

SONATE

Dem Grafen Franz von Brunsvik gewidmet

Komponiert 1804/05

Opus 57

23. Allegro assai

Opus 57

* Beim zweiten Teil des 1. Themas u. den folgenden, diesem entnommenen Stellen ist in Eigenschrift u. Orig. Ausgabe die Bogensetzung sehr ungleichmäßig; sie wurde überall sinngemäß vereinheitlicht.

* In second part of 1st theme and the following passages based thereon, the slurs in autogr. and orig. edition are by no means uniform; this divergence has been rectified throughout.

* Dans la 2^e partie du 1^{er} thème et dans les parties en dérivant, les arcs sont marqués très inégalement, tant dans l'autogr. que dans l'édition orig.; ils ont été partout uniformisés convenablement.

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

sf

dimin.

dolce

cresc.

(pp)

* Beim 2. Thema u. seinen Wiederholungen ist in Eigenschrift u. Orig.A. die Bogensetzung ebenfalls sehr ungleichmäßig; auch hier wurde sinngemäß vereinheitlicht.

* In autogr. and orig.ed., the slurs in the 2. theme and its repetitions are also very dissimilar; here too this disagreement has been corrected throughout.

*) Dans l'autogr. et l'éd. orig. au 2^e thème et à ses reprises, les arcs sont aussi très inégalement marqués. Là aussi ils ont été uniformisés.

48

51

f₄

ff

sf *furioso*

53

55

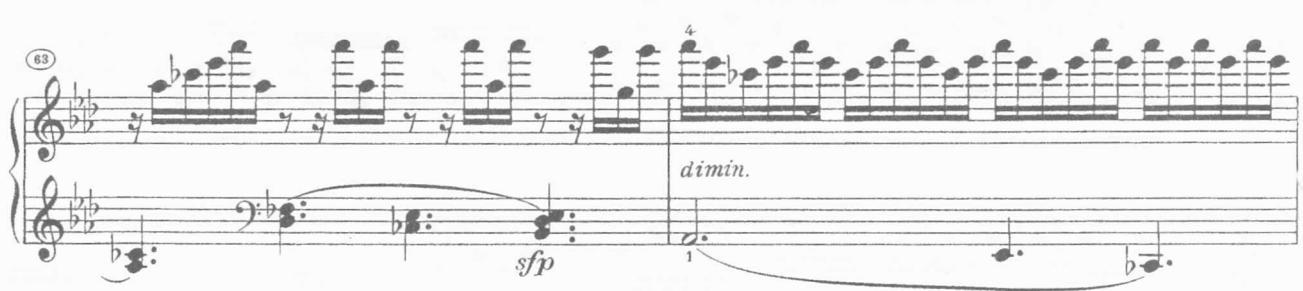
57

59

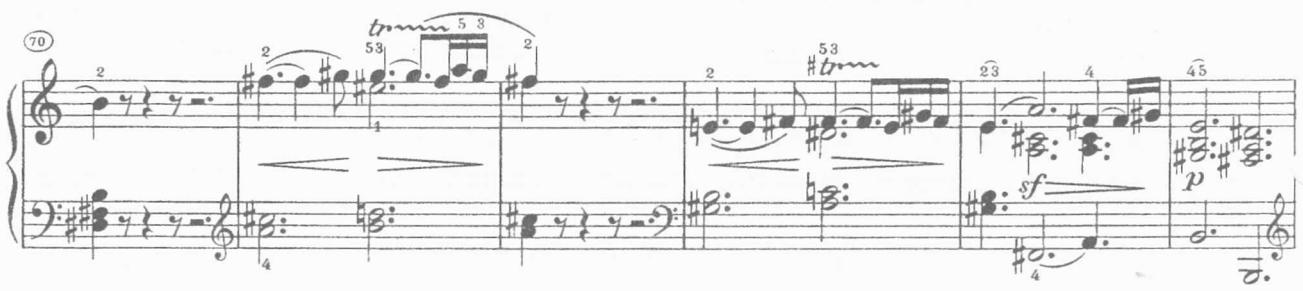
*) In Eigenschrift und Orig. Ausgabe e^2 statt fes^2 . *) In autograph and orig. edition e^2 instead of $f\flat^2$. *) Dans l'autogr. et l'édition orig. mi^2 au lieu de $fa\flat^2$.

