

# Sonate

*Dem Grafen Franz von Brunsvik gewidmet*

Komponiert 1804/05

Opus 57

Allegro assai

23.

Opus 57

(5)

(10)

(14)

(17)

(21)

\*) Bogensetzung in T. 3 f. und an entsprechenden Stellen in Autograph und Originalausgabe uneinheitlich; sie wurde überall vereinheitlicht.

\*) Slurring in m. 3 f. and at analogous passages in autograph and original edition is not uniform; this divergence has been rectified throughout.

\*) Dans mes. 3 s. et aux passages similaires, les liaisons sont tracées inégalement, tant dans l'autographe que dans l'édition originale; elles ont été partout uniformisées.

25

29

32

35

38

41

*sfp*

*dimin.*

*pp*

*dolce*

*cresc.*

*p*

*f*

*p*

*(pp)*

\*) Bogensetzung beim 2. Thema und seinen Wiederholungen in Autograph und Originalausgabe ebenfalls uneinheitlich; auch hier wurde vereinheitlicht.

\*) In autograph and original edition, the slurs in the 2<sup>nd</sup> theme and its repetitions are also not uniform; here too this divergence has been rectified throughout.

\*) Au 2<sup>e</sup> thème et à ses reprises, les liaisons sont aussi inégalement tracées dans l'autographe et l'édition originale. Là aussi elles ont été uniformisées.

48

51

53

55

57

59

\*) In Autograph und Originalausgabe  $e^2$  statt  $fes^2$ .

In autograph and original edition  $e^2$  instead of  $f^b^2$ .

Dans l'autographe et l'édition originale,  $mi^2$  au lieu de  $fab^2$ .

\*\*) In Autograph und Originalausgabe Oktave  $e - e^1$  (oben dagegen  $fes^3$ ).

In autograph and original edition octave  $e - e^1$  (above on the contrary  $f^b^3$ ).

Dans l'autographe et l'édition originale, octave  $mi - mi^1$  (en haut par contre  $fab^3$ ).

(61) 

Sheet music for piano, featuring two staves (treble and bass) across six measures (82-87) and two additional measures (88-92). The music is in common time.

**Measure 82:** Treble staff starts with a dotted half note followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.

**Measure 83:** Treble staff continues with sixteenth-note patterns. Bass staff has eighth-note pairs.

**Measure 84:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 85:** Treble staff starts with a dotted half note followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.

**Measure 86:** Treble staff continues with sixteenth-note patterns. Bass staff has eighth-note pairs.

**Measure 87:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 88:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 89:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure 90:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*.

**Measure 91:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*, *fp*, *p*.

(94)

8:  
*sfp*

(98)

8:  
*sfp*

(101)

*dimin.*

(104)

*pp*

*cresc.*

(107)

*f*

*p*

(110)

*cresc.*

Musical score for piano, 6 staves, measures 113-126.

Measure 113: Treble clef, 2 flats. Dynamics: *f*, *p*. Measure 114: Bass clef, 2 flats. Measure 115: Treble clef, 2 flats. Measures 116-117: Treble clef, 2 flats. Dynamics: *cresc.*, *f*, *sempre più f*. Measure 118: Treble clef, 2 flats. Measure 119: Treble clef, 2 sharps. Measure 120: Bass clef, 2 flats. Measures 121-122: Treble clef, 2 flats. Dynamics: *ff*, *Ped.* Measure 123: Bass clef, 2 flats. Measures 124-125: Treble clef, 2 flats. Dynamics: *sempre Ped.* Measure 126: Bass clef, 2 flats.

(128)

*sempre Ped.*

(130)

(132)

\*

(134)

(138)

(141)

144

147 cresc.

150

153

157

161

\*) Mittelstimme *B* (nicht *G*) in Autograph und Originalausgabe.

\*) In autograph and original edition, inner voice *Bb* (not *G*).

\*) Voix médiane *Sib* (non *Sol*) dans l'autographe et l'édition originale.

