

# Sonate Opus 28

1801

Ludwig van Beethoven

Arr. Peter H. Besseling

Allegro

First system of musical notation (measures 1-6). The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand has a whole rest in measure 1, followed by a half note G4 in measure 2, a half note A4 in measure 3, and a half note B4 in measure 4. The left hand plays a continuous eighth-note accompaniment: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, 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Measures 38-45. Treble and bass staves. Key signature: two sharps (F# and C#). Measure 38 starts with a half note F# in the treble and a half note C# in the bass, both tied to the next measure. Measures 39-41 feature a melody in the treble starting on G#4, moving up stepwise to A5, with a half note in the bass. Measures 42-45 feature a melody in the bass starting on C#3, moving up stepwise to G#3, with a half note in the treble. Dynamics: *fp* (measures 39-41), *fp* (measures 42-45).

46

Measures 46-52. Treble and bass staves. Measure 46 starts with a half note F# in the treble and a half note C# in the bass, both tied to the next measure. Measures 47-50 feature a melody in the treble starting on G#4, moving up stepwise to A5, with a half note in the bass. Measures 51-52 feature a melody in the bass starting on C#3, moving up stepwise to G#3, with a half note in the treble. Dynamics: *fp* (measures 47-50), *fp* (measures 51-52).

53

Measures 53-59. Treble and bass staves. Measure 53 starts with a half note F# in the treble and a half note C# in the bass, both tied to the next measure. Measures 54-56 feature a melody in the treble starting on G#4, moving up stepwise to A5, with a half note in the bass. Measures 57-59 feature a melody in the bass starting on C#3, moving up stepwise to G#3, with a half note in the treble. Dynamics: *sf* (measures 54-56), *sf* (measures 57-59).

60

Measures 60-67. Treble and bass staves. Measure 60 starts with a half note F# in the treble and a half note C# in the bass, both tied to the next measure. Measures 61-64 feature a melody in the treble starting on G#4, moving up stepwise to A5, with a half note in the bass. Measures 65-67 feature a melody in the bass starting on C#3, moving up stepwise to G#3, with a half note in the treble. Dynamics: *pp* (measures 61-64).

68

Measures 68-74. Treble and bass staves. Measure 68 starts with a half note F# in the treble and a half note C# in the bass, both tied to the next measure. Measures 69-71 feature a melody in the treble starting on G#4, moving up stepwise to A5, with a half note in the bass. Measures 72-74 feature a melody in the bass starting on C#3, moving up stepwise to G#3, with a half note in the treble. Dynamics: *cresc.* (measures 69-71).

75

Measures 75-81. Treble and bass staves. Measure 75 starts with a half note F# in the treble and a half note C# in the bass, both tied to the next measure. Measures 76-79 feature a melody in the treble starting on G#4, moving up stepwise to A5, with a half note in the bass. Measures 80-81 feature a melody in the bass starting on C#3, moving up stepwise to G#3, with a half note in the treble. Dynamics: *p* (measures 76-79).

81

86

92

98

104

110

116

*cresc.* *sf* *sf*

122

*sf* *sf* *sf* 3 3 5 *sf*

128

*f* 3 3 5 *sf* *decresc.* *p* 3 3 3 *f*

134

141

148

*cresc.*

155

*f* *decresc.*

162

1. 2.

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

168

*cresc.* *p*

176

*cresc.* *p*

182

*cresc.* *f* *sf*

188

*f* *sf*

195

*p*

*sf*

201

*cresc.*

207

*sf*

*sf*

213

*sf*

*sf*

*ff*

*sf*

*sf*

*sf*

*sf*

220

*sf*

*sf*

*sf*

*sf*

*sf*

*p*

227

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

234

241

248

256

263

Adagio

Tempo I

271

279

288

295

303

309

317



323

*fp* *sf*

330

*f* *pp*

338

*cresc.*

345

*p*

352

358

*cresc.* *p*

364

364 365 366 367 368 369

370

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

370 371 372 373 374 375

376

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

376 377 378 379 380 381

382

*p*

382 383 384 385 386 387

388

*cresc.*

388 389 390 391 392 393

394

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

394 395 396 397 398 399 400

401

3 3 5 *sf* *f* 3 3 5 *sf*

407

*decresc.* *p* 3

415

423

*cresc.* *sf*

431

*pp*

439

*cresc.*

12  
448

Sonate Opus 28 - Piano II

Musical score for measures 12-448. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of chords, mostly triads, with dynamic markings *sf* (sforzando) and *decresc.* (decrescendo). The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, mostly triads, with dynamic markings *sf* and *decresc.*.

456

Musical score for measures 456-448. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of chords, mostly triads, with dynamic markings *p* (piano) and *pp* (pianissimo). The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, mostly triads, with dynamic markings *p* and *pp*.

Andante

Musical score for measures 1-8. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a series of chords, mostly triads, with dynamic markings *p* (piano) and *cresc.* (crescendo). The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, mostly triads, with dynamic markings *p* and *cresc.*.

