Ludwig van Beethoven

Klaviersonaten
Band II

Piano Sonatas
Volume II

Herausgegeben von / Edited by
Bertha Antonia Wallner

G. Henle Verlag

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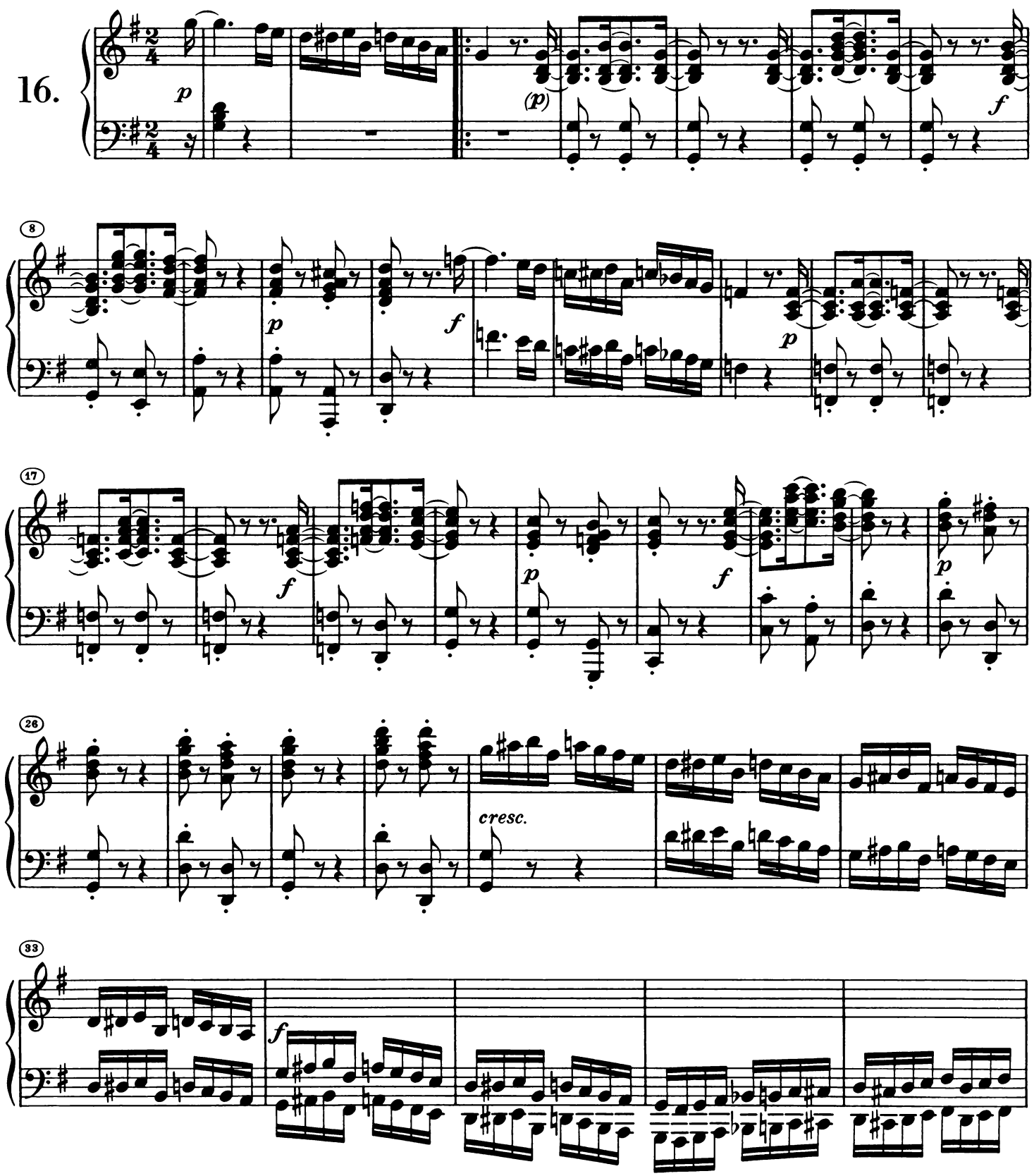
Sonate

Komponiert 1801/02

Opus 31 Nr. 1

Allegro vivace

16.



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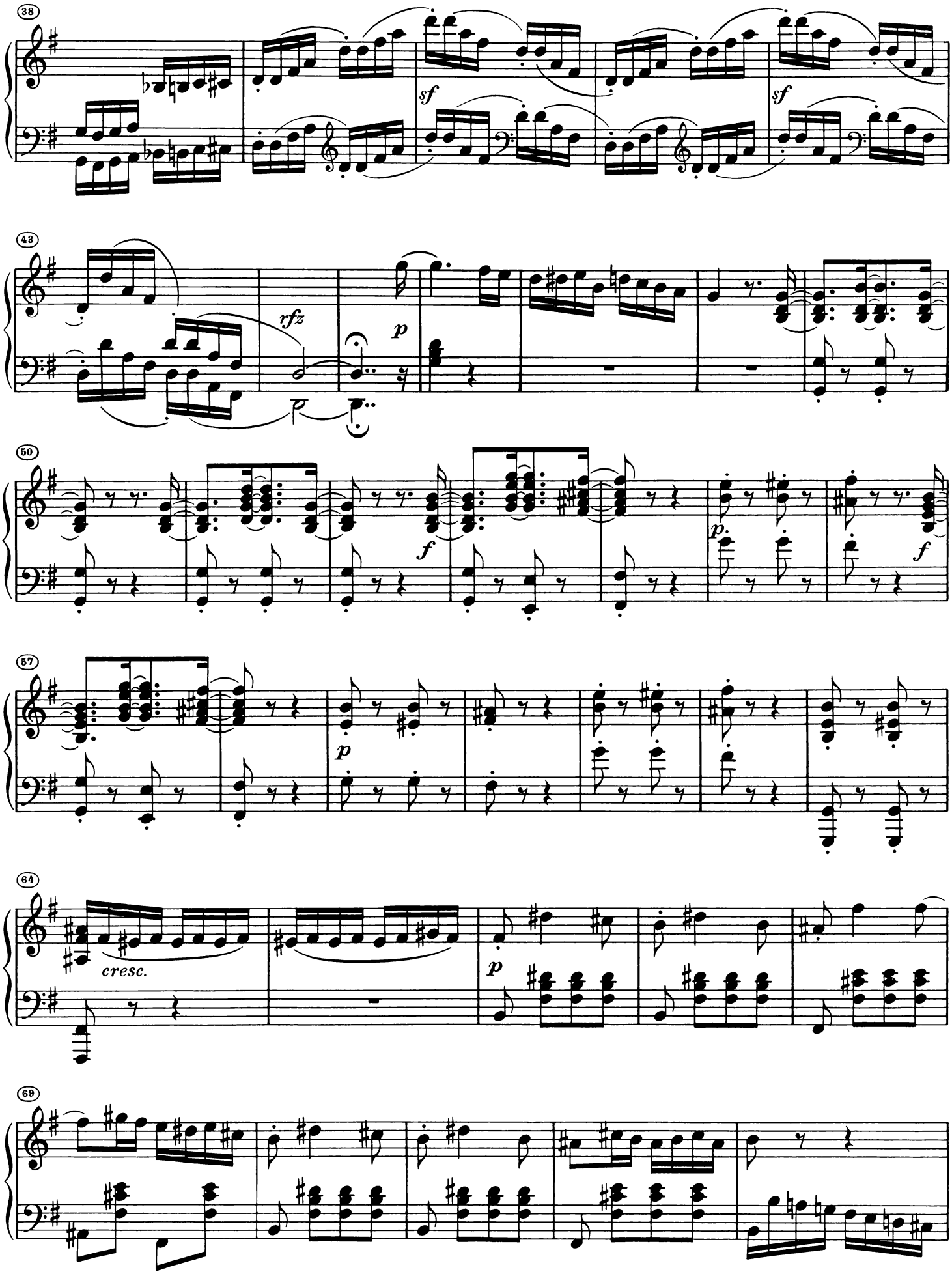
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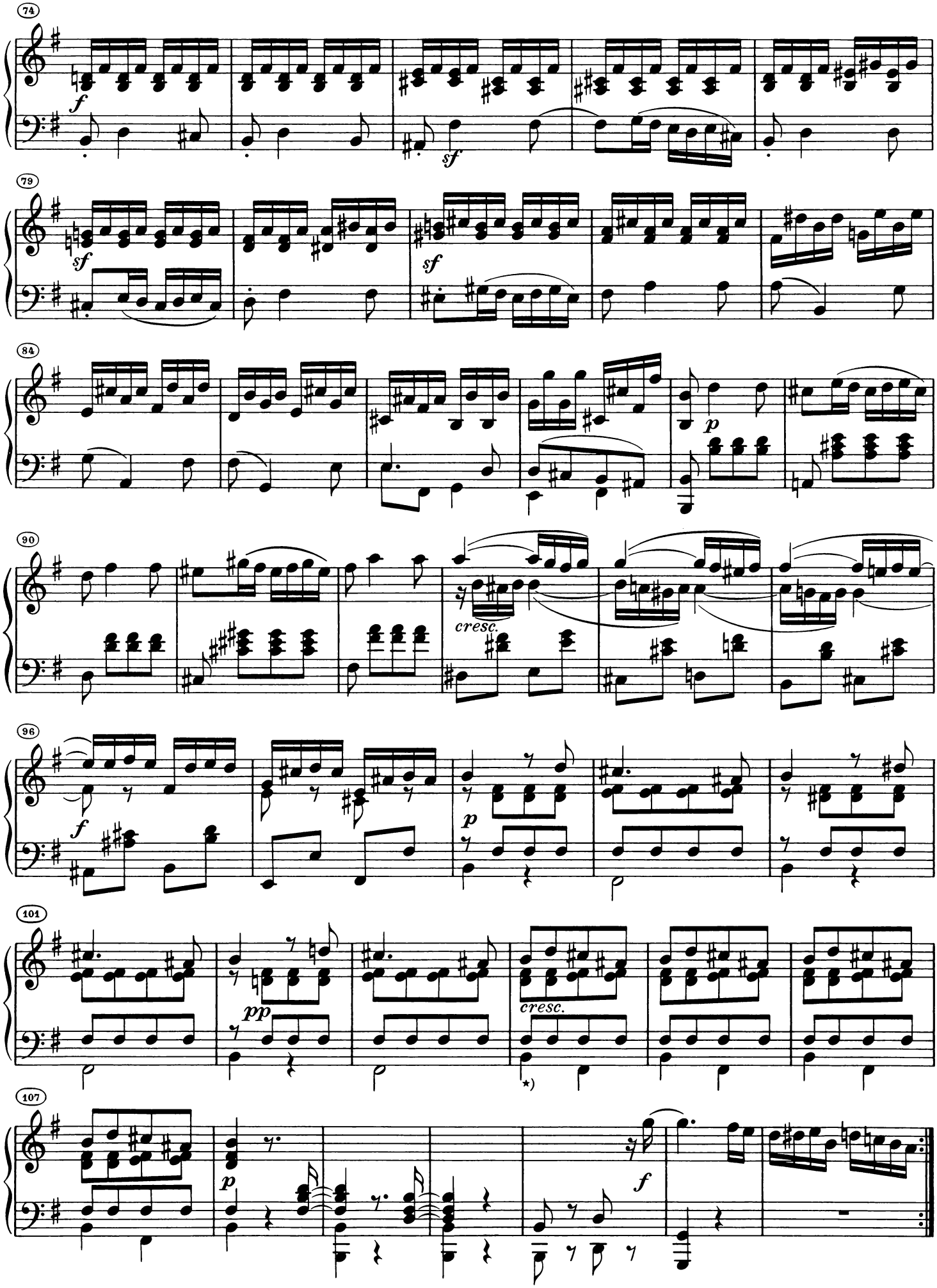
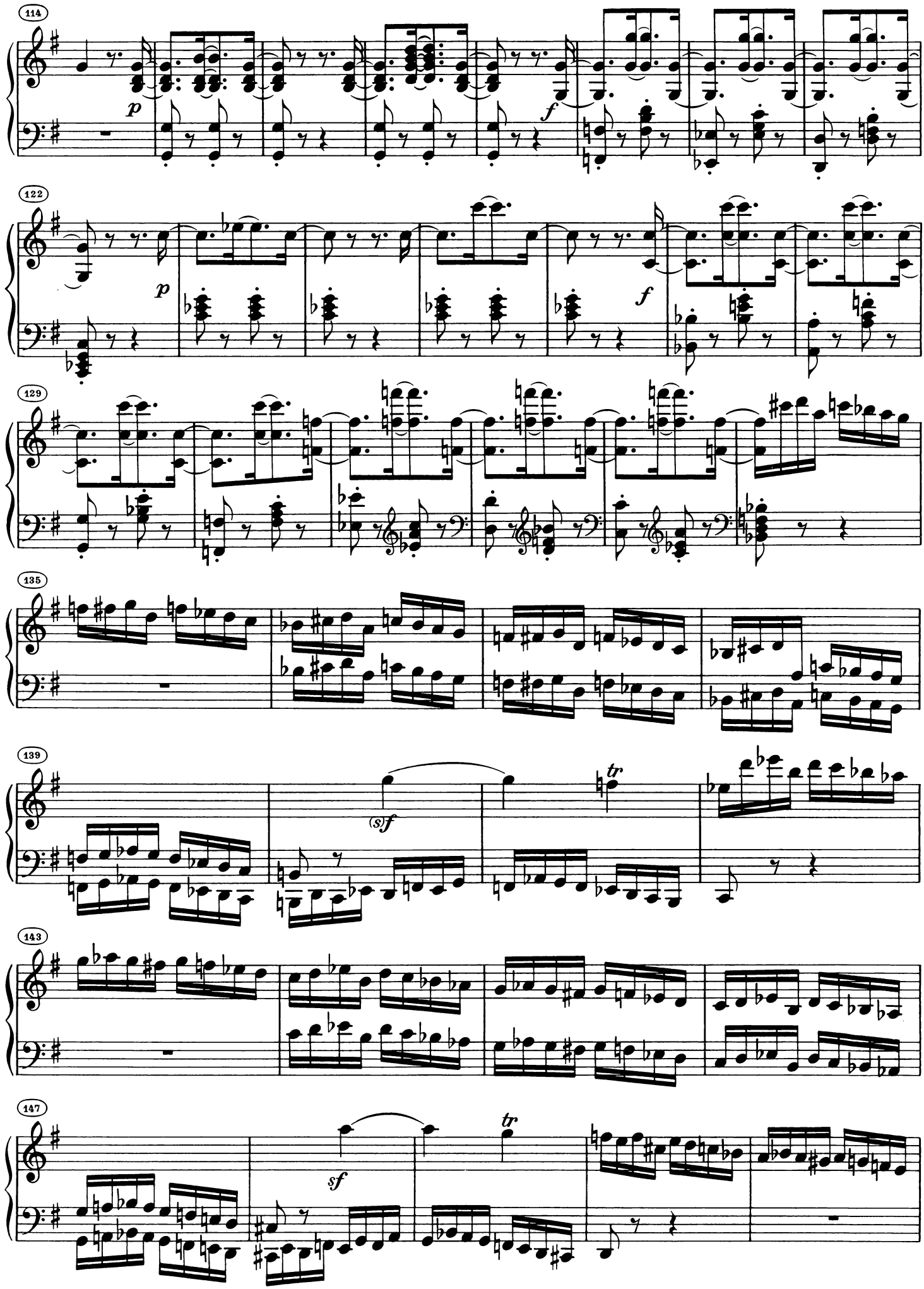
sf
sf
43
rfz
p
50
f
p.
f
57
p
64
cresc.
p
69



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

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

*) Édition Cappi: croches à la basse au lieu de noires (sans silences); de même mes. 272 s. Édition Simrock: basse staccato.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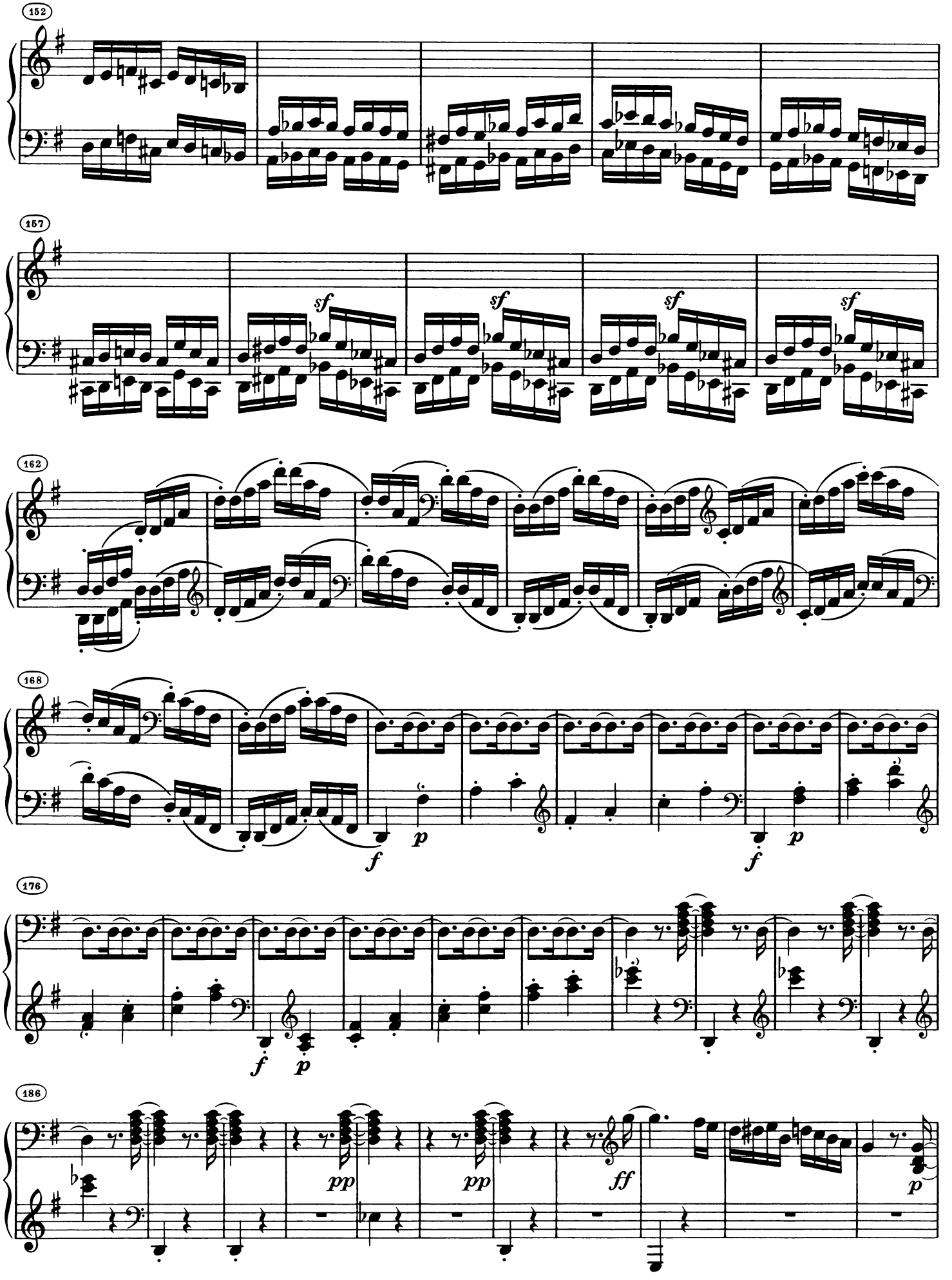
p
f
122
p
f
129
135
139
(sf)
tr
143
147
sf
tr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157
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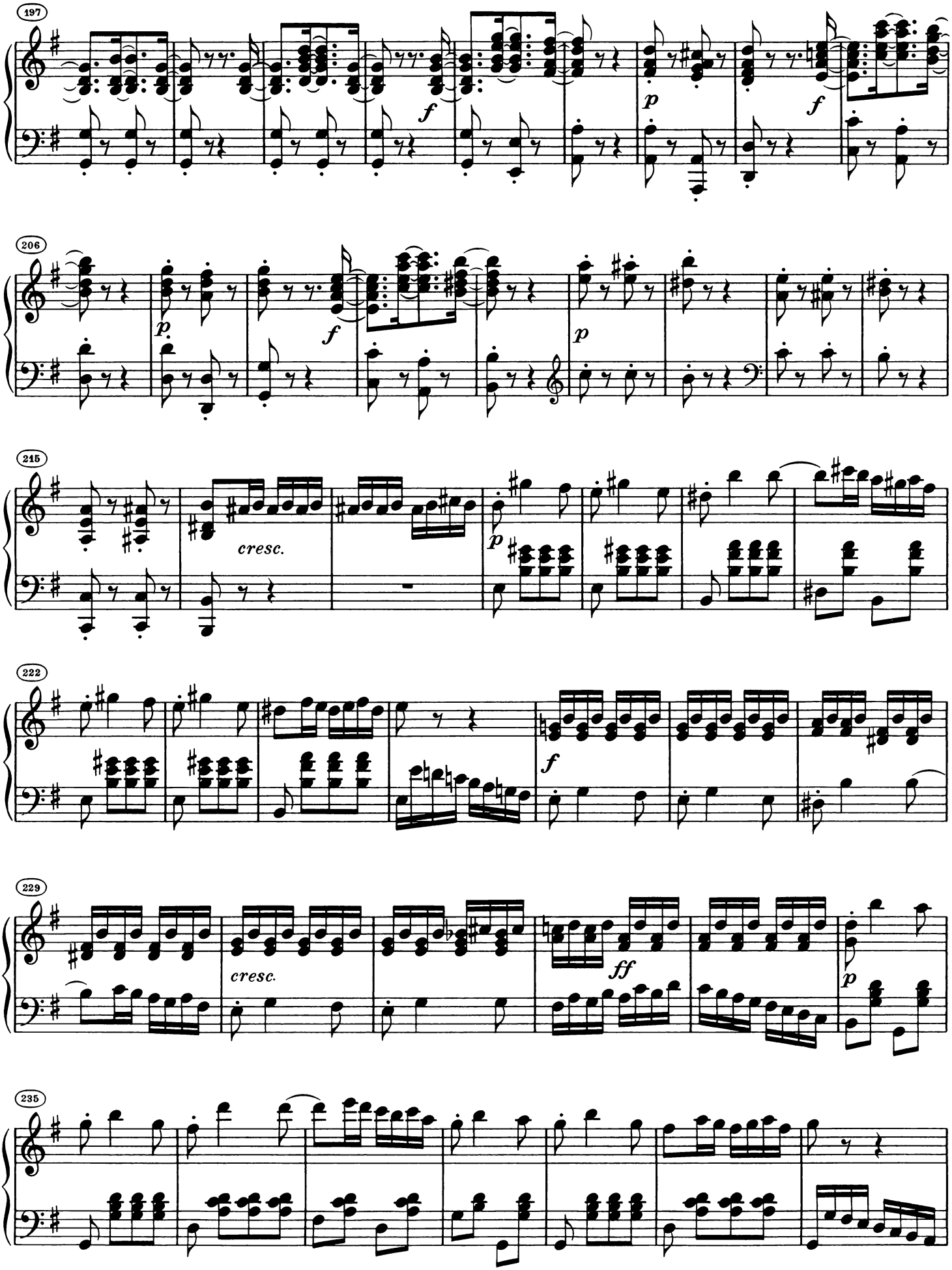
sf
sf
sf
162
168
f
p
f
p
176
f
p
186
pp
pp
ff
p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f
p
f
206
p
f
p
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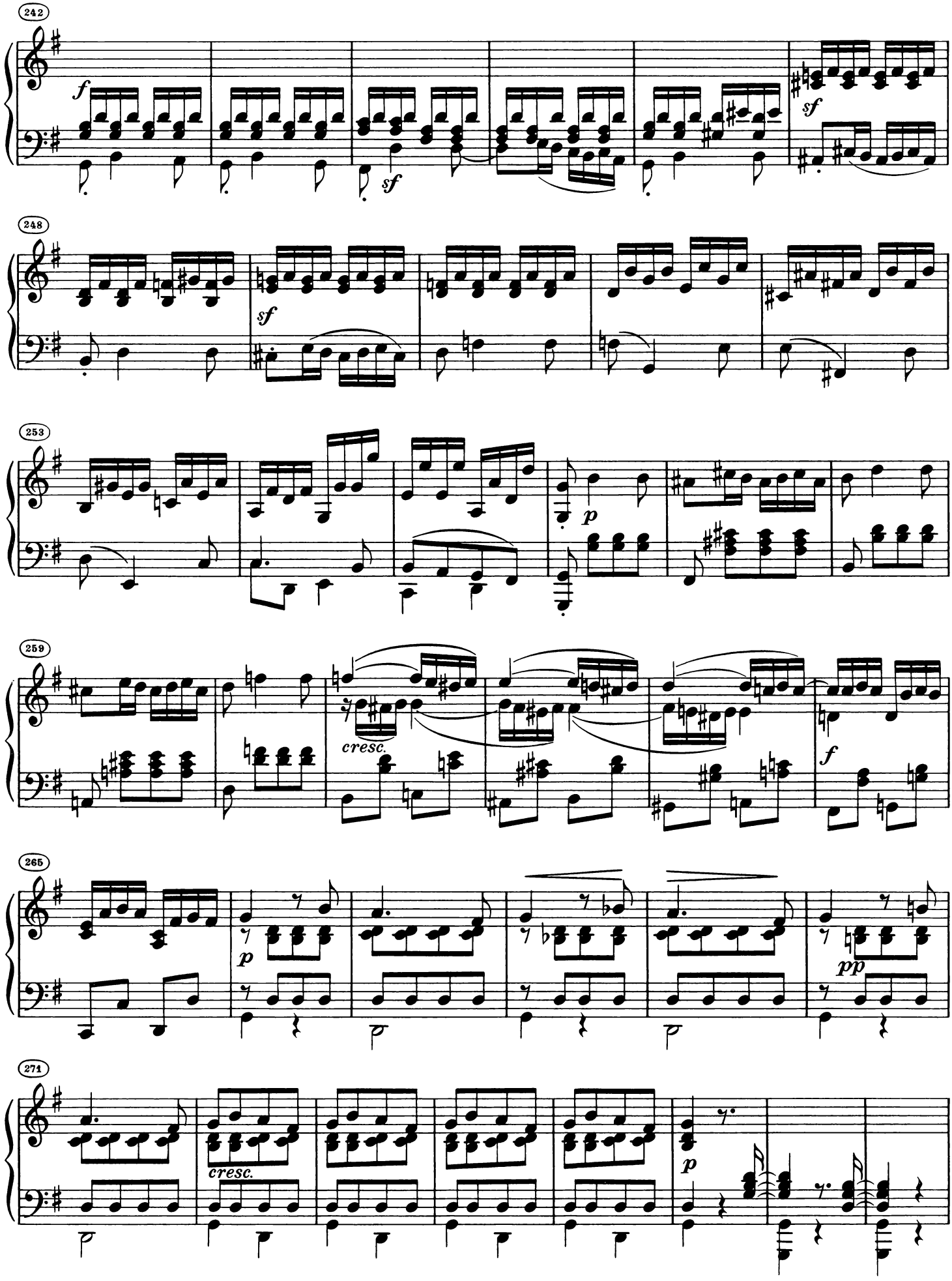
cresc.
p
222
f
229
cresc.
ff
p
235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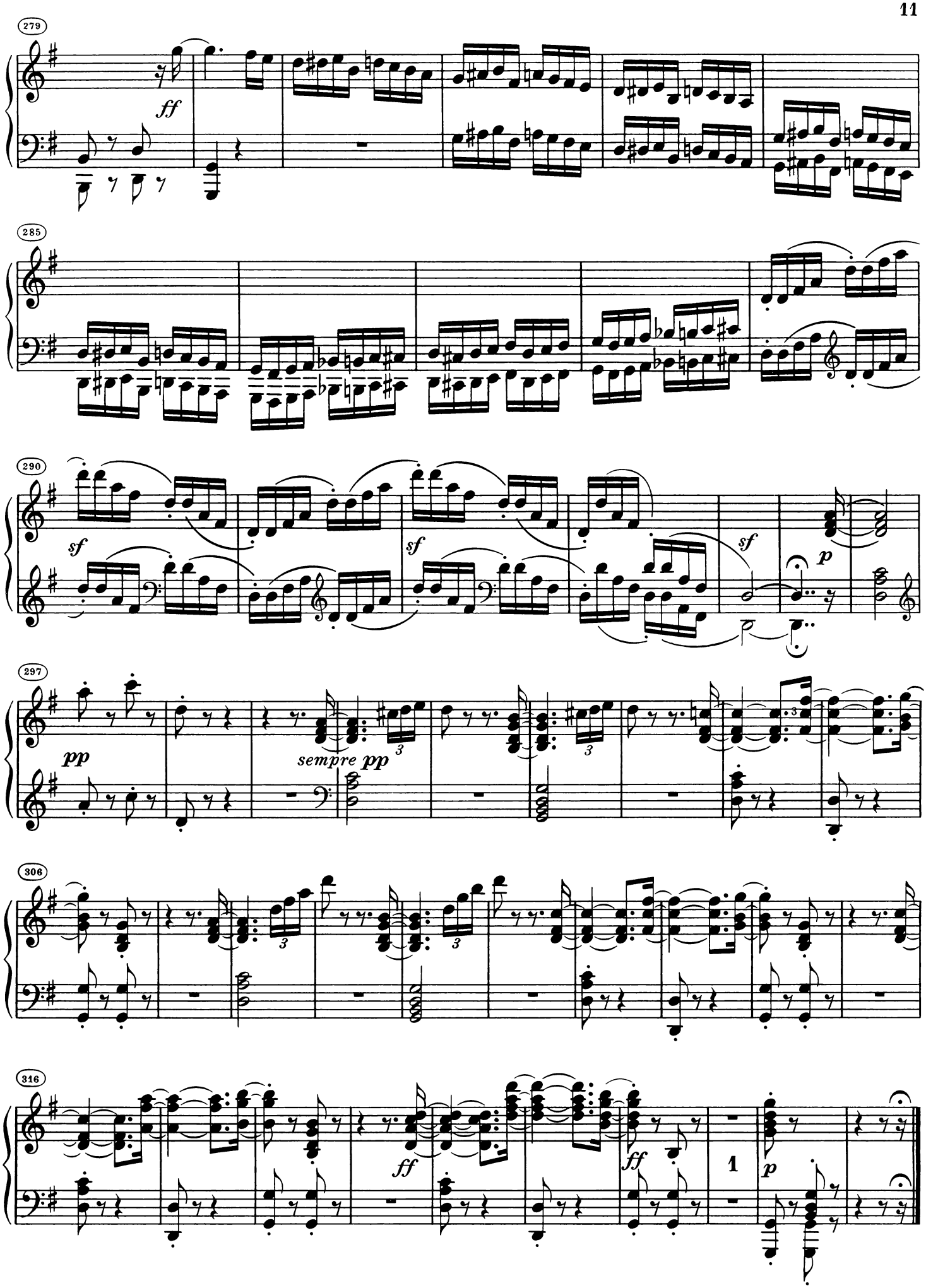
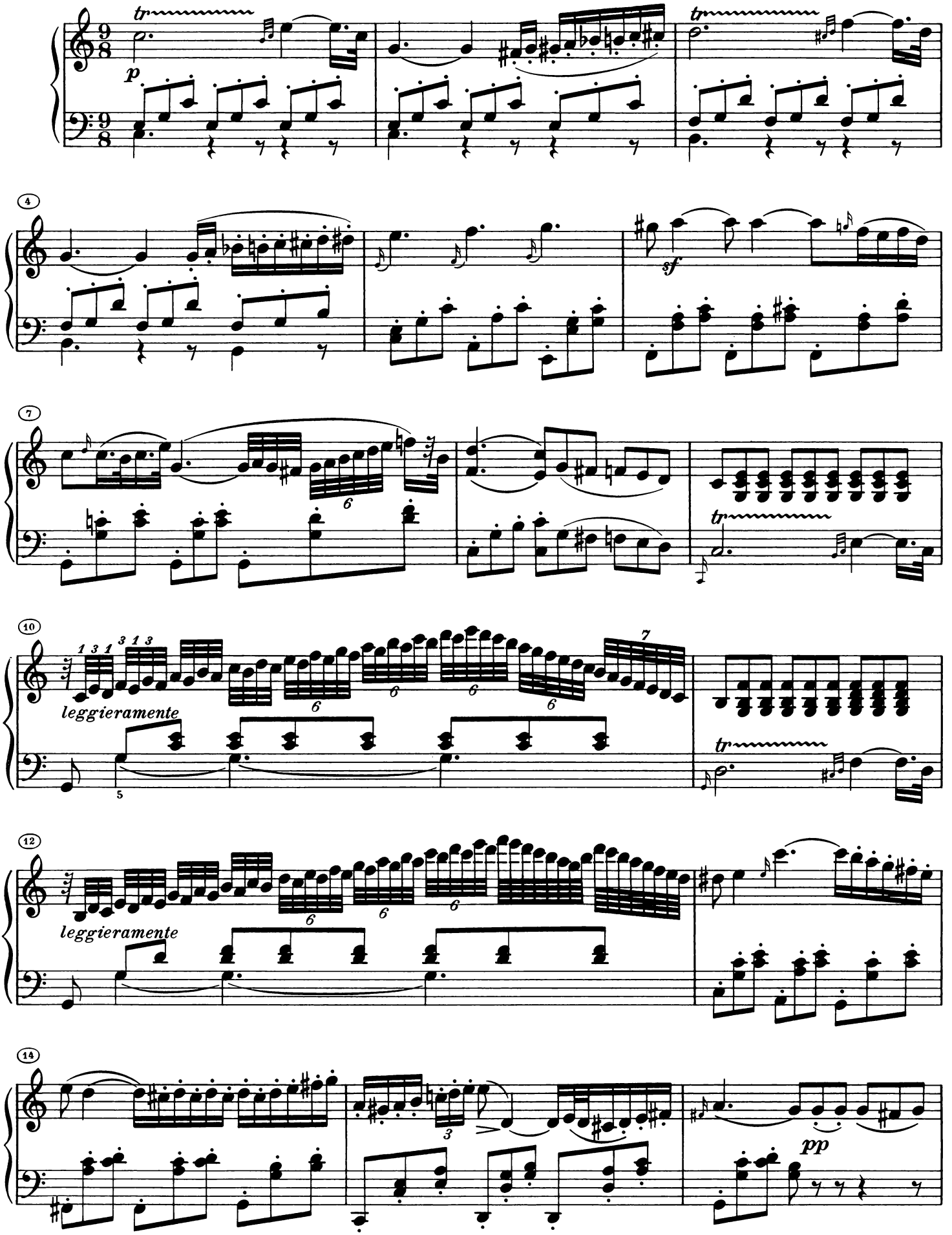
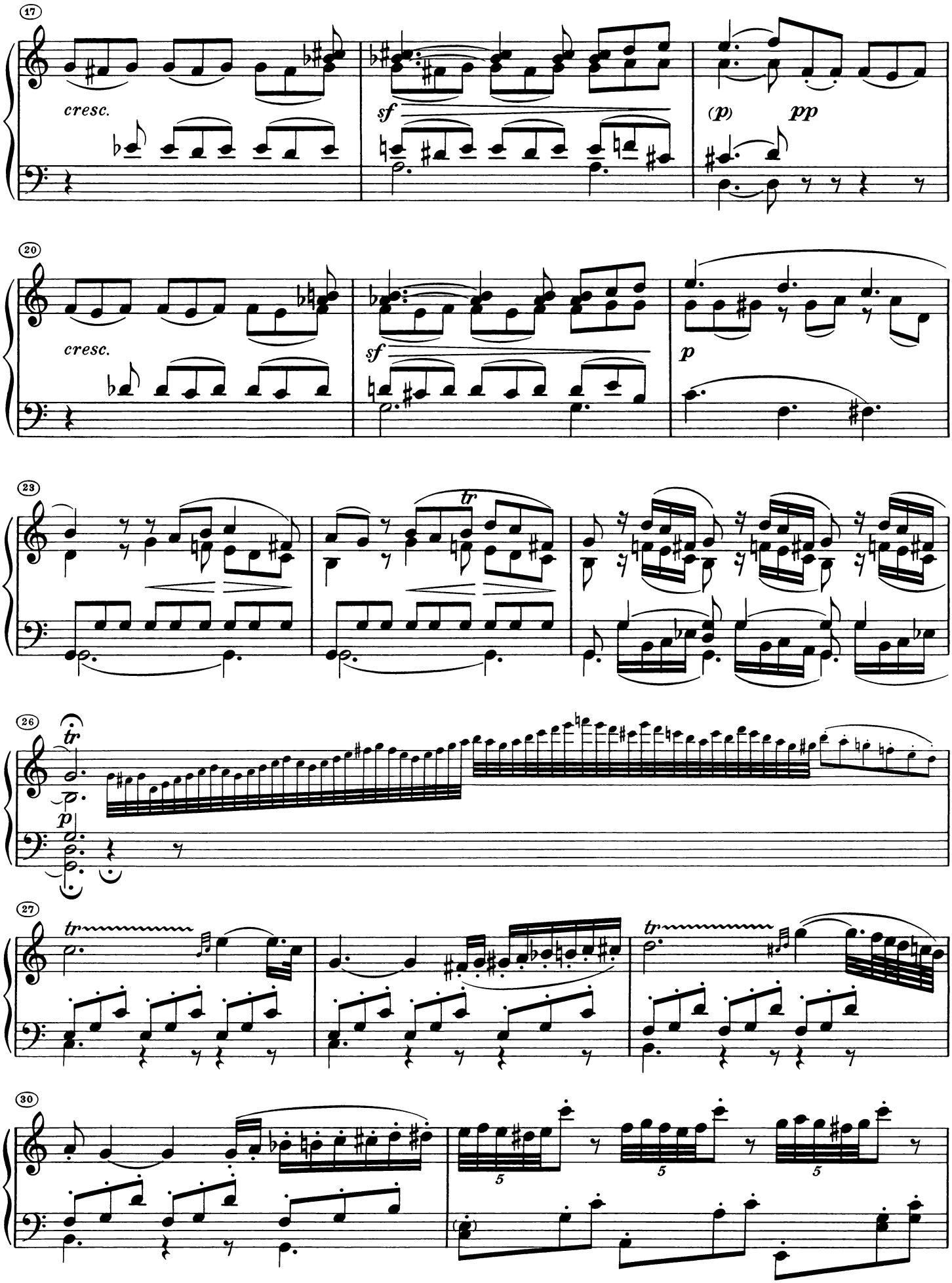
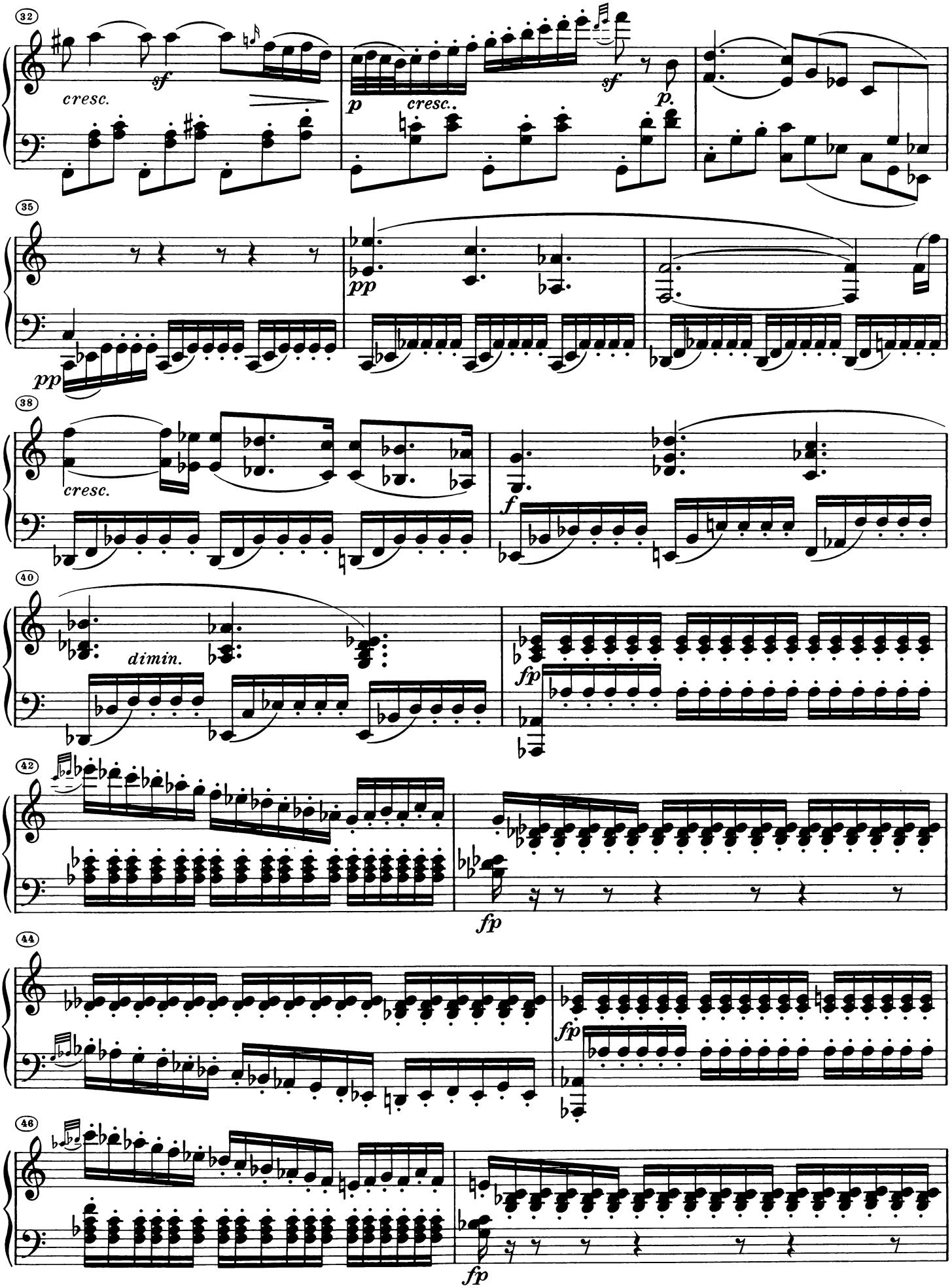
sf
248
sf
253
p
259
cresc.
f
265
p
pp
271
cresc.
p


279
ff
285
290
sf
sf
sf
p
297
pp
sempre pp
306
316
ff
ff
1
p

Adagio grazioso




17
cresc.
sf
(p)
pp
20
cresc.
sf
p
23
tr
26
tr
p
27
tr
tr
30
5
5
5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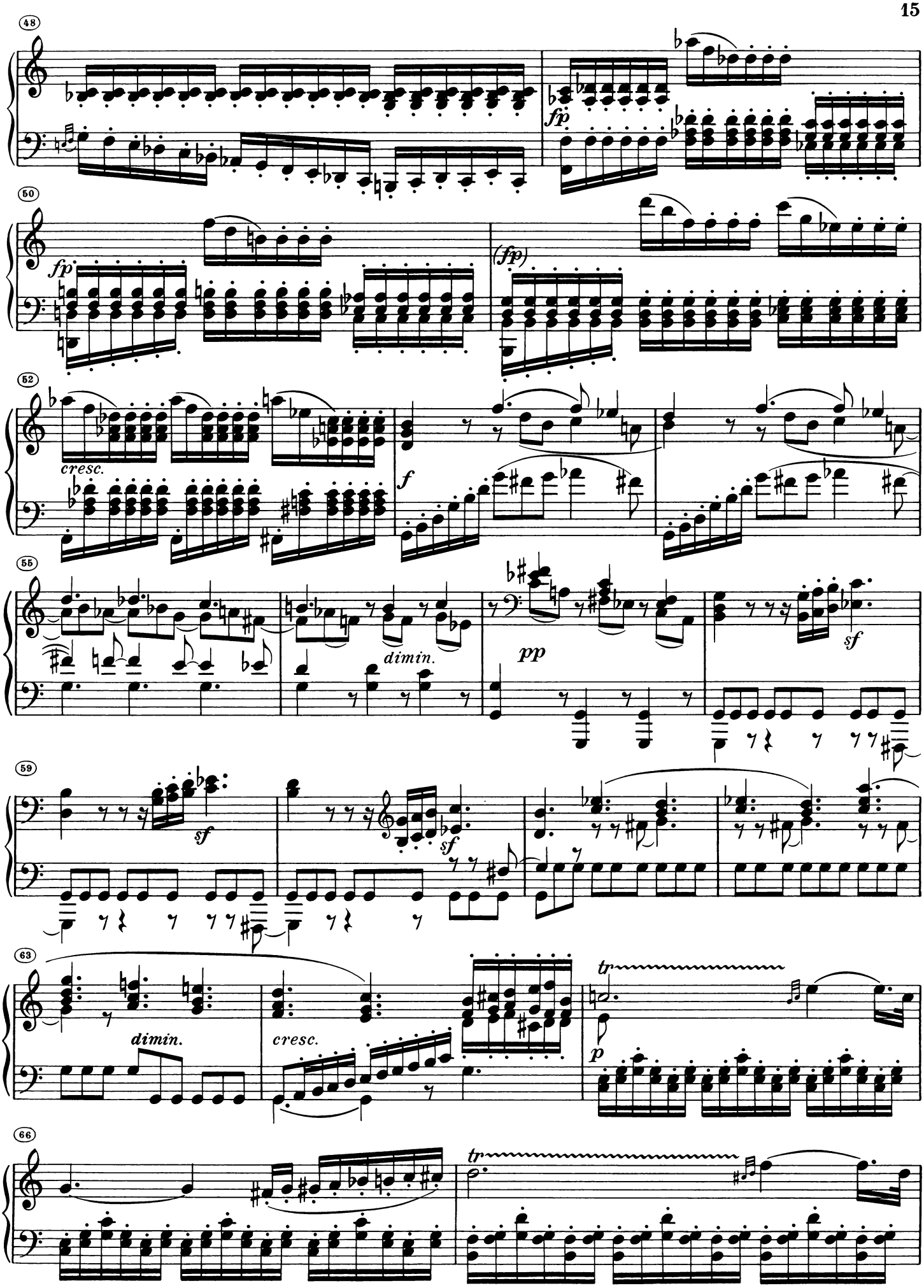
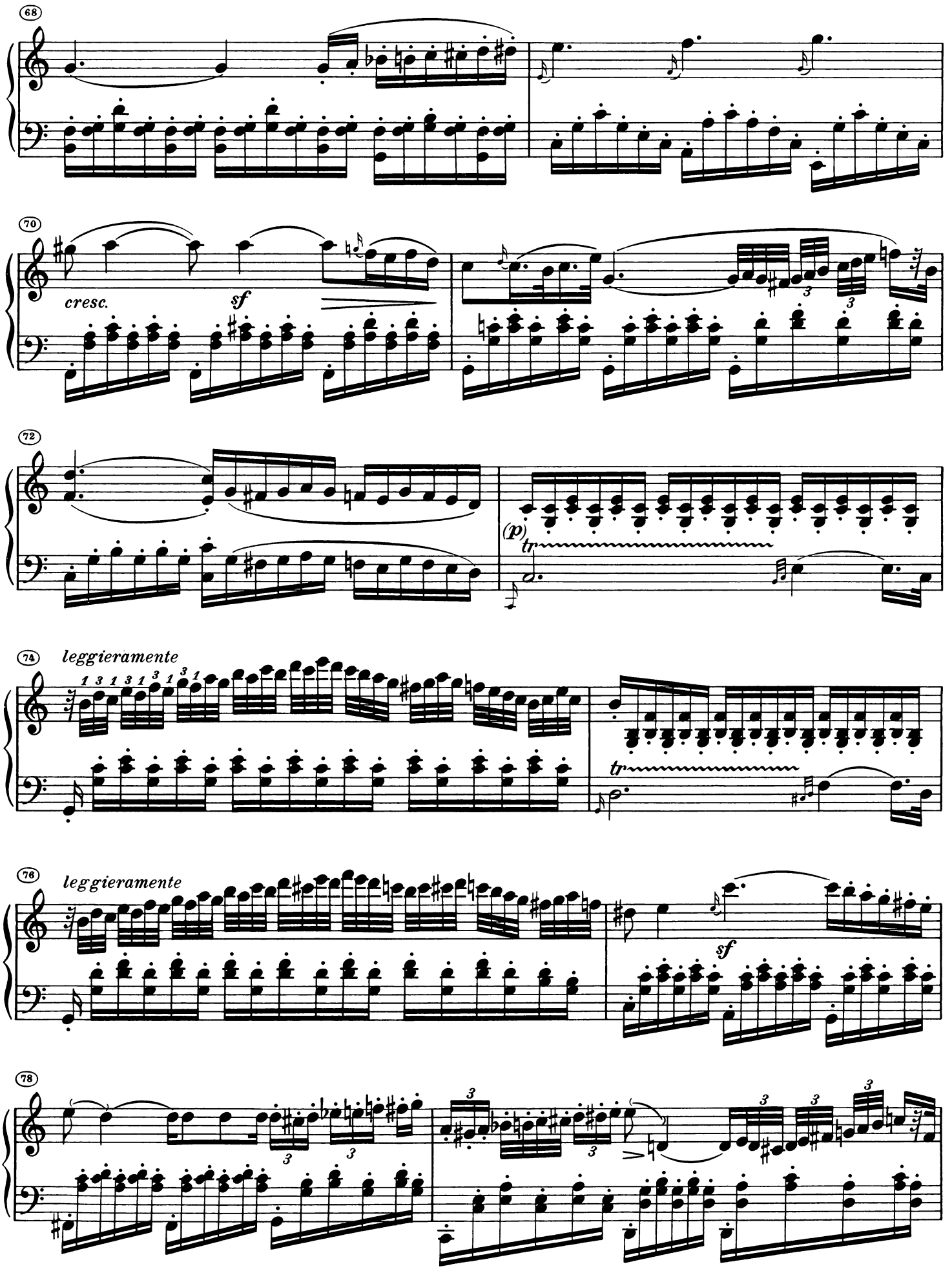
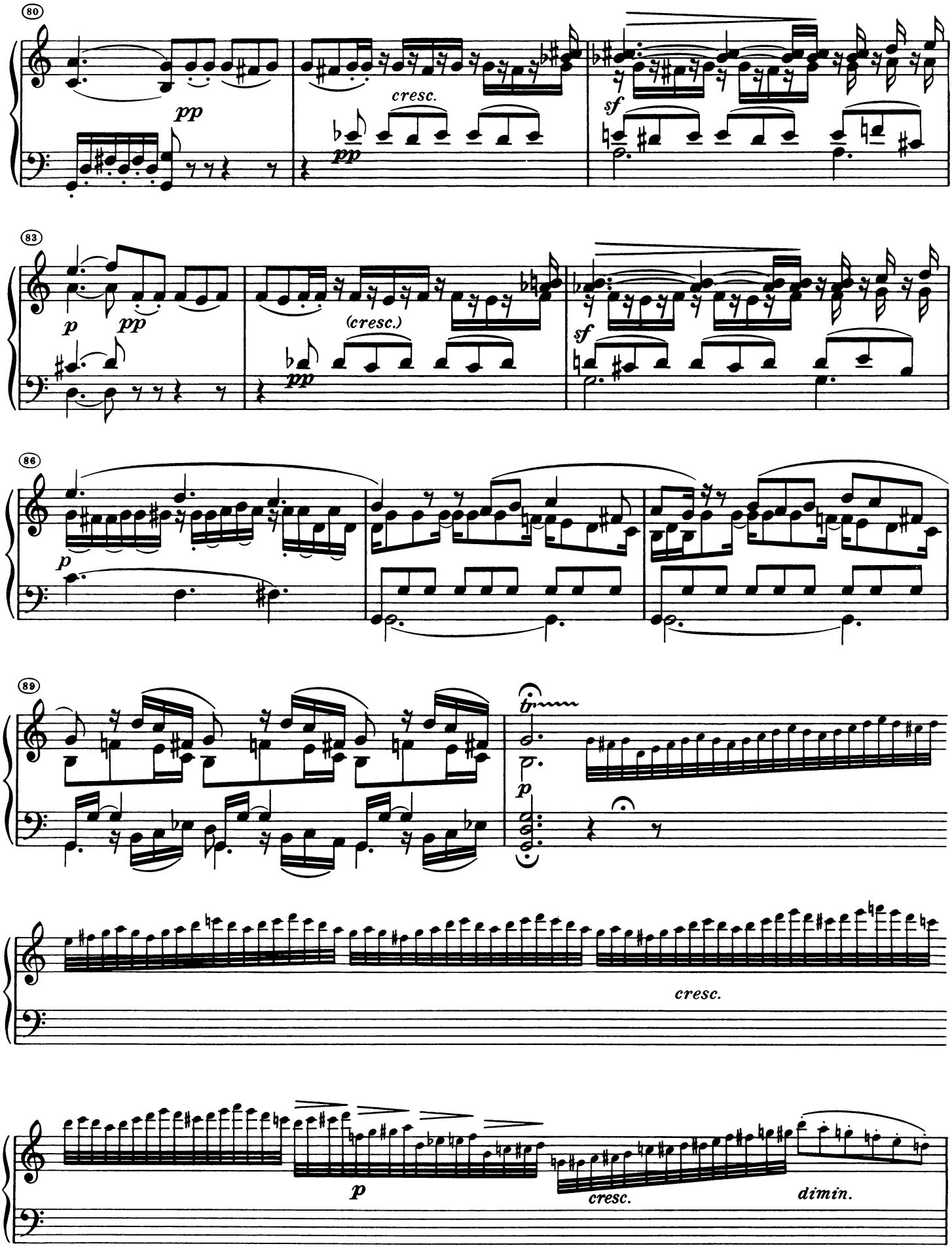
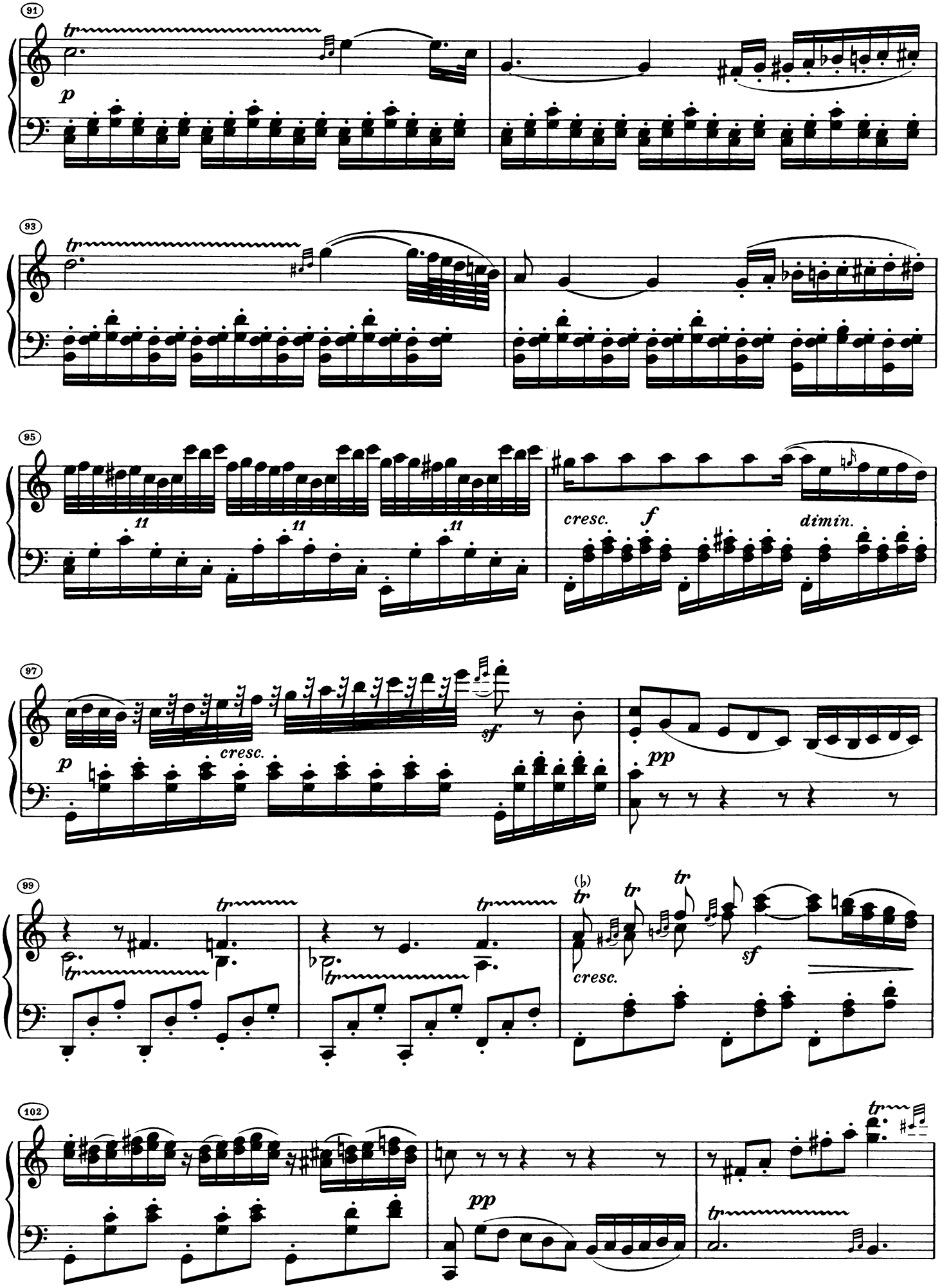
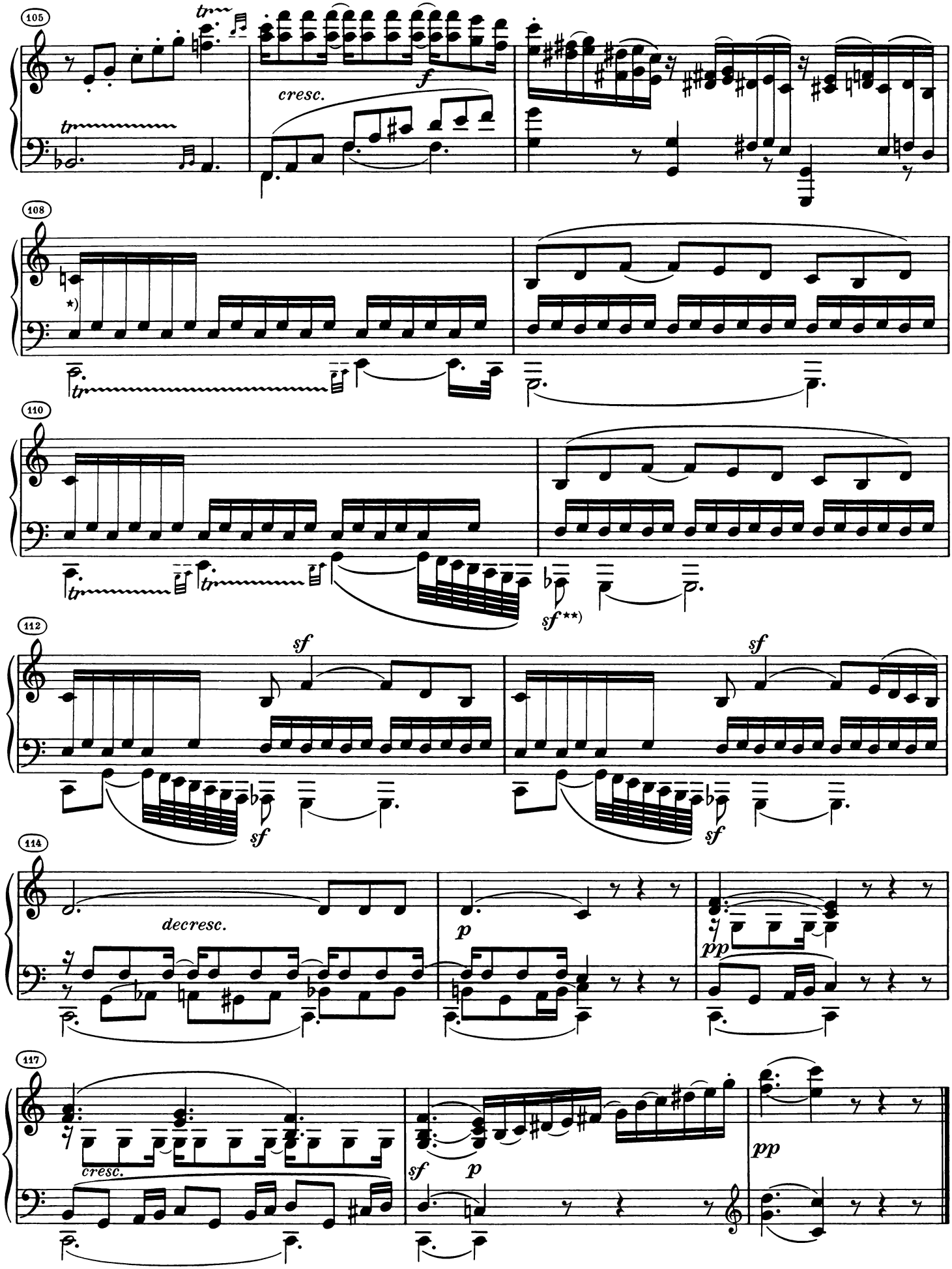
cresc.
sf
p
cresc.
sf
p.
35
pp
pp
38
cresc.
f
40
dimin.
fp
42
fp
44
fp
46
fp


48
fp
50
fp
(fp)
52
cresc.
f
55
dimin.
pp
sf
59
sf
sf
63
dimin.
cresc.
tr
p
66
tr


68
70
cresc.
sf
72
(p)
tr
74
leggieramente
tr
76
leggieramente
sf
78


80
pp
cresc.
pp
sf
83
p
pp
(cresc.)
pp
sf
86
p
89
tr
p
cresc.
p
cresc.
dimin.


91
tr
p
93
tr
95
11
11
11
cresc.
f
dimin.
97
p
cresc.
sf
pp
99
tr
tr
tr
cresc.
sf
102
pp
tr



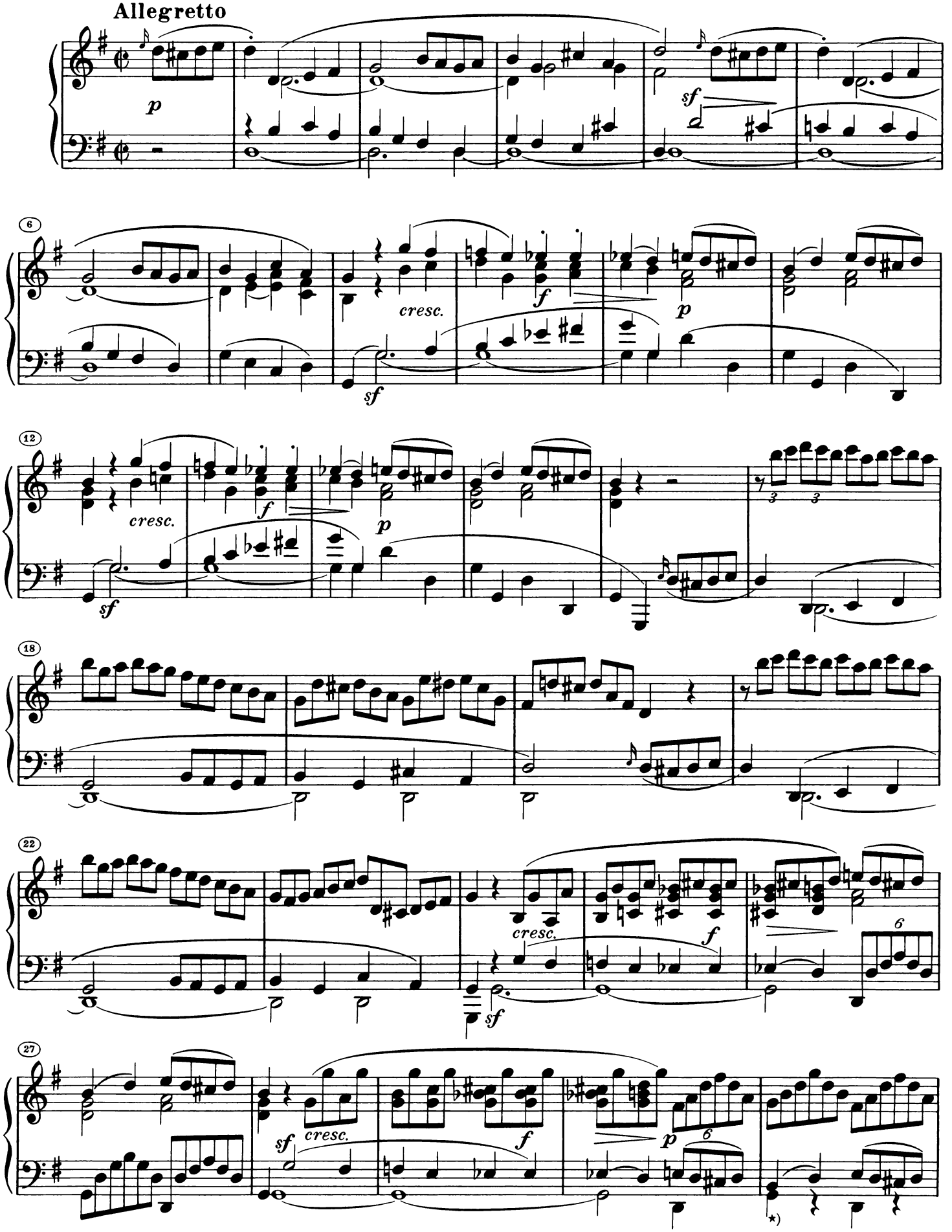
*) Viele Ausgaben ergänzen hier *p*, das jedoch in keiner Quelle vorhanden ist.
**) In Originalausgabe (Nägeli) und Frühdrucken *sf*, anders als in T. 112, erst bei nachfolgender Viertelnote; in T. 113 fehlt es.

*) At this point many editions add *p* although this is not present in any source.
**) In original edition (Nägeli) and early editions *sf* is found – not as in m. 112 – but with the following quarter note; in m. 113 it is lacking.

*) Beaucoup d'éditions rajoutent ici un *p*, mais celui-ci n'existe dans aucune source.
**) Dans l'édition originale (Nägeli) et les premières éditions, *sf* n'est que sur la noire suivante, autrement que dans mes. 112; manque dans mes. 113.

Rondo

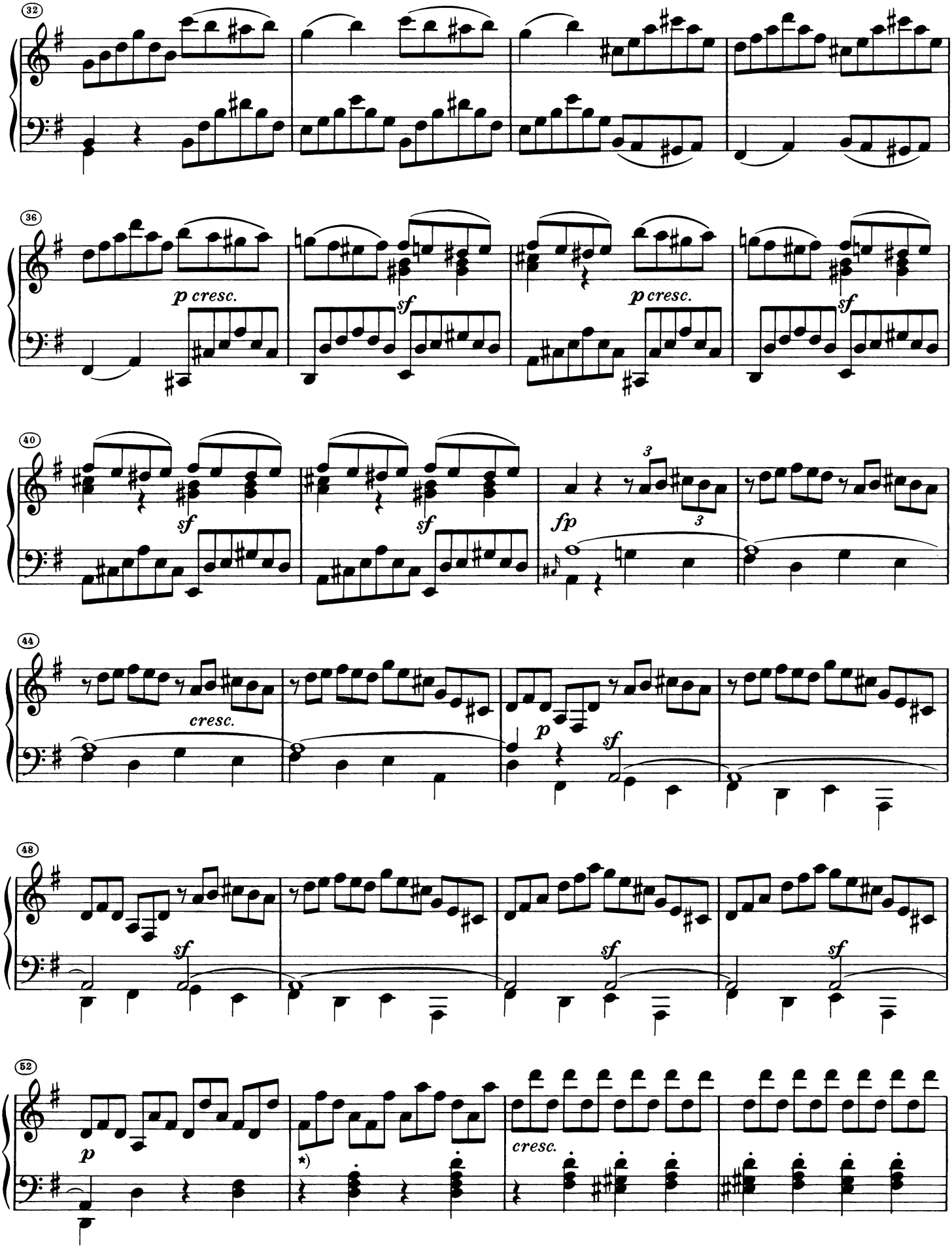
Allegretto



*) 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*.

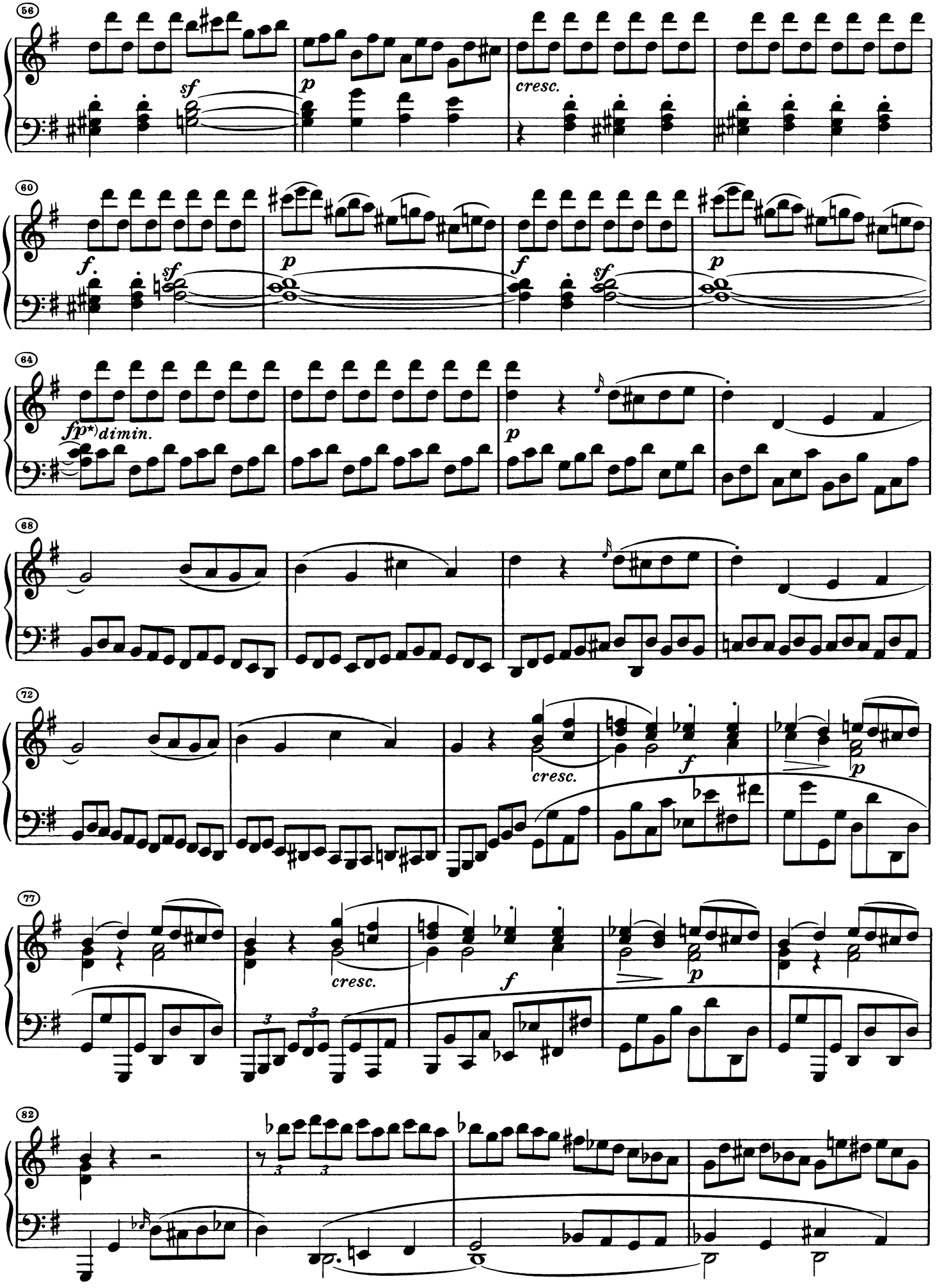
*) *Sol* noire et silence d'après Cappi; Nägeli et Simrock notent *Sol* blanche.



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

*) In original edition and early editions 1st eighth note a^1; but see analogous passage m. 189.

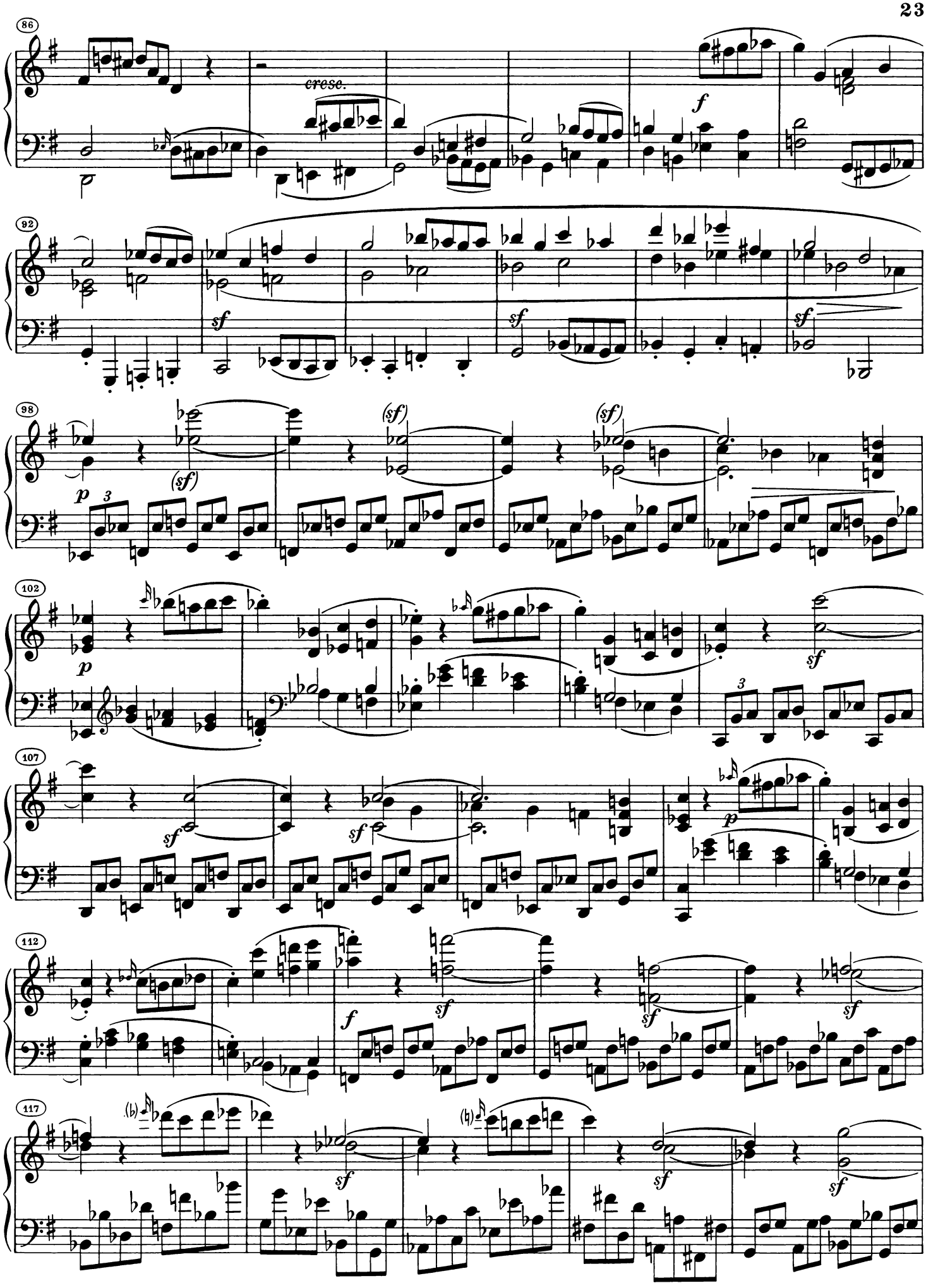
*) Dans l'édition originale et les premières éditions, 1re croche la^1; mais voir endroit analogue mes. 189.

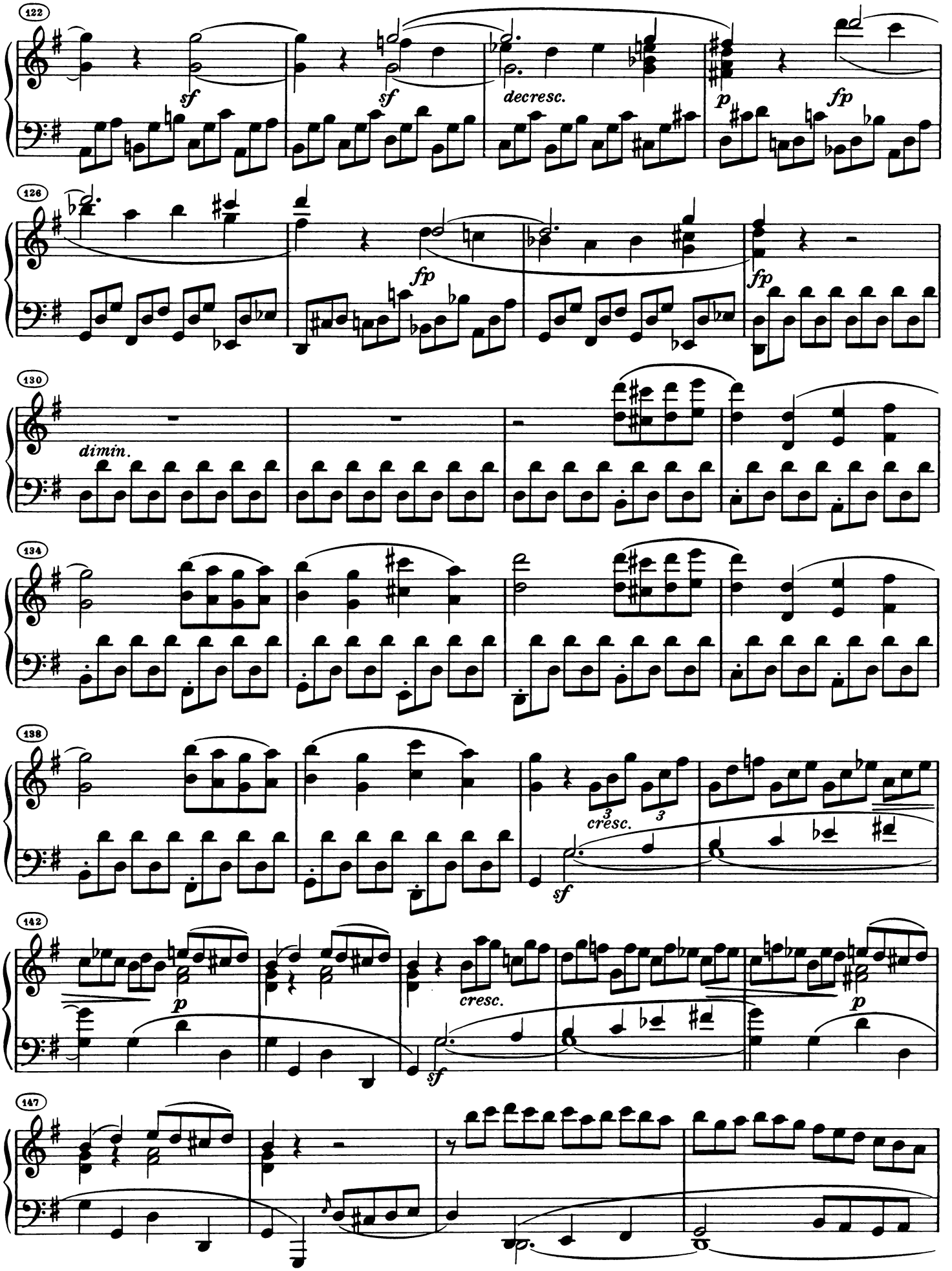


*) *fp* in den Quellen erst in T. 65 (Versehen?).

*) *fp* in sources not until m. 65 (error?).

*) Dans les sources, *fp* seulement à mes. 65 (erreur?).


86
cresc.
f
92
sf
sf
sf
98
p
(sf)
(sf)
(sf)
102
p
sf
107
sf
sf
p
112
f
sf
sf
sf
117
sf
sf
sf


122
sf
sf
decresc.
p
fp
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fp
fp
130
dimin.
134
138
cresc.
sf
142
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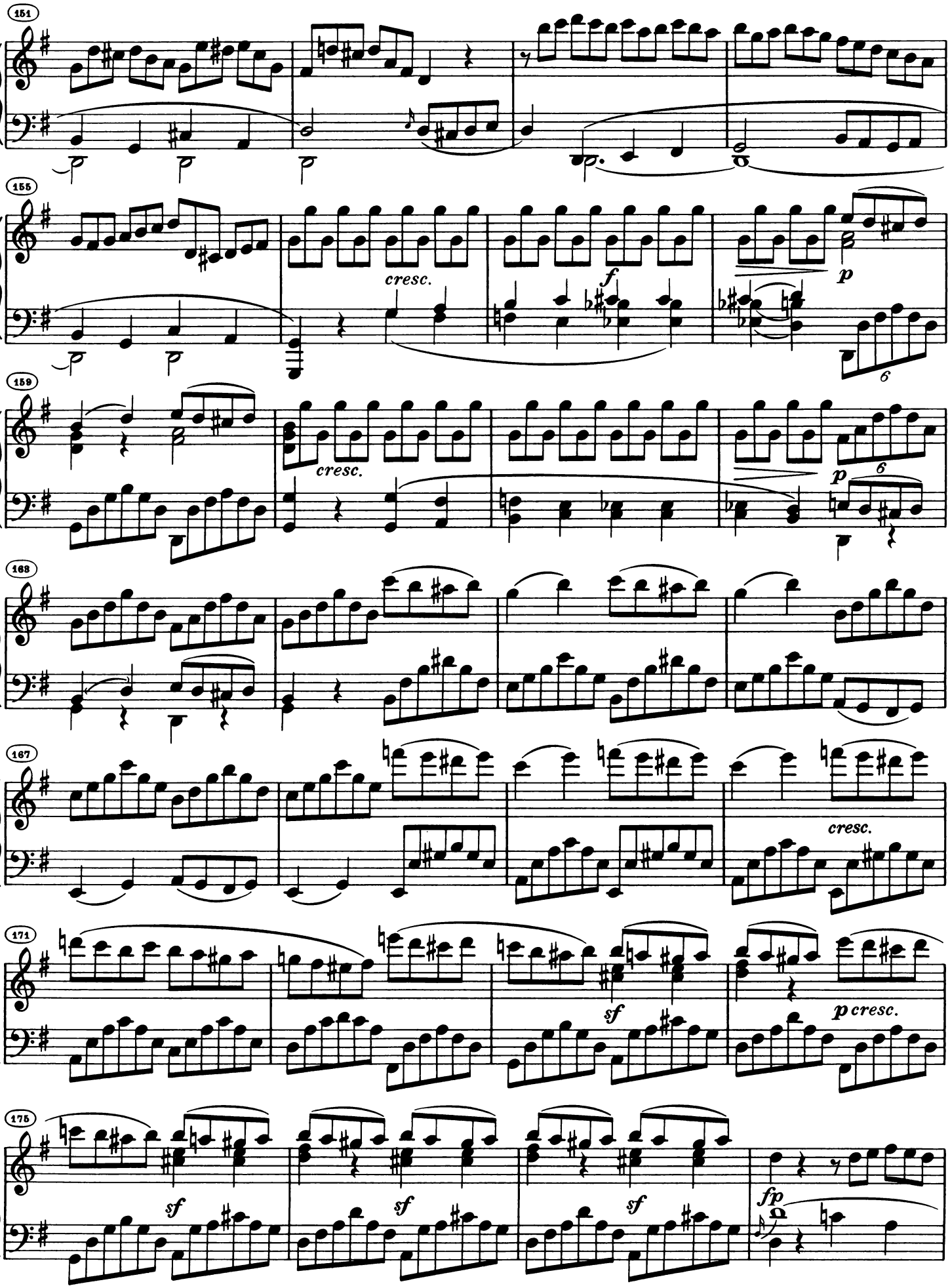
sf
p
147


151
155
cresc.
f
p
159
cresc.
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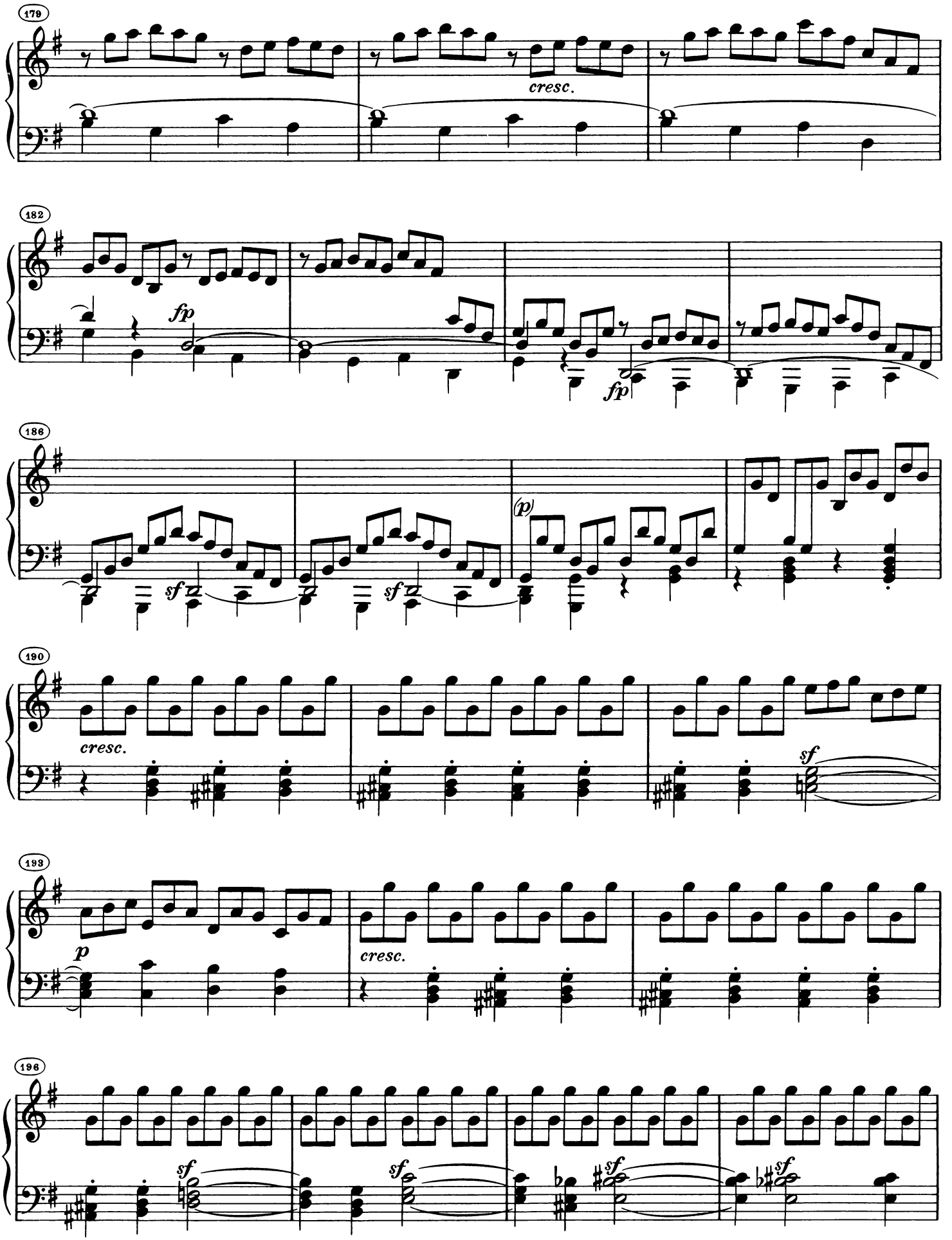
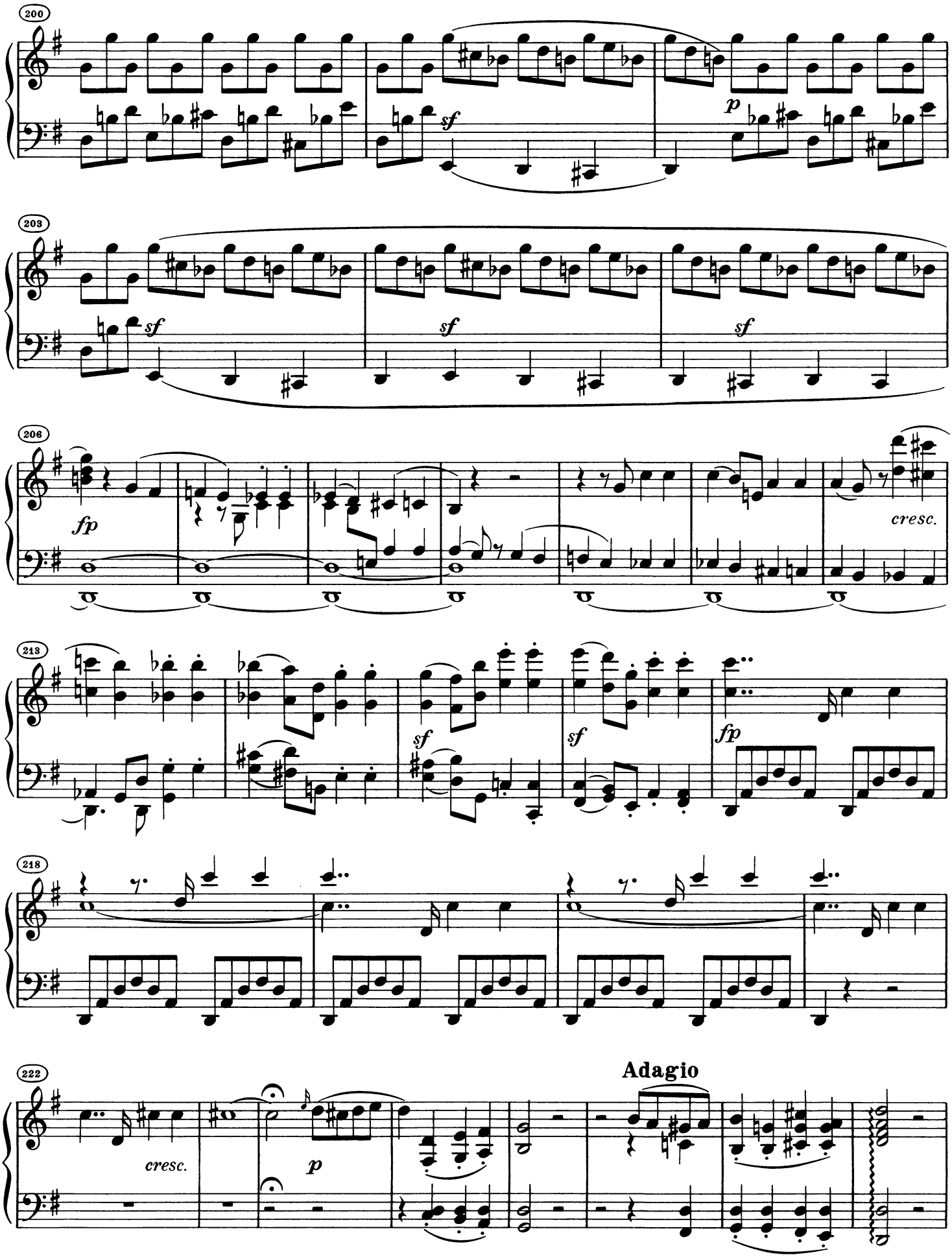
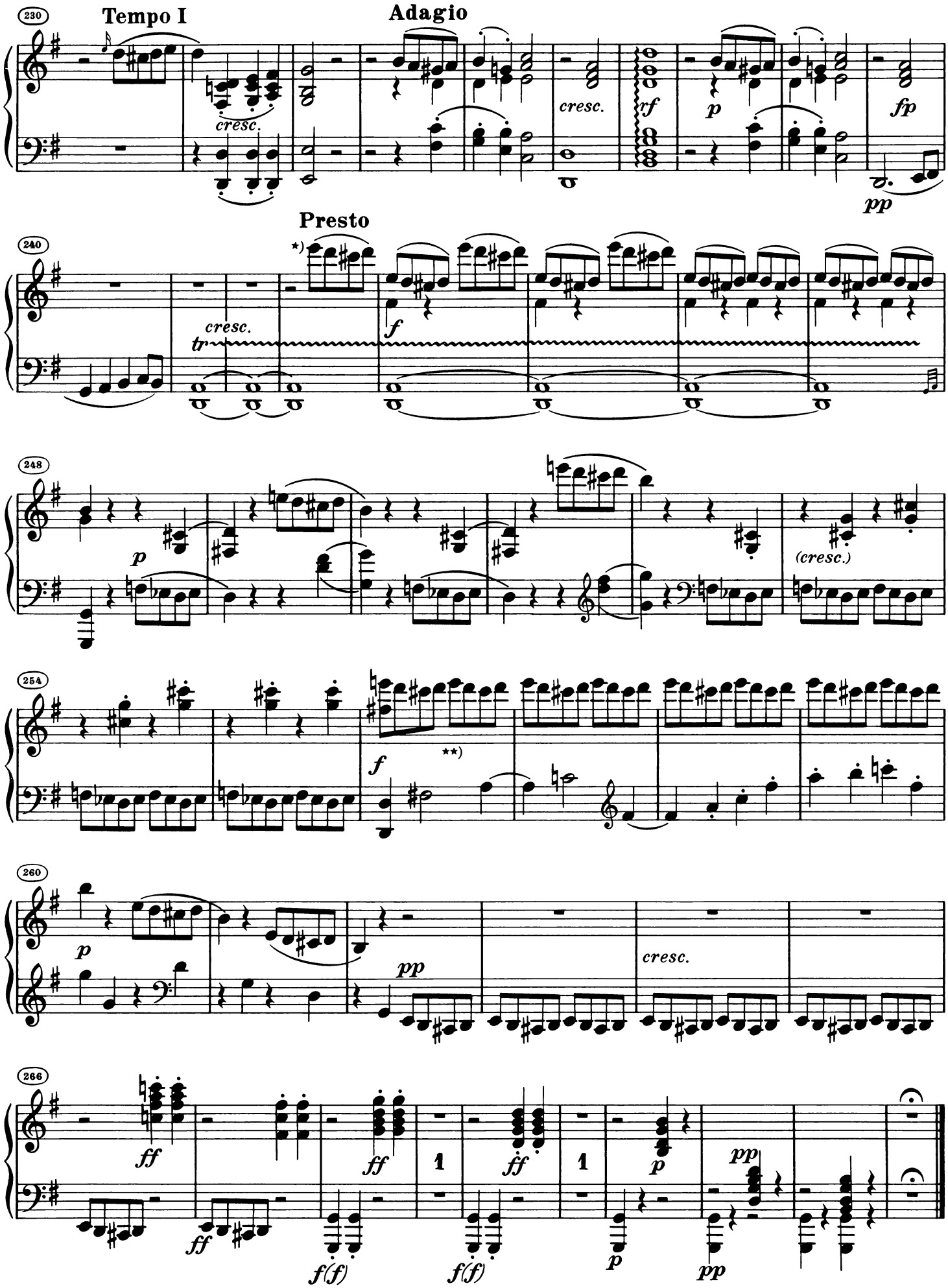
168
167
cresc.
171
sf
p cresc.
175
sf
sf
sf
fp


179
cresc.
182
fp
fp
186
sf
sf
(p)
190
cresc.
sf
193
p
cresc.
196
sf
sf
sf
sf


200
sf
p
203
sf
sf
sf
206
fp
cresc.
213
sf
sf
fp
218
222
cresc.
p
Adagio



*) Bögen über den Achteln in T. 243 – 251 nur bei Simrock.
**) In den Quellen zusätzlich *fis*² wie beim 1. Achtel; wohl Versehen.

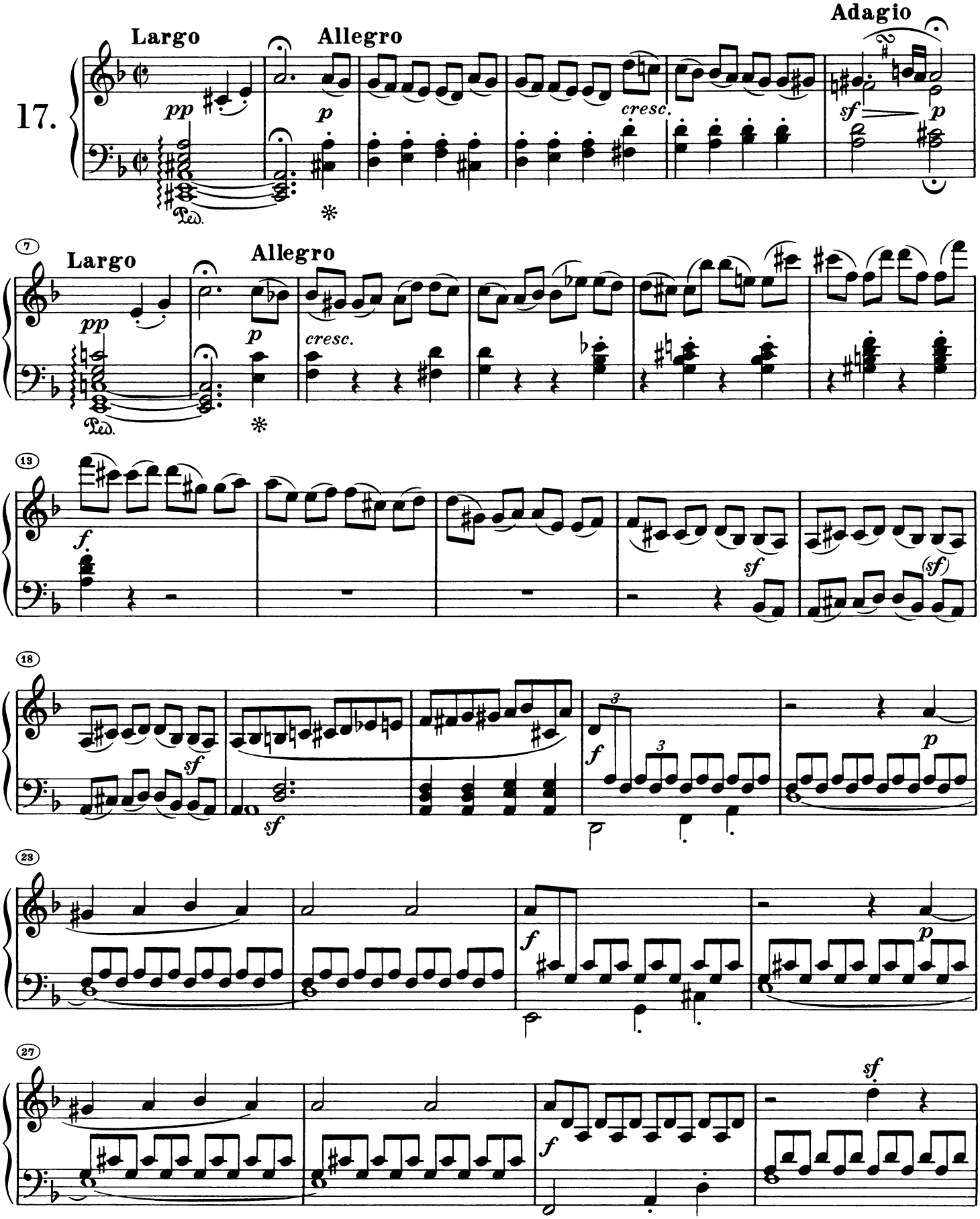
*) Slurs above eighth notes in mm. 243 – 251 only in Simrock.
**) Sources give additional *f*♯² as to 1st eighth note; presumably an error.

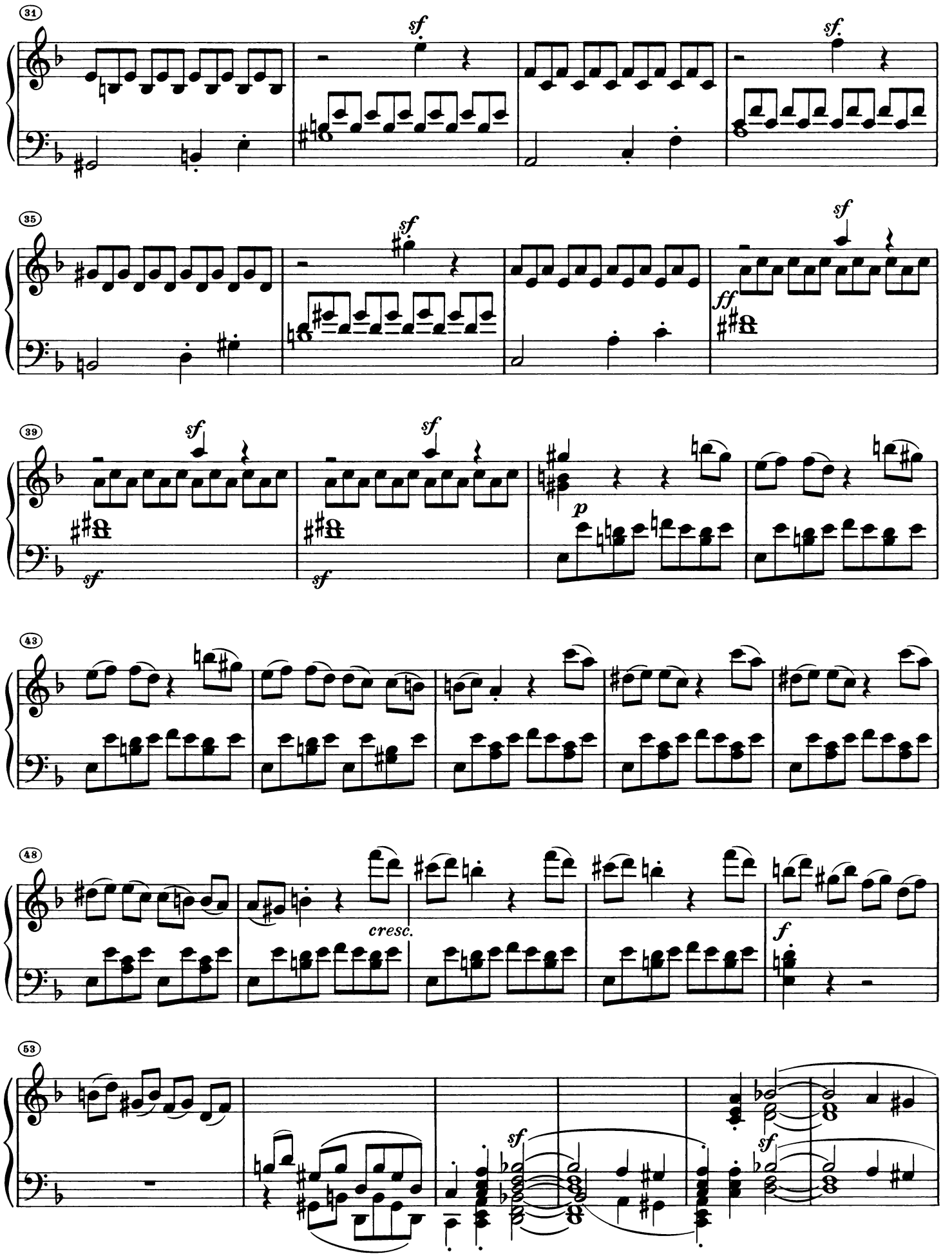
*) Liaisons sur les croches des mes. 243 – 251 seulement chez Simrock.
**) Dans les sources, *fa*♯² supplémentaire comme pour 1re croche; probablement par erreur.

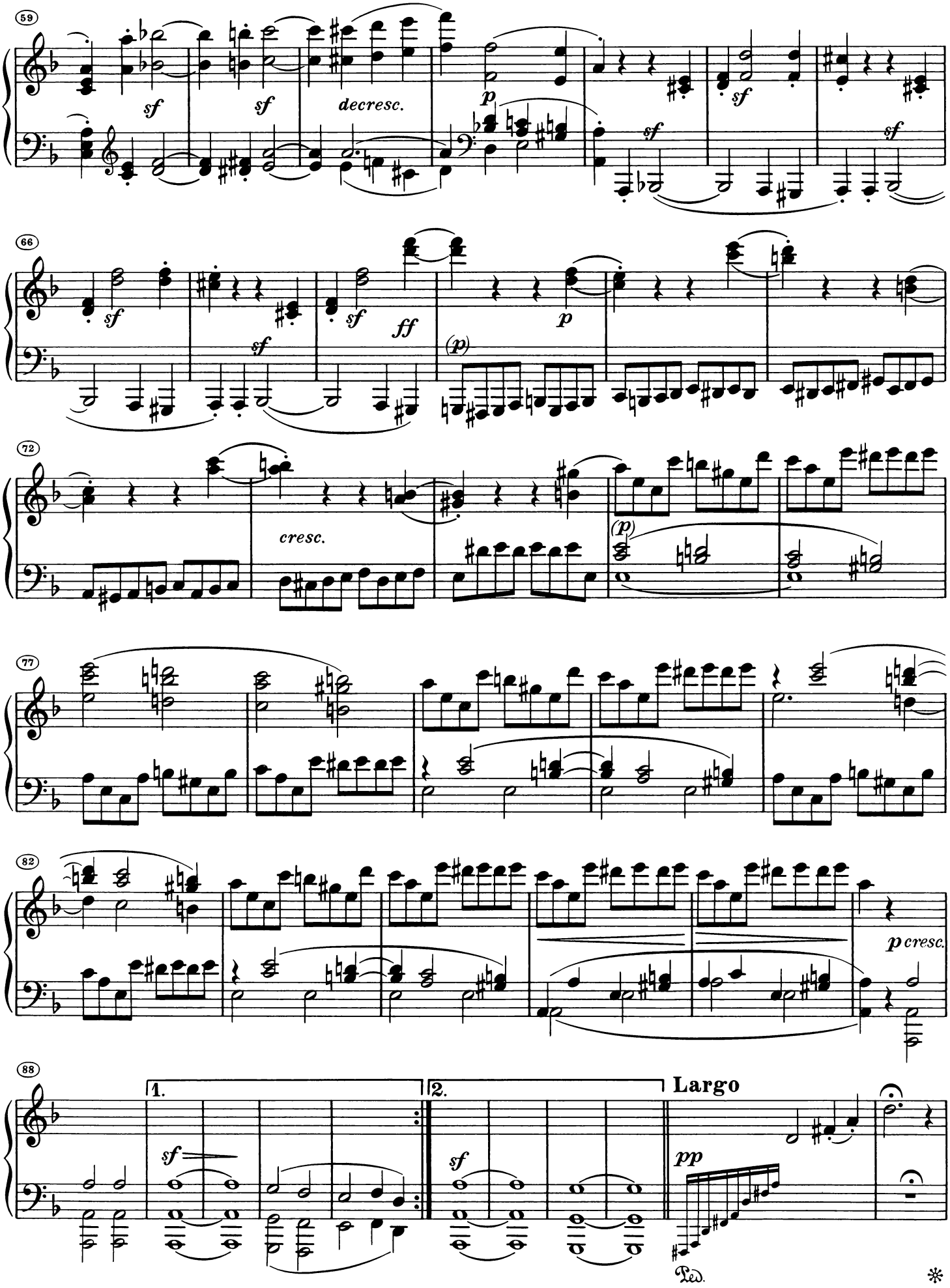
Sonate

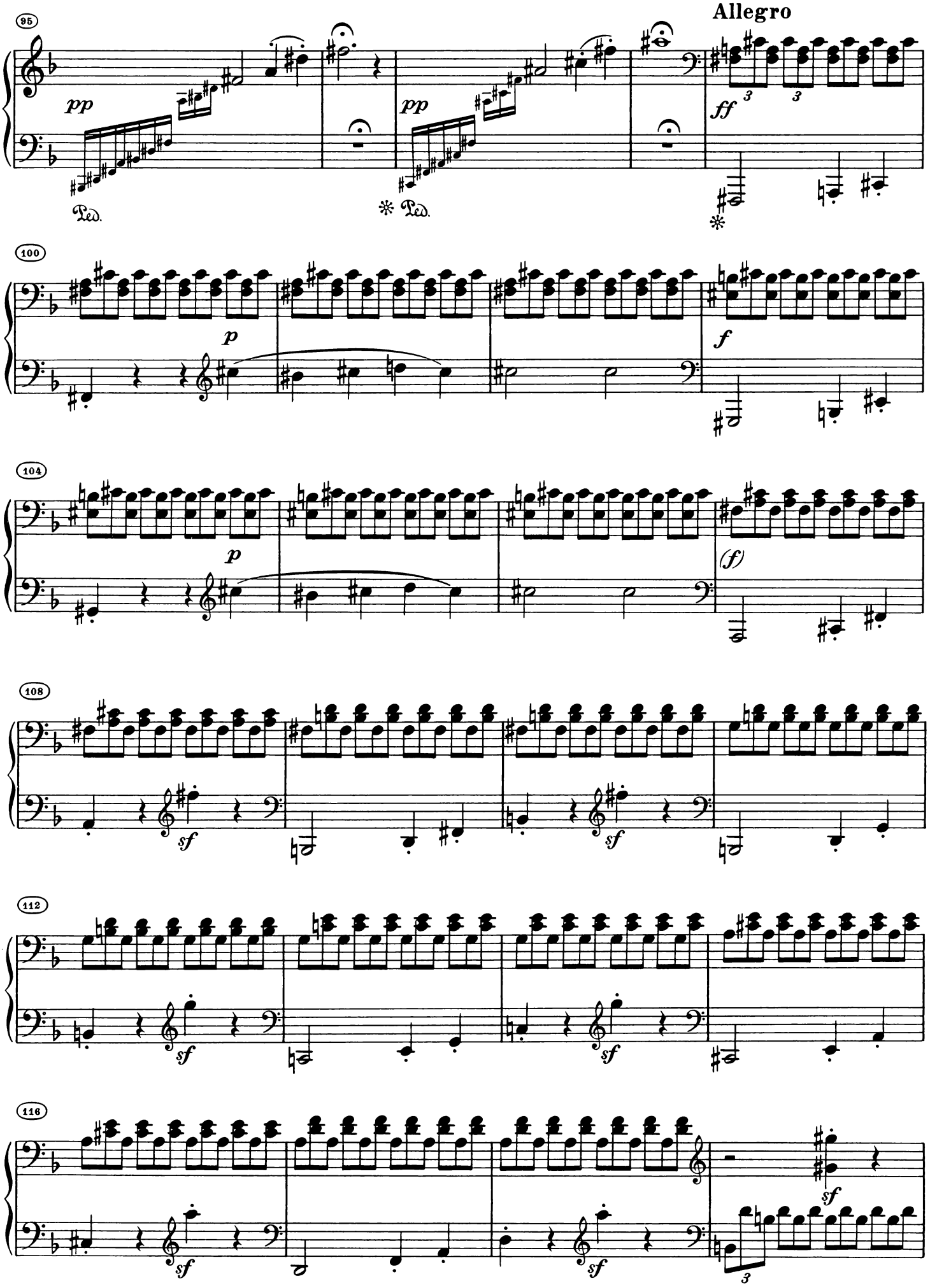
Komponiert 1801/02

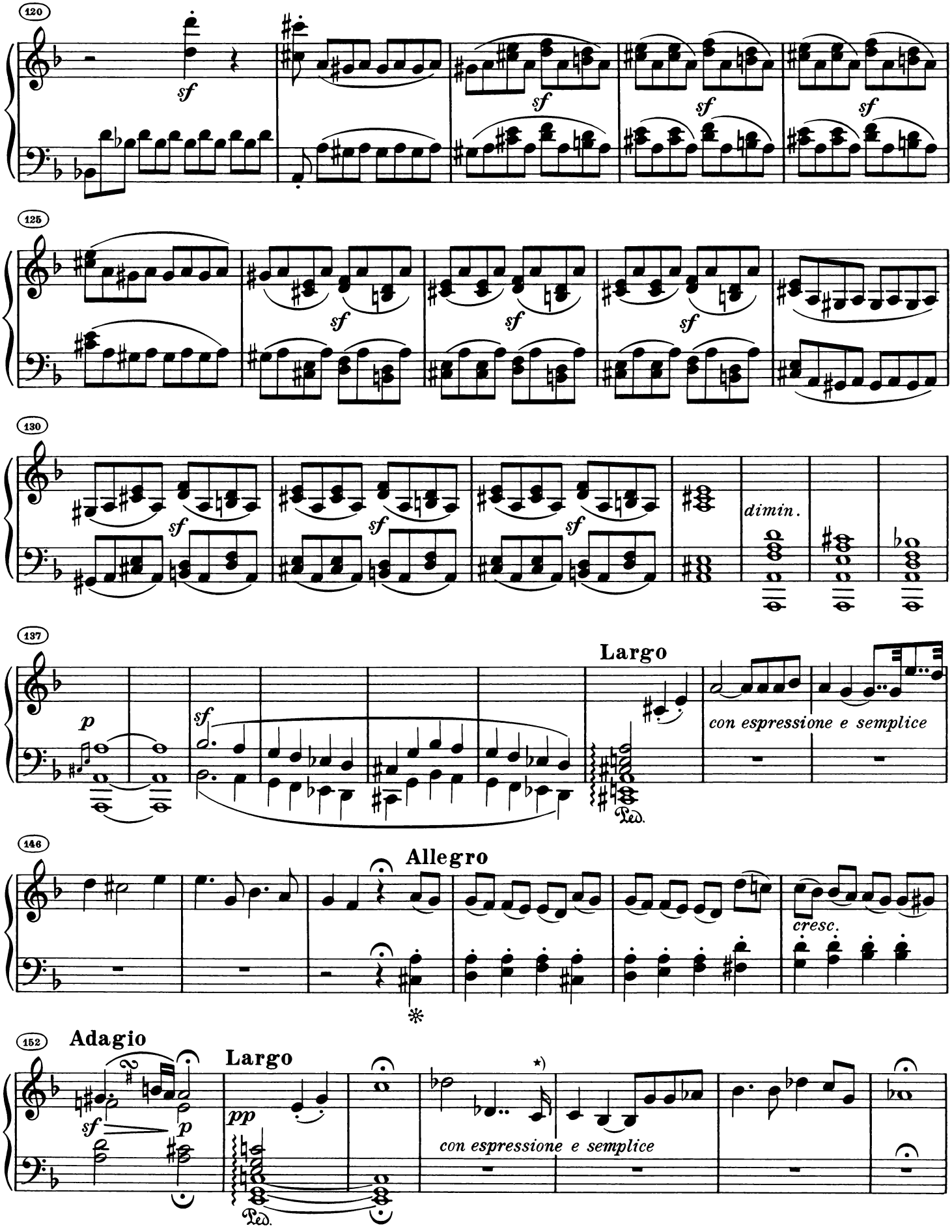
Opus 31 Nr. 2




31
sf
sf.
35
sf
sf
ff
39
sf
sf
sf
sf
p
43
48
cresc.
f
53
sf
sf


59
sf
sf
decresc.
p
sf
sf
66
sf
sf
sf
ff
p
(p)
72
cresc.
(p)
77
82
p cresc.
88
1.
2.
sf
sf
Largo
pp
Ped.
*

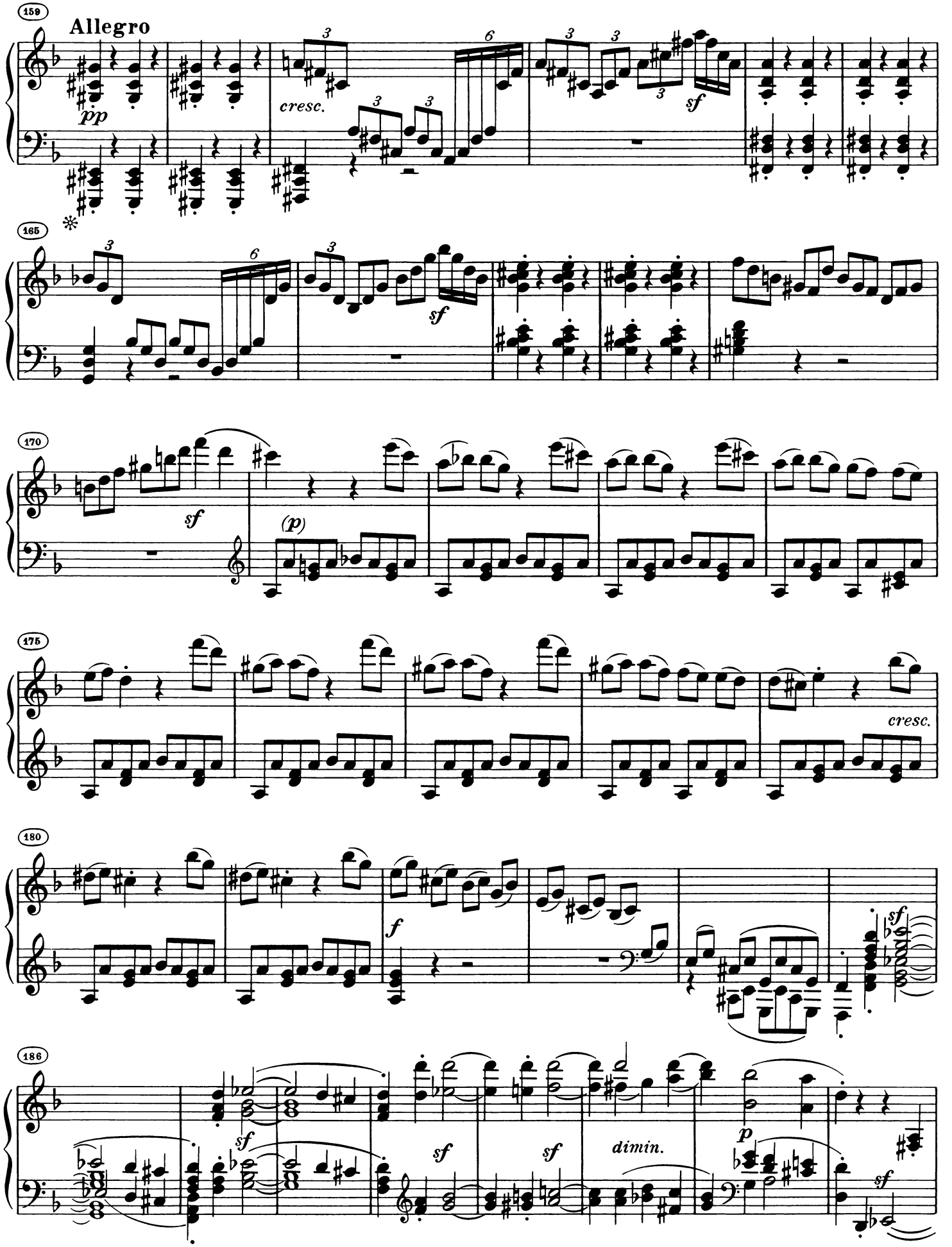

Allegro
95
pp
Ped.
pp
Ped.
ff
100
p
f
104
p
(f)
108
sf
sf
112
sf
sf
116
sf
sf
sf

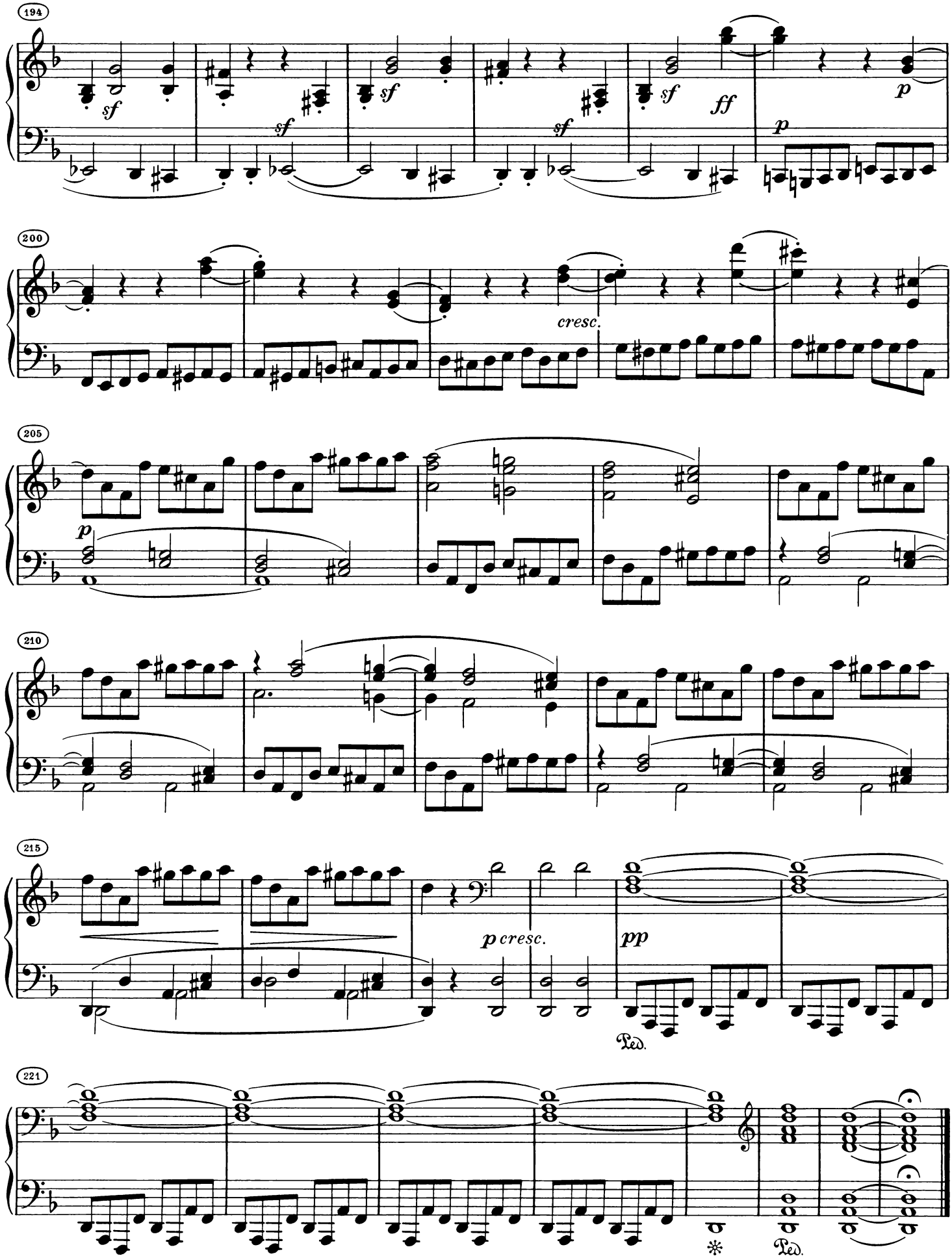


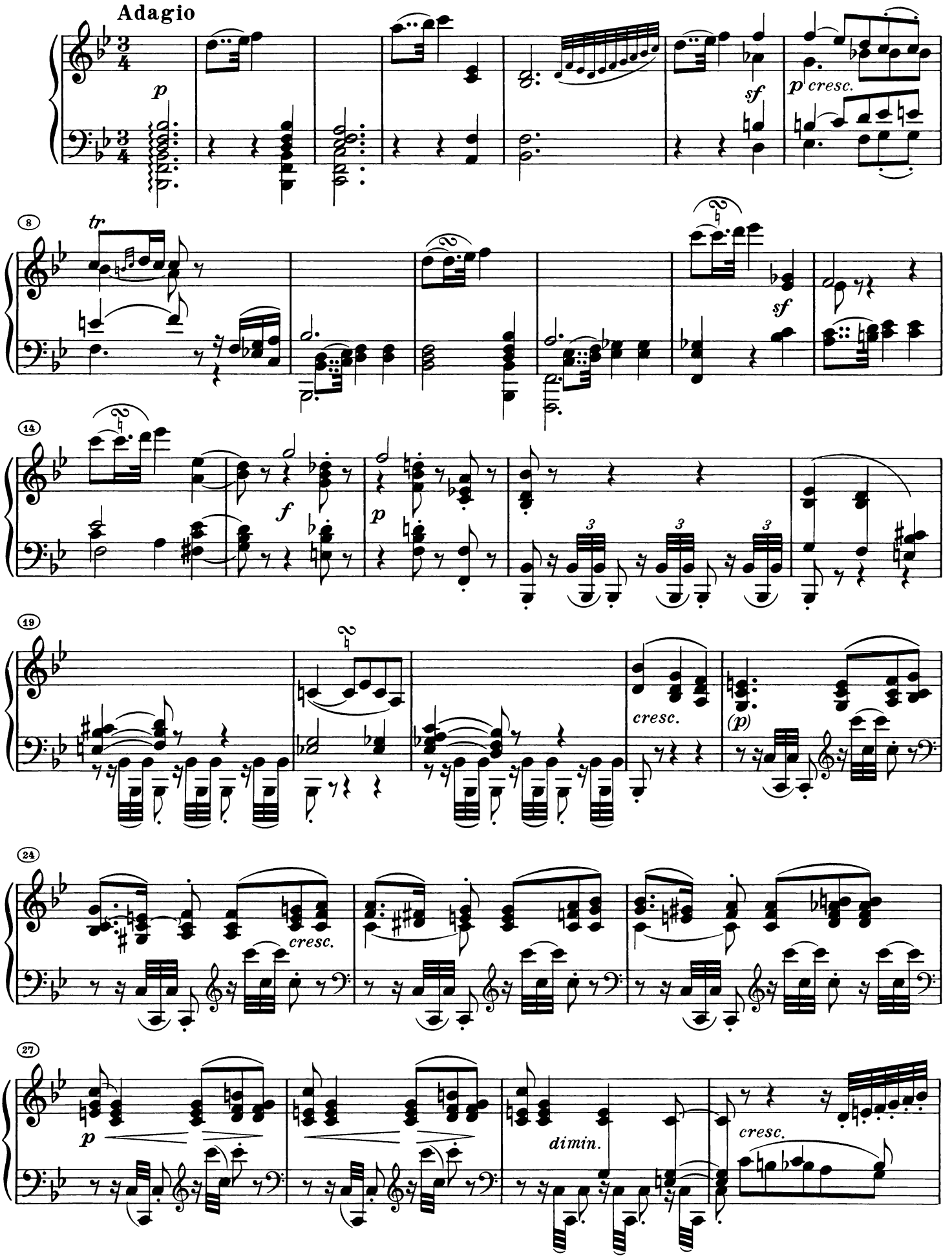
*) c^1 nach einer Korrektur in einem Exemplar aus dem Besitz Erzherzog Rudolphs. Originalausgabe und Frühdrucke haben des^1.

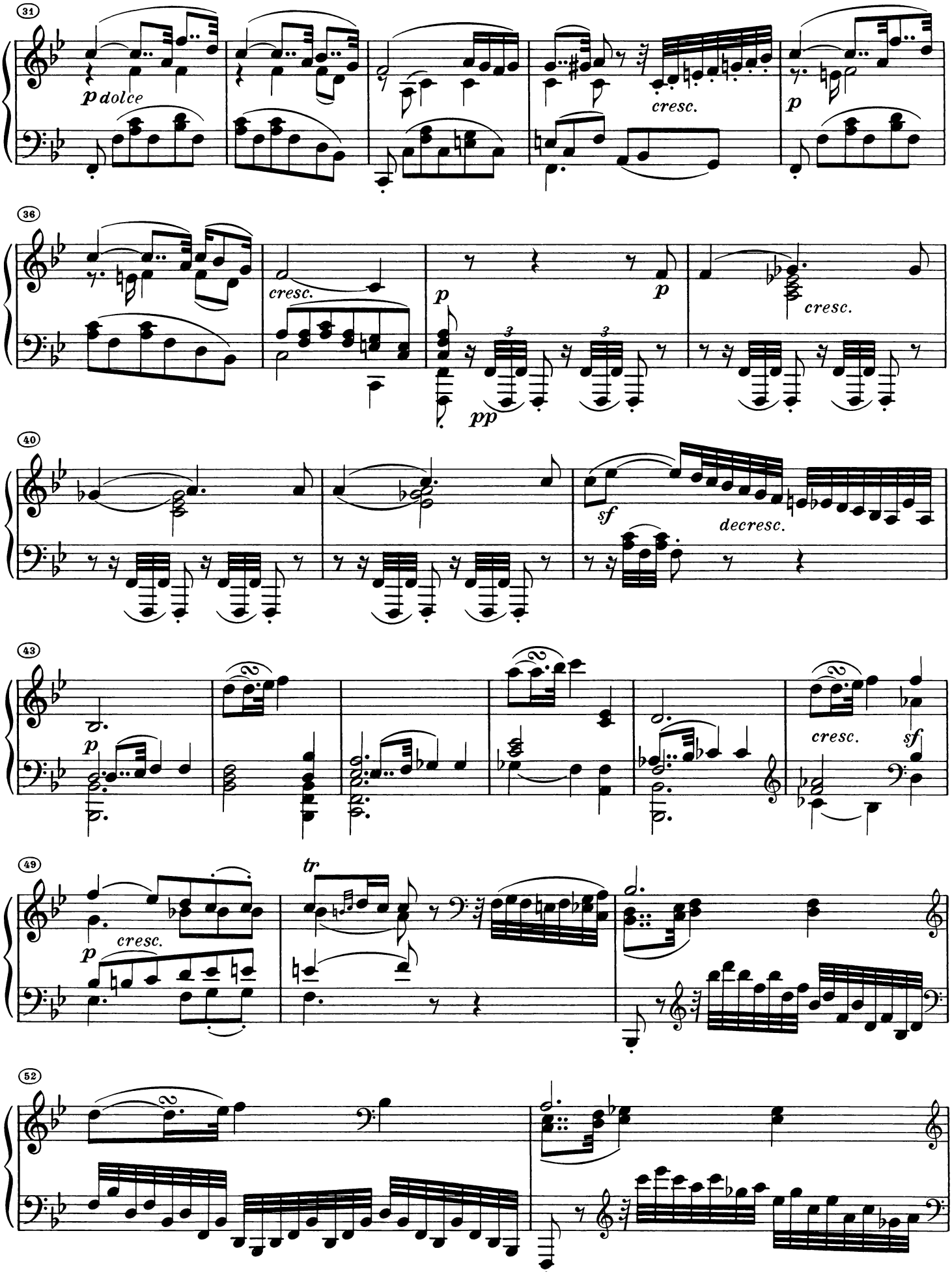
*) c^1 according to a correction in a copy formerly owned by Archduke Rudolph. Original edition and early editions give db^1.

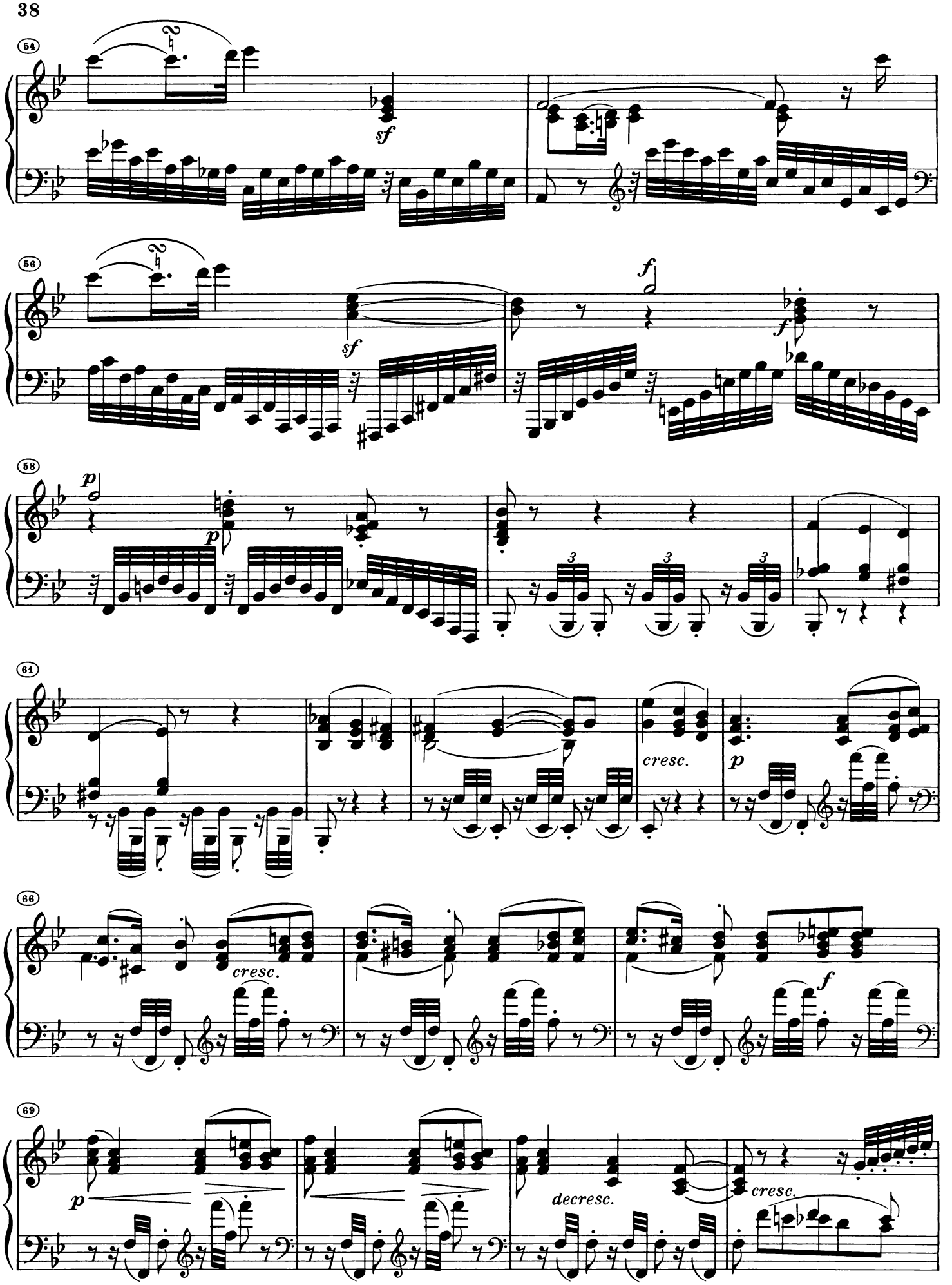
*) do^1 selon une correction dans un exemplaire de la collection de l'archiduc Rudolph; $réb^1$ dans l'édition originale et dans les premières éditions.

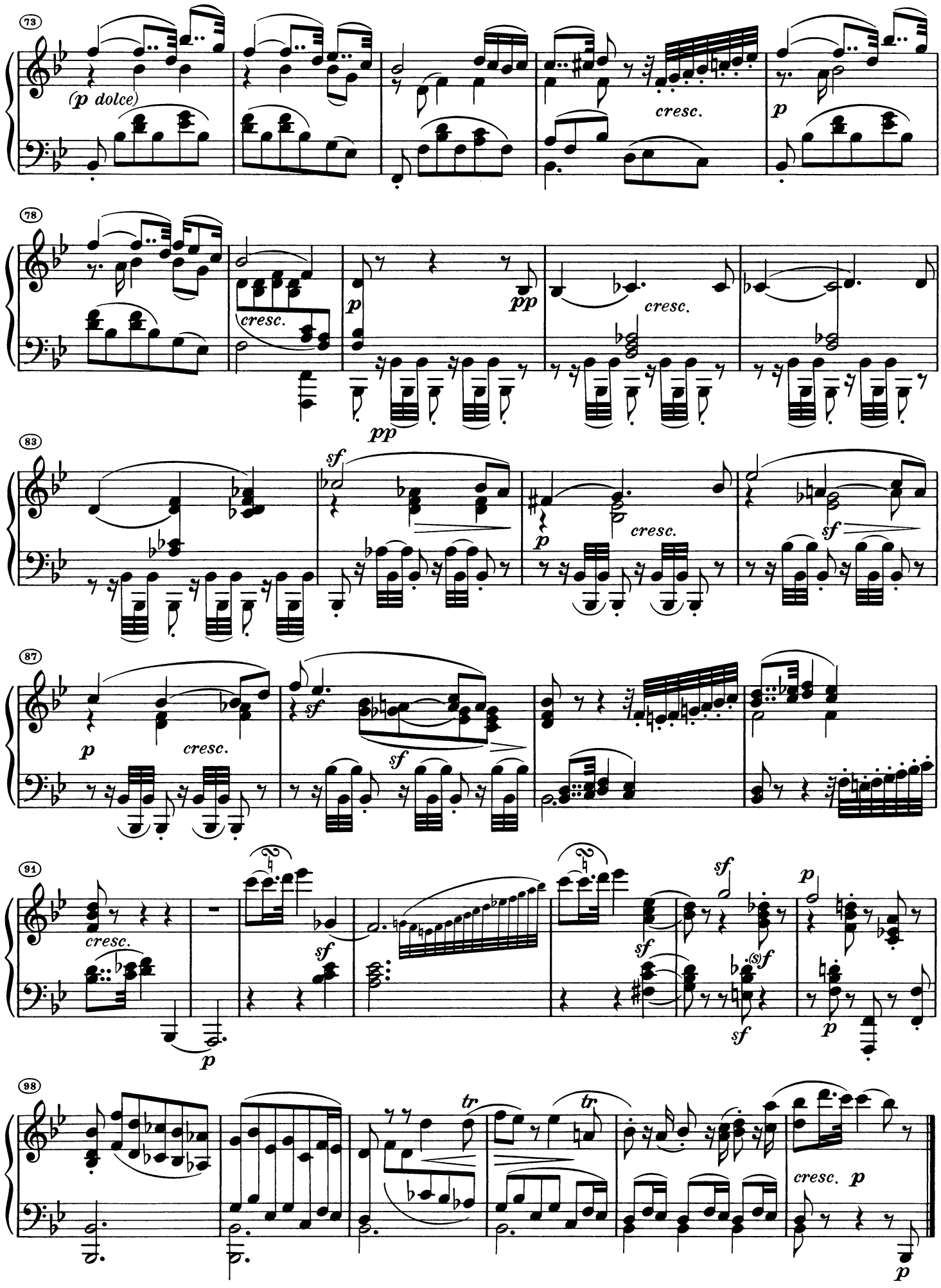

159
Allegro
pp
cresc.
sf
165
sf
170
sf
(p)
175
cresc.
180
f
sf
186
sf
sf
sf
dimin.
p
sf

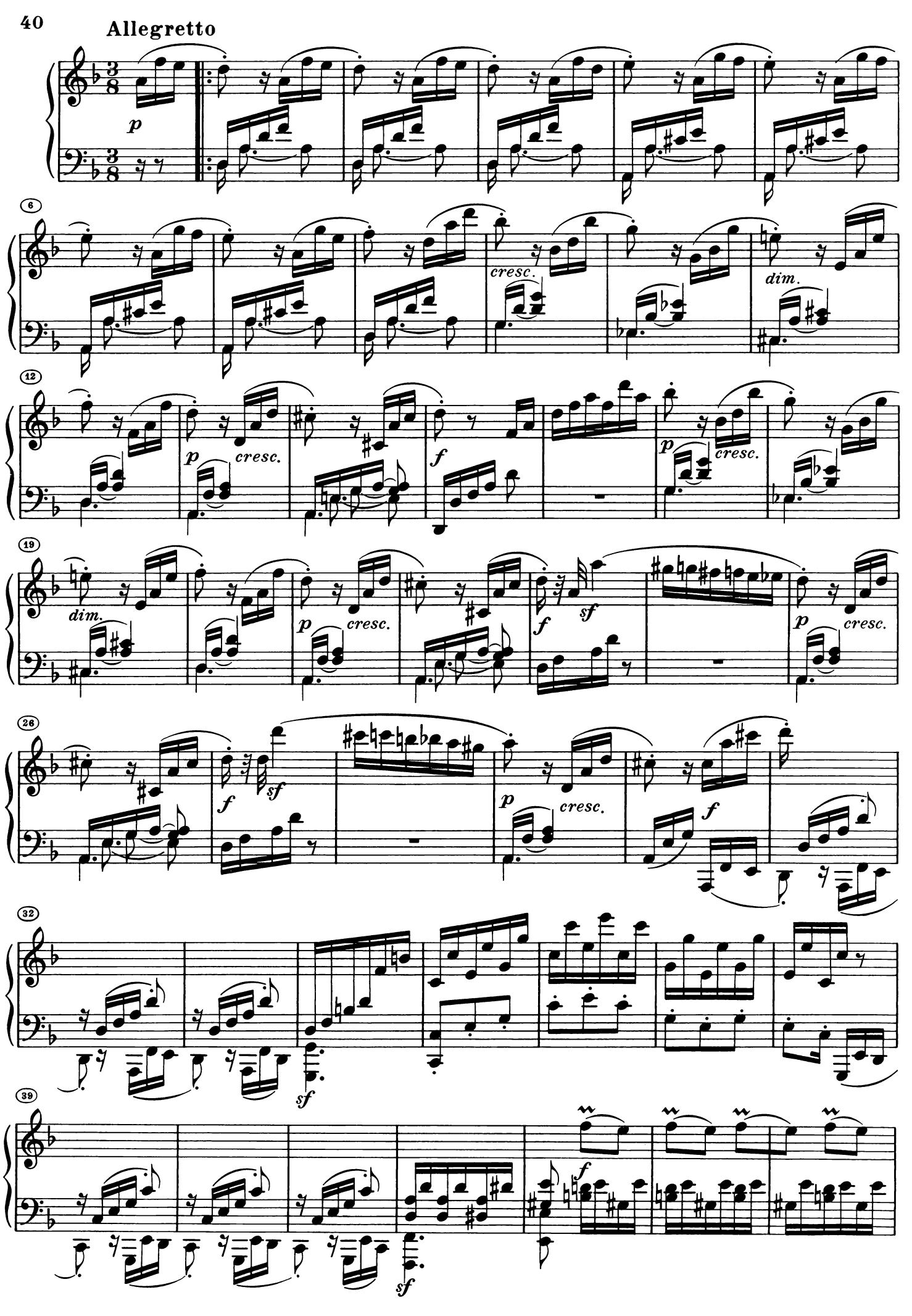

194
sf
sf
sf
sf
sf
ff
p
p
200
cresc.
205
p
210
215
p cresc.
pp
Ped.
221
Ped.

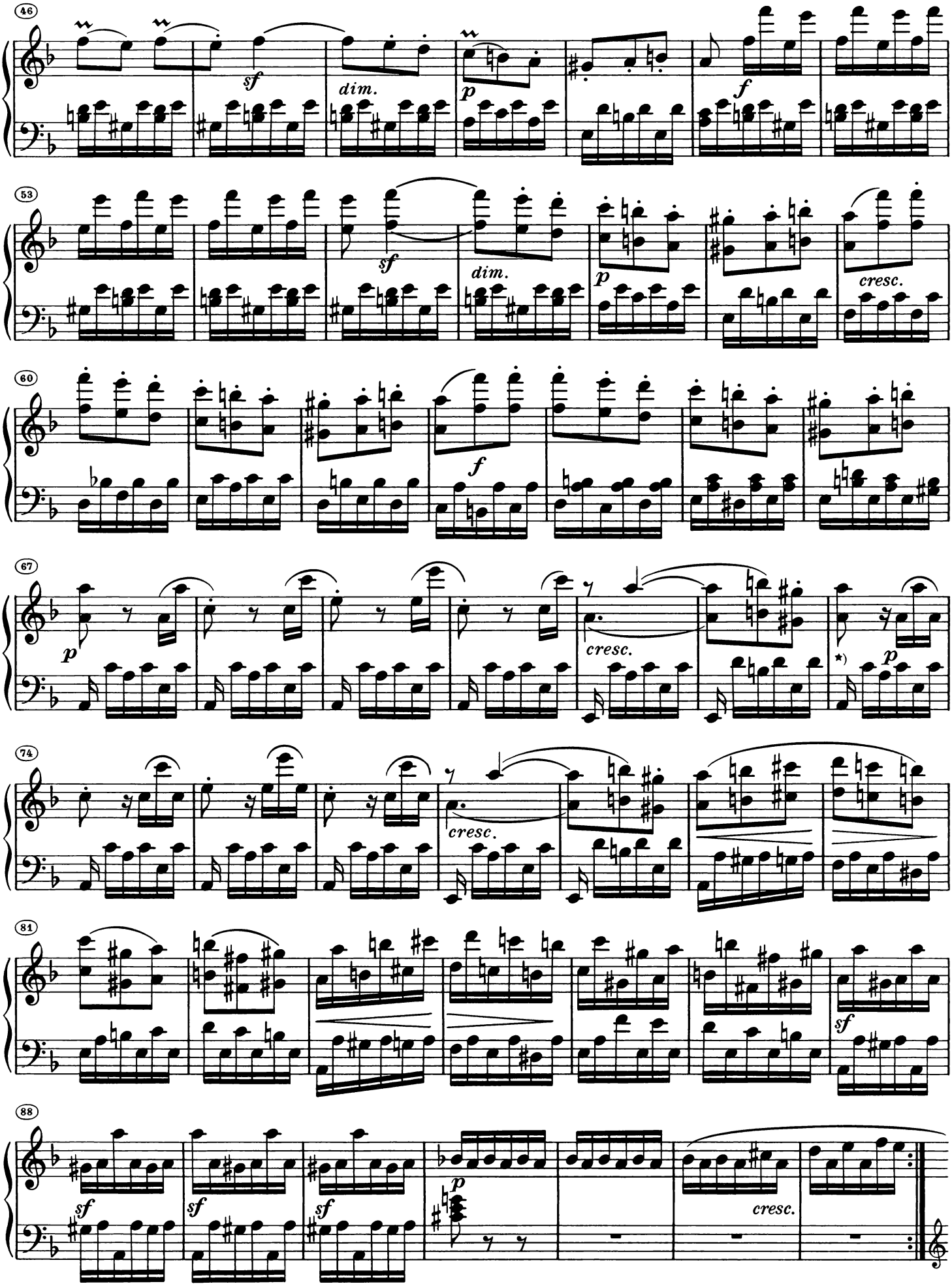

Adagio
p
sf
p cresc.
8
tr
sf
14
f
p
19
cresc.
(p)
24
cresc.
27
p
dimin.
cresc.


31
p dolce
cresc.
p
36
cresc.
p
p
pp
cresc.
40
sf
decresc.
43
p
cresc.
sf
49
tr
p
cresc.
52


54
sf
56
sf
f
f
58
p
p
3
3
3
61
cresc.
p
66
cresc.
f
69
p
decresc.
cresc.


73
(p dolce)
cresc.
p
78
cresc.
p
pp
pp
cresc.
83
sf
p
cresc.
sf
87
p
cresc.
sf
sf
91
cresc.
p
sf
sf
sf
(s)f
sf
p
p
98
tr
tr
cresc.
p
p

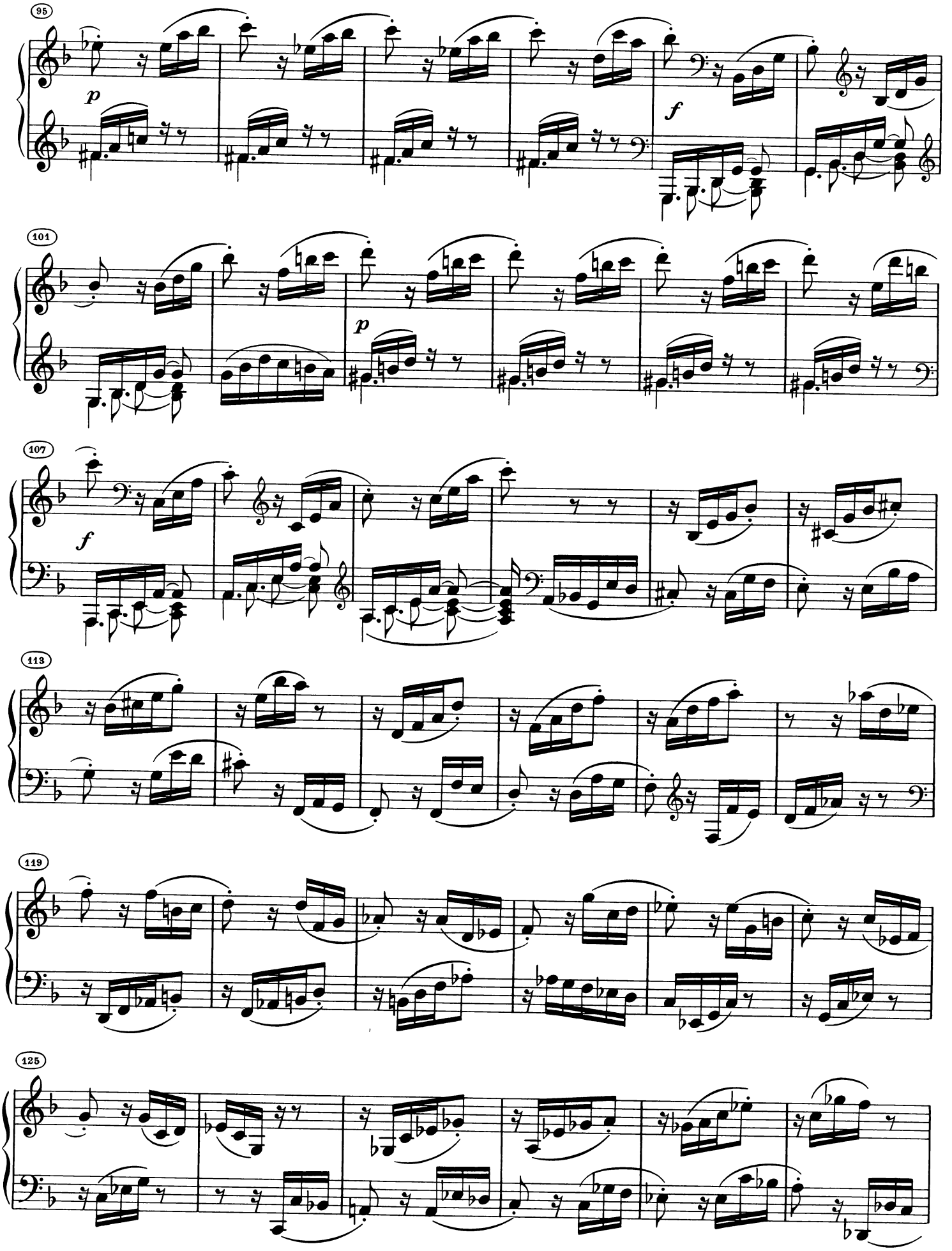

Allegretto
p
6
cresc.
dim.
12
p
cresc.
f
p
cresc.
19
dim.
p
cresc.
f
sf
p
cresc.
26
f
sf
p
cresc.
f
32
sf
39
f
sf

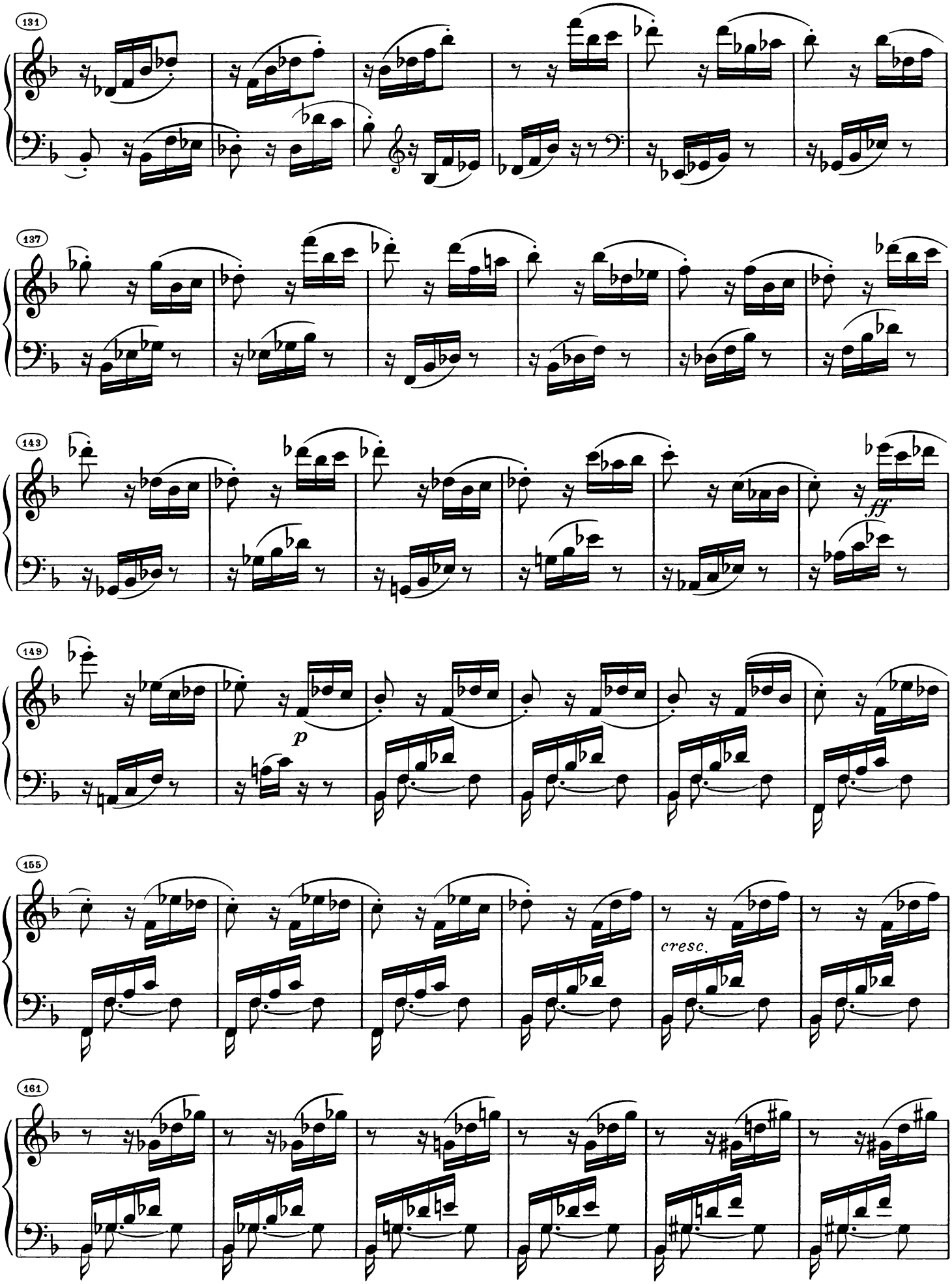


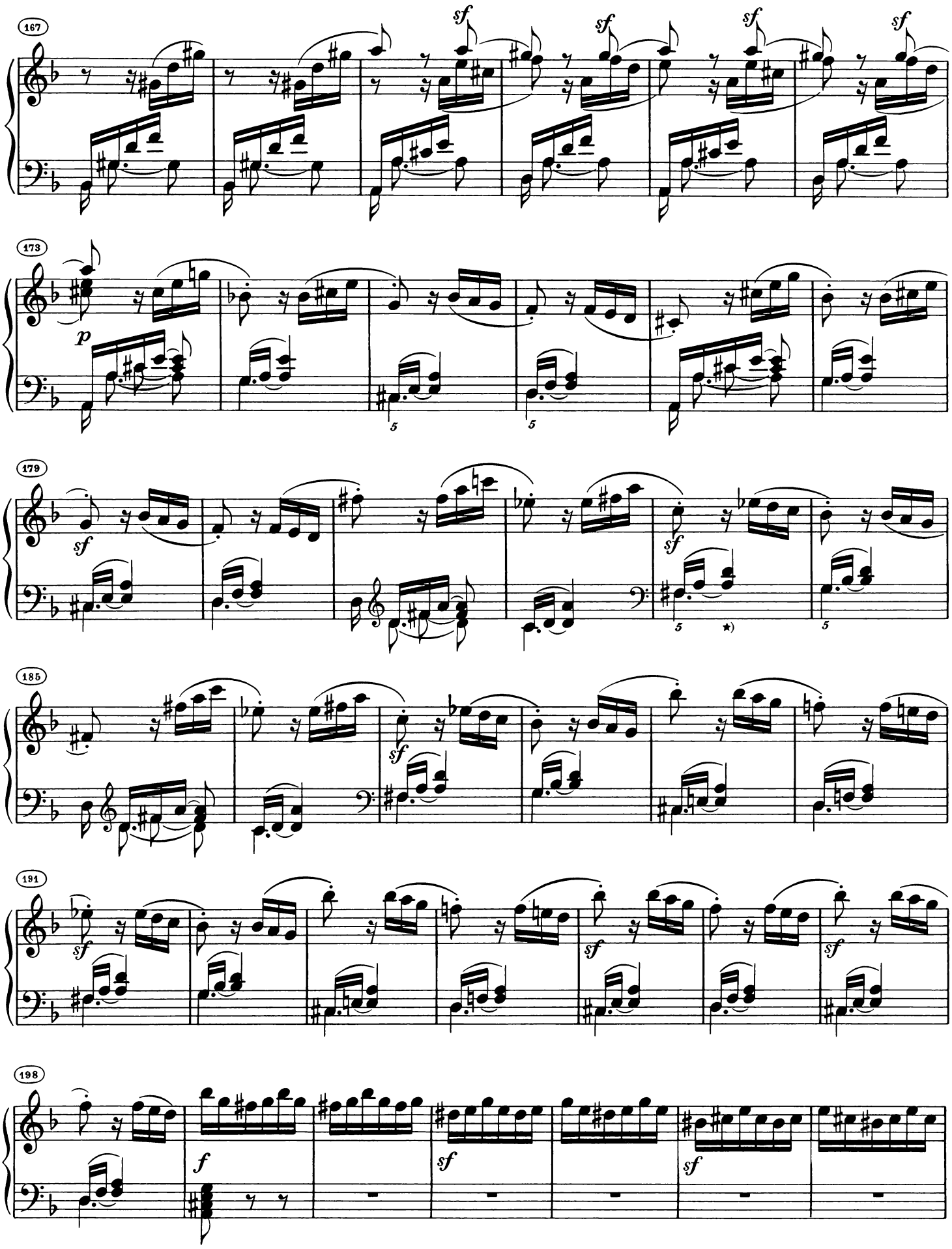
*) In Originalausgabe und Frühdrucken *p* schon auf Eins (vgl. jedoch T. 301).

