

SONATA N. 21

Dedicata al Conte von Waldstein

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Op. 53

Allegro con brio (M.M. ♩=circa 176)

a) Corona del valore di 6 quarti circa.
Continuare senza pausa respiratoria.

a) Fermata about 6 crotchets, not followed
by a pause.

a) Fermate etwa sechs Viertel; keine
Luftpause danach!

3 1 4 2 4 2

pp

* *sed.* 3 1 *

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with eighth-note triplets and pairs. The left hand provides a steady accompaniment with eighth-note triplets and pairs. The first measure is marked with a piano (*pp*) dynamic and includes the instruction ** sed.* with a fermata over the first measure.

5 3 4 5

2 4

Detailed description: This system contains measures 3 and 4. The right hand has a melodic phrase starting with a half note followed by eighth notes, with a fermata over the first measure. The left hand continues with a steady accompaniment. The first measure of this system has a fermata and a *sed.* marking.

I.

3 1 4 2 4 2

pp

sed. 3 1 *

Detailed description: This system contains measures 5 and 6, marked with a first ending bracket (I.). The right hand has a melodic line with eighth-note triplets and pairs. The left hand has a steady accompaniment. The first measure is marked with *pp* and ** sed.*

5 3 4 5

cresc.

Detailed description: This system contains measures 7 and 8. The right hand has a melodic phrase with a fermata over the first measure. The left hand has a steady accompaniment. The first measure of this system has a fermata and a *sed.* marking. The second measure is marked with *cresc.*

V.

5 3 1 3 2 3 2 1 3

p subito

Detailed description: This system contains measures 9 and 10, marked with a fifth ending bracket (V.). The right hand has a melodic phrase with a fermata over the first measure. The left hand has a steady accompaniment. The first measure of this system has a fermata and a *sed.* marking. The second measure is marked with *p subito*.

3 2 1 2 4 (5 2 3 4 5 2) 4 5 3 5 3 5 4

cresc. 3 2 1 2 4

f sf sf sf f sempre

decresc. mf decresc. f

(♩ = 160) p non dim. e non rit. dolce e molto legato cresc. Led. * Led. * Led.

First system of musical notation. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features complex fingering and dynamic markings. The first staff starts with a forte (*sf*) dynamic and a slur, followed by a piano (*p*) dynamic. The second staff has a *cresc.* marking and a piano (*p*) dynamic. There are several *Red ** markings below the staves.

Second system of musical notation. It consists of two staves. The first staff is marked *molto p* and *dolce Peantando*. The second staff has a *cresc.* marking. There are several *Red ** markings below the staves.

Third system of musical notation, labeled with a Roman numeral **I.** It consists of two staves. The first staff has a forte (*sf*) dynamic. The second staff has a piano (*p*) dynamic. There are several *Red ** markings below the staves.

Fourth system of musical notation, labeled with a Roman numeral **III.** It consists of two staves. The first staff has a piano (*p*) dynamic and a *cresc.* marking. The second staff has a forte (*f*) dynamic and a *marc.* marking. There are several *Red ** markings below the staves.

Fifth system of musical notation, labeled with a Roman numeral **I.** It consists of two staves. The first staff has a *marc.* marking. The second staff has a tempo marking of $(\text{♩} = 160)$. There are several *Red ** markings below the staves.

sf sempre ff sf sf sf sf

non legato p fp

decresc. pp

pp cresc. tr

fp

System 1: Treble and bass clefs. Treble clef has notes G4, A4, B4, C5 with fingerings 2, 4, 5, 1. Bass clef has notes G3, A3, B3, C4 with fingerings 5, 1, 4, 3. Dynamics: *non legato*. Key signature: one flat.

System 2: Treble clef has notes G4, A4, B4, C5 with fingerings 2, 5, 1. Bass clef has notes G3, A3, B3, C4 with fingerings 5, 4, 3, 1. Dynamics: *cresc.* and *f*. Key signature: one flat.

System 3: Treble clef has notes G4, A4, B4, C5 with fingerings 2, 4, 5, 1. Bass clef has notes G3, A3, B3, C4 with fingerings 5, 1, 4, 2, 1, 5. Dynamics: *p*. Key signature: one flat.

System 4: Treble clef has notes G4, A4, B4, C5 with fingerings 2, 5, 1. Bass clef has notes G3, A3, B3, C4 with fingerings 5, 4, 3, 1, 3, 1, 5, 2, 4, 1, 5, 2, 5, 1. Dynamics: *cresc.* and *f*. Key signature: one flat.

System 5: Treble clef has notes G4, A4, B4, C5 with fingerings 2, 5, 3, 2, 2, 5, 3, 2. Bass clef has notes G3, A3, B3, C4 with fingerings 4, 2, 3, 4, 5, 3. Dynamics: *pp*. Tempo: *tranquillo, ugualmente ma in tempo*. Key signature: one flat.

a) Czerny mette qui un *la b* invece di *si b*: ritengo che debba essere *si b*.

a) Czerny has a-flat here instead of b-flat, but b-flat is surely correct.

a) Czerny hat hier «as» statt «b»; «b» aber ist sicherlich richtig.

sempre pp

2 5 3 2, b 2 b 4, 2 5 3 2, 3

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and fingerings (2, 5, 3, 2, b 2, b 4, 2, 5, 3, 2, 3). The left hand plays a steady eighth-note accompaniment. The dynamic marking is *sempre pp*.

non cresc.

