

BEETHOVEN

Sonata in E major, Opus 109



“Maximiliane”

De-coding and text-underlay by
WILLEM IBES

Wien, 6. Dezember 1821

An Maximiliane V. Brentano -

Eine Dedikation!!! - nun Es ist keine, wie d.g. in Menge gemißbraucht werden -
Es ist der Geist, der edle u. bessere Menschen auf diesem Erdenrund
zusammen-hält, u. keine Zeit den zerstören kann, dieser ist es, der jetzt zu ihnen
spricht, u. der Sie mir noch in ihren Kinderjahren gegenwärtig <erhalte> zeigt,
eben so ihre geliebte Eltern, ihre So vortreffliche geistvolle Mutter, ihren So von
wahrhaft guten u. Edlen Eigenschaften beseelten vater, <dem> stets <das> dem
wohl seiner Kinder Eingedenk, u. So bin ich in dem Augenblick auf der
Landstraße - u. sehe sie vor mir, u. indem ich an die vortrefflichen Eigenschaften
ihrer Eltern denke, läßt es mich gar nicht zweifeln, daß Sie nicht zu Edler
Nachahmung sollten begeistert worden seyn, u. täglich werden - nie kann das
Andenken einer edlen Familie in mir erlöschen, mögen Sie meiner manchmal in
güte gedenken -

leben sie Herzlich wohl, der Himmel segne für immer ihr u. Ihrer aller daseyn. -

Herzlich u. allzeit ihr Freund

Beethoven.

Vienna, December 6, 1821

To Maximiliane V. Brentano -

A dedication!!! Well, this is not one of those dedications which are used and
abused by thousands of people - It is the spirit which unites the noble and finer
people of this earth which *time* can *never* destroy. It is this spirit which now
speaks to you and which calls you to mind and makes me see you still as a
child, and likewise your beloved parents, your most excellent and gifted mother,
your father imbued with so many truly good and noble qualities and ever mindful
of the welfare of his children. So at this very moment I am in the Land-Strasse -
and I see you all before me. And as I think of your parents' excellent qualities I
have not the slightest doubt that you will have been and are being daily inspired
to a noble imitation of them - The memory of a noble family can never fade in my
heart. May you sometimes think of me with a feeling of kindness - My most
heartfelt wishes. May Heaven bless your life and the lives of all of you for ever -

Cordially and ever your friend
Beethoven

SONATE

Maximiliane Brentano gewidmet

LUDWIG VAN BEETHOVEN, Opus 109

Willem Ibex de-coding and text-underlay

Vivace, ma non troppo. ($\text{♩} = 92$) *sempre legato*

p dolce
Née: Ma - xi - mi - lí - a - ne Ma - xi - mi - lí -

Adagio espressivo ($\text{♩} = 42$)

a - ne mí - lí - a - ne f Ma - xi - mi - lí - a - ne **p** cresc.

Ma - xi - mi - lí - a - ne **p** cresc. 5 Ma - xi - mi - lí - a - ne 6

f Ma - xi - mí - lí - a - ne dim. cresc. **p**

Ma - xi - mí - lí - a - ne **p** 6

Red.

13

f

dim.

p

Ma - xi - mi - li - a - ne

Reo.

14

(6)

espressivo

cresc.

Ma - xi - mi - li - a - ne

(6)

15

rit.

Ma - xi - mi - li - a - ne

(3)

Ma - xi - mi - li - a - ne

mi - li - a - ne

Ma - xi - mi - li - a - ne

sforzando

dimin.

Tempo I

16

dolce

Née:

Ma - xi - mi - li - a - ne

Ma - xi - mi - li -

27

a - ne mi - li - a - ne mi - li - a - ne mi - li

cresc.

33

sempre legato

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. It features eighth-note chords and dynamic markings *sfp*, *sfp*, *sfp*, and *cresc.*. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note chords. The vocal part is in the soprano range, singing the lyrics "Ma - xi - mi - lí - a - ne" twice, followed by "mi - lí -". The vocal line includes eighth-note chords and rests. The page number 10 is at the top right, and measure numbers 39 and 40 are on the left.

