

# SONATA.

Abbreviations: M. T., signifies Main Theme; Ep., Episode; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; Md. T., Mid-Theme; R., Return; Tr. Transition; Cod., Codetta; I, II, and III, 1st, 2nd, and 3rd parts of a movement in song-form (Lied-form)

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Presto. (♩ = 100)

M. T.

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *p*, *pp*, *mf*, *cresc.*, *dim.*, *f*, and *ff* are used throughout. Articulations like *roll.* and *a tempo.* are also present. The score is divided into sections labeled M. T., S. T., and Cl. T. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line.

D. G.  
*p*  
*cresc.*  
*f*  
*p*  
*mf*  
*p*  
*mf*  
*f*  
*p*  
*cresc.*  
*f*  
*p*  
*poco rit.*  
*M. T.*  
*a tempo.*  
*cresc.*  
*f*

Musical notation includes:
 

- Staff notation with treble and bass clefs.
- Key signature of one sharp (F#).
- Time signature of 2/4.
- Dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *poco rit.* (poco ritardando), *M. T.* (Moderato Tempo).
- Articulation: slurs, accents, and fingerings (1-5).
- Rehearsal mark 'a)' above the first staff of the seventh system.

a) After the hold a considerable pause should be made.  
 H696

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in systems, each consisting of a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The page is numbered 39 at the top center. The notation includes various musical elements: 

- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings. Some notes have multiple fingerings (e.g., 1 2 3 2).
- Dynamics:** *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout the piece.
- Articulation:** Accents (>) and slurs are used to indicate phrasing and emphasis.
- Performance Instructions:** "S. T." (Sustained Tenor) and "Cl. T." (Clarinet Tenor) are written above certain notes, possibly indicating a specific instrument or a particular playing technique.
- Rehearsal Marks:** Numbers 1, 2, 3, 4, and 5 are placed at the beginning of certain measures, likely indicating rehearsal points.

The overall style is that of a classical piano score, with a focus on technical precision and expressive dynamics.

a) After the hold, a brief pause should be made.

11696

## Adagio. (♩ = 50)

M.T. 3 *mezza voce.*

*cresc.* *perdendosi.* *pp*

S.T. *mf* *p* *mf*

*p* *cresc.* *p*

*mf* *dim.* *p*

*mf* *m.c.*

*mf* *p*

a)

*mf* *m. d.* *p*

*cresc.* *dim.* *ritard.*

*a tempo.* M. T. *m. c.*

*mf* *p* *mf*

S. T. *p*

*cresc.* *cresc.*

*f* *ff* *ff* *p*

Tr. *a)* *p*

*attacca.*

a)

## Molto vivace. (♩ = 120)

M.T.

*p* *innocentemente.*

*a) p legato.*

*f*

*p*

*f* *p*

S.T. I. 2

*mf*

*tr*

*b)*

II. 3

*p*

*dim.*

*mf*

III. 2

*f*

*tr*

a) Duly subordinate the accompaniment.

b) In rapid tempo, the turn between two notes of this value may best be executed as follows:



M. T.

I. *p*

II. *f* *p*

*fz*

II. var. *3* *1* *5* *3* *2* *1* *3* *2* *4*

*cresc.* *cresc.* *cresc.*

a) III. *p* *p* *p*

*fz*

*mf*

*cresc.*

*dim.*

*mf*

*cresc.*

*f*

*mf*

*p*

*p*

M. T.  
I.  
*p*

a) Continue after a short pause.

This musical score is for a piano piece, page 45, featuring two variations. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for piano (p) and includes dynamic markings such as *f* (forte), *p* (piano), *fz* (forzando), and *cresc.* (crescendo). The first variation (I. var.) begins with a treble clef and a bass clef, with a forte (*f*) dynamic. The second variation (II. var.) begins with a treble clef and a bass clef, with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final chord in the bass clef.

I. var.

*f* *p*

*fz* *p*

II. *p*

II. var.

*fz* *cresc.* *f*