

## SONATA N. 17

Composta nell'anno 1802  
Pubblicata nel 1803  
presso Naegeli, a Zurigo

Op. 31 N. 2

I. **Largo** (♩=60) **Allegro** (♩=120)

(a) *una corda* *pp* *P* *tre corde* *non cresc.* *cresc.*

(b) Ped. \*

VI. **Adagio** (♩=66) **Largo** (♩=60) **Allegro** (♩=120)

(d) *sf* *p* *una corda* *pp* *p* *tre corde* *cresc.*

Ped. \*

(b) Ped. \*

VI. **Largo** (♩=60) **Allegro** (♩=120)

(c) *una corda* *pp* *p* *tre corde* *cresc.*

Ped. \*

(b) Ped. \*

VI. **Largo** (♩=60) **Allegro** (♩=120)

(c) *una corda* *pp* *p* *tre corde* *cresc.*

Ped. \*

(b) Ped. \*

a) Senza dubbio l'indicazione del tempo 4/4 che si trova nell'Edizione Critica Generale (Breitkopf) è un errore.

b) Pedale autografo.

c) Corona della durata di 5 quarti circa. Continuare senza pausa respiratoria.



e) Corona della durata di 3 quarti circa.

a) *The time-signature C (4/4) of the Kritische Gesamtausgabe (Br. & H.) is undoubtedly erroneous.*

b) *Pedal mark by Beethoven.*

c) *Length of Fermata about 5 crotchets, not followed by a breathing-pause.*



e) *Fermata about 3 crotchets.*

a) *Der 4-Viertel Takt der Kritischen Gesamtausgabe (Br. u. H.) ist zweifellos falsch.*

b) *Pedal autograph.*

c) *Fermate etwa fünf 4tel wert. Keine Luftpause danach.*



e) *Fermate etwa 3 Viertel.*

a) Da questo punto il revisore consiglia la seguente divisione di questo movimento:

ossia una terzina di semiminime per ogni mezza battuta.

b) L'esecuzione del movimento di terzine sui tre re legati del basso e sui tre mi seguenti è chiaramente e senza alcun dubbio assegnata alla mano sinistra; invece dalla 9<sup>a</sup> battuta (contando dalla lettera a) le mani si alternano. L'11<sup>a</sup> e 12<sup>a</sup> battuta e le due paia successive sono differenti a causa della direzione del movimento di quarte che una volta è verso il basso e una verso l'alto, perciò l'ultima nota della battuta e la prima della battuta seguente sono uguali. Molte edizioni invece, senza dare alcuna spiegazione, non osservano questa disposizione originale e assegnano alla mano destra tutto il movimento di terzine, talvolta prescrivendo l'alternarsi delle mani solo per mezza battuta o escogitando altre ardite risoluzioni.

Ognuno può facilmente notare al primo colpo d'occhio che nessun ragionamento basato sui passaggi analoghi può giustificare tali arbitri.

a) From here onwards the editor suggests grouping the measures rhythmically as follows:

i.e. a triplet-crotchet for each half bar.

b) The triplet movement in the next 3 bars (as well as during the 5th to 7th bar) is explicitly and unmistakably assigned to the left hand; from the 8th bar on, alternately to the right and left hand. Starting with the 10th bar, there is also a reversal of motion at the beginning of each bar, whereby the last quaver of the first bar and the first quaver of the second bar is the same note. Most editions ignore this division of hands and without further explanation substitute a distribution in which all triplets are played with the right hand, or indicate irregular hand changes in the middle of the bars, that is, if they do not invent even bolder rearrangements. Anybody who takes the trouble to have a look can easily determine why Beethoven's different distribution of hands at the reappearance of this motive can in no way justify such arbitrary editing.

a) Der Herausgeber schlägt vor, die Takte von hier ab rhythmisch wie folgt einzuteilen:

also 4 tel - Triole auf den Halbtakt.

b) Die Ausführung der Triolenbewegung über dem liegenden Bass ist hier für die ersten acht Takte ausdrücklich (und unmissverständlich) der linken Hand zugewiesen, vom neunten Takt an abwechselnd der rechten und linken; elfter und zwölfter Takt und die zwei folgenden Taktpaare sind durch die Bewegungsrichtung verschieden, Quartenschritt einmal nach unten, einmal nach oben, das letzte Achtel des einen, das erste des andern Taktes daher auf dem gleichen Ton. Die meisten Ausgaben aber weichen, ohne weitere Erklärung, von dieser Originalverteilung ab, indem sie entweder die ganze Triolenbewegung für die rechte Hand vorschreiben, gelegentlich halbtaktigen Handwechsel anordnen, oder noch kühnere Umstellungen ausdenken. Jeder wird, wenn er nur ein wenig hinsieht, leicht feststellen, dass zur Begründung solcher Willkür ein Hinweis auf die anders gesetzte Parallelstelle keineswegs dienen könnte.