2 5, b 2 b 5, 1 3, 5 3

This system contains the next two measures. The right hand continues the melodic line with slurs and fingerings (2, 5, b 2, b 5, 1, 3, 5, 3). The left hand accompaniment continues. The dynamic marking is *non cresc.*

pp cresc. f marc. e con fuoco

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

*Red.**

This system contains the next two measures. The right hand has slurs and fingerings (1, 3, 5, 3, 1, 3, 4, 3, 2, 5, 1, 3, 2). The left hand accompaniment includes slurs and fingerings (3, 5, 2, b 4, 2, 4, 4, 2). The dynamic marking changes from *pp cresc.* to *f marc. e con fuoco*. A *Red.** marking is present at the end of the system.

sempre f e marc.

5 2, 4 1 2 1 2 5, 4 2, 1 b 4 1 b 2, b 2 5 2 4 2 5 3 5

*Red.**

This system contains the next two measures. The right hand has slurs and fingerings (5, 2, 4, 1, 2, 1, 2, 5, 4, 2, 1, b 4, 1, b 2, b 2, 5, 2, 4, 2, 5, 3, 5). The left hand accompaniment includes slurs and fingerings (4, 3, 3). The dynamic marking is *sempre f e marc.*. A *Red.** marking is present at the end of the system.

5 4 2, 3, 2, 5 2, 4 1 2 1 2 b, (4 5), (3) 4 2, (3) 4 5 2 b 5 2

*Red.**

This system contains the final two measures. The right hand has slurs and fingerings (5, 4, 2, 3, 2, 5, 2, 4, 1, 2, 1, 2, b, (4, 5), (3), 4, 2, (3), 4, 5, 2, b, 5, 2). The left hand accompaniment includes slurs and fingerings (3, 4, 4). The dynamic marking is *Red.**. A *Red.** marking is present at the end of the system.

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (2, 4, 2, 5, 3, 5) and a measure with a 13-measure rest. The bass clef staff features a complex accompaniment with a 'Ped.' marking and an asterisk.

Second system of musical notation. The treble clef staff continues the melody with fingerings such as 4, 1, 1, 4, 5, 1, 2, 5, 2, 5, 2, 4, 3. The bass clef staff has a 'Ped.' marking and an asterisk.

Third system of musical notation. The treble clef staff shows a melodic line with fingerings like 2, 2, 2, 4, 1, 2, 1, 2, 5, 2, 2, 2. The bass clef staff includes a 'Ped.' marking and an asterisk.

Fourth system of musical notation. The treble clef staff features a melodic line with fingerings such as 4, 1, 2, 1, 2, 5, 2, 2, 2, 4, 1, 2, 1, 2, 5, 2, 2, 2. The bass clef staff has a 'Ped.' marking and an asterisk.

Fifth system of musical notation. The treble clef staff continues the melody with fingerings like 4, 1, 2, 1, 4, 5, 2, 2, 2. The bass clef staff includes a 'Ped.' marking and an asterisk.

First system of a piano piece. The right hand features a melodic line with eighth notes and triplets, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of the piano piece, continuing the melodic and accompanimental patterns from the first system.

Third system, labeled "VI." above the staff. It features a change in the right-hand melody and includes dynamic markings *f* and *ff*. The left hand continues with eighth-note accompaniment.

Fourth system, starting with a tempo marking of quarter note = 176. The right hand has a more active melodic line with slurs and dynamic markings *con brio*, *f*, and *sf*. The left hand accompaniment includes fingerings 1, 4, 3, and 5.

Fifth system, starting with a tempo marking of quarter note = 184. It features a grand staff with a *ff* dynamic. The right hand has a melodic line with slurs and fingerings 5, 3, 4, 4, 1. The left hand has a bass line with slurs and fingerings 5, 3, 4, 3, 5. A *pp* dynamic is also present. The system ends with a double bar line and a fermata over the final notes.

3 4 5
pp
(1)

pp cresc.
I.

(♩=168)
f sf f decresc.

(♩=160)
pp legg.
I.

sempre pp
III.

a) Vedi pag. 213 a).

a) Sec page 213 a).

a) Siehe Seite 213 a).

5 3 5 3 5 4 3 3 5 2 1 1 (1) 5 2 1

cresc. *f* *sf* *f*

3 2 2 8 8 8

f sempre *mf decresc.*

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

p non dim. e non rit. *dolce e molto legato*

p *Leg.* *Leg.* *Leg.* *Leg.*

(♩=160)

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

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

Leg. *Leg.* *Leg.* *Leg.* *Leg.*

decresc.

p cresc.

f marc.

ff

sempre ff

sf sempre ff *sf* *sf* *sf*

non legato *p* *fp*

decresc. (a) *pp*

21 *cresc.* *fp*

fp

a) Nel manoscritto e nelle due prime edizioni, la sesta semicroma non è un fa, è un re: ma il fa è senza dubbio corretto.

a) In the manuscript, as well as in both First Editions, the sixth semiquaver is not f but d, but f is unquestionably correct.

a) Im Manuskript und in den beiden Erstausgaben ist das sechste Sechzehntel nicht «f», sondern «d»; «f» dürfte aber zweifellos richtig sein.

