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Vol. 1304

MOZART

Nineteen Sonatas

For the Piano

(EPSTEIN)

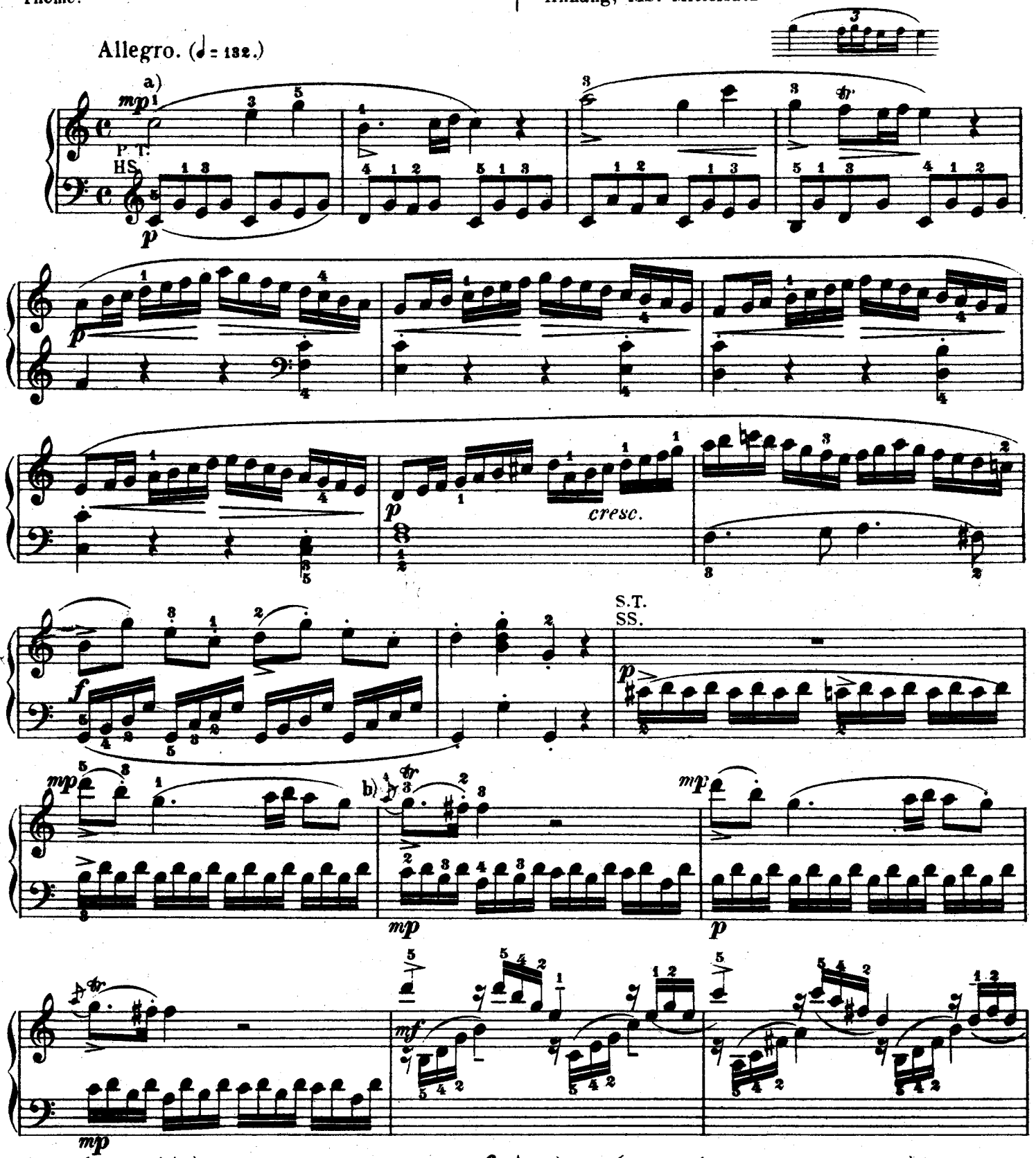
http://musiciansportal.no-ip.org

SONATA I.

W. A. MOZART.

Abbreviations: P. T., Principal Theme; S.T., Secondary Theme; Close; D., Development, Coda; M. T. Middle Theme.

Abkürzungen: HS. bedeutet Hauptsatz. SS. Seitensatz, SchlS. Schlusssatz. DS. Durchführungssatz, Anh. Anhang, MS. Mittelsatz.



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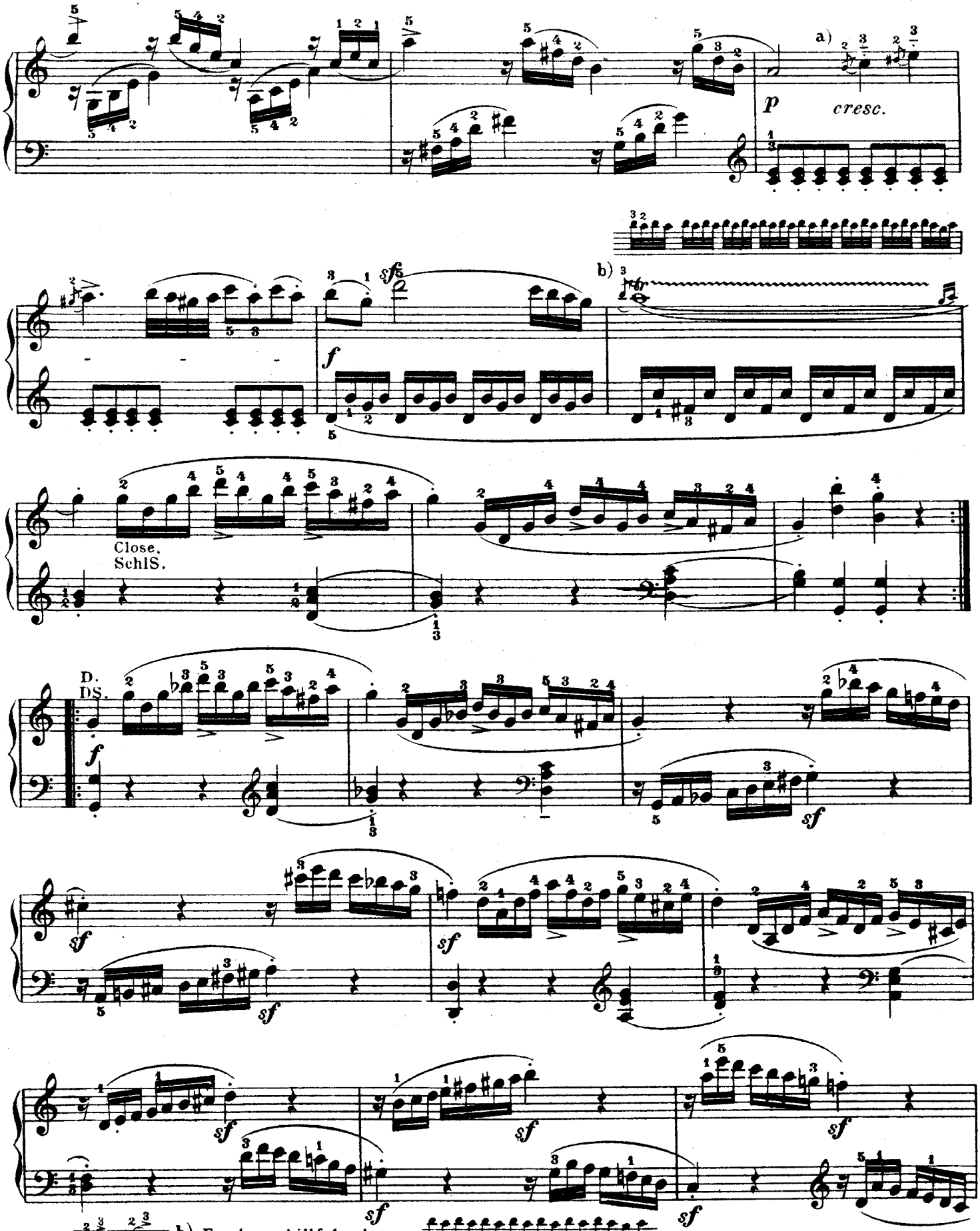

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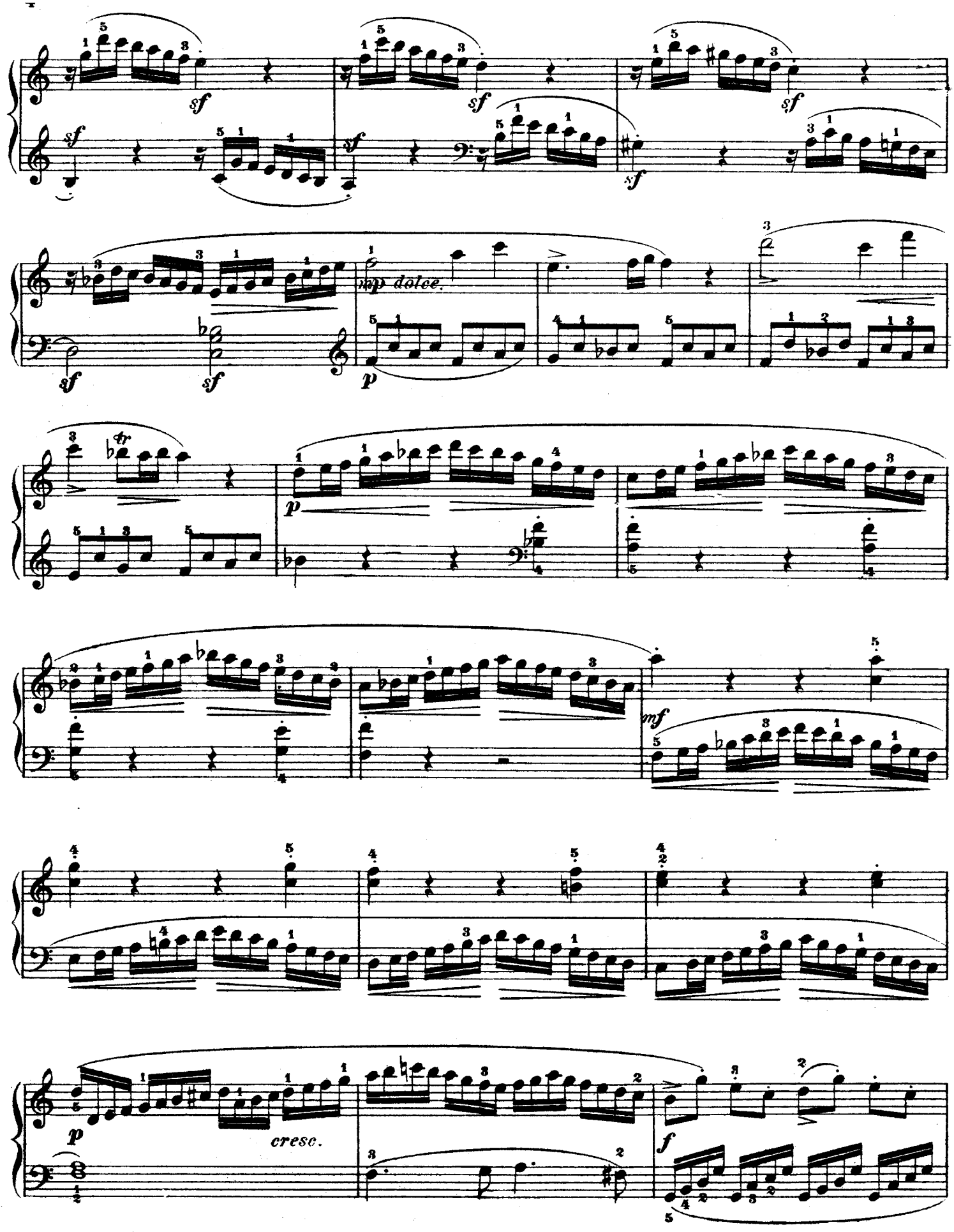

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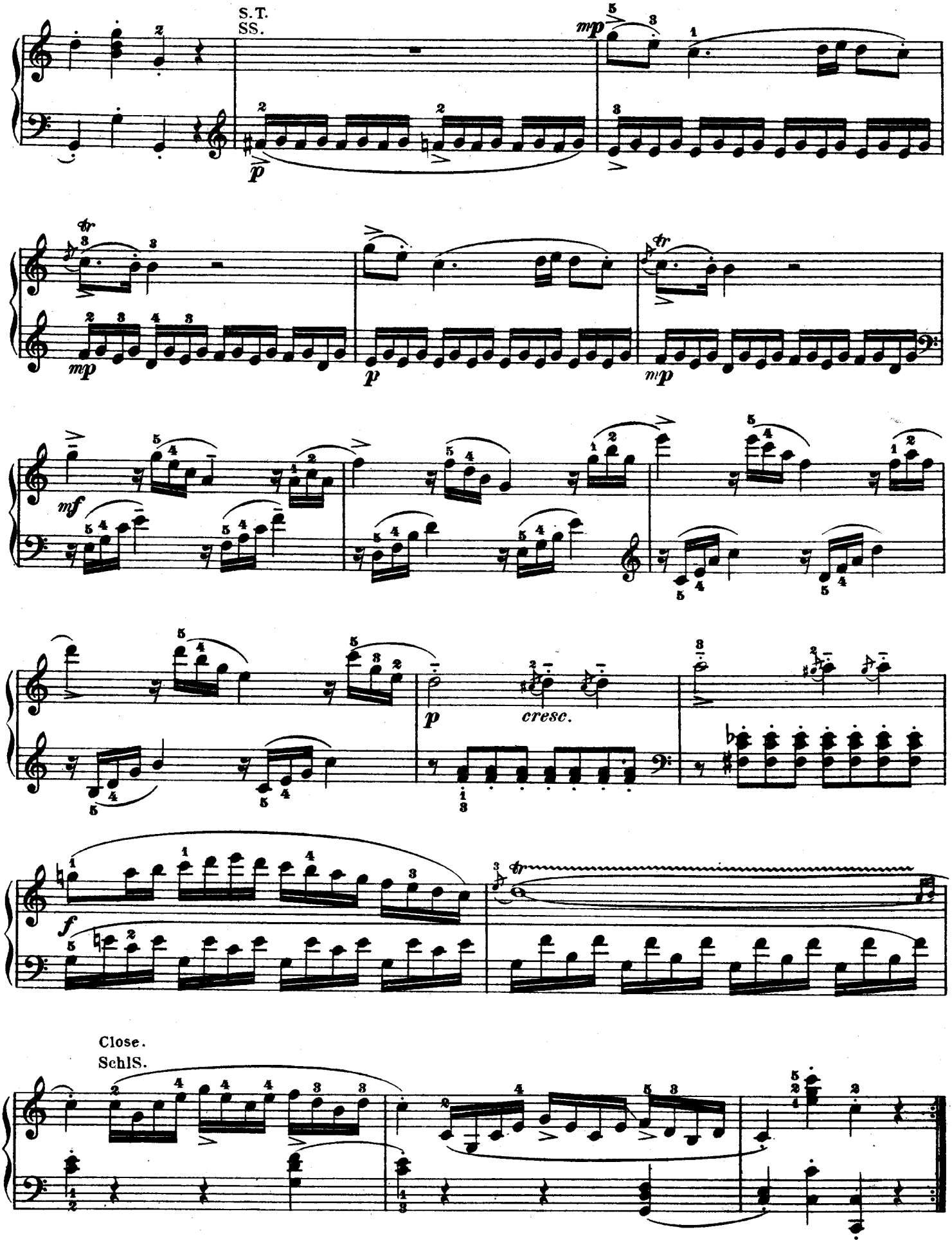

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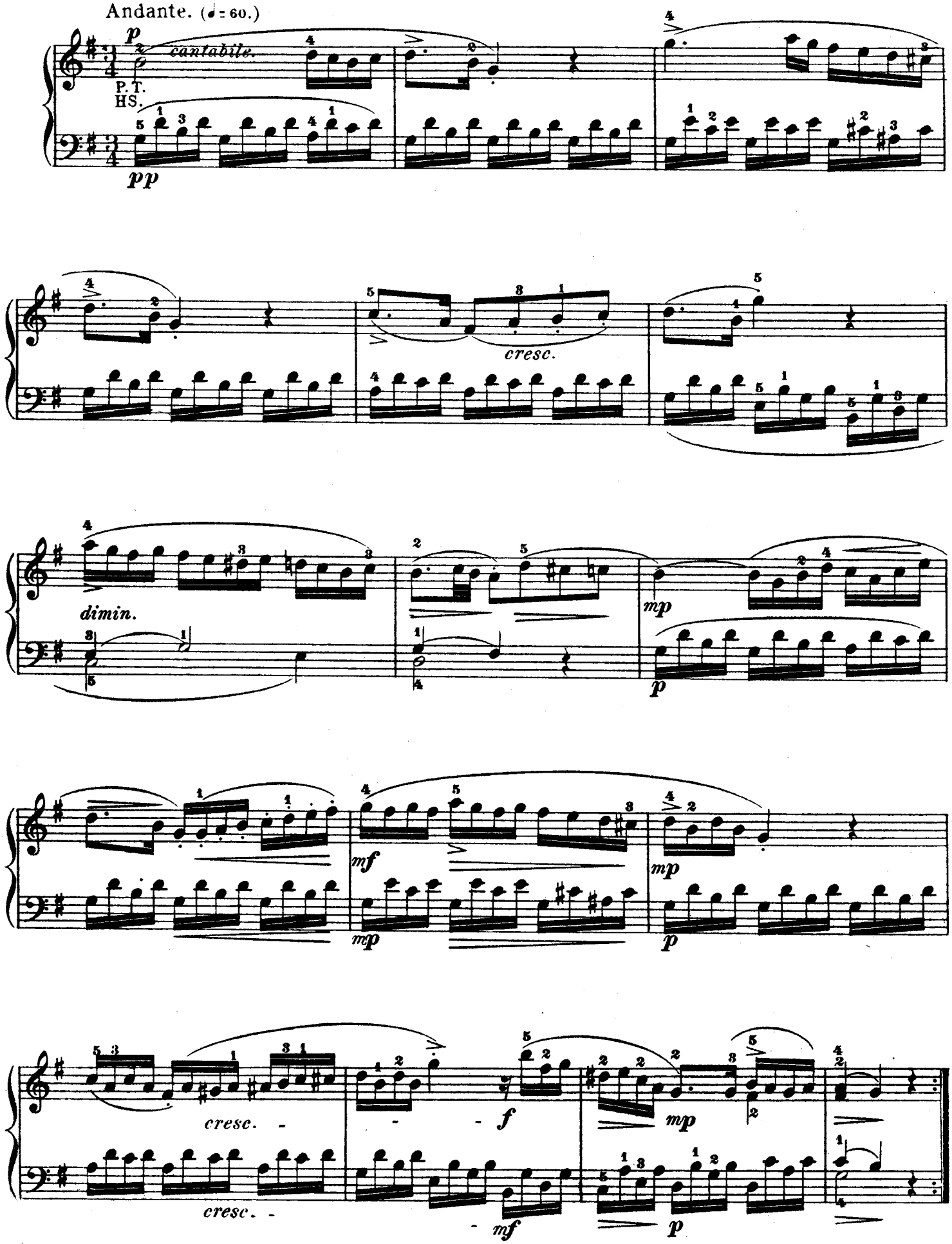

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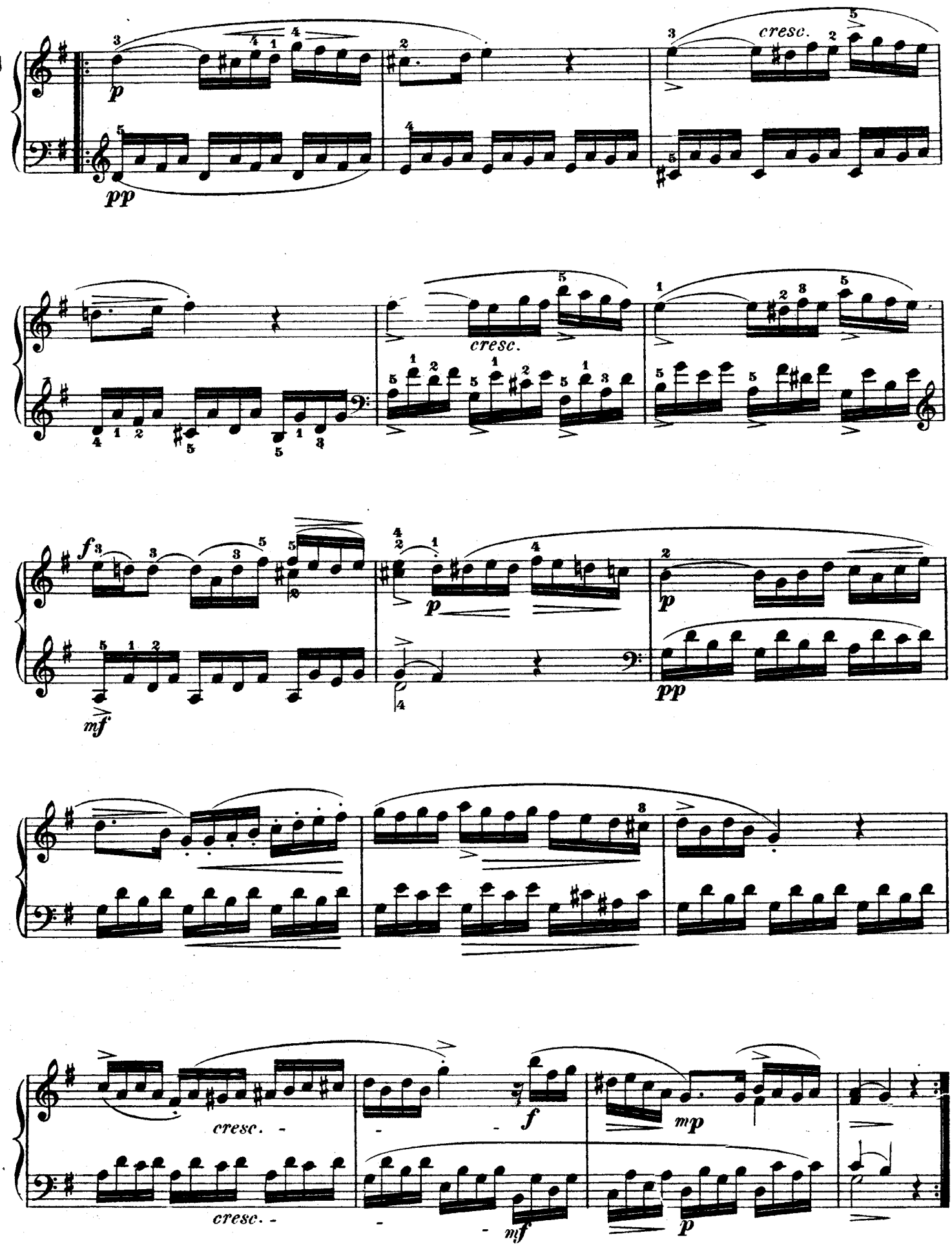

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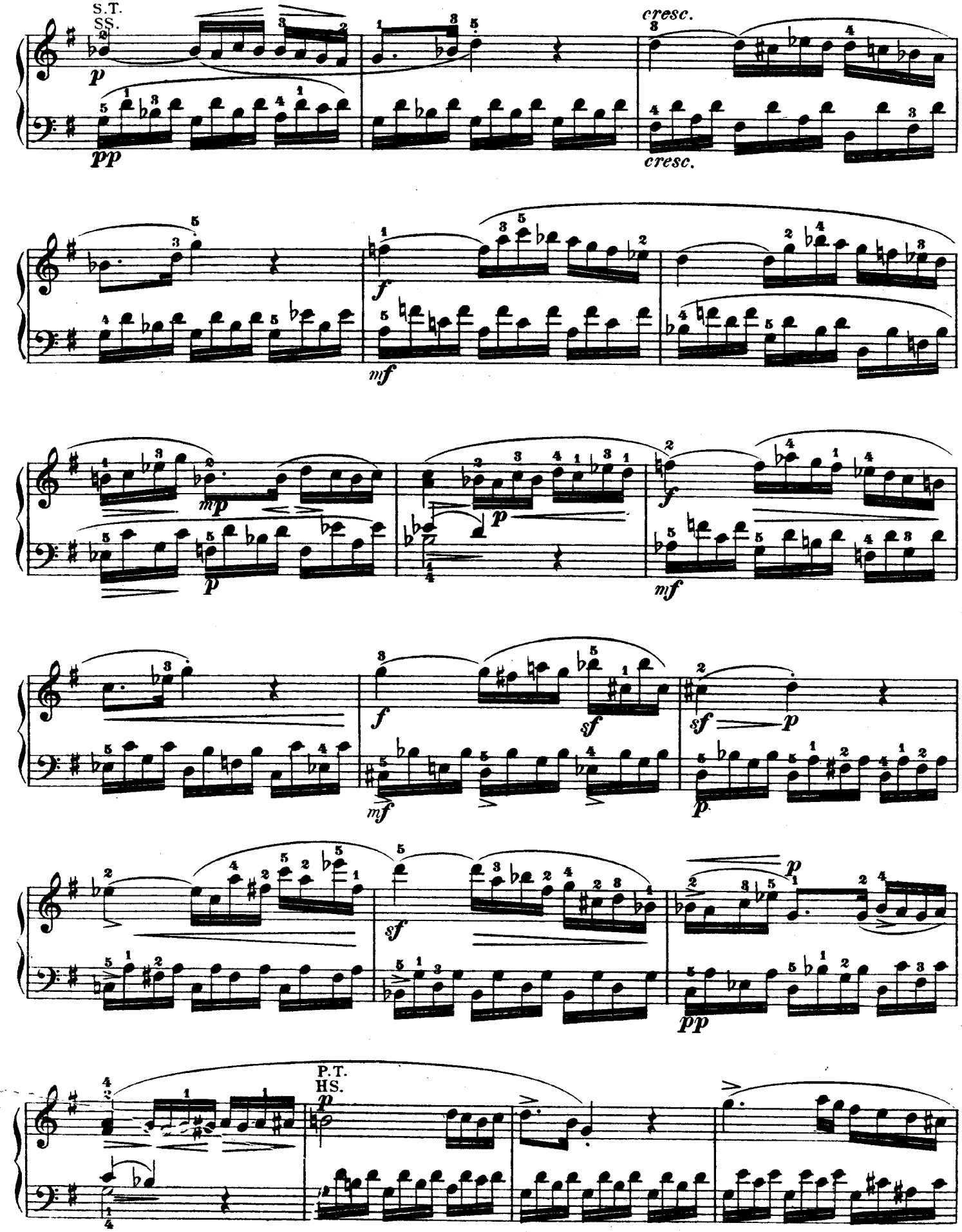

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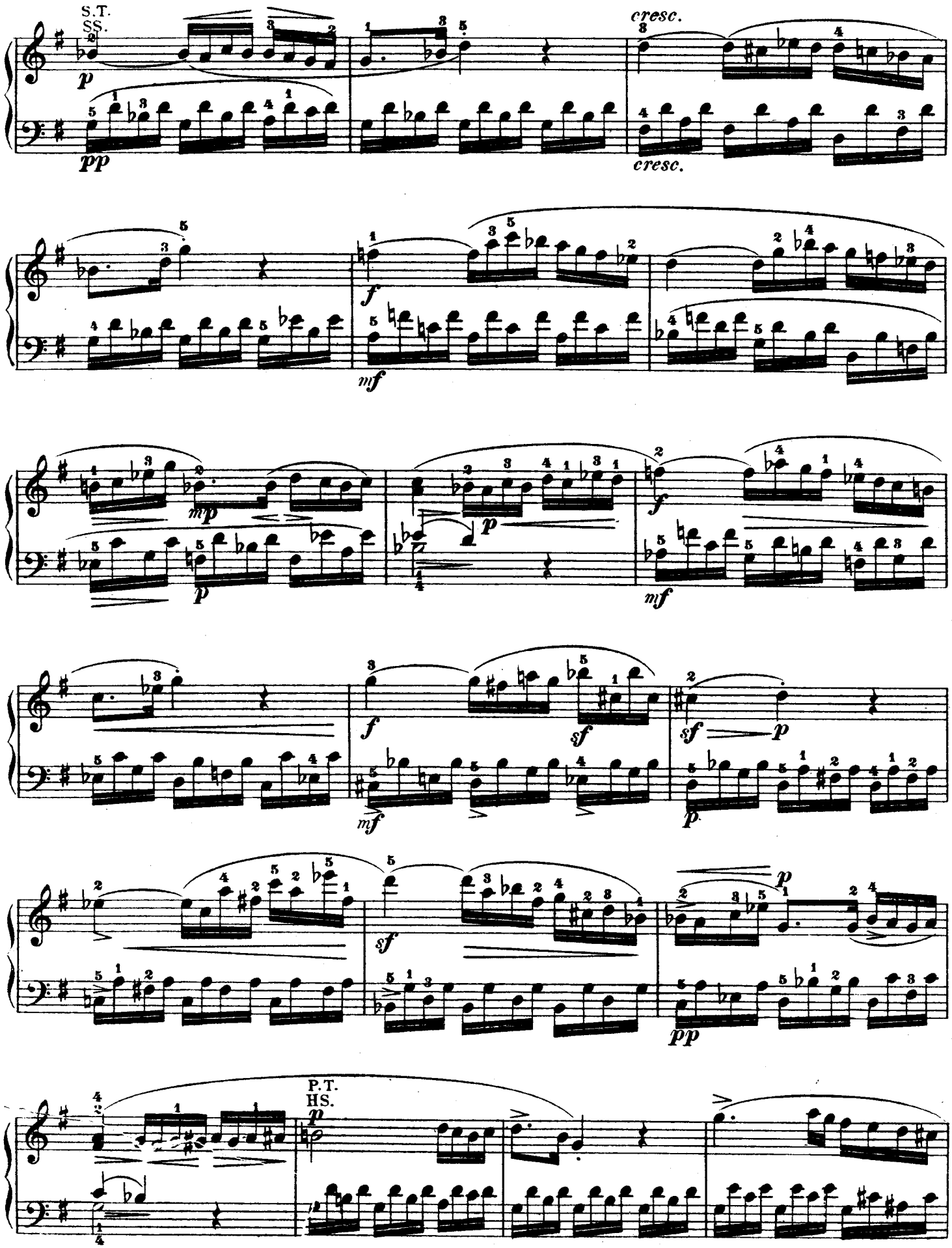

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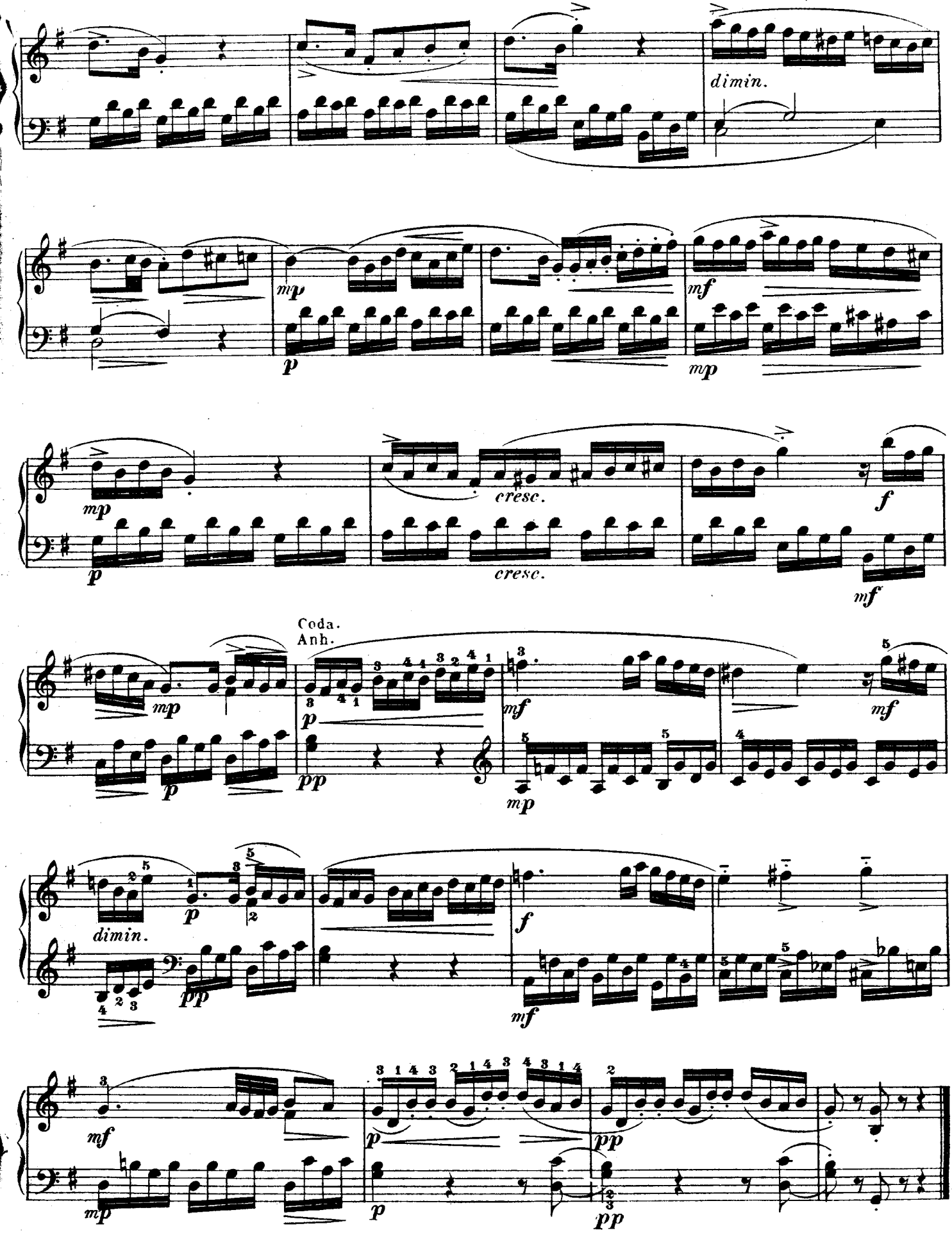

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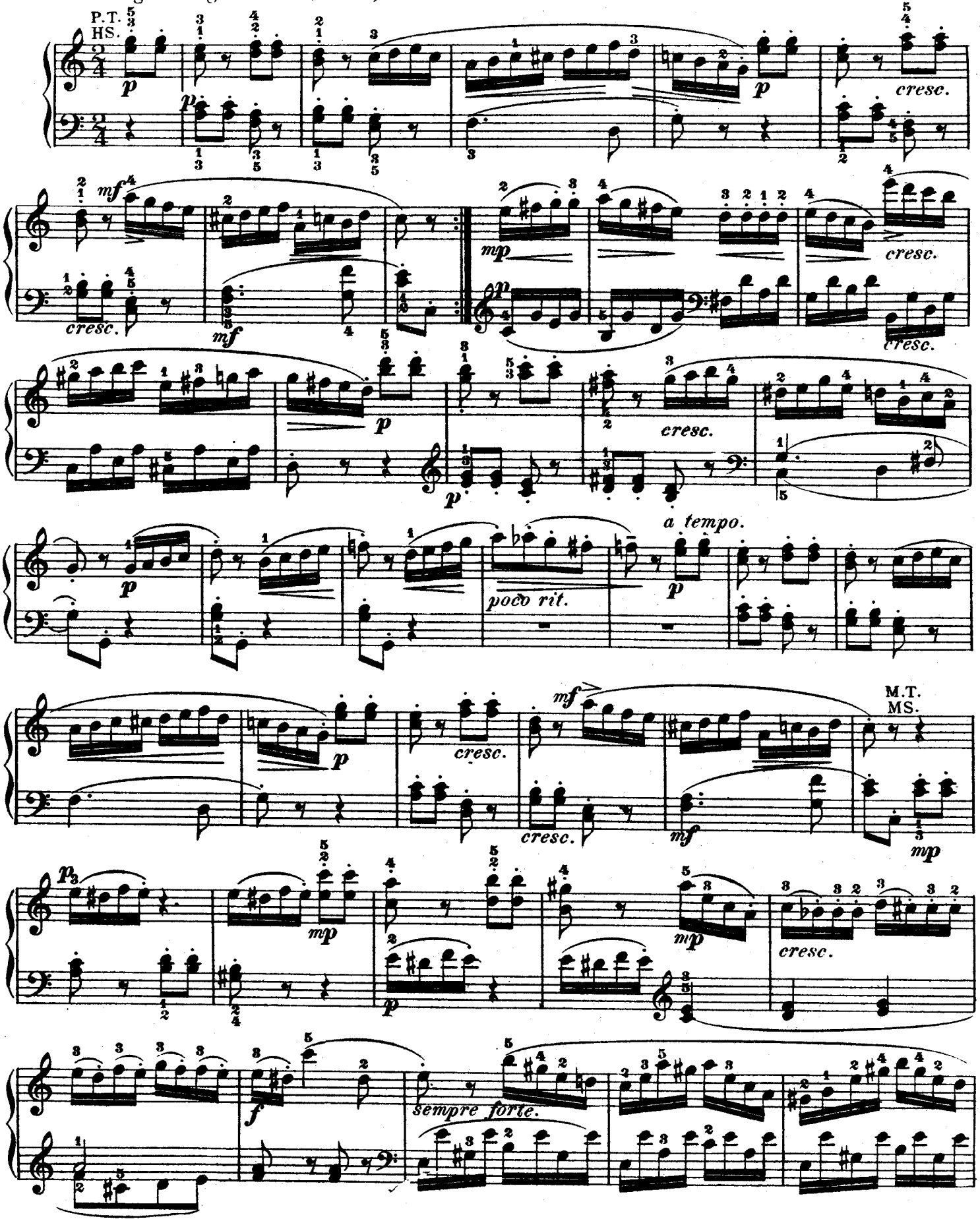
Rondo.

Allegretto grazioso. (♩= 104.)



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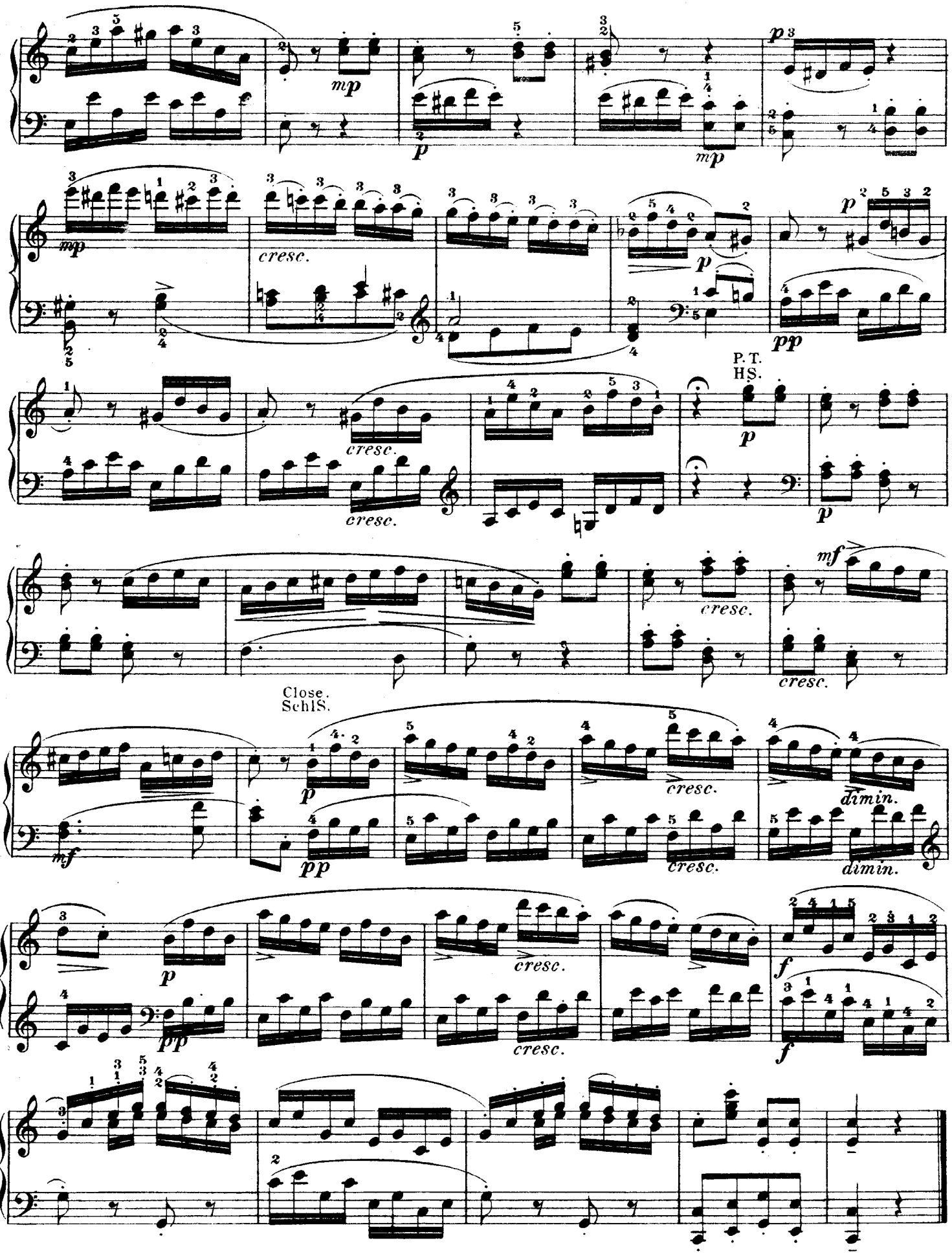

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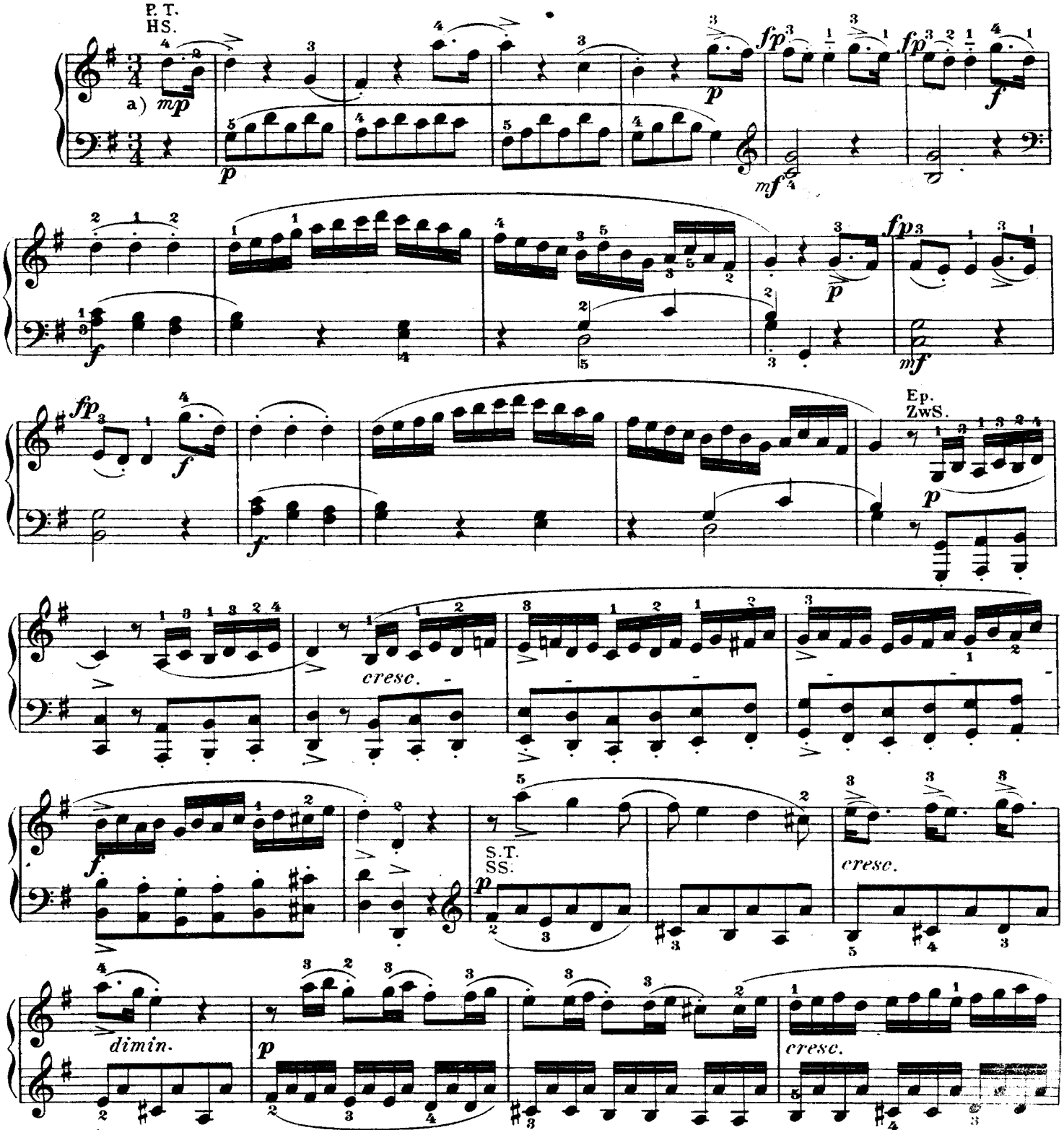
SONATA II.

Abbreviations: P. T., Principal Theme; Ep., Episode; S. T., Secondary Theme; Close; M. T., Middle Theme; D., Development; Coda.

Abkürzungen: HS. bedeutet Hauptsatz, ZwS. Zwischensatz, SS. Seitensatz, SchlS. Schlusssatz, MS. Mittelsatz, DS. Durchführungsatz, Anh. Anhang.

Allegro. (♩ = 138.)



a) *mp (mezzo piano)* rather soft; viz., between *p* and *mf*

a) *mp (mezzo piano,* ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* u. *mf* steht.

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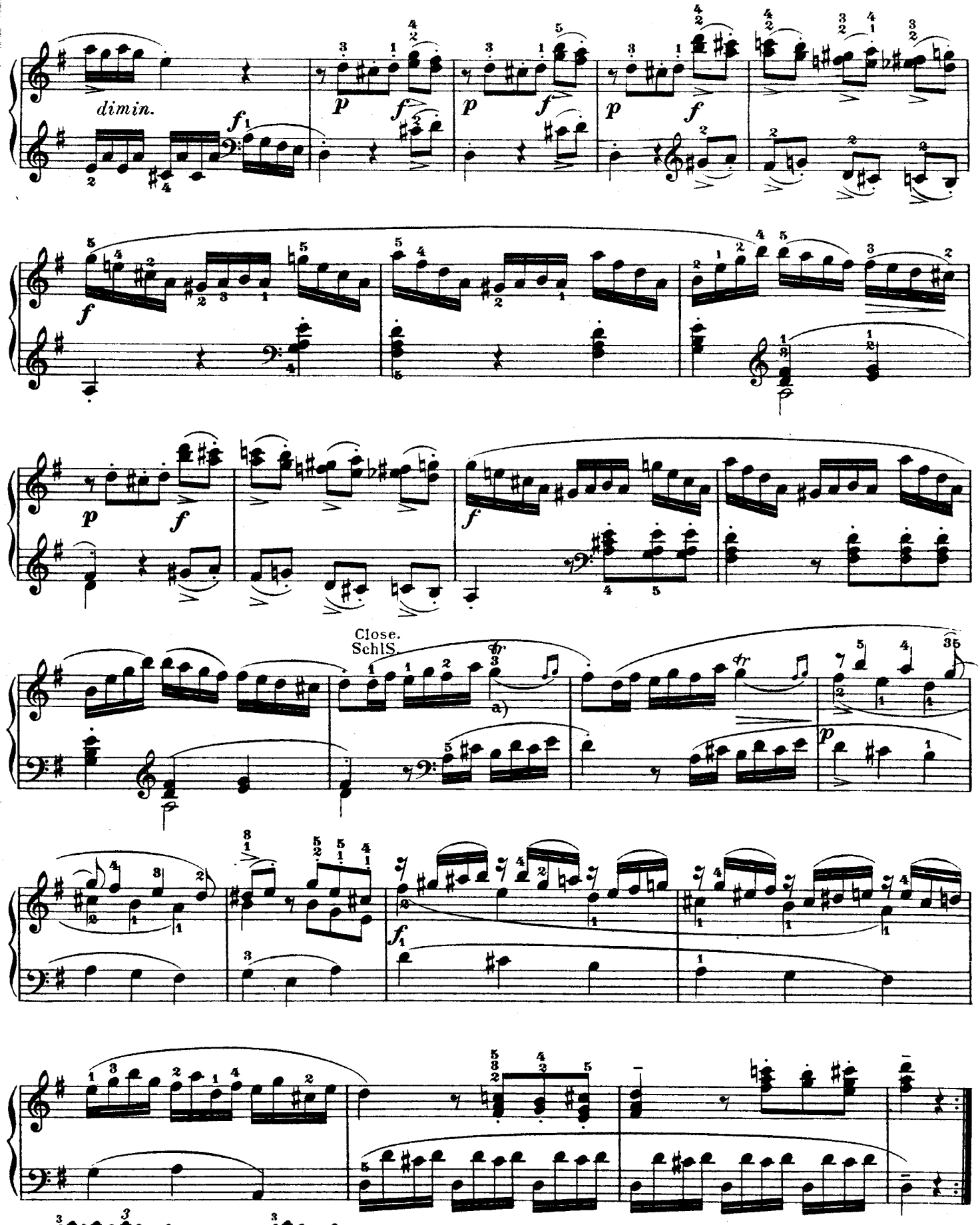

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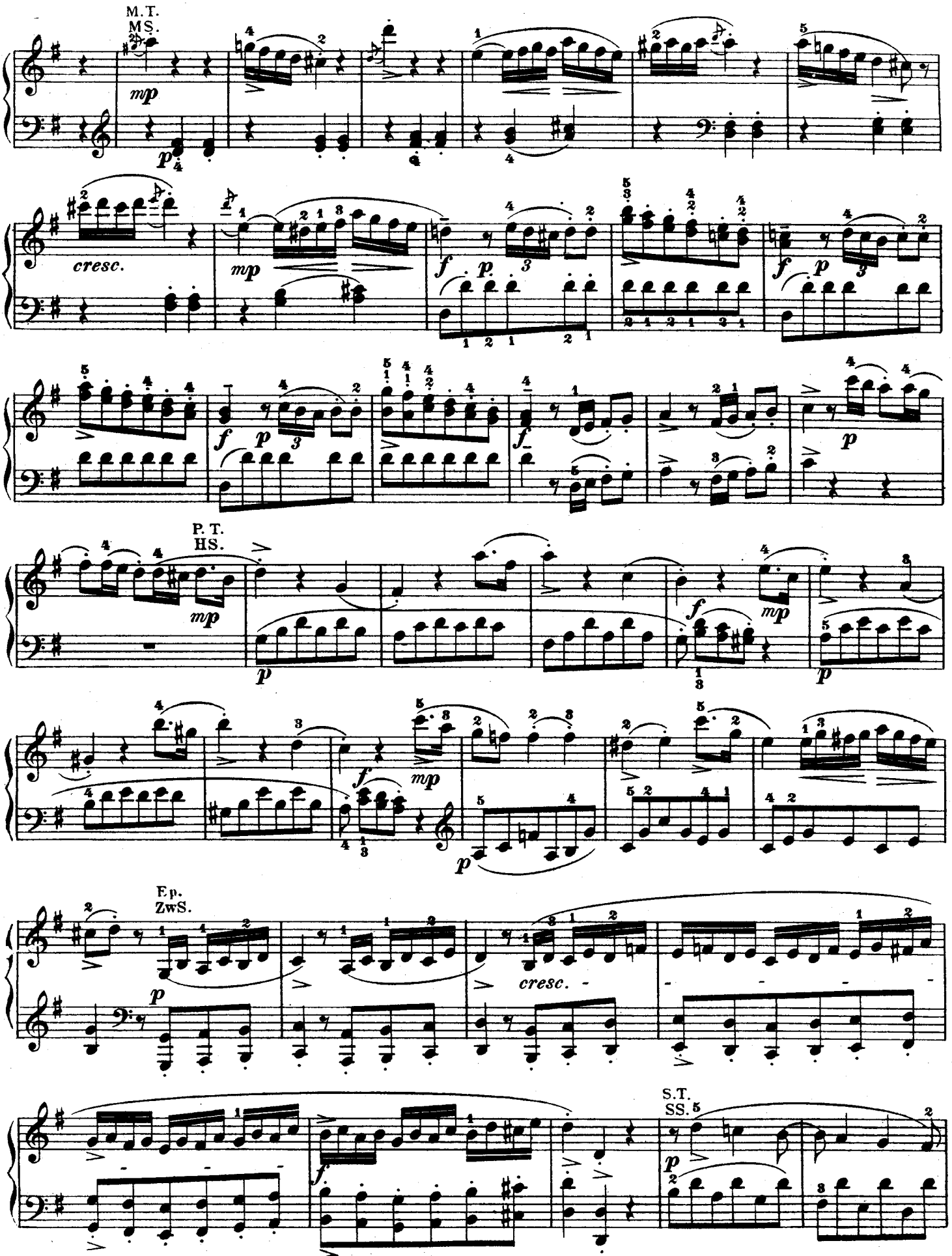

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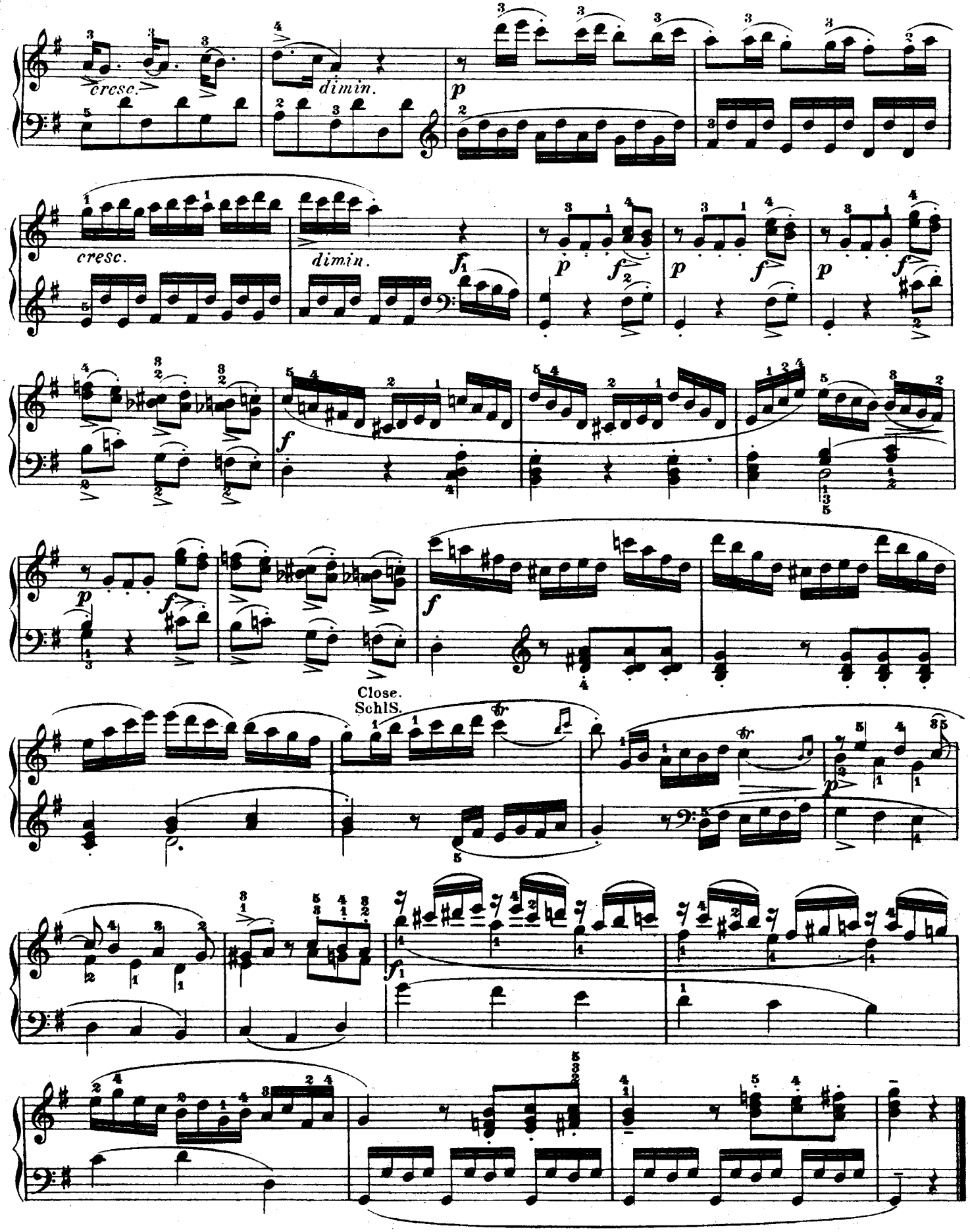

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Andante. (♩=58.)

P. T.
HS.

Ep.
ZwS.

S.T.
SS.

decresc.

a) Notes marked with a line (–) in this edition, should be played rather heavily (pressed out.)

b)

c) To be rendered as at b.

a) Die mit (–) bezeichneten Noten sind hier und an den ähnlichen Stellen etwas gewichtig anzuspielen.

c) wie b) auszuführen.

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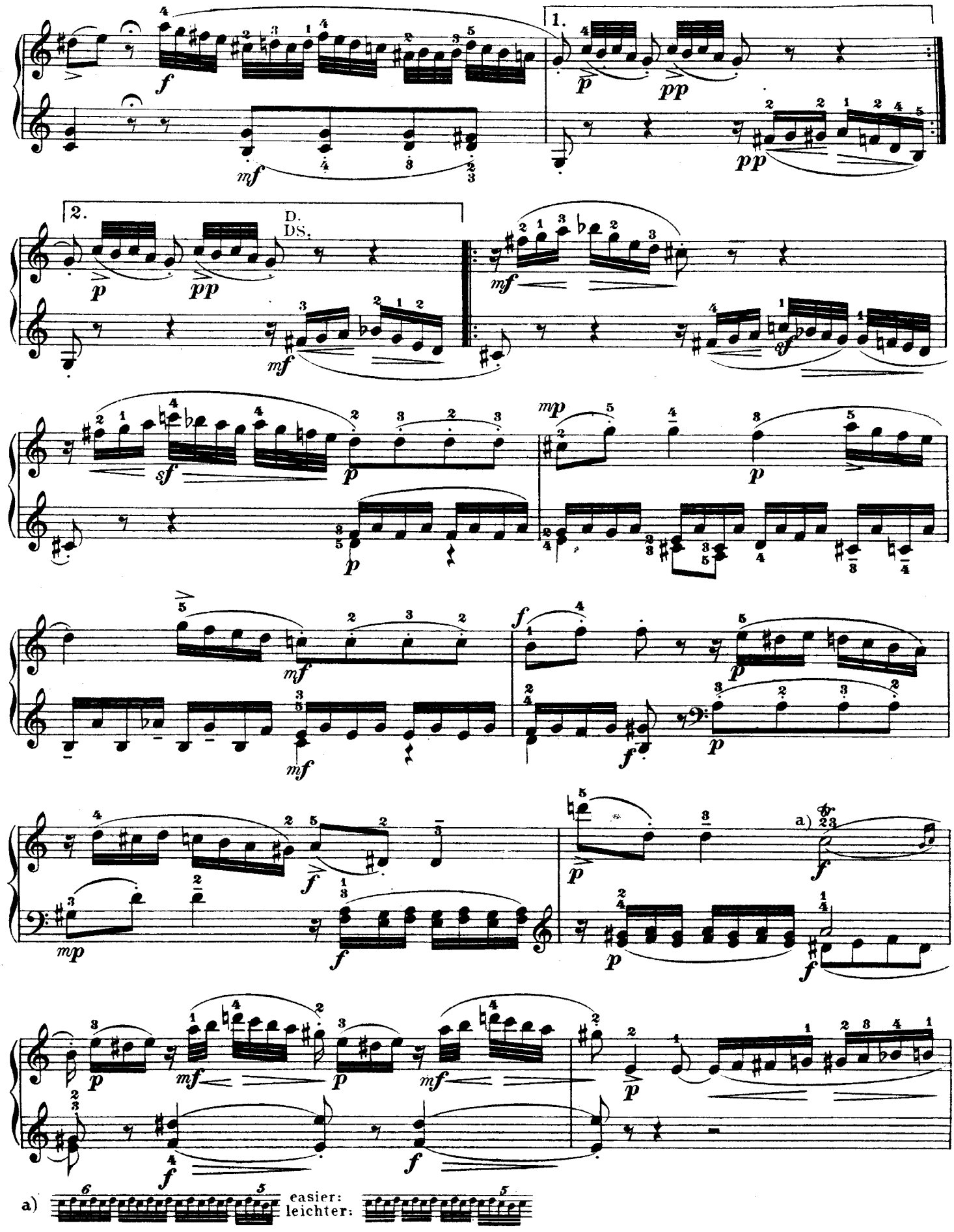

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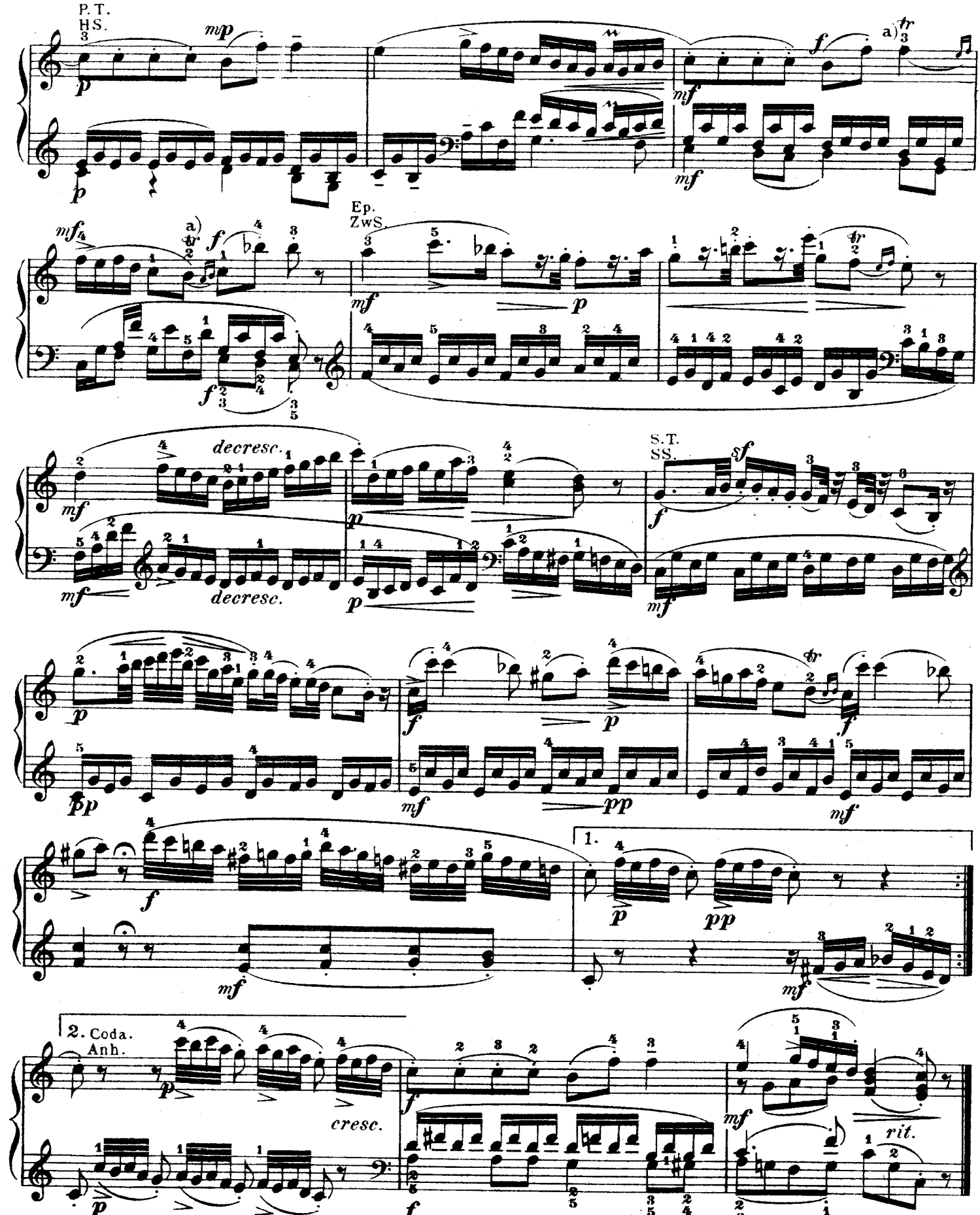

a) Begin the trill with the principal note.

a) Den Triller mit der Hauptnote beginnen.

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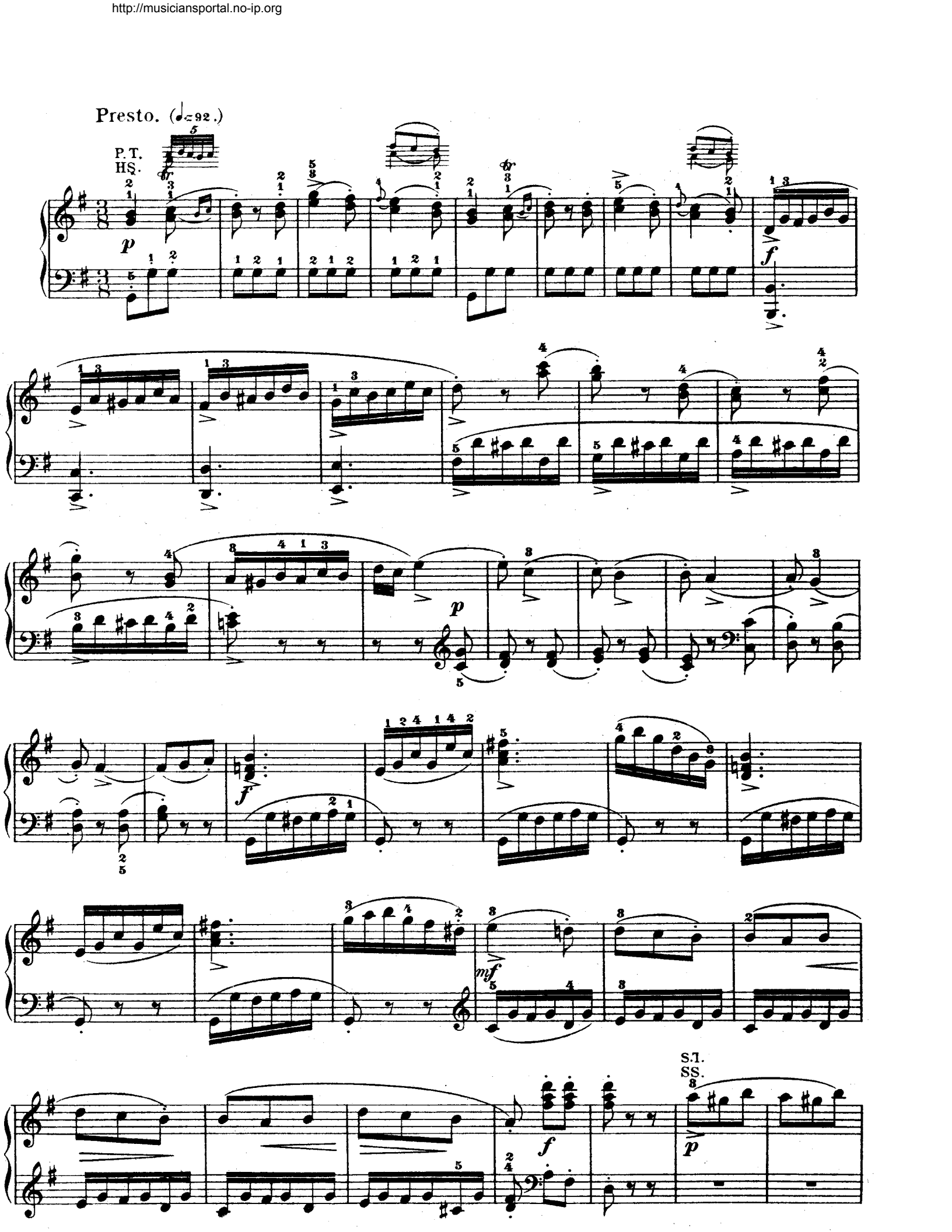

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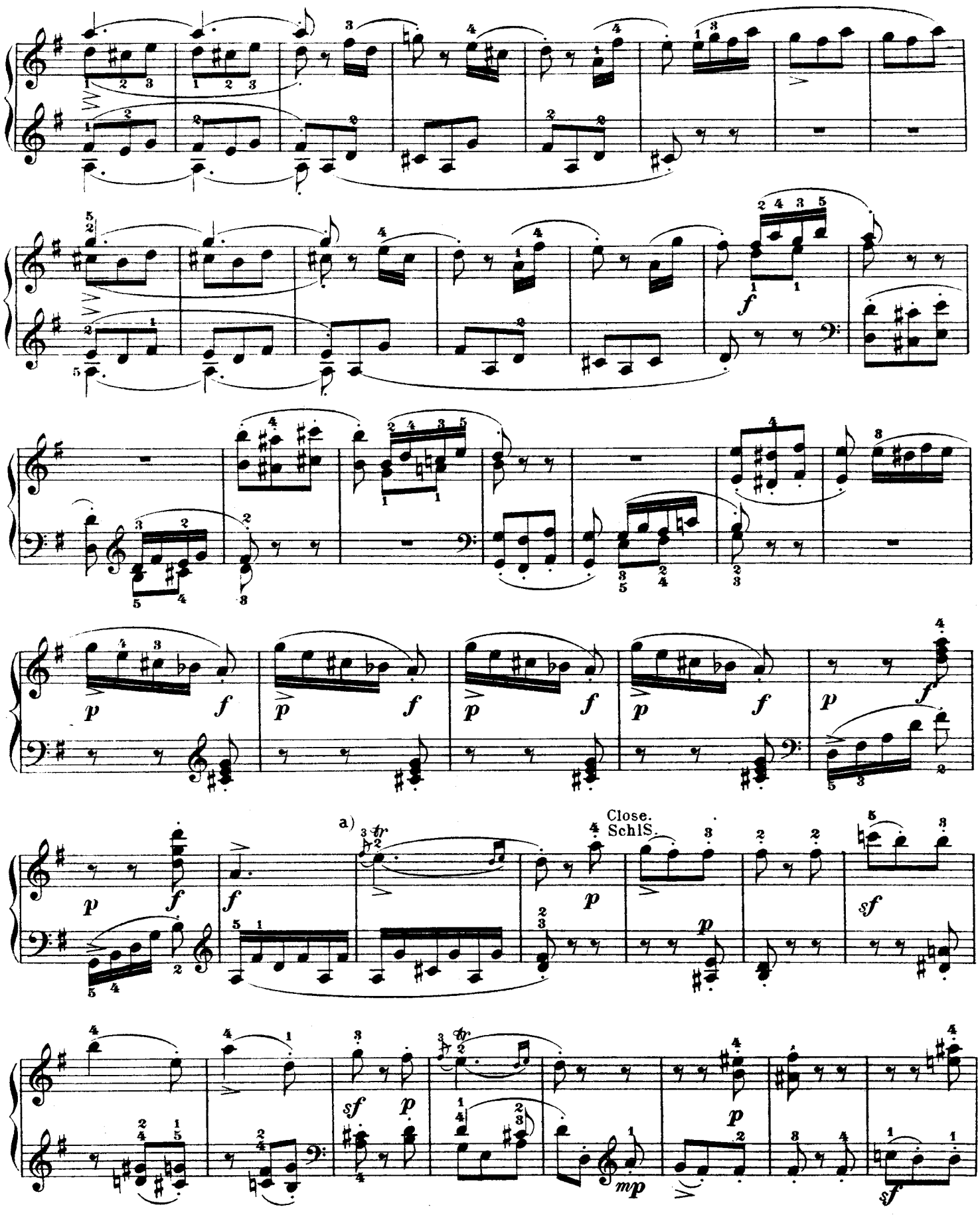

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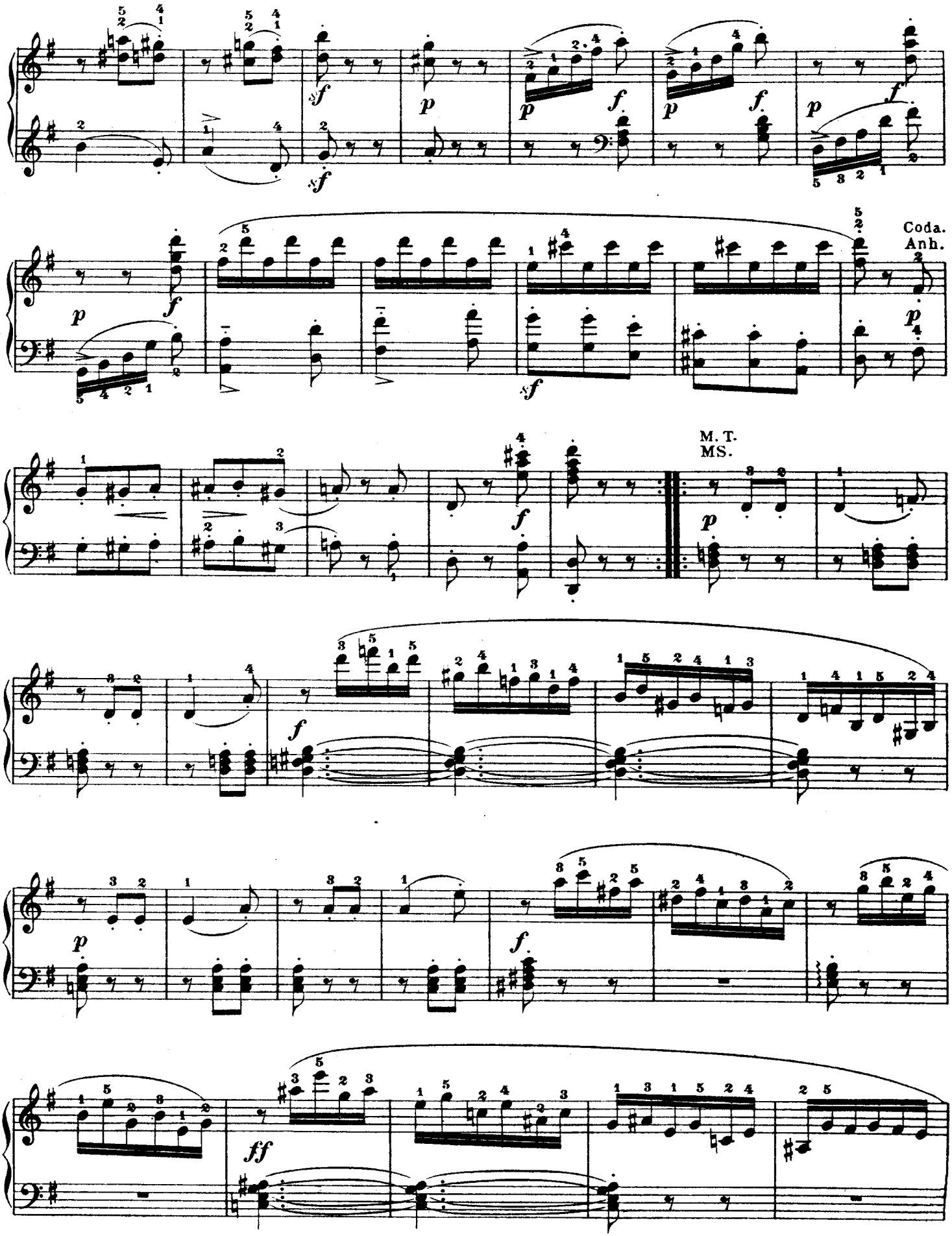

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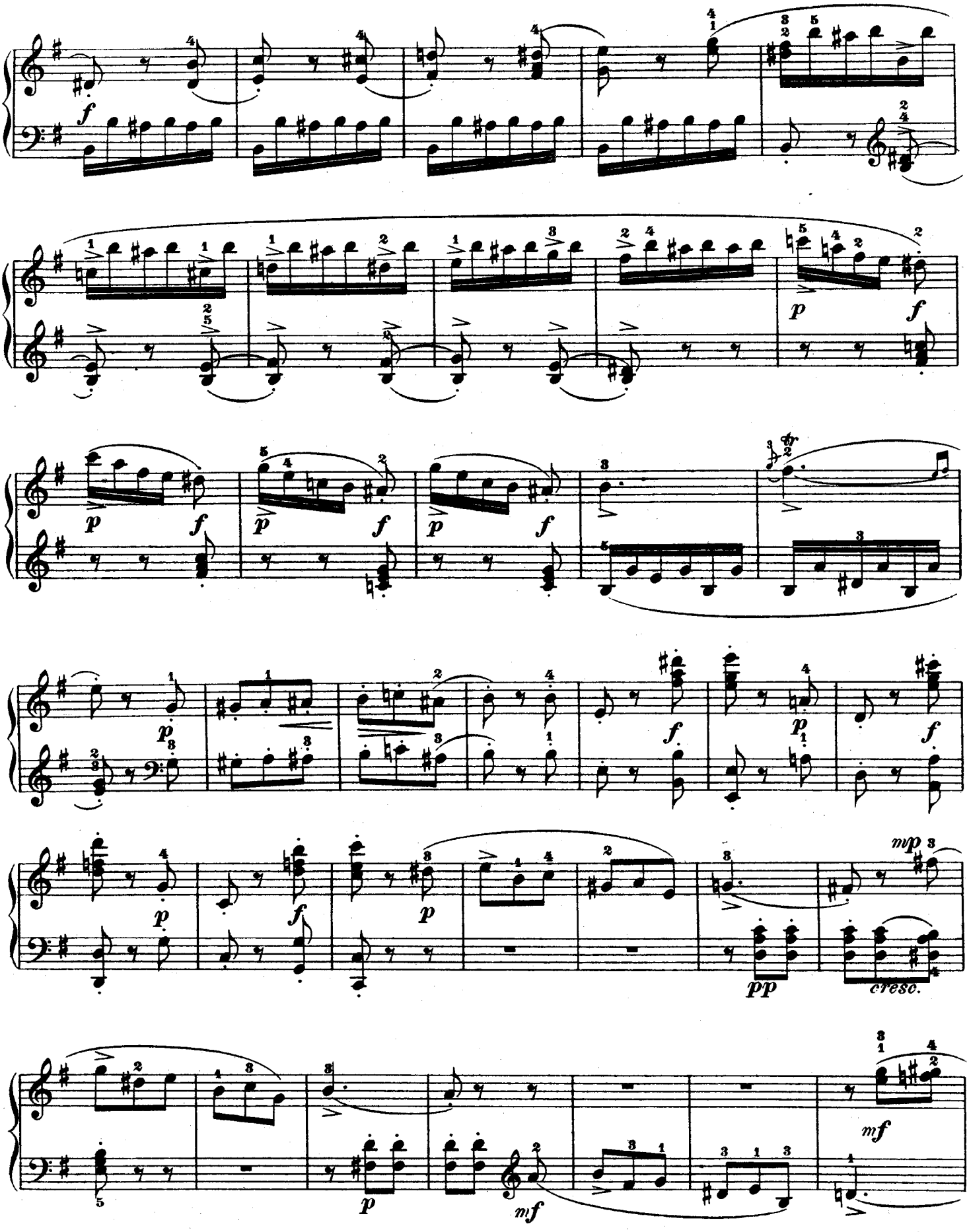