I.  
f  
Leg.

sf  
sempre f  
ten.  
Leg.

sf  
ten.  
Leg.

cresc.  
sf  
ff  
ten.  
Leg.

m.s.  
sf  
XII.  
m.s.  
sf  
ff  
sempre legato e legg.  
molto p

poco  
p  
simile

The musical score is divided into several systems, each with a system number in the upper left corner:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (e.g., 4, 2, 3, 2, 3, 2). The left hand provides a steady accompaniment. Dynamics include *p* and *cresc*.
- System 2:** Features a forte (*f*) dynamic. The right hand has a more active melodic line with slurs and fingerings (e.g., 3, 5, 2, 4, 3, 5). The left hand continues with accompaniment. Dynamics include *f*.
- System 3:** Starts with a *sempre f sf* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 5, 2, 1, 4, 2, 1). The left hand has a complex accompaniment with slurs and fingerings (e.g., 1, 2, 1, 4, 5). Dynamics include *sempre f sf*, *sf*, and *f*.
- System 4:** Features a *f decresc.* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 4, 5, 4, 3). The left hand has a melodic line with slurs and fingerings (e.g., 3, 2, 4, 3). Dynamics include *f decresc.*, *p*, *sempre p*, *sf mp*, and *poco sf*.
- System 5:** Starts with a *piu sf* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 4, 2, 5, 4, 2). The left hand has a melodic line with slurs and fingerings (e.g., 5, 3, 4, 2). Dynamics include *piu sf*, *ff*, *p*, and *non cresc.*
- System 6:** Features a *cresc.* dynamic. The right hand has a melodic line with slurs and fingerings (e.g., 4, 3, 4, 2). The left hand has a melodic line with slurs and fingerings (e.g., 1, 4, 3, 1, 5). Dynamics include *cresc.*, *p subito*, and *cant.*

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5) throughout the piece.

5 cant. 45 23 45 23 45

poco ben articolato

1 4 1 2 3 5 2 1 3 2

I.

1 4

VI.

poco pesante ma in t.

p cresc. 3

mp mp 3 p p

mp 3 2 3

p sed.

1. 2. Largo I. (b)

sf psonoro rit. sf p rit. una corda pp m.d.

35 2 4 2 34 34 1 1 1 2 3 4

54 54 2 3 4

\* (a) sed.

VI.

pp m.s. 1 2 4 1 2 4

ppp m.s. 1 2 4 1 2 4

52 4 2 52 4 2

\* (a) sed.

a) Pedale autografo.  
 b) Corona della durata di 5 quarti circa: rispettare esattamente la durata della pausa seguente.  
 c) Corona della durata di 6 quarti circa. Senza pausa.

a) Pedal mark by Beethoven.  
 b) Fermata about 5 crotchets; the pause following to be strictly observed.  
 c) Fermata about 6 crotchets; no pause afterwards.

a) Pedal autograph.  
 b) Fermate etwa 5 Viertel. Pause danach genau.  
 c) Fermate etwa 6 Viertel. Keine Pause danach.

Allegro

(a) (b)

*ff* *3* *3* *3* *3* *ff* *p semplice ma cant.*

*sopra*

*f(f)* *ff* *p*

*sempre f* [*f*]

*sf* *sf* *sf*

*sf* *(3)*

a) Vedi pag. 122 a).  
 b) Confrontare con la nota b) a pag. 122.

a) See page 122 a).  
 b) Compare with footnote b), page 122.

a) Siehe Seite 122 a).  
 b) Vergleiche mit Fussnote b), Seite 122.

