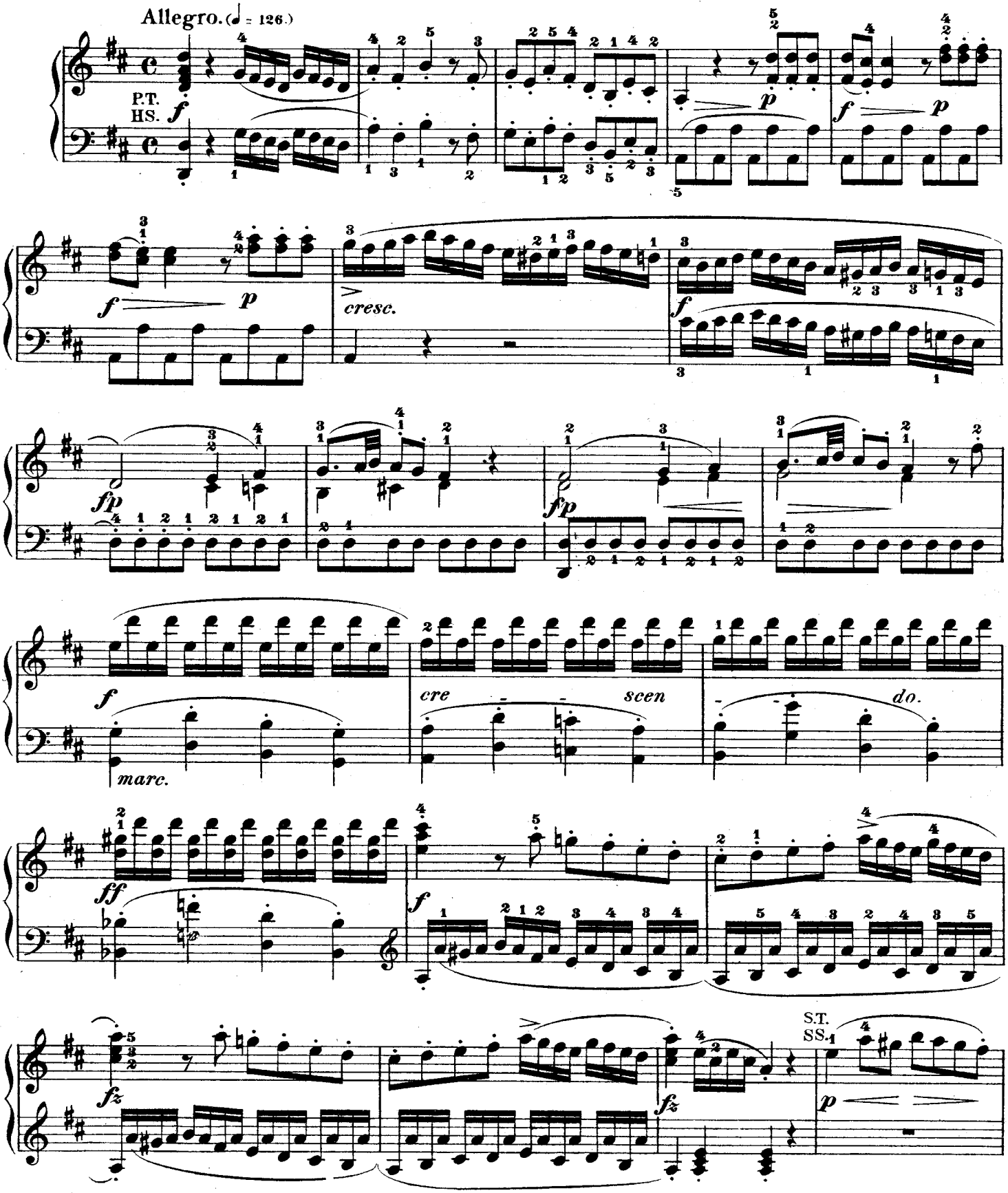
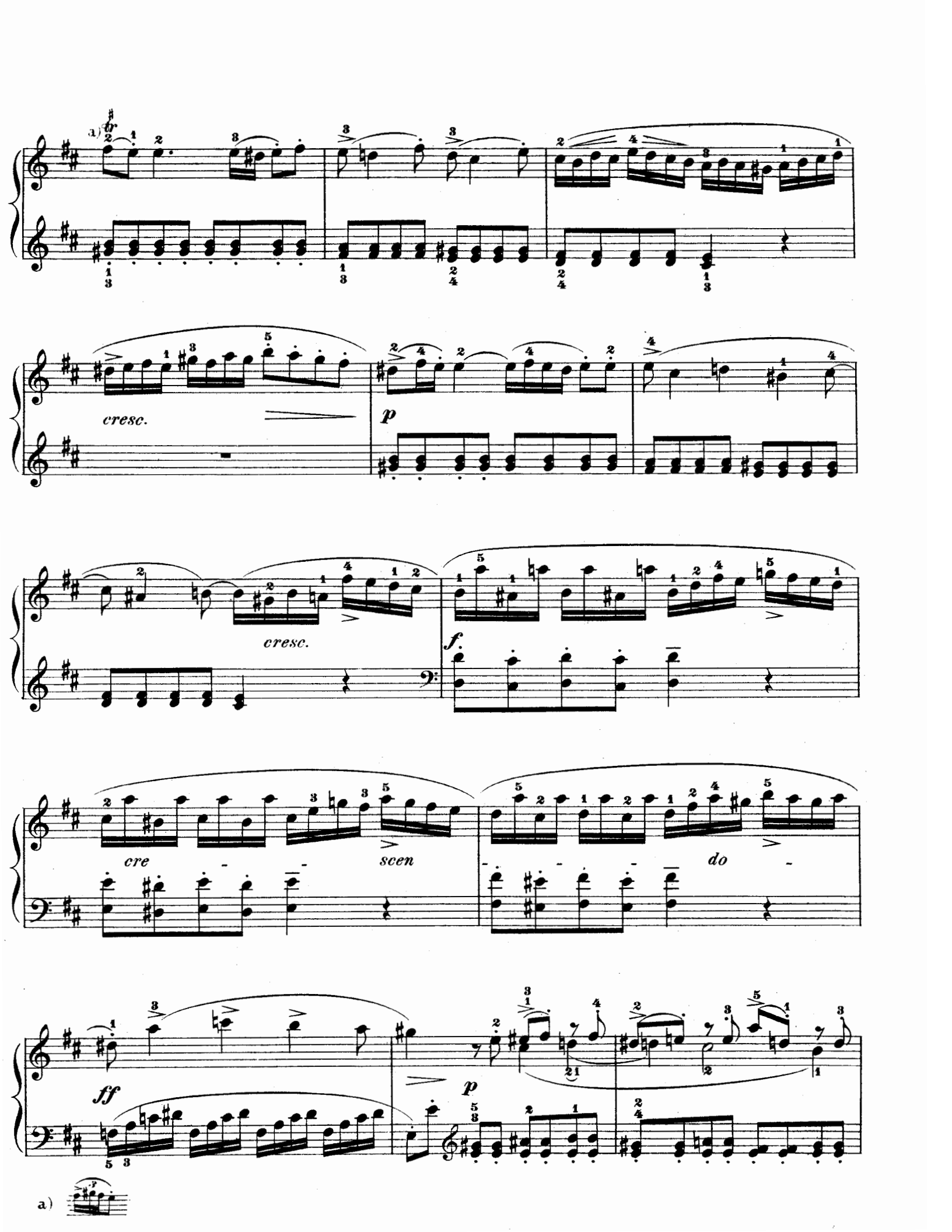
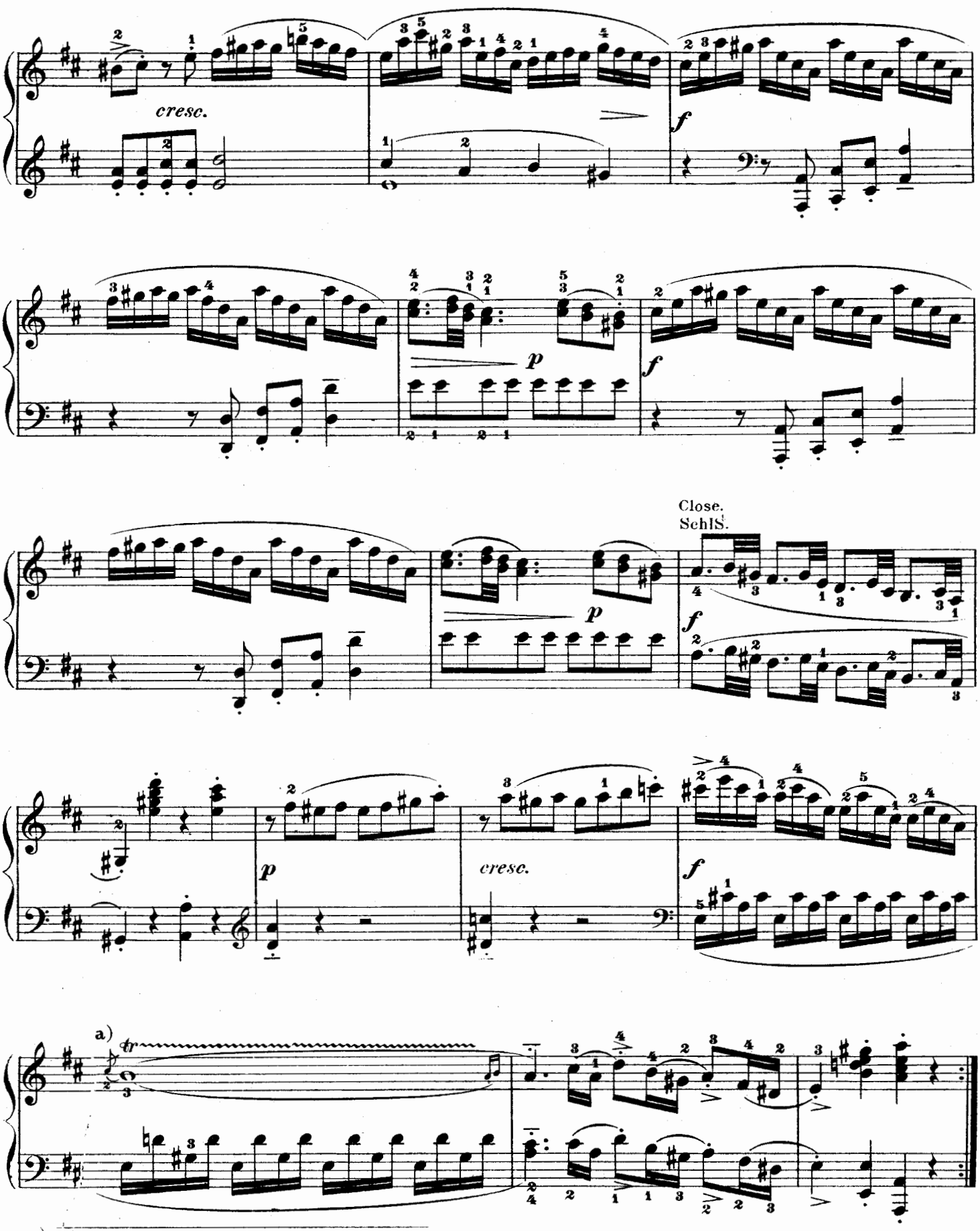
# SONATA XV.

