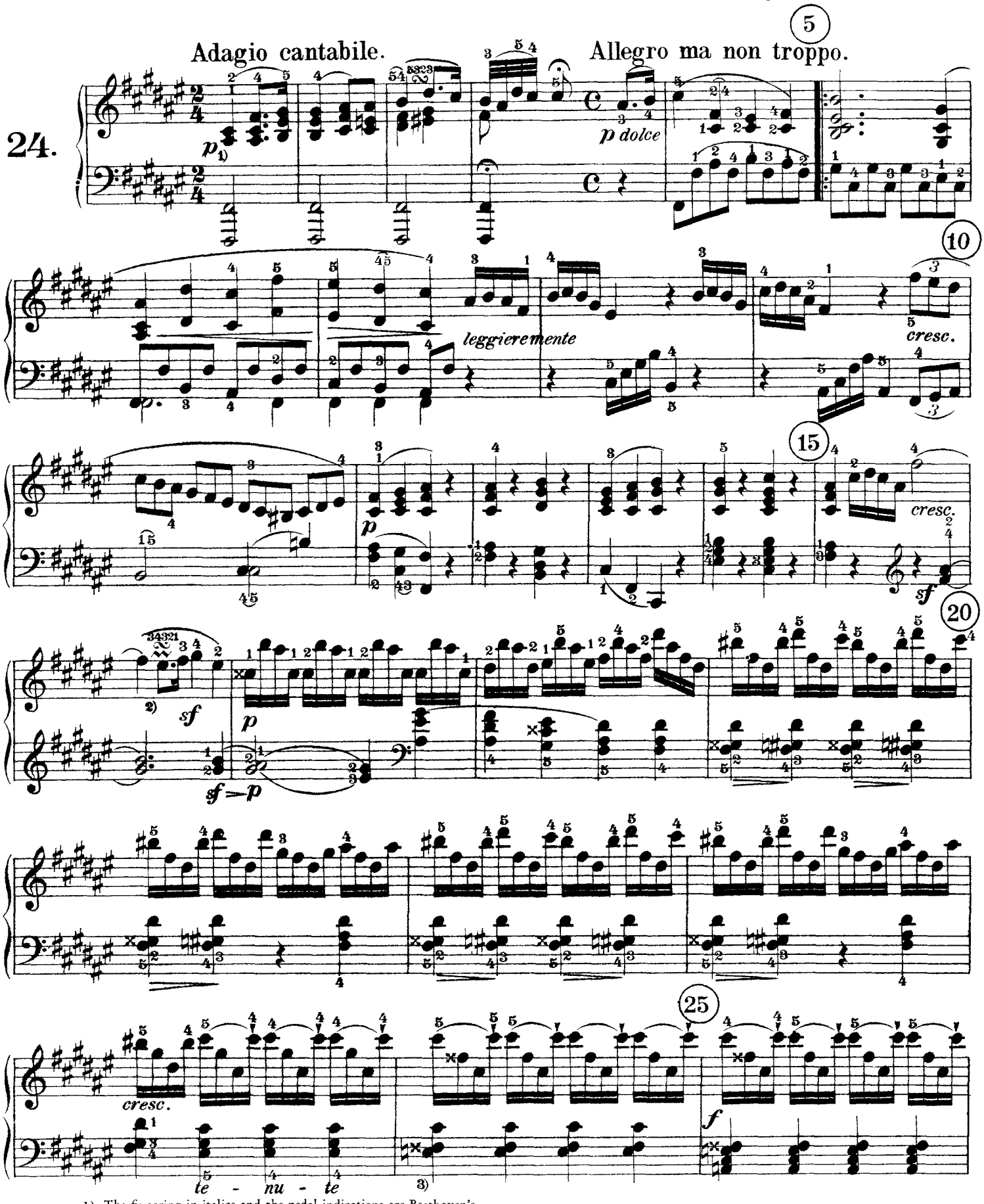
SONATE.

Op. 78.

Der Gräfin Therese von Brunswick gewidmet.

