

BEETHOVEN

Klaviersonaten

BAND II

URTEXT



G. HENLE VERLAG

BEETHOVEN

KLAVIERSONATEN

BAND II

NACH EIGENSCHRIFTEN, ABSCHRIFTEN
UND ORIGINALAUSGABEN HERAUSGEGEBEN

VON

B. A. WALLNER

FINGERSATZ VON
CONRAD HANSEN

G. HENLE VERLAG MÜNCHEN

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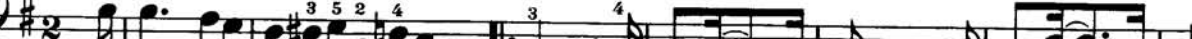
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SONATE

Komponiert 1801/02

Opus 31 Nr. 1

Allegro vivace

16. 

8

5

4

p

f

p

1 3 1 4 1

17

26

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is primarily in the right hand, featuring a series of chords and eighth notes. The left hand provides a harmonic accompaniment with chords and eighth notes. The piece includes a crescendo marking and ends with a final chord. The score is numbered 26 in the top left corner.

33

Example 33 is a 3/4 piece in D major. The score is for piano and features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The melody includes a triplet and fingerings are indicated throughout.

38

4 1 1 5

sf *sf*

3 3 2 5 5 1

43

rfz *p*

1

50

f *p* *f*

4 1 5

57

p

5 1

64

cresc. *p*

2 1 4 1 2 5 3

4

69

1 3 2 1

(74)

(79)

(84)

(90)

(96)

(101)

(107)

*) Bei Cappel Baßtöne Achtel statt Viertel (ohne Pausen); ebenso T. 272 f.; im Nachdruck Simrock jeweils Staccato.

*) Cappel gives in the bass eighth-notes instead of quarter-notes (no rests); also in b. 272 f.; Simrock reprint gives staccato in each case.

*) Ed. Cappel, croches à la basse au lieu de noires (sans silences); de même mes. 272 suiv.; staccato dans l'édition Simrock.

114

p *f*

122

p *f*

129

p *f*

135

p *f*

139

p *f*

143

p *f*

147

p *f*

152

Measures 152-156. The music is in G major (one sharp). The right hand features a continuous eighth-note pattern with various fingering numbers (1-5). The left hand plays a steady eighth-note accompaniment with fingering numbers (1-5). Measure 156 ends with a double bar line.

157

Measures 157-161. The music continues with eighth-note patterns. Measures 158, 159, 160, and 161 are marked with *sf* (sforzando). The right hand has a more complex melodic line with slurs and ties, while the left hand maintains a rhythmic accompaniment. Measure 161 ends with a double bar line.

162

Measures 162-167. The music features a mix of eighth and sixteenth notes. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Measure 167 ends with a double bar line.

168

Measures 168-175. The music continues with eighth-note patterns. Measures 170 and 171 are marked with *f* (forte), and measures 172 and 173 are marked with *p* (piano). The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Measure 175 ends with a double bar line.

176

Measures 176-185. The music features a mix of eighth and sixteenth notes. The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Measures 180 and 181 are marked with *f* (forte), and measures 182 and 183 are marked with *p* (piano). Measure 185 ends with a double bar line.

186

Measures 186-190. The music continues with eighth-note patterns. Measures 187 and 188 are marked with *pp* (pianissimo), and measure 189 is marked with *ff* (fortissimo). The right hand has a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Measure 190 ends with a double bar line.

197

f *p* *f*

206

p *f* *p*

215

cresc. *p*

222

f

229

cresc. *ff* *p*

235

242

Measures 242-247. Treble and bass staves. Treble staff features a triplet of eighth notes (marked *f*) and a triplet of sixteenth notes (marked *sf*). Bass staff features a triplet of eighth notes (marked *sf*) and a triplet of sixteenth notes (marked *sf*). Fingerings 1, 2, 3, and 4 are indicated.

248

Measures 248-252. Treble and bass staves. Treble staff features a triplet of eighth notes (marked *f*) and a triplet of sixteenth notes (marked *f*). Bass staff features a triplet of eighth notes (marked *f*) and a triplet of sixteenth notes (marked *f*). Fingerings 1, 2, 3, and 4 are indicated.

253

Measures 253-258. Treble and bass staves. Treble staff features a triplet of eighth notes (marked *p*) and a triplet of sixteenth notes (marked *p*). Bass staff features a triplet of eighth notes (marked *p*) and a triplet of sixteenth notes (marked *p*). Fingerings 1, 2, 3, and 4 are indicated.

259

Measures 259-264. Treble and bass staves. Treble staff features a triplet of eighth notes (marked *cresc.*) and a triplet of sixteenth notes (marked *f*). Bass staff features a triplet of eighth notes (marked *cresc.*) and a triplet of sixteenth notes (marked *f*). Fingerings 1, 2, 3, 4, and 5 are indicated.

265

Measures 265-270. Treble and bass staves. Treble staff features a triplet of eighth notes (marked *p*) and a triplet of sixteenth notes (marked *pp*). Bass staff features a triplet of eighth notes (marked *p*) and a triplet of sixteenth notes (marked *pp*). Fingerings 1, 2, 3, 4, and 5 are indicated.

271

Measures 271-276. Treble and bass staves. Treble staff features a triplet of eighth notes (marked *cresc.*) and a triplet of sixteenth notes (marked *p*). Bass staff features a triplet of eighth notes (marked *cresc.*) and a triplet of sixteenth notes (marked *p*). Fingerings 1, 2, 3, 4, and 5 are indicated.

(279)

Measures 279-284. Treble clef, key of D major. Measure 279 starts with a forte (*ff*) dynamic. The bass line features a triplet of eighth notes in measure 279. The melody is a continuous eighth-note pattern.

(285)

Measures 285-290. Treble clef, key of D major. The melody continues with eighth-note patterns. Measure 290 ends with a half note chord.

(290)

Measures 290-296. Treble clef, key of D major. Measure 290 starts with a forte (*sf*) dynamic. The melody is a continuous eighth-note pattern. Measure 296 ends with a half note chord.

(297)

Measures 297-306. Treble clef, key of D major. Measure 297 starts with a pianissimo (*pp*) dynamic. The melody is a continuous eighth-note pattern. Measure 306 ends with a half note chord.

(306)

Measures 306-315. Treble clef, key of D major. The melody is a continuous eighth-note pattern. Measure 315 ends with a half note chord.

(316)

Measures 316-321. Treble clef, key of D major. Measure 316 starts with a forte (*ff*) dynamic. The melody is a continuous eighth-note pattern. Measure 321 ends with a half note chord.

Adagio grazioso

Travis Pickens

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cresc.

sf

(p) *pp*

20

cresc.

sf

p

23

3 1 2 2

3 7 3 4 5 2

4 2 3

Musical score for "The Rose Tree" in 5/4 time. The score is written for piano (p) and includes a trill (tr) in the right hand. The melody is in G major (one sharp) and features a series of eighth and sixteenth notes. The bass line is simple, with a few notes and rests. The score is marked with a piano (p) dynamic.

30

Musical score for 'The Rose Tree'. The score is written for piano and voice. The piano part is in G major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a '1' and a '4' above the first measure, and a '1' above the second measure. The accompaniment is marked with a '5' below the first measure, and a '5' below the second measure. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a '1' and a '4' above the first measure, and a '1' above the second measure. The accompaniment is marked with a '5' below the first measure, and a '5' below the second measure.

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

35 *pp*

38 *cresc.* *f*

40 *dimin.* *fp*

42 *fp*

44 *fp*

46 *fp*

48

48

50

52

55

59

63

66

fp

f

cresc.

dimin.

pp

sf

tr

p

70

cresc. *sf*

72

3

3

3 5

(p) tr

2

1 1

74 *leggieramente*

The musical score for exercise 74, titled "leggieramente", is written for piano. It consists of two systems of music. The first system contains two measures. The second system also contains two measures. The right hand part is characterized by a rapid melody with numerous triplets and slurs, indicating a light and agile touch. The left hand part provides a harmonic foundation with chords and a trill in the final measure.

78 *leggeramente*

A musical score for a piece titled 'leggeramente'. The score is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo/mood is indicated as 'leggeramente'. The music features a complex, fast-paced melody in the treble clef with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass clef. There are several fingerings indicated by numbers 1 through 5. The piece ends with a double bar line and a repeat sign.[illegible]

80

pp *cresc.* *sf*

83

p *pp* *(cresc.)* *sf*

86

p

89

p

cresc.

p *cresc.* *dimin.*

91

Measures 91-92. Treble clef: Measure 91 has a trill on a whole note, followed by a half note and a quarter note. Measure 92 has a half note, a quarter note, and a half note. Bass clef: Measure 91 has a piano (*p*) accompaniment of eighth notes. Measure 92 continues the eighth-note pattern.

93

Measures 93-94. Treble clef: Measure 93 has a trill on a whole note, followed by a half note and a quarter note. Measure 94 has a half note, a quarter note, and a half note. Bass clef: Measure 93 has a piano (*p*) accompaniment of eighth notes. Measure 94 continues the eighth-note pattern.

95

Measures 95-96. Treble clef: Measure 95 has a triplet of eighth notes, followed by a quarter note and an eighth note. Measure 96 has a quarter note, an eighth note, and a half note. Bass clef: Measure 95 has a piano (*p*) accompaniment of eighth notes. Measure 96 continues the eighth-note pattern.

97

Measures 97-98. Treble clef: Measure 97 has a triplet of eighth notes, followed by a quarter note and an eighth note. Measure 98 has a quarter note, an eighth note, and a half note. Bass clef: Measure 97 has a piano (*p*) accompaniment of eighth notes. Measure 98 continues the eighth-note pattern.

99

Measures 99-100. Treble clef: Measure 99 has a trill on a whole note, followed by a half note and a quarter note. Measure 100 has a half note, a quarter note, and a half note. Bass clef: Measure 99 has a piano (*p*) accompaniment of eighth notes. Measure 100 continues the eighth-note pattern.

102

Measures 102-103. Treble clef: Measure 102 has a triplet of eighth notes, followed by a quarter note and an eighth note. Measure 103 has a quarter note, an eighth note, and a half note. Bass clef: Measure 102 has a piano (*p*) accompaniment of eighth notes. Measure 103 continues the eighth-note pattern.

105 *cresc.* *f*

108

110

112 *sf* *sf*

114 *decresc.* *p* *pp*

117 *cresc.* *sf* *p* *pp*

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

**) In Orig.-Ausg. u. Frühdrucken steht das *sf*, anders als in T. 112, erst bei der nachfolgenden Viertelnote; in T. 113 fehlt es ganz.

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

**) In original and early editions the *sf* is found – not as in bar 112 – but with the following quarter-note (quaver); in bar 113 it is lacking altogether.

*) Beaucoup d'éditions rajoutent ici un *p*, mais il n'existe dans aucune source.

**) Dans édition originale et 1^{re} impressions, ce *sf* n'est que sur la noire suivante, autrement que dans mes. 112; manque totalement dans mes. 113.

Rondo

Allegretto

Measures 1-5: *p*

Measures 6-11: *f*, *cresc.*, *p*

Measures 12-17: *cresc.*, *f*, *p*

Measures 18-21: *p*

Measures 22-26: *cresc.*, *f*, *p*

Measures 27-30: *sf*, *cresc.*, *f*, *p*

*) 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.

32

36

40

44

48

52

p cresc.

sf

fp

cresc.

p

sf

cresc.

p

*) In Originalausgabe u. Frühdrucken: 1. Achtel a^1 ; vgl. aber die entsprechende Stelle Takt 189.

*) In orig. and early editions, 1st eighth-note (quarter) a^1 ; but cf. analogous passage bar 189.

*) Dans éd. orig. et 1^{res} impressions: 1^{re} croche la^1 ; mais cf. endroit analogue mesure 189.

56 *f* *cresc.*

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

64 *fp*)dimin.* *p*

68 *41*

72 *cresc.* *f* *p*

77 *cresc.* *f* *p*

82 *23*

*) *fp* in den Quellen erst in Takt 65 (Versehen?).*) *fp* in sources presumably misplaced b. 65.*) Dans les sources, *fp* seulement à mesure 65 (erreur?).

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1 (Measures 86-91):** Starts with a treble staff measure 86. Bass staff measures 86-91. Includes a *cresc.* marking and a *f* dynamic. Fingerings are indicated with numbers 1-5.
- System 2 (Measures 92-97):** Treble staff measures 92-97. Bass staff measures 92-97. Includes a *sf* dynamic. Fingerings are indicated with numbers 1-5.
- System 3 (Measures 98-101):** Treble staff measures 98-101. Bass staff measures 98-101. Includes a *p* dynamic and *(sf)* markings. Fingerings are indicated with numbers 1-5.
- System 4 (Measures 102-106):** Treble staff measures 102-106. Bass staff measures 102-106. Includes a *p* dynamic and *sf* markings. Fingerings are indicated with numbers 1-5.
- System 5 (Measures 107-111):** Treble staff measures 107-111. Bass staff measures 107-111. Includes a *sf* dynamic. Fingerings are indicated with numbers 1-5.
- System 6 (Measures 112-117):** Treble staff measures 112-117. Bass staff measures 112-117. Includes a *f* dynamic and *sf* markings. Fingerings are indicated with numbers 1-5.

Measures 122-125. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *sf*, *sf*, *decresc.*, *p*, *fp*. Fingerings: 2, 5, 3, 2.

Measures 126-129. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *fp*, *fp*. Fingerings: 1, 2, 2, 5, 5.

Measures 130-133. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *dimin.*. Fingerings: 4, 4, 5, 4, 5.

Measures 134-137. Treble clef, key of D major. Bass clef, key of D major. Fingerings: 3, 4, 4, 4.

Measures 138-141. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *cresc.*, *sf*. Fingerings: 3, 3, 2, 5, 3, 2.

Measures 142-146. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *p*, *cresc.*, *p*. Fingerings: 1, 4, 2, 5, 3, 1, 5, 5, 5, 3, 1, 4.

Measures 147-150. Treble clef, key of D major. Bass clef, key of D major. Fingerings: 2, 1.

151

155

159

163

167

171

175

p

cresc.

f

p

cresc.

p

cresc.

f

fp

179

Measures 179-181. Treble clef, key of D major. The right hand plays a continuous eighth-note melody. The left hand plays a bass line with a *cresc.* marking above the staff.

182

Measures 182-185. Treble clef, key of D major. The right hand plays a melody with a *fp* marking. The left hand plays a bass line with a *fp* marking.

186

Measures 186-189. Treble clef, key of D major. The right hand plays a melody with a *(p)* marking. The left hand plays a bass line with a *sf* marking.

190

Measures 190-193. Treble clef, key of D major. The right hand plays a melody with a *cresc.* marking. The left hand plays a bass line with a *sf* marking.

194

Measures 194-197. Treble clef, key of D major. The right hand plays a melody with a *p* marking. The left hand plays a bass line with a *cresc.* marking.

198

Measures 198-201. Treble clef, key of D major. The right hand plays a melody with a *sf* marking. The left hand plays a bass line with a *sf* marking.

200

5 2 2 3

sf *p*

203

2

sf *sf* *sf*

206

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

fp *cresc.*

213

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

sf *sf* *sf* *fp*

218

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

222

Adagio

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

cresc. *p*

Tempo I **Adagio** **Presto**

230 *cresc.* *rf* *p* *fp* *pp*

240 *cresc.* *f*

248 *p* *(cresc.)*

254 *f* ***)*

260 *p* *pp* *cresc.*

266 *ff* *ff* *1* *ff* *1* *p* *pp*

*) Bögen über den Achteln in T. 243–251 nur in der Simrock-Ausgabe.

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

*) Slurs above eighth-notes in b. 243–251 only in Simrock edition.

**) Sources give additional *f*² as to 1st eighth-note; presumably an error.

*) Liaisons sur les croches de mes. 243–251 seulement chez Simrock.

**) Dans les sources, *fa*² supplémentaire comme 1^{re} croche; probablement par erreur.

SONATE

Komponiert 1801/02

Opus 31 Nr. 2

Adagio

17. **Largo** **Allegro**

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

7 **Largo** **Allegro**

pp *p* *cresc.*

19

f *sf* *(sf)*

18

f *sf* *p*

23

f *p*

27

f *sf*

31 *sf* *sf*

35 *sf* *sf* *ff*

39 *sf* *sf* *p*

43 *cresc.* *f*

53 *sf* *sf*

59

sf sf decresc. p sf

66

sf sf ff (p) p

72

cresc. (p)

77

5 4 5 4 4 2 2

82

p cresc.

88

1. 2. *Largo*

sf sf pp

Allegro

(95) *pp* *ff* *Allegro*

100

Bass clef, key signature of one sharp (F#), 4/4 time signature.
 The score consists of two staves. The upper staff is a continuous melody of eighth notes, mostly in pairs, with a triplet of eighth notes in the final measure. The lower staff provides harmonic support with a mix of eighth and quarter notes, including rests and a triplet of eighth notes in the first measure. Dynamics include *p* (piano) and *f* (forte).

104

A musical score for a piano piece. The score is written on two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a continuous eighth-note accompaniment pattern. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a whole note F#2, followed by a half rest, then a half note F#3, and continues with a melodic line. Dynamics include a piano (p) marking and a forte (f) marking. A first ending bracket is present in the upper staff, marked with '1' and '4'. The piece concludes with a double bar line and repeat dots.

108

Example 108

[illegible]

116

Example 116 is a 3/4 piece in B-flat major. The score is for piano and features a complex, fast melody in the right hand and a more rhythmic accompaniment in the left hand. The right hand plays a series of eighth notes, often beamed in groups of three, with some triplets. The left hand plays a mix of eighth and sixteenth notes, with some rests. The piece ends with a final chord in the right hand and a triplet of eighth notes in the left hand.

120

125

130

137

Largo

146

Allegro

152

Adagio

Largo

*) c¹ nach einer alten Ausgabe bei der Gesellschaft der Musikfr. Wien (aus dem Besitz Erzherzog Rudolphs). Orig.-Ausg. hat des¹.

*) c¹ as in an early ed. preserved by the Gesellschaft der Musikfr. in Vienna (formerly owned by Archduke Rudolph). Orig. ed. gives d^{b1}

*) do¹ selon une vieille éd. par la Gesellschaft der Musikfr. à Vienne (coll. de l'archiduc Rudolph). ré^{b1} dans l'éd. originale.

159

Allegro

Musical score for measures 159-164. The piece is in G major (one sharp) and 3/4 time. Measure 159 starts with a piano (*pp*) dynamic. Measures 160-161 feature a crescendo (*cresc.*) and a forte (*sf*) dynamic. The right hand contains complex rhythmic patterns with triplets and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 164 includes a double bar line and a repeat sign.

165

Musical score for measures 165-170. The right hand continues with intricate patterns, including a triplet in measure 165 and a sixteenth-note run in measure 166. A forte (*sf*) dynamic is marked in measure 167. The left hand maintains a consistent eighth-note accompaniment. Measure 170 ends with a double bar line.

170

Musical score for measures 171-176. The right hand features a series of eighth-note patterns, starting with a forte (*f*) dynamic in measure 171 and a piano (*p*) dynamic in measure 172. The left hand continues with eighth-note accompaniment. Measure 176 ends with a double bar line.

175

Musical score for measures 177-180. The right hand continues with eighth-note patterns, ending with a triplet in measure 180. A crescendo (*cresc.*) is marked in measure 180. The left hand maintains its eighth-note accompaniment. Measure 180 ends with a double bar line.

180

Musical score for measures 181-186. The right hand features a series of eighth-note patterns, starting with a forte (*f*) dynamic in measure 181. A forte (*sf*) dynamic is marked in measure 184. The left hand continues with eighth-note accompaniment. Measure 186 ends with a double bar line.

186

Musical score for measures 187-192. The right hand features a series of eighth-note patterns, starting with a forte (*sf*) dynamic in measure 187. A piano (*p*) dynamic is marked in measure 190, followed by a diminuendo (*dimin.*) in measure 191. The left hand continues with eighth-note accompaniment. Measure 192 ends with a double bar line.

194

Measures 194-200. Treble and bass staves. Dynamics: *sf*, *sf*, *sf*, *ff*, *p*. Fingerings: 4 1, 5 2, 4 1. A crescendo line is present over measures 199-200.

200

Measures 200-205. Treble and bass staves. Dynamics: *cresc.*. Fingerings: 4 1, 3, 2, 3, 2, 1. A crescendo line is present over measures 200-205.

205

Measures 205-210. Treble and bass staves. Dynamics: *p*. A crescendo line is present over measures 205-210.

210

Measures 210-215. Treble and bass staves. Dynamics: *p*. A crescendo line is present over measures 210-215.

215

Measures 215-221. Treble and bass staves. Dynamics: *p cresc.*, *pp*. Fingerings: 2, 4, 5, 1, 3, 2, 1. A crescendo line is present over measures 215-221.

221

Measures 221-226. Treble and bass staves. Dynamics: *pp*. Fingerings: 3, 4, 5. A crescendo line is present over measures 221-226.

Adagio

[illegible]

This page of musical notation contains six systems of staves, each with a system number in a circle at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 31:** Starts with a treble clef and a key signature of one flat. The first staff has a *p dolce* marking. The second staff has a *cresc.* marking. The system ends with a *p* marking.
- System 36:** Starts with a treble clef and a key signature of one flat. The first staff has a *cresc.* marking. The second staff has a *pp* marking. The system ends with a *cresc.* marking.
- System 40:** Starts with a treble clef and a key signature of one flat. The first staff has a *sf* marking. The second staff has a *decresc.* marking.
- System 43:** Starts with a treble clef and a key signature of one flat. The first staff has a *p* marking. The second staff has a *cresc.* marking. The system ends with a *sf* marking.
- System 49:** Starts with a treble clef and a key signature of one flat. The first staff has a *p* marking. The second staff has a *cresc.* marking. The system ends with a *tr* marking.
- System 52:** Starts with a treble clef and a key signature of one flat. The first staff has a *cresc.* marking. The second staff has a *tr* marking.

54

Measures 54-57. Treble clef has a melodic line with a slur over measures 54-55 and a fermata over measure 56. Bass clef has a continuous eighth-note accompaniment. Measure 54 has fingering 1 3 1. Measure 55 has fingering 3 2. Measure 56 has a dynamic marking *sf*. Measure 57 has fingering 3 5 1 3 1 4 5 1 3 1. A measure rest is present in the treble clef for measure 57.

56

Measures 58-60. Treble clef has a melodic line with a slur over measures 58-59 and a fermata over measure 60. Bass clef has a continuous eighth-note accompaniment. Measure 58 has fingering 1 3 1. Measure 59 has fingering 1 4. Measure 60 has a dynamic marking *sf*. A measure rest is present in the treble clef for measure 60.

58

Measures 61-64. Treble clef has a melodic line with a slur over measures 61-62 and a fermata over measure 63. Bass clef has a continuous eighth-note accompaniment. Measure 61 has a dynamic marking *p*. Measure 62 has a dynamic marking *p*. Measure 63 has a dynamic marking *p*. Measure 64 has a dynamic marking *p*. A measure rest is present in the treble clef for measure 64.

61

Measures 65-68. Treble clef has a melodic line with a slur over measures 65-66 and a fermata over measure 67. Bass clef has a continuous eighth-note accompaniment. Measure 65 has a dynamic marking *cresc.*. Measure 66 has a dynamic marking *p*. Measure 67 has a dynamic marking *p*. Measure 68 has a dynamic marking *p*. A measure rest is present in the treble clef for measure 68.

66

Measures 69-72. Treble clef has a melodic line with a slur over measures 69-70 and a fermata over measure 71. Bass clef has a continuous eighth-note accompaniment. Measure 69 has a dynamic marking *cresc.*. Measure 70 has a dynamic marking *cresc.*. Measure 71 has a dynamic marking *f*. Measure 72 has a dynamic marking *f*. A measure rest is present in the treble clef for measure 72.

69

Measures 73-76. Treble clef has a melodic line with a slur over measures 73-74 and a fermata over measure 75. Bass clef has a continuous eighth-note accompaniment. Measure 73 has a dynamic marking *p*. Measure 74 has a dynamic marking *decresc.*. Measure 75 has a dynamic marking *cresc.*. Measure 76 has a dynamic marking *cresc.*. A measure rest is present in the treble clef for measure 76.

(73) *(p dolce)* *cresc.* *p*

(78) *cresc.* *p* *pp* *cresc.*

(83) *sf* *p* *cresc.* *sf*

(87) *p* *cresc.* *sf*

(91) *cresc.* *sf* *p* *sf* *p*

(98) *cresc.* *p*

Allegretto

40

Allegretto

p

6

cresc.

dim.

12

p

cresc.

f

p

cresc.

19

dim.

p

cresc.

f

sf

p

cresc.

28

f

sf

p

cresc.

f

32

39

sf

143

2

2

4

46

sf *dim.* *p* *f*

53

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

60

f

67

p *cresc.* *p*

74

cresc.

81

sf

88

sf *p* *cresc.*

*) In der Originalausgabe und in Frühdrucken *p* schon auf 1 (vgl. jedoch Takt 301).

*) In original and early editions, *p* is found already on 1 (however, cf. bar 301).