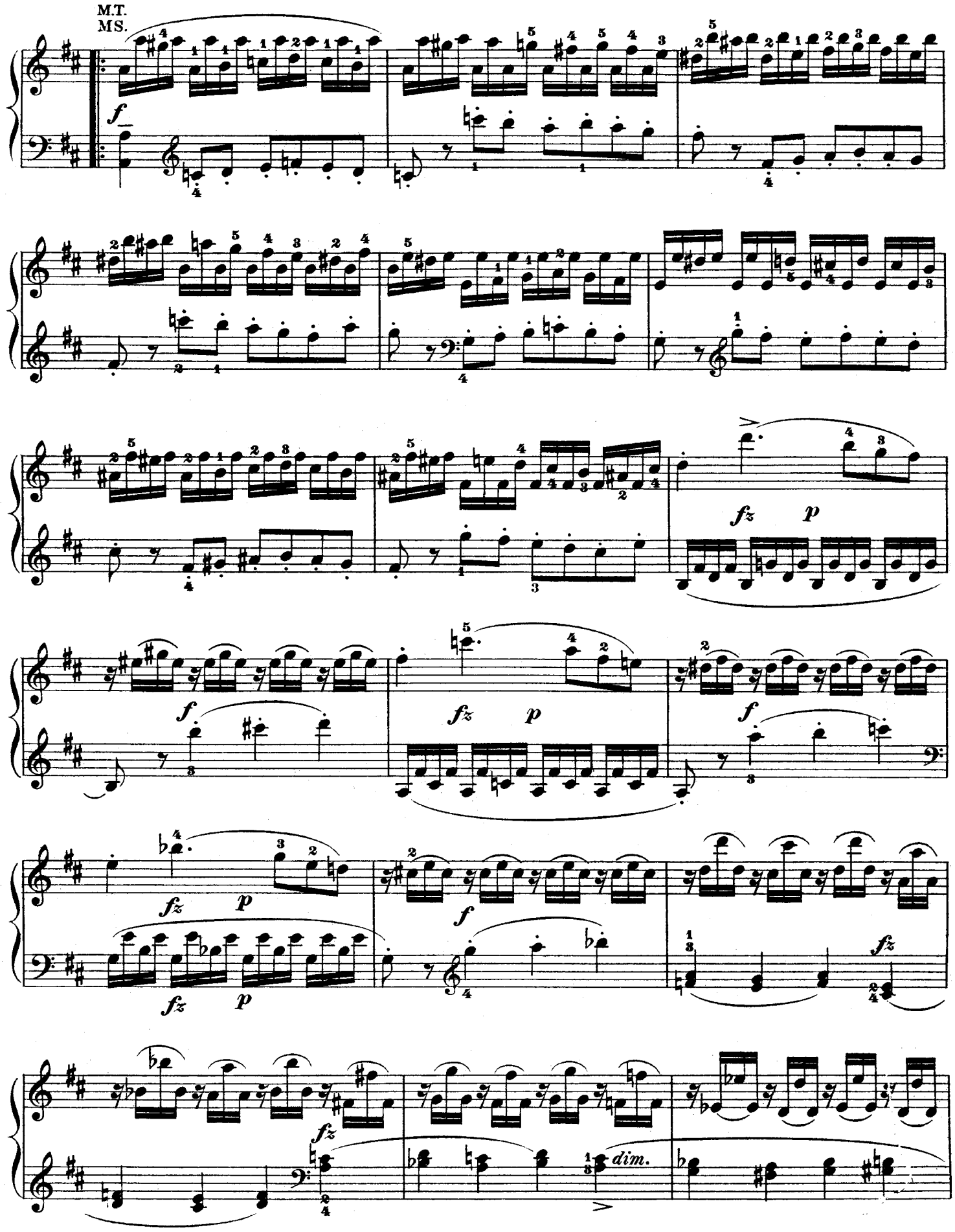
Abbreviations, etc.: P. T., Principal Theme; S.T., Secondary Theme; Close; M.T., Middle Theme.

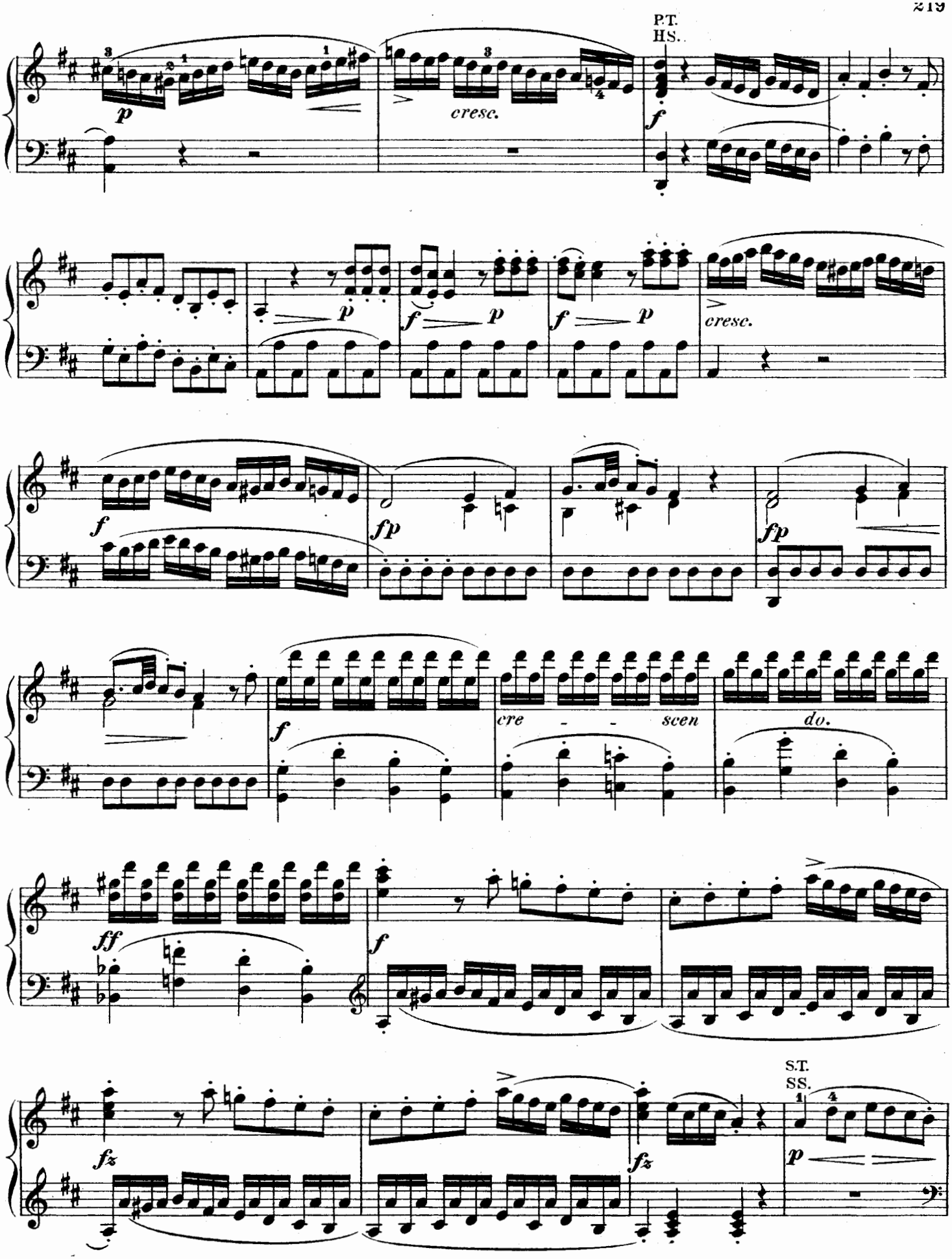
Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, MS. Mittelsatz.

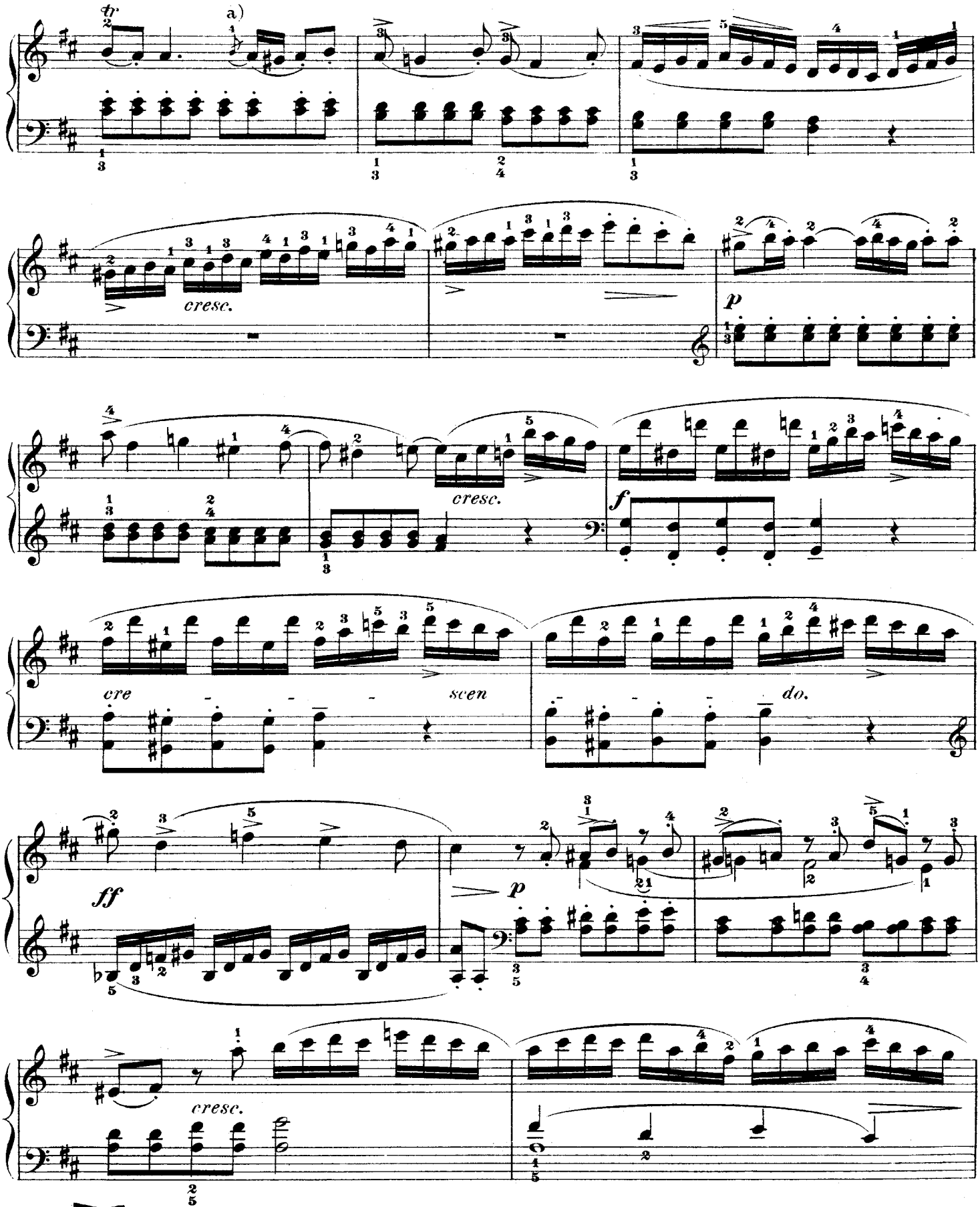


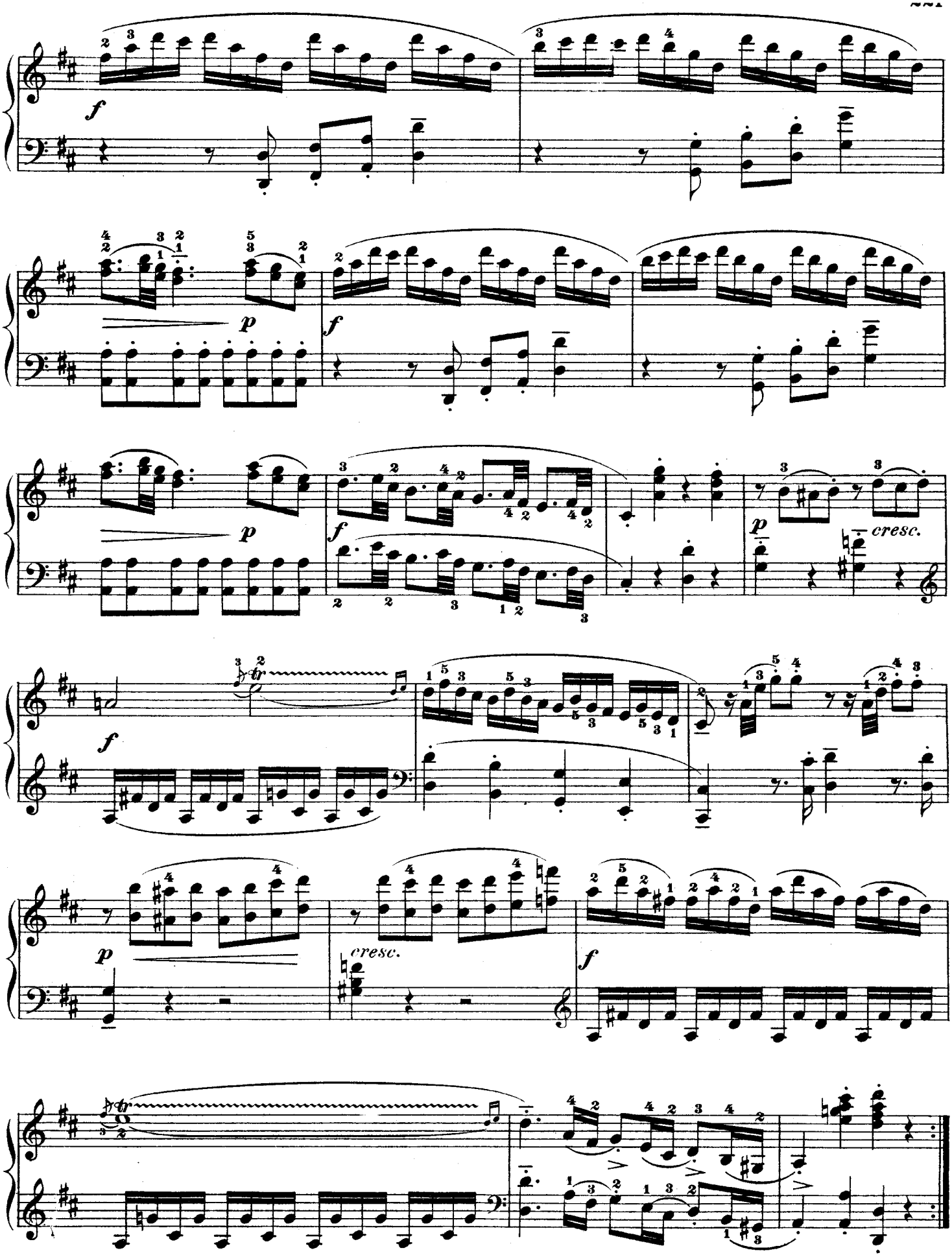

a)
cresc.
p
cresc.
f
cre
scen
do
ff
p
a)


cresc.
f
p
f
Close.
Schlß.
p
f
p
cresc.
f
a)
tr
a)


M.T.
MS.
f
fz
p
f
fz
p
f
fz
p
fz
p
f
fz
dim.

