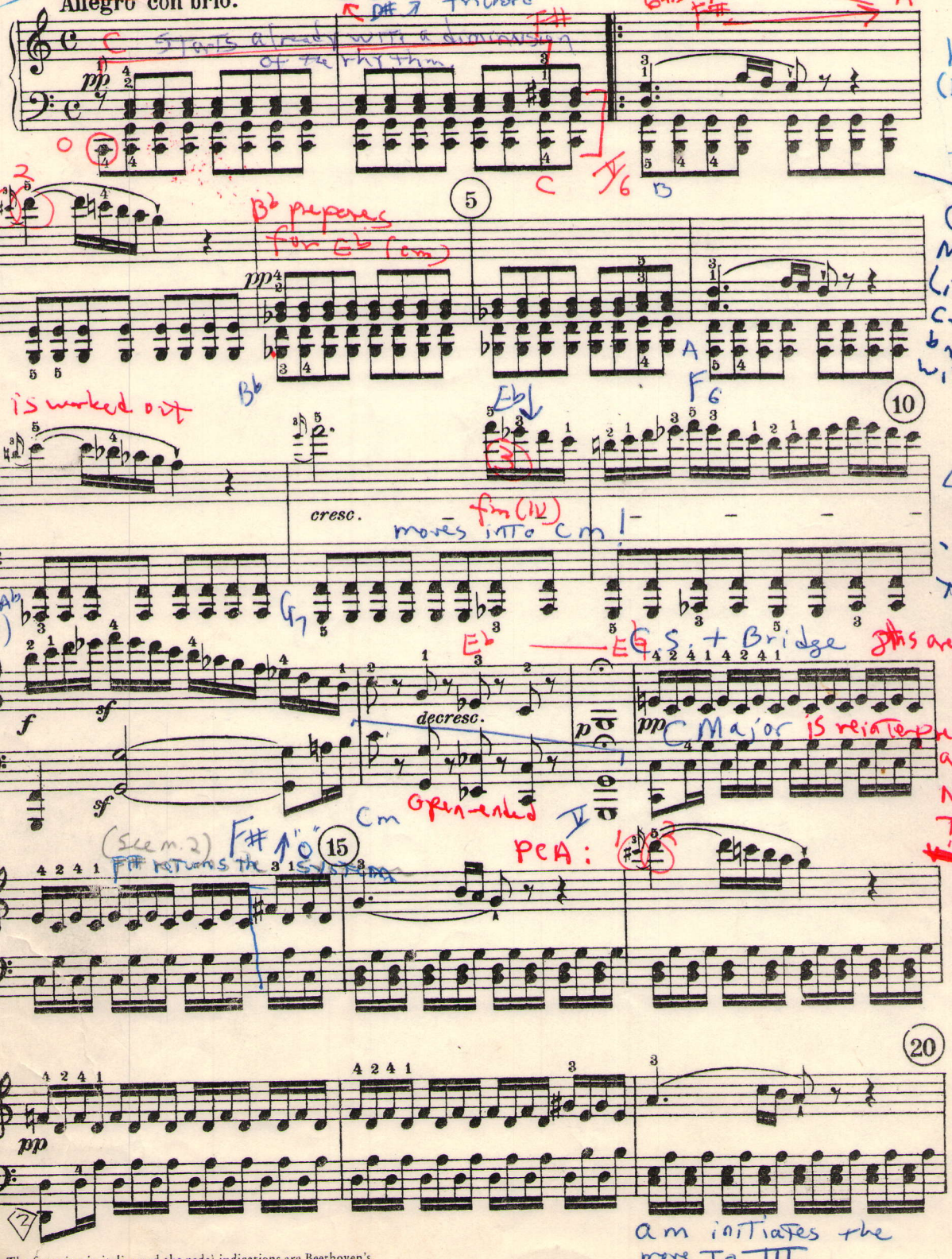
SONATE.

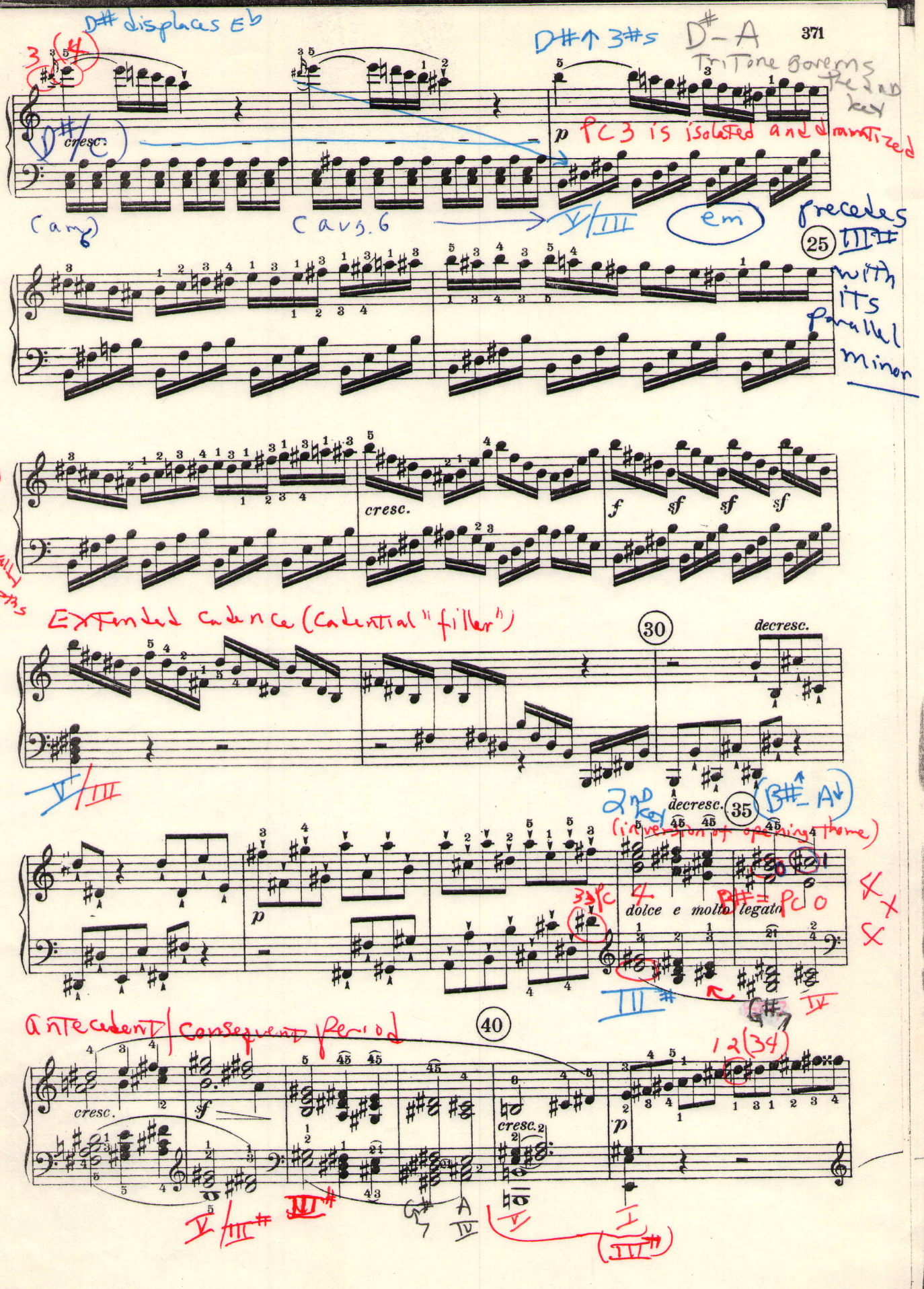
Op. 53.

