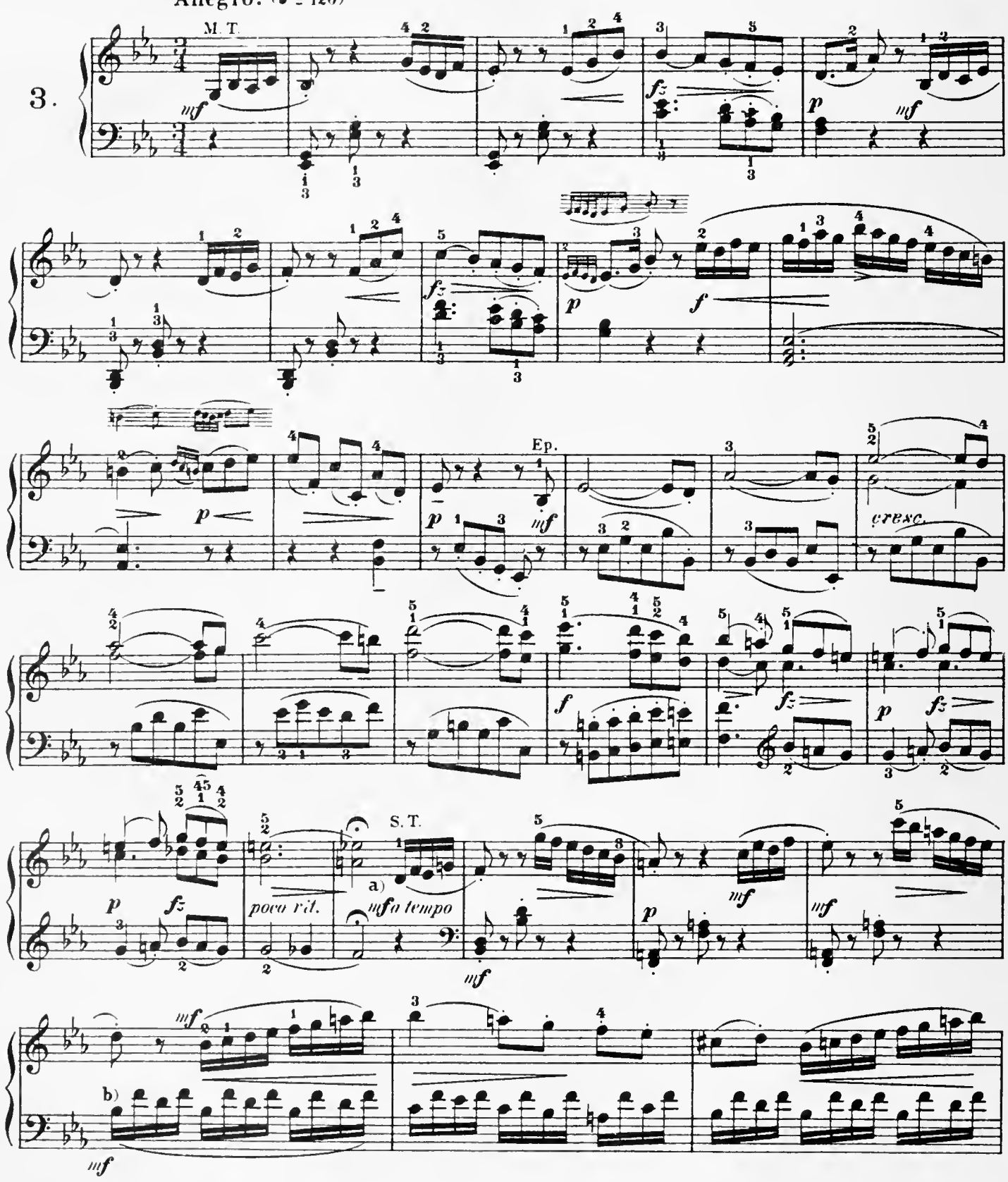
SONATA.

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).

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.

