

SONATA N. 26

(Dedicata all'Arciduca Rodolfo)
DAS LEBEWohl (LES ADIEUX) (a)

Composta nel 1809-10
Publicata in luglio 1811
presso Breitkopf, a Lipsia

Op. 81 a

Adagio (♩=circa 50)

Le - be - wohl!

a) Beethoven ha dato alla prima parte di questa sonata il titolo: «L'addio. Vienna 4 maggio 1890, in occasione della partenza di Sua Altezza Imperiale il riverito Arciduca Rodolfo»; la seconda parte ha il titolo «L'Assenza» e la terza «Il ritorno di Sua Altezza Imperiale il riverito Arciduca Rodolfo, il 30 gennaio 1810». L'editore di Beethoven cambiò queste indicazioni a modo suo: tradusse in francese il testo tedesco, non nominò l'arciduca e non menzionò neanche che la sonata gli era dedicata. Beethoven furioso per questa maniera di agire, impose l'esecuzione precisa dei suoi ordini. (Inoltre in una lettera al suo editore dice approssimativamente che l'espressione banale: «Les adieux» non corrisponde affatto alla parola tedesca molto più intima e personale «Lebewohl»).

b) Tutto questo primo movimento è determinato in certo modo dalle prime tre semiminime: pertanto ad esse si riferisce l'indicazione «espressivo» (tanto al principio quanto le quattro volte seguenti), e ciò tanto chiaramente da dimostrare che queste indicazioni si riferiscono solo alle tre sillabe «Lebewohl». Ma siccome l'interpretazione dell'intero movimento deve indubbiamente essere pervasa di calore, di vita e di passione, tutti i punti in cui appare l'indicazione «espressivo» devono avere naturalmente uno specifico significato: un'espressione elevata, nobile, che determina il carattere di tutto il pezzo.

a) Beethoven gave the following titles to this Sonata; to the first movement: «The Farewell. Vienna, the 4th May, 1809 — on the departure of His Imperial Highness, the revered Archduke Rudolf»; to the second movement: «The Absence»; and to the third: «The arrival of His Imperial Highness, the revered Archduke Rudolf, on the 30th January, 1810». Beethoven's publisher, however, dealt most arbitrarily with these indications. He substituted French words for the German, did not mention the Archduke at all, not even that the work was dedicated to him. Beethoven, infuriated, demanded exact adherence to his indications. (Moreover, as he points out in a letter to the publisher, the commonplace expression «Les Adieux» corresponds in no way to the much more intimate, personal «Lebewohl»).

b) The entire movement is, somehow, determined by the first three crotchets; the indication «espressivo» is assigned to them, and only to them (here and four times later on), suggesting clearly that the «espressivo» should not extend beyond the three syllables «Le-be-wohl» («Fare thee well»). But as, doubtlessly, the interpretation of the entire movement should be imbued with warmth, pulsating life and passionate emotion, those places which are specifically marked «espressivo» must, of course, be given specific significance: elevated, emphatic expression — that expression which determines the character of the piece.

a) Beethoven gab dem ersten Satz der Sonate die Ueberschrift: «Das Lebewohl. Wien, am 4. May 1809 — bei der Abreise Seiner Kaiserl. Hoheit des verehrten Erzherzogs Rudolf», dem zweiten: «Die Abwesenheit» und dem letzten: «Die Ankunft der Kaiserl. Hoh. u.s.f., den 30. Jänner 1810». Sein Verleger aber sprang mit diesen Angaben sehr eigenmächtig um; er ersetzte die deutschen Worte durch französische, den Erzherzog erwähnte er überhaupt nicht, nicht einmal als Empfänger der Widmung. Beethoven war wütend über solche Behandlung und forderte unbedingte Befolgung seiner Anordnung. (Ueberdies entspräche, wie er — ungefähr — in einem Briefe an den Verleger sagt, der Allerweltsausdruck: «Les adieux» ganz und gar nicht dem viel vertrauteren, persönlichen: «Lebewohl»).