*) Dans l'édition originale et les premières impressions *p* déjà sur 1 (cf. cependant mesure 301).

95

p *f*

101

p *f*

107

f

113

f

119

f

125

f

131

Measures 131-136. Treble and bass staves. Key signature: one flat. Measure 131 has a circled measure number. Fingerings: 1, 3, 4, 5. Dynamic: *ff*.

137

Measures 137-142. Treble and bass staves. Key signature: one flat. Measure 137 has a circled measure number. Fingerings: 4, 5, 4, 4, 5. Dynamic: *ff*.

143

Measures 143-148. Treble and bass staves. Key signature: one flat. Measure 143 has a circled measure number. Fingerings: 4, 5, 5, 4. Dynamic: *ff*.

149

Measures 149-154. Treble and bass staves. Key signature: one flat. Measure 149 has a circled measure number. Fingerings: 5, 4, 3. Dynamic: *p*.

155

Measures 155-160. Treble and bass staves. Key signature: one flat. Measure 155 has a circled measure number. Fingerings: 4. Dynamic: *cresc.*

161

Measures 161-166. Treble and bass staves. Key signature: one flat. Measure 161 has a circled measure number. Fingerings: 4. Dynamic: *cresc.*

(167)

(173)

(179)

(185)

(191)

(198)

*) In der (ziemlich unzuverlässigen) Originalausgabe steht hier e^1 (ohne b); in Frühdrucken d^1 .

*) Here the (rather inaccurate) original edition has e^1 (without b); early editions d^1 .

*) Dans l'édition originale (assez inexacte) se trouve ici mi^1 (sans b); dans premières impressions $ré^1$.

206

Measures 206-211. Treble clef, key of B-flat major. Measure 206: *sf*, fingerings 1, 5, 3. Measure 207: *sf*, fingerings 2, 1, 4, 1. Measure 211: *p*.

212

Measures 212-217. Treble clef, key of B-flat major. Measure 212: *dimin.*, fingerings 2, 4. Measure 213: *pp*. Measure 217: *p*.

218

Measures 218-223. Treble clef, key of B-flat major. Measure 223: *cresc.*

224

Measures 224-229. Treble clef, key of B-flat major. Measure 224: *decresc.*. Measure 225: *p*. Measure 226: *cresc.*. Measure 229: *f*.

230

Measures 230-235. Treble clef, key of B-flat major. Measure 230: *p*. Measure 231: *cresc.*. Measure 235: *p*, fingerings 5, 4.

236

Measures 236-241. Treble clef, key of B-flat major. Measure 236: *cresc.*, fingering 4. Measure 237: fingerings 2, 3. Measure 241: *p*, *cresc.*, fingering 1.

(243)

Measures 243-248. The piece is in B-flat major (two flats). Measures 243-245 feature a strong *f* (forte) dynamic in the right hand with eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. Measure 246 includes a *sf* (sforzando) accent on the left hand. Measure 247 has a first ending bracket over measures 247-248. Measure 248 ends with a first ending bracket over measures 248-249.

(249)

Measures 249-255. The right hand continues with eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Measure 255 includes a *sf* (sforzando) accent on the left hand. Measure 256 has a first ending bracket over measures 256-257.

(256)

Measures 256-261. The right hand continues with eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Measure 261 has a first ending bracket over measures 261-262.

(262)

Measures 262-268. The right hand continues with eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Measure 268 has a first ending bracket over measures 268-269.

(269)

Measures 269-274. The right hand continues with eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Measure 274 has a first ending bracket over measures 274-275.

(275)

Measures 275-280. The right hand continues with eighth-note patterns, and the left hand provides a steady eighth-note accompaniment. Measure 275 has a *sf* (sforzando) accent on the right hand. Measure 276 includes a *decresc.* (decrescendo) marking. Measure 277 has a *p* (piano) dynamic marking. Measure 278 has a *f* (forte) dynamic marking. Measure 279 has a first ending bracket over measures 279-280.

282

Measures 282-288. Treble and bass staves. Dynamics: *sf*, *dim.*, *p*, *cresc.*. Fingerings: 1 3.

289

Measures 289-295. Treble and bass staves. Dynamics: *f*, *p*. Fingerings: 4, 3.

296

Measures 296-302. Treble and bass staves. Dynamics: *cresc.*, *p*.

303

Measures 303-309. Treble and bass staves. Dynamics: *(cresc.)*. Fingerings: 2, 3, 2.

310

Measures 310-316. Treble and bass staves. Dynamics: *sf*. Fingerings: 4, 1, 2, 1, 2, 1.

317

Measures 317-323. Treble and bass staves. Dynamics: *sf*, *(p)*. Fingerings: 3 1, 2, 2 1, 2.

323

329

335

341

348

355

*) In Orig. Ausg. und Frühdrukken: f^2 ; vgl. aber die entspr. Stellen T. 97 f., 105 f. und 325 f.

*) In original and early editions: f^2 ; but cf. the analogous passages: bar 97f, 105f and 325f.

*) Dans éd. orig. et 1^{res} impressions: fa^2 ; mais cf. endroits analogues mesures 97 et s., 105 et s., 325 et s.

362

Measures 362-367. Treble and bass staves. Dynamics: *p*, *cresc.*, *f*, *p*, *cresc.*

368

Measures 368-373. Treble and bass staves. Dynamics: *dim.*, *p*, *cresc.*, *f*, *sf*

374

Measures 374-379. Treble and bass staves. Dynamics: *p*, *cresc.*, *f*, *sf*, *p*, *cresc.*

380

Measures 380-385. Treble and bass staves. Dynamics: *ff*, *p*. Includes triplets and a 5-measure rest in the bass line.

386

Measures 386-392. Treble and bass staves. Includes a 4-measure rest in the bass line.

393

Measures 393-400. Treble and bass staves. Dynamics: *cresc.*, *p*. Includes a 5-measure rest in the bass line and a 3-measure rest in the bass line.

SONATE

Komponiert 1801/02

Opus 31 Nr. 3

18. **Allegro** *ritar - - dan - - do* *a tempo*

p *cresc.* *sf* *p*

8 *ritar - - dan -*

ritar - - dan -

14 *a tempo* *cresc. do* *sf* *p*

a tempo *cresc. do* *sf* *p*

21 *tr* *tr* *p*

tr *tr* *p*

27 *cresc.* *p*

cresc. *p*

33

p

42

p *f* *f* *f*

48

p *f* *f* *f*

52

p *f* *f* *f*

56

p *f* *f* *f*

59

p *f* *f* *f*

63

p *f* *f* *f*

* Dans l'éd. orig. et dans des impr. de l'époque, tantôt le *Do*, tantôt le *La*♭ de basse manque dans cette mes.

101 *p* *tr*

106 *tr* *p*

110

114 *f* *p* *tr*

119

123 *sf* *tr* *sf*

(127)

tr *sf* *p*

(132)

cresc. *p*

(138)

ritar - - - *dan* - - - *do* *a tempo*

cresc. *sf* *p*

(144)

ritar - - -

(149)

dan - - - *cresc.* - - - *do* *sf* *a tempo* *p*

dan - - - *cresc.* - - - *do* *sf* *a tempo* *p*

(155)

3

160

p

164

cresc. *f*

169

p *f*

173

p *f*

176

p *f*

179

p *f*

183

187

191

196

202

207

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

*) In original and early editions, *fp* on 2nd or 3rd eighth-note (quaver), prob. by mistake; cf. bar 77.

*) *fp* dans l'éd. orig. et 1^{re}s impressions (probl^t par erreur) seulement à la 2^e ou 3^e croche; cf. mes. 77.

213 *p* *cresc.* *f* *p*

221 *cresc.*

229 *ritar - - - dan - - - do* *a tempo* *cresc.* *sf* *p*

236 *a tempo* *ritar - - - dan - - - do* *p*

243 *p* *cresc.* *p* *cresc.*

248 *cresc.* *p* *sf* *sf* *p***)*

*) Orig. Ausg. u. Frühdrucke Oktave As (Versehen?). *) Orig. and early eds. octave A $\flat$ (oversight?). *) L'éd. orig. et 1^{re} impr. octave La $\flat$ (erreur?).
 **) Akk. nach den Quellen; s. jedoch Akk. auf eins. **) Chord as in sources; but s. chord on 1st beat. **) Accord selon les sources; mais cf. 1^{er} temps;
 ***) Nach der Quellenlage ist unsicher, ob hier *f* oder *p* stehen soll. ***) From the sources it is uncertain whether *f* or *p* ***)) D'après les sources, c'est incertain s'il faut mettre ici un *f* ou un *p*.

Scherzo

Allegretto vivace

58

Scherzo
Allegretto vivace

p *sf* *sf* *sf*

6 *sf* *pp* *sempre stacc.* *tr*

12 *poco ritard.* *a tempo* *pp* *cresc.* *f*

18 *sf* *p* *sf* *sf*

24 *sf* *sf* *pp*

30 *tr* *poco ritard.* *ff* *a tempo* *p*

35 *tr*

Detailed description: This is a musical score for a Scherzo in 2/4 time, marked 'Allegretto vivace'. The score is written for piano and features a variety of dynamics and articulations. It begins with a piano (*p*) dynamic, followed by several fortissimo (*sf*) passages. The piece includes trills (*tr*), staccato markings (*sempre stacc.*), and a crescendo (*cresc.*). The tempo changes from 'Allegretto vivace' to 'poco ritard.' (slightly slower) and then back to 'a tempo'. The score is divided into systems, with measure numbers 6, 12, 18, 24, 30, and 35 indicated. The key signature has two flats (B-flat and E-flat).

36

1 2 1 2 1 3 5 3

ff *p*

41

cresc. *p*

46

decresc. *pp*

51

sempre stacc. $\frac{1}{2}$

56

pp *cresc.*

61

1. *p* *sf* *sf* *decresc.*

2. *decresc.*

*) Eine Angleichung an T. 51 war wegen d. geringeren Umfanges d. damaligen Klaviere nicht möglich.

*) Owing to shorter compass of pianos at that time, an assimilation to bar 51 was impossible.

*) Une assimilation à mes. 51 n'était pas possible à cause de l'étendue plus restreinte du clavier de l'époque.

System 64: Treble and bass staves. Treble staff has a 5-measure rest, then a 4-measure rest, followed by a series of chords and eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *p* (piano) at the start, *cresc.* (crescendo) towards the end.

System 69: Treble and bass staves. Treble staff has a 2-measure rest, then a series of eighth notes. Bass staff has a 2-measure rest, then a series of eighth notes. Dynamics: *p* (piano) at the start.

System 73: Treble and bass staves. Treble staff has a 2-measure rest, then a series of eighth notes. Bass staff has a 2-measure rest, then a series of eighth notes. Dynamics: *p* (piano) at the start.

System 78: Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth notes. Bass staff has a 2-measure rest, then a series of eighth notes. Dynamics: *f* (forte) at the start, *cresc.* (crescendo) towards the end.

System 83: Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth notes. Bass staff has a 2-measure rest, then a series of eighth notes. Dynamics: *p* (piano) at the start, *cresc.* (crescendo) towards the end.

System 88: Treble and bass staves. Treble staff has a 6-measure rest, then a series of eighth notes. Bass staff has a 2-measure rest, then a series of eighth notes. Dynamics: *p* (piano) at the start, *sempre stacc.* (always staccato) at the end.

92

p *f* *p*

2

96

sf *sf* *sf*

3 1 4 2 1 2 1 1

100

sf *sf* *sf* *decresc.* *ritar*

1 2 1 1 1 1 1 2 1 1 3 1

105

a tempo

dan - do *p* *sf* *sf* *sf*

1 4

111

sf *pp* *tr* *tr*

118

poco ritard. *a tempo*

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

5

125

sempre staccato

130

pp

136

poco ritard.

a tempo

ff

p

141

cresc.

ff

p

146

cresc.

p

150

2

3

154

decresc.

pp

sempre staccato

4

5

2 5 3

1 3

5

158

pp

162

cresc.

3

2

5 2 4

2

3

5 1 4

1 2 3

4 1 4

1

3

4

166

decresc.

p

pp

1

5

1

3

1 2

2

5

2

3

4

2

Menuetto

Moderato e grazioso

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of two systems of staves. The first system contains measures 1 through 16, and the second system contains the Trio section starting at measure 17. The score includes various musical notations such as dynamics (p, cresc., f, sf), articulation (tr), and fingerings. The Trio section is marked with a repeat sign and a first ending bracket.

Measures 1-16:

- Measures 1-4: First system, measures 1-4. Dynamics: *p*. Fingerings: 1, 3, 2, 5, 2, 3, 4, 4, 4, 3, 5, 2, 2, 1.
- Measures 5-8: Second system, measures 5-8. Dynamics: *cresc.*, *p*. Fingerings: 4, 2, 3, 1, 3, 1, 3, 4.
- Measures 9-12: Third system, measures 9-12. Dynamics: *tr*. Fingerings: 4, 2, 3, 4, 2, 3, 4, 2.
- Measures 13-16: Fourth system, measures 13-16. Dynamics: *cresc.*, *f*, *sf*. Fingerings: 3, 4, 2, 1, 2, 1, 2, 3.

Trio Section (Measures 17-24):

- Measures 17-20: First system of the Trio, measures 17-20. Dynamics: *p*, *cresc.*, *sf*. Fingerings: 4, 1, 5, 1, 2, 4, 1, 2.
- Measures 21-24: Second system of the Trio, measures 21-24. Dynamics: *p*, *p*, *f*. Fingerings: 2, 4, 1, 2, 3, 4, 1, 2.

*) In englischer Erstausgabe f^2 punktiert und es^2 erst auf 4. Achtel.

*) In engl. first ed. f^2 is dotted and es^2 does not appear until 4th eighth-note.

*) Dans la 1^{re} éd. anglaise, fa^2 pointé et mi^2 seulement à la 4^{me} croche.

25

2

p

cresc.

f

2

p

32

5 4 3 1

sf

p

f

p

39

p

cresc.

45

1.

2.

p

tr

49

tr

cresc.

1. *)

54

Coda

2.

3

5

3

5

decresc.

ca

lan

do

pp

p

*) Engl. Erstausg. sticht die Wiederh. des Menuetts nicht aus; statt dessen D. C.; daraus ergibt sich für die Prima volta die wiedergeg. Fassung; in den übr. Ausg. ist sie wie die sec. volta T. 16 notiert.

*) Engl. 1st ed. does not print the repetition of the Menuett but merely D. C.; this results in the version of the Prima Volta reproduced here; in the other eds. such as the Sec. Volta b. 16.

*) La 1^{re} éd. angl. ne répète pas la reprise du menuet mais indique D. C.; il en résulte pour la Prima volta la présente version; dans les autres éd. comme la sec. volta à mes. 16.

Presto con fuoco

The musical score is for a piece titled "Presto con fuoco". It is written for piano in 6/8 time, with a key signature of two flats (B-flat and E-flat). The score consists of seven systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *p* (piano) and a tempo instruction of *Presto con fuoco*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below notes. Dynamic markings include *p*, *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). The score includes several measures with repeat signs and first/second endings. The piece concludes with a final cadence in the seventh system.

*) In engl. Erstausgabe *f* statt *p*. *) Engl. first ed. gives *f* instead of *p*. *) La 1^{re} éd. angl. note *f* au lieu de *p*.

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970

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978

980

982

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986

988

990

992

994

996

998

1000

System 1 (measures 97-102): Treble and bass staves. Treble staff features chords and eighth notes with accents. Bass staff features a continuous eighth-note accompaniment. Dynamic markings *sf* (sforzando) are present in measures 100, 101, and 102. A measure rest of 4 is indicated in measure 102.

System 2 (measures 103-108): Treble staff features chords and eighth notes. Bass staff features a continuous eighth-note accompaniment. Dynamic markings *ff* (fortissimo) are present in measures 103 and 107. Measure rests of 3 and 2 are indicated in measure 103.

System 3 (measures 110-115): Treble staff features chords and eighth notes. Bass staff features a continuous eighth-note accompaniment. Dynamic marking *ff* is present in measure 110.

System 4 (measures 116-121): Treble staff features chords and eighth notes. Bass staff features a continuous eighth-note accompaniment. Dynamic markings *ff* and *fp* (fortissimo piano) are present.

System 5 (measures 122-127): Treble staff features chords and eighth notes. Bass staff features a continuous eighth-note accompaniment. Dynamic marking *fp* is present. Measure rests of 3 and 3 are indicated in measure 127.

System 6 (measures 128-133): Treble staff features chords and eighth notes. Bass staff features a continuous eighth-note accompaniment. Dynamic marking *f* (forte) is present. Measure rests of 1, 1, 3, 2, 2, and 5 are indicated.

System 7 (measures 134-139): Treble staff features chords and eighth notes. Bass staff features a continuous eighth-note accompaniment. Measure rests of 5 and 2 are indicated.

140

145

146

152

153

159

160

166

167

173

174

180

181

187

*) In engl. Erstausgabe T. 165–167 wie unteres System T. 164.

*) Engl. 1st ed. prints bar 165–167 similar to lower staff bar 164.

*) Dans 1^{re} éd. angl. mes 165–167 comme mes. 164 à la portée inférieure.

First system of music (measures 188-194). The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of music (measures 195-201). The melodic line in the right hand continues with eighth and sixteenth notes. The left hand accompaniment remains consistent with the previous system.

Third system of music (measures 202-208). This system introduces fingerings (2, 5, 4, 2, 5, 2, 4) and accents in the right hand. The left hand continues its accompaniment. A *cresc.* (crescendo) marking appears in the right hand towards the end of the system.

Fourth system of music (measures 209-215). The right hand features a melodic line with a forte (*f*) dynamic. The left hand accompaniment continues with chords and moving lines.

Fifth system of music (measures 216-222). This system includes fingerings (1, 2, 1, 3, 1, 2, 1, 2, 4, 2, 2) and accents in the right hand. The left hand accompaniment continues.

Sixth system of music (measures 223-229). This system includes fingerings (5, 4, 2, 5, 3, 1, 4) and accents in the right hand. The left hand accompaniment continues.

Seventh system of music (measures 230-236). This system includes fingerings (2, 1, 2, 1, 2, 1, 1, 2, 1, 1) and accents in the right hand. The left hand accompaniment continues.

237 *trm* *p*

244

250

257 *fp*

264 *p*

271 *cresc.* *non legato* *decresc.* *pp*

278 *p*

System 285: Treble and bass staves. Treble staff has eighth-note runs with fingerings 2, 4, 2, 3. Bass staff has eighth-note accompaniment.

System 293: Treble staff has eighth-note runs with fingerings 2, 2, 3. Bass staff has eighth-note accompaniment. A *cresc.* marking is present in the final measure.

System 301: Treble staff has eighth-note runs. Bass staff has eighth-note accompaniment with dynamic markings *f*, *sf*, *sf*, *sf*, *sf*, *ff*, and *p*. Fingerings 1, 2, 1, 2 are indicated in the bass staff.

System 309: Treble staff has eighth-note runs with fingerings 4, 5, 1, 3, 3, 3, 3. Bass staff has eighth-note accompaniment. Dynamic markings *p*, *f*, *sf*, *sf*, *sf*, *sf* are present.

System 317: Treble staff has eighth-note runs with fingerings 3, 4, 3, 2, 4. Bass staff has eighth-note accompaniment. Dynamic markings *ff*, *p*, *poco*, *ri*, *tar*, *dan*, *do*, *cresc.* are present. The tempo marking *a tempo* is above the treble staff.

System 325: Treble staff has eighth-note runs with fingerings 4, 5. Bass staff has eighth-note accompaniment with fingerings 1, 1, 4. Dynamic markings *f* and *ff* are present. A **)* marking is above the final measure.

*) Akkord in engl. Erstausgabe mit b^2 statt as^2 .

*) Chord in engl. 1st ed. with $b\flat^2$ instead of $a\flat^2$.

*) Accord de l'éd. angl. avec $si\flat^2$ au lieu de $la\flat^2$.

LEICHTE SONATE

Komponiert 1795/98

Opus 49 Nr. 1

Andante

19.

19. *p* *mf*

8 *mf* *fp* *p*

16 *(dolce)*

21

27

32 *f tr* *sf* *tr* *sf* *tr* *sf* *p*

39

39 40 41 42 43

44

44 45 46 47 48

49

49 50 51 52 53

54

54 55 56 57 58

59

59 60 61 62 63 64

65

65 66 67 68 69

73

73 74 75 76 77

sf

78

78 79 80 81 82

f *p* *dolce*

83

83 84 85 86 87

89

89 90 91 92 93 94

f *sf* *sf* *p*

95

95 96 97 98 99 100 101

pp *sf* *sf*

102

102 103 104 105 106 107

sf *pp*

Rondo Allegro

[illegible]

21

3 1 4 4 2 2 1

f

24

p

5 4

27

3 4 3 5

f

30

3 3 4 3 5 3

dolce

4 2

35

4 2 5 4 3 1 3 5 4

40

4 3 2 2 4

45

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

51

4 2 4 1 4 5 3 2 5 3 1

(57)

3 4 2 4 2 5 2 2

(63)

3 1 1 3 4 5

(69)

5 5

(75)

5 5

(77)

5 2 1 2 3 3

(83)

5 2 1 2 3 3

90

98

102

108

114

121

128

134

140

146

152

158

*) Originalausgabe: vermutlich Versehen;
vgl. Takt 62.

*) Original edition: probably by mistake;
cf. bar 62.

*) Edition originale: probablement par
erreur; cf. mes. 62.

LEICHTE SONATE

Komponiert 1795/96

Opus 49 Nr. 2

Allegro, ma non troppo

20.

The musical score is written for piano. It begins at measure 20. The key signature has one sharp (F#). The tempo is 'Allegro, ma non troppo'. The score consists of five systems of two staves each. The first system starts at measure 20 and ends at measure 23. The second system starts at measure 24 and ends at measure 27. The third system starts at measure 28 and ends at measure 31. The fourth system starts at measure 32 and ends at measure 35. The fifth system starts at measure 36 and ends at measure 39. The music features various musical ornaments such as trills, triplets, and slurs, along with detailed fingerings for both hands.

*) In Orig.Ausg. fehlen in dieser Sonate die dynamischen Bezeichnungen (mit Ausn. von Satz 2, T. 46 u. 86).

*) In original edition no dynamic markings except in bars 46 and 86 of 2nd movement.

*) Les signes de nuances manquent dans l'édition orig. (excepté mouvement 2, mes. 46 et 86).

(31)

Measures 31-35. Treble clef: 31 (quarter, quarter, quarter), 32 (quarter, quarter, quarter), 33 (quarter, quarter, quarter), 34 (quarter, quarter, quarter), 35 (quarter, quarter, quarter). Bass clef: 31 (quarter, quarter, quarter), 32 (quarter, quarter, quarter), 33 (quarter, quarter, quarter), 34 (quarter, quarter, quarter), 35 (quarter, quarter, quarter).

(36)

Measures 36-40. Treble clef: 36 (quarter, quarter, quarter), 37 (quarter, quarter, quarter), 38 (quarter, quarter, quarter), 39 (quarter, quarter, quarter), 40 (quarter, quarter, quarter). Bass clef: 36 (quarter, quarter, quarter), 37 (quarter, quarter, quarter), 38 (quarter, quarter, quarter), 39 (quarter, quarter, quarter), 40 (quarter, quarter, quarter).

(40)

Measures 41-44. Treble clef: 41 (quarter, quarter, quarter), 42 (quarter, quarter, quarter), 43 (quarter, quarter, quarter), 44 (quarter, quarter, quarter). Bass clef: 41 (quarter, quarter, quarter), 42 (quarter, quarter, quarter), 43 (quarter, quarter, quarter), 44 (quarter, quarter, quarter).

(44)

Measures 45-48. Treble clef: 45 (quarter, quarter, quarter), 46 (quarter, quarter, quarter), 47 (quarter, quarter, quarter), 48 (quarter, quarter, quarter). Bass clef: 45 (quarter, quarter, quarter), 46 (quarter, quarter, quarter), 47 (quarter, quarter, quarter), 48 (quarter, quarter, quarter).

(48)

Measures 49-53. Treble clef: 49 (quarter, quarter, quarter), 50 (quarter, quarter, quarter), 51 (quarter, quarter, quarter), 52 (quarter, quarter, quarter), 53 (quarter, quarter, quarter). Bass clef: 49 (quarter, quarter, quarter), 50 (quarter, quarter, quarter), 51 (quarter, quarter, quarter), 52 (quarter, quarter, quarter), 53 (quarter, quarter, quarter).

(53)

Measures 54-58. Treble clef: 54 (quarter, quarter, quarter), 55 (quarter, quarter, quarter), 56 (quarter, quarter, quarter), 57 (quarter, quarter, quarter), 58 (quarter, quarter, quarter). Bass clef: 54 (quarter, quarter, quarter), 55 (quarter, quarter, quarter), 56 (quarter, quarter, quarter), 57 (quarter, quarter, quarter), 58 (quarter, quarter, quarter).

58

5

2

3

4

1

4

1

3

1

2

1

4

2

1

76

2 1 1 1 3 4 3 4

80

1 2 3 4

84

Example 84

98

94

100

105

109

113

118

The page contains six systems of piano music. Each system is numbered in a circle at the beginning. The music is written for piano, with a treble and bass staff. The key signature is G major (one sharp). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The piece concludes with a double bar line and repeat dots at the end of the final system.