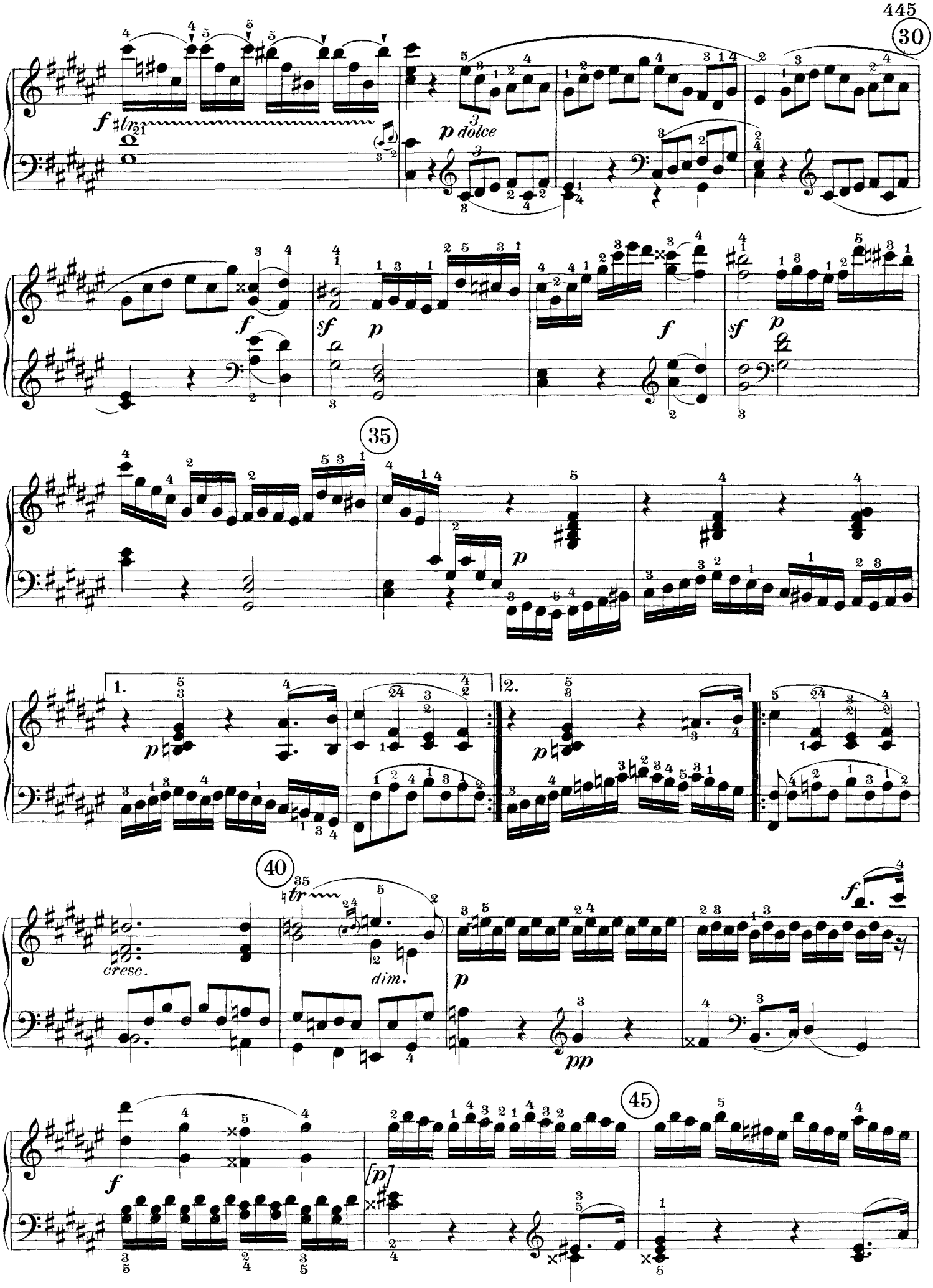
Componiert im Oktober 1809.

