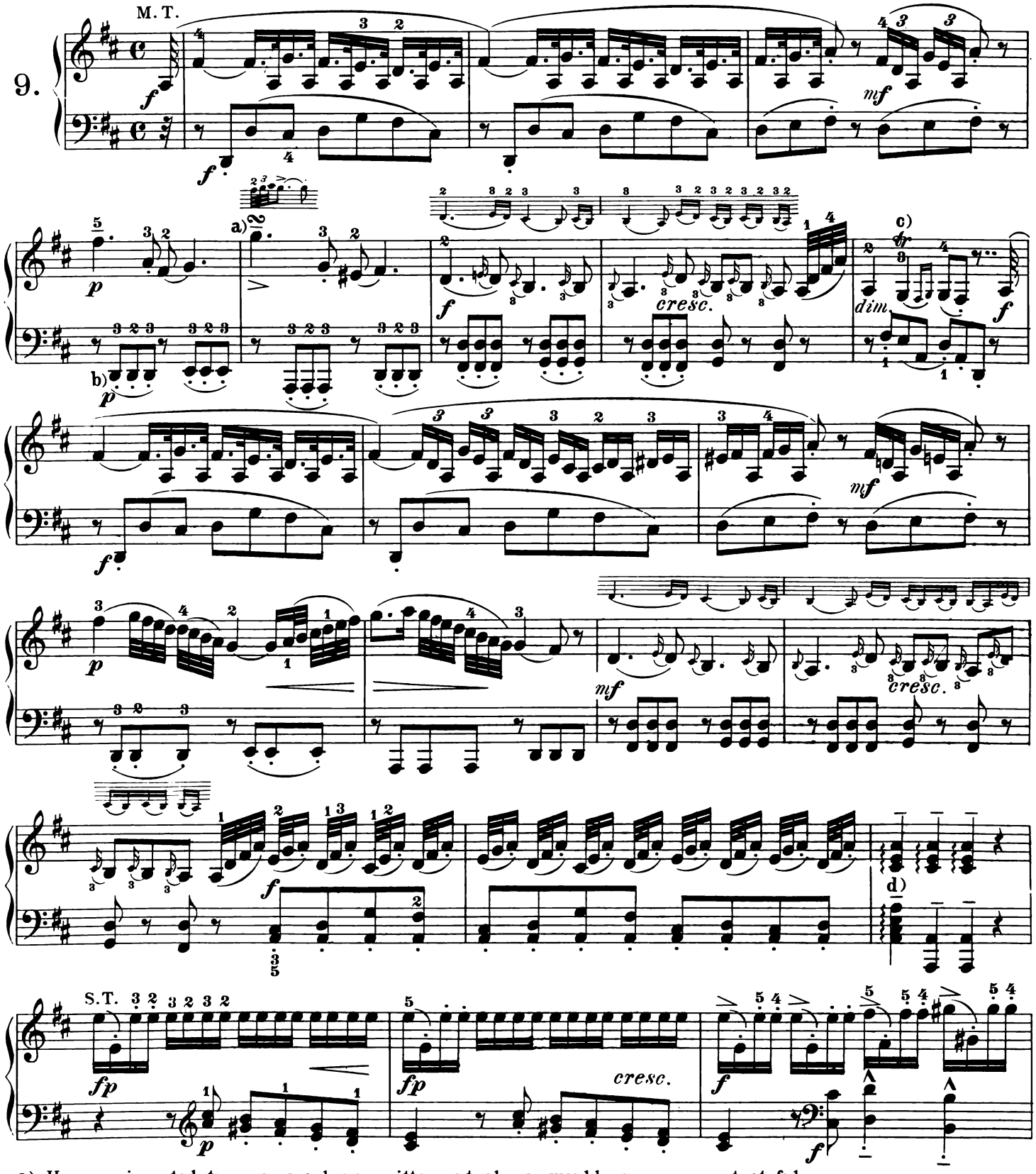
SONATA.

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. (Liedform.)

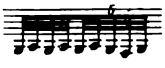
Moderato. (♩ = 84.)

JOSEPH HAYDN.