164

*sfp*

*sf(p)*

*dimin.*

*pp*

*dolce*

*cresc.*

*trill*

*pp*

\*) In Autograph und Originalausgabe fehlt beim Triller die einleitende Note; vgl. T. 44.

\*) In autograph and original edition the prefix to the trill is lacking; see m. 44.

\*) Dans l'autographe et l'édition originale manque la petite note introduisant le trille; voir mes. 44.

Musical score for piano, page 141, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is bass clef. The key signature is one flat throughout.

**Staff 1 (Treble Clef):** Measures 187-188. The melody consists of eighth-note patterns. Measure 187 ends with a fermata over the first note of the next measure. Measure 188 ends with a fermata over the last note of the measure.

**Staff 2 (Bass Clef):** Measures 187-188. The bass line provides harmonic support with sustained notes and eighth-note patterns.

**Staff 3 (Bass Clef):** Measures 187-188. The bass line continues with eighth-note patterns.

**Staff 4 (Bass Clef):** Measures 189-190. Dynamics: *f*. The bass line features eighth-note patterns.

**Staff 5 (Bass Clef):** Measures 189-190. The bass line continues with eighth-note patterns.

**Staff 6 (Treble Clef):** Measures 191-192. Dynamics: *ff*. The melody consists of eighth-note patterns. Measure 192 ends with a dynamic *sf*.

**Staff 7 (Bass Clef):** Measures 193-194. Dynamics: *f*. The bass line provides harmonic support with eighth-note patterns.

**Staff 8 (Bass Clef):** Measures 193-194. The bass line continues with eighth-note patterns.

**Staff 9 (Treble Clef):** Measures 195-196. Dynamics: *(ff)*. The melody consists of eighth-note patterns. Measure 196 ends with a dynamic *sf*.

**Staff 10 (Bass Clef):** Measures 195-196. The bass line provides harmonic support with eighth-note patterns.

**Staff 11 (Bass Clef):** Measures 195-196. The bass line continues with eighth-note patterns.

**Staff 12 (Treble Clef):** Measures 197-198. Dynamics: *sf*. The melody consists of eighth-note patterns. Measure 198 ends with a dynamic *ff*.

**Staff 13 (Bass Clef):** Measures 197-198. The bass line provides harmonic support with eighth-note patterns.

**Staff 14 (Bass Clef):** Measures 197-198. The bass line continues with eighth-note patterns.

(200)

*p*

*sfp*

*sf(p)*

(202)

*sf*

*p dimin.*

*sf*

(204)

*pp*

(206)

(208)

*cresc.*

(240)

*p*

213

*cresc.*

*f\**) *sf* *sf*

216

*sf* *sf* *ff*

*ped.*

219

*sempre ff*

\*

*ped.*

221

\*

*ped.* \*

\*

223

*ped.* \**ped.* \*

226

*ped.*

\*) *f* nur in Autograph, nicht in Originalausgabe.

\*) *f* only in autograph, not in original edition.

\*) *f* seulement dans l'autographe, pas dans l'édition originale.

(228)



\*

*Ped.*

(230)



\*

*Ped.*

(232)



\*

*Ped.*

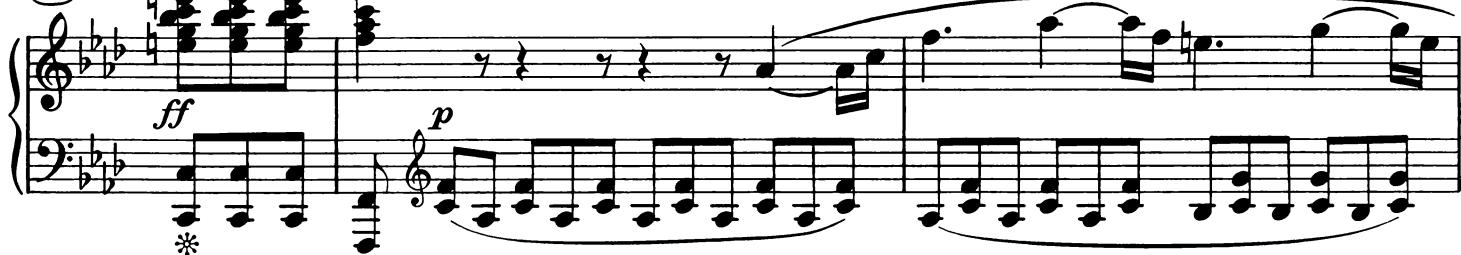
(234)

