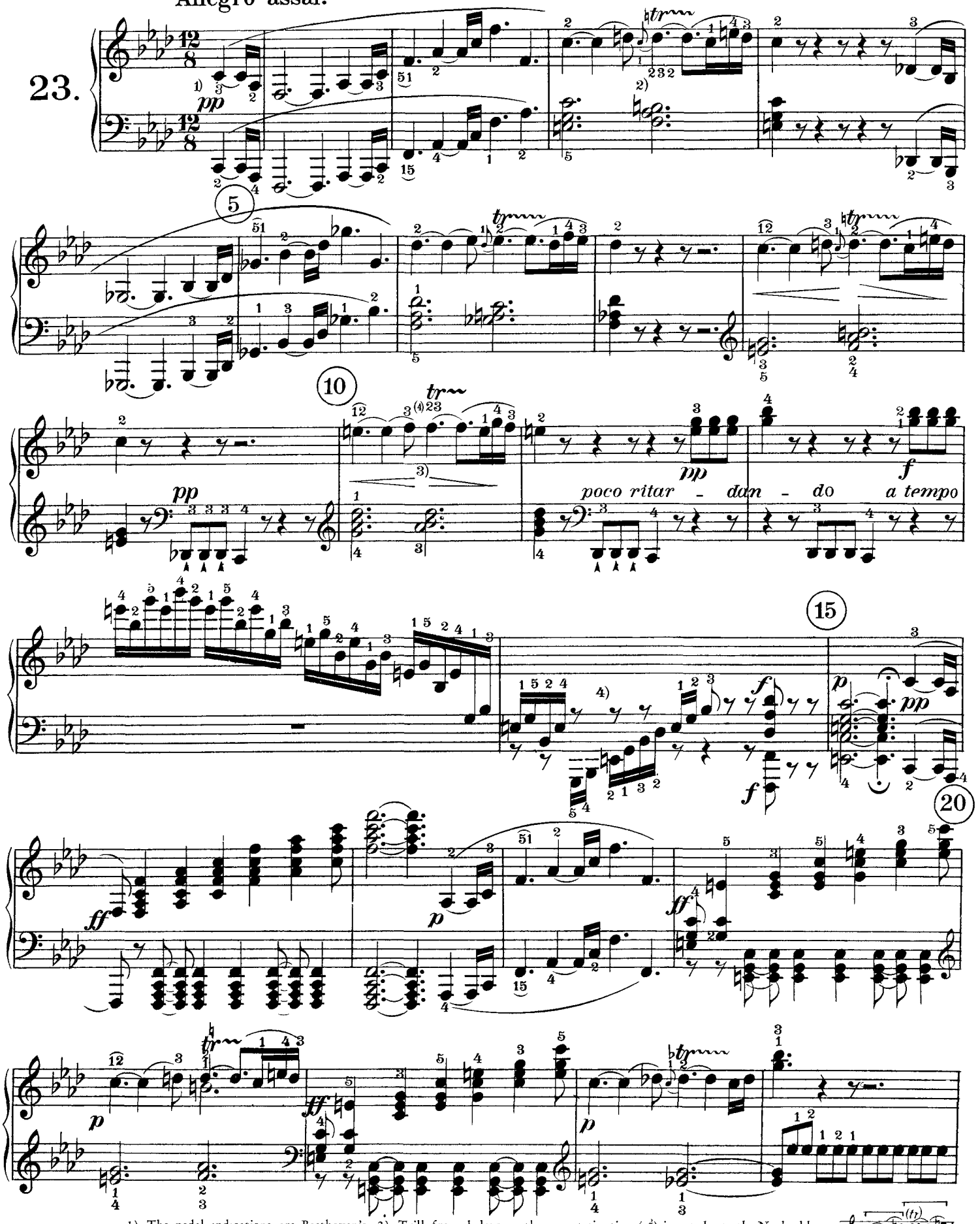
SONATE.

Op. 57.

Dem Grafen Franz von Brunswick gewidmet.

Allegro assai.

23.



1) The pedal indications are Beethoven's. 2) Trill from below, with an anticipation (e^2) inserted into the Nachschlag: The shortest execution perhaps thus . 3) In the autograph and original edition (Bureau des Arts, Vienna) the trill has no addition to it; here one might add g^2 as a short appoggiatura. 4) Only the original grouping of the arpeggio fits the musical meaning.

25

sfp

30

sfp

dim.

pp

pp

35

dolce

cresc.

40

45

p

f

sf

p

1)

2)

3)

pp

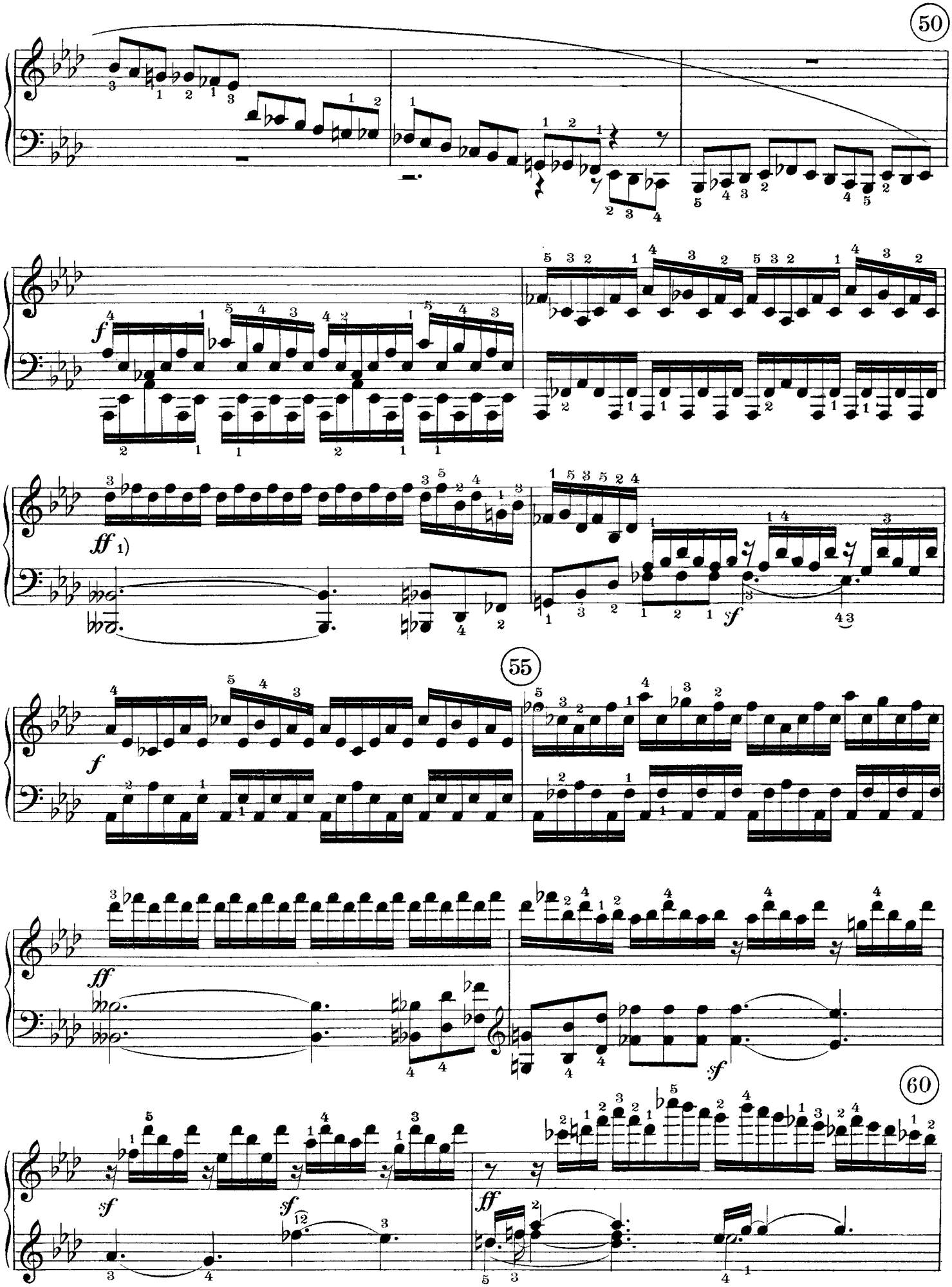
1) etc.

2) Also thus:

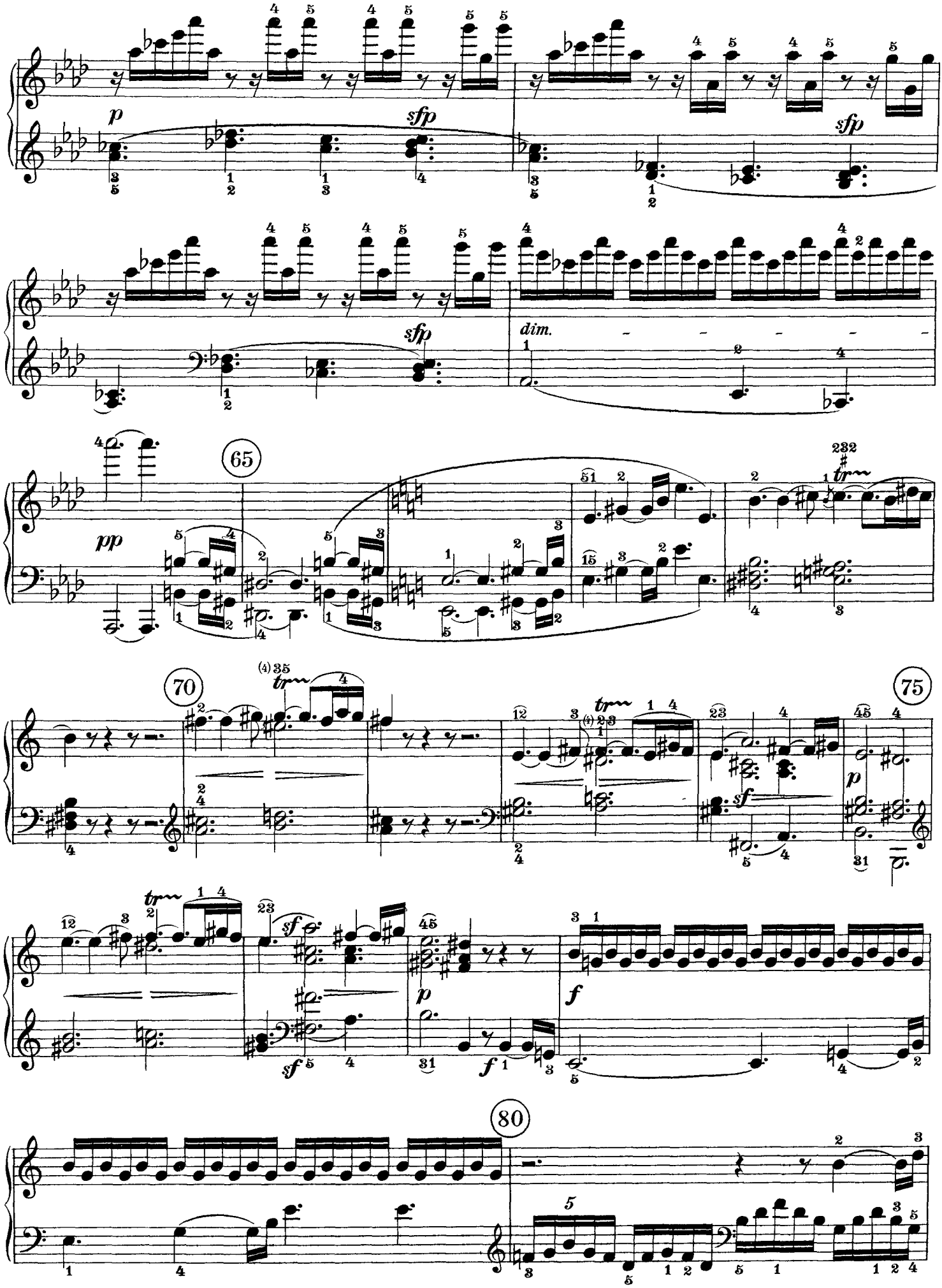
r.H.