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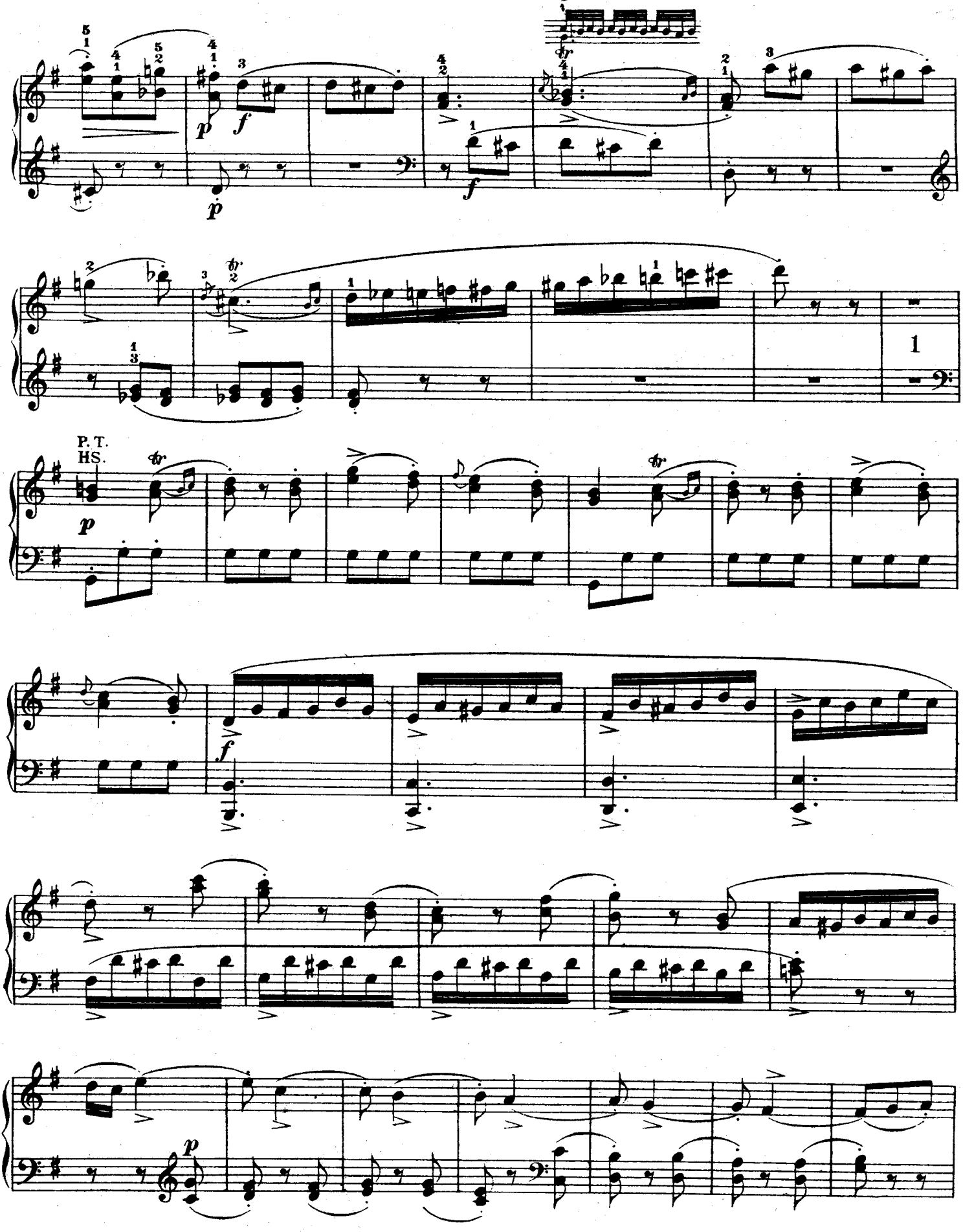

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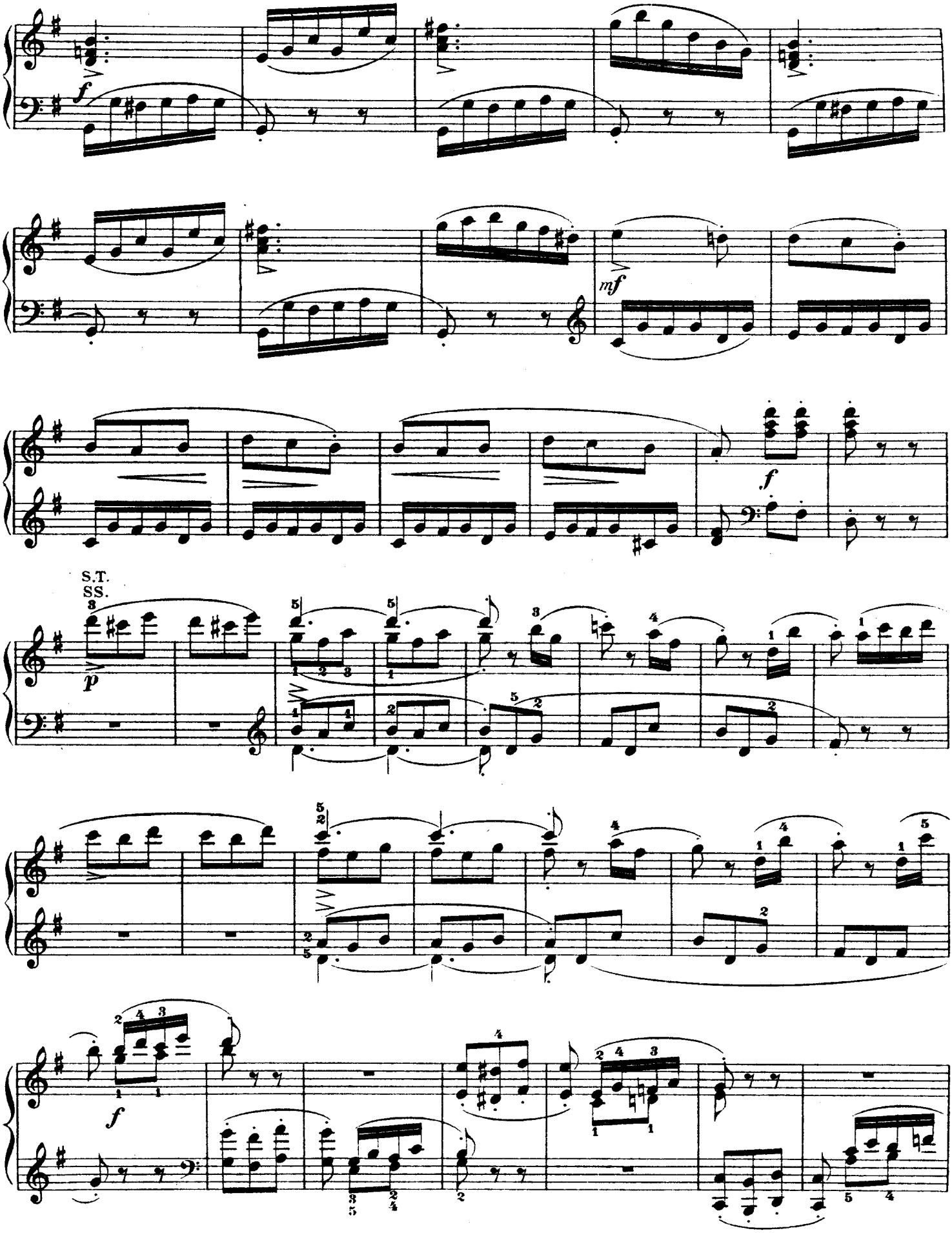

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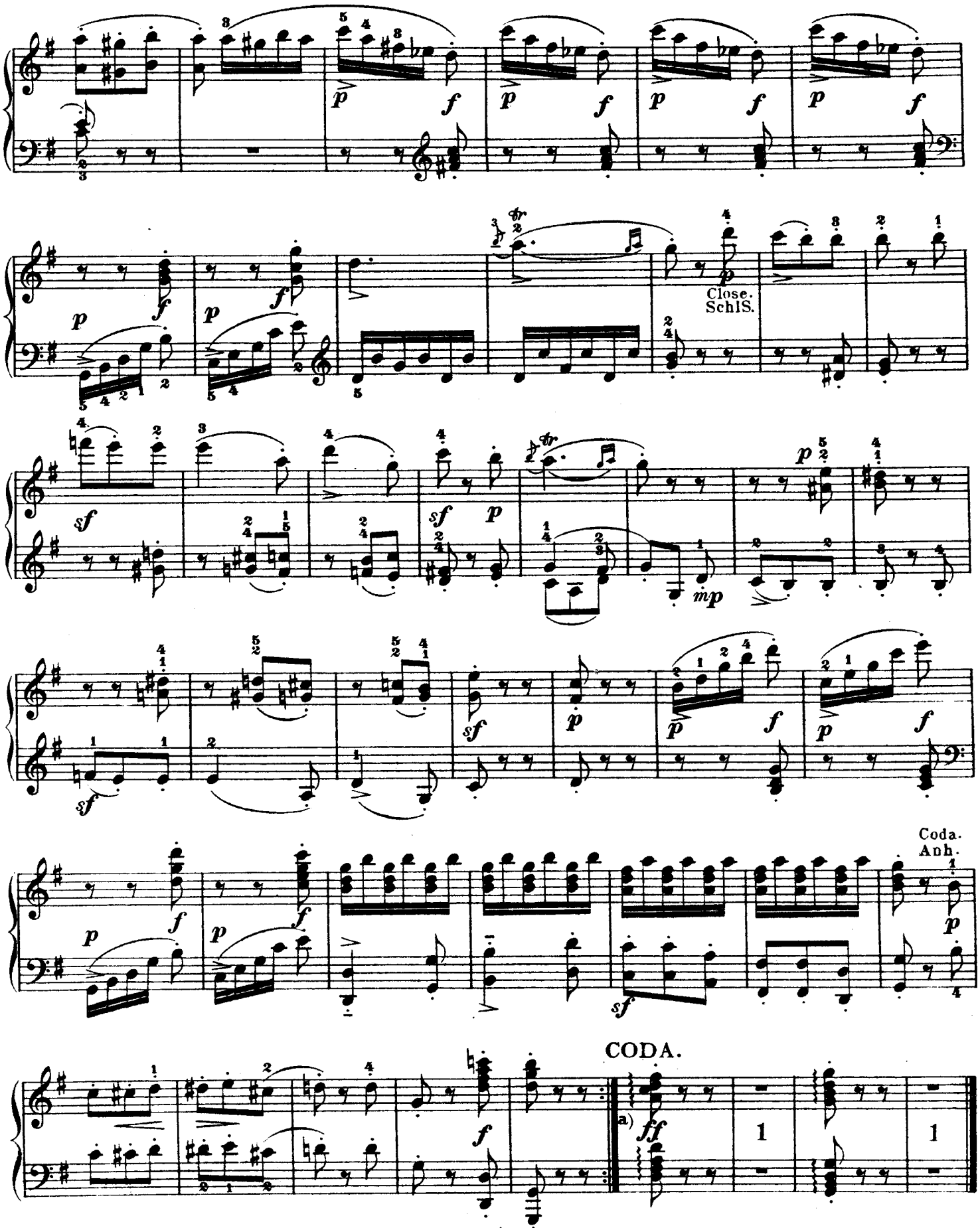

a) Execute the arpeggiated chords swiftly, the hands attacking and quitting them exactly together.

a) Die Arpeggien dieser letzten zwei Accorde müssen in beiden Händen gleichzeitig anfangen und aufhören, und rasch ausgeführt werden.

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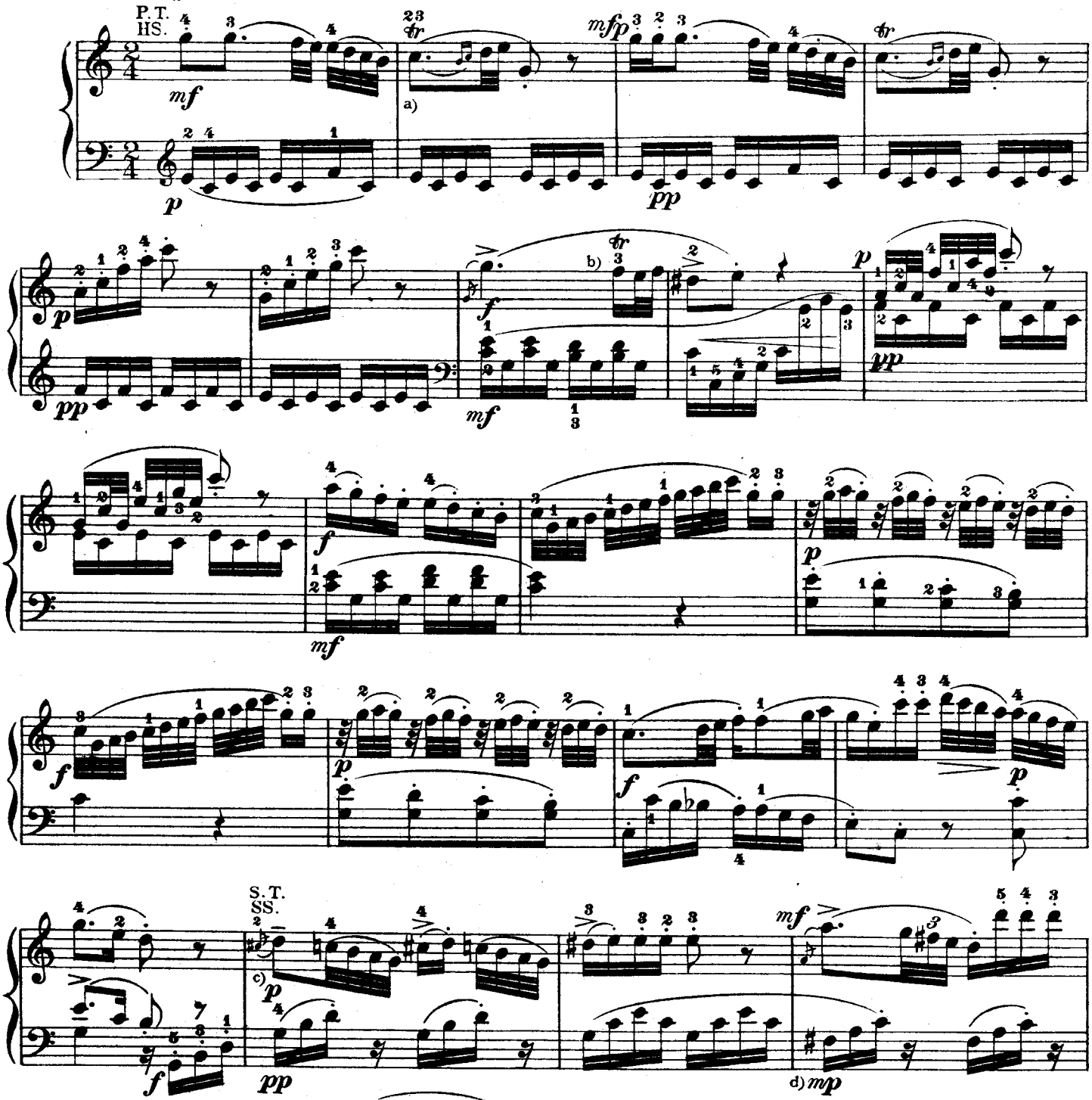
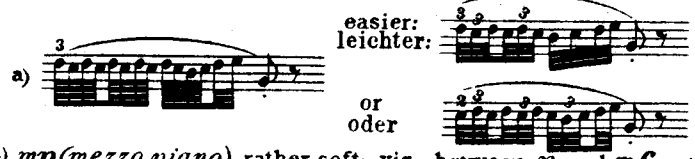
SONATA III.

Abbreviations, etc.: P.T., Principal Theme; S.T., Secondary Theme; Close; Coda, M.T., Middle Theme; Ep., Episode.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, Anh. Anhang, MS. Mittelsatz, ZS. Zwischensatz.

Allegro moderato. (♩ = 126.)





d) *mp (mezzo piano)* rather soft; viz., between *p* and *mf*

d) *mp (mezzo piano,* ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* u. *mf* steht.

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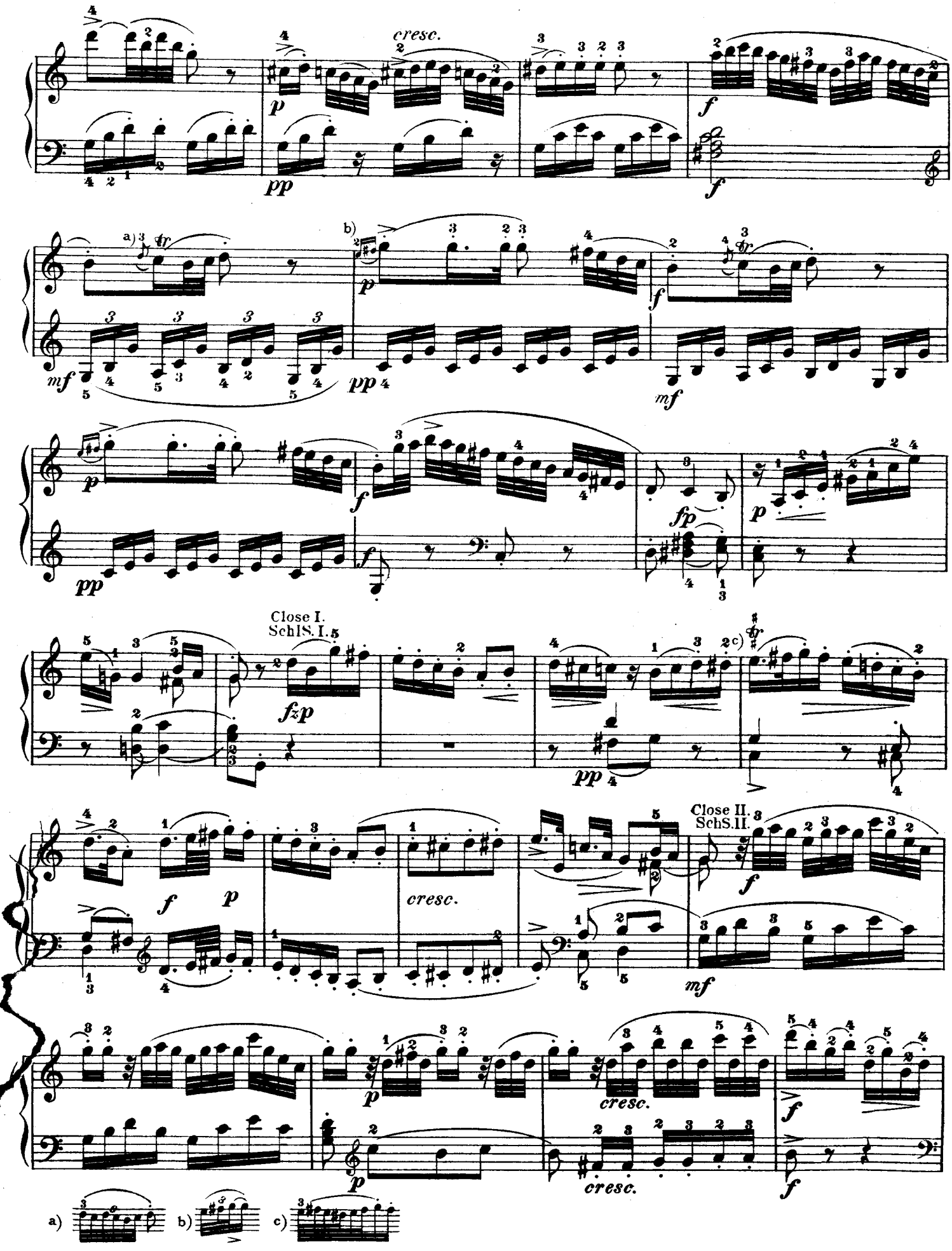

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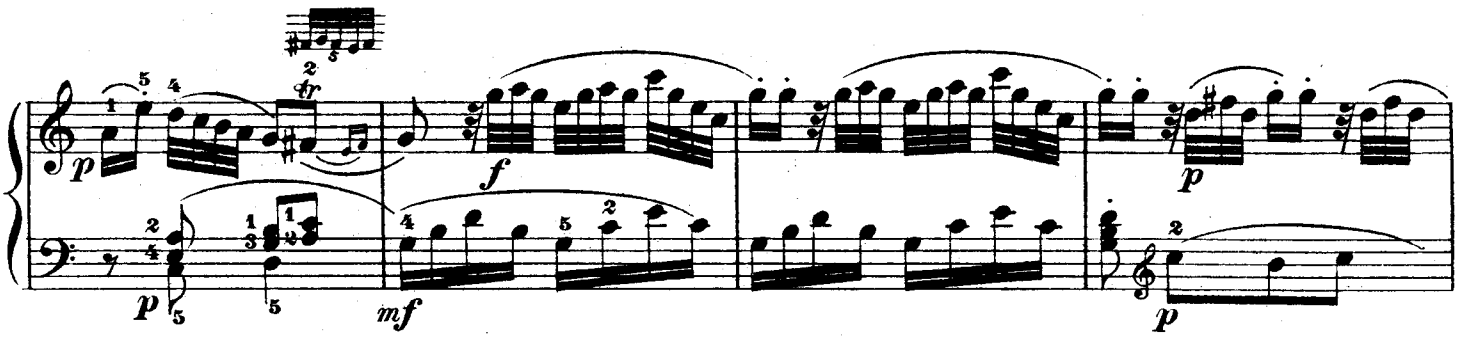

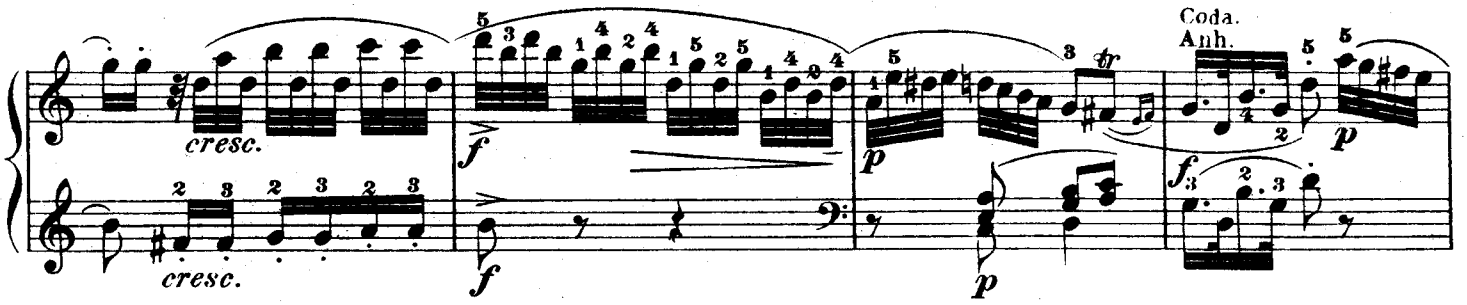

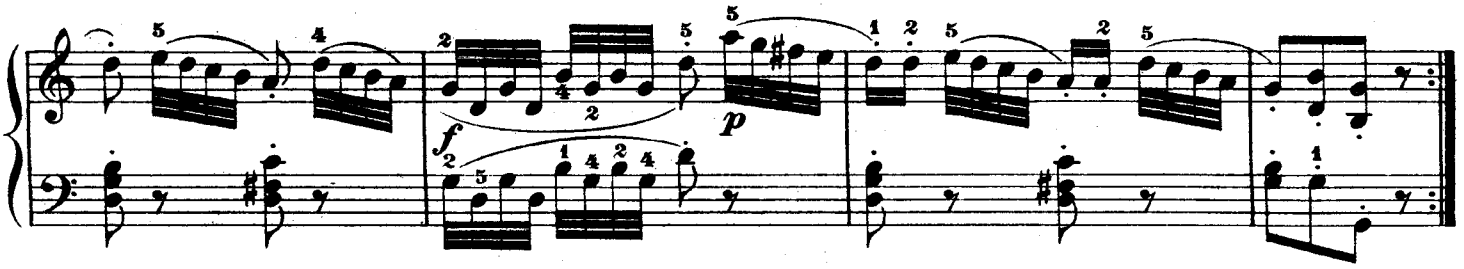

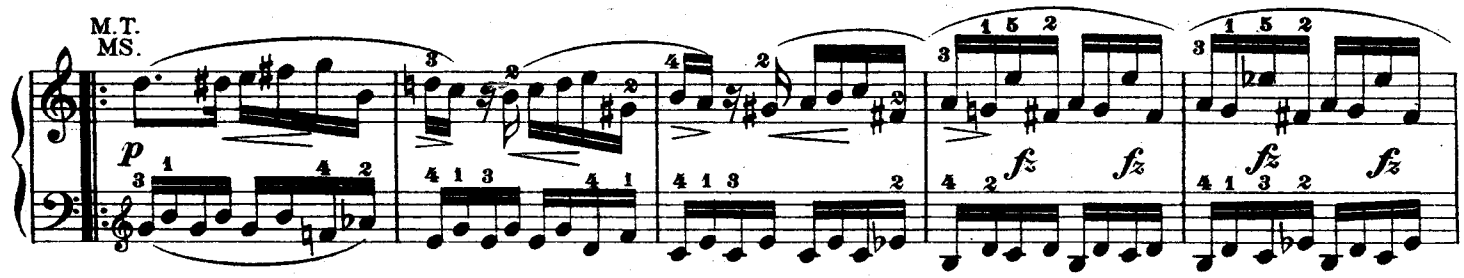

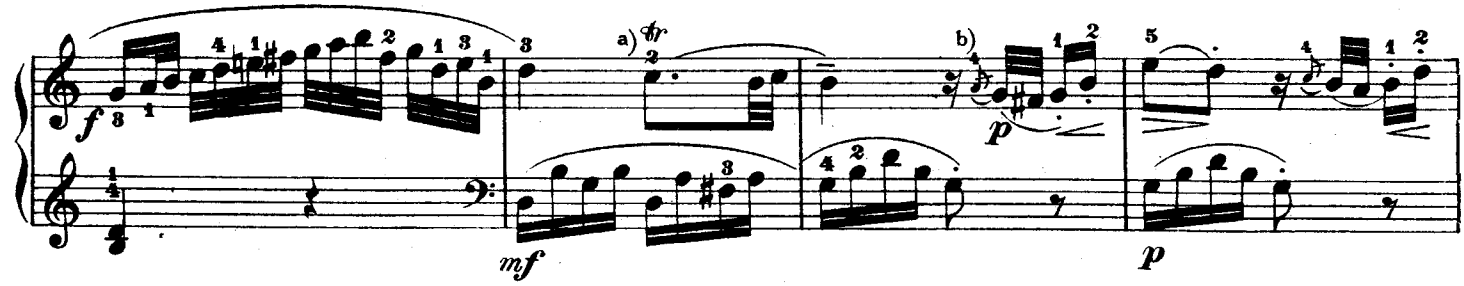

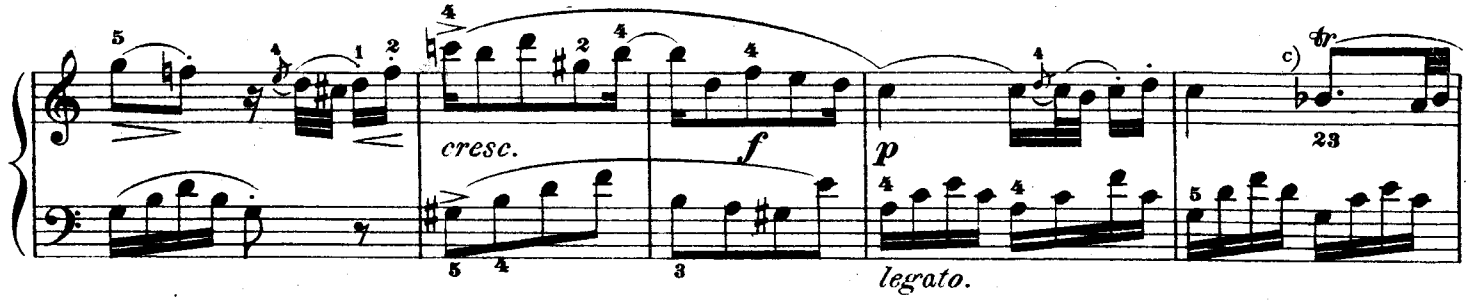

a) b) c) like a.
c) wie a.

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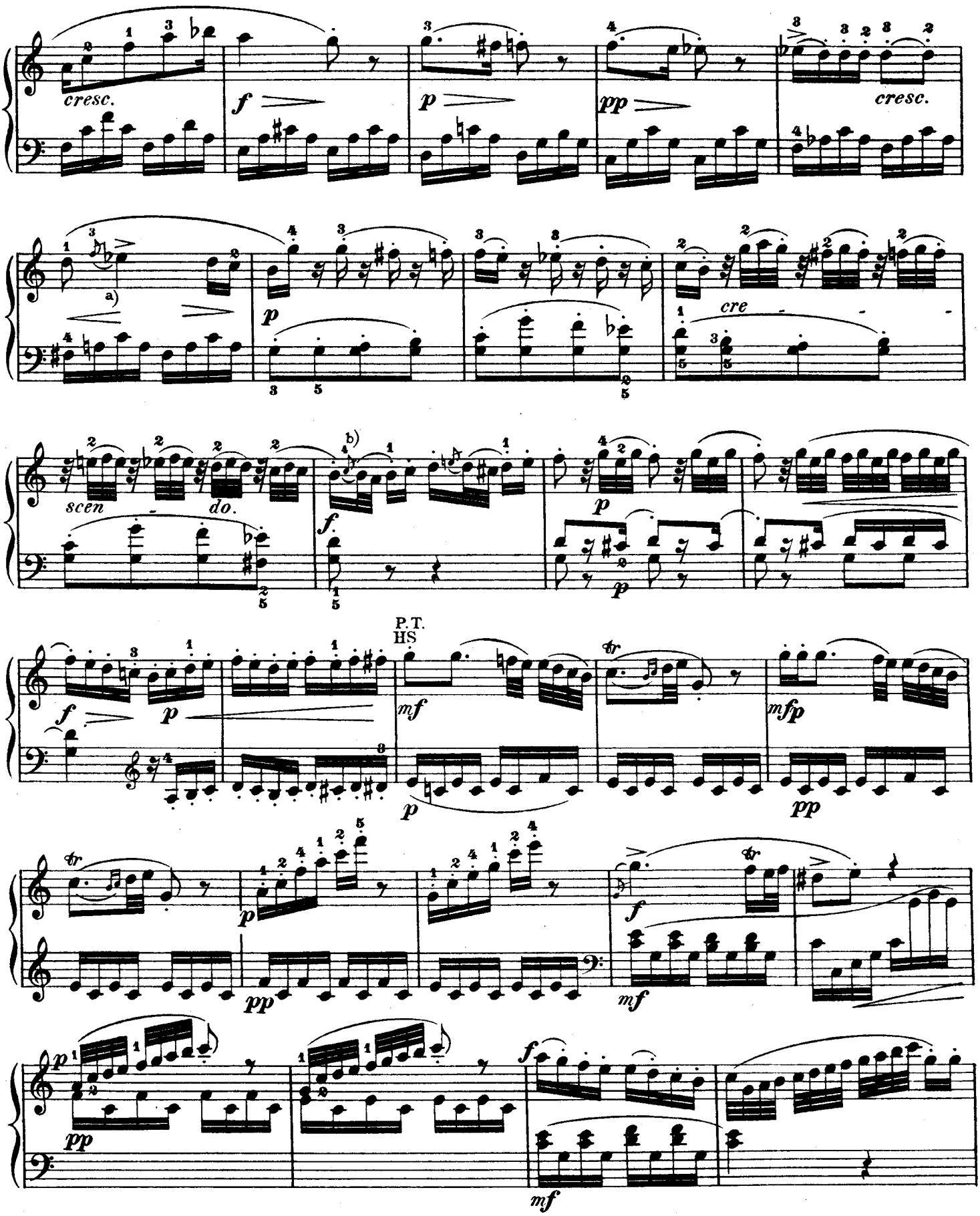
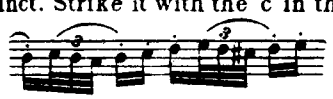


a) Lettheappoggiatura f be as short as possible, without being indistinct. Strike it with the c in the accompaniment.

b) 

a) f mit c in der Begleitung zugleich anschlagen, möglichst kurz, aber ohne die Deutlichkeit zu beeinträchtigen.

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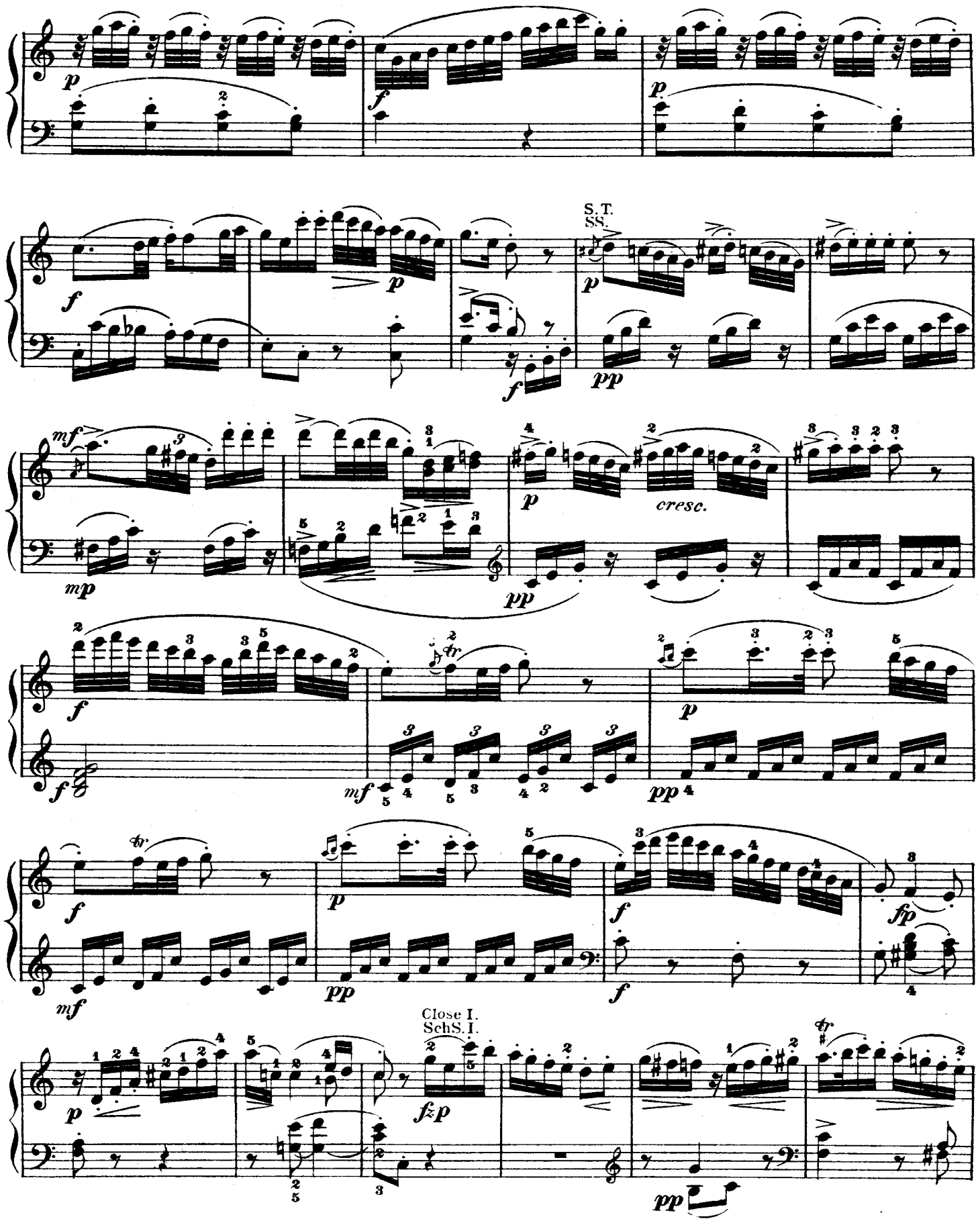

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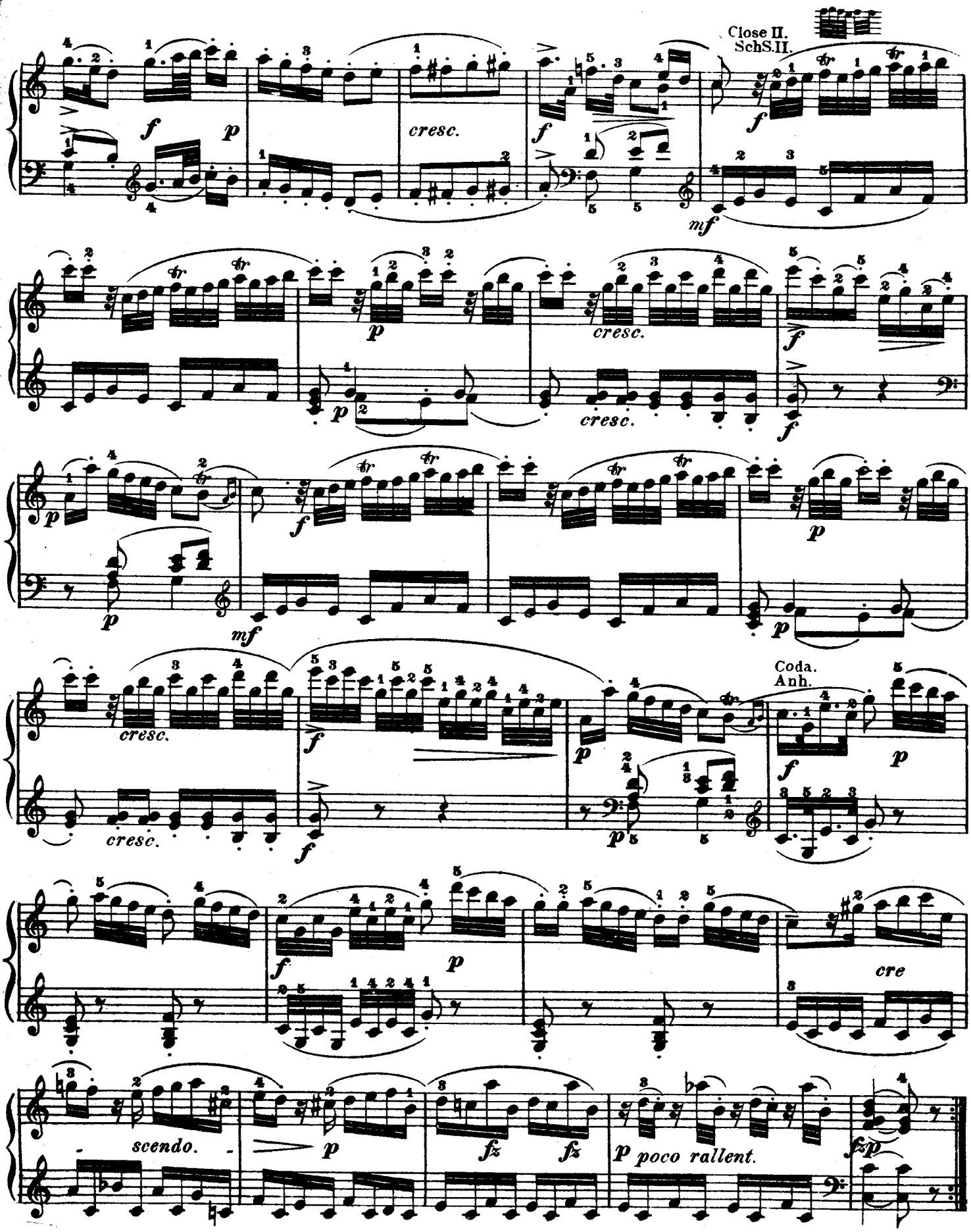

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Andante cantabile. (♩ = 54.)

P.T.
HS.

mp dolce. *mf* *p* *fzp* *cresc.* *f* *pp*

S.T.(Trio.)
SS.(Trio.)

a) or oder b) c)

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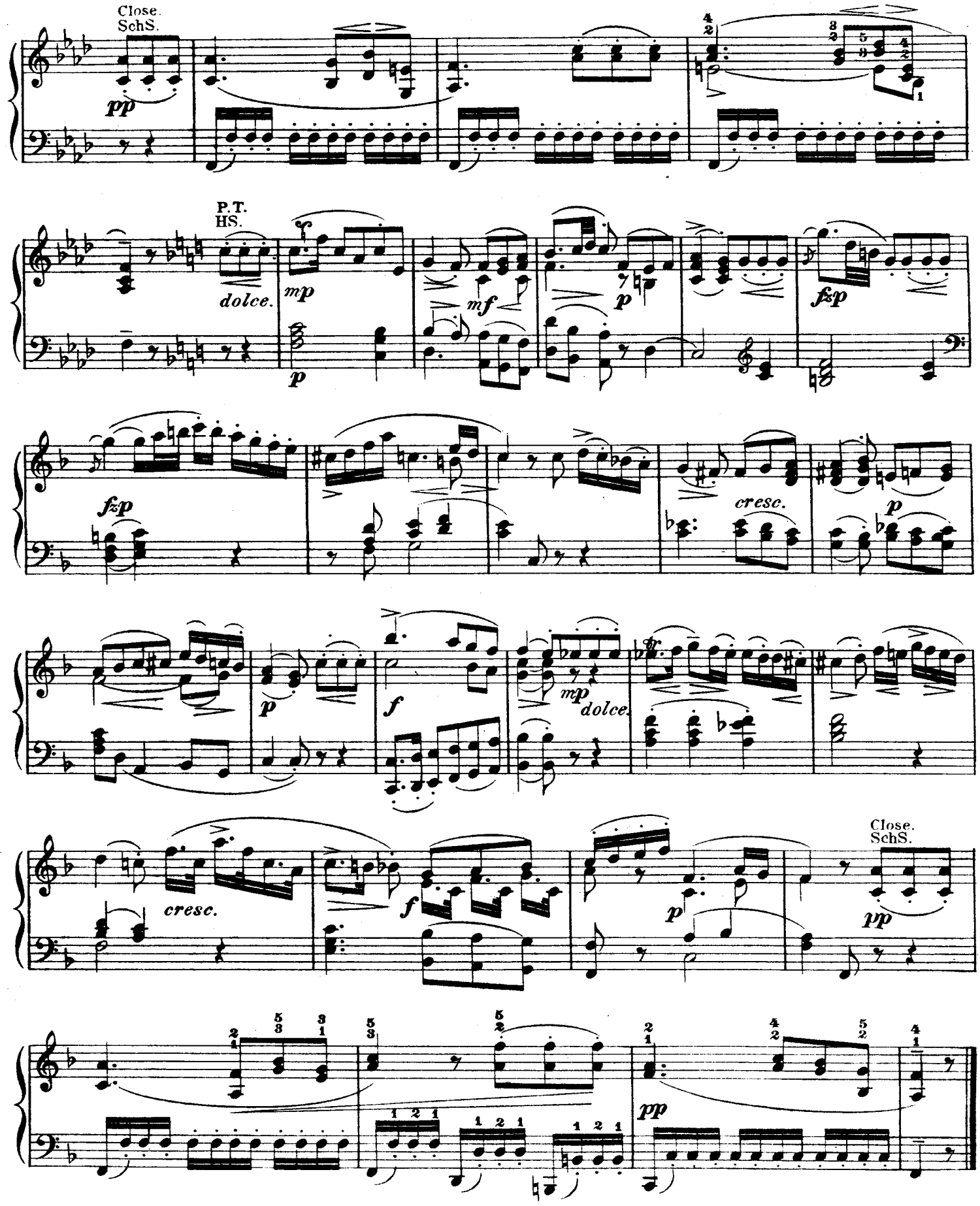

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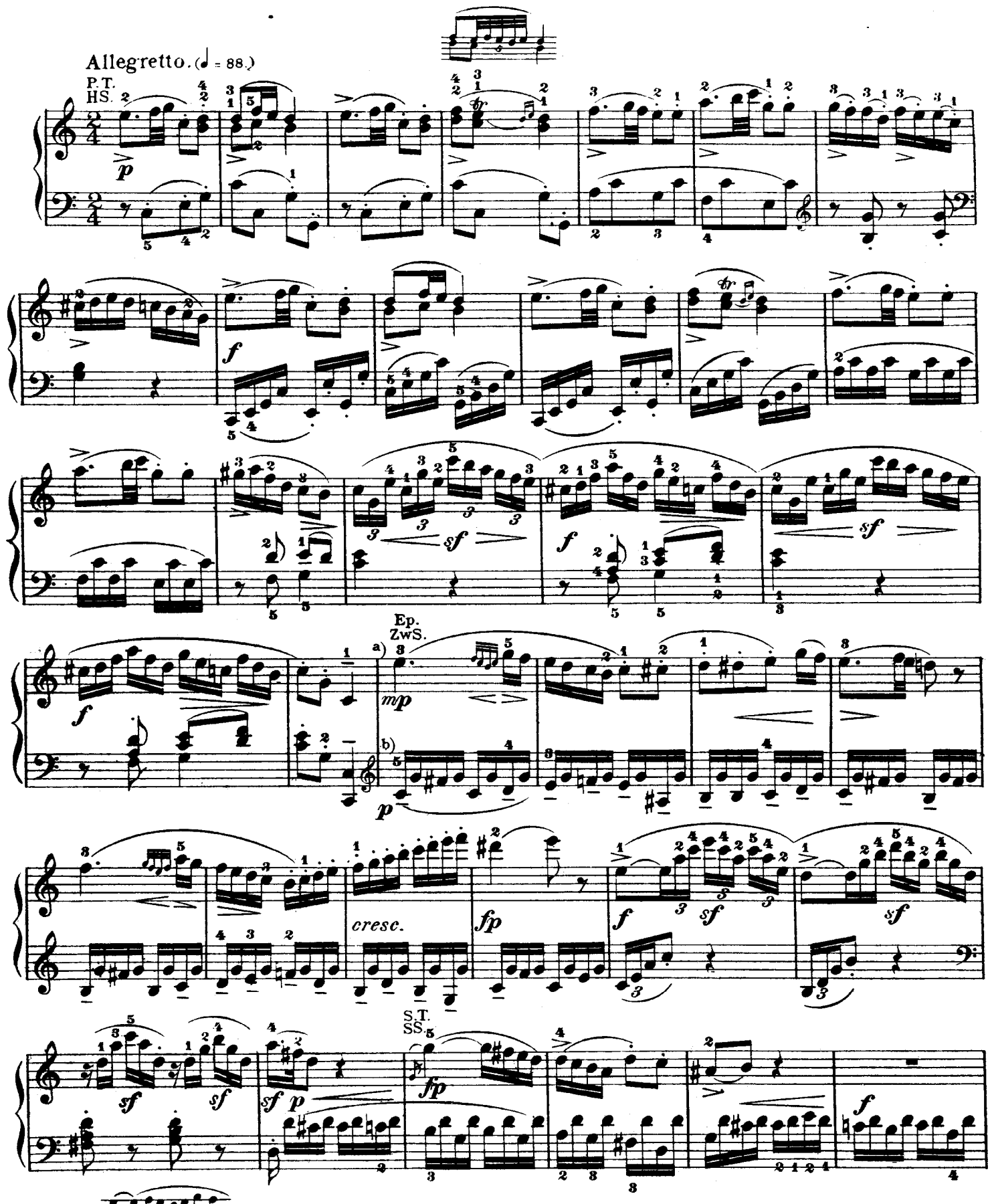

b) Notes marked with a line (—) in this edition, should be played rather heavily, and dwelt upon.

b) Die mit — bezeichneten Noten sind etwas gewichtiger anzuspielen.

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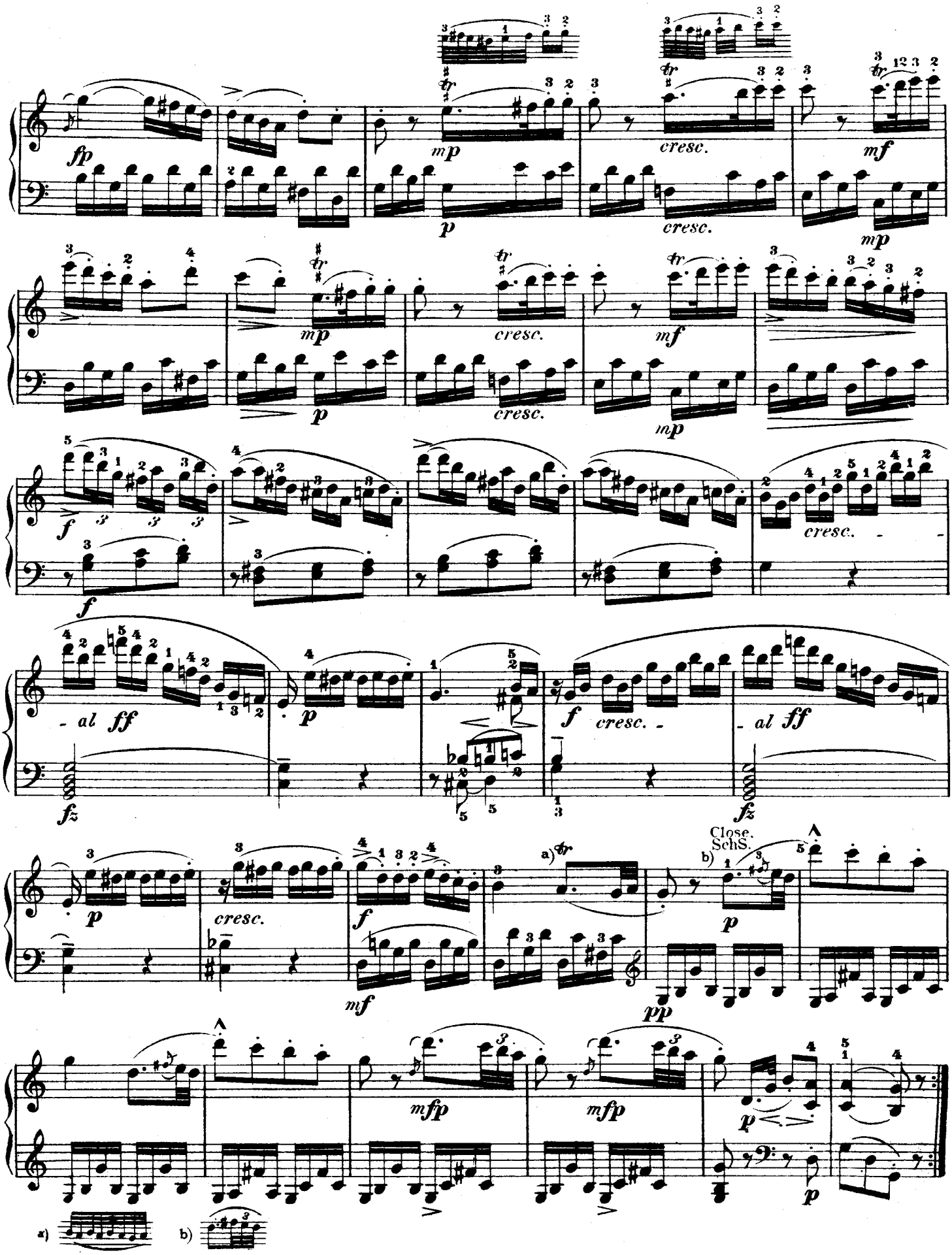

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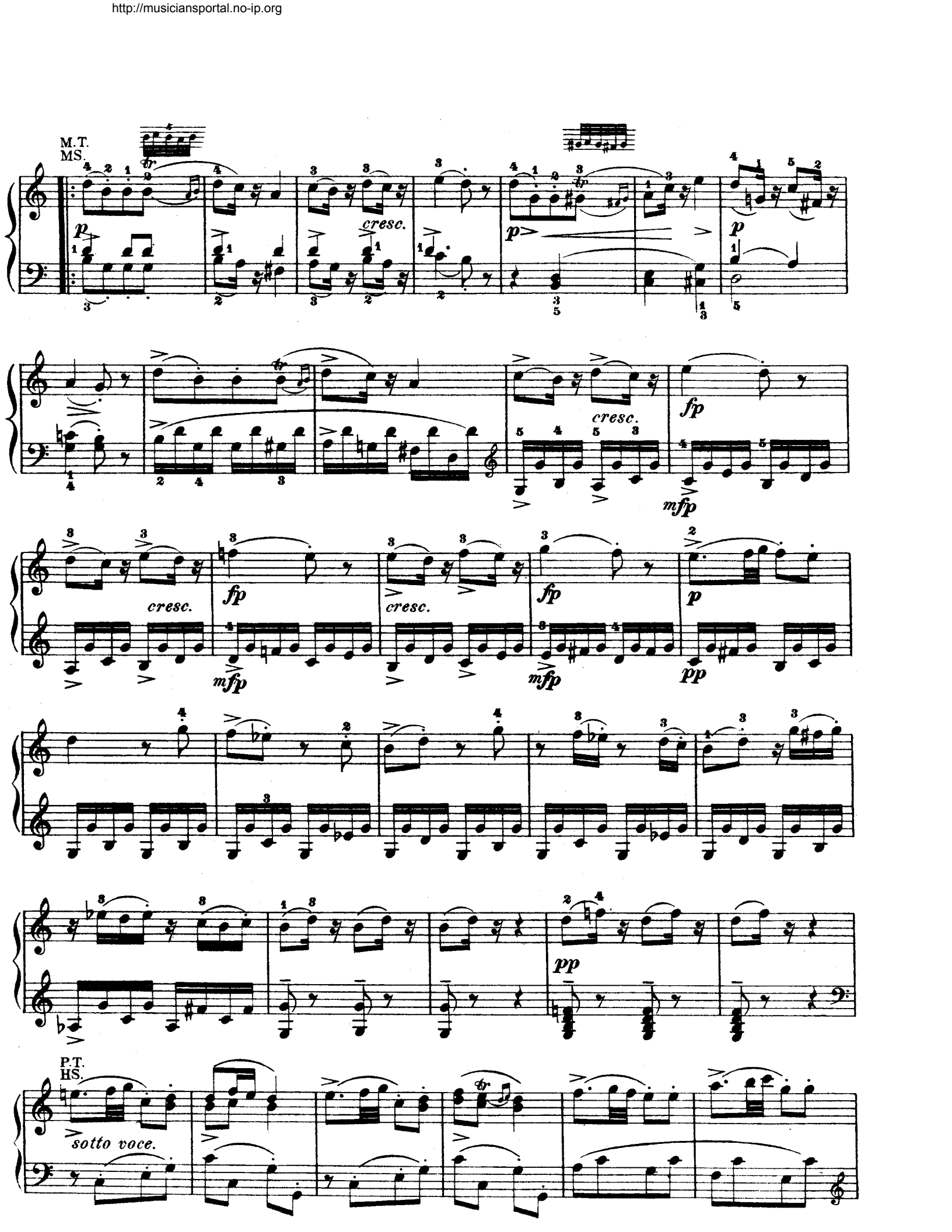

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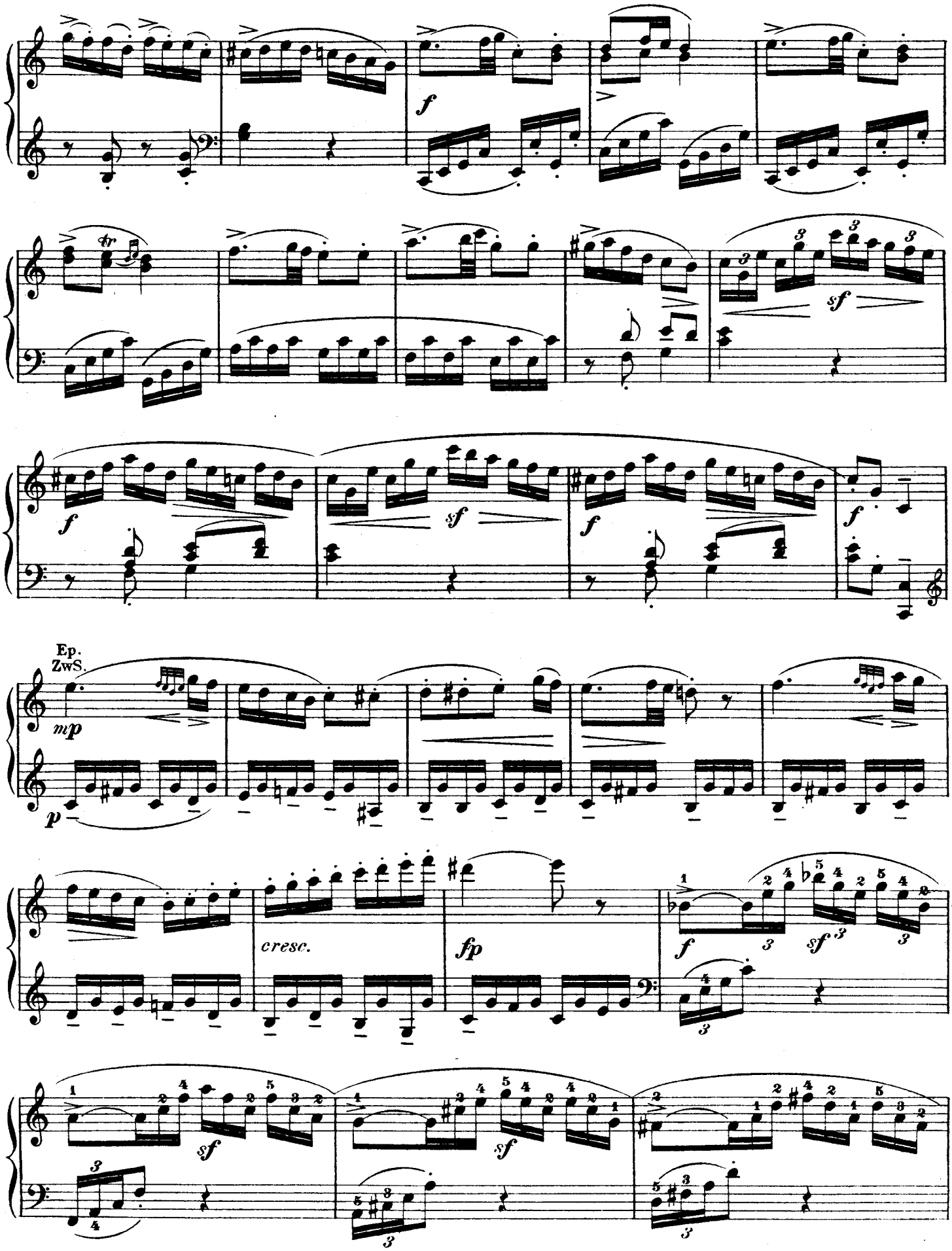

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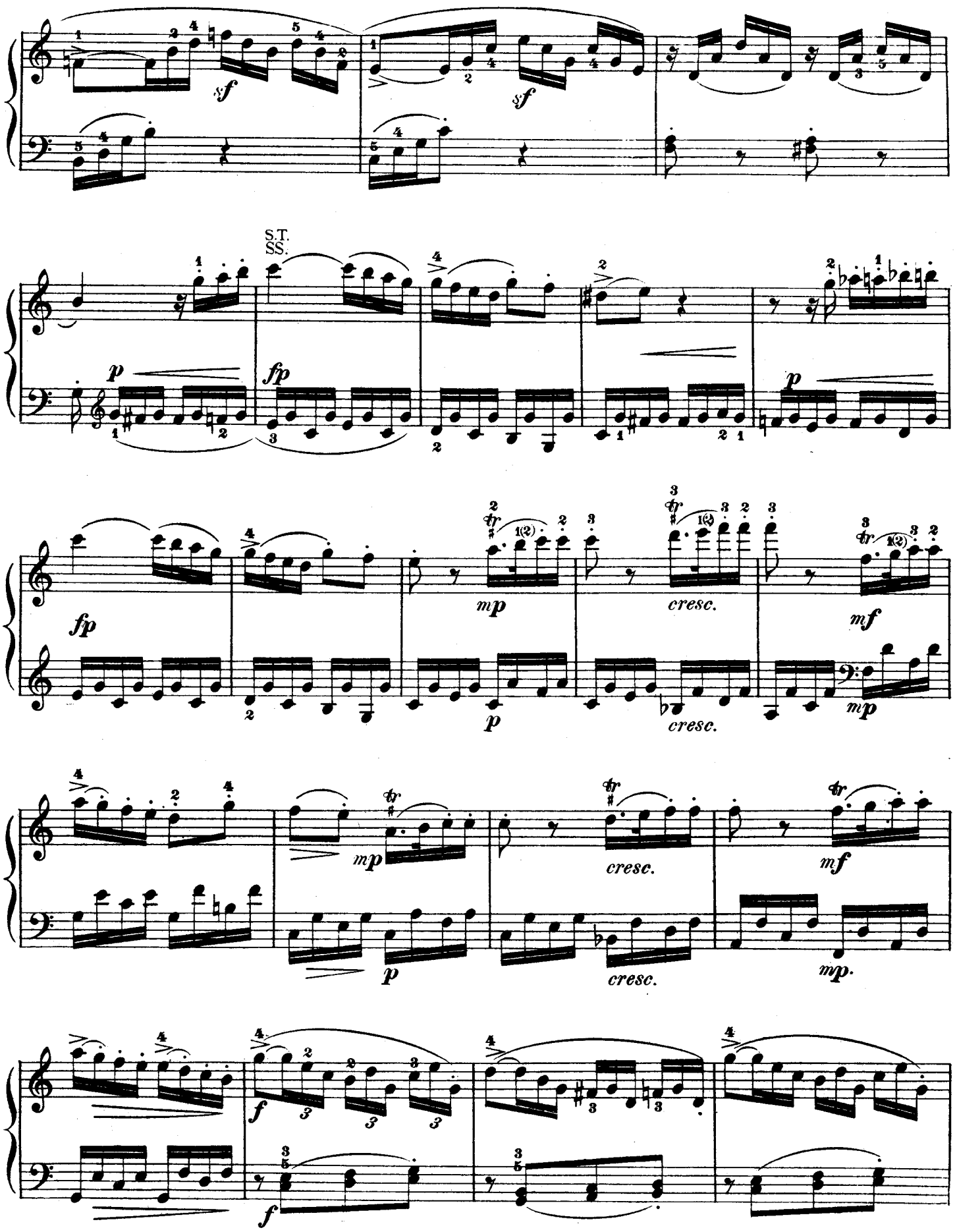

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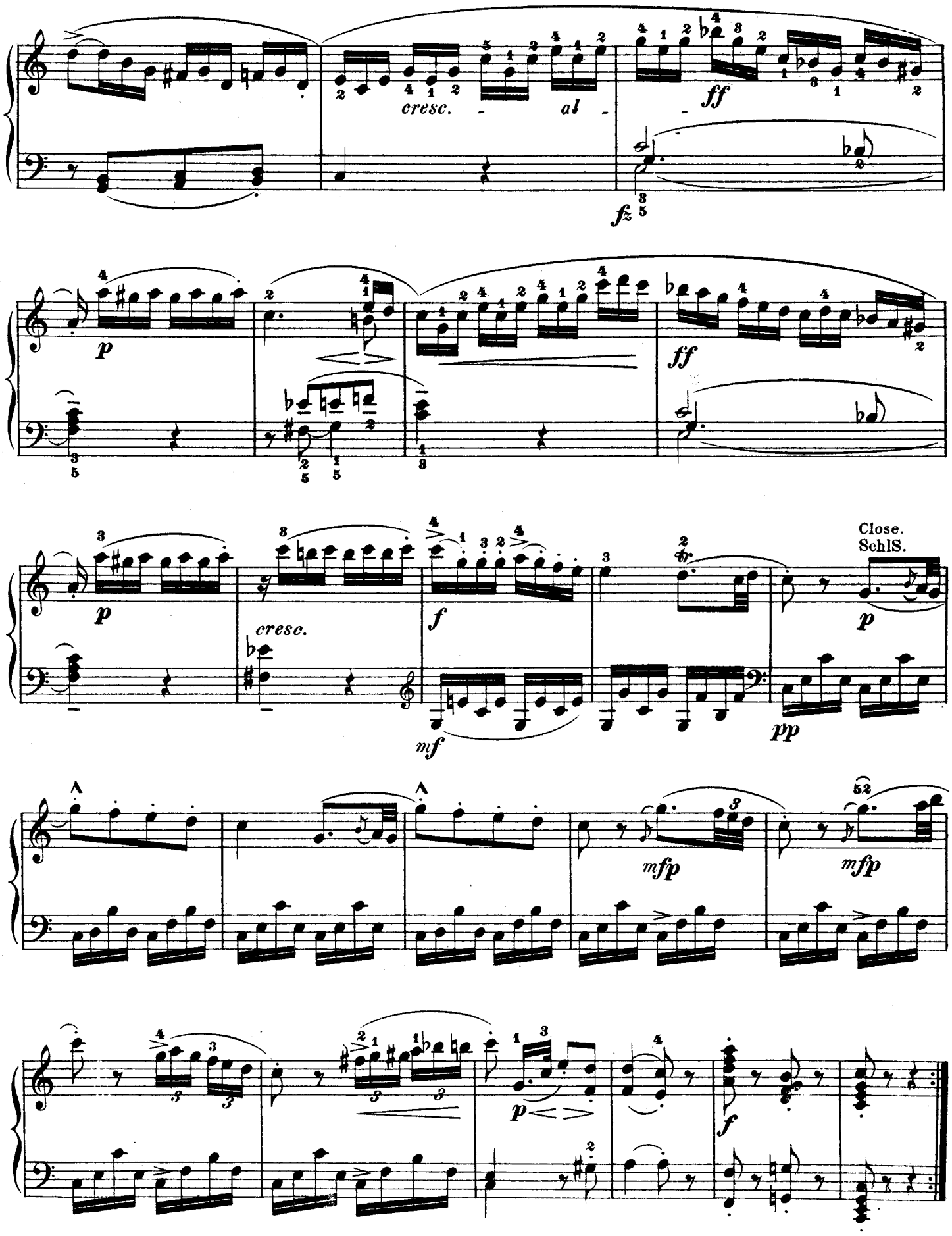

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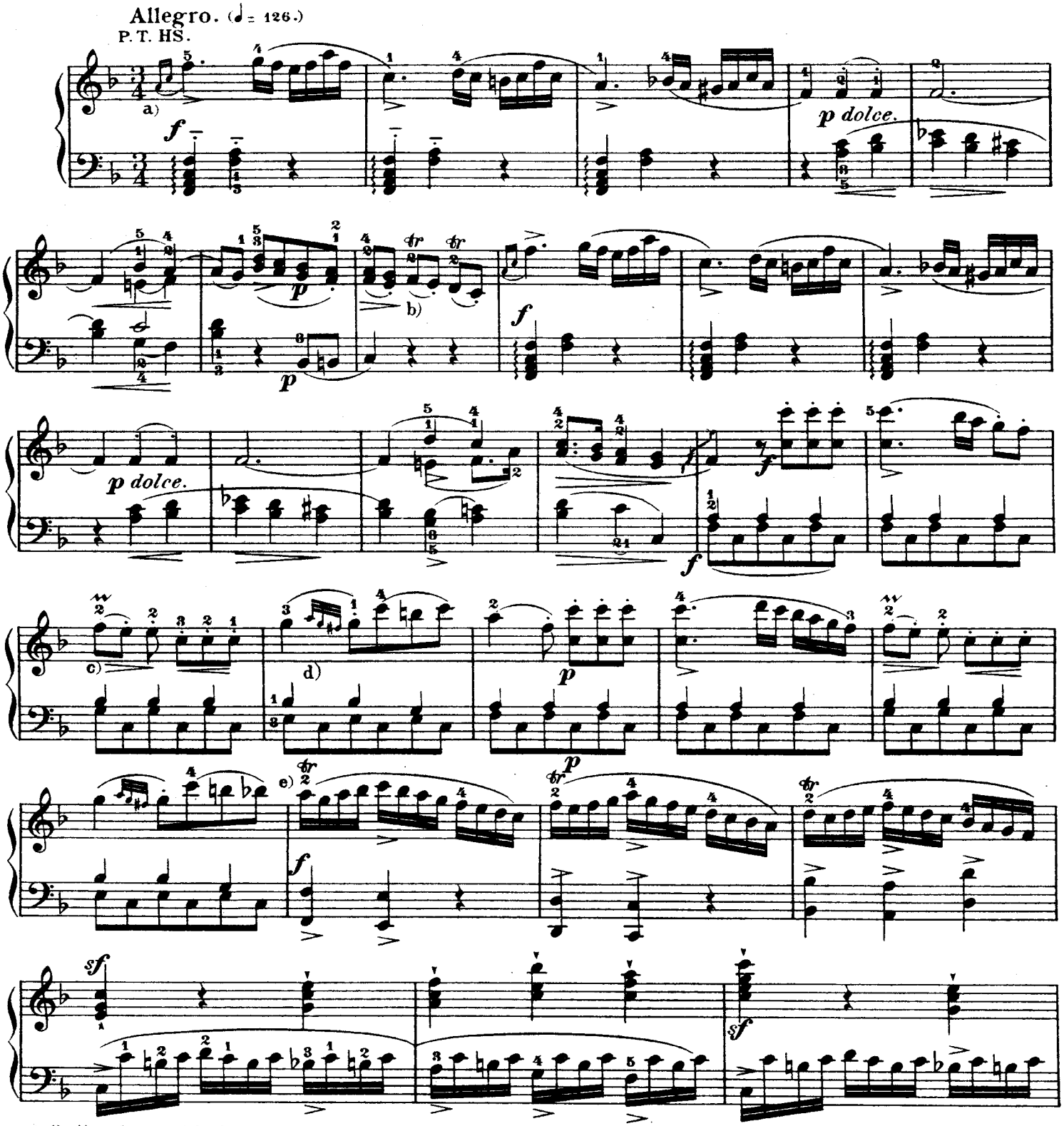
SONATA IV.

