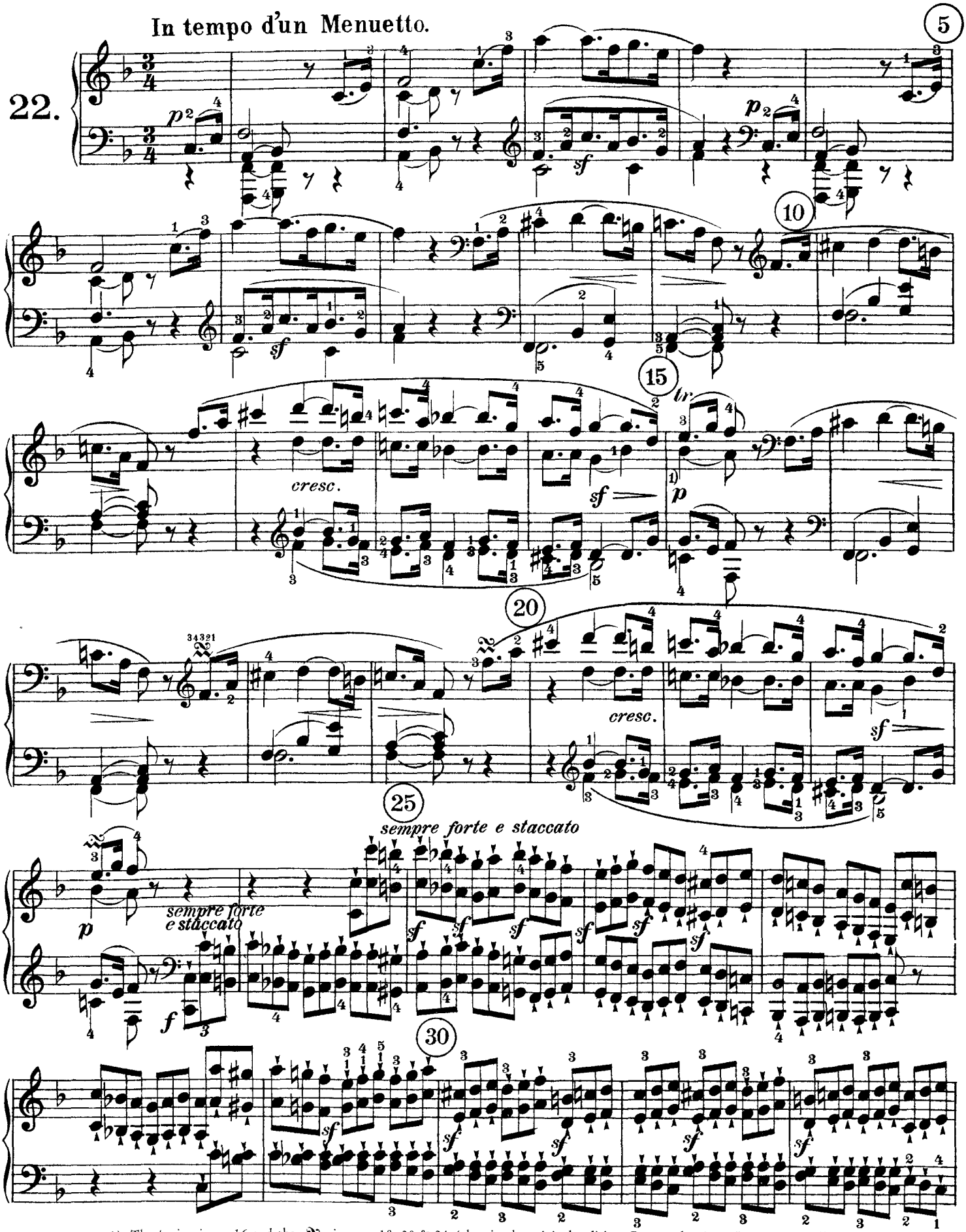
Sonate.

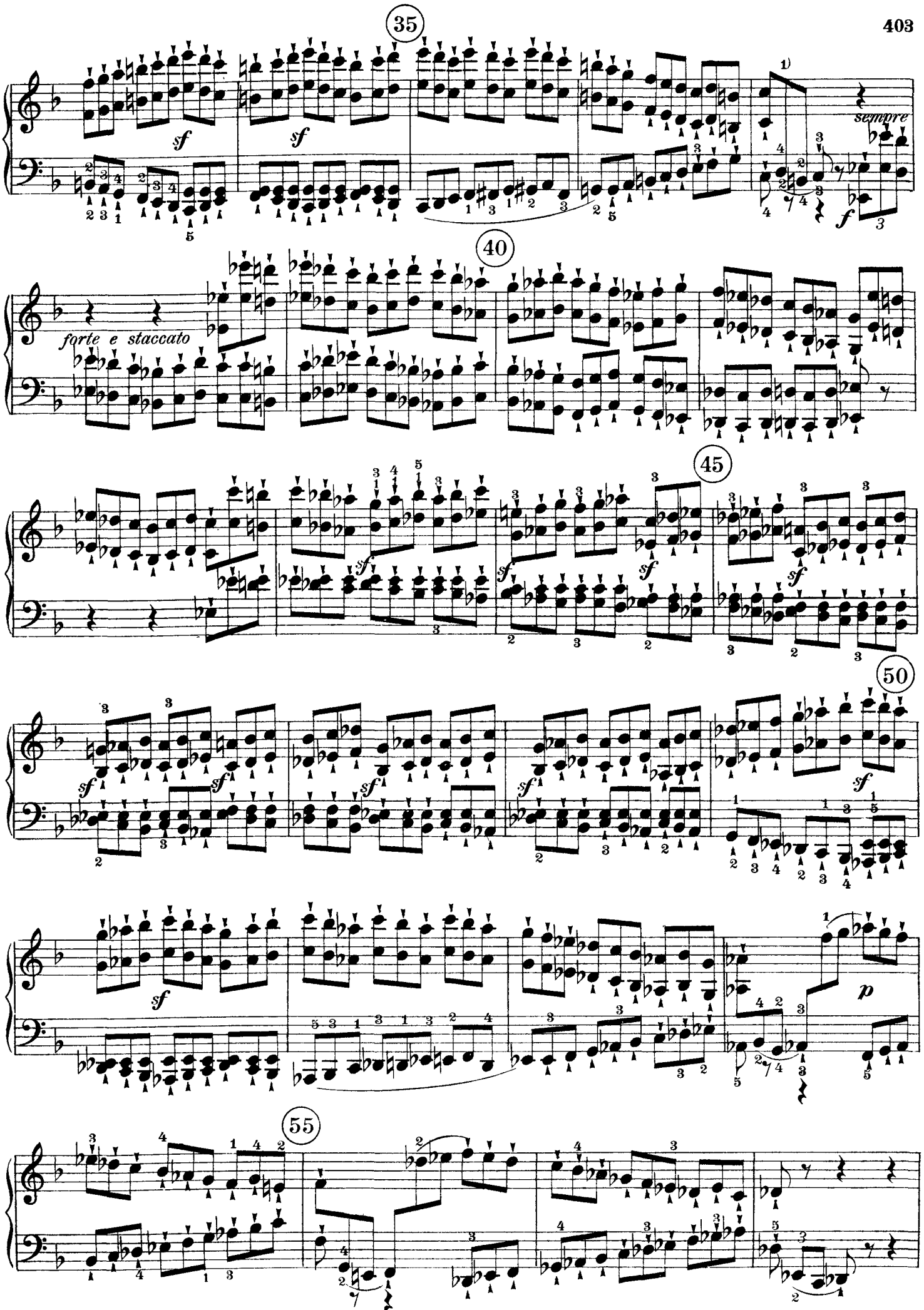
Op. 54.