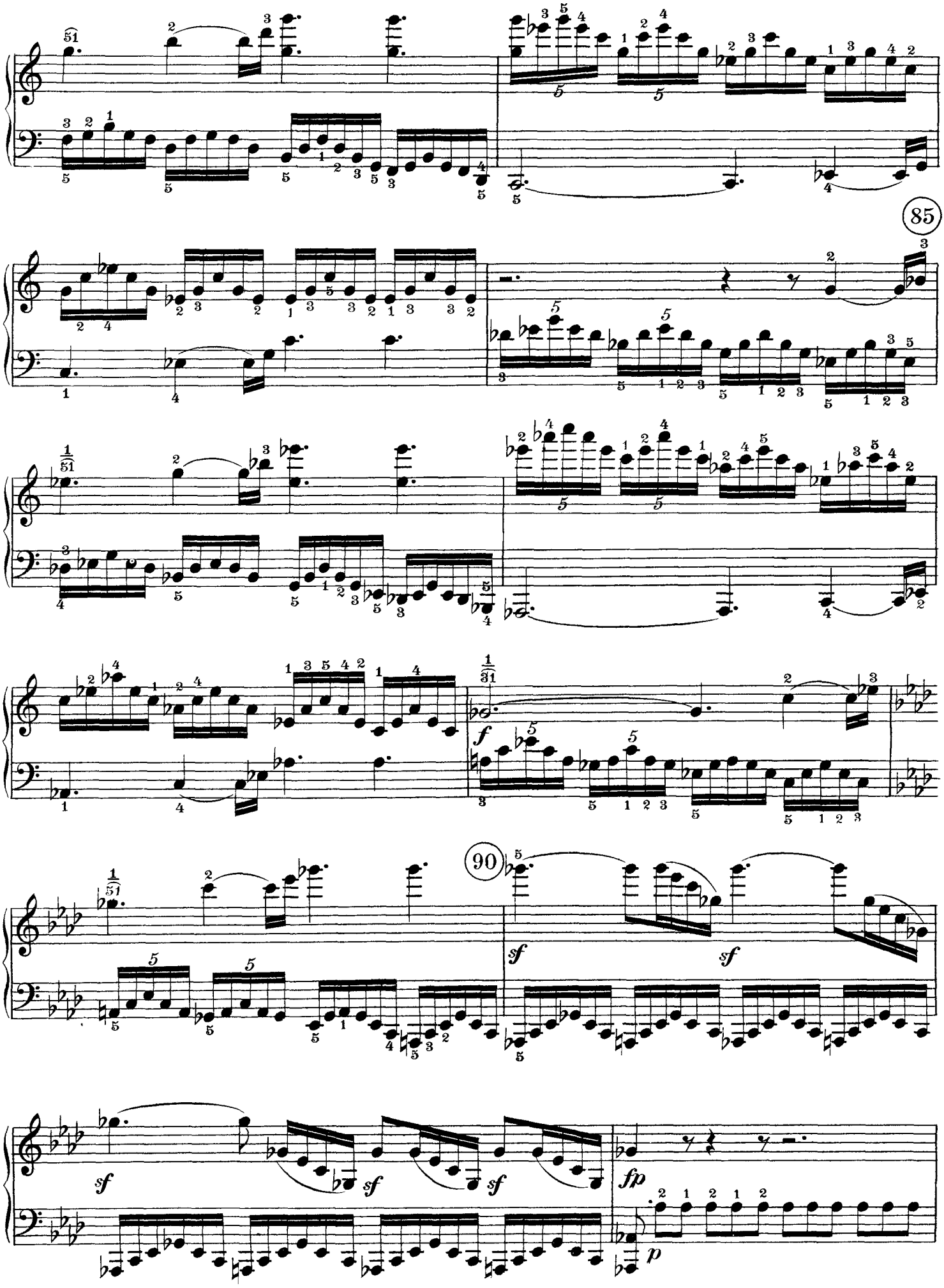
l.H.

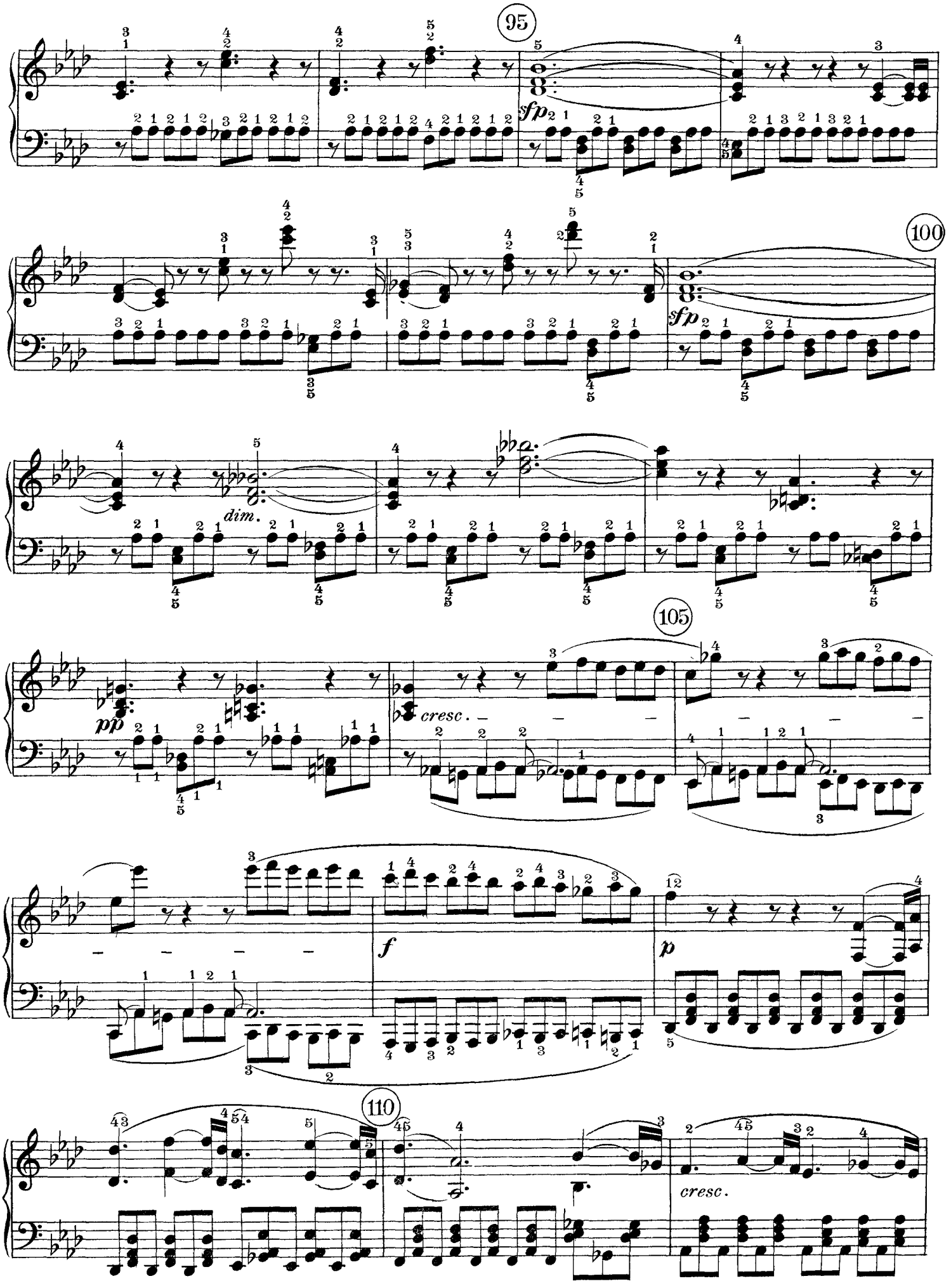
3) As at 2).



1) In the autograph and original edition, e^2 instead of $f\flat^2$.


p
sfp
sfp
sfp
dim.
65
pp
70
75
sf
f
80


85
f
90
sf
sf
sf
sf
fp
p


95
sfp
100
sfp
dim.
105
pp
cresc.
f
p
110
cresc.

115

f *p*

cresc.