(8va) -

46

a - ne mi - li - a née: Ma - xi - mi - li - a - ne

(8va) - 1

52

p legato cresc.

Ma - xi - mi - li - a née: Ma - xi - mi - li - a - ne

legato

Adagio espressivo

58

f p cresc. f p

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

60

cresc. 5 f ne Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Ped.

*

62

Ma xi mi li a ne

dim. cresc. sf.

63

p espressivo cresc.

Ma xi mi li a ne Ma xi mi li a ne Ma xi mi li a ne

(6) (16)

Tempo I

65

dim.

(3)

6

6

6

6

6

(3)

6

6

(W.I.)

5

2

2

2

ritardando

a tempo
legato

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Née:

Musical score for piano and voice. The piano part consists of two staves of sixteenth-note chords. The vocal part begins with a melodic line of eighth and sixteenth notes, followed by sustained notes and grace notes. The lyrics "Ma-xi - mi-li - a-ne Née:" are repeated three times. The vocal line ends with a melodic flourish. The piano accompaniment continues with sustained notes and grace notes. The vocal part returns with the lyrics "Ma-xi - mi-li - a-ne née" and concludes with a melodic flourish. The piano accompaniment ends with sustained notes and grace notes. The vocal part begins again with the lyrics "Ma-xi - mi-li -". The piano accompaniment consists of two staves of sixteenth-note chords. The vocal part ends with a melodic flourish. The piano accompaniment ends with sustained notes and grace notes.

73

a-ne néee Ma-xi - mi - li (Ma)-xi -(mi) - li - (a) - ne Ma - xi - mi - li a - ne Ma-xi - néee

82

- mi - li - a -- ne mi - li - a - ne Ma - xi - mi - li - Ma - xi - mi - li - a - ne

cresc.

88

a - ne mi - li - a - ne mi - li - a - ne

dim.

p

pp

cresc.

93

mi - li - a - ne mi - li - a - ne mi - li - (a) - ne Née:

sf

p

p

p

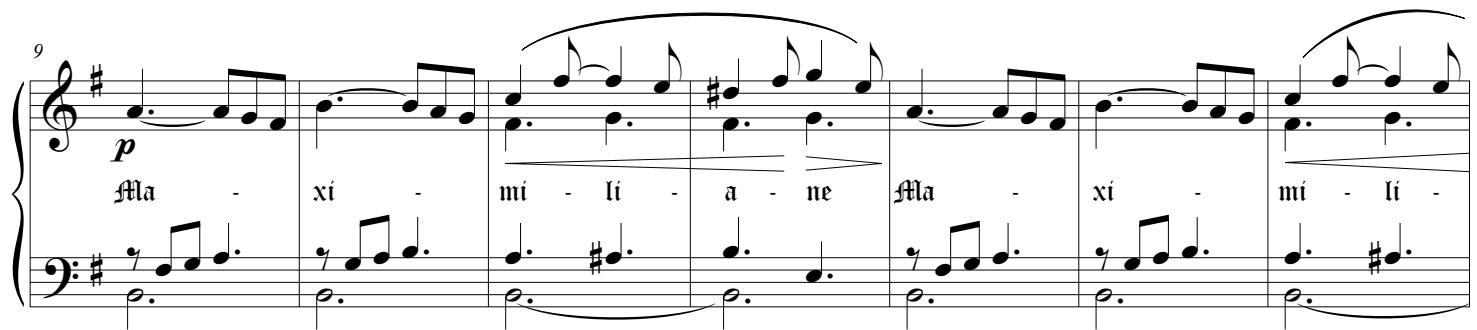
p

Prestissimo

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The tempo is Prestissimo. The vocal line consists of the lyrics "Ma xi - mi - li - a - ne Ma xi - mi - li - a (ne)" repeated. The piano accompaniment features eighth-note chords in the bass line. Dynamics include **ff** and **ben marcato**.