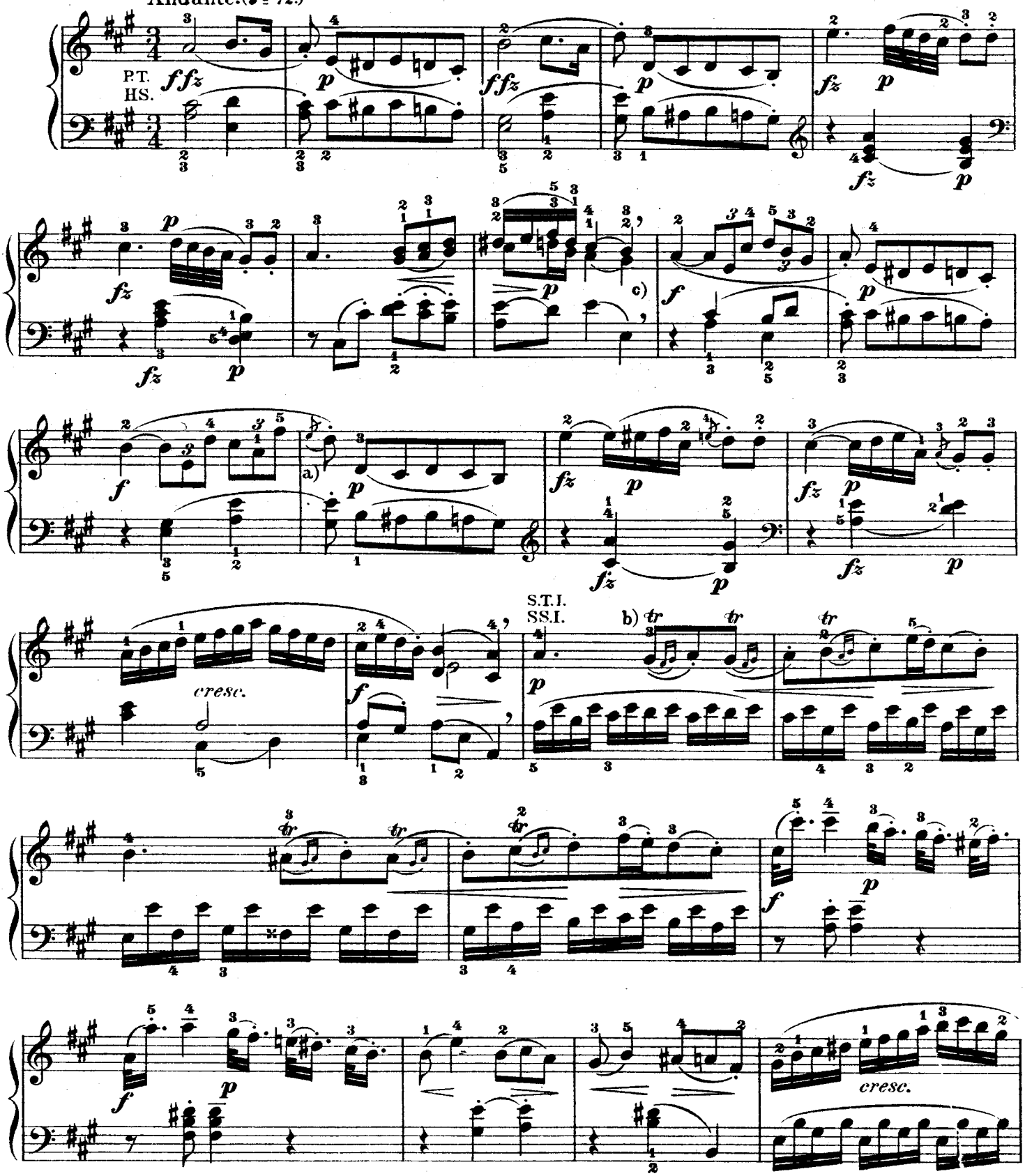

P.T.
H.S.
p
cresc.
f
p
f
p
f
p
cresc.
f
fp
fp
f
cre - - scen
do.
ff
f
fz
fz
S.T.
SS.
p


a)
cresc.
p
cresc.
f
cre - - - scen - - - do.
ff
p
cresc.
a)

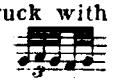

f
p
f
p
f
p
cresc.
f
p
cresc.
f

# Rondeau en Polonaise.

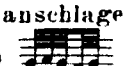
Andante. (♩ = 72.)

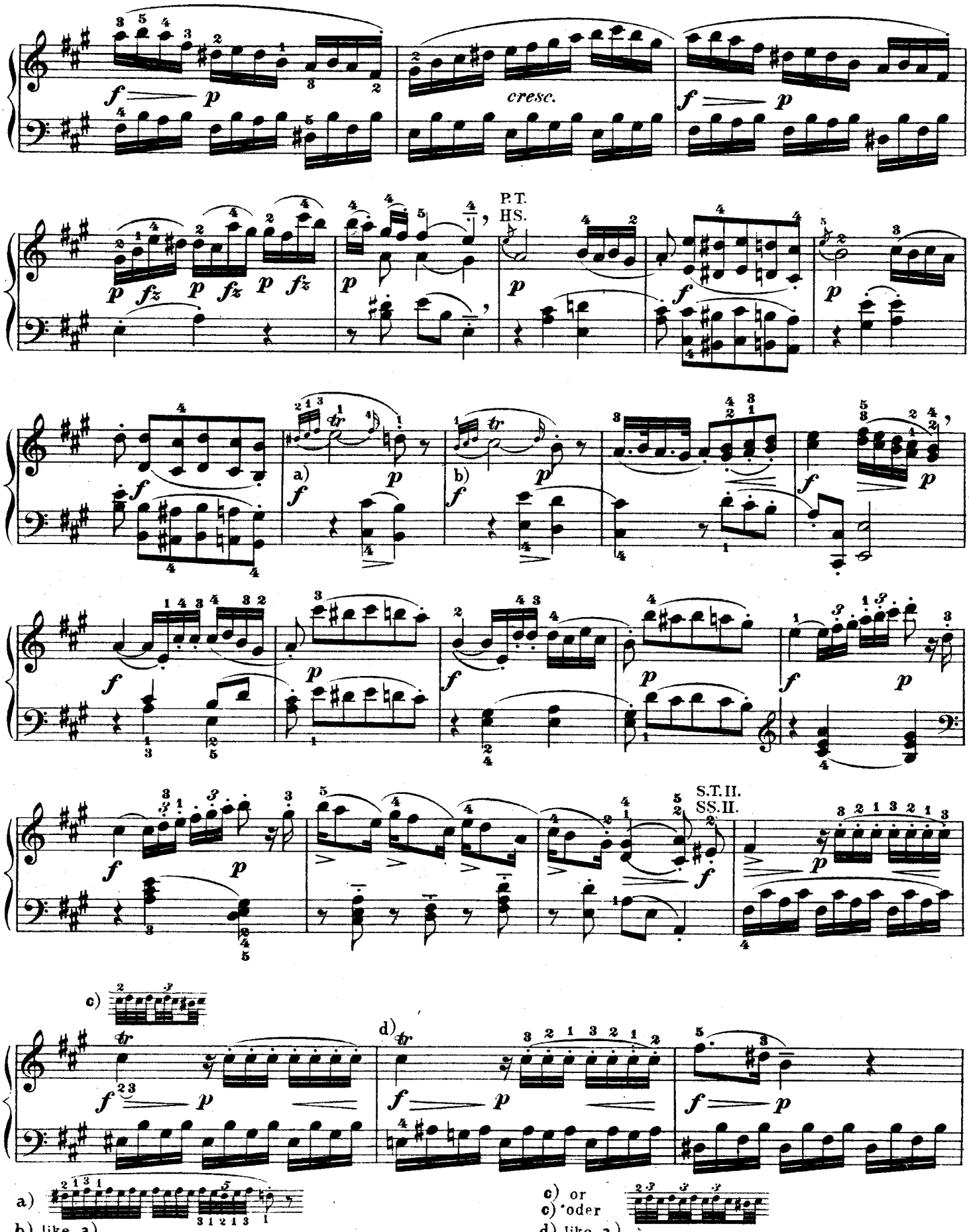


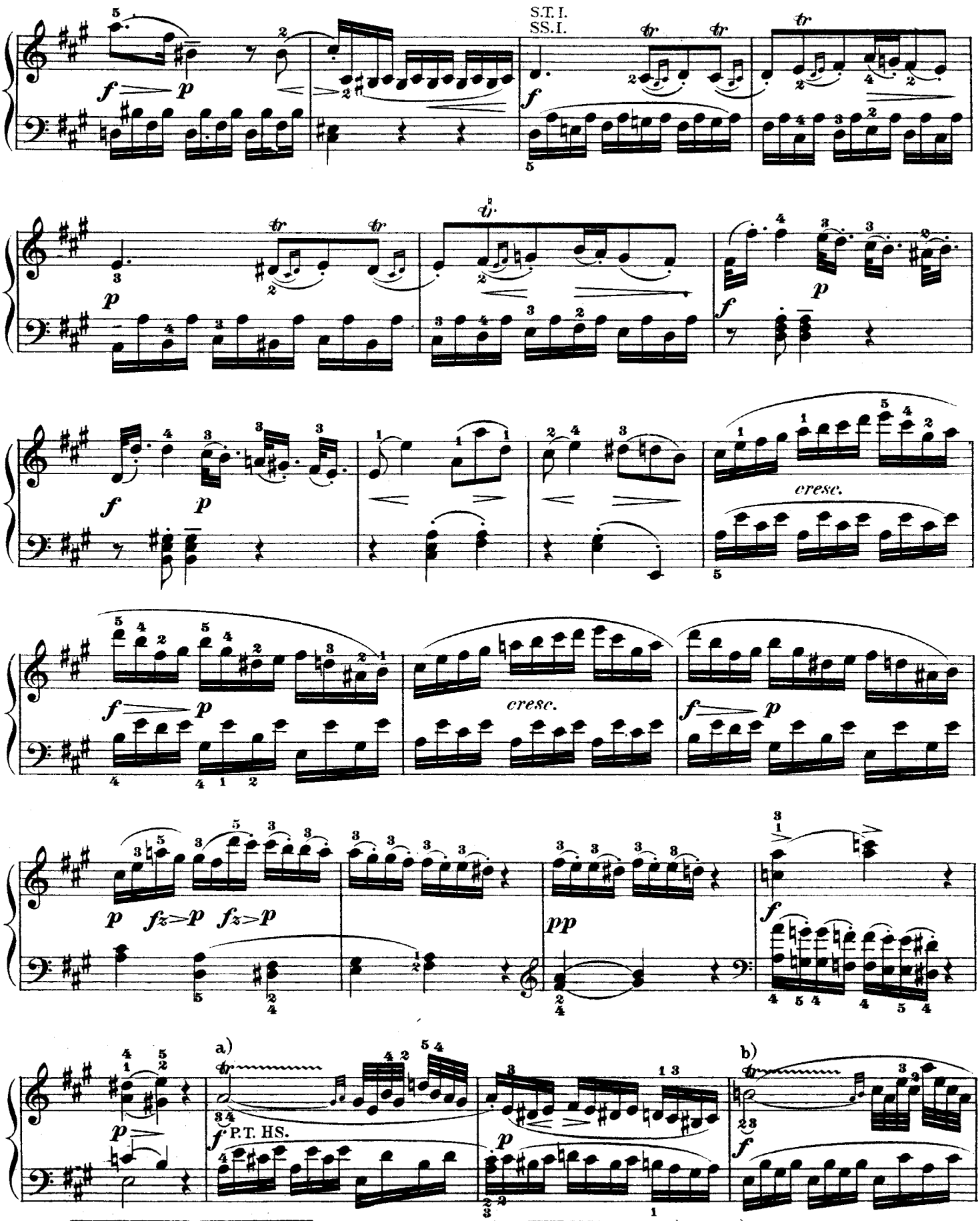

a) All these appoggiaturas are short, and are to be struck with the accompaniment.

b)  c) Such a comma calls for a marked lifting of the hands.