f *sempre più f*

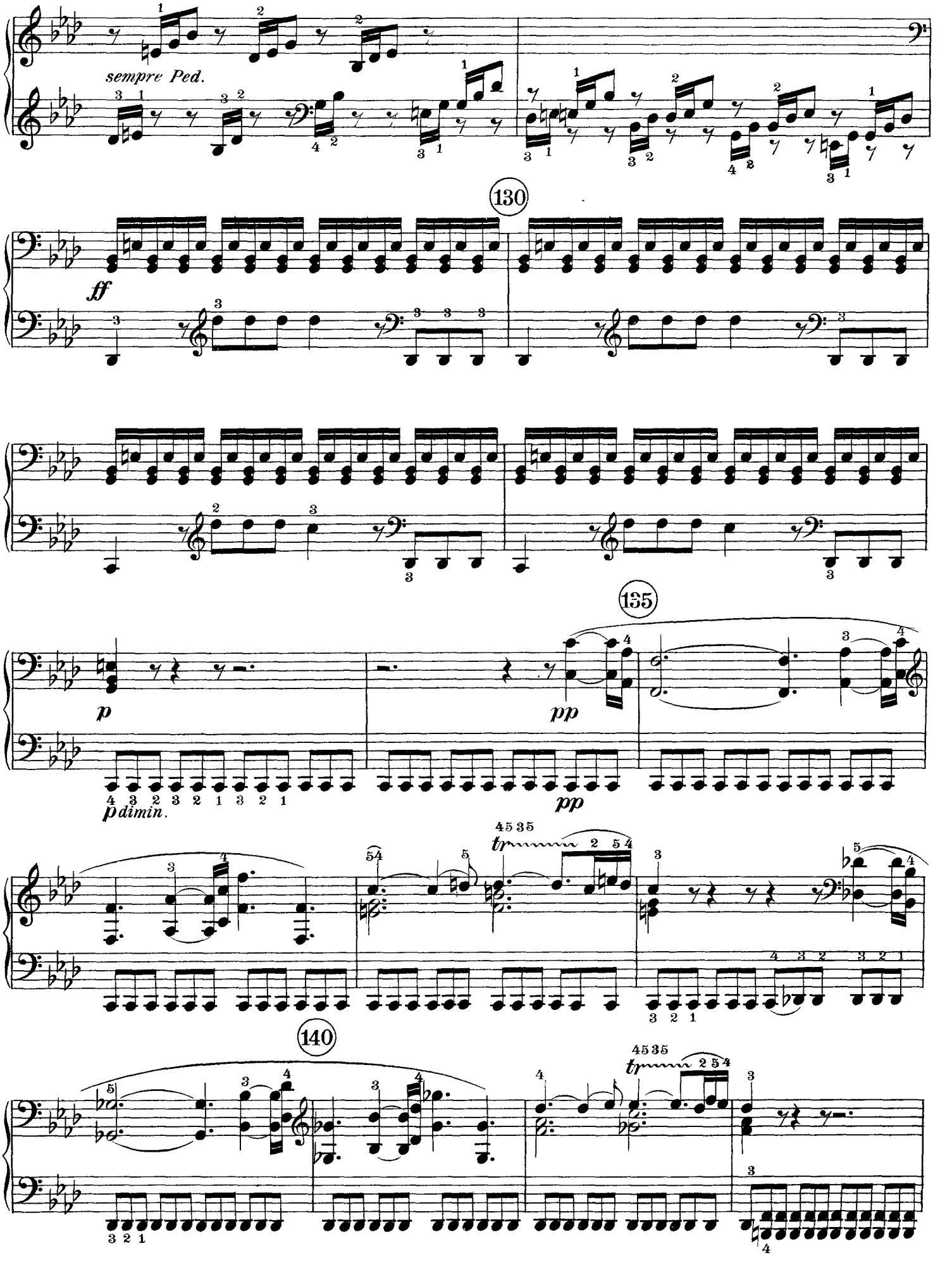
120

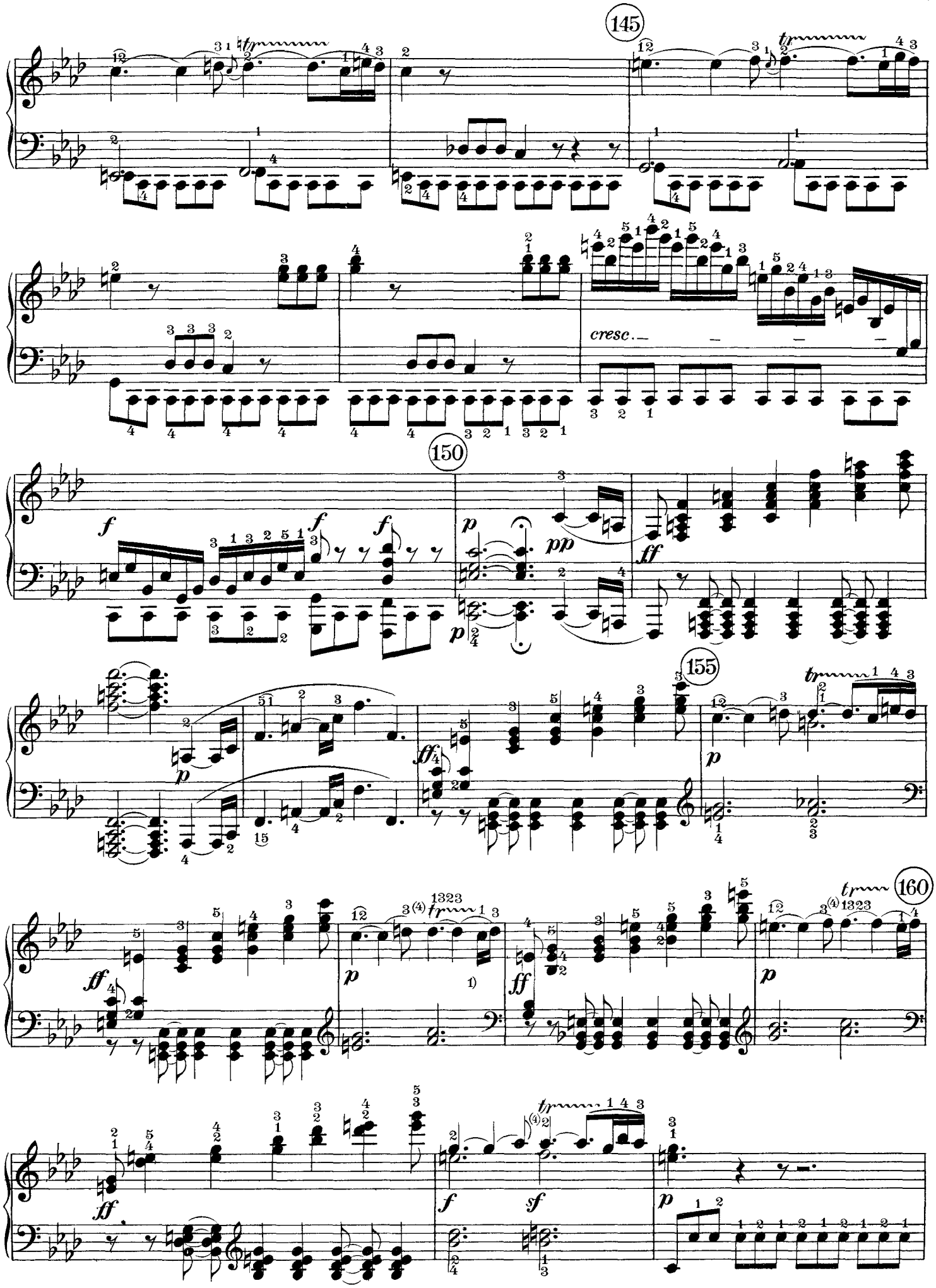
ff

Ped

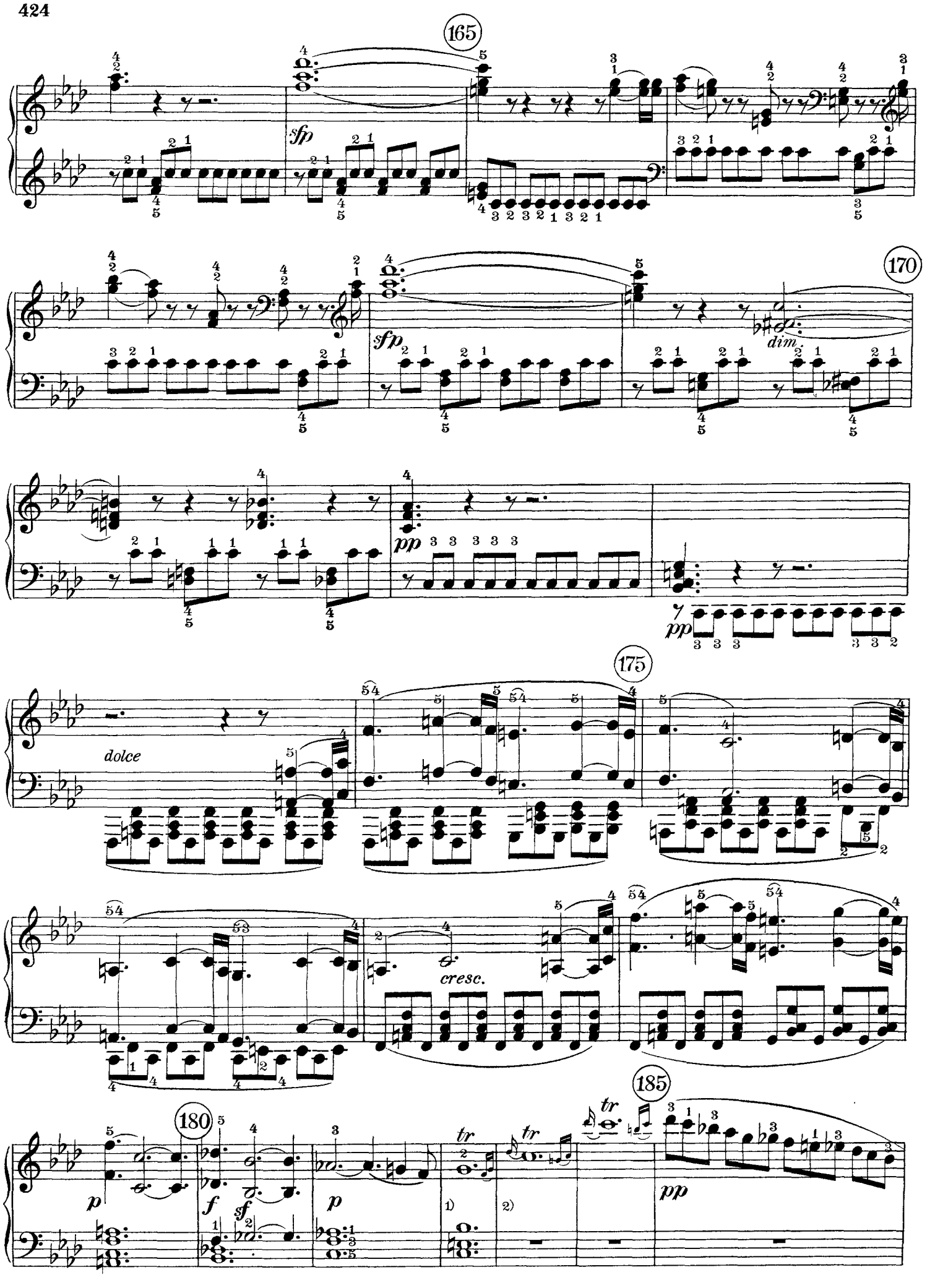
125

sempre Ped


sempre Ped.
130
ff
135
p
pp
p dimin.
pp
tr
140
tr

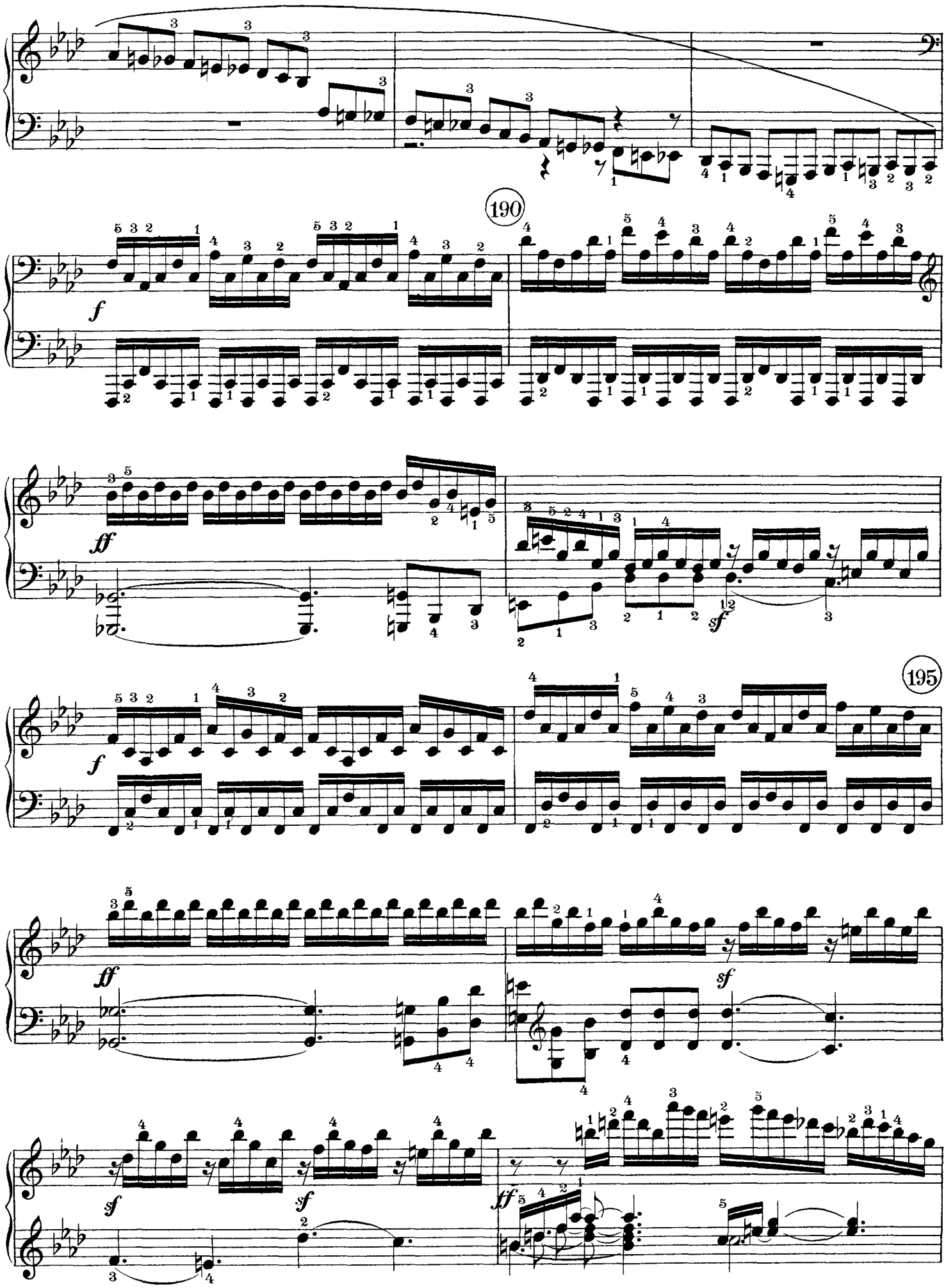


1) In this measure and in m. 160 only the written-out simple Nachschlag is permitted, not the form in m. 156 or 162.



1) In the autograph and original edition, no addition to the trill.

2) Cf. the footnote to m. 45.


190
f
ff
sf
195
f
ff
sf
sf
sf
ff

200

p *sfp* *sfp*

sfp *p diminuendo*

205

pp

cresc.

210

p

1) In mm. 204–205 & 206–207 the 16th-note figure on the first and second quarter-beats—over the long halfnotes in the l. h.—represents 3 x 4 sixteenths; with the beginning of the motif in the l. h., each group of six sixteenths forms a unit. Therefore, to reproduce on the last two quarter-beats the figuration of the first two, as printed in many editions, contradicts the musical meaning.

215

cresc.

f *sf* *sf*

sf *sf*

ff

Ped.

