

SONATA N. 16

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presso Naegeli, a Zurigo

Op. 31 N. 1

Allegro vivace (♩=160)

The musical score is presented in five systems, each with a treble and bass clef. The first system begins with a piano (*p*) dynamic and the instruction "fresco e sano". It contains first, second, and third endings. The second system features a forte (*f*) dynamic and a piano *legg.* (*p legg.*) section. The third system includes a piano (*p*) dynamic and a forte (*f*) section. The fourth system contains a piano (*p*) dynamic and a forte (*f*) section. The fifth system starts with a piano (*p*) dynamic and "sempre legg." instruction, followed by a "più *p*" section and a "p *cresc.* non troppo legato" section with a tempo change to 168 (♩=168). Rehearsal marks I through VIII are distributed across the systems.

a) Il segno *f* non si riferisce che alla ripresa della prima parte: ambedue le volte la semicroma alla fine della battuta deve esser suonata *p*. La diteggiatura fra parentesi non è applicabile che la seconda volta.

a) The *f* sign is applicable only when playing the repeat, likewise the fingering in parentheses. The semiquaver at the end of this bar should be played *p* both times.

a) Das *f*-Zeichen gilt erst bei der Wiederholung des ersten Teiles; das Sechzehntel am Taktende ist beide Male *p*. Der eingeklammerte Fingersatz über «g» steht auch nur das zweite Mal zur Wahl.

First system of musical notation. Treble clef, key signature of one sharp (F#). Fingerings: (3 4 5 2) 5, 1 4 5 2 5, 1 (3 4 5 2) 5, 1 4 5 2 5. Dynamics: *p*, *f*. Bass clef, key signature of one sharp (F#). Fingerings: 3 1 4 1, 5 2 3 1, 5 2 3 1, 5 2 3 1. Dynamic: *f*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Fingerings: 1 (3 4 5 2) 5, 1 2 1, 1, (4) 1 2 1 3 1 3, (5) 1 2 1. Dynamics: *sempre f*. Bass clef, key signature of one sharp (F#). Fingerings: 5 2 (3 4) 4, 1 3 1 3, 1 2 1 3, 1 3, 1 2 1 3, 1 3. Dynamic: *f*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Fingerings: (4) 5 1, 5 1, 5 5 3, 1 5 3, 5. Dynamics: *sf*. Bass clef, key signature of one sharp (F#). Fingerings: 1 5 3, 1 5, 1 1 3 5 1, 1. Dynamic: *sf*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *sf*, *p*. Articulation: *a)*. Bass clef, key signature of one sharp (F#). Dynamics: *sf*, *p*. Time signature: $\frac{1}{4}$. Section markers: XVI. Tempo I., I., II., III. Dynamic: *f*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Fingerings: 5 2 1, 5 2 1, 5 2 1. Dynamics: *f*, *f*, *f*, *più f*. Bass clef, key signature of one sharp (F#). Dynamics: *f*, *f*, *f*, *f*.

a) Corona di 2 battute circa. Senza pausa.

a) Fermata of about 2 measures. No pause.

a) Fermate etwa 2 Takte. Keine Luft-pause.

VIII. I. IV.

p legg. *f* *p*

I. II. III. I. II.

più p *CRESC. poco* *mf*

(♩=144)

Pilare, mobile

leggieriss., molto p, sempre ben in tempo *sempre stacc.* *paco* *mf*

molto p *f subito* *robusto, vivamente* *etc.*

I.

f

The main score consists of five systems of piano music. The first system includes dynamics like *sf* and *cant. ma vigoroso*, and features a *V.* (Vivace) section. The second system continues with *sf* and *cant. ma vigoroso*. The third system is marked *I.*, *delicato*, *pllegg.*, and *molto p*, with a *sempre stacc.* instruction. The fourth system is marked *I.*, *p*, *cresc.*, and *f*. The fifth system is marked *V.*, *p dolce, cantando, ma non allarg.*, *f p*, *molto p*, and *pp*, with a *marc.* instruction.

a) Questa battuta e le due seguenti richiedono grande estensione nella mano destra. Per le mani piccole è consigliabile la divisione seguente:

a) This and the 2 following measures require a right hand with a very wide span. For smaller hands one of the following distributions is recommended:

a) Dieser und die beiden folgenden Takte sind rechts nur mit einer sehr weitspannenden Hand ausführbar, einer nicht ausreichenden seien nachstehende Einteilungen empfohlen:

This section provides alternative fingering for the right hand in three measures. The first measure shows a fingering of 5, 3, 2, 3. The second measure shows 5, 3, 2, 3. The third measure shows 5, 4, 4. The notes are grouped as m.d.m.s.m.d. (middle, down, middle, up, middle, down). The alternative groupings are shown as 1, 1, 1, 1, 1, 1 and 1, 1, 1, 1, 1, 1.

