

**Ludwig van Beethoven**

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**Klaviersonaten**  
**Band II**

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**Piano Sonatas**  
**Volume II**

Herausgegeben von/Edited by  
Bertha Antonia Wallner

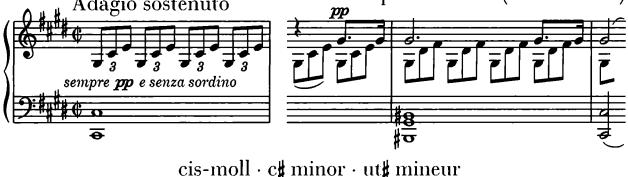
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## Band II

Vorwort · Preface · Préface . . . . . IV

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# Sonate

Komponiert 1801/02

Opus 31 Nr. 1

**Allegro vivace**

16.

Musical score page 16. The music is in 2/4 time with a key signature of one sharp. The piano part consists of two staves: treble and bass. Measure 16 starts with a dynamic *p*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 17 begins with a dynamic *(p)*, followed by eighth-note chords. Measure 18 concludes with a dynamic *f*.

Musical score page 17. The music continues in 2/4 time with a key signature of one sharp. Measure 18 starts with a dynamic *p*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 19 begins with a dynamic *f*, followed by eighth-note chords. Measure 20 concludes with a dynamic *p*.

Musical score page 18. The music continues in 2/4 time with a key signature of one sharp. Measure 21 starts with a dynamic *f*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 22 begins with a dynamic *p*, followed by eighth-note chords. Measure 23 concludes with a dynamic *f*.

Musical score page 19. The music continues in 2/4 time with a key signature of one sharp. Measure 24 starts with a dynamic *p*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 25 begins with a dynamic *cresc.*, followed by eighth-note chords. Measure 26 concludes with a dynamic *p*.

Musical score page 20. The music continues in 2/4 time with a key signature of one sharp. Measure 27 starts with a dynamic *f*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measures 28 through 30 conclude the section.

38

43

50

57

64

cresc.

69



\*) Frühdruck Cappi: Basstöne Achtel statt Viertel (ohne Pausen); ebenso T. 272 f.  
Frühdruck Simrock: Basstöne staccato.

\*) Early edition Cappi: in the bass eighth notes instead of quarter notes (no rests); likewise in mm. 272 f.  
Early edition Simrock: staccato in each case.

\*) Édition Cappi: croches à la basse au lieu de noires (sans silences); de même mes. 272 s.  
Édition Simrock: basse staccato.

114

p

122

p f

129

135

(s)f tr

139

143

sf tr

147

(152)

(157)

(162)

(168)

(176)

(186)

(197)

f  
p  
f

(206)

p  
f  
p

(215)

cresc.  
p

(222)

f

(229)

cresc.  
ff  
p

(235)

(242)

(248)

(253)

(259)

(265)

(271)

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one sharp (F#). Measure 279 starts with a forte dynamic (ff) in the treble clef staff. Measure 285 shows a transition with eighth-note patterns. Measure 290 features sustained notes and dynamic markings like sf (sforzando) and p (piano). Measure 297 includes dynamic instructions such as pp (pianissimo) and *sempre pp*. Measure 306 shows a rhythmic pattern with eighth and sixteenth notes. Measure 316 concludes the page with a dynamic ff followed by a piano dynamic (p).

279

ff

285

290

sf

p

297

pp

sempre pp

306

ff

316

ff

p

## Adagio grazioso

9

*p*

4

*sf*

7

*b*

10

*leggieramente*

5

*tr*

12

*leggieramente*

14

*pp*

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *sf*, *p*, *pp*, *tr*, and *p*. The music consists of six measures per staff, with measure numbers 17 through 30 indicated above each staff. The piano has two staves: the upper staff uses the treble clef, and the lower staff uses the bass clef. The score is written in common time.

17

*cresc.*

*sf*

*p*      *pp*

20

*cresc.*

*sf*

*p*

23

*tr*

26

*tr*

*p*

27

*tr*

30

5      5      5

(32)

cresc.

*sf*

*p* cresc.

*f*

*p*

(35)

*pp*

(38)

cresc.

*f*

(40)

*dimin.*

*fp*

(42)

*fp*

(44)

*fp*

(46)

*fp*

(48)

fp

(fp)

cresc.

f

dimin.

pp

sf

tr.

p

tr.

dimin.

cresc.

Musical score for piano, 6 staves, measures 68-78.

Measure 68: Treble staff has a dotted half note followed by a sixteenth-note pattern. Bass staff has eighth-note chords.

Measure 69: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Measure 70: Treble staff starts with a sixteenth-note pattern, followed by eighth-note pairs, then sixteenth-note pairs. Bass staff has eighth-note chords. Dynamics: *cresc.*, *sf*.

Measure 71: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *(p)*, *tr*.

Measure 72: Treble staff has sixteenth-note patterns with fingerings (1 3 1 3 1 3). Bass staff has eighth-note chords.

Measure 73: Treble staff has sixteenth-note patterns with fingerings (1 3 1 3 1 3). Bass staff has eighth-note chords. Dynamics: *tr*.

Measure 74: Treble staff has sixteenth-note patterns with fingerings (1 3 1 3 1 3). Bass staff has eighth-note chords. Dynamics: *leggieramente*.

Measure 75: Treble staff has sixteenth-note patterns with fingerings (1 3 1 3 1 3). Bass staff has eighth-note chords. Dynamics: *leggieramente*.

Measure 76: Treble staff has sixteenth-note patterns with fingerings (1 3 1 3 1 3). Bass staff has eighth-note chords. Dynamics: *sf*.

Measure 77: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Measure 78: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

80

*pp*

*cresc.*

*sf*

83

*p* *pp*

(*cresc.*)

*pp*

*sf*

86

*p*

89

*p*

*cresc.*

*p*

*cresc.*

*dimin.*

Sheet music for piano, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included:

- Measure 91: Treble clef, key signature of one sharp. Dynamics: *p*, *tr*. Performance instruction: wavy line.
- Measure 93: Treble clef, key signature of one sharp. Dynamics: *p*, *tr*. Performance instruction: wavy line.
- Measure 95: Treble clef, key signature of one sharp. Dynamics: *ff*, *cresc.*, *f*, *dimin.*. Performance instruction: wavy line.
- Measure 97: Treble clef, key signature of one sharp. Dynamics: *p*, *cresc.*, *sf*, *pp*. Performance instruction: wavy line.
- Measure 99: Treble clef, key signature of one sharp. Dynamics: *tr*, *b*, *tr*, *cresc.*, *sf*. Performance instruction: wavy line.
- Measure 102: Treble clef, key signature of one sharp. Dynamics: *pp*, *tr*. Performance instruction: wavy line.

\*) Viele Ausgaben ergänzen hier *p*, das jedoch in keiner Quelle vorhanden ist.

\*\*) In Originalausgabe (Nägeli) und Frühdrucken *sf*, anders als in T. 112, erst bei nachfolgender Viertelnote; in T. 113 fehlt es.

\*) At this point many editions add *p* although this is not present in any source.

\*\*) In original edition (Nägeli) and early editions *sf* is found – not as in m. 112 – but with the following quarter note; in m. 113 it is lacking.

\*) Beaucoup d'éditions rajoutent ici un *p*, mais celui-ci n'existe dans aucune source.

\*\*) Dans l'édition originale (Nägeli) et les premières éditions, *sf* n'est que sur la noire suivante, autrement que dans mes. 112; manque dans mes. 113.

Rondo  
Allegretto

The musical score for piano, Rondo Allegretto, page 20, features six staves of music. The first staff begins with a dynamic of *p*. The second staff starts with a rest. The third staff has a dynamic of *sf*. The fourth staff includes dynamics of *cresc.*, *f*, and *p*. The fifth staff includes dynamics of *cresc.*, *f*, and *p*. The sixth staff includes dynamics of *p* and *sf*. The score is annotated with measure numbers 20, 21, 22, 23, 24, and 25.

\* Viertel *G* und Pause nach Cappi; bei Nägeli und Simrock Halbe *G*.

\* Quarter note *G* and rest as in Cappi; Nägeli and Simrock print half note *G*.

\* *Sol noire et silence d'après Cappi; Nägeli et Simrock notent Sol blanche.*

The musical score consists of six staves of piano music. Staff 1 (treble) and Staff 2 (bass) play eighth-note patterns. Staff 3 (treble) and Staff 4 (bass) provide harmonic support with chords. Staff 5 (treble) and Staff 6 (bass) provide harmonic support with chords.

**Measure 32:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 36:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p cresc.*, *sf*, *p cresc.*, *sf*.

**Measure 40:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*, *fp*, *3*.

**Measure 44:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *cresc.*, *p*, *sf*.

**Measure 48:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*.

**Measure 52:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *cresc.*

\*) In Originalausgabe und Frühdrucken  
1. Achtel  $a^1$ ; vgl. aber die entsprechende  
Stelle T. 189.

\*) In original edition and early editions  
1<sup>st</sup> eighth note  $a^1$ ; but see analogous  
passage m. 189.

\*) Dans l'édition originale et les premières  
éditions, 1<sup>re</sup> croche  $la^1$ ; mais voir endroit  
analogique mes. 189.

56

*sf* *p* *cresc.*

60

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

64

*fp\* dimin.* *p*

68

72

*cresc.* *f* *p*

77

*cresc.* *f* *p*

82

\*) *fp* in den Quellen erst in T. 65 (Versehen?).\*) *fp* in sources not until m. 65 (error?).\*) Dans les sources, *fp* seulement à mes. 65 (erreur?).

Musical score for piano, page 23, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is A major (no sharps or flats). Measure 86 starts with a dynamic *p*. Measure 87 begins with a dynamic *sf*, followed by a melodic line with grace notes and a dynamic *f*. Measure 88 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 89 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 90 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 91 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 92 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 93 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 94 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 95 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 96 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 97 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 98 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 99 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 100 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 101 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 102 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 103 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 104 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 105 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 106 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 107 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 108 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 109 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 110 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 111 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 112 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 113 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 114 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 115 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 116 starts with a dynamic *p*, followed by a dynamic *sf*. Measure 117 starts with a dynamic *p*, followed by a dynamic *sf*.

24

122



126



130



134



138



142



147



Musical score for piano, featuring two staves (treble and bass) in G major (two sharps). Measure 154: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ ,  $p$ ,  $p$ . Measure 155: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ ,  $p$ ,  $cresc.$ ,  $f$ ,  $p$ . Measure 156: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ ,  $p$ ,  $cresc.$ ,  $p$ . Measure 157: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 158: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 159: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 160: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 161: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 162: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 163: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 164: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 165: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 166: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 167: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ ,  $cresc.$ . Measure 168: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 169: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 170: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 171: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $cresc.$ . Measure 172: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 173: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 174: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ . Measure 175: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $sf$ ,  $p$ ,  $fp$ .

(179)

cresc.

*fp*

*p*

*cresc.*

*sf*

*p*

*cresc.*

*sf*

*sf*

*sf*

*sf*

(200)

(203)

(206)

*fp*

*cresc.*

(213)

*sf*

*sf*

*fp*

(218)

(222)

*cresc.*

*p*

**Adagio**

230 **Tempo I**

Adagio

240 **Presto**

248

254

260

266

\*<sup>1</sup>) Bögen über den Achteln in T. 243 – 251  
nur bei Simrock.

\*\*) In den Quellen zusätzlich  $fis^2$  wie beim  
1. Achtel; wohl Versehen.

\*<sup>2</sup>) Slurs above eighth notes in mm. 243 – 251  
only in Simrock.

\*\*) Sources give additional  $fis^2$  as to 1<sup>st</sup> eighth  
note; presumably an error.

\*<sup>3</sup>) Liaisons sur les croches des mes. 243 – 251 seulement  
chez Simrock.

\*\*) Dans les sources,  $fis^2$  supplémentaire comme pour  
1<sup>re</sup> croche; probablement par erreur.

# Sonate

Komponiert 1801/02

Opus 31 Nr. 2

17. **Largo**

*pp* *#* *\**

**Allegro**

*p* *cresc.*

*cresc.*

*sforzando* *p*

**Adagio**

*#* *\**

(7) **Largo**

*pp* *\**

**Allegro**

*p* *cresc.*

*\**

(13) *f.*

*sforzando* *(sf)*

(18) *sf*

*p*

(23) *f*

*p*

(27) *f*

*sforzando*

(34) *sf*

(35) *sf* *ff*  $\sharp\Delta$

(39) *sf* *p*

(43)

(48) *cresc.* *f*

(53) *sf* *sf*

(59)

(66)

(72)

(77)

(82)

(88)

\*

## Allegro

(95) *pp* *pp* *ff*  
 Ped. \* Ped. \*

(100) *p* *f*

(104) *p* (*f*)

(108) *sf* *sf*

(112) *sf* *sf*

(116) *sf* *sf*

120

*sf*

125

*sf* *sf* *sf*

130

*sf* *sf* *sf* *dimin.*

137

*p* *sf* *Largo* *con espressione e semplice*

146

*Allegro* *cresc.*

152

*Adagio* *Largo* *sf* *p* *pp* *\*)* *con espressione e semplice*

\*)  $c^1$  nach einer Korrektur in einem Exemplar aus dem Besitz Erzherzog Rudolphs. Originalausgabe und Frühdrucke haben  $des^1$ .

\*)  $c^1$  according to a correction in a copy formerly owned by Archduke Rudolph. Original edition and early editions give  $db^1$ .

\*)  $do^1$  selon une correction dans un exemplaire de la collection de l'archiduc Rudolph;  $réb^1$  dans l'édition originale et dans les premières éditions.

(159) **Allegro**

*pp*

*cresc.*

*sf*

(165)

*sf*

(170)

*sf*

*(p)*

(175)

*cresc.*

(180)

*f*

*sf*

(186)

*sf*

*sf*

*sf*

*dimin.*

*p*

*sf*

Musical score for piano, six staves of music numbered 194 to 221.

194: Treble and bass staves. Dynamics: *sf*, *sf*, *sf*, *ff*, *p*.

200: Treble and bass staves. Dynamics: *cresc.*

205: Treble and bass staves. Dynamics: *p*.

210: Treble and bass staves.

215: Treble and bass staves. Dynamics: *p cres.*, *pp*, *ped.*

221: Bass staff only. Dynamics: *\**, *ped.*

## Adagio

(1) *p*

(8) *tr.*

(14)

(19) *cresc.* *(p)*

(24) *cresc.*

(27) *p* *dimin.* *cresc.*

Musical score for piano, featuring two staves (treble and bass) and six systems (measures 34-52). The score includes dynamic markings such as *p*, *dolce*, *cresc.*, *pp*, *sf*, *decresc.*, *cresc.*, *tr*, and measure numbers 34 through 52.

**Measures 34-35:** Treble staff: *p dolce*. Bass staff: *p*.

**Measure 36:** Treble staff: *cresc.*. Bass staff: *p*, *pp*, *cresc.*.

**Measure 37:** Treble staff: *p*. Bass staff: *pp*.

**Measures 38-39:** Treble staff: *sf*. Bass staff: *decresc.*

**Measures 40-41:** Treble staff: *p*. Bass staff: *p*.

**Measures 42-43:** Treble staff: *p*. Bass staff: *p*.

**Measures 44-45:** Treble staff: *cresc.*. Bass staff: *sf*.

**Measures 46-47:** Treble staff: *p*. Bass staff: *cresc.*

**Measures 48-49:** Treble staff: *tr*. Bass staff: *p*.

**Measures 50-51:** Treble staff: *p*. Bass staff: *p*.

**Measure 52:** Treble staff: *p*. Bass staff: *p*.

54

sf

56

sf f

58 p

cresc. p

61

66 cresc.

f

p decresc. cresc.

Musical score for piano, page 39, featuring six staves of music. The score includes dynamic markings such as *p dolce*, *cresc.*, *p*, *pp*, *sf*, *cresc.*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *cresc.*, *sf*, *p*, *tr*, and *cresc. p*. The score consists of two systems of three staves each. The first system starts at measure 73 and ends at measure 83. The second system starts at measure 87 and ends at measure 98. Measure 73: Treble staff: (p dolce) eighth-note pairs. Bass staff: eighth-note pairs. Measure 74: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 75: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 76: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 77: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 78: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 79: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 80: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 81: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 82: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 83: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 84: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 85: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 86: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 87: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 88: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 89: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 90: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 91: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 92: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 93: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 94: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 95: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 96: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 97: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 98: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

## Allegretto

The image shows a page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are present on the left side of each staff. Measure 1 starts with a dynamic 'p' (pianissimo). Measures 2-5 show eighth-note patterns. Measure 6 begins with a dynamic 'cresc.'. Measures 7-11 show eighth-note patterns. Measure 12 begins with a dynamic 'dim.'. Measures 13-17 show eighth-note patterns. Measure 18 begins with a dynamic 'p' followed by 'cresc.'. Measures 19-23 show eighth-note patterns. Measure 24 begins with a dynamic 'dim.'. Measures 25-29 show eighth-note patterns. Measure 30 begins with a dynamic 'sf' (sforzando). Measures 31-35 show eighth-note patterns. Measure 36 begins with a dynamic 'p' followed by 'cresc.'. Measures 37-41 show eighth-note patterns.

Musical score for piano, 8 staves, measures 46-88.

Measure 46: Treble clef, B-flat key signature. Dynamics: *sf*, *dim.*, *p*, *f*.

Measure 53: Treble clef, B-flat key signature. Dynamics: *sf*, *dim.*, *p*, *cresc.*

Measure 60: Treble clef, B-flat key signature. Dynamics: *f*.

Measure 67: Treble clef, B-flat key signature. Dynamics: *p*, *cresc.*, *p* (marked with \*)

Measure 74: Treble clef, B-flat key signature. Dynamics: *cresc.*

Measure 81: Treble clef, B-flat key signature. Dynamics: *sf*.

Measure 88: Treble clef, B-flat key signature. Dynamics: *sf*, *sf*, *p*, *cresc.*

\*) In Originalausgabe und Frühdrucken *p* schon auf Eins (vgl. jedoch T. 301).

\*) In original edition and early editions, *p* is found already on first beat (however, see m. 301).

\*) Dans l'édition originale et les premières éditions, *p* déjà sur le 1<sup>er</sup> temps (voir cependant mes. 301).

Musical score for piano, page 42, featuring six staves of music. The score consists of two systems of three staves each. Measure 95 starts with a dynamic *p* and continues with eighth-note patterns. Measure 101 begins with a dynamic *p*. Measure 107 starts with a dynamic *f*. Measure 113 features a mix of treble and bass clefs. Measure 119 shows a transition with different note heads. Measure 125 concludes the page.

95

*p*

*f*

101

*p*

107

*f*

113

119

125

Musical score for two voices, spanning six staves (measures 131 to 161). The music is in common time, with a key signature of one flat. The notation consists of two staves, each with a treble clef and a bass clef. Measure 131 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measures 132-136 show continuous eighth-note patterns with various slurs and grace notes. Measure 137 begins with a half note in the bass staff. Measures 138-142 continue the eighth-note patterns. Measure 143 features a dynamic marking 'ff' (fortissimo) at the end of the measure. Measures 144-148 show eighth-note patterns with a dynamic 'p' (pianissimo) in measure 145. Measures 149-153 continue the eighth-note patterns. A dynamic marking 'cresc.' (crescendo) appears in measure 155. Measures 156-160 continue the eighth-note patterns. Measure 161 concludes with a dynamic marking '#' (sharp) at the end of the measure.

167

173

179

185

191

198

<sup>\*</sup>) In der (ziemlich unzuverlässigen) Originalausgabe steht hier  $e^1$  (ohne  $b$ ); in Frühdrucken  $d^1$ .

<sup>\*</sup>) Here the (rather inaccurate) original edition has  $e^1$  (without  $b$ ); early editions give  $d^1$ .

<sup>\*</sup>) Dans l'édition originale (assez inexacte) se trouve ici  $mi^1$  (sans  $b$ ); dans les premières éditions  $ré^1$ .

205

*sf*      *sf*      *p*

212

*dimin.*      *pp*      *p*

218

*cresc.*

224

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

230

*p*      *cresc.*      *p*      *p*

236

*cresc.*      *p*      *cresc.*

(243)

248

sf

(249)

sf

(256)

(262)

sf

(269)

sf

(275)

sf

decresc.

p

f

(282)

(289)

(296)

(303)

(310)

(317)

323

cresc.

329

p

\*

335

cresc.

dim.

341

cresc.

dim.

348

pp

ff

sf

sf

sf

sf

355

p

cresc.

dim.

\* In Originalausgabe und Frühdrucken  $f^2$ ; vgl. aber die entsprechenden Stellen T. 97 f., 105 f. und 325 f.

\* In original edition and early editions  $f^2$ ; but see the analogous passages mm. 97 f., 105 f. und 325 f.

\* Dans l'édition originale et les premières éditions,  $fa^2$ ; mais voir endroits analogues mes. 97 s., 105 s. et 325 s.

362

p cresc.

f

p cresc.

368

dim.

p cresc.

f sf

374

p cresc.

f sf

p cresc.

380

ff

3 3

p

386

393

cresc.

p

# Sonate

Komponiert 1801/02

Opus 31 Nr. 3

**18.** *Allegro*

(8)

(14)

(21)

(27)

(33)

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one flat. Measure 42 starts with a dynamic *p* and a bass note. Measure 48 begins with a treble clef. Measure 52 features a bass line with eighth-note patterns. Measure 55 includes a dynamic *3*. Measure 59 has a treble clef. Measure 63 concludes with a dynamic *tr*.

42

48

52

55

59

63

(67)

treble staff: measure 67: note, tr (acciaccatura), note; measure 68: note, tr (acciaccatura), note; measure 69: note, tr (acciaccatura), note; measure 70: note, tr (acciaccatura), note; measure 71: note, tr (acciaccatura), note  
bass staff: measure 67: bass note, bass note, bass note, bass note; measure 68: bass note, bass note, bass note, bass note; measure 69: bass note, bass note, bass note, bass note; measure 70: bass note, bass note, bass note, bass note; measure 71: bass note, bass note, bass note, bass note

(72)

treble staff: measure 72: eighth notes, p  
bass staff: measure 72: bass note, bass note, bass note, bass note; measure 73: bass note, bass note, bass note, bass note; measure 74: bass note, bass note, bass note, bass note; measure 75: bass note, bass note, bass note, bass note; measure 76: bass note, bass note, bass note, bass note

(76)

treble staff: measure 76: eighth notes, f; measure 77: eighth notes, fp; measure 78: eighth notes, cresc.  
bass staff: measure 76: bass note, bass note, bass note; measure 77: bass note, bass note, bass note; measure 78: bass note, bass note, bass note; measure 79: bass note, bass note, bass note; measure 80: bass note, bass note, bass note

(84)

treble staff: measure 84: eighth notes, f; measure 85: eighth notes, p; measure 86: eighth notes; measure 87: eighth notes, cresc.  
bass staff: measure 84: bass note, bass note, bass note; measure 85: bass note, bass note, bass note; measure 86: bass note, bass note, bass note; measure 87: bass note, bass note, bass note

(87)

treble staff: measure 87: eighth notes, f; measure 88: eighth notes, p; measure 89: eighth notes; measure 90: eighth notes, cresc.  
bass staff: measure 87: bass note, bass note, bass note; measure 88: bass note, bass note, bass note; measure 89: bass note, bass note, bass note; measure 90: bass note, bass note, bass note

(94)

treble staff: measure 94: eighth notes, a tempo; measure 95: eighth notes, f; measure 96: eighth notes; measure 97: eighth notes; measure 98: eighth notes, sf, fp  
bass staff: measure 94: bass note, bass note, bass note; measure 95: bass note, bass note, bass note; measure 96: bass note, bass note, bass note; measure 97: bass note, bass note, bass note; measure 98: bass note, bass note, bass note

\*) In Originalausgabe und Frühdrucken fehlt in diesem Takt teils C, teils As.