220

sempre ff

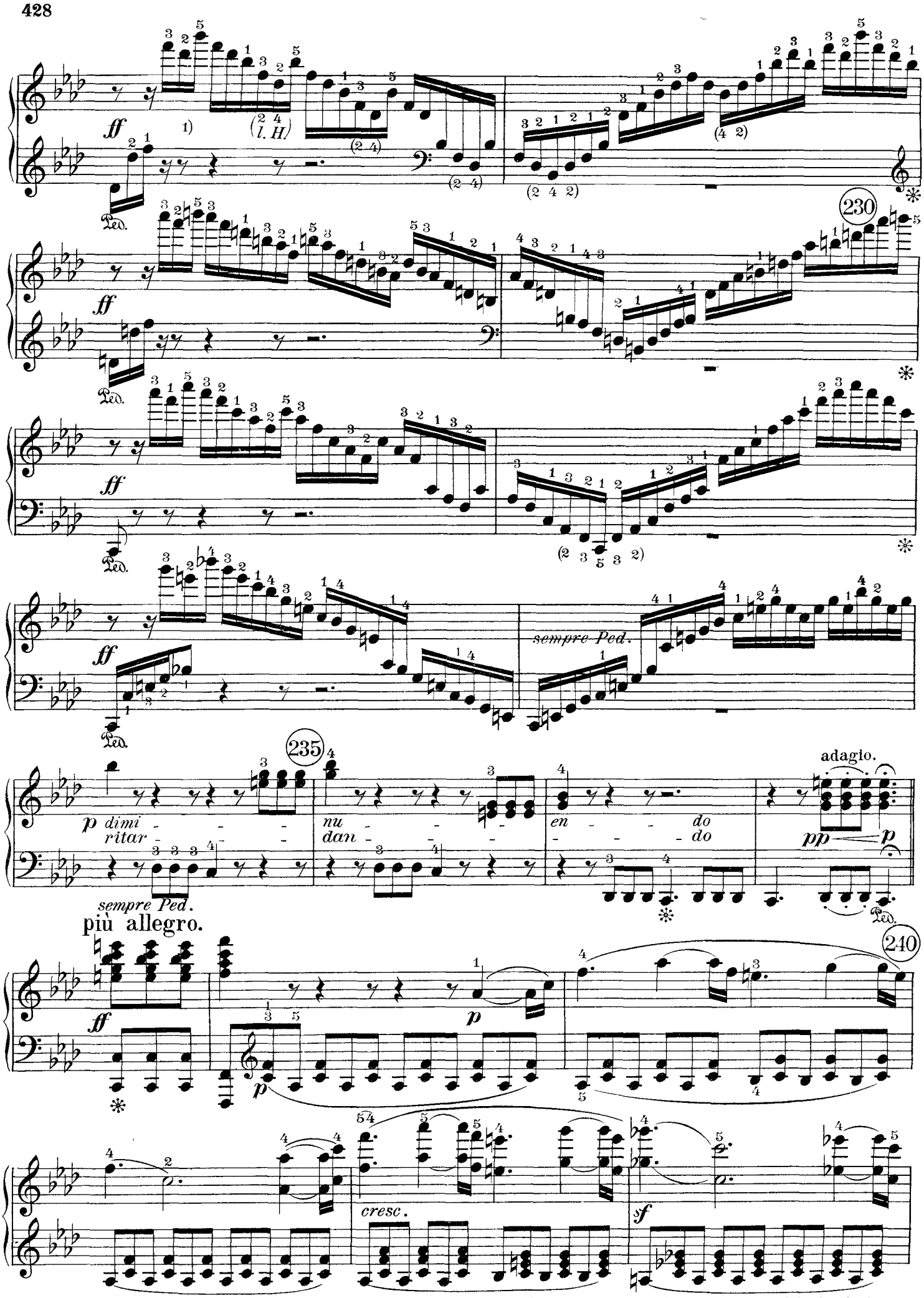
Ped.