Tempo di Menuetto

7

14

20

25

29

33

*)

*) 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 b. 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 anal. une liaison re^2-re^2 ; manque dans les sources.

38

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

44

pp

2 3 2 3 2 4 2 4 3 4

50

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

57

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

64

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

70

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

77

85

pp

92

100

107

115

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

*) Sources give 8th-notes $g/b - d^1$ (oversight?)

*) Dans les sources, $sol/si - ré^1$ croches (erreur?)

SONATE

Dem Grafen Ferdinand von Waldstein gewidmet

Komponiert 1803/04

Opus 53

Allegro con brio

21.

21. *pp* *Allegro con brio*

5 *pp* *cresc.*

10 *f* *sf* *decresc.* *acc.*

14 *pp*

17 *pp*

(20)

cresc.

(23)

p

(26)

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

(29)

decresc.

(32)

p *p* *dolce e molto legato* *dolce e molto legato* *dolce e molto legato*

(37)

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

43 *dolce* *cresc.*

46 *sf* *cresc.*

50 *f*

54 *decresc.*

58 *cresc.* *f*

61 *ff*

64 *f* *sf*

67 *sf* *sf* *fp* 3 5 2 3 4 1

70 *decresc.*)* *pp* *cresc. tr.* 2 4 1 3

73 *fp* 4 3 1 3 4

76 *fp* 3 2 4 1 2 4

80 *cresc.* *p* *cresc.* 5 2 5 1 5 3 1 2 5 5

85 1. *pp* 2. *cresc.* *p* 4 2 5 1 3 5 3 2 3

88 *cresc.* *p* *pp* 5 2 1 1 2 4

*) In der Eigenschrift und der Originalausgabe hier *cresc.* statt, wie in Takt 231, *decresc.*

*) The autograph and original edition have *cresc.* here instead of *decresc.* as in bar 231.

*) Dans l'autographe et l'édition originale, ici *cresc.* au lieu de *decresc.* comme dans mesure 231.

93

97

100

103

106

109

p *cresc.* *f* *pp* *cresc.*

*)

*) In Eigenschrift hier *fes*, in Originalausgabe *f*.

*) In autograph *f^b* here, in original edition *f*.

*) Dans l'autographe ici *fab*, dans l'édition originale *fa*.

[illegible]

124

4 2 b 2 b 2

3

3 2 2

3 4

127

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3

4

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457

458

459

460

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464

465

4

130

4 4 4

133

4 4 3

136

f *p* *f* *p*

2 5 4 1 2 4

139

decresc.

4 5 2 5 4 1 2 1

142

pp

1 4 3

145

cresc.

2 1 3 5 1 3 1 3

148

151

154

158

162

166

sf *sf* *ff* *f* *pp*

cresc.

f *sf* *decresc.* *pp*

*) *f* nach Eigenschrift; fehlt in Originalausgabe. *) *f* according to autograph; missing in orig. edition. *) *f* d'après l'autographe; manque dans l'éd. originale.

(171)

Measures 171-173. Treble clef, key signature of two flats. Measure 171 starts with a *pp* dynamic. Fingerings: 4, 3, 3, 4, 4. Measure 172 has a 3. Measure 173 has a 1. The bass line consists of eighth notes.

(174)

Measures 174-176. Treble clef, key signature of two flats. Measure 174 starts with a *f pp* dynamic. Measure 175 has a 3. Measure 176 has a 3. The bass line consists of eighth notes.

(177)

Measures 177-179. Treble clef, key signature of two flats. Measure 177 has a slur. Measure 178 has a *pp* dynamic. Measure 179 has a slur. The bass line consists of eighth notes.

(180)

Measures 180-182. Treble clef, key signature of two flats. Measure 180 has a slur. Measure 181 has a slur. Measure 182 has a slur and a *cresc.* dynamic. The bass line consists of eighth notes.

(183)

Measures 183-185. Treble clef, key signature of two flats. Measure 183 has a 4. Measure 184 has a 1, 3, 1, 3, 5. Measure 185 has a 4, 1, 2, 3, 1. The bass line consists of eighth notes.

(186)

Measures 186-188. Treble clef, key signature of two flats. Measure 186 has a slur. Measure 187 has a slur. Measure 188 has a slur and a *cresc.* dynamic. The bass line consists of eighth notes.

189

f *p*

192

decresc. *p*

196

dolce *cresc.* (*sf*) *p* *cresc.*

203

p *dolce* *p* *cresc.*

207

sf (*p*) *p* *cresc.*

211

f *p*

(215)

(219)

(222)

(225)

(228)

(231)

*) In der Eigenschaft: usw. In der Originalausgabe: usw. Beides vermutlich Schreib- und Stichfehler. Vgl. auch Takt 70.
 In the autograph: etc. In the original edition: etc. Both presumably errors in writing and engraving. Cf. bar 70.
 Dans l'autographe: etc. Dans l'édition originale: etc. Probl' tous deux fautes d'écr. et de gravure. Cf. aussi mes. 70.

234

238

242

248

252

256

*) *pp* in der Eigenschaft, *p* in der Originalausgabe. *) *pp* in the autograph, *p* in the original edition. *) *pp* dans l'autographe, *p* dans l'édition originale.

260 *cresc.* *pp*

264 *pp*

267 *cresc.*

270 *f* *sf*

273 *sf*

275 *ff* *f*

277

3 5 4 3

fp 3 1 1

279

cresc.

281

5 1 4 4 4 5 4 5

sf *sf* *p dolce*

285

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

293

a tempo

ri - tar - dan - do

cresc. *p* *pp* *cresc.*

298

ff *sf* *ff*

Introduzione Adagio molto

pp *ten.* *cresc.*

6 *sf* *p* *decresc.* *pp* *rinforzando* *sf* *sf decresc.*

11 *p* *rinforzando* *sf* *sf decresc.* *p*

14 *cresc. sf* *sf* *p cresc. sf* *decresc.*

18 *cresc.* *pp* *cresc.* *pp* *cresc.*

22 *sf* *sf* *decresc.*

*) Hier und T. 18 sollten die Oktaven E/e eine Oktave tiefer gespielt werden; s. T. 4 u. 20; Umfang des damaligen Klav. ging nur bis F₁.

**) Haltebogen nach Eigenschrift u. Orig.-Ausgabe.

*) Here and b. 18 the octave-notes E/e are probably intended to sound one octave lower; b. 4 & 20; compass of the piano then extended only to F₁.

**) Slur according to autogr. and orig. edition.

*) Ici et à mes. 18, les octaves Mi/mi devraient être probablement jouées à octave inf.; cf. mes. 4 et 20 (La tessiture du piano moindre étendue).

**) Liaison conforme à l'autogr. et l'éd. originale.

25

pp 4. *sf*

Attacca subito il Rondo

Rondo Allegretto moderato

sempre *pp*

Rd.

7

pp

Rd.

13

pp

Rd.

19

pp

Rd.

25

cresc. *decresc.*

31 *sempre pp*

36 *Red.*

42 *Red.* *cresc.*

48 *p* *decresc.* *cresc.*

54 *tr* *ff* *Red.* *tr*

58 *ff* *Red.* *tr* *f*

*) In der Eigenschrift (nicht in der 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

3 4 4 4

67

3 3 4 4 3

71

sf *sf* *sf* *sf*

75

sf *sf* *sf* *sf*

79

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

83

sf *sf* (*sf*) *ff*

87

91

96

103

112

118

sf *p* *ff*

sf *p* *decresc.*

pp *f* *sf* *p* *ff*

sf *p* *decresc.*

pp *sempre pp.*

pp

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

*) Die Stellung der Zeichen für die Aufhebung des Pedals in den Takten 101, 105 und 113 ist zu beachten.

*) Note the position of the pedal marks and release signs, bars 101, 105 and 113.

*) Observez la place du commencement et de la fin des signes de pédale dans les mesures 101, 105 et 113.

123

pp
pp
Ped.
*

This system contains measures 123 to 126. The right hand features a continuous eighth-note pattern with slurs. The left hand has a sparse accompaniment with a few notes and rests. Dynamic markings include *pp* in both hands. A *Ped.* marking is present in the left hand, and an asterisk is placed below the staff.

127

This system contains measures 127 to 131. The right hand continues the eighth-note pattern. The left hand has a few notes and rests. There are no dynamic markings in this system.

132

pp
*

This system contains measures 132 to 136. The right hand continues the eighth-note pattern. The left hand has a few notes and rests. A *pp* marking is present in the right hand, and an asterisk is placed below the staff.

137

cresc.

This system contains measures 137 to 141. The right hand features a continuous eighth-note pattern. The left hand has a few notes and rests. A *cresc.* marking is present in the right hand.

142

decresc.
sempre pp
Ped.

This system contains measures 142 to 146. The right hand features a continuous eighth-note pattern. The left hand has a few notes and rests. Dynamic markings include *decresc.* in the right hand, *sempre pp* in the left hand, and *Ped.* in the left hand.

147

*

This system contains measures 147 to 151. The right hand features a continuous eighth-note pattern. The left hand has a few notes and rests. An asterisk is placed below the staff.

152

Red. *

157

cresc. *

162

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

167

tr *ff* *Red.* *

171

tr *ff* *Red.* *

175

sempre f 1 4 1 4 1 4 5

Detailed description: This page of a musical score contains six systems of piano music, measures 152 through 175. The notation is in standard piano format with a grand staff (treble and bass clefs). Measure numbers are circled at the start of each system. The music features a variety of textures, including arpeggiated figures, sustained chords, and melodic lines. Performance markings include *Red.* (pedal), *cresc.* (crescendo), *decresc.* (decrescendo), *pp* (pianissimo), *p* (piano), *ff* (fortissimo), and *tr* (trill). Fingerings are indicated by numbers 1-5. A key signature change to two flats occurs between measures 162 and 167. The final system (measures 175-178) is marked *sempre f* and includes specific fingering instructions.

180

2 4 2 1 1 3 2 3 3

184

3 2 3 3 3 3 3 3

188

4 4 1 2 1 4 4 4 1 2 1 4

191

2 1 1 1 1 3 1 2 1 1 2 2 2 2

195

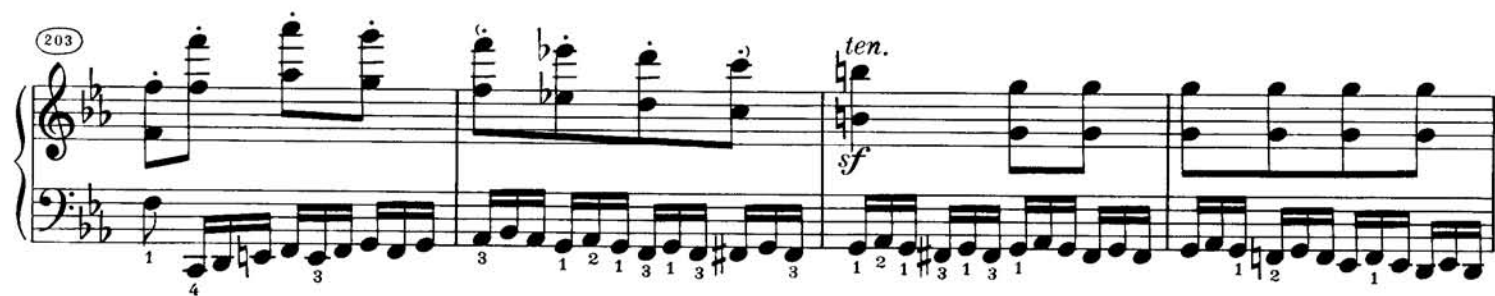
1 4 1 3 1 4 1 4 1 3 2 4 3 3 1 4 1 3 1 4 1 3 2 4 3 3

sf

199

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

(203)



ten.
sf

(207)



ten.
sf

(211)



sf
sf
ff

(215)



ff
ff
decresc.
p

(221)



ff
sf
p
ff
sf
p
ff
Red.

Red.

Red.

(230)



sf
p
decresc.
pp
pp
pp
pp
Red.

Red.

239

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

* Red.

246

sf *p* *sempre pp*

* Red.

253

*sempre pp **

* Red.

258

sempre pp

* Red.

263

sempre pp

* Red.

268

pp *pp*

* Red.

*) In der Eigenschaft: *sempre pp*; in der Originalausgabe: *espressivo*, wohl Lesefehler.

*) In the autograph: *sempre pp*; in the original edition: *espressivo*, probably a misreading.

*) Dans l'autographe: *sempre pp*; dans l'édition originale: *espressivo*, erreur probable à la lecture.

273

pp *pp*

Red. *

277

pp *pp*

Red. *

281

Red. *

285

f *decresc.* *sempre pp*

Red. *

289

Red. *

294

f *sf* *sf*

Red. *

299

sf *decresc.*

303

p *decresc.* *pp*

307

sempre più pp

311

f *ff*

316

ff *sf*

321

ff *sf* *p* *ff*

*) Dyn. Zeichen T. 314–327 nach Eigensch. (s. aber Fußn. S. 104); in Orig.A. fehlen sie. T. 321: *pp*, wie in fast sämtl. Drucken, weder in Eigensch. noch Orig.Ausg.

*) Dyn. marks b. 314–327 as in autogr. (but s. footn. p. 104). Not in orig.ed., as in most print.ed., not in autogr. or orig.ed.

*) Signes de dyn. mes. 314–327 d'apr. autogr. (v. ann. p. 104) manquent dans éd. orig. M. 321: *pp*, comme dans presque t^{tes} impr., ni dans autogr. ni éd. orig.

326 *sf* *p* *cresc.*

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

336 *tr* *ff* *tr*

340 *ff* *tr*

344 *sempre f*

348

352 *sempre più f*

355

358

361

364

367

371

375

cresc.

sempre ff

Ad.

The musical score consists of six systems, each with a treble and bass staff. The measures are numbered 355 through 375. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. The music is in a minor key, with a key signature of one flat. The tempo is marked 'Ad.' (Adagio) at the bottom right.

379

sf *decresc.* *p*

391

pp *ppp* *Ped.*

Prestissimo

403

p dolce *Ped.*

407

p dolce *Ped.*

411

cresc. *f* *Ped.*

415

cresc. *Ped.*

419

ff *Ped.*

424

3 4 5 4

p dolce

f *Red.*

429

3 3 3 4

pp sempre

** f Red. p*

435

1 3 1 3 1 3 2 4 1 3 2

ff

Red.

442

1 1 3 3

p

ff

Red.

(sf)

447

2 3 4 3

p

ff

sf

Red.

452

3 1

pp

pp

457

1 4

pp

ppp

Red.

** Red.*

** Red.*

462

1 3 2

pp 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1

7

pp 1 5 1 5 1 5 1 5

468

pp

pp

473

pp

cresc.

f

tr

478

decresc.

p

cresc.

484

tr

pp 3 3

Ped. 2 2 2 3 2 1

490

pp

Ped. 4 1 3 1 2 1 3 2

*) Am Schluß der Eigenschrift gibt Beethoven Anweisung über die Ausführung des Trillers (wenn möglich, auf jedes Triolenviertel 2 Achtel, sonst 1 Viertel) sowie folgende Notenbeispiele mit Trillerbeginn von oben:

*) At the end of the autograph Beethoven gives directions for the execution of the trill: either two eighth-notes (quavers) or one quarter (crotchet) to each quarter-note of the triplet, which he illustrates as follows, with trill beginning on the upper note:

*) Beethoven indique à la fin de son autographe la façon d'exécuter le trille (si possible, pour chaque noire du triolet 2 croches, sinon 1 noire) ainsi que les exemples suivants avec trille commençant par la petite note supérieure:

oder:
or:
ou:

495

2 1 3 2 4 2 3 2 1 3

pp Red.

501

2 1 3 2 4 2 3 2 1 3

pp Red.

507

3 4 5 2 5

cresc.

515

4 2 3 4 2 3 4 2 3 4 2 3

ff sf p ff sf p Red.

522

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

cresc. f

528

3 4 2 3 4 2 3 4 2 3 4 2 3

ff decresc.

536

3 4 2 3 4 2 3 4 2 3 4 2 3

pp ff f f

SONATE

Komponiert 1804

Opus 54

In Tempo d'un Menuetto

22. *p*

6 *sf*

12 *cresc.* *sf* *p* *tr*

18 *cresc.* *sf* *p* *sempre* *f*

25 *forte e staccato* *sf*

29 *sf*

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

*) ♭ nach Orig.-Ausg.; analog T. 27 könnte auch ♭ möglich sein.

**) So in der Originalausgabe. Vgl. jedoch Takt 33.

*) ♭ as in orig. ed.; analogous to bar 27 might be conceivable.

**) Thus in original edition. But cf. bar 33.

*) ♭ selon éd. orig.; par analogie avec mes. 27, un ♭ serait également possible.

**) Comme ceci dans l'éd. orig. Cf. cependant mes. 33.

System 59: Treble and bass staves. Treble staff begins with a whole note chord, followed by a series of eighth notes with fingerings 3, 2, 1, 3, 1. Bass staff has a whole note chord, followed by eighth notes with fingerings 2, 1, 3, 2, 1. Dynamics: *decresc.*, *pp*, *cresc.*, *p*.

System 65: Treble staff has a whole note chord, followed by eighth notes with fingerings 1, 3, 2, 1, 3, 1. Bass staff has a whole note chord, followed by eighth notes with fingerings 3, 2, 1, 3, 2, 1. Dynamics: *pp*, *p*, *(p)*.

System 71: Treble staff has a whole note chord, followed by eighth notes with fingerings 1, 3, 2, 1, 3, 1. Bass staff has a whole note chord, followed by eighth notes with fingerings 4, 3, 2, 1, 3, 2. Dynamics: *sf*, *p*.

System 76: Treble staff has a whole note chord, followed by eighth notes with fingerings 1, 3, 2, 1, 3, 1. Bass staff has a whole note chord, followed by eighth notes with fingerings 2, 3, 2, 1, 3, 2. Dynamics: *sf*, *p*.

System 81: Treble staff has a whole note chord, followed by eighth notes with fingerings 1, 3, 2, 1, 3, 1. Bass staff has a whole note chord, followed by eighth notes with fingerings 2, 3, 2, 1, 3, 2. Dynamics: *cresc.*, *sf*, *p*, *tr*.

System 87: Treble staff has a whole note chord, followed by eighth notes with fingerings 2, 4, 2, 1, 3, 2. Bass staff has a whole note chord, followed by eighth notes with fingerings 4, 3, 2, 1, 3, 2. Dynamics: *cresc.*, *p*.

System 91: Treble staff has a whole note chord, followed by eighth notes with fingerings 1, 3, 2, 1, 3, 1. Bass staff has a whole note chord, followed by eighth notes with fingerings 1, 3, 2, 1, 3, 2. Dynamics: *sf*, *p*, *f*, *sempre forte e staccato*.

95

95 96 97 98

99

99 100 101 102 103

104

104 105 106 107 108 109

111

111 112 113 114 115

116

116 117 118 119

120

120 121 122

123

123 124 125 126

124

126

System 124-126. Treble clef, key signature of one sharp (F#). The right hand plays a rapid, ascending and descending scale-like passage with many beamed sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is present in the left hand.

129

System 129. Treble clef, key signature of one sharp. The right hand continues the rapid scale-like passage. The left hand features a more active accompaniment with chords and moving lines. A *sf* (sforzando) marking is present in the left hand.

132

System 132. Treble clef, key signature of one sharp. The right hand features a melodic line with trills (*tr*) and grace notes. The left hand provides a harmonic accompaniment. A *fp* (fortissimo piano) marking is present in the left hand. The system concludes with a tempo change to *Adagio* and *Tempo I*.

137

System 137. Treble clef, key signature of one sharp. The right hand features a melodic line with trills and grace notes. The left hand provides a harmonic accompaniment. A *mezza voce* marking is present in the left hand.

141

System 141. Treble clef, key signature of one sharp. The right hand features a melodic line with trills and grace notes. The left hand provides a harmonic accompaniment.

144

System 144. Treble clef, key signature of one sharp. The right hand features a melodic line with trills and grace notes. The left hand provides a harmonic accompaniment. A *cresc.* (crescendo) marking is present in the left hand.

148

System 148. Treble clef, key signature of one sharp. The right hand features a melodic line with trills and grace notes. The left hand provides a harmonic accompaniment. A *sf* (sforzando) marking is present in the left hand. The system concludes with a *decresc.* (decrescendo) marking and a *pp* (pianissimo) marking.

Allegretto

dolce

dolce

sfp

sfp

cresc.

sfp

cresc.

p

cresc.

p

decrease.

p

p

p

(sfz)

sfp

sfp

(cresc.)

p

cresc.

f

sfp

(38)

System 38-43: Treble and bass staves. Treble staff has triplets and slurs. Bass staff has chords and slurs. Dynamics: *sf*, *sf*, *sf*, *sf**, *sf*, *sf*.

(44)

System 44-49: Treble and bass staves. Treble staff has slurs and accents. Bass staff has slurs and fingerings. Dynamics: *f*, *p*, *sf*, *f*, *sf*.

(50)

System 50-55: Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *p*, *f*, *sf*, *f*, *p*.

(56)

System 56-61: Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *f*, *sf*, *p*, *sf*, *p*.

(62)

System 62-67: Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *cresc.*, *ff*, *p*, *ff*.

(68)

System 68-73: Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *p*, *f*, *sf*, *sf*, *sf*.

*) T. 41-43: Quelle ohne Unteroktaven, wohl wegen damals geringeren Klavierumfangs.

**) In Orig.-Ausg. 4. 16tel *d*¹ ohne Vorzeichen, 5. 16tel *d* mit $\sharp$; auch $\flat$ möglich.

*) Bar. 41-43: no lower octaves in source, possibly owing to lim. compass of piano in Beethoven's day.

**) In orig. ed. 4th 16th-note *d*¹ without accidental, 5th 16th-note *d* with $\sharp$; $\flat$ might also be conceivable.

*) Mes. 41 à 43: Sources sans oct. inf., probabl^{mt} à cause de la tessiture moins étendue à l'époque.

**) Dans l'éd.orig., 4^{me} double croche sans altération, 5^{me} avec $\sharp$; $\flat$ égal^{mt} possible.

73

ff *p* *2 espress.**)*

78

espress.

84

89

94

cresc.

100

p *f (sf)* *p*

*) In der Originalausgabe:

*) In the original edition:

*) Dans l'édition originale:

**) *espress.* in Orig.-Ausgabe wohl versehentlich erst in T. 79

**) Orig. ed. does not print *espress.* until b. 79; presumably an error.

**) L'éd. orig. note probablement par erreur *espress.* à mes. 79 seulement.

111

116

121

126

131

136

141

145

149

153

158

Più Allegro

162

2.

167

171

176

180

184

*) So nach der Originalausgabe; vielleicht irrtümlich für:
According to original edition; perhaps erroneously for:
Ainsi d'après l'édition orig.; peut-être par erreur pour:



SONATE

Dem Grafen Franz von Brunsvik gewidmet

Komponiert 1804/05

Opus 57

Allegro assai

23.

23. *pp*

51 24 *trm* 1 4 2 3

5 51 24 *trm* 1 4 2 1 *trm*

10 *pp* 42 *trm* 3 4 2 1 *f* *p* *pp* *poco ritar* *dan - do* *a tempo*

14 4 2 1 4 5 3 5 1 4 3 5 1 3 5 1 3

17 *ff* 2 *p* 5 3 5 4 3

21 *p* 53 *trm* 1 1 *ff* 24 *trm* 1 4 *p* 4 2 1 3 2 1 3

*) Beim zweiten Teil des 1. Themas u. den folgenden, diesem entnommenen Stellen ist in Eigenschrift u. Orig.-Ausgabe die Bogensetzung sehr ungleichmäßig; sie wurde überall sinngemäß vereinheitlicht.

*) In second part of 1st theme and the following passages based thereon, the slurs in autogr. and orig. edition are by no means uniform; this divergence has been rectified throughout.

*) Dans la 2^e partie du 1^{er} thème et dans les parties en dérivant, les arcs sont marqués très inégalement, tant dans l'autogr. que dans l'édition orig.; ils ont été partout uniformisés convenablement.

25 *sf*

29 *sf* *dimin.*

32 *pp*

35 *dolce*

38 *cresc.*

41 *p* *f* *sf* *p* *pp*

*) Beim 2. Thema u. seinen Wiederholungen ist in Eigenschrift u. Orig.A. die Bogensetzung ebenfalls sehr ungleichmäßig; auch hier wurde sinngemäß vereinheitlicht.

*) In autogr. and orig.ed., the slurs in the 2. theme and its repetitions are also very dissimilar; here too this disagreement has been corrected throughout.

*) Dans l'autogr. et l'éd. orig. au 2^e thème et à ses reprises, les arcs sont aussi très inégalement marqués. Là aussi ils ont été uniformisés.

48

51

53

55

57

59

*) In Eigenschrift und Orig. Ausgabe e^2 statt fes^2 .

*) In autograph and orig. edition e^2 instead of $f\flat^2$.

*) Dans l'autogr. et l'édition orig. mi^2 au lieu de $fa\flat^2$.