Abbreviations, etc.: P. T., Principal Theme; S.T., Secondary Theme; Close; M. T., Middle Theme.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchS. Schlusssatz, MS. Mittelsatz.



a) Strike the a with the chord in the bass.

a) Das a muss gleichzeitig mit dem Accord im Basse eintreten.

b) c) d) e)

for less skilled players.
für schwächere Spieler:

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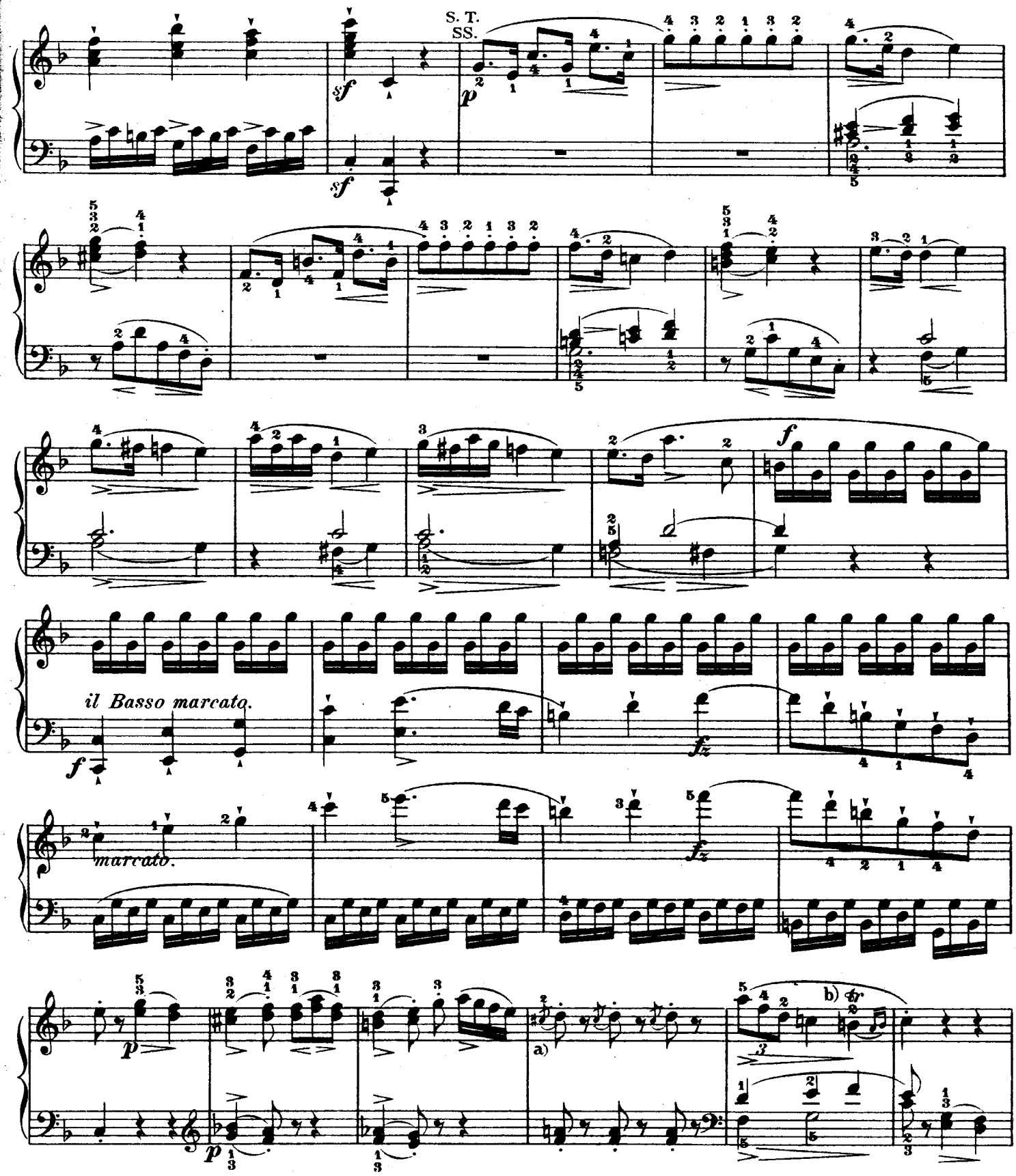


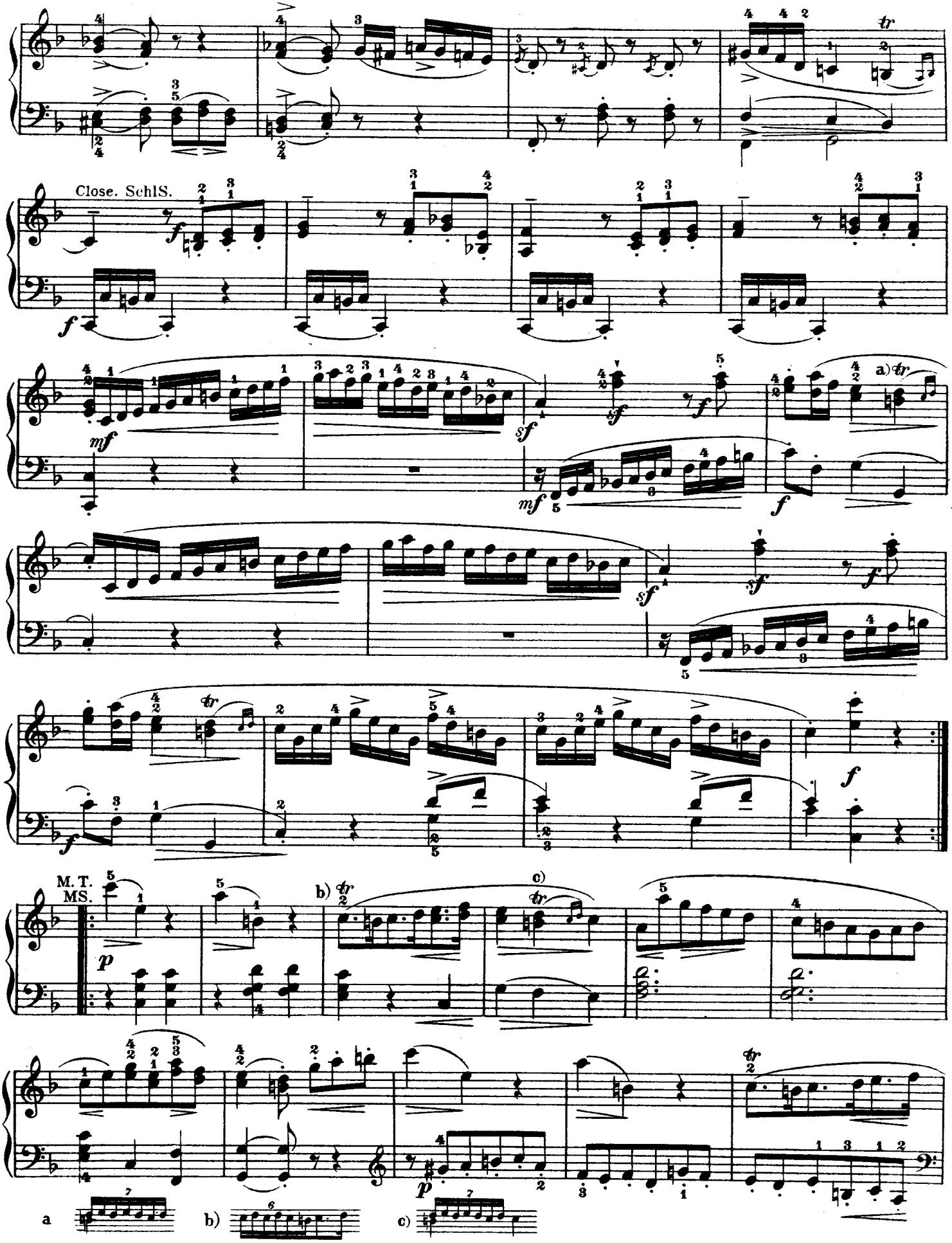
a) Strike these appoggiaturas with the accompaniment.

b) for less skilled players.

a) Diese Vorschläge gleichzeitig mit der Begleitung anzuschlagen.

b) für schwächere Spieler:

http://musiciansportal.no-ip.org



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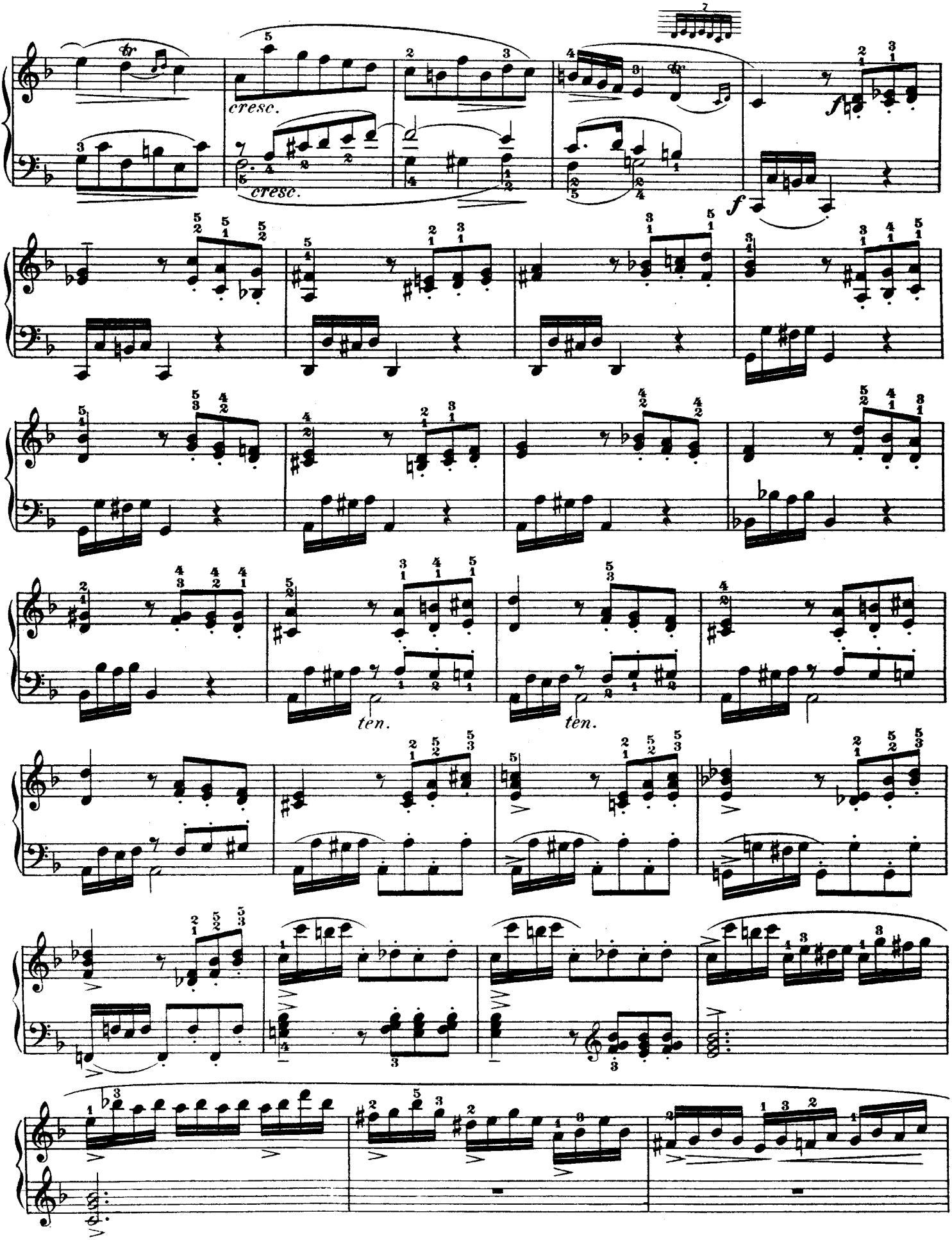

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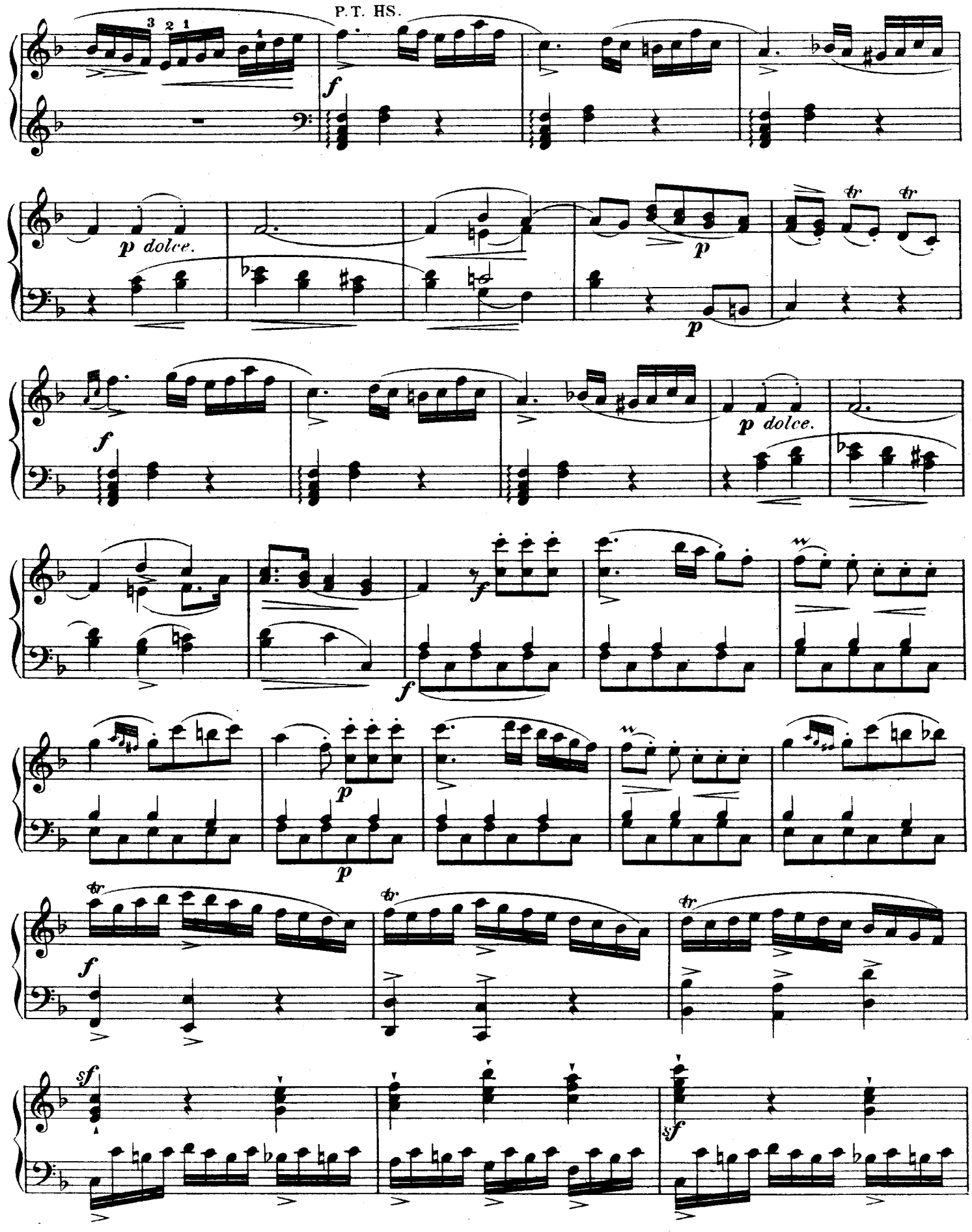

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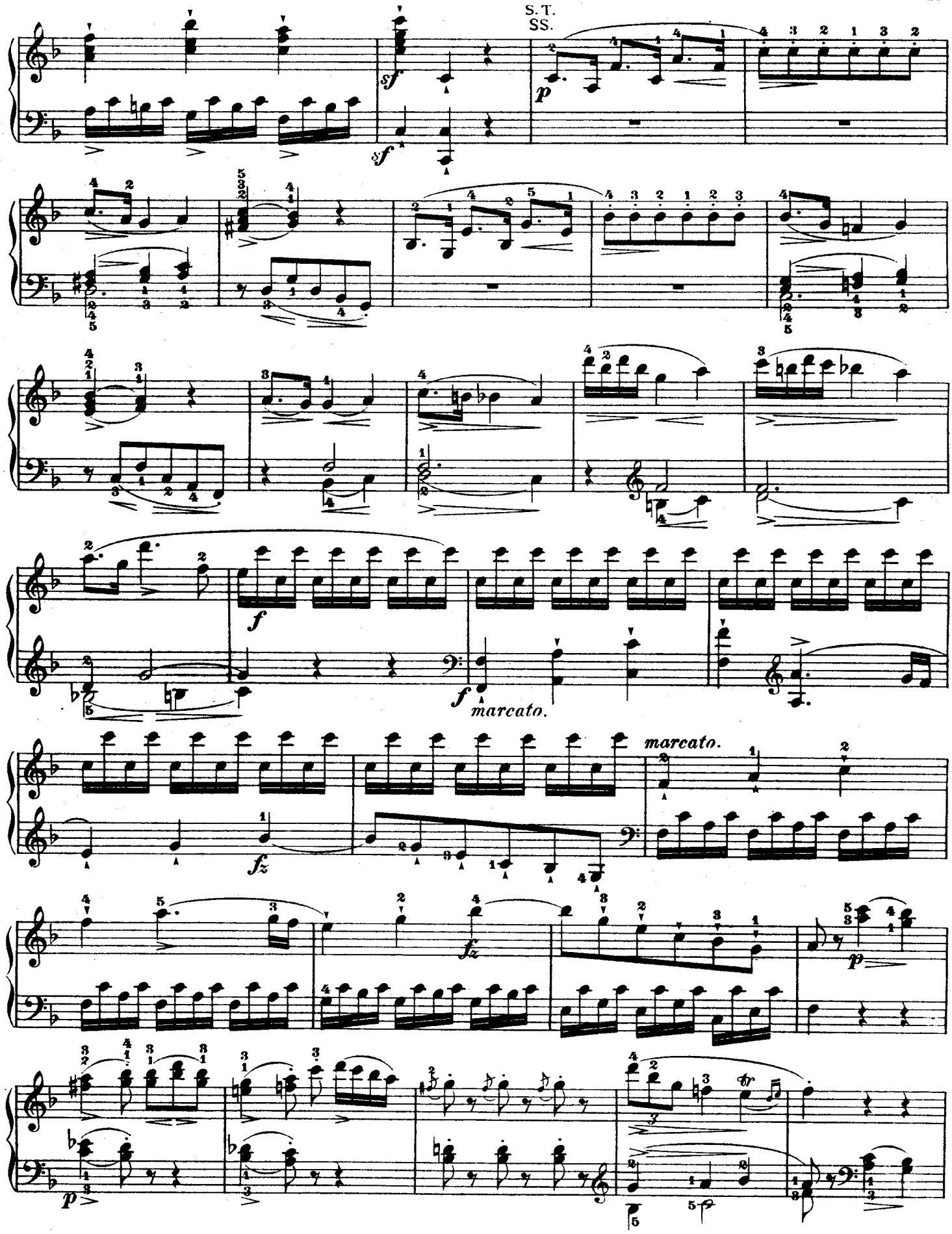

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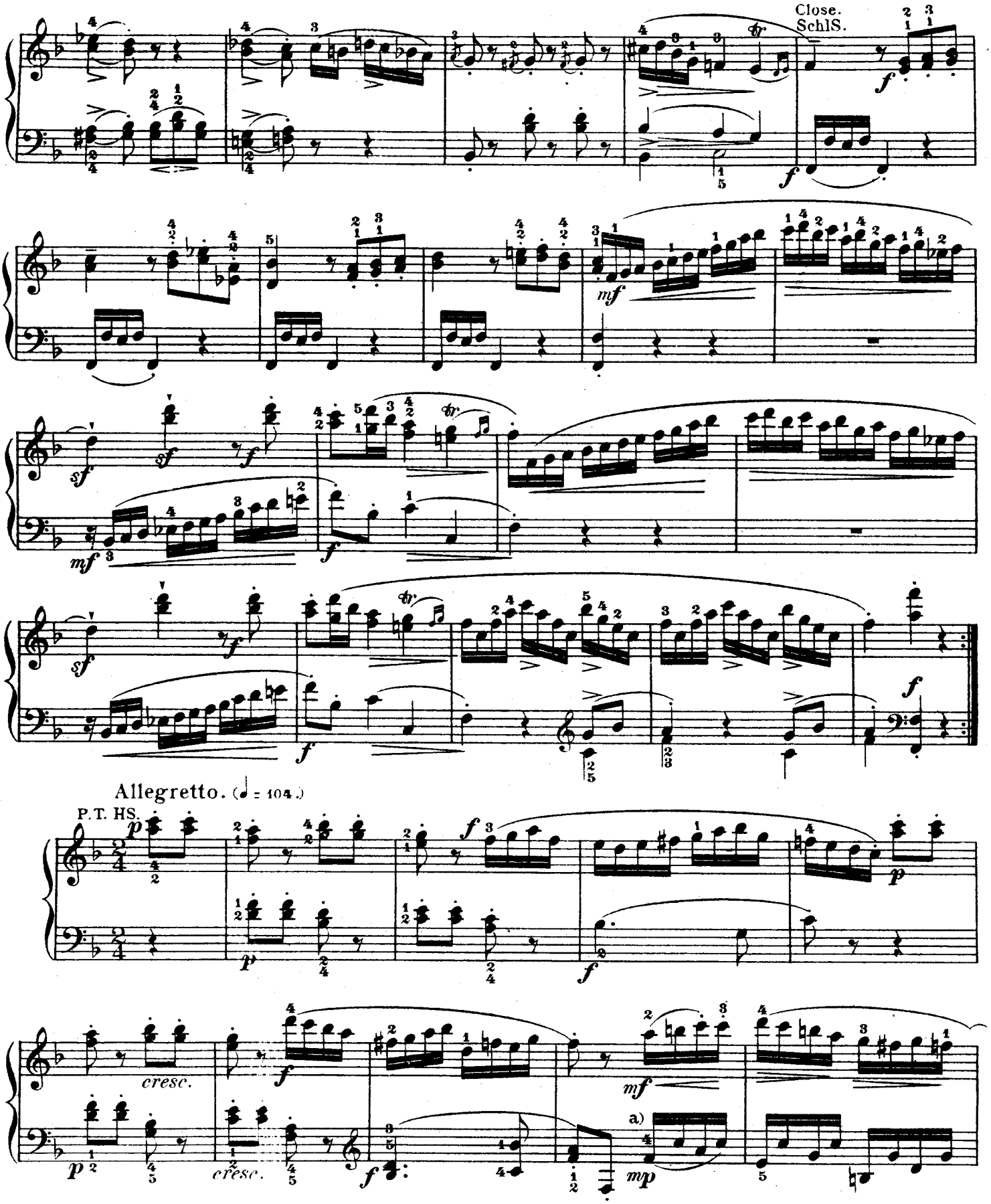

a) *mp* (*mezzo piano*) rather soft; viz., between ***p*** and *mf*

a) *mp* (*mezzo piano*, ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen ***p*** und *mf* steht.

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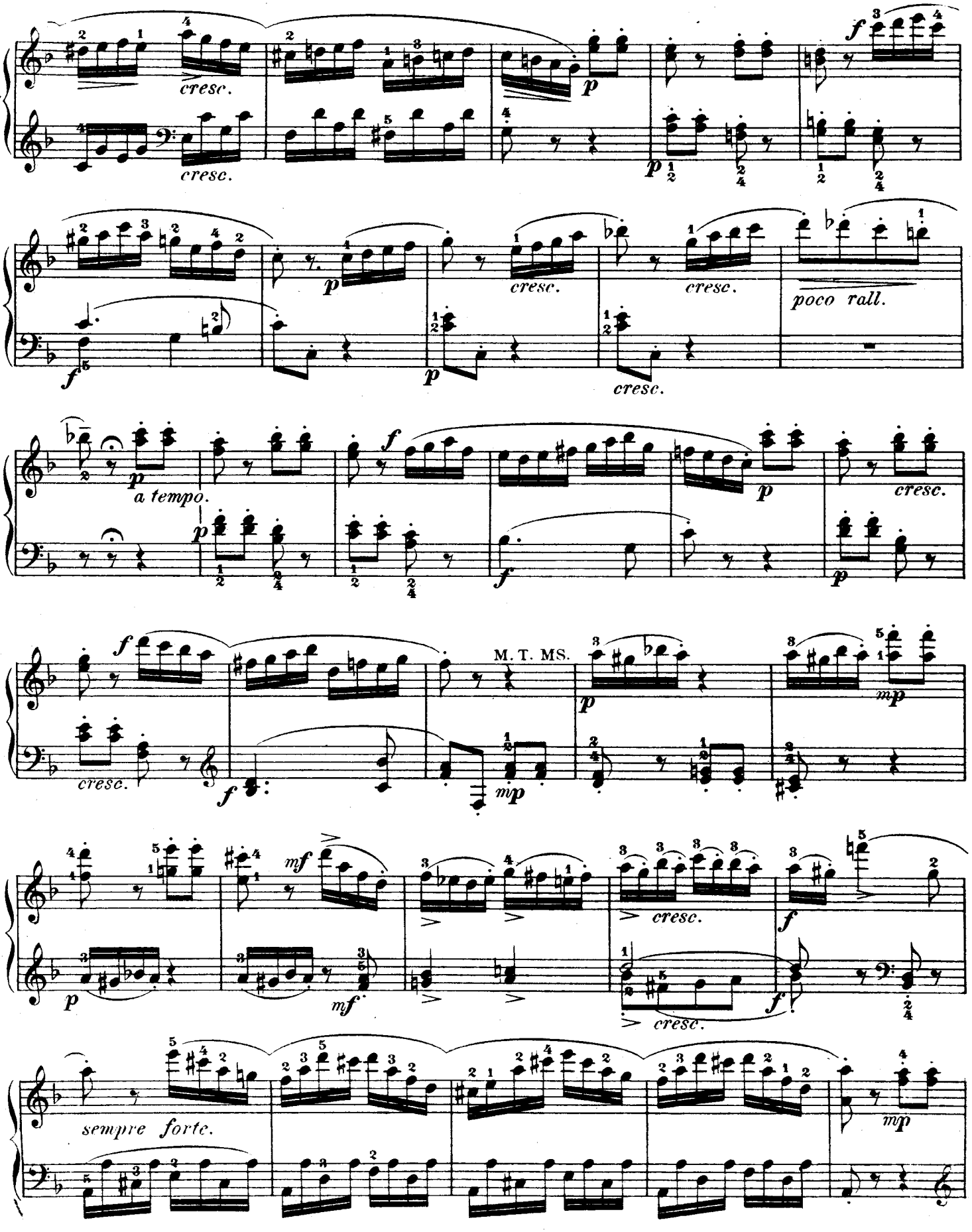

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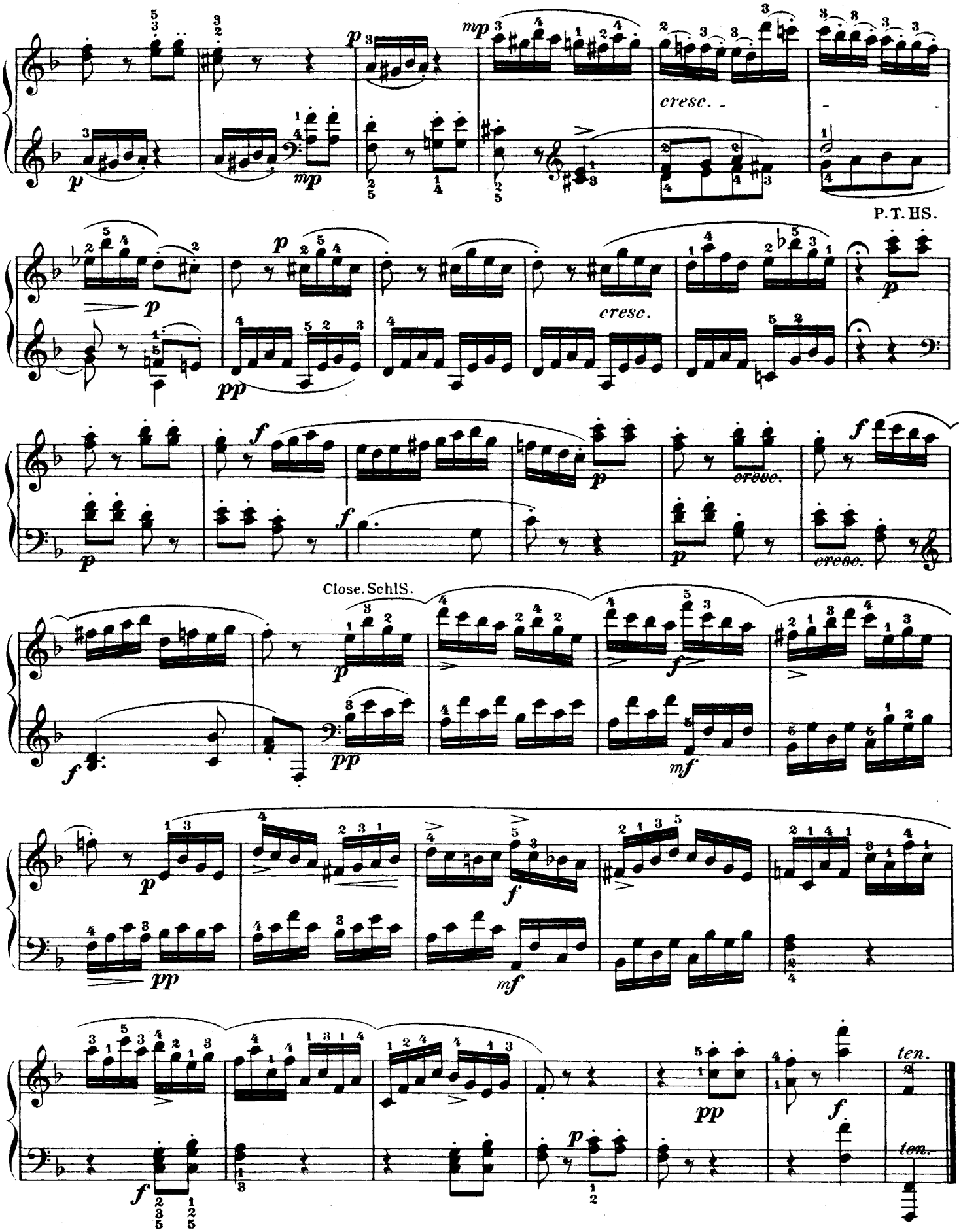

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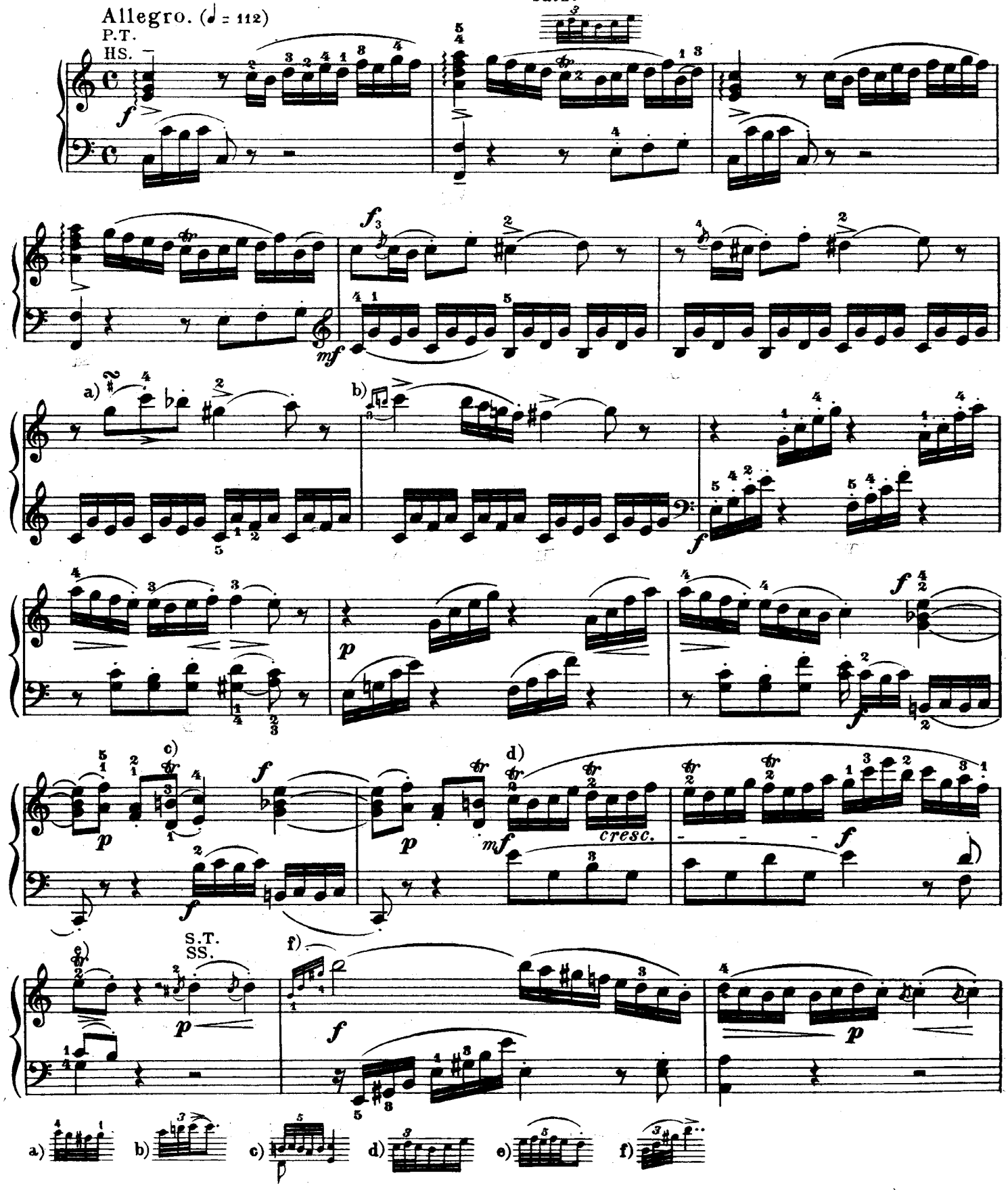
SONATA V.

Abbreviations etc: P.T., Principal Theme; S.T., Secondary Theme; Close; D., Development; Ep. Episode.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, DS. Durchführungsatz. ZwS., Zwischensatz.



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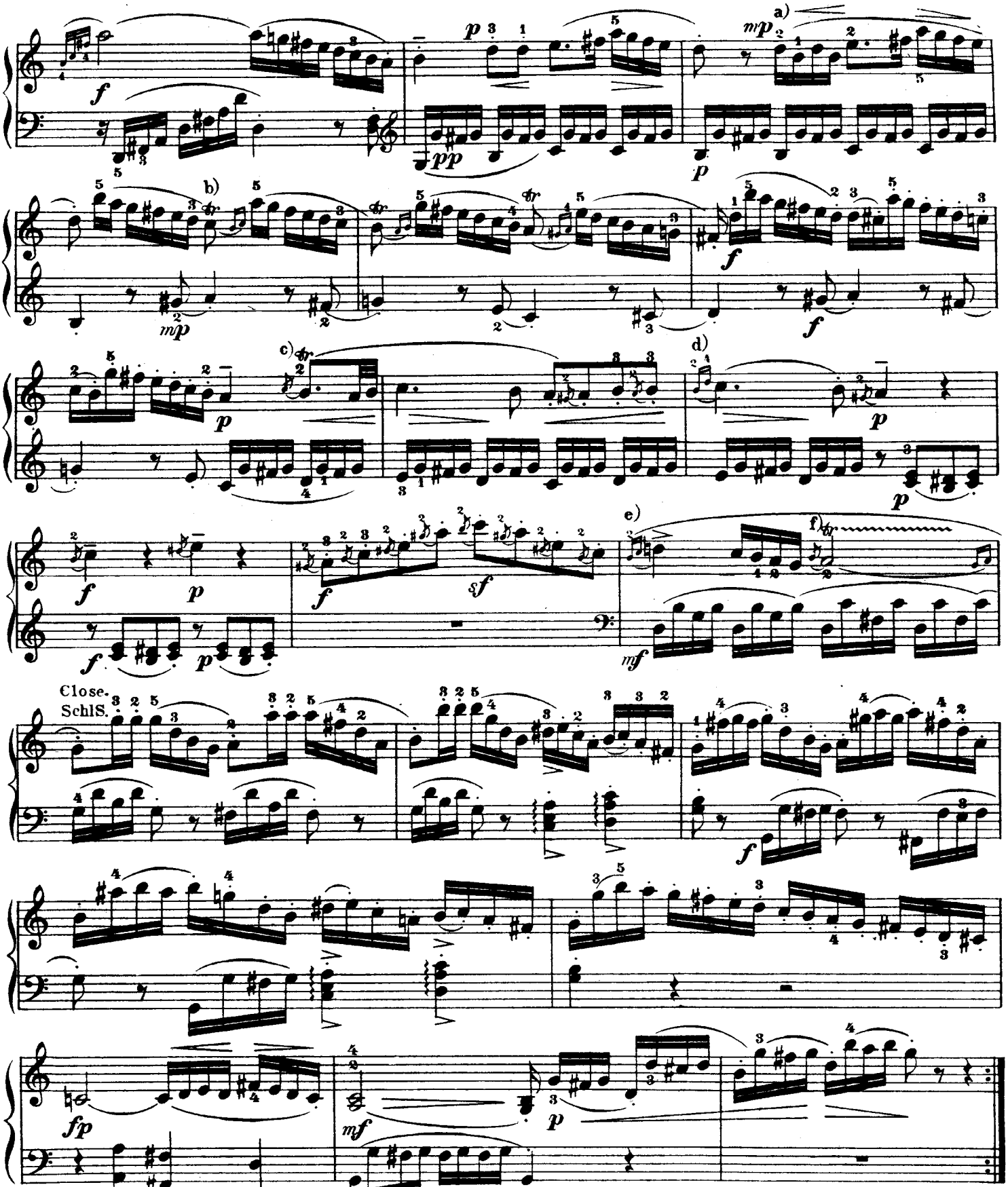
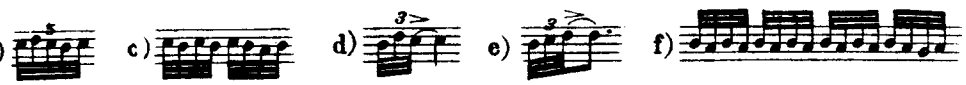


a) *mp (mezzo piano)* rather soft; viz., between *p* and *mf*

a) *mp mezzo piano* (ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.



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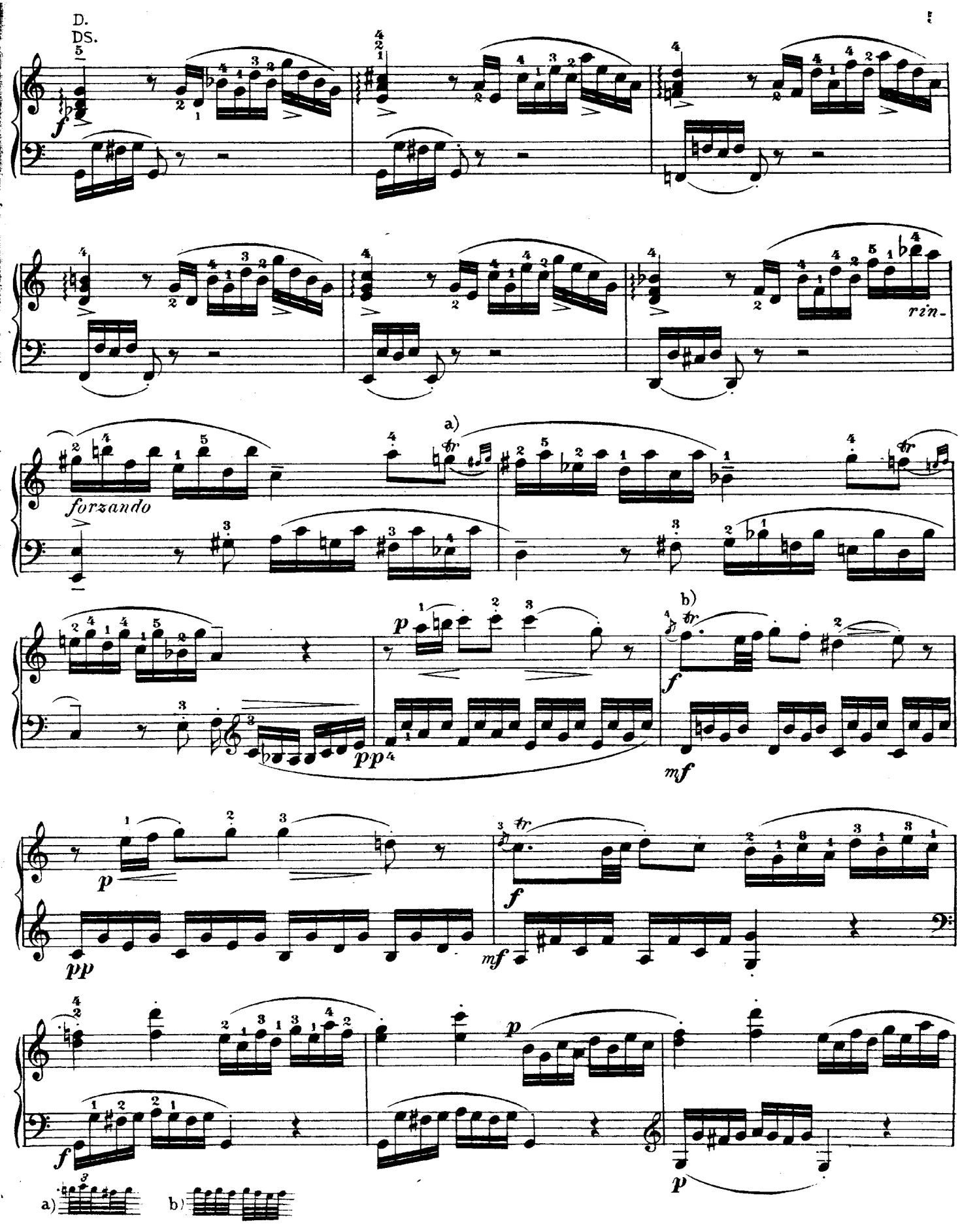

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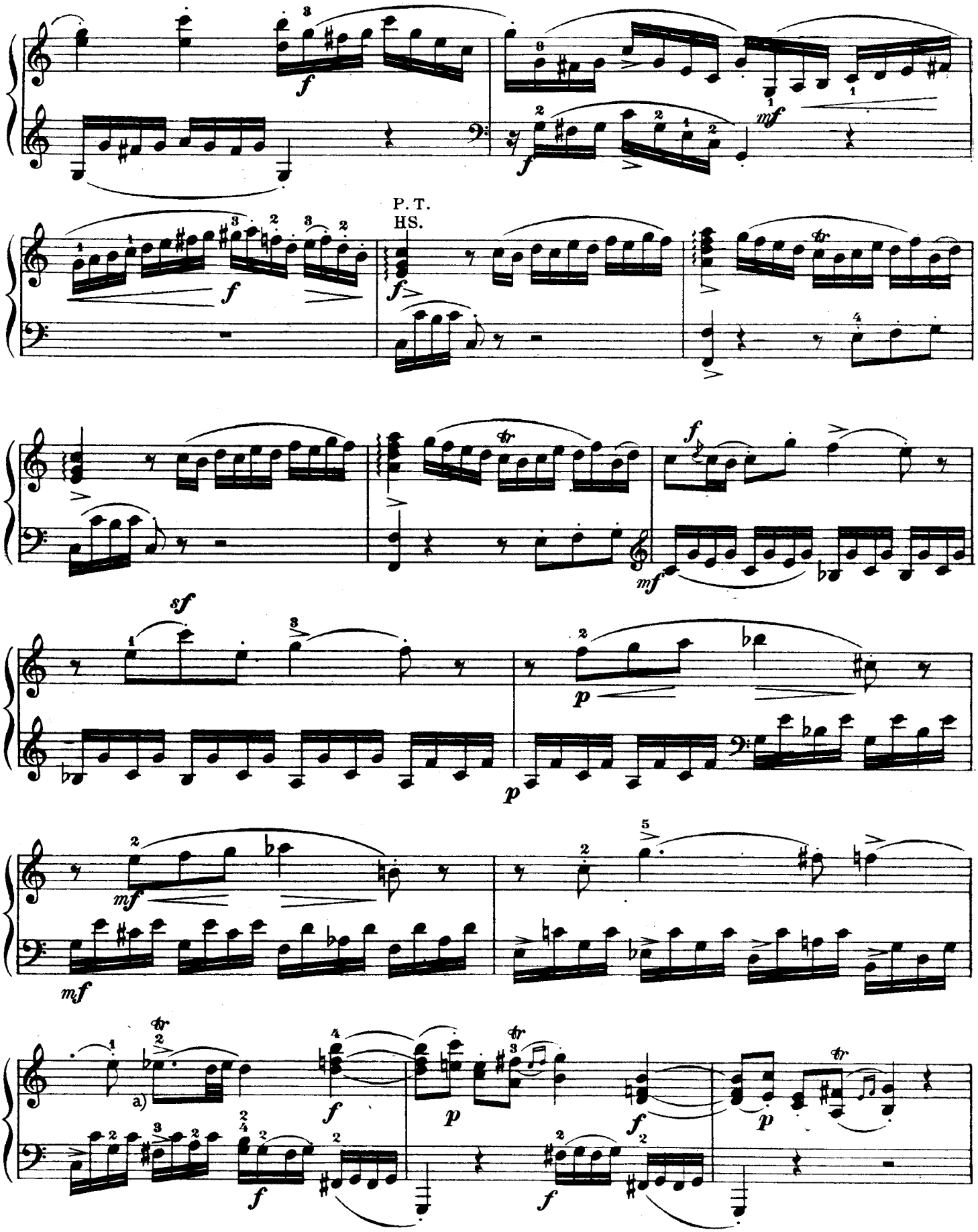

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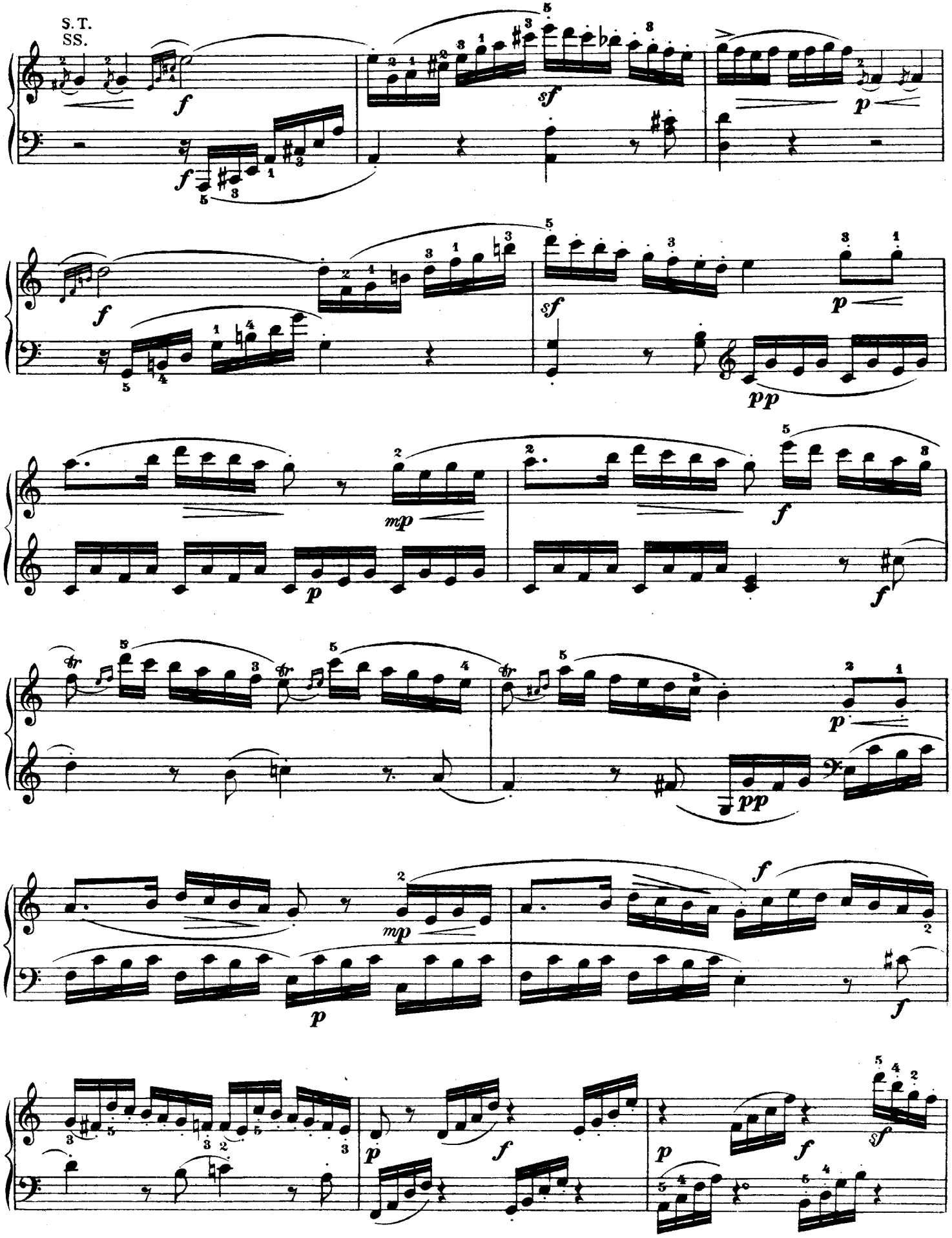

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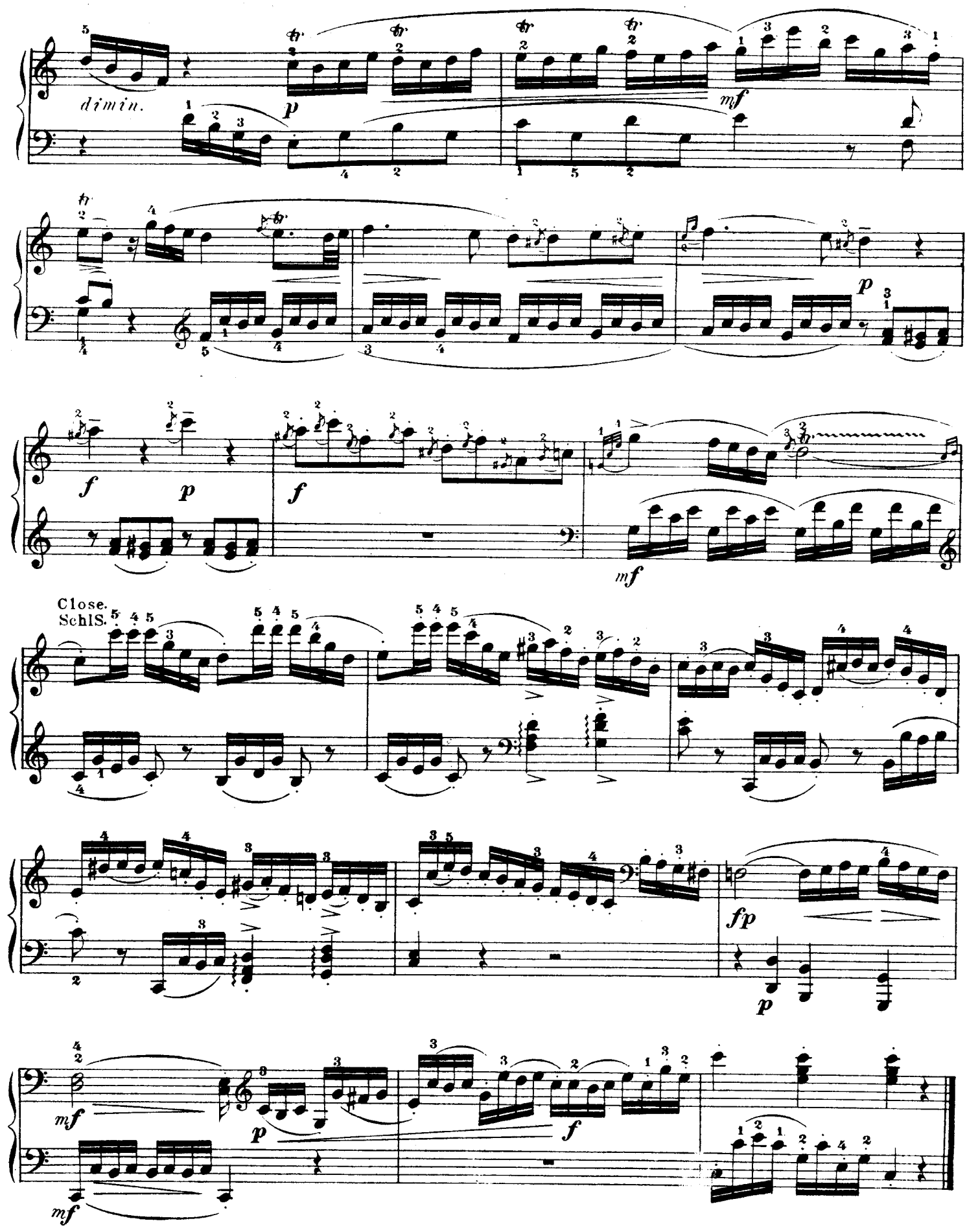

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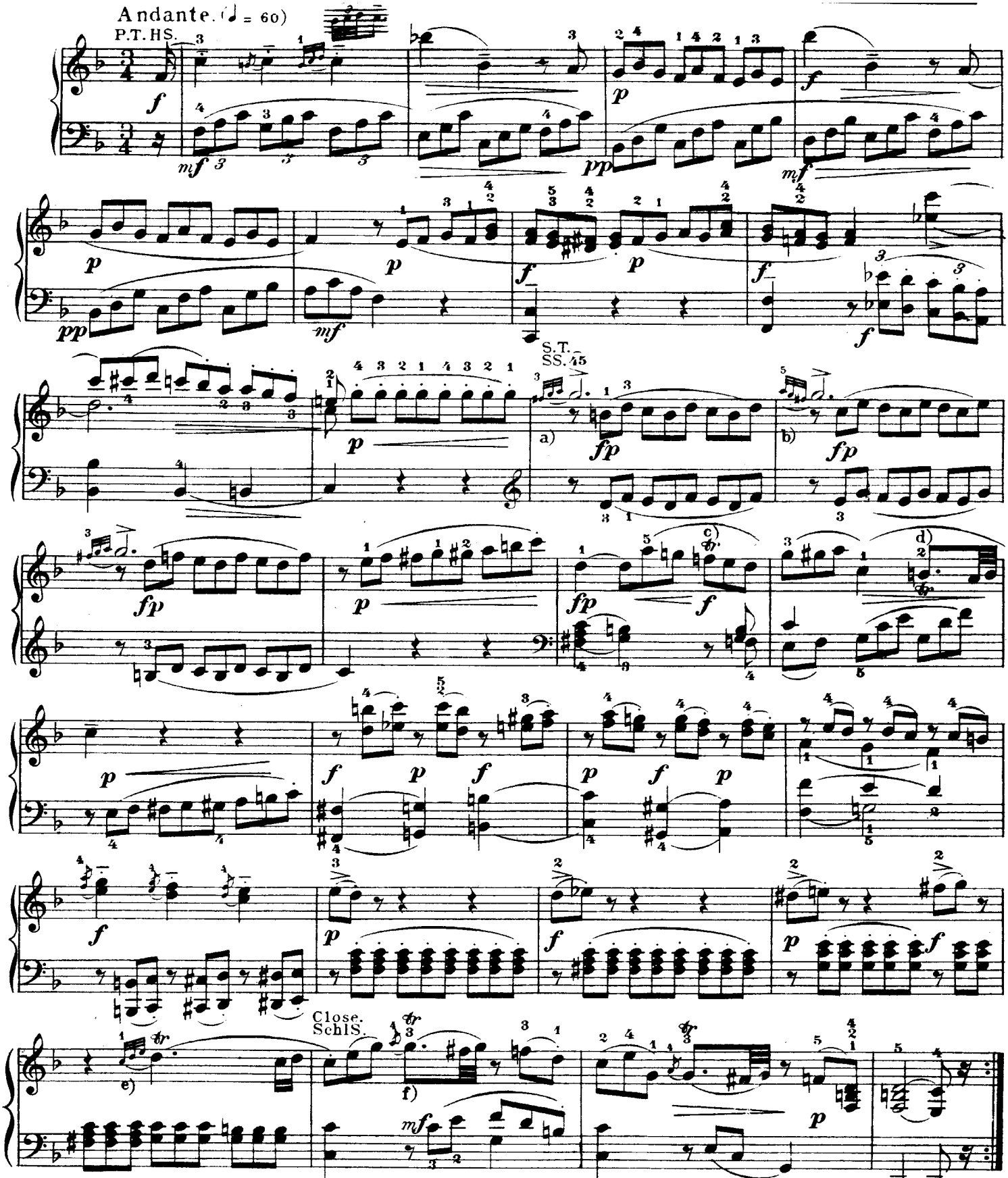

a, b) Divide the notes of the embellishment as in the first measure.

a) u. b) Die Vorschlagsnoten ebenso einzutheilen wie oben in Takt 1.

c) d) e) f)

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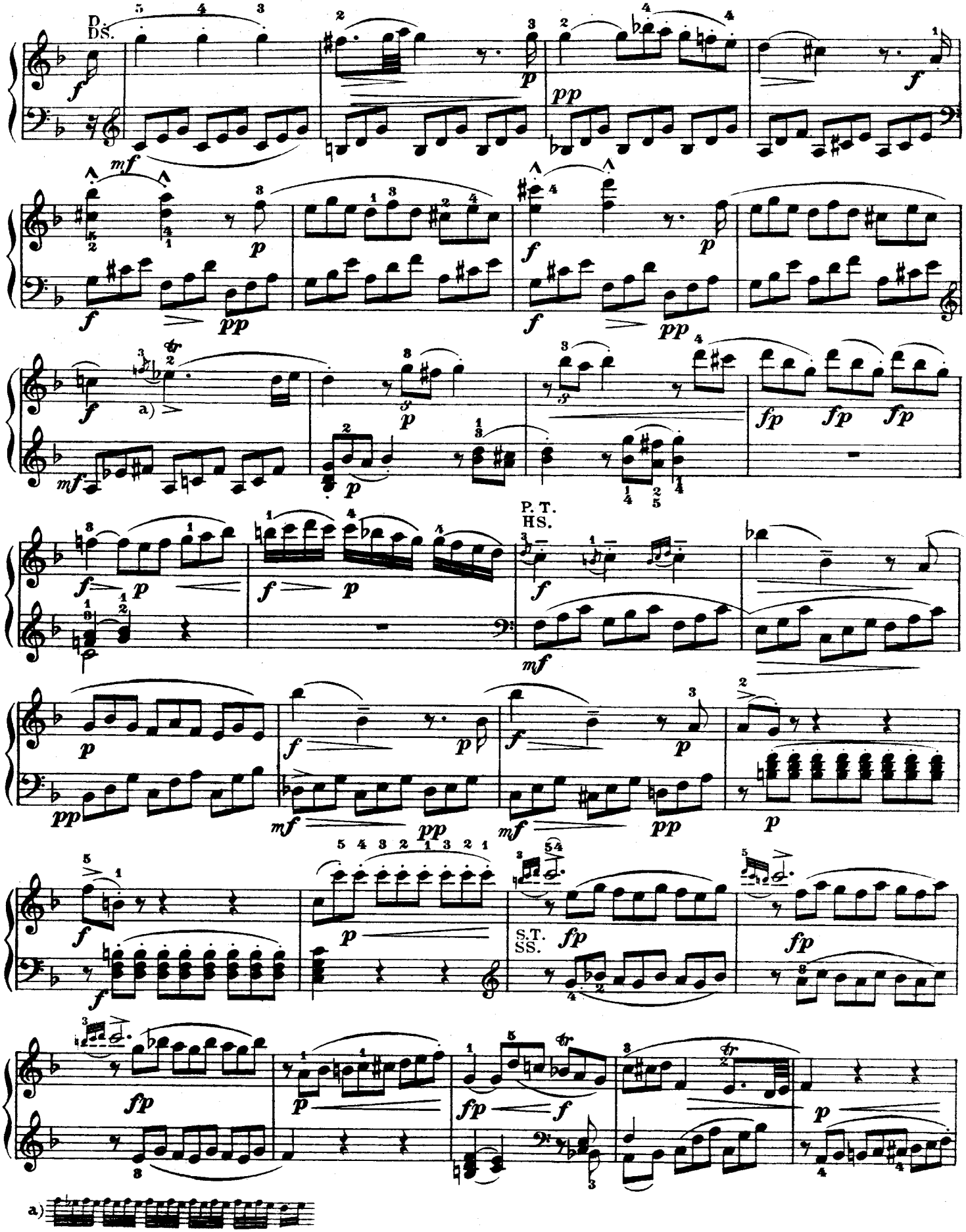

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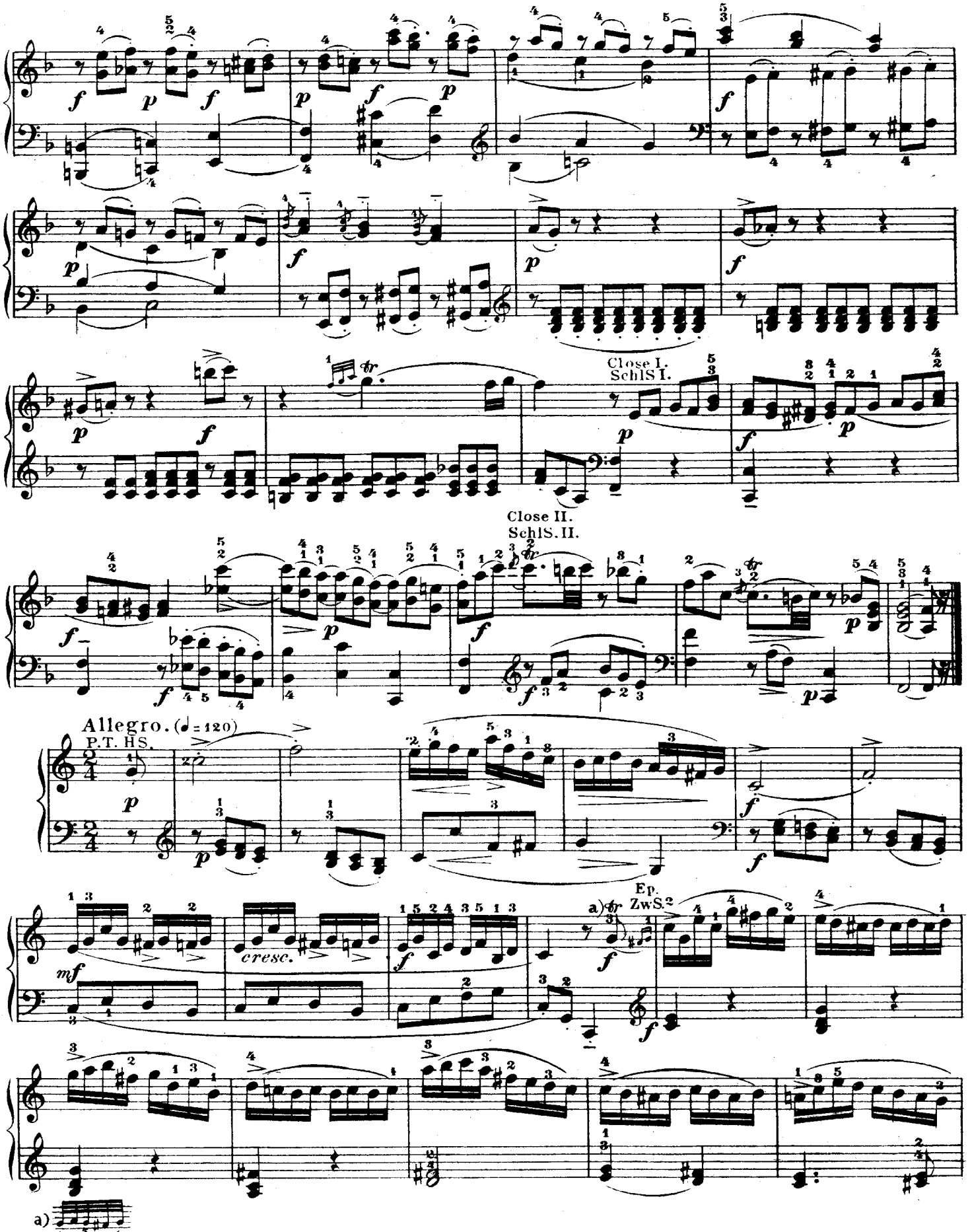

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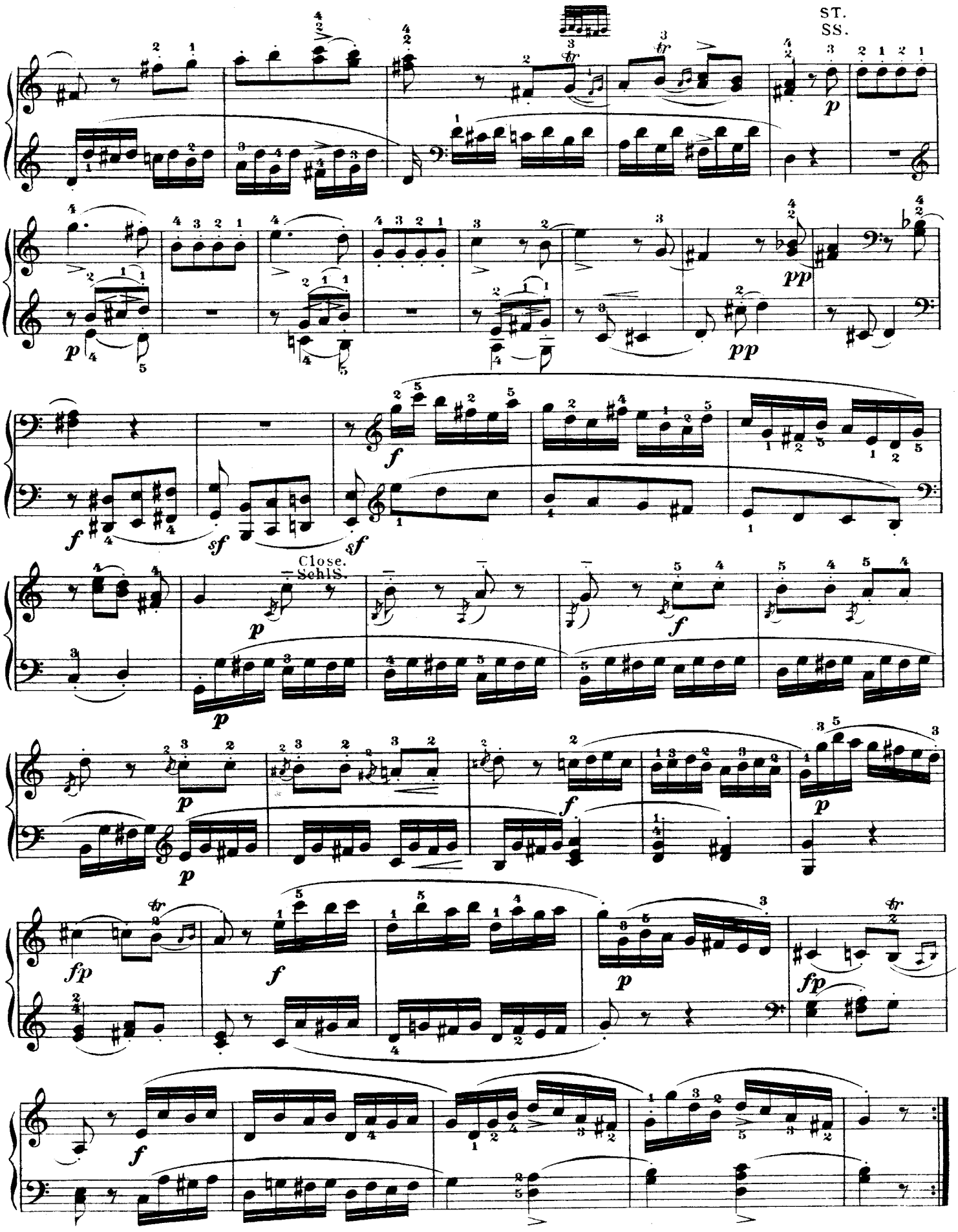

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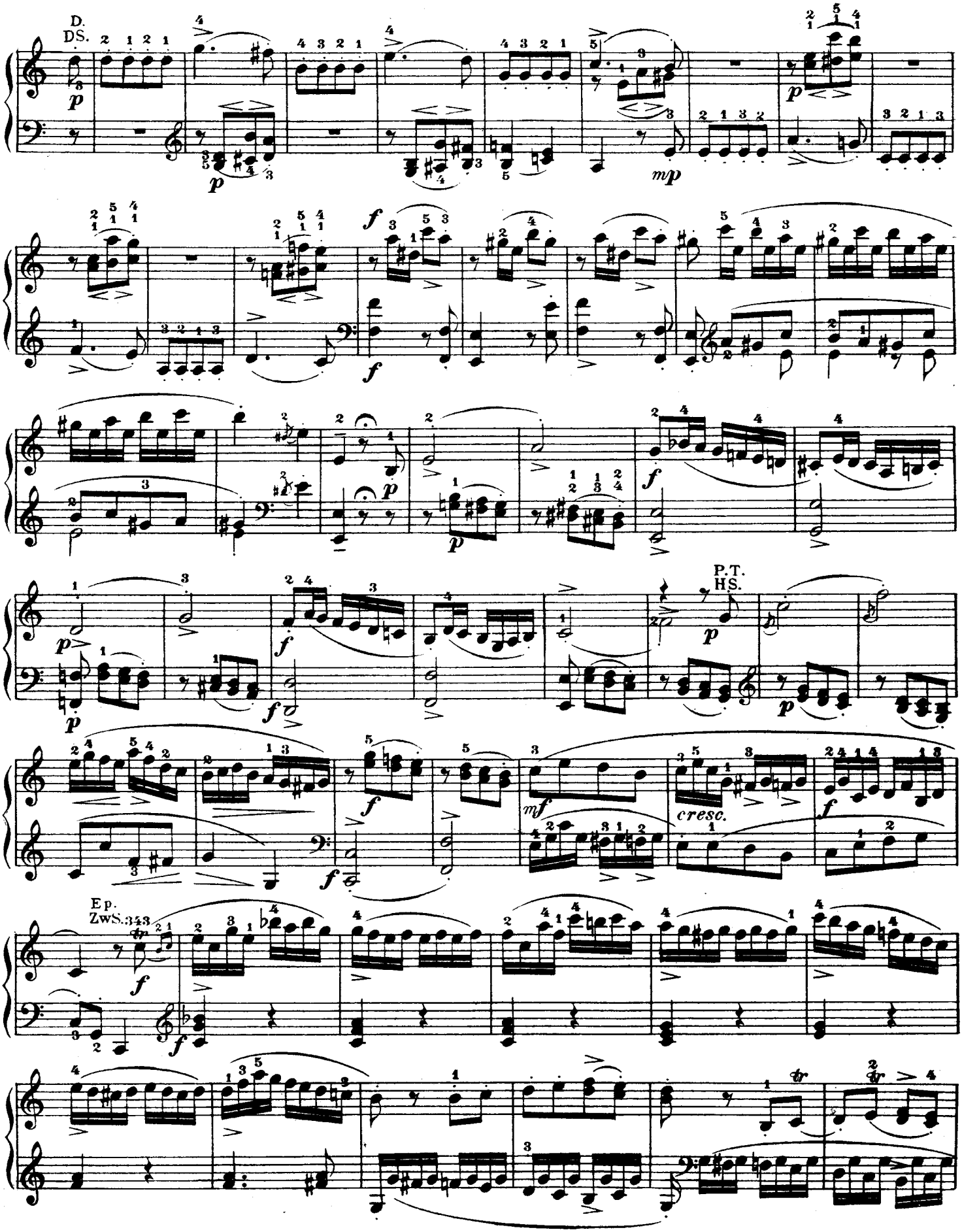

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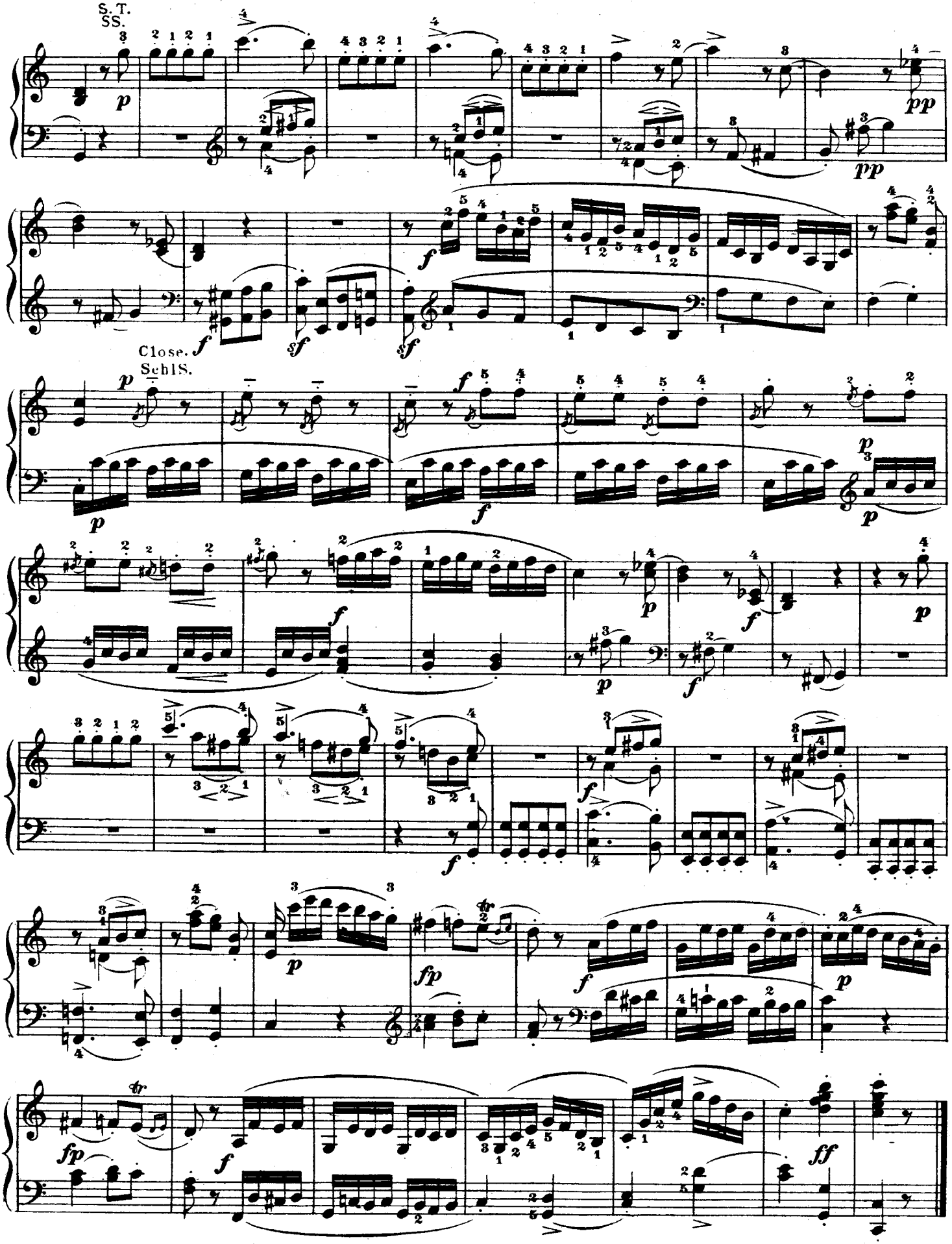

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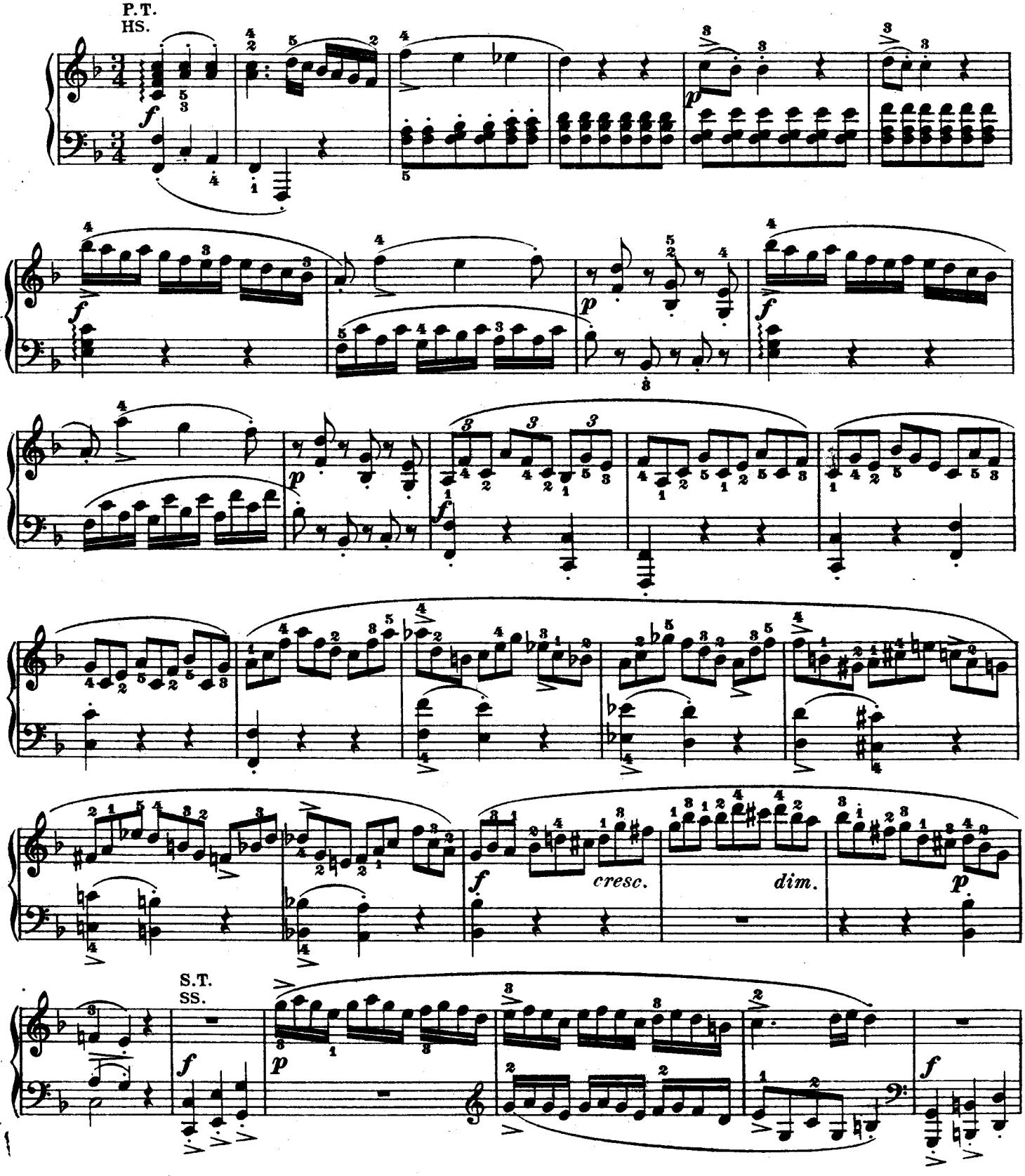
SONATA VI.

Abbreviations, etc.: P. T., Principal Theme; S. T., Secondary Theme; Close; M. T., Middle Theme; D., Development.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, MS. Mittelsatz, DS. Durchführungssatz.

Allegro assai. (♩ = 138.)