*sempre Ped.**sempre Ped.**adagio*

(236)

*Più Allegro*

(239)



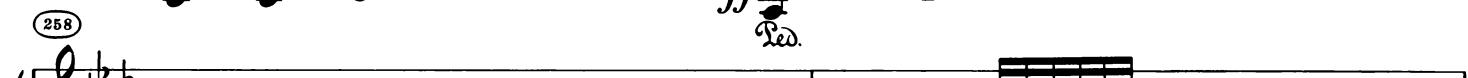
(241)

*cresc.**sf*

(244) 

(250) 

(253) 

(256) 

(258) 

(260) 

## Andante con moto

*p e dolce*

*sfp*

(9) *rinf.*

*cresc.*

*p*

*p*

*p cresc.*

*f*

*p*

*1.* *2.*

*p sempre ligato*

*sfp*

(39)

1. 2.

(44)

1. 2.

*cresc.*      *rinf.* — *p*

(49)

(52)

(55)

(58)

61

64

67

70

73

76

\* ) Nach Autograph. Originalausgabe setzt  $\flat$  vor  $e^2$ . Korrekturspuren zeigen, dass zunächst  $\natural$  vor  $e^2$  stand.

\* ) According to autograph. First edition has  $\flat$  in front of  $e^2$ . Traces of correction indicate that  $e^2$  was initially preceded by  $\natural$ .

\* ) Ainsi dans l'autographe. L'édition originale note  $\flat$  devant  $mi^2$ . Les traces de correction font apparaître que le  $mi^2$  était initialement précédé d'un  $\natural$ .

Musical score pages 79, 84, and 91. Measure 79 starts with ***ff***, followed by ***f***, ***dimin.***, and ***p dolce***. Measure 84 starts with ***sfp***. Measure 91 starts with ***cresc.***, followed by ***rinf.***, ***p dim.***, ***pp***, ***secco***, ***ff l'Allegro***, ***attacca***, ***Red.***, and ***arpeggio***.

### Allegro ma non troppo

Musical score pages 96, 97, and 98. Measure 96 starts with ***ff***, followed by ***p*** and ***\****. Measure 97 starts with ***cresc.***, followed by ***f***. Measure 98 starts with ***dimin.***, followed by ***pp***.

\*) Arpeggio T. 96 f. nach Autograph. In Originalausgabe in beiden Takten oben und unten getrennte Schlangenlinien; in T. 97 ohne secco.

\*) Arpeggio mm. 96 f. according to autograph. In original edition separate arpeggio signs in both measures above and below; without *secco* in m. 97.

\*) Arpèges mes. 96 s. conformes à l'autographe. Dans l'édition originale aux mêmes mesures en haut et en bas lignes ondulées séparées; sans *secco* à mes. 97.

(21)

(26)

(31)

(36)

(41)

(46)

Musical score for piano, six staves of music:

- Staff 1 (Treble clef): Measures 51-55. Dynamics: *f*, *f*.
- Staff 2 (Bass clef): Measures 51-55.
- Staff 3 (Treble clef): Measures 56-60. Dynamics: *sf*, *f*, *sf*.
- Staff 4 (Bass clef): Measures 56-60.
- Staff 5 (Treble clef): Measures 61-65.
- Staff 6 (Bass clef): Measures 61-65.
- Staff 7 (Treble clef): Measures 66-70.
- Staff 8 (Bass clef): Measures 66-70.
- Staff 9 (Treble clef): Measures 71-75. Dynamics: *cresc.*
- Staff 10 (Bass clef): Measures 71-75. Dynamics: *sfp*, *sfp*.

