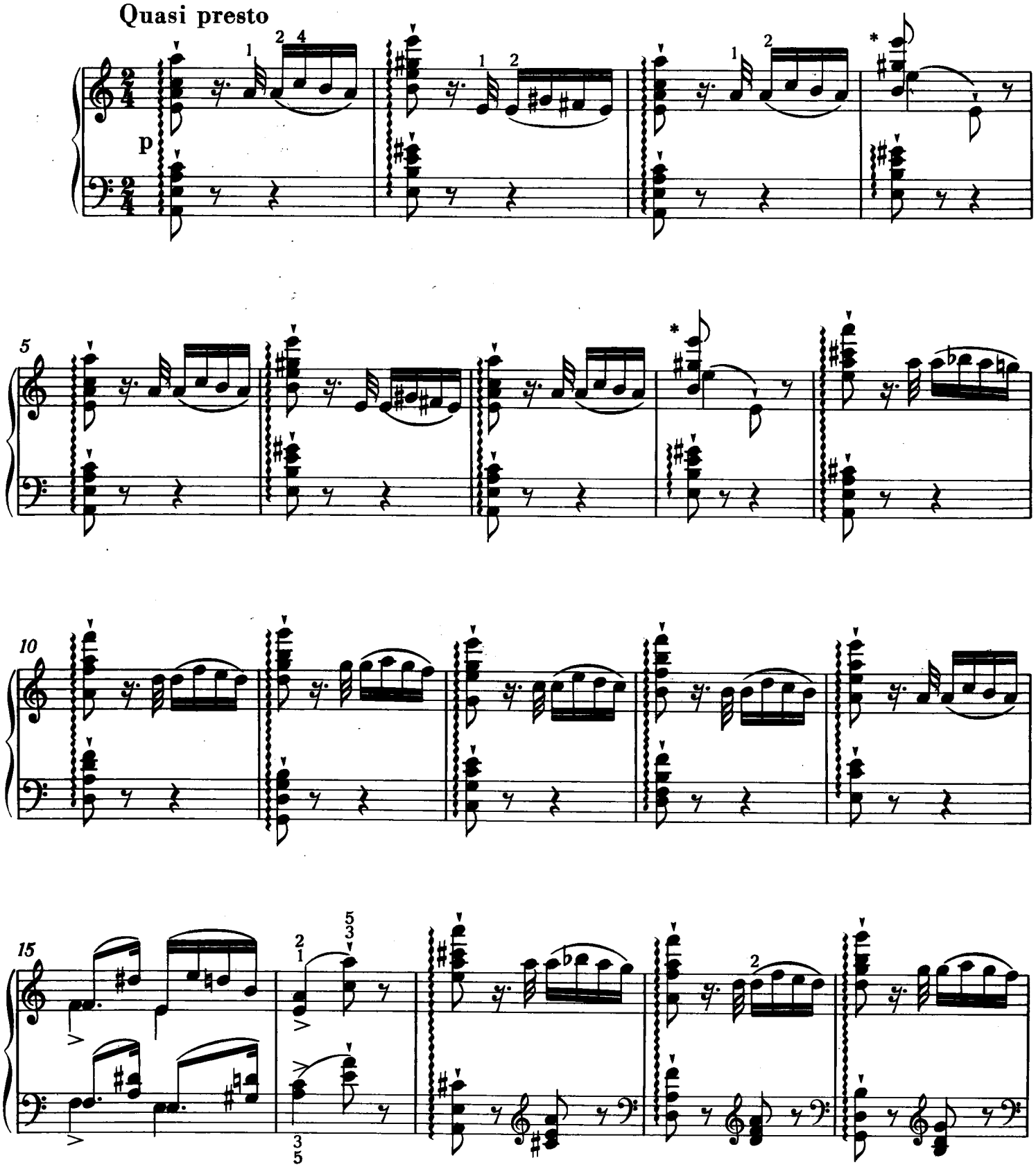
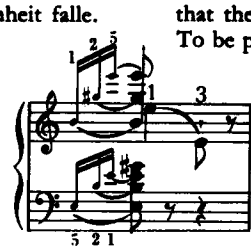
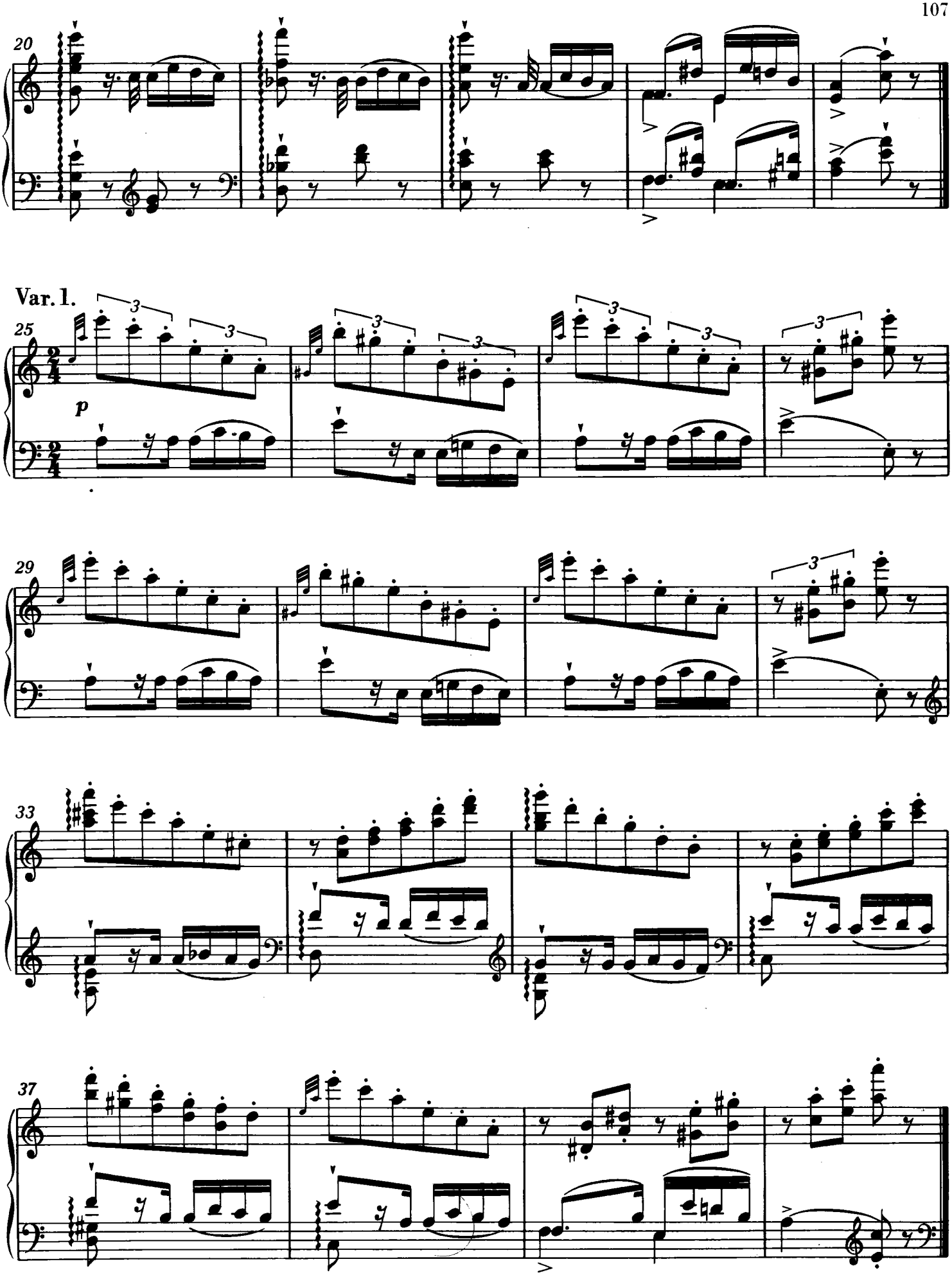
6.