INTRODUZIONE

Adagio molto (♩ = circa 44)

molto pp *sost.* *ten.* *ppp* *in t.* (a)

molto pp *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

pp *sost.* *in t. ppp* *pp cresc.* I.

pp *sost.* *in t. ppp* *pp cresc.* *pp* *sost.* *in t. ppp* *pp cresc.*

sf *p* *decresc.* *pp* *rinforzando* V.

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

sf *decresc.* *p dolce e semplice* *rinforzando* simile

sf *decresc.* *mp* *rinforzando* *mp* *rinforzando*

a) Riteniamo assolutamente scorretto eseguire le note della mano sinistra un'ottava più bassa, come viene consigliato in molte edizioni.

a) To play the left hand here an octave lower, as indicated in many editions, is absolutely inadmissible.

a) Hier die linke Hand, wie viele Ausgaben tun, eine Oktave tiefer spielen zu lassen, ist unbedingt unstatthaft.

a) Questa esecuzione, un po' facilitata, è però buona e conforme allo stile:

b) Nell'Urtext e nella prima edizione, la legatura si trova soltanto sui do (settima e ottava semicroma) mentre il si b, che non è legato, dovrebbe essere ripetuto. Questa indicazione può sembrare apparentemente strana a molti, e molte edizioni, ritenendo sia un errore, propongono una delle esecuzioni seguenti:

(Legatura su ambedue le note). Ma ciò non sembra possibile, perchè non vi sarebbe il movimento indispensabile dalla settima all'ottava semicroma. Oppure:

(Legatura del si b inferiore). Questo secondo esempio può basarsi sulla progressione fa diesis, sol, la, si b, do, ed è certamente migliore; tuttavia, il revisore non l'accetta. Egli si conforma all'indicazione dell'originale e trova che il movimento contrario:

abbia una speciale attrattiva, un'espressione penetrante e sia un mezzo ammirevole per dare al passaggio il suo giusto valore e salvarlo dalla banalità di certe esecuzioni come la seguente:

a) The following, somewhat facilitated arrangement, sounds well and also makes sense:

b) The Urtext, following the First Edition, has (from the seventh to the eighth semiquaver) a tie only for c, consequently b-flat should be repeated. This indication seems apparently strange to many; for, most editions, considering it to be an error, substitute one of the two other possible solutions;

either:
(ties for both notes; but this is really impossible because the indispensable movement from the seventh to the eighth semiquaver would not take place);

or:
(tie for b-flat instead of c). This second example can be justified through the progression f-sharp-g-a b-flat-c and is certainly preferable to the previous example. But even this example is not acceptable to the editor. He plays this place according to the original notation and sees precisely in the contrary motion:

a special attraction, an emphatic expression and an admirable way of preventing this passage from becoming trivial, such as:

a) Folgende, etwas erleichternde Ausführung klingt auch sinngemäß und gut:

b) Der Urtext, der Originalausgabe folgend, hat vom siebenten zum achten Sechzehntel nur für «c» einen Haltebogen; also soll «B» zweimal angeschlagen werden. Diese Vorschrift ist offenbar für viele sehr befremdend, denn die meisten Ausgaben ersetzen sie, die als Irrtum angesehen wird, durch eine der beiden anderen hier möglichen Lösungen, entweder:

(Bögen für beide Töne, eigentlich aber doch unmöglich, weil die unerläßliche Bewegung vom siebenten zum achten Sechzehntel nicht stattfindet), oder:

(Bogen für «B» große Oktave, statt für «c» kleine Oktave); das zweite Beispiel kann mit der Stufenfolge «Fis G A B» große Oktave, «c» kleine Oktave begründet werden und ist gewiß das bessere; aber auch ihm kann sich der Herausgeber nicht anschließen. Er spielt jedenfalls, nach der Originalnotation und sieht gerade in der Gegenbewegung:

einen besonderen Reiz, eindringlichen Ausdruck und ein bewundernswertes Mittel, die Stelle vor einer billigeren Gestalt zu bewahren, etwa der nachstehenden:

II. III. I. II. III.

pp sempre molto tranquillo ed ugualmente

segue ten. senza ped.

I. II. III. I. II.

pp cresc. - - - (a) - - - decresc. - - -

4 simile

sempre pianissimo

leggierissimo, ma ben legato

(b) ped.

(b) ped.

a) Molte edizioni hanno qui e nella battuta seguente un sol alla settima semicroma, invece di fa. Ma è senza dubbio un errore.
 b) Pedale autografo. Vedi pag. 238 a).

a) Many editions have here and in the following bar as seventh semiquaver a g instead of an f; g is certainly wrong.
 b) Pedal mark by Beethoven, see page 238a).

a) Viele Ausgaben haben hier und im folgenden Takt als siebentes Sechzehntel «g» statt «f»; «g» ist gewiß falsch.
 b) Pedal autograph; siehe Seite 238 a).