✻ Ped. ✻ Ped. ✻

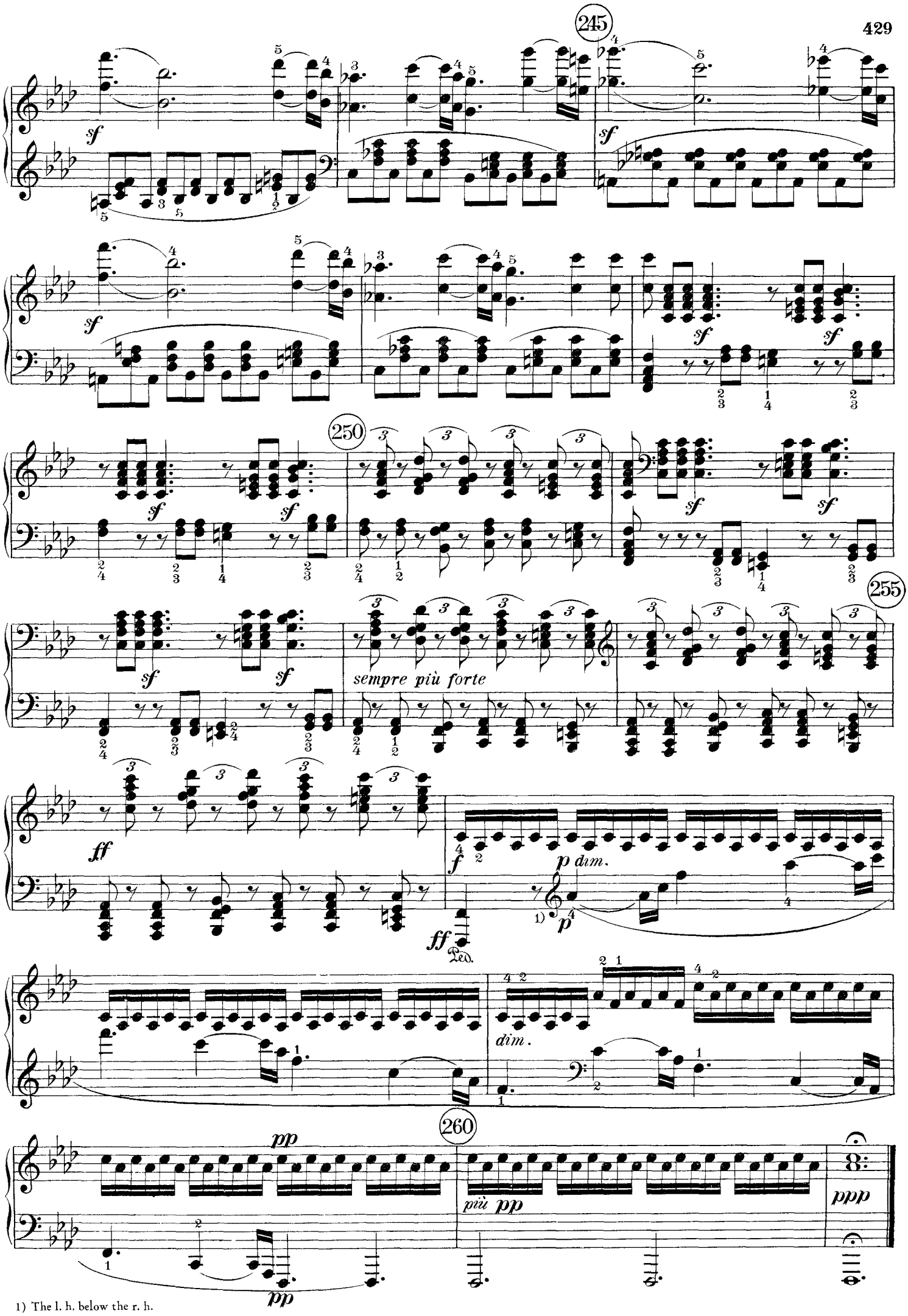
ff

Ped. ✻ Ped. ✻

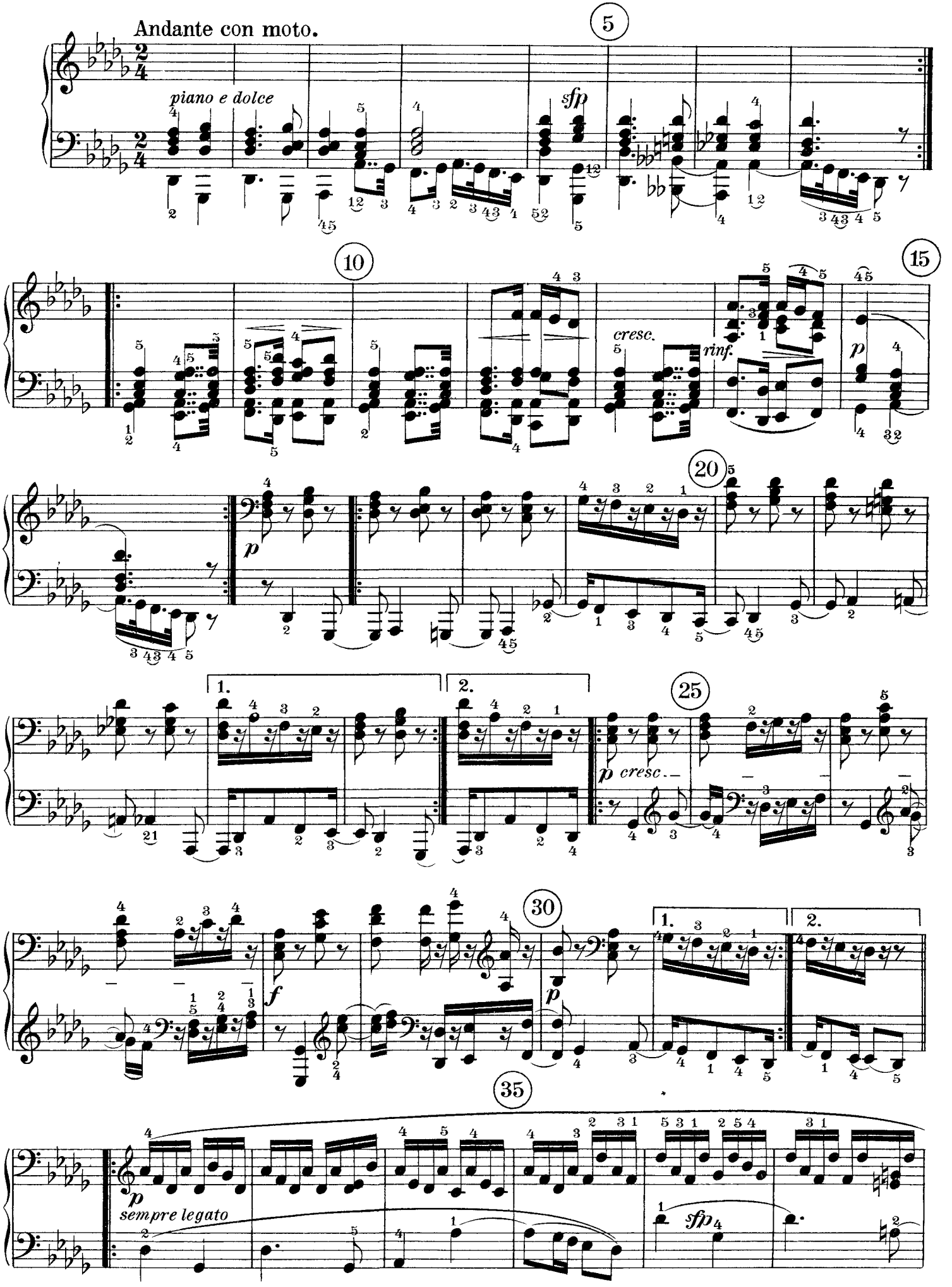
225

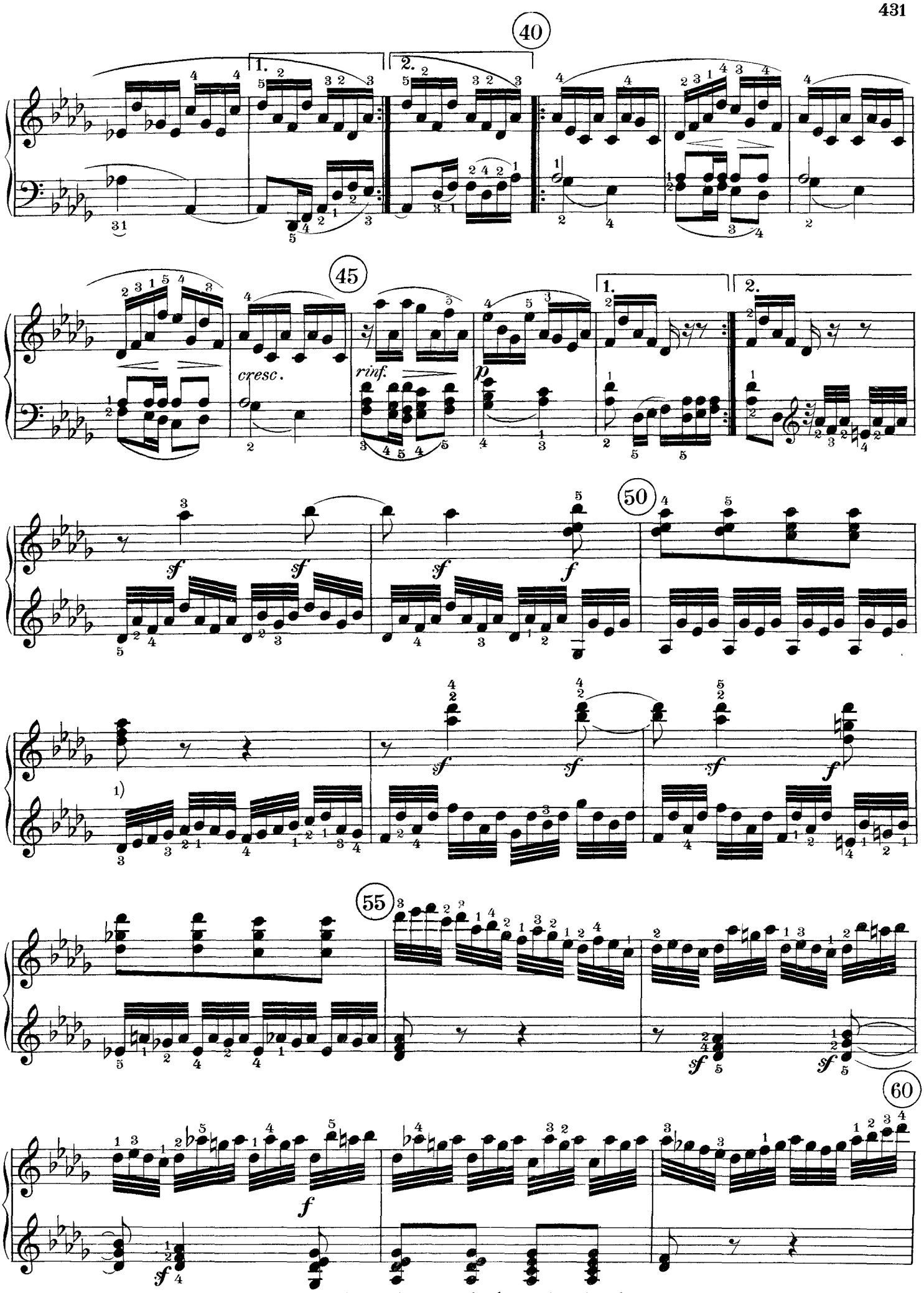


1) This exact reproduction of the autograph and original edition from m. 227 to m. 234 excludes a distribution of the music between both hands. The fingering supplied within parentheses is a suggested simplification through use of the l. h.

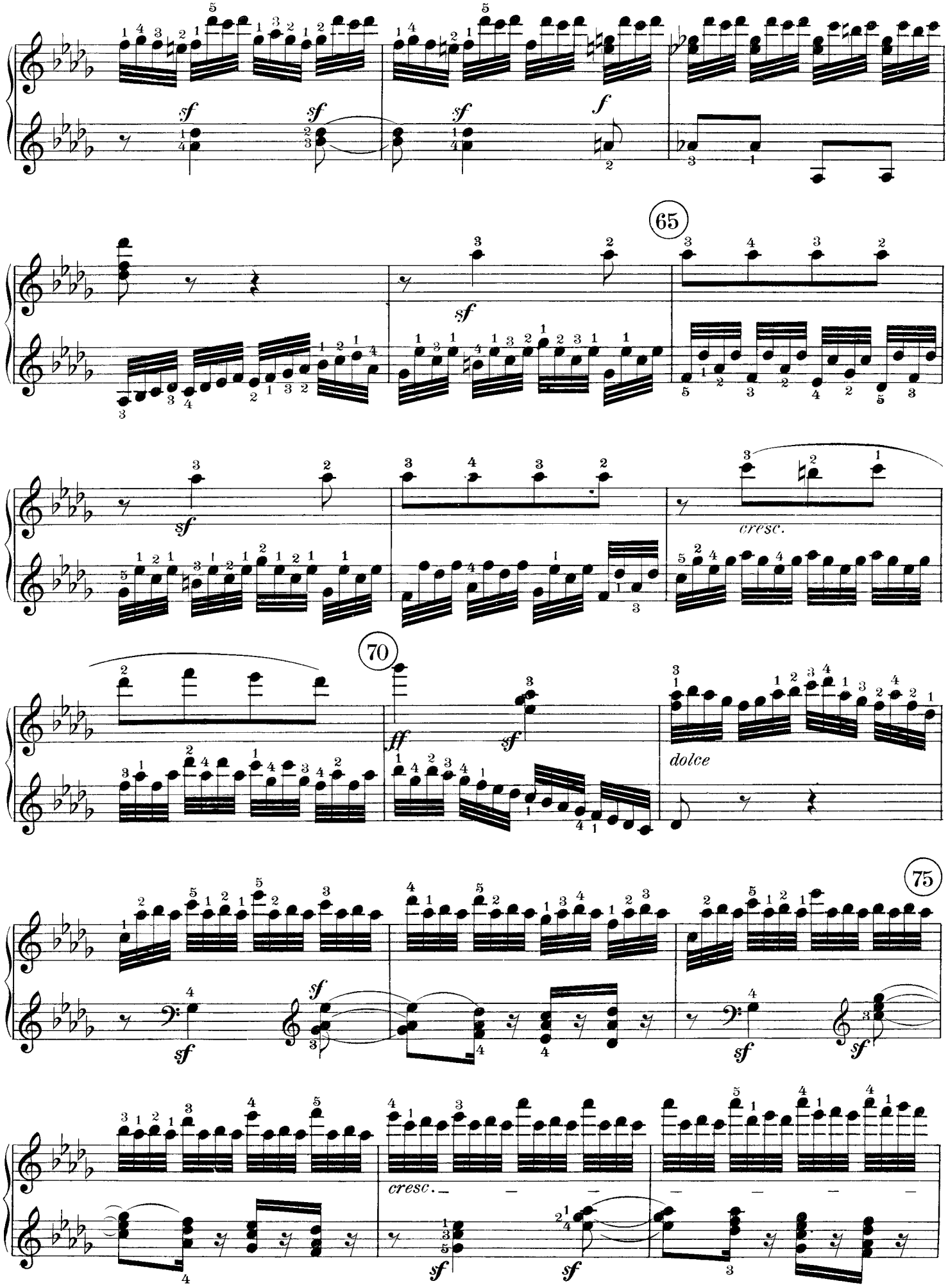


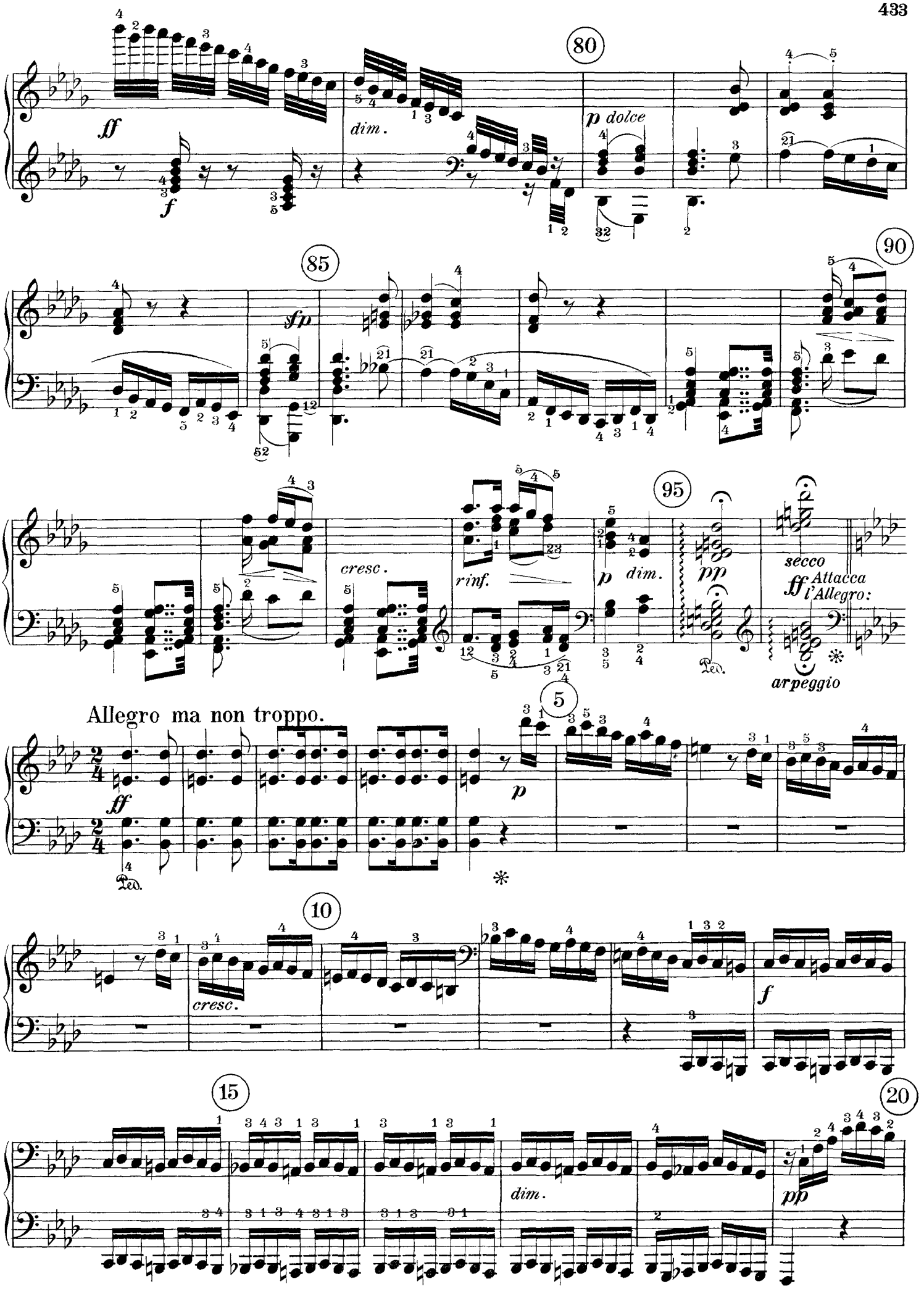
1) The l. h. below the r. h.

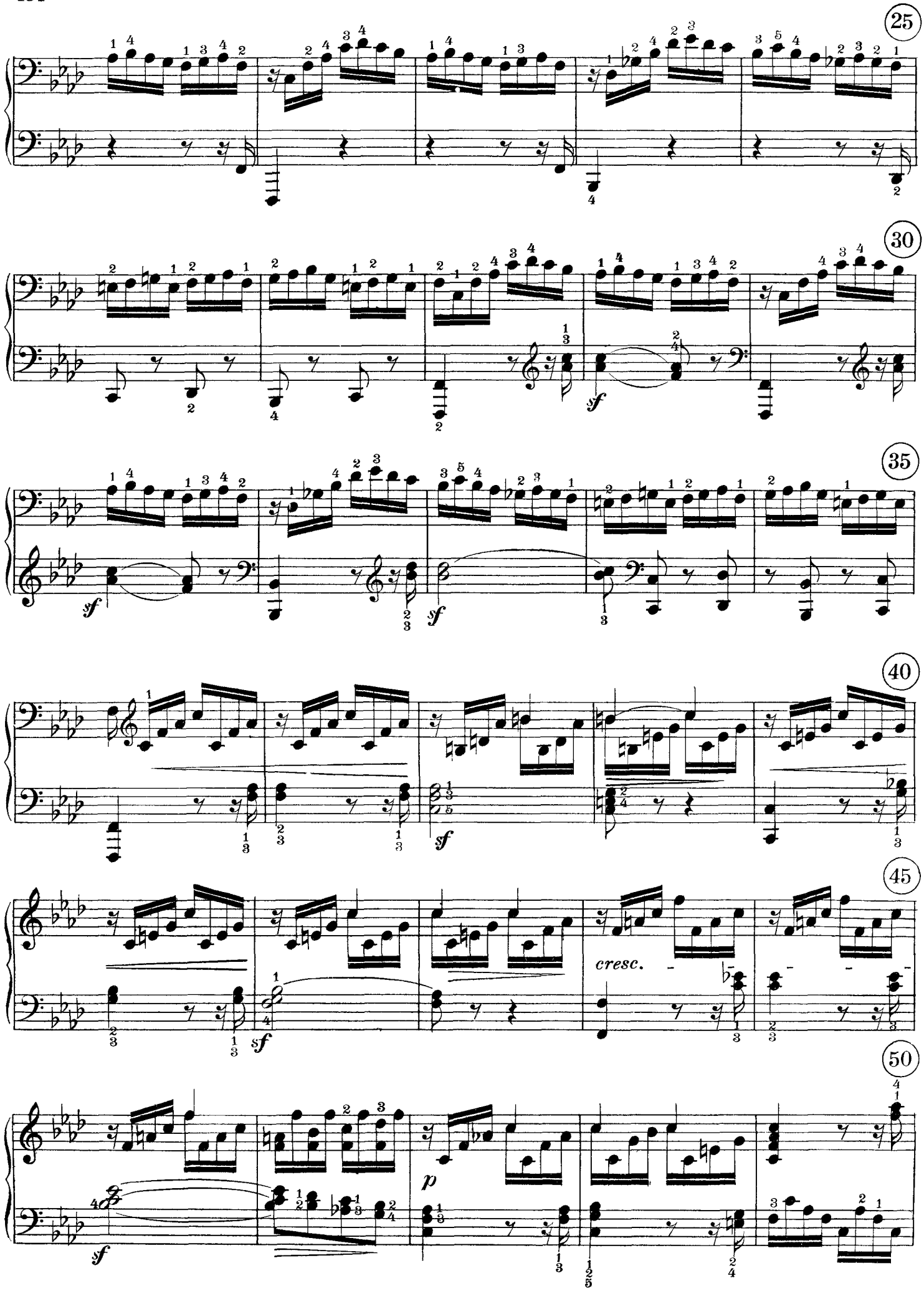

Andante con moto.
piano e dolce
sfp
cresc.
rinf.
p
1.
2.
p cresc.
f
sempre legato
sfp