**) Desgl. hier Oktave $e-e^1$ (oben dagegen fes^3).

**) And also octave $e-e^1$ (above on the contrary $f\flat^3$).

**) Ici aussi: octave $mi-mi^1$ (en haut par contre $fa\flat^3$).

61 *(p)* *sfp*

63 *sfp* *dimin.*

65 *pp* *trm* *5 3* *1* *2* *3* *4* *5* *15* *24* *trm*

70 *trm* *5 3* *1* *2* *3* *4* *5* *15* *23* *4* *45* *f* *p*

76 *#trm* *f* *p* *f*

80 *15* *4* *3* *5* *3* *1* *2* *5* *3* *1* *2* *3* *1* *2*

This page of musical notation, numbered 135, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1 (Measures 82-83):** Measure 82 features a treble staff with a half note G4 (fingered 5, 1) and a bass staff with a half note G2 (fingered 3, 2). Measure 83 has a treble staff with a half note G4 (fingered 5, 1) and a bass staff with a half note G2 (fingered 3, 5).
- System 2 (Measures 84-85):** Measure 84 has a treble staff with a half note G4 (fingered 2, 1, 3, 2, 1, 3, 2) and a bass staff with a half note G2 (fingered 4). Measure 85 has a treble staff with a half note G4 (fingered 1) and a bass staff with a half note G2 (fingered 3, 5, 3, 1, 2, 1, 2, 1, 2).
- System 3 (Measures 86-87):** Measure 86 has a treble staff with a half note G4 (fingered 4, 1) and a bass staff with a half note G2 (fingered 3, 2). Measure 87 has a treble staff with a half note G4 (fingered 2, 1, 3, 4, 1, 3, 4) and a bass staff with a half note G2 (fingered 4, 3).
- System 4 (Measures 88-89):** Measure 88 has a treble staff with a half note G4 (fingered 3, 1) and a bass staff with a half note G2 (fingered 4). Measure 89 has a treble staff with a half note G4 (fingered 3, 1) and a bass staff with a half note G2 (fingered 3, 5, 3, 2, 5, 2, 1).
- System 5 (Measures 90-91):** Measure 90 has a treble staff with a half note G4 (fingered 5, 1) and a bass staff with a half note G2 (fingered 1, 3). Measure 91 has a treble staff with a half note G4 (fingered 5) and a bass staff with a half note G2 (fingered 3).
- System 6 (Measures 92-93):** Measure 92 has a treble staff with a half note G4 (fingered 5, 1) and a bass staff with a half note G2 (fingered 1, 3). Measure 93 has a treble staff with a half note G4 (fingered 5, 1) and a bass staff with a half note G2 (fingered 2, 1, 3, 2, 1).

The page includes dynamic markings such as *sf* (sforzando), *fp* (fortissimo piano), and *p* (piano). The notation is in a key signature of one flat (B-flat) and a time signature of 4/4.

94

3 3 4 5 4 3

sfp

98

3 3 5 4 2

sfp

101

5

dimin.

104

pp *cresc.*

2 1 2 2 1 3

107

3 4 4 4 3

f *p*

1 2 1 3 2 3 3 3 5

110

3 1 4

cresc.

113

f *p* *f*

116

cresc. *f* *sempre più f*

119

f *f* *f*

122

f *ff*

124

f *f*

sempre Ped.

126

f *f*

128

sempre Ped.

130

ff

132

ff

134

p dimin.

pp

1 2 1 3 2 1

138

tr

3 2 1

141

tr

3 1 5

144

147

150

153

157

161

cresc.

f *p* *pp* *ff*

tr *tr* *tr* *tr*

ff *f* *sf* *p*

*) Mittelstimme B (nicht G) in der Eigenschrift und der Originalausgabe.

*) In the autograph and the original edition, inner voice Bb (not G).

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

164

sf

168

sf(p)

dimin.

171

pp

pp

174

dolce

177

cresc.

180

p

f (sf)

p

pp

1312 *trm*

23 *trm*

1 3 3 3

*) In der Eigenschrift und der Originalausgabe fehlt beim Triller die einleitende Note; vgl. Takt 44.

*) In the autograph and the original edition the prefix to the trill is lacking; cf. bar 44.

*) Dans l'autographe et l'édition originale la petite note, introduisant le trille, manque; cf. mesure 44.

187



190



192



194



196



198



200

p

sf

sf(p)

202

sf

p dimin.

204

pp

15

206

4

5

15

208

cresc.

5

3

4

3

2

240

p

4 3

3

3 4

2

213 *cresc.* *f**) *sf* *sf*

216 *sf* *sf* *ff*

219 *sempre ff*

221

223

226

*) *f* nur in Eigenschrift, nicht in Originalausgabe. *) *f* only in autograph, not in orig. edition. *) *f* seulement dans l'autographe, pas dans l'édition originale.

(228)

Musical score for measures 228-229. The key signature has three flats (B-flat, E-flat, A-flat). Measure 228 features a complex right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. Measure 229 continues the right-hand melody with more triplets and sixteenth notes. A pedal point is indicated by a 'Ped.' marking and an asterisk.

(230)

Musical score for measures 230-231. Measure 230 continues the right-hand melody with triplets and sixteenth notes. Measure 231 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. A pedal point is indicated by a 'Ped.' marking and an asterisk.

(232)

Musical score for measures 232-233. Measure 232 continues the right-hand melody with triplets and sixteenth notes. Measure 233 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. A pedal point is indicated by a 'Ped.' marking and an asterisk.

(234)

Musical score for measures 234-235. Measure 234 continues the right-hand melody with triplets and sixteenth notes. Measure 235 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. A pedal point is indicated by a 'Ped.' marking and an asterisk.

(236)

Musical score for measures 236-238. Measure 236 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. Measure 237 continues the right-hand melody with triplets and sixteenth notes. Measure 238 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. A pedal point is indicated by a 'Ped.' marking and an asterisk.

(239)

Musical score for measures 239-240. Measure 239 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. Measure 240 continues the right-hand melody with triplets and sixteenth notes. A pedal point is indicated by a 'Ped.' marking and an asterisk.

(241)

Musical score for measures 241-242. Measure 241 features a right-hand melody with triplets and sixteenth notes, and a left-hand accompaniment. Measure 242 continues the right-hand melody with triplets and sixteenth notes. A pedal point is indicated by a 'Ped.' marking and an asterisk.

244 *sf*

247 *sf*

250 *sf*

253 *sf* *sempre più f*

256 *ff* *f* *p dimin.* *ff* *p dimin.*

258 *pp* *più piano*

260 *ppp*

Andante con moto

p e dolce

sf

9

rinf.

cresc.

p

16

23

1.

2.

p cresc.

28

1.

2.

f

p

33

p sempre legato

sf

Detailed description: This is a piano score for a piece in B-flat major, 2/4 time, marked 'Andante con moto'. The score is divided into six systems, each with a measure number in a circle at the beginning. The first system (measures 1-8) starts with a piano (*p*) and dolce instruction. The second system (measures 9-15) includes a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic. The third system (measures 16-22) features a piano (*p*) dynamic. The fourth system (measures 23-27) has a piano crescendo (*p cresc.*). The fifth system (measures 28-32) includes a fortissimo (*f*) dynamic. The sixth system (measures 33-53) is marked 'p sempre legato' and ends with a fortissimo (*sf*) dynamic. The score includes various musical notations such as chords, arpeggios, and fingerings.

39

1. 2.

39 40 41 42 43

44

1. 2.

cresc. *rin f.* *p*

44 45 46 47 48

49

49 50 51

52

52 53 54

55

55 56 57

58

58 59 60

64

67

70

73

76

79 *ff* *dimin.* *p dolce*

84 *sf*

91 *cresc.* *rinf.* *p dim.* *pp* *secco* *attacca* *ff* *l'Allegro* *arpeggio*

Allegro ma non troppo

ff *p*

9 *cresc.* *f*

15 *dimin.* *pp*

*) Arpeggio T. 96 u. 97 nach der Eigenschaft. In Orig. Ausgabe in beiden Takten oben u. unten getrennte Schlangenlinien; T. 97 fehlt „secco“.

*) Arpeggio bars 96 and 97 according to autogr. In orig. ed. separate arpeggio signs in both bars above and below; “secco” is lacking bar 97.

*) Arpèges mes. 96 et 97 conformes à l'autogr. Dans l'éd. orig. aux mêmes mes. en haut et en bas lignes ondulées séparées; «secco» manque dans mes. 97.

(21)

2 4 2 1 2 3 4 5 4

(26)

1 1 3 2 2 1

(31)

3 2

(36)

1 3 2

(41)

5 3 2

(46)

2 4 2

51

1 3 2 4 2

56

3 2 1 3 5

61

5 3 2 1

66

2 3 4 1 4 3 2

71

5 3 2 3 5 3 2 cresc. 2 1 5

76

2 4 1 3 sfp sfp

80 *sfp* *cresc.* *dimin.*

86 *sfp* *sfp* *sfp* *cresc.*

92 *dimin.* *f*

98 *f* *f*

103 *sfp* *sfp* *ff*

108 *ff*

Re.

*) In T. 104, 106, 108, 110 und 296, 298 in Eigenschrift (nicht Orig.Ausg.) stacc.-Zeichen auf l.

**) *d* in der Eigenschrift, *des* in der Originalausgabe.

*) In bars 104, 106, 108, 110 and 296, 298 the autogr. (not the orig.ed.) has a stacc. sign on 1st beat.

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

*) Dans mes. 104, 106, 108, 110 et 296, 298 dans l'autogr. (non dans l'éd. orig.) signe de stacc. sur le 1^{er} temps.

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

113

dimin.

cresc.

118

pp

cresc.

123

sf

dimin.

p

128

133

138

f

sfp

*) In der Eigenschaft steht hier noch ausdrücklich:
„la seconda parte due volte“.

*) Here the autograph also has: „la seconda parte
due volte“.

*) Dans l'autographe il y a encore expressément ici:
«la seconda parte due volte».

178 *ff* *Ped.* *1* *p* *3* *Ped.*

186 *dimin.* *3* *3* *sempre pp* *5* *sempre Ped.*

195 *pp* *2* *Ped.*

208 *pp* *sf*

216 *sf* *cresc.* *1* *2* *1* *1*

222 *rinforzando**** *1* *5* *2* *1* *1* *1* *1* *3* *1*

227 *p* *sf*

* Haltebg. nur in Eigenschr.; fehlt in Orig.-Ausg.

** In Orig.-Ausg. Oberokt. F; ebenso in Eigenschr., wo sie urspr. fehlte; 1. Hd. sollte nach Korr. wie T. 214 f. lauten; Beeth. machte diese Korr. rückgängig und vergaß dabei die Oberoktave.

*** In Eigenschrift *rinforzando*, in Orig.-Ausgabe *ritardando* (vermutlich Versehen).

* Tie in autograph only; absent in original edition.

** In orig.ed. upper oct. F; same applies to autogr. where it was originally absent; after corr., L. H. should sound as in b. 214 f.; Beeth. rescinded this corr. and presumably forgot the upper octave.

*** Instead of *rinforzando* (as in autograph) the orig. ed. has *ritardando* (presumably error).

* Liaison seul' dans l'autogr., manque dans l'éd. orig.

** L'éd. orig. oct. sup. Fa; de même dans l'autogr. (y manquant à l'origine); m. g. devait être après correction comme à mes. 214 suiv.; Beeth. a supprimé cette corr. et oublié probabl' ce faisant l'oct. sup.

*** Dans l'autographe *rinforzando*; dans l'édition originale par contre *ritardando* (probabl' erreur).

232

First system of music (measures 232-237). The right hand features a continuous eighth-note pattern. The left hand has a bass line with chords and rests. Dynamics include *cresc.* and *sf*.

238

Second system of music (measures 238-243). The right hand continues with eighth-note patterns. The left hand has a more active bass line. Dynamics include *sf* and *p*.

244

Third system of music (measures 244-249). The right hand has long rests followed by chords. The left hand continues with eighth-note patterns. Dynamics include *sf*.

250

Fourth system of music (measures 250-255). The right hand has long rests followed by chords. The left hand continues with eighth-note patterns. Dynamics include *f* and *sf*.

256

Fifth system of music (measures 256-261). The right hand features a complex eighth-note pattern with fingerings 1, 2, 3, 4. The left hand continues with eighth-note patterns. Dynamics include *f* and *sf*.

261

Sixth system of music (measures 261-266). The right hand features a complex eighth-note pattern with fingerings 1, 2, 3, 4, 5. The left hand continues with eighth-note patterns. Dynamics include *f* and *sf*.

266

Seventh system of music (measures 266-271). The right hand features a complex eighth-note pattern with fingerings 1, 2, 3, 4, 5. The left hand continues with eighth-note patterns. Dynamics include *cresc.* and *sfp*.

271

sfp *cresc.* *dimin.*

3 3 3

277

sfp *sfp* *sfp*

283

cresc. *dimin.* *f*

2 1 1 2 3 2 1 5 3 1

289

sf

2 4 3 1 1 1 1 1

294

sf *sf* *sf*

299

cresc. *ff* *Ped.*

1 1 4

300

dimin.

2.

(301) *sempre più allegro*

(306) **Presto**

(312)

(318)

(324)

(328)

*) Hier steht in der Eigenschrift (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* (non dans l'édition originale).

SONATE

Der Gräfin Therese von Brunsvik gewidmet

Komponiert 1809

Opus 78

Adagio cantabile

Allegro ma non troppo

24.

6

10

14

18

22

leggierrmente

cresc.

cresc.

cresc.

te - nu - te

* In der Eigenschaft und nach ihr in der Original-
ausgabe (wohl versehentlich) fis^1
 dis^1 ; vgl. Takt 75.

* In the autograph and original edition based
on it: $\text{f}\sharp^1$
 $\text{d}\sharp^1$ (probably inadvertently); cf. bar 75.

* Dans l'autographe et d'après celui-ci dans l'édition
originale (bien par erreur) $\text{fa}\sharp^1$
 $\text{ré}\sharp^1$; cf. mesure 75.

25

28

32

36

38

41

44

*) Takte 25 u. 26 in Eigenschr. u. Orig.-Ausg. unten immer *g*, oben *fis*. Vgl. auch c u. *his* T. 84 u. 85.

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

*) Bars 25/26 in autogr. and orig. ed.: below always *g*, above *f*. Cf. also c and *b*#, bars 84/85.

**) When repeated, the upper octave-note *f*# is presumably intended to be omitted; cf. b. 5.

*) Mes. 25, 26 dans l'autogr. et l'éd. orig. en bas toujours *sol*, en haut *fa*. Cf. aussi *do* et *si* dans mes. 84 et 85.

**) A la reprise, l'octave sup. *fa* n'est probablement pas répétée; cf. mes. 5.

(47)

2 4 3 4 1 2 3 8 1 8 4 1 2

5 4 5 5 1 5

(50)

1 3 1 3 8 5 5

5 2 1 5

cresc. -

(53)

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

2 1 1 1 2 1

ff *dim.*

(57)

(p) *leggiermente*

(62)

f

(66)

ff *p* *f* *p* *f*

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

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

72

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

78

81

cresc.
te - nu - te

84

ff *f*

87

p dolce *f*

91

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

*) Siehe Fußnote Seite 161.

*) See footnote Page 161.

*) Voir annotation Page 161.

(95)

(98)

(101)

(104)

Allegro vivace

(9)

15

20

26

32

40

47

*)

*) Nach Eigenschr. und Originalausg.; vgl. dagegen T. 16 und 104 (Seitenwechsel in Eigenschrift).

*) Acc. to autogr. and orig. ed.; but cf. b. 16 and 104 (point of transition to new page in autograph).

*) Selon l'autogr. et l'éd. orig.; mais cf. mes. 16 et 104 (changement de feuille dans l'autographe).

52

System 52: Treble and bass staves in E major. Treble staff features eighth-note patterns with fingerings 2, 4, 3, 1, 3, 2, 4, 5, 2. Bass staff features eighth-note patterns with fingerings 2, 2, 4. A *dim.* (diminuendo) marking is present over the final two measures.

57

System 57: Treble and bass staves. Treble staff has *ff* (fortissimo) and *p* (piano) dynamics, with fingerings 2, 4, 3, 1, 3, 2, 4, 3, 1, 4. Bass staff has *ff* and *p* dynamics, with fingerings 1, 4, 2, 4. Pedal points are marked with 'Ped.' and asterisks.

62

System 62: Treble and bass staves. Treble staff has *p* and *cresc.* (crescendo) dynamics, with fingerings 2, 3, 5, 2, 5, 1, 3, 2, 1, 4, 3, 1, 4, 3, 2, 3. Bass staff has *p* and *cresc.* dynamics, with fingerings 2, 4, 1, 2.

67

System 67: Treble and bass staves. Treble staff has *f* (forte) and *p cresc.* dynamics, with fingerings 1, 3, 2, 4, 2, 1, 3, 2, 4, 2, 3, 2. Bass staff has *f* and *p cresc.* dynamics, with fingerings 1, 2, 3, 2.

72

System 72: Treble and bass staves. Treble staff has *ff* dynamics, with fingerings 1, 2, 2, 1, 4, 2, 2, 2, 2, 2, 2, 2. Bass staff has *ff* dynamics, with fingerings 3, 3, 3, 3. Pedal points are marked with 'Ped.' and asterisks.

77

System 77: Treble and bass staves. Treble staff has *p* dynamics, with fingerings 2, 2, 2, 2, 2, 2. Bass staff has *p* dynamics, with fingerings 3, 4, 3.

82

pp

87

f *p* *f*

84

p *pp* *cresc.*

101

f

106

f

111

dim. *p*

116

Measures 116-120. Treble and bass staves. Treble staff has dynamic markings *ff* and *p*. Bass staff has dynamic markings *ff* and *p*. Fingering numbers 1, 2, 3, 4 are present. A red circle with a dot is marked in the bass staff at measure 116. A red circle with a dot is marked in the bass staff at measure 120. A red circle with a dot is marked in the bass staff at measure 120.

121

Measures 121-125. Treble and bass staves. Treble staff has dynamic markings *p* and *cresc.*. Bass staff has dynamic markings *p* and *cresc.*. Fingering numbers 1, 2, 3, 4 are present. A red circle with a dot is marked in the bass staff at measure 121. A red circle with a dot is marked in the bass staff at measure 125.

126

Measures 126-130. Treble and bass staves. Treble staff has dynamic markings *f* and *p cresc.*. Bass staff has dynamic markings *f* and *p cresc.*. Fingering numbers 1, 2, 3, 4 are present. A red circle with a dot is marked in the bass staff at measure 126. A red circle with a dot is marked in the bass staff at measure 130.

131

Measures 131-135. Treble and bass staves. Treble staff has dynamic markings *ff* and *ff*. Bass staff has dynamic markings *ff* and *ff*. Fingering numbers 1, 2, 3, 4 are present. A red circle with a dot is marked in the bass staff at measure 131. A red circle with a dot is marked in the bass staff at measure 135.

136

Measures 136-140. Treble and bass staves. Treble staff has dynamic markings *p* and *p*. Bass staff has dynamic markings *p* and *p*. Fingering numbers 1, 2, 3, 4 are present. A red circle with a dot is marked in the bass staff at measure 136. A red circle with a dot is marked in the bass staff at measure 140.

141

Measures 141-145. Treble and bass staves. Treble staff has dynamic markings *p* and *p*. Bass staff has dynamic markings *p* and *p*. Fingering numbers 1, 2, 3, 4 are present. A red circle with a dot is marked in the bass staff at measure 141. A red circle with a dot is marked in the bass staff at measure 145.

148

Measures 148-150. The music is in G major (one sharp). Measure 148 starts with a piano (*p*) dynamic and a *piu p* marking. Measure 149 has a *pp* marking. Measure 150 has a *f* marking. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. A fermata is placed over the final chord in measure 150.

151

Measures 151-154. Measure 151 has a *p* marking. Measure 152 has a *f* marking. Measure 153 has a *p* marking. Measure 154 has a *pp* marking. The right hand features a triplet in measure 151 and a sixteenth-note figure in measure 152. The left hand has a triplet in measure 152 and a sixteenth-note figure in measure 153. A fermata is placed over the final chord in measure 154.

159

Measures 159-166. Measure 159 has a *cresc.* marking. Measure 160 has a *cresc.* marking. Measure 161 has a *cresc.* marking. Measure 162 has a *cresc.* marking. Measure 163 has a *cresc.* marking. Measure 164 has a *cresc.* marking. Measure 165 has a *cresc.* marking. Measure 166 has a *cresc.* marking. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. A fermata is placed over the final chord in measure 166.

167

Measures 167-174. Measure 167 has a *f* marking. Measure 168 has a *sf* marking. Measure 169 has a *sf* marking. Measure 170 has a *sf* marking. Measure 171 has a *sf* marking. Measure 172 has a *sf* marking. Measure 173 has a *dim.* marking. Measure 174 has a *p* marking. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. A fermata is placed over the final chord in measure 174.

175

Measures 175-178. Measure 175 has a *pp* marking. Measure 176 has a *cresc.* marking. Measure 177 has a *cresc.* marking. Measure 178 has a *f* marking. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. A fermata is placed over the final chord in measure 178.

179

Measures 179-182. Measure 179 has a *f* marking. Measure 180 has a *f* marking. Measure 181 has a *f* marking. Measure 182 has a *f* marking. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. A fermata is placed over the final chord in measure 182.

SONATINE

Komponiert 1809

Presto alla tedesca

Opus 79

25. *f*

31. *f*

37. *p* *leggiermente*

43. *f*

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

55. *sf* *p* *p* *sf*

*) Kein *sf* in der Eigenschaft und der Originalausgabe; vgl. jedoch Takte 53 und 124.

*) No *sf* in the autograph and original edition; however, cf. bars 53 and 124.

*) *sf* manque dans l'autographe et l'édition originale; cf. cependant mesures 53 et 124.

First system of the musical score. The right hand features a melodic line with fingerings 1, #4, 1, 5, 3, 1, #4, 1, 5, 3, 1, #4, 1, 5, 3. The left hand provides harmonic support with chords and single notes. Dynamics include *cresc.*, *sf*, *sf*, *dim.*, *cresc.*, and *sf*. Measure numbers 4, 5, and 3 are indicated below the staff.

Second system of the musical score, starting at measure 42. The right hand includes a trill (tr) and various fingerings. The left hand continues with harmonic accompaniment. Dynamics include *sf*, *dim.*, *p*, *f*, and *p*. Measure numbers 4, 5, 5, 3, 5, 1, and 2 are indicated below the staff.

Third system of the musical score, starting at measure 50. It includes first and second endings. The right hand has fingerings 3, 5, 3, 5, 2, 1, 3, 4. The left hand features chords and single notes. Dynamics include *f* and *sf*. Measure numbers 3 and 5 are indicated below the staff.

Fourth system of the musical score, starting at measure 56. The right hand features triplets and various fingerings. The left hand includes chords and single notes. Dynamics include *sf* and *sf*. Measure numbers 2, 3, 5, and 3 are indicated below the staff.

Fifth system of the musical score, starting at measure 62. The right hand has fingerings 2, 3, 4, 5, 2, 5, 3. The left hand includes chords and single notes. Dynamics include *sf*, *p*, and *dolce*. Measure numbers 2, 1, 2, and 3 are indicated below the staff.

Sixth system of the musical score, starting at measure 69. The right hand has fingerings 2, 3. The left hand includes chords and single notes. Dynamics include *sf* and *Red.*. Measure numbers 2 and 3 are indicated below the staff.

Seventh system of the musical score, starting at measure 75. The right hand has fingerings 4, 2, 1, 2, 3, 3, 1, 3, 3, 1. The left hand includes chords and single notes. Dynamics include *f*, *p*, and *p*. Measure numbers 1, 4, 3, 2, and 3 are indicated below the staff.

