

SONATA N. 15

(Dedicata al Nobile Giuseppe von Sonnenfels)

op. 28

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(IX. I. **Allegro** (♩=66))
p *legato*
p *dolce, cantando*
ben legato
sonoro ma dolce
sempre sonoro, ma molto dolce
cresc.
p semplice, non cresc.
p cresc.
sf
mf sf
p
mf sf
p

a) Interpretazione più semplice e, ci sembra, più conforme al senso del passaggio:

m.d.
m.s.
etc.

a) Easier and probably more sensible distribution:

m.d.
m.s.
etc.

a) Leichtere und wohl sinngemäße Ausführung:

m.d.
m.s.
etc.

CRASC.
ten.

sf *sf sf* *sf* *sf*

* Led. * Led. * Led. * Led. *

f preciso *f* *sf sf*

Led. * Led. *

VI.

p con anima, cantando, ma dolce

sf sf *f* *p subito*

legato *molto p* *legato molto p*

Led. * Led. * Led. *

sf *sf sf*

cresc.

* Led. * Led. * Led. *

poco a poco - - - *cresc.*

sf *sf*

* Led. * Led. * Led. *

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5 4, 3, 2, 5, 1, 4, 1, 3). Bass clef contains a bass line with slurs and fingerings (2, 2, 2, 2). Dynamics include *sf* and *f*. A first ending bracket labeled 'I.' spans the final two measures. Pedal markings with asterisks are present below the staff.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 2, 5, 1, 4, 1, 3, 5, 1, 4, 1, 3, 5, 1, 4, 1, 5, 3). Bass clef contains a bass line with slurs and fingerings (3, 3, 5). Dynamics include *f*, *sf*, and *sf*. A first ending bracket labeled 'I.' spans the final two measures. Pedal markings with asterisks are present below the staff.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 1, 5, 3, 1, 3, 5, 3, 2, 5). Bass clef contains a bass line with slurs and fingerings (1, 3, 1, 2, 2, 1, 2, 3, 5). Dynamics include *decresc.*, *p*, and *p*. Performance instructions include *sereno*, *legg. ma un po' sonoro*, and *p₃² distintamente, sempre tranquillo ma ben in tempo*. Pedal markings with asterisks are present below the staff.

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 2, 5, 3, 1, 2, 4, 3, 4, 4, 2, 5, 3, 4). Bass clef contains a bass line with slurs and fingerings (4, 1, 4, 2, 4, 4, 5, 1, 3, 5). Dynamics include *mp*, *mp*, *p dolce*, and *molto p*. Pedal markings with asterisks are present below the staff.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 2, 5, 4, 2, 5, 2, 5). Bass clef contains a bass line with slurs and fingerings (1, 4, 2, 4, 1, 4, 4). Dynamics include *p* and *cresc.*. First ending brackets labeled 'I.', 'II.', and 'III.' are present. Pedal markings with asterisks are present below the staff.

a) In molte edizioni — contrariamente all'edizione originale — si trova una legatura che unisce il re del terzo quarto al re del primo quarto. Probabilmente è più giusto ripetere il re.
 b) Vedi pag. 51 a).

a) Many editions, contrary to the original edition, have a tie from d, third crotchet, to d, first crotchet; but it is presumably correct to strike the d twice.
 b) See page 51 a).

a) Viele Ausgaben haben - im Gegensatz zur Originalausgabe - von «d» drittes Viertel zu «d» erstem Viertel einen Haltebogen; das «d» zweimal anzuschlagen, ist aber vermutlich richtig.
 b) Siehe Seite 51 a).

XII. I.

sf *f non legato* *sf* *sf*

f *sf* *sf*

VIII. I. IV.

f *p subito* *sempre p* *molto p, articolato legato* *p* *molto p* *molto p, ben articolato*

IV. I.

p *molto p* *p* *p cresc. poco a poco*

sf *sf* *sf* *sf* *sf* *mf* *f*

The musical score is written for piano and consists of five systems of staves. The first system includes dynamics such as *sf*, *fff sempre*, *sf*, and *ff*. The second system features *sf* and *sf ff*. The third system includes *p subito*, *p1*, *mpsf*, *p legg.*, *più p*, *p sempre p*, and *tranquillo ma in tempo*. The fourth system contains *poco dim.*, *pp*, *sempre tran-*, and *molto dolce*. The fifth system includes *quillo ma non rall.*, *cresc.*, and *simile*. The score is marked with various articulations, slurs, and fingerings throughout.

