SONATA N. 21

Dedicata al Conte von Waldstein

Composta nell'anno 1804
Pubblicata in maggio 1805
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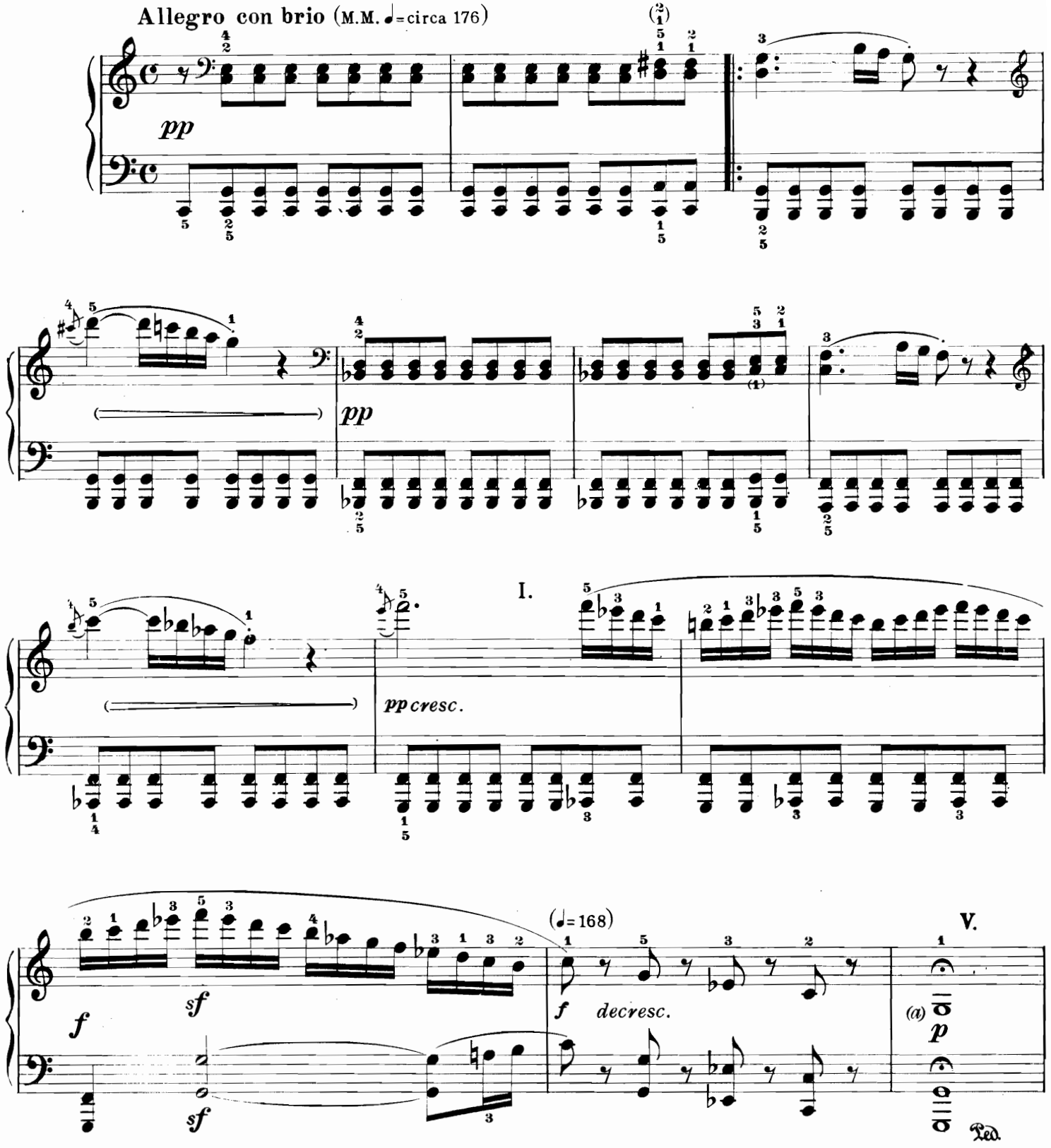
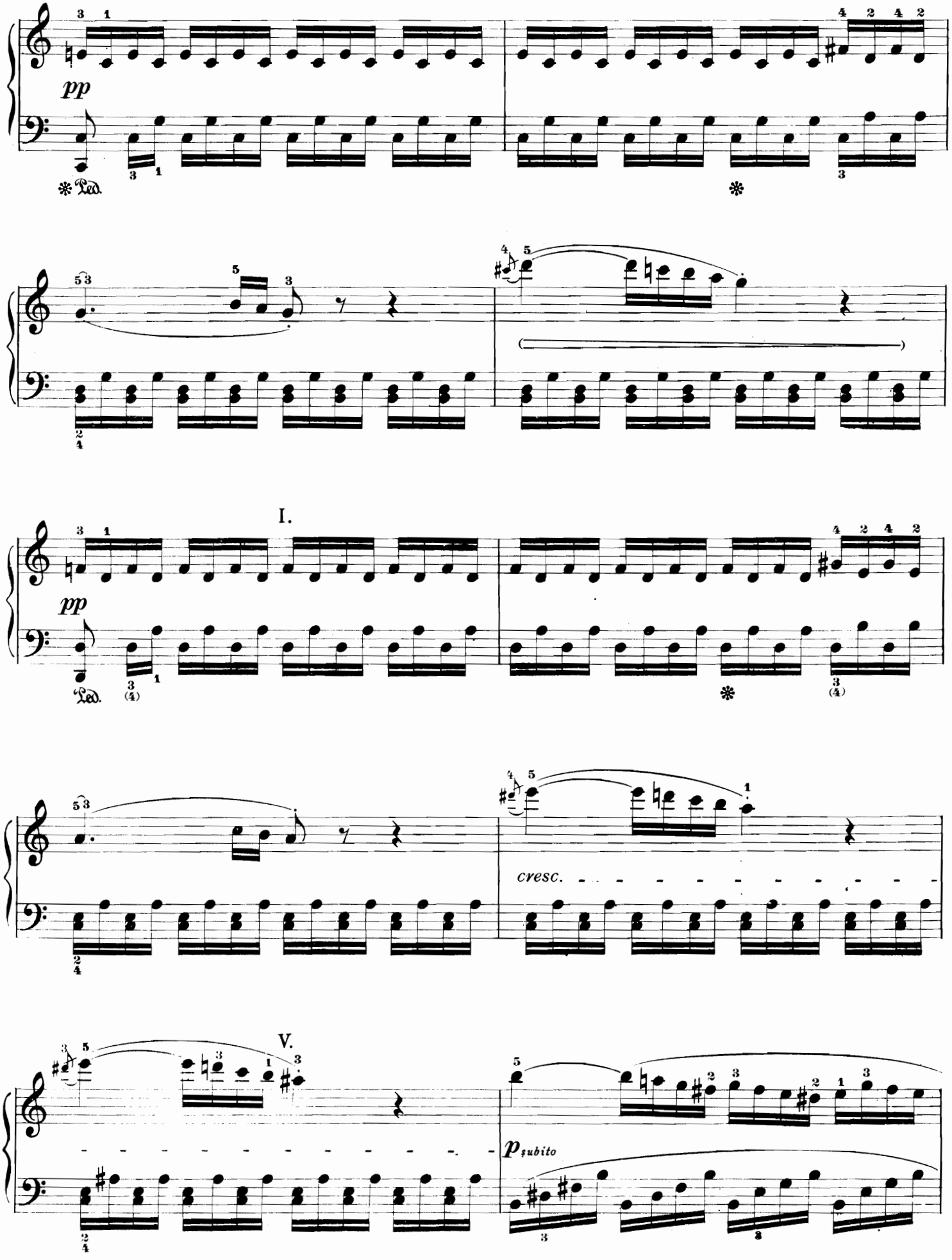
Op. 53

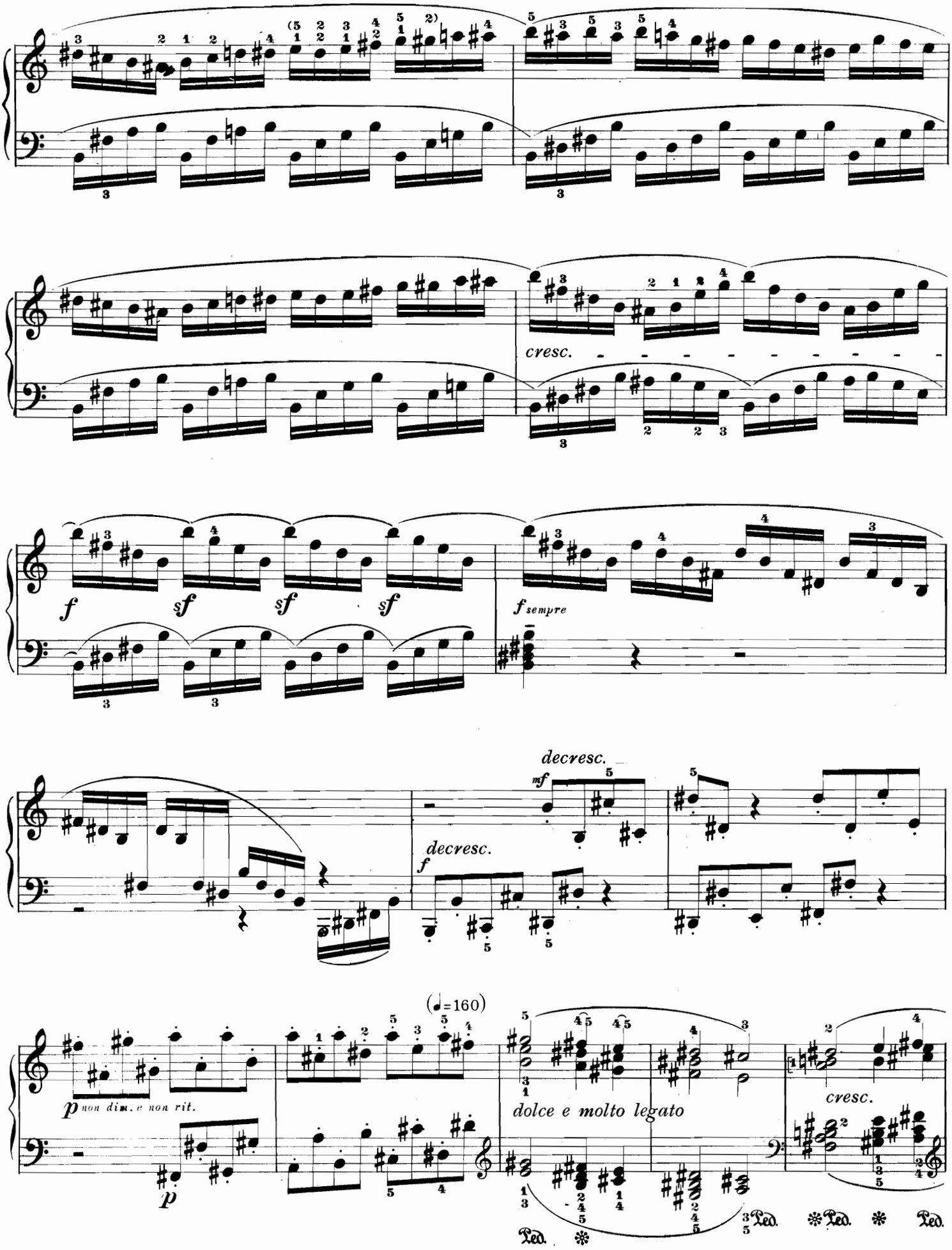


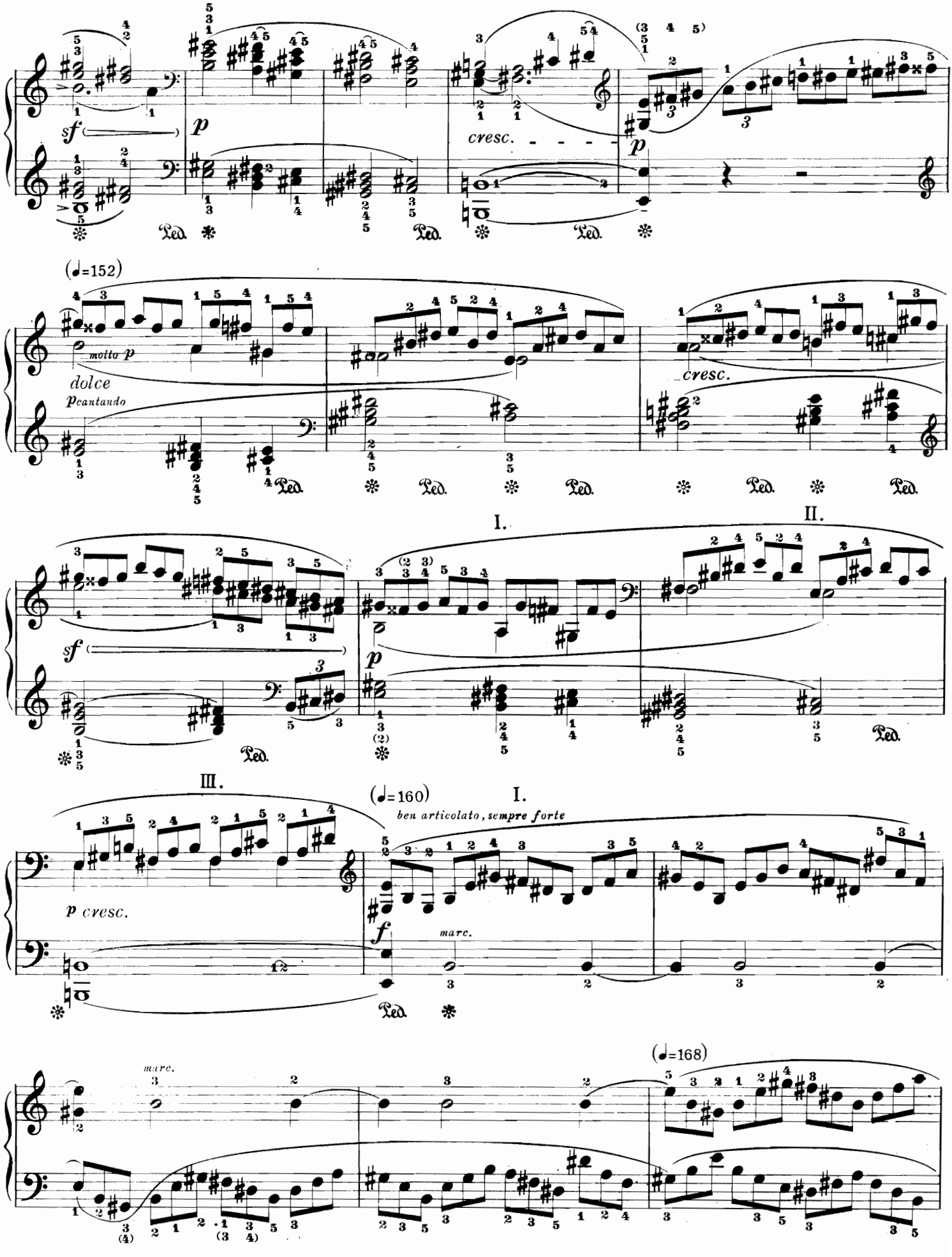
a) Corona del valore di 6 quarti circa. Continuare senza pausa respiratoria.

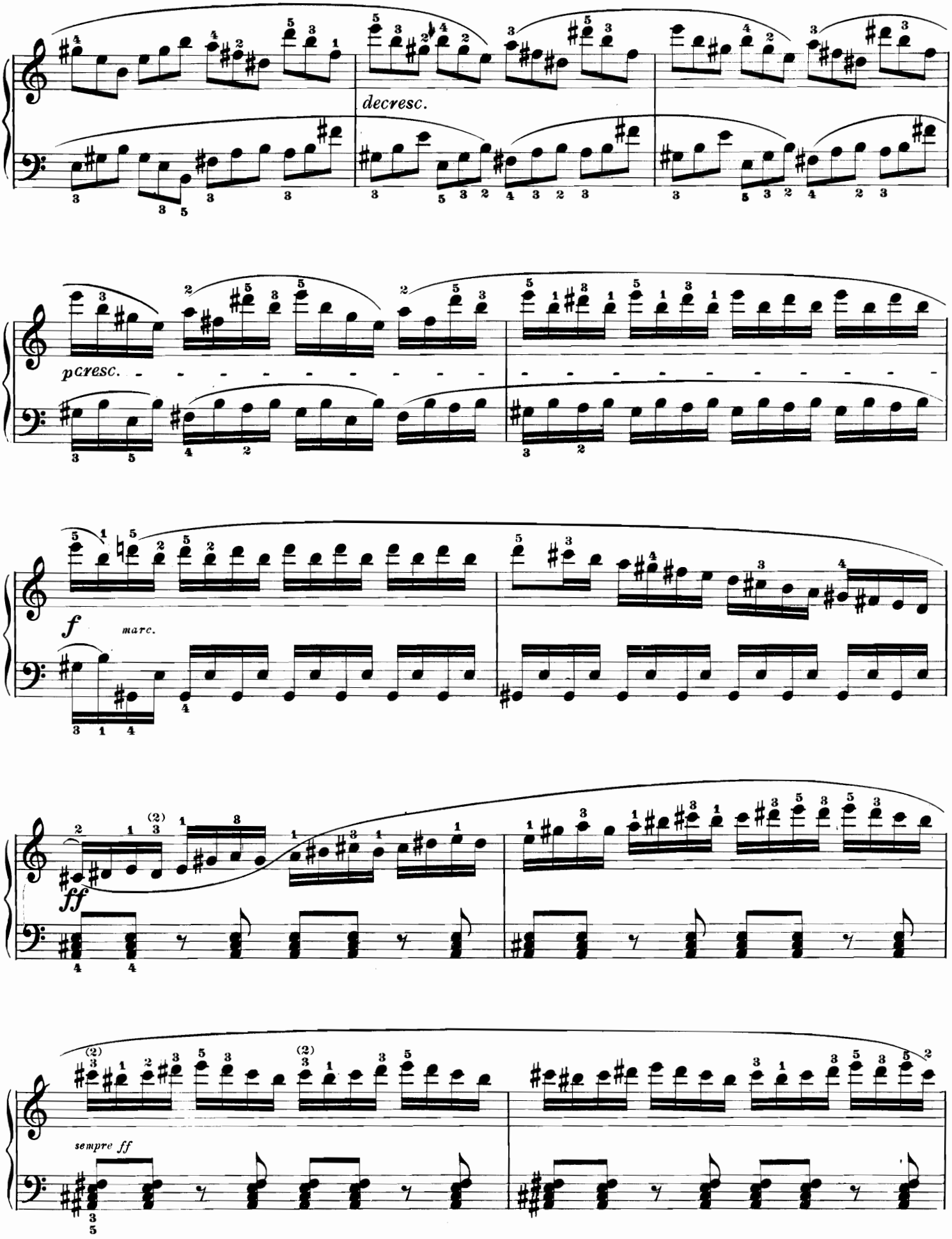
a) *Fermata about 6 crotchets, not followed by a pause.*

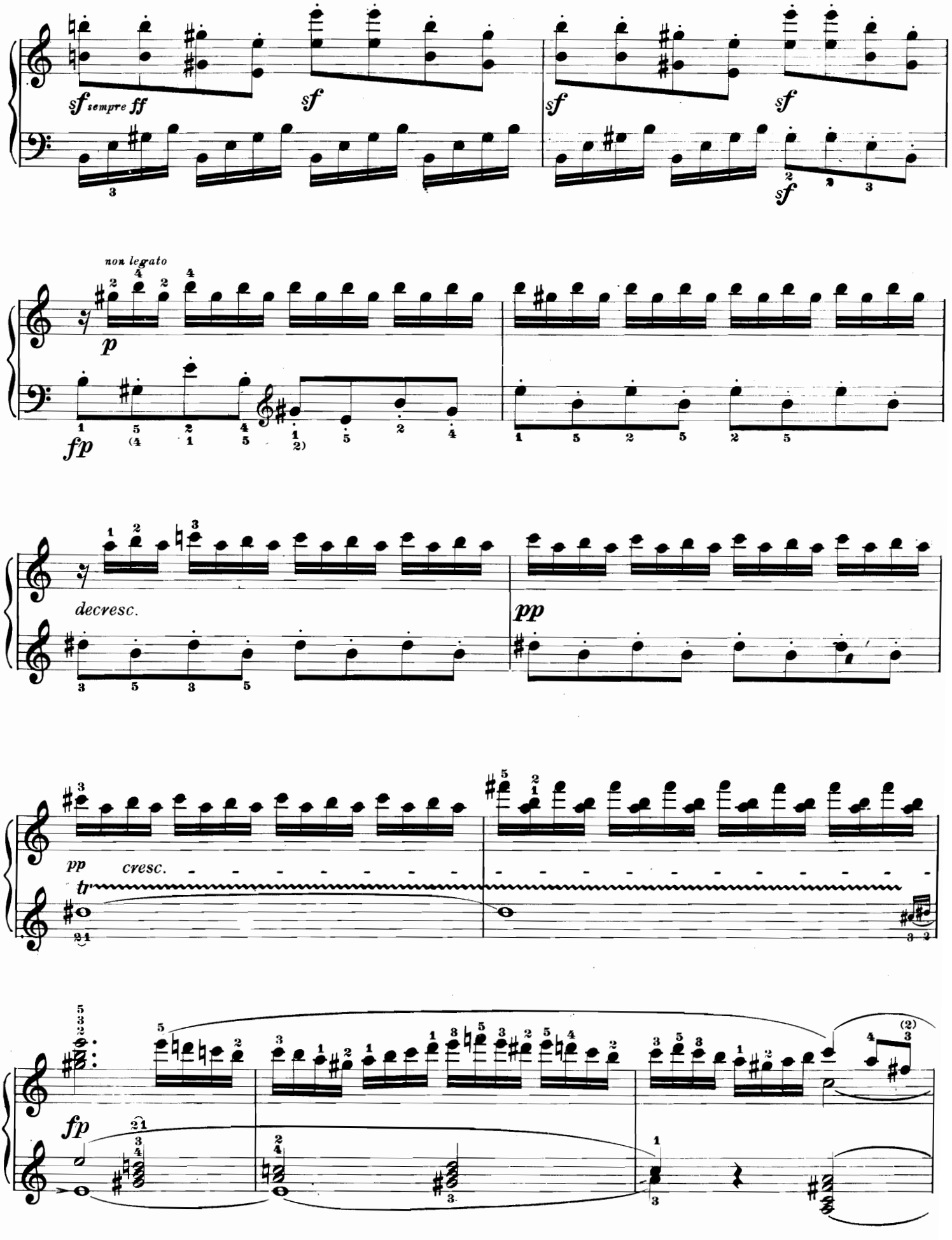
a) Fermate etwa sechs Viertel; keine Luftpause danach!