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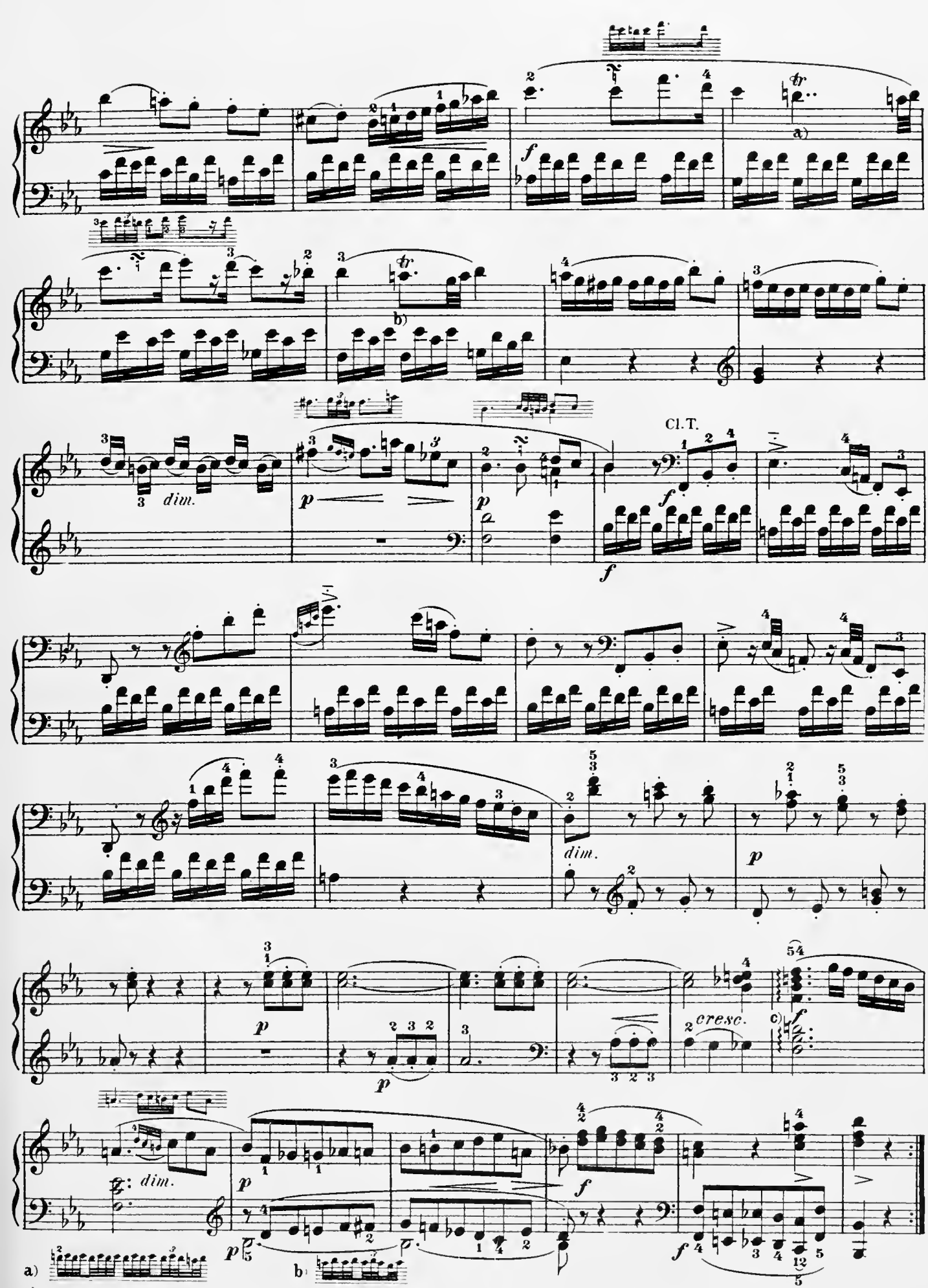
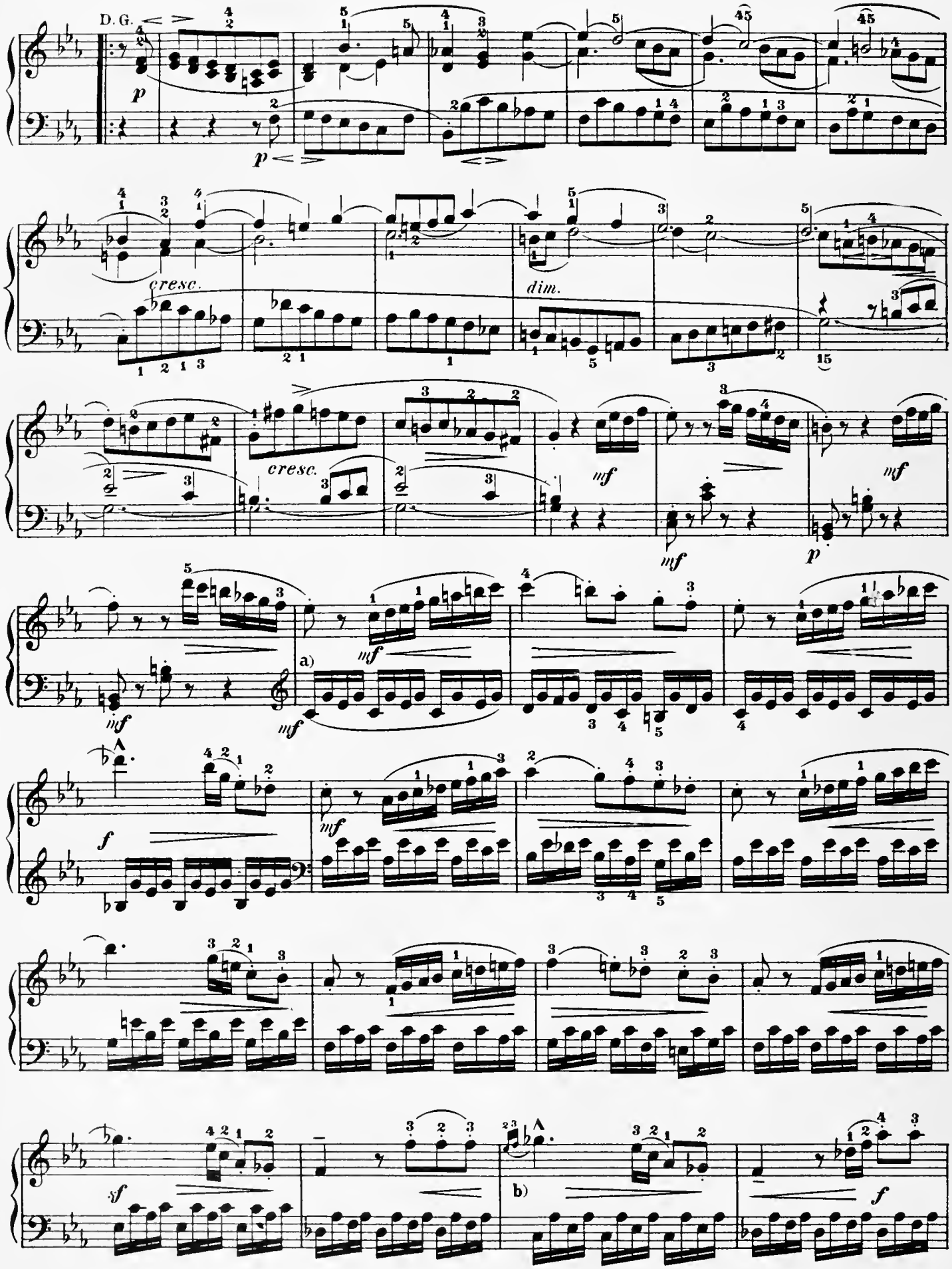
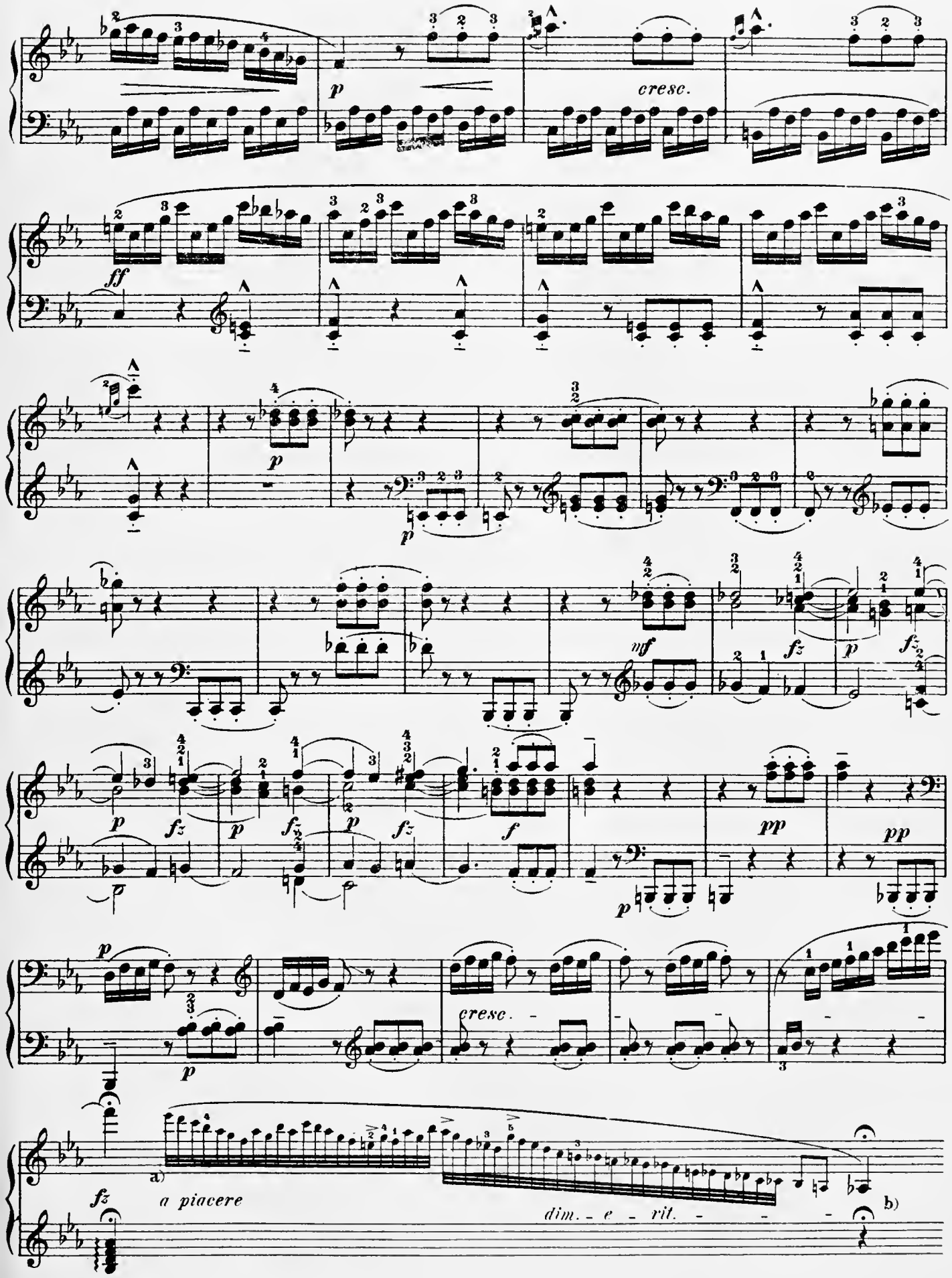