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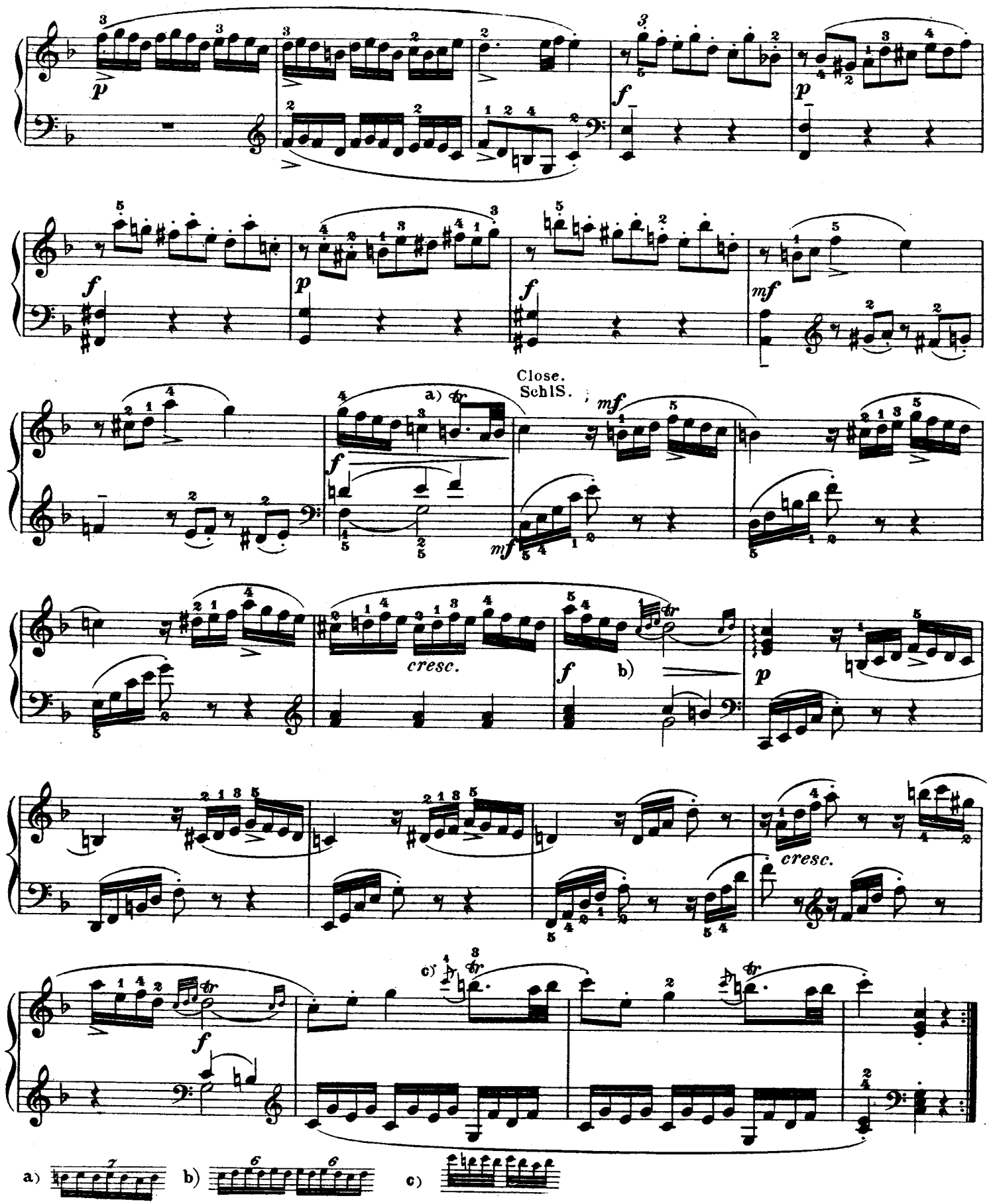

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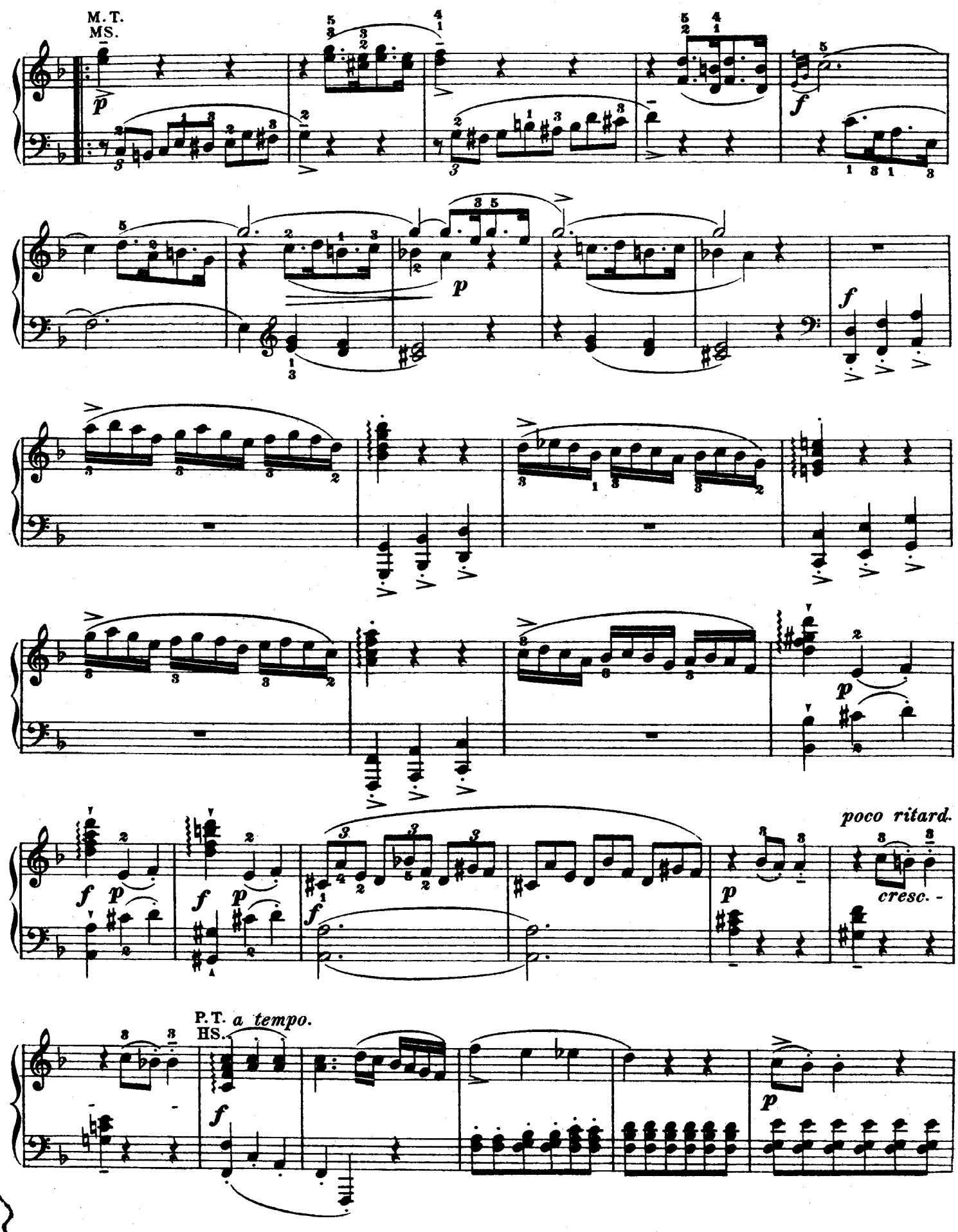

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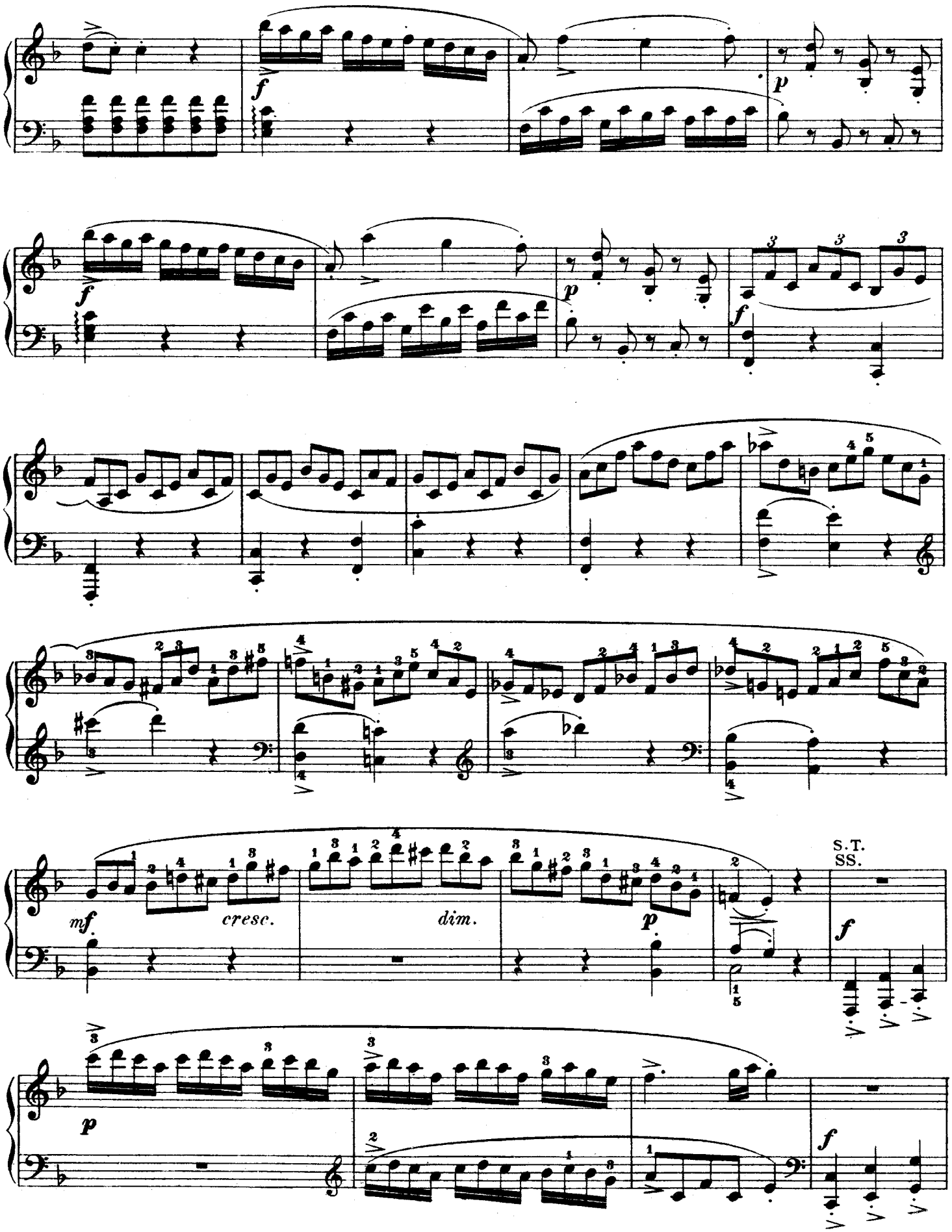

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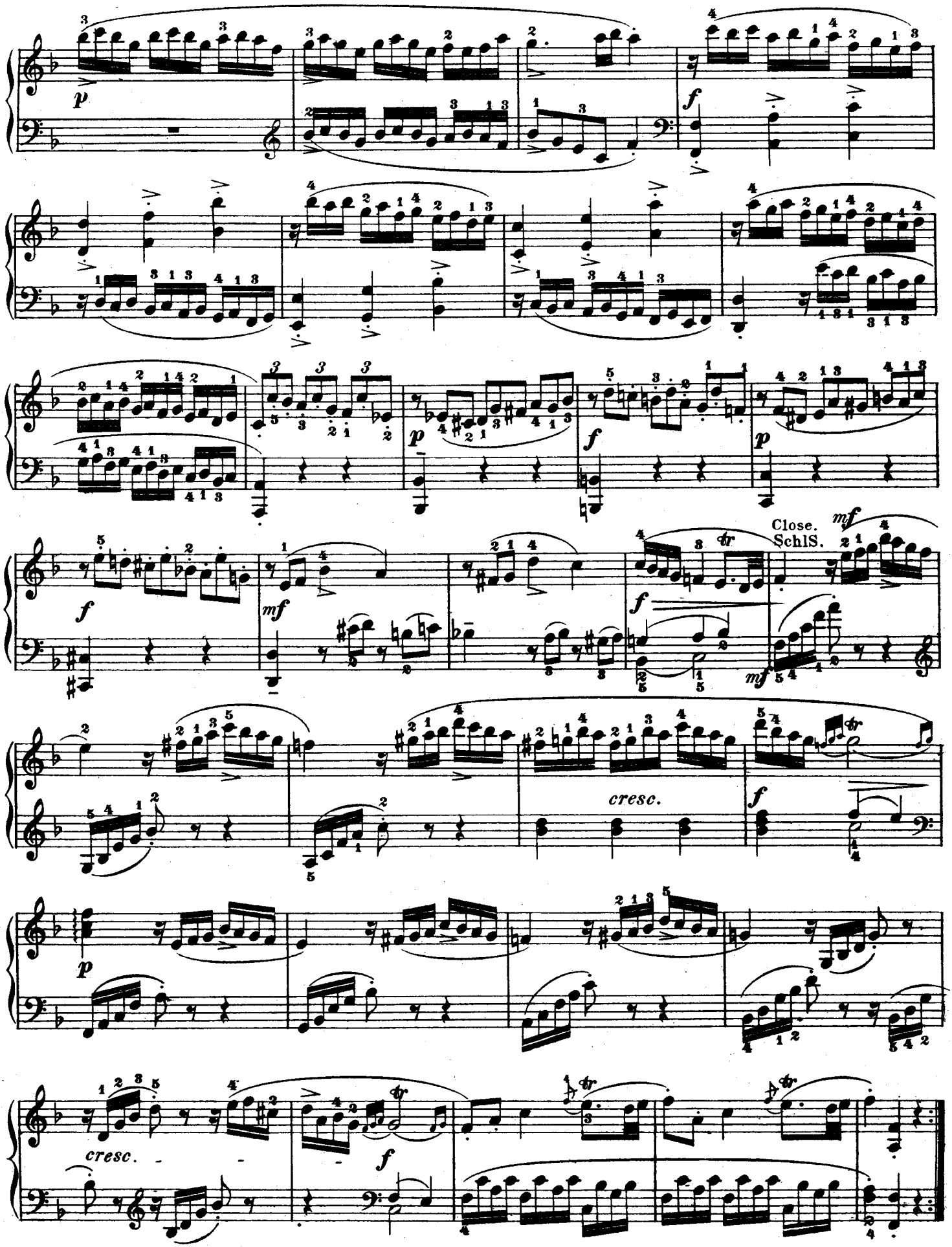

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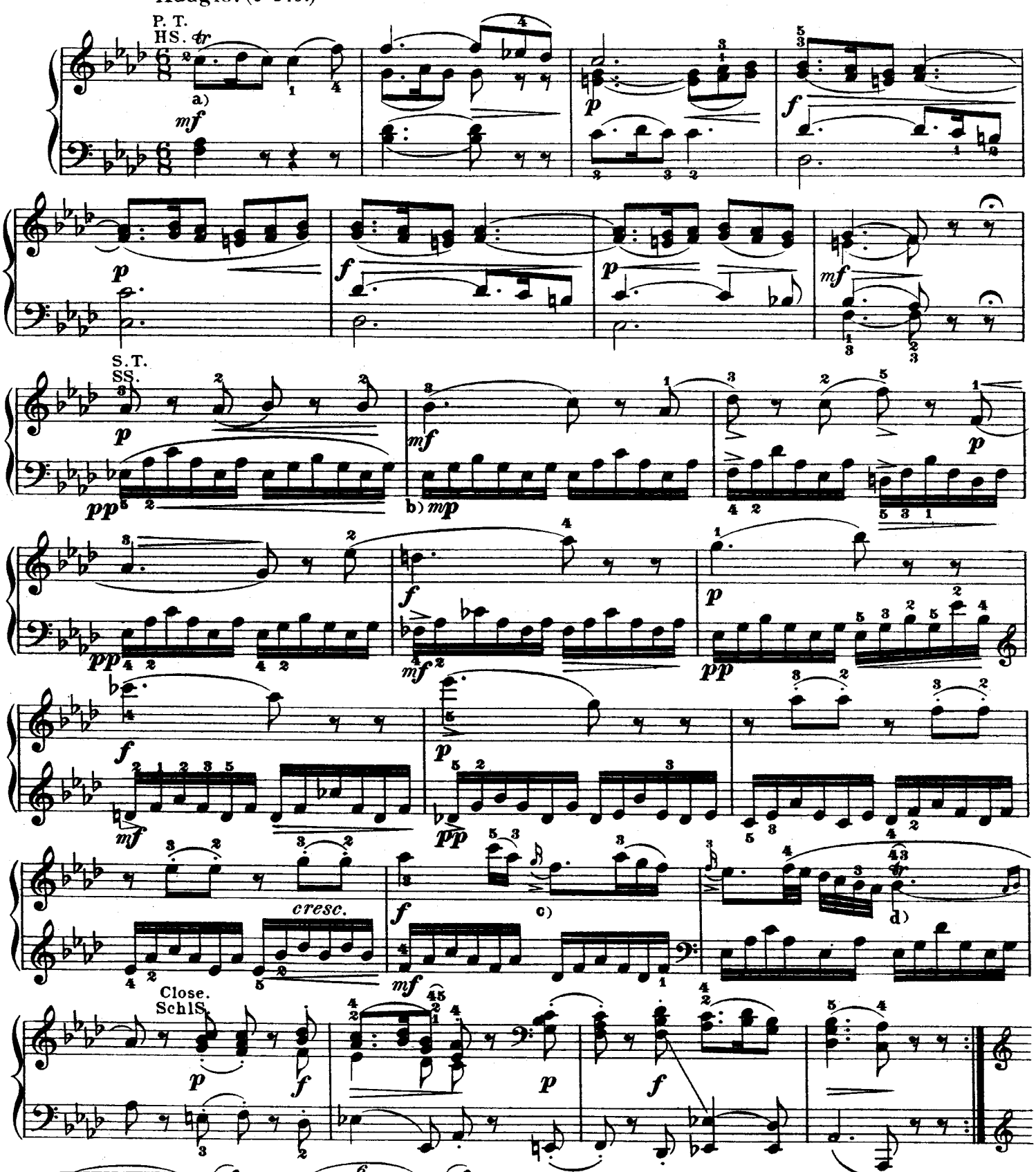

a) or: oder:

b) *mp (mezzo piano)* rather soft; viz., between *p* and *mf*.

b) *mp (mezzo piano,* ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

d) easier: leichter:

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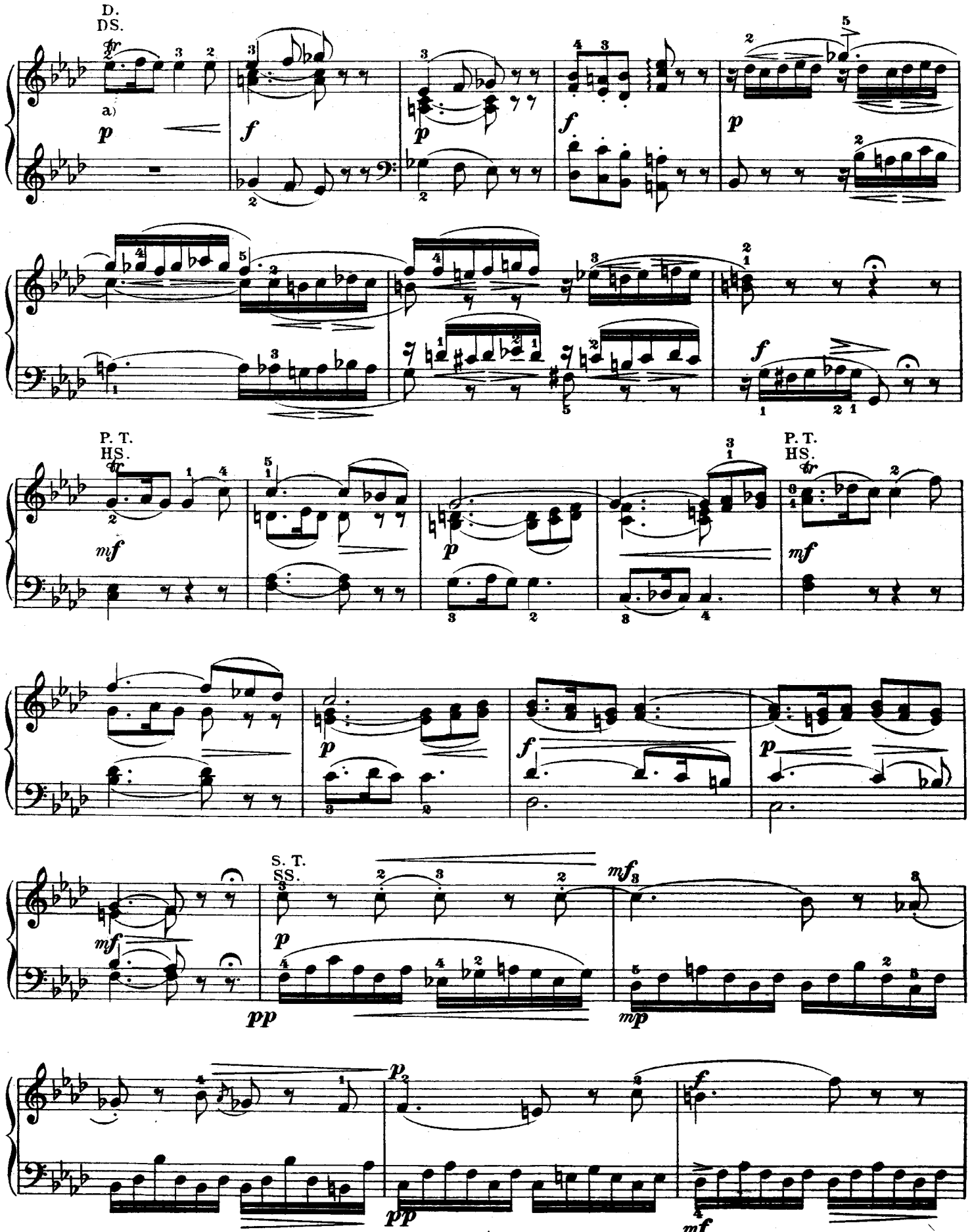

a) Like a., preceding page.

a) Wie a) auf voriger Seite.

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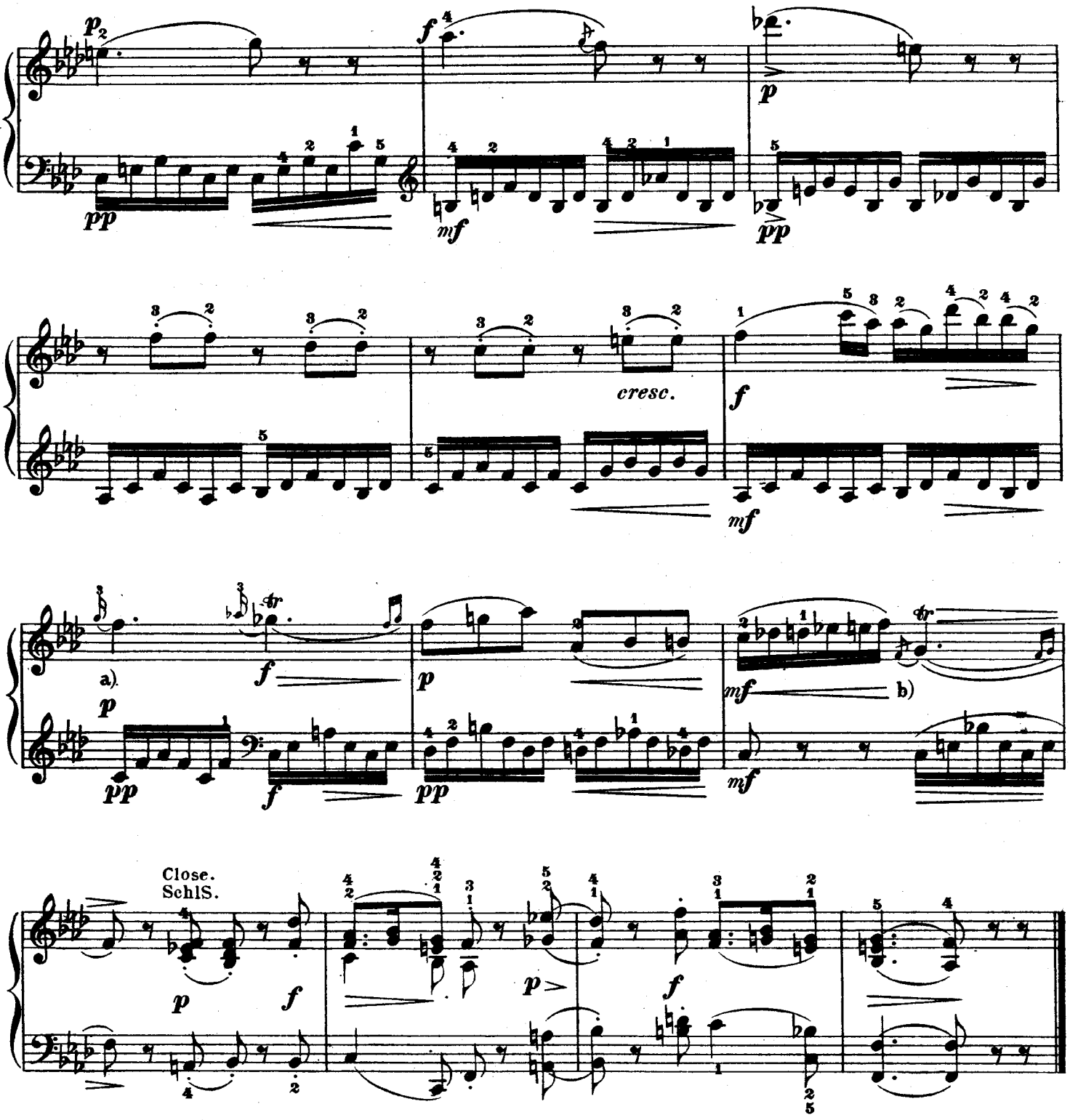
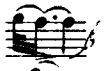
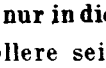


a) It is uncertain whether this appoggiatura should be long or short  a long appoggiatura of the value of an eighth is, perhaps, more tasteful.

b) This appoggiatura enters before the fourth beat: the g which begins the trill is struck with the bass-note c.

a) Es erscheint zweifelhaft, ob dieser Vorschlag kurz auszuführen ist, oder lang; doch dürfte Letzteres, aber nur in die Länge eines Achtels  das Geschmackvollere sein.

b) Hier ist die Vorschlagsnote noch vor dem Eintritt des vierten Takttheils anzuschlagen, worauf das den Triller beginnende g mit dem c im Basse zusammentrifft.

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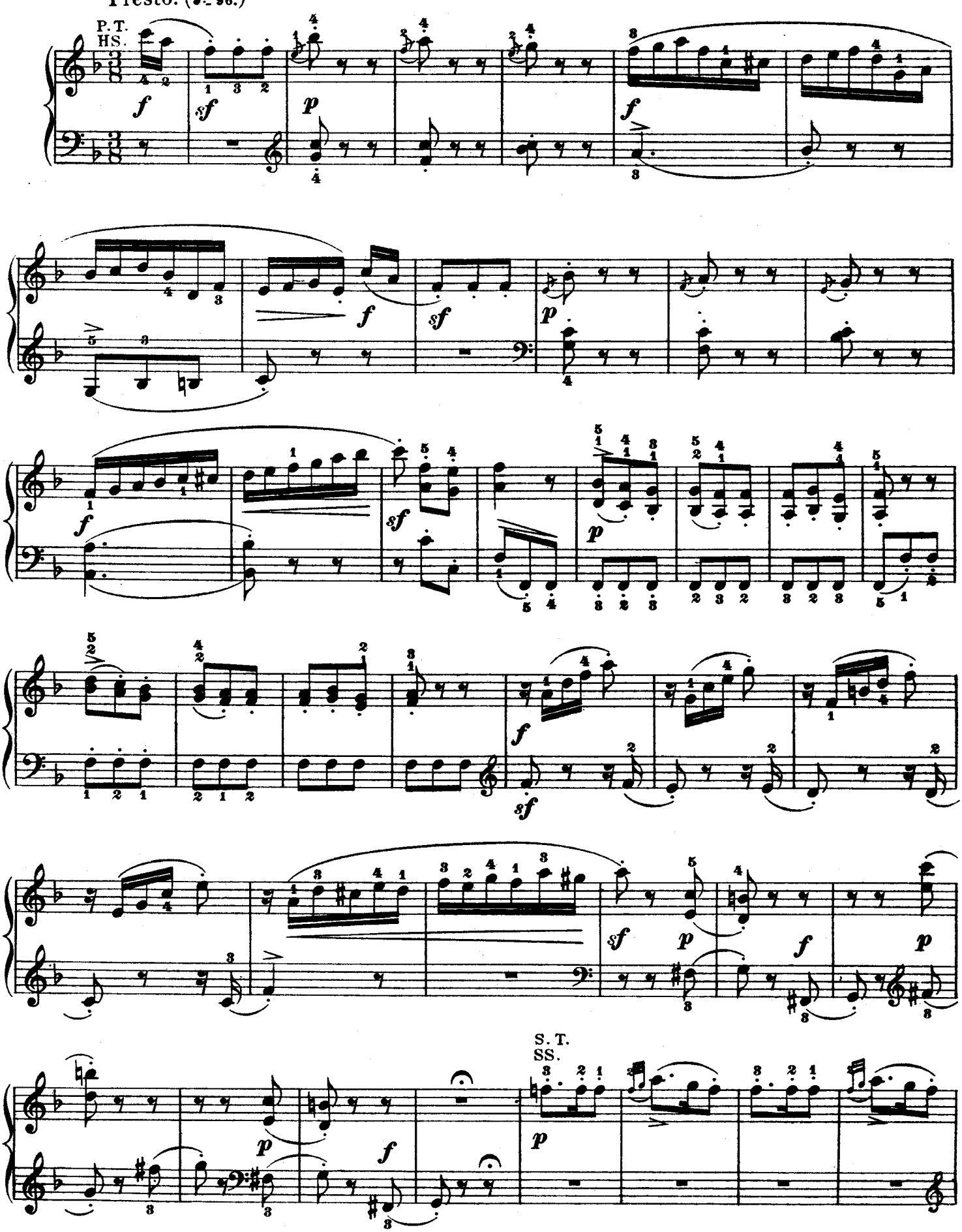

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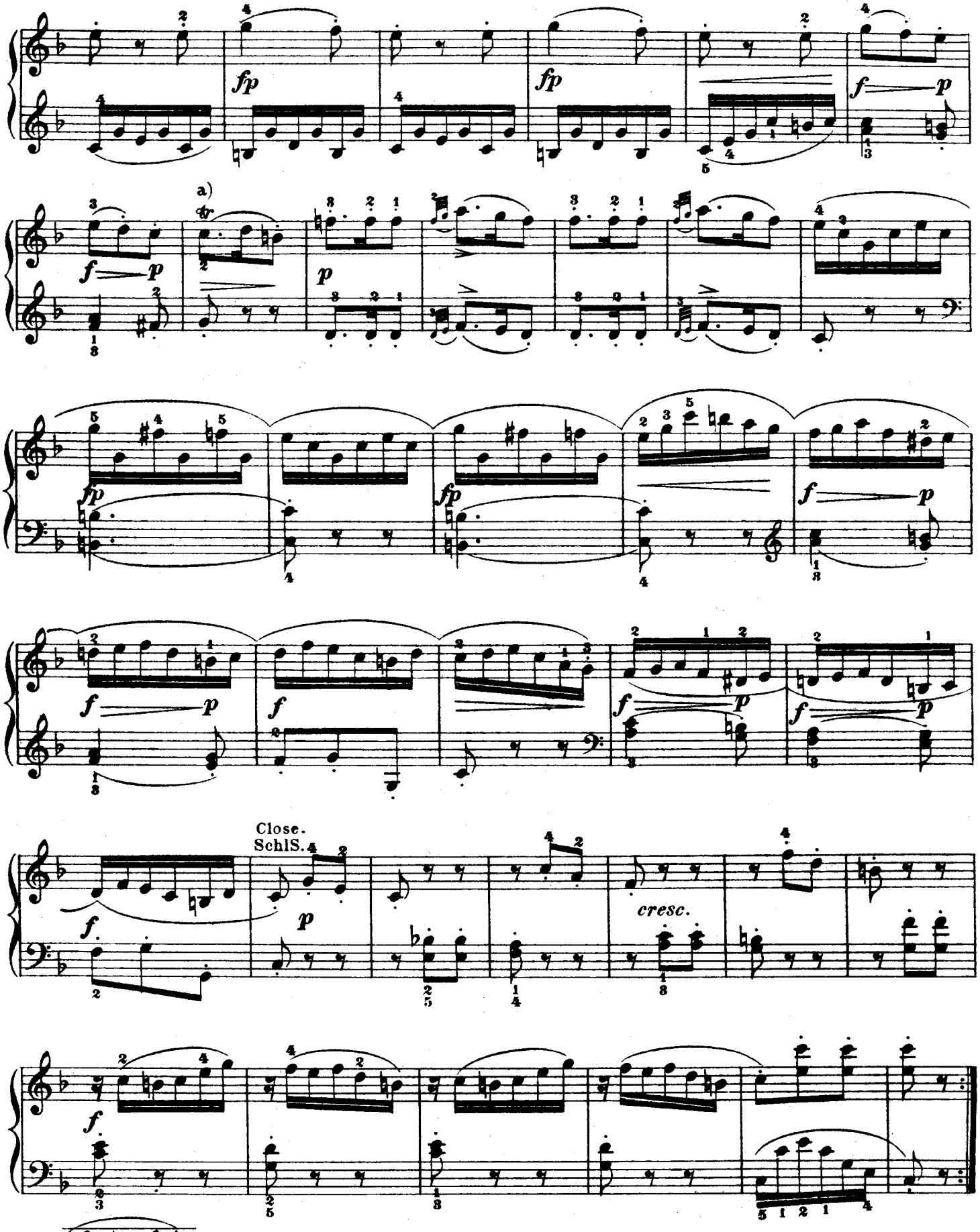

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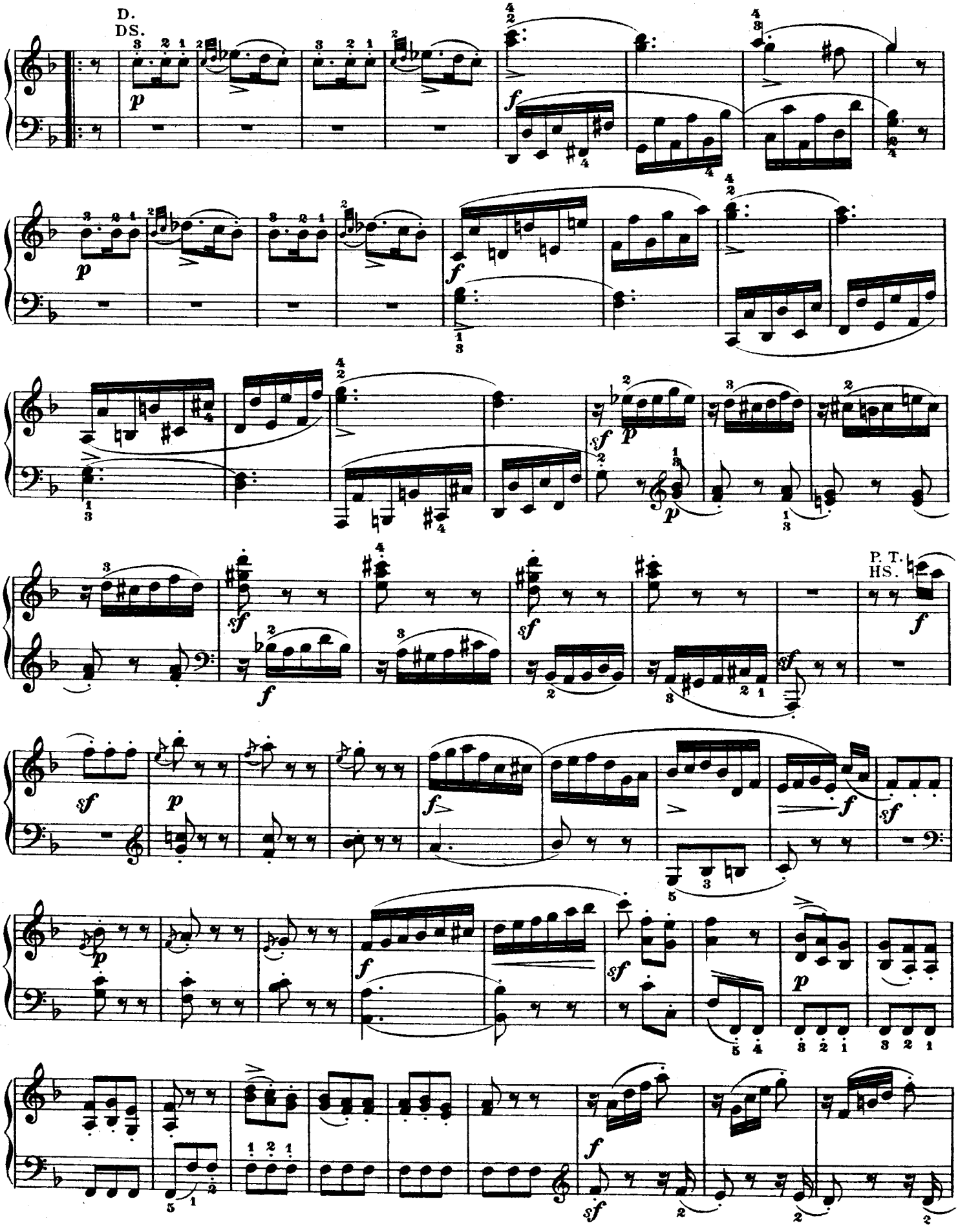

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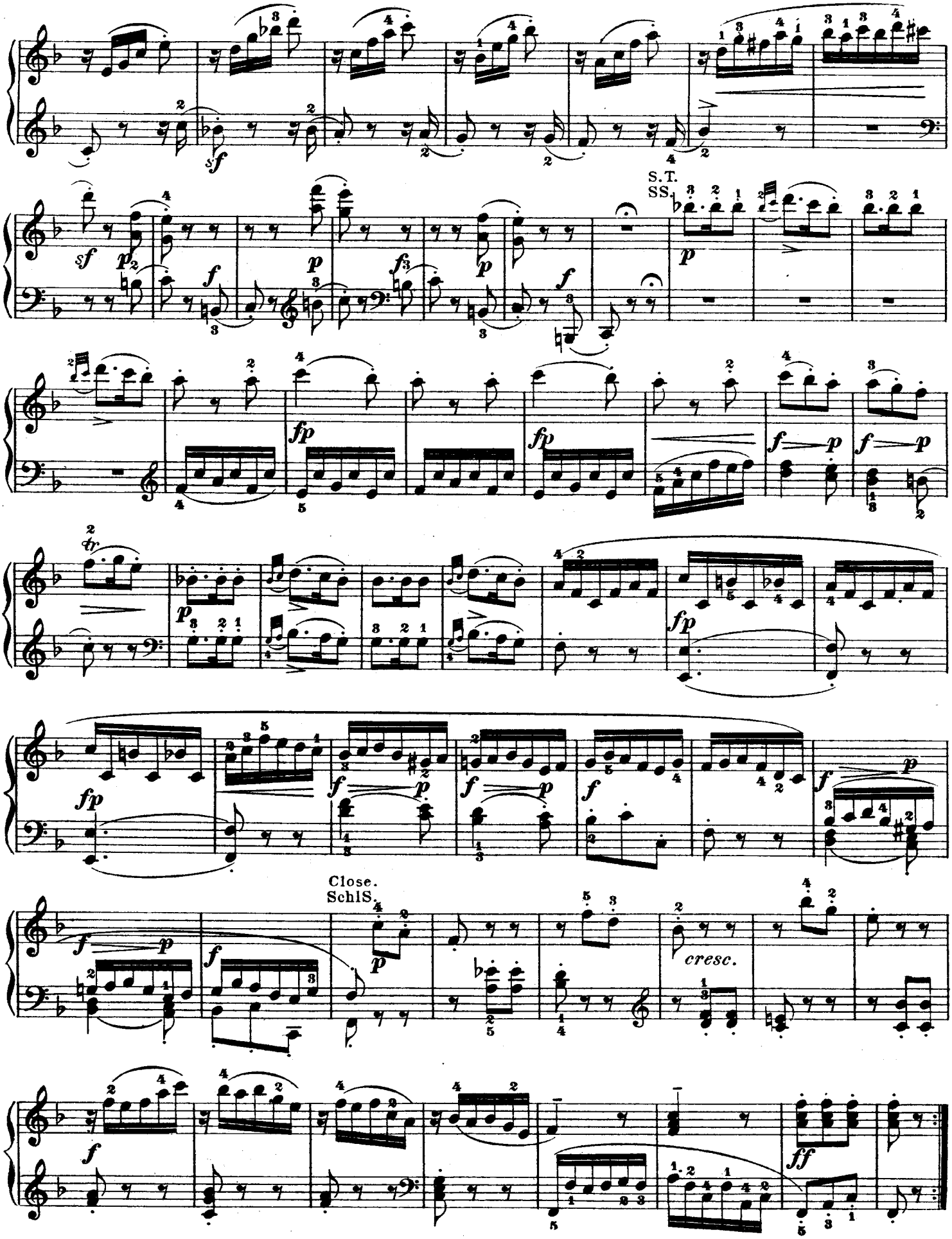

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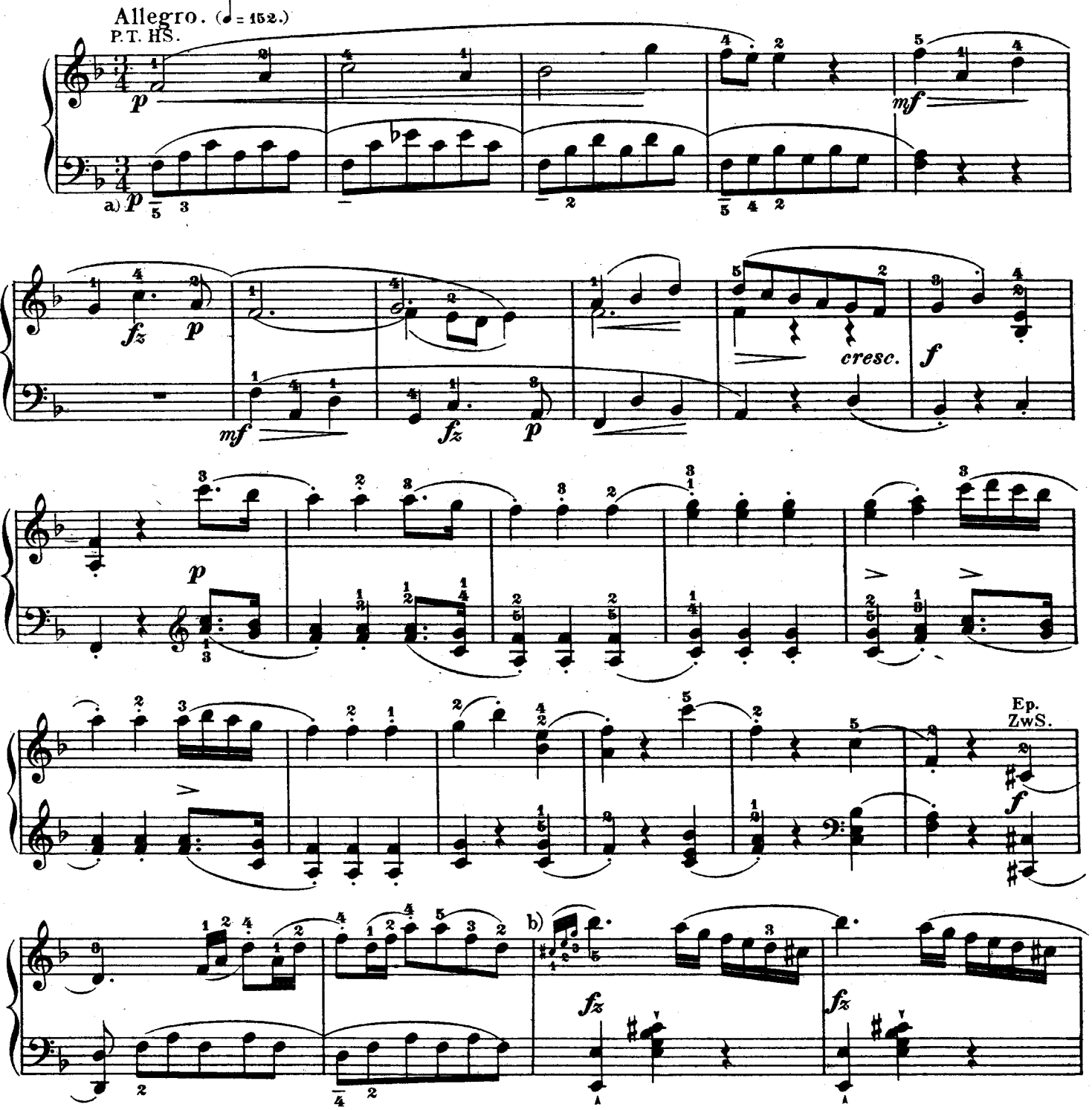
SONATA VII.

Abbreviations, etc.: P. T., Principal Theme; Ep., Episode; S. T., Secondary Theme; Close; M. T., Middle Theme; T., Transition; Coda; D., Development.

Abkürzungen: HS. bedeutet Hauptsatz, ZwS. Zwischensatz, SS. Seitensatz, SchlS. Schlusssatz, MS. Mittelsatz, ÜG. Uebergang, Anh. Anhang, DS. Durchführungssatz.



a) In this movement, the bass-notes provided with pressure-marks should be sustained during the three following eighths, as if half notes.

b)

a) Die mit diesem Dehnungszeichen versehenen Bassnoten in dem vorliegenden Satze werden am besten noch während der drei folgenden Achtel also wie die halben Noten) ausgehalten.

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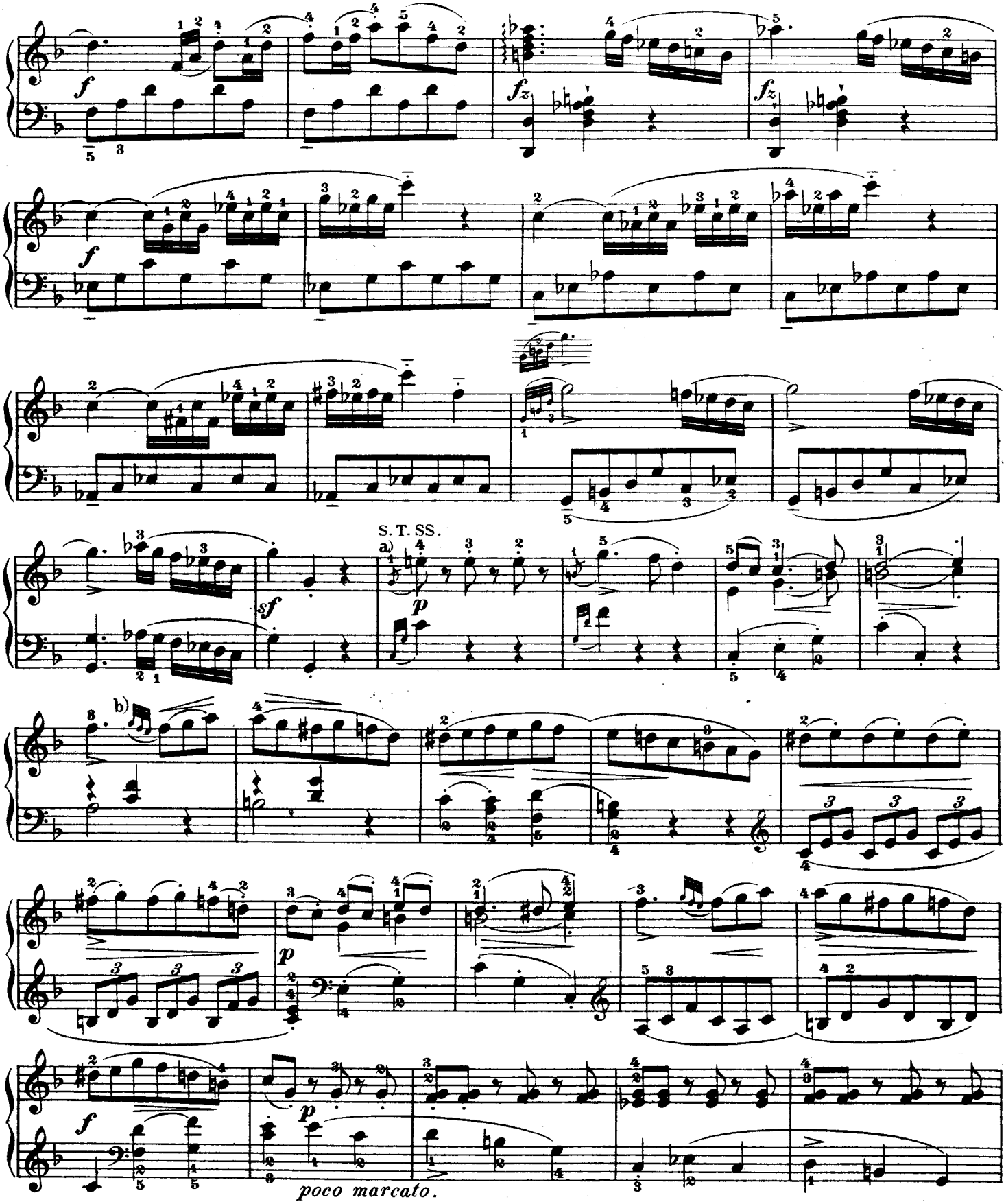

a) Begin the appoggiatures in both hands exactly upon the beat, and strike the principal notes together also.

b)

a) Die Vorschlagsnoten müssen in beiden Händen gleichzeitig, und zwar genau auf den Taktstrich, anfangen, sowie hernach auch die Hauptnoten zusammen anzuschlagen sind.

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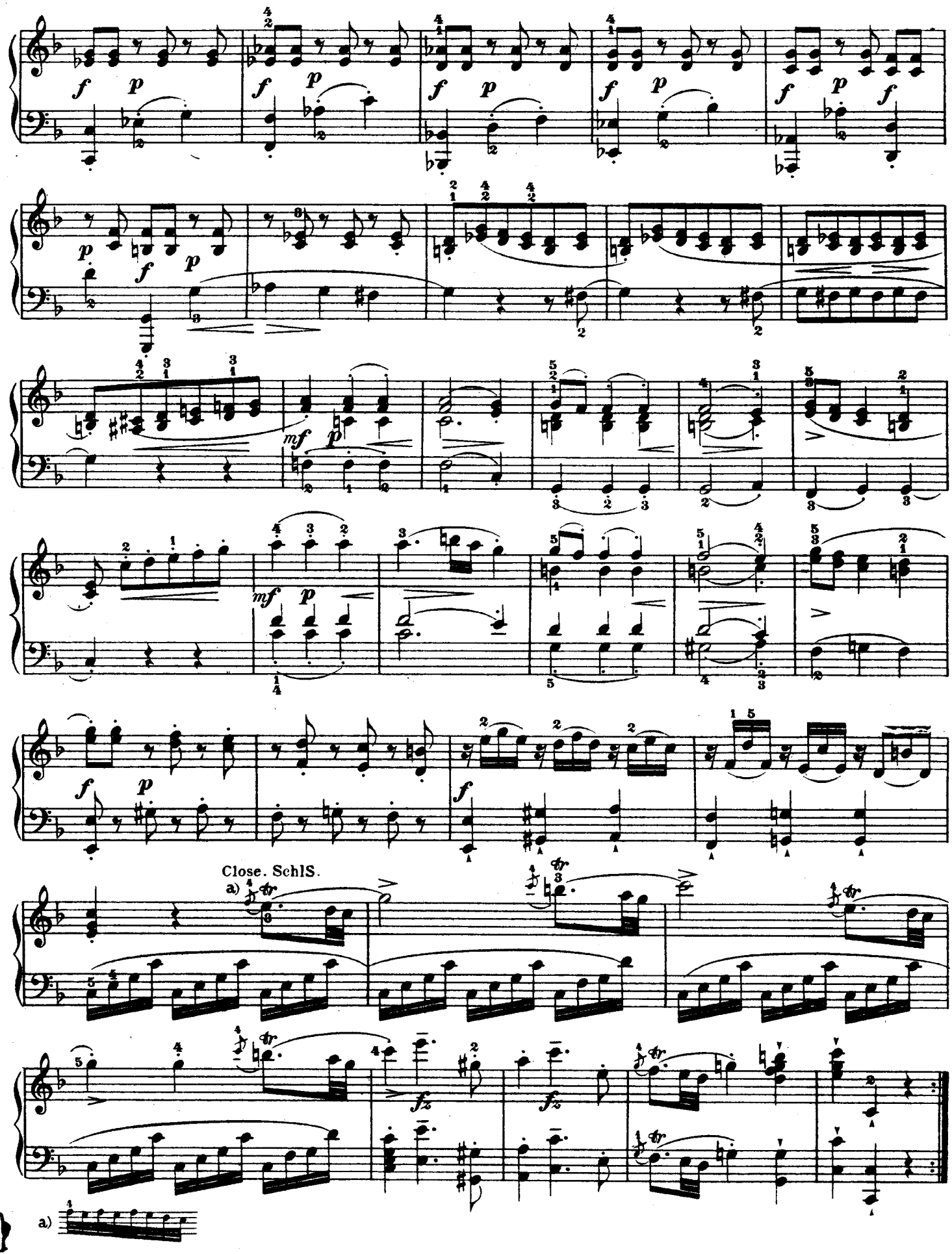

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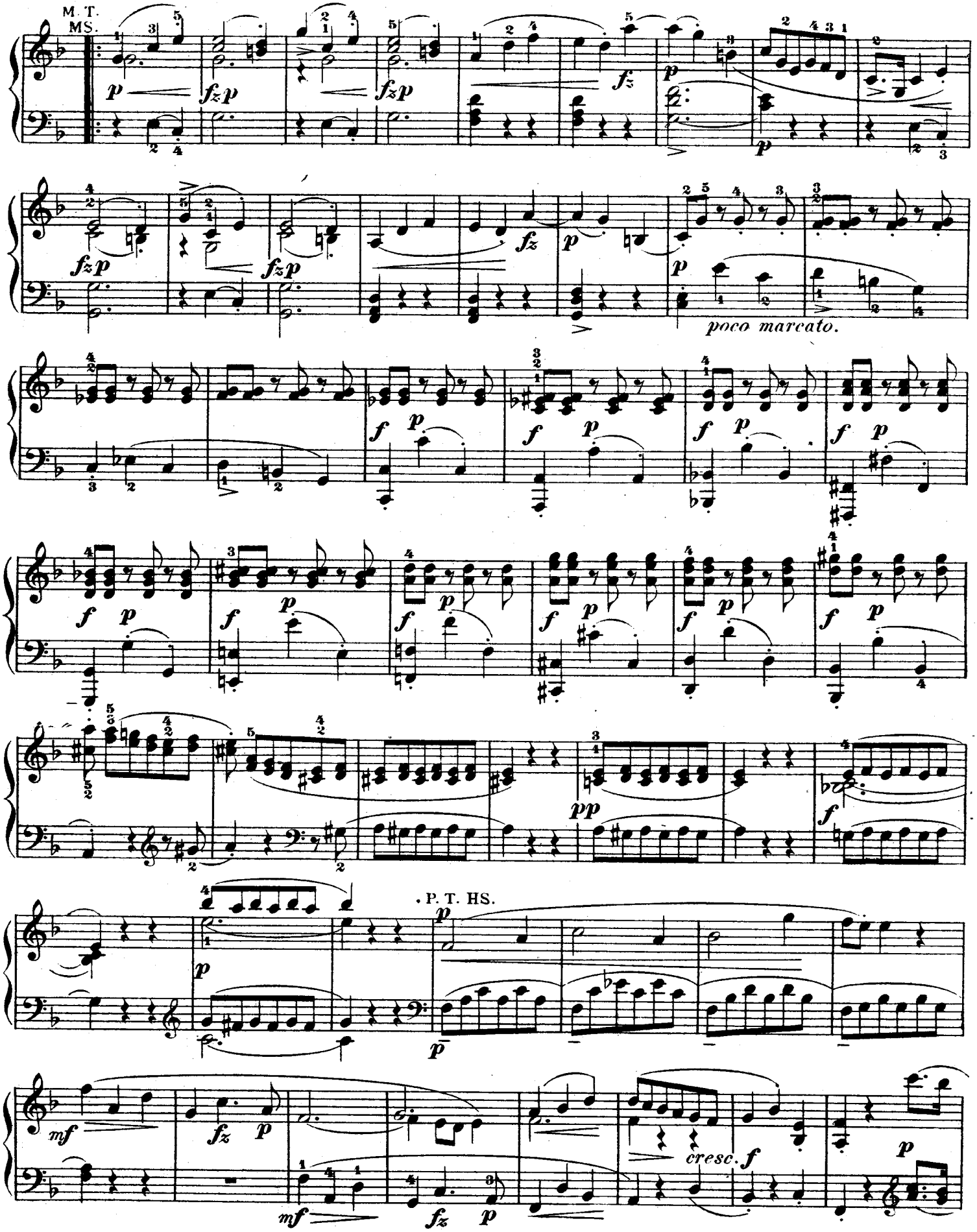

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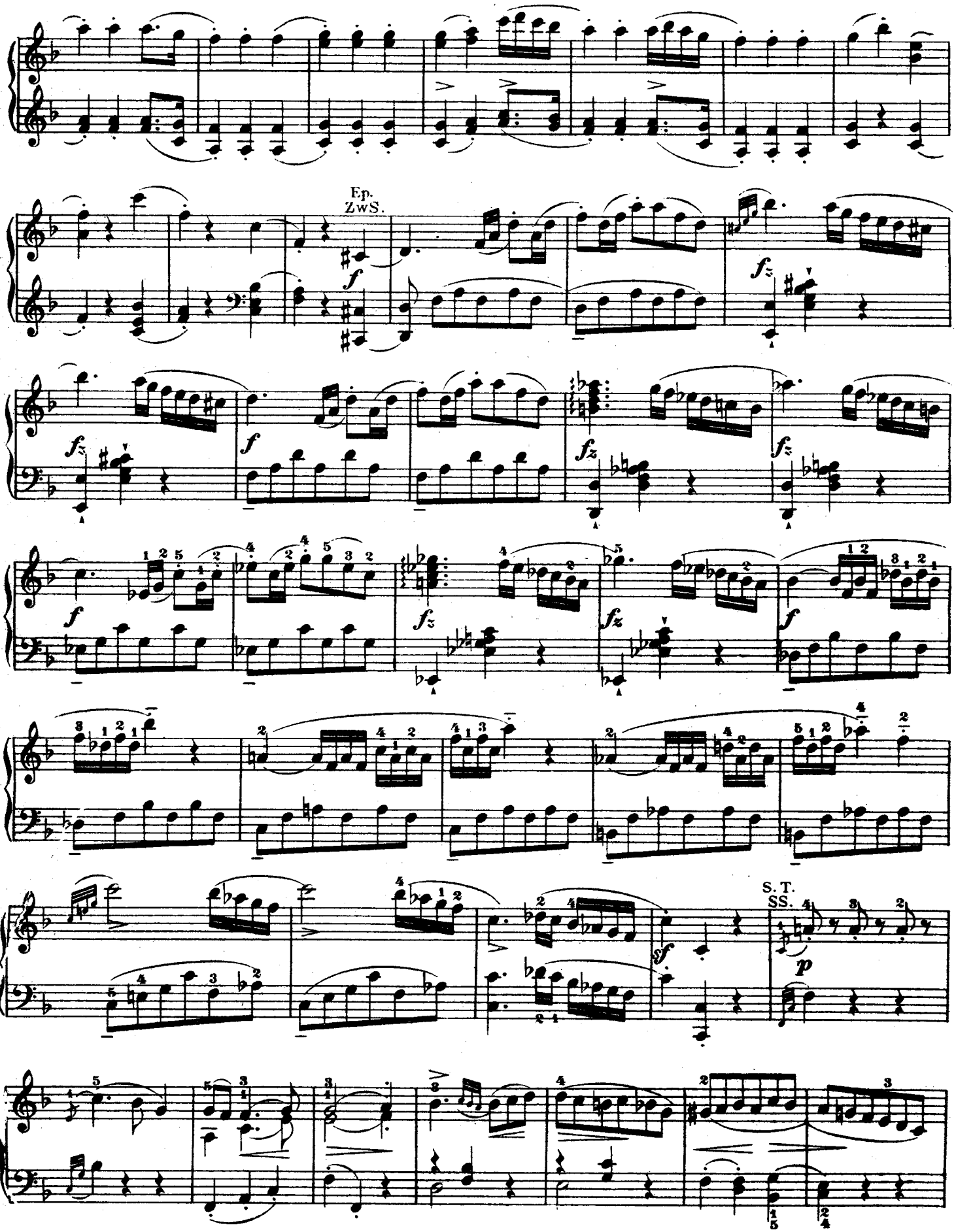

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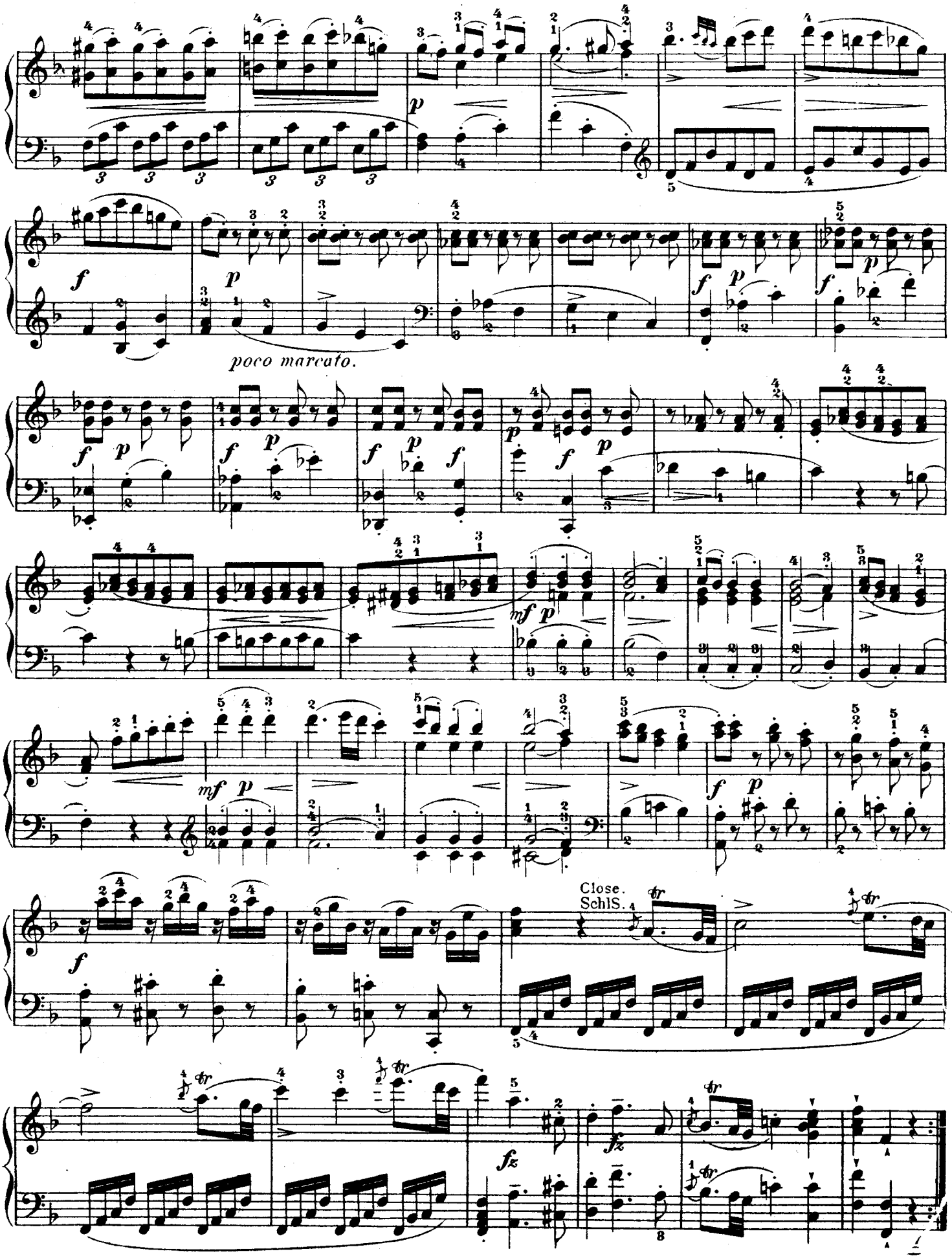

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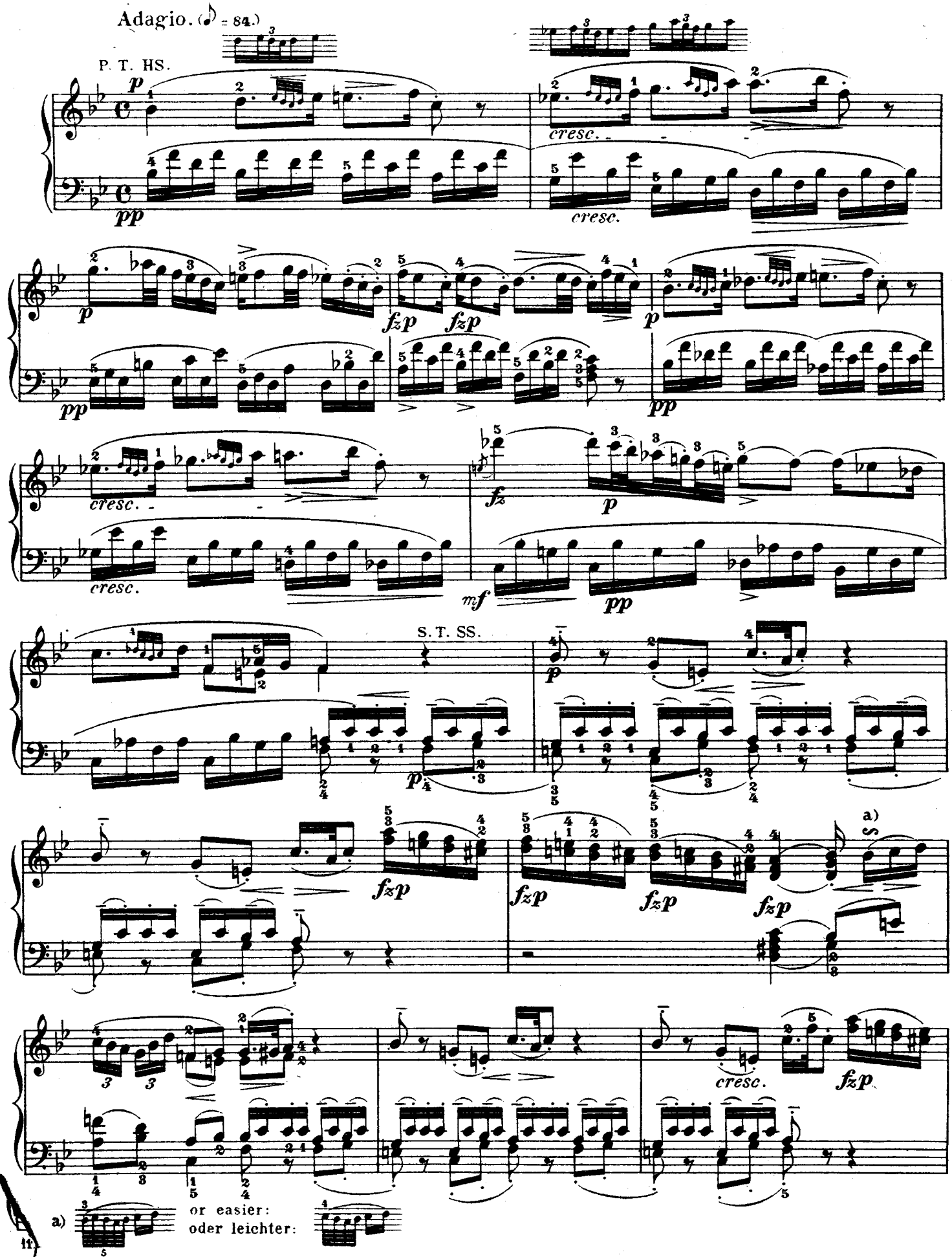

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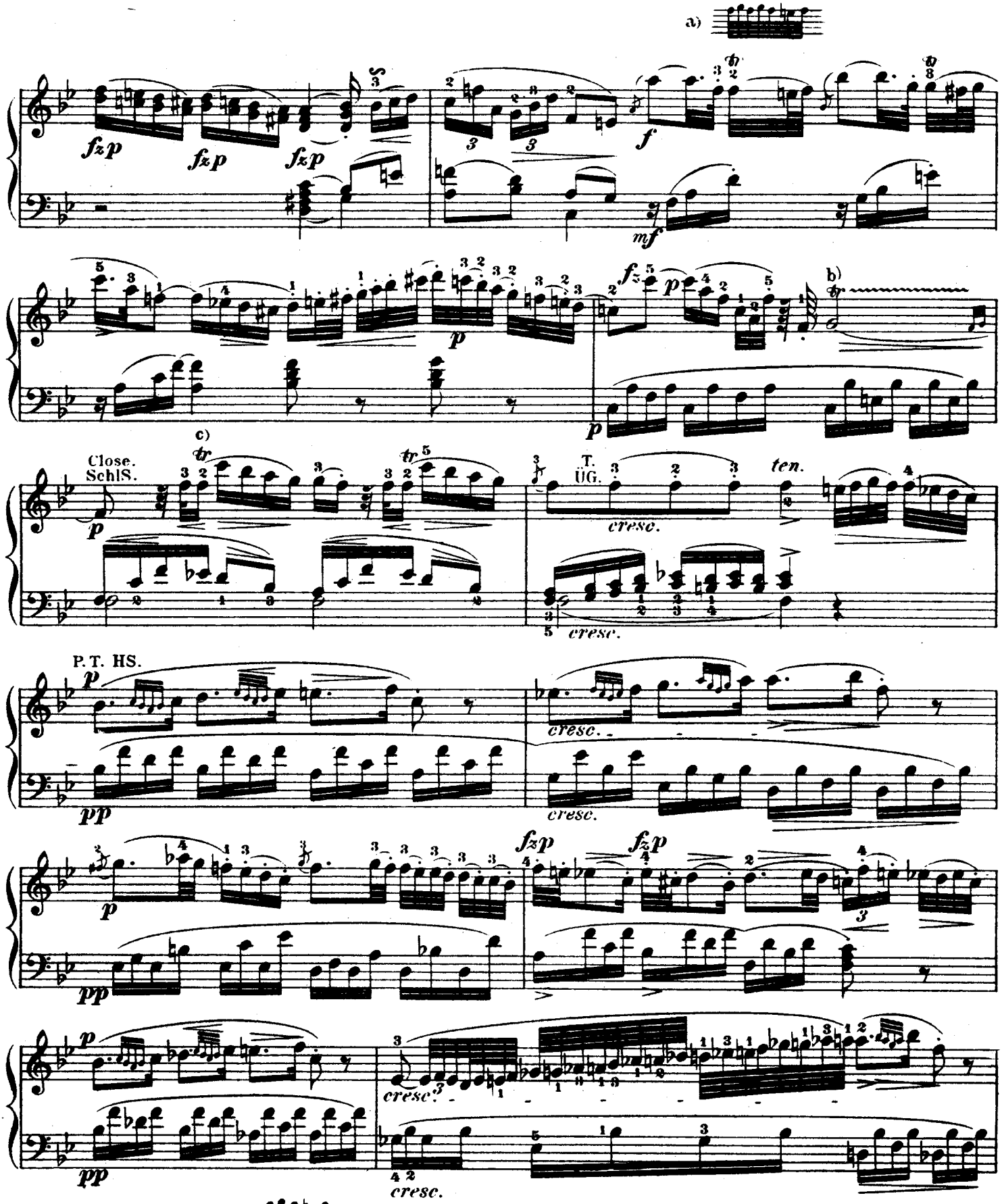

a) The following suffices for less skilled players:

b) As at b., on the next page.

at a.)

a) Für schwächere Spieler genügt:

b) wie bei b) auf nächster Seite.

c) Ausführung wie bei a.)

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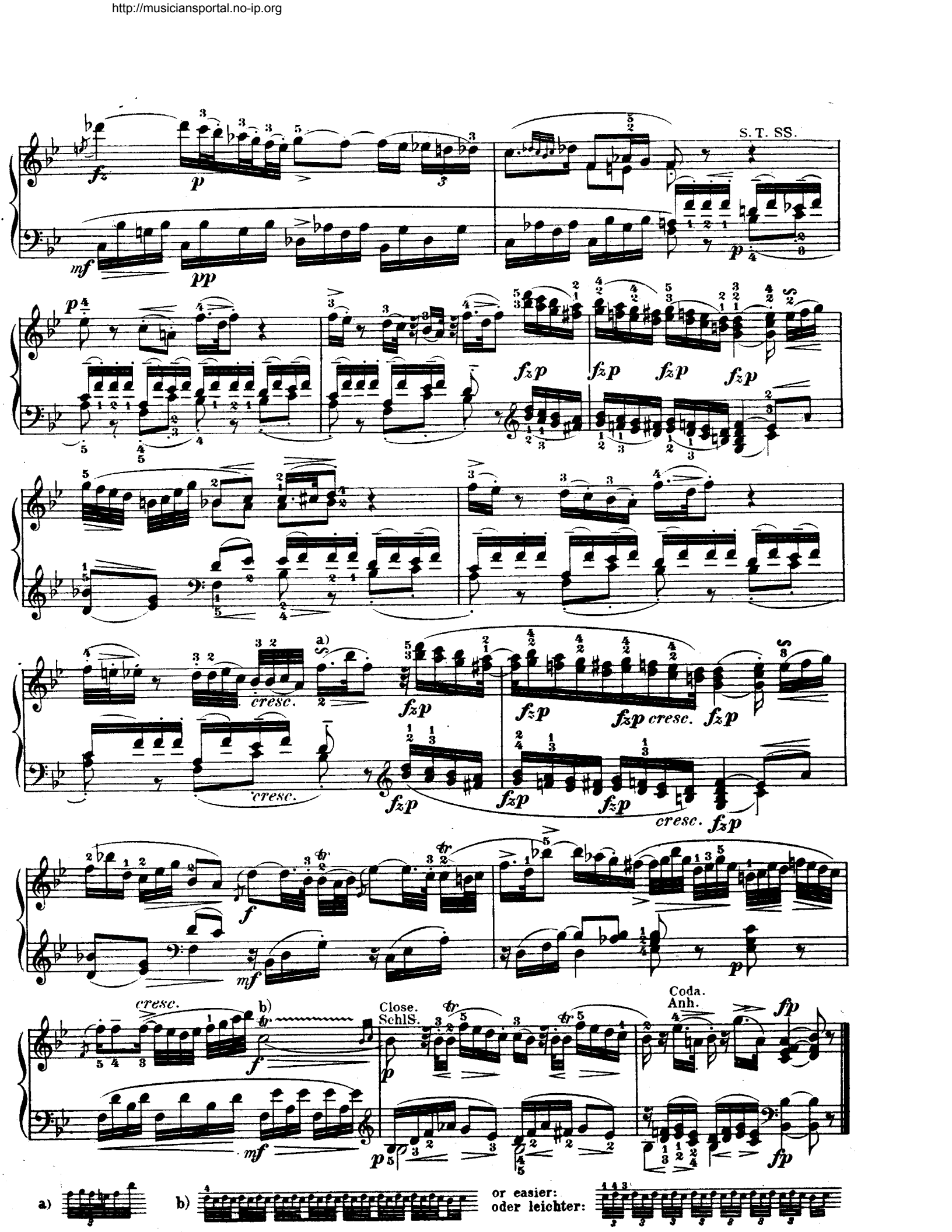

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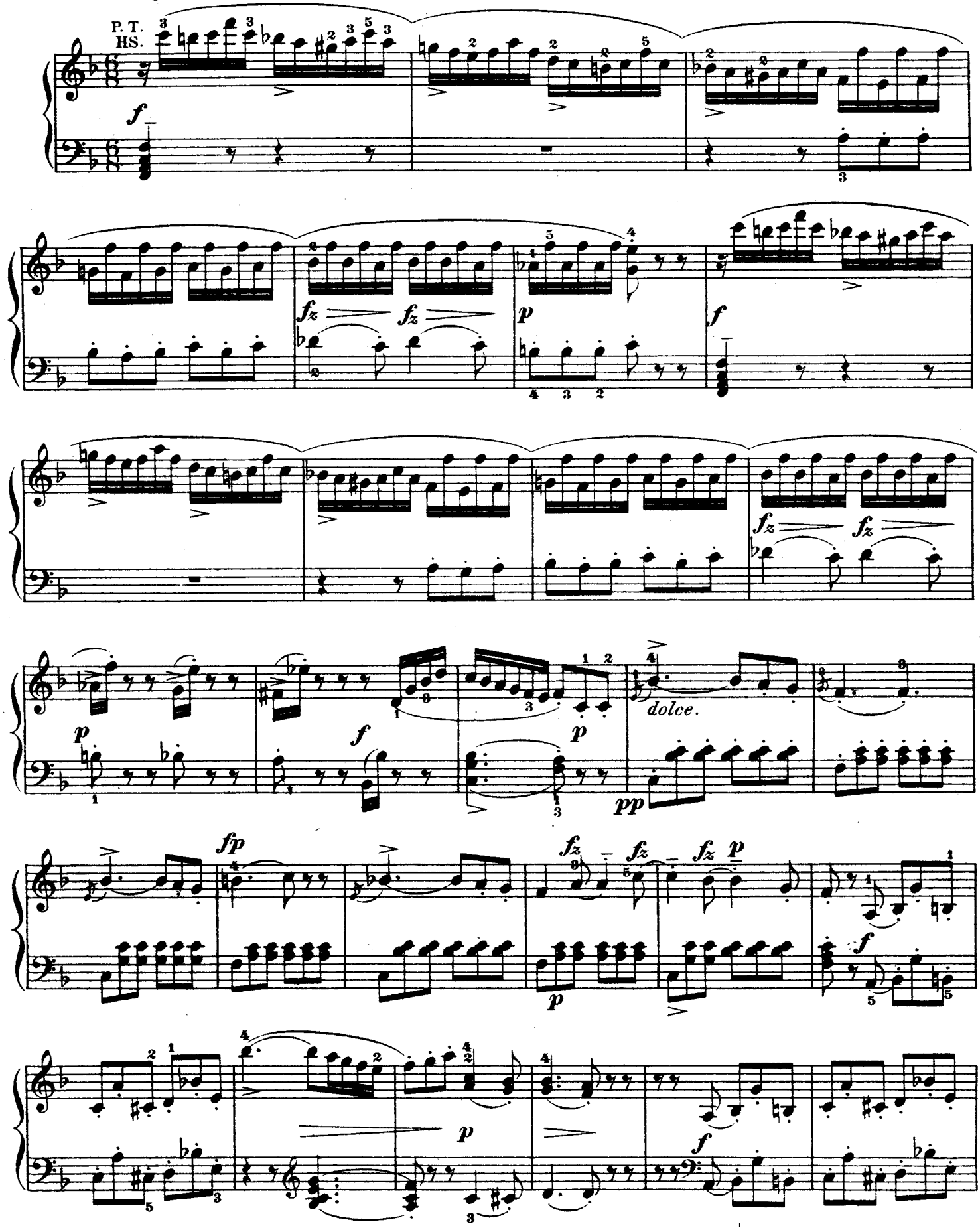
Allegro assai. (♩= 96.)



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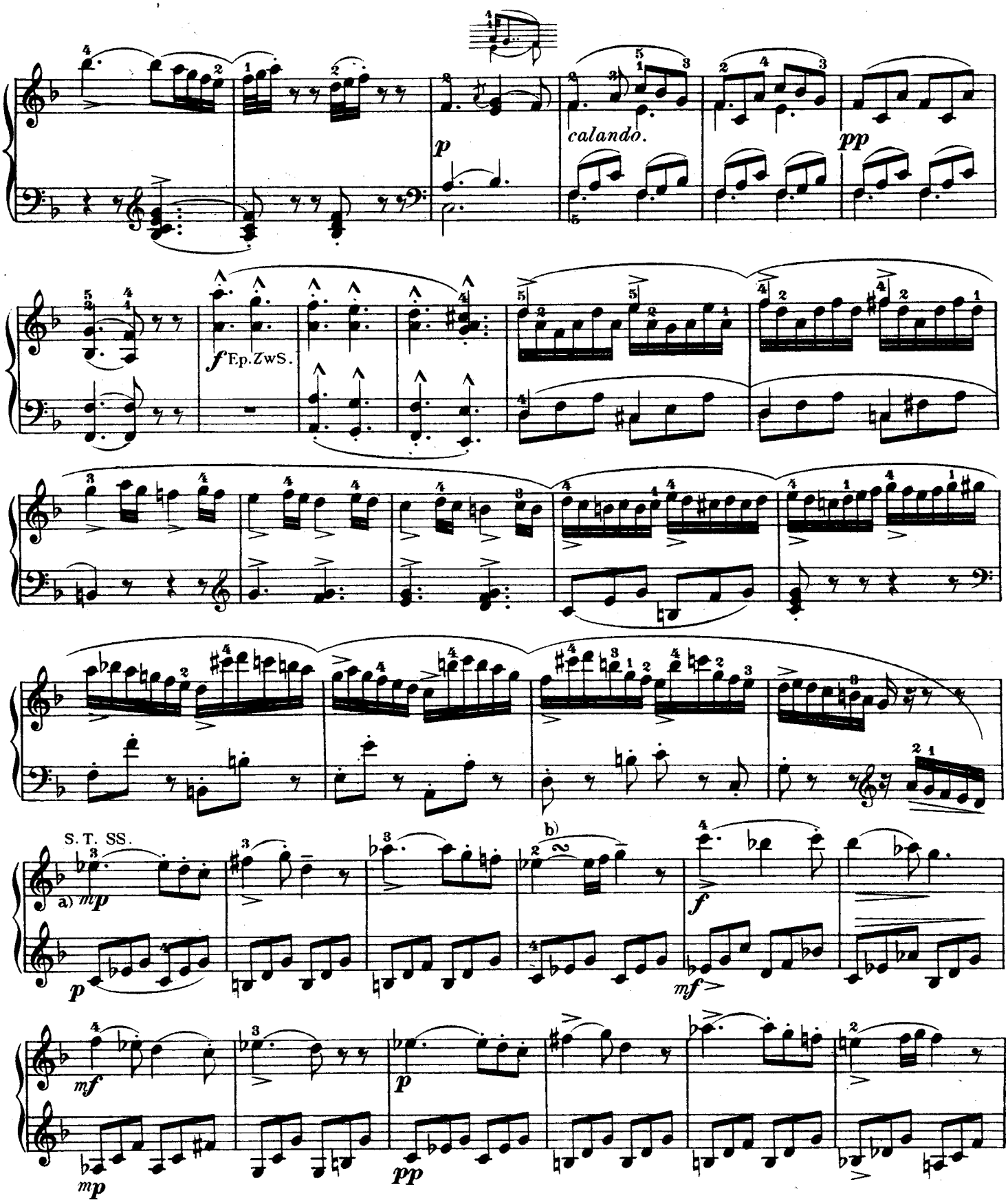

a) *mp (mezzo piano)* rather soft; viz., between ***p*** and ***mf***

b)

a) *mp (mezzo piano,* ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen ***p*** und ***mf*** steht.