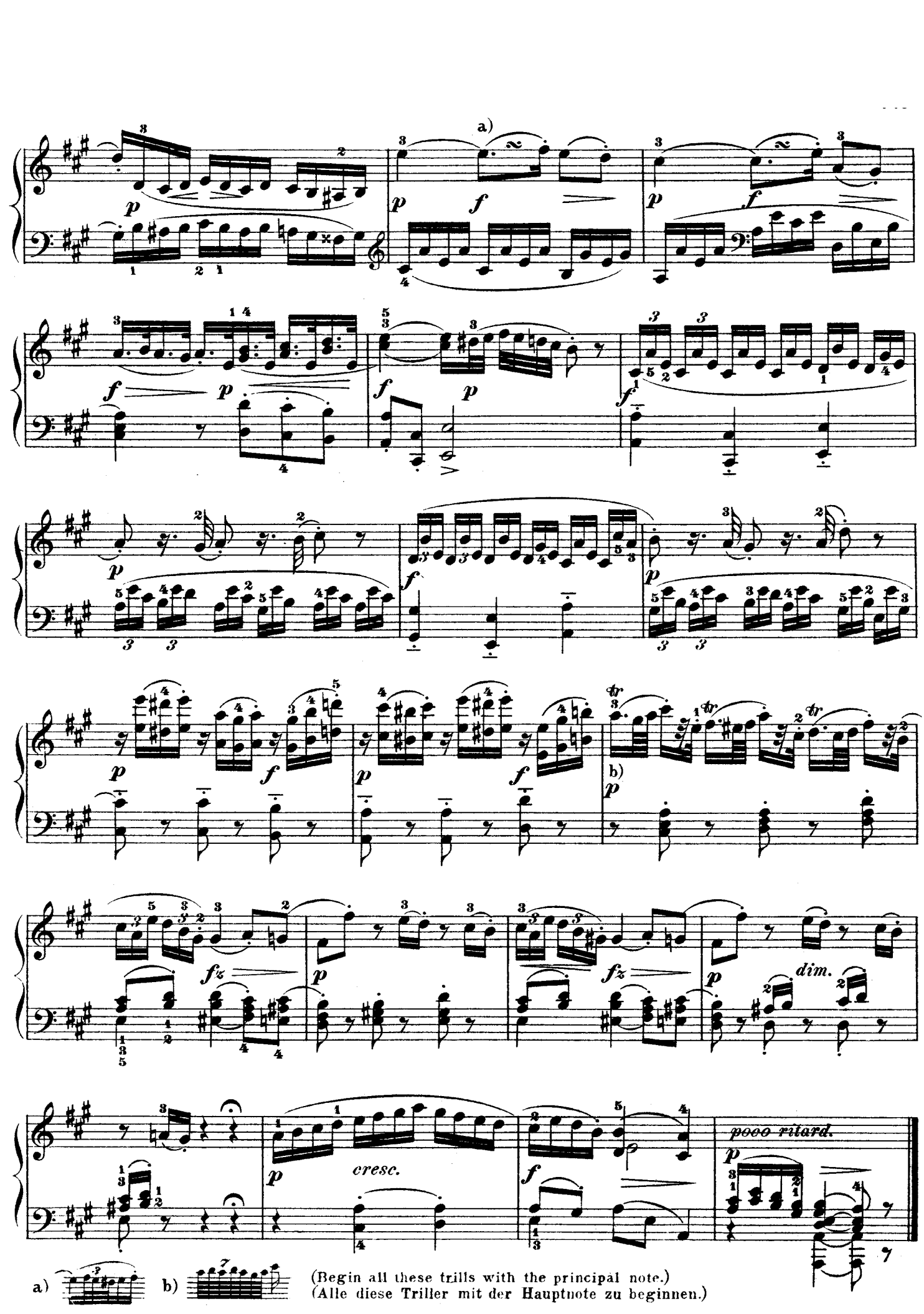
a) Alle diese Vorschläge mit der Begleitung gleichzeitig anschlagen, aber kurz.

b)  c) Bei einem solchen Comma ist merklich abzusetzen.


cresc.
P.T.
HS.
a)
b)
S.T.II.
SS.II.
c)
d)
a)
b) like a)
b) wie a)
c) or
c) oder
d) like a)
d) wie a)

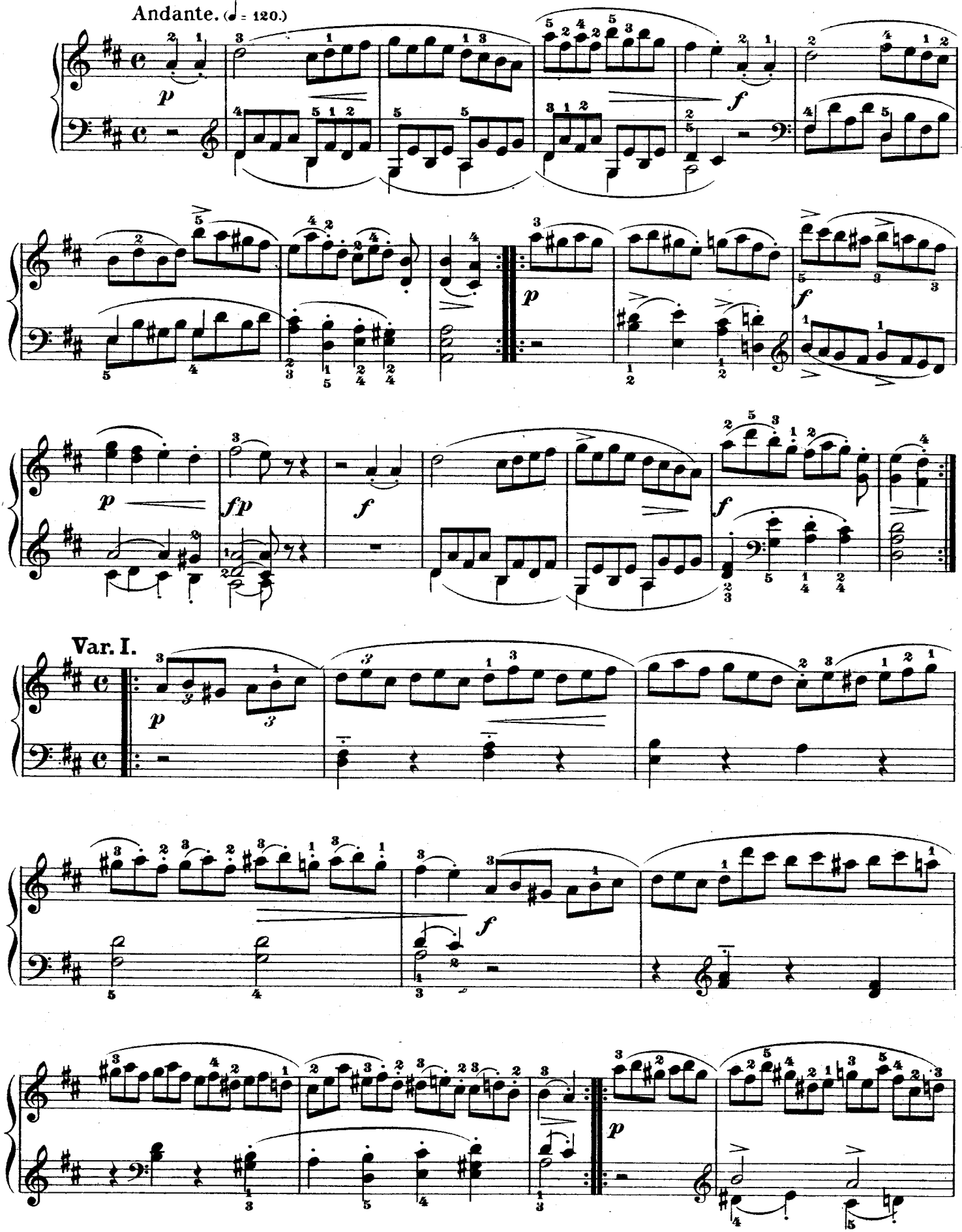


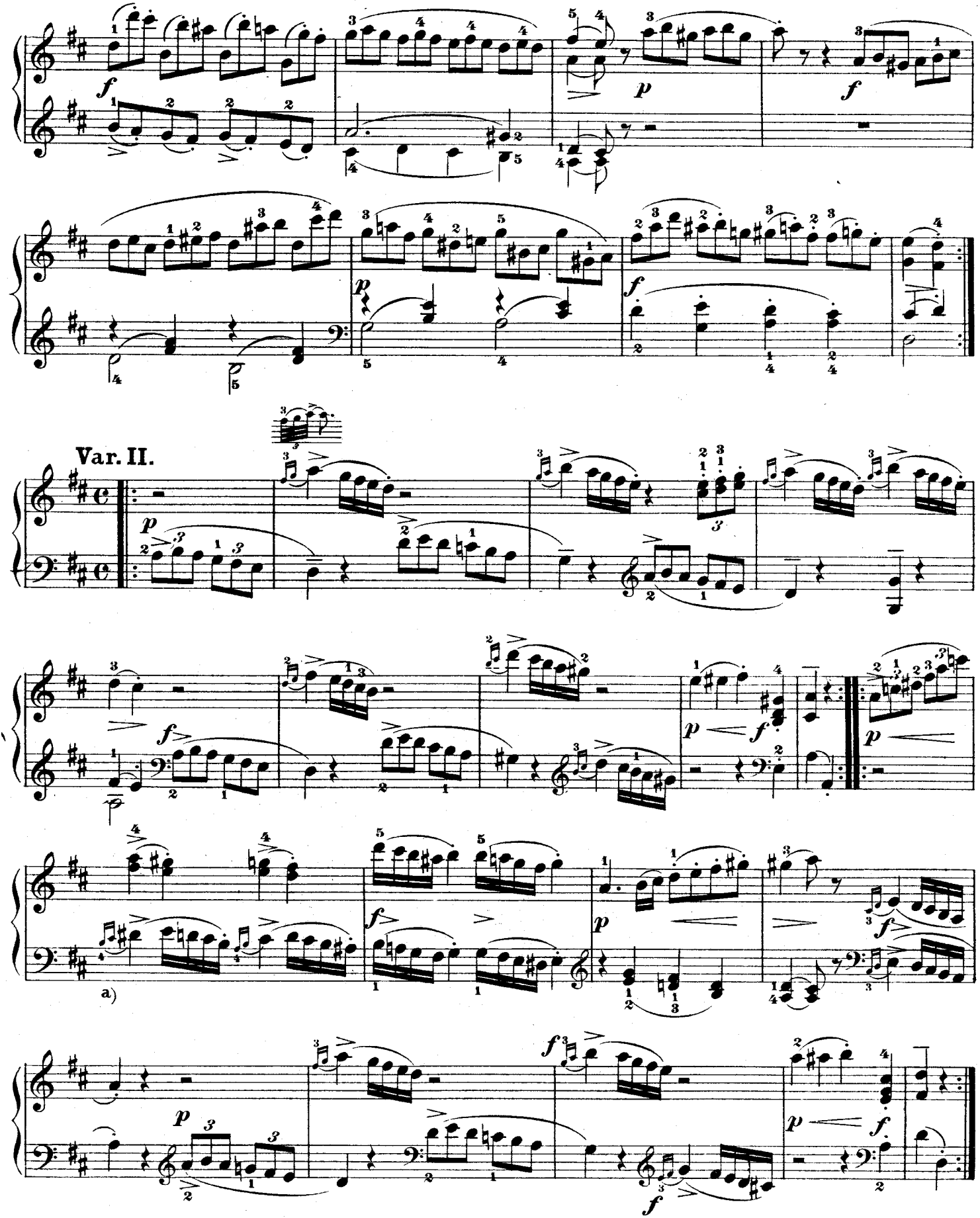

a) easier: b) like a)
léichter: b) wie a)


a)
p
f
b)
fz
dim.
cresc.
pooo ritard.
a)
b)
(Begin all these trills with the principal note.)
(Alle diese Triller mit der Hauptnote zu beginnen.)