b) Der ganze Satz wird gewissermaßen von den ersten drei Werten bestimmt; ihnen, und zwar nur ihnen (am Anfang und noch viermal nachher) ist die Anweisung: *espressivo* zugesetzt, deutlich genug, um die Geltung des *espressivo* nicht über die drei Silben des «Lebe wohl!» auszudehnen. Da aber sicherlich die Wiedergabe des ganzen Stückes von Wärme, Leben, Leidenschaftlichkeit durchströmt sein soll, müssen selbstverständlich die mit besonderen Ansprüchen bedachten Teile auch noch besondere Bedeutung erhalten, gehobenen, einprägsamen, eben den bestimmenden Ausdruck.

c) Esecuzione:

d) La diteggiatura 5, 5, 5 è di Beethoven.

c) Execution:

d) The fingering 5, 5, 5, is by Beethoven.

c) Ausführung:

d) Der Fingersatz 5, 5, 5 ist von Beethoven.

Musical score system 1, featuring piano accompaniment with complex chords and fingerings. The right hand has chords with fingerings like (5 4 1 5) and (5 4 1 4). The left hand has chords with fingerings like 1 3, 2 4, and 1 3. The system includes dynamic markings *pp* and *attacca subito l'Allegro*. The section is labeled **VIII.**

Musical score system 2, starting with **Allegro** ($\text{♩} = \text{circa } 108$). It features piano accompaniment with *f* and *intenso* markings. The right hand has triplets and *ten.* markings. The left hand has chords with fingerings like 1 2, 1 3, 2 4, and 1 3. The system includes dynamic markings *f*, *p*, and *cresc.*, and the instruction *non troppo legato*. The tempo changes to $\text{♩} = \text{circa } 116$.

Musical score system 3, continuing the piano accompaniment. The right hand has chords with fingerings like (5 4 5 4) and (4 3). The left hand has chords with fingerings like 3, 2, 3, and 3. The system includes dynamic markings *sf*, *sfp*, *p*, and *cresc.*.

Musical score system 4, continuing the piano accompaniment. The right hand has chords with fingerings like (5 4) and (4 1). The left hand has chords with fingerings like 2, 2, 3, and 2. The system includes dynamic markings *sf*, *sfp*, *p*, and the instruction *dolce*.

Musical score system 5, continuing the piano accompaniment. The right hand has chords with fingerings like (5 3), (4 2 5), (3 1 4 2), (5 3), (4 2), (3 1 4 2), (3), (5), (4), (5 3 4), and (5 2 3 4). The left hand has chords with fingerings like 1, 4, 4, 3, 3, 1, 2, 1 3 1, 4 2 3 1, 2 1 3 1, 3 1, 2 1 3 1, 3, 2, 1, 1, 1, 1 2 1 3. The system includes dynamic markings *p cresc.* and the instruction *non legato*.

VI. *f* *sf* *sf* *sf* *p* (♩=126)

sempre f

senza Ped.

legg. *dolce* *molto p*

(♩=120) II. III.

tranquillo *ten.* *ten.* *poco* *poco sost.*

mp *intenso* *in t. espressivo (a)* *poco* *p non espress.*

ten. *ten.* *ten.* *ten.*

intenso *mp* *espressivo (a)* *poco* *p non espress.*

ten. *ten.* *ten.* *ten.*

a) Vedi pag. 39 b).

a) See page 39 b).

a) Siehe Seite 39 b).

a) Attenzione a non fare pausa fra l'ultima cromia di questa battuta e la semibreve della battuta seguente!

a) No pause between this and the following bar! Continue without any interruption.

a) Keine Luftpause vor dem folgenden Takt!

The page contains five systems of musical notation for piano, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are provided throughout the score.

- System 1:** Features a tempo of $\text{♩} = 126$ and a dynamic of *veemente*. It includes markings for *tranquillo pp*, *in t.*, *p cresc. molto*, and *f*. Fingerings and pedaling are indicated with numbers and asterisks.
- System 2:** Features a tempo of $\text{♩} = 112$. It includes markings for *ten.*, *leggeriss. pp*, *semplice p sempre dim. in t.*, and *poco a poco*. It is divided into sections labeled IV. (a), I., II., III., and I.
- System 3:** Continues the piece with sections labeled II., III., I., II., and III. It includes dynamic markings like *pp* and *pp*.
- System 4:** Features sections labeled I., II., III., I., and II. It includes markings for *pp tranquillo*, *in t. pp*, and *cresc.* with the instruction *non stringere*.
- System 5:** Features a tempo of $\text{♩} = 108$. It includes markings for *ten.*, *f*, and *p*. It is divided into sections labeled III., *ten.*, *ten.*, and *f*.