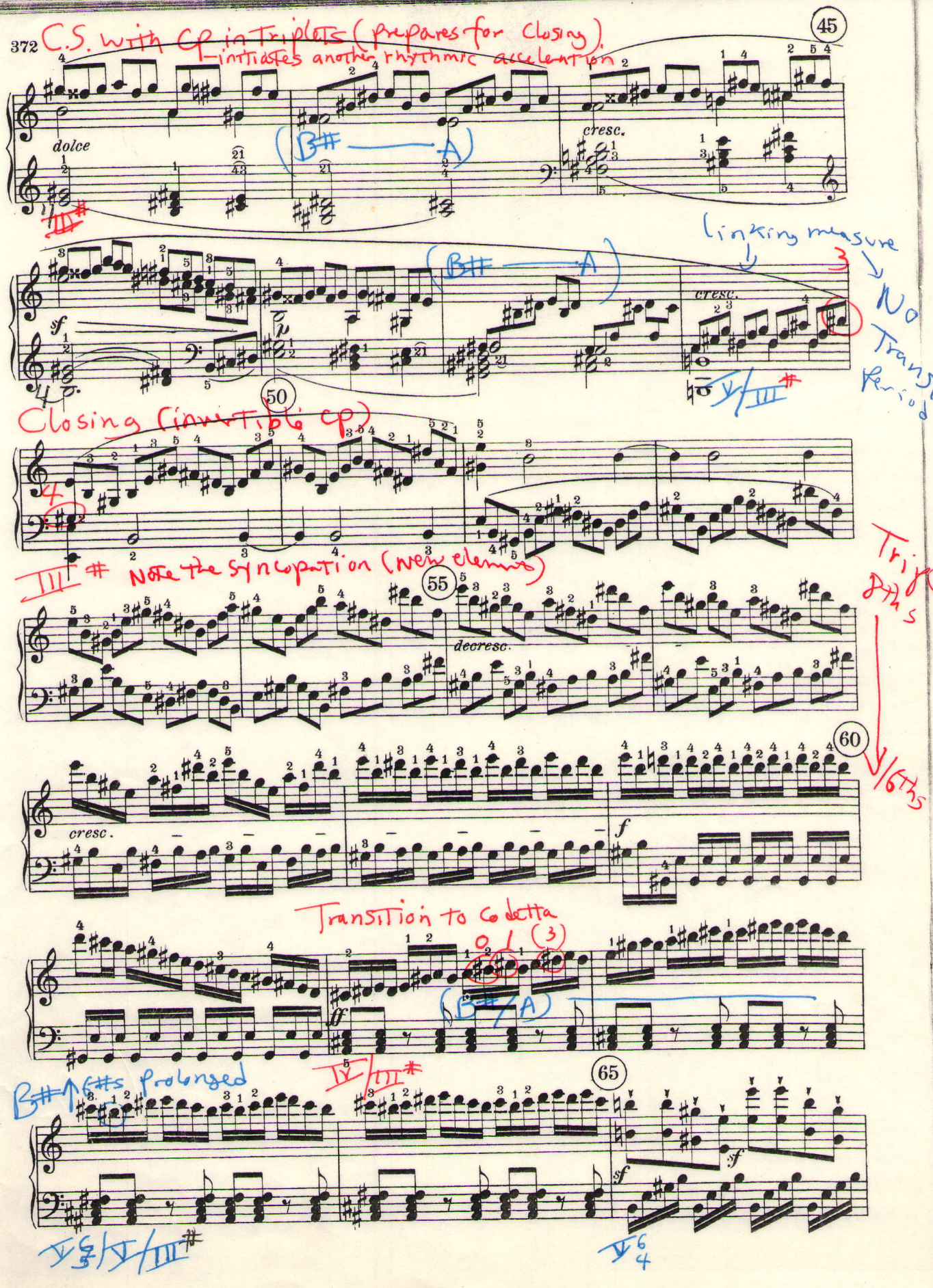
Dem Grafen von Waldstein gewidmet.

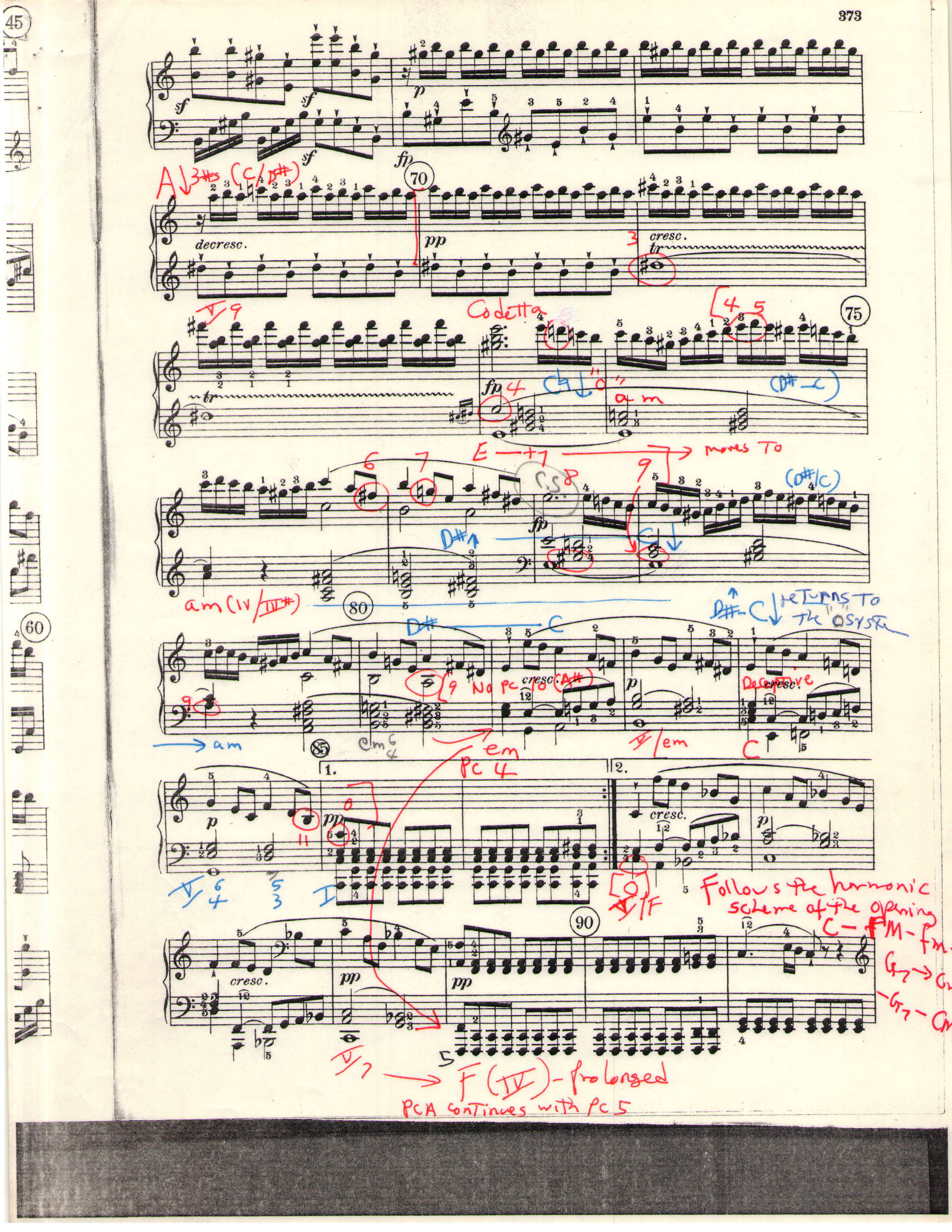
Allegro con brio.