c) Both hands must begin and end the *arpeggio* together, and with a *crescendo* in the right-hand part, so that its highest tone may be the most prominent.

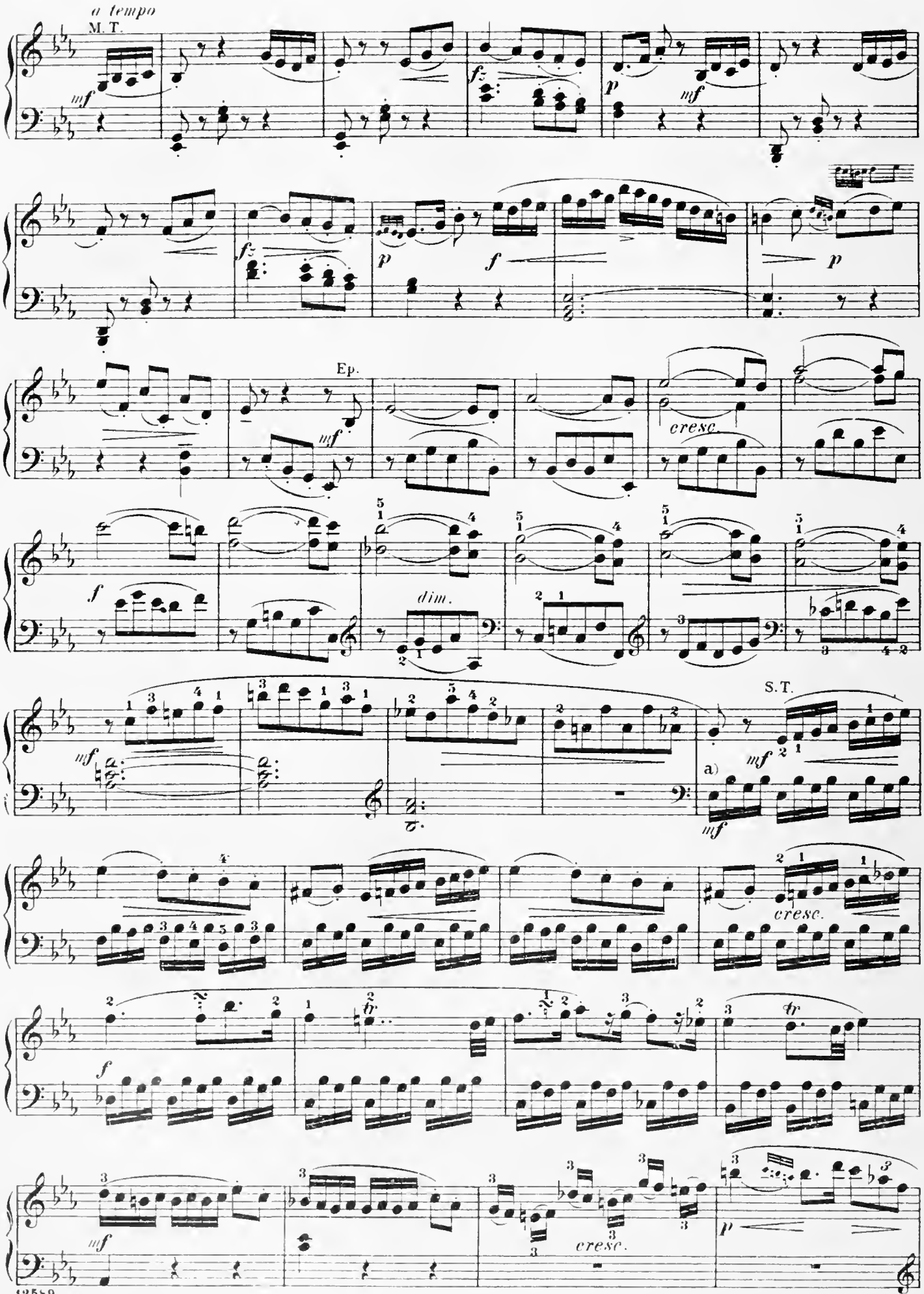


a) As at b) on 1st Page of this Sonata.