a) In molte edizioni manca, qui e nella battuta successiva, lo *sf* sul *do diesis* del basso. Questi *sf* indicano che, incominciando dai due *do diesis*, la voce più bassa domina sulle altre. Senza dubbio però la forza del suono di questi *sf* non deve essere uguale agli *sf* delle precedenti battute col *ff*: qui lo *sf* è in relazione al *p*.

a) In many editions, here and in the next bar, the two *sfz* signs on the c-sharp in the bass (first crotchet) are missing. They are clearly meant to show that from the first c-sharp onwards the lowest voice should take the lead. Obviously the volume of these *sfz* should not be the same as in the previous bars, which are marked *ff*. Here, only *p* is required.

a) In vielen Ausgaben fehlen die beiden *sfz* Zeichen hier und im nächsten Takt zu «Cis» im Bass (erstes Viertel). Mit ihnen ist sinngemäss angedeutet, dass, von dem ersten der beiden «Cis» an, die unterste Stimme die Führung übernimmt. Selbstverständlich darf die Klangstärke dieser *sfz* nicht die gleiche sein wie die der *sfz* in den vorangegangenen, mit *ff* bezeichneten Takten. Hier ist nur *p* verlangt.

I. (♩=69) *mf* *p* *decresc.* *pp* *p* *semplice*

VI. (♩=63) *p* *distintamente* *senza*

V. Adagio (♩=52) *dolce* *p dolce* *decresc.* *non rit.* *ppp*

V. Adagio (♩=52) I. II. III. Tempo I. IV. I. *tranquillo ma in tempo*

dolcissimo *pp* *legato* *p* *molto p* *ben legato smoro*

(e) *p* *cresc.* X.

I. *sf* *mf* *cresc.* *p* (e) VIII.

- a) Pedale autografo.
 b) Corona della durata di 8 quarti. Senza pausa respiratoria.
 c) Corona della durata di 4 quarti.
 d) Corona della durata di 5 quarti. Anche qui senza pausa.
 e) Vedi pag. 51 a).

- a) Pedal mark by Beethoven.
 b) Length of Fermata 8 crotchets. Not followed by a pause!
 c) Length of Fermata 4 crotchets.
 d) Length of Fermata 5 crotchets. Here too no pause.
 e) See page 51 a).

- a) Pedal autograph.
 b) Fermate acht Viertel lang. Keine Luftpause!
 c) Fermate vier Viertel lang.
 d) Fermate fünf Viertel lang. Auch hier keine Luftpause.
 e) Siehe Seite 51 a).

I.

VIII. I. VI. (a)

I. IV. (b) I.

V.

(♩ = 72) *fp cantando semplice*

a) Qui, eccezionalmente — ma con intenzione — il 3° quarto è senza *sf*.
 b) Più facile:

a) As an exception, but apparently with intention, the third crotchet has no *sfz* here.
 b) Easier:

a) Hier ausnahmsweise, aber wohl mit Absicht, das dritte Viertel ohne *sfz*.
 b) Leichtere Ausführung:

I. *cant. ma dolce non cresc.* VI.

molto p

p

sempre ben legato

5 egualmente, molto p

I.

dim.

quinto

p cresc.

VIII. (♩.=63) *cantando*

p

- non troppo

- mf molto p

p

*Red. **

ten.

cresc.

*Red. **

ten.

sf

sf

sf

fsf

*Red. **

f

sf

f

sf

sf

*Red. **

VI.

con anima, cantando, ma dolce

sf *f* *p* *legato* *molto p* *p subito* *molto p* *legato*

poco a poco *f* *f*

sf *fsf* *f* *sf* *f*

sf *f* *fsf* *fsf*

VIII.

