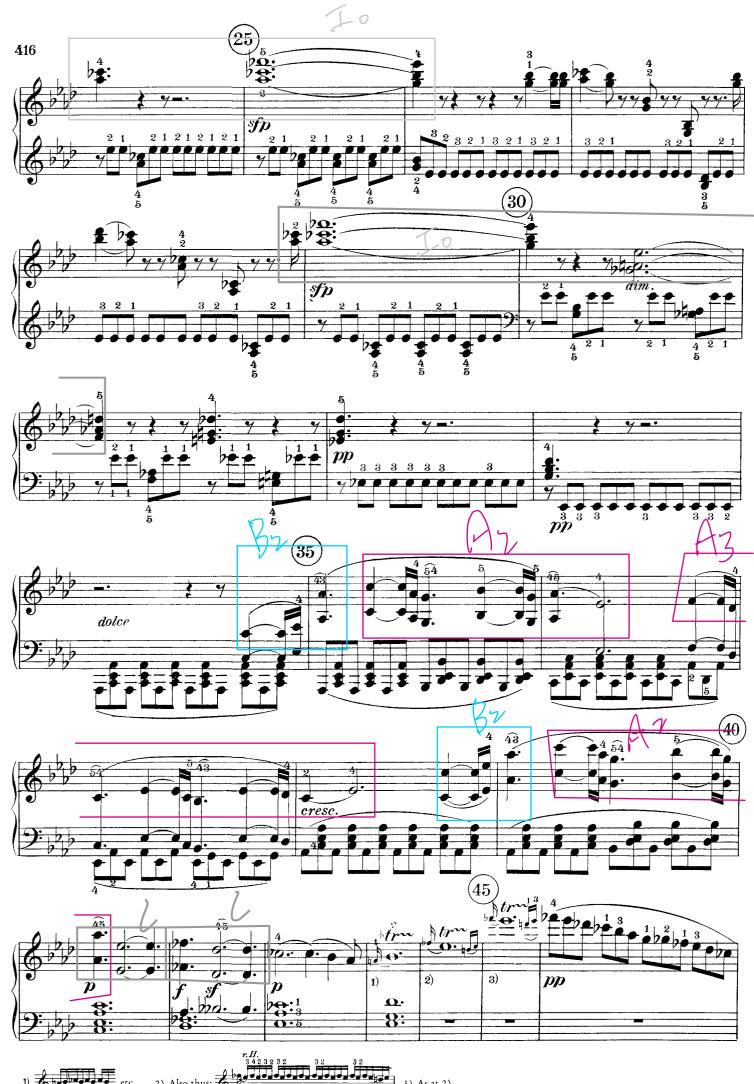
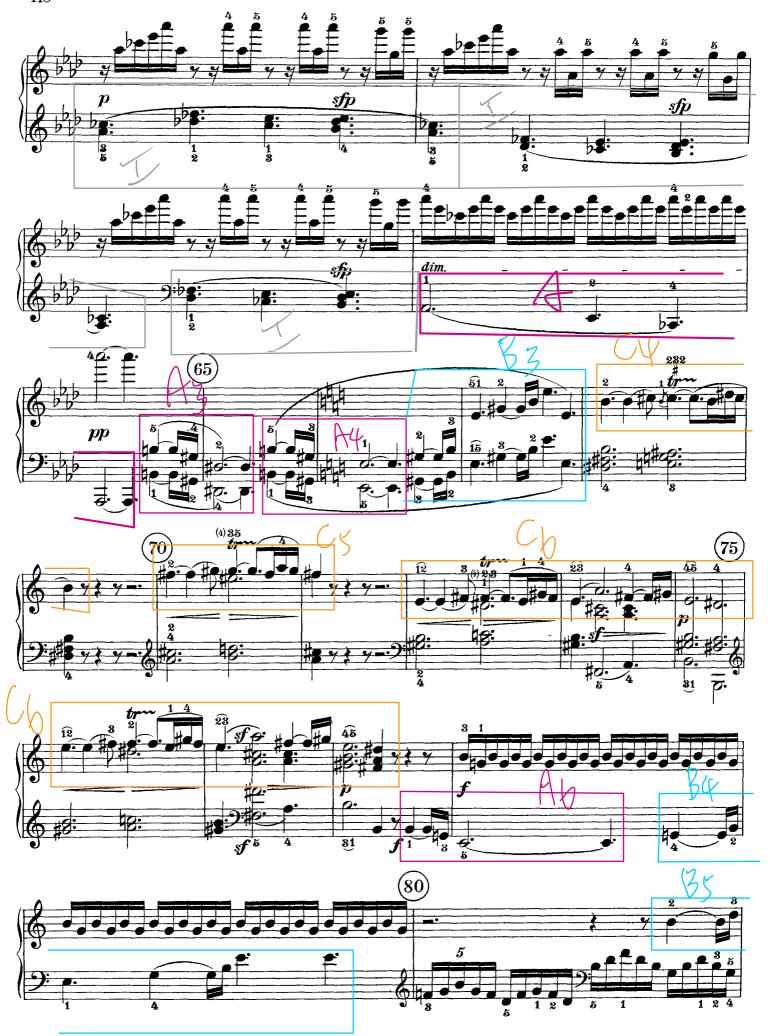
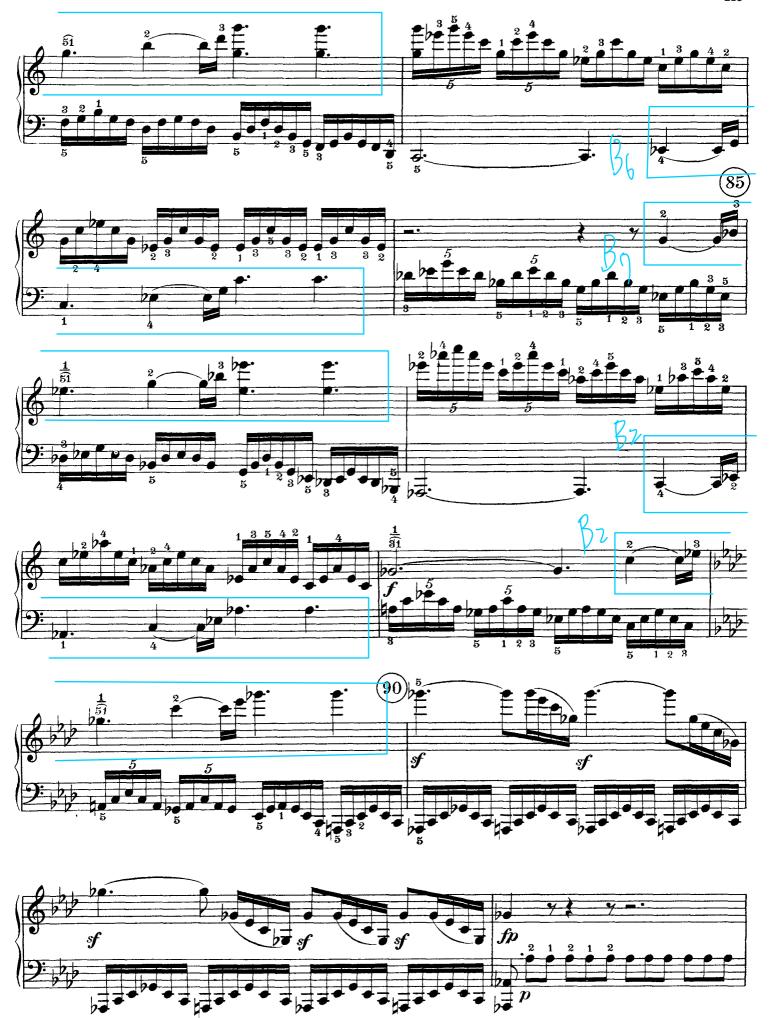


The shortest execution perhaps thus . 3) In the autograph and original edition (Bureau des Arts, Vienna) the trill has no addition to it; here one might add g² as a short appoggiatura. 4) Only the original grouping of the arpeggio fits the musical meaning.