8

Musical score for measures 8-12. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a series of chords, mostly triads, with dynamic markings *p* (piano) and *cresc.* (crescendo). The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, mostly triads, with dynamic markings *p* and *cresc.*.

12

Musical score for measures 12-19. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a series of chords, mostly triads, with dynamic markings *p* (piano), *sf* (sforzando), and *cresc.* (crescendo). The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, mostly triads, with dynamic markings *p* and *sf*.

19

Musical score for measures 19-448. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a series of chords, mostly triads, with dynamic markings *sf* (sforzando), *cresc.* (crescendo), and *f* (forte). The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, mostly triads, with dynamic markings *p* (piano) and *sf*.

## Sonate Opus 28 - Piano II

13

28

1. 2.

*f* *decresc.* *p* *f* *f*

33

3 3

*p*

1. 2.

39

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

47

*p*

*cresc.*

51

*cresc.*

*p*

56

Measures 56-61. The right hand features a melodic line with slurs and dynamic markings: *cresc.*, *p*, *sf*, *sf*, *sf*, and *p*. The left hand plays a steady eighth-note accompaniment.

62

Measures 62-68. The right hand has a melodic line with slurs and dynamic markings: *sf*, *sf*, *cresc.*, *f*, and *p*. The left hand continues with eighth-note accompaniment.

69

Measures 69-72. The right hand has a melodic line with slurs and dynamic markings: *cresc.*. The left hand continues with eighth-note accompaniment.

73

Measures 73-75. The right hand has a melodic line with slurs and dynamic markings: *sf* and *cresc.*. The left hand continues with eighth-note accompaniment.

76

Measures 76-78. The right hand has a melodic line with slurs and dynamic markings: *cresc.* and *sf*. The left hand continues with eighth-note accompaniment.

79

Measures 79-84. The right hand has a melodic line with slurs and dynamic markings: *sf*, *cresc.*, *f*, and *sf*. The left hand continues with eighth-note accompaniment.

83

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

90

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

94

*sf* *decresc.* *pp*

Scherzo  
Allegro vivace

*p*

9

*p*

17

*f* *p*

16

## Sonate Opus 28 - Piano II

25

Measures 25-32. Treble clef, key of D major. Measure 25: Treble clef has a half note D5 with a fermata, marked *f*. Bass clef has a whole rest. Measure 26: Treble clef has a whole rest. Bass clef has a half note D3 with a fermata. Measure 27: Treble clef has a whole rest. Bass clef has a whole rest. Measure 28: Treble clef has a half note D4, marked *p*. Bass clef has a whole rest. Measure 29: Treble clef has a half note E4. Bass clef has a whole rest. Measure 30: Treble clef has a half note F#4. Bass clef has a whole rest. Measure 31: Treble clef has a half note G4. Bass clef has a whole rest. Measure 32: Treble clef has a half note A4. Bass clef has a whole rest. A *cresc.* marking is placed above measure 31.

33

Measures 33-40. Treble clef, key of D major. Measure 33: Treble clef has a half note D5 with a fermata, marked *pp*. Bass clef has a whole rest. Measure 34: Treble clef has a half note E5 with a fermata. Bass clef has a whole rest. Measure 35: Treble clef has a half note F#5 with a fermata. Bass clef has a whole rest. Measure 36: Treble clef has a half note G5 with a fermata. Bass clef has a whole rest. Measure 37: Treble clef has a half note A5 with a fermata. Bass clef has a whole rest. Measure 38: Treble clef has a half note B5 with a fermata. Bass clef has a whole rest. Measure 39: Treble clef has a half note C6 with a fermata. Bass clef has a whole rest. Measure 40: Treble clef has a half note D6 with a fermata. Bass clef has a whole rest. A *cresc.* marking is placed above measure 38.

41

Measures 41-48. Treble clef, key of D major. Measure 41: Treble clef has a half note D5 with a fermata. Bass clef has a whole rest. Measure 42: Treble clef has a half note E5 with a fermata. Bass clef has a whole rest. Measure 43: Treble clef has a half note F#5 with a fermata. Bass clef has a whole rest. Measure 44: Treble clef has a half note G5 with a fermata. Bass clef has a whole rest. Measure 45: Treble clef has a half note A5 with a fermata. Bass clef has a whole rest. Measure 46: Treble clef has a half note B5 with a fermata. Bass clef has a whole rest. Measure 47: Treble clef has a half note C6 with a fermata. Bass clef has a whole rest. Measure 48: Treble clef has a half note D6 with a fermata. Bass clef has a whole rest. A *decresc.* marking is placed above measure 46, and a *p* marking is placed below measure 48.

49

Measures 49-56. Treble clef, key of D major. Measure 49: Treble clef has a whole rest. Bass clef has a whole rest. Measure 50: Treble clef has a whole rest. Bass clef has a whole rest. Measure 51: Treble clef has a whole rest. Bass clef has a whole rest. Measure 52: Treble clef has a whole rest. Bass clef has a whole rest. Measure 53: Treble clef has a whole rest. Bass clef has a whole rest. Measure 54: Treble clef has a whole rest. Bass clef has a whole rest. Measure 55: Treble clef has a whole rest. Bass clef has a whole rest. Measure 56: Treble clef has a whole rest. Bass clef has a whole rest. A *p* marking is placed below measure 50.