sf *non affrett.* *decresc.* *p* *p*

(♩)=84

Andante serio, un poco oscuro, senza lentezza

The musical score is written for piano in 2/4 time, with a tempo of 84 beats per minute. It consists of seven systems of staves. The first system includes dynamics like *p* and *mf*, and instructions such as "non troppo stacc." and "cresc.". The second system features "molto p. sempre ben articolato ed egualmente" and "sempre staccato". The third system has "cantando", "p cresc. poco", and "legato". The fourth system includes "molto legato", "ten.", "cresc.", "p", "m.d.", "m.s.", "mf", and "sf". The fifth system is marked "I." and "II.", with dynamics "p", "mf", "sf", and "p". The sixth system is marked "I." and "III.", with "liberamente, molto espress.", "molto p", "sempre staccato", and "p". The seventh system is marked "III.", with "1. int.", "2. int.", "p", and "f".

a) La divisione ritmica qui indicata per il movimento dei sedicesimi nel basso (divisione che vale per tutto l'Andante) deve essere impercettibile e senza alcun accento. Solamente l'escutore ne deve essere cosciente.

a) The direction of motion in the semiquavers in the bass, which is recommended here and for the whole Andante, should remain in perceptible throughout and should be played without any accents. The player alone should be conscious of it.

a) Die hier für den ganzen Andantesatz empfohlene Bewegungsrichtung der Sechzehntel im Bass soll selbstverständlich durchaus unauffällig, ohne irgendeine Betonung ausgeführt werden; sie darf nur dem Spieler bewusst sein.

preciso
(♩ = 92)
p delicato, ben ritmico, non troppo p, molto staccato e sempre tranquillo

leggeriss.

non cresc. *f subito* *f decresc.*

p *molto p* *non cresc.*

f subito *p tranquillo* *f cant. ma dolce* *poco cant.* *etc.*

p *tranquillo* *p più p* *pp*

non cresc. *(a) (♩ = 84) sonore* *p*

a) Continuare senza interruzione, senza pausa fra la terza e la quarta croma.

a) Continue immediately, without pause between the third and fourth quaver.

a) Unmittelbar anschließen; keine Pause zwischen 3. und 4. Achtel!

(a) *molto p* *sempre stacc.*

5 2 4 5 2 1 3 4 4 1 2 3 4 5 2 1 4 3 2 1

p *cresc.* *mf* *p*

p *p cresc. poco* *p cresc. poco molto legato*

5 2 4 5 3 5 4 3 3 3 2 3 5 2 1 3 2 3

(b) *legatissimo, melodiosamente, fluente*

p dolce *molto p* *p*

2 1 4 1 2 4 3 4 3 4 2 3 4 3 4 2 4 3 2 4 3

cresc. *p*

2 2 2 2 2 3 4 2 3 5 2 2 4 2 1 2 4

(c) *tranq. ma in tempo*

5 1 2 3 2 3 4 5 3 4 5 2 3 2 4 3 4 3 5 4 5 4 5 4

a) Vedi pag. 65 a).

b) Le legature sulle biscerome sono state in parte aggiunte (o completate) dal revisore.

c) Le legature indicano che le semicrome che seguono devono essere legate ma la divisione ritmica precedente non cambia.

a) See page 65 a).

b) Some of the slurs over the demisemiquavers have been added, or supplemented, by the editor.

c) The slurs only indicate that the semiquavers should now be played "legato"; the direction of motion should not be changed.

a) Siehe Seite 65 a).

b) Einige der Bögen über den 32stel Figuren sind vom Herausgeber hinzugefügt (oder ergänzt).

c) Die Bögen zeigen nur an, dass nun die Sechzehntel legato zu spielen seien; die Bewegungsrichtung soll nicht geändert werden.

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a supporting line. Dynamics include *p*, *CRESC. non troppo*, *p*, *cresc. poco*, and *p*. Performance instructions include *espress., cantando* and *legato*. Fingering numbers are present throughout.

System 2: Treble and bass clefs. Treble clef features slurs and accents. Bass clef has a steady accompaniment. Dynamics include *cresc.*, *p*, *ten.*, *cresc.*, *m. d.*, *m. s.*, *Sf*, *mf*, and *p*. Performance instructions include *legato* and *ten.*. Fingering numbers are present throughout.

System 3: Treble and bass clefs. Treble clef has slurs and accents. Bass clef has a steady accompaniment. Dynamics include *cresc. Sf*, *mf*, *[p]*, *m. s.*, *molto p*, *non cresc.*, and *Sf*. Performance instructions include *legato*, *ten.*, *molto p*, and *sempre stacc.*. Fingering numbers are present throughout.