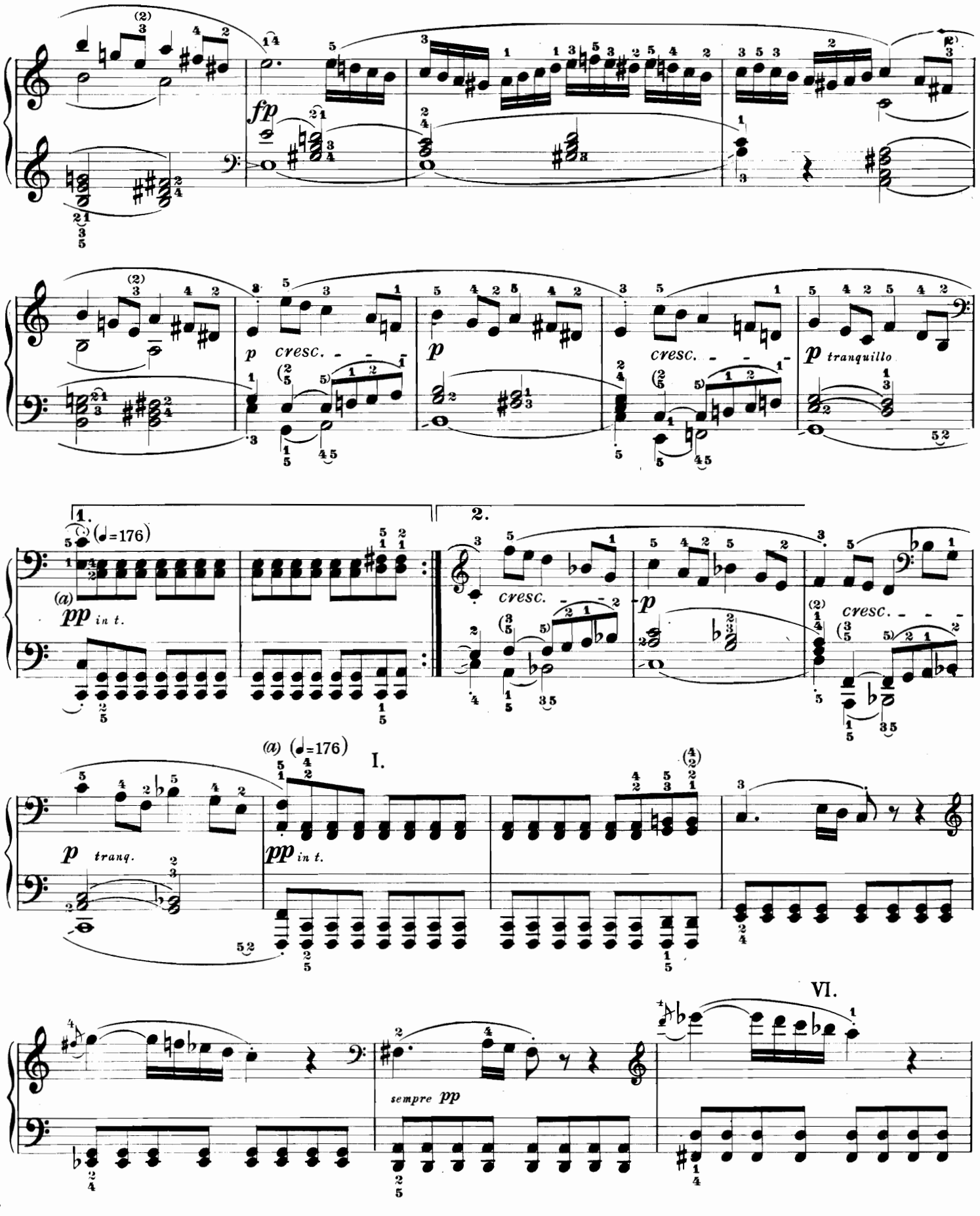

pp
Ped.
I.
pp
Ped.
cresc.
V.
p subito


cresc.
f
sf
sf
sf
f sempre
decresc.
mf
decresc.
f
(♩=160)
p non dim. e non rit.
p
dolce e molto legato
cresc.
Ped.
Ped.
Ped.


sf
p
cresc.
p
(♩=152)
molto p
dolce
p cantando
cresc.
I.
II.
sf
p
III.
(♩=160)
I.
ben articolato, sempre forte
p cresc.
f
marc.
marc.
(♩=168)
Ped.


decresc.
pcresc.
f
marc.
ff
sempre ff

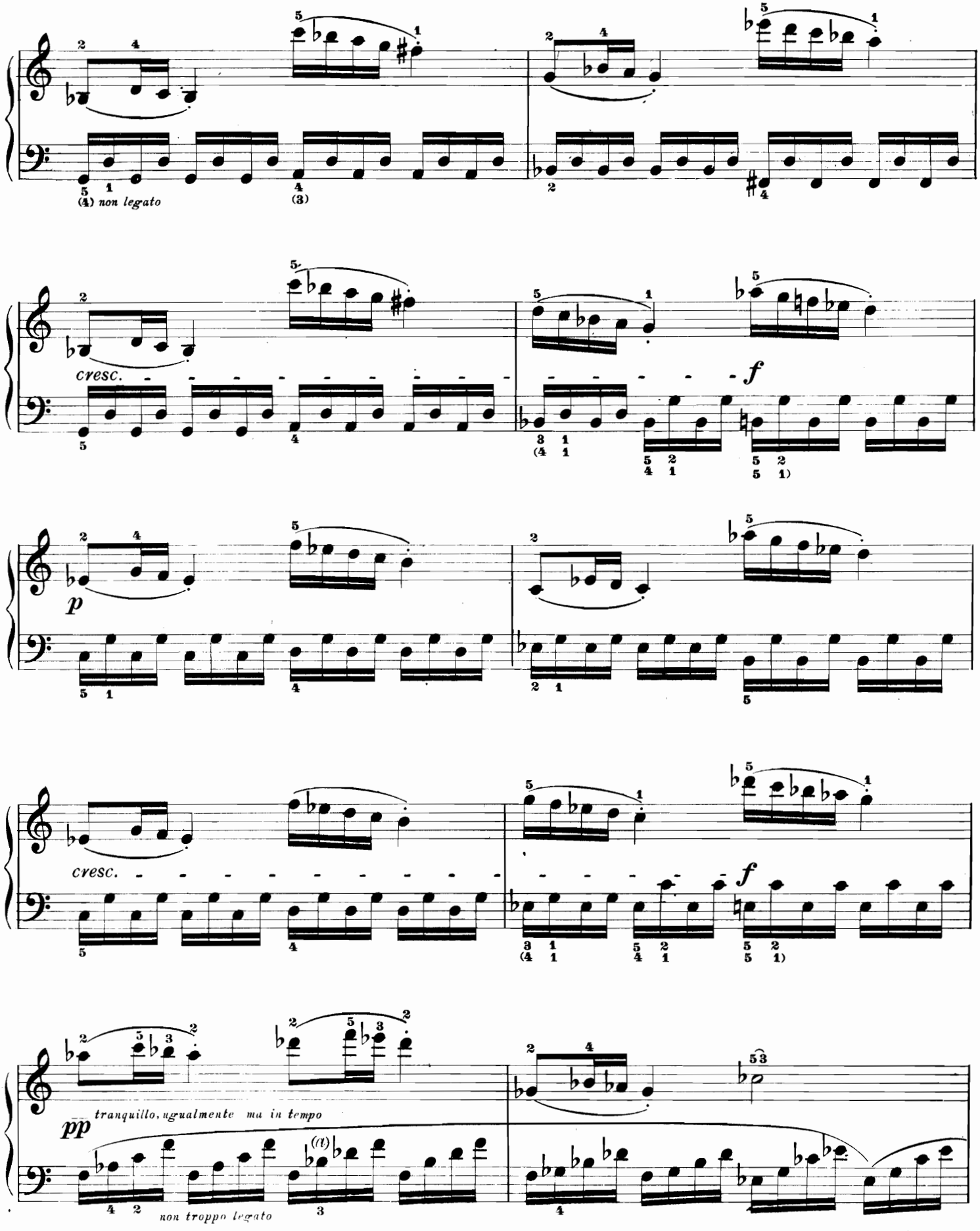

sf sempre ff
sf
sf
sf
sf
non legato
p
fp
decresc.
pp
pp
cresc.
tr
fp



a) Secondo il revisore il *pp* deve esser posto sulla seconda croma, perciò la prima croma deve essere eseguita ancora *p* come a pag. 231, terzo rigo, prima battuta.

a) *In the editor's opinion the pp should not start before the second quaver; the first quaver still p, as on page* 231, *line* 3, *bar* 1.

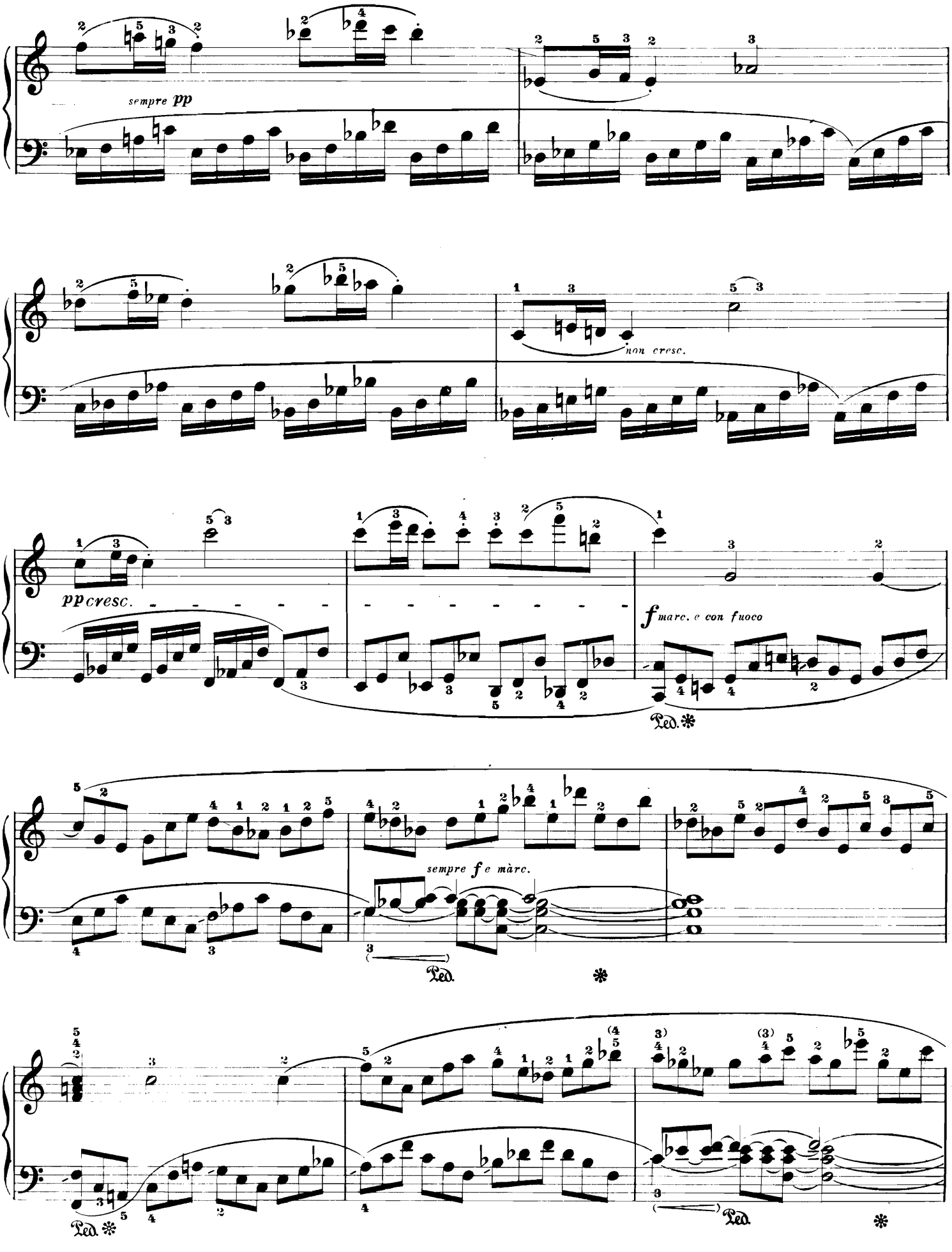
a) Nach der Ansicht des Herausgebers soll *pp* erst beim zweiten Achtel eintreten, das erste noch *p* sein; wie Seite 231, System 3, Takt 1.

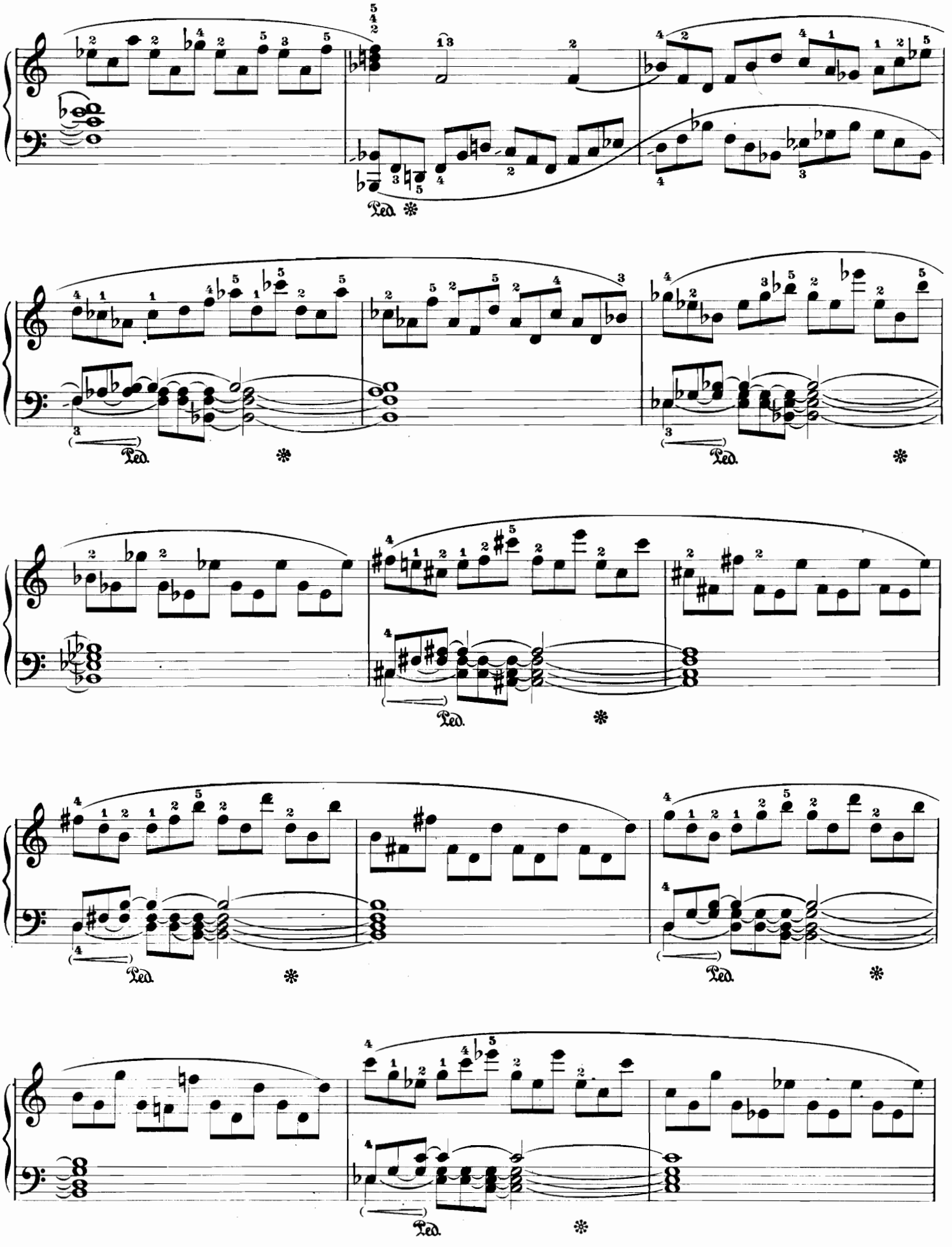


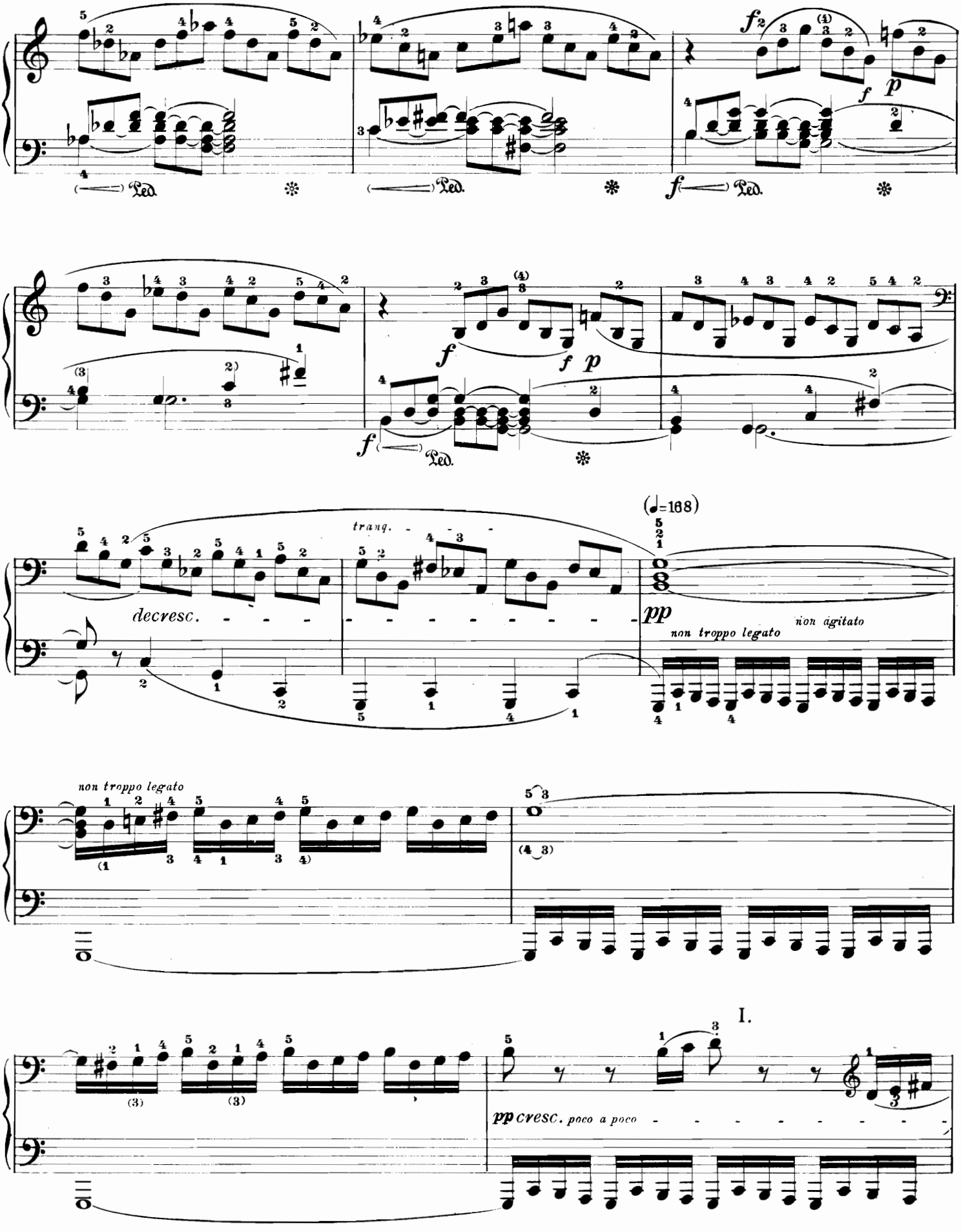
a) Czerny mette qui un *la b* invece di *si b*: ritengo che debba essere *si b*.

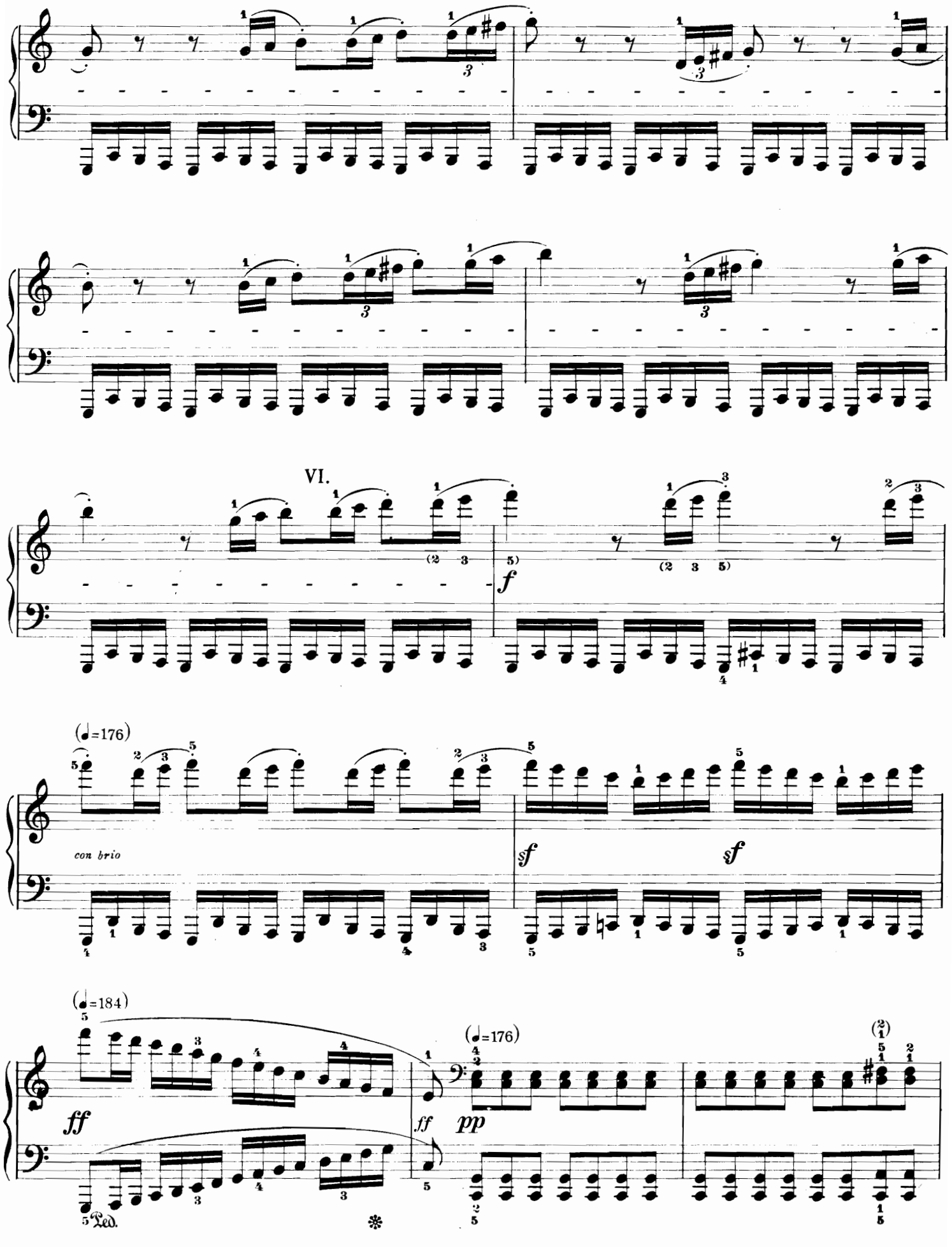
a) *Czerny has* a-flat *here instead of* b-flat, *but* b-flat *is surely correct.*

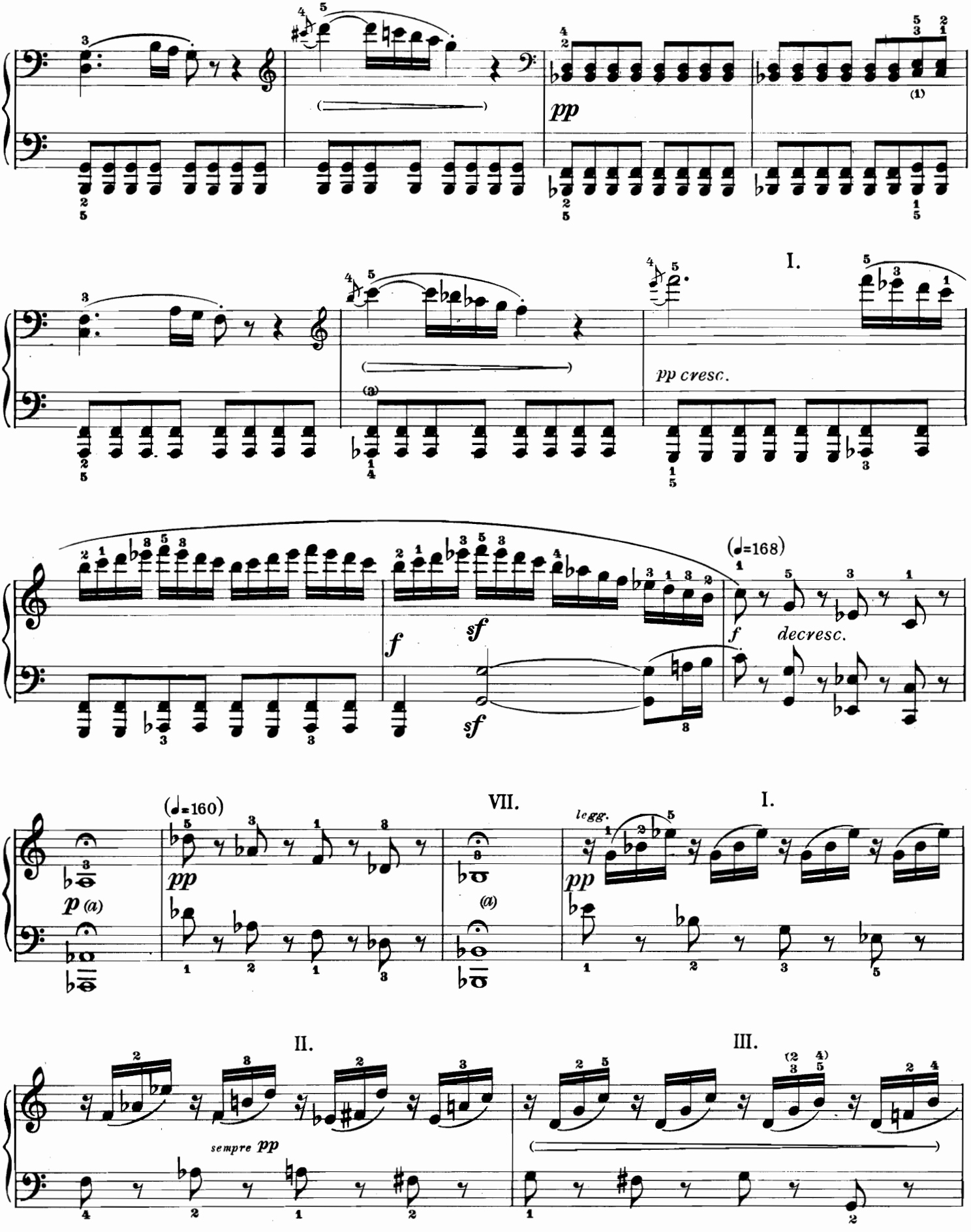
a) Czerny hat hier «as» statt «b»; «b» aber ist sicherlich richtig.


sempre pp
non cresc.
pp cresc.
f marc. e con fuoco
Ped.
sempre f e marc.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
f
p
decresc.
tranq.
(♩=168)
pp
non troppo legato
non agitato
I.
pp cresc. poco a poco

