ped.*

System 2: Treble clef continues the melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *dimin.* and *dolcissimo*. Pedal markings include *Ped.* and **Ped.*

System 3: Treble clef continues the melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *mf*. Pedal markings include *Ped.* and **Ped.*

System 4: Treble clef continues the melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *p* and *tranquillo*. Pedal markings include *Ped.* and **Ped.*

System 5: Treble clef continues the melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *espress.* and *mf*. Pedal markings include *Ped.* and **Ped.*

System 6: Treble clef continues the melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *f*, *dim.*, *lento*, *p*, *molto riten.*, and *f*. Pedal markings include *Ped.* and **Ped.*

XII.

Terzentriller mit Fugato.

Shakes in thirds with Fugato.

Trilles en tierces avec Fugato.

Allegro non troppo. ♩ = 100.

12.

The musical score is written for piano in 2/4 time, featuring a complex fugato section with trills in thirds. The piece begins with a mezzo-piano (*mp*) dynamic and an *Allegro non troppo* tempo. The score is divided into two systems, each with a treble and bass staff. The first system includes dynamics like *p* and *f*, and markings such as *poco a poco* and *cresc.*. The second system features *sempre cresc.*, *sf*, *poco a*, and *poco*. The score is heavily annotated with fingering numbers (1-5) and includes a *ped.* (pedal) marking. The piece concludes with a *cresc.* marking and a final *f* dynamic.

5 4
3 2

4 2

4 1 3 2

a tempo

dimin.

poco ritard.

p deciso

3

1 3

1 3

3

5

3 1

2

3 1

4 1 3 2

4 2

4 1 2

mf

2

1 3

4

1 3

3 1

4

4 3

1 2

5 4 1 5 4 2 1

2 3 4

2 3 4

2 3 4

2 3 4 5

3

4 2

3

4

1

p

cresc.

f

2 3 4

1 3

4 3

4

4

4

4

4

4 2

4 2

5 1 1

4 5 4 5 4

5 3 4 5

5 3 4 5

3

4

1 2 1

2 1

2

1 3

2 4

1

4 1 3 2

4 2 3 1

ff sempre

ff

pesante

1 3

2 4

4

3

5 4

1 2

4 2

4 2

largo

1 2

4 3

12

4

5

3 7

1

2

riten.

Interessante Neuigkeit!

L. van Beethoven

Sonaten

für Pianoforte.

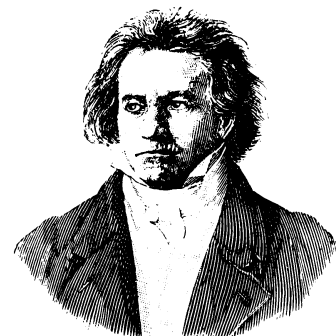
Kritisch-instructive Ausgabe

Instructive Edition with critical and explanatory remarks and fingering by Eugen d'Albert.

mit erläuternden Bemerkungen und Fingersatzbezeichnung

Edition critique-instructive avec des remarques explicatives et doigtée par Eugen d'Albert

von



(Nach einer Photographie aus dem Verlage von Gebr. Engelhardt & Schiller, Berlin S.)



Eugen d'Albert.

Text deutsch, englisch und französisch.

Einzel-Ausgabe.

		Mk.				Mk.	
No. 1.	Sonate. Fmoll. Op. 2 No. 1	no. 1.	1.—	No. 18.	Sonate. Esdur. Op. 31 No. 3	no. 1.	1.—
" 2.	Sonate. Adur. Op. 2 No. 2	" 1.	1.—	" 19.	Sonate. Gmoll. Op. 49 No. 1	"	—,60
" 3.	Sonate. Cdur. Op. 2 No. 3	" 1,50		" 20.	Sonate. Gdur. Op. 49 No. 2	"	—,60
" 4.	Sonate. Esdur. Op. 7	" 1,50		" 21.	Sonate. Cdur. Op. 53		
" 5.	Sonate. Cmoll. Op. 10 No. 1	" 1.—			(Waldstein-Sonate)	"	2,—
" 6.	Sonate. Fdur. Op. 10 No. 2	" 1.—		" 22.	Sonate. Fdur. Op. 54	"	1.—
" 7.	Sonate. Ddur. Op. 10 No. 3	" 1.—		" 23.	Sonate. Fmoll. Op. 57 (Appassionata)	"	2,—
" 8.	Sonate. Cmoll. Op. 13 (Pathétique)	" 1.—		" 24.	Sonate. Fisdur. Op. 78	"	1.—
" 9.	Sonate. Edur. Op. 14 No. 1	" —,80		" 25.	Sonate. Gdur. Op. 79	"	1.—
" 10.	Sonate. Gdur. Op. 14 No. 2	" 1.—		" 26.	Sonate. Esdur. Op. 81a (Les adieux)	"	1.—
" 11.	Sonate. Bdur. Op. 22	" 1,50		" 27.	Sonate. Emoll. Op. 90	"	1.—
" 12.	Sonate. Asdur. Op. 26	" 1.—		" 28.	Sonate. Adur. Op. 101	"	1.—
" 13.	Sonate. Esdur. Op. 27 No. 1	" 1.—		" 29.	Sonate. Bdur. Op. 106		
" 14.	Sonate. Cismoll. Op. 27 No. 2				(Hammerklavier)	"	3,—
	(Mondschein-Sonate)	"	1.—	" 30.	Sonate. Edur. Op. 109	"	1,50
" 15.	Sonate. Ddur. Op. 28 (Pastorale)	"	1.—	" 31.	Sonate. Asdur. Op. 110	"	1,50
" 16.	Sonate. Gdur. Op. 31 No. 1	" 1,50		" 32.	Sonate. Cmoll. Op. 111	"	1,50
" 17.	Sonate. Dmoll. Op. 31 No. 2	" 1.—					