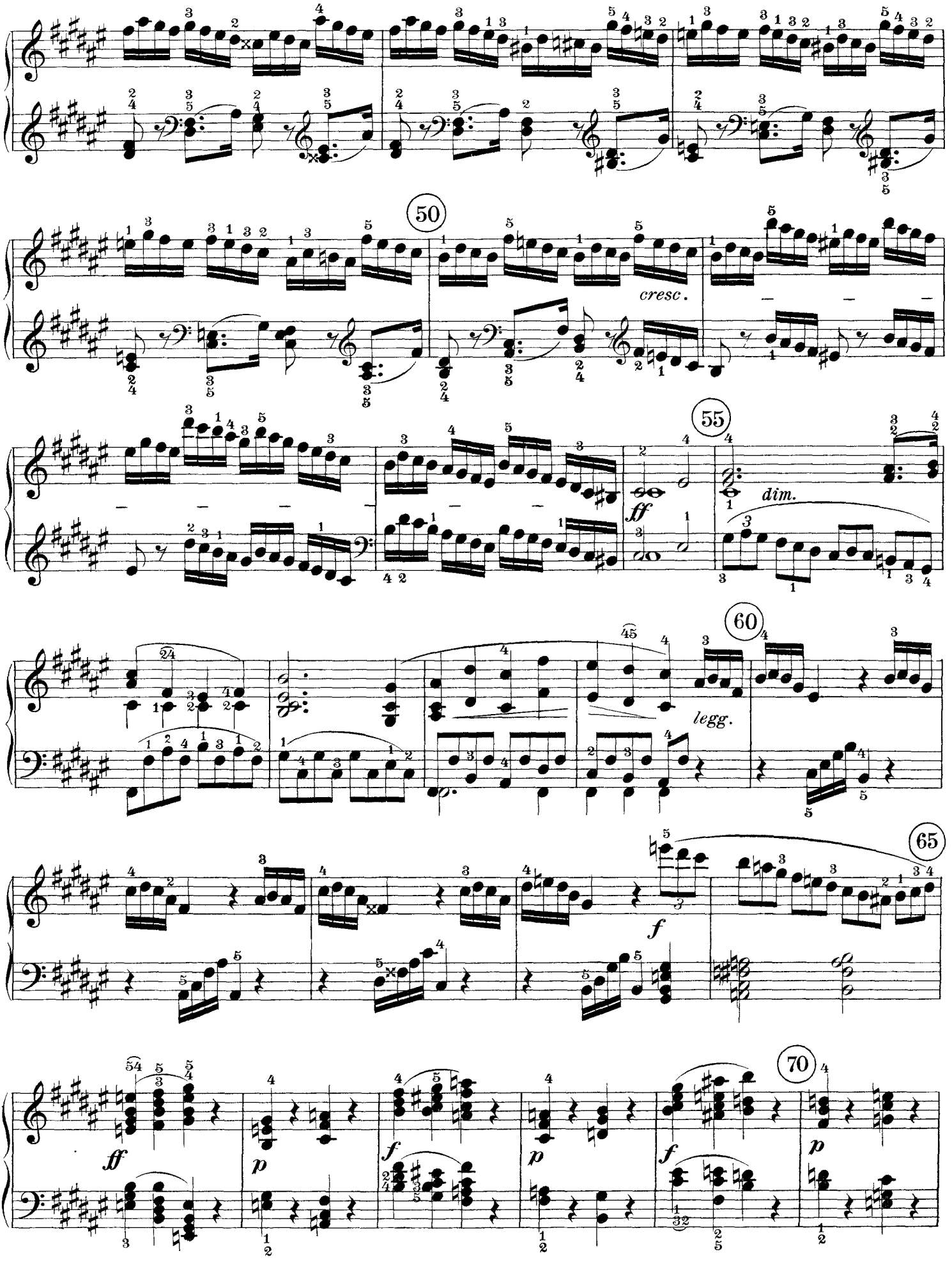


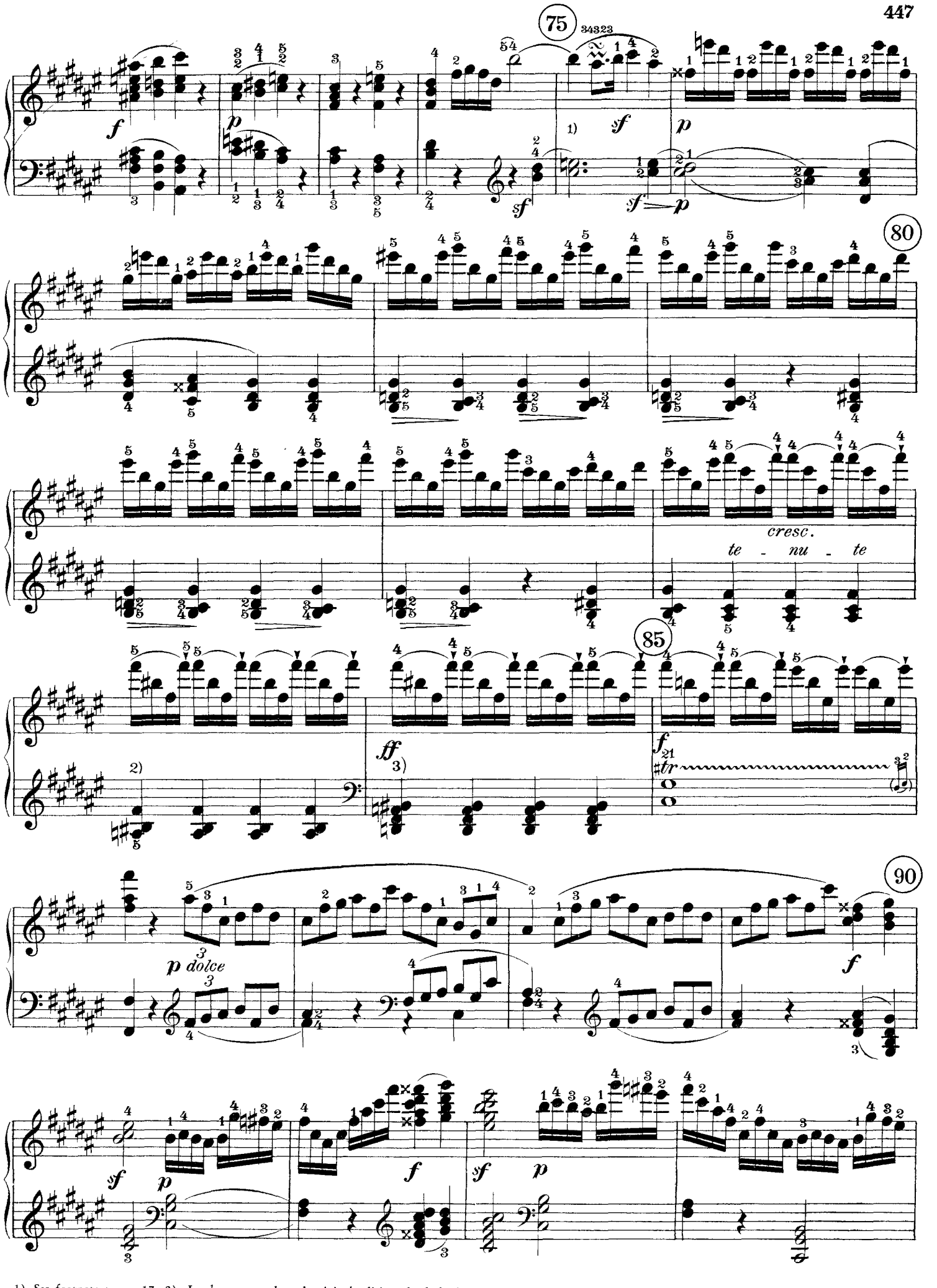
1) The fingering in italics and the pedal indications are Beethoven's.