System 4: Treble and bass clefs. Treble clef has slurs and accents. Bass clef has a steady accompaniment. Dynamics include *p*, *mf*, *mp*, *cresc.*, *f*, and *p*. Performance instructions include *liberamente, molto espress.*, *ten.*, *in t.*, and *legato*. Fingering numbers are present throughout.

System 5: Treble and bass clefs. Treble clef has slurs and accents. Bass clef has a steady accompaniment. Dynamics include *p*, *mf*, *mp*, *cresc.*, and *p*. Performance instructions include *espress.*, *legato*, *non affrett.*, and *legato*. Fingering numbers are present throughout.

First system of musical notation. Treble clef with notes and fingerings (5, 4, 3, 5, 4, 5, 4, 5, 3, 5, 4, 5, 1, 2). Bass clef with notes and fingerings (m.d. 1, m.s. 1). Dynamics include *p*, *p m.s.*, *sf mf*, and *p*. Includes a slur and a fermata.

Second system of musical notation. Treble clef with notes and fingerings (1, 2, 4, 2, 5, 1, 2, 4, 2, 5, 1, 3, 2, 1, 3, 2, 1, 3, 2, 5). Bass clef with notes and fingerings (m.s. (-), m.d., m.s.). Dynamics include *p cresc.*, *sf mf*, *p*, and *cresc. - (poco a poco) - - - -*. Includes the instruction *un poco rubato*.

Third system of musical notation. Treble clef with notes and fingerings (1, 2, 1, 4, 1, 3, 3, 4, 3, 4, 2, 4, 3). Bass clef with notes and fingerings (m.s.). Dynamics include *f*, *p*, *sempre p*, and *semplice*. Includes the instruction *tranquillo*.

Fourth system of musical notation. Treble clef with notes and fingerings (3, 2, 4, 2, 4, 1, 3, 5, 3, 4, 3, 5, 4). Bass clef with notes and fingerings (p). Dynamics include *non cresc.*, *mf sf*, *p*, and *p*. Includes the label **II.** and **III.**

Fifth system of musical notation. Treble clef with notes and fingerings (3, 2, 4, 2, 4, 1, 3, 5, 3, 4, 3, 5, 4). Bass clef with notes and fingerings (p). Dynamics include *p*, *cresc.*, and *p*. Includes the label **I.** and **II.**

a) Vedi pag. 67 c.)

a) See page 67 c.)

a) Siehe Seite 67 c.)

(a)

III. (1) *marcato* *tranquillo semplice, serio*

f *f non rit. e non dim.* *p subito* *cresc.* *mf* *p*

3 3 1 3 5 3 2 4 5 4 2 4

3 1 3 3 2 4 5 4 2 4

(b)

l'istesso tempo I. II.

cresc. *mf* *p* *p tranquillo* *cresc.*

5 4 2 5 4 2 1 5 4 2 5 3 2

3 3 3 3 1 2 5

molto p

III. (poco)

p semplice *cresc.*

5 3 5 3 2 1 5 4 3 2 1 4 1 3

f

IV. (♩=84) *semplice*

f sf *mf* *ten.* *m p* *decresc.* *pp* *sost.* *pp*

2 5 2 5 3 5 2 5 3 5 2 5

sf *mf* *sonore* *pp* *Red.* *

a) Continuare senza interruzione e strettamente in tempo.
 b) Corona della durata di tre semimi-
 nime, senza pausa.

c)

sost. *ten.* *sf* *mf* *p*

d) Corona piuttosto lunga, circa tre bat-
 tute, al massimo.

a) Continue without interruption, strictly
 in time.
 b) Length of Fermata 3 crotchets, not
 followed by a pause.

c)

sost. *ten.* *sf* *mf* *p*

d) Fermata, rather long, about 3 measures
 (maximum).

a) Ohne Unterbrechung weiter. Streng im
 Takt.
 b) Fermate drei Viertel lang; keine Luft-
 pause.

c)

sost. *ten.* *sf* *mf* *p*

d) Fermate recht lang, vielleicht drei
 Takte (höchstens).

SCHERZO

Allegro vivace (♩.=104)

ben articolato

p gaio

p

f

f

p

f

f

cresc.

pp

pp

f

f

non affrett.

cresc. poco a poco

poco f

decresc.

leggieriss.

pp

f

ff

ff

ff

ff

ff

f

f

cresc.

f

1

a) Corona della durata di due battute. Senza pausa respiratoria.

a) Fermata two bars. No pause.

a) Fermate zwei Takte. Keine Luftpause.