**Tema.**

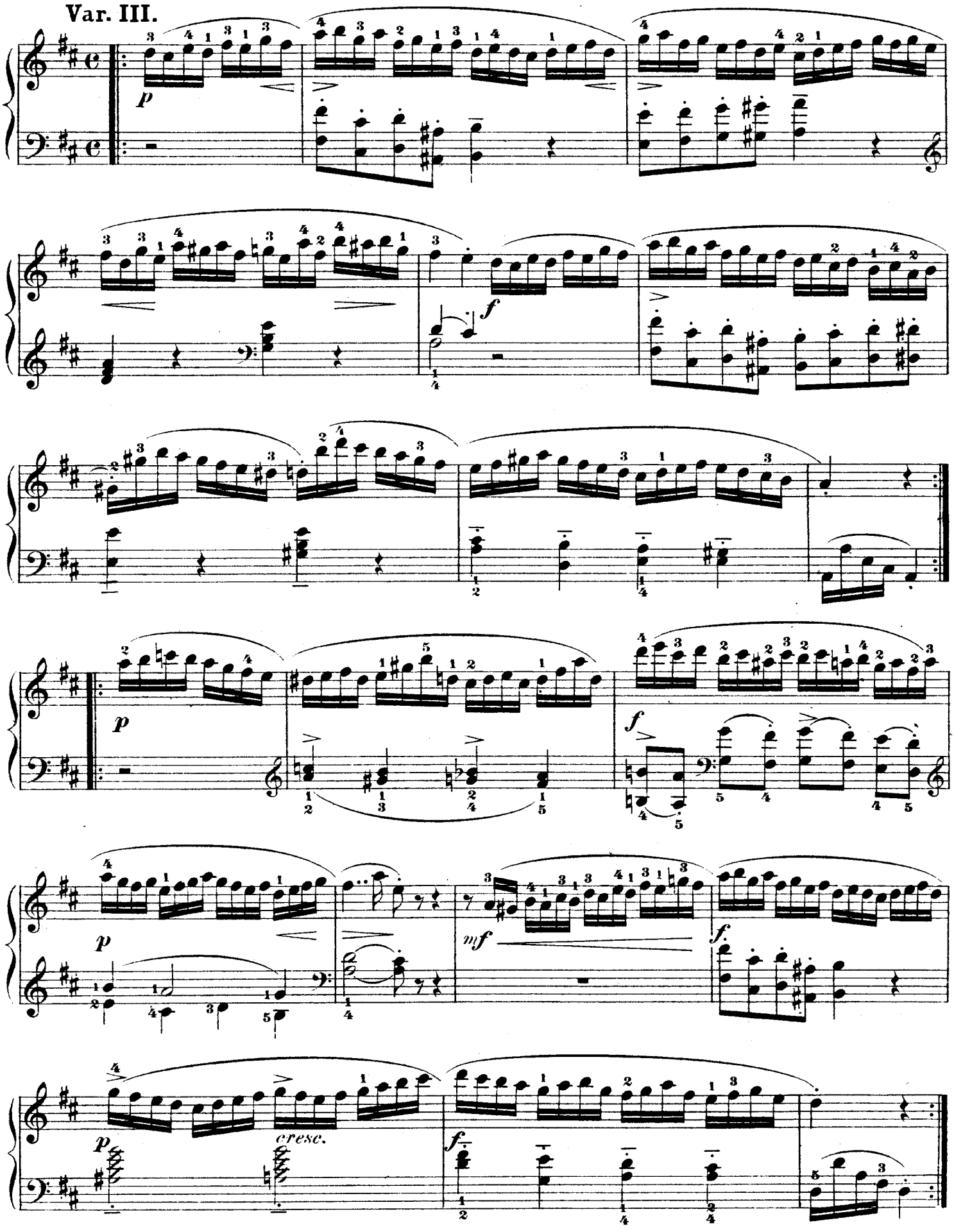
Andante. (♩ = 120.)

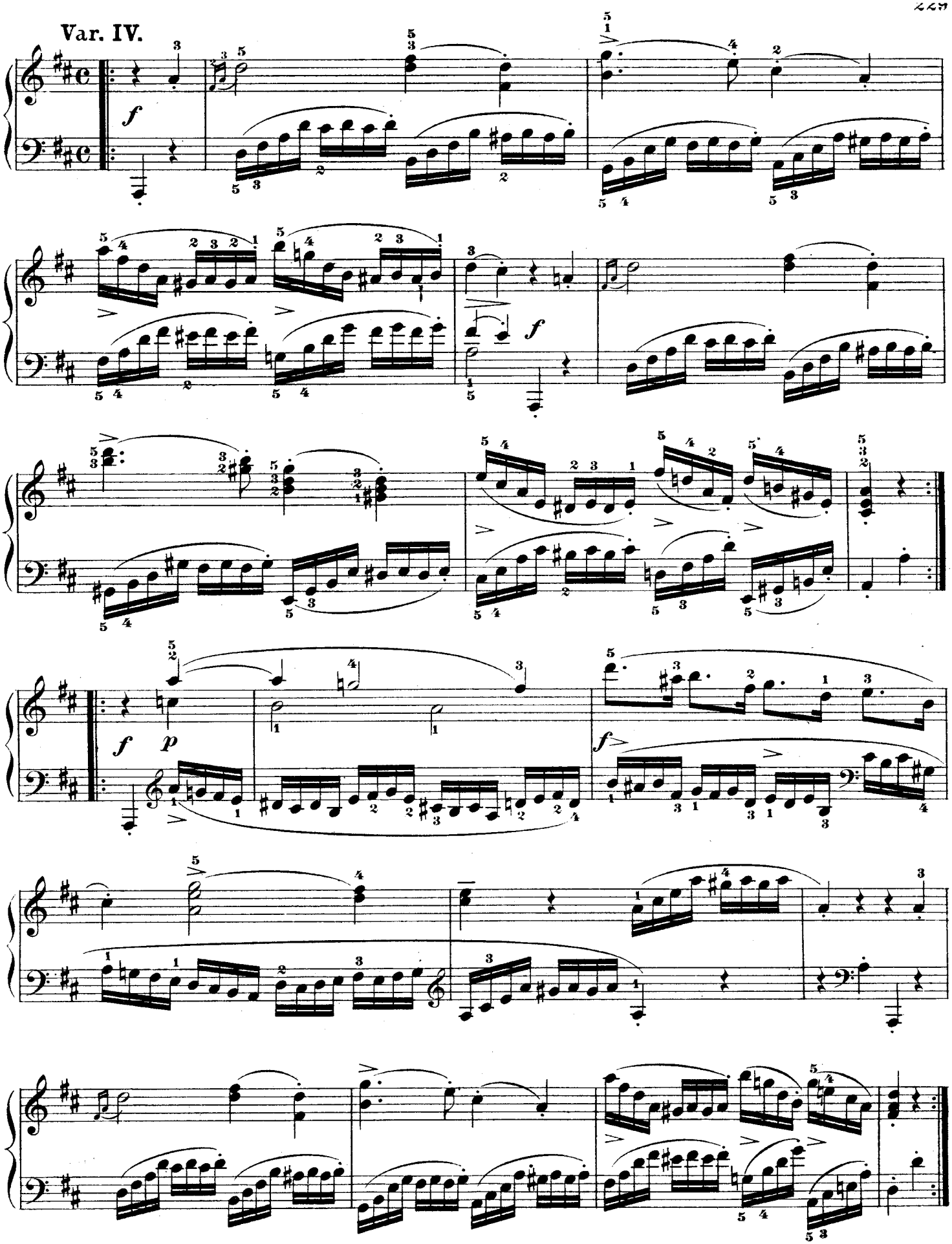


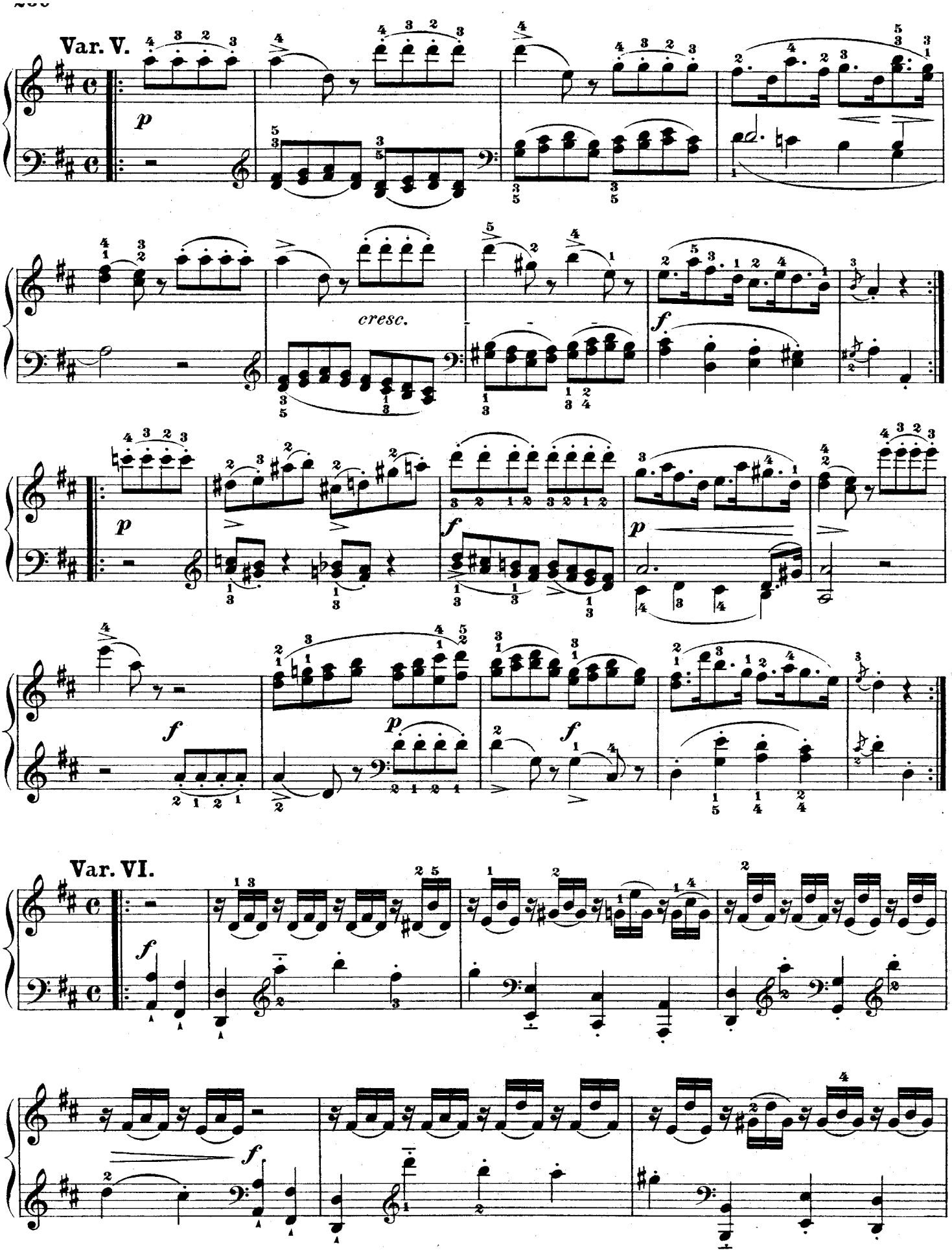


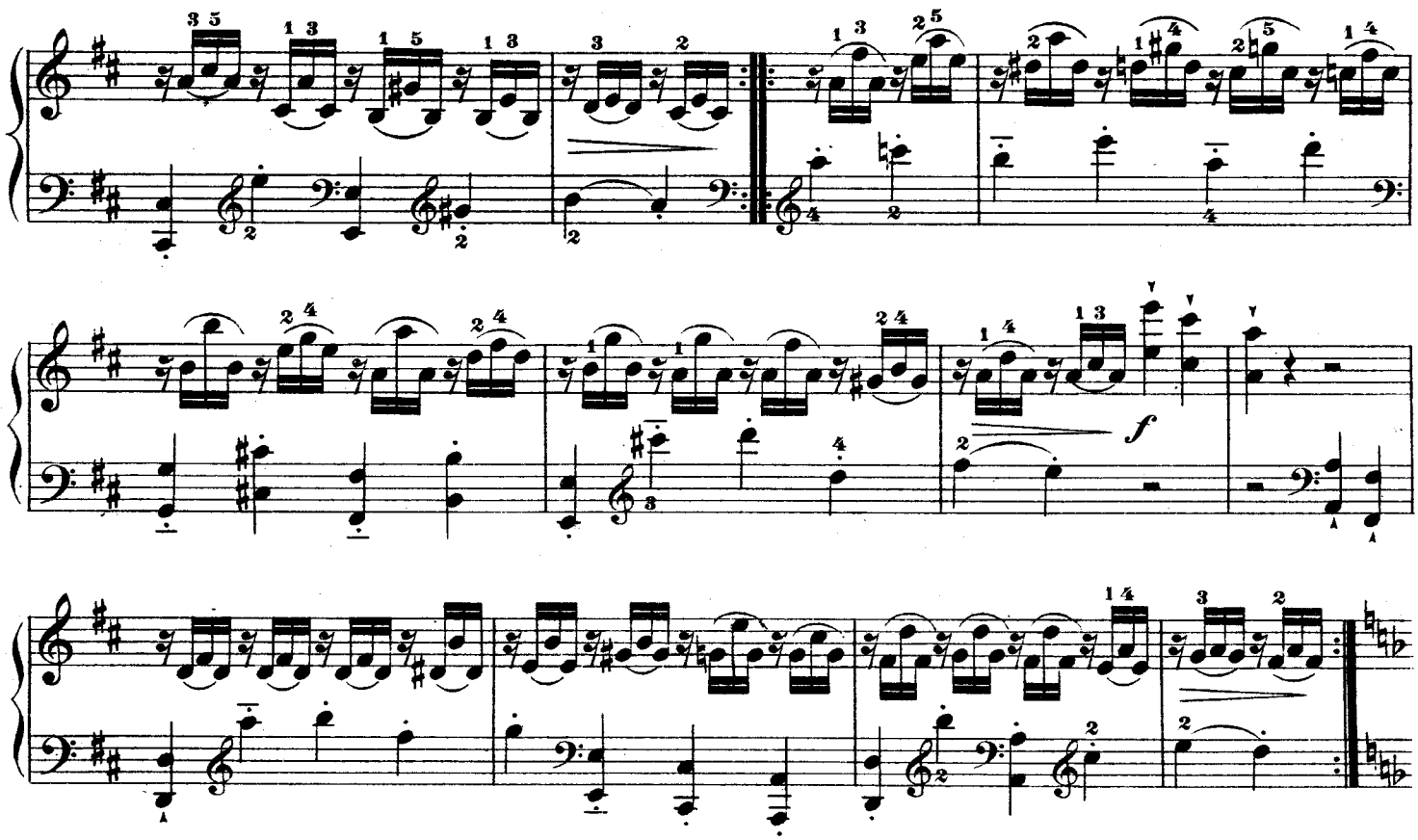

a) Begin the embellishment on the beat.

a) Der Vorschlag beginnt hier ebenfalls mit dem Schlag.