VI.

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

(a) *ben legato* Tempo I. I. II. Tempo I. I. II.

p *f* *f*

III.

p *f* *non affrett.* *f marc.*

sempre forte *p* *dolce, semplice*

f *sempre ben marcato, senza affrettare*

II. III. (♩=168) I. II.

f non troppo legato

a) In alcune edizioni in questa battuta e nelle tre seguenti si trova al basso:

segue

a) Here and in the following three bars, some editions have the bass thus:

segue

a) In manchen Ausgaben heißt der Baß, hier und in den nächsten drei Takten:

segue

$\begin{matrix} (2 & 3 & 1 & 5 \\ 1 & 4 & 5 & 2 \end{matrix}$
 $\begin{matrix} 1 & 3 & 5 & 2 & 5 & 3 & 1 \\ 1 & 4 & 5 & 2 & 5 & 3 & 1 \end{matrix}$
 $\begin{matrix} 2 & 3 & 5 & 1 \\ 1 & 4 & 5 & 2 \end{matrix}$
 $\begin{matrix} 1 & 3 & 1 & 4 \\ 1 & 4 & 5 & 2 \end{matrix}$

sempre f

non troppo legato

$\begin{matrix} 3 & 1 & 3 & 1 \\ 5 & 2 & 1 & 3 & 1 \end{matrix}$
 $\begin{matrix} 5 & 2 & 1 & 3 & 1 & 1 \\ 2 & 1 & 2 & 1 & 8 & 1 & 2 \end{matrix}$

VIII.

$\begin{matrix} 1 & 5 \\ 1 & 5 \end{matrix}$
 $\begin{matrix} 3 & 5 \\ 1 & 3 \end{matrix}$
 $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$
 $\begin{matrix} 1 & 4 & 2 & 5 \\ 1 & 4 & 2 & 5 \end{matrix}$
 $\begin{matrix} 1 & 4 & 2 & 5 \\ 1 & 4 & 2 & 5 \end{matrix}$

sf

a) tr

$\begin{matrix} 4 & 1 & 4 & 2 & 3 & 1 & 3 & 1 \\ 3 & 2 & 1 & 3 & 1 & 1 & 3 \end{matrix}$

$\begin{matrix} 1 & 3 & 1 & 5 \\ 1 & 3 & 1 & 5 \end{matrix}$
 $\begin{matrix} 1 & 3 & 1 & 2 & 5 \\ 1 & 3 & 1 & 2 & 5 \end{matrix}$
 $\begin{matrix} 1 & 3 & 1 & 5 \\ 1 & 3 & 1 & 5 \end{matrix}$
 $\begin{matrix} 2 & 3 & 5 & 4 & 1 & 4 & 3 & 2 \\ 1 & 4 & 5 & 4 & 1 & 4 & 3 & 2 \end{matrix}$

$\begin{matrix} 3 & 1 & 4 & 1 \\ (1 & 2) \end{matrix}$
 $\begin{matrix} 1 & 2 & 1 & 2 & 1 \\ 1 & 2 & 1 & 2 & 1 \end{matrix}$
 $\begin{matrix} 5 & 3 & 2 & 5 & 1 \\ 5 & 3 & 2 & 5 & 1 \end{matrix}$
 $\begin{matrix} 5 & 1 & 2 & 1 \\ 5 & 1 & 2 & 1 \end{matrix}$

$\begin{matrix} 1 & 5 \\ 1 & 5 \end{matrix}$
 $\begin{matrix} 3 & 5 \\ 1 & 3 \end{matrix}$
 $\begin{matrix} 2 & 3 & 5 \\ 1 & 4 & 2 & 5 \end{matrix}$
 $\begin{matrix} 1 & 4 & 2 & 5 \\ 1 & 4 & 2 & 5 \end{matrix}$

sf

a) tr

$\begin{matrix} 4 & 2 & 3 & 1 & 4 & 2 & 3 & 1 \\ 3 & 2 & 1 & 4 & 2 & 3 & 1 \end{matrix}$

$\begin{matrix} 1 & 3 & 5 & 2 & 5 \\ 1 & 3 & 5 & 2 & 5 \end{matrix}$
 $\begin{matrix} 1 & 3 & 5 & 3 & 2 & 4 & 2 & 2 \\ 1 & 3 & 5 & 3 & 2 & 4 & 2 & 2 \end{matrix}$
 $\begin{matrix} 1 & 3 & 2 & 4 & 1 & 3 & 2 & 4 \\ 1 & 3 & 2 & 4 & 1 & 3 & 2 & 4 \end{matrix}$
 $\begin{matrix} 1 & 5 & 1 & 3 & 2 \\ 1 & 5 & 1 & 3 & 2 \end{matrix}$