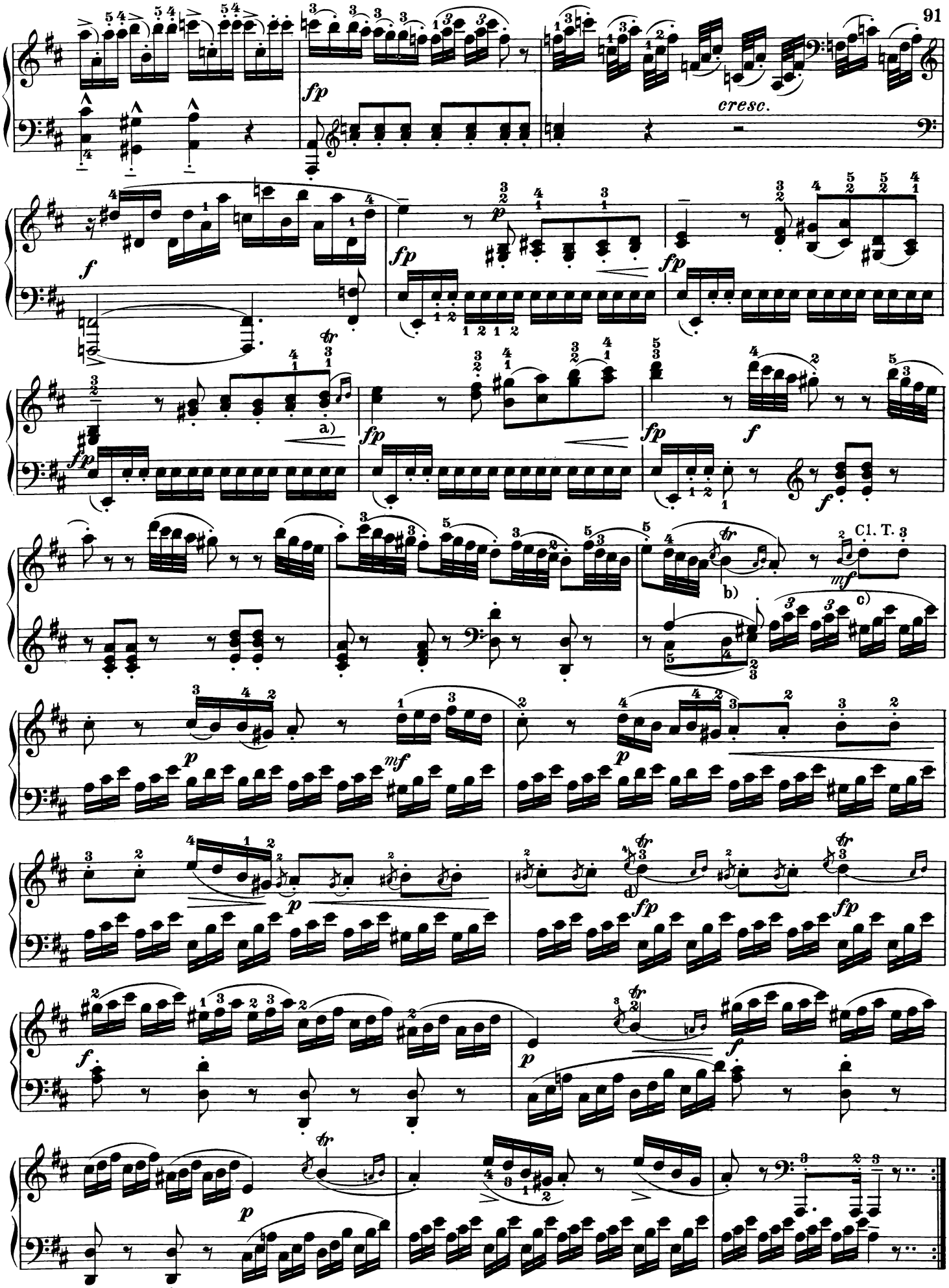


a) Here an inverted turn, as we have written out above, would appear more tasteful.

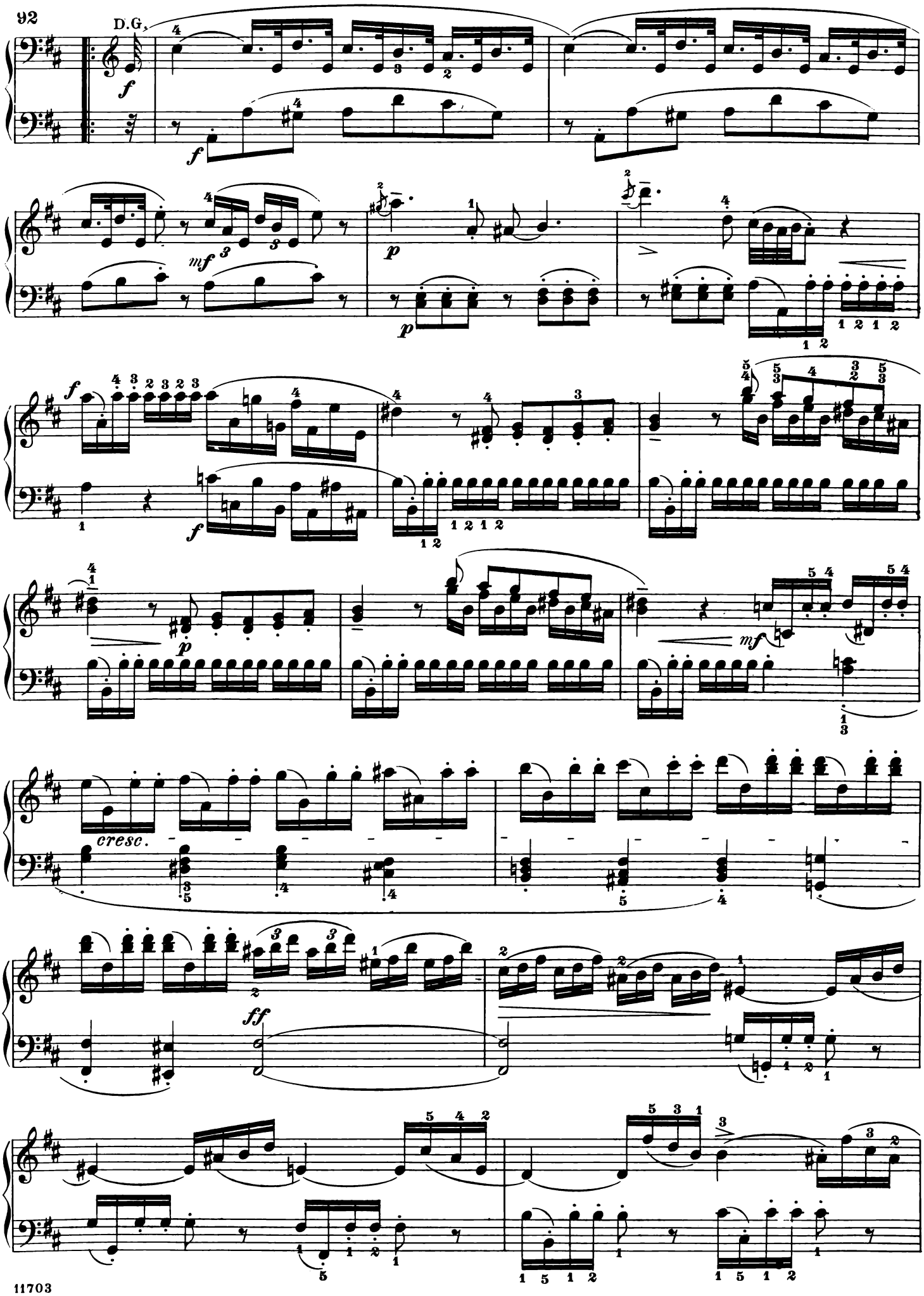
b) This style of accompaniment ought always to be kept comparatively subordinate.