* Der Akkord der rechten Hand sollte derart arpeggiert werden, daß die Melodienote als letzter Ton auf die betonte Takteinheit falle. Ausführung:

* The chord in the right hand should be arpeggiated in such a way that the melody note, the last note to be struck, falls on the beat. To be performed:




20
Var. 1.
25
p
29
33
37

Var. 2.

41

p

46

52

57

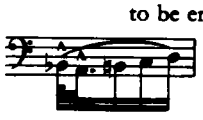
62

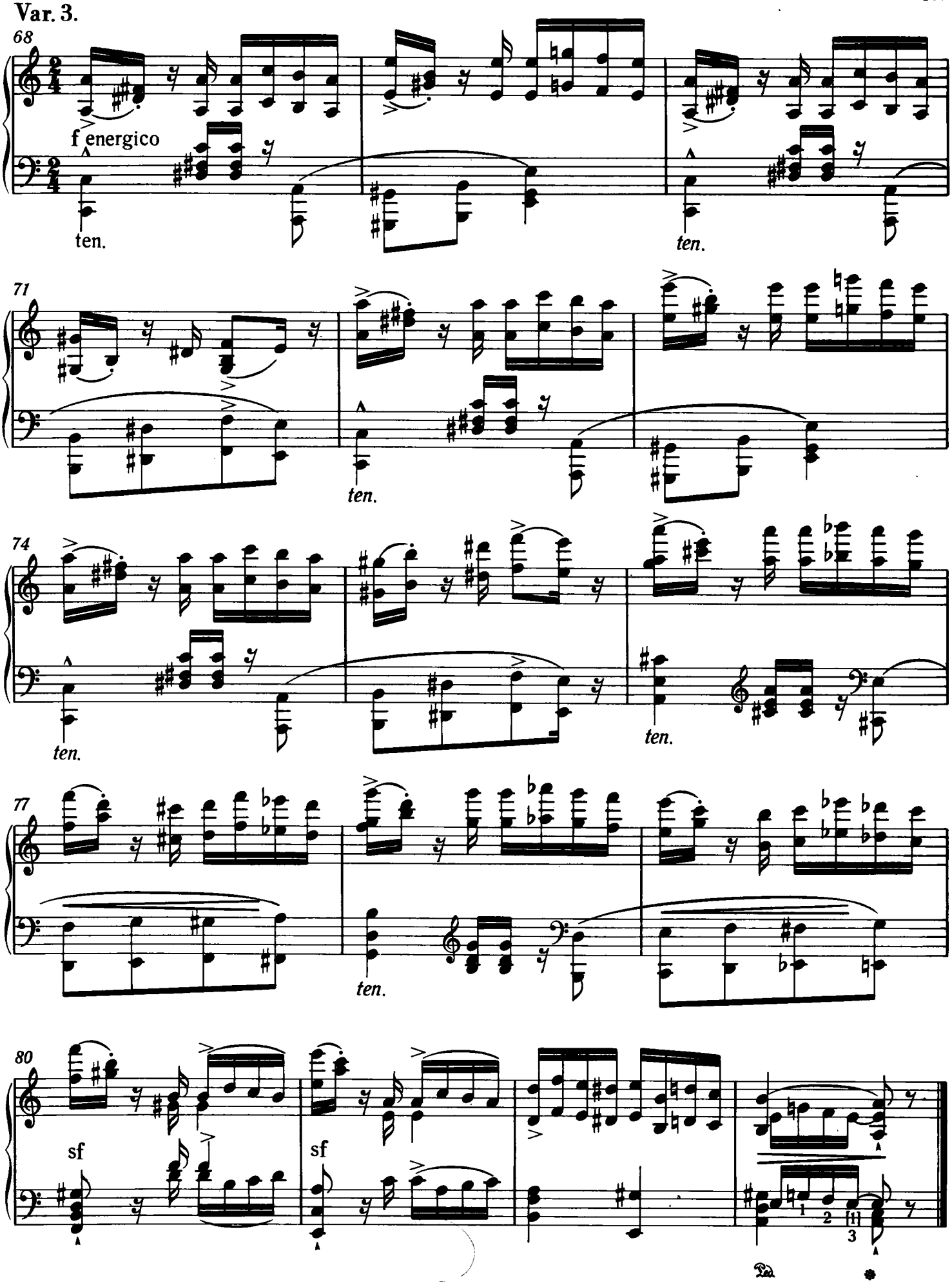
rit.