TRIO $\text{♩} = 92$

La seconda parte una volta

a) Ripetere immediatamente lo Scherzo.

a) Scherzo follows without a pause.

a) Scherzo ohne Pause anschließen.

RONDO (♩=80)
Allegro, ma non troppo

cant. dolce

comodo

p

con grazia e serenità

legg.

(♩=88) *ben articolato, melodiosamente*

sempre p

molto legato

legg.

ben articolato

p

cresc. poco a poco

non accel.

f

p

sf

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The first system is marked "cant. dolce" and includes dynamics like *p dolce*, *p cant.*, *poco più p*, *p legg.*, and *molto p*. The second system includes *legg.*, *poco cant.*, *ff*, *p*, *più p*, and *ff*. The third system features *p*, *sf*, *p*, *sf*, *sf*, *sf*, *sf*, *f*, *sempre f*, and *legato*. The fourth system is marked *sf*. The score includes various articulations such as slurs, accents, and fingerings, along with performance instructions like "cant." and "articolato".

a) Il confronto fra le varie edizioni non permette di stabilire se la sesta croma, *mi*, debba essere sempre legata alla semiminima seguente o se non debba esserlo mai o soltanto qualche volta. La diversità delle versioni rende perplessi. Esse differiscono l'una dall'altra e sembrano il risultato del gusto personale dei revisori e, delle loro diverse interpretazioni. Non ci resta che seguire un sistema analogo, cercando di esser fedeli, per quanto è possibile, al senso del passaggio. Nessuna di queste forme è obbligatoria.

b) Le legature della mano destra e della sinistra sono del revisore.

a) A decision as to whether the 6th quaver *e* should always, occasionally, or never be tied to the following crotchet *e*, cannot be attained by comparing the various editions. One finds such perplexing variety; each edition differs from the other and the solutions are apparently arbitrary, according to the personal taste of the editor. There is no choice, also for this editor, but to follow the same course. Naturally, he too tries to find what seems to make most sense, knowing however that no conceivable solution is absolutely valid.

b) The slurs in both hands are by the editor.

a) Eine Entscheidung darüber, ob das 6. Achtel «e» an das folgende Viertel «e» stets, gelegentlich, oder niemals angebunden werden soll, ist durch Vergleichung der verschiedenen Ausgaben nicht zu treffen; es herrscht verwirrende Vielfalt, eine weicht von der anderen ab, die Lösungen sind offenbar willkürlich nach dem Geschmack des Herausgebers. Auch dieser Ausgabe bleibt nur ein gleiches Verfahren übrig; auch sie versucht, selbstverständlich, dabei möglichst sinnvoll zu sein. Zwingend erscheint keine der denkbaren Gestalten.

b) Bögen links und rechts vom Herausgeber.

I. V. Tempo I.

sf *sf* *p²*

p *tranquillo ma in tempo*

poco *p dolce*

(♩=96) *poco cant. ma dolce e semplice*

poco più p *p* *distinto, leggeriss.*

The musical score is divided into four sections, each with two staves (treble and bass clef).
 Section I (measures 1-4): Treble clef has a melodic line with slurs and fingerings (1, 4, 4). Bass clef has a rhythmic accompaniment. Dynamics: *mp*.
 Section II (measures 5-8): Treble clef has a melodic line with slurs and fingerings (5, 4). Bass clef has a rhythmic accompaniment. Dynamics: *p*.
 Section III (measures 9-12): Treble clef has a melodic line with slurs and fingerings (3, 5, 2, 4). Bass clef has a rhythmic accompaniment. Dynamics: *p*.
 Section IV (measures 13-24): Treble clef has a melodic line with slurs and fingerings (1, 4, 3, 5, 3, 2, 1). Bass clef has a rhythmic accompaniment. Dynamics: *p*, *pp*, *ppp subito*, *ppp*, *ppp*. Performance instructions: *sempre tranq. ma ben in tempo*, *sempre pp*, *ppp subito*, *sempre ppp*.
 Section V (measures 25-32): Treble clef has a melodic line with slurs and fingerings (1, 2, 1, 3, 5, 4, 3, 2, 1). Bass clef has a rhythmic accompaniment. Dynamics: *pp*, *ppp*. Performance instruction: *poco a poco animando*.
 Section VI (measures 33-40): Treble clef has a melodic line with slurs and fingerings (2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef has a rhythmic accompaniment. Dynamics: *ppp*, *molto pp*, *ppp*.
 Section VII (measures 41-48): Treble clef has a melodic line with slurs and fingerings (5, 4, 4, 3, 5, 4, 3, 2, 1). Bass clef has a rhythmic accompaniment. Dynamics: *pp cresc.*, *ppp*. Performance instruction: *non cresc.*