2) Here, in contrast to Op. 54 (cf. 1st movement, mm. 18, 20 & 24), a true *prallender Doppelschlag* is wanted:

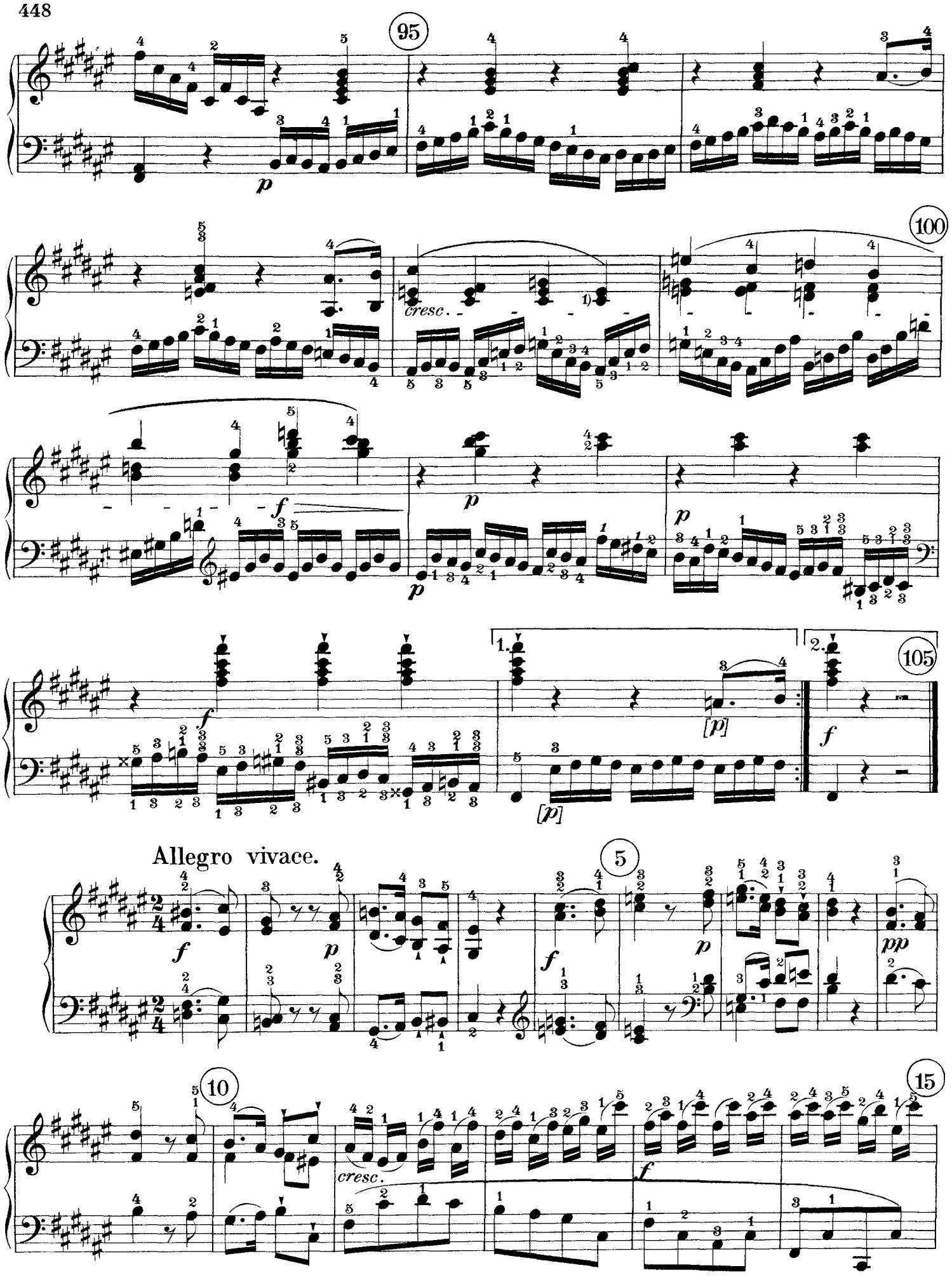
3) In the autograph and original edition (Breitkopf & Härtel) the l. h. has *g* instead of *f* × in this measure and the next.