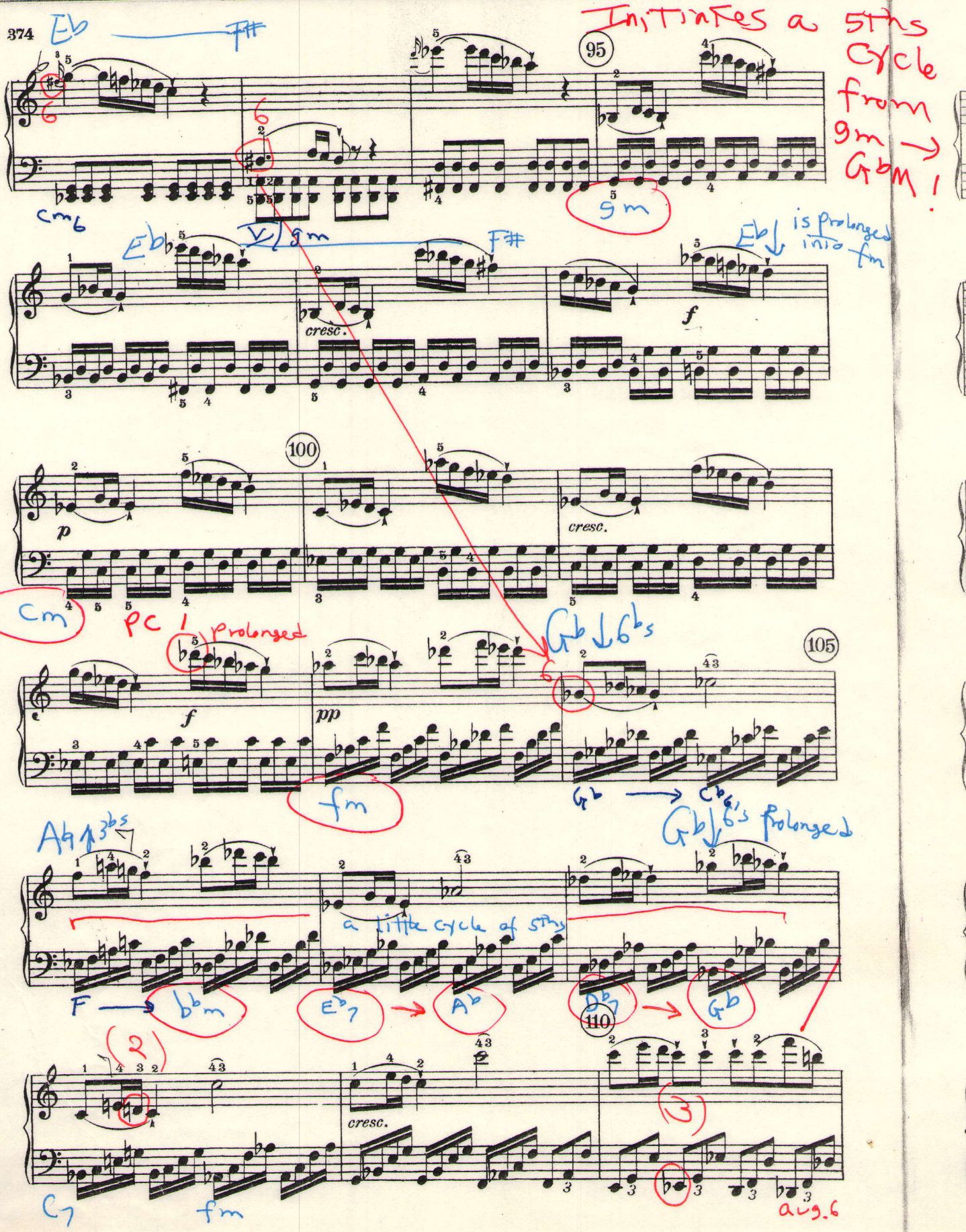
1) The fingering in italics and the pedal indications are Beethoven's.