**) Desgl. hier Oktave $e-e^1$ (oben dagegen fes^2). **) And also octave $e-e^1$ (above on the contrary $f\flat^2$). **) Ici aussi: octave $mi-mi^1$ (en haut par contre $fa\flat^2$).

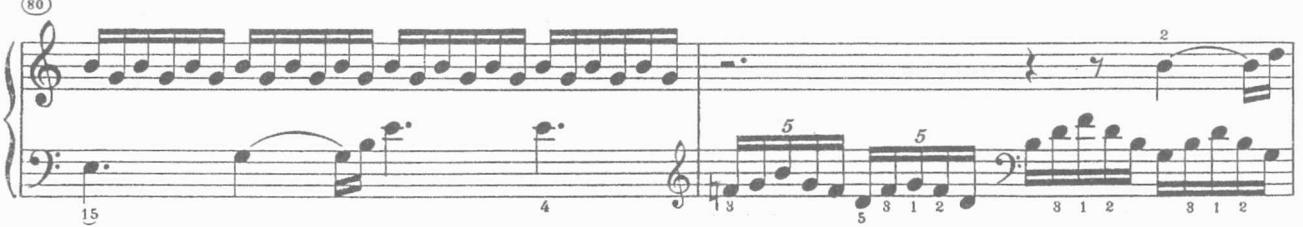
(61) 

(63) 

(65) 

(70) 

(76) 

(80) 

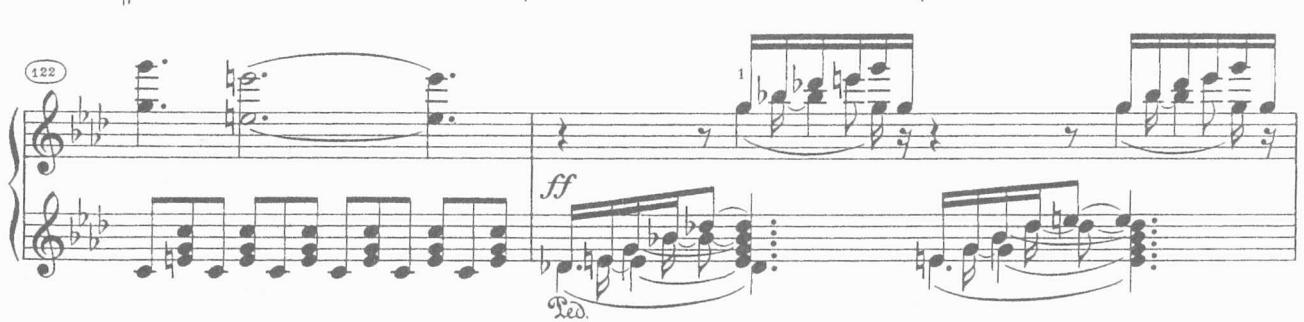
(82) 

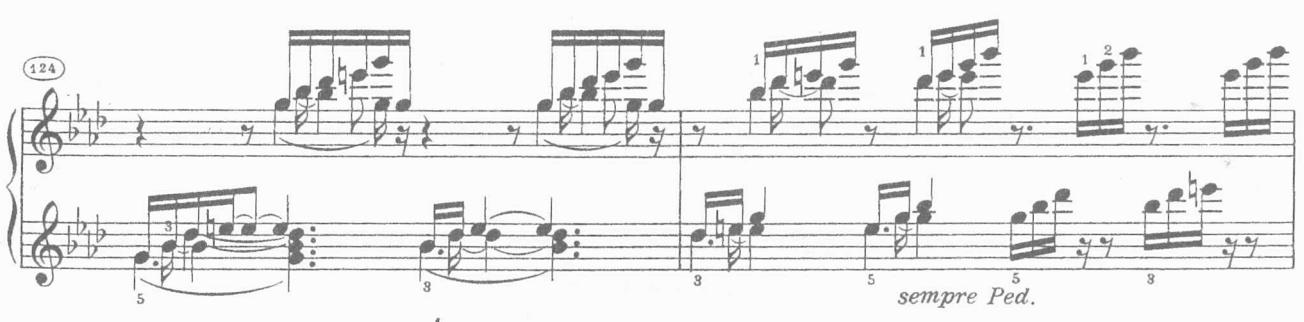
(94)

(113) 

(116) 

(119) 

(122) 

(124) 

(126) 

(128)

sempre Ped.