Ma xi - mi - li - a - ne Ma xi - mi - li - a (ne)

ben marcato

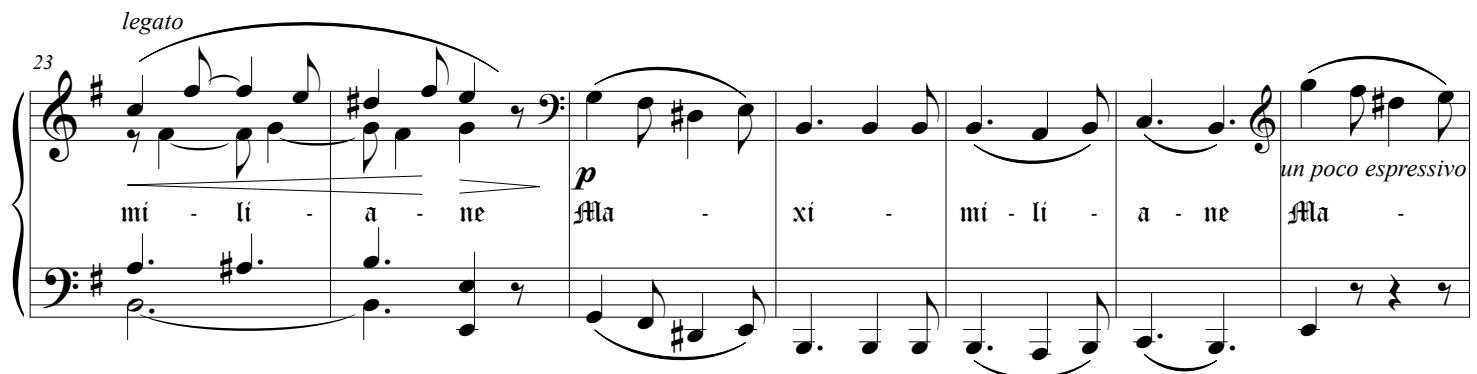


Continuation of the musical score. The vocal line continues with the lyrics "Ma xi - mi - li - a - ne Ma xi - mi - li -". The piano accompaniment maintains its eighth-note chordal pattern.



Continuation of the musical score. The vocal line includes the lyrics "a - ne Ma xi - mi - li - a - ne Ma xi -". The piano accompaniment continues with eighth-note chords. A dynamic marking **p** is present.

a - ne Ma xi - mi - li - a - ne Ma xi -



Continuation of the musical score. The vocal line includes the lyrics "mi - li - a - ne Ma xi - mi - li - a - ne Ma -". The piano accompaniment continues with eighth-note chords. A dynamic marking **p** is present. The vocal line ends with "Ma -". A dynamic marking **un poco espressivo** is indicated.

legato

mi - li - a - ne Ma xi - mi - li - a - ne Ma -

un poco espressivo

30

a tempo

xi - mi - lí - a - ne Ma - xi - mi - lí - a - ne

cresc.

xi - mi - lí - a - ne

37

Ma - xi - mi - lí - a - ne

Ma - xi - mi - lí - a - ne

sempre più cresc.

Ma - xi - mi - lí - a - ne

Ma - xi - mi - lí - a - ne

rinfz

Ma - xi - mi - lí - a - ne Née:

43

p

Ma - xi - mi - lí - a - ne Ma - xi - mi - lí - a - ne Ma - xi -

Ma - xi - mi - lí - a - ne

Ma - xi - mi - lí - a - ne

Ma - xi - mi - lí - a - ne

48

mi - lí - a - ne Ma - xi - mi - lí - a - ne Ma - xi - mi - lí - a - ne Ma - xi -

mi - lí - a - ne

p

mi - lí - a - ne

pp

mi - lí - a - ne

54

a ne
mi li a ne
mi - li - a - ne Ma - xi -
cresc.