XIV. (♩=132) (b) I.

cresc. - - - - -XII.- - - (♩=120) fff I.

a) Le grandi legature al disopra delle piccole originali sono del revisore.

b) Da qui fino a 5 battute prima del Largo, far risaltare la nota pedale la.

a) The long slurs (above the shorter ones which are by Beethoven) are the editor's.

b) From here on (until 5 bars before the Largo) the a should always be brought out, as it is the dominating pedal point.

a) Die großen Bögen - über den kleinen originalen - sind vom Herausgeber.

b) Das «a» von hier ab immer deutlich als herrschender Orgelpunkt.

a) Nell'Edizione Critica Generale (Breitkopf e Härtel) si trova qui un rallentando che manca nell'Urtext. Secondo il revisore questo rallentando non è in alcun modo contrario al carattere del pezzo. Ognuno può eseguire questo passaggio secondo il suo gusto.

b) Pedale autografo che deve essere rispettato senza timore. Un cambiamento di pedale toglierebbe a queste battute il loro carattere profondo e la loro essenza intima.

c) Senza corona!

d) Corona della durata di 2 quarti circa.

e) Vedi pag. 121 d).

f) Vedi pag. 121 e).

g) Corona della durata di 6 quarti circa. Senza pausa.

h) In parecchie edizioni l'ultima semicroma è *do* invece di *re b*; il revisore ritiene che *re b* sia certamente giusto.

a) The Kritische Gesamtausgabe (Br. & H.) has a rallentando here which is not found in the Urtext edition. The editor certainly does not consider the rallentando contrary to the spirit of this piece. Whoever "feels" it, may execute it confidently, who does not feel it, may leave it alone.

b) Pedal mark by Beethoven, which must be carried out, without fear. The pedal must be held through, up to the release sign. Changes of pedal would deprive these measures of their profound background, their innermost essence.

c) No fermata!

d) Fermata about two crotchets.

e) See page 121 d).

f) See page 121 e).

g) Fermata about six crotchets, no breathing pause afterwards.

h) Some editions have here, as last semiquaver, *c* instead of *d-flat*. The editor firmly believes *d-flat* to be correct.

a) In diesem Takt hat die Kritische Gesamtausgabe (Br. u. H.) ein rallent.; in der Urtextausgabe fehlt es. Der Herausgeber hält das rallent. keinesfalls für einen Verstoß gegen den Geist dieses Stückes; wer es fühlt, mag es getrost ausführen, wer es nicht fühlt, unterlassen.

b) Pedal autograph; *muss* (furchtlos) befolgt werden. Pedalwechsel bringt diese Takte um ihren tiefen Hintergrund, um ihr inneres Wesen.

c) Keine Fermate!

d) Fermate etwa zwei Viertel.

e) Siehe Seite 121 d).

f) Siehe Seite 121 e).

g) Fermate etwa sechs Viertel; keine Luftpause danach.

h) Manche Ausgaben haben hier - letztes Sechzehntel - «*c*» statt «*des*»; der Herausgeber glaubt unbedingt an «*des*».



**Allegro**  
(♩=108)

*pp* una corda  
*cresc. non troppo*  
*sfmf*  
\* senza Ped.  
Ped.

*p non cresc.*  
*più cresc.*  
*stringendo*  
*sf*  
\* senza Ped.  
Ped.

*ff*  
*f*  
\* senza Ped.  
Red.\*  
Red.

*fp*  
*molto p*  
*poco*  
*p*  
*etc.*  
\* sempre legato e leggiero

*p*

a) L'Edizione Critica Generale (Breitkopf e Härtel) ha qui al primo quarto un *ff*. Probabilmente è giusto, in tutti i casi è convincente.

a) The Kritische Gesamtausgabe (Br. & H.) has *ff* here, which is presumably correct and, in any case, convincing.

a) Die Kritische Gesamtausgabe (Br. u. H.) hat hier, zu erstem Viertel, *ff*; es ist vermutlich richtig, jedenfalls aber überzeugend.

I. *cresc.* II. III. *f*

This system contains three measures. The first measure is marked 'I.' and includes a 'cresc.' dynamic. The second measure is marked 'II.' and the third 'III.', both with a forte '*f*' dynamic. The music consists of eighth and sixteenth notes in both staves.

II. III. *sempre f* *sf*

This system contains two measures. The first measure is marked 'II.' and the second 'III.', both with a 'sempre f' dynamic. The second measure also features a '*sf*' dynamic. The notation includes eighth notes and some slurs.