57

Measures 57-64. Treble clef, key of D major. Measure 57: Treble clef has a whole rest. Bass clef has a whole rest. Measure 58: Treble clef has a whole rest. Bass clef has a whole rest. Measure 59: Treble clef has a whole rest. Bass clef has a whole rest. Measure 60: Treble clef has a whole rest. Bass clef has a whole rest. Measure 61: Treble clef has a whole rest. Bass clef has a whole rest. Measure 62: Treble clef has a whole rest. Bass clef has a whole rest. Measure 63: Treble clef has a whole rest. Bass clef has a whole rest. Measure 64: Treble clef has a whole rest. Bass clef has a whole rest. A *sf* marking is placed below measure 58, a *p* marking is placed below measure 61, and a *cresc.* marking is placed above measure 64.

65

Measures 65-68. Treble clef, key of D major. Measure 65: Treble clef has a whole rest. Bass clef has a whole rest. Measure 66: Treble clef has a whole rest. Bass clef has a whole rest. Measure 67: Treble clef has a whole rest. Bass clef has a whole rest. Measure 68: Treble clef has a whole rest. Bass clef has a whole rest. A *ff* marking is placed below measure 67.

Fine



## Trio

## Sonate Opus 28 - Piano II

17

71

*p*

78

84

90

*Scherzo D.C.*

## Rondo

Allegro, ma non troppo

*p*

7

14

*molto legato*

19

*cresc.*

23

*f*

27

*sf* *p* *p*

33

*sf*

38

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

44

Measures 44-48. The piece is in D major (two sharps). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. Measure 48 ends with a repeat sign.

49

Measures 49-55. Measures 49-50 are marked *f* (forte) in both hands. Measures 51-55 are marked *p* (piano) and feature a more complex melodic line in the right hand with slurs and ties. The left hand continues with a steady eighth-note accompaniment.

56

Measures 56-62. The right hand has a melodic line with slurs and ties, while the left hand continues with eighth-note accompaniment. Measure 62 ends with a repeat sign.

63

Measures 63-67. The right hand features a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment. Measure 67 ends with a repeat sign.

68

Measures 68-73. Measures 68-73 are marked *p* (piano). The right hand has a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment. Measure 73 ends with a repeat sign.

74

Measures 74-79. Measures 74-78 are marked *pp* (pianissimo). The right hand has a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment. Measure 79 ends with a repeat sign.

80

80

86

86

cresc.

92

92

ff

97

97

sf

102

102

sf

106

106

ff

sf

109

*ff* *ff* *p*

114

120

127

*molto legato*

132

*cresc.*

136

*f*

140

Measures 140-144. The right hand has whole rests. The left hand plays a continuous eighth-note pattern in D major. Measure 144 ends with a forte (*sf*) dynamic marking.

145

Measures 145-150. The right hand plays a melodic line starting with a piano (*p*) dynamic. The left hand has whole rests in measures 145-146, then joins with a bass line in measures 147-150.

151

Measures 151-156. The right hand plays a melodic line with accents and slurs, featuring repeated forte (*sf*) markings. The left hand provides a supporting bass line.

157

Measures 157-162. The right hand features chords and melodic fragments with forte (*f*) and fortissimo (*sf*) dynamics. The left hand plays a sustained bass line with a long slur.

163

Measures 163-167. The right hand plays rapid sixteenth-note passages and chords, with forte (*f*) and fortissimo (*sf*) dynamics. The left hand has a sustained bass line.

168

Measures 168-172. The right hand has whole rests with a pianissimo (*pp*) dynamic marking. The left hand plays a melodic line with a long slur across measures 168-172.

182

*f*

*ff*

188

Measures 188-192 of the piano score. The key signature is two sharps (F# and C#). The right hand has a whole rest in measures 188, 190, and 192. In measure 189, it plays a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). In measure 191, it plays a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). In measure 192, it plays a half note chord (F#4, C#5) followed by a quarter note chord (F#4, C#5). The left hand has a whole rest in measures 188, 190, and 192. In measure 189, it plays a half note chord (F#3, C#4) followed by a quarter note chord (F#3, C#4). In measure 191, it plays a half note chord (F#3, C#4) followed by a quarter note chord (F#3, C#4). In measure 192, it plays a half note chord (F#3, C#4) followed by a quarter note chord (F#3, C#4). The dynamics are *p* in measure 189, *decresc.* in measure 191, and *pp* in measure 192.

**Più allegro, quasi Presto**

The musical score is for a piece titled "Pia angelo, quasi festo". It is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score consists of six measures. The voice part is written in a soprano clef. The piano part is written in a grand staff (treble and bass clefs). The first measure of the piano part is marked with a piano (*p*) dynamic. The second measure is marked with a crescendo (*cresc.*). The piano part features a melodic line in the right hand and a bass line in the left hand. The voice part has a melodic line with some grace notes. The score ends with a double bar line.

203



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

207

*ff*

*ff*