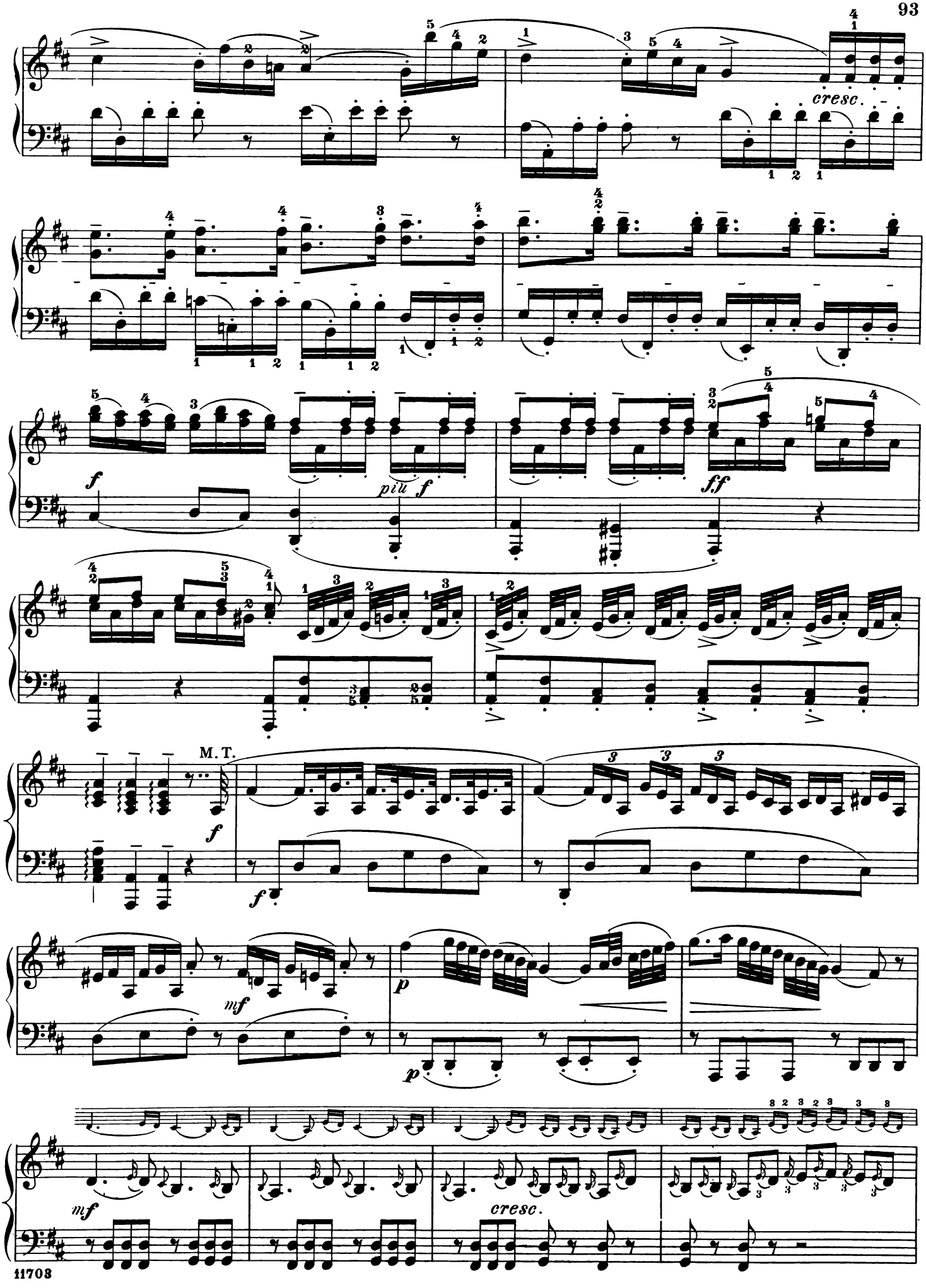
c)  d) Begin and close the arpeggio with both hands together.