In tempo d'un Menuetto.

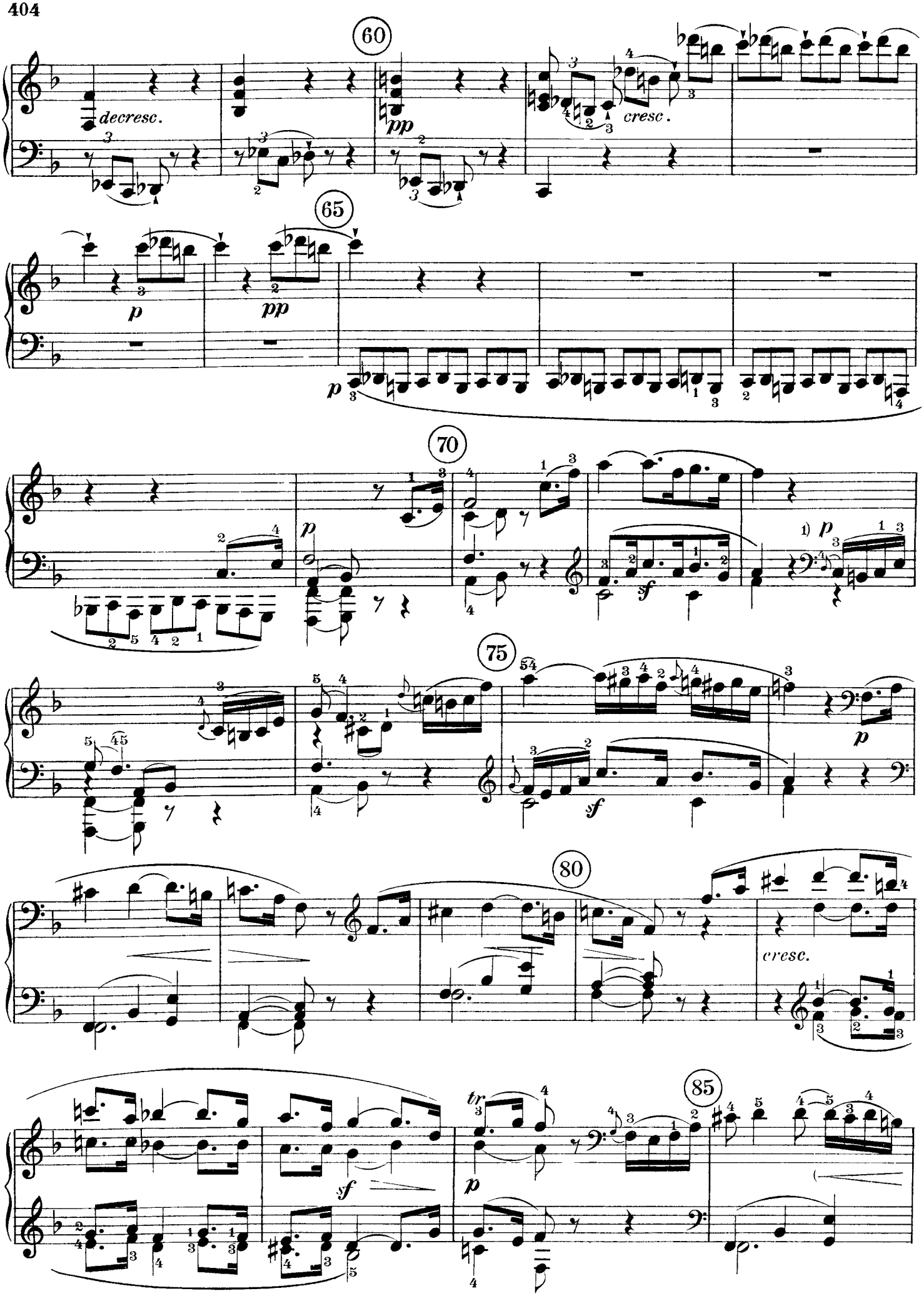
22.