*sf* *sf* *f dim.* *p*

This system contains two measures. The first measure has a '*sf*' dynamic, followed by another '*sf*' in the second measure. The second measure also includes '*f dim.*' and '*p*' dynamics. The notation is more complex with slurs and fingerings.

I. VI. *molto p* *sempre p* *p sonoro* *sfmp* *sf* *poco* *sf* *sf* *ff*

This system contains two measures. The first measure is marked 'I.' and includes dynamics like '*molto p*', '*sempre p*', and '*p sonoro*'. The second measure is marked 'VI.' and includes '*sfmp*', '*sf*', '*poco*', '*sf*', and '*ff*'. There are also hairpins for crescendo and decrescendo.

I. *p* *non cresc.* *cresc.*

This system contains two measures. The first measure is marked 'I.' and has a piano '*p*' dynamic. The second measure has a '*non cresc.*' dynamic. The system concludes with a '*cresc.*' dynamic. The notation includes eighth notes and slurs.

VI. *ben articolato* *p subito* *cant.*

This system contains two measures. The first measure is marked 'VI.' and includes the instruction '*ben articolato*'. The second measure has a '*p subito*' dynamic and is marked '*cant.*'. The notation includes quarter notes and slurs.



Adagio

(♩ = 44)

*p dolce cantando* *p semplice sonore* *dolce* *ten* *non troppo presto* (1) *leggermente dolciss.*

*p* *cresc.* *mf* *p*

*dolce* *sf*

*f<sup>ten.</sup> non duro* *p<sup>45</sup>* *non dim.* *non troppo presto e non troppo secco* *etc.* *soprano ben cantando, con solennità* *dolce*

*distintamente, un poco marc.*

a) *10*

b) *(1)* *oppure: or: oder:*

Al revisore non piace la versione seguente:

essa falsa il disegno ritmico.

The editor does not like the following way:

it falsifies the rhythmic form.

Die Ausführung:

mag der Herausgeber nicht; sie falscht die rhythmische Gestalt.

musical score system 1, bass clef, *molto p*, triplets, *Red. Red.*

VI. musical score system 2, treble and bass clefs, *cresc.*, *p*, *non rall.*, *fluyente, con passione, non rubato*, *cresc.*, *sopra*, *Red. Red. Red.*

musical score system 3, treble and bass clefs, *f*, *p dolce subito*, *poco*, *più p*, *Red. Red. Red. Red. Red. Red. Red. Red. Red.*

musical score system 4, treble and bass clefs, *pp*, *tranq. dim. - - molto*, *poco sost.*, *cresc.*, *mp*, *ten.*, *Red. Red. Red. Red. Red.*

*p dolce, molto semplice, consolante, delicato* musical score system 5, treble and bass clefs, *pp*, *poco più p*, *non presto*, *cresc.*, *sempre pp*, *Red. Red. Red. Red. Red.*

a) musical score system 6, three short bass clef fragments.





*dolce*  
 I. *p* *un poco marc.* *soprano ben cantando, con solennità* *molto p*  
 (♩=48)  
 3) *p* *etc.* *Red. Red. Red. \** *Red. Red. Red.*

VI.  
*cresc.* *p*  
 \* *Red.* \* *Red.* *Red.* *Red.* \* *Red.* \* *Red.*

*cresc.* *non rall., fluente, con passione, non rubato.* *f* *sost.* *f*  
 \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

(♩=44) *p* *dolce subito* *poco* *decresc.* *molto* *tranq.* *pp*  
 \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*non presto* *delicato* *p dolce* *pp* *pp* *sempre pp*  
*poco sost.* *cresc.* *mp*  
 \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*



*poco più p*

*p* *pp*

*cresc.*

I.

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

5 4 4 3 3 3 4

pp 4

*cresc.* *p* *pp*

IV.

35 3 45 45 4 2 2 2 2 3 3

3 1 3 1 2 2 3

3 3

pp

*cantando* *pp*

*cresc.* *pp* *f*

*cresc.*

*cantando*

4 5 34 5 84 54 53

Red. \* Red. Red. \* Red. Red. \* Red. \* Red.

*f* *p* *cresc.* *sf* *intenso* *sf*

4 3 45 4 53 5 3 4 3

\* Red. \* Red. \* Red. \*

*ten.* *p* *cresc.* *molto intenso* *pesante* *f* *sf* *poco sost.* *mf* *p* *mf* *mp*

*ten.* *p* *cresc.* *molto intenso* *pesante* *f* *sf* *poco sost.* *mf* *p* *mf* *mp*

5 4 53 45 3 1 2 4 5 4

Red. Red. \* Red. \* Red. \* Red.