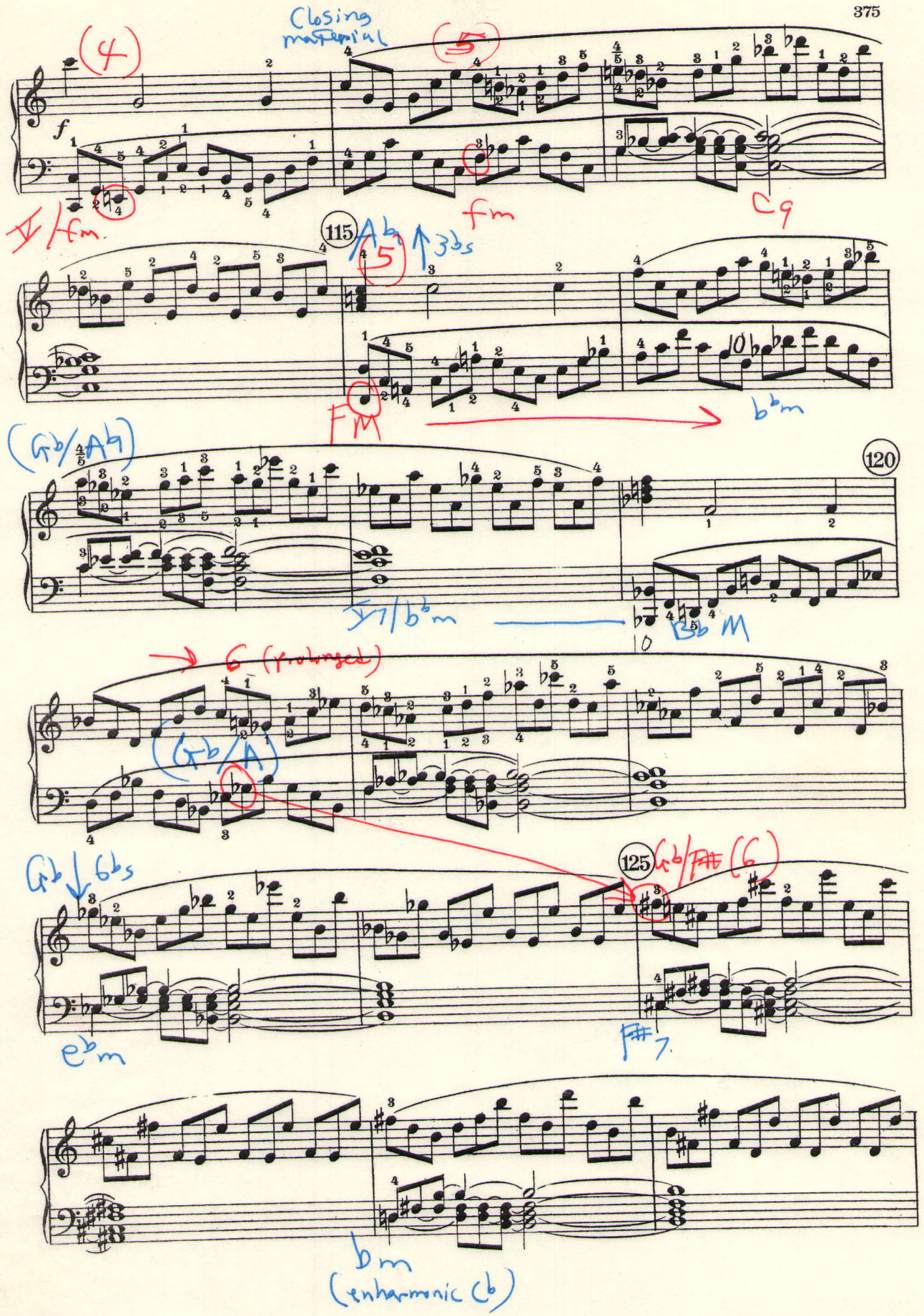

D# displaces E♭
D#↑ 3#s
D# – A
Tritone governs the 2nd key
cresc.
p
PC 3 is isolated and dramatized
(amp)
C avg. 6
V/III
em
precedes III# with its parallel minor
25
cresc.
f
sf
sf
sf
The rhythmic acceleration decelerates systematically from 16ths → 8ths → 1/2s + quarters
Extended cadence (cadential "filler")
30
decresc.
V/III
2nd key
(inversion of opening theme)
decresc.
35
(B#↑ – A↓)
p
dolce e molto legato
3 PC
4
B# = PC 0
III#
G#
IV
antecedent / consequent period
40
cresc.
sf
cresc.
p
1 2 (3 4)
V/III#
III#
G#
A
IV
V
I
(III#)

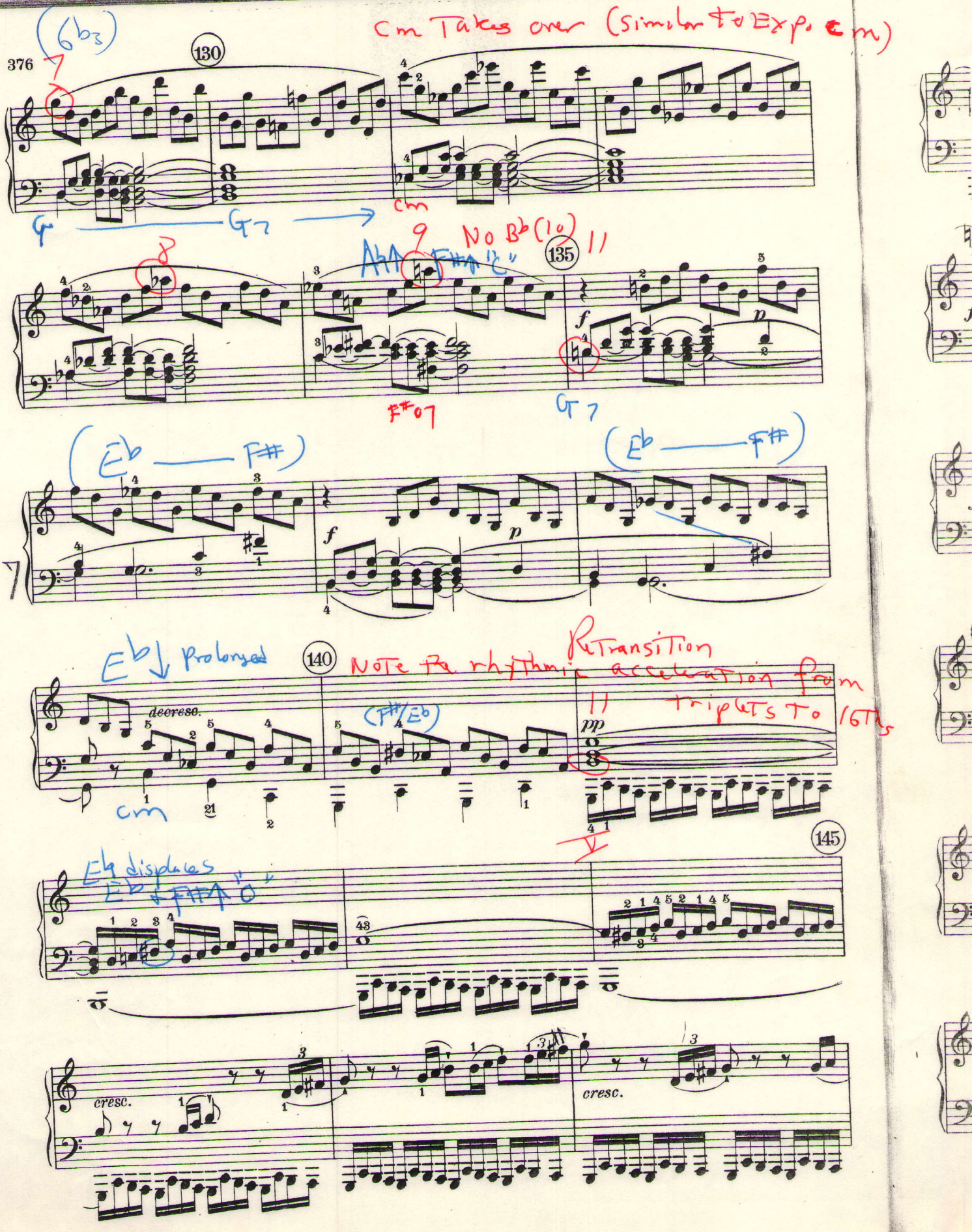

C.S. with cp in Triplets (prepares for Closing)
initiates another rhythmic acceleration
dolce
cresc.
(B# — A)
III#
sf
p
(B# — A)
cresc.
linking measure
No Transition Period
V/III#
Closing (invertible cp)
III# Note the syncopation (new element)
decresc.
Triplet 8ths
1/6ths
cresc.
f
Transition to Codetta
(B#/A)
ff
IV/III#
B# ↑ 6#s prolonged
sf
V 6/5 / V/III#
V 6/4

