

## 2. Sonate in c

D 958

Entwurf zum ersten Satz

Allegro moderato

6

12 (14)  
ff

16 (17)  
cresc.

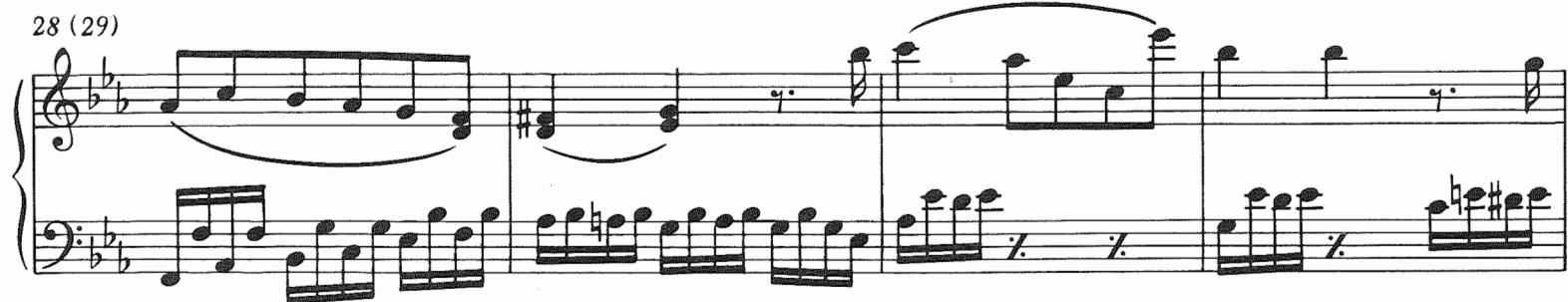
20 (21)

\*) Die eingeklammerten Taktzahlen bezeichnen die entsprechenden Takte der ausgeführten Fassung, siehe S. 37 - 40.

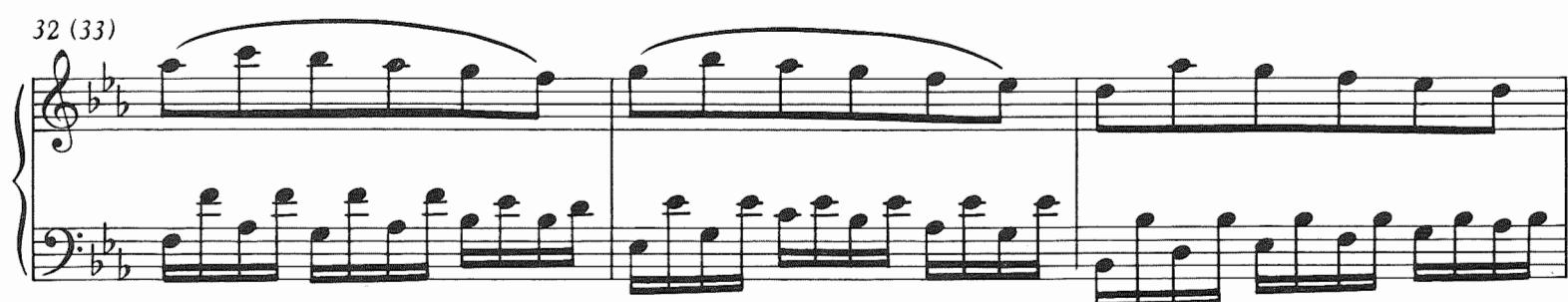
24 (25)



28 (29)



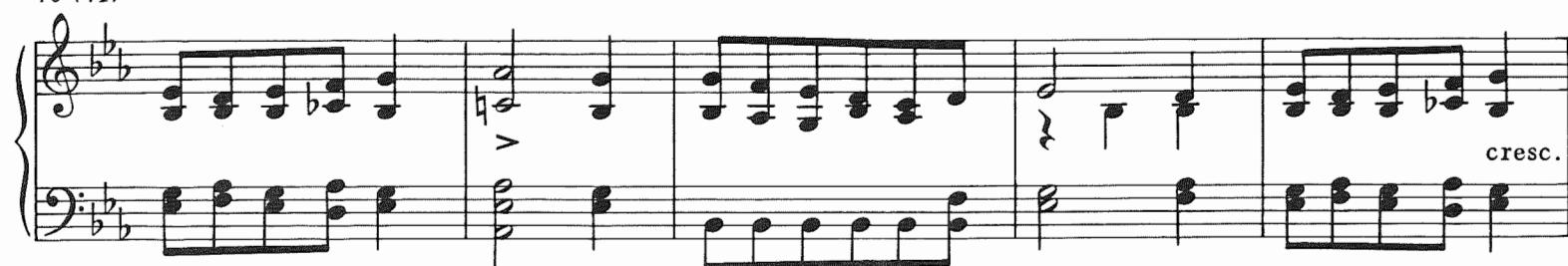
32 (33)



35 (36)



40 (41)



45 (46)



50 (51)

55 (56)

59 (60)

63 (64)

67 (68)

70 (71)

73 (74)

76 (77)

80 (81)

(84)

85 (87)

90 (92)

\*) Das Manuskript bricht hier ab.