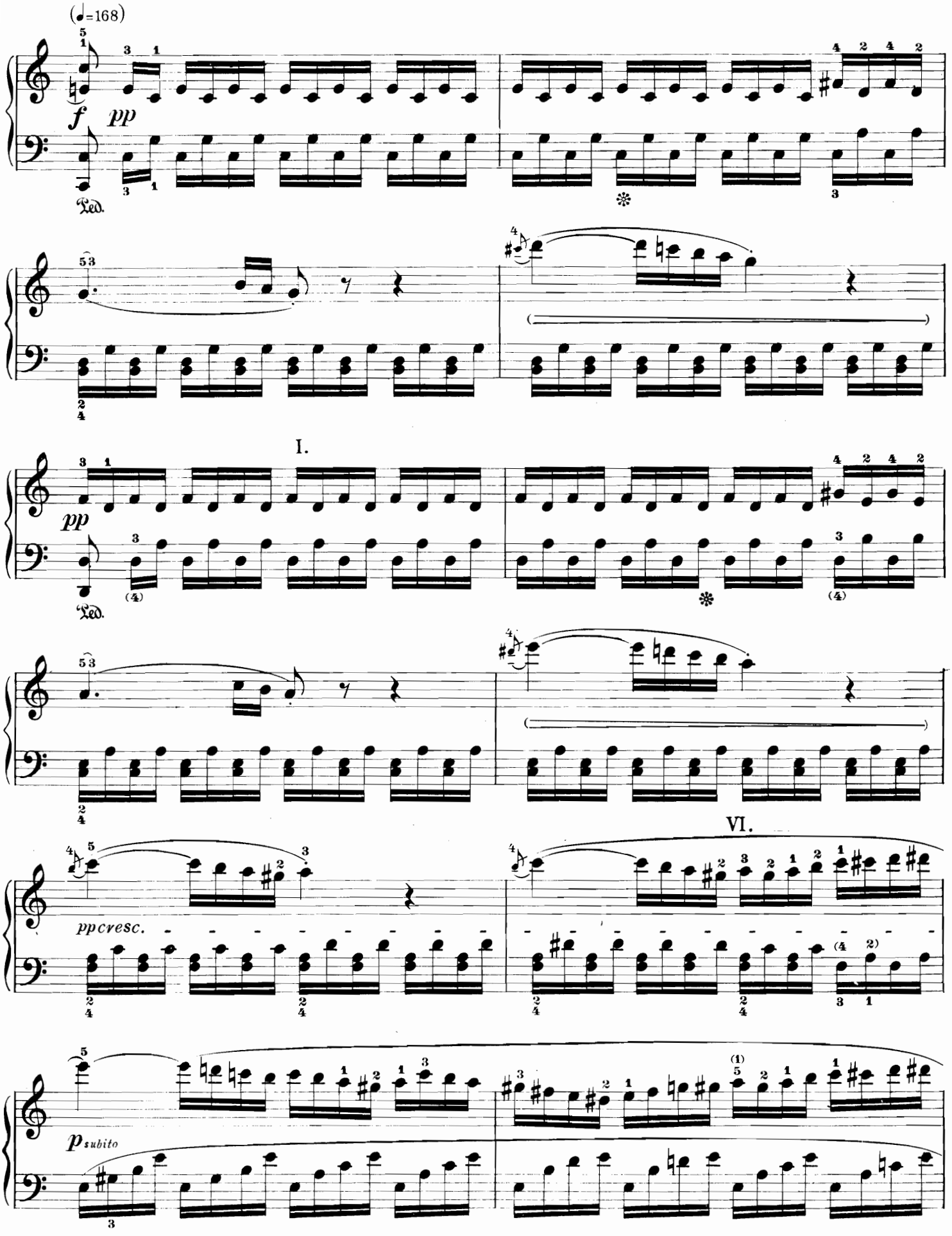

VI.
(♩=176)
con brio
f
sf
sf
(♩=184)
ff
(♩=176)
ff
pp
Led.

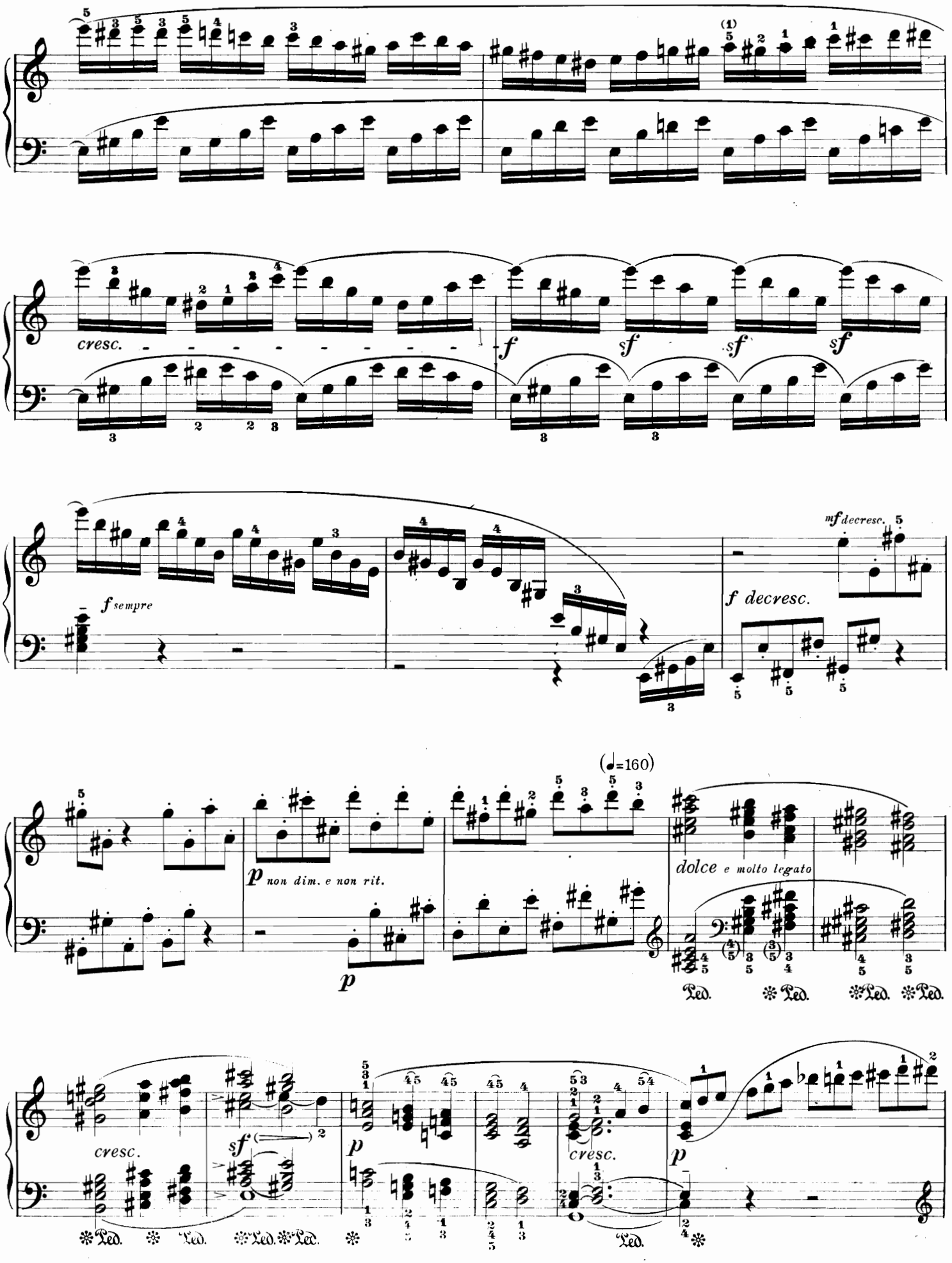


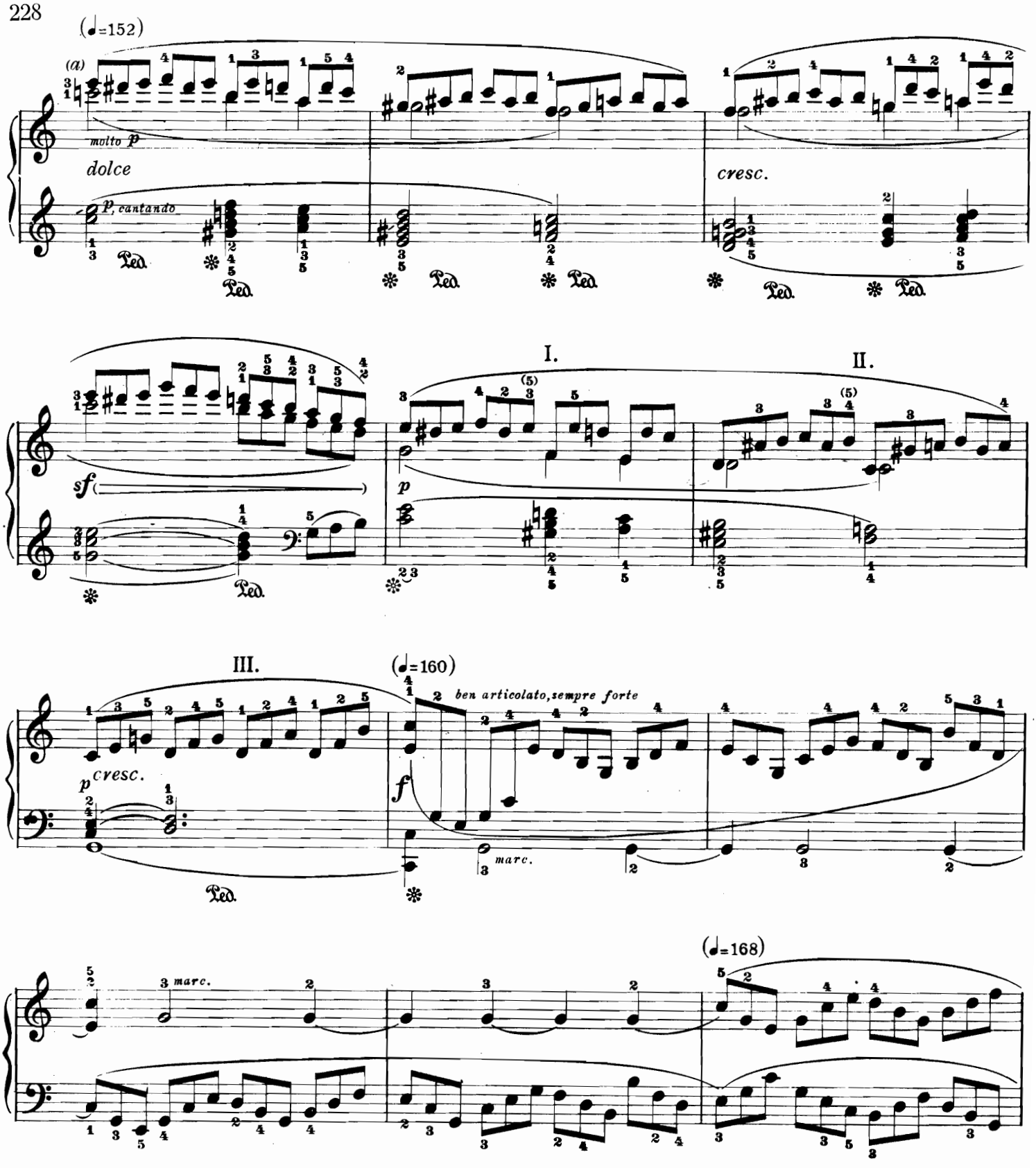
a) Vedi pag. 213 a).

a) *See page* 213 a).

a) Siehe Seite 213 a).


(♩=168)
f
pp
Ped.
I.
pp
Ped.
VI.
ppcresc.
psubito

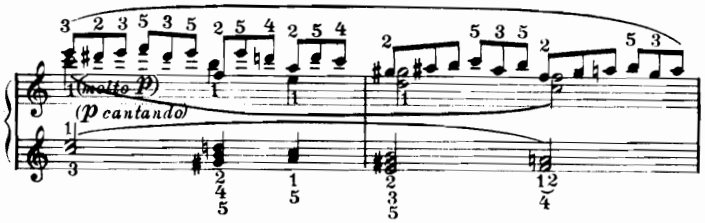

cresc.
f
sf
sf
sf
f sempre
mf decresc.
f decresc.
(♩=160)
p non dim. e non rit.
p
dolce e molto legato
Ped.
cresc.
sf
p
cresc.
p

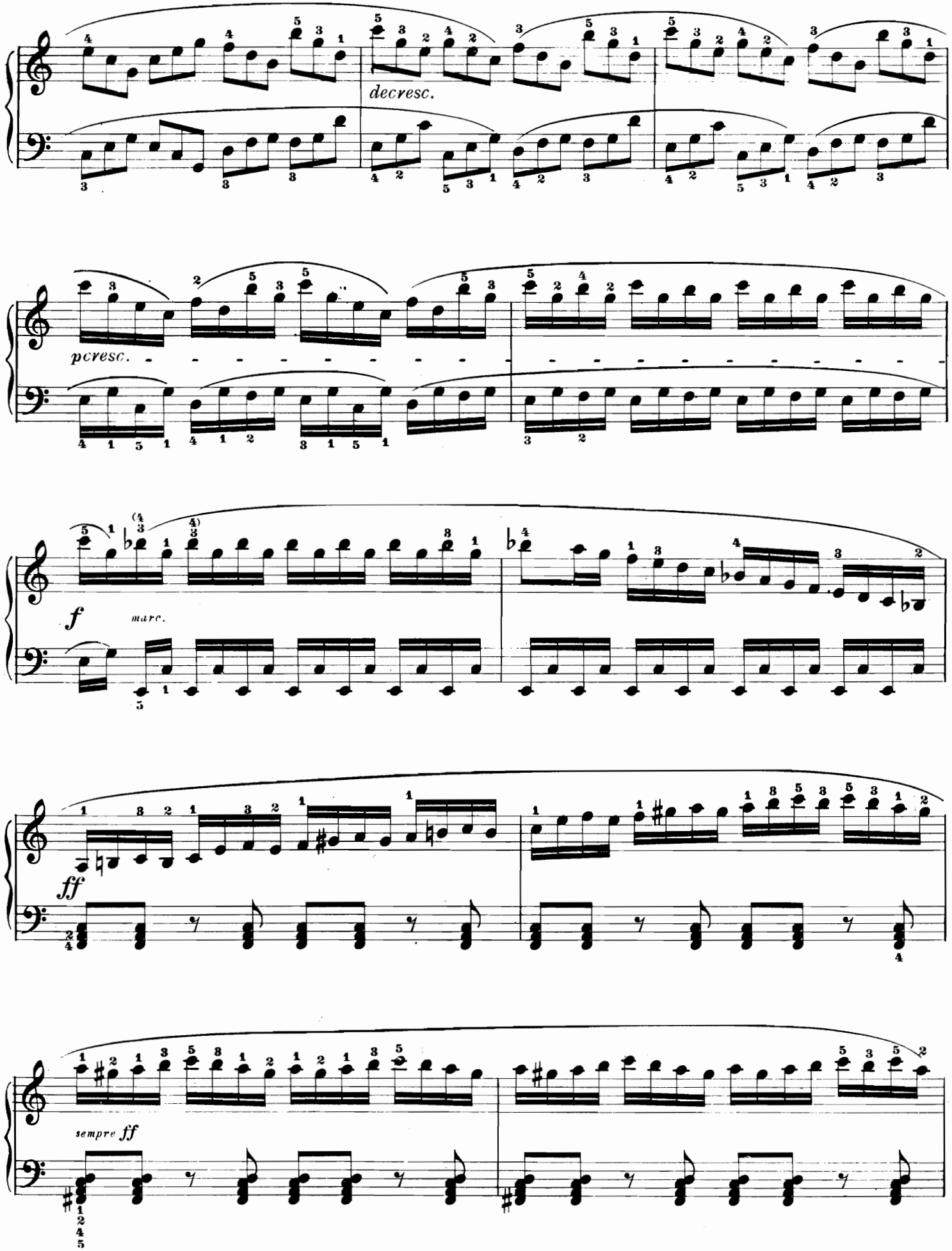


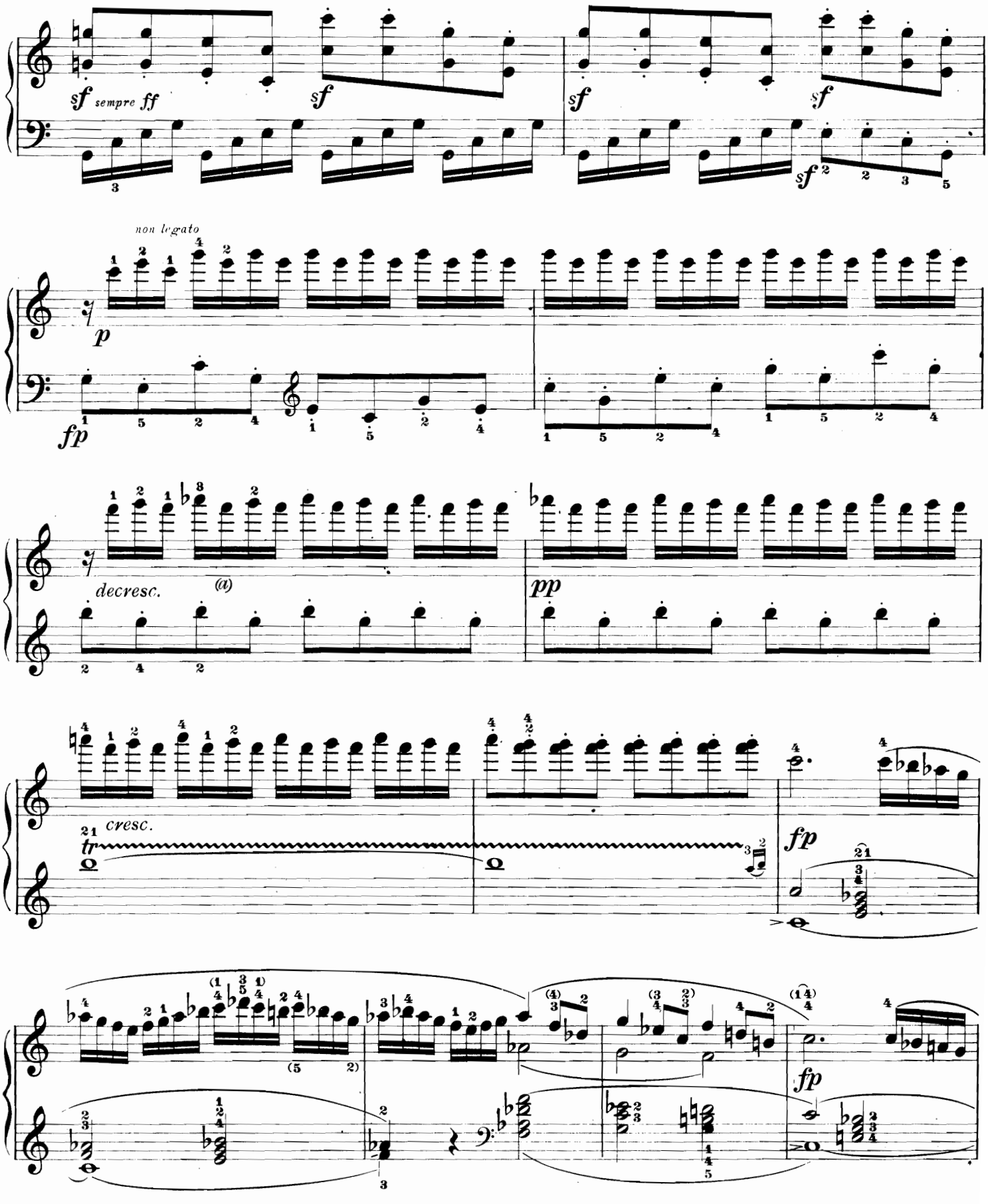
a) Il revisore trova accettabile questa esecuzione, pur non usandola lui stesso:

a) *The editor considers the following distribution suitable, though he himself plays this place in the original distribution:*

a) Eine Ausführung, die dem Herausgeber, obgleich er sie nicht anwendet, brauchbar erscheint:



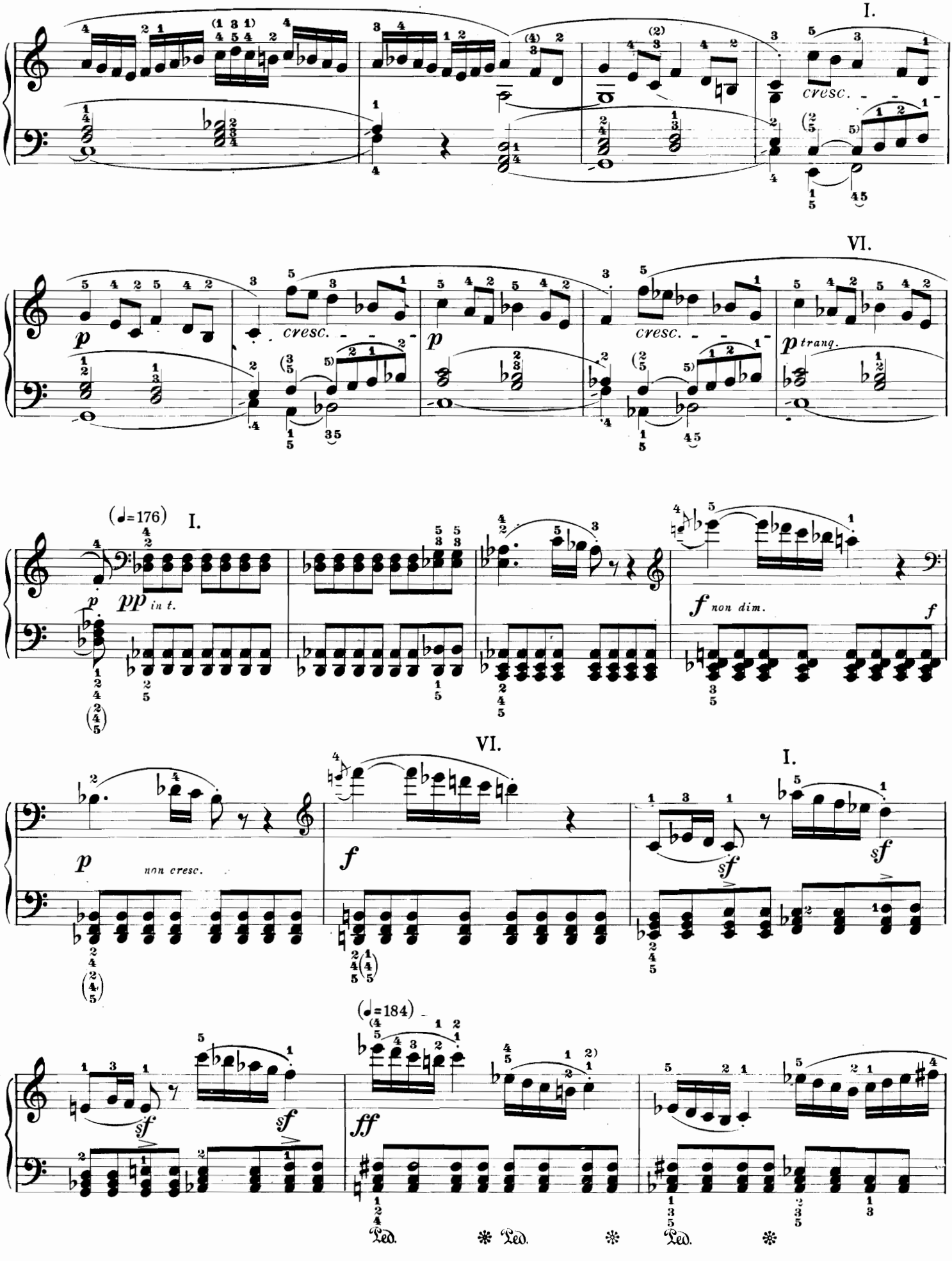

decresc.
pcresc.
f
marc.
ff
sempre ff

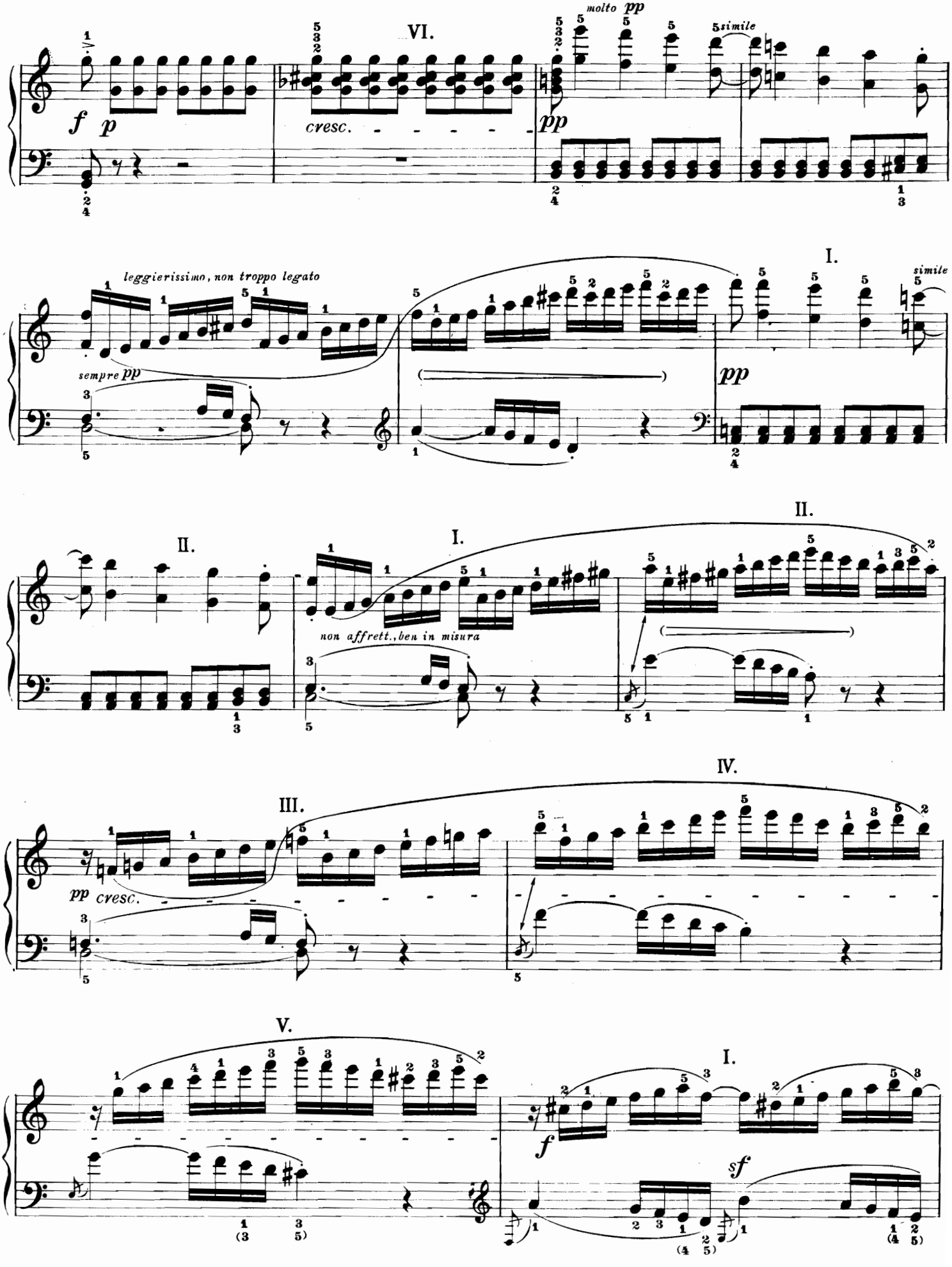


a) Nel manoscritto e nelle due prime edizioni, la sesta semicroma non è un *fa*, è un *re*: ma il *fa* è senza dubbio corretto.

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.


I.
cresc.
VI.
p
cresc.
p
cresc.
p trang.
(♩=176)
I.
pp in t.
p
f non dim.
f
VI.
I.
p
non cresc.
f
sf
sf
(♩=184)
sf
sf
ff
Led.
Led.
Led.


VI.
molto pp
simile
f p
cresc.
pp
leggierissimo, non troppo legato
sempre pp
I.
simile
pp
II.
I.
II.
non affrett., ben in misura
III.
IV.
pp cresc.
V.
I.
f
sf

un poco stringendo

(♩=200)

VI.

(♩=184)

I.

non legato

simile

sempre p

(♩=176)

non cresc.