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

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


95
p
f
101
p
107
f
113
119
125

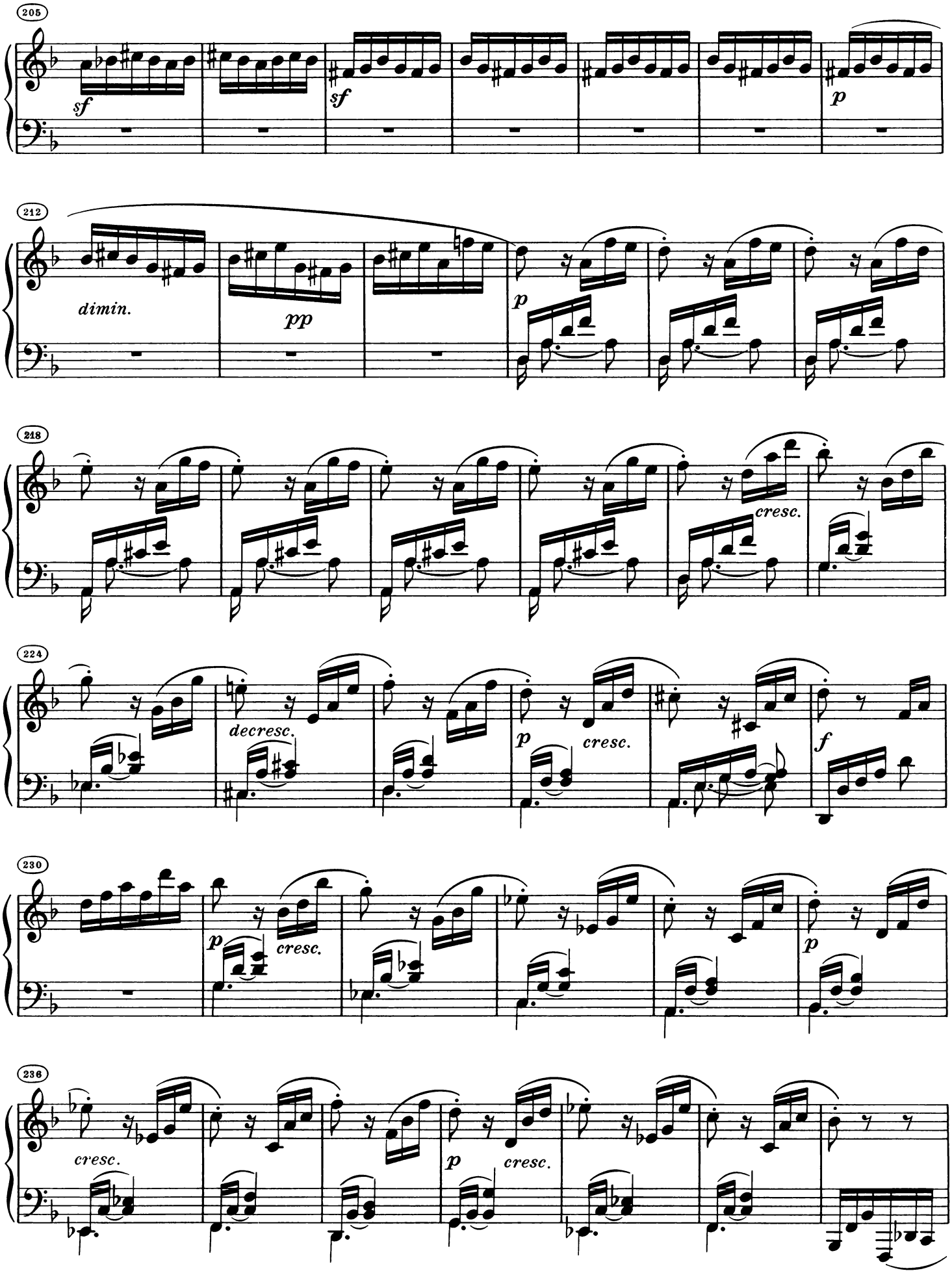

131
137
143
ff
149
p
155
cresc.
161

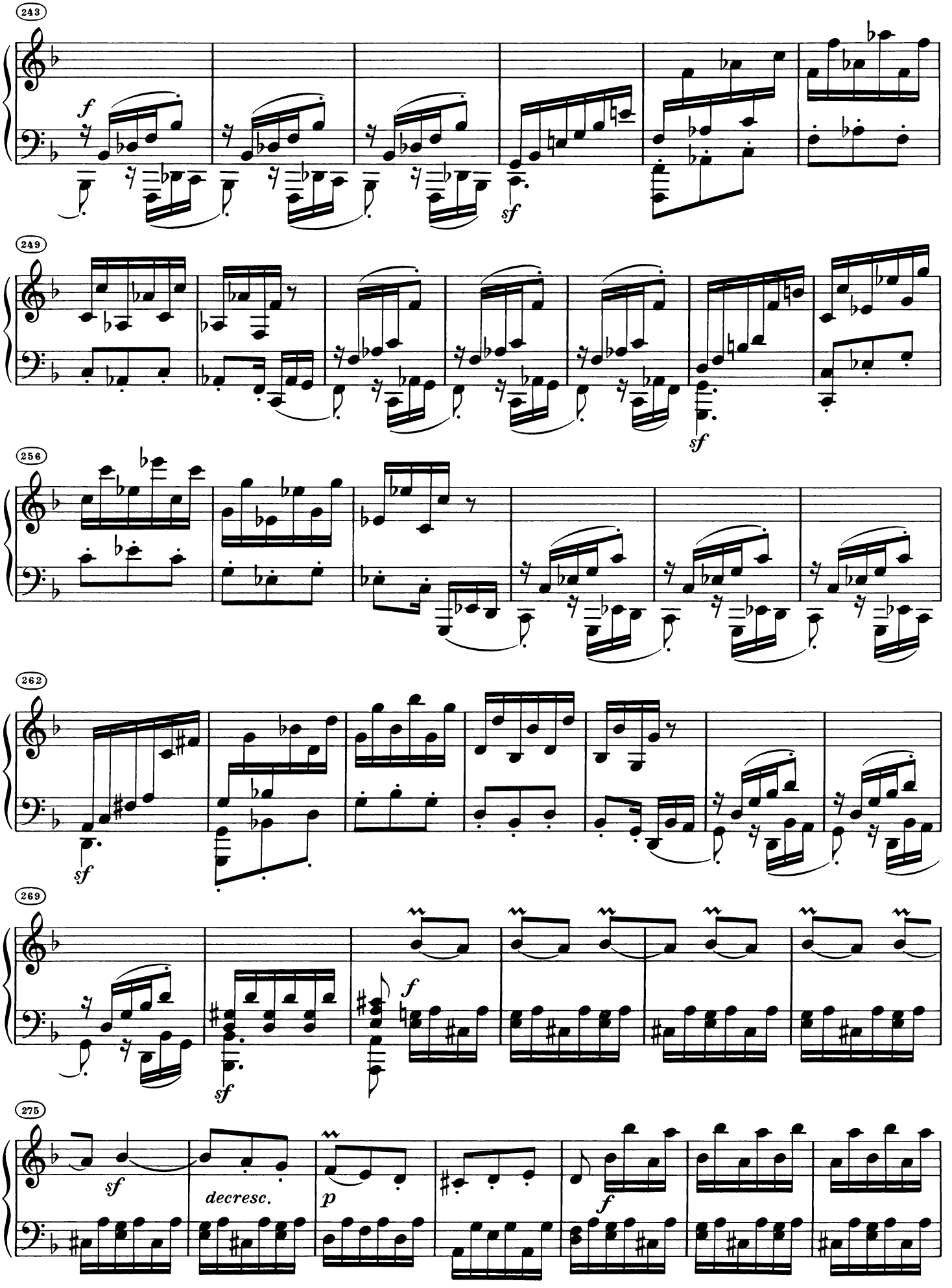


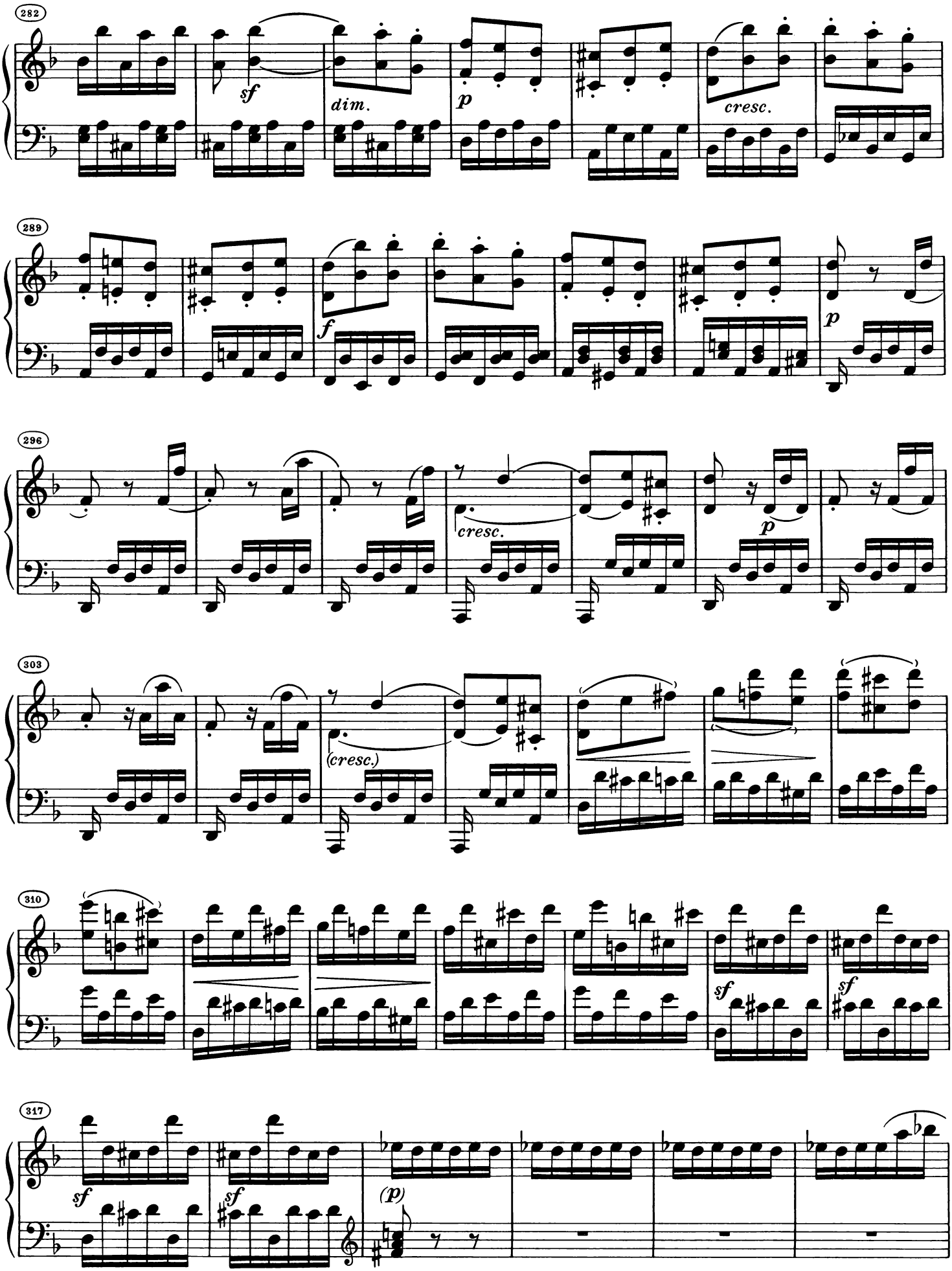
*) In der (ziemlich unzuverlässigen) Originalausgabe steht hier e^1 (ohne ♭); in Frühdrucken d^1.

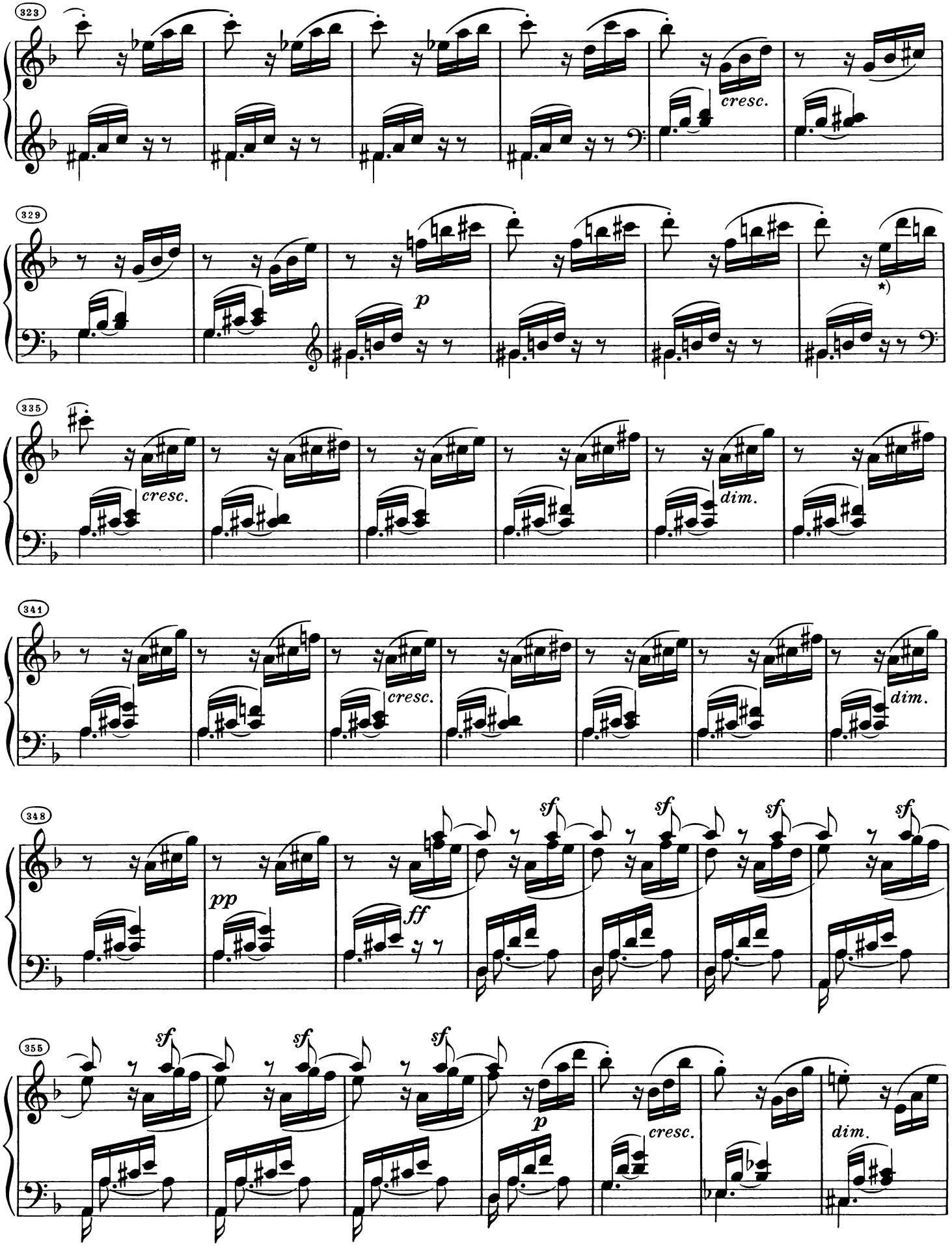
*) Here the (rather inaccurate) original edition has e^1 (without ♭); early editions give d^1.

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


205
sf
sf
p
212
dimin.
pp
p
218
cresc.
224
decresc.
p
cresc.
f
230
p
cresc.
p
236
cresc.
p
cresc.


243
f
sf
249
sf
256
262
sf
269
sf
f
275
sf
decresc.
p
f

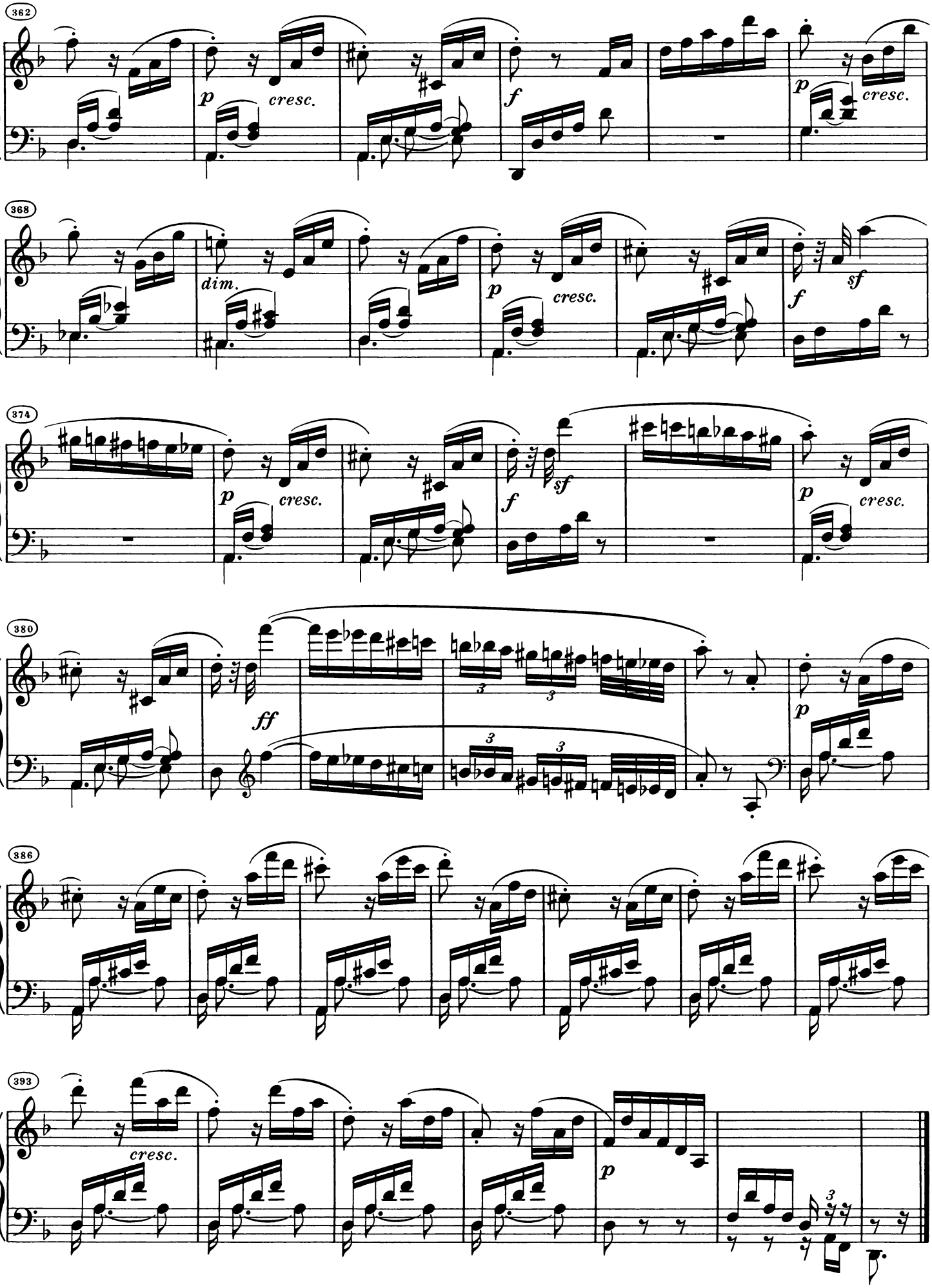

282
sf
dim.
p
cresc.
289
f
p
296
cresc.
p
303
(cresc.)
310
sf
sf
317
sf
sf
(p)



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

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

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


362
p
cresc.
f
p
cresc.
368
dim.
p
cresc.
f
sf
374
p
cresc.
f
sf
p
cresc.
380
ff
p
386
393
cresc.
p

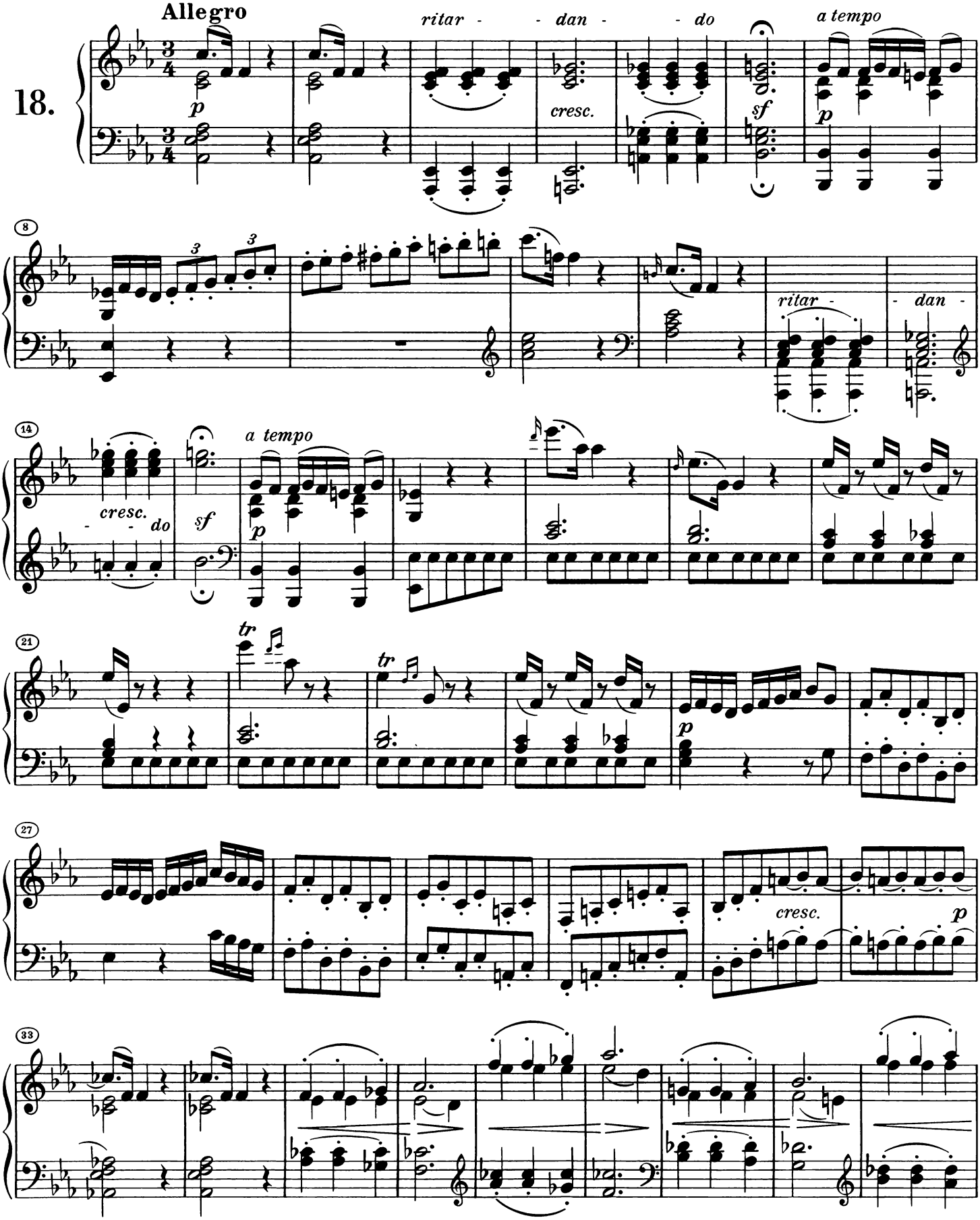
Sonate

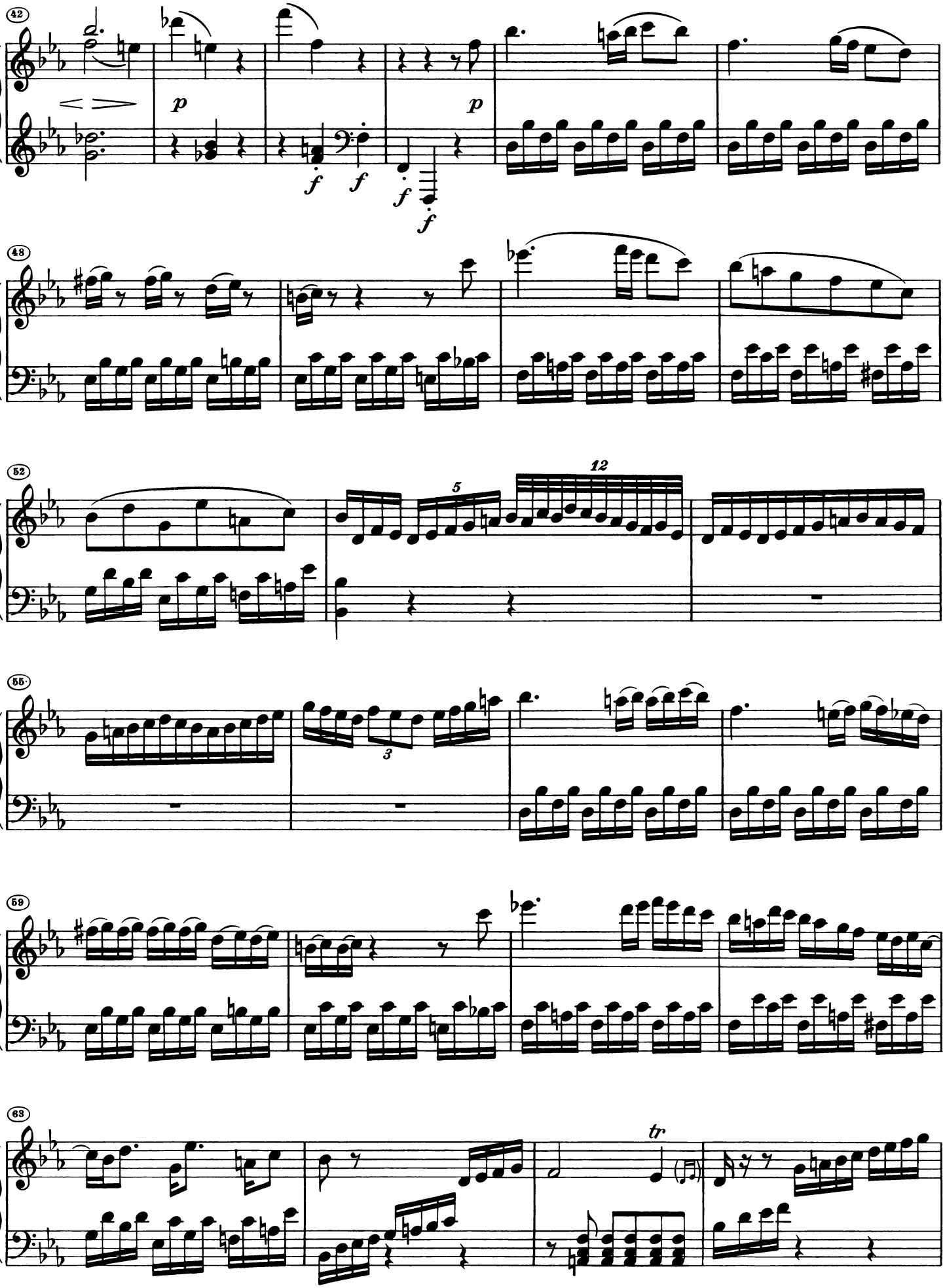
Komponiert 1801/02

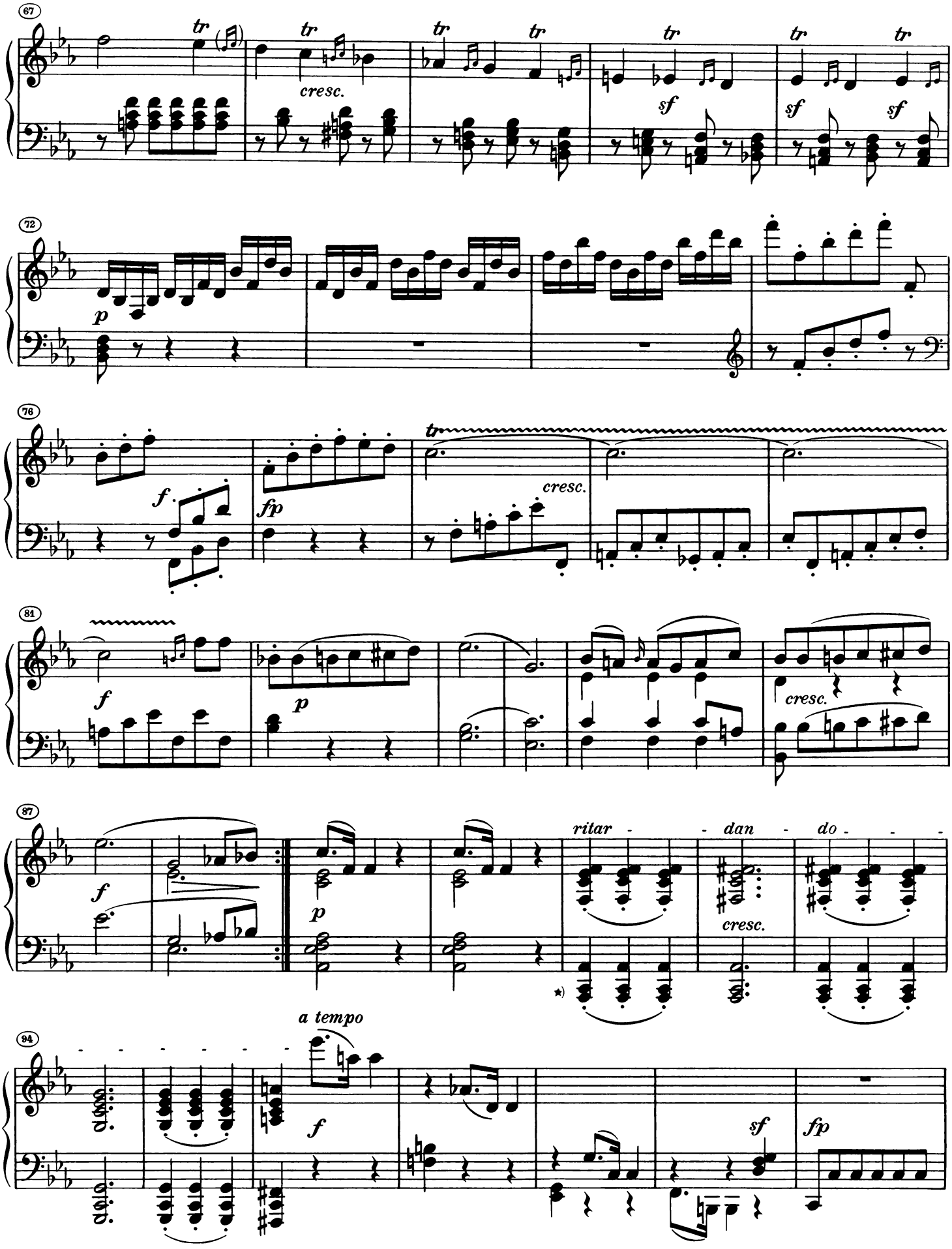
Opus 31 Nr. 3

Allegro

18.



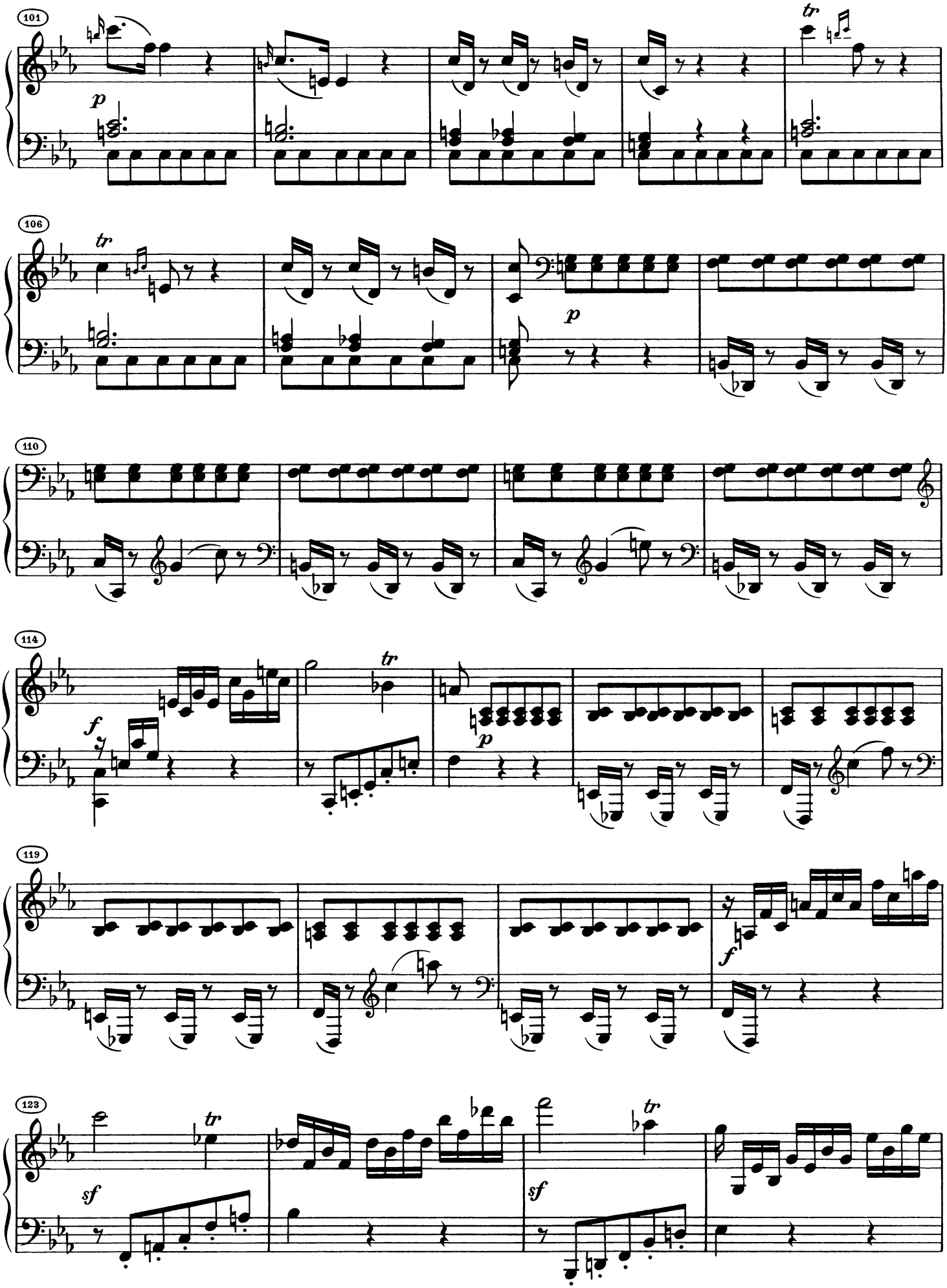

42
p
p
f
f
f
f
48
52
5
12
55
3
59
63
tr

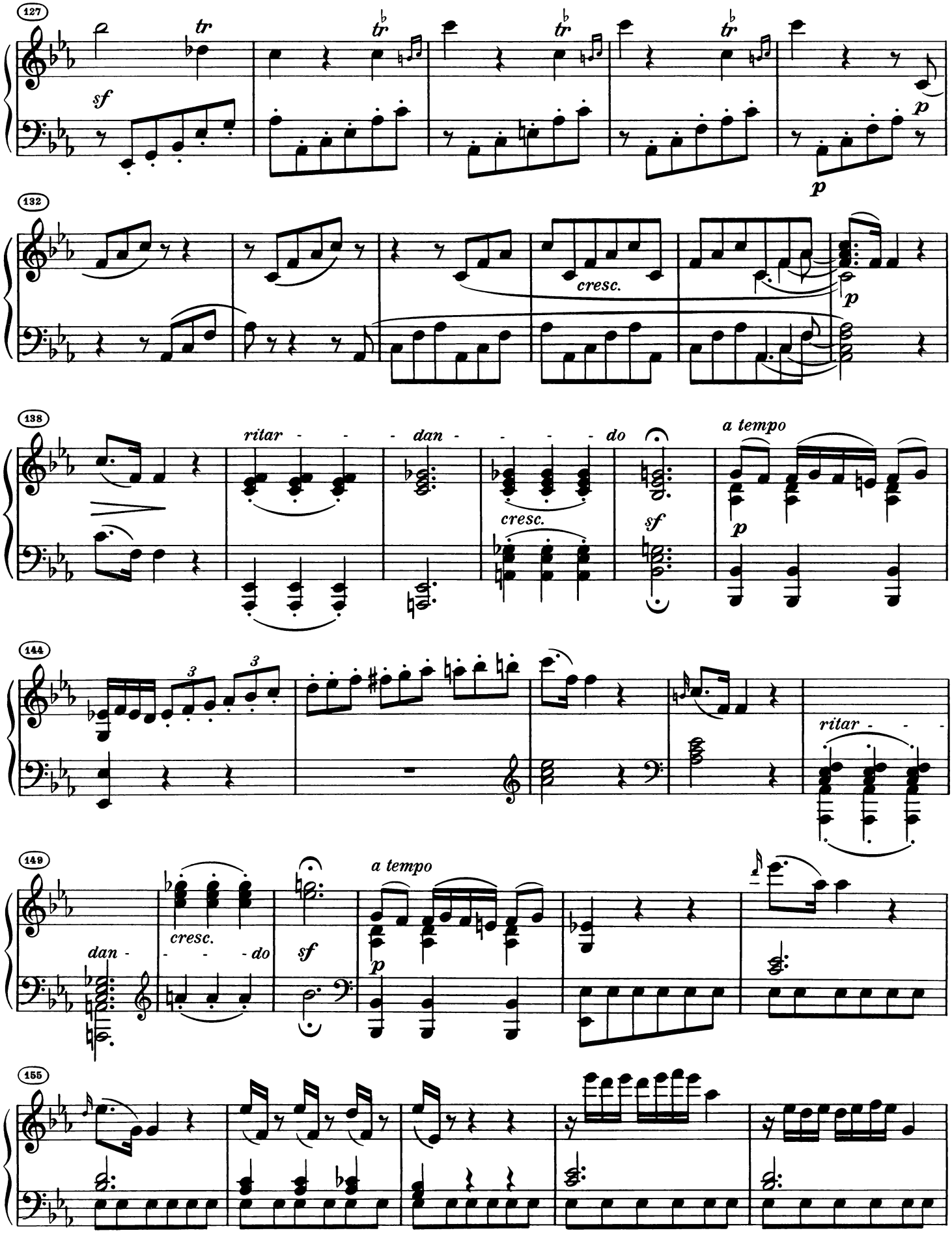


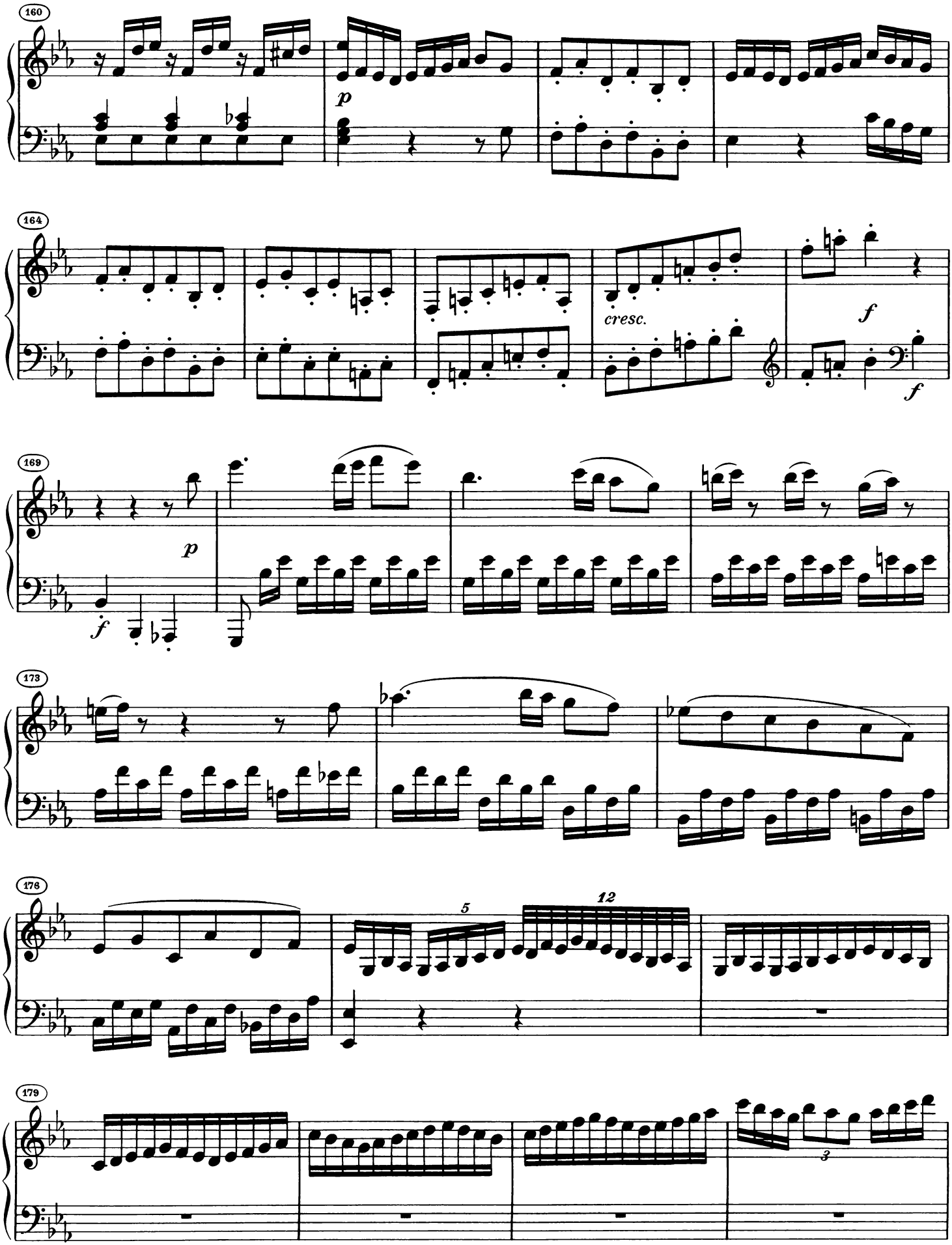
*) In Originalausgabe und Frühdrucken fehlt in diesem Takt teils *C*, teils As_1.

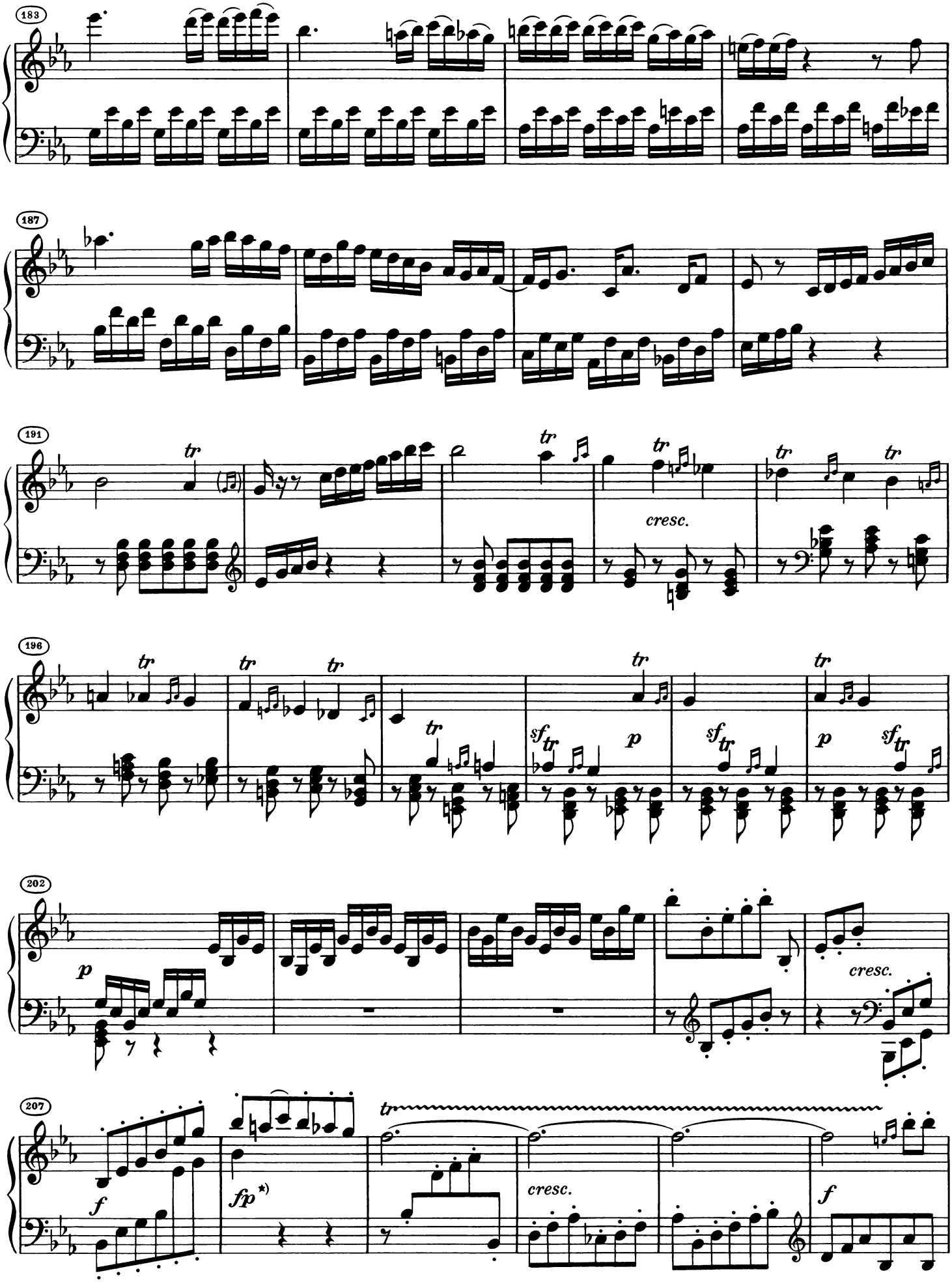
*) In original edition and early editions, sometimes *C* is missing in this measure, sometimes Ab_1.

*) Dans l'édition originale et dans les premières éditions, tantôt le *Do*, tantôt le Lab_1 manque dans cette mesure.


101
tr
p
106
tr
p
110
114
f
tr
p
119
f
123
tr
sf
tr
sf


127
sf
tr
tr
tr
tr
p
p
132
cresc.
p
138
ritar - - - dan - - - - - do
cresc.
sf
a tempo
p
144
3
3
ritar - - -
149
dan - - - - do
cresc.
sf
a tempo
p
155

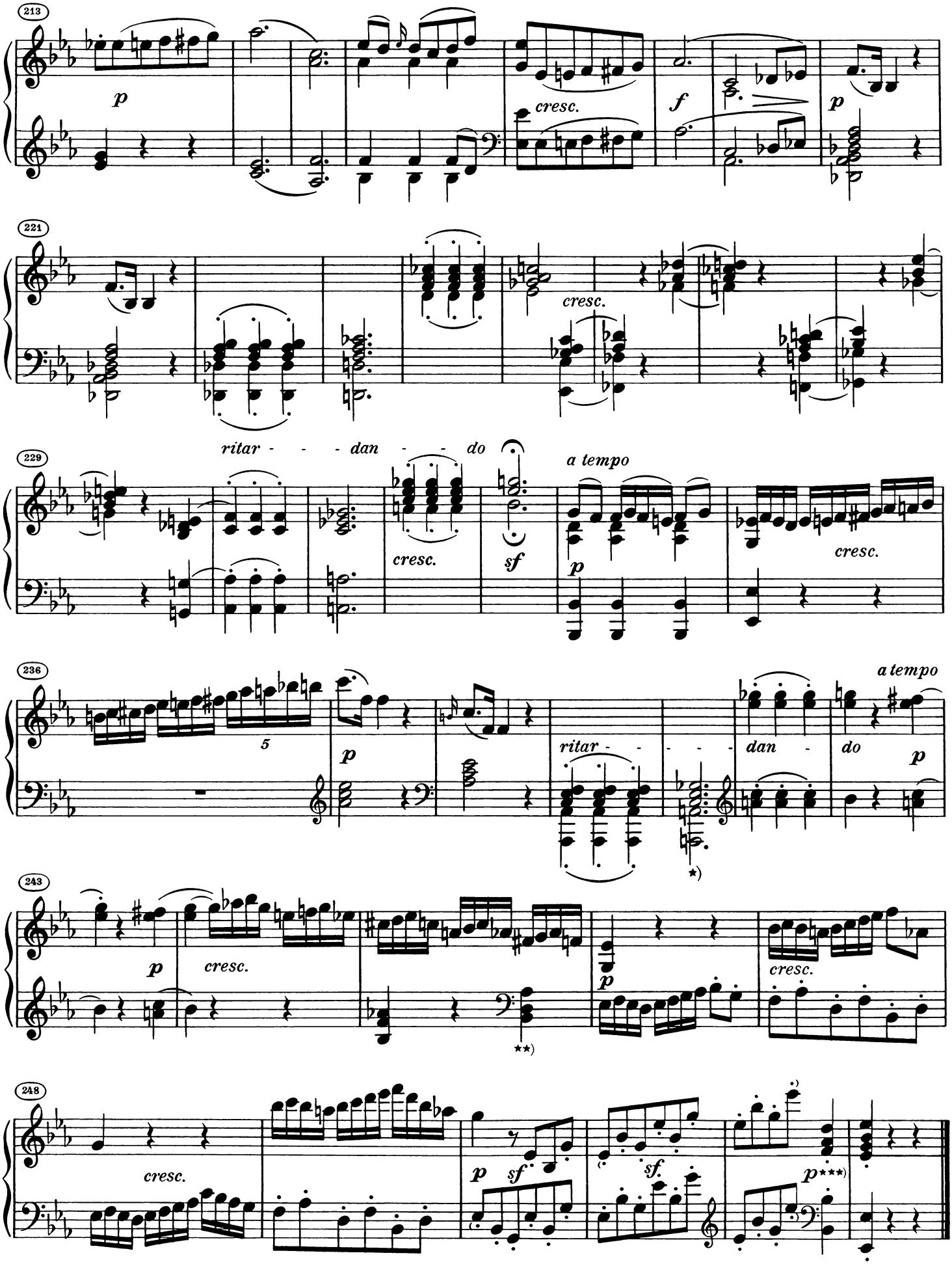

160
p
164
cresc.
f
f
169
p
f
173
176
5
12
179
3



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

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

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



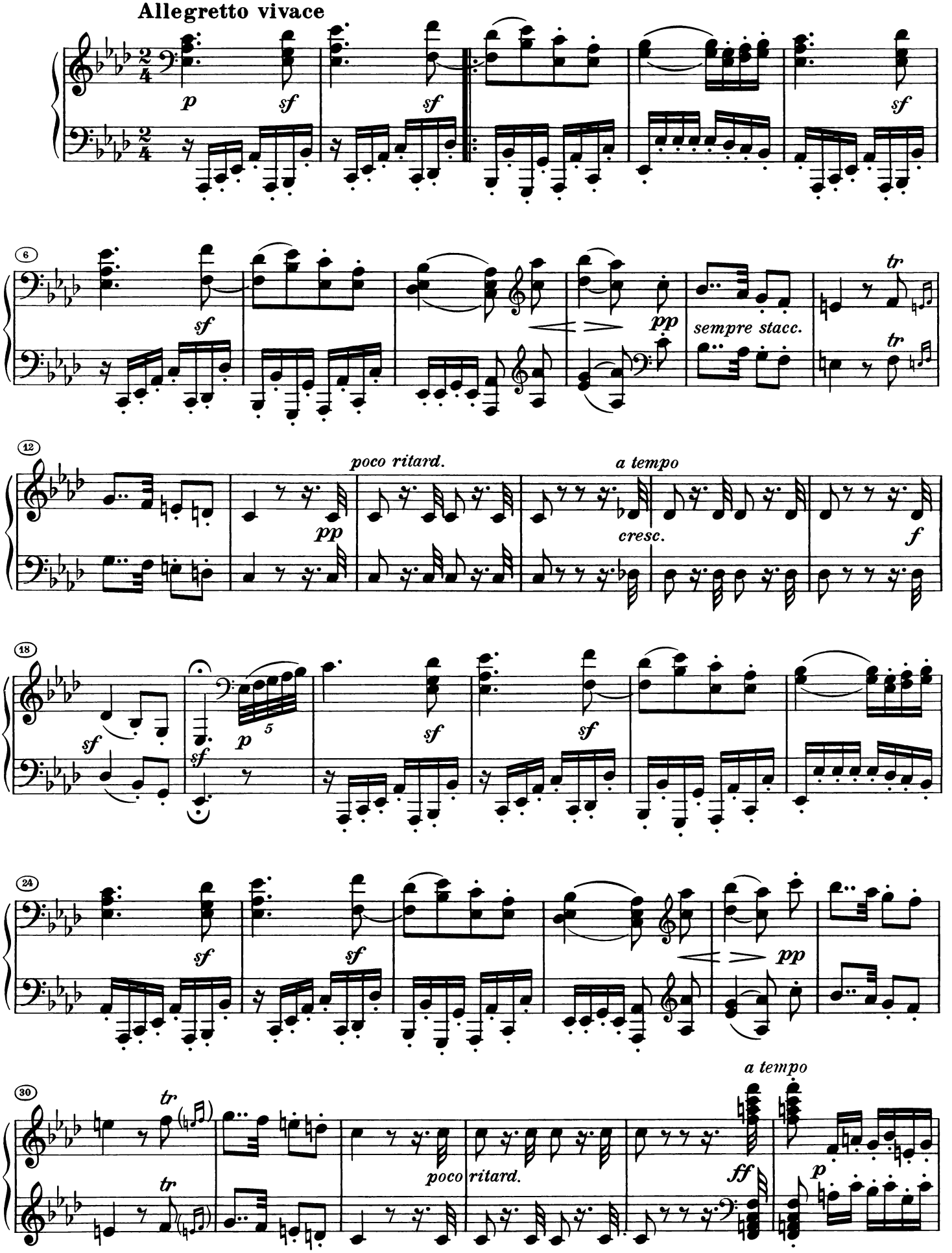
*) Originalausgabe und Frühdrucke haben Oktave As_1/As (Versehen?).
**) Akkord nach den Quellen; siehe jedoch Akkord auf Eins.
***) Nach der Quellenlage ist unsicher, ob hier *f* oder *p* stehen soll.

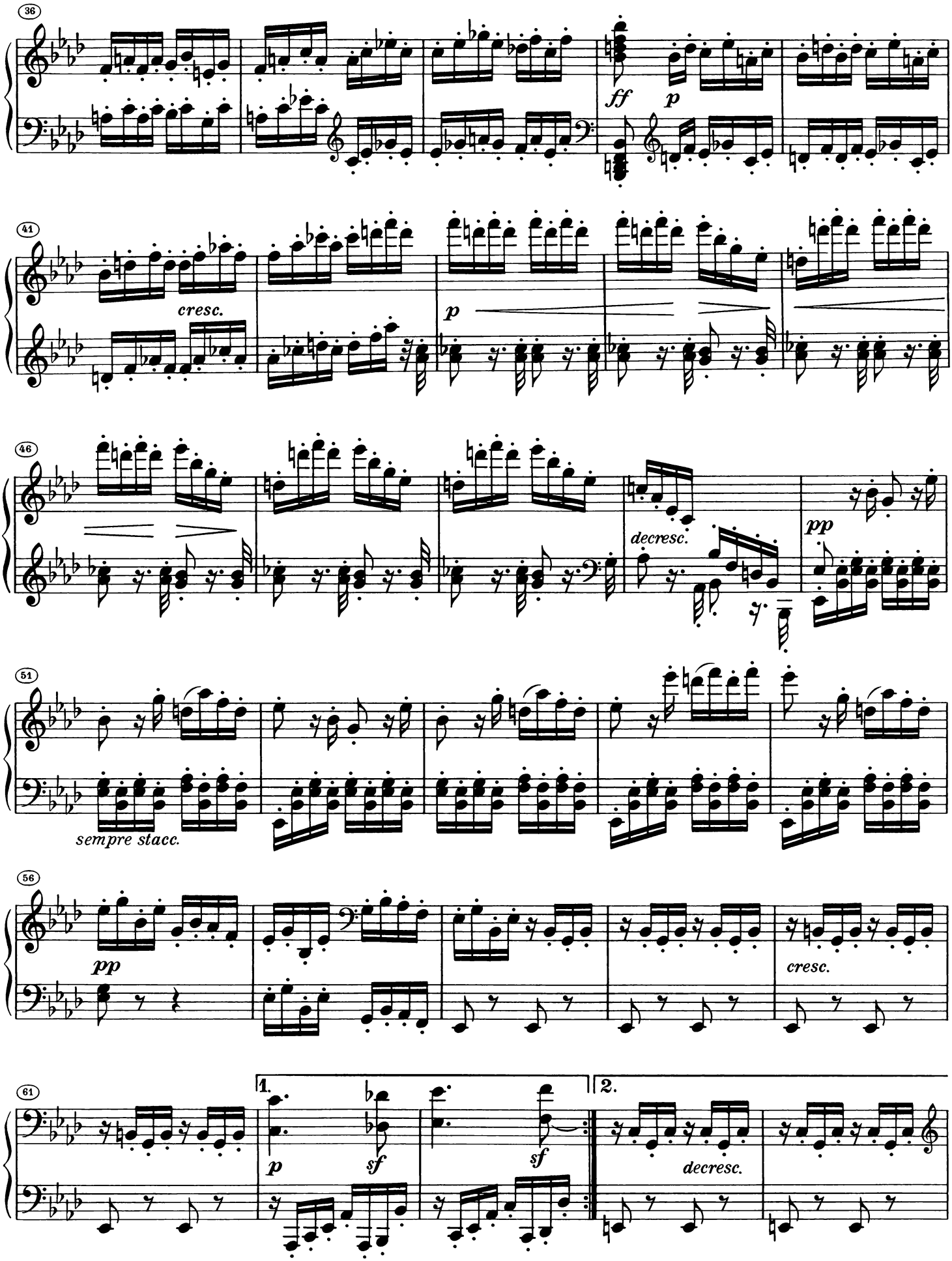
*) Original edition and early editions give octave Ab_1/Ab (oversight?).
**) Chord as in sources; but see chord on 1st beat.
***) From the sources it is uncertain whether *f* or *p* is intended here.

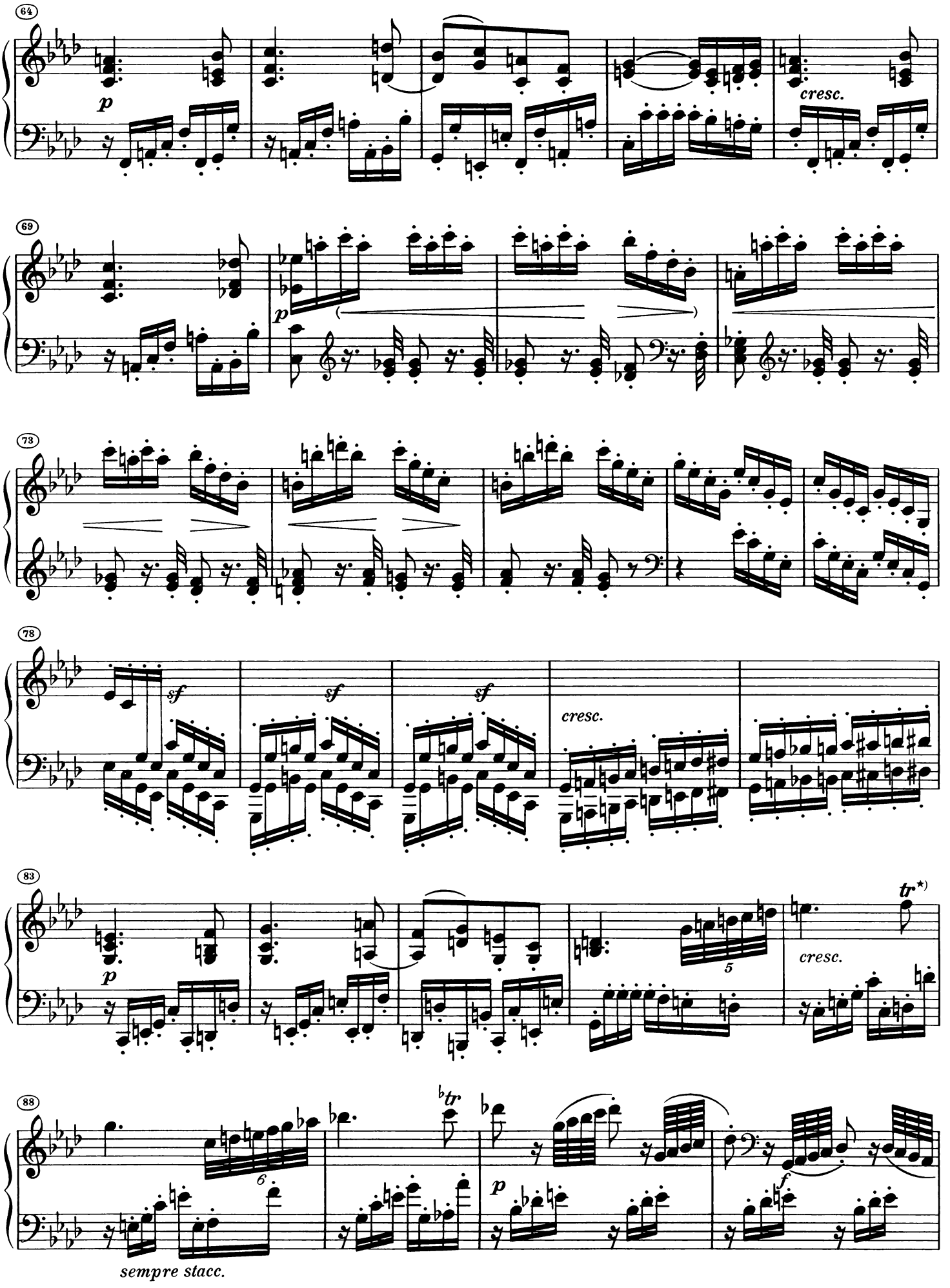
*) Dans l'édition originale et les premières éditions, octave Lab_1/Lab (erreur?).
**) Accord selon les sources; mais voir accord sur le 1er temps.
***) D'après les sources, c'est incertain s'il faut mettre ici un *f* ou un *p*.

Scherzo

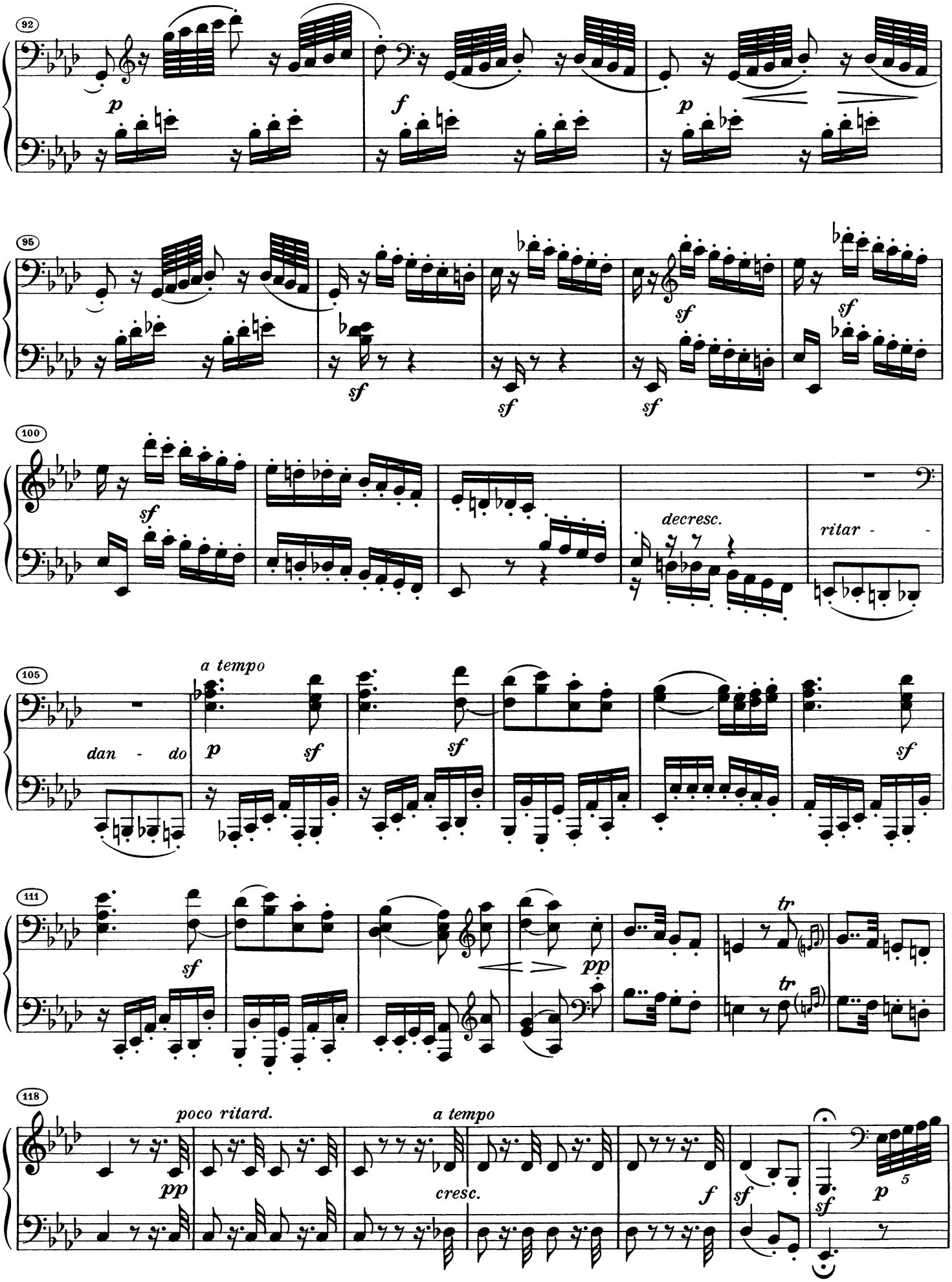
Allegretto vivace

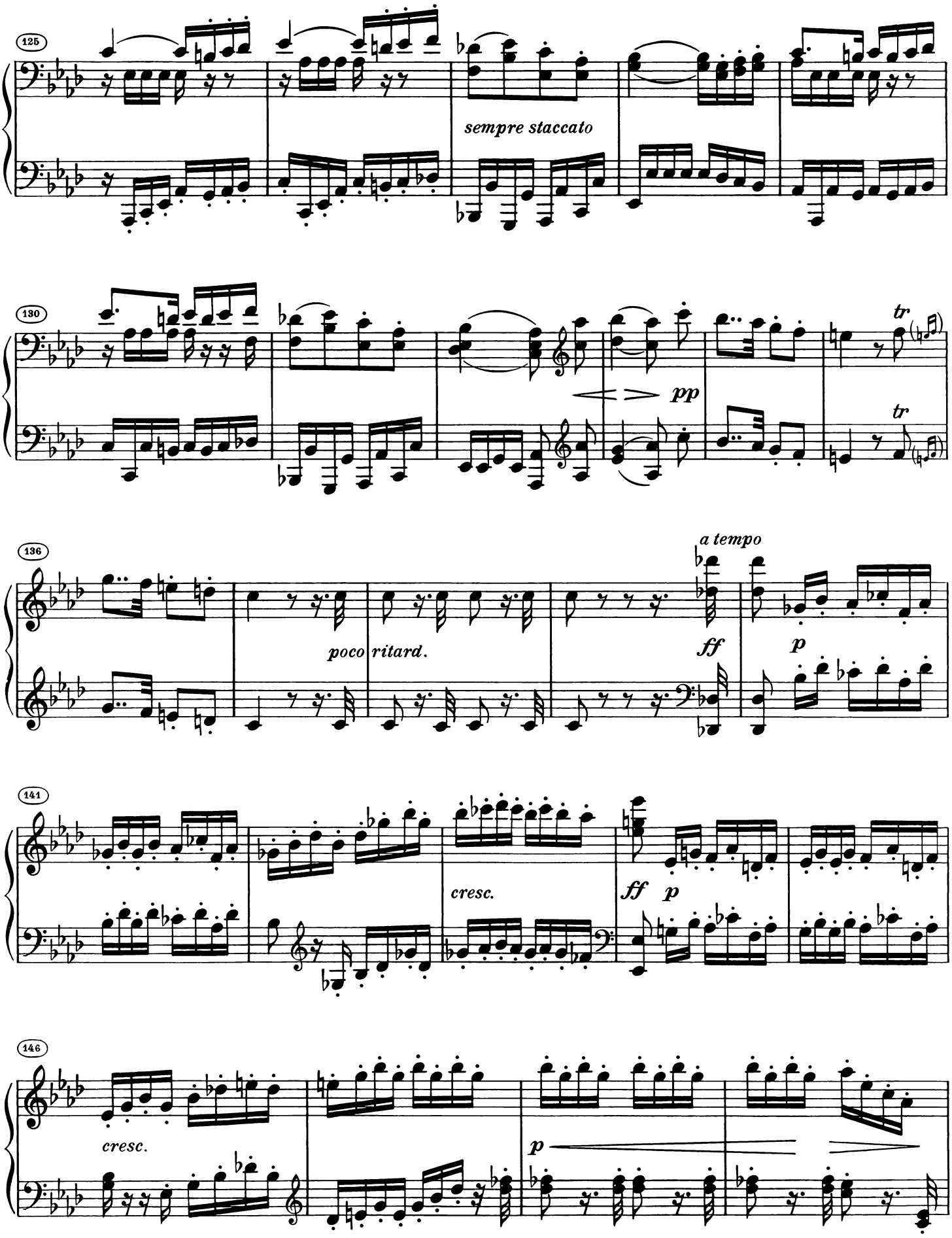


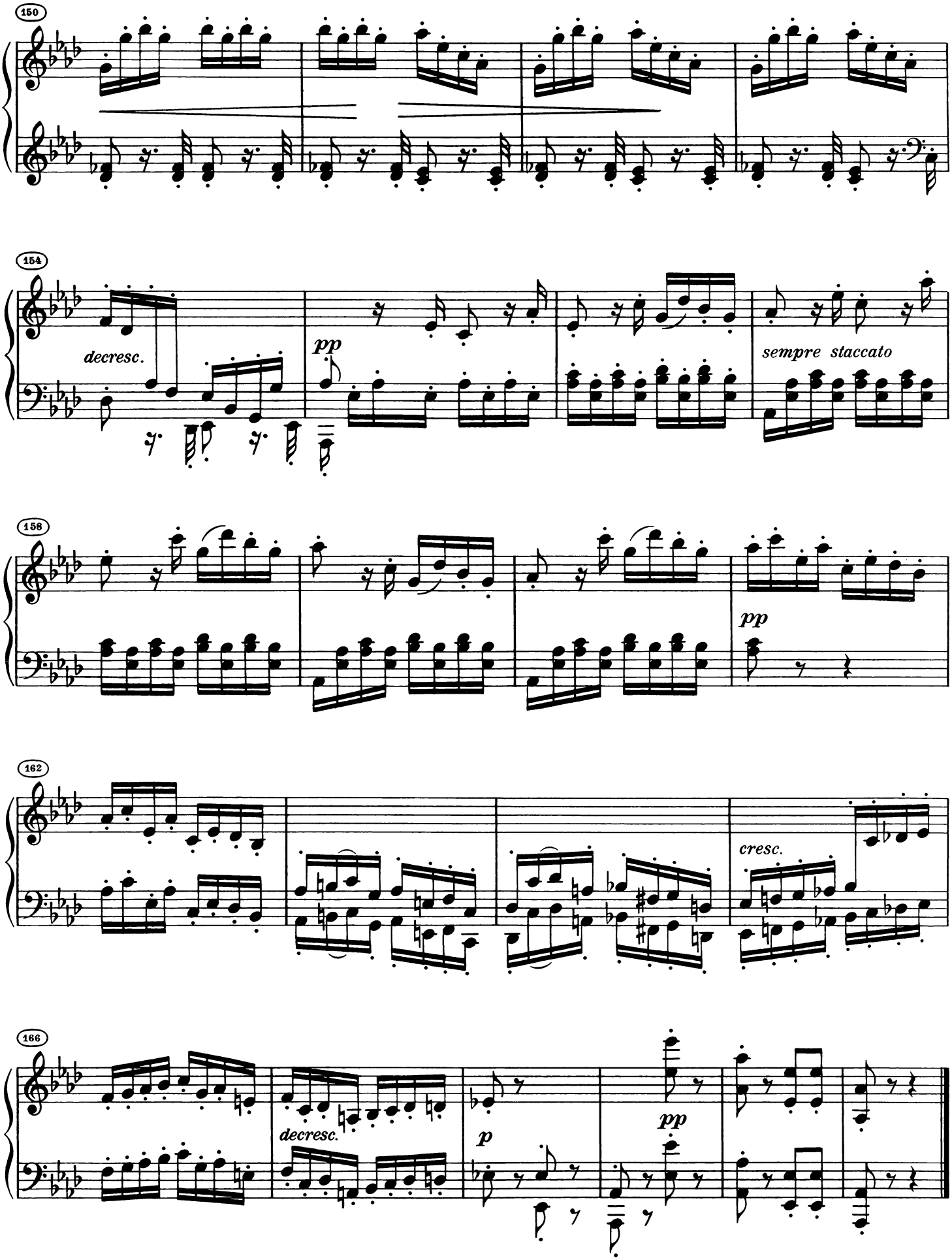

36
ff
p
41
cresc.
p
46
decresc.
pp
51
sempre stacc.
56
pp
cresc.
61
1.
p
sf
sf
2.
decresc.



*) Nur in englischer Erstausgabe. *) In English first edition only. *) Seulement dans la première édition anglaise.

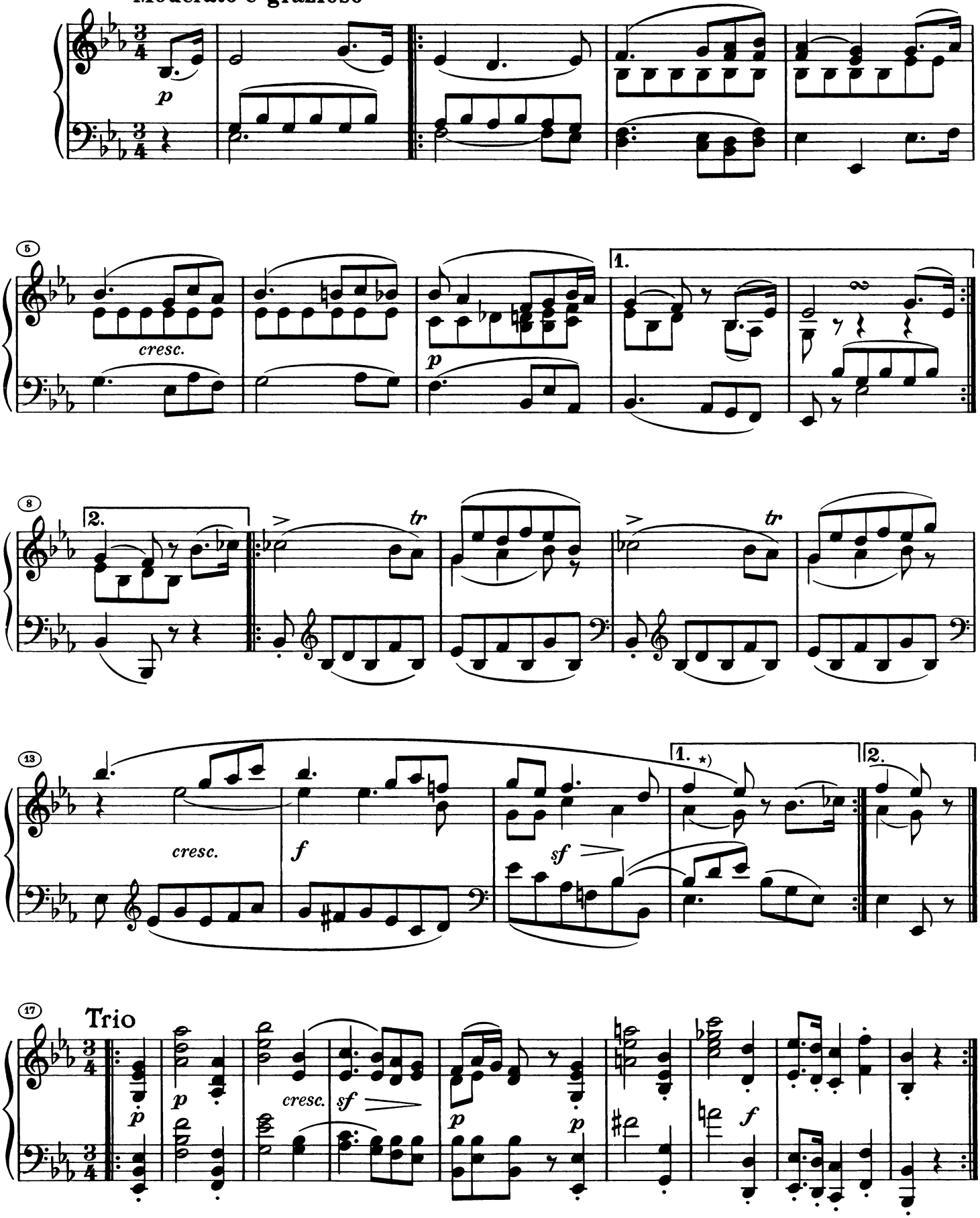

92
p
f
p
95
sf
sf
sf
sf
sf
100
sf
decresc.
ritar - -
105
a tempo
dan - do
p
sf
sf
sf
111
sf
pp
tr
tr
118
poco ritard.
pp
a tempo
cresc.
f
sf
sf
p
5


125
sempre staccato
130
pp
tr
tr
136
poco ritard.
a tempo
ff
p
141
cresc.
ff
p
146
cresc.
p

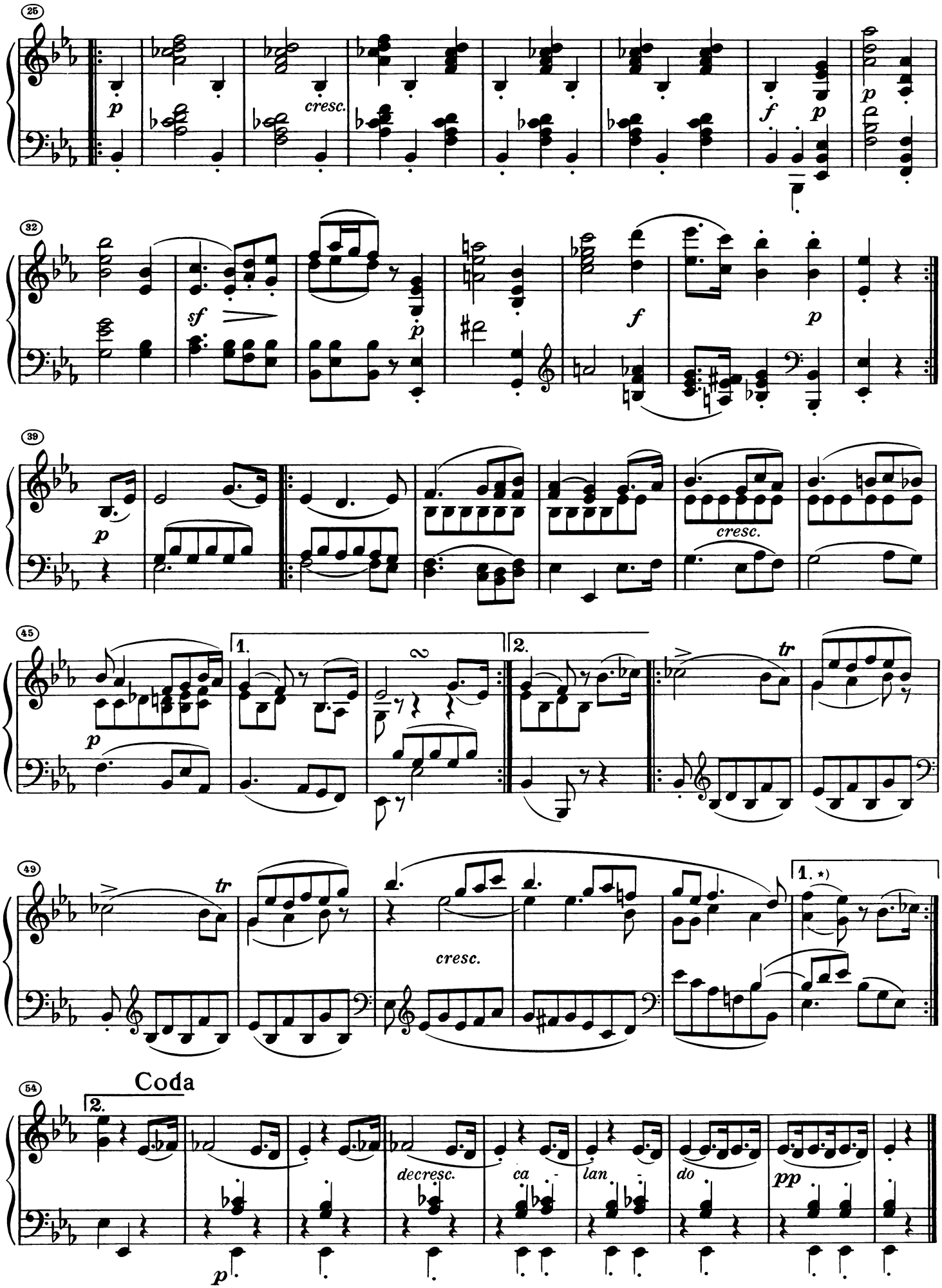

150
154
decresc.
pp
sempre staccato
158
pp
162
cresc.
166
decresc.
p
pp

Menuetto

Moderato e grazioso



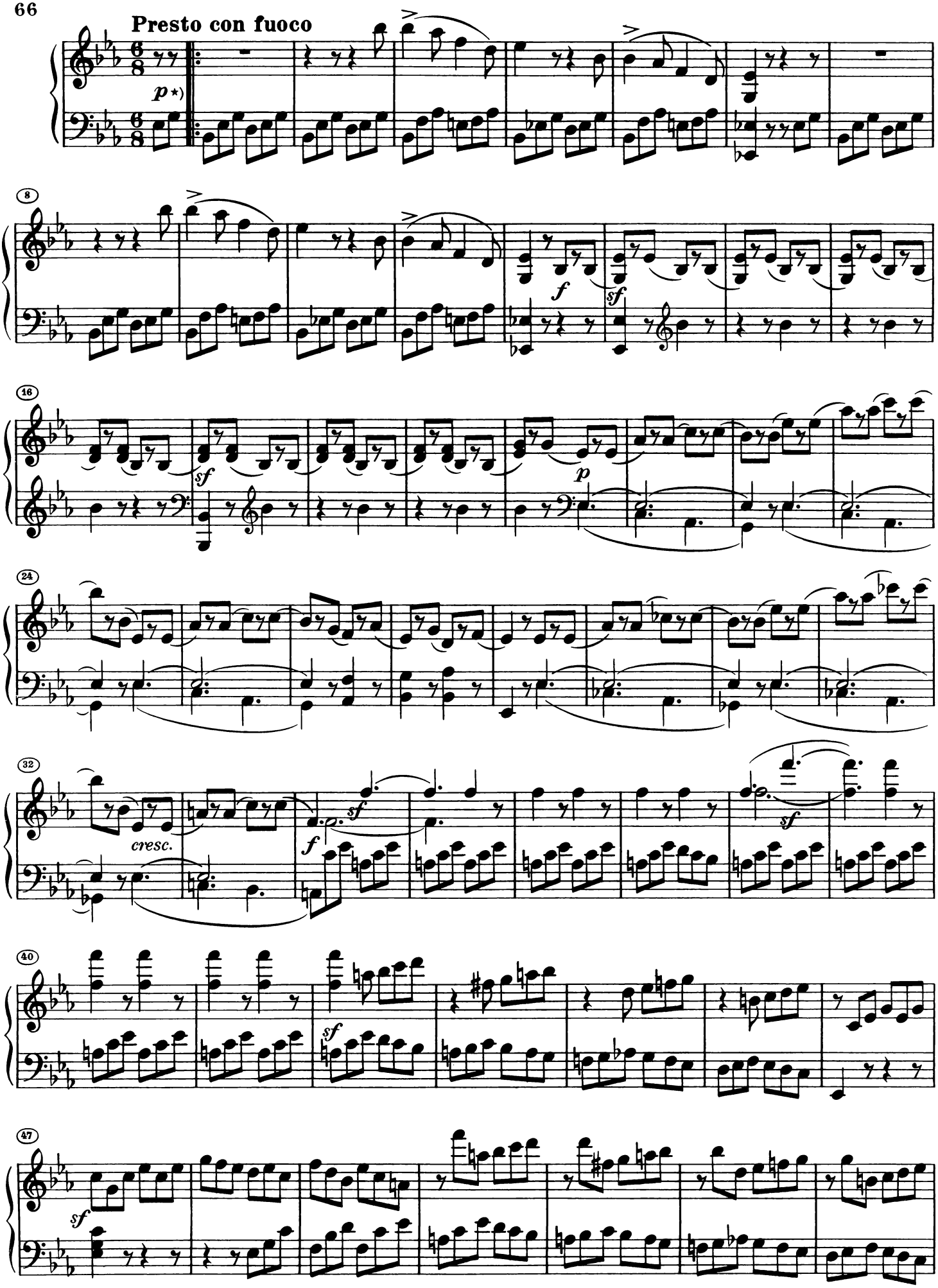
*) In englischer Erstausgabe f^2–es^2 ♩.♪ *) In English first edition f^2–eb^2 ♩.♪ *) Dans la première édition anglaise, fa^2–mib^2 ♩.♪



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

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

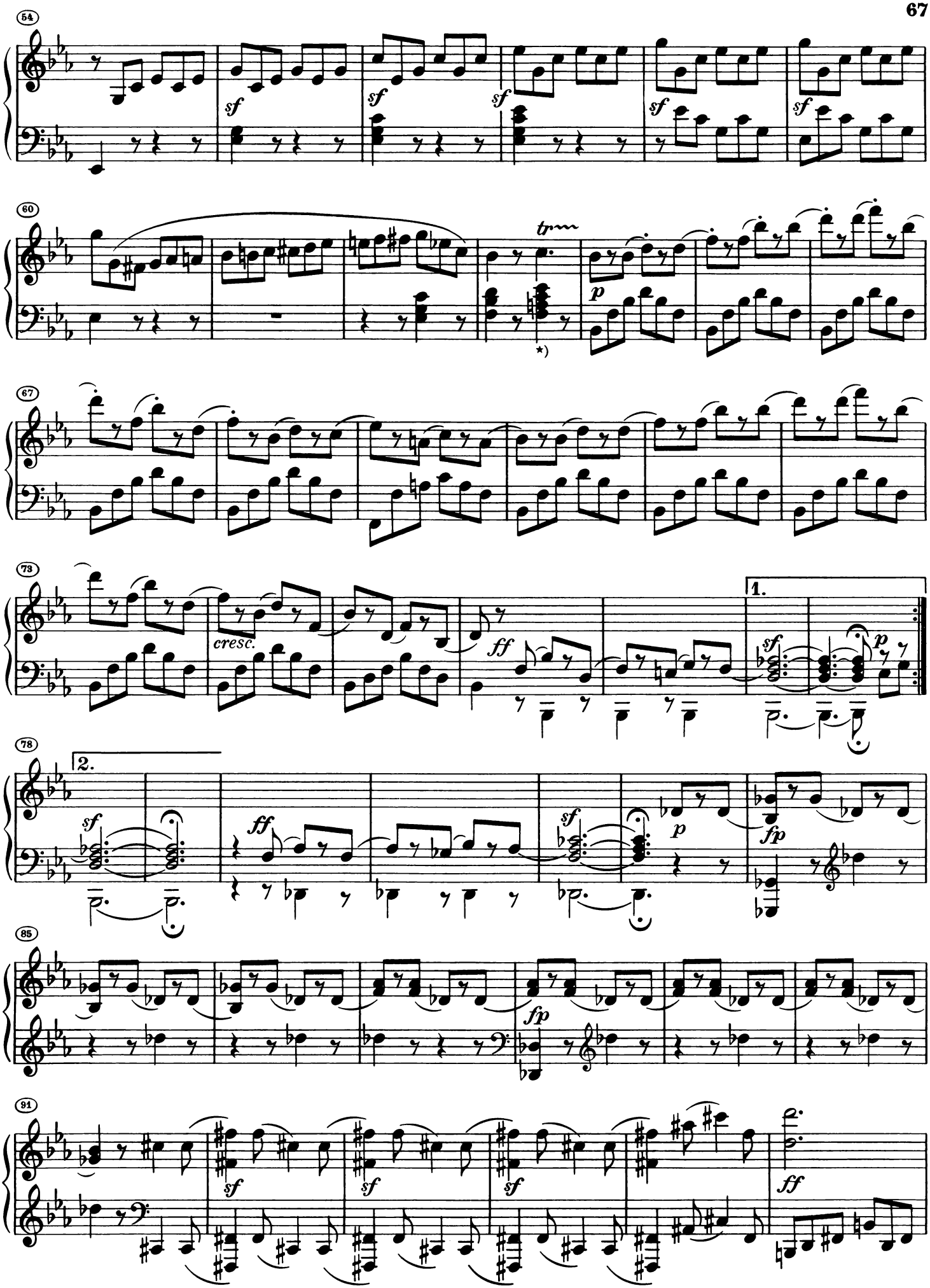
*) Prima volta comme mes. 16a selon la première édition anglaise (qui ne répète pas la reprise du menuet); dans l'édition originale et dans les premières éditions comme mes. 16b.



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

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

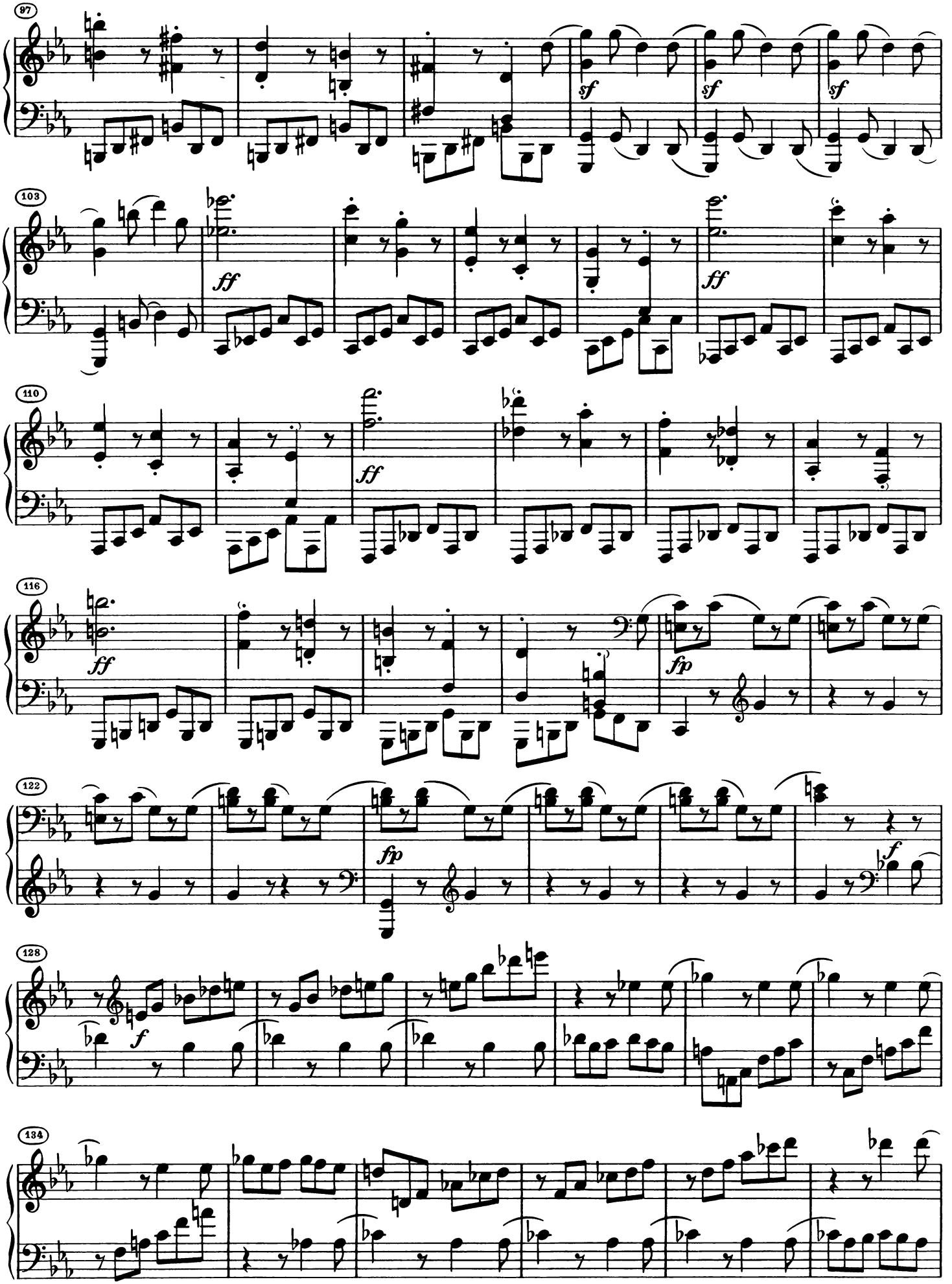
*) Dans la première édition anglaise, *f* au lieu de *p*.

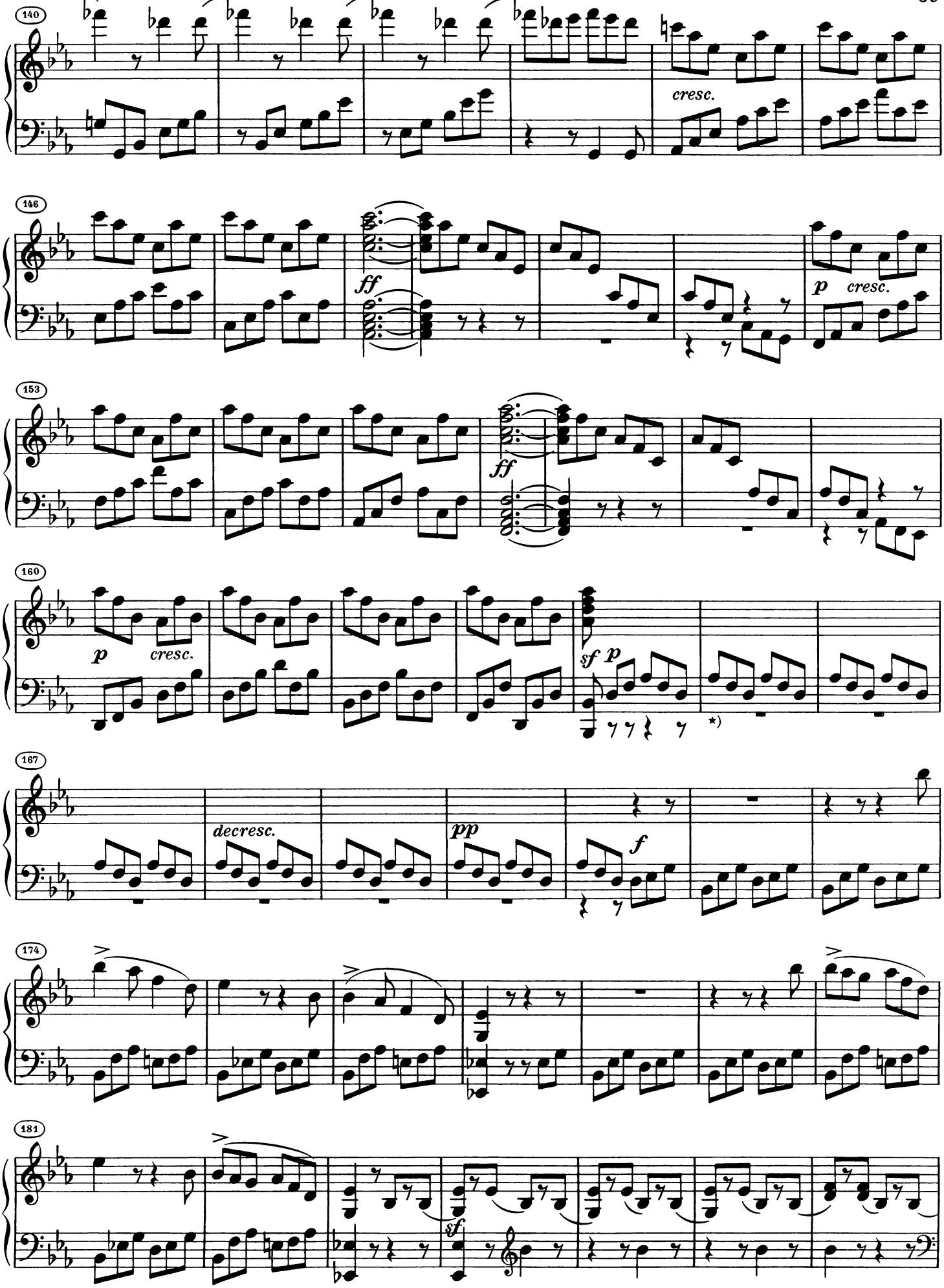


*) Akkord in englischer Erstausgabe ohne c^1.

*) Chord in English first edition omits c^1.

*) Accord dans la première édition anglaise sans do^1.

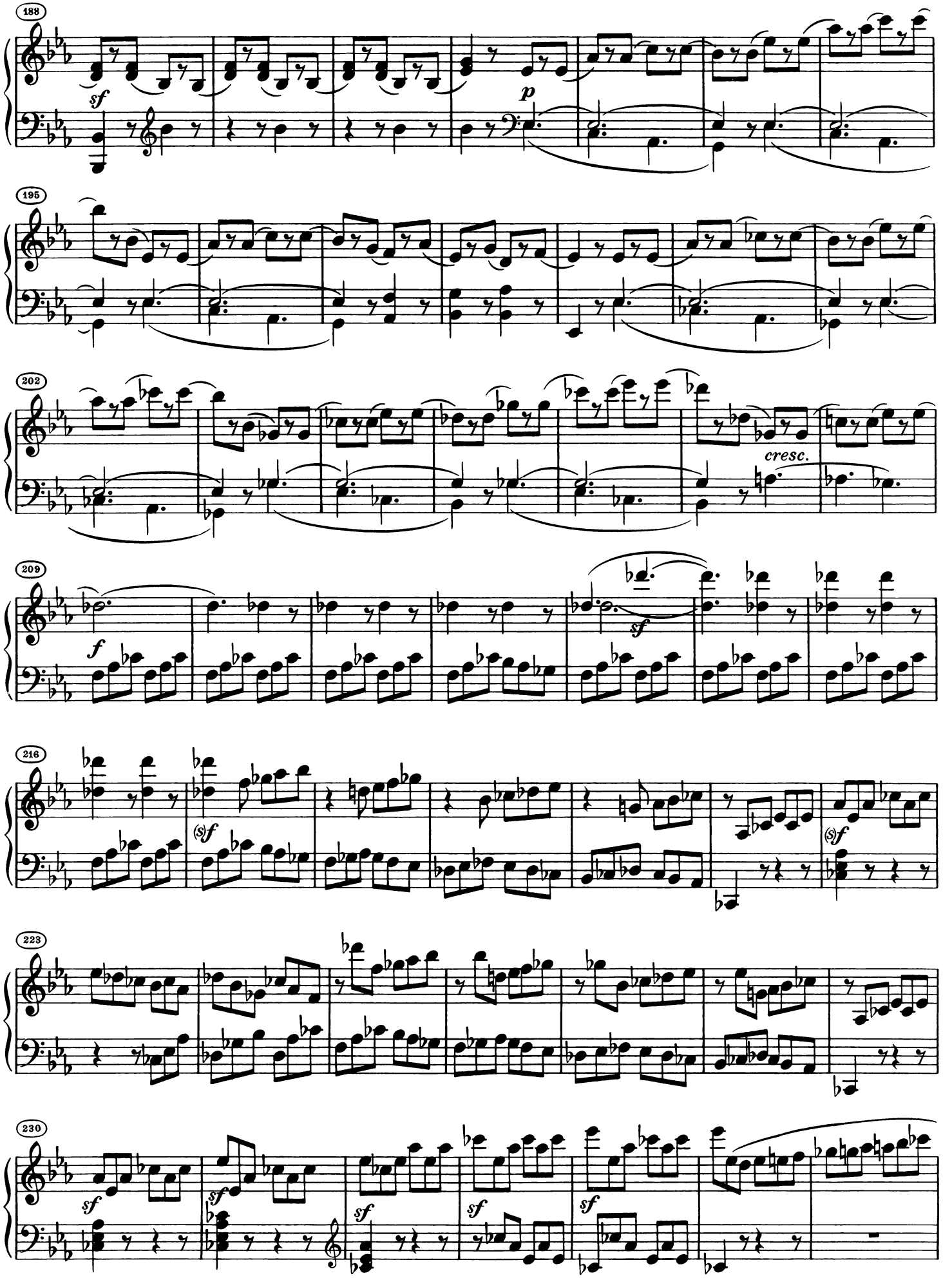

97
sf
sf
sf
103
ff
ff
110
ff
116
ff
fp
122
fp
f
128
f
134

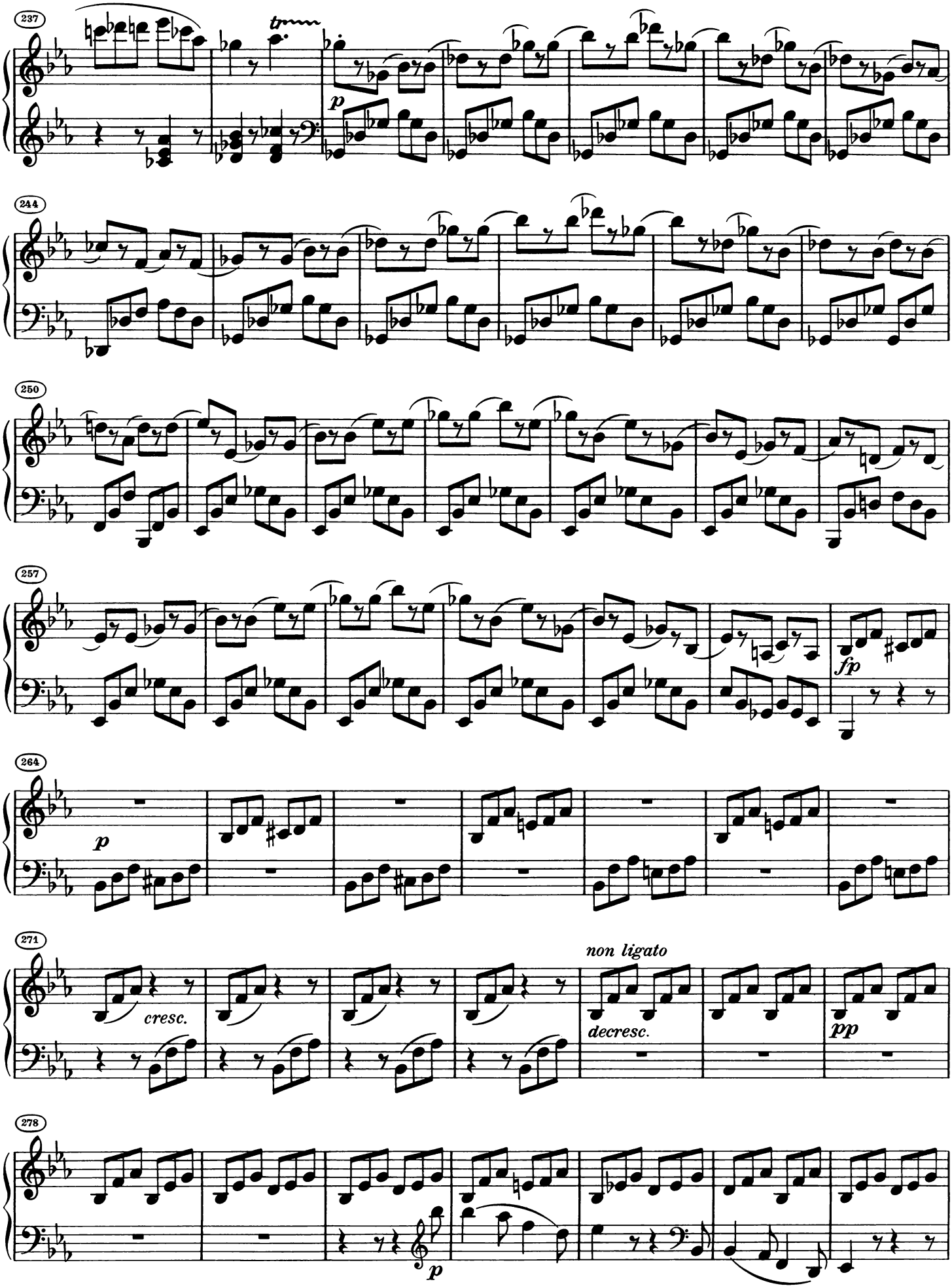


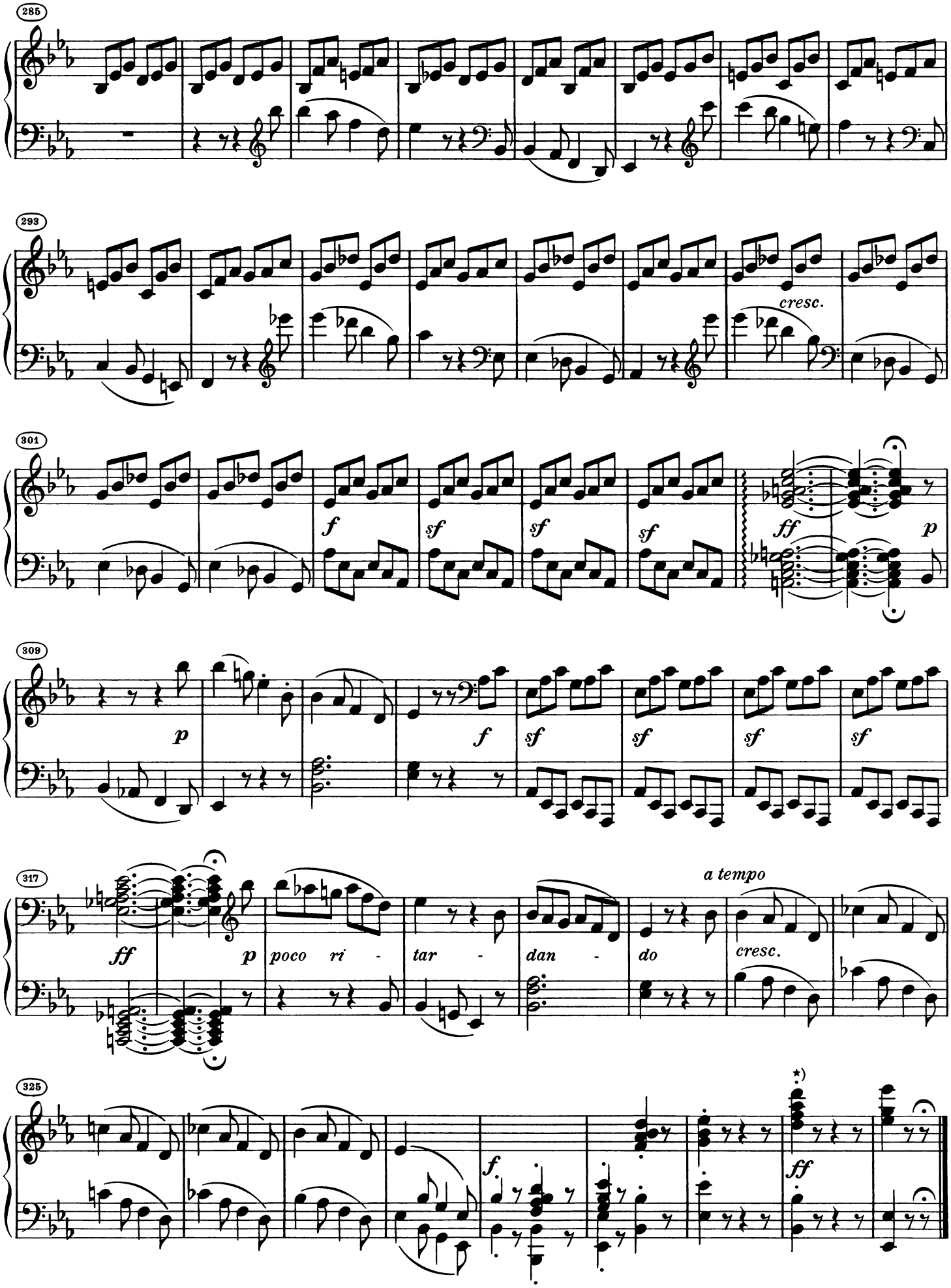
*) In englischer Erstausgabe T. 165 – 167 (unten) wie T. 164.

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

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


188
sf
p
195
202
cresc.
209
f
sf
216
(s)f
(s)f
223
230
sf
sf
sf
sf
sf


237
tr
p
244
250
257
fp
264
p
271
cresc.
non ligato
decresc.
pp
278
p



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

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

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

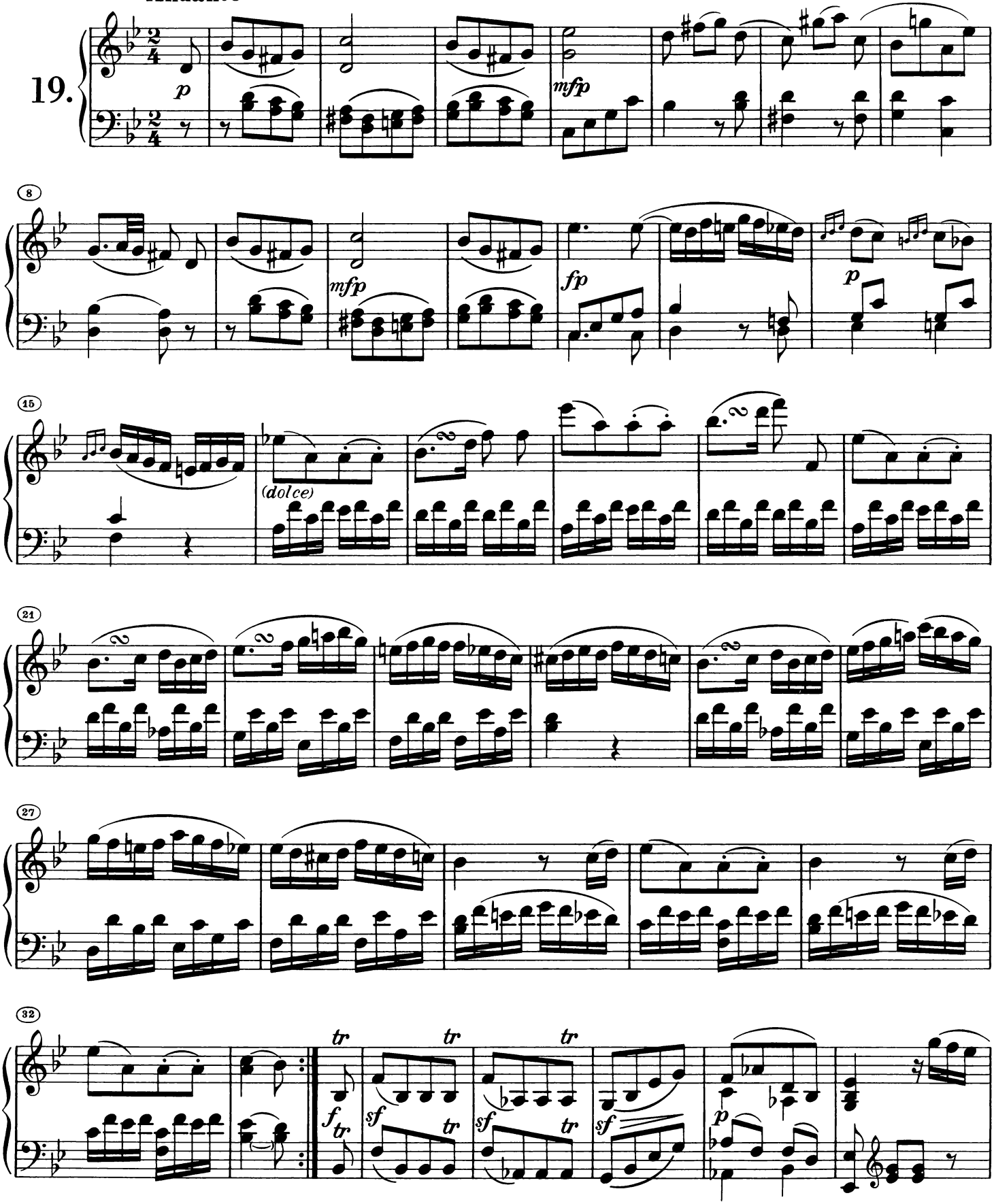
Leichte Sonate

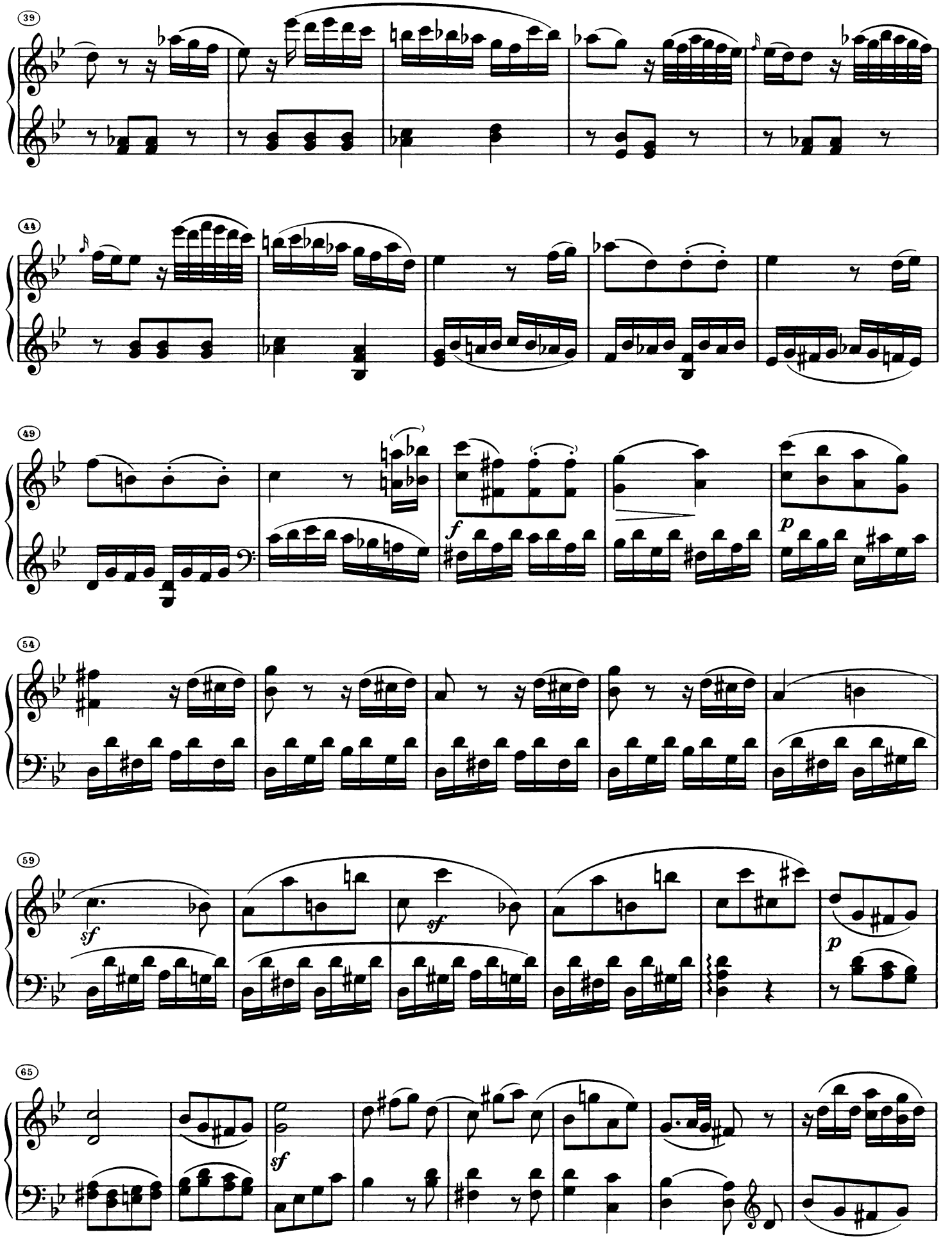
Komponiert 1795/98

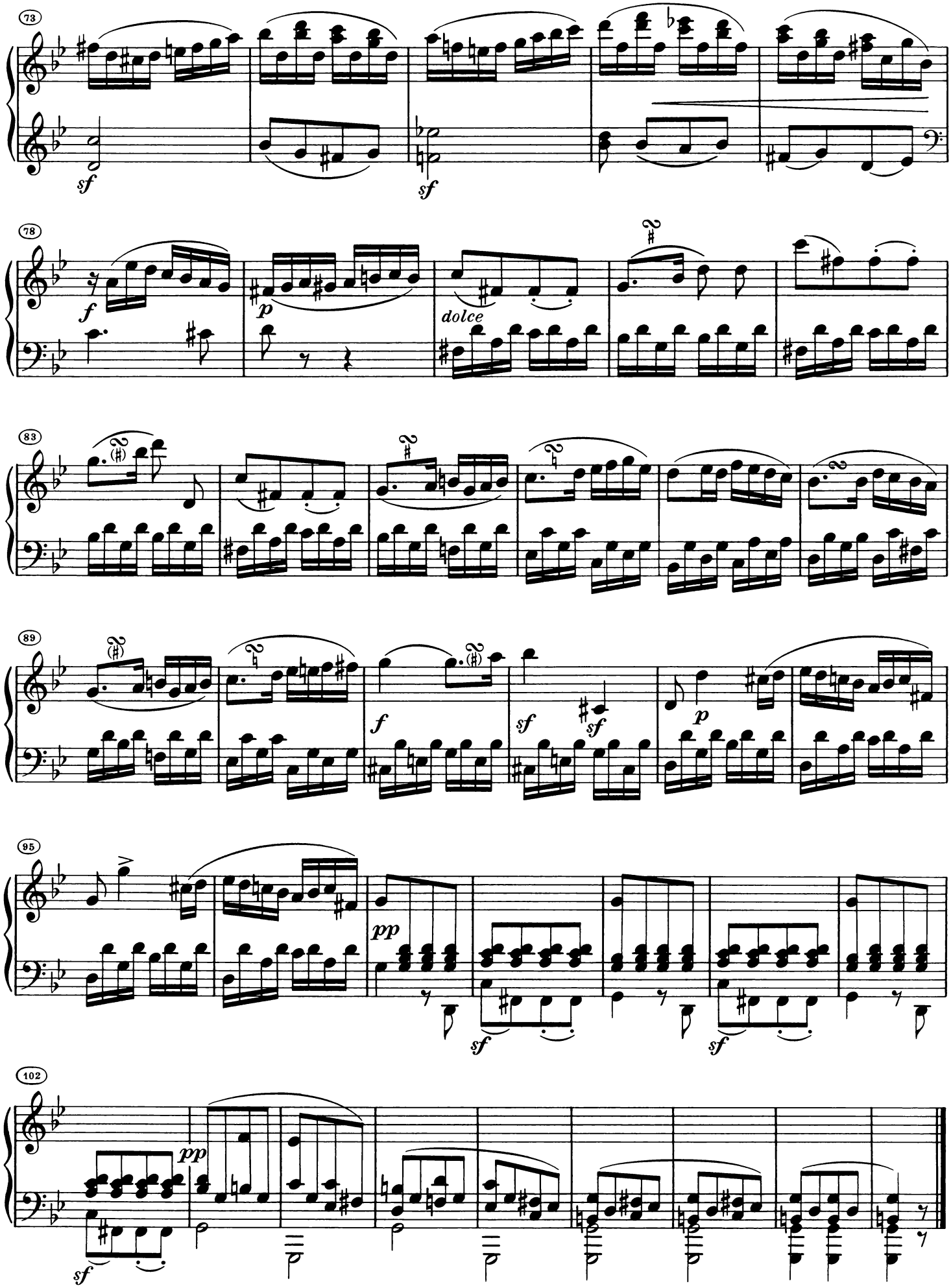
Opus 49 Nr. 1

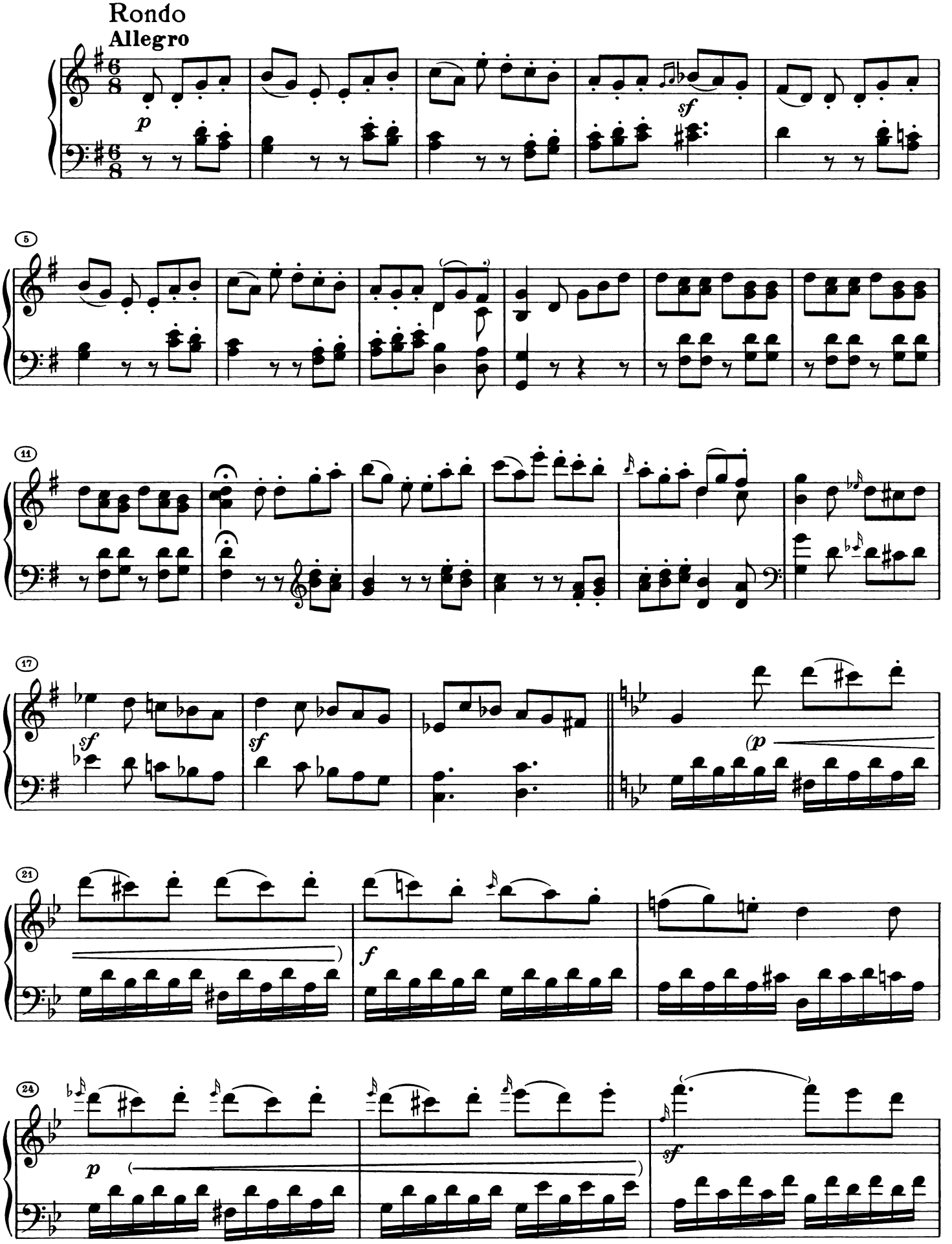
Andante

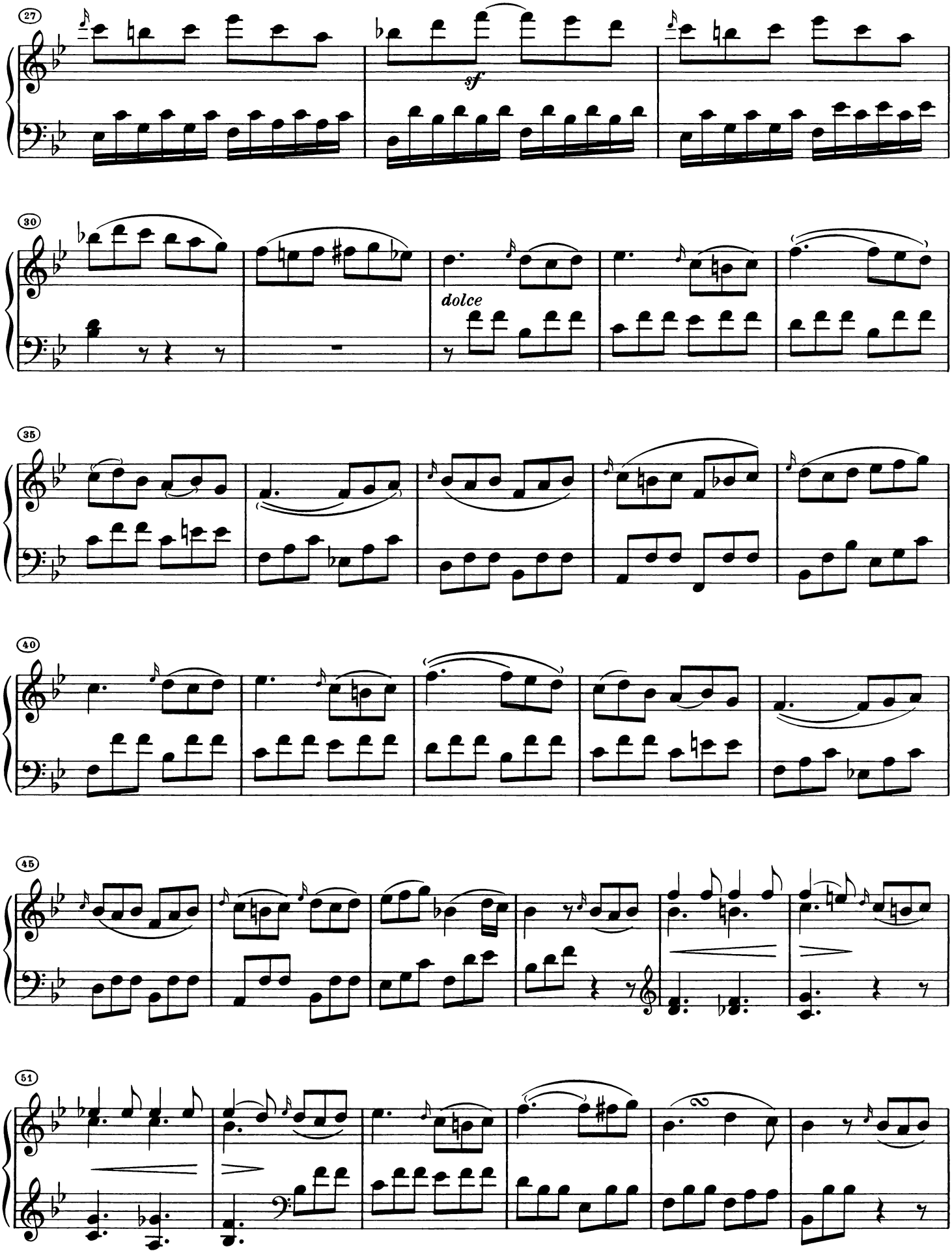
19.

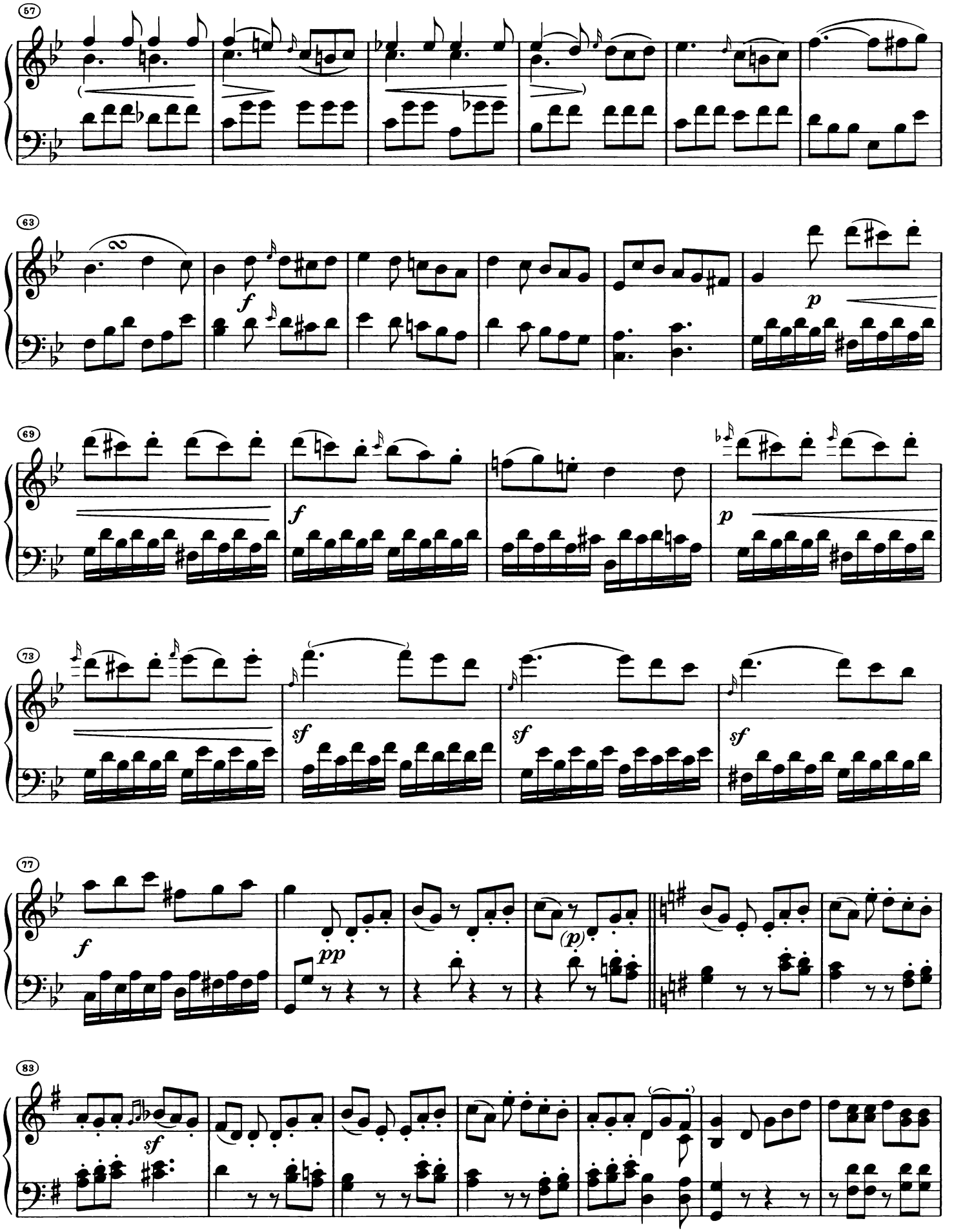


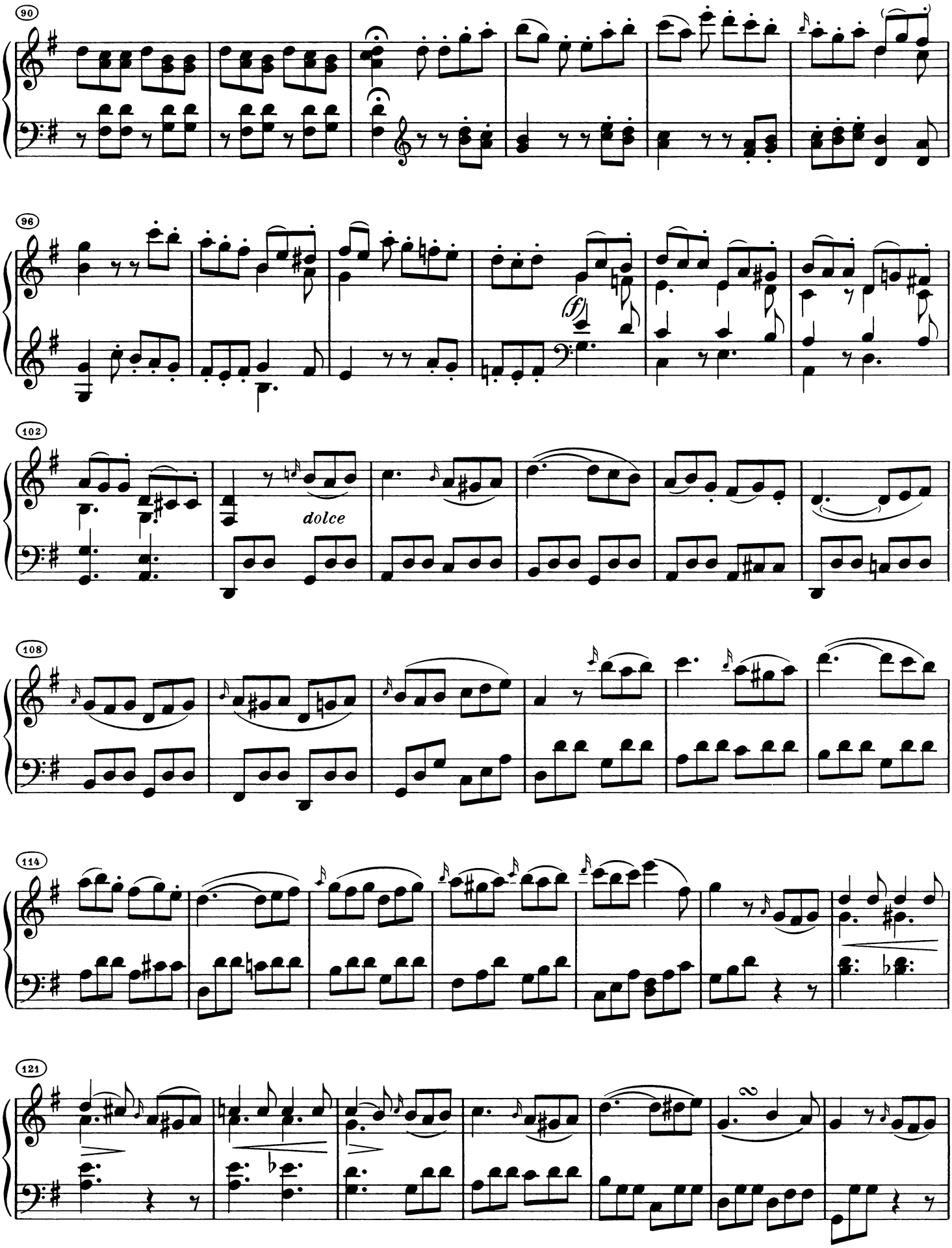

39
44
49
f
p
54
59
sf
sf
p
65
sf

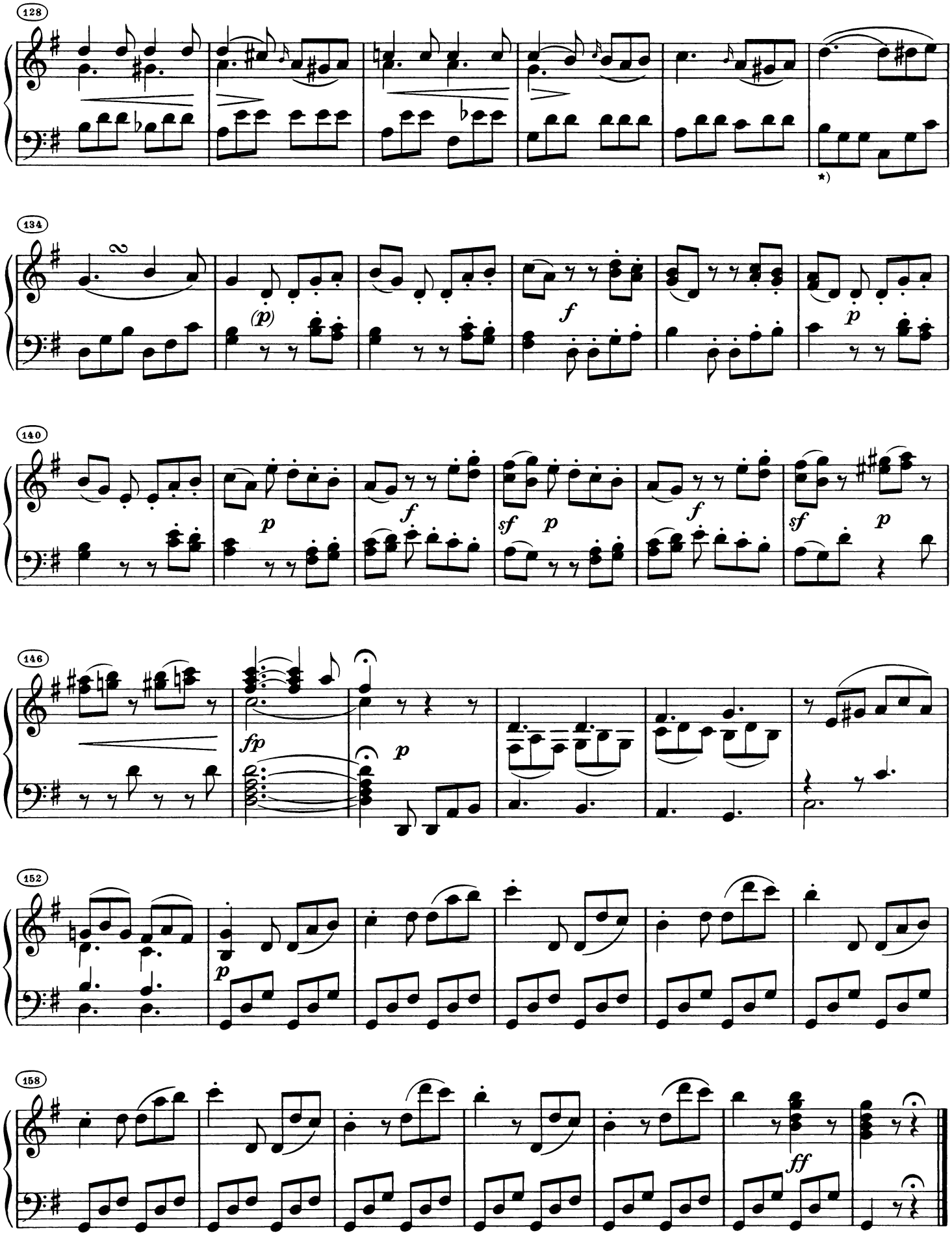

73
sf
sf
78
f
p
dolce
83
89
f
sf
sf
p
95
pp
sf
sf
102
pp
sf


Rondo
Allegro
p
sf
5
11
sf
sf
17
(p
f
21
p
sf
24


27
sf
30
dolce
35
40
45
51


57
63
f
p
69
f
p
73
sf
sf
sf
77
f
pp
(p)
83
sf


90
96
(f)
102
dolce
108
114
121



*) Originalausgabe: Vermutlich Versehen; vgl. T. 62.
Original edition: Probably by mistake; see m. 62.
L'édition originale: Probablement par erreur; cf. mes. 62.

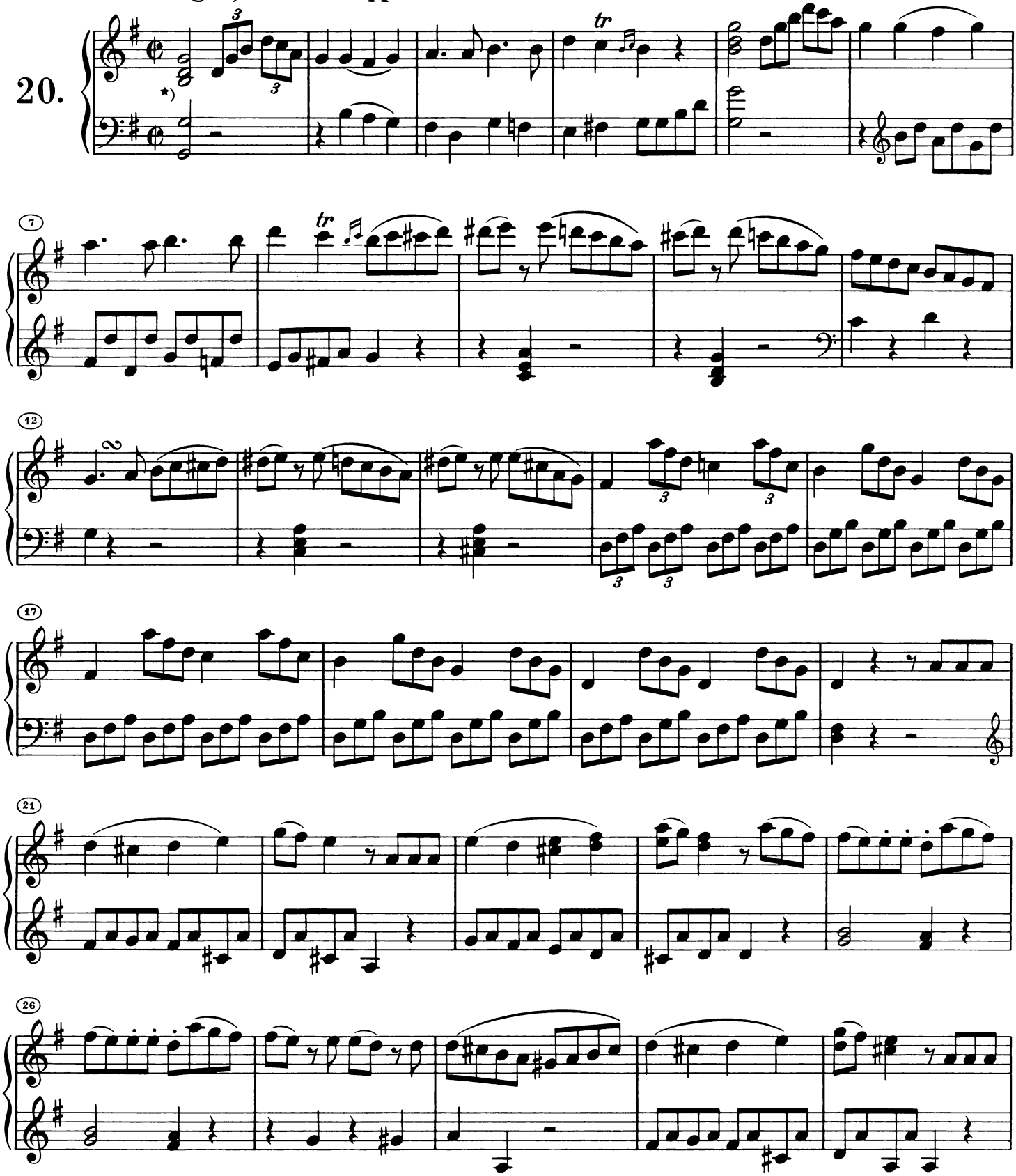
Leichte Sonate

Komponiert 1795/96

Opus 49 Nr. 2

Allegro, ma non troppo

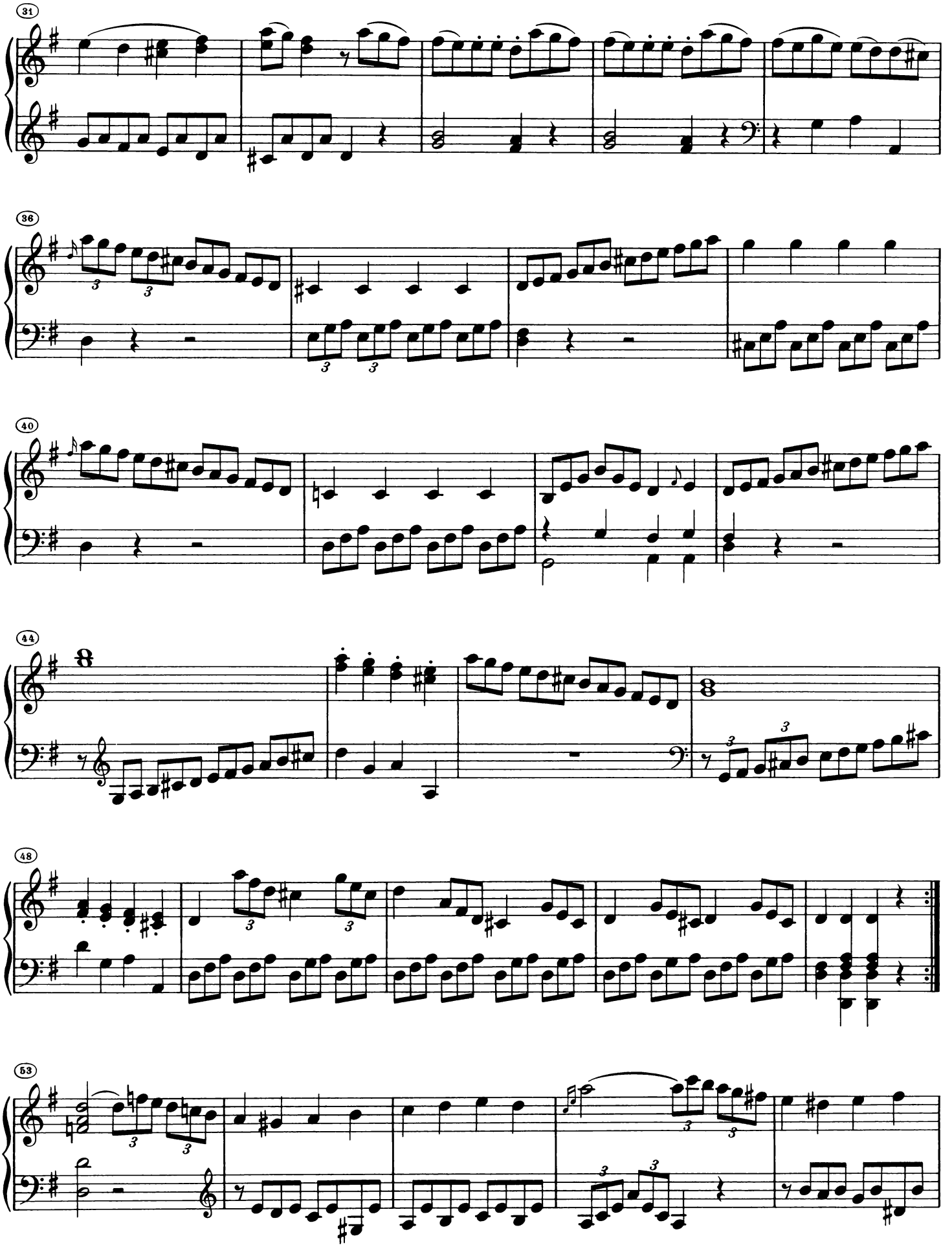
20.

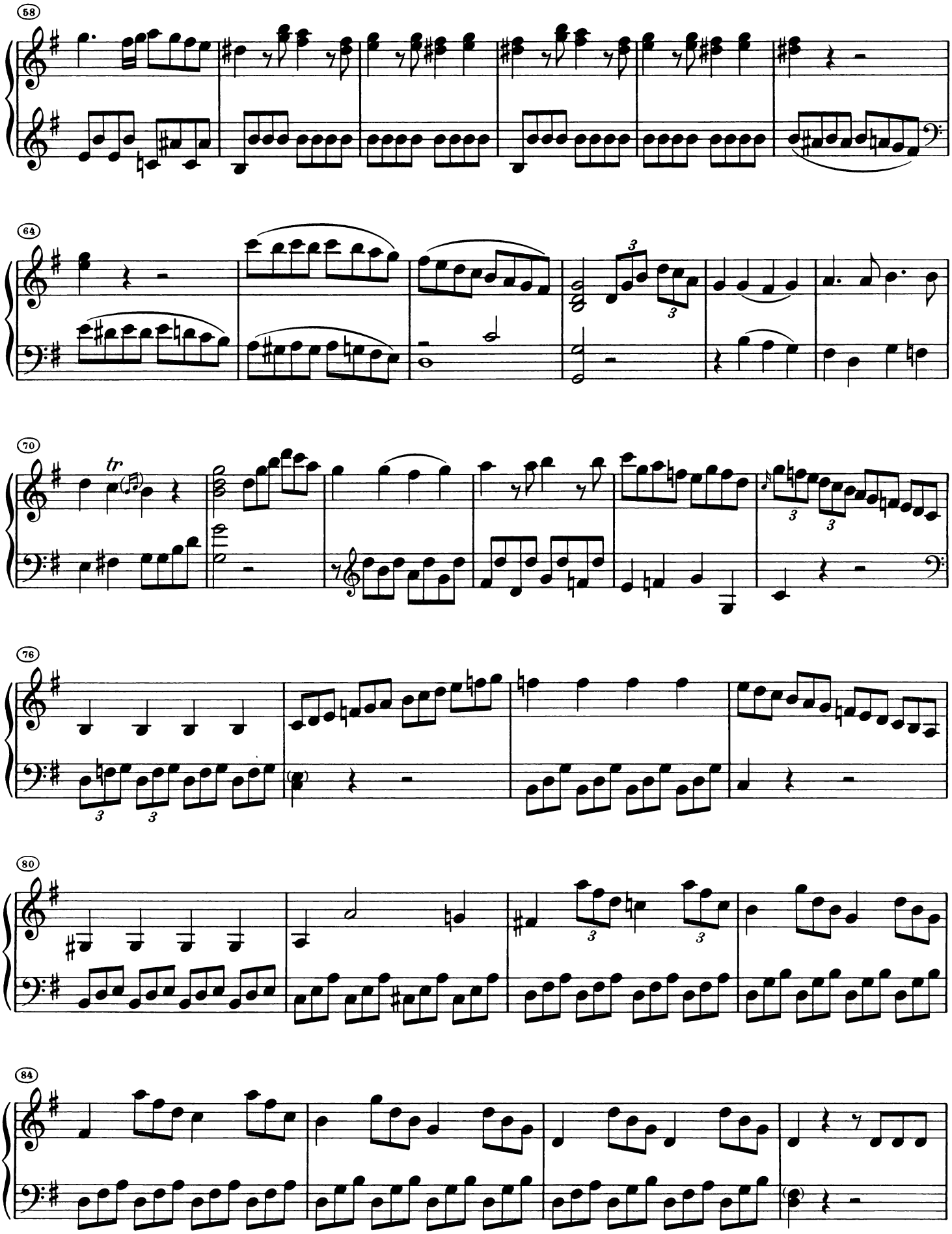


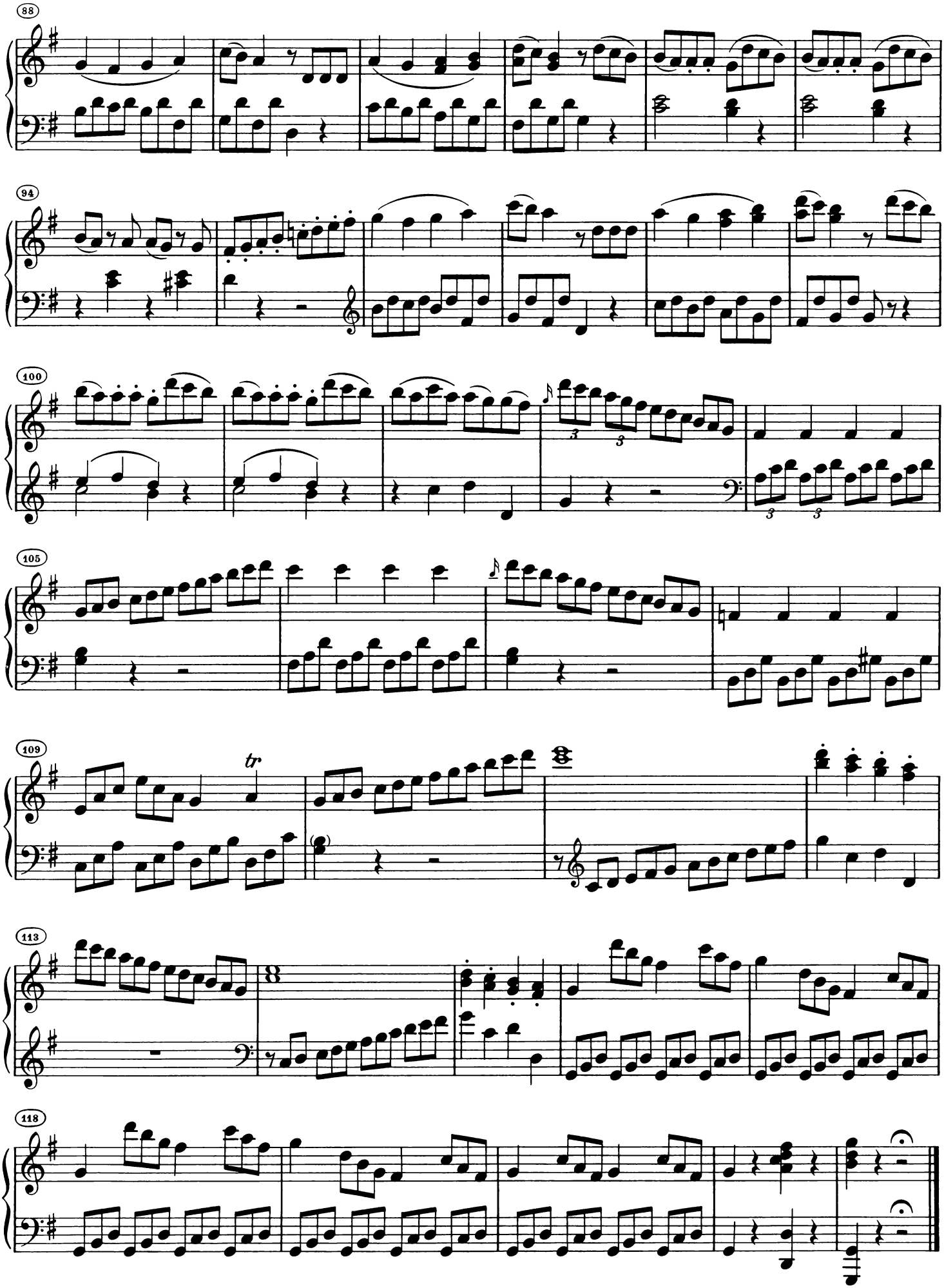
*) In Originalausgabe fehlt in dieser Sonate die dynamische Bezeichnung (bis auf 2. Satz, T. 46 und 86).

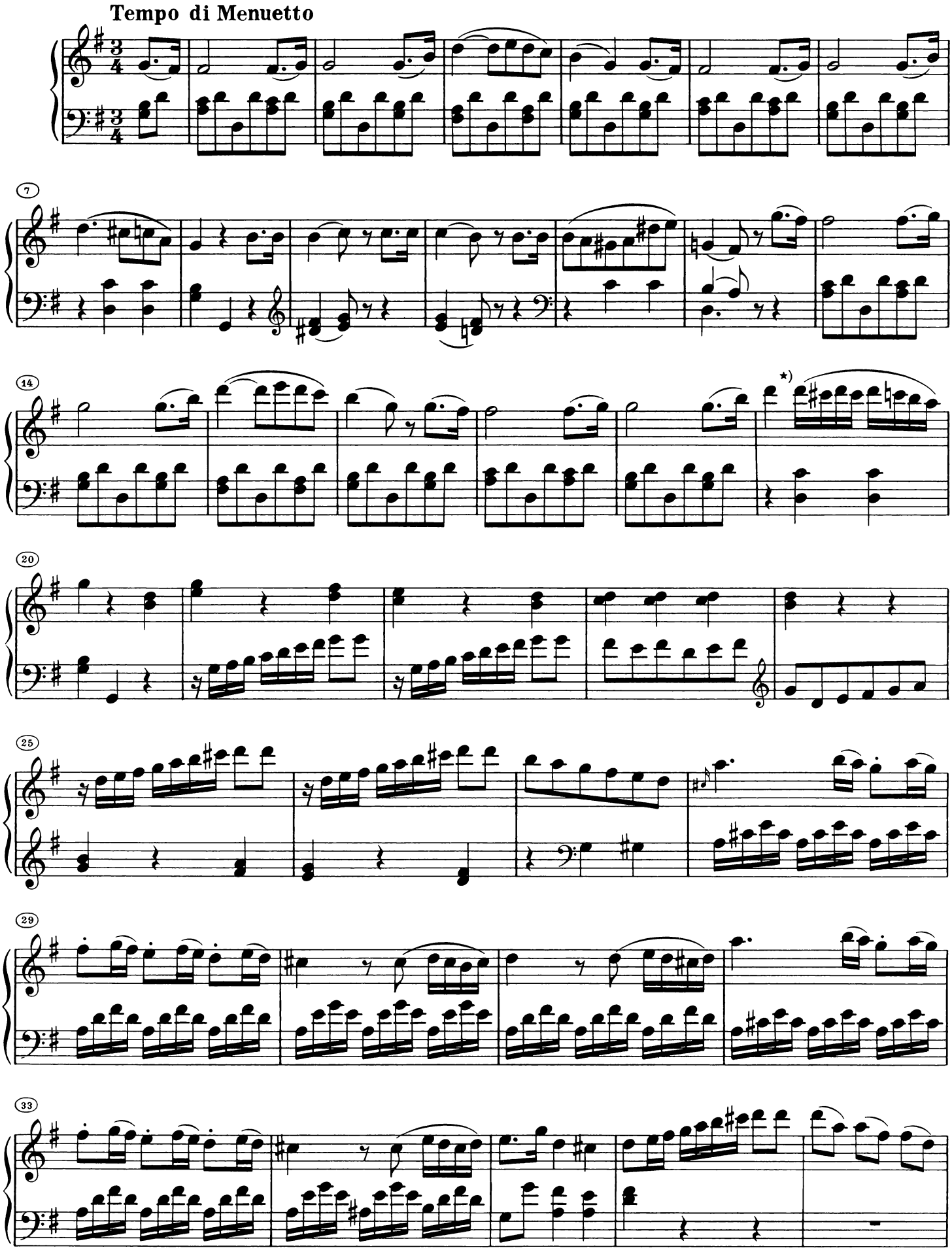
*) In this sonata no dynamic markings in the original edition except in mm. 46 and 86 of 2nd movement.

