

# BEETHOVEN

Sämtliche Sonaten  
für Klavier

Complete Sonatas  
for Pianoforte

II

Urtext

Herausgegeben von / Edited by  
Jonathan Del Mar

Fingersätze von / Fingerings by  
Marc-André Hamelin



Bärenreiter Kassel · Basel · London · New York · Praha  
BA11872

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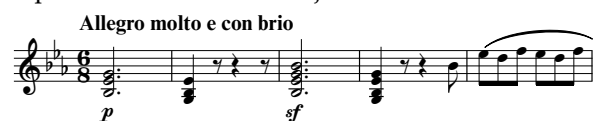
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2

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111

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14

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138

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25

### Op. 10 No. 2 in F / in F major



152

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42

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166

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60

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190

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85

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210

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223

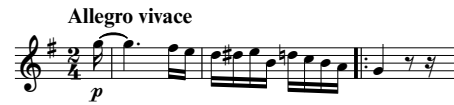
BAND / VOLUME II

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1

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106

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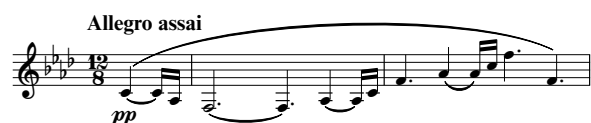
2

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89

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217

Neben der vorliegenden Ausgabe ist der Critical Commentary (BA11840-40) erhältlich.

In addition to the present score the Critical Commentary (BA11840-40) is also available.

À Monsieur le Comte de Browne  
Brigadier au Service de S.M.I. de toute la Russie

# Grande Sonate

op. 22

Ludwig van Beethoven

**Allegro con brio**

*p* *cresc.* *fp* *cresc.* *sf* *[p]* *sf* *sf*



5 3 5 3 5 3 5 3 1 3 5 3

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

8 4 2 1 5 3 2 2 1 2 3 1 2 4 2 3 2 1 2 3

16 4 5

19 5 2 1 1 2 3 4 1 4 1

Authentic sources / Authentische Quellen: B, E

BA11872

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22

*pp*

4  
2

25

*cresc.*

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

28

*sf*

*sf*

*decresc.*

*pp*

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

38

*sf*

*sf*

*sf*

*sf*

*sf*

43

*sf*

*cresc.*

5 3

8

46

2 1

*f*

49

5 4 5

*f*

52

*p* 5 3 2 5

*cre.*

2 5

*ff*

*sf*

59

4 5

*decresc.*

*pp*

*ff*

*sf*

*sf*

64

1 5

*sf*

*sf*

*sf*

*p*

*ff*

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95

98

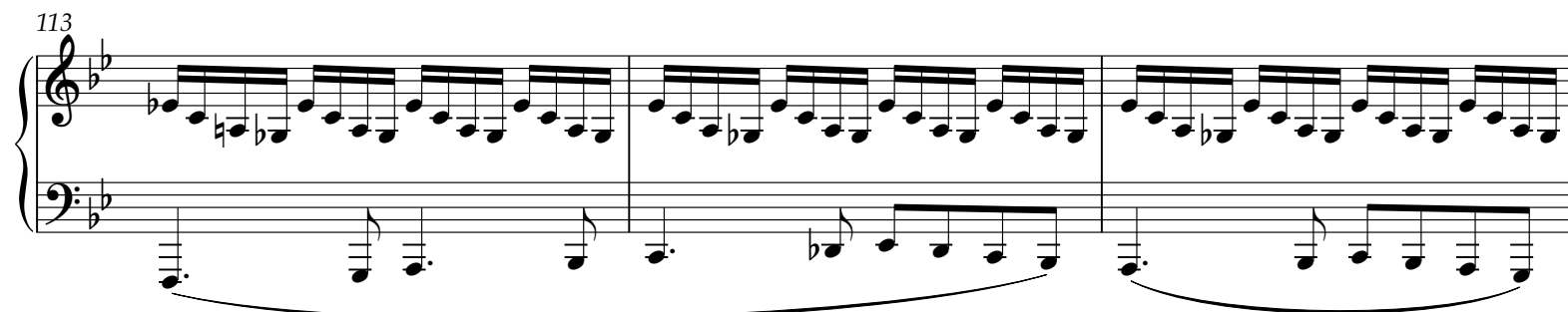
101 \*)

107

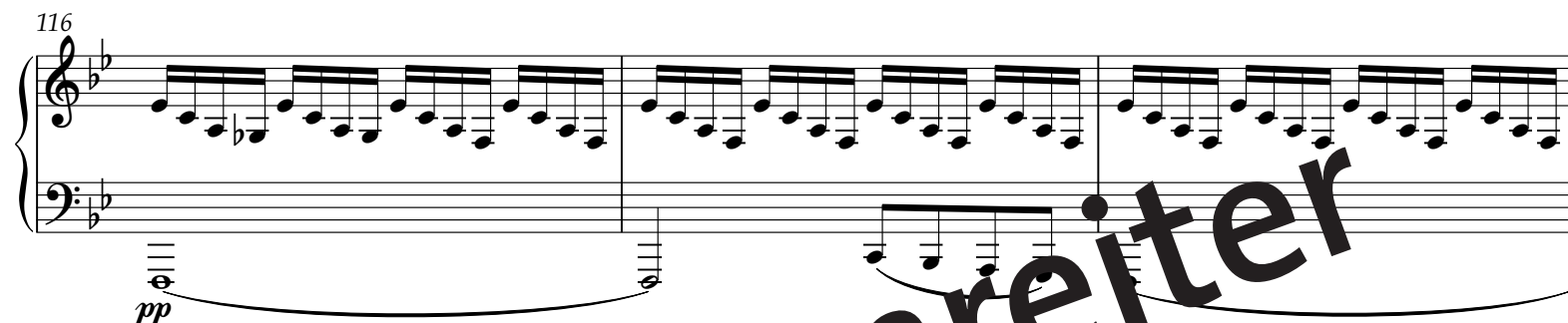
110

\*) Bar 101: *p* in sources, but surely error; see Critical Commentary / Takt 101: in den Quellen *p*, sicherlich aber Irrtum; siehe Critical Commentary

113



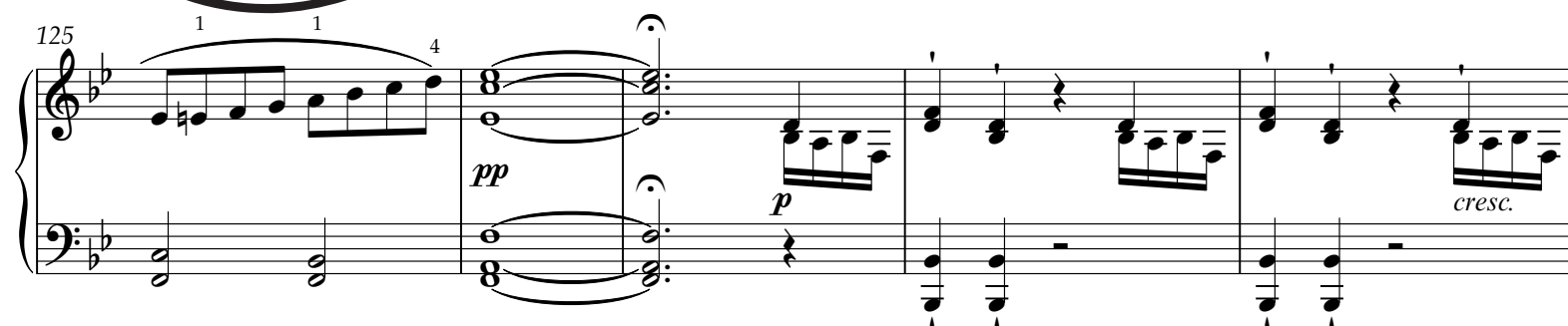
116



119



125



130



133

*cresc.*

*f*

136

*f*

139

*f*

147

*sf*

*sf*

150

*sf*

*sf*

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177

2 1

*f*

180

*f*

*f*

*f*

183

*p*

*sf*

*ff*

*p*

*sf*

190

*decresc.*

*pp*

*ff*

*sf*

*sf*

195

*sf*

*sf*

*sf*

*p*

*ff*

[illegible]

A decorative header featuring musical notation on staves. A large, stylized five-pointed star is positioned on the left, partially overlapping the musical notes. The text 'Lesepron...' and 'sample page' is overlaid diagonally across the center of the header.

10

*sf* *sf* *sf* *pp* *pp*

*tr*

5 2 1 *tr*

1 3 2 1 5

14

*p*

*cresc.*

*sf* *decresc.*

*pp*

5 1 5 3

[illegible][illegible]

28

*sf*

*p*

*cresc.*

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44

*p cresc.* *p cresc.*

46

*pp*

49

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

54

*tr* *tr* *tr*

57

*tr* *tr* *tr*

\*) Bar 58: Thus in sources, but cf. 13; perhaps the absence of lower  $b\flat$  was an error

Takt 58: So in den Quellen, vgl. aber T. 13; möglicherweise ist das Nichtvorhandensein des tiefen B ein Irrtum

60

*cresc.* *sf* *decresc.* *pp* *sf* *decresc.*

64

*pp*

67

*p*

73

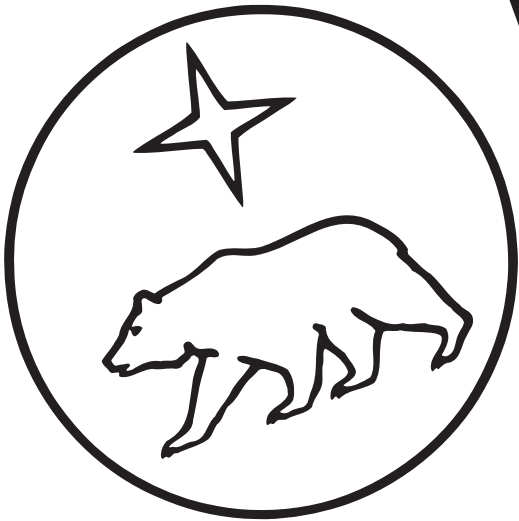
*cresc.* *sf* *p* *sf*

75

*sf* *cresc.* *pp*



Bärenreiter  
Leseprobe  
Sample page



# **Bärenreiter Leseprobe Sample page**

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26

*cresc.* *p*

Minore 31

*sf* *sf*

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

34

*sf* *sf* *sf*

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

40

*sf* *sf*

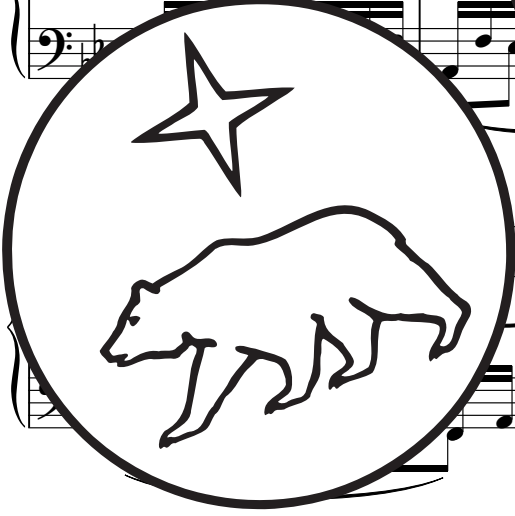
2 3

43

*sf* *sf*

Rondo  
Allegretto

Handwritten musical score for Rondo Allegretto, measures 1 through 23. The score is written for piano (p) and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings (p, cresc., sf, tr). Fingerings are indicated by numbers 1-5. A large, stylized watermark "Bärenreiter Leseprobe" is overlaid across the center of the page. A circular logo featuring a bear and a star is visible on the left side, partially overlapping the musical notation.



Measures 1-4: Treble staff begins with a piano (p) dynamic. Bass staff has a whole rest. Fingerings: 2, 3, 1, 2 5, 1 3 2, 1, 2, 1, 2 3.

Measures 5-8: Treble staff has a crescendo (cresc.) marking. Bass staff has a piano (p) dynamic. Fingerings: 3, 2, 3, 3, 1, 1, 1 3 4, 2, 1, 3, 1.

Measures 9-12: Treble staff has a crescendo (cresc.) marking. Bass staff has a piano (p) dynamic. Fingerings: 5 2 3 1, 5 2, 5 3 5 2 3, 5 3 5 3 4 5.

Measures 13-16: Treble staff has a trill (tr) and a piano (p) dynamic. Bass staff has a piano (p) dynamic. Fingerings: 2, 5, 4, 2, 4, 1, 3, 2.

Measures 17-20: Treble staff has a trill (tr) and a piano (p) dynamic. Bass staff has a piano (p) dynamic. Fingerings: 1, 4, 2, 3, 2.

Measures 21-23: Treble staff has a piano (p) dynamic. Bass staff has a piano (p) dynamic. Fingerings: 1, 4, 2, 3, 2.

27

*cresc.*

32

*fp*

35

*cresc.*

*f*

*fp*

41

*p*

*tr*

*fp*

46

*cresc.*

*sfp*

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77

80

85

90

98

101

Bärenreiter  
Leseprobe  
Sample page

*f sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*cresc.*

*f sf*

*sf*

*fp*

5 3 2 1 4 5 3 1

3 2 1 2

3 2 1 3 5 2

3 2 1 3

1 3 2 5 4 2 5 2 3 2 4

2 3 1 4 5 1 3

Star

Bear

105

*pp*

111

*cresc.* *p*

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

115

*cresc.* *f*

1 3 2 3 1 1 2 5 3 4

122

*cresc.*

125

*f* *p* *cresc.*



Bärenreiter  
Leseprobe  
Sample page

128

*tr*

*p* *sf* *f* *p* *f*

134

*p* *p* *cresc.*

138

*p*

147

1 2 4 1 2 4

*cresc.*

150

*sf*

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177

180

184

191

194

*f*

*cresc.*

*p*

*tr*

*sf*

*sf*

*sf*

*sf*

*sf*

*p*

*sf*

*sf*

*sf*

*cresc.*

*ff*

*p*

*pp*

*p*

*ff*

Bärenreiter  
Leseprobe  
Sample page



À Son Altesse Monseigneur le Prince Charles de Lichnowsky

## Grande Sonate

op. 26

Ludwig van Beethoven

Andante con Variazioni

Musical score for the first movement of Beethoven's Grande Sonata, op. 26. The score is in 3/8 time and B-flat major. It features five systems of music for piano. The first system (measures 1-6) includes dynamics *p*, *cresc.*, *sf*, *p*, and *cresc.*. The second system (measures 7-12) includes *p cresc.* and *p*. The third system (measures 13-20) includes *sf* and *sf*. The fourth system (measures 21-27) includes *cresc.*, *p*, *cresc.*, *sf*, *p*, *cresc.*, and *p*. The fifth system (measures 28-34) includes *cresc.*, *sf*, *p*, *cresc.*, and *p*. Fingerings and articulations like trills are indicated throughout. A circular logo with a bear and a star is overlaid on the left side of the score.

## Var. 1

35

*p*

*sf*

2 1 5 3 5

41

*cresc.*

*p*

*cresc.*

*sf*

*p*

47

*sf*

*p cresc.*

*p*

*sf*

4 3 1 2

3 3 3 4 3 2 1

2 3 4 3 2 1

58

*tr*

*sf*

*cresc.*

*p*

1 1

1 3 2 5 3 5 1 2

63

*sf*

*sf*

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86

*p* *cresc.*

89

*sf*

92

*rinf.*

97

*sf*

100

\*) Bar 93: Regarding dynamics, see Critical Commentary / Takt 93: Zur Dynamik siehe Critical Commentary

## Var. 3

103

4 4 2 3 3 2

*p* *p* *cresc.*

109

3 3 2

*sf* *p* *sf* *sf* *sf* *sf*

115

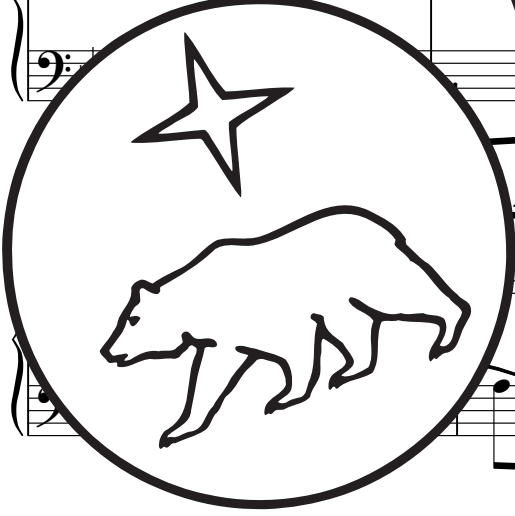
*cresc.* *f* *sf* *sf* *sf* *sf*

126

*sf* *sf* *p* *sf* *sf*

131

*cresc.* *f* *p*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Var. 4

137

*pp*

*sempre staccato*

*cresc.*

*sf*

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

1 2 3 4 5

3

144

*pp*

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

150

*sf*

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

157

*sf*

*sf*

*sf*

*sf*

*sf*

*decresc.*

*pp*

164

*sf*



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Leseprobe  
Sample page

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193

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

*sf*

196

5 4 3 2 3 5

*cresc.* *p* *cresc.*

200

5 3 2 3 5 2 1

*5 3 2 3 5 2 1*

209

*decresc.*

214

*ca - - - lan - - - do*

*pp cresc.* *p*

*Red.*



49

55

62

77

88

*sf*

*f*

*sf*

*sf*

*cresc.*

*sf*

*p*

*cresc.*

*sf*

*p*

3 1 4

2 3 2 5 2 3

1 4 1 2

3 5 3 1 2 3

1 4 1 3

2 3 2 5 2 3

1 4 1 2

3 5 3 1 2

5 1 2 3

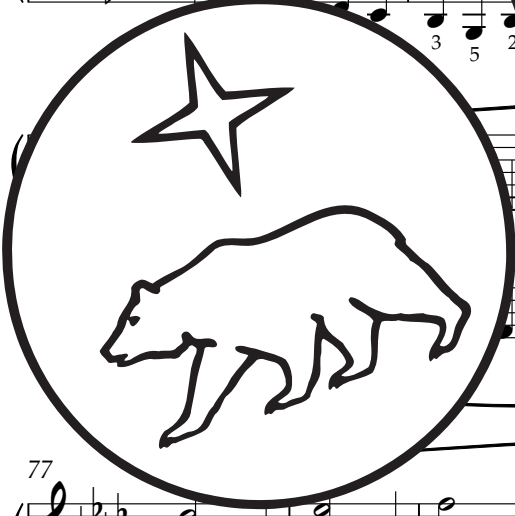
5 2 3 1 3

3 5 2 3

1 2 3

5 3

1. 2.



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26

*cresc.* *f* *ff* *ff*

31

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

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

*Red.* \*

33

*sf* *p cresc.* *ff*

*3* *1* *3* *1* *4* *2* *3* *1*

*Red.* \*

38<sup>II</sup>

*p*

42

*cresc.* *p*

47 *cresc.*

*f* *p*

51

*cresc.* *p* *pp*

55

*ff* *p*

65

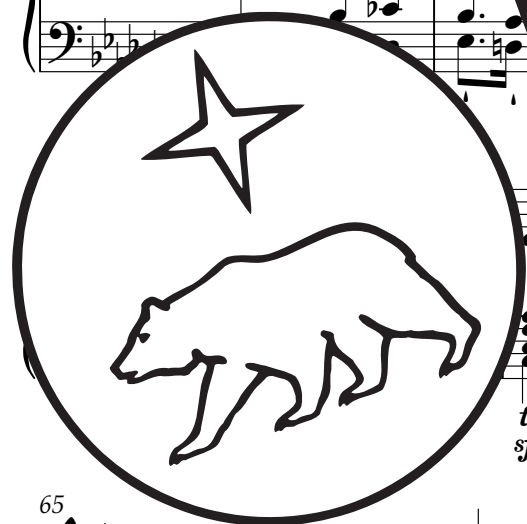
*f* *ff* *p* *cresc.*

70

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

70

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



Bärenreiter  
Leseprobe  
Sample page

## Allegro

*p*

5

10

20

25

*f*

*cresc.*



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**Leseprobe**  
**Sample page**

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65

71

77

**Bärenreiter**  
**Leseprobe**  
**Sample page**

88II

93

99

Measures 99-104 of a musical score. The treble clef staff contains a melodic line with a long slur over measures 99-104. The bass clef staff contains a bass line. Dynamics include *cresc.* and *p*.