30
f
p dolce
f
sf
p
f
sf
p
35
p
1.
2.
p
p
40
cresc.
dim.
p
pp
f
f
45
[p]

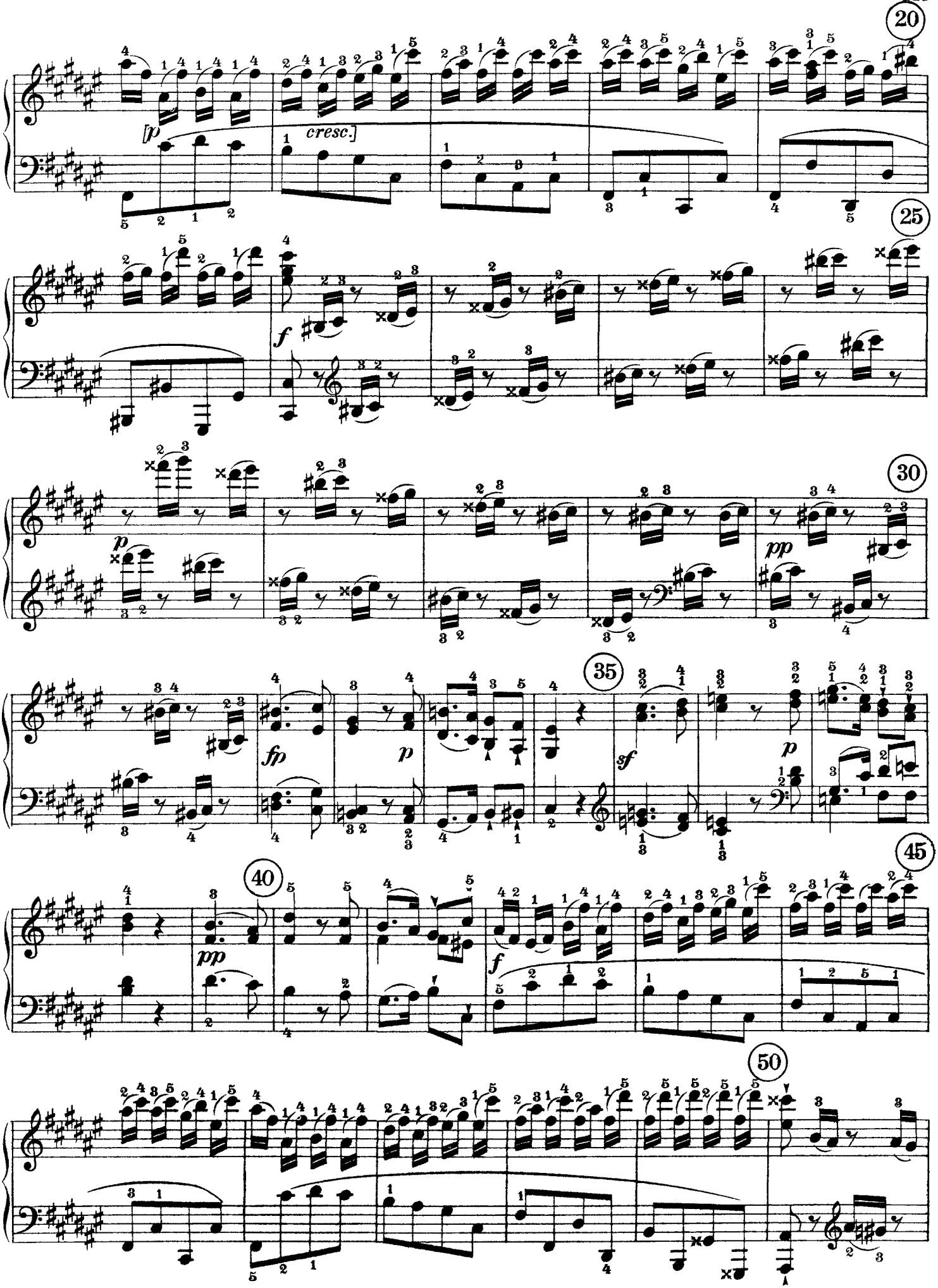

50
cresc.
55
ff
dim.
60
legg.
65
f
70
ff