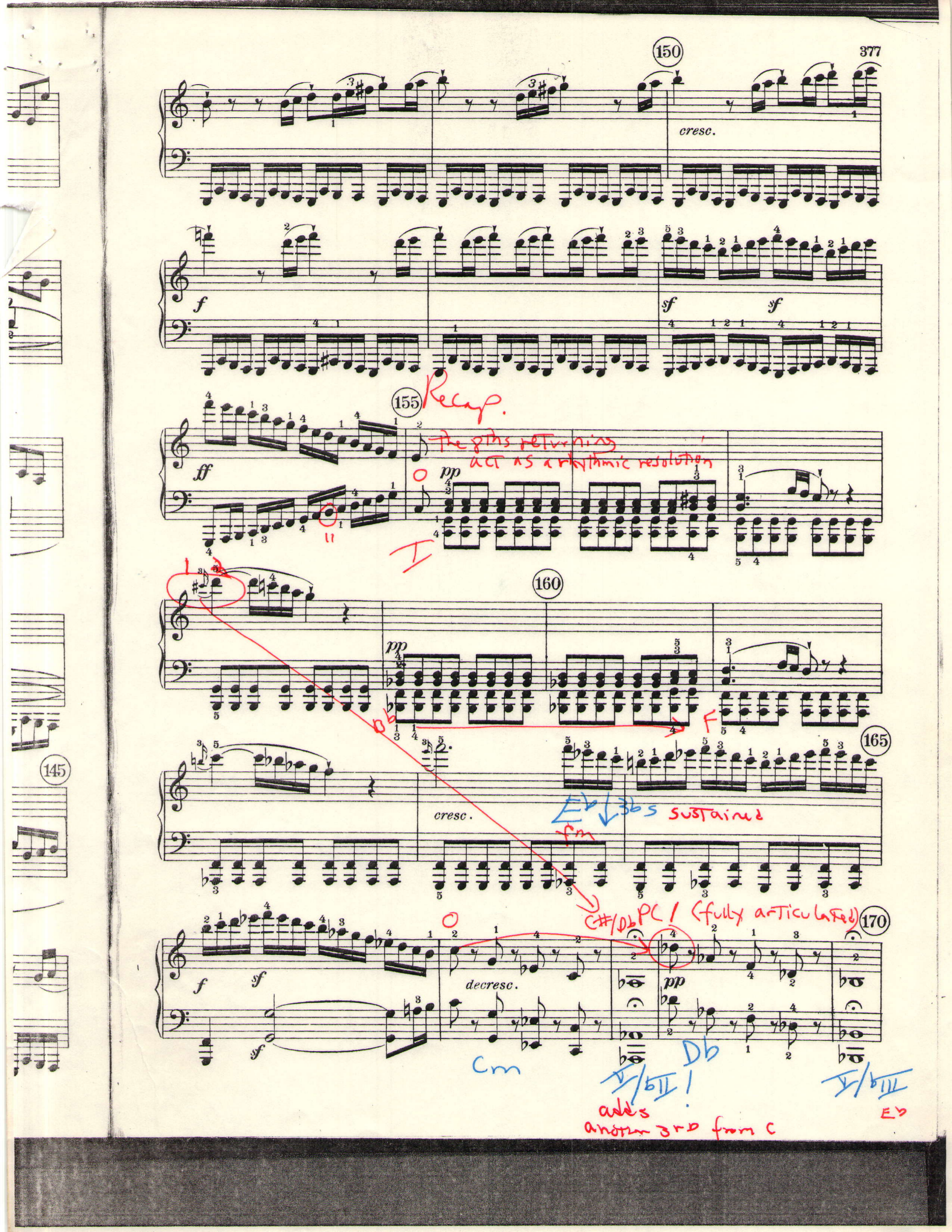


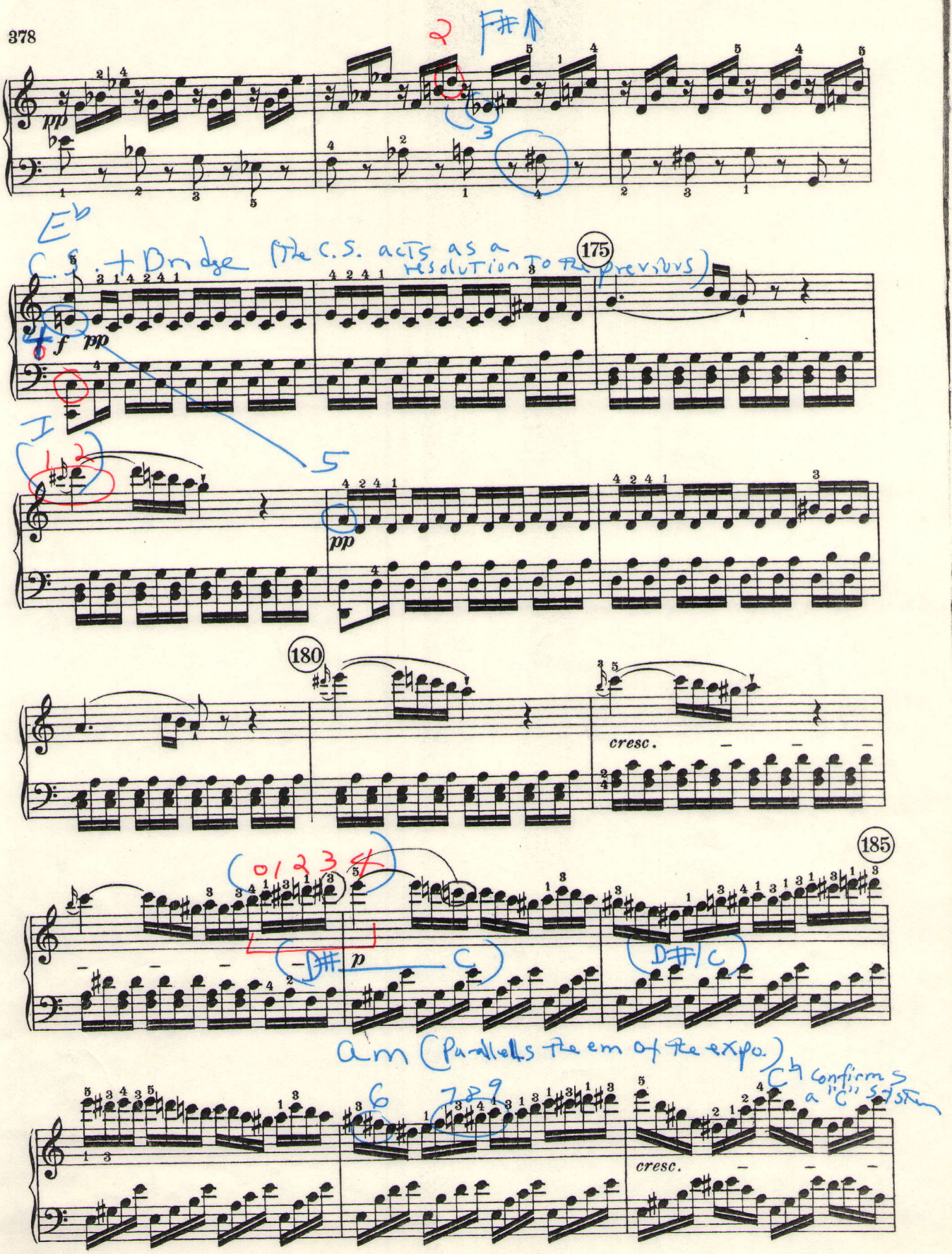
sf
p
fp
decresc.
pp
cresc.
tr
70
75
80
85
90
1.
2.
Codetta
am
moves To
D#
C
No pc 10 (A#)
Deceptive
em
pc 4
Follows the harmonic scheme of the opening
C – FM – fm
F (IV) – prolonged
PCA continues with pc 5