a) Il respiro (col pedale) deve avere modestissimo rilievo, perciò non prolungarlo oltre un quarto!

a) The breathing-pause (with pedal!) must, of course, be quite unobtrusive; at the most one crotchet long.

a) Die Atmungspause (mit Pedal!) selbstverständlich ganz unauffällig, also höchstens etwa ein Viertel lang!

a) Tanto qui quanto altre tre volte Beethoven inizia la legatura sul primo quarto mentre in altri passaggi corrispondenti essa non ha inizio che al quarto quarto.

b) Molte edizioni, con una pedanteria da maestri di scuola, assimilano questo passaggio a quelli corrispondenti che lo precedono e lo trasformano così:

mentre tutti i testi originali, compreso il manoscritto richiedono senza alcun dubbio la versione seguente:

Questo «adattamento» vien fatto quasi segretamente, senza dire nemmeno una parola sulla «colpa», di Beethoven. La regola ha il massimo diritto. (Tali revisori danno meno importanza all'espressione nuova, sempre più pressante data da questa diversità. Ed è appunto per conformarsi a questa espressione che nel periodo seguente manca una battuta intera in confronto al periodo corrispondente che si trova nella prima parte).

a) Here as well as three times further on, Beethoven starts the slur already on the first beat, otherwise, in all corresponding passages, only on the fourth.

b) Just to satisfy schoolmasterly pedantry and preserve by all means conformity with the earlier corresponding places, many editions have here:

in spite of the fact that all original texts (including the manuscript) unmistakably demand:

Furthermore, in most cases this «adjustment» is made quite secretly, without even mentioning Beethoven's «offence». Uniformity comes first. Less importance is given by these guardians of rules to the new, still more urgent expression which is created by just this variation and which leads to the omission of an entire bar a few bars later (as compared with the corresponding section on page 40).

a) Hier, und noch dreimal nachher, führt Beethoven den Bogen schon vom ersten Viertel an, sonst, an den entsprechenden Stellen, immer erst vom vierten.

b) Damit, um Schulmeisters willen, nur ja die Gleichheit mit den entsprechenden vorangegangenen Takten gerettet wird, bringen viele Ausgaben hier:

anstatt, wie alle Originalvorlagen, darunter das Manuskript, unzweideutig verlangen:

Die «Anpassung» geschieht überdies meistens ganz stillschweigend, Beethovens «Sünde» wird nicht einmal genannt. Die Regel hat das höhere Recht. (Minder wichtig scheint den Ordnern der neue, immer noch drängendere Ausdruck zu sein, der just hier durch die Verschiedenheit bewirkt wird, dem zu Liebe in der nächsten Periode, wenn man sie an der parallelen im ersten Teil mißt, sogar ein ganzer Takt zum Opfer fällt).

V.

f *sf* *sf*

Ped. *

(♩=126)

p *dolce*

senza Ped.

I. (♩=120)

ten. *tranquillo*

Ped.

II. III.

un poco *poco sost.* *mp in t. espressivo* *p non espress.*

ten. Ped. *

(a)

mp espressivo *non espress.*

ten. Ped. *

a) Vedi pag. 39 b).

a) See page 39 b).

a) Siehe Seite 39 b).

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

4 2 2 2

molto p

non affrett.

ten.

1 1 1 1

5 2 1 3

Ped. * *Ped.* *

3 2 5 3 2 (♩=116)

5 3 1 4 3 2 1 3 4 3

1 1 2 2 4 1

ten.

p tranquillo, ugualmente

(♩=112)

4 3 4 3

ten.

sotto

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

senza Ped. *Ped.* *

I.

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

5 1 3 4 5 1 3 2 1 3 4

5 1 3 4 5 1 3 2 1 3 4

5 1 3 4 5 1 3 2 1 3 4

p *f*

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

V.