82

cresc.

f

87

f

86

f

85

f

84

83

82

81

80

79

78

77

76

75

74

73

72

71

70

69

68

67

66

65

64

63

62

61

60

59

58

57

56

55

54

53

52

51

50

49

48

47

46

45

44

43

42

41

40

39

38

37

36

35

34

33

32

31

30

29

28

27

26

25

24

23

22

21

20

19

18

17

16

15

14

13

12

11

10

9

8

7

6

5

4

3

2

1

88

p

p dolce

95

f

94

f

93

f

92

f

91

f

90

f

89

f

88

87

86

85

84

83

82

81

80

79

78

77

76

75

74

73

72

71

70

69

68

67

66

65

64

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43

42

41

40

39

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37

36

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25

24

23

22

21

20

19

18

17

16

15

14

13

12

11

10

9

8

7

6

5

4

3

2

1

96

f

103

f

102

f

101

f

100

f

99

f

98

f

97

f

96

f

95

f

94

f

93

f

92

f

91

f

90

f

89

f

88

f

87

f

86

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85

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84

f

83

f

82

f

81

f

80

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79

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78

f

77

f

76

f

75

f

74

f

73

f

72

f

71

f

70

f

69

f

68

f

67

f

66

f

65

f

64

f

63

f

62

f

61

f

60

f

59

f

58

f

57

f

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f

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51

f

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49

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48

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46

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43

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42

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41

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11

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10

f

9

f

8

f

7

f

6

f

5

f

4

f

3

f

2

f

1

104

p

111

p

110

p

109

p

108

p

107

p

106

p

105

p

104

p

103

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p

7

p

6

p

5

p

4

p

3

p

2

p

1

112

p

119

p

118

p

117

p

116

p

115

p

114

p

113

p

112

p

111

p

110

p

109

p

108

p

107

p

106

p

105

p

104

p

103

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6

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5

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4

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3

p

2

p

1

120

p

127

p

126

p

125

p

124

p

123

p

122

p

121

p

120

p

119

p

118

p

117

p

116

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115

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114

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113

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6

p

5

p

4

p

3

p

2

p

1

128

f

135

f

134

f

133

f

132

f

131

f

130

f

129

f

128

f

127

f

126

f

125

f

124

f

123

f

122

f

121

f

120

f

119

f

118

f

117

f

116

f

115

f

114

f

113

f

112

f

111

f

110

f

109

f

108

f

107

f

106

f

105

f

104

f

103

f

102

f

101

f

100

f

99

f

98

f

97

f

96

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71

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47

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45

f

44

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43

f

42

f

41

f

40

f

39

f

38

f

37

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36

f

35

f

34

f

33

f

32

f

31

f

30

f

29

f

28

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27

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26

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25

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24

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23

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22

f

21

f

20

f

19

f

18

f

17

f

16

f

15

f

14

f

13

f

12

f

11

f

10

f

9

f

8

f

7

f

6

f

5

f

4

f

3

f

2

f

1

131

Musical score for measures 131-137. The key signature is one sharp (F#). The score is written for piano. Measure 131 has a 3/5 time signature. The tempo/mood is marked *p leggiermente*. Fingerings are indicated by numbers 1-5. Measure 137 ends with a 3/5 time signature.

138

Musical score for measures 138-144. The key signature is one sharp (F#). The score is written for piano. Fingerings are indicated by numbers 1-5. Measure 144 ends with a 3/5 time signature.

145

Musical score for measures 145-151. The key signature is one sharp (F#). The score is written for piano. Dynamics include *cresc.*, *sf*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5. Measure 151 ends with a 3/5 time signature.

152

Musical score for measures 152-158. The key signature is one sharp (F#). The score is written for piano. Dynamics include *sf*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5. Measure 158 ends with a 3/5 time signature.

159

Musical score for measures 159-165. The key signature is one sharp (F#). The score is written for piano. Dynamics include *sf*, *dim.*, *cresc.*, and *sf*. Fingerings are indicated by numbers 1-5. Measure 165 ends with a 3/5 time signature.

166

Musical score for measures 166-170. The key signature is one sharp (F#). The score is written for piano. Dynamics include *p*, *f*, and *p*. A trill (*tr*) is marked in measure 166. First ending bracket is shown. Fingerings are indicated by numbers 1-5. Measure 170 ends with a 3/5 time signature.

170

Musical score for measures 170-176. The key signature is one sharp (F#). The score is written for piano. Dynamics include *p*, *f*, *p*, and *f*. Second ending bracket is shown. Fingerings are indicated by numbers 1-5. Measure 176 ends with a 3/5 time signature.

(177)

Measures 177-182. Treble and bass staves. Key signature: one sharp (F#). Measure 177 starts with a forte (*sf*) dynamic. Measure 182 features a crescendo leading to a fortissimo (*sf*) dynamic.

(183)

Measures 183-188. Treble and bass staves. Measure 183 starts with a forte (*f*) dynamic. Measure 188 features a fortissimo (*sf*) dynamic.

(189)

Measures 189-194. Treble and bass staves. Measure 189 starts with a fortissimo (*sf*) dynamic. Measure 192 features a piano (*p*) dynamic with the instruction *leggermente dolce*.

(195)

Measures 195-200. Treble and bass staves. Measure 195 starts with a piano (*p*) dynamic. Measure 200 features a fortissimo (*sf*) dynamic.

Andante

Measures 201-206. Treble and bass staves. Key signature: two flats (Bb, Eb). Measure 201 starts with a piano (*p*) dynamic and the instruction *espressivo*.

(4)

Measures 207-212. Treble and bass staves. Measure 207 starts with a piano (*p*) dynamic. Measure 212 features a fortissimo (*sf*) dynamic.

(8)

Measures 213-218. Treble and bass staves. Measure 213 starts with a piano (*p*) dynamic. Measure 218 features a fortissimo (*sf*) dynamic.

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

tr *cresc.* *dim.* *cresc.* *p* *dim.* *pp* *sf* *p* *cresc.* *dim.* *p*

*) Oktave g/g^1 nach Eigenschr. und Orig.-Ausg.;
Schreibfehler statt b/g^1 ?

*) Octave g/g^1 according to autograph and orig. ed.;
scribal error intended to read b/g^1 ?

*) Octave sol/sol^1 selon autogr. et éd. orig.; faute de
notation au lieu de sib/sol^1 ?

Vivace

p dolce

f

p

f

sf

dim.

p

f

9

17

23

31

38

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

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

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

2 4 3 1 3 3 2 2 3

2 3 5 2 1 3 2 3

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

4 3 4 3 4 4 4 4

4 3 4 5 5 2 1 5 1 2

44

p *f*

51

3 4 4 4 4 4

58

1 3 2 3 2 3 2 4 1

64

p

70

3 3 4 5 3 2 2 2 2 2

75

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

80

86

93

99

106

112

*)

cresc.

p

*) G nach der Originalausgabe; Eigenschrift: d.

*) G according to the original edition. Autograph: d.

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

SONATE

Dem Erzherzog Rudolph von Österreich gewidmet

Komponiert 1809/10

Opus 81a

Das Lebewohl (Les Adieux) *

Adagio

26.

p espressivo

cresc.

*) Beethovens eigenhändige Überschrift: „Das Lebe Wohl. Vien am 4^{ten} May 1809 bei der Abreise S. Kaiserl. Hoheit des Verehrten Erzherzogs Rudolf“.

*) Superscription in Beethoven's own hand: "The Farewell. Vienna, 4th May 1809 on the departure of H. R. H., the esteemed Archduke Rudolf".

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

28

33

40

47

53

59

cresc.

f

sf

p

espressivo

p

This musical score is for a piano piece, spanning measures 28 to 69. It is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is presented in a grand staff format, with a treble and bass clef. The music is characterized by complex, often chromatic, melodic lines in both hands, frequently featuring triplets and sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *cresc.* (crescendo), *f* (forte), *sf* (sforzando), and *p* (piano). The term *espressivo* is used to indicate a more expressive playing style. Measure numbers 28, 33, 40, 47, 53, and 59 are circled at the beginning of their respective systems. The notation includes various ornaments such as slurs, ties, and phrasing slurs, as well as specific articulation marks like accents and staccato.

64

p

1. 2.

f

71

p

p

79

p

88

cresc.

f

p

p

95

sempre dimin.

101

pp

(108)

(114)

(119)

(124)

(130)

(135)

*) Takte 118 u. 119 (unten) in Eigenschrift und Originalausgabe verschieden von der Parallelstelle T. 25 u. 26.

*) Bars 118, 119 (below) in autogr. and orig.ed. differ from the parallel passage, bars 25, 26.

*) Mes. 118 et 119 (en bas) dans l'autogr. et l'éd. orig. différent de l'endroit similaire mes. 25 et 26.

140

espressivo

146

espressivo

151

p

157

p *f*

165

p *cresc.* *sf* *sfp*

171

(cresc.) *sf* *sfp* *cresc.*

176 *sf* *sfp* *f* 8

181 *p* 8 1 3

192 *cresc.* *sf* *dolce* 5 3 8 4 12 5 1 3 2 1 4 1 1 3 3 4 3

200 4 2 5 3 4 2 3 1 1 4 1 2 3 3 2 1 3

205 8 *cresc.* *p dolce* 4 3 5 3 4 2 2 5 3 8

210

*) Nach der Eigenschrift und der Originalausgabe.

*) According to the autograph and the original edition.

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

215

8

cresc.

220

3 5

4 1

4

dimin.

p

2

227

3

1 3

21 54

235

4

1 2 1 4 2 5

242

4

2 4 3 1

8

cresc.

p

pp

3

pp

1 2

5 4

249

8

2 4

5

pp

5

cresc. *

f

*) *cresc.* nur in Eigenschrift, nicht in Orig.Ausgabe.

★) *cresc.* only in autogr., not in orig. edition.

*) *cresc.* seulement dans l'autogr., pas dans l'éd. originale.

Abwesenheit (L' Absence)

Andante espressivo

In gehender Bewegung, doch mit viel Ausdruck

The musical score is written for piano and right hand. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Andante espressivo' with the instruction 'In gehender Bewegung, doch mit viel Ausdruck'.

The score is divided into six systems, each containing two staves (piano and right hand). The measures are numbered 1 through 20.

Key musical features include:

- Measures 1-5:** The right hand features a triplet of eighth notes in measure 1, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern.
- Measures 6-9:** The right hand continues with eighth and sixteenth notes, including a crescendo marking in measure 8. The piano accompaniment remains consistent.
- Measures 10-13:** The right hand has a 'dimin. (p)' marking in measure 10, followed by a 'cresc.' marking in measure 11. The piano accompaniment features a series of chords and single notes.
- Measures 14-16:** The right hand has a 'cresc.' marking in measure 14, followed by a 'cantabile' marking in measure 15. The piano accompaniment continues with a steady eighth-note pattern.
- Measures 17-19:** The right hand has a 'p' marking in measure 17, followed by a 'tr' (trill) marking in measure 18. The piano accompaniment features a series of chords and single notes.
- Measure 20:** The right hand has a 'cresc.' marking. The piano accompaniment concludes with a final chord.

(22)

cresc. *dimin. p*

(27)

cresc. *sf* *p*

(30)

poco ritard. *cresc.* *a tempo cantabile* *cresc.*

(33)

p *cresc.*

(35)

sf *dim.* *sf* *dim.*

(38)

pp *Red.* *pp* *Red.*

Das Wiedersehen (Le Retour)
Vivacissimamente
Im lebhaftesten Zeitmaße

The musical score is written for piano and right hand. It begins with a forte (*f*) dynamic and a key signature change to B-flat major. The tempo is marked *Vivacissimamente*. The score is divided into six systems, each with a circled measure number (4, 7, 10, 16, 22). The first system includes a key signature change to B-flat major and a forte (*f*) dynamic. The second system includes a *dimin.* (diminuendo) marking. The third system starts with a mezzo-forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a *cresc.* (crescendo) marking. The sixth system starts with a forte (*f*) dynamic and ends with a fortissimo (*sf*) dynamic. The score includes various fingerings, slurs, and articulation marks.

*) In Originalausgabe (wohl versehentlich) a^2 statt c^3 . *) In orig.ed. (prob. inadvertently) a^2 instead of c^3 . *) Dans l'éd.orig. (bien par erreur) la^2 au lieu de do^3 .

26

30

34

37

45

49

*) In der Originalausgabe kein *sf* in den Takten 39 und 40; vgl. jedoch Takte 132 und 133.

*) In original edition no *sf* in bars 39 and 40; however, cf. bars 132 and 133.

*) Dans l'édition originale pas de *sf* dans les mesures 39 et 40; cf. cependant mesures 132 et 133.

53

4

5

1 1

2 4

2

60

35 *tr*

The musical score for 'The Rose Tree' is presented in two systems. The first system (measures 60-62) features a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system (measures 63-65) continues the melody and accompaniment. The score includes various musical notations such as notes, rests, and a trill.

64

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. The piece includes a piano section marked 'p' and a section with triplets. The score is numbered 64 in the top left corner.

67

5 4 2

5 3

4 5

cresc.

1 3 1 4 1

5 3 2 2 1 3 3

71

75

78

81

87

92

96

ff

sf

p

pp

1.

(p)

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1000.

99

102

106

110

114

117

p

cresc.

cresc.

120

8 4

ff

Ped.

123

8

*

126

8

ff

Ped.

*

129

3 3 2 2 4 2

ff sf sf sf sf sf ff

Ped.

*

135

8

p

*

141

8

2

1

146

Measures 146-149. Treble and bass staves. Treble staff features a continuous eighth-note arpeggiated pattern. Bass staff features a slower eighth-note arpeggiated pattern. A 2/4 time signature is indicated at the beginning of the system.

150

Measures 150-153. Treble staff contains sixteenth-note runs with fingerings 5, 2, 1, 1, 4, 3, 1, 3, 2, 1, 2. Bass staff contains chords with fingerings 2, 3, 3, 3, 3, 5. A piano (*p*) dynamic is marked. A trill is indicated in measure 153.

154

Measures 154-157. Treble staff features a continuous eighth-note arpeggiated pattern. Bass staff features a slower eighth-note arpeggiated pattern. A piano (*p*) dynamic is marked.

158

Measures 158-161. Treble staff features chords with fingerings 3, 4, 1, 3, 1, 1, 3, 1, 4. Bass staff features a continuous eighth-note arpeggiated pattern. A piano (*p*) dynamic is marked. A trill is indicated in measure 161.

162

Measures 162-165. Treble staff features chords with fingerings 5, 3, 2, 2, 1, 3. Bass staff features a continuous eighth-note arpeggiated pattern. A crescendo (*cresc.*) marking is present. A dotted line with the number 8 is above the first measure.

166

Measures 166-169. Treble staff features chords with fingerings 5, 5, 5. Bass staff features a continuous eighth-note arpeggiated pattern.

170

sf *sf*

173

Poco Andante

sf *sf* *sf* *p*

Ped. *

178

sf *sf* *espressivo*

183

sf *sf*

Ped. *

188

Tempo I

pp poco rit. *f*

Ped.

192

sf *sf*

Ped.

SONATE

Dem Grafen Moritz von Lichnowsky gewidmet

Komponiert 1814

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

Opus 90

27.

Measures 27-33. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f* (forte), *p* (piano). Fingerings: 5, 3, 4, 5, 4. Measure 33 ends with a repeat sign.

Measures 34-43. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *dim.* (diminuendo), *pp* (pianissimo), *ritard.* (ritardando), *in tempo*. Fingerings: 5, 1, 2, 2, 2, 4, 4, 5, 4, 3. Measure 43 ends with a repeat sign.

Measures 44-53. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *fp* (fortissimo), *pp* (pianissimo), *ritard.* (ritardando), *in tempo*. Fingerings: 3, 4, 5, 4, 5, 4, 3, 4, 5, 4, 3. Measure 53 ends with a repeat sign.

Measures 54-63. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f* (forte), *sf* (sforzando). Fingerings: 3, 4, 3, 4, 2, 3, 4, 3, 4, 3, 4. Measure 63 ends with a repeat sign.

Measures 64-73. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano). Fingerings: 6, 3, 5, 4, 2, 3, 4, 3, 4, 3, 2. Measure 73 ends with a repeat sign.

Measures 74-83. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *cresc.* (crescendo), *f* (forte), *sf* (sforzando). Fingerings: 5, 2, 4, 3, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2. Measure 83 ends with a repeat sign.

47

53

57

61

65

72

pp *cresc.*

ff *ritard. dimin.* *in tempo p*

sf *f* *sf* *pp* *pp*

dimin.

*) Achtel h^1 gemäß eigenhändiger Abschrift des Erzherzogs Rudolph; in der Eigenschrift infolge Radierung undeutlich; in der Originalausgabe wohl irrtümlich Achtelpause. Vgl. Takt 204.

*) Eighth-note (quaver) b^1 in copy made by Archduke Rudolph; indistinct in autograph owing to erasure; in original edition eighth-note rest, probably erroneously. Cf. bar 204.

*) Croche si^1 d'après la copie manuscrite de l'archiduc Rudolph; dans l'autographe peu lisible ayant été effacée; dans l'édition originale, demi soupir, erreur probable. Cf. mesure 204.

84

90

96

101

107

114

cresc.

sf

p

dimin.

pp

(p)

*(cresc.)**

*) In Eigenschr. hier Spuren des *cresc.*-Zeichens, das in den folgenden Takt durch Striche fortgesetzt wird.

*) In autogr. traces of a *cresc.* sign here which is continued in the following bars by lines.

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

118

122

126

130

135

144

più f

ff

p

sempre

diminuendo

pp

cresc.

p

f

p

*) Akkord nach der Abschrift des Erzherzogs Rudolph; T. 144 ff. in Eigenschr. nur skizziert; dazu die Anmerkung *come sopra*, die sich wohl auch auf den Auftakt bezieht. Originalausgabe hat Achtel *g'* und Viertel *e*.

*) Chord as in the Archduke Rudolph copy; b. 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 orig. ed. eighth-note *g'* and quarter-note *e*.

*) Accord selon copie de l'archiduc Rudolph; mes. 144 suiv. étant seulement esquissées dans l'autographe; de plus, remarque *come sopra* se référant probablement aussi au temps levé. L'éd. orig. note *sol'* croche et *mi* noire.

152 *ritard.* *dim.* *pp* *in tempo*

163 *in tempo* *fp* *ritard.* *pp* *f* *(sf)*

173 *(sf)*

178 *p*

185 *cresc.* *f* *sf*

192 *pp* *cre - - -* *- scen - do* *dimin.*

*) Oberoktave h^3 nach Haslinger Ausgabe von 1826; fehlt in Orig.-Ausg., Eigenschr. und Abschr.; in beiden Handschr. 8va-Zeichen erst ab 2. Achtel.

*) Upper octave-note b^3 as in 1826 Haslinger ed.; not in orig.ed., autogr. and copy; in both bars 8va sign does not commence until 2nd 8th-note.

*) Octave sup. si^3 selon l'éd. Haslinger de 1826; pas dans l'éd.orig., l'autogr. et la copie; dans les manuscrit., 8va seul à partir de 2^{me} croche.

198 *a tempo*

p

3 4

202

2 1

4 5

206

41 *f sf*

211

sf p sf p *dimi - - nu -*

f sf

223

pp *ritar - -*

2 1 2 4 1 5 2 4 1

235 *a tempo*

dim. pp

5 3 3

Nicht zu geschwind und sehr singbar vorgetragen

p dolce

cresc.

p

cresc.

p

teneramente

cresc.

*) A (nicht G $\sharp$) in der Eigenschaft und der Originalausgabe; ebenso Takte 82 und 152.

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

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

30 *cresc.* *f* *sf* *p* *f*

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

40 *p*

45 *pp*

49

53 *dimin.* *pp*

57 *dolce* 3 2 4 3

62 *cresc.* *più cresc.* 4 3 2 1 5 3 5 4 5 5 2 4 3 5 5

67 *sf* *f* *p* *dolce* 3 1 2 1 3 2 1 3

71

76 *cresc.* *p*

81 *cresc.* *p*

86 *cresc.*

91

p *teneramente*

96

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

101

p *cresc.* *f*

106

p *cresc.*

110

f *dim.* *pp*

115

p

120

p

153

p

158

cresc.

162

p *teneramente*

166

cresc. *cresc.* *f*

171

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

176

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

181

pp

3

186

191

dimin.

4 5 4 5

196

pp

2 1 3 2 3 1

202

f

5 5 1 5

208

sf

p dim.

pp

1 1 3 1 4 2 1 2 1

214

sempre pp

cresc.

221

f

f

sf

sf

sf

dimin.

226

p

sempre piu p

pp

poco rit.

in tempo

231

236

cresc.

p

241

cresc.

p

First system of music (measures 246-251). The key signature has three sharps (F#, C#, G#). The melody in the right hand features a series of eighth and sixteenth notes, with a *cresc.* marking in measure 251. The bass line consists of a steady eighth-note accompaniment.

Second system of music (measures 252-257). Measure 252 begins with a *p* (piano) dynamic. The right hand includes triplets and sixteenth-note runs. Measure 257 has a *cresc.* marking. The bass line continues with eighth-note accompaniment.

Third system of music (measures 258-263). Measure 258 has a *dimin.* (diminuendo) marking. Measure 261 has a *pp* (pianissimo) dynamic. Measure 263 has a *cresc.* marking. The right hand features a melodic line with some rests, while the bass line remains active with eighth notes.

Fourth system of music (measures 264-271). Measure 264 has a *f* (forte) dynamic. Measure 265 has a *dolce* (dolce) marking. Measure 266 has a *p* (piano) dynamic. Measure 267 has another *dolce* marking. The right hand has a more melodic, flowing line, while the bass line has some rests.

Fifth system of music (measures 272-277). Measure 272 has a *cresc.* marking. Measure 275 has a *p* (piano) dynamic. The right hand features a melodic line with some rests, while the bass line has some rests and eighth-note accompaniment.

Sixth system of music (measures 278-283). Measure 278 has a *dimin.* marking. Measure 281 has a *ri - tar -* (ritardando) marking. The right hand has a melodic line with some rests, while the bass line has some rests and eighth-note accompaniment.

Seventh system of music (measures 284-289). Measure 284 has a *dan do* marking. Measure 285 has a *cresc.* marking. Measure 286 has an *accelerando* marking. Measure 288 has a *a tempo* marking. Measure 289 has a *pp* (pianissimo) dynamic. The right hand features a melodic line with some rests, while the bass line has some rests and eighth-note accompaniment.

SONATE

211

Der Freiin Dorothea von Ertmann gewidmet

Komponiert 1816

Etwas lebhaft und mit der innigsten Empfindung

Opus 101

Allegretto, ma non troppo

28.

5 *poco ritard.* - *a tempo*

11 *dimin.* *cresc.* *dim.*

17 *cresc.* *p* *cresc.* *p*

23 *cresc.* *sf* *p* *espressivo e semplice*

29 *pp*

(35)

System 35: Treble and bass staves. Treble staff has a 5-measure rest. Bass staff has a 5-measure rest. Fingering: 3, 2, 5, 3, 2, 1.

(41)

System 41: Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *cresc.*, *f*, *p*, *f*, *p*, *cresc.*. Fingering: 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.

(46)

System 46: Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *sf*, *sf*, *sf*, *f*. Fingering: 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.

(51)

System 51: Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *p*, *sf*, *sf*, *sf*. Tempo: *molto espressivo*. Fingering: 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.

(56)

System 56: Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *cresc.*. Fingering: 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.

(61)

System 61: Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *mf*, *dimin.*. Fingering: 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.

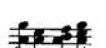
*) Nach Originalausgabe; in Eigenschrift:



*) According to orig. edition; autogr.:



*) Ainsi dans l'édition orig.; autogr.:



67

5 4 1 31 3 54 4 2 4 3 43

73

2 1 2 1 3 1 4 3 4

cresc. *sf* *p* *sf*

79

5 4 54

85

45 1 2 1 3 5 4 5 4

cresc. *ff* *dimin.*

91

4 2 1 5 4 3 5 2 4 3 54 5 4 1

cresc. *dim.*

Red. * *Red.*

97

3 1 2 51 1 4 3 4 4 3 4

cresc. *p*

* *Red.* * *ritar.* 53 1 3 52 2 do

Lebhaft. Marschmäßig
Vivace alla Marcia

The musical score is written for piano and bass. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo and mood are indicated as "Lebhaft. Marschmäßig" and "Vivace alla Marcia".

The score is divided into systems, with measures numbered 1 through 24. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics are marked throughout, including *f* (forte), *sf* (sforzando), *p* (piano), *cresc.* (crescendo), *fp* (fortissimo piano), and *ff* (fortissimo). Articulation marks like *tr* (trill) are present. Fingerings are indicated by numbers 1 through 5. The score also includes slurs, ties, and repeat signs.

The piece concludes with a final cadence in measure 24, marked with a double bar line and a repeat sign.

28 *dim.* *p* *sempre legato*

32 *pp* *poco cresc.*

37 *sf* *sf*

41 *sf* *ff* *p* *dolce*

45 *cresc.* *fp* *dolce* *cresc.*

49 *ff* *sf* *p*

53 *f* *p* *il Fine*

*) 1. Baßviertel nach der Originalausgabe; in der Eigenschrift im Rhythmus der übrigen Stimmen:
 1st quarter-note (crotchet) in bass acc. to orig. ed.; in autograph in the rhythm of the other voices:
 1^{re} noire à la basse d'après l'édition orig.; dans l'autogr., d'après le rythme des autres voix:



55) *dolce* *cresc.*

61) *p dolce*

66) *cresc.*

71) *dim.*

76) *cresc.*

81) *pp* *sempre pp*

87) *poco cresc.*

*) Dieses Wiederholungszeichen steht in Eigenschaft u. Orig. Ausgabe, das entspr. Wiederholungszeichen T. 64 nur in Eigenschaft, dagegen nicht in Orig. Ausgabe.

**) f^1 nach Eigenschaft u. Orig. Ausg. (unter Durchbrechung der kanonischen Imitation); vgl. dagegen T. 83.

*) This repeat sign is given in both autograph and original edition, the corresponding sign, bar 64, only in autograph, not in original edition.

**) f^1 acc. to autogr. & original edition (deviating from strict canonic imitation); however, cf. b. 83.

*) Ce signe de reprise dans l'autogr. et l'éd. orig., le signe de reprise analogue, mes. 64, seulement dans l'autogr., mais pas dans l'édition originale.