$\begin{matrix} 3 & 1 & 4 & 1 \\ 3 & 1 & 4 & 1 \end{matrix}$
 $\begin{matrix} 5 & 2 & 1 & 3 & 1 & 3 \\ 5 & 2 & 1 & 3 & 1 & 3 \end{matrix}$
 $\begin{matrix} 4 & 1 & 4 & 2 & 3 & 1 & 4 & 2 \\ 4 & 1 & 4 & 2 & 3 & 1 & 4 & 2 \end{matrix}$
 $\begin{matrix} 3 & 1 & 4 & 1 & 3 & 2 \\ 3 & 1 & 4 & 1 & 3 & 2 \end{matrix}$

a) Esecuzione più facile e perfettamente sufficiente:

$\begin{matrix} 3 & 5 & 2 & 3 & 1 \\ 1 & 4 & 5 & 2 & 1 \end{matrix}$

a) Easiest (yet sufficient):

$\begin{matrix} 3 & 5 & 2 & 3 & 1 \\ 1 & 4 & 5 & 2 & 1 \end{matrix}$

a) Leichteste (und genügende) Ausführung:

$\begin{matrix} 3 & 5 & 2 & 3 & 1 \\ 1 & 4 & 5 & 2 & 1 \end{matrix}$

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

sf sf sf

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

sf

5 5 3 1 5

5 3 1 5 3

5 1 4 3 3

3 3

p p p f p

sempre p non cresc.

sopra

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

f p

I. Tempo I.

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

Musical score system 1, measures 1-4. Bass clef, key signature of one sharp (F#). The right hand features a series of chords with a slur and a fermata over the first four measures. The left hand has a simple bass line with notes G2, B2, D3, and F#3. Fingerings are indicated with numbers 1-5. A dynamic marking of *pp* is present in the fourth measure.

Musical score system 2, measures 5-8. Bass clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with notes G2, B2, D3, and F#3. Dynamics include *pp*, *ff*, and *p*. Measure numbers IV, I, II, and III are placed above the staff.

Musical score system 3, measures 9-12. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with notes G2, B2, D3, and F#3. Dynamics include *f*, *p legg.*, and *f*.

Musical score system 4, measures 13-16. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with notes G2, B2, D3, and F#3. Dynamics include *f*, *p legg.*, *ff*, and *p*.

Musical score system 5, measures 17-20. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with notes G2, B2, D3, and F#3. Dynamics include *piu p*, *CRESC. poco*, and *mf*. Measure numbers I, II, III, I, and II are placed above the staff.

(♩=144) *come prima*

P *poco sempre stacc.* *mp*

leggieriss., molto P, sempre ben in tempo

(4)

mf *stacc. f subito* *f* *robusto* *etc.*

5 molto P

(3)

sf *mp* *p1* *cresc.* *mf*

delicatamente, mobile

ff *p subito* *leggieriss., molto P* *poco sempre stacc.*

non legato, martellato

mp *molto P*

stacc. mf

f subito robusto

sf

I.

V.

sempre mf

f.

cant. ma vigoroso

V.

I.

ilare

p legg.

sempre stacc.

V.

(a)

p cresc.

a) Vedi pag. 86 a).

a) See page 86 a).

a) Siehe Seite 86 a).

5 4 4 4 V. I. *p, cantando.*
marcato. 5 3

ma non allarg. VI. *pp.* *cresc.*
 (a) *ben legato*

sempre stacc. *f* *p* *p* *ff* Tempo II.
stacc. 3 2 3 2

I. *non troppo legato* *ff* (4)

(3 4 5 2) 1 (4) *sempre ff* (5)

a) Vedi pag. 87 a).

a) See page 87 a).

a) Siehe Seite 87 a).

System 1: Bass clef, treble clef. Fingerings (5) and (4) are indicated above notes. Dynamics include *sf*.

System 2: Treble clef, bass clef. Dynamics include *sf*, *p*, and *pp*. A section marked (a) with "Tempo I." is shown.

System 3: Treble clef, bass clef. Dynamics include *sempre pp*. Fingerings 5 4 2 and 2 3 5 are shown.

System 4: Treble clef, bass clef. Dynamics include *pp* and *sempre pp*. Fingerings 1 3 and 5 3 2 are shown.

System 5: Treble clef, bass clef. Dynamics include *ff* and *p*. A section marked 1 is shown.

a) Vedi pag. 84 a).

a) See page 84 a).

a) Siehe Seite 84 a).