Band-Ausgabe.

Band I (Sonaten No. 1—11) Pr. 5 Mk. no. Band II (Sonaten No. 12—22) Pr. 5 Mk. no. Band III (Sonaten No. 23—32) Pr. 5 Mk. no.

Urtheile der Presse. *********

Die vortrefflichste Ausgabe, die mir bisher zu Gesicht gekommen. Wer zweifelt wohl auch daran, dass der „Meisterspieler“ d'Albert wie kein Anderer berufen ist, seinen Meister Beethoven zu erklären, vulgo zu bearbeiten! Und wie wahrhaft künstlerischen, vornehm geht d'Albert zu Werke: seiner Zusätze bezüglich der Tempi, des Stärkegrades etc. sind zwar viele, doch wohl immer hält er sich in den von Beethoven festgesetzten Grenzen, nie überladet er mit Vortragszeichen. Bei Beachtung aller d'Albert'schen Zusätze bleibt der Individualität des Klavierspielers immer noch ein weites Feld offen.

Eugen d'Albert's Bearbeitung der Beethoven-Sonaten ist eine That! Jeder Beethovenspieler (und wer bliebe da sitzen!) verlange von jetzt an stets nur d'Albert's Ausgabe, sie ist mehr wie eine vortreffliche Ausgabe, sie ist „die“ Beethoven Ausgabe. (Musik- und Theaterwelt.)

Beethoven's Klaviersonaten erscheinen seit Kurzem in einer „kritisch-instructiven“ Ausgabe bei Otto Forberg (Leipzig) und zwar hat kein Geringerer als Eugen d'Albert die Revision übernommen. Von der bisher als bequemste geltenden „akademischen“ Germer-Ausgabe unterscheidet sie sich durch das Weglassen aller sinnverwirrenden Legatobögen, Phrasirungs- und Betonungszeichen, indem sie das ursprüngliche Notenbild wiederherstellt, sich also an den mit musikalischer Agogik und Dynamik vertrauten Musiker wendet. Ausser durch einen sorgfältigen und reichlichen Fingersatz, den man auf Grund der d'Albert'schen Praxis ruhig als sanktionirt hinnehmen kann, interessiert die Ausgabe durch gelegentliche Randbemerkungen des Herausgebers, besonders an Stellen orchestralen Charakters, wie im zweiten Satz

der Sonate op. 7, wo er durch Hinweis auf gewisse Bläsereffekte einer plastischen Auffassung zu Hülfe kommt, ohne aufdringlich zu werden. (Signale.)

Eugen d'Albert, dessen Vorträge classischer Klavierwerke geradezu vorbildlich genannt werden müssen, hat eine kritisch-instructive Ausgabe der Sonaten für das Pianoforte von Ludwig van Beethoven veranstaltet. Es ist von dem grössten Interesse, einem der bedeutendsten Künstler unserer Zeit auf seinem Gange durch die Beethoven'schen Tondichtungen zu folgen. Im Gegensatz zu manchen anderen, gleiche Ziele erstrebenden Vorläufern auf diesem Arbeitsfelde ist Eugen d'Albert mit seinen, sowohl rein Praktisches wie Musikalisches betreffenden Anmerkungen und Erläuterungen sehr sparsam gewesen, sodass der in der Entwicklung stehende Spieler zwar eine Fülle von Anhaltspunkten vorfindet, der gereifte hingegen sich in der freien Entfaltung seiner Individualität nirgends behindert sieht. Des Herausgebers immer das Richtige bezüglich des Vortrags treffende, als Fussnoten gegebene Äusserungen sind in aller ihrer Kürze und Knappheit von bewundernswerther Schärfe und Bestimmtheit des Ausdrucks, originell und einer echten Künstlerseele entsprungen. Da d'Albert sich neben der scharfdurchdachten Fingersatzbezeichnung insbesondere auch die mannigfaltigsten dynamischen und agogischen Hinweise zu geben angelegen sein liess, so ist seine ausgezeichnete Publikation für Zwecke des Unterrichtes höchst empfehlenswerth. Das „neue Testament der Klaviermusik“, wie Beethoven's Sonaten im Gegensatz zu Bach's „Wohltemperirtem Klavier“ genannt werden, hat nicht oft eine Auslegung erfahren, der man in allen Punkten so zustimmen muss, wie der vorliegende Eugen d'Albert's. (Musikalisches Wochenblatt.)