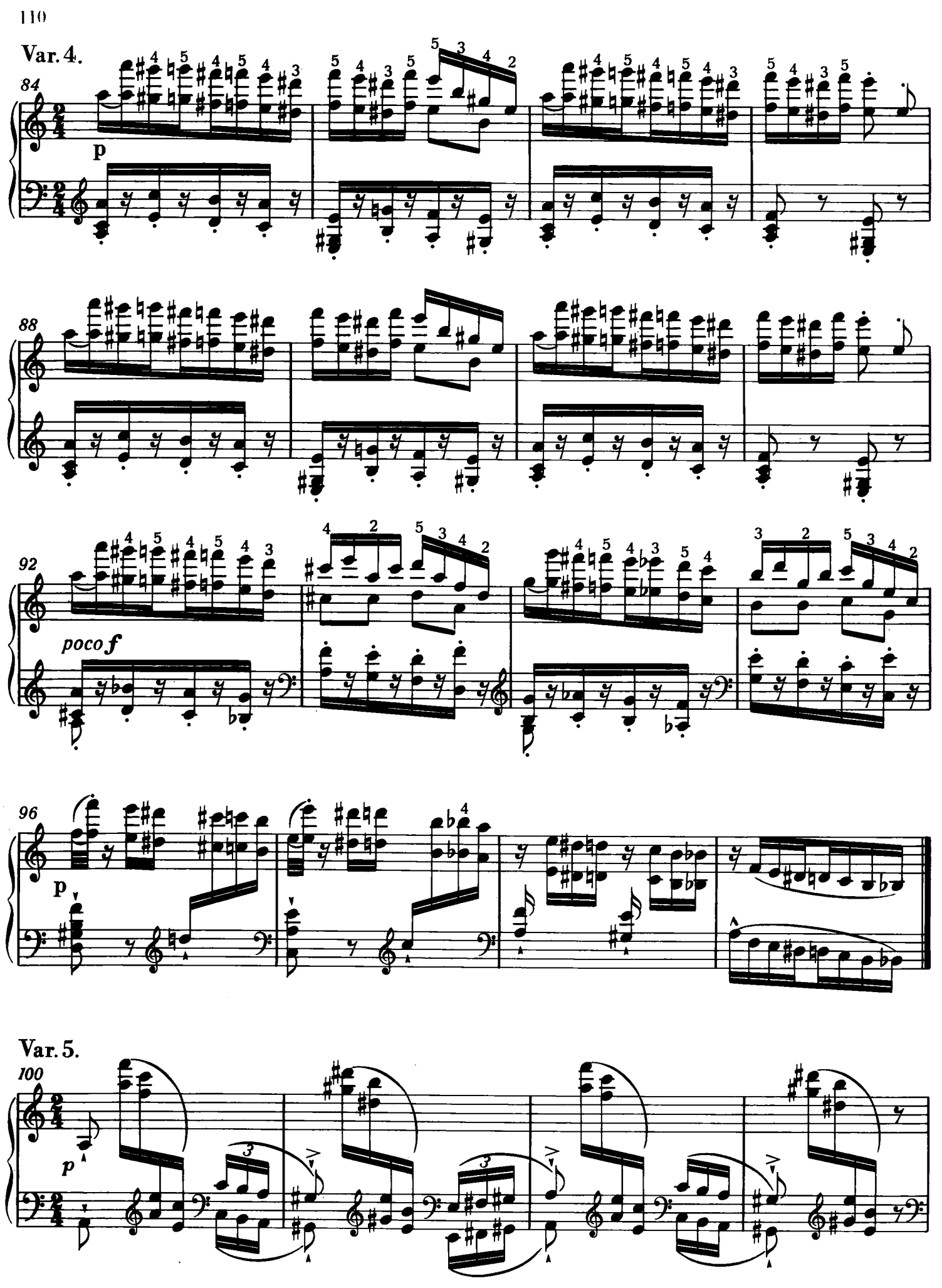
perdendosi

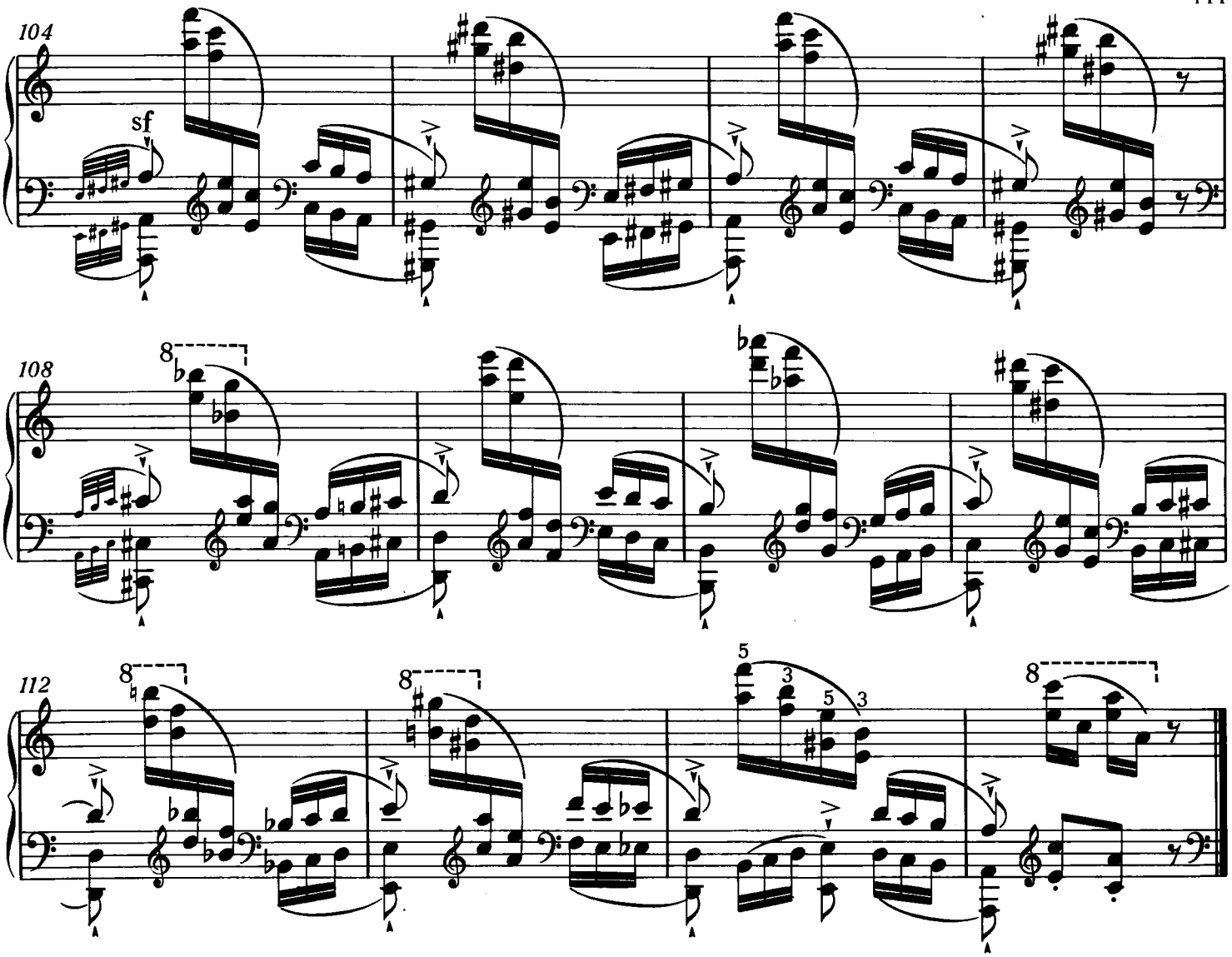
* Sowohl die Vorschlagsnoten als auch die mit *marcato* bezeichneten Hauptnoten sind zu betonen. Ausführung:

* Both the appoggiaturas and the principal notes marked *marcato* are to be emphasized. To be performed:

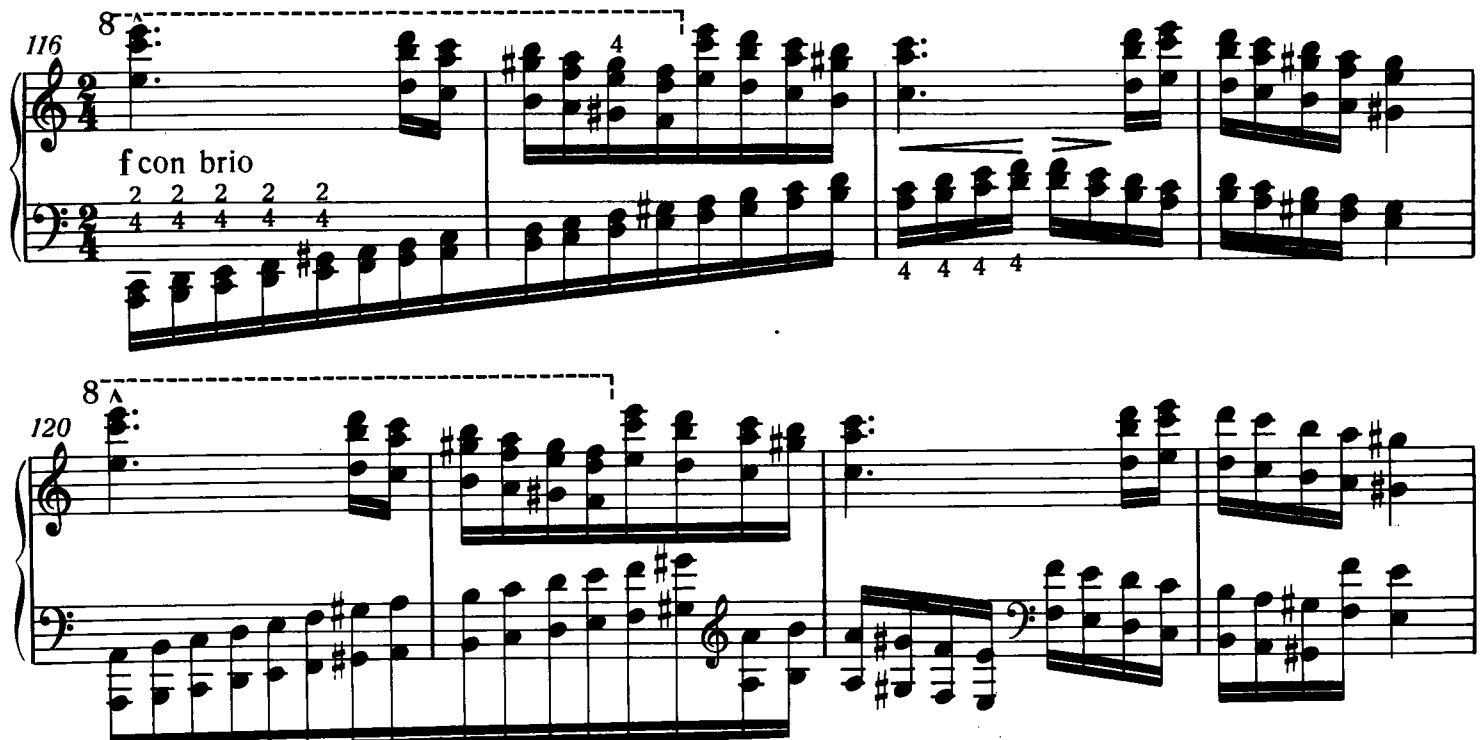



Var. 3.
68
f energico
ten.
ten.
71
ten.
74
ten.
ten.
77
ten.
80
sf
sf
1
2
3


Var. 4.
84
p
88
92
poco f
96
p
Var. 5.
100
p

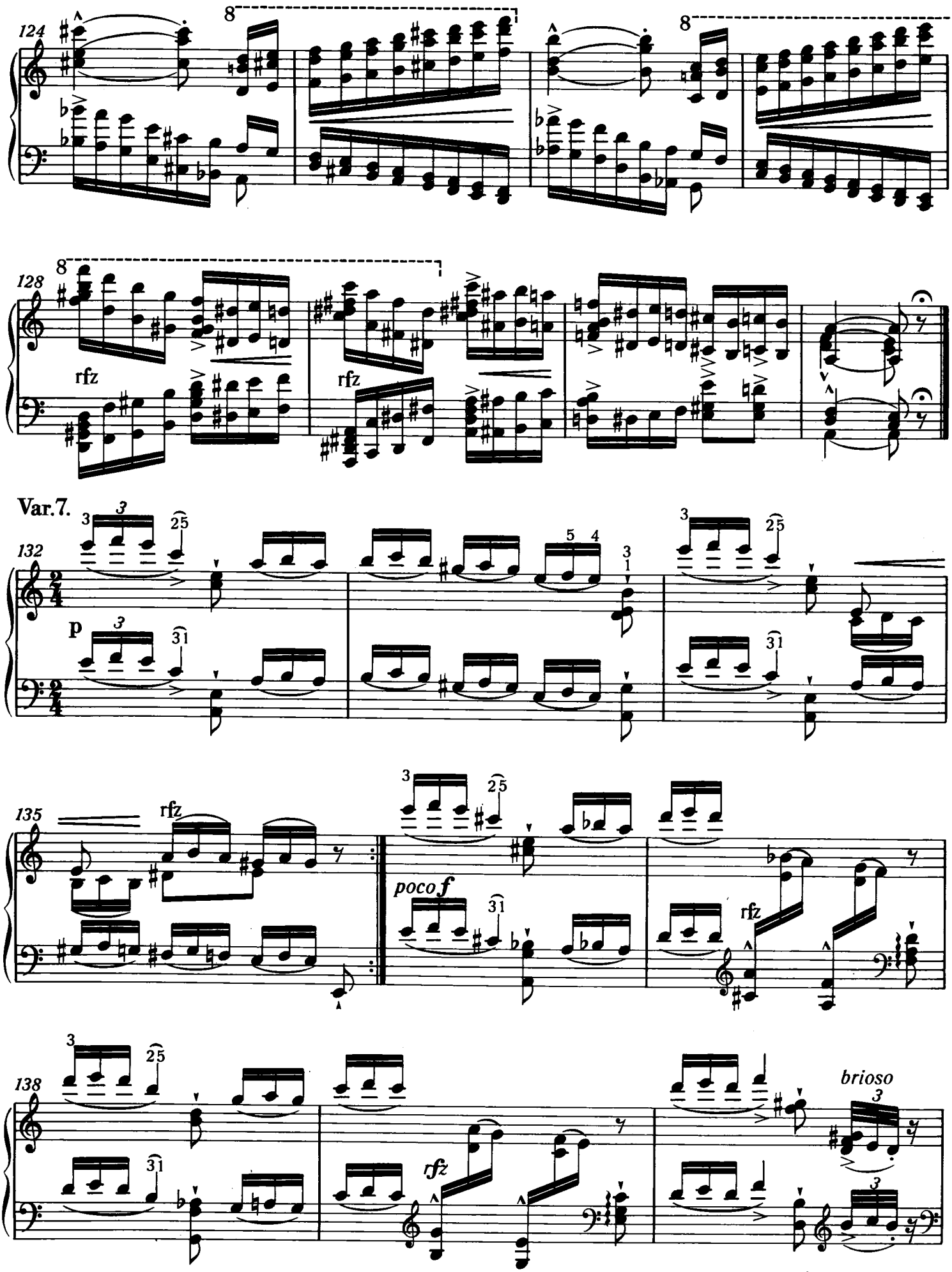


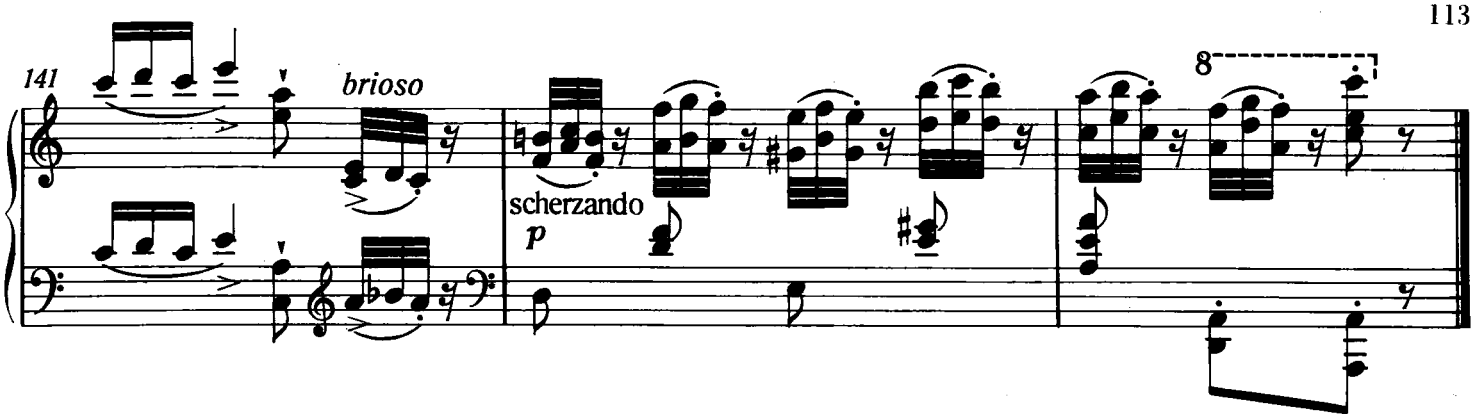
Var. 6*



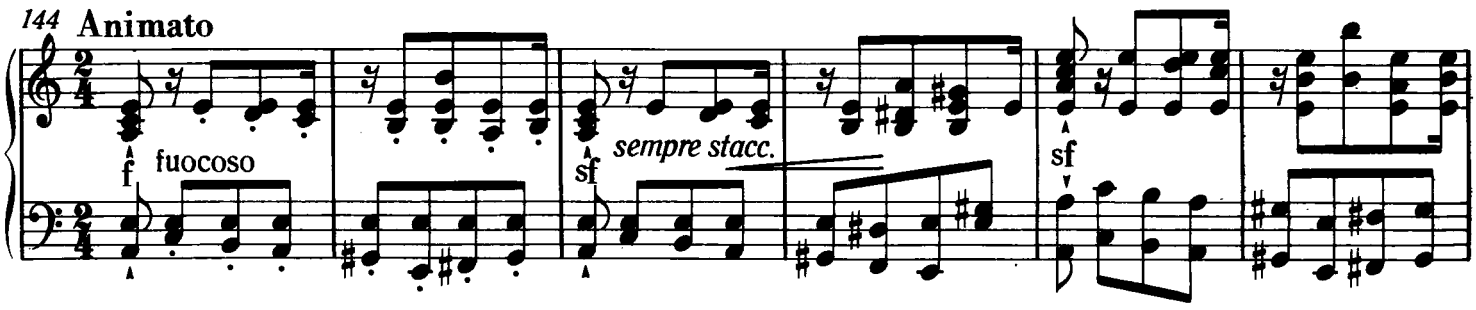