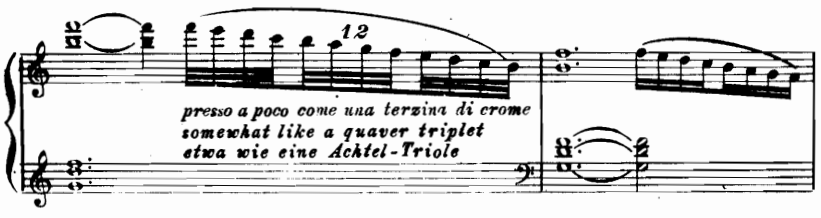
prestissimo

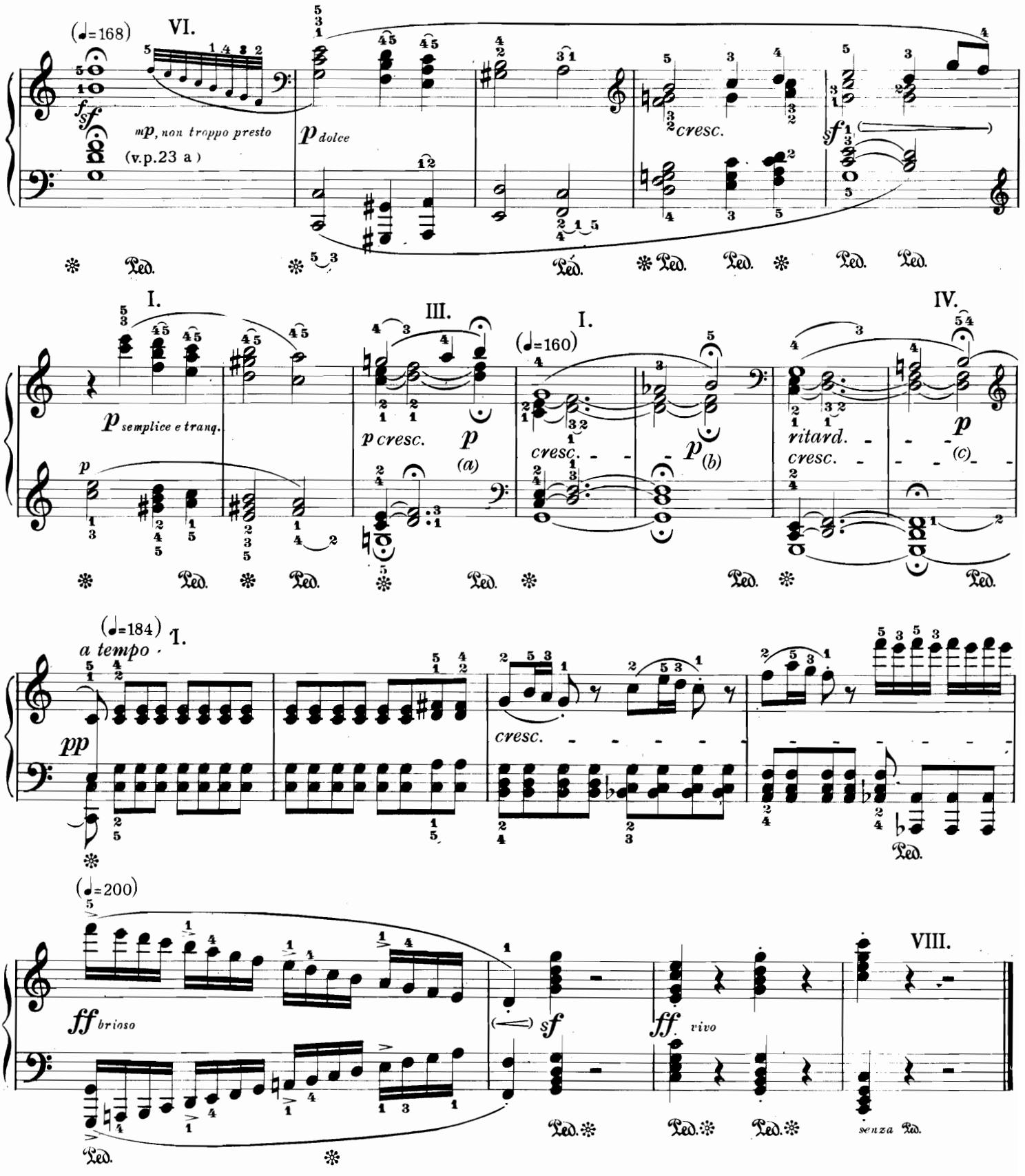
(a)

a) Il revisore consiglia di adottare la divisione seguente:

a) *The editor recommends the following rhythmical distribution:*

a) Der Herausgeber empfiehlt folgende Einteilung:





a) Corona della durata di due quarti circa, senza pausa.

b) Corona della durata di tre quarti circa, poi continuare senza pausa.

c) Corona della durata di tre quarti circa, facendo attenzione che si trova su di un ritardando che principia dalla battuta precedente e continua poi fino all'« a tempo ».

a) *Length of Fermata about* 2 *crotchets, continue without break.*

b) *Length of Fermata about* 3 *crotchets, then continue into the next bar without break.*

c) *Length of Fermata about* 3 *crotchets, but — note this carefully — within the ritardando, which began in the previous bar, and should be carried through up to the " a tempo ".*

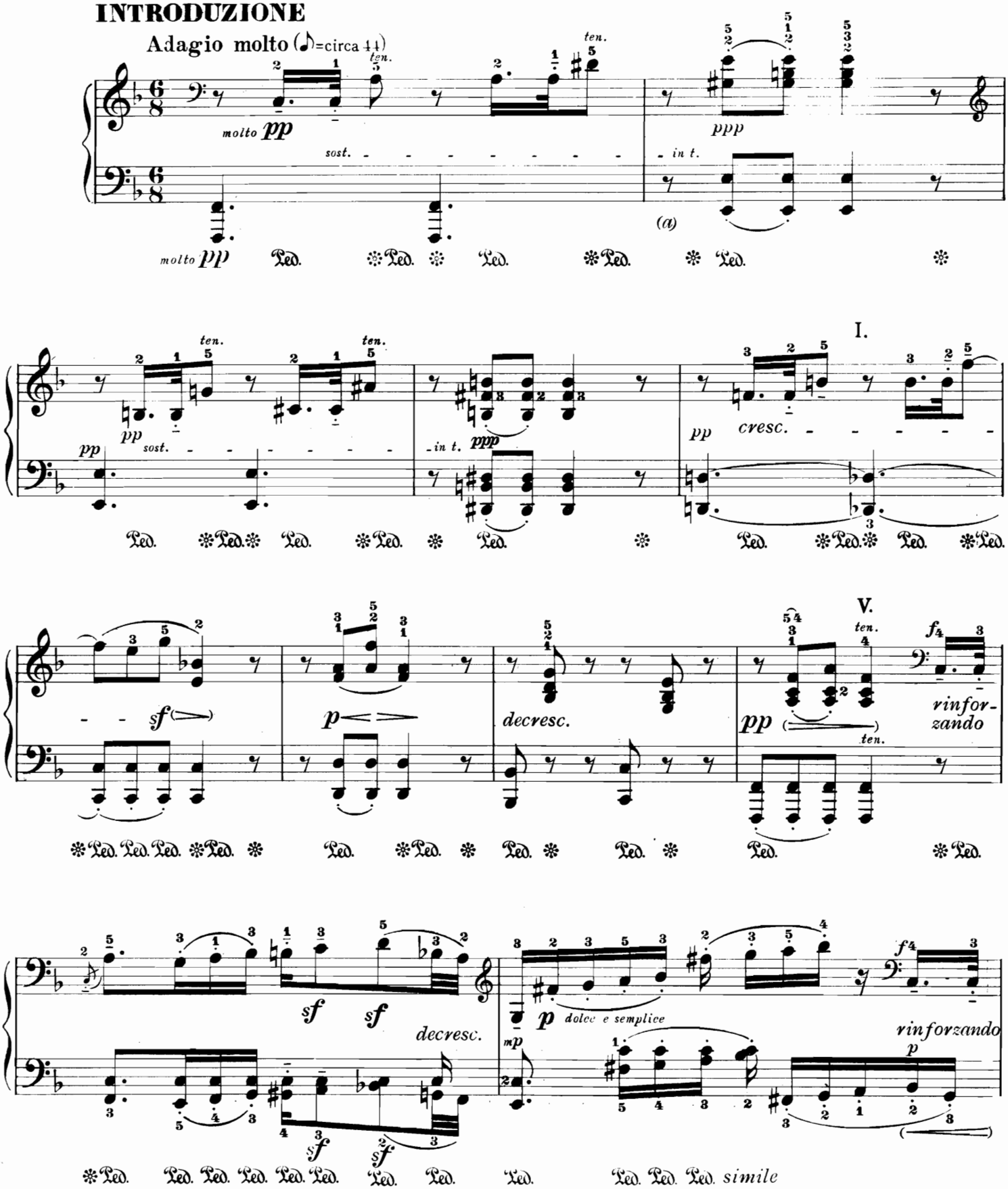
a) Fermate etwa zwei Viertel; keine Luftpause danach.

b) Fermate etwa drei Viertel; ohne Pause zum folgenden Takt.

c) Fermate etwa drei Viertel, aber — wohlgemerkt — in einem ritardando, das schon im Takt davor begann und bis zum *a tempo* fortgesetzt wird.

INTRODUZIONE

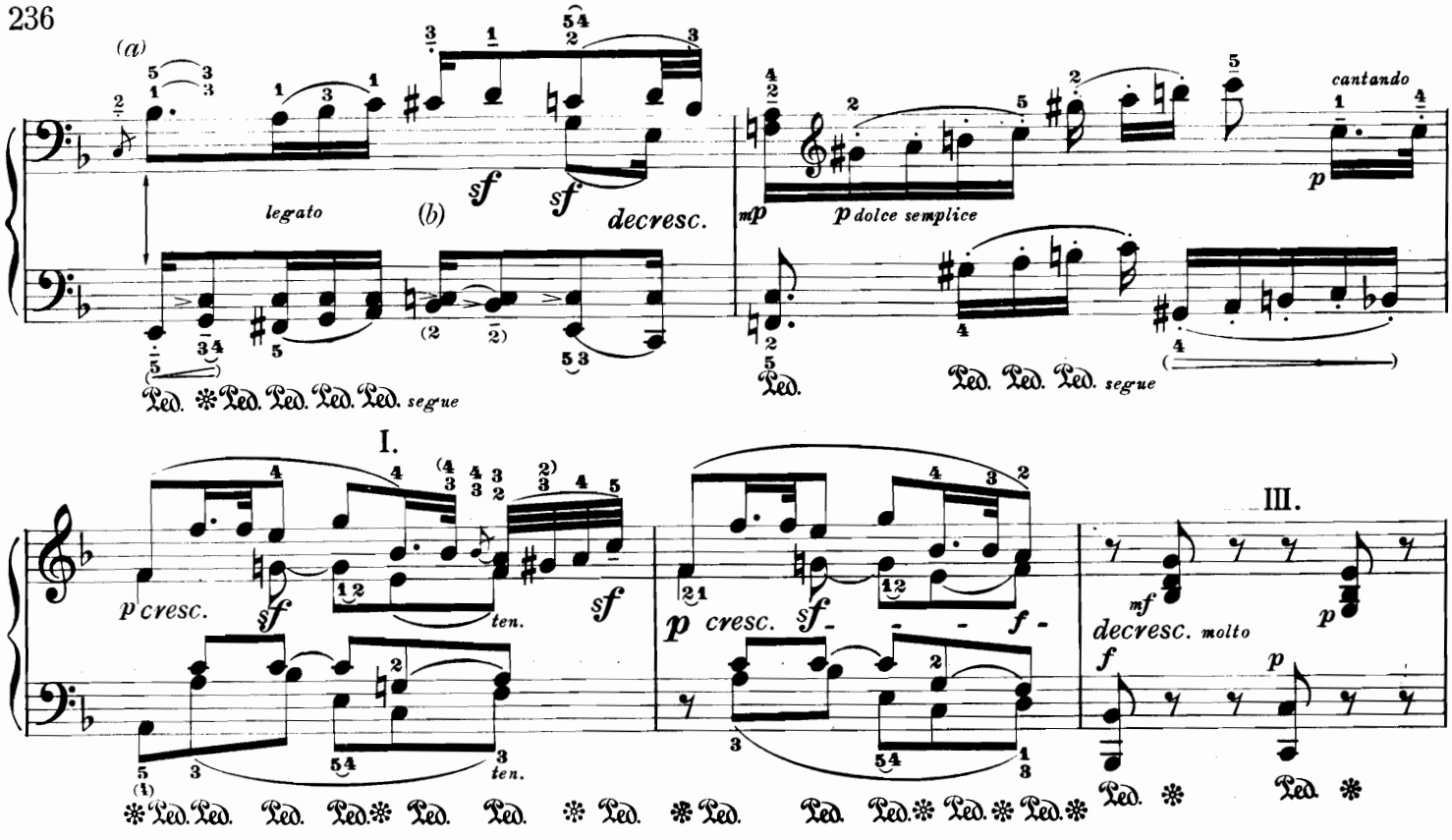
Adagio molto (♪=circa 44)



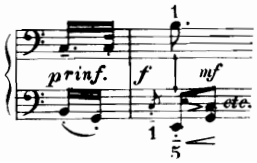
a) Riteniamo assolutamente scorretto eseguire le note della mano sinistra un'ottava più bassa, come viene consigliato in molte edizioni.

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:

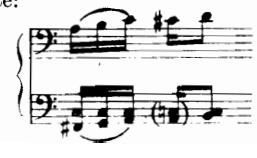


b) Nell'Urtext e nella prima edizione, la legatura si trova soltanto sui *do* (settima e ottava semicroma) mentre il *si b*, che non è legato, dovrebbe essere ripetuto. Questa indicazione può sembrare apparentemente strana a molti, e molte edizioni, ritenendo sia un errore, propongono una delle esecuzioni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



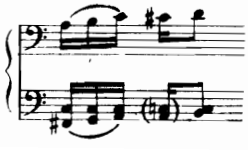
a) *The following, somewhat facilitated arrangement, sounds well and also makes sense:*

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:

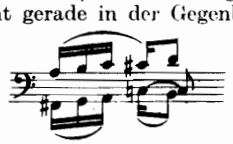


a) Folgende, etwas erleichternde Ausführung klingt auch sinngemäß und gut:

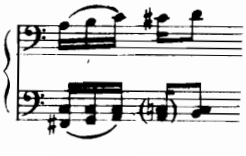
b) Der Urtext, der Originalausgabe folgend, hat vom siebenten zum achten Sechzehntel nur für «c» einen Haltebogen: also soll «B» *zweimal* angeschlagen werden. Diese Vorschrift ist offenbar für viele sehr befremdend, denn die meisten Ausgaben ersetzen sie, die als Irrtum angesehen wird, durch eine der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

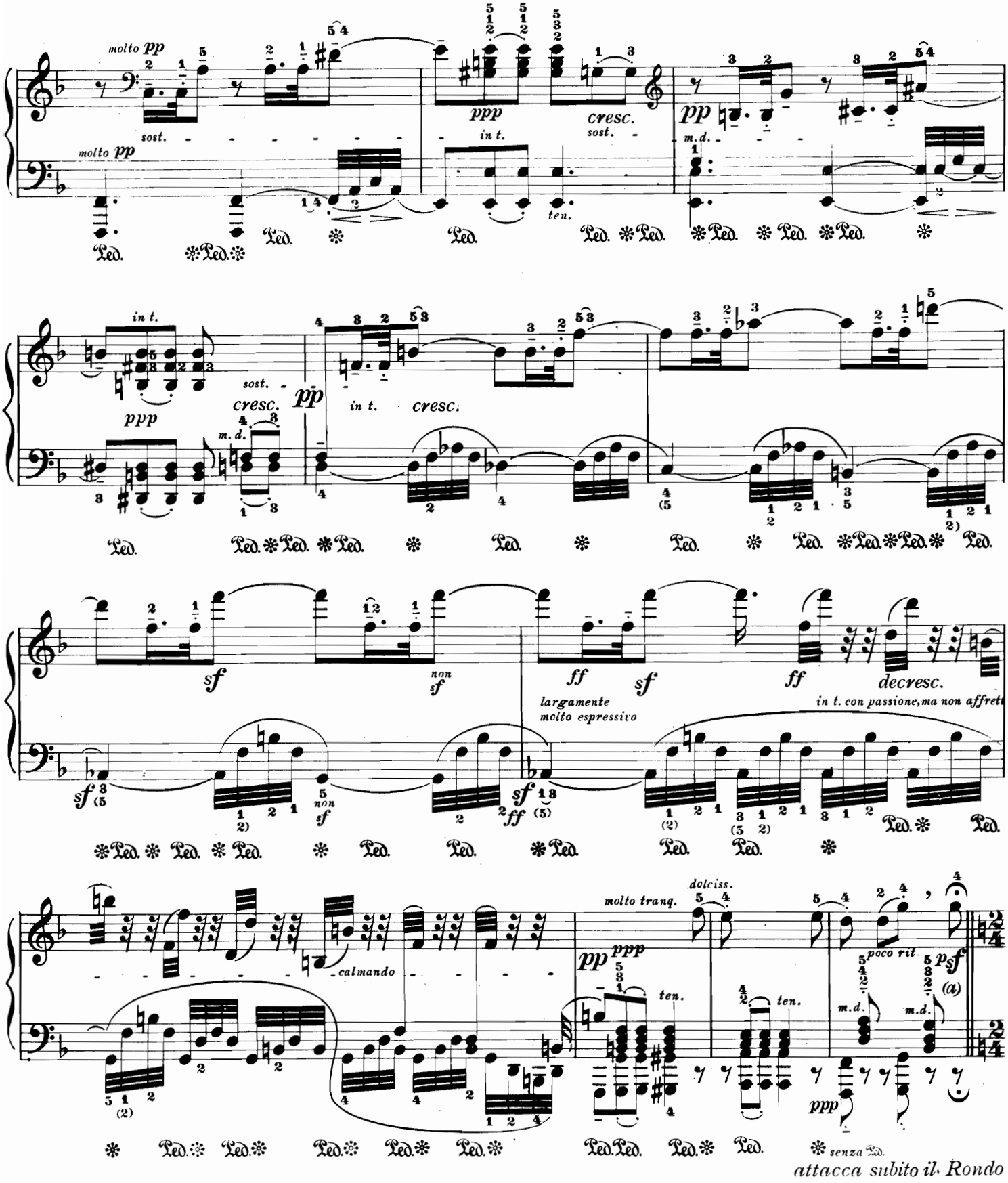
(Bögen für beide Töne, eigentlich aber doch unmöglich, weil die unerläßliche Bewegung vom siebenten zum achten Sechzehntel nicht stattfindet), oder:

(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:





attacca subito il Rondo

a) Corona della durata di quattro semicrome in tempo largo e ritenuto. Lo *sfz* deve conformarsi alle indicazioni dinamiche precedenti e seguenti, ed essere soltanto un accento chiaro e melodico. Il quarto dito non lascia il *sol* che all'attacco della prima croma del Rondò con l'abbassamento del pedale.

a) *Length of Fermata about* 4 *semiquavers – broadening semiquavers as required by the ritardando. The strength of the sf should be in proportion to the pp preceding and following it: just a bright, mellow accent. The fourth finger should not leave the* g *before the first quaver of the Rondo enters (and with it the pedal).*

a) Fermate etwa vier Sechzehntel — im rit. — lang. Das *sfz* den Tonstärken angepaßt, die davor und danach angegeben sind; ein heller, weicher Akzent nur. Der vierte Finger verlasse das «g» erst, wenn das erste Achtel des Rondo, mit ihm das Pedal, eintritt.

RONDO

Allegretto moderato (♩=circa 112)

leggierissimo, ma ben legato

sempre pianissimo

sopra

(a) Ped.

pp

(a) Ped.

pp

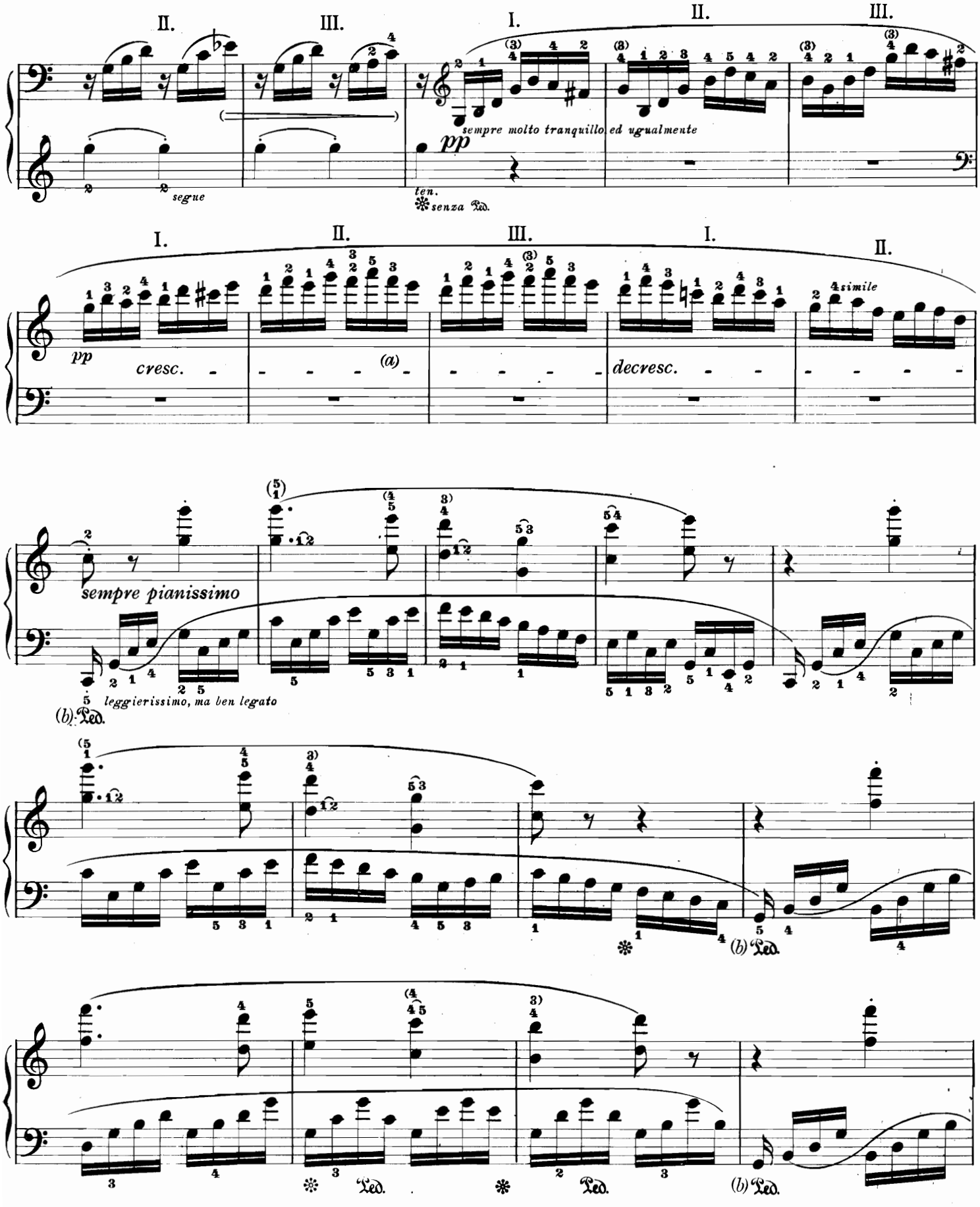
(a) Ped.

I. II. III. I.

a) Il pedale è autografo e *deve* essere rispettato. Un cambiamento di pedale alla terza e alla quarta battuta distruggerebbe l'effetto voluto, ossia la continuazione ininterrotta del suono della nota fondamentale fino all'attacco della nota fondamentale seguente.

a) *Pedal mark by Beethoven which must be carried out. To change the pedal in the third and fourth bar would defeat the very apparent intention of always letting the bass note sound until the next bass follows.*

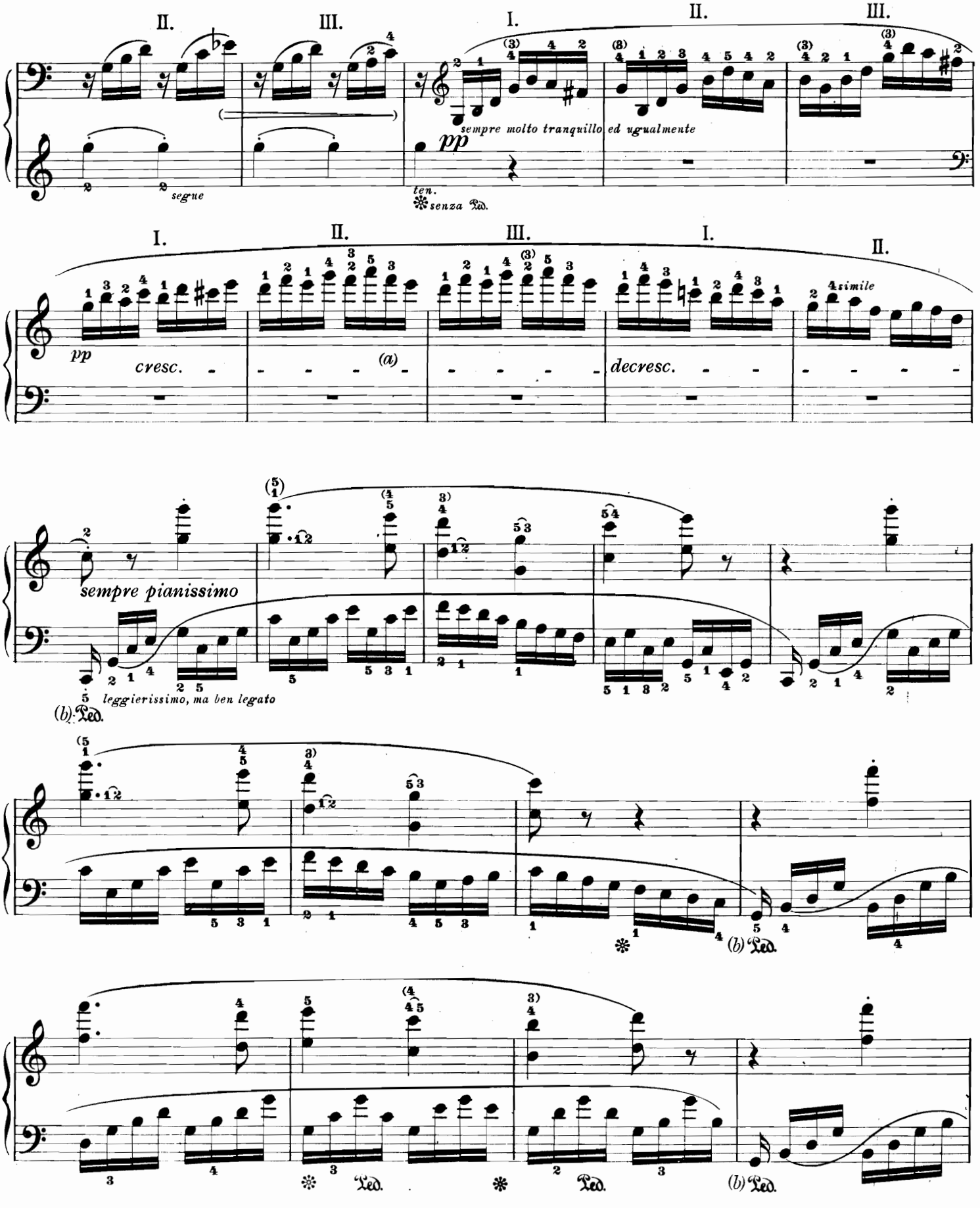
a) Pedal autograph; *muss* befolgt werden! Pedalwechsel im dritten und vierten Takt würde die offenkundige Absicht, den Grundton immer so lange klingen zu lassen, bis der nächste Grundton folgt, zunichte machen.



