

Sonata no. 26 'Les Adieux'

3. Das Wiedersehen: Vivacissimamente

Ludwig van Beethoven

piano

f

V vii V V vii V

4

V V vii6 V6 vii6 V6

7

vii6 V6 vii6 V6 V V6

10

V V

11

p

I V I V ii V ii V I ii6

16

V V I V I V ii V ii V6

21

I ii6 V V I V I *sf* V

25

ii V

26

ii V *sf* I ii V V I *Red.*

30

(*Red.*) * V I V I *ff* *Red.*

34 8

(Red.) * V I V V I

38

(Red.) VI6 * Red. V6 *

45

p VI6 vii

49

V6

52

V

53

I V V I V V

57

p I I6 IV ii6

59

V V I

62

V V

63

p I V V I6

66

The image shows a musical score for two staves in B-flat major. The top staff contains five dotted quarter notes, each with a fermata. The bottom staff begins with a double bar line and a fingering 'ii' below the first note. It contains a sequence of eighth notes: a pair of beamed eighth notes, followed by a triplet of eighth notes, a pair of beamed eighth notes, another triplet of eighth notes, and finally a triplet of eighth notes. The piece ends with a double bar line.

67

V V vii ii ii6 vii I I6

71

vii ii ii6 vii I I6 vi vi ii ii6 V V

75

I6 vi vi ii ii6 V V I V

78

I sf V I sf V I

2. 82

p

I VI6 V V

86

I VI V V V V

91

V V V V V I I

95

V6 V I V V

98

pp

I6 III V I6 V64 I

101

The image shows a musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat) and a common time signature. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a melodic line with a slur over the first four notes. The bottom staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a rhythmic accompaniment of eighth notes. A 'V' is written below the first measure of the bass staff.

102

Chord symbols: I V V I V6 I64 I I

106

Chord symbols: I V I I I IV6 V V IV I

110

Chord symbols: I V I V ii V ii V

114

Chord symbols: I ii6 V V I V I V

118

8

ii V ii V I ii64 V V

122

ff

8

Red. I * V I V

126

ff

8

Red. I * V

129

ff

IV64 ii vii V *Red.* I VI6 *

134

ff p

Red. V6 VI6

139

vii V6

143

V I

147

p

V V I V V I I6 V

151

IV V V V

154

I V V I

157

V V I ii V

161

V vii ii ii6 vii I I6 vii ii ii6

165

vii I I6 vi vi ii ii6 V V

168

I6 vi vi

169

ii ii6 V V I6 vi vi ii ii6 V V

172

f(f) 3 3 3 3 3 3 3 3 3 3

I *sf* V I *sf* V I *sf* V

175

sf *p*

Red. I V I V V ii V V iii V

181

Harmonic analysis for measures 181-185: I I6 I I6 V V V I I6

186

Harmonic analysis for measures 186-190: I I6 I I6 V V V I I6

190

Harmonic analysis for measures 190-193: V V V I I64 I6 V I (Red.)

194

Harmonic analysis for measures 194-197: (Red.) * V I