p
f
p
f
p

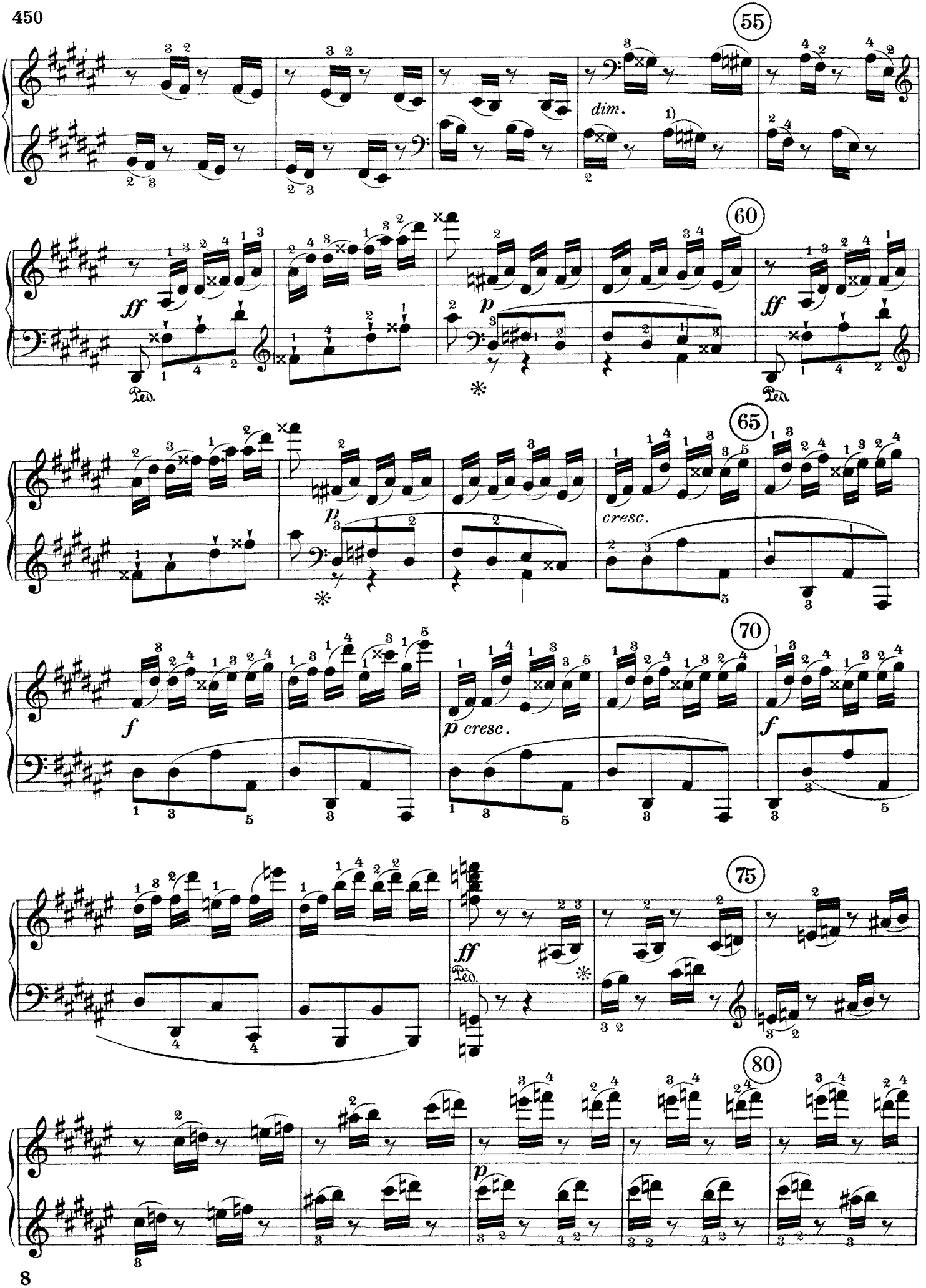


1) See footnote to m. 17. 2) In the autograph and original edition the l. h. has *c* instead of *b*♯.