(♩=120)

(a)

p *p cresc.* *-sf* *sfp* *p*

f *p*

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

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

p [cresc.] *-sf* *sfp* *p*

f *p*

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

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

a) Vedi pag. 44 a).

a) See page 44 a).

a) Siehe Seite 44 a).

I. *p cresc.* - - - *sf* - - - *sfp* *p* (a)

VI. *p* *f* *p semplice* (b) (♩=112)

sempre p

(♩=108) (♩=112) *p un poco espress. ma dolce* *dolce* *molto p ben legato*

(♩=116) *ben legato* *p non espress.* *p dolce* *pp(c)* *pp*

a) Vedi pag. 44 a).
 b) Senza pausa fra questa battuta e quella seguente.
 c) Il revisore ritiene che l'espressione caratteristica di queste 8 battute (10 la prossima volta) posi sulla parte inferiore. La voce di mezzo deve essere meno sentita.

a) See page 44 a).
 b) No breathing-pause before the following bar. Continue without interruption!
 c) The editor feels that the significant character of the eight (the next time ten) bars which begin here is expressed in the lowest of the three voices; the middle voice should be the softest.

a) Siehe Seite 44 a).
 b) Keine Luftpause vor dem folgenden Takt!
 c) Den bezeichnenden Ausdruck der acht (das nächstmal zehn) Takte, die hier beginnen, fühlt der Herausgeber in der tiefsten Stimme; die mittlere der drei Stimmen tritt zurück.

a) Nel manoscritto troviamo:



nelle stampe originali manca la terza.

b) Confrontare con pag. 43 a). Tutti i «ritardando», «accelerando» e le «riprese» del tempo devono collegarsi con naturalezza e morbidezza senza causare arresti nella pulsazione.

a) The manuscript has here:



in the original prints the third is missing.

b) Compare with page 43 a). Also the fluctuations of tempo (whether it is calming down, quickening or returning to its original speed) always in flexible, supple continuity, without breaks which stop the pulsation.

a) Im Manuskript steht hier:



in den Originaldrucken fehlt die Terz.

b) Vergleiche Seite 43 a). Auch die Rückungen des Zeitmaßes, dessen Beruhigung, Beschleunigung, Wiederaufnahme, immer in geschmeidiger Verbindung; keine Einschnitte, die den Pulsschlag beenden.

DIE ABWESENHEIT (L'ABSENCE)

Andante espressivo. In gehender Bewegung, doch mit viel Ausdruck (♩=63-69)

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line featuring a 'ten.' (tenuto) marking and a '5' above a note. The bass staff has a 'ten.' marking and a 'p' (piano) dynamic. The system includes various musical notations such as slurs, ties, and dynamic markings like 'mp espress.' and 'p'. Fingerings are indicated with numbers 1-5. Pedal markings 'Ped.' and 'Ped.' with asterisks are present at the end of the system.

Second system of the musical score. The treble staff continues the melodic line with 'ten.' markings and dynamic markings 'mp' and 'p'. The bass staff features 'ten.' markings and a 'p' dynamic. A 'cresc.' (crescendo) marking is present in the bass staff. The system concludes with multiple 'Ped.' markings and asterisks.

Third system of the musical score. The treble staff starts with a 'dim.' (diminuendo) marking and a '[p]' dynamic. It includes 'sf' (sforzando) markings and a 'legatiss.' (legatissimo) instruction. The bass staff has 'ten.' markings and a 'cresc.' marking. A 'p' dynamic is followed by the instruction 'ugualmente, non agitato e non cresc.' and 'dolce'. The system ends with 'senza Ped.' (without pedal) and several 'Ped.' markings with asterisks.

Fourth system of the musical score. The treble staff begins with a 'poco ritard.' (poco ritardando) marking and a 'cresc.' marking. It includes a 'cantabile' tempo marking and a 'p in t.' (piano in tenore) instruction. The bass staff has a 'molto p' (molto piano) dynamic and a 'legato ma legg.' (legato but light) instruction. The system concludes with 'Ped.' and 'Ped.' markings with asterisks.

Small musical notation labeled 'a)' showing a specific fingering exercise for the right hand, consisting of a sequence of notes with fingerings 3, 1, 3, 2, 4, 2, 1.