* Sämtliche Sechzehntel dieser Variation sind mit beiden Händen *staccatissimo* zu spielen.

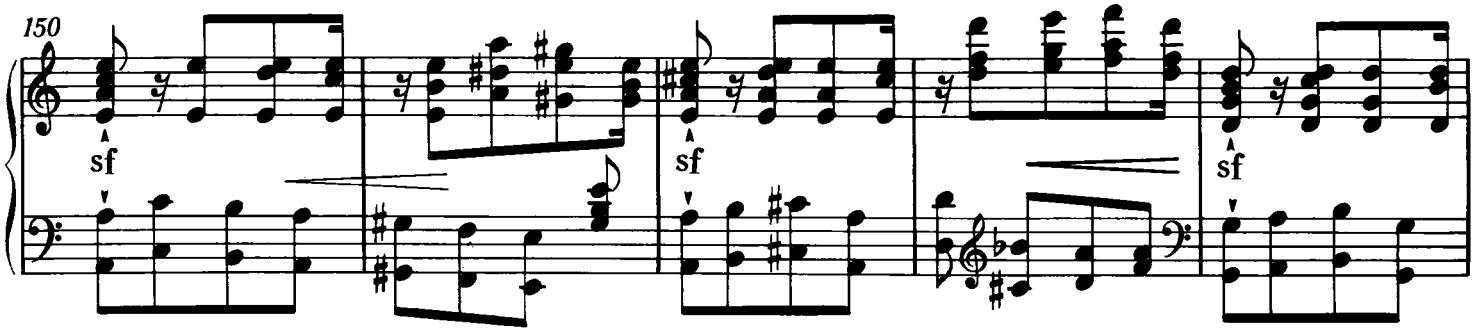
* All semiquavers in both hands in this variation are to be played *staccatissimo*.

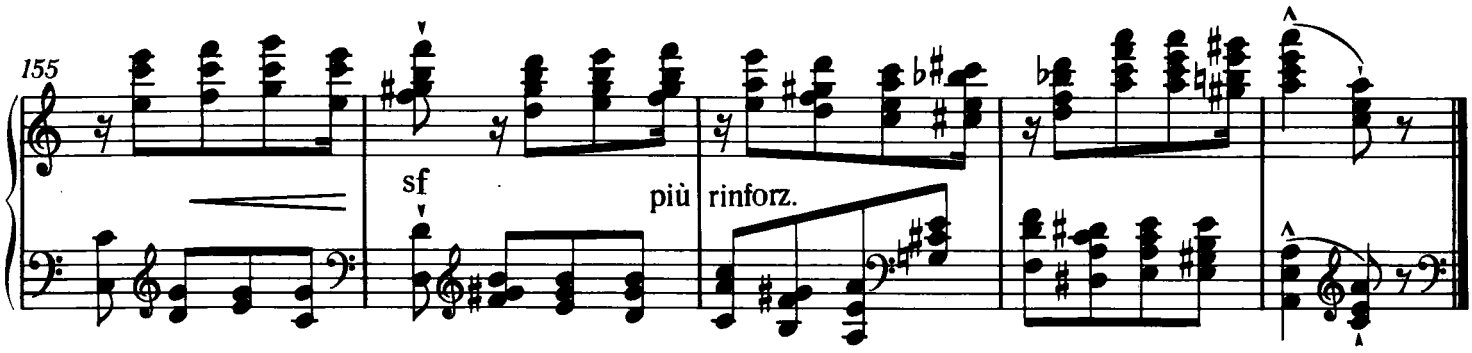

124
8
8
128
8
rfz
rfz
Var.7.
132
p
135
rfz
poco f
rfz
138
rfz
brioso



Var. 8.