a) La legatura che unisce il *si* (sesta croma) al *si* seguente (prima croma) manca nel Urtext di Breitkopf; tuttavia si trova nella maggior parte delle altre edizioni e la riteniamo indubbiamente giusta.

a) The tie from *b* (sixth quaver) to *b* (first quaver) which is missing in Breitkopf's Urtext, but is found in most other editions, seems undoubtedly correct.

a) Der Haltebogen von «h» sechstes Achtel zu «h» erstes Achtel, der im Breitkopf'schen Urtext fehlt, in den meisten anderen Ausgaben aber steht, scheint hier unabweisbar richtig.

(♩.=108)

(a)

VI.

non legato

sempre f

legato

sf ff

sf

ff

sf

ff

I.

sf

più ff

sempre

brillante

a) Nell'edizione Schenker si trova qui una legatura che unisce questo *sol* a quello della battuta precedente. Il revisore ritiene che il *sol* debba essere ripetuto.

a) Schenker has here in the bass a tie to *g* from the preceding bar. The editor, however, is of the opinion that the *g* should be repeated.

a) Schenker hat hier vom Takt vorher einen Haltebogen zu *g* im BaB. Nach des Herausgebers Ansicht soll aber das *g* hier noch einmal angeschlagen werden.

V. (2)

vivo

ff (Tempo I.)

p

anabile

p

tranquillo ma in tempo

poco

p dolce

(♩.=88)

molto legato sempre p

a) Corona della durata di 6 crome. Pausa di 6 crome circa.

a) Fermata six quavers; pause about six quavers.

a) Fermate sechs Achtel, Luftpause etwa sechs Achtel.

5 4 5 (2) 4
leggiere
p *cresc.*

4 3 4 3 4 3
f

3 4 3 4 3 4 3 4 3 4 3 4

I. II. III. *cantabile, dolce*
p *p* *m.d. dolce*
sf 5

(a) (a)
p cant. *poco più p* *p, leggiere* *m.d. molto p*

a) Vedi pag. 74 a).

a) See page 74 a).

a) Siehe Seite 74 a).

I. *cresc.* *mf* *p* *cresc.* - - - *poco a poco*

VI. (*♩* = 108) *animando* - - - *f* *etv.*

I. *ff*

ff *p* *decresc.*

VI. *Più allegro, quasi presto* (*♩* = 120) *non troppo legato* *pp* *p* *cresc. poco a poco* *molto leggiero*

a) Corona della durata di 8 crome. Senza pausa.
 b) Le legature sono state aggiunte dal revisore.
 c) La diteggiatura sulle semicrome è originale di Beethoven.

a) Fermata 8 quavers; no pause.
 b) The slurs are by the editor.
 c) The fingering over the semiquavers is by Beethoven.

a) Fermate 8 Achtel. Keine Luftpause.
 b) Bögen vom Herausgeber.
 c) Die Fingersätze über den Sechzehnteln sind von Beethoven.

I.

1 3 2 1 3 1 2 3 1 2 2 3 1 2 1 (1)

3 1 2 1 (1) 3 1 2 2 1 3 2 1 3 1 2 1 3 1 2 2 3 1 3 5 3

f

1 3 2 3 1 2 3 1 2 2 3 1 3 5 3 1 3 2 1 3 1 2

sf

X.

3 1 2 2 1 2 4 1 5 3 2 1 2 1 4 1 3 2 5 1 4 2 5 1 2 1 3 2

sf *sf* *cresc.*

1 5 4 2 4 5 3 2 5 3 2 2 3 1 5 4 2 1 5 4 2

ff brillante *ff* *ff*

(2) (1)