Small musical notation labeled 'b)' showing a specific fingering exercise for the right hand, consisting of a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1.

non troppo presto, ma ben in misura

(a) *cresc.* *p* *legg.*

(b) tr *cresc.* *sf* *dim.* *p* *tranquillo*

(c) *sf* *dim.* *p* *ten.* *sempl.* *ten.* *dolce* *p* *sempl.*

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

(♩) = 69 *legatiss.* *dolce* *uguualmente, non agitato e non cresc.* *poco ritard.* *cresc.*

ten. *senza Ped.*

a) Vedi pag. 50 b).

c) Il respiro non deve superare la durata di una semicroma.

a) See page 50 b).

c) The breathing-pause about a semi-quaver long, in no case longer!

a) Siehe Seite 50 b).

c) Die Luftpause etwa ein Sechzehntel lang, keinesfalls mehr!

A tempo (♩ = 63)
cantabile

a) Vedi pag. 50 b).

b) Qui la pausa deve essere un po' più lunga, ma senza superare la durata di due semicrome.

c) Pedale originale.

d) L'acciaccatura deve trovarsi esattamente sul primo quarto, insieme alla mano destra, ed avere presso a poco il valore di una biscroma. Il re deve essere meno forte del si b. In alcune edizioni la quarta croma nella parte inferiore (in questa battuta) è un la b; deve essere un fa.

e) Sull'ultima croma di questa battuta breve corona che prolunga il suo valore di una semicroma circa: attaccare il Finale senza pausa.

a) See page 50 b).

b) Here the breathing-pause a little longer, but at the most two semiquavers.

c) Pedal mark and release-sign by Beethoven.

d) The grace-note exactly on the first beat, together with the right hand; the d which follows to be played about one demisemiquaver later and slightly softer than the b. On the fourth quaver of this bar (left hand) some editors have, by mistake, an a instead of the f.

e) Imagine a short Fermata on the last quaver, prolonging it by about one semiquaver; then proceed to the Finale without any interruption.

a) Siehe Seite 50 b).

b) Hier die Luftpause etwas länger, aber höchstens zwei Sechzehntel!

c) Pedal autograph.

d) Den Vorschlag genau zum ersten Viertel, mit der rechten Hand zusammen; das folgende «d» etwa ein Zweiunddreißigstel danach, und etwas leiser als das «b». Das vierte Achtel links (im gleichen Takt) heißt in manchen Ausgaben irrtümlich «as» statt «f».

e) Auf dem letzten Achtel gleichsam eine kurze Fermate, die es etwa um ein Sechzehntel verlängert, dann ohne Luftpause Finale anschließen.

DAS WIEDERSEHN (LE RETOUR)

Vivacissimamente. Im lebhaftesten Zeitmasse (♩ = circa 120)

The musical score is written for piano and consists of 11 systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Vivacissimamente. Im lebhaftesten Zeitmasse (♩ = circa 120)'. The score includes various dynamics such as *f*, *non legato*, *legato*, *f un poco legato dim.*, *mp*, *p*, *pp*, and *f*. There are numerous fingerings and ornaments throughout the piece. The score is divided into sections labeled I, II, and VI. The final system includes a *cresc.* marking and a final flourish.

a) In tutte le vecchie edizioni si trova qui un *la b* invece di *do* (seconda cromia nella destra); deve essere certamente *do*.

a) All old editions have here (second quaver right hand) *ab* instead of *c*; but *c* is undoubtedly right.

a) In allen alten Ausgaben steht hier (zweites Achtel rechte Hand) «*as*» statt «*c*»; «*c*» ist aber gewiß richtig.

VI. I.

f

sf

sf

sf

VI. (♩ = 126) *non legato*

sf *sf* *ff* *brillante* *f*

non troppo legato

ff

non troppo legato

f

Ped.

Ped.

a) Pedale autografo.

a) Pedal marks by Beethoven.

a) Pedal autograph.

(♩.=120)

ff sf f ff sf f ff

(a) Ped. * (a) Ped. *

p legg. stacc. molto legg.