II. III. I. II. III.

pp sempre molto tranquillo ed ugualmente

ten.
* senza *ped.*

segue

I. II. III. I. II.

pp *cresc.* (a) *decresc.* *4 simile*

sempre pianissimo

leggierissimo, ma ben legato

(b) *ped.*

(b) *ped.*

3 4 * *ped.* * *ped.* (b) *ped.*

a) Molte edizioni hanno qui e nella battuta seguente un *sol* alla settima semicroma, invece di *fa*. Ma è senza dubbio un errore.
b) Pedale autografo. Vedi pag. 238 a).

a) Many editions have here and in the following bar as seventh semiquaver a *g* instead of an *f*; *g* is certainly wrong.
b) Pedal mark by Beethoven, see page 238a).

a) Viele Ausgaben haben hier und im folgenden Takt als siebentes Sechzehntel «*g*» statt «*f*»; «*g*» ist gewiß falsch.
b) Pedal autograph; siehe Seite 238 a).

The main score consists of five systems of staves. The first system includes dynamics like *cresc.* and *ped.* (pedal). The second system features *decresc.* and *pp cresc.*. The third system has *ff* and *poco*. The fourth system includes *ff* and *non dim.*. The fifth system has *ff* and *simile*. Fingerings and trills are indicated throughout.

a) Il revisore raccomanda il trillo seguente:

a) The editor recommends:

a) Der Herausgeber empfiehlt:

This section shows a detailed trill exercise. The first system is marked *pp cresc.* and the second *non dim.*. Fingerings are clearly indicated for both hands.

L'esecutore che trovasse difficoltà nelle bis-crome può eseguire il trillo dal principio alla fine in sestine.

b) Pedale autografo.

Those who find difficulty in playing the demisemiquavers, may play the trill in sextuplets from beginning to end.

b) Pedal mark by Beethoven.

Wenn die Ausführung in Zweiunddreißigsteln zu schwer ist, der mag vom Beginn bis zum Ende der Stelle in Sextolen trillern.

b) Pedal autograph.

IV.

The first system of music consists of two staves. The upper staff begins with a treble clef and contains a series of eighth-note chords. The lower staff begins with a bass clef and contains a series of eighth-note chords, some with a '7' above them. The system concludes with a 4-measure rest in the upper staff.

The second system of music consists of two staves. The upper staff features eighth-note chords with '8' and '4' markings above them. The lower staff features eighth-note chords with '7' markings above them. The system concludes with a 2-measure rest in the lower staff.

The third system of music consists of two staves. The upper staff features eighth-note chords with '7' markings above them. The lower staff features eighth-note chords with '7' markings above them. The system concludes with a 4-measure rest in the lower staff.

The fourth system of music consists of two staves. The upper staff features eighth-note chords with '7' markings above them. The lower staff features eighth-note chords with '7' markings above them. The system concludes with a 4-measure rest in the lower staff.

The fifth system of music consists of two staves. The upper staff features eighth-note chords with '7' markings above them. The lower staff features eighth-note chords with '7' markings above them. The system concludes with a 4-measure rest in the lower staff.

non troppo legato
ben marcato
sf
poco meno f
f legato

The first system of music consists of two staves. The treble staff begins with a melodic line marked *non troppo legato* and *ben marcato*, starting with a forte *sf* dynamic. It includes fingerings such as 2, 3, 5, 3, 2, 3, 5, 3, 2, 3, 5, 2, 1, 3, and 5. The bass staff provides a harmonic accompaniment, starting with a *sf* dynamic and marked *poco meno f*. It features a steady eighth-note pattern with some triplets.

non troppo legato
sf
sf
marcato
meno legato
poco meno f

The second system continues the piece. The treble staff is marked *non troppo legato* and *marcato*, with dynamics *sf* and *sf*. Fingerings include 2, 4, 5, 3, 2, 4, 5, 3, 2, 4, 5, 3, 4, 3. The bass staff is marked *meno legato* and *poco meno f*, with dynamics *sf* and *sf*. It features a steady eighth-note accompaniment with fingerings 4, 5, 5, 2, 5, 2, 5, 2.

ben legato
ff
sf
p ben legato

The third system shows a dynamic shift. The treble staff is marked *ben legato* and *ff*. It features a melodic line with fingerings 2, 5, 3, 3, 2, 5. The bass staff is marked *sf* and *p ben legato*, with dynamics *ff* and *f*. It features a steady eighth-note accompaniment with fingerings 5, 4, 3, 4, 1, 2, 2, 4, 7, 7, 7, 7.

legato
f meno legato
sf
p legato

The fourth system focuses on legato playing. The treble staff is marked *legato* and *p legato*, with dynamics *f meno legato* and *sf*. It features a melodic line with fingerings 2, 5, 3, 3, 5, 2, 5. The bass staff is marked *p legato* and *f*, with dynamics *f meno legato* and *f*. It features a steady eighth-note accompaniment with fingerings 7, 7, 7, 7, 7, 7, 7, 7.

decresc.
pp

The fifth system concludes the piece with a decrescendo. The treble staff is marked *decresc.* and *pp*. It features a melodic line with fingerings 2, 5, 3, 3, 5, 3, 3, 2, 5, 2, 5, 3, 2, 3, 5, 2, 5, 3, 3, 5. The bass staff is marked *pp* and features a steady eighth-note accompaniment with fingerings 7, 7, 7, 7, 7, 7, 7, 7.