Adagio grazioso (♩=112)

(Non più presto; nel caso, più lento) (Pas plus vite, plutôt lentement) (No más de prisa. En caso, más lentamente)

The musical score is written for piano and right hand in 9/8 time. It consists of four systems of music. The first system includes a trill in the right hand and a piano introduction in the left hand. The second system features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *pp*. The third system continues the melodic and bass lines, with a *legato* marking in the right hand. The fourth system shows a more rhythmic right-hand part and a *legato* bass line. Fingerings and articulations are indicated throughout the score.

a) Questa battuta si presenta tre volte (alla destra) nella stessa forma, e una quarta volta in una forma ritmicamente più ricca. Soltanto la prima volta il segno *sf* è posto sotto la seconda croma, mentre le altre volte si trova sempre sotto la quinta croma (in tutte le edizioni); inoltre è preparato da un crescendo. Non è possibile stabilire se la differenza fra la prima volta e le altre fosse nelle intenzioni del compositore. In tutti i casi l'effetto da questa differenza prodotto è attraente. È anche discutibile se la prima croma, *sol diesis*, debba essere legata ogni volta alla nota seguente, giacché quando la incontriamo la terza volta, troviamo una legatura che non esiste le altre volte — e questo in tutte le edizioni. Il revisore ritiene il legato più bello che la separazione delle due note consigliata da parecchie edizioni le quali mettono un punto sul *sol diesis* nelle tre battute senza indicazioni speciali.

b) La diteggiatura è originale di Beethoven, ed è certo la migliore che si possa trovare.

a) In the course of this movement the right hand of this measure appears 3 times in identical shape, a fourth time rhythmically enriched. Only the first time, however, the *sf* sign is on the second quaver; all the other times it is on the fifth quaver only (in all editions!) and is furthermore anticipated by a crescendo. It cannot be decided whether the different placement of the *sf* upon the first appearance of this measure is intentional. In any case, the diversity of marking creates a certain charm. It is also questionable whether the first quaver - g-sharp - should be bound each time to the following note, because when it appears for the third time there is a slur from g-sharp to a (again in all editions), demanding the legato. In the opinion of the editor a legato is more beautiful here than a separation of the two notes, which is recommended in many editions by putting a staccato dot over the g-sharp (in the 3 bars without specific indication).

b) The fingering is by Beethoven, it is undoubtedly the best one conceivable.

a) Dieser Takt kommt (rechts) dreimal in ganz gleicher, ein viertes Mal in rhythmisch reicherer Gestalt vor; nur das erstemal aber ist das *sf*-Zeichen zum zweiten Achtel gesetzt, sonst steht es immer erst unter dem fünften Achtel (und zwar in allen Ausgaben) und wird überdies durch ein *cresc.* vorbereitet. Ob die Abweichung bei der ersten Erscheinung des Taktes beabsichtigt ist, läßt sich nicht entscheiden. Aus der Verschiedenheit der Bezeichnung entsteht jedenfalls ein Reiz. Fraglich ist auch, ob das erste Achtel «gis» zum folgenden *jedesmal* gebunden werden soll; bei seinem dritten Auftreten hat es nämlich — wiederum in allen Ausgaben — einen Bogen, der die Bindung fordert. Nach des Herausgebers Ansicht ist das legato schöner als die Trennung der beiden Töne, die von vielen Ausgaben durch einen staccato-Punkt auf «gis» (in den drei unbezeichneten Takten) empfohlen wird.

b) Der Fingersatz ist von Beethoven, und zweifellos der denkbar beste.

The musical score is divided into five systems, each with a treble and bass staff.
 - **System 1:** Treble staff starts with a *legato* marking and a *pp* dynamic. Bass staff has a *trillo* marking.
 - **System 2:** Treble staff has a *molto p* marking. Bass staff has a *leggiermente* marking.
 - **System 3:** Treble staff has a *pp* marking. Bass staff has a *cresc.* marking.
 - **System 4:** Treble staff has a *p* marking. Bass staff has a *pp* marking.
 - **System 5:** Treble staff has a *p* marking. Bass staff has a *legato* marking.
 The score includes various ornaments and fingerings, such as 'Led.' and asterisks, and specific performance instructions like '(a)' and '(b)'. Dynamics range from *pp* to *sf*.

a) In alcune edizioni manca il re nell'accordo, mentre si trova in tutte le vecchie edizioni.

b) Nell' Urtext di Breitkopf, al contrario di tutte le altre edizioni, manca il trillo sulla sesta croma, *si*.

a) In some editions the d in the chord is missing, while all old editions have it.

b) In the Breitkopf Urtext, contrary to all other editions, the trill on the sixth quaver is missing.

a) In manchen Ausgaben fehlt das «d» im Akkord, die alten haben es durchweg.

b) Der Breitkopf-Urtext, im Gegensatz zu allen anderen Ausgaben, hat den Triller auf dem sechsten Achtel «h» nicht.