2 segue

un poco più p, non affrett. stacc.

segue

p Ped. Ped. Ped. Ped. Ped.

legg. p(poco) poco

Ped. Ped. * 1/3 2/4 5 sempre stacc. e legg. 2/4 5

a) Pedale autografo.
 b) La dritteggiatura 1, 1 è di Beethoven.

a) Pedal marks by Beethoven.
 b) The fingering 1, 1 is Beethoven's.

a) Pedal autograph.
 b) Der Fingersatz 1, 1 ist von Beethoven.

a) Il revisore eseguisce questo trillo senza risoluzione:

b) Vedi pag. 55 b).

c) Il revisore eseguisce questo trillo senza risoluzione. Il trillo, naturalmente, termina col do.

a) The editor plays the trill without after-beat:

b) See page 55 b).

c) The editor plays the trill without after-beat; its last note must be c, of course.

a) Der Herausgeber spielt ohne Nachschlag:

b) Siehe Seite 55 b).

c) Der Herausgeber spielt ohne Nachschlag; letzter Ton des Trillers selbstverständlich «c».

I.

a) Molte edizioni, anzi, la maggior parte di esse, scrivono nel modo seguente la prima mezza battuta della mano sinistra, senza far cenno che essa è diversa nel testo originale:

(Nel testo originale essa non si trova all'ottava superiore ed è ben differente: si compone di quattro semicrome ed una croma). All'epoca in cui questa sonata fu composta il pianoforte non si estendeva al basso che fino al *fa*, e perciò tutti i compositori che scrivevano per questo strumento dovevano tenersi dentro tale limite. Un genio come Beethoven, di fronte a tale limitazione diveniva ancora più inventivo e rendeva più ricche le sue composizioni. Non si possono «aggiornare» continuamente le sue opere secondo le costruzioni più recenti dello strumento. (Non si può immaginare dove tali scherzi pericolosi ci condurrebbero).

b) Alcune edizioni mettono questo accordo all'ottava superiore: si capisce che tali consigli non vanno presi in considerazione.

a) Without even mentioning that it differs from the original text, many editions (as a matter of fact, most of them) have here (first half of the bar, left hand):

(In the original it is not simply an octave higher, but different: four semiquavers and one quaver). At the time this sonata was composed, the piano did not extend below *f* in the bass. That imposed the same limitation upon all composers who wrote for piano. A creative genius like Beethoven, confronted with such a limitation, became doubly inventive and often found solutions which further enrich his compositions. Certainly one cannot go on continually «revising» his works in order to keep them up-to-date with the latest developments in the design of musical instruments (unthinkable, where such a dangerous pastime might ultimately lead!).

b) Some editions place this chord an octave higher; of course one must not follow such advice.

a) Ohne überhaupt zu erwähnen, daß es im Original anders steht, haben viele, ja die meisten Ausgaben den ersten Halbtakt im Baß folgenderweise:

(Im Original ist es nicht eine Oktave höher, sondern eben anders: vier Sechzehntel und ein Achtel). Zur Entstehungszeit dieser Sonate hatte das Klavier im Baß beim Kontra-F seine Grenze; daran war jeder gebunden, der für Klavier schrieb. Empfund ein Schöpfergeist wie Beethoven die Grenze als Not, so wurde er dadurch oft doppelt erfinderisch, und bereicherte uns nur. Man kann seine Werke nicht immerzu nach dem jüngsten Entwicklungsstand im Instrumentenbau «umarbeiten». (Unausdenkbar, wohin so gefährliche Spielereien schließlich führen würden).

b) Manche Ausgabe setzt diesen Akkord eine Oktave hinauf; selbstverständlich darf man derartigen Ratschlägen nicht Folge leisten.

semplice

legg. *sotto*

p *molto p* *p*

stacc. $\frac{2}{4}$

sotto

(♩ = 112)

un poco espress., ma dolce

sereno

Red.

tranquillo

pp subito

in t.

leggieriss.

Red.

Red.

Red.

Red.

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and contains several measures with slurs and fingerings (e.g., 5 3, 4, 5). The bass staff contains a steady eighth-note accompaniment. The system concludes with a *pp* dynamic and a fermata over the final notes.

Second system of the musical score, divided into two parts: I. and II. Part I starts with a *molto p legg.* dynamic and includes a *p semplice* section. Part II begins with a *più p* dynamic and ends with a *molto p legg.* dynamic. The bass staff continues with eighth-note accompaniment and includes various fingerings and a *più p* marking.