\*) In original edition and early editions, sometimes C is missing in this measure, sometimes Ab.

\*) Dans l'édition originale et dans les premières éditions, tantôt le Do, tantôt le Lab manque dans cette mesure.

Musical score for two voices (treble and bass) across six staves:

- Staff 1 (Treble):** Measures 101-105. Dynamics: *p*, *tr*, *p*. Measure 105 ends with a repeat sign.
- Staff 2 (Bass):** Measures 101-105. Dynamics: *tr*, *p*.
- Staff 3 (Treble):** Measures 106-110. Dynamics: *tr*, *p*.
- Staff 4 (Bass):** Measures 106-110. Dynamics: *tr*, *p*.
- Staff 5 (Treble):** Measures 111-115. Dynamics: *f*, *tr*, *p*.
- Staff 6 (Bass):** Measures 111-115. Dynamics: *f*.
- Staff 7 (Treble):** Measures 116-120. Dynamics: *f*.
- Staff 8 (Bass):** Measures 116-120. Dynamics: *f*.
- Staff 9 (Treble):** Measures 121-125. Dynamics: *sf*, *tr*, *sf*.
- Staff 10 (Bass):** Measures 121-125. Dynamics: *sf*.

(127)

sf

*tr*

*tr*

*tr*

*p*

*cresc.*

*p*

*ritar*

*dan*

*do*

*a tempo*

*cresc.*

*sf*

*p*

*ritar*

*dan*

*cresc.*

*do*

*a tempo*

*sf*

*p*

*sf*

*sf*

(160)

p

(164)

cresc.

f

f

(168)

p

f

(173)

(178)

5

12

(179)

3

(183)

(187)

(191)

(196)

(202)

(207)

<sup>\*</sup>) *fp* in Originalausgabe und Frühdrucken (wohl irrtümlich) erst beim 2. oder 3. Achtel; vgl. T. 77.

<sup>\*</sup>) In original edition and early editions, *fp* on 2<sup>nd</sup> or 3<sup>rd</sup> eighth note (probably by mistake); see m. 77.

<sup>\*</sup>) *fp* dans l'édition originale et les premières éditions (probablement par erreur) seulement à la 2<sup>e</sup> ou 3<sup>e</sup> croche; voir mes. 77.

213

p

cresc.

f

p

221

cresc.

ritar - dan - do

a tempo

cresc.

229

cresc.

sf

p

cresc.

236

5

p

ritar - dan - do

a tempo

p

243

p

cresc.

p

cresc.

\*\*\*)

248

cresc.

p

sf

sf

p\*\*\*)

\*) Originalausgabe und Frühdrucke haben Oktave A<sub>5</sub>/A<sub>5</sub> (Versehen?).

\*\*) Akkord nach den Quellen; siehe jedoch Akkord auf Eins.

\*\*\*) Nach der Quellenlage ist unsicher, ob hier *f* oder *p* stehen soll.

\*) Original edition and early editions give octave A<sub>5</sub>/A<sub>5</sub> (oversight?).

\*\*) Chord as in sources; but see chord on 1<sup>st</sup> beat.

\*\*\*) From the sources it is uncertain whether *f* or *p* is intended here.

\*) Dans l'édition originale et les premières éditions, octave Lab<sub>5</sub>/Lab (erreur?).

\*\*) Accord selon les sources; mais voir accord sur le 1<sup>er</sup> temps.

\*\*\*) D'après les sources, c'est incertain s'il faut mettre ici un *f* ou un *p*.

Scherzo  
Allegretto vivace

Musical score for Scherzo Allegretto vivace, page 58, featuring six staves of music for two voices (Soprano and Bass) and piano.

**Staff 1:** Treble clef, 2/4 time, B-flat key signature. Dynamics: *p*, *sf*, *sf*, *sf*. Measure 1: *p*, *sf*; Measure 2: *sf*; Measure 3: *sf*; Measure 4: *sf*.

**Staff 2:** Bass clef, 2/4 time, B-flat key signature. Measure 1: *p*, *sf*; Measure 2: *sf*; Measure 3: *sf*; Measure 4: *sf*; Measure 5: *sf*; Measure 6: *sf*; Measure 7: *pp*, *semper stacc.*, *tr*; Measure 8: *tr*.

**Staff 3:** Treble clef, 2/4 time, B-flat key signature. Measure 1: *p*, *pp*; Measure 2: *pp*; Measure 3: *cresc.*; Measure 4: *f*.

**Staff 4:** Bass clef, 2/4 time, B-flat key signature. Measure 1: *p*, *sf*; Measure 2: *sf*; Measure 3: *sf*; Measure 4: *sf*.

**Staff 5:** Treble clef, 2/4 time, B-flat key signature. Measure 1: *p*, *sf*; Measure 2: *sf*; Measure 3: *sf*; Measure 4: *sf*; Measure 5: *sf*.

**Staff 6:** Bass clef, 2/4 time, B-flat key signature. Measure 1: *p*, *tr*; Measure 2: *p*, *tr*; Measure 3: *p*, *tr*; Measure 4: *p*, *tr*; Measure 5: *p*, *tr*.

**Performance Instructions:**

- poco ritard.* (Measure 12)
- a tempo* (Measure 12)
- cresc.* (Measure 12)
- f* (Measure 12)
- tr* (Measure 18)
- poco ritard.* (Measure 24)
- a tempo* (Measure 24)
- ff* (Measure 30)
- p* (Measure 30)

(36)

(41)

*cresc.*

*p*

(46)

*decresc.*

*pp*

(51)

*sempre stacc.*

(56)

*pp*

*cresc.*

(61)

*p*

*sf*

*sf*

*decresc.*

60



69



73



78



83



88



\*) Nur in englischer Erstausgabe.

\*) In English first edition only.

\*) Seulement dans la première édition anglaise.

(92)

(95)

(100)

(105)

*a tempo*

(111)

*sf*

*pp*

*tr*

(118)

*poco ritard.*

*pp*

*cresc.*

*a tempo*

*f sf sf p*

(125)

*sempre staccato*

(130)

*pp*

*tr*

(136)

*poco ritard.*

*a tempo*

*ff*

*p*

(141)

*cresc.*

*ff p*

(146)

*cresc.*

*p*

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *pp*, *decresc.*, *sempre staccato*, *cresc.*, and *p*. The music consists of eighth and sixteenth note patterns, with some measures featuring grace notes and slurs. The key signature is consistently one flat throughout the score.

150

154

156

162

166

*decresc.*

*pp*

*sempre staccato*

*pp*

*cresc.*

*p*

*pp*

**Menuetto**  
**Moderato e grazioso**

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano.

- Staff 1:** Treble clef, 3/4 time, B-flat key signature. Dynamics: *p*, *cresc.*, *p*. Measure numbers: 1, 2, 3, 4, 5.
- Staff 2:** Bass clef, 3/4 time, B-flat key signature. Measures 1-5.
- Staff 3:** Treble clef, 3/4 time, B-flat key signature. Measures 1-5.
- Staff 4:** Bass clef, 3/4 time, B-flat key signature. Measures 1-5.
- Staff 5:** Treble clef, 3/4 time, B-flat key signature. Measures 1-5.
- Staff 6:** Treble clef, 3/4 time, B-flat key signature. Measures 6-10. Dynamics: *cresc.*, *f*, *sf*.
- Staff 7:** Bass clef, 3/4 time, B-flat key signature. Measures 6-10.
- Staff 8:** Treble clef, 3/4 time, B-flat key signature. Measures 6-10.
- Staff 9:** Bass clef, 3/4 time, B-flat key signature. Measures 6-10.
- Staff 10:** Treble clef, 3/4 time, B-flat key signature. Measures 11-15. Dynamics: *1. \**, *2.*
- Staff 11:** Bass clef, 3/4 time, B-flat key signature. Measures 11-15.
- Staff 12:** Treble clef, 3/4 time, B-flat key signature. Measures 11-15.
- Staff 13:** Bass clef, 3/4 time, B-flat key signature. Measures 11-15.
- Staff 14:** Treble clef, 3/4 time, B-flat key signature. Measures 16-20. Dynamics: *Trio*, *p*, *cresc. sf*, *p*, *p*, *f*.
- Staff 15:** Bass clef, 3/4 time, B-flat key signature. Measures 16-20.

\*) In englischer Erstausgabe  $f^2 - es^2 \downarrow \downarrow$

\*) In English first edition  $f^2 - eb^2 \downarrow \downarrow$

\*) Dans la première édition anglaise,  $fa^2 - mib^2 \downarrow \downarrow$

25

32

39

45

49

**Coda**

54

This musical score consists of five systems of piano music. System 1 (measures 25-31) starts with a dynamic of *p*, followed by a crescendo. System 2 (measures 32-38) includes dynamics *sf*, *p*, *f*, and *p*. System 3 (measures 39-45) features a dynamic *p* and a crescendo. System 4 (measures 46-52) includes dynamics *p*, *tr*, and *p*. System 5 (measures 53-59) includes dynamics *tr*, *cresc.*, and *1. \**. The Coda section (measures 54-60) ends with dynamics *p*, *decresc.*, *ca*, *lan*, *do*, and *pp*.

\*) Prima volta wie T. 16a gemäß englischer Erstausgabe (wo Wiederholung des Menuetts nicht ausgestochen ist); in Originalausgabe und Frühdrucken wie T. 16b.

\*) Prima volta as m. 16a according to English first edition (which does not print the repetition of the Menuett); in original edition and early editions as m. 16b.

\*) Prima volta comme mes. 16a selon la première édition anglaise (qui ne répète pas la reprise du menuet); dans l'édition originale et dans les premières éditions comme mes. 16b.

**Presto con fuoco**

(8)

(16)

(24)

(32)

(40)

(47)

\*) In englischer Erstausgabe *f* statt *p*.

\*) English first edition gives *f* instead of *p*.

\*) Dans la première édition anglaise, *f* au lieu de *p*.

Musical score for piano, 8 staves, measures 54-91.

Measure 54: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: *sf*, *sf*, *sf*.

Measure 55: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: *sf*, *sf*.

Measure 56: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: *p*.

Measure 57: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 58: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 59: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 60: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: *p*.

Measure 61: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 62: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 63: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 64: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 65: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 66: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 67: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 68: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 69: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 70: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 71: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 72: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 73: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamics: *cresc.*, *ff*, *sf*.

Measure 74: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 75: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 76: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 77: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 78: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 79: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 80: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 81: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 82: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 83: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 84: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 85: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 86: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 87: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 88: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 89: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 90: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 91: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

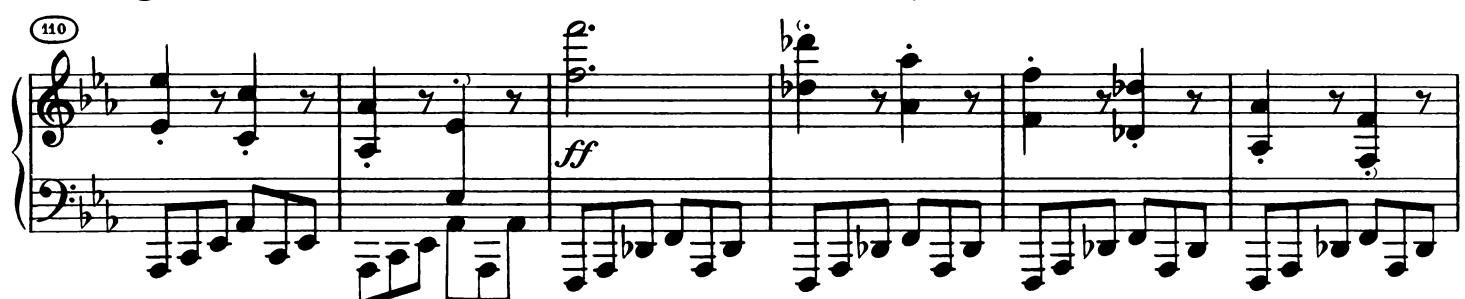
\*) Akkord in englischer Erstausgabe ohne c<sup>1</sup>.\*) Chord in English first edition omits c<sup>1</sup>.\*) Accord dans la première édition anglaise sans do<sup>1</sup>.



103



110



116



122



128



134



140

146

153

160

167

174

181

\*) In englischer Erstausgabe T. 165 – 167 (unten) wie T. 164.

\*) English first edition prints mm. 165 – 167 (below) similar to m. 164.

\*) Dans la première édition anglaise, mes. 165 – 167 (en bas) comme mes. 164.

70

188



195



202



209



216



223



230



(237)

(244)

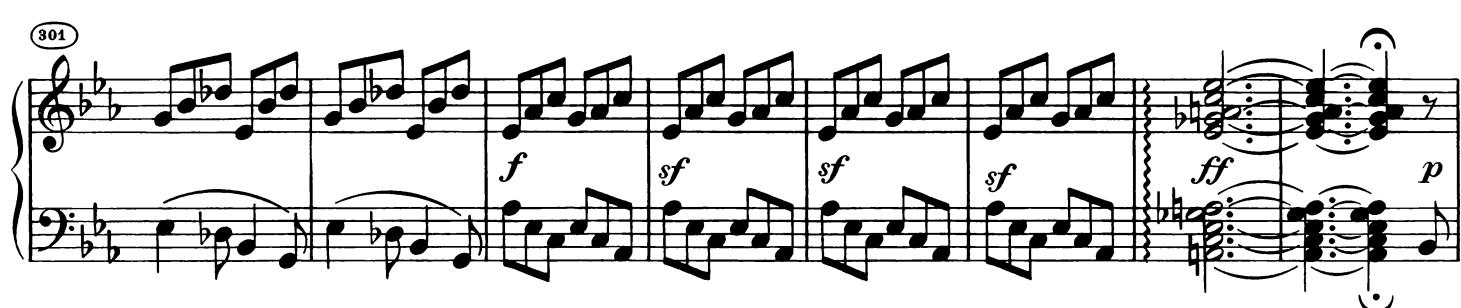
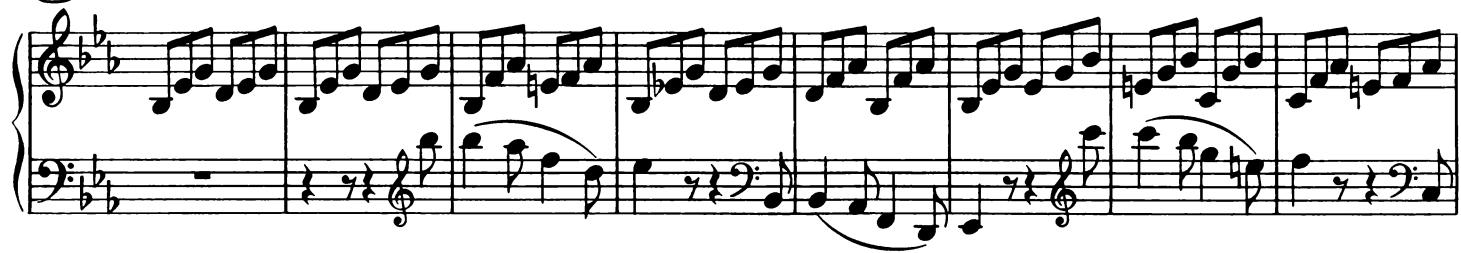
(250)

(257)

(264)

(271)

(278)



\*) Akkord in englischer Erstausgabe mit  $b^2$  statt  $as^2$ .

\*) Chord in English first edition with  $bb^2$  instead of  $ab^2$ .

\*) Accord dans l'édition anglaise avec  $sb^2$  au lieu de  $lab^2$ .

# Leichte Sonate

Komponiert 1795/98

Opus 49 Nr. 1

**Andante**

The sheet music consists of eight staves of musical notation for two voices (Soprano and Bass) and piano. The key signature is one flat, and the time signature is mostly common time (indicated by '2'). The vocal parts are in soprano and bass clef, respectively. The piano part is in bass clef. Measure numbers 19, 21, 27, and 32 are explicitly marked at the beginning of their respective staves. Various dynamics and performance instructions are included, such as *p*, *mfp*, *fp*, *dolce*, *tr*, *f tr*, *sf*, *tr*, *sf*, *tr*, *p*, and *sf*. The music features eighth-note patterns, sixteenth-note figures, and sustained notes.

A musical score for piano, consisting of six staves of music. The score is divided into six measures, each starting with a repeat sign and a different measure number: 39, 44, 49, 54, 59, and 65. The music is written in common time, with various key signatures (F major, G major, C major, D major, E major, and A major) indicated by sharps and flats. The notation includes eighth and sixteenth note patterns, dynamic markings like *f* (fortissimo), *p* (pianissimo), and *sf* (sforzando), and slurs connecting groups of notes. The piano has two manuals, with the left hand playing bass notes and the right hand playing treble notes.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts at measure 73 and ends at measure 85. The bottom system starts at measure 85 and ends at measure 102. The music is in common time, with a key signature of one flat. Measure 73: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has a sustained note. Measure 74: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 75: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 76: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 77: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 78: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 79: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 80: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 81: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 82: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 83: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 84: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 85: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 86: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 87: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 88: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 89: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 90: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 91: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 92: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 93: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 94: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 95: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 96: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 97: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 98: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 99: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 100: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 101: Treble staff has eighth-note pairs. Bass staff has a sustained note. Measure 102: Treble staff has eighth-note pairs. Bass staff has a sustained note.

Rondo  
Allegro

The musical score for piano, Rondo Allegro, page 76, features six staves of music. The first staff begins with a dynamic *p* and a measure number 1. The second staff begins with a measure number 5. The third staff begins with a measure number 11. The fourth staff begins with a measure number 17. The fifth staff begins with a measure number 21. The sixth staff begins with a measure number 24.

Dynamics and Measure Numbers:

- Staff 1: *p*, 1
- Staff 2: 5
- Staff 3: 11
- Staff 4: 17, *sf*, *p*
- Staff 5: 21, *f*
- Staff 6: 24, *p*, *sf*

27

30 dolce

35

40

45

51

The sheet music consists of six staves of musical notation for piano. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 27 shows eighth-note patterns in both treble and bass. Measure 30 begins with eighth-note pairs in the treble, followed by a dynamic marking 'dolce' and more eighth-note pairs. Measure 35 features eighth-note pairs in the treble, with sixteenth-note patterns in the bass. Measure 40 shows eighth-note pairs in the treble, with sixteenth-note patterns in the bass. Measure 45 continues the eighth-note pairs in the treble, with sixteenth-note patterns in the bass. Measure 51 concludes the page with eighth-note pairs in the treble, with sixteenth-note patterns in the bass.

(57)

Musical score page 78, system 1. Treble and bass staves. Key signature: one flat. Time signature: common time. Dynamics: dynamic markings are absent.

(63)

Musical score page 78, system 2. Treble and bass staves. Key signature: one flat. Time signature: common time. Dynamics: *f* at measure 63, *p* at measure 66.

(69)

Musical score page 78, system 3. Treble and bass staves. Key signature: one flat. Time signature: common time. Dynamics: *f* at measure 69, *p* at measure 72.

(73)

Musical score page 78, system 4. Treble and bass staves. Key signature: one flat. Time signature: common time. Dynamics: *sf* at measures 73, 75, and 77.

(77)

Musical score page 78, system 5. Treble and bass staves. Key signature: one flat. Time signature: common time. Dynamics: *f* at measure 77, *pp* at measure 78, (*p*) at measure 80.

(83)

Musical score page 78, system 6. Treble and bass staves. Key signature: one sharp. Time signature: common time. Dynamics: *sf* at measure 83.

Sheet music for piano, six staves, measures 90-121.

Measure 90: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 91: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 92: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 93: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 94: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 95: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 96: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 97: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 98: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 99: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 100: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 101: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 102: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 103: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 104: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 105: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 106: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 107: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 108: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 109: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 110: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 111: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 112: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 113: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 114: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 115: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 116: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 117: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 118: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 119: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 120: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 121: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

(128)

\*)

(134)

(140)

(146)

(152)

(158)

\*) Originalausgabe:  
Original edition:  
L'édition originale:



Vermutlich Versehen; vgl. T. 62.  
Probably by mistake; see m. 62.  
Probablement par erreur; cf. mes. 62.

# Leichte Sonate

Komponiert 1795/96

Opus 49 Nr. 2

**Allegro, ma non troppo**

20.

(7)

(12)

(17)

(21)

(26)

\*) In Originalausgabe fehlt in dieser Sonate die dynamische Bezeichnung (bis auf 2. Satz, T. 46 und 86).

\*) In this sonata no dynamic markings in the original edition except in mm. 46 and 86 of 2<sup>nd</sup> movement.

\*) Dans cette sonate, les signes de nuances manquent dans l'édition originale (excepté mouvement 2, mes. 46 et 86).

(31)

(36)

(40)

(44)

(48)

(53)

The image shows six staves of musical notation for piano, arranged vertically. The notation consists of two staves per measure, with the top staff in treble clef and the bottom staff in bass clef. The key signature is one sharp (F#). Measure 58 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has eighth-note pairs. Measures 64 and 70 begin with eighth-note pairs in the bass staff, followed by sixteenth-note patterns in the treble staff. Measure 76 features eighth-note patterns in both staves. Measures 80 and 84 show eighth-note patterns in the bass staff, with measure 84 concluding with a bass eighth note and a fermata.

(88)

100

105

109

113

118

## Tempo di Menuetto

The musical score consists of eight staves of music, each with a measure number in a circle above it. The first staff starts at measure 1. The second staff starts at measure 7. The third staff starts at measure 14. The fourth staff starts at measure 20. The fifth staff starts at measure 25. The sixth staff starts at measure 29. The seventh staff starts at measure 33. The music is in 3/4 time and major key. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp. Various musical elements are present, including slurs, ties, and dynamic changes.

\*) Entsprechend T. 7 wäre hier und an analogen Stellen Haltebogen  $d^2 - d^2$  denkbar; er fehlt aber immer in den Quellen.

\*) To comply with m. 7, a tie  $d^2 - d^2$  might be conceivable here and at analogous points; but always absent in the sources.

\*) Conformément à mes. 7, on devrait avoir ici et pour les passages analogues une liaison de tenue  $re^2 - re^2$ ; mais elle manque toujours dans les sources.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 38 begins with a forte dynamic. The right hand plays a sixteenth-note pattern starting with a sharp, followed by eighth-note pairs and sixteenth-note chords. The left hand provides harmonic support with sustained notes and chords. Measure 39 continues the sixteenth-note patterns, with the right hand's melody becoming more prominent. Measure 40 shows a transition with a single note followed by a rest. Measure 41 resumes the sixteenth-note patterns. Measure 42 concludes the section with a final melodic flourish.

Musical score for piano, page 10, measures 44-45. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, starting with a sixteenth-note pattern followed by quarter notes and eighth-note pairs. Measure 45 begins with a dynamic marking of *p*, *p*, *p*. The bottom staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, featuring eighth-note patterns and bass notes.

Musical score for piano, page 10, measures 50-51. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 50 begins with a forte dynamic. The right hand plays eighth-note pairs (A, B) and (C, D) over a sustained bass note. The left hand provides harmonic support with eighth-note chords. Measure 51 continues this pattern, maintaining the eighth-note pairs and harmonic foundation.

