

# 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, signify 1st, 2nd, and 3rd parts of a movement in song-form (Lied-form).

Allegro. ( $\text{♩} = 120$ )

JOSEPH HAYDN.

a) Make a considerable pause after the hold itself.

b) This accompaniment-figure in the left hand must be subordinated to the right-hand part throughout.

The musical score consists of eight staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is consistently B-flat major (two flats). The time signature varies between common time and 2/4 time. The music features continuous arpeggiated patterns, primarily in the right hand, with occasional melodic lines in the left hand. Performance instructions include:
 

- a)**出现在第1行第4小节和第8行第1小节。
- b)**出现在第2行第3小节。
- C.I.T.**出现在第3行第4小节。
- dim.**出现在第3行第1小节、第5行第4小节、第6行第3小节和第7行第2小节。
- p**出现在多处，如第3行第2小节、第5行第1小节、第6行第4小节、第7行第1小节等。
- f**出现在第3行第4小节。
- cresc.**出现在第7行第5小节。
- tr.**出现在第1行第5小节。
- g: dim.**出现在第8行第1小节。
- p**出现在第8行第2小节。
- f**出现在第8行第3小节。
- f 4**出现在第8行第4小节。
- 3 4 5**出现在第8行第4小节的下方。
- 12 5 9**出现在第8行第4小节的下方。
- 5**出现在第8行第5小节的下方。

c) Both hands must begin and end the *arpeggio* together, and with a *crescendo* in the right-hand part, so that its highest tone may be the most prominent.

a) As at b) on 1st Page of this Sonata.

b) Begin the embellishment together with the first bass note.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The key signature is B-flat major (two flats). The time signature varies throughout the piece. 
   
Staff 1: Starts with a dynamic of *p*. A crescendo instruction follows. Fingerings like 3, 2, 3 are shown above the notes.
   
Staff 2: Starts with a dynamic of *ff*.
   
Staff 3: Contains a dynamic of *p*.
   
Staff 4: Contains dynamics of *mf*, *fz*, *p*, and *fz*.
   
Staff 5: Contains dynamics of *p*, *fz*, *p*, *fz*, *p*, *fz*, *f*, *pp*, and *pp*.
   
Staff 6: Contains dynamics of *p*, *cresc.*, and *dim. - e - rit.*. It includes two performance instructions: 'a) After lifting both hands, proceed instantly.' and 'b) Make a considerable pause after this hold.' Fingerings like 3, 2, 3 and 4, 3, 2 are indicated above the notes.

a) After lifting both hands, proceed instantly.

b) Make a considerable pause after this hold.

*a tempo*  
 M. T.

Ep.

S.T.

12589 a As at b<sub>1</sub>, on 1st page of this Sonata

Cl. T. 2 4. 12 4.

*dim.*

a) *f* *dim.* *p*

*f Cod.* *p* *cresc.*

*mf* *p* *cresc.* *cresc.*

*f* *p* *ff*

*p*

*p* *f* *ff*

12589 a) As at c), on Page 29.

18

Adagio cantabile. (♩ = 50)

M.T. a) *con espress.*

a) Throughout the movement the melody must be made duly prominent, but without any harshness.

b) The execution of these 2 measures is like that of the first 2. In all cases, embellishments take their time-value from that of the principal note with which they are connected by a slur, as the above example shows.

## Var. II. &amp; III.

43

Var. II. & III.

43

*p.*

*p.*

*f*

*p*

*cresc.*

*mf*

*dim.*

*p*

*p*

*p*

*cresc.*

*p*

*mf*

*dim.*

*p*

*p*

*S.T.*

*I.*

*fp*

*poco mare.*

*sp*

*2*

*5*

*fp*

*cresc.*

*f*

1.

2.

II.

*dim.*

a)

*cresc.*

*f*

R.

*cresc.*

*M. T.*

*dim.*

*p*

*mf*

*f*

*I.*

*p*

*p*

*mf*

*f*

*II. 43*

*p*

*p*

*p*

a) This grace is also played as a short turn in 4 equal notes, falling on the sixth 16<sup>th</sup>-note of the accompaniment-figure.

b) The 3 grace-notes coincide, as a triplet, with the third 16<sup>th</sup>-note of the accompaniment-figure.

12589 *p* *p*.

*cresc.*

III.

*p*

*dim.*

*mf*

*f*

*dim.*

*p*

*Cod.*

*f*

*p*

*eresc.*

*p*

*f*

*p*

*p*

*pp*

17

# Finale.

Tempo di Menuetto. ( $\text{♩} = 126$ .)

M.T.

I.

II.

III.

I.S.T.

\*) The time-value of this grace is taken from that of the preceding eighth-rest, as follows:



a)

12589

Sheet music for piano, 8 staves, F major, 2/4 time.

Staff 1 (Treble Clef): Measures 1-2. Dynamics:  $\frac{3}{2}$ ,  $\frac{2}{3}$ . Measure 3:  $\frac{4}{3}$ , 3. Measure 4:  $\frac{2}{3}$ .

Staff 2 (Treble Clef): Measures 1-2. Dynamics:  $\frac{3}{2}$ ,  $\frac{2}{3}$ .

Staff 3 (Treble Clef): Measures 1-2. Dynamics:  $\frac{3}{2}$ ,  $\frac{2}{3}$ . Instruction: *cresc.*

Staff 4 (Treble Clef): Measures 1-2. Dynamics:  $f$ ,  $p$ . Measure 3:  $p$ .

Staff 5 (Bass Clef): Measures 1-2. Dynamics:  $p$ ,  $mfp$ . Measure 3:  $fz$ .

Staff 6 (Bass Clef): Measures 1-2. Dynamics:  $fz$ ,  $p$ . Measure 3:  $p$ .

Staff 7 (Bass Clef): Measures 1-2. Dynamics:  $p$ ,  $mfp$ . Measure 3:  $fz$ .

Staff 8 (Bass Clef): Measures 1-2. Dynamics:  $fz$ ,  $p$ . Measure 3:  $p$ .

Performance instructions: Measures 1-2, 4, 6, 8: Use fingers 3, 2. Measures 3, 5, 7: Use fingers 1, 3. Measures 4, 6, 8: Use fingers 1, 2, 3. Measures 5, 7: Use fingers 1, 2, 3, 5.

M.T.

p

*cresc.*

*mf*

5

Cod.  
5 4  
*p*

*p*

12589

21