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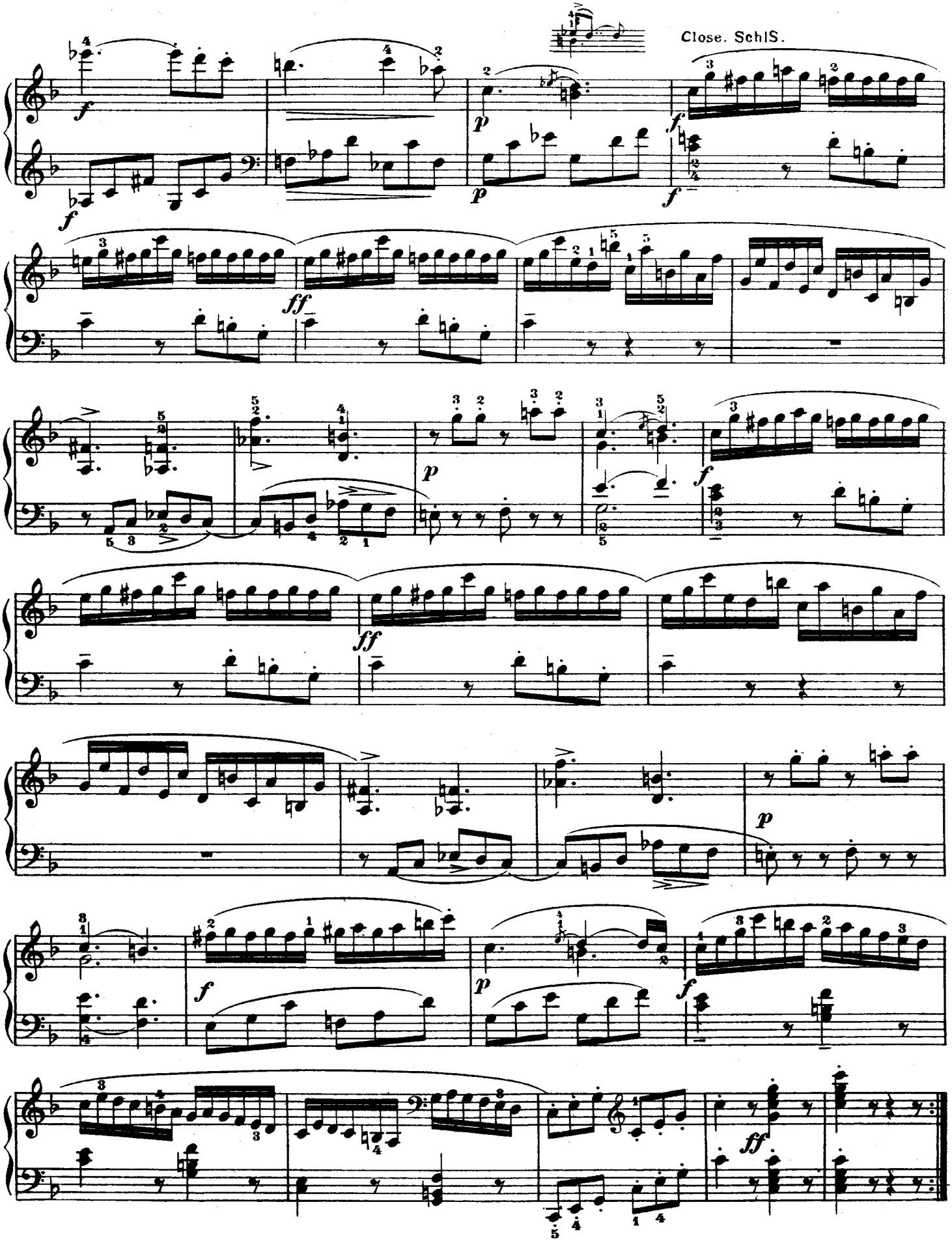

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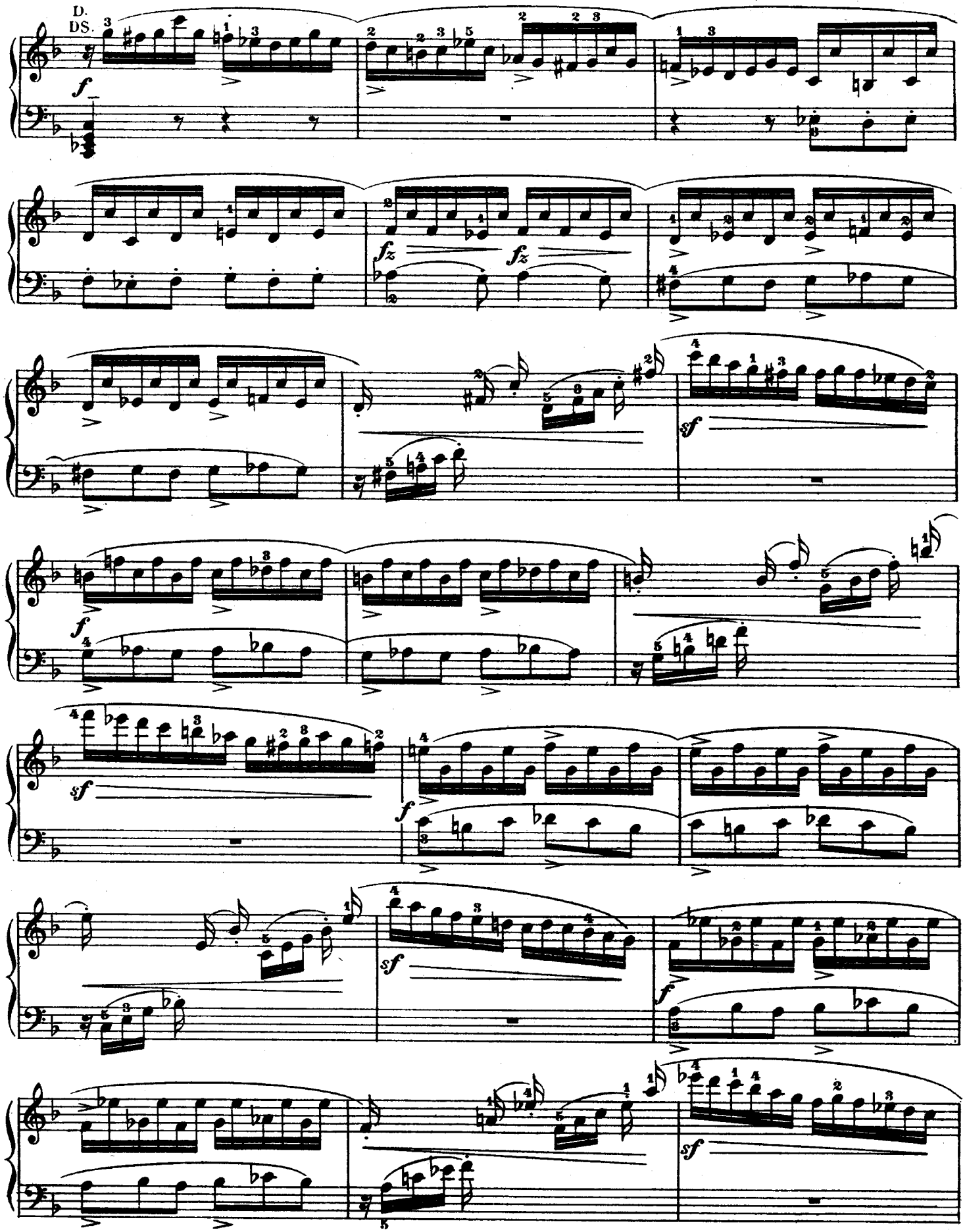

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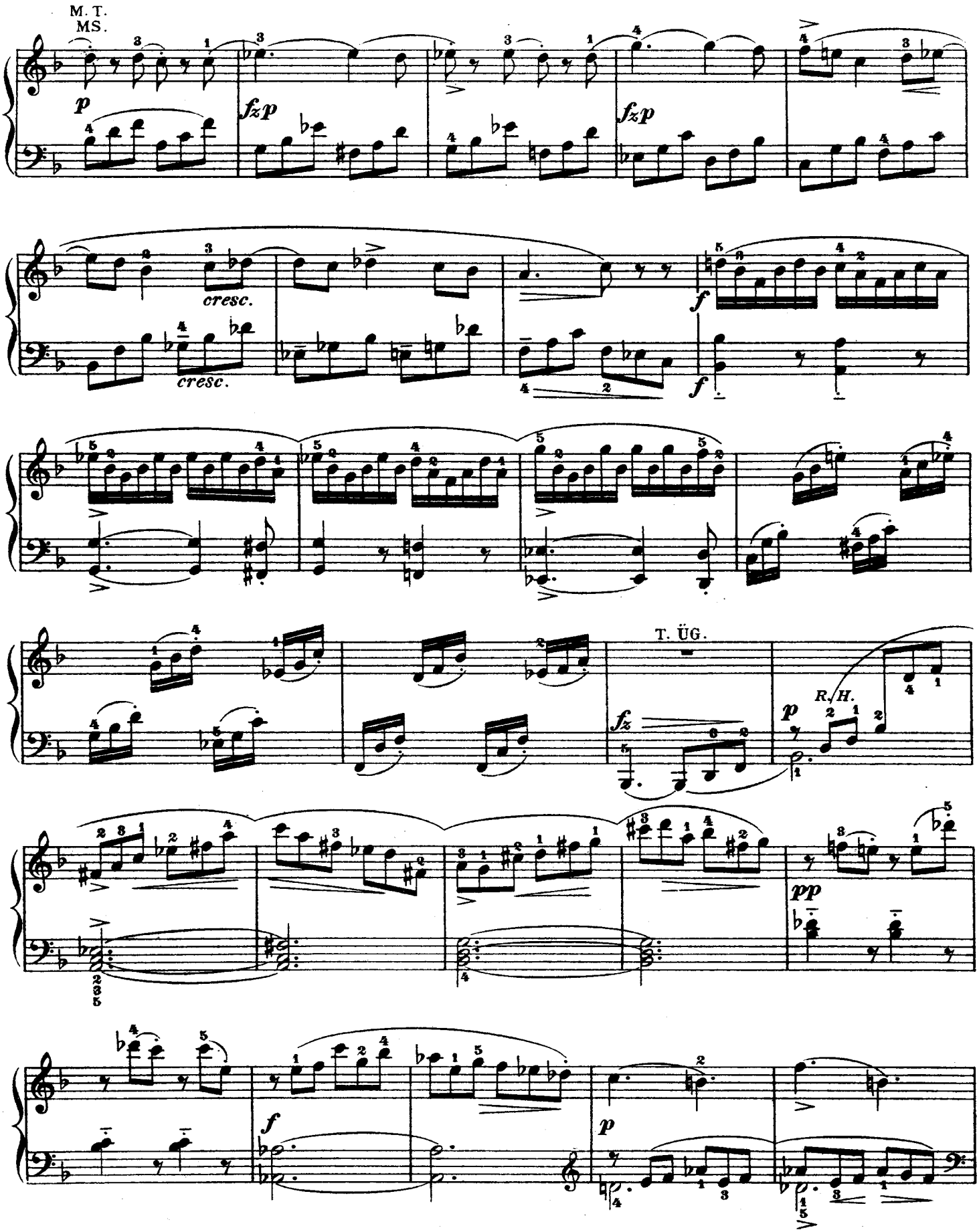

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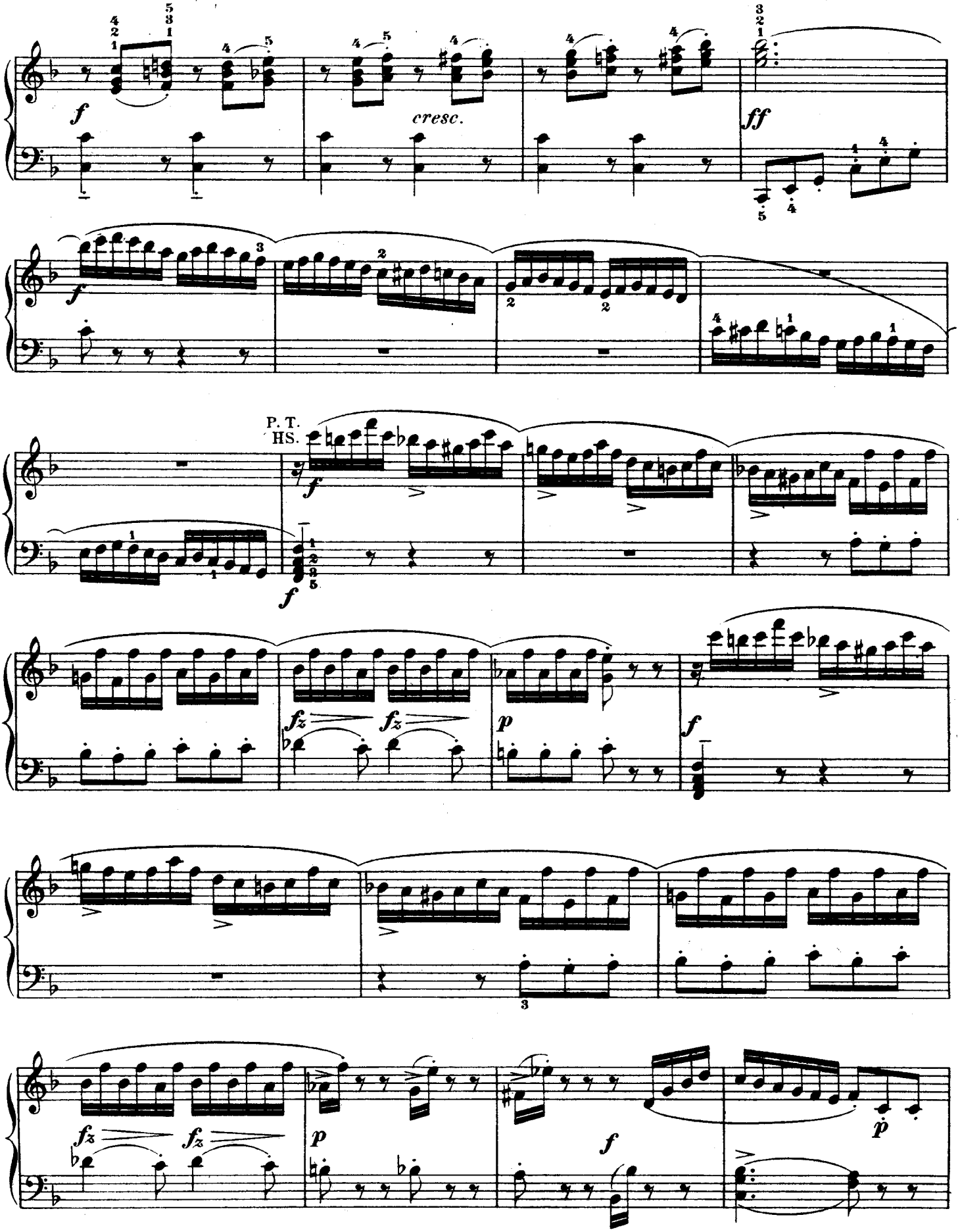

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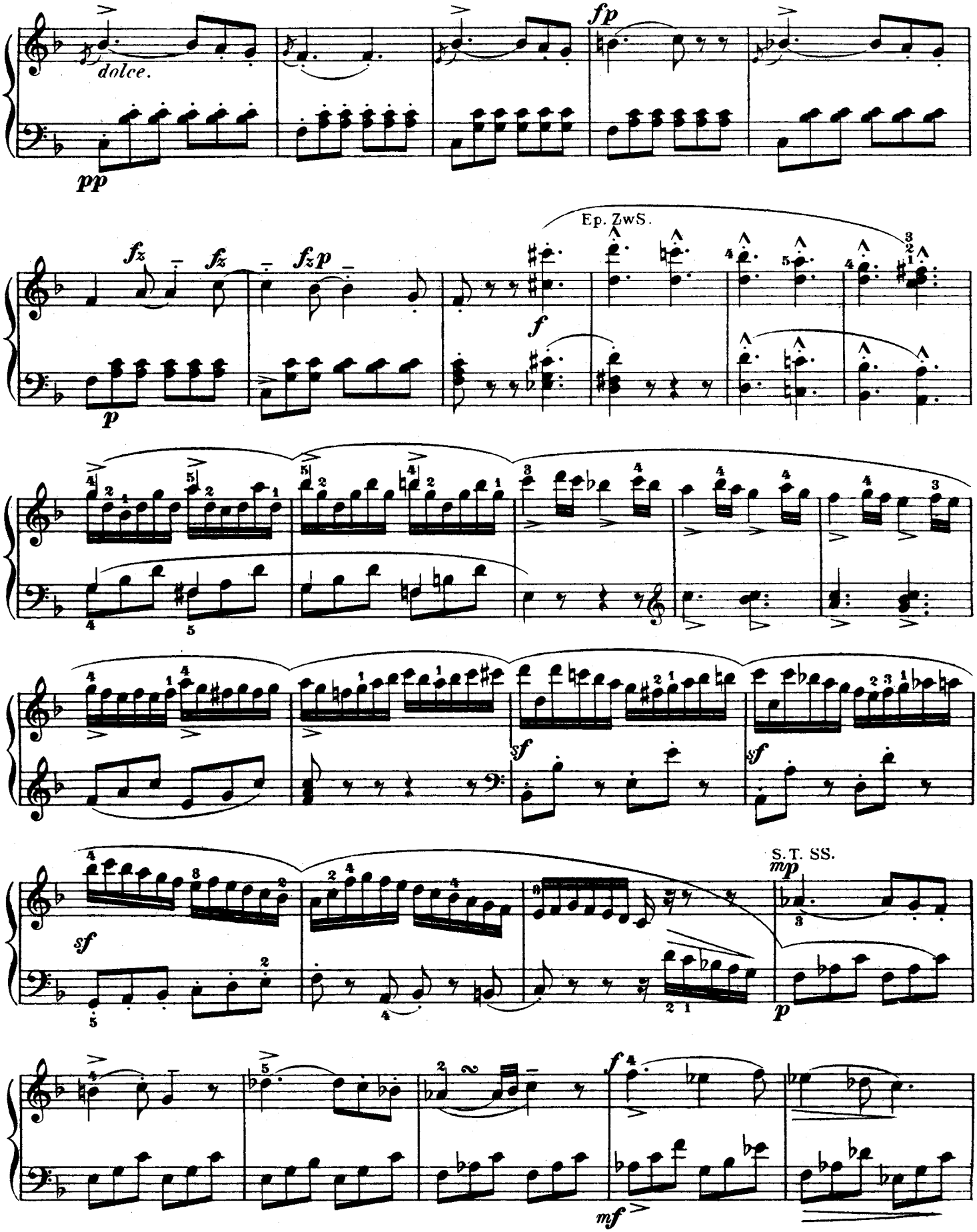

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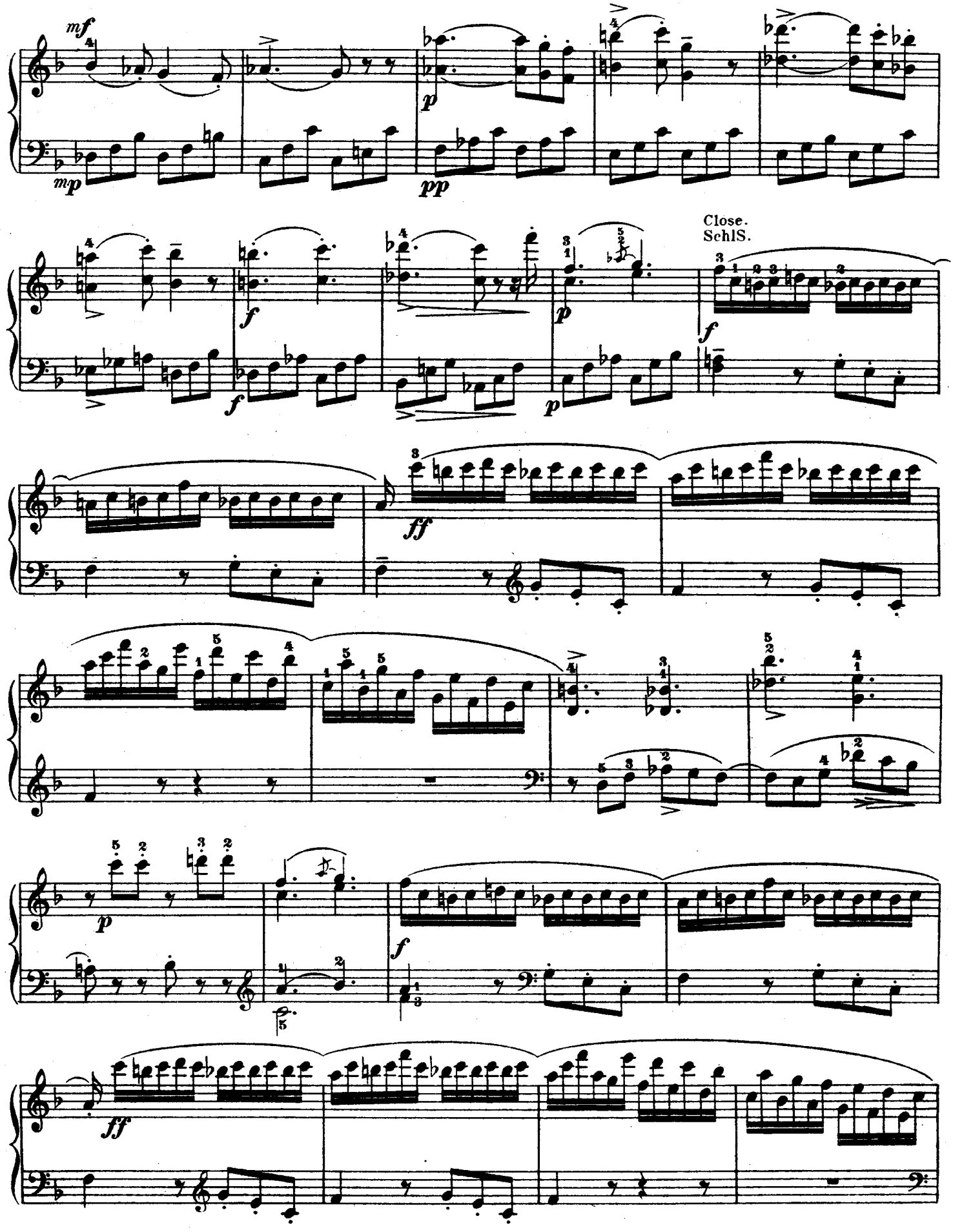

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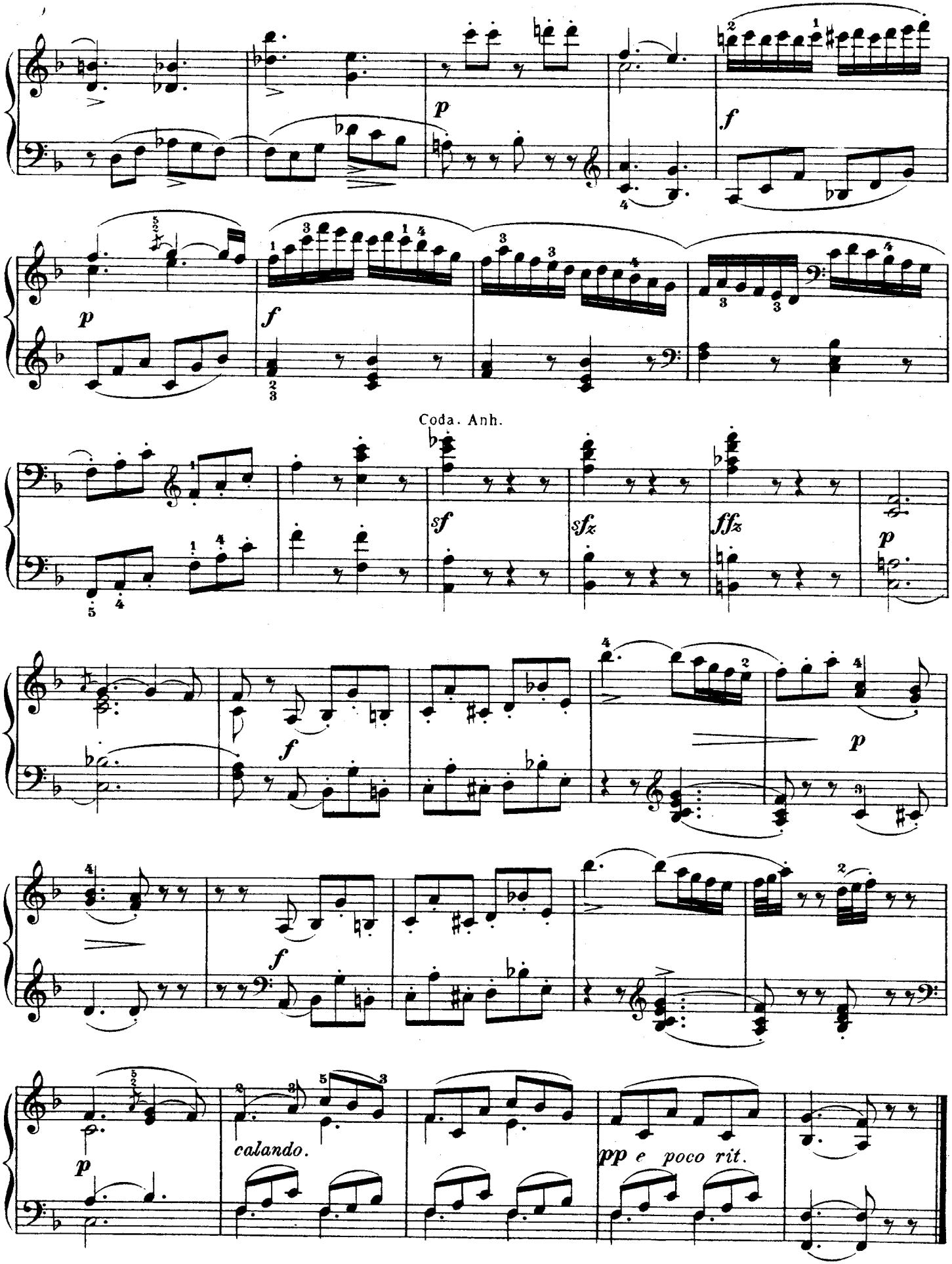

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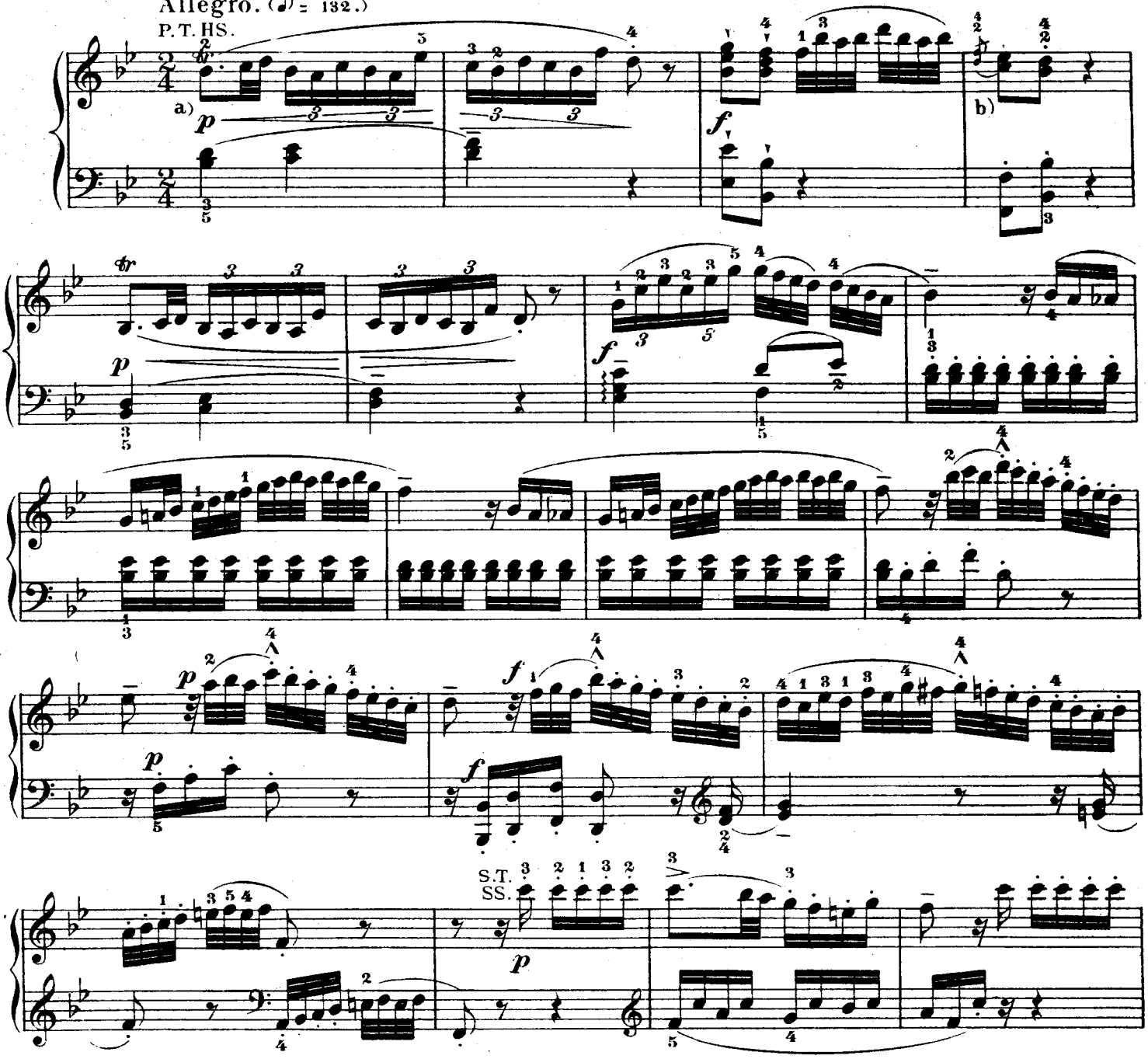
SONATA VIII.

Abbreviations etc., P.T., Principal Theme; S.T., Secondary Theme; Close; M.T., Middle Theme; T., Transition; Ep., Episode. R., Return; Coda.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, MS. Mittelsatz, ÜG. Uebergang, ZwS. Zwischensatz, RG. Rückgang, Anh. Anhang, SchlS. Schlusssatz.

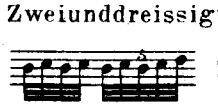
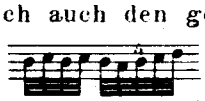
Allegro. (♪ = 132.)

P.T. HS.



a) There is no doubt that the trill is intended to close without the turn, thus: But the turn is easier and not improper.

b) The appoggiatura must be struck with the bass.

a) Für diesen Triller ist ohne Zweifel kein gewöhnlicher Nachschlag von unten beabsichtigt, indem die folgenden Zweiunddreissigtel die Stelle des letzteren vertreten:  Zur Erleichterung kann man jedoch auch den gewöhlichen Nachschlag einschalten: 

b) Die Vorschlagsnoten müssen mit dem Basse gleichzeitig angeschlagen werden.

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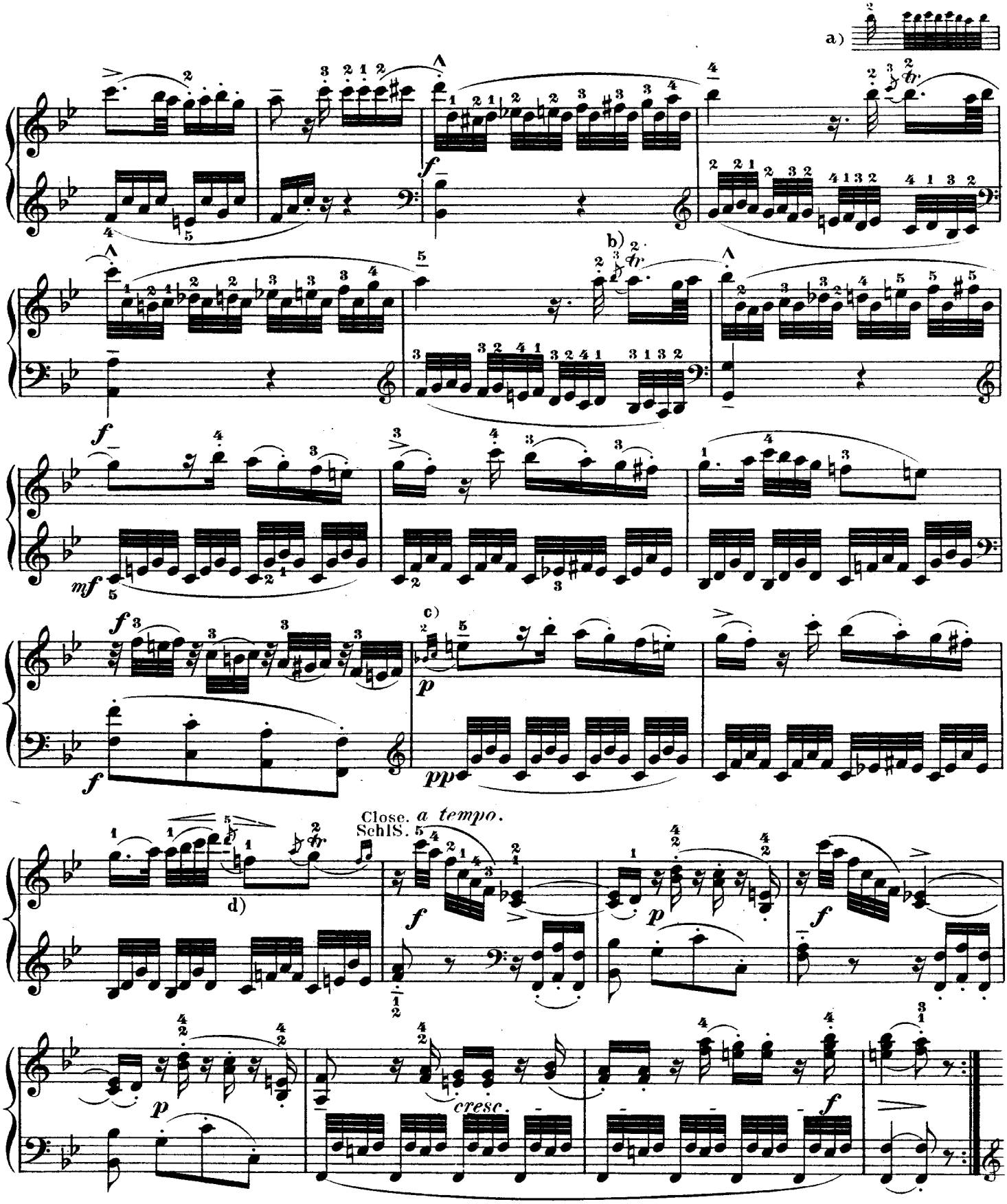

b) As at a).

c) Strike the first grace-note with the first note of the bass.

d)

b) Ausführung wie bei a).

c) Die erste Vorschlagsnote mit der ersten Bassnote zugleich anzuschlagen.

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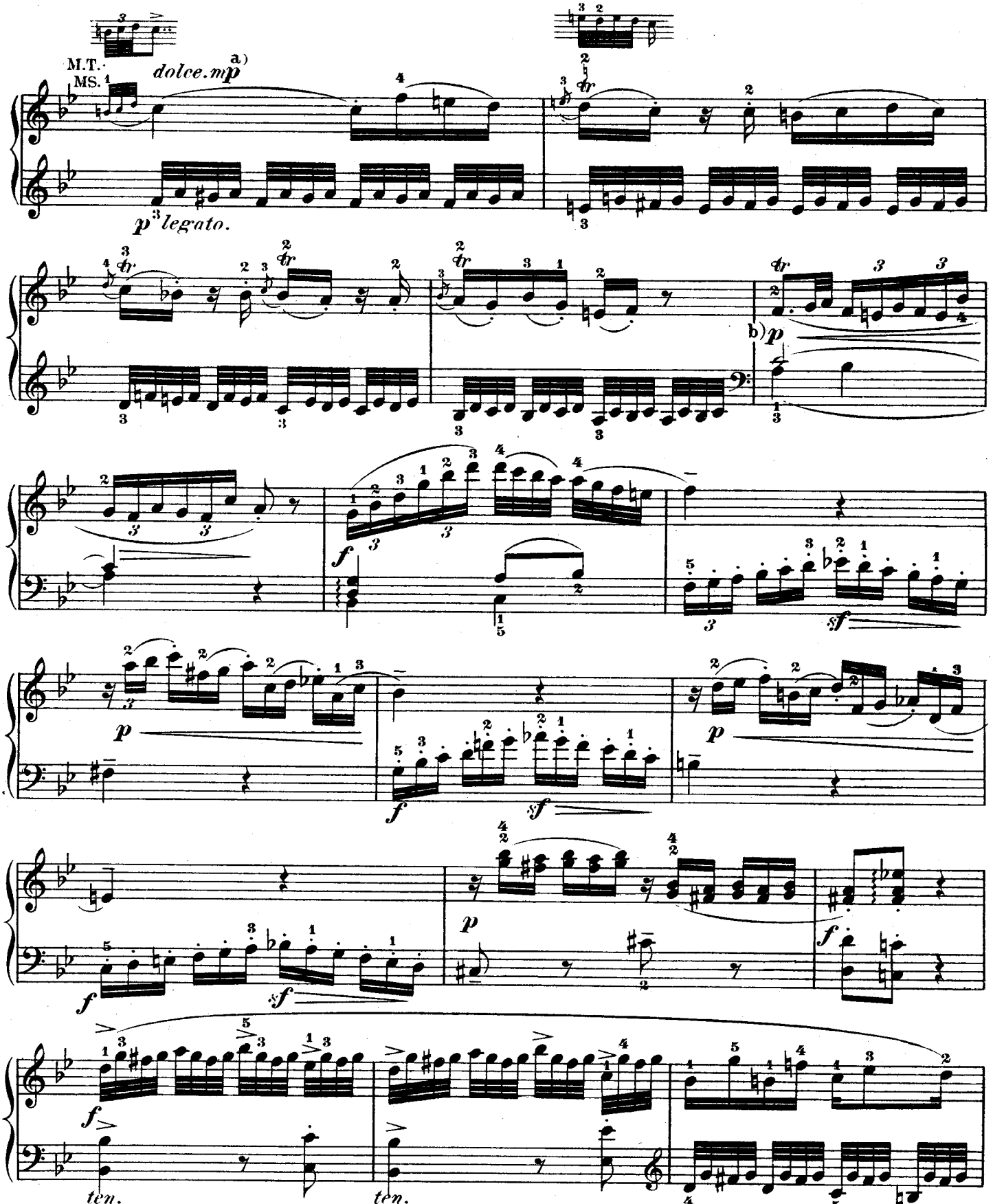

a) *mp (mezzo piano,)* rather soft; viz., between *p* and *mf*.

b) Like a., page 2.

a) *mp (mezzo piano, ziemlich schwach)* bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

b) Auszuführen wie a) auf Seite 2.

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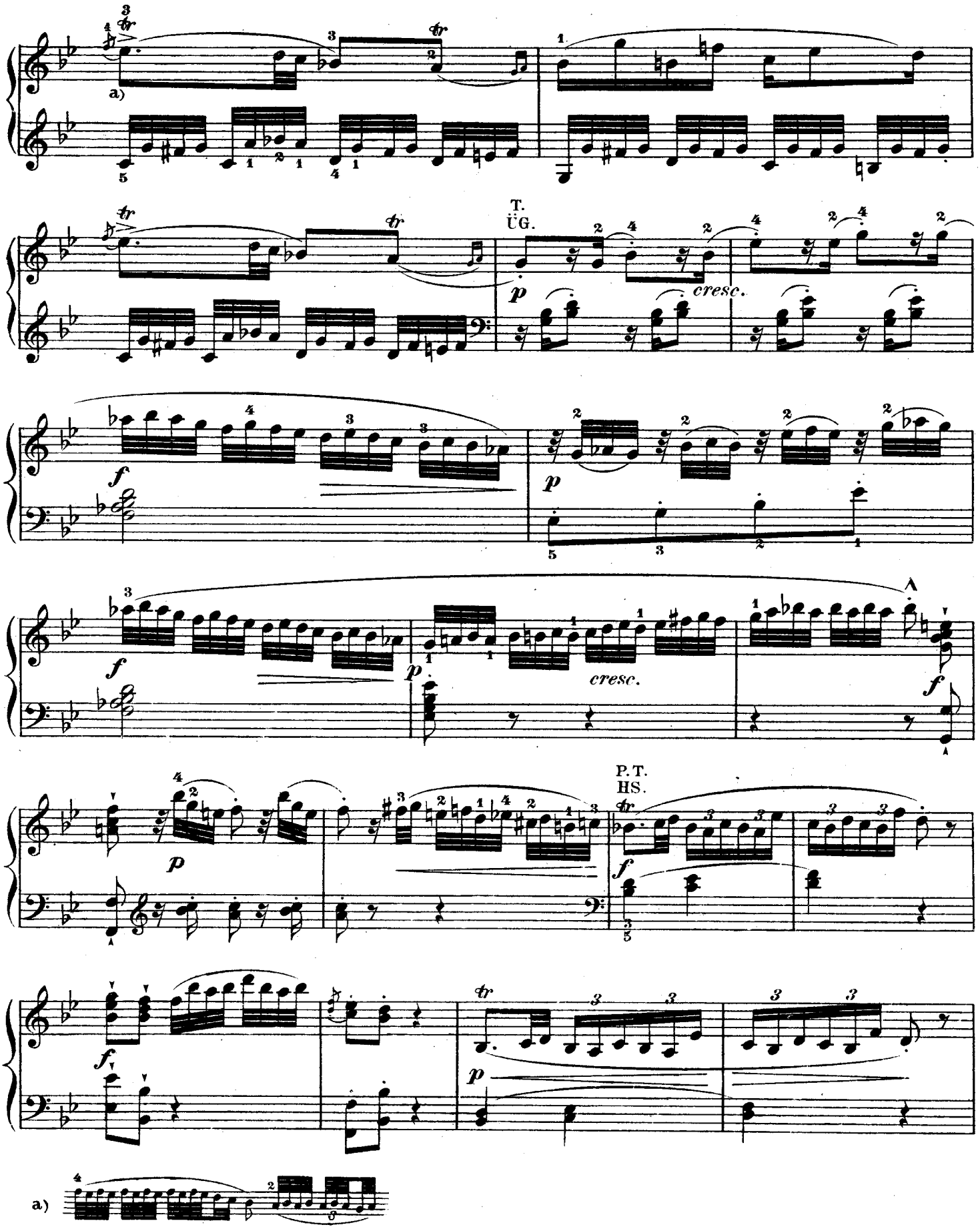

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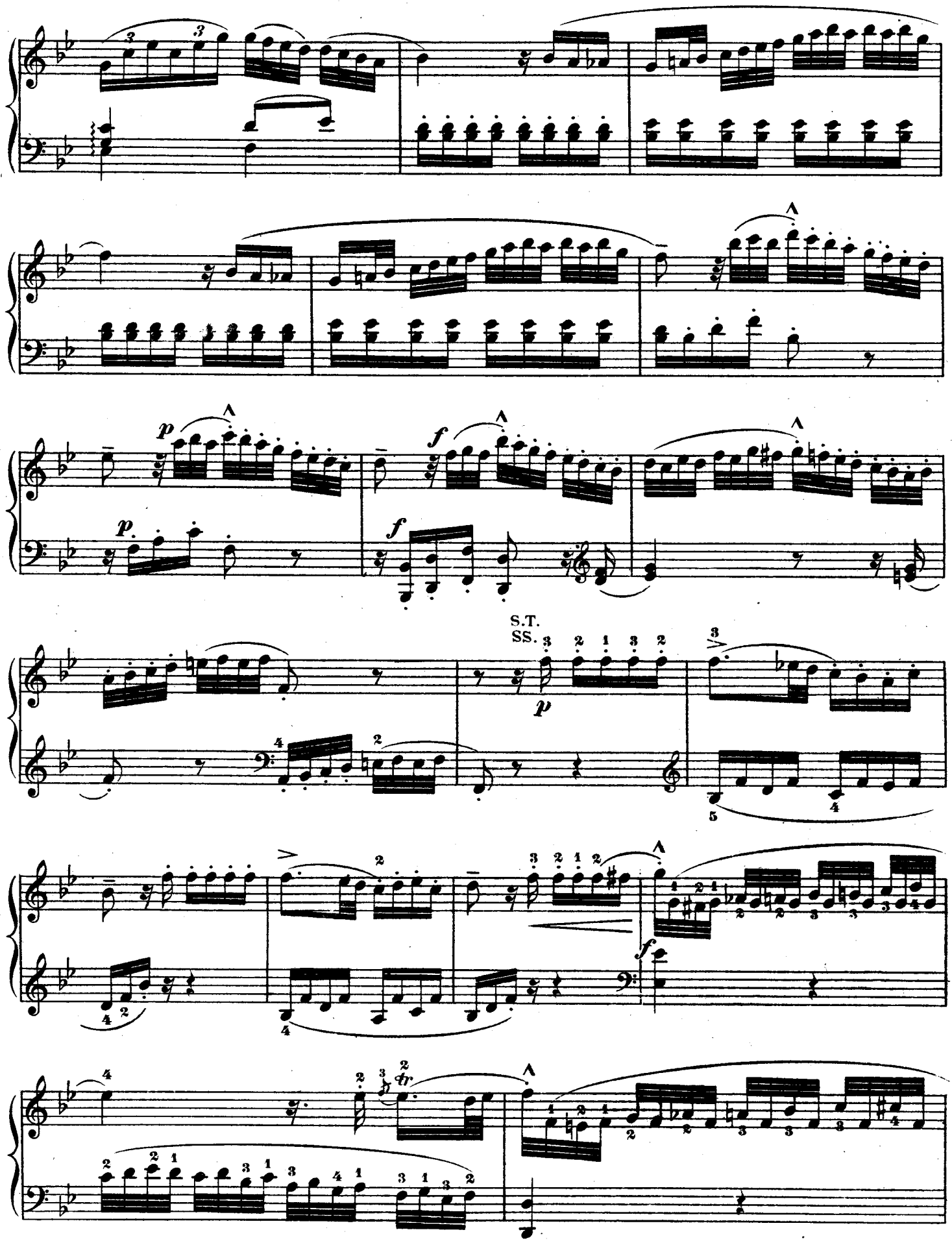

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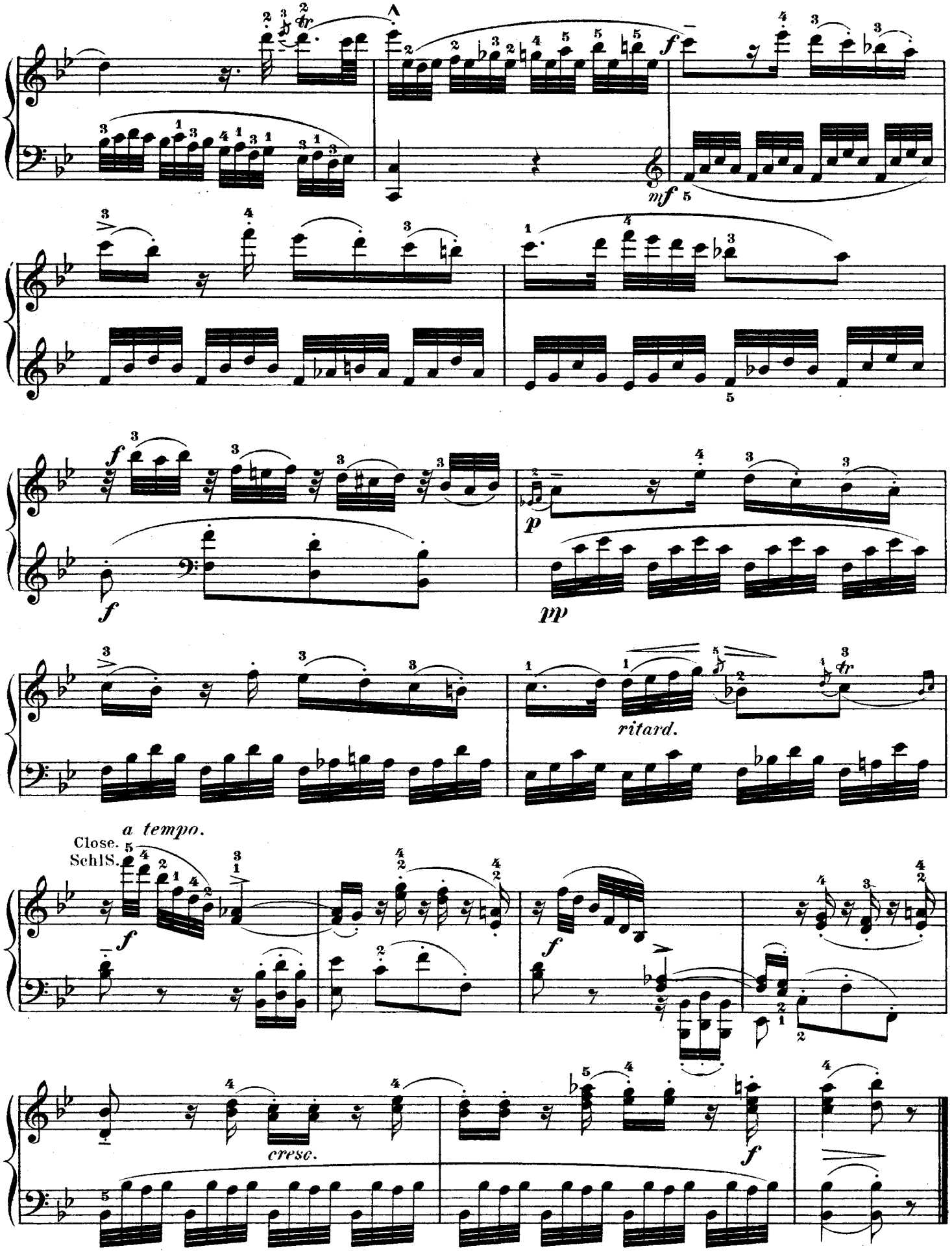

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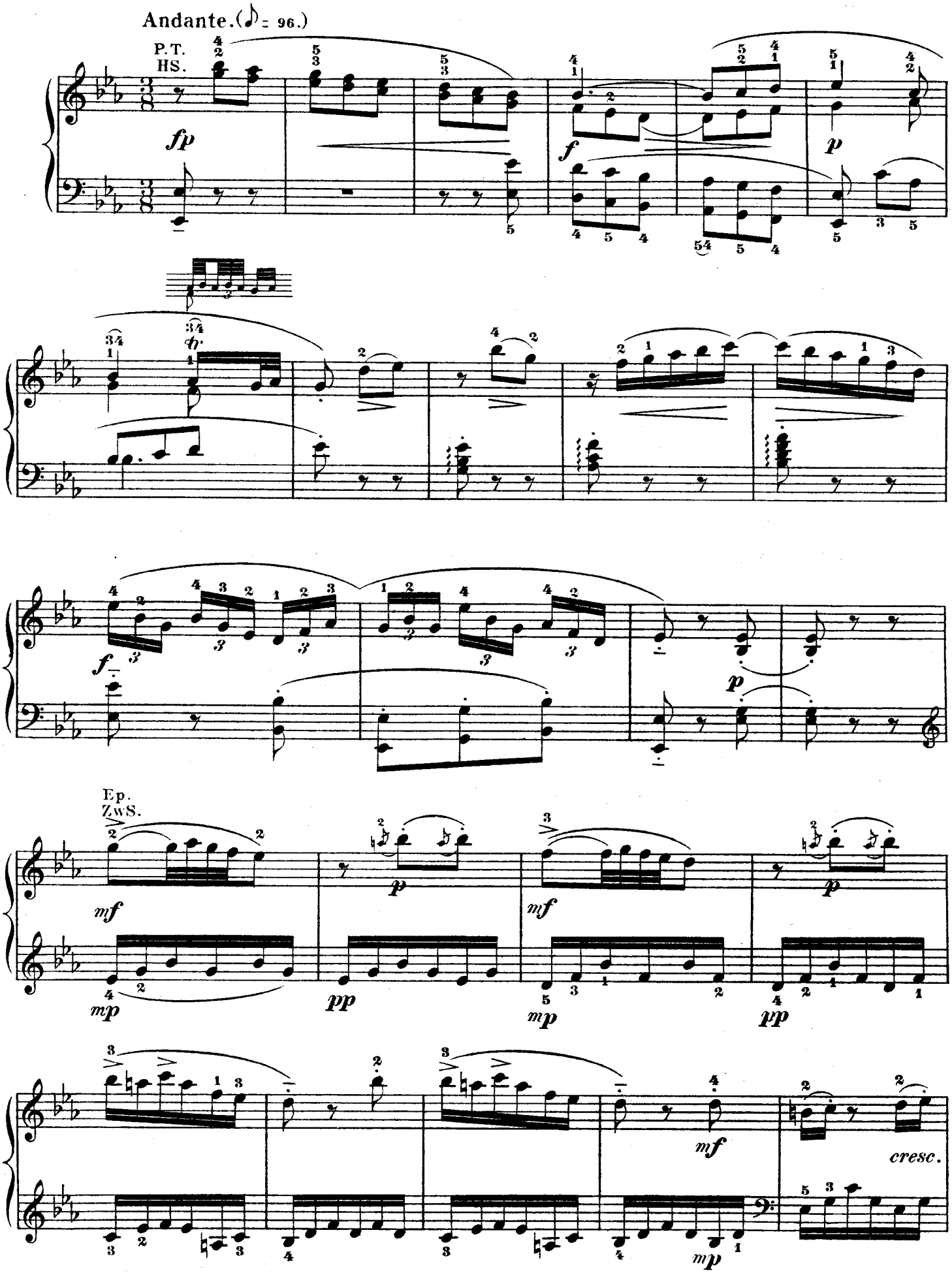

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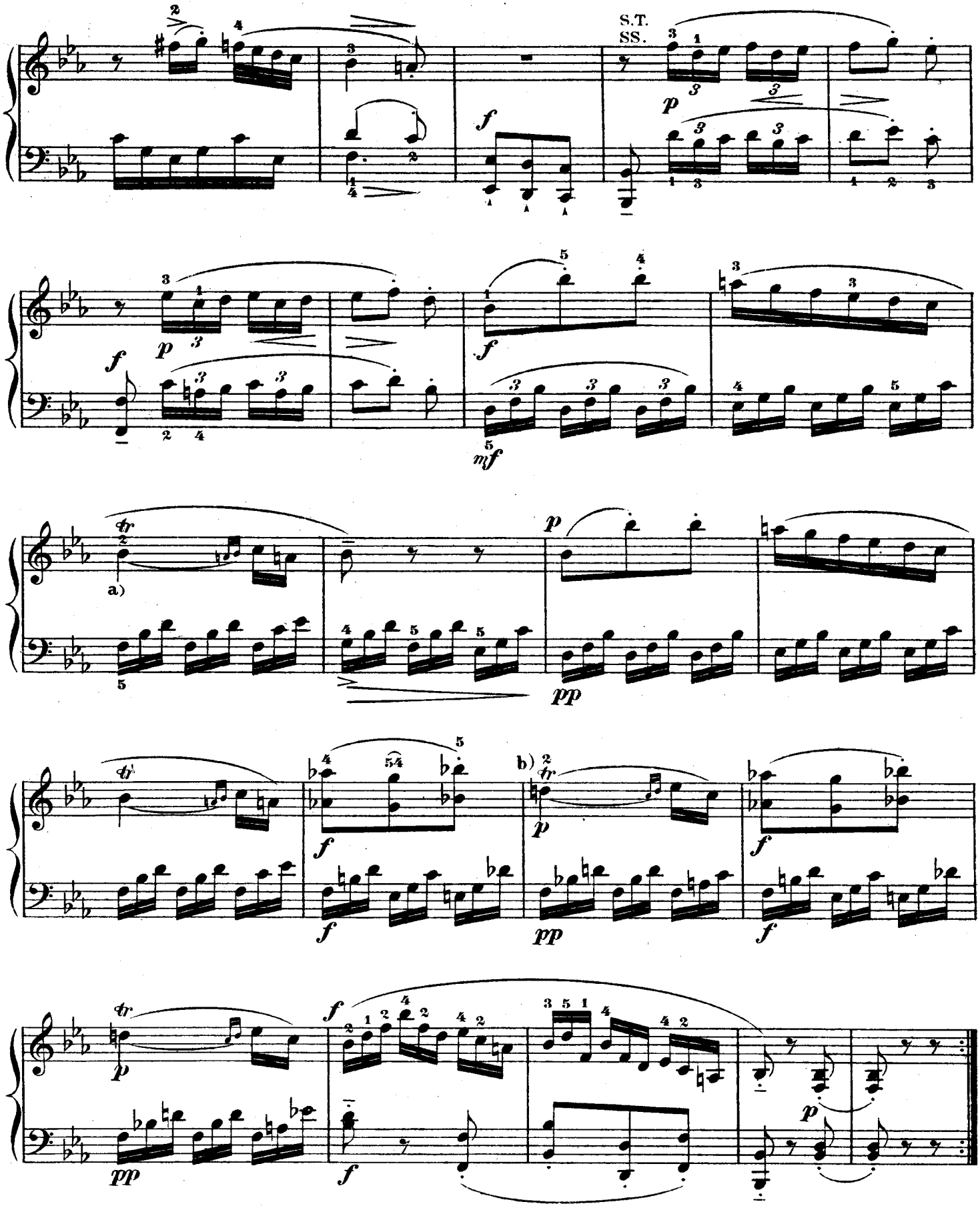

a) b) like vie a).

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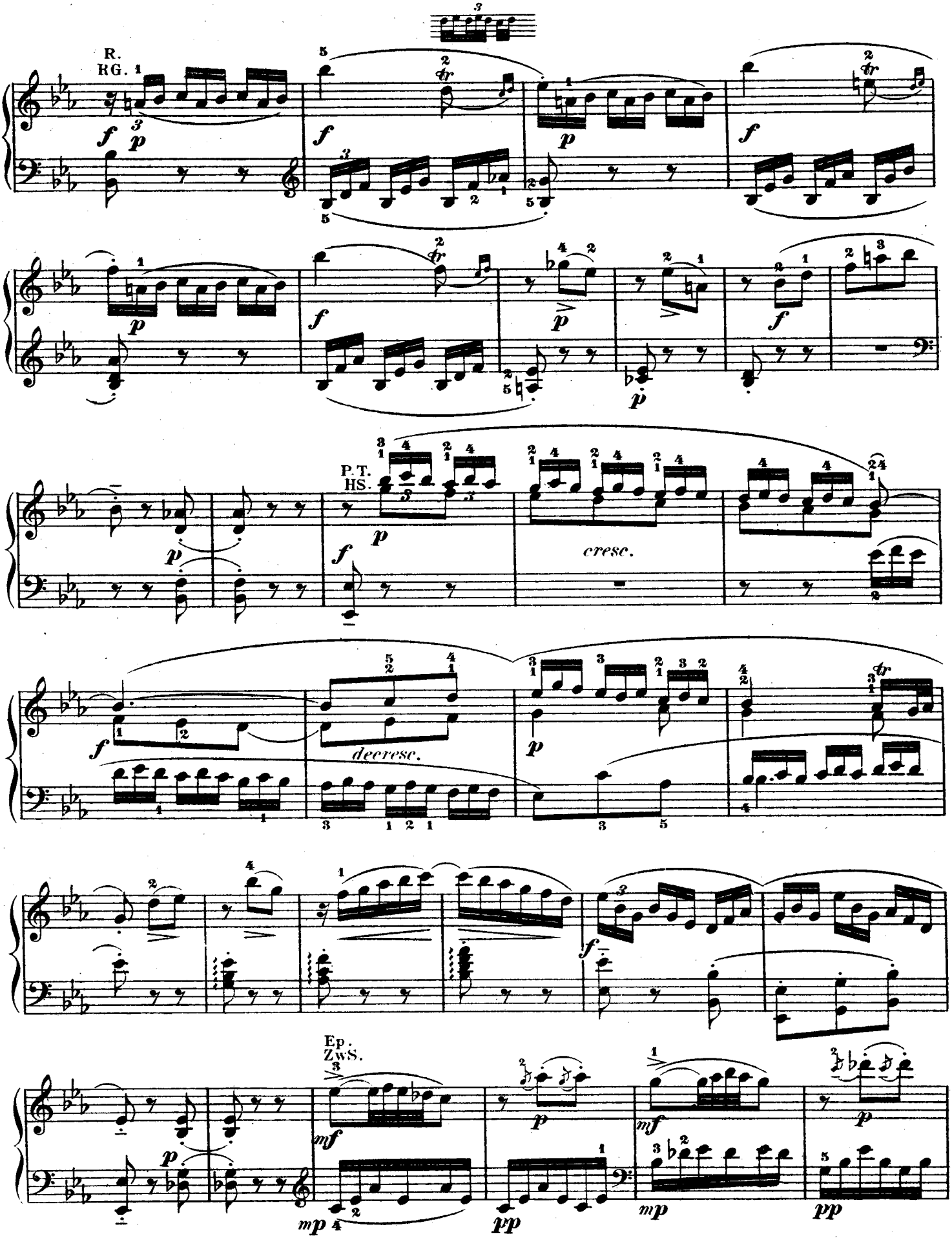

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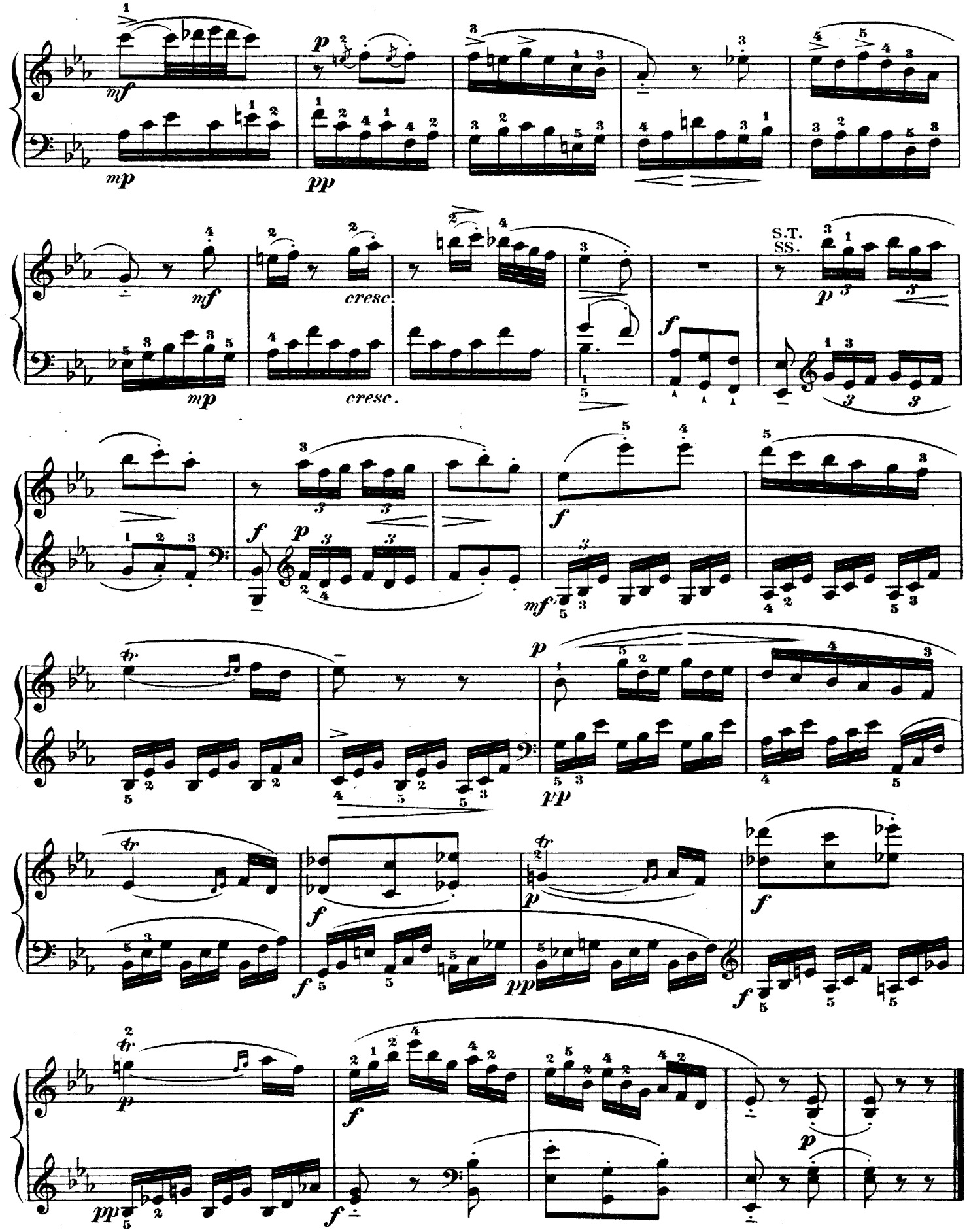

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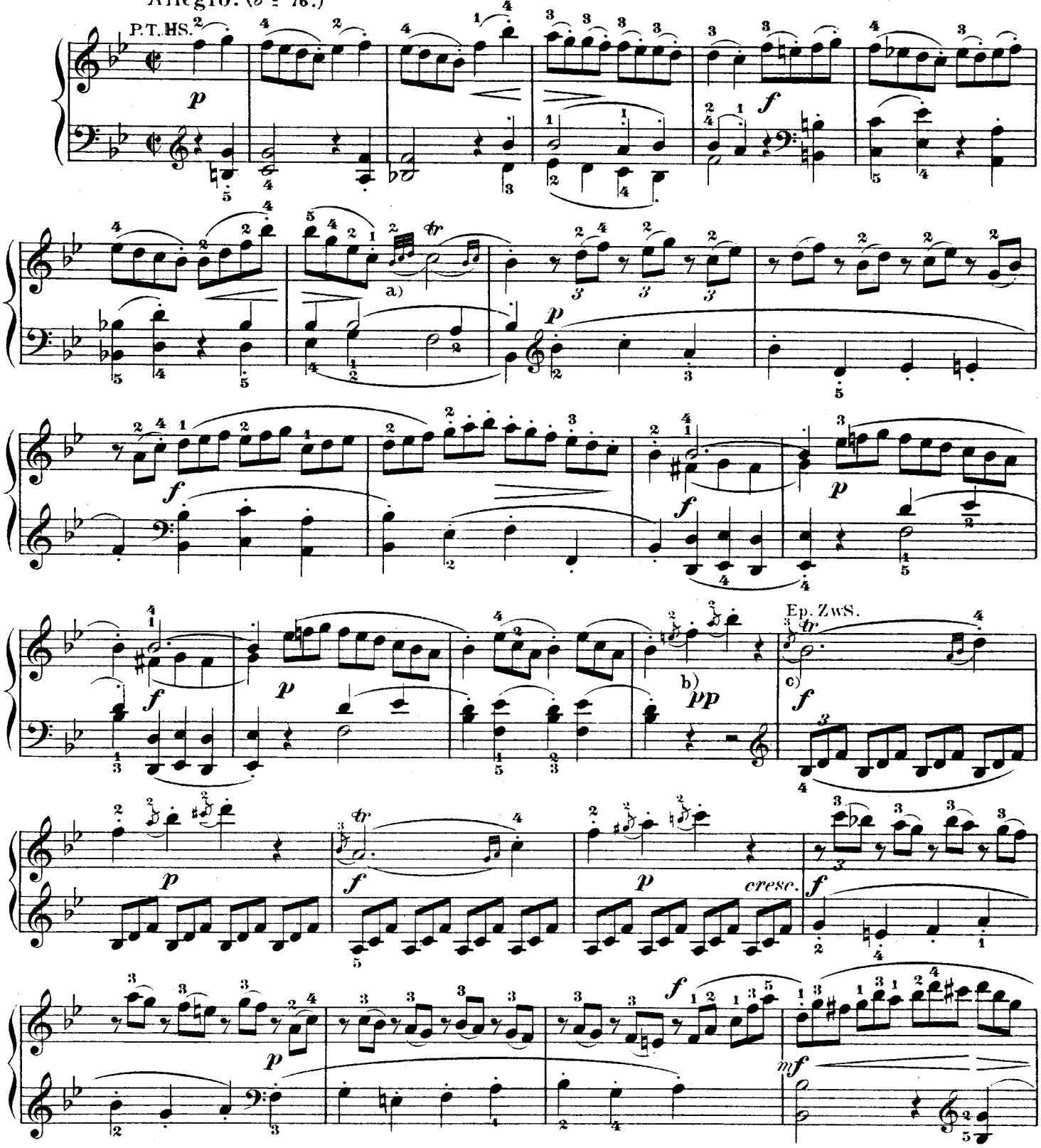
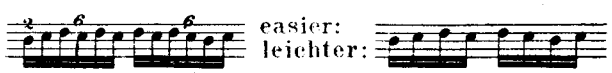
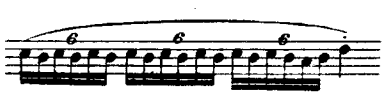
Rondo.

Allegro. (♩ = 76.)



a)  easier: leichter:

b) Make all such appoggiaturas as short as is compatible with perfect distinctness, and strike them on the beat.

c) 

b) Alle solche Vorschläge kommen auf den Schlag, müssen aber, ohne die Deutlichkeit zu beeinträchtigen, möglichst wenig Zeit beanspruchen.

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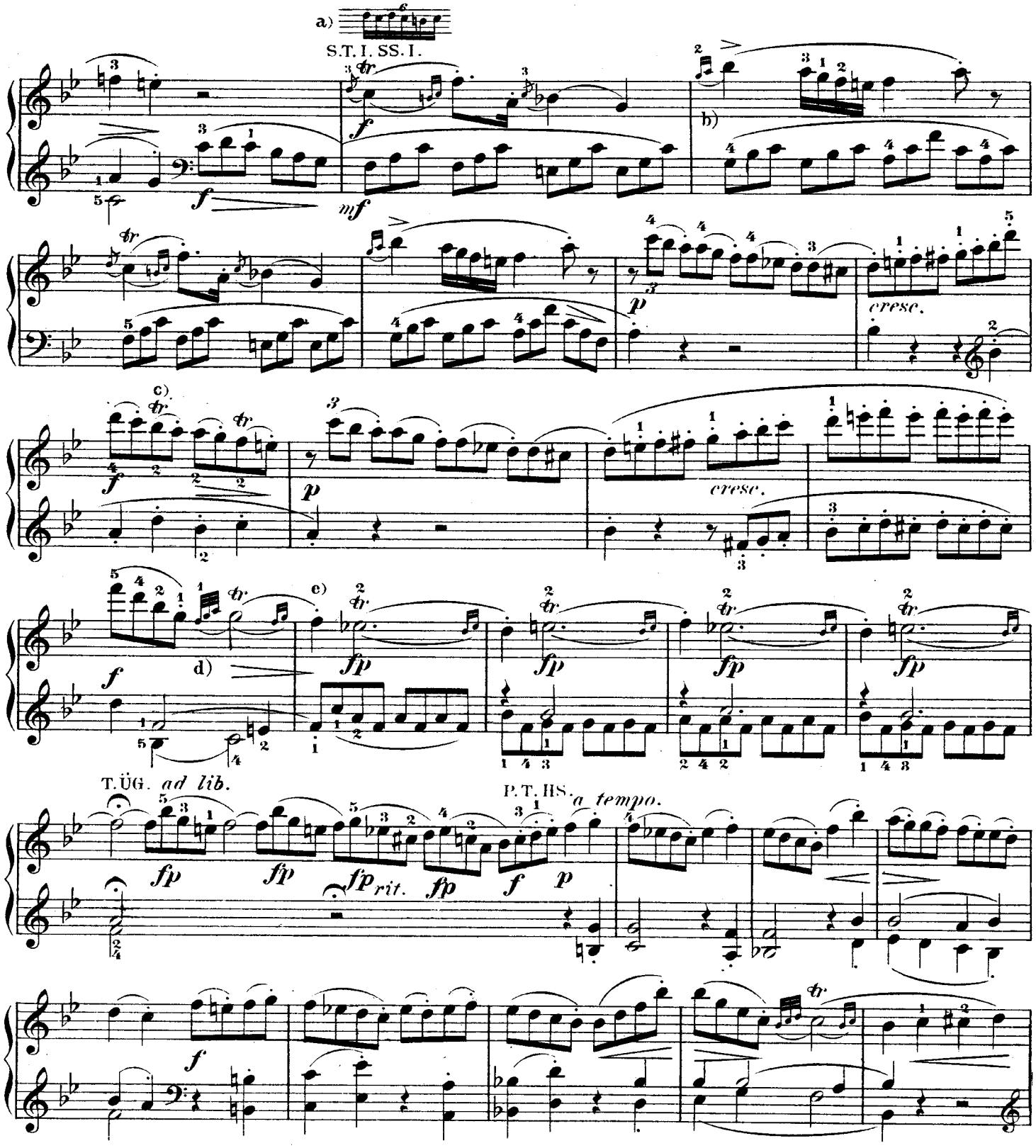
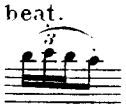
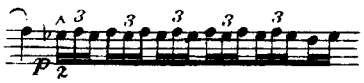


b) Strike the first note of the embellishment on the beat.

c) 

d) Like d.. preceding page.

e)  for less skillful players:

b) Die erste Vorschlagsnote abermals auf den Taktschlag.

d) Auszuführen wie a) auf voriger Seite.

für schwächere Spieler:

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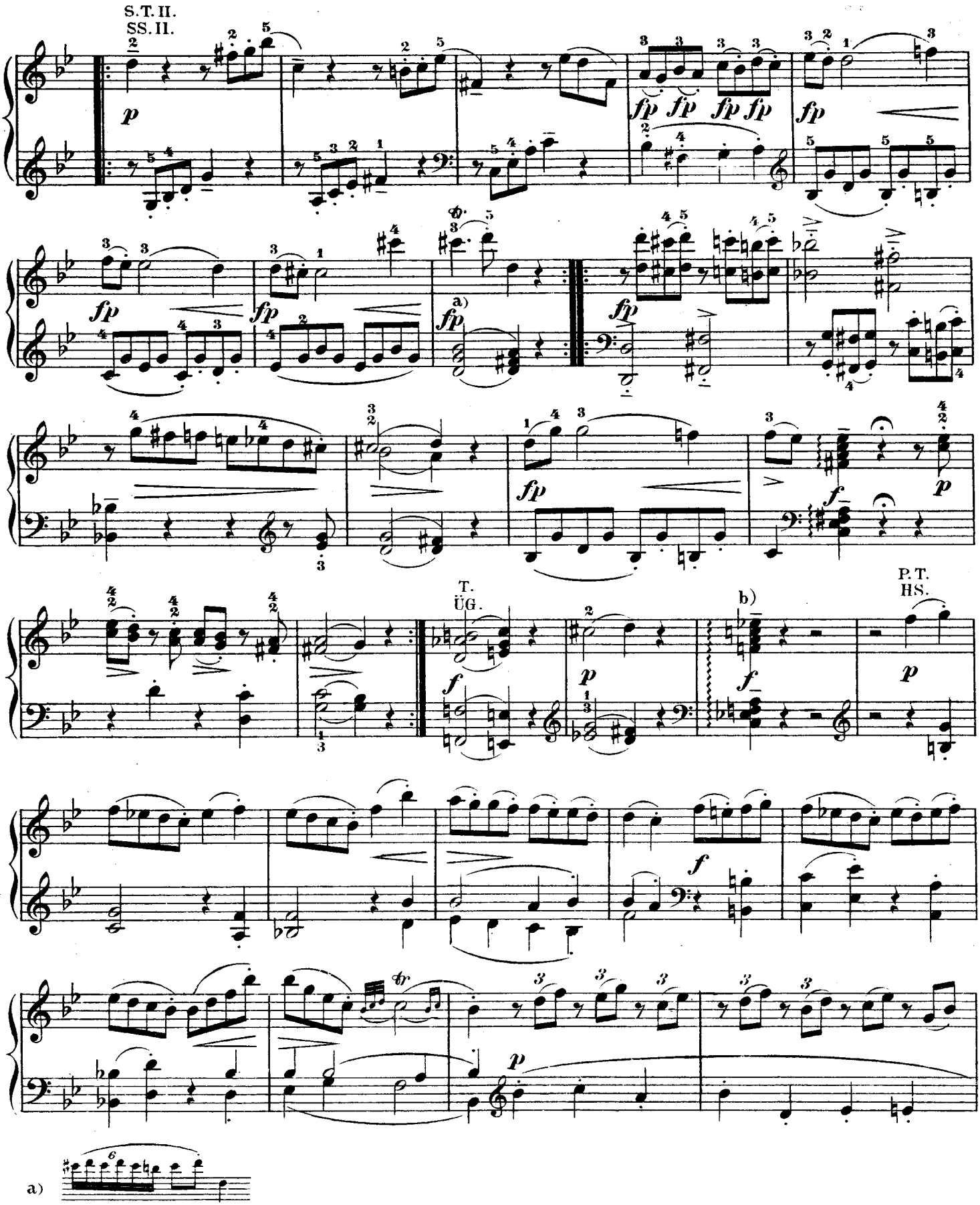

a)

b) Arpeggiate this entire chord swiftly, from the lowest bass to the highest treble note.

b) Den ganzen Akkord von der untersten Bassnote bis zur obersten Discantnote schnell zu harpeggiren.