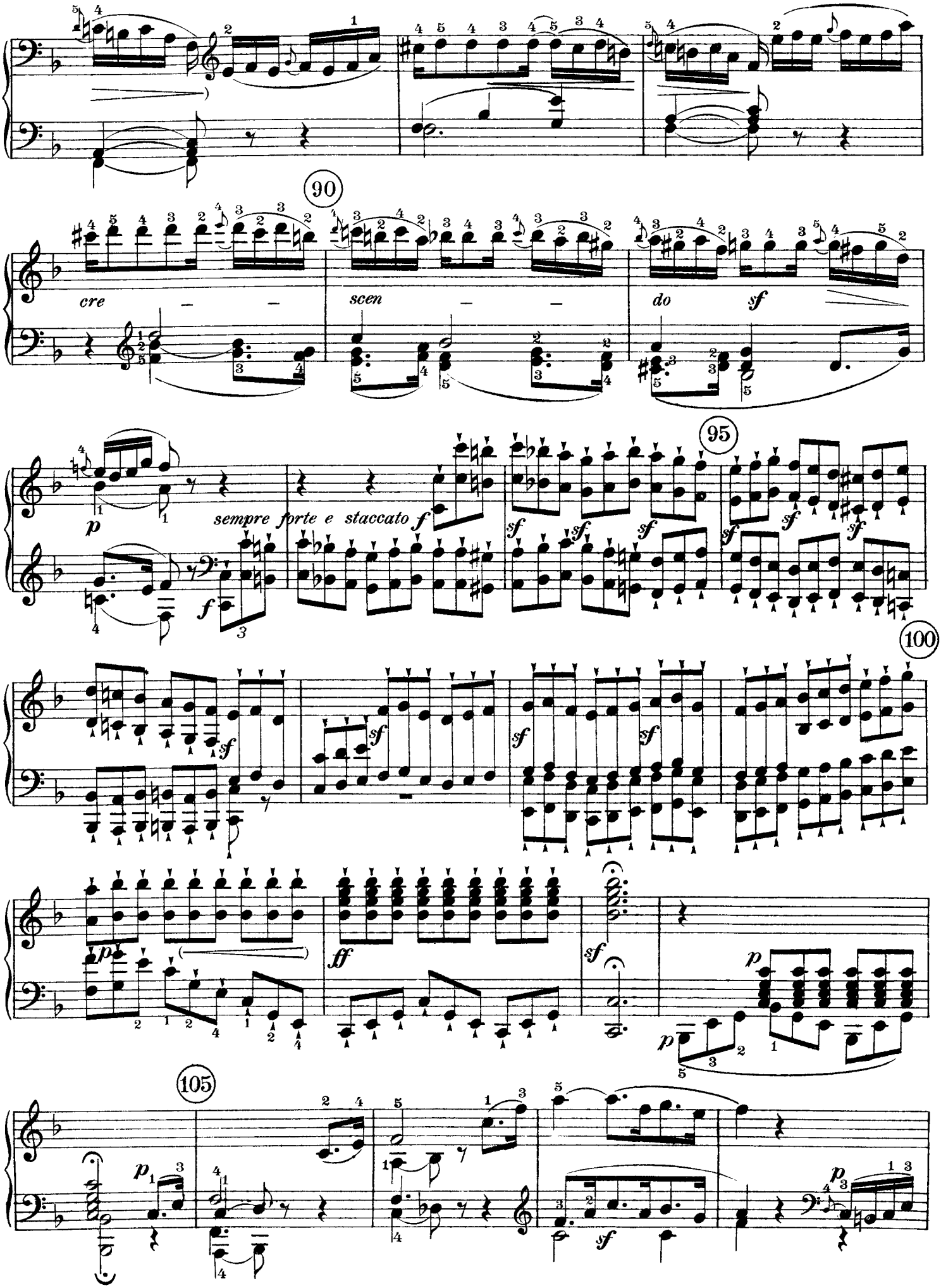
1) The *tr* sign in m. 16 and the 𝄐 in mm. 18, 20 & 24 (thus in the original edition, Bureau des Arts, Vienna) actually seem to call for the following execution: . This differs from the simple turn and the *prallender Doppelschlag* (turn with appoggiatura and short trill) primarily in the isolation of the 1st note (cf. the *geschwellter Doppelschlag* [rapid 5-note turn beginning with the main note]); in any case it is imperative to shorten the last 16th note to a 32nd (see *Beitrag zur Ornamentik*, Universal-Edition 812, pp. 50ff.).

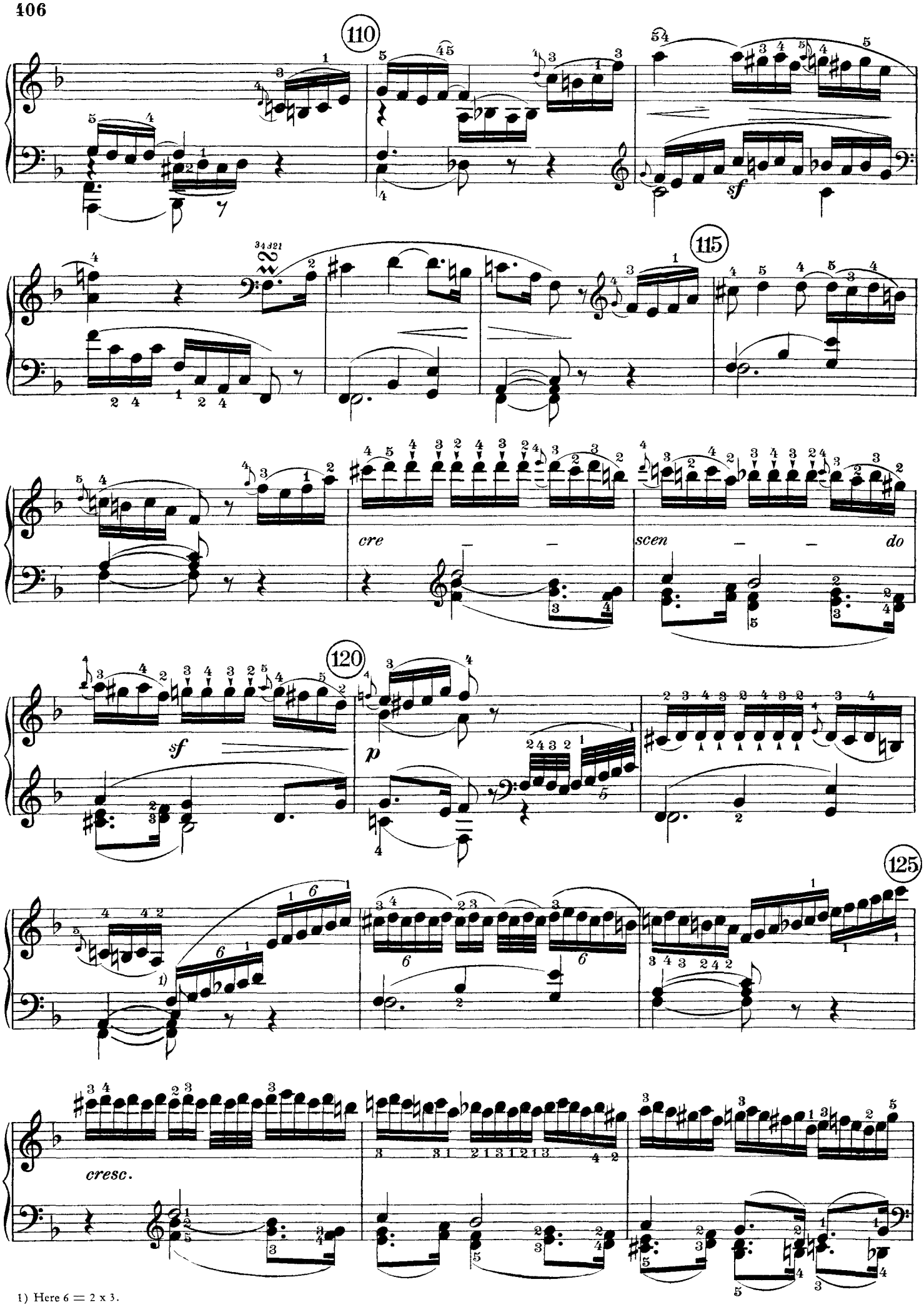


1) The three 8th notes joined by a slur, although they belong to the upper voice (and are thus logically shown in the text), can also be played by the l. h.; likewise in mm. 54 & 56.