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


31
36
40
44
48
53


58
64
70
tr
76
80
84

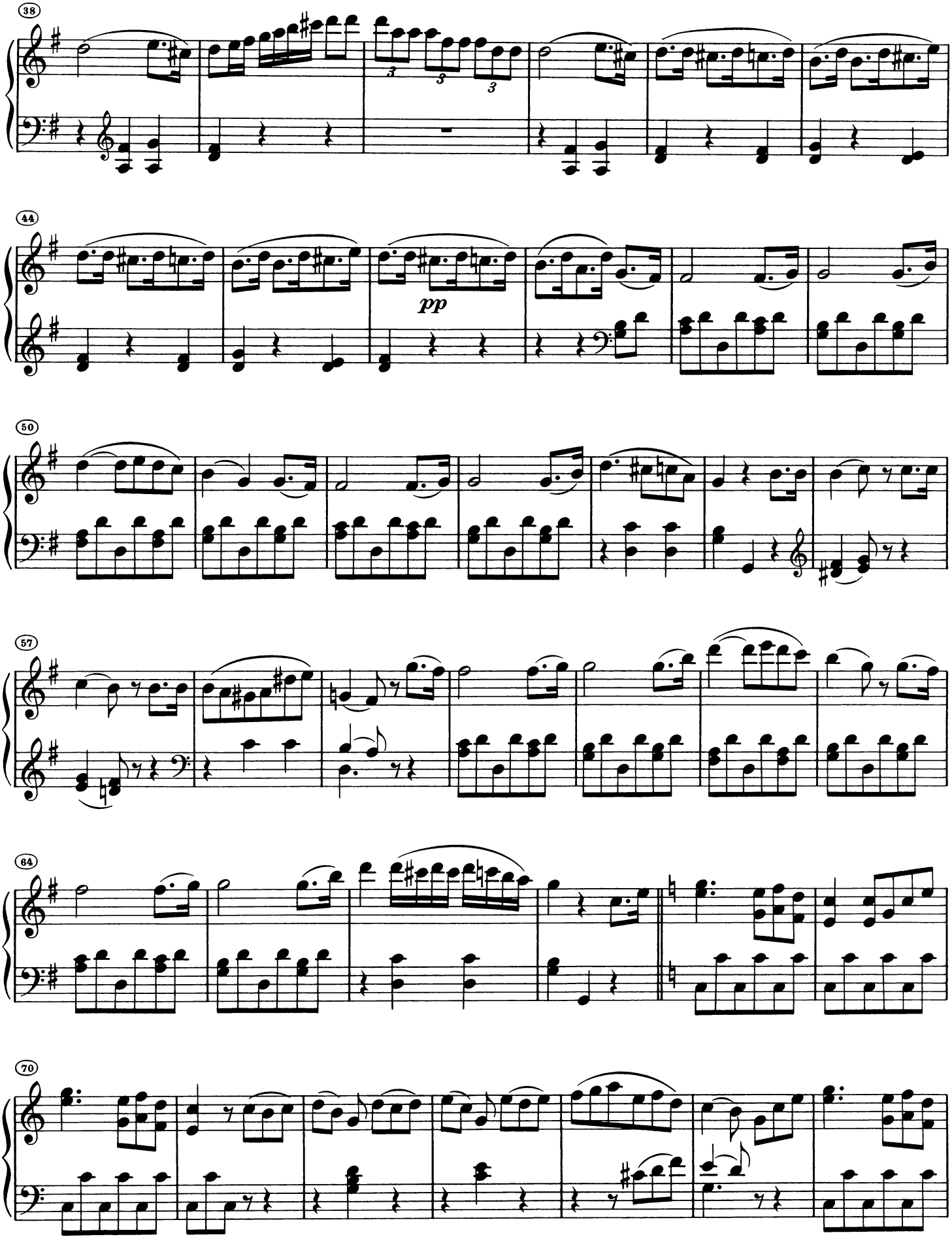

88
94
100
105
109
tr
113
118

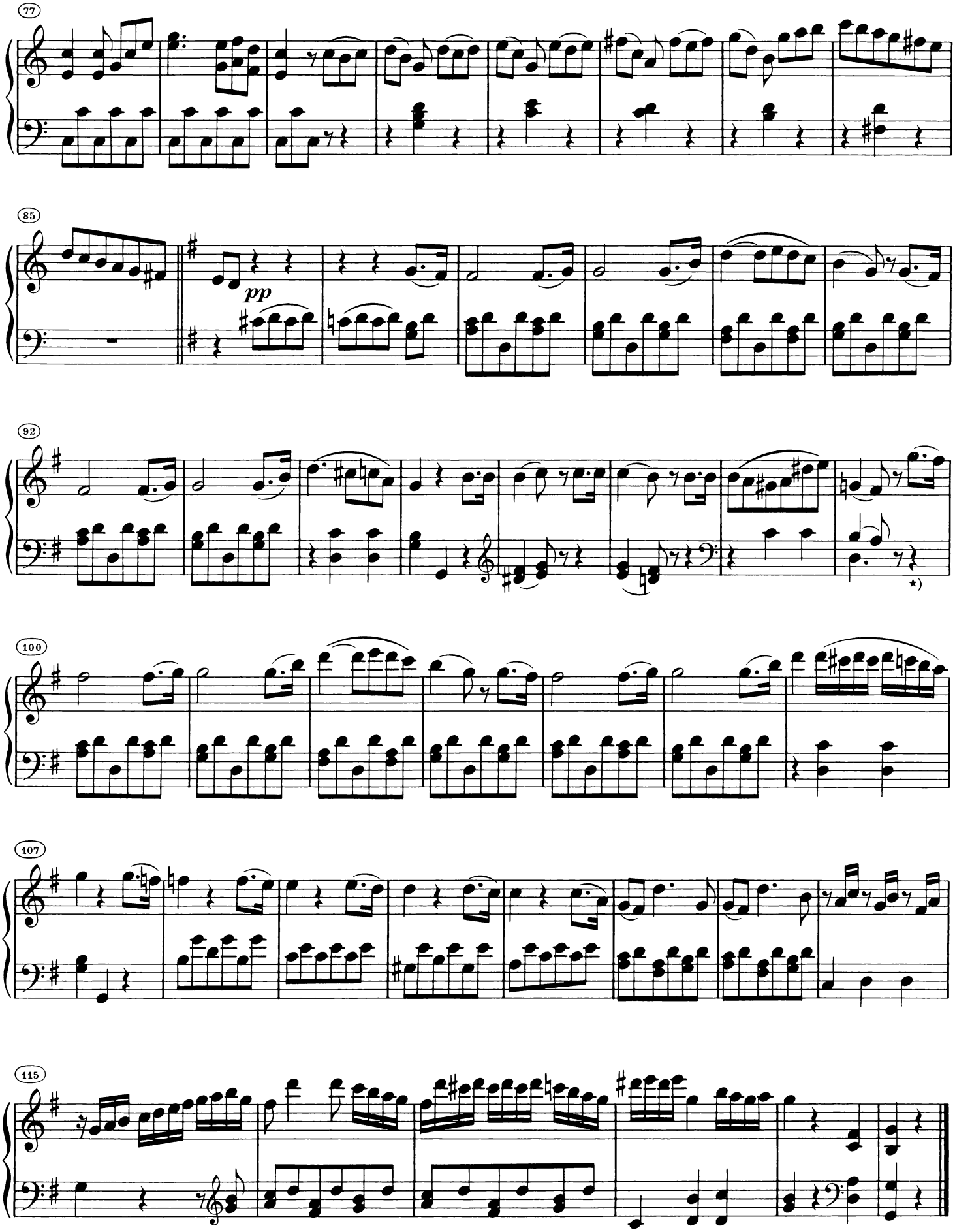


*) Entsprechend T. 7 wäre hier und an analogen Stellen Haltebogen d^2-d^2 denkbar; er fehlt aber immer in den Quellen.

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

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


38
44
pp
50
57
64
70



*) In den Quellen Achtel *g/h – d*¹ (Versehen?).

*) Sources give eighth notes *g/b – d*¹ (oversight?).

*) Dans les sources, *sol/si – ré*¹ croches (erreur?).

Sonate

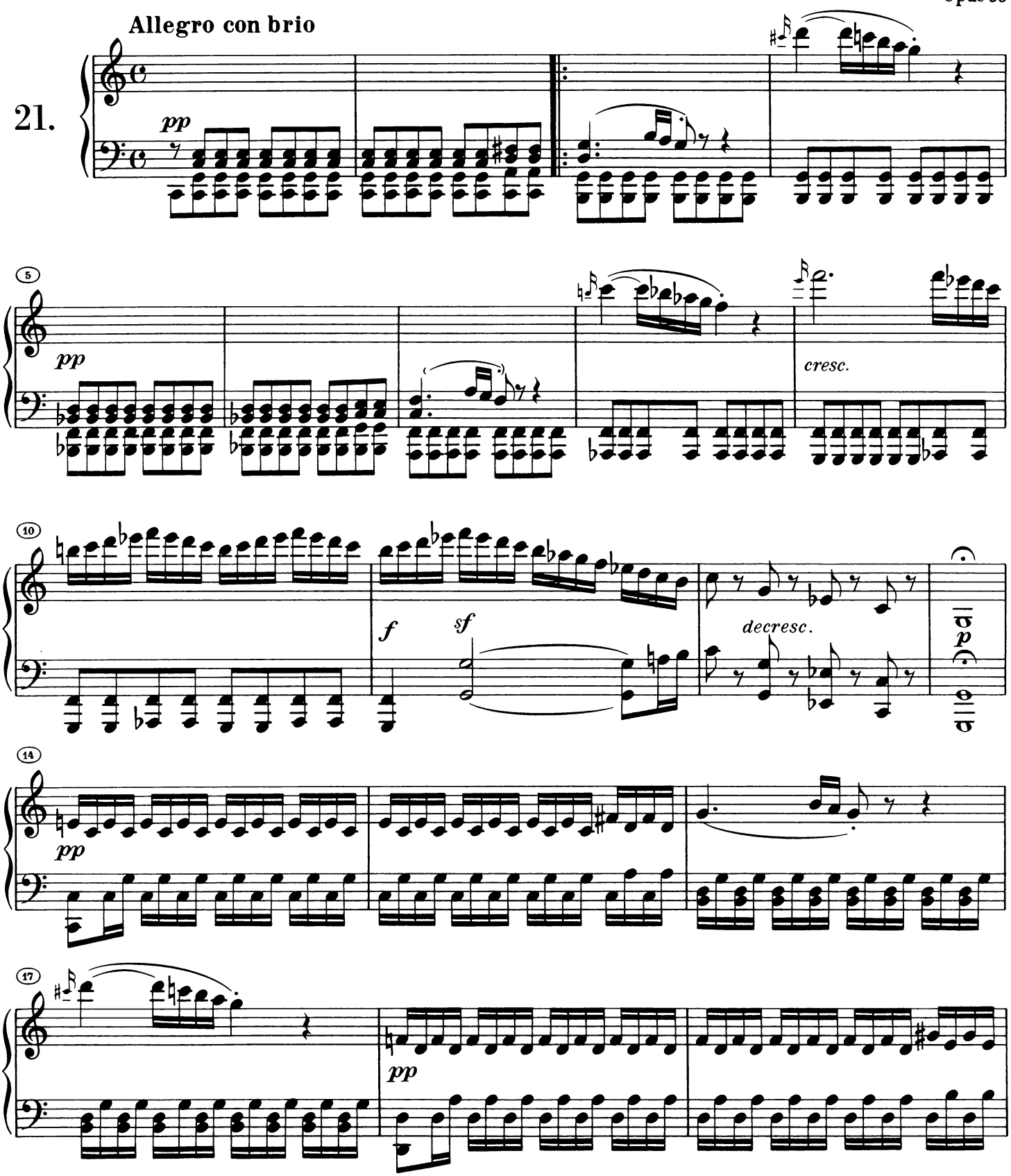
Dem Grafen Ferdinand von Waldstein gewidmet

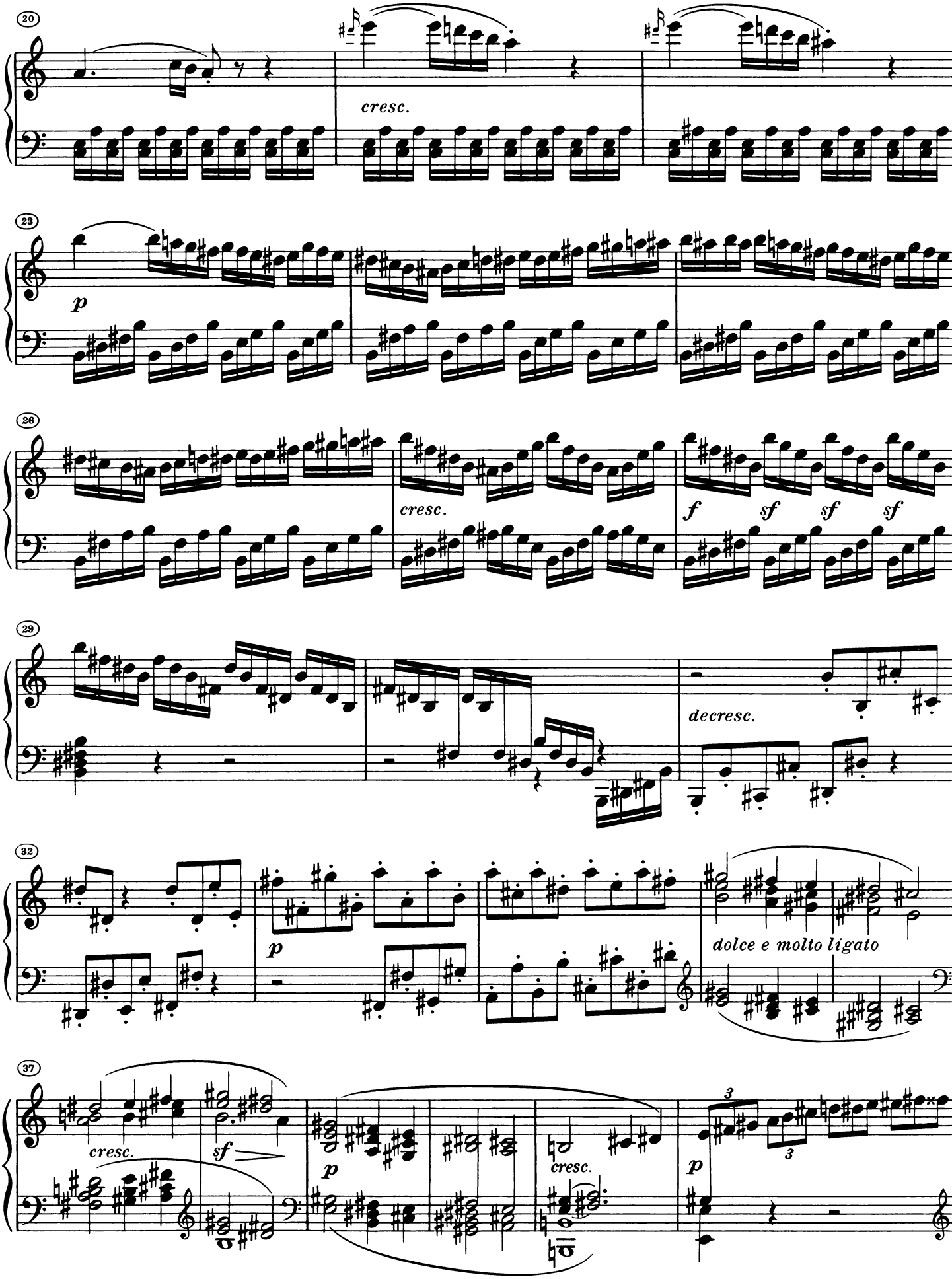
Komponiert 1803/04

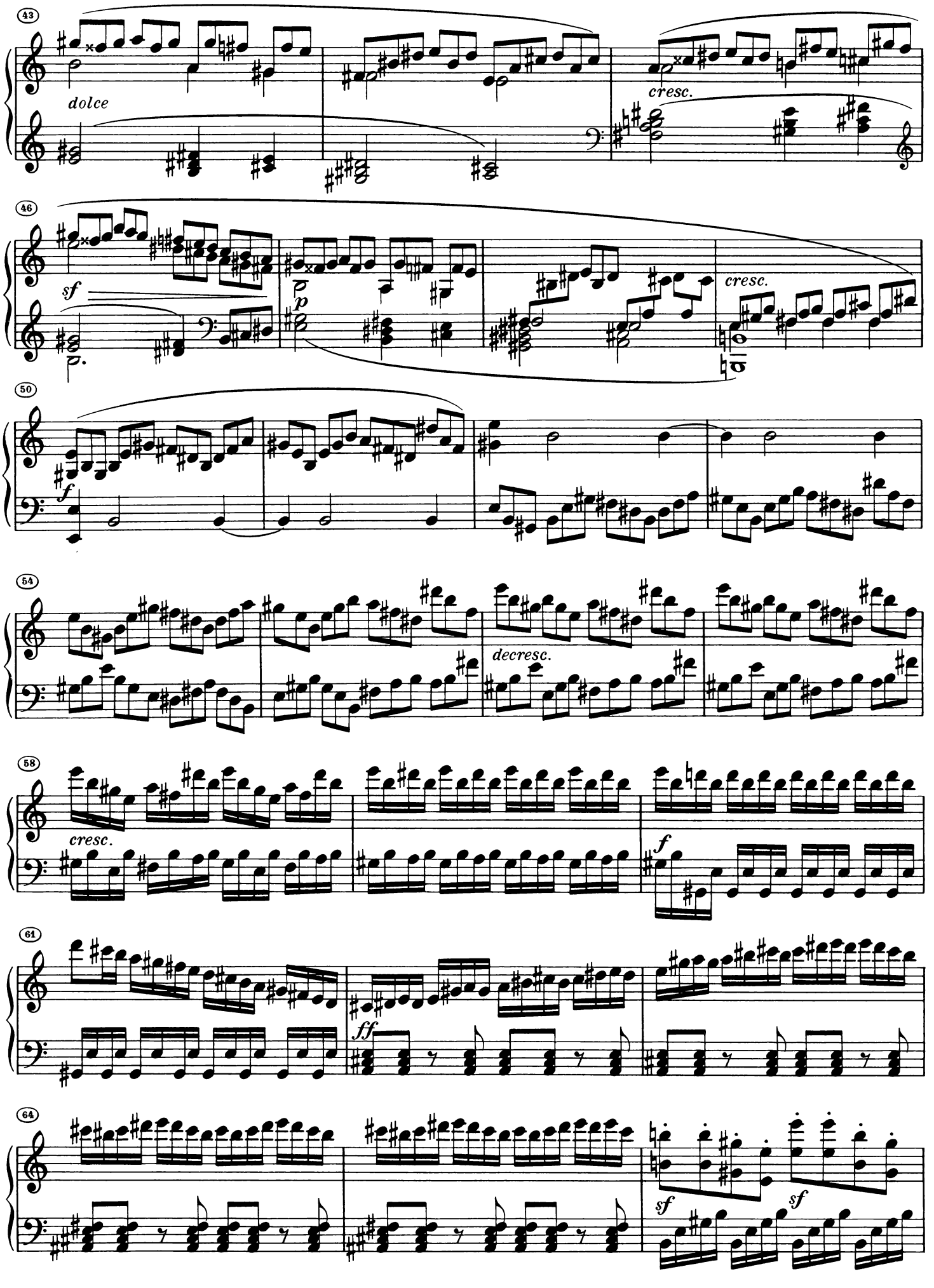
Opus 53

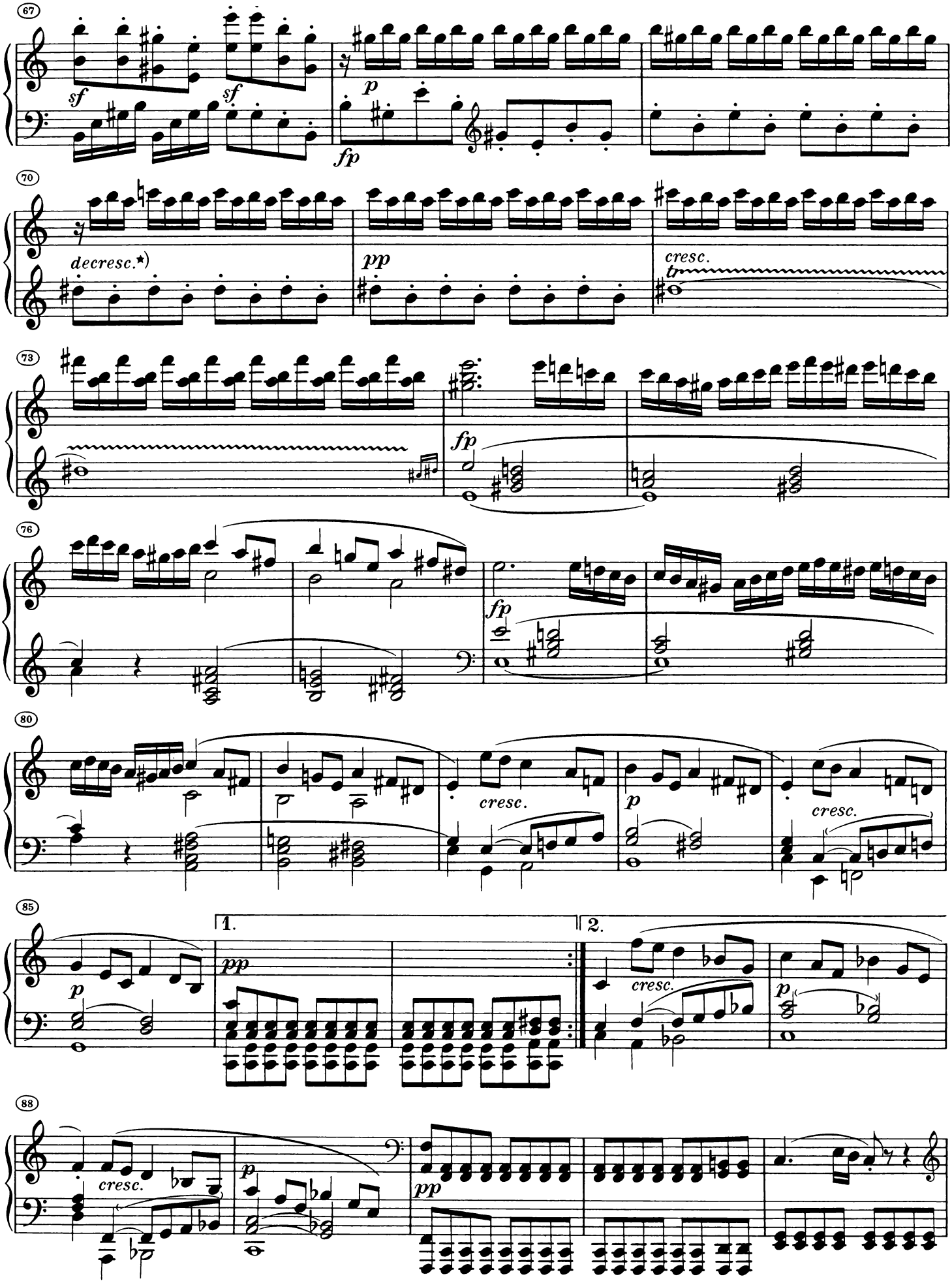
Allegro con brio

21.




20
cresc.
23
p
26
cresc.
f
sf
sf
sf
29
decresc.
32
p
dolce e molto ligato
37
cresc.
sf
p
cresc.
p

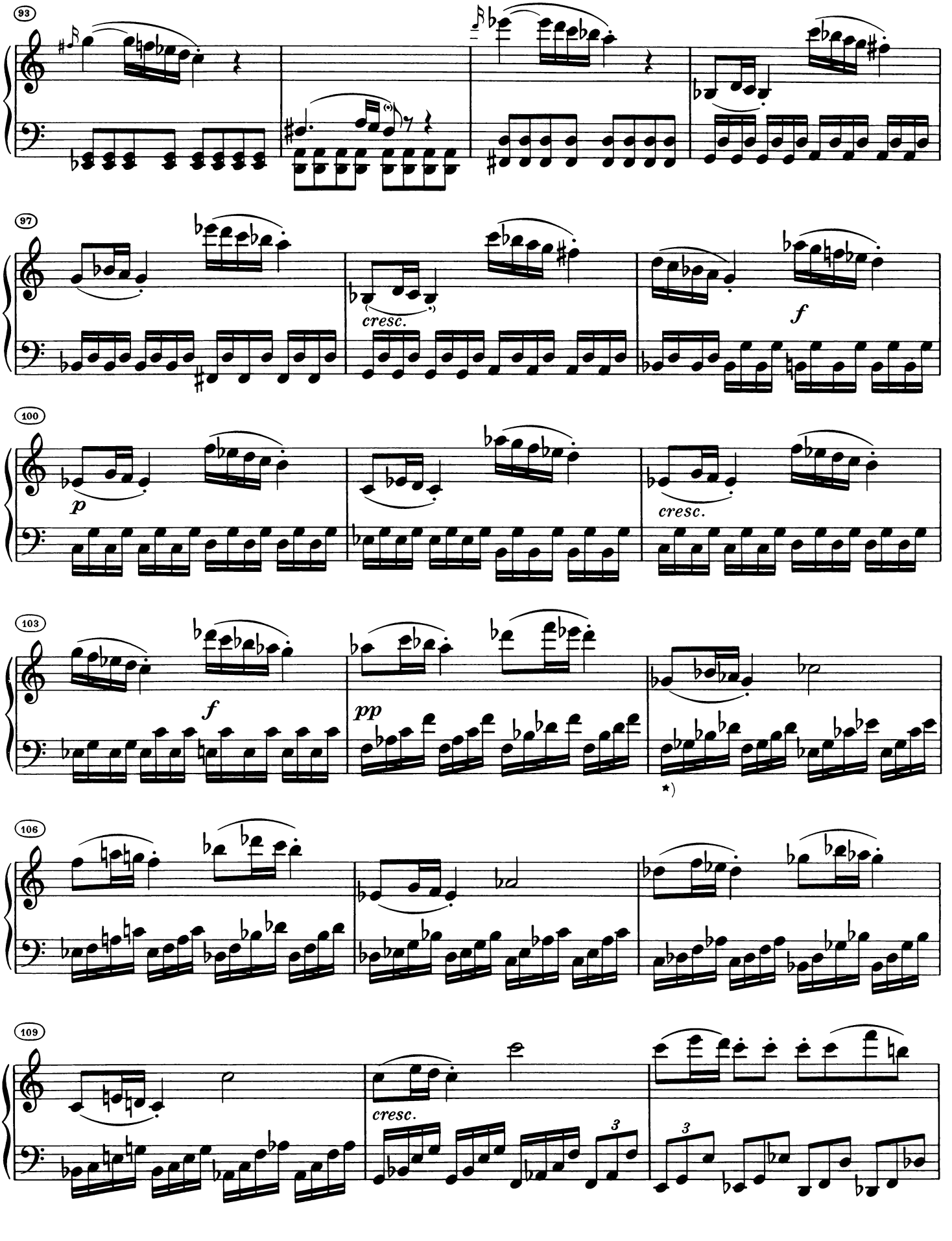

43
dolce
cresc.
46
sf
p
cresc.
50
f
54
decresc.
58
cresc.
f
61
ff
64
sf
sf



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

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

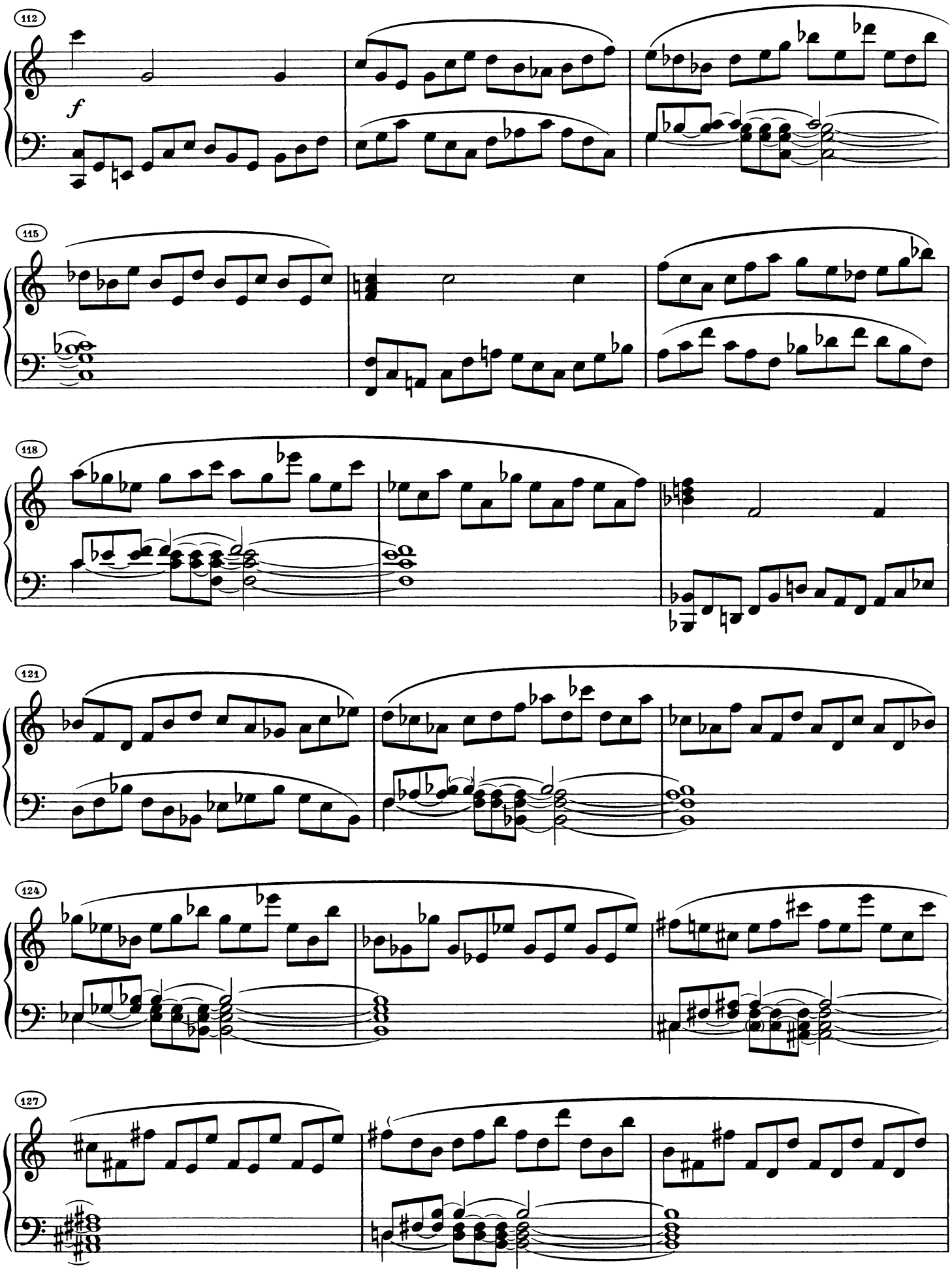
*) Dans l'autographe et l'édition originale, ici *cresc.* au lieu de *decresc.* comme à mes. 231.

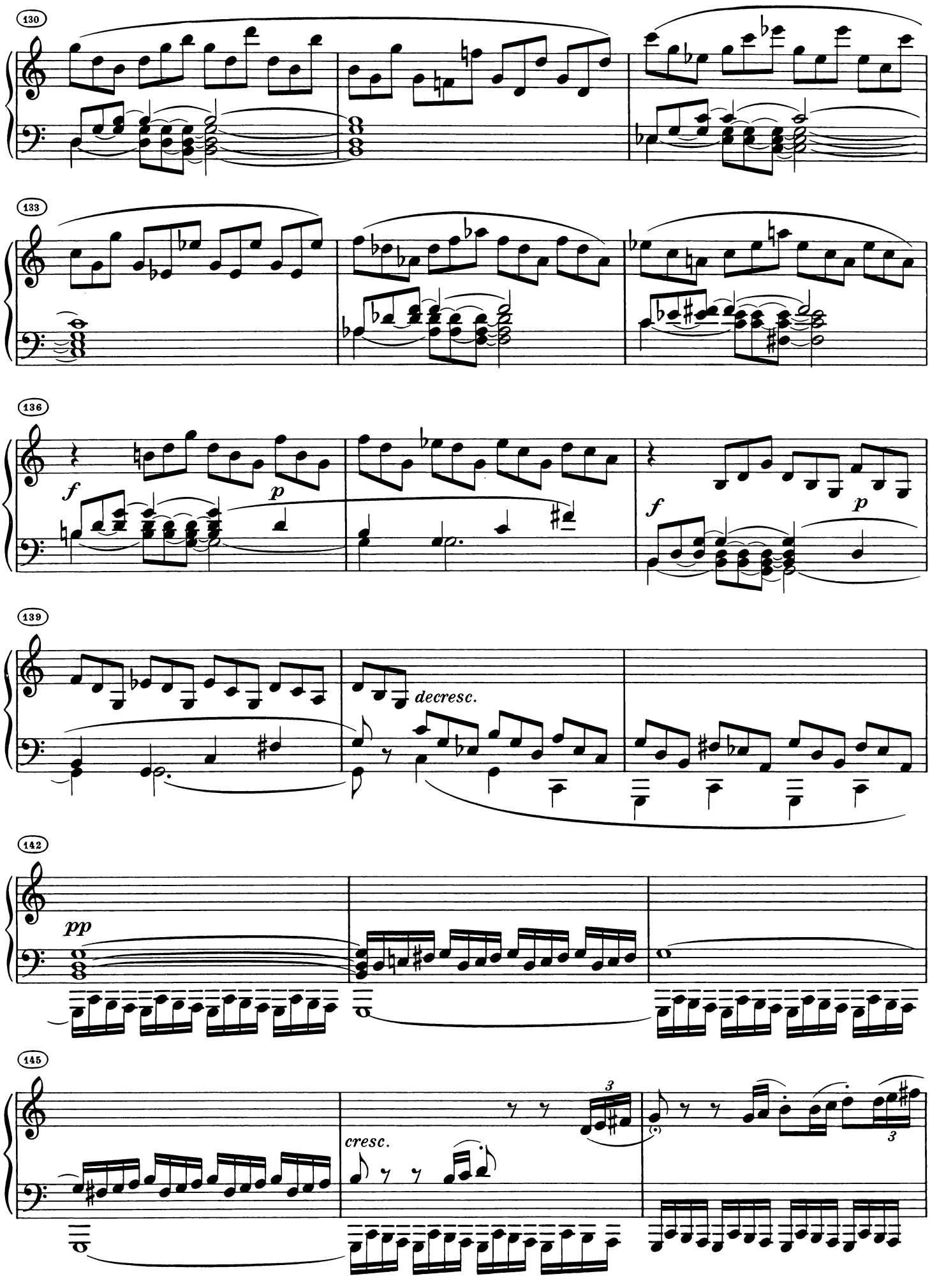


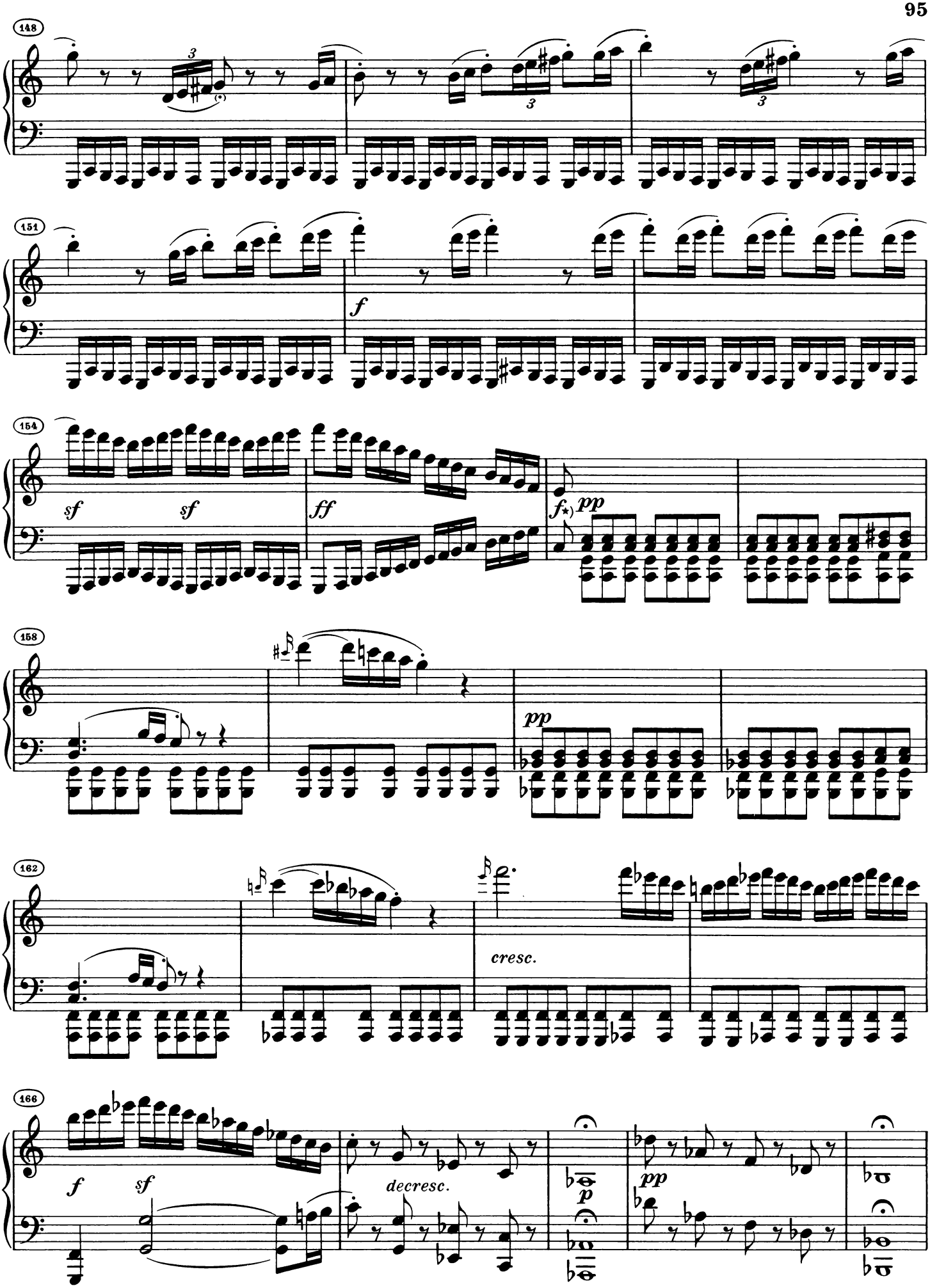
*) In Autograph hier *fes*, in Originalausgabe *f*.

*) In autograph *f♭* here, in original edition *f*.

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


112
f
115
118
121
124
127

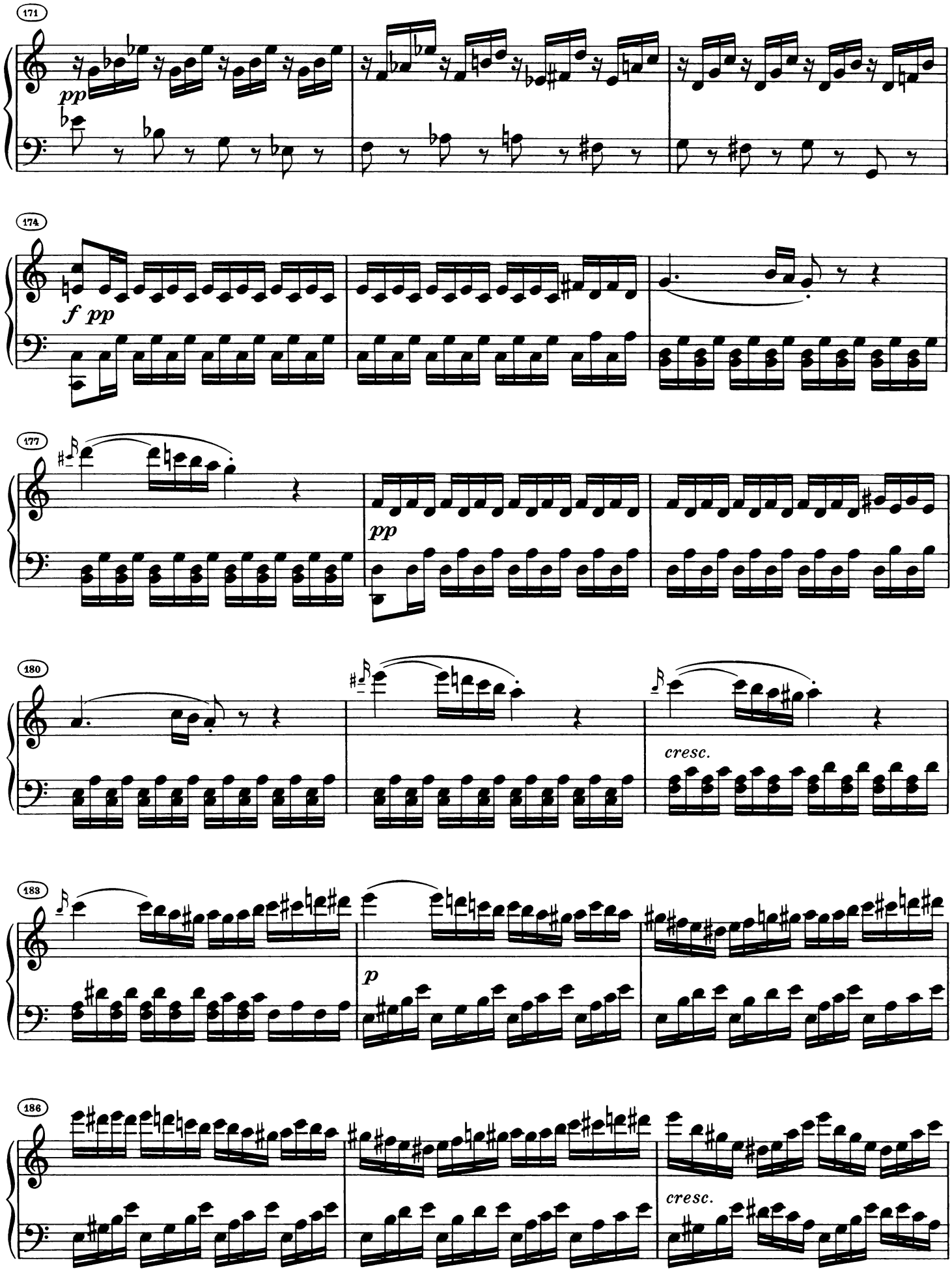

130
133
136
f
p
f
p
139
decresc.
142
pp
145
cresc.
3
3

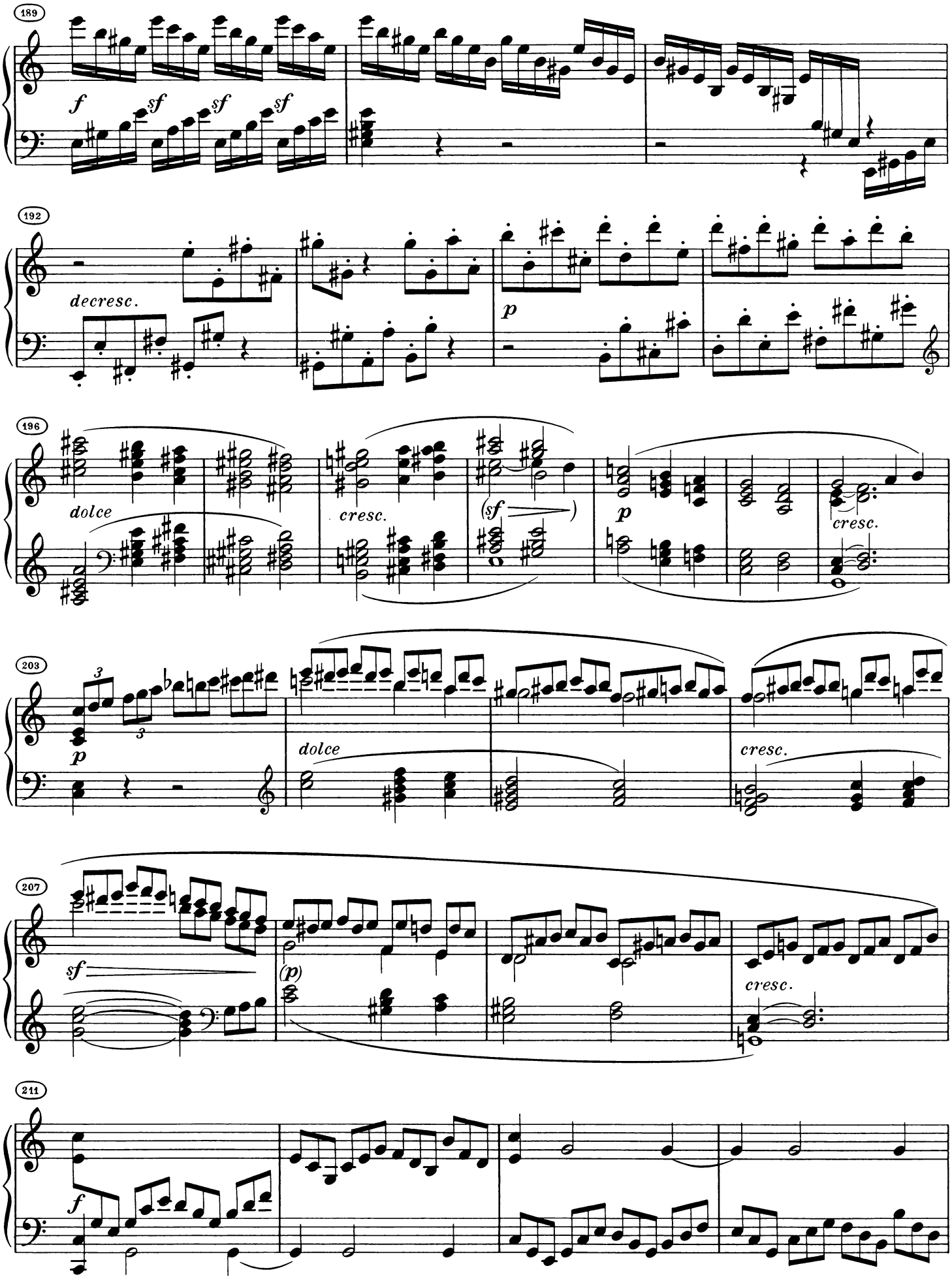


*) *f* nach Autograph; fehlt in Originalausgabe.

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

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


171
pp
174
f pp
177
pp
180
cresc.
183
p
186
cresc.


189
f
sf
sf
sf
192
decresc.
p
196
dolce
cresc.
(sf)
p
cresc.
203
p
dolce
cresc.
207
sf
(p)
cresc.
211
f

215

decresc.

219

cresc.

f

222

ff

225

sf *sf*

228

sf *sf*

p

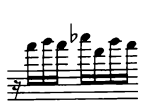
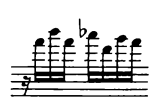
fp

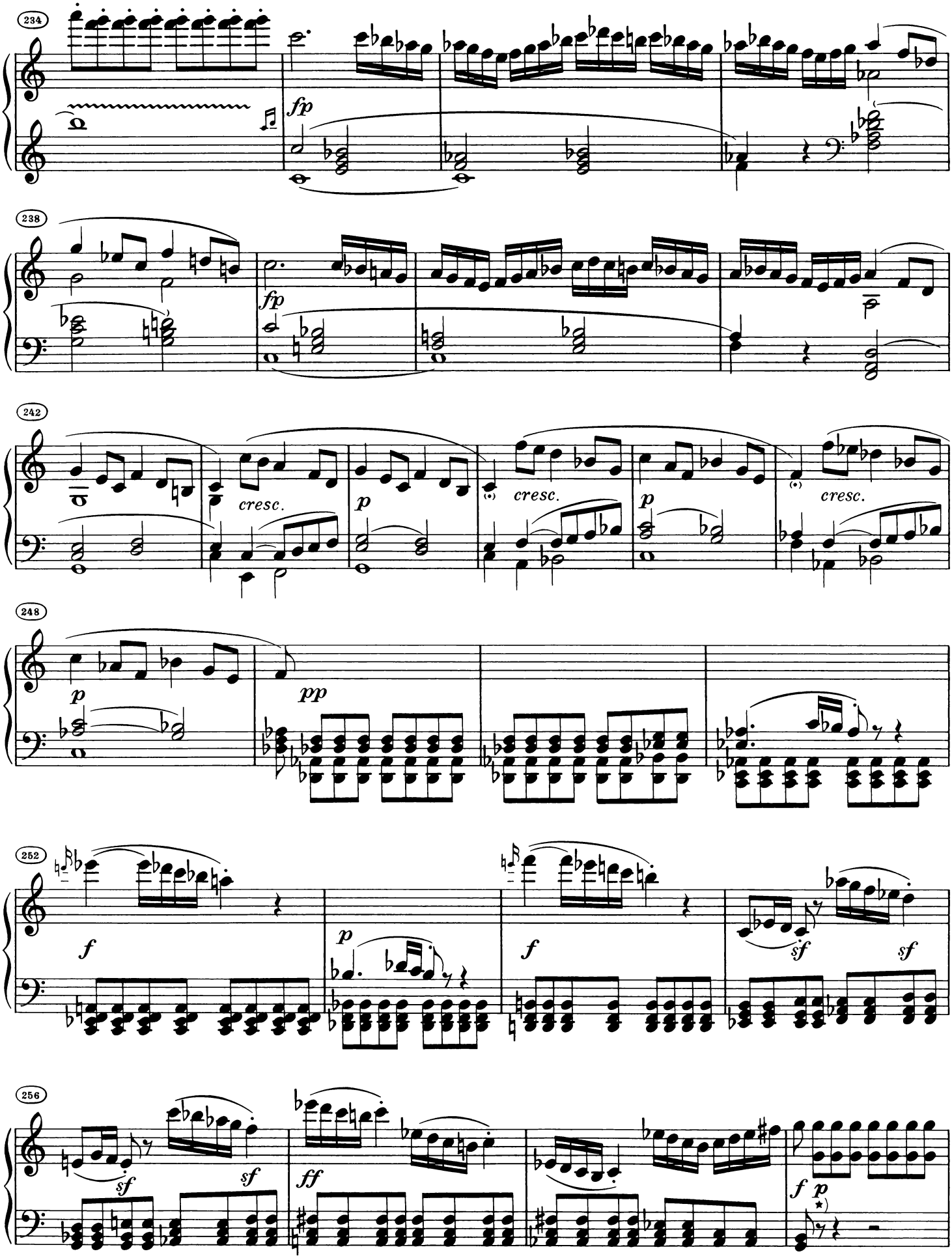
231

*) *decresc.*

pp

cresc.

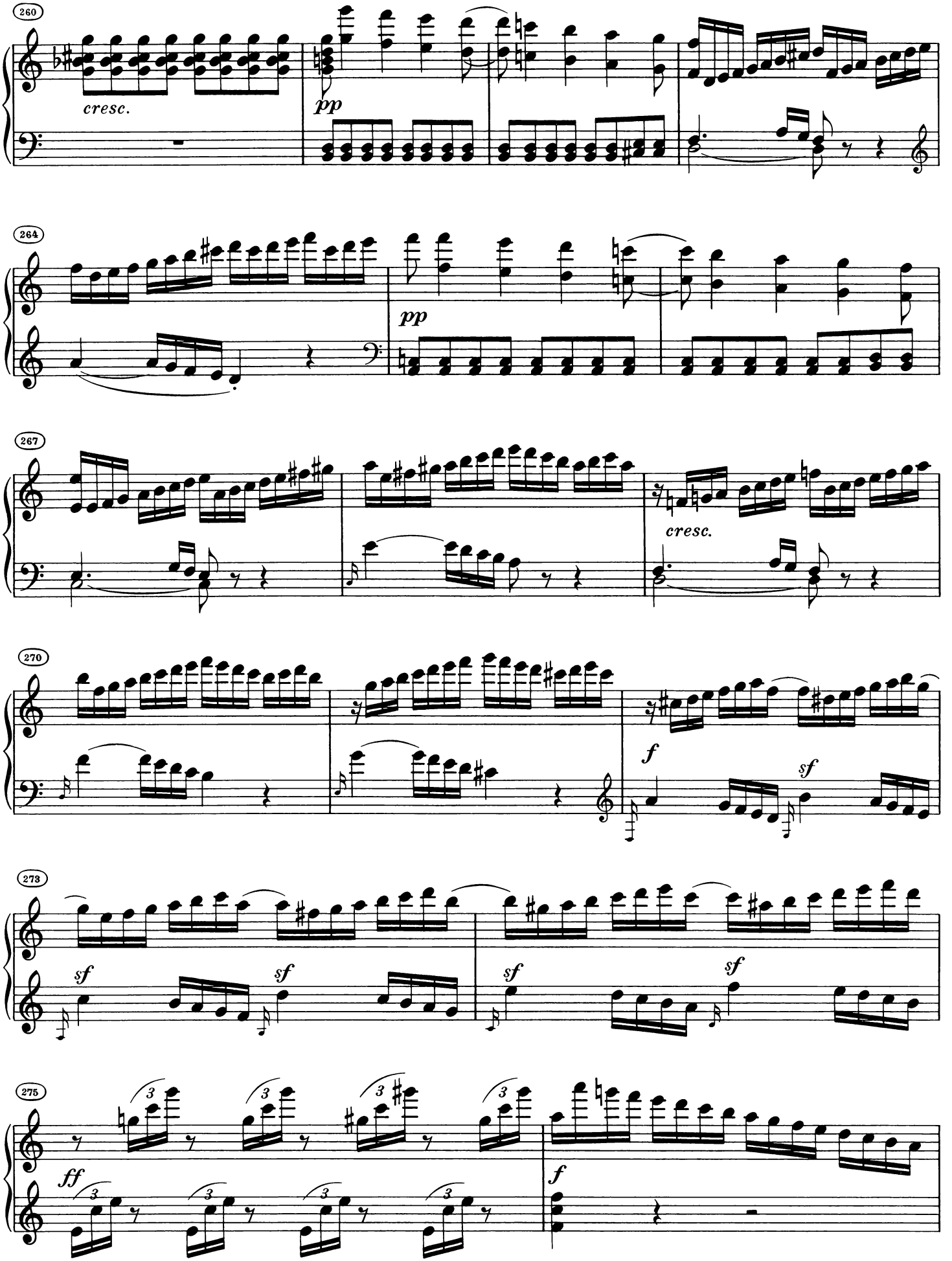
*) Autograph:  usw. Originalausgabe:  usw. Beides vermutlich Schreib- und Stichfehler. Vgl. auch T. 70.
Autograph: etc. Original edition: etc. Both presumably errors in writing and engraving. See m. 70.
L'autographe: etc. L'édition originale: etc. Probablement tous deux fautes d'écriture et de gravure. Voir aussi mes. 70.

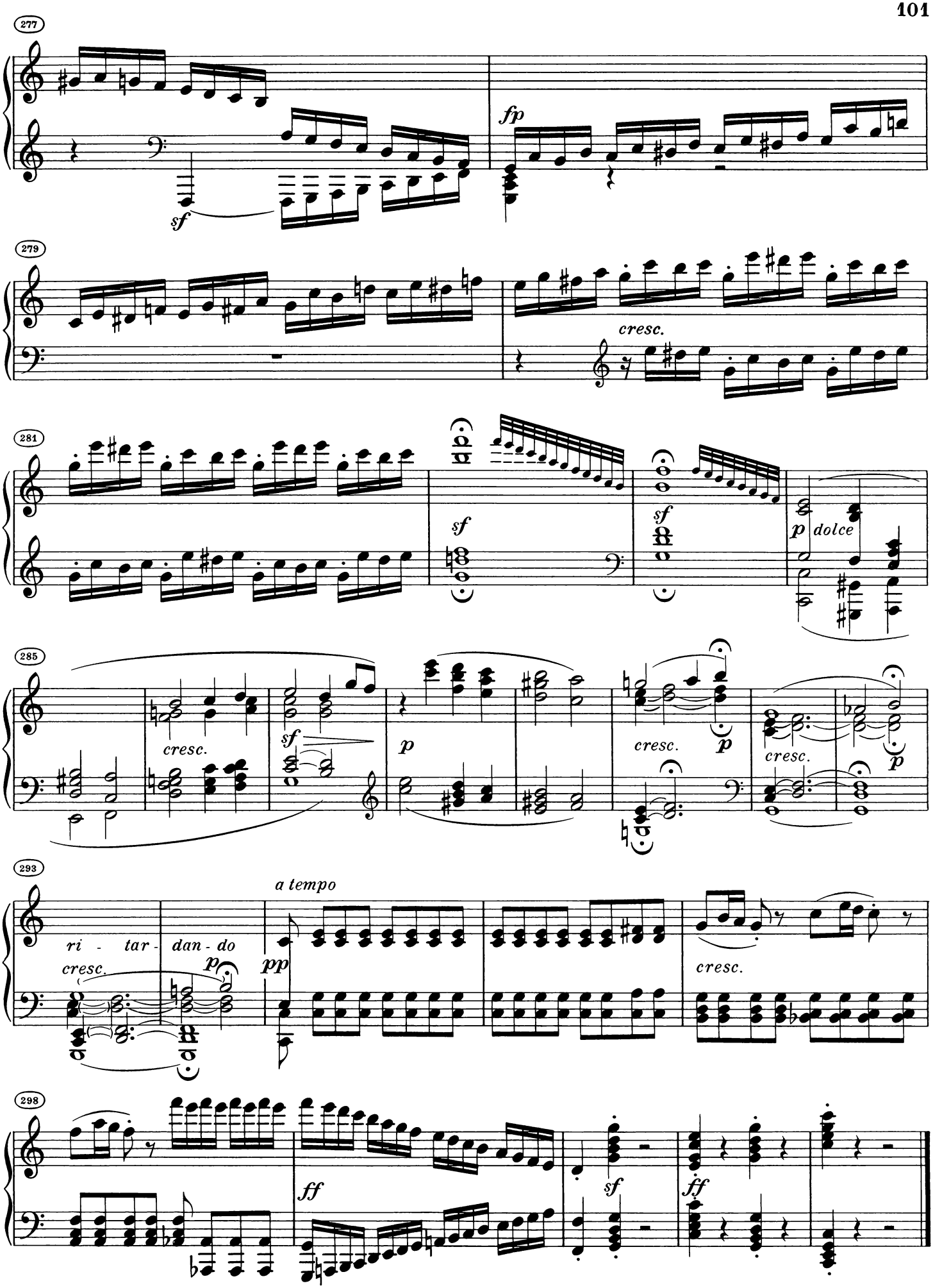


*) *pp* in Autograph; *p* in Originalausgabe.

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

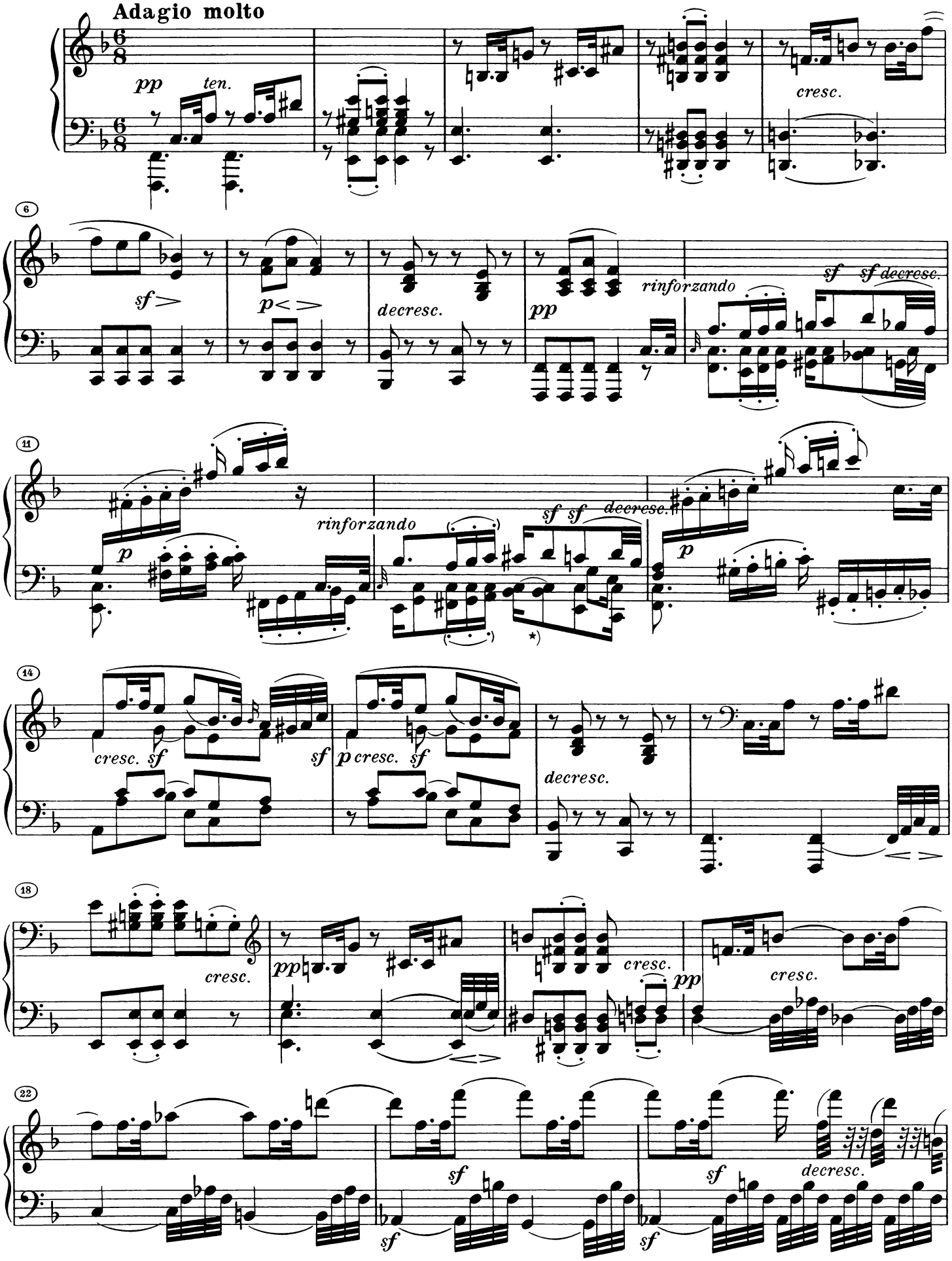
*) *pp* dans l'autographe; *p* dans l'édition originale.


260
cresc.
pp
264
pp
267
cresc.
270
f
sf
273
sf
sf
sf
sf
275
ff
f


277
sf
fp
279
cresc.
281
sf
sf
p dolce
285
cresc.
sf
p
cresc.
p
cresc.
p
293
ri - tar - dan - do
cresc.
p
a tempo
pp
cresc.
298
ff
sf
ff

Introduzione

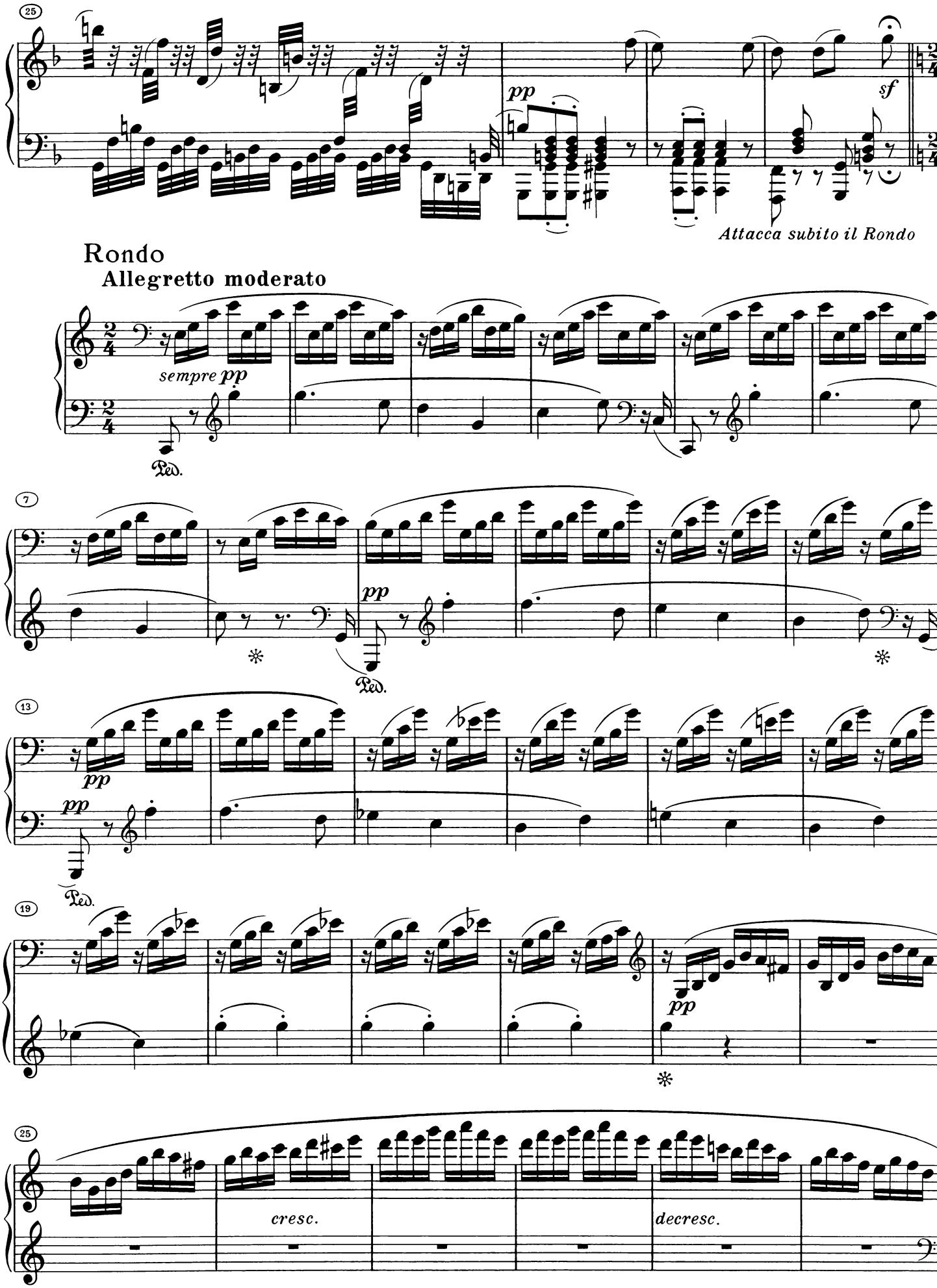
Adagio molto

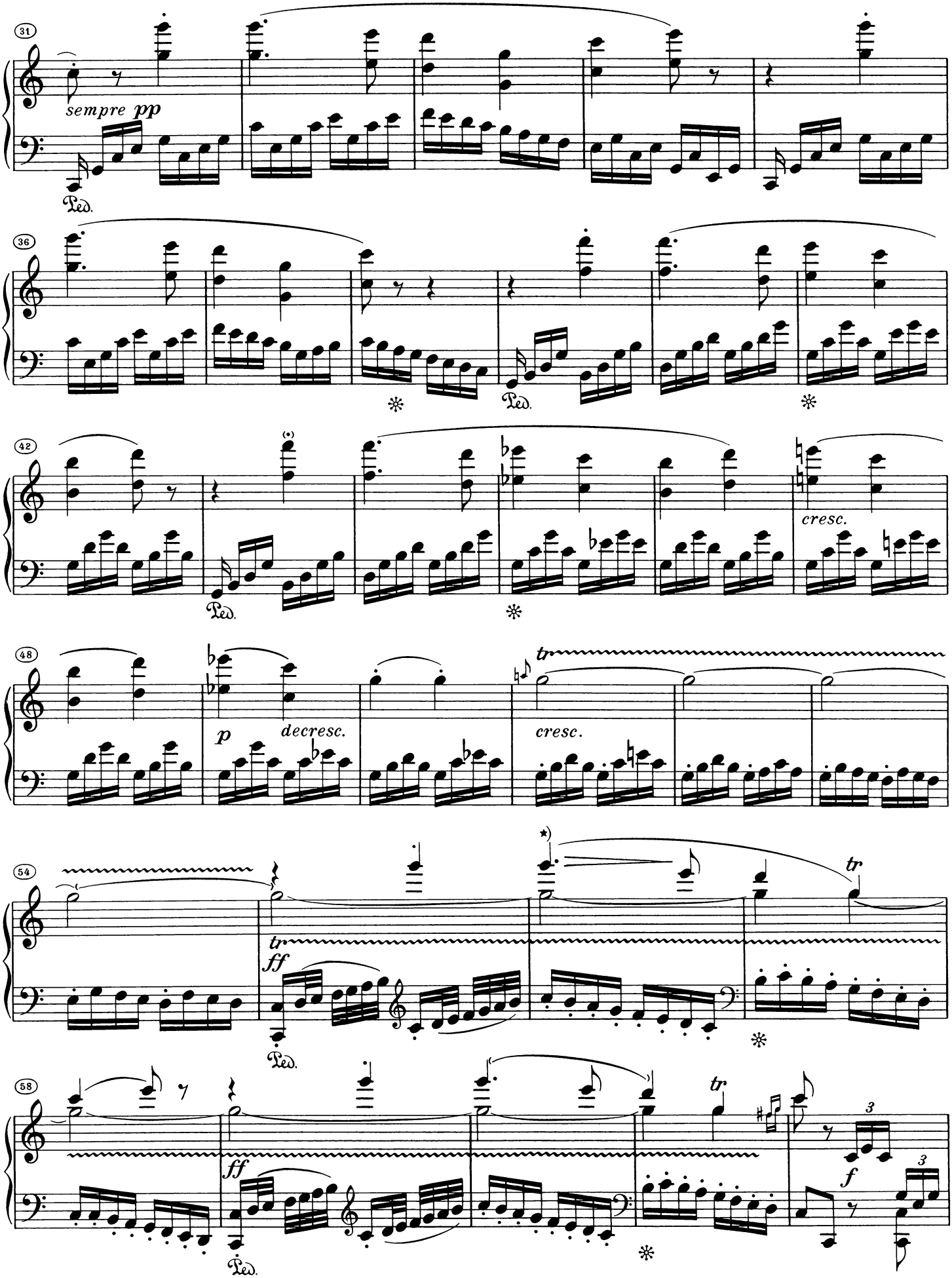


*) Haltebogen nach Autograph und Originalausgabe.

*) Tie as in autograph and original edition.

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

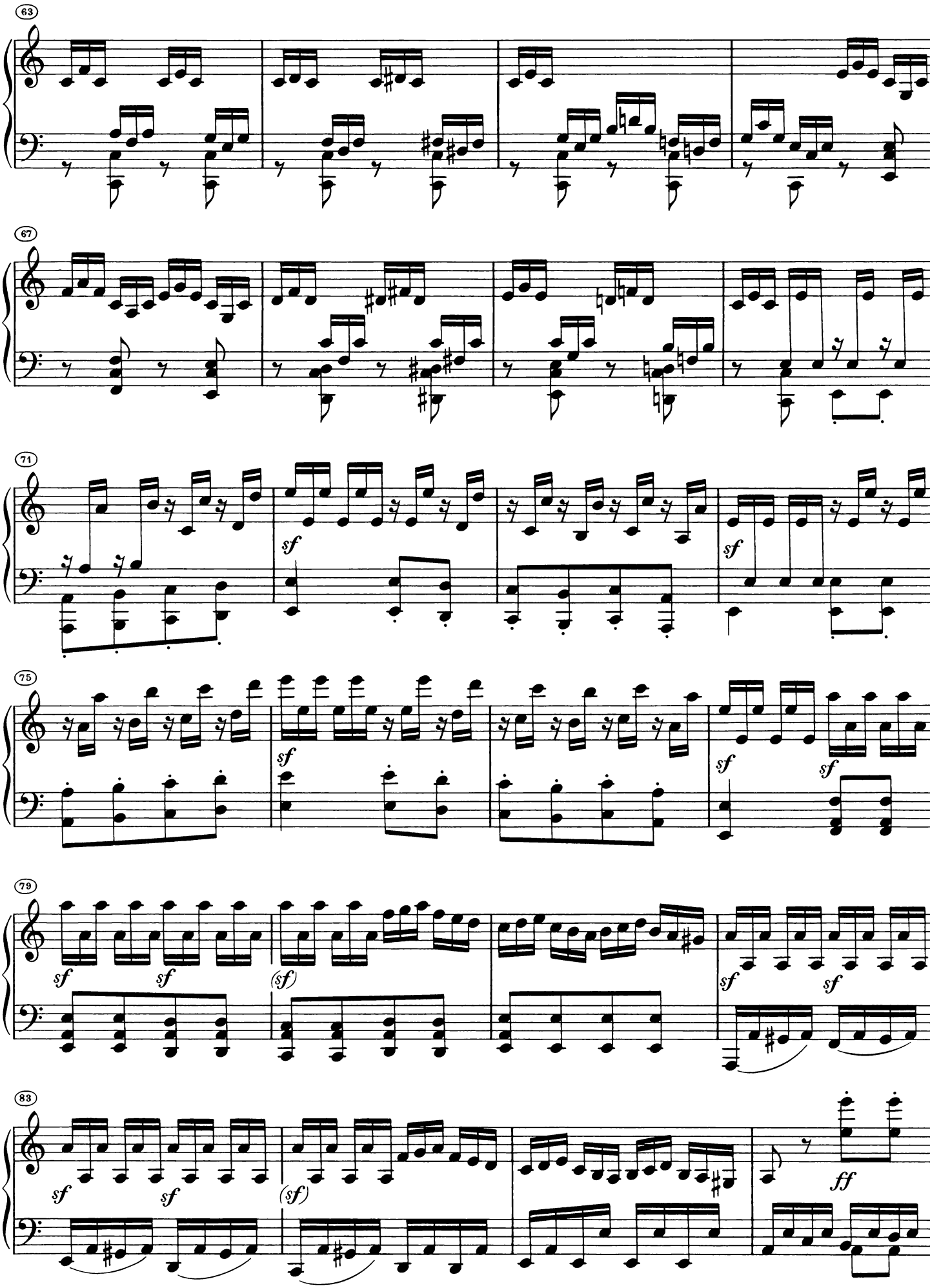

25
pp
sf
Attacca subito il Rondo
Rondo
Allegretto moderato
sempre pp
Ped.
7
pp
Ped.
13
pp
pp
Ped.
19
pp
25
cresc.
decresc.

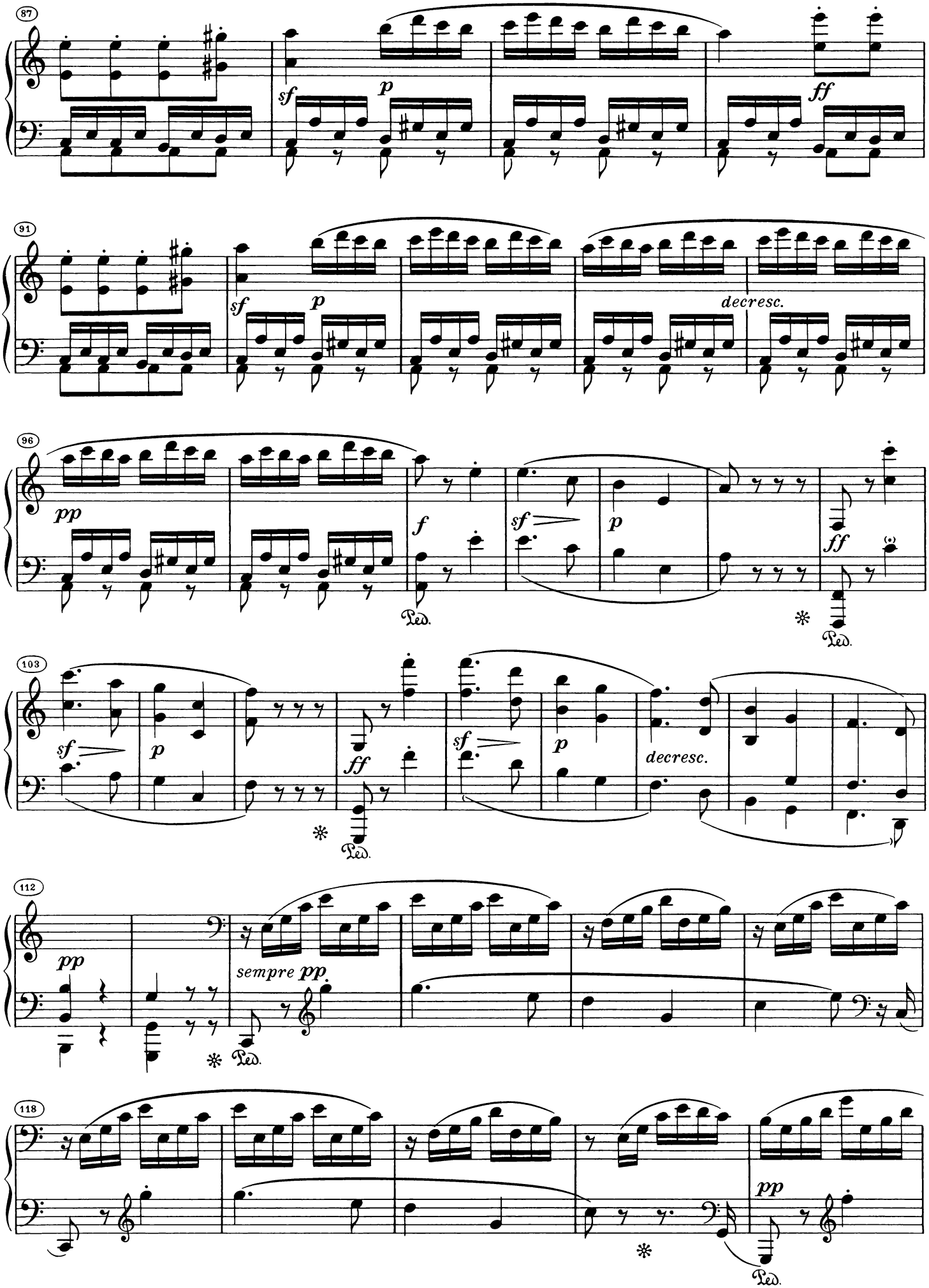


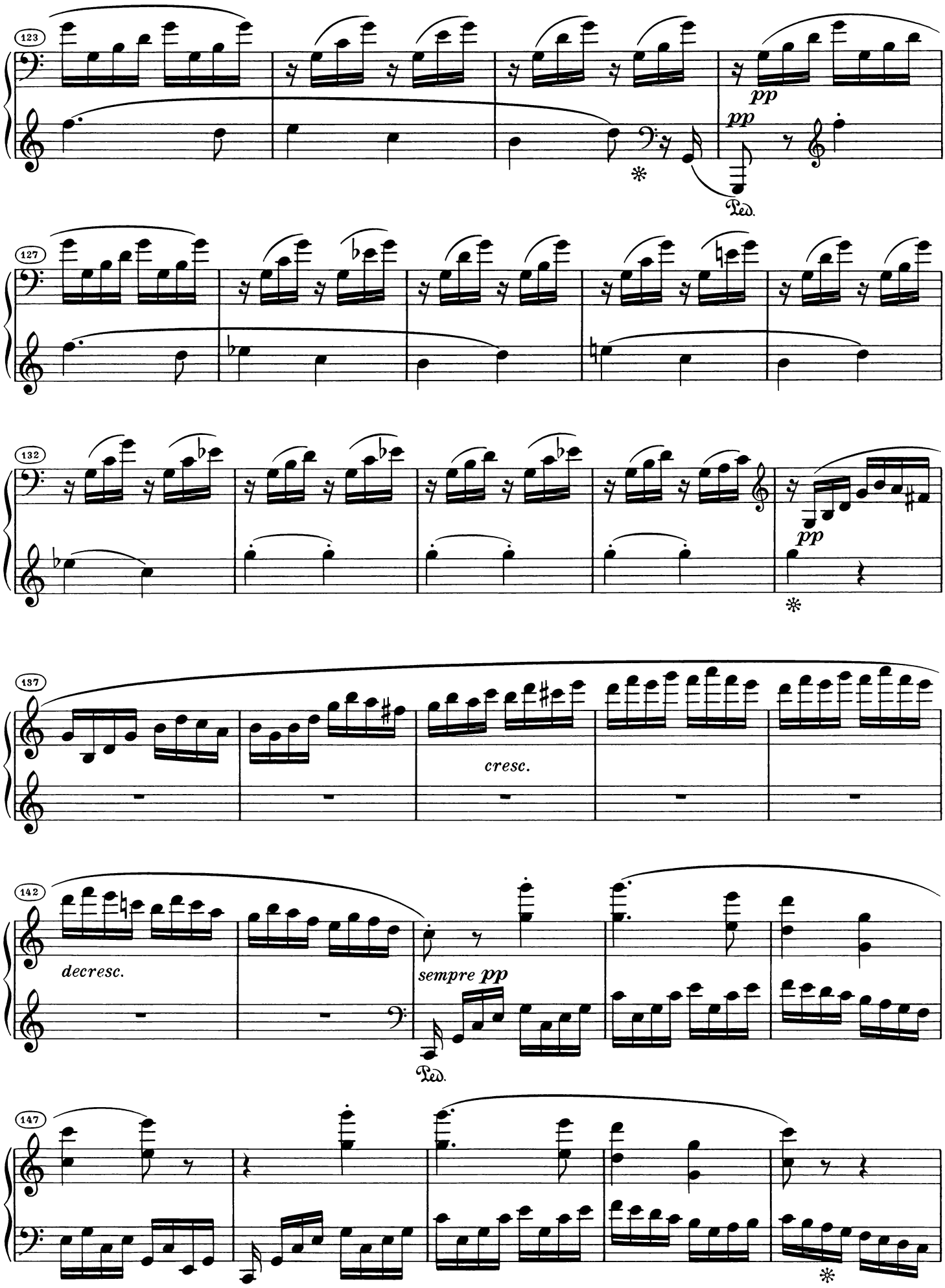
*) In Autograph (nicht in Originalausgabe) steht hier und an ähnlichen Stellen zumeist *sf* > .

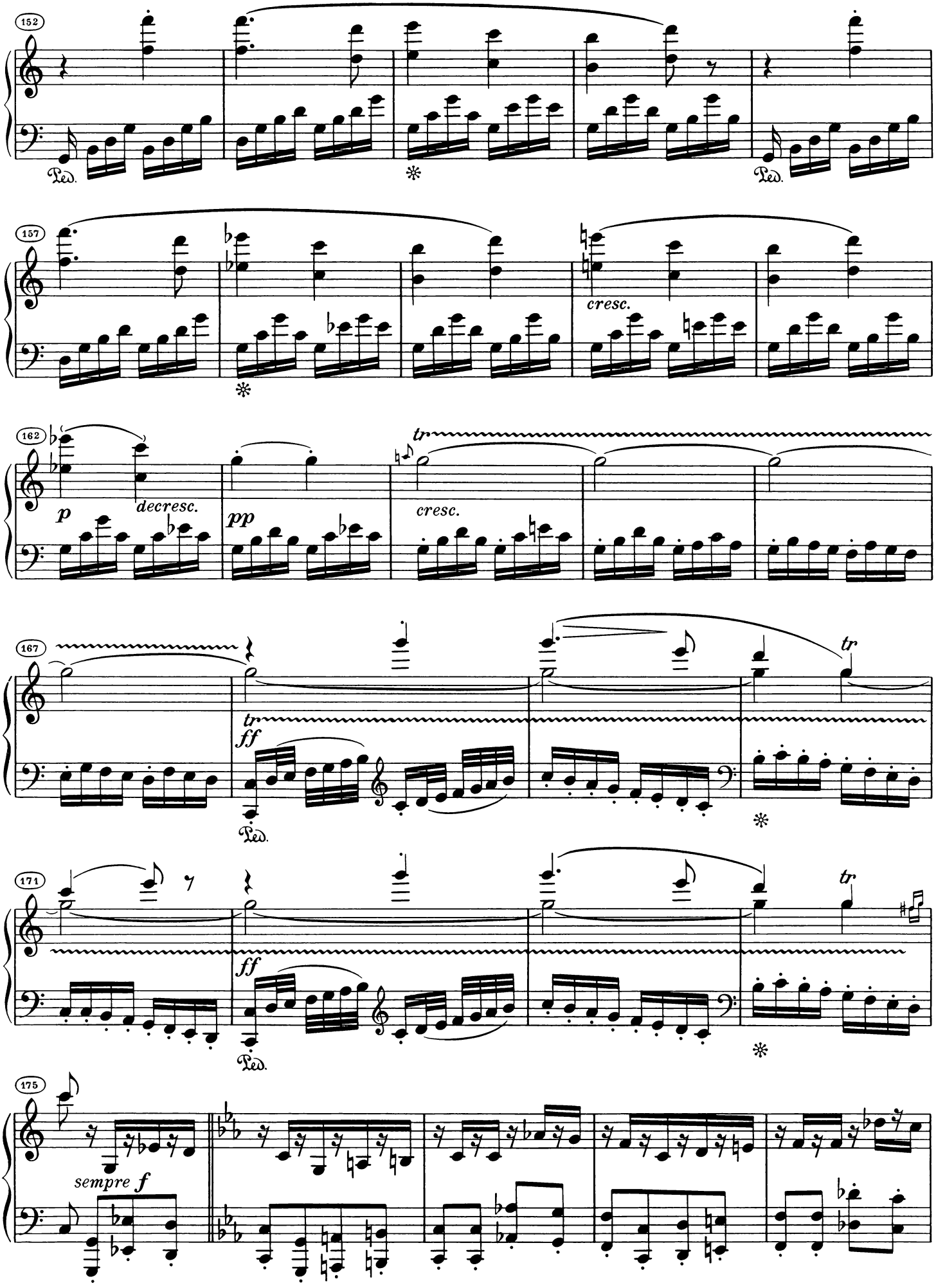
*) In most cases, *sf* > is found here and in similar passages in the autograph (not in the original edition).

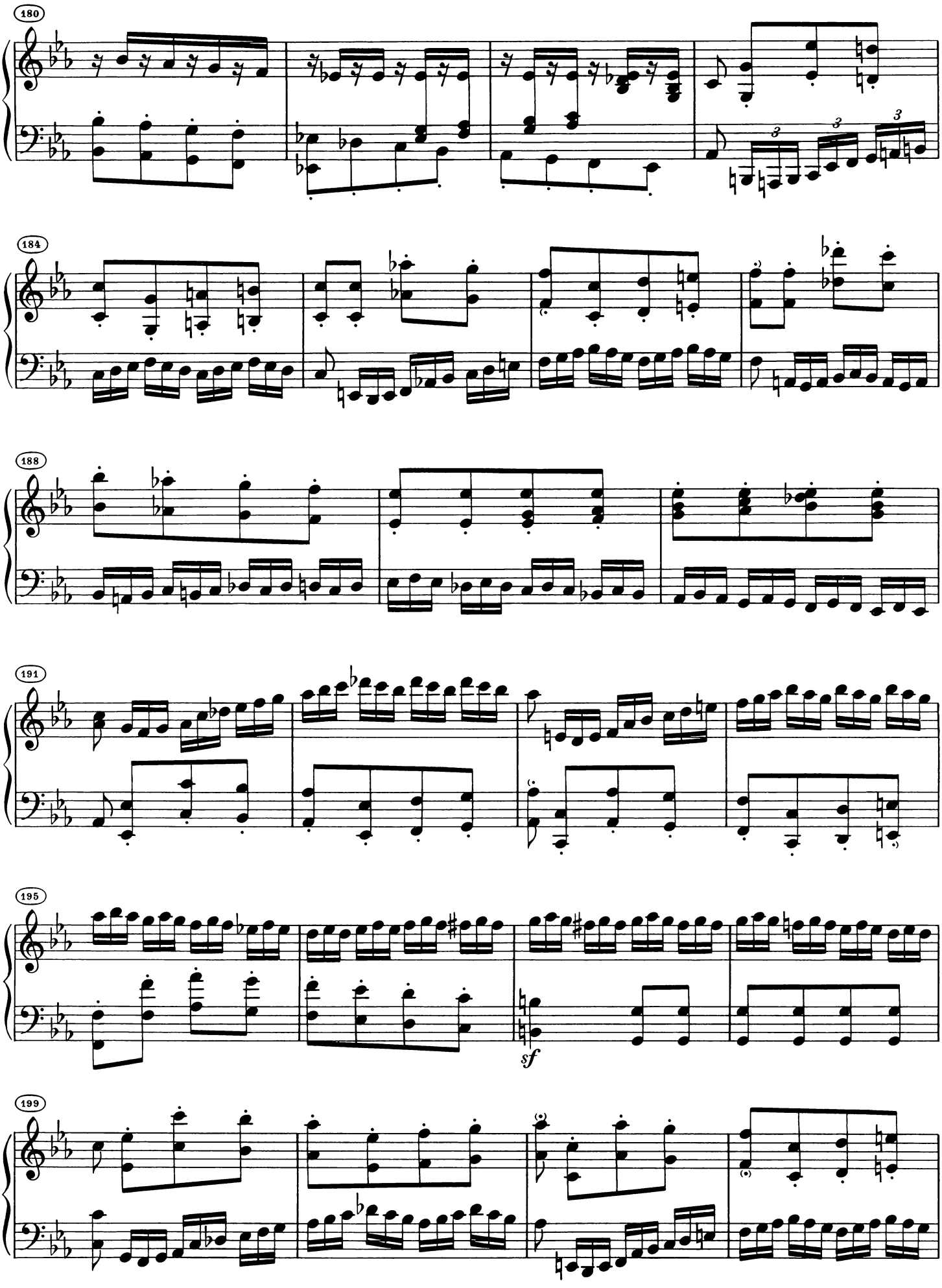
*) Dans l'autographe (pas dans l'édition originale), on trouve ici et aux endroits similaires le plus souvent *sf* > .

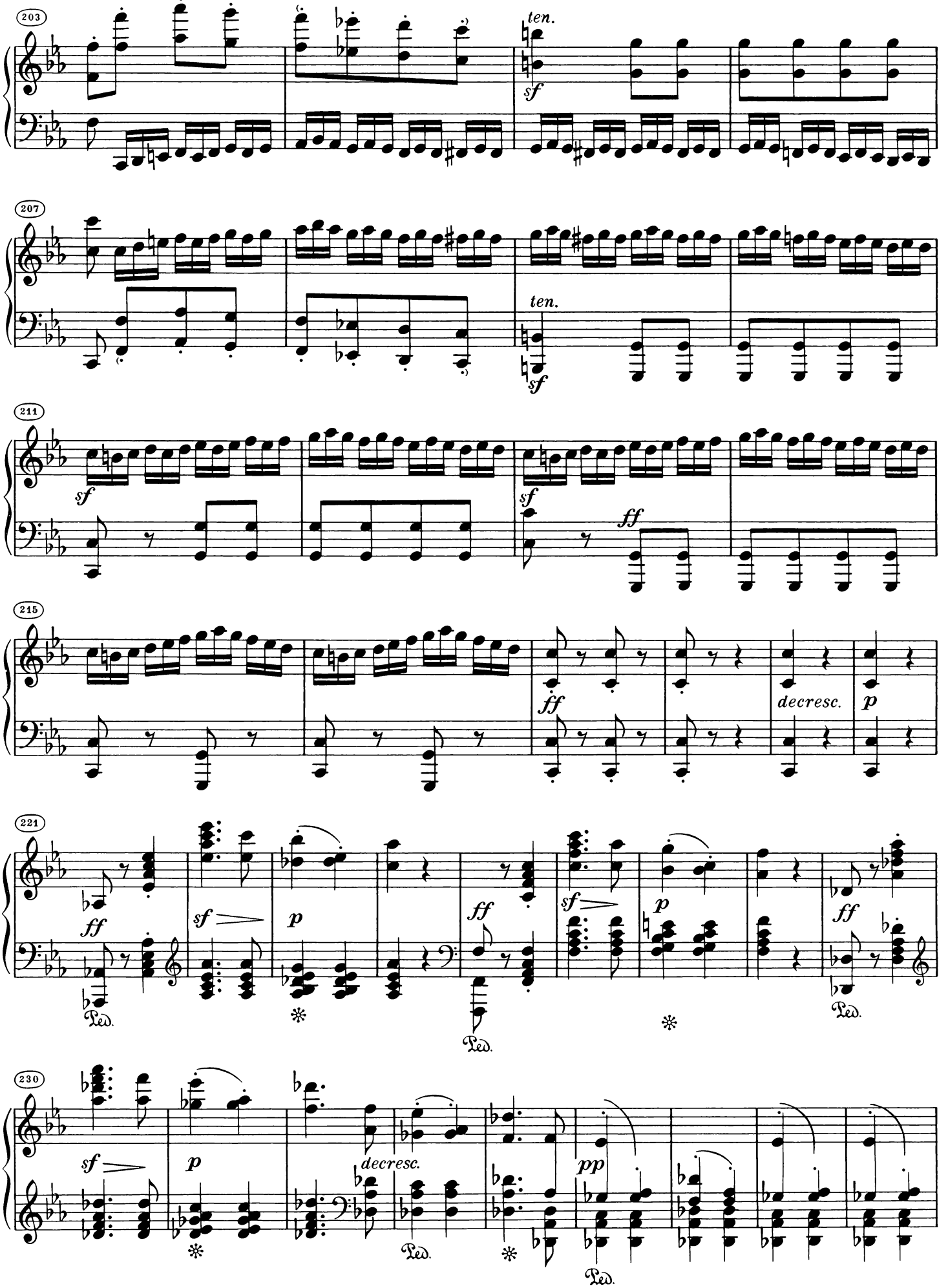

63
67
71
sf
sf
75
sf
sf
sf
79
sf
sf
(sf)
sf
sf
83
sf
sf
(sf)
ff

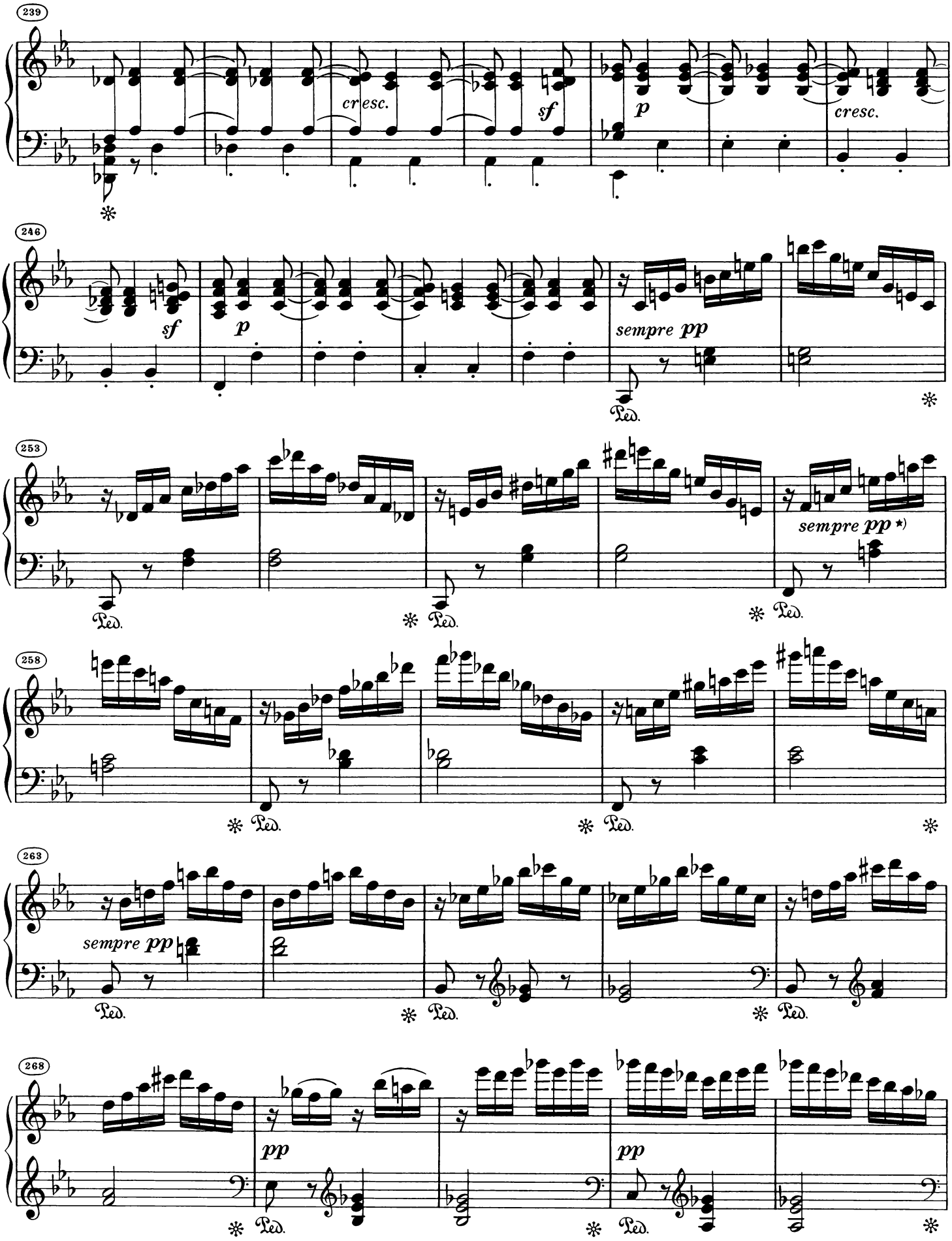

87
sf
p
ff
91
sf
p
decresc.
96
pp
f
sf
p
ff
Ped.
103
sf
p
ff
sf
p
decresc.
112
pp
sempre pp
118
pp


123
pp
pp
Ped.
127
132
pp
137
cresc.
142
decresc.
sempre pp
Ped.
147


152
Ped.
157
cresc.
162
p
decresc.
pp
tr
cresc.
167
tr
ff
Ped.
tr
171
ff
Ped.
tr
175
sempre f


180
184
188
191
195
sf
199

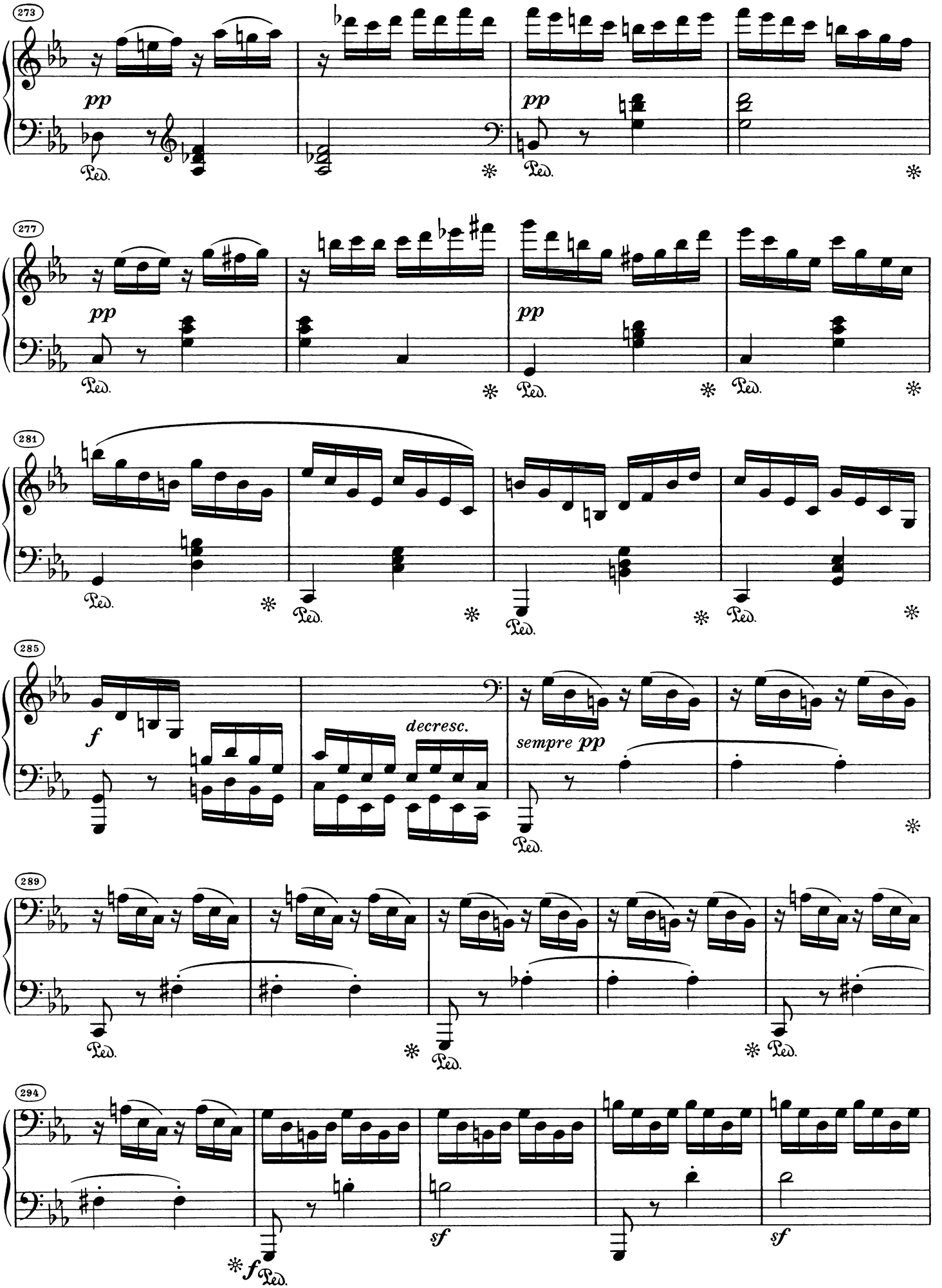

203
ten.
sf
207
ten.
sf
211
sf
sf
ff
215
ff
decresc.
p
221
ff
sf
p
ff
sf
p
ff
Ped.
Ped.
Ped.
230
sf
p
decresc.
pp
Ped.
Ped.

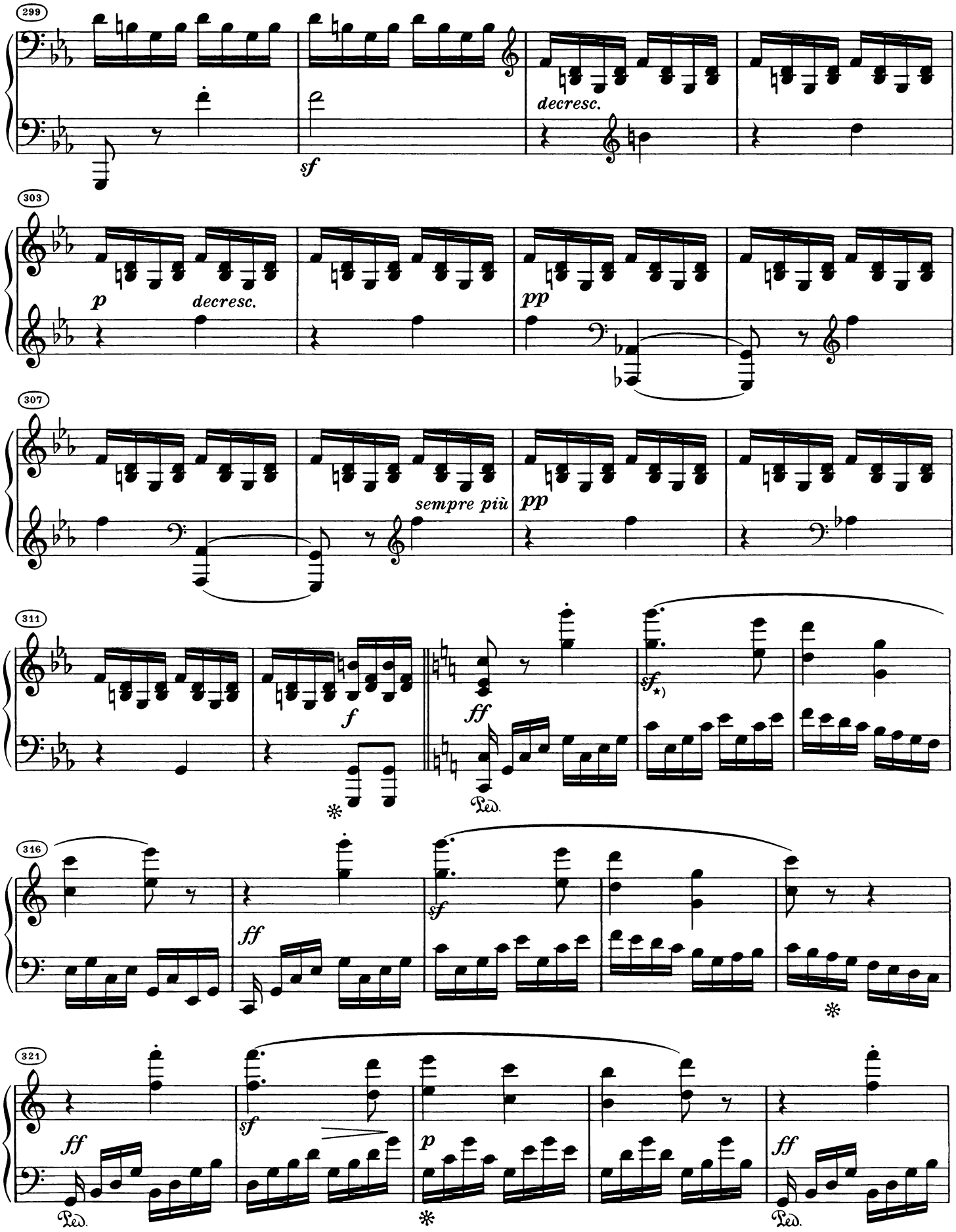


*) In Autograph *sempre pp*; in Originalausgabe *espressivo*, wohl Lesefehler.

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

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

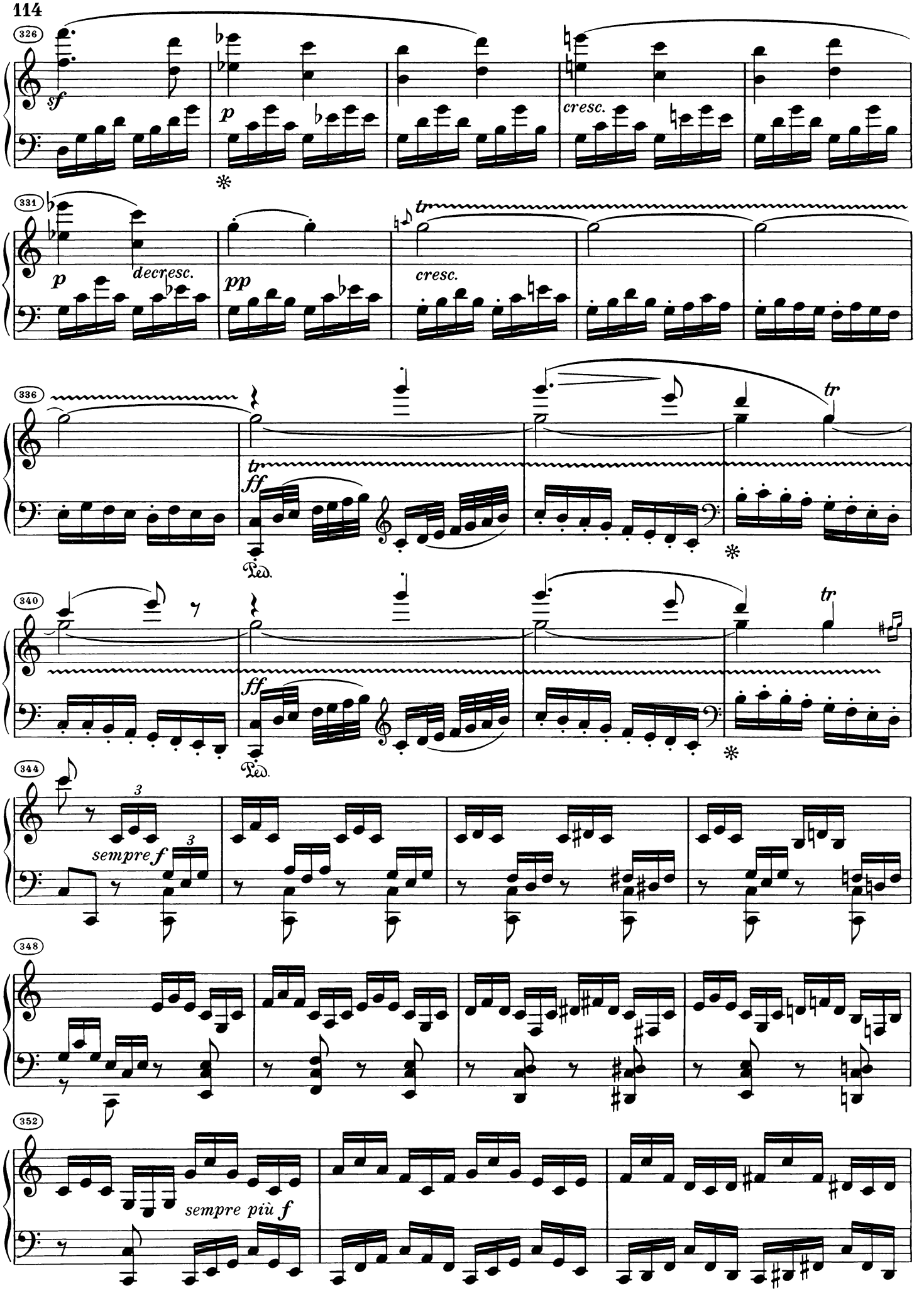

273
pp
Ped.
277
pp
281
285
f
decresc.
sempre pp
289
294
sf
sf
f

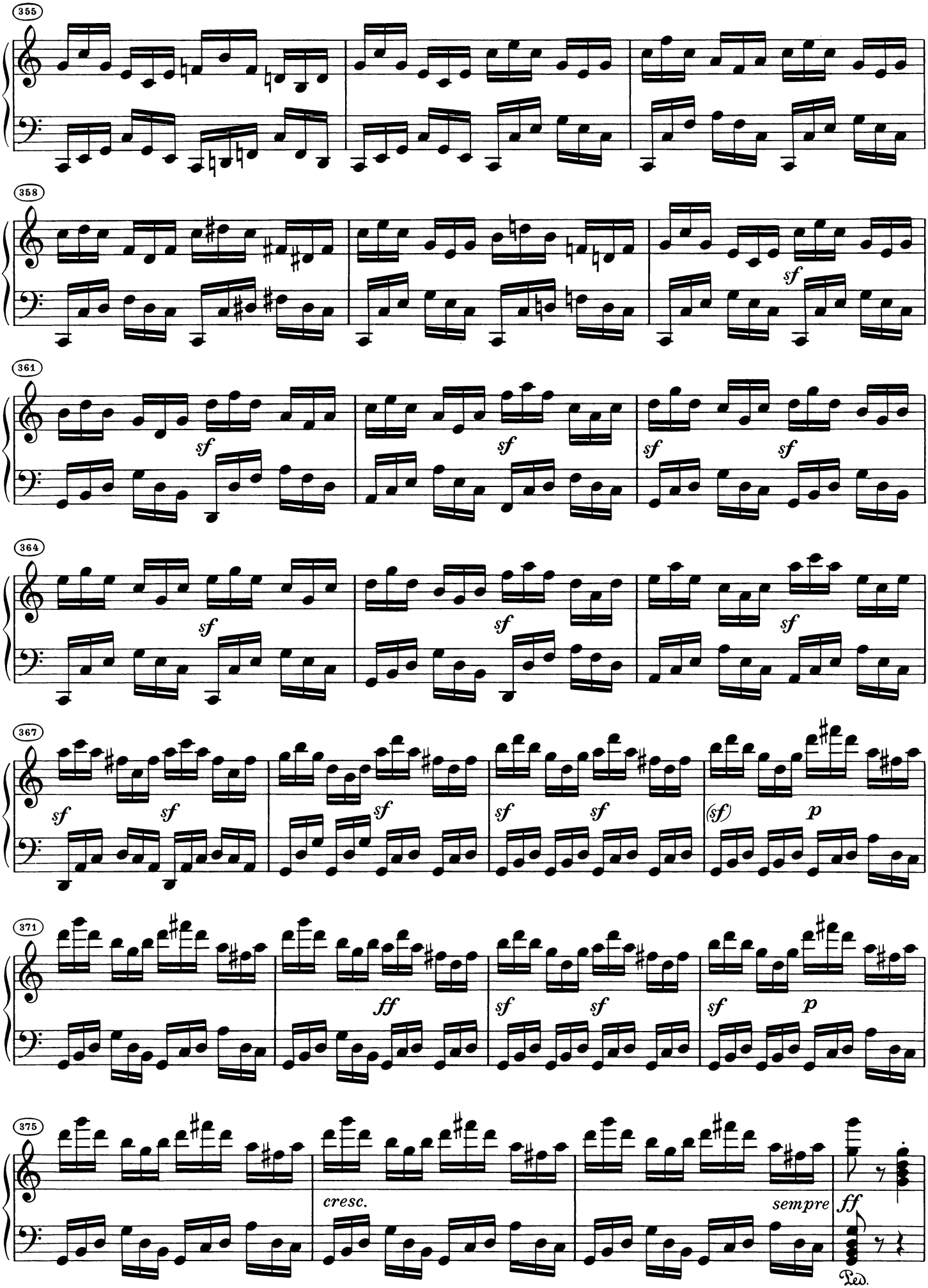


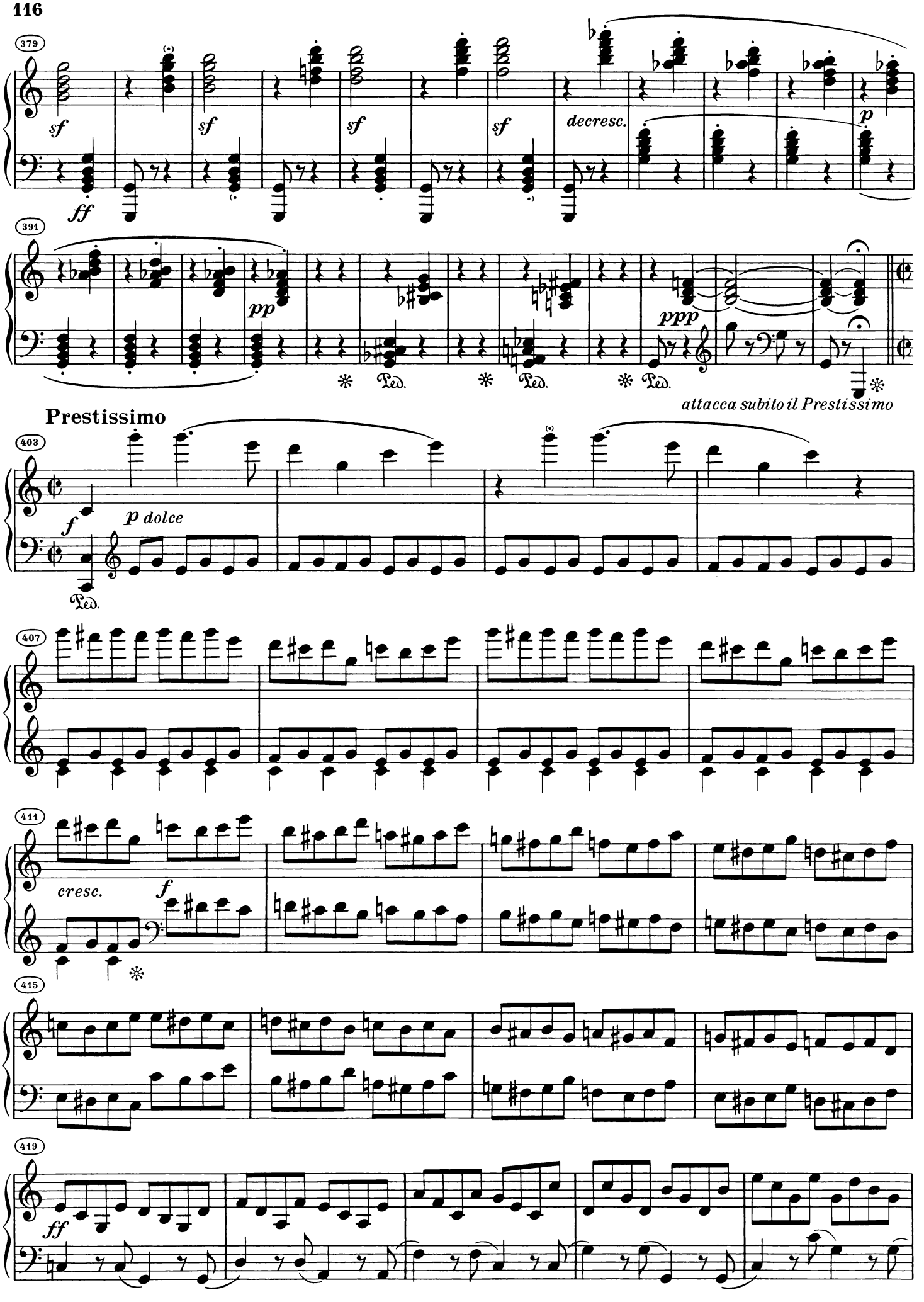
*) T. 314–327: Dynamik nach Autograph (siehe aber Fußnote S. 104); fehlt in Originalausgabe. T. 321: In den meisten späteren Ausgaben *pp*, so aber weder in Autograph noch in Originalausgabe.

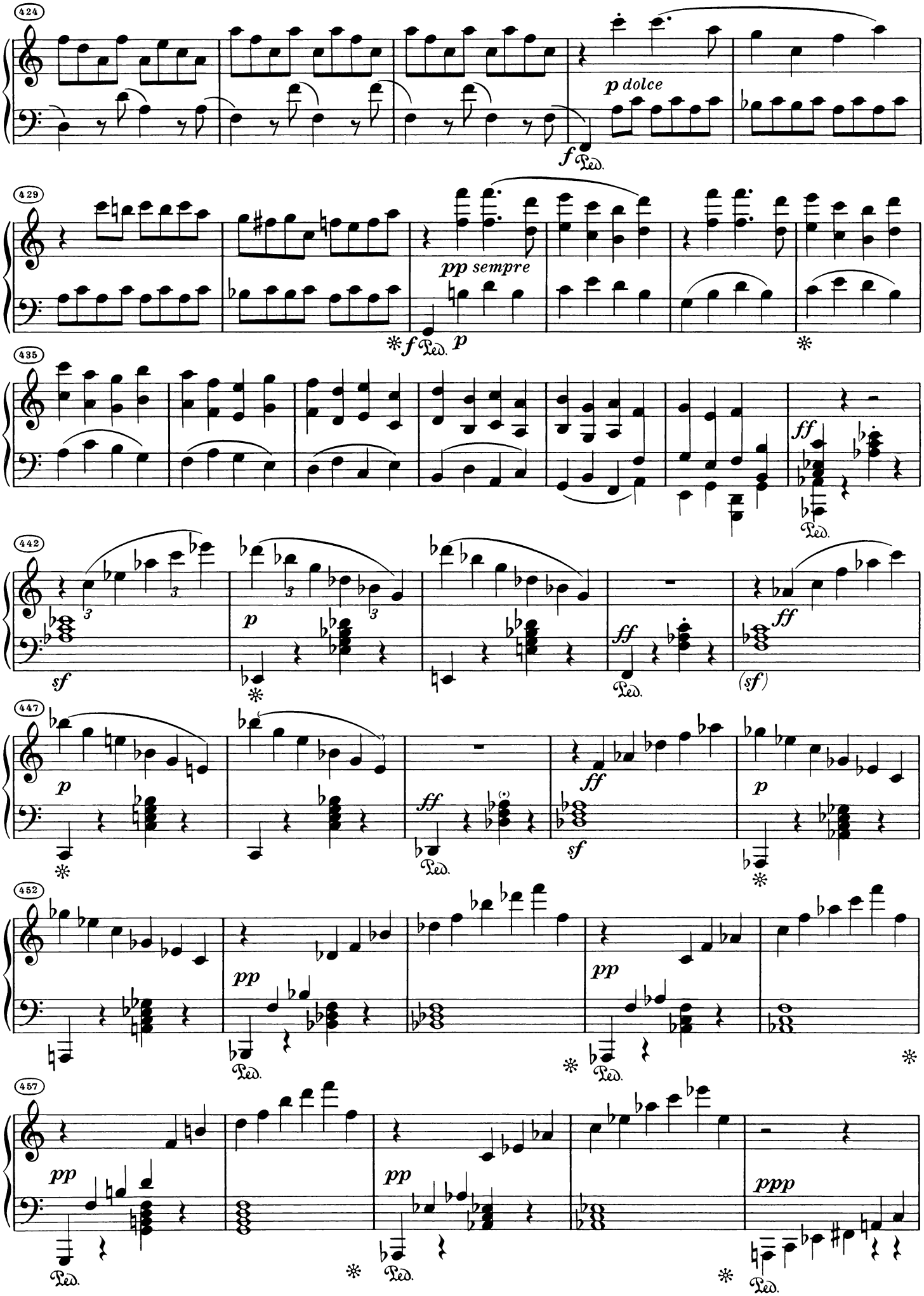
*) Mm. 314–327: Dynamic marks as in autograph (but see footnote p. 104); absent in original edition. M. 321: *pp* in most later editions, but not in autograph or original edition.

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


326
sf
p
cresc.
331
p
decresc.
pp
cresc.
tr
336
tr
ff
Ped.
tr
340
ff
Ped.
tr
344
sempre f
348
352
sempre più f


355
358
sf
361
sf
sf
sf
sf
364
sf
sf
sf
367
sf
sf
sf
sf
sf
(sf)
p
371
ff
sf
sf
sf
p
375
cresc.
sempre
ff
Ped.


379
sf
ff
sf
sf
sf
decresc.
p
391
pp
ppp
Ped.
attacca subito il Prestissimo
Prestissimo
403
f
p dolce
Ped.
407
411
cresc.
f
415
419
ff


424
p dolce
f
Ped.
429
pp sempre
f
Ped.
p
435
ff
Ped.
442
sf
p
ff
(sf)
447
p
ff
sf
p
452
pp
pp
457
pp
pp
ppp

462

pp

pp

468

pp

pp

473

pp

cresc.

tr

f

478

decresc.

p

cresc.

484

*)

tr

pp

Ped. 3 3

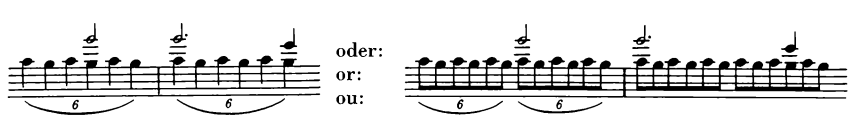
490

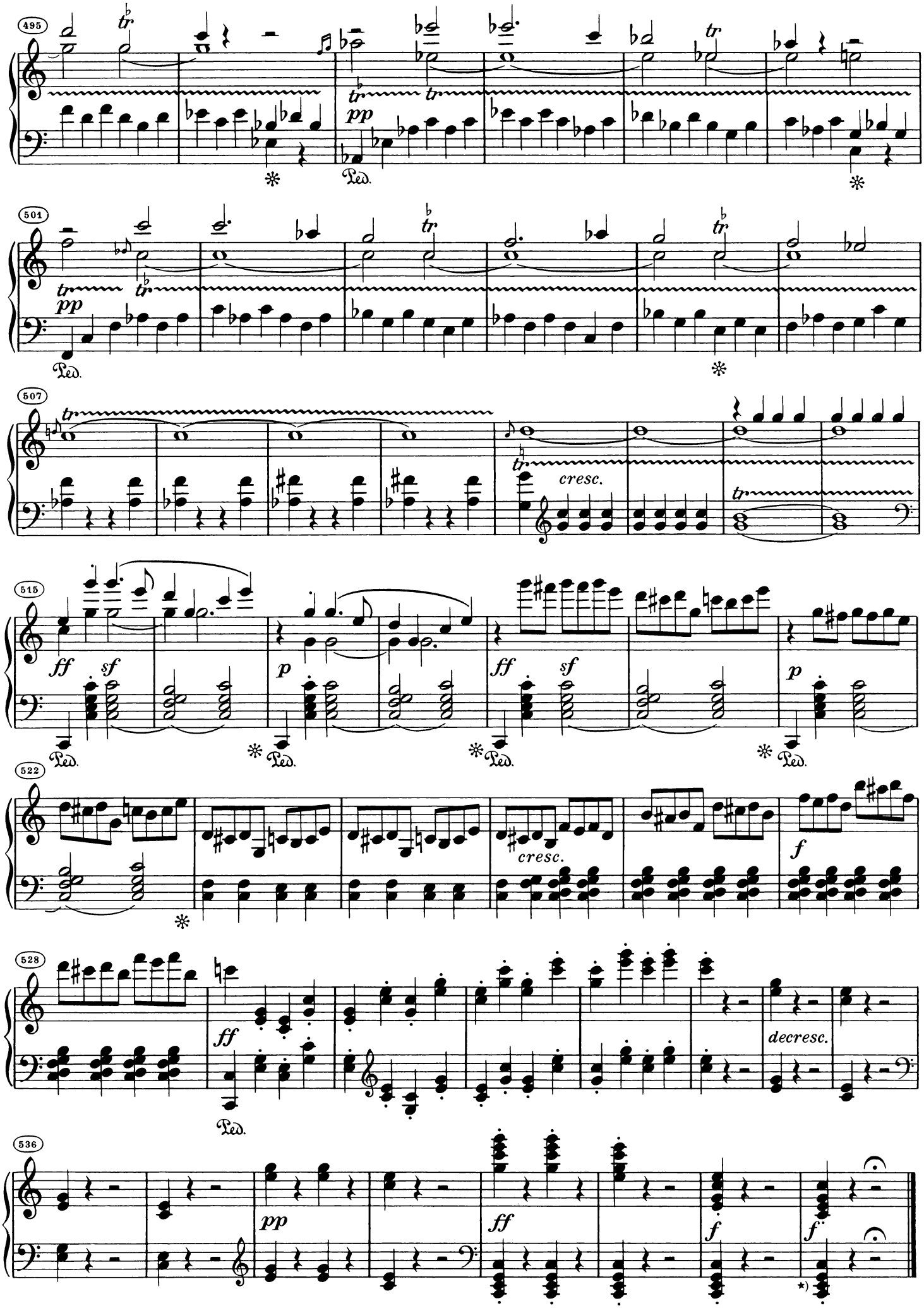
tr

pp

Ped.

*) Beethoven notiert im Autograph zwei mögliche Vereinfachungen zur Ausführung des Trillers:
Beethoven gives in the autograph two possible simplifications for the execution of the trill:
Dans l'autographe, Beethoven indique deux manières de simplifier l'exécution du trille:





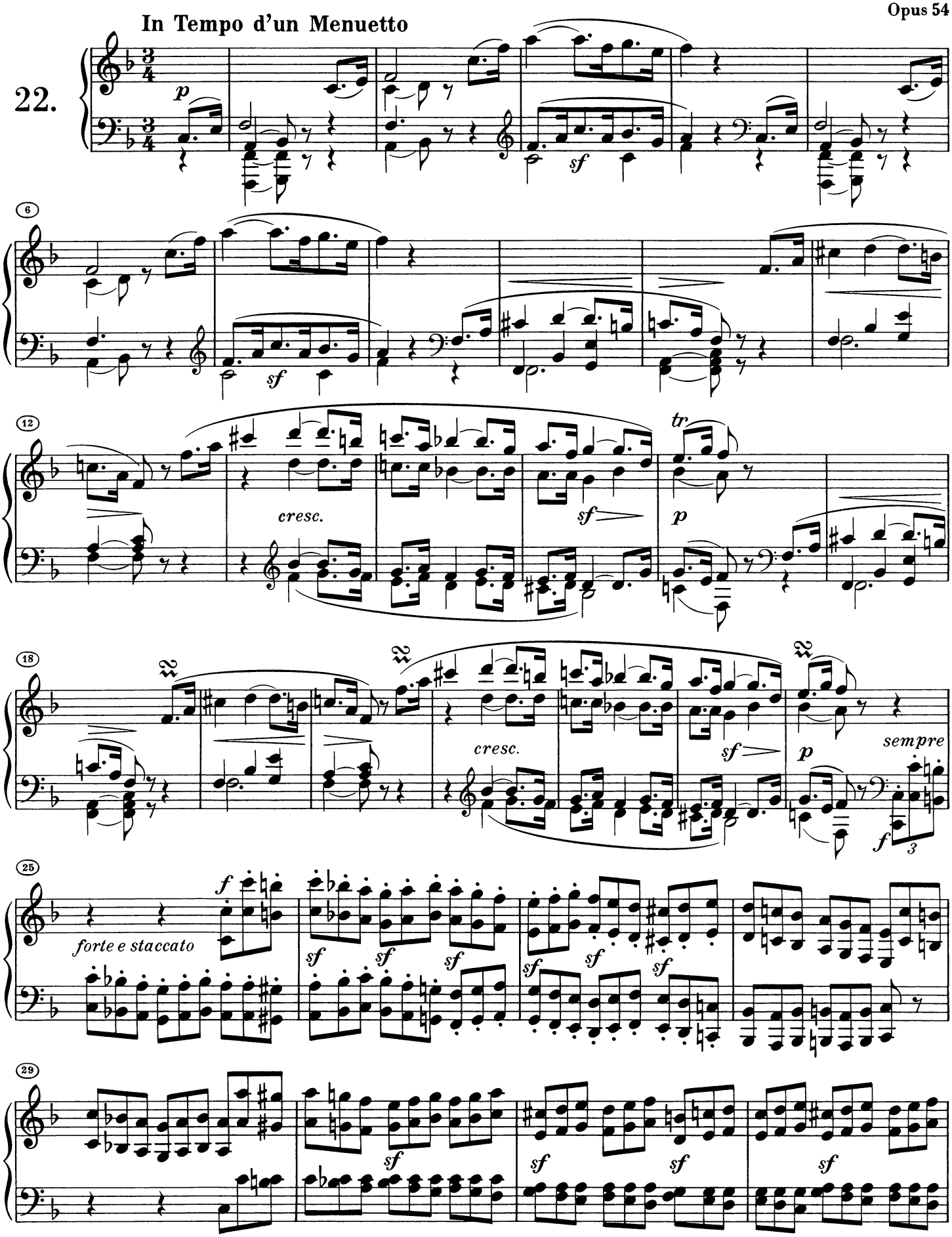
*) *E* nach Autograph; fehlt in Originalausgabe. *) *E* as in autograph; absent in original edition. *) *Mi* selon l'autographe; manque dans l'édition originale.

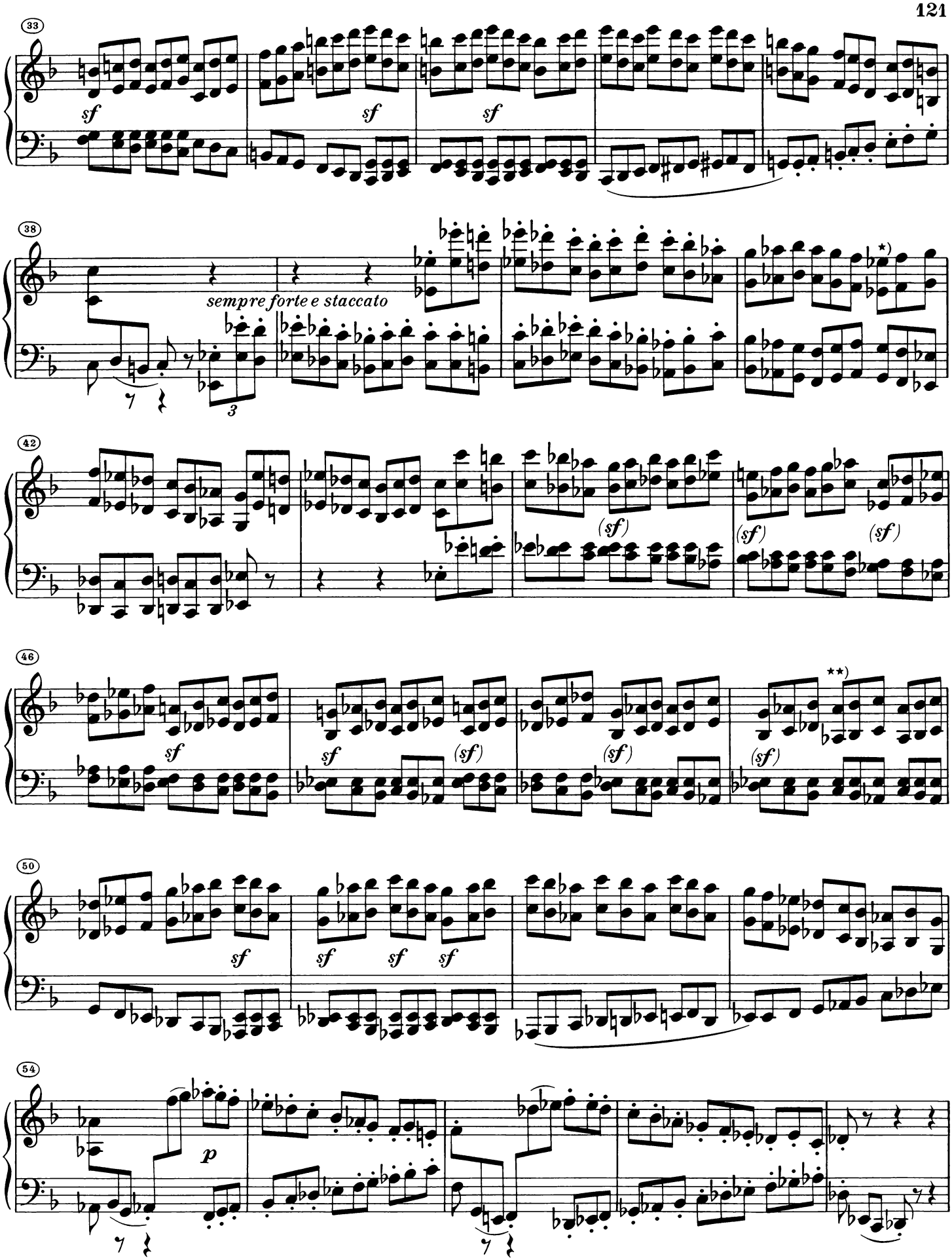
Sonate

Komponiert 1804

Opus 54

22. In Tempo d'un Menuetto

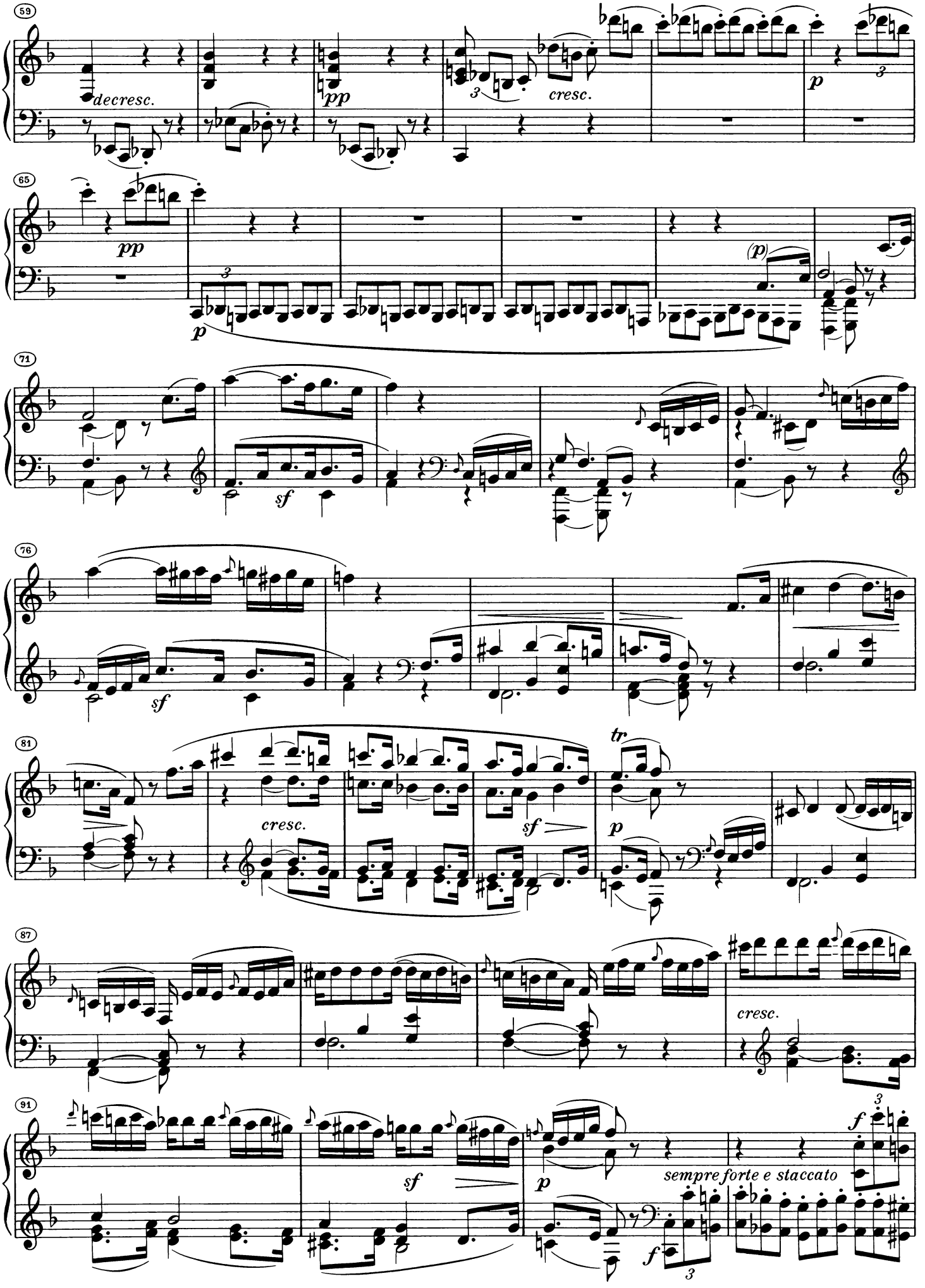


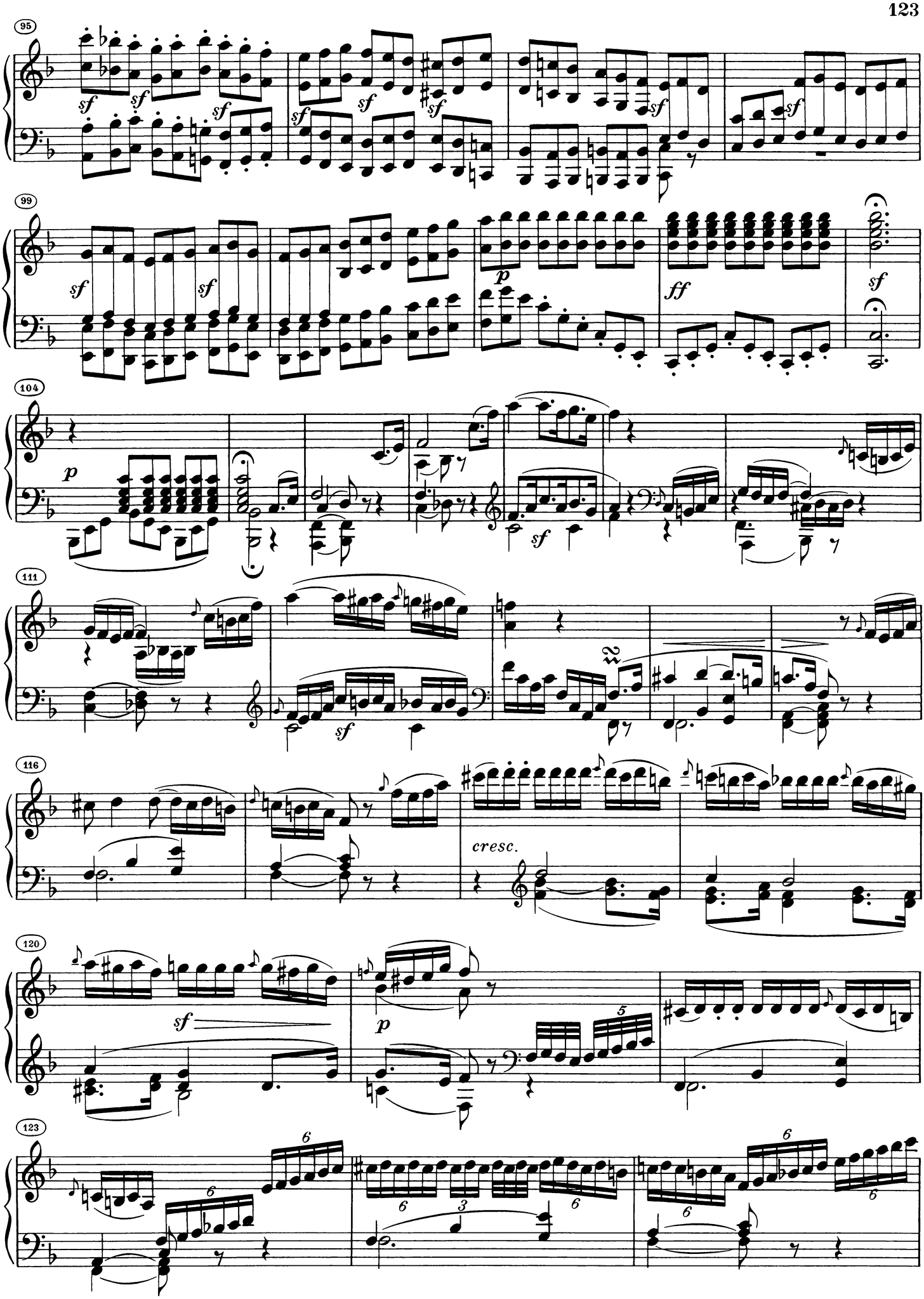


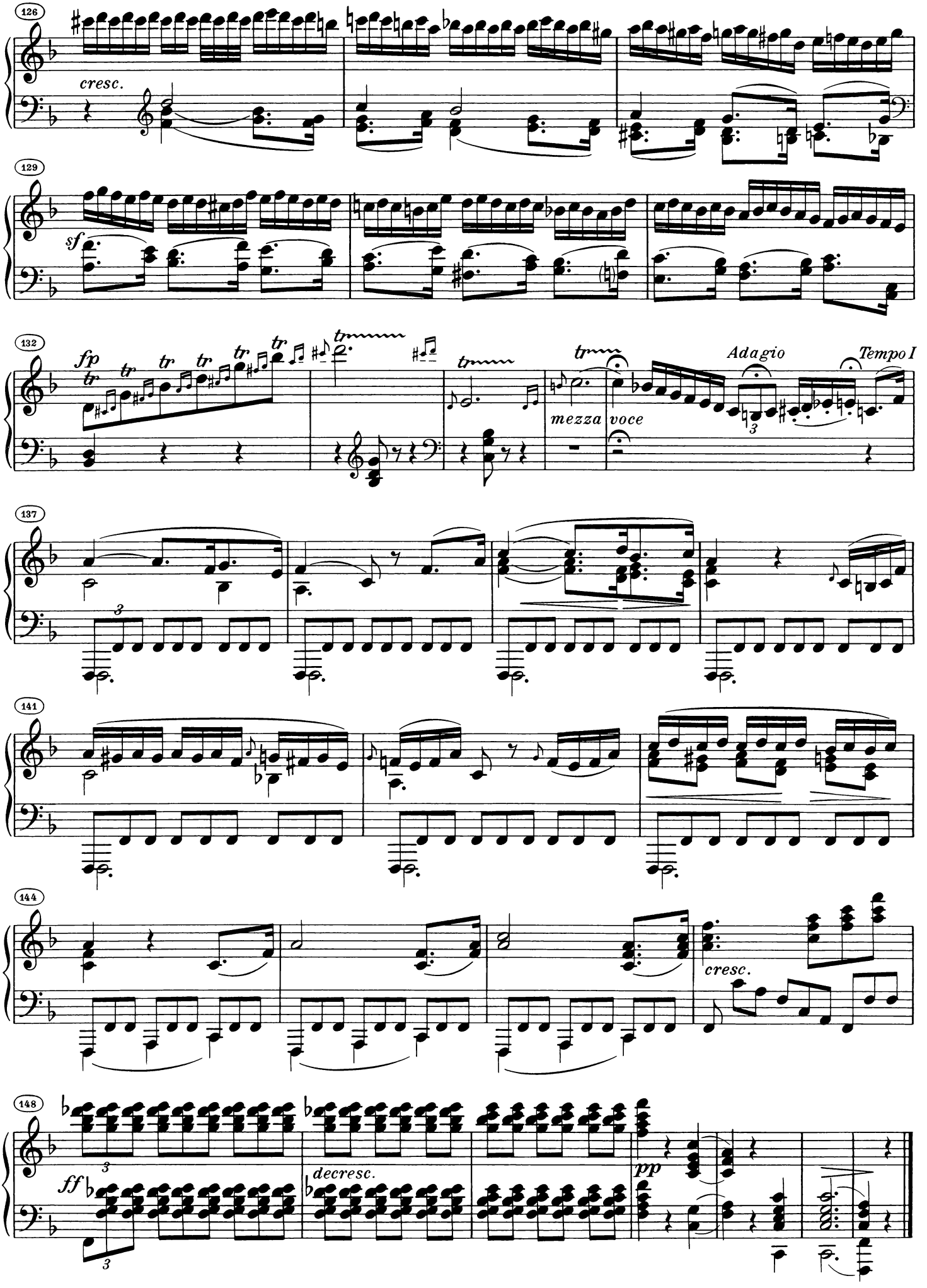
*) ♭ nach Originalausgabe; analog T. 27 wäre auch ♮ möglich.
**) So in der Originalausgabe. Vgl. jedoch T. 33.

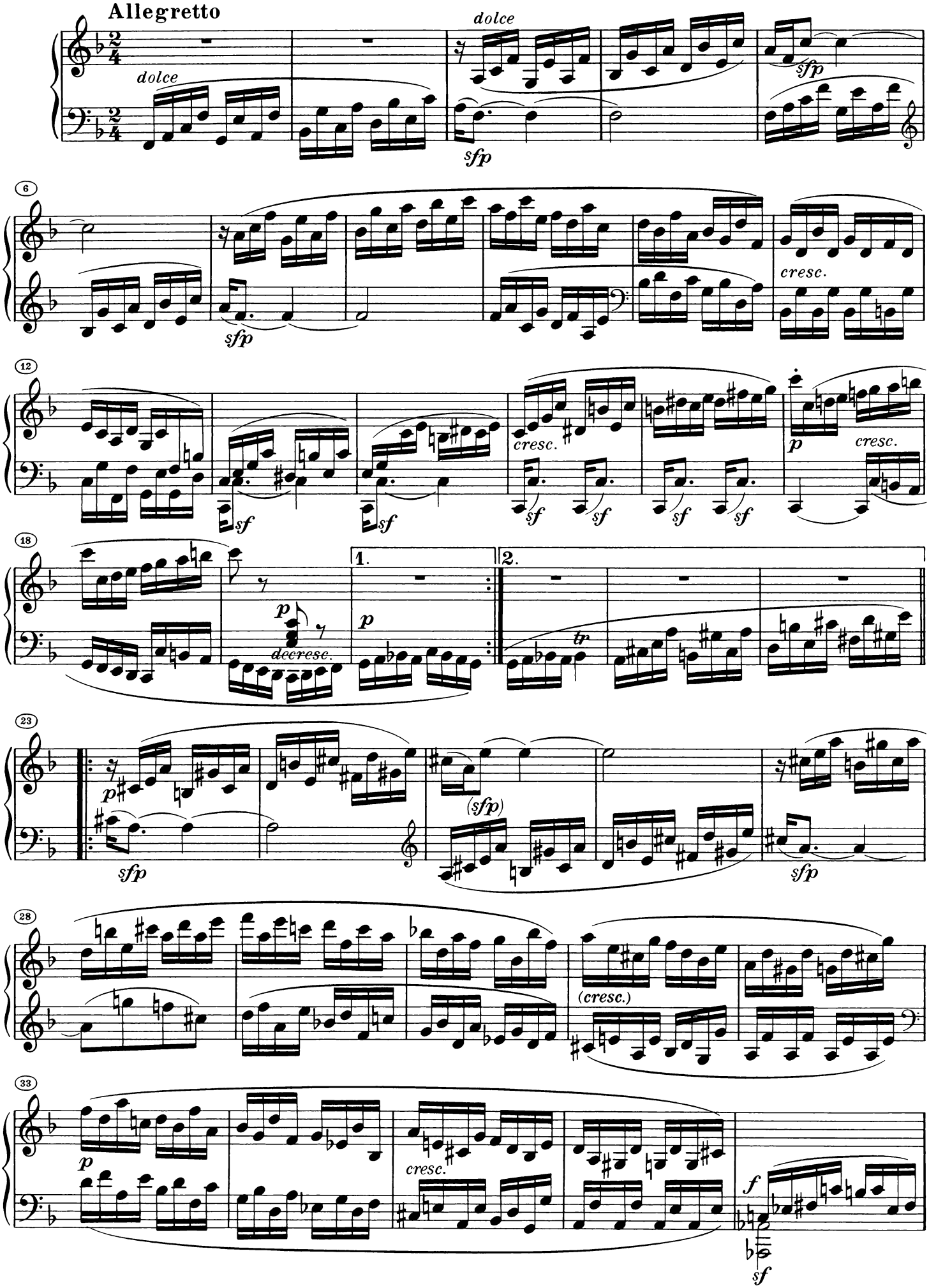
*) ♭ as in original edition; analogous to m. 27 ♮ might also be conceivable.
**) Thus in original edition. However, see m. 33.

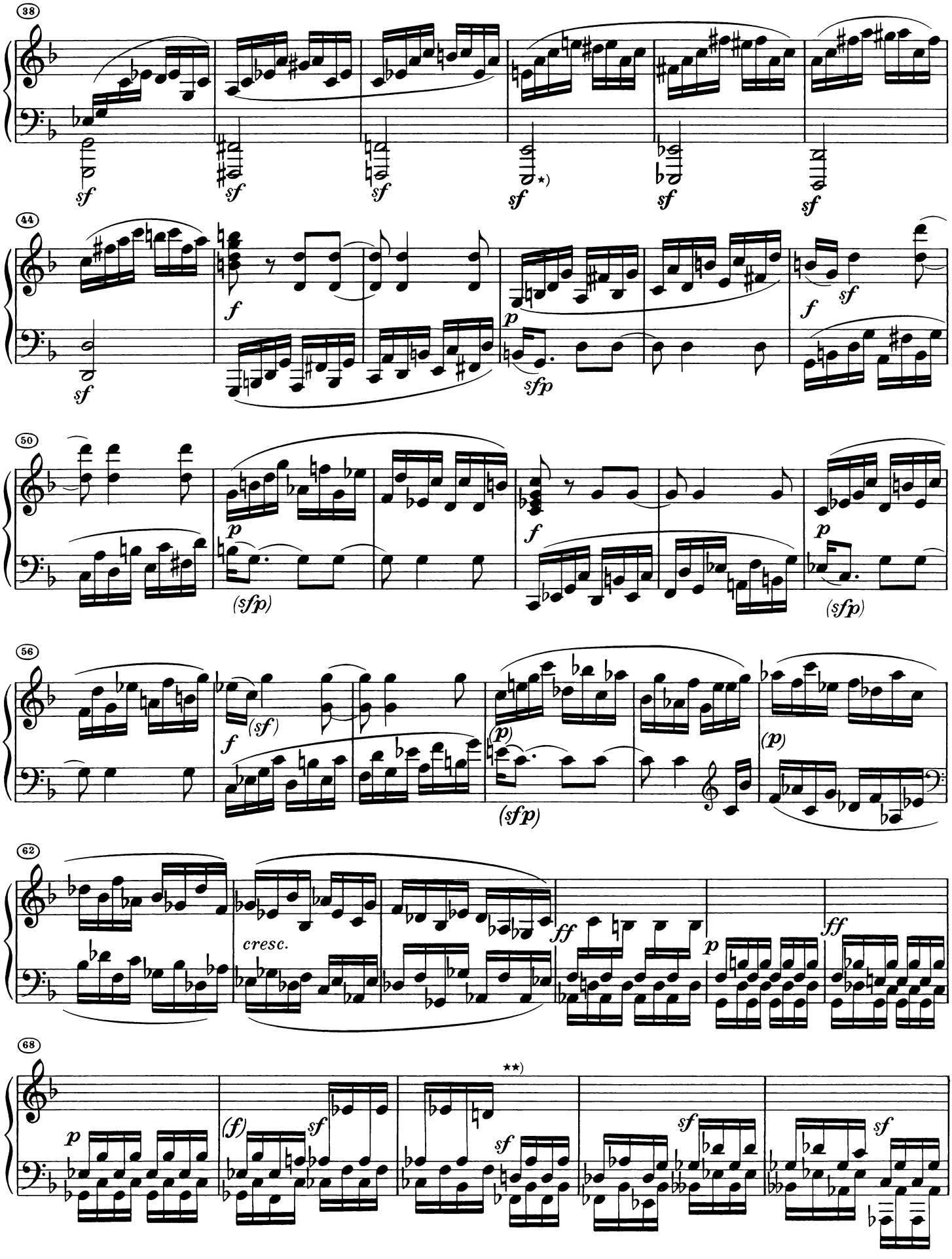
*) ♭ selon l'édition originale; par analogie avec mes. 27, un ♮ serait également possible.
**) Ainsi dans l'édition originale. Voir cependant mes. 33.


59
decresc.
pp
3
cresc.
p
65
pp
3
p
(p)
71
sf
76
sf
81
cresc.
sf
tr
p
87
cresc.
91
sf
p
sempre forte e staccato
f
3
f
3


95
sf
99
ff
104
p
111
cresc.
116
120
123


126
cresc.
129
sf
132
fp
tr
Adagio
Tempo I
mezza voce
137
141
144
cresc.
148
ff
decresc.
pp


Allegretto
dolce
dolce
sfp
sfp
6
sfp
cresc.
12
sf
sf
cresc.
sf
sf
sf
sf
p
cresc.
18
p
decrese.
1.
p
2.
tr
23
sfp
(sfp)
sfp
28
(cresc.)
33
p
cresc.
f
sf



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

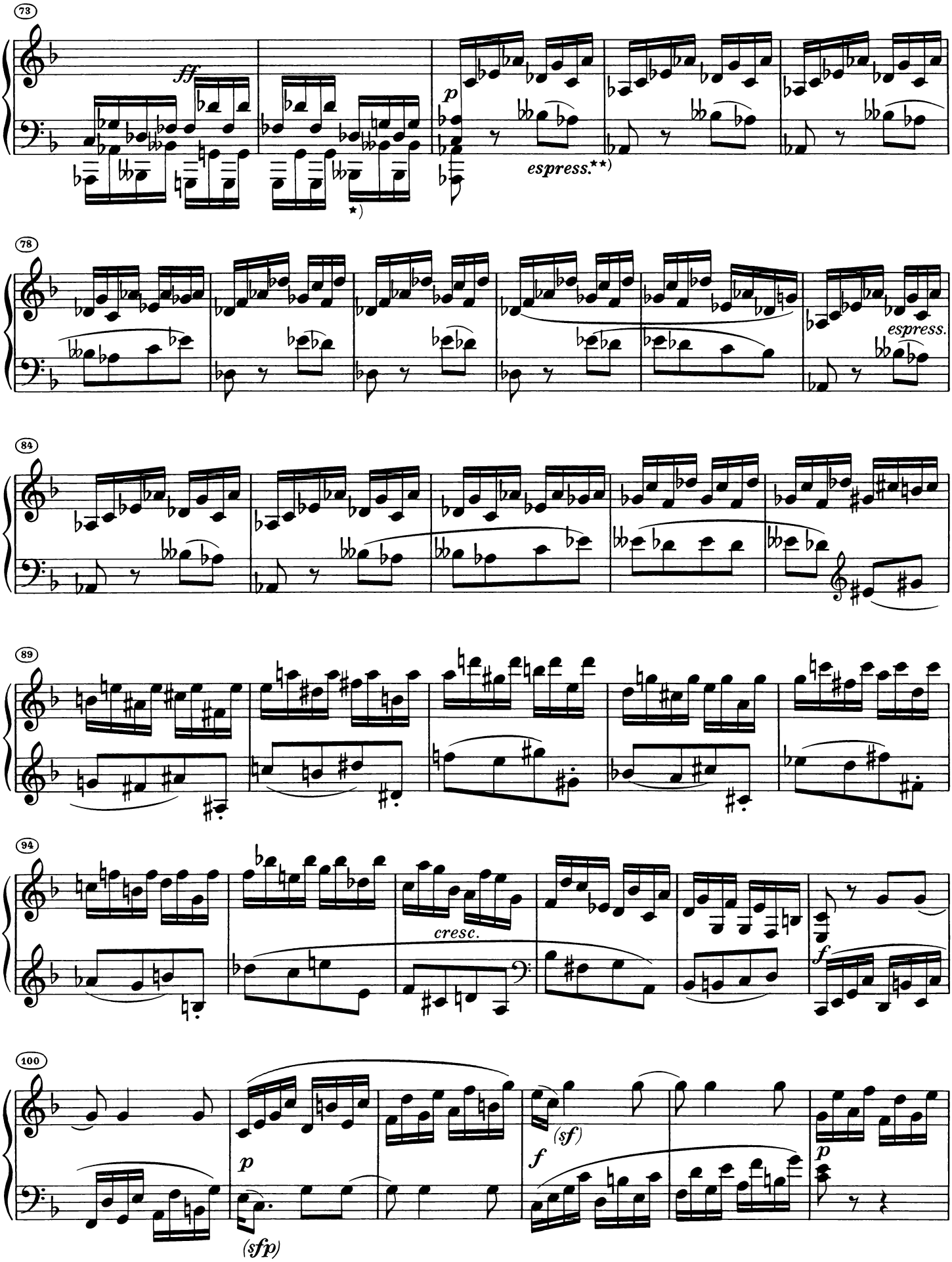
**) In Originalausgabe 4. Note *d*^{1} ohne Vorzeichen, 5. Note *d* mit ♮ ; auch ♭ möglich.

