SONATA.

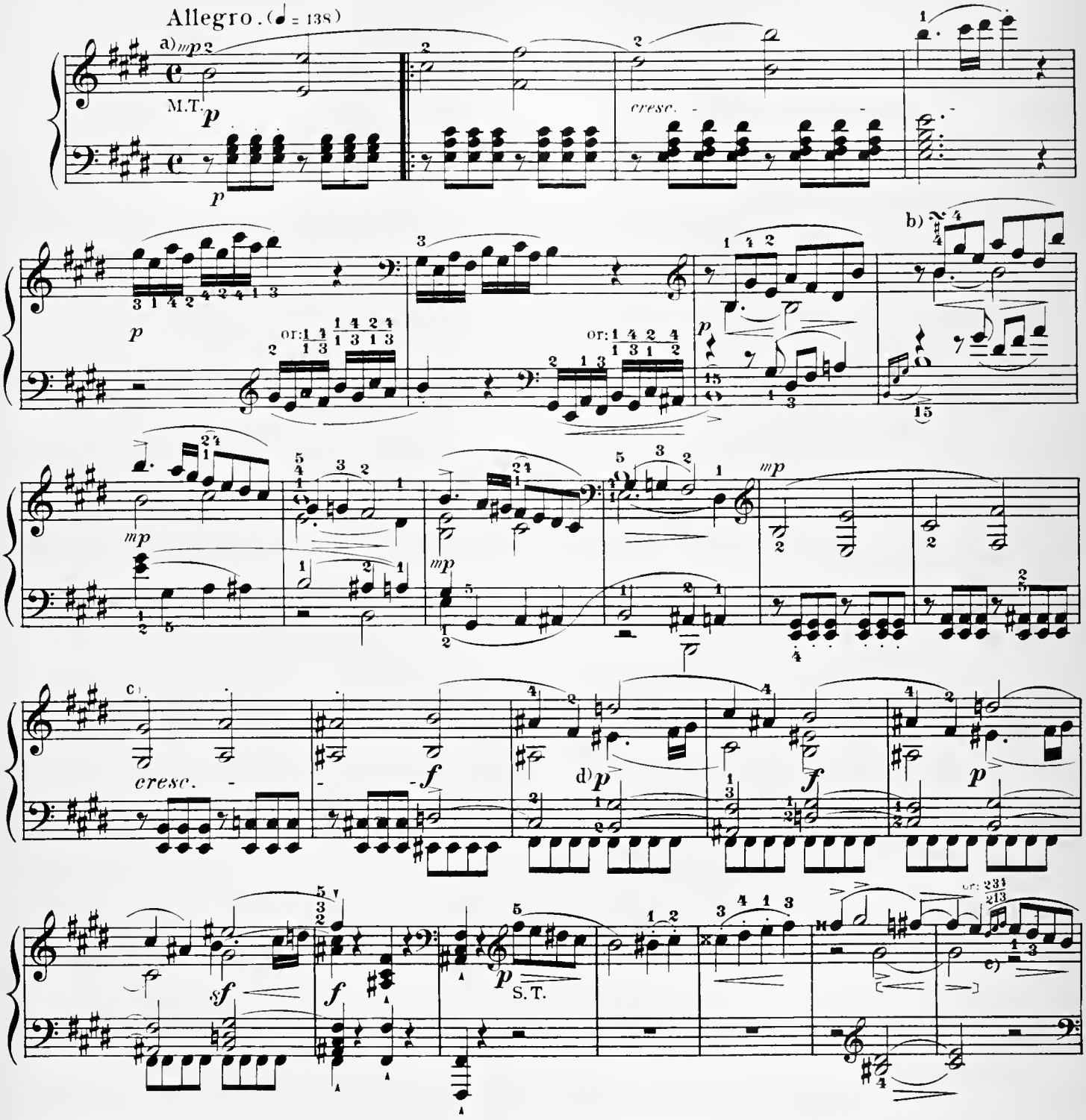
Op. 14, No 1.

To Baroness von BRAUN.

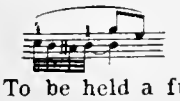
Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro. (♩ = 138)



a) *mp* (*mezzo piano*, somewhat soft) indicates a degree of power between ***p*** and ***mf***

b) 

c) To be held a full quarter-note.

d) Emphasize the *forte* and *piano* sharply, and accent the first notes of the *piano* only gently.

e) This appoggiatura is to be executed within the duration of the second quarter-note, so that the E of the 3d quarter-note falls exactly on the 3d beat:

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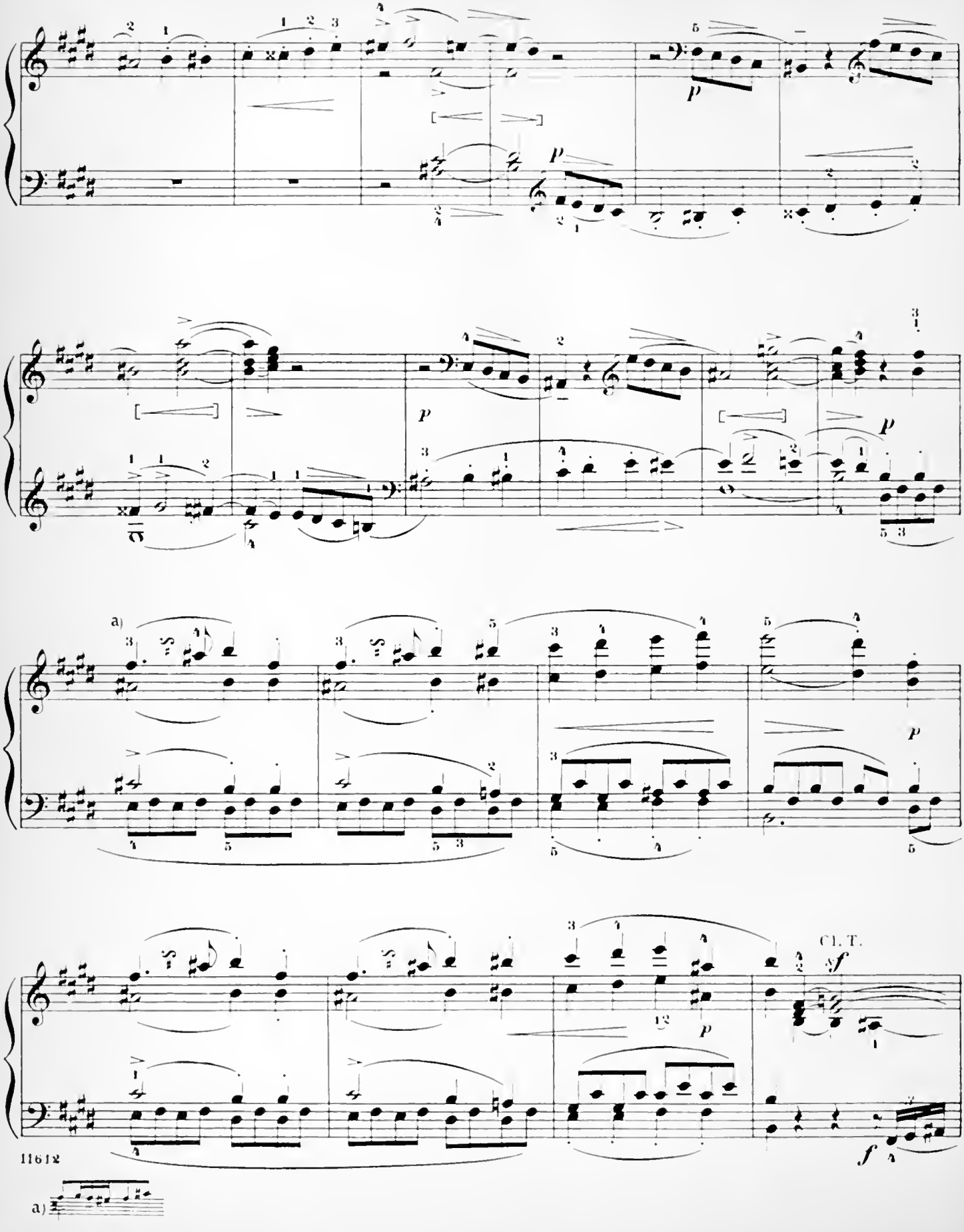