60

a ne Ma xi mi li a ne mi li -
a - ne Ma - xi - mi - li - a - ne mi - li -

66

a ne Ma xi mi li a ne Ma xi mi li -
a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li -

dimin.

p

73

xi mi li a ne Ma xi mi li a ne Ma xi -
ane Ma xi mi li a ne Ma xi -

80

ne mili a - ne
mi - li - a - ne
Ma - xi - mi - li - a - ne mi - li -

sul una corda

88

a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li - ane

sempre più p

97

pp Ma - xi - mi - li - ane Ma - xi - mi - (li) - a - (ne) ff Ma -

tutte le corde

106

xi - mi - li - a - ne Ma - xi - mi - li - Ma - xi -

ff sf

114

mi - li - ane Ma - xi - mi - li - ane Ma - xi -

122

a tempo

mi - li - a - ne Ma - xi - mi - li - a - ne

cresc.

130

mi - li - a - ne Ma - xi - mi - li - a - ne

cresc.

136

sempre più cresc.

Ma - xi - mi - li - a - ne

sempre più cresc.

142

mi - li - a - ne Née: Ma - xi - mi - li - a - ne

p

Née Ma - xi - mi - li - a - ne

(W.I.)

148

Ma - xi - mi - lí - a Née

Ma - xi - mi - lí - a - ne Ma - xi - mi - lí - a - ne Ma - xi - mi - lí - a - ne

154

mi - lí - a - ne

Ma - xi - mi - lí - a - ne Ma - xi - mi - lí - a - ne Ma - xi -

cresc.

f

160

8va

mi - lí - a - ne Ma - xi - mi - lí - a - ne

166

mi - lí - a - (ne) mi - lí - a - (ne) Ma - xi -

172

cresc.

mi - lí - a - ne Ma - xi - mi - lí - a - (ne)

f staccato

Gesangvoll, mit innigster Empfindung
Andante molto cantabile ed espressivo

Musical score for piano and voice, featuring four systems of music. The vocal line consists of lyrics in German: "Ma - xi - mi - li - a - ne". The piano accompaniment provides harmonic support with chords and bass notes. Measure numbers 3, 5, 9, and 13 are indicated at the beginning of each system. Dynamic markings include *mezza voce*, *cresc.*, *sforzando* (*sf*), and *p*.

Measures 3-4: The vocal line begins with "Ma - xi - mi - li - a - ne". The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. A dynamic marking *mezza voce* is present.

Measure 5: The vocal line continues with "Ma - xi - mi - li - a - ne". The piano accompaniment includes eighth-note chords and bass notes. A dynamic marking *cresc.* is present.

Measure 9: The vocal line continues with "Ma - xi - mi - li - a - ne". The piano accompaniment features eighth-note chords and bass notes.

Measure 13: The vocal line begins with "Ma - xi - mi - li - a - ne" again. The piano accompaniment includes eighth-note chords and bass notes. Dynamic markings *cresc.*, *sforzando* (*sf*), and *mezza voce* are present.

Var. I
Molto espressivo

Musical score for Var. I, Molto espressivo, featuring four staves of music with lyrics.

The score consists of four staves of music, each with a treble clef and a key signature of three sharps (F major). The music is divided into measures by vertical bar lines. The lyrics are written below the notes and are repeated in each measure. The vocal line includes eighth and sixteenth note patterns, with some notes connected by slurs. The piano accompaniment provides harmonic support with chords and bass notes.

Measure 17: Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne
cresc.

Measure 23: Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne

Measure 27: Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne

Measure 31: mezza voce Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne Ma-xi-mi-li-a-ne

Var. II
Leggiermente

33

Musical score for Var. II, Leggiermente, measures 33-34. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The key signature is four sharps. The vocal line "Ma - xi - mi - li - a - ne" is repeated. Measure 33 starts with a piano dynamic (p). Measure 34 begins with a forte dynamic (f).