System 1: Treble and bass staves. Treble clef: *p*, *f*, *sf*, *p*, *ff*, *sf*, *p*. Bass clef: *f*, *p*, *ff*, *sf*, *p*. Fingerings: 2, 2, 5, 3, 3, 4, 5, 3. Pedal markings: (a) Ped. (with asterisk), (a) Ped. (with asterisk).

System 2: Treble and bass staves. Treble clef: *ff*, *sf*, *p*, *pp*. Bass clef: *ff*, *sf*, *p*, *pp*. Fingerings: 7, 2, 1, 4, 1, 12, 12, 12, 4, 2, 4. Pedal markings: (a) Ped. (with asterisk), (a) Ped. (with asterisk).

System 3: Treble and bass staves. Treble clef: *pp*. Bass clef: *pp*. Text: *leggierissimo, ma ben legato*, *sempre pianissimo*. Fingerings: 2, 1, 2, 3, 3, 2. Pedal markings: (a) Ped. (with asterisk), (a) Ped. (with asterisk).

System 4: Treble and bass staves. Treble clef: *pp*. Bass clef: *pp*. Fingerings: 1, 2, 4, 5, 4, 1, 3. Pedal markings: (a) Ped. (with asterisk), (a) Ped. (with asterisk).

System 5: Treble and bass staves. Treble clef: *pp*. Bass clef: *pp*. Fingerings: 2, 4, 5, 3, 2, 1, 3, 4. Pedal markings: (a) Ped. (with asterisk), (a) Ped. (with asterisk).

a) Pedale autografo.

a) Pedal mark by Beethoven.

a) Pedal autograph.

I. II. III. I.

II. III. I. II. III.

ten pp sempre molto tranquillo ed ugualmente

I. II. III. I. II.

cresc. (a) decresc.

sempre pianissimo

(b) *Ped. leggierissimo, ma ben legato*

(b) *Ped.*

a) Vedi pag. 239 a).
b) Pedale autografo.

a) see page 239 a).
b) Pedal mark by Beethoven.

a) Siehe Seite 239 a).
b) Pedal autograph.

First system of musical notation. The right hand (treble clef) features a complex melodic line with numerous fingerings (e.g., 3 5, 2, 1 3, 1 # 2, 1 3, 1 # 2 3, 2 1, 1 3, 1 5 3 2 5 3 2) and a slur. The left hand (bass clef) has a simple accompaniment. Dynamics include *sf* and *ten.* (tension).

Second system of musical notation. The right hand continues with fingerings (e.g., 1 2 3 5 1, 3 2 3 5 2 3, 1 3, 1 5 3, 2 5 3 2 3, 1 2 3 5 1, 3 2 3 5 2 3). The left hand has a steady accompaniment. Dynamics include *sf* and *ff*.

Third system of musical notation. The right hand has fingerings (e.g., 1 3, 1 3, 1 3, 1 3, 1 2 1 2 3 4, 1 3, 1 3, 1 2 1, 1 3, 1 3). The left hand has a steady accompaniment. Dynamics include *sf* and *ff*.

Fourth system of musical notation. The right hand has fingerings (e.g., 5 1, 4, 5 1, 5 1). The left hand has a steady accompaniment. Dynamics include *ff*, *decresc.*, *p*, *ff*, *sf*, and *p*. Includes a pedal mark *(a) Ped.* and an asterisk ***.

Fifth system of musical notation. The right hand has fingerings (e.g., 3, 4, 5, 5 1, 4, 5 1, 5 1). The left hand has a steady accompaniment. Dynamics include *ff*, *sf*, *p*, *ff*, *sf*, *p*, and *decresc.*. Includes a pedal mark *(a) Ped.* and an asterisk ***.

a) Pedale autografo.

a) Pedal mark by Beethoven.

a) Pedal autograph.

The musical score consists of six systems of music, each with a treble and bass clef staff. The first system is marked *pp* and includes a pedal mark (Ped) with an asterisk. The second system features dynamics *cresc.*, *-sf*, *f*, and *p*. The third system is marked *I. legato, dolcissimo, tranquillo* and *sempre pianissimo non espressivo, egualmente*. The fourth system is marked *VI.* and includes a *Ped.* mark. The fifth system is marked *(c) espressivo*. The sixth system includes a *Ped.* mark. Various fingering numbers (1-5) and articulation marks (accents, slurs) are present throughout the score.

a) Pedale autografo.

b) Da questo punto tutti i pedali sono di Beethoven.

c) Secondo il revisore, l'indicazione «*espressivo*» vale per sei battute che devono distinguersi dalle sei precedenti e dalle sei seguenti per una maggiore libertà nel movimento e una sonorità più intensa (quantunque sempre *pianissimo*).

a) Pedal mark by Beethoven.

b) From here onwards all pedal marks are Beethoven's.

c) In the editor's opinion the «*espressivo*» is meant to last through 6 bars, which should be distinguished from the 6 preceding and subsequent bars by greater freedom and more intense sonority (yet always remaining *pp*).

a) Pedal autograph.