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* 238*a*).

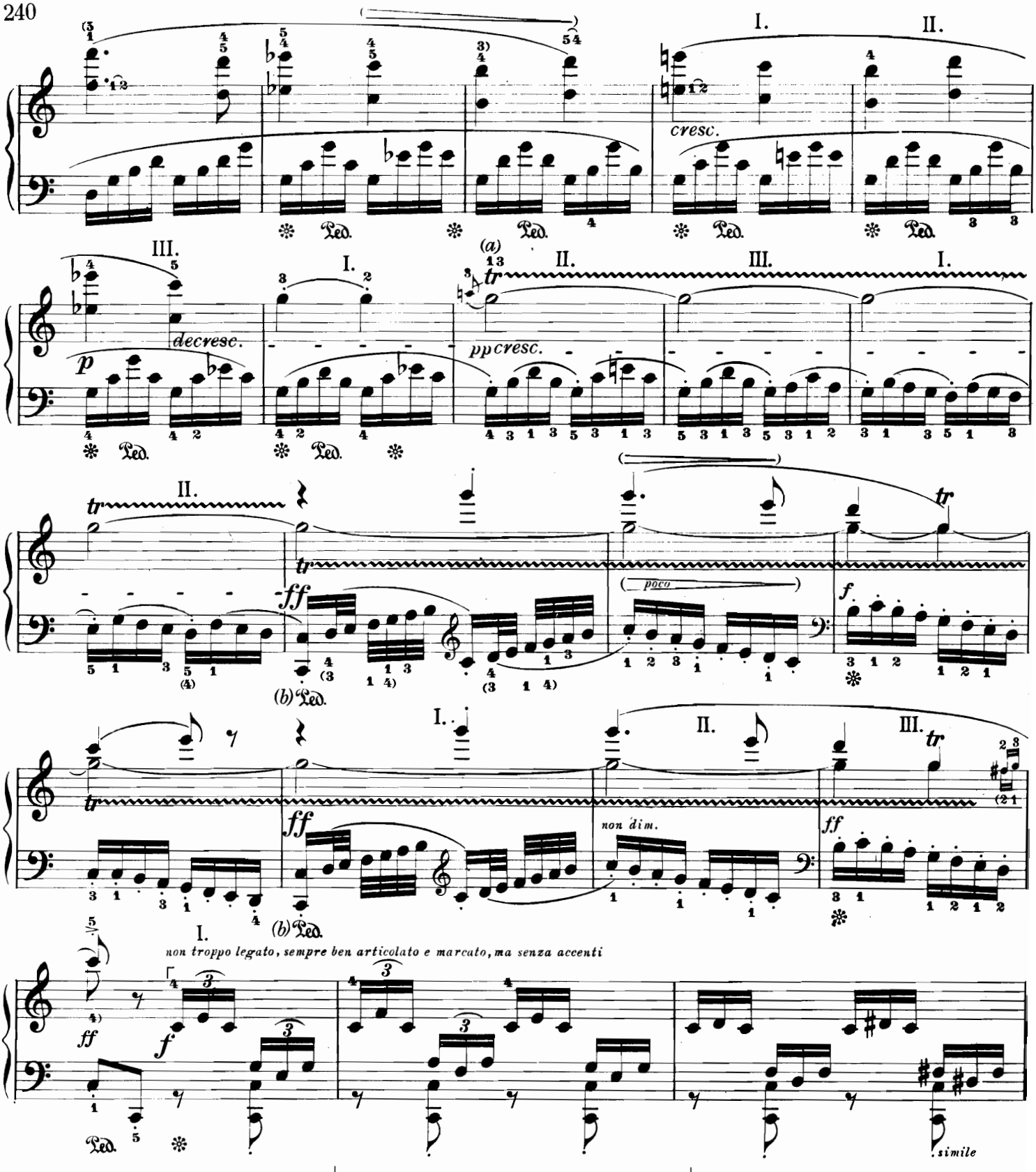
a) Viele Ausgaben haben hier und im folgenden Takt als siebentes Sechzehntel «g» statt «f»; «g» ist gewiß falsch.
b) Pedal autograph; siehe Seite 238 *a*).



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* 238*a*).

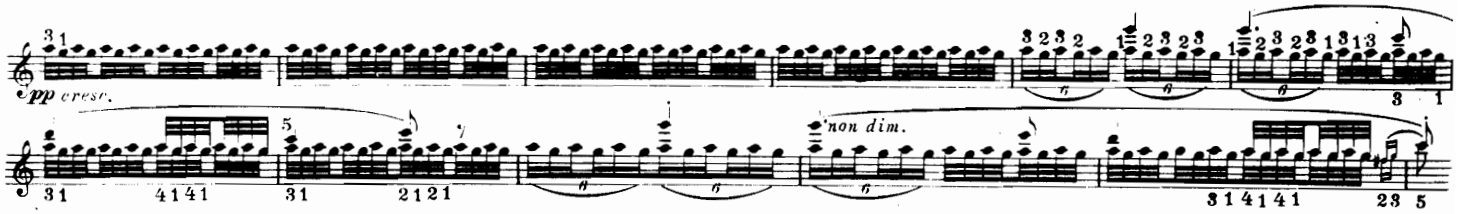
a) Viele Ausgaben haben hier und im folgenden Takt als siebentes Sechzehntel «g» statt «f»; «g» ist gewiß falsch.
b) Pedal autograph; siehe Seite 238 *a*).



a) Il revisore raccomanda il trillo seguente:

a) *The editor recommends:*

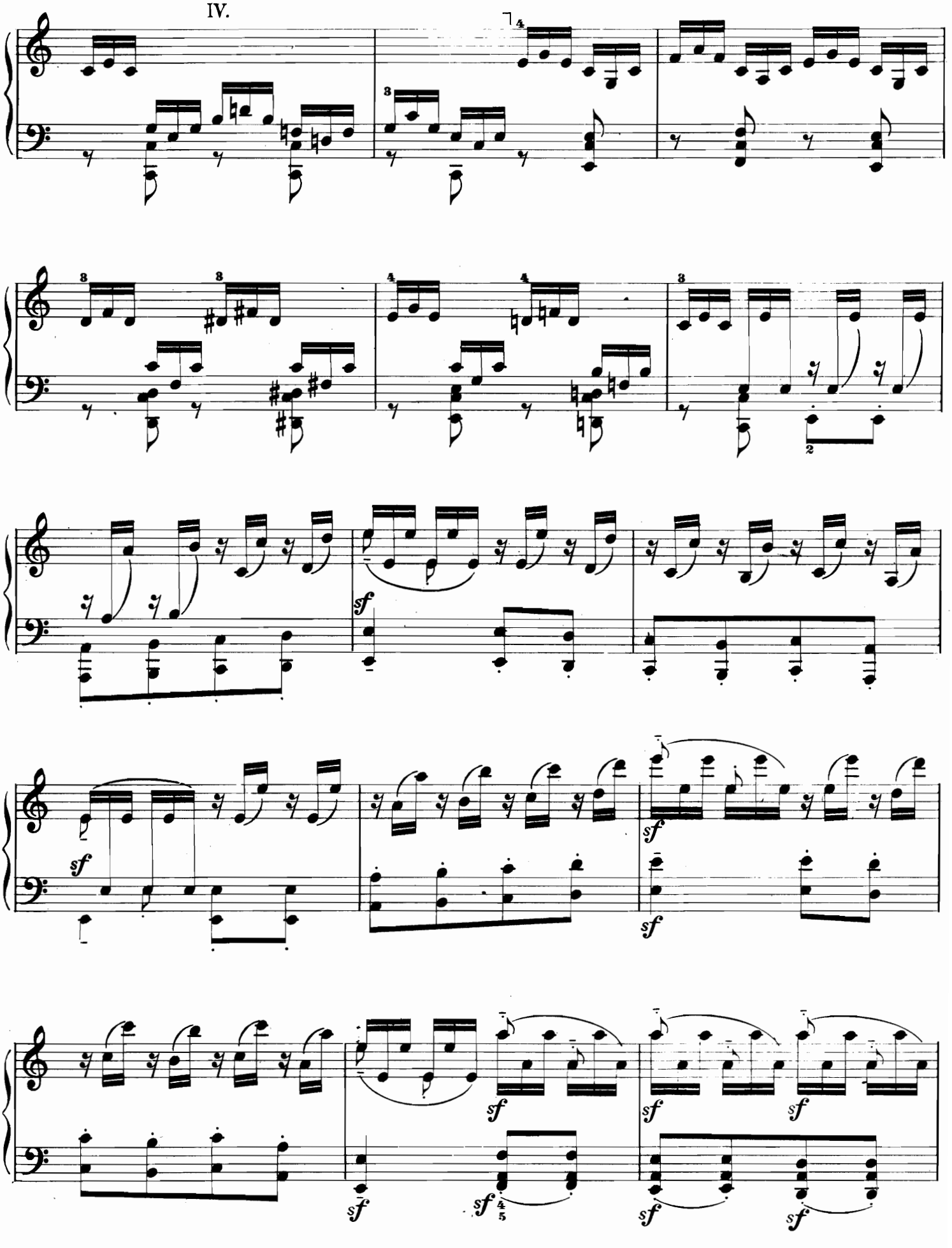
a) Der Herausgeber empfiehlt:

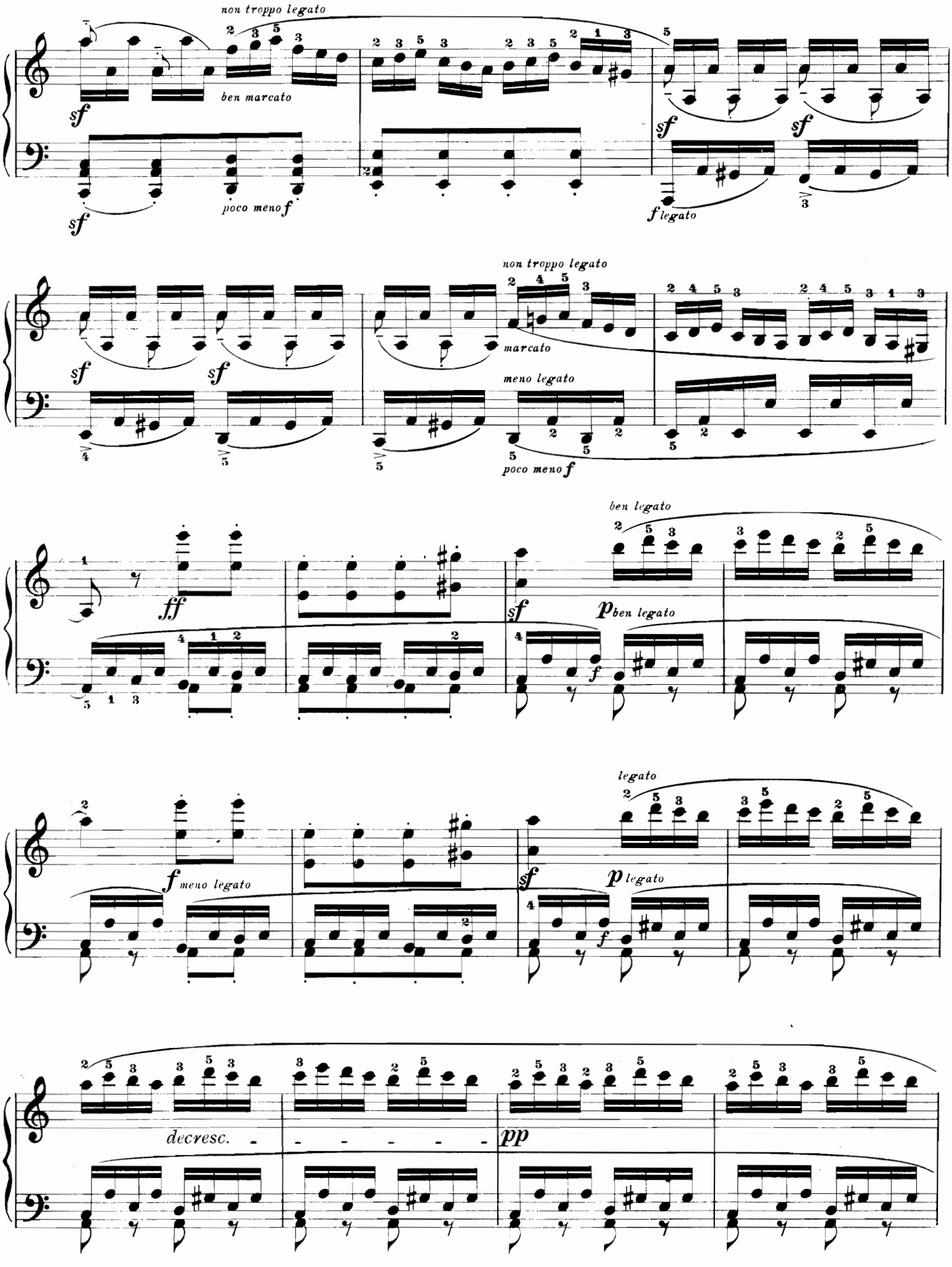


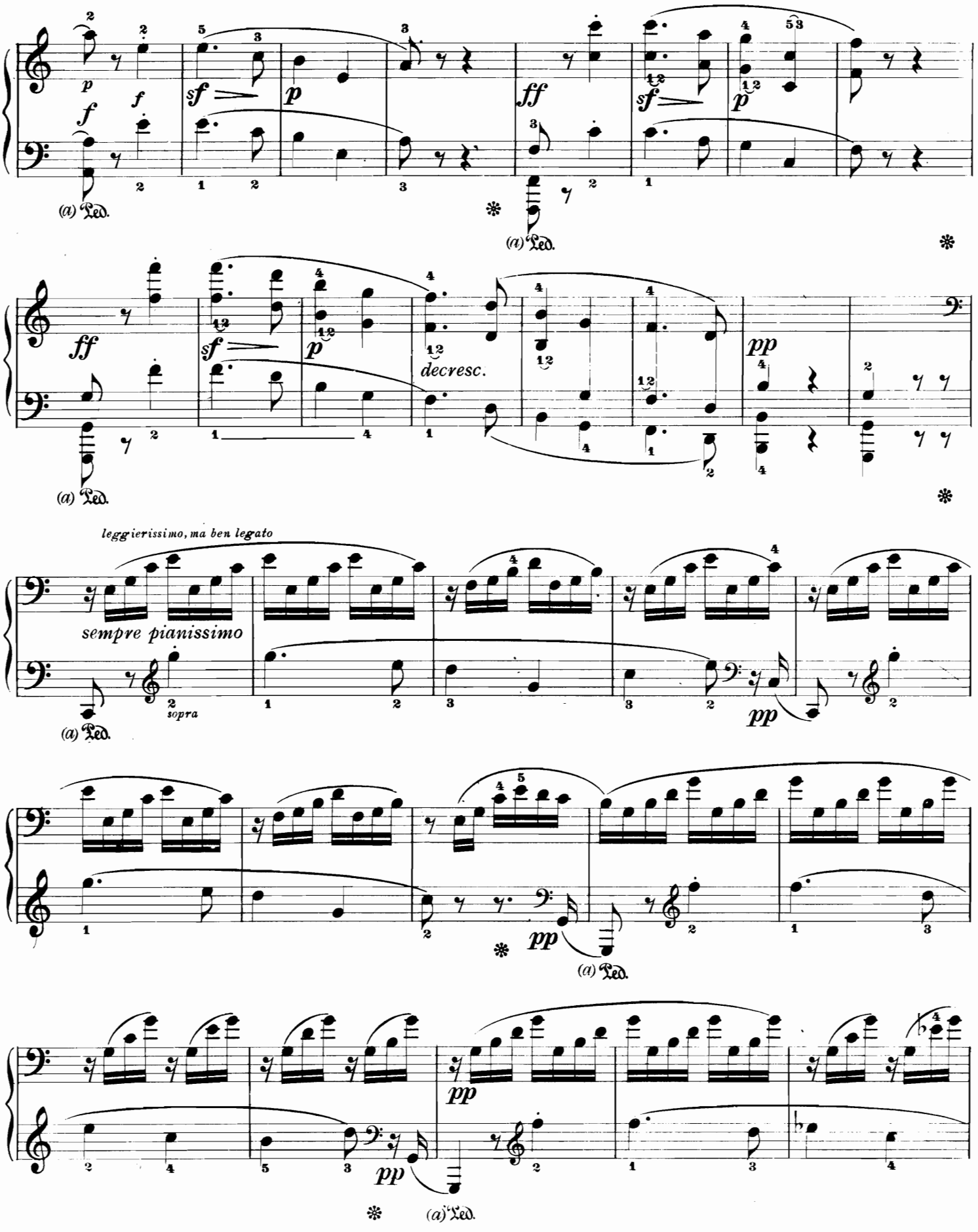
L'esecutore che trovasse difficoltà nelle biscrome può eseguire il trillo dal principio alla fine in sestine.
b) Pedale autografo.

Those who find difficulty in playing the demisemiquavers, may play the trill in sextuplets from beginning to end.
b) *Pedal mark by Beethoven.*

Wem die Ausführung in Zweiunddreißigsteln zu schwer ist, der mag vom Beginn bis zum Ende der Stelle in Sextolen trillern.
b) Pedal autograph.


IV.
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
4/5

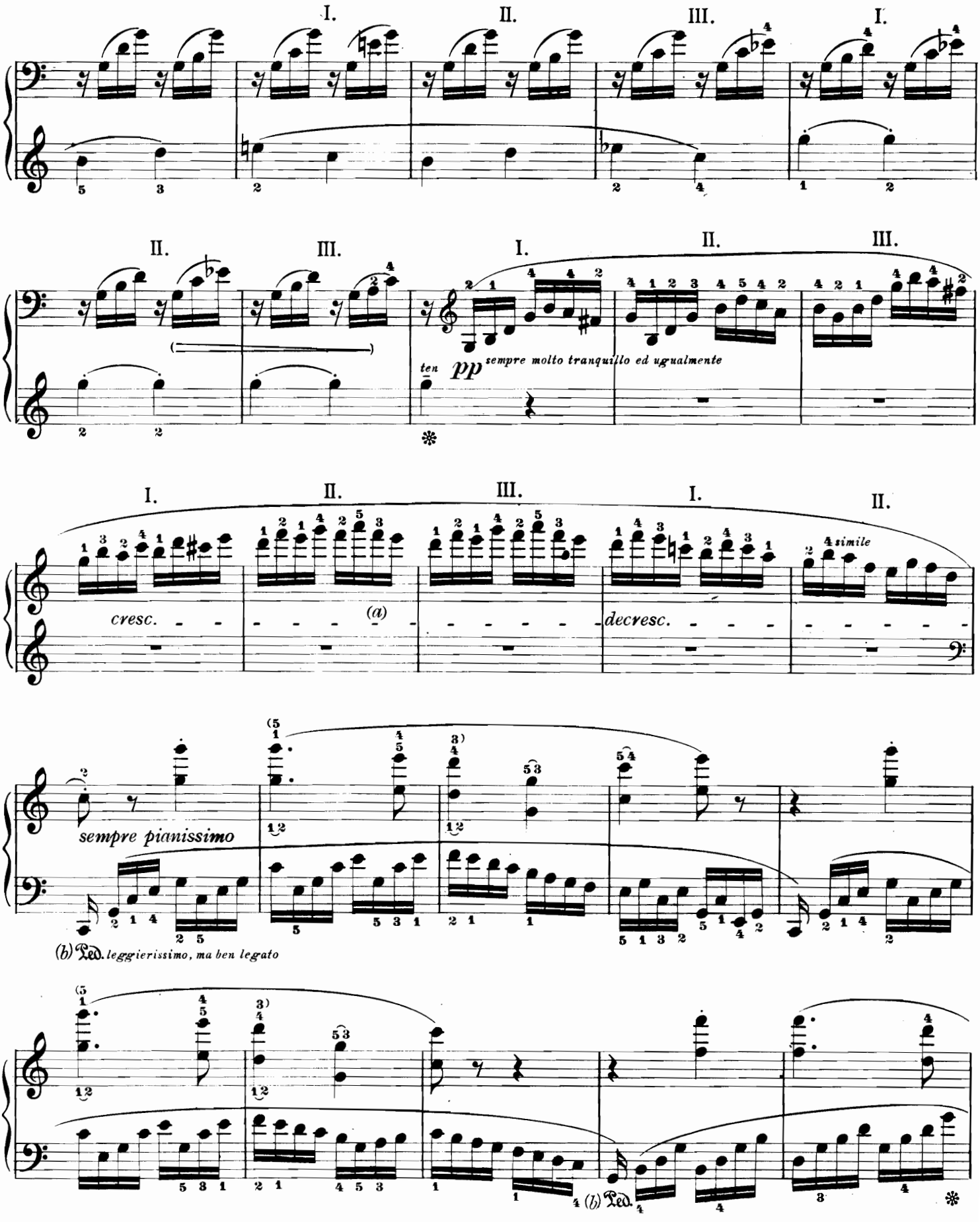

non troppo legato
ben marcato
poco meno f
f legato
non troppo legato
marcato
meno legato
poco meno f
ben legato
p ben legato
legato
p legato
decresc.
pp



a) Pedale autografo.

a) *Pedal mark by Beethoven.*

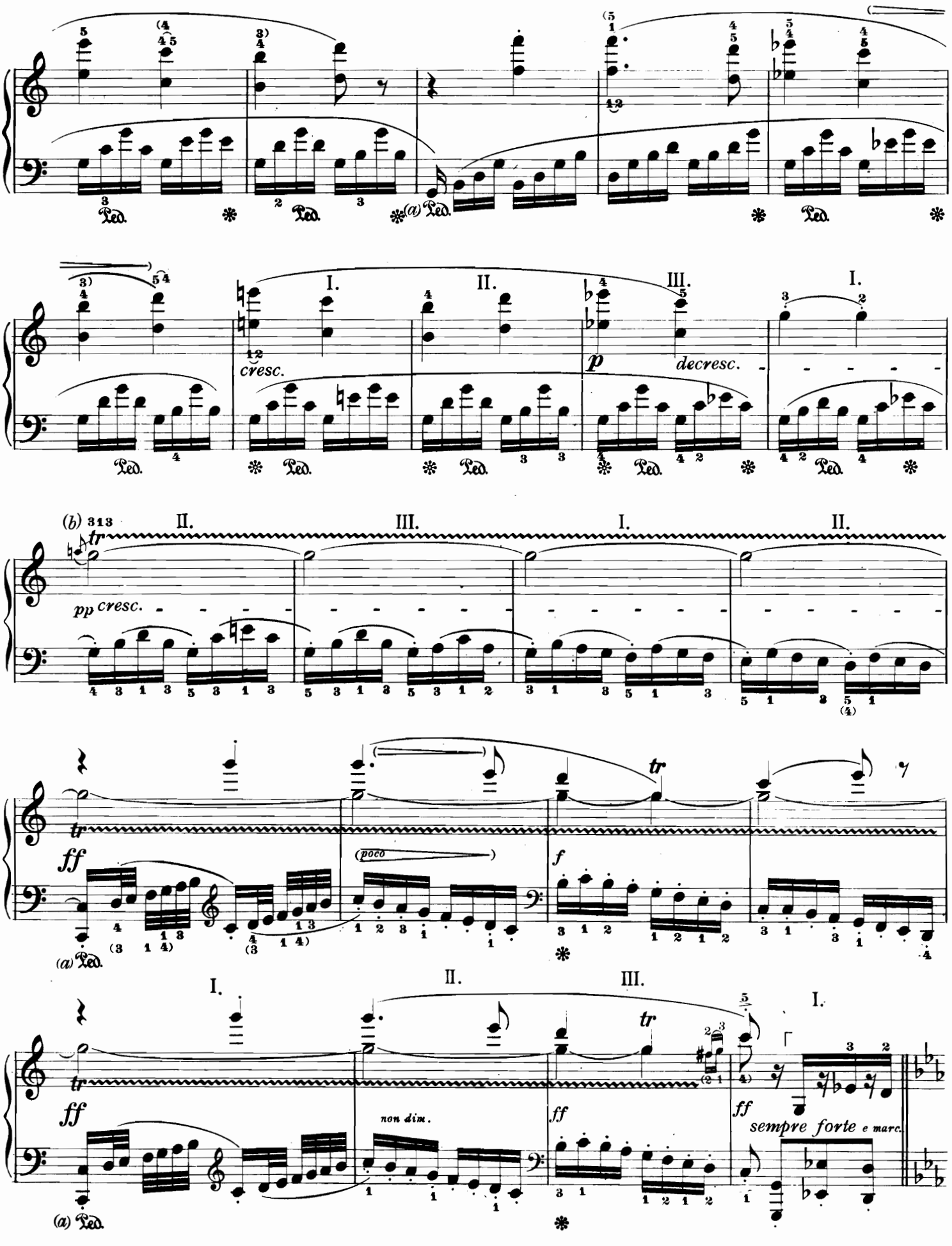
a) Pedal autograph.