Musical score for piano, page 10, measures 57-60. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 57 begins with a forte dynamic. Measure 58 shows a melodic line with eighth-note patterns. Measure 59 features eighth-note chords. Measure 60 concludes with a forte dynamic.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 64 begins with a eighth note followed by a sixteenth-note grace note. The right hand then plays a eighth-note followed by a sixteenth-note grace note. This pattern repeats three times. In the fourth measure, there is a sixteenth-note grace note followed by a eighth-note. A bracket covers the next four measures, which consist of a eighth-note followed by a sixteenth-note grace note. The right hand then plays a eighth-note followed by a sixteenth-note grace note. This pattern repeats three times. The score ends with a eighth-note followed by a sixteenth-note grace note.

Musical score for piano, page 10, measures 70-71. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 70 begins with a forte dynamic. Measure 71 starts with a half note followed by eighth-note pairs. A fermata is placed over the eighth notes in measure 71. Measure 72 concludes with a half note. Measure 73 begins with a forte dynamic. Measure 74 ends with a half note. Measure 75 begins with a forte dynamic. Measure 76 ends with a half note.

(77)

(85)

(92)

(100)

(107)

(115)

\*) In den Quellen Achtel  $g/h - d^1$  (Versehen?).

\*) Sources give eighth notes  $g/b - d^1$  (oversight?).

\*) Dans les sources, *solfégi* –  $ré^1$  croches (erreur?).

# Sonate

*Dem Grafen Ferdinand von Waldstein gewidmet*

Komponiert 1803/04

Opus 53

**Allegro con brio**

21.

5

10

14

17

(20)

*cresc.*

(23)

*p*

(26)

*cresc.*

*f*

*sf*

*sf*

*sf*

(29)

*decresc.*

(32)

*dolce e molto ligato*

*p*

(37)

*cresc.*

*sf*

*p*

*p*

(43) 

dolce

cresc.

sf

p

cresc.

f

decresc.

cresc.

f

ff

sf

Musical score for piano, 10 staves of music numbered 67 to 88.

Staff 67: Dynamics *sf*, *sf*, *p*, *fp*.

Staff 70: Dynamics *decrec.\**, *pp*, *cresc.*

Staff 73: Dynamics *fp*.

Staff 76: Dynamics *fp*.

Staff 80: Dynamics *cresc.*, *p*, *cresc.*

Staff 85: Dynamics *p*, *pp*, *cresc.*, *p*.

Staff 88: Dynamics *cresc.*, *p*, *pp*.

\*) In Autograph und Originalausgabe hier *cresc.* statt, wie in T. 231, *decrec.*

\*) Autograph and original edition have *cresc.* here instead of *decrec.* as in m. 231.

\*) Dans l'autographe et l'édition originale, ici *cresc.* au lieu de *decrec.* comme à mes. 231.

93

97

100

103

106

109

\*) In Autograph hier *fes*, in Originalausgabe *f*.\*) In autograph *f<sup>b</sup>* here, in original edition *f*.\*) Dans l'autographe, ici *fab*; dans l'édition originale, *fa*.

112

f

115

b<sub>o</sub>

118

121

124

127

(130)

(133)

(136)

(139)

(142)

(145)

Musical score for piano, featuring two staves (treble and bass). The score consists of seven staves, each starting with a dynamic instruction:

- Staff 1 (Treble): *f*
- Staff 2 (Bass): *f*
- Staff 3 (Treble): *f*
- Staff 4 (Bass): *sf*, *sf*, *ff*, *f*\*) *pp*
- Staff 5 (Treble): *pp*
- Staff 6 (Bass): *cresc.*
- Staff 7 (Treble): *f*, *sf*, *decresc.*, *pp*

The music includes various note heads, stems, and rests, along with slurs and grace notes. Measure numbers 148, 151, 154, 158, 162, and 166 are indicated at the beginning of their respective staves.

\*) *f* nach Autograph; fehlt in Originalausgabe.

\*) *f* according to autograph; missing in original edition.

\*) *f* selon l'autographe; manque dans l'édition originale.

(171)

pp

(174)

f pp

(177)

pp

(180)

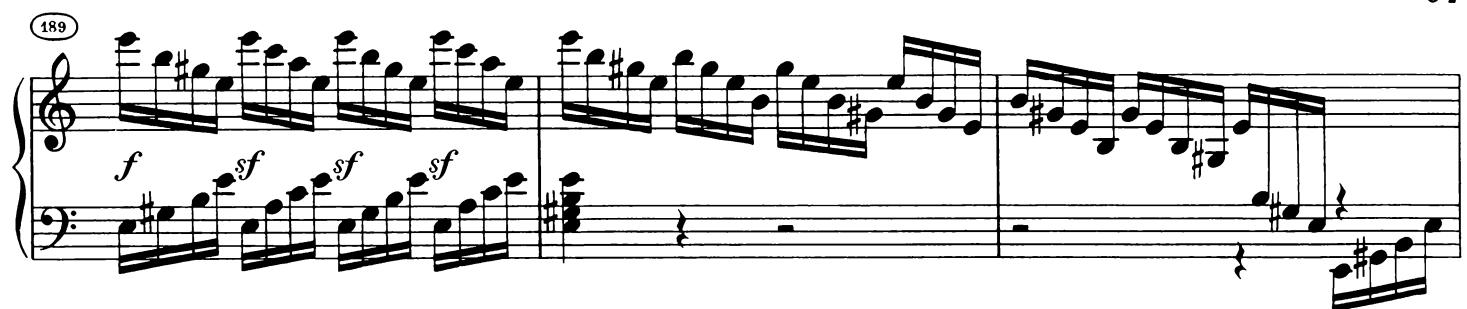
cresc.

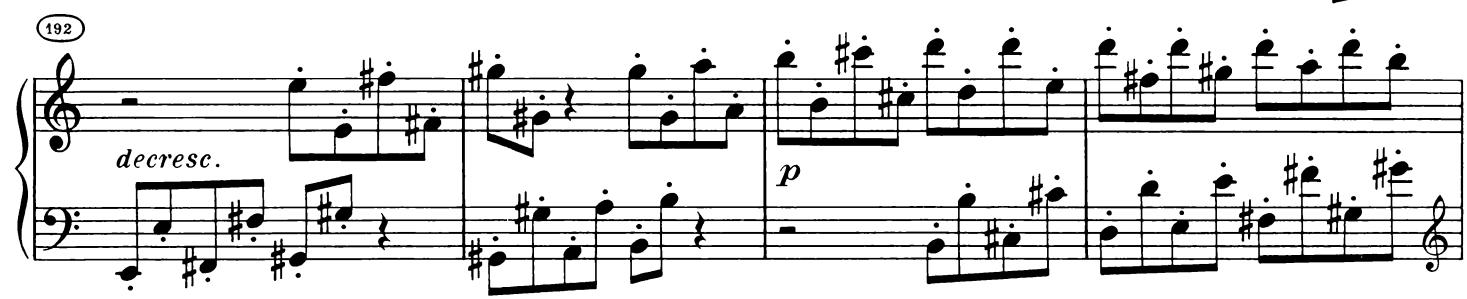
(183)

p

(186)

cresc.

(189) 

(192) 

(196) 

(203) 

(207) 

(211) 

(215)

decresc.

(219)

cresc.

f

(222)

ff

sf

(225)

sf

sf

(228)

sf

p

fp

sf

(231)

decresc.

pp

cresc.

\*) Autograph: usw. Originalausgabe: usw. Beides vermutlich Schreib- und Stichfehler. Vgl. auch T. 70.  
 Autograph: etc. Original edition: etc. Both presumably errors in writing and engraving. See m. 70.

L'autographe: etc. L'édition originale: etc. Probablement tous deux fautes d'écriture et de gravure. Voir aussi mes. 70.

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *fp*, *p*, *cresc.*, *pp*, *f*, *sf*, and *ff*. The music consists of six systems, each starting with a measure number in parentheses: (234), (238), (242), (248), (252), and (256). The score is written in common time, with various clefs (G, F) and key signatures (C major, G major, D major, A major, E major, B major, F# minor, C# minor, G# minor, D# minor, A# minor, E# minor).

\*) *pp* in Autograph; *p* in Originalausgabe.

\*) *pp* in autograph; *p* in original edition.

\*) *pp* dans l'autographe; *p* dans l'édition originale.

100

(260)

cresc.

pp

(264)

pp

(267)

cresc.

(270)

f

sf

(273)

sf

sf

(275)

ff

3

(277)

277

*sf*

*fp*

278

*cresc.*

279

280

281

*sf*

*f*

*p dolce*

282

*cresc.*

*sf*

*p*

*cresc.*

*p*

*cresc.*

*p*

283

*a tempo*

*ri - tar - dan - do*

*cresc.*

*p*

*pp*

*cresc.*

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

*ff*

*sf*

*ff*

Introduzione  
Adagio molto

The musical score consists of six staves of piano music. Staff 1 (measures 1-5) starts in 6/8 time with a key signature of one flat. Dynamics include *pp*, *ten.*, and *cresc.*. Staff 2 (measures 6-10) shows a transition with *sf*, *p*, *decresc.*, *pp*, *rinforzando*, *sf sf decresc.* Staff 3 (measures 11-15) includes *p*, *rinforzando*, *sf sf decresc.*, and a dynamic marking with an asterisk (\*). Staff 4 (measures 16-20) features *cresc. sf*, *sf p cresc. sf*, and *decresc.*. Staff 5 (measures 21-25) includes *cresc.*, *pp*, *cresc. pp*, and *cresc.*. Staff 6 (measures 26-30) concludes with *sf*, *sf*, and *decresc.*.

\*) Haltebogen nach Autograph und Originalausgabe.

\*) Tie as in autograph and original edition.

\*) Liaison de tenue selon l'autographe et l'édition originale.

(25)

*Attacca subito il Rondo*

Rondo  
Allegretto moderato

(26)

*Repet.*

(7)

*Repet.*

\*

\*

(13)

(19)

*Repet.*

\*

(25)

*cresc.*

*decresc.*

(31) *sempre pp*  
Ped.

(36) \*

(42) \* *cresc.*

(48) *p decresc.* *cresc.*

(54) *tr.* *ff* \*

(58) *ff* \* *tr.* *f*

\* In Autograph (nicht in Originalausgabe) steht hier und an ähnlichen Stellen zumeist *sf* >> .

\* In most cases, *sf* >> is found here and in similar passages in the autograph (not in the original edition).

\* Dans l'autographe (pas dans l'édition originale), on trouve ici et aux endroits similaires le plus souvent *sf* >> .

63

67

71

75

79

83

*sf*

*sf*

*(sf)*

*sf*

*sf*

*sf*

*sf*

*ff*

(87)

Treble staff: Measures 1-4. Bass staff: Measures 1-4.

(91)

Treble staff: Measures 1-4. Bass staff: Measures 1-4. Dynamics: decresc.

(96)

Treble staff: Measures 1-4. Bass staff: Measures 1-4. Dynamics: pp, f, sf=p, ff.

(103)

Treble staff: Measures 1-4. Bass staff: Measures 1-4. Dynamics: sf=p, ff, p, decresc.

(112)

Treble staff: Measures 1-4. Bass staff: Measures 1-4. Dynamics: pp, sempre pp, \* Ped.

(118)

Bass staff: Measures 1-4. Dynamics: pp, \* Ped.

123

pp

124

pp

125

126

127

131

132

pp

\*

135

cresc.

139

decrec.

140

sempre pp

141

142

143

144

145

146

147

147

\*

152

157

\*

162

*p* decresc. *pp* cresc. *tr*

167

*tr ff* *pizz.* \*

171

*ff* *pizz.* \*

175

*sempre f*

Sheet music for piano, two staves, 180-195.

Staff 1 (Treble Clef):

- Measure 180: Eighth-note patterns in the right hand, bass notes in the left hand.
- Measure 184: Eighth-note patterns in the right hand, bass notes in the left hand.
- Measure 188: Eighth-note patterns in the right hand, bass notes in the left hand.
- Measure 191: Sixteenth-note patterns in the right hand, bass notes in the left hand.
- Measure 195: Sixteenth-note patterns in the right hand, bass notes in the left hand. Dynamic: *sf*.

Staff 2 (Bass Clef):

- Measure 180: Bass notes.
- Measure 184: Bass notes.
- Measure 188: Bass notes.
- Measure 191: Bass notes.
- Measure 195: Bass notes.

(203)

(207)

(211)

(215)

(221)

(230)

239

*cresc.* *sf* *p* *cresc.*

\*

246

*sf* *p* *sempre pp*

*ped.* \*

253

*sempre pp* \*)

*ped.* \* *ped.* \* *ped.*

258

\* *ped.* \* *ped.* \*

263

*sempre pp*

*ped.* \* *ped.* \* *ped.*

268

*pp* *pp*

\* *ped.* \* *ped.* \*

\*) In Autograph *sempre pp*; in Originalausgabe *espressivo*, wohl Lesefehler.

\*) Autograph has *sempre pp*; original edition has *espressivo*, probably a misreading.

\*) Dans l'autographe, *sempre pp*; dans l'édition originale, *espressivo*, erreur de lecture probable.

(273)

*pp*

*Ped.*

*pp*

*Ped.*

*pp*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*f*

*decresc.*

*sempre pp*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*f*

*sf*

*sf*

*\*f Ped.*

*sf*

299

303

307

311

316

321

\*) T. 314–327: Dynamik nach Autograph (siehe aber Fußnote S. 104); fehlt in Originalausgabe.  
T. 321: In den meisten späteren Ausgaben *pp*, so aber weder in Autograph noch in Originalausgabe.

\*) Mm. 314–327: Dynamic marks as in autograph (but see footnote p. 104); absent in original edition. M. 321: *pp* in most later editions, but not in autograph or original edition.

\*) Mes. 314–327: Signes de nuances d'après l'autographe (voir cependant annotation p. 104); manquent dans l'édition originale. Mes. 321: *pp* dans presque toutes les éditions ultérieures, mais ni dans l'autographe ni dans l'édition originale.

114

(326) *sf*

\*

(331) *p decresc.* *pp* *cresc.*

(336) *tr ff*

(340) *ff* *tr*

(344) *3* *sempre f*

(348)

(352) *sempre più f*

355

358

361

364

367

371

375

*cresc.*

*sempre ff*

*R.W.*

The sheet music consists of seven staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music is divided into measures by vertical bar lines. Measure 355 contains six measures of eighth-note patterns. Measure 358 starts with eighth-note pairs followed by six measures of eighth-note patterns, ending with a dynamic marking *sf*. Measure 361 features eighth-note pairs followed by four measures of eighth-note patterns, each marked *sf*. Measure 364 follows a similar pattern with *sf* markings. Measure 367 begins with six measures of sixteenth-note patterns, followed by a dynamic marking *p*. Measure 371 continues with sixteenth-note patterns, marked *ff*, *sf*, *sf*, *sf*, and *p*. Measure 375 concludes with sixteenth-note patterns, marked *cresc.*, *sempre ff*, and *R.W.*

379

391

*Ped.*

*Ped.*

*Ped.*

*attacca subito il Prestissimo*

Prestissimo

403

*f*

*p dolce*

*Ped.*

407

411

*cresc.*

*f*

\*

415

419

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

*p dolce*

*f* *Ad.*

*pp sempre*

\* *f* *Ad.* *p*

\*

*ff*

*Ad.*

*sf*

*p*

*ff*

*(sf)*

\*

*ff*

*sf*

*p*

\*

*pp*

*pp*

\*

*pp*

*ppp*

*Ad.*

\*

*Ad.*

\*

*Ad.*

462

468

473

478

484

490

\*) Beethoven notiert im Autograph zwei mögliche Vereinfachungen zur Ausführung des Trillers:

Beethoven gives in the autograph two possible simplifications for the execution of the trill:

Dans l'autographe, Beethoven indique deux manières de simplifier l'exécution du trille:



Musical score for piano, 8 staves, measures 495-536.

**Measure 495:** Treble clef, common time. Dynamics:  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ . Articulation:  $\text{bd}$ ,  $\text{bd}$ ,  $\text{bd}$ ,  $\text{bd}$ ,  $\text{bd}$ ,  $\text{bd}$ ,  $\text{bd}$ . Pedal markings:  $*$ ,  $\text{Ped.}$ ,  $*$ .

**Measure 501:** Treble clef, common time. Dynamics:  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ . Articulation:  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ . Pedal marking:  $\text{Ped.}$

**Measure 507:** Treble clef, common time. Dynamics:  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ . Articulation:  $\text{cresc.}$ ,  $\text{tr}$ ,  $\text{tr}$ . Pedal marking:  $*$ .

**Measure 515:** Treble clef, common time. Dynamics:  $\text{ff}$ ,  $\text{sf}$ ,  $\text{p}$ ,  $\text{ff}$ ,  $\text{sf}$ ,  $\text{p}$ . Articulation:  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ . Pedal markings:  $*$ ,  $\text{Ped.}$ ,  $*$ ,  $\text{Ped.}$ ,  $*$ ,  $\text{Ped.}$ ,  $*$ .

**Measure 522:** Treble clef, common time. Dynamics:  $\text{cresc.}$ ,  $f$ . Articulation:  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ ,  $\text{tr}$ . Pedal marking:  $*$ .

**Measure 528:** Treble clef, common time. Dynamics:  $\text{ff}$ ,  $\text{ff}$ . Articulation:  $\text{tr}$ ,  $\text{tr}$ . Pedal marking:  $\text{Ped.}$  Dynamics:  $\text{decresc.}$

**Measure 536:** Treble clef, common time. Dynamics:  $\text{pp}$ ,  $\text{ff}$ ,  $f$ ,  $f$ . Articulation:  $\text{tr}$ ,  $\text{tr}$ . Pedal marking:  $*$ .

# Sonate

Komponiert 1804

Opus 54

## In Tempo d'un Menuetto

22.

In Tempo d'un Menuetto

22.

(6)

(12)

(18)

(25)

(29)

(33)

*sf*      *sf*      *sf*

(38)

*sempre forte e staccato*

(42)

(*sf*)      (*sf*)      (*sf*)

(46)

*sf*      *sf*      (*sf*)      (*sf*)      (*sf*)      (\*\*\*)

(50)

*sf*      *sf*      *sf*      *sf*

(54)

*p*

\*)  $\flat$  nach Originalausgabe; analog T. 27 wäre auch  $\natural$  möglich.

\*\*) So in der Originalausgabe. Vgl. jedoch T. 33.

\*)  $\flat$  as in original edition; analogous to m. 27  $\natural$  might also be conceivable.

\*\*) Thus in original edition. However, see m. 33.

\*)  $\flat$  selon l'édition originale; par analogie avec mes. 27, un  $\natural$  serait également possible.

\*\*) Ainsi dans l'édition originale. Voir cependant mes. 33.

122

(59)

(65)

(71)

(76)

(81)

(87)

(91)

95

99

104

111

116

120

123

124

(126)

*cresc.*

129

*sf.*

132

*fp* *tr* *tr* *tr* *tr* *#2.* *tr* *#2.* *tr* *#2.* *mezza voce* *Adagio* *Tempo I*

137

*so.* *so.* *so.* *so.*

141

*so.* *so.* *so.* *so.*

144

*cresc.*

148

*ff* *3* *decresc.* *pp*

**Allegretto**

*dolce*

*dolce*

*sfp*

(6) *sfp*

*cresc.*

(12) *sfp*

*cresc.* *p* *cresc.*

(18) *p* *p* *decrese.* *1.* *2.* *tr*

(23) *sfp* *(sfp)* *sfp*

(28) *(cresc.)*

(33) *p* *cresc.* *f* *s*

38

44

50

56

62

68

\*) T. 41–43: Originalausgabe ohne Unteroktaven, wohl wegen des damals geringeren Klavierumfangs.

\*\*) In Originalausgabe 4. Note  $d^1$  ohne Vorzeichen, 5. Note  $d$  mit  $\natural$ ; auch  $b$  möglich.

\*) Mm. 41–43: no lower octaves in original edition, possibly owing to limited compass of piano at that time.

\*\*) In original edition 4<sup>th</sup> note  $d^1$  without accidental, 5<sup>th</sup> note  $d$  with  $\natural$ ;  $b$  might also be conceivable.

\*) Mes. 41–43: L'édition originale sans octaves inférieures, probablement à cause de la tessiture moins étendue à l'époque.

\*\*) Dans l'édition originale, 4<sup>me</sup> note  $ré^1$  sans altération, 5<sup>me</sup> note  $ré$  avec  $\natural$ ;  $b$  également possible.

73

*ff*

*p*

*bb*

*bb*

*bb*

*espress.\*\*)\*)*

78

*bb*

*bb*

*bb*

*bb*

*bb*

*bb*

*bb*

*espress.*

84

*bb*

*bb*

*bb*

*bb*

*bb*

*bb*

*bb*

89

*#*

*#*

*#*

*#*

*#*

*#*

94

*cresc.*

*f*

100

*p*

*(sf)*

*f*

*p*

*(sf)*

\*) Originalausgabe:  
Original edition:  
L'édition originale:



\*\*) *espress.* in Originalausgabe wohl versehentlich erst in T. 79.  
Original edition does not print *espress.* until m. 79; presumably an error.  
L'édition originale note probablement par erreur *espress.* à mes. 79 seulement.

128

106



111

*cresc.*

*decresc.*

*p*

*cresc.*

116

*f*

121

*p*

*cresc.*

126

*p*

*cresc.*

*sf*

131

*sf*

*p*

(136)

(141)

(145)

(149)

(153)

(158)

## Più Allegro

162 2.

167 (p cresc.) sf (p)

171

176 sf sf sf

180 ff sf sf (sf) sf sf sf

184 ff sf sf sf (sf)

\*) So nach Originalausgabe; vielleicht irrtümlich für:

According to original edition; perhaps erroneously for:

Ainsi d'après l'édition originale; peut-être par erreur pour:



# Sonate

*Dem Grafen Franz von Brunsvik gewidmet*

Komponiert 1804/05

Opus 57

Allegro assai

23.

Opus 57

\*) Bogensetzung in T. 3 f. und an entsprechenden Stellen in Autograph und Originalausgabe uneinheitlich; sie wurde überall vereinheitlicht.

\*) Slurring in m. 3 f. and at analogous passages in autograph and original edition is not uniform; this divergence has been rectified throughout.

\*) Dans mes. 3 s. et aux passages similaires, les liaisons sont tracées inégalement, tant dans l'autographe que dans l'édition originale; elles ont été partout uniformisées.

25

29

32

35

38

41

*sfp*

*dimin.*

*pp*

*dolce*

*cresc.*

*p*

*f*

*sf*

*(pp)*

\*) Bogensetzung beim 2. Thema und seinen Wiederholungen in Autograph und Originalausgabe ebenfalls uneinheitlich; auch hier wurde vereinheitlicht.

\*) In autograph and original edition, the slurs in the 2<sup>nd</sup> theme and its repetitions are also not uniform; here too this divergence has been rectified throughout.

\*) Au 2<sup>e</sup> thème et à ses reprises, les liaisons sont aussi inégalement tracées dans l'autographe et l'édition originale. Là aussi elles ont été uniformisées.

48

51

53

55

57

59

\*) In Autograph und Originalausgabe  $e^2$  statt  $fes^2$ .

In autograph and original edition  $e^2$  instead of  $f^b^2$ .

Dans l'autographe et l'édition originale,  $mi^2$  au lieu de  $fab^2$ .

\*\*) In Autograph und Originalausgabe Oktave  $e - e^1$  (oben dagegen  $fes^3$ ).