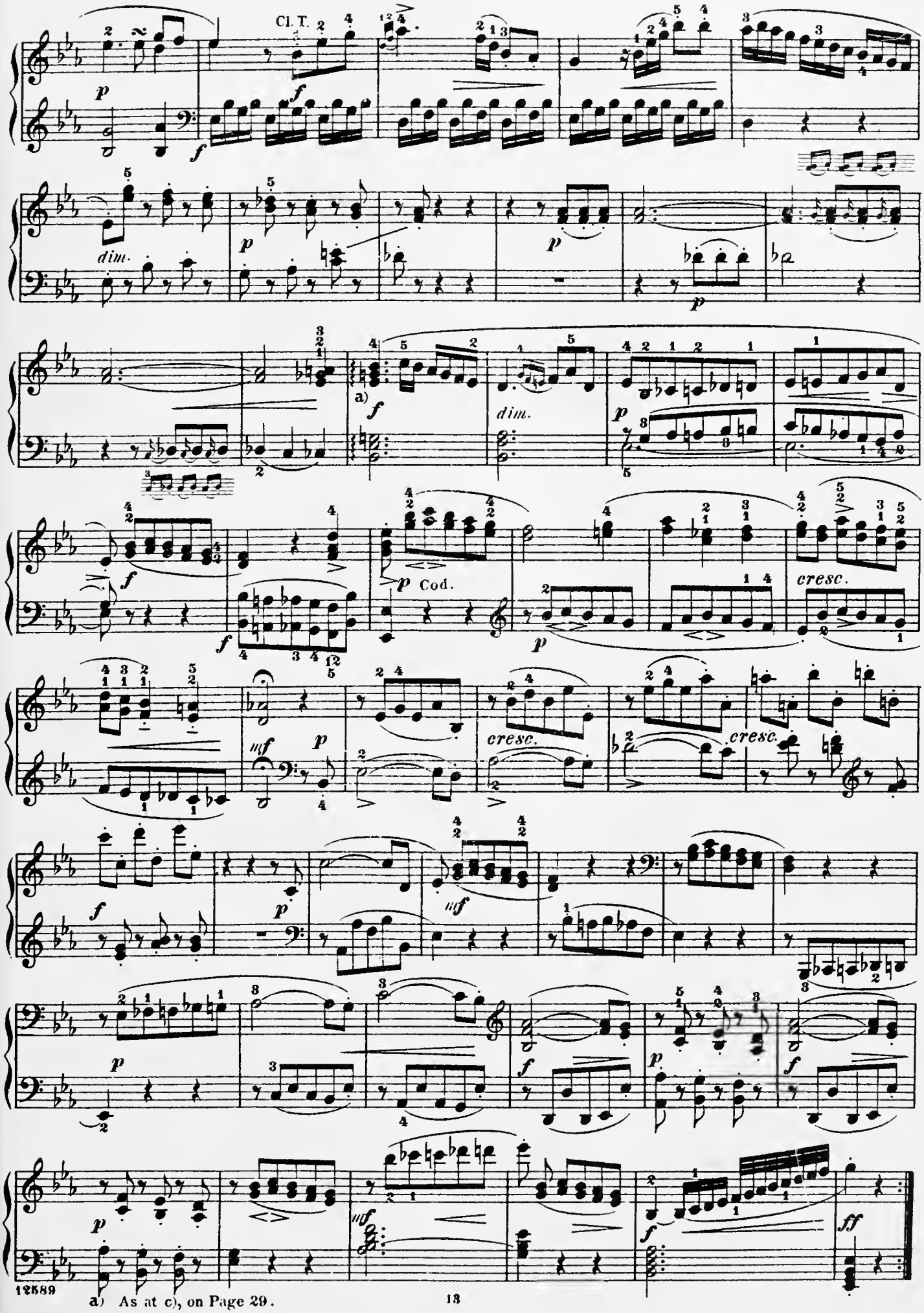
b) Begin the embellishment together with the first bass note.



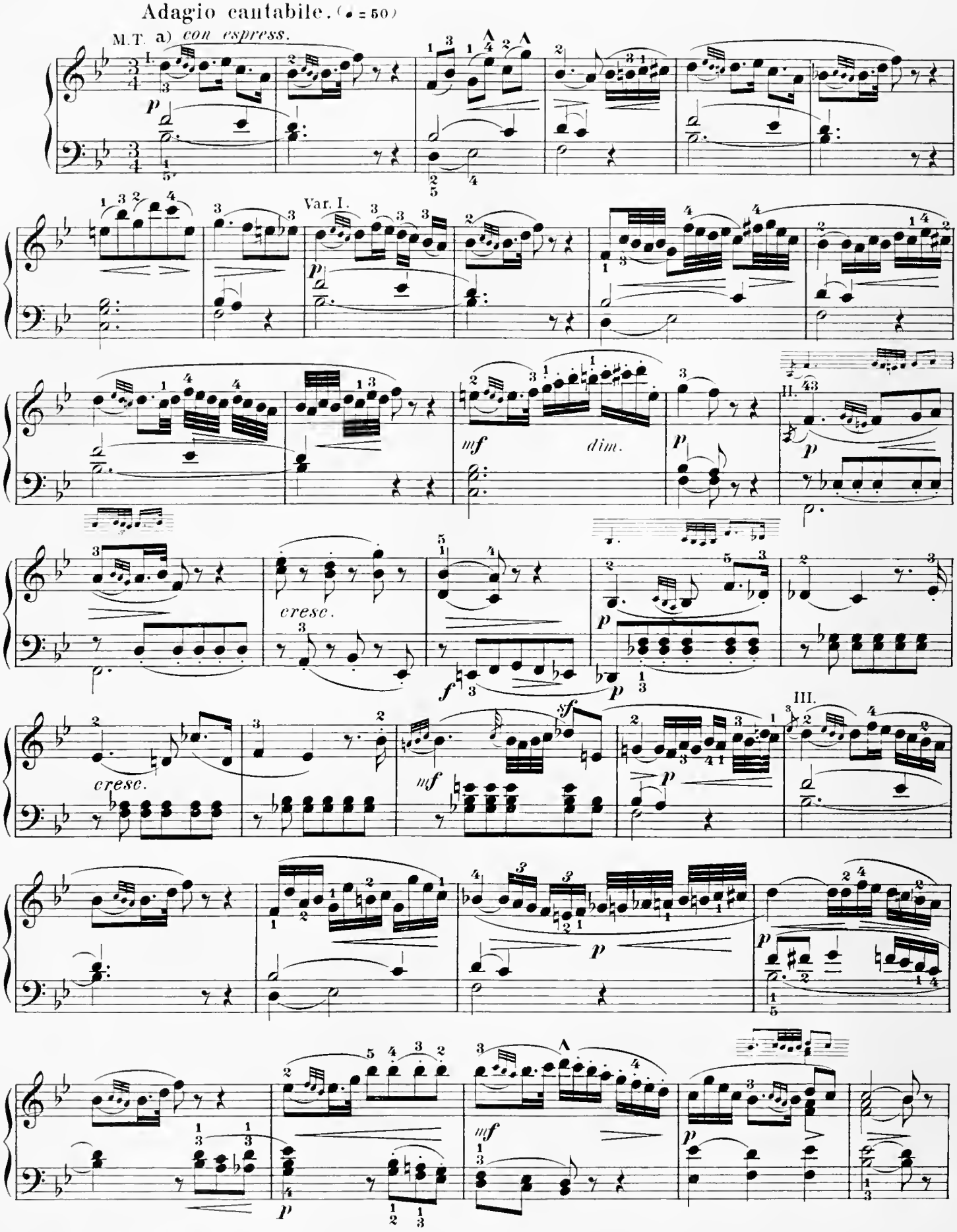
a) After lifting both hands, proceed instantly.
b) Make a considerable pause after this hold.