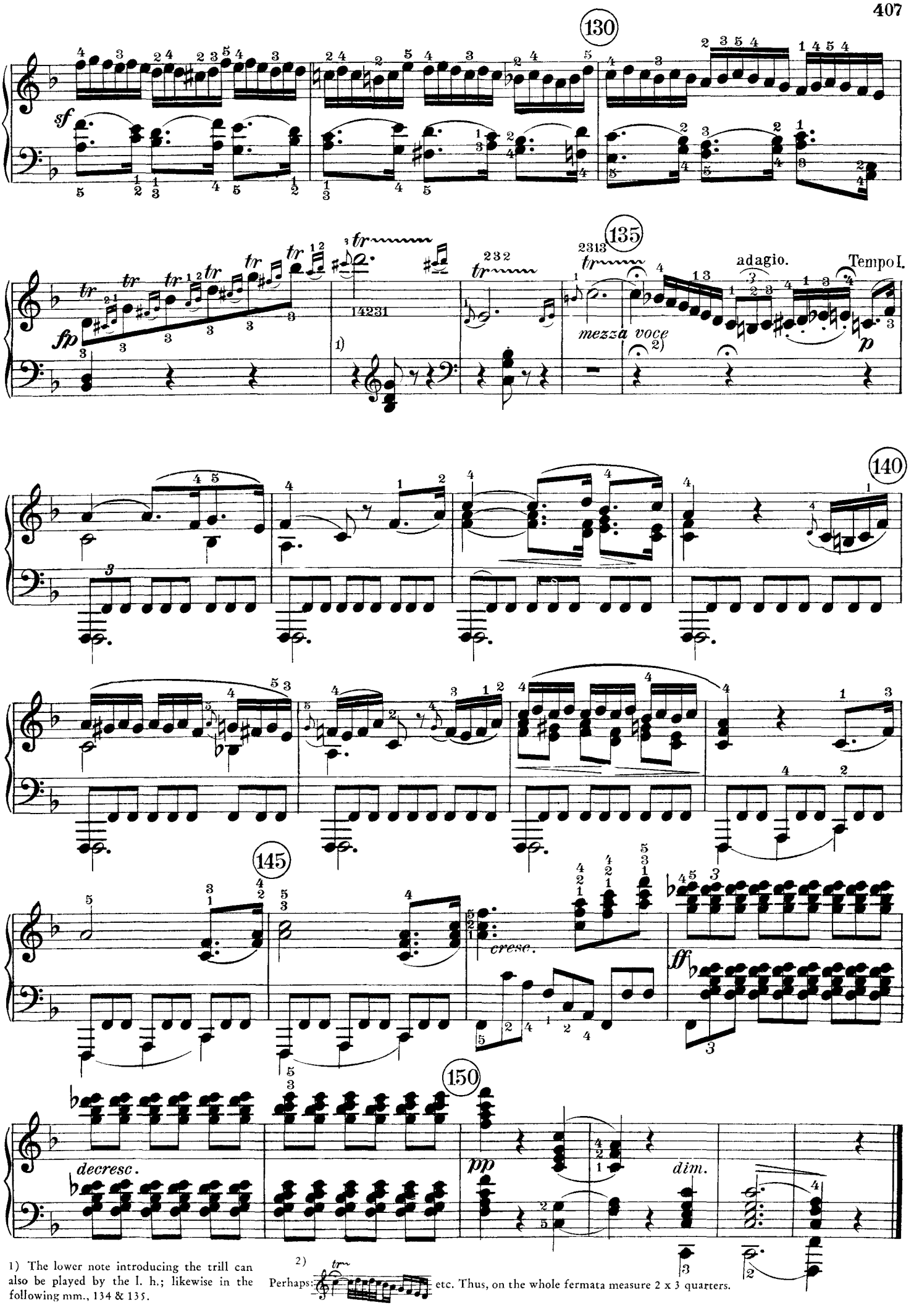


1) Short appoggiatura.