In autograph and original edition octave  $e - e^1$  (above on the contrary  $f^b^3$ ).

Dans l'autographe et l'édition originale, octave  $mi - mi^1$  (en haut par contre  $fab^3$ ).

(61)

Sheet music for piano, featuring two staves (treble and bass) across six measures (82-87) and two additional measures (88-92). The music is in common time.

**Measure 82:** Treble staff starts with a dotted half note followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.

**Measure 83:** Treble staff continues with sixteenth-note patterns. Bass staff has eighth-note pairs.

**Measure 84:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 85:** Treble staff starts with a dotted half note followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.

**Measure 86:** Treble staff continues with sixteenth-note patterns. Bass staff has eighth-note pairs.

**Measure 87:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 88:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 89:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 90:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*.

**Measure 91:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*, *fp*, *p*.

(94)

*sfp*

(98)

*sfp*

(101)

*dimin.*

(104)

*pp*

*cresc.*

(107)

*f*

*p*

(110)

*cresc.*

Musical score for piano, 6 staves, measures 113-126.

Measure 113: Treble clef, 2 flats. Dynamics: *f*, *p*. Measure 114: Bass clef, 2 flats. Measure 115: Treble clef, 2 flats. Measure 116: Bass clef, 2 flats. Dynamics: *cresc.*, *f*, *sempre più f*. Measure 117: Treble clef, 2 flats. Measure 118: Bass clef, 2 flats. Measure 119: Treble clef, 2 sharps. Measure 120: Bass clef, 2 sharps. Measure 121: Treble clef, 2 sharps. Measure 122: Bass clef, 2 sharps. Dynamics: *ff*, *Ped.* Measure 123: Treble clef, 2 sharps. Measure 124: Bass clef, 2 sharps. Dynamics: *sempre Ped.* Measure 125: Treble clef, 2 sharps. Measure 126: Bass clef, 2 sharps.

(128)

*sempre Ped.*

(130)

(132)

\*

(134)

(138)

(141)

144

147 cresc.

150

153

157

161

\*) Mittelstimme *B* (nicht *G*) in Autograph und Originalausgabe.

\*) In autograph and original edition, inner voice *B* (not *G*).

\*) Voix médiane *Sib* (non *Sol*) dans l'autographe et l'édition originale.

164

*sfp*

*sf(p)*

*dimin.*

*pp*

*dolce*

*cresc.*

*trill*

*pp*

\*) In Autograph und Originalausgabe fehlt beim Triller die einleitende Note; vgl. T. 44.

\*) In autograph and original edition the prefix to the trill is lacking; see m. 44.

\*) Dans l'autographe et l'édition originale manque la petite note introduisant le trille; voir mes. 44.

(187)

(188)

(189)

*f*

(190)

*ff*

*sf*

(191)

*f*

(192)

*ff*

*sf*

(193)

*f*

(194)

*f*

(195)

*(ff)*

*sf*

(196)

*ff*

*sf*

(197)

*sf*

*sf*

(198)

*sf*

*sf*

*ff*

200

p

sfp

sf(p)

202

sf

p dimin.

sf

204

pp

206

cresc.

208

240

p

213

*cresc.*

*f\**) *sf* *sf*

216

*sf* *sf* *ff*

*ped.*

219

*sempre ff*

\*

*ped.*

221

\*

*ped.* \*

\*

223

*ped.* \**ped.* \*

226

*ped.*

\*) *f* nur in Autograph, nicht in Originalausgabe.

\*) *f* only in autograph, not in original edition.

\*) *f* seulement dans l'autographe, pas dans l'édition originale.

(228)



\*

*Ped.*

(230)



\*

*Ped.*

(232)



\*

*Ped.*

(234)

*sempre Ped.**sempre Ped.**adagio*

(236)

*Più Allegro*

(239)



\*\*

(241)

*cresc.**sf*

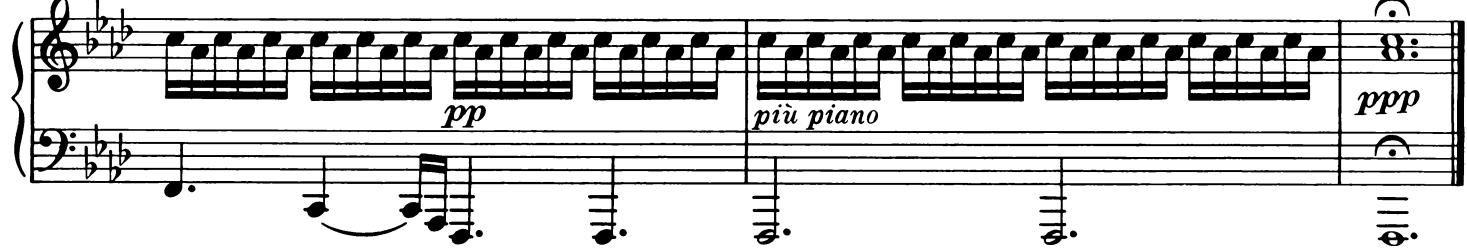
(244) 

(250) 

(253) 

(256) 

(258) 

(260) 

## Andante con moto

*p e dolce*

*sfp*

(9) *rinf.*

*cresc.*

*p*

*p*

*p cresc.*

*f*

*p*

*1.* *2.*

*p sempre ligato*

*sfp*

(39)

1. 2.

(44)

1. 2.

*cresc.*      *rinf.*      *p*

(49)

(52)

(55)

(58)

61

64

67

70

73

76

\* ) Nach Autograph. Originalausgabe setzt  $\flat$  vor  $e^2$ . Korrekturspuren zeigen, dass zunächst  $\natural$  vor  $e^2$  stand.

\* ) According to autograph. First edition has  $\flat$  in front of  $e^2$ . Traces of correction indicate that  $e^2$  was initially preceded by  $\natural$ .

\* ) Ainsi dans l'autographe. L'édition originale note  $\flat$  devant  $mi^2$ . Les traces de correction font apparaître que le  $mi^2$  était initialement précédé d'un  $\natural$ .

Musical score pages 79, 84, and 91. Measure 79 starts with ***ff***, followed by ***f***, ***dimin.***, and ***p dolce***. Measure 84 starts with ***sfp***. Measure 91 starts with ***cresc.***, followed by ***rinf.***, ***p dim.***, ***pp***, ***secco***, ***ff l'Allegro***, ***attacca***, ***Red.***, and ***arpeggio***.

### Allegro ma non troppo

Musical score pages 96, 97, and 98. Measure 96 starts with ***ff***, followed by ***p*** and ***\****. Measure 97 starts with ***cresc.***, followed by ***f***. Measure 98 starts with ***dimin.***, followed by ***pp***.

\*) Arpeggio T. 96 f. nach Autograph. In Originalausgabe in beiden Takten oben und unten getrennte Schlangenlinien; in T. 97 ohne secco.

\*) Arpeggio mm. 96 f. according to autograph. In original edition separate arpeggio signs in both measures above and below; without *secco* in m. 97.

\*) Arpèges mes. 96 s. conformes à l'autographe. Dans l'édition originale aux mêmes mesures en haut et en bas lignes ondulées séparées; sans *secco* à mes. 97.

(21)

(26)

(31)

(36)

(41)

(46)

Musical score for piano, six staves:

- Staff 1 (Treble): Measures 51-55. Dynamics: *f*, *f*.
- Staff 2 (Bass): Measures 51-55.
- Staff 3 (Treble): Measure 56. Dynamics: *sf*, *f*, *sf*.
- Staff 4 (Bass): Measure 56.
- Staff 5 (Treble): Measures 61-65.
- Staff 6 (Bass): Measures 61-65.
- Staff 7 (Treble): Measures 66-70.
- Staff 8 (Bass): Measures 66-70.
- Staff 9 (Treble): Measures 71-75. Dynamics: *cresc.*
- Staff 10 (Bass): Measures 71-75. Dynamics: *sfp*, *sfp*.

80

*cresc.*

*dimin.*

*sfp*

86

*sfp*

*cresc.*

*sfp*

92

*dimin.*

*f*

*sfp*

98

*sf*

*f*

*sf*

103

*\**

*f*

*sf*

(h?)

108

*sf*

*sf*

*ff*

*\*\**

*\*\**

*\*\**

\*) In T. 104, 106, 108, 110 und 296, 298 in Autograph (nicht Originalausgabe) auf Eins staccato.

\*\*) *d* in Autograph, *des* in Originalausgabe.

\*) In mm. 104, 106, 108, 110 and 296, 298 the autograph (not the original edition) has staccato on 1<sup>st</sup> beat.

\*\*) *d* in autograph, *db* in original edition.

\*) Aux mes. 104, 106, 108, 110 et 296, 298 dans l'autographe (pas dans l'édition originale), staccato sur le 1<sup>er</sup> temps.

\*\*) *ré* dans l'autographe, *réb* dans l'édition originale.

113

*dimin.*

118

*pp*

*cresc.*

\*

123

*sf*

*dimin.*

*p*

128

133

138

*f*

*sfp*

Detailed description: The image shows a musical score for piano, consisting of six staves of music. Staff 1 (treble clef) starts at measure 113 with a dynamic of *b*, followed by eighth-note patterns. Staff 2 (bass clef) has a dynamic of *-*. Staff 3 (bass clef) has a dynamic of *dimin.*. Staff 4 (treble clef) starts at measure 118 with a dynamic of *pp*, followed by sixteenth-note patterns. Staff 5 (bass clef) has a dynamic of *cresc.*. Staff 6 (bass clef) starts at measure 123 with a dynamic of *sf*, followed by eighth-note patterns. Measures 128 and 133 show continuation of the patterns. Measure 138 concludes with a dynamic of *sfp*.

\*) Im Autograph steht hier noch ausdrücklich „la seconda parte due volte“ (den zweiten Teil zweimal).

\*) Here the autograph also has “the second part twice”.

\*) Dans l'autographe, il y a encore expressément ici «la deuxième partie deux fois».

154

(143)

148

153

158

163

168

173

P.W.

178

1 1 *ff* *p*

186 *dimin.* *sempre pp* *sempre Ped.*

195 *pp*

208 *pp* *sf* *cresc.*

216 *sf*

222 *rinforzando\*\*\*)*

227 *p* *sf*

\*) Haltebogen nur in Autograph; fehlt in Originalausgabe.

\*\*) In Originalausgabe mit Oberoktave F; ebenso in Autograph nach Korrektur (linke Hd. sollte wie T. 214 f. lauten); Beethoven tilgte diese Korrektur und vergaß dabei die Oberoktave.

\*\*\*) In Autograph *rinforzando*; in Originalausgabe *ritardando* (vermutlich Versehen).

\*) Tie only in autograph; absent in original edition.

\*\*) In original edition with upper octave F; same applies to autograph after correction (left hand should sound as in mm. 214 f.); Beethoven rescinded this correction and presumably forgot to delete the upper octave.

\*\*\*) Autograph has *rinforzando*; original edition has *ritardando* (presumably error).

\*) Liaison de tenue seulement dans l'autographe, manque dans l'édition originale.

\*\*) Dans l'édition originale avec octave supérieure Fa; de même dans l'autographe après correction (la main gauche devait être comme à mes. 214 s.); Beethoven a supprimé cette correction et oublié probablement ce faisant l'octave supérieure.

\*\*\*) Dans l'autographe, *rinforzando*; dans l'édition originale, *ritardando* (probablement par erreur).

(232)

238

244

250

256

261

266

*cresc.*

*sfp*

*sfp*

(271) 
 Measures 271-289: Treble and bass staves. Measure 271: Treble staff has sixteenth-note patterns; bass staff has sustained notes. Measure 272: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 273: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 274: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 275: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 276: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 277: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 278: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 279: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 280: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 281: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 282: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 283: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 284: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 285: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 286: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 287: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 288: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 289: Treble staff has eighth-note pairs; bass staff has sustained notes.

(290) 
 Measures 290-300: Treble and bass staves. Measure 290: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 291: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 292: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 293: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 294: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 295: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 296: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 297: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 298: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 299: Treble staff has eighth-note pairs; bass staff has sustained notes. Measure 300: Treble staff has eighth-note pairs; bass staff has sustained notes.

(301)

*sempre più allegro*

(306)

**Presto**

(312)

(318)

(324)

(328)

\* Hier steht im Autograph (nicht in der Originalausgabe): *più forte*.

\* Here the autograph has *più forte* (not in the original edition).

\* Dans l'autographe se trouve ici: *più forte* (pas dans l'édition originale).

333

*più f*

*sf*      *sf*      *sf*      *sf*

337

*sf*      *sf*      *sf*      *sf*

341

*sf*      *sf*      *sf*      *sf*

346

*sf*      *sf*      *cresc.*

351

*sf*      *sf*      *sf*      *ff*

356

★★)      *ff*

\*) *sf* in T. 342, 344, 346 und 348 nur im Autograph, nicht in Originalausgabe.

\*\*) So in Originalausgabe und in den ursprünglich in leicht abweichender Form niedergeschriebenen, dann durchgestrichenen Schlusstakten des Autographs; bei Neuschrift von Beethoven dann  $F_1$  wohl versehentlich als  $A\flat_1$  notiert.

\*) *sf* in mm. 342, 344, 346 and 348 in the autograph only, not in the original edition.

\*\*) Given thus in original edition and in final bars of the autograph (these originally written in slightly deviating form, afterwards deleted); in the process of recopying, Beethoven wrote  $F_1$  as  $A\flat_1$  (presumably an error).

\*) *sf* aux mes. 342, 344, 346 et 348 seulement dans l'autographe, pas dans l'édition originale.

\*\*) Ainsi dans l'édition originale et aux mesures finales de l'autographe, d'abord écrites sous forme légèrement divergente puis rayées; en recopiant, Beethoven a noté probablement par erreur  $Lab_1$  au lieu de  $Fa_1$ .

# Sonate

*Der Gräfin Therese von Brunsvik gewidmet*

Komponiert 1809

Opus 78

## Adagio cantabile

24.

24. *(p)*

## Allegro ma non troppo

6

leggiermente

10

*cresc.* *p*

14

*cresc.* *sf* *p*

18

22

*cresc.* *te - nu - te*

\* ) Im Autograph und nach diesem in Originalausgabe (wohl versehentlich) *fis<sup>1</sup>/dis<sup>1</sup>*; vgl. T. 75.

\* ) In the autograph and in the original edition based on *it f#<sup>1</sup>/d#<sup>1</sup>* (probably inadvertently); see m. 75.

\* ) Dans l'autographe et d'après celui-ci dans l'édition originale (probablement par erreur) *fa#<sup>1</sup>/ré#<sup>1</sup>*; voir mes. 75.

(25) *f*

(28) *dolce*

(32) *sf p*

*f*

*sf p*

*p*

*1.*

*p*

*2.*

*cresc.*

*dim.*

*pp*

*f*

*f*

*f*

*(p)*

\*) T. 25 f. in Autograph und Originalausgabe unten immer *g*, oben *fis*<sup>2</sup>. Vgl. auch c und his<sup>2</sup> T. 84 f.

\*\*) Bei der Wiederholung sollte die Oberoktave *fis* wohl wegfallen; vgl. T. 5.

\*) Mm. 25 f. in autograph and original edition: below always *g*, above *fis*<sup>2</sup>. See also c and *b*<sup>#2</sup>, mm. 84 f.

\*\*) When repeated, the upper octave-note *f*<sup>#</sup> is presumably intended to be omitted; see m. 5.

\*) Mes. 25 s. dans l'autographe et l'édition originale en bas toujours *sol*, en haut *fax*<sup>2</sup>. Voir aussi *do* et *sit*<sup>#2</sup> aux mes. 84 s.

\*\*) À la reprise, l'octave supérieure *fa*<sup>#</sup> n'est probablement pas répétée; voir mes. 5.

(47)

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

Musical score for piano, six staves of music numbered 72 to 91.

72: Dynamics: *f*, *p*, *cresc.*, *sf*, *sf*, *p*.

78: Measures 78-80 show eighth-note patterns in the upper staff and bass notes in the lower staff.

81: Dynamics: *cresc.*, *te - nu - te*.

84: Dynamics: *ff*, *f*.

87: Dynamics: *p dolce*, *f*.

91: Dynamics: *sf*, *p*, *f*, *sf*, *p*.

\*) Siehe Fußnote Seite 161.

\*) See footnote page 161.

\*) Voir annotation page 161.

(95)

(98)

(101)

(104)

**Allegro vivace**

(9)

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts at m. 15 with a series of eighth-note pairs. Staff 2 (bass clef) has sustained notes from m. 15 to m. 20. Staff 3 (bass clef) has eighth-note pairs from m. 15 to m. 20. Staff 4 (bass clef) starts at m. 20 with eighth-note pairs. Staff 5 (bass clef) starts at m. 26 with eighth-note pairs. Staff 6 (bass clef) starts at m. 32 with eighth-note pairs. Measure 40 begins with a dynamic *pp*. Measure 47 begins with a dynamic *p*.

\*) Nach Autograph und Originalausgabe; vgl. dagegen T. 16 und 104 (Seitenwechsel im Autograph).

\*) According to autograph and original edition; but see mm. 16 and 104 (page break in autograph).

\*) D'après l'autographe et l'édition originale; mais voir mes. 16 et 104 (changement de page dans l'autographe).

(52)

(57)

(62)

(67)

(72)

(77)

(82)

(87)

(94)

(101)

(106)

(111)

(116)

ff

p

ff

\*

p

cresc.

\*

f

p cresc.

f

ff

ff

\*

ff

p

ff

\*

ff

ff

\*

ff

ff

\*

ff

(146)

(151)

(159)

(167)

(175)

(179)

# Sonatine

Komponiert 1809

**Presto alla tedesca**

Opus 79

25.

\* Kein *sf* im Autograph und in Originalausgabe;  
vgl. jedoch T. 53 und 124.

\* No *sf* in autograph and original edition; how-  
ever, cf. mm. 53 and 124.

\* *sf* manque dans l'autographe et l'édition origi-  
nale; cf. cependant mes. 53 et 124.

(36)

cresc.

sf

sf

dim.

cresc.

sf

(42)

sf

dim.

p

tr

f

p

(50)

1.

2.

f

sf

(56)

sf

sf

sf

(62)

sf

sf

sf

sf

sf

sf

dolce

\*Ped.

(69)

sf

sf

sf

sf

sf

sf

\*Ped.

\*Ped.

\*

(75)

f

g

g

g

p

p

82

83

96

103

110

117

124

(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)

(177)

183

189

195

## Andante

4

8

11

14

17

20

23

27

31

\*) Oktave  $g/g^1$  nach Autograph und Originalausgabe; Schreibfehler statt  $b/b^1$ ?

\*) Octave  $g/g^1$  according to autograph and original edition; scribal error intended to read  $bb/b^1$ ?

\*) Octave  $sol/sol^1$  selon l'autographe et l'édition originale; faute de notation au lieu de  $sib/sol^1$ ?

**Vivace**

(9)

Musical score page 176, second system. Treble and bass staves in 2/4 time, key of A major (two sharps). Dynamics: *f*, *p*. Measure 9: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

(17)

Musical score page 176, third system. Treble and bass staves in 2/4 time, key of A major (two sharps). Dynamics: *f*, *sf*, *sf*. Measure 17: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

(23)

Musical score page 176, fourth system. Treble and bass staves in 2/4 time, key of A major (two sharps). Dynamics: *f*, *sf*, *sf*, *dim.*. Measure 23: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

(31)

Musical score page 176, fifth system. Treble and bass staves in 2/4 time, key of A major (two sharps). Dynamics: *p*, *p*. Measure 31: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 32: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 33: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 34: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

(38)

Musical score page 176, sixth system. Treble and bass staves in 2/4 time, key of A major (two sharps). Dynamics: *f*. Measure 38: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 39: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 40: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 41: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

44

p

f

51

58

64

p

3

70

75

80

86

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

\*) G nach der Originalausgabe; im Autograph d.

\*) G according to the original edition; in the autograph d.

\*) Sol d'après l'édition originale; dans l'autographe ré.

# Sonate

*Dem Erzherzog Rudolph von Österreich gewidmet*

Komponiert 1809/10

Opus 81a

**Das Lebewohl (Les Adieux) \***

**Adagio**

Le - be - wohl

*p espressivo*

(h)

2

5

5

5

cresc.

26.

attacca subito l'Allegro

\*) Beethovens eigenhändige Überschrift: „Das Lebe Wohl. Vien am 4<sup>ten</sup> May 1809 bei der Abreise S. Kaiserl. Hoheit des Verehrten Erzherzogs Rudolf“.

\*) Superscription in Beethoven's own hand:  
“The Farewell. Vienna, 4<sup>th</sup> May 1809 on the departure of H. R. H., the esteemed Archduke Rudolf”.

\*) Titre de la main de Beethoven: «Les Adieux. Vienne le 4 mai 1809 à l'occasion du départ de Sa très honorée Altesse Impériale l'Archiduc Rudolf».

Sheet music for piano, featuring six staves of musical notation with various dynamics and performance instructions:

- Staff 1 (Measures 28-30):** Treble and bass staves. Measure 28: Measures 28-29. Measure 30: Dynamics: *cresc.*
- Staff 2 (Measures 33-35):** Treble and bass staves. Measure 33: Measures 33-34. Measure 35: Dynamics: *f*, *sf*, *sf*, *p*.
- Staff 3 (Measures 40-41):** Treble and bass staves. Measure 40: Measures 40-41.
- Staff 4 (Measures 47-48):** Treble and bass staves. Measure 47: Measures 47-48. Measure 48: Dynamics: *espressivo*.
- Staff 5 (Measures 53-54):** Treble and bass staves. Measure 53: Measures 53-54. Measure 54: Dynamics: *espressivo*.
- Staff 6 (Measures 59-60):** Treble and bass staves. Measure 59: Measures 59-60. Measure 60: Dynamics: *p*.

64

1. 2.

71

p

78

cresc. f p p

95

*sempre dimin.*

101

pp

108

*cresc.* *f* *ten.* *sf = p*

114

*cresc.* *sf* *sfp* *cresc.* \*)

119

*sf* *sfp*

124

*cresc.* *f* *sf* *sf*

130

*sf* *p*

135

8.....

\*) T. 118 f. in Autograph und Originalausgabe  
abweichend von der Parallelstelle T. 25 f.

\*) Mm. 118 f. in autograph and original edition  
differ from the parallel passage, mm. 25 f.

\*) Mes. 118 s. dans l'autographe et l'édition originale  
différentes de l'endroit similaire mes. 25 s.

8

(140) 

(146) 

(151) 

(157) 

(165) 

(171) 

176

*sf*    *sfp*

180

181

*p*

192

*cresc.*    *sf*    *dolce*

200

*s*

205

*cresc.*

\*

*p dolce*

210

*s*

\*) Nach Autograph und Originalausgabe.

\*) According to the autograph and the original edition.

\*) D'après l'autographe et l'édition originale.

Musical score for piano, 8 staves, 215-249.

215: Treble clef, 2 flats, 8 measures. Dynamics:  $\text{cresc.}$

216: Treble clef, 2 flats, 8 measures. Measure 8:  $\text{dimin.}$ ,  $p$

217: Treble clef, 2 flats, 8 measures. Measure 8:  $\text{dimin.}$

218: Treble clef, 2 flats, 8 measures. Measure 8:  $\text{dimin.}$

219: Treble clef, 2 flats, 8 measures. Measure 5:  $pp$

220: Treble clef, 2 flats, 8 measures. Measure 5:  $pp$

221: Treble clef, 2 flats, 8 measures. Measure 5:  $cresc. \star)$

222: Treble clef, 2 flats, 8 measures. Measure 5:  $cresc. \star)$

223: Treble clef, 2 flats, 8 measures. Measure 5:  $f$

$\star)$  cresc. nur in Autograph, nicht in Originalausgabe.