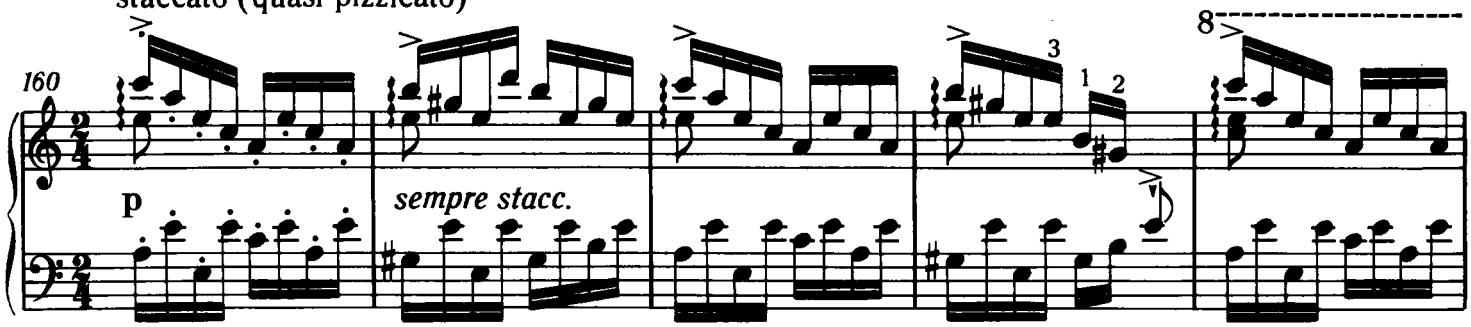


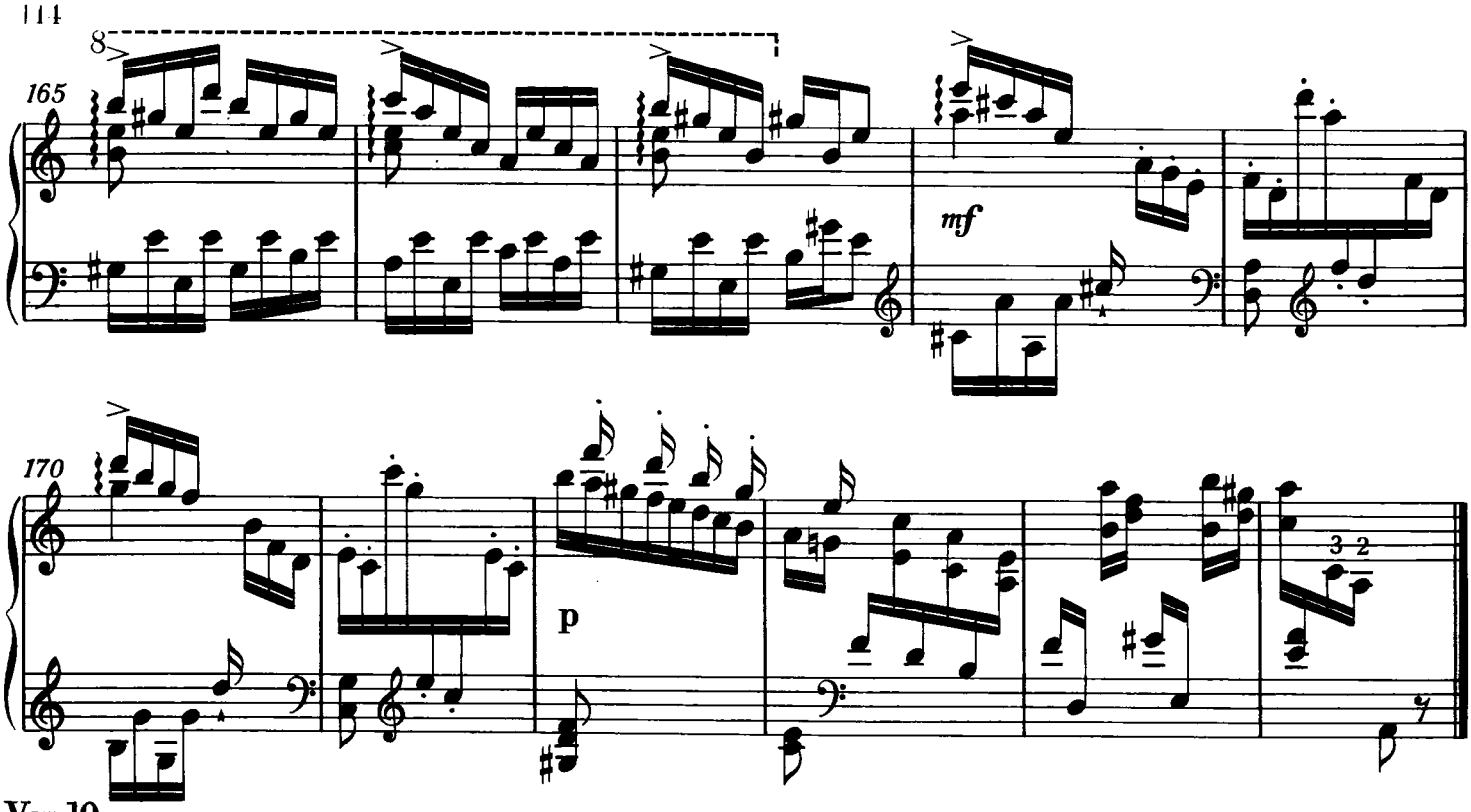




Var. 9.