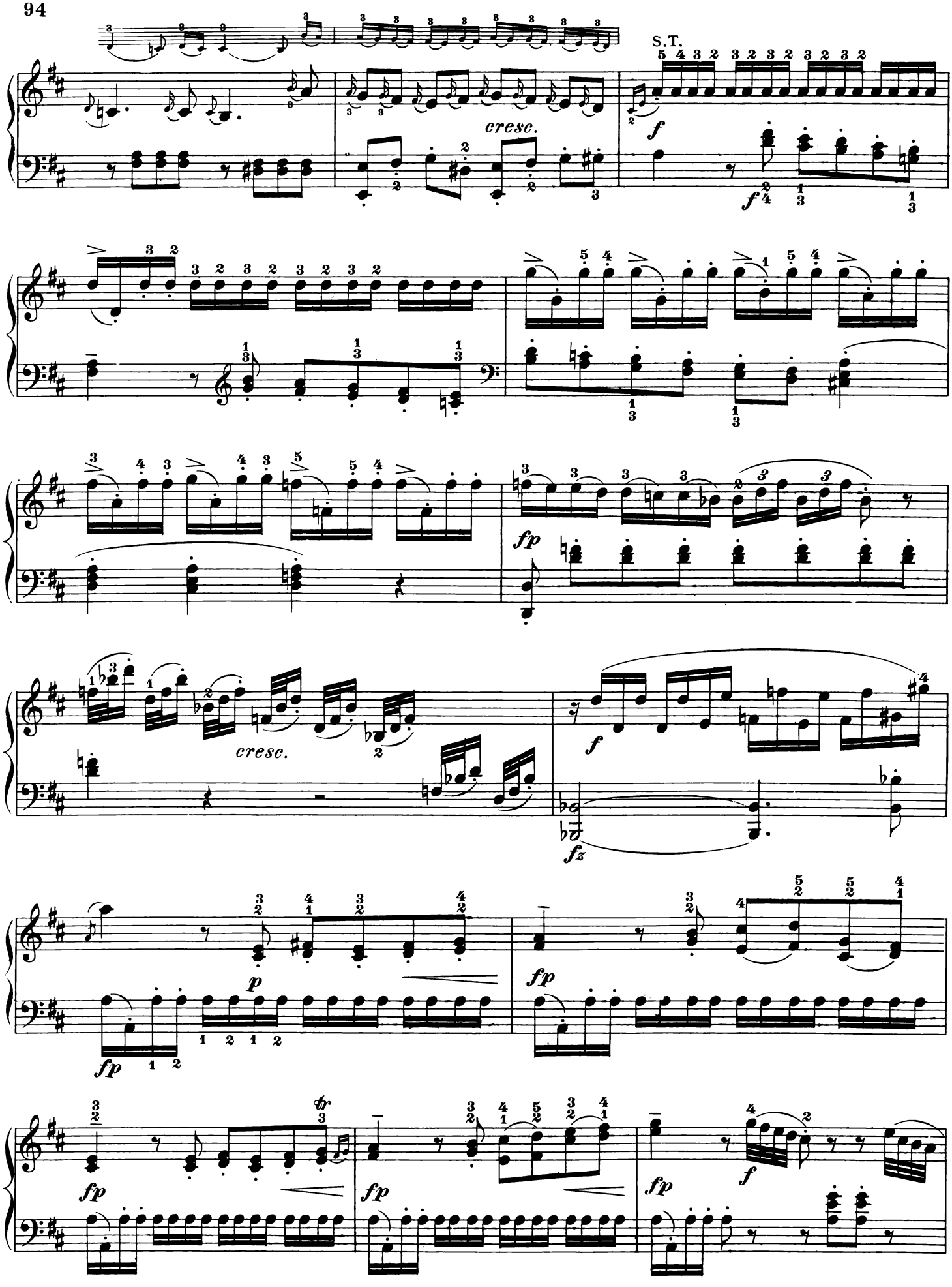
Printed in the U. S. A.