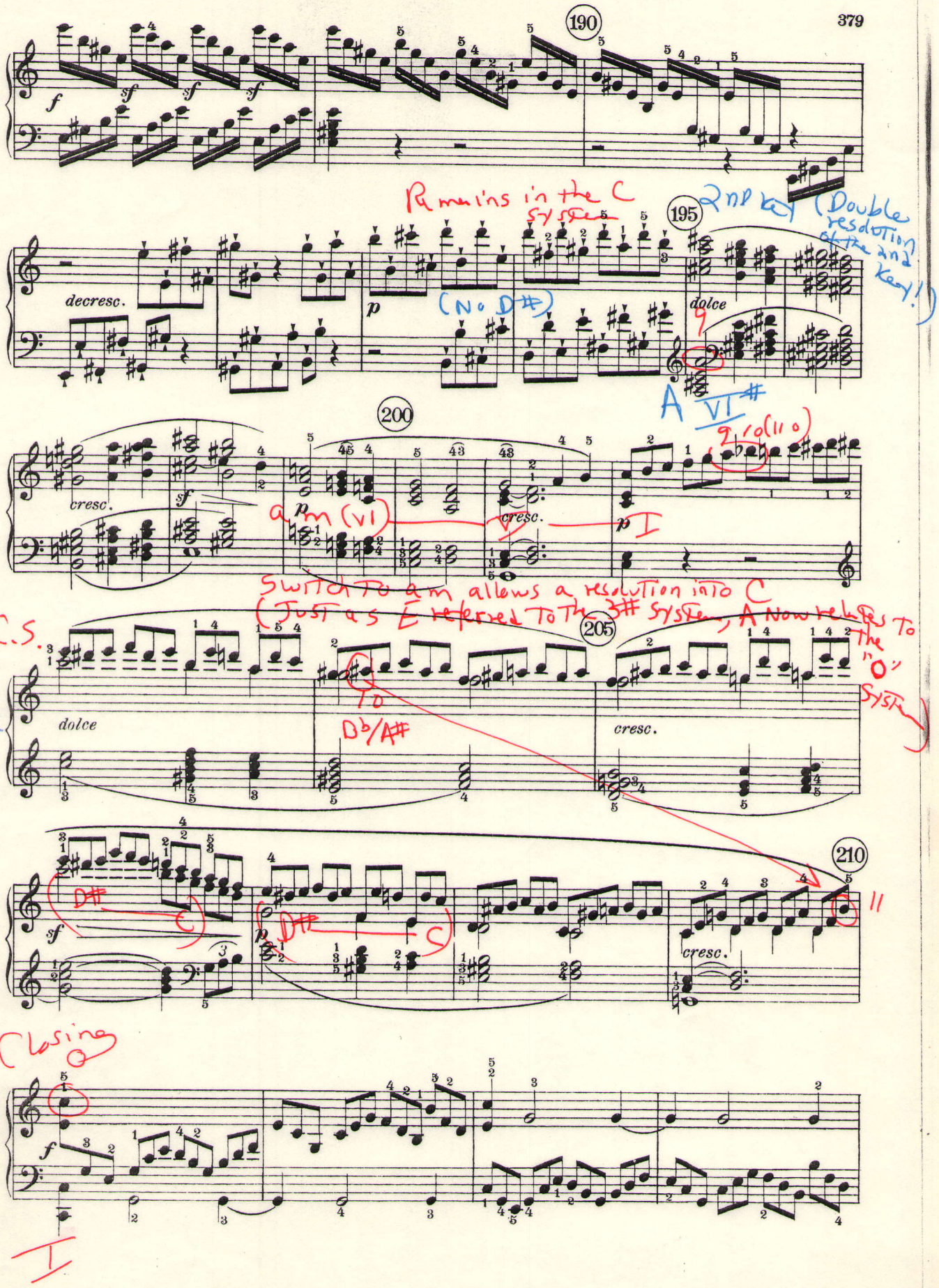

Eb
F#
Initiates a 5ths cycle from gm → Gbm!
95
cm6
gm
Eb
V/gm
F#
Eb is prolonged into fm
cresc.
f
100
p
cresc.
Cm
PC 1 prolonged
Gb ↓ 6bs
105
f
pp
fm
Gb → Cb
Ab ↑ 3bs
Gb ↓ 6's prolonged
a little cycle of 5ths
F → bbm
Eb7 → Ab
Db7 → Gb
110
(2)
(3)
cresc.
C7
fm
aug.6

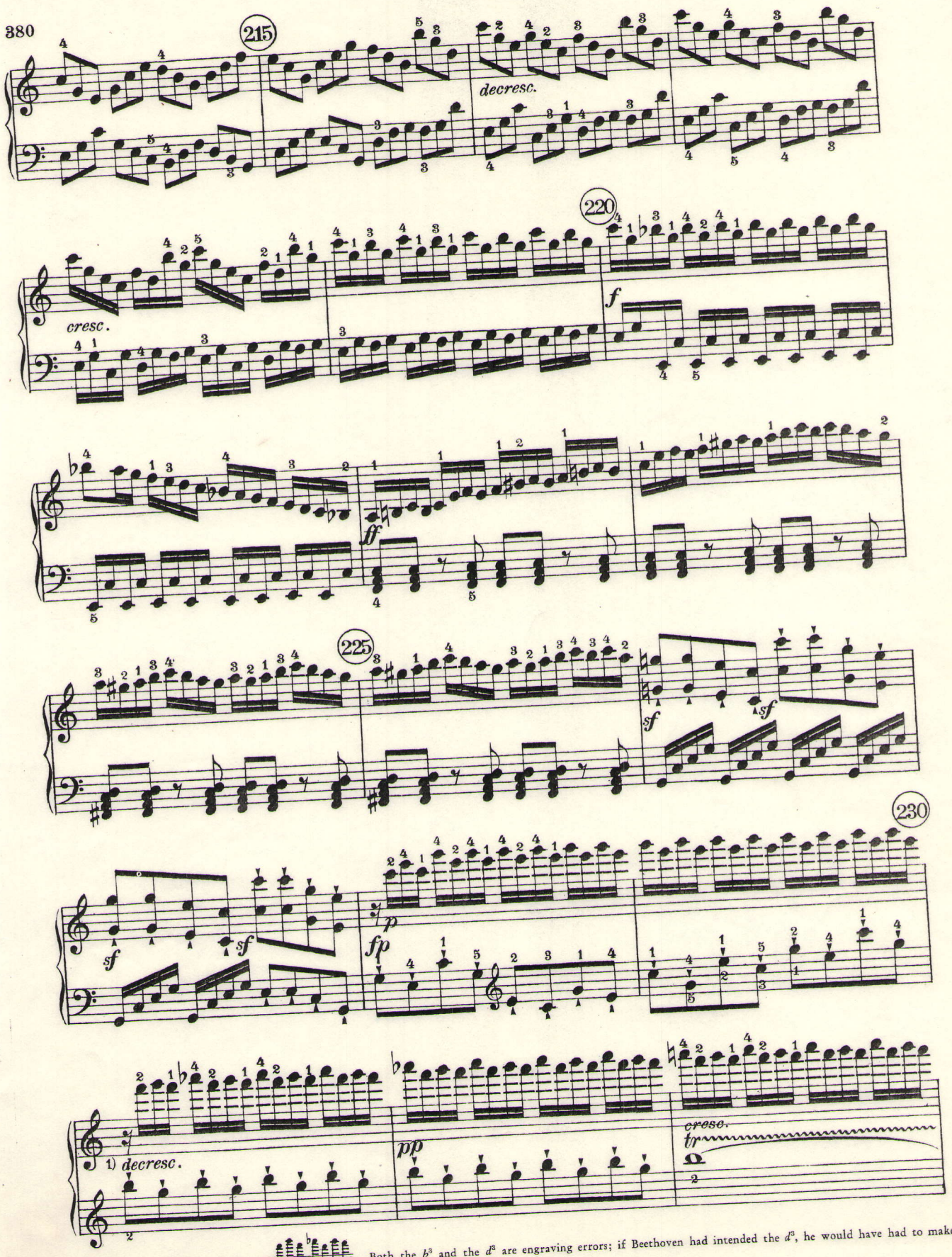

Closing material
(4)
(5)
f
V/fm
fm
C9
115
Ab
(5)
3bs
FM
bbm
(Gb/Ab)
120
V7/bbm
Bb M
6 (prolonged)
(Gb/A)
Gb
6bs
125
Gb/F# (6)
ebm
F#7
bm
(enharmonic Cb)