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

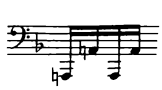
**) In original edition 4th note *d*^{1} without accidental, 5th note *d* with ♮ ; ♭ might also be conceivable.

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

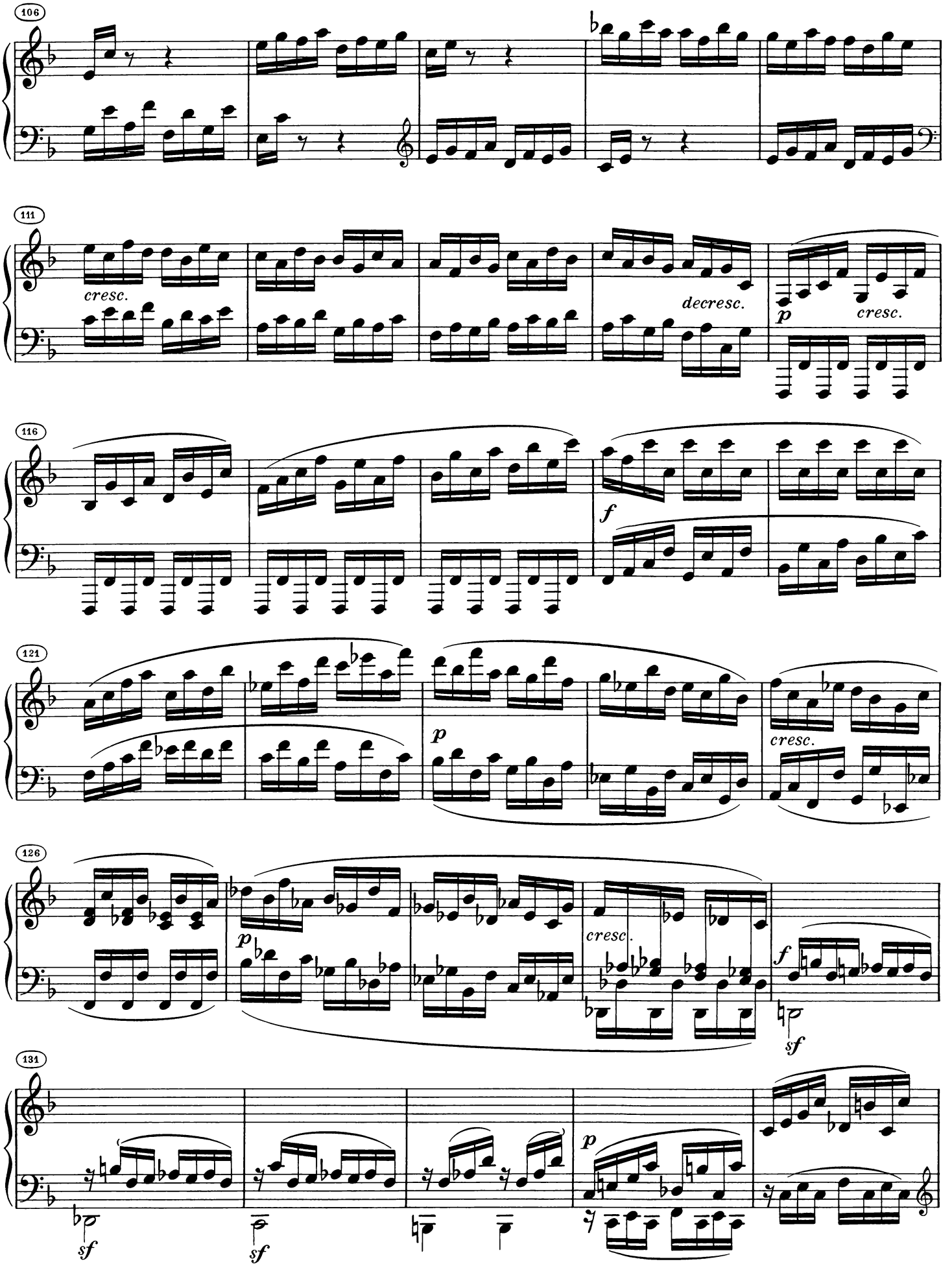
**) Dans l'édition originale, 4me note *ré*^{1} sans altération, 5me note *ré* avec ♮ ; ♭ également possible.

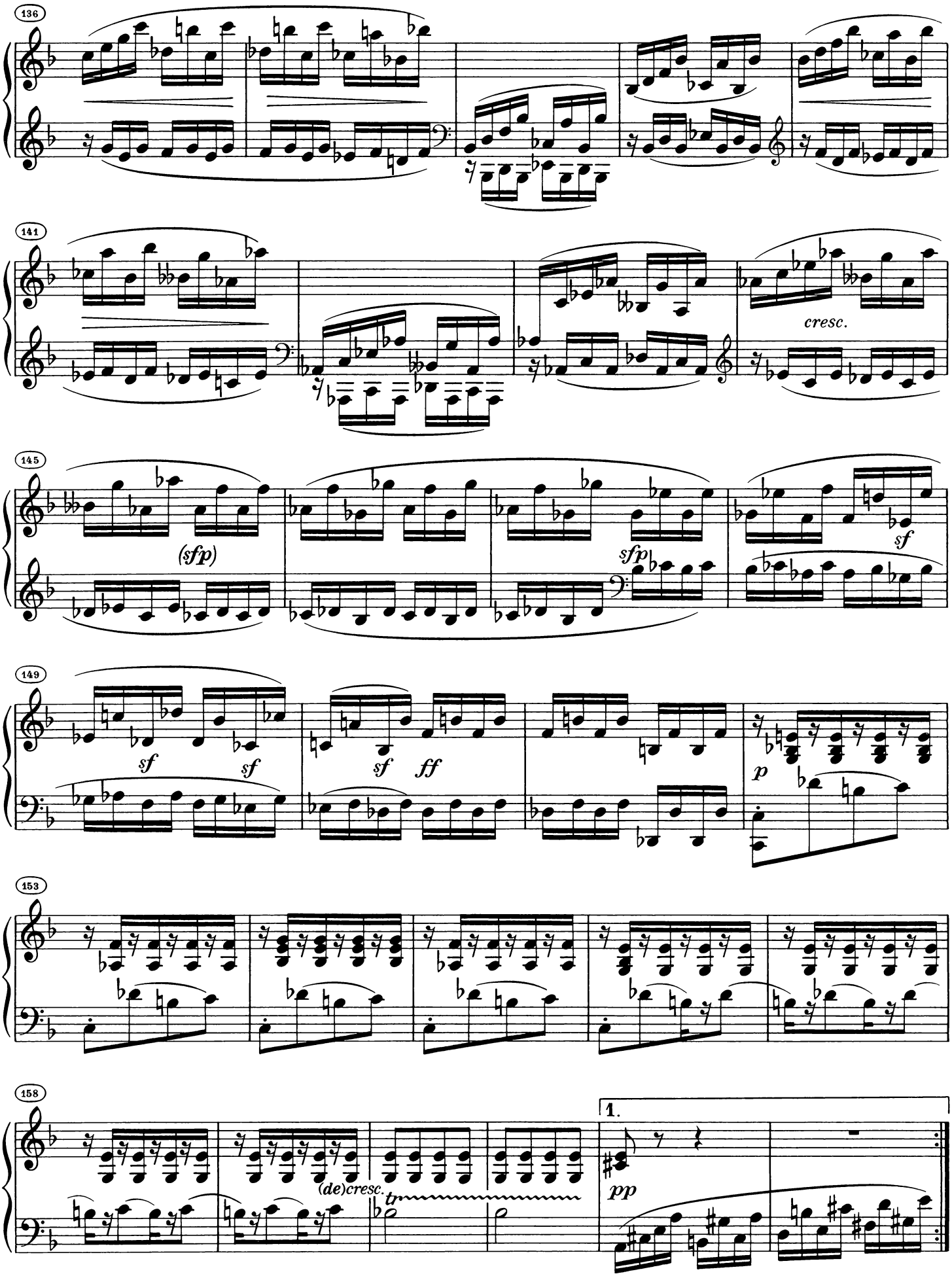


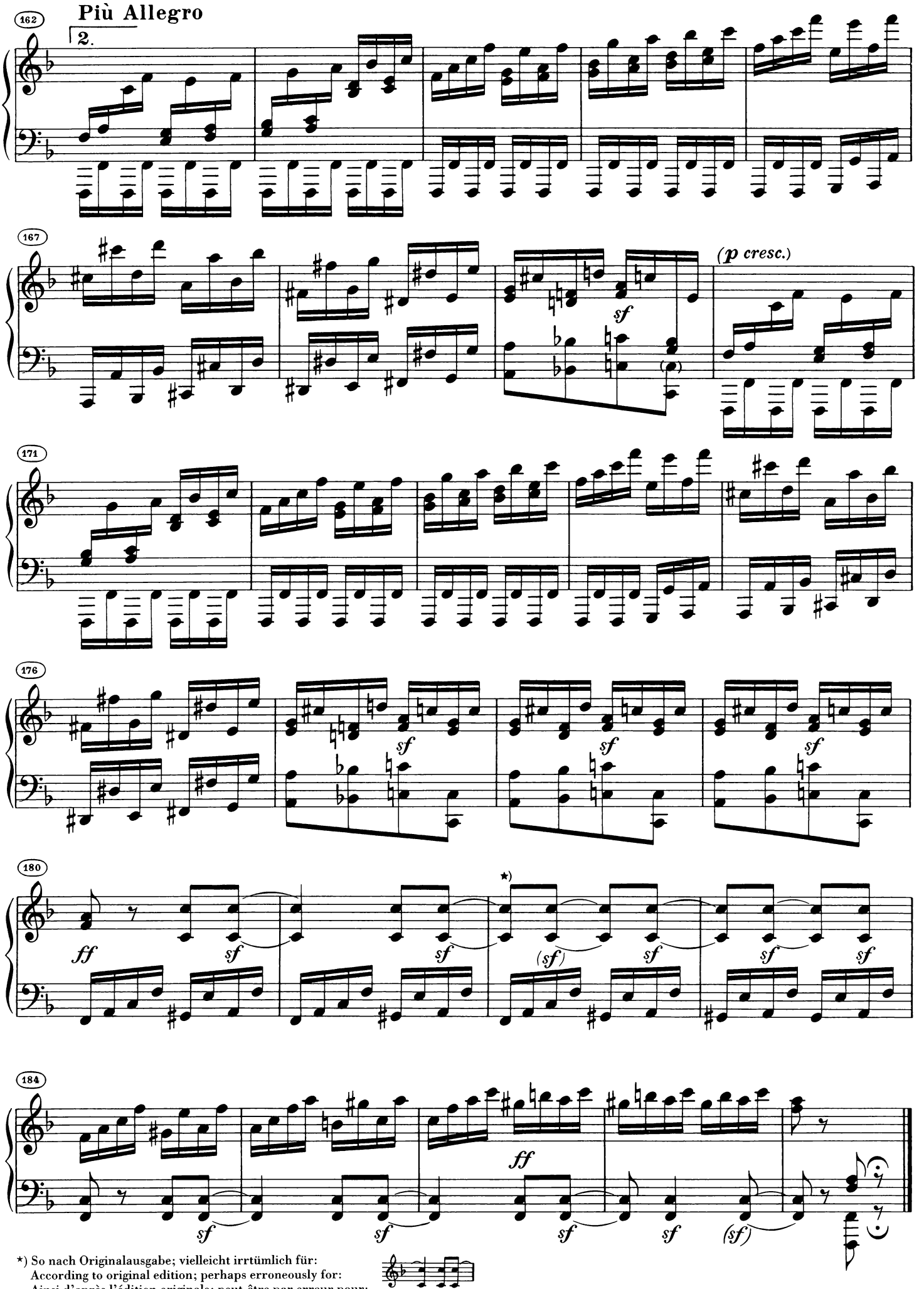
*) Originalausgabe:
Original edition:
L'édition originale:



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


106
111
cresc.
decresc.
p
cresc.
116
f
121
p
cresc.
126
p
cresc.
f
sf
131
sf
sf
p


136
141
cresc.
145
(sfp)
sfp
sf
149
sf
sf
sf
ff
p
153
158
(de)cresc.
tr
1.
pp

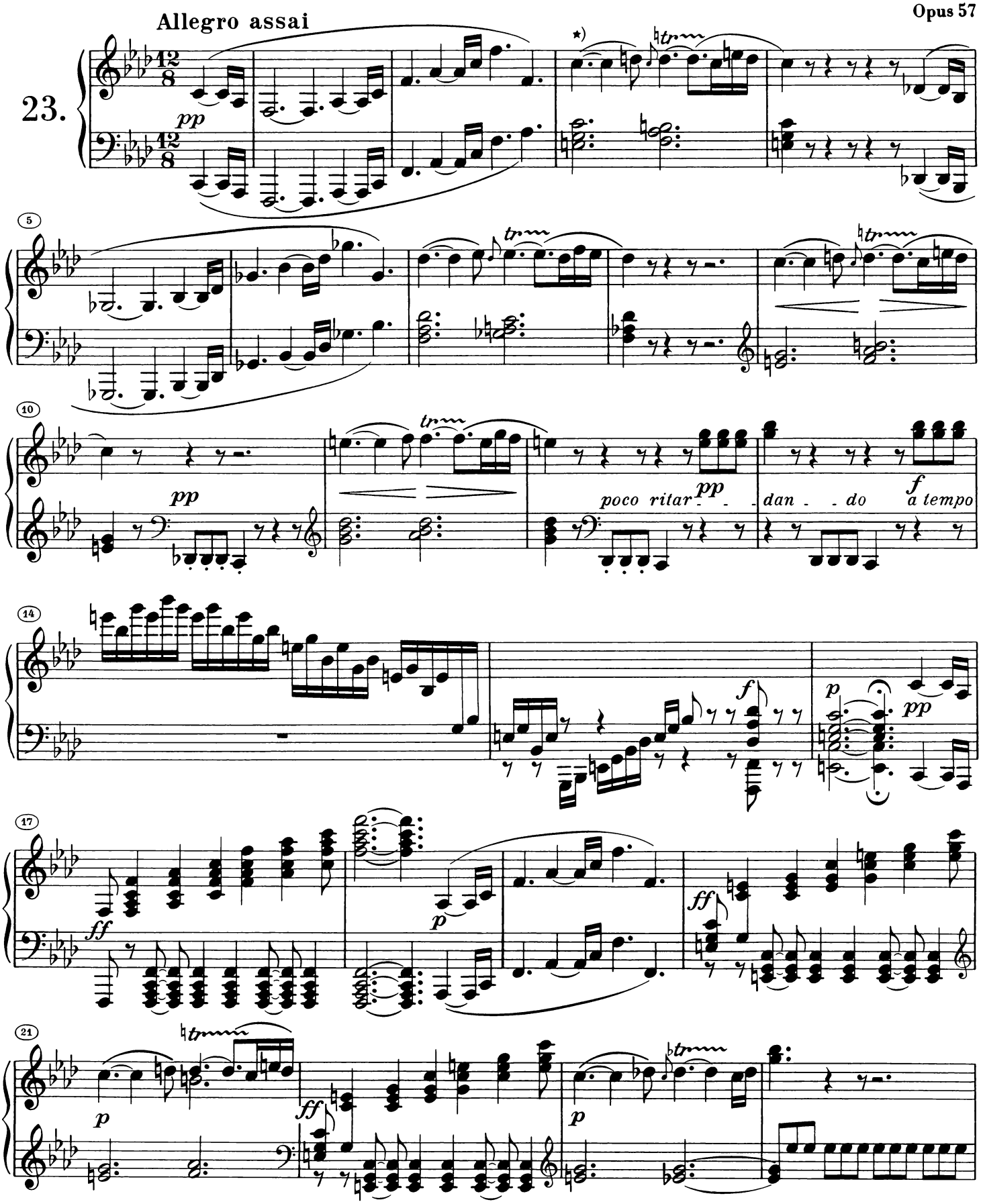

Più Allegro
2.
(p cresc.)
*) So nach Originalausgabe; vielleicht irrtümlich für:
According to original edition; perhaps erroneously for:
Ainsi d'après l'édition originale; peut-être par erreur pour:

Sonate

Dem Grafen Franz von Brunsvik gewidmet

Komponiert 1804/05

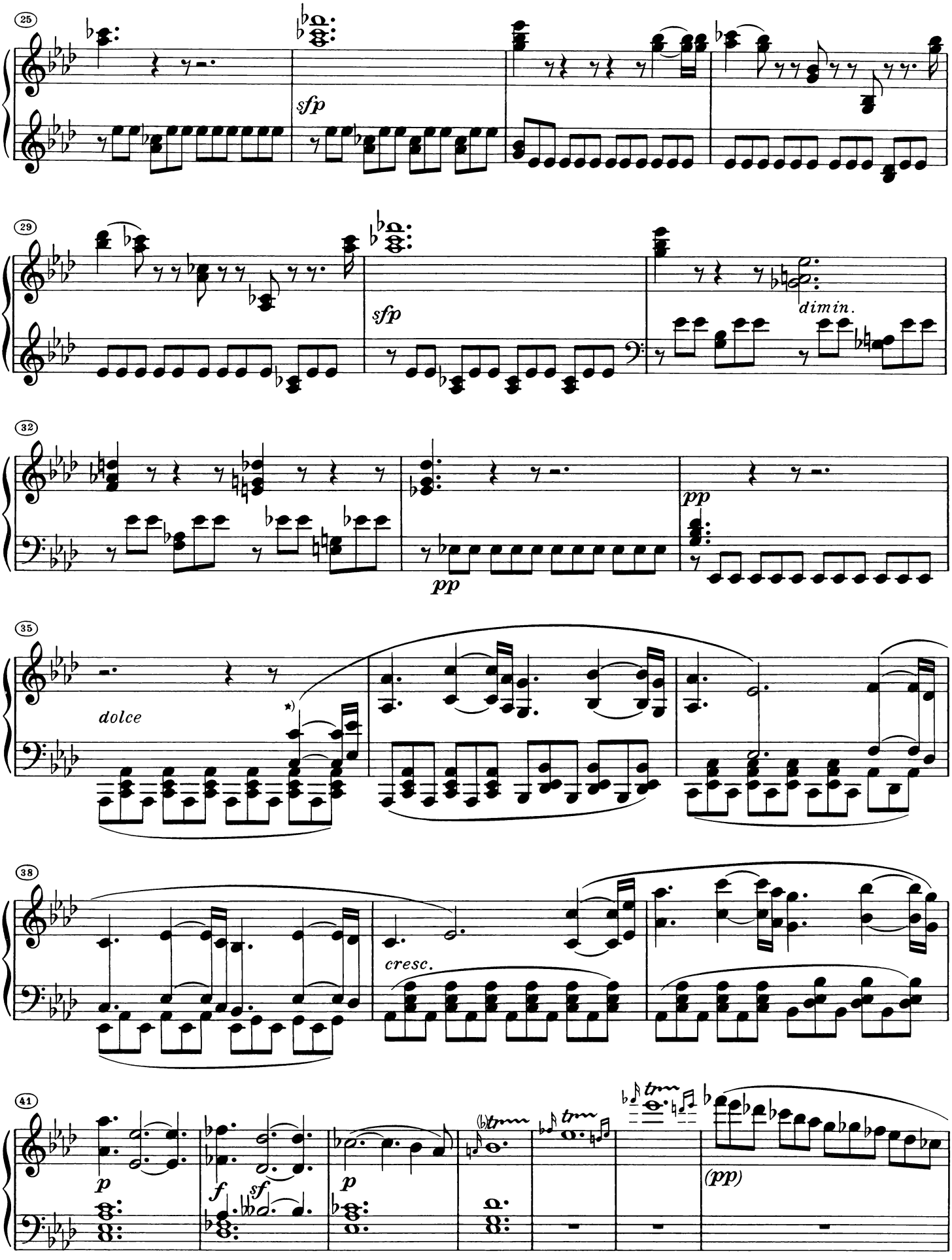
Opus 57



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

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

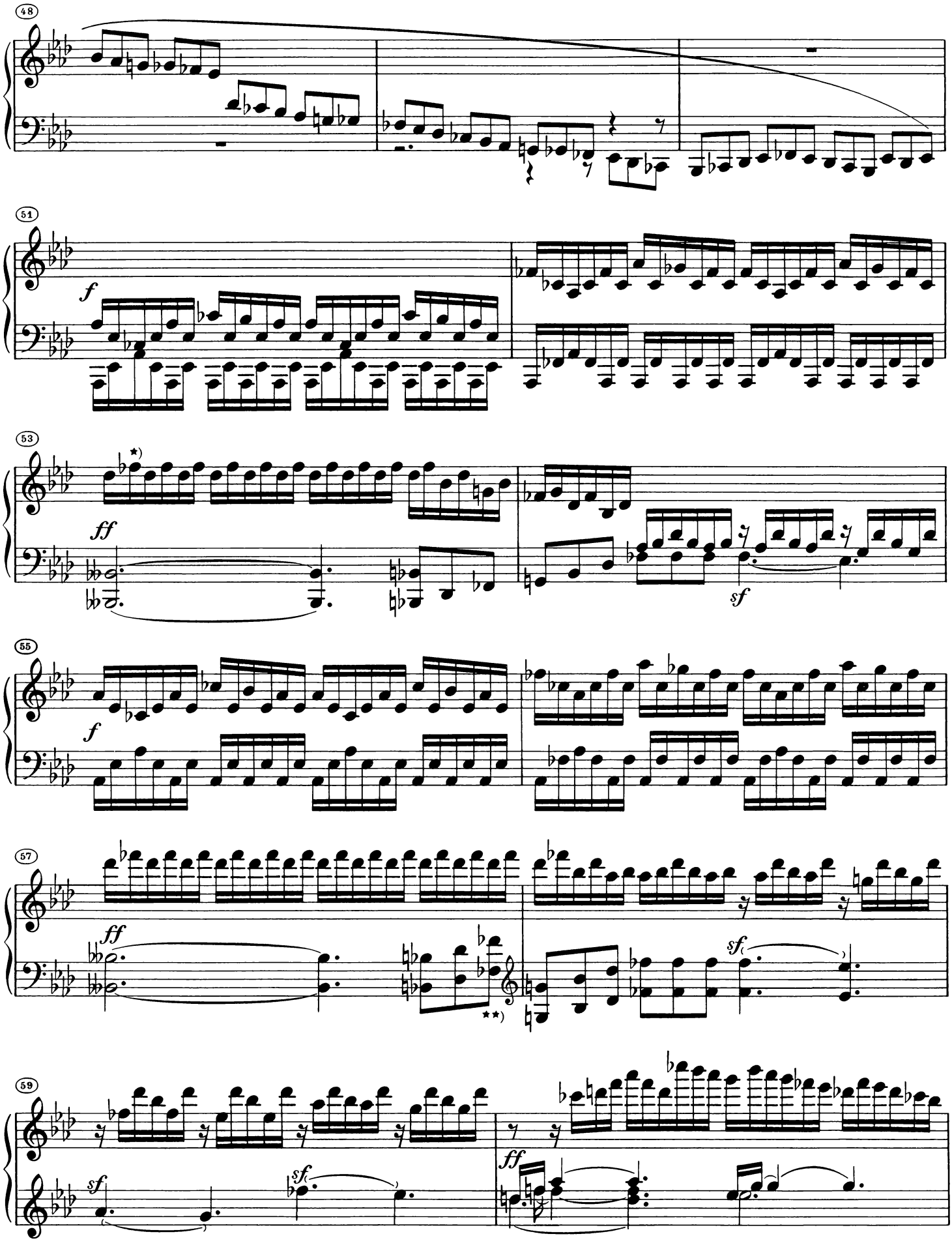
*) Dans mes. 3 s. et aux passages similaires, les liaisons sont tracées inégalement, tant dans l'autographe que dans l'édition originale; elles ont été partout uniformisées.



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

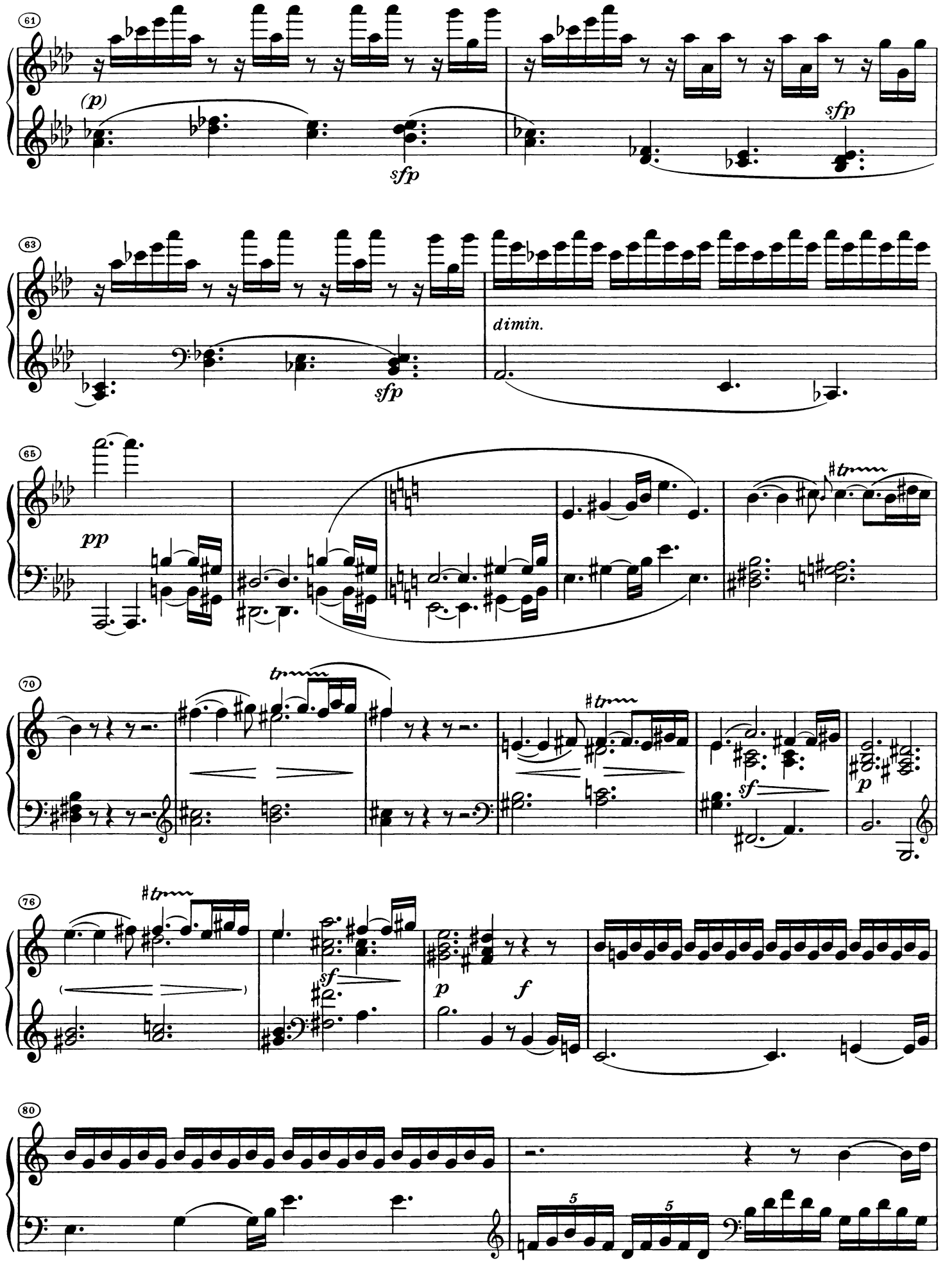
*) In autograph and original edition, the slurs in the 2nd theme and its repetitions are also not uniform; here too this divergence has been rectified throughout.

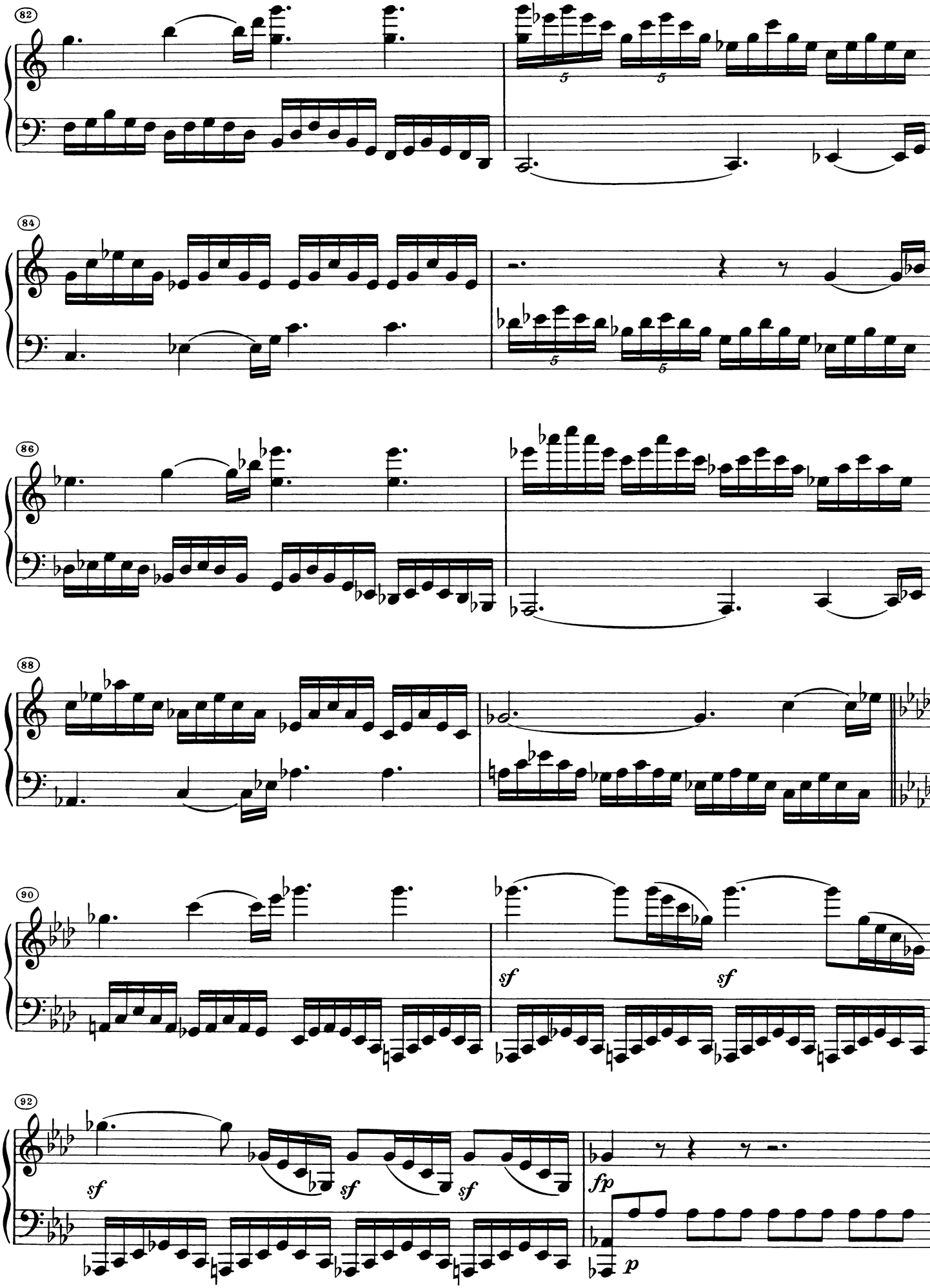
*) Au 2e thème et à ses reprises, les liaisons sont aussi inégalement tracées dans l'autographe et l'édition originale. Là aussi elles ont été uniformisées.

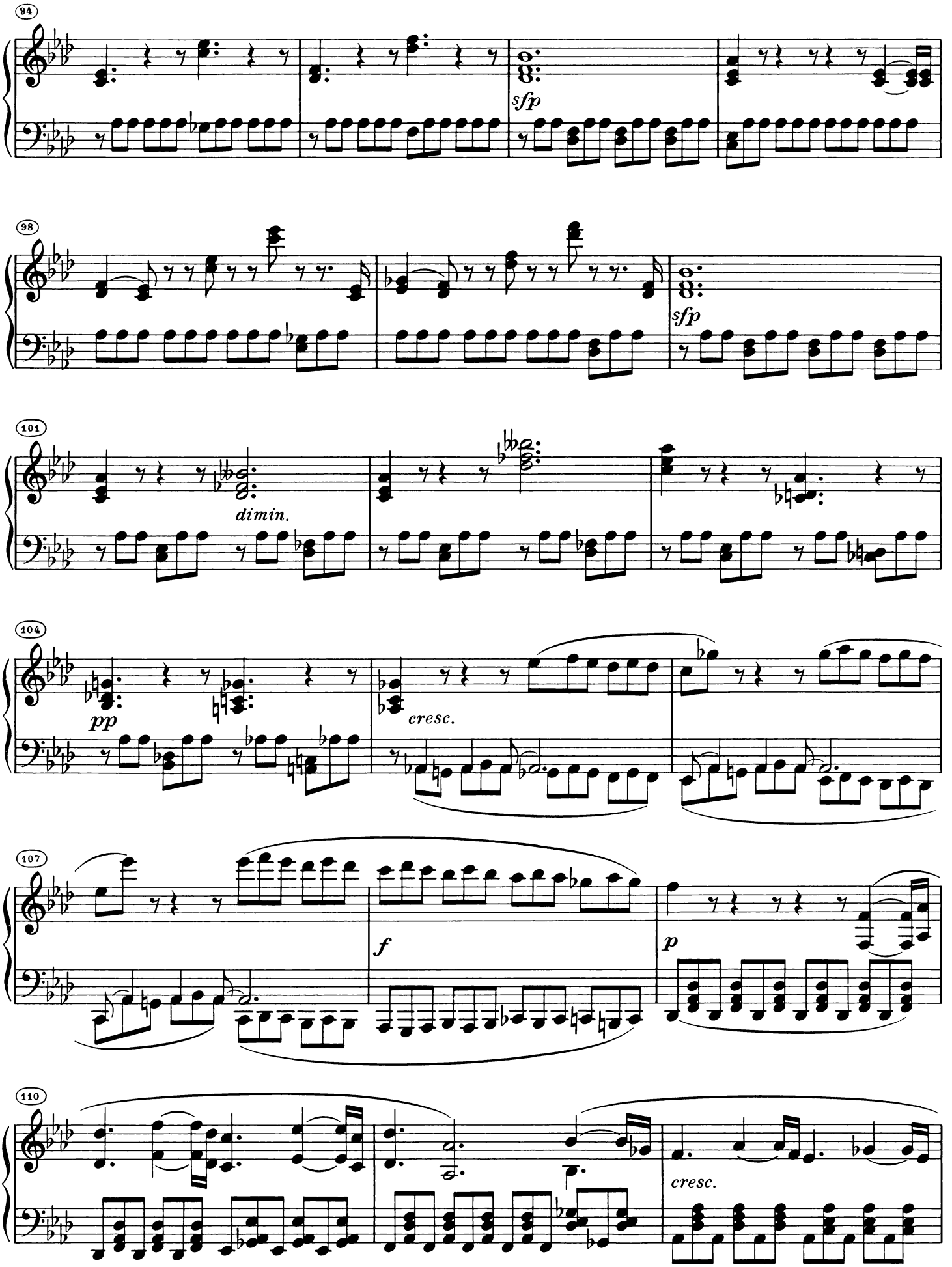


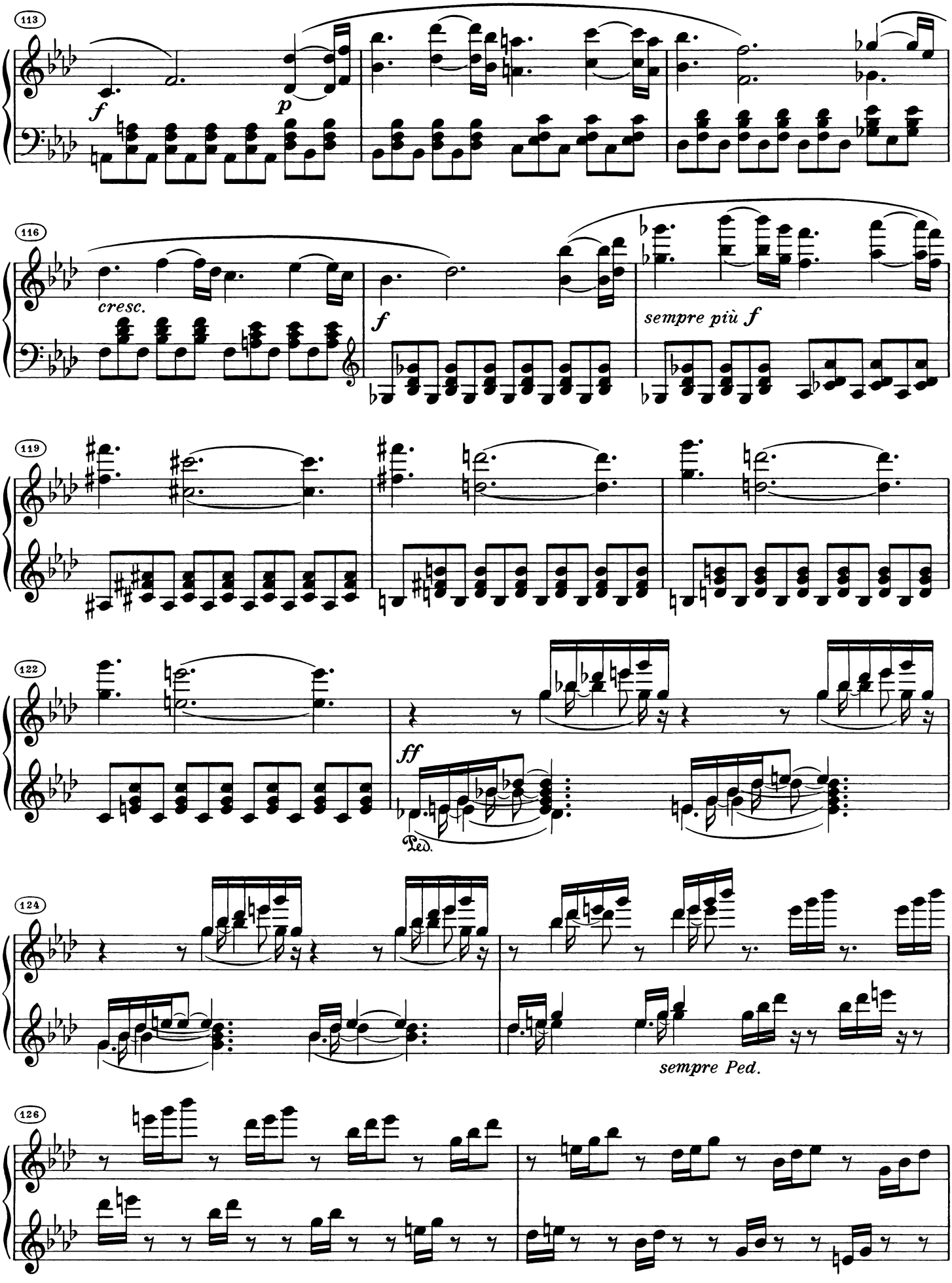
*) In Autograph und Originalausgabe e^2 statt fes^2.
In autograph and original edition e^2 instead of fb^2.
Dans l'autographe et l'édition originale, mi^2 au lieu de fab^2.

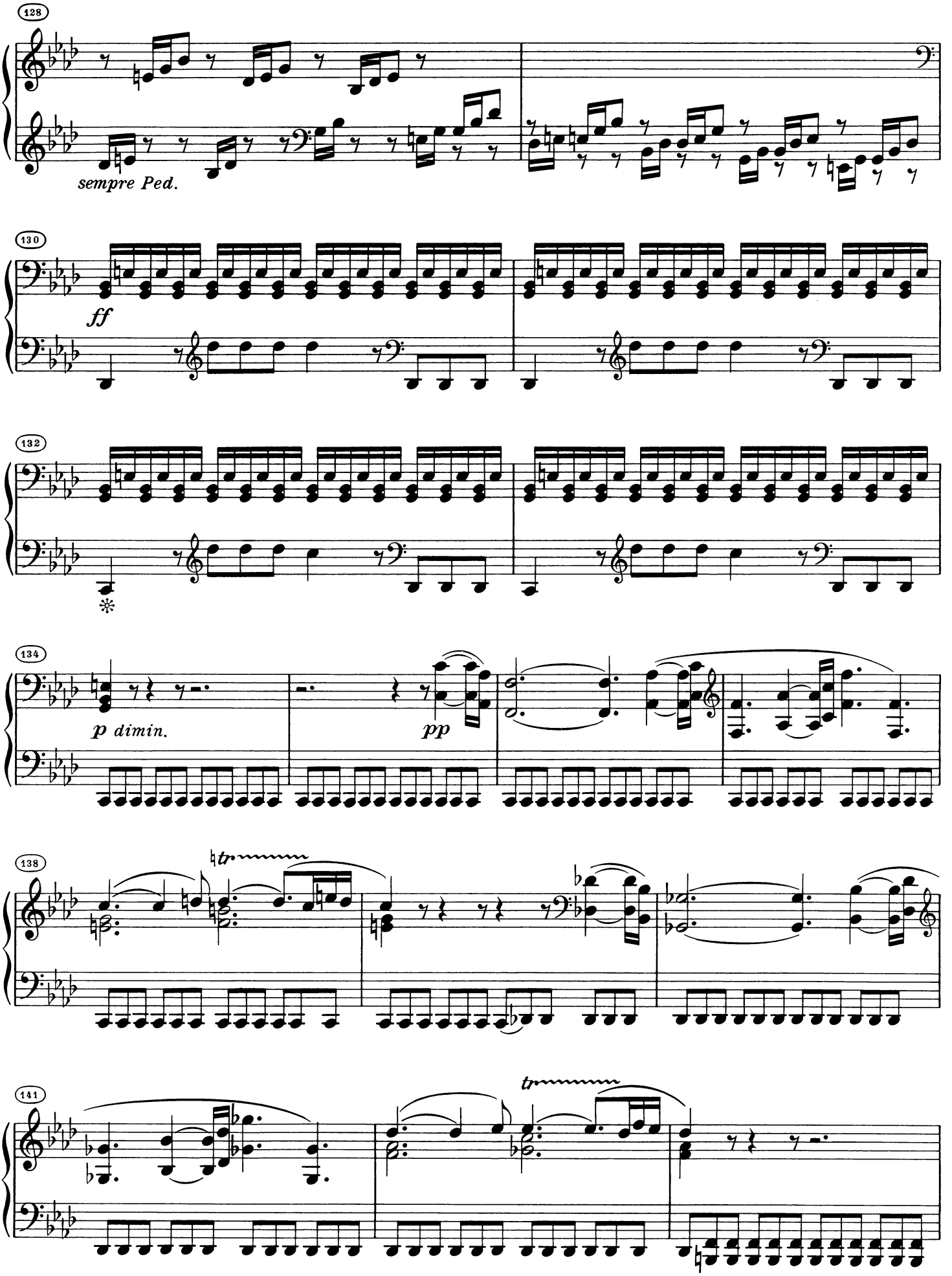
**) In Autograph und Originalausgabe Oktave $e-e^1$ (oben dagegen fes^3).
In autograph and original edition octave $e-e^1$ (above on the contrary fb^3).
Dans l'autographe et l'édition originale, octave $mi-mi^1$ (en haut par contre fab^3).

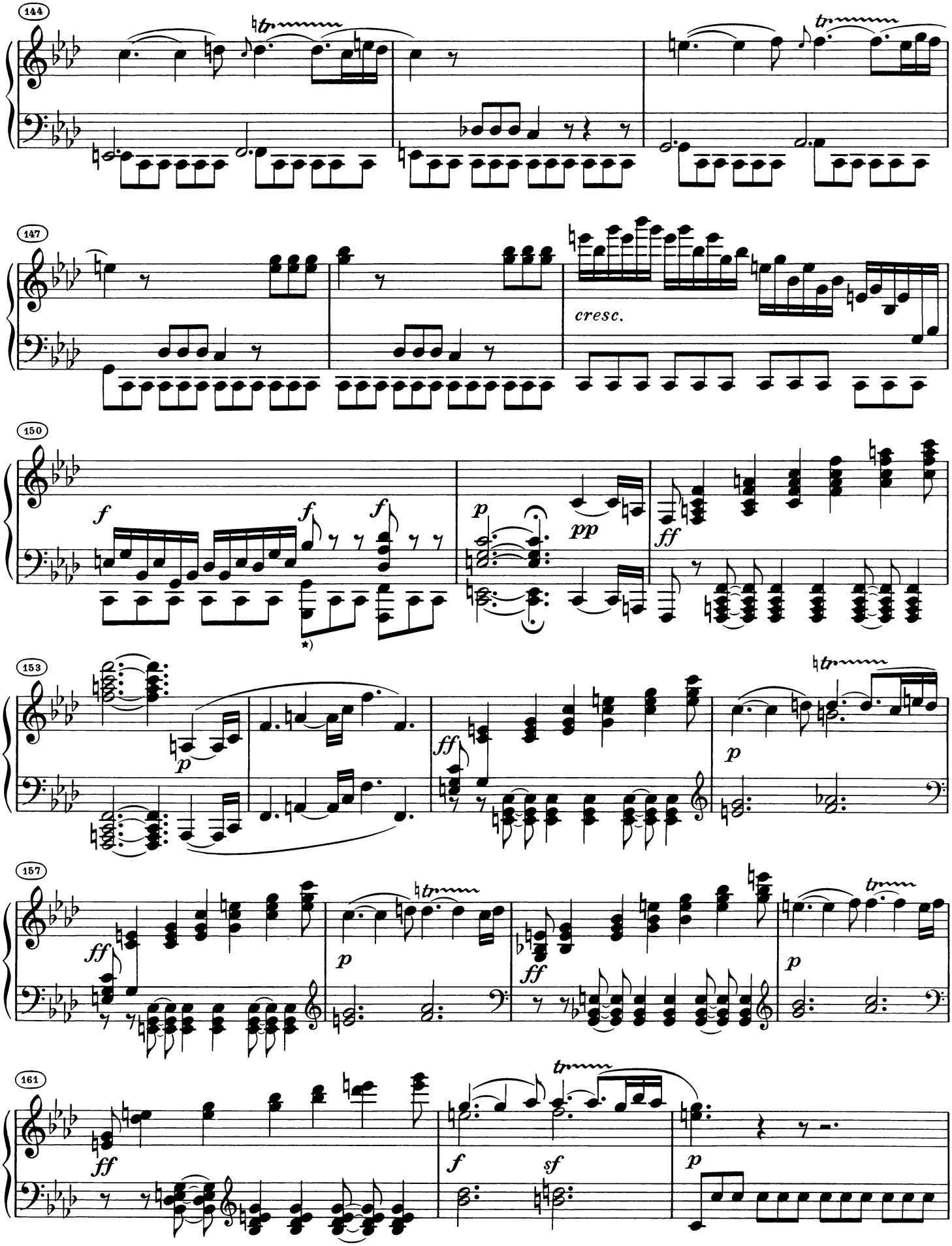

61
(p)
sfp
sfp
63
sfp
dimin.
65
pp
70
tr
tr
sf
p
76
tr
sf
p
f
80
5
5


82
84
86
88
90
92
sf
sf
sf
sf
fp
p


94
sfp
98
sfp
101
dimin.
104
pp
cresc.
107
f
p
110
cresc.


113
f
p
116
cresc.
f
sempre più f
119
122
ff
Ped.
124
sempre Ped.
126

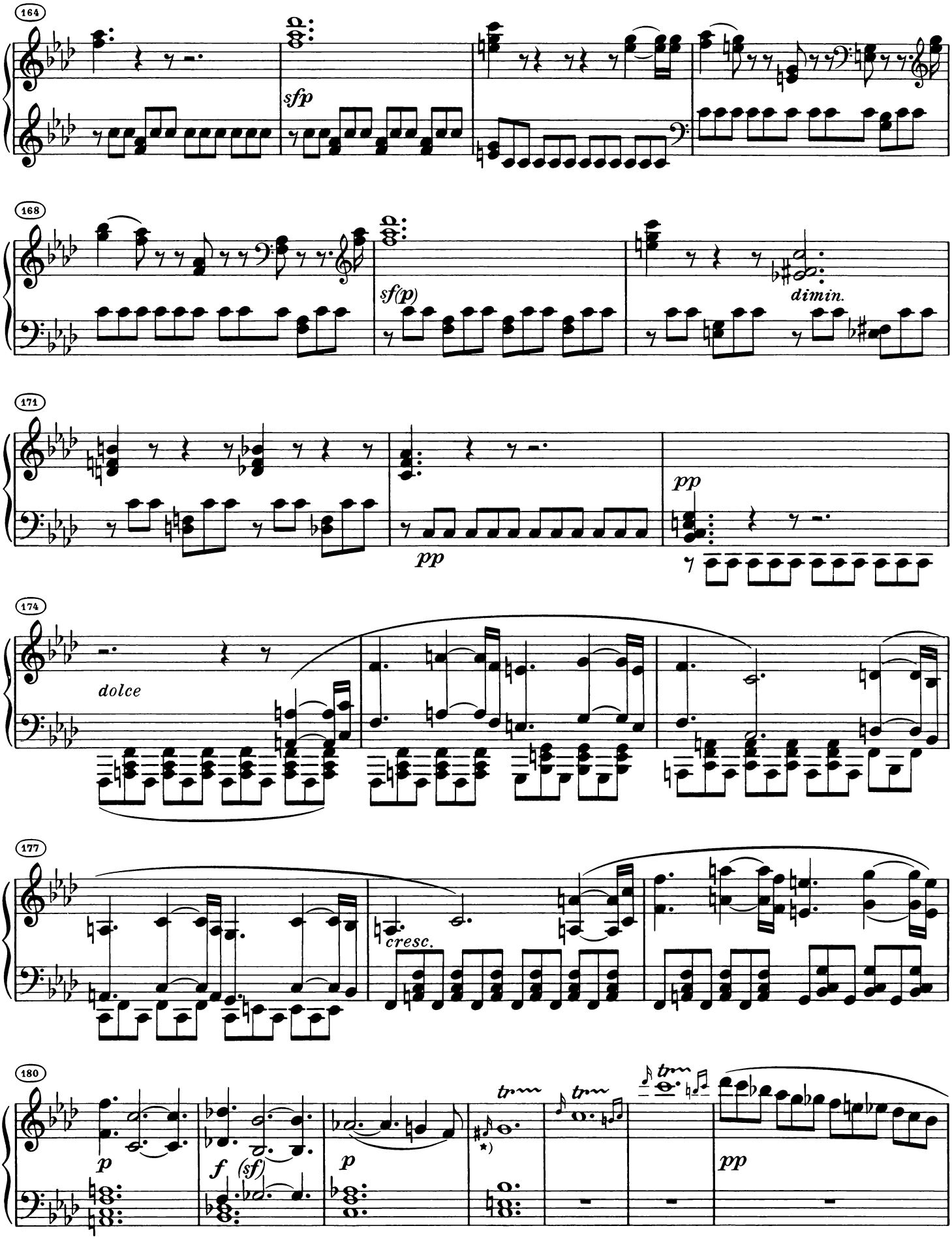

128
sempre Ped.
130
ff
132
134
p dimin.
pp
138
tr
141
tr



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

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

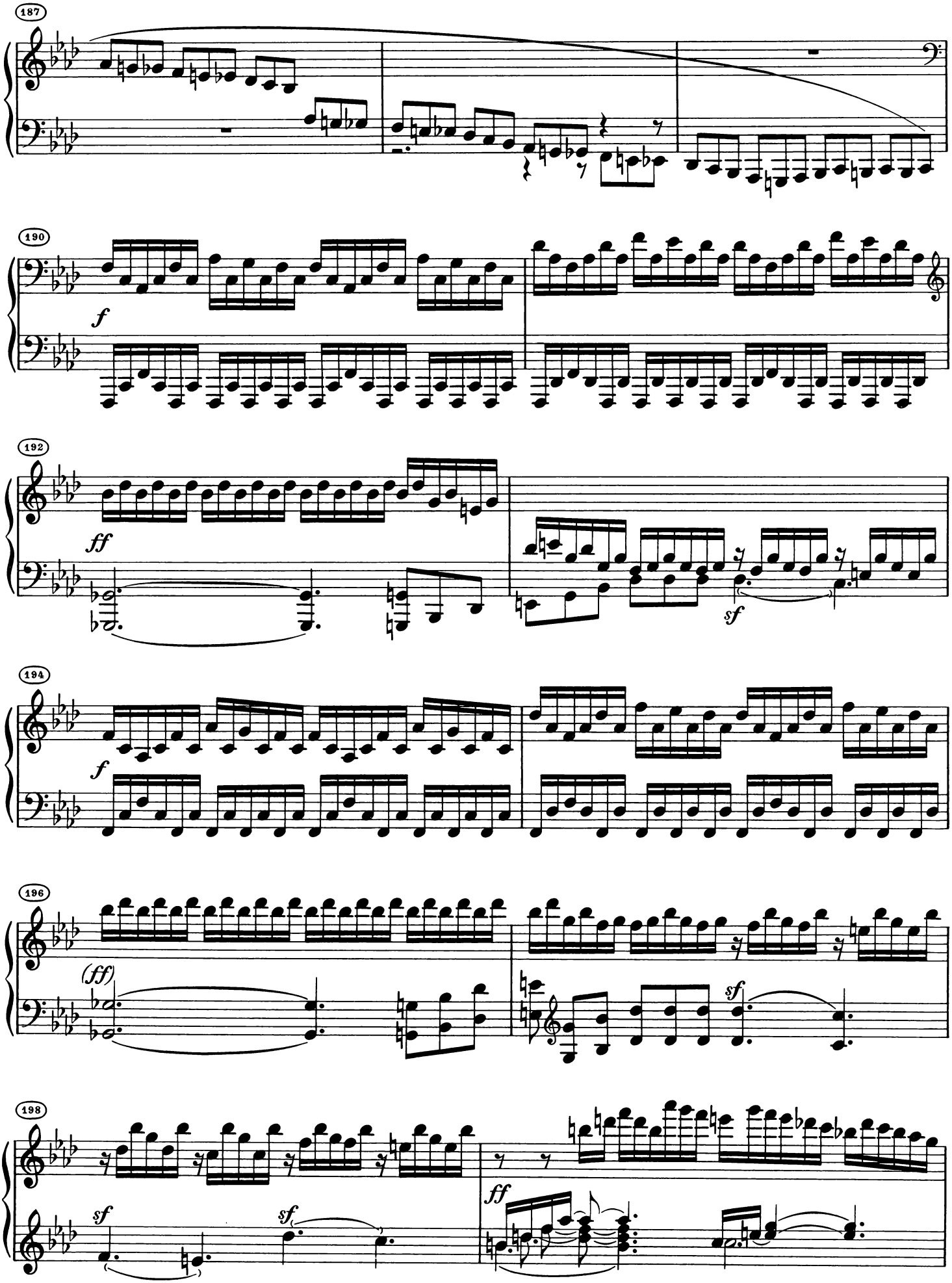
*) Voix médiane *Si♭* (non *Sol*) dans l'autographe et l'édition originale.

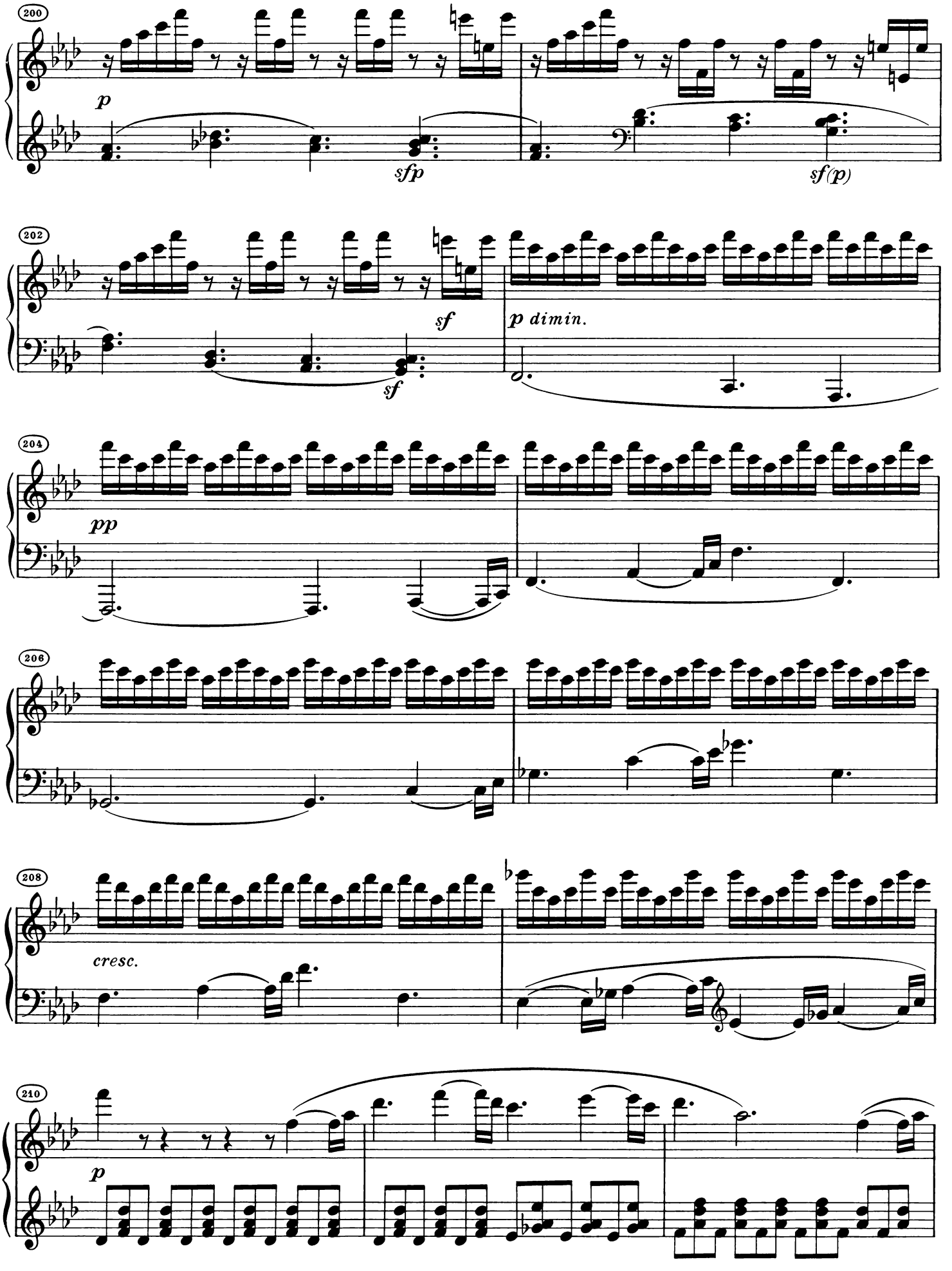


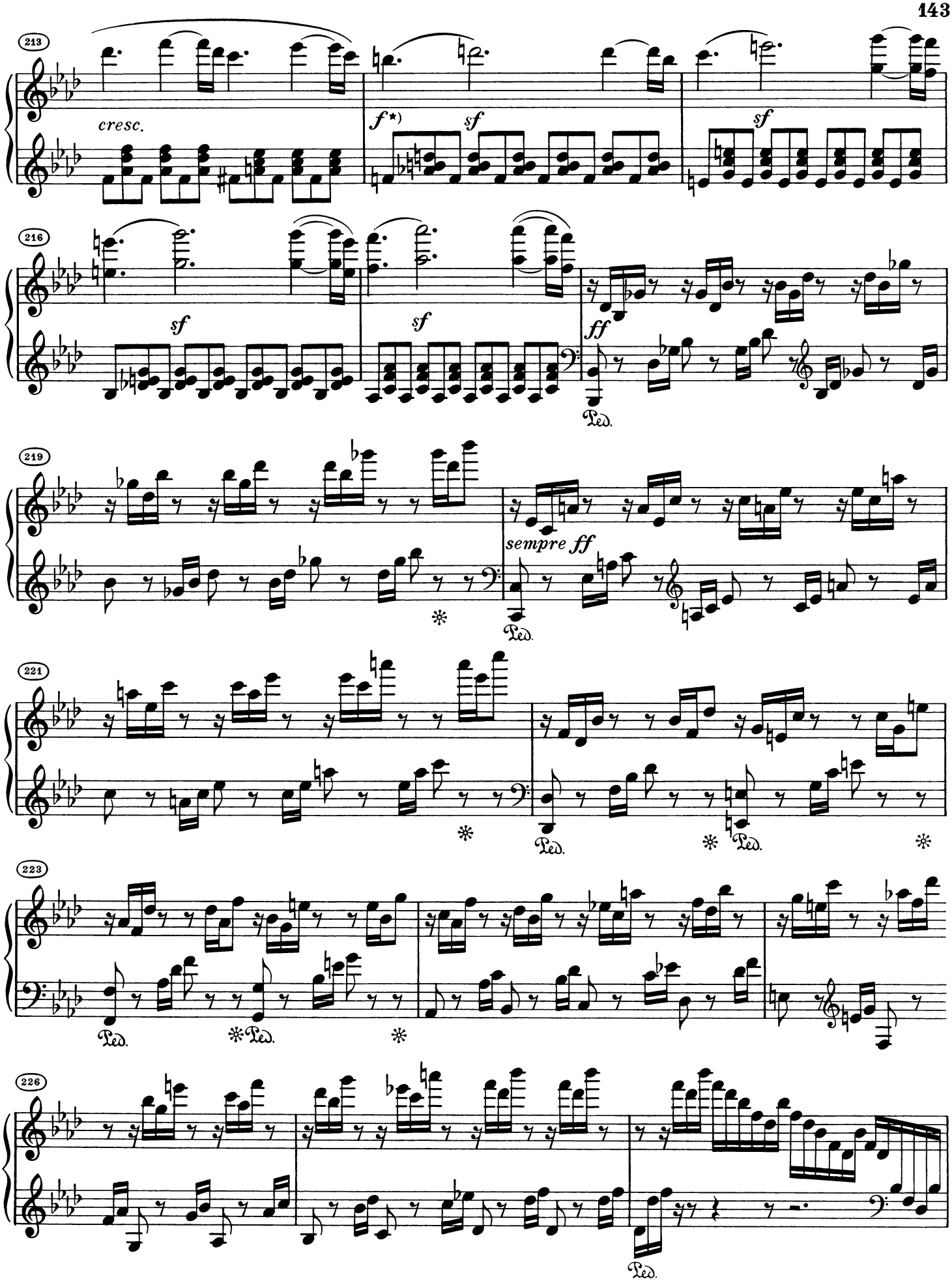
*) In Autograph und Originalausgabe fehlt beim Triller die einleitende Note; vgl. T. 44.

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

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


187
190
f
192
ff
sf
194
f
196
(ff)
sf
198
sf
sf
ff

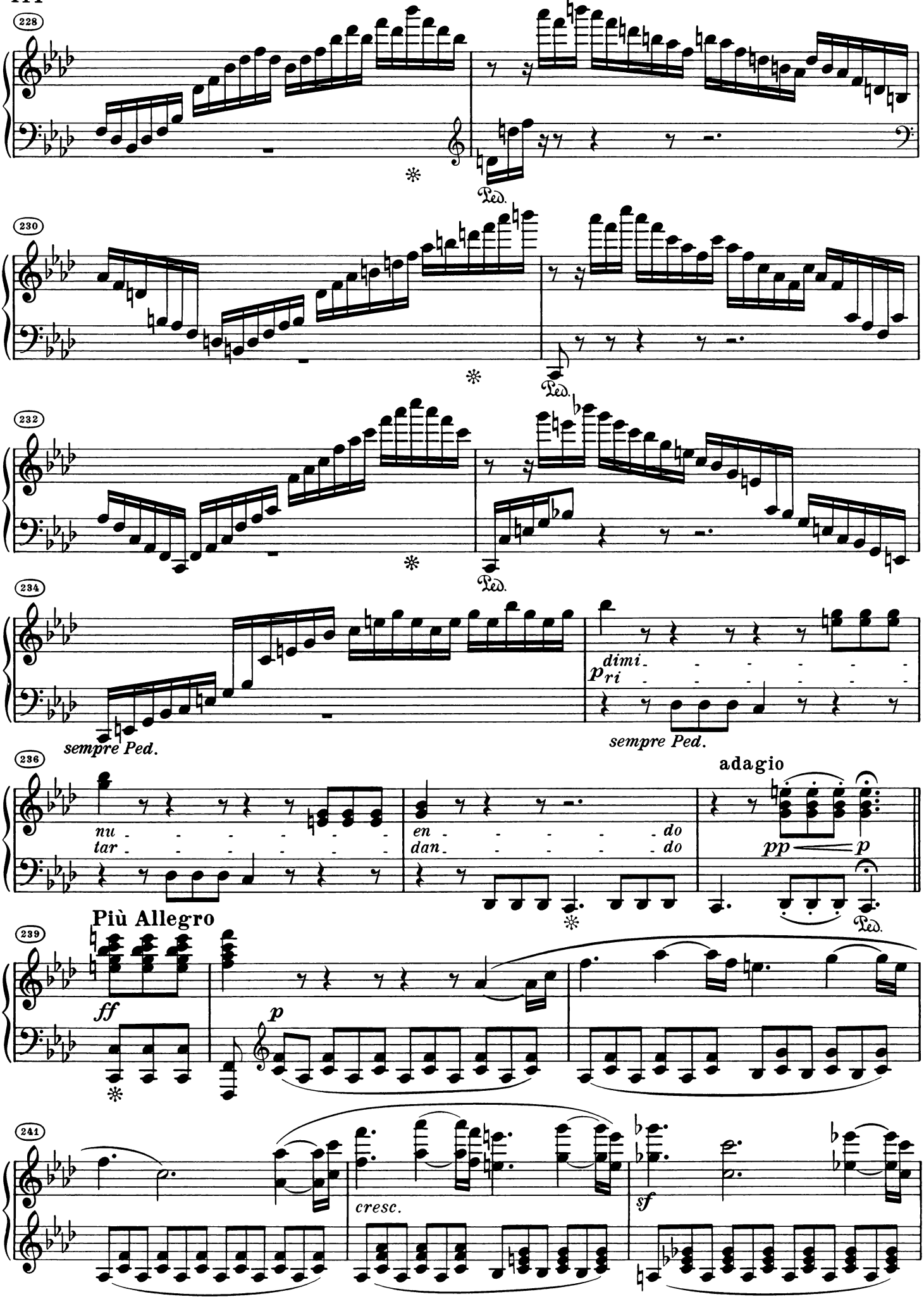

200
p
sfp
sf(p)
202
sf
sf
p dimin.
204
pp
206
208
cresc.
210
p

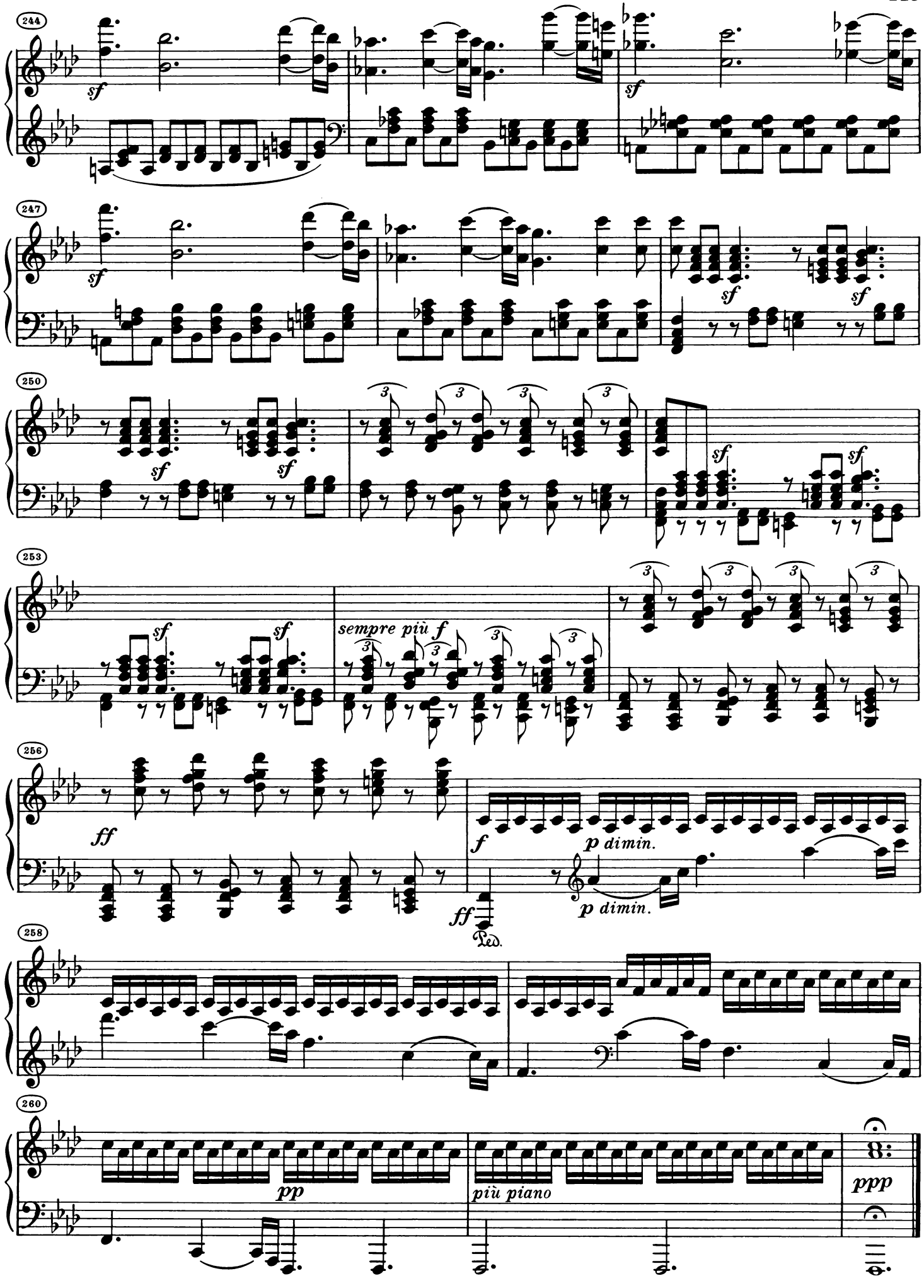


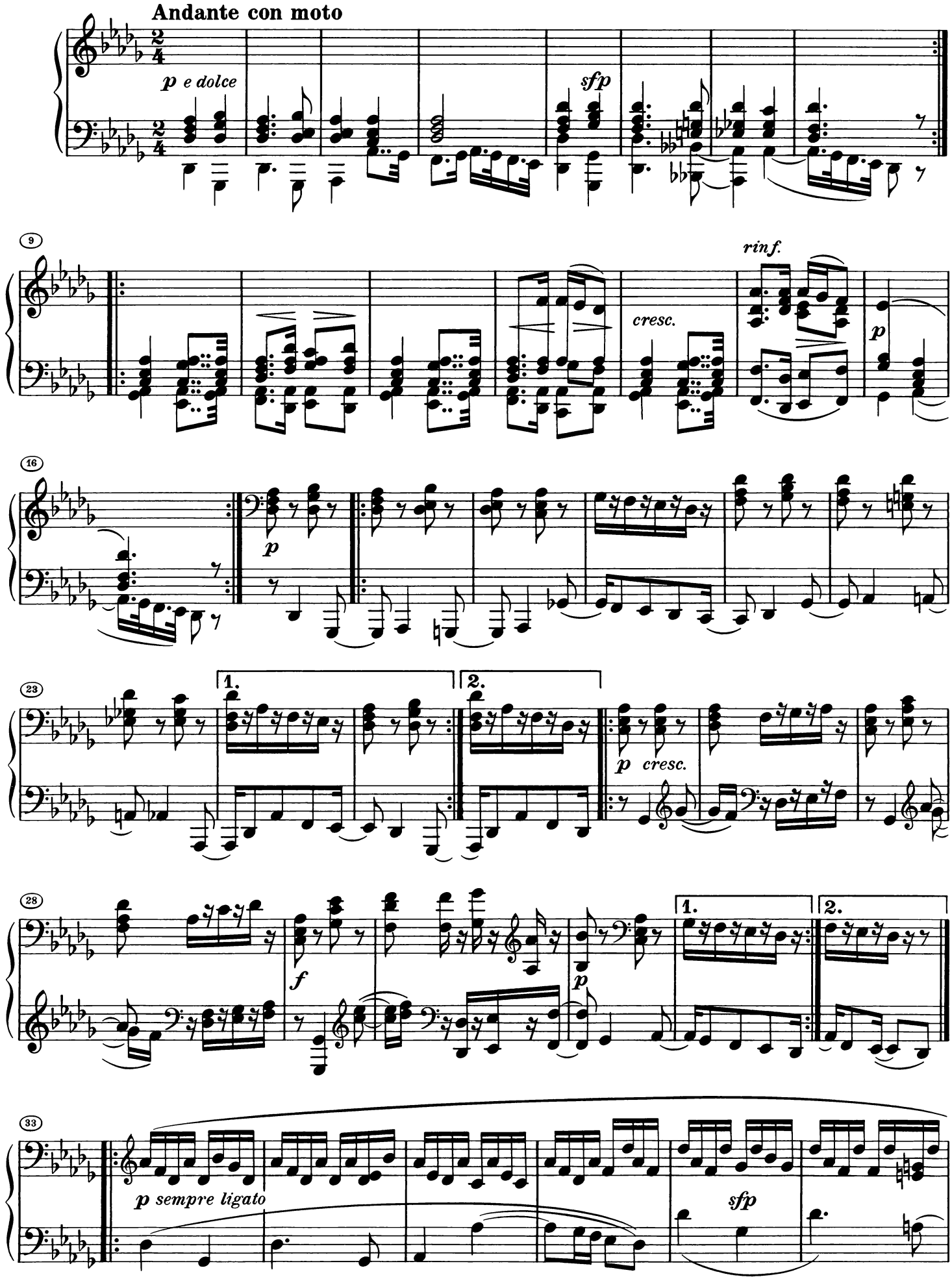
*) *f* nur in Autograph, nicht in Originalausgabe.

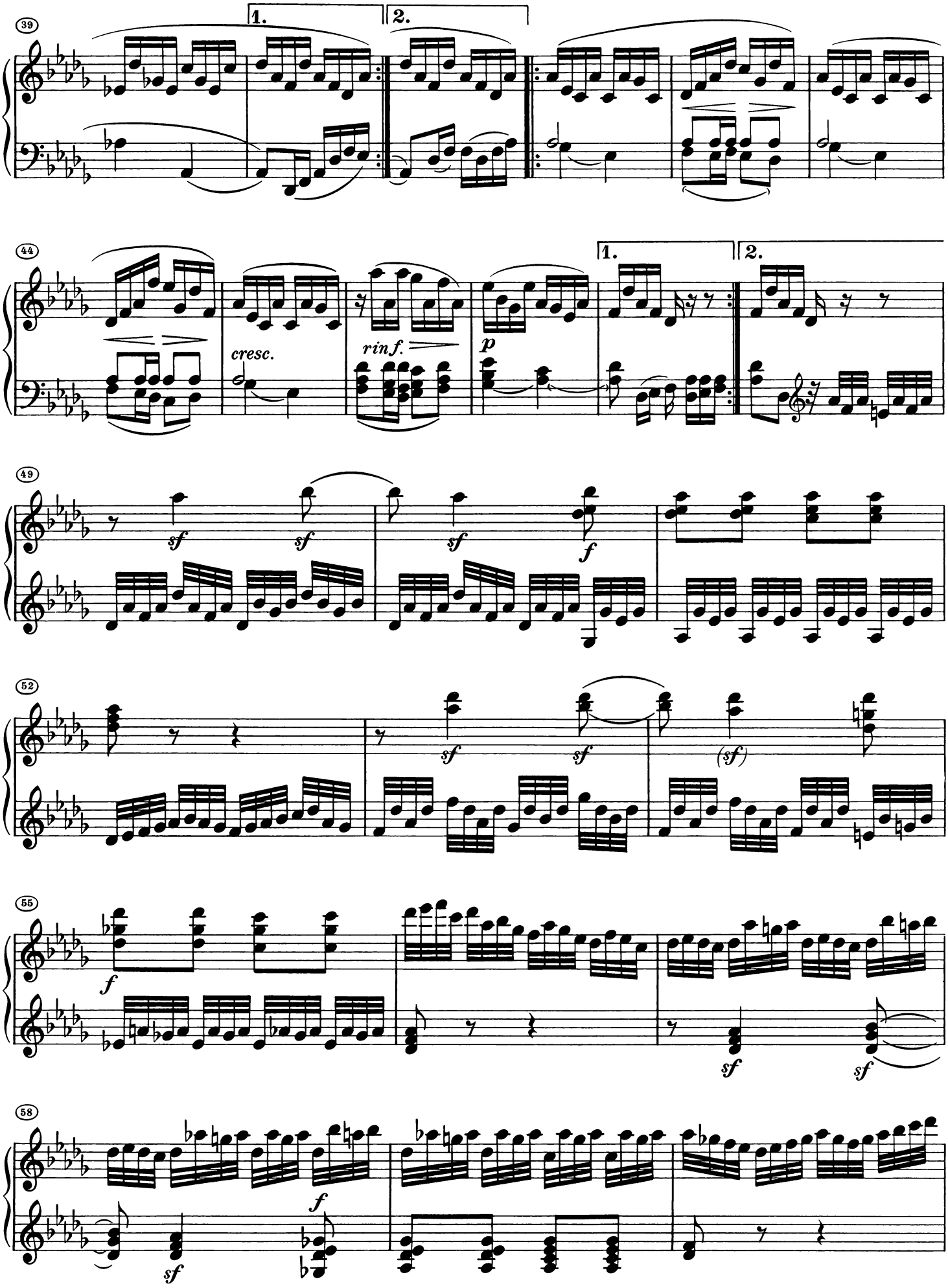
*) *f* only in autograph, not in original edition.

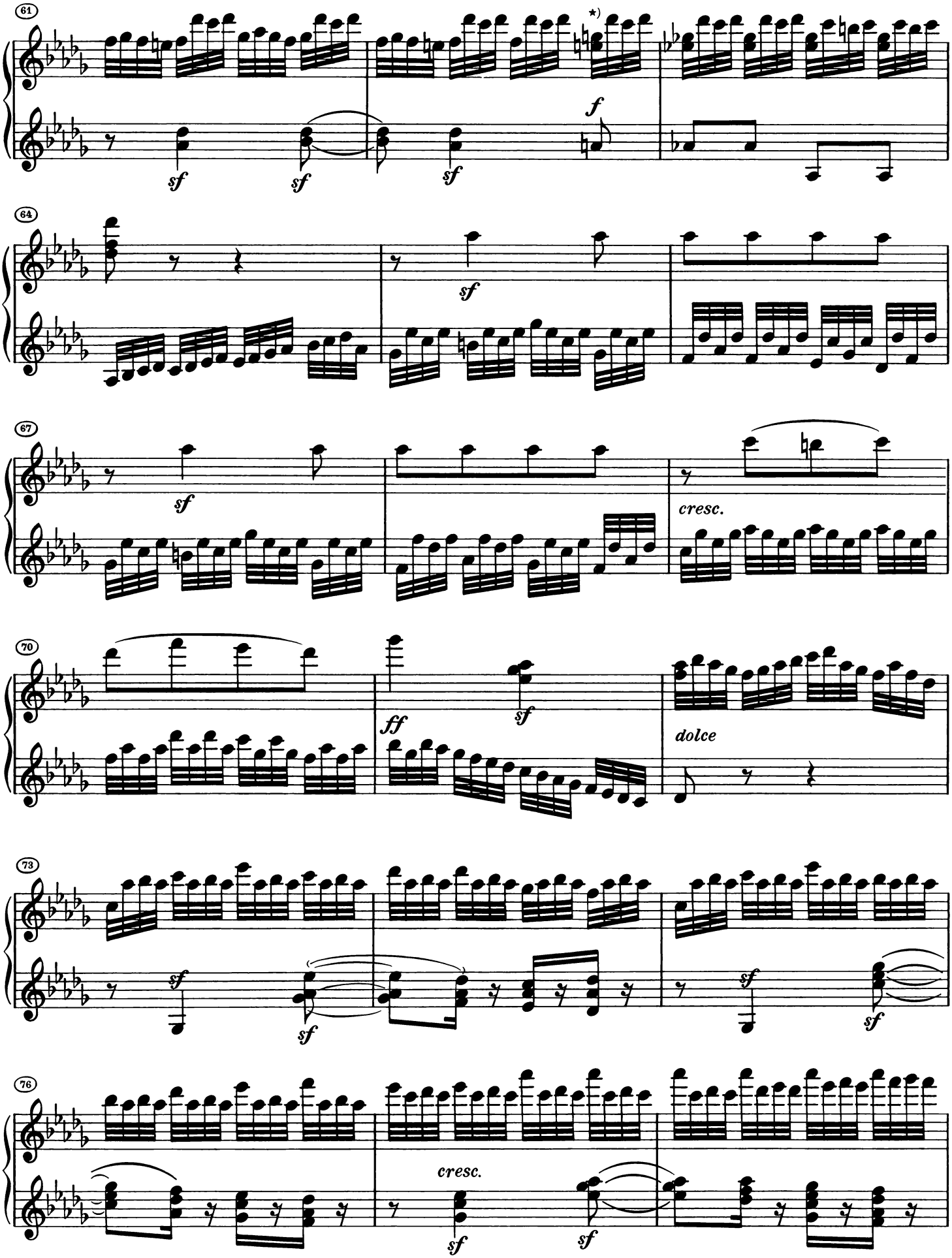
*) *f* seulement dans l'autographe, pas dans l'édition originale.


228
Ped.
230
Ped.
232
Ped.
234
dimi-
ri-
sempre Ped.
sempre Ped.
236
nu-
tar-
en-
dan-
do
do
adagio
pp
p
Ped.
Più Allegro
239
ff
p
241
cresc.
sf


244
sf
247
sf
sf
sf
250
sf
sf
sf
sf
253
sf
sf
sempre più f
256
ff
f
p dimin.
ff
Ped.
p dimin.
258
260
pp
più piano
ppp


Andante con moto
p e dolce
sfp
9
rinf.
cresc.
p
16
p
23
1.
2.
p cresc.
28
f
p
1.
2.
33
p sempre ligato
sfp

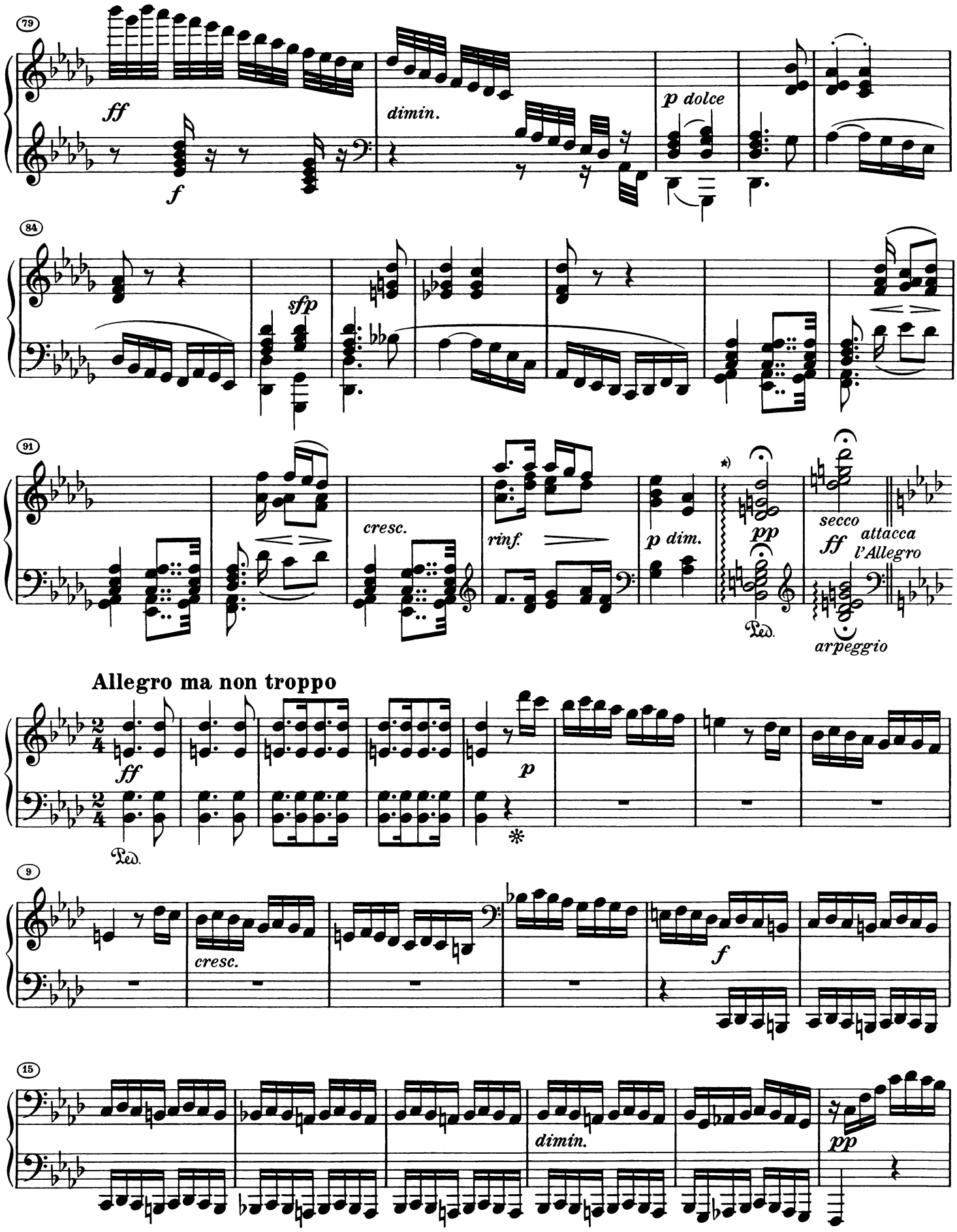

39
1.
2.
44
cresc.
rinf.
p
1.
2.
49
sf
sf
sf
f
52
sf
sf
(sf)
55
f
sf
sf
58
f
sf



*) Nach Autograph. Originalausgabe setzt ♭ vor e^2. Korrekturspuren zeigen, dass zunächst ♮ vor e^2 stand.

*) According to autograph. First edition has ♭ in front of e^2. Traces of correction indicate that e^2 was initially preceded by ♮.

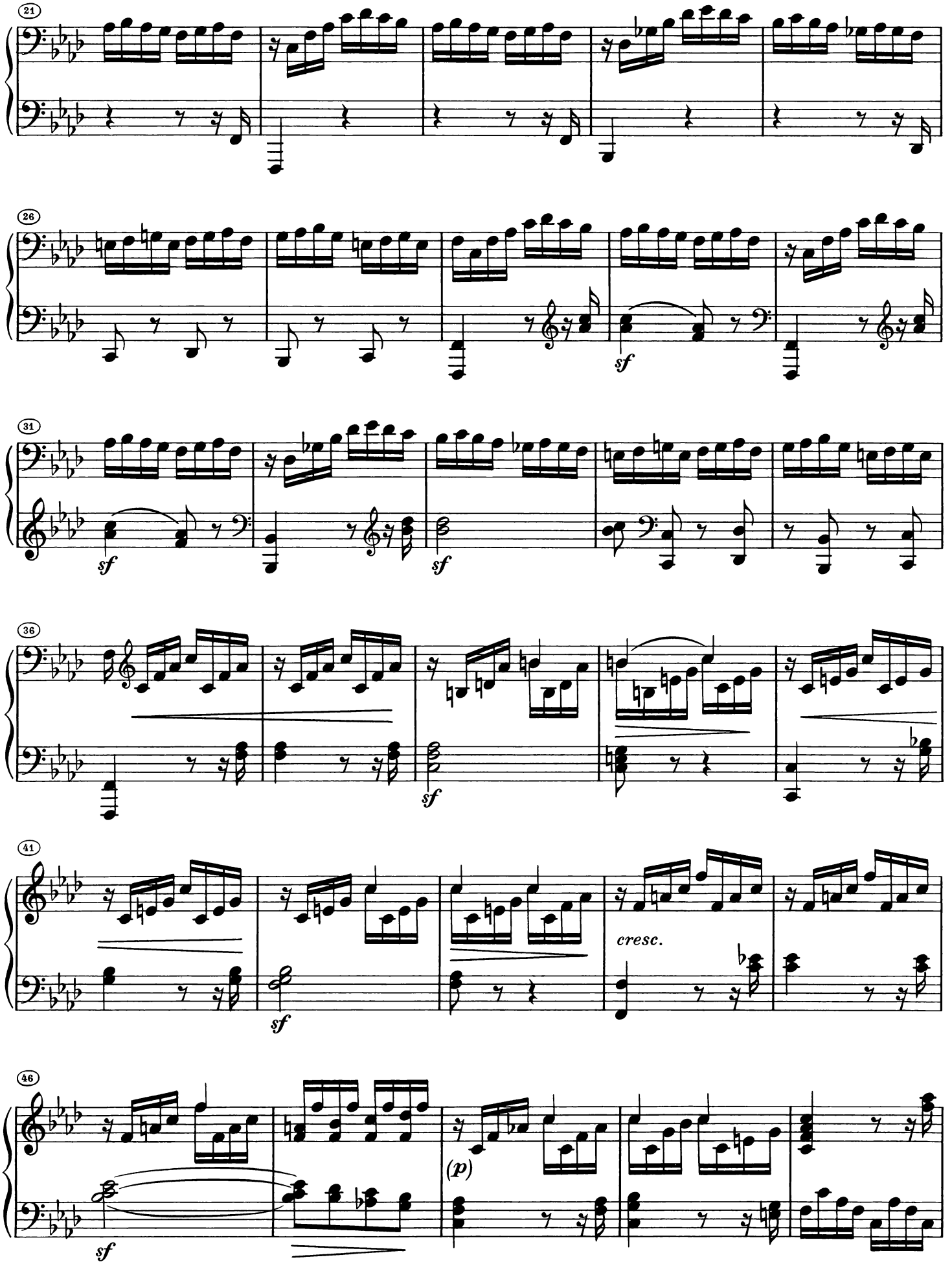
*) Ainsi dans l'autographe. L'édition originale note ♭ devant mi^2. Les traces de correction font apparaître que le mi^2 était initialement précédé d'un ♮.

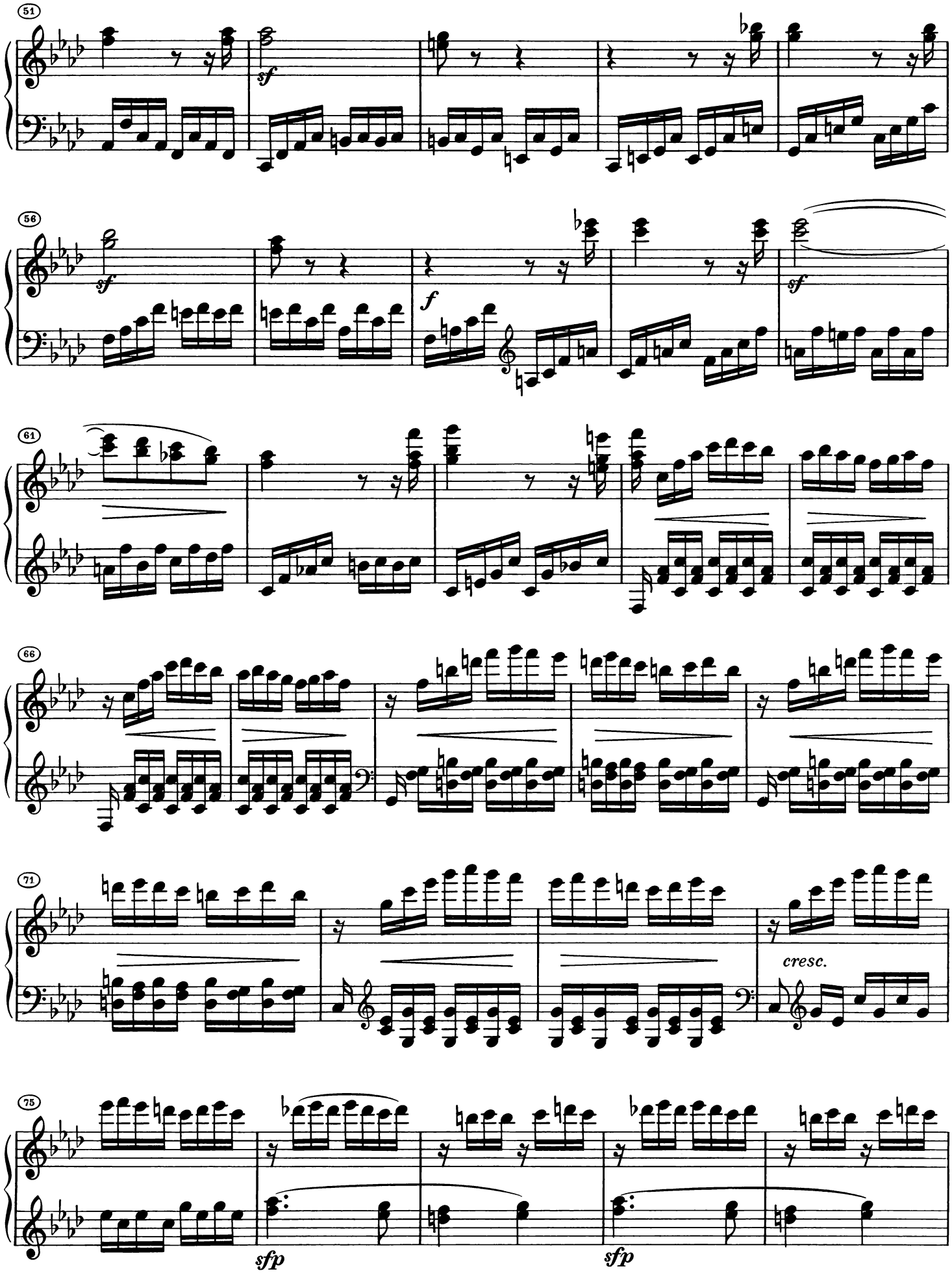


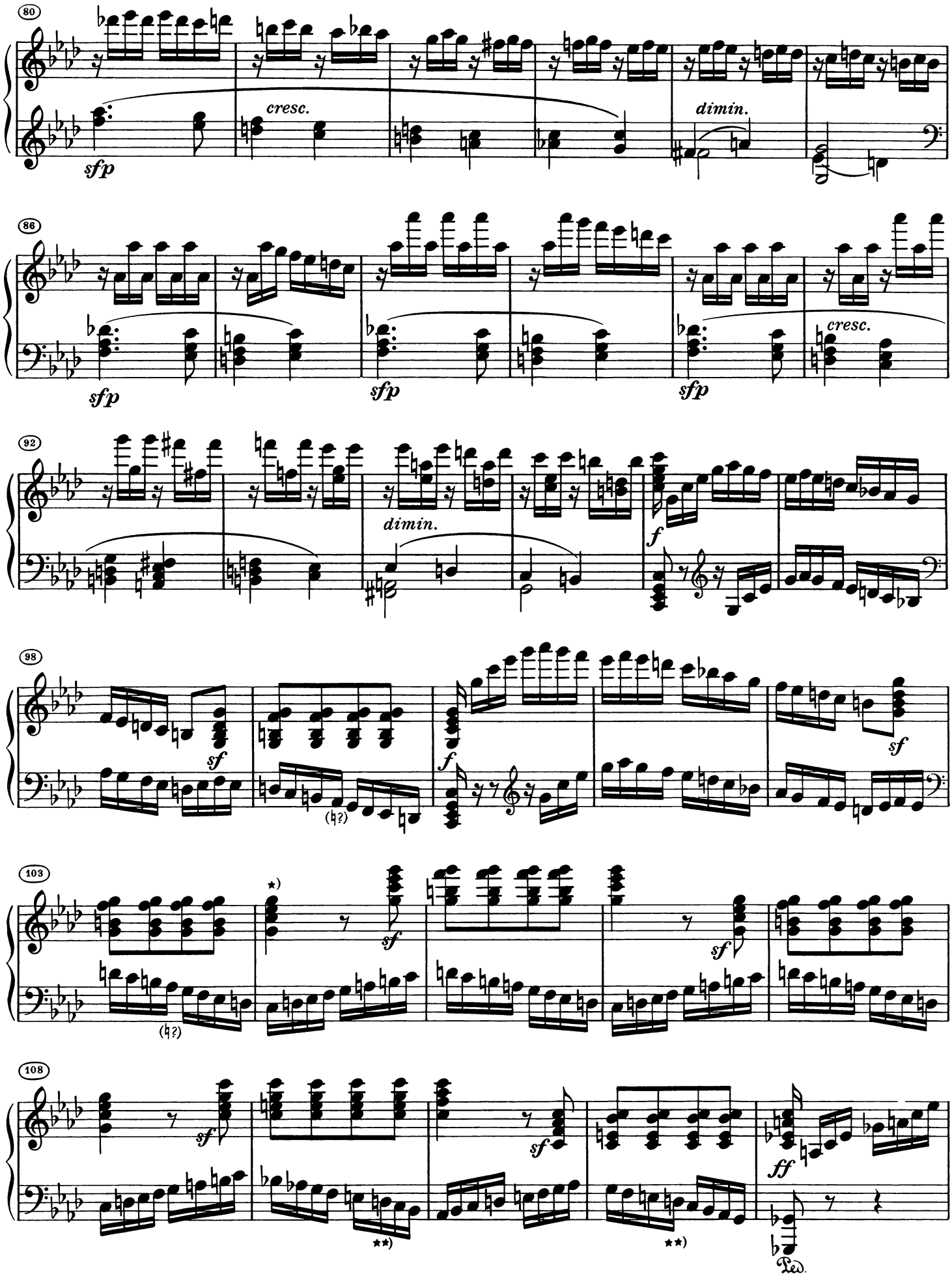
*) Arpeggio T. 96 f. nach Autograph. In Originalausgabe in beiden Takten oben und unten getrennte Schlangenlinien; in T. 97 ohne *secco*.

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

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


21
26
sf
31
sf
sf
36
sf
41
sf
cresc.
46
sf
(p)

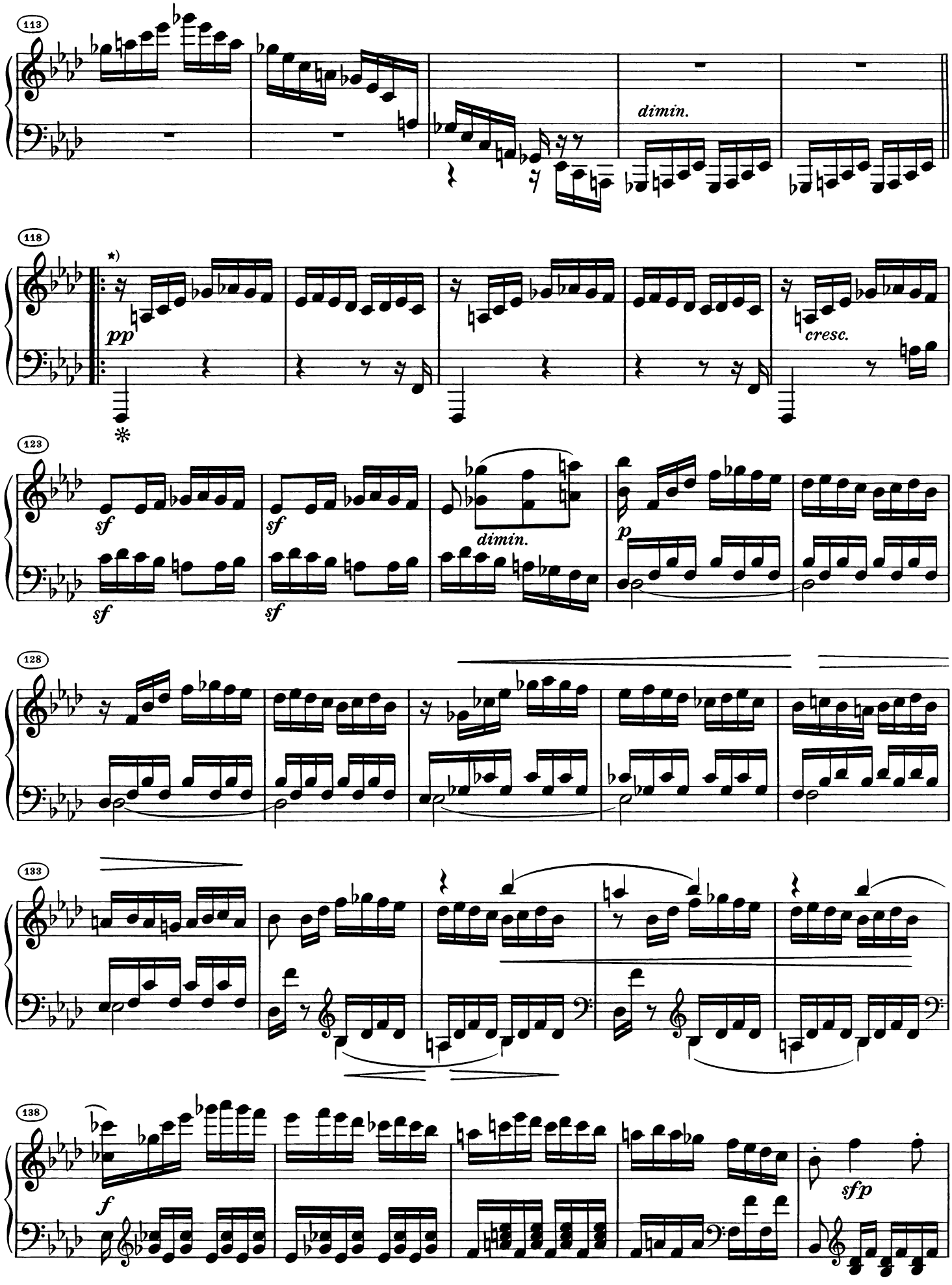

51
sf
56
sf
f
sf
61
66
71
cresc.
75
sfp
sfp



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

*) In mm. 104, 106, 108, 110 and 296, 298 the autograph (not the original edition) has staccato on 1st beat.
**) *d* in autograph, *db* in original edition.

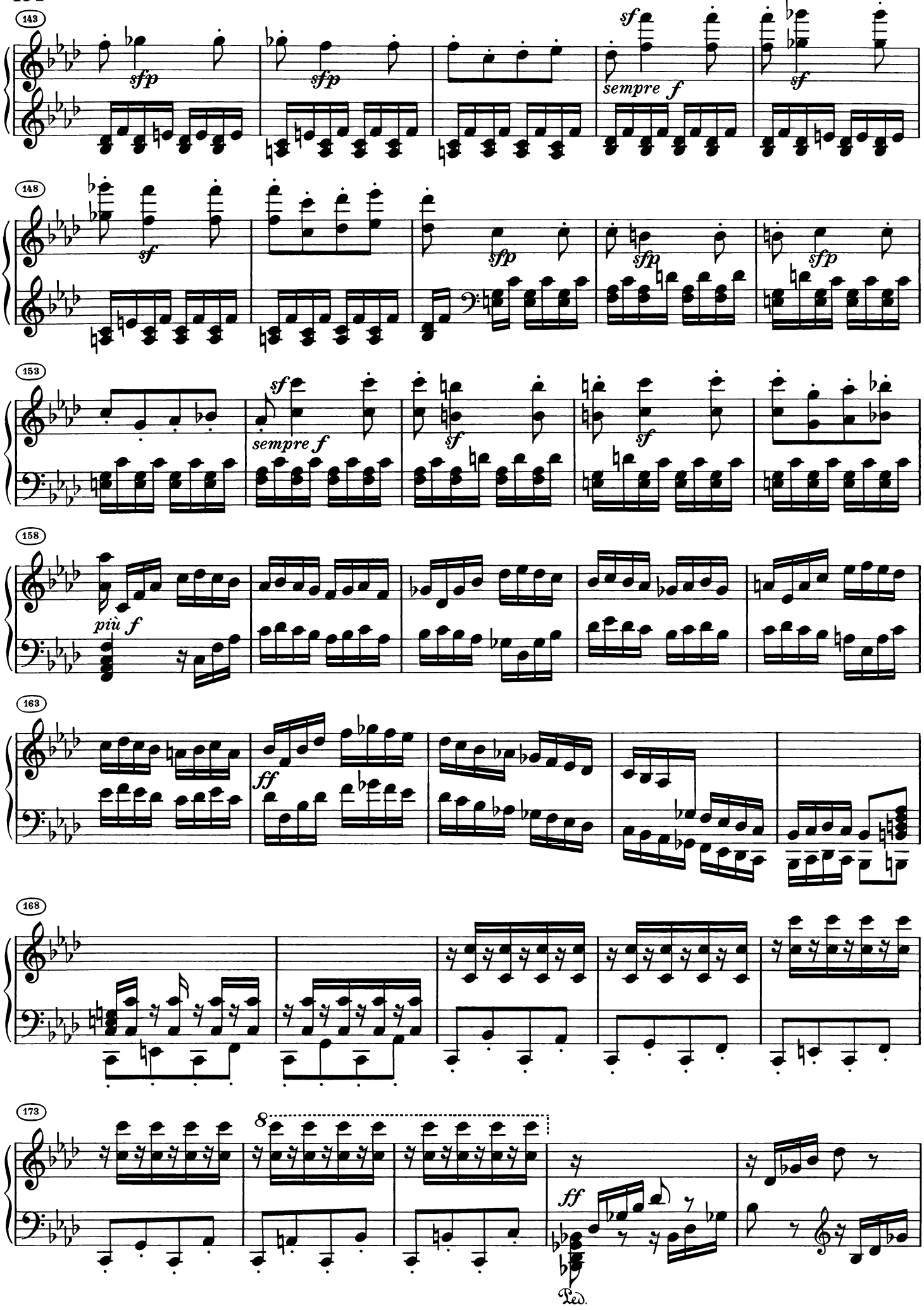
*) Aux mes. 104, 106, 108, 110 et 296, 298 dans l'autographe (pas dans l'édition originale), staccato sur le 1er temps.
**) *ré* dans l'autographe, *réb* dans l'édition originale.

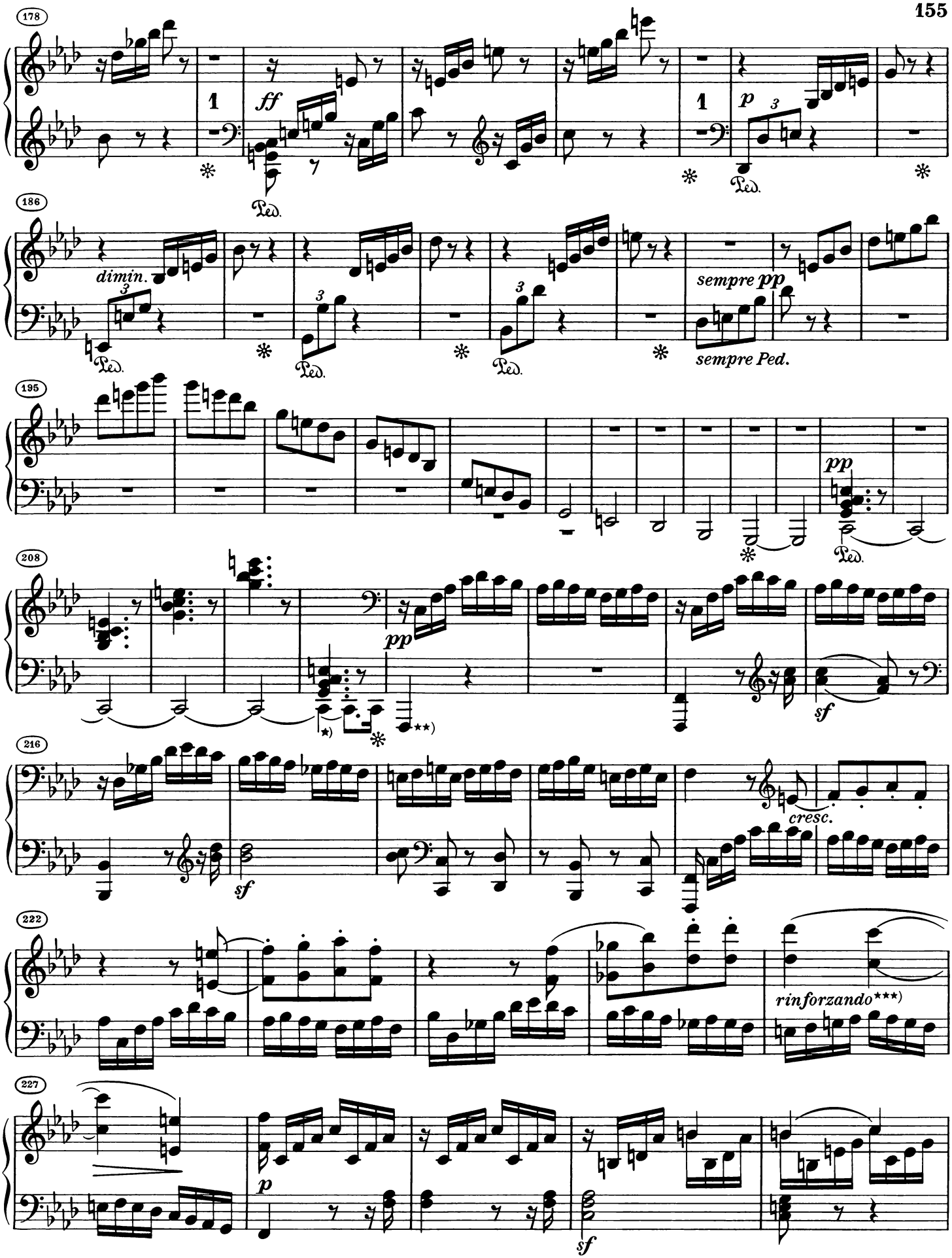


*) Im Autograph steht hier noch ausdrücklich „la seconda parte due volte“ (den zweiten Teil zweimal).

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

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

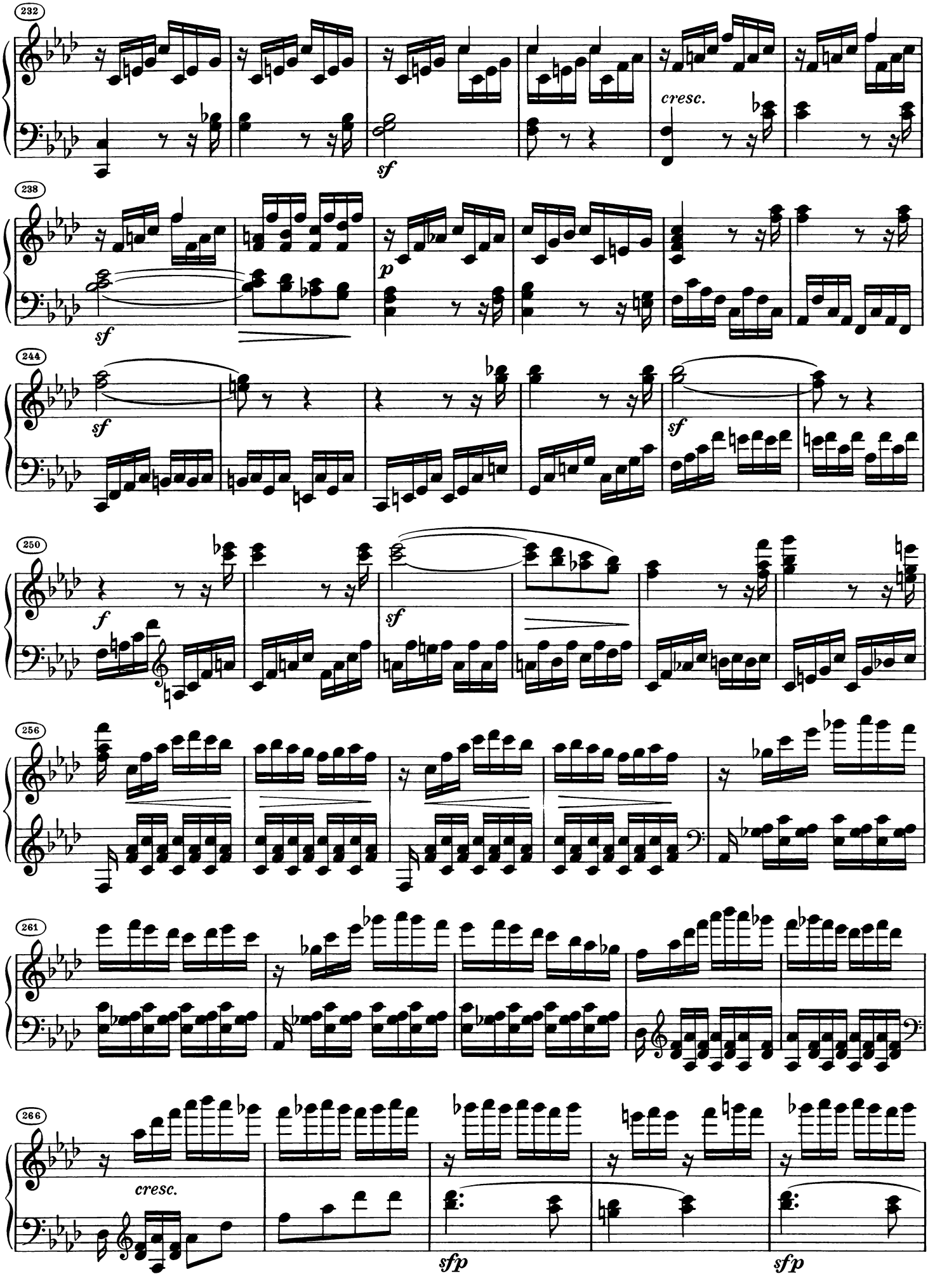

143
sfp
sfp
sempre f
sf
148
sf
sfp
sfp
sfp
153
sempre f
sf
sf
sf
158
più f
163
ff
168
173
8
ff
Ped.

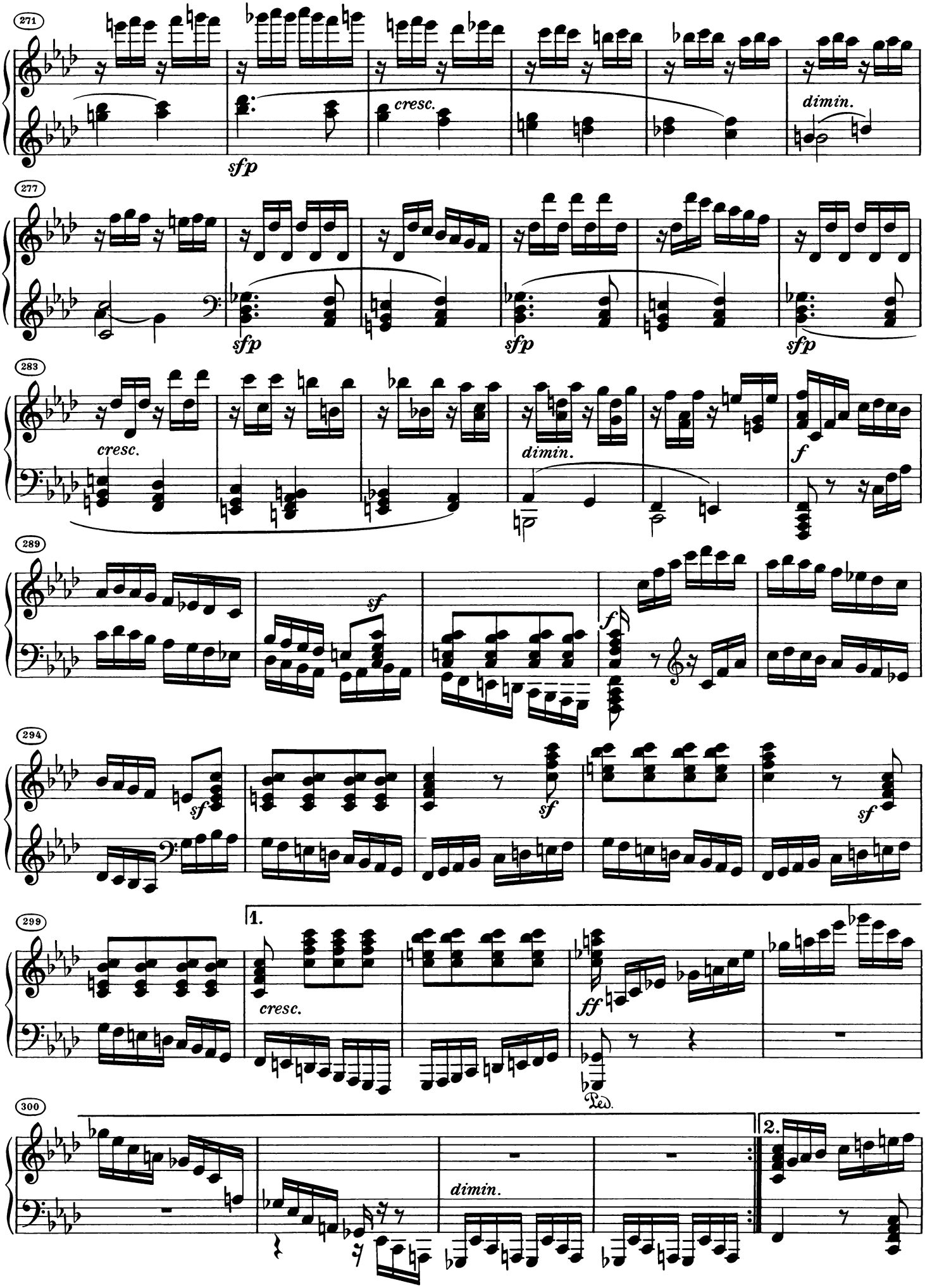


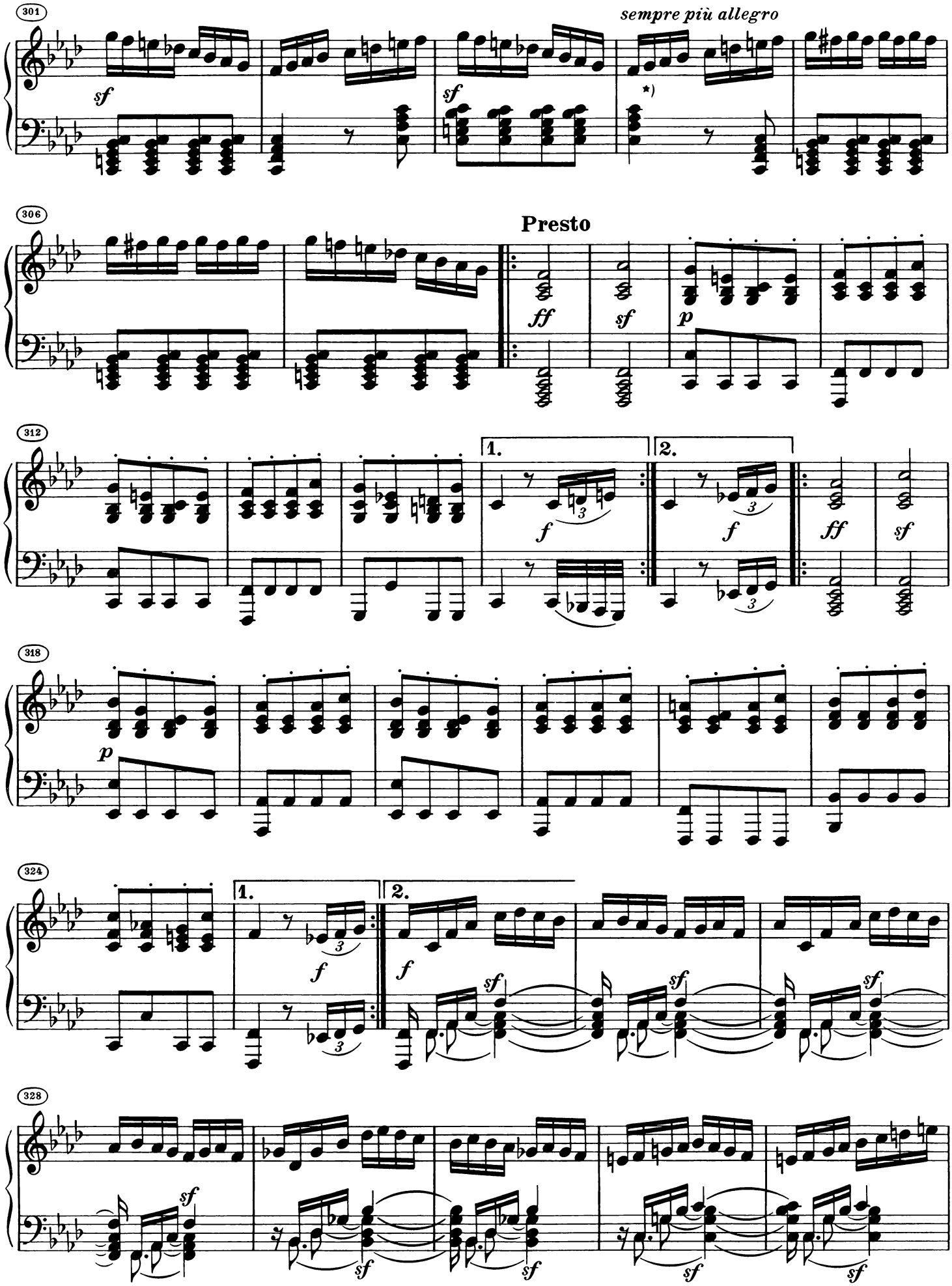
*) Haltebogen nur in Autograph; fehlt in Originalausgabe.
**) In Originalausgabe mit Oberoktave *F*; ebenso in Autograph nach Korrektur (linke Hd. sollte wie T. 214 f. lauten); Beethoven tilgte diese Korrektur und vergaß dabei die Oberoktave.
***) In Autograph *rinforzando*; in Originalausgabe *ritardando* (vermutlich Versehen).

*) Tie only in autograph; absent in original edition.
**) In original edition with upper octave *F*; same applies to autograph after correction (left hand should sound as in mm. 214 f.); Beethoven rescinded this correction and presumably forgot to delete the upper octave.
***) Autograph has *rinforzando;* original edition has *ritardando* (presumably error).

*) Liaison de tenue seulement dans l'autographe, manque dans l'édition originale.
**) Dans l'édition originale avec octave supérieure *Fa*; de même dans l'autographe après correction (la main gauche devait être comme à mes. 214 s.); Beethoven a supprimé cette correction et oublié probablement ce faisant l'octave supérieure.
***) Dans l'autographe, *rinforzando*; dans l'édition originale, *ritardando* (probablement par erreur).


232
cresc.
sf
238
sf
p
244
sf
sf
250
f
sf
256
261
266
cresc.
sfp
sfp

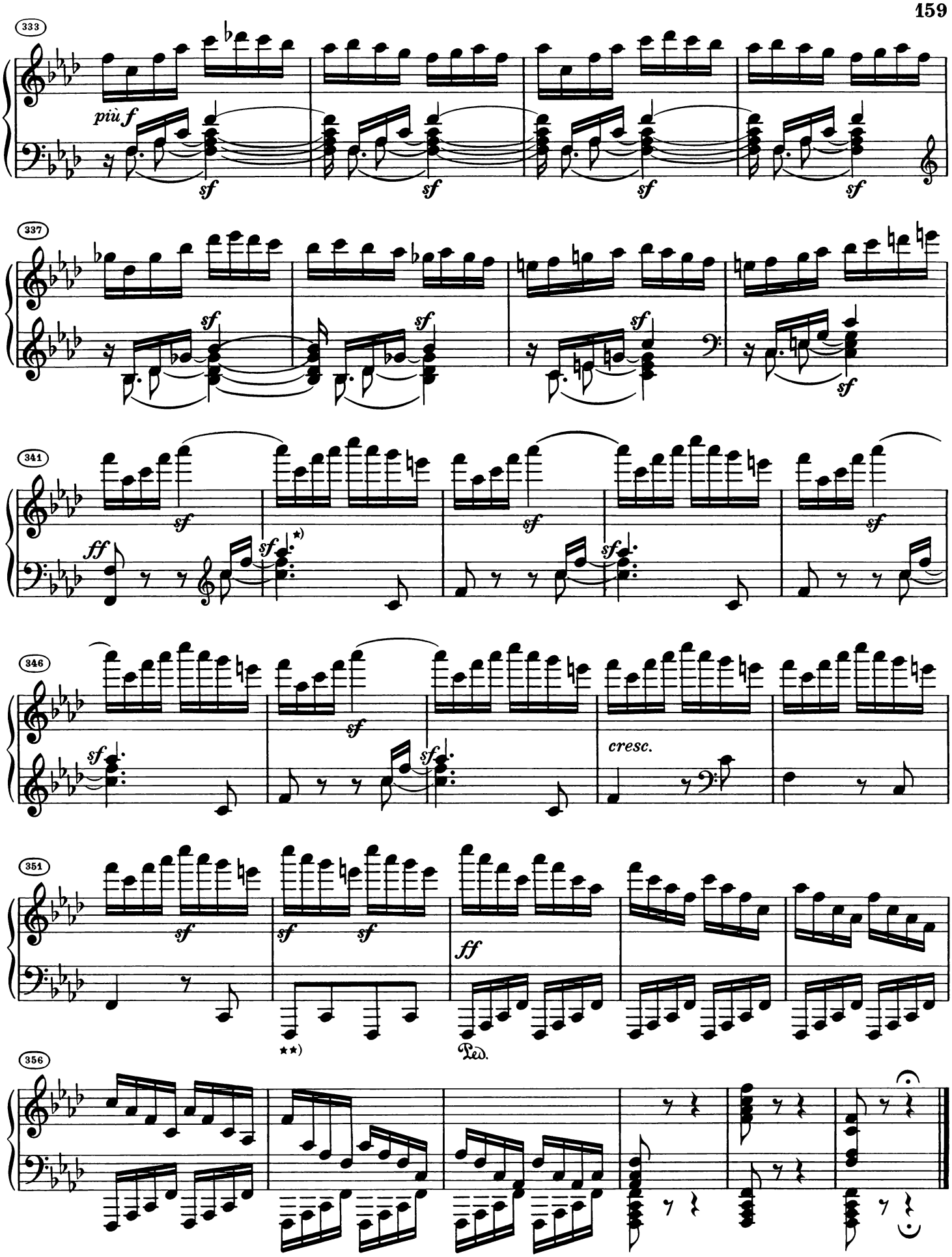

271
sfp
cresc.
dimin.
277
sfp
sfp
sfp
283
cresc.
dimin.
f
289
sf
f
294
sf
sf
sf
299
1.
cresc.
ff
Ped.
300
dimin.
2.



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

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

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



*) *sf* in T. 342, 344, 346 und 348 nur im Autograph, nicht in Originalausgabe.
**) So in Originalausgabe und in den ursprünglich in leicht abweichender Form niedergeschriebenen, dann durchgestrichenen Schlusstakten des Autographs; bei Neuschrift von Beethoven dann F_1 wohl versehentlich als As_1 notiert.

*) *sf* in mm. 342, 344, 346 and 348 in the autograph only, not in the original edition.
**) Given thus in original edition and in final bars of the autograph (these originally written in slightly deviating form, afterwards deleted); in the process of recopying, Beethoven wrote F_1 as Ab_1 (presumably an error).

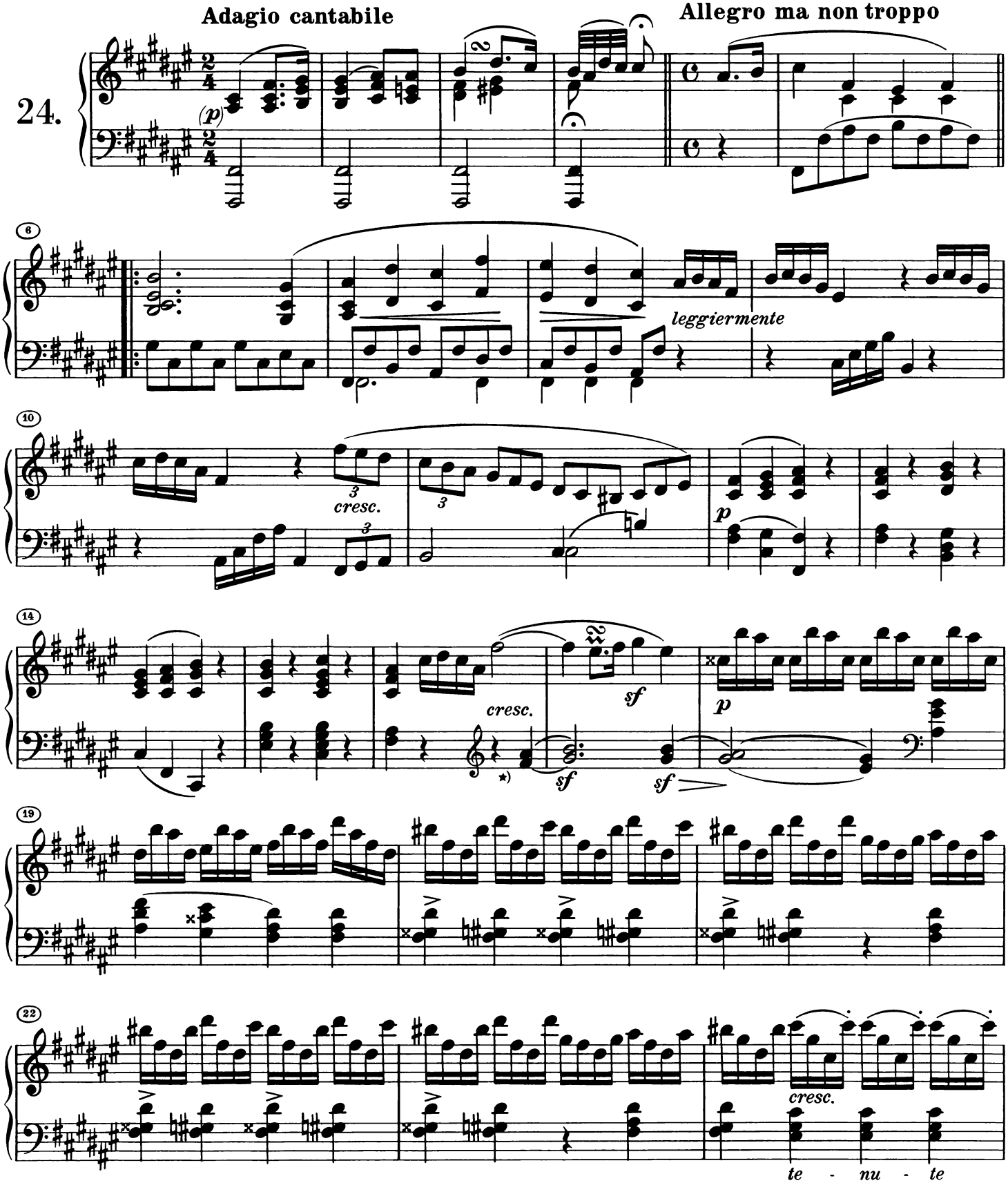
*) *sf* aux mes. 342, 344, 346 et 348 seulement dans l'autographe, pas dans l'édition originale.
**) Ainsi dans l'édition originale et aux mesures finales de l'autographe, d'abord écrites sous forme légèrement divergente puis rayées; en recopiant, Beethoven a noté probablement par erreur Lab_1 au lieu de Fa_1.

Sonate

Der Gräfin Therese von Brunsvik gewidmet

Komponiert 1809

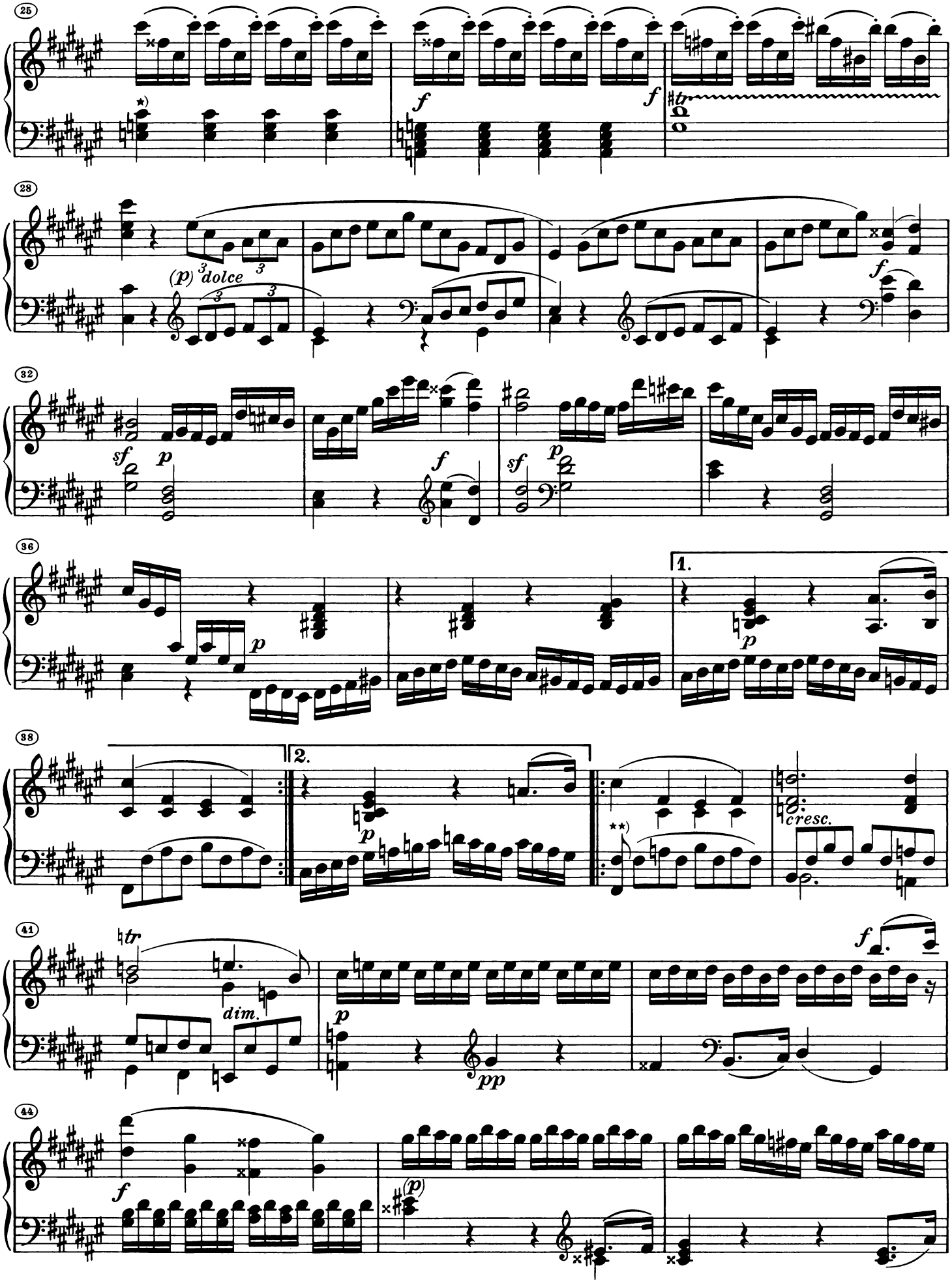
Opus 78



*) Im Autograph und nach diesem in Originalausgabe (wohl versehentlich) *fis*^{1}/*dis*^{1}; vgl. T. 75.

*) In the autograph and in the original edition based on it *f*♯^{1}/*d*♯^{1} (probably inadvertently); see m. 75.

*) Dans l'autographe et d'après celui-ci dans l'édition originale (probablement par erreur) *fa*♯^{1}/*ré*♯^{1}; voir mes. 75.



*) T. 25 f. in Autograph und Originalausgabe unten immer *g*, oben *fisis*². Vgl. auch *c* und *his*² T. 84 f.

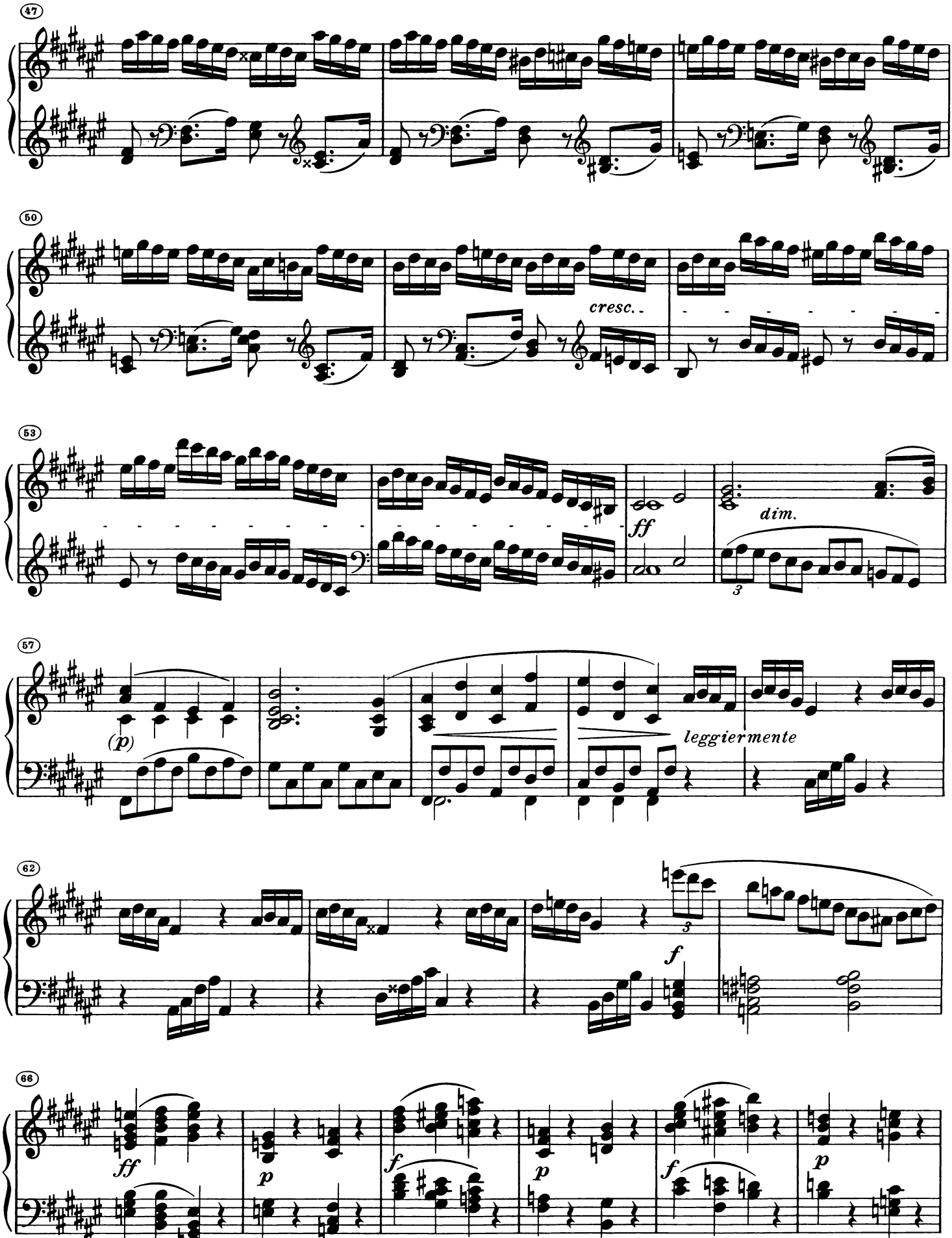
**) Bei der Wiederholung sollte die Oberoktave *fis* wohl wegfallen; vgl. T. 5.

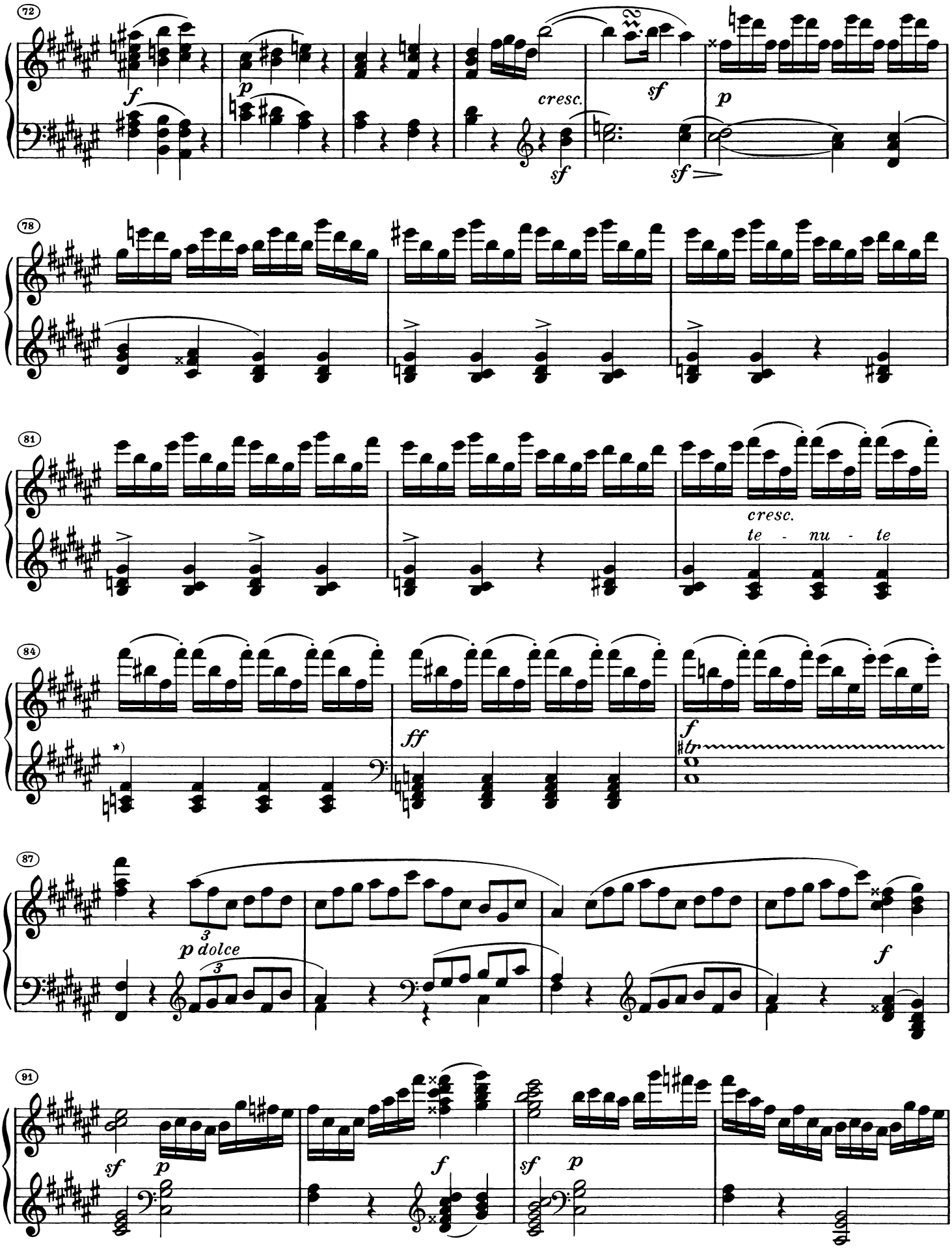
*) Mm. 25 f. in autograph and original edition: below always *g*, above *f*×². See also *c* and *b*♯², mm. 84 f.

**) When repeated, the upper octave-note *f*♯ is presumably intended to be omitted; see m. 5.

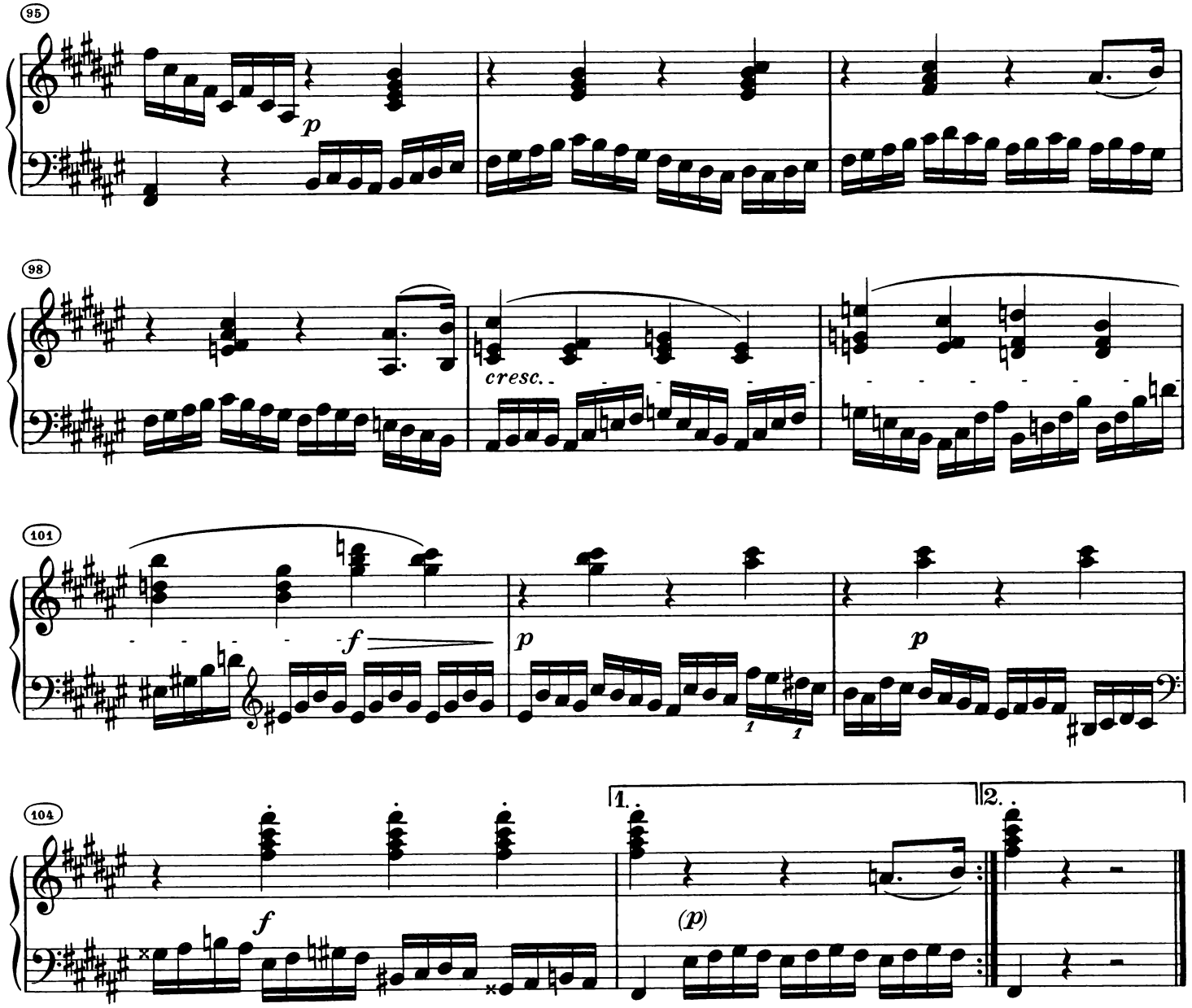
*) Mes. 25 s. dans l'autographe et l'édition originale en bas toujours *sol*, en haut *fa*×². Voir aussi *do* et *si*♯² aux mes. 84 s.

**) À la reprise, l'octave supérieure *fa*♯ n'est probablement pas répétée; voir mes. 5.

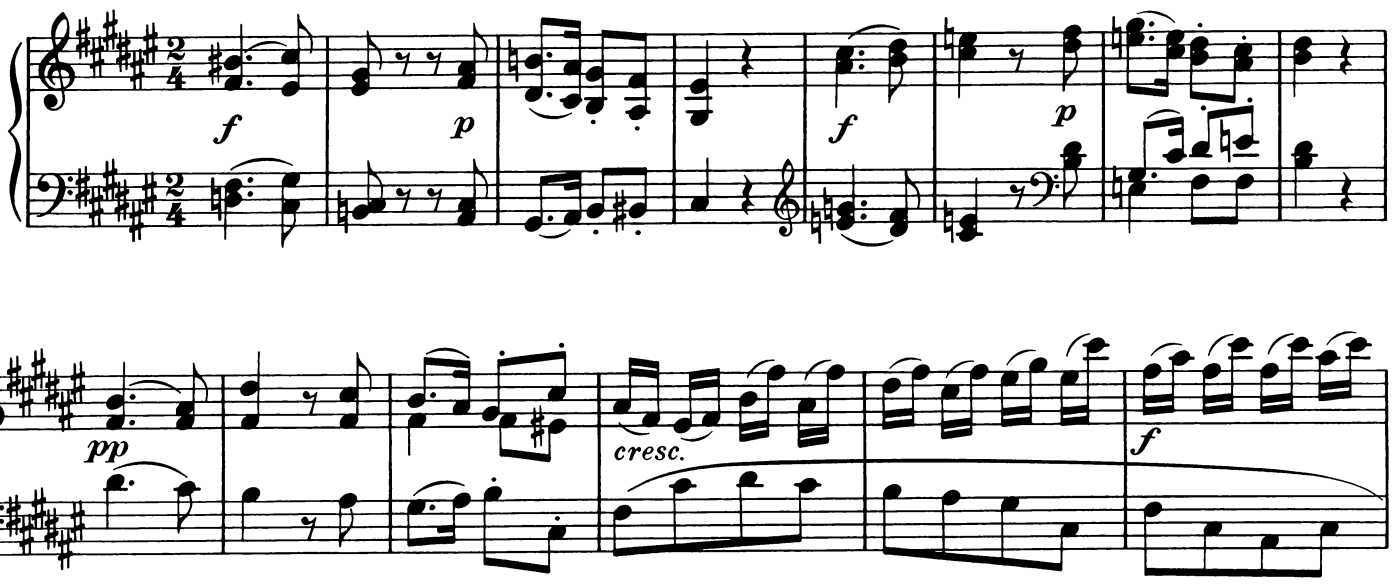

47
50
cresc..
53
ff
dim.
3
57
(p)
leggiermente
62
3
f
66
ff
p
f
p
f
p

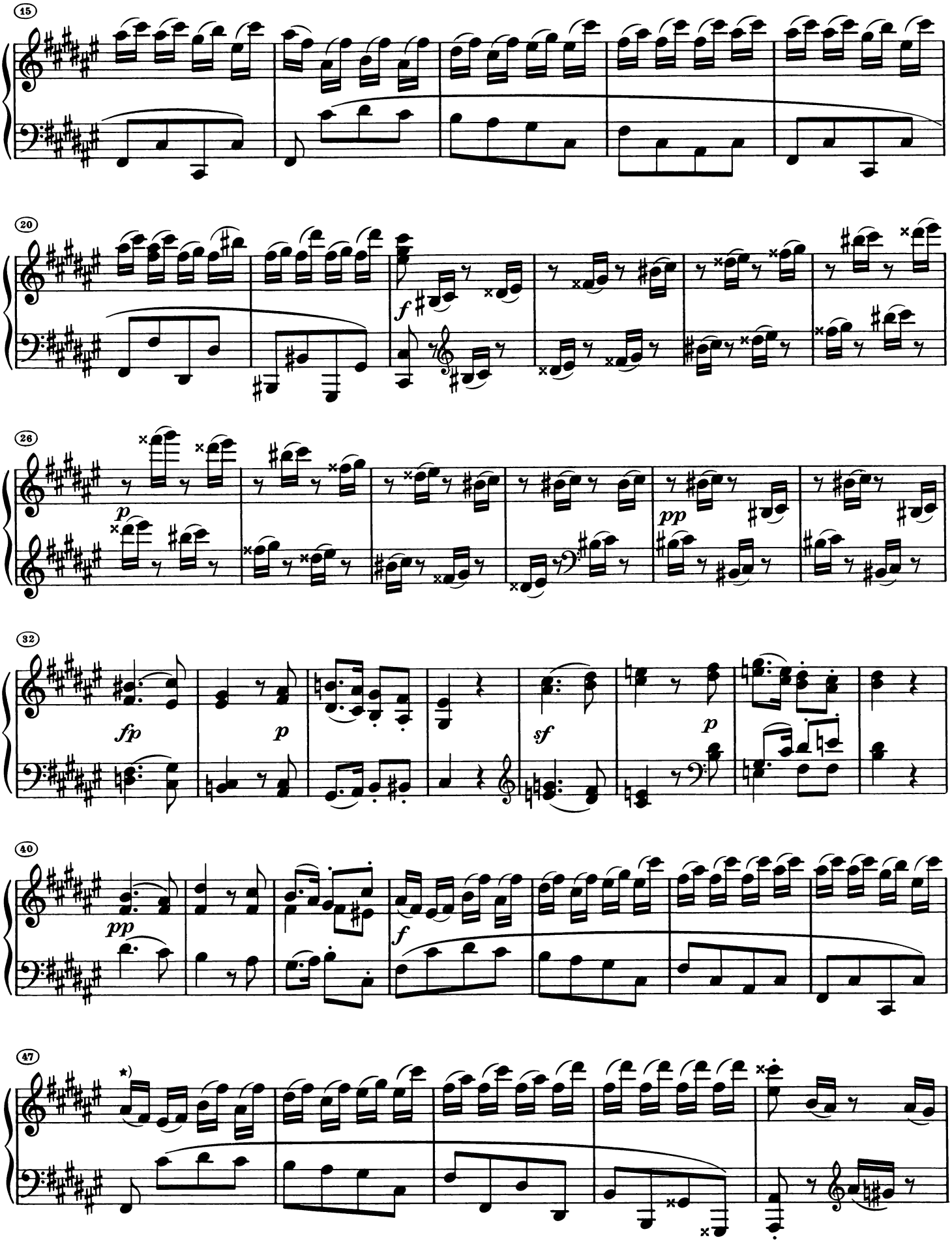


*) Siehe Fußnote Seite 161. *) See footnote page 161. *) Voir annotation page 161.