90
cre – –
scen – –
do sf
95
p
sempre forte e staccato f
100
105

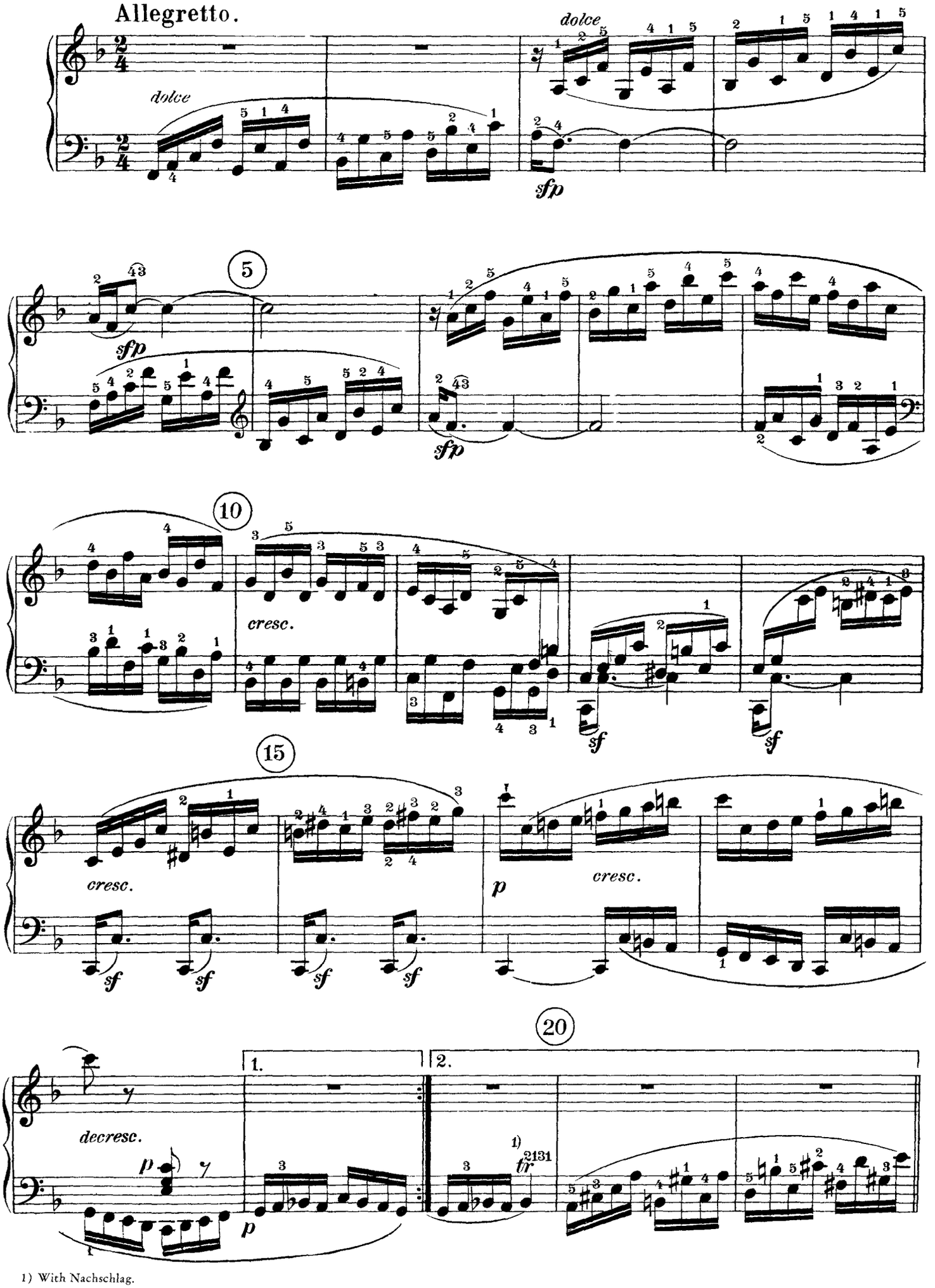


1) Here 6 = 2 x 3.