Var. III.
p
f
p
f
p
mf
f.
p
cresc.
f.


Var. IV.
f
f
f
p
f

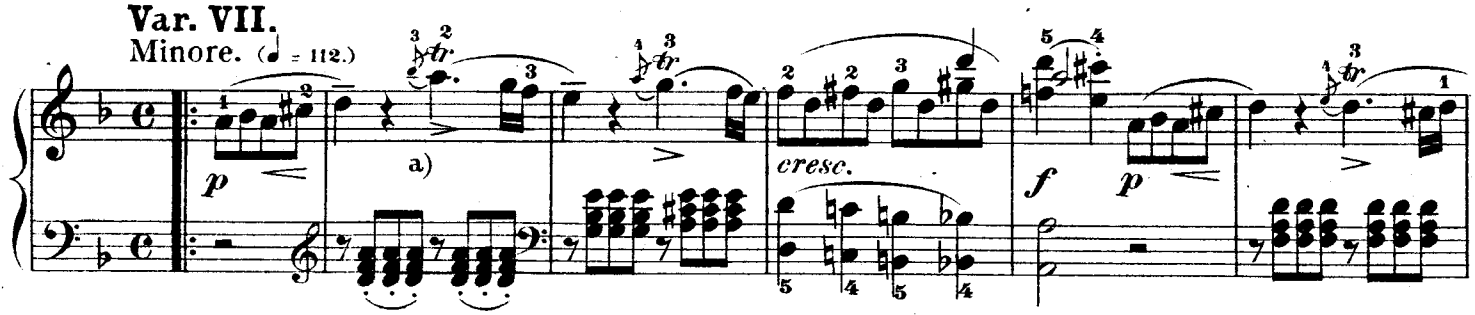

Var. V.
p
cresc.
f
p
f
p
f
p
f
Var. VI.
f
f

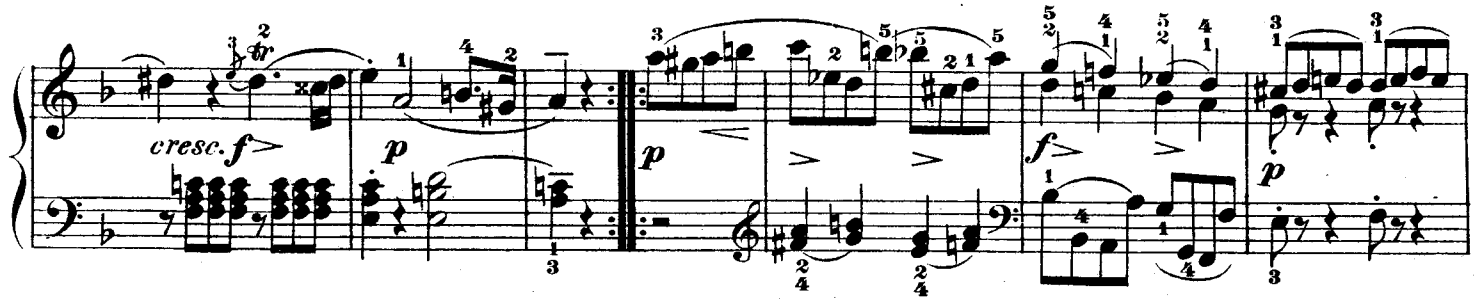


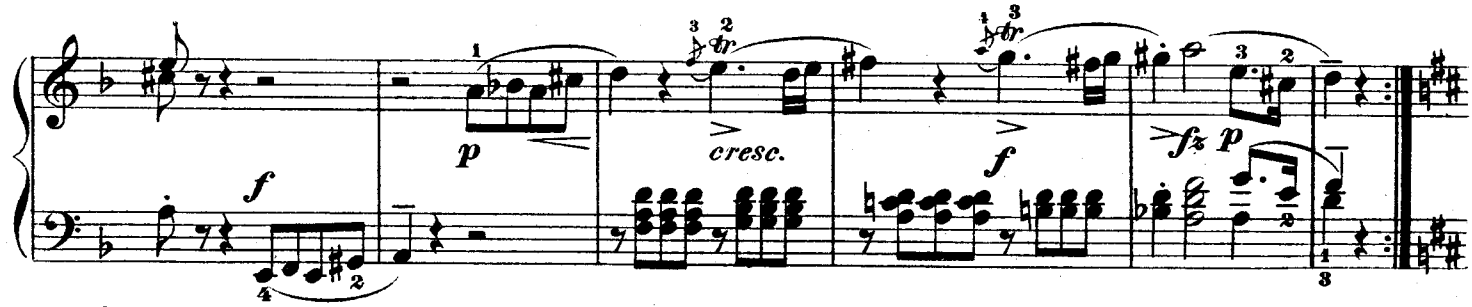




**Var. VII.**
Minore. (♩ = 112.)



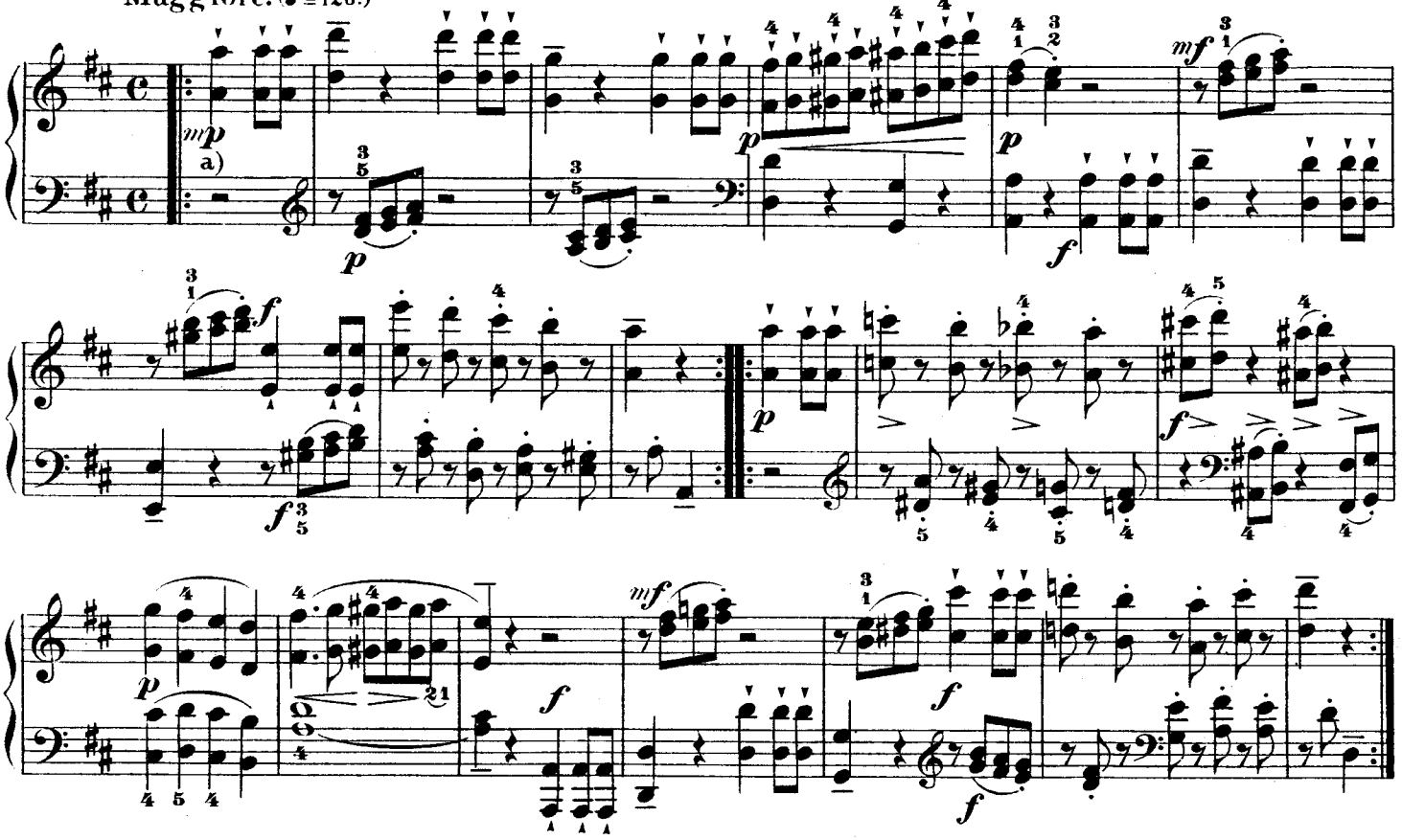



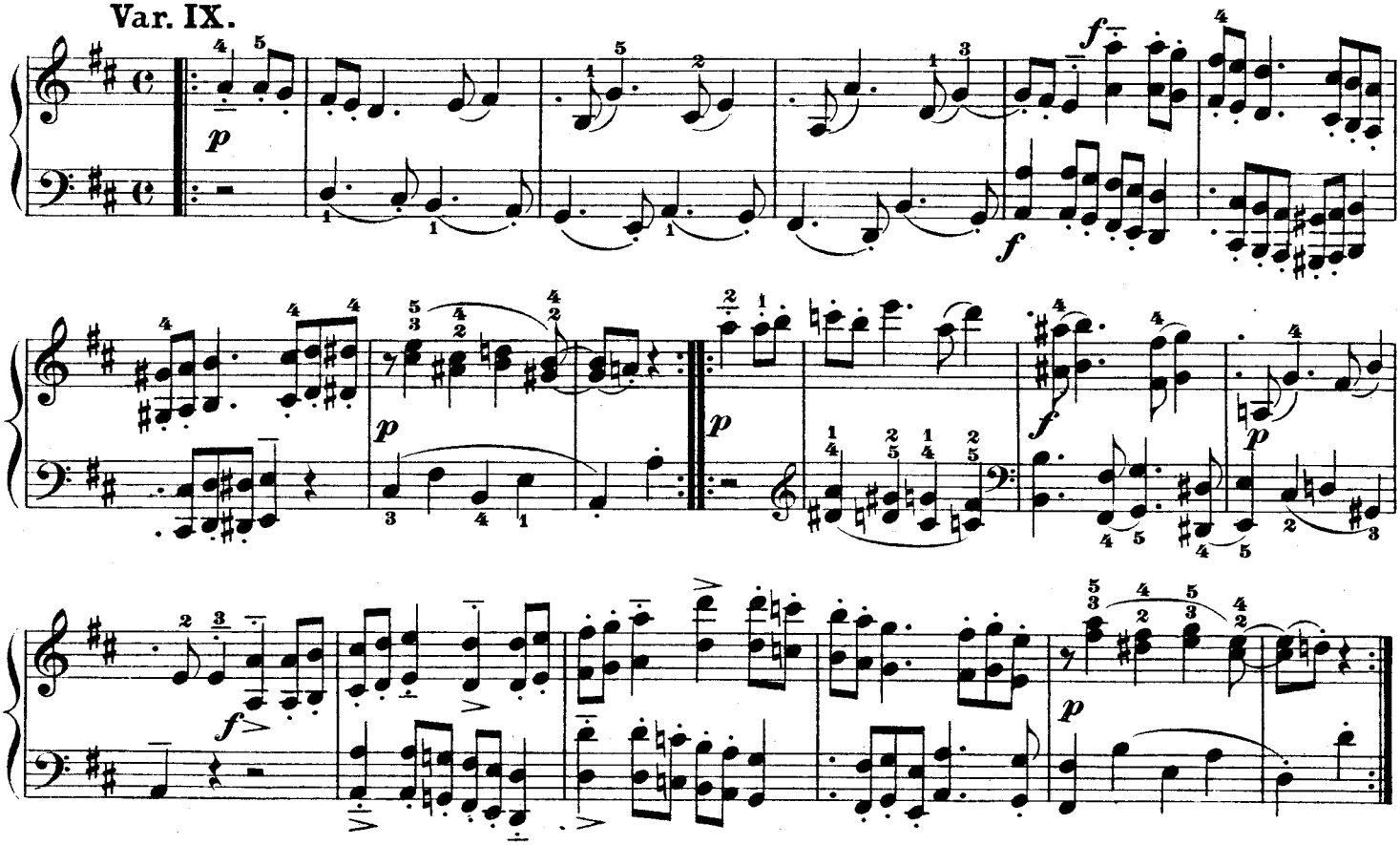

a)

## Var. VIII.

Maggiore. (♩ = 126.)