(6b3)
130
Cm Takes over (similar to Exp. cm)
cm
G — G7
8
9
No B♭ (10)
135
f
p
F#07
G7
(E♭ — F#)
(E♭ — F#)
f
p
E♭ ↓ Prolonged
140
Note the rhythmic acceleration from triplets to 16ths
Retransition
decresc.
(F#/E♭)
pp
cm
145
E♮ displaces
E♭ & F#↑ "O"
cresc.
cresc.

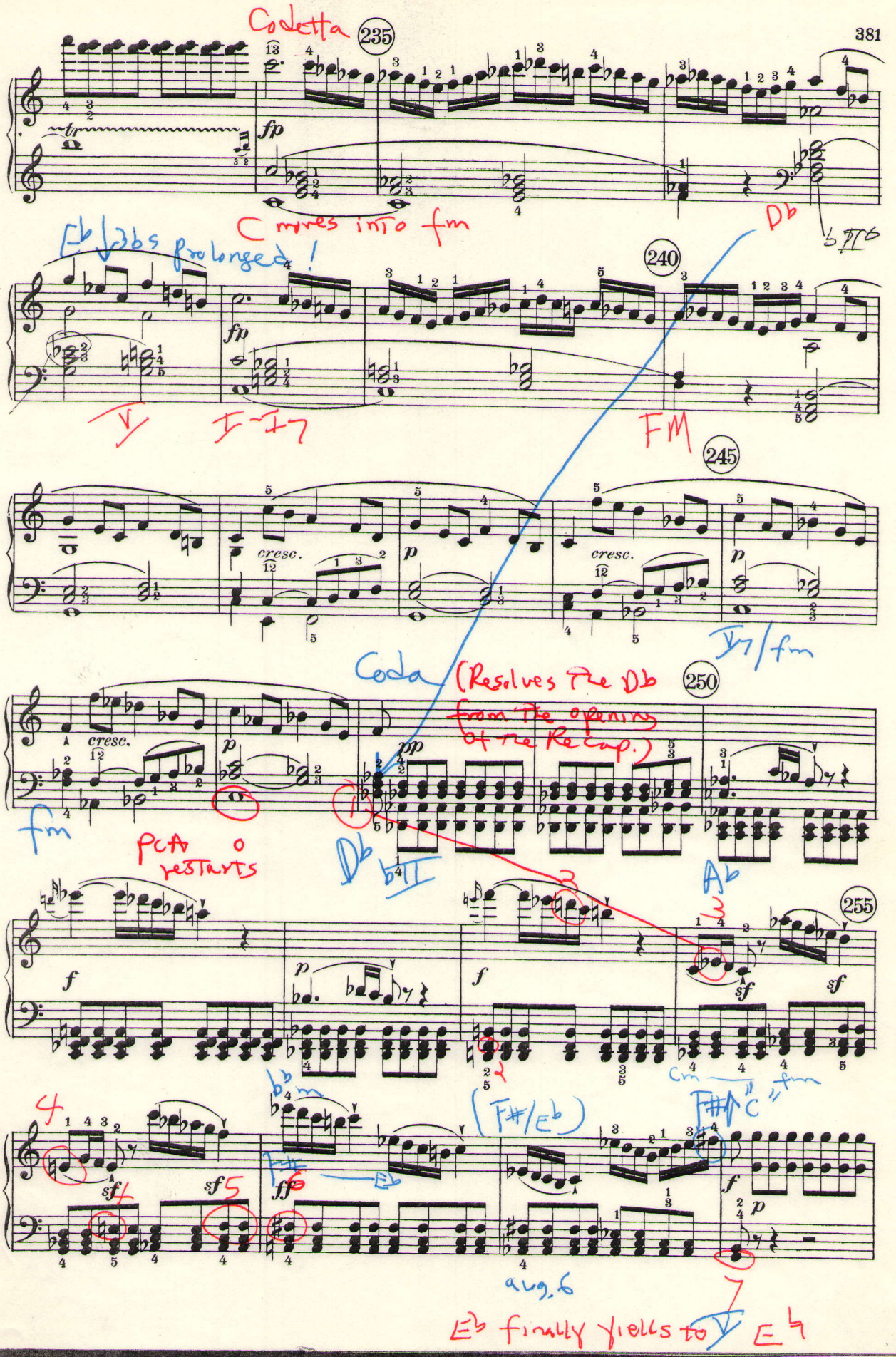

150
cresc.
f
sf
sf
155
Recap.
ff
The 8ths returning act as a rhythmic resolution
pp
I
160
pp
Db
F
165
cresc.
Eb 36s sustained
fm
C#/Db PC! (fully articulated)
170
f
sf
sf
decresc.
pp
Cm
V/bII!
Db
adds another 3rd from C
V/bIII
Eb
145

