



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

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

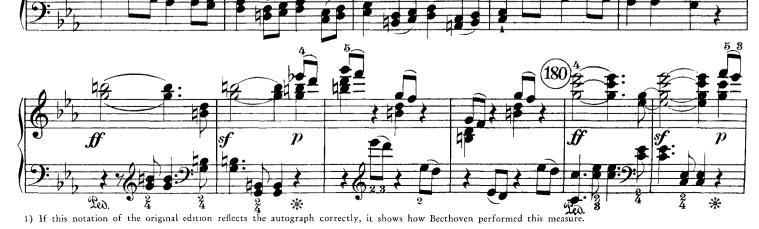
3) The r. h. over the l. h.







1) The r h over the l h







1) The voice leading in mm. 222-227, i.e. the 5-6 alternation $g^0-g^{\#^0}-a^5-a^0-b^{*}b^{*}$, calls for an a in this highly contested passage; it can only be by oversight that there is no \Box in tront of the a in the original edition.













1) It cannot be determined whether Beethoven forgot this bb-it is lacking in the original edition-or did not want it



































* Ta. * Ta.

Ted.

₩ Leo.

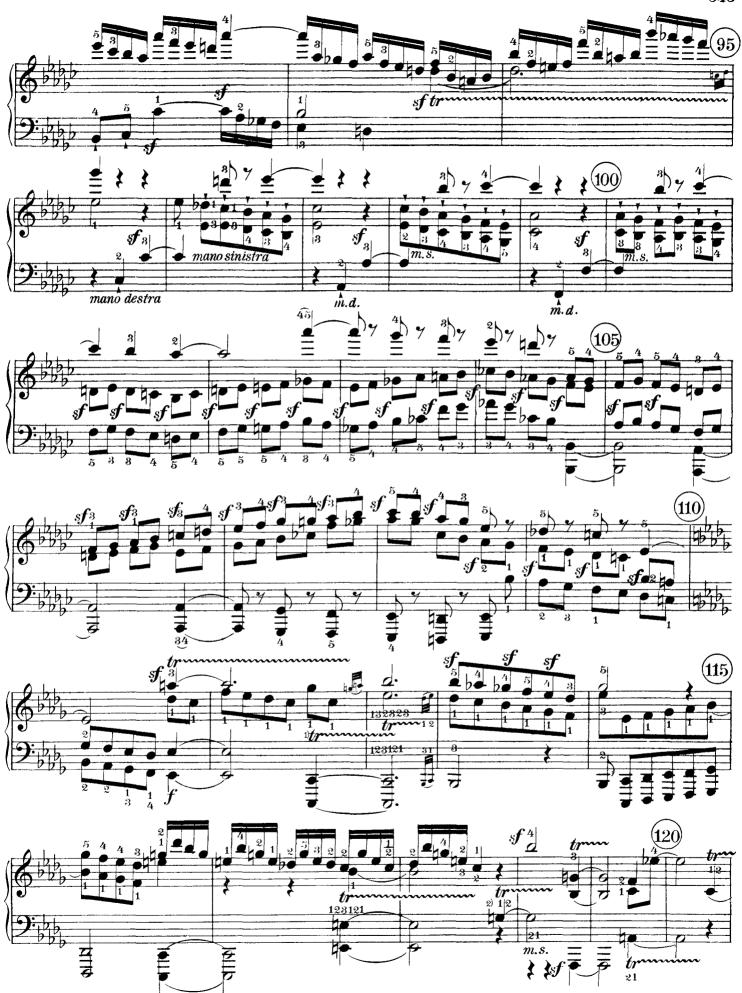


1) In the course of the fugue it becomes clear that the trill Nachschlag is not always essential for Beethoven; in fact, it cannot always be executed. The instances of Nachschlag which do not appear in the original edition are placed within parentheses.









1) The trill in the l. h. may be postponed to the beginning of m. 113.

²⁾ This notation, printed here for the 1st time since the original edition, clearly shows Beethoven's performance practice: it was more important for him to have the r. h. play the thematic leaps of a tenth (in contrary motion, bb-g) than to have the trill continue in one hand. Thus, the significance of the trill once more becomes secondary.





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



1) In mm. 174-179 a trill without Nachschlag.