*dolcissimo*

(♩=44)

I. *legg., non presto*

II. III.

*p semplice* *distinto* *semplice* *cresc. p*

*dolce, semplice e cant.* *molto p, non presto* *mf*

\* *ten.* \* *ten.* \* *ten.* \*

I. *ten.* *p dolce* *sf* *p ten. pp* *veloce* *p dolce* *sf* *mp* *sf* *ten. non duro*

*p<sup>5</sup>* *ten.* \* *ten.* \* *ten.* \* *ten.* \* *ten.* \*

VI. *poco sost.* *p* *più p* *p* *p* *cantando* *rit. poco* *dolce ma espress.* *tr*

(♩=40)

*p<sup>4</sup>* *p* *sonoro* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

\* *ten.* \* *ten.* \* *ten.* \* *ten.* \* *ten.* \*

(♩=58)

*troppo rit.* *dim.* *ppp* *p cresc.* *p* *non rit. non dim.* *(c)*

*tr* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

\* *ten.* \* *ten.* \* *ten.* \* *ten.* \* *ten.* \* *ten.* \* *ten.* \*

a)

b) Il revisore preferisce qui il trillo senza risoluzione:

c) Suonarla esattamente come ultimo ottavo della battuta, e non più lunga di un ottavo!

a)

b) Here the editor prefers the trill without afterbeat:

c) To be played distinctly as last quaver of the bar, but not longer than one quaver!

a)

b) Der Herausgeber zieht hier den nachschlaglosen Triller vor:

c) Deutlich als letztes Takt-Achtel, nicht länger als ein Achtel!

Allegretto (♩.=69)

I. (*poco*)  
 IV. (*poco*)  
*p semplice*  
*pp*  
*pp*  
*sempre legato*

I. (*poco*)  
 IV. (♩.=76)  
*p cresc.*  
*non affrett.*  
*poco*

*dim.*  
*p*  
*cresc.*  
*poco*  
*leg.*

I. (*poco*)  
*f*  
*non string.*  
*p subito*  
*cresc.*  
*dim.*  
*leg.* \* *leg.* \*

VI. (*poco*)  
 I. (*poco*)  
*p*  
*cresc.*  
*f*  
*sf*  
*non dim.*  
*leg.* \* *leg.* \*

a) A quattro voci. Il la al basso sul 2° sedicesimo sempre in evidenza; marcare il tempo forte della battuta sul 1° sedicesimo.

a) To be played harmonically, like 4 voices. The a (2nd semiquaver) should always sound through clearly. The first semiquaver always distinctly representing the beginning of the bar.

a) Vierstimmig! Das «a», zum zweiten Sechzehntel, stets deutlich durchklingend, das erste Sechzehntel stets deutlich als Taktbeginn.



(a) *p* *semplice* *f* *non legato*

*sf* *dim.*

*p* *cresc.* *un poco stringendo* *sempre non legato*

*f*

(♩.=76) I. *tranq., ma in t.* (*poco*) *p subito* (*poco*) etc. *non legato* (*poco*) etc.

a) Vedi pag. 140 b).

a) See page 140 b).

a) Siehe Seite 140 b).

54 *marc. VI.* *I. distinto*  
*cresc.* *f* *f* *p*

54 *poco string.* *VI.*  $(\text{♩} = 84)$   
*cresc.* *f* *legato*

*(poco)* *poco meno f* *(poco)*  
*mf* *non cresc.* *f*

*(poco)* *poco meno f* *(poco)*  $(\text{♩} = 76)$   
*mf* *non cresc.* *sf sempre f e marc.* *sf* *sf*

*non rubato*  
*sf* *f* *p subito* *pp* *ben legato* *cresc. non troppo*

in t. *p dolce, delicato*  
*p*  
*pp*  
*pp etc.*  
*f subito*  
*articolato*

*f*  
*p subito*  
*dolce*  
*p*  
*pp*

*f*

(♩ = 84)  
*sempre fe marc.*  
*etc.*

*marc.*  
*mf*





(♩ = 72)  
tranq. ma ben in t.  
sempre preciso

First system of musical notation. Treble and bass staves. Includes fingering numbers (5, 4, 3, 2, 1) and dynamic markings *ff* and *p*. A note marked (a) is followed by the instruction *legg.* and *(b) semplice*.