$\star)$  cresc. only in autograph, not in original edition.

$\star)$  cresc. seulement dans l'autographe, pas dans l'édition originale.

**Abwesenheit (L'Absence)****Andante espressivo***In gehender Bewegung, doch mit viel Ausdruck*

1

6

10

14

17

19

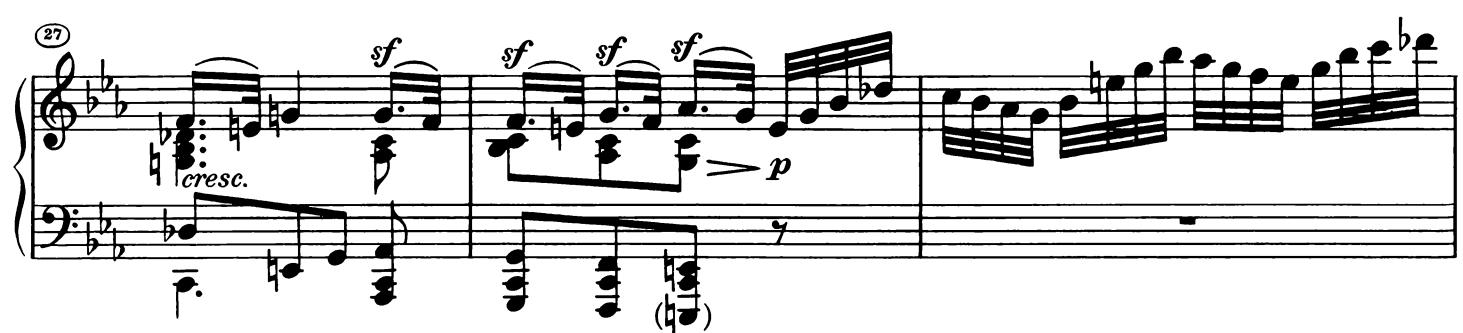
*dimin.* (p) *cresc.*

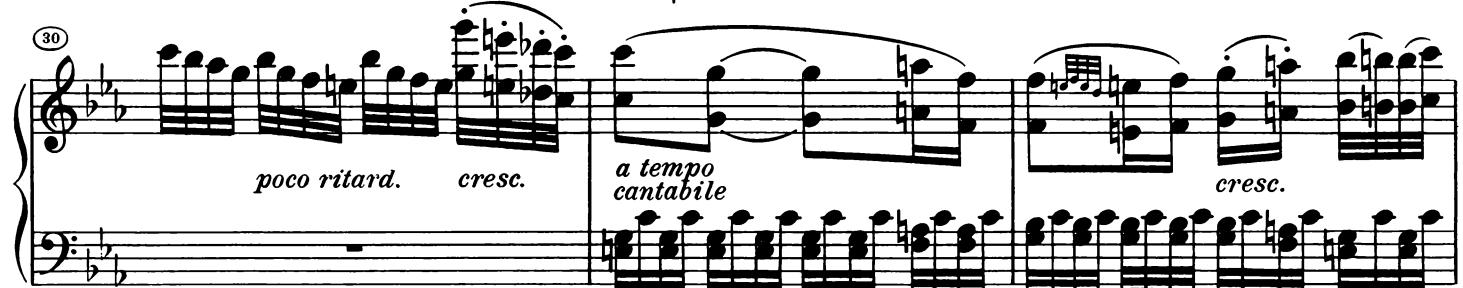
*cresc.* *cantabile* *cresc.*

*p* *tr* *cresc.*

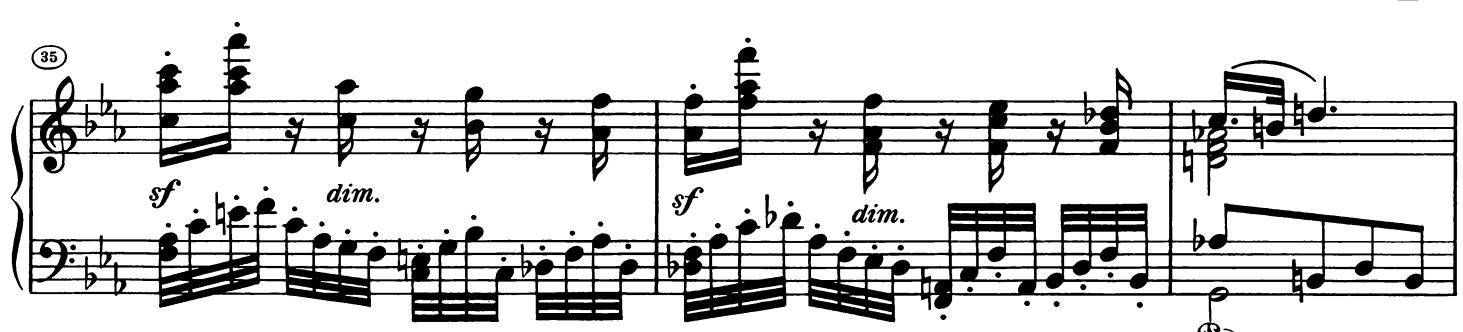
*sf* *dimin.* *sf* *dimin.*

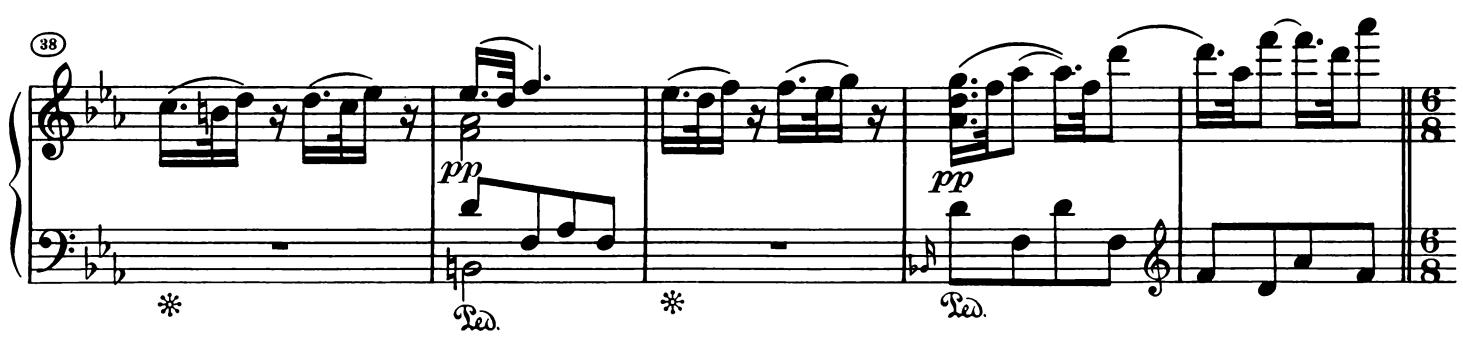
(22) 

(27) 

(30) 

(33) 

(35) 

(38) 

## Das Wiedersehen (Le Retour)

Vivacissimamente

*Im lebhaftesten Zeitmaße*

The sheet music contains six staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one flat, and a common time (indicated by a '6' over an '8'). The second system begins with a bass clef, a key signature of one flat, and a common time. The music is marked 'Vivacissimamente' and 'Im lebhaftesten Zeitmaße'. Various dynamics are indicated throughout, including *f*, *dimin.*, *p*, *cresc.*, *sf*, and *\**. Measure numbers 1 through 22 are present above the staves.

\* In Originalausgabe (wohl versehentlich) *as*<sup>2</sup> statt *c*<sup>3</sup>.

\* In original edition (probably inadvertently) *ab*<sup>2</sup> instead of *c*<sup>3</sup>.

\* Dans l'édition originale, (probablement par erreur) *lab*<sup>2</sup> au lieu de *do*<sup>3</sup>.

(26)

sf sf sf sf ff Ped.

(30) 8..... ff Ped.

\*

(34) 8..... 3

\*

(37)

ff sf sf sf ff ff Ped. \* Ped.

\*

(45) p

(49)

\*) In der Originalausgabe kein *sf* in T. 39 f.;  
vgl. jedoch T. 132 f.

\*) In the original edition no *sf* mm. 39 f.; however,  
see mm. 132 f.

\*) Dans l'édition originale, pas de *sf* aux mes. 39 s.;  
voir cependant mes. 132 s.

(53)

53

57

60

64

67

71

p

trem.

cresc.

8

Musical score for piano, 6 staves, measures 76-96.

Measure 76: Treble staff: Rest, C, G, E. Bass staff: D, C, B, A, G, F, E.

Measure 77: Treble staff: Rest, C, G, E. Bass staff: D, C, B, A, G, F, E. Dynamics: ff, sf.

Measure 78: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E. Dynamics: sf, (p).

Measure 79: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E. Dynamics: 1. (p), 2.

Measure 80: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 81: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 82: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 83: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 84: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 85: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 86: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 87: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 88: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 89: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 90: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 91: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 92: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 93: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 94: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 95: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E.

Measure 96: Treble staff: G, E, C, B, A, G, F, E. Bass staff: D, C, B, A, G, F, E. Dynamics: pp.

Musical score for piano, 6 staves, measures 98-117.

Measure 98: Treble clef, 2 sharps, common time. Bassoon part consists of sustained notes. Piano part has eighth-note chords.

Measure 102: Treble clef, 1 sharp, common time. Bassoon part has eighth-note chords. Piano part has eighth-note chords. Dynamics: *p*.

Measure 106: Treble clef, 1 sharp, common time. Bassoon part has eighth-note chords. Piano part has eighth-note chords. Dynamics: *cresc.*

Measure 110: Treble clef, 1 sharp, common time. Bassoon part has eighth-note chords. Piano part has eighth-note chords. Dynamics: *p*.

Measure 114: Treble clef, 1 sharp, common time. Bassoon part has eighth-note chords. Piano part has eighth-note chords. Dynamics: *cresc.*

Measure 117: Treble clef, 1 sharp, common time. Bassoon part has eighth-note chords. Piano part has eighth-note chords. Measure number 117 is indicated above the staff.

(120) 8.....

(123) 8.....

\*

(126) 8.....

\*

(129) 8.....

Ped.

\*

Ped.

(135) 8.....

\*

(141) 8.....

146

150

154

158

162

8.....

cresc.

166

(170)

(173)

Poco Andante

(178)

*espressivo*

(183)

(188)

Tempo I

*pp poco rit.*

*f*

(192)

*Rit.*

# Sonate

*Dem Grafen Moritz von Lichnowsky gewidmet*

Komponiert 1814

Opus 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

27.

(8) ritard. in tempo

(19) ritard. in tempo

(29) sf (sf)

(34)

(39) cresc. f sf

47

53

57

61

65

72

\*<sup>a</sup>) *b*<sup>1</sup> nach eigenhändiger Abschrift des Erzherzogs Rudolph; im Autograph infolge Radierung undeutlich; in der Originalausgabe wohl irrtümlich Achtelpause. Vgl. T. 204.

\*<sup>a</sup>) *b*<sup>1</sup> as in the copy made by Archduke Rudolph; indistinct in autograph owing to erasure; in original edition eighth-note rest, probably erroneously. See m. 204.

\*<sup>a</sup>) *s*<sup>1</sup> selon la copie manuscrite de l'archiduc Rudolph; dans l'autographe peu lisible ayant été effacé; dans l'édition originale, demi soupir, erreur probable. Voir mes. 204.

\* ) Im Autograph hier Spuren des cresc.-Zeichens, das in den folgenden Takten durch Striche fortgesetzt wird.

\* ) In autograph traces of a cresc. sign here which is continued in the following measures by lines.

\* ) Dans l'autographe à cet endroit, traces du signe de cresc. qui se prolonge en traits aux mes. suivantes.

118

122

126

130

135

144

\*) Akkord nach Abschrift Erzherzog Rudolph; T. 144 ff. im Autograph nur skizziert; dazu die Anmerkung *come sopra*, die sich wohl auch auf den Auftakt bezieht. Originalausgabe hat Achtel  $g^1$  und Viertel  $e$ .

\*) Chord as in Archduke Rudolph copy; mm. 144 ff. of autograph in sketched form only supplied with the remark *come sopra* which is presumably intended to apply to the upbeat also. In original edition eighth note  $g^1$  and quarter note  $e$ .

\*) Accord selon copie de l'archiduc Rudolph; mes. 144 ss. étant seulement esquissées dans l'autographe; de plus, remarque *come sopra* se référant probablement aussi au temps levé. L'édition originale note  $sol^1$  croche et  $mi$  noire.

152

163

173

178

185

192

\*<sup>h</sup>) <sup>h</sup><sup>3</sup> nach Haslinger-Ausgabe von 1826; fehlt in Originalausgabe, Autograph und Abschrift; in beiden Handschriften 8va-Zeichen erst ab 2. Achtel.

\*<sup>b</sup>) <sup>b</sup><sup>3</sup> as in 1826 Haslinger edition; not in original edition, autograph and copy; in both manuscripts 8va sign not until 2<sup>nd</sup> eighth note.

\*<sup>c</sup>) <sup>si</sup><sup>3</sup> selon l'édition Haslinger de 1826; pas dans l'édition originale, l'autographe et la copie; dans les manuscrits, 8va seulement à partir de la 2<sup>e</sup> croche.

198 *a tempo*

202

206

211

223

235

## Nicht zu geschwind und sehr singbar vorgetragen

The music is in 2/4 time, key of A major (three sharps). The first staff starts with *p dolce*. The second staff begins at measure 5 with *cresc.* and *p*. The third staff begins at measure 10 with *cresc.* and a star (\*) below the bass staff. The fourth staff begins at measure 15 with *p*. The fifth staff begins at measure 20 with *cresc.*, *p*, and *teneramente*. The sixth staff begins at measure 25 with *cresc.*

\**A* (nicht *Gis*) in Autograph und Originalausgabe; ebenso T. 82 und 152.

\**A* (not *G $\sharp$* ) in autograph and original edition; also in mm. 82 and 152.

\*) Dans l'autographe et l'édition originale, *La* (non *Sol $\sharp$* ); également aux mes. 82 et 152.

Sheet music for piano, six staves, measures 30-58.

Measure 30: Treble clef, key signature of four sharps. Dynamics: *cresc.*, *f*, *sf*, *p*, *f*. Measure 35: Treble clef, bass clef, key signature of three sharps. Dynamics: *p*, *f*, *p*, *f*, *sf*, *sf*. Measure 40: Treble clef, bass clef, key signature of four sharps. Dynamics: *p*. Measure 45: Treble clef, bass clef, key signature of four sharps. Dynamics: *pp*. Measure 49: Treble clef, bass clef, key signature of four sharps. Dynamics: *#:*, *#:*, *#:*, *#:*. Measure 53: Treble clef, bass clef, key signature of four sharps. Dynamics: *dimin.*, *pp*.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of four sharps. Measure 57 begins with a treble clef and a bass clef, followed by a treble clef. Measure 62 starts with a bass clef. Measure 67 begins with a treble clef. Measure 71 begins with a bass clef. Measure 76 begins with a treble clef. Measure 81 begins with a bass clef. Measure 86 begins with a treble clef. Various dynamics are indicated throughout the piece, including *dolce*, *cresc.*, *p*, *sf*, and *f*. Measure 57 ends with a fermata over the bass note. Measures 62, 67, 71, 76, and 81 each end with a fermata over the bass note. Measure 86 ends with a fermata over the treble note.

91

p *teneramente*

96

cresc. = cresc. f

101

p cresc. f

105

p cresc.

110

f dim. pp 3 3

115

120

p 3 3

This image shows six staves of piano sheet music, numbered 91 through 120. The music is in common time and consists of two systems. The first system starts at measure 91 and ends at measure 110. The second system starts at measure 115 and ends at measure 120. The key signature changes frequently, including G major, F# major, E major, D major, C major, and B major. Various dynamics are indicated, such as *p*, *f*, *cresc.*, *dim.*, and *pp*. Articulation marks like *teneramente* and *cresc.* are also present. Measure 110 features dynamic markings *f*, *dim.*, and *pp* with three-note groups underlined. Measures 115-120 show a continuation of the musical line with dynamic *p* and three-note groups underlined.

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts at m. 124, ending at m. 134. Staff 2 (bass clef) starts at m. 124, ending at m. 134. Staff 3 (treble clef) starts at m. 129, ending at m. 138. Staff 4 (bass clef) starts at m. 129, ending at m. 138. Staff 5 (treble clef) starts at m. 134, ending at m. 144. Staff 6 (bass clef) starts at m. 134, ending at m. 144. Staff 7 (treble clef) starts at m. 145.

**Movement 1:**

- M. 124:** Treble staff: Measures 1-2. Bass staff: Measures 1-2.
- M. 129:** Treble staff: Measures 1-2. Bass staff: Measures 1-2. Dynamics: *f* (measures 1-2). Measure 3: *p*. Measure 4: *sf* (marked with a star), dynamic markings:  $\begin{matrix} 4 & 2 \\ 3 & 1 \end{matrix}$ ,  $\begin{matrix} 2 & 1 \\ 3 & 1 \end{matrix}$ .
- M. 134:** Treble staff: Measures 1-2. Bass staff: Measures 1-2. Dynamics: *sf* (measures 1-2).
- M. 139:** Treble staff: Measures 1-2. Bass staff: Measures 1-2. Dynamics: *p dolce*.
- M. 144:** Treble staff: Measures 1-2. Bass staff: Measures 1-2. Dynamics: *cresc.*, *p*.
- M. 145:** Treble staff: Measures 1-2. Bass staff: Measures 1-2. Dynamics: *cresc.*

\**sf* nur in Autograph und Abschrift Erzherzog Rudolph, nicht in Originalausgabe; in T. 134 fehlt es in allen Vorlagen. T. 138: *sf* in Autograph verbessert in *p*; auch in Abschrift *p*; Originalausgabe hat *sf*.

\**sf* only in autograph and Archduke Rudolph copy, not in original edition; in m. 134 it is missing in all texts. M. 138: *sf* in autograph changed to *p*; copy also has *p*; original edition: *sf*.

\**sf* seulement dans l'autographe et la copie de l'archiduc Rudolph, pas dans l'édition originale; manque à la mes. 134 dans toutes les pièces documentaires. Mes. 138: *sf* corrigé en *p* dans l'autographe; dans la copie aussi *p*; dans l'édition originale, *sf*.

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *p*, *cresc.*, *teneramente*, *f*, *sf*, and *p*. Performance instructions like *cresc.* and *teneramente* are also present. Measure numbers 153, 158, 162, 166, 171, and 176 are indicated at the top of each staff.

181

186

191

196

202

208

(214) *sempre pp* *cresc.*

(221) *f* *f* *sf* *sf* *sf* *dimin.*

(226) *p* *sempre piu p* *poco rit.* *in tempo* *pp*

(231)

(236) *cresc.* *p*

(241) *cresc.* *p*

246

252

258

264

272

278

284

*cresc.*

*p*

*cresc.*

*dimin.*

*pp*

*cresc.*

*f*

*dolce*

*p*

*dolce*

*cresc.*

*p*

*dimin.*

*ri - tar -*

*accelerando*

*dan do*

*cresc.*

*a tempo*

*p*

*pp*

# Sonate

*Der Freiin Dorothea von Ertmann gewidmet*

Komponiert 1816

Etwas lebhaft und mit der innigsten Empfindung  
*Allegretto, ma non troppo*

Opus 101

28.

28.

Opus 101

poco ritard. a tempo

cresc. mf

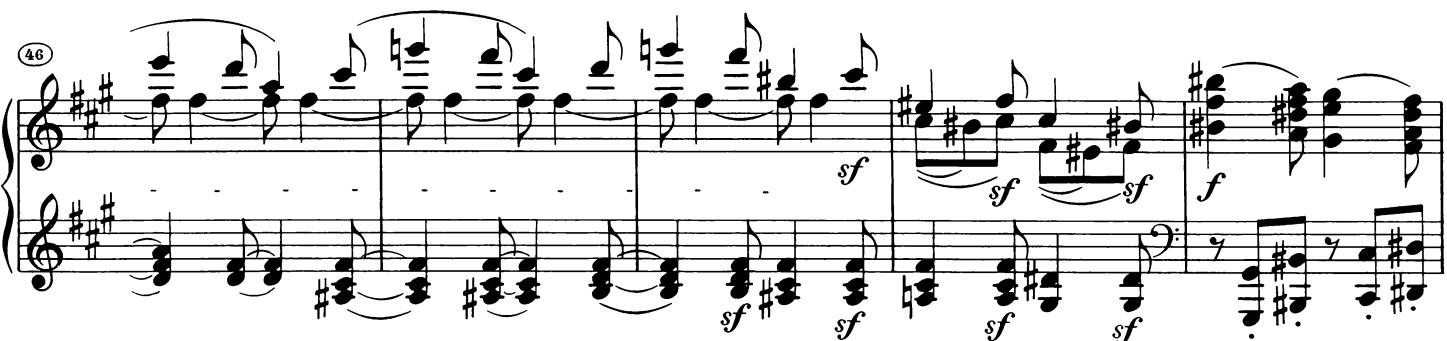
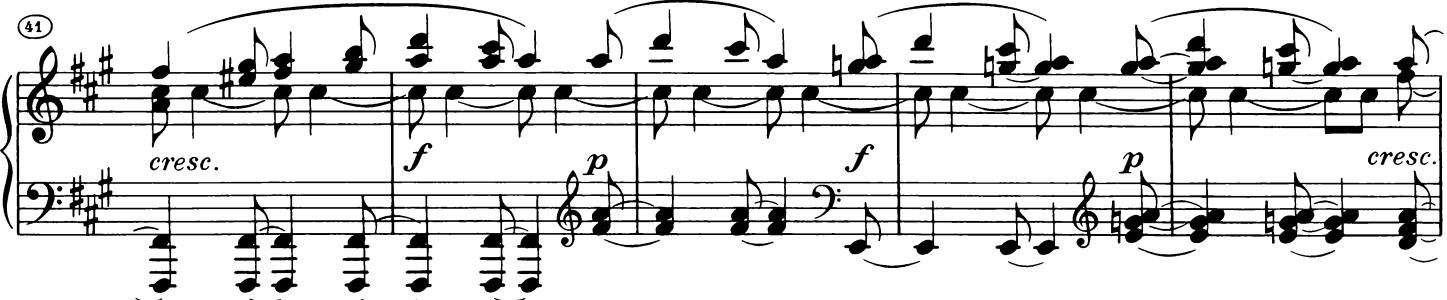
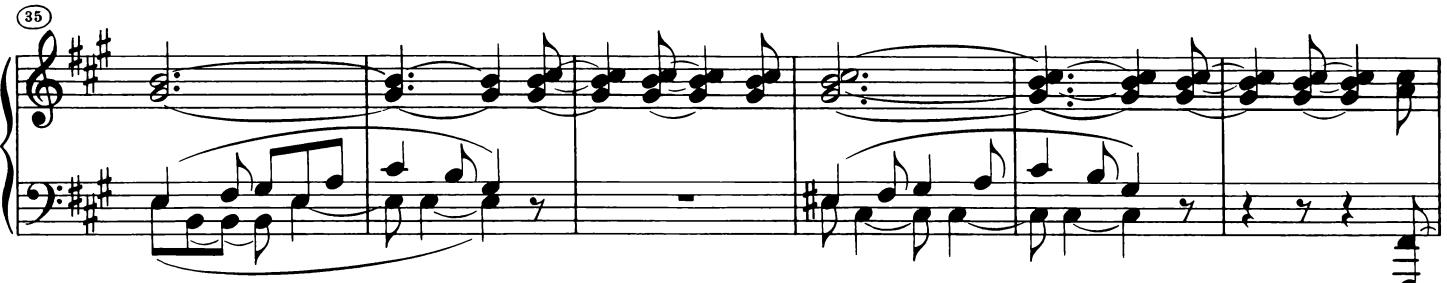
dimin. cresc. dim.

cresc. p cresc. p

cresc. sf p espressivo e semplice

pp

212



\*) Nach Originalausgabe; im Autograph:

According to original edition; in the autograph:  
Ainsi dans l'édition originale; dans l'autographe:

(67)

(73)

(79)

(85)

(91)

(97)

\* *Ritard.* \* *Ritard.* *ritar.* *dan.*

**Lebhaft. Marschmäßig**  
*Vivace alla Marcia*

The musical score consists of eight staves of piano music. The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, and B-flat major. The time signature is common time throughout.