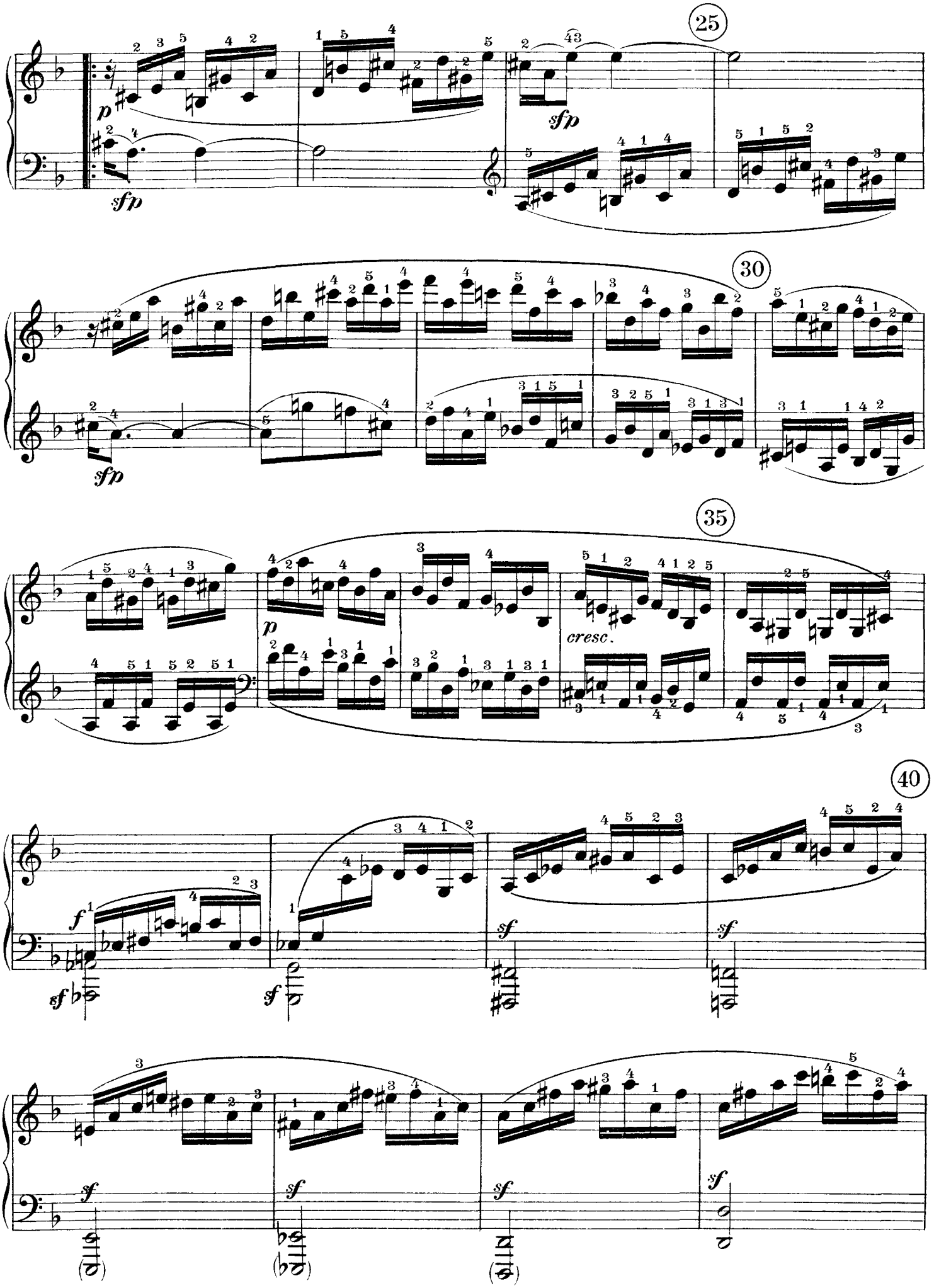


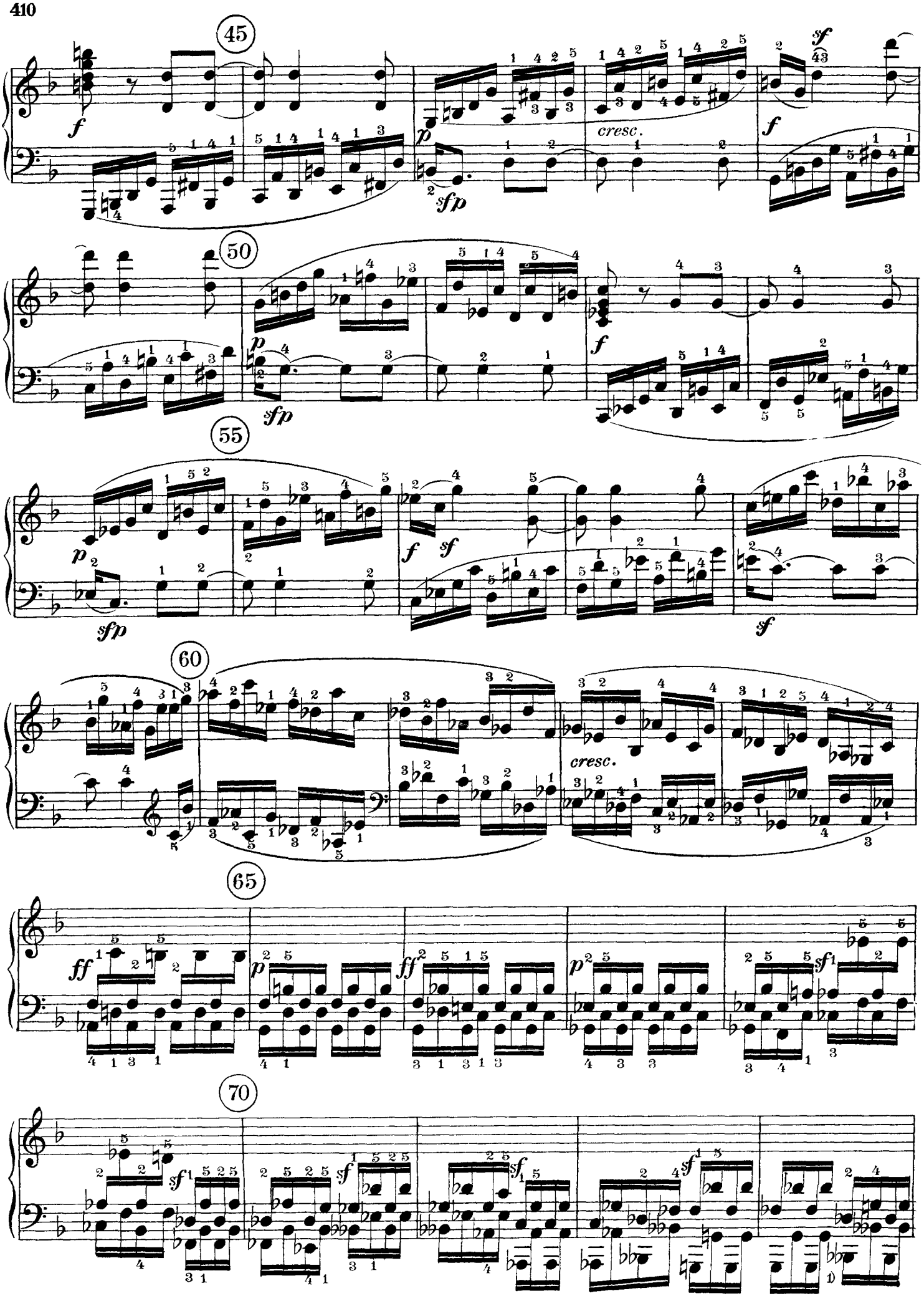
1) The lower note introducing the trill can also be played by the l. h.; likewise in the following mm., 134 & 135.

2) Perhaps: etc. Thus, on the whole fermata measure 2 x 3 quarters.