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

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

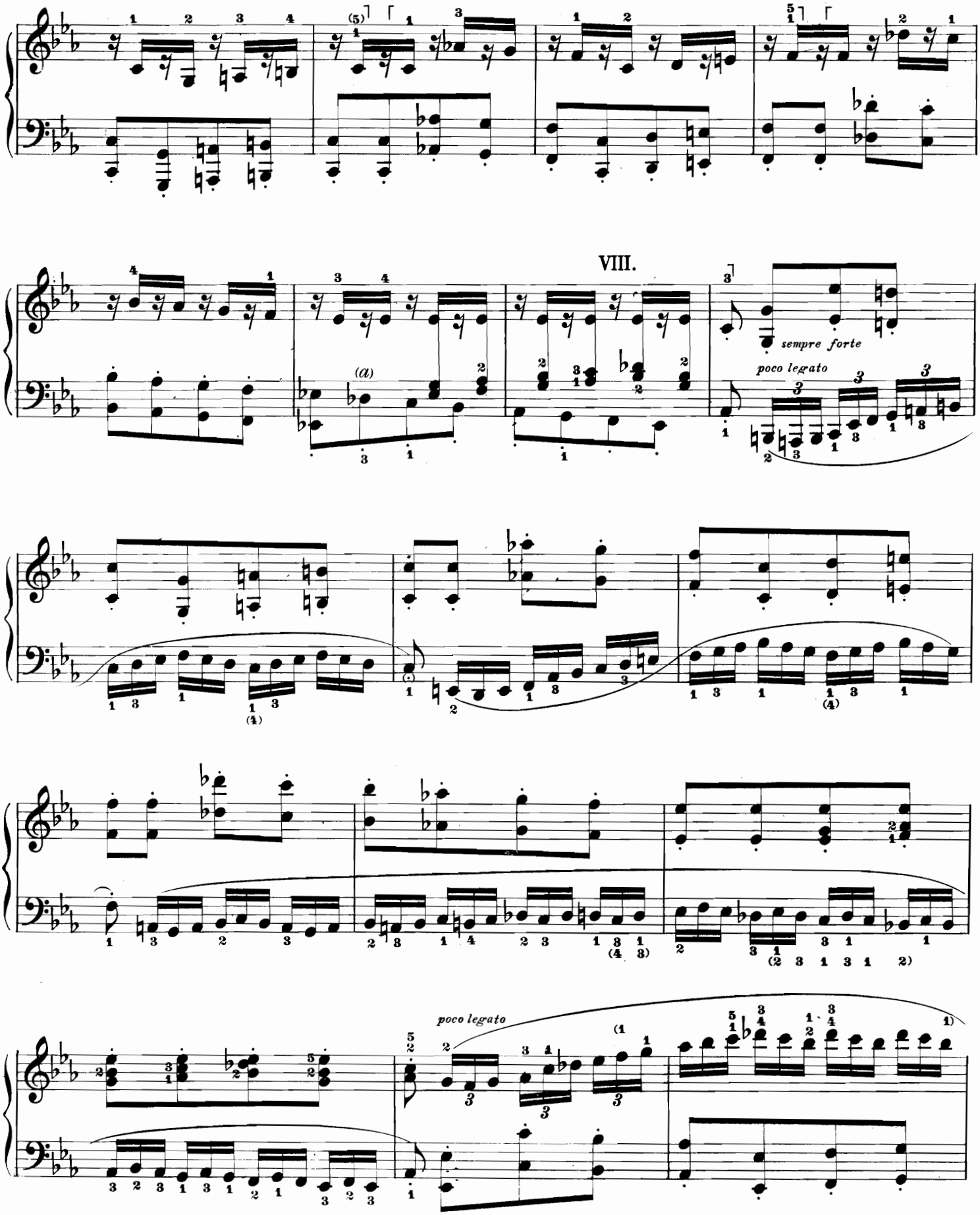
a) Siehe Seite 239 *a*).
b) Pedal autograph.



a) Pedale autografo.
b) Vedi pag. 240 a).

a) *Pedal mark by Beethoven.*
b) *See page* 240 a).

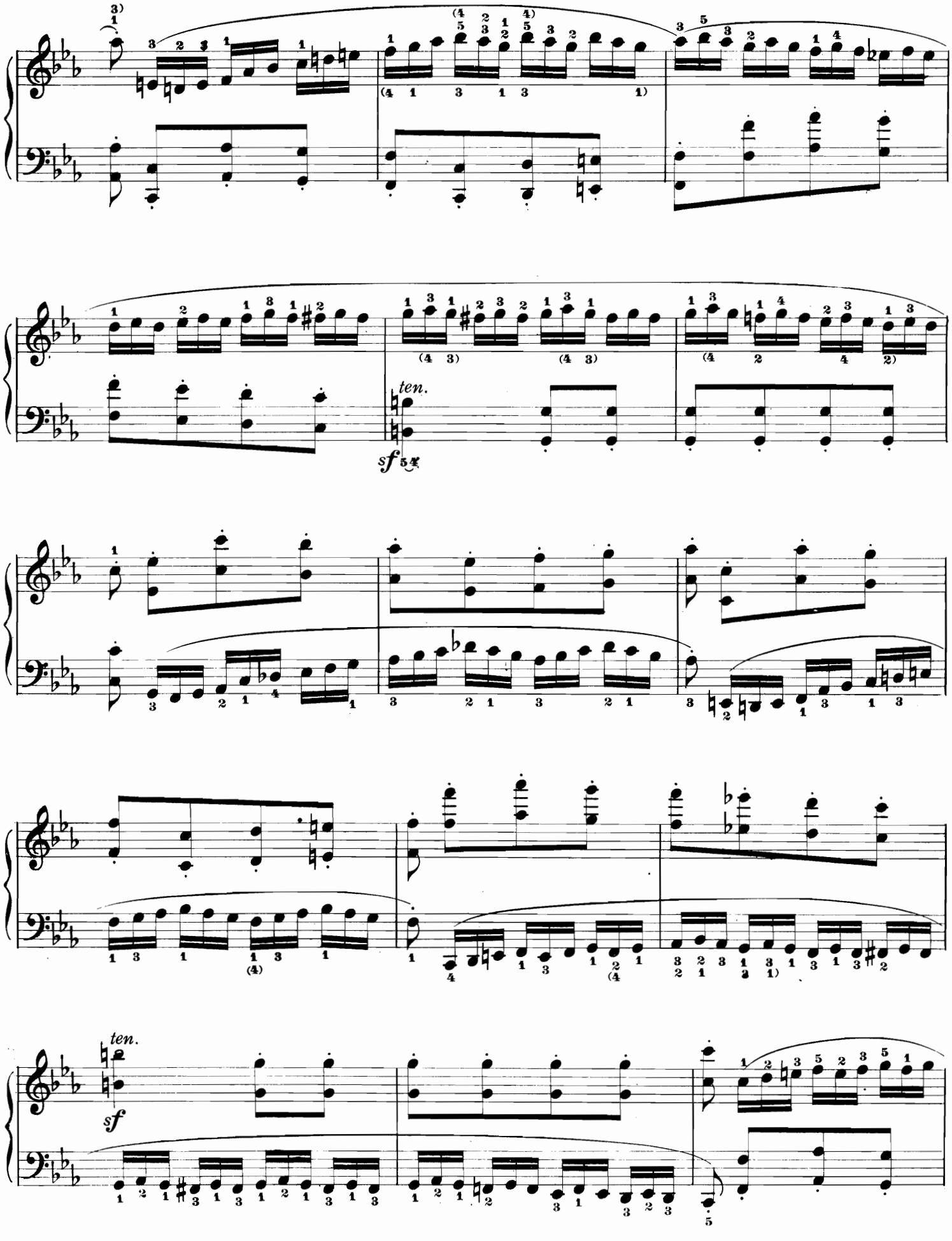
a) Pedal autograph.
b) Siehe Seite 240 a).

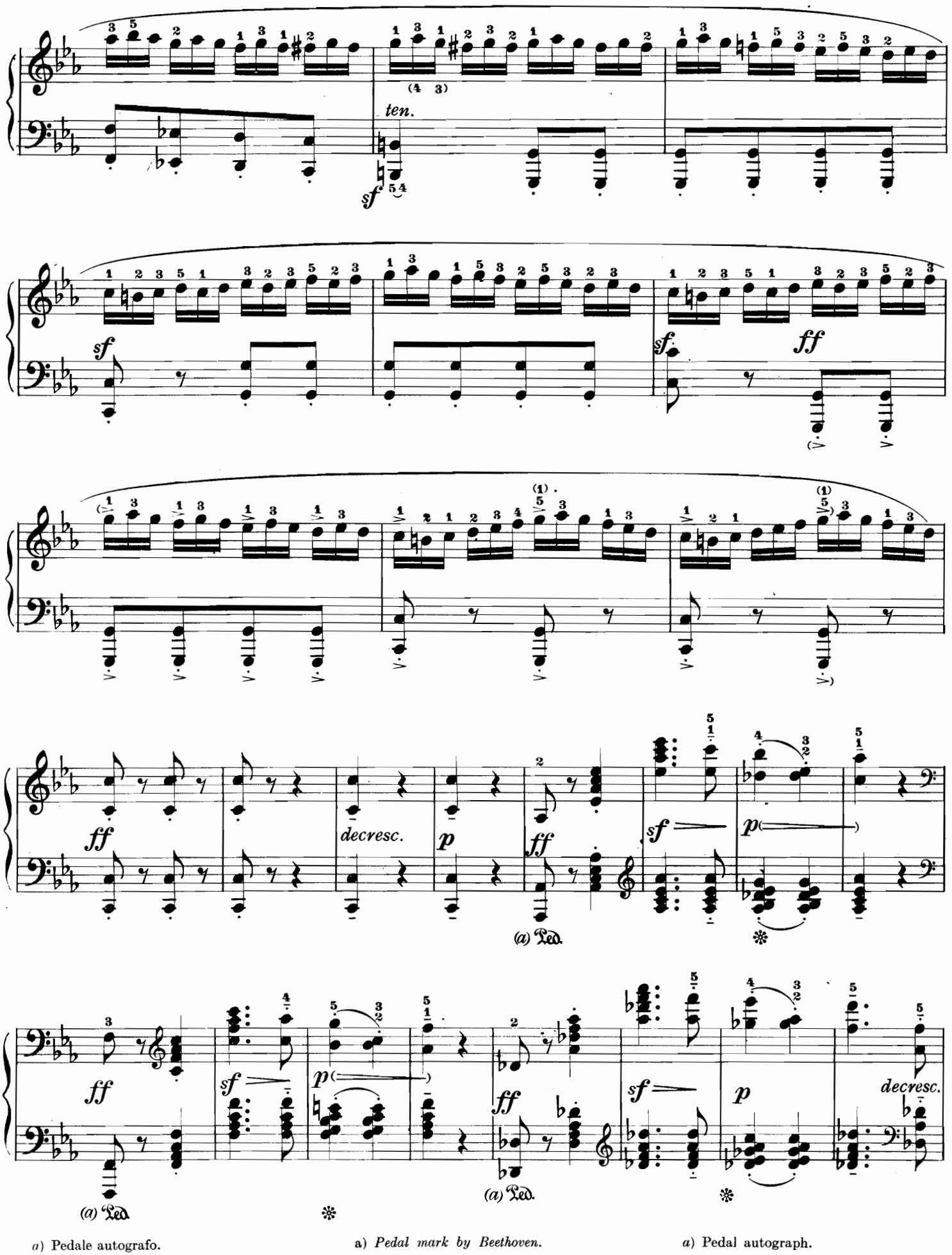


a) Non deve essere eseguito in ottave!

a) *Must not be played in octaves!*

a) Darf nicht in Oktaven gespielt werden!

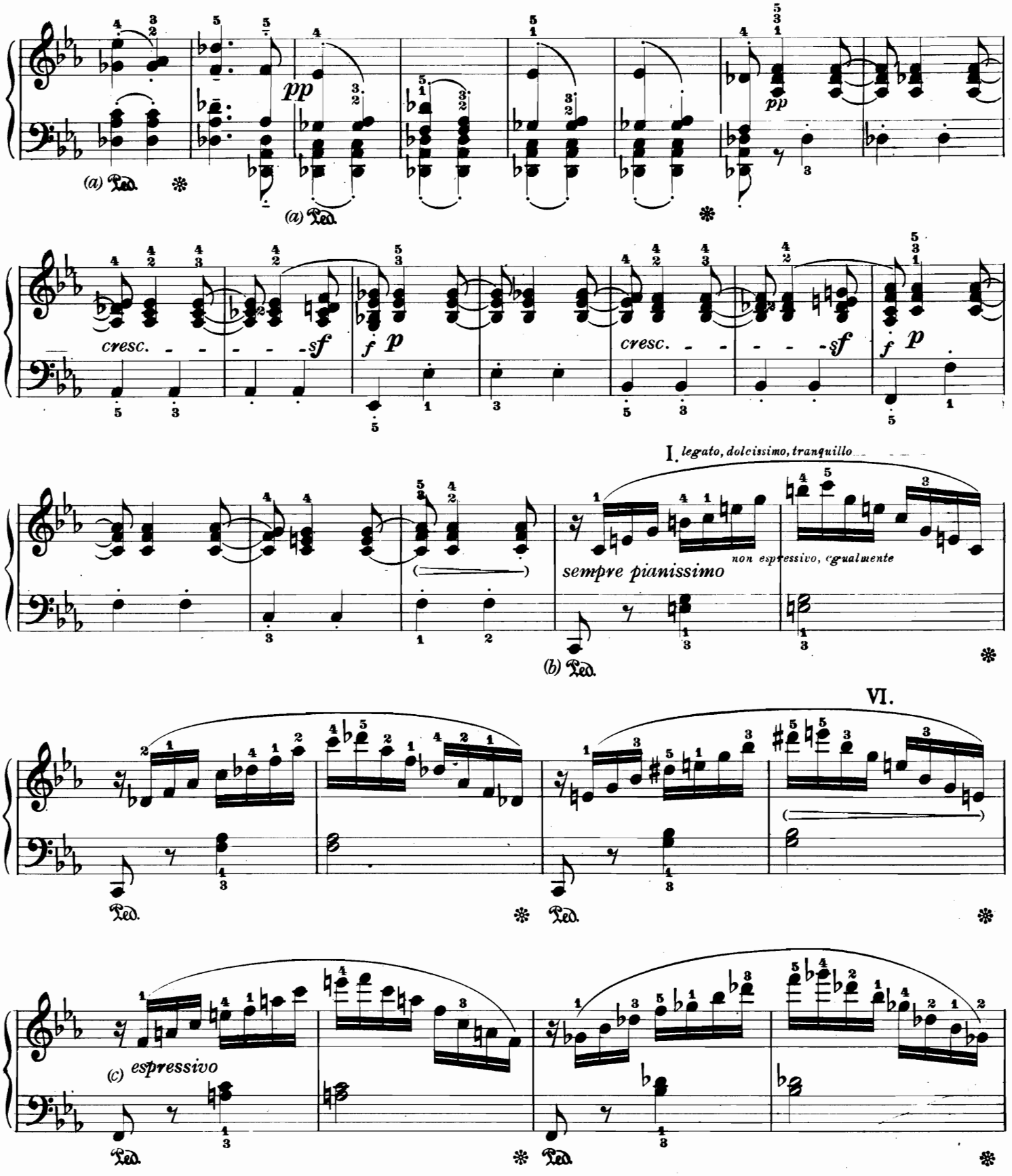

ten.
sf
ten.
sf



a) Pedale autografo.

a) *Pedal mark by Beethoven.*

a) Pedal autograph.



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.*

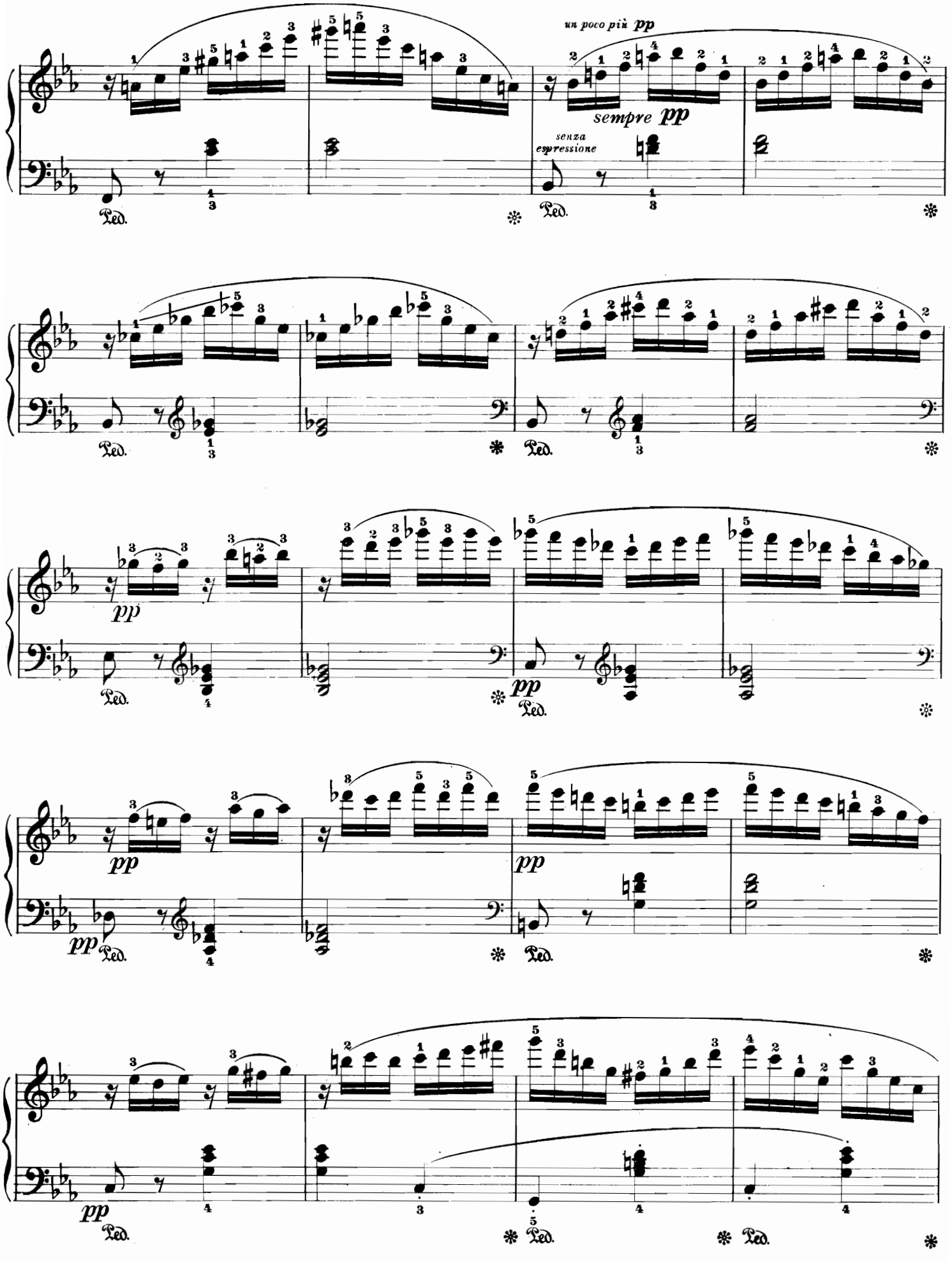
b) *From here onwards all pedal marks are Beethoven's.*

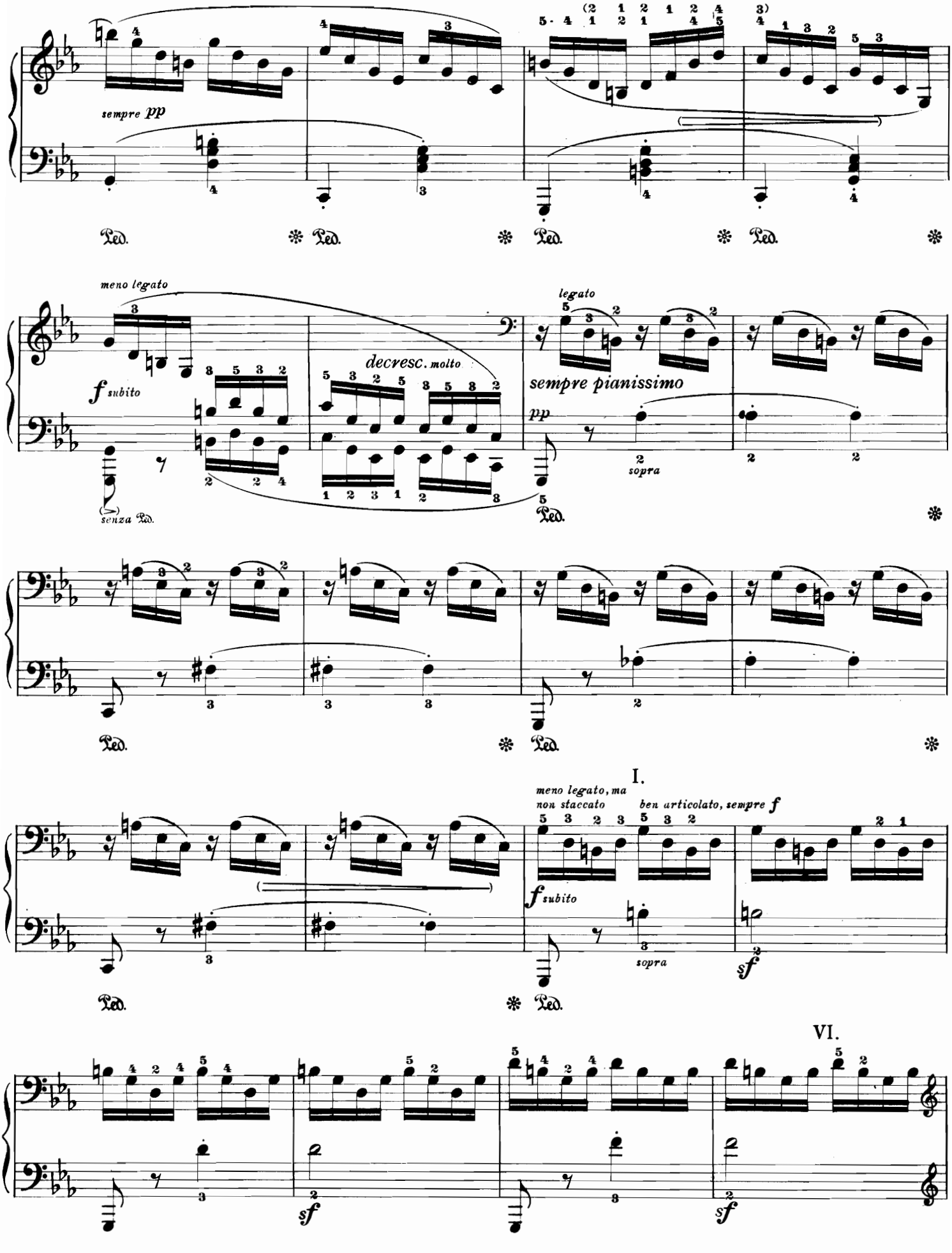
c) *In the editor's opinion the " espressivo " is meant to last through 6 bars, which should be distinguished from the 6 preceding and subsequent bars by greater freedom and more intense sonority (yet always remaining pp).*

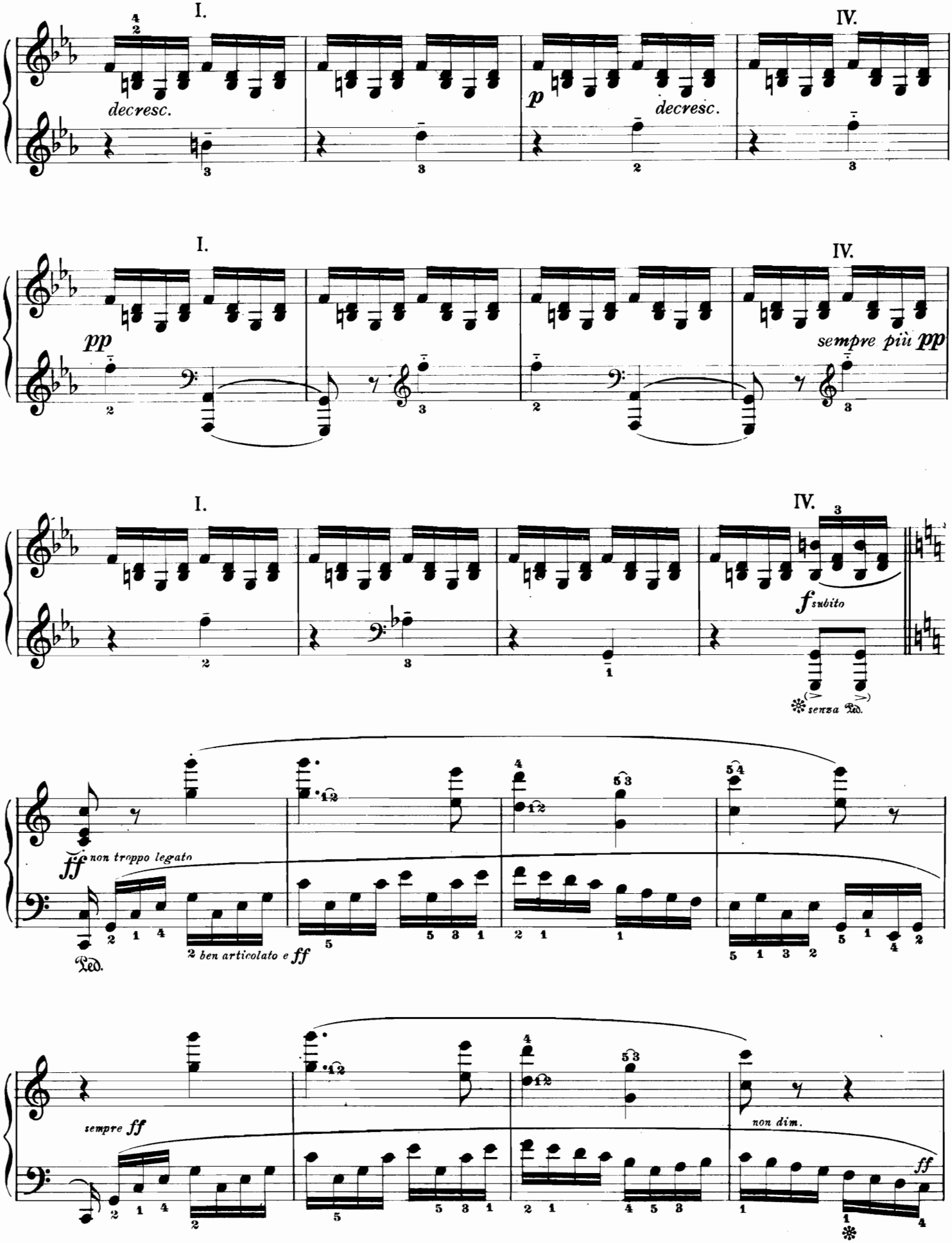
a) Pedal autograph.