- Staff 1:** Dynamics include *f*, *sf*, *p*, *cresc.*, *fp*, and *sf*. Measure numbers 1 through 4 are present.
- Staff 2:** Measures 5 through 7. Measure 5 starts with a forte dynamic. Measure 7 includes a crescendo marking.
- Staff 3:** Measures 8 through 11. Measure 8 starts with a piano dynamic (*p*). Measure 10 includes a forte dynamic (*ff*).
- Staff 4:** Measures 12 through 15. Measure 12 starts with a *fp* dynamic. Measure 14 includes a crescendo marking.
- Staff 5:** Measures 16 through 19. Measure 16 includes trill markings (*tr*). Measure 18 includes a *sf p* dynamic.
- Staff 6:** Measures 20 through 23. Measure 20 includes a crescendo marking.
- Staff 7:** Measures 24 through 27. Measure 24 includes a dynamic marking with a bass clef and a sharp sign.

(28)

\*) 1. Bassviertel nach Originalausgabe; im Autograph:

1<sup>st</sup> quarter note in bass according to original edition; in the autograph:

1<sup>er</sup> noire à la basse d'après l'édition originale; dans l'autographe:

\* ||: in Autograph und Originalausgabe; T. 64  
|| nur im Autograph, nicht in Originalausgabe.

\*\*) f<sup>1</sup> nach Autograph und Originalausgabe  
(unter Durchbrechung der kanonischen  
Imitation); vgl. dagegen T. 83.

\* ||: in autograph and original edition; in  
m. 64 || only in autograph, not in original  
edition.

\*\*) f<sup>1</sup> according to autograph and original  
edition (deviating from strict canonic  
imitation); however, see m. 83.

\* ||: dans l'autographe et l'édition originale; || à  
mes. 64 seulement dans l'autographe, pas dans  
l'édition originale.

\*\*) f<sup>1</sup> d'après l'autographe et l'édition originale (en  
rupture avec l'imitation genre canon); mais voir  
mes. 83.

92 8  
*piu cresc.*

*Marcia da capo al fine senza repetizione*

**Langsam und sehn suchtvoll**  
*Adagio, ma non troppo, con affetto*

Mit einer Saite  
*Sul una corda*

6

11

15

*Nach und nach mehrere Saiten*  
*(Poco a poco tutte le corde)*

19

## Zeitmaß des ersten Stückes

*Tempo del primo pezzo: tutto il Cembalo, ma piano*

Alle Saiten

21  
Alle Saiten  
*p dolce*  
*stringendo*  
*cresc.*

27  
**Presto**  
**Geschwinde, doch nicht zu sehr, und mit Entschlossenheit**  
*Allegro*  
*f*  
*p*  
*cresc.*  
*f\*\*\**  
*sf*  
*p*

33

38

43

48

\* Der im Autograph etwas undeutlich gesetzte Haltebogen steht in Originalausgabe (wohl versehentlich) bei  $e^2 - e^2$ ; vgl. auch Satz 1, T. 4.

\*\*) Vorschlagnote nur in Originalausgabe, nicht in Autograph.

\*\*\*) *f* nur in Autograph, nicht in Originalausgabe.

\*) The slightly indistinct tie in autograph is found in original edition at  $e^2 - e^2$  (probably inadvertently); see also 1<sup>st</sup> movement, m. 4.

\*\*) Appoggiatura only in original edition, not in autograph.

\*\*\*) *f* only in autograph, not in original edition.

\*) La liaison de tenue ambiguë dans l'autographe est sur  $mi^2 - mi^2$  dans l'édition originale (erreur probable); voir aussi 1<sup>er</sup> mouvement, mes. 4.

\*\*) Appoggiature seulement dans l'édition originale, pas dans l'autographe.

\*\*\*) *f* seulement dans l'autographe, pas dans l'édition originale.

53

cresc.

f sf

58

63

p \*

68

cresc.

73

f

78

sf p dolce

\* T. 66, 67, 70 und 253: Oberstimme auf Eins in Autograph Viertel, in Originalausgabe Achtel.

\*) Mm. 66, 67, 70 and 253: in autograph, upper voice, 1<sup>st</sup> beat, is a quarter note; in original edition, an eighth note.

\*) Mes. 66, 67, 70 et 253: Voix supérieure au 1<sup>er</sup> temps: noire dans l'autographe, croche dans l'édition originale.

83

pp      f      p

Rez.      \*

91

cresc.

p cresc.      f      fp cresc.

ff      p      pp

1. (f)      2. (pp)

poco ritard.      ff      pp

a tempo

\* Autograph oben und unten staccato;  
Originalausgabe nur T. 106 unten staccato.  
T. 295 f. weder in Autograph noch in Originalausgabe staccato.

\*\*) In Autograph hier *p* und erst nach Seitenwechsel in T. 124 (auf Eins) *pp*. Vgl. jedoch T. 130, 137.

\* Staccato upper and lower staves in autograph; original edition staccato only m. 106 lower staff; mm. 295 f. staccato neither in autograph nor original edition.

\*\*) Here the autograph has *p*; *pp* not until 1<sup>st</sup> beat of following page (m. 124). However, see mm. 130, 137.

\* L'autographe en haut et en bas staccato; l'édition originale, staccato seulement mes. 106 en bas; aux m. 295 s. staccato ni dans l'autographe ni dans l'édition originale.

\*\*) Dans l'autographe ici *p* et seulement page suiv. *pp* (mes. 124) sur le 1<sup>er</sup> temps. Voir cependant mes. 130, 137.

(128)

(135)

(142)

(149)

(156)

(163)

\* So in Originalausgabe; nach (undeutlicher) Korrektur im Autograph:

\*\*)  $d^1$  nach Autograph und Originalausgabe; spätere Ausgaben haben meist  $d^1$ .

\*\*\*) Haltebogen in Autograph, nicht in Originalausgabe.

\* Thus, in original edition; according to an (indistinct) emendation in autograph:

\*\*)  $d^1$  according to autograph and original edition; later editions generally have  $d^{\sharp 1}$ .

\*\*\*) Tie over  $a^2 - a^2$  in autograph, not in original edition.

\*) Ainsi dans l'édition originale; après correction (moins claire) dans l'autographe:

\*\*)  $d^1$  d'après l'autographe et l'édition originale; les éditions ultérieures ont le plus souvent  $d^{\sharp 1}$ .

\*\*\*) Liaison de tenue dans l'autographe, pas dans l'édition originale.

207

213

tr

cresc.\*

tr

sf

(sf)

220

sf sf sf sf sf ff

Contra E

227

ff

ped.

8

232

sf

p

\*

238

p

dolce

poco espressivo

\*) Nur in Autograph, nicht in Originalausgabe.

\*) Only in autograph, not in original edition.

\*) Seulement dans l'autographe, pas dans l'édition originale.

(245)

(250)

(255)

(260)

(265) 8.....

(272)

*pianissimo*

*f*

*ff*

*sforzando*

*p dolce*

*pianissimo*

*f*

*p*

*Ped.*

\*

(280)

cresc.

(286)

p cresc.

f

(291)

fp cresc.

ff

p

(297)

pp

pp

(305)

p dolce

sempre p

(312)

ff

p

pp

319



328



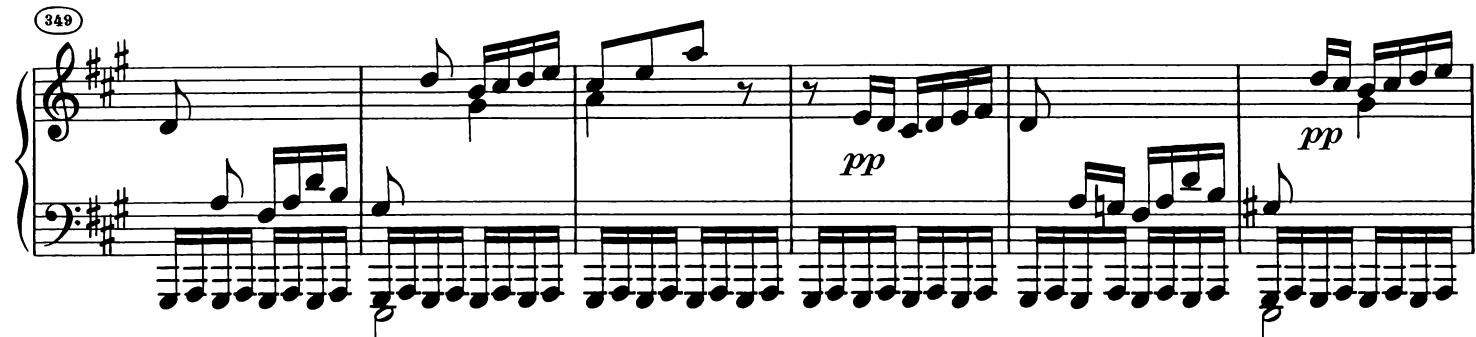
336



342



349



355



\*) cresc. in Autograph, nicht in Originalausgabe.

\*) cresc. in autograph, not in original edition.

\*) cresc. dans l'autographe, pas dans l'édition originale.

# Sonate

## Große Sonate für das Hammer-Klavier

*Dem Erzherzog Rudolph von Österreich gewidmet*

Komponiert 1817/18

Opus 106

**Allegro**  $\text{d} = 138$

29.

29.

ff

*Ped.*

ritard. *a tempo*

*cresc. poco a poco*

*f*

*sf*

*p*

*f*

*sf*

*p*

*Ped.*

*3*

*8*

*cresc..*

*f*

*sf*

*p*

*sf*

*sf*

*sf*

*sf*

(34) *a tempo*

*dimin.* *p ritar* *dan* *pp do f*

*Ped.* \* *Ped.*

(37) *p* *cresc.*

\* *Ped.* \*

(43) 8 *dimin.* 8 *p cresc.*

(48) 8 *p* 8

(53) (p) *p cresc.* *p*

(58) 8 *p cresc.* *p* *cresc.*

63    *poco ritard.*    *dan - do a tempo* \*)

69    *poco ritard.*    *a tempo*

74

79

84    *cresc.*

88    *ff*

\*) In Originalausgabe fehlt Mittelstimme; vgl. T. 299.  
Inner voice missing in original edition; see m. 299.  
Voix médiane manque dans l'édition originale;  
voir mes. 299.

\*\*) *dis<sup>1</sup>* und *cis<sup>1</sup>* nach Originalausgabe; Londoner Erstausgabe hat *dis<sup>1</sup>* und *c<sup>1</sup>*; vgl. T. 304 f.  
*d<sup>#1</sup>* and *c<sup>#1</sup>* according to original edition; the London first edition has *d<sup>#1</sup>* and *c<sup>1</sup>*; see mm. 304 f.  
*ré<sup>#1</sup>* et *do<sup>#1</sup>* selon l'édition originale; la première édition de Londres a *ré<sup>#1</sup>* et *do<sup>#1</sup>*; voir mes. 304 s.

(92)

*sf*

*Ped.* \*

*sf*

*sf*

*sf*

*sf*

*fp\**

(97)

*cresc.*

*p cantabile dolce ed espressivo*

(102)

*cresc.*

(107)

(112)

*ff sf*

*p*

*cresc.*

*Ped.*

(117)

*f*

*sf*

*sf*

*ff*

*p*

*Ped.*

\*) *fp* hier und T. 328 nach Londoner Erstausgabe; in Originalausgabe T. 96 *sf*, T. 328 ohne Angabe.

\*) *fp* here and m. 328 according to London first edition; in original edition m. 96 *sf*; m. 328 without indication.

\*) *fp* ici et mes. 328 selon la première édition de Londres; dans l'édition originale mes. 96 *sf*, mes. 328 sans indication.

120

*sfp*

*sempre Ped.*

2. 8

124

*pp*

*sempre pp*

128

*cresc.*

*sf*

*sf*

*p*

133

*ff*

*fp*

*f*

*p*

Ped.

*sempre Ped.*

\*

139

*sempre p*

144

*cresc.*

*più cresc.* \*\*)

\* T. 139–162: Bögen mit staccato fehlen in Originalausgabe vielfach bei gleichartigen Stellen.

\*\*) Achtel *b* nach Londoner Erstausgabe; die Originalausgabe hat *b* als 4. Viertel.

\* Mm. 139–162: In analogous passages in original edition, the slurs with staccato are frequently missing.

\*\*) Eighth note *bb* according to London first edition; original edition has *bb* as 4<sup>th</sup> quarter note.

\* Mes. 139–162: Les liaisons avec staccato manquent souvent aux endroits similaires dans l'édition originale.

\*\*) Croche *sib* d'après la première édition de Londres; l'édition originale a le *sib* comme 4<sup>e</sup> noire.

149

155

161

167

172

177

183

*ff* *p* *cresc.*

188

*ff* *sempre ff*

193 8

*dimin.* *poco ritardando* *a tempo* *p cantabile*

197 8

*espressivo*

203

*espressivo*

209

*f*

\*) Nach der Londoner Erstausgabe; in der Originalausgabe ohne ♯.

\*) According to London first edition; in original edition without ♯.

\*) D'après la première édition de Londres; dans l'édition originale, sans ♯.

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a dynamic *p*. Staff 2 (bass clef) has a dynamic *p*. Staff 3 (bass clef) has a dynamic *f*. Staff 4 (bass clef) has a dynamic *cresc.*. Staff 5 (bass clef) has a dynamic *f*. Staff 6 (bass clef) has a dynamic *ff*. Articulation marks like *ped.* and *ritard.* are present. Performance instructions include *a tempo*, *\*\*\**, *ritard.*, *a tempo*, *\*\**, *\*\*\**, *cantabile e ligato*, and *cresc. poco a poco*.

\*) T. 224–226: In den Quellen (bis auf eine bei Nottebohm wiedergegebene Skizze) kein  $\flat$  vor *a*. Ob trotzdem *a* statt *ais* zu spielen ist, bleibt offen. Vgl. Paul Badura-Skoda in *Musik · Edition · Interpretation. Gedenkschrift Günter Henle*, München 1980.

\*\*) In den Quellen  $b$  statt  $\sharp$ ; wohl Versehen.

\*\*\*) In Originalausgabe kein Vorzeichen (Versehen?).

\*) Mm. 224–226: In the sources (except of a sketch reproduced by Nottebohm) no  $\flat$  before *a*. Whether or not *a* is intended to be played instead of *a $\sharp$*  is left open to question. See Paul Badura-Skoda in *Musik · Edition · Interpretation. Gedenkschrift Günter Henle*, Munich 1980.

\*\*) Sources give  $b$  instead of  $\sharp$ ; probably an error.

\*\*\*) No accidental in original edition (error?).

\*) Mes. 224–226: Dans les sources, pas de  $\flat$  devant *la* (à l'exception d'une esquisse reproduite chez Nottebohm). Rien ne permet de trancher en faveur *la* plutôt que du *la $\sharp$* . Voir Paul Badura-Skoda dans *Musik · Edition · Interpretation. Gedenkschrift Günter Henle*, Munich 1980.

\*\*) Dans les sources, par erreur,  $b$  au lieu de  $\sharp$ .

\*\*\*) Dans l'édition originale, sans altération (erreur?).

(243)

(244)

(245) *f*

(246) *f*

(247)

(248)

(249)

(250)

(251) *f*

(252)

(253)

(254) *f*

(255) *f* (p) cresc.

(256)

(257) *sf*

(258) *sf*

(259) *sf*

(260) *sf*

(261) *sf*

(262) *sf*

*dimin.* *ri-tar-dan-do* *a tempo*

*ped.*

*do pp ff*

*\* ped. \* ped.*

267

*pp*

*cresc.*

*\*)*

273

*8*

*dim.*

278

*p cresc.*

*p*

*\*\*) )*

283

*cresc.*

*p*

*cresc.*

288

*p*

*cresc.*

293

*p*

*cresc.*

*p dolce*

*poco ritard.*

*8*

*\*)* Pedalaufhebung in Originalausgabe erst nach Fermate, wohl versehentlich; vgl. T. 4 und 38.

*\*\*) In den Quellen *f'* statt *es'*; vgl. jedoch T. 48.*

*\*)* In original edition, the pedal release sign after fermata, probably erroneously; see mm. 4 and 38.

*\*\*) Sources give *f'* instead of *eb'*; but see m. 48.*

*\*) Dans l'édition originale, le signe pour la pédale levée après le point d'orgue, probablement par erreur; voir mes. 4 et 38.*

*\*\*) Dans les sources, *f'* au lieu de *mib'*; mais voir mes. 48.*

298 8 *a tempo* poco ritard. *a tempo*

303

308

312 8 \*) > > >

317 8 cresc.

321 8 ff (sf) \*\*\*) Ped. \*

\*<sup>2</sup>)  $f^2$  nach den Quellen; analog T. 80 wäre auch  $e^2$  denkbar.

\*\*) Nach Originalausgabe; Londoner Erstausgabe entspricht T. 91.

\*<sup>2</sup>)  $f^2$  as in sources; to correspond to m. 80,  $e^2$  might also be conceivable.

\*\*) According to original edition; London first edition corresponds to m. 91.

\*<sup>2</sup>)  $fa^2$  selon les sources; par analogie avec mes. 80,  $mi^2$  également possible.

\*\*) D'après l'édition originale; la première édition de Londres conforme à mes. 91.

326 8.....

sf sf sf sf fp

cresc.

\*)

332

3 3

(cresc.) b

339

ff

Ped.

345 p

cresc.

351 f sf sf sf sf sf sf sf sf sf

357 sf sf sf sf sf sf sf sf p

\*) Die beiden letzten Achtel im Bass nicht in Originalausgabe; vgl. aber T. 97.

\*) Two last eighth notes in bass not in original edition; but see m. 97.

\*) Les deux dernières croches de la basse manquent dans l'édition originale; mais voir mes. 97.

363

372

379

387

393

399

## Scherzo

Assai vivace  $\text{d} = 80$ 

1)  $p^*$  cresc.

6  $f$  cresc.

12  $f$   $(p)$

18  $p$  dim.  $pp$   $pp$   $pp$

26 cresc.  $f$   $p^*$

32  $p$  dim.  $(pp)$

39  $pp$   $pp$  cresc.  $f$

Ped. \*

\*)  $p$  nach Londoner Erstausgabe; fehlt in Originalausgabe.

\*)  $p$  as in London first edition; absent in original edition.

\*)  $p$  selon la première édition de Londres; manque dans l'édition originale.

(47) *semplice* *3* *3* *cresc.*

(51) *p*

(56) *cresc.* *dim.*

(61)

(66)

(71) *cresc.*

(76) *dim.* *p* *pp*  $\frac{2}{4}$

Presto

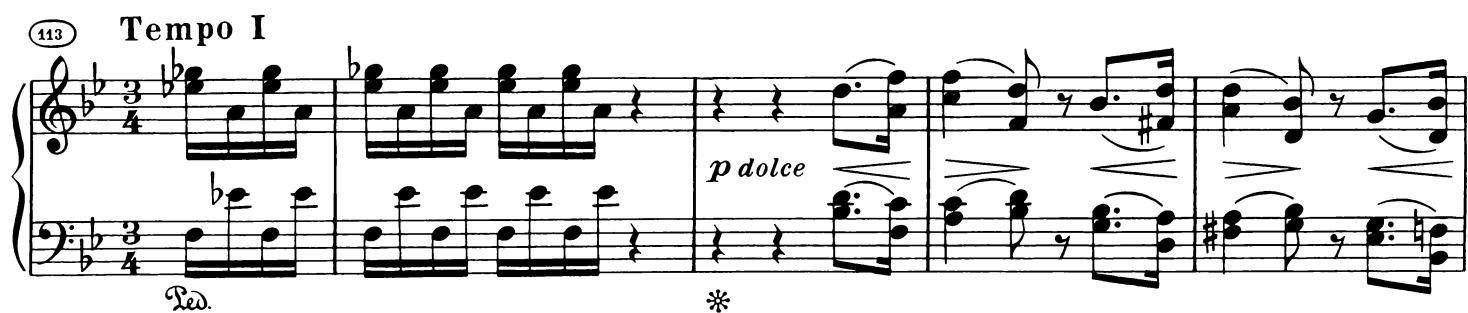
(81) 

(89) 

(96) 

(103) 

(112) 

(113) 

(117)

117

*cresc.*

*f*

*p*

(122)

122

*cresc.*

*f*

(128)

128

*p*

(133)

133

*dim.*

*pp*

*pp*

*pp*

*cresc.*

*fed.*

\*

(141)

141

*f*

*p*

(147)

147

*p*

*dimin.*

*pp*

*pp*

(154) *pp* *pp* *cresc.* *f*

(159) *p* *f* *p* *dim.* *un poco ri-*

(165) *tar - dan - do* *Presto* *ff*

*pp* *cresc.*

(171) *Tempo I\**

*p* *p* *pp*

*Adagio sostenuto*  $\text{♩} = 92$ *Appassionato e con molto sentimento**Una corda mezza voce*

(7) *poco cresc.* *cresc.*

\*) *Tempo I* schon ab letztem Achtel T. 171?\*) *Tempo I* already from the final eighth note m. 171?\*) *Tempo I* dès la dernière croche de mes. 171?

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *cresc.*, *p*, *espressivo*, *cresc.*, *tutte le corde*, *con grand'espressione*, *p cresc.*, and *pp*. Performance instructions include slurs, grace notes, and triplet markings (indicated by the number 3).

12

17

21

25

29

32

Musical score for piano, 8 staves, measures 34-48.

Measure 34: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 35: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 36: Treble staff: dynamic *p*, *cresc. poco a poco*. Bass staff: dynamic *più cresc.*

Measure 37: Treble staff: dynamic *p espressivo*. Bass staff: dynamic *cresc.*

Measure 38: Treble staff: dynamic *dimin.*, *ritard.*. Bass staff: dynamic *\**.

Measure 39: Treble staff: dynamic *a tempo*. Bass staff: dynamic *\**.

Measure 40: Treble staff: dynamic *3*. Bass staff: dynamic *3*.

\*) ♯ nach Londoner Erstausgabe; fehlt in Originalausgabe.

\*\*) In Originalausgabe Haltebogen  $d^2 - d^2$  (Versehen?).

\*) ♯ as in London first edition; absent in original edition.

\*\*) In original edition tie connects  $d^2 - d^2$  (error?).

\*) ♯ selon la première édition de Londres; manque dans l'édition originale.