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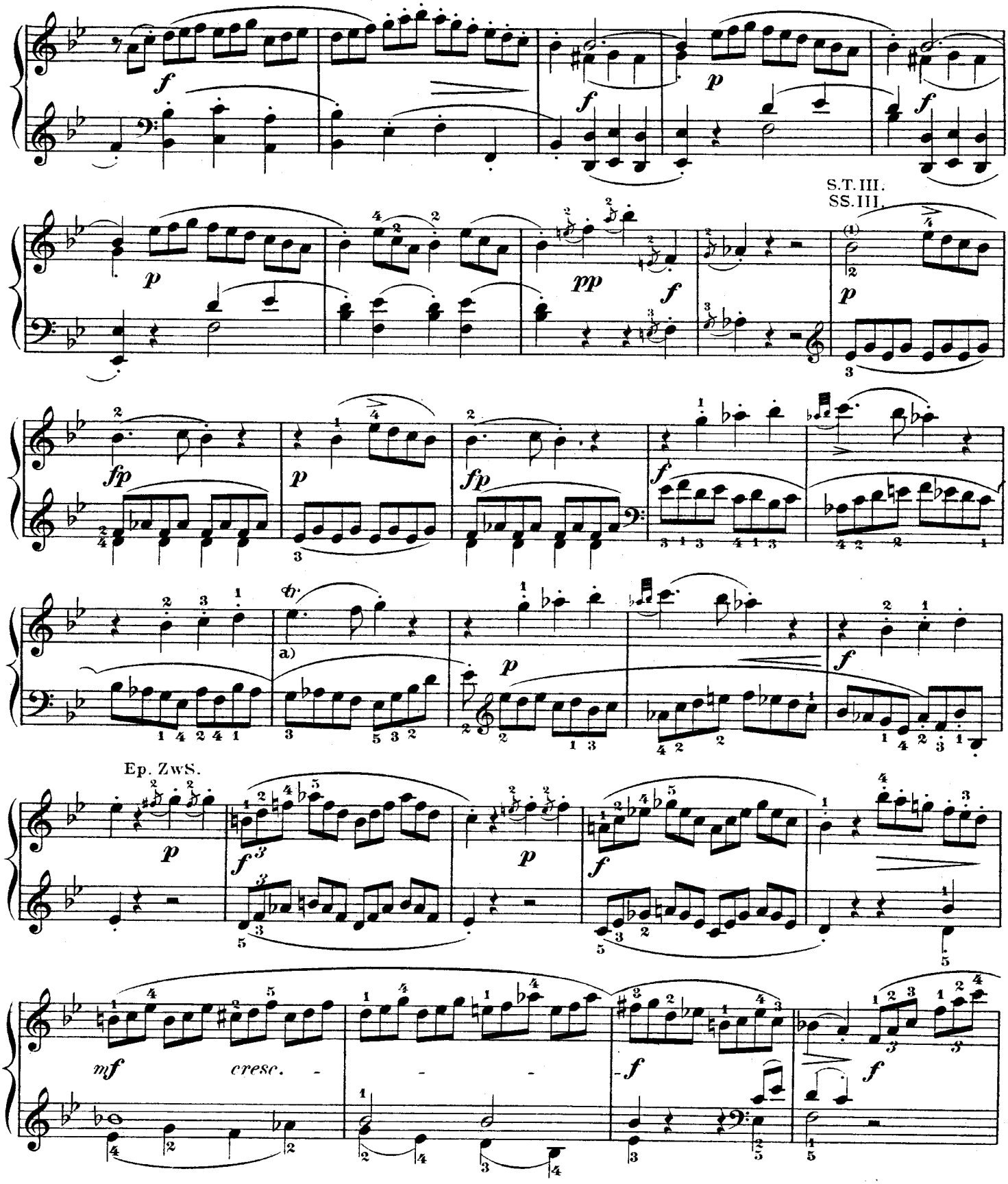

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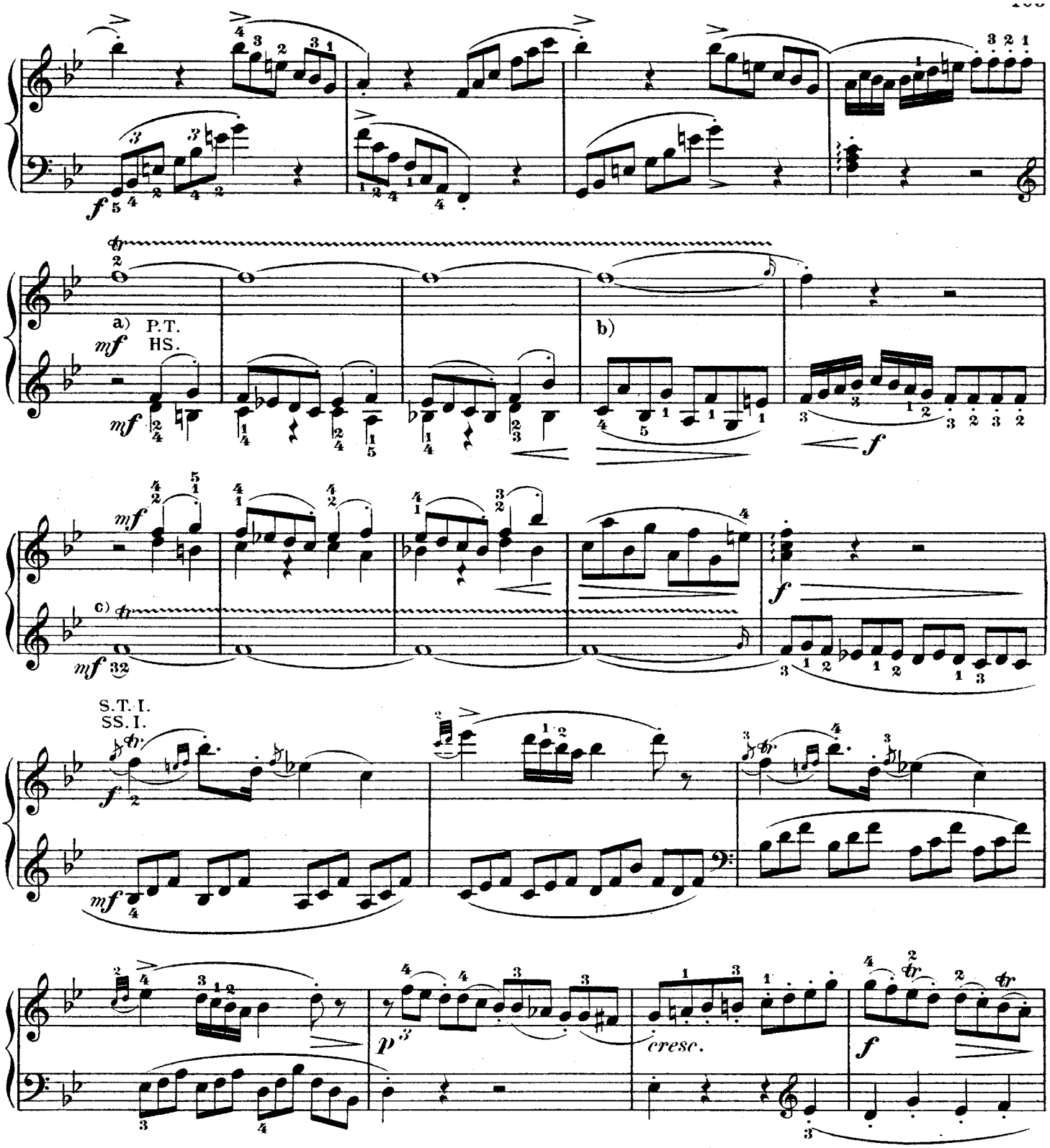

a) less skillful players: schwächere Spieler:

b) easier: leichter:

c) To be executed like the previous trill; i.e., begin with the principal note, and end on the auxiliary note, thus making the f in the next measure the final note of the trill.

c) Muss wie der vorhergehende Triller ausgeführt werden, d. h. mit der Hauptnote beginnen, mit der Nebennote endigen, indem das f des folgenden Taktes den Schluss des Trillers bildet.

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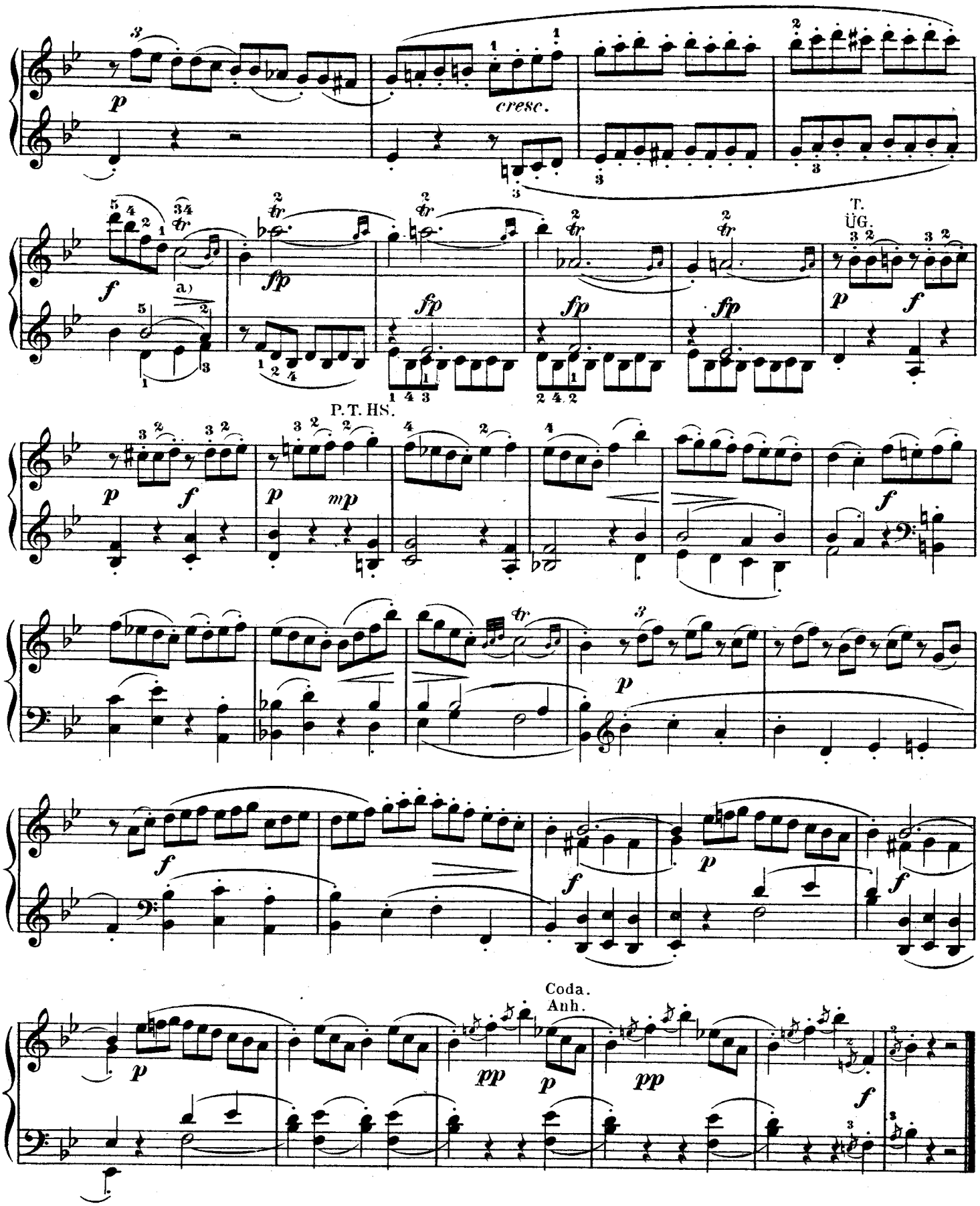

a) easier: leichter

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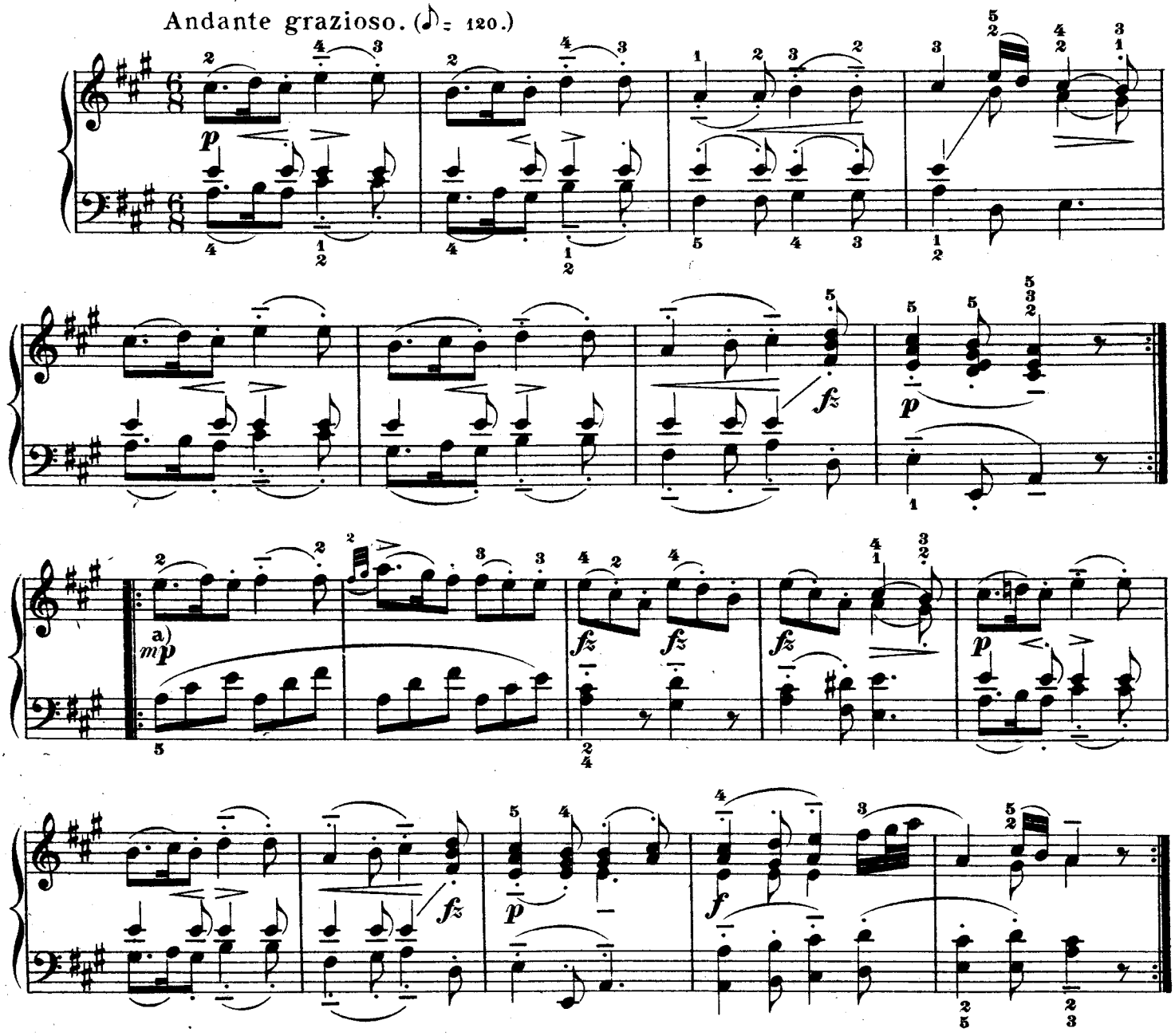
SONATA IX.

Abbreviations: P.T., Principal Theme; S.T., Secondary Theme.

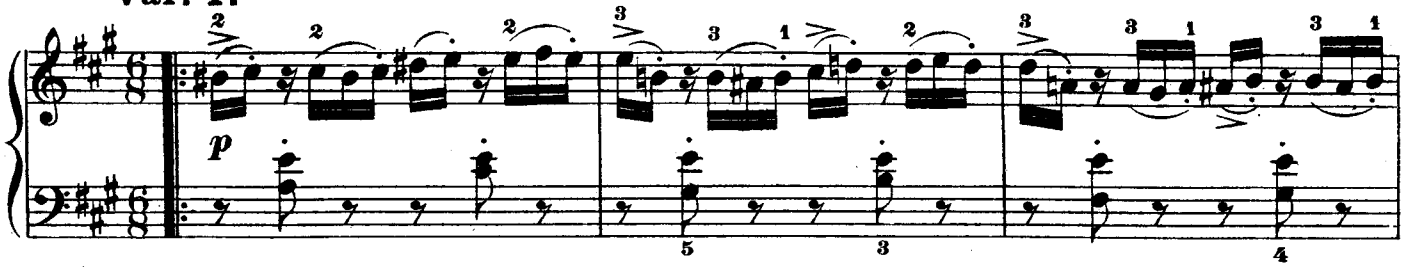
Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz.

Tema.

Andante grazioso. (♪ = 120.)



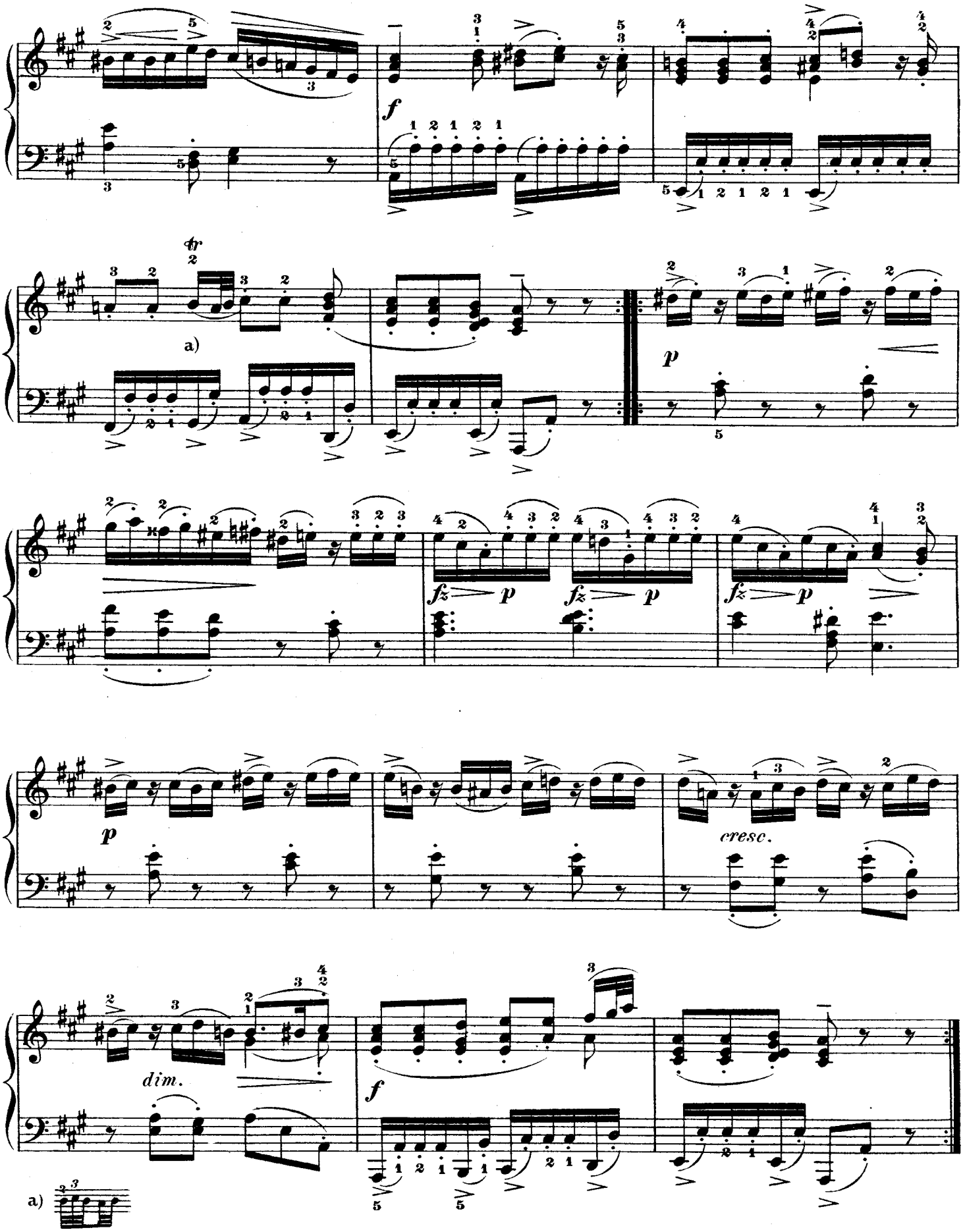
Var. I.



a) *mp* (*mezzo piano,* rather soft) viz., between *p* and *mf*.

a) *mp* (*mezzo piano,* ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

http://musiciansportal.no-ip.org



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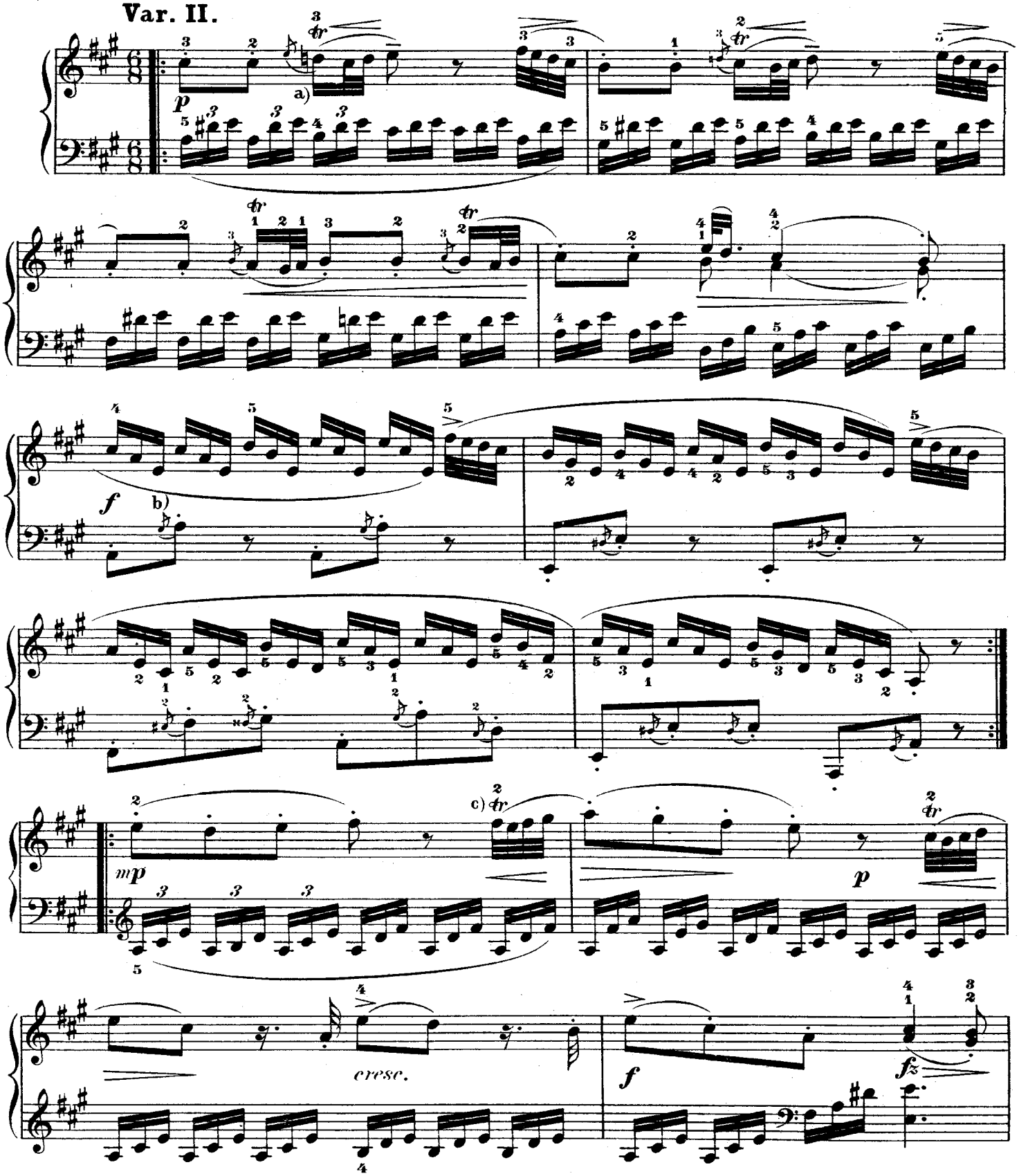

a) easier: leichter:

b) Strike these appoggiaturas exactly on the beat.

c) easier: leichter:

b) Die Vorschlagsnote mit dem *cis* oben gleichzeitig anschlagen, und so fort.

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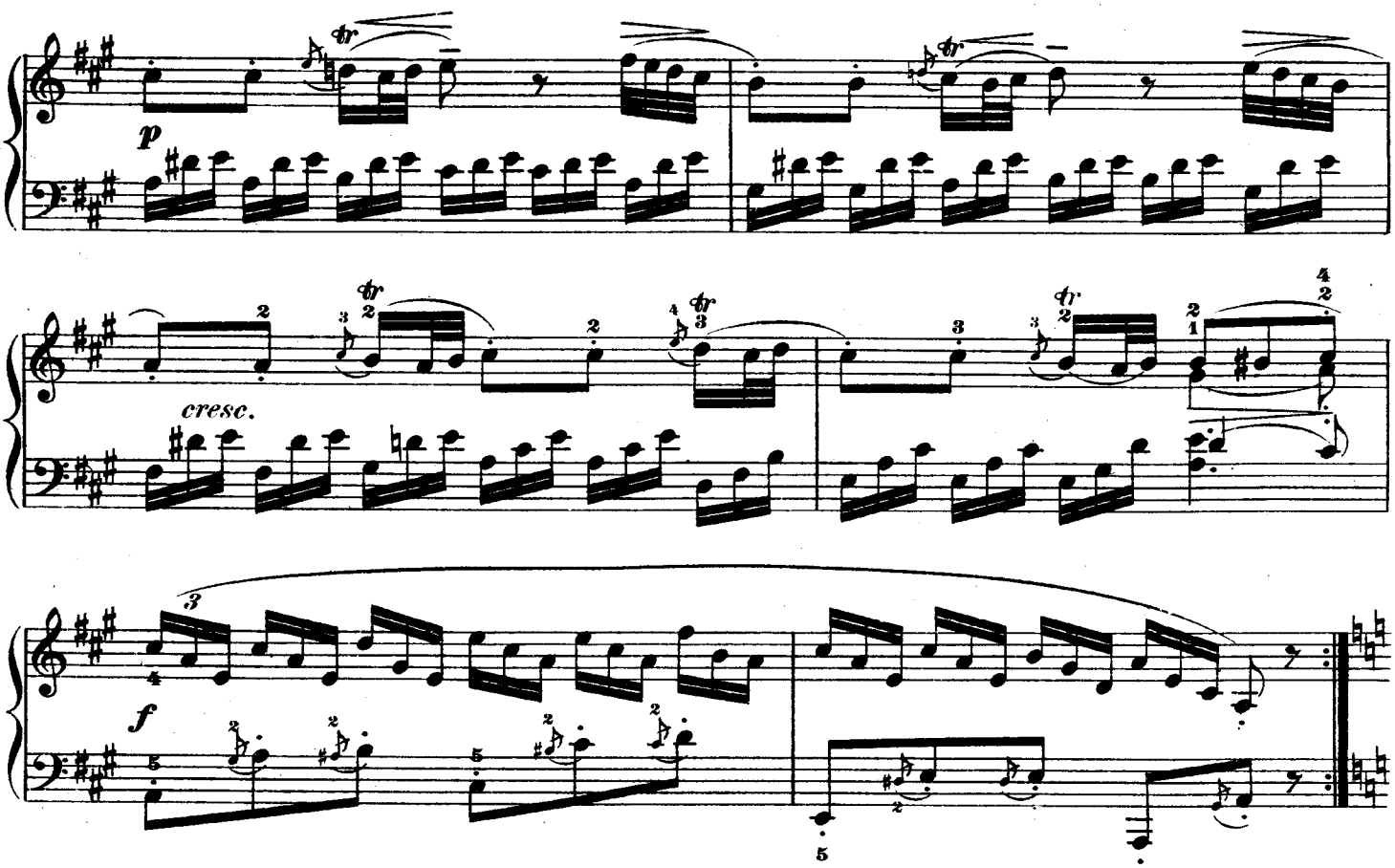
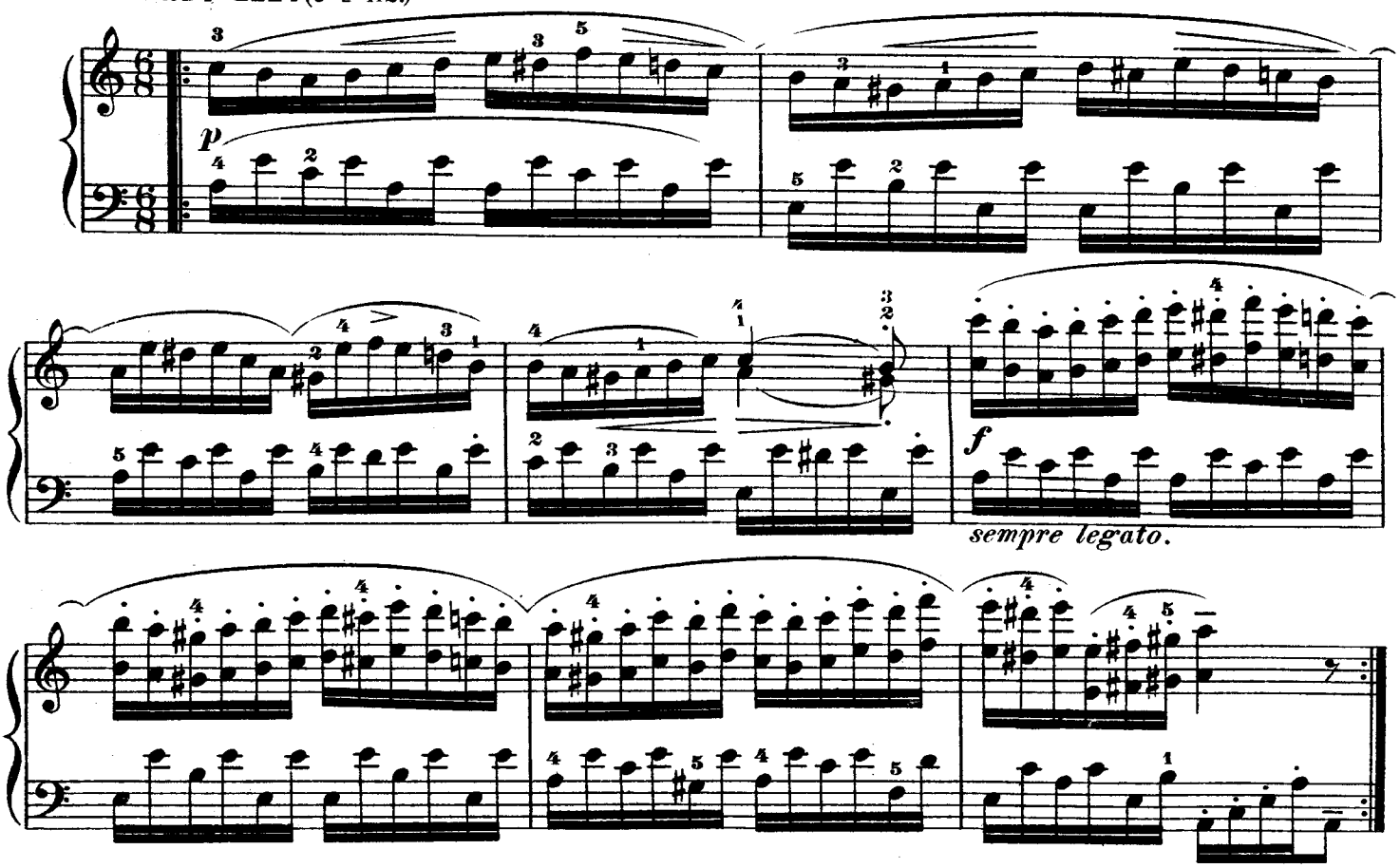


Var. III. (♪ = 112.)



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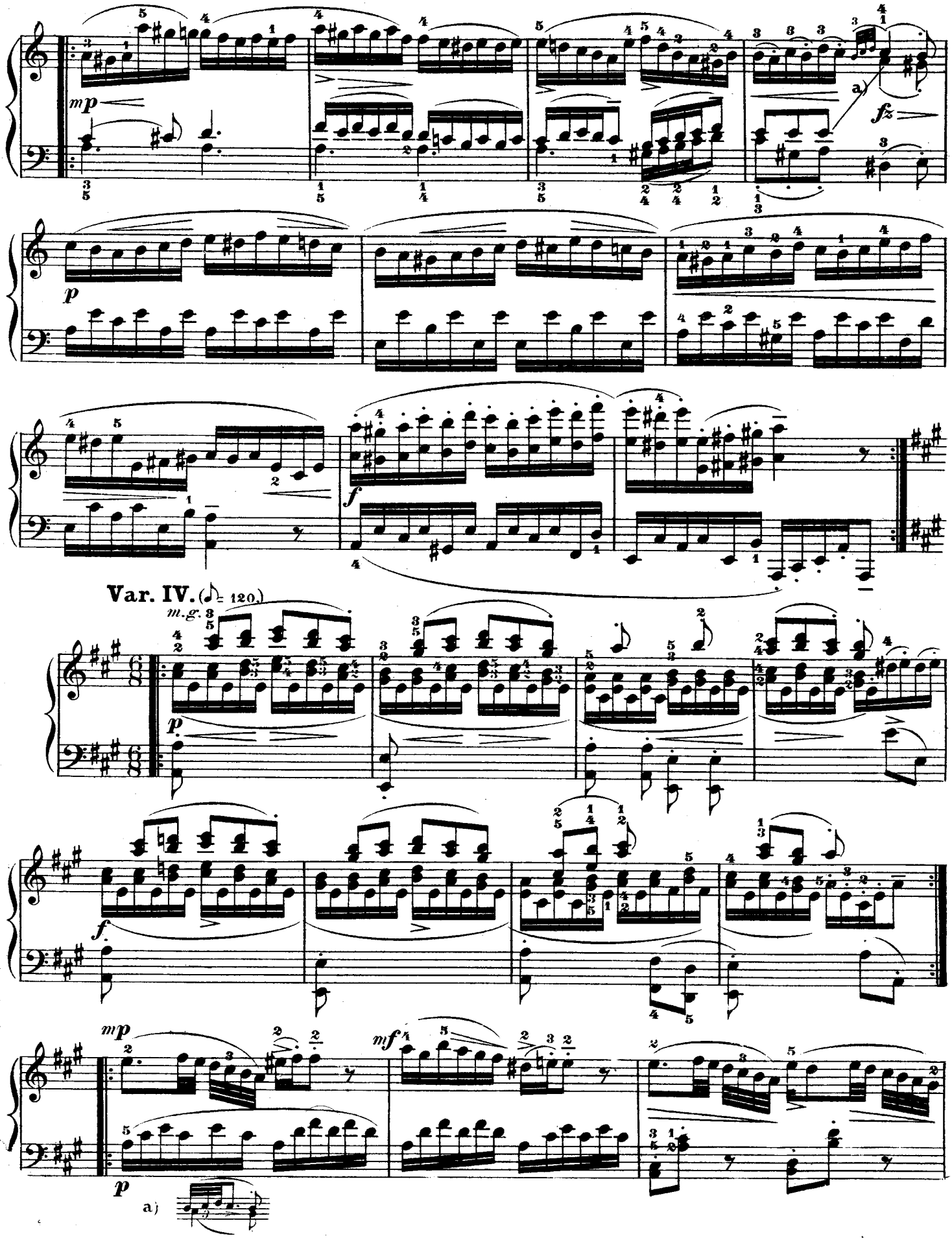

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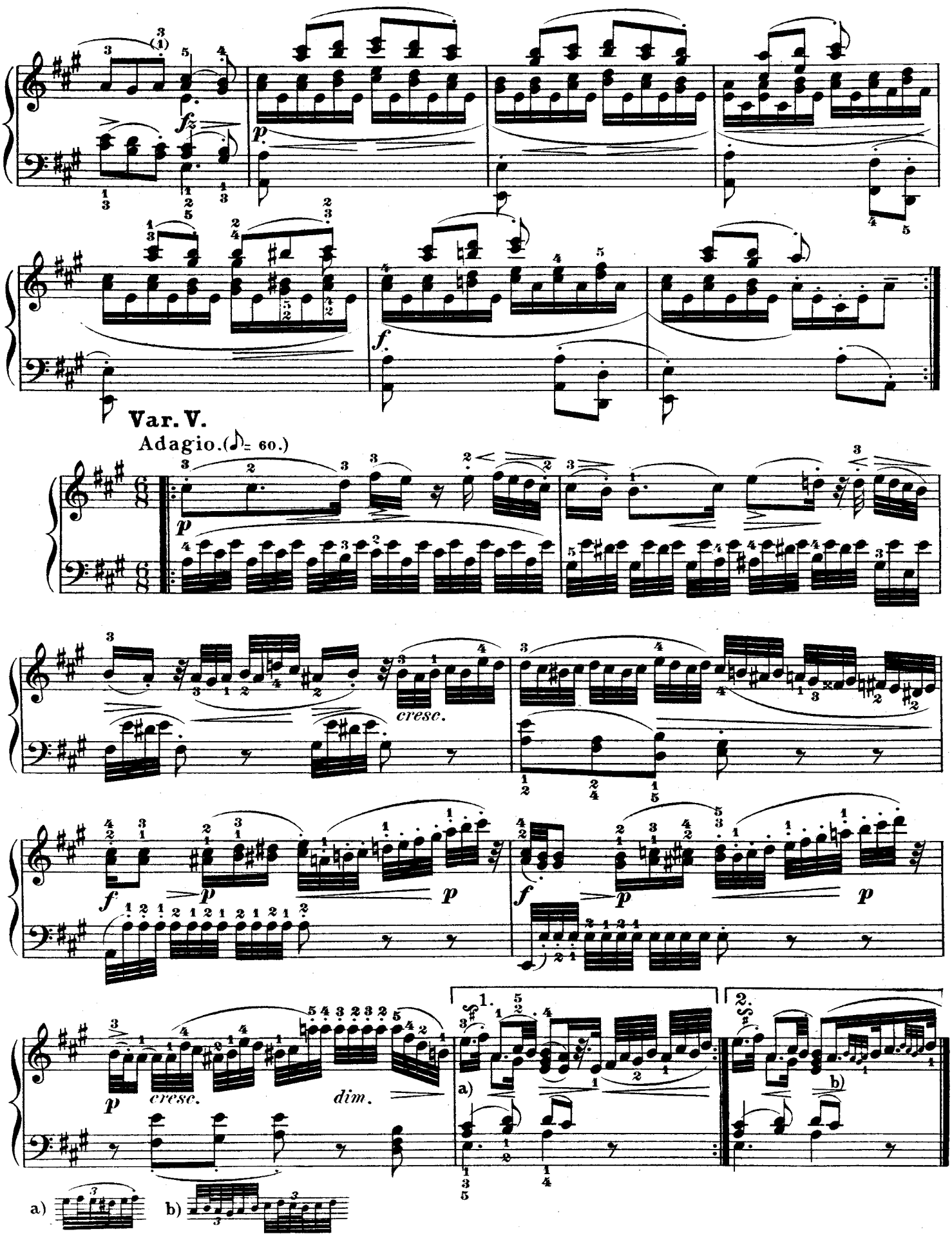

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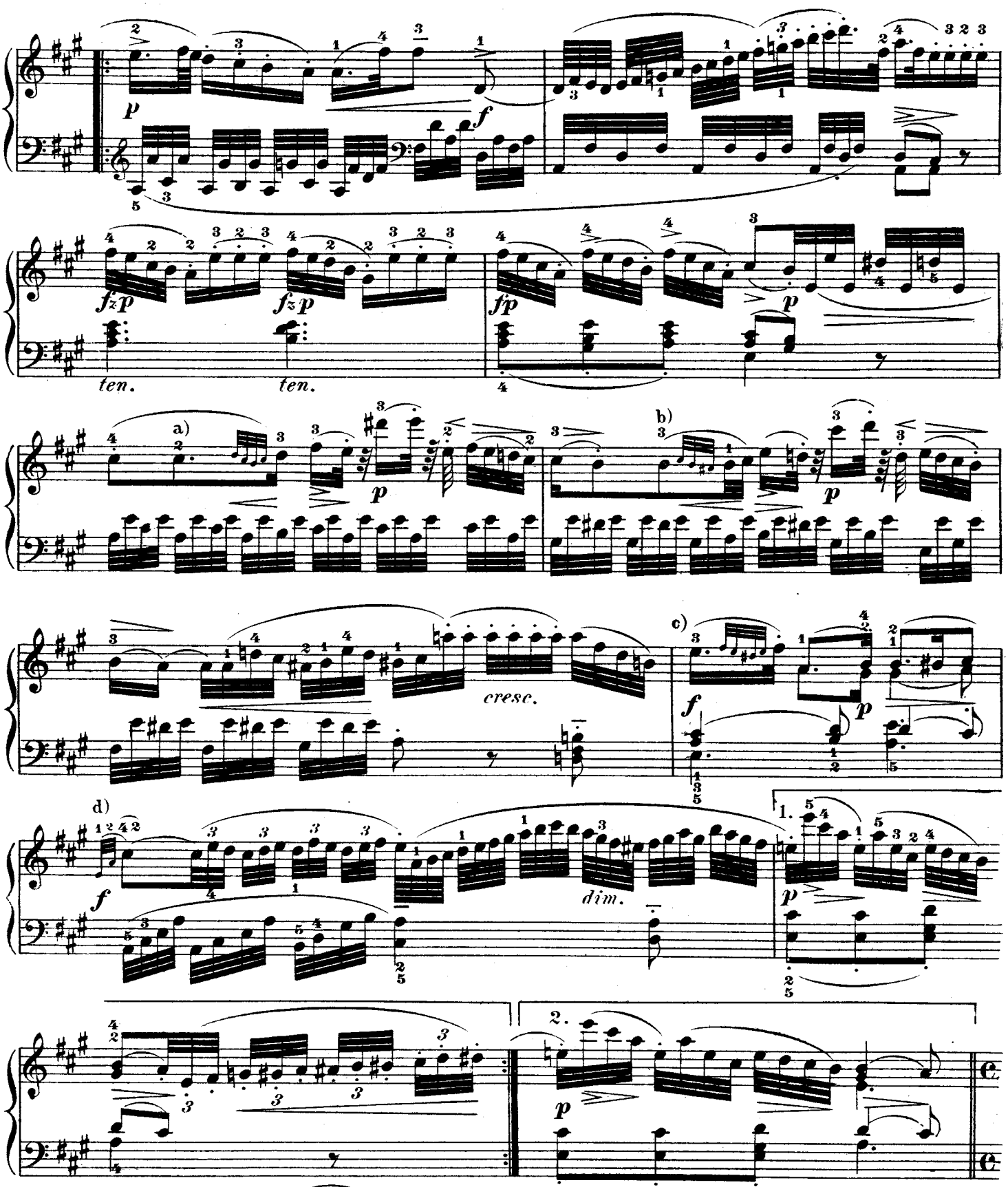
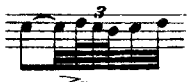


a) 

b)

c) See a), previous page.
c) Wie a) auf voriger Seite.

d)

Begin the embellishment with the bass-note *a*, and execute it so quickly, that the principal note *c* sharp, is struck before the entrance of the *c* sharp in the bass.

Den Vorschlag mit dem *a* im Basse zu beginnen, jedoch so schnell auszuführen, dass die Hauptnote *cis* noch vor dem *cis* des Basses eintritt.

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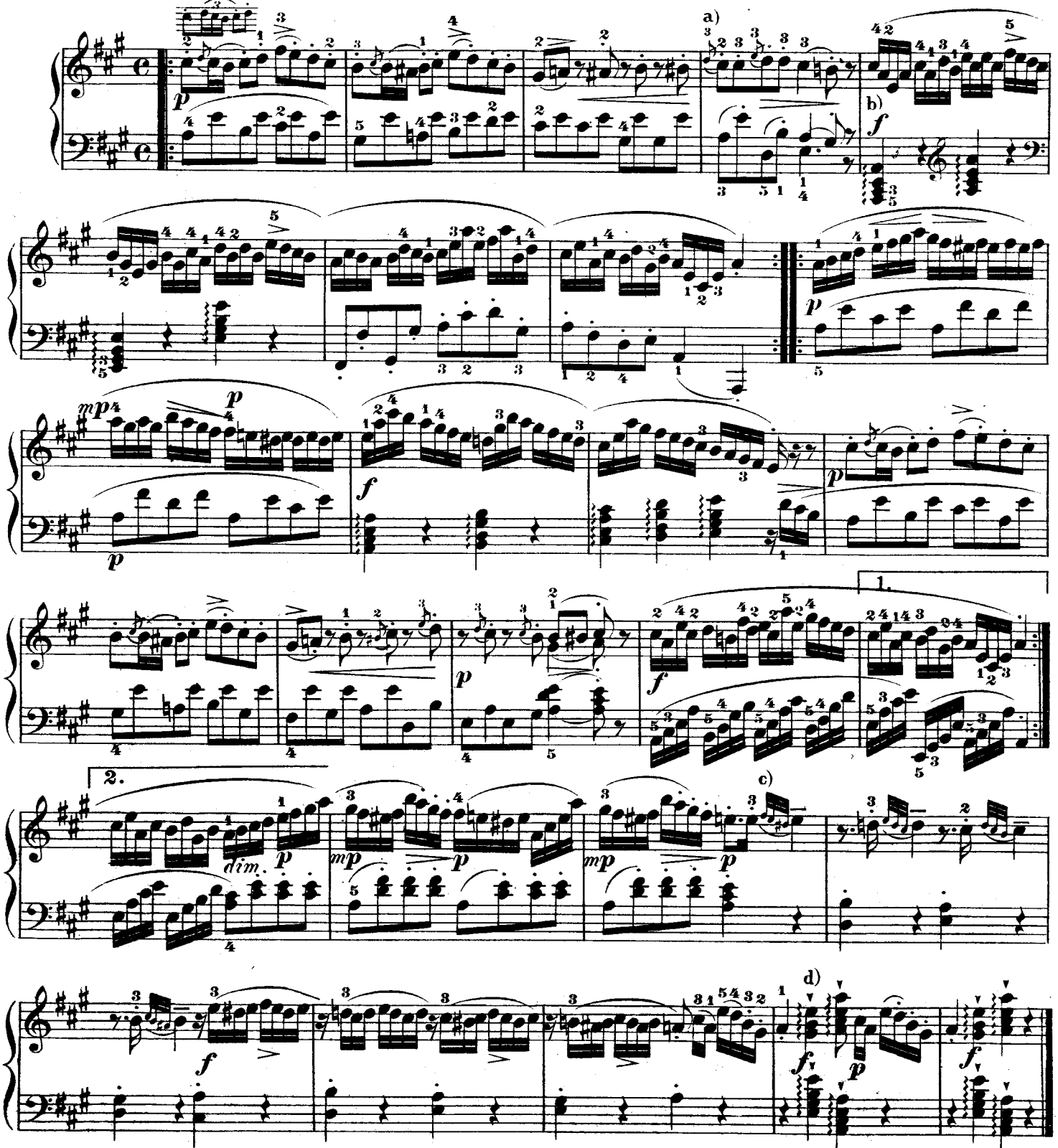
Var. VI.

Allegro. (♩ = 116.)



a) Make these appoggiaturas very short, but distinct; strike them exactly on the beat.

b) The *c* sharp must enter with the fundamental note of the left hand. All the broken chords in this variation are very emphatic.

c)

d) Both hands begin and end together.

a) Diese Vorschläge auf den Anfang des Takttheils, sehr kurz aber deutlich.

b) Mit der Grundnote der linken Hand muss das *cis* in der rechten Hand eintreten. Alle gebrochenen Accorde in dieser Variation sehr markirt.

c)

d) Beide Hände zusammen anfangen und aufhören.

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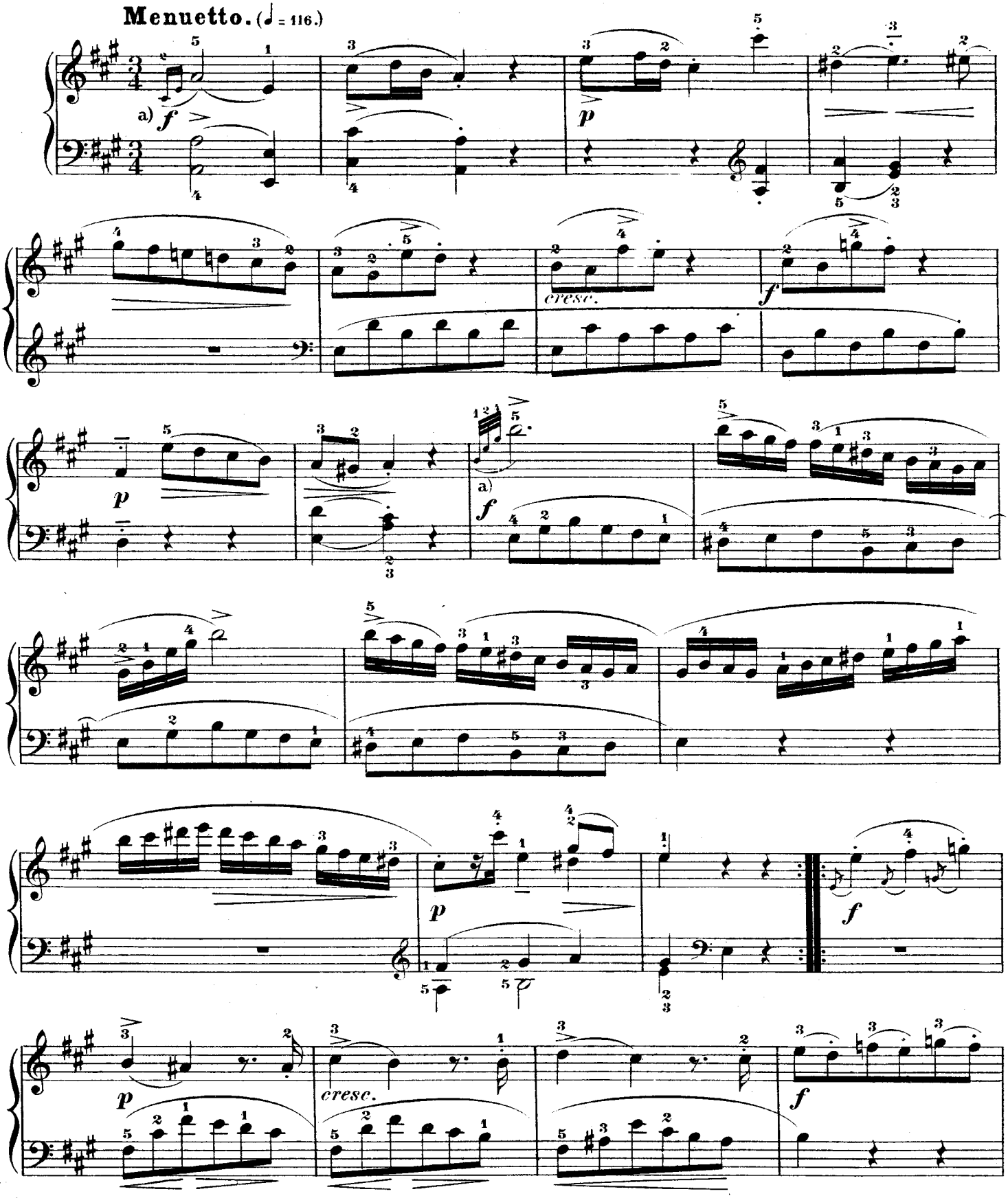

a) Play the first note of the embellishment with the bass.

a) Die erste Vorschlagsnote tritt gleichzeitig mit dem Bass ein.

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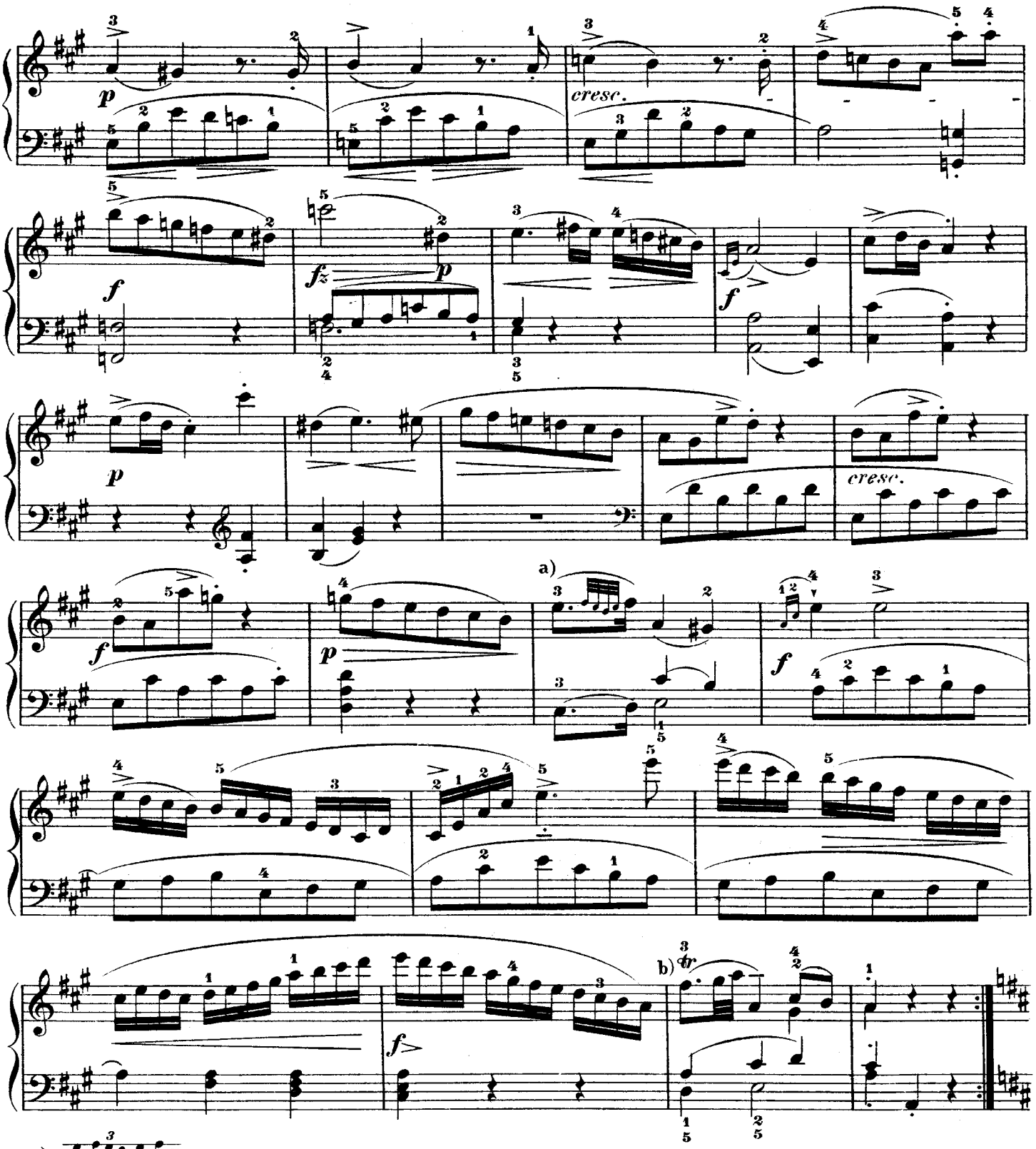
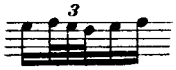
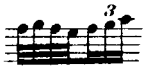
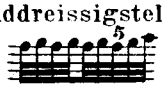
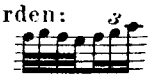


a) 

b) This trill is undoubtedly intended to end with the following figure in thirty second notes, instead of the usual turn: . But the customary close is easier, and is allowable: 

b) Dieser Triller ist wohl ohne den gewöhnlichen Nachschlag von unten beabsichtigt, indem die folgenden Zweiunddreissigstel die Stelle des letzteren vertreten:  Zur Erleichterung mag jedoch folgende Ausführung gewählt werden: 

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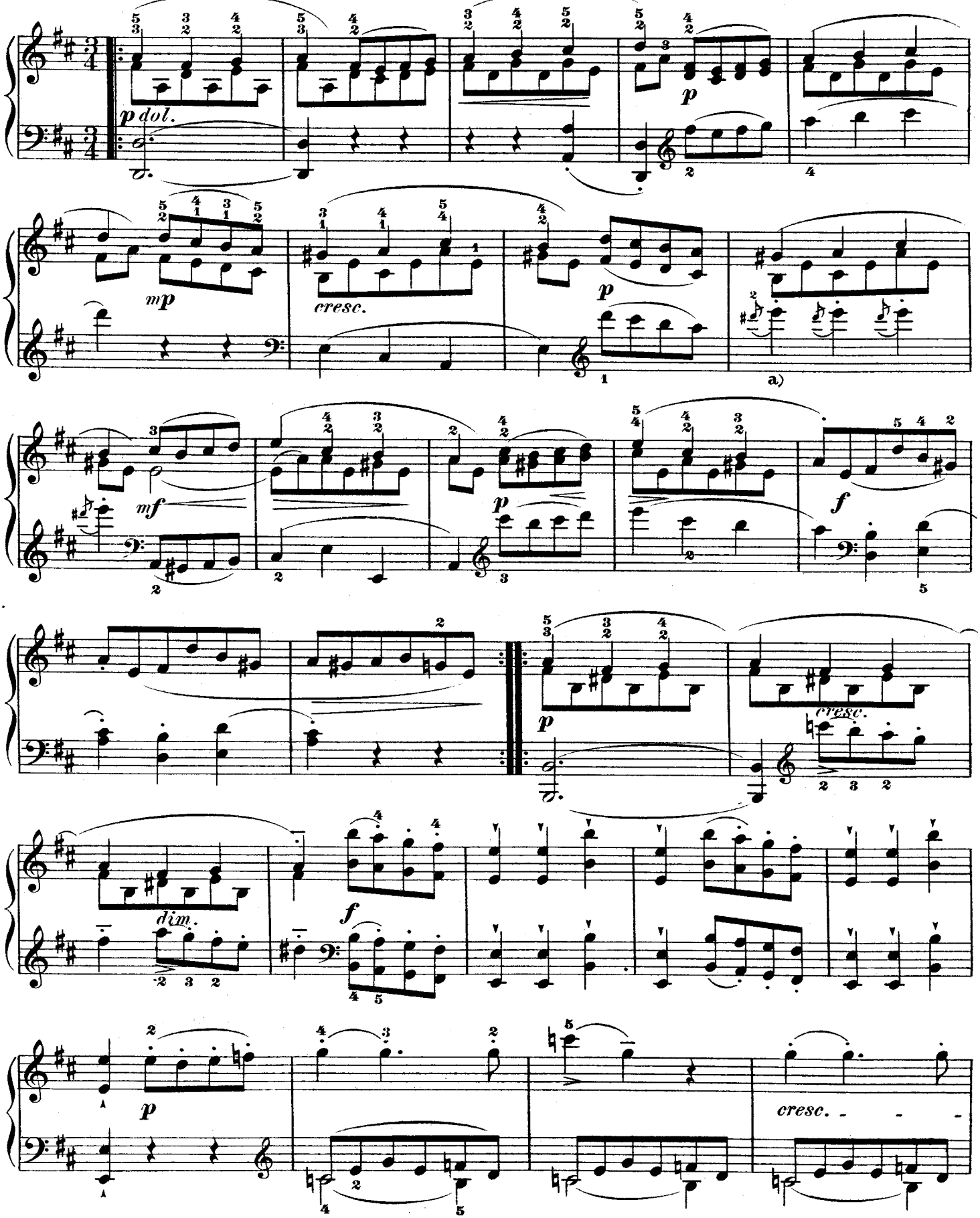
Trio.



a) The appoggiaturas on the beats.

a) Die Vorschläge auf den Anfang des Takttheils.

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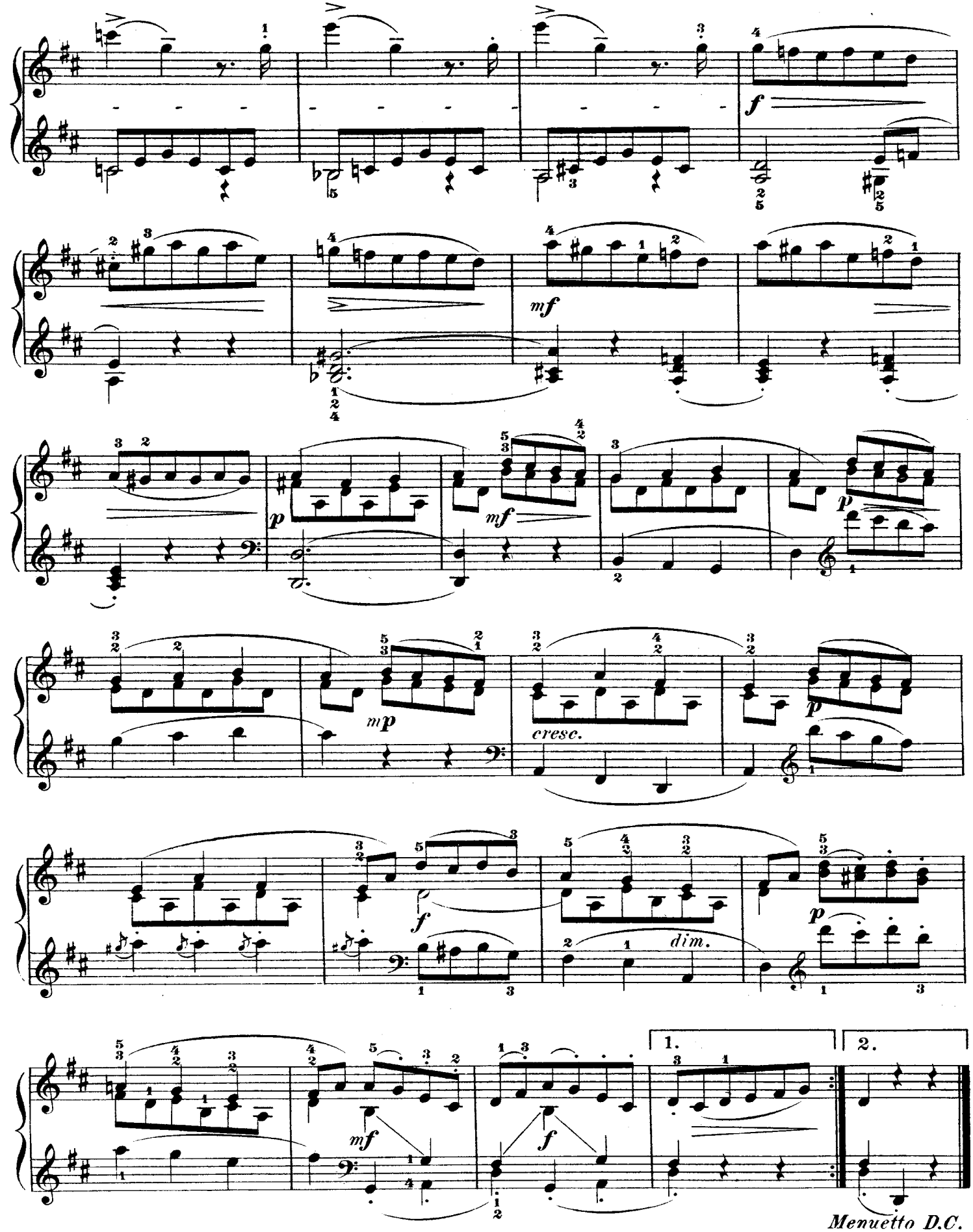

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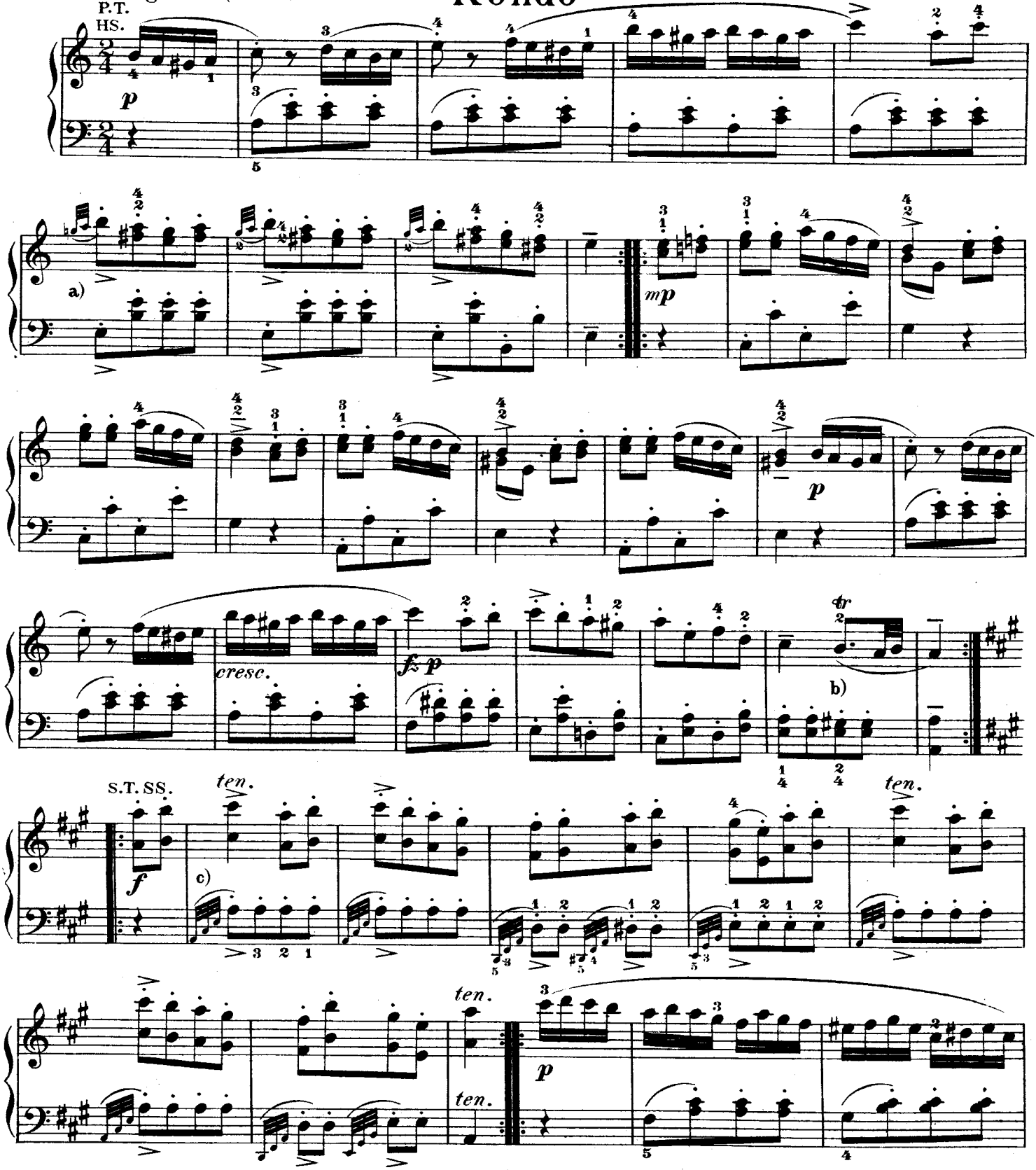
Alla Turca

Allegretto (♩= 126)

Rondo

W. A. MOZART

P.T.
HS.



a) Always begin the embellishment on the beat.

b)

c) Play the bass with the c sharp in the right hand, accent it strongly, and so proceed throughout the entire theme.

a) Den Vorschlag immer mit dem Takttheil beginnen.

c) Der Bass muss mit dem cis der rechten Hand gleichzeitig eintreten und sehr markirt gespielt werden, auf gleiche Weise durch den ganzen Satz.

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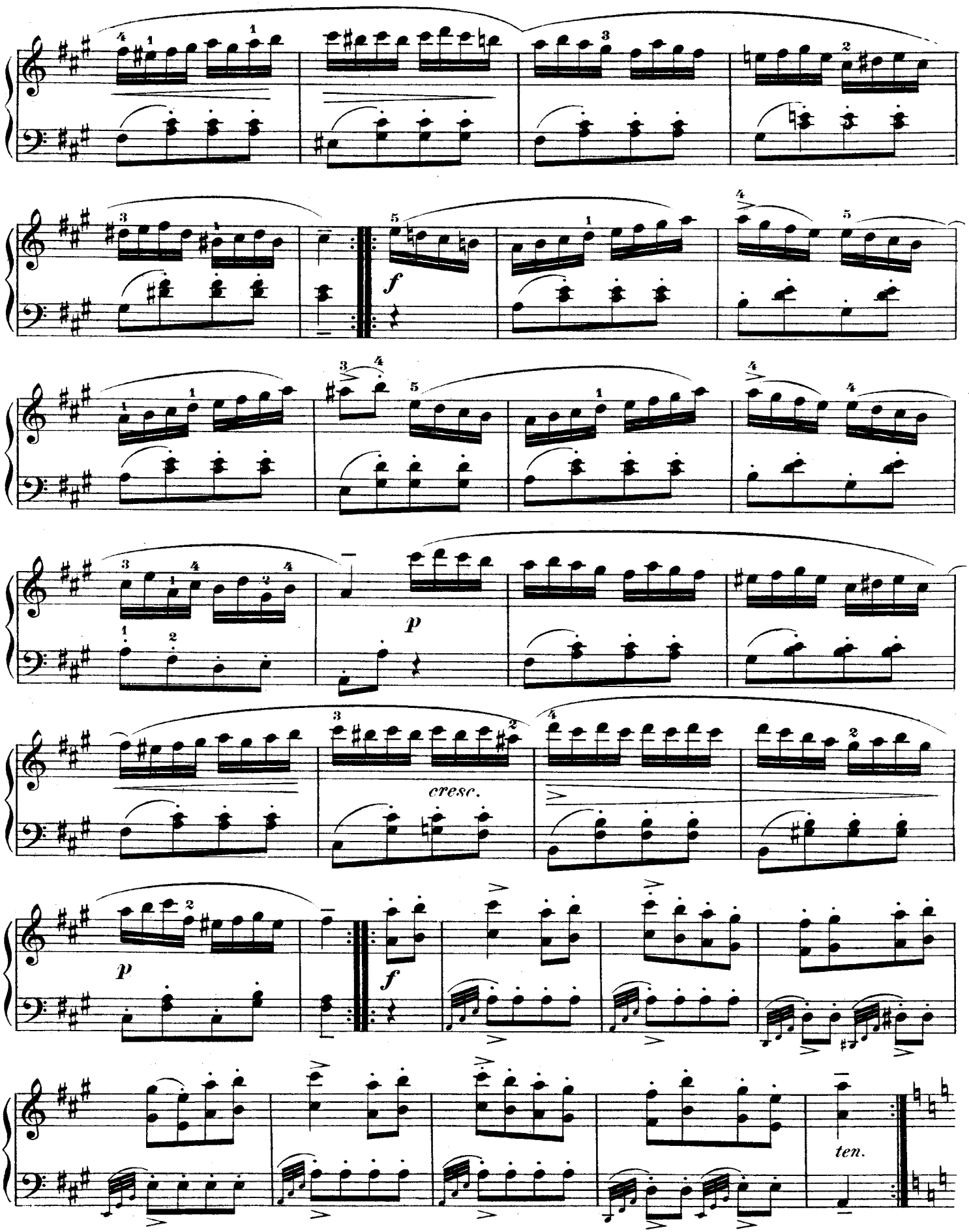

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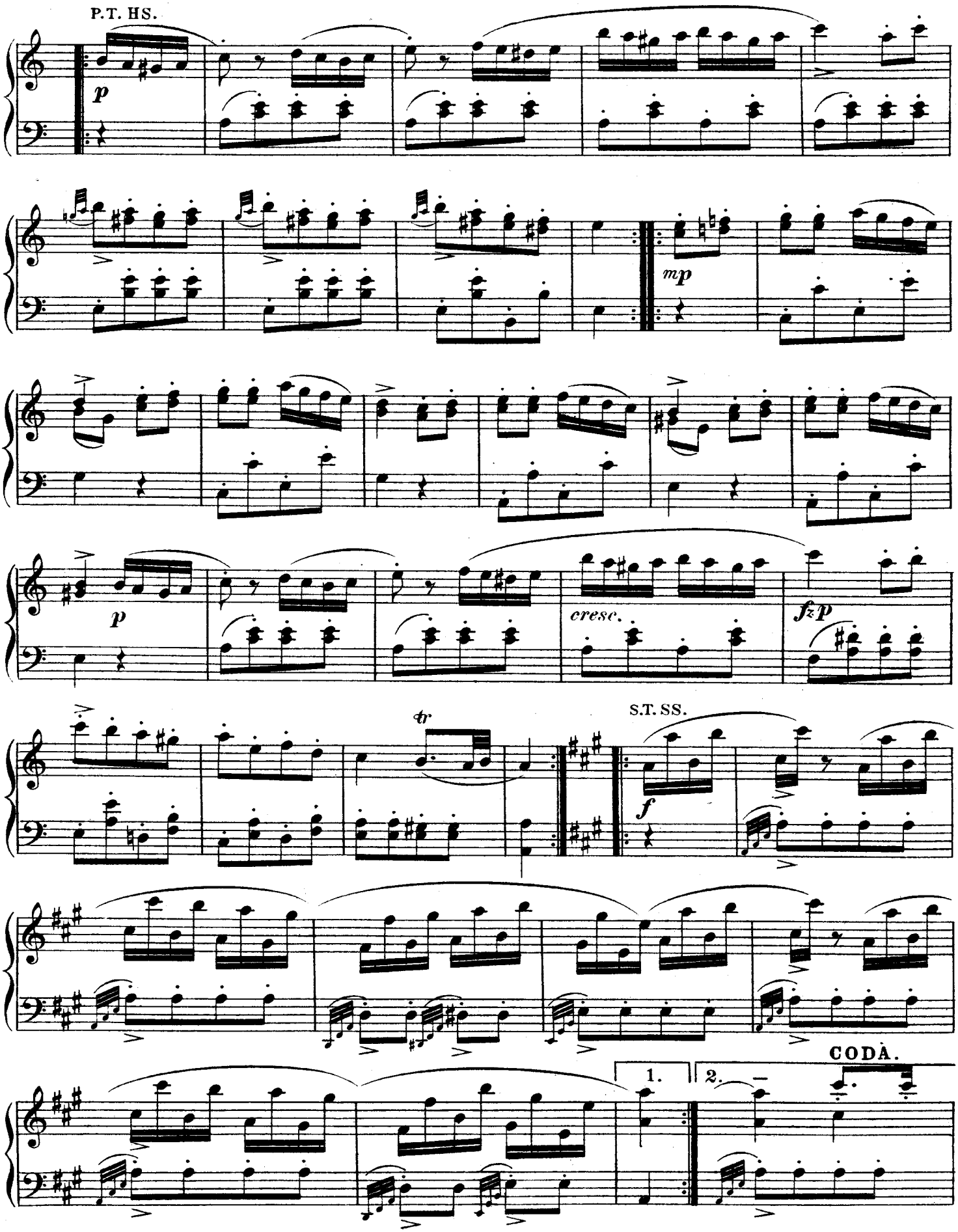

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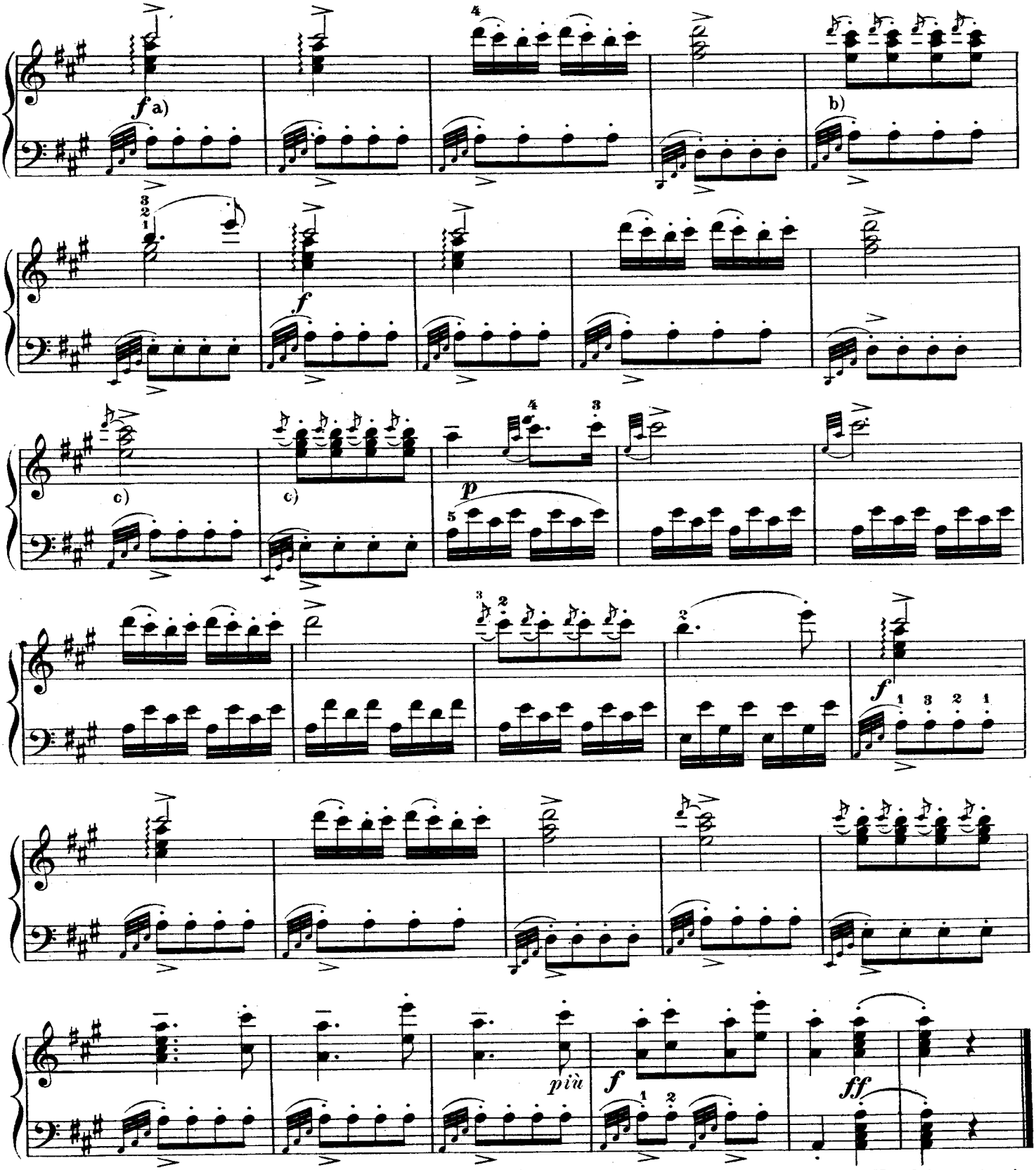

a) Sustain the half note c sharp, but otherwise play the chords alike in both hands. Let the hands begin exactly together, and attack the highest note together.

b) c) The appoggiaturas as at **b.**

a) Die Ausführung in der rechten Hand ist wie in der linken Hand, nur dass die halbe Note cis gehalten wird; rechte und linke Hand muss gleichzeitig beginnen und gleichzeitig auf dem obersten Ton eintreffen.

b) c) Ausführung des Vorschlags wie bei **b.**

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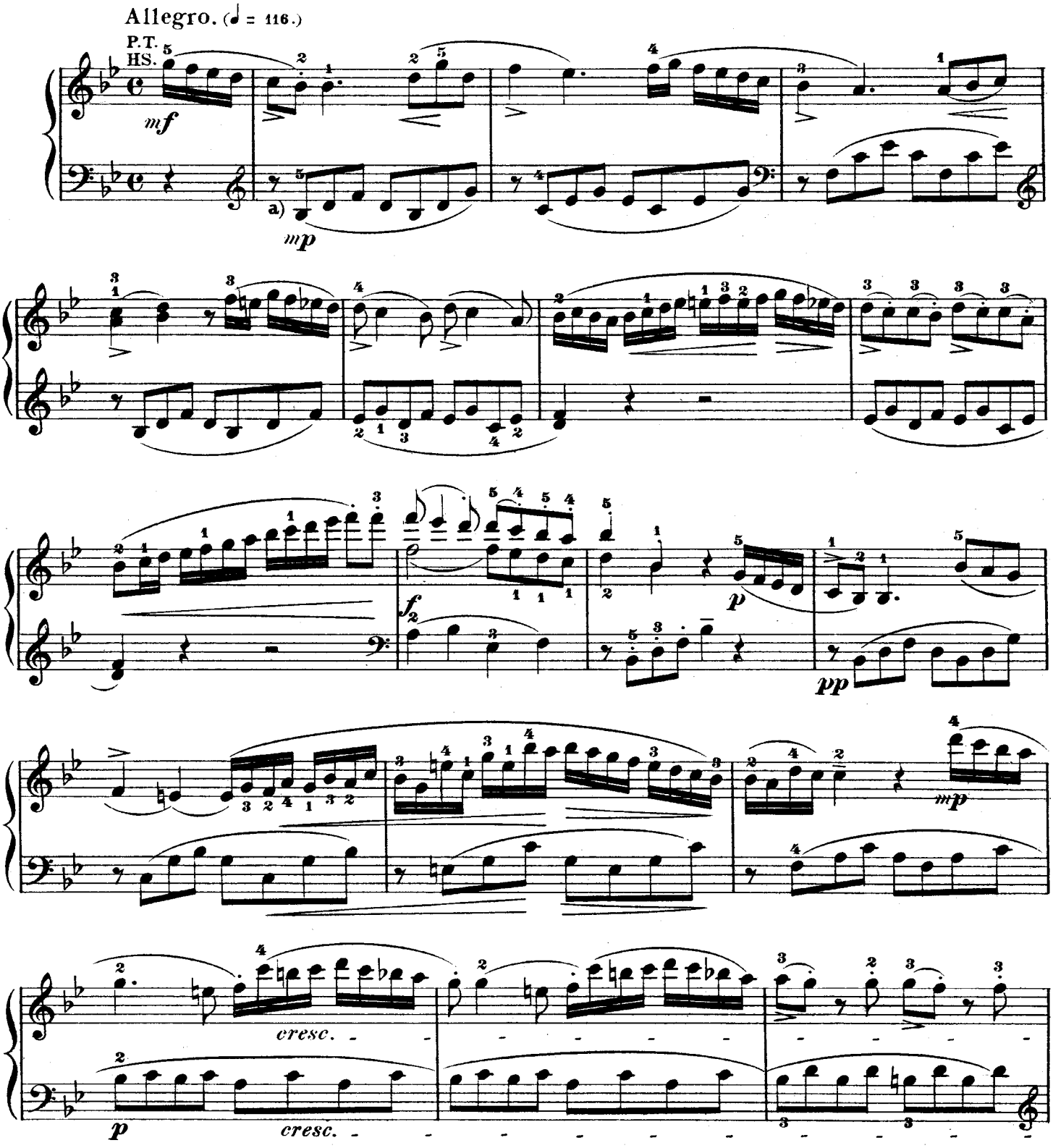
SONATA X.