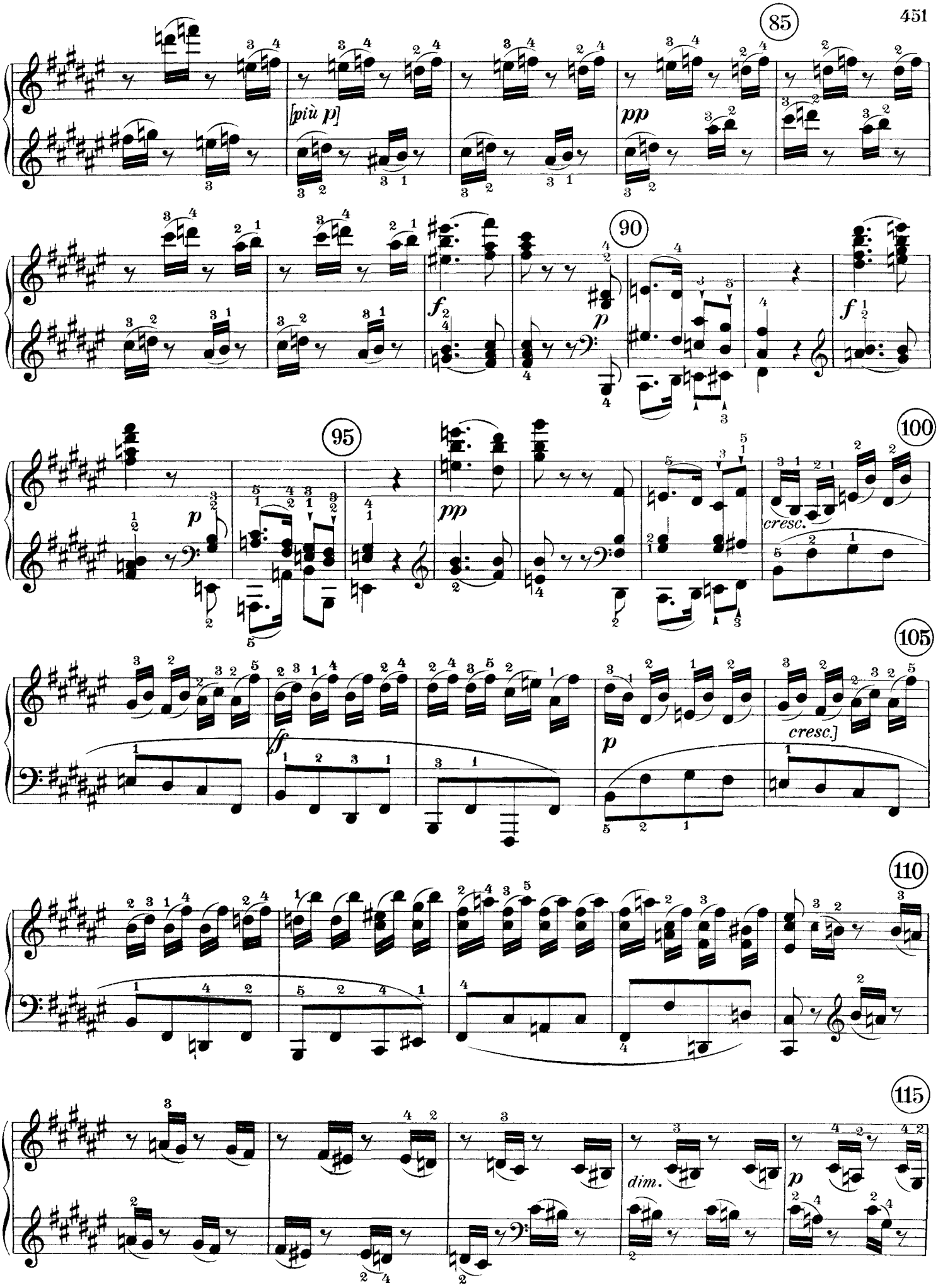


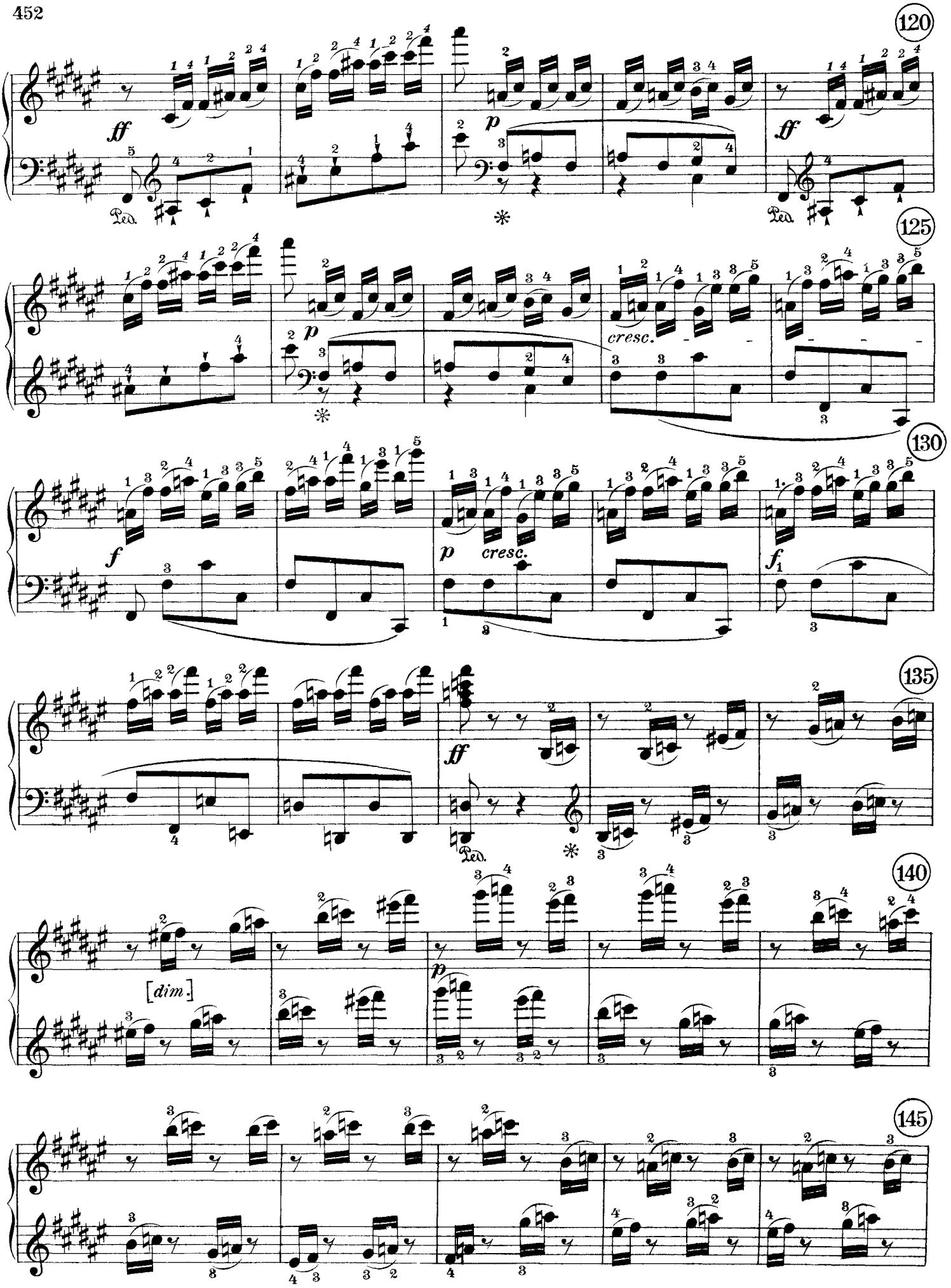
1) It is unacceptable here to repeat the $f\sharp$ of the second quarter-beat, since the third g^1–c^1 has motivic significance; see the thirds e^2–$c\sharp^2$, d^2–b^1 and b^2–$g\sharp^2$ in the following measures.