105

Measures 105-110 of a musical score. The treble clef staff contains a melodic line with a long slur over measures 105-110. The bass clef staff contains a bass line.

111

Measures 111-122 of a musical score. The treble clef staff contains a melodic line with a long slur over measures 111-122. The bass clef staff contains a bass line. A circular logo featuring a bear and a star is overlaid on the left side of the page.

123

Measures 123-127 of a musical score. The treble clef staff contains a melodic line with a long slur over measures 123-127. The bass clef staff contains a bass line. Dynamics include *[cresc.]* and *f*.

128

Measures 128-133 of a musical score. The treble clef staff contains a melodic line with a long slur over measures 128-133. The bass clef staff contains a bass line. Dynamics include *sf*.

133

*sf sf sf sf sf p*

139

*cresc.*

145

*sf sf 6 sf 6 p cresc. sf p*

157

*sf cresc. p 3*

163

*decresc. pp Ped.*

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19

*sf*

*decresc.*

*p*

*pp*

23

*pp*

27

*cresc.*

*sf*

31

*sf*

*decresc.*

*p*

34

*cresc.*

*sf*

*decresc.*

*p*

5 1 3 2 5 1

Bärenreiter  
Leseprobe  
Sample page



## Allegro

37

*f*

*p*

*f*

*p*

41

*cresc.*

*p*

45

*p*

*sf*

*sf*

*sf*

*sf*

*p*

53

*sf*

*sf*

*sf*

*sf*

*sf*

57

*p*

*cresc.*

Tempo I

60

64

68

76

81

Ped. \*

Attacca subito l'Allegro

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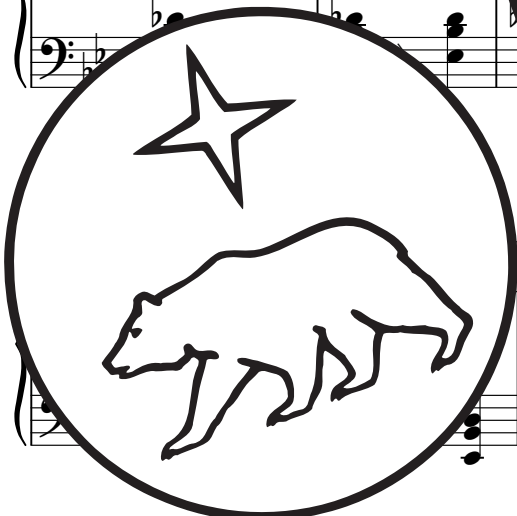
*tr.*  
*ff*  
*decresc.*

54

*p*  
*pp*

60

*cresc.*  
*p*

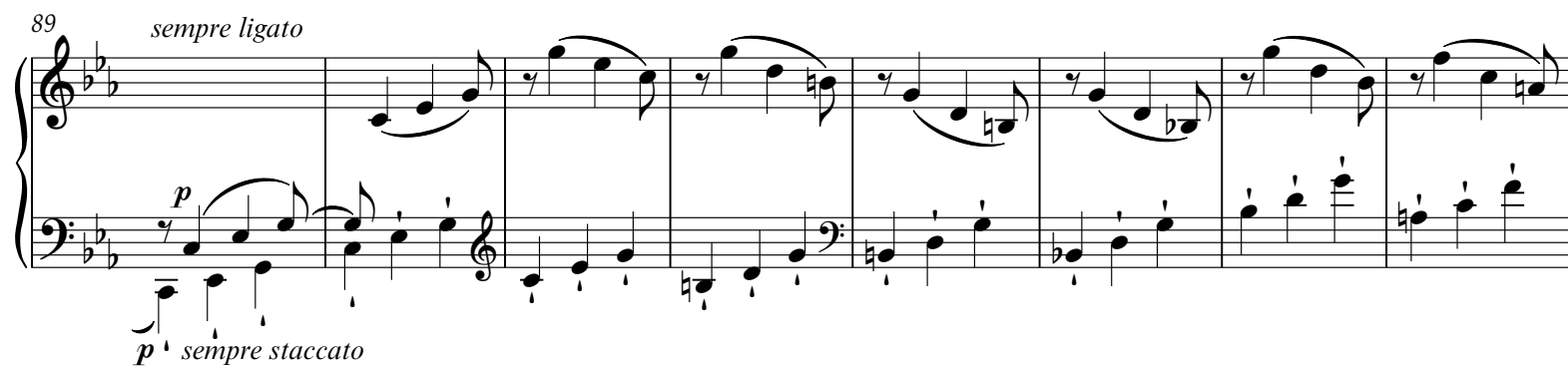


74

81

*f*

89 *sempre legato*



*p* *p sempre staccato*

97



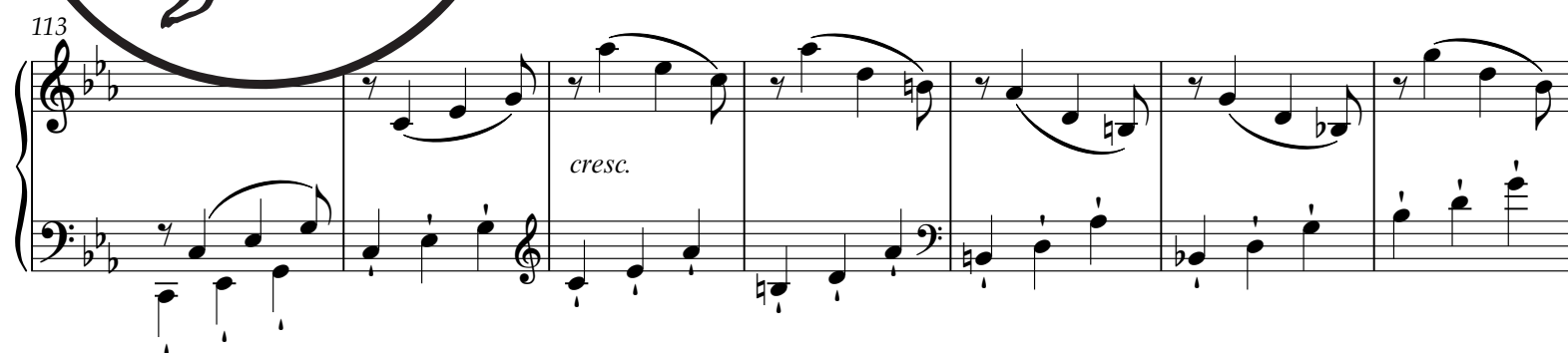
*f*

105



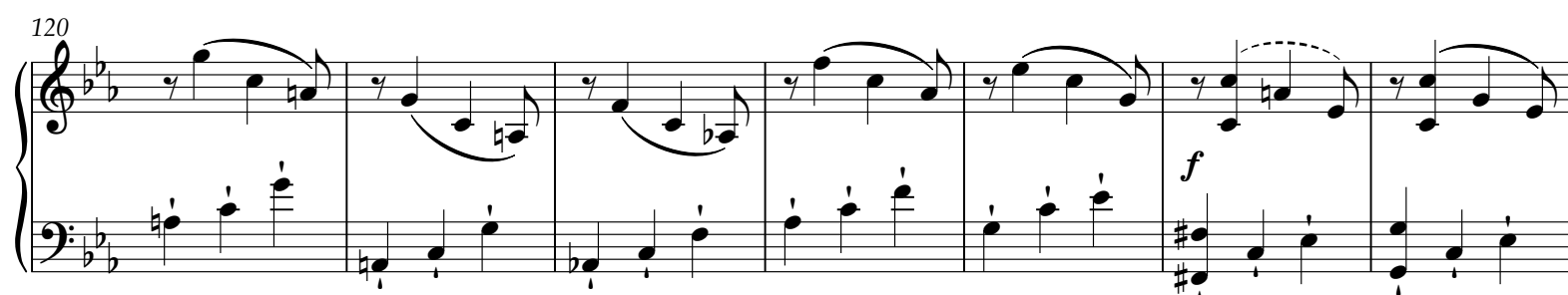
*p* *p sempre staccato*

113

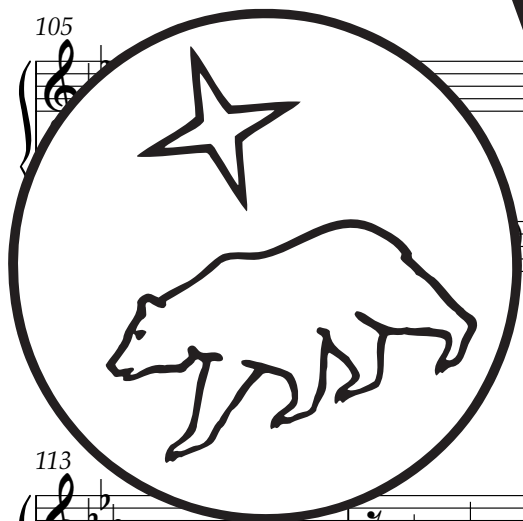


*cresc.*

120



*f*



Bärenreiter  
Leseprobe  
Sample page

127

*sf* *sf* *sf* *sf* *ff* *sf*

134

*sf* *sf* *sf*

Attacca subito l'Adagio

pressione

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

*cresc.* *ff*

1 2 1 3 1 2 1 2

4

*cresc.* *fp* *cresc.* *tr*

1 2 4 4 1 3

7

*rf* *decresc.* *p* *pp* *cresc.* *rf*

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

\*) Bar 3: Hairpins beneath notes in E; see Critical Commentary / Takt 3: Gabeln in E unter den Noten; siehe Critical Commentary

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## Allegro vivace

27

Measures 27-30 of the piano piece. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 27 starts with a piano (*p*) dynamic. Measure 28 features a trill (*tr*) on the right hand. Measure 29 includes a crescendo (*cresc.*) marking and fingerings (2, 3, 1, 2, 3, 1, 2, 1, 3, 2, 4, 1, 2, 3, 4). Measure 30 ends with a final chord and fingerings (1, 2, 3, 4 / 3, 1, 2, 3).

Measures 31-35 of the piano piece. Measure 31 starts with a forte (*f*) dynamic. Measure 32 features a trill (*tr*) on the right hand. Measure 33 includes a sforzando (*sf*) marking and fingerings (4, 5, 2, 1, 2). Measure 34 includes a piano (*p*) dynamic and fingerings (1, 2, 1). Measure 35 ends with a sforzando (*sf*) marking and fingerings (2, 1, 3, 2).

Measures 36-40 of the piano piece. Measure 36 starts with a sforzando (*sf*) marking and fingerings (1, 2, 3, 2, 1, 3). Measure 37 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 38 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 39 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 40 ends with a sforzando (*sf*) marking and fingerings (2, 1, 3).

Measures 41-46 of the piano piece. Measure 41 starts with a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 42 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 43 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 44 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 45 includes a sforzando (*sf*) marking and fingerings (2, 1, 3). Measure 46 ends with a piano (*p*) dynamic and fingerings (4, 1, 3, 2, 1, 3).



Bärenreiter  
Leseprobe  
Sample page

53

*f* *p* *f* *p* *sf* *p* *sf*

2

59

*p* *sf* *sf* *sf* *sf* *p*

64

*p* *sf* *sf* *sf* *sf* *p*

70

*pp* *cresc.* *p*

2 2 1

76

*cresc.* *f*

1 1 2 2 1

[illegible]

86

[s] *f*

2 4 1 4 2 1 2 1 2 1

92

Bärenlied

Leseprobe

Sample page



1

104

*sf* *sf* *sf* *sf* *sf*

*tr* *p* *tr*

2 1 2 1 4 2 4 1 2 3

110

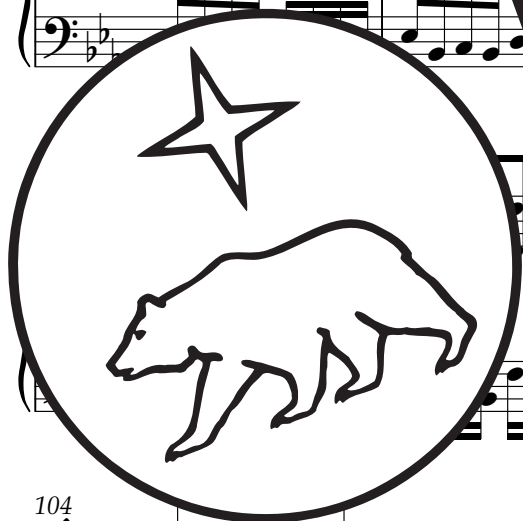
*cresc.*

*f*

*tr*

*sf*

*sf*



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148

*sf* *p* *f*

4 2 1 5 3 2

155

*ff* *sf* *sf* *sf*

160

*sf* [*sf*] *sf* *sf* *fp*

2 1 2 1  
3 5 4

2 1 2 1  
5 3 5 3

174

*pp*

2 1 2 1  
5 3 5 3

182

*pp* *cresc.*



226

*p sf p sf sf sf sf p*

232

*decresc.*

238

*pp cresc. p cresc.*

248

*f sf*

253

*sf*

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285

*cresc.* *fp* *cresc.* *tr.*

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

288

*tr.* *decres.* *p* *sfp* *cresc.*

1 2 3 4 5

290

*p* *sf* *sf* *sf*

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

*sf* *sf*

*a. ca.*

299

*cresc.* *sf* *sf*

1 3 2 3 4 1 2 1 3

305

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

Alla Damigella Contessa Giulietta Guicciardi

# Sonata quasi una Fantasia

op. 27 n° 2

Ludwig van Beethoven

## Adagio sostenuto

Si deve suonare tutto questo pezzo delicatissimamente e senza sordino

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

*sempre pianissimo*

Ped.

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

*pp*

9 1 2 3 2 4 3 1 5 1 2 3 1 1 2

*pp*

13 1 2 3 2 4 3 1 5 1 2 3 1 1 2

*pp*

17 1 2 3 2 4 3 1 5 1 2 3 1 1 2

*pp*

21

Sheet music for 'The Rose Tree' in G major (one sharp). The score is in 2/4 time and consists of four measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a half note G3, followed by a quarter note A3, and then a quarter note B3. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The accompaniment continues with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The melody ends with a quarter note F#4, a quarter note E4, and a quarter note D4. The accompaniment ends with a quarter note D3, a quarter note C3, and a quarter note B2. The score includes fingerings (1, 2, 3, 4) and a repeat sign at the end.

25

*cresc.*

*decresc.*

3 5 3

breiter

41

*pp*

*pp*

*pp*

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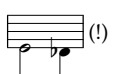
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**Allegretto**

La prima parte senza repetizione

\*) Bar 19: Thus only in E, perhaps assumption by publisher?

Takt 19: So nur in E, möglicherweise Vermutung des Verlegers?



(!) in A, surely Beethoven's error for

in A, Beethoven sicher versehentlich statt

*Allegretto D.C.*

## Presto agitato

**Presto agitato**

The image displays a musical score for piano, measures 1 through 13, in the key of A major (three sharps) and common time (C). The tempo is marked "Presto agitato". The score is written for both hands. Measures 1-3 show a dynamic change from *p* to *sf*. Measures 4-6 continue with *sf* dynamics. Measures 7-9 include a *sf* dynamic and a *Red.* (Reduction) marking. Measures 10-12 feature a *sf* dynamic and a *Red.* marking. Measure 13 begins with a *p* dynamic. A large, diagonal watermark "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the left margin, there is a circular logo featuring a stylized bear and a star. The bottom of the page shows the beginning of measure 14, marked with a *p* dynamic.

16

*p*

*sf*

*p*

*sf*

*Ped.*

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55

*cresc.* *decresc.* *p*

5 3

58

2

61

1 4 2 4

*cresc.*

64

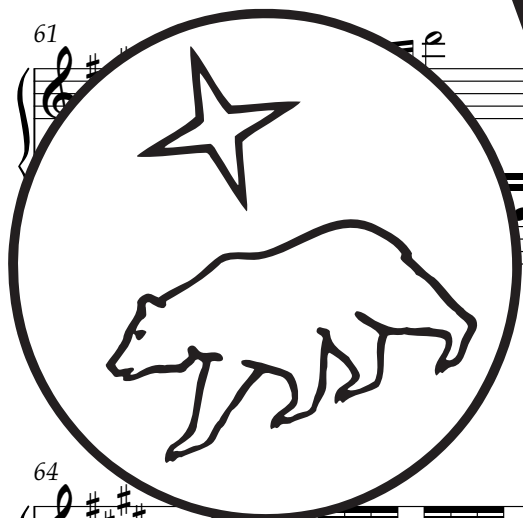
1. 2.

*fp* *fp*

66

*sf* *sf*

*Red.* \*



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69

*sf* *sf* *p*

\* Ped. \* Ped. \*

72

\* Ped. \*

75

\* Ped. \*

78

*cresc.* *fp*

\* Ped. \*

81

*cresc.* *sf* *sf*

\* Ped. \*

84

*sf* *sf* *sf* *sf*

87

*fp*

90

*cresc.*

93

*p*

97

*cresc.* *decresc.* *p* *pp*

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118

3 2 2 5 1 3 2 1 4 2 1

*cresc.*

121

124

*tr* 2 3 5 *sf* *sf* *sf*

127

*sf* *ff* *p* 1 2 3 1 3 4 3 2 1

130

*cresc.* *p* *tr* *ff* *p*

133

*cresc.*

*f*

*f*

1 1 1 1 2 3 5 3 5

136

*f*

*f*

*p*

140

*p*

*p*

*f*

*p*



148

*cresc.*

*decresc.*

151

*p*

154



157

*cresc.*  
1 5 3 5

*f*



160

*sf*

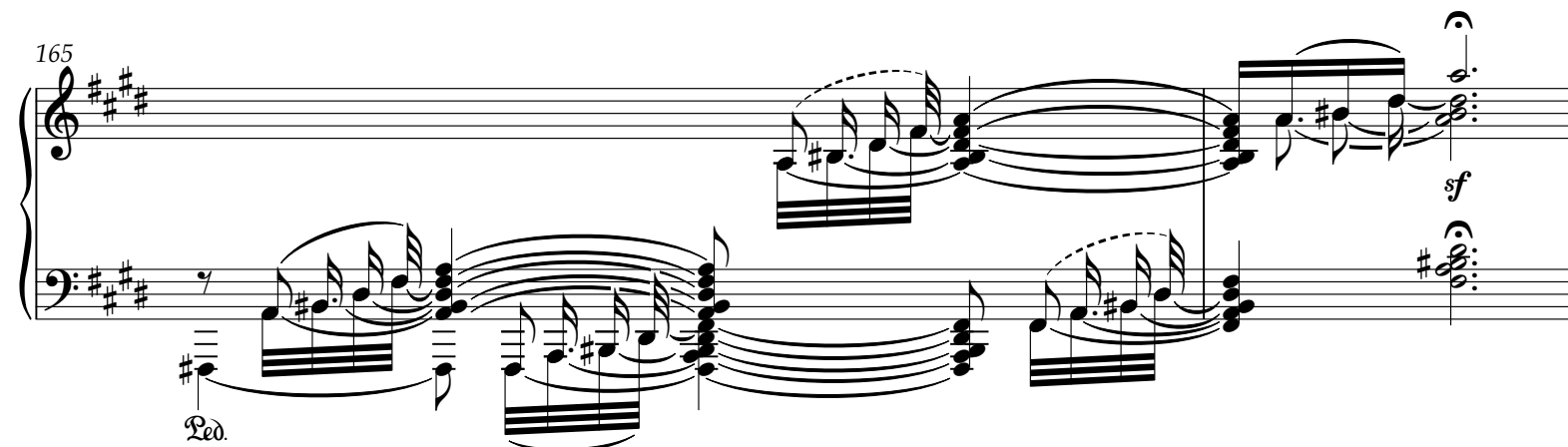
*Red.*



165

*Red.*

*sf*



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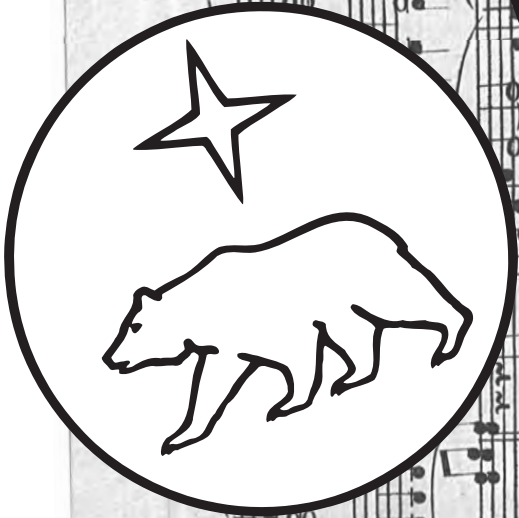
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182



SONATA.

Allegro.

1

*p*

*ff*

*creu.*

*dec.*

28

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Leseprobe  
Sample page

À Monsieur Joseph Noble de Sonnenfels  
Conseiller aulique, et Secrétaire perpétuel de l'Académie des beaux Arts

# Grande Sonate op. 28

Ludwig van Beethoven

**Allegro**

The musical score is for the first movement of Beethoven's Grande Sonate op. 28. It begins with a piano introduction in G major, 3/4 time, marked Allegro. The score is divided into systems of two staves each. The first system (measures 1-8) includes a piano introduction with a star and bear logo. The second system (measures 9-17) continues the piano introduction. The third system (measures 18-34) includes a piano introduction with a star and bear logo. The fourth system (measures 35-43) continues the piano introduction. The fifth system (measures 44-51) continues the piano introduction. The score includes various dynamics (p, sf, fp, cresc.) and fingerings. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score.

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97

*cresc.*

*sf*

*sf*

*sf*

113

musical score for measures 113-118. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The score includes a 'cresc.' marking in measure 116. The melody consists of eighth and quarter notes, often beamed together. The bass line consists of eighth and quarter notes, often beamed together. The score is written for a piano.

119

The musical score for measures 119-124 of "The Swan" by Maurice Strakosky is presented in a single system. The key signature is D major (two sharps) and the time signature is 3/4. The score is written for piano, with a treble and bass staff. Measures 119-123 are marked with a forte (*sf*) dynamic, while measure 124 is marked with a piano (*p*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests. The piece concludes with a double bar line and repeat signs in measure 124.

126

*sf* *f*

131

*sf* *p* *f*

138

*f* *cresc.*

147

*cresc.* *sf*

156

*f* *decresc.* *pp* *cresc.*

164

*sf* *p*

174

*cresc.*

183

*sf*

189

*f*

195

*p*

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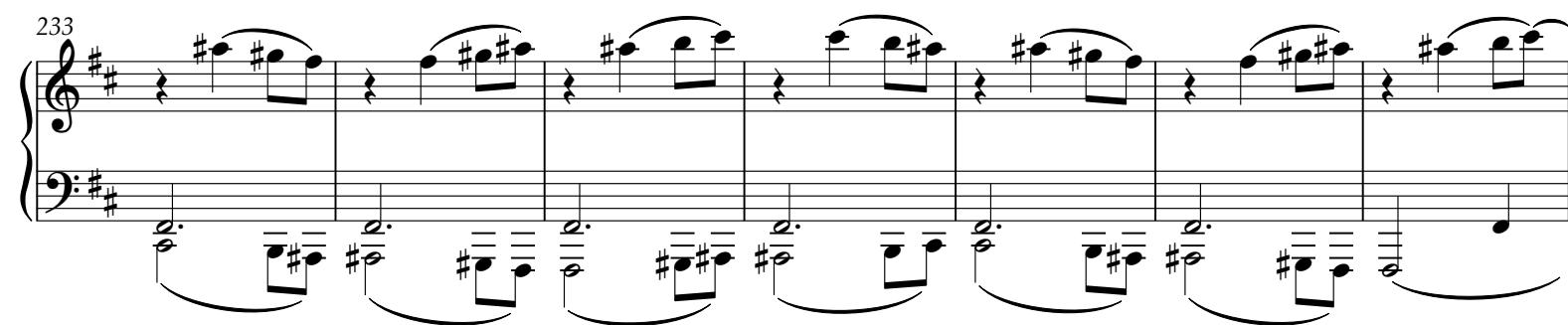
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233



240



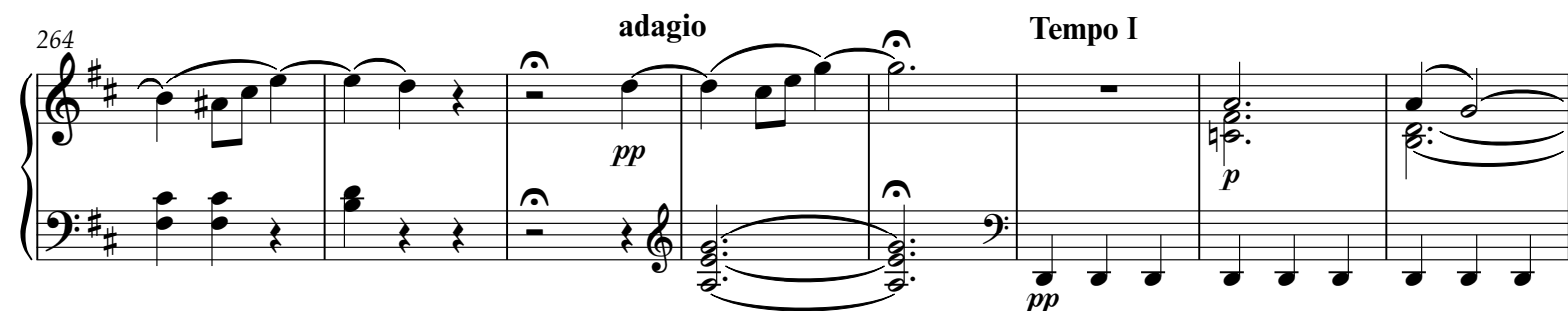
248



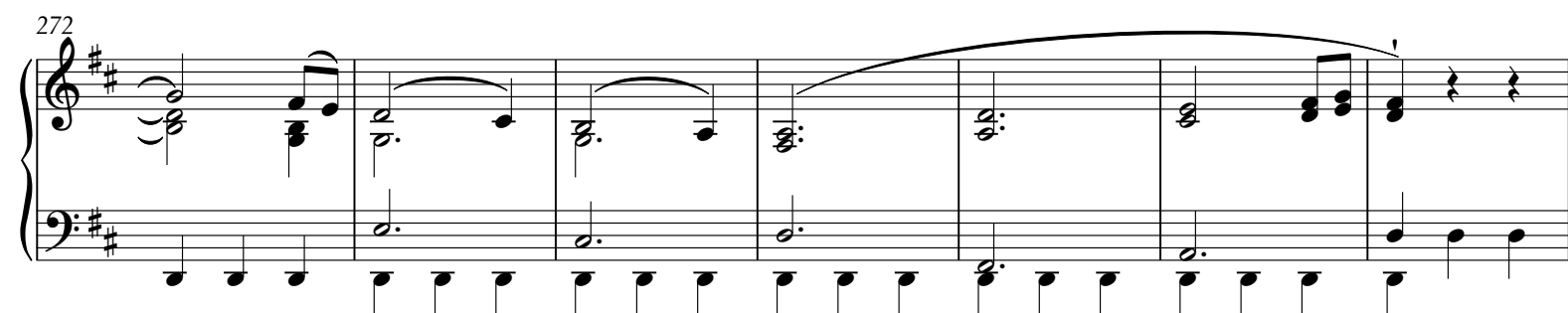
264

adagio

Tempo I



272



279

*cresc.*

*sf*

287

*cresc.*

*sf*

295

*cresc.*

*sf*

302

*sf*

*cresc.*

*p*

*sf*

*sf*

*cresc.*

*sf*

308

*sf*

*sf*

*fp*

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316

*fp*

*fp*

323

*fp*

*sf*

*sf*

329

*f*

*decresc.*

335

*p*

*pp*

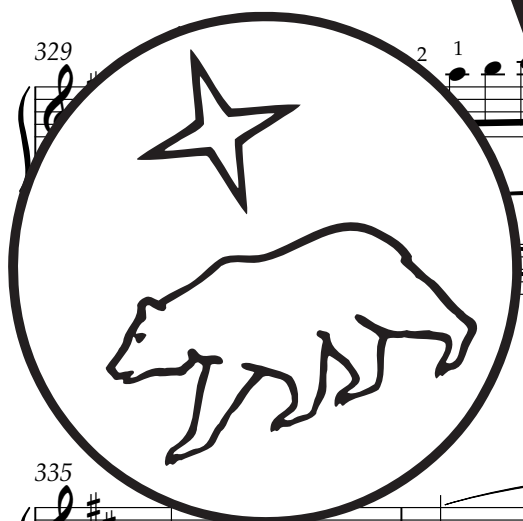
5

344

*cresc.*

5 1 4 1

1 2 3 1 4 2 5 1 3 1



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381

*f* *f* *p* *f*

386

*cresc.*

392

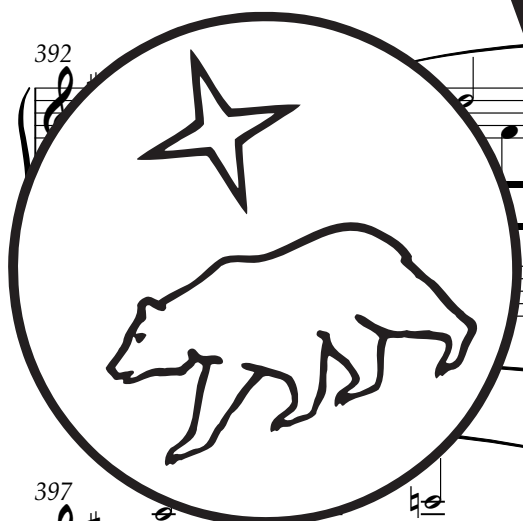
*f* *sf* *sf*

397

*sf* *sf* *sf*

403

*sf* *f* *f*



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407

*sf* *p*

*[f]* *decresc.*

415

424

*cresc.* *sf* *pp*

442

*cresc.* *sf*

452

*sf* *decresc.* *p* *pp*

**Andante**



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

*p* *cresc.* *p*

*sempre staccato*

5 4 2 5 3 1 4 5 3 4 3 5 2 1 *cresc.* 1. *p cresc.* 2. *p cresc.*

9 3 2 5 1 3 2 5 1 4 3 2 1 *cresc.* *p*

14 *sf sf p sf*

*sempre staccato*

19 *sf cresc. f* 1. *p* 2. [*p*]

\*) Bar 9: Thus in sources; but on 2<sup>a</sup> volta should = 69, perhaps? / Takt 9: So in den Quellen, bei 2<sup>a</sup> volta aber wohl = T. 69?

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39

*cresc.* *p*

*sempre staccato*

44

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

48

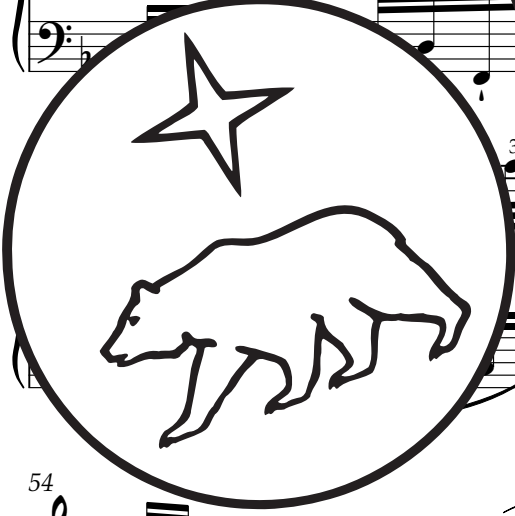
*cresc.* *cresc.*

54

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

58

*sf* *sf* *sf* *p*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

\*) Bars 56–8: Regarding dynamics, see Critical Commentary / Takt 56–58: Zur Dynamik siehe Critical Commentary

62

*sf*

*sempre staccato*

66

*cresc.*

*f*

*p*

70

*cresc.*

73

*sf*

*sf*

*sf*

*cresc.*

76

*cresc.*

*sf*

79

*sf* *cresc.*

*sempre legato*

82

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

87

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

94

*sf* *p* *decresc.* *pp* *sf* *pp*

\*) Bar/Takt 98:  $\frac{3}{8}$  in A,E; see/siehe Critical Commentary

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53

*ff* *sf* *p*

5  
2  
1

62

*cresc.*

71

**Trio**

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

79

*cresc.* *sf* *p*

3 5 2 4 2 3 2 4

## Rondo

Allegro ma non troppo

*p*

*p*

*molto legato*

*cresc.*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Handwritten musical score for a Rondo in G major, 6/8 time, marked 'Allegro ma non troppo'. The score is written for piano (p) and includes fingerings and articulation marks. The piece is divided into systems, with measures 6, 12, 17, and 21 marked. The score includes a circular logo featuring a stylized bear walking to the left, with a five-pointed star above it. The text 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page.

25

*f* *p* *p<sub>2</sub>* *sf*

30

*p*

35

*sf* *tr* *sf* *f* *sf* *f* *sf*

46

*[sf]* *f* *f*

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85

90

95

104

108

*cresc.*

*ff*

*sf*

*sf*

*ff*

\*)

1 2 3

\*) Bar 92: b $\flat$  must be assumed, as e $\flat$  – c $\sharp$  also are; see Critical Commentary / Takt 92: vor h ist b anzunehmen, wie schon b vor e bzw. i vor c, siehe Critical Commentary

112

*ff* *p*

117

122

*molto legato*

132

*cresc.*

136



*f*

140



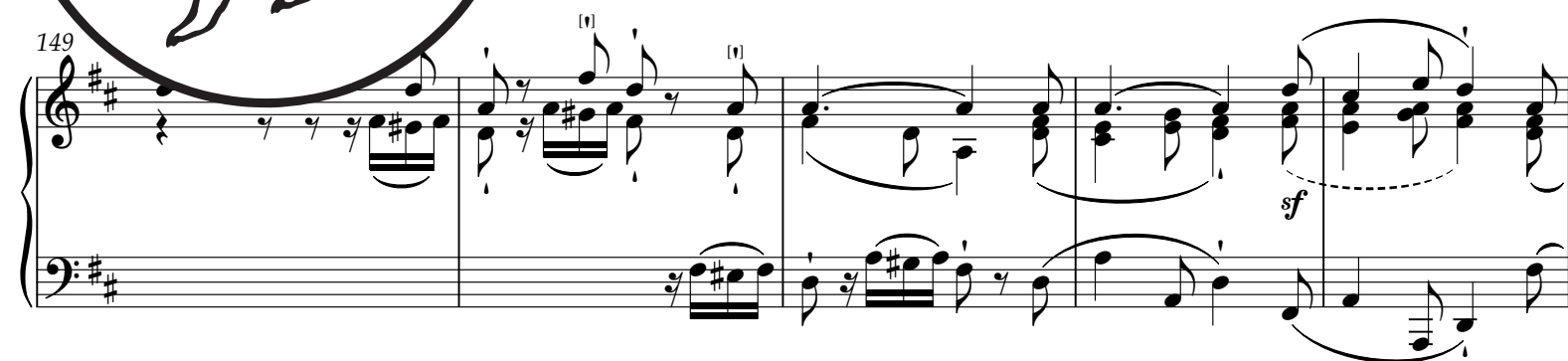
*p*

144



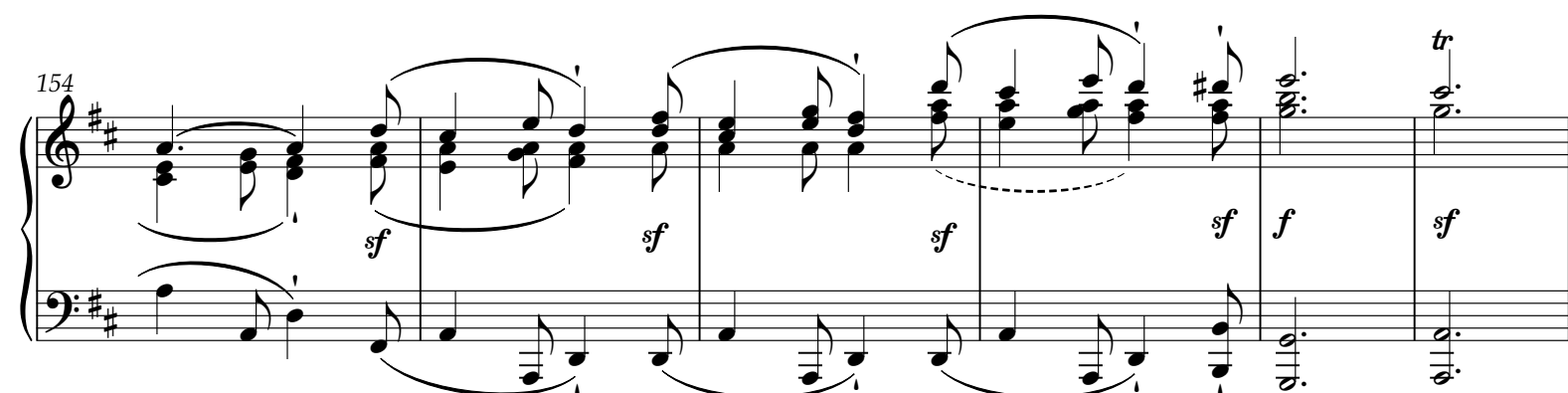
*p*

149



*sf*

154



*sf* *sf* *sf* *sf* *f* *sf* *tr*

Bärenreiter  
Leseprobe  
Sample page



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**più Allegro, quasi presto**

[illegible]

# Sonate

op. 31 n° 1

Ludwig van Beethoven

**Allegro vivace**

The musical score is presented in two systems. The first system (measures 1-8) begins with a piano introduction marked *p*. The second system (measures 9-16) continues the piano introduction, marked *p* and *f*. The third system (measures 17-24) features a piano introduction marked *p* and *f*. The fourth system (measures 25-32) includes a piano introduction marked *p* and *f*, with a *cresc.* marking. The fifth system (measures 33-40) continues the piano introduction, marked *f*. The score includes fingerings, dynamics, and a large diagonal watermark reading "Bärenreiter Leseprobe Sample page".

\*) Bar 3: No dynamic in sources; see Critical Commentary / Takt 3: keine Dynamik in den Quellen; siehe Critical Commentary

Op. 31 nos. 1 and 2 / Nr. 1 und 2: Authentic sources / Authentische Quellen: E, F, G

37

1 2 1 2 3

3 4 1

*sf*

1 2

1 3

2 5

42

*sf*

*sf*

*p*

*f*

49

*p*

*f*

63

*cresc.*

*p*

69

4 2 1 3 4 2 1

4 1 2 3 4 2

1

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109

1. 2.

*f* *p* [*f*]

115

*f*

122

*p* *f*

136

*f*

141

*tr*

146

*sf* *tr*



Bärenreiter  
Leseprobe  
Sample page

151 1 3 1

156

161

166

182

193

201

*p* *f* *p* *f*

209

*p* *cresc.*

217

*p* *f*

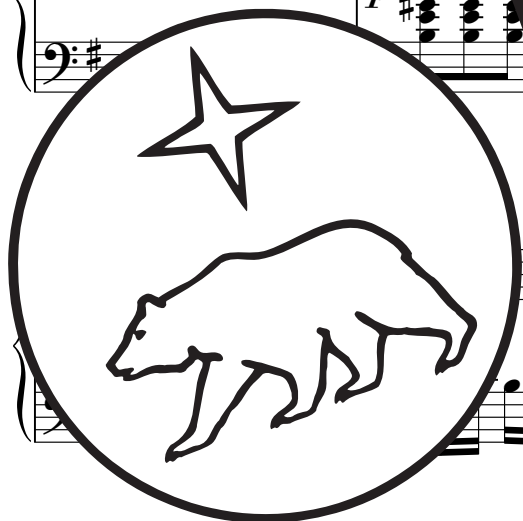
1 2 3 1 2 3

230

*cresc.* *ff* *p*

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

236



Bärenreiter  
Leseprobe  
Sample page

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277

284

289

295

310

318

*ff*

*sf*

*sf*

*sf*

*sf*

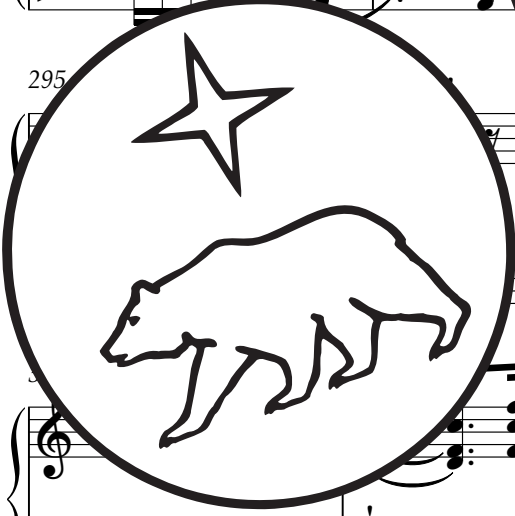
*ff*

*ff*

*1*

*p*

Bärenreiter  
Leseprobe  
Sample page



The musical score for 'Der Hengst' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains a melody in the upper staff with a slur over the first four notes, followed by a descending eighth-note scale. The lower staff features a steady eighth-note accompaniment. The second measure continues the melody with a triplet of eighth notes, followed by a quarter note and an eighth note. The lower staff continues the accompaniment with a mix of eighth and quarter notes. A large, diagonal watermark reading 'Hengst' is overlaid across the bottom half of the image.

13

1 2 1 2 1 3 4 5

16

*pp* *cresc.* *sf* *pp*

3 2 5 4 1 5 3 4 5 4 5

20

5 4 5 4

23

*tr*

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

26

*tr* *p*

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

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42

*fp*

44

*fp*

46

*fp*

48

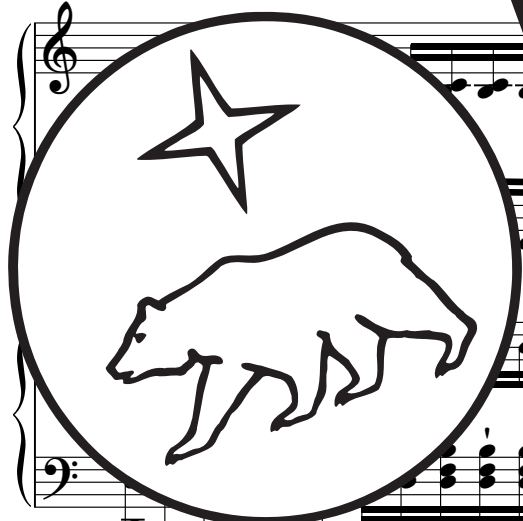
*fp*

52

*cresc.* *f*

54

*dimin.*



Bärenreiter  
Leseprobe  
Sample page

57

*pp* *sf* *sf* *sf*

4 4 4 5  
1 1 1 2

4 4 4 4  
2 2 2 2

61

*dim.* *cresc.*

4 5 4 5 4 5 4 5

4 5 4  
1 2 2

65

*tr.*

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

67

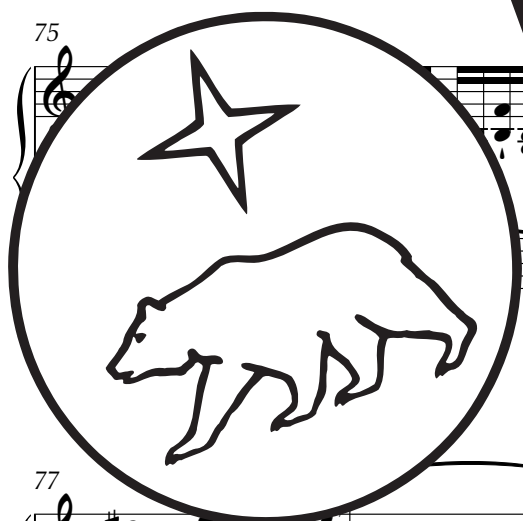
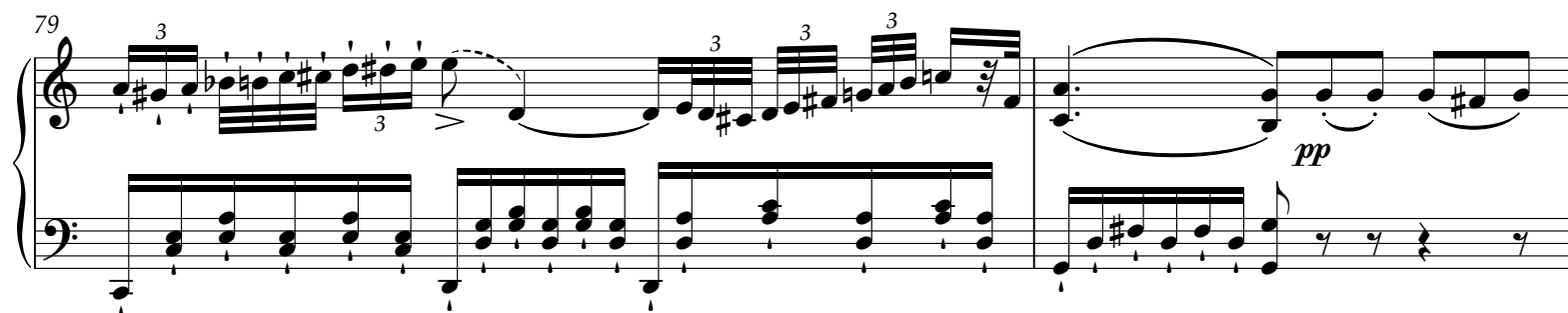
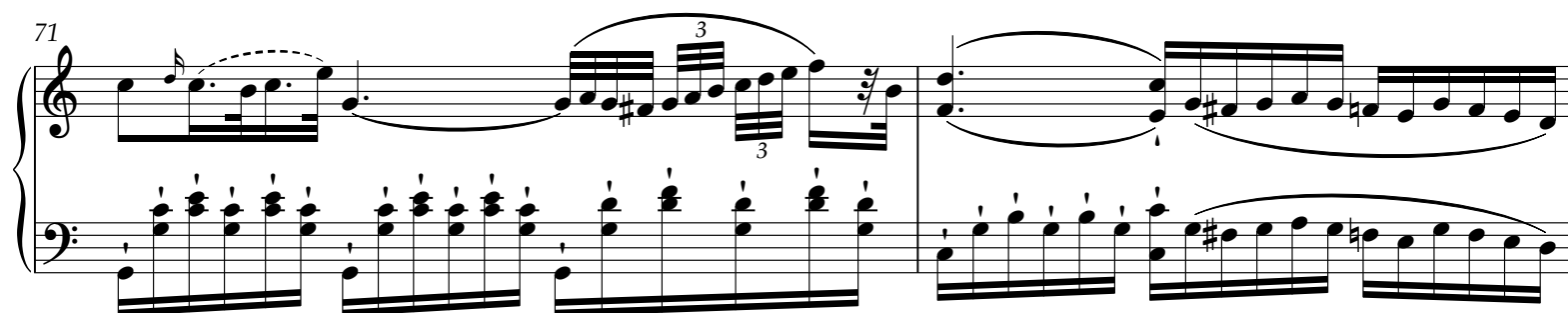
*tr.*

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

69

*cresc.* *sf*

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



Bärenreiter  
Leseprobe  
Sample page

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92

98

*p*

4 35353 *tr*

4 45353 *tr*

[illegible]

104 *tr* *tr* *cresc.* *f* 15

107 1 2 3 5 4 5 4 1 2 3 4 5 4 1 2 3 1 2 1 2

109 3 4 5 5 4 5

112 *sf* *sf*

113 *sf* 5 4 3 2 *decresc.* *p* 1 2 1 1

116 *pp* *cresc.* *sf* *p* *pp* 1 2 1 1 2 1-1 4 2 5 1



**Bärenreiter**  
**Leseprobe**  
**Sample page**

**Allegretto**

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

*p*

*sf*

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and includes a large, stylized watermark 'Freiter' across the center. The music is in 3/4 time and features a melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'f', and 'p'. The watermark 'Freiter' is prominently displayed in the center, partially obscuring the musical notation.

21

musical score for measures 21-24 of "The Swan" by Camille Saint-Saëns. The score is in G major and 3/4 time. Measure 21: Treble clef has a quarter rest followed by eighth notes G4-A4-B4-C5-D5-E5-F#5-G5. Bass clef has a half note G2 tied to the next measure. Measure 22: Treble clef has eighth notes G4-A4-B4-C5-D5-E5-F#5-G5. Bass clef has a half note G2 tied to the next measure. Measure 23: Treble clef has eighth notes G4-A4-B4-C5-D5-E5-F#5-G5. Bass clef has a half note G2 tied to the next measure. Measure 24: Treble clef has a quarter rest followed by eighth notes G4-A4-B4-C5-D5-E5-F#5-G5. Bass clef has a half note G2 tied to the next measure. Dynamics include "cresc." in measure 24 and "sf" in measure 25.

25

4 5 3 5

*f*

*[p]*

6

*sf* *cresc.*

1 2 3 2

2

5 1 3 2 3 1

5 3 2 1 2 3

5

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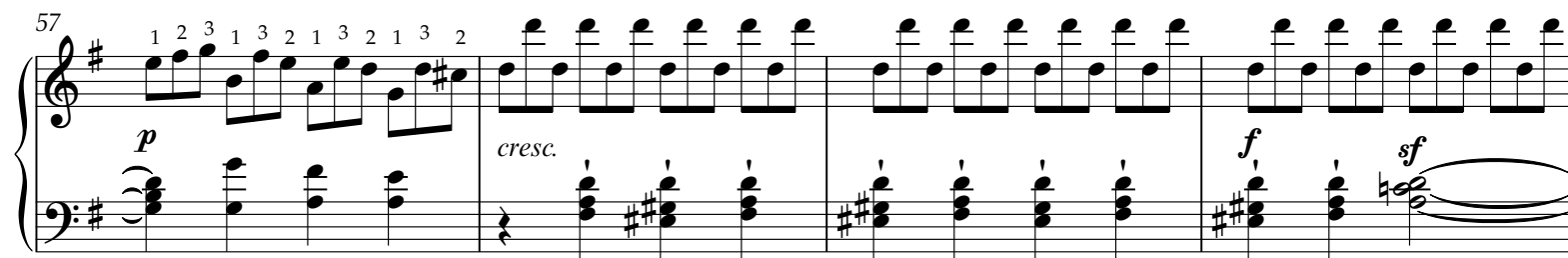
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57

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

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



61

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

*p* *f* *sf* *p*



64

*dimin.* *fp* *p*

4 2 4 2 4 2 3 5 3



68

1 3 2 5 3 1 1 2 3 5

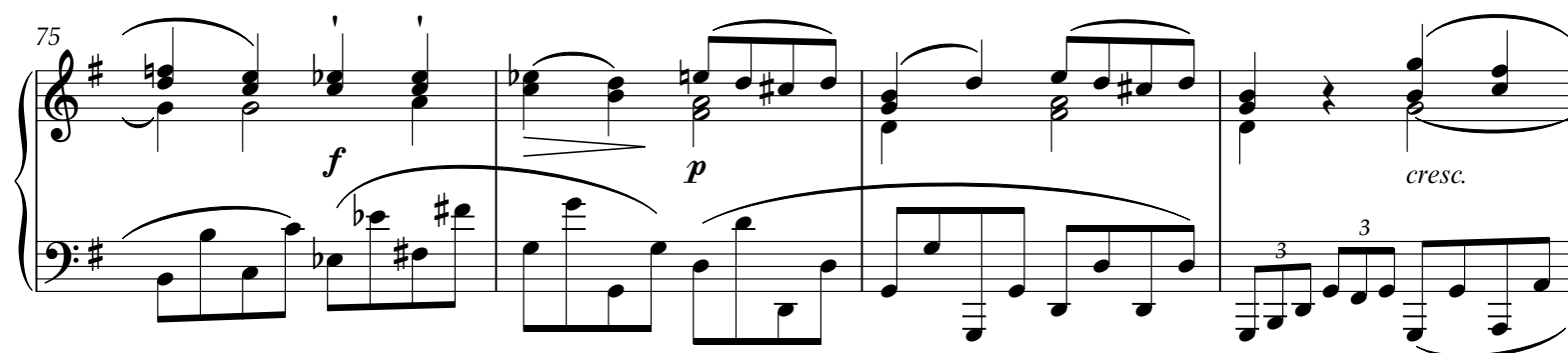
*cresc.*



75

*f* *p* *cresc.*

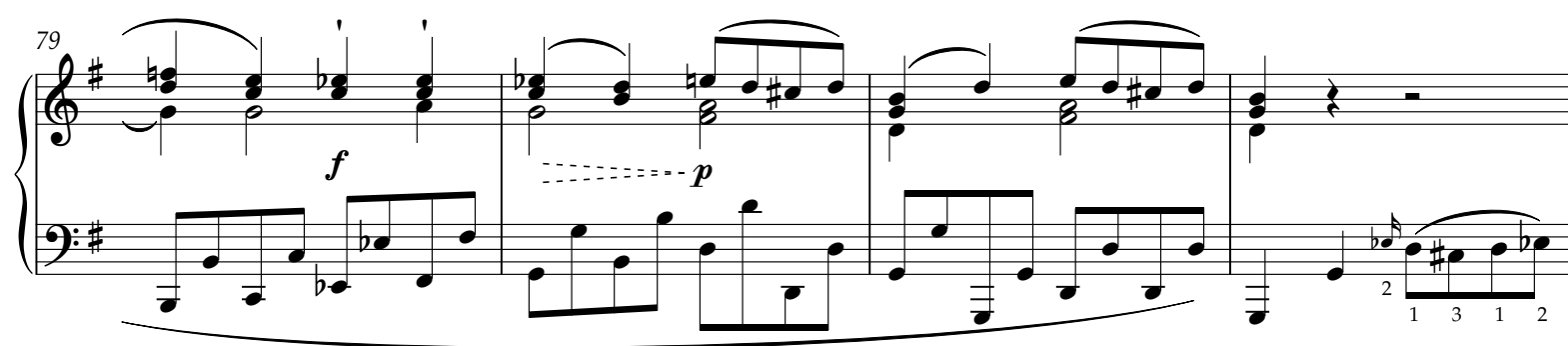
3 3



79

*f* *p*

2 1 3 1 2



83

84 85 86

87

88 89 90 91

92

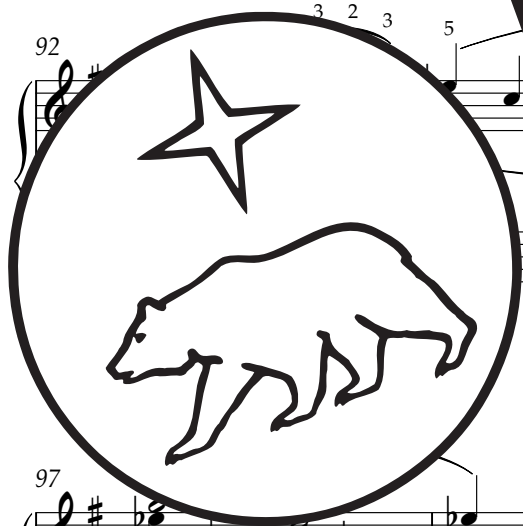
93 94 95 96

97

98 99 100

101

102 103 104



Bärenreiter  
Leseprobe  
Sample page

105

3 4 5 5

*sf* *sf* *sf*

109

*p*

114

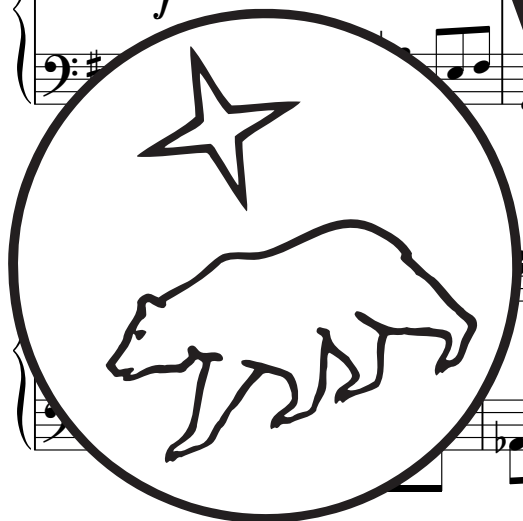
*f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

122

*sf* *sf* *decres.* *p* *fp*

126

*fp* *fp*



Bärenreiter  
Leseprobe  
Sample page

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155

*cresc.* *f* *p*

159

*cresc.* [*f*] *p*

163

*cresc.* *f* *p*

171

*sf* *p cresc.*

175

*sf* *fp*

179

2 3 5 3 2

1 3 2 1 5 4 5

*cresc.*

*fp*

183

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

*fp*

*sf*

187

1 5 3 5 3

*cresc.*

*p*

*cresc.*

Bärenreiter  
Leseprobe  
Sample page

195

*sf*

*sf*

*sf*

1 2 4 1 4 5

199

*sf*

*sf*

202

*p* *sf* *sf* 1 3 1 3

206

*fp* 1 5

211

*sf* 1 2 1 3 3

220

*cresc.* *p*

226

**adagio** **tempo primo**

*cresc.*

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Sonate  
op. 31 n° 2

Ludwig van Beethoven

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano (left hand) and violin (right hand). The tempo changes are indicated by the markings: **Largo**, **Allegro**, and **adagio**. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *cresc.*, *sf*, and *f*. A large, stylized logo of a bear is prominently displayed in the center, with the text "Bärenreiter Leseprobe" overlaid. The score is divided into measures, with measure numbers 7, 13, 23, and 27 marked. The piano part features a "Ped." (pedal) marking. The violin part includes fingerings and bowing indications.

31 *sf* *sf*

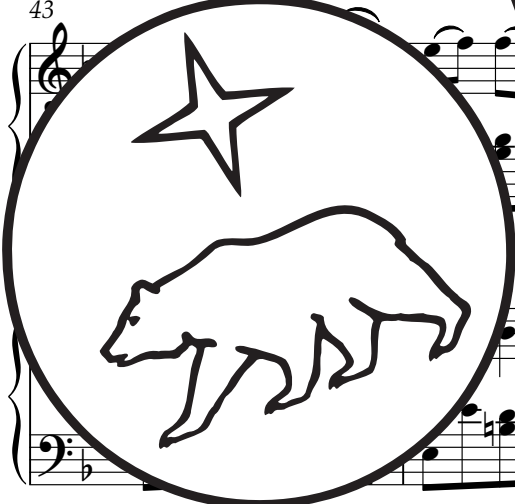
35 *sf* *ff* *m.s.* *sf*

39 *m.s.* *sf* *m.s.* *sf* *ff*

43 *cresc.* *f*

53 *sf* *sf* *sf* *sf*

59 *sf* *sf* *decrec.* *p* *sf* *sf*



**Bärenreiter**  
**Leseprobe**  
**sample page**



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121

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

126

2 1 2 4 2 3 5 2 4

131

*pp* con espressione e semplice

*Largo*

*pp*

*Red.*

146

**Allegro**

*cresc.*

152

**adagio**

**Largo**

*sf* *p* *pp*

con espressione e semplice

*Red.*

## Allegro

159

*pp* *cresc.* *sf*

165

*sf*

170

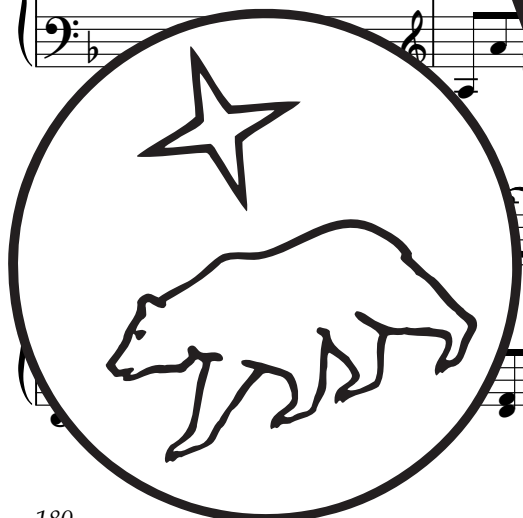
*sf* *cresc.*

180

*f* *sf*

186

*sf* *sf* *sf* *dimin.* *p*



Bärenreiter  
Leseprobe  
Sample page

Musical score for Example 6-10, measures 193-200. The score is written for piano (p) and features a complex rhythmic pattern with many sixteenth notes. The key signature has one flat (B-flat). The tempo/mood is marked 'Andante'. The score includes dynamic markings such as *sf*, *ff*, and *p*. The notation includes various note values, rests, and articulation marks.

[illegible]

205



The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melody in the treble clef and a bass line in the bass clef. A large, stylized watermark "Bärenreiter Leseprobe" is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right. The page number "205" is located in the top left corner.

215

*p cresc.*

*pp*

[illegible]

\*\*) Bar 226: Thus in E,F; but in G, possibly a correction by Beethoven  
Takt 226: So in E,F; aber in G, möglicherweise eine Korrektur von Beethoven

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28 *dimin.* *cresc.*

31 *p dolce* *cresc.*

35 *p* *cresc.* *pp*

42 *sf* *decresc.* *p*

46 *cresc.* *sf* *p cresc.* *tr*

\*) Bar 42: Thus from F; ♯ in E, surely error (despite 39–41), see Critical Commentary  
Takt 42: So gemäß F; ♯ in E, sicherlich Fehler (trotz T. 39–41), siehe Critical Commentary

51

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

53

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

55

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

57

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

59

3 3 3 5 1 2 3 1

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a measure containing a whole note chord of F4 and A4, marked with a '63' above it. This is followed by a half note chord of G4 and B-flat4, then a quarter note chord of A4 and C5, and finally a half note chord of B-flat4 and D5. The lower staff is in bass clef and features a rhythmic pattern of eighth notes: G2, A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8, D8, E8, F8, G8, A8, B-flat8, C9, D9, E9, F9, G9, A9, B-flat9, C10, D10, E10, F10, G10, A10, B-flat10, C11, D11, E11, F11, G11, A11, B-flat11, C12, D12, E12, F12, G12, A12, B-flat12, C13, D13, E13, F13, G13, A13, B-flat13, C14, D14, E14, F14, G14, A14, B-flat14, C15, D15, E15, F15, G15, A15, B-flat15, C16, D16, E16, F16, G16, A16, B-flat16, C17, D17, E17, F17, G17, A17, B-flat17, C18, D18, E18, F18, G18, A18, B-flat18, C19, D19, E19, F19, G19, A19, B-flat19, C20, D20, E20, F20, G20, A20, B-flat20, C21, D21, E21, F21, G21, A21, B-flat21, C22, D22, E22, F22, G22, A22, B-flat22, C23, D23, E23, F23, G23, A23, B-flat23, C24, D24, E24, F24, G24, A24, B-flat24, C25, D25, E25, F25, G25, A25, B-flat25, C26, D26, E26, F26, G26, A26, B-flat26, C27, D27, E27, F27, G27, A27, B-flat27, C28, D28, E28, F28, G28, A28, B-flat28, C29, D29, E29, F29, G29, A29, B-flat29, C30, D30, E30, F30, G30, A30, B-flat30, C31, D31, E31, F31, G31, A31, B-flat31, C32, D32, E32, F32, G32, A32, B-flat32, C33, D33, E33, F33, G33, A33, B-flat33, C34, D34, E34, F34, G34, A34, B-flat34, C35, D35, E35, F35, G35, A35, B-flat35, C36, D36, E36, F36, G36, A36, B-flat36, C37, D37, E37, F37, G37, A37, B-flat37, C38, D38, E38, F38, G38, A38, B-flat38, C39, D39, E39, F39, G39, A39, B-flat39, C40, D40, E40, F40, G40, A40, B-flat40, C41, D41, E41, F41, G41, A41, B-flat41, C42, D42, E42, F42, G42, A42, B-flat42, C43, D43, E43, F43, G43, A43, B-flat43, C44, D44, E44, F44, G44, A44, B-flat44, C45, D45, E45, F45, G45, A45, B-flat45, C46, D46, E46, F46, G46, A46, B-flat46, C47, D47, E47, F47, G47, A47, B-flat47, C48, D48, E48, F48, G48, A48, B-flat48, C49, D49, E49, F49, G49, A49, B-flat49, C50, D50, E50, F50, G50, A50, B-flat50, C51, D51, E51, F51, G51, A51, B-flat51, C52, D52, E52, F52, G52, A52, B-flat52, C53, D53, E53, F53, G53, A53, B-flat53, C54, D54, E54, F54, G54, A54, B-flat54, C55, D55, E55, F55, G55, A55, B-flat55, C56, D56, E56, F56, G56, A56, B-flat56, C57, D57, E57, F57, G57, A57, B-flat57, C58, D58, E58, F58, G58, A58, B-flat58, C59, D59, E59, F59, G59, A59, B-flat59, C60, D60, E60, F60, G60, A60, B-flat60, C61, D61, E61, F61, G61, A61, B-flat61, C62, D62, E62, F62, G62, A62, B-flat62, C63, D63, E63, F63, G63, A63, B-flat63, C64, D64, E64, F64, G64, A64, B-flat64, C65, D65, E65, F65, G65, A65, B-flat65, C66, D66, E66, F66, G66, A66, B-flat66, C67, D67, E67, F67, G67, A67, B-flat67, C68, D68, E68, F68, G68, A68, B-flat68, C69, D69, E69, F69, G69, A69, B-flat69, C70, D70, E70, F70, G70, A70, B-flat70, C71, D71, E71, F71, G71, A71, B-flat71, C72, D72, E72, F72, G72, A72, B-flat72, C73, D73, E73, F73, G73, A73, B-flat73, C74, D74, E74, F74, G74, A74, B-flat74, C75, D75, E75, F75, G75, A75, B-flat75, C76, D76, E76, F76, G76, A76, B-flat76, C77, D77, E77, F77, G77, A77, B-flat77, C78, D78, E78, F78, G78, A78, B-flat78, C79, D79, E79, F79, G79, A79, B-flat79, C80, D80, E80, F80, G80, A80, B-flat80, C81, D81, E81, F81, G81, A81, B-flat81, C82, D82, E82, F82, G82, A82, B-flat82, C83, D83, E83, F83, G83, A83, B-flat83, C84, D84, E84, F84, G84, A84, B-flat84, C85, D85, E85, F85, G85, A85, B-flat85, C86, D86, E86, F86, G86, A86, B-flat86, C87, D87, E87, F87, G87, A87, B-flat87, C88, D88, E88, F88, G88, A88, B-flat88, C89, D89, E89, F89, G89, A89, B-flat89, C90, D90, E90, F90, G90, A90, B-flat90, C91, D91, E91, F91, G91, A91, B-flat91, C92, D92, E92, F92, G92, A92, B-flat92, C93, D93, E93, F93, G93, A93, B-flat93, C94, D94, E94, F94, G94, A94, B-flat94, C95, D95, E95, F95, G95, A95, B-flat95, C96, D96, E96, F96, G96, A96, B-flat96, C97, D97, E97, F97, G97, A97, B-flat97, C98, D98, E98, F98, G98, A98, B-flat98, C99, D99, E99, F99, G99, A99, B-flat99, C100, D100, E100, F100, G100, A100, B-flat100, C101, D101, E101, F101, G101, A101, B-flat101, C102, D102, E102, F102, G102, A102, B-flat102, C103, D103, E103, F103, G103, A103, B-flat103, C104, D104, E104, F104, G104, A104, B-flat104, C105, D105, E105, F105, G105, A105, B-flat105, C106, D106, E106, F106, G106, A106, B-flat106, C107, D107, E107, F107, G107, A107, B-flat107, C108, D108, E108, F108, G108, A108, B-flat108, C109, D109, E109, F109, G109, A109, B-flat109, C110, D110, E110, F110, G110, A110, B-flat110, C111, D111, E111, F111, G111, A111, B-flat111, C112, D112, E112, F112, G112, A112, B-flat112, C113, D113, E113, F113, G113, A113, B-flat113, C114, D114, E114, F114, G114, A114, B-flat114, C115, D115, E115, F115, G115, A115, B-flat115, C116, D116, E116, F116, G116, A116, B-flat116, C117, D117, E117, F117, G117, A117, B-flat117, C118, D118, E118, F118, G118, A118, B-flat118, C119, D119, E119, F119, G119, A119, B-flat119, C120, D120, E120, F120, G120, A120, B-flat120, C121, D121, E121, F121, G121, A121, B-flat121, C122, D122, E122, F122, G122, A122, B-flat122, C123, D123, E123, F123, G123, A123, B-flat123, C124, D124, E124, F124, G124, A124, B-flat124, C125, D125, E125, F125, G125, A125, B-flat125, C126, D126, E126, F126, G126, A126, B-flat126, C127, D127, E127, F127, G127, A127, B-flat127, C128, D128, E128, F128, G128, A128, B-flat128, C129, D129, E129, F129, G129, A129, B-flat129, C130, D130, E130, F130, G130, A130, B-flat130, C131, D131, E131, F131, G131, A131, B-flat131, C132, D132, E132, F132, G132

70



Le seproble page

77

*p*

*cresc.*

*pp*

3

\*) Bar 76: All sources , surely error (cf. 34) / Takt 76: Alle Quellen , sicherlich Irrtum (vgl. T. 34)

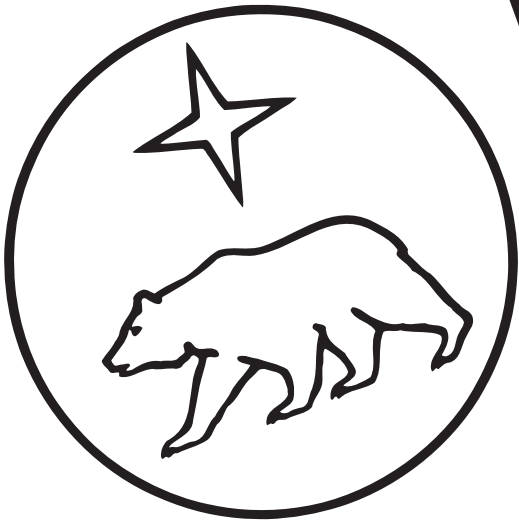
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**Bärenreiter**  
**Leseprobe**  
**Sample page**

## Allegretto

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

*p*

5 3 2 1 1 5 2 3

*cresc.* *dimin.*

12 *p cresc.* *p cresc.*

19 *f* *sf* *p cresc.* *f*

32 *sf* 1 2 1 1 2 3

39 *sf* 232 1 *f* 2 4 2 3



**Bärenreiter**  
**Leseprobe**  
**Sample page**

46

*sf* *dimin.* *p* *f*

3 2 1 232 1 3 2 3 4 3 1

5 2 3

53

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

4 2 3 5 4 2 4

60

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

67

*cresc.* *p*

1 2 1 1 2 2 3 4 3

81

*sf*

5 2 1 2 1 2 1 2

88

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

2 1 3 3 4 5 3

1 2 4

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131



137



143



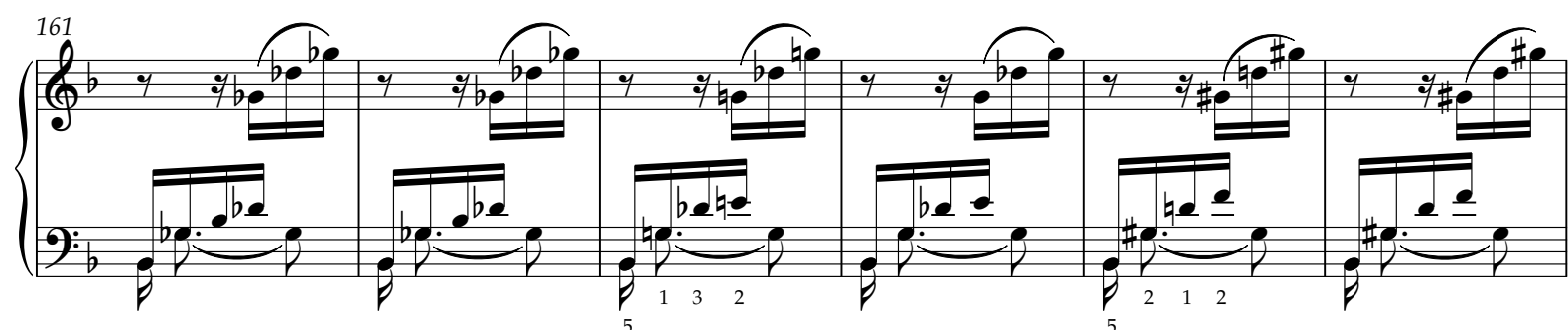
149



155



161



167

*sf*

173

*p* *sf*

179

*sf*

191

*sf*

198

*f* *sf*

205

1 2 4      1 3 5 3      2 1 4 1

*sf*      *sf*      *p*

212

3 5      1      2

*dimin.*      *pp*      *p*

218

*cresc.*      *p cresc.*      *f*

230

*p cresc.*      *p*

236

*cresc.*      *p cresc.*

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

5

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281

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

288

*f*

295

*p* *cresc.* *p*

309

*sf*

316

*sf* *sf* *sf*

323

*cresc.*

330

*p* *cresc.*

336

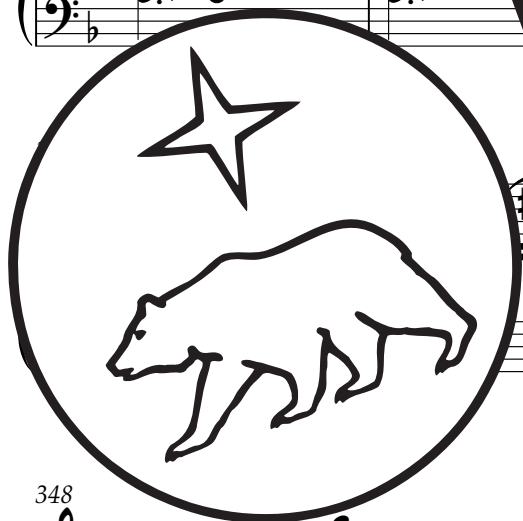
*dimin.*

348

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

354

*p* *cresc.*



Bärenreiter  
Leseprobe  
Sample page

360

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

367

*p [cresc.]* *dimin.* *p cresc.* *[f]* *sf*

374

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

**Bärenreiter**  
**Leseprobe**  
**Sample page**

386

393

*cresc.* *p*

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33

41

48

52

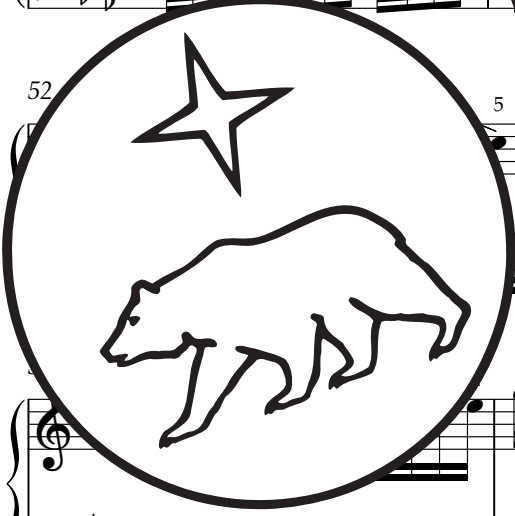
59

63

*p*

*f*

*tr*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

67 *tr* 13232 1 3 *tr* 2 13232 1 3 2 *tr* 13232 1 3 2 *tr* 13232 1 3 2 *tr* 13232 1 3 2 *tr* 1 4

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

72 *p* 3 1 1 2 5 1 4 2 1 5 2 3

76 *f* *fp* *cresc.* *f* *cresc.* *f*

3 2 1 3 2 1

89 *p* *cresc.* *f* *fp* *p*

ri - - - - tar - - - - dan - - - - do - - - -

a tempo

96 *f* *sf* *fp* *p*

102

353 2 3  
tr 1

tr

107

*p*

4 1

111

*f*

1 1

2 3 *p*

1 5

119

*f*

123

35323  
tr

2 1 2 5 1 3 1 b

*sf*

tr

5 1 2 1 1

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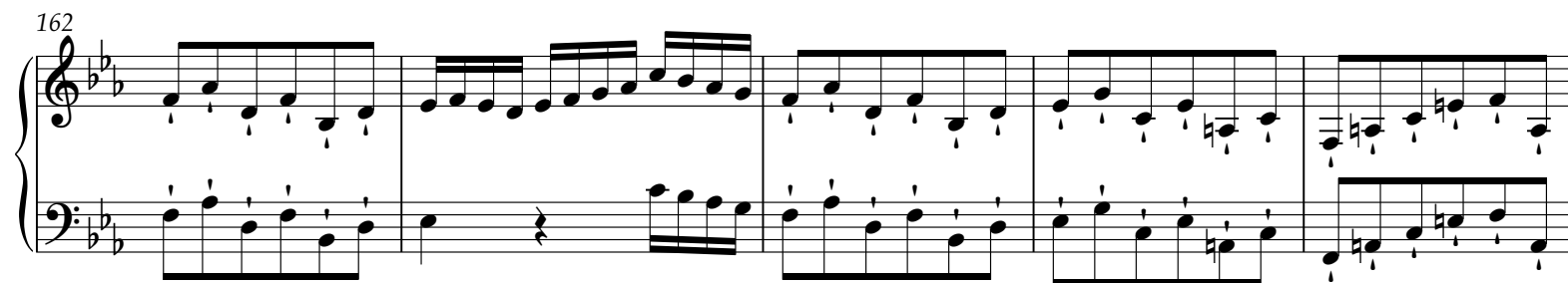
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162



167

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



172



177

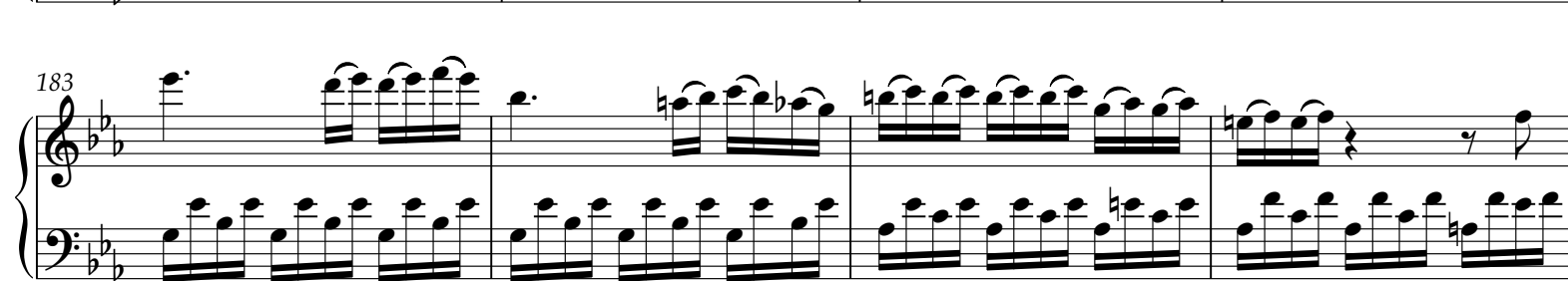
3 1 3 5 3 2 1 4 1 1 2 3 1 2



183



187



192

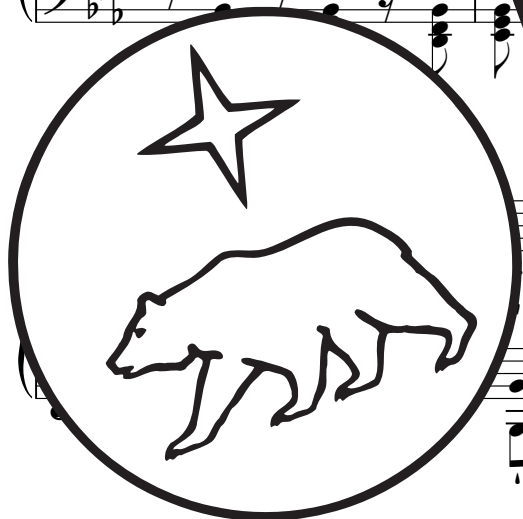


Bärenreiter  
Leseprobe  
Sample page

196

*tr* *tr* *tr* *tr*

*sf* *tr* *p* *sf* *tr*



211

*f*

*p*

*cresc.*

218

218

*f*

*p*

*ff*

ri - - - tar - - dan - - do

225

*cresc.* *cresc.* *sf* *cresc.* *f*

234 *a tempo* \*)

*p* *cresc.* *p*

238

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

245

*p* *cresc.* *cresc.*

249

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

\*) Bar 234: See footnote on p. 156 / Takt 234: Siehe Fußnote auf S. 156

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36

2 4 1 3 2 4 1 2

1 2 4

1 2 4 3 2 4 1 3

4 2 1 2 3 1 2 1

5 3 2 3 5 3 2 3

*ff* *p*

Op. 31 no. 3 in B-flat major

46



Bärenlied  
Leseprobe  
Sample page

*pp*

*sempre staccato*

61. 1. 2.

*p* *sf* *sf* *decresc.*

64

*p* *cresc.*

69

*p*

73

*sf* *cresc.*

83

*p* *cresc.* *tr*

88

*p* *f*

*sempre staccato*

92

*p* *f* *p*

95

*sf* *sf*

100

*sf* *sf* *sf* *sf*

105

*sf* *sf* *sf* *sf*

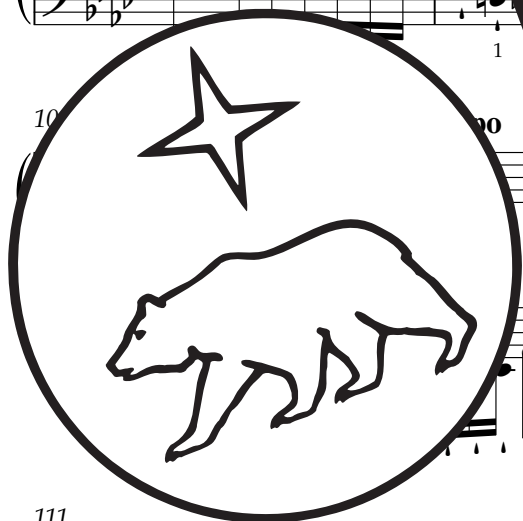
111

*sf* *pp* *tr*

118

*poco ritardando* *a tempo*

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



Bärenreiter  
Leseprobe  
Sample page

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150

1 2 4 1 4 1 4

154

decresc.

pp

staccato

158

pp

162

cresc.

166

decresc.

p

pp

## Menuetto

Moderato e grazioso

*p*

*cresc.*

*p*

*tr*

*f*

*p*

*[p]*

**Trio**

*p*

*cresc.*

*sf*

*p*

*p*

*cresc.*

*f*

*p*

\*) Bar 15: Thus in E, but see Critical Commentary; on 2<sup>a</sup> volta should perhaps = 53<sup>II</sup> / Takt 15: So in E, siehe aber Critical Commentary; vielleicht bei 2<sup>a</sup> volta = T. 53<sup>II</sup>

31

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

3 1 5 2 3 1 2 1

39

*p* *cresc.*

44

*p* *cresc.*

1. 2.

*tr* *cresc.*

52

*f* *sf* *p* *sf* *[p]* *Coda*

3 1 5 3 1

56

*decresc.* *ca* *lan* *do* *pp*

3 5 3 5

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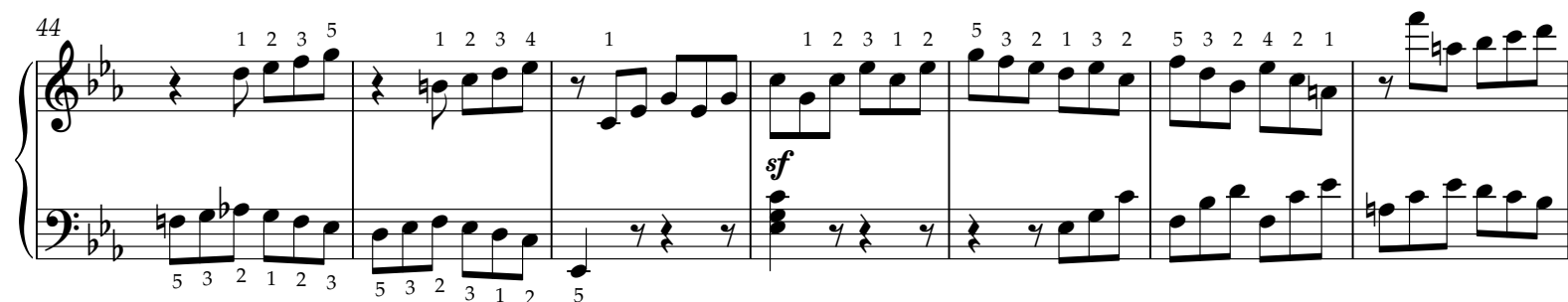
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44

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

*sf*



51

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

*sf sf sf*



58

5

*sf sf* *tr*

2 4 1



65

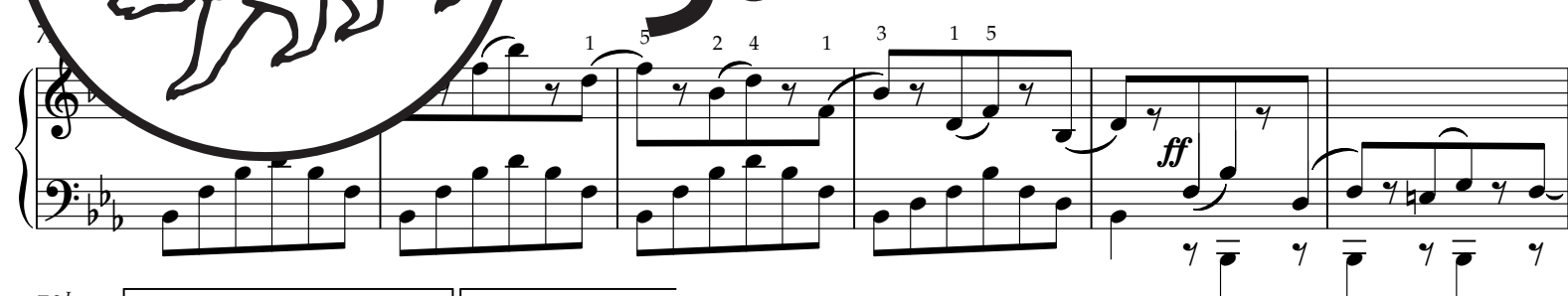
5 1 3 2 3 1    5



77

1 5    2 4    1 3    1 5

*ff*



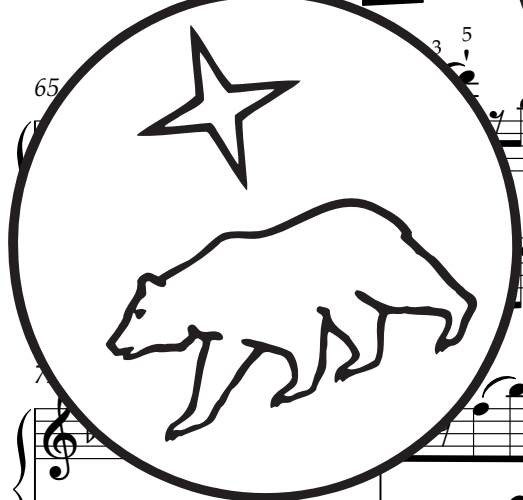
78<sup>I</sup>

1. 2.

*sf [p] sf ff sf p fp*



85



Bärenreiter  
Leseprobe  
Sample page

92

*sf* *ff*

99

*ff*

106

*ff*

120

*fp*

127

*f*

134

1 1 3 2 5 1 2

141

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

149

1 3 5 1 1 1 1 1

164

*sf p \* decresc. pp*

171

*f*

\*) Bars 165–7:  
Takt 165–167:



in C, an interesting and attractive reading, but probably error, see Critical Commentary  
in C, eine interessante und naheliegende Lesart, wahrscheinlich aber Irrtum, siehe Critical Commentary

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223

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

230

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

*sf* *sf* *sf* *sf* *sf*

237

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

**Bärenreiter**  
**Leseprobe**  
**Sample page**

250

1 2 1 2 3 5

257

1 1 *fp*

264

1 2 4 1 2 4 1 2 4 1 2 4

*p*

271

*cresc.* *non legato* *decresc.* *pp*

278

*p*

3 1 3 2 3 2 3 1 3 2

285

2 1 2 3 5

292

3 2 1 2 3 1 3

299

*cresc.*

*f* *sf* *sf*

1 2 3 5 1 2 5 1 2 5

1 2 3 1 3 5

306

*sf* *ff* *p* *f*

3 1 3 2

313

*f* *sf* *ff* *p*

*poco rit.*

320

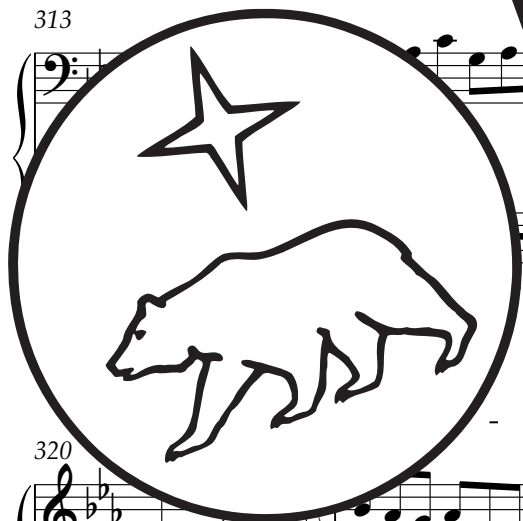
*a tempo*

*cresc.*

4 4 3 2 1

327

*f* *ff*



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31

tr tr tr

f sf sf sf

37

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

p

43

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

f

53

p

58

sf sf



Bärenreiter  
Leseprobe  
Sample page

64

*p* *sf*

71

*sf* *sf*

77

*f* *p* *dolce*

82

*f* *f* *p* *f* *pp*

92

*pp* *sf* *sf* *sf* *pp*

97

*pp* *sf* *sf* *sf* *pp*

Bärenreiter  
Leseprobe  
Sample page



104

104

105

106

107

108

109

## Rondo

## Allegro

**Allegro**

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

*p* *sf*

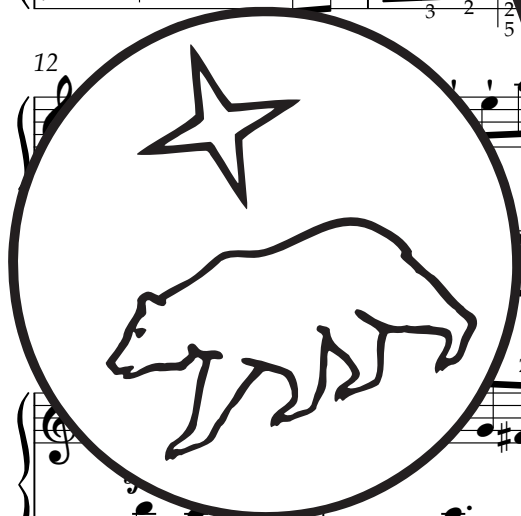
1 2 1 2 1 1 5 2 4 3 4 3 2 1 3

A musical score for the song 'Bärenrennen'. The score is written for piano (p) and features a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. A large, stylized watermark 'Bärenrennen' is overlaid across the center of the image.

12



L'esep  
cample pag

[illegible]

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65

*p*

70

*f* *p*

74

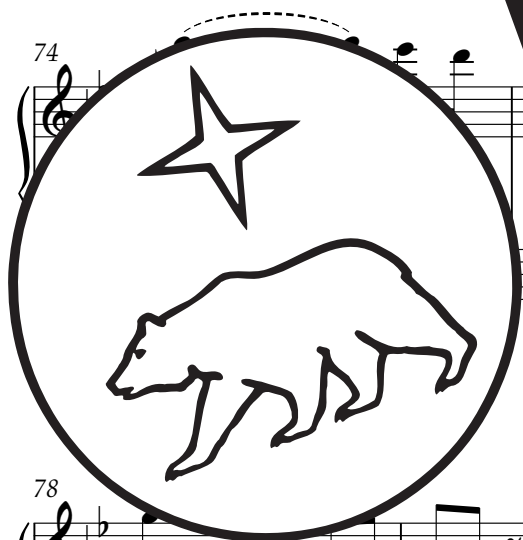
*sf* *sf* *f*

78

*pp*

83

*sf*

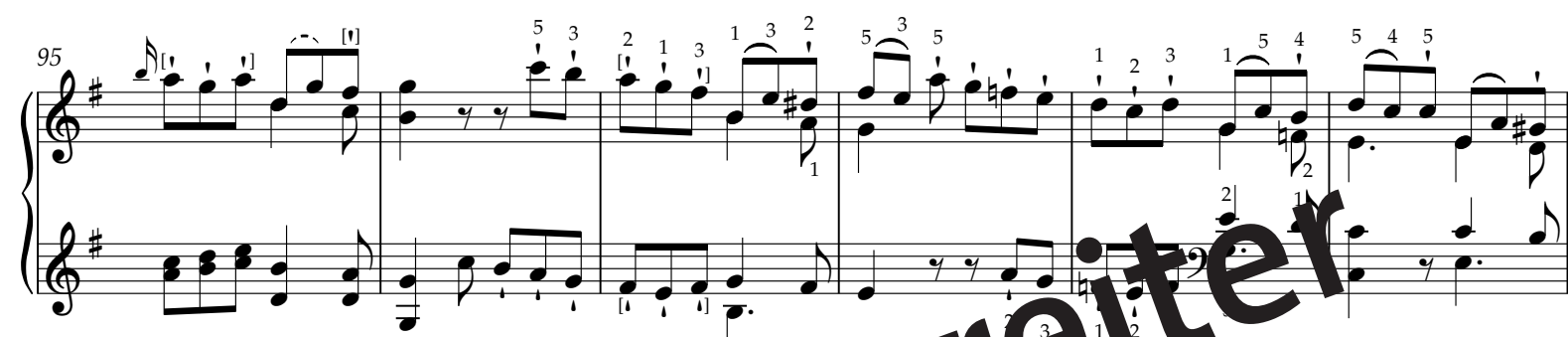


Bärenreiter  
Leseprobe  
Sample page

89



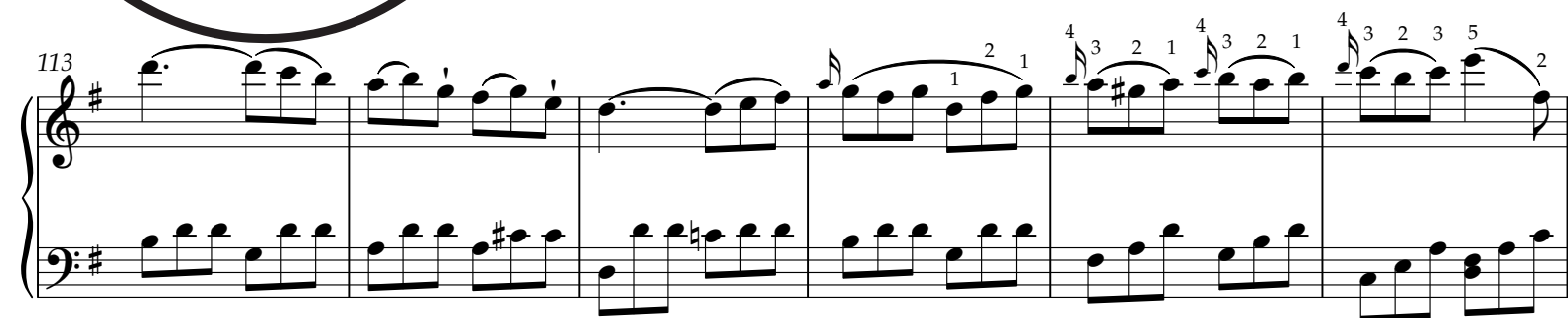
95



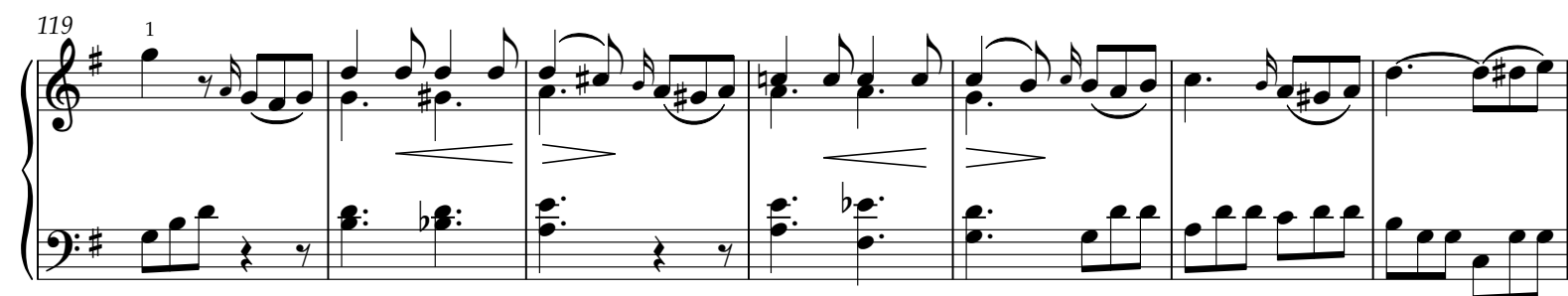
101



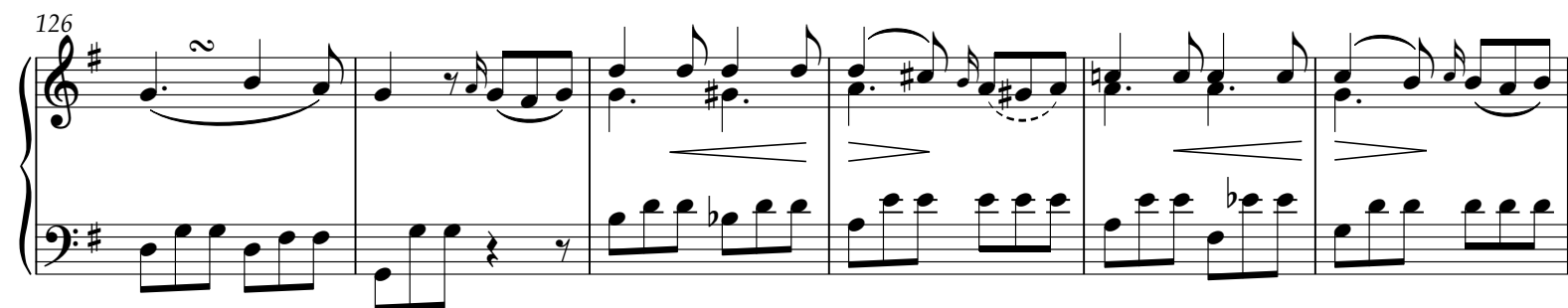
113



119



126



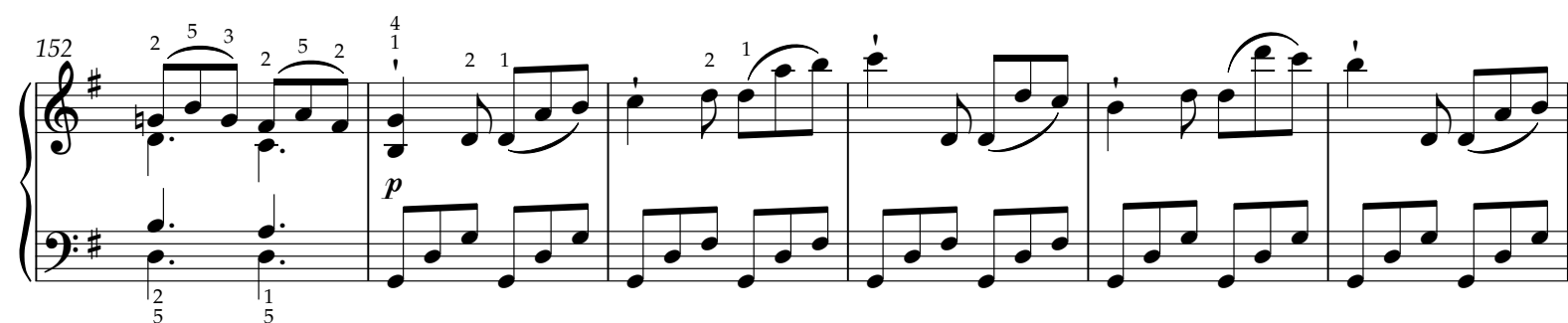
132



139



152



158



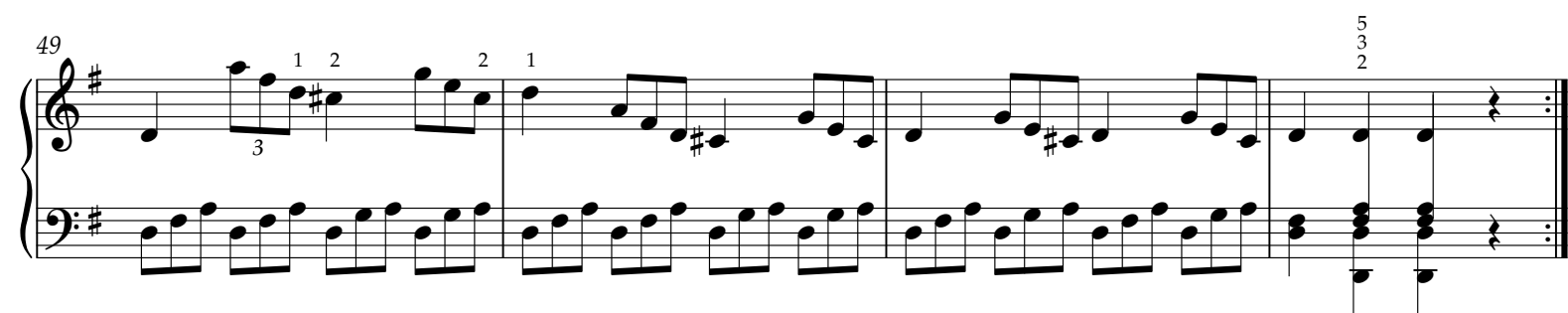
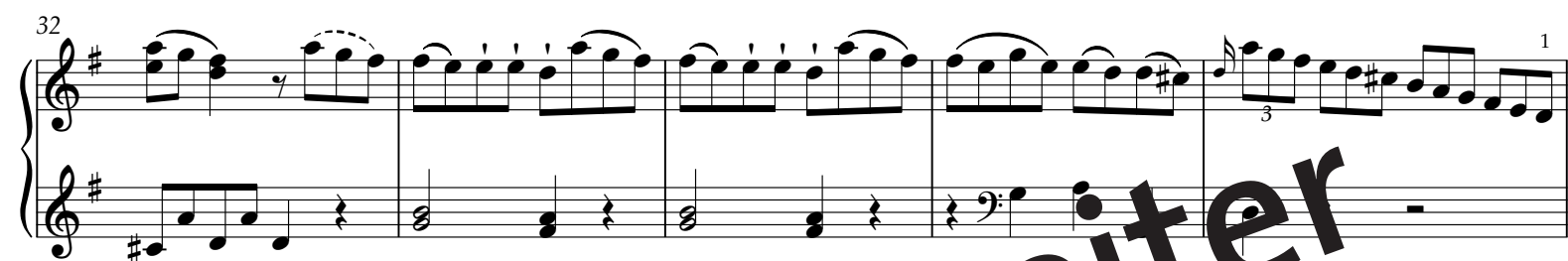
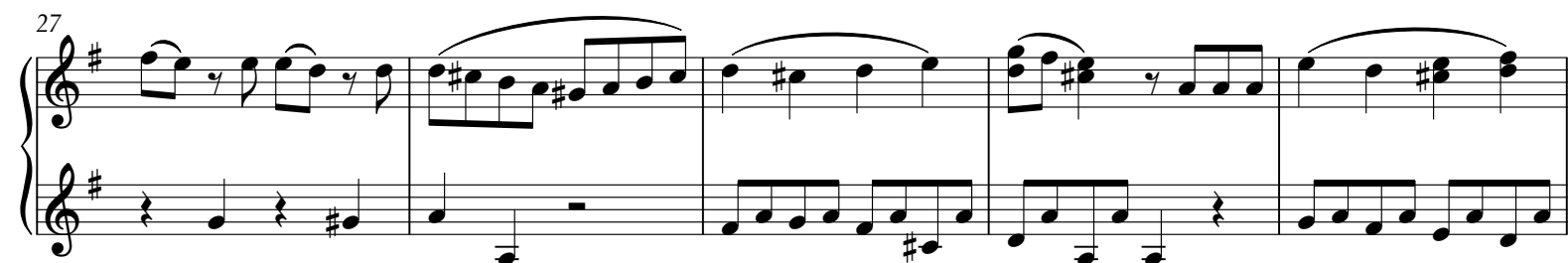
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\*) Bars 44/7: No # in E; see Critical Commentary / Takt 44, 47: Kein # in E; siehe Critical Commentary

58

3. 2 3 5 3 2 1 2

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

1 2 1 2 1 2 1

63



Bärenlied

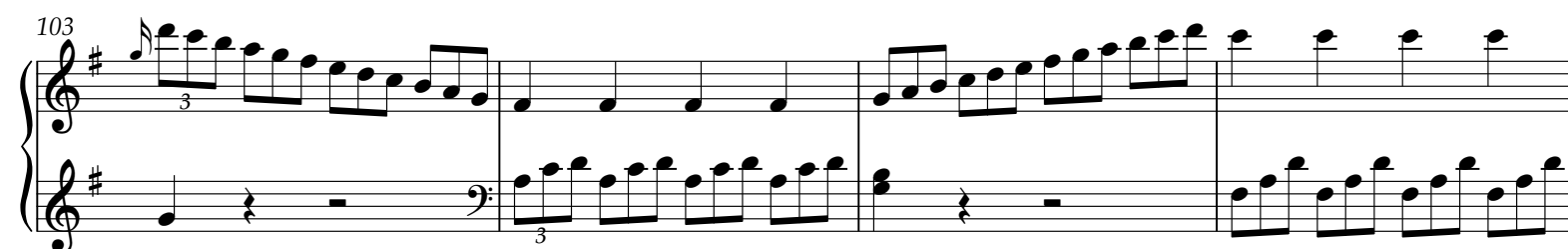
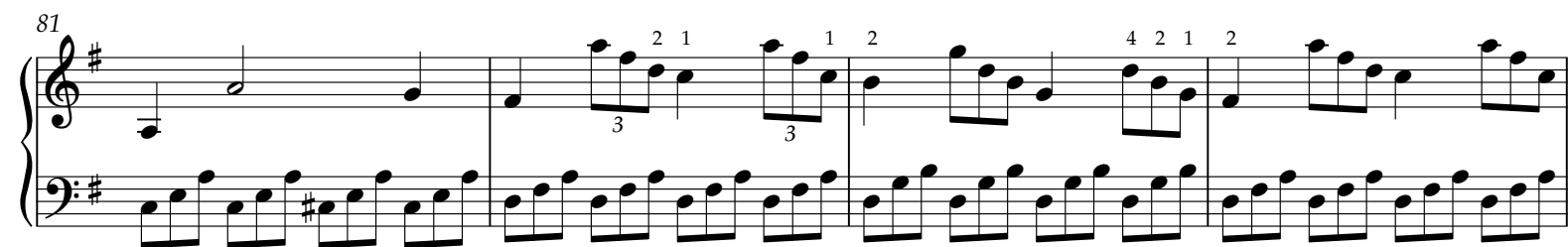
Leseprobe Sample page

73

73

77

Musical score for measures 77-80. The score is in G major (one sharp) and 3/4 time. Measure 77: Treble clef has a descending eighth-note scale from G4 to D4, followed by a quarter rest. Bass clef has a half note G2. Measure 78: Treble clef has a descending eighth-note scale from G4 to D4, followed by a quarter rest. Bass clef has a half note G2. Measure 79: Treble clef has a descending eighth-note scale from G4 to D4, followed by a quarter rest. Bass clef has a half note G2. Measure 80: Treble clef has a descending eighth-note scale from G4 to D4, followed by a quarter rest. Bass clef has a half note G2.



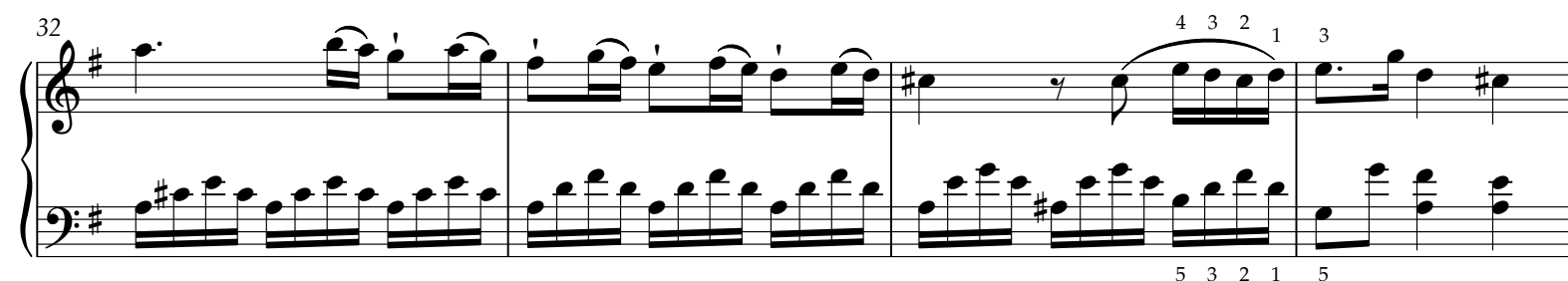
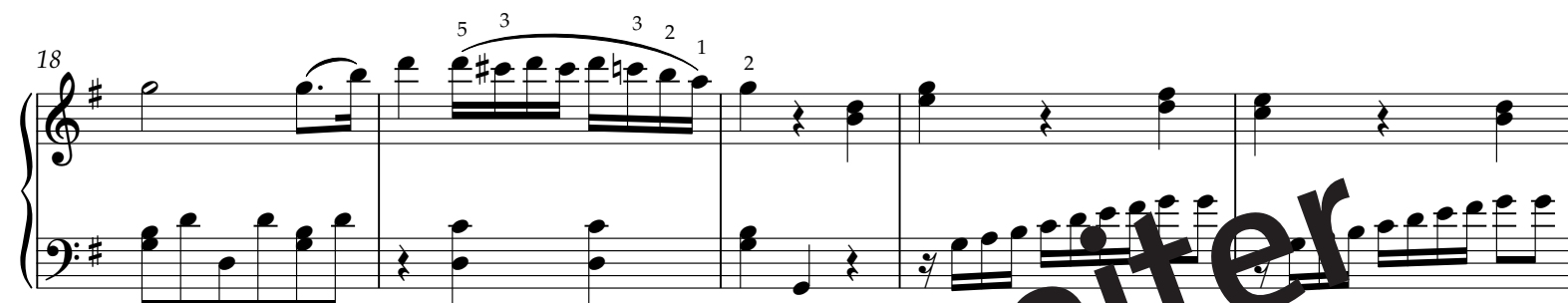
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Bärenreiter  
Leseprobe  
Sample page



41

3

3 1 3

*pp*

47

2 4 1 4 1 3 2 2 3 2

53

Bärenreiter  
Leseprobe  
Sample page

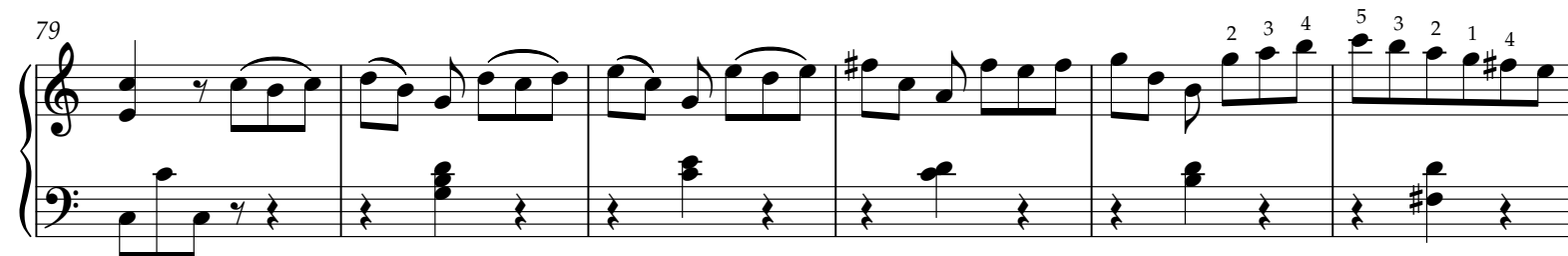
66

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

72

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

79



85



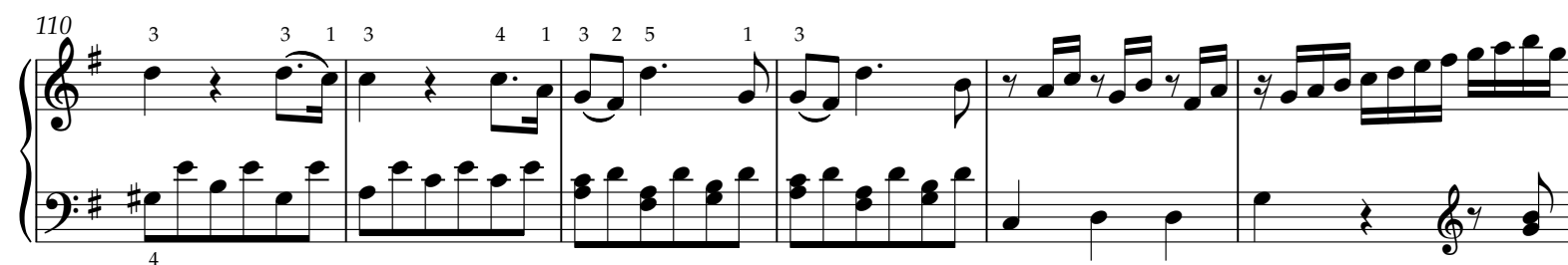
91



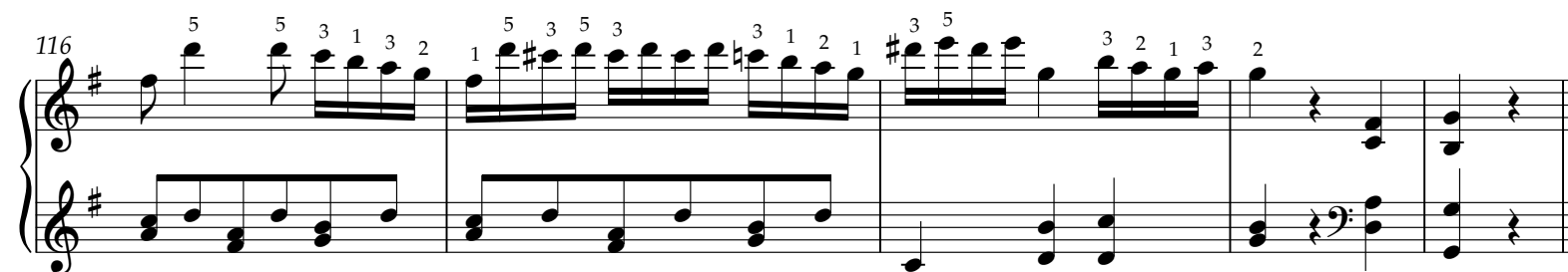
98



110



116



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20

*cresc.*

23

*p*

26

*f sf sf*

*delesc.*

32

*p*

*dolce e molto legato*

37

*cresc.*

*f*

*p*

*cresc.*

*p*

43 *dolce* *cresc.*

46 *sf* *p* *cresc.*

50 *f*

54 *decre.* *f*

61 *ff*

64 *sf* *sf*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

67 *sf sf p*

70 *decrec. pp cresc. tr*

73 *fp*

76 *fp cresc. p cresc.*

85 *p pp 1. 2. cresc. p*

88 *cresc. p pp*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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112 *f*

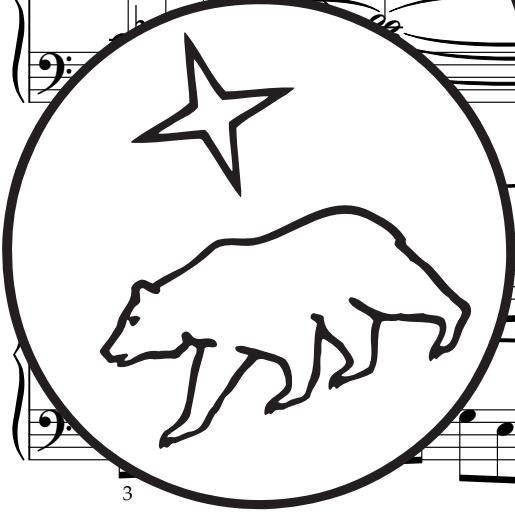
115

118

124

127

**Bärenreiter**  
**Leseprobe**  
**Sample page**



The image displays a page of musical notation for a piano piece, Op. 53 I, No. 201. The notation is arranged in five systems, each consisting of a treble and bass staff. The first system (measures 112-114) begins with a forte (*f*) dynamic. The second system (measures 115-117) continues the melodic and harmonic development. The third system (measures 118-123) includes a large circular logo on the left side, which contains a stylized bear silhouette and a five-pointed star. The fourth system (measures 124-126) shows a change in the bass line. The fifth system (measures 127-129) concludes the page. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

130

5 2 1 2 4 5

133

5 2 1 2 3 5

136

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

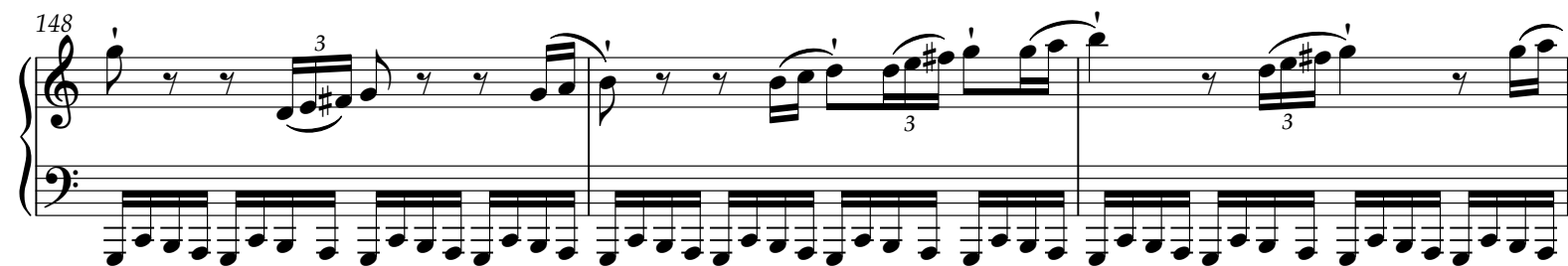
142

*pp* 1 2 3 5 5 1 2 3 5

145

*cresc.* 2 1 3 5 1 2 3 3 1 2 3 5

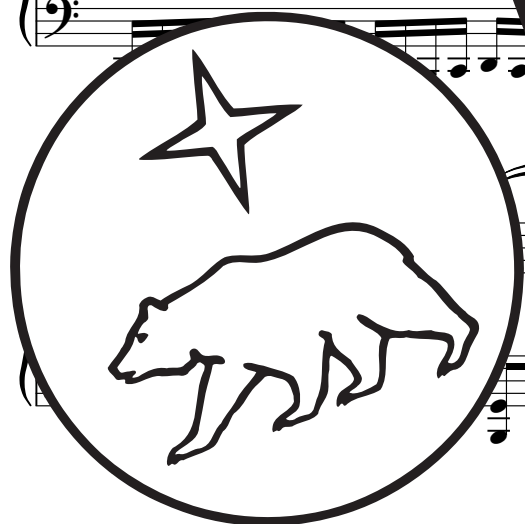
148



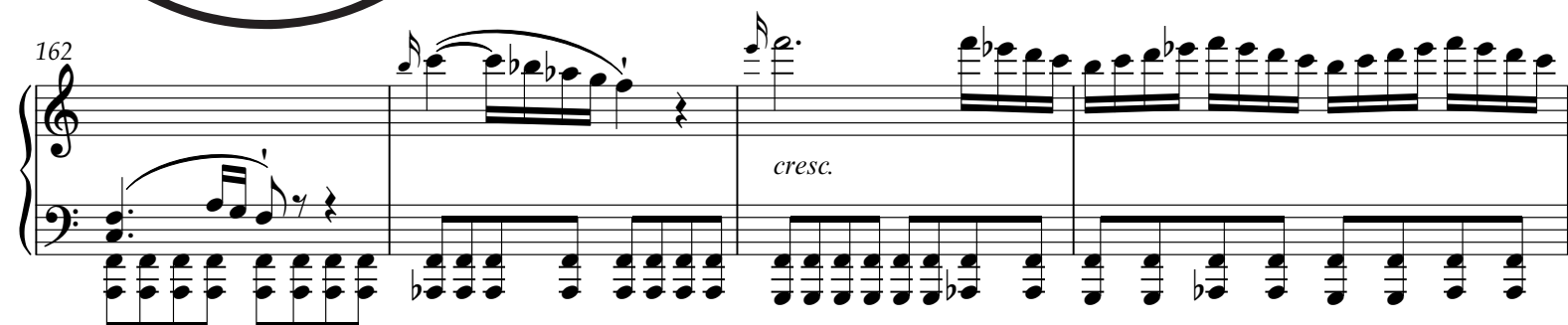
151



154



162



166



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189

*f sf sf sf*

192

*decresc. p*

196

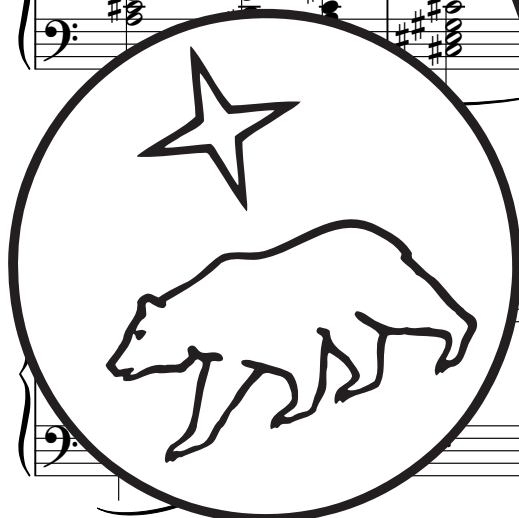
*dolce cresc. p dolce*

205

*cresc. sf*

208

*p cresc.*



Bärenreiter  
Leseprobe  
Sample page

211

*f*

215

*decresc.*

219

*cresc.*

*f*

222

*ff*

*sf*

*sf*

228

*sf*

*sf*

*fp*

231

*decresc.*

*pp*

*cresc.*

*tr*

*Ω*



Bärenreiter  
Leseprobe  
sample page

234

238

242

246

252

256

\*) Bar 259: *p* from E, but *pp* in A, also possible; see Critical Commentary / Takt 259: *p* gemäß E, in A jedoch *pp*, auch möglich; siehe Critical Commentary