Entwurf zum zweiten Satz  
(Adagio)

1

6

11

16 (20) \*)

20 (24)

24 (28)

\*) Die eingeklammerten Taktzahlen bezeichnen die entsprechenden Takte der ausgeführten Fassung, siehe S. 49 - 53.

28 (32)

31 (35)

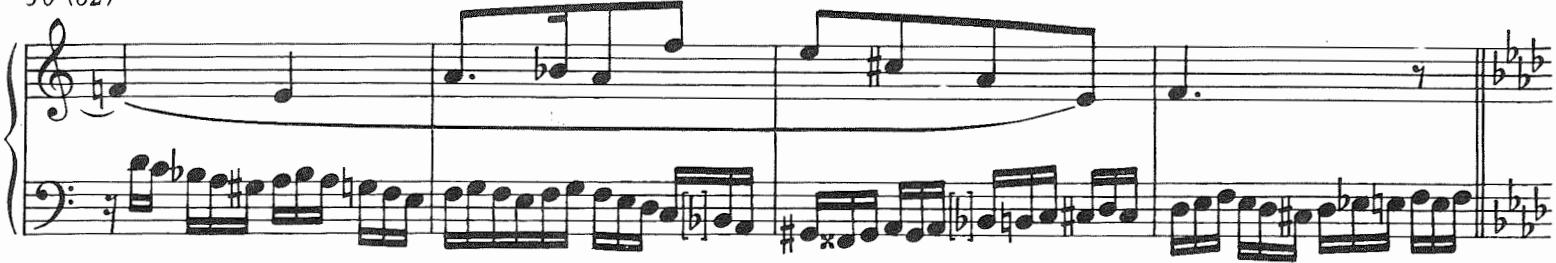
34 (40) (42)

37 (44)

40 (47)

44 (51) (60)

50 (62)



54 (66)



58 (70)



62 (74)



66 (78)



69 (81)



\*) Zu Takt 70, unteres System vgl. Quellen und Lesarten.

72 (84)

76 (88)

79 (93)

83 (97)

88 (102)

94 (108)

Entwurf zum dritten Satz  
(Menuett: Allegro)

1

7

13

20

28

34 (35)

<sup>\*)</sup> Die eingeklammerten Taktzahlen bezeichnen die entsprechenden Takte der ausgeführten Fassung, siehe S. 54 - 55.

[Trio] (3)

6 (8)

11 (13) (19)

15 (21)

19 (25)

25 (31)

D.C.

## Entwürfe zum vierten Satz

Allegro

1 (2)

f

6 (27 \*)

12 (28)

18 (34)

24 (44)

fp

30 (50)

> p fz p

<sup>\*)</sup> Die eingeklammerten Taktzahlen bezeichnen die entsprechenden Takte der ausgeführten Fassung, siehe S. 56 - 57, 62 - 65.

36 (56)

42 (62) (65) p

48 (69) *gva*

54 (75)

60 (81)

65 (86) \*)

\*) Das Manuskript bricht hier ab.

243 (246)

pp

250 (252)

255 (257)

261 (263)

266 (268)

271 (273)

276 (278)

281 (283)

286 (288)

291 (293)

296 (298)

301 (303)

307 (309)

313 (315)

320 (322)

327 (329)

336 (338)

344 (346)

353 (355)

359 (361)

366 (368)

373 (375)

381 (383)

\*) Takt 360 - 362 sind in beiden Systemen identisch mit Takt 357- 359, ausgenommen die im oberen System eingetragenen Varianten.

\*\*) Das Manuskript bricht hier ab.

aus der Überleitung zur Coda (vor Takt 660 \*)

Musical score for measures 1-4 of the transition to the Coda. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 6/8. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note. Measure 3 starts with a half note followed by a quarter note. Measure 4 starts with a half note followed by a quarter note.

Musical score for measures 5-8 of the transition to the Coda. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 6/8. Measure 5 starts with a half note followed by a quarter note. Measure 6 starts with a half note followed by a quarter note. Measure 7 starts with a half note followed by a quarter note. Measure 8 starts with a half note followed by a quarter note.

Musical score for measures 9-12 of the transition to the Coda. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 6/8. Measure 9 starts with a half note followed by a quarter note. Measure 10 starts with a half note followed by a quarter note. Measure 11 starts with a half note followed by a quarter note. Measure 12 starts with a half note followed by a quarter note.

Musical score for measures 13-16 of the transition to the Coda. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 6/8. Measure 13 starts with a half note followed by a quarter note. Measure 14 starts with a half note followed by a quarter note. Measure 15 starts with a half note followed by a quarter note. Measure 16 starts with a half note followed by a quarter note.

\*) Siehe Vorwort und Quellen und Lesarten.

\*\*) Der Entwurf bricht hier ab.