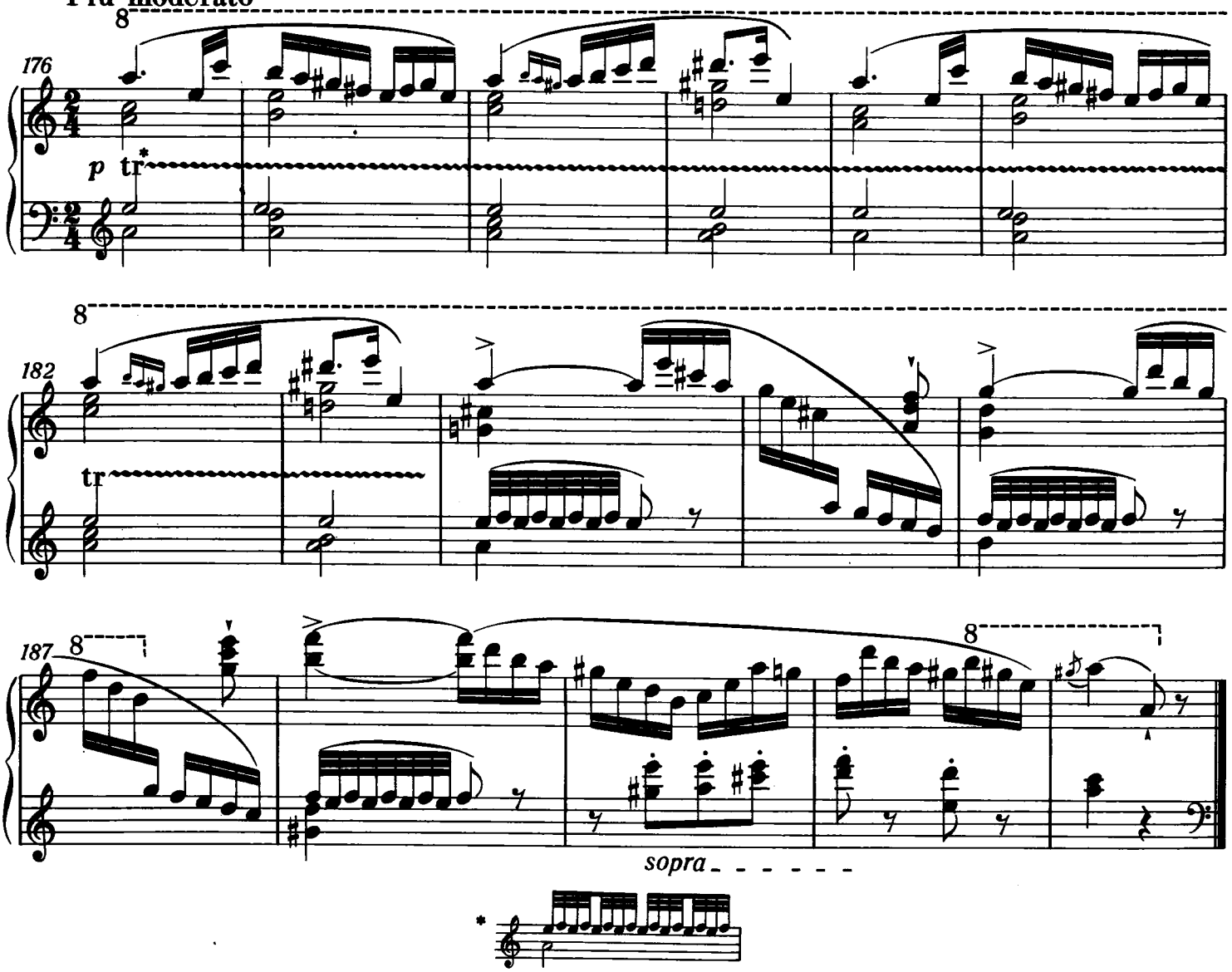
staccato (quasi pizzicato)