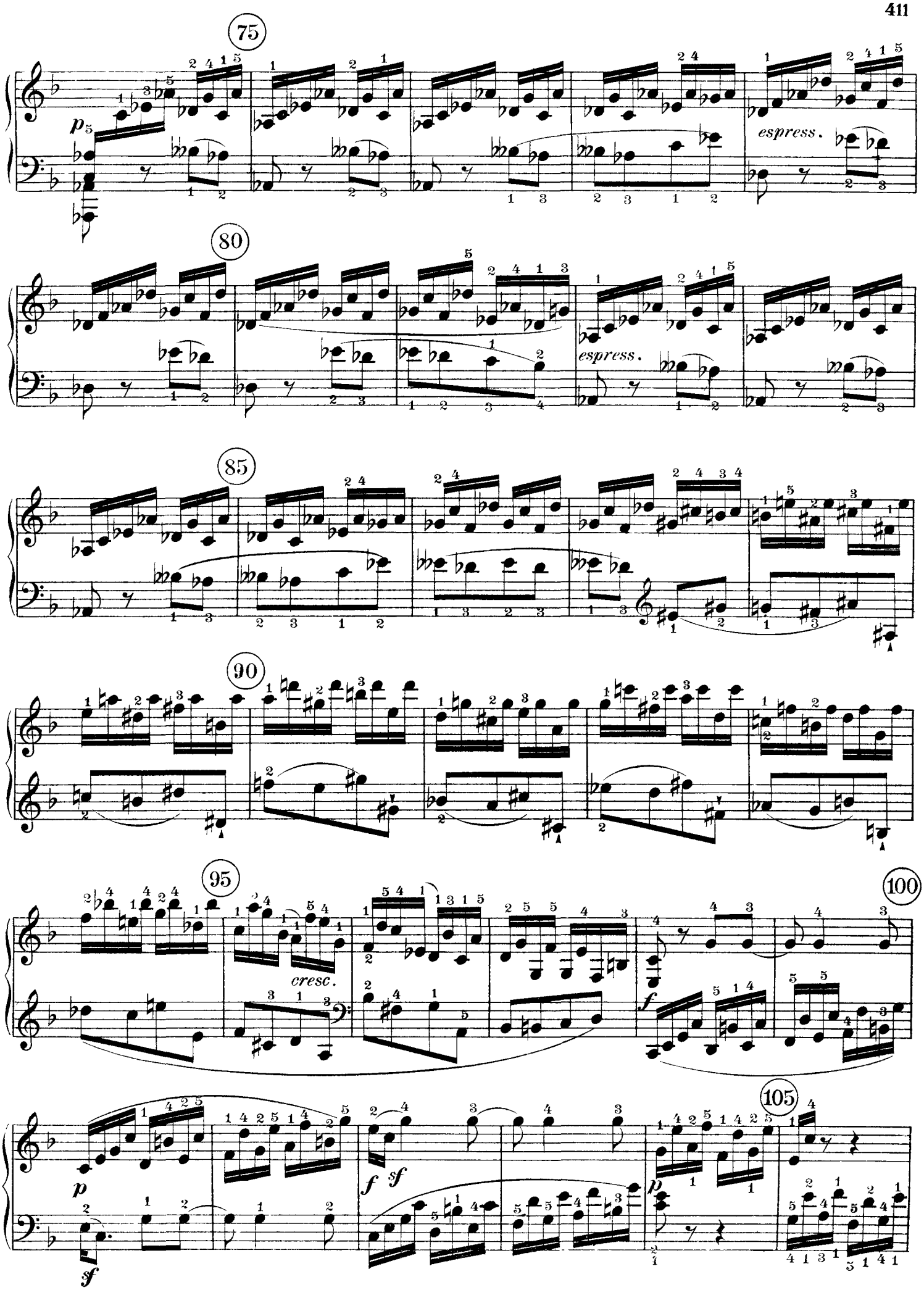


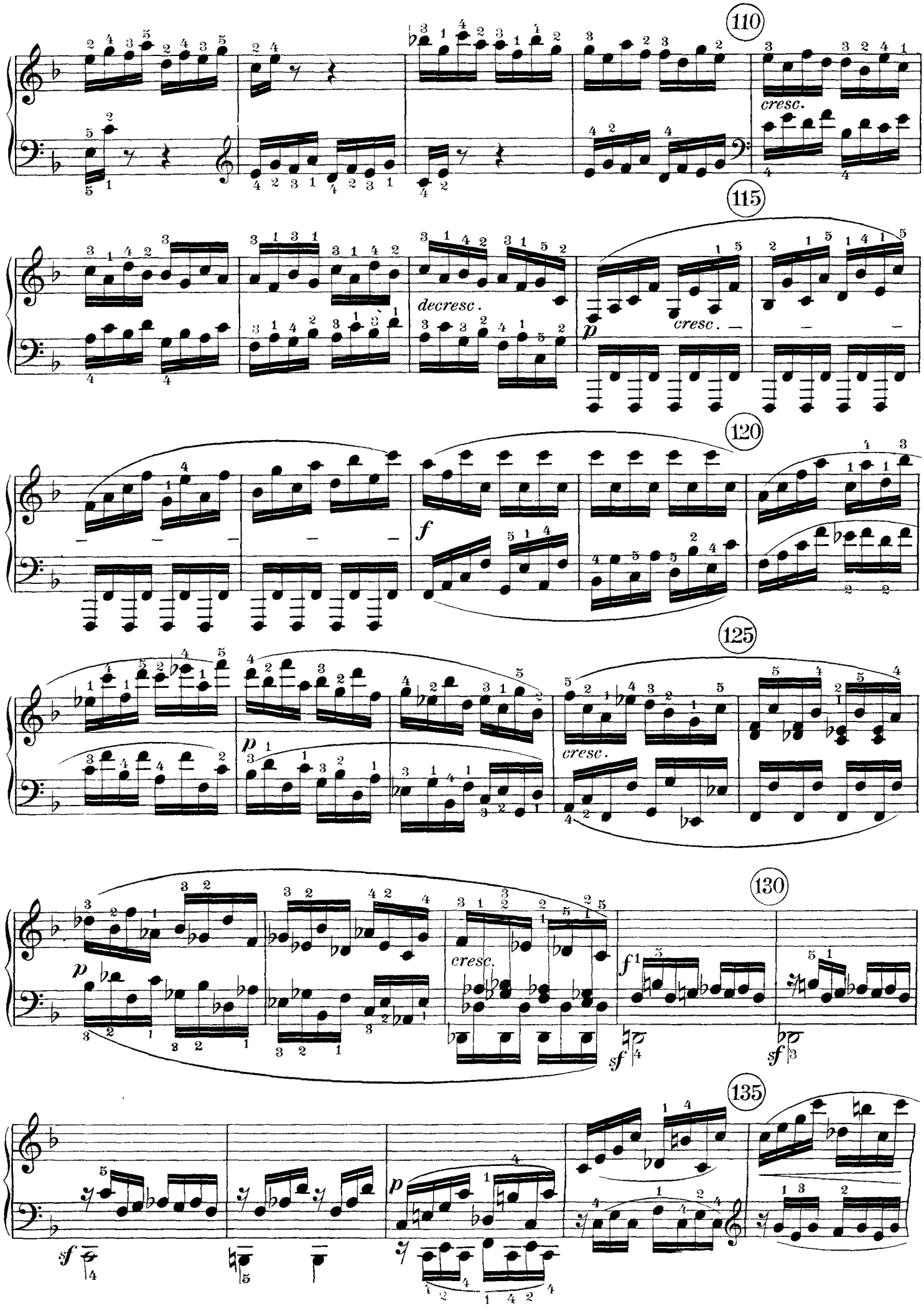
1) With Nachschlag.