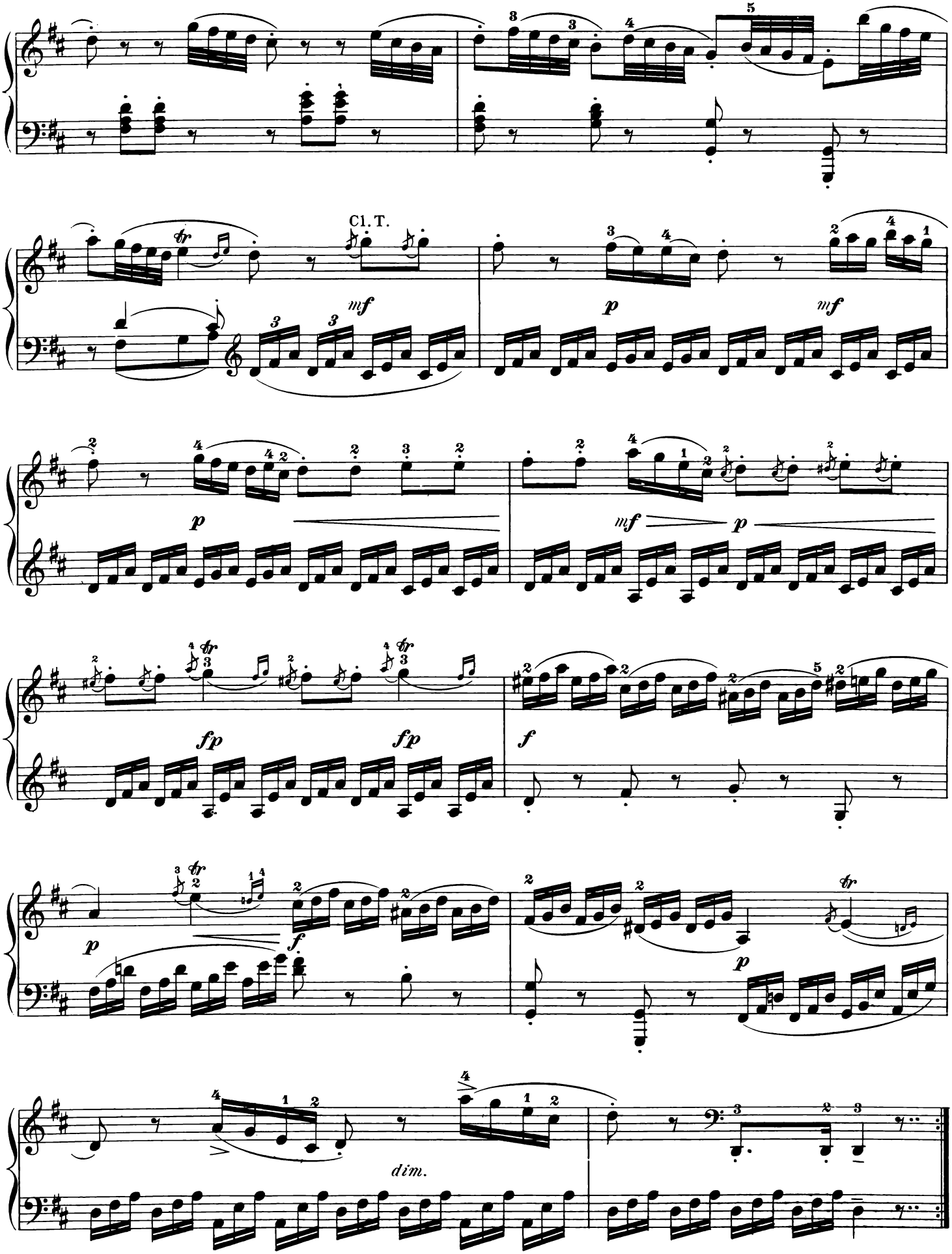


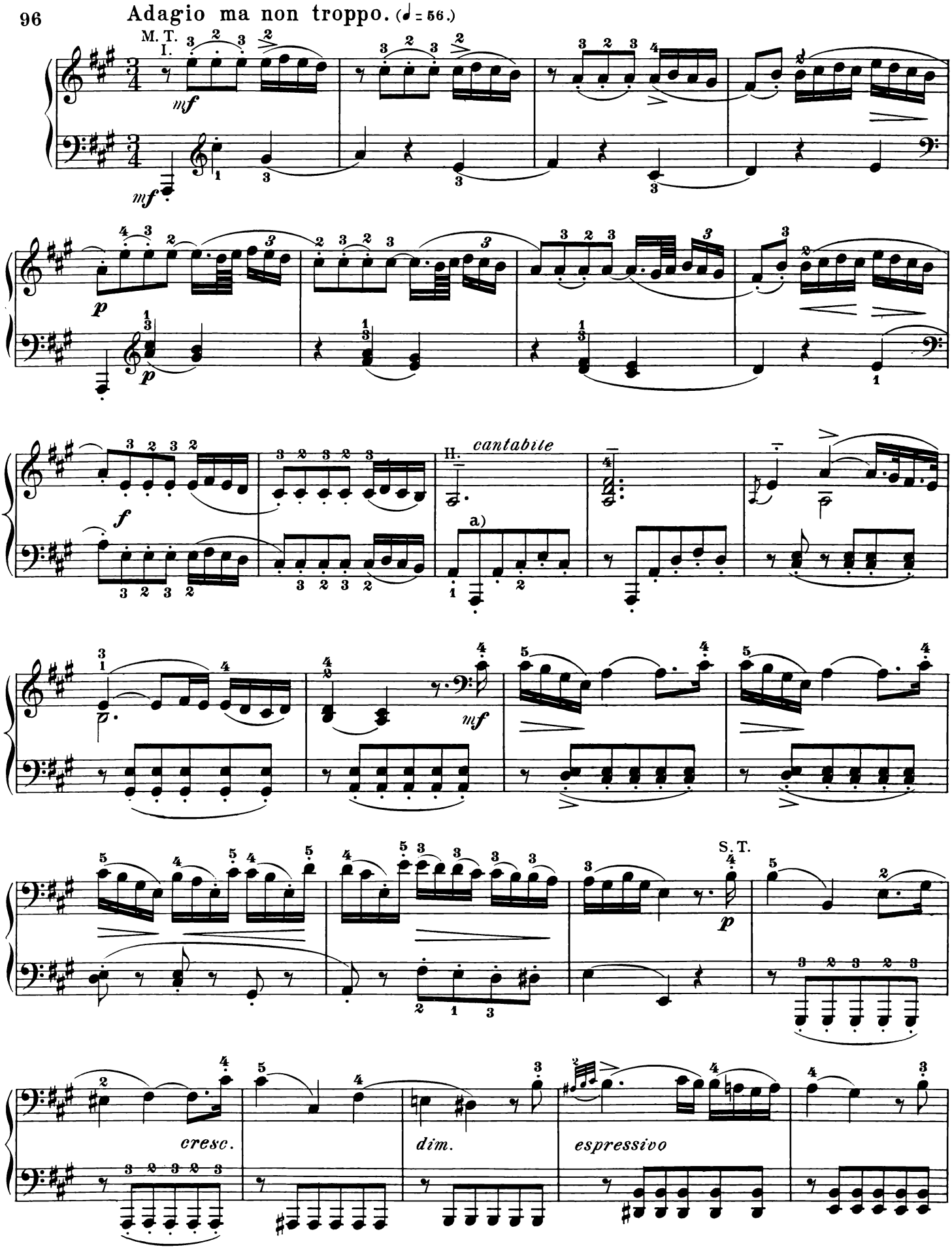
a) b) easier: c) As at b) preceding page. d) As at b).