Allegro vivace

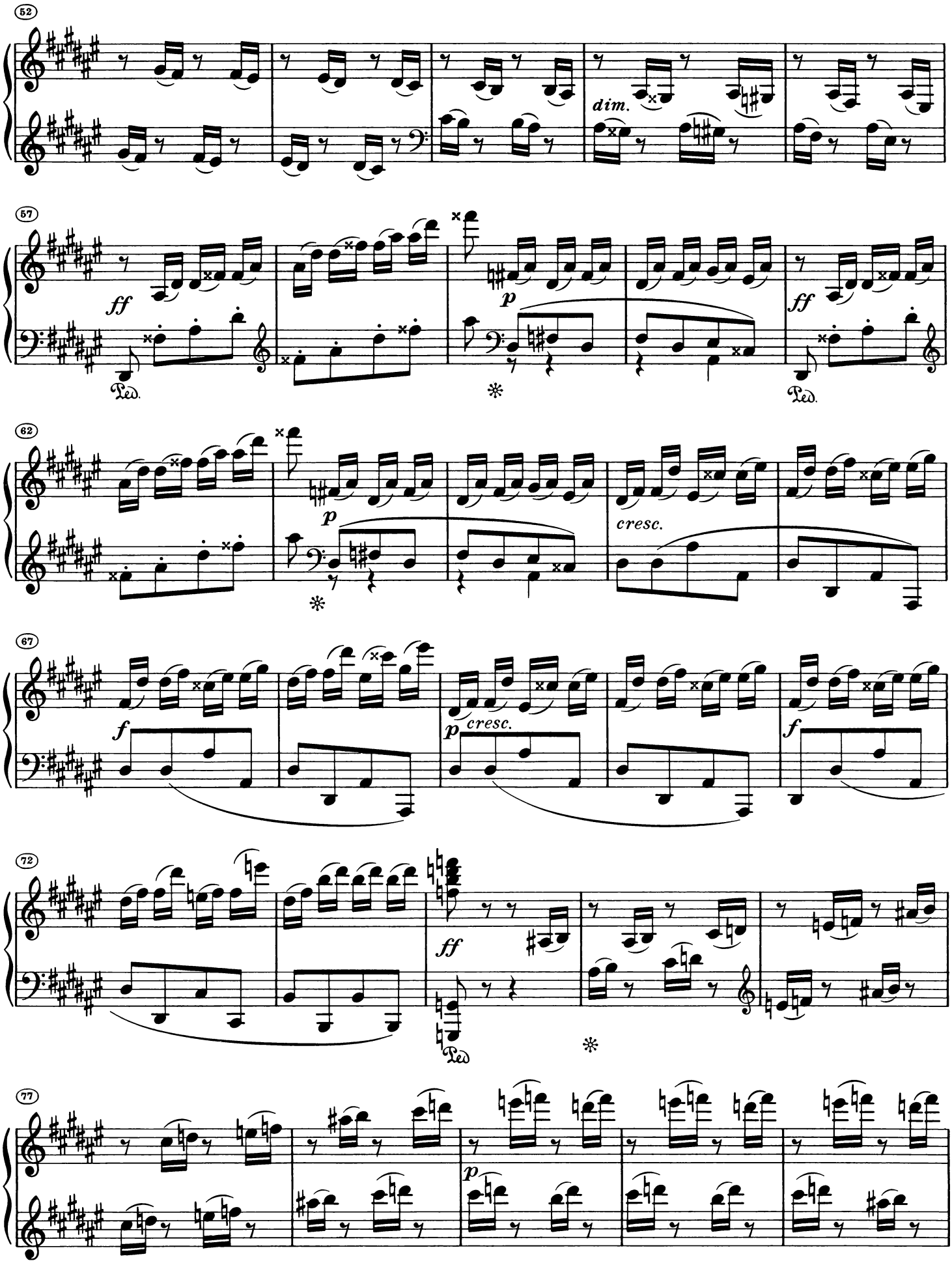


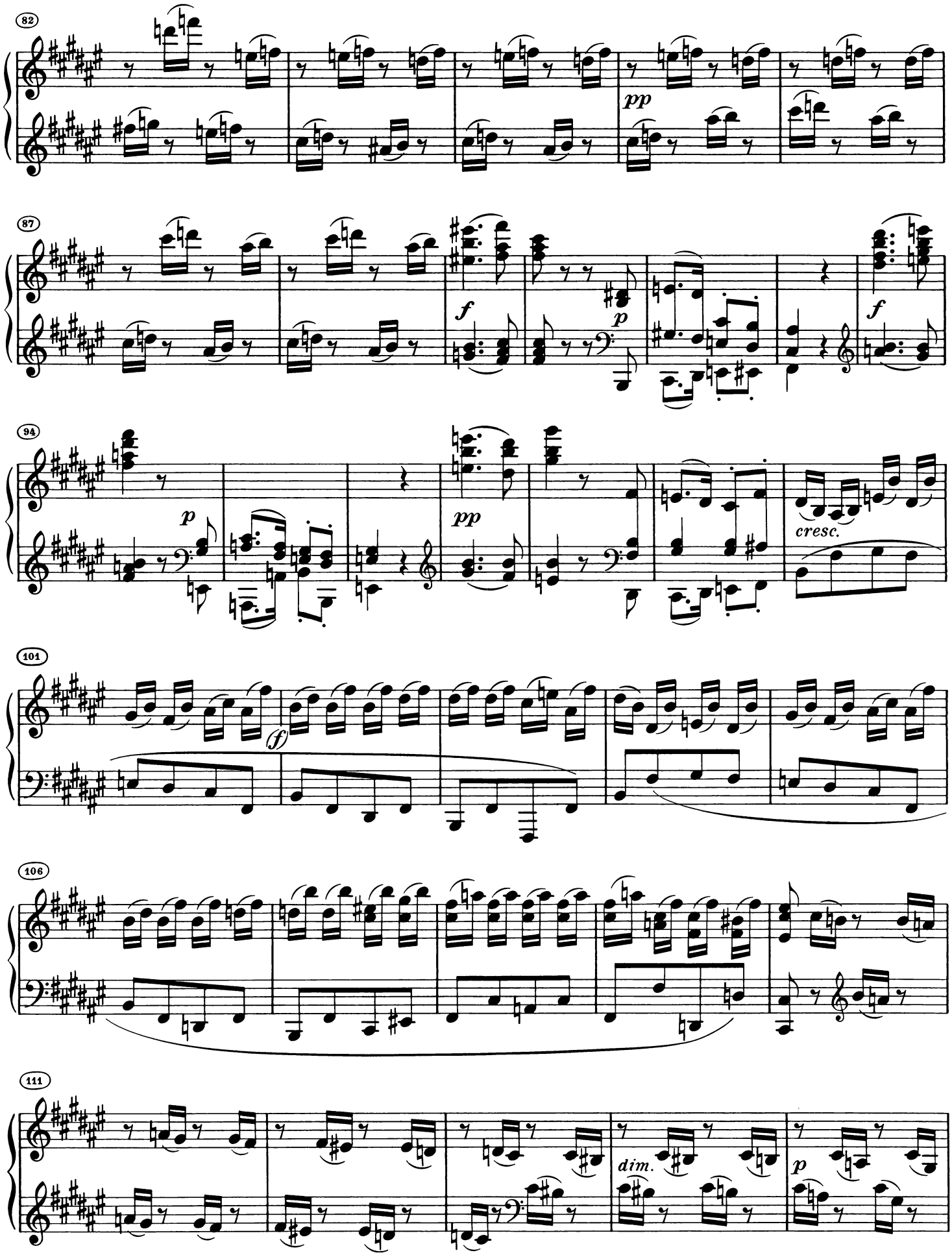


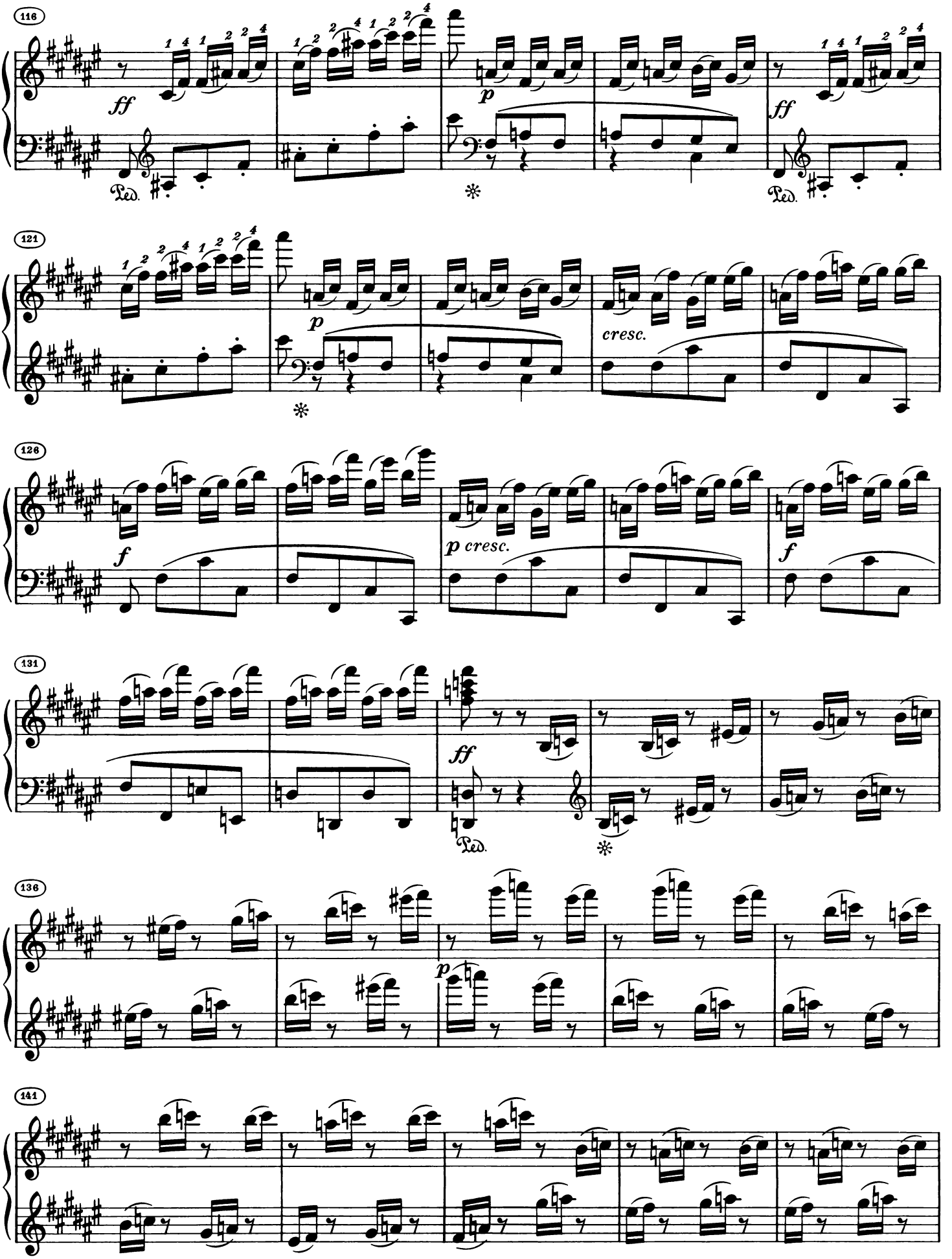
*) Nach Autograph und Originalausgabe; vgl. dagegen T. 16 und 104 (Seitenwechsel im Autograph).

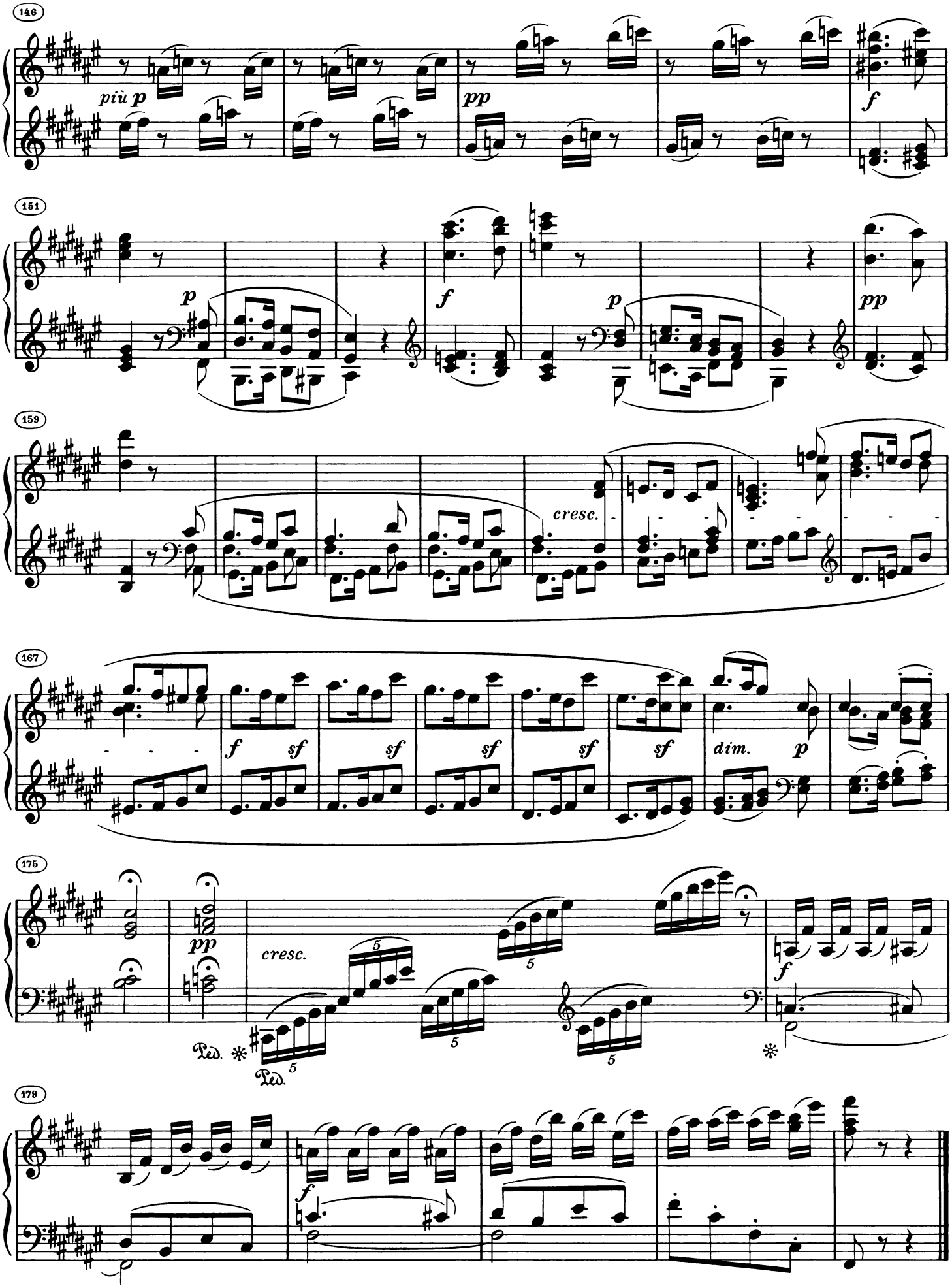
*) According to autograph and original edition; but see mm. 16 and 104 (page break in autograph).

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


52
dim.
57
ff
Ped.
p
ff
Ped.
62
p
cresc.
67
f
p
cresc.
f
72
ff
Ped.
77
p


82
pp
87
f
p
f
94
p
pp
cresc.
101
(f)
106
111
dim.
p


116
ff
Ped.
p
ff
Ped.
121
p
cresc.
126
f
p cresc.
f
131
ff
Ped.
136
p
141

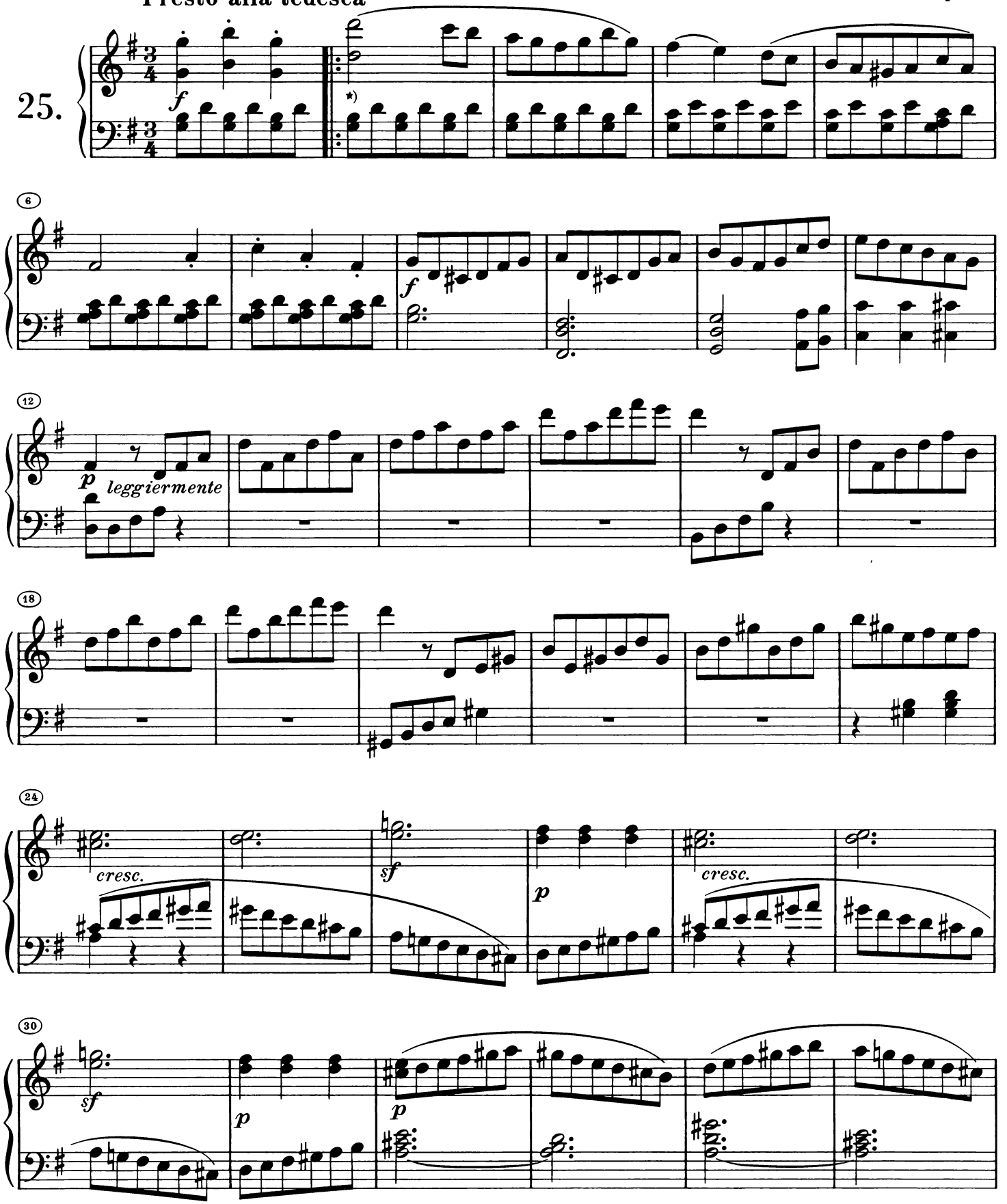

146
più p
pp
f
151
p
f
p
pp
159
cresc.
167
f
sf
sf
sf
sf
sf
dim.
p
175
pp
cresc.
5
5
5
5
Ped.
Ped.
f
179
f

Sonatine

Komponiert 1809

Presto alla tedesca

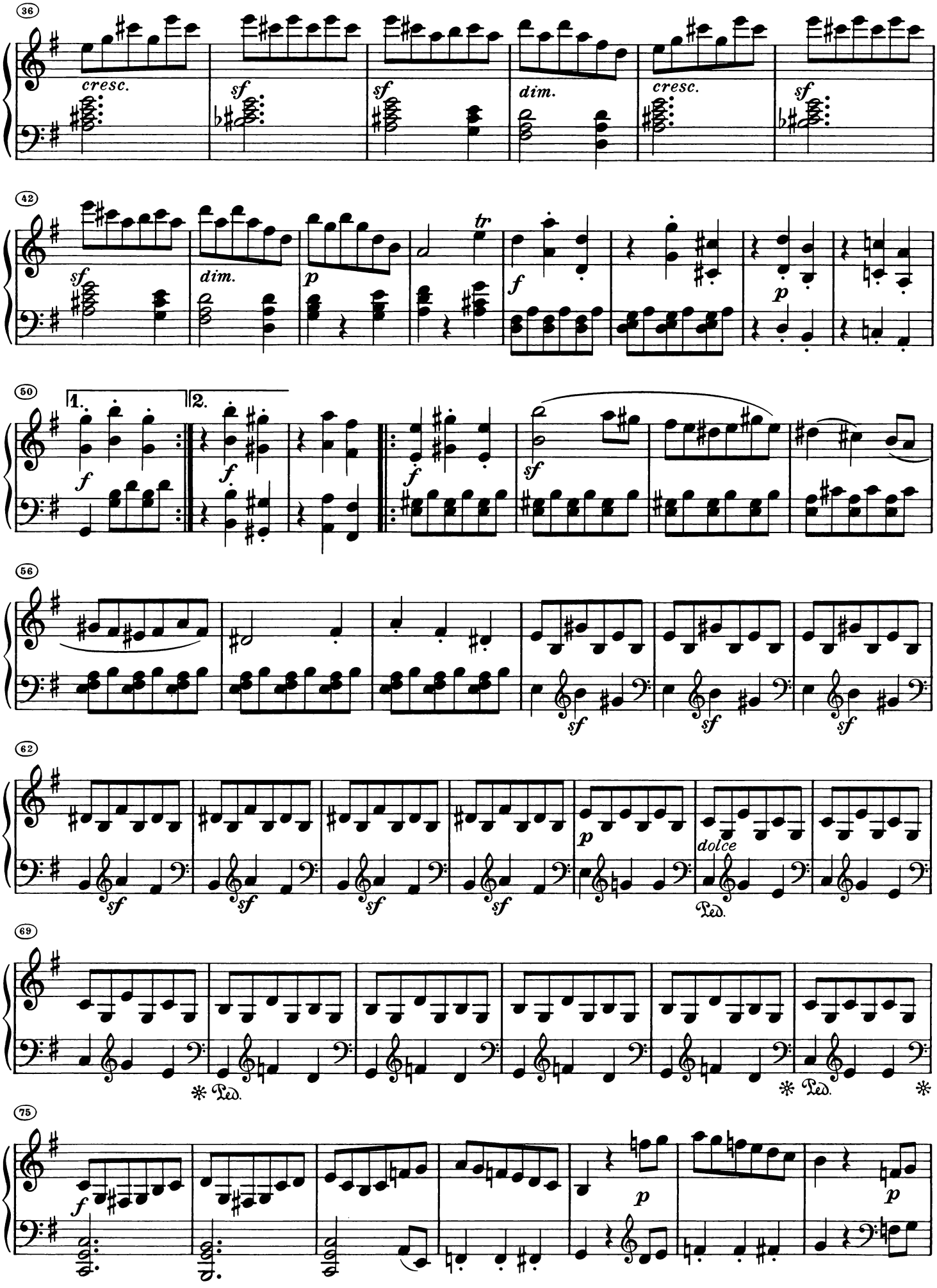
Opus 79

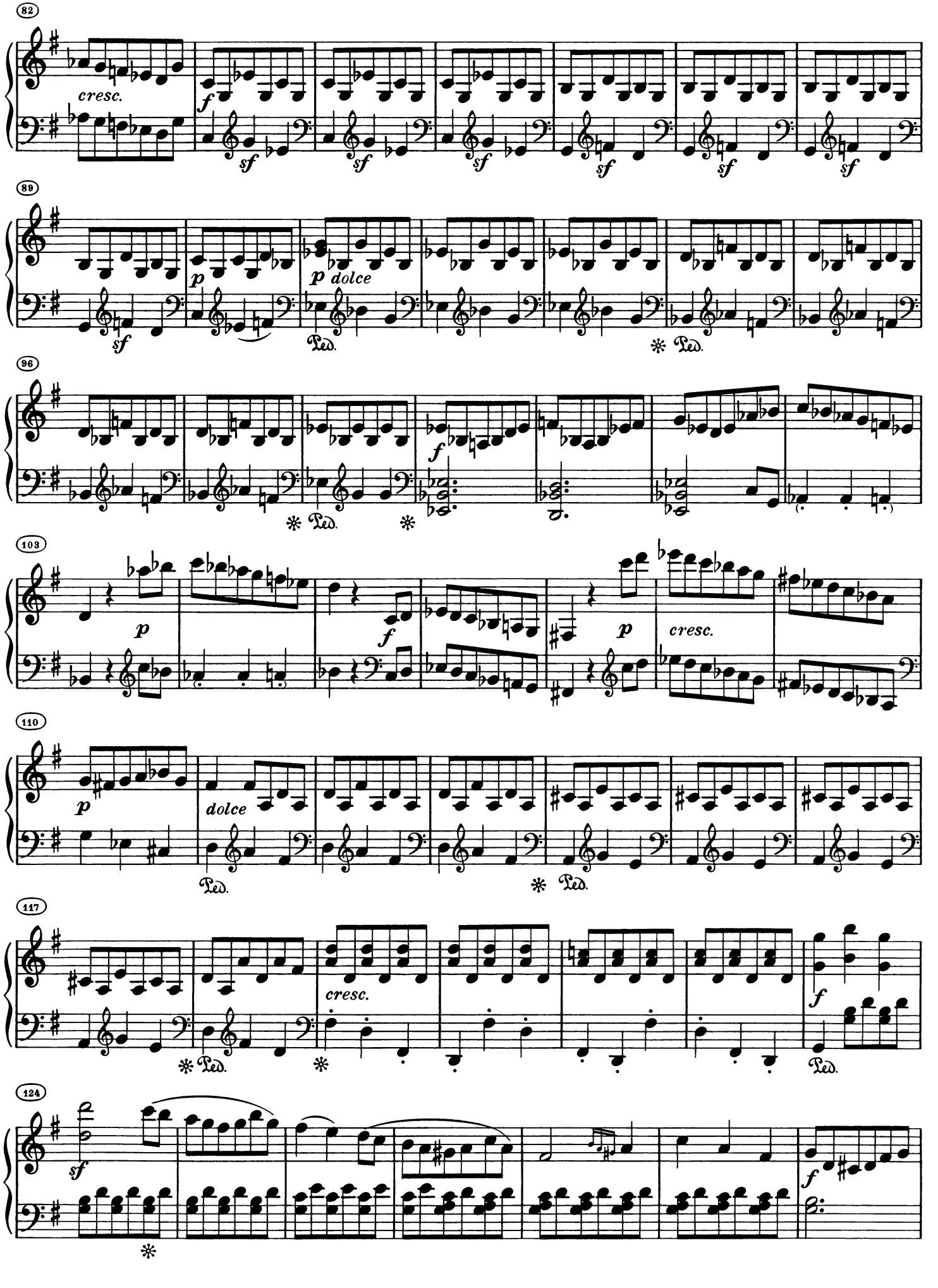


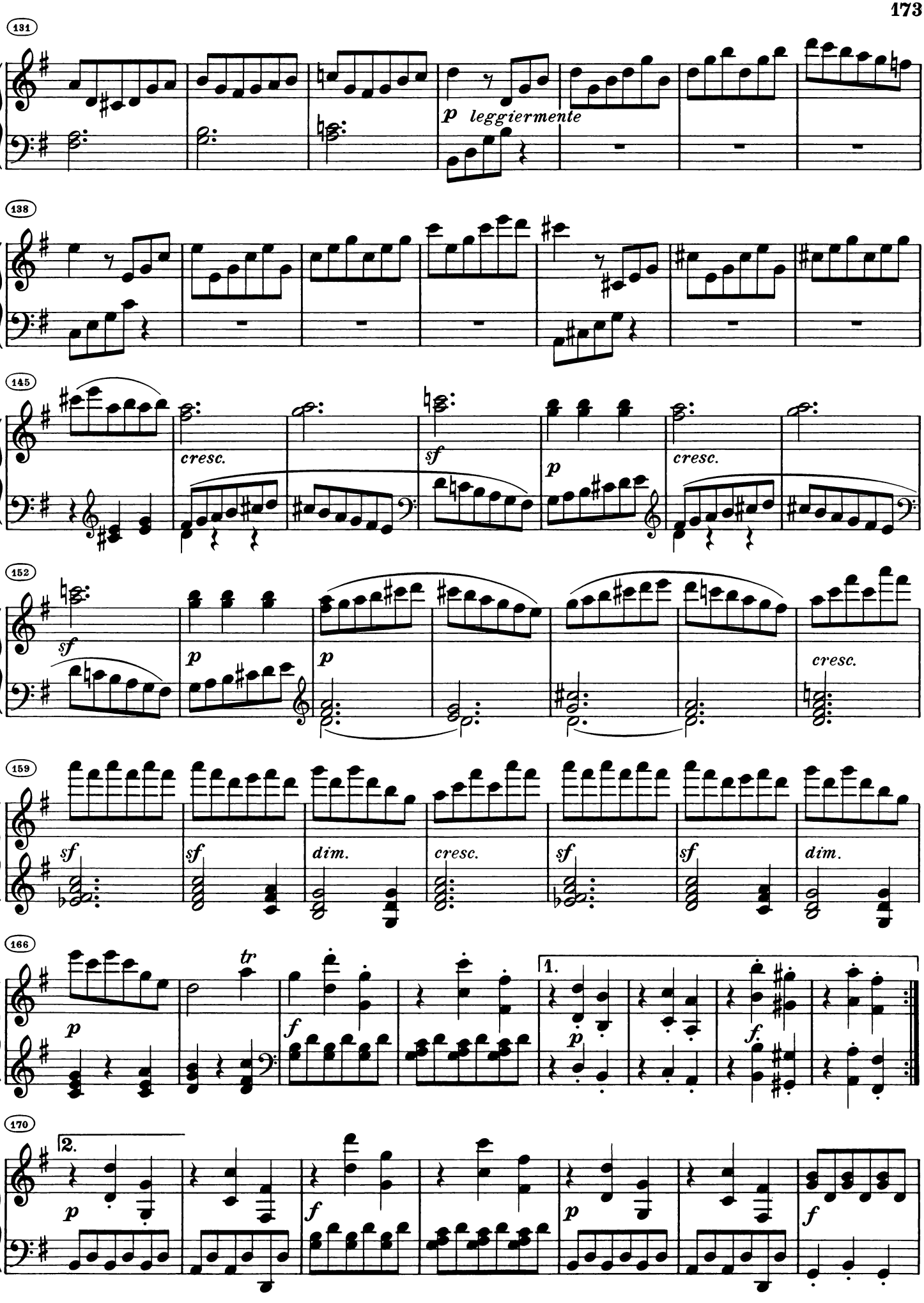
*) Kein *sf* im Autograph und in Originalausgabe; vgl. jedoch T. 53 und 124.

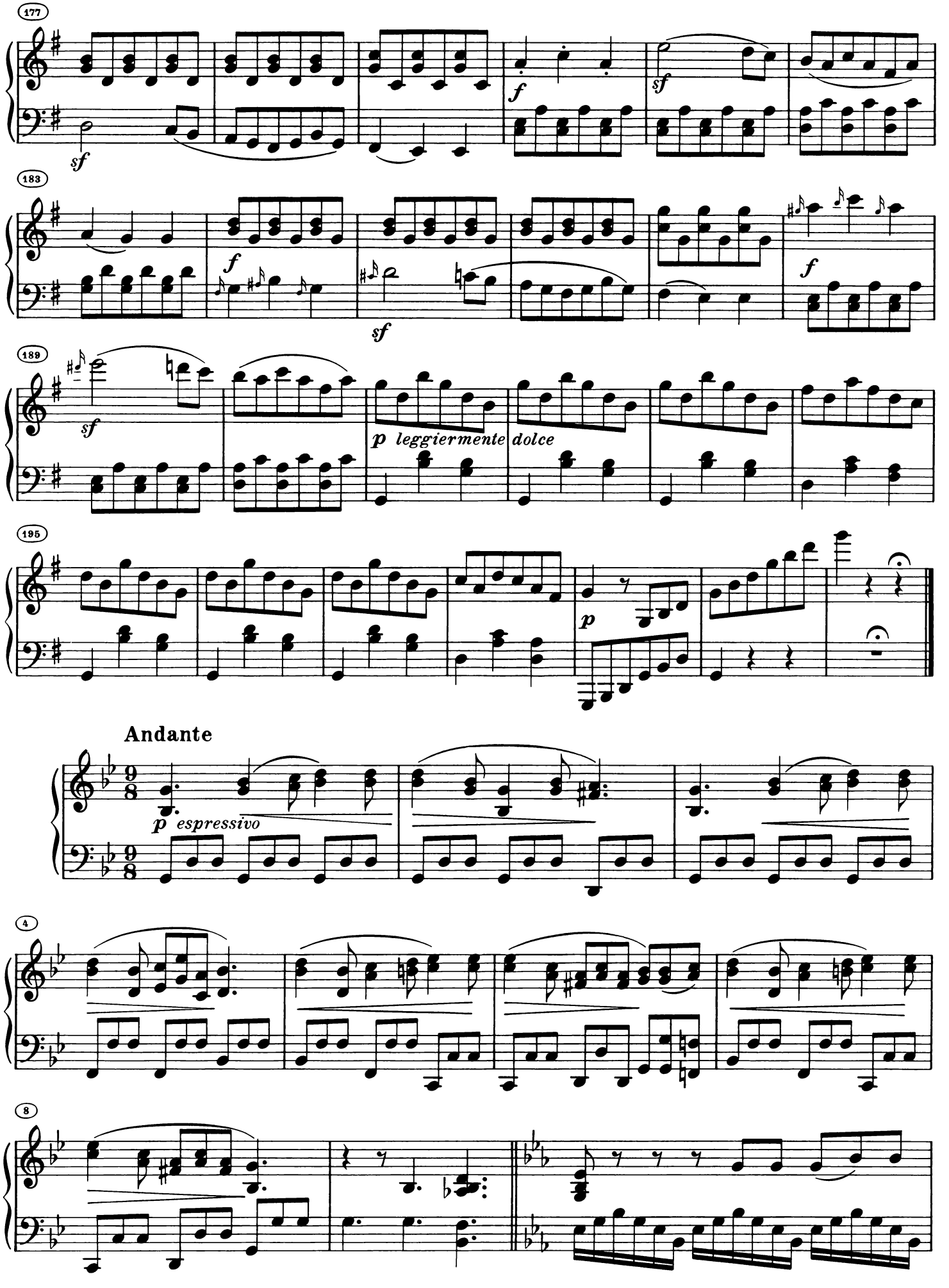
*) No *sf* in autograph and original edition; however, cf. mm. 53 and 124.

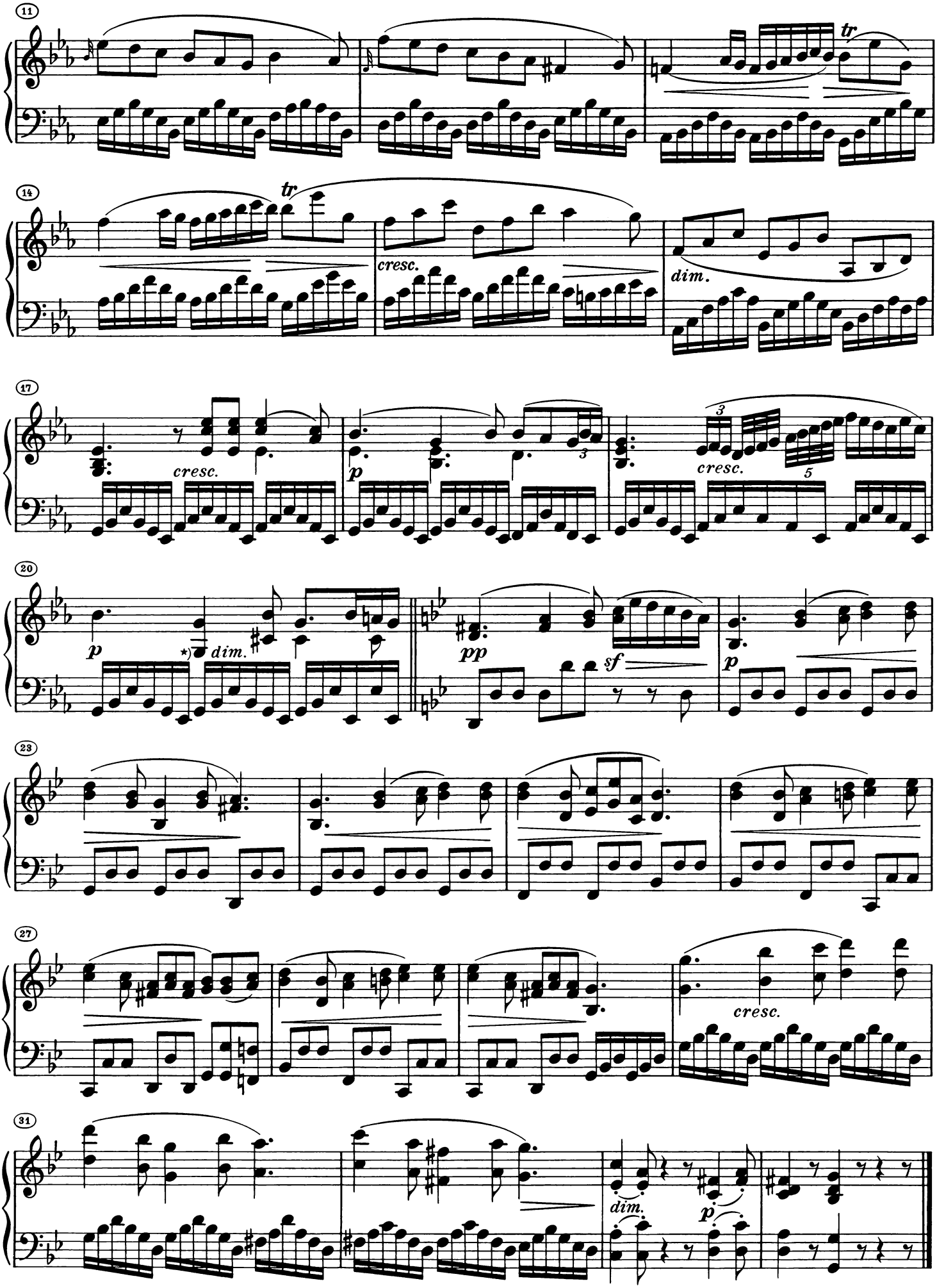
*) *sf* manque dans l'autographe et l'édition originale; cf. cependant mes. 53 et 124.


36
cresc.
sf
sf
dim.
cresc.
sf
42
sf
dim.
p
tr
f
p
50
1.
2.
f
f
f
sf
56
sf
sf
sf
62
sf
sf
sf
sf
p
dolce
Ped.
69
Ped.
Ped.
75
f
p
p


82
cresc.
f
sf
89
p
p dolce
Ped.
96
103
p
f
cresc.
110
dolce
117
cresc.
124
sf
f


131
p leggiermente
138
145
cresc.
sf
p
cresc.
152
sf
p
p
cresc.
159
sf
sf
dim.
cresc.
sf
sf
dim.
166
p
tr
f
1.
p
f.
170
2.
p
f
p
f

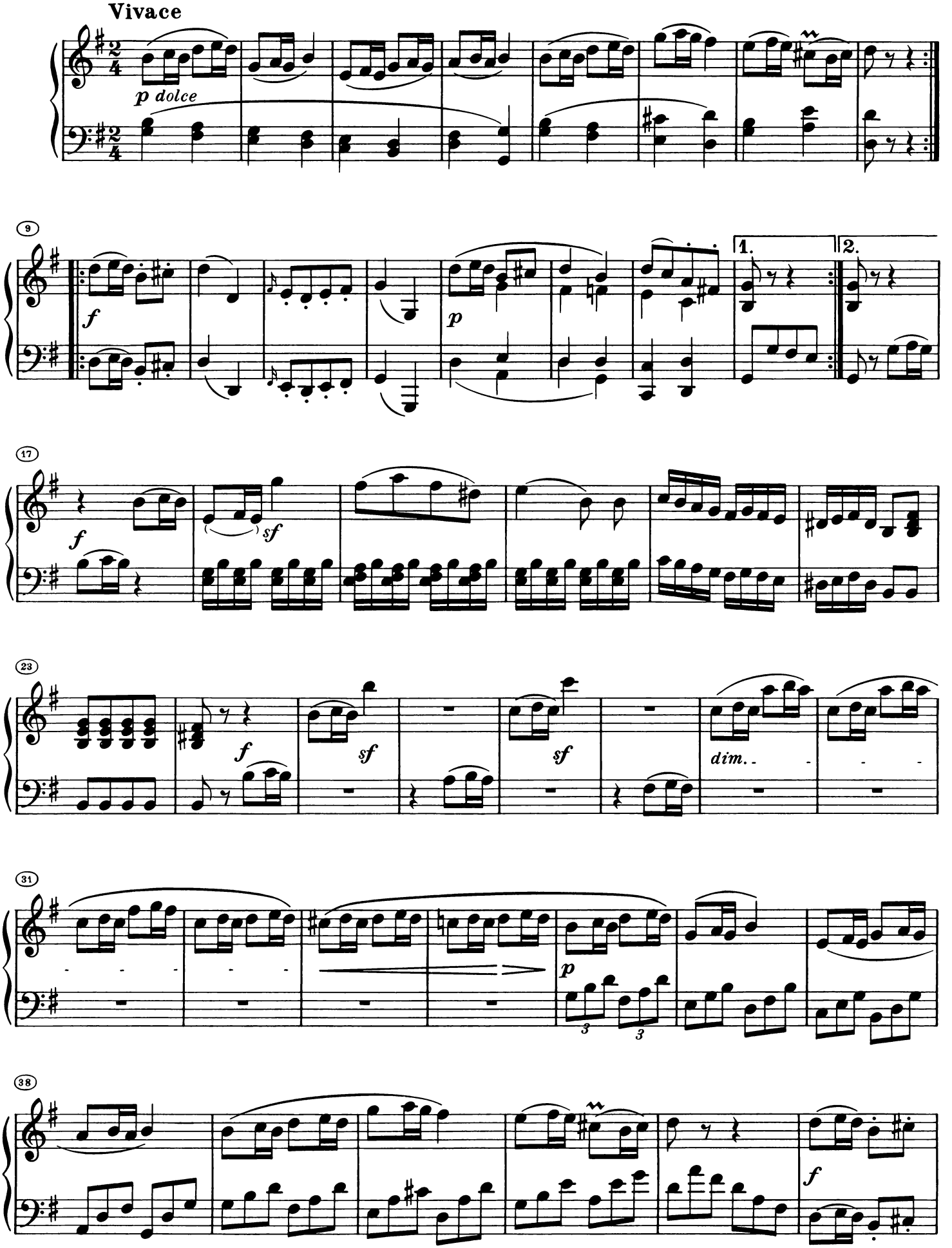

177
sf
f
sf
183
f
sf
f
189
sf
p leggiermente
dolce
195
p
Andante
p espressivo
4
8

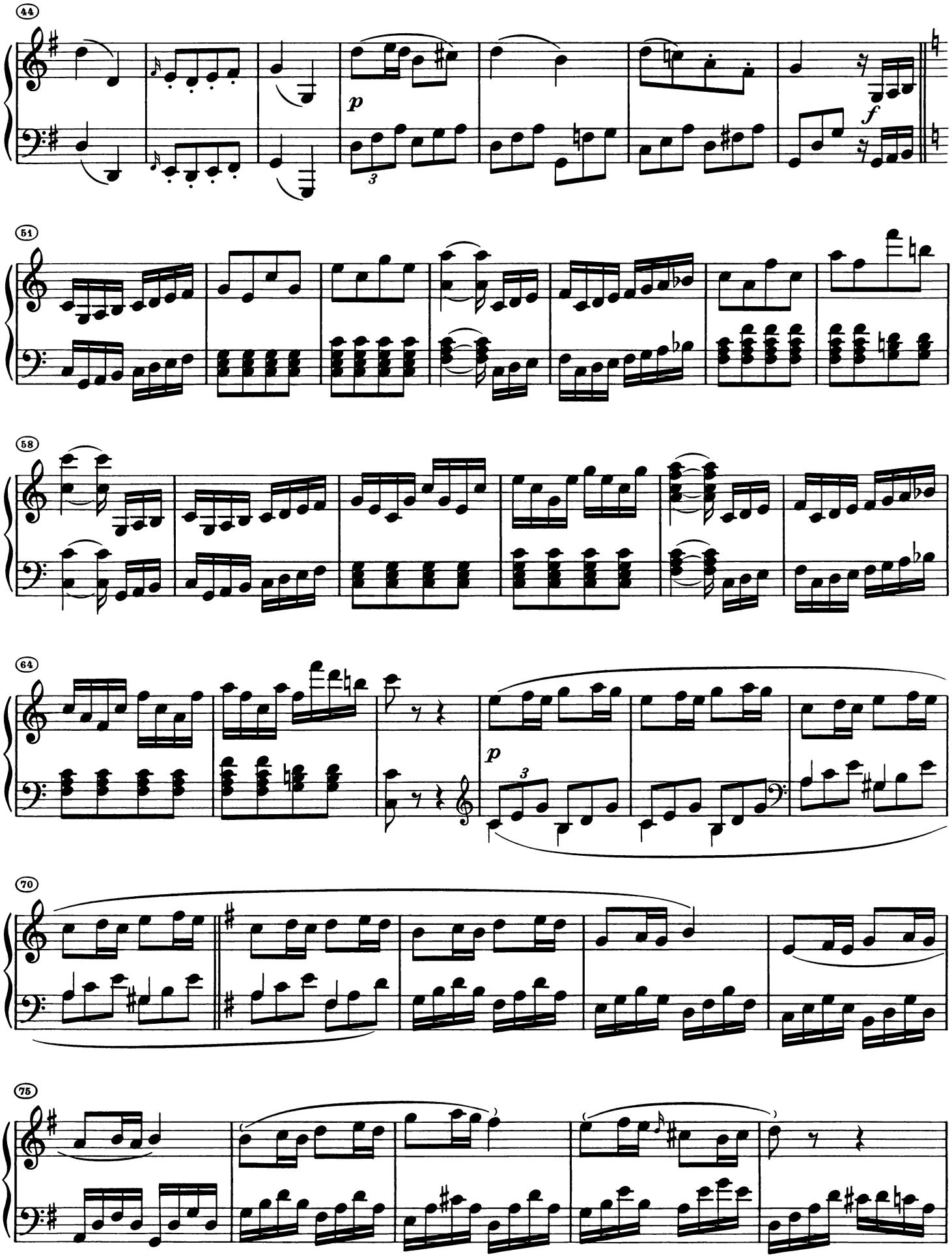


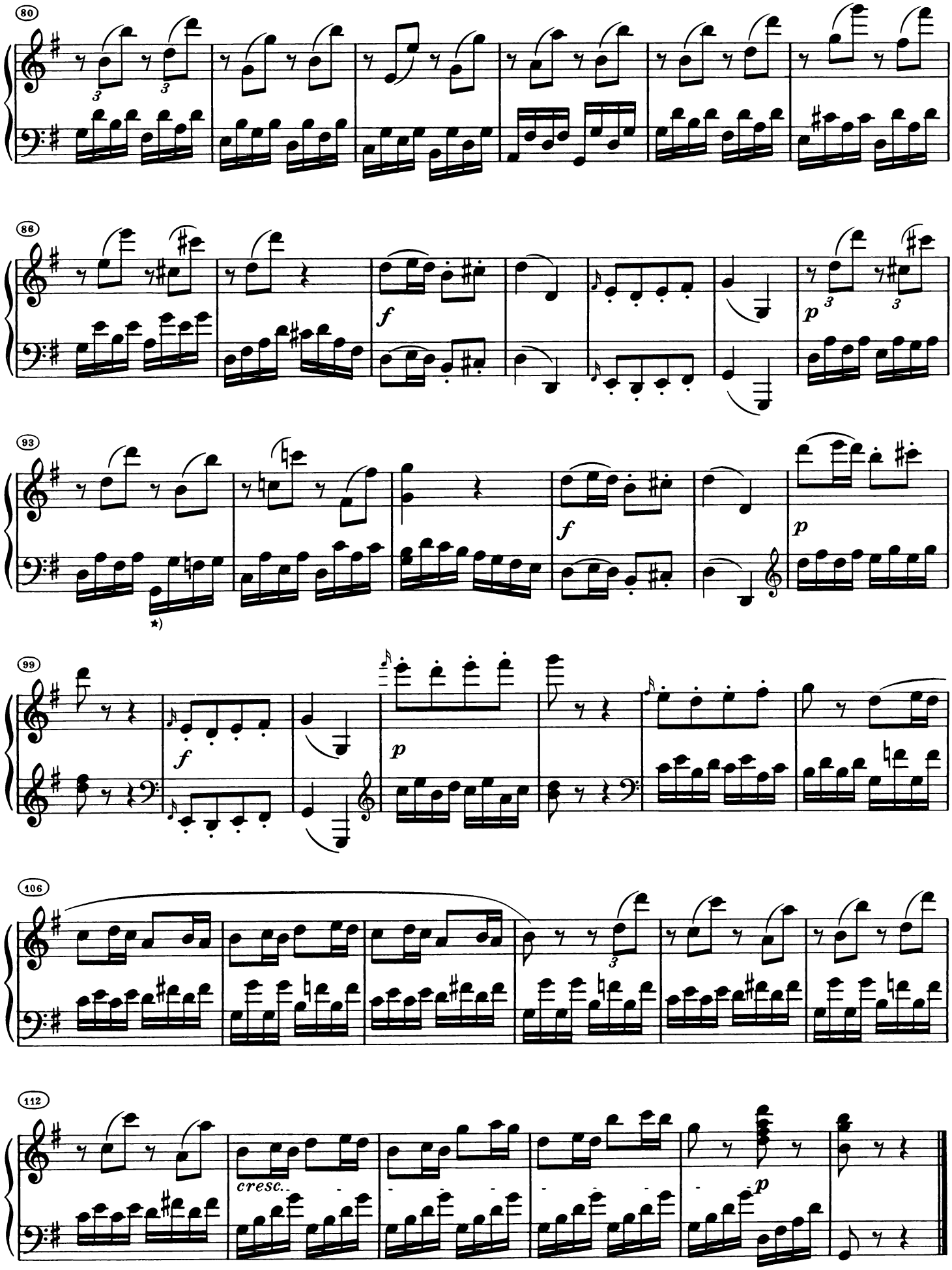
*) Oktave *g*/*g*¹ nach Autograph und Originalausgabe; Schreibfehler statt *b*/*g*¹?

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

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


Vivace
p dolce
9
f
p
1.
2.
17
f
sf
23
f
sf
sf
dim.
31
p
3
3
38
f


44
p
3
f
51
58
64
p
3
70
75



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

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

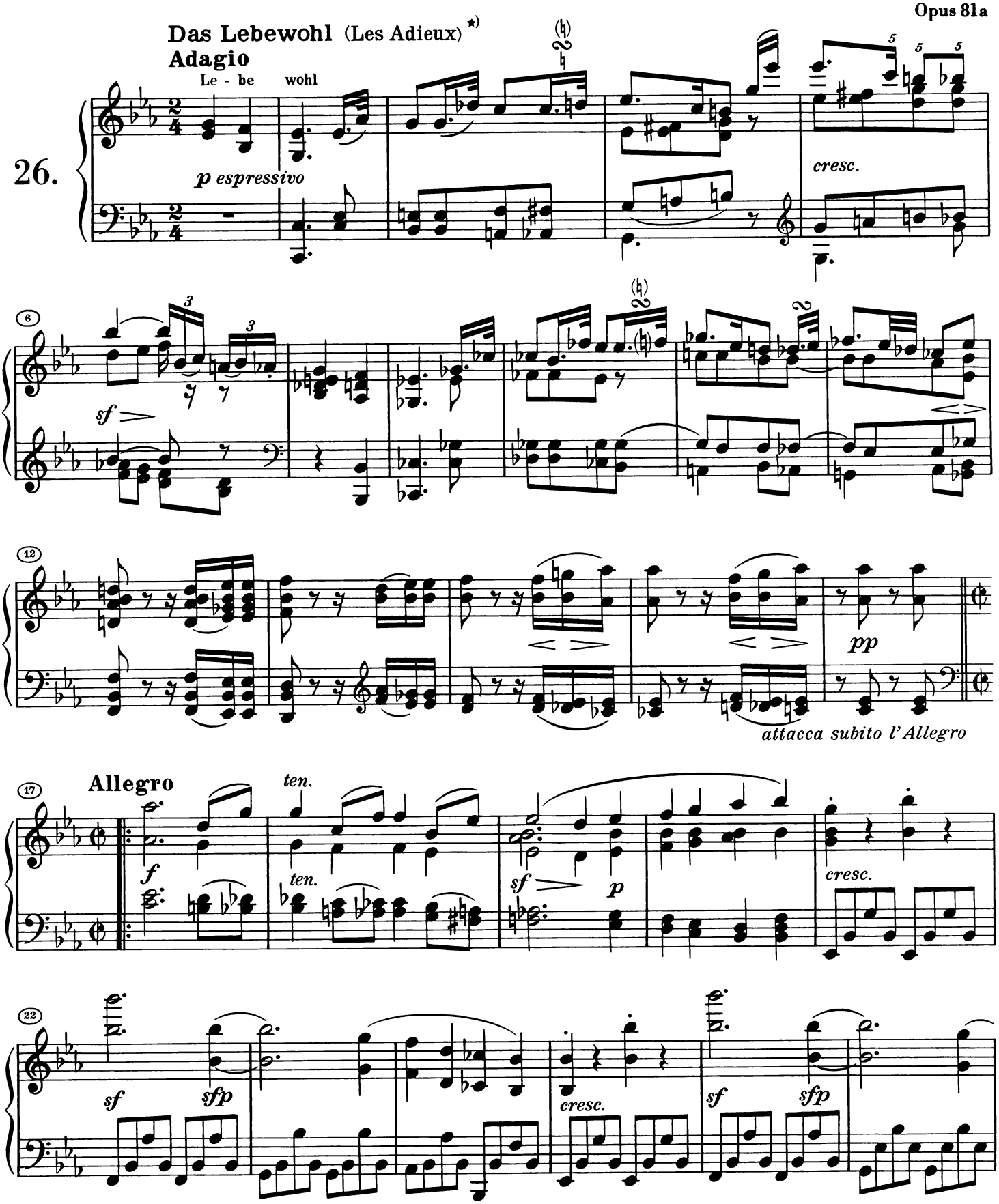
*) *Sol* d'après l'édition originale; dans l'autographe *ré*.

Sonate

Dem Erzherzog Rudolph von Österreich gewidmet

Komponiert 1809/10

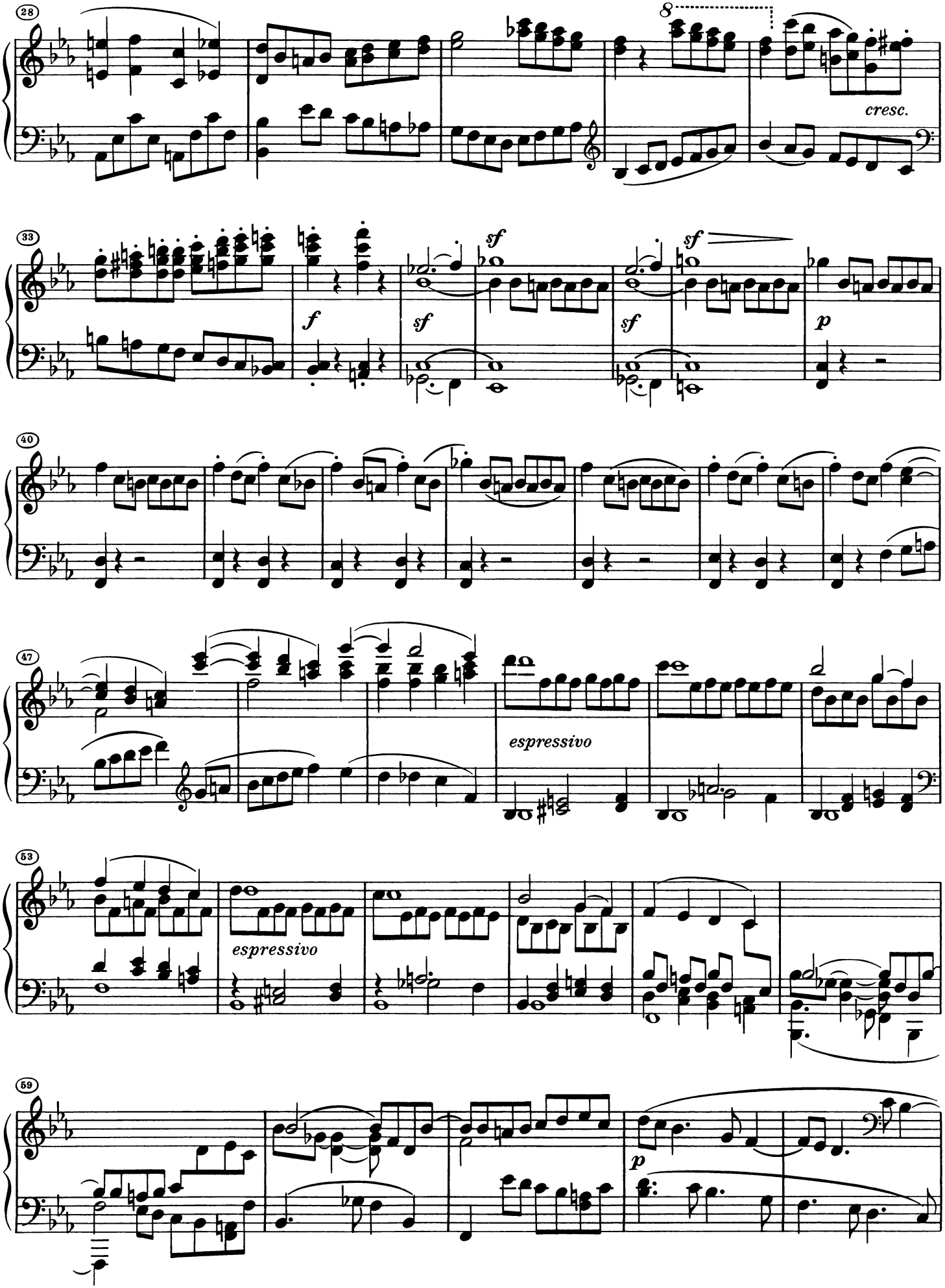
Opus 81a

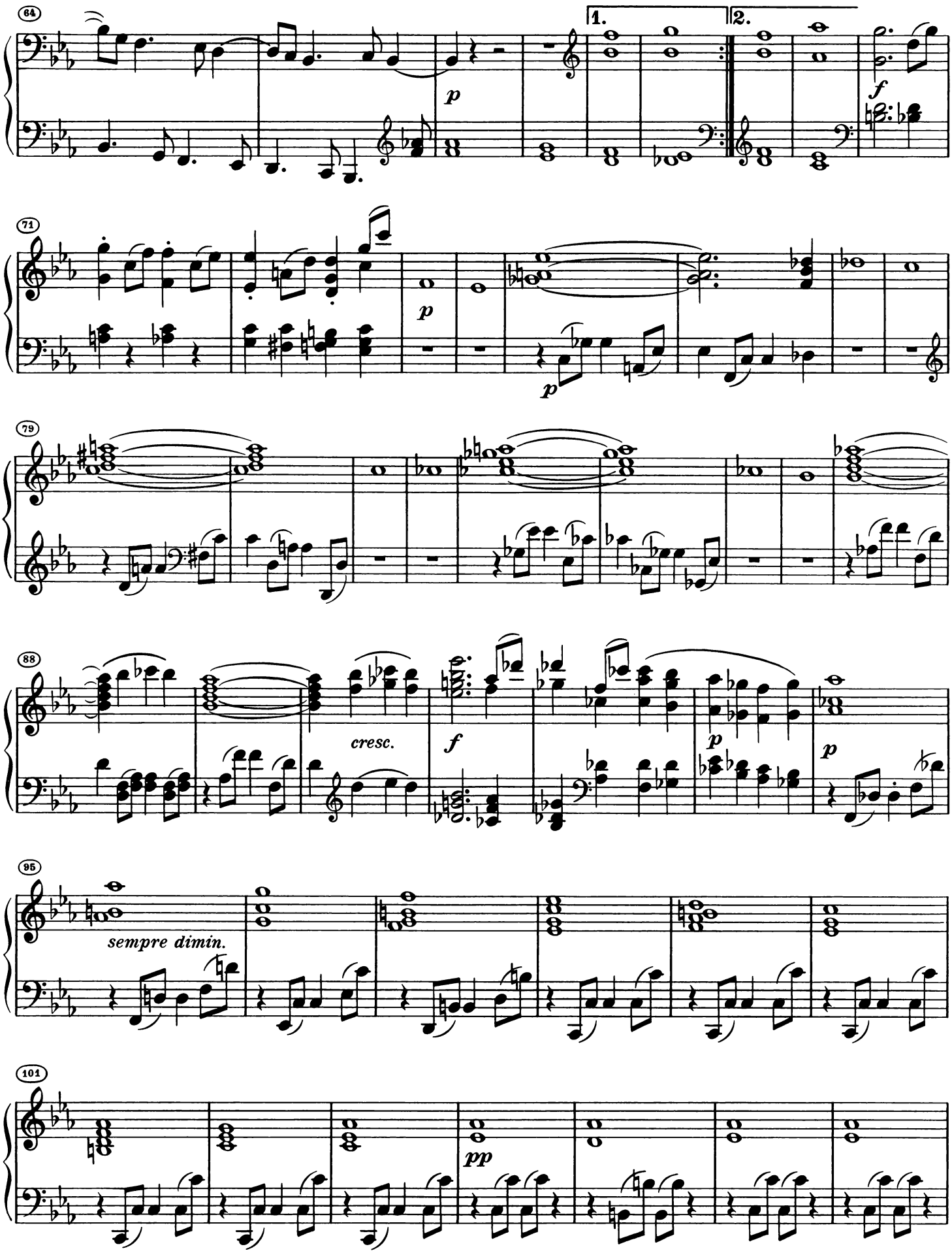


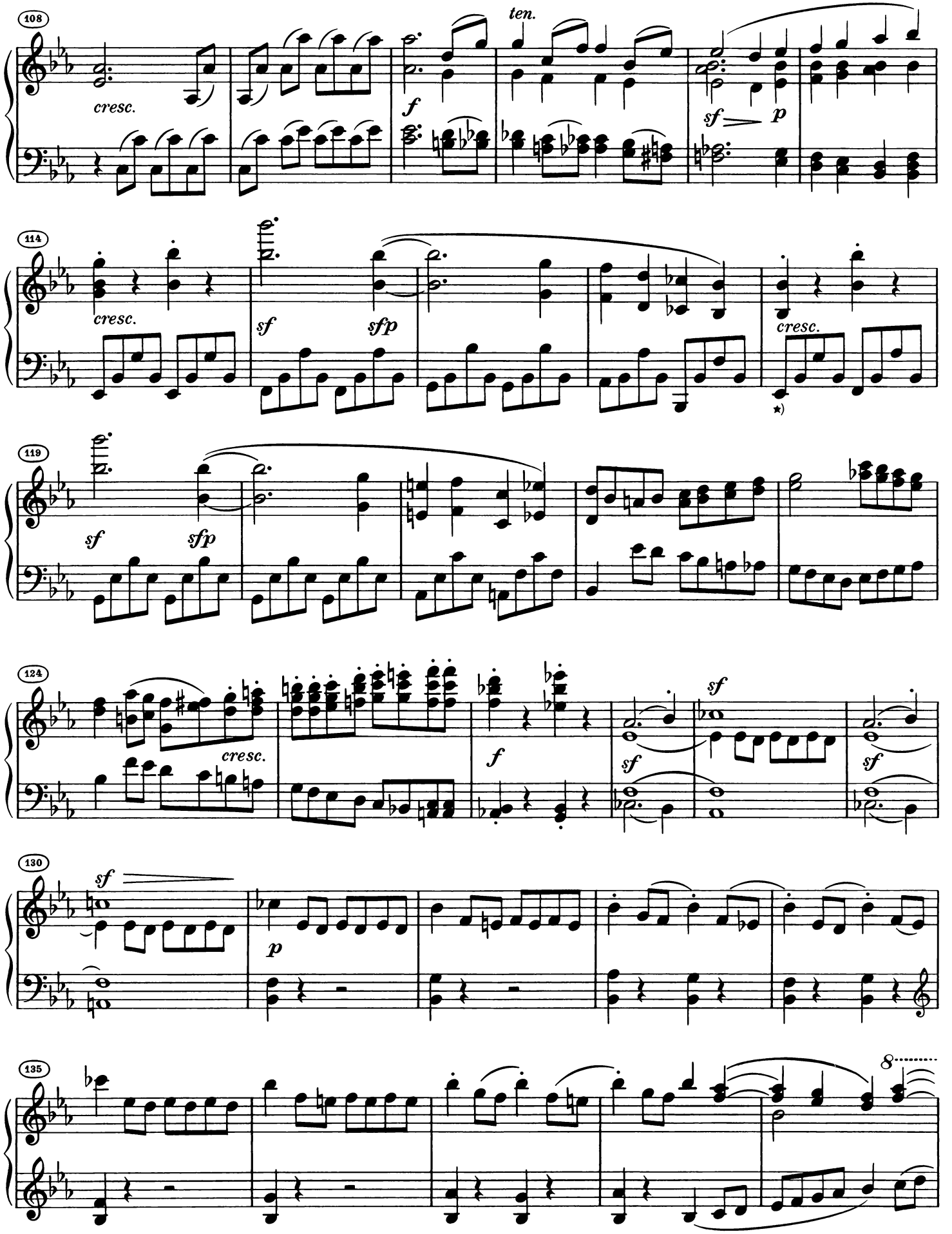
*) Beethovens eigenhändige Überschrift: „Das Lebe Wohl. Vien am 4ten May 1809 bej der Abreise S. Kaiserl. Hoheit des Verehrten Erzherzogs Rudolf".

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


28
8
cresc.
33
f
sf
sf
sf
sf
p
40
47
espressivo
53
espressivo
59
p

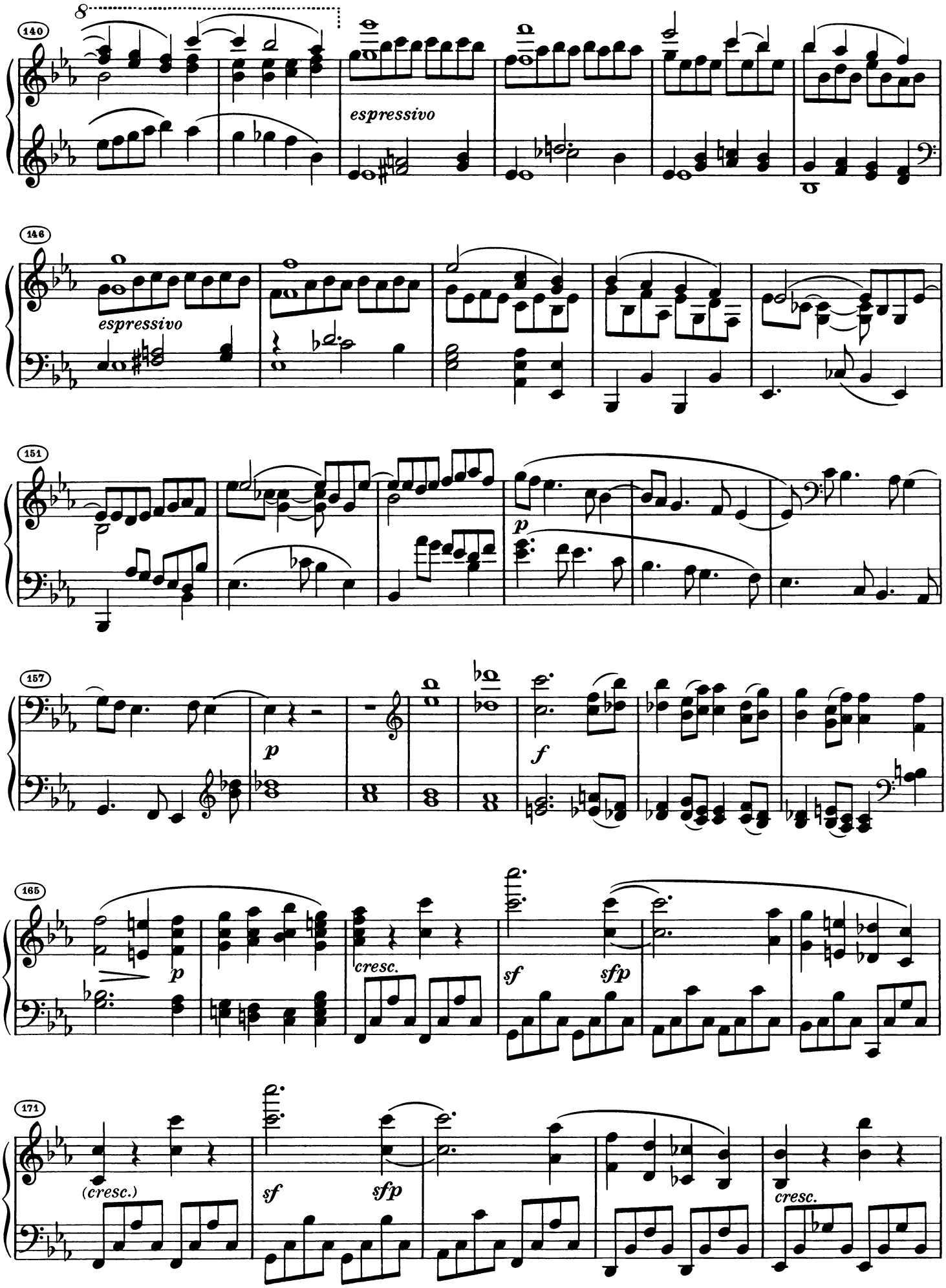

64
1.
2.
p
f
71
p
p
79
88
cresc.
f
p
p
95
sempre dimin.
101
pp

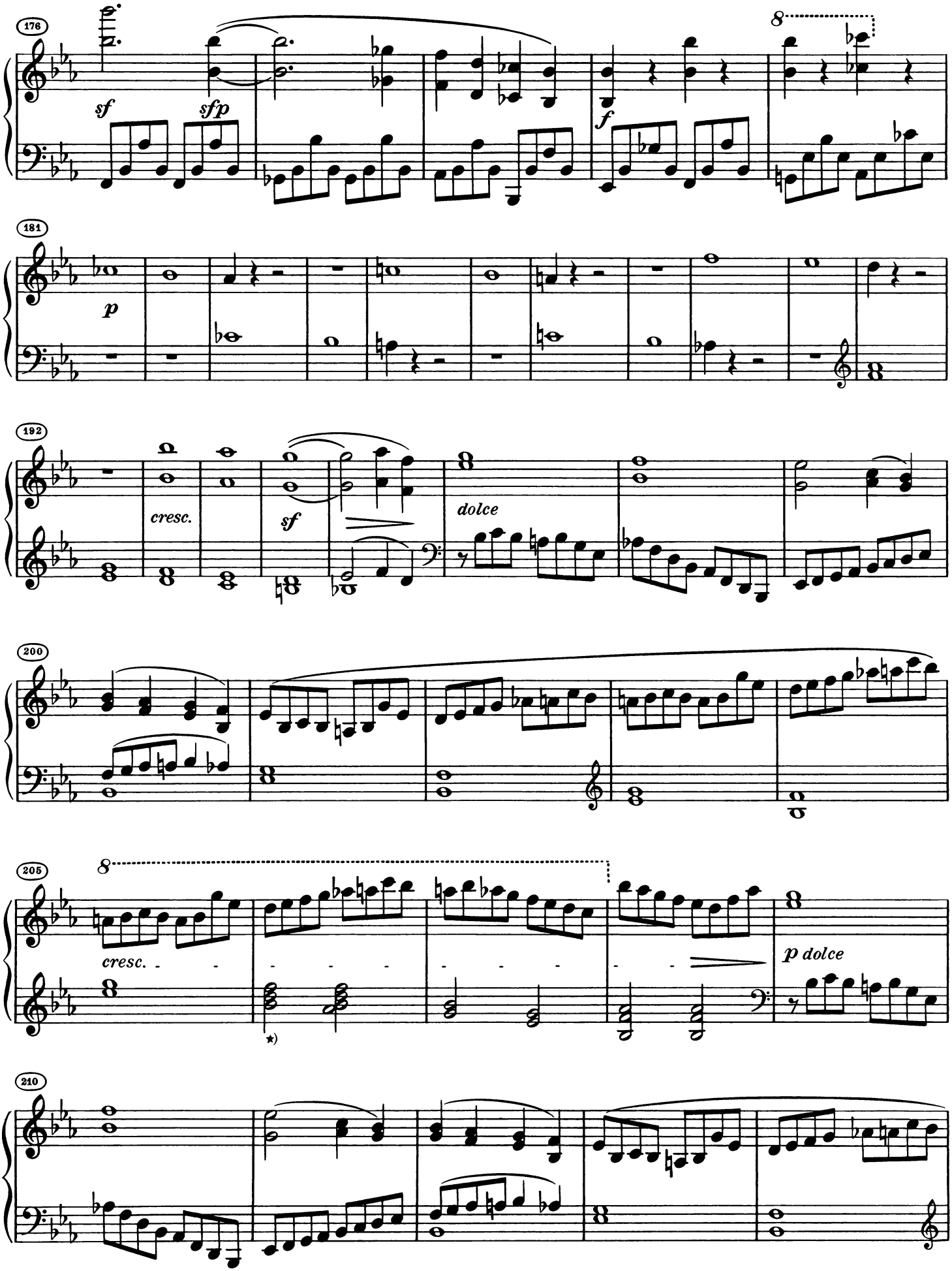


*) T. 118 f. in Autograph und Originalausgabe abweichend von der Parallelstelle T. 25 f.

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

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

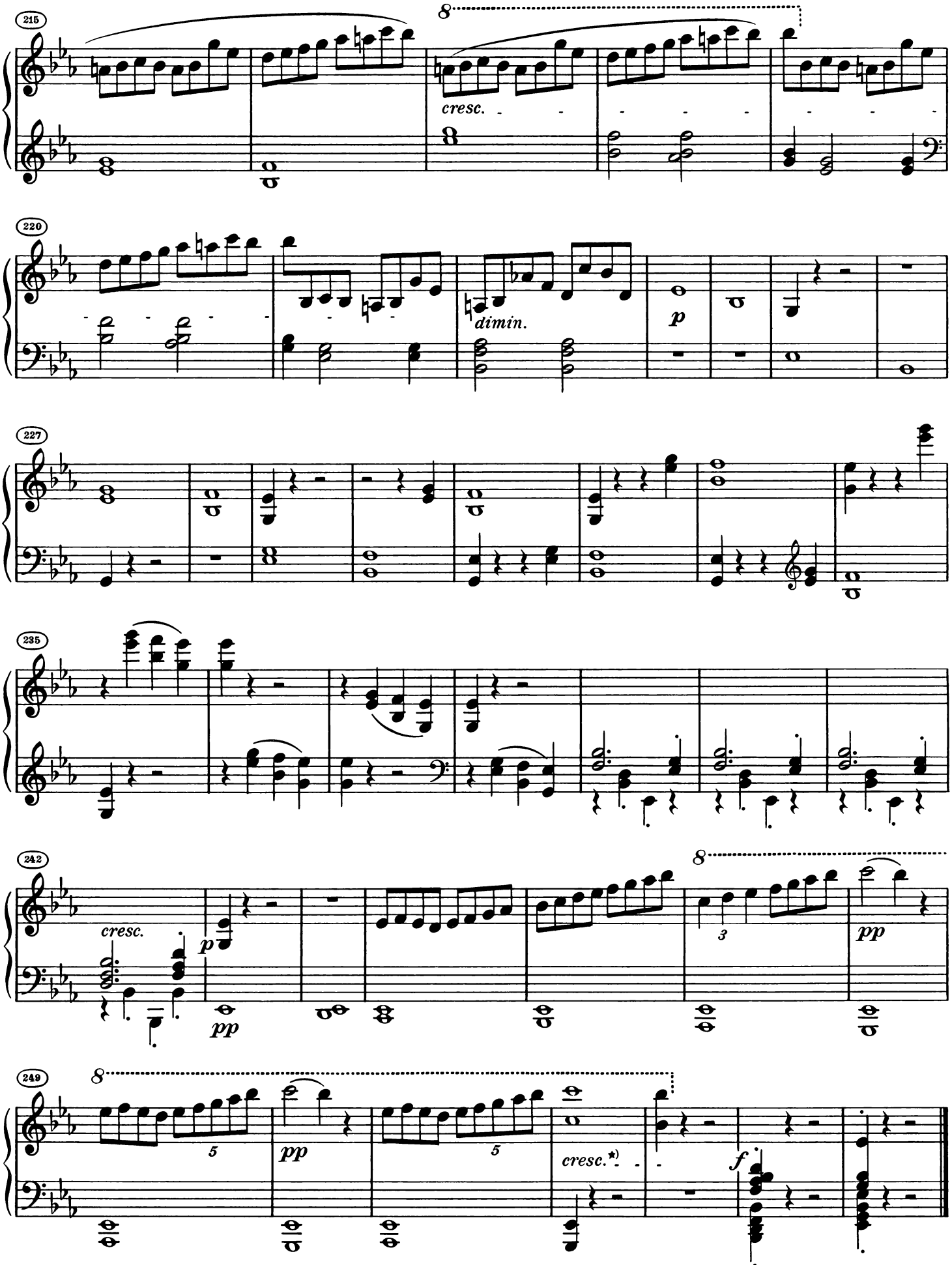

140
8
espressivo
146
espressivo
151
p
157
p
f
165
p
cresc.
sf
sfp
171
(cresc.)
sf
sfp
cresc.



*) Nach Autograph und Originalausgabe.

*) According to the autograph and the original edition.

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



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

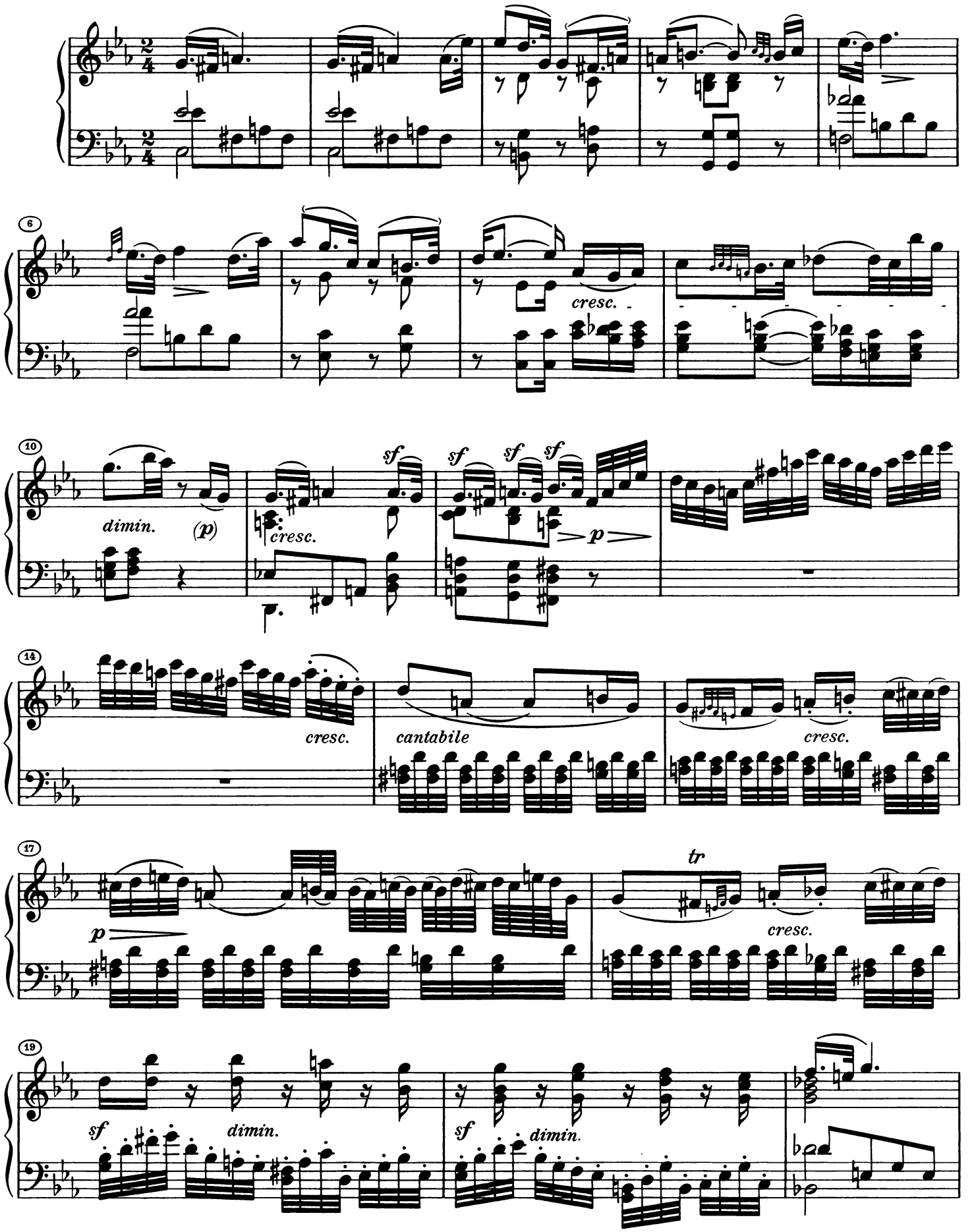
*) *cresc.* only in autograph, not in original edition.

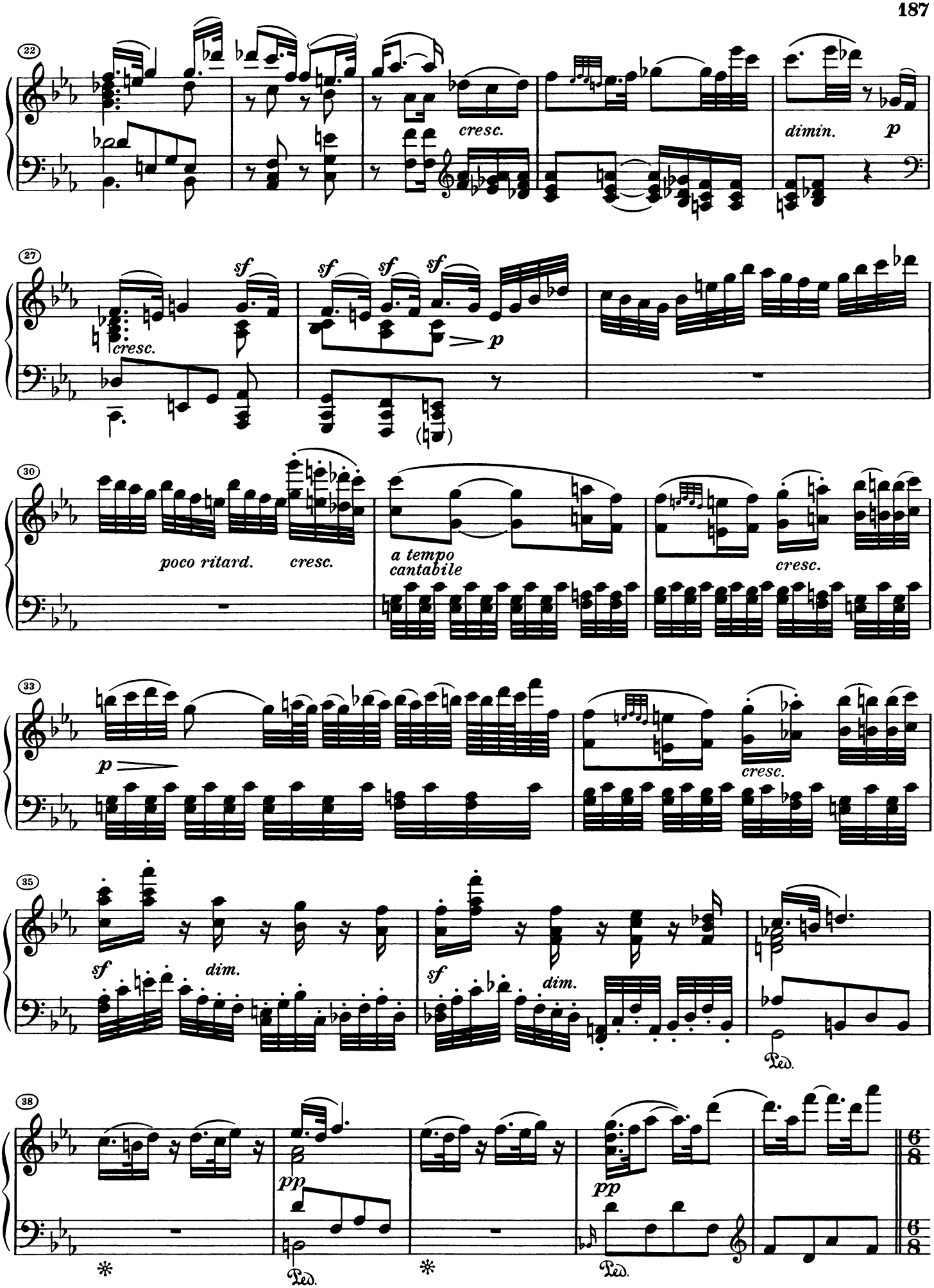
*) *cresc.* seulement dans l'autographe, pas dans l'édition originale.

Abwesenheit (L'Absence)

Andante espressivo

In gehender Bewegung, doch mit viel Ausdruck

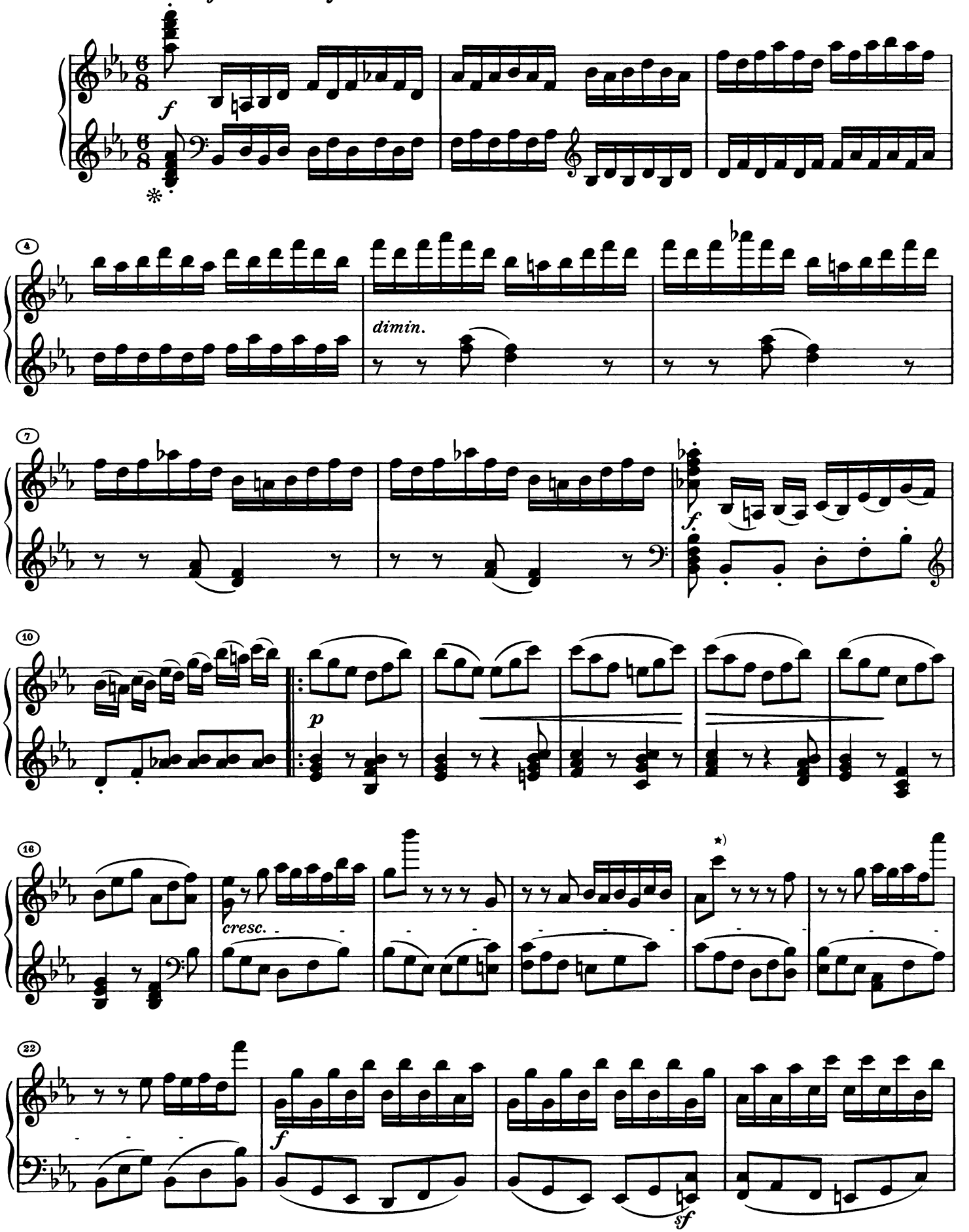



22
cresc.
dimin.
p
27
sf
sf
sf
sf
cresc.
p
30
poco ritard.
cresc.
a tempo
cantabile
cresc.
33
p
cresc.
35
sf
dim.
sf
dim.
Ped.
38
pp
pp
Ped.
Ped.
6/8
6/8

Das Wiedersehen (Le Retour)

Vivacissimamente

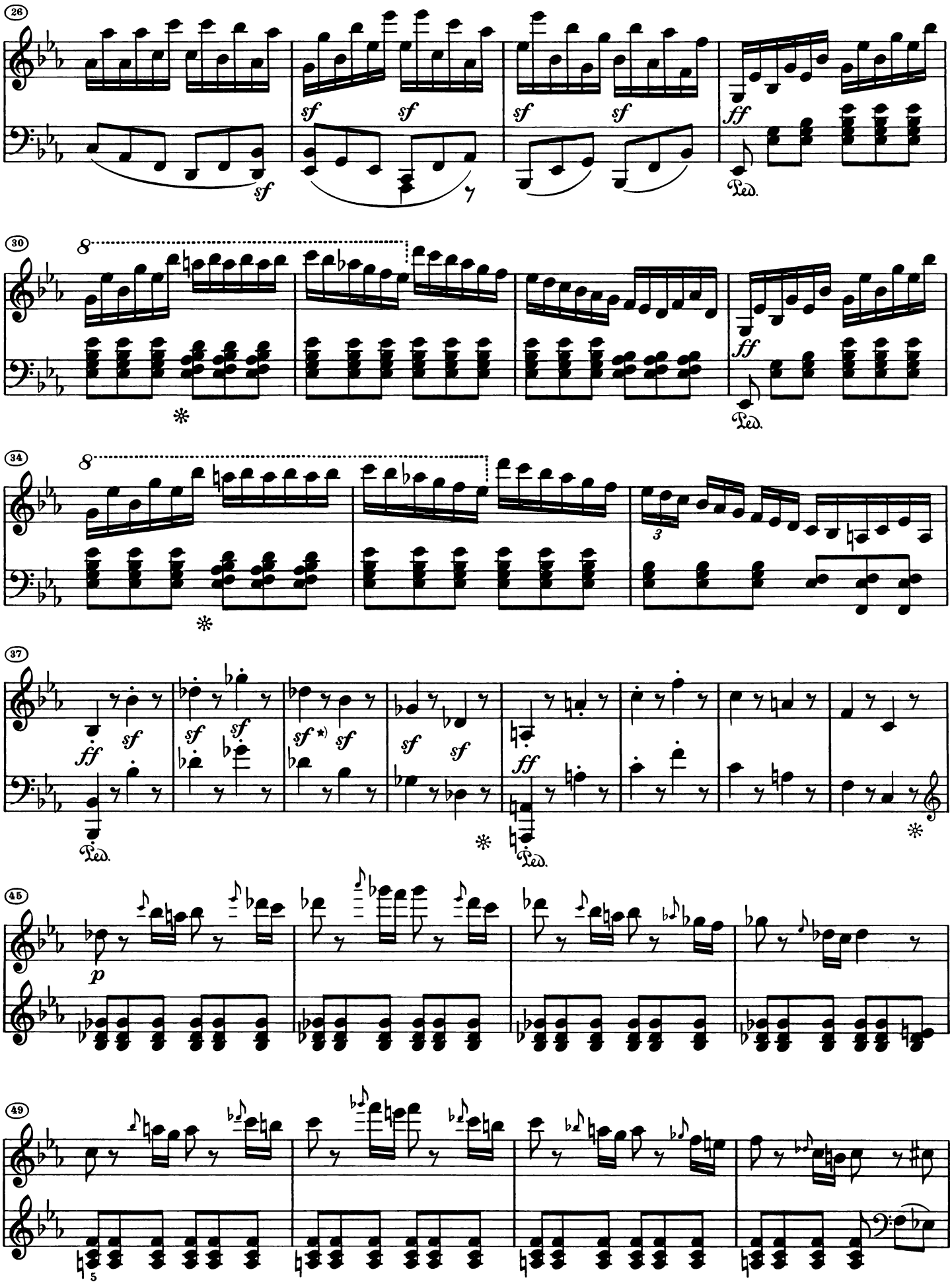
Im lebhaftesten Zeitmaße



*) In Originalausgabe (wohl versehentlich) as^2 statt c^3.

*) In original edition (probably inadvertently) ab^2 instead of c^3.

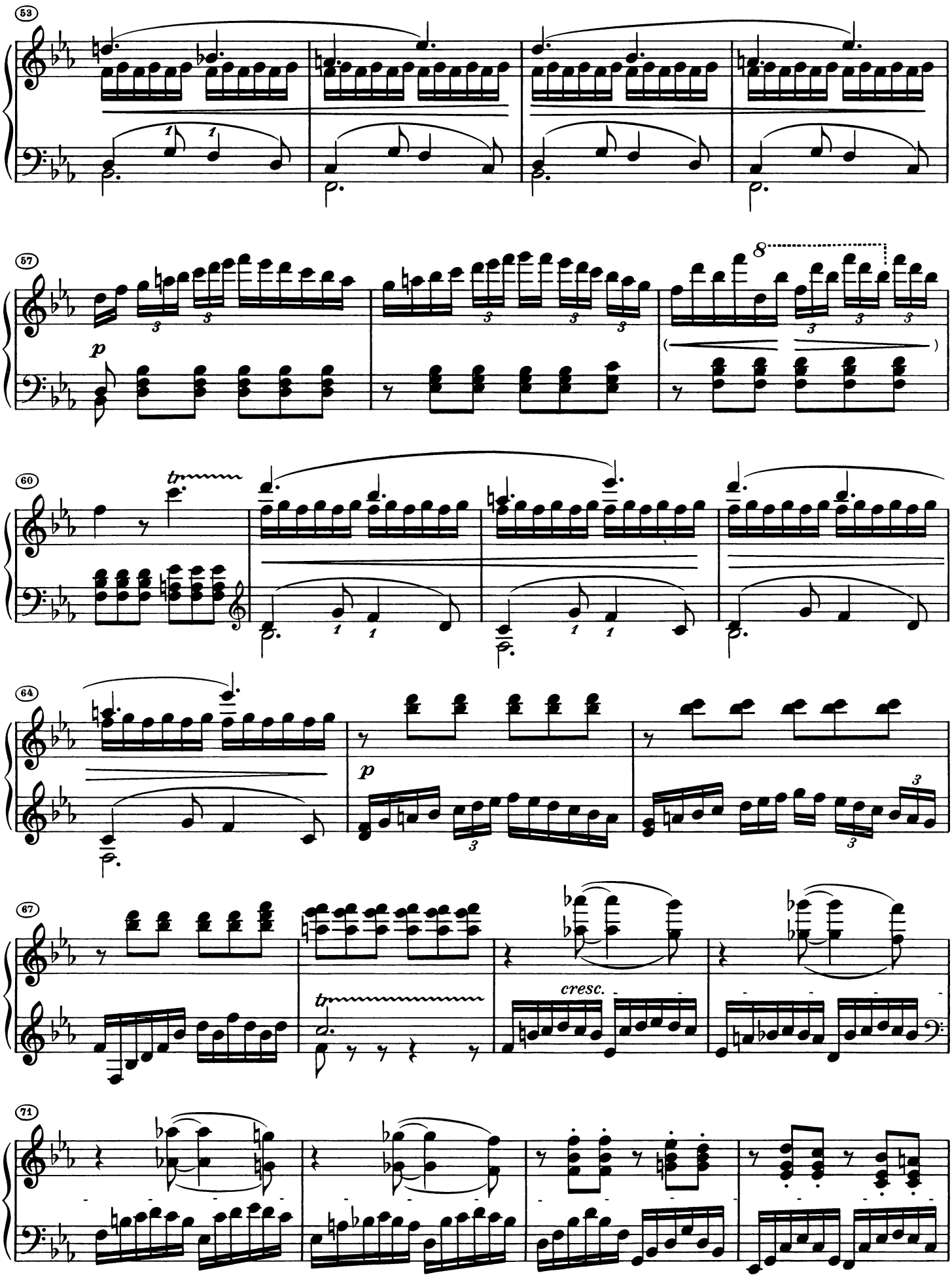
*) Dans l'édition originale, (probablement par erreur) lab^2 au lieu de do^3.

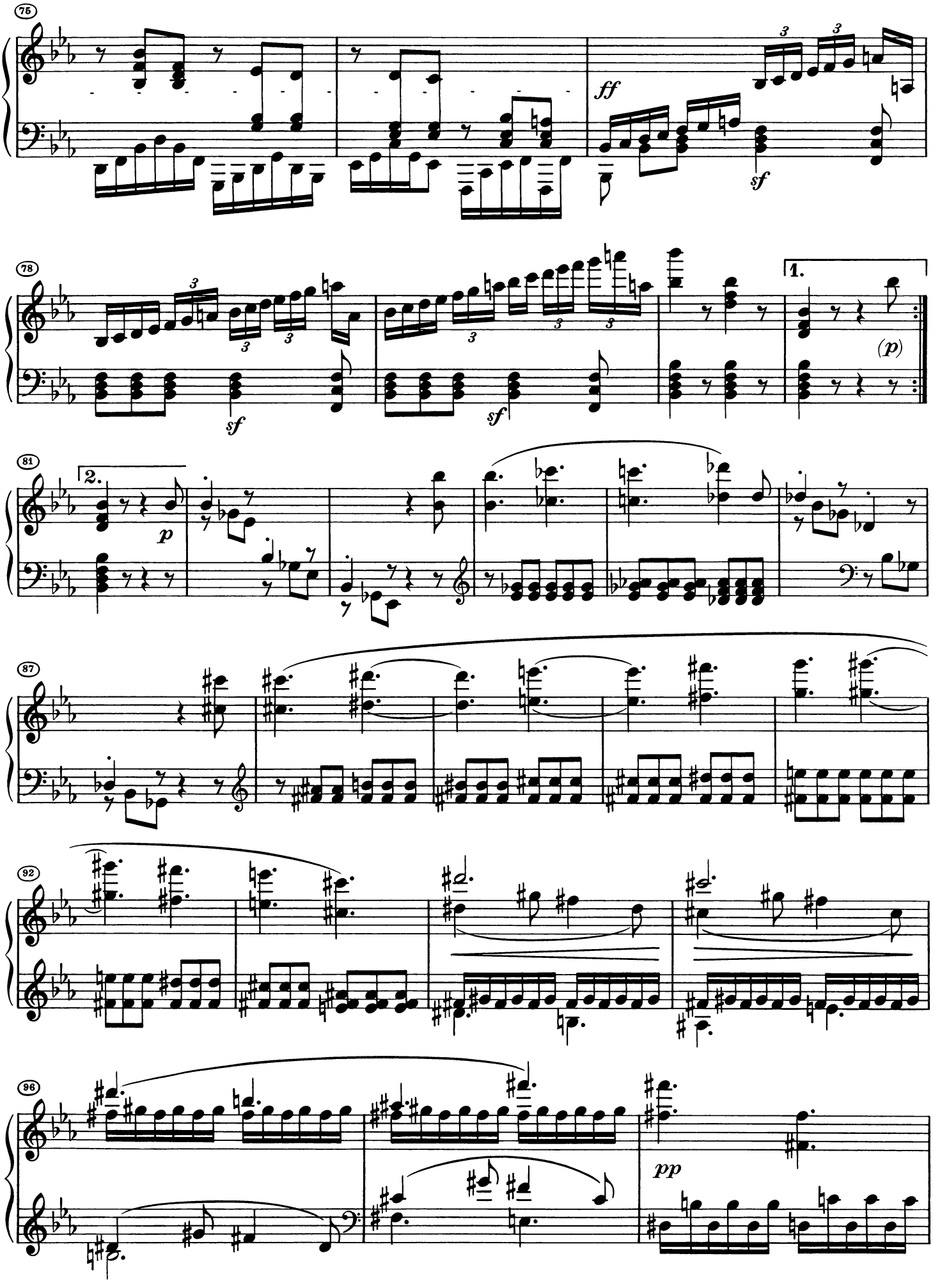


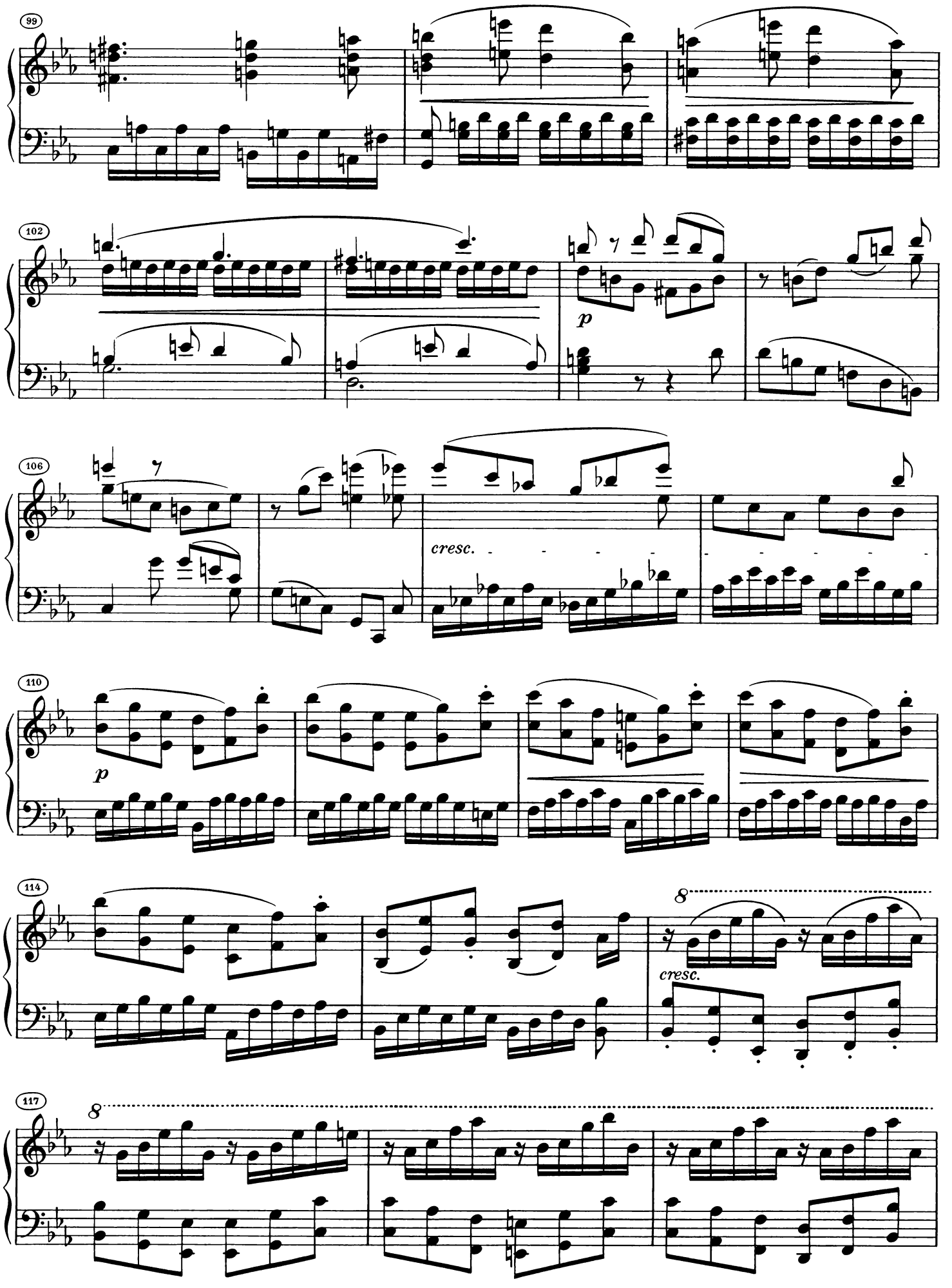
*) In der Originalausgabe kein *sf* in T. 39 f.; vgl. jedoch T. 132 f.

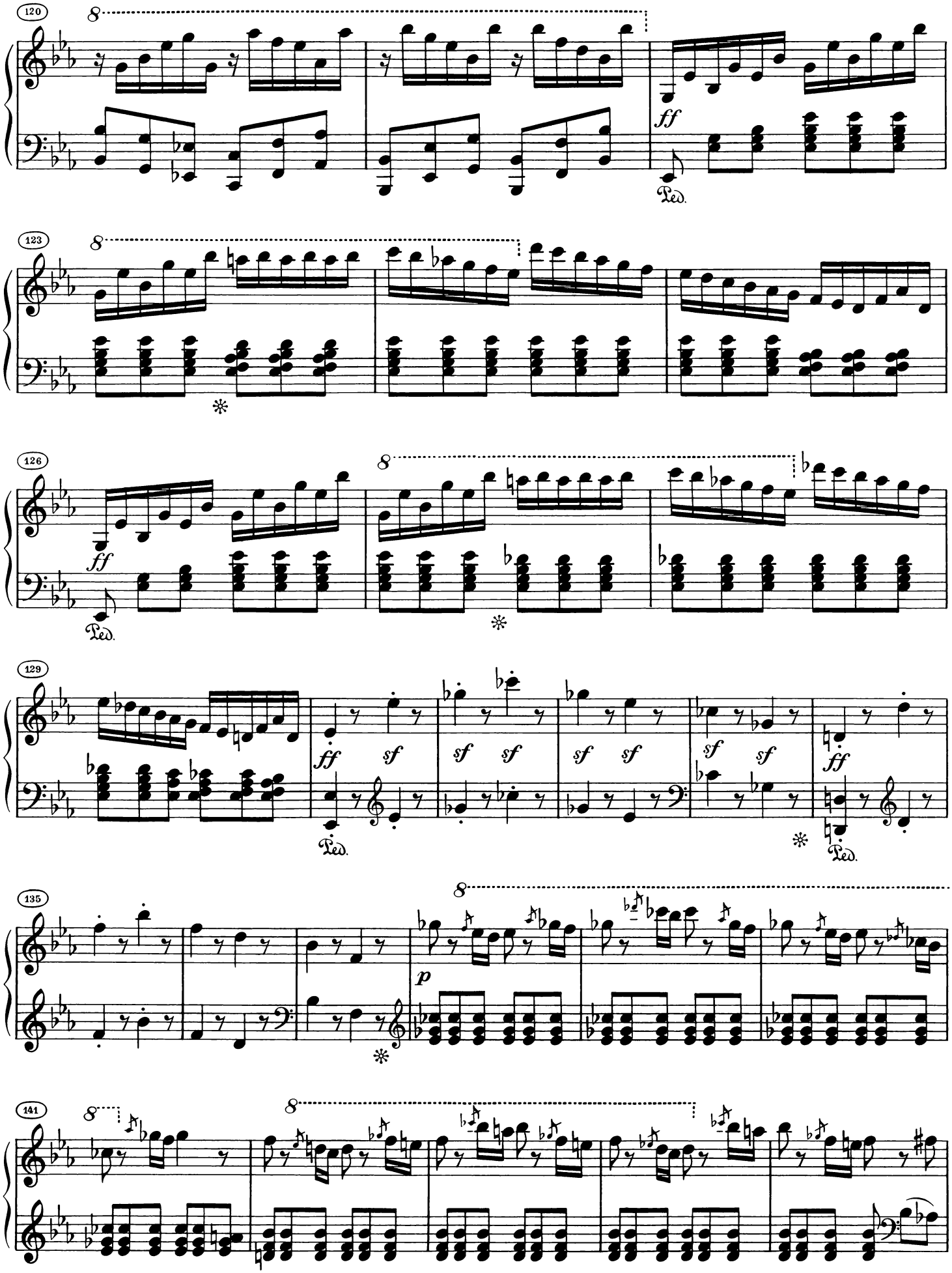
*) In the original edition no *sf* mm. 39 f.; however, see mm. 132 f.

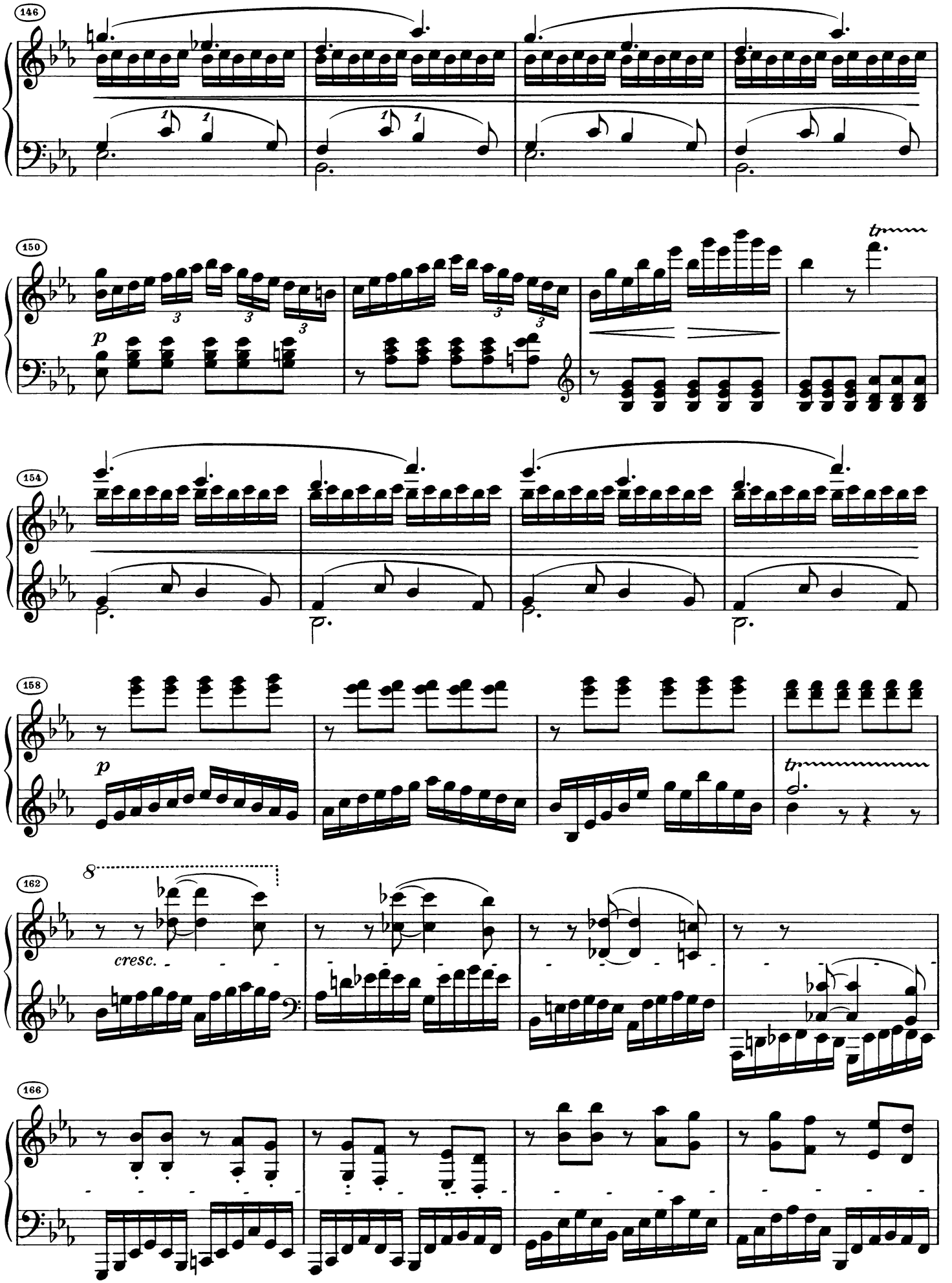
*) Dans l'édition originale, pas de *sf* aux mes. 39 s.; voir cependant mes. 132 s.

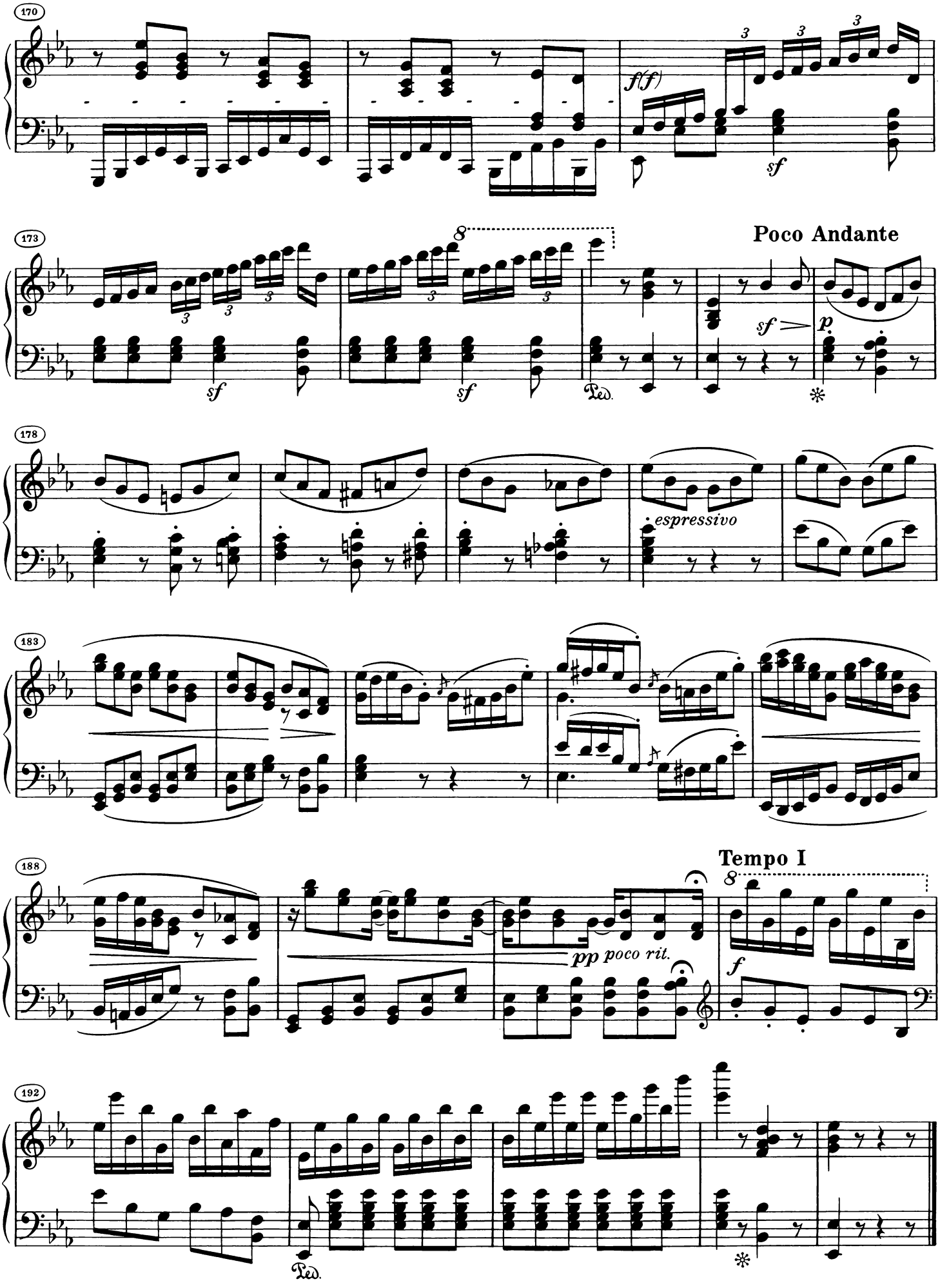

53
57
p
8
60
tr
64
p
67
tr
cresc.
71


75
ff
sf
78
sf
sf
1.
(p)
81
2.
p
87
92
96
pp


99
102
p
106
cresc.
110
p
114
8
cresc.
117
8


120
8
ff
Ped.
123
8
126
8
ff
Ped.
129
ff
sf
Ped.
135
8
p
141
8
8


146
150
p
tr
154
158
p
tr
162
8
cresc.
166


170
f(f)
sf
173
8
sf
sf
Ped.
Poco Andante
sf
p
178
espressivo
183
188
pp poco rit.
Tempo I
8
f
192
Ped.

Sonate

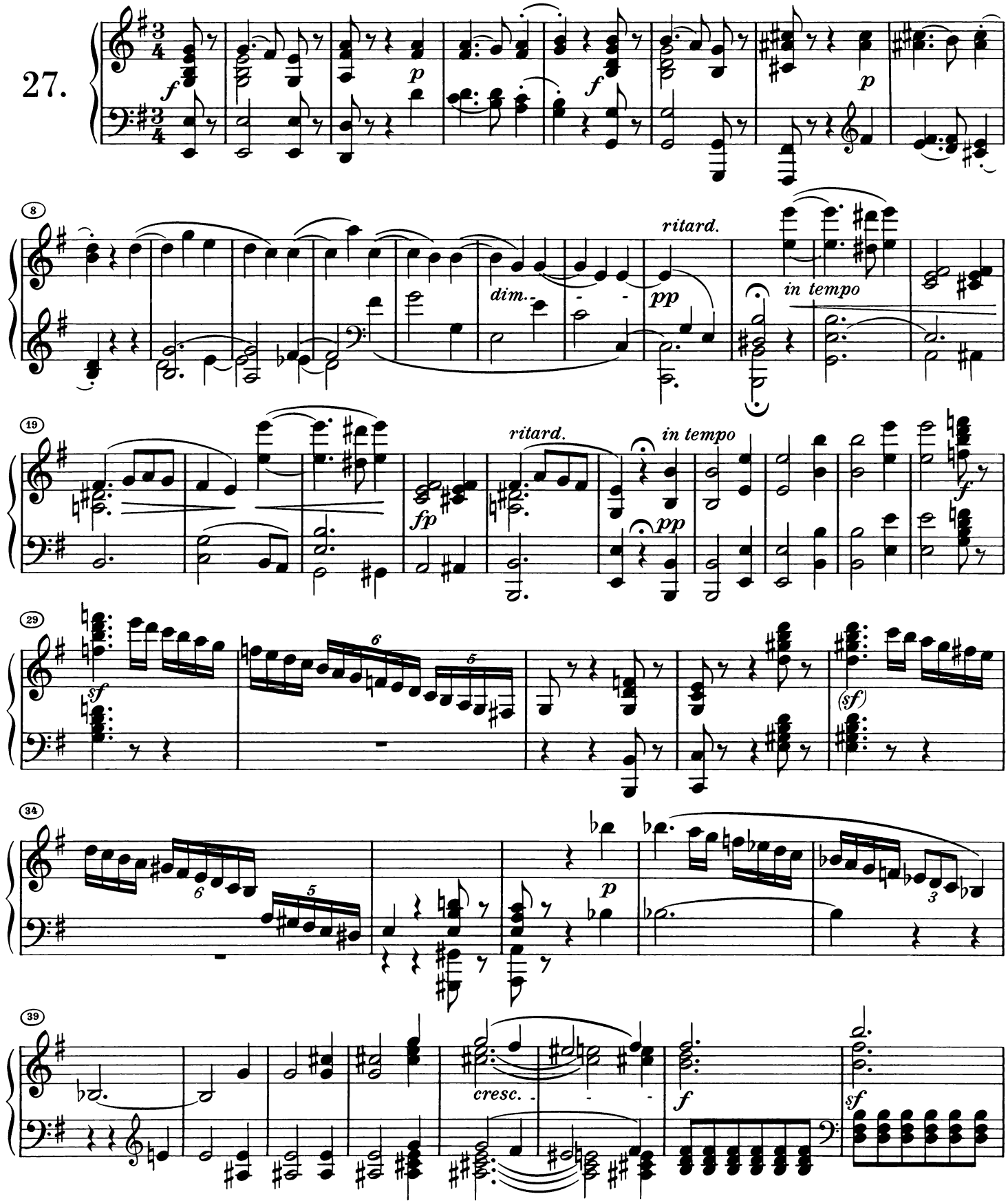
Dem Grafen Moritz von Lichnowsky gewidmet

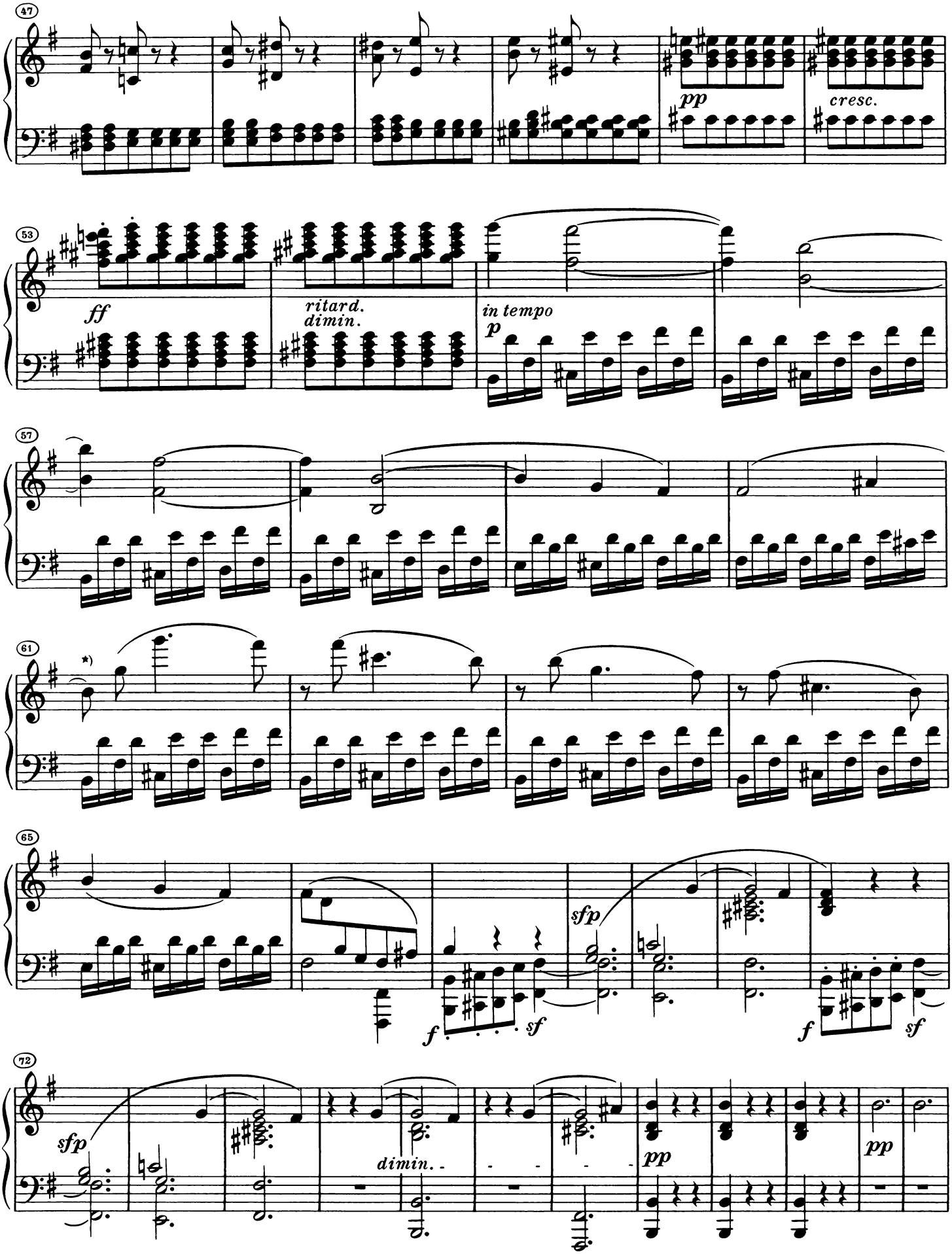
Komponiert 1814

Opus 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

27.

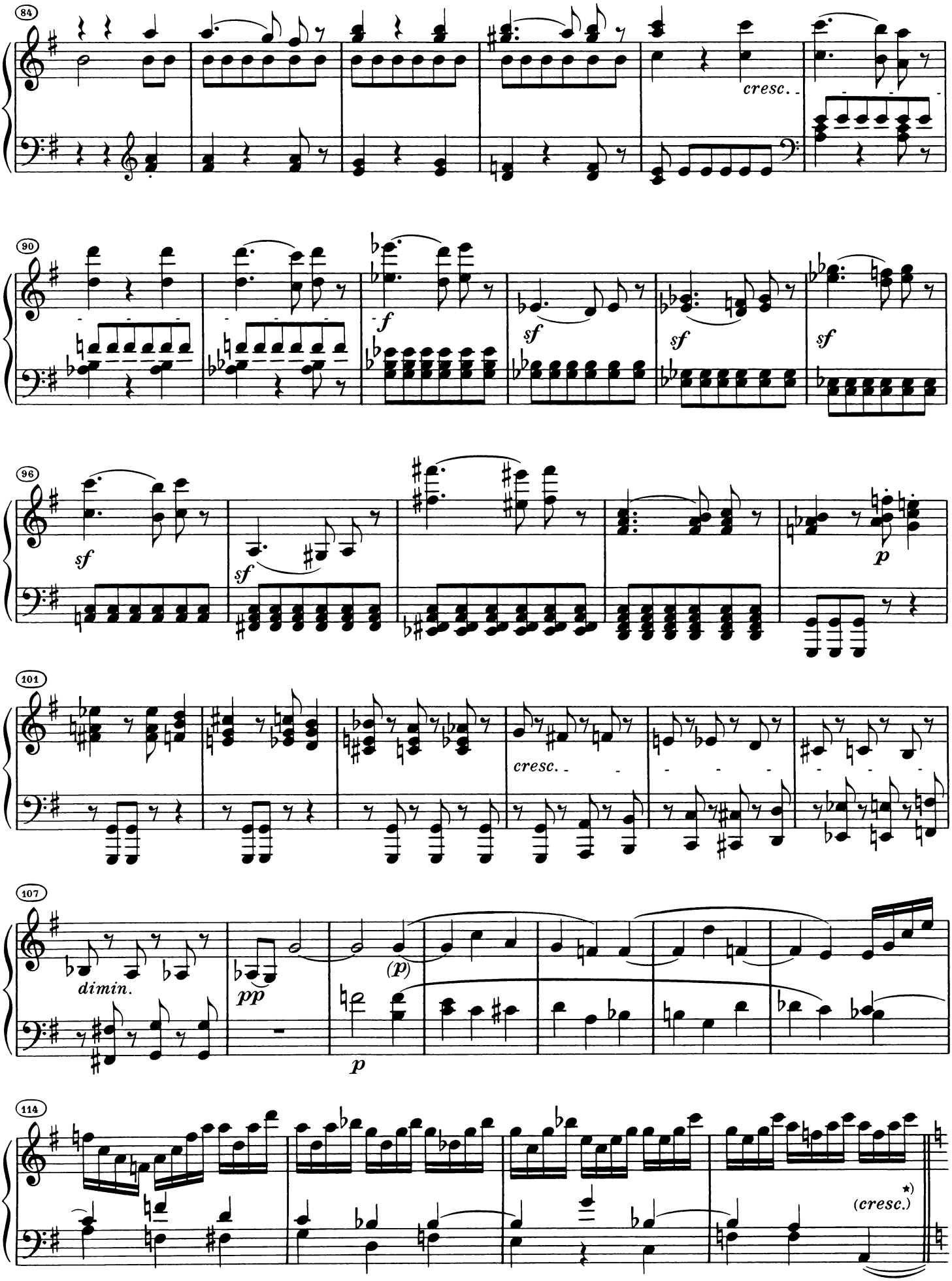




*) h^1 nach eigenhändiger Abschrift des Erzherzogs Rudolph; im Autograph infolge Radierung undeutlich; in der Originalausgabe wohl irrtümlich Achtelpause. Vgl. T. 204.

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

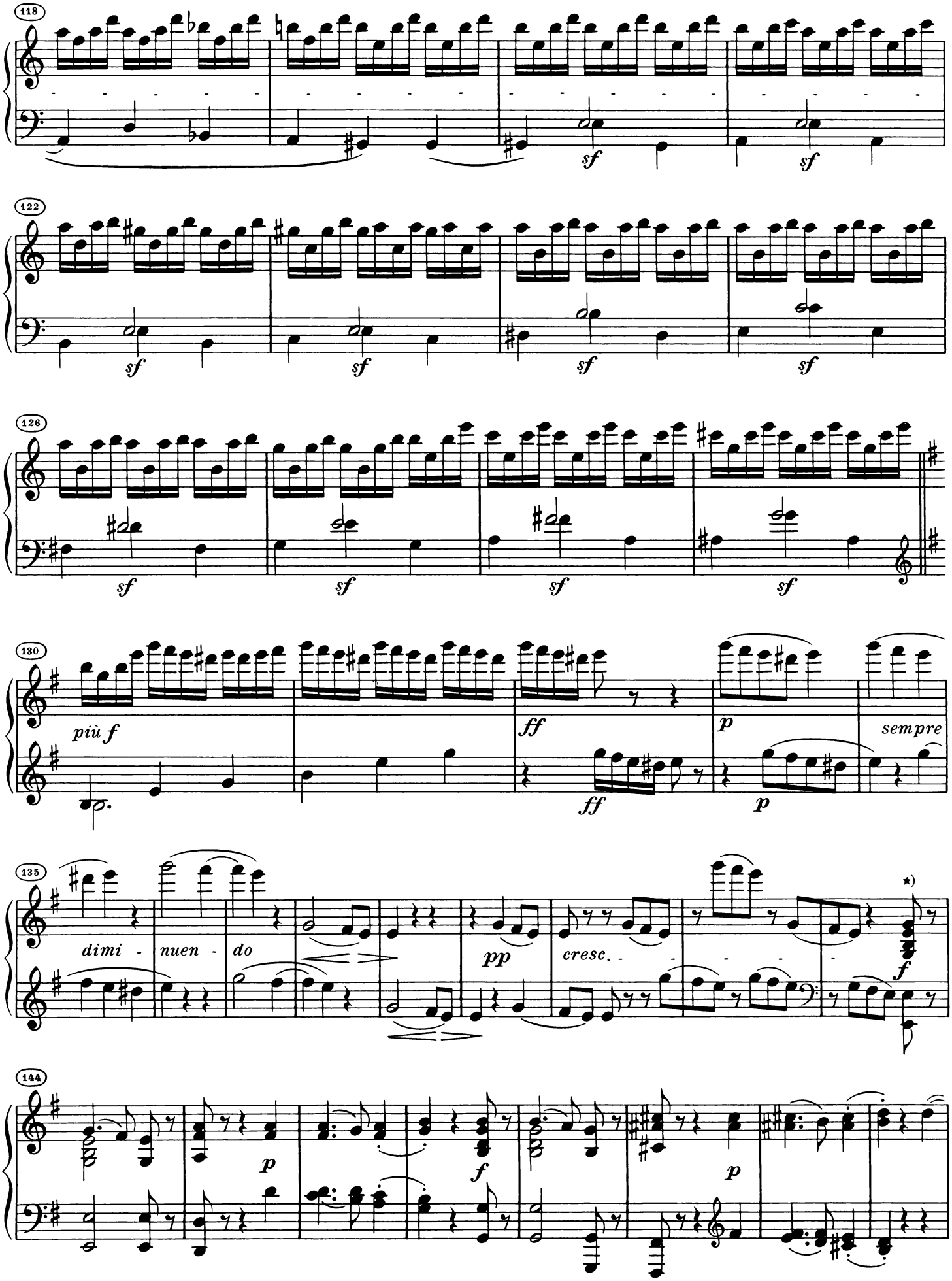
*) si^1 selon la copie manuscrite de l'archiduc Rudolph; dans l'autographe peu lisible ayant été effacée; dans l'édition originale, demi soupir, erreur probable. Voir mes. 204.



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

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

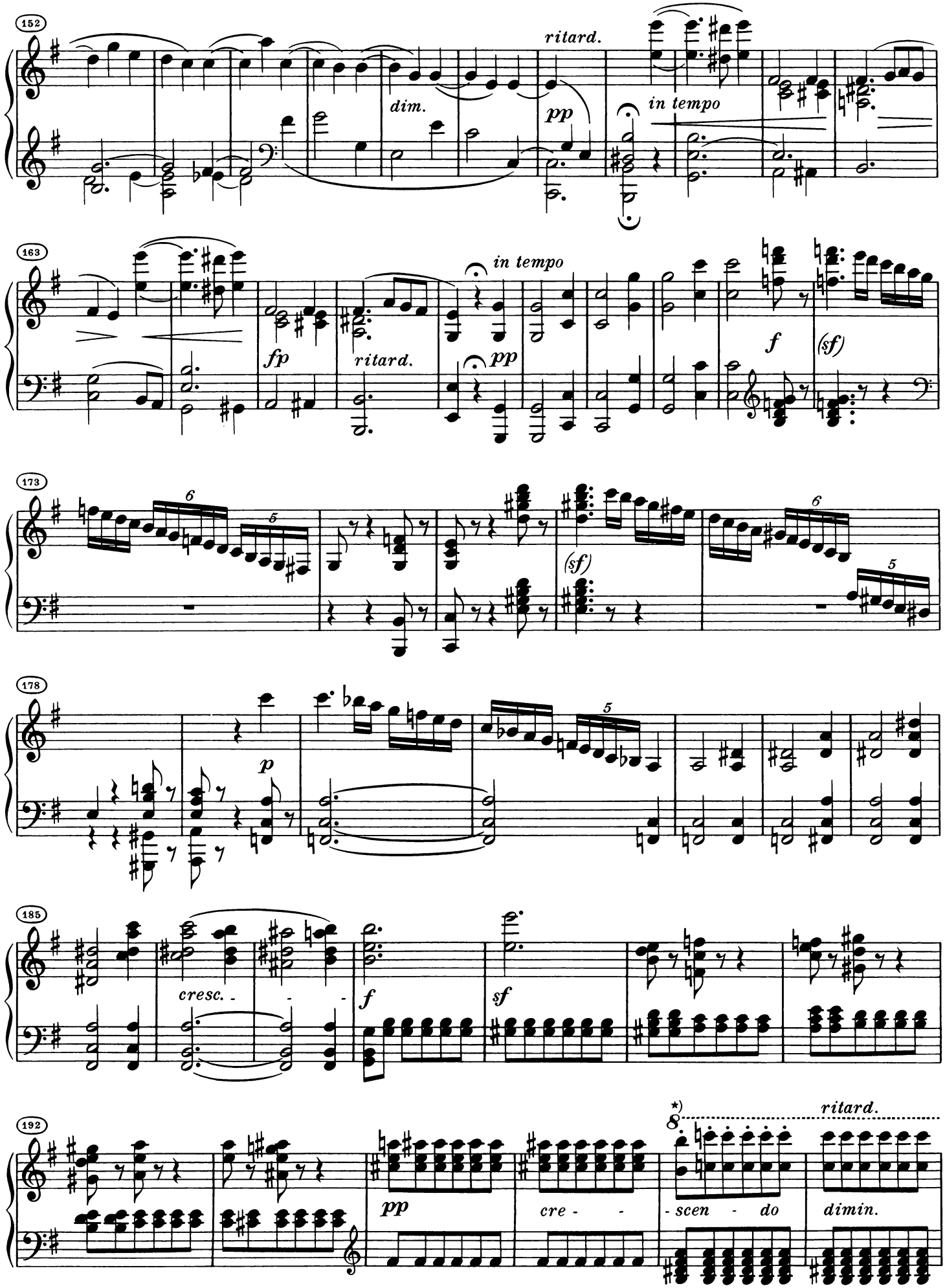
*) Dans l'autographe à cet endroit, traces du signe de *cresc.* qui se prolonge en traits aux mes. suivantes.



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

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

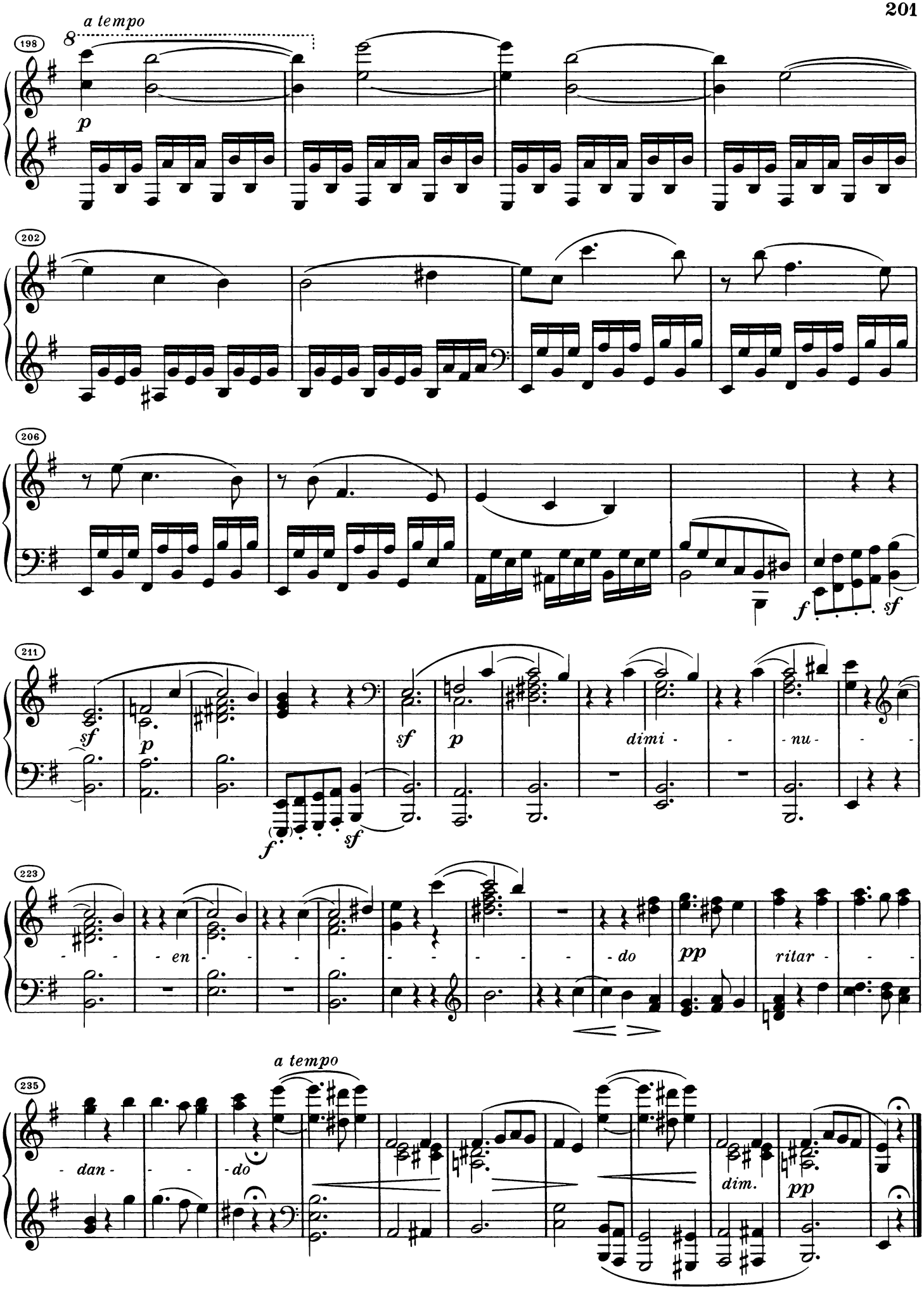
*) Accord selon copie de l'archiduc Rudolph; mes. 144 ss. étant seulement esquissées dans l'autographe; de plus, remarque *come sopra* se référant probablement aussi au temps levé. L'édition originale note *sol*^{1} croche et *mi* noire.



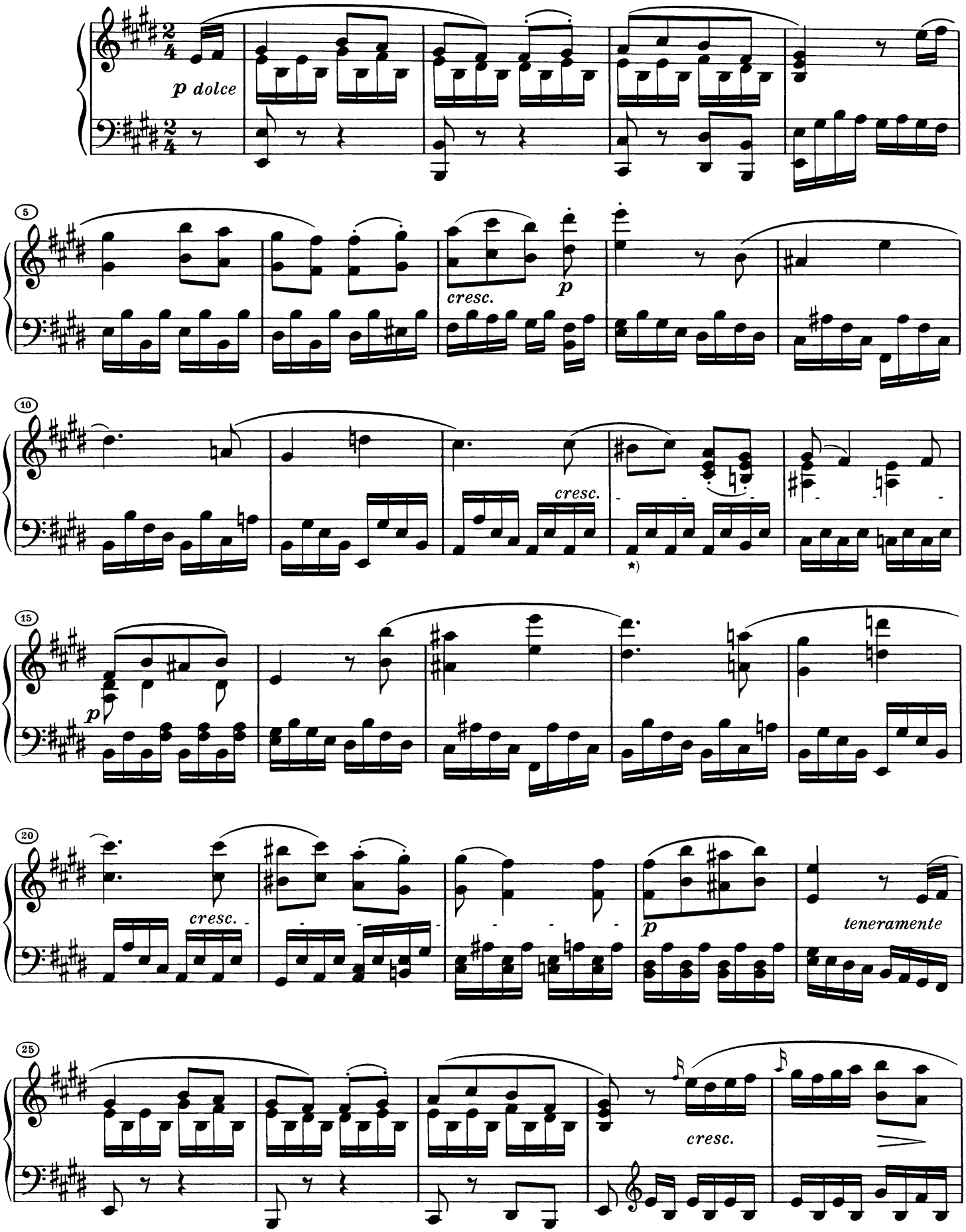
*) h^3 nach Haslinger-Ausgabe von 1826; fehlt in Originalausgabe, Autograph und Abschrift; in beiden Handschriften *8va*-Zeichen erst ab 2. Achtel.

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

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


a tempo
198
p
202
206
f
sf
211
sf
p
sf
f
sf
p
dimi - - nu - - -
223
- - - en - - -

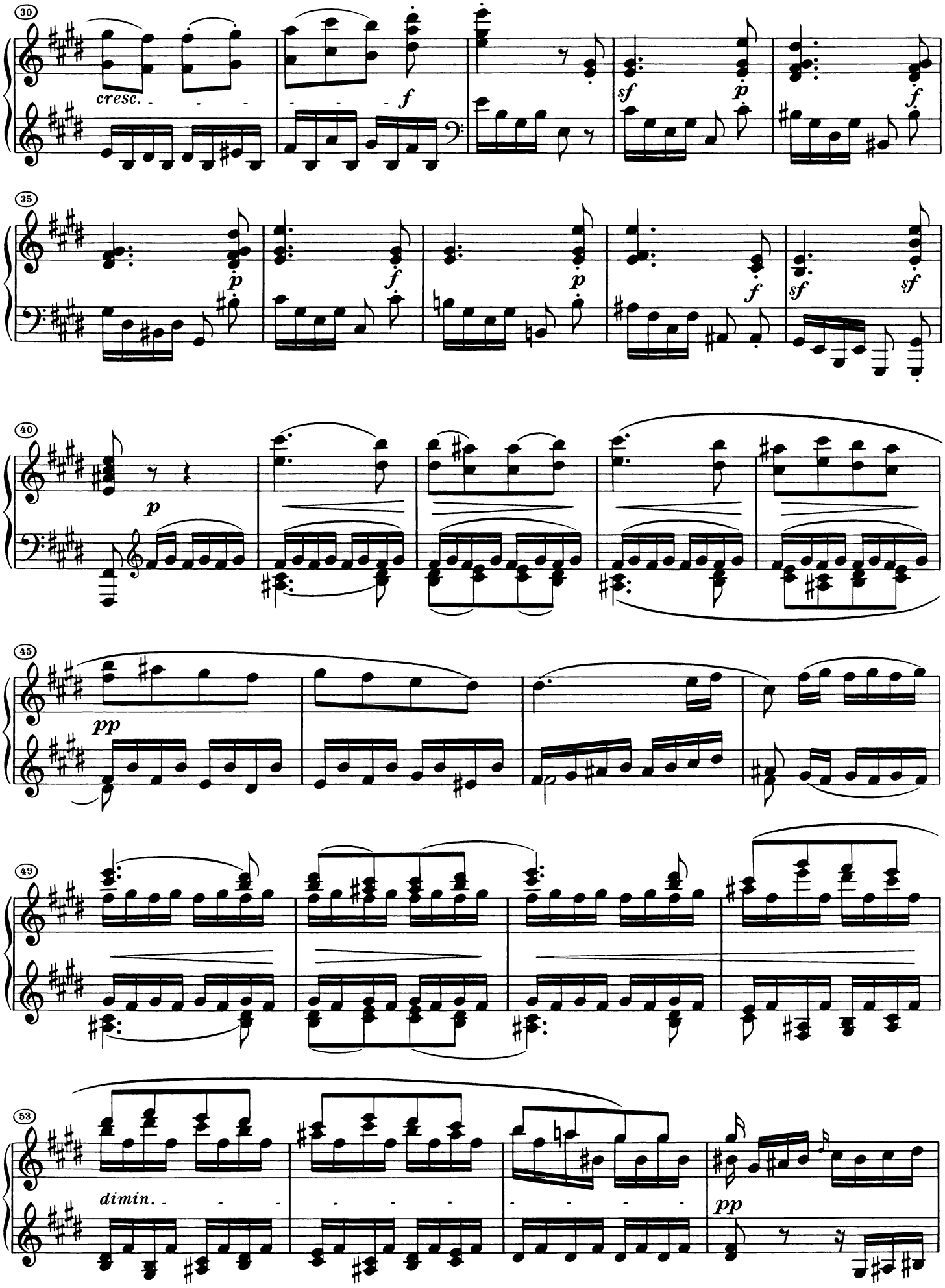
Nicht zu geschwind und sehr singbar vorgetragen

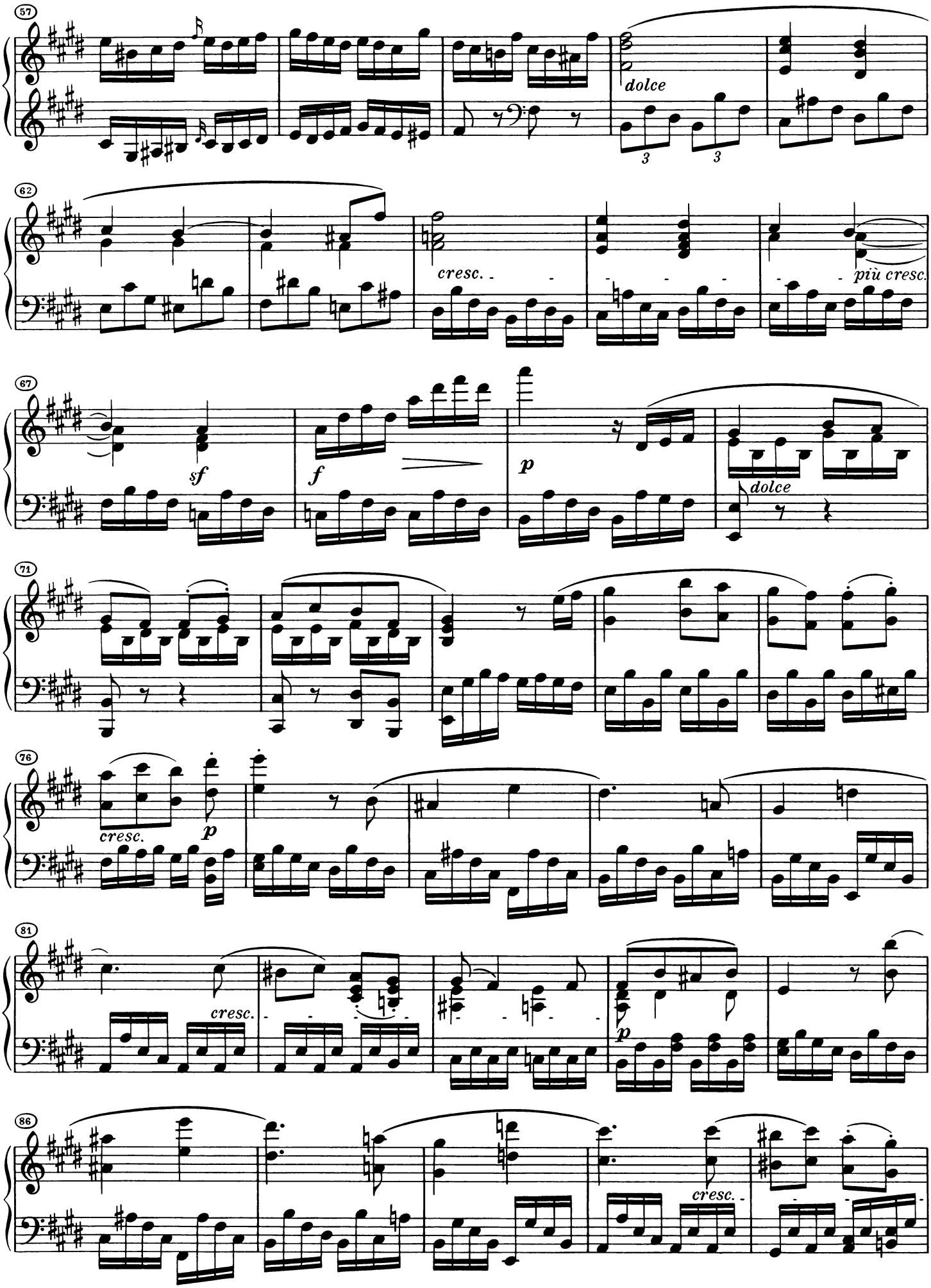


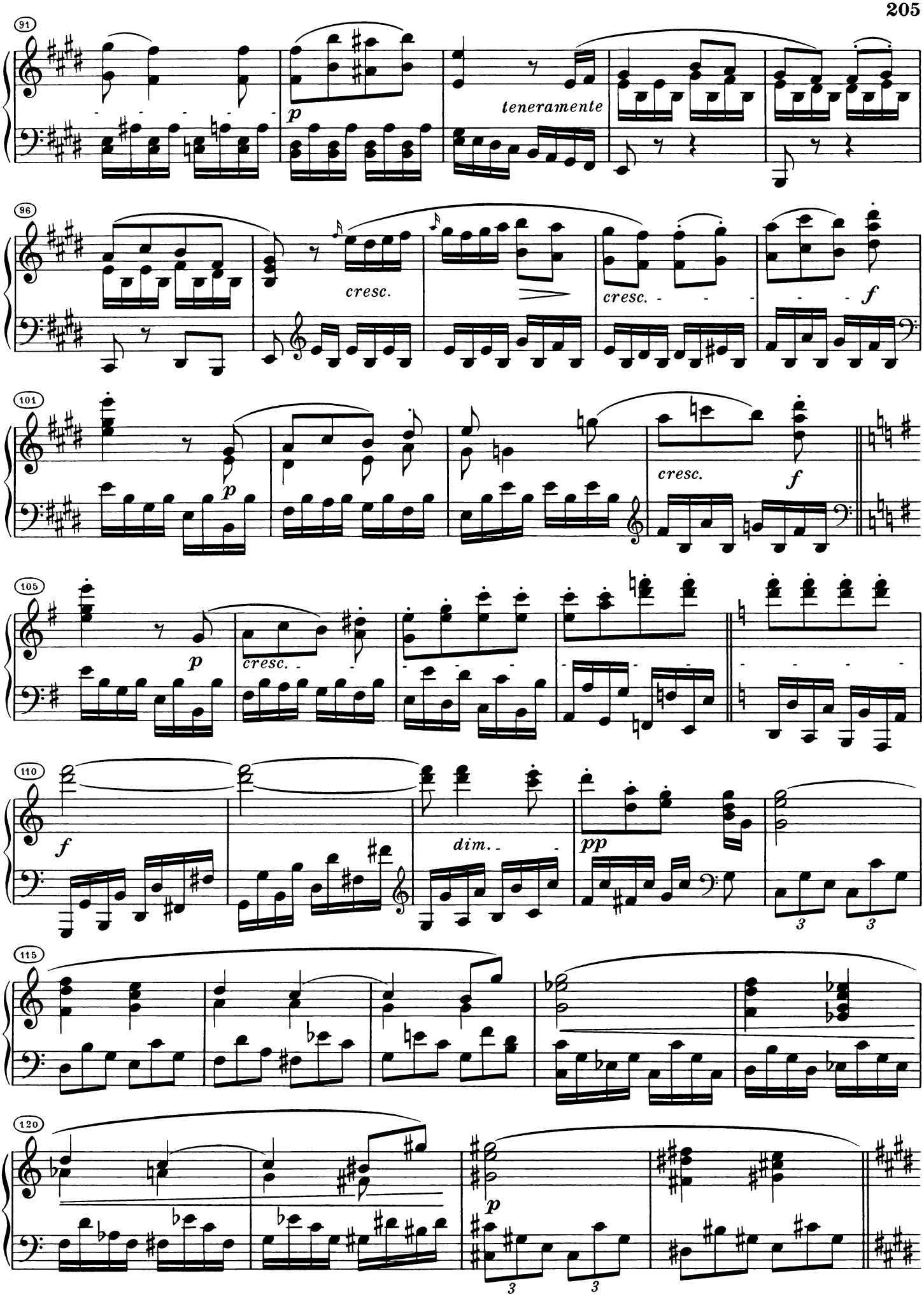
*) *A* (nicht *Gis*) in Autograph und Originalausgabe; ebenso T. 82 und 152.

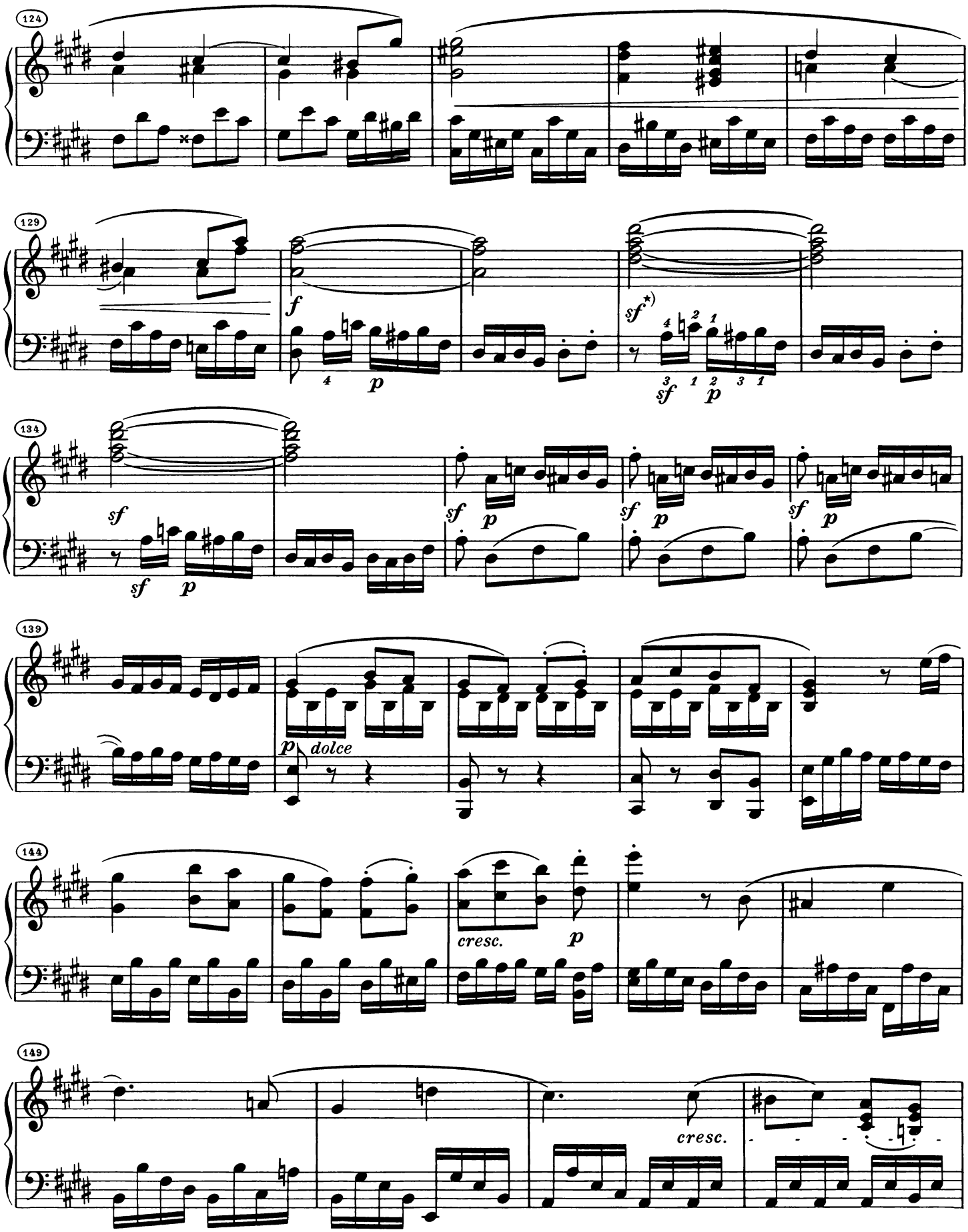
*) *A* (not *G*♯) in autograph and original edition; also in mm. 82 and 152.

*) Dans l'autographe et l'édition originale, *La* (non *Sol*♯); également aux mes. 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
62
cresc.
più cresc.
67
sf
f
p
dolce
71
76
cresc.
p
81
cresc.
p
86
cresc.