b) Von hier ab alle Pedalzeichen von Beethoven.

c) Das «*espressivo*» gilt, nach des Herausgebers Meinung, sechs Takte lang, die sich durch größere Freiheit und eindringlicheren Klang (bei dennoch beibehaltenem *pianissimo*) von den vorausgegangenen und den folgenden sechs Taktten deutlich unterscheiden müssen.

sempre pp

4 4 3 5-4 1 2 1 2 1 2 4 5 3) 4 1 3 2 5 3

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

meno legato

f subito

decresc. molto

legato

sempre pianissimo

pp

senza ped.

sopra

ped.

ped. * *ped.* *

I.

meno legato, ma non staccato *ben articolato, sempre f*

5 3 2 3 5 3 2 2 1

f subito

sopra

sf

ped. * *ped.*

VI.

sf *sf*

I. IV.

decresc. *p* *decresc.*

I. IV.

pp *sempre più pp*

I. IV.

f subito *senza ped.*

ff non troppo legato

2 ben articolato e ff

sempre ff *non dim.*

ff

pp subito
leggierissimo, ma ben legato

Ped. 4 4 3 4 3 2 3

* (a) Ped. *

(b) Ped. 4 4 3 4 4

* (c) Ped. *

I. II. III. I.

cresc. *p* *decresc.*

* Ped. 3 3 4 4 2 4 2 4 *

(a) *tr* II. III. I. II.

pp cresc. pp

4 3 1 8 5 3 1 8 5 8 1 3 5 3 1 2 8 1 8 5 1 3 5 1 3 5 1

(4)

(b) Ped. (3) 1 4 3 1 4 1 8 1 3 1 3 1 2 1 2 3 1 1 4

ff (*poco*) *f*

* *tr*

- a) Pedale del revisore.
- b) Pedale autografo.
- c) In questa battuta e nelle cinque seguenti i pedali sono del revisore.
- d) Vedi pag. 240 a).
- e) Pedale autografo.

- a) Pedal mark by the editor.
- b) Pedal mark by Beethoven.
- c) Pedal marks by the editor, also those in the 5 following bars.
- d) See page 240 a).
- e) Pedal mark by Beethoven.

- a) Pedal vom Herausgeber.
- b) Pedal autograph.
- c) Pedal vom Herausgeber, auch in den fünf folgenden Takten.
- d) Siehe Seite 240 a).
- e) Pedal autograph.

I. II. III. *tr*

ff *non dim.* *ff*

(a) *Leg.* *

I. II. III. IV.

f *non troppo legato, sempre ben articolato e marcato, ma senza accenti*

simile

(b) *Leg.* *

(c)

sempre più forte

a) Pedale autografo.
 b) Pedale del revisore.
 c) Al passaggio corrispondente a pagina 241, primo rigo, seconda battuta, alla seconda croma della mano sinistra non troviamo che un *do*, quello inferiore. È difficile stabilire se si tratti di una svista o se sia stato fatto intenzionalmente.

a) Pedal mark by Beethoven.
 b) Pedal mark by the editor.
 c) In the corresponding place, page 241, first line, second bar, second quaver left hand, there is only one *c*, namely the lower one. It is hardly possible to decide whether the first or the second version is a mistake or whether perhaps the diversity is intentional.

a) Pedal autograph.
 b) Pedal vom Herausgeber.
 c) An der entsprechenden Stelle: Seite 241, erstes System, zweiter Takt, zweites Achtel unten, ist nur ein «c», das untere, notiert. Ob dort oder hier ein Versehen vorliegt, ob die Verschiedenheit vielleicht gar beabsichtigt ist, läßt sich kaum entscheiden.

I.

VI.

a) Da questo punto tutti i pedali sono di nuovo di Beethoven.
 b) Corona della durata di circa due quarti. Attaccare immediatamente il Prestissimo.

a) From here onwards all pedal marks are again by Beethoven.
 b) Length of Fermata about 2 crotchets, then proceed immediately with the Prestissimo.

a) Von hier ab wiederum alle Pedalzeichen von Beethoven.
 b) Fermate etwa zwei Viertel! Ohne Pause Prestissimo anschließen!

Prestissimo

(♩=88)

p dolce

f leggiero

non legato

Ad.

leggiero, un poco legato

non legato, marcato e ben articolato

cresc.

f con fuoco

simile

sempre f

simile

(♩=92)

un poco più legato

ff brioso

a) L'indicazione *p* sul secondo quarto della mano sinistra e l'indicazione «sempre pianissimo» riferendosi alle due mani nella stessa battuta, sembrano incompatibili e prive di senso. Ma se l'indicazione «sempre pianissimo» si riferisse alla mano destra soltanto? In questo caso, la mano sinistra, leggermente più accentuata dominerebbe e prenderebbe la direttiva nelle dieci battute seguenti, fino al *ff*. Questa interpretazione non è anti-musicale e presenta una certa attrattiva.

a) The *p* on the second crotchet left hand and the indication «sempre pianissimo» in the same bar between right and left hand seem incompatible and really senseless. But if the «sempre pianissimo» were to refer to the right hand alone? In that case the left, one degree stronger than the right, would assume greater significance and take the lead during the 10 bars up to the *ff*. Such gradation, at any rate, would not be unmusical and certainly not unattractive.

a) Das *p*-Zeichen zum zweiten Viertel der linken Hand und die Vorschrift «sempre pianissimo» zwischen rechter und linker Hand im gleichen Takt scheinen unvereinbar und eigentlich sinnlos. Wie aber, wenn «sempre pianissimo» sich nur auf die rechte Hand bezöge? Dann hätte die linke, um einen Grad stärker als die andere, die größere Bedeutung, die Führung in den zehn Takten bis zum *ff*; die in solcher Abstufung zu halten, wäre jedenfalls nicht unmusikalisch und gewiß nicht reizlos.