a) As at b), on 1st page of this Sonata

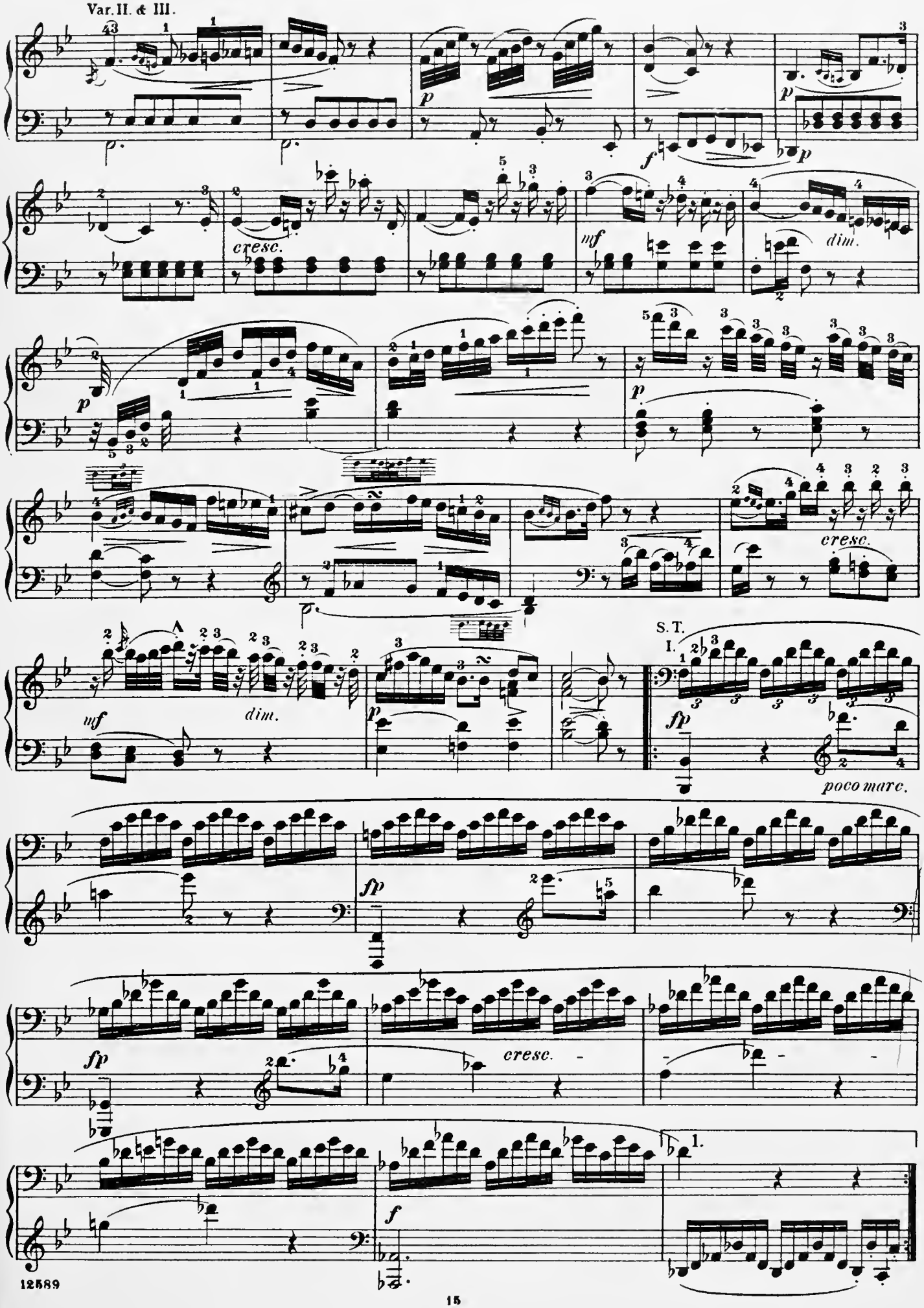


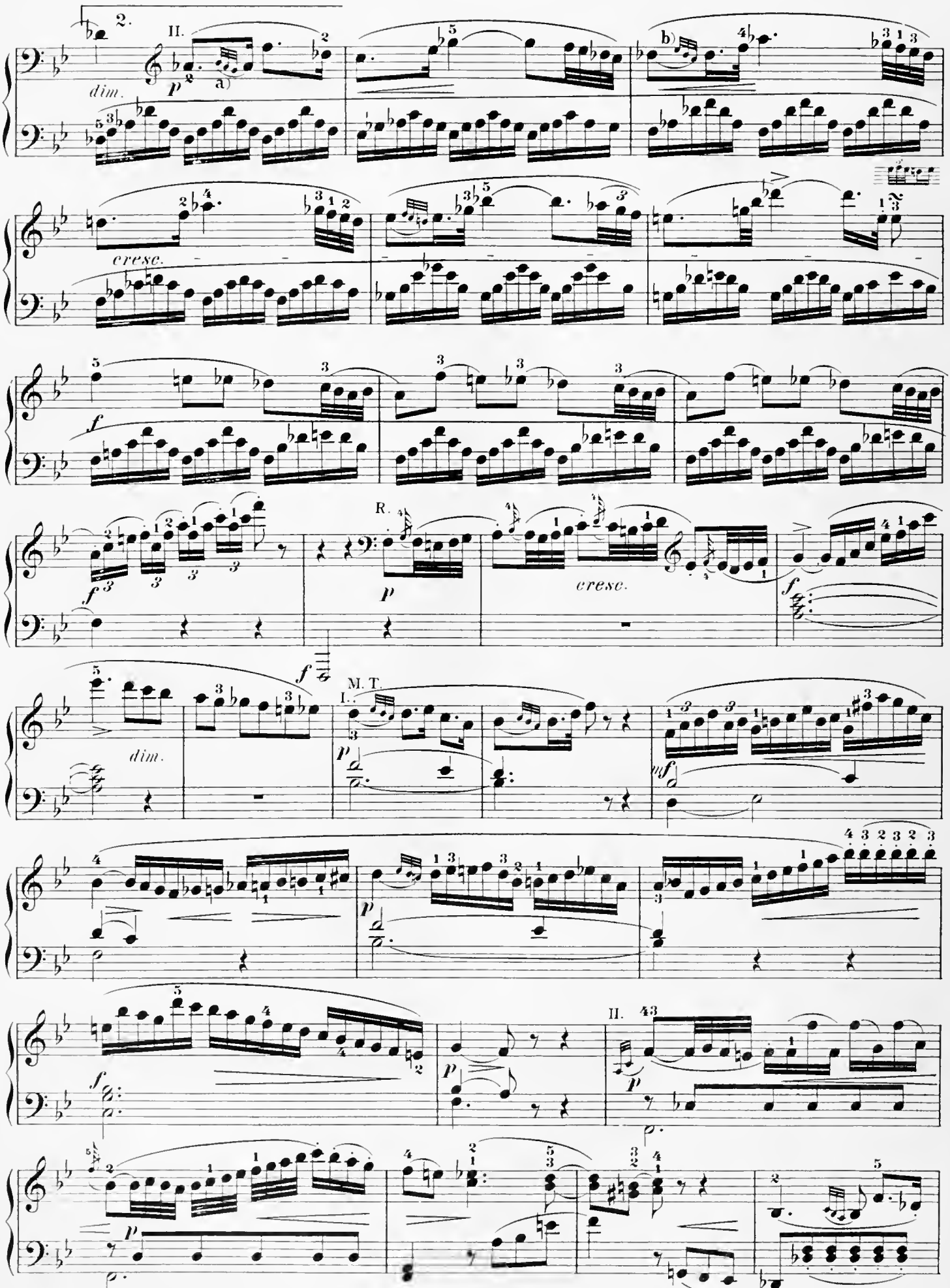
a) As at c), on Page 29.