35

Musical score for Var. II, Leggiermente, measures 35-36. The vocal line continues with "Ma - xi - mi - li - a - ne". The dynamic changes to crescendo (cresc.) in measure 36. The bass line features eighth-note patterns.

38

Musical score for Var. II, Leggiermente, measures 38-39. The vocal line includes "dimin." (diminishing) over "li - a - ne". The dynamic changes to piano (p) in measure 39. The bass line consists of eighth-note chords.

41

Musical score for Var. II, Leggiermente, measures 41-42. The vocal line "Ma - xi - mi - li - a - ne" is repeated. The dynamic is tenoramente (tenderly) in measure 41. The bass line features eighth-note chords.

44

Ma - xi - mi - li - a - ne

47

cresc.

dimin.

p

Ma - xi - mi - li - a - ne

49

pp

leggiermente

Ma - xi - mi - li - a - ne

51

cresc.

decresc.

cresc.

Ma - xi - mi - li - a - ne

54

dimin.

Ma - xi - mí - lí - a - ne Ma - xi - mí - lí - a - ne Ma - xi - mí - lí - a - ne

p

Ma - xi - mí - lí - a - ne

57

Ma - xi - mí - lí - a - ne

tr

Ma - xi - mí - lí - a - ne

tr

Ma - xi - mí - lí - a - ne

tr

Ma - xi - mí - lí - a - ne

Ma - xi - mí - lí - a - ne

60

Ma - xi - mí - lí - a - ne

tr

Ma - xi - mí - lí - a - ne

tr

Ma - xi - mí - lí - a - ne

cresc.

Ma - xi - mí - lí - a - ne

Ma - xi - mí - lí - a - ne

Ma - xi - mí - lí - a - ne

63

p

Ma - xi - mí - lí - a - ne

cresc.

Ma - xi - mí - lí - a - ne

dim.

p

Ma - xi - mí - lí - a - ne

2

2

Var. III
Allegro vivace

65

Music for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff has a bass clef, a key signature of four sharps, and a common time signature. The vocal line begins with "Ma - xi - mi - lí - a - ne" followed by a repeat sign and "mi - lí - a - (ne)". The piano accompaniment features eighth-note patterns. Dynamics include *f* and *sf*.

69

Music for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff has a bass clef, a key signature of four sharps, and a common time signature. The vocal line continues with "Ma - xi - mi - lí - a - ne" followed by a repeat sign and "mi - lí - a - (ne)". The piano accompaniment features eighth-note patterns. Dynamics include *f* and *sf*.

73

Music for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff has a bass clef, a key signature of four sharps, and a common time signature. The vocal line begins with "Ma - xi - mi - lí - a - ne" followed by a repeat sign and "Ma - xi - mi - lí - a - ne". The piano accompaniment features eighth-note patterns. Dynamics include *p*, *cresc.*, and *f*.

77

Music for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff has a bass clef, a key signature of four sharps, and a common time signature. The vocal line begins with "Ma - xi - mi - lí - a - ne" followed by a repeat sign and "Ma - xi - mi - lí - a - ne". The piano accompaniment features eighth-note patterns. Dynamics include *p*, *cresc.*, and *f*.

81

p

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

cresc.

85

f

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

89

p

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

cresc.

93

f

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

g

Four part setting by Willem Ibes according to Autograph

Var. IV

Etwas langsamer als das Thema

Un poco meno andante ciò è un poco più adagio come il tema

(Née:) Ma - xi - mi - li -
 Née: Ma - xi - mi - li -
 a - ne Ma - xi - mi - li -
 piacevole Ma - xi - mi - li -
 Née: Ma - xi - mi - li - a - (ne)
 Ma - (xi) - mi - li - a - (ne) (Née:) Ma - xi - mi - li - a - (ne)

Ma - xi - mi - li -
 a - ne Ma - xi - mi - li - a - ne
 99 a - (ne) Ma - xi - mi - li - an - (ne) Ma - xi - mi - li - a - (ne) mi - li -
 Ma - xi - mi - li - a - (ne) Ma - xi - mi - li - a - (ne) Née: Ma - xi - mi -
 Ma - xi - mi - li - a - (ne) Ma - xi - mi - li - a - (ne) Née: Ma - xi - mi -

101

a - ne Ma - xi - mi - li - a - (ne) Née:

a - ne Ma - xi - mi - li - a - (ne) Ma - xi - mi - li - a - ne

cresc. poco a poco

Ma - xi - mi - li -

li - a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li -

103

1.