D.G.
f
f
mf
p
p
f
f
p
mf
cresc.
ff

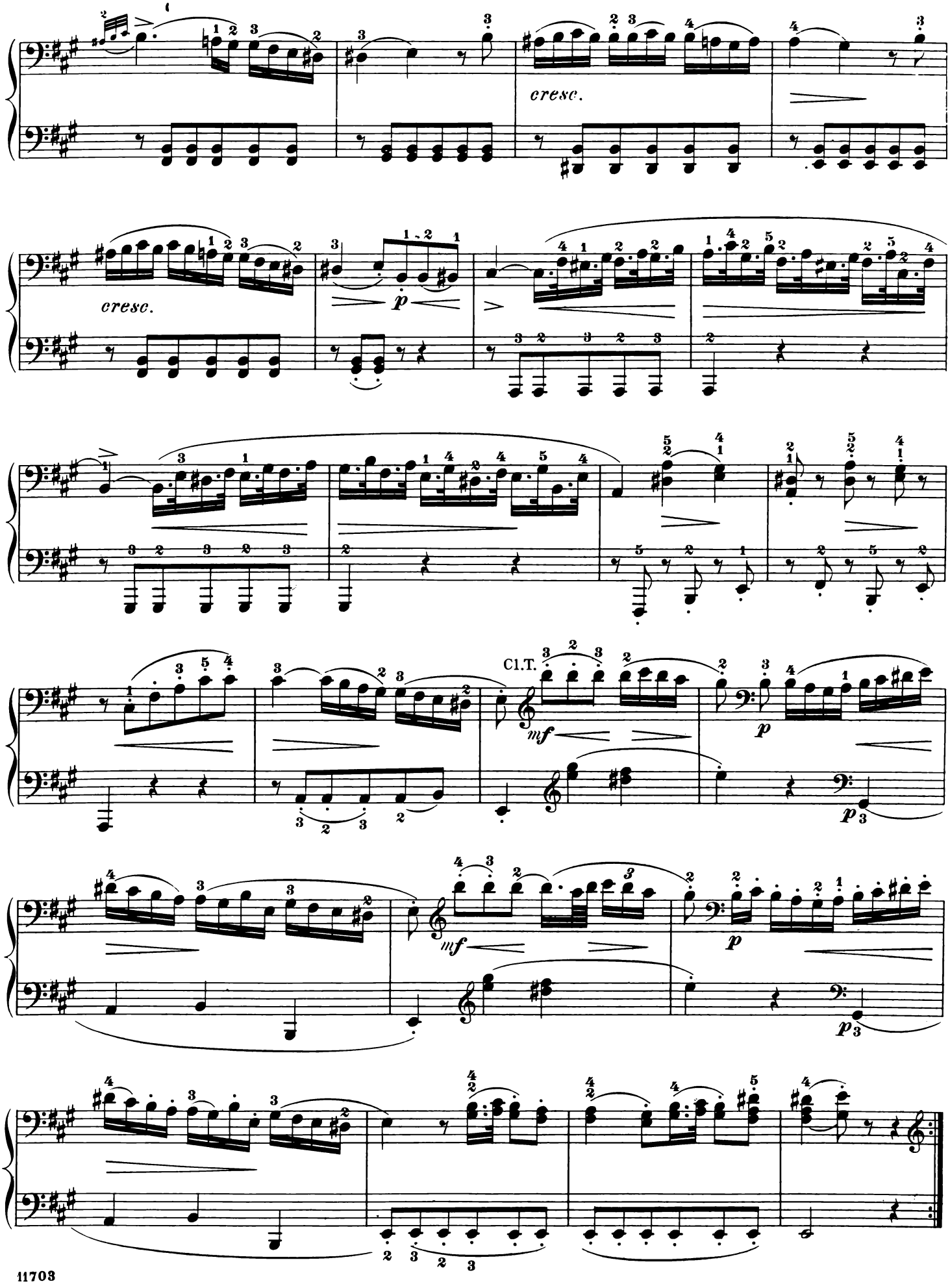

cresc.
f
più f
ff
M. T.
f
f
mf
p
p
mf
cresc.