First system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, marked *p subito*. Bass clef staff contains a bass line with triplets and slurs, marked *ff* and *sf*. A *senza ped.* instruction is present in the bass staff. Dynamic markings include *p*, *ff*, and *sf*.

Second system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, marked *ff*. Bass clef staff contains a bass line with triplets and slurs, marked *ff* and *p*. Dynamic markings include *ff* and *p*.

Third system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, marked *pp*. Bass clef staff contains a bass line with triplets and slurs, marked *pp*. Dynamic markings include *pp*.

Fourth system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, marked *pp*. Bass clef staff contains a bass line with triplets and slurs, marked *pp*. Dynamic markings include *pp*.

Fifth system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, marked *sempre ppp*. Bass clef staff contains a bass line with triplets and slurs, marked *sempre ppp*. Dynamic markings include *sempre ppp*.

leggierissimo

(a) *pp* *ped.*

pp *ped.*

pp *cresc.* *ped.*

a) Il revisore consiglia di dividere nel modo seguente il passaggio di ottave. Così senza sacrificare nessuna nota di queste otto battute, si può ottenere l'esecuzione rapida, leggera e chiara che il passaggio richiede:

a) The editor recommends the following distribution which, without sacrifice of even a single note, nevertheless makes it possible to play the 8 bars with the octave-scales as easily, rapidly and clearly as is required here:

a) Der Herausgeber empfiehlt folgende Verteilung, die sich, ohne das Opfer auch nur eines einzigen Tones der acht Takte mit den Oktavenskalen, dennoch mühelos ausführen läßt, was hier an leichter Geschwindigkeit und Deutlichkeit gefordert ist:

leggierissimo

leggierissimo *m.d.* *m.s.* *ped.*

b) Da qui al *f* il pedale è del revisore.

b) Pedal marks by the editor, up to the *f*.

b) Pedale vom Herausgeber, bis zum *f*.

a) Secondo il revisore questi trilli ed i seguenti devono cominciare dalla nota superiore. Esecuzione a crome:

Coloro che sentono che il trillo deve iniziare dalla nota principale, possono suonarlo come segue:

trillando uniformemente durante le sette battute fino al *pp* (otto crome in ogni battuta, cominciando dal *la*, diteggiatura 3-1); e a partire dal *pp*:

a) Here again the editor is of the opinion that the trill and all following ones should start on the upper note. Played in quavers:

Those who feel that the trill should start on the principal note, could play it thus:

continuing the trill for 7 bars up to the *pp* in the same manner (8 quavers per bar, starting with a, with fingering 3-1). Then:

a) Nach der Meinung des Herausgebers fängt auch hier der Triller, ebenso jeder, der ihm noch folgt, mit dem oberen Ton an. Ausführung in Achteln:

Wer von der Richtigkeit des Beginns auf dem oberen Ton nicht überzeugt ist, spiele:

trillere die sieben Takte bis zum *pp* immer in der gleichen Weise weiter (acht Achtel im Takt, «a» als ersten Ton, Fingersatz 3-1), vom *pp* ab, wie folgt:

(Il revisore eseguisce i trilli senza risoluzione).

(The editor plays without after-beat).

(der Herausgeber spielt ohne Nachschlag)

Le ultime battute possono anche essere eseguite nel modo seguente (che però il revisore non adotta mai). In questo caso bisogna usare la diteggiatura inferiore indicata due misure prima.

The last bars could possibly be played in the following distribution too (but the editor never plays it that way). If this distribution is chosen, the lower fingering applies 2 bars earlier.

Die letzten Takte können allenfalls auch in folgender (vom Herausgeber aber niemals angewendeter) Verteilung gespielt werden. Wenn diese Ausführung erfolgt, wird zwei Takte vorher der untere Fingersatz angewandt:

(Senza risoluzione).

(No after-beat!)