Abbreviations, etc.: P. T., Principal Theme; S. T., Secondary Theme; D., Development; Ep., Episode; R., Return; Coda.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, DS. Durchführungssatz, ZwS. Zwischensatz, RG. Rückgang, Anh. Anhang.



a) *mp (mezzo piano)* rather soft; viz., between *p* and *mf*.

a) *mp (mezzo piano,* ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

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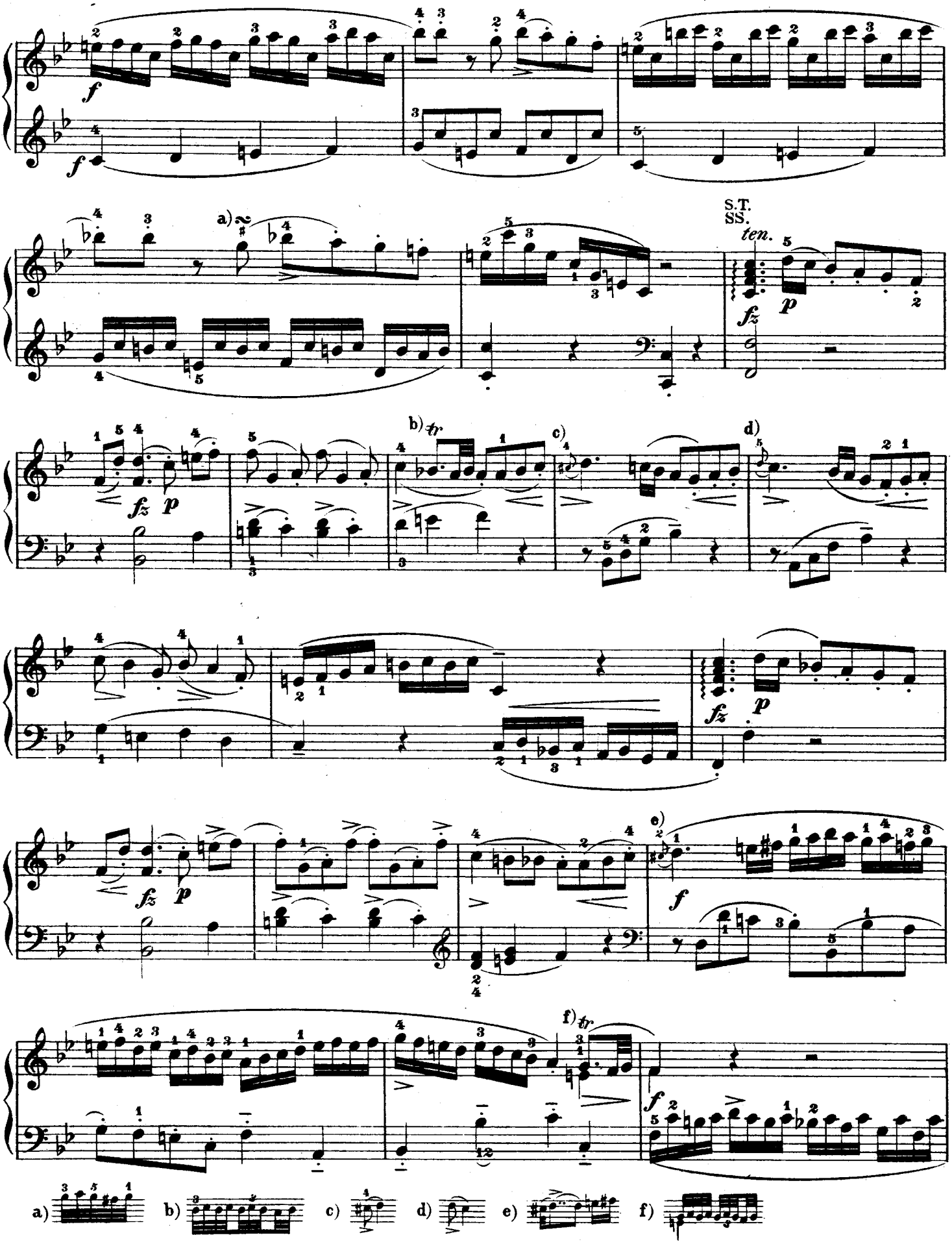

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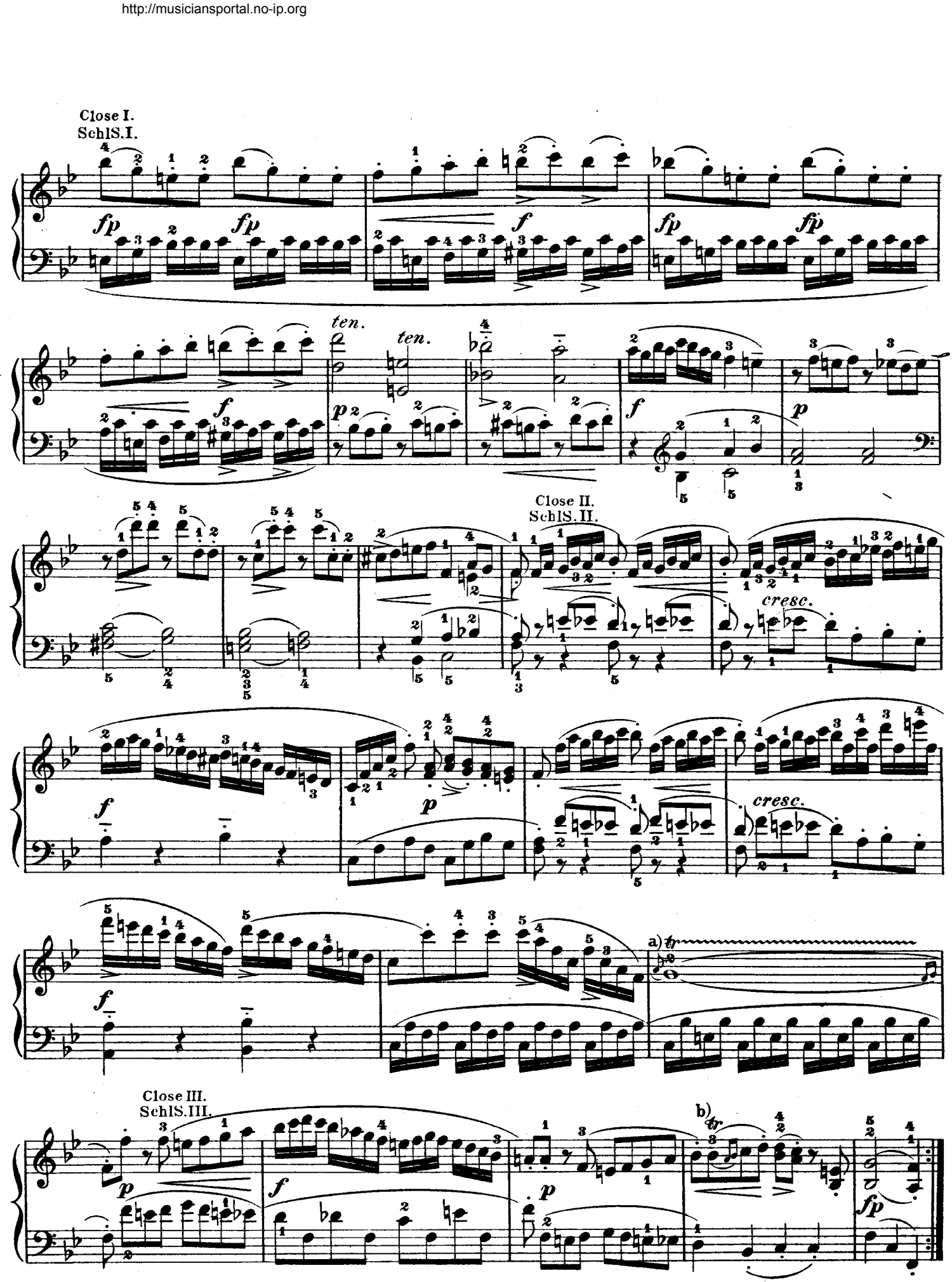
Close I.
Schl S. I.

Close II.
Schl S. II.

Close III.
Schl S. III.



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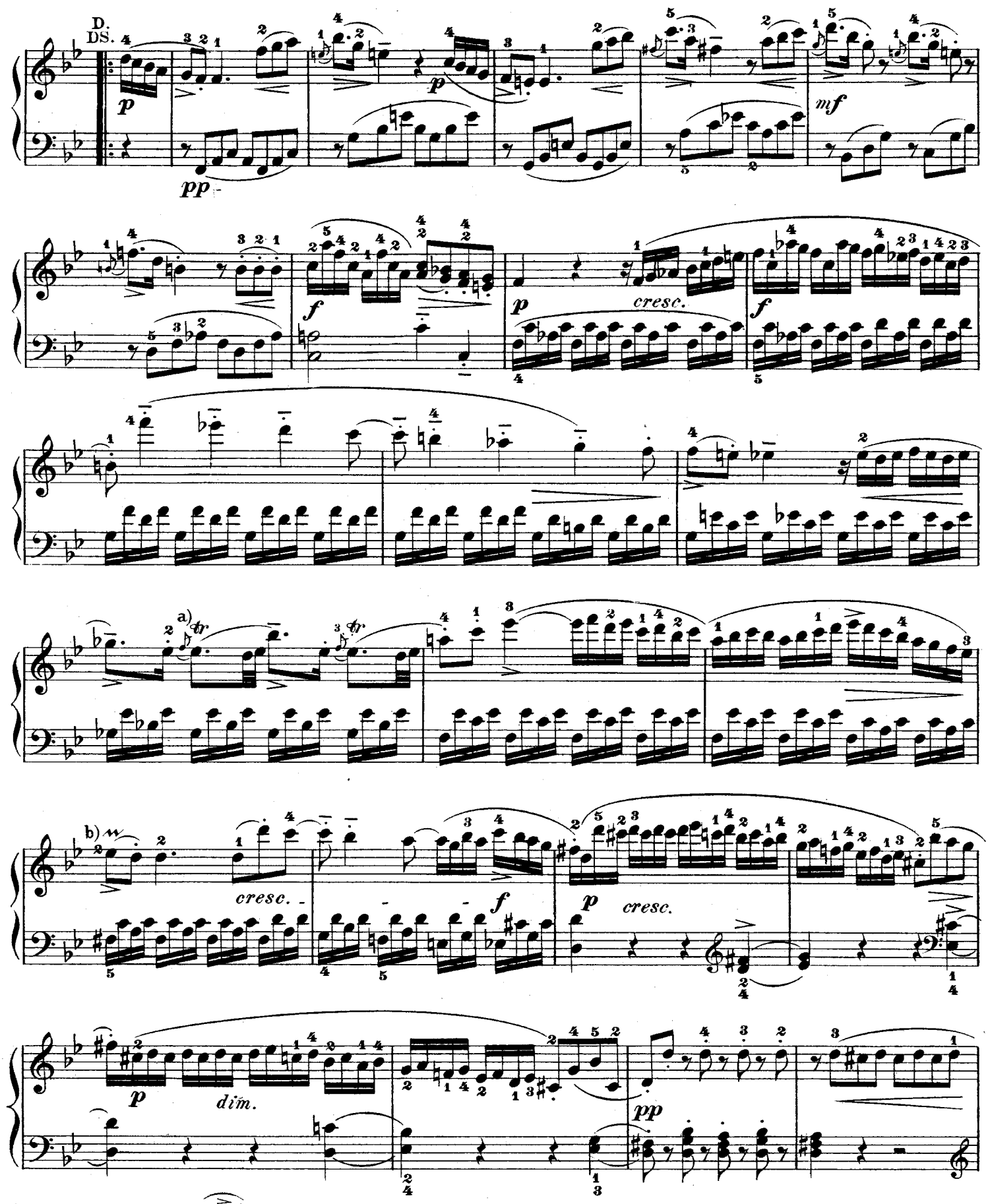

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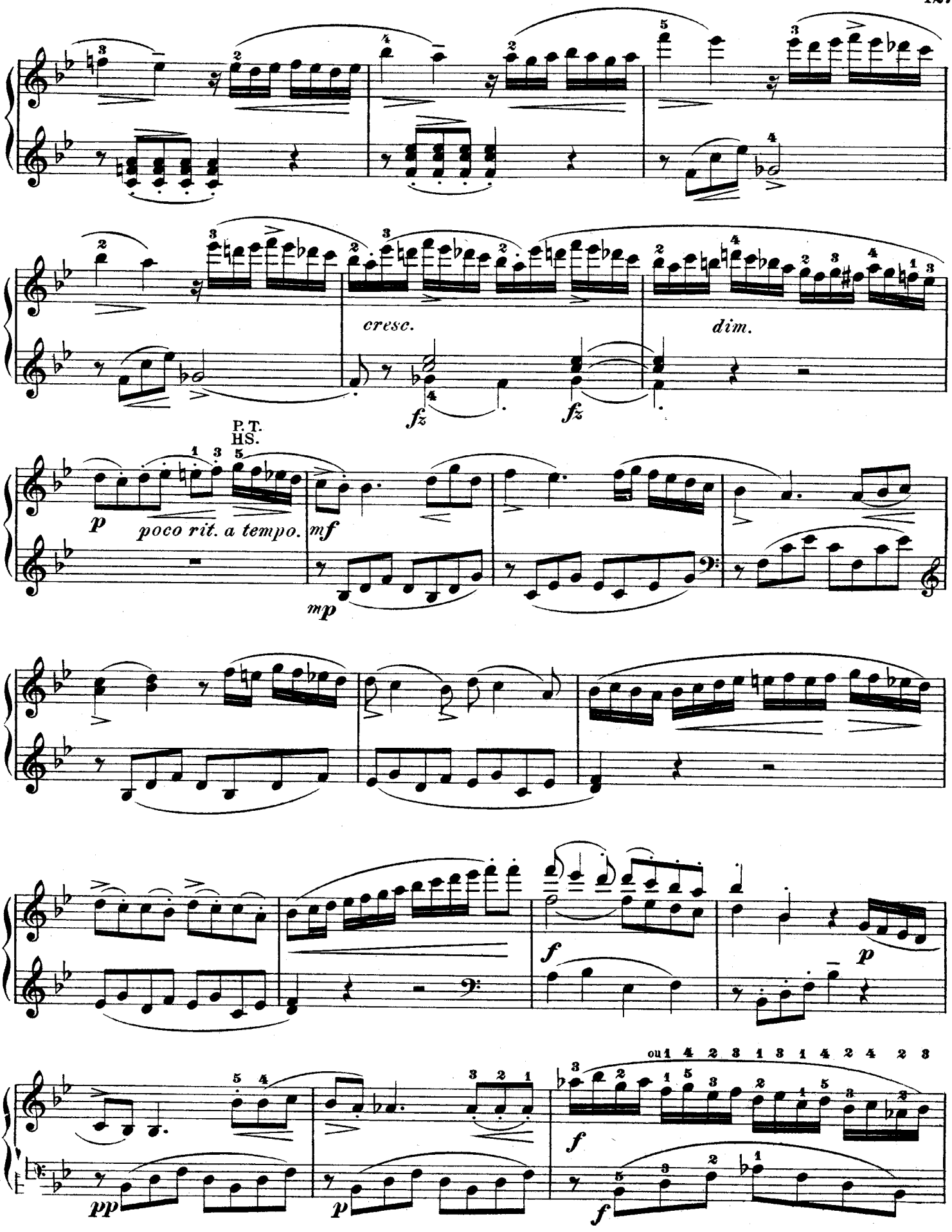

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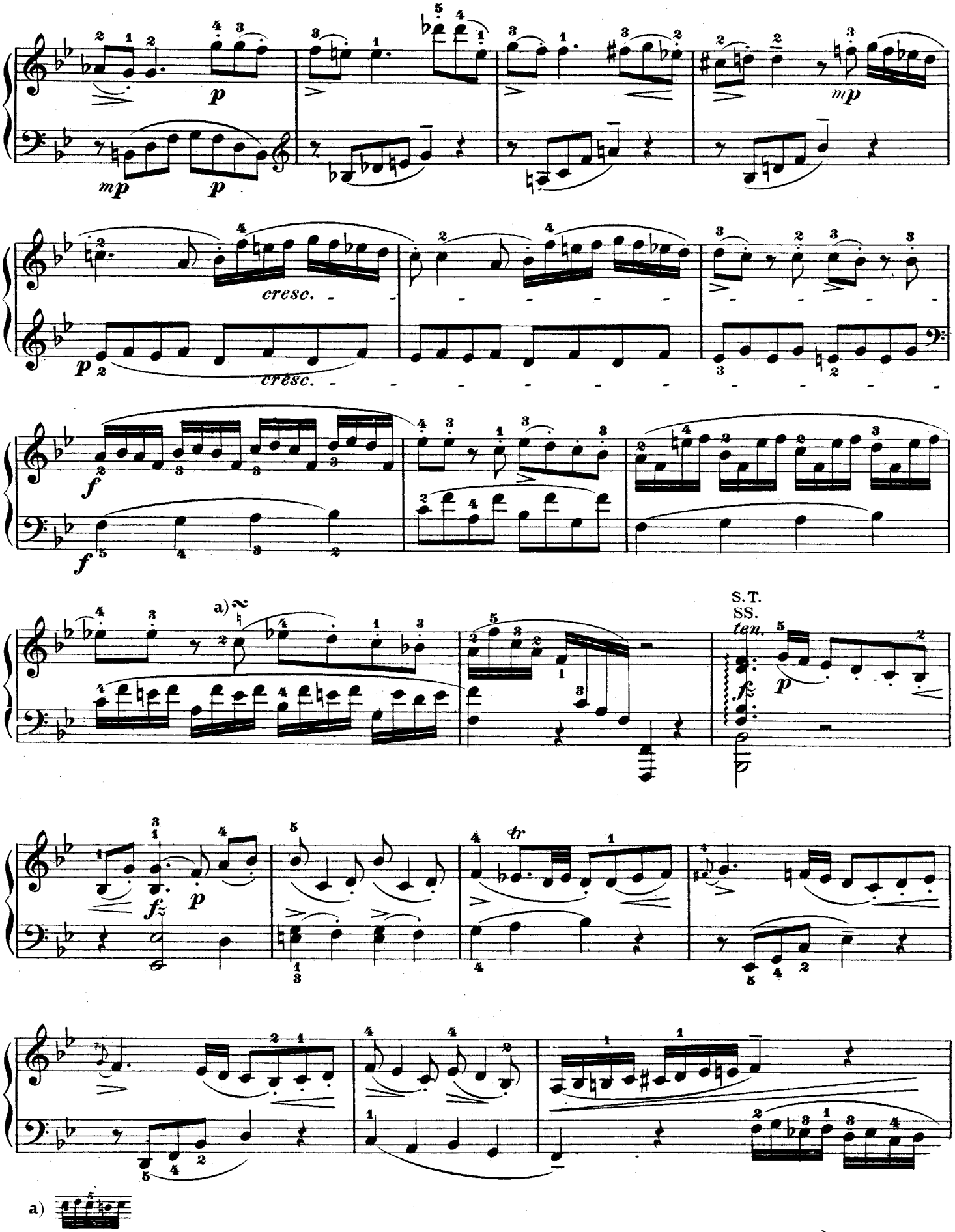

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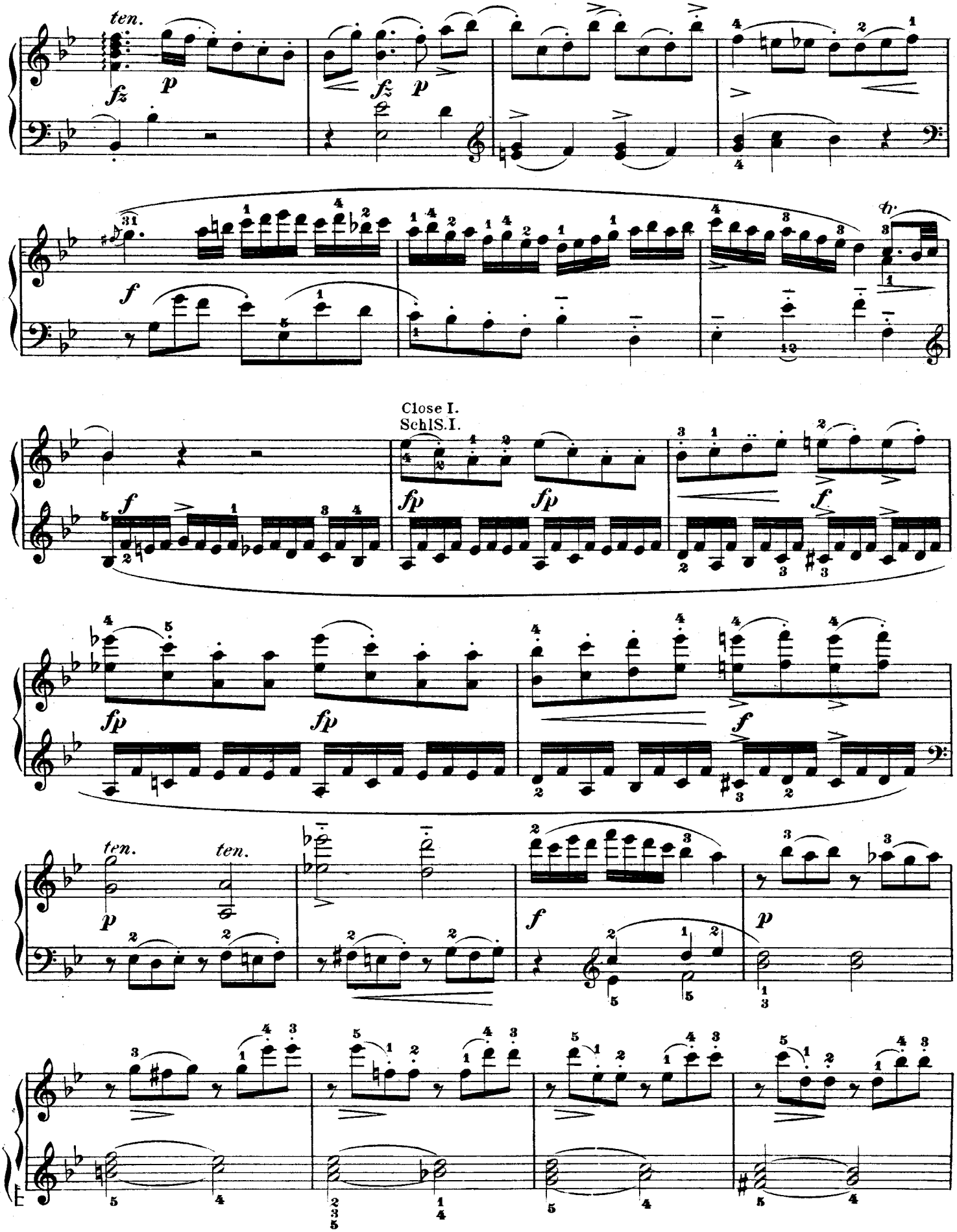

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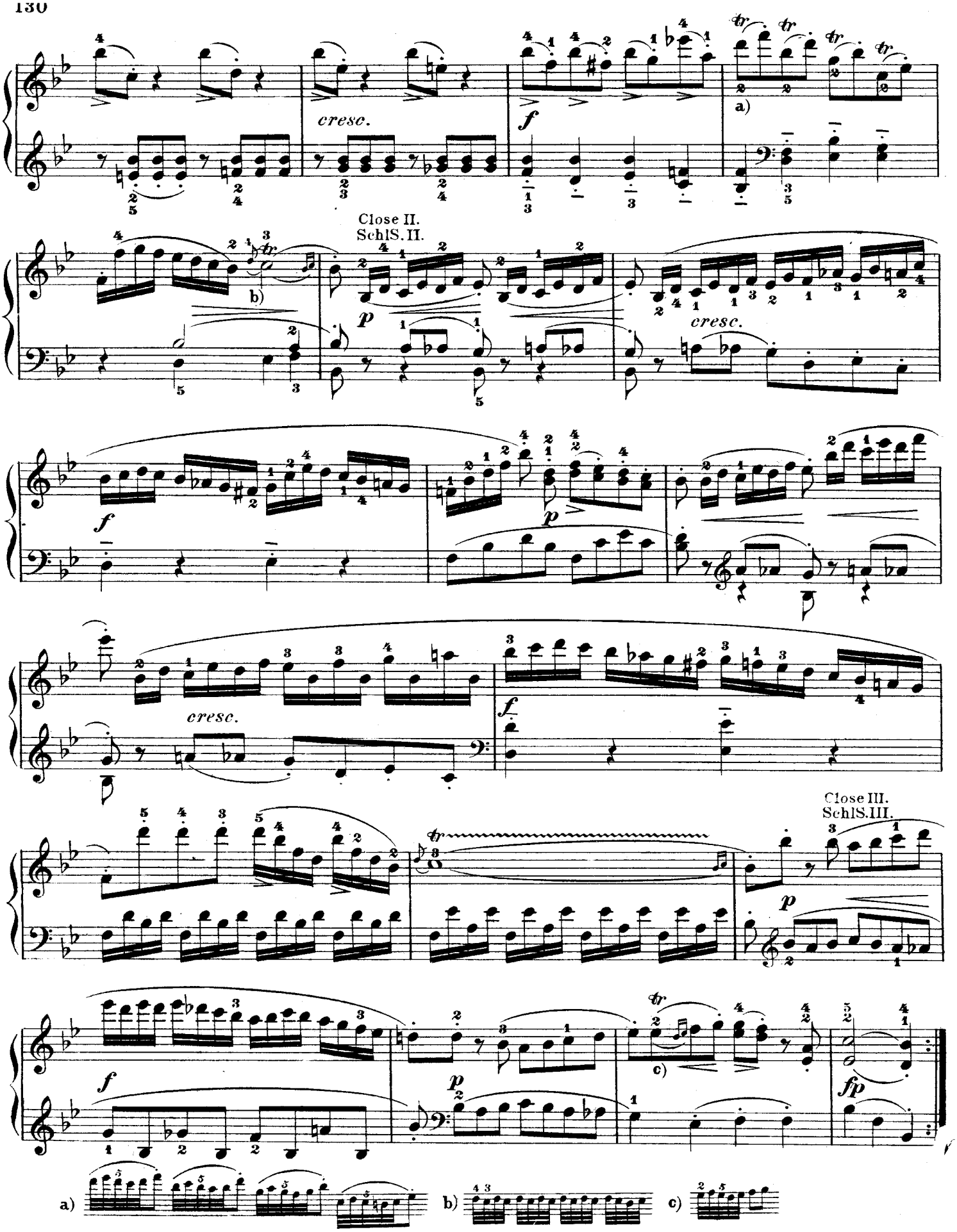

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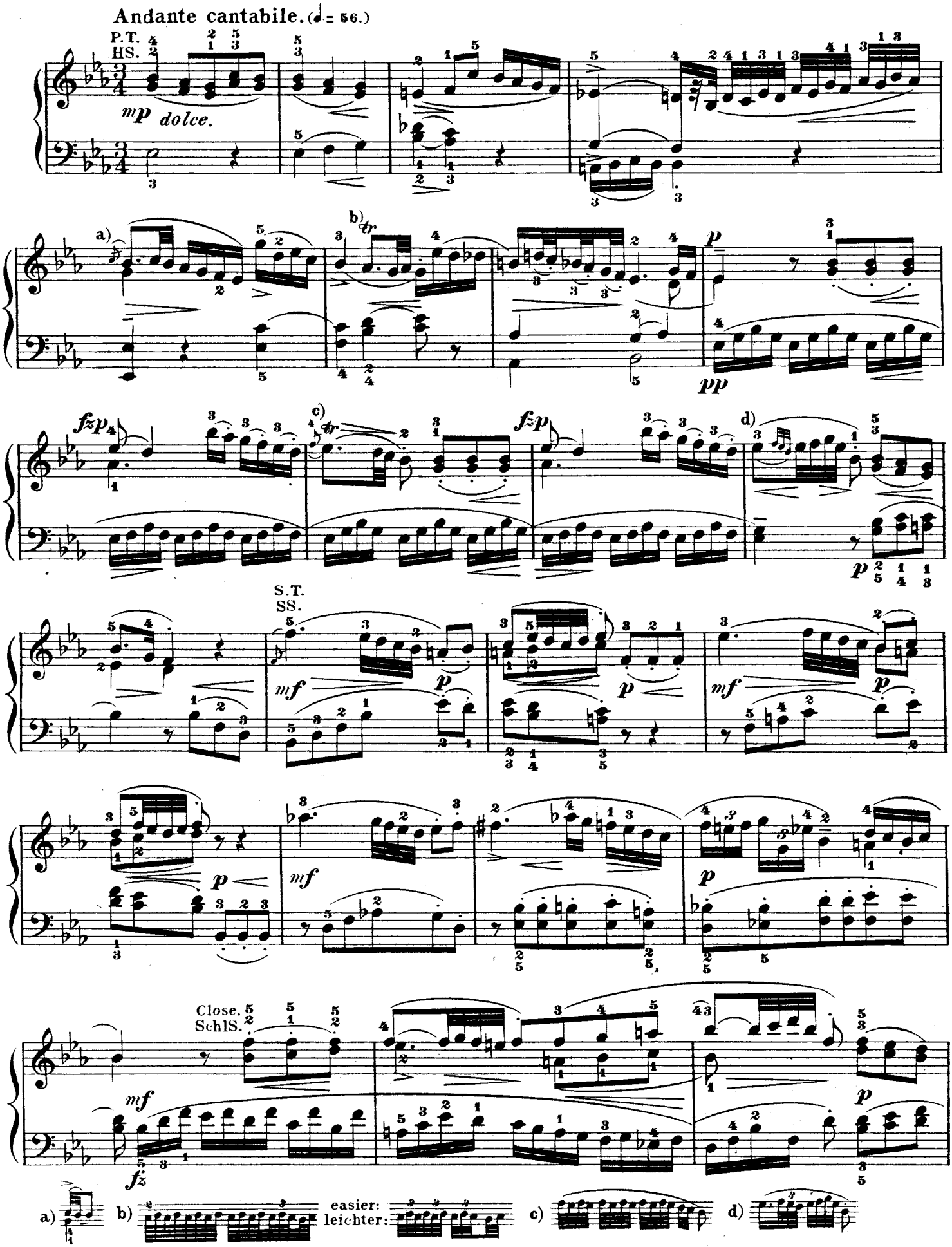

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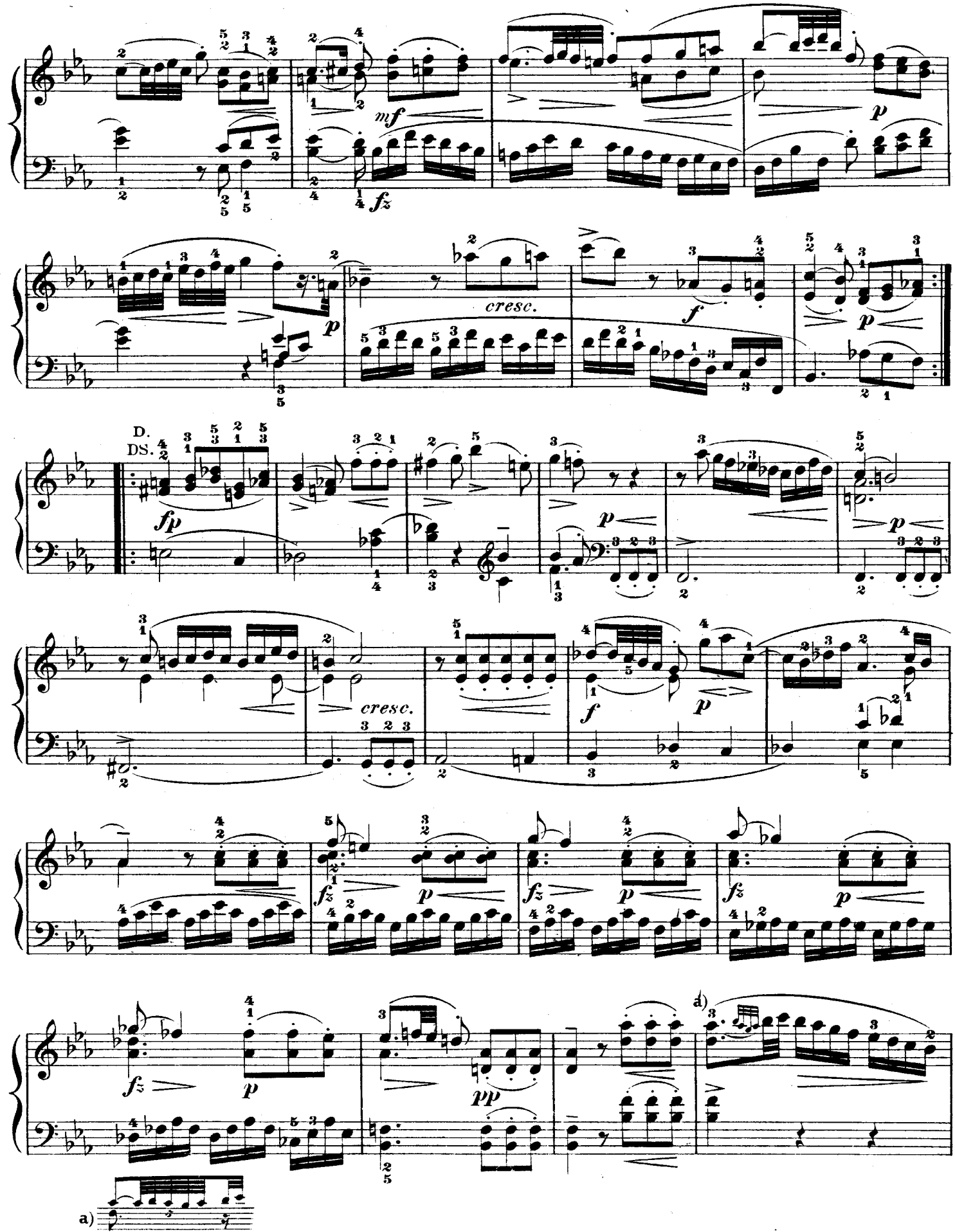

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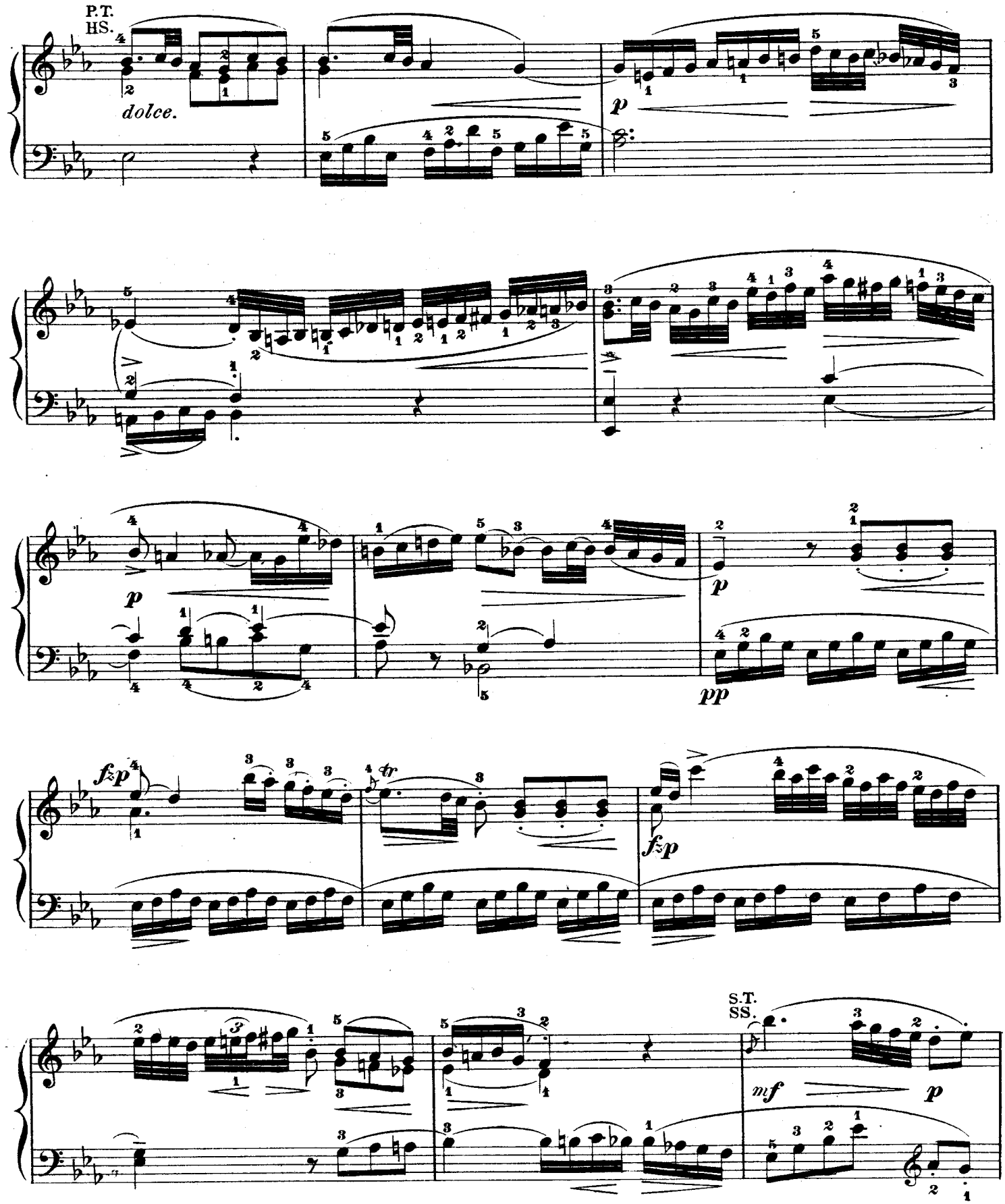

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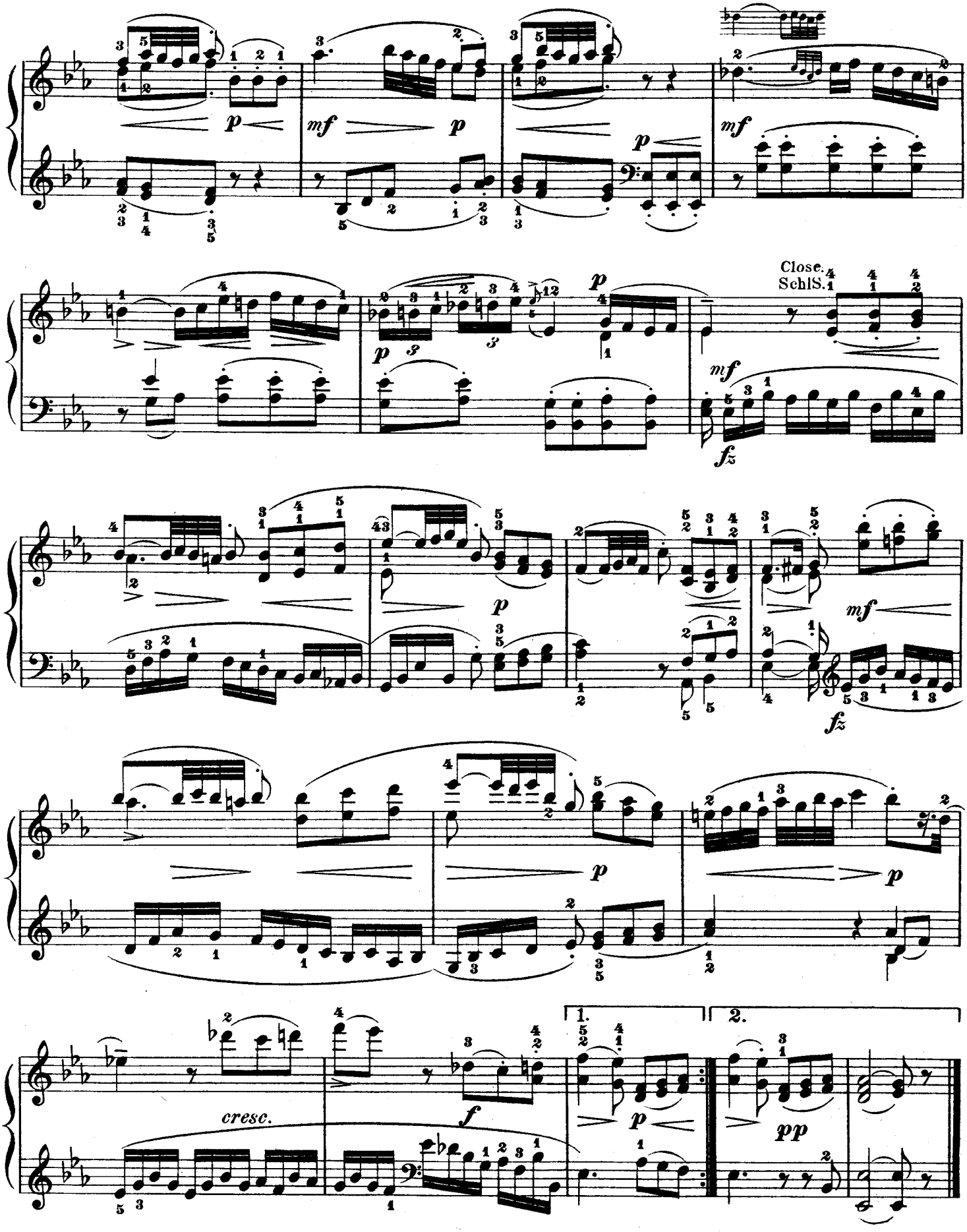


http://musiciansportal.no-ip.org

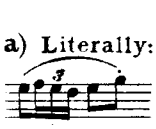
Allegretto grazioso. (♩= 138.)

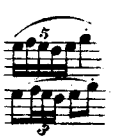
P.T.
HS.

a)

S.T.I.
SS.I.4

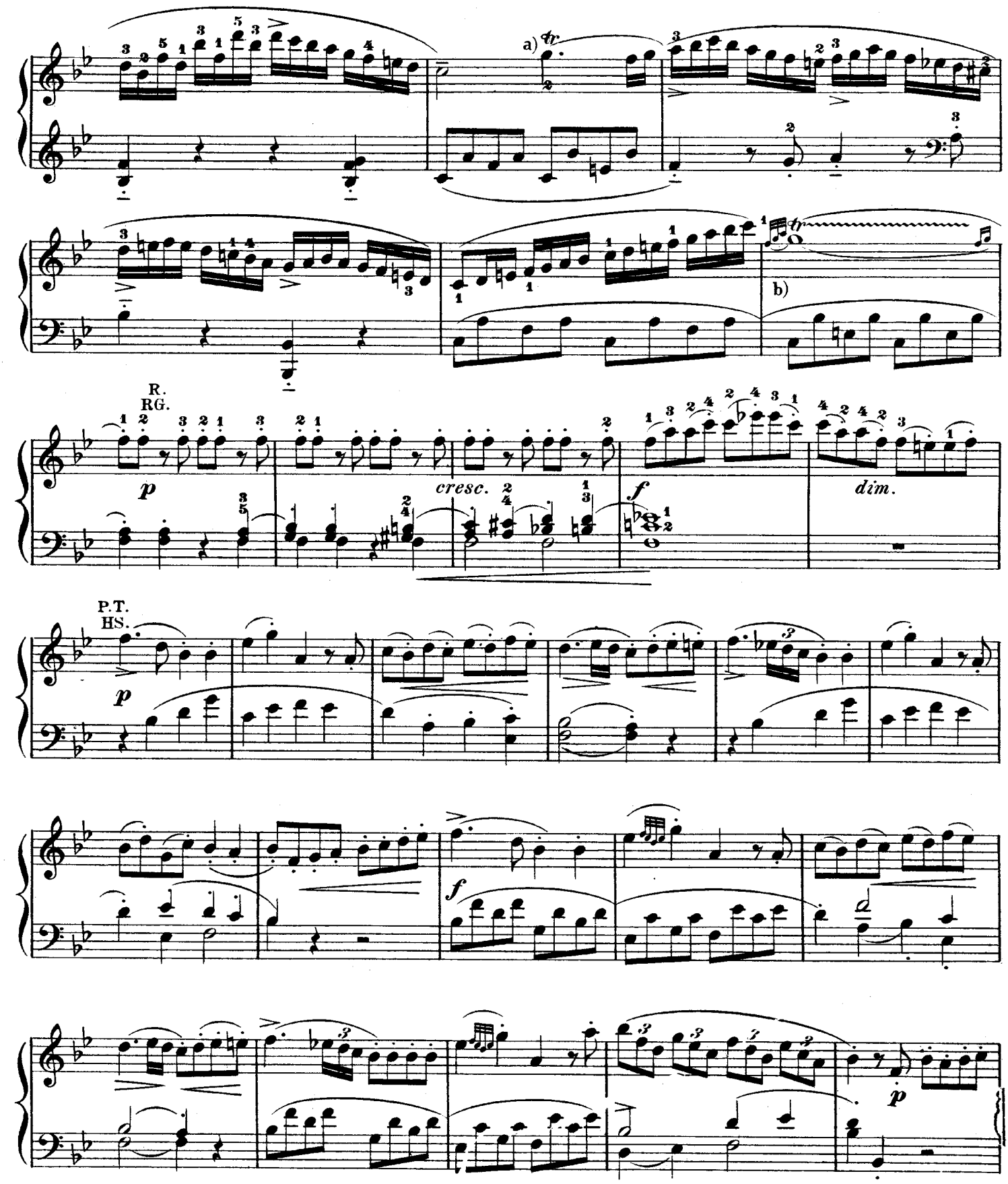
cresc.

a) Literally:  , but undoubtedly intended:

a) Wäre buchstäblich genommen so auszuführen: 

ist aber ohne Zweifel folgendermassen gemeint:

http://musiciansportal.no-ip.org



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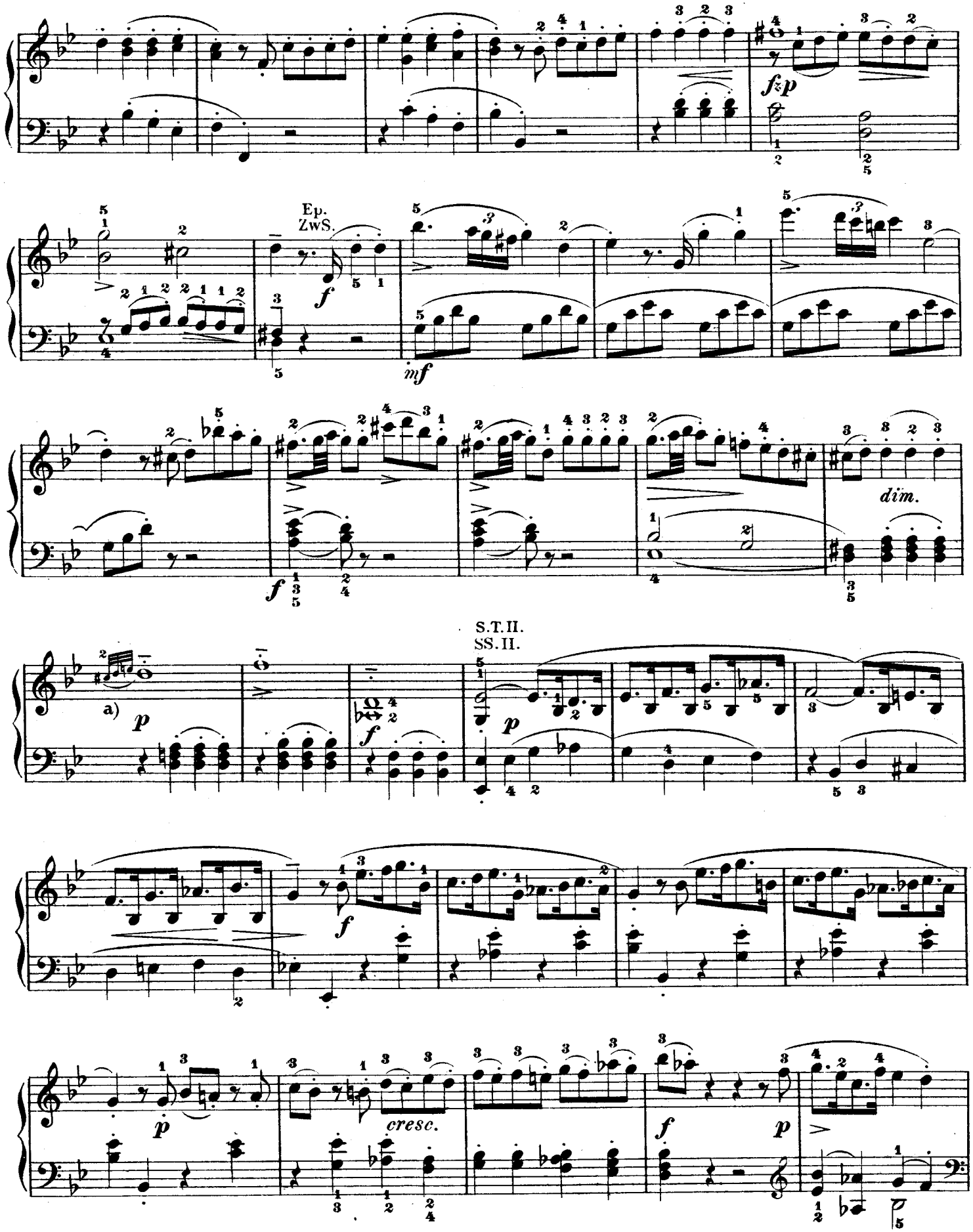
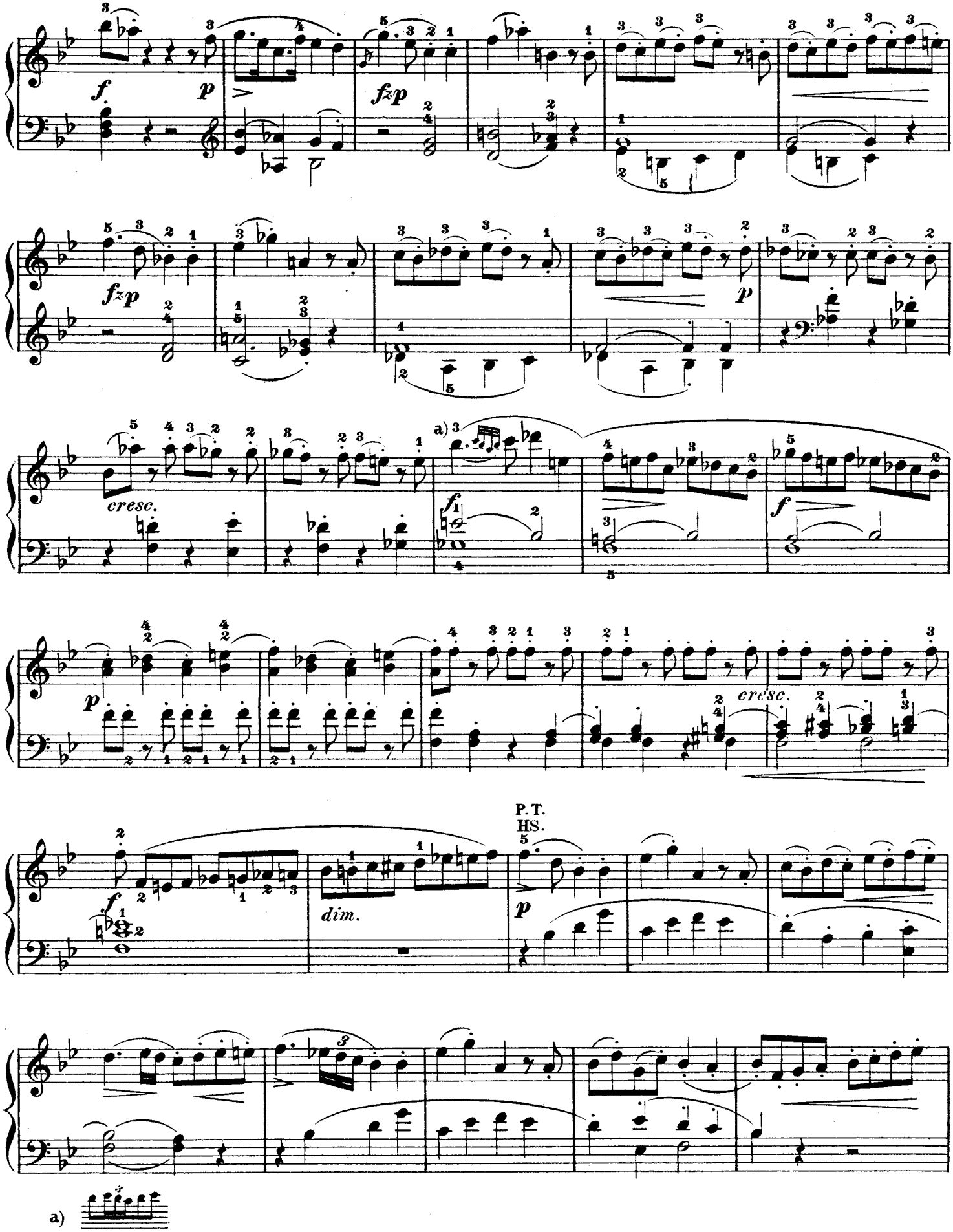


a) Strike the *c-sharp* on the beat.

a) Das *cis* mit dem Schlag beginnen.

http://musiciansportal.no-ip.org



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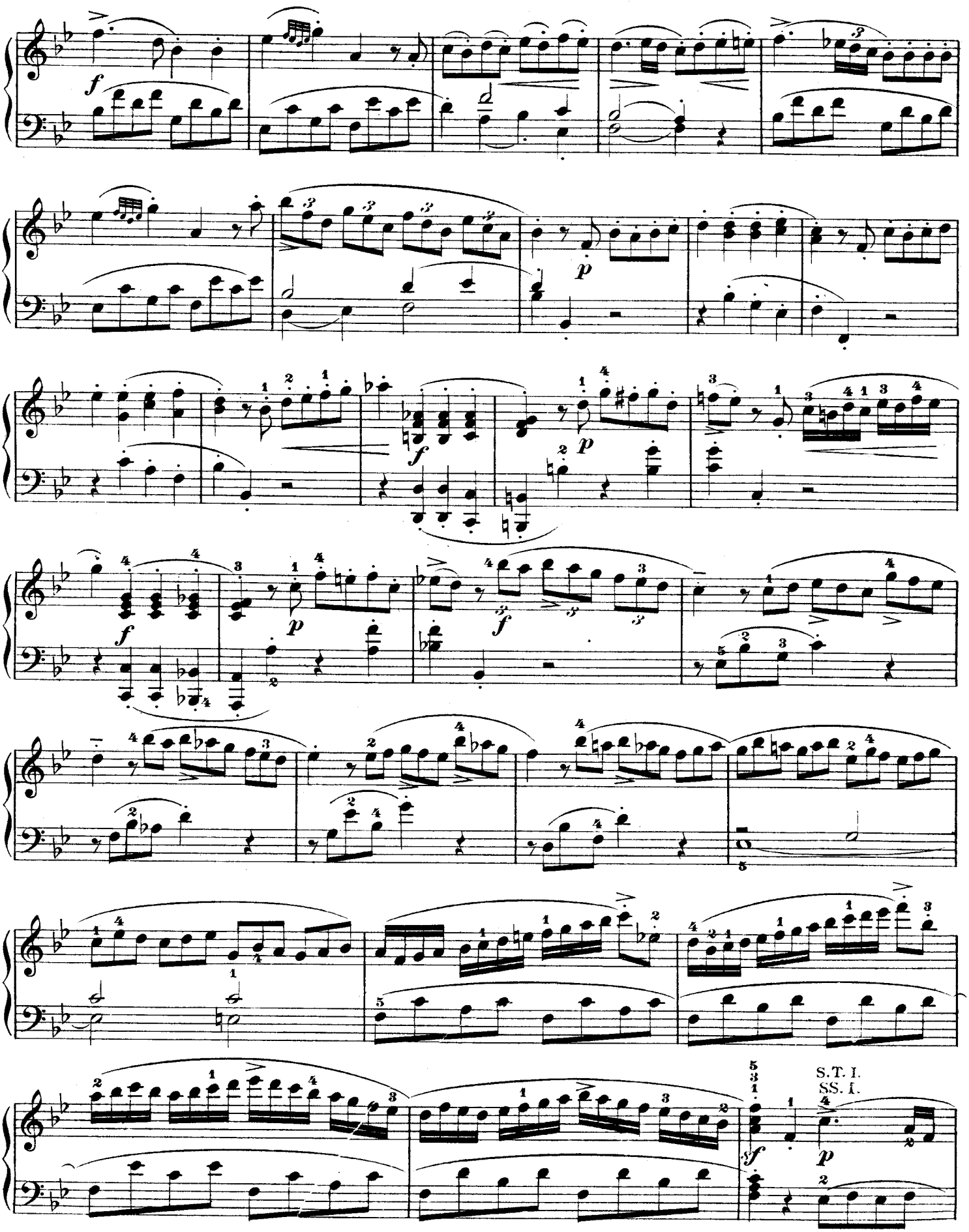

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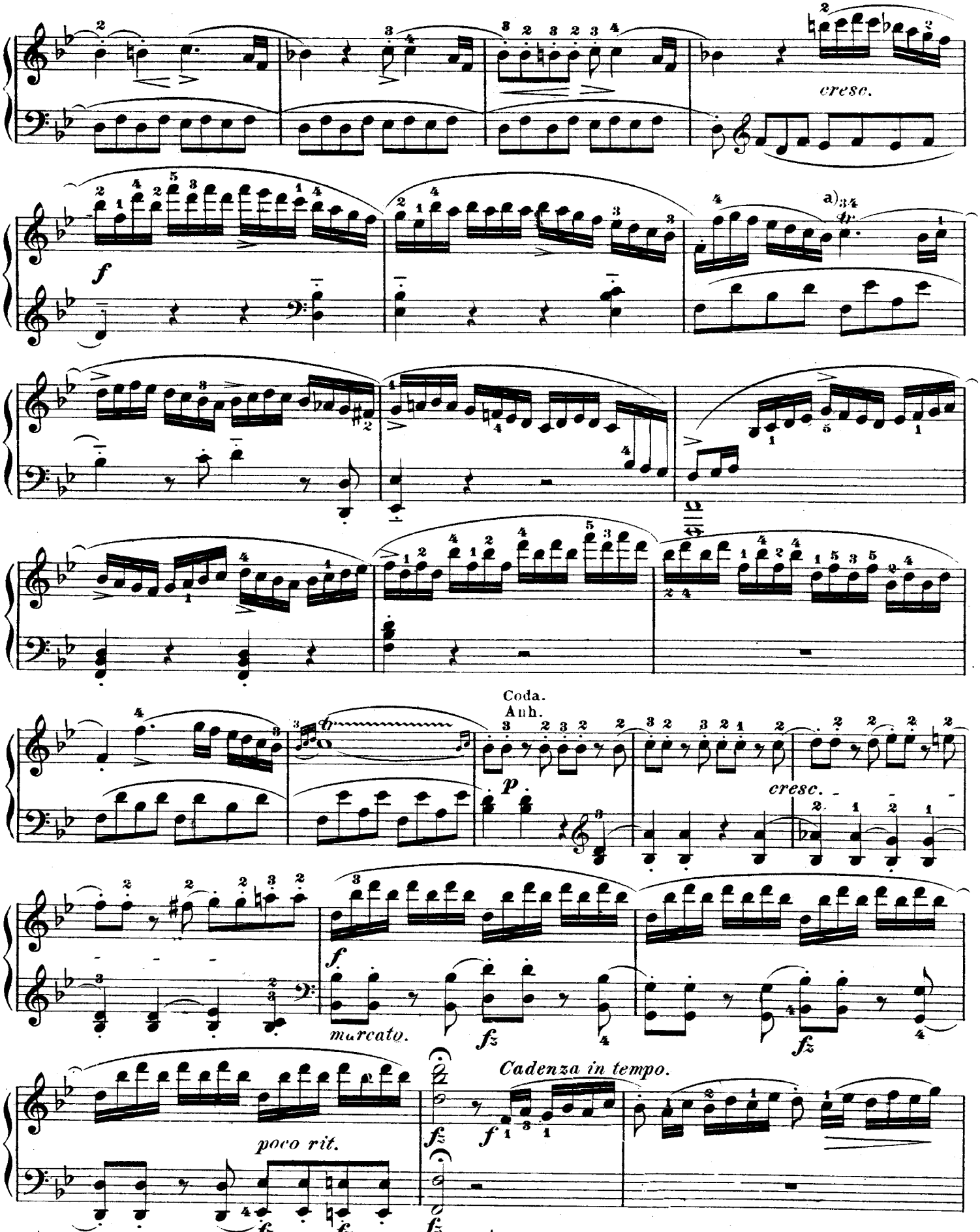
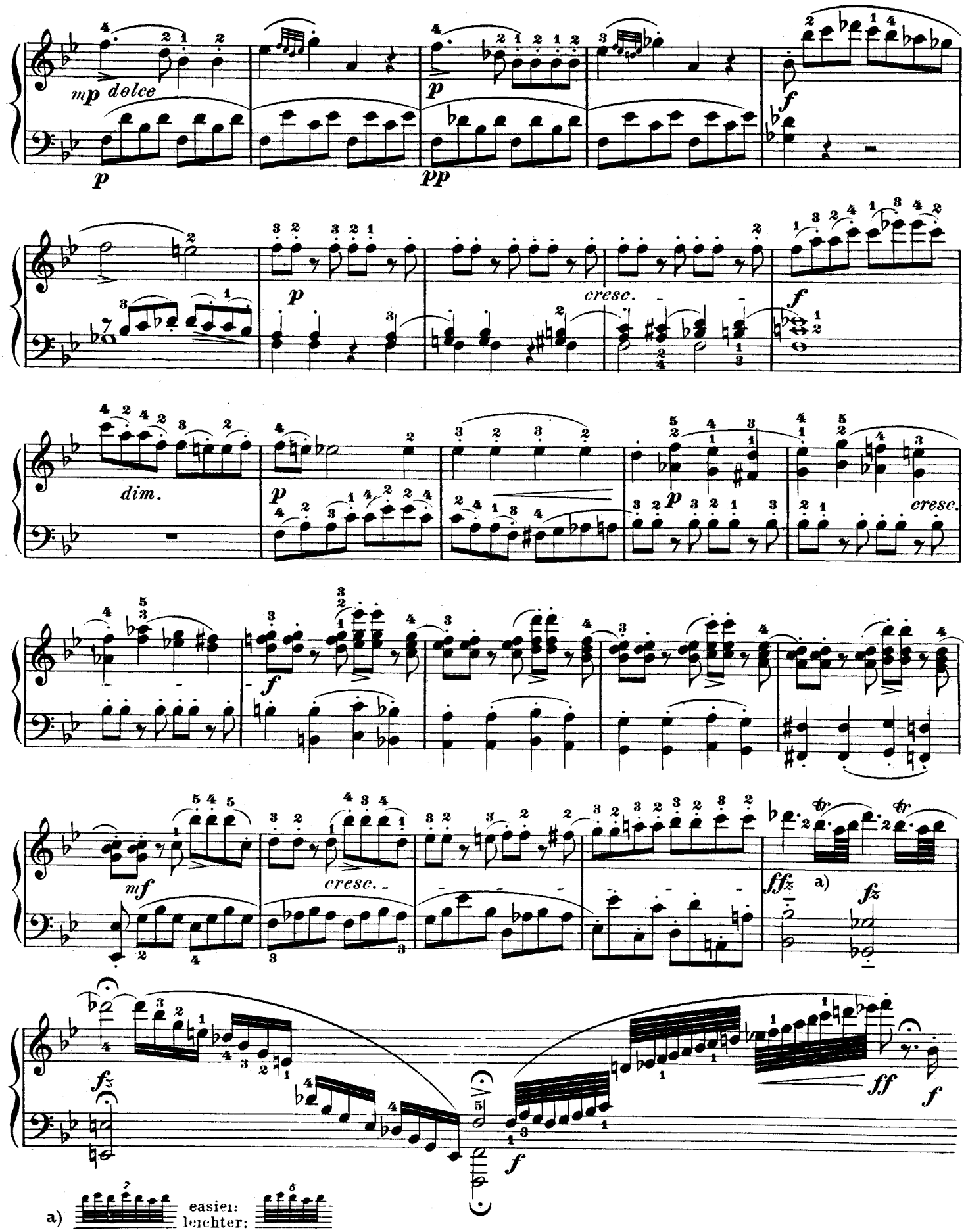


a) like a, page 13.

a) wie a) auf Seite 13.

http://musiciansportal.no-ip.org



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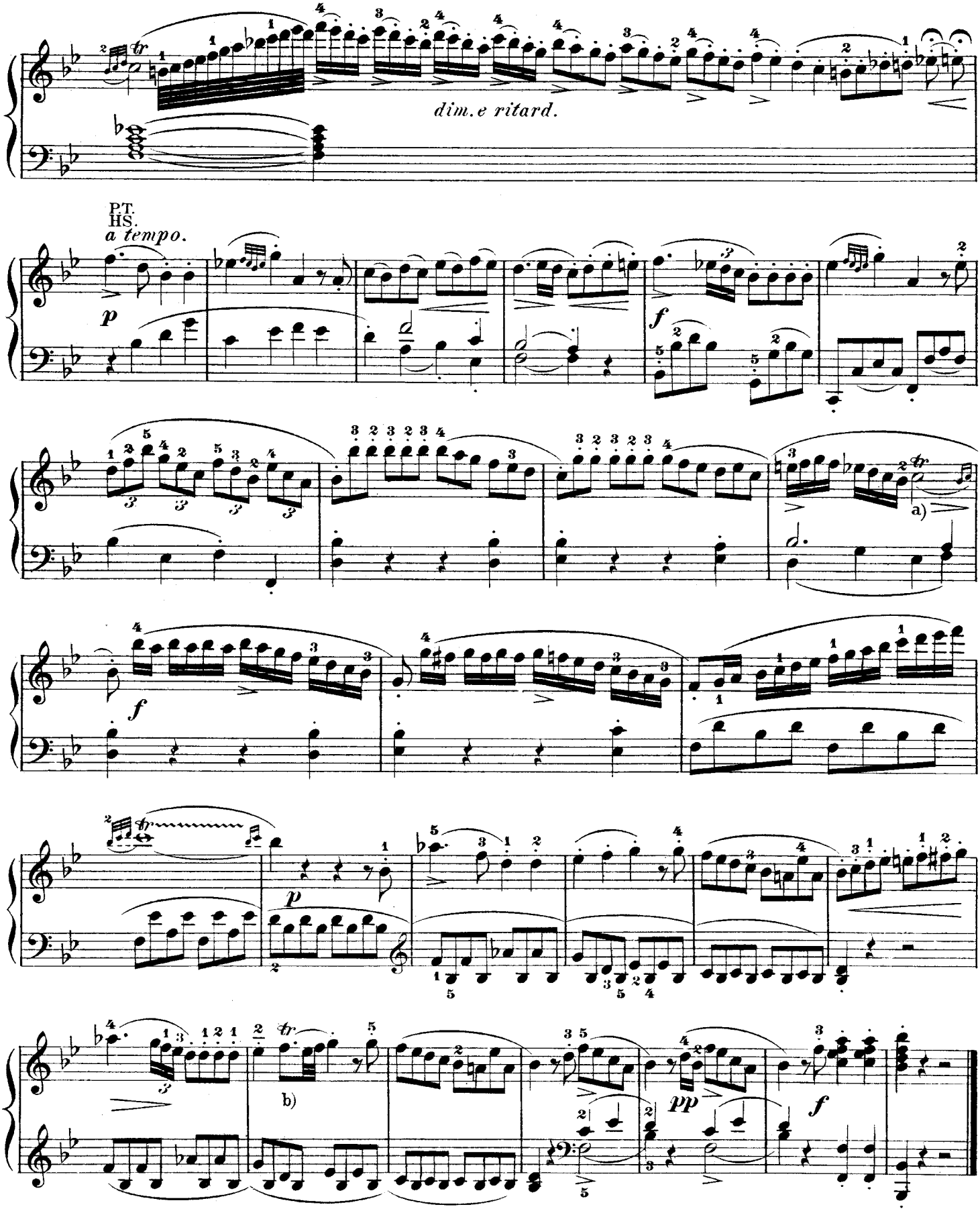


a) As at a, page 13.

b) easier: leichter:

a) wie bei a) auf Seite 13.

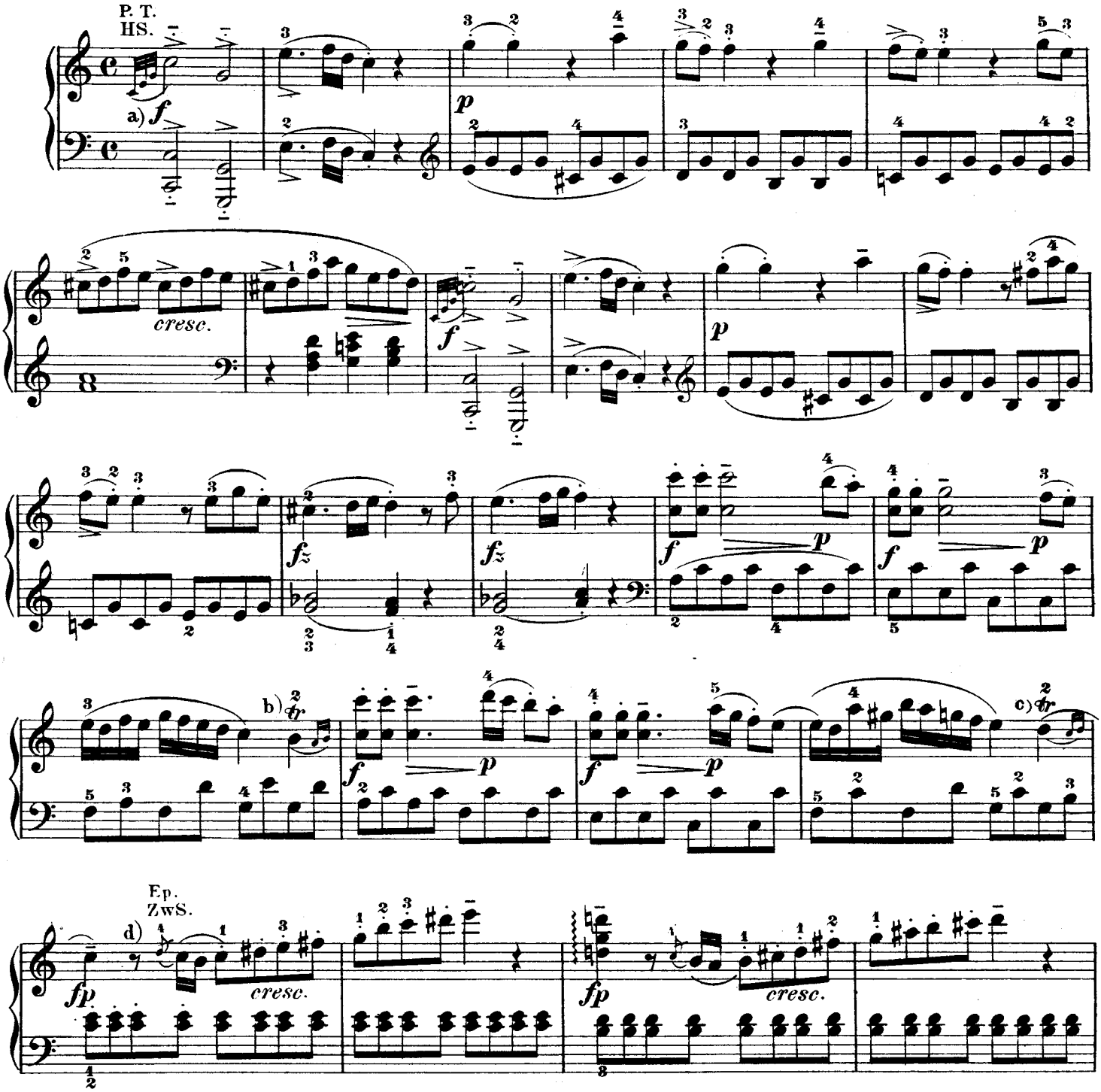
http://musiciansportal.no-ip.org

SONATA XI.

Abbreviations, etc.: P. T., Principal Theme; Ep., Episode; S. T., Secondary Theme; Close; D., Development; T; Transition; Coda.

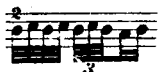
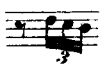
Abkürzungen: HS. bedeutet Hauptsatz, ZwS. Zwischensatz, SS. Seitensatz, SchlS. Schlusssatz, DS. Durchführungssatz, ÜG. Uebergang; Anh. Anhang.