Ma - xi - mi - li - a - ne dim. Ma - xi - mi - li - a - ne Née: dim.

a - ne a - ne Née: Ma - xi - mi - li - a - ne

a - ne a - ne Ma - xi - mi - li - a - ne

105

Ma - xi - mi - li
Née:
Ma - xi - mi - li - a - ne
Ma - (xi) - mi - li - a - (ne)

2.

Ma - xi - mi - li - a - ne Née:
(dim.)
Ma - xi - mi - li - a - ne
Ma - xi - mi - li - a - ne Née:

105

a - ne Ma - xi a - ne
Ma - xi - mi - li
pp
Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
Rwd. *Rwd. *

sempre ***pp***

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
Rwd. *Rwd. *

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
 107

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
 Red. *

Ma - xi - mili - a - (ne) Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
 109

Ma - xi - mili - a - (ne) Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
 ff dim. dolce
 Née:

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

Ma - xi - mi - lí - a - ne
 III

mi - lí - a - ne *Ma - xi* *a - ne Née:*
pp

Ma - xi - mi - lí - a - ne
mi - lí - a - ne *Ma - xi - mi - lí - a - ne Née:*
Réo. *

Ma - xi *mi - lí*
 II2

mi - lí - a - ne *Ma - xi* *a - ne*
>

Ma - xi - mi - lí - a - ne *Ma - xi - mi - lí - a - ne*
Réo. * *Réo.* * *Réo.* *

Var. V

Allegro, ma non troppo

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

f Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne Ma - xi -

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne Ma - xi -

118 mi - li - a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

(Ma) - xi - mi - li - a - ne mi - li - a - ne mi - li - a - ne

mi - li - a - ne (Ma) - xi - mi - li - a - ne mi - li - a - ne

Ma - xi - mi - li - a - ne

(mi) - li - a - ne

sempre f Ma - xi - mi - li - a - ne mi - li - a - ne Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne mi - li - a - ne mi - li - a - ne mi - li - a - ne

128 mi - li - a - ne Ma - xi *sempre f* mi - li - a - ne mi - li - a - ne

Ma - a - ne mi - li - a - ne

mi - li - a - ne Ma - xi mi - li - a - ne Ma - xi - mi - li - a - ne

Née: Ma - xi -
 133

sempre f

Ma - xi - mi - li - a - ne

138

mi - li - a - ne

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Ma - xi -
sf

mi - li - a - ne

mi - li - a - ne

143

Ma - xi - mi - li - a - ne

p

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Ma - xi -

148

mi - li - a - ne

sempre p

Ma - xi -

Ma - xi -

Ma - xi - mi - li - a - ne

mi - li - a - ne

sf

mi - li - a - ne

sf

3

3

Var. VI
Tempo I del tema
Cantabile

153

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

156

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

158

Ma - xi - mi - li - a - ne

cresc.

Ma - xi - mi - li - a - ne

160

Ma - xi - mi - li - a - ne

p

cresc. poco a poco

Ma - xi - mi - li - a - ne

162

Ma - xi - mi - li - a - ne

164

Ma - xi - mi - li - a - ne

3

3

3

3

3

3

167

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a — Née:

f

Ma - xi - mi - li - a - ne

170

Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

f.

f.

172

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

174

8va

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

176

(8va)

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

178

(8va)

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

(8va) - - -

180

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

(8va) - - -

182

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

(8va) - - -

184

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

Red.

dimin.