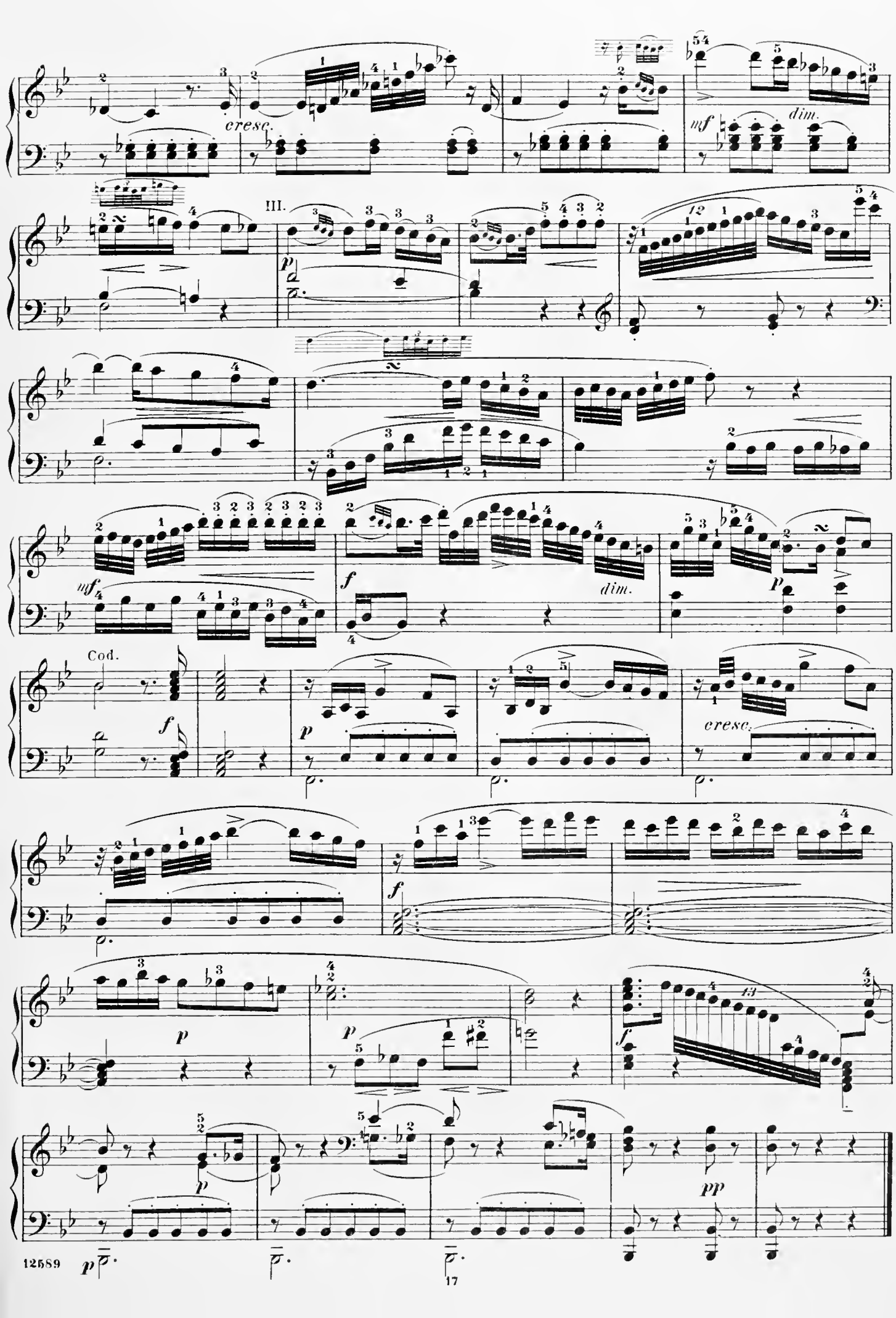
a) Throughout the movement the melody must be made duly prominent, but without any harshness.

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. & III.
cresc.
dim.
cresc.
dim.
S. T.
I.
poco marc.
cresc.
1.