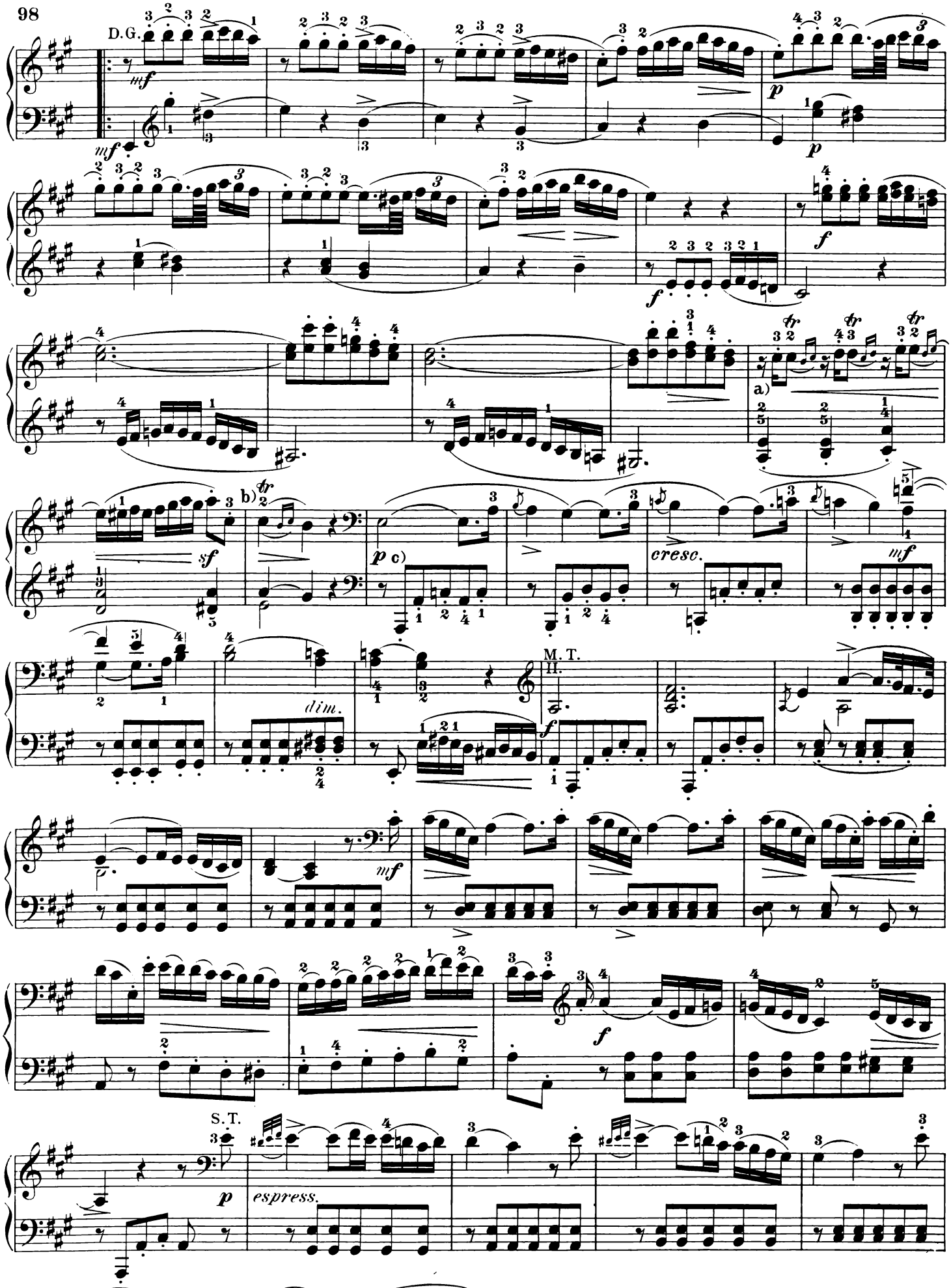

S.T.
cresc.
f
fp
cresc.
f
fz
p
fp
fp
fp
fp
fp
f

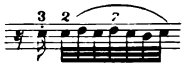
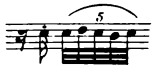
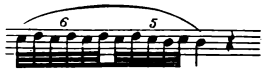

Cl. T.
mf
p
mf
p
mf
p
fp
fp
f
p
f
p
dim.