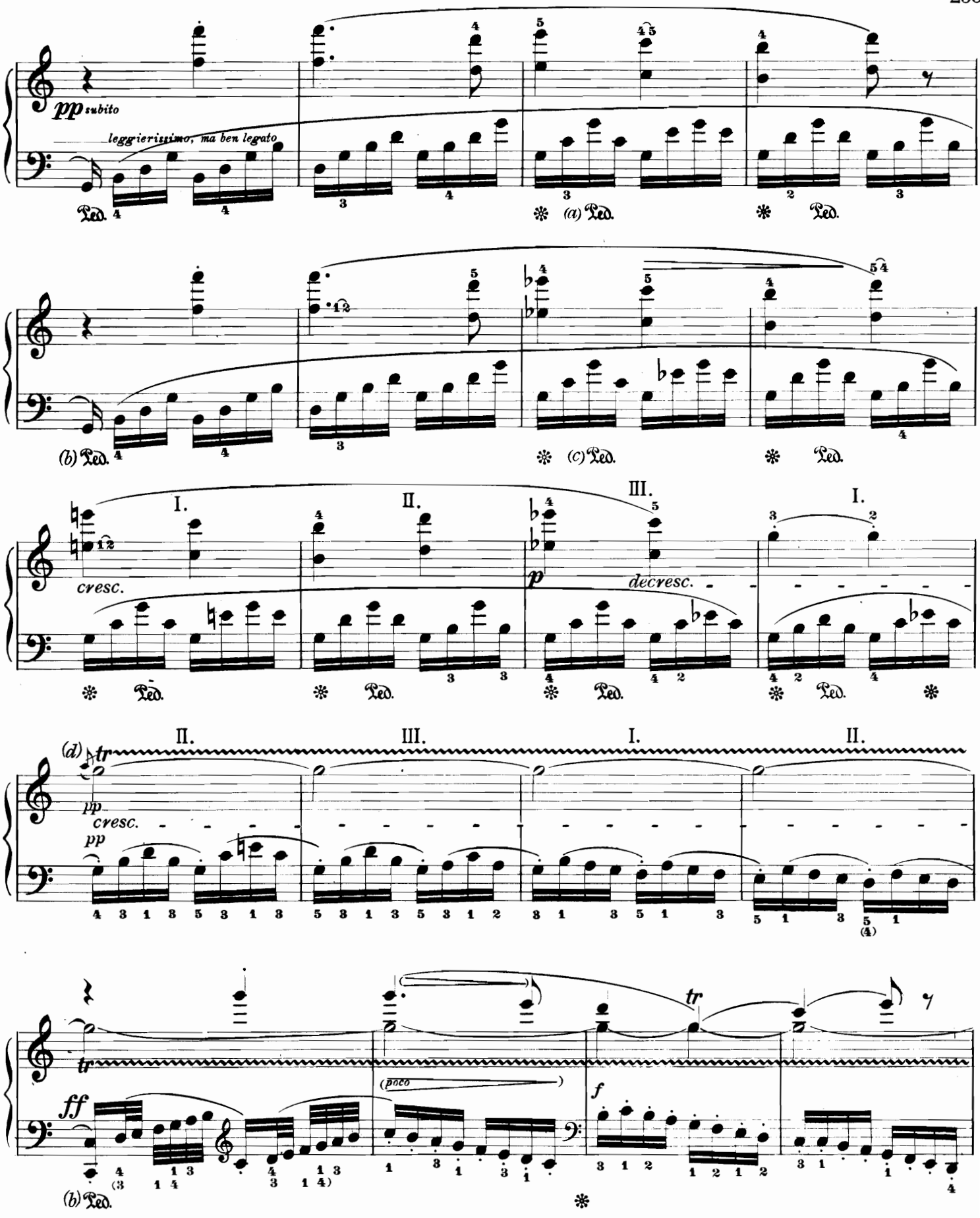
b) Von hier ab alle Pedalzeichen von Beethoven.

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 Takten deutlich unterscheiden müssen.


un poco più pp
sempre pp
senza espressione
pp
Ped.


sempre pp
Ped.
meno legato
f subito
decresc. molto
senza Ped.
legato
sempre pianissimo
pp
sopra
I.
meno legato, ma
non staccato
ben articolato, sempre f
f subito
sopra
sf
VI.
sf
sf

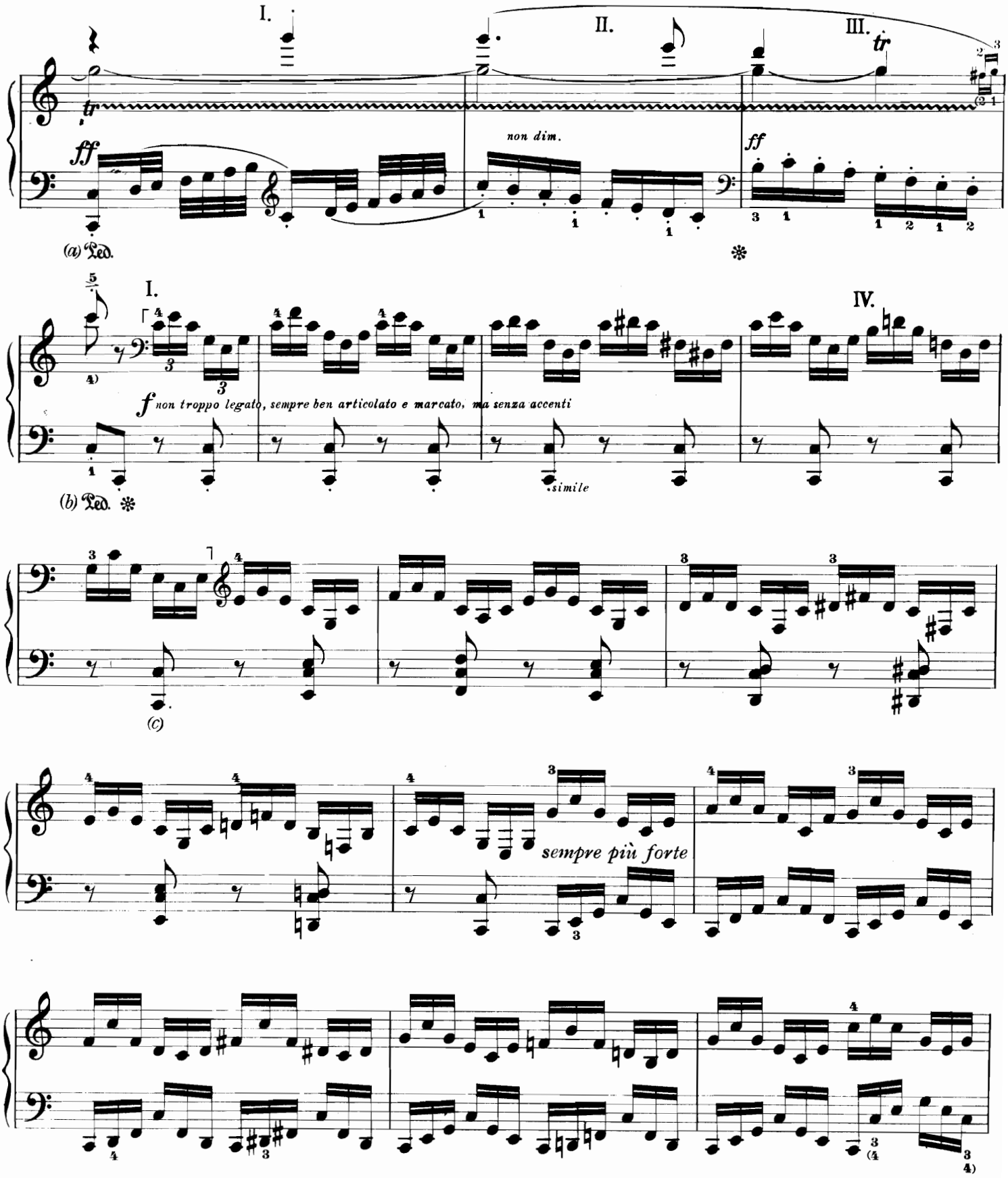

I.
IV.
decresc.
p
decresc.
I.
IV.
pp
sempre più pp
I.
IV.
f subito
senza Ped.
ff non troppo legato
Ped.
ben articolato e ff
sempre ff
non dim.
ff



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.



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.*

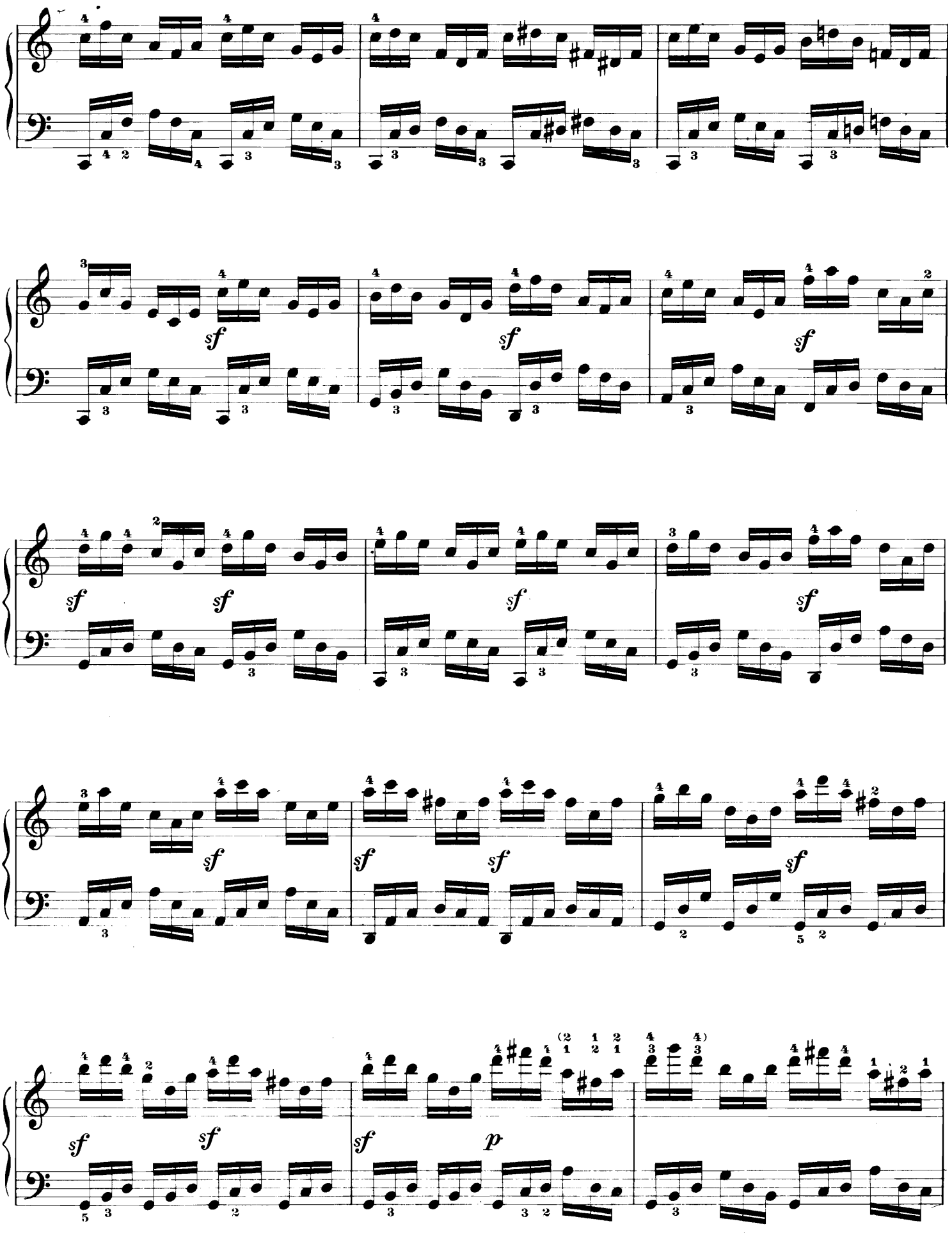
b) *Pedal mark by the editor.*

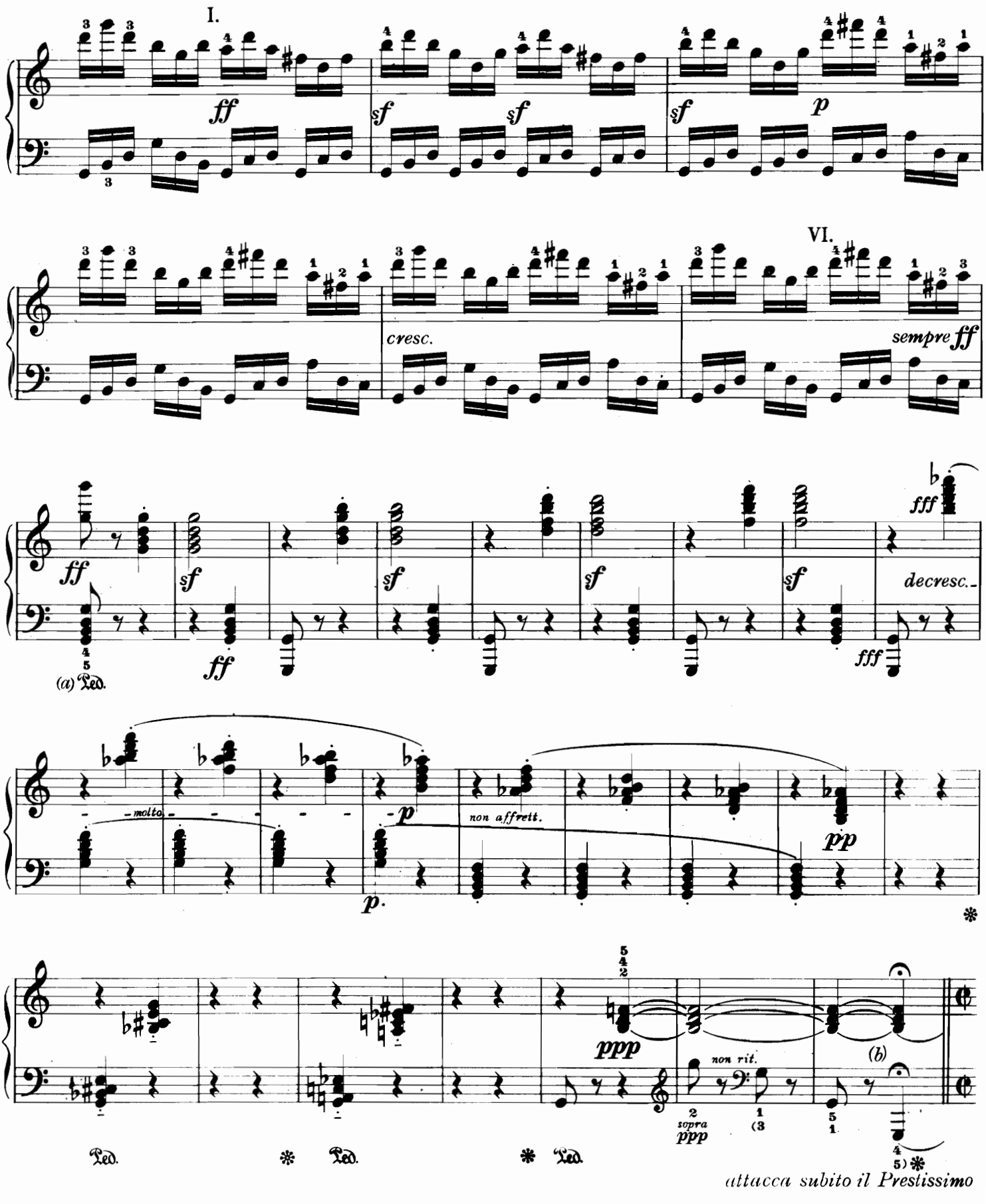
c) *In the corresponding place, page* 241, *first line, second bar, second quaver left hand, there is only one* c, *namely the lower one. It is hardly possible to decide whether the first or the second version is a mistake or whether perhaps the diversity is intentional.*

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.

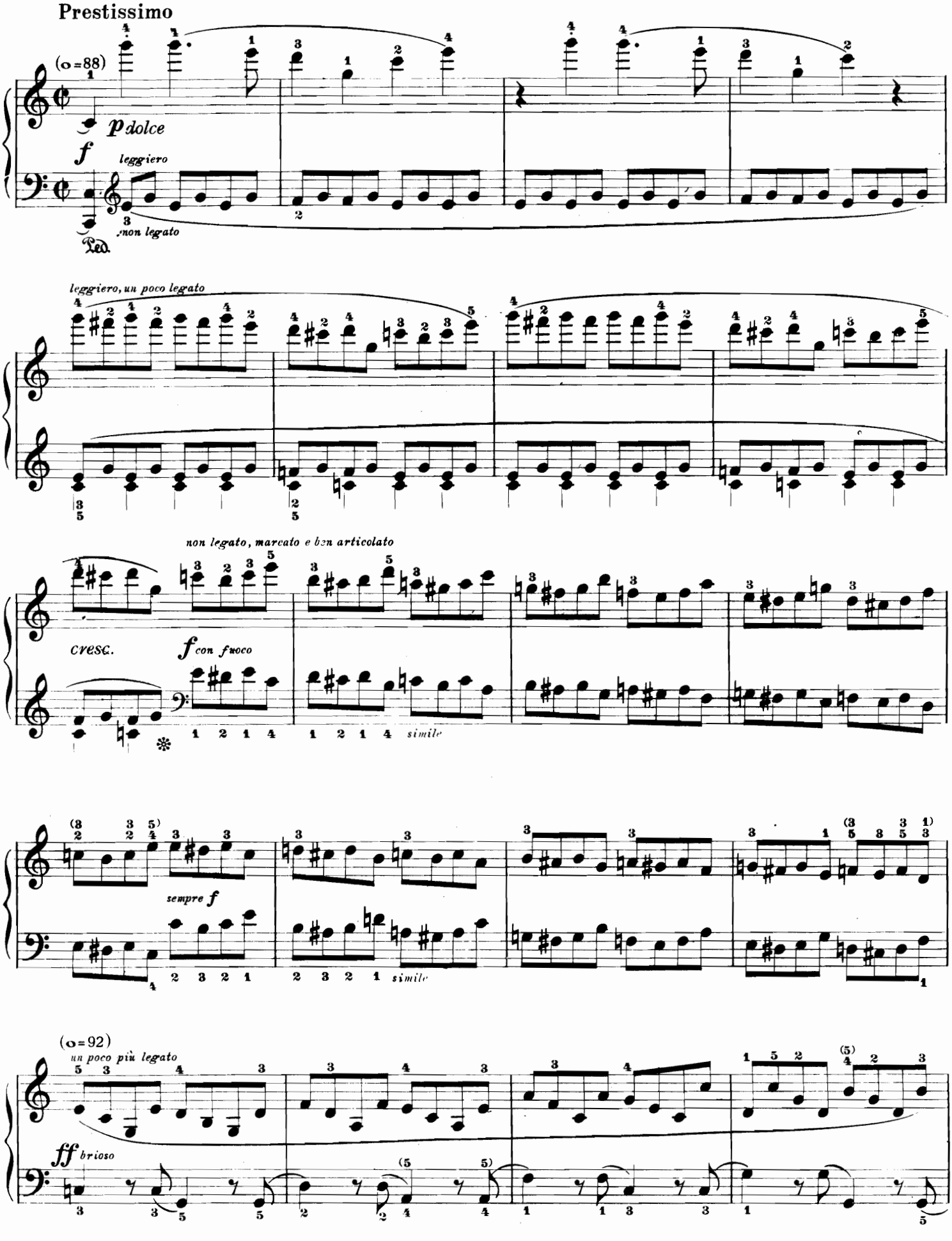

sf
p

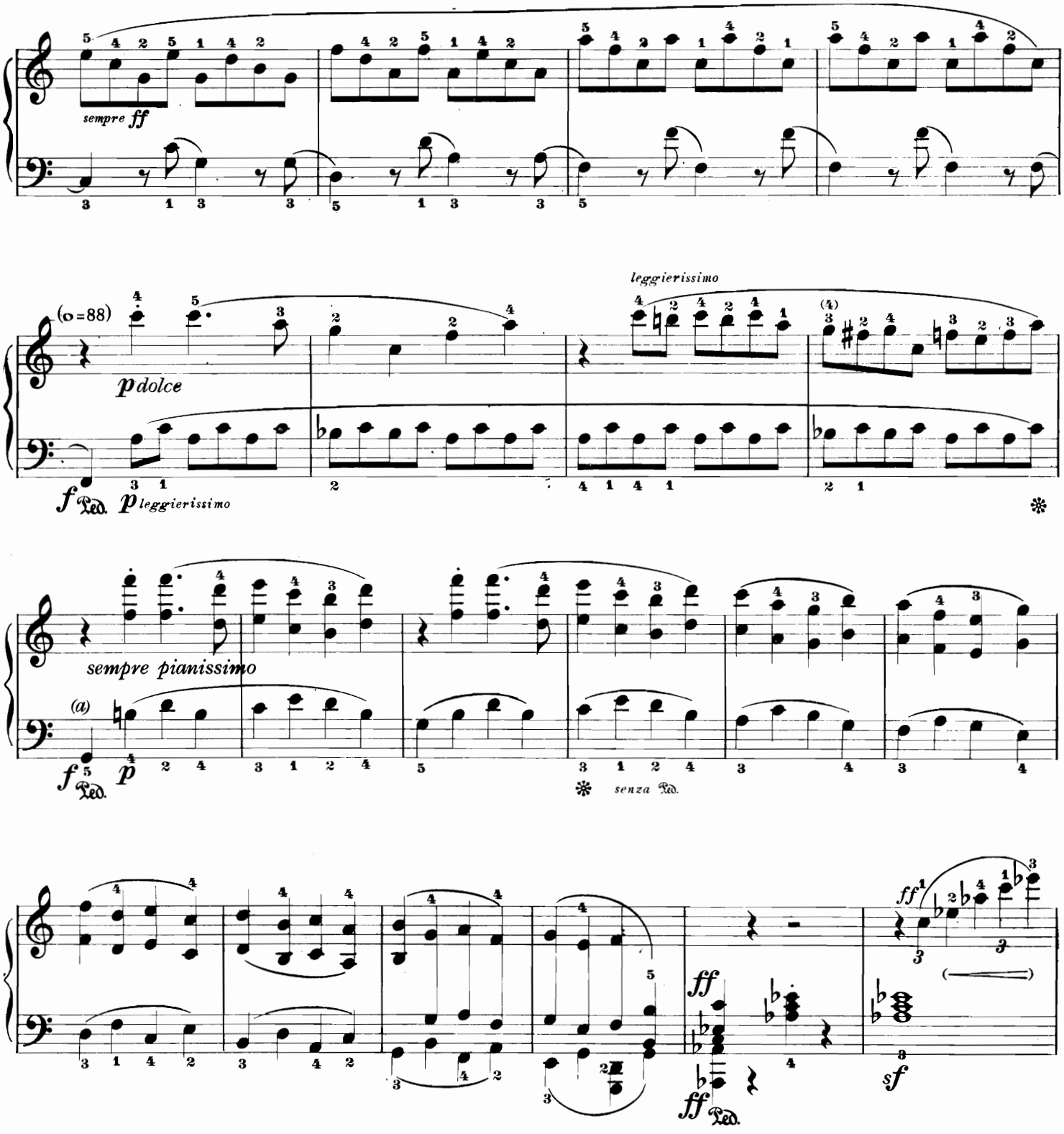


a) Da questo punto tutti i pedali sono di nuovo di Beethoven.
b) Corona della durata di circa due quarti. Attaccare immediatamente il Prestissimo.

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!