186

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

piu dimin.

pp

cantabile
 188

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
 * Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne

(W.I.)
 cresc.
 p
 Ma - xi - mi - li - a - ne
 Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

196

Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne Ma - xi - mi - li - a - ne
 Ma - xi - mi - li - a - ne

Ma - xi - mi - li - a - ne

cresc.
 sf
 ritard.
 p
 Ma - xi - mi - li - a - ne

Ped.

Engraving by Josh Bauder, June 2018

Opus 109 Published 1821

What was Beethoven thinking? In the many years I studied this sonata I often felt as if the composer anticipated Conan Doyle by half a century and fancied being a Sherlock Holmes who, instead of solving mysteries, set himself the task of creating one.

Why else would he have penned in the first movement's Exposition a seemingly simple eight-measure opening sentence and, repeating it in the Recapitulation, stretch it to nine measures? Actually, he did not stretch it later but truncated it at the very beginning! It seems fair to say that for two centuries every pianist, who has ever attempted to play this work fell into Beethoven's trap (I plead guilty) and played the opening phrase of Opus 109 as if it were a simple two times four- measure sentence instead of twice three measures followed by two measures.

It took me countless years to come to this conclusion and many more to understand the "innocent" upbeat.

I had found it easy to see the six syllables of Maximiliane's name neatly organized in the *Adagio espressivo* second theme of the Exposition and I finally had come to understand the 3+3+2 structure of the first theme as singing "Maximiliane, Maximiliane," "miliane." But I remained stymied by my – inescapable – deduction that the upbeat consists of the name's last syllable "ne." What does that "ne" mean I asked myself over and over; that "ne" has no meaning.... until one blessed day, pronouncing it again, I understood it phonetically as "Née" thereby realizing that in Opus 109 Beethoven had written a charming birthday announcement and a series of subsequent portraits of the lovely twelve-year old daughter (now in her early twenties) of his good friends, the Brentanos. It is rare to find Beethoven so utterly joyous, exuberant, and "un-buttoned."

Just two vignettes.

At the beginning of the Coda of the first movement (measure 65) we find, after the "official" birth-announcement "Née," the name "Maximiliane" coming from hustling, bustling high-pitched children. They have heard the great news and, in the process of rapidly sharing it with each other, speed it up by condensing the original three-measure motif "Maximiliane" to just one-and-a half measures. T.S. Eliot captures it well "Suddenly in a shaft of sunlight / Even while the dust moves / There rises the hidden laughter / Of children in the foliage / Quick now, here now always –" yes, they have all heard it: the Brentanos have a baby girl!

In the last movement the 4th variation appears as a harbinger of Beethoven's further trajectory. All printed editions set it in a homophonic – harmonic texture (with stems accommodated as much as possible within the staves), obliterating the intricate counterpoint of a sophisticated polyphonic composition and thereby making it unintelligible.

Examining Beethoven's Autograph shows the pains the composer took in differentiating the four-part texture by stems-up for the soprano and tenor; stemming down for alto and bass. Indeed, only the rendering on four (not two) staves does justice to this jewel. In the present four-part analysis I have placed the direction of the stems exactly as Beethoven did in his Autograph and have done the same with the slurs.

In the so-called third period works (starting with the piano sonata opus 101), Beethoven becomes ever more the "architect," the "constructor" who measures, shortens, lengthens, truncates his motif with the greatest ingenuity in proportions of the utmost diversity. Even a cursory glance at the first page of this four-part analysis shows the length of the motif ("Maximiliane") varying from three (dotted quarter note) beats in the bass, four beats in the alto, two beats in the tenor, three in the soprano followed immediately afterwards by four beats and, for example, truncated in the alto to just "miliane" end measure 4, beginning of measure 5.

A brief glance at my analysis of Beethoven's last string quartet Opus 135 first movement will show the composer further refining that process in the next half dozen years. Eliot would have understood it: "Only through time time is conquered."