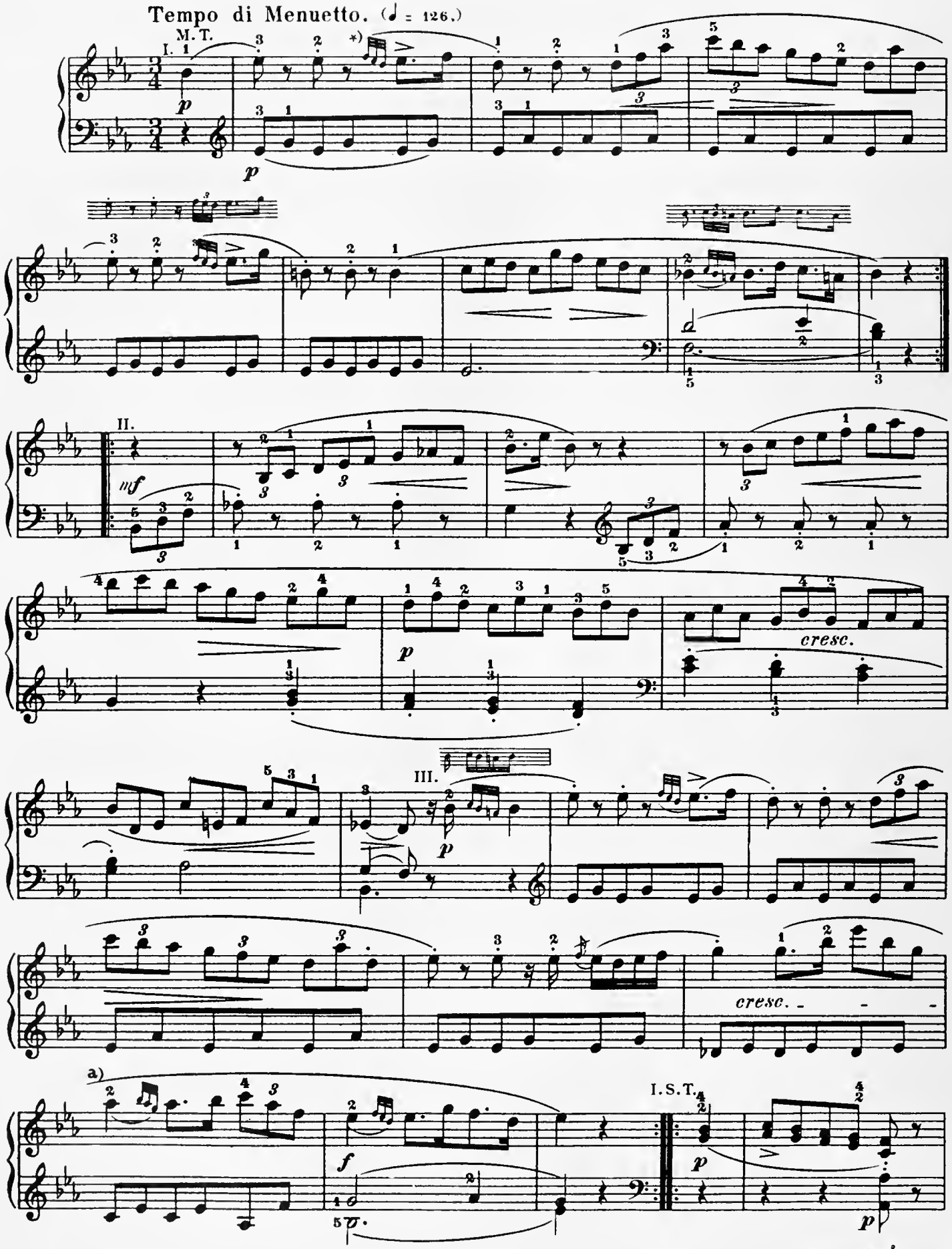


a) This grace is also played as a short turn in 4 equal notes, falling on the sixth 16th-note of the accompaniment-figure.
b) The 3 grace-notes coincide, as a triplet, with the third 16th-note of the accompaniment-figure.

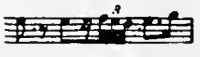

cresc.
dim.
mf
III.
p
f
dim.
p
mf
Cod.
f
p
cresc.
f
p
p
f
p
pp
12589
p
17

Finale.

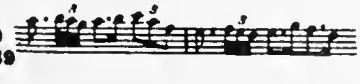
Tempo di Menuetto. (♩ = 126.)

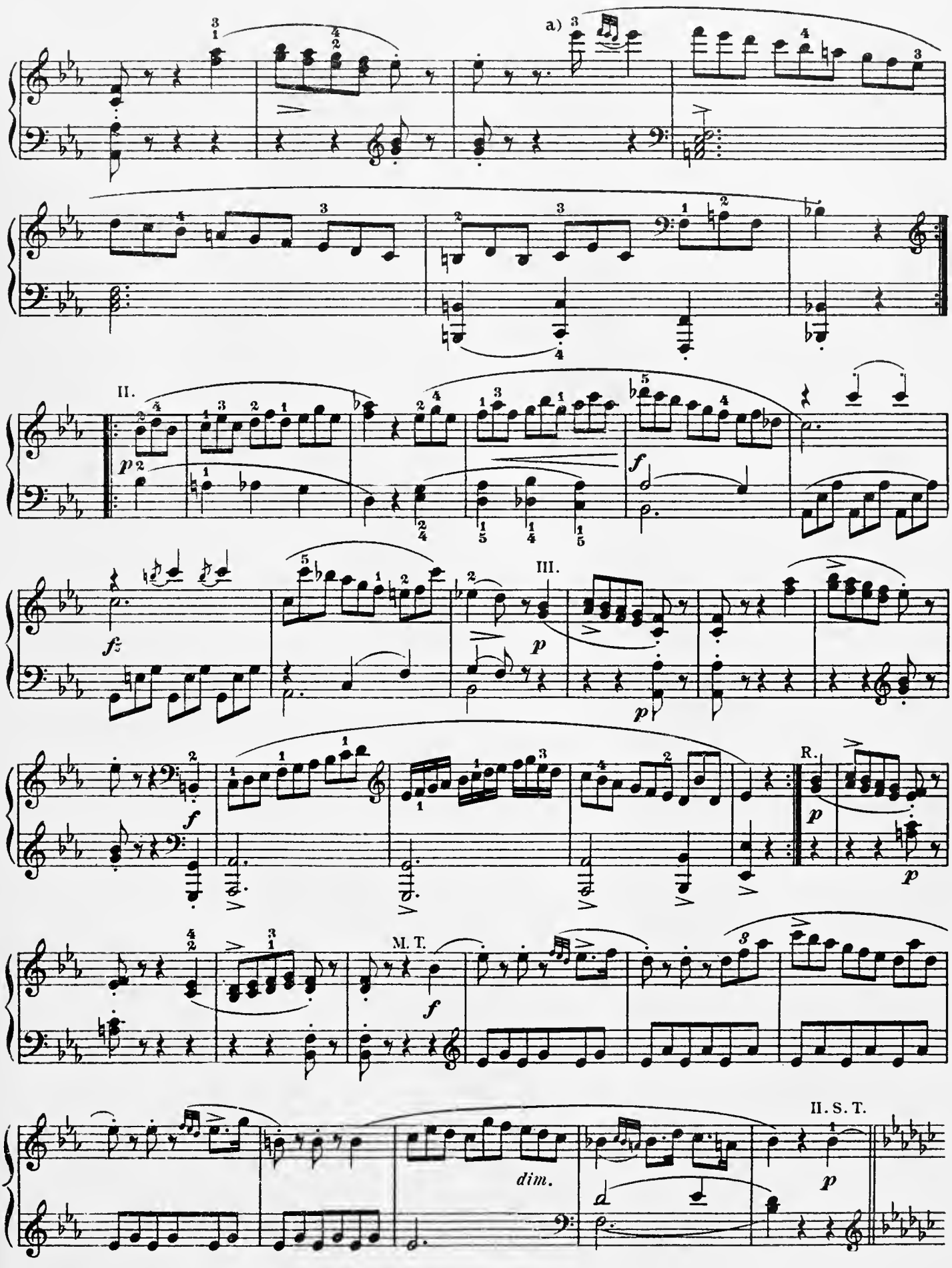


*) The time-value of this grace is taken from that of the preceding eighth-rest, as follows:

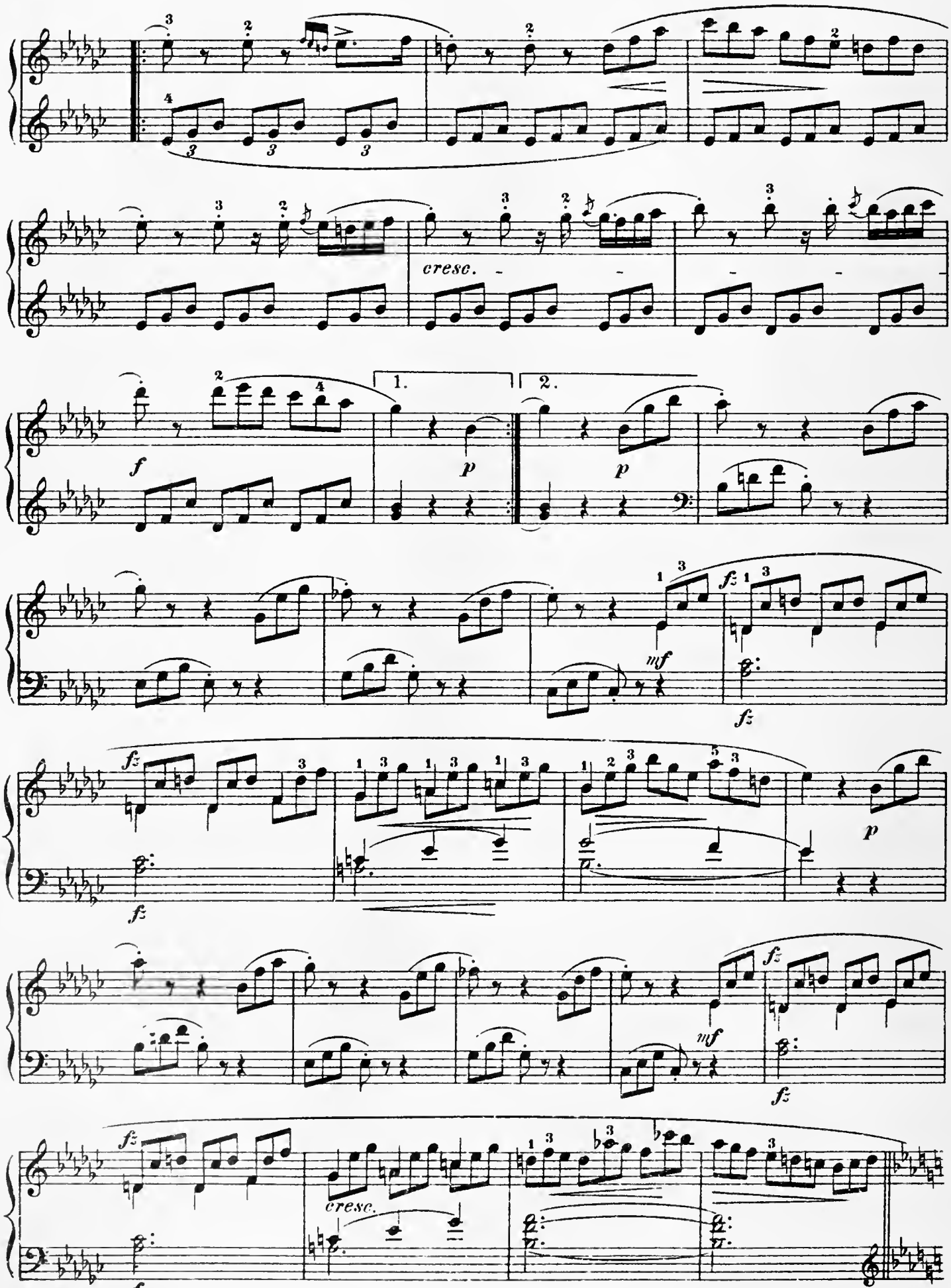


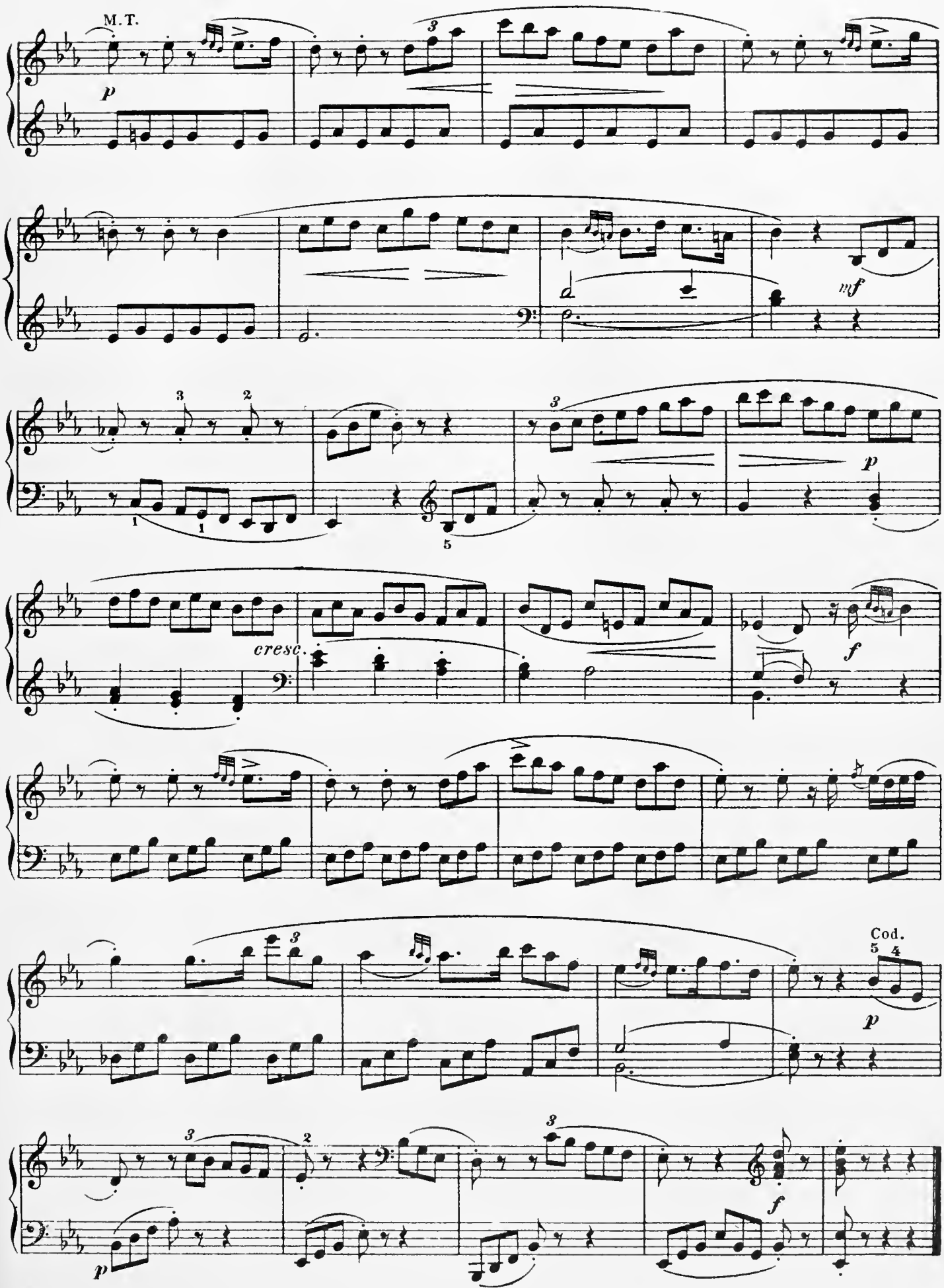
a)





a) 12589


cresc.
1.
2.
f
p
mf
fz
cresc.


M.T.
p
mf
cresc.
f
p
Cod.
p
f