**) fa^1 d'après l'autogr. et l'éd. orig. (en rupture avec l'imitation genre canon); mais cf. mes. 83.

92 *piu cresc.* *f*

Marcia da capo al fine senza ripetizione

Langsam und sehnsuchtvoll
Adagio, ma non troppo, con affetto

Mit einer Saite
Sul una corda

6

11

15

19 *cresc.* *p* *non presto* *Nach und nach mehrere Saiten*
(Poco a poco tutte le corde)

Zeitmaß des ersten Stückes

Tempo del primo pezzo: tutto il Cembalo, ma piano

21 Alle Saiten *stringendo*

p dolce

Presto

27 *Allegro* **Geschwinde, doch nicht zu sehr, und mit Entschlossenheit**

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

33 *sf* *p*

38 *f*

43 *p*

48

*) Der in Eigenschrift etwas undeutlich gesetzte Haltebogen a^1-a^1 steht in Orig. Ausg. (wohl versehentlich) bei e^2-e^2 ; vgl. auch Satz 1, T. 4.

*) The slightly indistinct tie a^1-a^1 in autogr. is found in orig. ed. in upper voice e^2-e^2 (prob. inadvertently); cf. also 1st movement, bar 4.

*) Dans l'autographe, la liaison peu lisible de la^1-la^1 est sur mi^2-mi^2 dans l'édition originale (erreur probable); cf. aussi premier mouvement, mesure 4.

**) Vorschlag nur in Orig. Ausg., nicht in Eigenschr.

**) Appoggiatura only in orig. ed., not in autogr.

**) Appoggiature d'après l'éd. orig., manque dans l'autogr.

***) *f* nur in Eigenschrift, nicht in Originalausgabe.

***) *f* only in autograph, not in orig. edition.

***) *f* seulement dans l'autogr., non dans l'éd. originale.

53

cresc.

f sf

58

5 1 4 5 3

63

p

*

68

cresc.

73

f

78

sf

p dolce

*) T. 66, 67, 70 u. 253: Oberstimme auf 1 in Eigenschrift Viertel, Orig.Ausg. Achtel.

*) Bars 66, 67, 70, 253: in autogr., upper voice, 1st beat, is a quarter note (crotchet); in orig. ed., an eighth-note (quaver).

*) Mes. 66, 67, 70, 253: Voix supérieure au 1^{er} temps: noire dans l'autogr., croche dans l'éd. or.

91

2 4 1 2 4 1 3 2

cresc.

98

p cresc.

fp cresc.

111

1. 2.

(f) (pp)

4 3 1 2 3 4 5 4 3 2 1

120

5 3

poco ritard.

a tempo

ff

pp **)

***)** Here and in following chord: stacc. upper and lower staves in autogr.; orig. ed. stacc. only b. 106 lower staff; b. 295, 296 stacc. neither in autogr. nor orig. ed.

*) Ici et dans l'accord suiv. : autogr. en haut et en bas stacc. ; éd. orig. : stacc. seul. ^{nt} mes. 106 en bas ; aux m. 295, 296 stacc. ni dans l'autogr. ni dans l'éd. orig.

**) In Eigenschr. hier *p* und erst nach Seitenwechsel in T. 124 (auf 1) *pp*. Vgl. jedoch T. 130, 137.

**) Here the autogr. has *p*; *pp* not until 1st beat of following page (bar 124). However, cf. bars 130, 137.

**) Dans l'autogr. ici *p* et seulement page suiv. *pp* (m.124) sur le 1^{er} temps. Cf. cependant m.130, 137.

128

Measures 128-134. The piece begins with a trill (tr) in the bass line. The right hand has rests. Dynamics include *pp* (pianissimo) and *sempre pp* (always pianissimo). Fingering numbers 1, 2, 3, 4, and 5 are indicated for various notes.

135

Measures 135-141. The right hand features a trill (tr) in measure 135. The left hand has a trill (tr) in measure 136. Dynamics include *pp*. Fingering numbers 1, 2, 3, 4, and 5 are indicated.

142

Measures 142-148. The right hand has a trill (tr) in measure 142. The left hand has a trill (tr) in measure 143. Dynamics include *cresc.* (crescendo). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

149

Measures 149-155. The right hand has a trill (tr) in measure 149. The left hand has a trill (tr) in measure 150. Dynamics include *ff* (fortissimo) and *sf* (sforzando). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

156

Measures 156-162. The right hand has a trill (tr) in measure 156. The left hand has a trill (tr) in measure 157. Dynamics include *sf*. Fingering numbers 1, 2, 3, 4, and 5 are indicated.

163

Measures 163-169. The right hand has a trill (tr) in measure 163. The left hand has a trill (tr) in measure 164. Dynamics include *dim.* (diminuendo). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

***) Arc de liaison dans l'autogr.: pas dans l'éd. orig.

(245)

Measures 245-250. The piece is in D major (two sharps). Measure 245 has a whole rest in the treble and a half note G2 in the bass. Measure 246 has a half note A2 in the treble and a half note F#2 in the bass. Measure 247 has a half note B2 in the treble and a half note G2 in the bass. Measure 248 has a half note C3 in the treble and a half note A2 in the bass. Measure 249 has a half note D3 in the treble and a half note B2 in the bass. Measure 250 has a half note E3 in the treble and a half note C3 in the bass. Fingerings are indicated by numbers 1-5. A *cresc.* marking is present in measure 248.

(250)

Measures 250-255. Measures 250-251 have a half note F#3 in the treble and a half note D3 in the bass. Measure 252 has a half note G3 in the treble and a half note E3 in the bass. Measure 253 has a half note A3 in the treble and a half note F#3 in the bass. Measure 254 has a half note B3 in the treble and a half note G3 in the bass. Measure 255 has a half note C4 in the treble and a half note A3 in the bass. Fingerings are indicated by numbers 1-5. A *p dolce* marking is present in measure 252.

(255)

Measures 255-260. Measures 255-256 have a half note D4 in the treble and a half note B3 in the bass. Measure 257 has a half note E4 in the treble and a half note C4 in the bass. Measure 258 has a half note F#4 in the treble and a half note D4 in the bass. Measure 259 has a half note G4 in the treble and a half note E4 in the bass. Measure 260 has a half note A4 in the treble and a half note F#4 in the bass. Fingerings are indicated by numbers 1-5. A *cresc.* marking is present in measure 258.

(260)

Measures 260-265. Measures 260-261 have a half note B4 in the treble and a half note G4 in the bass. Measure 262 has a half note C5 in the treble and a half note A4 in the bass. Measure 263 has a half note D5 in the treble and a half note B4 in the bass. Measure 264 has a half note E5 in the treble and a half note C5 in the bass. Measure 265 has a half note F#5 in the treble and a half note D5 in the bass. Fingerings are indicated by numbers 1-5.

(265)

Measures 265-272. Measures 265-266 have a half note G5 in the treble and a half note E5 in the bass. Measure 267 has a half note A5 in the treble and a half note F#5 in the bass. Measure 268 has a half note B5 in the treble and a half note G5 in the bass. Measure 269 has a half note C6 in the treble and a half note A5 in the bass. Measure 270 has a half note D6 in the treble and a half note B5 in the bass. Measure 271 has a half note E6 in the treble and a half note C6 in the bass. Measure 272 has a half note F#6 in the treble and a half note D6 in the bass. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* in measure 266, *ff* in measure 269, *sf* in measure 270, and *p dolce* in measure 271.

(272)

Measures 272-277. Measures 272-273 have a half note G6 in the treble and a half note E6 in the bass. Measure 274 has a half note A6 in the treble and a half note F#6 in the bass. Measure 275 has a half note B6 in the treble and a half note G6 in the bass. Measure 276 has a half note C7 in the treble and a half note A6 in the bass. Measure 277 has a half note D7 in the treble and a half note B6 in the bass. Fingerings are indicated by numbers 1-5. Dynamic markings include *pp* in measure 274, *f* in measure 276, and *p* in measure 277. A *Ped.* marking is present in measure 274, and an asterisk (*) is present in measure 276.

280

cresc.

286

p cresc.

f

291

fp cresc.

ff

p

p

297

pp

pp

305

p dolce

sempre p

312

ff

p

pp

319

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature is two sharps (F# and C#). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 319 measures. The melody features a series of eighth and sixteenth notes, often beamed together. The accompaniment includes chords and single notes. There are several dynamic markings, including 'cresc. ★' and '(p)'. The score is numbered 319 in a circle at the top left.

328

5 3 4 1 3 35 *trmm* 5 4 3 *trmm*

1 1 7 4 5

396

35 *tr*

4 *tr*

2 3 4 3 4 1 3 1 2 1 7 5 3 3

pp

1 2 2 2 1 3 2 1 3 2 1

349

2

5

2 1

2 1

3 1 2 3

3

5 3

pp

pp

2

5 4

2

2

4

2

5

3 1

355

ritar - - - dan - - - do

Tempo I

31 *a tempo*

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

Red. 3 * *Red.*

37

p *cresc.*

* *Red.* * 1 2 3 1

43

dimin. - *p cresc.*

3 3 2 1 2 1 5 3 2

48

p

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

53

(*p*) *p cresc.* - *p*

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

58

p cresc. - *p* *cresc.*

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

63 *p* *poco ritar - dan - do a tempo* *)

69 *poco ritard.* *a tempo* **)

74

79

84 *cresc.*

88 *ff*

*) In Orig.Ausg. fehlt Mittelstimme; vgl. T. 299.

**) 7. Achtel: *dis*¹, Takt 73: *cis*¹ nach der Originalausgabe; die Londoner Erstausgabe hat *dis*¹ und *h c*¹ (vgl. Takte 304 und 305).

*) Inner voice missing in orig. ed.; but cf. b. 299.

**) 7th eighth-note (quaver): *d*^{♯1}, in bar 73: *c*^{♯1} according to original edition; the London 1st edition has *d*^{♯1} and *h c*¹ (cf. bars 304 and 305).

*) Voix moyenne manque dans éd. orig.; cf. mes. 299.

**) 7^e croche: *ré*^{♯1}, mes. 73: *do*^{♯1} d'après l'édition originale; la première édition de Londres a *ré*^{♯1} et *hdo*¹ (cf. mes. 304 et 305).

92 *sf* *sf* *sf* *sf* *sf* *fp**)

97 *cresc.* *p cantabile dolce ed espressivo*

102 *cresc.*

107

112 *ff sf p cresc.*

117 *f sf sf sf ff p*

*) *fp* hier und T. 328 nach der Londoner Erstausg.;
in der Orig. Ausgabe T. 96: *sf*, in T. 328: nichts.

*) *fp* here and bar 328 according to London 1st
edition; in orig. edition b. 96: *sf*; in b. 328 nothing.

*) *fp* ici et mes. 328 d'après la 1^{re} éd. de Londres;
dans l'édition orig. mes. 96: *sf*, mes. 328: rien.

120

sf *sf* *ff* *sf* *sf* *ff*

sempre Ped.

124

pp *sempre pp*

128

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

133

ff *f* *fp* *p*

Ped. *sempre Ped.* *

139

sempre p

144

cresc. *più cresc. **)*

*) Takte 139–162: Bögen mit stacc. fehlen in der Orig. Ausg. vielfach bei den gleichartigen Stellen.

*) Bars 139–162: In analogous passages in orig. ed., the slurs with staccato are frequently missing.

*) Mes. 139–162: Les arcs delégué avec stacc. manquent souvent aux endroits similaires dans l'éd. originale.

**) Achtel $\flat$ (Mittelstimme) nach der Londoner Erstausgabe; die Orig. Ausgabe hat $\flat$ als 4. Viertel.

**) Eighth-note $\flat$ (quaver middle voice) acc. to London 1st ed. Orig. ed. has $\flat$ as 4th quarter-note.

**) D'après la 1^{re} édition de Londres croche sib (voix moyenne); édition originale a comme 4^e noire sib .

149

Measures 149-154. Treble staff: 149 (5, 5, 5, 3), 150 (4, 2, 5), 151 (5, 5, 5), 152 (5, 4, 5), 153 (5, 3, 4, 5), 154 (3, 4, 5). Bass staff: 149 (5, 3, 2), 150 (3, 2), 151 (4, 4), 152 (2), 153 (4, 3), 154 (4, 1, 5).

155

Measures 155-160. Treble staff: 155 (4, 3, 5, 4), 156 (5, 3, 1, 3), 157 (2), 158 (5, 4, 5), 159 (5, 5, 5), 160 (5, 4, 2, 3). Bass staff: 155 (1, 3), 156 (1, 1), 157 (1, 1), 158 (1, 2, 3), 159 (1, 2, 3), 160 (1, 3, 4, 3).

161

Measures 161-166. Treble staff: 161 (5, 3, 5), 162 (4, 5, 5), 163 (5, 4), 164 (4, 5, 5, 4), 165 (4, 5, 5, 4), 166 (4, 5, 5, 4). Bass staff: 161 (1, 2), 162 (1, 2), 163 (1, 2), 164 (1, 2), 165 (1, 2), 166 (1, 2). Dynamics: *cresc.*, *p*.

167

Measures 167-171. Treble staff: 167 (3, 1), 168 (3, 1, 5, 2, 5, 2), 169 (4, 1, 4, 2, 5, 2), 170 (4, 1, 4, 2, 5, 2), 171 (5, 4, 4, 2, 5, 3). Bass staff: 167 (3, 5), 168 (1, 2, 3, 5), 169 (1, 3, 3), 170 (2, 3, 1, 3), 171 (3, 4, 5). Dynamics: *f*, *sf*, *sf*, *sf*.

172

Measures 172-176. Treble staff: 172 (5, 3, 1), 173 (5, 3, 1), 174 (4, 2, 5, 1, 5, 1), 175 (5, 2, 3, 1, 3, 1), 176 (2, 1, 4, 2, 1). Bass staff: 172 (1, 2, 1, 3, 1, 3), 173 (2, 4, 2, 4, 2, 4), 174 (2, 4, 3, 5, 2, 4), 175 (2, 4, 1, 3, 1, 3), 176 (2, 4, 2, 4). Dynamics: *sf*, *sf*, *sf*, *sf*. *Red.*

177

Measures 177-181. Treble staff: 177 (5, 3, 1), 178 (5, 3, 1), 179 (5, 3, 1), 180 (5, 3, 1), 181 (5, 3, 1). Bass staff: 177 (2, 4, 2, 4), 178 (2, 4, 2, 4), 179 (2, 4, 2, 4), 180 (2, 4, 2, 4), 181 (2, 4, 2, 4). Dynamics: *ff*, *sf*, *p*, *ff*, *p*. *Red.*, ***

183

ff *p* *cresc.*

Ped. $\frac{2}{4}$ $\frac{1}{3}$ *

188

ff *sf* *sempre ff*

Ped. $\frac{2}{4}$ $\frac{1}{3}$ * *Ped.* *

193

sf

Ped. *

197

dimin. *poco ritar.* *dando* *a tempo* *p cantabile*

Ped. *

203

espressivo

Ped. *

209

espressivo *f*

Ped. *

*) Nach der Londoner Erstausgabe; *) According to London 1st edition. *) D'après la 1^{re} édition de Londres;
in der Originalausgabe ohne #. In the original edition without #. dans l'édition originale sans #.

214

218

223

227

233

238

* In T. 224–226 haben die Quellen mit Ausnahme einer bei Nottebohm wiedergegebenen Skizze kein $\sharp$ vor *a*. Ob trotzdem *a* statt *a* $\sharp$ zu spielen ist, bleibt offen. Vgl. P. Badura-Skoda in Henle-Gedenkschrift.

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

*** In Orig.-Ausg. kein Akzidenz (Versehen?).

* In b. 224–226 in the sources (except of a sketch reproduced by Nottebohm) no $\sharp$ before *a*. Whether or not *a* is intended to be played instead of *a* $\sharp$ is left open to question. Cf. P. Badura-Skoda in Henle-Gedenkschrift.

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

*** No accidentals in orig. ed.; probably an error.

* Pour mes. 224–226, les sources ne présentent pas de $\sharp$ devant *la*, à l'exception d'une esquisse reproduite chez Nottebohm. Rien ne permet de trancher en faveur *la* plutôt que du *la* $\sharp$. Cf. Paul Badura-Skoda dans Henle-Gedenkschrift.

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

*** Dans l'éd. orig., aucun accident (erreur?).

243

247

251

255

258

262

267

273

278

283

288

293

pp

cresc.

dim.

p cresc.

p

cresc.

p

cresc.

p

cresc.

p dolce

poco ritard.

cresc.

p

*) Dämpfungszeichen in Orig.-Ausg. erst nach der Fermate, wohl versehentlich; vgl. Takte 4 und 38.

**) In den Quellen *f*¹ statt *es*¹; vgl. jedoch T. 48.

) In orig. ed. the pedal sign () after the Fermata (probably erroneously). Cf. b. 5 and 38.

**) Sources give *f*¹ instead of *es*¹; but, cf. bar 48.

*) Dans l'ed. orig. l'abandon de la pédale après le point d'orgue, probablement par erreur; cf. mesures 4 et 38.

**) Dans les sources, *fa*¹ au lieu de *mi*¹; cf. mes. 48.

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

303

308

312

317 *cresc.*

321 *ff* *(sf)*

(**) Red. * *(sf)* 1/3 2/4 Red. *

*) f^2 nach den Quellen; entsprechend T. 80 wäre auch e^2 denkbar.

*) f^2 as in sources; to correspond to bar 80, e^2 might also be conceivable.

*) fa^2 selon les sources; par analogie avec mes. 80, mi^2 également possible.

**) Nach Orig.-Ausg.; Londoner Erstaussg. entspr. T. 91. **) Acc. to or. ed.; Lond. 1^{re} ed. in conformity with b. 91. **) D'apr. éd. orig.; 1^{re} éd. de Lond. selon m. 91.

This page of musical notation contains five systems of staves, each with a treble and bass clef. The music is written in a single key signature with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1 (Measures 326-331):** Features a series of chords and single notes. Dynamics include *sf* (sforzando), *fp* (fortissimo piano), *cresc.* (crescendo), *sf*, and *p* (piano). Fingerings are indicated by numbers 1 through 5.
- System 2 (Measures 332-338):** Continues the melodic and harmonic development. Dynamics include *cresc.* and *p*. Fingerings are indicated by numbers 1 through 5.
- System 3 (Measures 339-344):** Features a series of chords and single notes. Dynamics include *ff* (fortissimo) and *Red.* (Reduction). Fingerings are indicated by numbers 1 through 5.
- System 4 (Measures 345-350):** Continues the melodic and harmonic development. Dynamics include *p* and *cresc.*. Fingerings are indicated by numbers 1 through 5.
- System 5 (Measures 351-356):** Features a series of chords and single notes. Dynamics include *f* (forte), *sf*, and *p*. Fingerings are indicated by numbers 1 through 5.

*) Die beiden letzten Achtel im Baß nicht in der Originalausgabe; vgl. aber Takt 97.

*) Two last eighth-notes (quavers) in bass not in the original edition; but cf. bar 97.

*) Les deux dernières croches de la basse pas dans l'édition originale; mais cf. mesure 97.

379

5 2 3 2 1 5 2 3

f *pp* *f* *ff* *p*

2 2 2 2 3 3

3 4 4 4

393

4
1

p

p

f

p

f

p

f

p

sempre dim.

5
2

3 1 2

399

5

3 1 2

3 5

pp *sempre*

ppp *cresc.*

ff

Ped. *Ped. * Ped.*

Scherzo

Assai vivace $\text{♩} = 80$

The musical score is for a Scherzo in B-flat major, marked "Assai vivace" with a tempo of 80 quarter notes per minute. It is written for piano and consists of eight systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p*, *f*, *cresc.*, *dim.*, and *pp*. Fingerings and articulation marks are also present throughout the piece.

The score is divided into measures, with measure numbers 6, 12, 18, 26, 32, and 39 indicated at the beginning of their respective systems. The piece concludes with a final double bar line.

This page of musical notation, numbered 241, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The systems are numbered as follows:

- System 1 (Measures 47-50): Marked *semplice* and *cresc.*. Includes a *Ped.* marking.
- System 2 (Measures 51-54): Marked *p*. Includes a *Ped.* marking.
- System 3 (Measures 55-58): Marked *cresc.* and *dim.*. Includes a *Ped.* marking.
- System 4 (Measures 59-62): Marked *Ped.*.
- System 5 (Measures 63-66): Marked *Ped.*.
- System 6 (Measures 67-70): Marked *cresc.*. Includes a *Ped.* marking.
- System 7 (Measures 71-74): Marked *dim.*, *p*, and *pp*. Includes a *Ped.* marking.

The notation includes various musical elements such as notes, rests, and dynamic markings. The page concludes with a double bar line and a 2/4 time signature change.

81 Presto

Measures 81-88. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. The piece is marked *Presto*. The music features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A piano (*p*) dynamic is marked in measure 81. A repeat sign with a double bar line and a star symbol is at the end of measure 88.

Measures 89-95. The music continues with a crescendo (*cresc.*) dynamic. The texture is dense with many beamed notes. Fingerings are indicated by numbers 1-5.

Measures 96-102. The music is marked *ff* (fortissimo). The texture remains dense with many beamed notes. Fingerings are indicated by numbers 1-5.

Measures 103-111. The music is marked *sf* (sforzando). The texture is dense with many beamed notes. Fingerings are indicated by numbers 1-5.

Measures 112-118. The music is marked *Prestissimo*. The tempo is very fast. The music features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5.

Measures 119-125. The music is marked *Tempo I*. The tempo is moderate. The music features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5. A piano (*p*) dynamic is marked in measure 121. A *Red.* (Ritardando) marking is at the end of measure 125. A repeat sign with a double bar line and a star symbol is at the end of measure 125.

117

cresc. *f* *p*

122

cresc. *f*

128

p

133

dim. *pp* *pp* *pp* *cresc.*

141

f *p*

147

p *dimin.* *pp* *pp*

154 *pp* *pp* *cresc.* *f* *Red.* *

159 *p* *f* *p* *dim.* *un poco ri -* 1 4

165 *tar - - dan - - do* *pp* *cresc.* *ff* **Presto**

171 *Tempo I**) *p* *p* *pp*

Adagio sostenuto ♩ = 92
Appassionato e con molto sentimento
Una corda mezza voce *Red.* *

7 *poco cresc.* *cresc.* 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

*) *Tempo I* schon ab letztem Achtel Takt 171?*) *Tempo I* already at the final eighth-note bar 171?*) *Tempo I* dès la dernière croche de mesure 171?

12

13 14 15 16

p

17

18 *cresc.* 19 *p* 20

21

22 23 24

25

26 *espressivo* 27 *cresc.* *tutte le corde* 28 *con grand'espressione*

29

30 31 *p cresc.*

32

33 *cresc.* 34 *pp* 35

34

36

p *cresc. poco a poco* *più cresc.*

39

pespressivo *cresc.*

42

dimin. ritard.

45

a tempo

48

*) # nach der Londoner Erstausg.; fehlt in Orig.-Ausg. *) # as in London 1st ed.; absent in orig. edition. *) # selon 1^{re} éd. de Lond.; manque dans l'éd. orig.
 **) In Orig.-Ausgabe Haltebogen $d^2 - d^2$ (Versehen?). **) In orig. ed. tie connects $d^2 - d^2$ (prob. a mistake). **) Dans l'éd. orig. liaison $ré^2 - ré^2$ (erreur?).

51 *cresc.*

53 *p*^{*}

55 *cresc.*

57 *una corda* *cresc.* *tutte le corde* *dimin.* *pp*

60 *p* *dim.* *pp* *una corda*

61 *tutte le corde* *cresc.* *una corda*

^{*}) *p* nur in Londoner Erstausg.; fehlt in Orig.-Ausg.

^{*}) *p* only in London 1st ed.; not in orig. edition.

^{*}) *p* seult dans 1^{re} éd. de Londres; manque dans l'éd. orig.

70 *cresc.* *Red.* *

74 *cresc.* *poco a poco due ed allora tutte le corde* *Red.* *

78 *f* *sf* *una corda* **)

81 *f* *tutte le corde* *sf* *una corda*

84 *dim.* *smorzando* *Red.*

87 *espressivo* *pp* *cresc.* *poco a poco due ed allora tre corde* *sempre legato* (*)

*) Nach einem eigenh. Korrekturblatt Beethovens (Samml. Bodmer, Zürich): Verläng. Punkt zur Viertelnote $\dot{h}^2$.

***) In Orig.-Ausg. wohl versehentlich $\dot{des}^1$ statt $\dot{es}^1$.

*) Acc. to correction sheet in Beethoven's hand (Bodmer Coll. Zürich): dot to quarter-note $\dot{b}^2$.

***) In orig. ed. $\dot{db}^1$ instead of $\dot{eb}^1$; prob. error.

*) D'apr. remarque autographe de Beeth. (Coll. Bodmer, Zürich): point de prolongation pour la noire $\dot{si}^2$.

***) Dans l'éd.orig., $\dot{ré}^1$ au lieu de $\dot{mi}^1$ (erreur?).

89 *sempre cresc. dimin. cresc.*

91 *molto espressivo dimin.*

93 *cresc. dimin.*

95 *p cresc.*

97 *p cresc. cresc.*

99 *cresc. dimin.*

5

Detailed description: This page contains six systems of musical notation for a piano piece, measures 89 through 99. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *sempre cresc.*, *dimin.*, *cresc.*, *molto espressivo*, and *p* (piano). Measure 89 features a complex melodic line in the treble with many beamed sixteenth notes and a simple accompaniment in the bass. Measure 91 has a more rhythmic treble part with many slurs and a bass part with block chords. Measure 93 shows a return to a more melodic treble line. Measure 95 has a treble line with many slurs and a bass line with block chords. Measure 97 has a treble line with many slurs and a bass line with block chords. Measure 99 has a treble line with many slurs and a bass line with block chords. The page number 249 is in the top right corner.