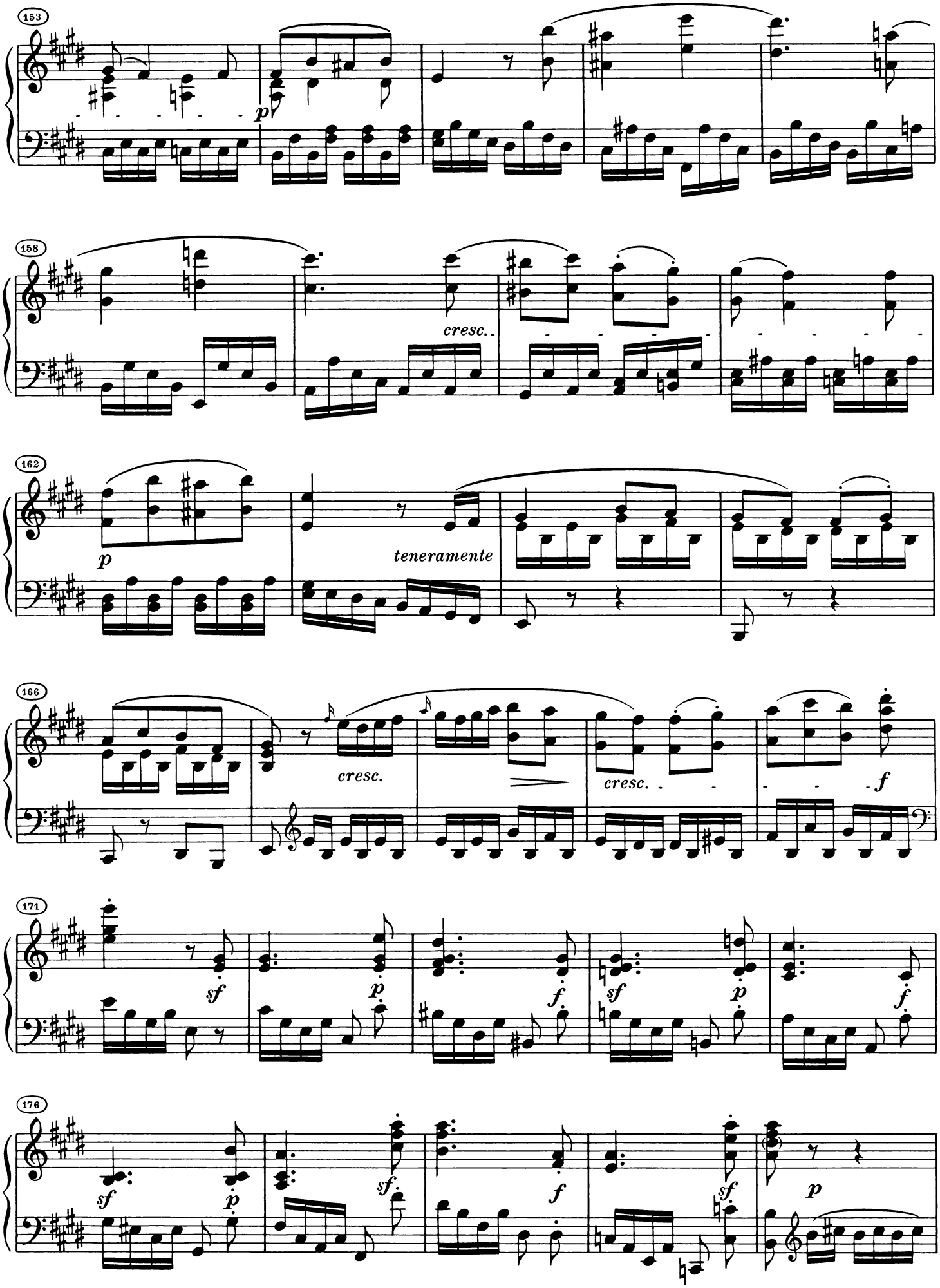

91
p
teneramente
96
cresc.
cresc.
f
101
p
cresc.
f
105
p
cresc.
110
f
dim.
pp
115
120
p

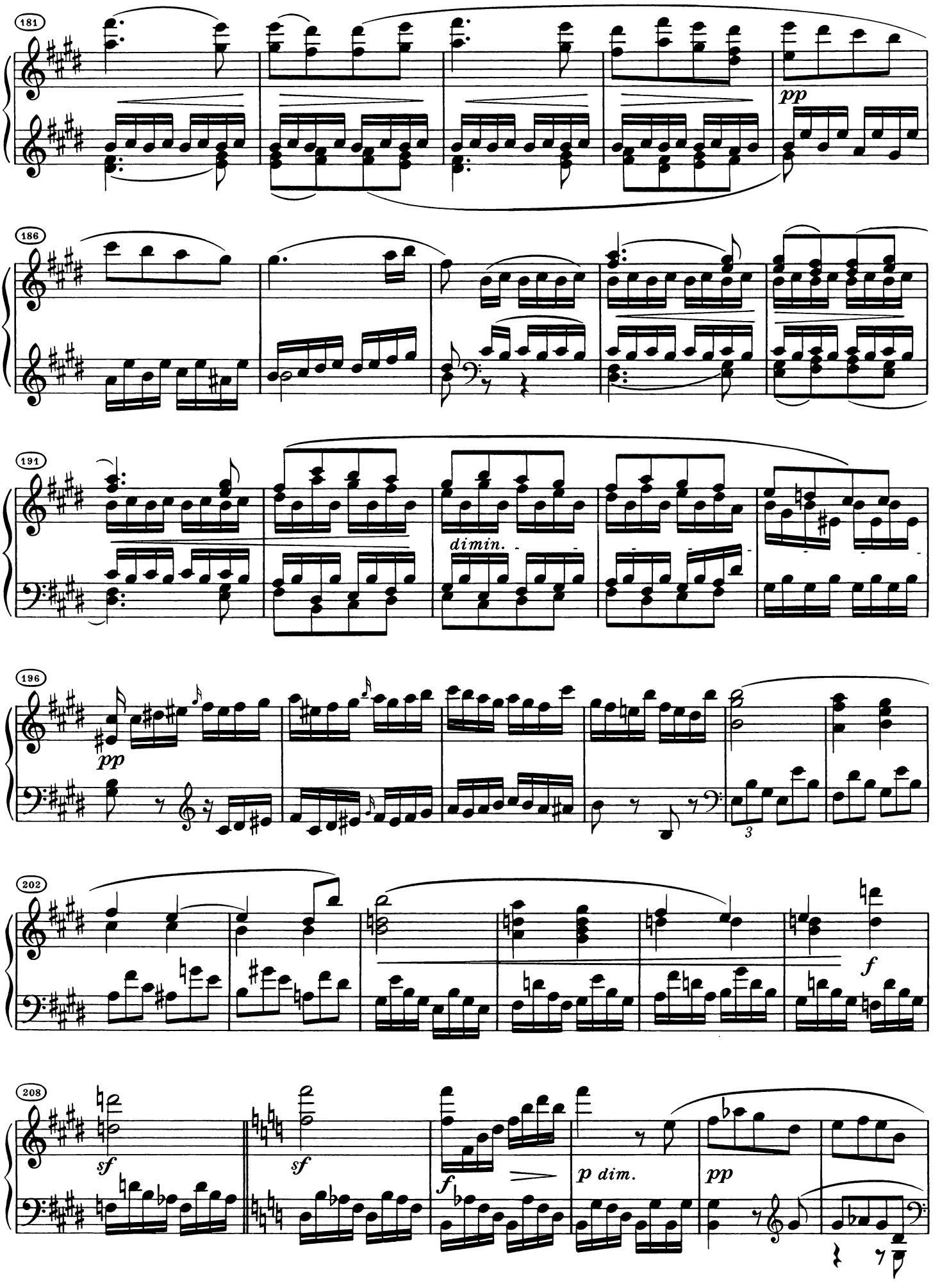


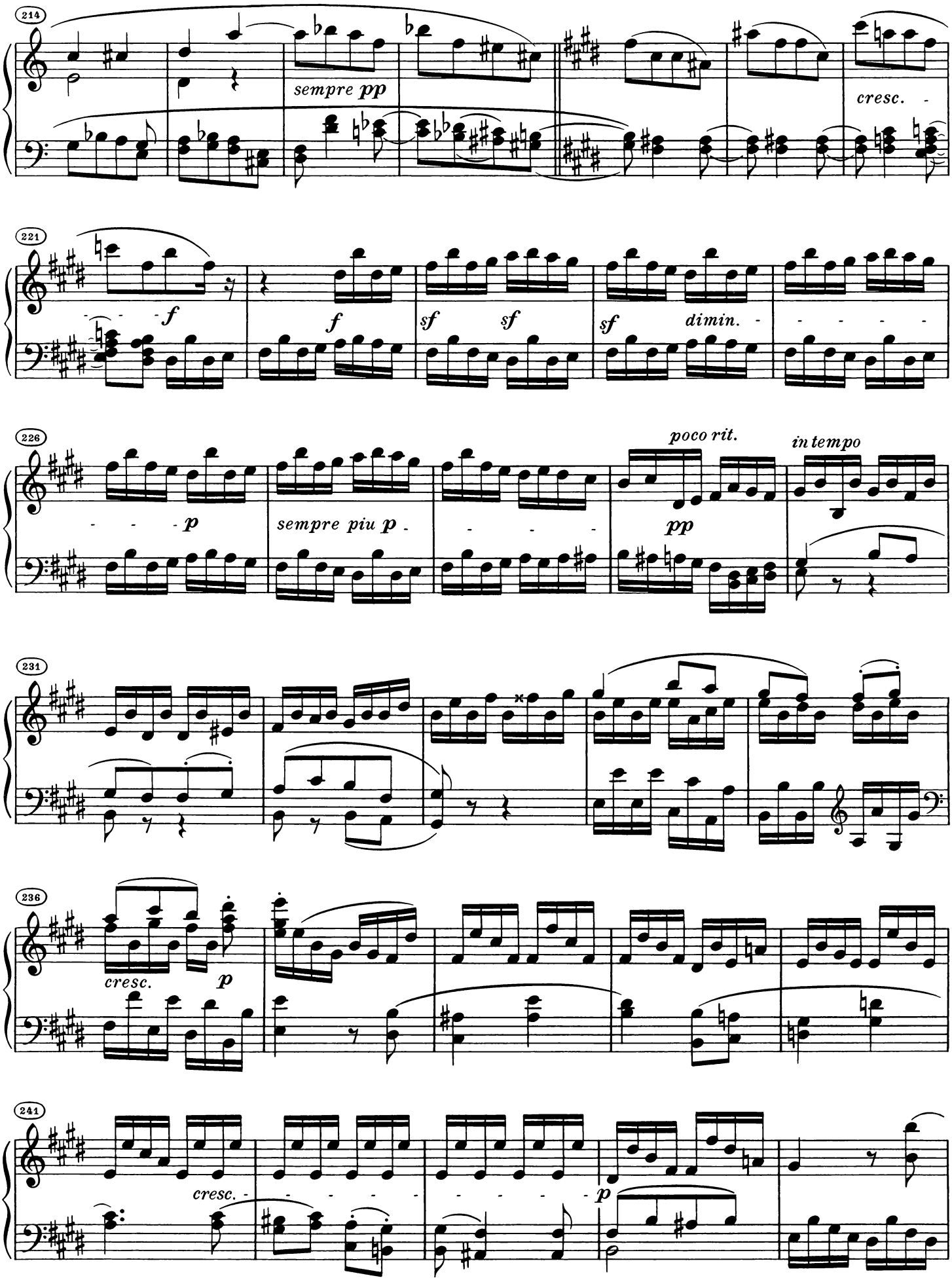
*) *sf* nur in Autograph und Abschrift Erzherzog Rudolph, nicht in Originalausgabe; in T. 134 fehlt es in allen Vorlagen. T. 138: *sf* in Autograph verbessert in *p*; auch in Abschrift *p*; Originalausgabe hat *sf*.

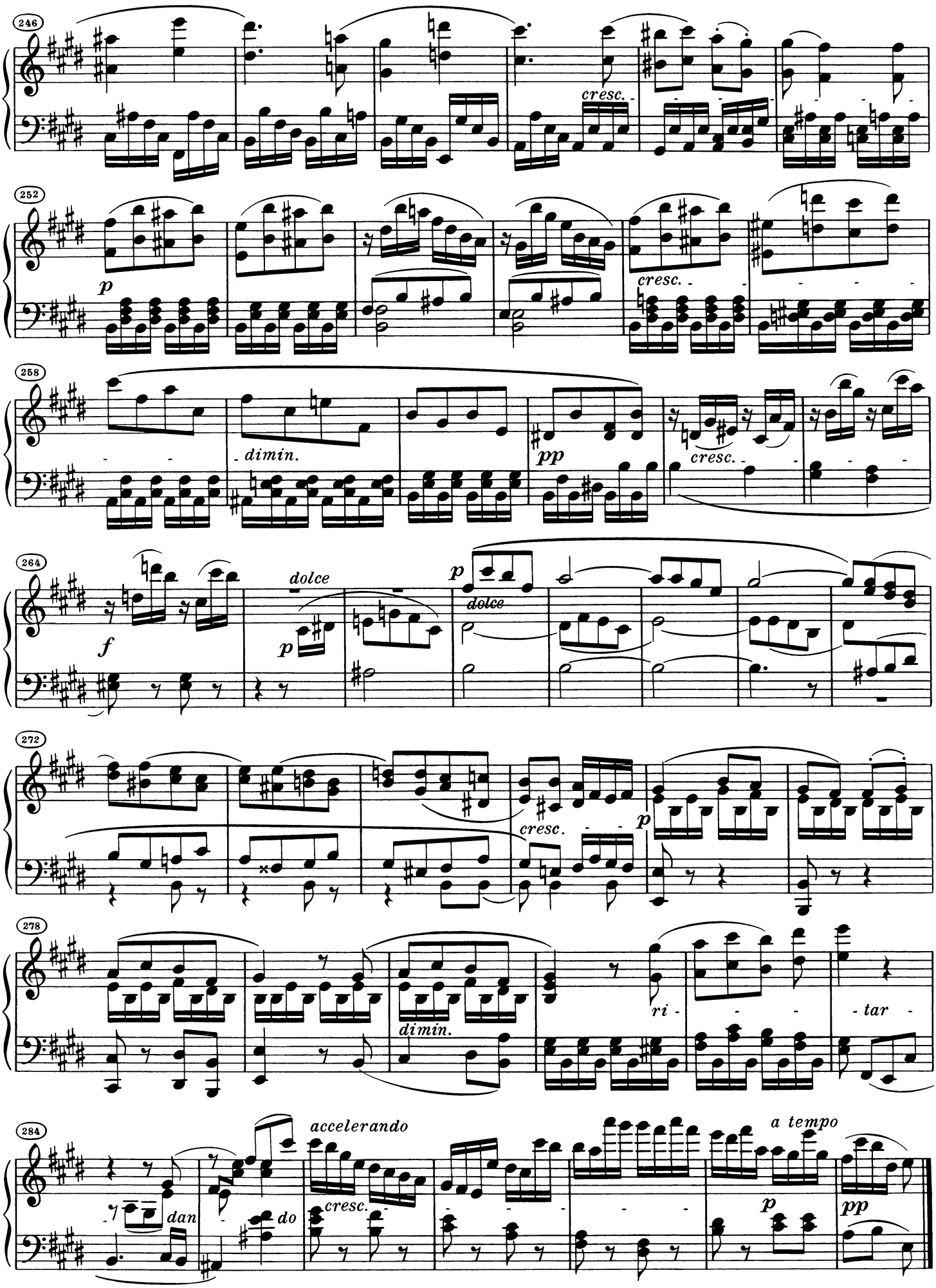
*) *sf* only in autograph and Archduke Rudolph copy, not in original edition; in m. 134 it is missing in all texts. M. 138: *sf* in autograph changed to *p*; copy also has *p*; original edition: *sf*.

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


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
186
191
dimin.
196
pp
3
202
f
208
sf
sf
f
p dim.
pp


214
sempre pp
cresc.
221
f
f
sf
sf
sf
dimin.
226
p
sempre piu p
poco rit.
pp
in tempo
231
236
cresc.
p
241
cresc.
p


246
cresc.
252
p
cresc.
258
dimin.
pp
cresc.
264
f
dolce
p
p
dolce
272
cresc.
p
278
dimin.
ri -
- tar -
284
dan
do
accelerando
cresc.
a tempo
p
pp

Sonate

Der Freiin Dorothea von Ertmann gewidmet

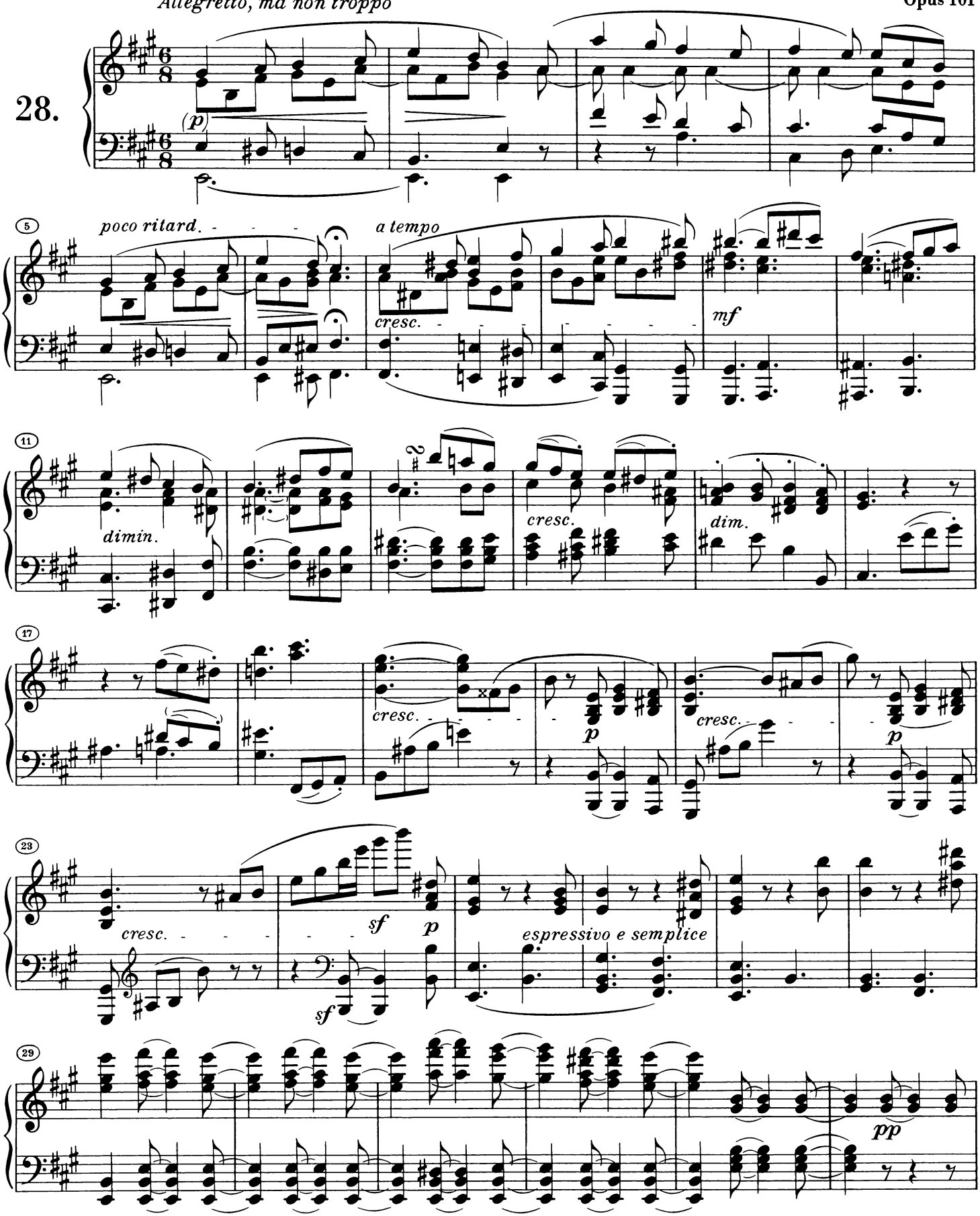
Komponiert 1816

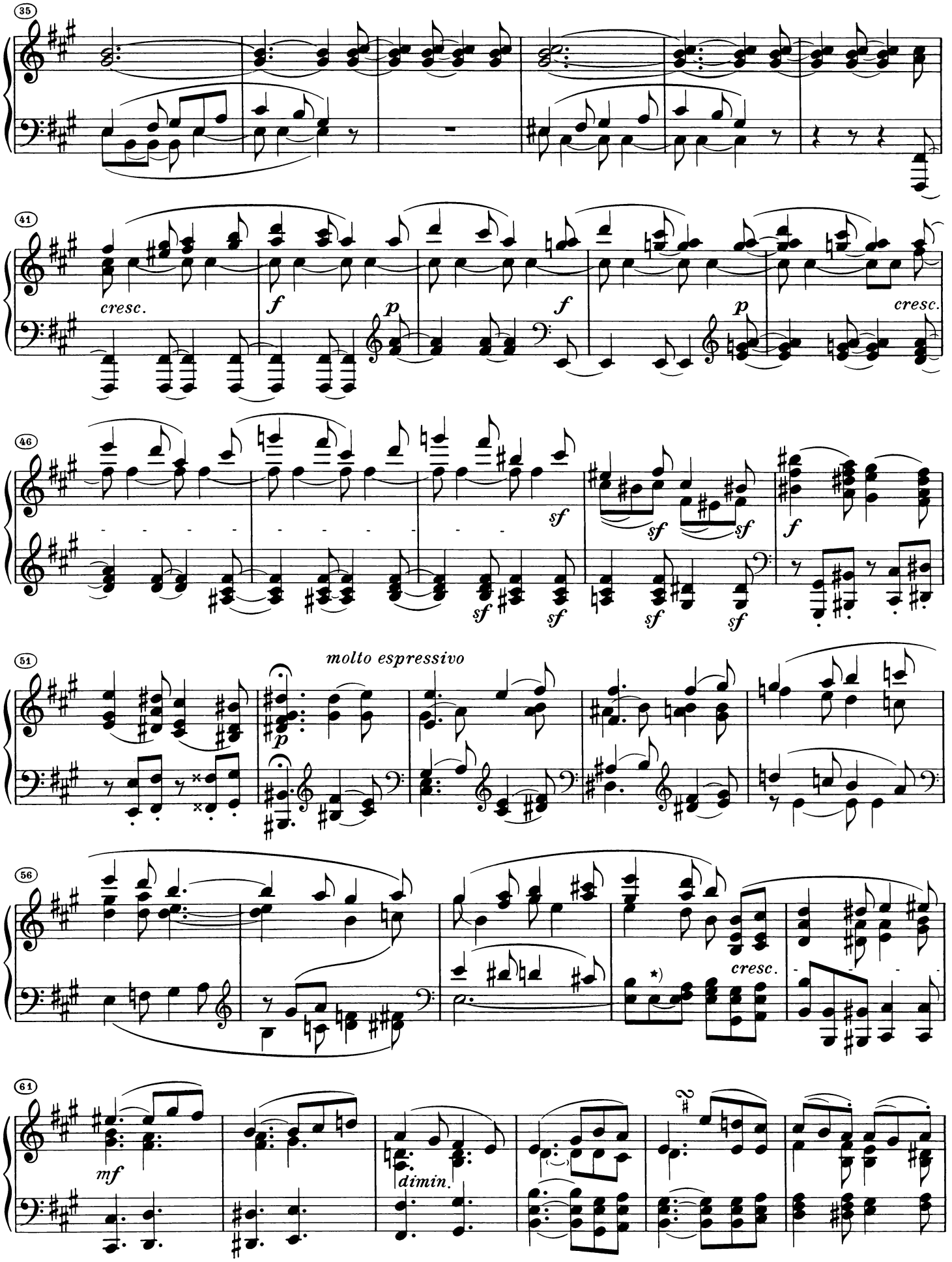
Etwas lebhaft und mit der innigsten Empfindung

Allegretto, ma non troppo

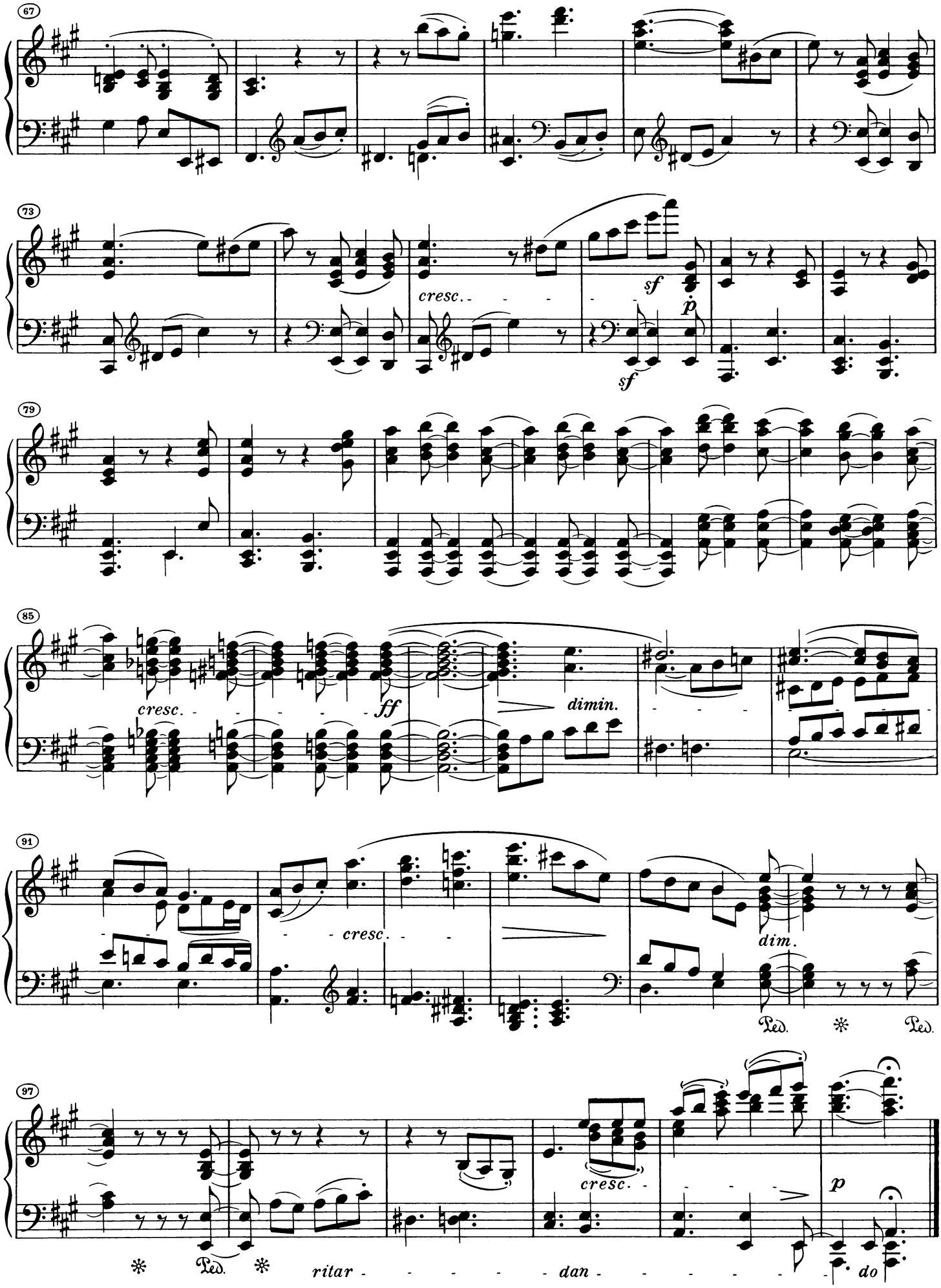
Opus 101

28.

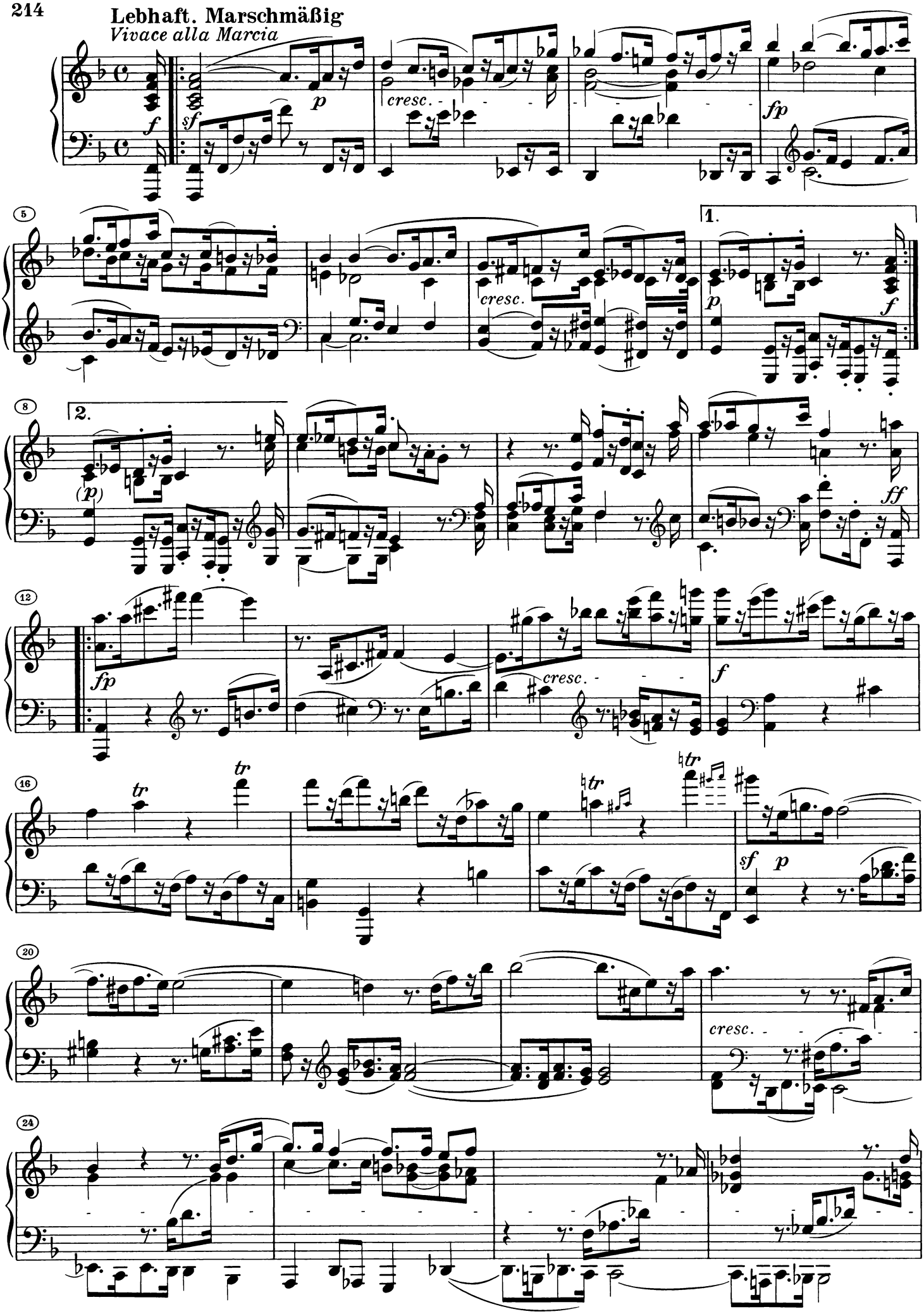


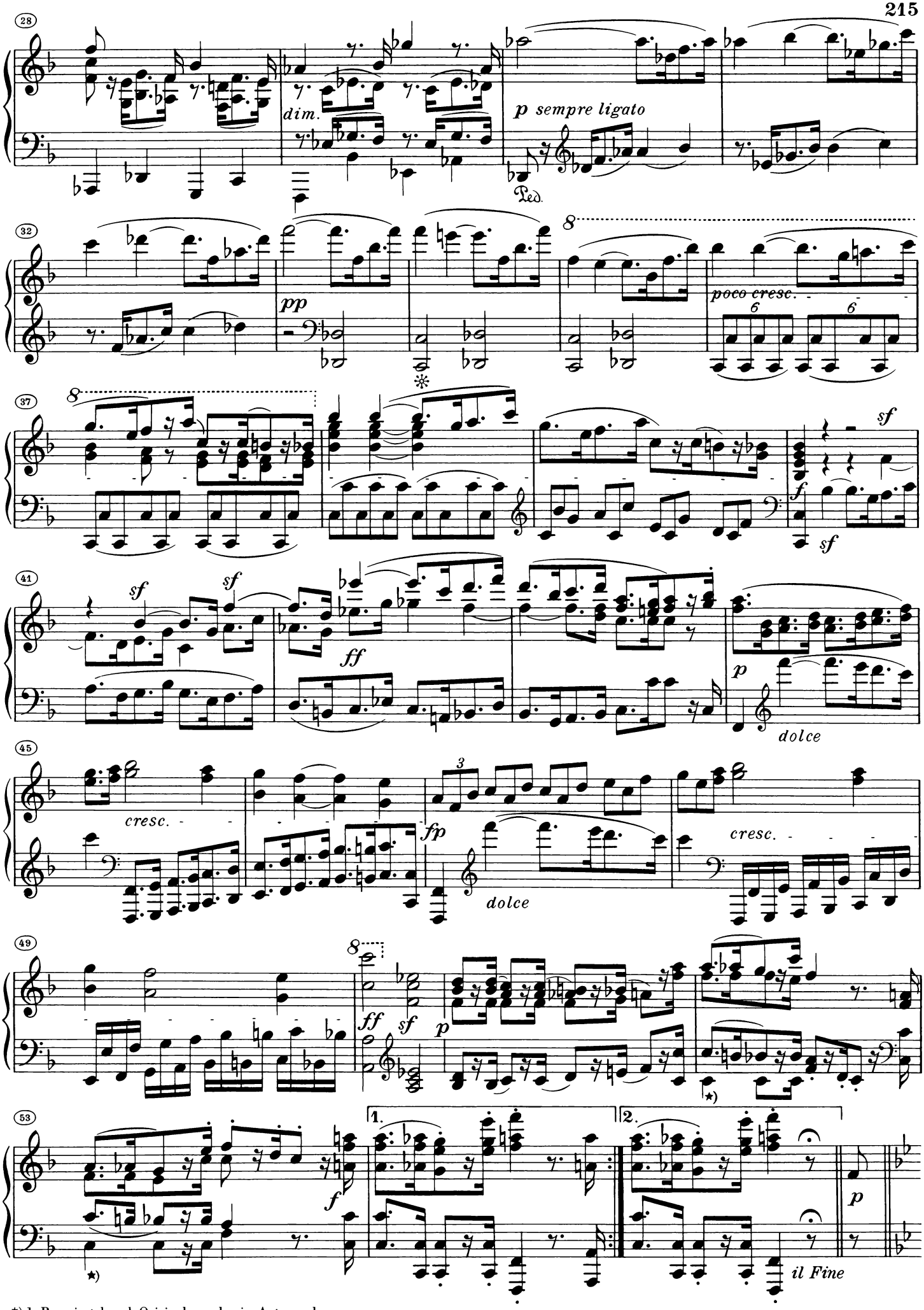


*) Nach Originalausgabe; im Autograph:
According to original edition; in the autograph:
Ainsi dans l'édition originale; dans l'autographe:

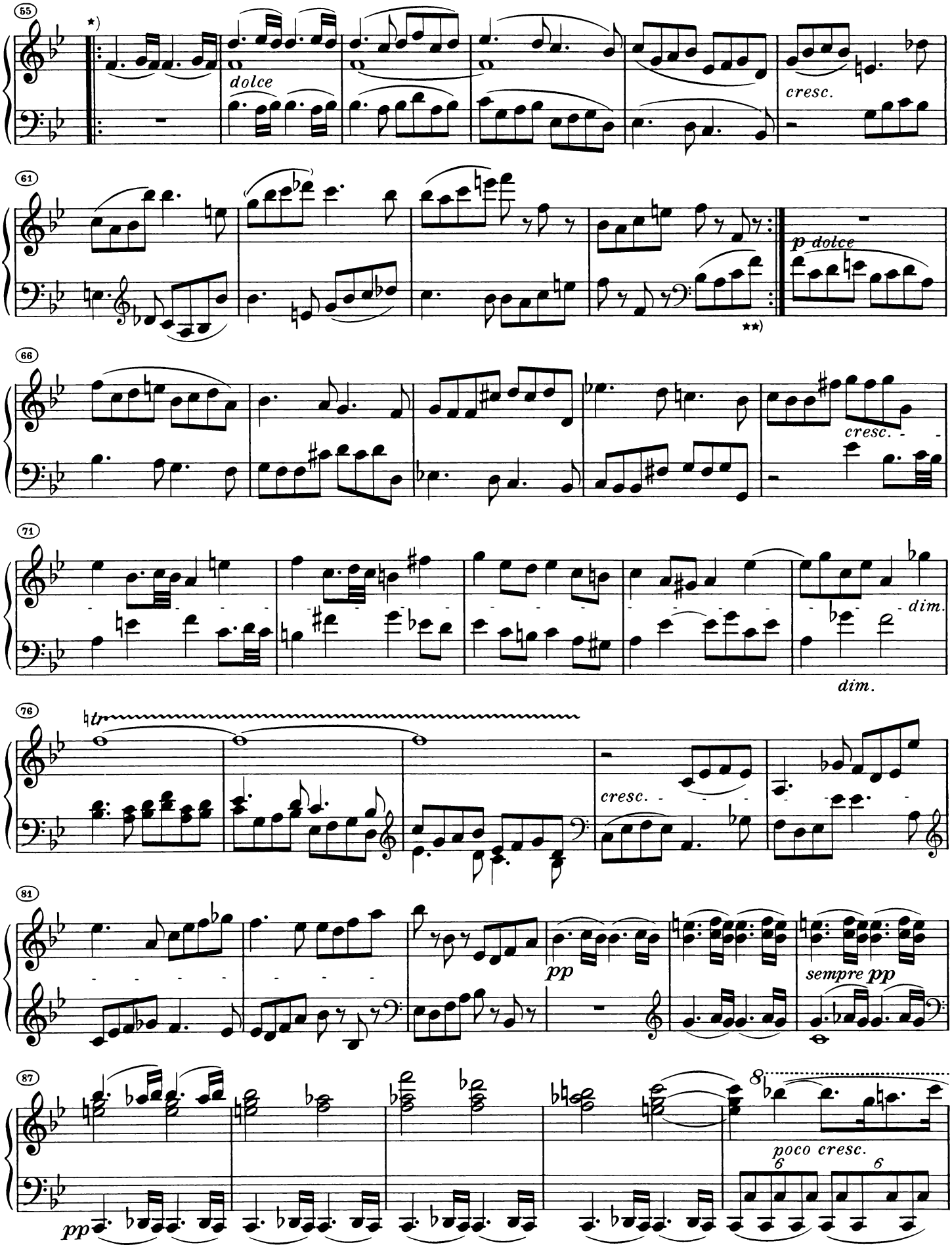

67
73
cresc.
sf
p
sf
79
85
cresc.
ff
dimin.
91
cresc.
dim.
Ped.
Ped.
97
cresc.
p
Ped.
ritar - - - - - dan - - - - - do

Lebhaft. Marschmäßig
Vivace alla Marcia





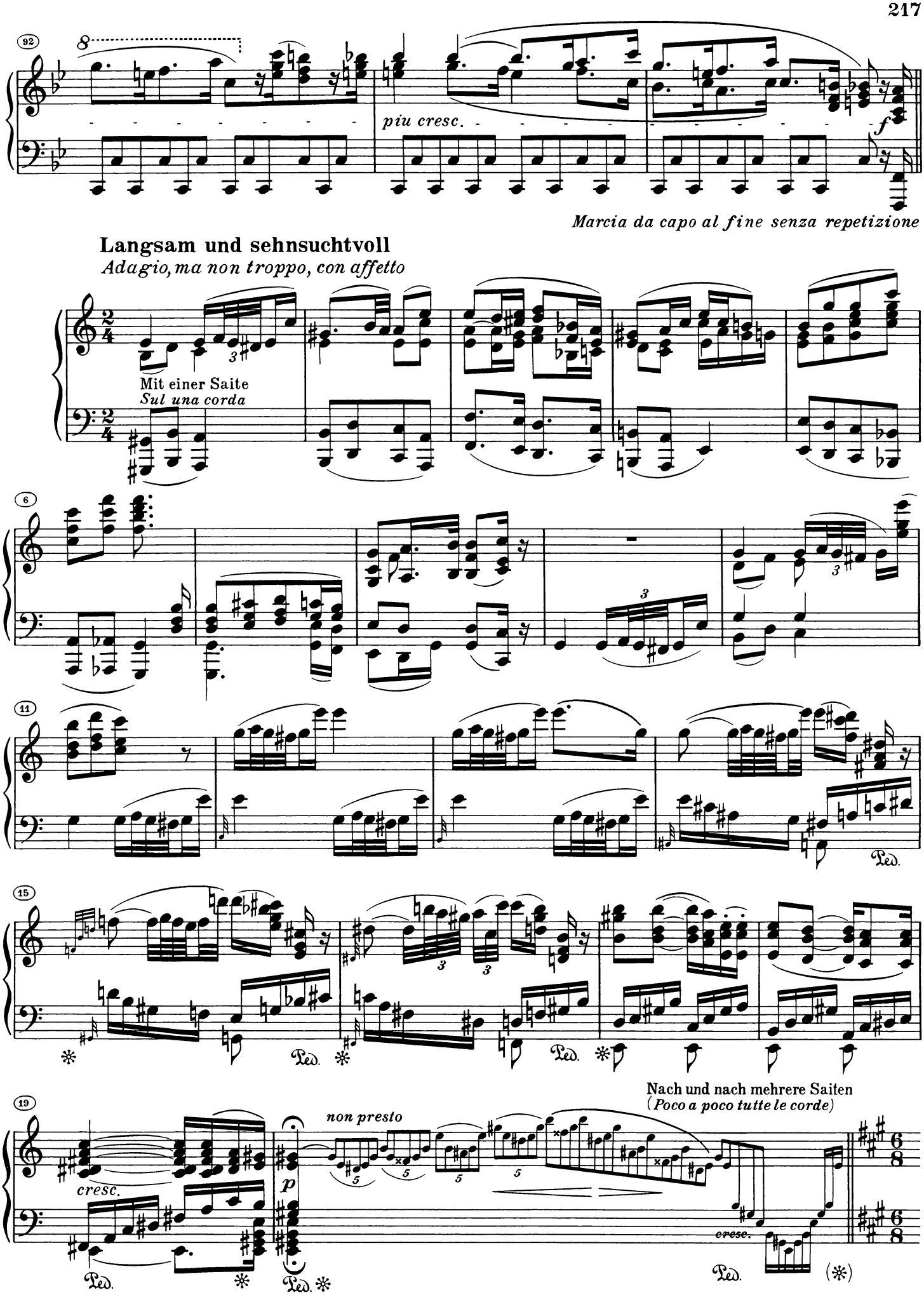
*) 1. Bassviertel nach Originalausgabe; im Autograph:
1st quarter note in bass according to original edition; in the autograph:
1re noire à la basse d'après l'édition originale; dans l'autographe:



*) ‖: in Autograph und Originalausgabe; T. 64 :‖ nur im Autograph, nicht in Originalausgabe.
**) f^1 nach Autograph und Originalausgabe (unter Durchbrechung der kanonischen Imitation); vgl. dagegen T. 83.

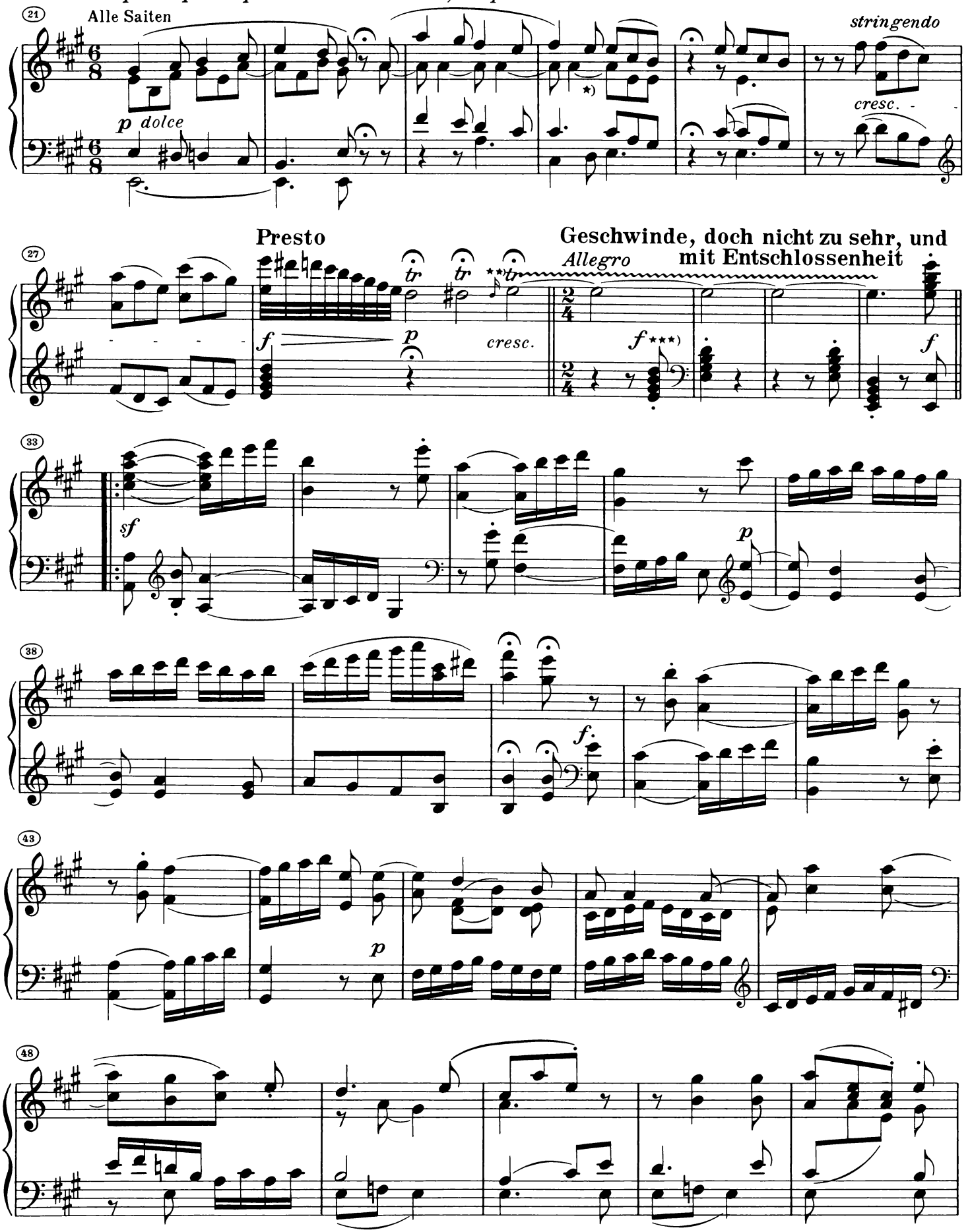
*) ‖: in autograph and original edition; in m. 64 :‖ only in autograph, not in original edition.
**) f^1 according to autograph and original edition (deviating from strict canonic imitation); however, see m. 83.

*) ‖: dans l'autographe et l'édition originale; :‖ à mes. 64 seulement dans l'autographe, pas dans l'édition originale.
**) fa^1 d'après l'autographe et l'édition originale (en rupture avec l'imitation genre canon); mais voir mes. 83.


92
8
piu cresc.
f
Marcia da capo al fine senza repetizione
Langsam und sehnsuchtvoll
Adagio, ma non troppo, con affetto
Mit einer Saite
Sul una corda
6
11
Ped.
15
Ped.
Ped.
Nach und nach mehrere Saiten
(Poco a poco tutte le corde)
19
cresc.
non presto
p
Ped.
Ped.
cresc.
Ped.
(*)

Zeitmaß des ersten Stückes

Tempo del primo pezzo: tutto il Cembalo, ma piano



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

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

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

*) The slightly indistinct tie in autograph is found in original edition at e^2–e^2 (probably inadvertently); see also 1st movement, m. 4.

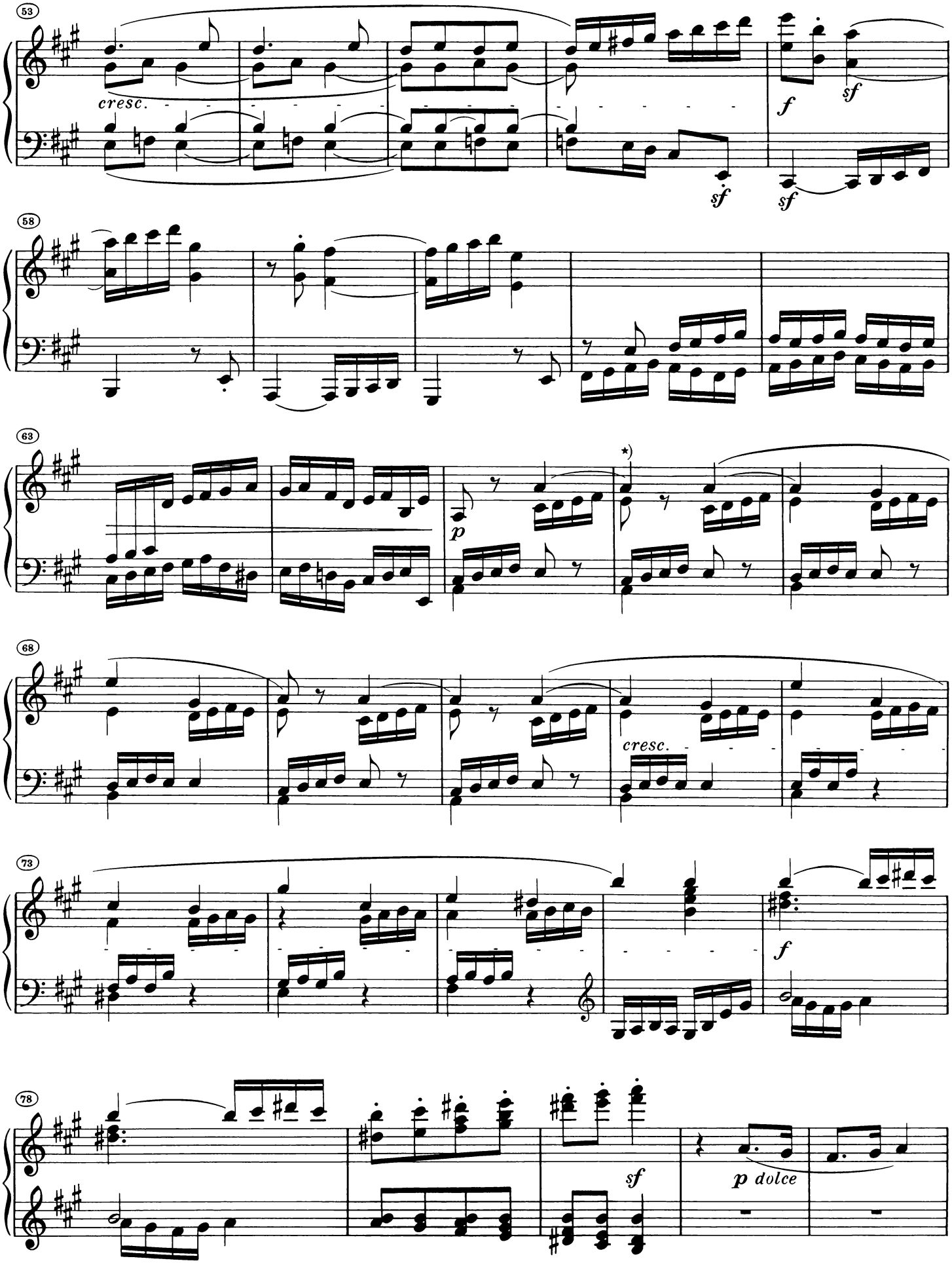
**) Appoggiatura only in original edition, not in autograph.

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

*) La liaison de tenue ambigüe dans l'autographe est sur mi^2–mi^2 dans l'édition originale (erreur probable); voir aussi 1er mouvement, mes. 4.

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

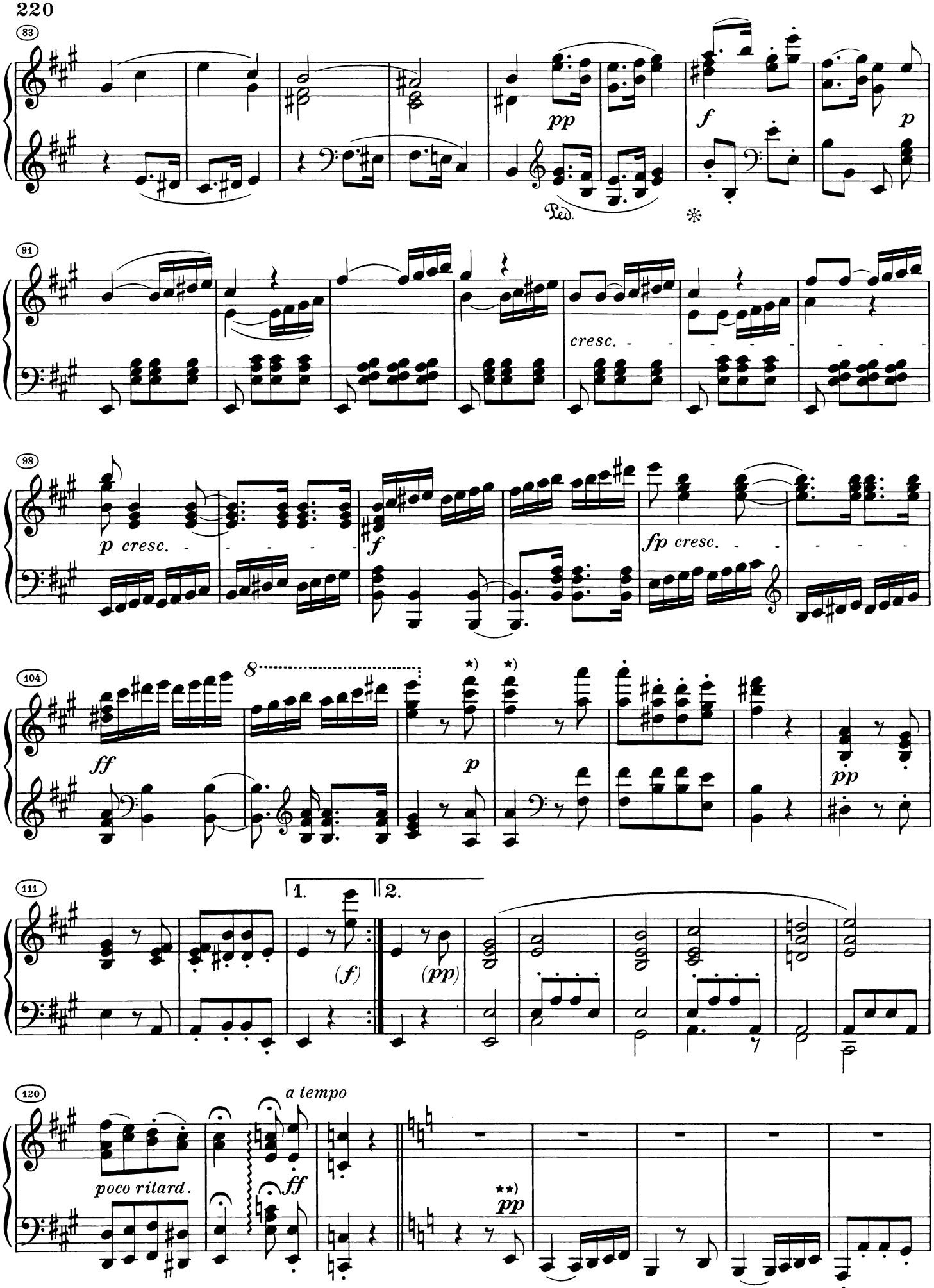
***) *f* seulement dans l'autographe, pas dans l'édition originale.



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

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

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



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

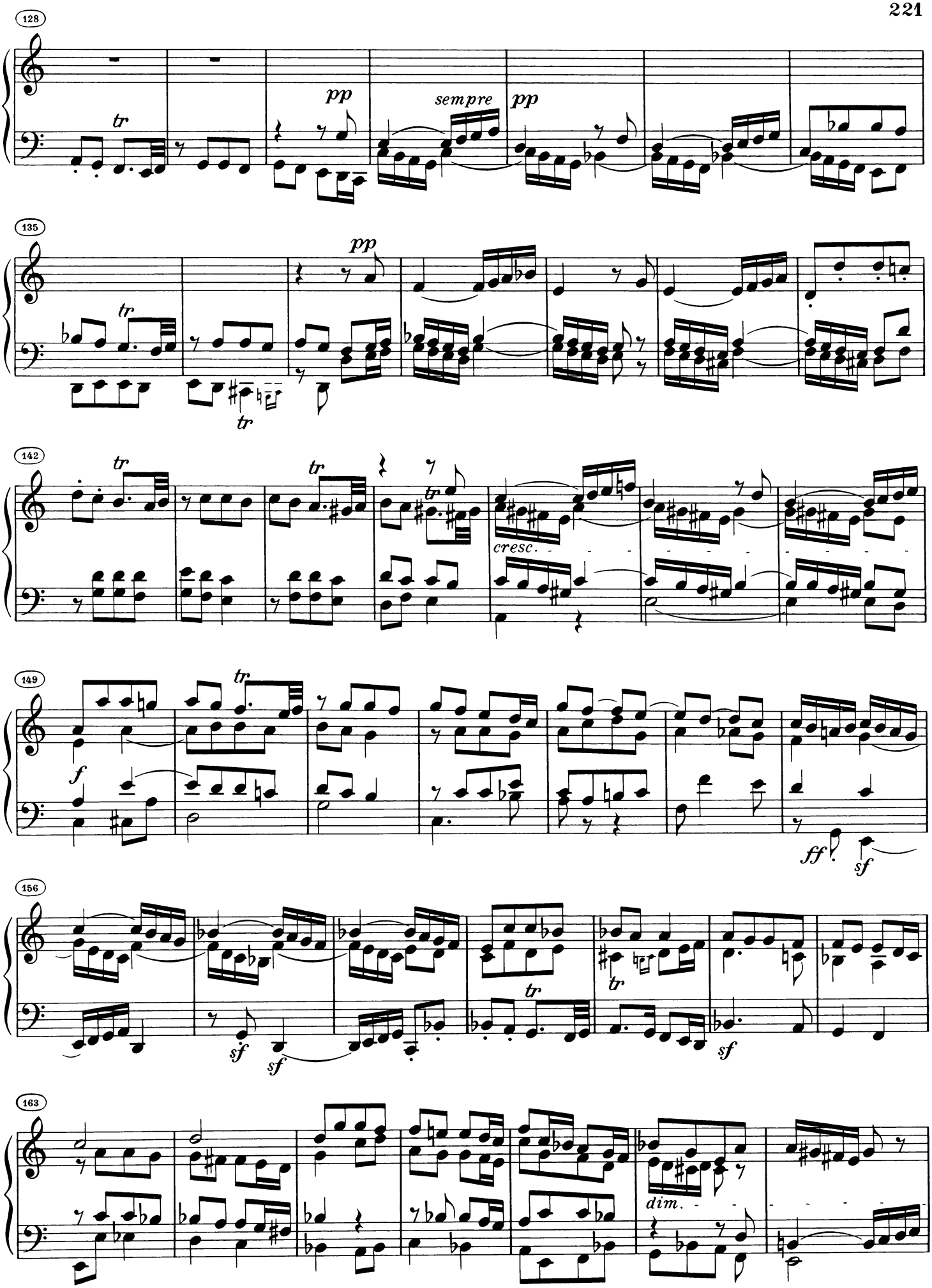
**) In Autograph hier *p* und erst nach Seitenwechsel in T. 124 (auf Eins) *pp*. Vgl. jedoch T. 130, 137.

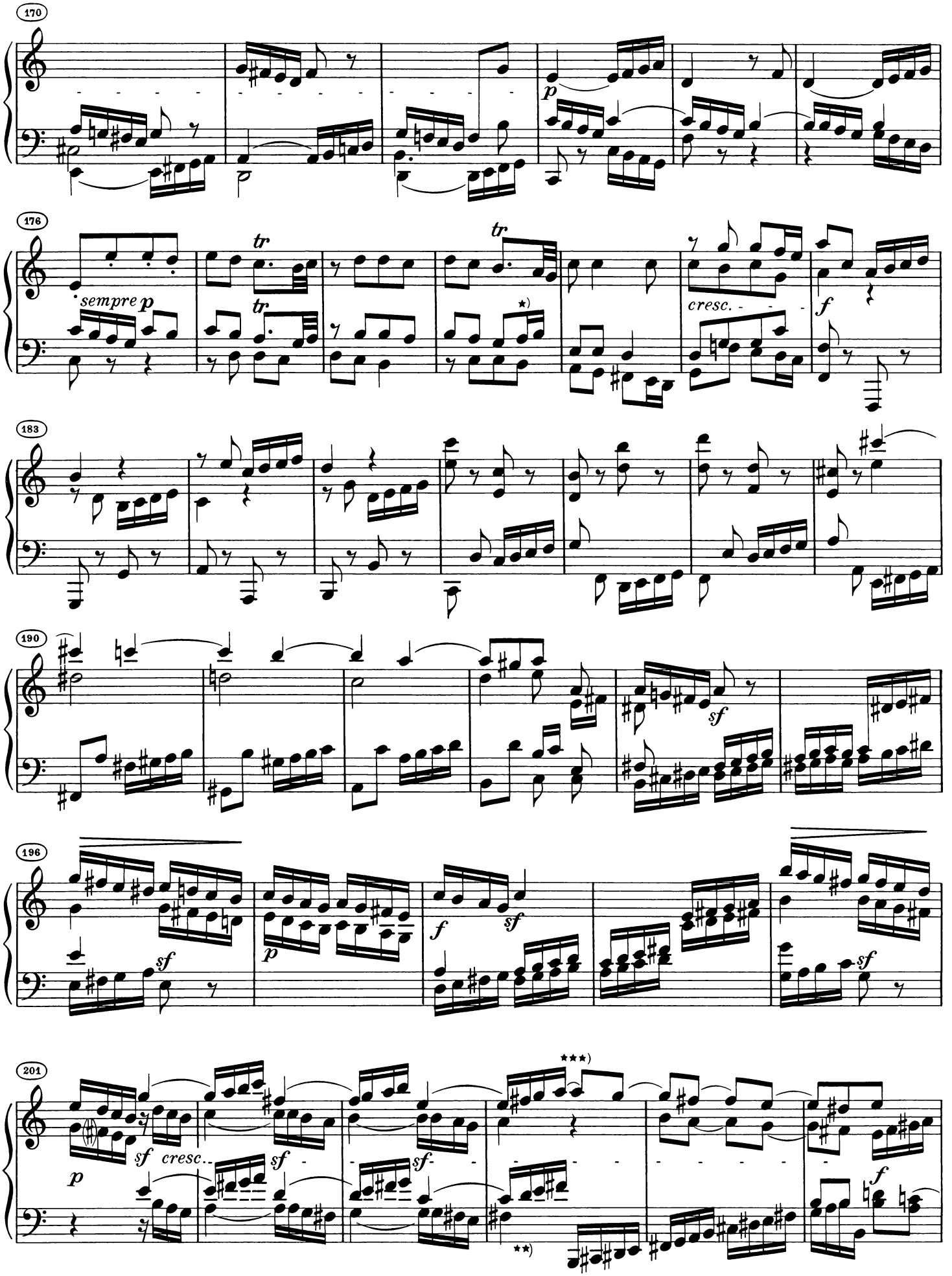
*) Staccato upper and lower staves in autograph; original edition staccato only m. 106 lower staff; mm. 295 f. staccato neither in autograph nor original edition.

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

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

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

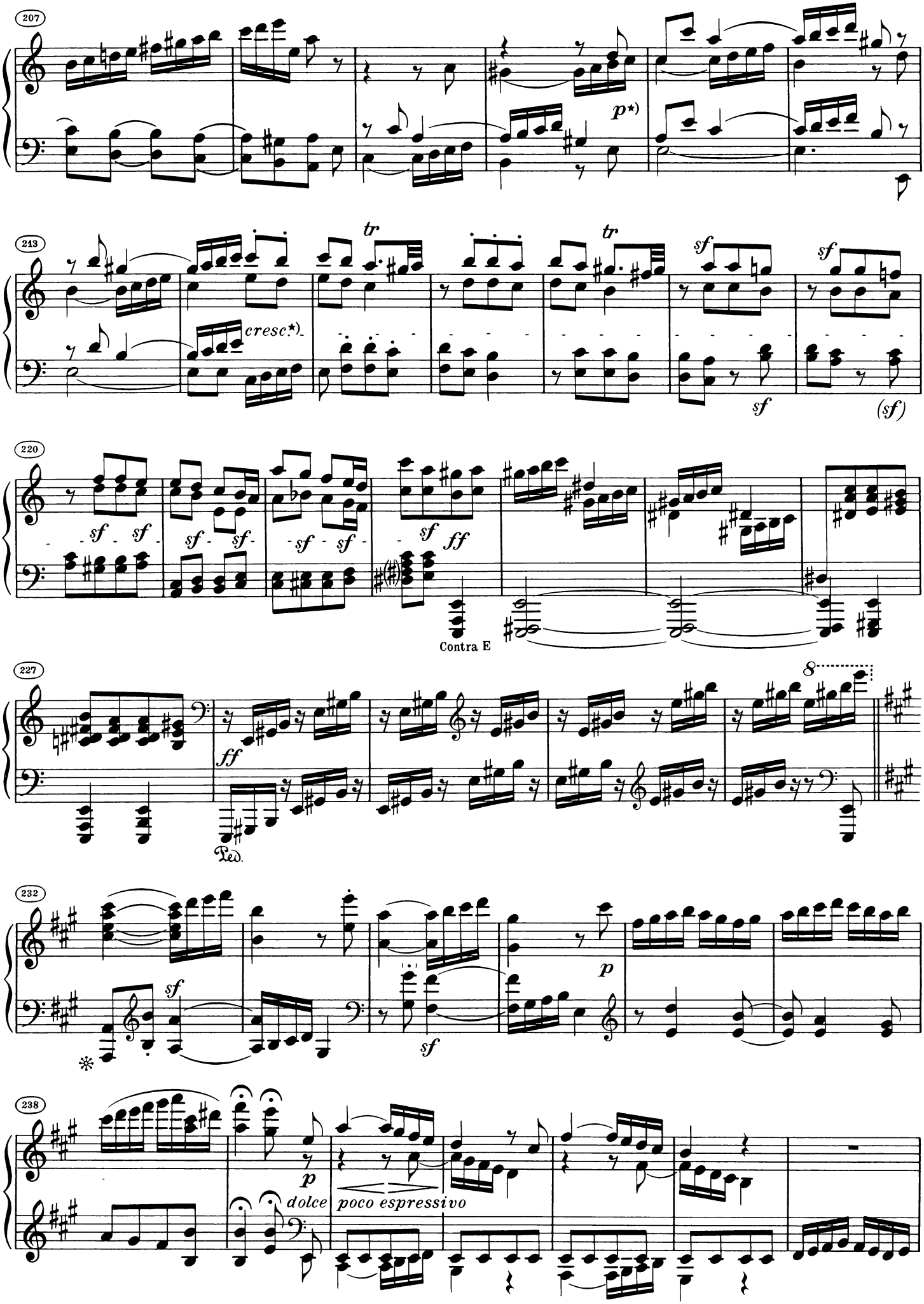

128
pp
sempre
pp
135
pp
142
cresc.
149
f
ff
sf
156
sf
sf
sf
163
dim.



*) So in Originalausgabe; nach (undeutlicher) Korrektur im Autograph:
**) d^1 nach Autograph und Originalausgabe; spätere Ausgaben haben meist dis^1.
***) Haltebogen in Autograph, nicht in Originalausgabe.

*) Thus, in original edition; according to an (indistinct) emendation in autograph:
**) d^1 according to autograph and original edition; later editions generally have $d\sharp^1$.
***) Tie over a^2–a^2 in autograph, not in original edition.

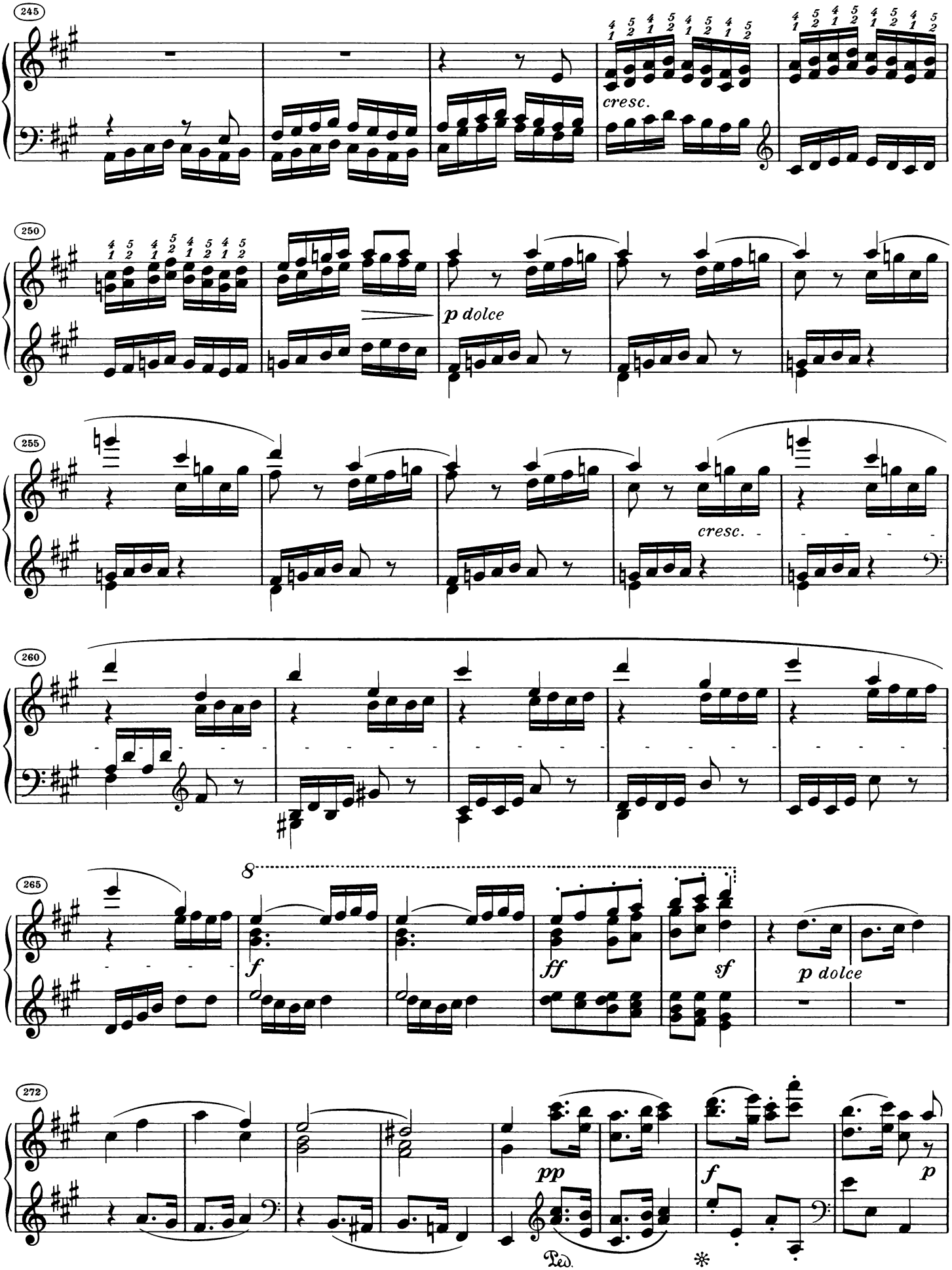
*) Ainsi dans l'édition originale; après correction (moins claire) dans l'autographe:
**) $ré^1$ d'après l'autographe et l'édition originale; les éditions ultérieures ont le plus souvent $ré\sharp^1$.
***) Liaison de tenue dans l'autographe, pas dans l'édition originale.

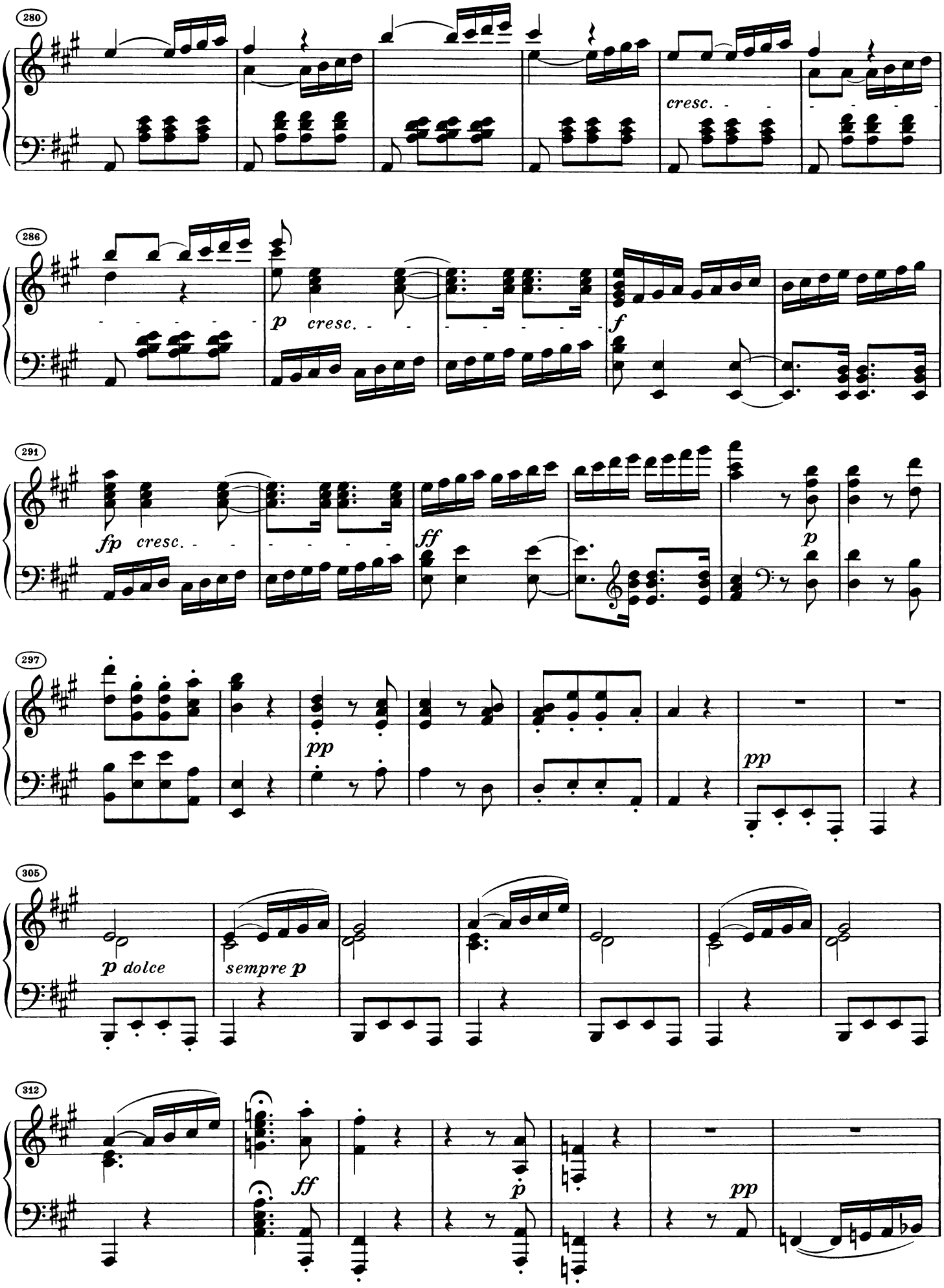


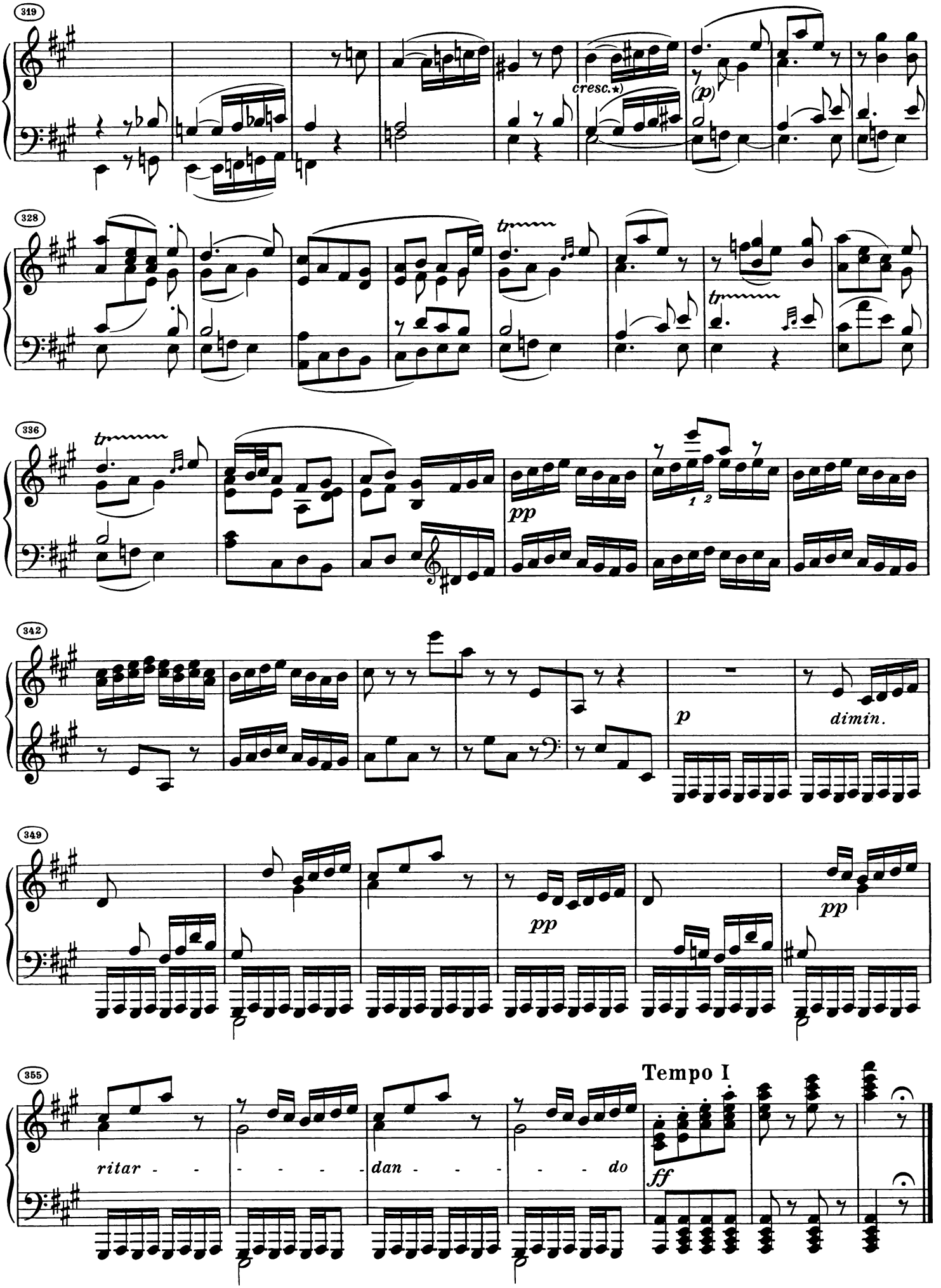
*) Nur in Autograph, nicht in Originalausgabe.

*) Only in autograph, not in original edition.

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


245
cresc.
250
p dolce
255
cresc.
260
265
f
ff
sf
p dolce
272
pp
f
p
Ped.
*


280
cresc.
286
p cresc.
f
291
fp cresc.
ff
p
297
pp
pp
305
p dolce
sempre p
312
ff
p
pp



*) *cresc.* in Autograph, nicht in Originalausgabe. *) *cresc.* in autograph, not in original edition. *) *cresc.* dans l'autographe, pas dans l'édition originale.

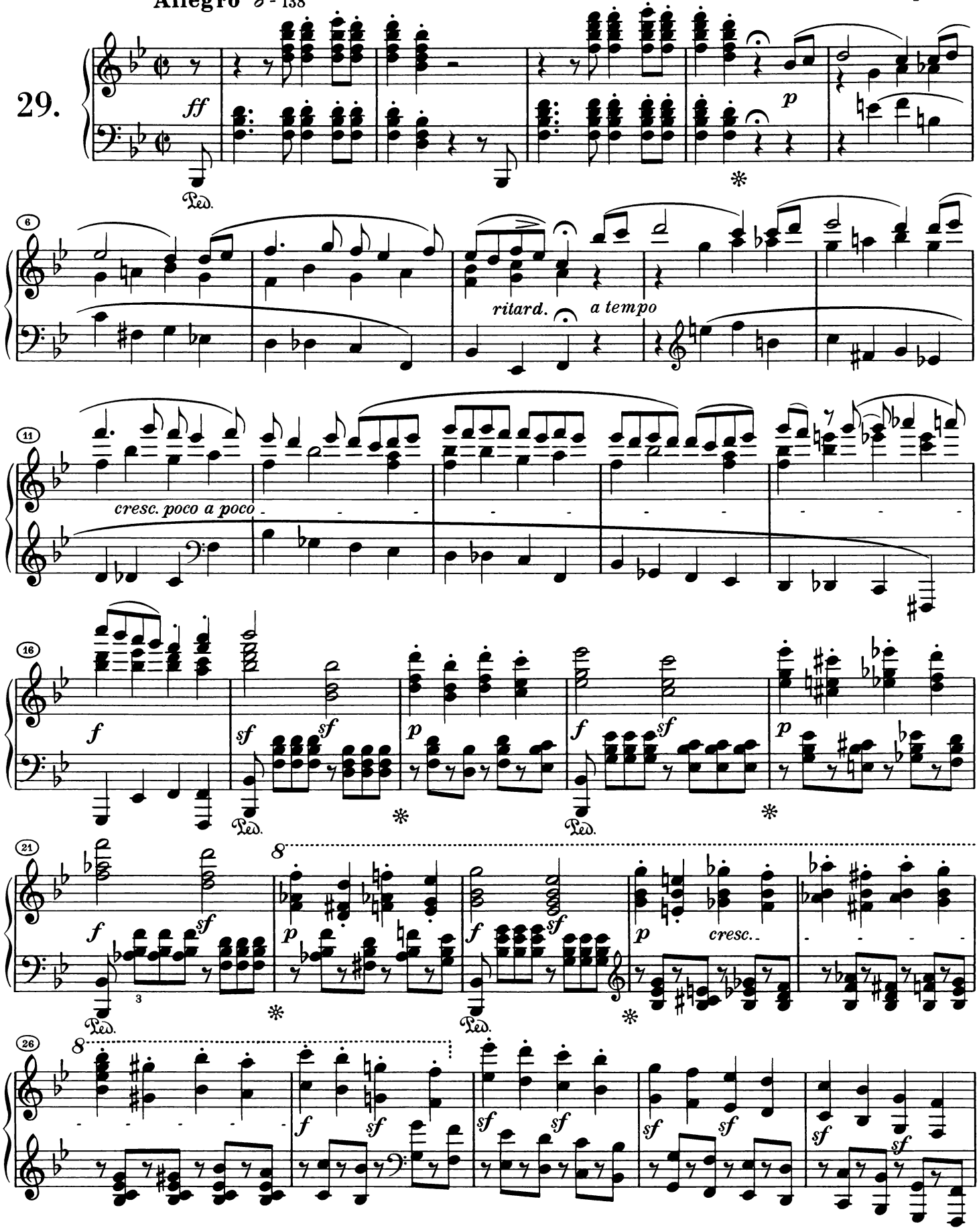
Sonate

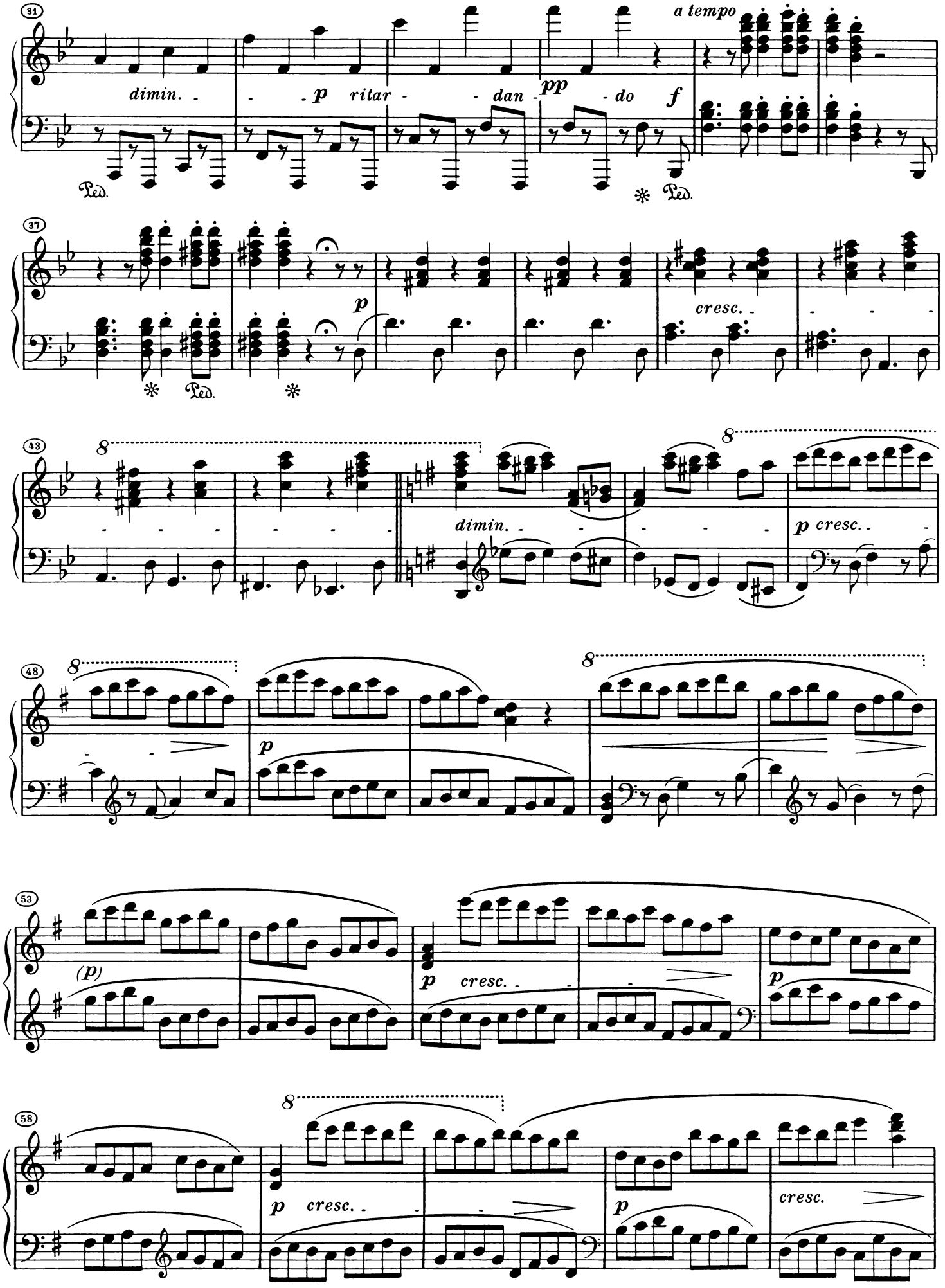
Große Sonate für das Hammer-Klavier

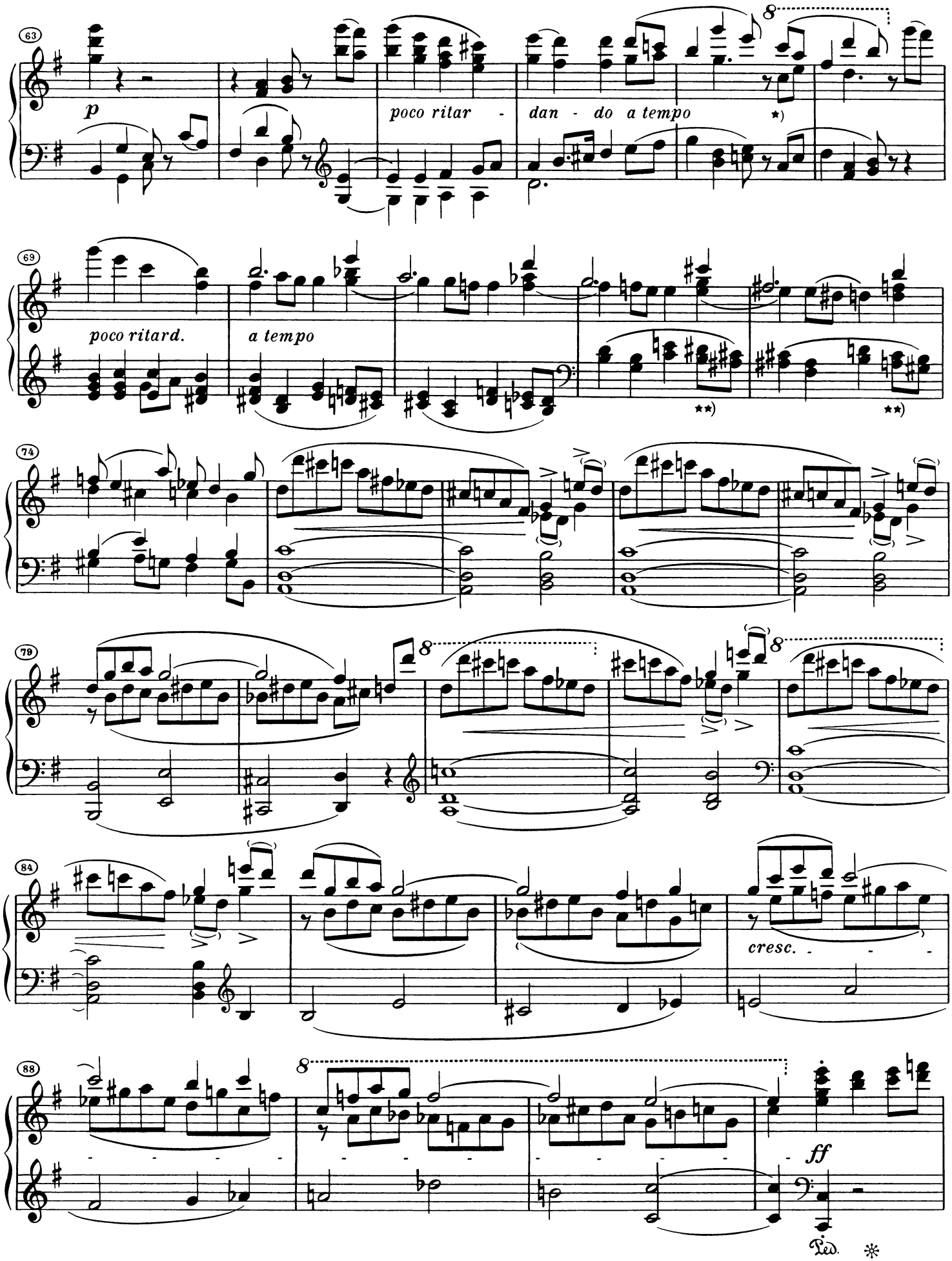
Dem Erzherzog Rudolph von Österreich gewidmet

Komponiert 1817/18

Opus 106

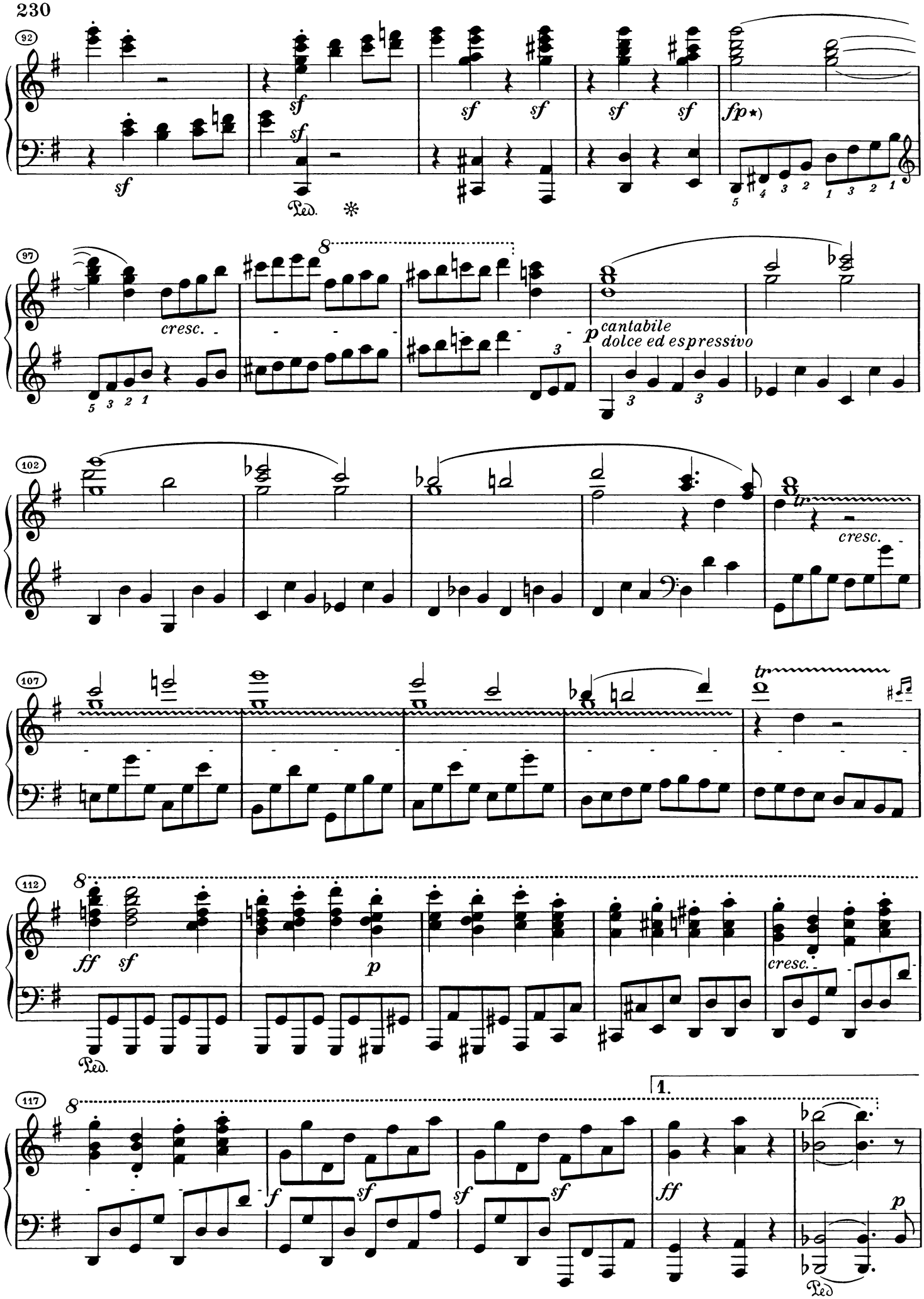



31
dimin.
p ritar dan
pp
do
f
a tempo
Ped.
37
p
cresc.
43
8
dimin.
p cresc.
48
8
p
53
(p)
p cresc.
58
p cresc.
cresc.



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

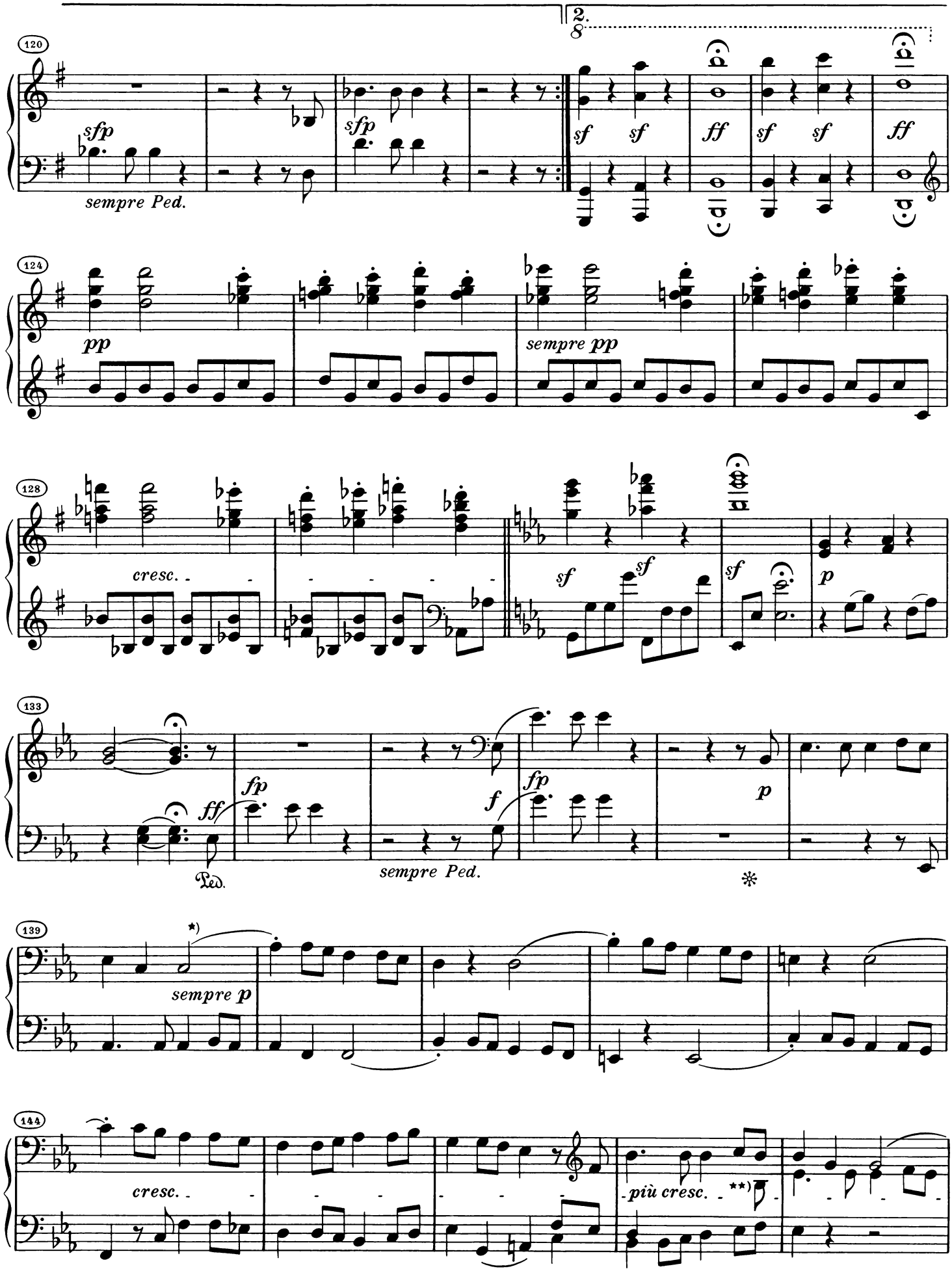
**) *dis*^{1} und *cis*^{1} nach Originalausgabe; Londoner Erstausgabe hat *dis*^{1} und ♮*c*^{1}; vgl. T. 304 f.
d♯^{1} and *c*♯^{1} according to original edition; the London first edition has *d*♯^{1} and ♮*c*^{1}; see mm. 304 f.
ré♯^{1} et *do*♯^{1} selon l'édition originale; la première édition de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



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

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

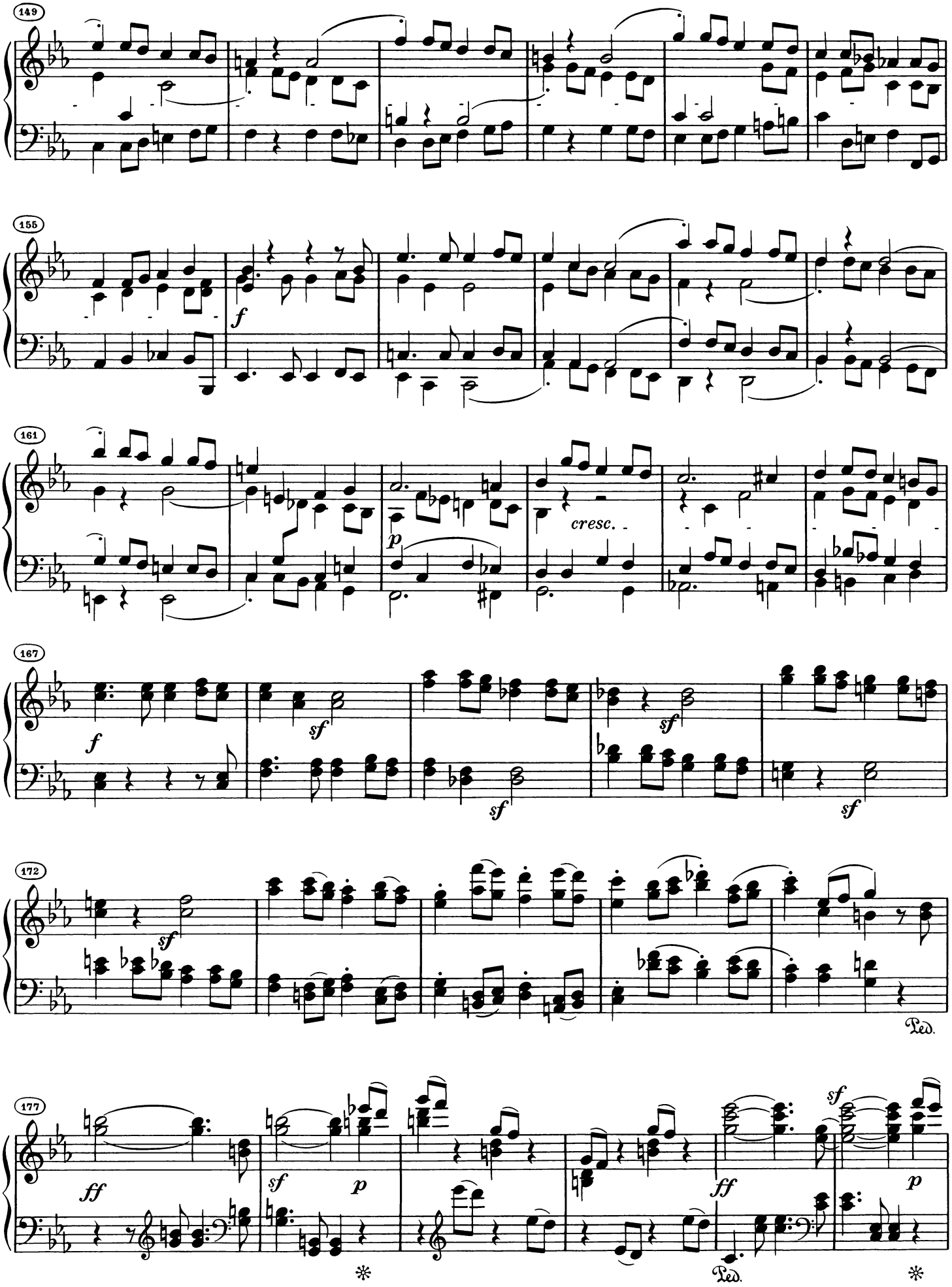
*) *fp* ici et mes. 328 selon la première édition de Londres; dans l'édition originale mes. 96 *sf*, mes. 328 sans indication.

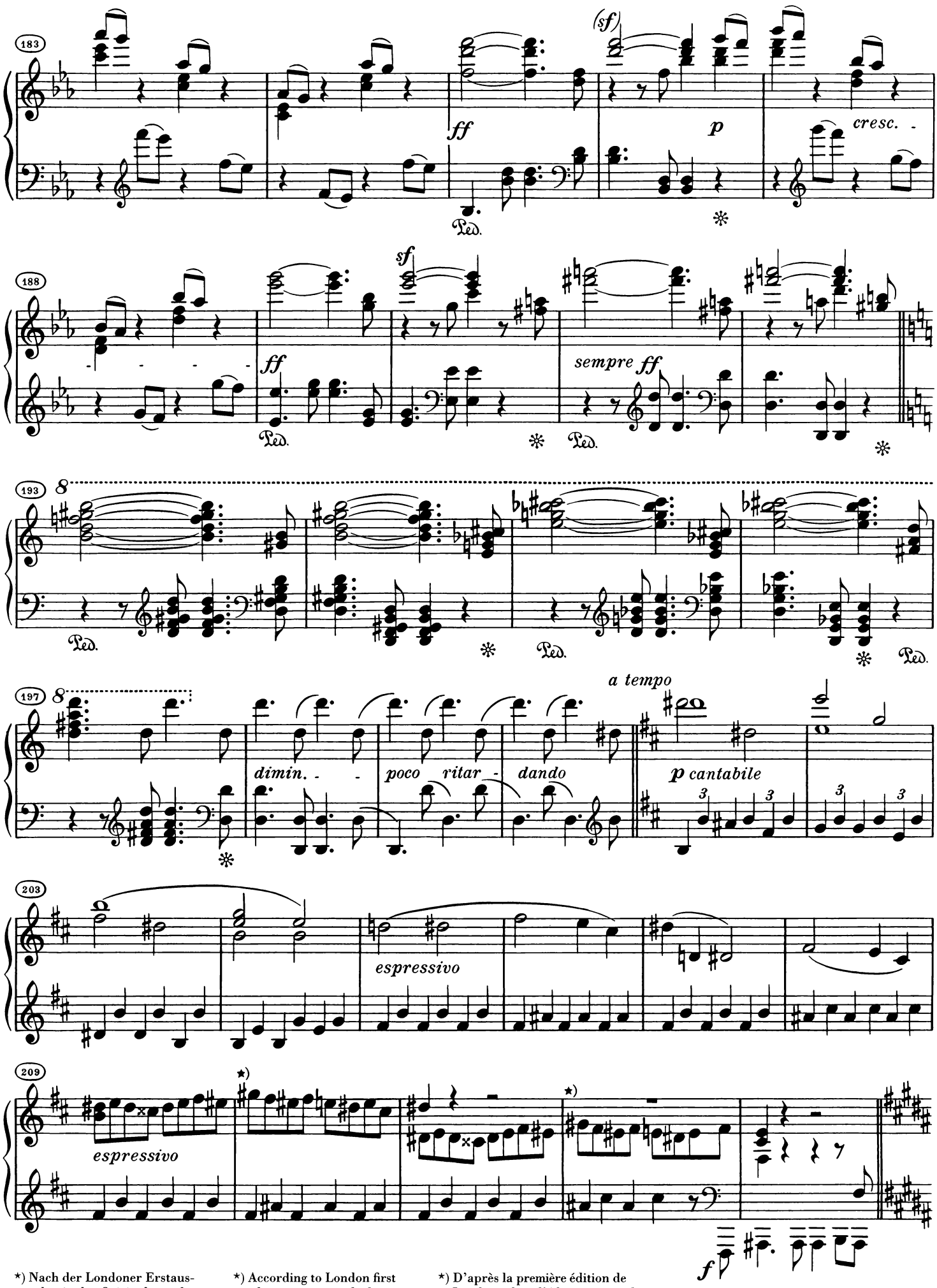


*) T. 139–162: Bögen mit staccato fehlen in Originalausgabe vielfach bei gleichartigen Stellen.
**) Achtel *b* nach Londoner Erstausgabe; die Originalausgabe hat *b* als 4. Viertel.

*) Mm. 139–162: In analogous passages in original edition, the slurs with staccato are frequently missing.
**) Eighth note *bb* according to London first edition; original edition has *bb* as 4th quarter note.

*) Mes. 139–162: Les liaisons avec staccato manquent souvent aux endroits similaires dans l'édition originale.
**) Croche *sib* d'après la première édition de Londres; l'édition originale a le *sib* comme 4e noire.

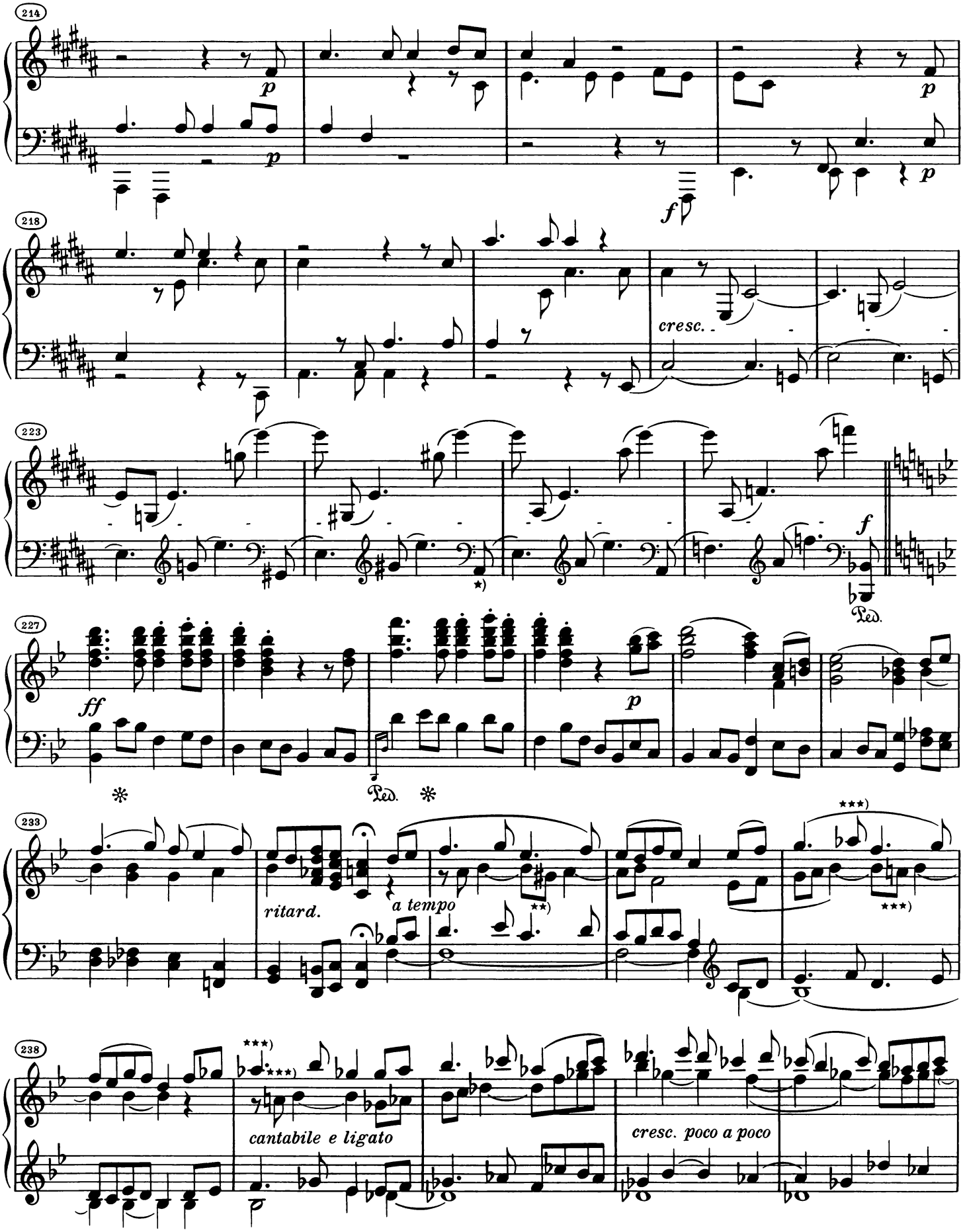

149
155
f
161
p
cresc.
167
f
sf
sf
sf
sf
172
sf
Ped.
177
ff
sf
p
ff
sf
p
Ped.



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

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

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



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

**) In den Quellen ♭ statt ♯ ; wohl Versehen.

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

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

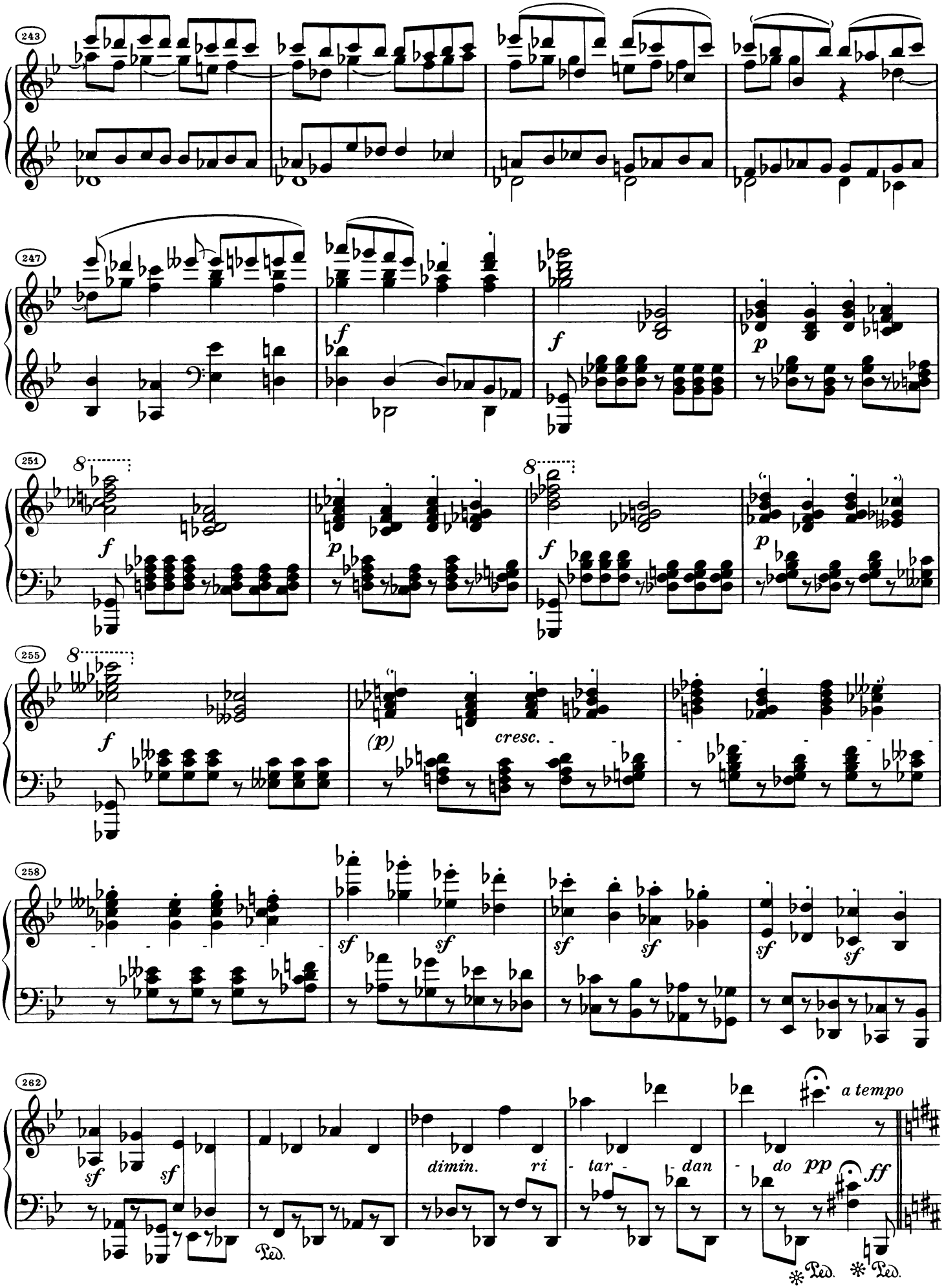
**) Sources give ♭ instead of ♯ ; probably an error.

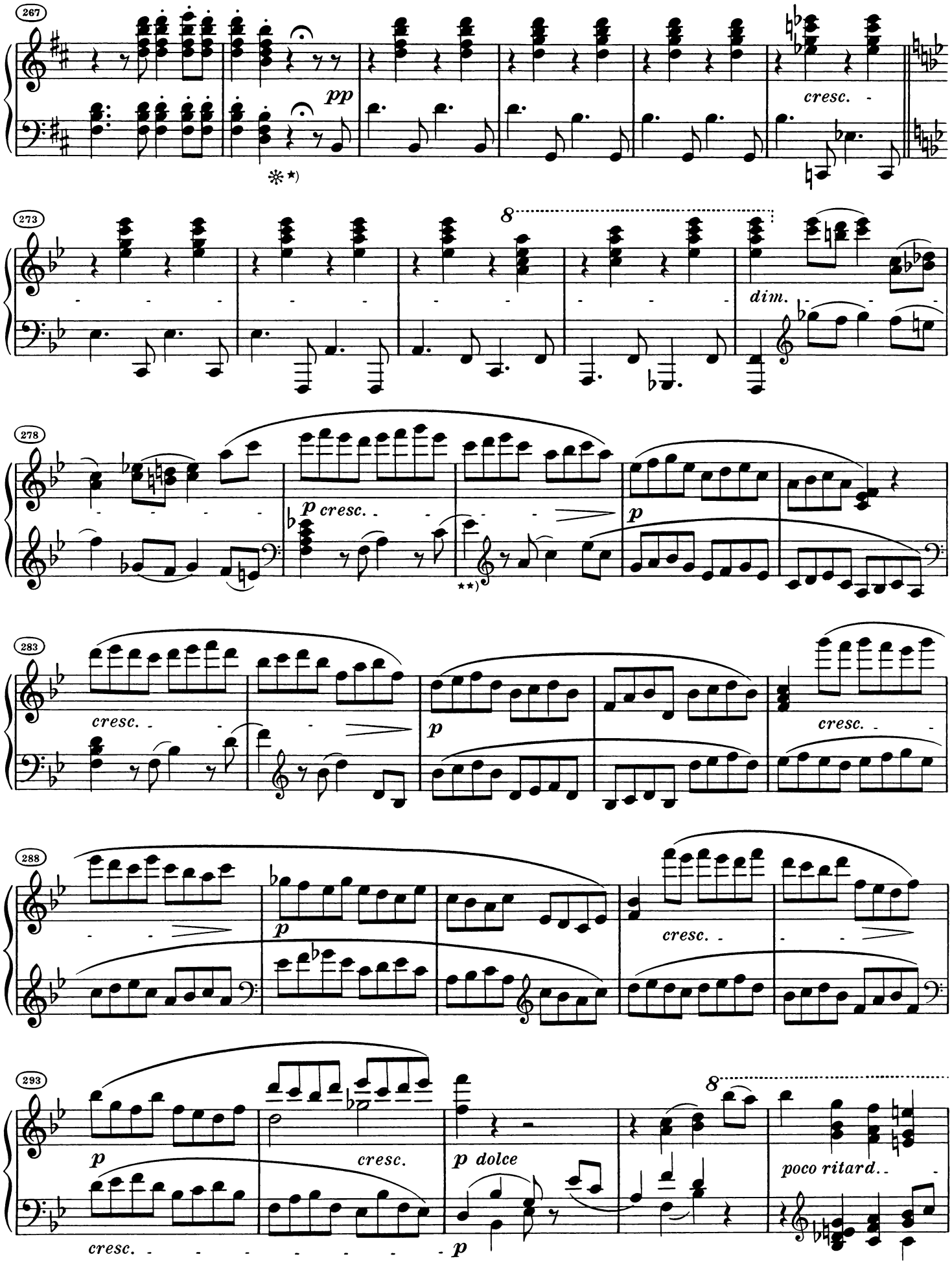
***) No accidental in original edition (error?).

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

**) Dans les sources, par erreur, ♭ au lieu de ♯ .

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


243
247
f
f
f
p
251
8
f
p
8
f
p
255
8
f
(p)
cresc.
258
sf
sf
sf
sf
sf
sf
262
sf
sf
Ped.
dimin.
ri
tar
dan
do
pp
ff
a tempo
Ped.
Ped.



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

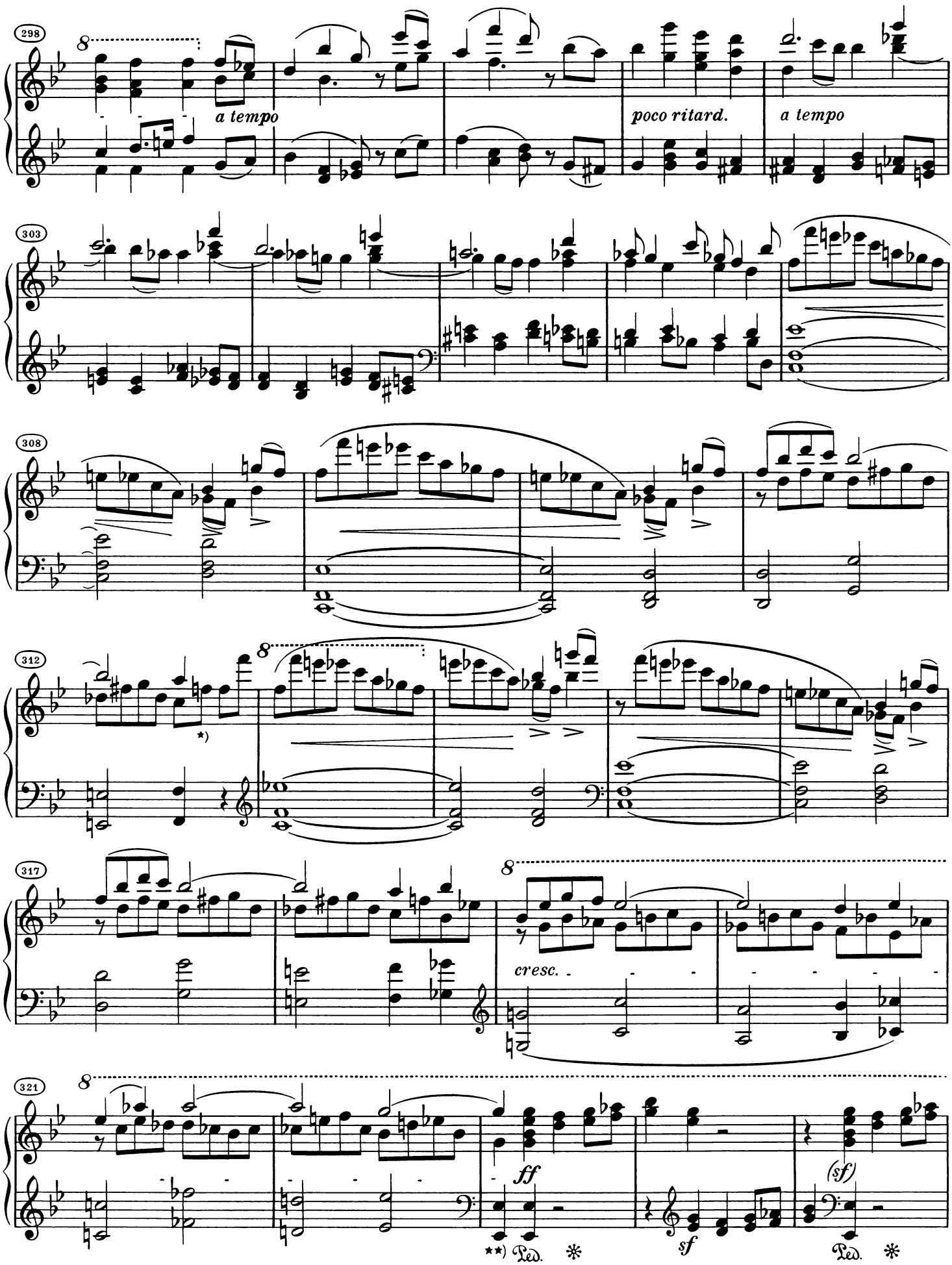
**) In den Quellen f^1 statt es^1; vgl. jedoch T. 48.

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

**) Sources give f^1 instead of $e\flat^1$; but see m. 48.

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

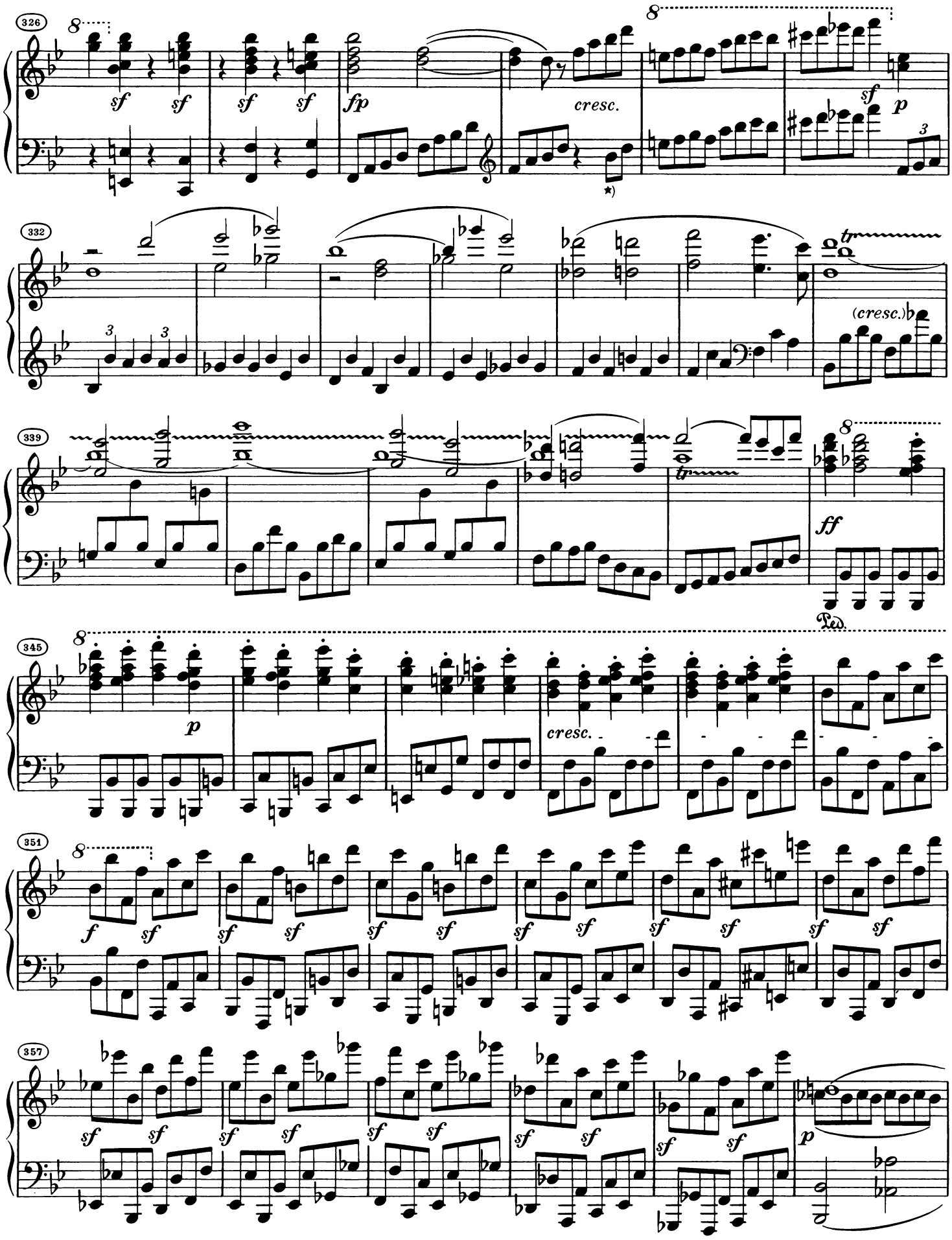
**) Dans les sources, fa^1 au lieu de $mi\flat^1$; mais voir mes. 48.



*) f^2 nach den Quellen; analog T. 80 wäre auch e^2 denkbar.
**) Nach Originalausgabe; Londoner Erstausgabe entspricht T. 91.

*) f^2 as in sources; to correspond to m. 80, e^2 might also be conceivable.
**) According to original edition; London first edition corresponds to m. 91.

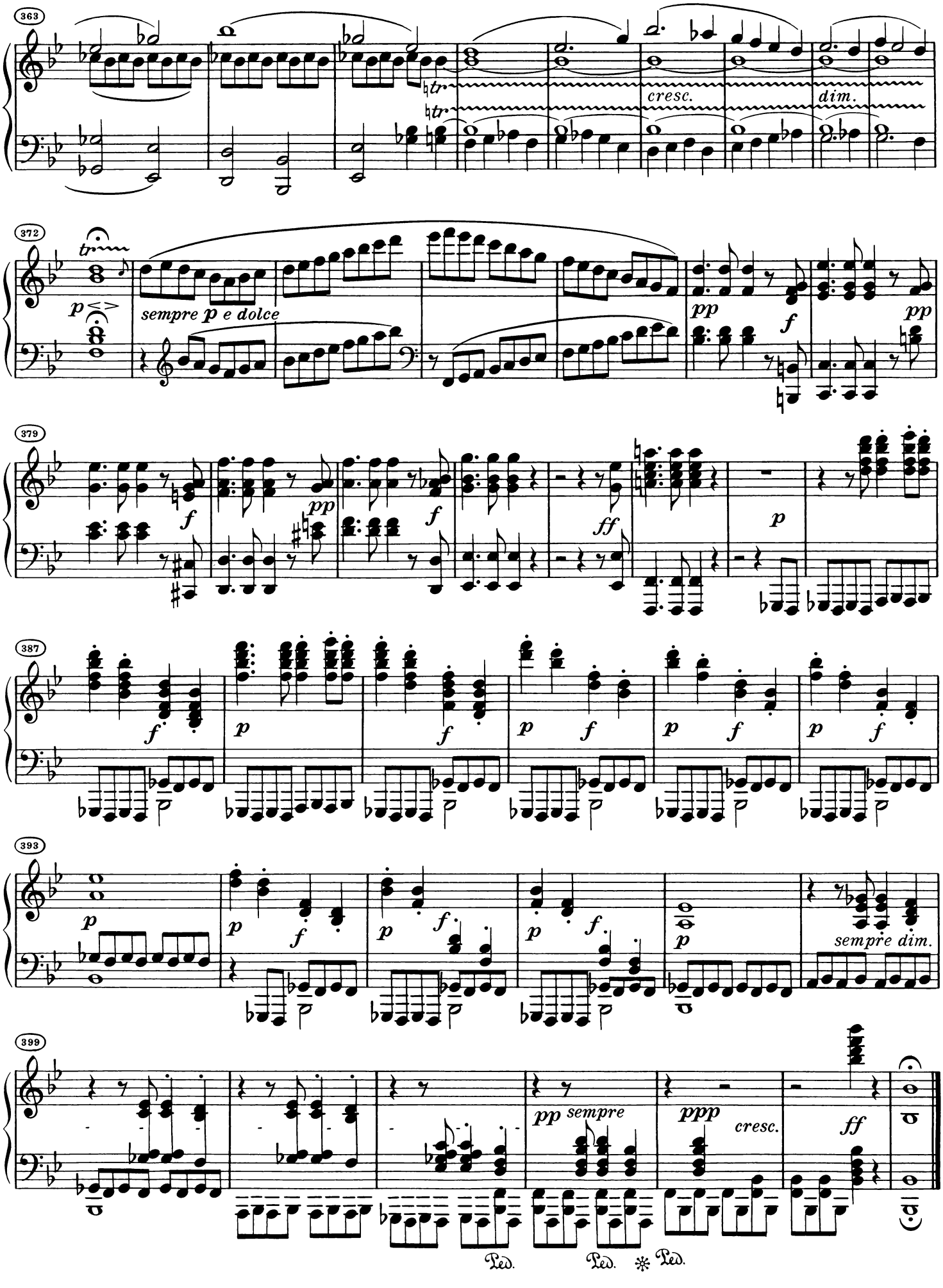
*) fa^2 selon les sources; par analogie avec mes. 80, mi^2 également possible.
**) D'après l'édition originale; la première édition de Londres conforme à mes. 91.



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

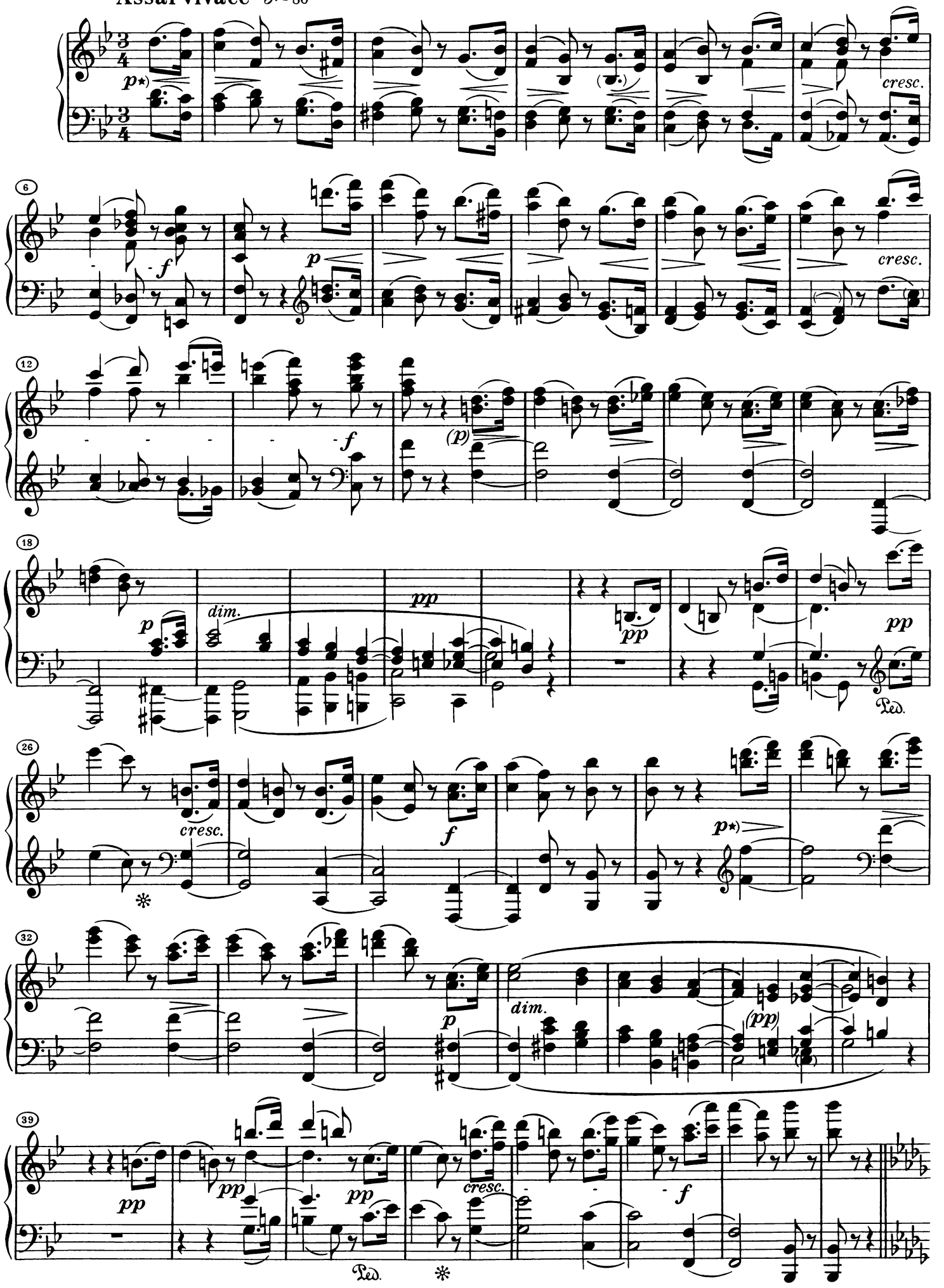
*) Two last eighth notes in bass not in original edition; but see m. 97.

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


363
cresc.
dim.
372
sempre p e dolce
379
393
sempre dim.
399
pp sempre
ppp
cresc.
ff
Ped.
Ped.
Ped.

Scherzo

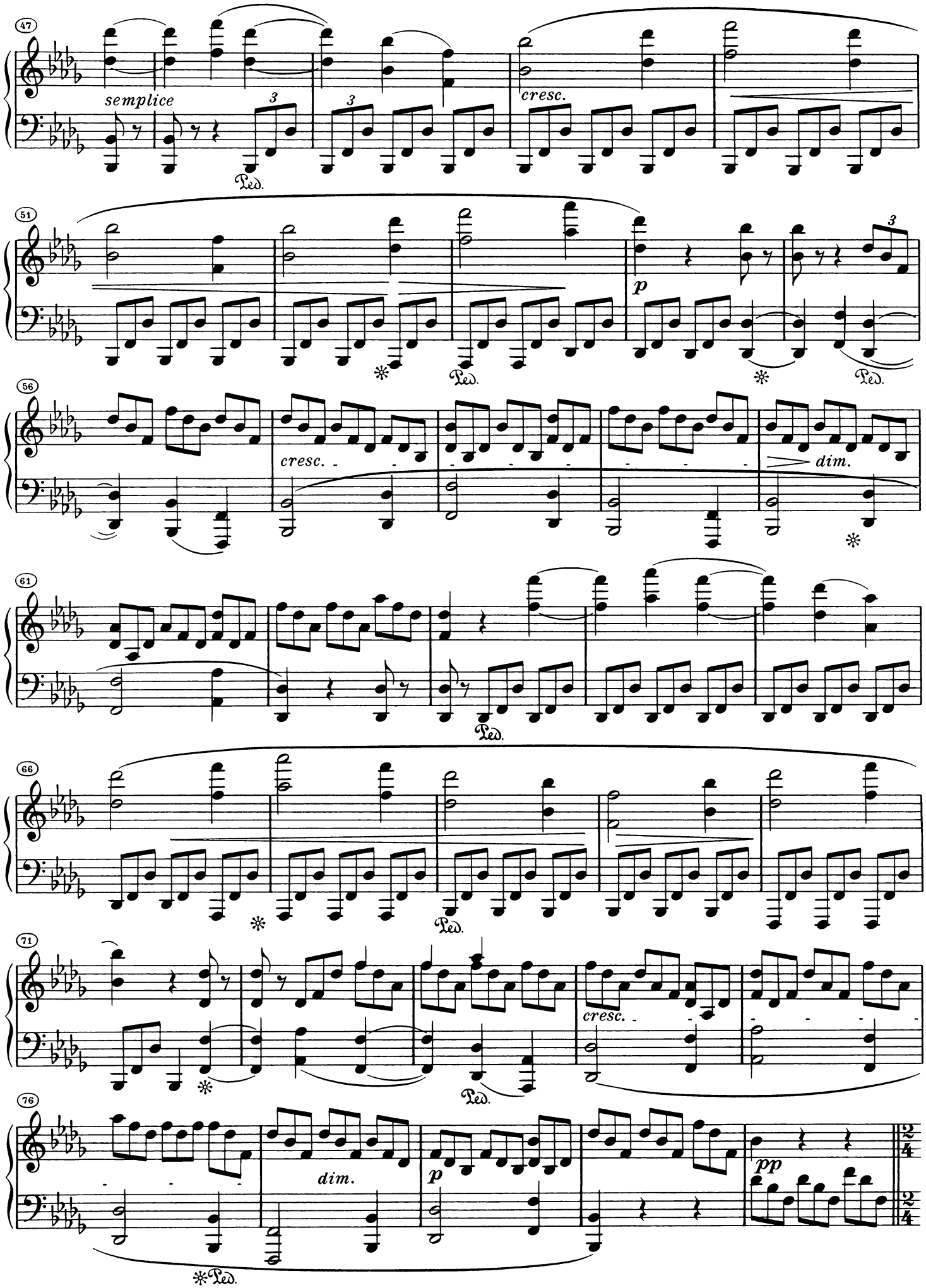
Assai vivace ♩. = 80

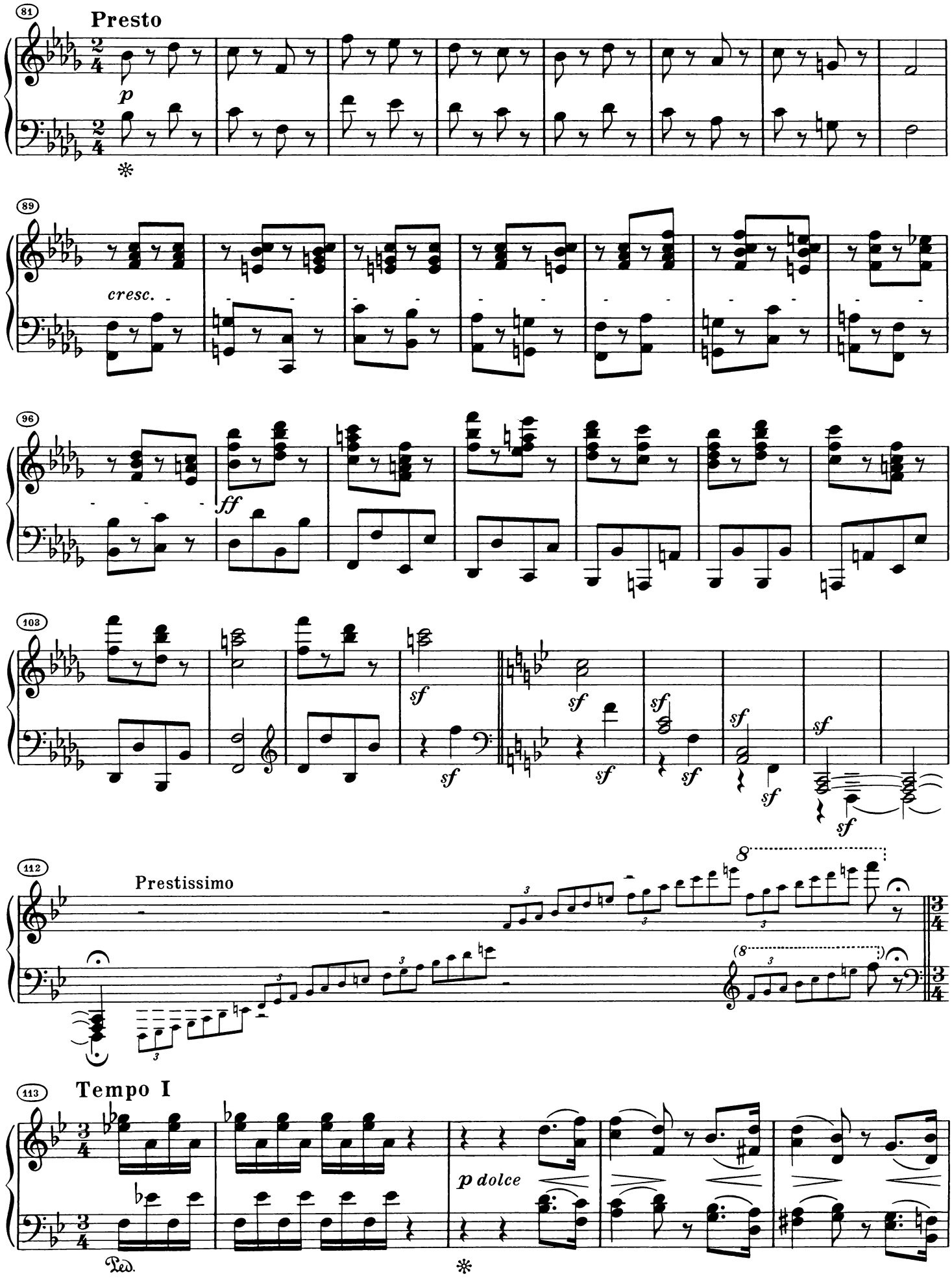


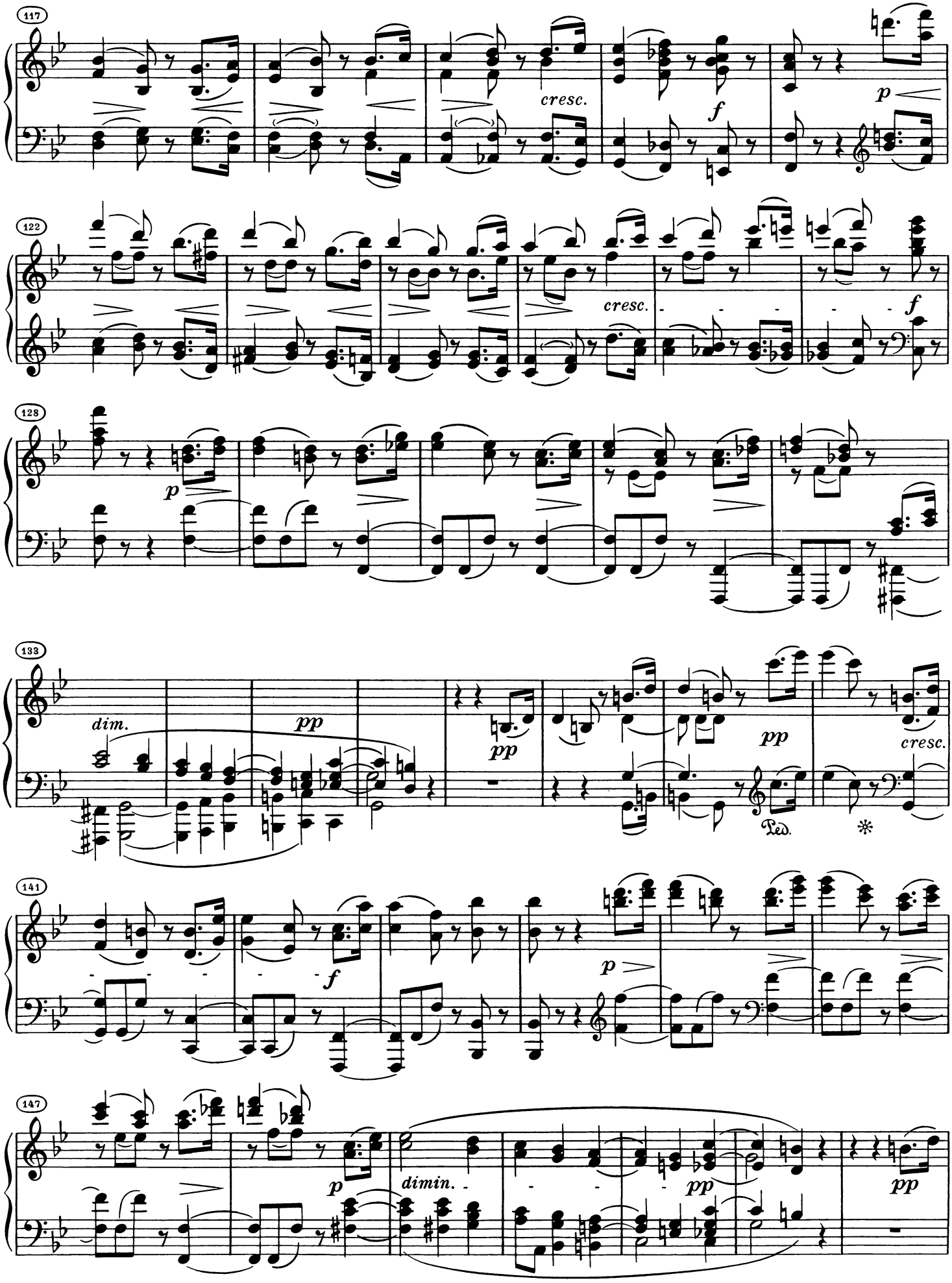
*) *p* nach Londoner Erstausgabe; fehlt in Originalausgabe.

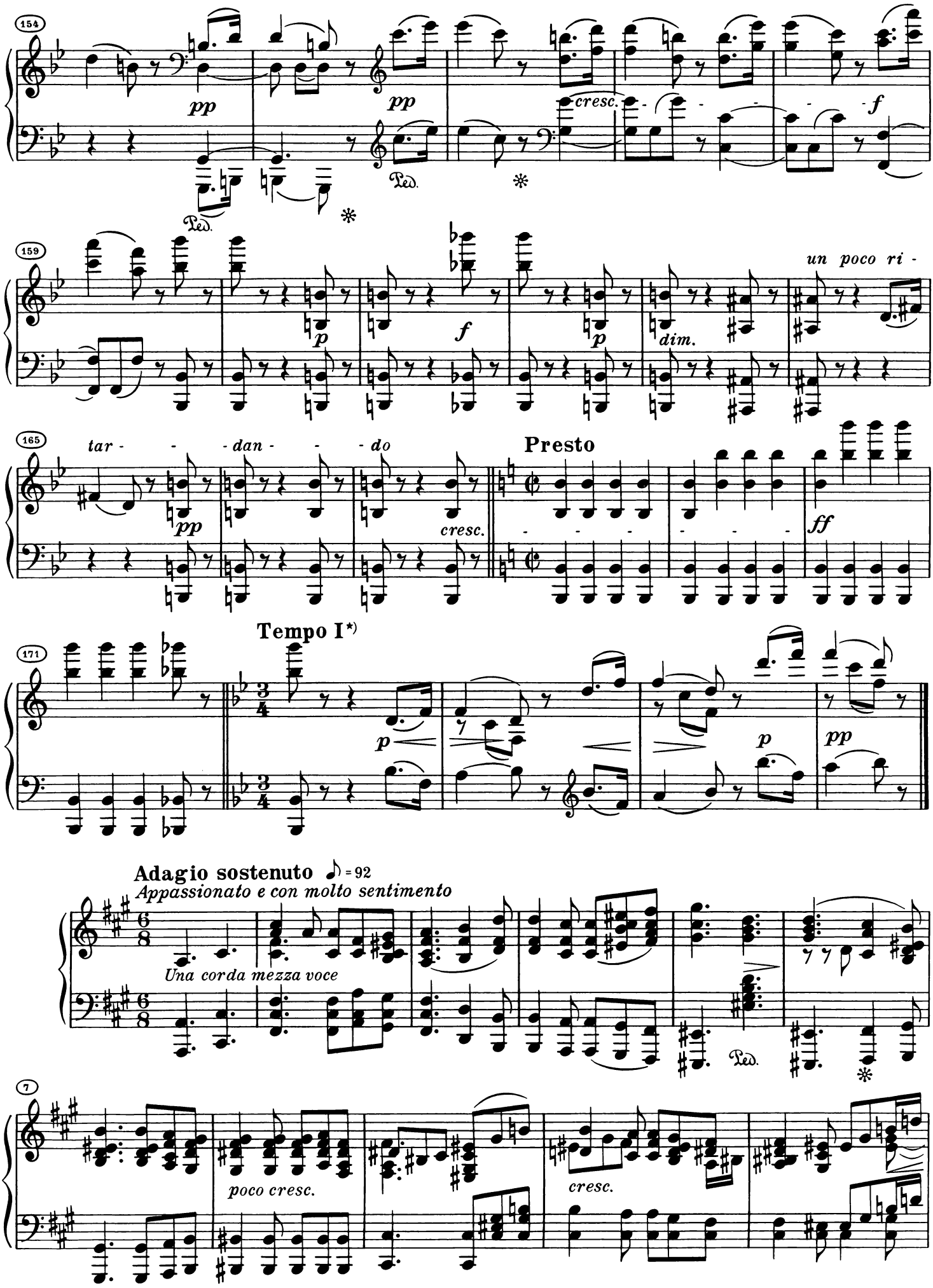
*) *p* as in London first edition; absent in original edition.

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


47
semplice
Ped.
cresc.
51
p
56
cresc.
dim.
61
Ped.
66
Ped.
71
cresc.
Ped.
76
dim.
p
pp
Ped.


81
Presto
p
89
cresc.
96
ff
103
sf
112
Prestissimo
113
Tempo I
p dolce
Ped.

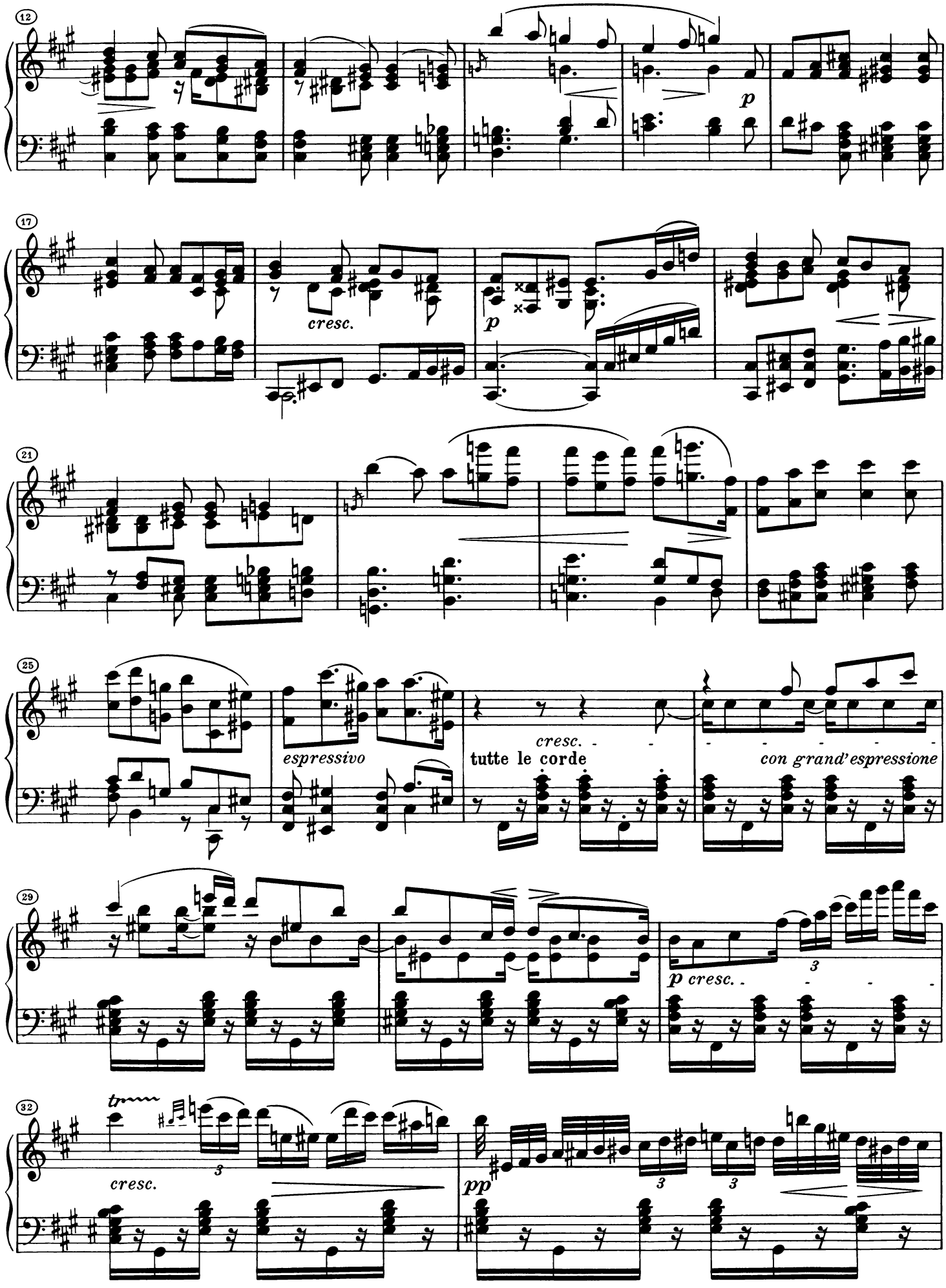

117
cresc.
f
p
122
cresc.
f
128
p
133
dim.
pp
pp
pp
cresc.
Ped.
141
f
p
147
p
dimin.
pp
pp

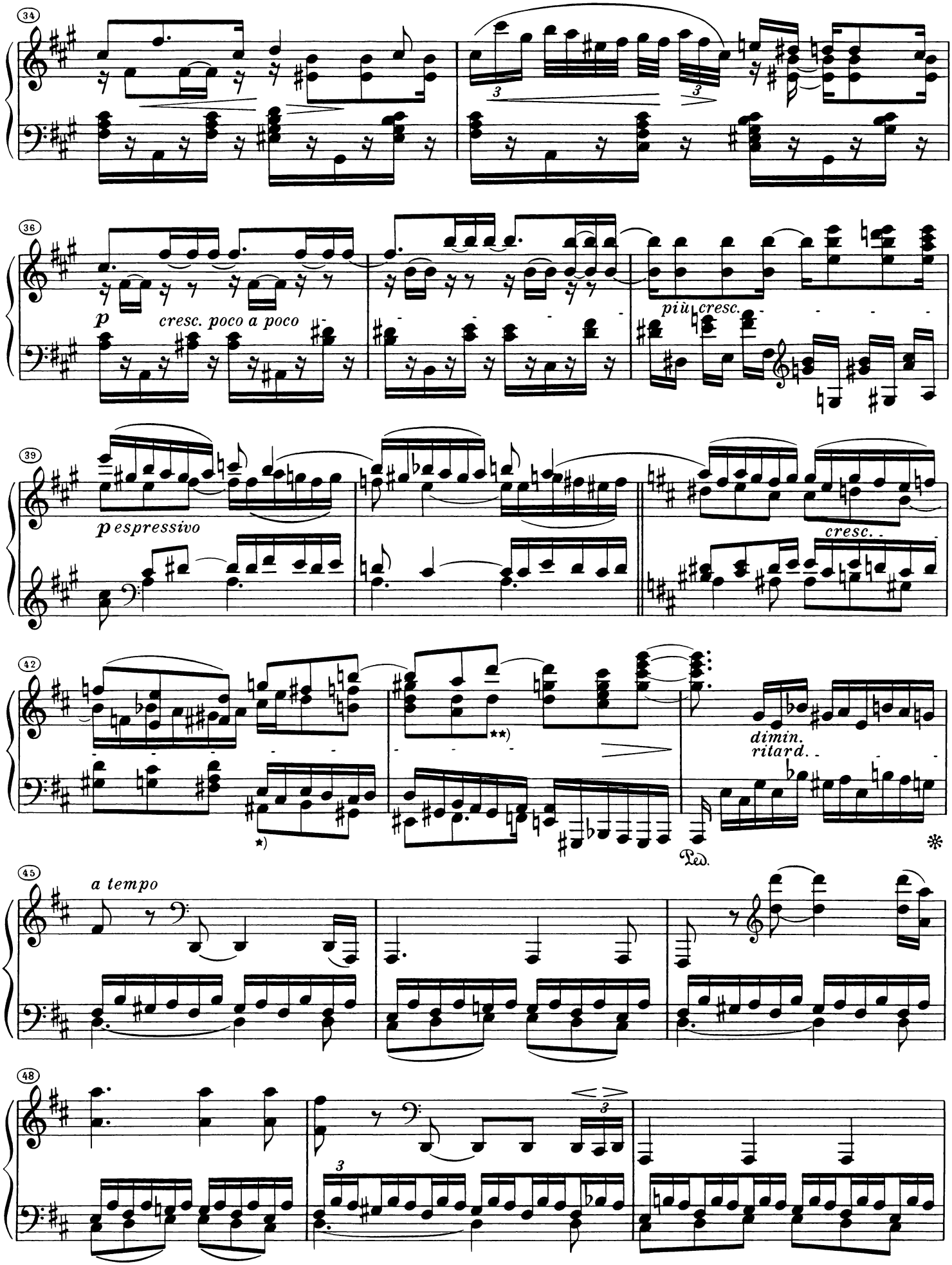


*) *Tempo I* schon ab letztem Achtel T. 171?

*) *Tempo I* already from the final eighth note m. 171?

*) *Tempo I* dès la dernière croche de mes. 171?

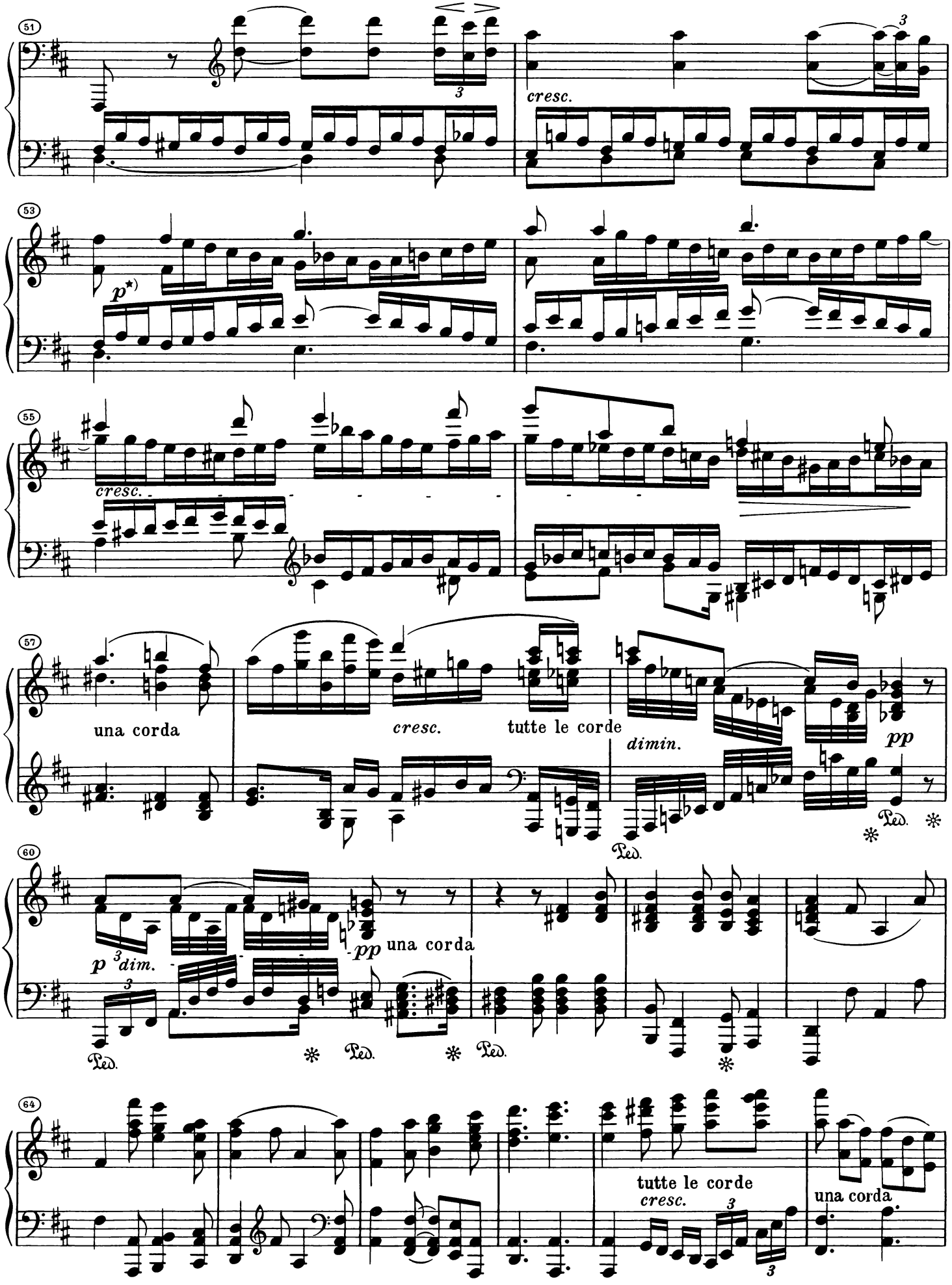

12
p
17
cresc.
p
21
25
espressivo
cresc.
tutte le corde
con grand'espressione
29
p cresc.
32
tr
cresc.
pp



*) ♯ nach Londoner Erstausgabe; fehlt in Originalausgabe.
**) In Originalausgabe Haltebogen d^2-d^2 (Versehen?).