(a) *tr* ⁴⁵ *ten.* *non troppo presto* (b) (c) *p* *in t.* *dolcissimo, semplice, ugualmente, non cresc.* *poco calando*

tr *in t.* *p. dolce* *molto p, non secco* *legg.* *non troppo presto*

dolcissimo, tranquillo

mp liberamente cresc. *sf* *in t.* *CRESC. non troppo* *sf* *p*

tr *tranquillo* *pp in t.* *molto pp, quieto, ugualmente* *4 simile*

a) Corona della durata di 9 crome circa.
 b) Quattro biscrome o al massimo sei, su ogni ottavo del tempo iniziale.
 c) Naturalmente senza interruzione; la divisione ritmica deve essere impercettibile.

a) Length of Fermata about 9 quavers.
 b) Four, at the most six demisemi-quavers, equal to one quaver of the general tempo.
 c) Obviously without a break; unobtrusive and imperceptible.

a) Fermate etwa neun Achtel wert.
 b) Vier, höchstens aber sechs 32stel auf ein Achtel des Hauptzeitmaßes.
 c) Selbstverständlich ohne Unterbrechung, ganz unauffällig und unbemerkbar.

a) Senza pausa fra una battuta e l'altra. Continuare senza interruzione il movimento di semicrome.

b) Il revisore eseguisce questa battuta, come le seguenti, secondo la divisione indicata.

c) Il revisore suona la prima delle due note dell'appoggiatura esattamente sul primo ottavo, insieme alla prima semicroma della sinistra. Naturalmente, l'accento cade sulla semicroma a cui l'appoggiatura conduce.

a) No break before the first beat, continue the semiquaver movement uninterruptedly.

b) This and the following measures are played by the editor in the indicated distribution.

c) The editor plays the first of the 2 grace notes exactly on the first beat, together with the first semiquaver of the left hand. Yet the semiquaver, to which the grace notes lead, should of course be the note which is stressed.

a) Keine Luftpause vor Eins, sondern die Sechzehntelbewegung ununterbrochen fortsetzen.

b) Dieser und die folgenden Takte werden vom Herausgeber in der bezeichneten Verteilung gespielt.

c) Der Herausgeber spielt die erste der beiden Vorschlagsnoten genau auf Eins, mit dem ersten Sechzehntel der linken Hand zusammen; betonte Note bleibt aber selbstverständlich das Sechzehntel, zu dem der Vorschlag hinführt.

System 1: Treble clef with a melodic line starting with a triplet of eighth notes (2, 3, 5) and a bass line with chords. Dynamics include *fp*, *m.s.*, and *m.d.*. Fingerings are indicated throughout.

System 2: Treble clef with a melodic line and bass line with chords. Dynamics include *fp*, *m.s.*, and *m.d.*. A section labeled (a) is indicated. Fingerings are indicated throughout.

System 3: Treble clef with a melodic line and bass line with chords. Dynamics include *fp*, *m.s.*, *m.d.*, and *p*. Fingerings are indicated throughout.

System 4: Treble clef with a melodic line and bass line with chords. Dynamics include *p dolce*, *cresc.*, *f sempre*, *espress.*, and *m.d.*. Fingerings are indicated throughout.

System 5: Treble clef with a melodic line and bass line with chords. Dynamics include *mf*, *intenso*, *f*, *sempre f espress.*, *sost. poco*, *in t.*, *tranquillo*, and *dim. molto*. Fingerings are indicated throughout.

a) Nessuna interruzione. Il movimento deve essere sempre uniforme e continuo.

a) Don't interrupt the evenness and continuity of the motion.

a) Keine Unterbrechung der immer gleichmässig fortgesetzten Bewegung.

5 V. (♩=104) *tranquillo*
pp *poco calando* *pp* *legato, non agitato* *non secco* *mp sf* *pp* *mp sf*

III. I. *pp* *pp* *mf sf* *pp* *cresc.* *espress.* *pp* *segue* *Red.* *** *Red.* ***

VI. *fp* *dim.* *pp cresc.* *non secco.* *m.d.* *f* *m.d.* *(a)*

(♩=108)
 (24)
 4 5 2 3 1 2

tr *molto p, ugualmente* *pp* *in t.* *Red.* *** *Red.* ***

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

a) Pausa della durata di un sedicesimo al massimo.

a) Only a short breathing-pause, not longer than one semiquaver.

a) Luftpause nur kurz, höchstens ein Sechzehntel wert.

First system of the musical score. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *sf* and *mf*, followed by a section marked *p dolce* and *liberamente, sempre dolce*. The bass staff features a rhythmic accompaniment with fingerings such as 2 1 2 4 1 2 and 2 4 1 2. There are two *Red.* markings with asterisks below the bass staff.

Second system of the musical score. The treble staff continues with a melodic line marked *tranquillo, legg.* and *pp*. The bass staff has a section marked *in t. più p*. Fingerings like 1 2 2 3 4 5 4 5 3 4 5 and 4 3 2 1 are shown. The system concludes with *tranquillo* and two *Red.* markings with asterisks.