101

dim. p

103

p dim. poco a poco

105

ri -

108

- tar -

- dan -

111

a tempo

p* cresc.

- do

*) In Londoner Erstausgabe *una corda*; Takt 113 auf eins *tutte corde*.

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

*) London 1st edition gives *una corda*; on first beat of bar 113 *tutte corde*.

**) In the original edition *più cresc.*; probably erroneous reading; cf. bar 27.

*) Dans la 1^{re} édition de Londres *una corda*; au 1^{er} temps de mesure 113 *tutte corde*.

**) Dans l'édition originale *più cresc.*; probablement faute à la lecture; cf. mesure 27.

114

117

119

121

123

con grand' espressione

molto espressivo

cresc. poco a poco

più cresc.

p espressivo

*) dis^3 nach Orig.-Ausg.; in Londoner Erstausg. fis^3 .

**) In Originalausgabe Schwellgabeln erst in T. 122, der dort genau unter T. 120 steht; Lesefehler? vgl. T. 34.

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

*) $d\sharp^3$ as in orig.; ed.; London 1st ed. gives $f\sharp^3$.

**) Crescendo marks in orig. ed. not until bar 122 (positioned exactly below b. 120); misinterpretation? Cf. b. 34.

***) $\sharp$ according to original edition. Cf. also bar 39. London first edition has $\sharp$.

*) $ré\sharp^3$ selon éd. orig.; 1^{re} éd. de Londres, $fa\sharp^3$.

**) Dans l'éd. orig. crescendos seulement à partir de mes. 122 (juste au-dessous de mes. 120); faute de lecture? Cf. mes. 34.

***) $\sharp$ d'après l'édition orig.; cf. aussi mes. 39. Par contre dans la 1^{re} édition de Londres $\sharp$.

125

cresc.

128

ritard.

a tempo

Red. *

131

4

134

4

136

4

138

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

3 1 9 2 1 2 1 4

140

cresc.

1 4 2 1 4

5 5 5 4 5

1 3 1 4 1

5 4 5

142

una corda

cresc.

tutte le corde

p *dimin.* *pp*

* Red. *

145

(p) *dim.* *pp una corda*

Ped. *Ped.* *Ped.*

*** *** ***

150

54

tutte le corde

una corda

(156)

cresc. *p* *tutte le corde*

(159)

p *tutte le corde*

(161)

cresc. *tutte le corde*

(163)

cresc. *tutte le corde*

(165)

f più f *una corda*

(*)

168

ri - tar - dan

172

a tempo

do

176

cresc.
tutte le corde

dimin.

Ped.

Ped.

179

pp

una corda

Ped.

Ped.

182

pp

ppp tutte le corde

Ped.

Ped.

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

**) In Orig.-Ausg. *cis-Fis-cis*; wohl Versehen.

***) Die drei Haltebögen nach der Londoner Erstausgabe. Sie fehlen in der Originalausgabe.

*) In orig. ed. appoggiatura b^1 instead of g^1 ; presumably an error. Cf. b. 14.

**) Orig.ed. prints $c\sharp - F\sharp - c\sharp$; pres. an error

***) The three ties are given in accordance with the London first ed.; absent in orig. ed.

*) Dans l'éd. orig., appoggiature b^1 au lieu de sol^1 ; probablement par erreur, cf. mes. 14.

**) Dans l'éd.orig., $do\sharp - Fa\sharp - do\sharp$ (par erreur?).

***) Les trois liaisons selon 1^{re} éd. de Londres; elles font défaut dans l'éd. originale.

*) Per la misura si conta nel Largo sempre quattro semicrome, ciò è

Largo $\text{♩} = 76$

p dolce

Red. * *Red.* * *Red.* * *Red.* *

Un poco più vivace

Red. * *Red.* * *Red.* *

Tempo I

Red. * *Red.* * *Red.*

Allegro

fp

Red. *

Tempo I

cresc. *f* *p*

Red. * *Red.* * *Red.* * *Red.*

*) D. h.: Für den Takt zähle man im Largo immer vier Sechzehntel, d. i.

*) I. e.: In the Largo always count four sixteenth-notes (semiquavers) to a bar, thus:

*) C.-à-d.: Dans le Largo, on doit toujours compter quatre doubles croches par mesure, comme ceci:

tenuto

9

a tempo

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

cresc.

acce - le -

Prestissimo

ri - tar - dan - do

- ran - do

ff *dim.* *pp*

Red. (*) *Red.*

Allegro risoluto ♩ = 144

11

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

tr

Fuga a tre voci, con alcune licenze *

16

4 4 3

tr

21

cresc.

*) D. h.: Dreistimmige Fuge mit einigen Freiheiten.

*) I. c.: rather free three-part fugue.

*) C.-à-d.: Fugue à trois voix avec quelques libertés.

(25)

(29)

(33)

(36)

(40)

(44)

*) ♭ nach Londoner Erstausg.; fehlt in Orig.-Ausg.

*) ♭ as in London first ed.; absent in orig. ed.

*) ♭ selon Londres 1^{re} éd.; manque dans l'éd. orig.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The systems are numbered 47, 50, 53, 57, and 61. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Trills are indicated by a 'tr' symbol and wavy lines. Dynamic markings such as 'sf' (sforzando) and 'sf*' are used throughout. Fingering numbers (1-5) are provided for many of the notes. The notation is presented in a clear, professional layout with a white background and black ink.

*) Nach Londoner Erstaussg.; fehlt in Orig. Ausg. *) Acc. to London 1st ed. Missing from orig. ed. *) D'après la 1^{re} éd. de Londres; manque dans l'éd. orig.

68

68 69 70 71

sf

72

72 73 74 75

sf

76

76 77 78 79

sf

80

80 81 82 83

f *sf* *f* *sf* *dim.*

ben marcato

85

85 86 87 88

p *cresc.* *sf*

89

89 90 91 92

f *sf* *sf*

This page of musical notation contains five systems of staves, each with a system number in a circle at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *tr*. The piece is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is complex, featuring many slurs, ties, and fingerings. The systems are numbered 93, 96, 102, 107, and 111. The notation is in a style typical of 20th-century piano music, with a focus on technical virtuosity. The page is numbered 261 in the top right corner.

*) In Originalausgabe (vermutl. Stichfehler):  *) In orig. edition (prob. error in engraving):  *) Edition orig. (faute de gravure présumée): 

122 *sf* *m.s.* *tr* *sf* *dim.*

128 *p*

132 *cresc.* *sf* *f*

136

139 *sf*

142 *sf*

148 *sf* *sf* *sf*

149 *sf*

152 *sf* *p* *cantabile*

155 *tr* *sempre p*

160 *tr*

163 *cantabile* *tr*

(168)

sempre p

(172)

trill

(177)

p *cresc.*

(181)

non legato *f*

(185)

sf

(189)

sf

193

Measures 193-196. Treble clef, key of D major. Dynamics: *sf*, *sf*, *ff*. Fingerings: 4, 1, 3, 1, 4, 1, 2, 1, 3, 5, 2, 3, 2, 5, 4, 2, 5, 2, 5, 3, 2, 1, 3, 2, 5. Trills: trill in measure 196.

197

Measures 197-200. Treble clef, key of D major. Dynamics: *sf*. Fingerings: 2, 2, 1, 4, 2, 1, 1, 2, 1, 2, 1, 2, 1, 2, 4, 5. Trills: trill in measure 200.

201

Measures 201-204. Treble clef, key of D major. Dynamics: *sf*, *sf*, *dolce*, *cresc.*. Fingerings: 4, 5, 7, 4, 2, 1, 5, 4, 3, 2, 5. Trills: trill in measure 204.

205

Measures 205-208. Treble clef, key of D major. Dynamics: *ff*. Fingerings: 4, 1, 4, 4, 3, 1, 2, 1, 2, 1, 2, 1, 4, 2, 3, 2. Trills: trill in measure 208.

209

Measures 209-212. Treble clef, key of D major. Dynamics: *sf*, *sf*, *sf*, *sf*. Fingerings: 1, 1, 3, 5, 2, 1, 1, 3, 5, 1, 3, 1, 3, 4, 3, 3, 5. Trills: trill in measure 212.

213

Measures 213-216. Treble clef, key of D major. Dynamics: *sf*. Fingerings: 3, 1, 1, 4, 5, 4, 5, 4, 1, 3, 1, 4, 3, 1, 1, 2. Trills: trill in measure 216.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some performance markings like '2' and '1' above notes, and '4' below notes.

[illegible][illegible]

232

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 232 measures. The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into measures by vertical bar lines. The piece ends with a double bar line and a repeat sign.

235

ff *sf* *sf*

13

(238)

f sf

(241)

f sf

(244)

f sf ff

(250) *una corda*

sempre dolce cantabile *sempre legato*

(260)

f sf ff

(270)

ri - tar - dan - do

(279)

a tempo

pp *tutte le corde* *cresc.*

(285)

f *ben marcato* *sf*

(289)

sf

(293)

sempre ben marcato

ff *sf*

(297)

sf *ff*

(301)

ff

305

Measures 305-308. Treble and bass staves. Measure 305: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Measure 306: Treble has a 5th fingered eighth note, bass has a 3rd fingered eighth note. Measure 307: Treble has a 4th fingered eighth note, bass has a 4th fingered eighth note. Measure 308: Treble has a 1st fingered eighth note, bass has a 2nd fingered eighth note. Dynamics: *sf* in measures 307 and 308. Trills in measures 307 and 308.

309

Measures 309-312. Treble and bass staves. Measure 309: Treble has a 2nd fingered eighth note, bass has a 1st fingered eighth note. Measure 310: Treble has a 3rd fingered eighth note, bass has a 2nd fingered eighth note. Measure 311: Treble has a 4th fingered eighth note, bass has a 3rd fingered eighth note. Measure 312: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Dynamics: *sf* in measures 309 and 310. Trills in measures 309 and 310.

313

Measures 313-316. Treble and bass staves. Measure 313: Treble has a 4th fingered eighth note, bass has a 5th fingered eighth note. Measure 314: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Measure 315: Treble has a 4th fingered eighth note, bass has a 3rd fingered eighth note. Measure 316: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Dynamics: *sf* in measures 313 and 314. Trills in measures 313 and 314.

317

Measures 317-320. Treble and bass staves. Measure 317: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Measure 318: Treble has a 5th fingered eighth note, bass has a 5th fingered eighth note. Measure 319: Treble has a 4th fingered eighth note, bass has a 3rd fingered eighth note. Measure 320: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Dynamics: *sf* in measures 317 and 318. Trills in measures 317 and 318.

321

Measures 321-324. Treble and bass staves. Measure 321: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Measure 322: Treble has a 5th fingered eighth note, bass has a 5th fingered eighth note. Measure 323: Treble has a 4th fingered eighth note, bass has a 3rd fingered eighth note. Measure 324: Treble has a 5th fingered eighth note, bass has a 4th fingered eighth note. Dynamics: *sf* in measures 321 and 322. Trills in measures 321 and 322.

324

Measures 324-327. Treble and bass staves. Measure 324: Treble has a 3rd fingered eighth note, bass has a 4th fingered eighth note. Measure 325: Treble has a 1st fingered eighth note, bass has a 2nd fingered eighth note. Measure 326: Treble has a 1st fingered eighth note, bass has a 3rd fingered eighth note. Measure 327: Treble has a 1st fingered eighth note, bass has a 4th fingered eighth note. Dynamics: *sf* in measures 324 and 325. Trills in measures 324 and 325.

328

328 329 330

sf

331

331 332 333 334

sf *sf* *sf* *sf* *sf* *sf* *ff* *trm* *sf*

335

335 336 337 338

(p) *m.d.* *m.d.*

339

339 340 341

sf

342

342 343 344

cresc. *più cresc.*

345

345 346 347 348

f *sf* *trm*

349

349 350 351 352

353

353 354 355 356

357

357 358 359 360

361

361 362 363 364

365

365 366 367 368

369

369 370 371 372

373 *pp*

376 *ri - tar*

380 *Poco adagio* *Tempo I*
dan - do *p* *trmn* *cresc.* *trmn* *pp* *pp*
Red. *

385 *cresc.*

388 *trmn* *ff* *sf* *trmn* *trmn* *trmn* *trmn*

394 *trmn* *trmn* *ff* *ff* *ff* *ff*
Red. * *Red.* * *Red.* * *Red.* *

*) In Orig. Ausg. Nachschlag nur in T. 392 u. 396.

*) In orig. ed. grace note only in bars 392, 396.

*) Dans l'éd. orig., petite note finale seule dans mes. 392, 396.

SONATE

273

Maximiliane Brentano gewidmet

Komponiert 1820

Opus 109

Vivace, ma non troppo.

sempre legato

30.

Measures 30-35. Treble and bass staves. Treble staff starts with a treble clef and a key signature of three sharps (F#, C#, G#). Bass staff starts with a bass clef and the same key signature. The time signature is 2/4. Measure 30 has a *p dolce* marking. Measures 31-35 show various fingerings and a *cresc.* marking in measure 34.

Adagio espressivo

Measures 36-40. Treble and bass staves. Measure 36 has a *f* marking. Measure 37 has a *p* marking. Measure 38 has a *cresc.* marking. Measure 39 has a *f* marking. Measure 40 has a *cresc.* marking. The time signature changes to 3/4 in measure 38.

Measures 41-45. Treble and bass staves. Measure 41 has a *p* marking. Measure 42 has a *cresc.* marking. Measure 43 has a *f* marking. Measure 44 has a *p* marking. Measure 45 has a *cresc.* marking. The time signature changes to 2/4 in measure 43.

Measures 46-50. Treble and bass staves. Measure 46 has a *f* marking. Measure 47 has a *dim.* marking. Measure 48 has a *p* marking. Measure 49 has a *cresc.* marking. Measure 50 has a *p* marking. The time signature changes to 3/4 in measure 48.

Measures 51-55. Treble and bass staves. Measure 51 has a *espressivo* marking. Measure 52 has a *cresc.* marking. Measure 53 has a *3* marking. Measure 54 has a *3* marking. Measure 55 has a *3* marking. The time signature changes to 2/4 in measure 53.

Measures 56-60. Treble and bass staves. Measure 56 has a *sf* marking. Measure 57 has a *dimin.* marking. Measure 58 has a *ri* marking. Measure 59 has a *-tar* marking. Measure 60 has a *-dan* marking. The time signature changes to 2/4 in measure 58.

Tempo I

16 *dolce*

21 *sempre legato* *cresc.*

26 *cresc.*

31 *sfp*

36 *sempre legato* *sfp*

41 *sfp* *cresc.*

47 *8*

f *p* *legato*

53 *8*

legato *cresc.* *p*

Adagio espressivo

58

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

61

f *ff* *cresc. sf*

63

p espressivo *cresc.*

65

dim. *ritardando* *a tempo legato*

*) Takt 58: Dyn. Zeichen laut Eigensch. (wie T. 9).
Orig. Ausg. hat hier (wohl versehntl.) noch ein p.

*) Bar 58: Dynamic marks acc. to autogr. (like b. 9).
Orig. ed. has here (perhaps a mistake) also a p.

*) Mes 58: Signes de nuance d'après autogr. (conforme à mes. 9). Ed. orig. a ici encore un p (erreur prob.).

66

legato

71

p

78

legato
p *cresc.*

87

dimin.
p *dim.* *pp* *cresc.*

93

sf *p* *p* *Ped.*

Prestissimo

ff
ben marcato
*

8

p

16

legato

legato

24

p

un poco espressivo

33

a tempo

p

cresc.

39

sempre piu cresc.

*rinforz**

p

45

sempre piu cresc.

*) *rinforz.* nur in der Eigenschaft, nicht in der Originalausgabe. *) *rinforz.* in autograph, but not in orig. edition. *) *rinforz.* dans l'autogr., non dans l'éd. originale.

51

p *pp* *cresc.*

57

f

63

dimin.

69

p

75

p

81

p *sul una corda*

*) Unteroktaven fehlen in den Quellen viermal; wohl wegen der Beschränkung des damaligen Klavierumfangs bis F_1 .

*) Lower octaves four times absent in the sources; owing presumably to the limited compass of the piano, then extending only to F_1 .

*) Dans les sources, les octaves inf. manquent quatre fois; probablement parce qu'à l'époque, la tessiture du piano s'arrêtait au F_{a1} .

89 *sempre più p*

97 *pp*

105 *tutte le corde ff*

112 *ff sf*

119 *p espressivo* *a tempo*

125 *cresc.*

132

p *cresc.* *sempre più cresc.* *p.*

138

144

p

150

p *pp*

156

cresc. *f*

162

f

168

p *cresc.* *f staccato*

Gesangvoll, mit innigster Empfindung

Andante molto cantabile ed espressivo

mezza voce

cresc.

p

cresc.

sf

mezza voce

Var. I
Molto espressivo

cresc.

cresc.

sf**)

mezza voce

cresc.

*) Nach der Originalausgabe; in der Eigenschaft:

*) According to orig. ed.; in autograph:

*) D'après l'éd. orig.; dans l'autogr.:

**) sf nach Orig.-Ausg.; in der Eigenschaft rf.

**) sf according to orig. ed.; autograph reads rf.

**) sf selon éd.orig.; rf dans l'autographe.

Var. II
Leggiermente

33 *p*

35 *cresc.*

38 *dimin.* *cresc.* *dimin.* *p*

41 *teneramente* *tr* *tr* *tr*

44 *tr*

47 *cresc.* *dimin.* *p*

The musical score is for a variation in 3/4 time, key of D major. It consists of six systems of music, each with a treble and bass staff. The first system (measures 33-34) begins with a piano (p) dynamic. The second system (measures 35-37) includes a crescendo (cresc.) marking. The third system (measures 38-40) features a decrescendo (dimin.) and a piano (p) dynamic. The fourth system (measures 41-43) is marked 'tenderamente' and includes trills (tr). The fifth system (measures 44-46) also includes a trill (tr). The sixth system (measures 47-49) includes a crescendo (cresc.), a decrescendo (dimin.), and a piano (p) dynamic. Fingerings and other performance instructions are indicated throughout the score.

49

pp leggiermente

Musical score for "The Rose Tree" in G major (one sharp). The score is in 4/4 time and consists of two systems. The first system contains measures 34 and 35. Measure 34 features a melody in the treble clef with a slur over measures 34 and 35, and a bass line with a triplet of eighth notes. Measure 35 continues the melody and bass line. The second system contains measures 36, 37, 38, and 39. Measure 36 has a triplet of eighth notes in the bass line. Measure 37 has a triplet of eighth notes in the bass line. Measure 38 has a triplet of eighth notes in the bass line. Measure 39 has a triplet of eighth notes in the bass line. The score includes various musical notations such as slurs, triplets, and a crescendo marking.

*) cis^2 in der Eigenschrift, cis^2 in Originalausgabe.

*) $c \times^2$ in autograph, $c \sharp^2$ in the original edition.

*) $do \times^2$ dans l'autographe, $do \sharp^2$ dans l'édition originale.

**) Orig. Ausgabe hier irrtümlich $\gg$; die Eigensch. setzt deutlich das *cresc.* fort (*cresc.* = = =). Das *p* in Takt 63 soll subito eintreten.

**) Here the orig. ed. erroneously has: $\rightrightarrows$;
the autogr. distinctly prolongs the *cresc.*
(*cresc.* = = =). *p*(bar 63) should begin subito.

**) Ed. orig. ici par erreur: $\supset$; dans l'autogr., le *cresc.* continue distinctement (*cresc.* = = =). Le *p* dans mesure 63 doit se manifester subito.

Var. III
Allegro vivace

(65) *f* *sf* *f*

(70) *p* *cresc.* *sf*

(75) *f* *p cresc.*

(80) *f* *p* *cresc.*

(85) *f* *p*

(91) *cresc.* *f*

*) Staccato nach Orig.-Ausg.; fehlt in Eigenschrift.

*) Staccato acc. to orig. ed.; absent in autograph.

*) Staccato d'après l'éd. orig.; manque dans l'autogr.

Var. IV

Etwas langsamer als das Thema

Un poco meno andante cioè è un poco più adagio come il tema

97 *piacevole*

98 *cresc. poco a poco*

102 *dim.*

1. 5 4 1 4

104 2. *pp* *Red.* * *Red.* *

108

sempre pp

cresc.

sf sf sf

Red. * *Red.* *

109

f sf

il più forte

ff

dim.

Red. *

110

dolce

pp

Red. *

112

Red. *

Red. *

Red. *

Var. V Allegro, ma non troppo

113

f

sf

sf

119

sempre f

sempre f

sempre f

*) Akzente u. *sf*-Zeichen in diesem Takt getreu nach Eigenschrf.; in Orig.-Ausg. sind die beiden Akzente auf das folgende Sechzehntel verschoben.

*) Accents and *sf*-marks in this bar faithfully reproduced from autogr.; position of both accents transferred in orig. ed. to the next 16th-note.

*) Dans cette mes. accents et signes de *sf* identiques à l'autogr.; dans l'éd. orig. les 2 accents ont été déplacés sur la double croche suiv.

**) Nach Originalausgabe; in Eigenschrf.: According to orig. ed.; in autograph: D'après l'éd. orig.; dans l'autographe:



***) Haltebogen von $e^3 - e^3$ in der Eigenschrf., nicht dagegen in der Originalausgabe (Zeilenwechsel!).

***) Tie connecting $e^3 - e^3$ present in autograph, not in orig. ed. (change of line!).

***) Dans l'autographe, arc de liaison de mi^3 à mi^3 ; manque dans l'éd. orig. (changement de ligne!).

124

128

sempre f

133

sempre f

138

sf

143

p

148

sempre p

sf

sf

Detailed description of the musical score: The score consists of six systems of piano music. Each system has a treble and bass staff. Measure numbers 124, 128, 133, 138, 143, and 148 are circled at the beginning of their respective systems. The key signature has one sharp (F#). The time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. Triplets are marked with a '3' over a group of notes. Dynamic markings include 'sempre f' (measures 128-133), 'sf' (measures 138-143), 'p' (measure 143), and 'sempre p' (measures 148-152). The piece ends with a 3/4 time signature change in the final measure.

Var. VI

Tempo I del tema

Cantabile

153

158

160

162

164

p

cresc.

poco a poco

tr

3 1 2 1

5 4

**)*

*) In Orig.-Ausg., nicht in Eigenschr., Bogen A-A. *) Tie connecting A-A in orig.ed., not in autograph. *) Dans l'ed.orig., non dans l'autogr., liaison La-La.

167

168

169

170

f

170

171

172

172

173

174

174

175

176

f

176

177

178

178

179

180

(180) 8

(182) 8

(184) 8

(186) 8

(188) *cantabile*

(196)

*) Nach der Originalausgabe; in der Eigenschrift Akkord.

*) According to orig. edition; in autogr. chord.

*) D'après l'édition orig.; dans l'autogr. accord.

SONATE

Komponiert 1821

Opus 110

Moderato cantabile molto espressivo

31.

*p con amabilità
(sanft)*

6

9

12

14

16

cresc.

sf

p leggiermente

cresc.

18

8

20

p molto legato

cresc.

24

p cresc.

sf

f

29

8

sf

sf

sf

p

32

cresc.

dim.

p

dolce

35

dimin.

This page of musical notation, numbered 293, contains measures 39 through 56. The music is written for piano in a key with three flats (B-flat major or D-flat minor). The notation is organized into six systems, each with a treble and bass staff. Measure numbers 39, 43, 46, 50, 53, and 56 are indicated at the beginning of their respective systems. The music features complex arpeggiated patterns, often spanning multiple octaves, with various fingerings (1-5) and articulations (accents, slurs) indicated. A *cresc.* (crescendo) marking appears in measure 40, and a *p* (piano) marking appears in measure 44. A trill is marked in measure 53. The notation includes many slurs and ties, indicating a continuous, flowing texture. The bass staff is particularly active with rapid arpeggiated figures, while the treble staff provides harmonic support with chords and moving lines.

58 *cresc.* *tr*

4 2

60 *p* *cresc.*

2 3 1 5 3 5

62 *p*

1 2 4 5

65 *cresc.* *dimin.*

3 2

68 *pp*

2 3 4 1

70 *p*

2 1 2 7 4 1 2 5 2 3 1 3 1 2 2 1 2 3

72 1 5 2 5 3 1 4 2 1 2 1

74 *cresc.* 8

76 *p molto legato* *cresc.* *ritenente a tempo* *p espressivo* *zurückhaltend*

80 *cresc.*

84 *p cresc.* *trm trm* *trm trm trm* *trm* *sf* *f*

88 *sf* *sf* *sf* *p*

*) C statt (wie in allen Originalvorlagen):
nach einer möglicherweise auf Beethoven zurückgehenden, späteren Korrektur.

*) C instead of (as in all original sources),
acc. to later correction, possibly by Beethoven.