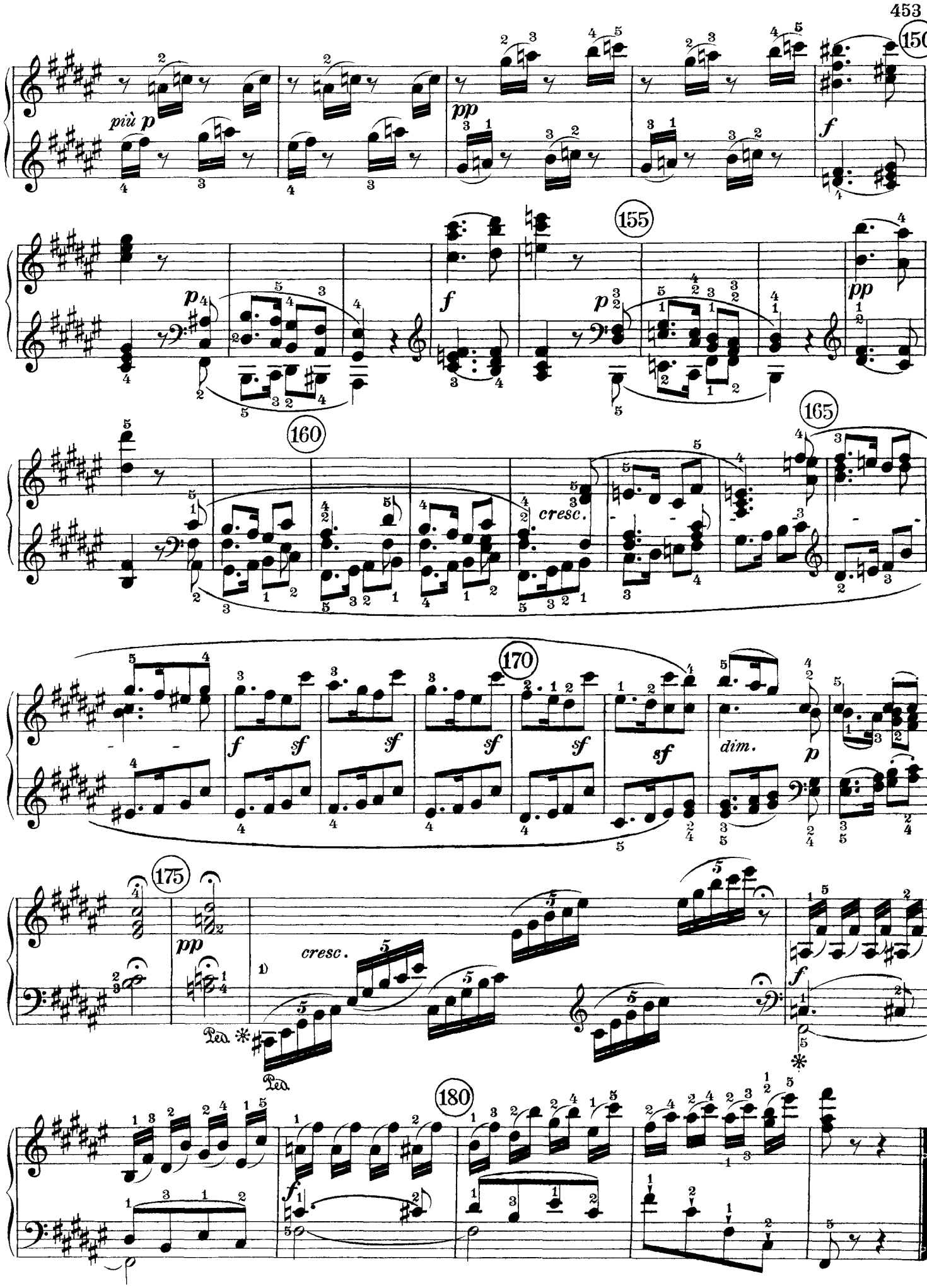

20
[p
cresc.]
25
f
30
p
pp
35
ffp
p
sf
p
40
pp
45
f
50



1) The l. h. over the r. h.


85
[più p]
pp
90
f
p
95
pp
100
cresc.
105
ff
p
cresc.]
110
115
dim.
p


120
ff
Ped.
p
ff
Ped.
125
p
cresc.
130
f
p
cresc.
f1
135
ff
Ped.
140
[dim.]
p
145



1) This measure, in a way, amounts to four 8ths: C♯, c♯, c♯¹ and the 8th-rest.