SONATE.
Op.106.
Dem Erzherzog Rudolph gewidmet.

Allegro. ($ \text{d.188}$)

(30.) Sonate für das Hammerclavier)

1) The metronome marks, the pedal indications and the fingering in italics are Beethoven's.
1) The r. h. over the l. h.
2) The l. h. over the r. h.
3) The r. h. over the l. h.
1) In the original edition (Artaria, Vienna) there is no middle voice.
2) A ♯ in front of the d in the bass, as in the original edition, is impossible for reasons of voice leading.
1) The r. h. over the l. h.
1. The voice leading in mm. 222-227, i.e. the 1-6 alternation $g^\#-e^\#-a^\#-d^\#_b$, calls for an $a$ in this highly contested passage; it can only be by oversight that there is no $a$ in front of the $a$ in the original edition.
1) The r. h. over the l. h.
2) The l. h. over the r. h.
3) The l. h. over the r. h.
SCHERZO.
Assai vivace. ($\sim$80)
1) Thus in the original edition
The sense of the arpeggiation is incorrect reading (cf. the crossing of the hands in the 1st movement, m. 34); recent editions give the
1) The original edition lacks the ties.
Per la misura si conta nel largo sempre quattro semicrome, cioè è \[ \Frac{3}{4} \]

**Largo.** (\( \text{\textit{d}} = 74 \))

un poco più vivace.

**Allegro.**

\[ \text{\textit{cresc.}} \]

**tempo I.**

\[ \text{\textit{p}} \]
1) In the course of the fugue it becomes clear that the trill Nachschlag is not always essential for Beethoven; in fact, it cannot always be executed. The instances of Nachschlag which do not appear in the original edition are placed within parentheses.
1) The trill in the l. h. may be postponed to the beginning of m. 113.
2) This notation, printed here for the first time since the original edition, clearly shows Beethoven's performance practice: it was more important for him to have the r. h. play the thematic leaps of a tenth (in contrary motion, Gb-g) than to have the trill continue in one hand. Thus, the significance of the trill once more becomes secondary.
1) Here and in the following measures the trill may end at the fourth 8th-beat.
una corda

dolce e cantabile

ritard.
1) This notation of the original edition indicates the mode of execution.