80

*sfp*

*cresc.*

*dimin.*

86

*sfp*

*cresc.*

*sfp*

*sfp*

92

*dimin.*

*f*

98

*sf*

*f*

*sf*

103

*sf*

*sf*

108

*sf*

*sf*

*ff*

\*) In T. 104, 106, 108, 110 und 296, 298 in Autograph (nicht Originalausgabe) auf Eins staccato.

\*\*) *d* in Autograph, *des* in Originalausgabe.

\*) In mm. 104, 106, 108, 110 and 296, 298 the autograph (not the original edition) has staccato on 1<sup>st</sup> beat.

\*\*) *d* in autograph, *db* in original edition.

\*) Aux mes. 104, 106, 108, 110 et 296, 298 dans l'autographe (pas dans l'édition originale), staccato sur le 1<sup>er</sup> temps.

\*\*) *ré* dans l'autographe, *réb* dans l'édition originale.

113

*dimin.*

118

*pp*

*cresc.*

\*

123

*sf*

*dimin.*

*p*

128

133

138

*f*

*sfp*

Detailed description: The image shows a musical score for piano, consisting of six staves of music. Staff 1 (treble clef) starts at measure 113 with a dynamic of *b*, followed by eighth-note patterns. Staff 2 (bass clef) has a dynamic of *-*. Staff 3 (bass clef) has a dynamic of *dimin.*. Staff 4 (treble clef) starts at measure 118 with a dynamic of *pp*, followed by sixteenth-note patterns. Staff 5 (bass clef) has a dynamic of *cresc.*. Staff 6 (bass clef) starts at measure 123 with a dynamic of *sf*, followed by eighth-note patterns. Measures 128 and 133 show continuation of the patterns. Measure 138 concludes with a dynamic of *sfp*.

\*) Im Autograph steht hier noch ausdrücklich „la seconda parte due volte“ (den zweiten Teil zweimal).

\*) Here the autograph also has “the second part twice”.

\*) Dans l'autographe, il y a encore expressément ici «la deuxième partie deux fois».

154

(143)

148

153

158

163

168

173

ff

P.W.

178

1 1 *ff* *p*

186 *dimin.* *sempre pp* *sempre Ped.*

195 *pp*

208 *pp* *sf* *cresc.*

216 *sf*

222 *rinforzando\*\*\*)*

227 *p* *sf*

\*) Haltebogen nur in Autograph; fehlt in Originalausgabe.

\*\*) In Originalausgabe mit Oberoktave F; ebenso in Autograph nach Korrektur (linke Hd. sollte wie T. 214 f. lauten); Beethoven tilgte diese Korrektur und vergaß dabei die Oberoktave.

\*\*\*) In Autograph *rinforzando*; in Originalausgabe *ritardando* (vermutlich Versehen).

\*) Tie only in autograph; absent in original edition.

\*\*) In original edition with upper octave F; same applies to autograph after correction (left hand should sound as in mm. 214 f.); Beethoven rescinded this correction and presumably forgot to delete the upper octave.

\*\*\*) Autograph has *rinforzando*; original edition has *ritardando* (presumably error).

\*) Liaison de tenue seulement dans l'autographe, manque dans l'édition originale.

\*\*) Dans l'édition originale avec octave supérieure Fa; de même dans l'autographe après correction (la main gauche devait être comme à mes. 214 s.); Beethoven a supprimé cette correction et oublié probablement ce faisant l'octave supérieure.

\*\*\*) Dans l'autographe, *rinforzando*; dans l'édition originale, *ritardando* (probablement par erreur).