*) ♯ as in London first edition; absent in original edition.
**) In original edition tie connects d^2-d^2 (error?).

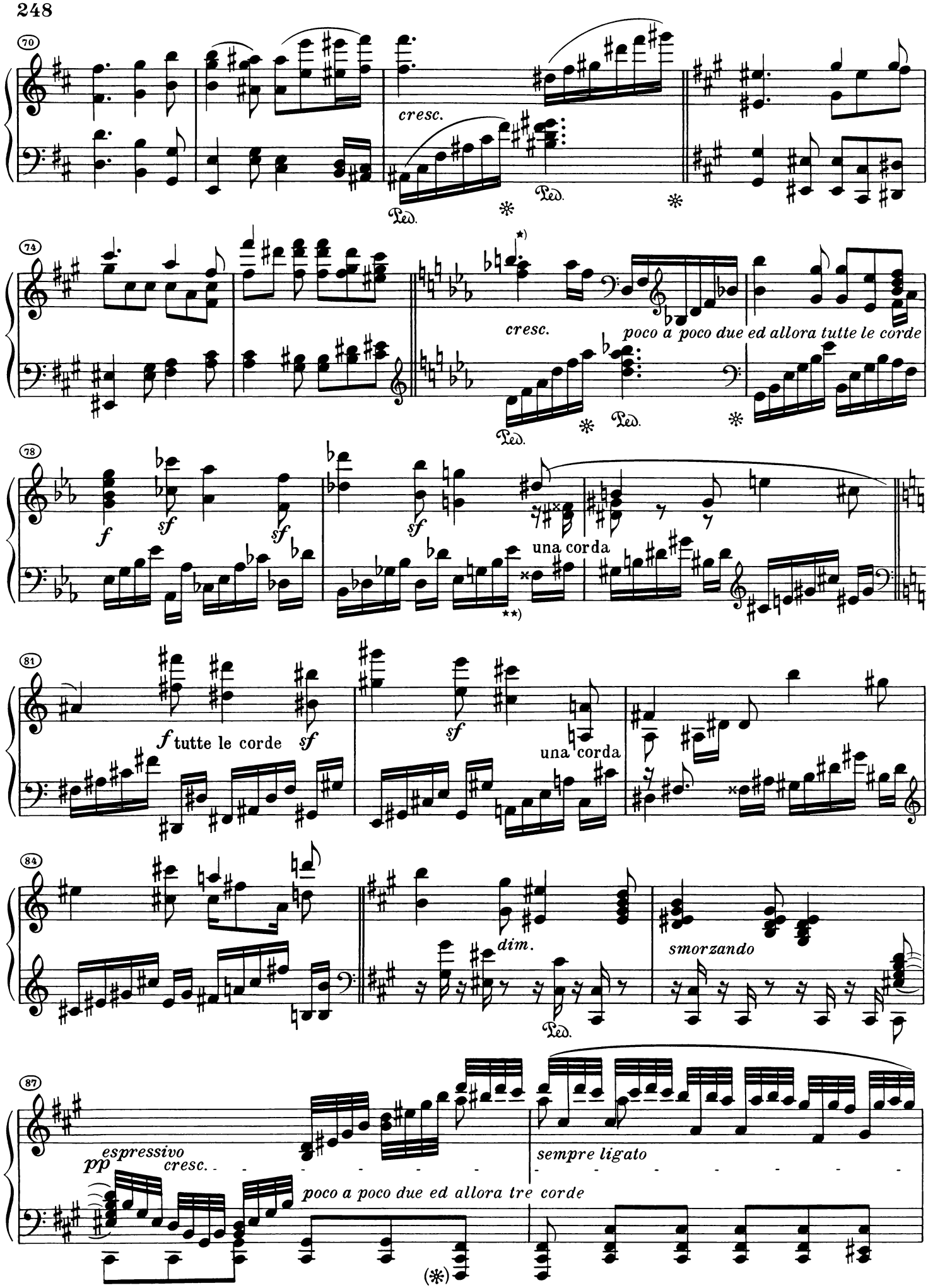
*) ♯ selon la première édition de Londres; manque dans l'édition originale.
**) Dans l'édition originale, liaison de tenue $ré^2-ré^2$ (erreur?).



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

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

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



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

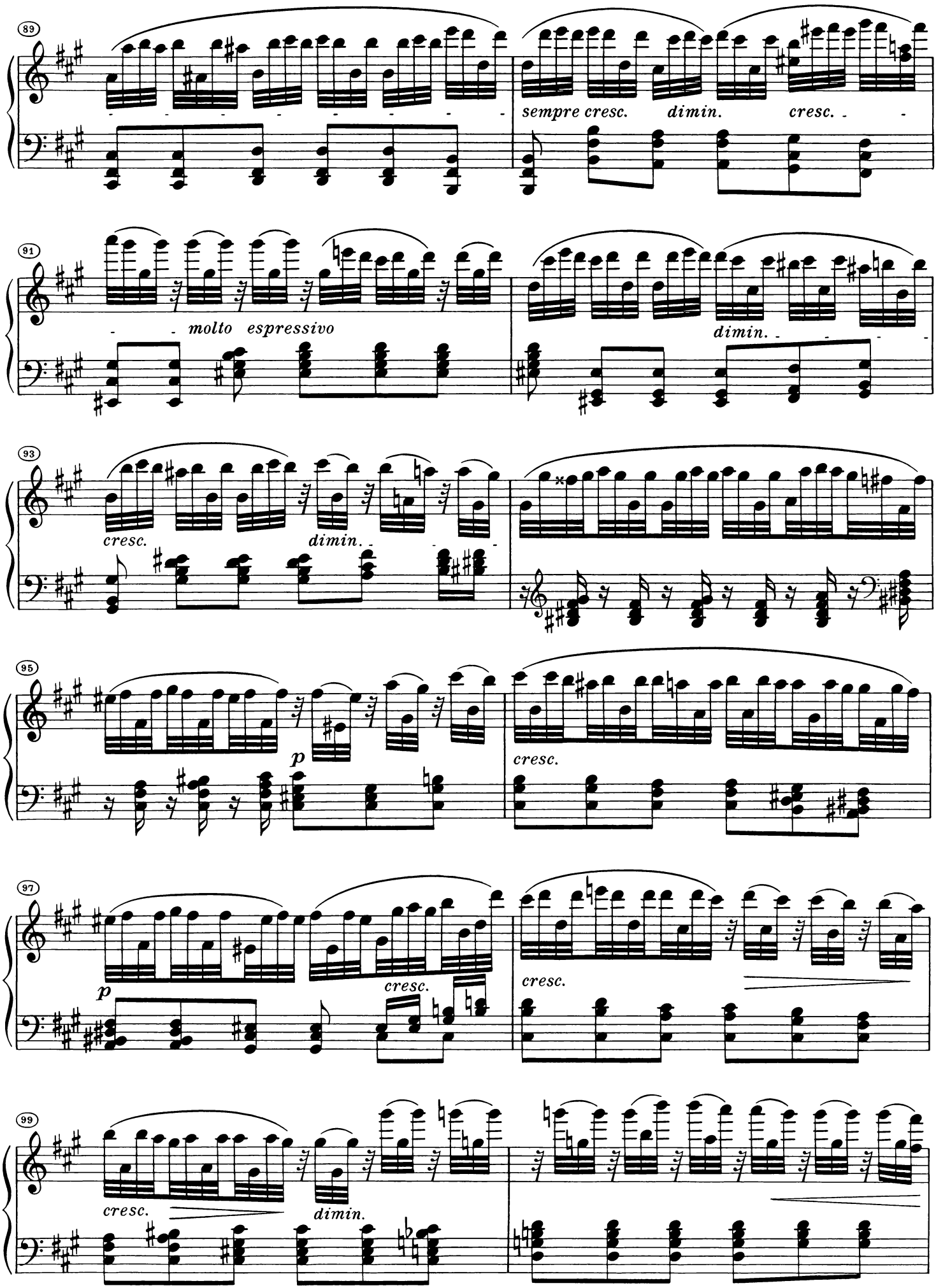
**) In Originalausgabe wohl versehentlich des^1 statt es^1.

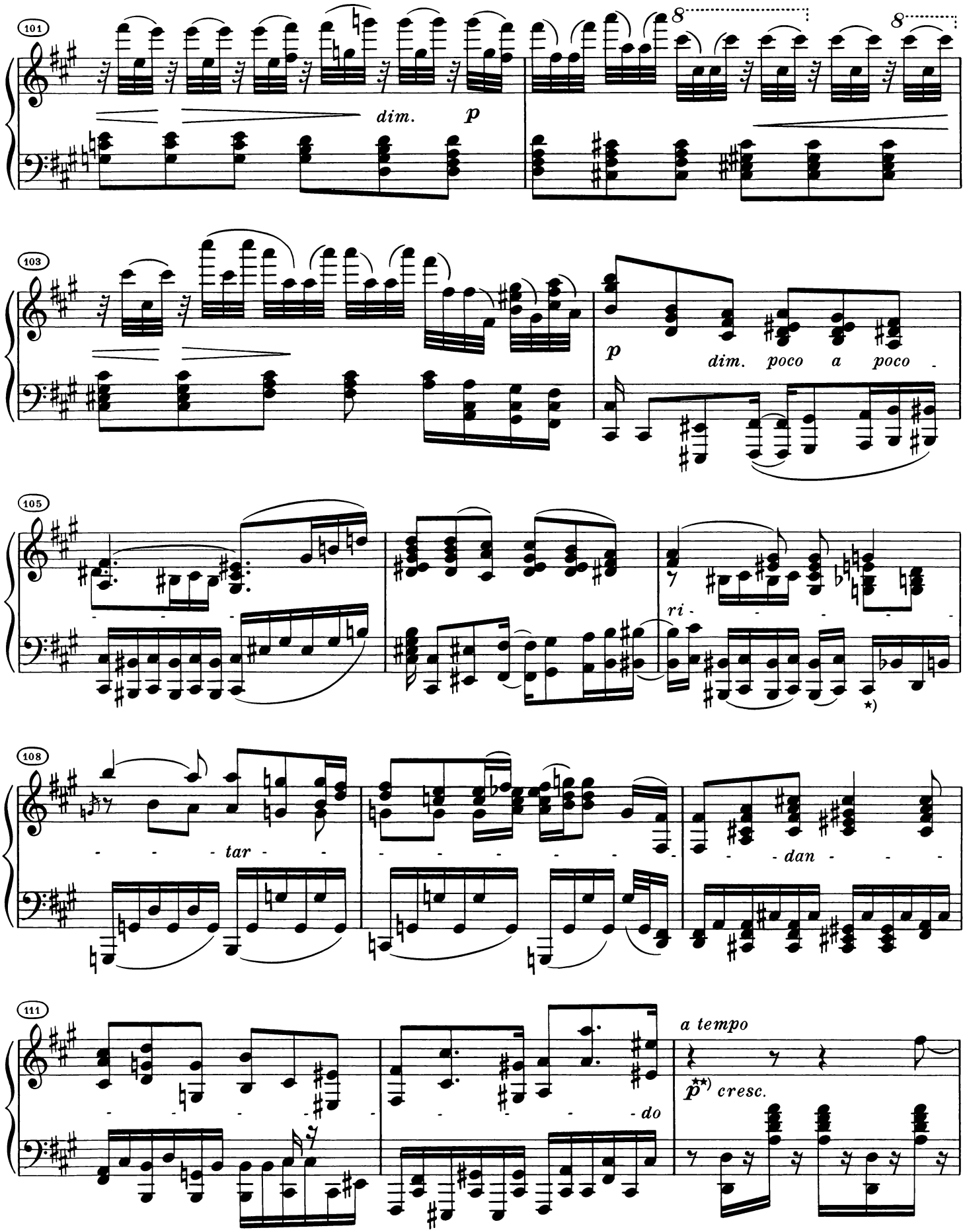
*) According to correction sheet in Beethoven's hand (Bodmer Collection, Zürich): augmentation dot to quarter note b^2.

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

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

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

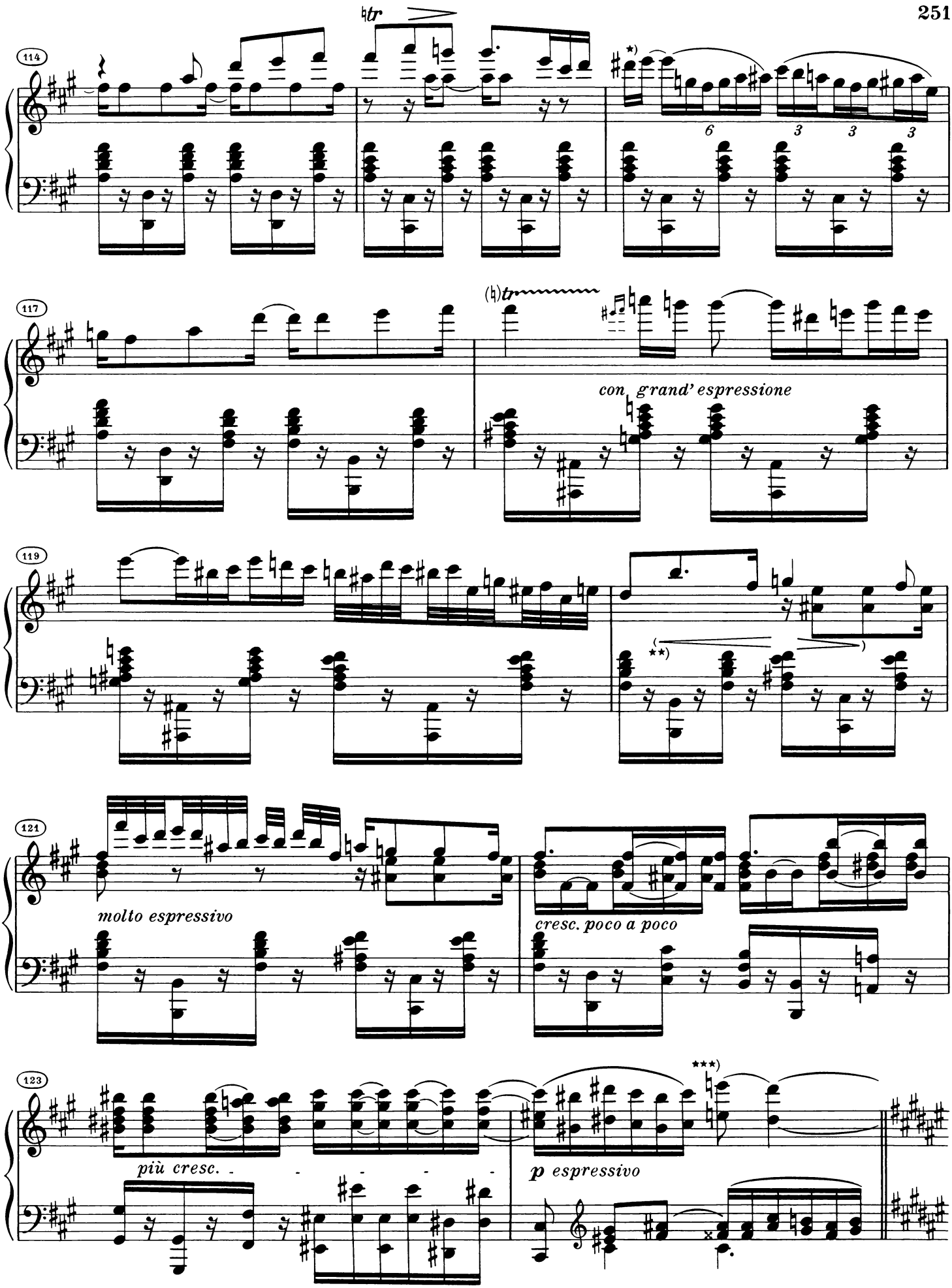

89
sempre cresc.
dimin.
cresc.
91
molto espressivo
dimin.
93
cresc.
dimin.
95
p
cresc.
97
p
cresc.
cresc.
99
cresc.
dimin.



*) In Londoner Erstausgabe *una corda*, T. 113 auf Eins *tutte corde*.
**) In der Originalausgabe *più cresc.*; vermutlich Lesefehler, vgl. T. 27.

*) London first edition gives *una corda*, on first beat of m. 113 *tutte corde*.
**) In the original edition *più cresc.*; probably erroneous reading, see m. 27.

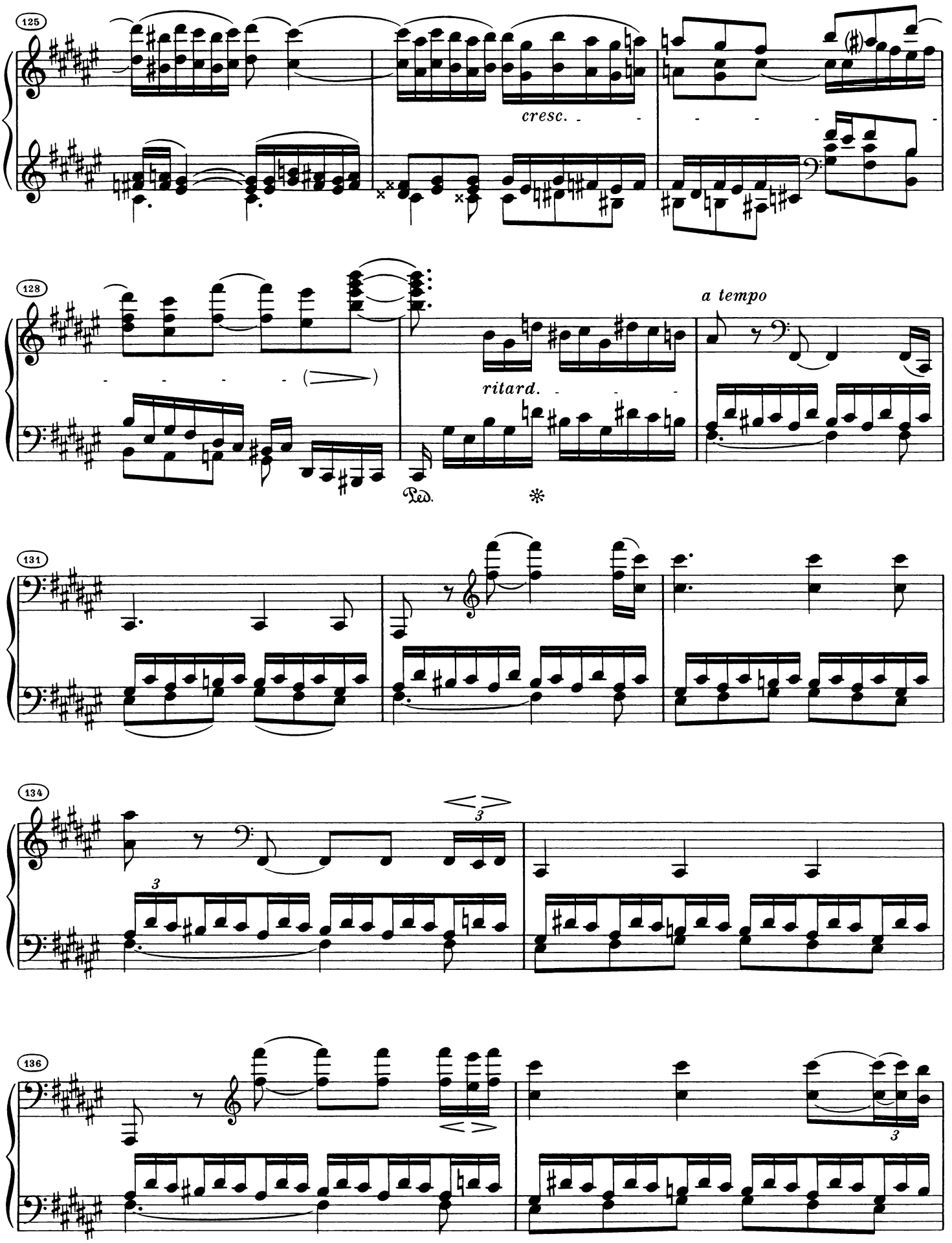
*) Dans la première édition de Londres, *una corda*, au 1er temps de mes. 113 *tutte corde*.
**) Dans l'édition originale, *più cresc.*; probablement faute de lecture, voir mes. 27.

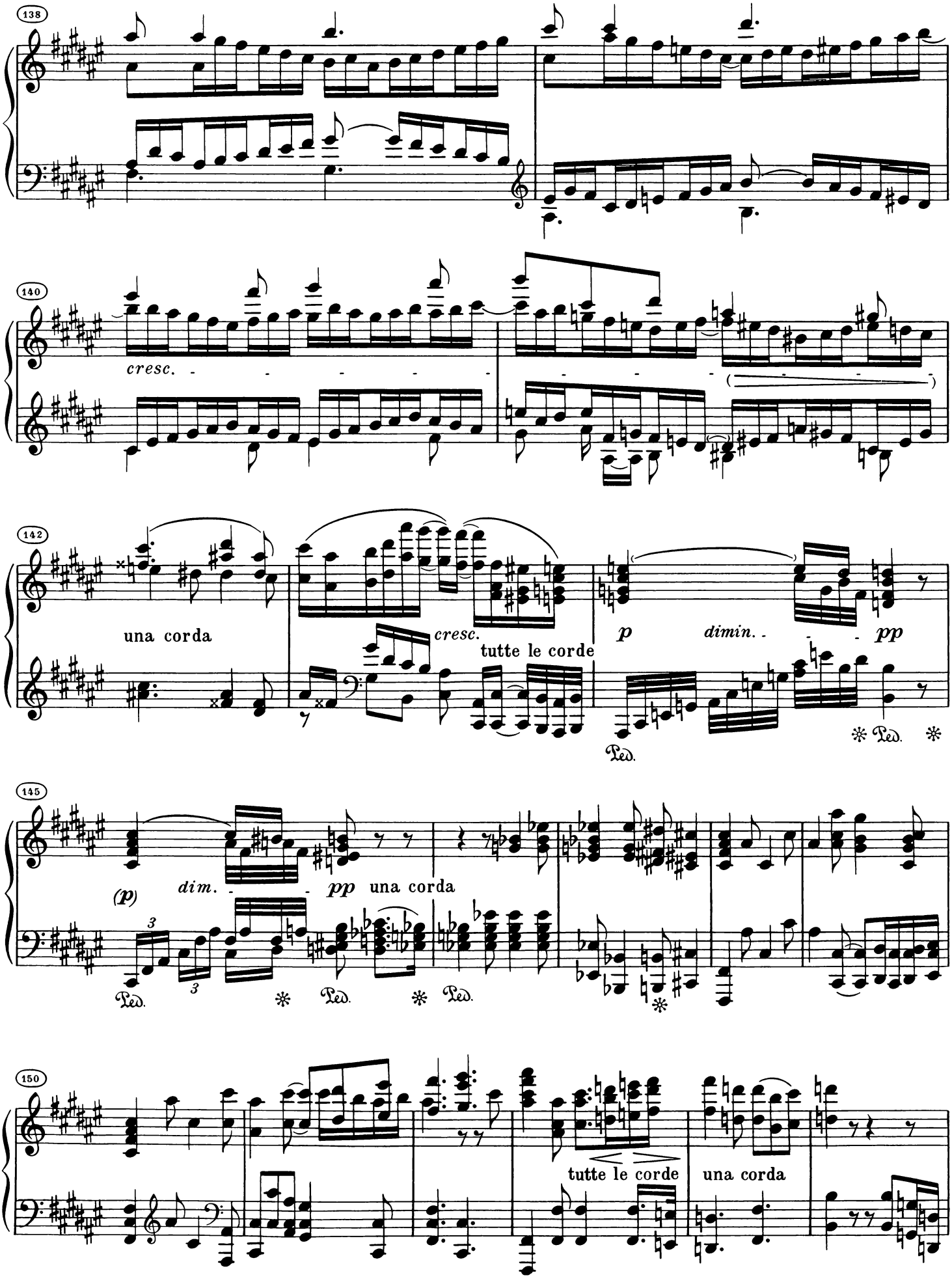


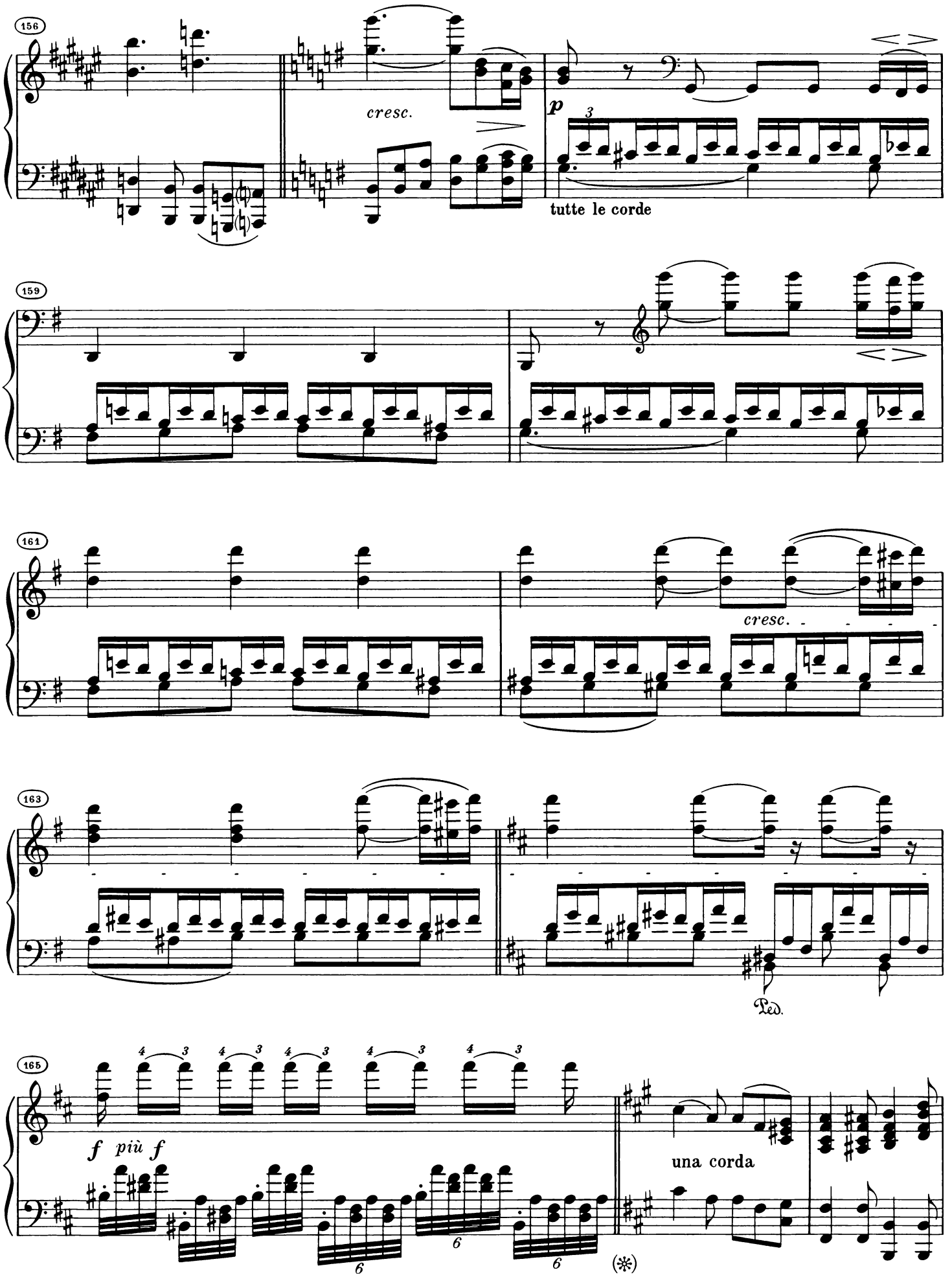
*) *dis*³ nach Originalausgabe; in Londoner Erstausgabe *fis*³.
**) In Originalausgabe < > erst in T. 122, der dort genau unter T. 120 steht; Lesefehler? Vgl. T. 34.
***) ♮ nach Originalausgabe; vgl. auch T. 39. In der Londoner Erstausgabe dagegen ♯.

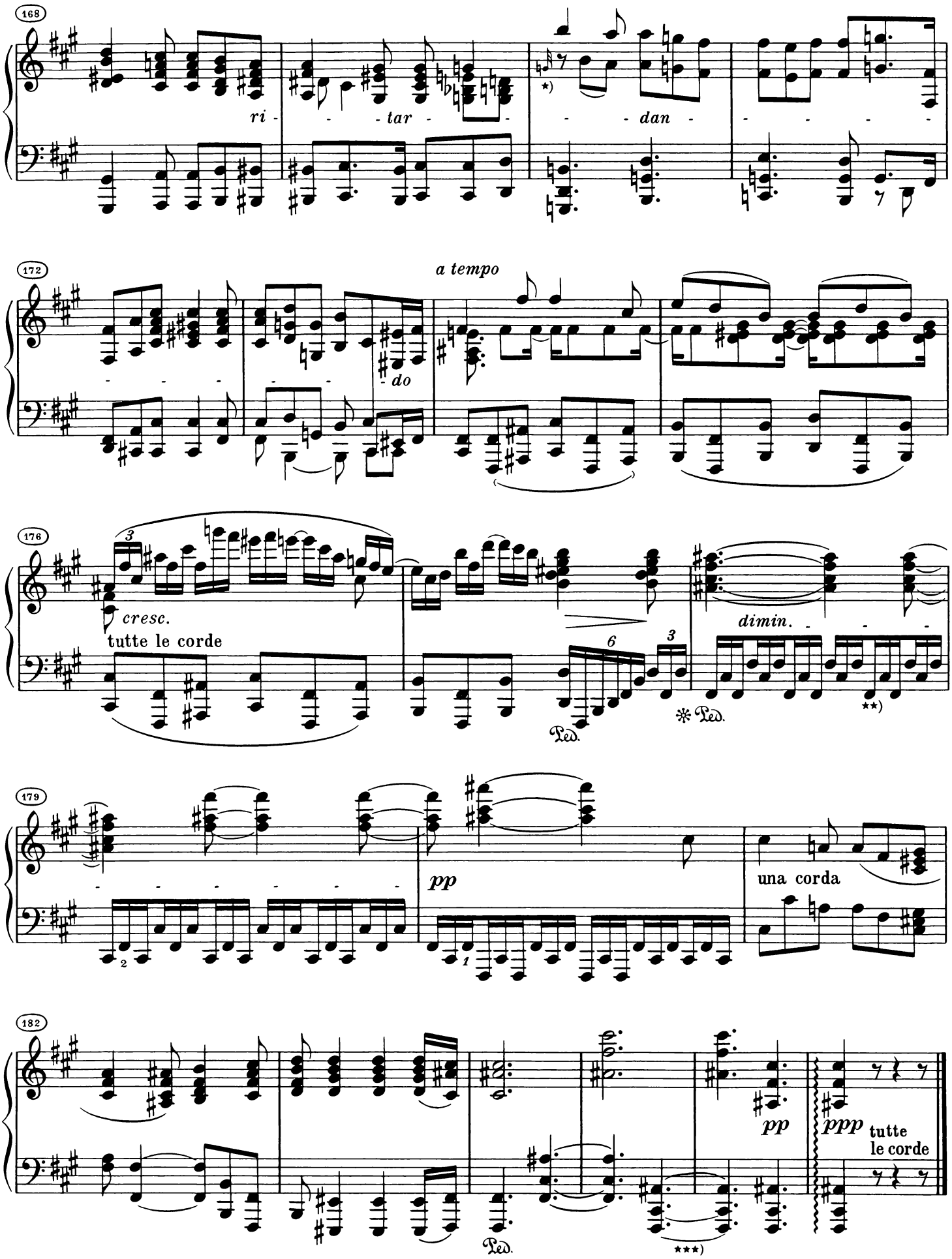
*) *d*♯³ as in original edition; London first edition gives *f*♯³.
**) < > in original edition not until m. 122 (positioned exactly below m. 120); misinterpretation? See m. 34.
***) ♮ according to original edition; see also m. 39. London first edition has ♯.

*) *ré*♯³ selon l'édition originale; première édition de Londres: *fa*♯³.
**) Dans l'édition originale, < > seulement à partir de mes. 122 (juste au-dessous de mes. 120); faute de lecture? Voir mes. 34.
***) ♮ selon l'édition originale; voir aussi mes. 39. Par contre dans la première édition de Londres ♯.


125
cresc.
128
a tempo
ritard.
Ped.
131
134
3
3
136
3


138
140
cresc.
142
una corda
cresc.
tutte le corde
p
dimin.
pp
Ped.
145
(p)
dim.
pp
una corda
150
tutte le corde
una corda


156
cresc.
p
tutte le corde
159
161
cresc.
163
Ped.
165
f più f
una corda
(*)

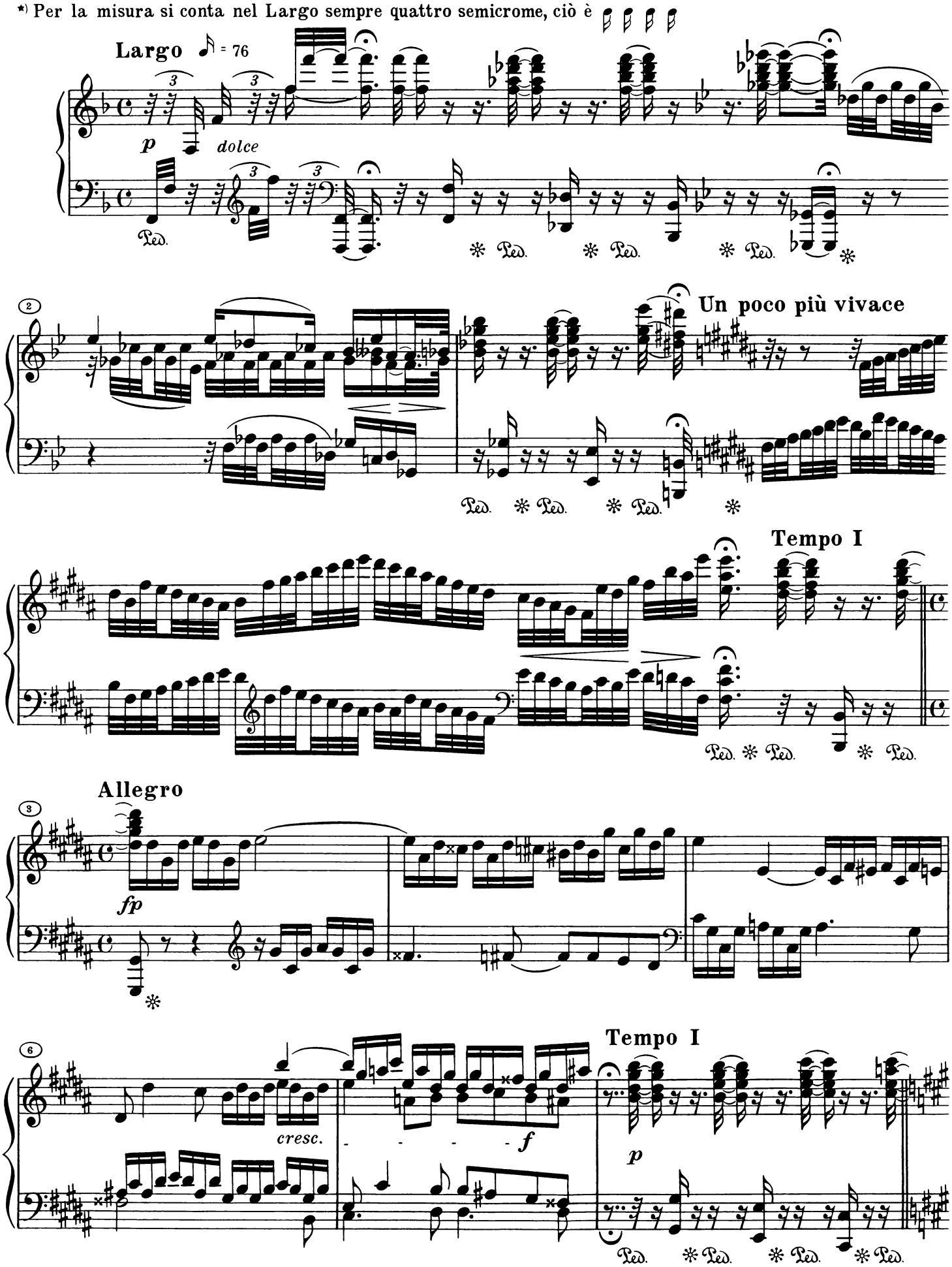


*) In Originalausgabe Vorschlagsnote h^1 statt g^1; wohl Versehen, vgl. T. 14.
**) In Originalausgabe *cis – Fis – cis*; wohl Versehen.
***) Haltebögen nach Londoner Erstausgabe, sie fehlen in Originalausgabe.

*) In original edition appoggiatura b^1 instead of g^1; presumably an error, see m. 14.
**) Original edition has $c\sharp - F\sharp - c\sharp$; presumably an error.
***) Ties as in London first edition; absent in original edition.

*) Dans l'édition originale, appoggiature si^1 au lieu de sol^1; probablement par erreur, voir mes. 14.
**) Dans l'édition originale, $do\sharp - Fa\sharp - do\sharp$, probablement par erreur.
***) Liaisons de tenue selon la première édition de Londres; elles manquent dans l'édition originale.

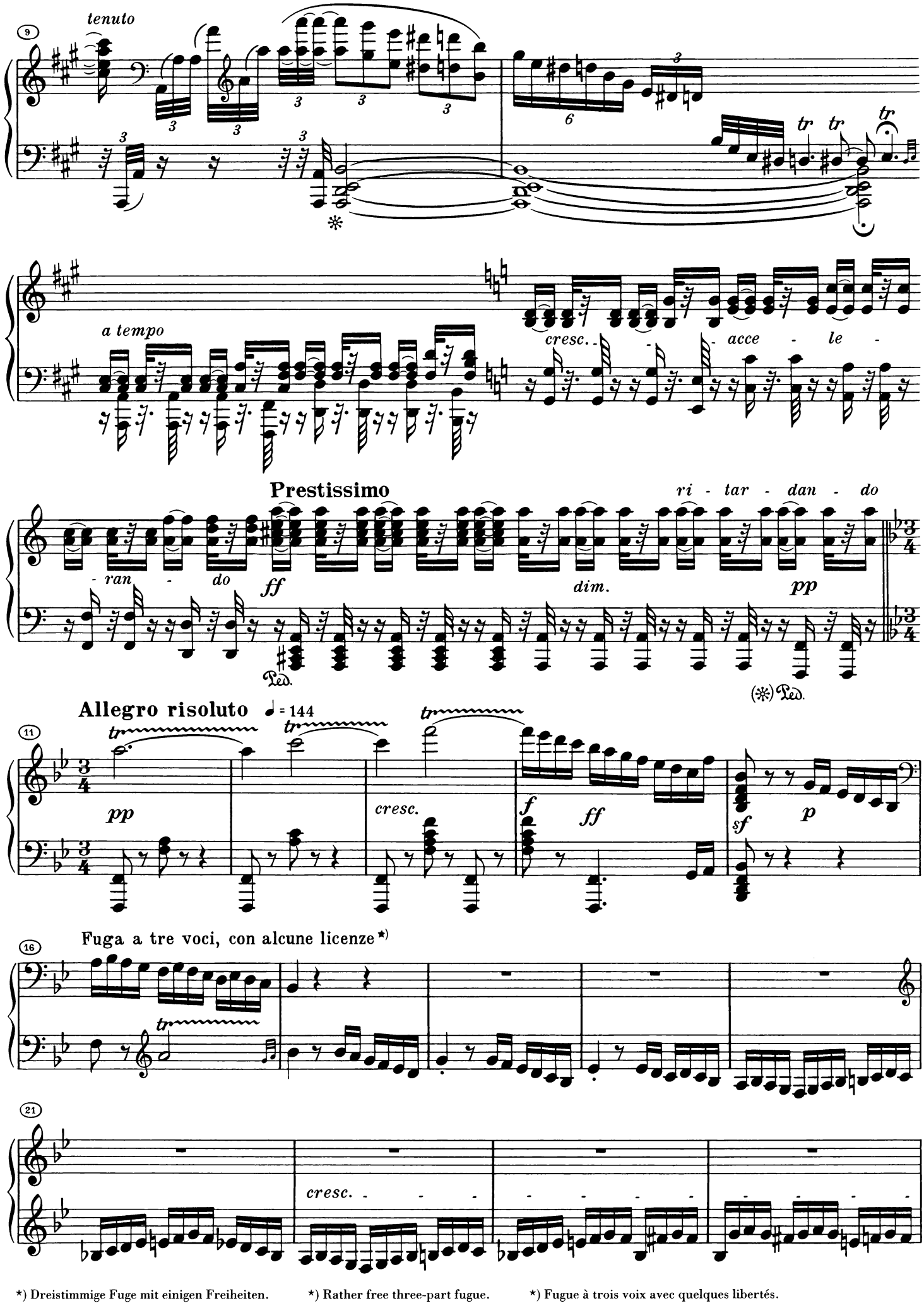
*) Per la misura si conta nel Largo sempre quattro semicrome, ciò è



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

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

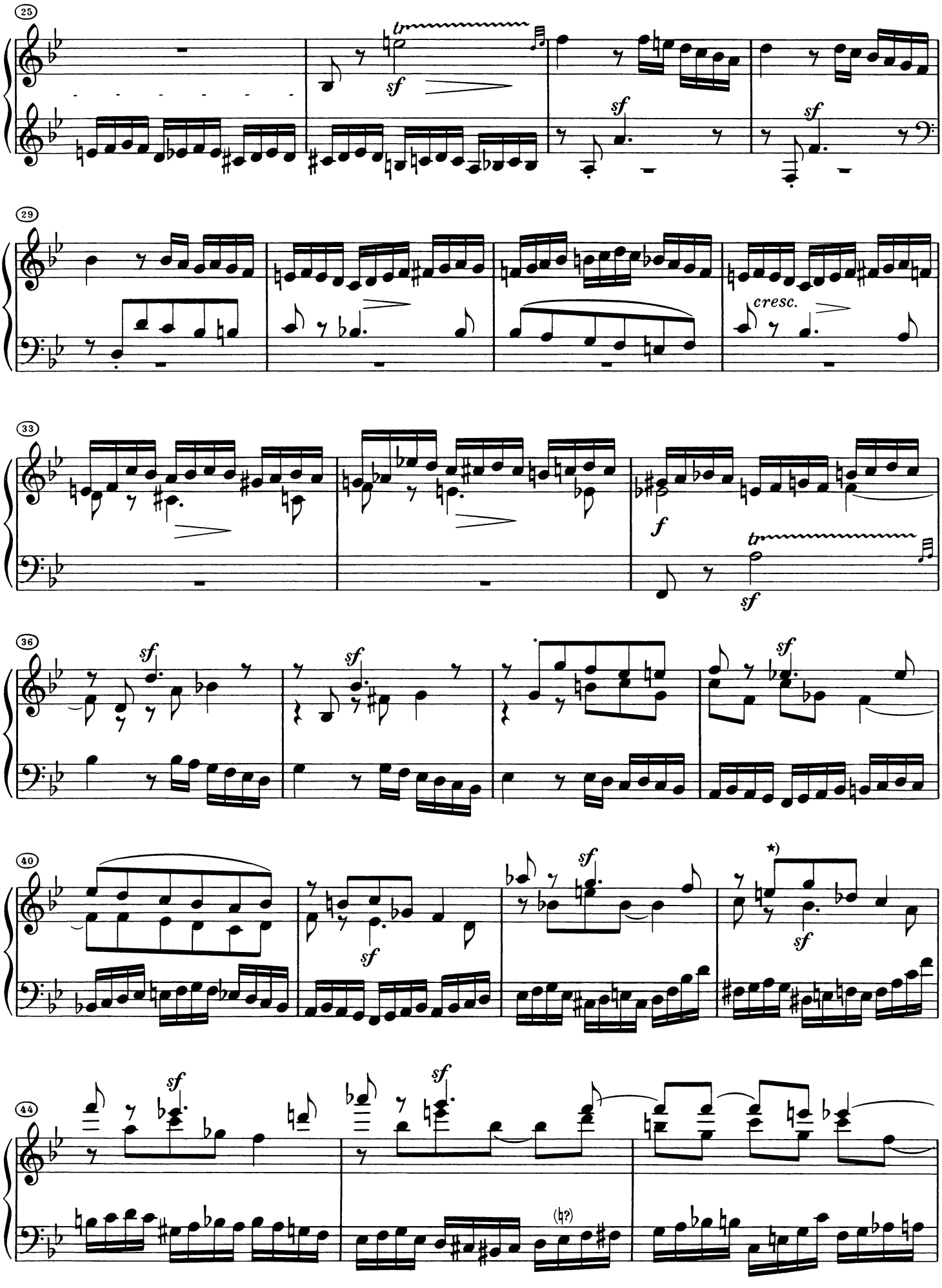
*) Dans le Largo, on doit toujours compter quatre doubles croches par mesure, comme ceci: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯



*) Dreistimmige Fuge mit einigen Freiheiten.

*) Rather free three-part fugue.

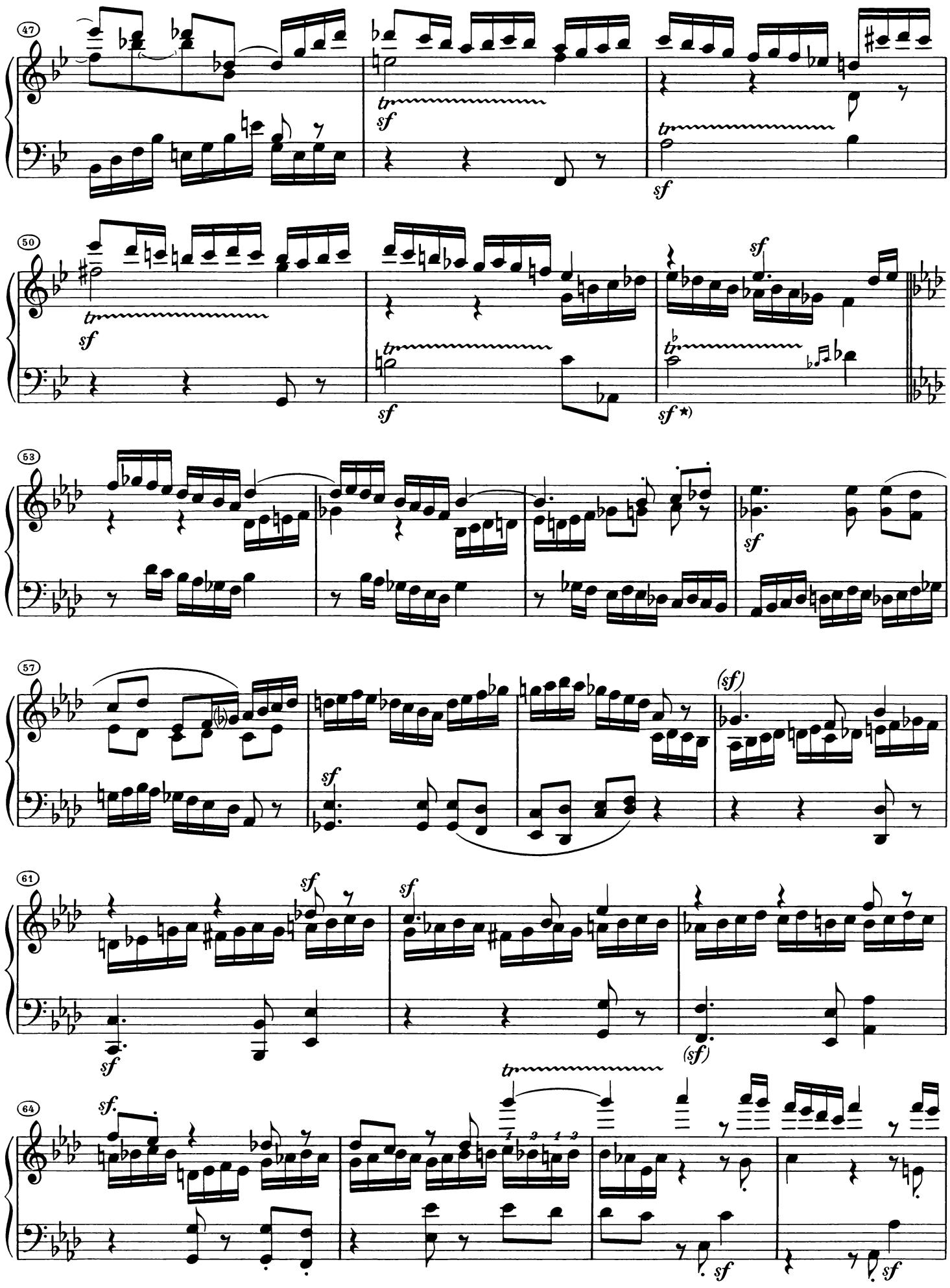
*) Fugue à trois voix avec quelques libertés.



*) ♮ nach Londoner Erstausgabe; fehlt in Originalausgabe.

*) ♮ as in London first edition; absent in original edition.

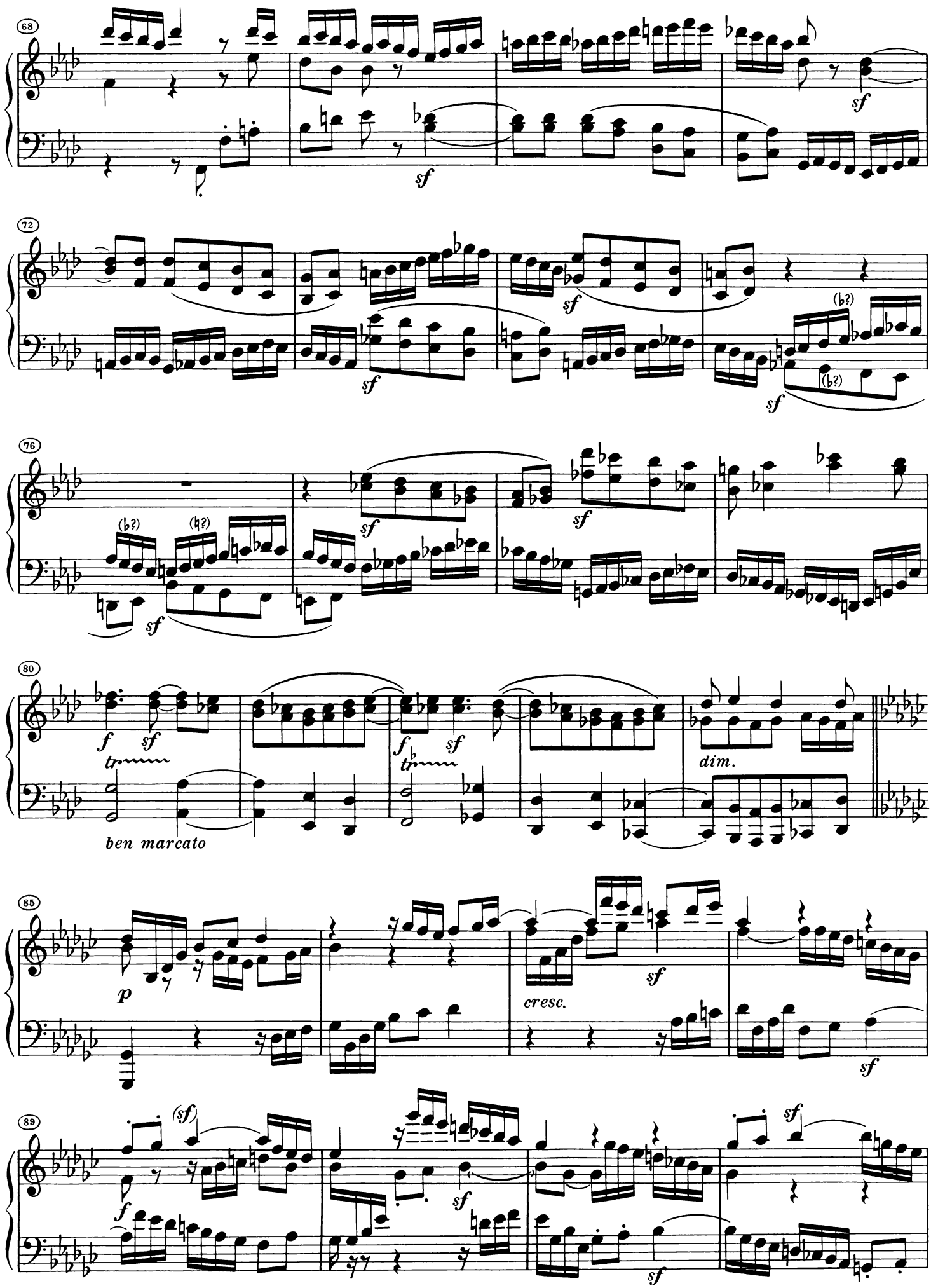
*) ♮ selon la première édition de Londres; manque dans l'édition originale.

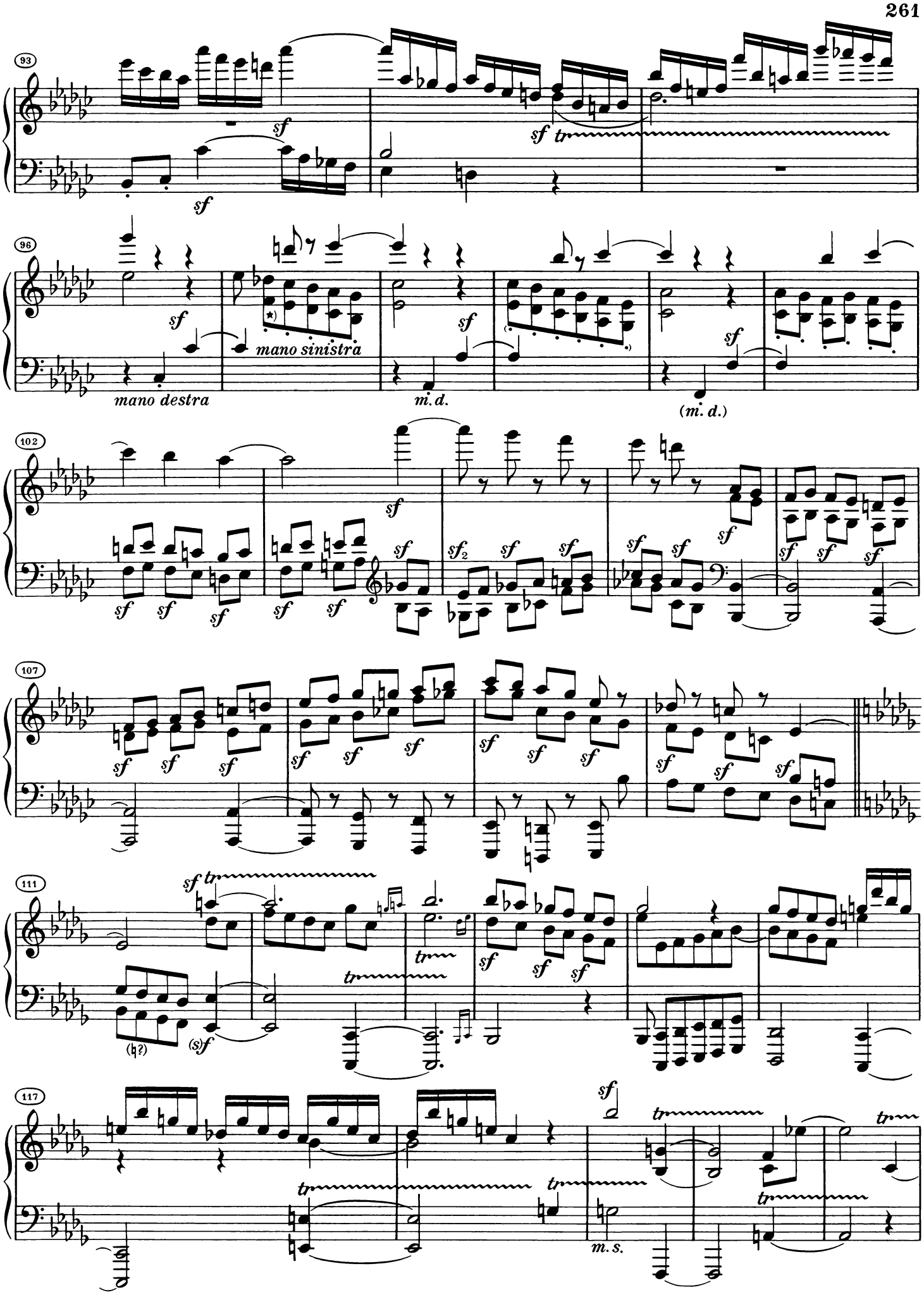


*) Nach Londoner Erstausgabe; fehlt in Originalausgabe.

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

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

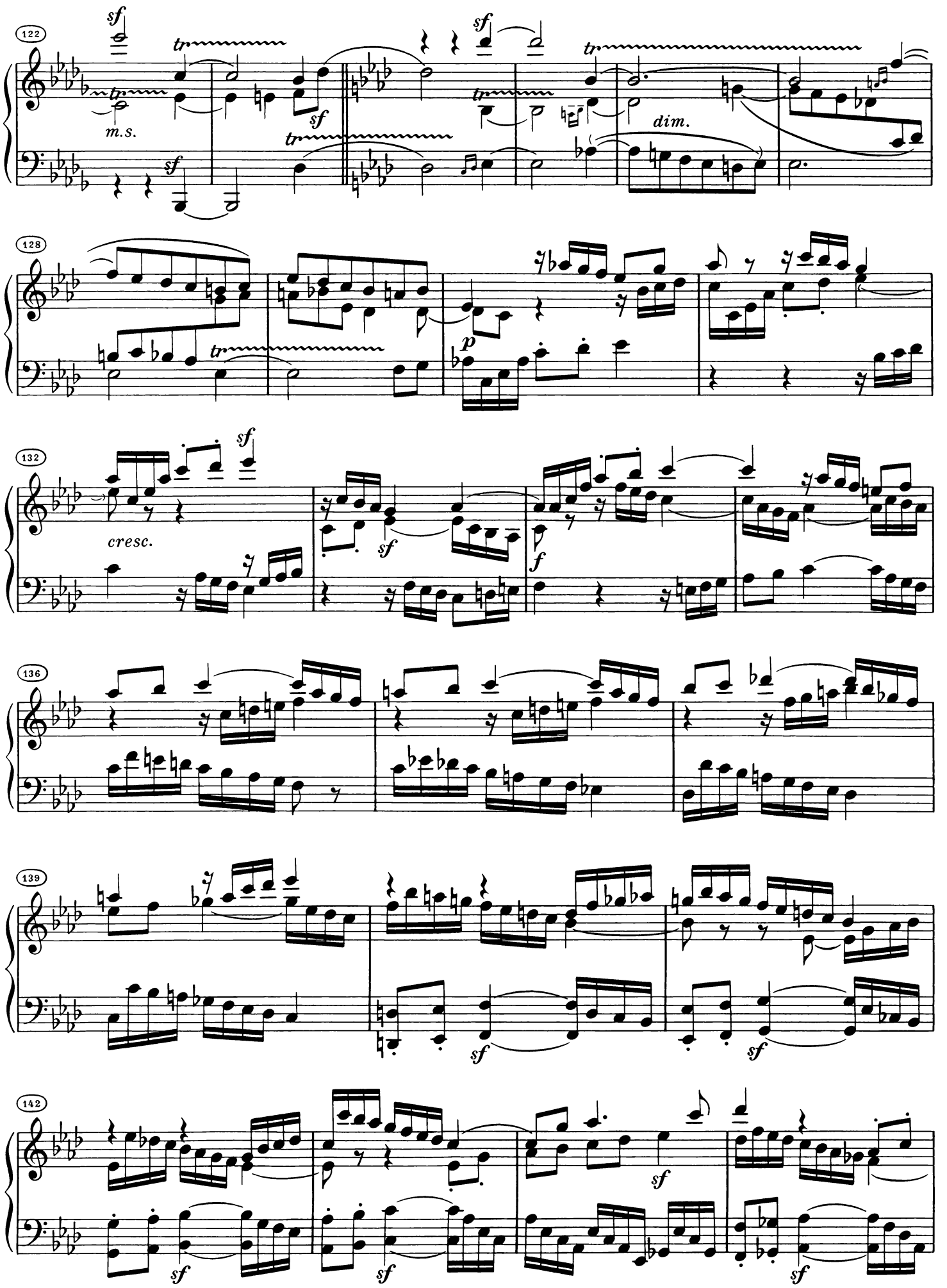

68
sf
sf
72
sf
sf
(♭?)
(♭?)
sf
76
(♭?)
(♮?)
sf
sf
sf
80
f
sf
tr
ben marcato
f
sf
tr
dim.
85
p
cresc.
sf
sf
89
(sf)
f
sf
sf
sf

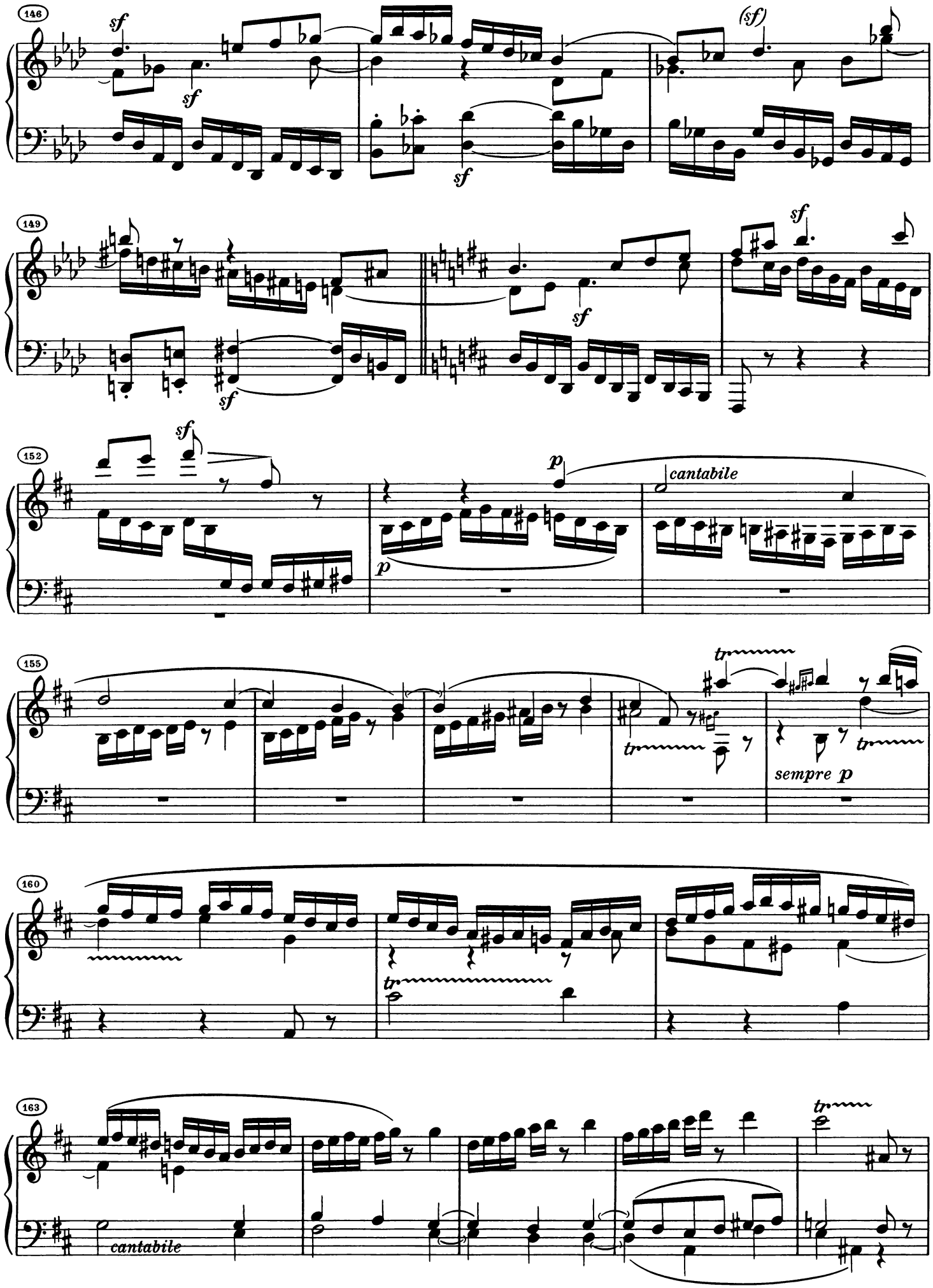


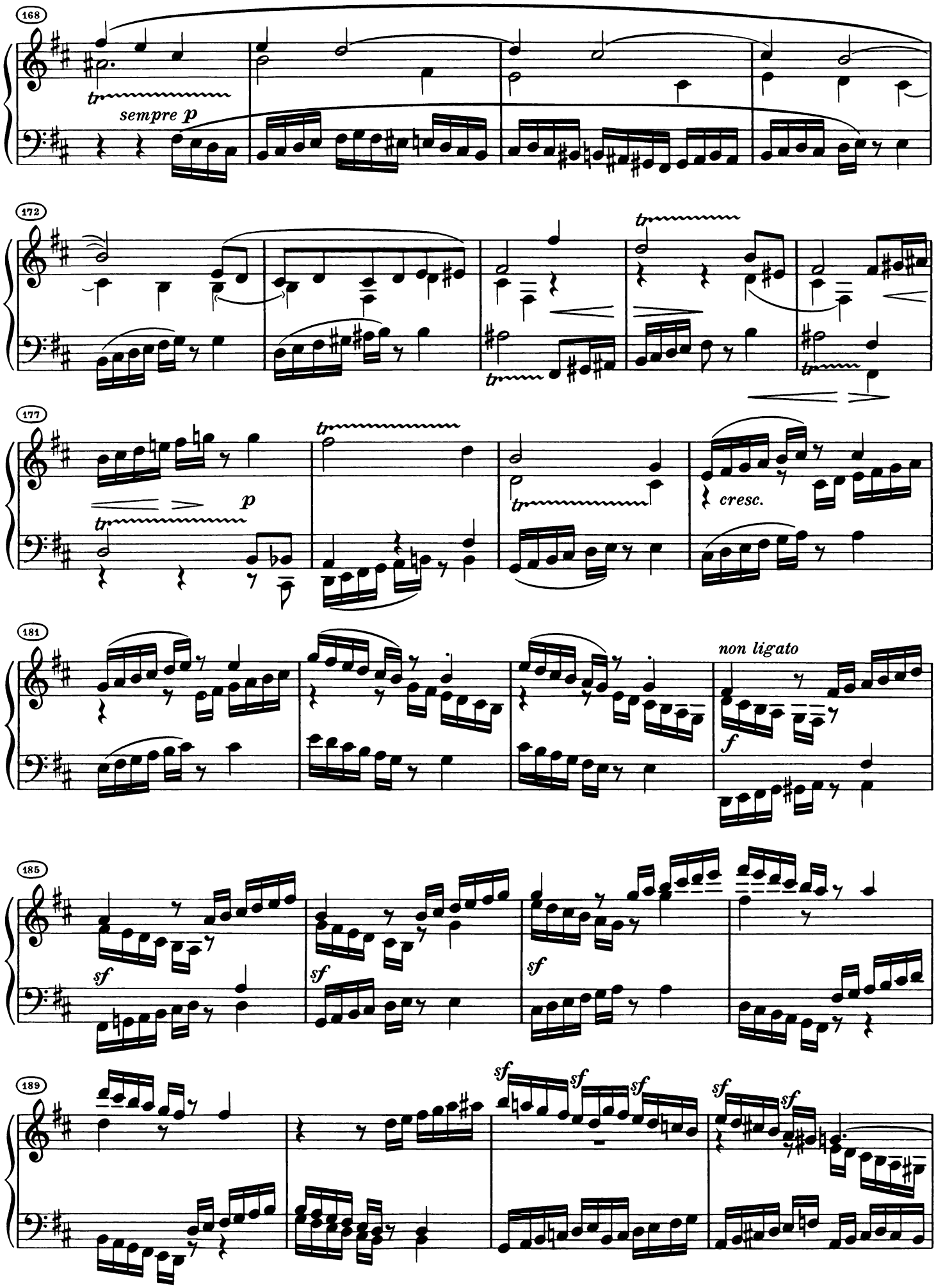
*) In Originalausgabe (vermutlich Stichfehler):

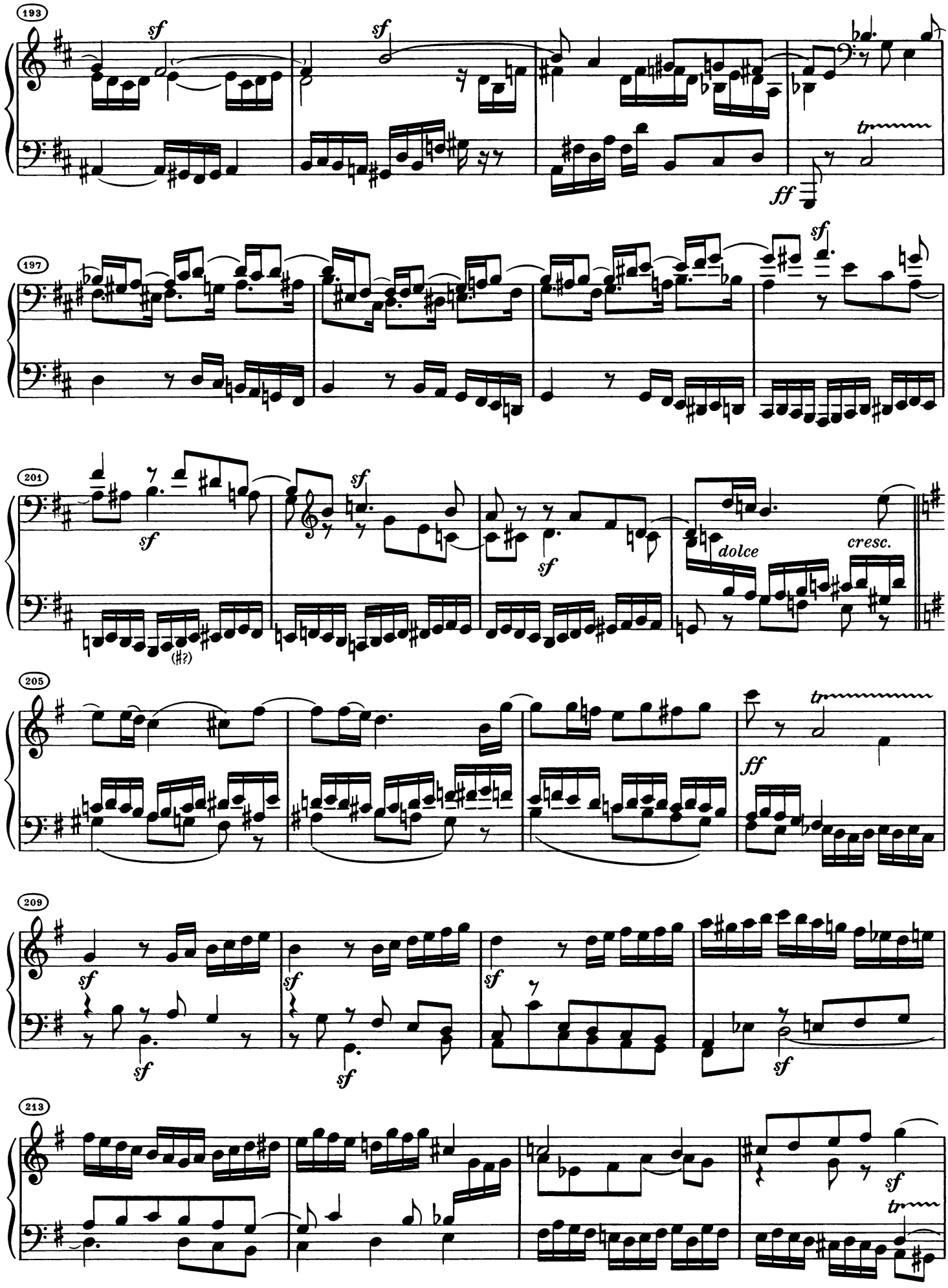
*) In original edition (probably error in engraving):

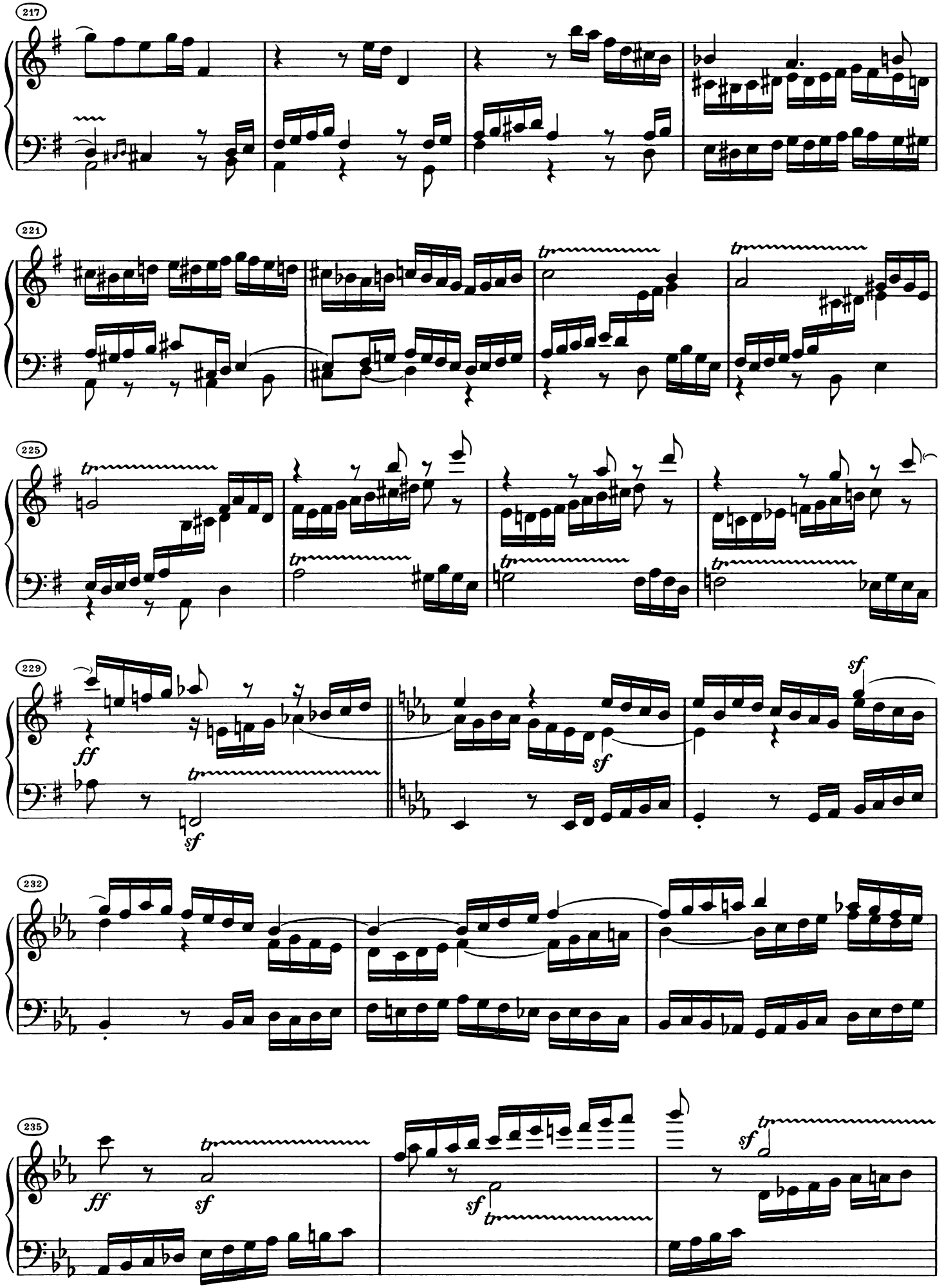
*) Dans l'édition originale (faute de gravure présumée):

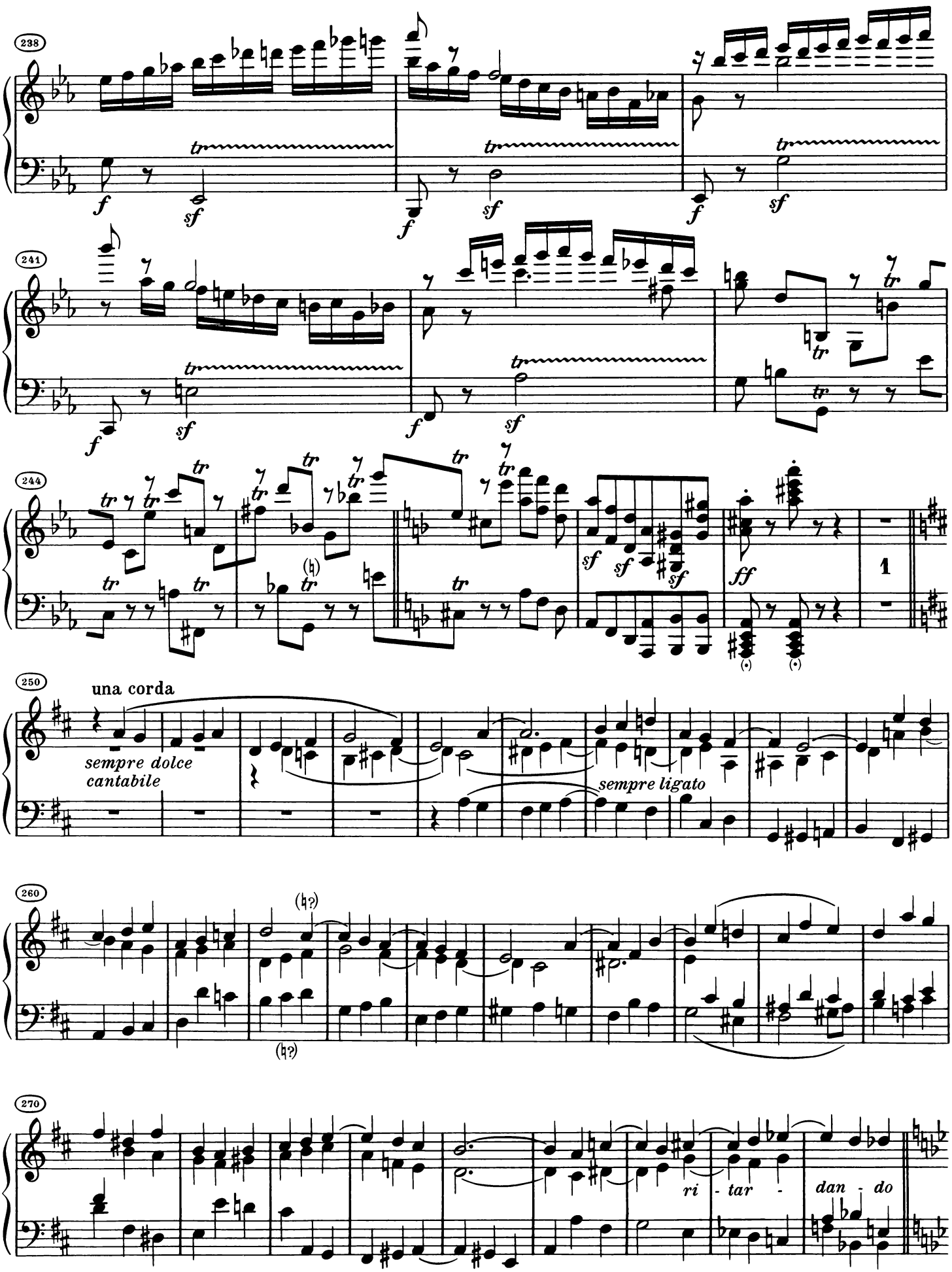

122
sf
tr
m.s.
sf
tr
sf
tr
dim.
128
tr
p
132
sf
cresc.
sf
f
136
139
sf
sf
142
sf
sf
sf

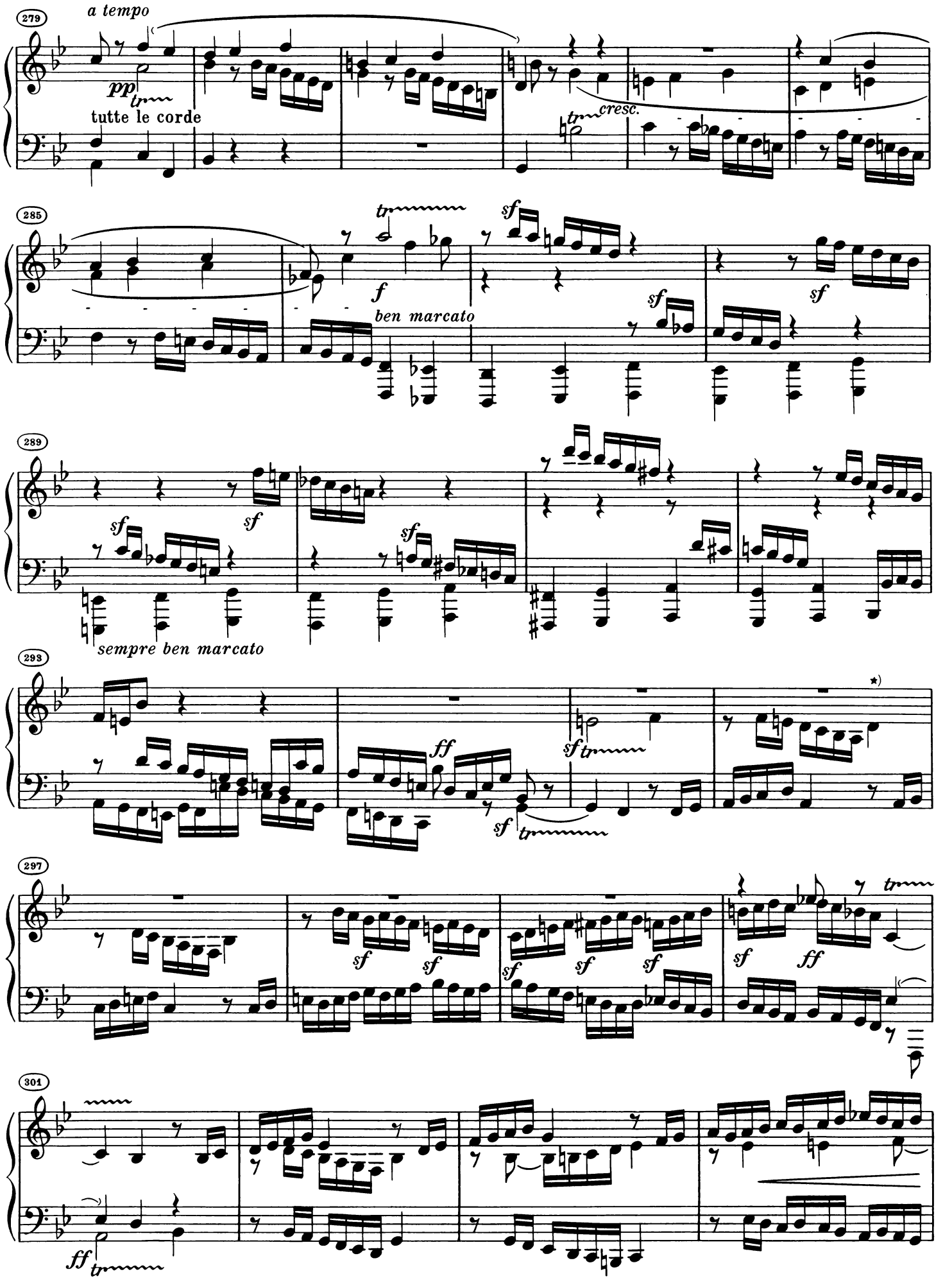

146
sf
sf
sf
(sf)
149
sf
sf
sf
152
sf
p
p
cantabile
155
tr
tr
tr
sempre p
160
tr
163
cantabile
tr


168
sempre p
172
177
p
cresc.
181
non ligato
f
185
sf
189
sf

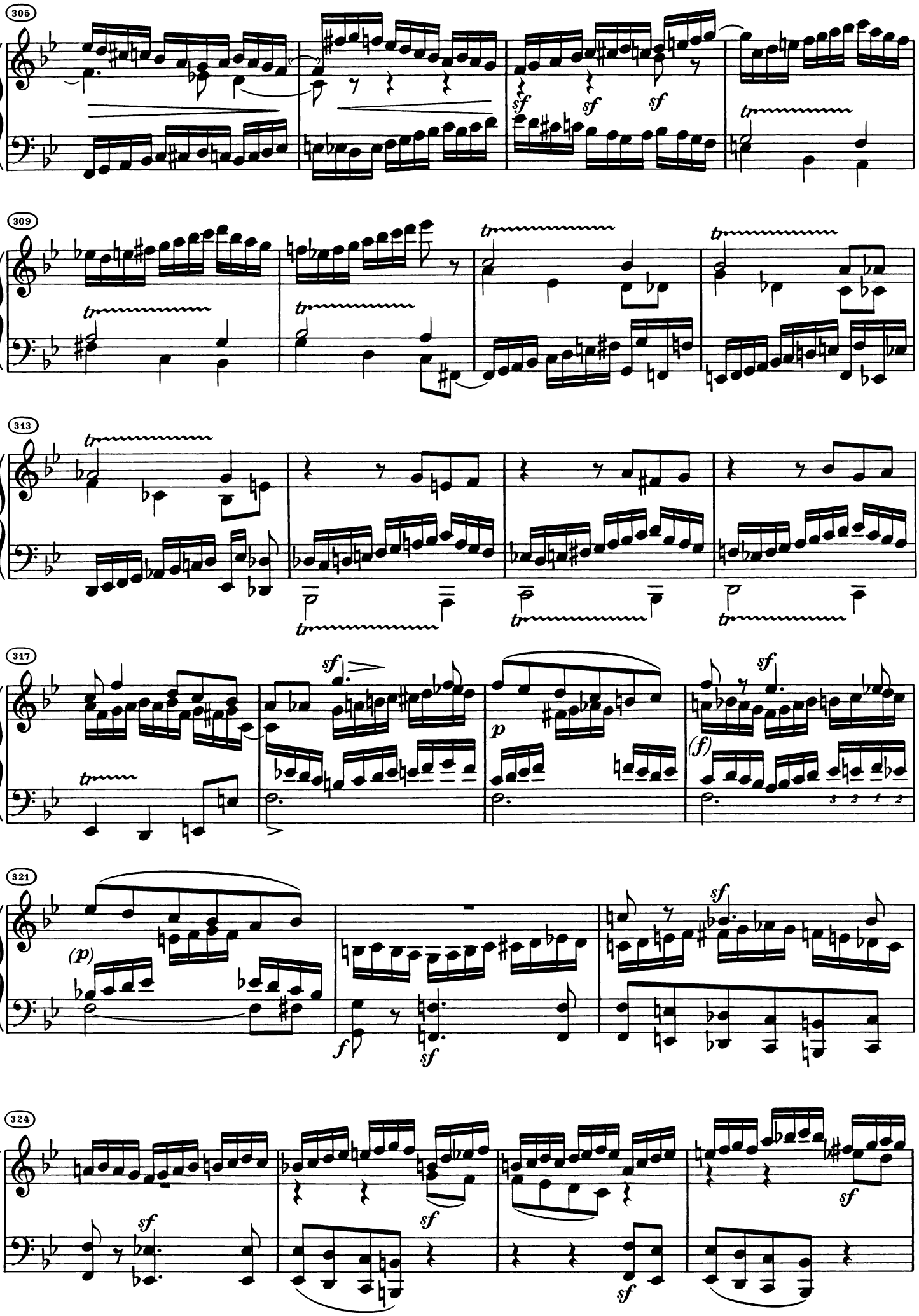

193
sf
sf
tr
ff
197
sf
201
sf
sf
dolce
cresc.
205
tr
ff
209
sf
sf
sf
sf
sf
213
sf
tr

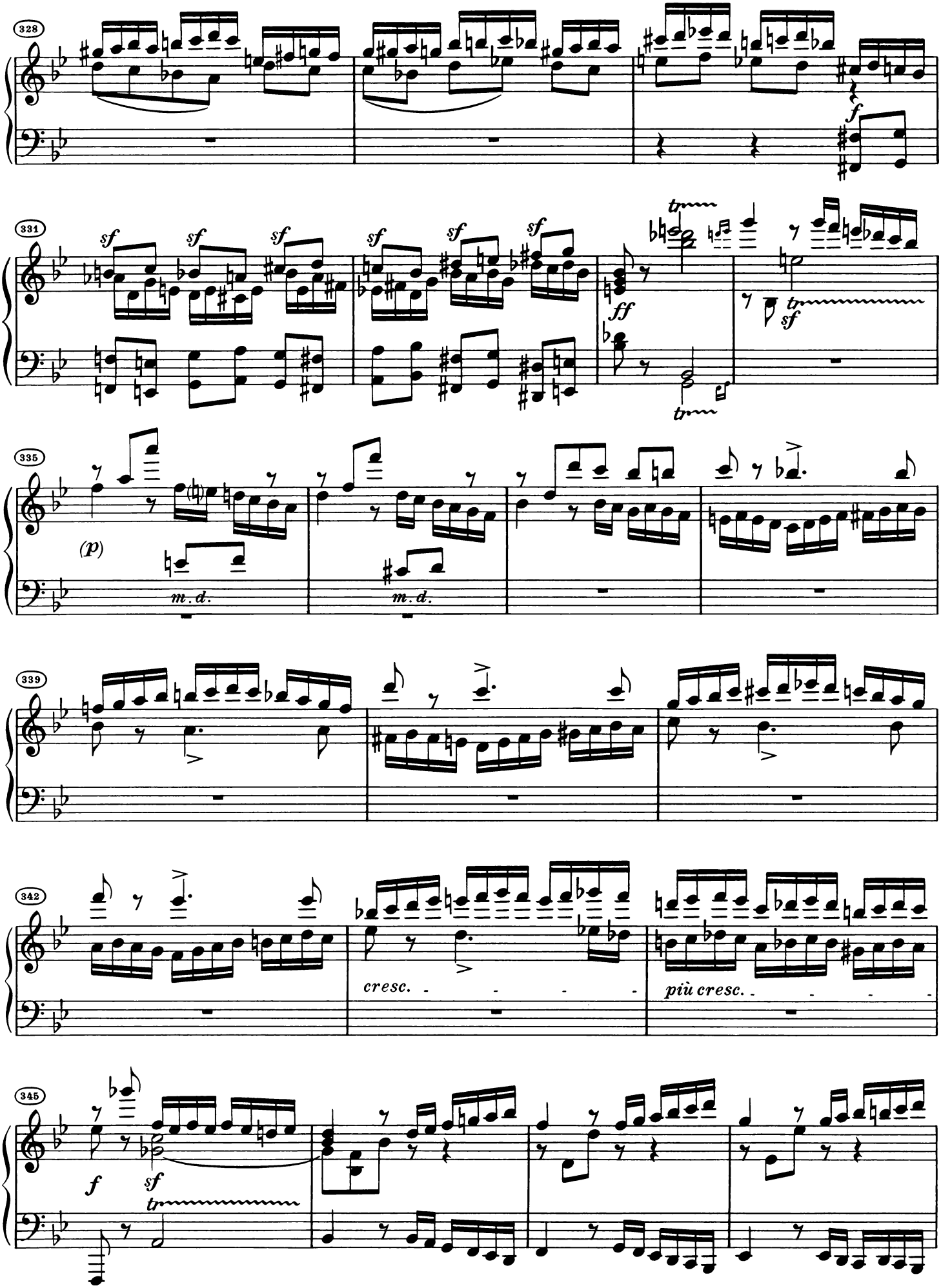

217
221
225
229
232
235
ff
sf
tr

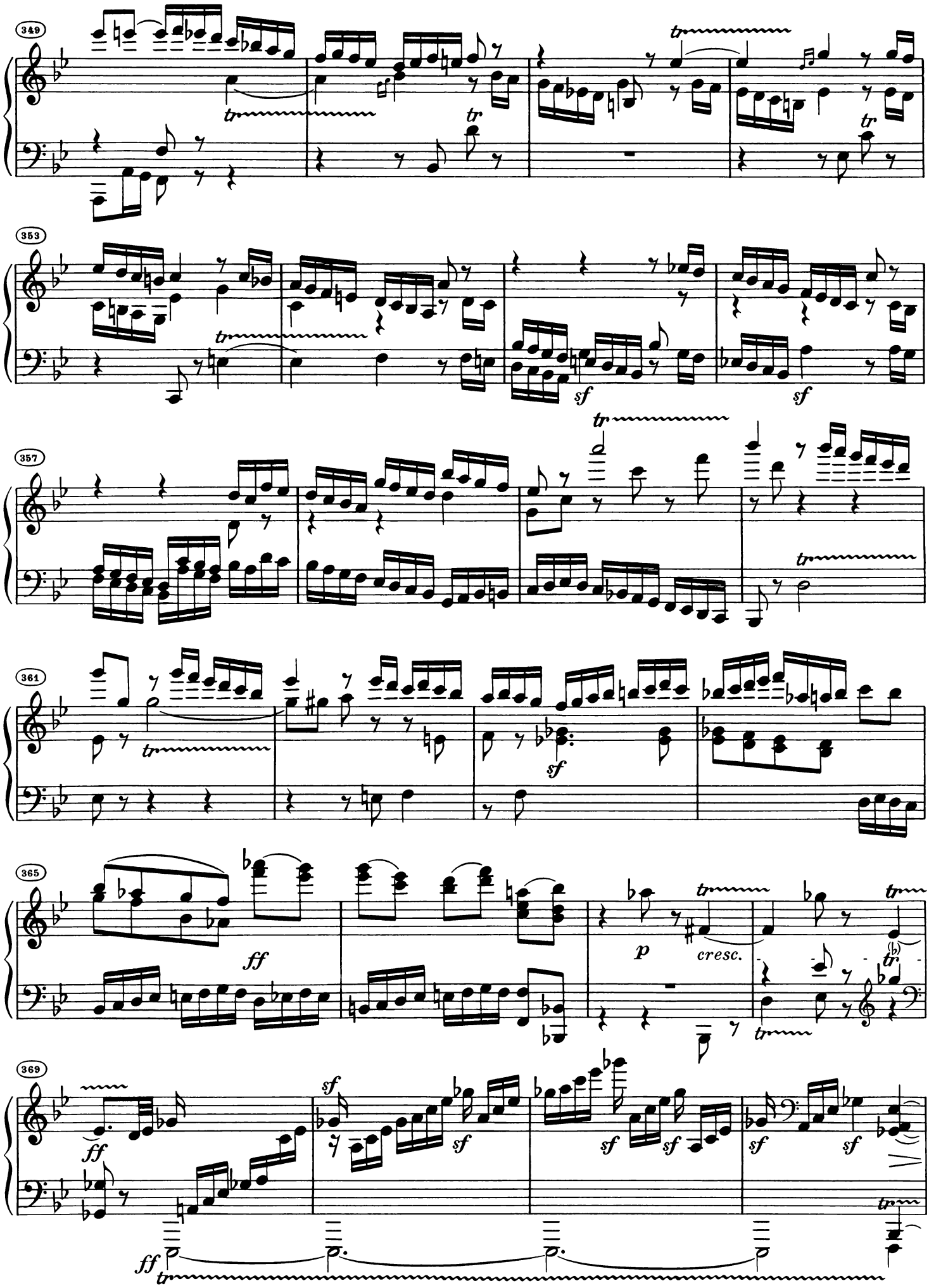

238
241
244
250
una corda
sempre dolce
cantabile
sempre ligato
260
270
ri - tar -
dan - do

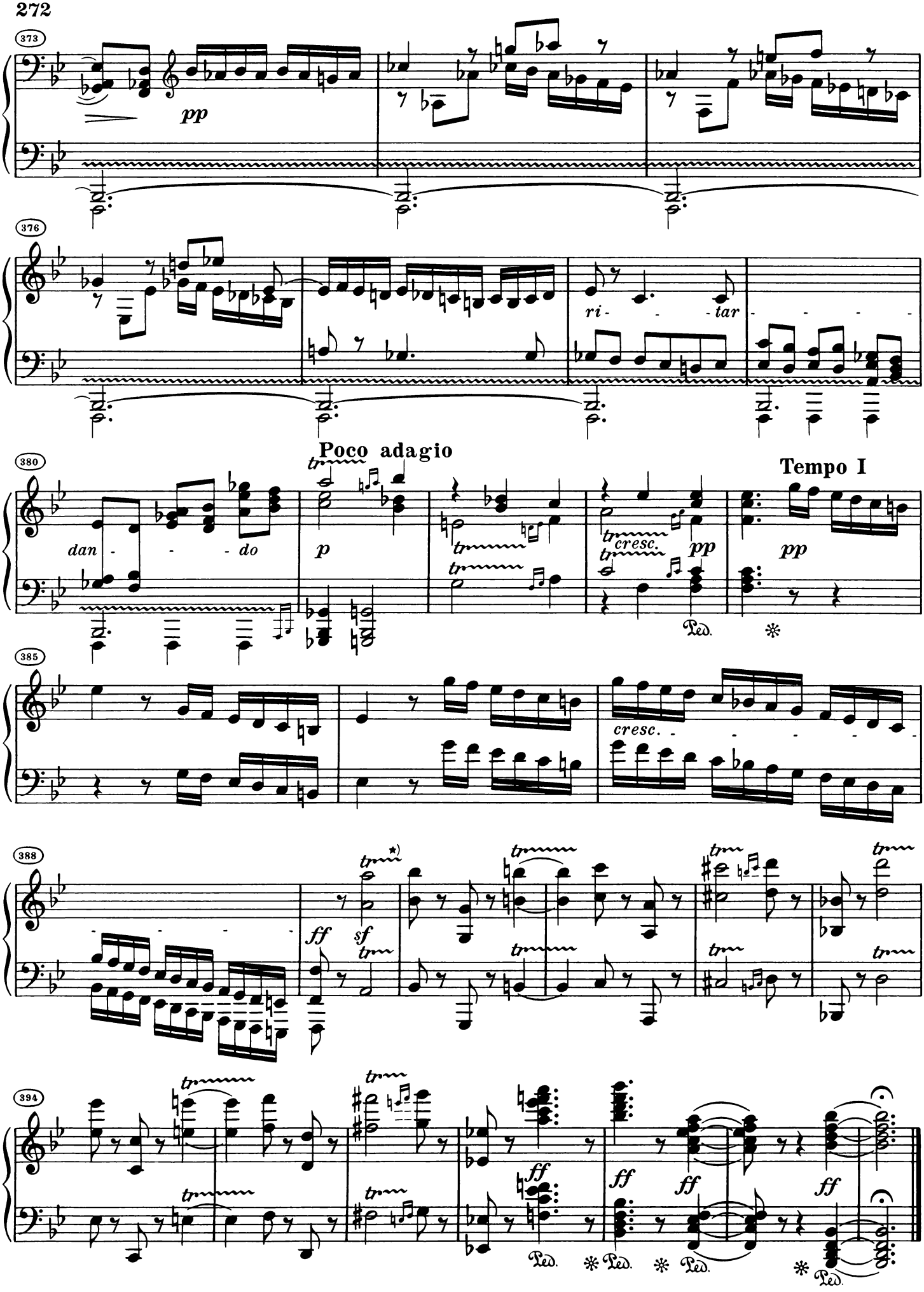


*) In Originalausgabe c^1 (wohl versehentlich). *) In original edition c^1 (probably erroneously). *) Dans l'édition originale, do^1 (probablement par erreur).


305
309
313
317
321
324


328
f
331
sf
ff
tr
335
(p)
m.d.
339
342
cresc.
più cresc.
345
f
sf


349
353
357
361
365
369
tr
sf
ff
p
cresc.



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

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

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

Sonate

Maximiliane Brentano gewidmet

Komponiert 1820

Opus 109

Vivace, ma non troppo.

30.

sempre legato

p dolce

cresc.

Adagio espressivo

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

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

Ped.

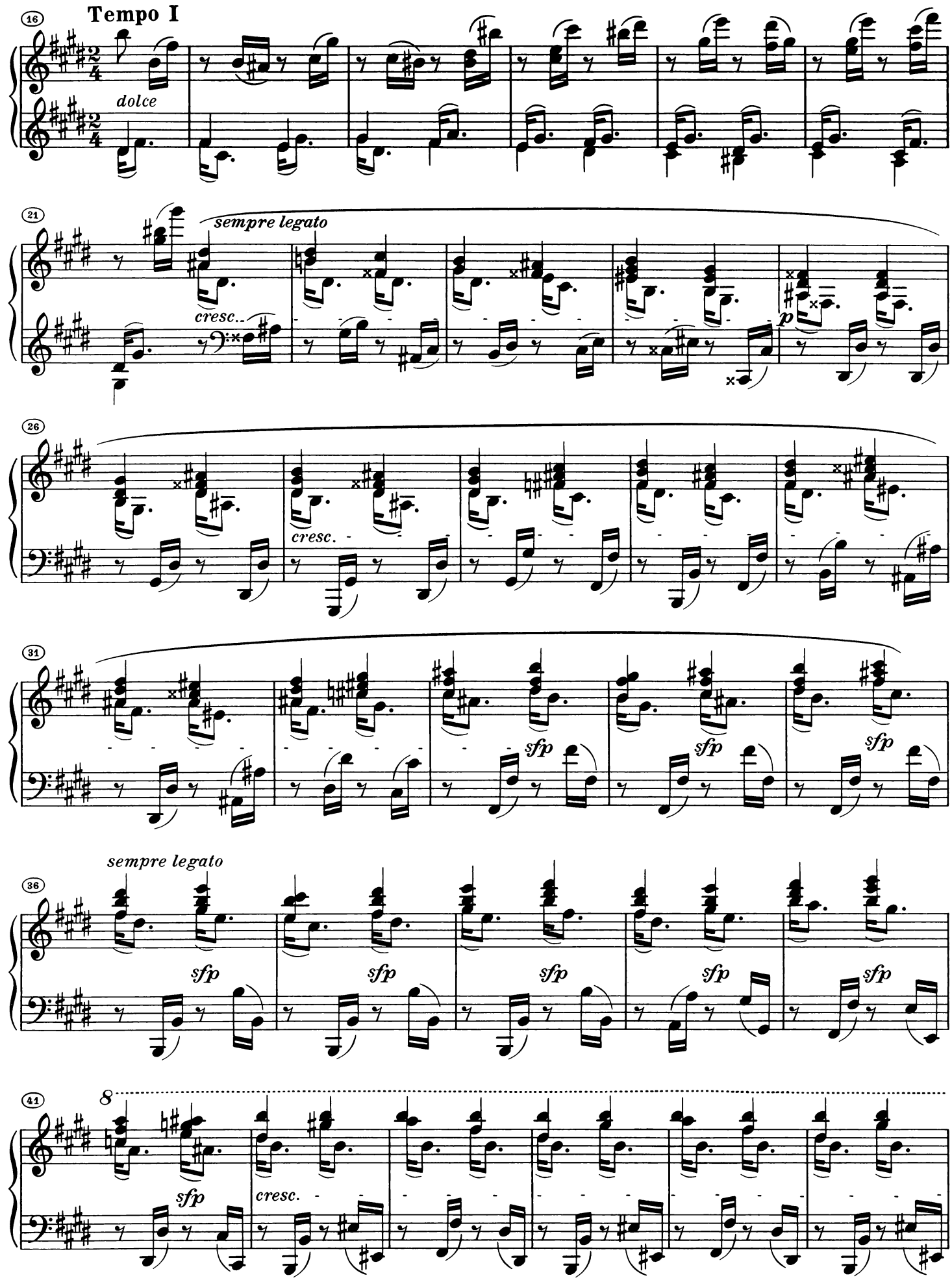
f *dim.* *p*

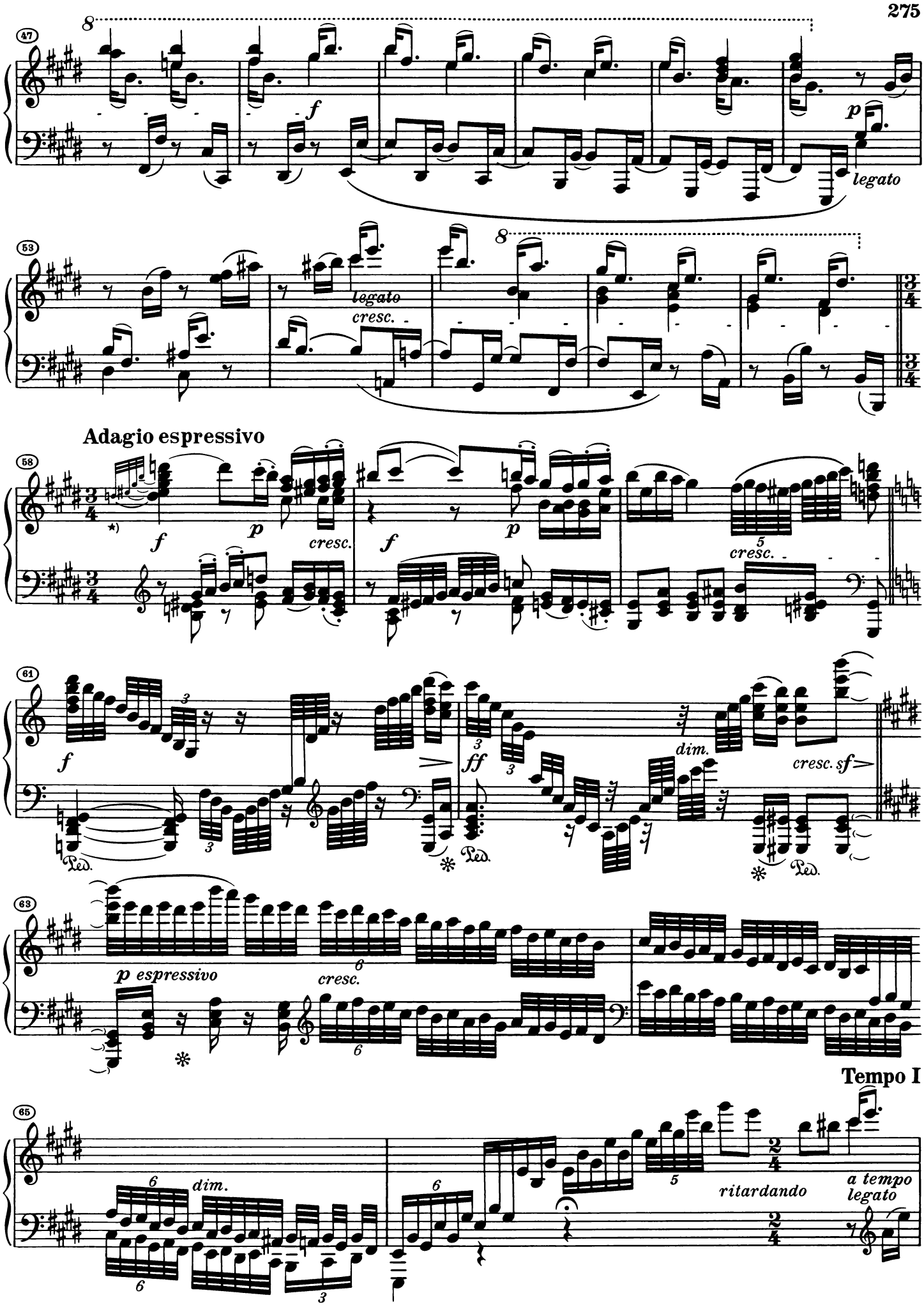
Ped.

espressivo *cresc.*

ri - tar - dan - do

sf *dimin.*

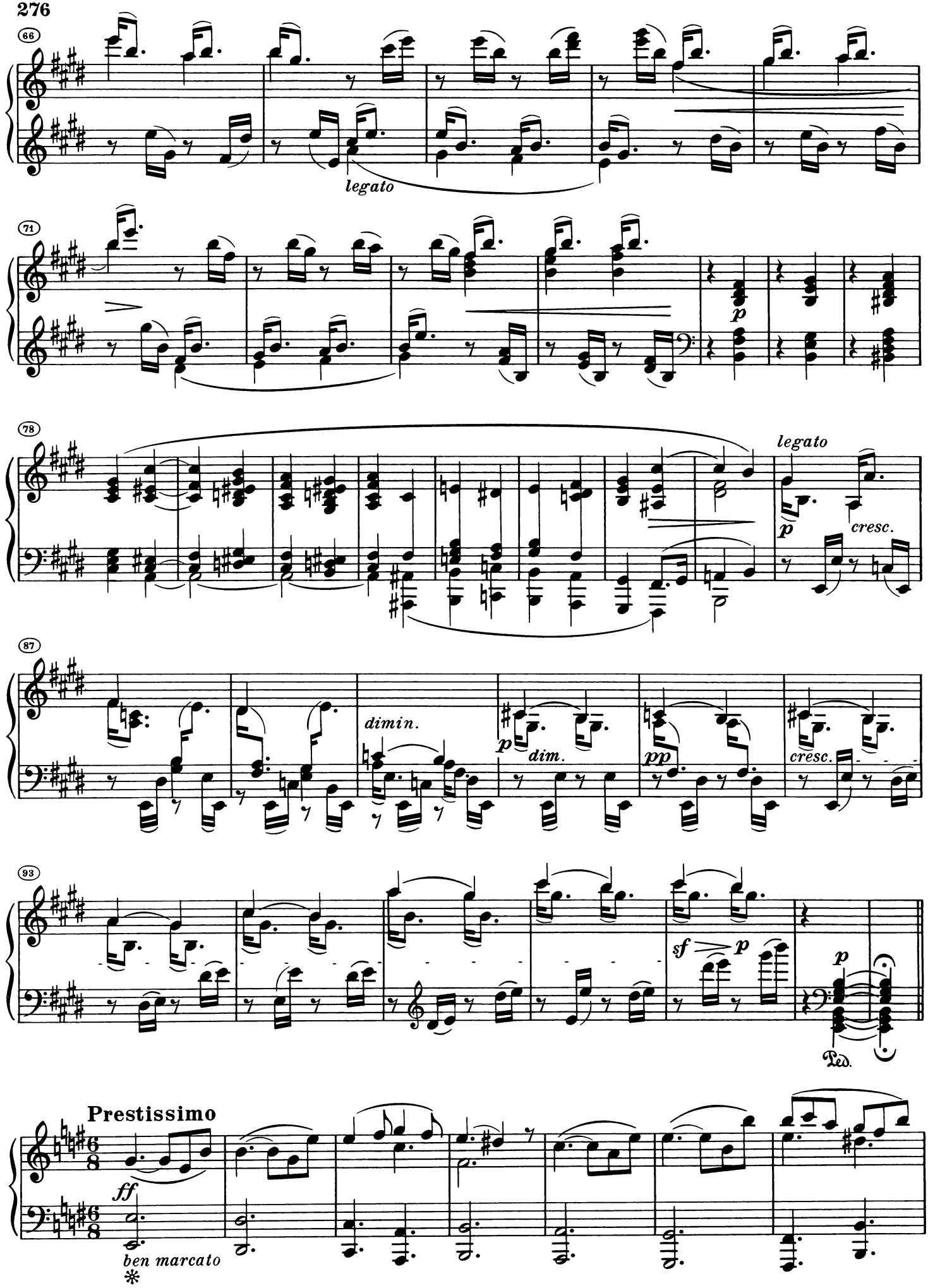

Tempo I
dolce
sempre legato
cresc.
p
cresc.
sfp
sempre legato
8
cresc.

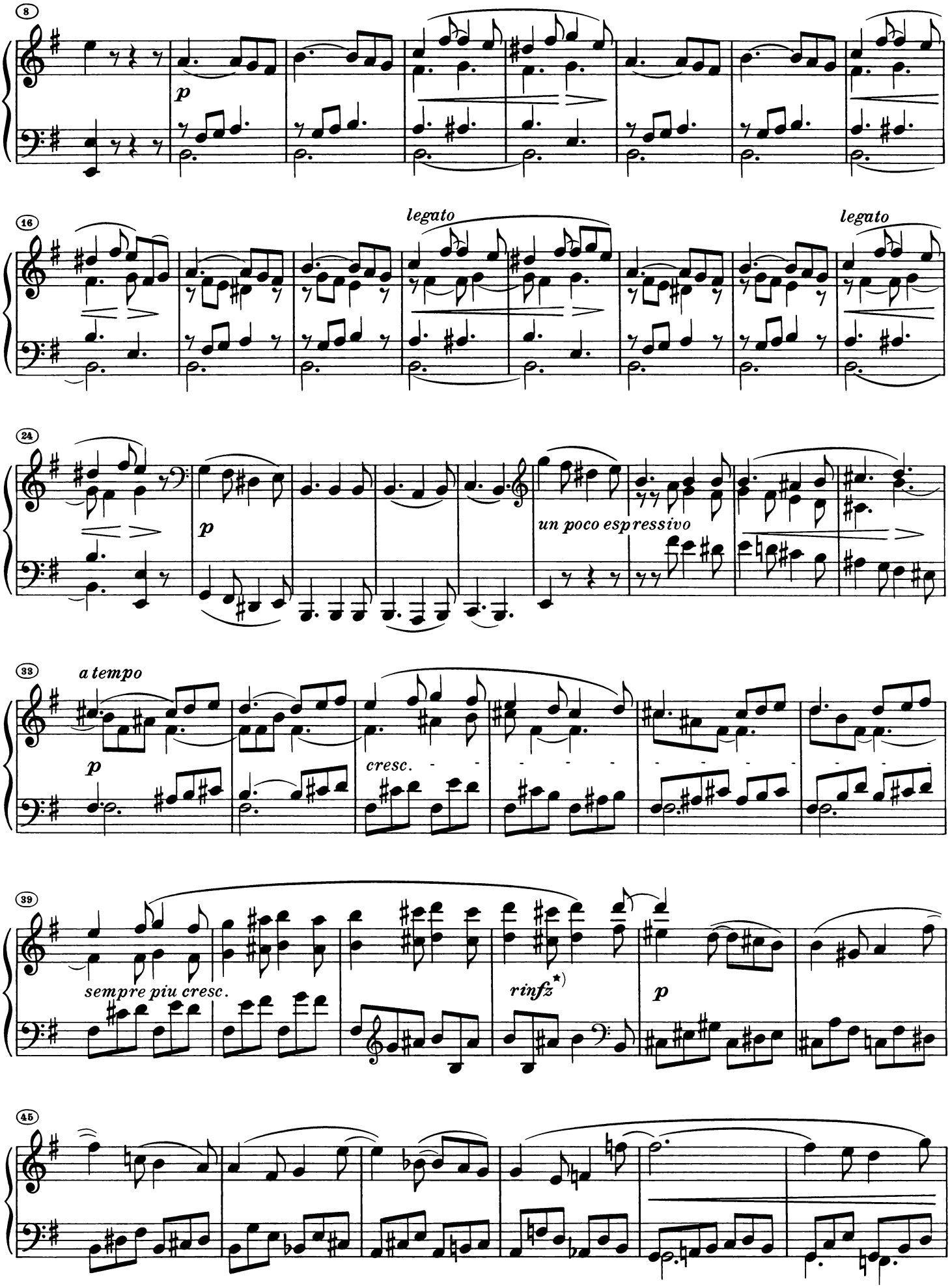


*) T. 58: Dynamische Zeichen laut Autograph (wie T. 9). Originalausgabe hat hier (wohl versehentlich) noch ein *p*.

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

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

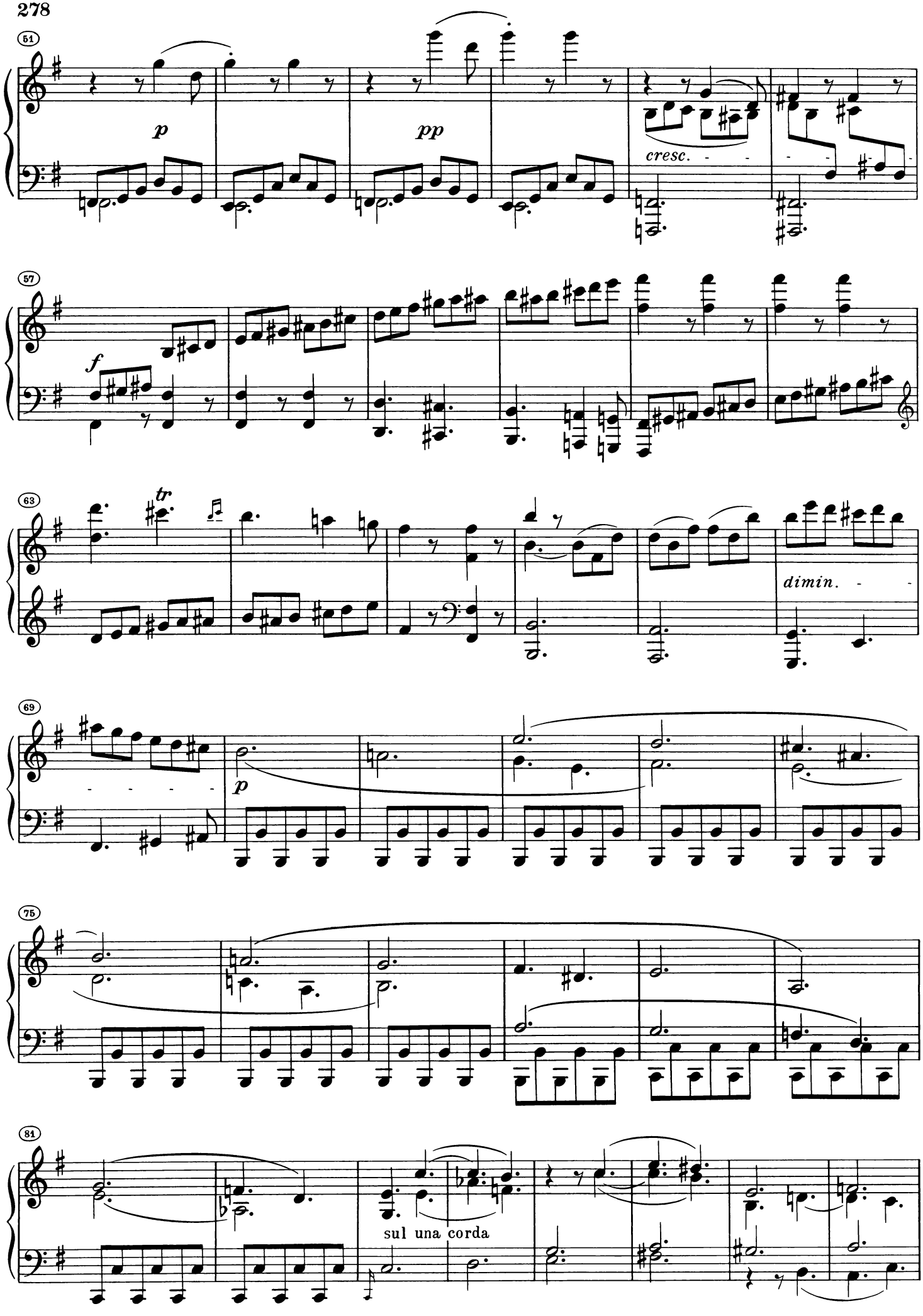

66
legato
71
p
78
legato
p
cresc.
87
dimin.
p
dim.
pp
cresc.
93
sf
p
p
Ped.
Prestissimo
ff
ben marcato

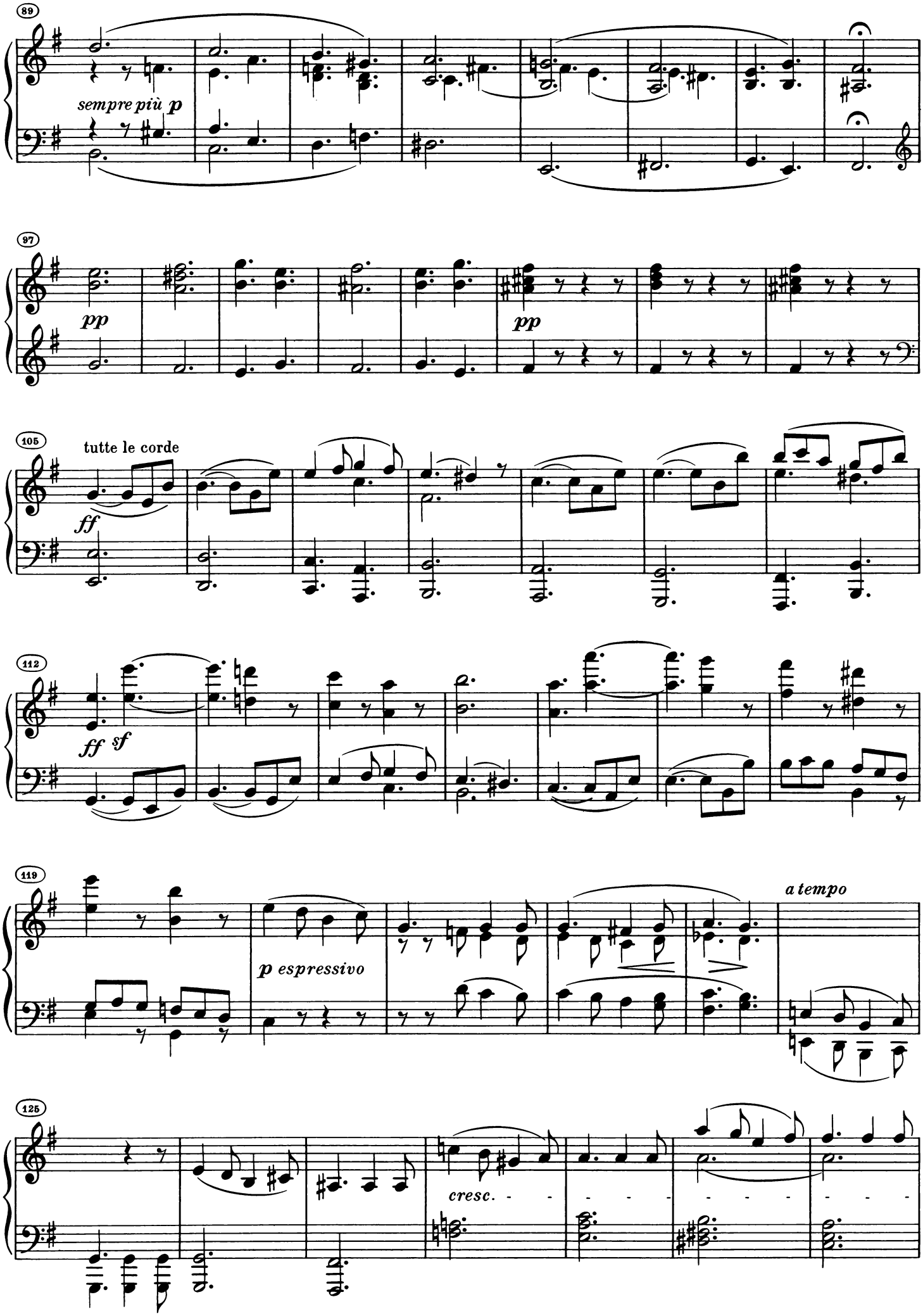


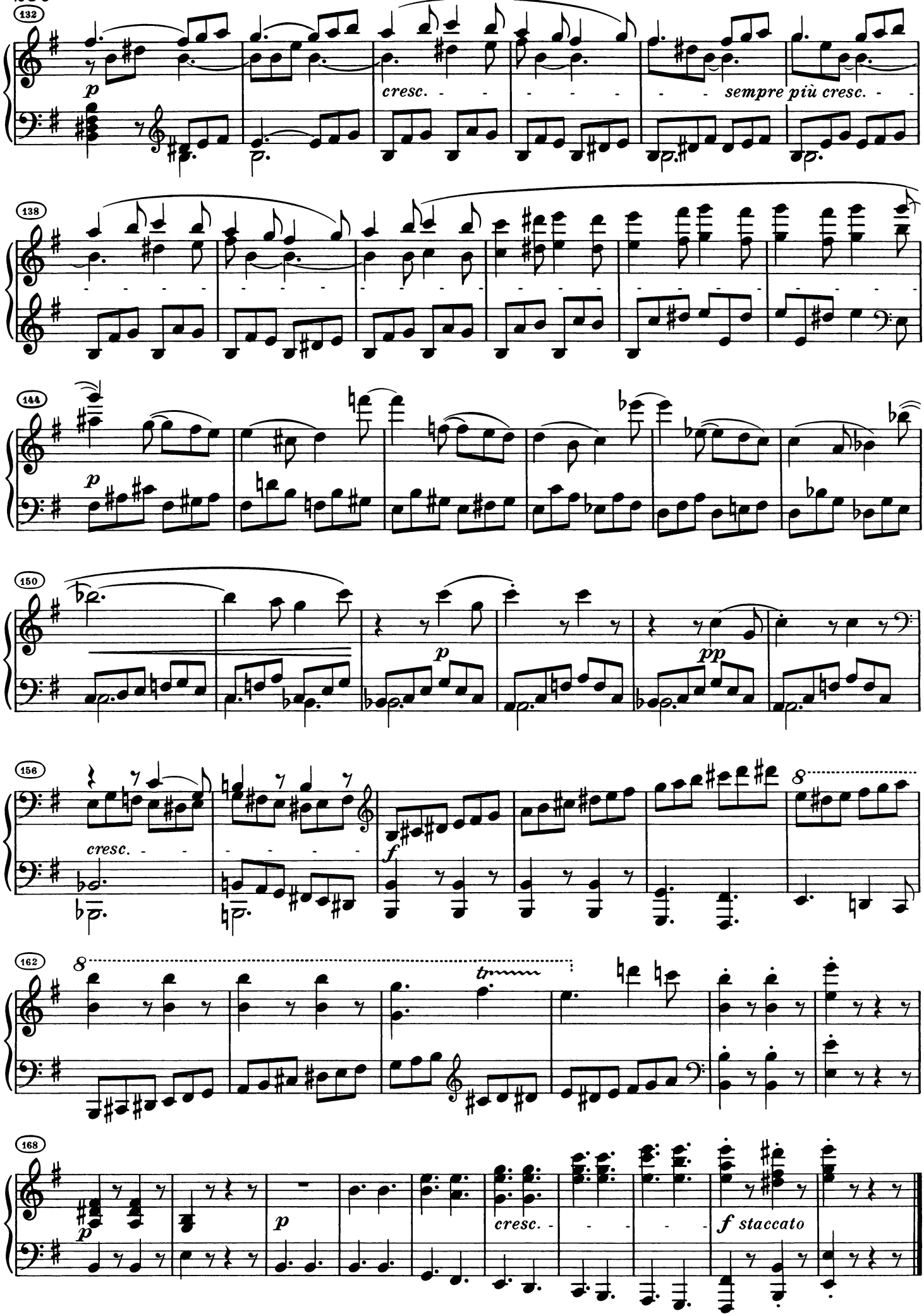
*) *rinfz.* nur im Autograph, nicht in Originalausgabe.

*) *rinfz.* only in autograph, but not in original edition.

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

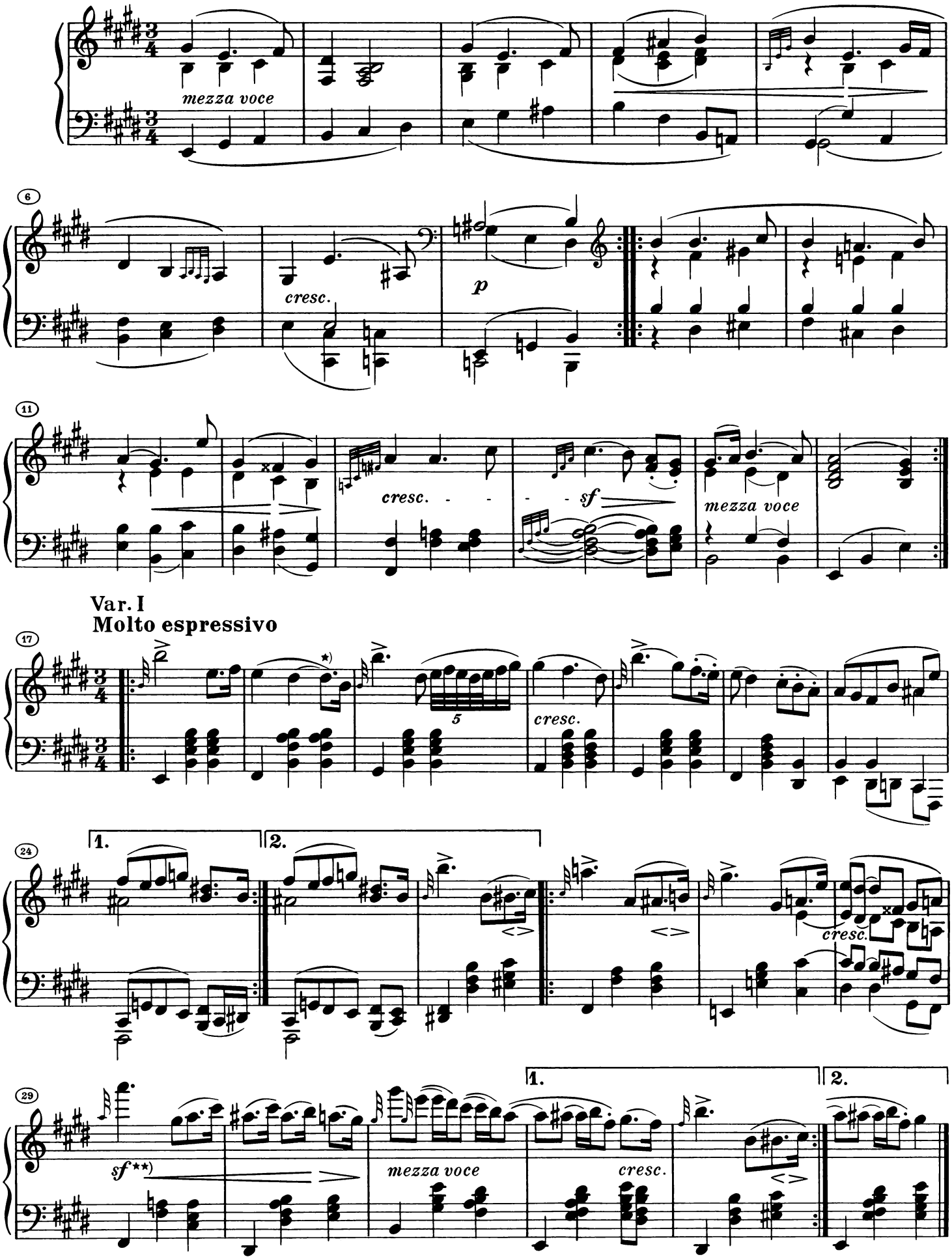

51
p
pp
cresc.
57
f
63
tr
dimin.
69
p
75
81
sul una corda


89
sempre più p
97
pp
pp
105
tutte le corde
ff
112
ff sf
119
p espressivo
a tempo
125
cresc.


132
p
cresc.
sempre più cresc.
138
144
p
150
p
pp
156
cresc.
f
8
162
8
tr
168
p
p
cresc.
f staccato

Gesangvoll, mit innigster Empfindung

Andante molto cantabile ed espressivo

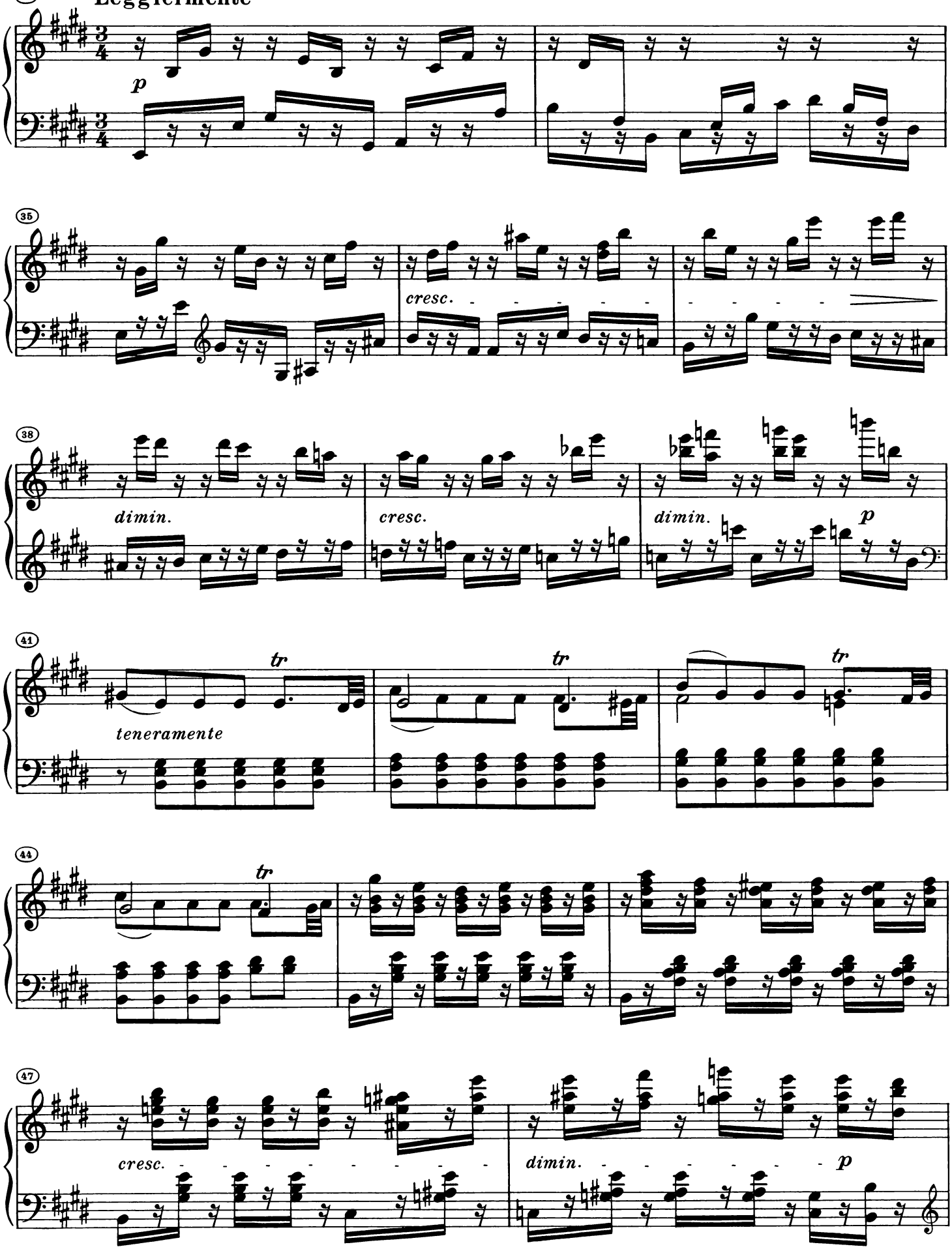


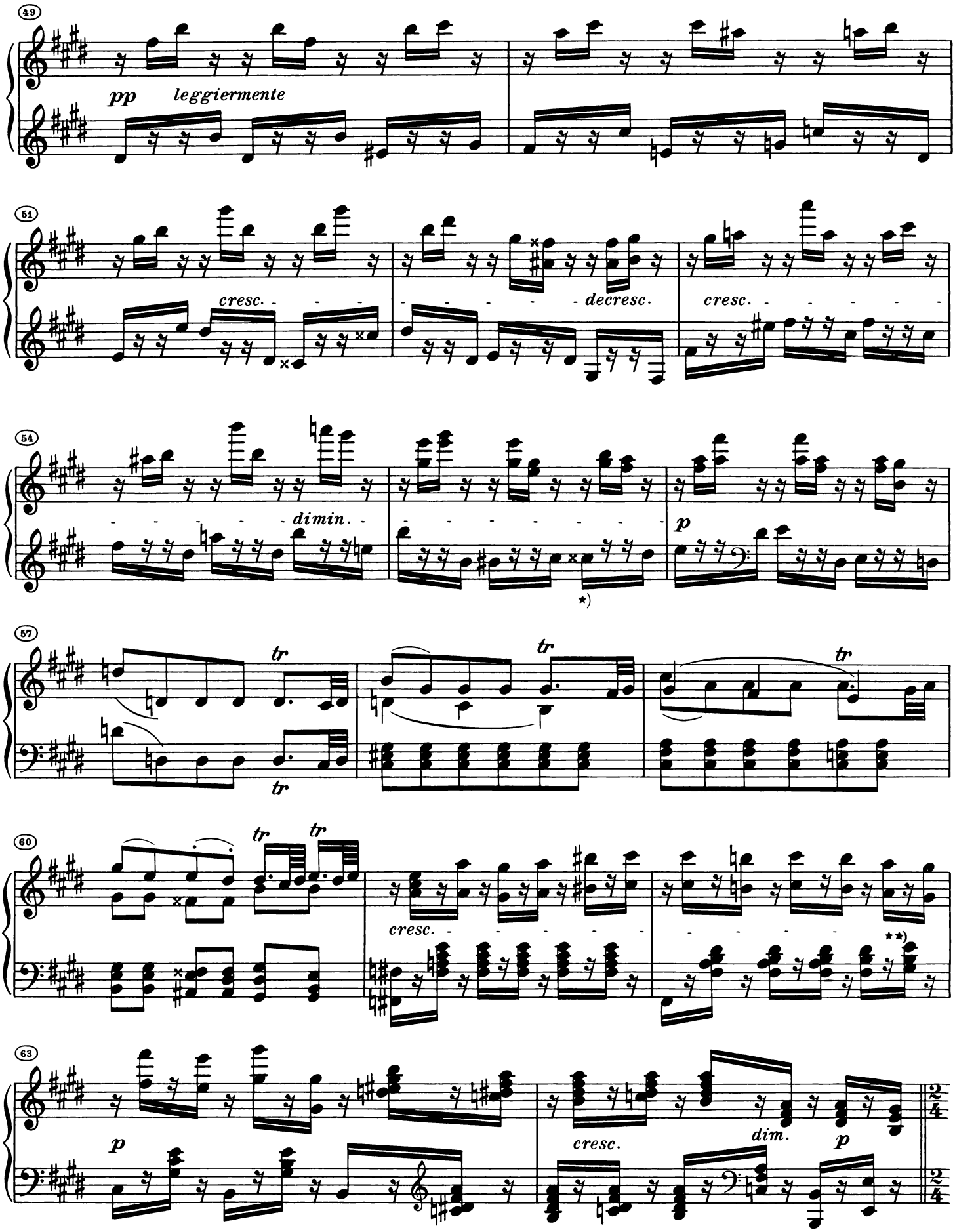
*) Nach Originalausgabe; im Autograph:
According to original edition; in autograph:
D'après l'édition originale; dans l'autographe:

**) *sf* nach Originalausgabe; im Autograph: *rf*.
sf according to original edition; autograph reads *rf*.
sf d'après l'édition originale; *rf* dans l'autographe.

Var. II

Leggiermente



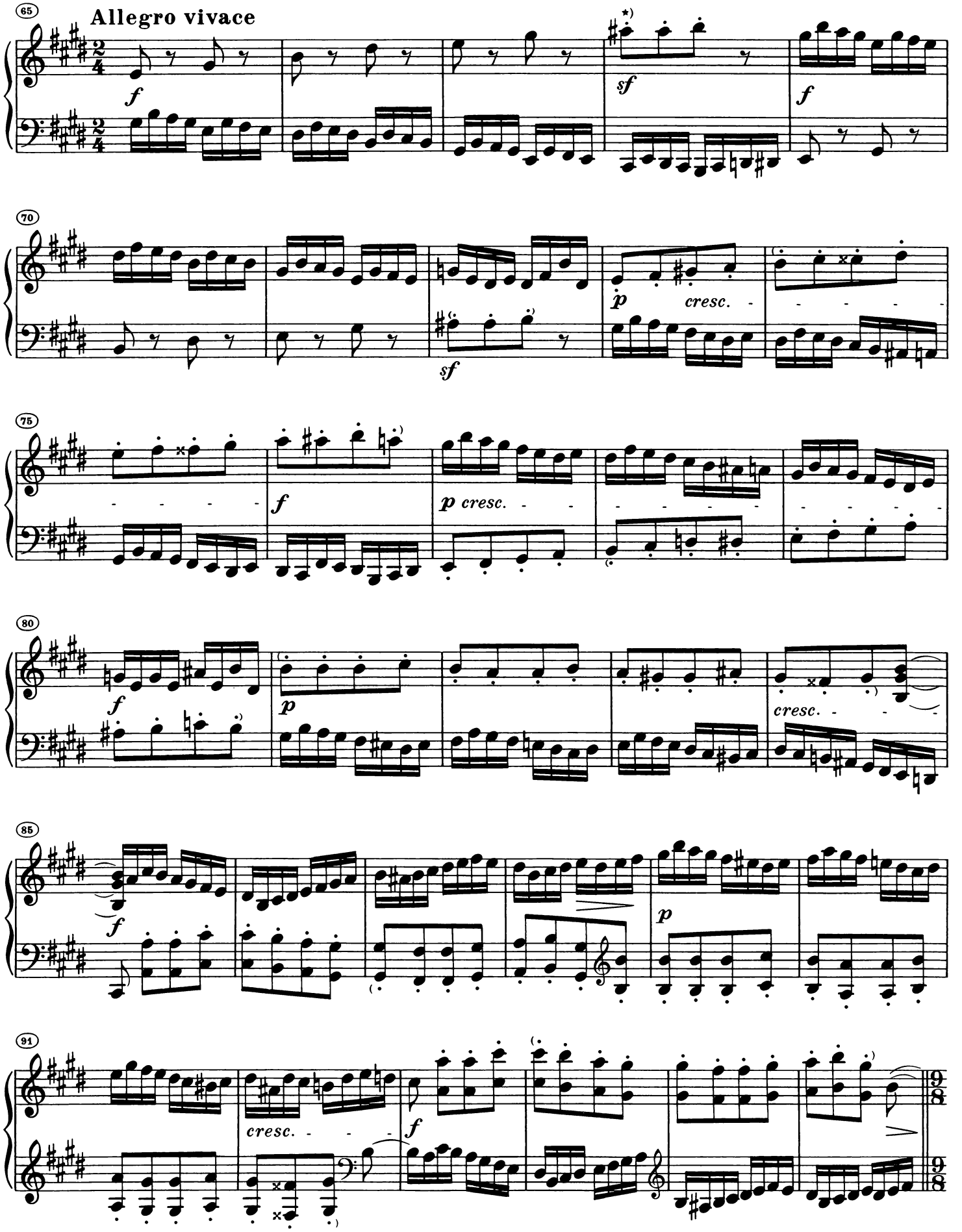


*) *cisis*² im Autograph, *cis*² in Originalausgabe.
) Originalausgabe hier irrtümlich >. Das Autograph setzt deutlich das *cresc.* fort (*cresc.* = = =), das ***p* in T. 63 soll subito eintreten.

*) c𝄪² in autograph, c♯² in original edition.
) Here original edition erroneously has >. The autograph distinctly prolongs the *cresc.* (*cresc.* = = =), ***p* (m. 63) should begin subito.

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

Var. III
Allegro vivace



*) Staccato nach Originalausgabe; fehlt im Autograph.

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

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

Var. IV

Etwas langsamer als das Thema

Un poco meno andante ciò è un poco più adagio come il tema

97

piacevole

99

cresc. poco a poco

102

dim.

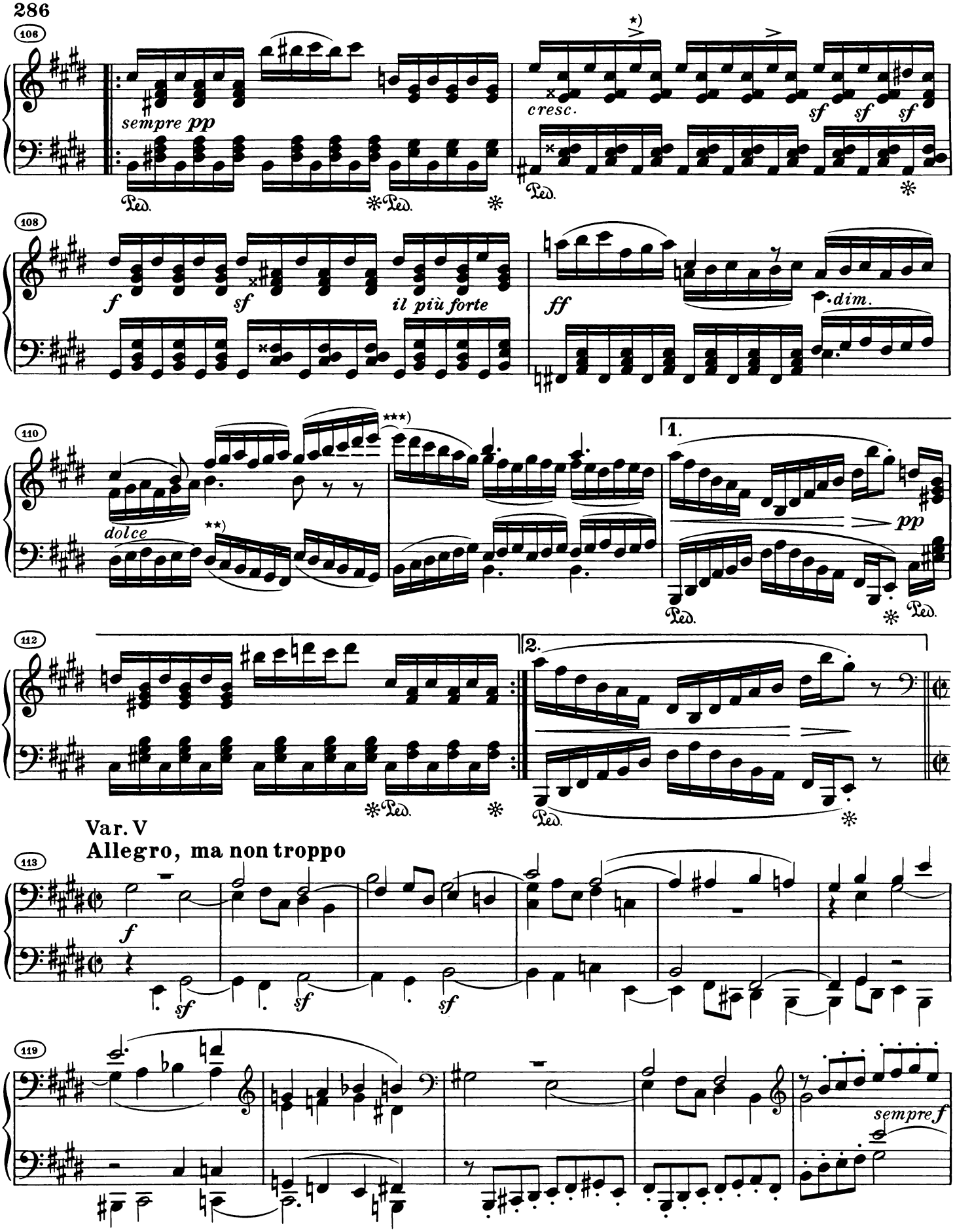
1.

2.

104

pp

Ped. * Ped. *



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

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

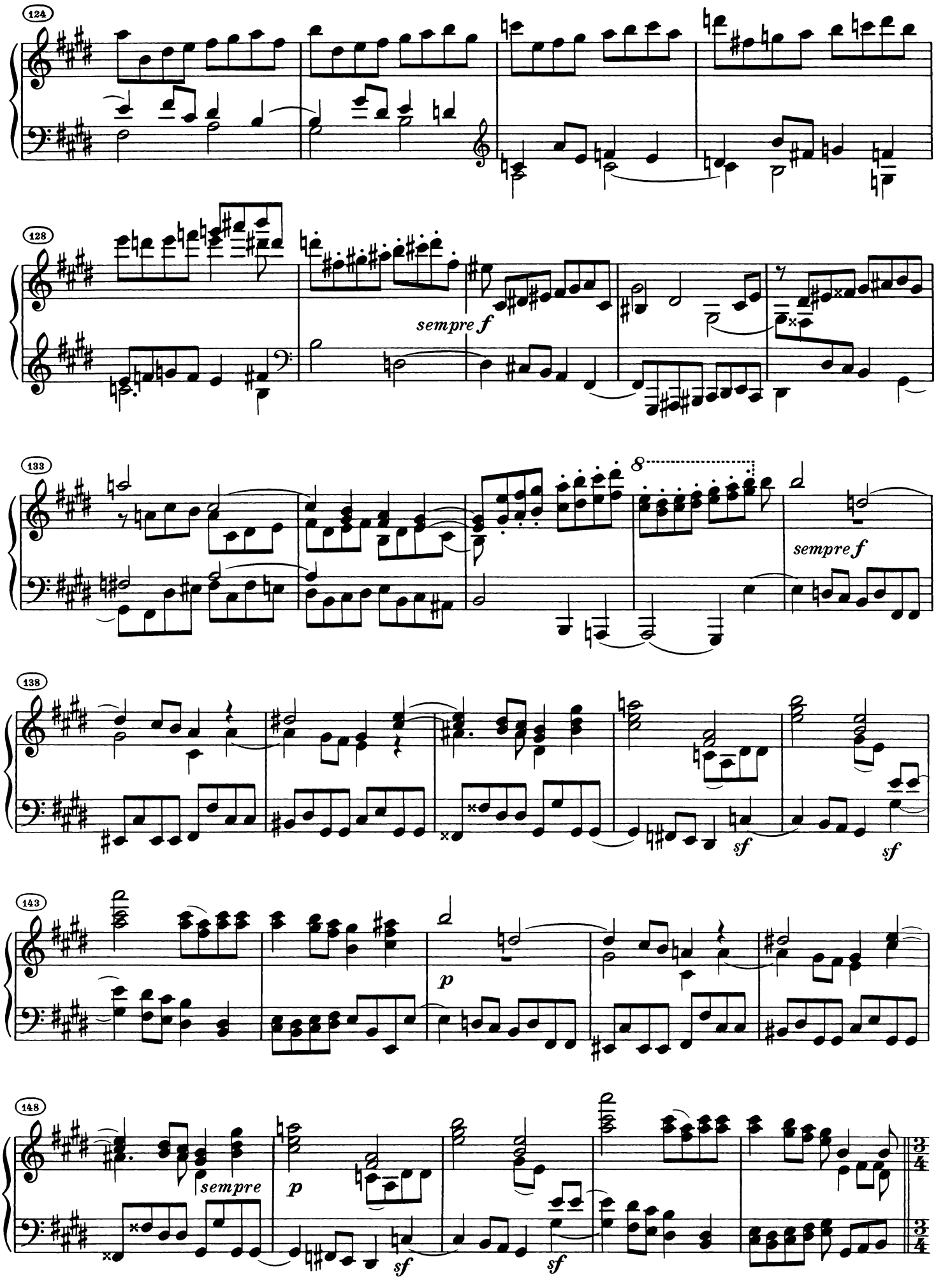
*) À cette mesure, accents et signes de *sf* identiques à l'autographe; dans l'édition originale, les deux accents ont été déplacés sur la double croche suivante.

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

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

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

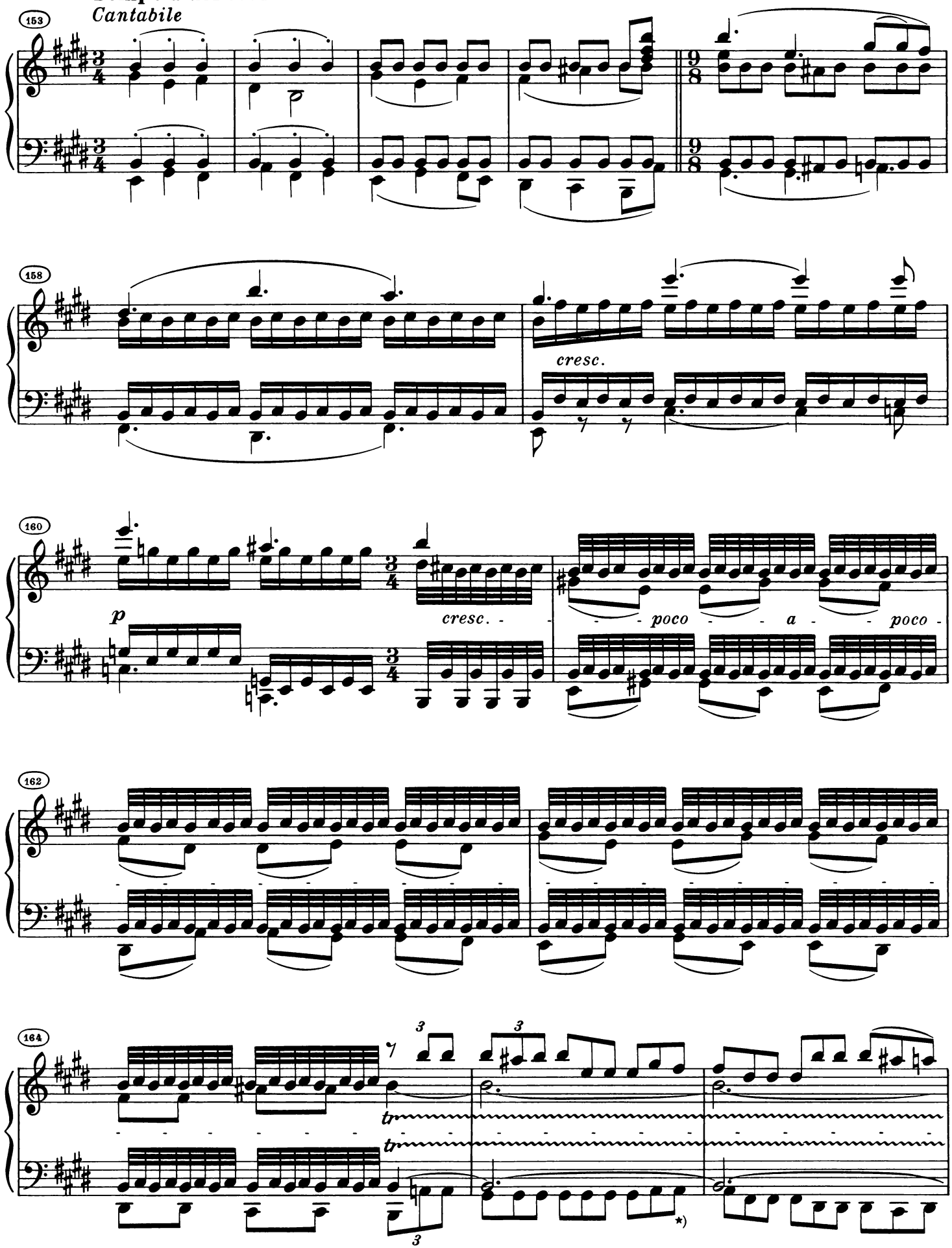
***) Dans l'autographe, liaison de tenue $mi^3 - mi^3$; manque dans l'édition originale (changement de portée!).