Third system of the musical score. It features two first endings, labeled *I.* and *II.*. The treble staff has a melodic line with a *cresc.* marking. The bass staff has a *pp* marking. The system ends with two *Red.* markings with asterisks.

Fourth system of the musical score. It features two first endings, labeled *III.* and *I.*. The treble staff has a melodic line with *p* and *pp* markings. The bass staff has a *pp* marking. The system ends with two *Red.* markings with asterisks.

Fifth system of the musical score. It features two first endings, labeled *II.* and *III.*. The treble staff has a melodic line with *mf* and *sf* markings. The bass staff has a *pp* marking. The system ends with two *Red.* markings with asterisks and a *Particolato* marking.

45
ben legato
*Leg. * Leg. * **

(2 1 4) (4 1) (5 3) 1
cresc. *mf poco sost.*
tr. (a) *non troppo presto (b)*
p in t. *dolciss., semplice, ugualmente*
*Leg. * Leg. * Leg. * Leg.*

(3 5 3 2 1 4) (c) (5) (1 4) (5) (5) (1 4)
cresc.
Leg. Leg.

(5) (1 4)
f p
CRESC. poco
dim.
mf poco calando
*Leg. * Leg. * Leg. Leg. Leg. Leg.*

(2 4) 1 2
poco dolce
p in t.
*Leg. molto p ugualmente * Leg. **

a) Vedi pag. 97 a).
 b) Vedi pag. 97 b).
 c) Vedi pag. 97 c).

a) See page 97 a).
 b) See page 97 b).
 c) See page 97 c).

a) Siehe Seite 97 a.)
 b) Siehe Seite 97 b.)
 c) Siehe Seite 97 c.)

(24) *non troppo presto*

12 (1) 3 5 (3) 4 14) 2 3 1 5 4 5 2

tr. *legg.*

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

legg.

I.

doleiss. 11 11 11

pp *tranquillo*

p liberamente cresc. *f* *ten.* *dim.* *in t.* *p* *cresc.* *sf* *p*

legg. * *legg.* * *legg.* * *legg.* * *legg.* * *legg.* *

(♩=100) IV. I.

pp *semplice cant. ma doleiss.* *tr.* *tranquillo* *sost.*

ppp *tr.* *in t.* *sost.*

a) Secondo il revisore il segno *f* deve essere osservato da qui fino al decrescendo che comincia 8 battute dopo: naturalmente, man mano che si aumenta di forza deve anche aumentare l'intensità dell'espressione. Le 6 battute che precedono il decrescendo non si svolgono nel regno di sogni dolci, teneri e graziosi, ma allargano il loro orizzonte per giungere a sentimenti grandiosi, sublimi nobili, nella felicità di una devozione raccolta, in una regione piena di luminosità dove non vi è posto per suoni agitati o gai. In alcune edizioni si trova un diminuendo nella battuta che segue il segno *f*; nella battuta seguente si trova un *p* e poi nessun segno dinamico fino al decrescendo. Il decrescendo conduce al *p*, perchè sarebbe più logico farlo precedere da un segno dinamico più forte da cui il suono diminuirebbe fino al *p*. Il revisore è persuaso che il *p* prima del decrescendo non sia giusto. Il tema è passato nella profondità del basso. La scelta della parte più sonora del pianoforte per la mano destra, i segni di *sf*, ed infine il ritorno, in forma più estesa, sino alla conclusione fanno di questo passaggio il punto culminante, un riassunto efficace - per così dire - di tutto ciò che precede. Il contenuto di questo passaggio non può esser reso con un'espressione ingenua e dolce.

a) In the editor's opinion the *f* should extend from here to the decrescendo-indication 8 bars later. Naturally, together with the stronger volume also the expression of these bars will be substantially intensified. The 6 bars preceding the decrescendo do not any longer remain within sphere of lovely, sweet, graceful reverie, but expand to grand, exalted, sublime feeling, noble animation, joyfully concentrated devotion, to a pure realm in which neither agitated nor playful sounds have a place. Some editions have, in the bar following the *f*, a diminishing and, again 1 bar later, *p*, but then, up to the decrescendo no dynamic marks whatsoever. The decrescendo leads to *p*; thus it would seem logical that it is preceded by a dynamic degree from which, diminishing, it would arrive at *p*. The editor is convinced that the *p* before the decrescendo is incorrect. The transference of the theme into the deep bass, the choice of the most resonant register of the piano for the right hand, the *sfz* marks and finally the extended return - until the end - all this points towards making this place the climax, representing the most emphatic condensation of the preceding. Such content can surely not be fully expressed with a light and soft voice.