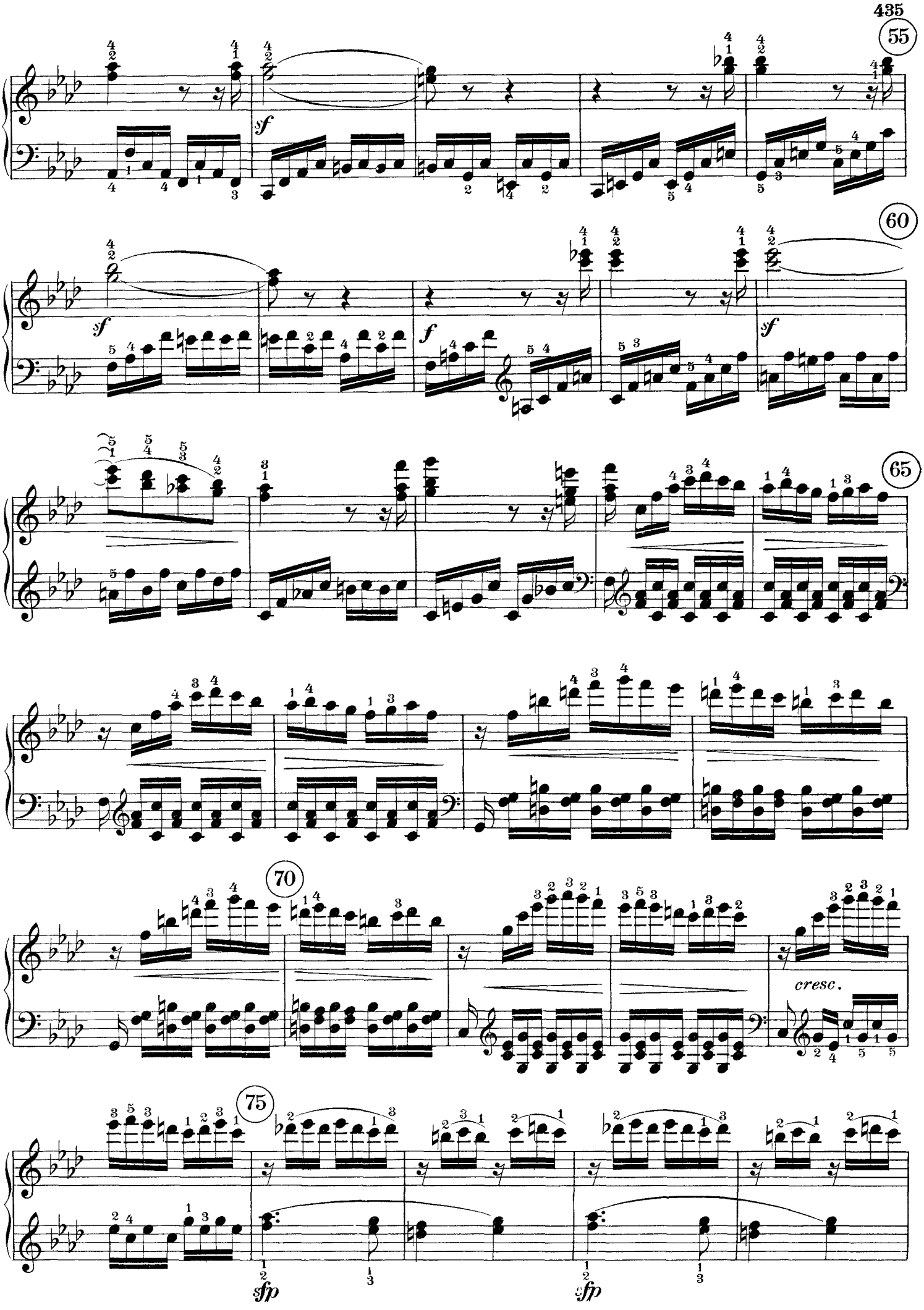


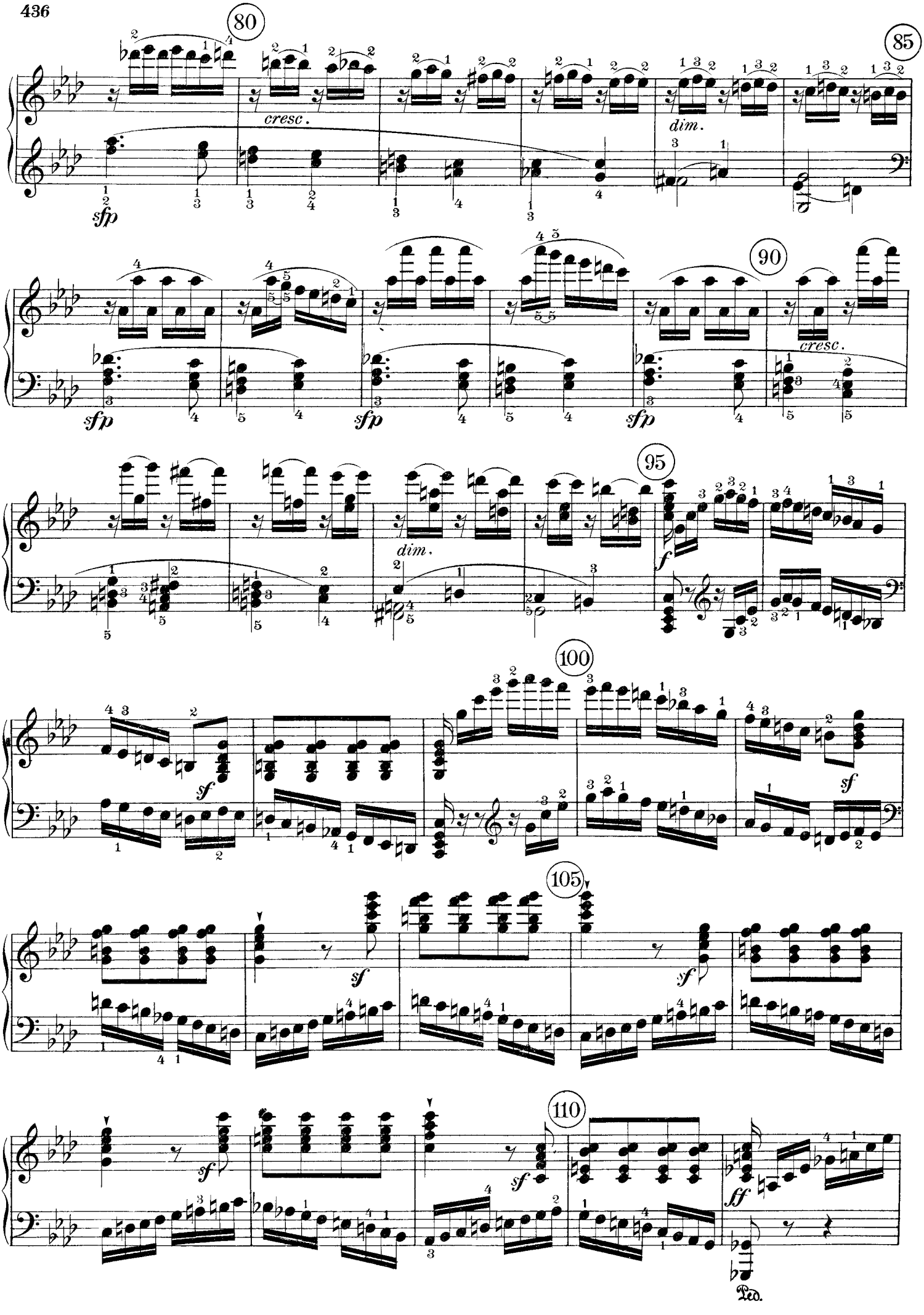
1) Here, as in mm. 60, 64 & 72, the use of the thumb on the upper keys, too, makes the execution easier and more supple.