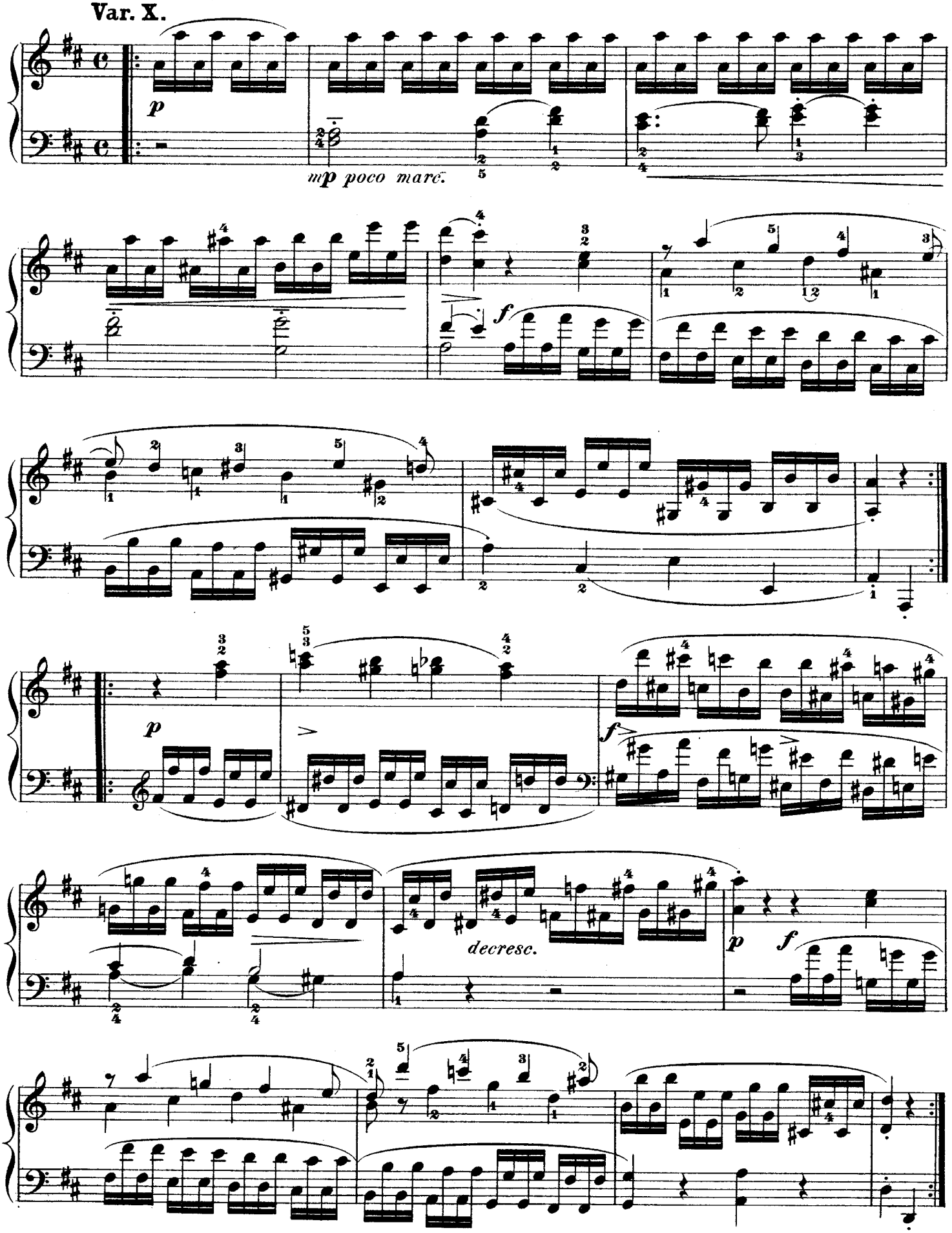



## Var. IX.



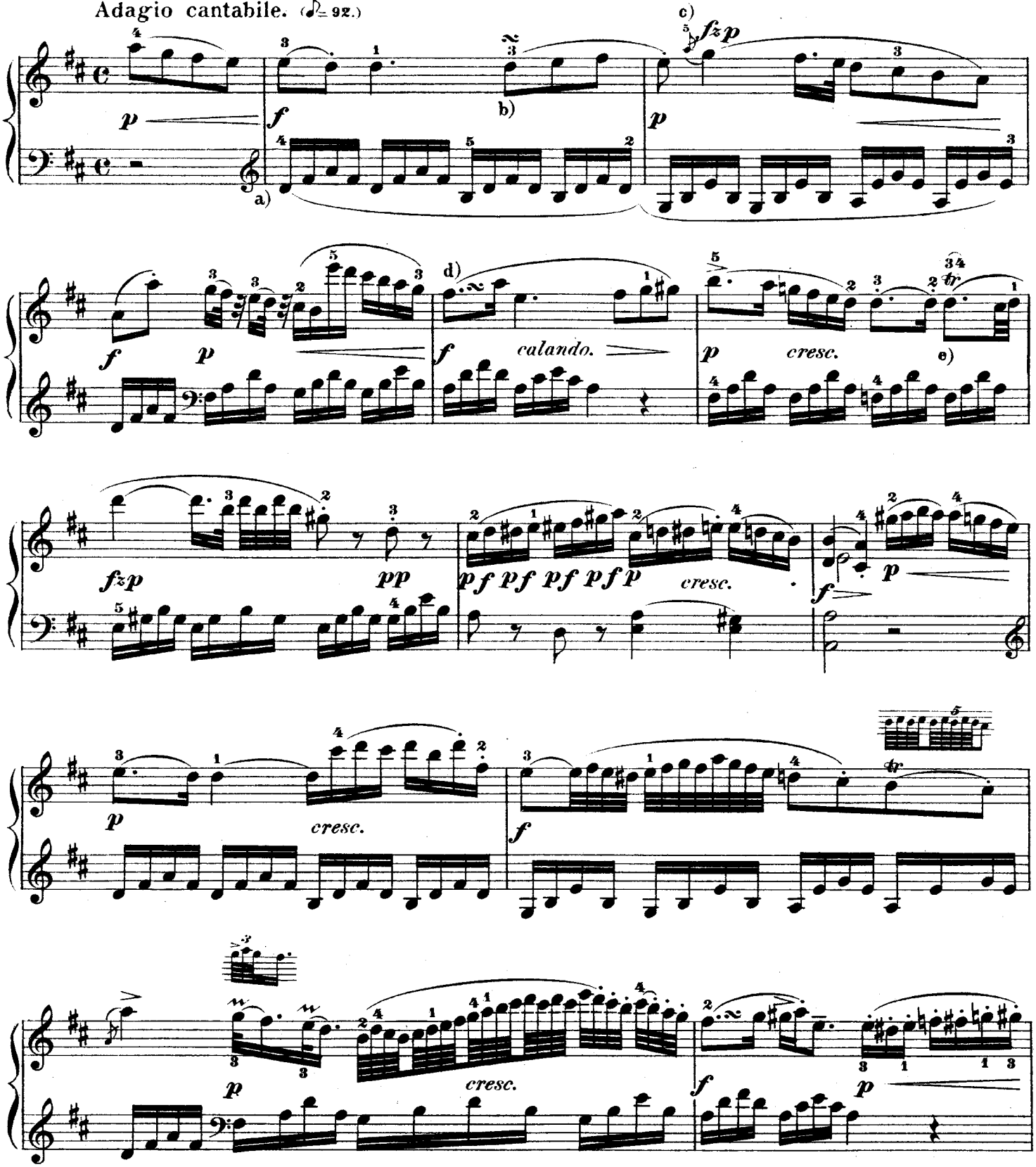
a) *mp* (*mezzo piano*) rather soft; viz., between *p* and *mf*.

a) *mp* (*mezzo piano,* ziemlich schwach) bedeutet einen zwischen *mf* und *p* stehenden Grad von Tonstärke.


Var. X.
p
mp poco marc.
f
p
f
p
decresc.
f

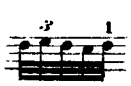
## Var. XI.

Adagio cantabile. (♪= 92.)




a) Play the entire accompaniment of sixteenths in the left hand, a degree softer than the principal part, — *mf* instead of *f*, *pp* instead of *p*, etc.

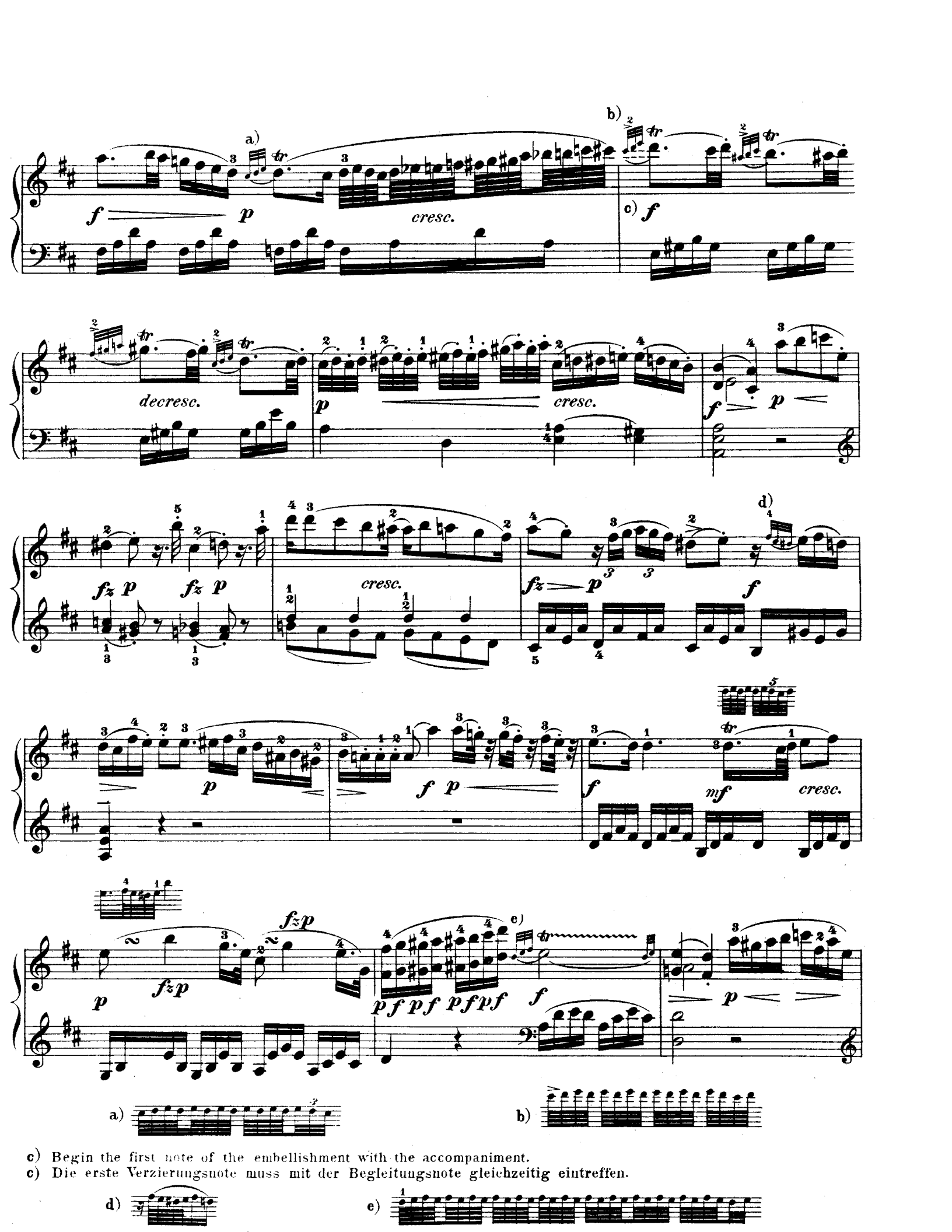
a) Die Sechszehntelbegleitung der linken Hand ist immer um einen Grad schwächer zu spielen, als die Hauptstimme: *mf* statt *f*, *pp* statt *p*, u. s. w.

b) 

c)

d)