\*\*) Dans l'édition originale, liaison de tenue  $r\acute{e}^2 - r\acute{e}^2$  (erreur?).

51

53

55

57

una corda      cresc.      tutte le corde      dimin.      pp  
Ped. \*

60

p <sup>3</sup> dim.      pp una corda  
Ped. \* Ped. \* Ped. \*

64

tutte le corde      cresc.      3      una corda

\*) *p* nach Londoner Erstausgabe; fehlt in Originalausgabe.

\*) *p* as in London first edition; absent in original edition.

\*) *p* selon la première édition de Londres; manque dans l'édition originale.

70

cresc.

71

72

73

74

cresc. poco a poco due ed allora tutte le corde

75

76

77

78

f sf sf una corda

79

f tutte le corde sf una corda

80

81

82

83

84

dim. smorzando

85

86

87

pp espressivo cresc. sempre ligato

poco a poco due ed allora tre corde

(\*)

\*) Nach autographem Korrekturblatt Beethovens (Sammlung Bodmer, Zürich): Verlängerungspunkt zur Viertelnote  $b^2$ .

\*\*) In Originalausgabe wohl versehentlich des' statt es'.

\*) According to correction sheet in Beethoven's hand (Bodmer Collection, Zürich): augmentation dot to quarter note  $b^2$ .

\*\*) In original edition  $db^1$  instead of  $eb^1$ ; probably error.

\*) D'après une feuille de corrections autographe de Beethoven (Collection Bodmer, Zürich): point de prolongation pour la noire  $b^2$ .

\*\*) Dans l'édition originale,  $reb^1$  au lieu de  $mib^1$  (erreur probable).

89

*sempre cresc.* *dimin.* *cresc.*

91

*molto espressivo*

*dimin.*

93

*cresc.* *dimin.*

95

*p*

*cresc.*

97

*p*

*cresc.*

*cresc.*

99

*cresc.*

*dimin.*

Detailed description: The image shows six staves of piano sheet music. The top staff starts with a treble clef, followed by five bass staves. Measure 89 begins with eighth-note patterns in the treble and bass staves, followed by dynamic markings 'sempre cresc.', 'dimin.', and 'cresc.'. Measure 91 starts with sixteenth-note patterns, with the instruction 'molto espressivo' above the treble staff and 'dimin.' below it. Measure 93 features eighth-note patterns with 'cresc.' and 'dimin.' markings. Measure 95 has eighth-note patterns with a dynamic 'p' and 'cresc.'. Measure 97 has eighth-note patterns with 'p' and 'cresc.' markings. Measure 99 has eighth-note patterns with 'cresc.' and 'dimin.' markings. The music is set in common time and includes various rests and note heads.

101

*dim.* *p*

103

*p* *dim. poco a poco*

105

*ri-*

\*

108

*tar-* *dan-*

111

*a tempo*

*p\** *cresc.*

\*) In Londoner Erstausgabe *una corda*, T. 113 auf Eins *tutte corde*.

\*\*) In der Originalausgabe *più cresc.*; vermutlich Lesefehler, vgl. T. 27.

\*) London first edition gives *una corda*, on first beat of m. 113 *tutte corde*.

\*\*) In the original edition *più cresc.*; probably erroneous reading, see m. 27.

\*) Dans la première édition de Londres, *una corda*, au 1<sup>er</sup> temps de mes. 113 *tutte corde*.

\*\*) Dans l'édition originale, *più cresc.*; probablement faute de lecture, voir mes. 27.

114

$\text{tr}^{\wedge}$

115

116

117

$(h)\text{tr}^{\wedge}$

*con grand' espressione*

119

120

121

*molto espressivo*

*cresc. poco a poco*

122

*più cresc.*

*p espressivo*

123

\*<sup>3</sup>)  $d\sharp^3$  nach Originalausgabe; in Londoner Erstausgabe  $fis^3$ .

\*\*) In Originalausgabe  $\longleftrightarrow$  erst in T. 122, der dort genau unter T. 120 steht; Lesefehler? Vgl. T. 34.

\*\*\*)  $\natural$  nach Originalausgabe; vgl. auch T. 39. In der Londoner Erstausgabe dagegen  $\sharp$ .

\*<sup>3</sup>)  $d\sharp^3$  as in original edition; London first edition gives  $f\sharp^3$ .

\*\*)  $\longleftrightarrow$  in original edition not until m. 122 (positioned exactly below m. 120); misinterpretation? See m. 34.

\*\*\*)  $\natural$  according to original edition; see also m. 39. London first edition has  $\sharp$ .

\*<sup>3</sup>)  $d\sharp^3$  selon l'édition originale; première édition de Londres:  $fa\sharp^3$ .

\*\*) Dans l'édition originale,  $\longleftrightarrow$  seulement à partir de mes. 122 (juste au-dessous de mes. 120); faute de lecture? Voir mes. 34.

\*\*\*)  $\natural$  selon l'édition originale; voir aussi mes. 39. Par contre dans la première édition de Londres  $\sharp$ .

125

cresc.

128

(---)

ritard.

a tempo

Ped. \*

131

134

<> 3

3

136

<>

3

(138)

(140) *cresc.*

(142) *una corda* *cresc.* *tutte le corde* *p* *dimin.* *pp*  
\* Ped. \*

(145) *(p)* *dim.* *pp* *una corda*  
\* Ped. \* Ped. \* Ped. \*

(150) *tutte le corde* *una corda*

156

*cresc.*

*tutte le corde*

159

161

*cresc.*

163

*Pd.*

165

*f più f*

*una corda*

6      6      (\*)

168

ri - tar - dan

172

*a tempo*

do

176

cresc.  
tutte le corde

dimin.

6 3

\* Ped. \*\*)

179

pp

una corda

2 1

182

pp ppp tutte le corde

\*\*\*)

Ped.

\*) In Originalausgabe Vorschlagsnote  $h^1$  statt  $g^1$ ; wohl Versehen, vgl. T. 14.

\*\*) In Originalausgabe *cis* – *Fis* – *cis*; wohl Versehen.

\*\*\*) Haltebögen nach Londoner Erstausgabe, sie fehlen in Originalausgabe.

\*) In original edition appoggiatura  $b^1$  instead of  $g^1$ ; presumably an error, see m. 14.

\*\*) Original edition has  $c\sharp$  –  $F\sharp$  –  $c\sharp$ ; presumably an error.

\*\*\*) Ties as in London first edition; absent in original edition.

\*) Dans l'édition originale, appogiature *si<sup>1</sup>* au lieu de *sol<sup>1</sup>*; probablement par erreur, voir mes. 14.

\*\*) Dans l'édition originale, *do<sup>#</sup>* – *Fa<sup>#</sup>* – *do<sup>#</sup>*, probablement par erreur.

\*\*\*) Liaisons de tenue selon la première édition de Londres; elles manquent dans l'édition originale.

\* Per la misura si conta nel Largo sempre quattro semicrome, cioè è

**Largo**  $\text{♩} = 76$

*p dolce*

Ped. \* Ped. \* Ped. \* Ped. \*

**Un poco più vivace**

**Tempo I**

**Allegro**

*fp*

\*

**Tempo I**

*cresc.* *f* *p*

Ped. \* Ped. \* Ped. \* Ped.

\* Für den Takt zähle man im Largo immer vier Sechzehntel, d. i.

\* In the Largo always count four sixteenth notes to a measure, thus

\* Dans le Largo, on doit toujours compter quatre doubles croches par mesure, comme ceci:

9 *tenuto*

10

11 *a tempo* *cresc.* *acce - le -*

**Prestissimo** *ri - tar - dan - do*

*ran - do ff* *dim.* *pp*

*(\*) Red.*

**Allegro risoluto**  $\text{d} = 144$

*pp* *cresc.* *f ff* *p sf*

16 *Fuga a tre voci, con alcune licenze\**

17

21 *cresc. .*

\*) Dreistimmige Fuge mit einigen Freiheiten.

\*) Rather free three-part fugue.

\*) Fugue à trois voix avec quelques libertés.

(25)

(26) *sf*

(27) *sf*

(28) *sf*

(29)

*cresc.*

(30) *f*

(31)

(32)

(33) *sf*

(34) *sf*

(35)

(36) *sf*

(37)

(38)

(39) *sf*

(40)

(41)

(42)

(43)

(44)

\*<sup>1</sup>) ♯ nach Londoner Erstausgabe; fehlt in Originalausgabe.

\*<sup>1</sup>) ♯ as in London first edition; absent in original edition.

\*<sup>1</sup>) ♯ selon la première édition de Londres; manque dans l'édition originale.

Musical score for piano, featuring six staves of music with various dynamics and markings:

- Staff 1 (Treble Clef):** Measures 47-48. Dynamics: *sf*, *sf*.
- Staff 2 (Bass Clef):** Measures 47-48.
- Staff 3 (Treble Clef):** Measures 49-50. Dynamics: *sf*, *sf*, *sf*, *sf* (\*)
- Staff 4 (Bass Clef):** Measures 49-50.
- Staff 5 (Treble Clef):** Measures 51-52. Dynamics: *sf*.
- Staff 6 (Bass Clef):** Measures 51-52.
- Staff 7 (Treble Clef):** Measures 53-54. Dynamics: *sf*.
- Staff 8 (Bass Clef):** Measures 53-54.
- Staff 9 (Treble Clef):** Measures 55-56. Dynamics: *sf*, *sf*.
- Staff 10 (Bass Clef):** Measures 55-56.
- Staff 11 (Treble Clef):** Measures 57-58. Dynamics: *sf*.
- Staff 12 (Bass Clef):** Measures 57-58.
- Staff 13 (Treble Clef):** Measures 59-60. Dynamics: *sf*, *sf*.
- Staff 14 (Bass Clef):** Measures 59-60.
- Staff 15 (Treble Clef):** Measures 61-62. Dynamics: *sf*, *sf*.
- Staff 16 (Bass Clef):** Measures 61-62.
- Staff 17 (Treble Clef):** Measures 63-64. Dynamics: *sf*, *sf*.
- Staff 18 (Bass Clef):** Measures 63-64.

\*) Nach Londoner Erstausgabe; fehlt in Originalausgabe.

\*) According to London first edition; absent in original edition.

\*) D'après la première édition de Londres; manque dans l'édition originale.

(68)

(72)

(76)

(80)

(85)

(89)

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

\*) In Originalausgabe (vermutlich Stichfehler):

\*) In original edition (probably error in engraving):

\*) Dans l'édition originale (faute de gravure présumée):

Musical score for piano, page 262, featuring six staves of music. The score includes dynamic markings such as *sf*, *tr.*, *m.s.*, *dim.*, *cresc.*, *p*, *f*, *sf*, and *sf*. Measure numbers 122, 128, 132, 136, 139, and 142 are indicated at the beginning of each staff respectively.

122

*sf*

*tr.*

*m.s.*

*sf*

*tr.*

*sf*

*tr.*

*dim.*

128

*tr.*

*p*

132

*cresc.*

*sf*

*f*

136

139

*sf*

*sf*

142

*sf*

*sf*

*sf*

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *sf*, *p*, and *cantabile*, and performance instructions like *tr* and *sempr p*. The music consists of measures 146 through 163.

**Measure 146:** Treble clef, 2/4 time, key signature of B-flat major (two flats). Dynamics: *sf*, *sf*, *sf*. Measures show eighth-note patterns.

**Measure 149:** Treble clef, 2/4 time, key signature of B-flat major. Dynamics: *sf*, *sf*. Measures show eighth-note patterns.

**Measure 152:** Treble clef, 2/4 time, key signature of A major (no sharps or flats). Dynamics: *p*, *cantabile*. Measures show eighth-note patterns.

**Measure 155:** Treble clef, 2/4 time, key signature of E major (one sharp). Dynamics: *tr*, *sempr p*. Measures show eighth-note patterns.

**Measure 160:** Treble clef, 2/4 time, key signature of E major. Dynamics: *tr*. Measures show eighth-note patterns.

**Measure 163:** Treble clef, 2/4 time, key signature of E major. Dynamics: *cantabile*, *tr*. Measures show eighth-note patterns.

168

172

177

178

179

180

181

182

183

184

185

186

187

188

189

190

A musical score for piano, consisting of six staves of music. The score is divided into six systems by vertical bar lines. The first system starts at measure 193 with a dynamic of *sf*. The second system starts at measure 197. The third system starts at measure 201, with dynamics *sf*, *sf*, *dolce*, and *cresc.*. The fourth system starts at measure 205, with dynamics *sf*, *ff*, and *trem.*. The fifth system starts at measure 209, with dynamics *sf*, *sf*, *sf*, and *sf*. The sixth system starts at measure 213, with dynamics *sf* and *trem.*

193

sf

sf

trem.

ff

197

sf

201

sf

sf

dolce

cresc.

(H<sup>2</sup>)

205

sf

ff

trem.

209

sf

sf

sf

sf

213

sf

trem.

(217)

217

(221)

221

(225)

225

(229)

229

(232)

232

(235)

235

(238)

(241)

(244)

(256) *una corda*

*sempre dolce cantabile*

*sempre ligato*

ff

(260)

(h?)

(270)

ri - tar - dan - do

(279) *a tempo*

\*) In Originalausgabe c<sup>1</sup> (wohl versehentlich).\*) In original edition c<sup>1</sup> (probably erroneously).\*) Dans l'édition originale, do<sup>1</sup> (probablement par erreur).

Musical score for piano, 6 staves, measures 305-324.

Measure 305: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Articulations: *sf*, *sf*, *sf*.

Measure 306: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*.

Measure 313: Treble staff has eighth-note pairs. Bass staff has sixteenth-note pairs. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*.

Measure 317: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*. Measure ends with *(f)*.

Measure 321: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *f*, *sf*. Articulations: *p*, *f*, *sf*.

Measure 324: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Articulations: *sf*, *sf*, *sf*, *sf*.

(328)

*sf*

*ff*

*b* *sf*

*p* *m.a.* *m.a.*

*cresc.*

*più cresc.*

*f* *sf*

Musical score for piano, six staves, measures 349-369.

Measure 349: Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.

Measure 353: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *tr*, *sf*, *sf*.

Measure 357: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *tr*, *sf*.

Measure 361: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *tr*, *sf*.

Measure 365: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *ff*, *p*, *cresc.*, *tr*.

Measure 369: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *ff*, *p*, *tr*, *sf*, *sf*, *sf*, *sf*.

(373) *pp*

(376) *ri-tar*

*Poco adagio*

*Tempo I*

*dan-do p*

*cresc.* *pp* *pp*

*cresc.*

(388) *ff sf trm* *trm* *trm* *trm* *trm*

(394) *trm* *trm* *ff* *ff* *ff* *ff*

\*) In Originalausgabe Nachschlag nur in T. 392 und 396.

\*) In original edition grace note only in mm. 392 and 396.

\*) Dans l'édition originale, petite note finale seulement aux mes. 392 et 396.

## Sonate

*Maximiliane Brentano gewidmet*

Komponiert 1820

Opus 109

Vivace, ma non troppo.

*sempre legato*

30.

*p dolce*      *cresc.*

A musical score page showing a piano piece. The top staff is in treble clef, 2/4 time, and F major (no sharps or flats). The bottom staff is in bass clef, 2/4 time, and F major. The key signature changes to G major (one sharp) at measure 6. Measure 1 starts with a forte dynamic. Measures 2-5 show eighth-note patterns. Measure 6 begins a new section labeled 'Adagio espressivo'. Measures 7-10 show sustained notes and chords. Measure 11 starts with a piano dynamic and a crescendo. Measures 12-13 show eighth-note patterns. Measure 14 starts with a forte dynamic and a crescendo. Measures 15-16 show eighth-note patterns.

Adagio espressivo

(6)      *f*      *p*      *cresc.*      *f*      *cresc.*

(11)      *p*      *cresc.*      *f*      *p*      *cresc.*      *p*

(13)      *f*      *dim.*      *p*

(14)      *espressivo*      *cresc.*      *8*

(15)      *6*      *ri*      *tar*      *- dan - do*

*sfp*      *dimin.*

## Tempo I

(16) *dolce*

(21) *sempre legato*  
*cresc.*

(26) *cresc.*

(31) *sfp* *sfp* *sfp*

(36) *sempre legato*  
*sfp* *sfp* *sfp* *sfp* *sfp*

(41) 8  
*sfp* *cresc.*

(47) 8

(53) 8

**Adagio espressivo**

(58) 4

(61)

(63)

**Tempo I**

(65)

\* T. 58: Dynamische Zeichen laut Autograph (wie T. 9). Originalausgabe hat hier (wohl versehentlich) noch ein *p*.

\* M. 58: Dynamic marks according to autograph (like m. 9). Original edition has here (perhaps by mistake) also a *p*.

\* Mes. 58: Signes de nuances d'après l'autographe (conforme à la mes. 9). L'édition originale a ici encore un *p* (probablement par erreur).

276

(66)

71

78

87

93

Prestissimo

*ff*

*ben marcato*

\*

8

16      *legato*

24      *p*      *un poco espressivo*

33      *a tempo*  
p      *cresc.*

39      *sempre piu cresc.*      *rinfz.*<sup>\*)</sup>      p

45

<sup>\*)</sup> *rinfz.* nur im Autograph, nicht in Originalausgabe.

<sup>\*)</sup> *rinfz.* only in autograph, but not in original edition.

<sup>\*)</sup> *rinfz.* seulement dans l'autographe, pas dans l'édition originale.

(61)

*p*

*pp*

*cresc.*

(62)

*f*

(63)

*tr.*

*dimin.*

(64)

*p*

(75)

*p*

(81)

*sul una corda*

(89)

*sempre più p*

(97)

*pp*

*pp*

(105)

*tutte le corde*

*ff*

(112)

*ff sf*

(119)

*p espressivo*

*a tempo*

(125)

*cresc.*

280



138



144



150



156



162



168



**Gesangvoll, mit innigster Empfindung**  
*Andante molto cantabile ed espressivo*

Musical score page 1, measures 1-5. Treble and bass staves. Key signature: 3 sharps. Time signature: 3/4. Dynamics: mezza voce.

Musical score page 1, measures 6-10. Treble and bass staves. Key signature: 3 sharps. Dynamics: cresc., p.

Musical score page 1, measures 11-15. Treble and bass staves. Key signature: 3 sharps. Dynamics: cresc., sf, mezza voce.

**Var. I**  
**Molto espressivo**

Musical score page 2, measures 16-20. Treble and bass staves. Key signature: 3 sharps. Measure 16 starts with a forte dynamic. Measure 17 has a crescendo. Measure 18 has a dynamic marking '5'.

Musical score page 2, measures 21-25. Treble and bass staves. Key signature: 3 sharps. Measures 21-22 labeled '1.', measures 23-24 labeled '2.'. Measure 25 has a crescendo.

Musical score page 2, measures 26-30. Treble and bass staves. Key signature: 3 sharps. Measures 26-27 labeled '1.', measures 28-29 labeled '2.'. Dynamics: sf\*\*, mezza voce, cresc.

\*) Nach Originalausgabe; im Autograph:

According to original edition; in autograph:  
D'après l'édition originale; dans l'autographe:



\*\*) sf nach Originalausgabe; im Autograph: rf.

sf according to original edition; autograph reads rf.  
sf d'après l'édition originale; rf dans l'autographe.

Var. II  
Leggiermente

(33)

*p*

(35) *cresc.*

(38) *dimin.*      *cresc.*      *dimin.* *p*

(41) *tr*      *tr*      *tr*  
*teneramente*

(44) *tr*

(47) *cresc.*      *dimin.* *p*

49                    *pp leggiermente*

51                    *cresc.* - - - *decresc.* - - - *cresc.* - - -

54                    *dimin.* - - - *p* \*)

57                    *tr*                    *tr*                    *tr*

60                    *tr*                    *tr*                    *cresc.* - - - *ff* \*\*)

63                    *p*                    *cresc.*                    *dim.*                    *p*

\*) *cisis*<sup>2</sup> im Autograph, *cis*<sup>2</sup> in Originalausgabe.  
 \*\*) Originalausgabe hier irrtümlich >>. Das Autograph setzt deutlich das *cresc. fort* (*cresc. = =*), das *p* in T. 63 soll subito eintreten.

\*) *cx<sup>2</sup>* in autograph, *c<sup>#</sup>2* in original edition.  
 \*\*) Here original edition erroneously has >>. The autograph distinctly prolongs the *cresc.* (*cresc. = =*), *p* (m. 63) should begin subito.

\*) *dox<sup>2</sup>* dans l'autographe, *do<sup>#</sup>2* dans l'édition originale.  
 \*\*) Édition originale ici par erreur >>. Dans l'autographe, le *cresc.* continue distinctement (*cresc. = =*), le *p* à la mes. 63 doit se manifester subito.

Var. III  
Allegro vivace

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (three sharps). The time signature varies between common time and 2/4. The score is divided into measures by bar lines. Measure numbers 65, 70, 75, 80, 85, and 90 are indicated above the staves. The vocal parts are written in soprano and alto clefs. The piano part is in bass clef. Various dynamics such as *f*, *sf*, *p*, and *cresc.* are used throughout the piece. Articulation marks like dots and dashes are present on the notes. Measure 85 starts with a forte dynamic *f*. Measure 90 features a piano dynamic *p*. Measure 91 begins with a dynamic *cresc.*

\* Staccato nach Originalausgabe; fehlt im Autograph.

\* Staccato according to original edition; absent in autograph.

\* Staccato d'après l'édition originale; manque dans l'autographe.

## Var. IV

**Etwas langsamer als das Thema***Un poco meno andante ciò è un poco più adagio come il tema*

97

*piacevole*

99

*cresc. poco a poco*

102

*dim.*

1.

*pp*

2.

*pian.*      *\*pian.*      \*

106

*sempre pp*

*f* *sf* *il più forte* *ff* *p. dim.*

*cresc.* *dim.*

108

*f* *sf* *il più forte* *ff* *p. dim.*

110

*dolce* *ff*

*1.* *pp*

*2.*

112

*ff*

*2.*

*Var. V*

*Allegro, ma non troppo*

*113*

*sf*

113

*ff*

*sf*

119

*sf*

*sempre f*

\*) Akzente und *sf* in diesem Takt getreu nach Autograph; in Originalausgabe sind die beiden Akzente auf das folgende Sechzehntel verschoben.

\*) Accents and *sf* in this measure faithfully reproduced from autograph; in original edition position of both accents transferred to next sixteenth note.

\*) À cette mesure, accents et signes de *sf* identiques à l'autographe; dans l'édition originale, les deux accents ont été déplacés sur la double croche suivante.

\*\*) Nach Originalausgabe; im Autograph: / According to original edition; in autograph: / D'après l'édition originale; dans l'autographe:

\*\*\*) Haltebogen  $e^3 - e^3$  nur im Autograph, nicht in Originalausgabe (Zeilenwechsel!).

\*\*\*) Tie connecting  $e^3 - e^3$  in autograph, not in original edition (change of system!).

\*\*\*) Dans l'autographe, liaison de tenue  $mi^3 - mi^3$ ; manque dans l'édition originale (changement de portée!).

(124)

(128)

(133)

(138)

(143)

(148)

Var. VI

Tempo I del tema

*Cantabile*

153

158

160

162

164

\*) Haltebogen *A*–*A* in Originalausgabe, nicht im Autograph.

\*) Tie connecting *A*–*A* in original edition, not in autograph.

\*) Dans l'édition originale, liaison de tenue *La*–*La*, pas dans l'autographe.

Musical score for piano, 6 staves, measures 167-178.