(232)



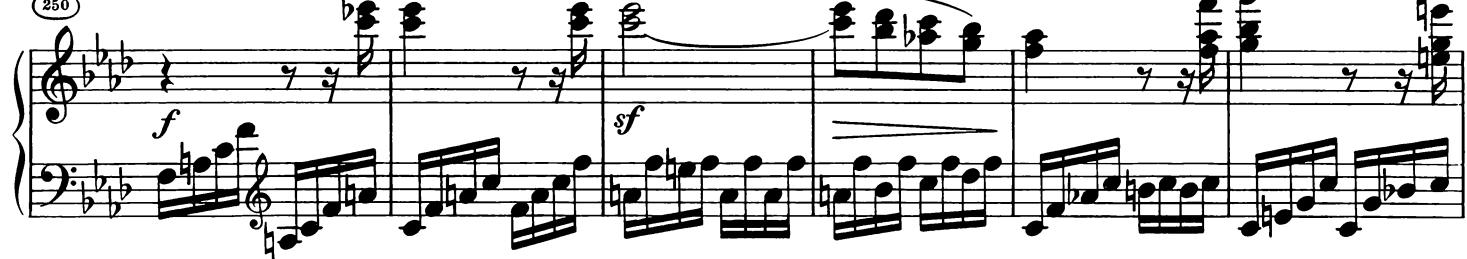
(238)



(244)



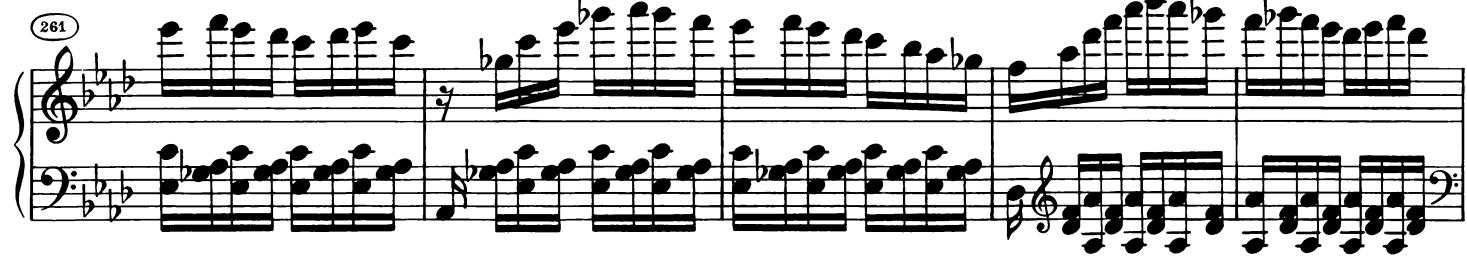
(250)



(256)



(261)



(266)



(271)

(301)

*sempre più allegro*

(306)

**Presto**

(312)

(318)

(324)

(328)

\* Hier steht im Autograph (nicht in der Originalausgabe): *più forte*.

\* Here the autograph has *più forte* (not in the original edition).

\* Dans l'autographe se trouve ici: *più forte* (pas dans l'édition originale).

333

*più f*

*sf*      *sf*      *sf*      *sf*

337

*sf*      *sf*      *sf*      *sf*

341

*sf*      *sf*      *sf*      *sf*

346

*sf*      *sf*      *cresc.*

351

*sf*      *sf*      *sf*      *ff*

356

★★)      *ff*

\*) *sf* in T. 342, 344, 346 und 348 nur im Autograph, nicht in Originalausgabe.

\*\*) So in Originalausgabe und in den ursprünglich in leicht abweichender Form niedergeschriebenen, dann durchgestrichenen Schlusstakten des Autographs; bei Neuschrift von Beethoven dann  $F_1$  wohl versehentlich als  $A\flat_1$  notiert.

\*) *sf* in mm. 342, 344, 346 and 348 in the autograph only, not in the original edition.

\*\*) Given thus in original edition and in final bars of the autograph (these originally written in slightly deviating form, afterwards deleted); in the process of recopying, Beethoven wrote  $F_1$  as  $A\flat_1$  (presumably an error).

\*) *sf* aux mes. 342, 344, 346 et 348 seulement dans l'autographe, pas dans l'édition originale.

\*\*) Ainsi dans l'édition originale et aux mesures finales de l'autographe, d'abord écrites sous forme légèrement divergente puis rayées; en recopiant, Beethoven a noté probablement par erreur  $Lab_1$  au lieu de  $Fa_1$ .