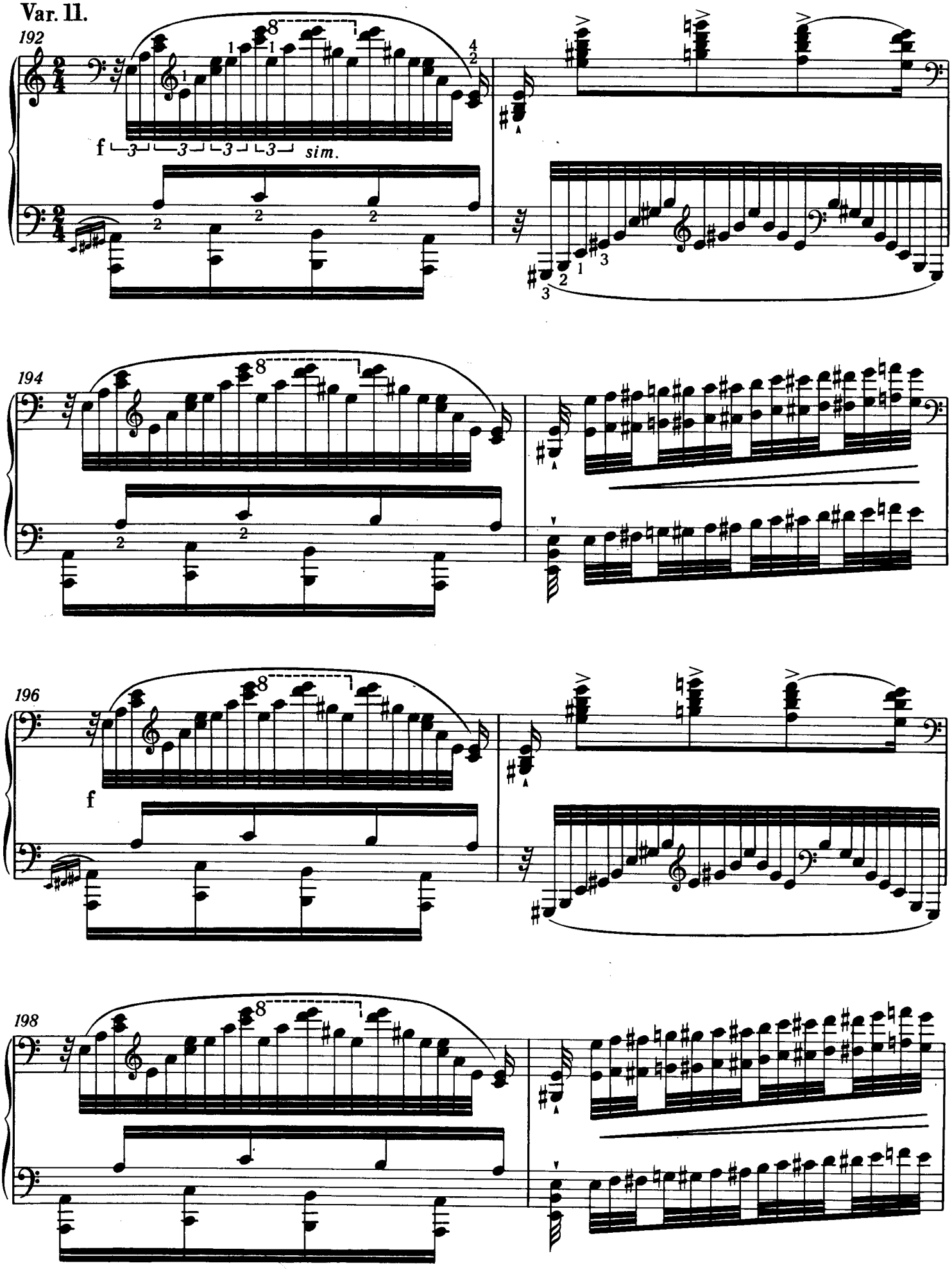


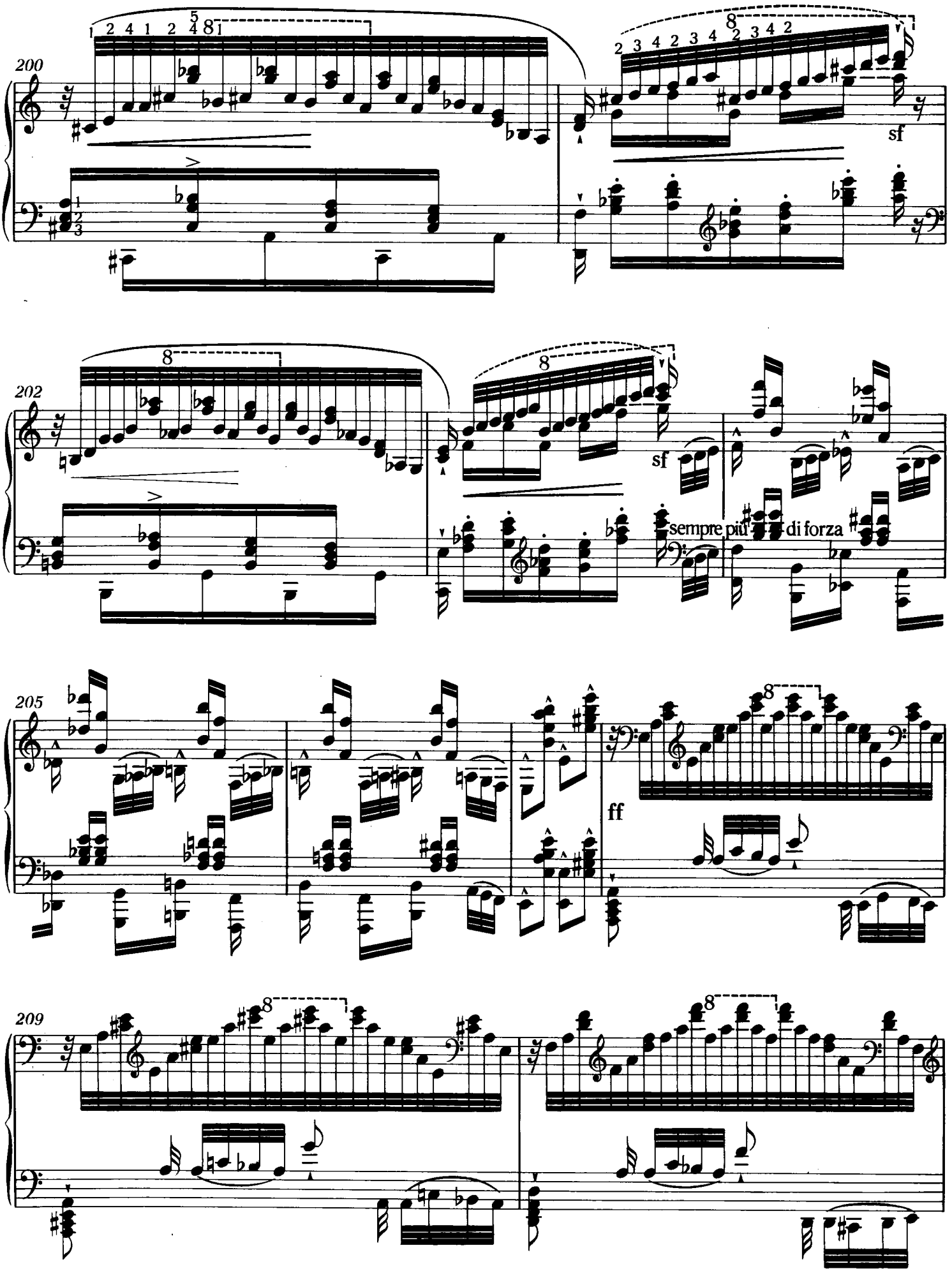


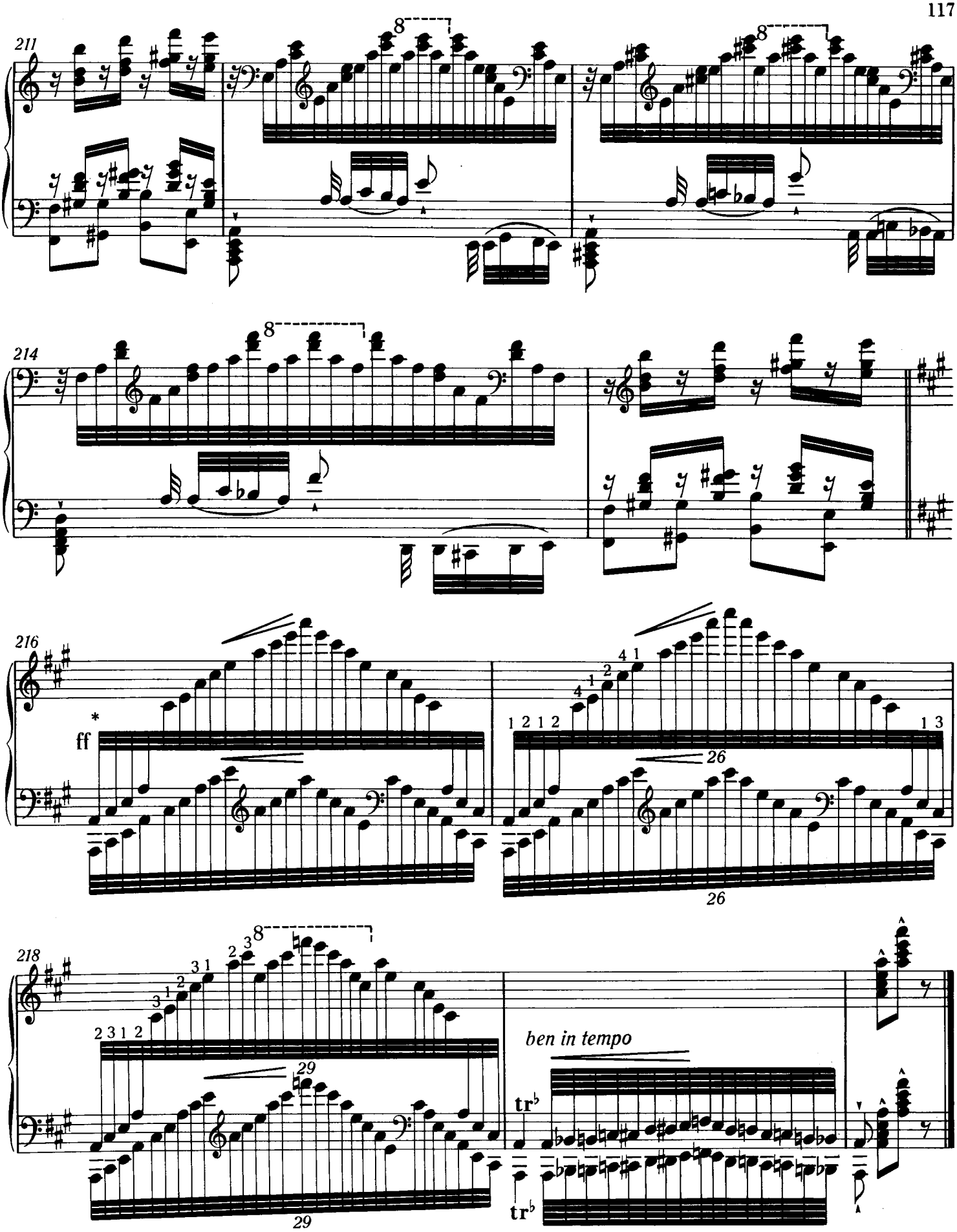
Var. 10.

Più moderato




Var. 11.
192
f
sim.
194
196
f
198


200
sf
202
sf
sempre più di forza
205
ff
209



* Die als Zweiunddreissigstel notierten Läufe von 24, 26 bzw. 29 Noten sollen so eingeteilt werden, daß die Zeitdauer der einzelnen Takte gleich bleibt. Ihre Verdichtung darf das gleichmäßige Metrum nicht beeinträchtigen.

* The passages notated as 24, 26 and 29 demisemiquavers are to be divided in such a way that the duration of each bar remains the same. The increasing number of the notes must not impair the consistency of the metre.