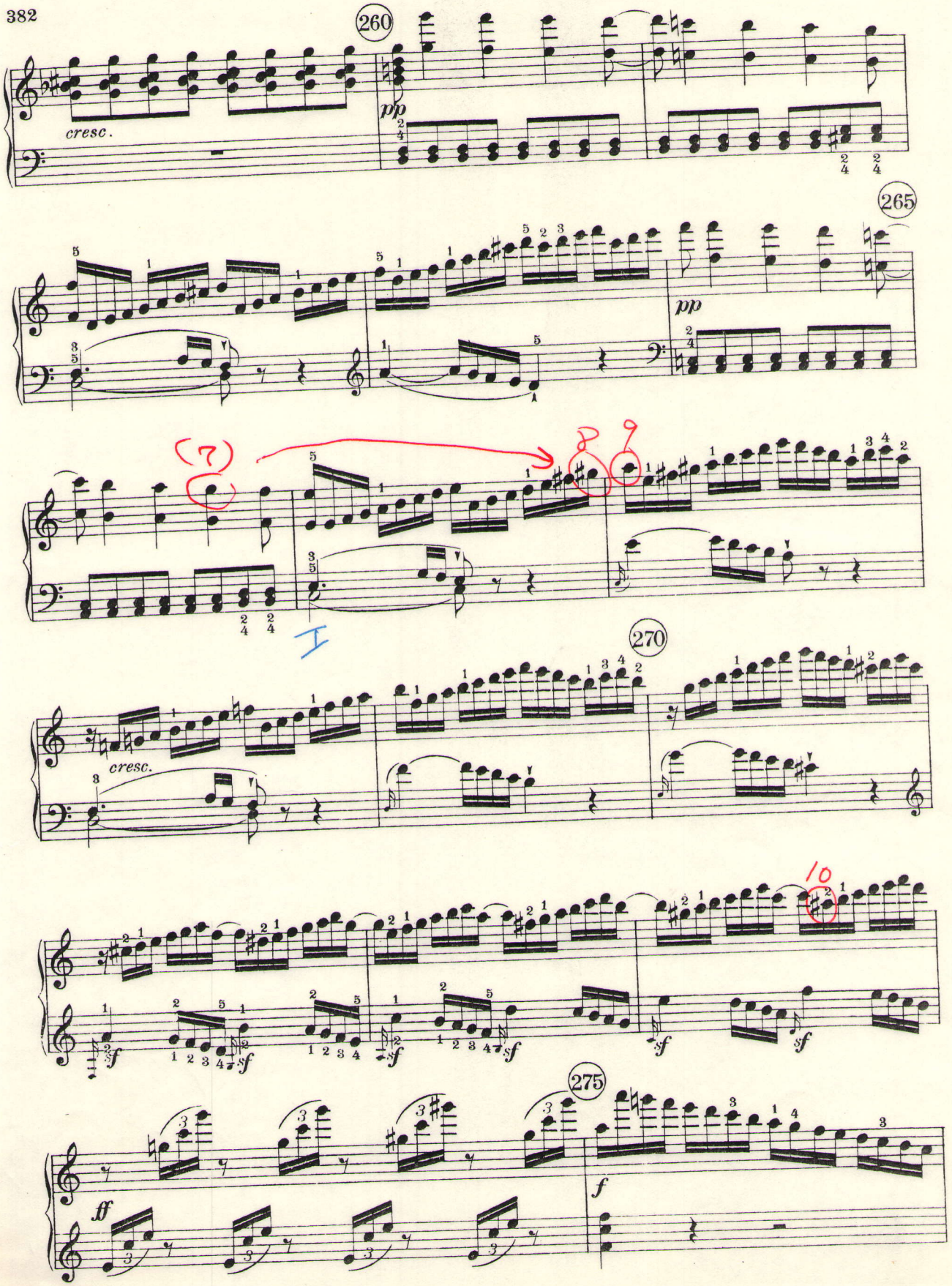

pp
175
f
pp
pp
180
cresc.
185
p
cresc.

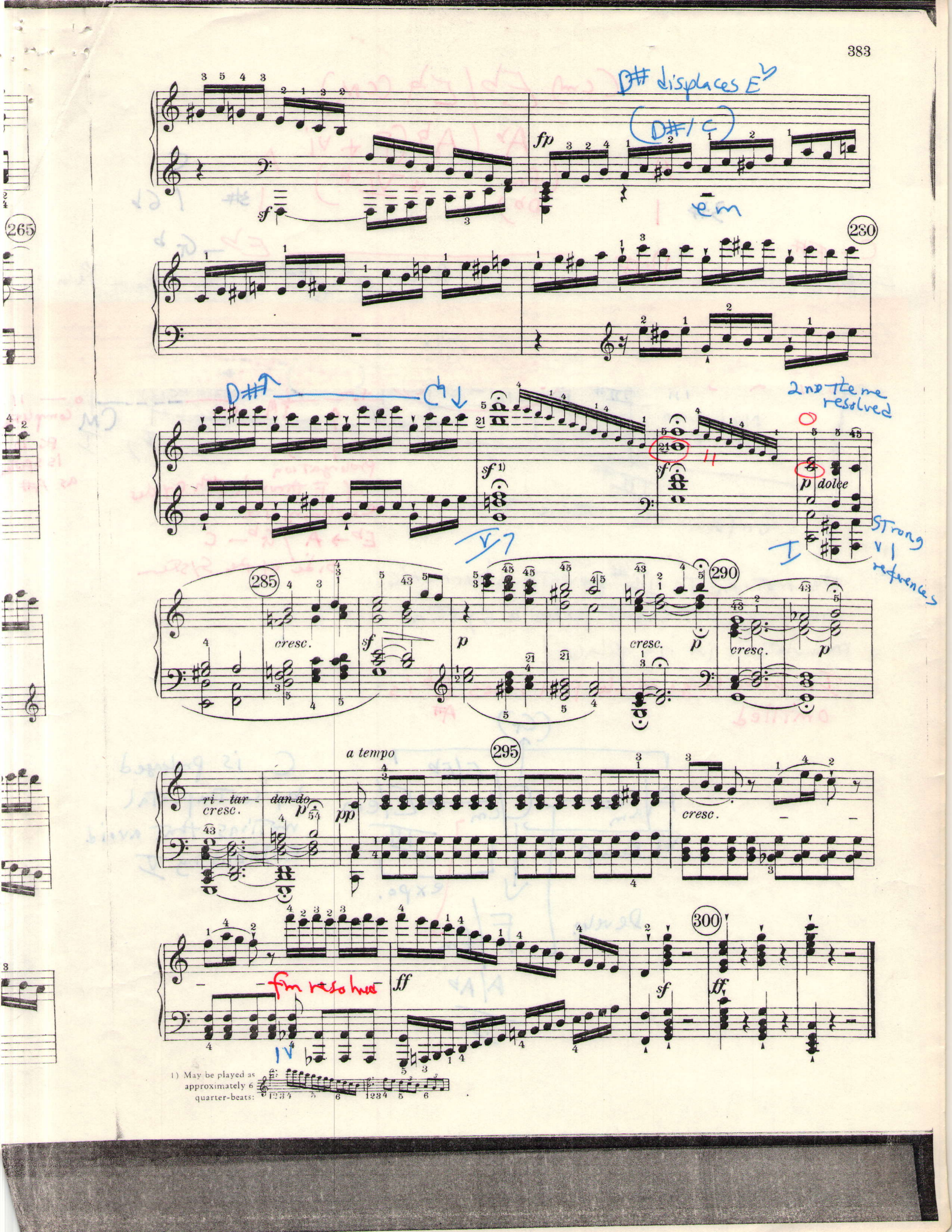

190
195
200
205
210
decresc.
dolce
cresc.
Remains in the C system
2nd key (Double resolution of the 2nd key!)
(No D#)
A
VI#
9 10 (11 0)
am (VI)
I
Switch to am allows a resolution into C
(Just as E referred to the 3# system, A now relates to the "0" system)
C.S.
in the Tonic
(relates A to C)
to Db/A#
D#
C
Closing
I



1) The original edition shows: Both the b^3 and the d^3 are engraving errors; if Beethoven had intended the d^3, he would have had to make it the first note of the measure (2nd 16th).


Codetta
235
fp
C moves into fm
Eb ↓3bs prolonged!
240
fp
Db
FM
245
cresc.
p
cresc.
p
Coda
(Resolves the Db from the opening of the Recap.)
250
cresc.
p
pp
fm
PCA o restarts
Db
Ab
255
f
p
f
sf
sf
Cm
fm
(F#/Eb)
F#↑"C"
sf
sf
ff
f
p
avg. 6
Eb finally yields to V Eb


260
cresc.
pp
265
pp
(7)
I
270
cresc.
10
sf
ff
f
275


D# displaces E♭
(D#/C)
fp
sf
em
230
D#
C♮
sf 1)
sf
p dolce
2nd theme resolved
Strong V1 references
285
cresc.
sf
p
290
cresc.
p
cresc.
p
a tempo
295
ri - tar - dan-do
cresc.
p
pp
cresc.
fm resolved
ff
sf
300
ff
1) May be played as approximately 6 quarter-beats: