SONATE.

Op. 53.

Dem Grafen von Waldstein gewidmet.

Allegro con brio.

1) The fingering in italics and the pedal indications are Beethoven's.
The original edition shows, it the first note of the measure (2nd 16th). Both the $b^3$ and the $d^1$ are engraving errors; if Beethoven had intended the $d^1$, he would have had to make
1) May be played as approximately 6 quarter-beats
INTRODUZIONE.
Adagio molto.
1) The intention of Beethoven's long pedals, which take no account of dissonant passing chords or mixtures, is a spiritual, almost transcendental, binding-together of larger groups, which his instrument also favored (cf. Op. 31, No. 2, first movement, mm. 143–148 & 155–158). On modern instruments one may try to achieve this effect by half-pedaling at the passing harmonies (mm. 3, 7, 11, 15, etc.), a kind of legatissimo of the pedal, comparable to legato playing in general.

2) The pp at G serves to identify the opening of the motif.

3) Thus in the original edition; some later ones give g in place of f.

RONDO.
Allegretto moderato.

Attacca subito il Rondo:
1) The first 16th note is detached to identify the opening of the motif. 2) Trill starting with the upper note in 32nds. 3) As Beethoven indicates at mm. 490 ff., the trill starting with the upper note is to be played uninterrupted in 32nds; the fingering given makes this easy to execute.
1) The two 8th rests in place of a quarter-rest, and the * directly below the fourth 8th-beat, are based on the original edition.
In the autograph Beethoven wrote: “Those who have too much difficulty with the trill where it occurs along with the Theme, can use the following simplification; or, depending on the extent of their powers, can double it by playing two of these sextoles to every quarter note in the bass. At any rate it is not important if this trill comes to lose some of its usual speed.”