Second system of musical notation. Treble and bass staves. Includes fingering numbers (2, 3, 1, 3, 2, 1) and dynamic markings *p* and *pp*. A note marked (c) is followed by the instruction *sempre legato*.

Third system of musical notation. Treble and bass staves. Includes fingering numbers (3, 2, 3) and dynamic markings *cresc. p* and *poco a poco*. A first ending bracket labeled *I.* spans the final two measures.

Fourth system of musical notation. Treble and bass staves. Includes fingering numbers (3, 2, 1) and dynamic marking *un poco string.*. A note marked (d) is followed by the instruction *sempre legato*. A first ending bracket labeled *I.* spans the final two measures.

a) In alcune edizioni il *p* non si trova che alla quarta semicroma.  
b) Continuare sempre senza interruzione.  
c) Vedi pag. 139 a).

a) Some editions have *p* on the fourth semiquaver only.  
b) Continue without interrupting the rhythmic movement.  
c) See page 139 a).

a) Manche Ausgaben haben *p* erst zum vierten 16tel.  
b) Ohne Unterbrechung der Bewegung immer weiter!  
c) Siehe Seite 139 a).

d) Più facile:  
d) Easier:  
d) Leichtere Ausführung:

Alternative fingering for the note marked (d) in the previous system, showing a sequence of notes with fingering numbers 5, 2, 1, 3, 2, 1.

e due battute dopo:  
and two bars further on:  
und zwei Takte weiter:

Alternative fingering for the note marked (e) in the previous system, showing a sequence of notes with fingering numbers 5, 1, 4, 4.

IV. (♩ = 84) *sf* *f* *sempre f*

*p* *sempre p, articolato* *pp* *mf* *p*

I. *sf* *p* *pp*

VI. *sf* *p* *un poco più p* *p*

a) La diteggiatura che non è tra parentesi è di Beethoven.

a) The fingering without parentheses is Beethoven's.

a) Der Fingersatz ohne Klammern ist von Beethoven.

a) Ritornare al tempo ♩.= 72 senza scosse nel movimento, senza rallentamento avvertibile o interruzione del movimento stesso.  
 b) Vedi pag. 139 a).

a) The return to the principal tempo ♩.= 72 should be quite imperceptible, without noticeable rallentando and certainly without interruption of the movement.  
 b) See page 139 a).

a) Die Rückkehr zum Hauptzeitmass ♩.= 72 durchaus unauffällig, ohne bemerkbare Verlangsamung oder gar Unterbrechung der Bewegung.  
 b) Siehe Seite 139 a).

(♩=76)

First system of musical notation. Treble clef, bass clef. Tempo marking: (♩=76). Dynamics: *p* *cresc.*, *decresc.*. Performance markings: *(poco)*, *(poco)*. Fingerings: 2, 4, 3, 4, 4, 4, 2, 4, 5. Includes slurs and accents.

(♩=84)

Second system of musical notation. Treble clef, bass clef. Tempo marking: (♩=84). Dynamics: *p* *cresc.*, *f*, *f*, *p subito* *cresc.*. Performance markings: *Red.*, *Red. \**, *Red.*, *\**. Fingerings: 4, 4, 2, 4, 5, 3, 1, 2, 3, 1, 2, 2, 4. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *cresc.*, *f*. Fingerings: 4, 4, 2, 5, 4, 5, 4, 4, 3, 4. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *cresc.*, *f*. Performance marking: *ben marc.*. Fingerings: 5, 4, 5, 4, 4, 2, 5, 3. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *sf*, *f*, *mf poco legg.*. Performance marking: *non legata, forte*. Fingerings: 2, 4, 1, 4, 1, 2, 4, 1, 3, 5, 2, 3, 2, 4, 3, 2, 4. Includes slurs and accents.

First system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), slurs, and dynamics like *f*.

Second system of musical notation. Treble clef, bass clef. Includes fingerings, slurs, and dynamics like *forte*, *sf*, and *mf*.

Third system of musical notation. Treble clef, bass clef. Includes fingerings, slurs, and dynamics like *f* and *mf*.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings, slurs, and dynamics like *f*.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings, slurs, and dynamics like *sf*. Includes markings (a), (b), and *sempre non legato*.

a) Vedi pag. 140 a).  
b) Vedi pag. 140 b).

a) See page 140 a).  
b) See page 140 b).

a) Siehe Seite 140 a).  
b) Siehe Seite 140 b).

(a)  
 232  
 4 5  
 4 3  
 1 3  
 4  
 etc.  
 sf  
 decresc.  
 p semplice  
 5 1 2 3  
 2

non legato  
 2 1  
 f  
 sf dim.  
 2 4 2 4 5

(5)  
 4 un poco stringendo  
 p  
 cresc.  
 5 1 2 3  
 2  
 3 2 3  
 5 1 3 5 1  
 sempre non legato

(5)  
 4  
 5 2  
 5  
 f  
 4 2 4  
 5 1 2 3  
 4 5 4  
 5 5 5  
 5 # 5

(♩.=76) I.  
 tranq., ma in tempo  
 poco  
 p subito  
 poco etc.  
 non legato  
 5 1 3  
 1 2  
 2 4 5  
 1 2 4  
 etc.

a) Vedi pag. 140 b).

a) See page 140 b).

a) Siehe Seite 140 b).

54 *VI.* *marc.* *I. distinto*

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

*VI* ( $\text{♩} = 84$ )

*poco string.* *cresc.* *f* *legato*

*poco meno f* *poco* *f* *poco meno f*

*mf* *non cresc.* *f* *non cresc.*

(*poco*) ( $\text{♩} = 76$ ) *sf sempre f e marc.* *sf* *f*

*sf* *f* *sf* *f*

*non troppo legato* ( $\text{♩} = 72$ ) *p subito* (*poco*) *molto dolce* *p delicato*

*p* *mp* *pp* *pp* etc.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*. Fingerings: 5, 2, 3, 1, 2, 4, 3, 4, 3. Pedal markings:  $p^5$  (—), 5 (—).

Second system of musical notation. Treble clef, bass clef. Dynamics: *p dolce*, *mp*, *pp*. Markings: *semplice*, *(a)*. Fingerings: 5, 1, 2, 3, 4, 5, 2, 3, 2, 5, 4. Pedal markings:  $pp^3$ , 4.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *f*, *dim.*. Markings: *segue*. Fingerings: 3, 4, 2, 4, 3, 4, 4, 5. Pedal markings: 5 (—), (—), (—), (—).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*. Fingerings: 4, 3, 4, 2, 1.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *dim. molto*, *pp*. Fingerings: 4, 5, 4, 3, 2, 1.

*pp*

a) Negli esemplari esaminati il *p* non è mai messo prima del 4° sedicesimo. Ciò è certamente un errore.

a) In the editions examined, the *p* does not appear until the 4th semiquaver; that it is missing on the first quaver is probably a mistake.

a) In den Vorlagen steht das *p* Zeichen erst beim vierten Sechzehntel; dass es zum ersten fehlt, ist wohl ein Versehen.



(♩.=76)

*pp* *ff* *sf* *sf* *sf* *sf*

*ten.* *in t.* *ff* *ff* *ff* *segue* *sempre legato*

*5* *4* *ten.* *5* *4* *ten.* *5* *4*

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

*ten.* *in t.* *ff* *ff* *ff* *segue* *sempre legato*

*5* *4* *ten.* *5* *4* *ten.* *5* *4*

*dim.* *p cresc.*

*ten.* *in t.* *ff* *ff* *ff* *segue* *sempre legato*

*5* *4* *ten.* *5* *4* *ten.* *5* *4*

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

*ten.* *in t.* *ff* *ff* *ff* *segue* *sempre legato*

*5* *4* *ten.* *5* *4* *ten.* *5* *4*

*p* *cresc.* *f* *sf* *f* *non dim.*

*ten.* *in t.* *ff* *ff* *ff* *segue* *sempre legato*

*5* *4* *ten.* *5* *4* *ten.* *5* *4*

*tranq., ma ben in t.*

*p cresc. f sf f p cresc. (più)*

*Leg. \**

(♩.=69)

*ff non dim.*

*Leg. \**

*tranq., molto semplice dolce*

*ff p pp mp p mp p*

*sempre legato etc.*

*p dolce*

*p dolce sempre ben tranq. poco più p cresc. I.*

(♩.=63)

*mf f p pp*

*non strang. ten. p subito semplice, tranq. in tempo VII.*