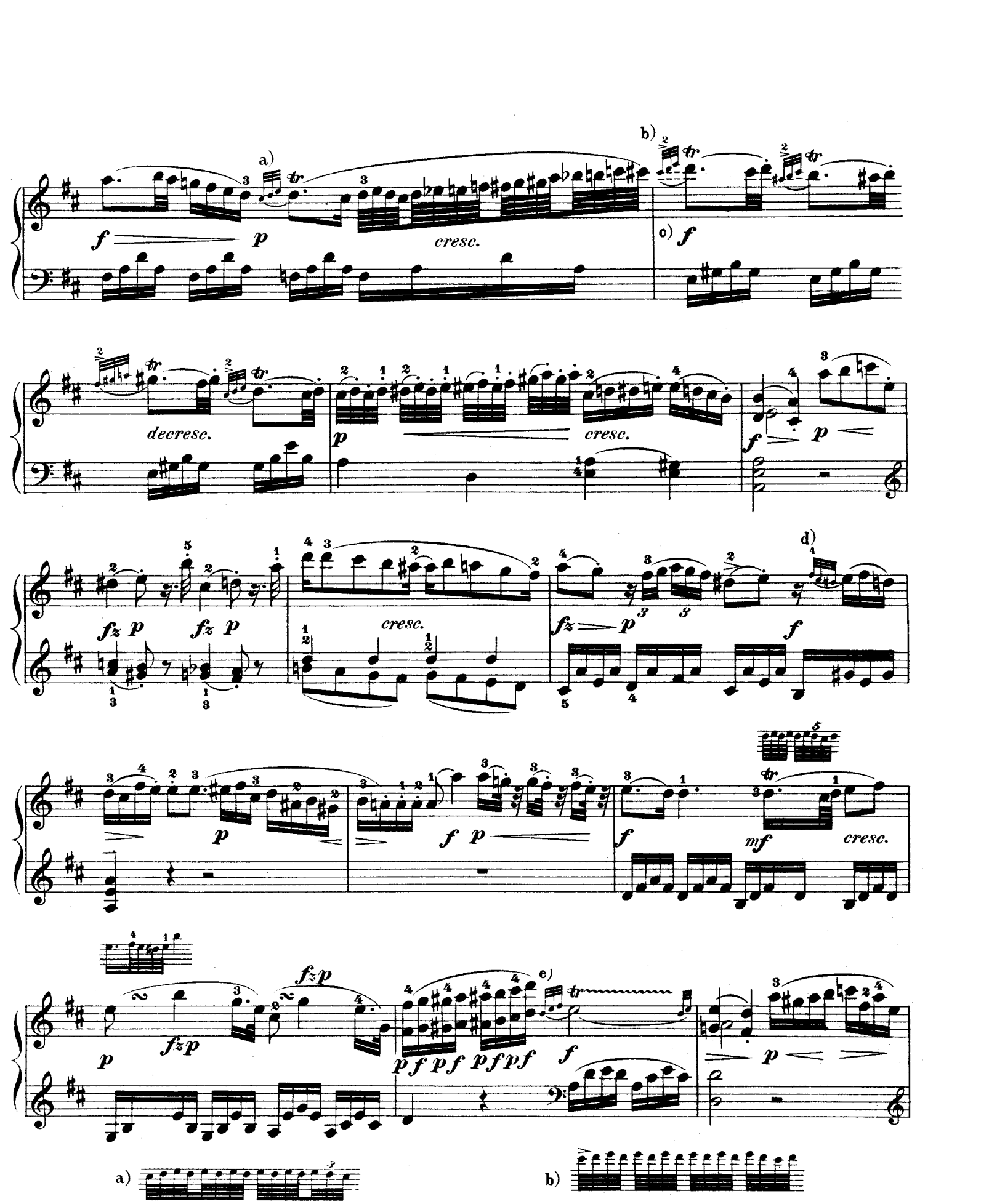
e)



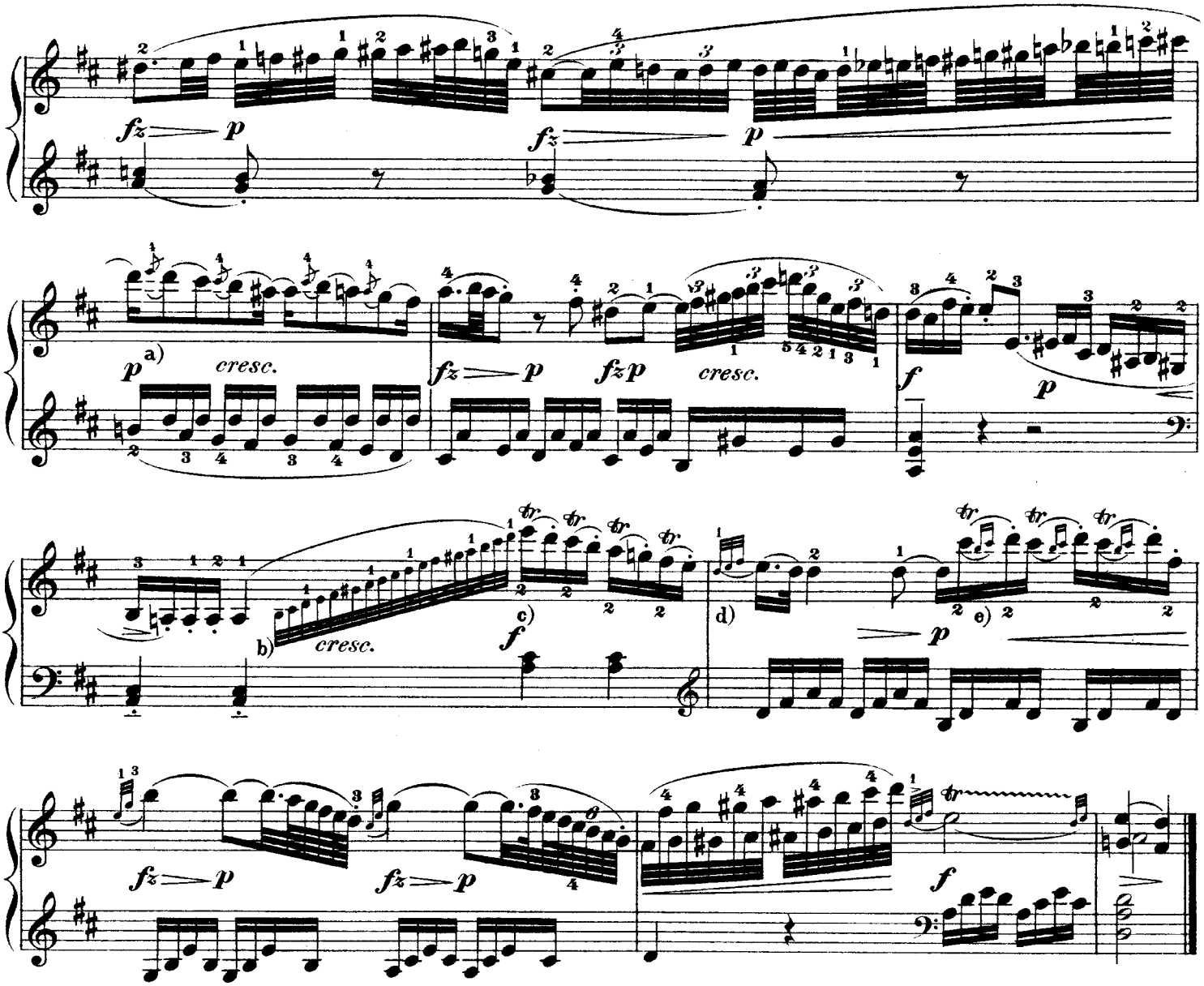

c) Begin the first note of the embellishment with the accompaniment.
c) Die erste Verzierungsnote muss mit der Begleitungsnote gleichzeitig eintreffen.

d)

e)

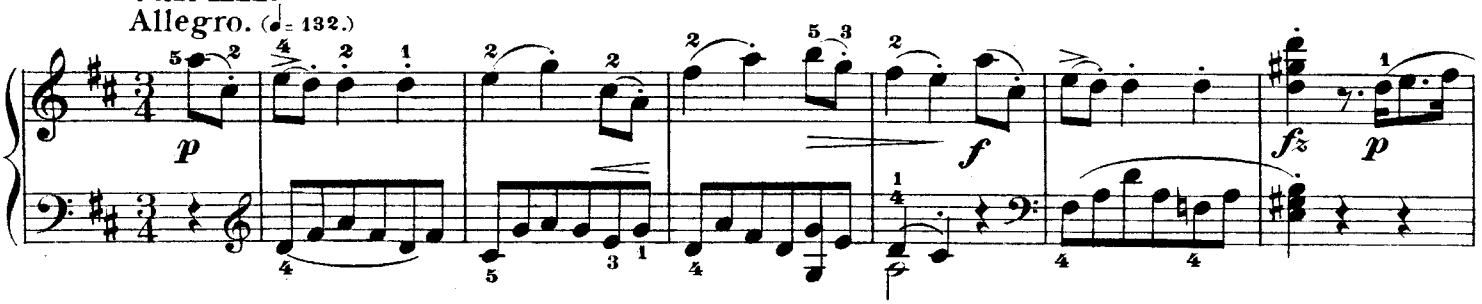



c) Begin the first note of the embellishment with the accompaniment.
c) Die erste Verzierungsnote muss mit der Begleitungsnote gleichzeitig eintreffen.

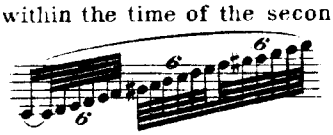


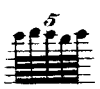

## Var. XII.

Allegro. (♩= 132.)



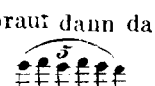
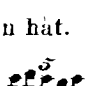

a) Strike the appoggiatura with the accompaniment note.

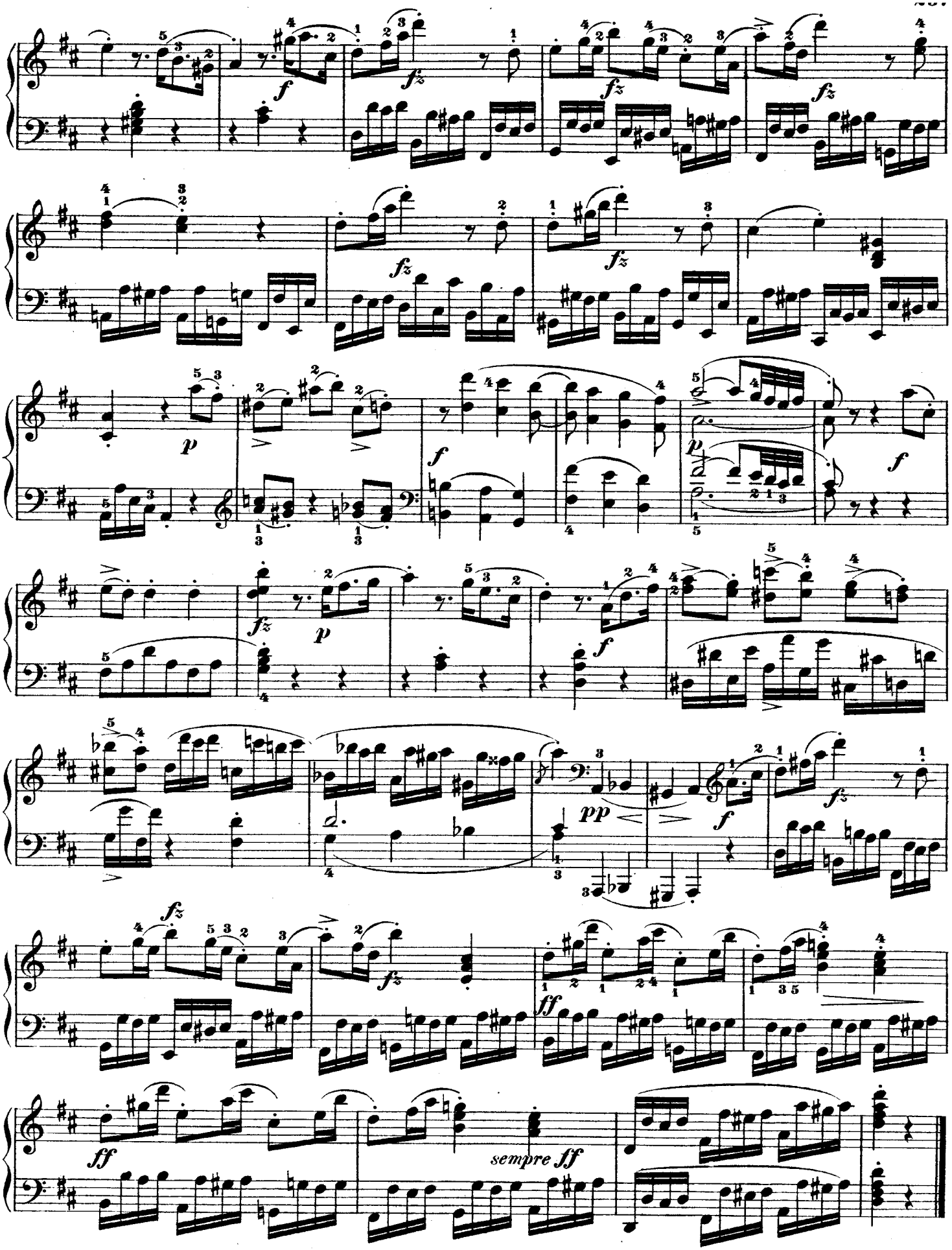
b) The measure must not be disordered by this run: it all occurs within the time of the second quarter-note, much like this:  permitting the third quarter to enter in exact time.

c) etc. d) The embellishment begins with the accompaniment. e) 

a) Die Vorschlagsnote ist mit der Begleitungsnote anzuschlagen.

b) Durch diese kleinen Noten darf der Takt nicht gestört werden, sie müssen daher auf die Zeitrechnung des zweiten Viertels gehen, etwa so: worauf dann das dritte Viertel pünktlich einzutreten hat.

c)  u.s.w. d) Die erste Verzierungsnote mit der Begleitungsnote zusammen. e) 


f
fz
p
ff
pp
sempre ff