a) Nach der Meinung des Herausgebers gilt das *f*-Zeichen von hier bis zu dem decrescendo, das acht Takte später steht; selbstverständlich wird mit dem Stärkegrad auch der Ausdruck dieser Takte wesentlich gesteigert. Die sechs vor dem decrescendo sind nicht mehr im Kreise des lieblich süßen, anmutigen Schwärmens, sondern sie erweitern ihn zu großer erhobener erhabener Empfindung, edler Beseeltheit, beglückter gesammelter Hingabe, zu einem klaren Gebiet, in das weder aufgeregte noch spielerische Töne gehören. Einige Ausgaben haben im Takt nach *f* ein diminuendo, und wiederum einen Takt danach *p*, dann aber bis zum decrescendo gar keine Zeichen, die Stärkegrad angeben. Das decrescendo führt zum *p*; sinngemäß wäre also wohl, daß ihm eine Tonstärke vorausgeht, von der es abnehmend zum *p* gelangt. Der Herausgeber ist von der Unrichtigkeit des *p* vor dem decresc. überzeugt. Die Verlegung des Themas in den tiefen Baß, die Wahl des klangvollsten Klavierteils für die rechte Hand, dazu die *sfz*-Zeichen, und schließlich der gedehnte Rückgang - bis zum Ende - fordern hier den Höhepunkt, gleichsam die eindringlichste Verdichtung des Vorausgegangenen; mit leichter und leiser Stimme läßt sich dieser Inhalt keinesfalls erschöpfen.

The musical score is arranged in five systems, each with two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and ornaments. Performance markings include dynamics like *f*, *mf*, *pp*, *ten.*, and *pp*; articulation like *ben cantato*, *legatissimo*, *ben legato e distinto*, *non presto*, *articolato*, *piu f. sost.*, *in t.*, *decresc.*, *rit.*, *cresc.*, *dim.*, and *semplice*; and other terms like *f cantabile*, *f*, *sf*, *f*, *pp*, *pp*, *pp*, and *pp*. Fingerings are indicated by numbers 1-5. Rehearsal marks are marked with asterisks and the word *Red.*. The score concludes with a double bar line.

RONDO

Allegretto (♩=100)

I. *senza fretta*

p
con buon umore, senza pensieri, un poco capriccioso

IV.

I. *sf*

IV.

I. etc. *mp*

cresc.

f

molto p

sf

p

cresc.

f

p

mp

sf

mp

molto p, legg., non troppo legato, distintamente

p

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *p*, *cresc.*, *mp*, and *sf*. Fingerings are indicated with numbers 1-5.

System 2: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *p*, *sf*, *cresc.*, and *f*. Fingerings are indicated with numbers 1-5.

System 3: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *leggerissimo*, *p*, *p dolce*, and *molto p*. Fingerings are indicated with numbers 1-5.

System 4: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *p*, *poco cresc.*, and *mp*. Fingerings are indicated with numbers 1-5.

System 5: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *p cresc.*, *sf*, *f*, and *p cresc.*. Fingerings are indicated with numbers 1-5.

a) In alcune edizioni si trova qui un *sol* invece di *si*. *Si* è certamente giusto.

a) Some editions have a *g* instead of *b*; *b* is undoubtedly correct.

a) In manchen Ausgaben «g» statt «h»; «h» ist zweifellos richtig.

VI.

mf sf *cresc.* *mf sf* *sf*

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

I.

Tempo I. *leggero, non presto*

p *sf* *cresc.*

melodiosamente

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

IV.

I.

p *sf* *f* *sf*

p *sf* *f* *sf*

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

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

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

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

3 2 *mp* *p* 4 2 4 2 5 4 2 *mp*

VI.

(♩=104) I.

sf *p* *non cresc.*

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

1 4 1 3 5

a) Secondo il revisore, il *p* deve cominciare alla prima croma (manca totalmente al passaggio corrispondente).

a) In the editor's opinion already the first quaver should be *p* (in the parallel place it is missing altogether).

a) Nach des Herausgebers Ansicht *p* schon auf das erste Achtel (an der Parallelstelle fehlt es überhaupt).

(a) *p cresc.* *f*

VI. *I.*

legg. *p subito* *p cresc.*

f *p* *f*

Tempo I. *VIII.*

p *p dim.* *fp più p*

I. *amabile*

pp *p* *mp*

a) Il revisore eseguisce questa battuta e tutte le altre simili dividendole in 2 terzine di semiminime alla destra su 4 semiminime alla sinistra:

a) The editor plays this and all similar measures in groups of two: six groups = 2 crotchet-triplets, equalling 4 crotchets of the left hand; in the following manner:

a) Der Herausgeber spielt diesen — und alle ähnlichen Takte — rechts zweiteilig; also 6 Werte = 2 Vierteltriolen auf 4 Viertel links, etwa:



1 1 2 4 5 4 2 4 1 1

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

4 2 4 2 5 4 3

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

cresc. *mp*
ben legato

5 4 2 5 4 2 3 5 4 3 5

f *p* *mp* *cresc.*

5 4 2 5 4 2 3 5 4 3 5

f *p* *mp*

molto p, legg.