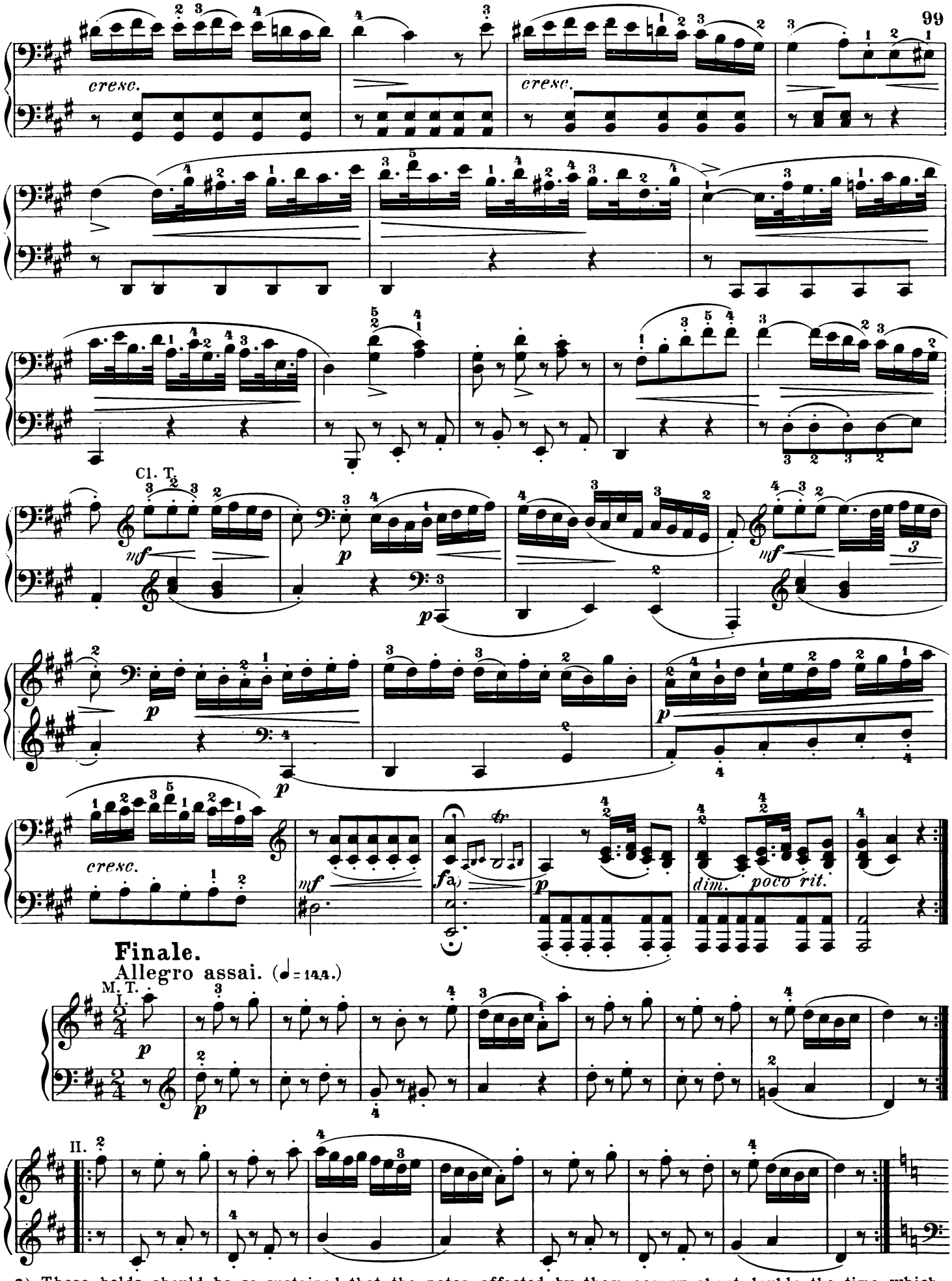


a) The accompaniment (and also when it lies in the right-hand part itself) must, in what follows, always be comparatively subordinate to the melody.


cresc.
cresc.
p
Cl.T.
mf
p
mf
p



a)  easier:  b)  c) As at a) on page 96.



a) These holds should be so sustained that the notes affected by them occupy about double the time which their actual value demands:

S. T. I.

I.

II.

III.

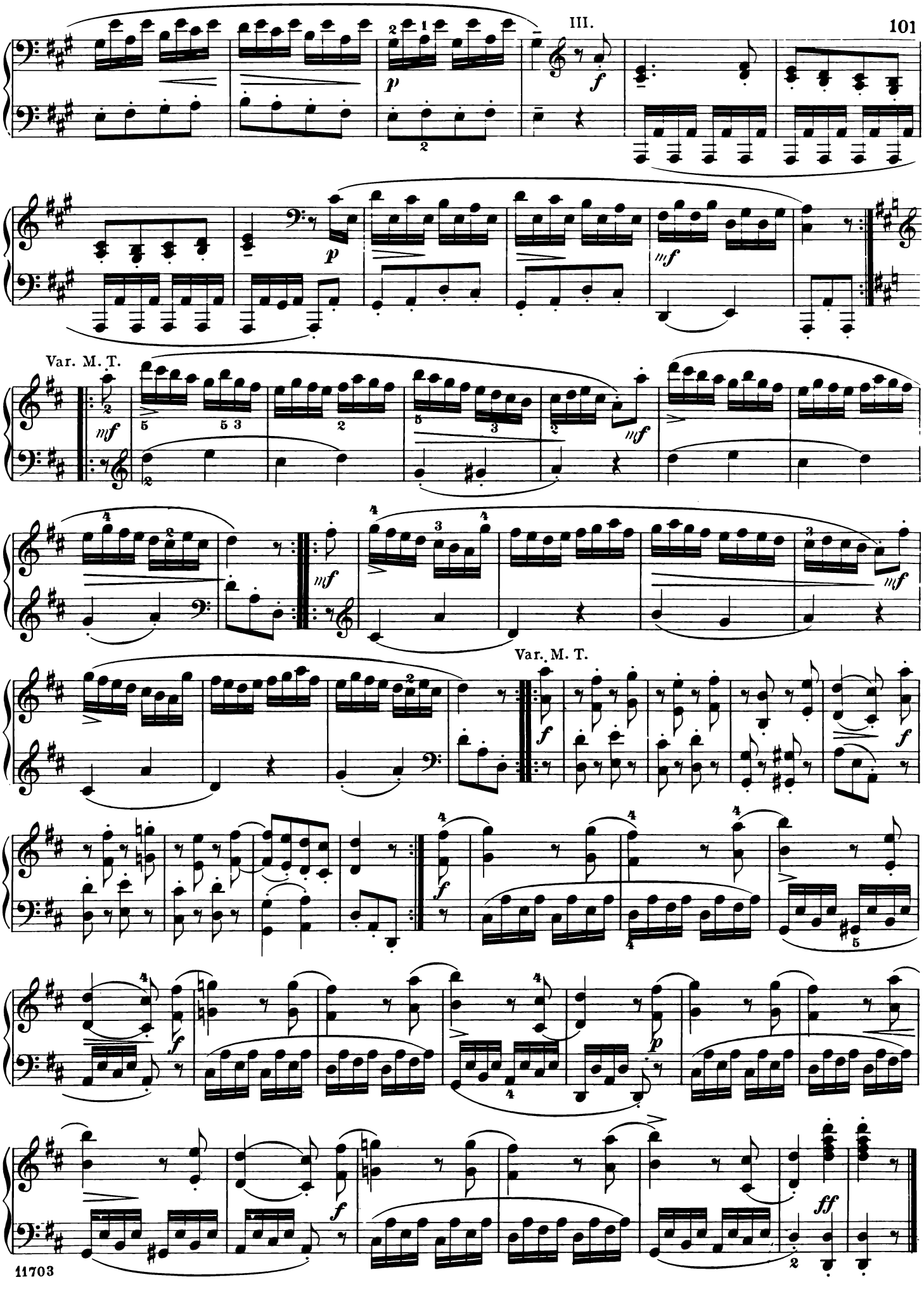
dim.

Var. M. T.

cresc.

S. T. II.

*) Execution as above.


Var. M. T.
Var. M. T.