*) Do au lieu de (comme dans toutes les pièces orig.):
d'après une correction ultérieure qui,
peut-être, remonte à Beethoven.

94

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in the key of B-flat major (two flats). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a tempo of 'Allegretto' and a time signature of 4/2. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a final chord in the Bass staff.

97 8

cresc.

dim.

2 5

106

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature is B-flat major (two flats). The melody is primarily in the treble staff, with a complex, flowing line. The bass staff provides a harmonic accompaniment, often using chords and single notes. The piece is marked with a '7' in the bass staff, indicating a 7/8 time signature. The score is numbered 106 in the top left corner.

108

cresc.

110

p *cresc.*

113

p *cresc.* *f* *p*

Allegro molto

p *f* *sf* *f*

10

sf *sf* *p* 2/4

21

4 4 4 4

31

ritar *dan* *do* *ff* *2* *sf* *sf* *Red.*

a tempo

*) Orig. Ausg., 3. Gruppe: 3., 7. Note Terz $c^3/e\flat^3$.

*) Orig. ed., 3rd Group: 3rd, 7th notes third $c^3/e\flat^3$.

*) Éd. orig., 3^{me} groupe: 3^{me}, 7^{me} notes tierce $do^3/mi\flat^3$.

41

p *sf* *ff*

Ped.

49

p *sf* *ff*

Ped. (ff)

58

p *sf* *ff*

Ped. (ff)

66

p *sf* *ff*

Ped. (ff)

75

sf *f* *p* *dim.*

Ped.

84

pp

Ped.

92

una corda

p tutte le corde

f

1 4

102

a tempo

sf *p* ritar - dan - do *f* *sf*

112

f *sf* *p*

123

133

a tempo

ritar - dan - do *ff* 2 *sf*

1. 2.

144

Coda

f 1 *sf* 1 *sf* 1 *sf* 1 *dim.* 1 - *p poco ritar* - - dan - do

Ed.

Adagio ma non troppo

Recitativo più adagio

Andante

④ **Recitativo** *piu adagio* **Andante**

cresc.

Ped. *

Adagio

ritar - *dando* ⁵ *cantabile*

cantabile

5 *Adagio* *ritar.* *dando* *cantabile*

tutte le corde *dimin.* una corda

sempre tenuto

Meno adagio

Adagio

Adagio ma non troppo

6 **Meno adagio** **Adagio** **Adagio ma non troppo**

ten.

cresc. *dim. smorzando* *p tutte le corde*

* 2 1

Klagender Gesang
Arioso dolente

Arioso dolente

8

Arioso dolente

cresc. - - - dim. p

4 4 3 23 1 3 3 54

1 2

* *arco*

11

14

17

20

23

p

p cresc.

decresc.

cresc.

dim.

pp

*) Achtelnote in der Eigenschrift, Sechzehntel in der Originalausgabe.

*) Eighth-note (quaver) in autograph; sixteenth-note (semiquaver) in original edition.

*) Dans l'autogr.: croche, dans l'édition originale: double croche.

Fuga

Allegro ma non troppo

27 *p* *sempre p*

33 *p*

38

43 *cresc.* *f* *tr*

48 *dimin.*

53 *p*

58

5 4 1 4 2 3 1

2 1 2

2 3 3 2 43 54 1 2 3 5 3

*)

83

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

cresc.

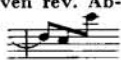
68

8 5 5 5 2 7 4 5 4

1 4 3 2 3 1 1 3 2 2

f *p*

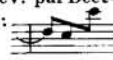
*) Mittelstimme nach einer von Beethoven rev. Abschrift u. Orig. Ausgabe. Eigenschrift: 



*) Middle voice according to copy rev. by Beethoven and orig. ed.; Autogr.: 



*) Voix moyenne d'apr. une copie rev. par Beethoven et l'éd. orig.; Autogr.:



(88)

Measures 88-92. Treble staff: 88 (15, 21, 1), 89 (5, 4, 1), 90 (5, 3, 1), 91 (4, 2, 3, 1), 92 (4, 21). Bass staff: 88 (1, 4, 2), 89 (1, 2), 90 (1, 2), 91 (5, 3), 92 (3).

(93)

Measures 93-98. Treble staff: 93 (4, 1), 94 (5, 4, 1), 95 (2, 12, 3), 96 (2, 1), 97 (2, 1), 98 (2, 1). Bass staff: 93 (1, 4), 94 (3), 95 (1, 2), 96 (1, 5), 97 (1, 2), 98 (4, 2). *cresc.* in measure 98.

(99)

Measures 99-104. Treble staff: 99 (3, 5, 4, 1, 2), 100 (5, 4), 101 (5, 3, 5, 3, 4, 3), 102 (3), 103 (3), 104 (3). Bass staff: 99 (1, 2), 100 (2), 101 (1), 102 (1), 103 (1), 104 (3). *f* in measure 101, *sf* in measure 103.

(105)

Measures 105-110. Treble staff: 105 (3, 5, 3, 1), 106 (4, 2, 1), 107 (3, 1, 1), 108 (2, 1, 1), 109 (2, 5, 3, 1), 110 (3, 2). Bass staff: 105 (1, 2), 106 (3, 2, 1), 107 (3), 108 (1, 1), 109 (1), 110 (3). *sf* in measure 105, *p* in measure 106, *cresc.* in measure 106, *f* in measure 108, *ff* in measure 110, *ff dim.* in measure 110. *trm* in measure 110.

L'istesso tempo di Arioso

(111)

Measures 111-115. Treble staff: 111 (3), 112 (1), 113 (12, 16), 114 (cresc. - dim.), 115 (cresc. - dim.). Bass staff: 111 (1), 112 (1), 113 (12, 16), 114 (cresc. - dim.), 115 (cresc. - dim.). *p* in measure 112, *ff* in measure 115.

Ermattet, klagend
Perdendo le forze, dolente

(116)

Measures 116-120. Treble staff: 116 (3, 1, 2, 1), 117 (3, 21, 4), 118 (3, 3), 119 (3, 3), 120 (3). Bass staff: 116 (p), 117 (2, 5), 118 (5), 119 (4, 5), 120 (5, 4). *p* in measure 116, *dim.* in measure 117, *cresc.* in measure 119.

119

dim. p *poco cresc.*

122

pp *poco cresc.*

125

p cresc. *dim.* *p*

128

poco cresc. *dimin.*

131

una corda *cresc.*

Red.

134

dimin.

L'istesso tempo della Fuga poi a poi di nuovo vivente

(137) *Nach und nach wieder auflebend
sempre una corda*

L'inversione della Fuga. Die Umkehrung der Fuge

*) T. 168-174: m. d. und m. s. nach Eigenschrift.

*) Bars 168-174: m. d. and m. s. according to autogr.

*) Mes. 168-174: m. d. et m. s. d'après l'autogr.

170 *m. d.* *m. s.* *p* *cresc.* *poi a poi* *nach und nach*

173 *più moto.* *tempo primo* *wieder geschwinder* *f* *sf*

176 *sf* *sf* *f*

179 *sf* *sf* *(sf)*

182 *sf* *sf*

186 *sf*

189

193

197

201

205

209

*) *es*¹ nach Originalausgabe; in beiden Eigenschriften und in Abschrift *des*¹.

**) *es*¹ in Eigensch. (*des*¹ ausdrücklich verbessert in *es*¹) sowie in einer eigenh. Zweitschrift; *des*¹ in der von Beethoven rev. Abschrift sowie in Orig. Ausgabe.

*) *e*^b as in original edition; both autographs and copy give *d*^b.

**) *e*^b in autogr. (*d*^b expressly changed to *e*^b) as well as in a 2^d manuscript copy; *d*^b in copy rev. by Beethoven as well as in orig. ed.

*) *mi*^b selon édition originale; dans les deux autographes et dans la copie, *ré*^b.

**) *mi*^b dans l'autogr. (*ré*^b expressément corrigé en *mi*^b) ainsi que dans une copie autogr.; *ré*^b dans copie rev. par Beethoven et dans l'éd. orig.

SONATE

Dem Erzherzog Rudolph von Österreich gewidmet

Komponiert 1821/22

Opus 111

32. **Maestoso**

(17)

Allegro con brio ed appassionato

17 *cresc.* *f* *ff*

(20)

20 *sf* 21 *sf* 22 *mezzo p poco ritenente* 23 *a tempo cresc.*

(24)

24 *sf* 25 *sf* 26 *sf*

(27)

27 *sf* 28 *sf* 29 *p*

(30)

30 *poco ritenente* 31 *cresc.* 32 *cresc.*

(33)

33 *rinforz.* 34 *poco ritenente espressivo* 35 *tr* *a tempo*

[illegible]

50

sf *p*

meno allegro

12 6

Tempo I

Adagio

56 *ritar.* - - - 5 - dan - - do *ff*

57 *non legato* *p cresc.* *ff* *sf* *sf*

60 *sf*

63 *sf* *(sf)* *tr.*

66 *tr.* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

69 *ff* *ff* *p* *cresc.* *sf*

72 *p* *sempre p* 24 *trmm* 13

78 35 *trmm*

82 *cresc.* 51 *trmm*

88 *f* *sf* *sf*

88 *sf* *sf* *sf*

91 *ff* *sf* *p* *ri - - tar -*

314 95 *a tempo*

dan - do *cresc.*

24

[illegible]

104

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

107

1

5 3 3 1

2 4 2

3 1 4

1 4

3 1 2

2 2

1 1

(b?) 5 1 2

110

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 110 measures, divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The melody features various intervals, including eighth and sixteenth notes, and rests. The accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes. The piece concludes with a final cadence in measure 12.

[illegible]

116 *sf* (*p*) *meno allegro* 12 9

119 *Adagio* *Tempo I* *cresc.*

124 *p* *meno allegro*

127 *ritar - dan - do* *cresc.* *poi a poi sempre più allegro*

130 *Tempo I* *(ff)*

133 *p cresc.* *ff* *sf*

*) In Autograph, Abschrift u. Pariser Erstaussgabe:
In the autograph, copy and Paris first edition:
Dans l'autogr., la copie et la 1^{re} éd. de Paris:

Ossia 8

Fehlt in der von Beeth. korrigierten Wiener Erstaussgabe.
Absent in the Vienna first edition corrected by Beethoven.
Manque dans la 1^{re} éd. de Vienne corrigée par Beethoven.

136 *sf*

139 *sf*

142 *sf sf sf sf*

145 *sf sf sf sf ff sf sf sf dimin.*

150 *p*

153

156 *p dimin. pp*

Red.

Arietta

Adagio molto semplice e cantabile

The musical score is for a piece titled "Arietta" in the tempo/style "Adagio molto semplice e cantabile". It is written in 9/16 time and consists of five systems of piano and right-hand parts.

- System 1:** Measures 1-6. The piano part begins with a *p* (piano) dynamic. Fingerings are indicated for both hands.
- System 2:** Measures 7-13. Includes a first ending (1.) and a second ending (2.). The piano part has a *cresc.* (crescendo) marking.
- System 3:** Measures 14-21. Includes a first ending (1.) and a second ending (2.). The piano part has a *sf > p* (sforzando then piano) dynamic. The right-hand part is marked *dolce* (sweetly) and *sempre legato* (always legato).
- System 4:** Measures 19-25. Continues the melodic and harmonic development.
- System 5:** Measures 23-29. Includes a first ending (1.) and a second ending (2.). The piano part has a *sf > p* dynamic.

The score includes various musical notations such as dynamics (*p*, *sf*, *p*, *dolce*, *sempre legato*), articulation (*cresc.*), and fingerings.

System 26-27: Treble and bass staves. Treble staff has a slur over measures 26-27 with a star symbol. Bass staff has a slur over measures 26-27. Fingering numbers are present. The instruction *sempre legato* is written below the bass staff.

System 28-29: Treble and bass staves. Treble staff has a slur over measures 28-29. Bass staff has a slur over measures 28-29. The instruction *cresc.* is written below the treble staff, and *p* is written below the bass staff.

System 32-33: Treble and bass staves. Treble staff has a slur over measures 32-33. Bass staff has a slur over measures 32-33. The instruction *L'istesso tempo* is written above the treble staff. The instruction *sf* is written below the treble staff. The instruction *mano sinistra* is written below the bass staff. The instruction *dolce* is written below the bass staff.

System 34-35: Treble and bass staves. Treble staff has a slur over measures 34-35. Bass staff has a slur over measures 34-35. The instruction *sempre legato* is written below the bass staff.

System 37-38: Treble and bass staves. Treble staff has a slur over measures 37-38. Bass staff has a slur over measures 37-38. The instruction *cresc.* is written below the treble staff.

*) Haltebogen e^1-e^1 nach Eigenschrift und einer überprüften Abschrift. In Originalausgabe steht der Bogen bei $h-c^1$ (wohl Lesefehler).

*) Tie e^1-e^1 according to the autograph and a revised copy. Original edition has a slur between $b-c^1$ (prob. a clerical error).

*) Liaison de mi^1-mi^1 d'après l'autographe et une copie vérifiée. Dans l'édition originale, la liaison est entre $si-do^1$ (probl^e erreur de lecture).

40

1. 5 4 1 2 1 3 4

2. 2 2 3 2 5 2 2

3. 2 1 4 3 4 3

42

5 4

5 4 2

5 3 2

4 1

5 4 2

2 1

5

5 3

cres. - - - p

[illegible]

48

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

51

1 5 4 2 4

53

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf

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

55

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf

2 3 2 3 4 2 5 1 2 2 3

56

f p

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

58

f

p

cresc.

[illegible]

62

5 *sf* 2 *sf* 3 *sf* 3 3 5 *sf*

1 1 1 2 1 1 1 3 2 1 3 1

3 2 4 2 1 2 1 4 3 4 1

sf *sf* *sf*

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '1.', contains measures 1 through 5. The second system, labeled '2.', contains measures 6 through 9. The score is written for a piano, with a treble and bass staff joined by a brace on the left. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are shown as small vertical lines above notes in measures 1, 3, 5, 6, 7, and 9. A repeat sign is placed at the end of measure 5 and the beginning of measure 6. The key signature has one flat (B-flat), and the time signature is 9/16. The piece concludes with a double bar line at the end of measure 9.

65

pp

66

sempre pp

68

70

72

leggermente

cresc. - 3 - 3

pp

sempre pp

74

76

4 1 3 3 1 2 1 1 3 5 4

1 3 3 4 2 5

78

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

1 4 3 2 2 3 1 2

sempre staccato

80

4 2 1 3 2 3

1 5 3

pp

82

3 1 5 3 1

1 3 5 3 1

sempre pp

84

4 2 1 3 2 3

1 5 3

86

1 3 5 3 1

1 3 5 3 1

88

pp leggiermente

90

sempre pp

92

2

94

2 3 2

96

4 2 1 4

98

100

102

104

106

113

p cresc. - - - *sf* - - - *p cresc.* - - *dim.* -

120 *espressivo*

p *p* *dim.* - *pp*

124

p *sempre pp*

128

p *cresc.* -

134

p *cresc.* -

133

Measures 133-134. Treble clef: Measure 133 has a slur over notes with fingerings 5, 2, and 4 5. Measure 134 has a slur over notes with fingering 4. Bass clef: Measure 133 has a triplet of eighth notes with fingerings 3, 2, and 2. Measure 134 has a triplet of eighth notes with fingerings 3 and 2.

135

Measures 135-136. Treble clef: Measure 135 has a slur over notes with fingerings 5 and 4. Measure 136 has a slur over notes with fingerings 4 5, 5, and 4 5. Bass clef: Measure 135 has a triplet of eighth notes with fingerings 4 and 5. Measure 136 has a triplet of eighth notes with fingerings 3, 2, and 2. Dynamics: *f* in measure 135, *sf* in measure 136.

137

Measures 137-138. Treble clef: Measure 137 has a slur over notes with fingerings 4, 1, 5 4, and 3. Measure 138 has a slur over notes with fingerings 5, 3, and 2. Bass clef: Measure 137 has a triplet of eighth notes with fingerings 2, 1, and 2. Measure 138 has a triplet of eighth notes with fingerings 5, 3, and 2. Dynamics: *p* in measure 137, *p* in measure 138.

139

Measures 139-140. Treble clef: Measure 139 has a slur over notes with fingering 1. Measure 140 has a slur over notes with fingerings 5, 2, and 3 1. Bass clef: Measure 139 has a triplet of eighth notes with fingerings 2 and 2. Measure 140 has a triplet of eighth notes with fingerings 2 and 2. Dynamics: *cresc.* in measure 139.

141

Measures 141-142. Treble clef: Measure 141 has a slur over notes with fingerings 1, 2, and 1. Measure 142 has a slur over notes with fingerings 3, 4, and 1. Bass clef: Measure 141 has a triplet of eighth notes with fingerings 1 and 2. Measure 142 has a triplet of eighth notes with fingerings 3 and 2. Dynamics: *sf* in measure 141, *p* in measure 142.

143

Measures 143-144. Treble clef: Measure 143 has a 4-measure rest, followed by a 5-measure rest, then a 3-measure rest. Measure 144 has a 3-measure rest, followed by a 2-measure rest. Bass clef: Measure 143 has a 4-measure rest, followed by a 5-measure rest, then a 3-measure rest. Measure 144 has a 3-measure rest, followed by a 2-measure rest. Dynamics: *cresc.*

145

Measures 145-146. Treble clef: Measure 145 has a 3-measure rest, followed by a 4-measure rest. Measure 146 has a 5-measure rest, followed by a 4-measure rest. Bass clef: Measure 145 has a 3-measure rest, followed by a 4-measure rest. Measure 146 has a 5-measure rest, followed by a 4-measure rest. Dynamics: *sf*, *p*, *sf*

147

Measures 147-148. Treble clef: Measure 147 has a 3-measure rest, followed by a 4-measure rest. Measure 148 has a 3-measure rest, followed by a 4-measure rest. Bass clef: Measure 147 has a 3-measure rest, followed by a 4-measure rest. Measure 148 has a 3-measure rest, followed by a 4-measure rest. Dynamics: *p*, *sf*, *p*, *sf*, *p*, *cresc.*

149

Measures 149-150. Treble clef: Measure 149 has a 2-measure rest, followed by a 4-measure rest. Measure 150 has a 2-measure rest, followed by a 4-measure rest. Bass clef: Measure 149 has a 2-measure rest, followed by a 4-measure rest. Measure 150 has a 2-measure rest, followed by a 4-measure rest.

151

Measures 151-152. Treble clef: Measure 151 has a 5-measure rest, followed by a 4-measure rest. Measure 152 has a 2-measure rest, followed by a 4-measure rest. Bass clef: Measure 151 has a 2-measure rest, followed by a 4-measure rest. Measure 152 has a 2-measure rest, followed by a 4-measure rest. Dynamics: *sf*, *p*, *sf*, *p*

153

Measures 153-156. Treble and bass staves. Measure 153 has a *sf* dynamic and a slur over measures 153-154. Measure 154 has a *p* dynamic. Measure 155 has a *sf* dynamic and a slur over measures 155-156. Measure 156 has a *p* dynamic and a *cresc.* marking. Fingerings: 2, 4 5, 2.

155

Measures 155-156. Treble and bass staves. Measure 155 has a slur over measures 155-156. Measure 156 has a *p* dynamic and a *cresc.* marking. Fingerings: 2, 4.

157

Measures 157-160. Treble and bass staves. Measure 157 has a *f* dynamic and a slur over measures 157-160. Measure 158 has a *f* dynamic. Measure 159 has a *f* dynamic. Measure 160 has a *f* dynamic. Fingerings: 1, 2, 4, 5, 4, 2, 2.

159

Measures 159-162. Treble and bass staves. Measure 159 has a *sf* dynamic and a slur over measures 159-162. Measure 160 has a *sf* dynamic. Measure 161 has a *sf* dynamic. Measure 162 has a *sf* dynamic and a *pp* marking. Fingerings: 4, 5, 4, 4, 13, 35, 4 5, 2 4.

162

Measures 162-165. Treble and bass staves. Measure 162 has a *tr* marking and a slur over measures 162-165. Measure 163 has a *tr* marking. Measure 164 has a *tr* marking. Measure 165 has a *tr* marking. Fingerings: 1, 2 4, 5, 4 2, 1 4 1 3 2 1.

164

166

168

170

172

174

pp

cresc.

f

sf

sf

p

dim.

pp

LUDWIG VAN BEETHOVEN

URTEXTAUSGABEN

KLAVIER ZU ZWEI HÄNDEN

Klaviersonaten

| | | |
|----------------|-------------------|-------|
| Band I | <i>brochiert</i> | HN 32 |
| | <i>Ganzleinen</i> | HN 33 |
| Band II | <i>brochiert</i> | HN 34 |
| | <i>Ganzleinen</i> | HN 35 |

(B.A. Wallner/C. Hansen)

Klavierstücke

| | | |
|------------------------|-------------------|-------|
| (O. v. Irmer/W. Lampe) | <i>brochiert</i> | HN 12 |
| | <i>Ganzleinen</i> | HN 13 |

Variationen für Klavier

| | | |
|----------------|-------------------|--------|
| Band I | <i>brochiert</i> | HN 142 |
| | <i>Ganzleinen</i> | HN 143 |
| Band II | <i>brochiert</i> | HN 144 |
| | <i>Ganzleinen</i> | HN 145 |

(J. Schmidt-Görg/W. Georgii)

Einzelausgaben

| | |
|--|--------|
| Alla Ingharese G-dur op. 129 | |
| Die Wut über den verlorenen Groschen | HN 171 |
| Andante F-dur WoO 57 | HN 21 |
| Bagatellen, Sämtliche | HN 158 |
| 7 Bagatellen op. 33 | HN 20 |
| Klaviersonate f-moll op. 2,1 | HN 183 |
| Klaviersonate c-moll op. 10,1 | HN 47 |
| Klaviersonate c-moll op. 13 | |
| Grande Sonate Pathétique | HN 48 |
| 2 Klaviersonaten E-dur und G-dur | |
| op. 14, 1 und 2 | HN 170 |
| Klaviersonate cis-moll op. 27, 2 | |
| Mondscheinsonate | HN 49 |
| 2 leichte Klaviersonaten g-moll und | |
| G-dur op. 49, 1 und 2 | HN 56 |
| Klaviersonate C-dur op. 53 | |
| Waldstein-Sonate | HN 57 |
| Klaviersonate f-moll op. 57 | |
| Appassionata | HN 58 |
| Klaviersonate E-dur op. 109 | HN 362 |
| Klaviersonate As-dur op. 110 | HN 363 |
| Klaviersonate c-moll op. 111 | HN 364 |
| 3 Klaviersonaten WoO 47 | |
| Kurfürstensonaten | HN 255 |
| Klavierstück für Elise a-moll WoO 59 | HN 128 |
| Rondo C-dur op. 51, 1 | HN 140 |
| Sonatine für Klavier G-dur op. 79 | HN 59 |
| 2 Sonatinen für Klavier F-dur und G-dur | HN 365 |
| 32 Variationen c-moll WoO 80 | HN 61 |
| 3 Variationenwerke WoO 64, 70, 77 | HN 132 |

ZWEI KLAVIERE

Konzert für Klavier und Orchester Nr. 3

| | |
|---------------------------|--------|
| c-moll op. 37 | HN 435 |
| Ausgabe für zwei Klaviere | |
| (H.-W. Küthen/H. Kann) | |

VIOLINE UND KLAVIER

Sonaten für Klavier und Violine

| | | |
|---|-------------------|------|
| Band I | <i>brochiert</i> | HN 7 |
| Band II | <i>brochiert</i> | HN 8 |
| Band I/II (in einem Band) | <i>Ganzleinen</i> | HN 9 |
| (S. Brandenburg/H.-M. Theopold/M. Rostal) | | |

Variationen, Rondo, Tänze

| | |
|---|--------|
| für Klavier und Violine WoO 40–42 | HN 291 |
| (S. Brandenburg/H.-M. Theopold/K. Röhrig) | |

Konzert für Violine und Orchester

| | |
|---------------------------------|--------|
| D-dur op. 61 | HN 326 |
| Ausgabe für Violine und Klavier | |
| (J. Sommer/W. Schneiderhan) | |

Romanzen für Violine und Orchester

| | |
|---------------------------------|--------|
| G-dur op. 40, F-dur op. 50 | HN 324 |
| Ausgabe für Violine und Klavier | |
| (J. Sommer/W. Schneiderhan) | |

Einzelausgabe

Sonate für Klavier und Violine

| | |
|------------------------------|--------|
| F-dur op. 24 Frühlingssonate | HN 162 |
|------------------------------|--------|

VIOLONCELLO UND KLAVIER

Sonaten für Klavier und Violoncello

| | |
|---|--------|
| (B. v.d. Linde/H.-M. Theopold/A. Navarra) | HN 252 |
|---|--------|

Variationen für Klavier und Violoncello

| | |
|---|------|
| (E. Zimmermann/H.-M. Theopold/A. Navarra) | HN 5 |
|---|------|

FLÖTE UND KLAVIER

Serenade für Klavier und Flöte

| | |
|-----------------------------|--------|
| D-dur op. 41 | HN 301 |
| (S. Gerlach/H.-M. Theopold) | |