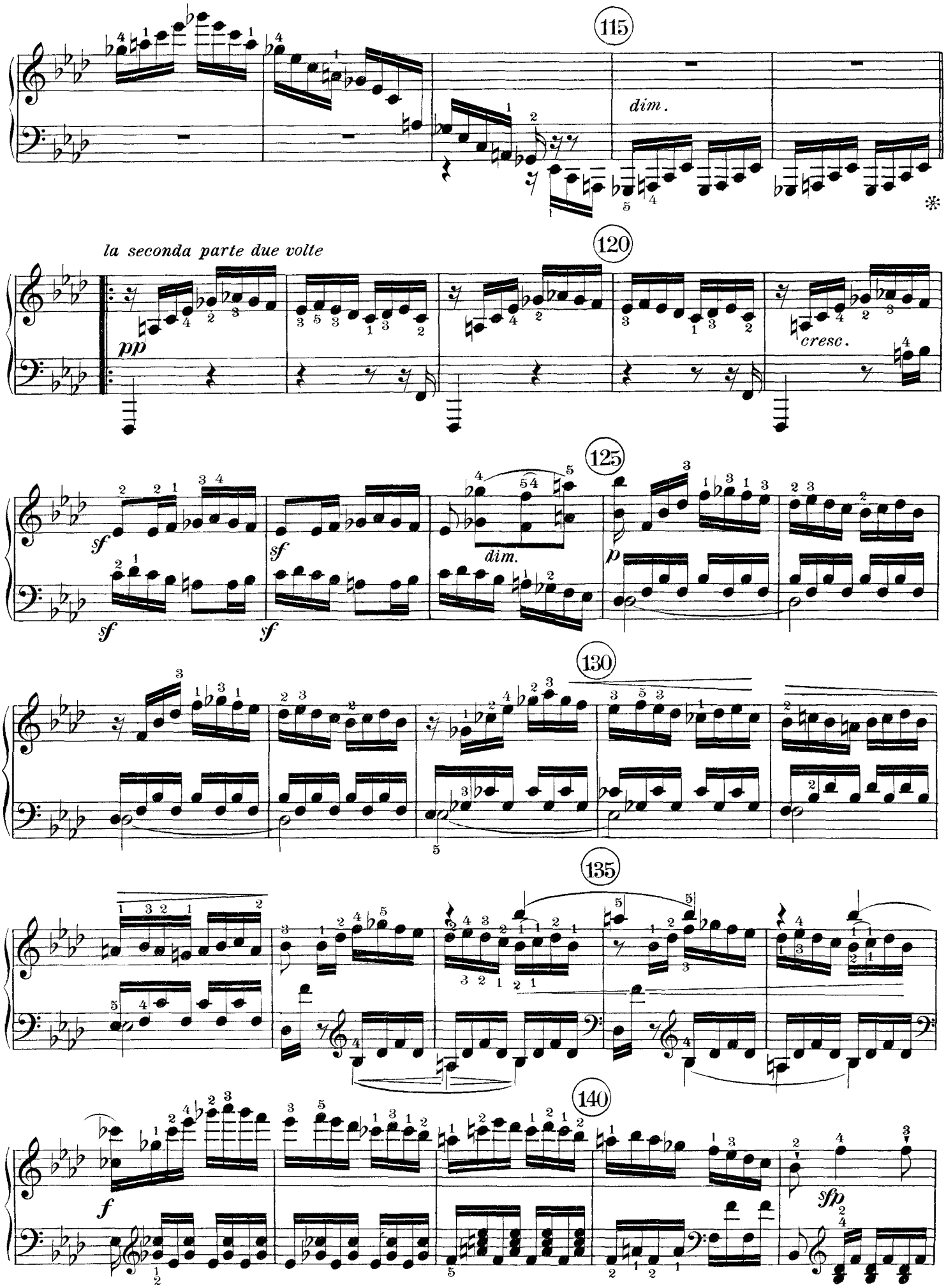

65
70
75
sf
f
ff
cresc.
dolce

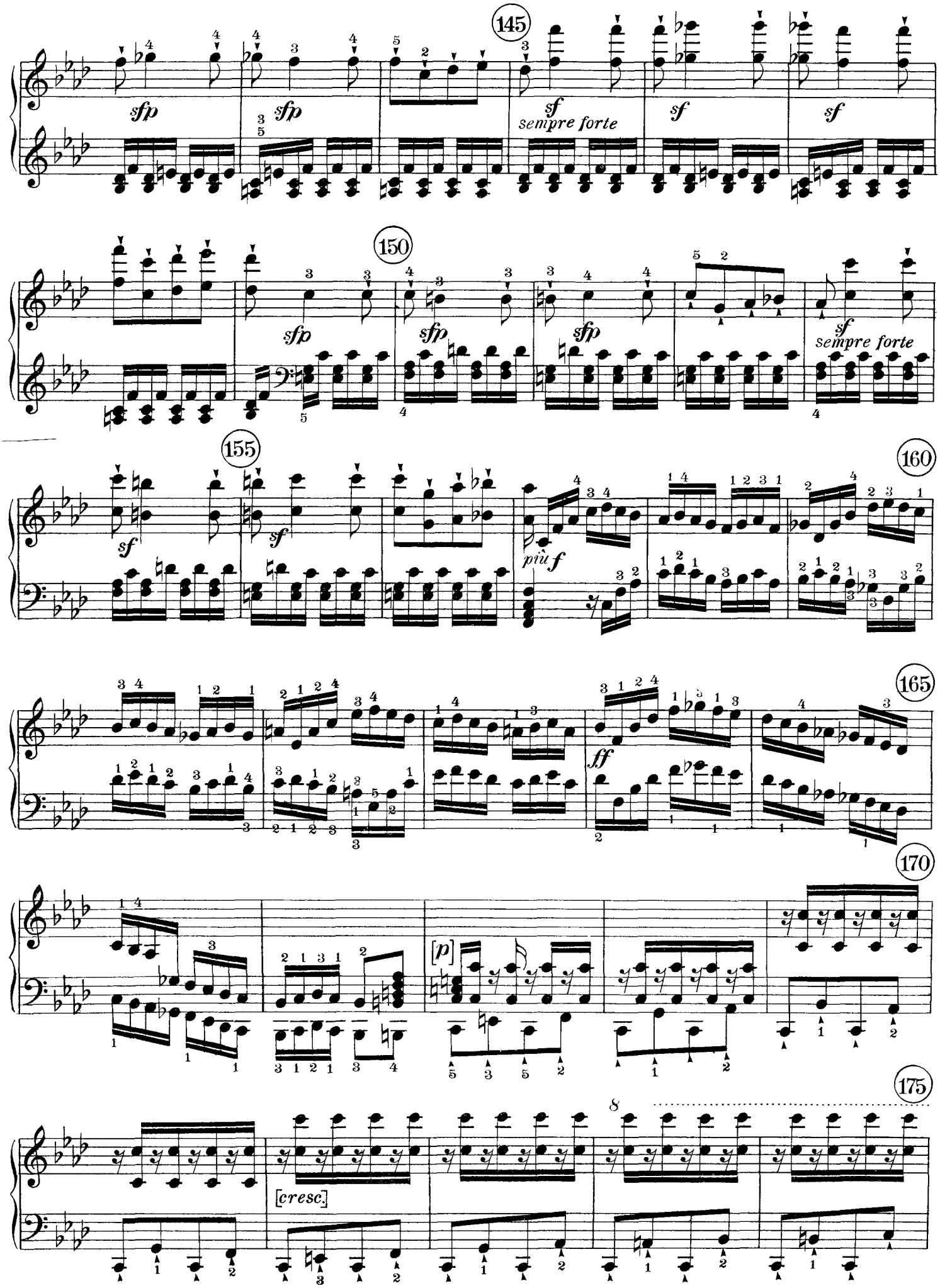

80
ff
f
dim.
p dolce
85
sfp
90
cresc.
rinf.
95
p
dim.
pp
secco
ff Attacca
l'Allegro:
arpeggio
Allegro ma non troppo.
5
ff
p
Ped.
10
cresc.
f
15
dim.
20
pp

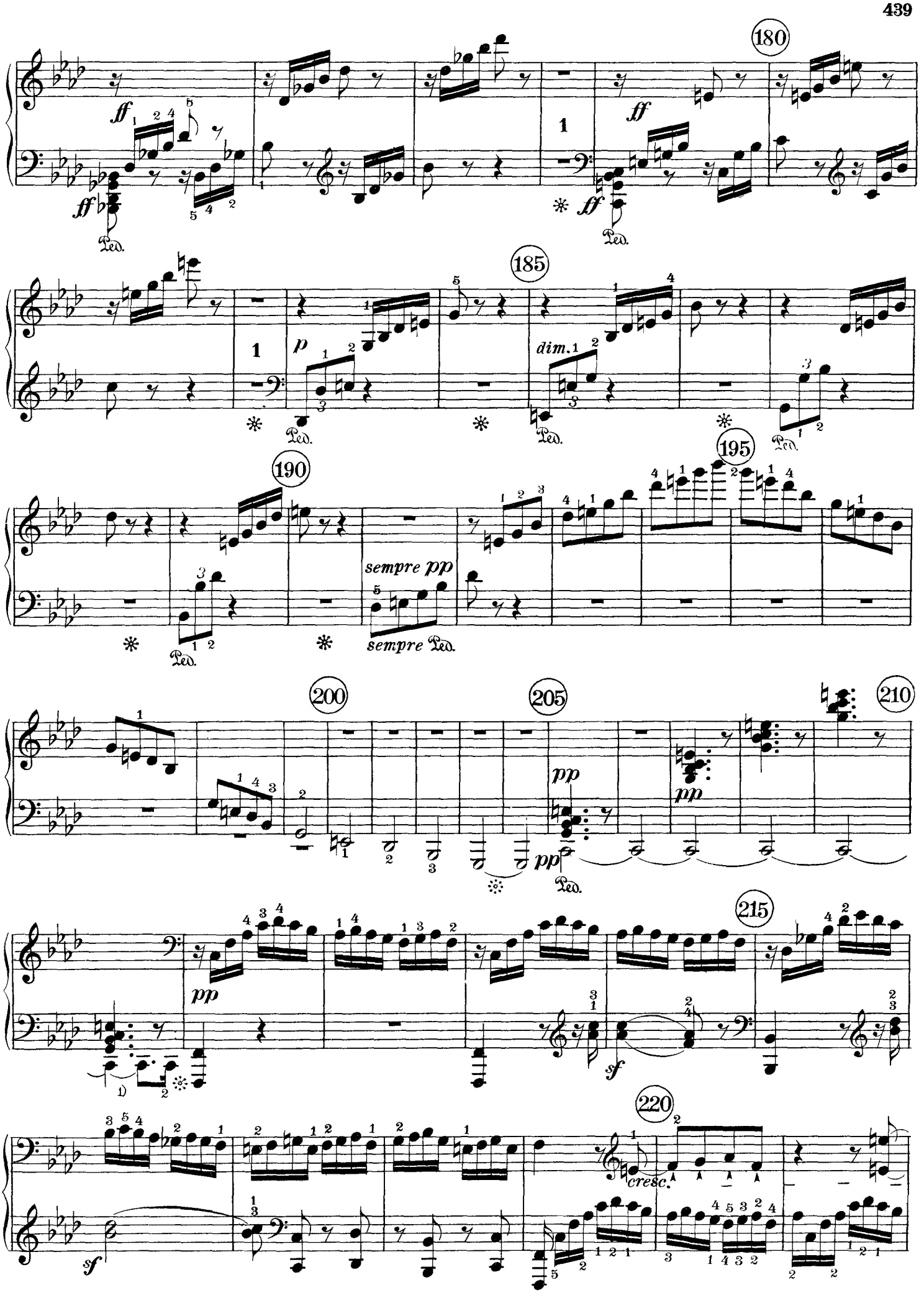

25
30
35
40
45
50
sf
cresc.
p


55
60
65
70
75
sf
f
cresc.
sfp
sfp

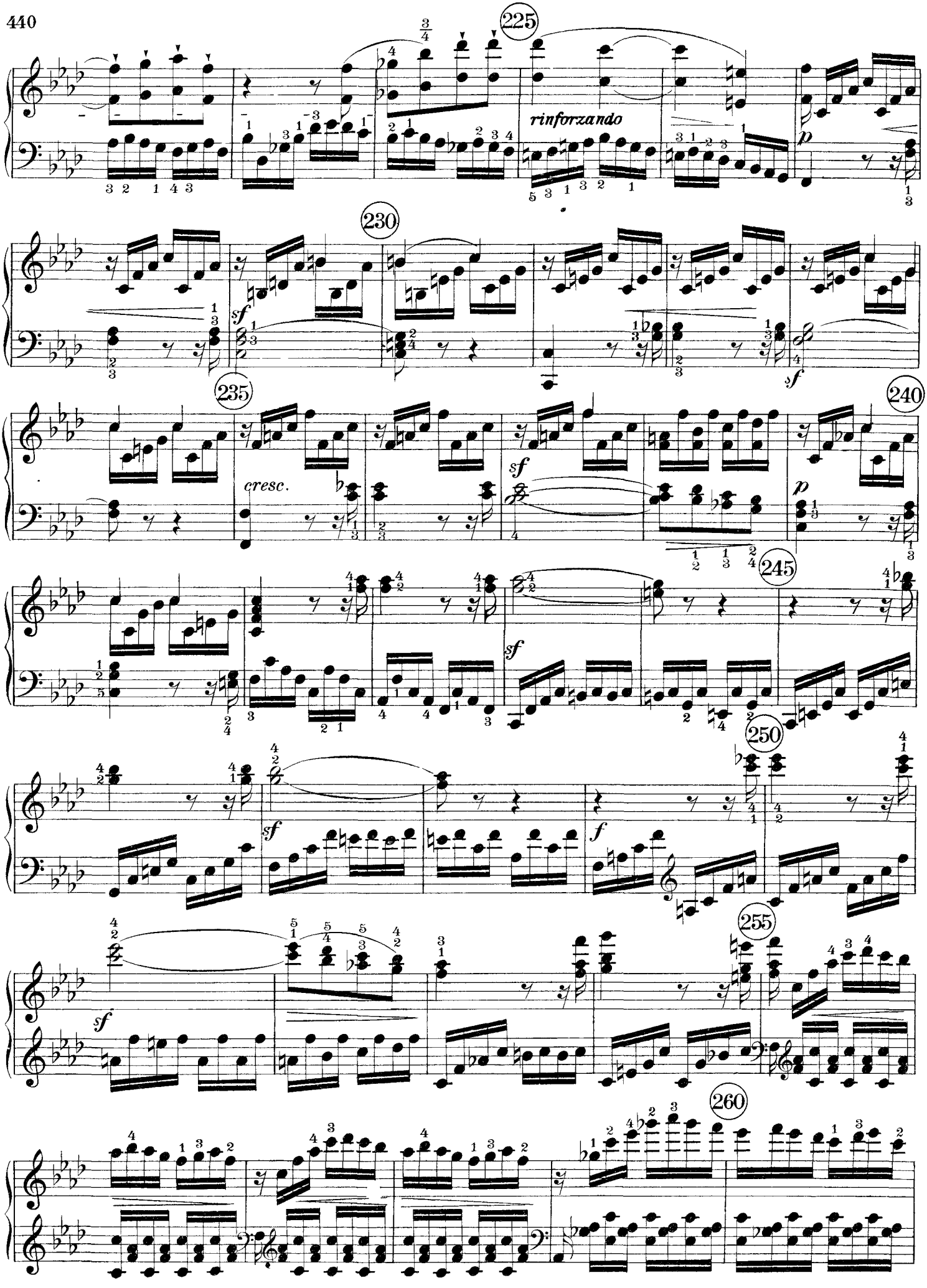

80
85
90
95
100
105
110
sfp
cresc.
dim.
sf
ff
Ped.