(130)

(132)

*

(134)

p dimin.

pp

1 2 1 3 2 1

(138)

We last

4 5 5 4 5 3

8 2 1

(141)

4 5 4 3

5

144

147 cresc.

150 f 3 4 2 5 1 3 p pp ff

*)

153 p ff p

157 ff p ff 3 2 2 p

161 ff 2 3 4 5 3 f sf p

*) Mittelstimme B (nicht G) in der Eigenschrift und der Originalausgabe.

*) In the autograph and the original edition, inner voice B \flat (not G).

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

164

168

171

174

177

180

sfp

sf(p)

dimin.

pp

dolce

cresc.

1312 23

p

f (sf)

p

pp

*) In der Eigenschrift und der Originalausgabe fehlt beim Triller die einleitende Note; vgl. Takt 44.

*) In the autograph and the original edition the prefix to the trill is lacking; cf. bar 44.

*) Dans l'autographe et l'édition originale la petite note, introduisant le trille, manque; cf. mesure 44.

(187)

187

188

189

190

f

191

192

ff

sf

193

194

f

195

(*ff*)

196

197

sf

sf

198

ff

199

200

(200)
 Treble clef, two flats. Measure 200: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *p*. Measure 201: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 202: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *sf*, *p dimin.* Measure 203: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *pp*.

(204)
 Treble clef, two flats. Measure 204: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *pp*. Measure 205: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 206: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 207: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *cresc.*

(208)
 Treble clef, two flats. Measure 208: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *cresc.* Measure 209: Left hand eighth-note chords, right hand sixteenth-note patterns. Measure 210: Left hand eighth-note chords, right hand sixteenth-note patterns. Dynamics: *p*.

(213) *cresc.*

(218) *sf* *sf* *ff*

(219) *semper ff*

(221)

(223) *Ped.* **Ped.* ***

(226) *Ped.*²

*⁾ f nur in Eigenschrift, nicht in Originalausgabe. *⁾ f only in autograph, not in orig. edition. *⁾ f seulement dans l'autographe, pas dans l'édition originale.

(228)

(230)

(232)

(234)

sempre Ped.

dimi. *pri*

sempre Ped.

(236)

nuntar *en dan* *do* *do*

pp *p*

adagio

Più Allegro

(239)

ff *p*

Ped.

(241)

cresc. *sf*

Sheet music for piano, page 144, measures 228-234. The music consists of two staves. The top staff has a treble clef, a key signature of four flats, and a tempo of 144. The bottom staff has a bass clef, a key signature of four flats, and a tempo of 144. Measure 228 starts with a sixteenth-note pattern. Measure 229 continues with sixteenth-note patterns. Measure 230 begins with a sixteenth-note pattern. Measure 231 continues with sixteenth-note patterns. Measure 232 begins with a sixteenth-note pattern. Measure 233 continues with sixteenth-note patterns. Measure 234 begins with a sixteenth-note pattern. The dynamic 'dimi.' is indicated above the staff, followed by 'pri' with a checkmark. The dynamic 'sempre Ped.' is indicated below the staff. The lyrics 'nuntar en dan do do' are written below the notes. Measures 236-241 show a transition to a new section. The dynamic 'pp' is followed by 'p'. The tempo 'adagio' is indicated. The dynamic 'ff' is followed by 'p'. The tempo 'Più Allegro' is indicated. The dynamic 'cresc.' is followed by 'sf'. The measure numbers 54, 54, 54, 5, 4, 4, 4 are written above the notes in the top staff.

(244)

(247)

(250)

(253)

(256)

(258)

(260)