Third system of the musical score, also divided into two parts: II. and I. Part II starts with a *più p* dynamic. Part I includes a *p cresc.* section with the instruction *giocoso, ritmico*. The system ends with a *f* dynamic. The bass staff features eighth-note accompaniment with various fingerings and a *più p* marking.

Fourth system of the musical score, labeled with a tempo of $(♩ = 116)$ and marked with a first ending (I.). The treble staff is marked *p non legato*. The bass staff continues with eighth-note accompaniment. The system concludes with a *Red.* (Reduction) marking and a fermata.

Fifth system of the musical score, labeled with a sixth ending (VI.). The treble staff begins with a piano (*p*) dynamic. The bass staff continues with eighth-note accompaniment. The system concludes with a *Red.* marking and a fermata.

(♩.=120) I.

p cresc. poco a poco

8. VI.

(♩.=126) non legato

ff brillante

f non troppo legato

(a) Ped.

8. non legato

ff

f non troppo legato

(a) Ped.

8. (♩.=120)

ff

f non troppo legato

distintamente

(a) Ped.

a) Pedale autografo.

a) Pedal marks by Beethoven.

a) Pedal autograph.

sf sf sf ff

**(a) Ped.* *

p

stacc., molto legg.

un poco più p, non affrett.

stacc.

p

Ped. *Ped.*

mf

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

a) Pedale autografo.
 b) La diteggiatura 1, 1 è di Beethoven.

a) Pedal marks by Beethoven.
 b) The fingering 1,1 is by Beethoven.

a) Pedal autograph.
 b) Fingersatz 1, 1 von Beethoven.

legg.

p (poco) *poco*

* *sempre stacc. e legg.*

2 3 1 8 1 8 2 *tr*

(a)

p *mf*

Red.

sempre stacc. e leggeriss.

p legg.

mf *p legg.*

*

mf *p*

(b)

p *CRASC. poco a poco*

p *CRASC. poco a poco*

*

a) Vedi pag. 56 a).
b) Vedi pag. 56 c).

a) See page 56 a).
b) See page 56 c).

a) Siehe Seite 56 a).
b) Siehe Seite 56 c).

System 1: Treble and bass clefs. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. Pedal markings: "Ped." with an asterisk and "non legato".

System 2: Continuation of the previous system. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Pedal markings: "Ped." with an asterisk.

System 3: Treble clef has a melodic line with slurs and fingering. Bass clef has a rhythmic accompaniment. Pedal markings: "Ped." with an asterisk, "f [f] marcato", and "sf".

System 4: Treble clef has a melodic line with slurs and fingering. Bass clef has a rhythmic accompaniment. Pedal markings: "Ped." with an asterisk, "sempre ff", "sf", and "(a) Ped.".

System 5: Treble clef has a melodic line with slurs and fingering. Bass clef has a rhythmic accompaniment. Pedal markings: "Ped." with an asterisk, "senza Ped.", "p molto semplice e dolce", and "poco dim. e tranquillo".

a) Pedale autografo.
 b) Attaccare immediatamente il « Poco andante », perciò la prima mezza battuta deve essere rigorosamente in tempo.

a) Pedal mark and release-sign by Beethoven.
 b) The « Poco andante » must follow immediately, without any interruption; thus the first half of the bar strictly in time (♩. = 120).

a) Pedal autograph.
 b) Poco Andante unmittelbar anschließen. Erster Halbtakt also streng im Hauptzeitmaß.

espress.
sost. - - - - - in t.
p semplice, dolce ten.
non troppo
sost.
p
Tempo I. (♩.=120)
pppoco rit.
stacc.
f con fuoco
stacc.
senza Ped.
sempre f
senza Ped.

Musical score for piano, featuring multiple systems of music with various dynamics, articulations, and performance instructions. The score includes fingerings, pedaling marks, and tempo changes.

a) Corona della durata di tre crome circa, senza pausa.
 b) Pedale autografo.

a) Length of Fermata about three quavers; then continue without breathing-pause.
 b) Pedal mark and release-sign by Beethoven.

a) Fermate etwa drei Achtel; keine Luft-pause danach.
 b) Pedal autograph.