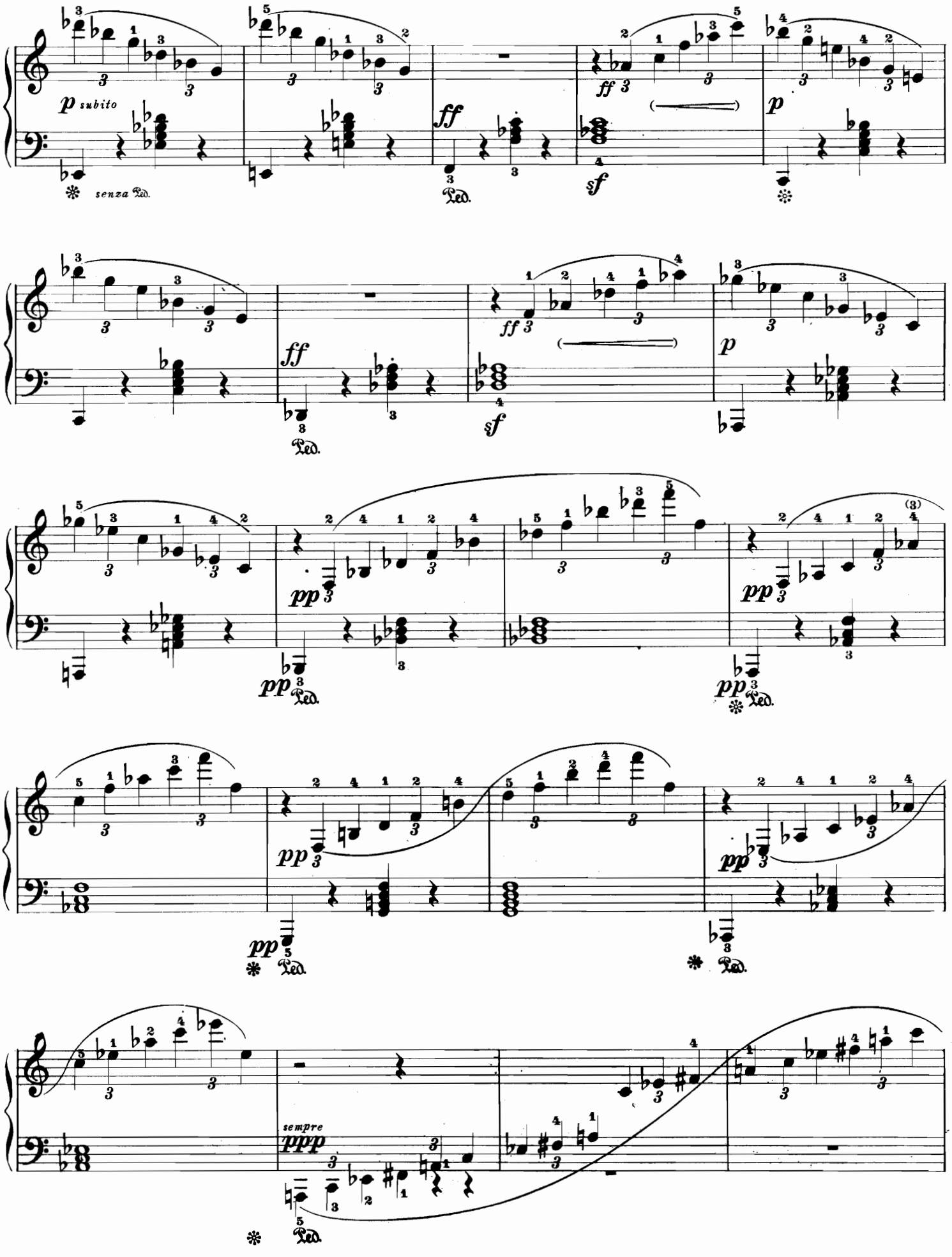

Prestissimo
(o=88)
p dolce
f leggiero
non legato
Ped.
leggiero, un poco legato
non legato, marcato e ben articolato
cresc.
f con fuoco
simile
sempre f
simile
(o=92)
un poco più legato
ff brioso

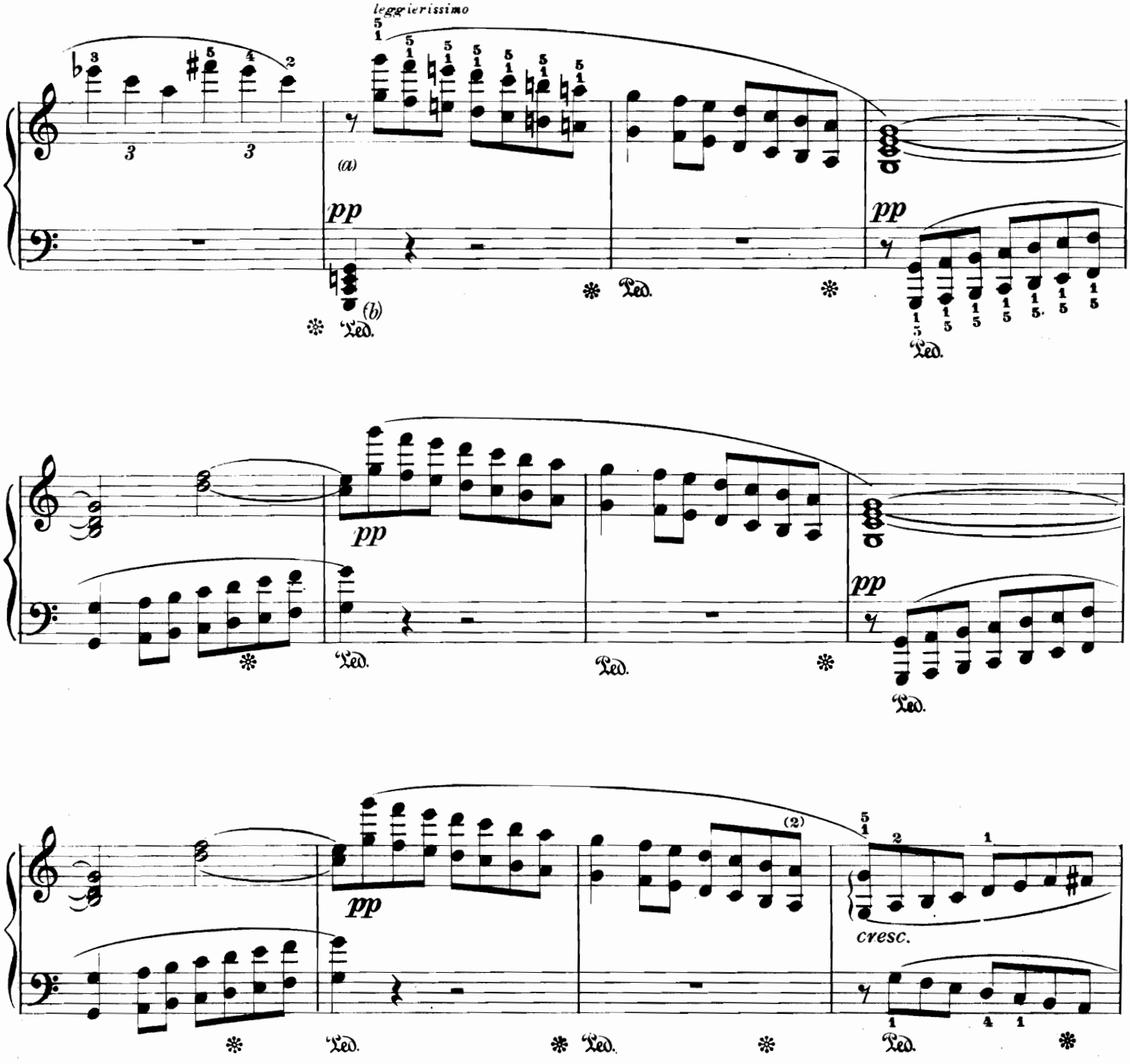


a) L'indicazione *p* sul secondo quarto della mano sinistra e l'indicazione « sempre pianissimo » riferentesi alle due mani nella stessa battuta, sembrano incompatibili e prive di senso. Ma se l'indicazione « sempre pianissimo » si riferisse alla mano destra soltanto? In questo caso, la mano sinistra, 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.

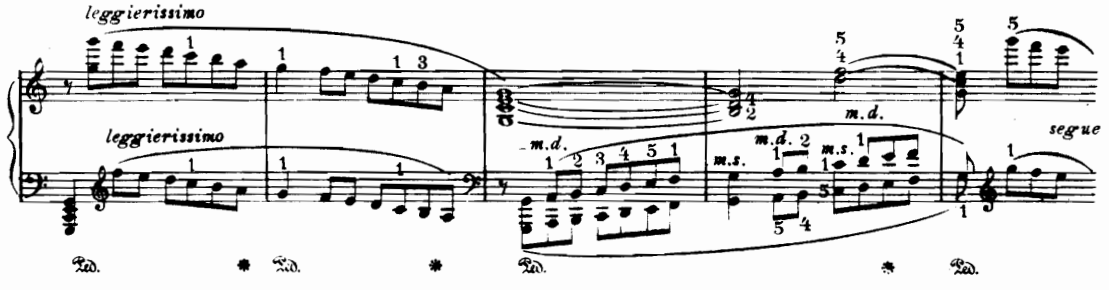

p subito
senza Ped.
ff
Ped.
ff
sf
p
ff
Ped.
ff
sf
p
pp
Ped.
pp
Ped.
pp
pp
Ped.
pp
Ped.
sempre
ppp
Ped.



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:*

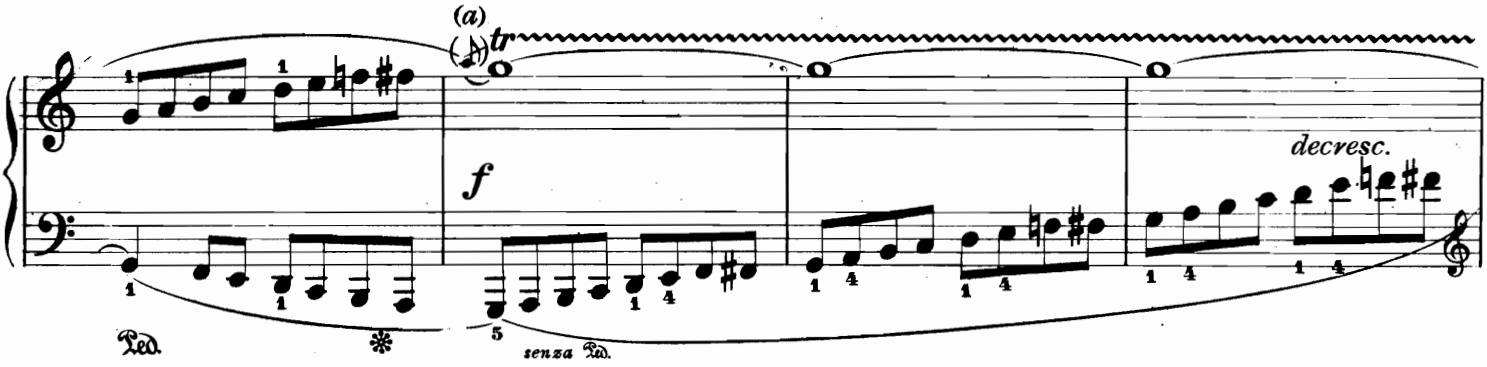
a) Der Herausgeber empfiehlt folgende Verteilung, die sich, ohne das Opfer auch nur eines einzigen Tones der acht Takte mit den Oktavenskalen, dennoch mühelos ausführen läßt, was hier an leichter Geschwindigkeit und Deutlichkeit gefordert ist:



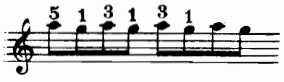
b) Da qui al *f* il pedale è del revisore.

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

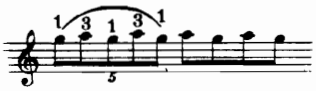
b) Pedale vom Herausgeber, bis zum *f*.



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

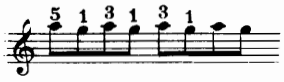


Coloro che sentono che il trillo deve iniziare dalla nota principale, possono suonarlo come segue:

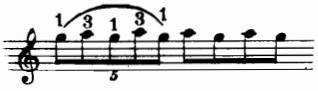


trillando uniformemente durante le sette battute fino al *pp* (otto crome in ogni battuta, cominciando dal *la*, diteggiatura 3-1); e a partire dal *pp*:

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:*

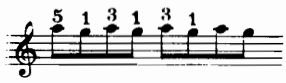


Those who feel that the trill should start on the principal note, could play it thus:

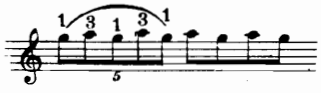


continuing the trill for 7 bars up to the pp in the same manner (8 quavers per bar, starting with a, with fingering 3-1). Then:

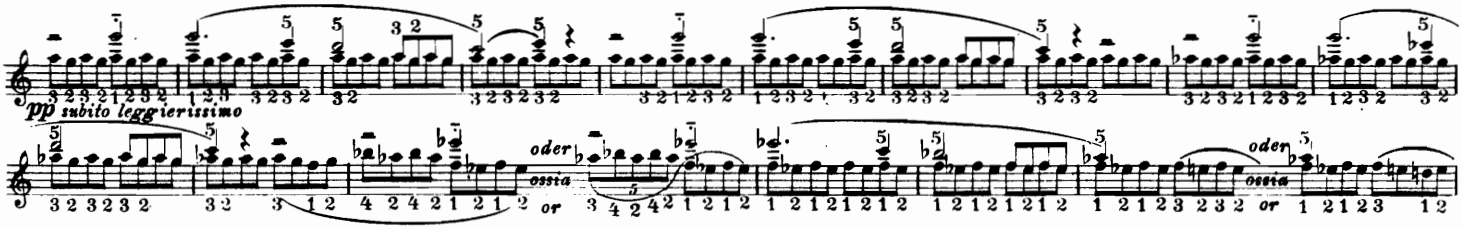
a) Nach der Meinung des Herausgebers fängt auch hier der Triller, ebenso jeder, der ihm noch folgt, mit dem oberen Ton an. Ausführung in Achteln:



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



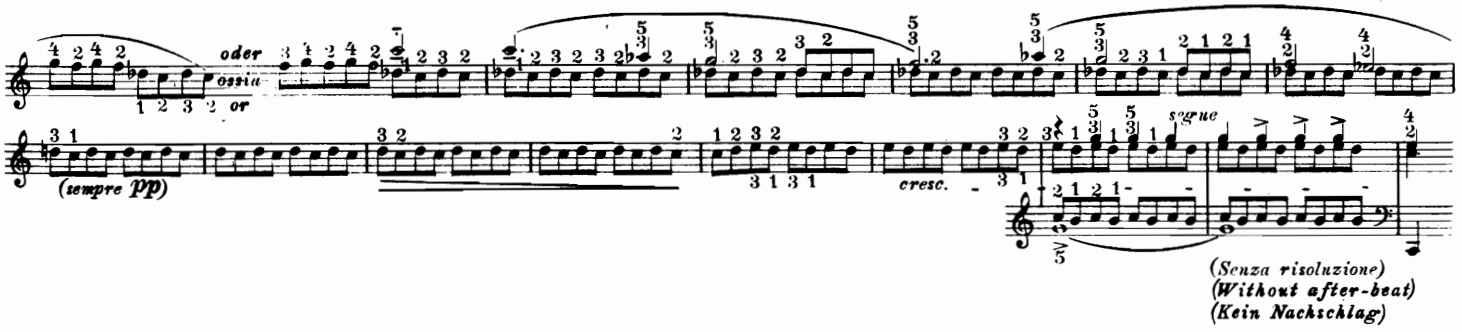
trillere die sieben Takte bis zum *pp* immer in der gleichen Weise weiter (acht Achtel im Takt, «a» als ersten Ton, Fingersatz 3-1), vom *pp* ab, wie folgt:



(Il revisore eseguisce i trilli senza risoluzione).

(*The editor plays without after-beat*).

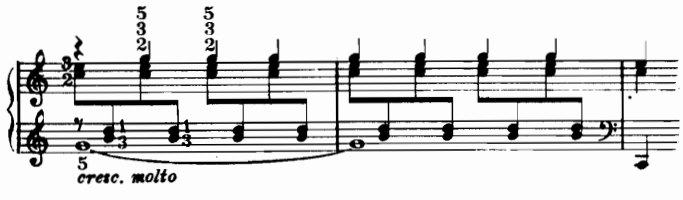
(der Herausgeber spielt ohne Nachschlag)



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.

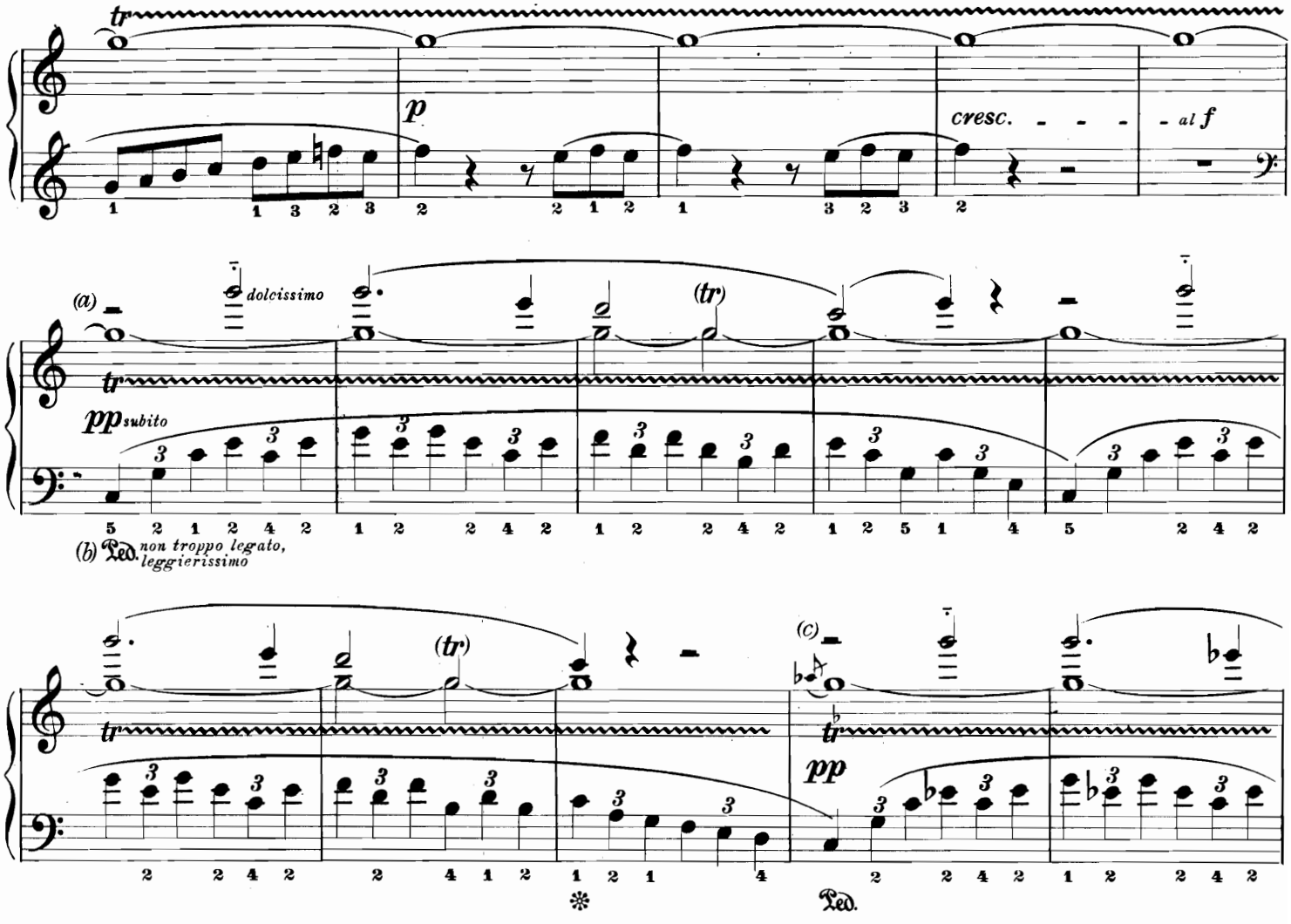
Die letzten Takte können allenfalls auch in folgender (vom Herausgeber aber niemals angewendeter) Verteilung gespielt werden. Wenn diese Ausführung erfolgt, wird zwei Takte vorher der untere Fingersatz angewandt:



(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:

oppure, secondo i loro mezzi, raddoppiare:

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.

b) Da questo punto i pedali sono di Beethoven.

c) Vedi pag. 261 *a*).

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:*

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

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.

b) *Pedal marks from here on by Beethoven.*

c) *See page* 261 *a*).

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:

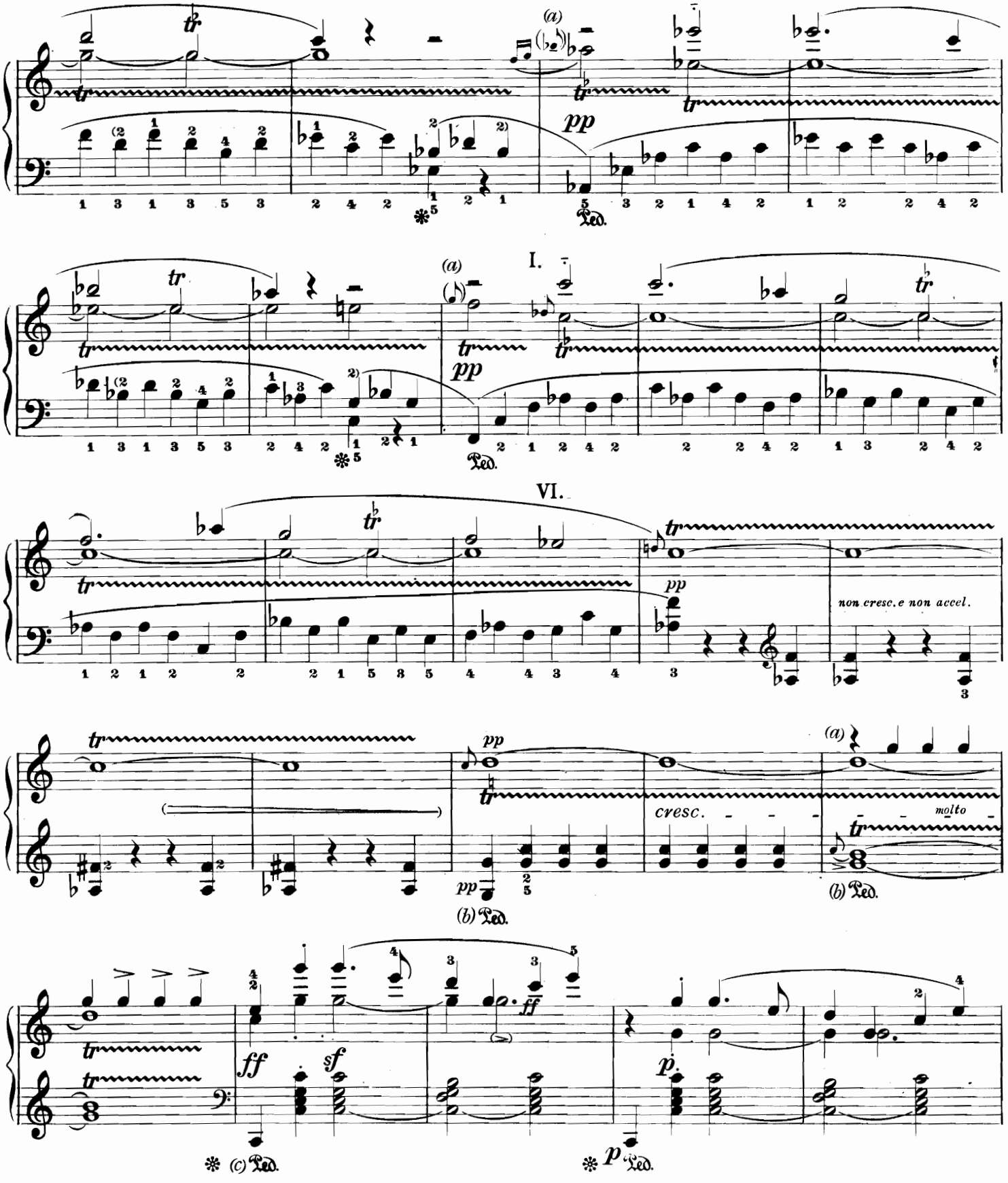
oder nach Maßgabe ihrer Kräfte auch verdoppeln:

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) Pedale von hier ab von Beethoven.

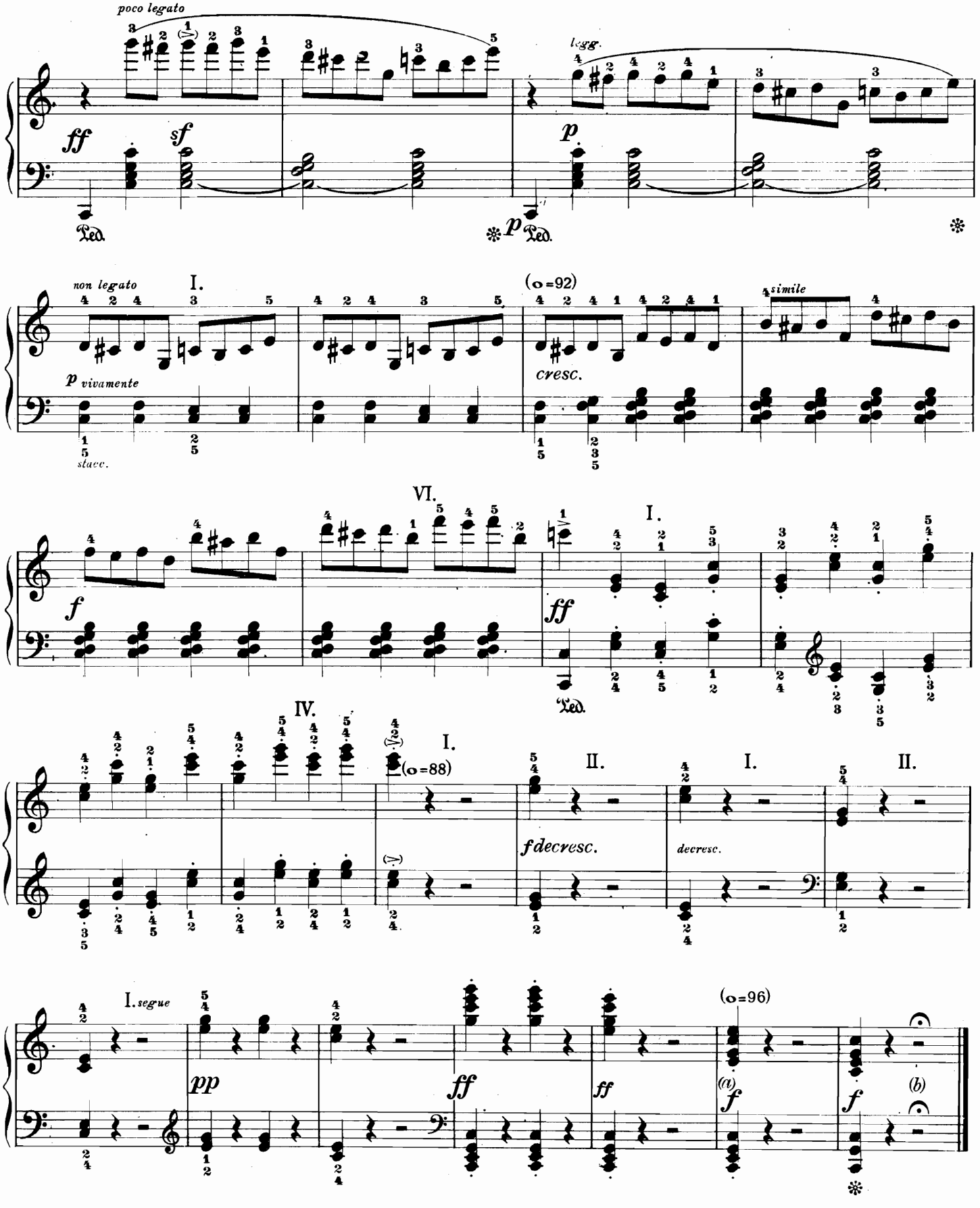
c) Siehe Seite 261 *a*).



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.



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 Forte.
b) Die Fermate beachten!