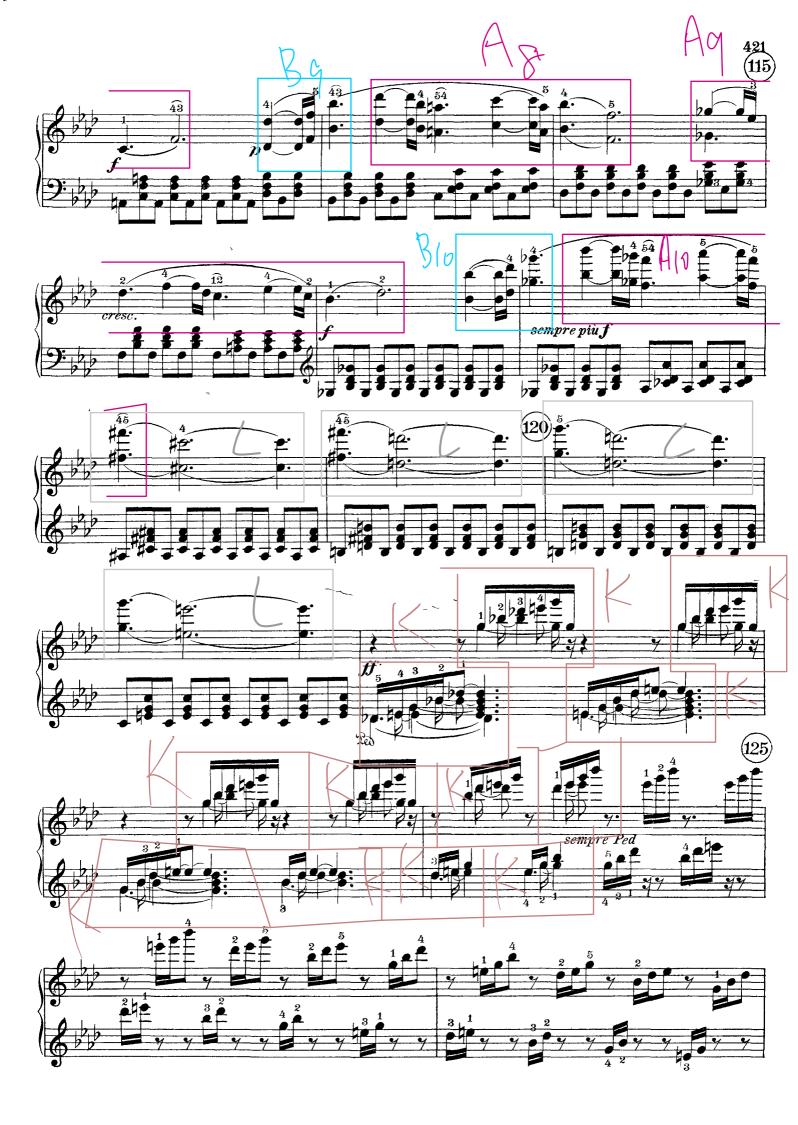


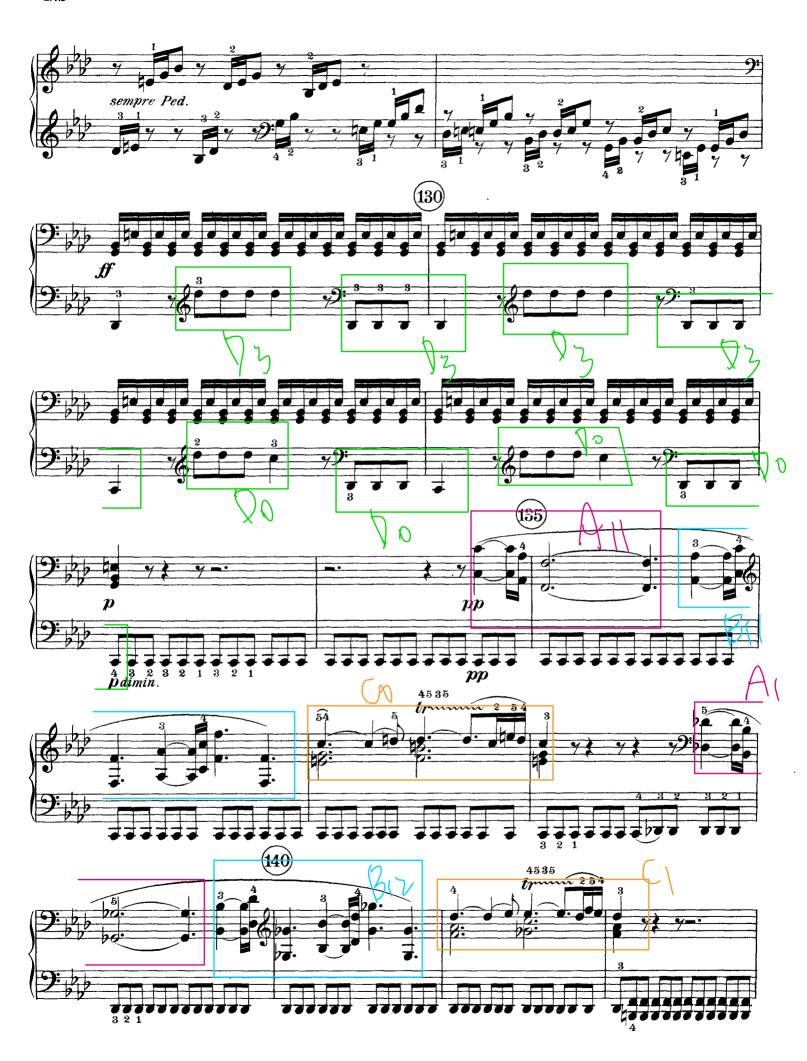


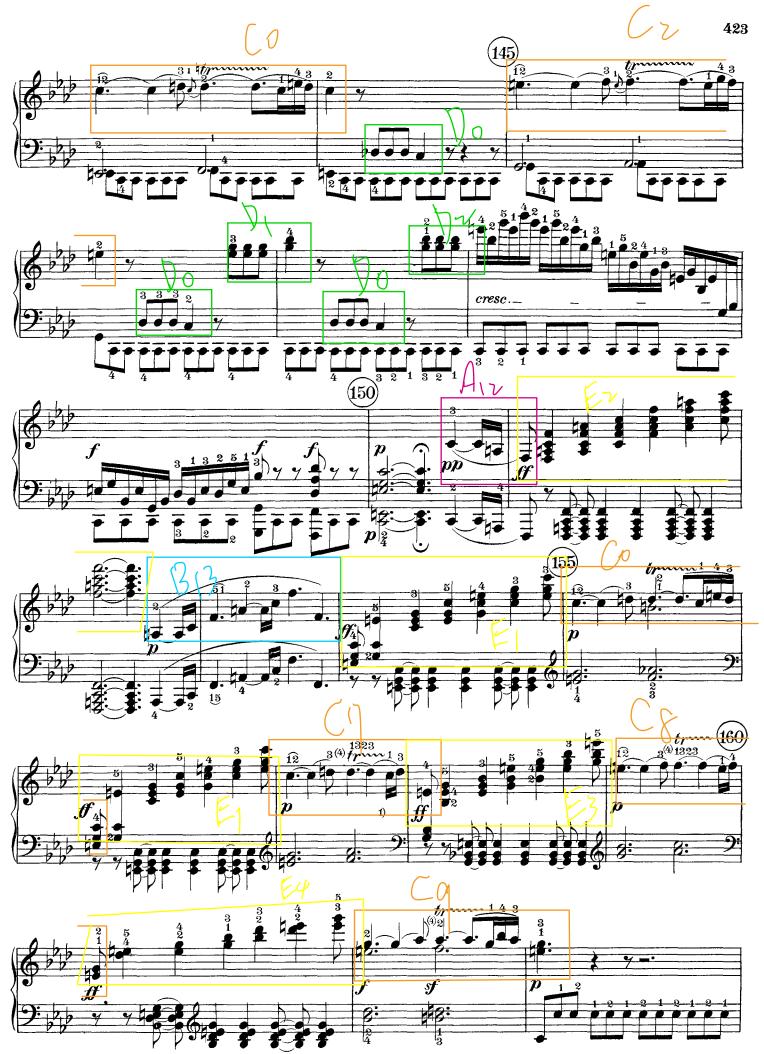


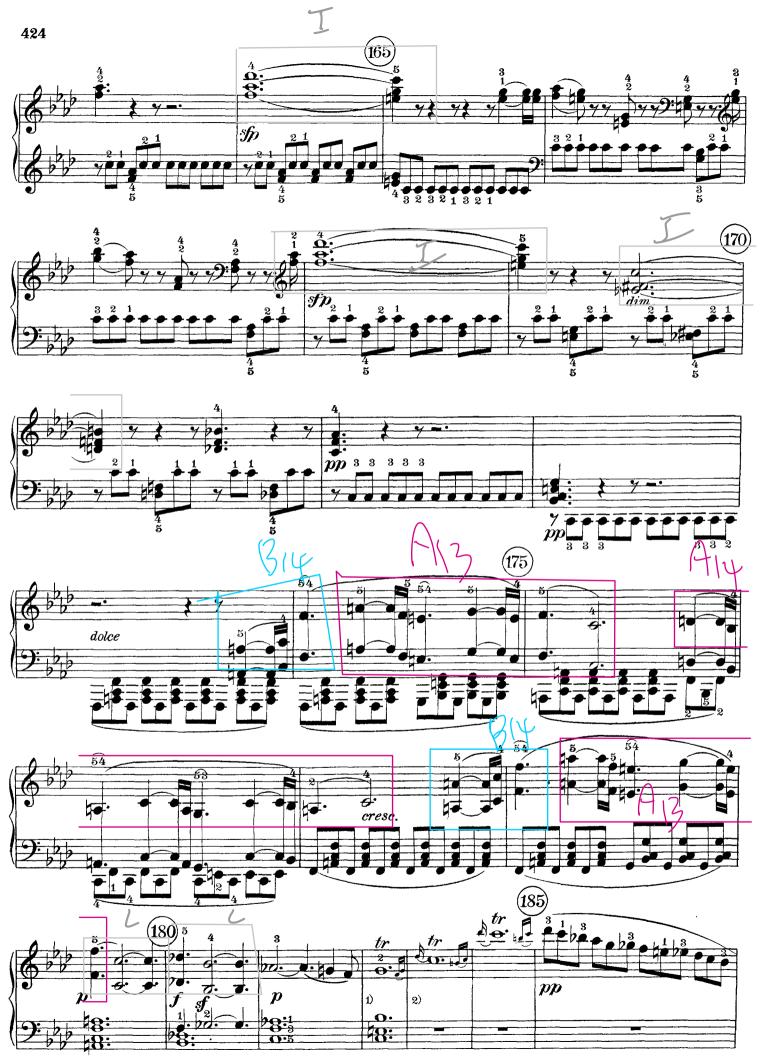










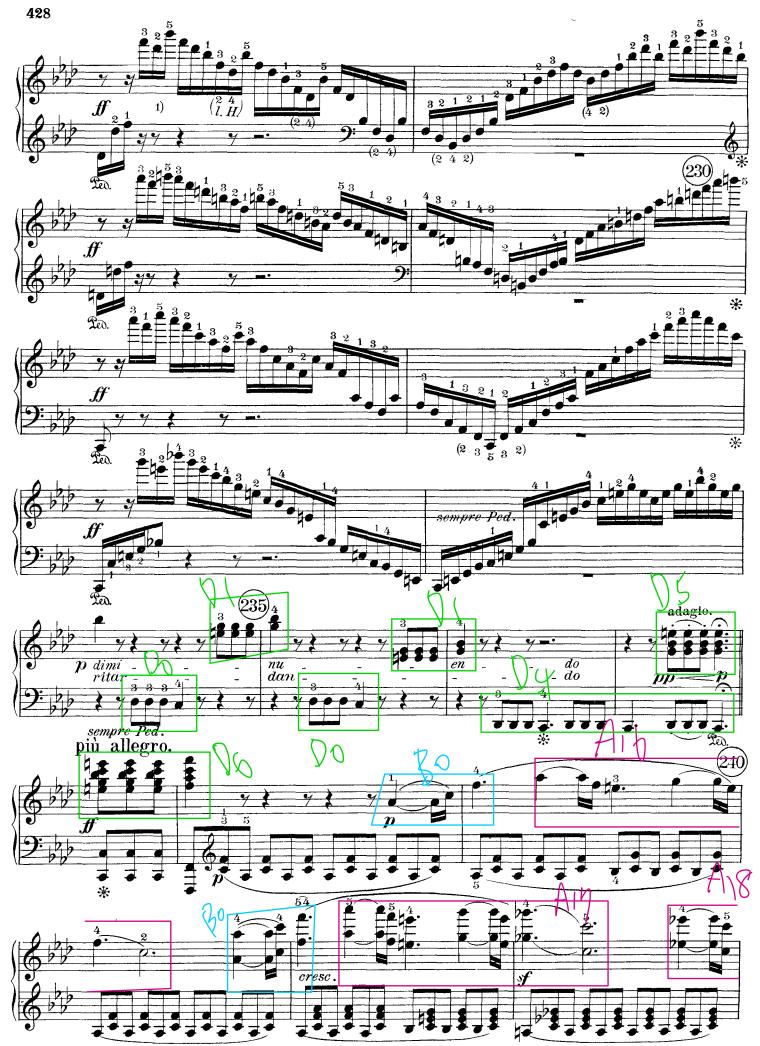






1) In mm. 204-205 & 206-207 the 16th-note figure on the first and second quarter-beats—over the long halfnotes in the l. h.—represents 3 x 4 sixteenths; with the beginning of the motif in the l. h., each group of six sixteenths forms a unit. Therefore, to reproduce on the last two quarter-beats the figuration of the first two, as printed in many editions, contradicts the musical meaning.





1) This exact reproduction of the autograph and original edition from m. 227 to m. 234 excludes a distribution of the music between both hands. The fingering supplied within parentheses is a suggested simplification through use of the l. h.