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279

*cresc.*

282

*sf*

*dolce*

*cresc.*

287

*cresc.*

*p*

293

*cresc.*

*p*

*pp*

*cresc.*

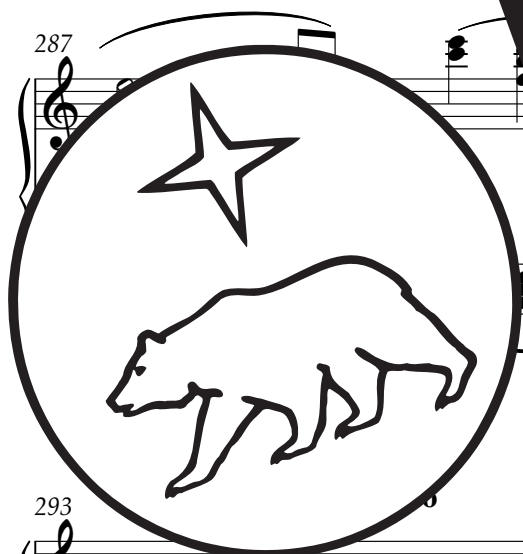
298

*ff*

*sf*

*ff*

Bärenreiter  
Leseprobe  
Sample page



Introduzione  
Adagio molto

*pp* *ten.* *cresc.*

6 *sf* *p* *decresc.* *pp* *rinforzando* *sf* *sf decresc.*

11 *rinforzando* *decresc.* *p* *sf* *p cresc.* *sf* *decresc.* *pp*

18 *cresc.* *pp* *cresc.* *pp* *cresc.*

22 *sf* *sf* *decresc.* *sf* *sf*

**Bärenreiter**  
**Leseprobe**  
**Sample page**

25

*pp* *sf*

5 3 2 3

1

attacca subito il Rondo

## Rondo

Allegretto moderato

*sempre pp*

Ped. 2 1 3 5 2 1

7

*pp*

Ped. \*

19

*pp*

2 3 1 2 4 3 2 1

\*

25

*cresc.* *decresc.*

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

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65

69

74

79

88

93

*sf*

*p*

*ff*

*sf*

*p*

*decresc.*

*pp*

*f*

*Red.*

Bärenreiter  
Leseprobe  
Sample page



99

*sf* *p* *ff* *sf* *p* *ff* *sf*

\* *Ped.* \*

108

*p* *decresc.* *pp*

\* *Ped.*

116

*pp*

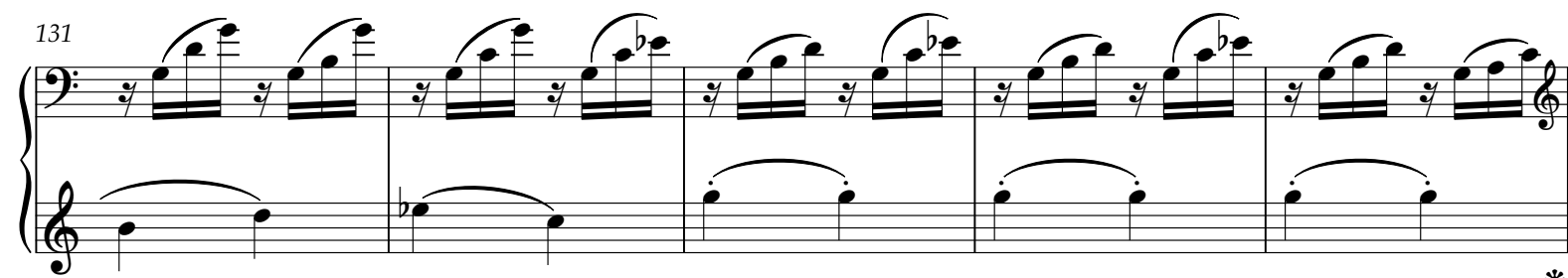
\* *Ped.* \*

126

*pp* *pp*

\* *Ped.*

131



\*

136



*pp* *cresc.*

\*

141



*sempre pp*

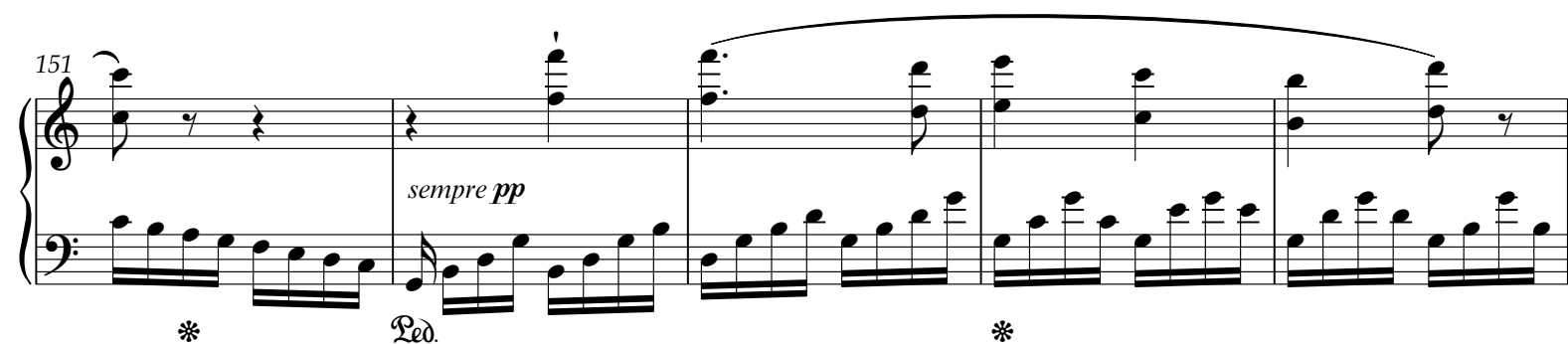
\*

146



\*

151



*sempre pp*

\*

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[illegible][illegible]

198

1 3 4 3 3

Bärenreife Probe

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

210

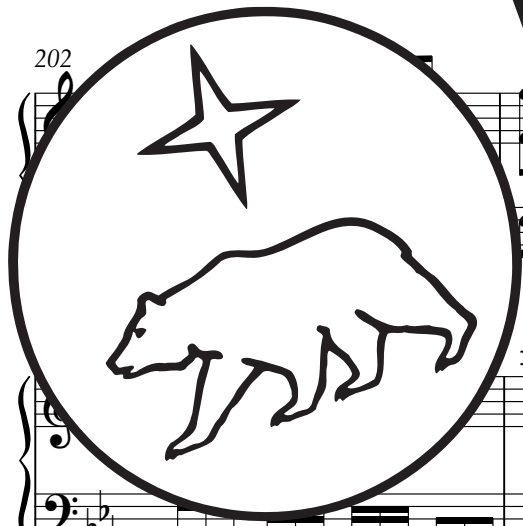
1 2 3 4 1 1 2 3 2 3 1 3 2 1

*sf* *sf* *ff*

214

2 *ff*

The musical score for Example 10-10, measures 214-218, is shown below. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano (piano) and features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and rests. The piece concludes with a double fermata (ff) over the final measure.



219

*decresc.* *p* *ff* *sf* *p* *ff* *sf*

*Ped.* \*

227

*p* *ff* *sf* *p* *decresc.*

*Ped.* \*

235

*cresc.*

*Ped.* \*

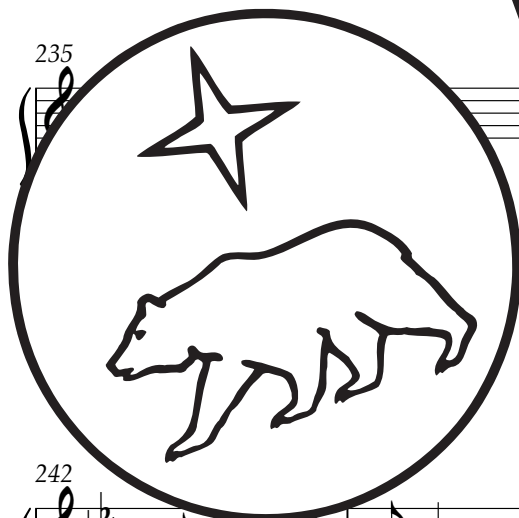
242

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

249

*sempre pp*

*Ped.* \* *Ped.*



Bärenreiter  
Leseprobe  
Sample page

254

*sempre pp*

\* Ped. \* Ped.

258

\* Ped. \* Ped.

262

\* Ped. \*

267

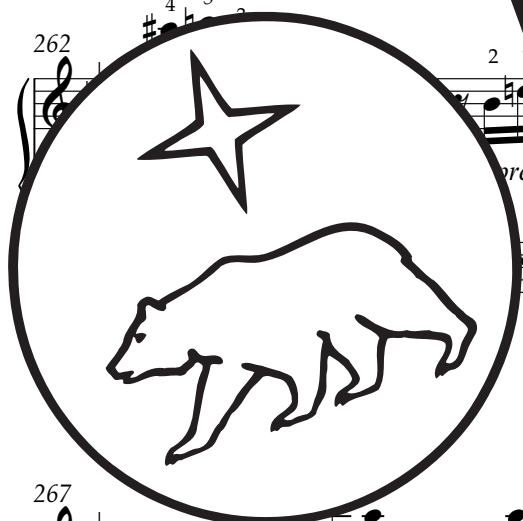
*pp* *pp*

Ped. \* Ped. \* Ped.

272

*pp* *pp*

\* Ped. \* Ped. \*



Bärenreiter  
Leseprobe  
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302

*p* *decresc.* *pp*

*p decresc.*

307

*sempre più pp*

312

*ff* *sf*

*Red.*

316

*ff* *sf*

\*

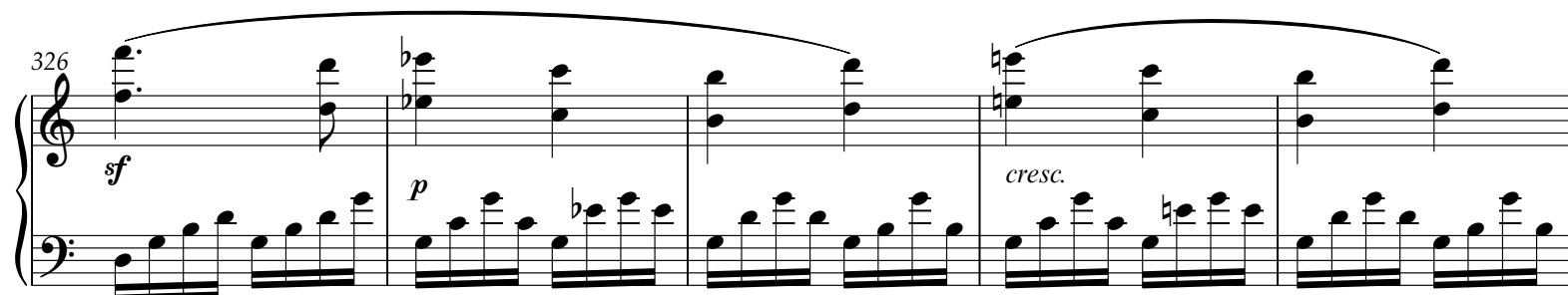
321

*ff* *sf* *p* *ff*

*Red.* \*

326

*sf* *p* *cresc.*



331

*p decresc.* *pp* *cresc.*

*tr*



336

*tr ff* *sf* *tr*



344

*f*

*Ped.*



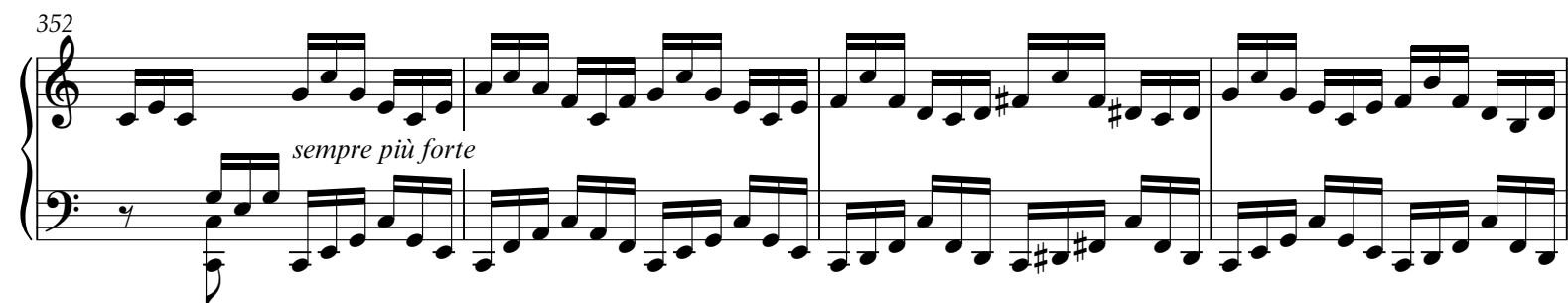
348



Bärenreiter  
Leseprobe  
Sample page

352

*sempre più forte*



356

5 1 3 2



360

4 3 4 3 4 3

*sf* *sf* *sf* *sf*



364

3 3 3 3 3 5 3 1 2 1

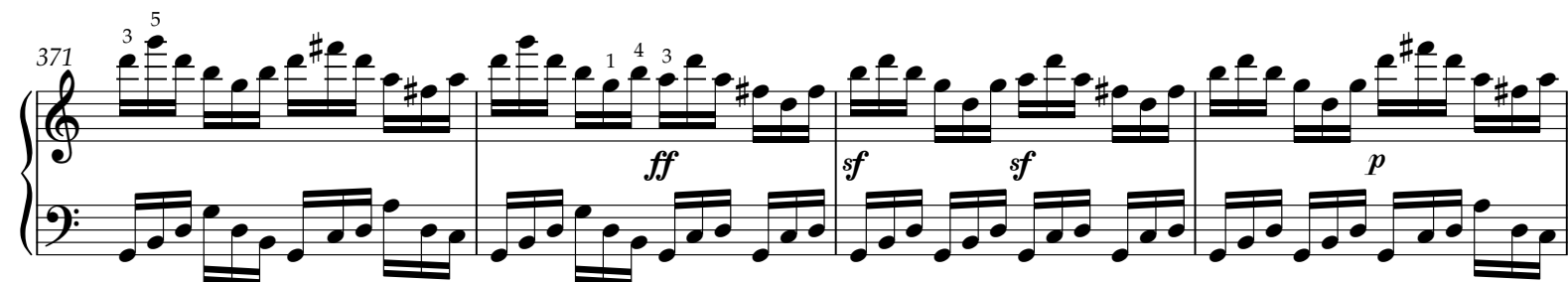
*sf* *sf* *p*



371

3 5 1 4 3

*ff* *sf* *sf* *p*

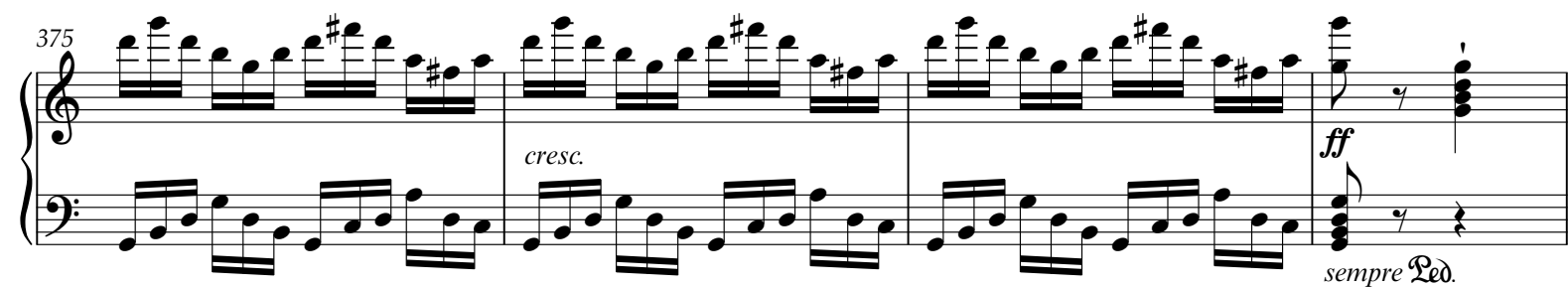


375

*cresc.*

*ff*

*sempre Ped.*



Bärenreiter  
Leseprobe  
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428

*sempre pp*

*f p[p]*

*Ped.*

\*

434

\*

441

*ff*

*ff*

*ff*

*ff*

*p*

*sf*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

\*

\*

\*

\*

\*

453

*pp*

*pp*

*pp*

*Ped.*

*Ped.*

*Ped.*

\*

\*

\*

459

*pp*

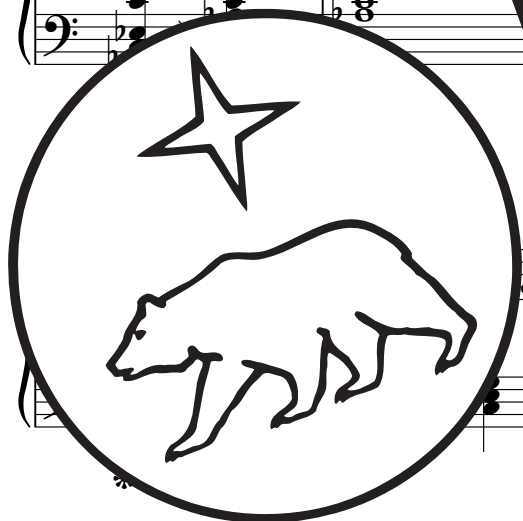
*ppp*

*Ped.*

*Ped.*

\*

\*



Bärenreiter  
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Sample page

465 *pp*

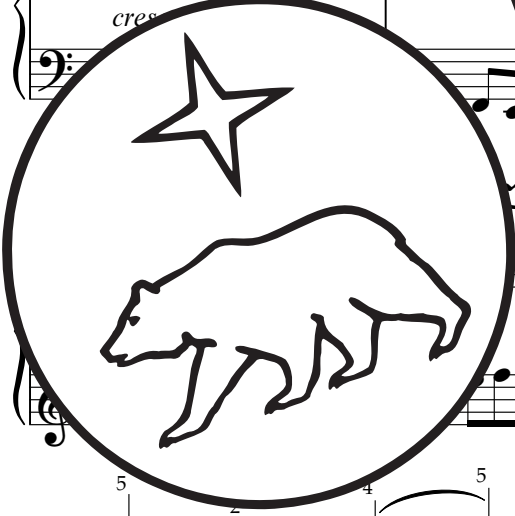
470 *pp*

475 *cres.* *f* *tr.* *pp* *3* *Ped.* 1 2 4 2 1 2 1 2 4 1

487 2 3 1 2 4 1 2 3 5 1 3 2 3 1 4 2 4 1 \*

493 *tr.* *pp* *Ped.* 1 2 1 3 5 3 1 3 1 2 4 2 1 3 1 \*

*Bärenreiter*  
*Leseprobe*  
*Sample page*



\*) Bars 485–506: For Beethoven's own *ossia più facile*, see Critical Commentary / Takt 485–506: Zu Beethovens *ossia più facile* siehe Critical Commentary

499

*tr*

*tr* *pp* *tr*

*Ped.*

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

\*

505

*tr*

*tr* *sc.*

2 3 2 1 4 3 2 4 3 1 5

\*

513

*tr* *ff* *sf*

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

*cresc.*

3 2 1 5 3 3 3

\*

526

*f* *ff*

*Ped.*

4 2 3 4 2 5 3

533

*decresc.* *pp* *ff* *f* *f*

*Ped.*



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