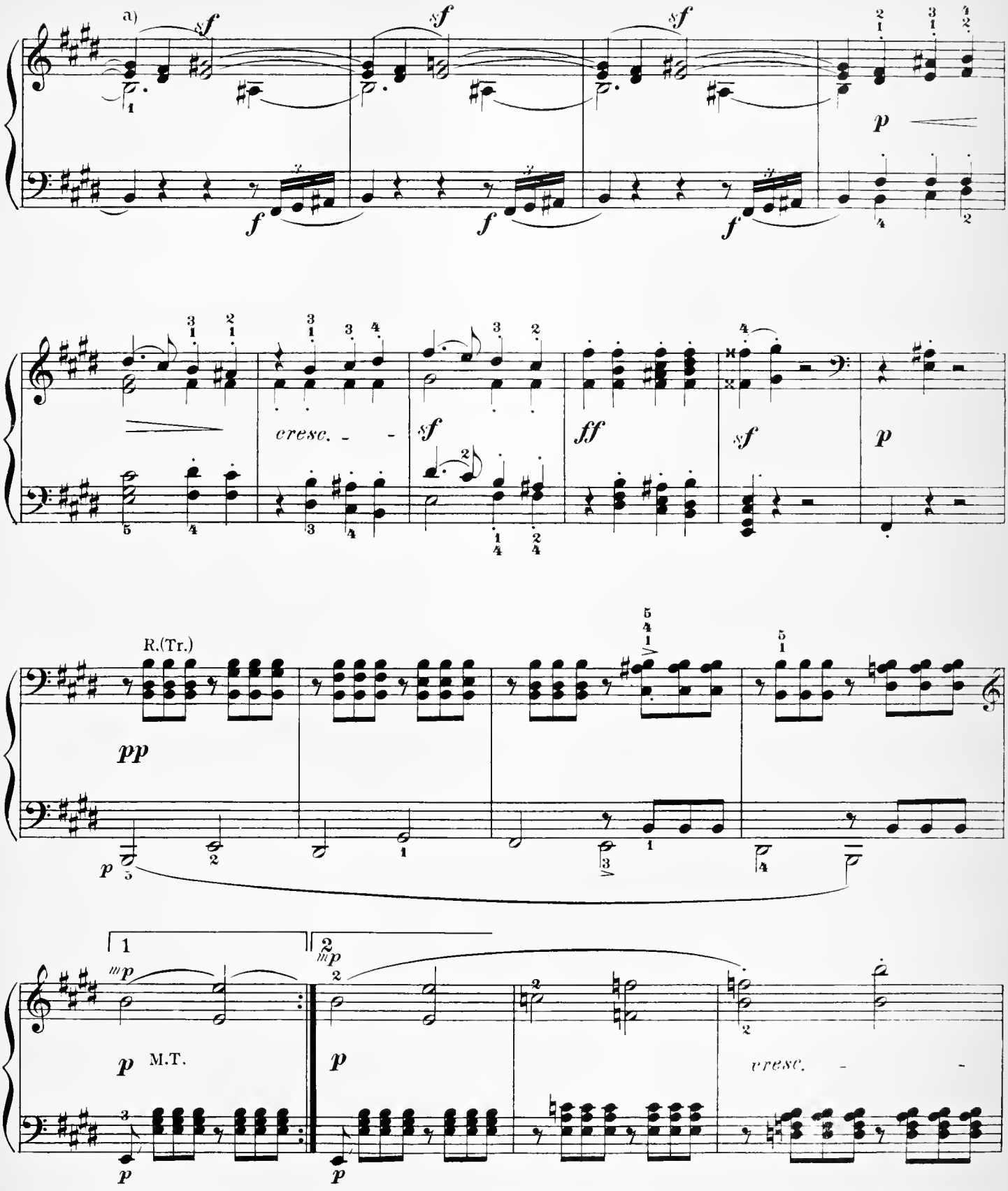
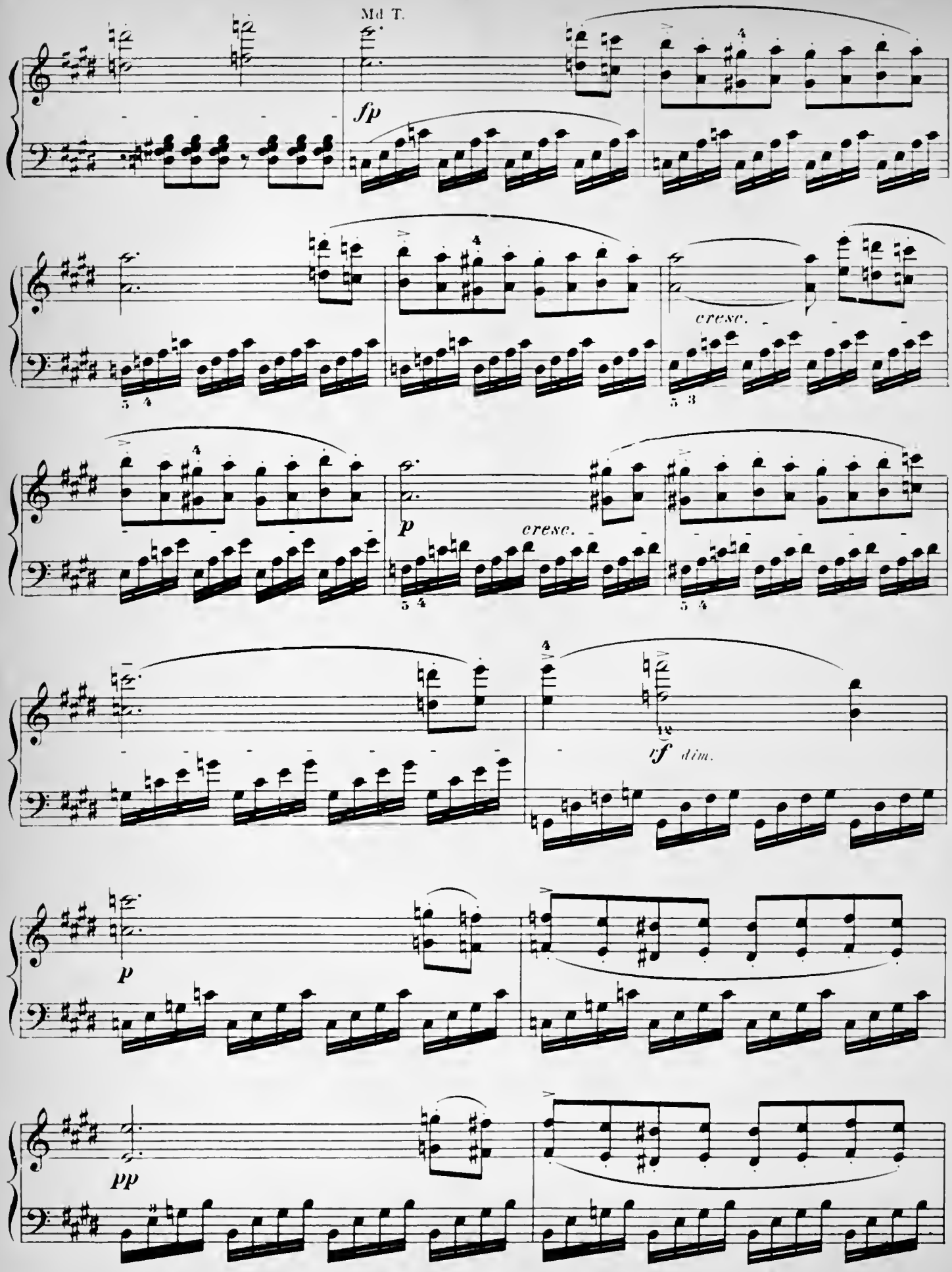
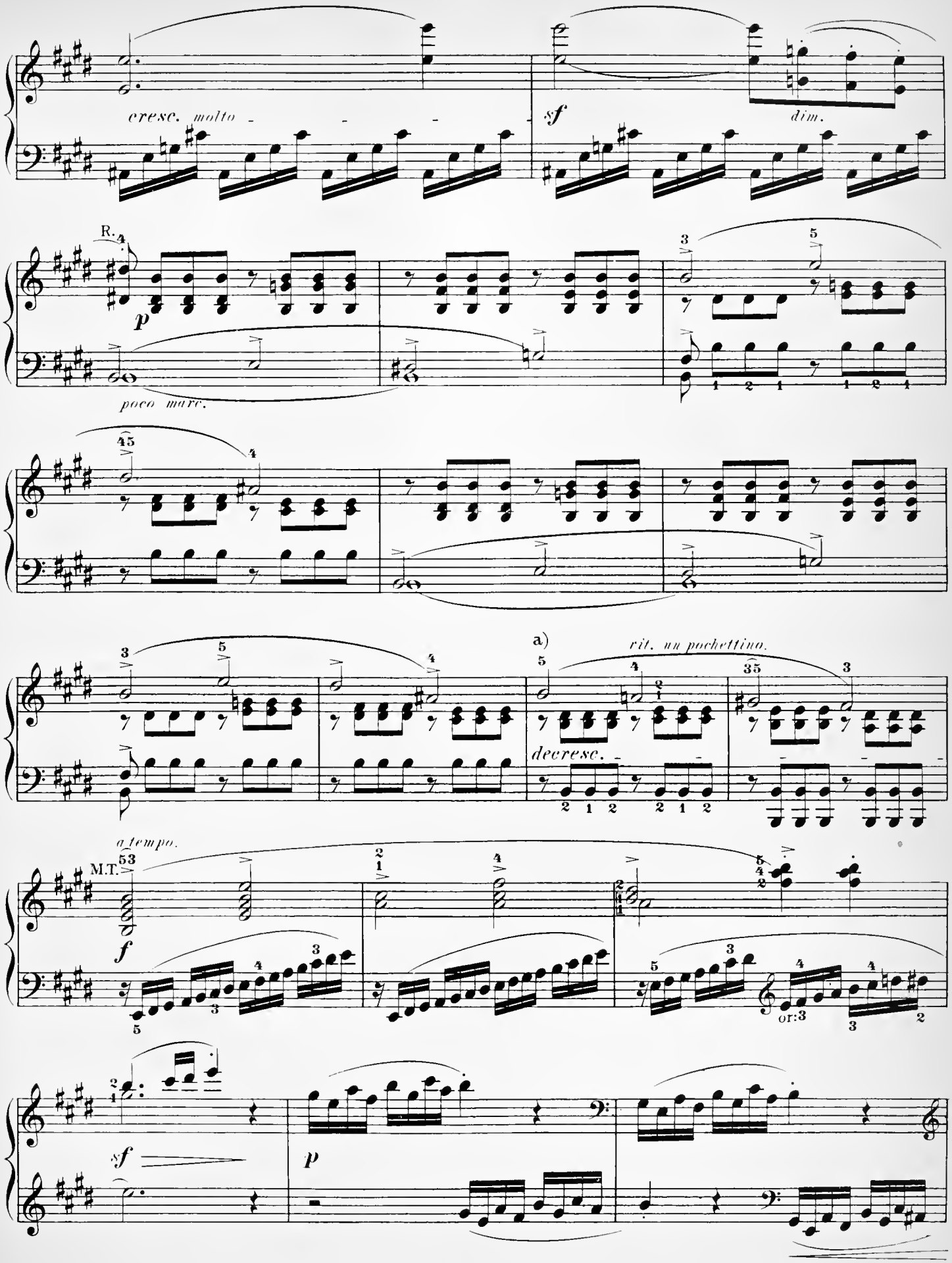

a)
Cl. T.
11612
a)

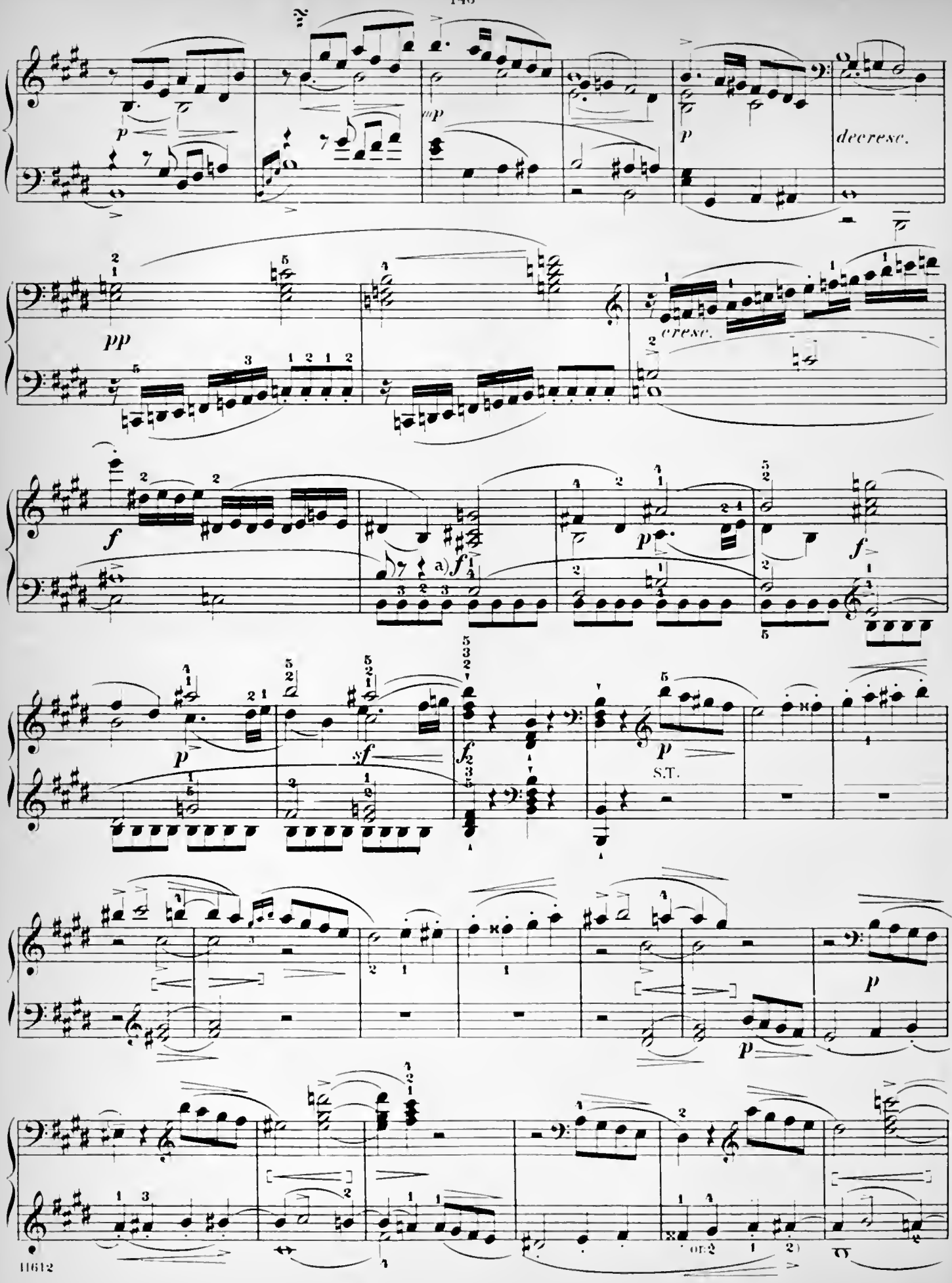


a) The slurs over the soprano, both here and in the parallel passage further on, are undoubtedly set wrongly, and ought to connect only the second quarter-note with the following half-note; hence a fresh attack is to be made with F♯ and D♯ in the two highest parts, (as with A♯ in the third part), which we have indicated by the dot under the slur and over the first quarter-note.

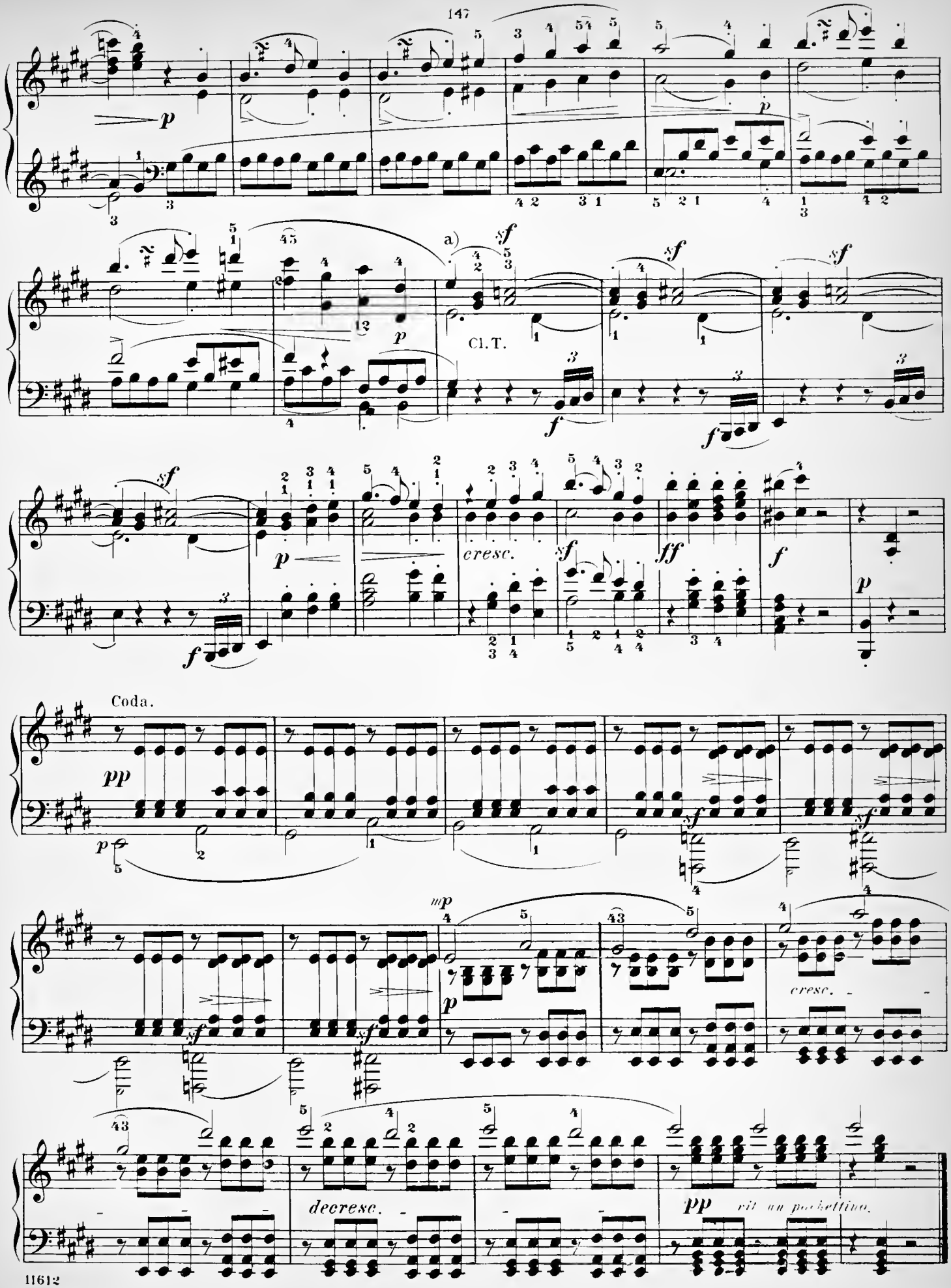

Md T.
fp
cresc.
p
cresc.
rf dim.
p
pp



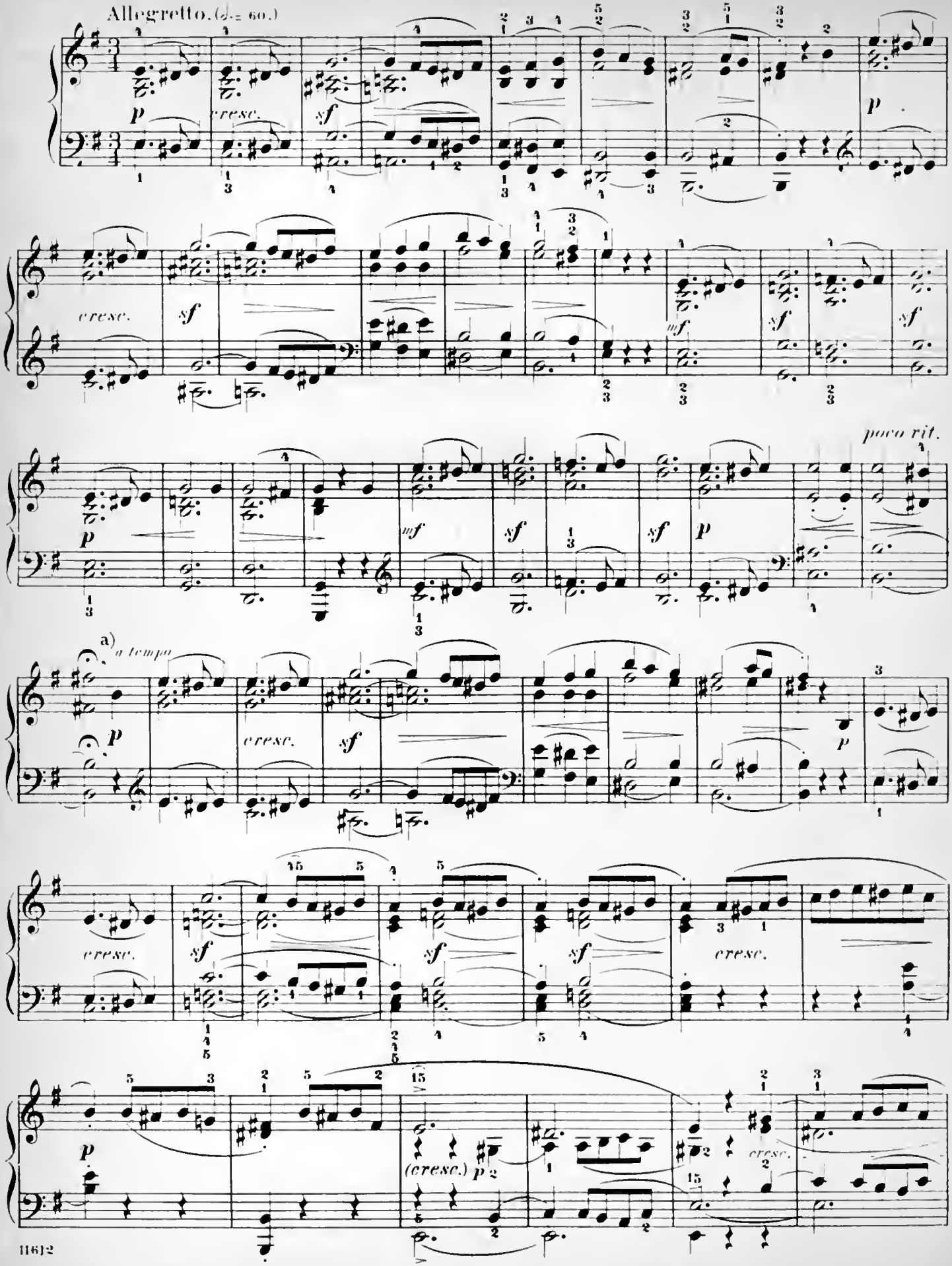
a) In this *decrescendo,* too, the highest part should predominate slightly over the accompanying notes.



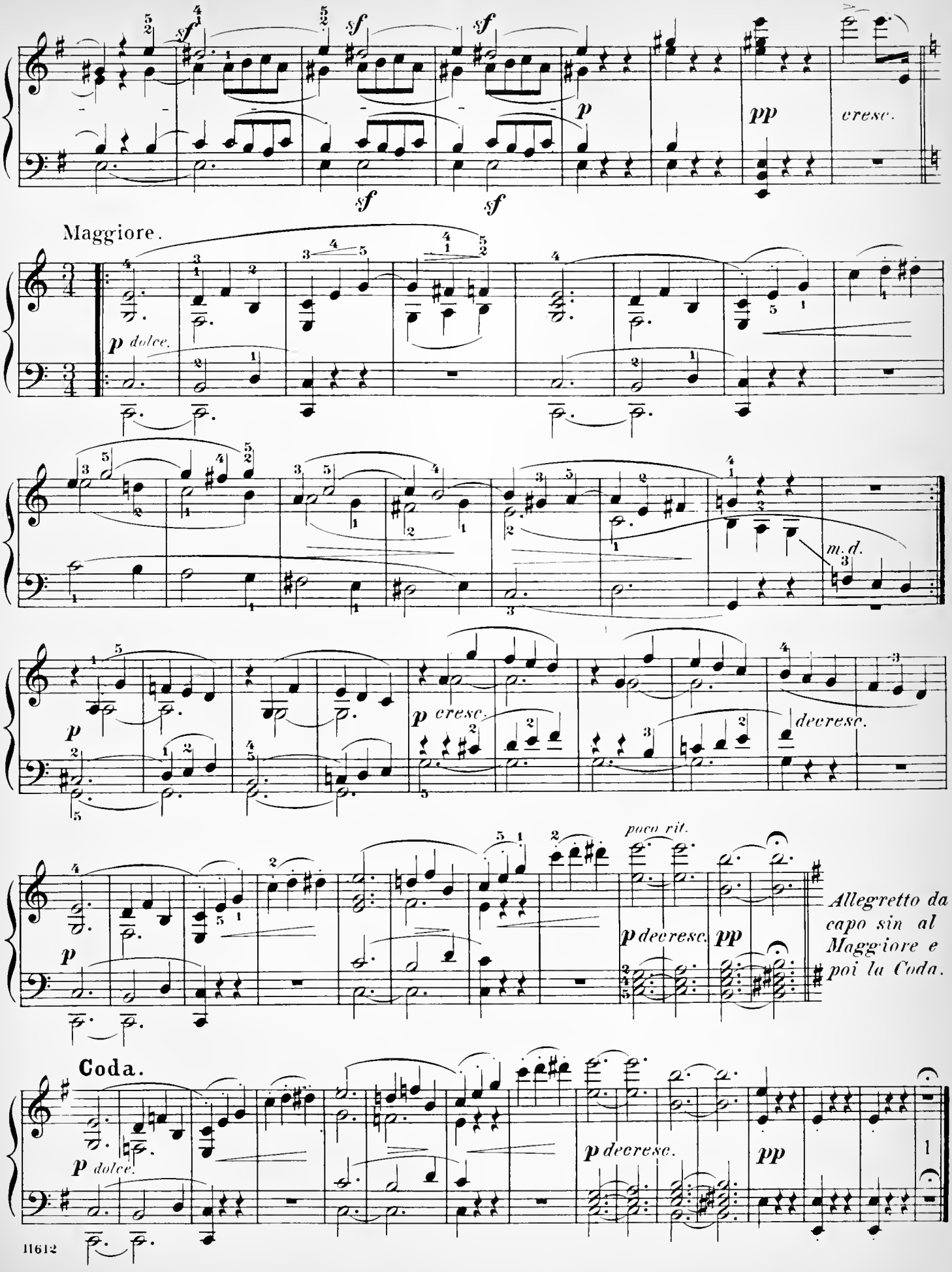
a) This tenor part should be so distinctly brought out, as to betoken its derivation from the principal motive.



a) See Footnote b) on Second Page.

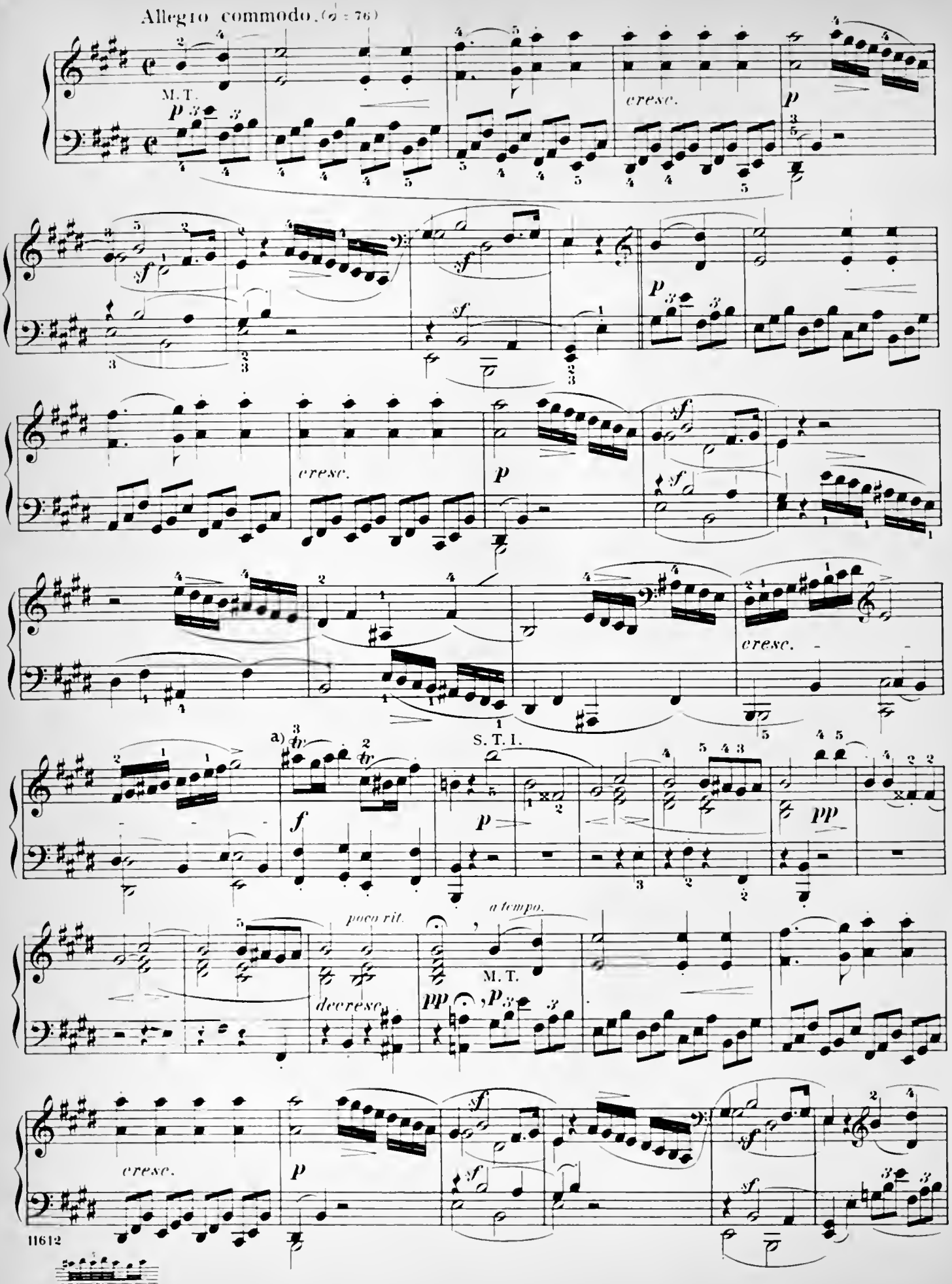


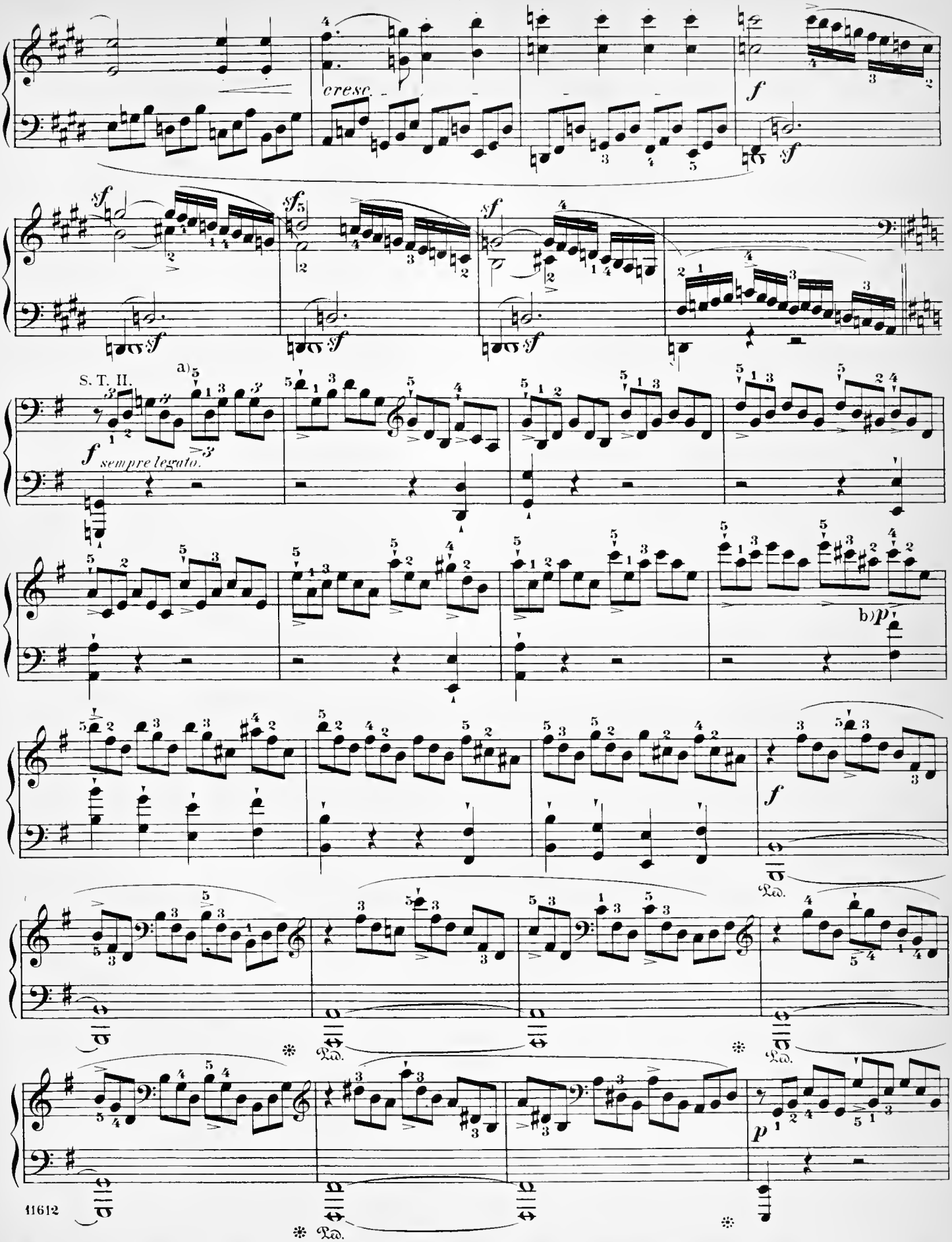
a) By a comma we indicate rhythmical divisions or groups, which the player must make perceptible, although they are not indicated in the composition by means of rests.


sf
p
pp
cresc.
Maggiore.
p dolce.
m.d.
p cresc.
decresc.
poco rit.
p decresc.
pp
Allegretto da capo sin al Maggiore e poi la Coda.
Coda.
p dolce.
p decresc.
pp

Rondo.

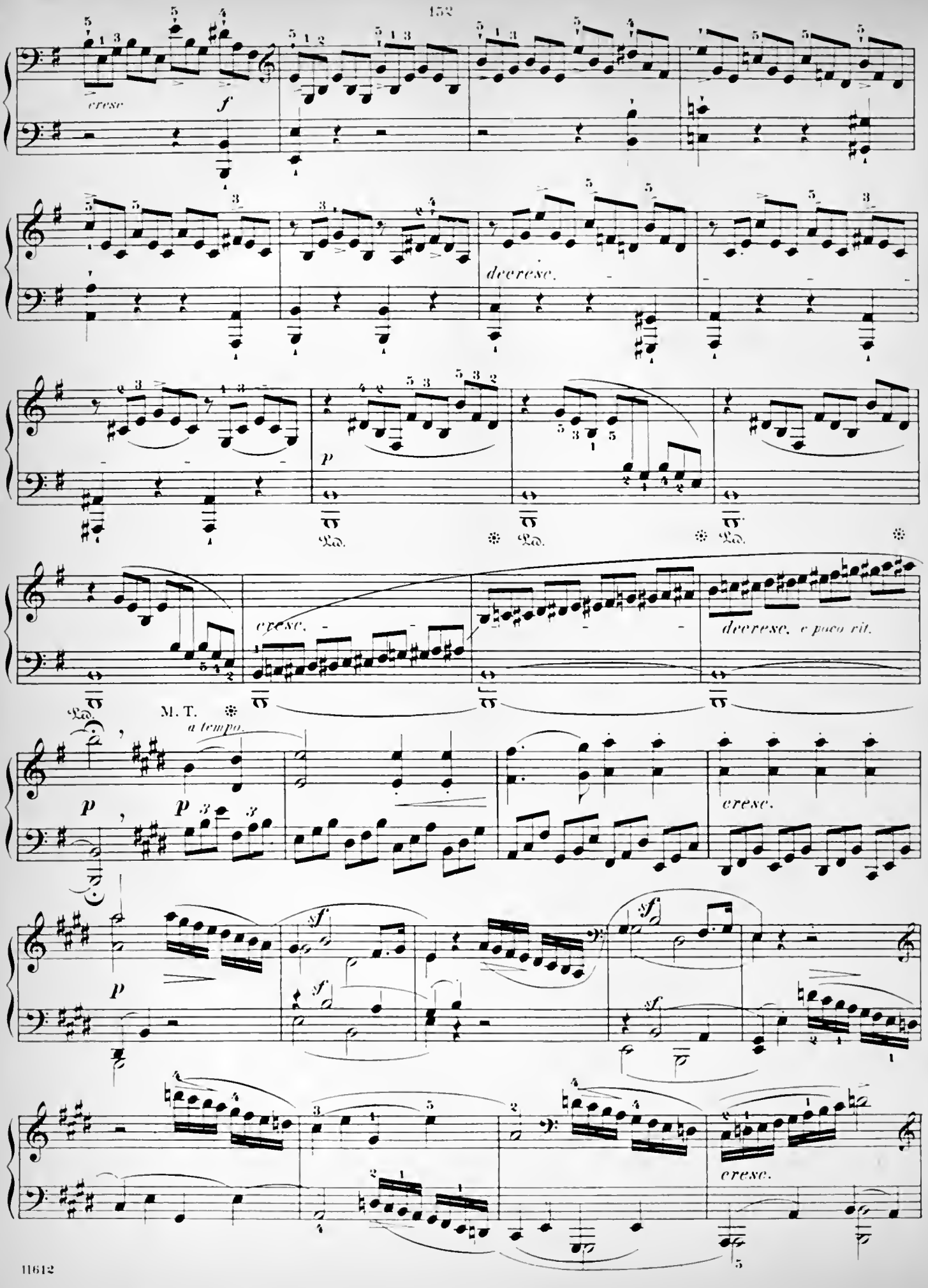
Allegro commodo. (♩ = 76)

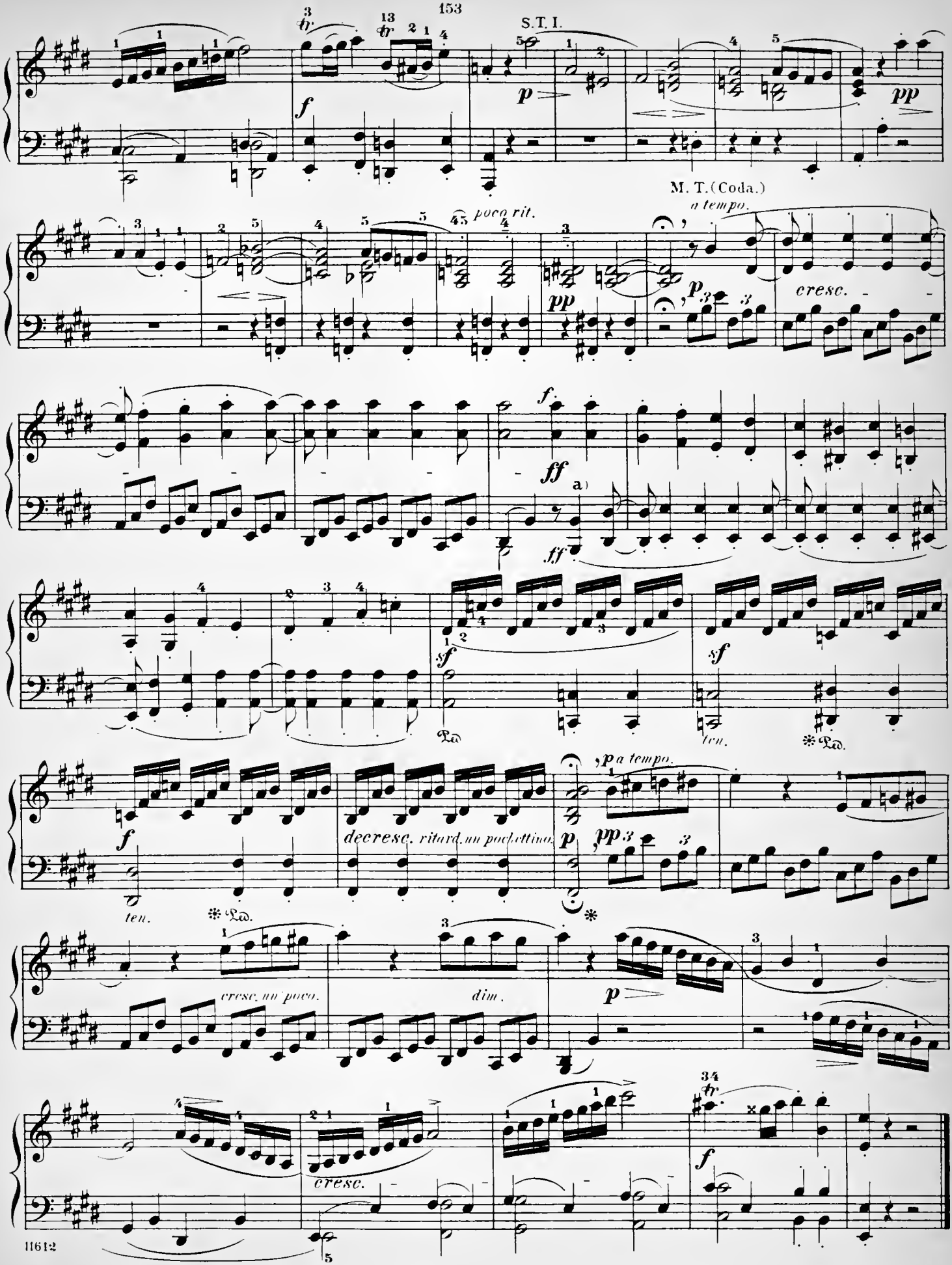




a) The *staccato*-mark over the first note of each triplet signifies, as often happens in Beethoven (and in earlier times still more commonly), not a *staccato*, but a stronger accentuation of the respective notes.

b) Carefully observe this abrupt *piano*.


cresc
f
decresc.
p
Ped.
cresc.
decresc. e poco rit.
M. T.
a tempo.
p
cresc.
sf
sf
sf
sf
cresc.



a) The bass, which here takes up the principal motive (in the variant appearing immediately before in the right hand), should be played with peculiar stress.