I. (d=104) (d=108)

più p, deciso *cresc.* *m.s.*

VI. I, sempre *mf*

ben legato

mf *f* *mf* *sf* *f* *sempre ben marc.* *un poco string. cresc.*

marc. *sf* *f* *sempre ben marc.* *sf*

ff *in t. (molto)* *p* *cresc.*

f *p* *p*

poco più p *p* *cresc.* *sf*

sf *f* *p dolce*

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) provides harmonic support with chords and moving lines. Performance markings include *poco più p*, *non cresc.*, *f subito*, *sempre f sf*, and *sf*. The system is divided into two measures, with the first measure containing two first endings (I. and II.) indicated by repeat signs.

Second system of the piano score. The right hand continues the melodic development with slurs and fingerings. The left hand maintains a steady accompaniment. Performance markings include *sf*, *f*, *energico*, *sempre f*, and *sf*. The system is divided into two measures, with the first measure containing two first endings (I. and II.) indicated by repeat signs.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic support. Performance markings include *sf*, *f*, *sf*, and *cresc.*. The system is divided into two measures, with the first measure containing two first endings (I. and II.) indicated by repeat signs.

Fourth system of the piano score. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic support. Performance markings include *sf*, *decresc.*, *p*, and *fp*. The system is divided into two measures, with the first measure containing two first endings (I. and II.) indicated by repeat signs.

Fifth system of the piano score. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic support. Performance markings include *mf*, *fp*, and *più p*. The system is divided into two measures, with the first measure containing two first endings (I. and II.) indicated by repeat signs.

The musical score is divided into three sections: I. (♩=104), II. (♩=100), and III. It features a variety of dynamics including *fp(a)*, *dim.*, *pp*, *p dolciss.*, *sf*, *f*, *sf*, *mp*, and *p*. The score includes complex rhythmic patterns such as triplets, sextuplets, and groups of four notes. Fingerings are indicated with numbers 1-5. Performance instructions like *legg.*, *sempre pp*, and *etc.* are present. The piece concludes with a *cresc.* marking and a final *sf* dynamic.

a) Vedi pag. 110 a).
 b) Continuare la divisione in 2 terzine di semiminime.

a) See page 110 a).
 b) Continue the grouping in 2 crotchet triplets.

a) Siehe Seite 110 a).
 b) Immer weiter in 2 Vierteltriolen.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked as *Tempo I.* and *non presto*. The first system includes the marking *mf poco cresc.* and *mf poco dim.*. The second system includes *p cresc.*. The third system includes *mf*, *sfz*, and *p cresc.*. The fourth system includes *sfz*, *sf*, and *sfz*. The fifth system includes *sfz*, *legg.*, and *cresc.*. The sixth system includes *p*, *f*, and *p*. The piece concludes with a *mp* marking. Roman numerals I, VI, and IV are placed above the staves to indicate first, sixth, and fourth endings. The tempo marking *melodiosamente* is written below the fifth system.

a) Vedi pag. 110 a).

a) See page 110 a.)

a) Siehe Seite 110 a).

Musical score system 1. Treble clef: *pp* (with slur), *cresc.*, *f*, *p semplice dolce*. Bass clef: *pp*. Fingering numbers: 1, 4, 2, 4, 1, 5, 2, 1, 2, 5, 4, 2, 1, 1, 4, 1. Performance markings: *Red. **, *Red. **.

Musical score system 2. Treble clef: *p*, *cresc.*. Bass clef: *p*, *cresc.*. Tempo markings: *Adagio* ($\text{♩} = 100$) *sempre semplice*, *Tempo I.*. Section markers: IV, I. Fingering numbers: 5, 4, 5, 2, 4, 3, 4, 5. Performance markings: *Red. **.

Musical score system 3. Treble clef: *f*, *cresc.*, *ff*, *p*. Bass clef: *f*, *ff*, *p*. Tempo marking: *Adagio* ($\text{♩} = 100$). Section markers: VIII, I. Performance markings: *Red. **, *Red. **, *Red. **, *Red. **.

Musical score system 4. Treble clef: *mf*, *fp*, *ppp*, *cresc.*, *mf*, *f*. Bass clef: *pp*, *dolcissimo*, *tr*, *ppp*, *cresc.*, *mf*, *f*. Tempo marking: *Presto* ($\text{♩} = 88$). Section markers: IV, I, II, I. *segue*. Performance markings: *Red. **, *Red. **.

Musical score system 5. Treble clef: *p*, *p legg.*. Bass clef: *p*, *p legg.*. Tempo marking: *Adagio*. Section marker: IV. Performance markings: *Red. **, *Red. **.

a) Corona della durata di due minime. Senza pausa.

a) Fermata two minims. Go on without pause.

a) Fermate zwei Halbe. Ohne Luftpause weiter.