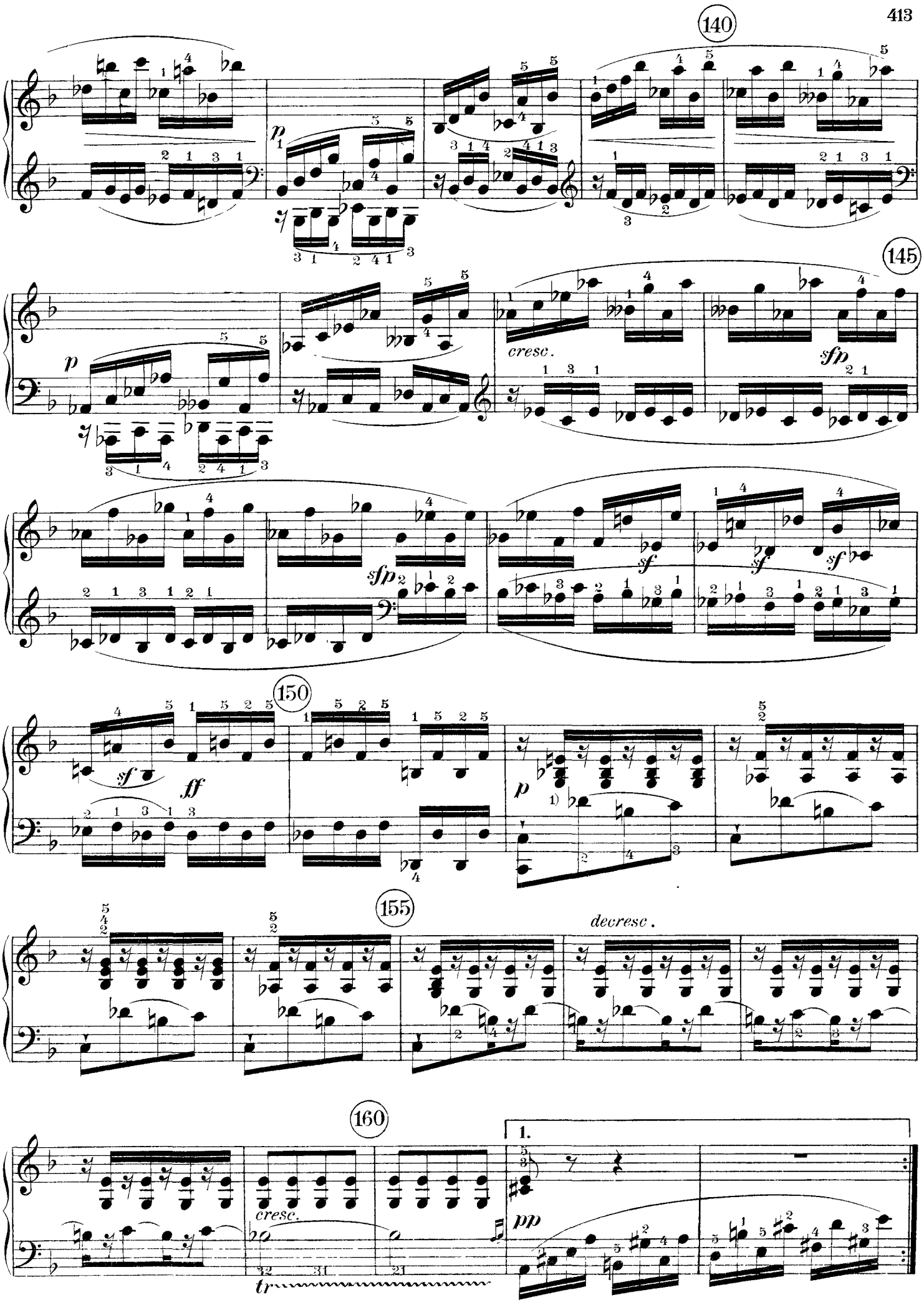

25
30
35
40
p
sfp
cresc.
f
sf



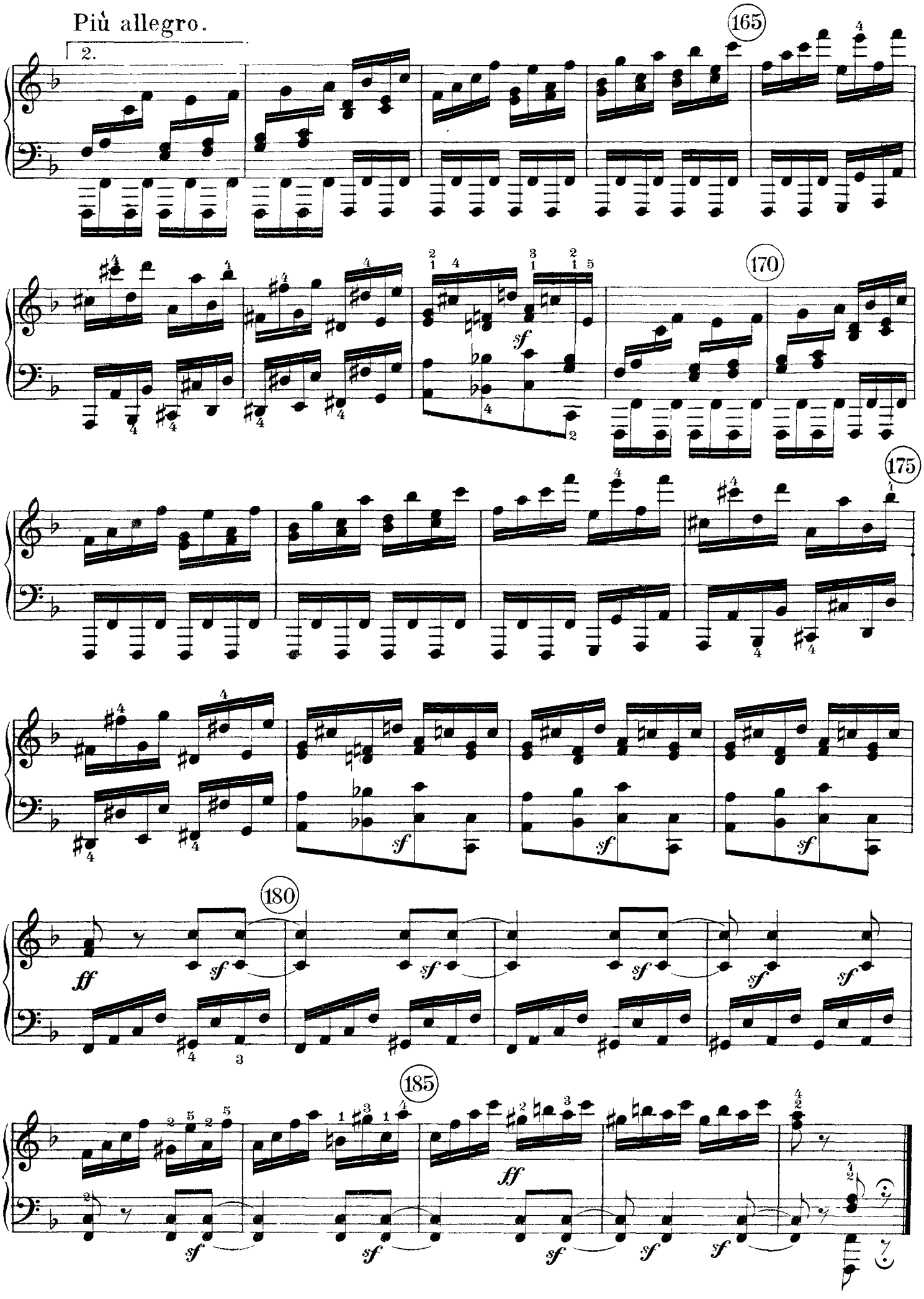
1) The original edition prints an *A* in place of the *B*♭♭.


75
espress.
80
espress.
85
90
95
cresc.
100
105


110
cresc.
115
decresc.
p
cresc.
120
f
125
p
cresc.
130
cresc.
f
sf
sf
135
sf
p



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


Più allegro.
2.
165
170
175
180
185
sf
ff