(Kein Nachschlag!)

a) Per l'esecuzione del trillo (a partire dal *pp*) il manoscritto reca l'indicazione seguente di Beethoven (confrontare con Thayer Catalogo cronologico delle composizioni di Beethoven): «Gli esecutori per i quali il trillo concordante con la melodia fosse troppo difficile, possono servirsi della facilitazione seguente:

a) Beethoven's manuscript contains the following instructions concerning the execution of the trill from *pp* onwards (see also Thayer: *Chronological Catalogue of Beethoven's Works*): "Those who find the trill too difficult where it is joined with the theme can use the following, easier method:

a) Zur Ausführung des Trillers (vom *pp* ab) enthält das Manuskript folgende Anweisung Beethovens (vergleiche Thayer, Chronologisches Verzeichnis der Werke Beethovens): «Für diejenigen, denen der Triller, da, wo das Thema mit demselben verbunden, zu schwer vorkommt, können sich denselben auf folgende Art erleichtern:

oppure, secondo i loro mezzi, raddoppiare:

or, depending upon their capabilities, can play it twice as fast:

oder nach Maßgabe ihrer Kräfte auch verdoppeln:

due crome delle sestine su ogni semiminima del basso. Non importa che il trillo perda un po' della sua rapidità abituale». Queste annotazioni, e specialmente l'ultima frase, danno chiaramente facoltà all'esecutore di scegliere secondo il suo gusto e la sua abilità; il revisore adotta la via di mezzo, ossia la divisione in crome (invece che in terzine di semiminime o sestine di crome) ritenendo che questa sia l'esecuzione più adatta a dare l'espressione necessaria.

Of these sextuplets, 2 notes are played to each crotchet of the bass. On the whole, it does not matter if this trill loses some of its customary speed". As these instructions, especially the last sentence, clearly enough leave the decision to the player, according to his judgment and capability, the editor feels justified in taking the liberty of choosing the middle course between Beethoven's two suggestions by recommending that the trill be played (instead of crotchet or quaver-triplets) in quavers, which really seem best suited to bring out the wanted expression.

Von diesen Sextolen werden auf jedes Viertel im Baß zwei angeschlagen. Überhaupt kommt es nicht darauf an, ob dieser Triller auch etwas von seiner gewöhnlichen Geschwindigkeit verliert». Aus dieser Aufzeichnung, zumal deren letztem Satz, der deutlich genug dem Spieler die Entscheidung nach Gutdünken und Vermögen überläßt, leitet der Herausgeber für sich die Freiheit ab, zwischen beiden Vorschlägen Beethovens die Mitte zu halten, und die Ausführung des Trillers (statt in Viertel- oder Achteltriolen) in Achteln zu empfehlen, die wohl doch am besten geeignet sind, die Ausdrucksforderung der ganzen Stelle zu erfüllen.

b) Da questo punto i pedali sono di Beethoven.

b) Pedal marks from here on by Beethoven.
c) See page 261 a).

b) Pedale von hier ab von Beethoven.
c) Siehe Seite 261 a).

First system of musical notation. Treble clef, bass clef. Includes trills (tr), dynamics (pp), and fingerings (1, 3, 1, 3, 5, 3, 2, 4, 2, 1, 2, 1, 5, 2, 1, 5, 3, 2, 1, 4, 2, 1, 2, 2, 4, 2). Includes a first ending bracket labeled (a).

Second system of musical notation. Treble clef, bass clef. Includes trills (tr), dynamics (pp), and fingerings (1, 3, 1, 3, 5, 3, 2, 4, 2, 1, 2, 1, 2, 1, 2, 4, 2, 2, 2, 4, 2, 1, 3, 2, 4, 2). Includes a first ending bracket labeled (a) and a section labeled I.

Third system of musical notation. Treble clef, bass clef. Includes trills (tr), dynamics (pp), and fingerings (1, 2, 1, 2, 2, 2, 1, 5, 3, 5, 4, 4, 3, 4, 3, 3). Includes a section labeled VI. and the instruction *non cresc. e non accel.*

Fourth system of musical notation. Treble clef, bass clef. Includes trills (tr), dynamics (pp), and fingerings (2, 5). Includes a first ending bracket labeled (a), the instruction *cresc.*, and a section labeled (b) *Red.* with the instruction *molto*.

Fifth system of musical notation. Treble clef, bass clef. Includes trills (tr), dynamics (ff, sf, p), and fingerings (4, 2, 4, 3, 3, 5, 2, 4). Includes a section labeled (c) *Red.* and a section labeled *p Red.*

a) Vedi pag. 261 a).
 b) Pedale del revisore.
 c) Fino alla fine, i pedali sono di Beethoven. L'ultimo pedale (15 battute prima della fine) manca dell'asterisco che indica « alzare il pedale ». Il revisore lo mette al primo quarto dell'ultima battuta.

a) See page 261 a).
 b) Pedal by the editor.
 c) The pedal marks from here to the end are by Beethoven and his last pedal mark, 15 bars before the end, is not followed by a release sign. This indication, on the first crotchet of the last bar, was added by the editor.

a) Siehe Seite 261 a).
 b) Pedal vom Herausgeber.
 c) Pedale bis zum Schluß von Beethoven. Dem letzten Pedalzeichen, 15 Takte vor Schluß, folgt kein Zeichen zur Aufhebung; der Herausgeber fügte es zu, zum ersten Viertel des letzten Taktes.

poco legato

non legato I. (♩=92) *simile*

p vivamente *CRESC.*

VI. I.

IV. I. (♩=88) II. I. II.

f *decresc.* *decresc.*

I. segue (♩=96)

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

a) Le due ultime battute *f* e non *ff*.
 b) Attenzione alla corona.

a) The 2 last bars *f*, not *ff*.
 b) Observe the Fermata!

a) Die beiden letzten Takte nur *For*te.
 b) Die Fermate beachten!