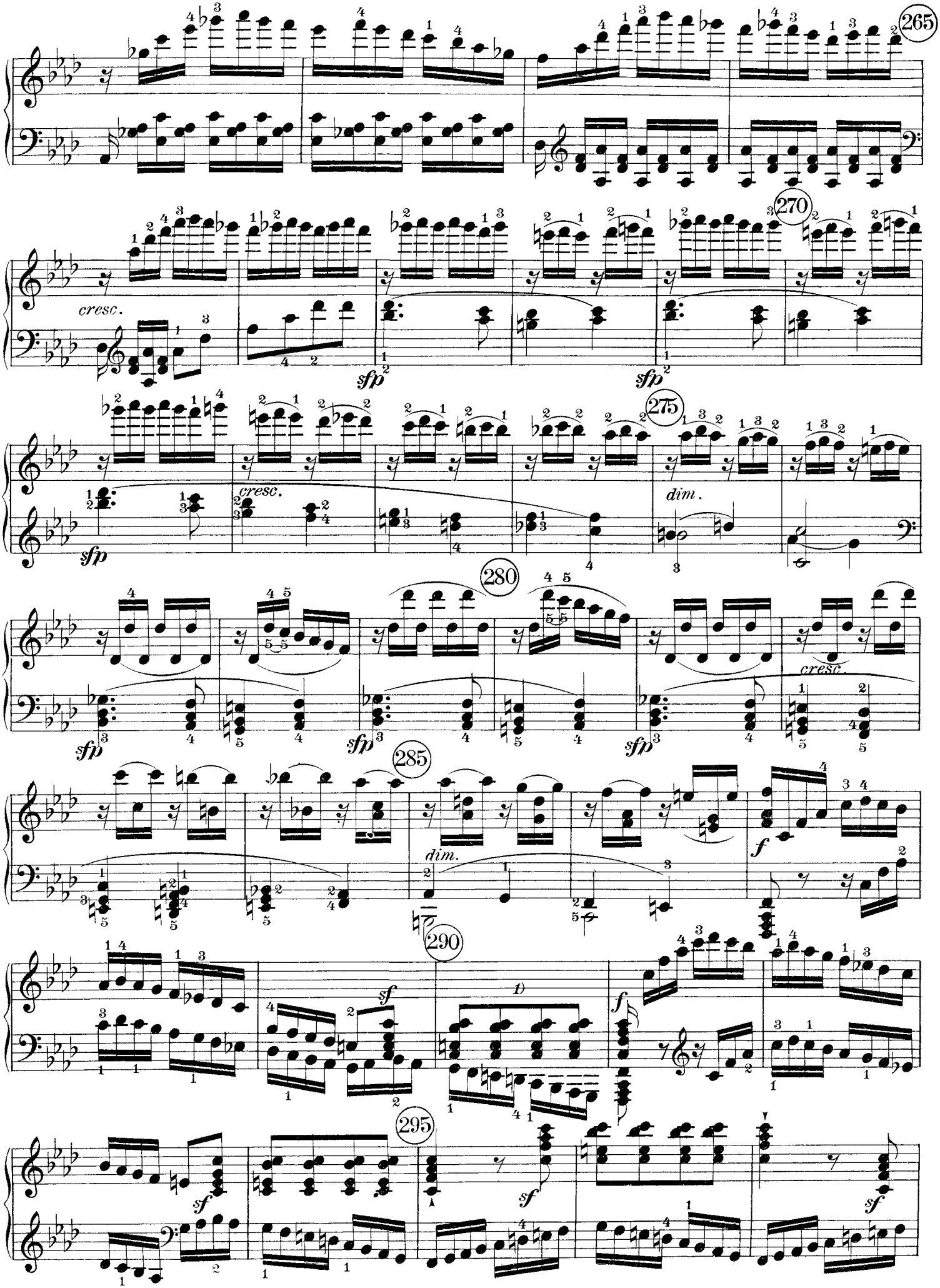

115
dim.
la seconda parte due volte
120
pp
cresc.
125
sf
dim.
p
130
135
140
f
sfp


145
sfp
sfp
sf
sempre forte
sf
sf
150
sfp
sfp
sfp
sf
sempre forte
155
sf
sf
160
più f
165
ff
170
[p]
175
[cresc.]
8

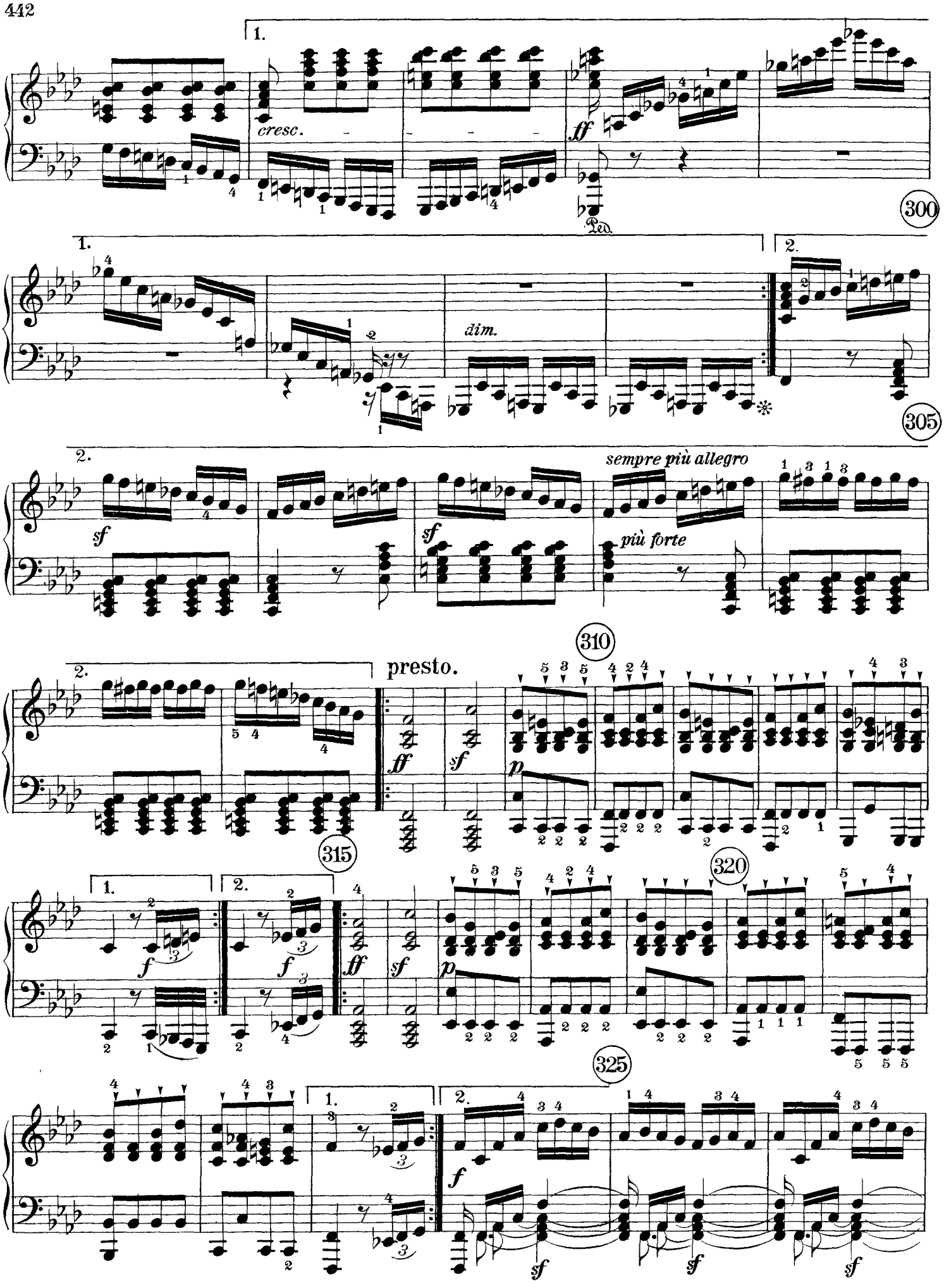


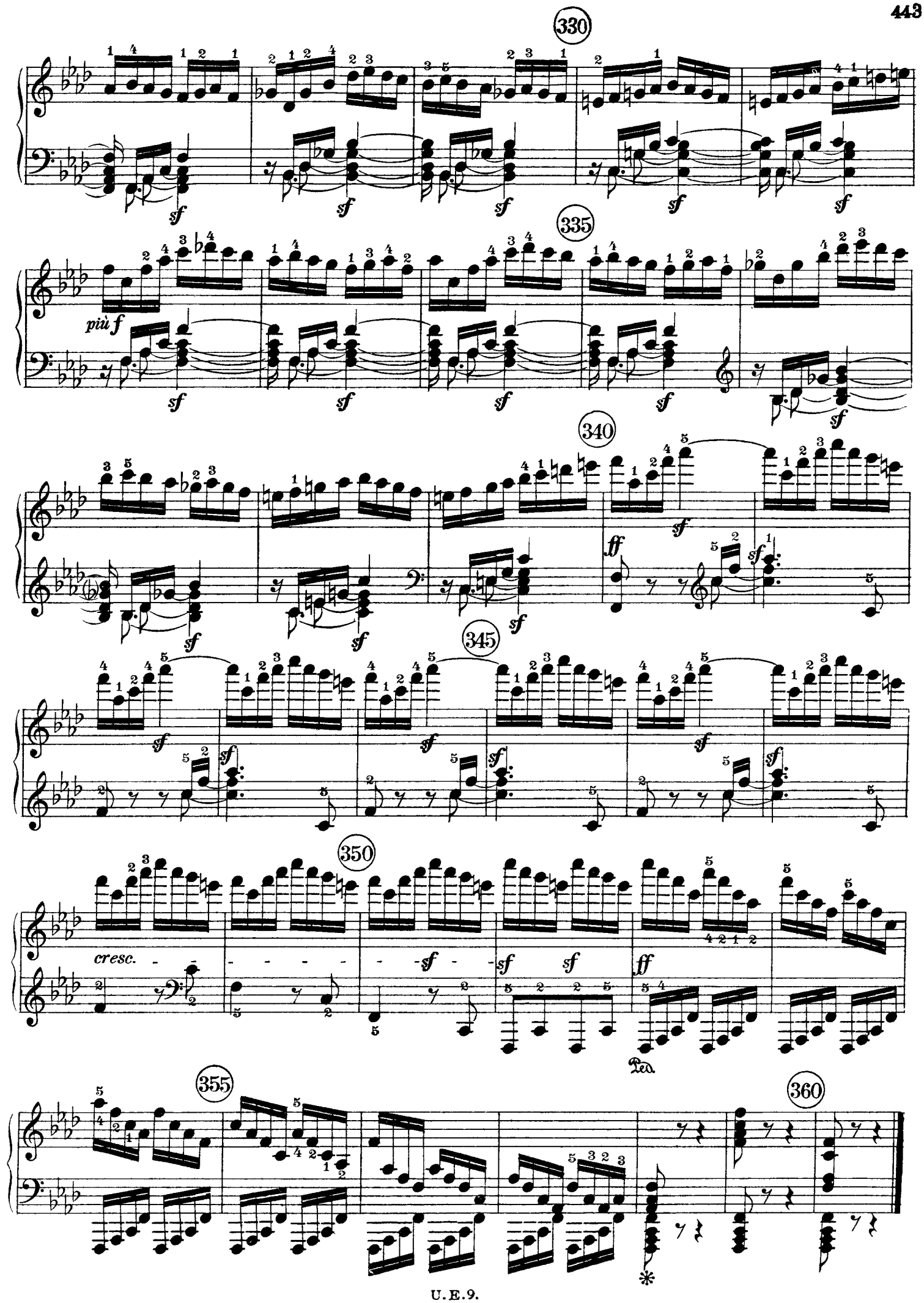
1) The tie clearly in the autograph.


225
rinforzando
230
235
cresc.
240
245
250
255
260



1) In the autograph there is a natural sign before the *D* in mm. 291 & 295.


1.
cresc.
ff
Ped.
300
1.
2.
dim.
305
2.
sf
sempre più allegro
più forte
310
2.
presto.
ff
sf
p
315
1.
2.
f
320
325
1.
2.
f
sf


330
335
più f
340
345
350
cresc.
355
360
Ped.