124
128
sempre f
133
8
sempre f
138
sf
sf
143
p
148
sempre
p
sf
sf
3/4
3/4

Var. VI

Tempo I del tema

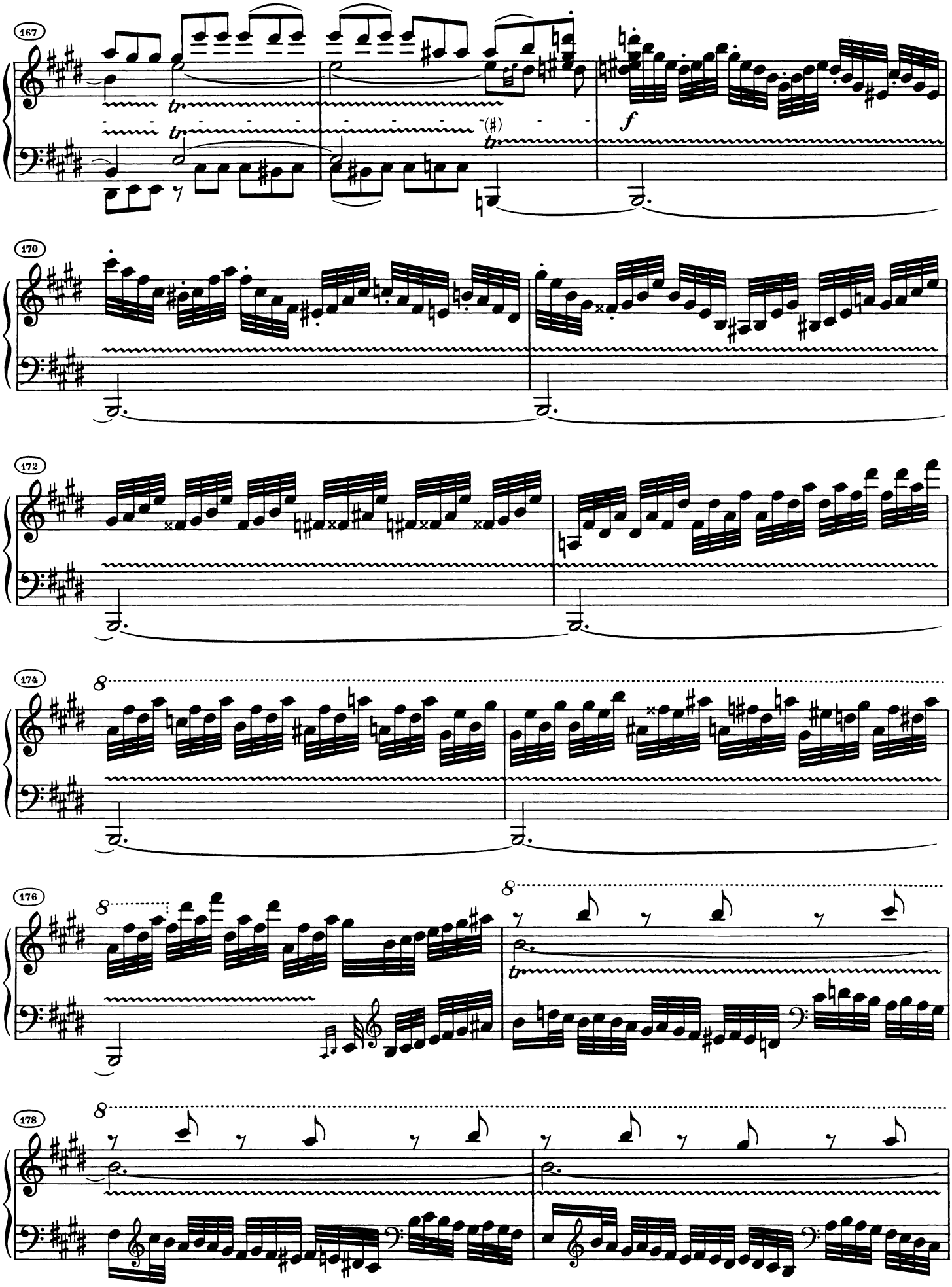
Cantabile

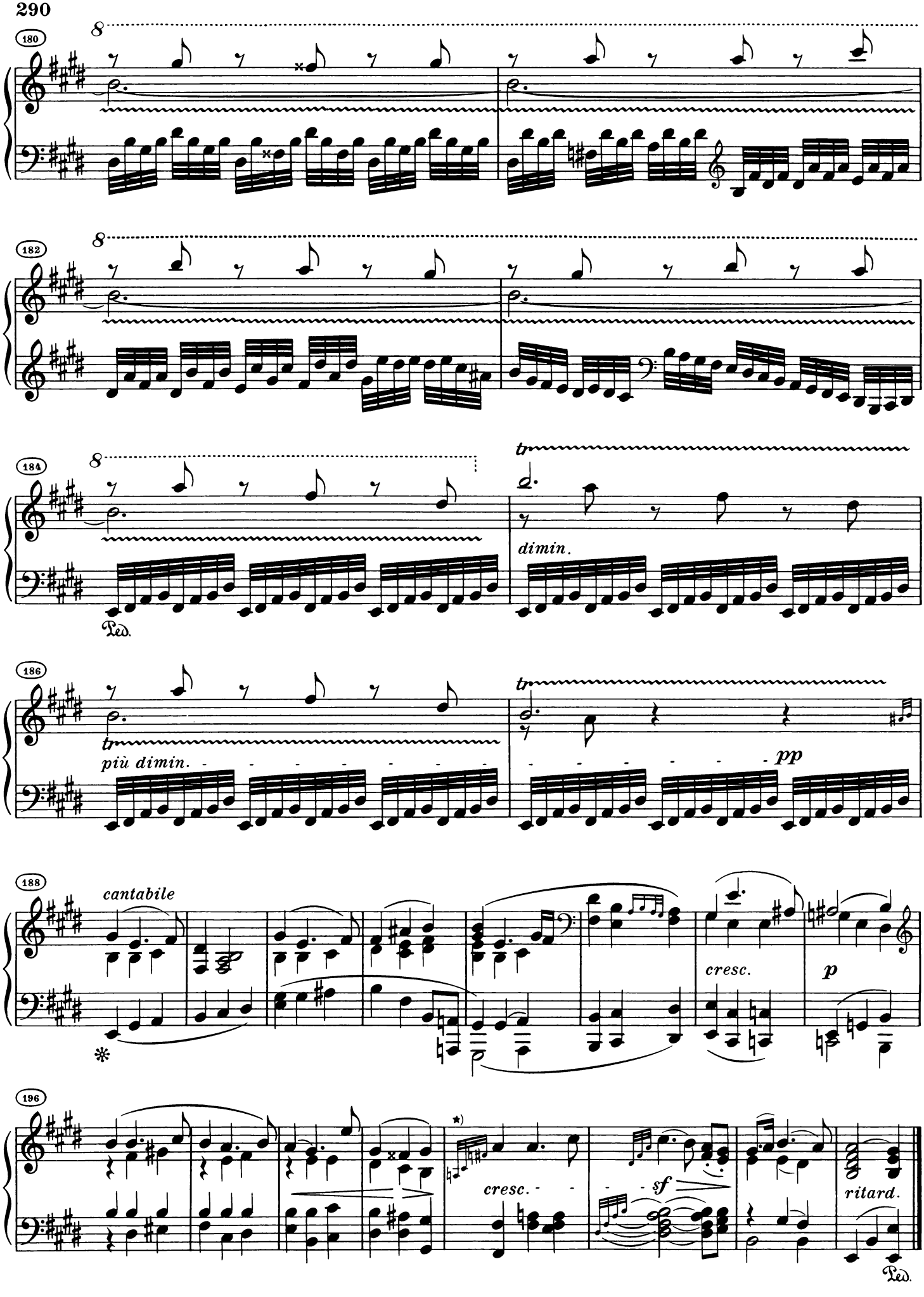


*) Haltebogen *A* – *A* in Originalausgabe, nicht im Autograph.

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

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


167
tr
tr
(♯)
tr
f
170
172
174
8
176
8
tr
8
178
8



*) Nach der Originalausgabe; im Autograph Akkord.

*) According to original edition; in autograph chord.

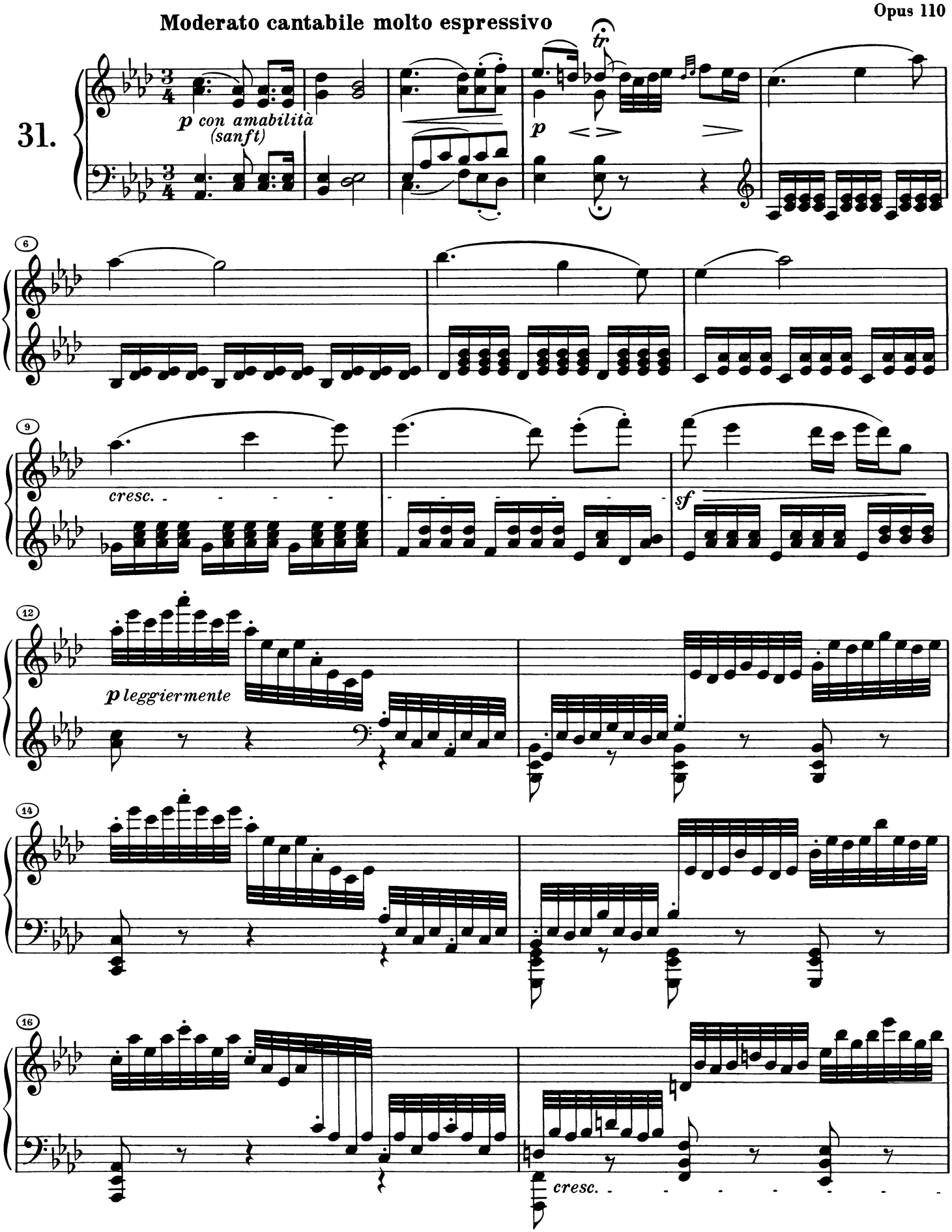
*) D'après l'édition originale; dans l'autographe accord.

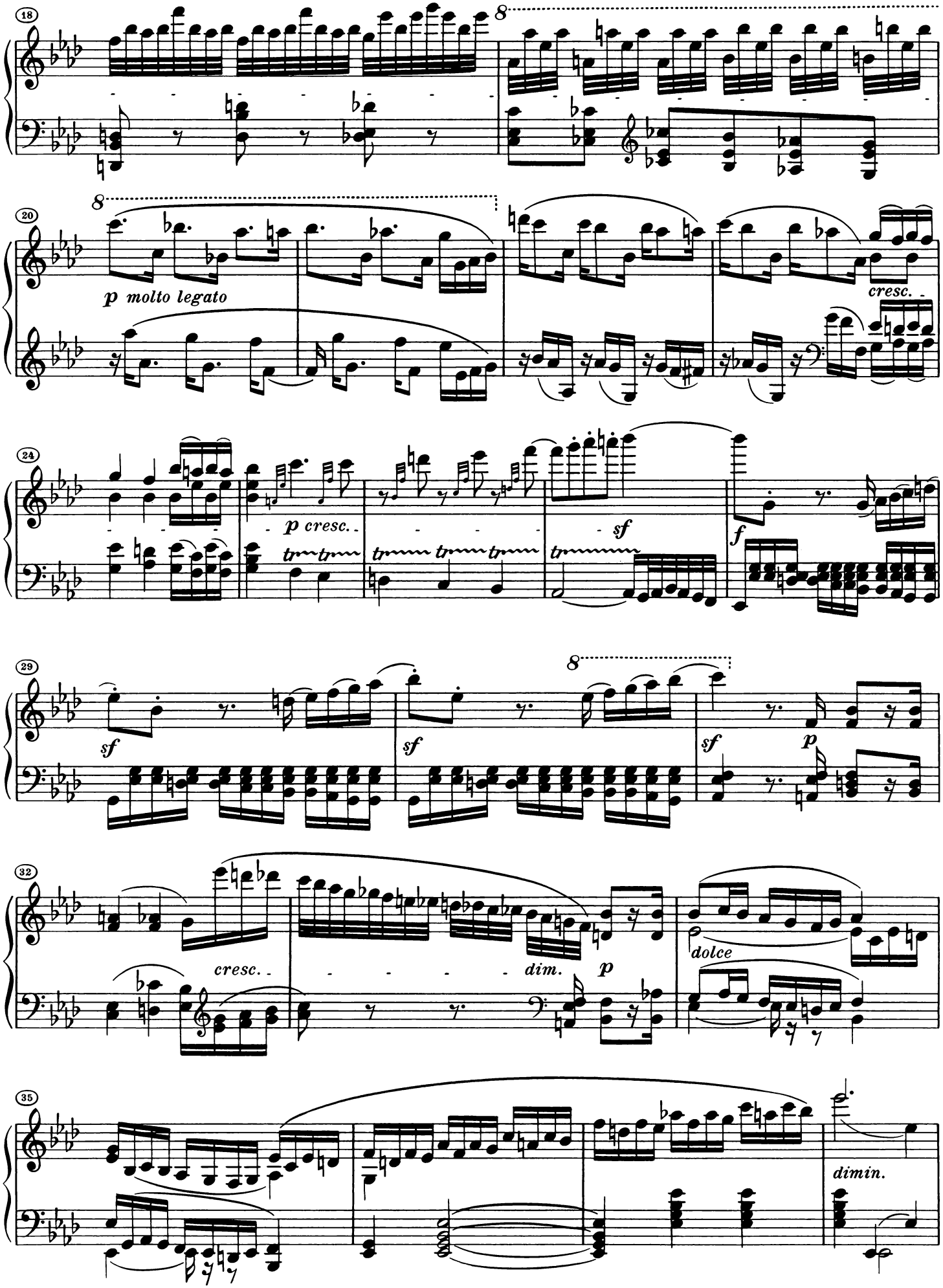
Sonate

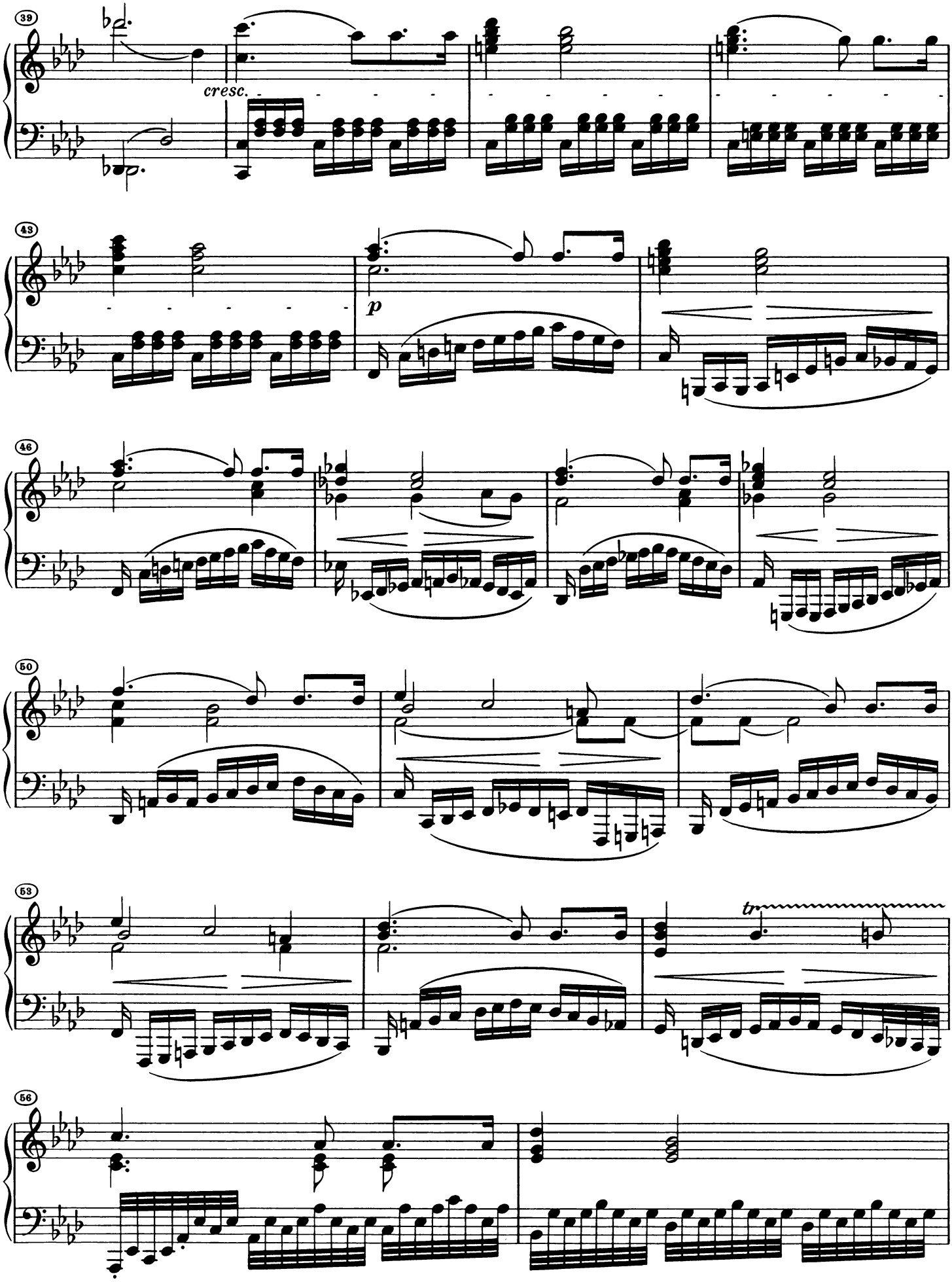
Komponiert 1821

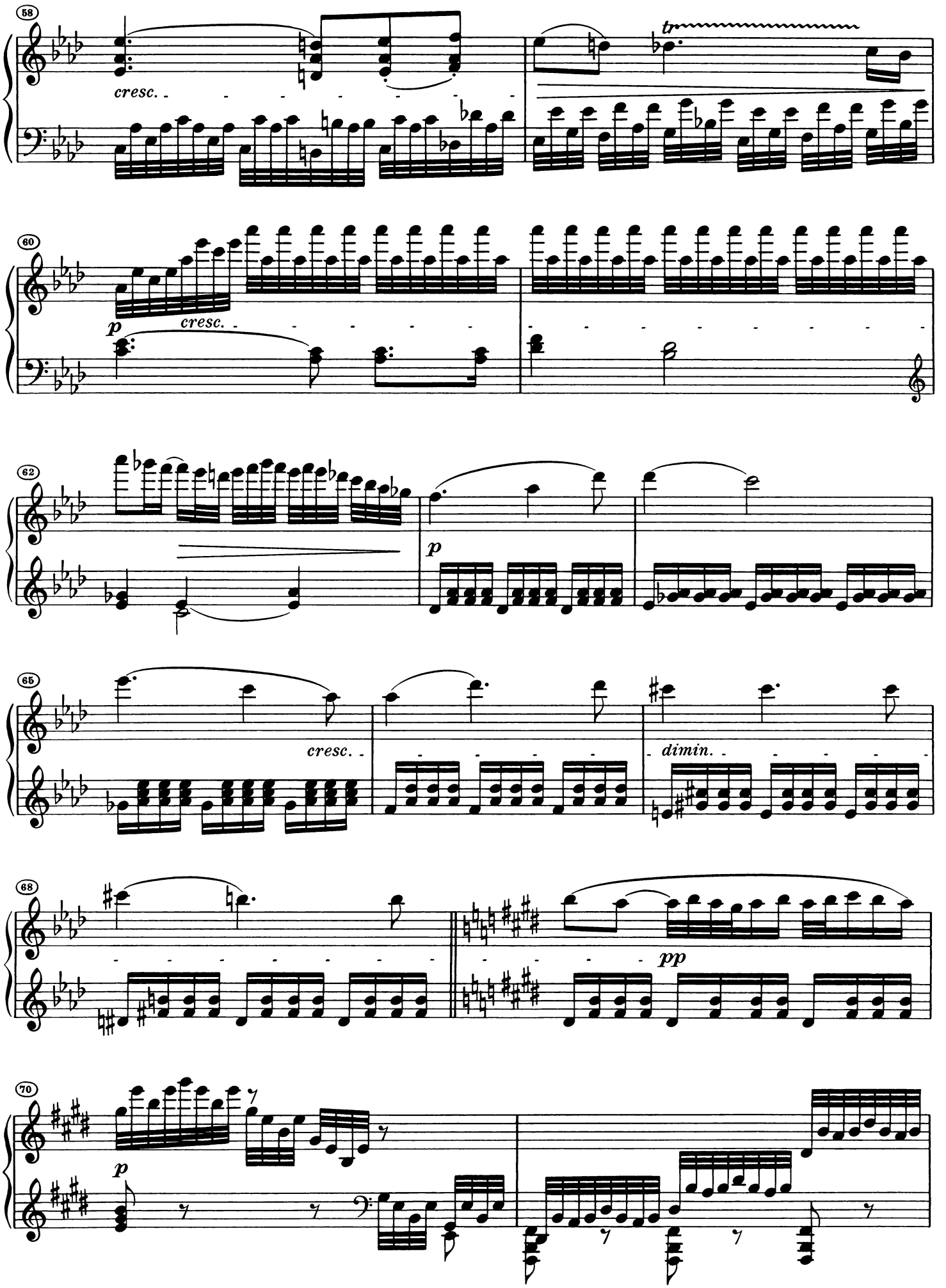
Moderato cantabile molto espressivo

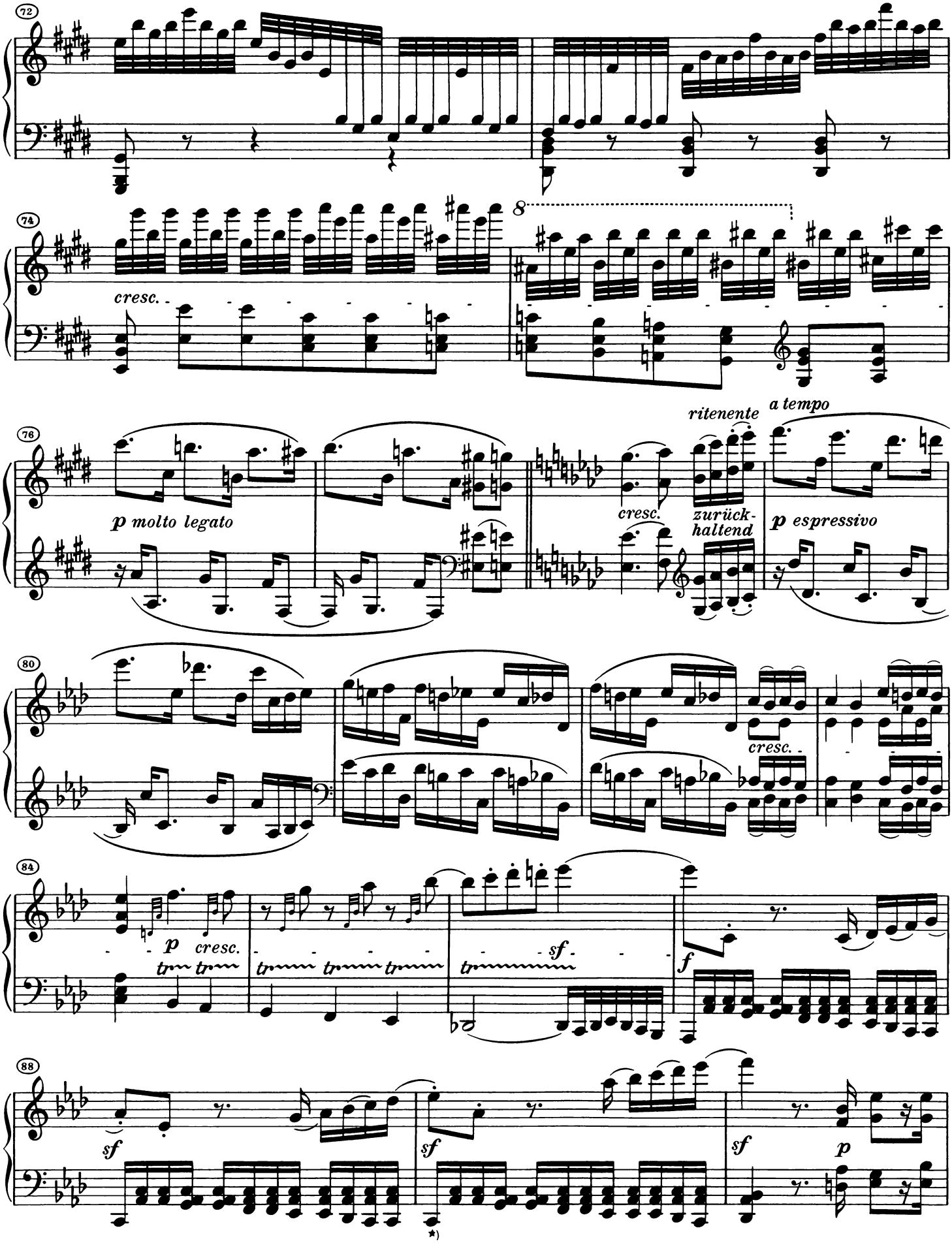
Opus 110



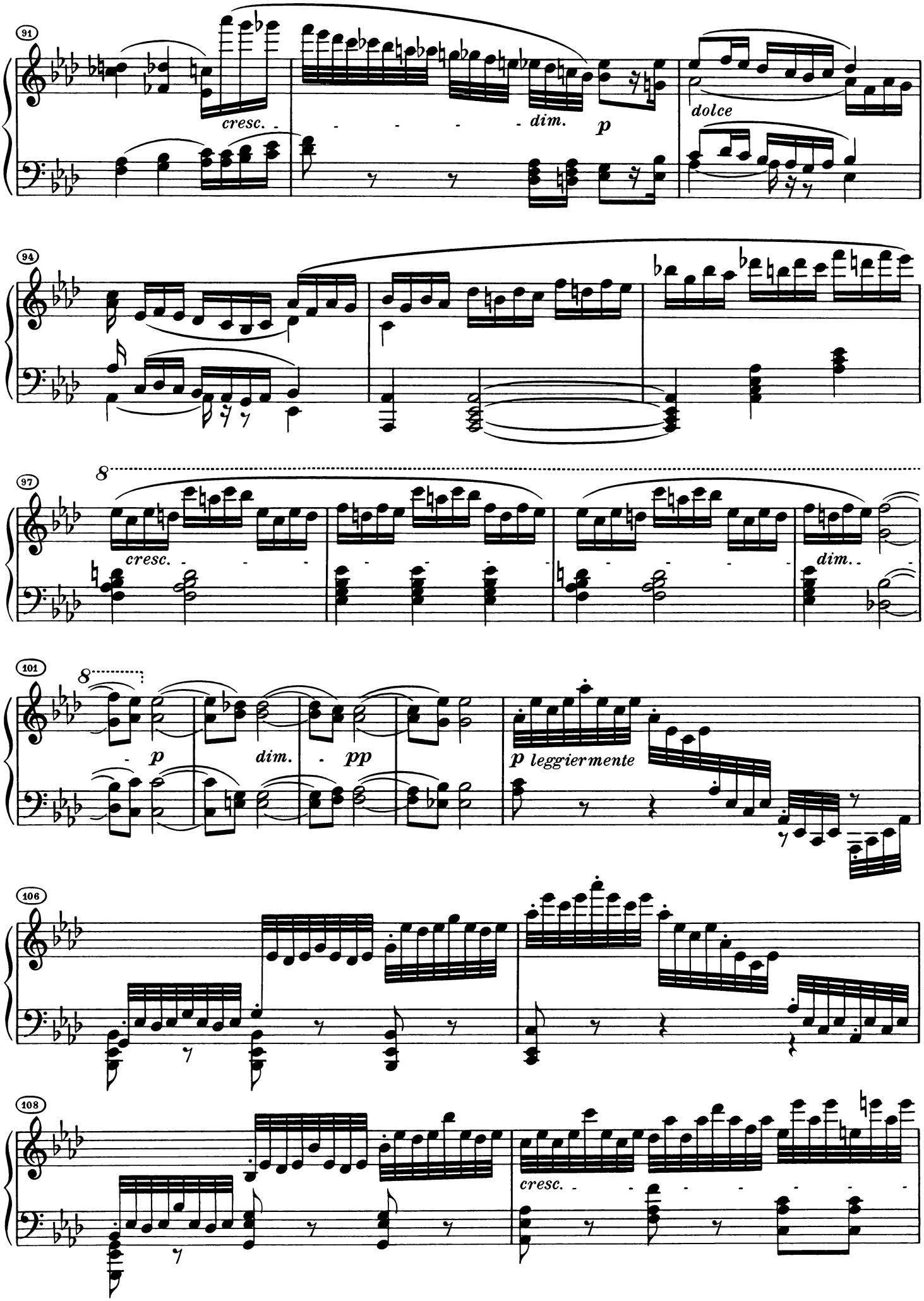

18
8
20
8
p molto legato
cresc.
24
p cresc.
sf
f
29
sf
sf
8
sf
p
32
cresc.
dim.
p
dolce
35
dimin.

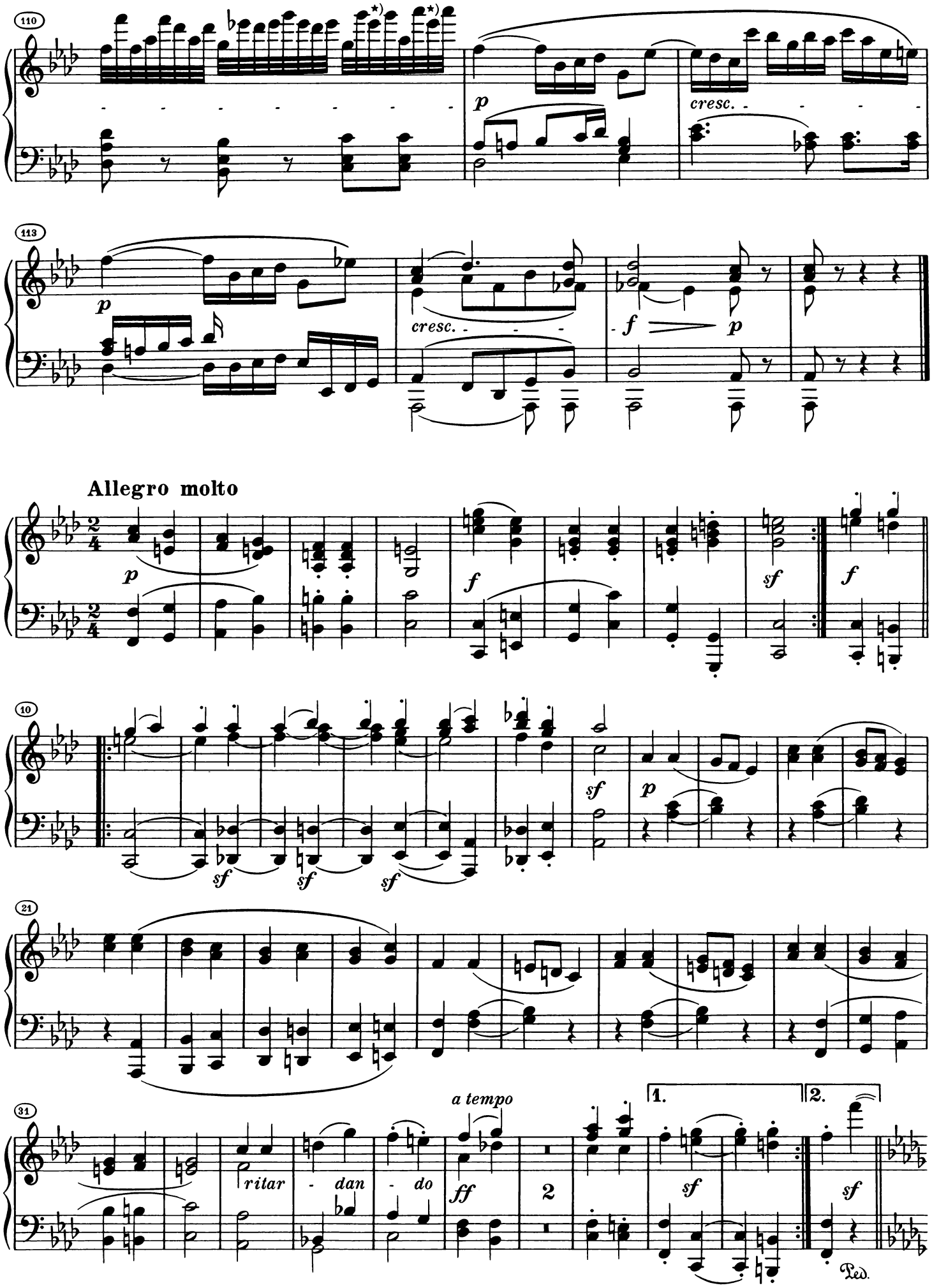

39
cresc.
43
p
46
50
53
tr
56


58
cresc.
tr
60
p
cresc.
62
p
65
cresc.
dimin.
68
pp
70
p



*) *C* nach einer möglicherweise auf Beethoven zurückgehenden, späteren Korrektur; in allen Originalvorlagen:
C according to later correction, possibly by Beethoven; in all original sources:
Do selon une correction ultérieure qui, peut-être, remonte à Beethoven; dans toutes les sources originales:

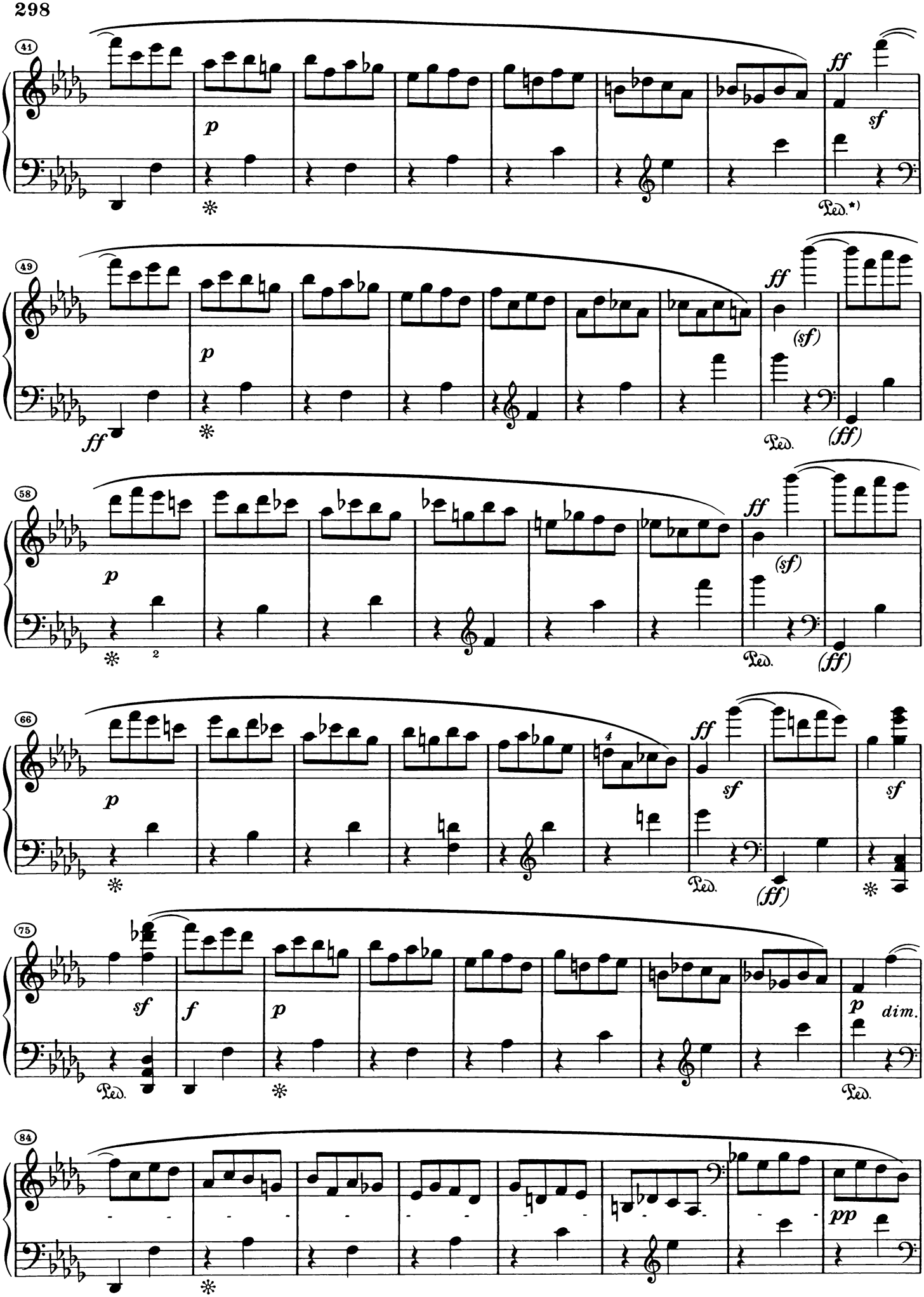

91
cresc.
dim.
p
dolce
94
97
8
cresc.
dim.
101
8
p
dim.
pp
p leggiermente
106
108
cresc.



*) In Originalausgabe c^3/es^3 statt es^3.

*) In original edition c^3/eb^3 instead of eb^3.

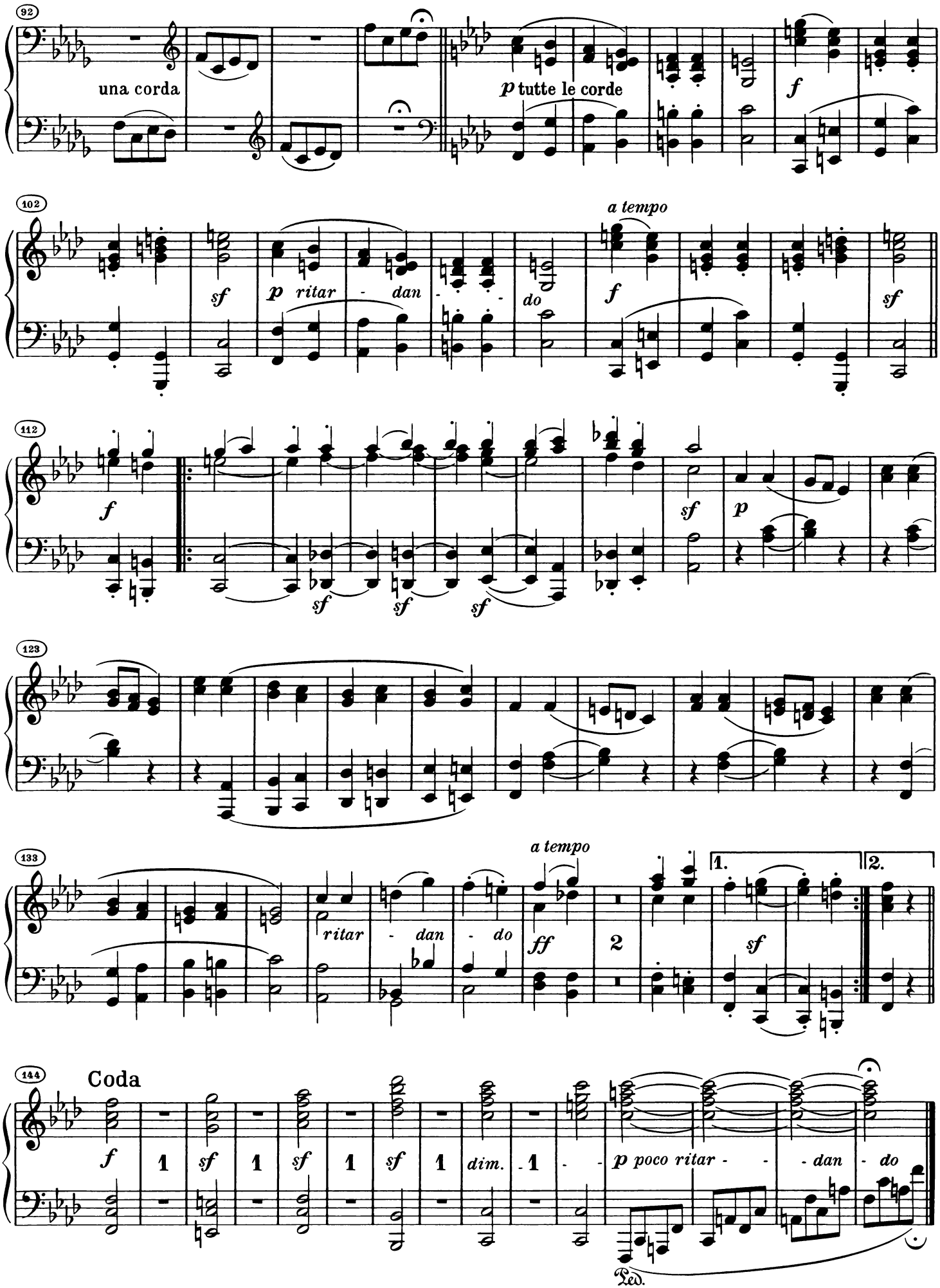
*) Dans l'édition originale, do^3/mib^3 au lieu de mib^3.

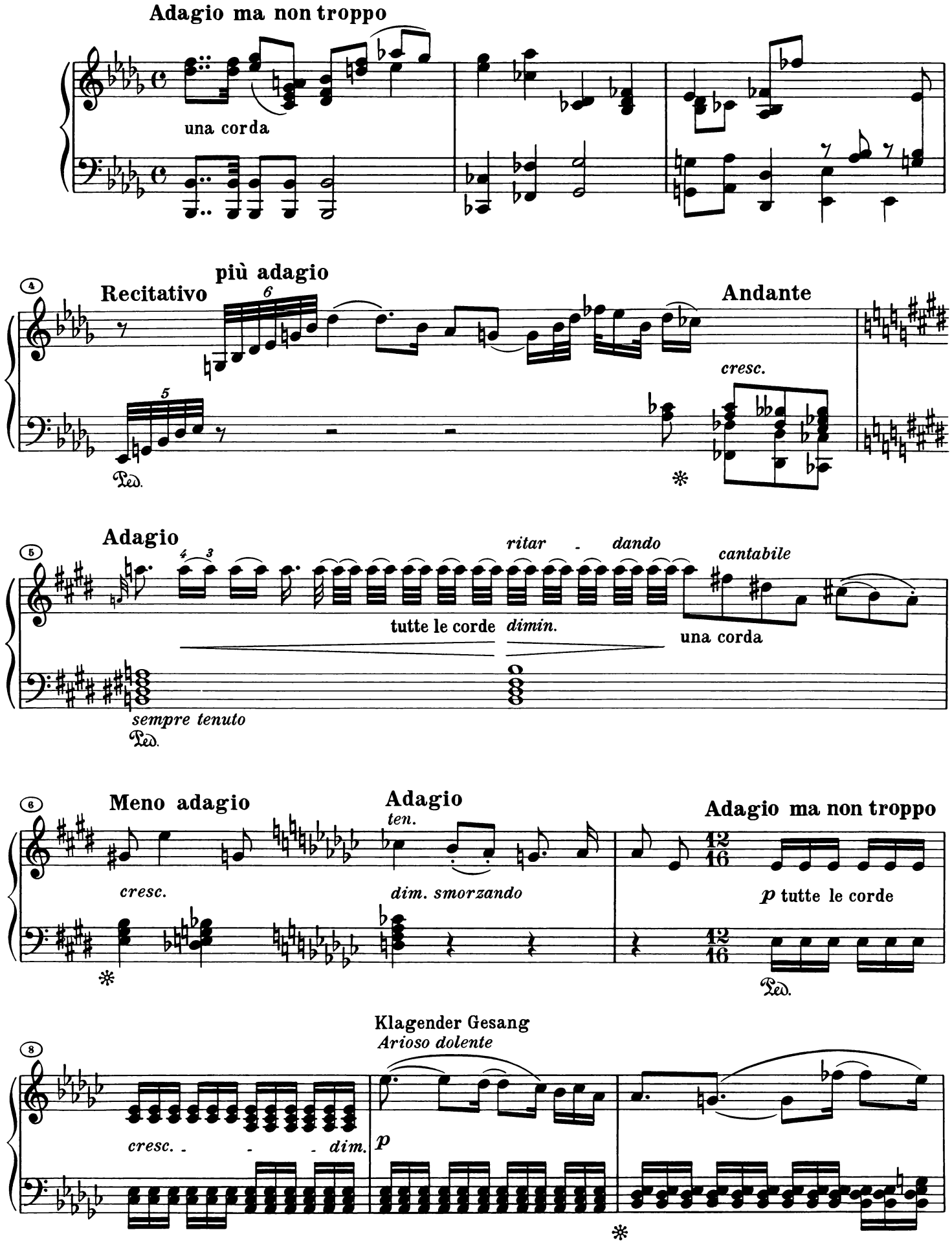


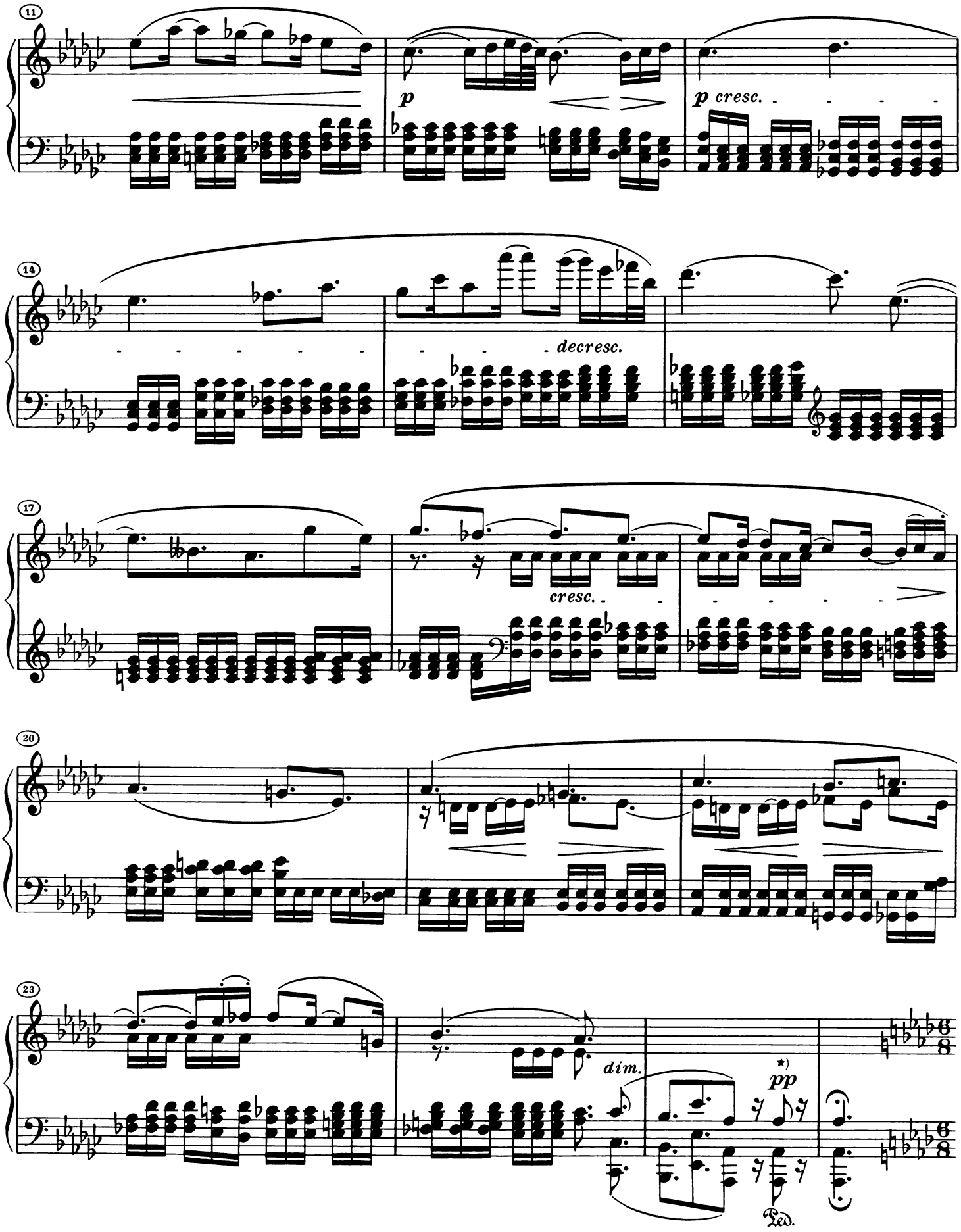
*) Stellung gemäß Autograph; in der Originalausgabe hier und an vergleichbaren Stellen auf Zwei.

*) Position as in autograph; in original edition here and in analogous passages on 2nd beat.

*) Position selon l'autographe; dans l'édition originale, ici et pour les passages analogues sur 2e temps.


92
una corda
p tutte le corde
f
102
sf
p ritar - dan - - - do
a tempo
f
sf
112
f
sf
sf
sf
p
123
133
ritar - dan - do
a tempo
ff
2
1.
2.
sf
144
Coda
f
1
sf
1
sf
1
sf
1
dim.
1
p poco ritar - - - dan - do
Ped.


Adagio ma non troppo
una corda
più adagio
Recitativo
Andante
cresc.
Ped.
Adagio
ritar - dando
cantabile
tutte le corde
dimin.
una corda
sempre tenuto
Ped.
Meno adagio
Adagio
ten.
Adagio ma non troppo
cresc.
dim. smorzando
p tutte le corde
Ped.
Klagender Gesang
Arioso dolente
cresc. - - - dim.
p



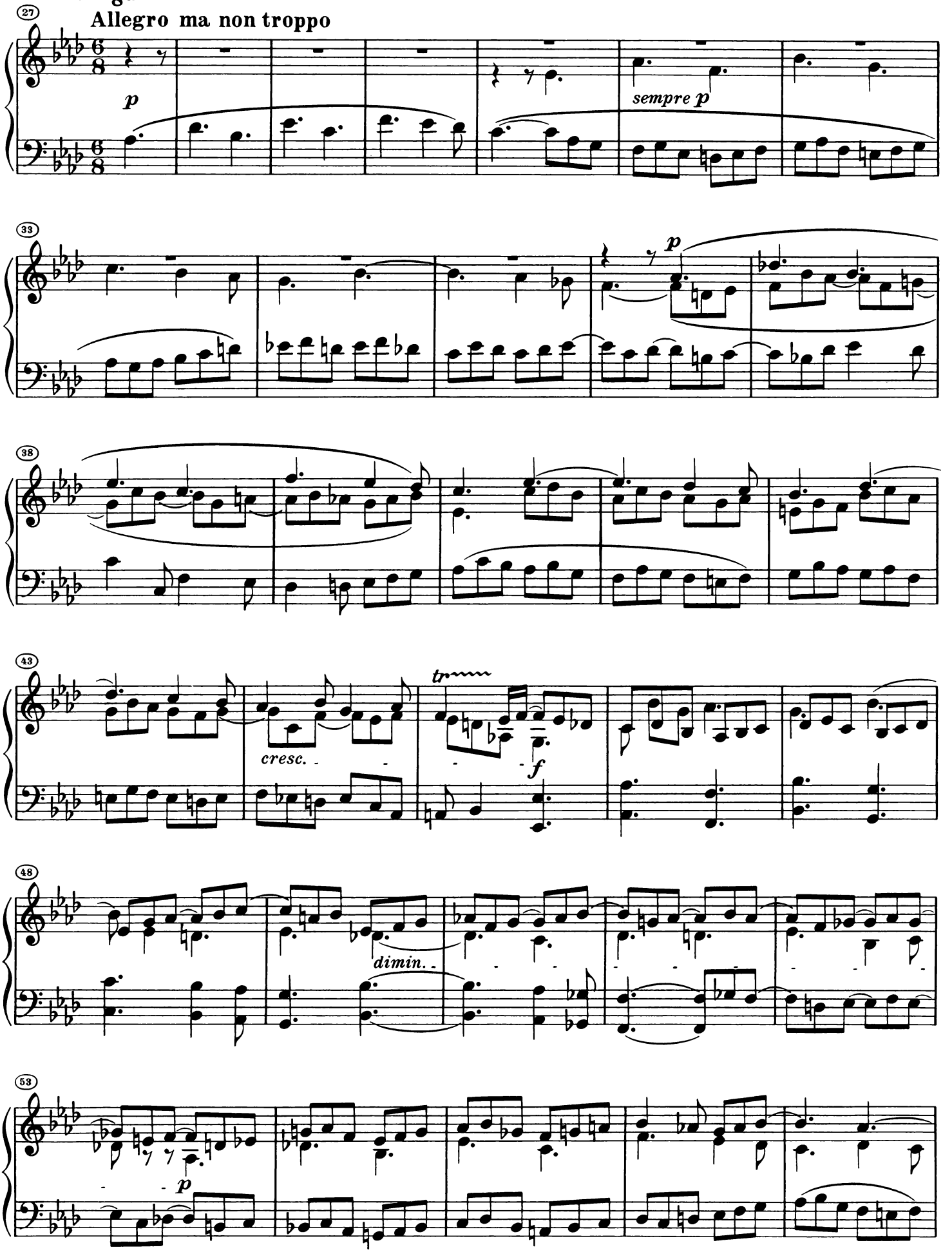
*) Achtel im Autograph; Sechzehntel in der Originalausgabe.

*) Eighth note in autograph; sixteenth note in original edition.

*) Dans l'autographe, croche; dans l'édition originale, double croche.

Fuga

Allegro ma non troppo



58

63

cresc.

68

f

p

73

ff

78

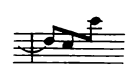
p

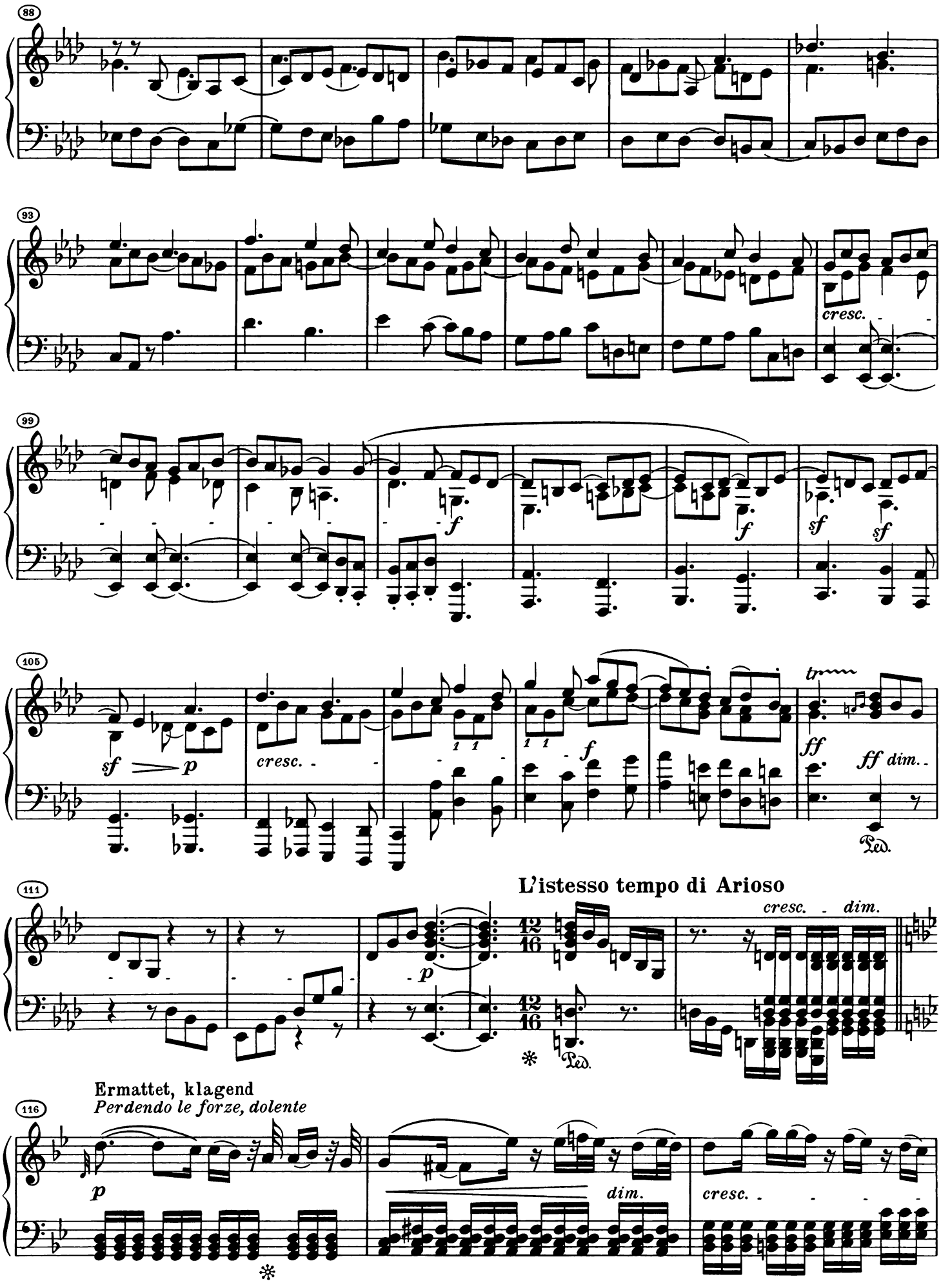
83

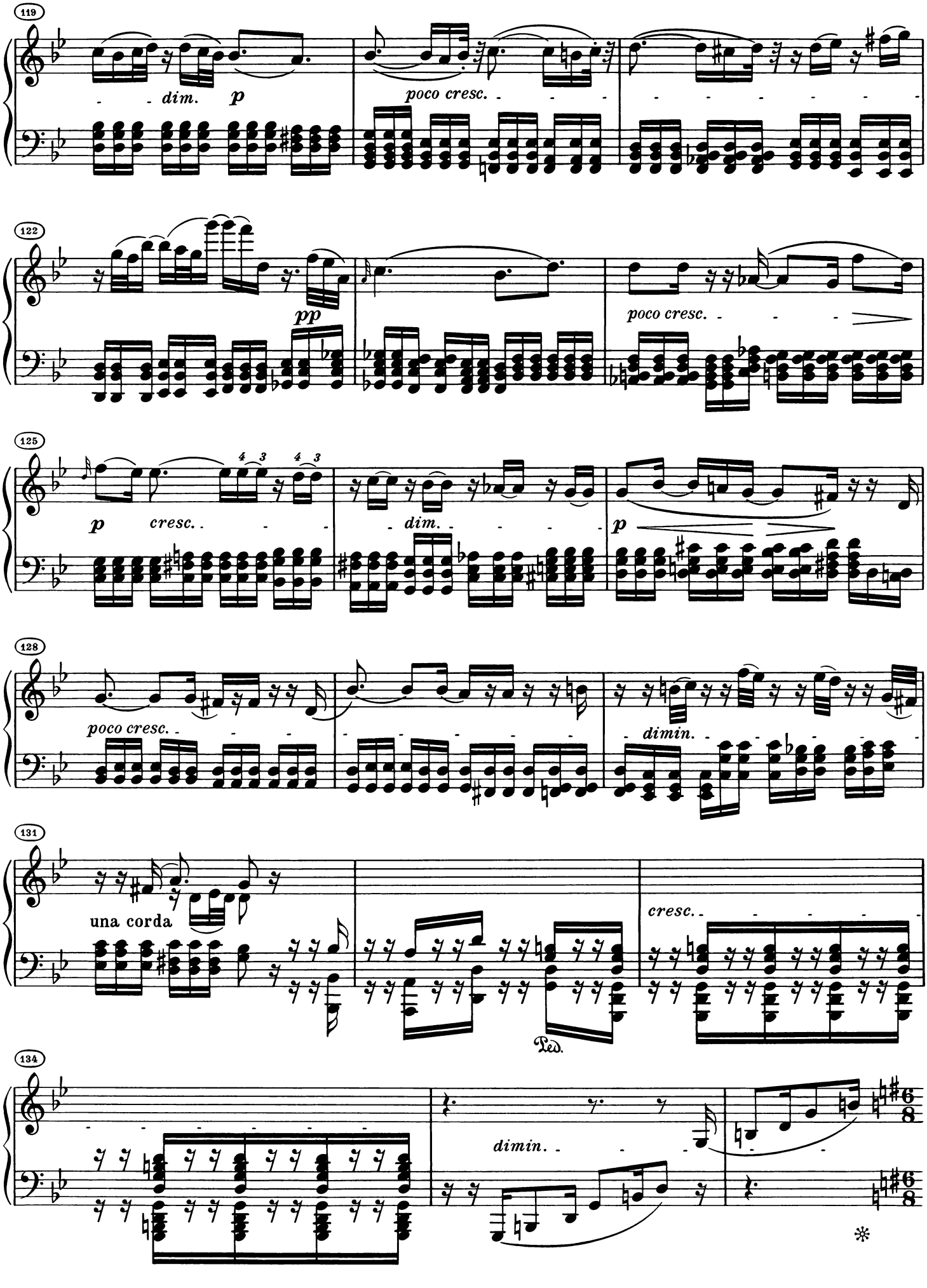
f

p

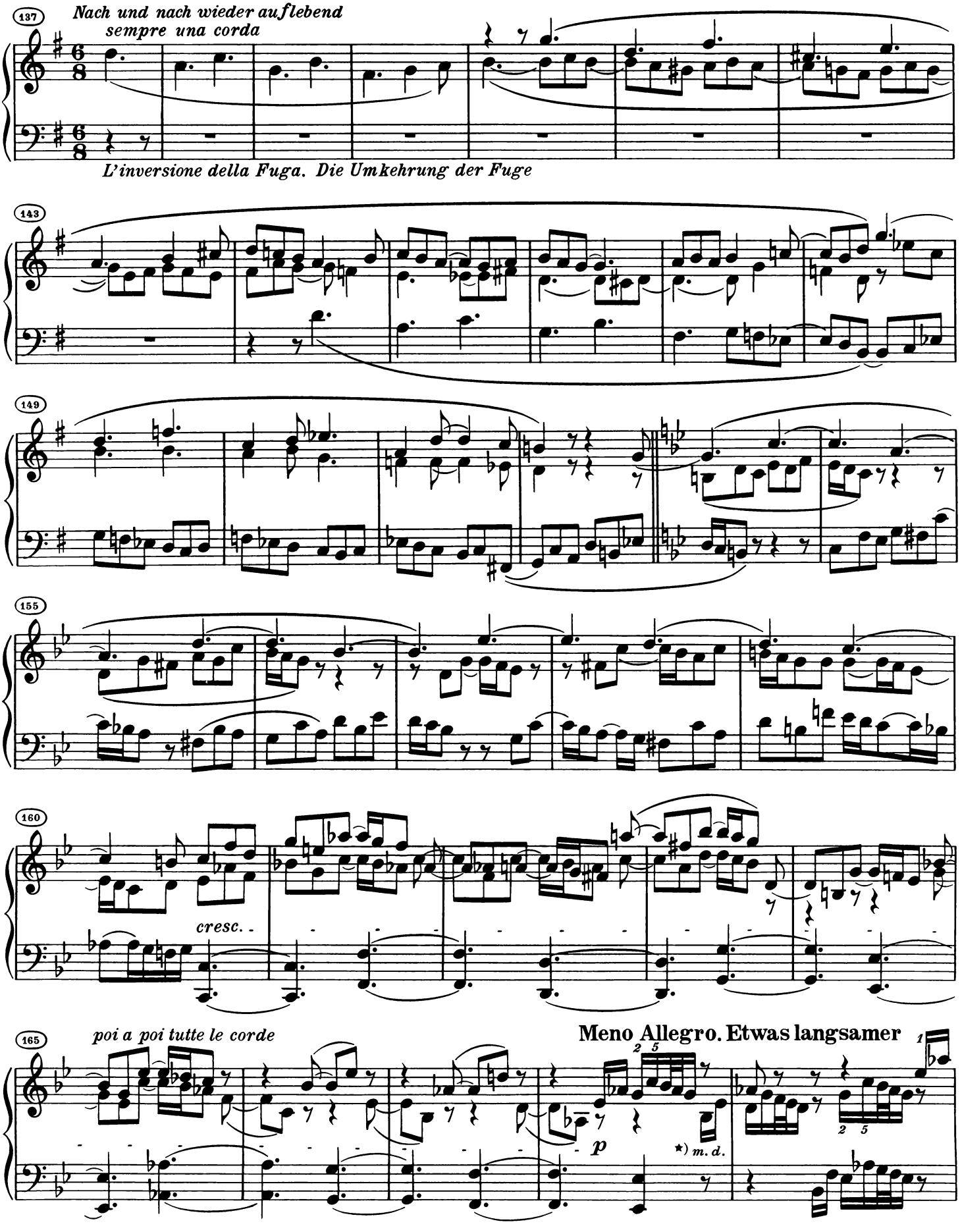
*) Mittelstimme nach einer von Beethoven revidierten Abschrift und Originalausgabe. Autograph:
Middle voice according to copy revised by Beethoven and original edition; autograph:
Voix médiane selon une copie révisée par Beethoven et l'édition originale; autographe:




88
93
cresc.
99
f
f
sf
sf
105
sf
p
cresc.
1 1
1 1
f
tr
ff
ff dim.
Ped.
111
L'istesso tempo di Arioso
p
12/16
12/16
cresc.
dim.
*
Ped.
Ermattet, klagend
Perdendo le forze, dolente
116
p
dim.
cresc.
*


119
dim.
p
poco cresc.
122
pp
poco cresc.
125
p
cresc.
dim.
p
128
poco cresc.
dimin.
131
una corda
cresc.
Ped.
134
dimin.

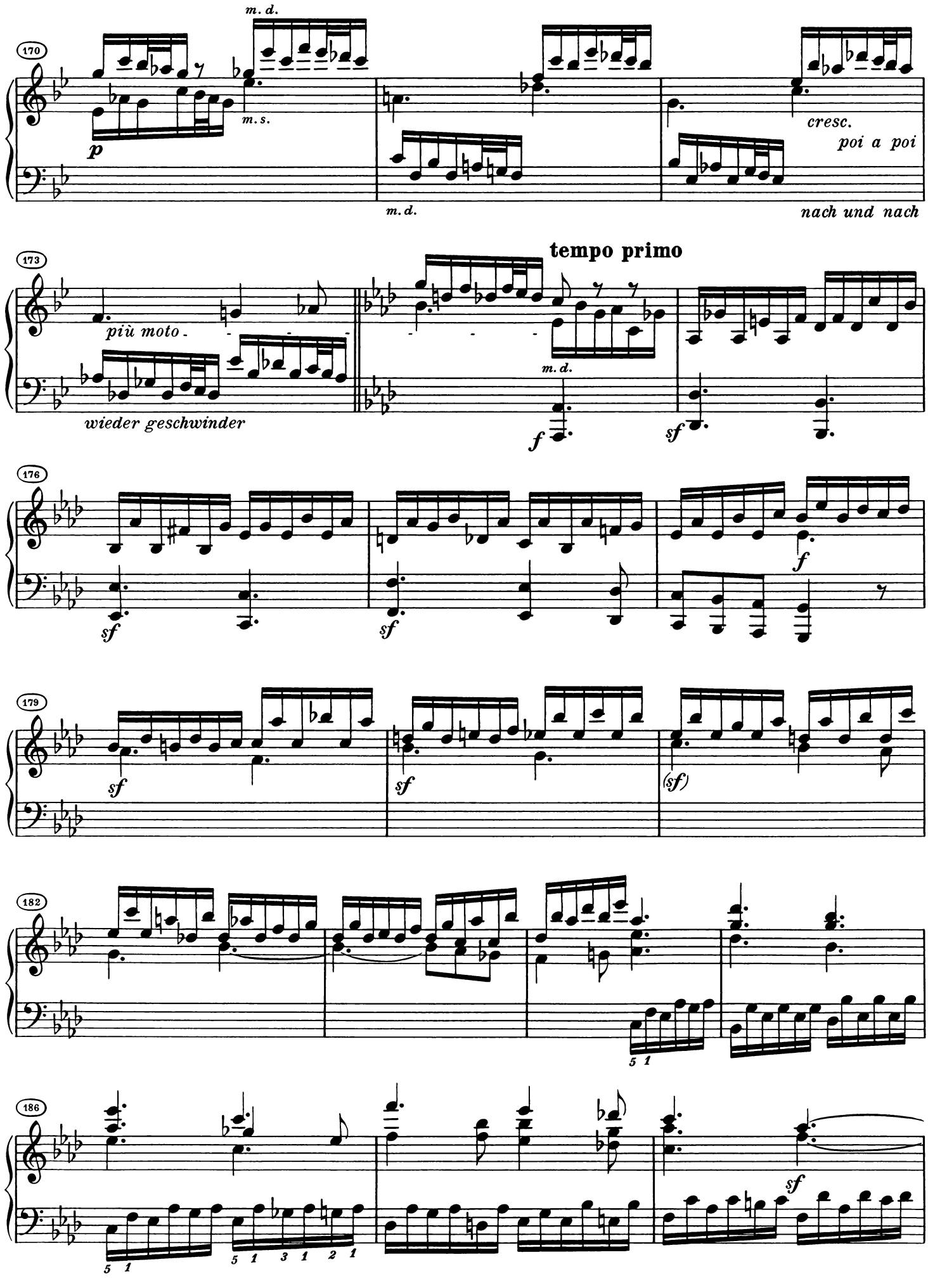
L'istesso tempo della Fuga poi a poi di nuovo vivente

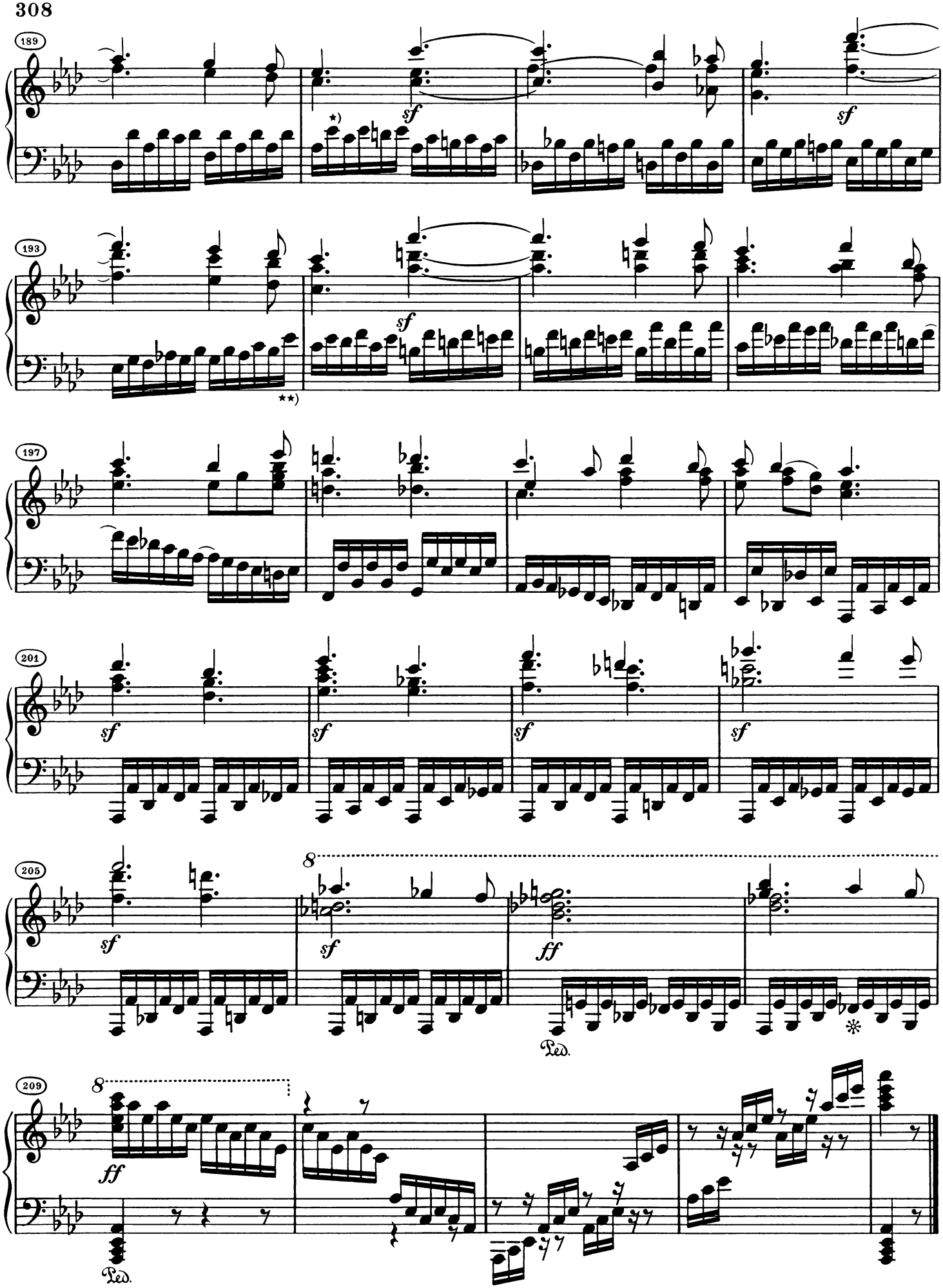


*) T. 168 – 174: *m.d.* und *m.s.* nach Autograph.

*) Mm. 168 – 174: *m.d.* and *m.s.* as in autograph.

*) Mes. 168 – 174: *m.d.* et *m.s.* selon l'autographe.


170
m. d.
m. s.
p
m. d.
cresc.
poi a poi
nach und nach
173
più moto
wieder geschwinder
tempo primo
m. d.
f
sf
176
sf
sf
f
179
sf
sf
(sf)
182
5 1
186
5 1
5 1 3 1 2 1
sf



*) *es*^{1} nach Originalausgabe; in beiden Autographen und in Abschrift *des*^{1}.
**) *es*^{1} in Autograph (*des*^{1} ausdrücklich verbessert in *es*^{1}) und eigenhändiger Zweitschrift; *des*^{1} in von Beethoven revidierter Abschrift und Originalausgabe.

*) *eb*^{1} as in original edition; both autographs and copy give *db*^{1}.
**) *eb*^{1} in autograph (*db*^{1} expressly changed to *eb*^{1}) and a 2nd autograph copy; *db*^{1} in copy revised by Beethoven and original edition.

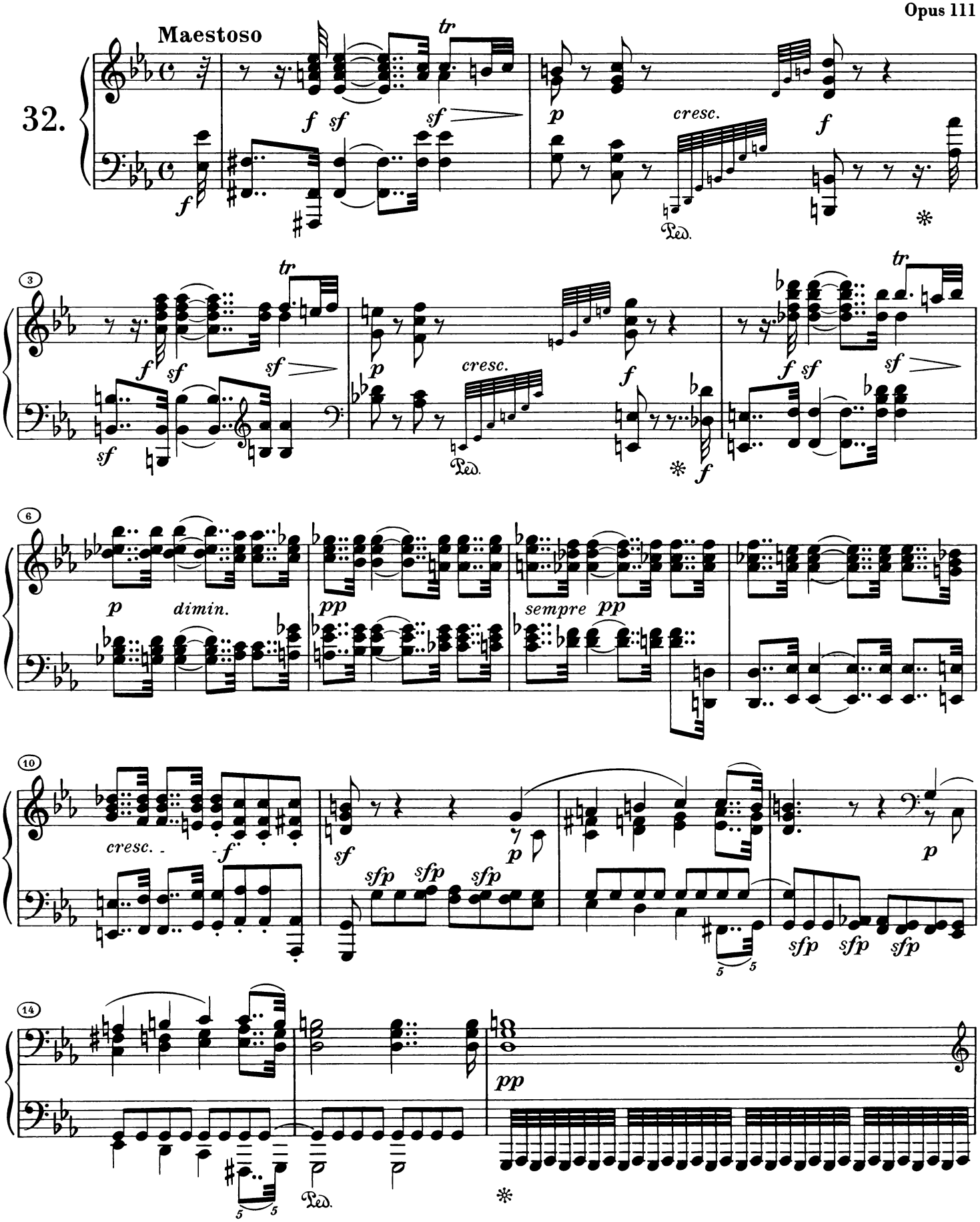
*) *mib*^{1} selon l'édition originale; dans les deux autographes et dans la copie, *réb*^{1}.
**) *mib*^{1} dans l'autographe (*réb*^{1} expressément corrigé en *mib*^{1}) et une copie autographe; *réb*^{1} dans copie révisée par Beethoven et dans l'édition originale.

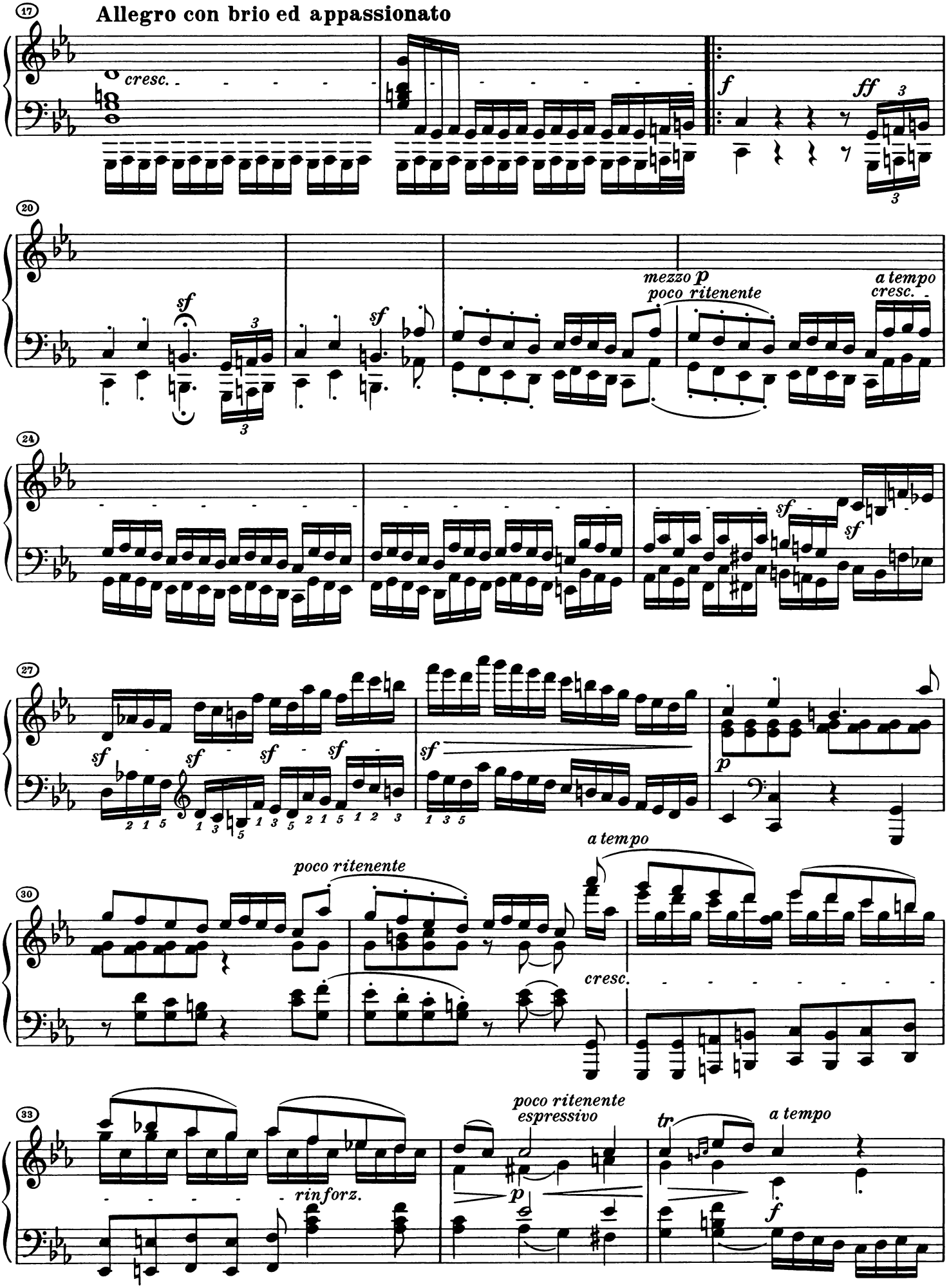
Sonate

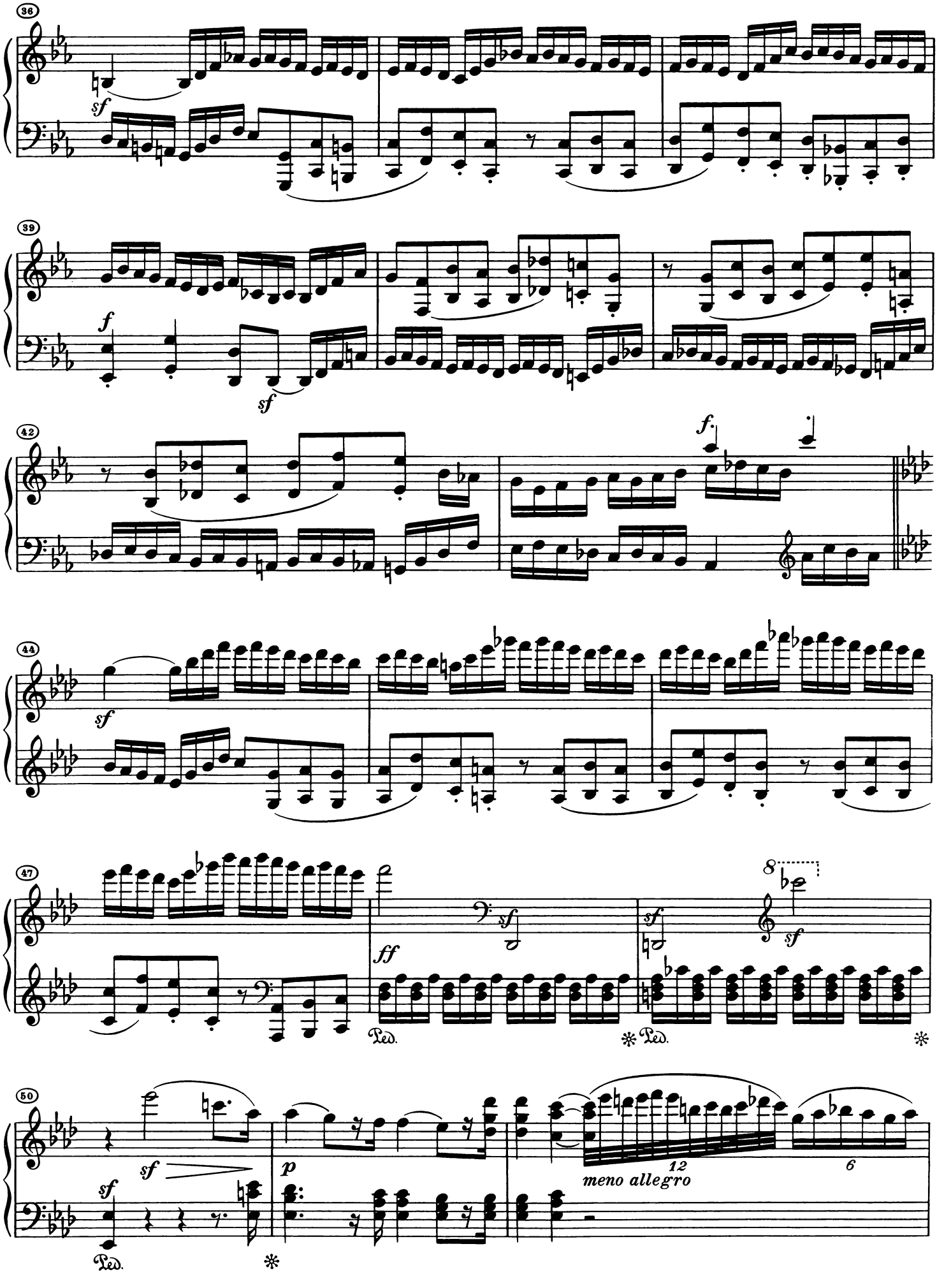
Dem Erzherzog Rudolph von Österreich gewidmet

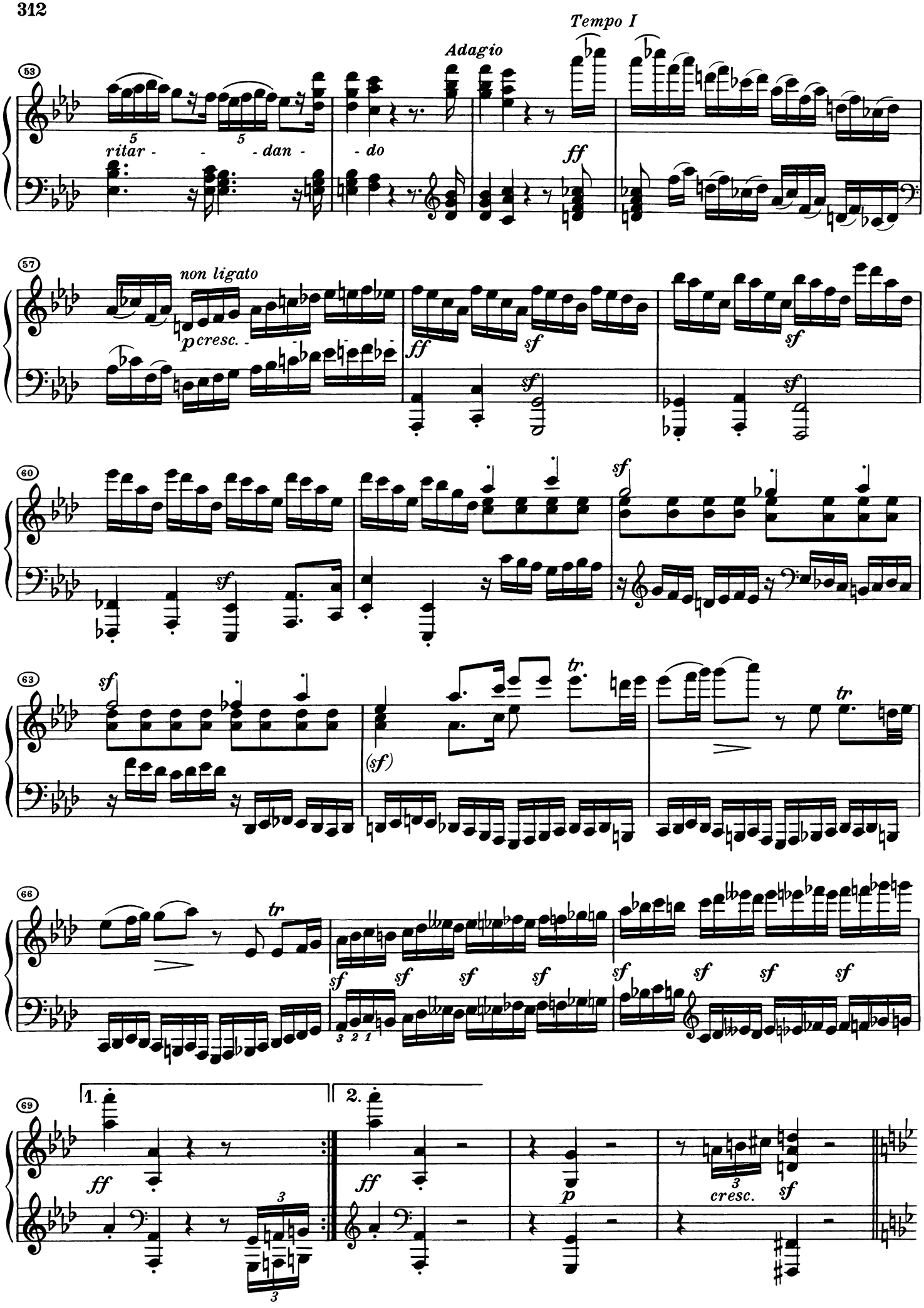
Komponiert 1821/22

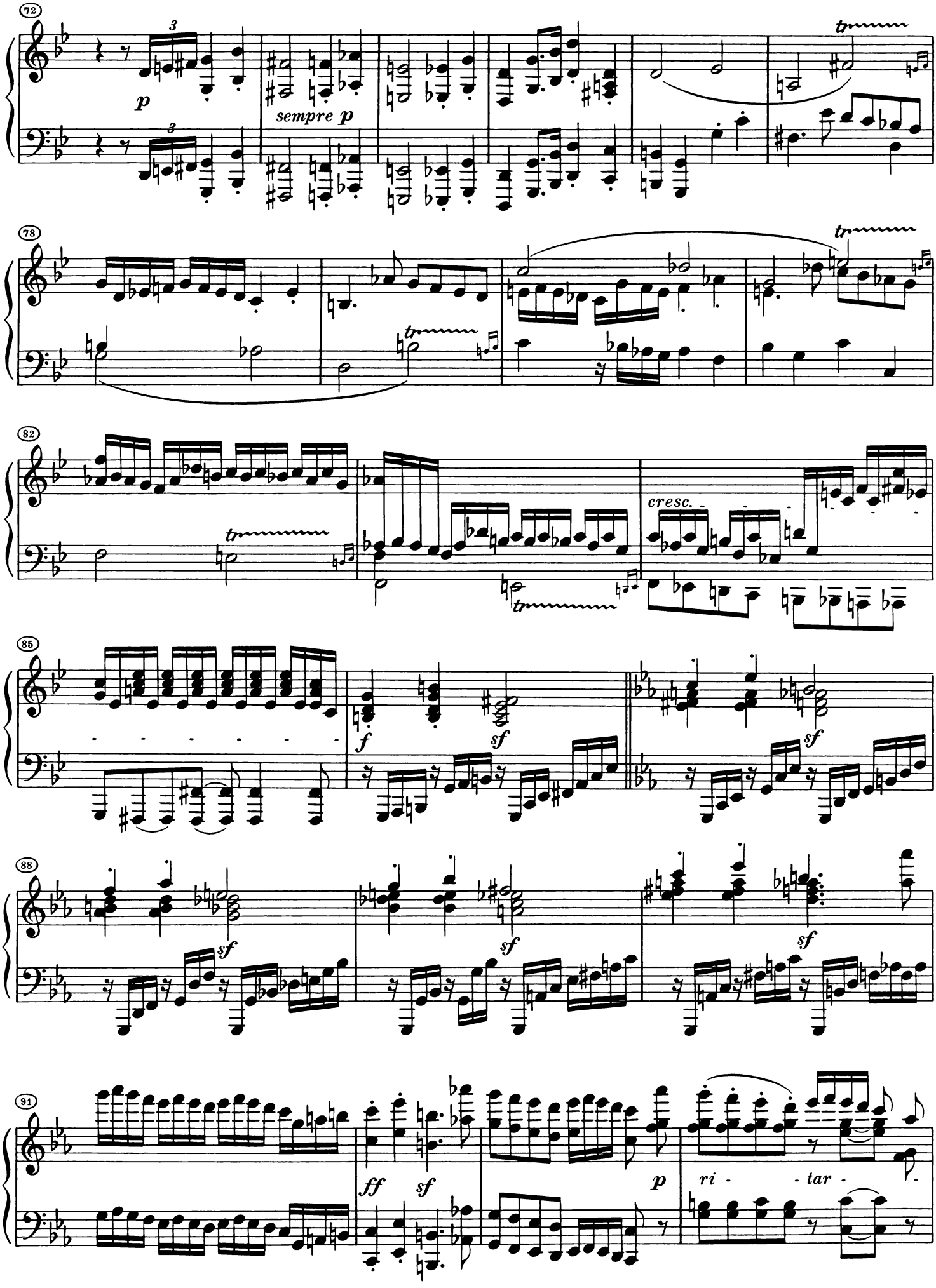
Opus 111

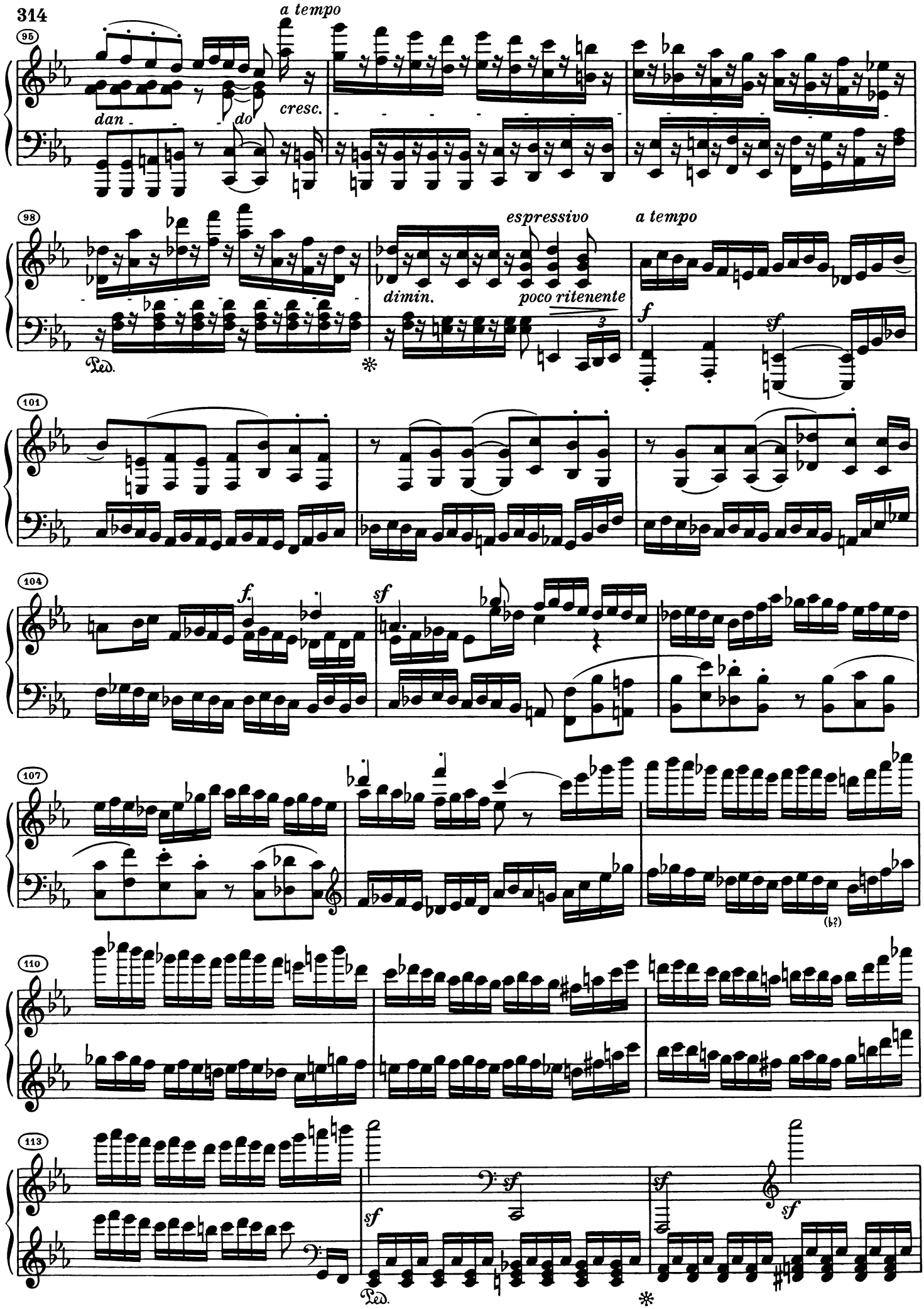


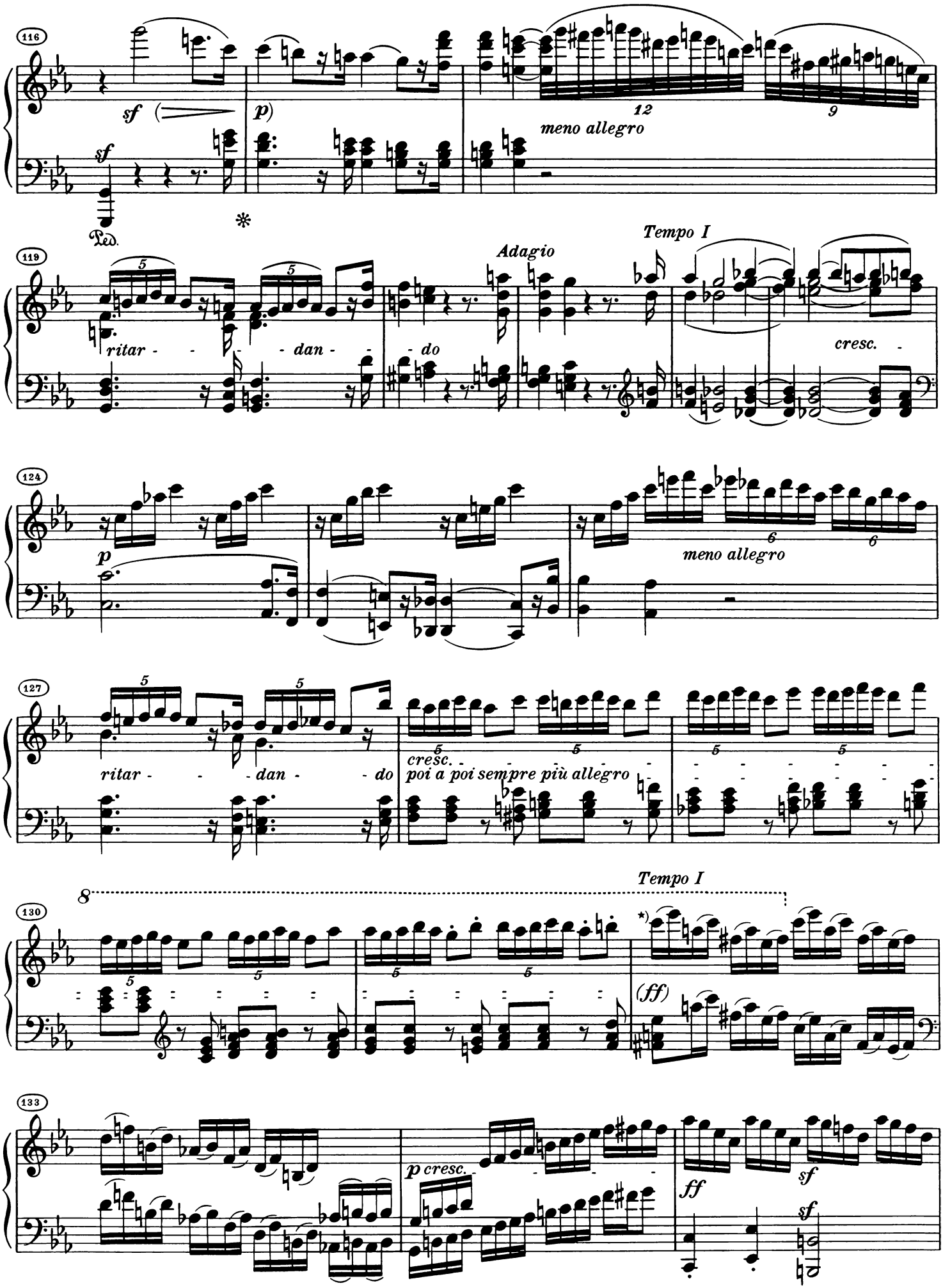

17
Allegro con brio ed appassionato
cresc.
f
ff
20
sf
mezzo p
poco ritenente
a tempo
cresc.
24
sf
27
poco ritenente
a tempo
cresc.
30
rinforz.
33
poco ritenente
espressivo
tr
a tempo


36
sf
39
f
sf
42
f
44
sf
47
ff
sf
sf
8
sf
Ped.
Ped.
50
sf
sf
p
12
6
meno allegro
Ped.


Tempo I
Adagio
ritar - - - dan - - do
ff
non ligato
p cresc. -
ff
sf
sf
sf
sf
sf
sf
(sf)
tr
tr
sf
sf
sf
sf
sf
sf
sf
sf
1.
2.
ff
ff
p
3
cresc.
sf


72
p
sempre p
tr
78
tr
82
tr
cresc.
85
f
sf
88
sf
91
ff
sf
p
ri - tar -

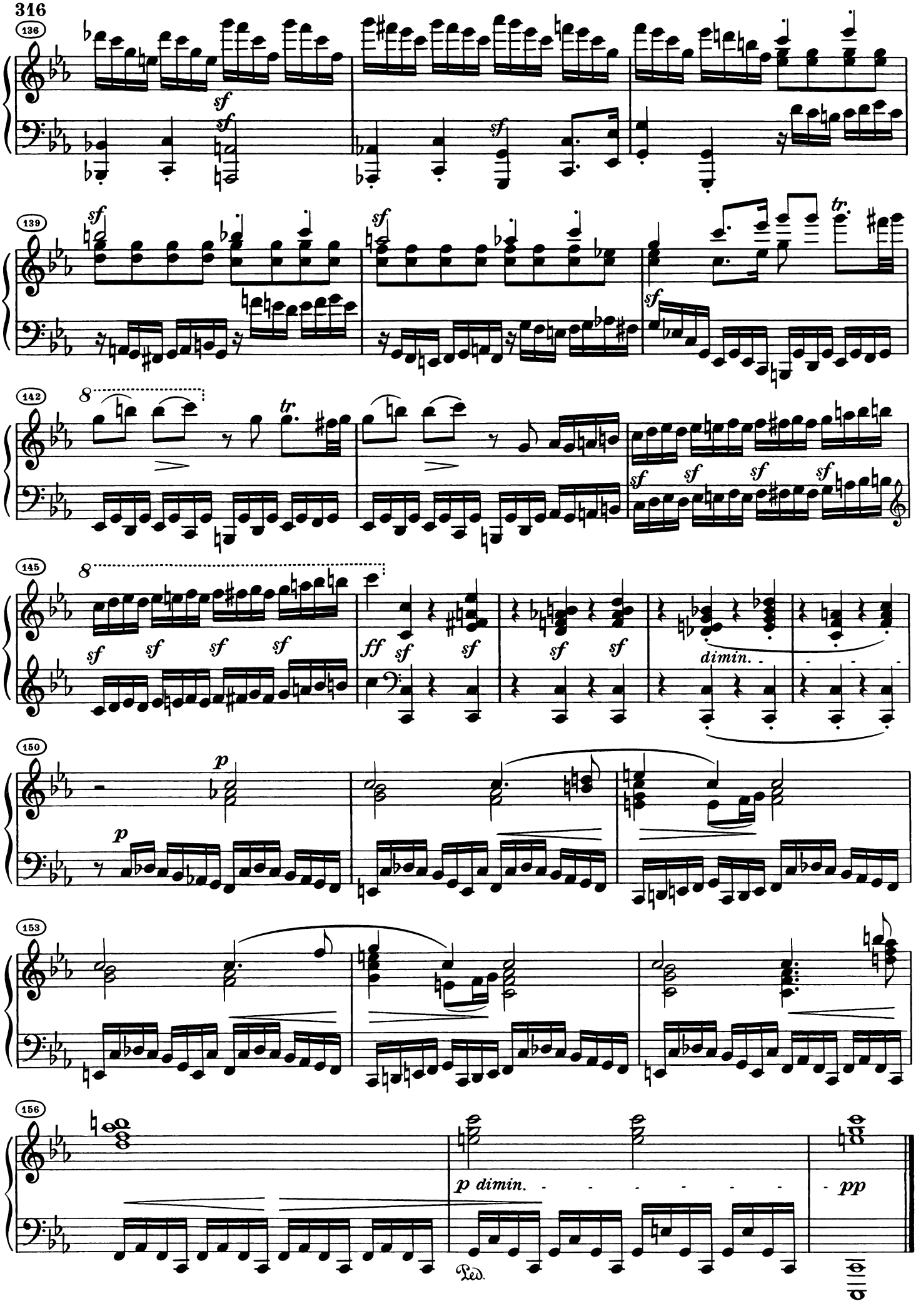

95
a tempo
dan - - - do
cresc.
98
espressivo
a tempo
dimin.
poco ritenente
Ped.
101
104
f.
sf
107
(b?)
110
113
sf
Ped.



*) Autograph, Abschrift und Pariser Erstausgabe:
In autograph, copy and Paris first edition:
Dans l'autographe, la copie et la première édition de Paris:

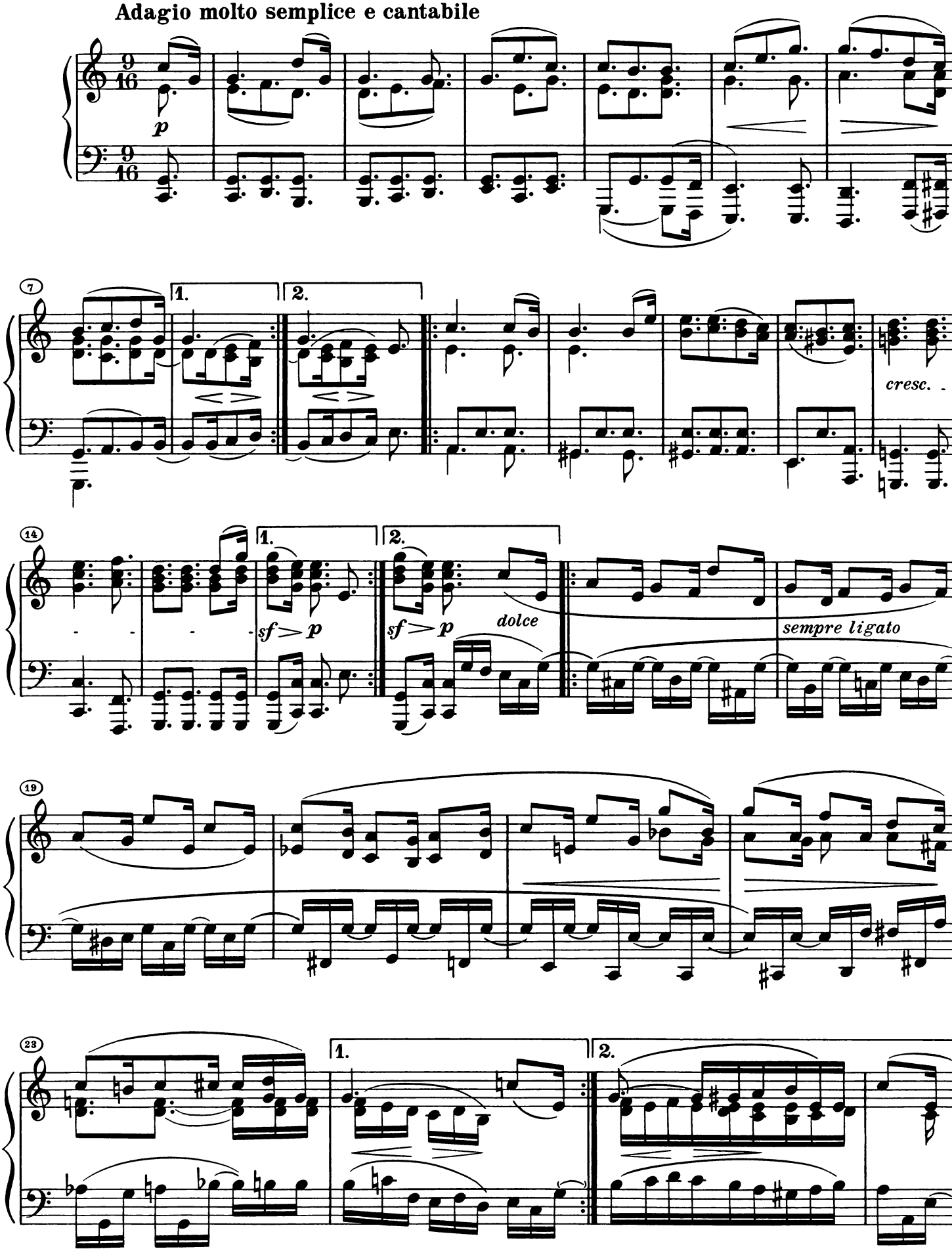
Ossia 8

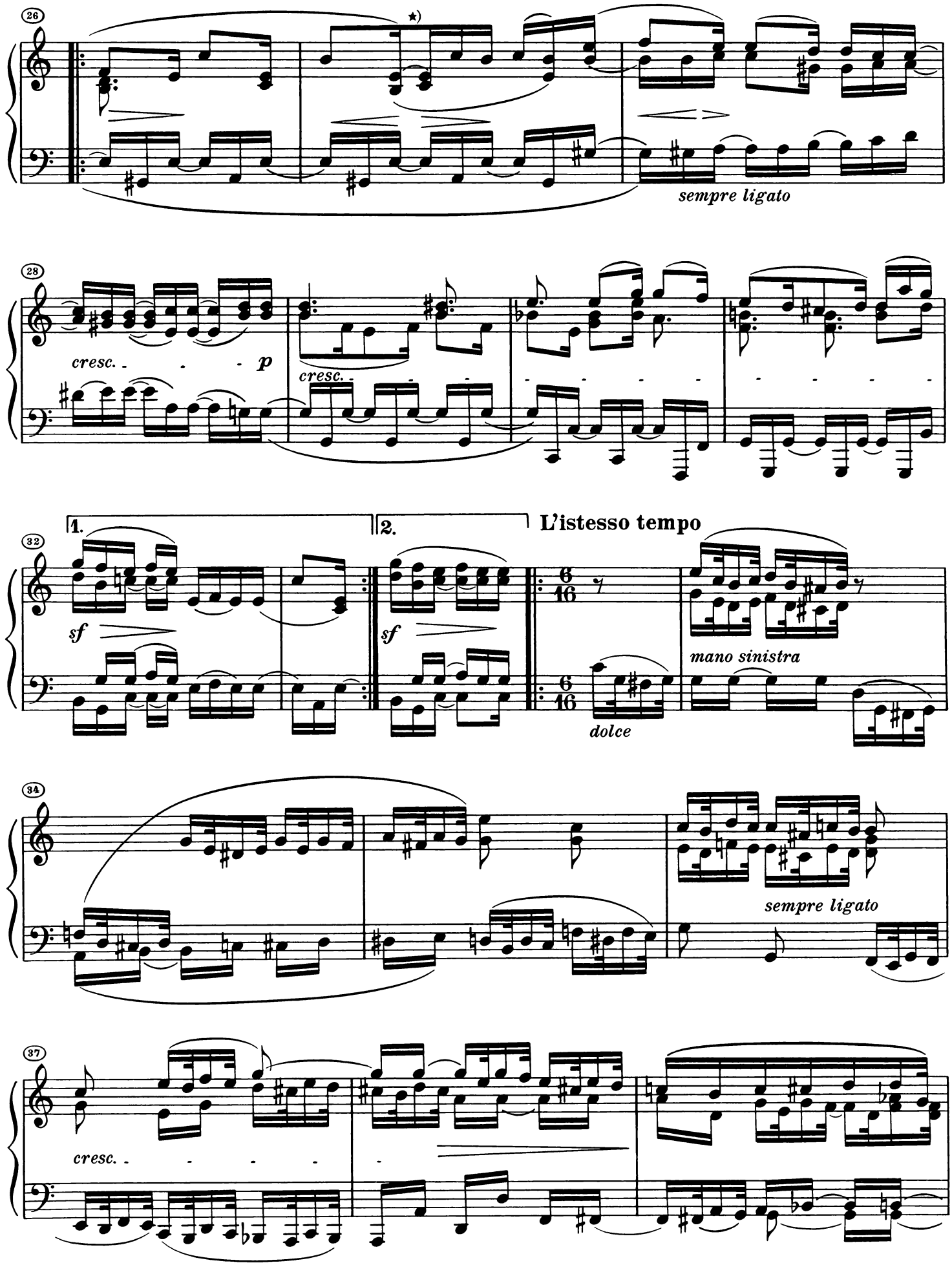
Fehlt in der von Beethoven korrigierten Wiener Erstausgabe.
Absent in the Vienna first edition corrected by Beethoven.
Manque dans la première édition de Vienne corrigée par Beethoven.


136
sf
sf
sf
139
sf
sf
tr.
sf
142
8
tr.
sf sf sf sf
145
8
sf sf sf sf
ff sf sf
sf sf
dimin.
150
p
p
153
156
p dimin.
pp
Ped.

Arietta

Adagio molto semplice e cantabile

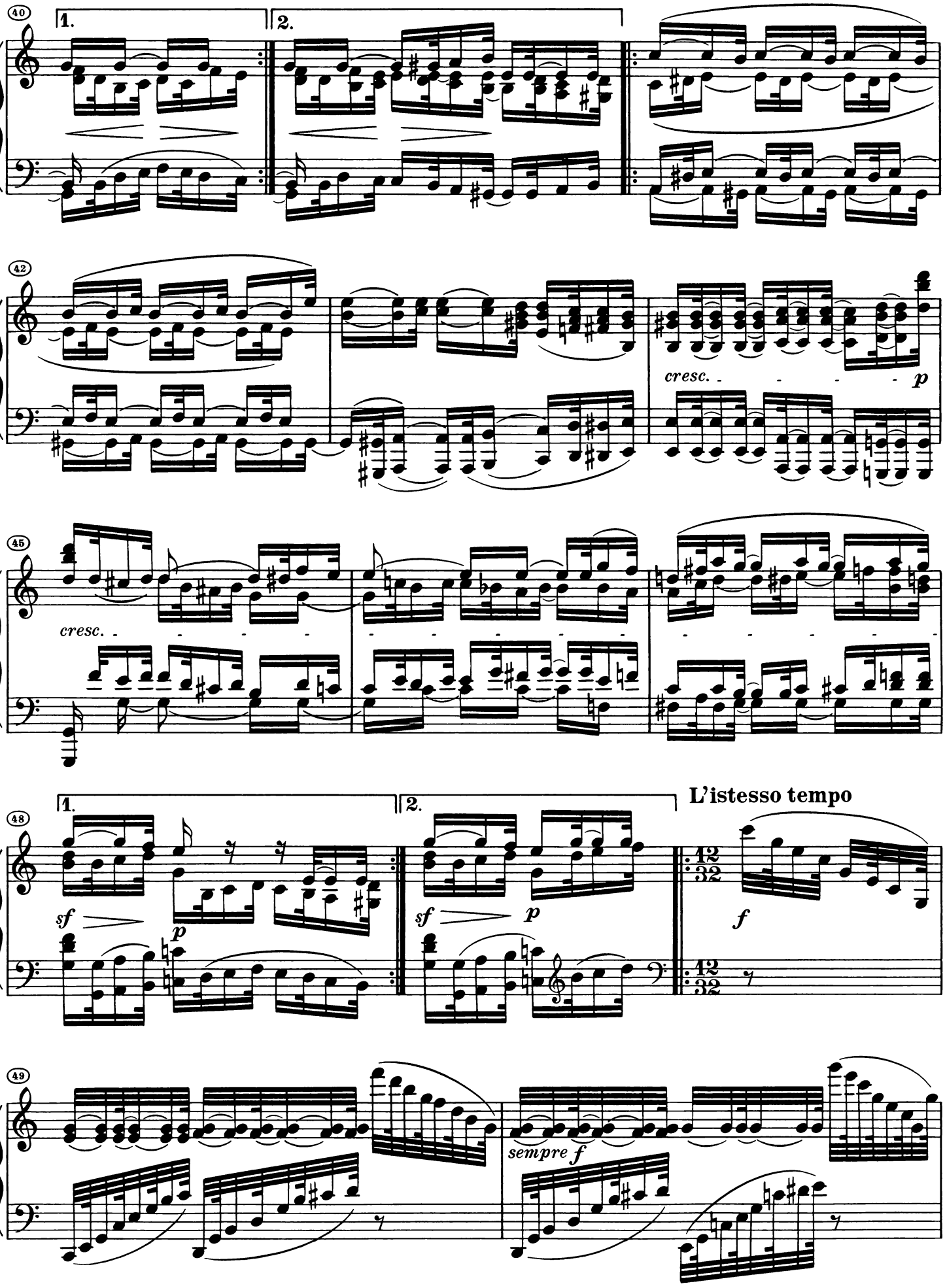


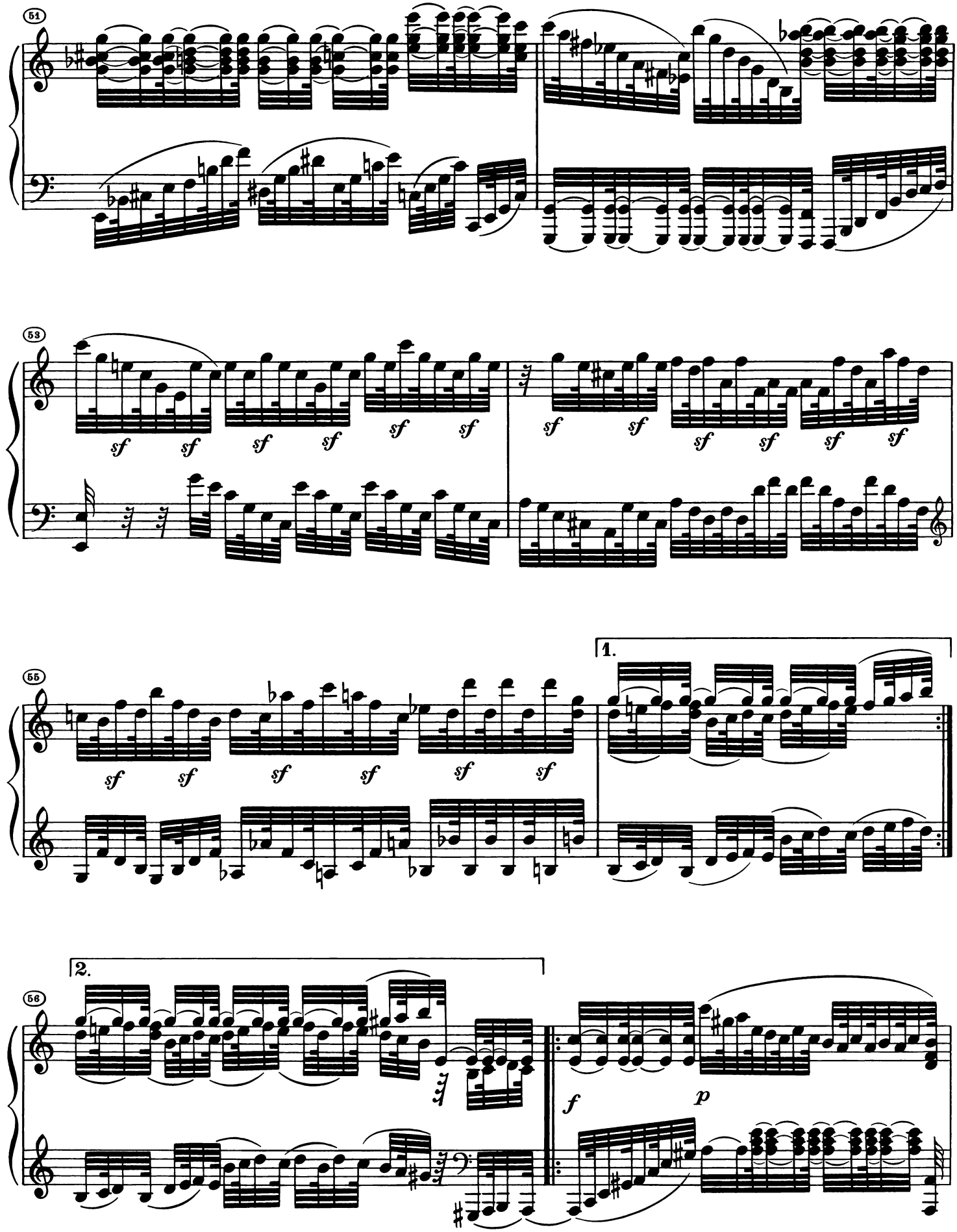


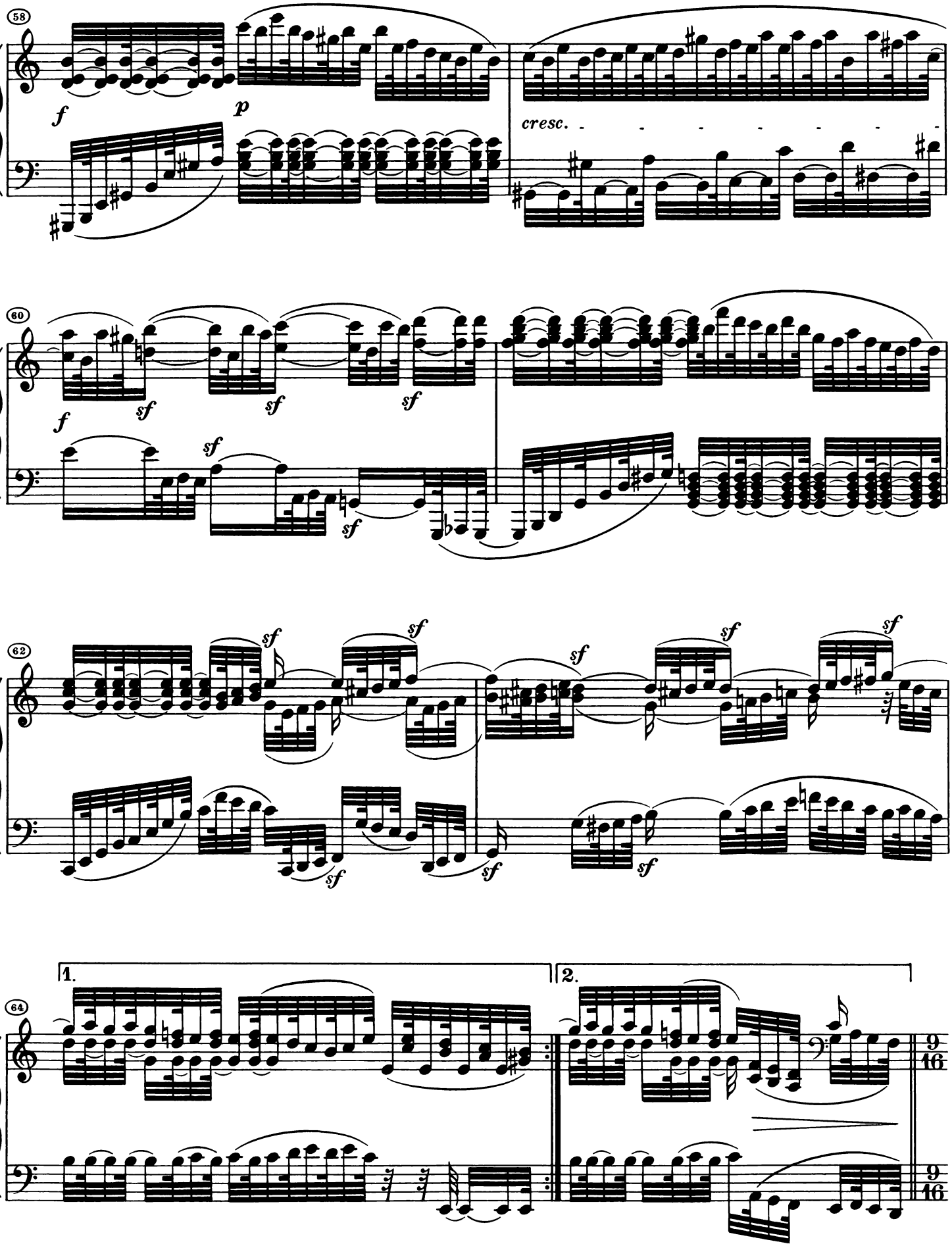
*) Haltebogen e^1–e^1 nach Autograph und einer überprüften Abschrift. In Originalausgabe steht der Bogen bei *h* und c^1 (wohl Lesefehler).

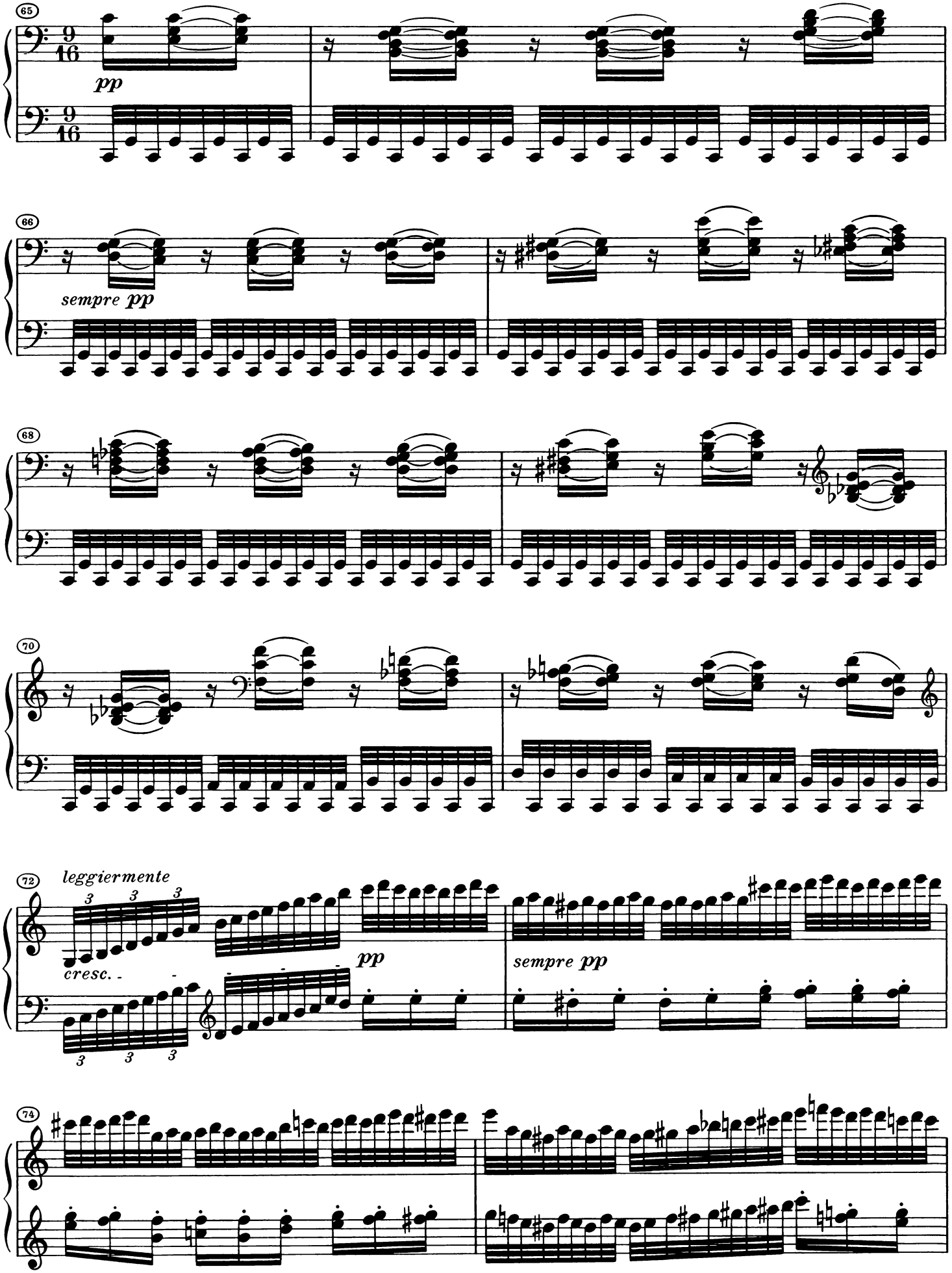
*) Tie e^1–e^1 according to the autograph and a revised copy. Original edition has a slur between *b* and c^1 (probably a clerical error).

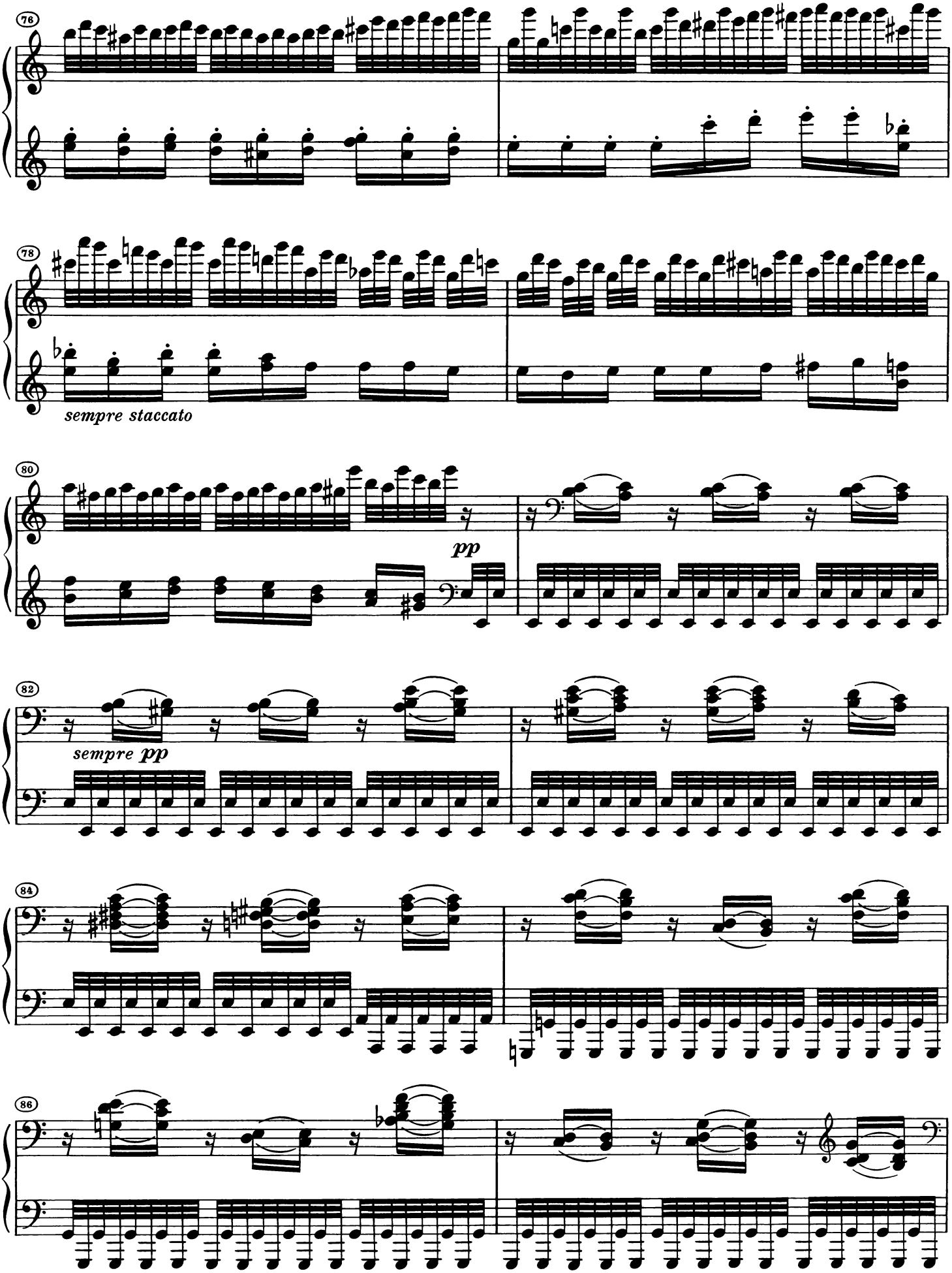
*) Liaison de tenue mi^1–mi^1 d'après l'autographe et une copie verifiée. Dans l'édition originale, la liaison est entre *si* et do^1 (probablement erreur de lecture).

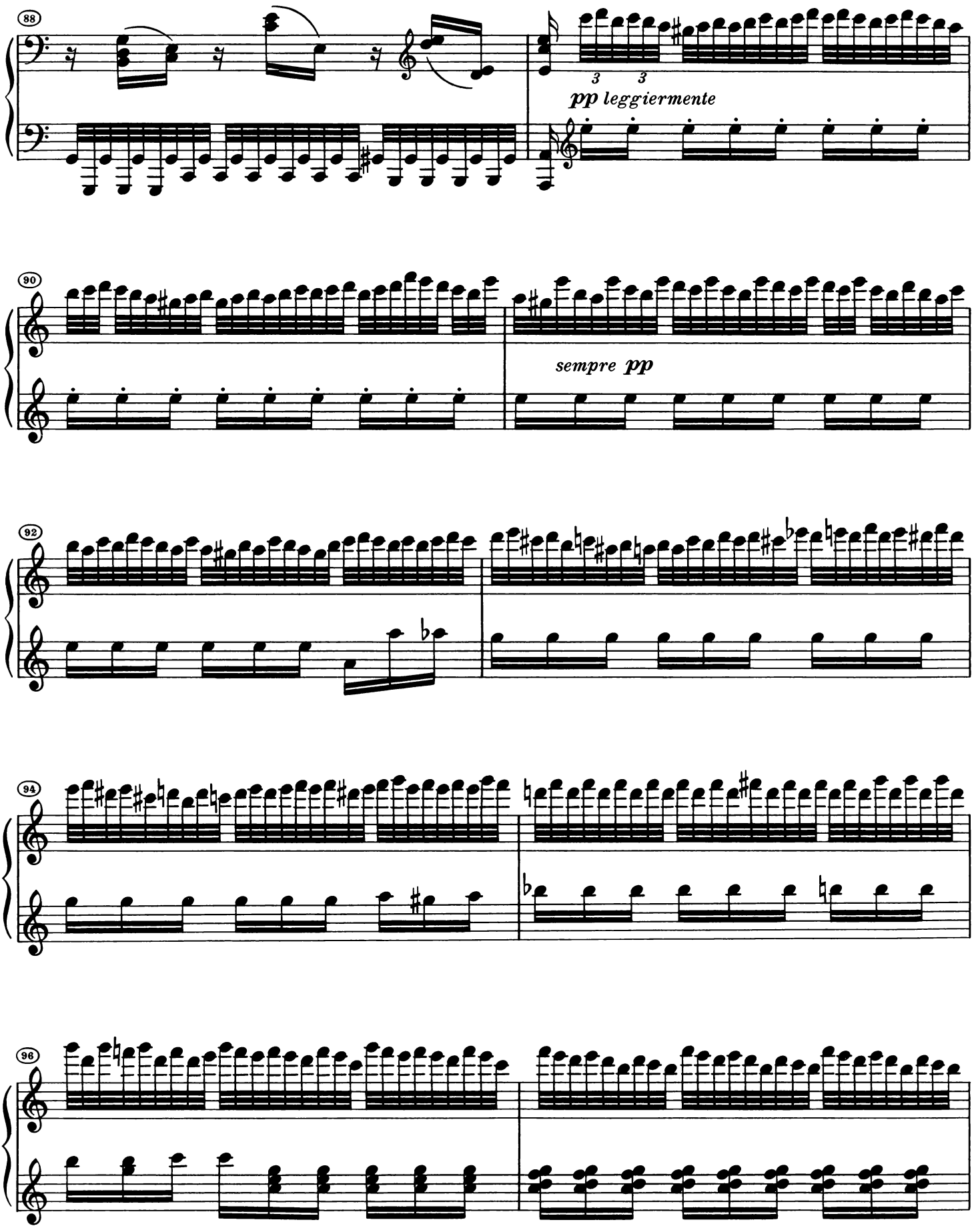

40
1.
2.
42
cresc.
p
45
cresc.
48
1.
2.
sf
p
sf
p
L'istesso tempo
12/32
f
12/32
49
sempre f

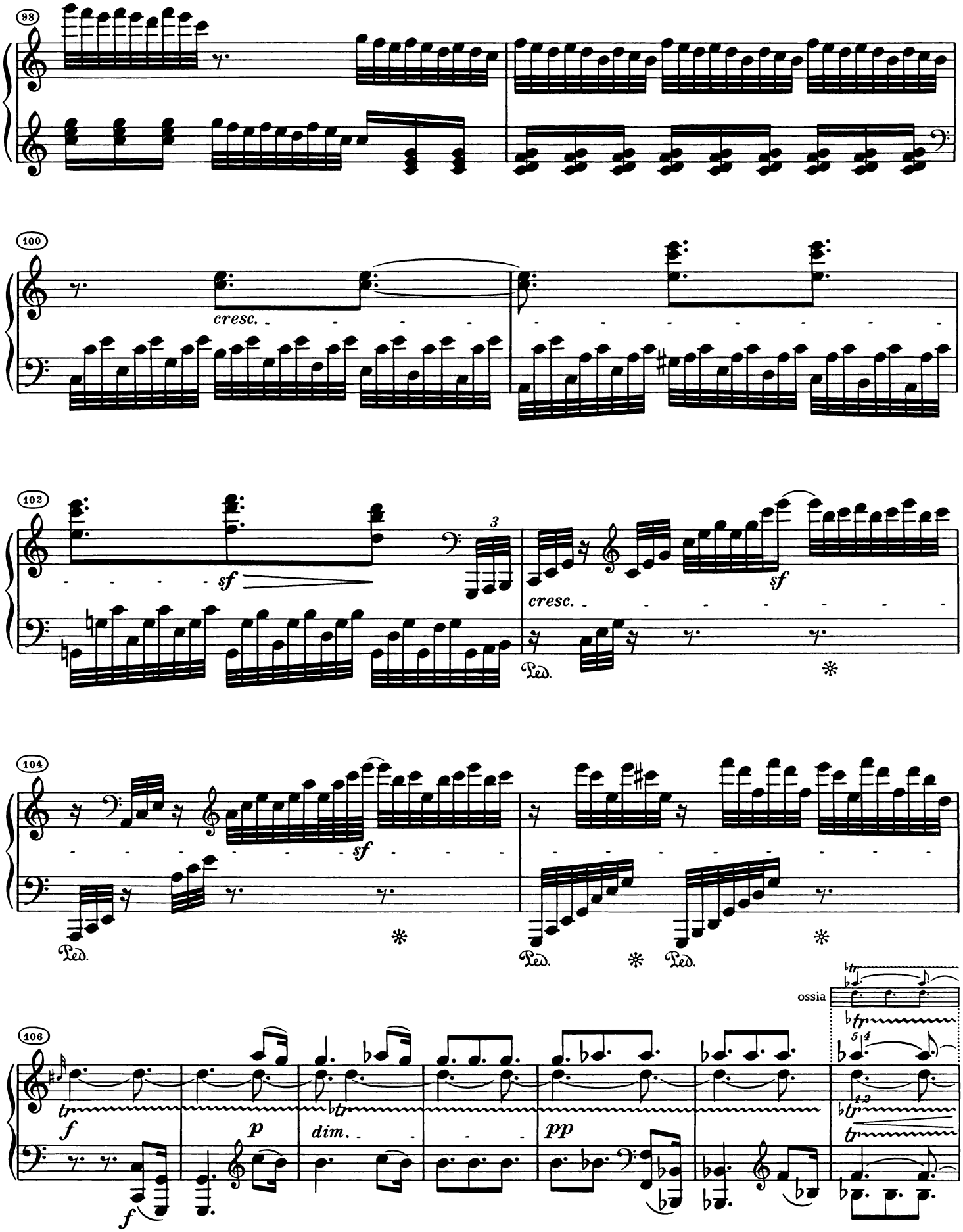

51
53
sf
55
1.
2.
56
f
p

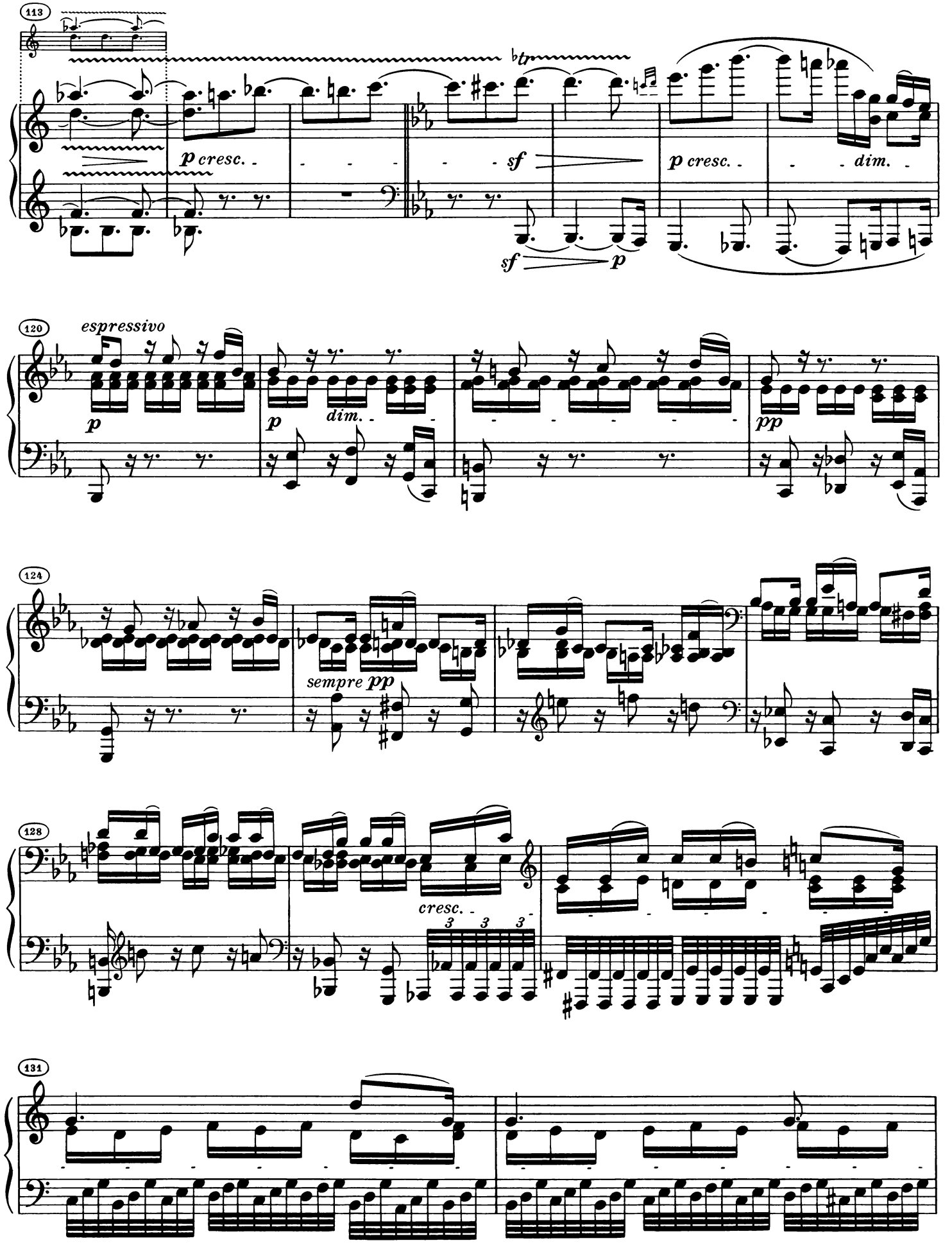

58
f
p
cresc.
60
f
sf
62
64
1.
2.
9/16
9/16

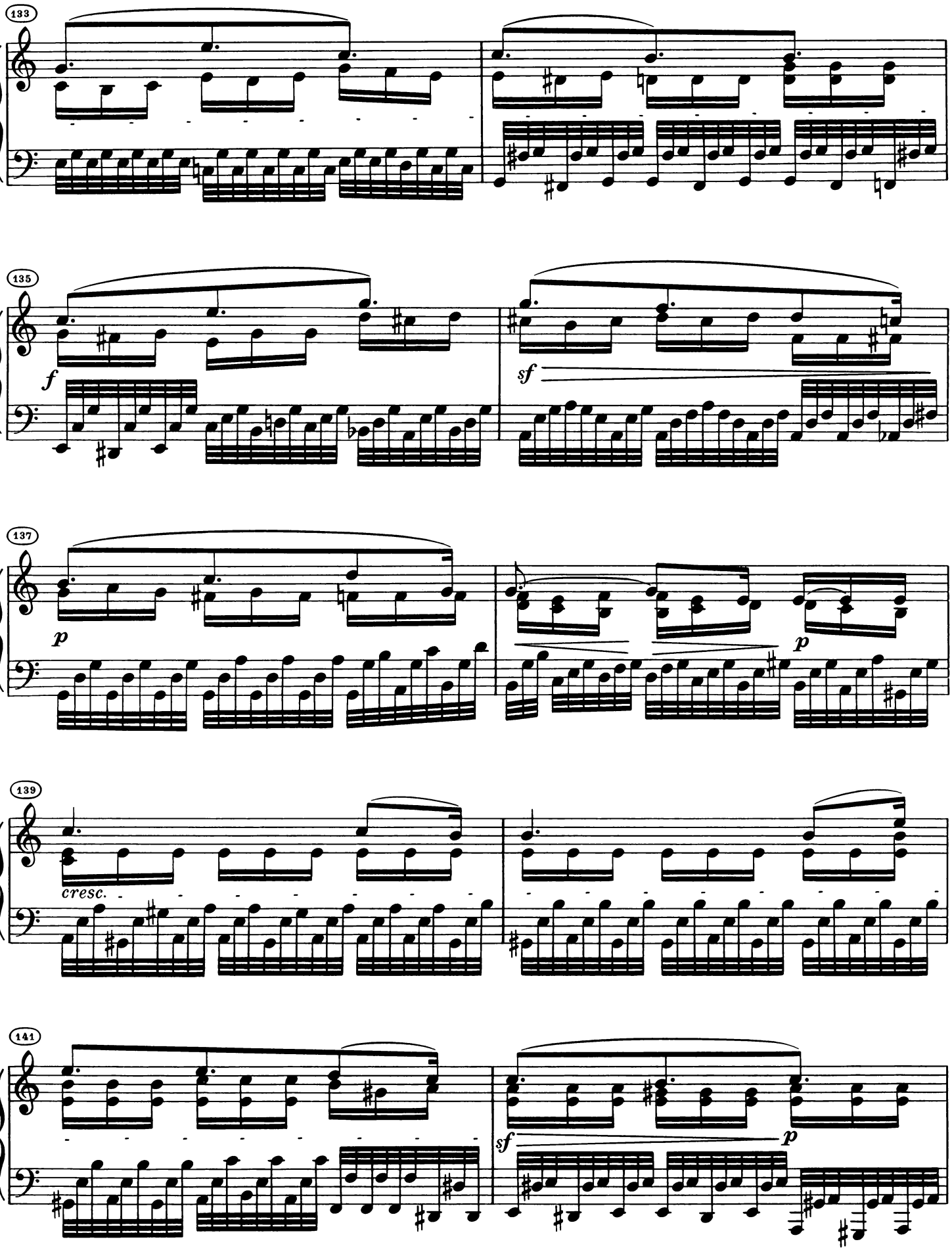

65
9/16
pp
66
sempre pp
68
70
72
leggiermente
3 3 3
cresc.
pp
sempre pp
3 3 3
74

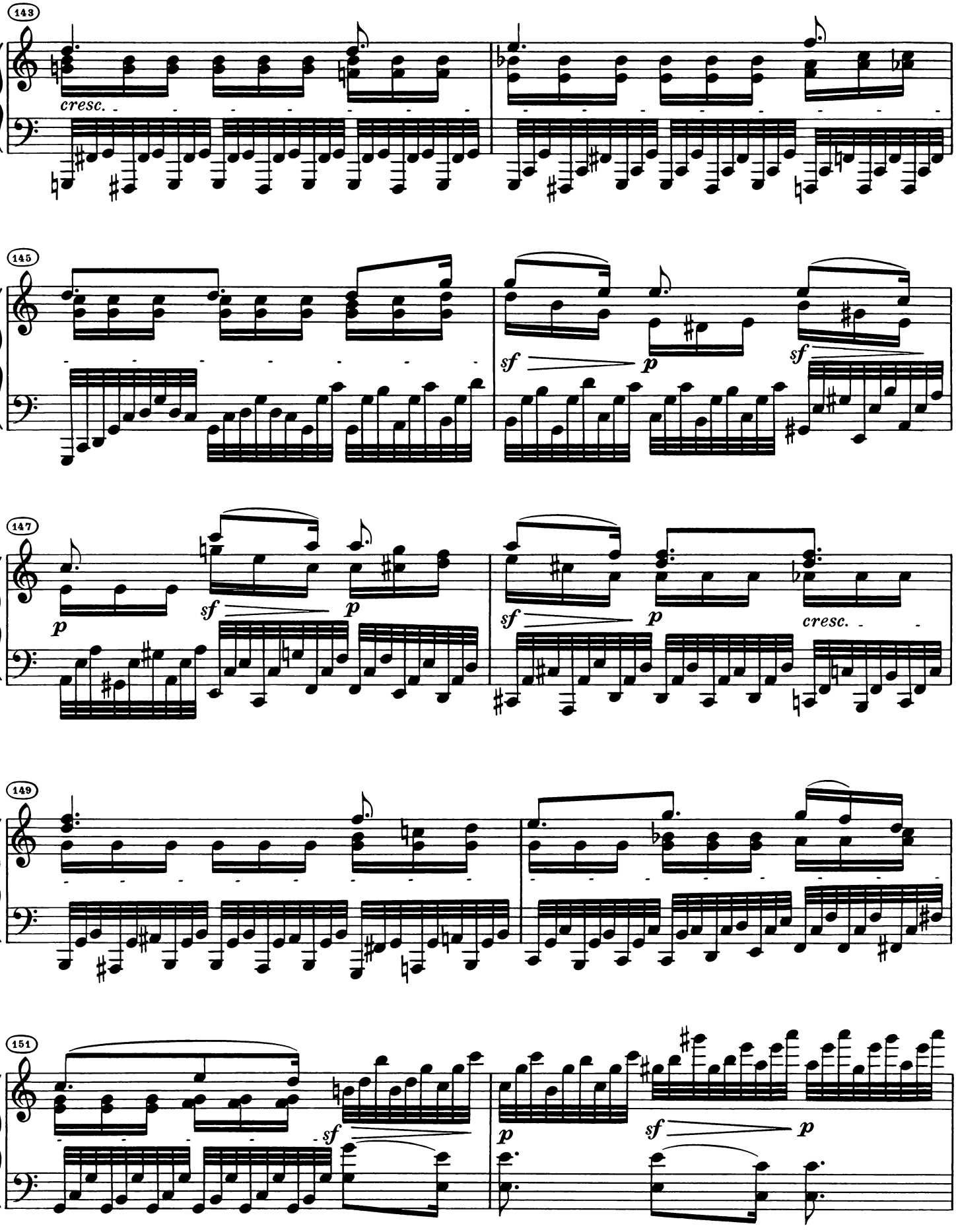

76
78
sempre staccato
80
pp
82
sempre pp
84
86

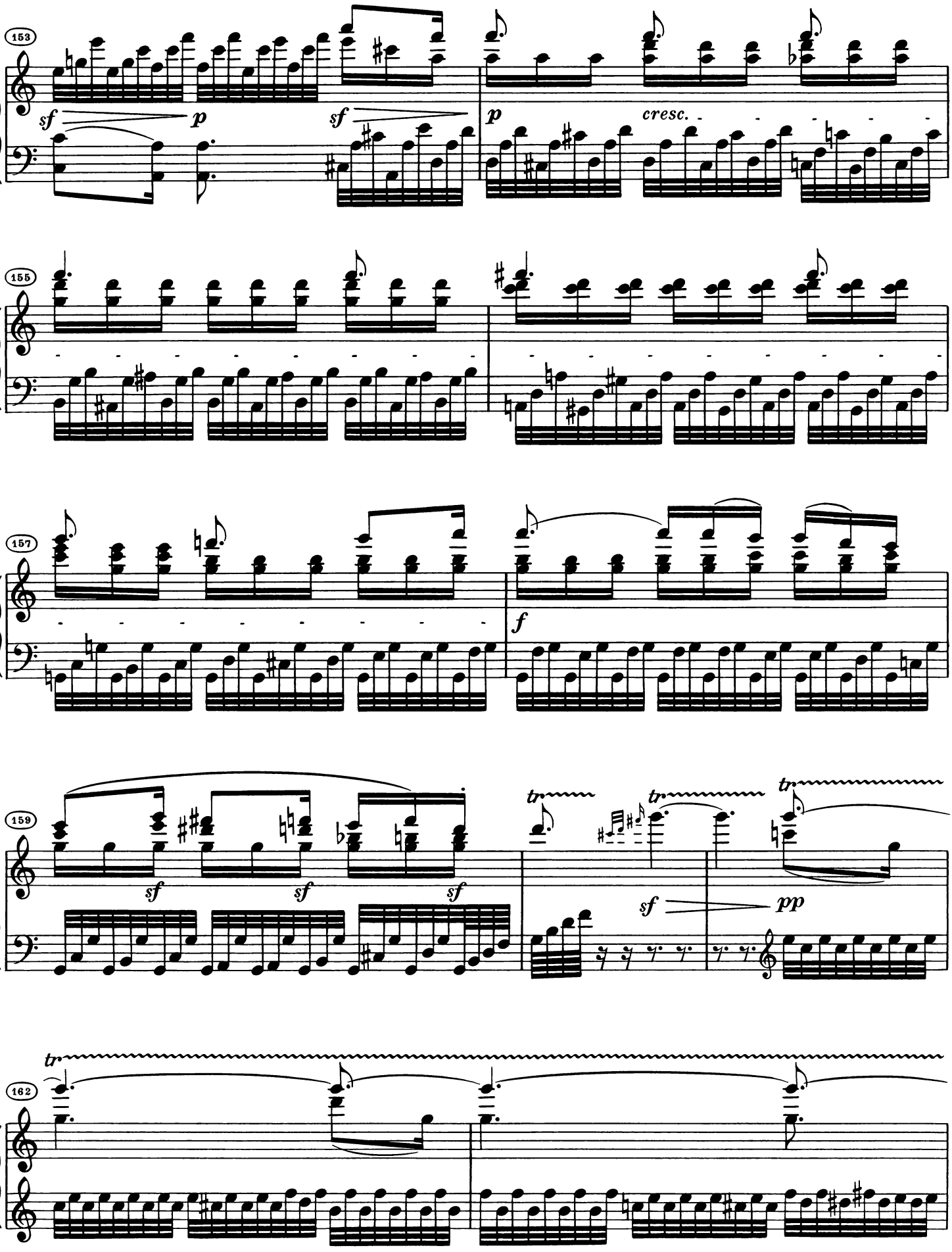

88
3
3
pp leggiermente
90
sempre pp
92
94
96

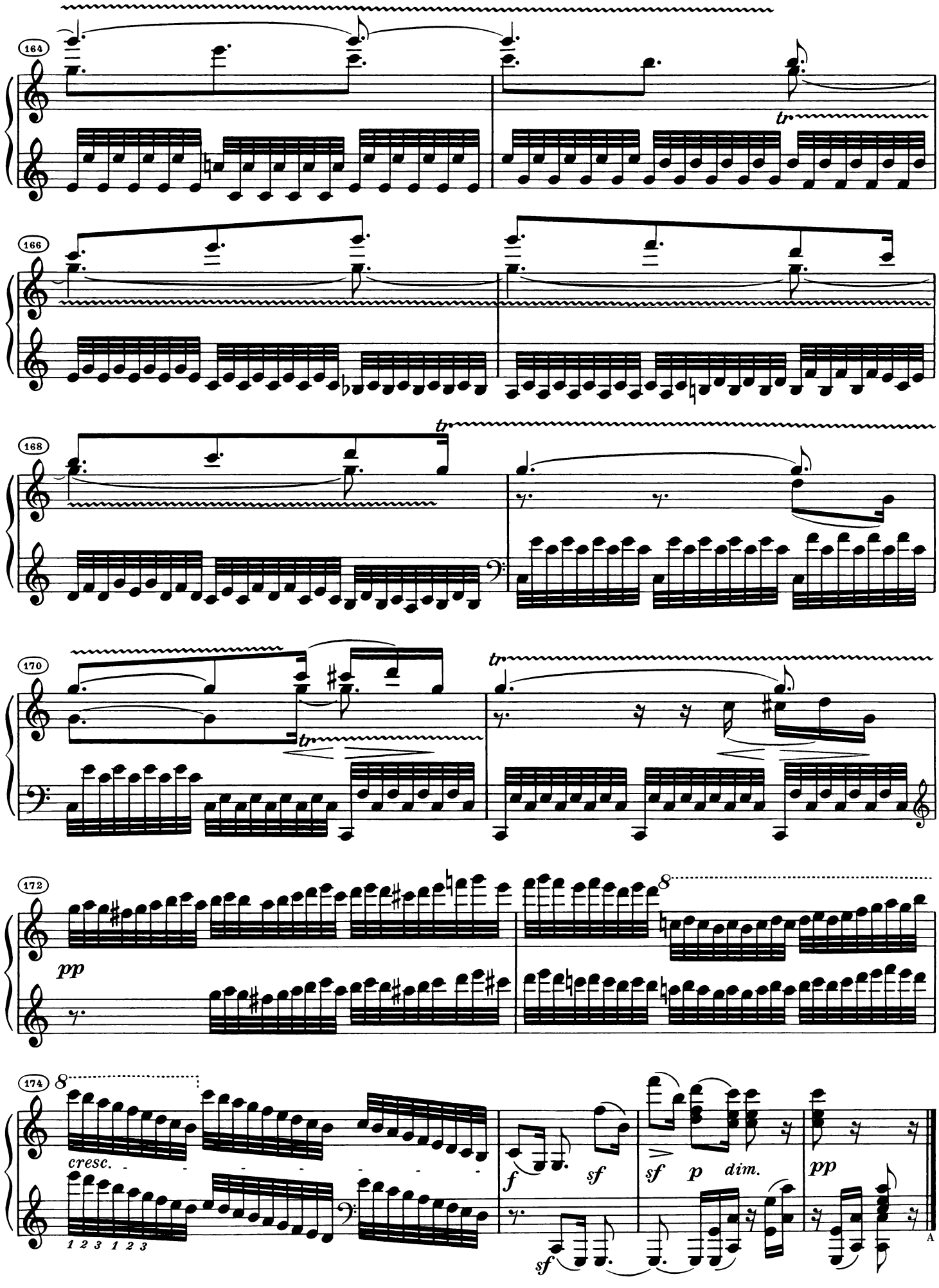

98
100
cresc.
102
sf
3
cresc.
sf
Ped.
104
sf
Ped.
Ped.
Ped.
ossia
106
f
p
dim.
pp
f


113
p cresc.
sf
sf
p
p cresc.
dim.
120
espressivo
p
p
dim.
pp
124
sempre pp
128
cresc.
131


133
135
f
sf
137
p
p
139
cresc.
141
sf
p


143
cresc.
145
sf
p
sf
147
p
sf
p
sf
p
cresc.
149
151
sf
p
sf
p


153
sf
p
sf
p
cresc.
155
157
f
159
sf
sf
sf
tr
tr
tr
sf
pp
162
tr


164
tr
166
168
tr
170
tr
tr
172
pp
8
174
8
cresc.
1 2 3 1 2 3
f
sf
sf
sf
p
dim.
pp
A