Measure 167 (Measures 1-4): Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs. Dynamics: *tr.*, *tr.*, *(#)*, *f*. Measure 170 (Measures 5-8): Treble staff: sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 172 (Measures 9-12): Treble staff: sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 174 (Measures 13-16): Treble staff: sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 176 (Measures 17-20): Treble staff: sixteenth-note pairs. Bass staff: eighth-note pairs. Measure 178 (Measures 21-24): Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.

(180) 8

(182) 8

(184) 8

*dimin.*

*più dimin.*

*pp*

*cantabile*

*cresc.*

*sf*

*ritard.*

(186)

(188)

(190)

*Red.*

\*) Nach der Originalausgabe; im Autograph Akkord.

\*) According to original edition; in autograph chord.

\*) D'après l'édition originale; dans l'autographe accord.

# Sonate

Komponiert 1821

**Moderato cantabile molto espressivo**

Opus 110

31.

*p con amabilità  
(sanft)*



(6)



(9)



(12)



(14)



(16)



18

20

*p* molto legato

cresc.

24

*p* cresc.

*sf*

*f*

29

*sf*

*sf*

*sf*

*p*

32

*cresc.*

*dim.*

*p*

*dolce*

35

*dimin.*

A musical score for piano, featuring two staves (treble and bass) in common time and a key signature of four flats. The score consists of six staves, each starting with a dynamic instruction:

- Staff 1 (Measures 39-40): *b*, *b*, *cresc.*
- Staff 2 (Measures 41-42): *p*
- Staff 3 (Measures 43-44): *p*
- Staff 4 (Measures 45-46): *p*
- Staff 5 (Measures 47-48): *p*
- Staff 6 (Measures 49-50): *p*

The music includes various performance techniques such as slurs, grace notes, and dynamic markings like *cresc.* and *p*. Measure 56 concludes with a fermata over the bass staff.

Musical score for piano, 6 staves, measures 58-70.

Measure 58 (Bass clef, 2 flats): Crescendo (cresc.)

Measure 59 (Treble clef, 2 flats): Bass line continues with eighth-note patterns.

Measure 60 (Treble clef, 1 flat): Dynamics: *p*, cresc. (measures 60-61), *p* (measure 62).

Measure 61 (Treble clef, 1 flat): Bass line continues.

Measure 62 (Treble clef, 1 flat): Dynamics: *p*.

Measure 63 (Treble clef, 1 flat): Bass line continues.

Measure 64 (Treble clef, 1 flat): Crescendo (cresc.)

Measure 65 (Treble clef, 1 flat): Diminuendo (dimm.).

Measure 66 (Treble clef, 1 flat): Dynamics: *pp*.

Measure 67 (Treble clef, 1 flat): Bass line continues.

Measure 68 (Treble clef, 1 flat): Dynamics: *p*.

Measure 69 (Treble clef, 1 flat): Bass line continues.

Measure 70 (Treble clef, 1 flat): Dynamics: *p*.

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *p*, *sf*, *f*, *ritenente*, *a tempo*, *p molto legato*, *cresc. zurückhaltend*, and *p espressivo*. The music consists of various note patterns, rests, and measure endings. Measure numbers 72, 74, 76, 80, 84, and 88 are indicated at the beginning of each staff.

\*) C nach einer möglicherweise auf Beethoven zurückgehenden, späteren Korrektur; in allen Originalvorlagen:

C according to later correction, possibly by Beethoven; in all original sources:

Do selon une correction ultérieure qui, peut-être, remonte à Beethoven; dans toutes les sources originales:



Musical score for piano, six staves, measures 94-108.

Measure 94 (Measures 1-3): Treble clef, 2 flats. Dynamics: cresc., dim., p. Measure 95 (Measures 4-6): Treble clef, 2 flats. Measure 96 (Measures 7-9): Bass clef, 2 flats. Measure 97 (Measures 10-12): Treble clef, 2 flats. Dynamics: cresc., dim.. Measure 98 (Measures 13-15): Treble clef, 2 flats. Dynamics: p, dim., pp, p leggiermente. Measure 99 (Measures 16-18): Bass clef, 2 flats. Measure 100 (Measures 19-21): Treble clef, 2 flats. Measure 101 (Measures 22-24): Bass clef, 2 flats. Measure 102 (Measures 25-27): Treble clef, 2 flats. Measure 103 (Measures 28-30): Bass clef, 2 flats. Measure 104 (Measures 31-33): Treble clef, 2 flats. Dynamics: cresc.. Measure 105 (Measures 34-36): Bass clef, 2 flats.

(110)

(113)

**Allegro molto**

(10)

(21)

(31)

1.           2.

Ped.

\*) In Originalausgabe  $c^3/es^3$  statt  $es^3$ .\*) In original edition  $c^3/eb^3$  instead of  $eb^3$ .\*) Dans l'édition originale,  $do^3/mib^3$  au lieu de  $mib^3$ .

41 ff  
p  
\* sf  
Ped. \*)

49 ff  
p  
ff \* (sf)  
Ped. (ff)

58 ff  
p  
\* 2 (sf)  
Ped. (ff)

66 ff  
p  
\* sf sf  
Ped. (ff) \*

75 sf f p  
Ped. \* p dim.  
Ped.

84 pp  
\*

\*) Stellung gemäß Autograph; in der Originalausgabe hier und an vergleichbaren Stellen auf Zwei.

\*) Position as in autograph; in original edition here and in analogous passages on 2<sup>nd</sup> beat.

\*) Position selon l'autographe; dans l'édition originale, ici et pour les passages analogues sur 2<sup>e</sup> temps.

92

una corda

*p* tutte le corde

*f*

(102)

*sf*

*p* ritar - dan do

*f*

*a tempo*

*sf*

(112)

*f*

*sf*

*sf*

*sf*

*p*

(123)

*sf*

*sf*

*sf*

*sf*

*a tempo*

ritar - dan do

*ff*

2

1.

2.

Coda

*f*

1

*sf*

1

*sf*

1

*dim.*

1

*p* poco ritar - - dan do

*Lew.*

**Adagio ma non troppo**

*una corda*

**più adagio****Recitativo***Rit.***Andante***cresc.*

\*

**Adagio***sempre tenuto*  
*Rit.**ritar*  
—  
*tutte le corde**dando**dimin.**cantabile*  
—  
*una corda***Meno adagio***cresc.***Adagio**  
*ten.**dim. smorzando***Adagio ma non troppo***p tutte le corde*

\*

*Rit.***Klagender Gesang**  
*Arioso dolente**cresc.* — *dim. p*

\*

The musical score consists of five staves of piano music. Staff 11 starts with a treble clef, two flats, and a dotted half note. Staff 14 follows with a treble clef, two flats, and a dotted half note. Staff 17 starts with a treble clef, two flats, and a dotted half note. Staff 20 starts with a treble clef, two flats, and a dotted half note. Staff 23 starts with a treble clef, two flats, and a dotted half note. Various dynamics and performance instructions are included, such as *p*, *p cresc.*, *decresc.*, *cresc.*, *dim.*, *pp*, and *2e*.

\*) Achtel im Autograph; Sechzehntel in der Originalausgabe.

\*) Eighth note in autograph; sixteenth note in original edition.

\*) Dans l'autographe, croche; dans l'édition originale, double croche.

## Fuga

Allegro ma non troppo

(27)

*p*

*sempre p*

(33)

(38)

(43)

*cresc.*

*f*

*dimin.*

(48)

(53)

*p*

58

63

cresc.

68

f

p

73

ff

78

p

83

f

p

\*) Mittelstimme nach einer von Beethoven revidierten Abschrift und Originalausgabe. Autograph:

Middle voice according to copy revised by Beethoven and original edition; autograph:

Voix médiane selon une copie révisée par Beethoven et l'édition originale; autographe:



(88)

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

L'istesso tempo di Arioso

Ermattet, klagend  
Perdendo le forze, dolente

(119)

*dim. p*

*poco cresc.*

(122)

*pp*

*poco cresc.*

(125)

*p cresc.*

*dim.*

(128)

*poco cresc.*

*dimin.*

(131)

*una corda*

*cresc.*

*dimin.*

*dimin.*

(134)

*dimin.*

*dimin.*

## L'istesso tempo della Fuga poi a poi di nuovo vivente

*Nach und nach wieder auflebend  
sempre una corda*

137      *L'inversione della Fuga. Die Umkehrung der Fuge*

143

149

155

160      *cresc.*

165      *poi a poi tutte le corde*      *Meno Allegro. Etwas langsamer*

The musical score is composed of five systems of piano music. System 1 (measures 137-142) starts with a dynamic of 6/8, 8, and includes the instruction "Nach und nach wieder auflebend sempre una corda". System 2 (measures 143-148) starts with a dynamic of 6/8, 8, and includes the instruction "L'inversione della Fuga. Die Umkehrung der Fuge". System 3 (measures 149-154) starts with a dynamic of 6/8, 8. System 4 (measures 155-160) starts with a dynamic of 6/8, 8. System 5 (measures 161-174) starts with a dynamic of 6/8, 8, followed by "cresc.". The final measure (measure 174) includes dynamics "p" and "2 5", and markings "\*) m. d." and "\*) m. a.".

\*) T. 168 – 174: *m.d.* und *m.s.* nach Autograph.\*) Mm. 168 – 174: *m.d.* and *m.s.* as in autograph.\*) Mes. 168 – 174: *m.d.* et *m.s.* selon l'autographe.

(170) *m. d.*

*nach und nach*

(173) *tempo primo*

*wieder geschwinder*

(176)

*sf*

*f*

(179)

*sf*

*(sf)*

(182)

*sf*

*sf*

*5 1*

(186)

*sf*

*5 1 3 1 2 1*

189

193

197

201

205

209

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*ff*

*ff*

*ff*

*Rwd.*

*ff*

*Rwd.*

\*)  $es^1$  nach Originalausgabe; in beiden Autographen und in Abschrift  $des^1$ .

\*\*)  $es^1$  in Autograph ( $des^1$  ausdrücklich verbessert in  $es^1$ ) und eigenhändiger Zweitsschrift;  $des^1$  in von Beethoven revidierter Abschrift und Originalausgabe.

\*)  $eb^1$  as in original edition; both autographs and copy give  $db^1$ .

\*\*)  $eb^1$  in autograph ( $db^1$  expressly changed to  $eb^1$ ) and a 2<sup>nd</sup> autograph copy;  $db^1$  in copy revised by Beethoven and original edition.

\*)  $mib^1$  selon l'édition originale; dans les deux autographes et dans la copie,  $reb^1$ .

\*\*)  $mib^1$  dans l'autographe ( $reb^1$  expressément corrigé en  $mib^1$ ) et une copie autographe;  $reb^1$  dans copie révisée par Beethoven et dans l'édition originale.

# Sonate

*Dem Erzherzog Rudolph von Österreich gewidmet*

Komponiert 1821/22

Opus 111

32. **Maestoso**

Opus 111

(3) **tr**

**cresc.**

**f**

**3**

**tr**

**cresc.**

**f**

**sf**

**3**

**tr**

**cresc.**

**f**

**sf**

**6**

**p**

**dimin.**

**pp**

**sempre pp**

**10**

**cresc.**

**f**

**sf**

**sfp**

**sfp**

**sfp**

**p**

**14**

**pp**

**5**

**tr**

\*

## (17) Allegro con brio ed appassionato

36

39

42

44

47

50

8  
\*  
\*  
\*

*meno allegro*  
<sup>12</sup>  
6

*Tempo I*

*Adagio*

(53) ritar - dan - do *ff*

(57) *non ligato*  
*p cresc.* *ff* *sf* *sf*

(60) *sf* *sf*

(63) *sf* *(sf)* *tr.* *tr.*

(66) *tr.* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

(69) 1. *ff* 2. *ff* *p* *cresc.* *sf*

(72) A two-page musical score for piano. The top page shows measures 72-77. The left hand is in treble clef, the right hand in bass clef. Measure 72 starts with a piano dynamic (p). Measure 73 has a '3' over the measure and a 'sempre p' instruction. Measure 74 has a '3' over the measure. Measure 75 has a '3' over the measure. Measure 76 has a '3' over the measure. Measure 77 ends with a fermata and a trill. The bottom page shows measures 78-82. Measure 78 starts with a bass note. Measure 79 has a bass note. Measure 80 has a bass note. Measure 81 has a bass note. Measure 82 starts with a piano dynamic (p), followed by a crescendo (cresc.) and a bass note.

(82) Measures 82-85. The left hand is in treble clef, the right hand in bass clef. Measures 82-83 show eighth-note patterns. Measure 84 starts with a piano dynamic (p), followed by a trill, a bass note, another trill, and a bass note. Measure 85 starts with a forte dynamic (f), followed by a sforzando (sf).

(85) Measures 85-88. The left hand is in treble clef, the right hand in bass clef. Measures 85-86 show eighth-note patterns. Measure 87 starts with a sforzando (sf), followed by a bass note, another sforzando (sf), and a bass note. Measure 88 starts with a sforzando (sf), followed by a bass note.

(91) Measures 89-92. The left hand is in treble clef, the right hand in bass clef. Measures 89-90 show eighth-note patterns. Measure 91 starts with a forte dynamic (ff), followed by a sforzando (sf), a bass note, another sforzando (sf), and a bass note. Measure 92 starts with a piano dynamic (p), followed by a bass note.

314

95

*dan-* *do* *cresc.*

98

*do* *ritenente* *f* *sf*

101

104

107

110

113

*do* *riten.* *\**

116 *sf* (*p*) *meno allegro*

117 *Adagio*  
*ritar.* - - *dan* - *do* *cresc.*

118 *Tempo I*

124 *p* *meno allegro*

127 *ritar.* - - *dan* - *do* *cresc.* *poi a poi sempre più allegro*

130 8 ..... *(ff)*

133 *p cresc.* *ff* *sf* *sf*

\*) Autograph, Abschrift und Pariser Erstausgabe:  
In autograph, copy and Paris first edition:  
Dans l'autographe, la copie et la première édition de Paris:

Ossia 8.....  
8.....

Fehlt in der von Beethoven korrigierten Wiener Erstausgabe.  
Absent in the Vienna first edition corrected by Beethoven.  
Manque dans la première édition de Vienne corrigée par Beethoven.

316



139



142



145



150



153



156



**Arietta**  
**Adagio molto semplice e cantabile**

The musical score consists of five staves of music, each with two systems (measures 9-16, 17-24, 25-32, 33-40, and 41-48).

- Measure 9:** Treble clef, 9/16 time, dynamic *p*. Bassoon part starts at measure 16.
- Measure 17:** Treble clef, 9/16 time. Dynamics: *cresc.*
- Measure 25:** Treble clef, 9/16 time. Dynamics: *sf > p*, *dolce*, *sempre ligato*.
- Measure 33:** Treble clef, 9/16 time. Bassoon part starts at measure 41.
- Measure 41:** Treble clef, 9/16 time. Bassoon part starts at measure 41.
- Measure 49:** Treble clef, 9/16 time. Bassoon part continues.

Performance instructions include *cresc.*, *sf > p*, *dolce*, *sempre ligato*, and dynamic markings *p*, *cresc.*, *sf > p*.

*L'istesso tempo*

*sempre ligato*

*sf*

*sf*

*dolce*

*mano sinistra*

*cresc.*

*sempre ligato*

\*) Haltebogen  $e^1 - e^1$  nach Autograph und einer überprüften Abschrift. In Originalausgabe steht der Bogen bei  $h$  und  $c^1$  (wohl Lesefehler).

\*) Tie  $e^1 - e^1$  according to the autograph and a revised copy. Original edition has a slur between  $b$  and  $c^1$  (probably a clerical error).

\*) Liaison de tenue  $mi^1 - mi^1$  d'après l'autographe et une copie vérifiée. Dans l'édition originale, la liaison est entre  $si$  et  $do^1$  (probablement erreur de lecture).

(40) 1. 2.

(42)

*cresc.* *p*

(45)

*cresc.*

(48) 1. 2. *L'istesso tempo*

*sf* *p* *f*

(49)

*sempre f*

(51)

(53)

(55)

1.

2.

(56)

Musical score for piano, four staves, measures 58-64.

**Measure 58:** Treble staff: dynamic *f*, bass staff: dynamic *p*. A bracket covers both staves.

**Measure 59:** Treble staff: dynamic *cresc.*

**Measure 60:** Treble staff: dynamic *f*, bass staff: dynamic *sf*. A bracket covers both staves.

**Measure 61:** Treble staff: dynamic *sf*, bass staff: dynamic *sf*. A bracket covers both staves.

**Measure 62:** Treble staff: dynamic *sf*, bass staff: dynamic *sf*. A bracket covers both staves.

**Measure 63:** Treble staff: dynamic *sf*, bass staff: dynamic *sf*. A bracket covers both staves.

**Measure 64:** Treble staff: dynamic *f*, bass staff: dynamic *sf*. A bracket covers both staves. Measure 64 is divided into two endings:

- Ending 1:** Treble staff: dynamic *f*, bass staff: dynamic *sf*.
- Ending 2:** Treble staff: dynamic *f*, bass staff: dynamic *sf*. The bass staff includes a 9/16 time signature.

A musical score for piano, featuring two staves. The top staff uses bass clef and common time, with a tempo marking of *pp*. The bottom staff also uses bass clef and common time. Measure 65 consists of eighth-note chords. Measure 66 begins with eighth-note chords and transitions to sixteenth-note patterns, with the instruction *sempre pp*. Measure 68 continues the sixteenth-note patterns. Measure 70 shows a change in key signature and instrumentation, with the right hand in treble clef and the left hand in bass clef. Measure 72 starts with a dynamic *cresc.*, followed by sixteenth-note patterns with grace notes, marked *leggiermente*, *pp*, and *sempre pp*. Measure 74 concludes the page with sixteenth-note patterns.

65

*pp*

66

*sempre pp*

68

70

*leggiermente*

*cresc.*

*pp*

*sempre pp*

72

74

Musical score for piano, 6 staves, 76-86.

Staff 1 (Treble Clef): Measures 76-77. Treble clef. Key signature: one sharp. Measures 76: 16th-note pattern of G-A-B-C-D-E-F#-G. Measures 77: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 78: 16th-note pattern of G-A-B-C-D-E-F#-G.

Staff 2 (Treble Clef): Measures 76-77. Treble clef. Key signature: one sharp. Measures 76: 16th-note pattern of G-A-B-C-D-E-F#-G. Measures 77: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 78: 16th-note pattern of G-A-B-C-D-E-F#-G.

Staff 3 (Treble Clef): Measures 76-77. Treble clef. Key signature: one sharp. Measures 76: 16th-note pattern of G-A-B-C-D-E-F#-G. Measures 77: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 78: 16th-note pattern of G-A-B-C-D-E-F#-G.

Staff 4 (Treble Clef): Measures 76-77. Treble clef. Key signature: one sharp. Measures 76: 16th-note pattern of G-A-B-C-D-E-F#-G. Measures 77: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 78: 16th-note pattern of G-A-B-C-D-E-F#-G.

Staff 5 (Bass Clef): Measure 78. Bass clef. Key signature: one sharp. Measure 78: 16th-note pattern of G-A-B-C-D-E-F#-G.

Staff 6 (Bass Clef): Measure 78. Bass clef. Key signature: one sharp. Measure 78: 16th-note pattern of G-A-B-C-D-E-F#-G.

Measure 79: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 80: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 81: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 82: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 83: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 84: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 85: 16th-note pattern of G-A-B-C-D-E-F#-G. Measure 86: 16th-note pattern of G-A-B-C-D-E-F#-G.

Performance instructions:

- Measure 78: *sempre staccato*
- Measure 80: *pp*
- Measure 82: *sempre pp*

A musical score for piano, featuring four staves of music. The score consists of two systems of measures, each starting with a bass clef and a common time signature.

**Measure 88:** The top staff begins with a bass note followed by a eighth-note triplet. The second staff has a continuous eighth-note pattern. The third staff starts with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 89:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 90:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 91:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 92:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 93:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 94:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 95:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

**Measure 96:** The top staff consists of a continuous eighth-note pattern. The third staff begins with a bass note followed by a eighth-note triplet. The fourth staff begins with a bass note followed by a eighth-note triplet.

(98)

(100)

*cresc.*

*sf*

(102)

*sf*

*cresc.*

*Ped.*

\*

(104)

*sf*

*Ped.*

\*

*Ped.*

\*

*Ped.*

*ossia*

(106)

*f*

*p*

*dim.*

*pp*

*f*

(113)

*p cresc.*

*sf*

*p cresc.*

*dim.*

*sf* — *p*

(120) *espressivo*

*p*

*dim.*

*pp*

(124)

*sempre pp*

(128)

*cresc.*

3 3 3

(131)

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a measure number in parentheses above the staff.

**Staff 1 (Treble Clef):**

- Measure 133:** The first measure shows a single eighth note followed by a sixteenth-note rest. The second measure shows a sixteenth-note rest followed by a single eighth note.
- Measure 135:** The first measure starts with a dynamic *f*. The second measure starts with a dynamic *sf*.
- Measure 137:** The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*.
- Measure 139:** The first measure starts with a dynamic *cresc.* The second measure starts with a dynamic *cresc.*
- Measure 141:** The first measure starts with a dynamic *sf*. The second measure starts with a dynamic *p*.

**Staff 2 (Bass Clef):**

- Measure 133:** The bass staff has continuous sixteenth-note patterns.
- Measure 135:** The bass staff has continuous sixteenth-note patterns.
- Measure 137:** The bass staff has continuous sixteenth-note patterns.
- Measure 139:** The bass staff has continuous sixteenth-note patterns.
- Measure 141:** The bass staff has continuous sixteenth-note patterns.

(148)

cresc.

(145)

sf

(147)

p

(149)

sf

(151)

p

A musical score for piano, featuring five staves of music. The score consists of two systems of measures.

**System 1 (Measures 153-156):**

- Staff 1 (Treble): Dynamics: *sf*, *p*, *sf*, *p*. Articulation: Staccato dots on eighth notes. Measure 156 ends with a crescendo.
- Staff 2 (Bass): Measures 153-156 show eighth-note patterns.

**System 2 (Measures 157-159):**

- Staff 1 (Treble): Measure 157 starts with sixteenth-note patterns. Measure 158 begins with a dynamic *f*. Measure 159 starts with *sf*.
- Staff 2 (Bass): Measures 157-159 show eighth-note patterns.

**System 3 (Measures 160-162):**

- Staff 1 (Treble): Measures 160-162 feature sustained notes with grace notes and trills.
- Staff 2 (Bass): Measures 160-162 show eighth-note patterns.

Musical score for piano, page 330, featuring six staves of music. The score includes dynamics, articulations, and performance instructions.

**Measure 164:** Treble clef. Measure number 164. Measures 1-2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 4: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *tr*.

**Measure 166:** Treble clef. Measure number 166. Measures 1-2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *tr*.

**Measure 168:** Treble clef. Measure number 168. Measures 1-2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *tr*.

**Measure 170:** Treble clef. Measure number 170. Measures 1-2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *tr*.

**Measure 172:** Treble clef. Measure number 172. Dynamics: *pp*. Measures 1-2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measures 3-4: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *tr*.

**Measure 174:** Treble clef. Measure number 174. Measure 1: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 2: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 3: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 4: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 5: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 6: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 7: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 8: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *cresc.* Measures 9-10: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *f*. Measures 11-12: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *sf*. Measures 13-14: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *sf*. Measures 15-16: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *p*. Measures 17-18: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *dim.* Measures 19-20: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *pp*. Measures 21-22: Left hand eighth-note chords, right hand sixteenth-note patterns. Articulation: *A*.