Allegro con spirito. (♩ = 144.)



a) Begin the embellishment with the bass-note.

a) Das erste *c* oben muss gleichzeitig mit dem *c* in der linken Hand eintreffen.

b)  c) like wie b) d) 

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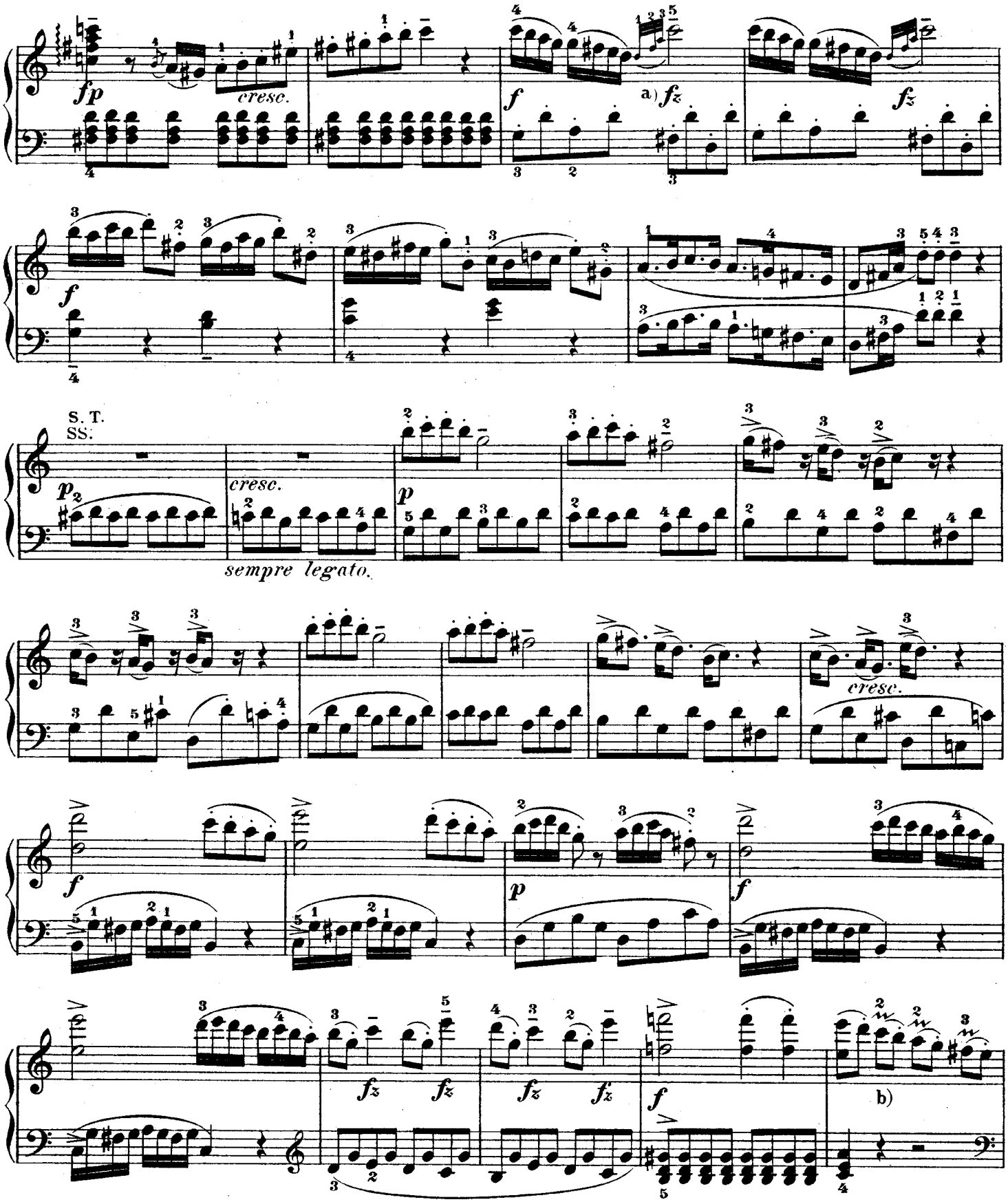
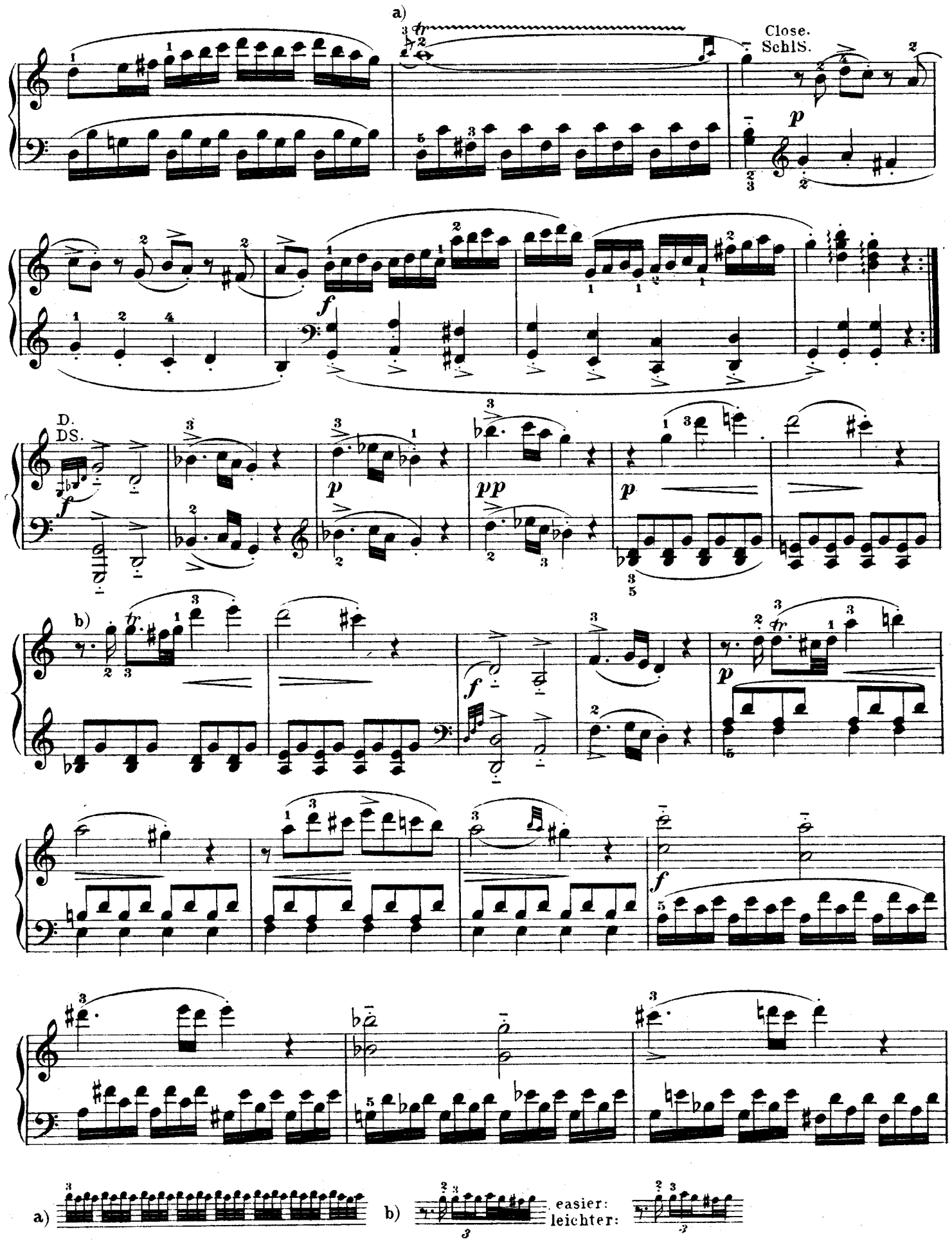


a) The first note of the embellishment invariably on the beat.

b)

a) Die erste Vorschlagsnote jedesmal auf den Anfang des Takttheils.

http://musiciansportal.no-ip.org



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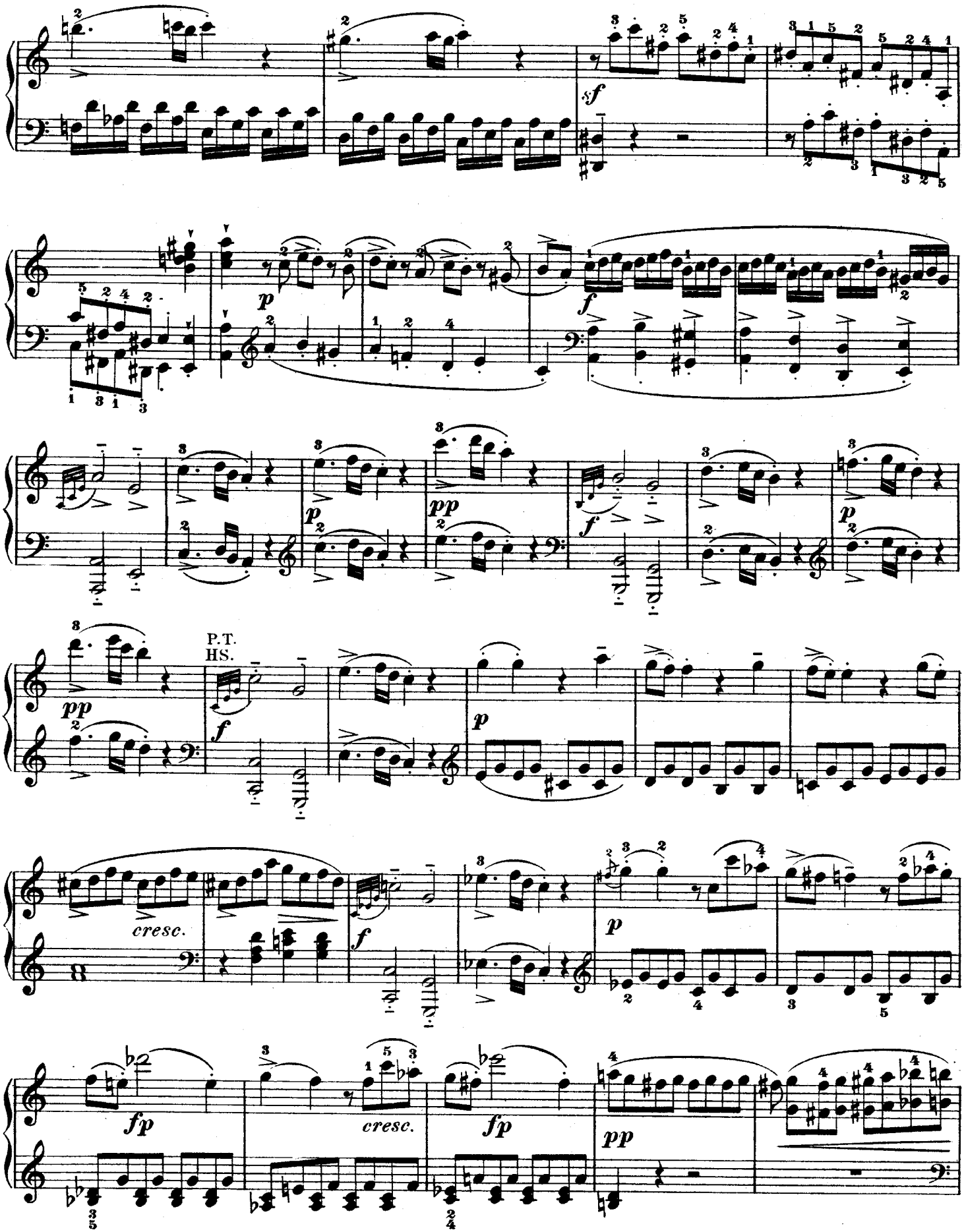

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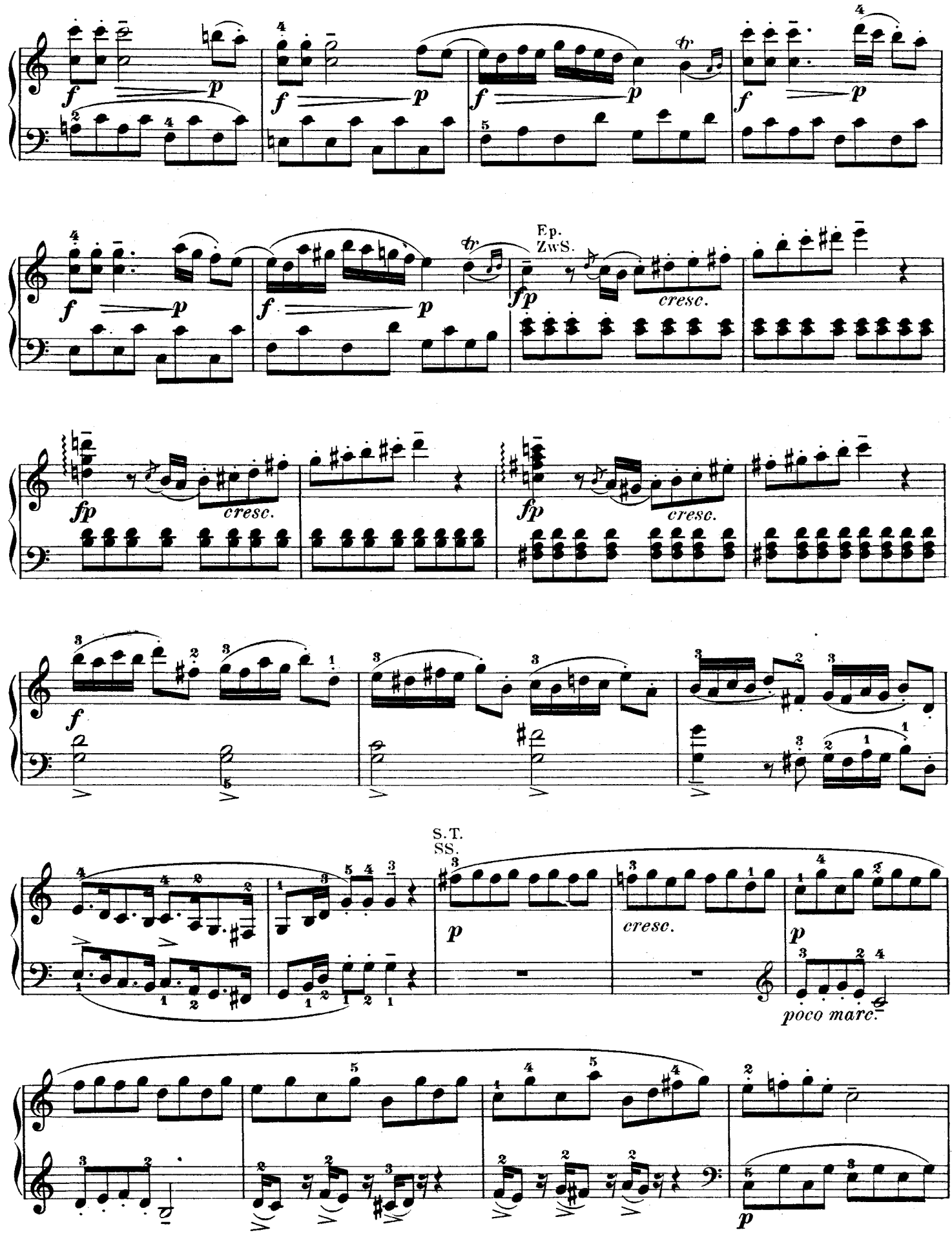

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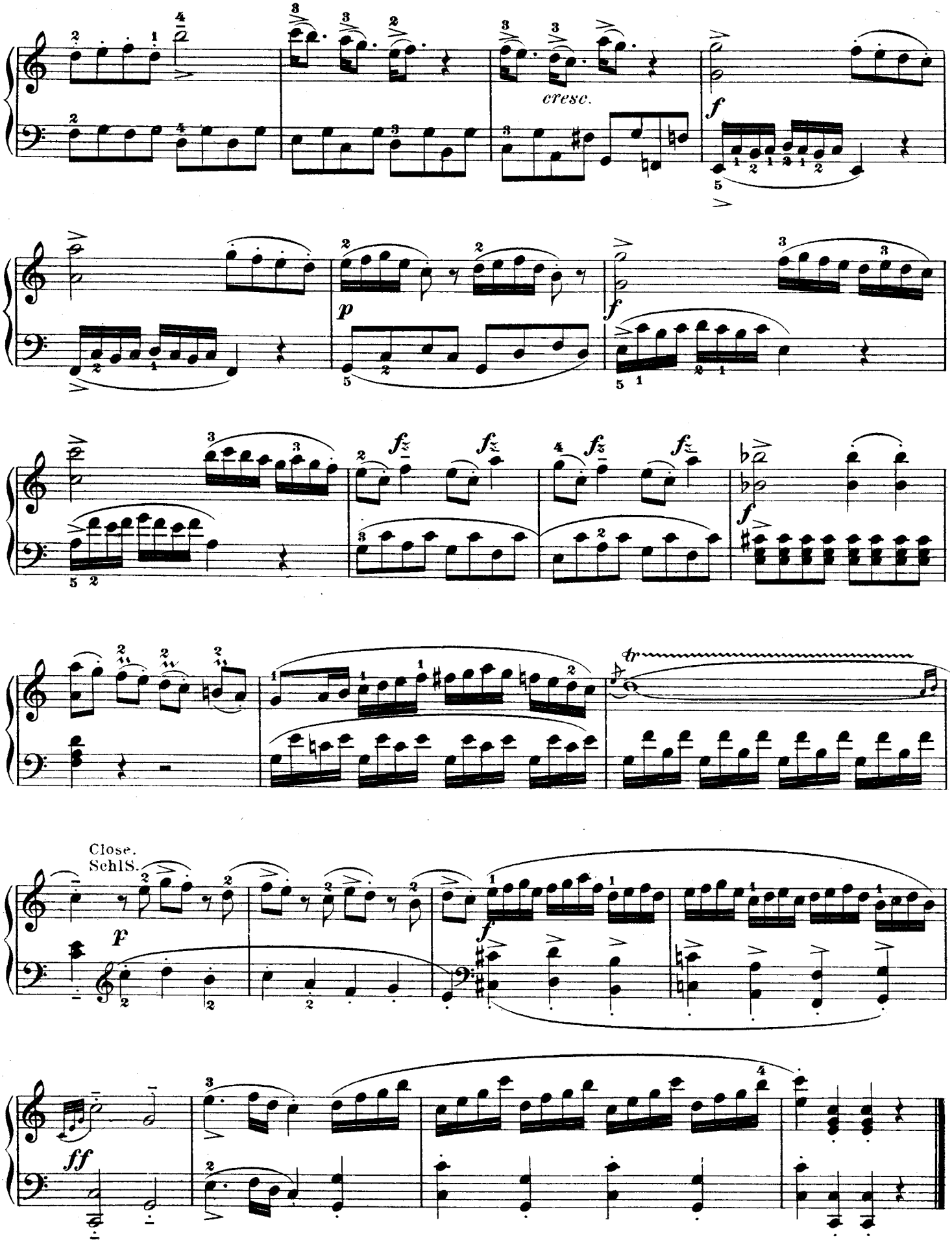

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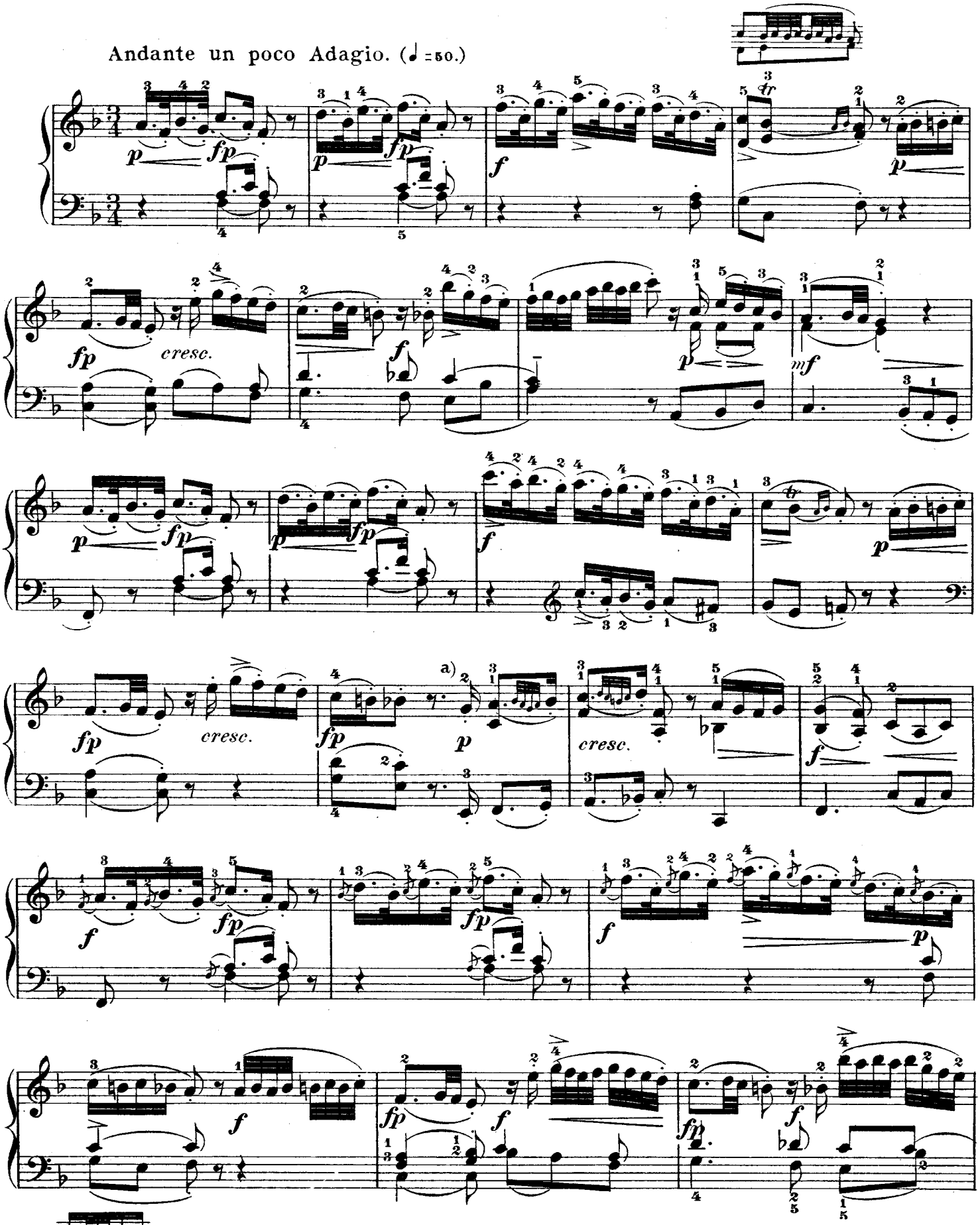

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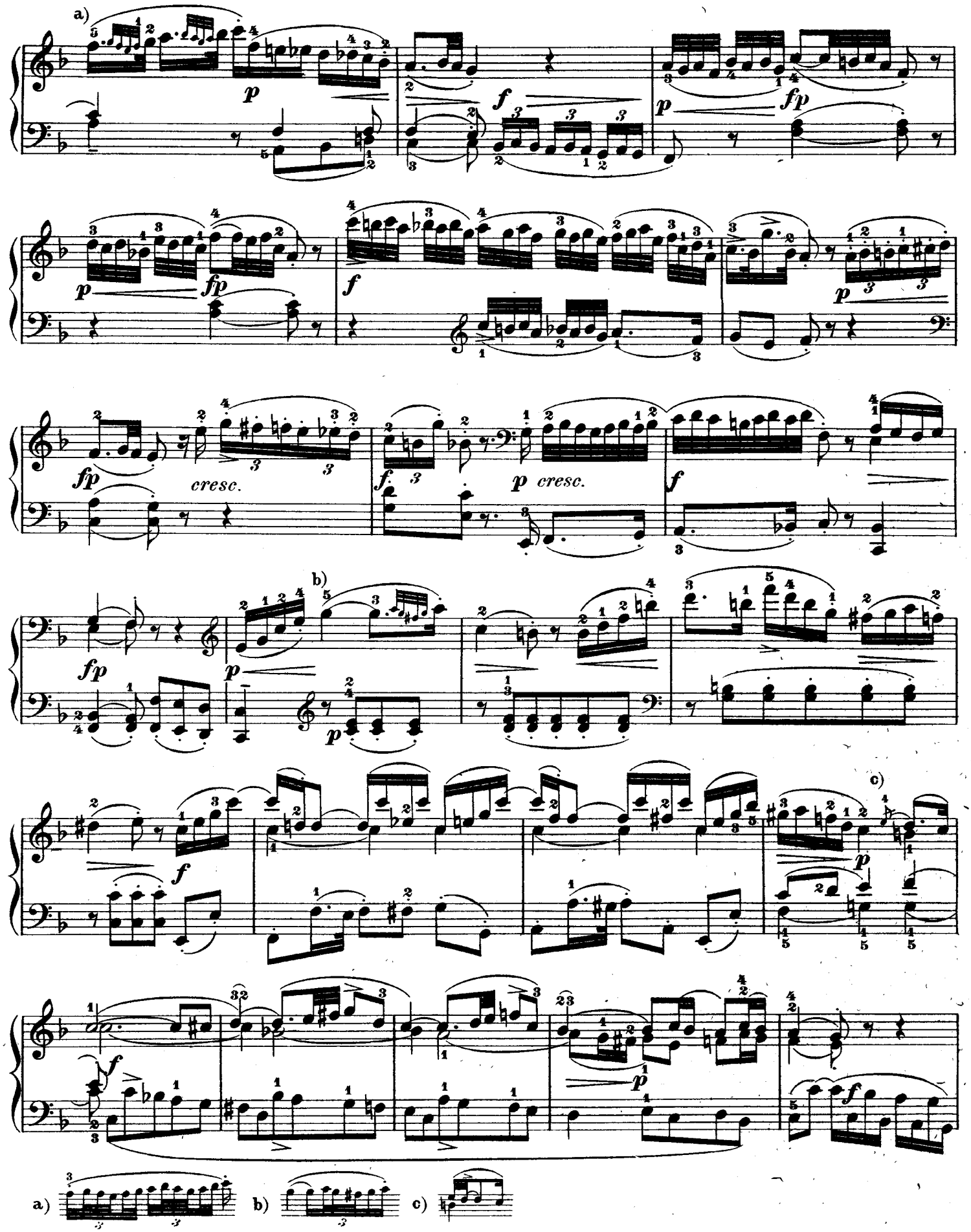

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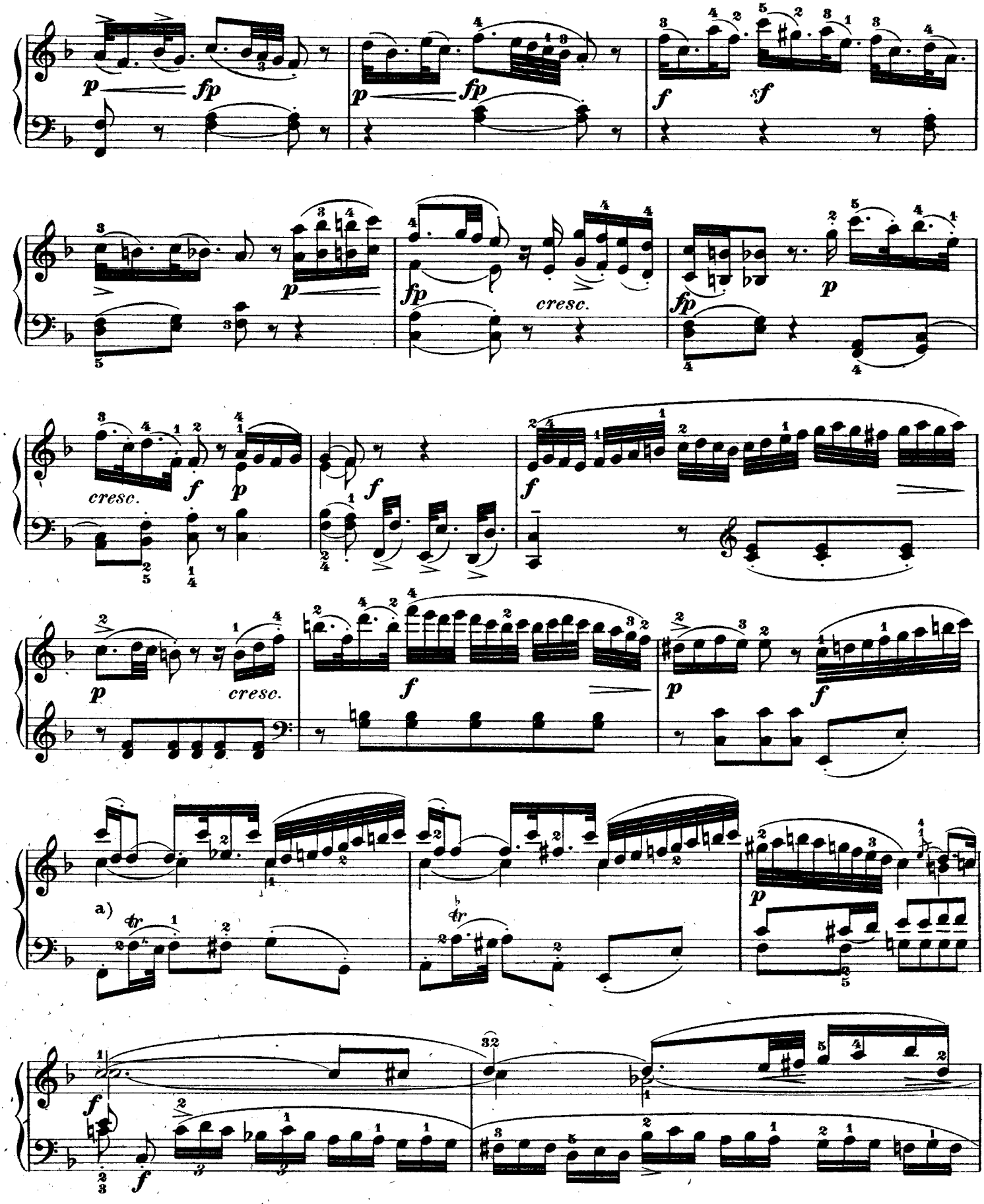
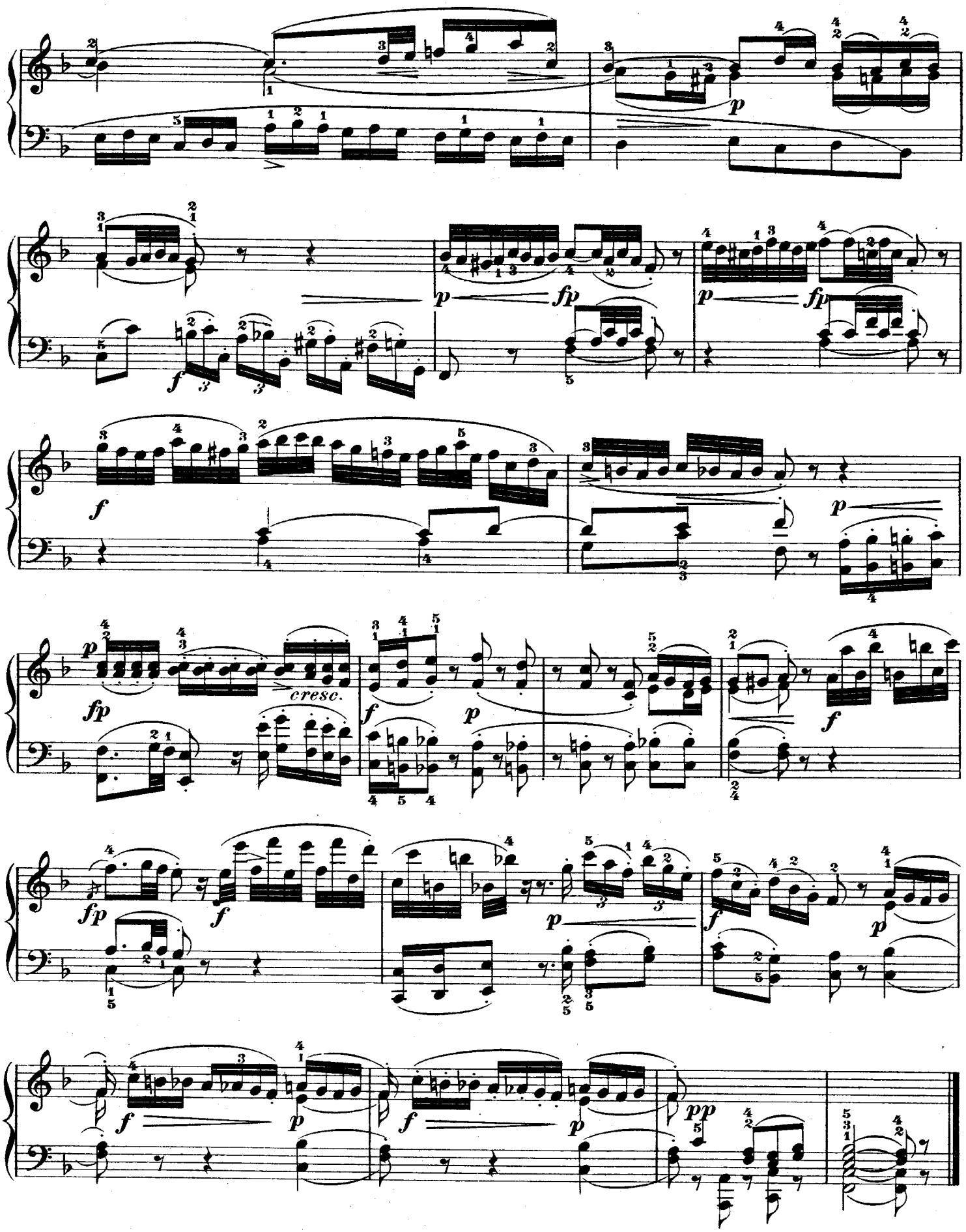


a)

http://musiciansportal.no-ip.org



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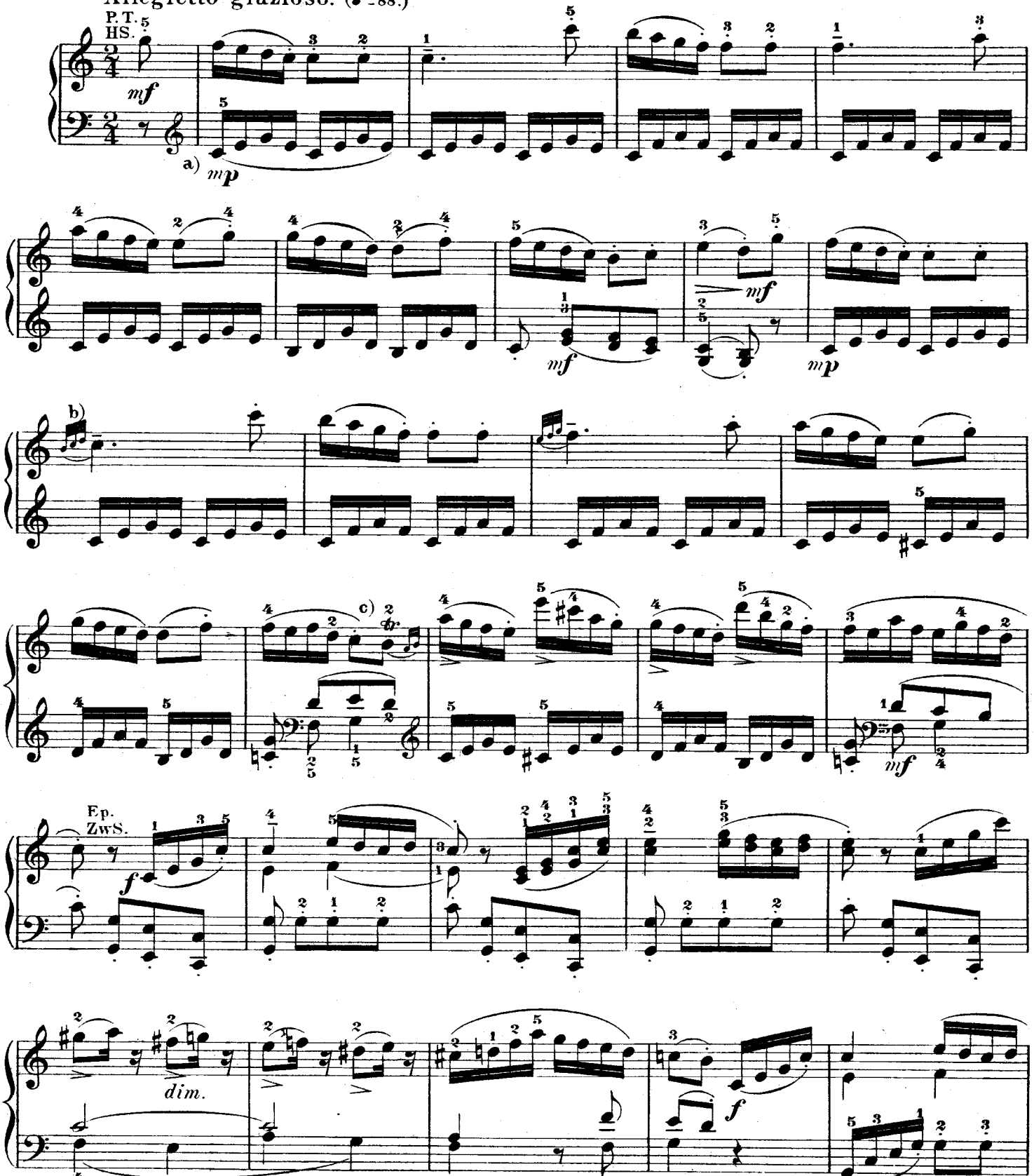
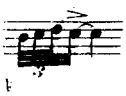
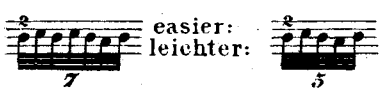
Rondo.

Allegretto grazioso. (♩=88.)



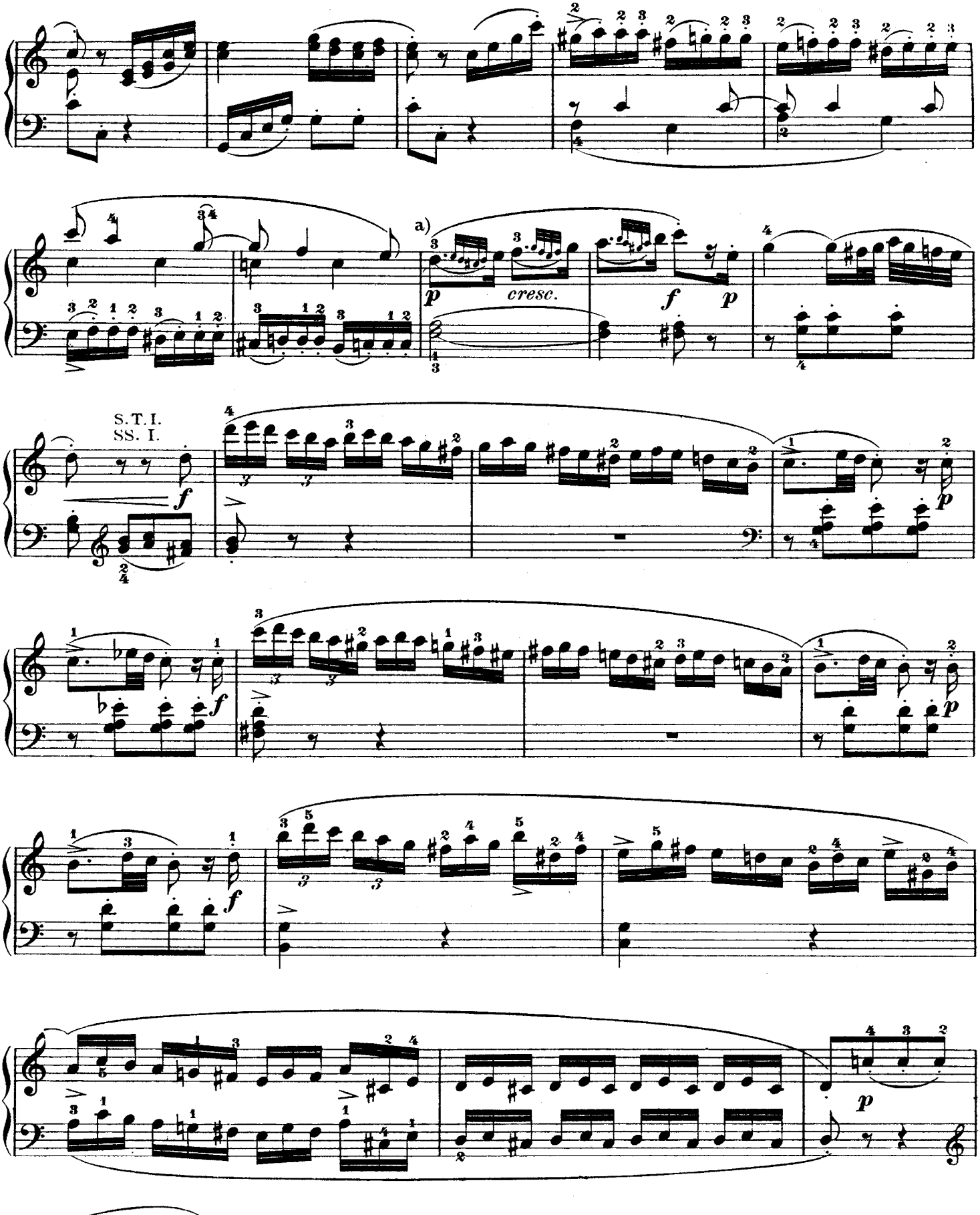
a) *mp* (*mezzo piano*) rather soft; viz., between *p* and *mf*.

b) 

c) 

a) *mp* (*mezzo piano*, ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

http://musiciansportal.no-ip.org



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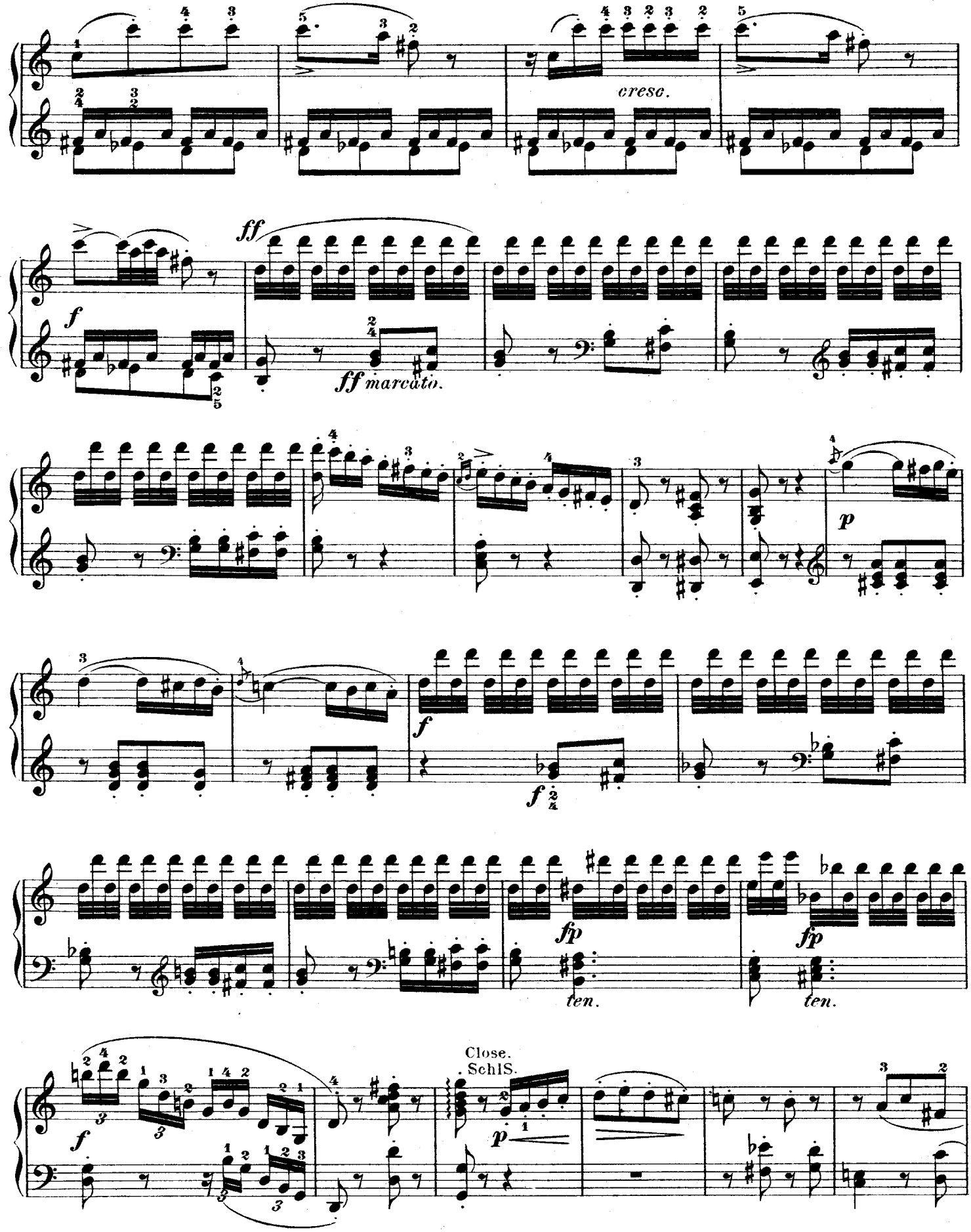

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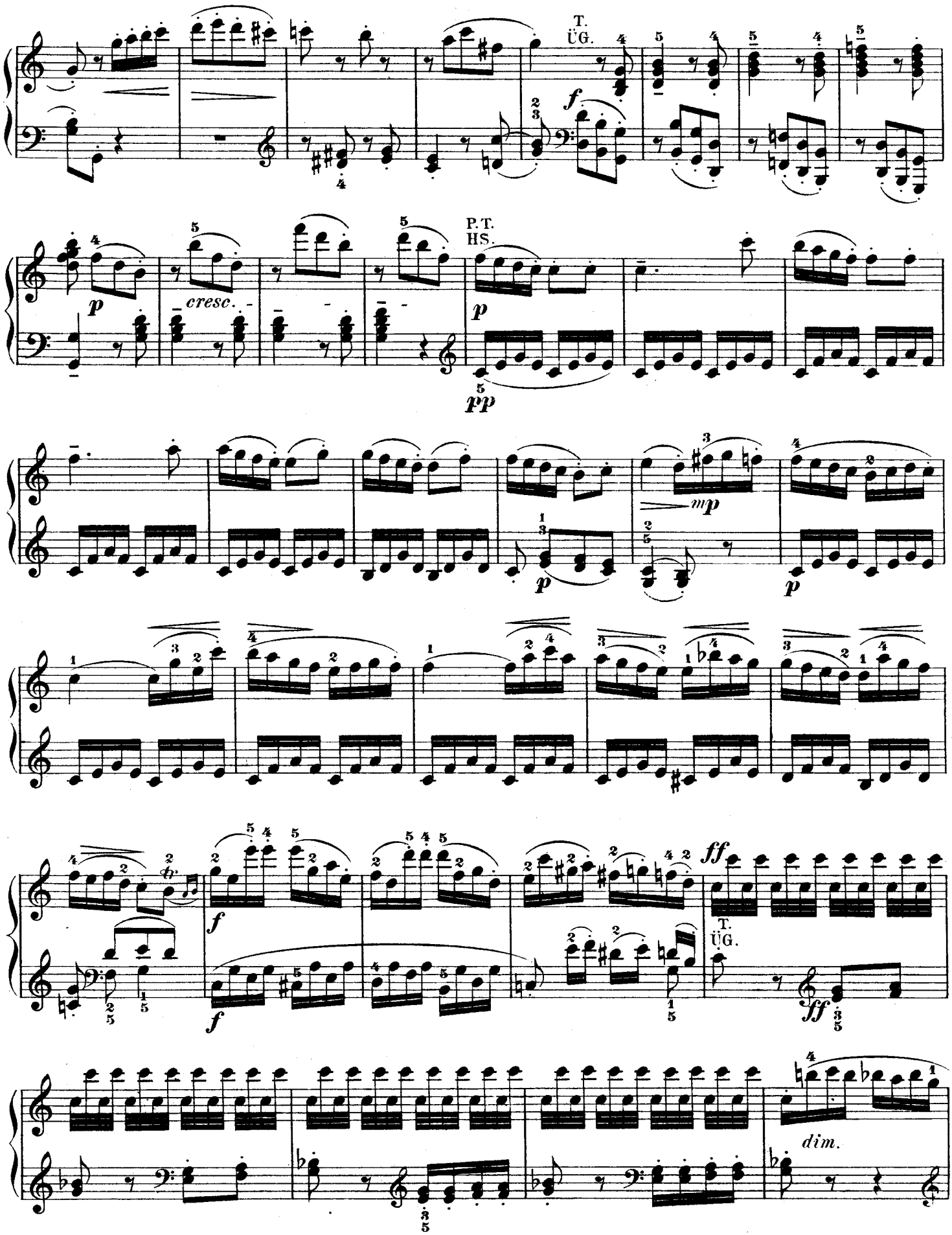

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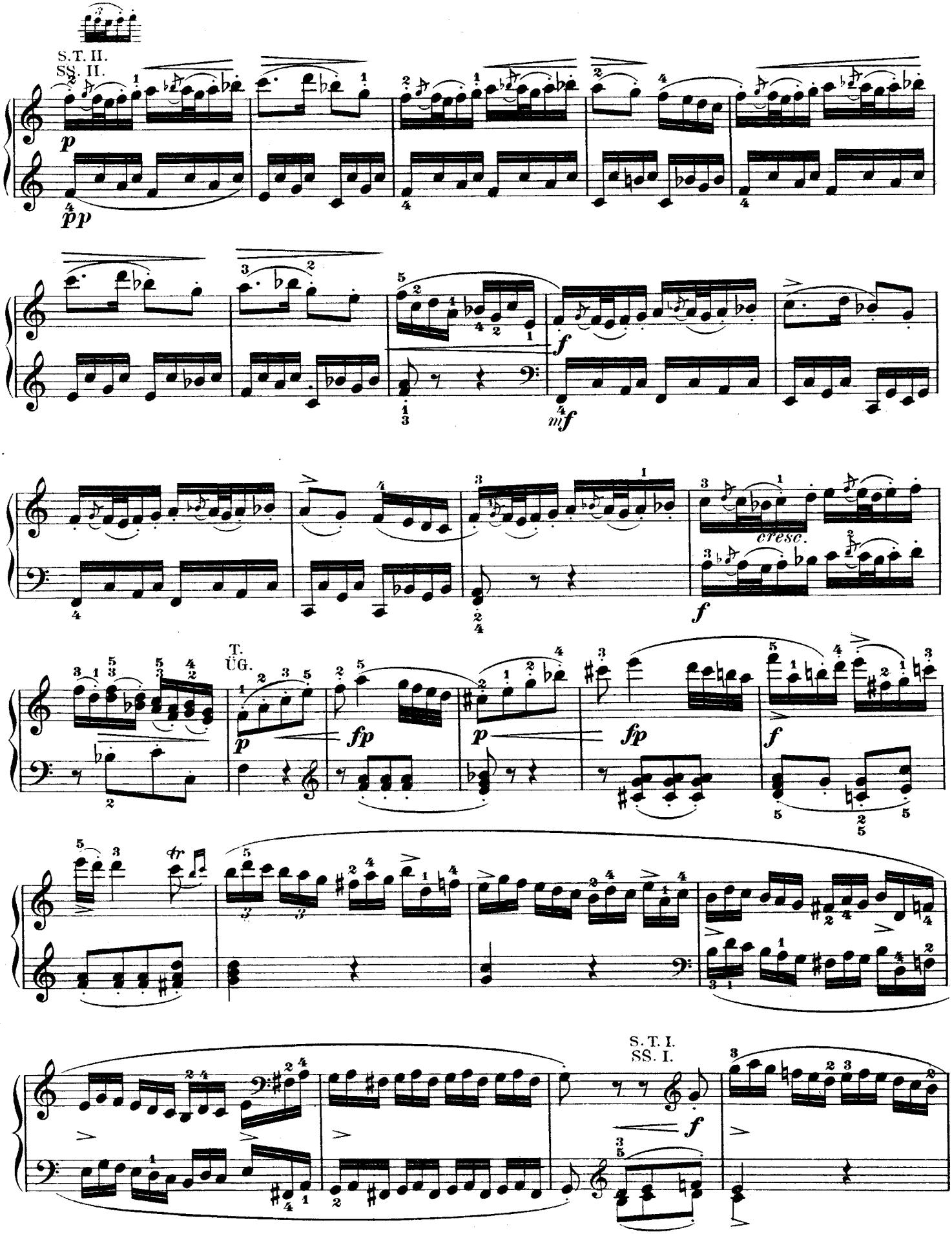

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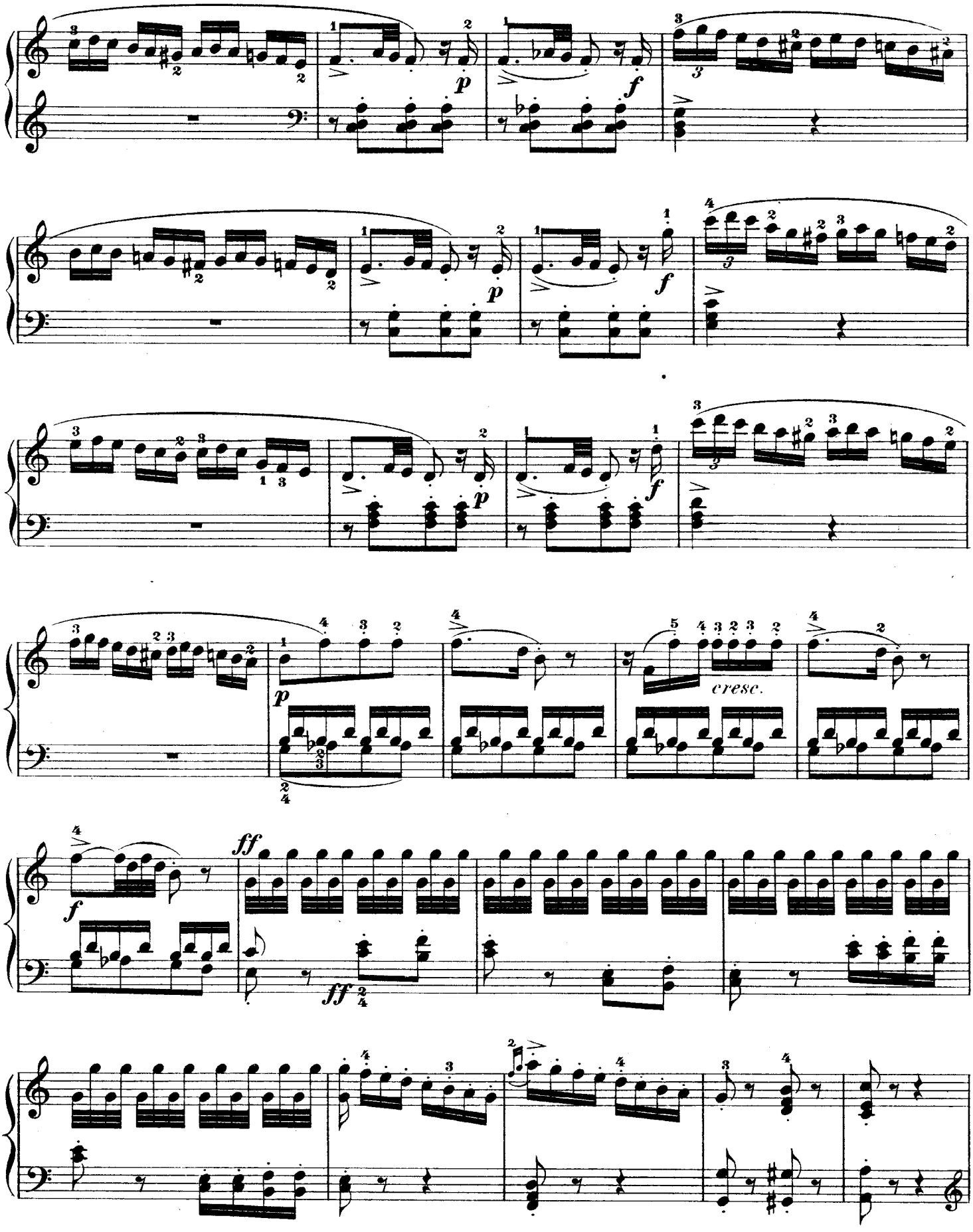

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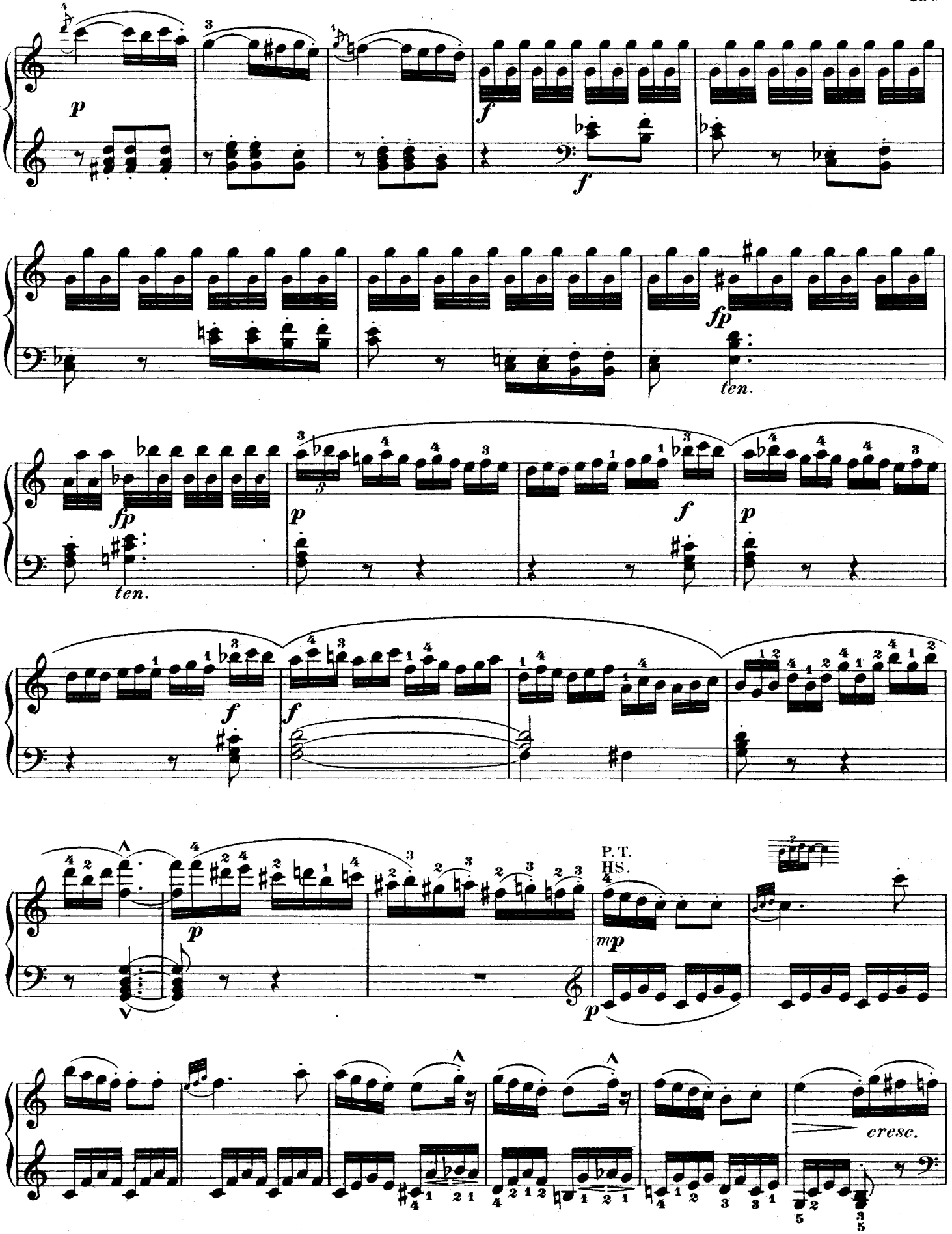

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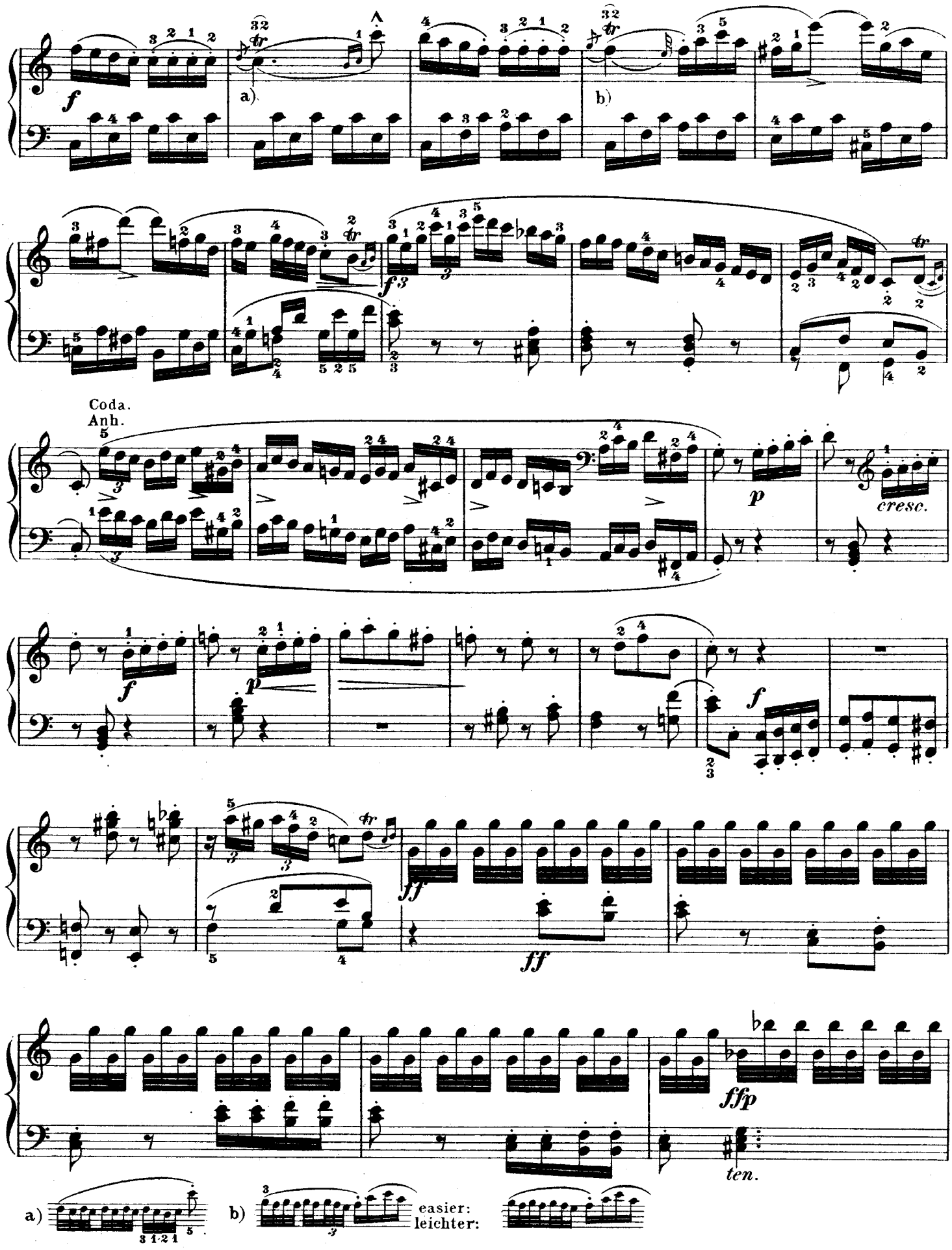

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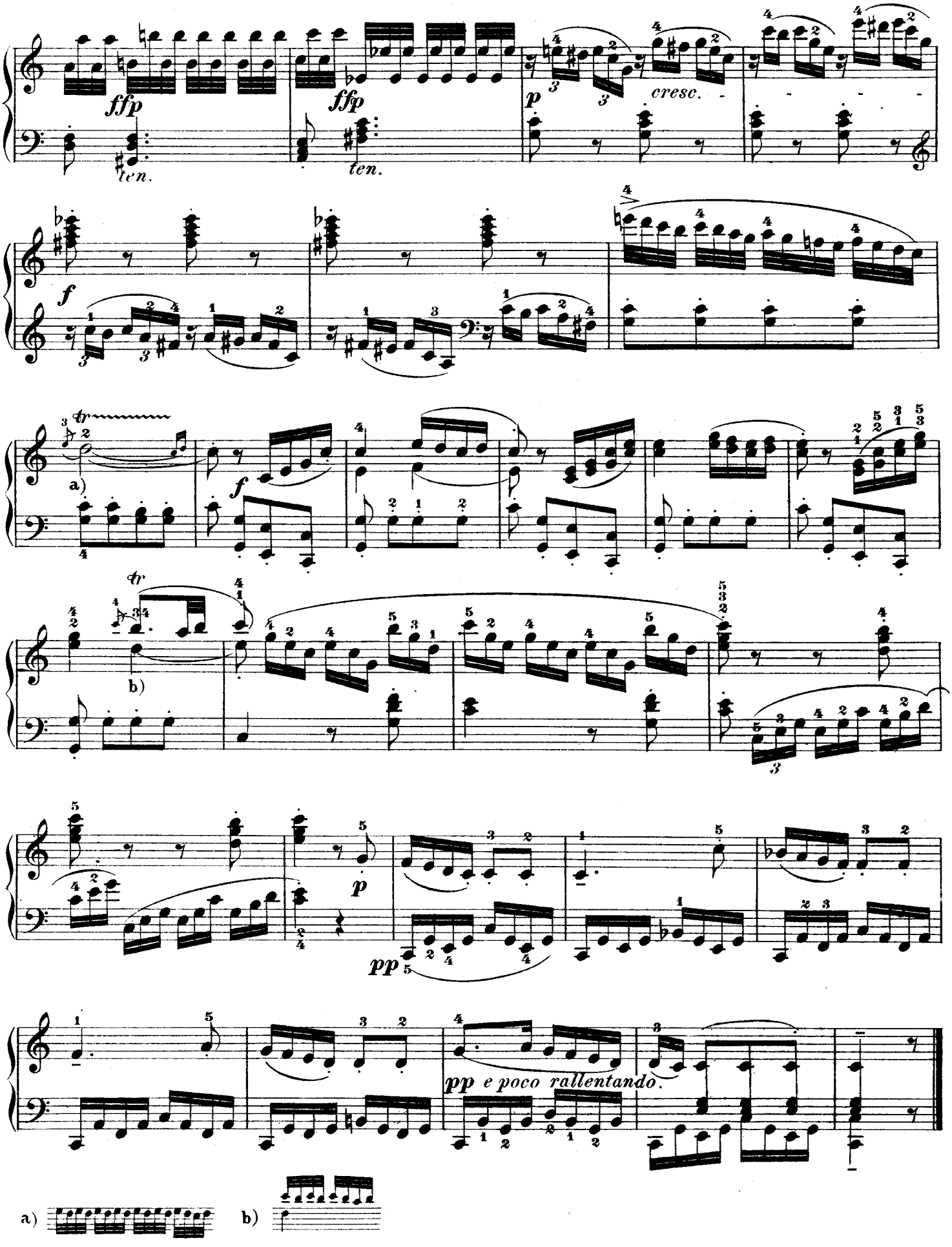

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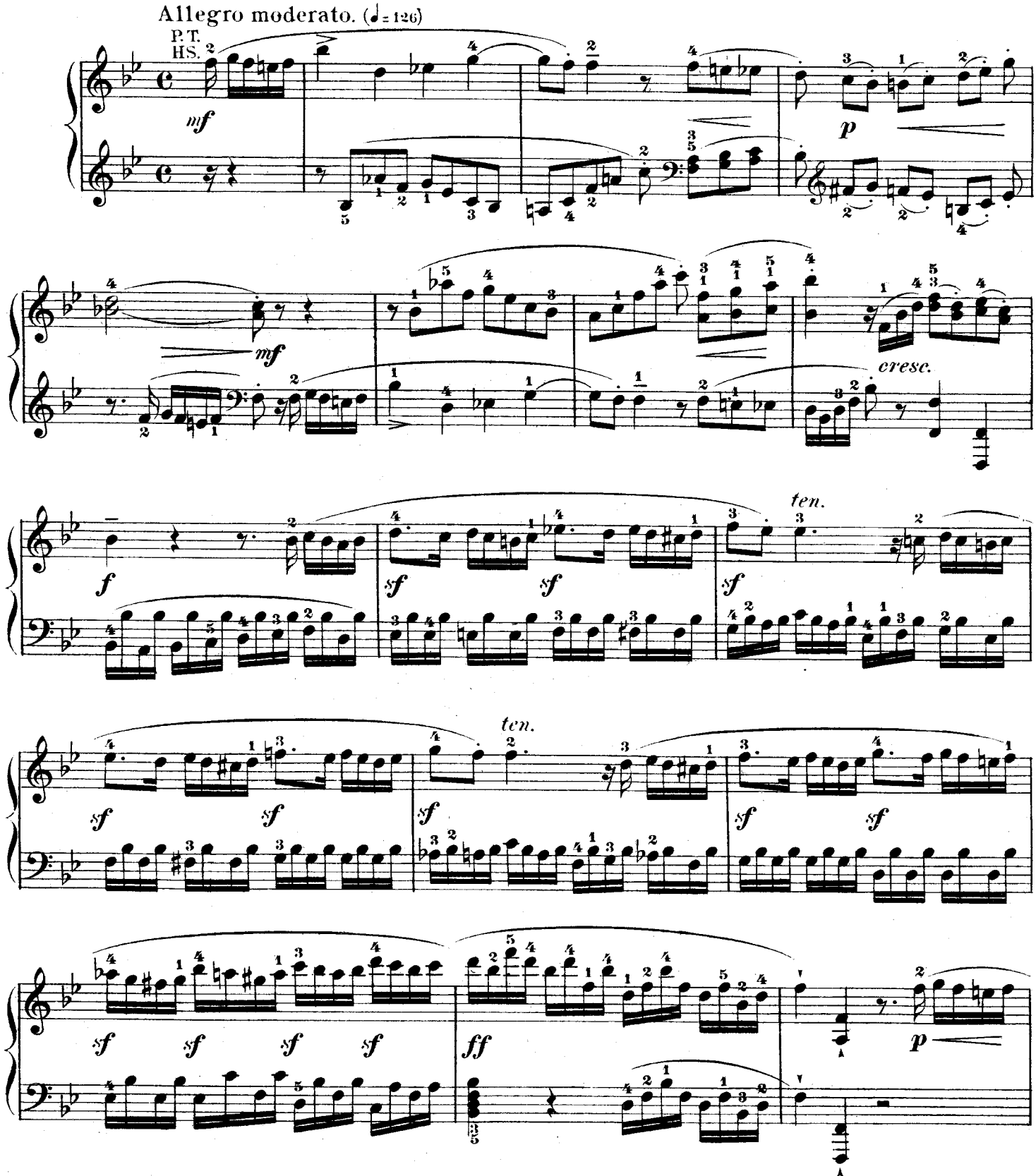
SONATA XII.

Abbreviations, etc: P. T., Principal Theme; S.T., Secondary Theme; Close; D., Development; Th., Theme; Var., Variation; Ep., Episode; R., Return; T., Transition; Coda;

Abkürzungen: HS. bedeutet fiauptsatz, SS. Seitensatz, SchlS. Schlussatz, DS. Durchführungssatz, Th. Thema, Var. Variation, ZwS. Zwischensatz, RG. Rückgang, ÜG. Uebergang, Anh. Anhang.



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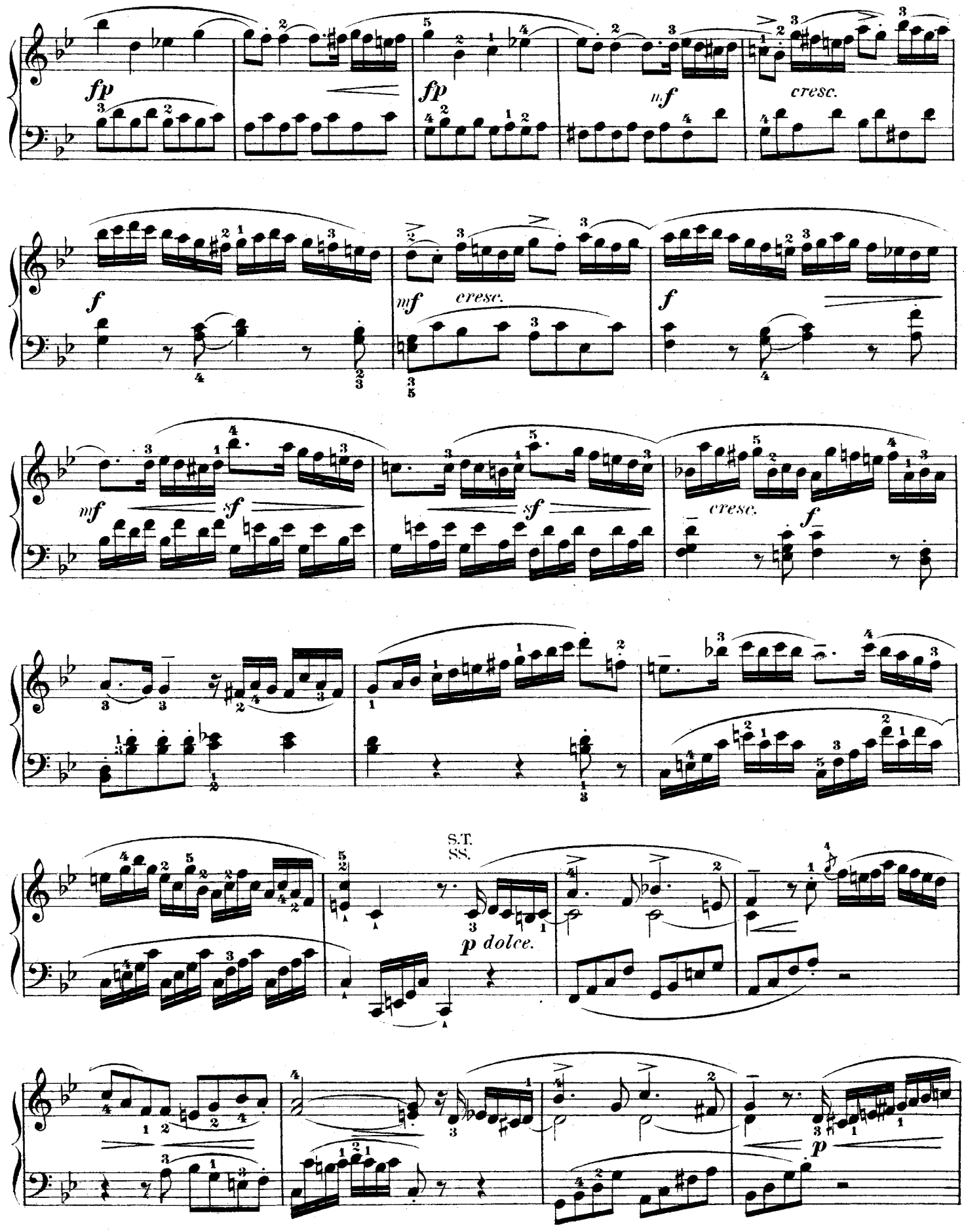

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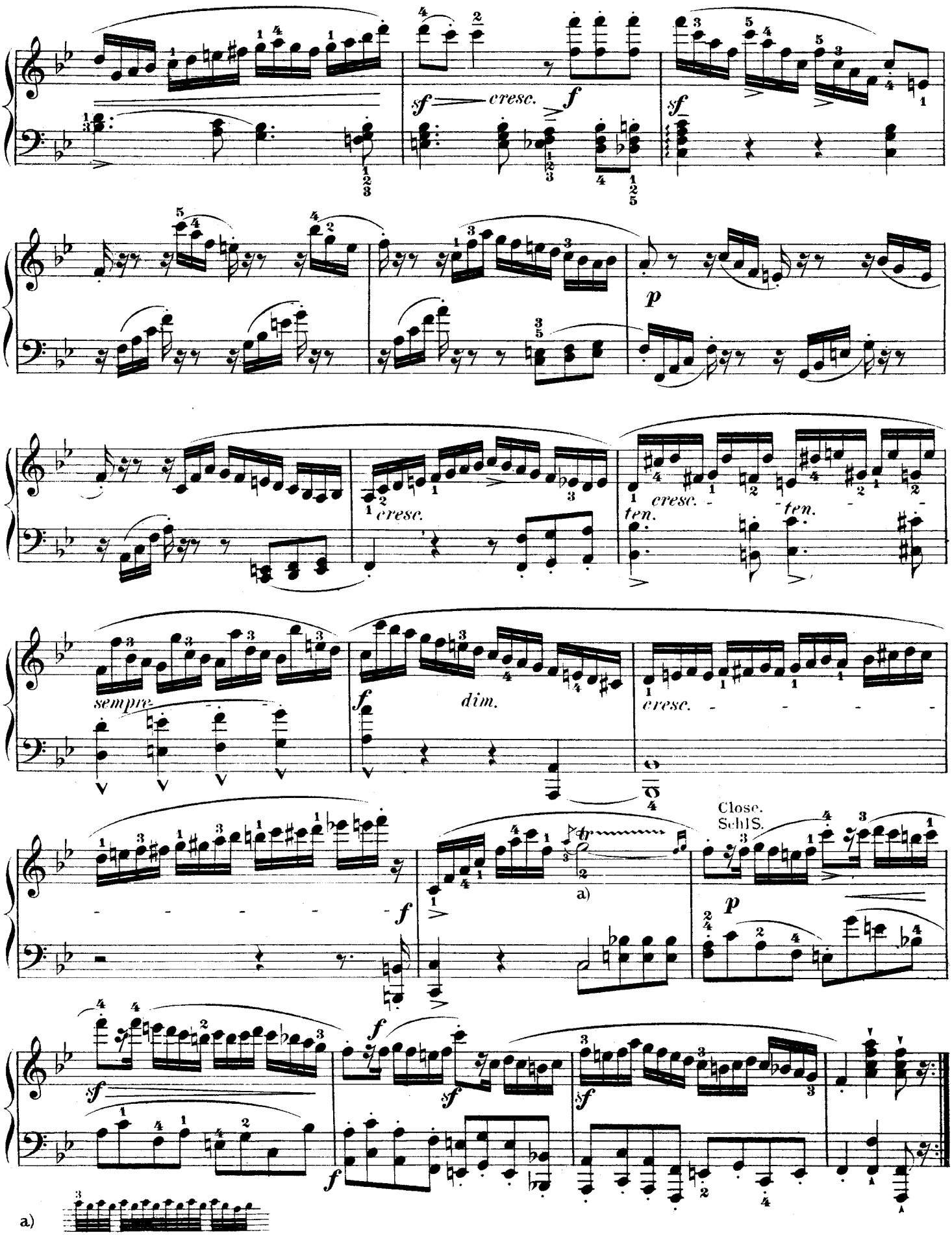

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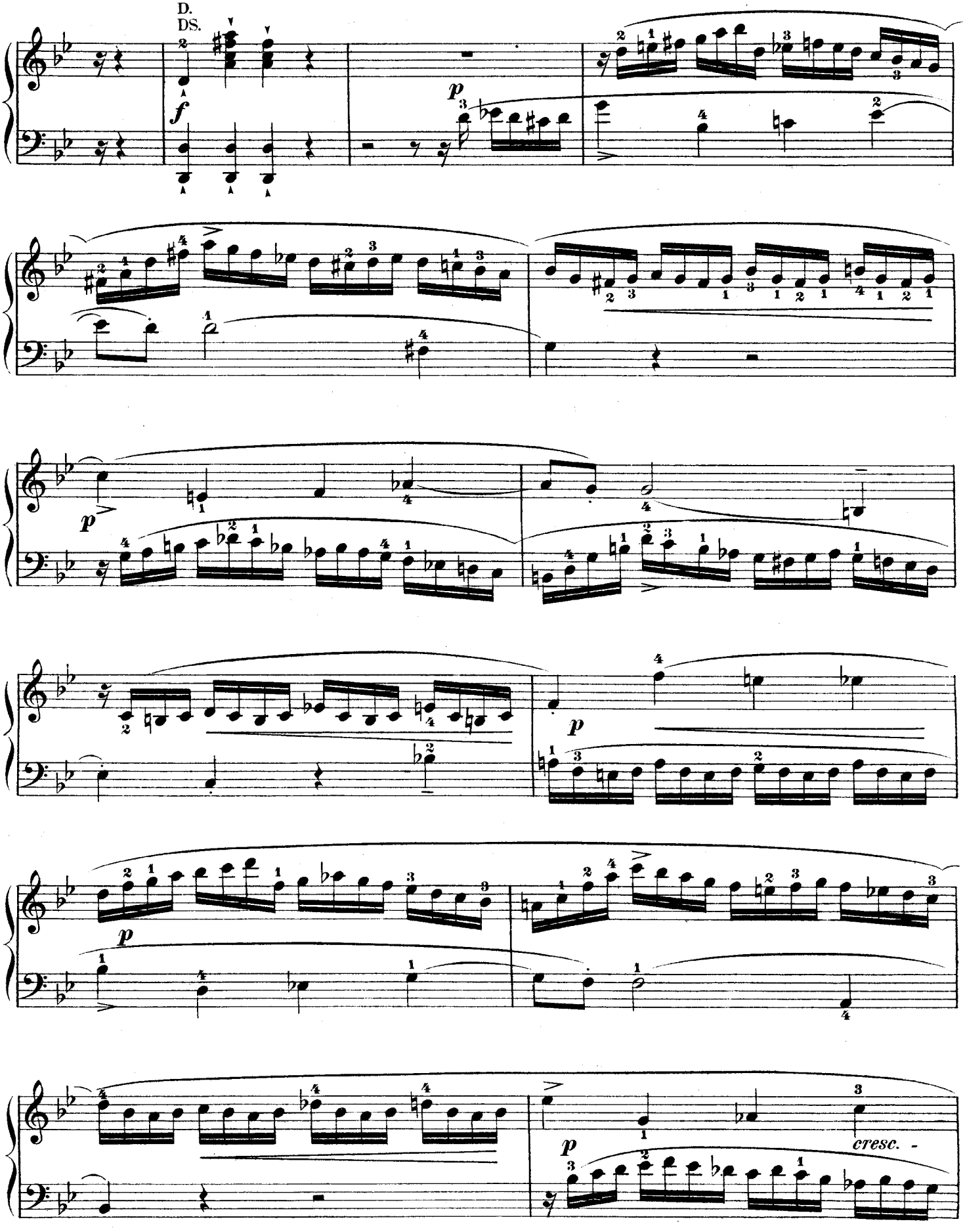

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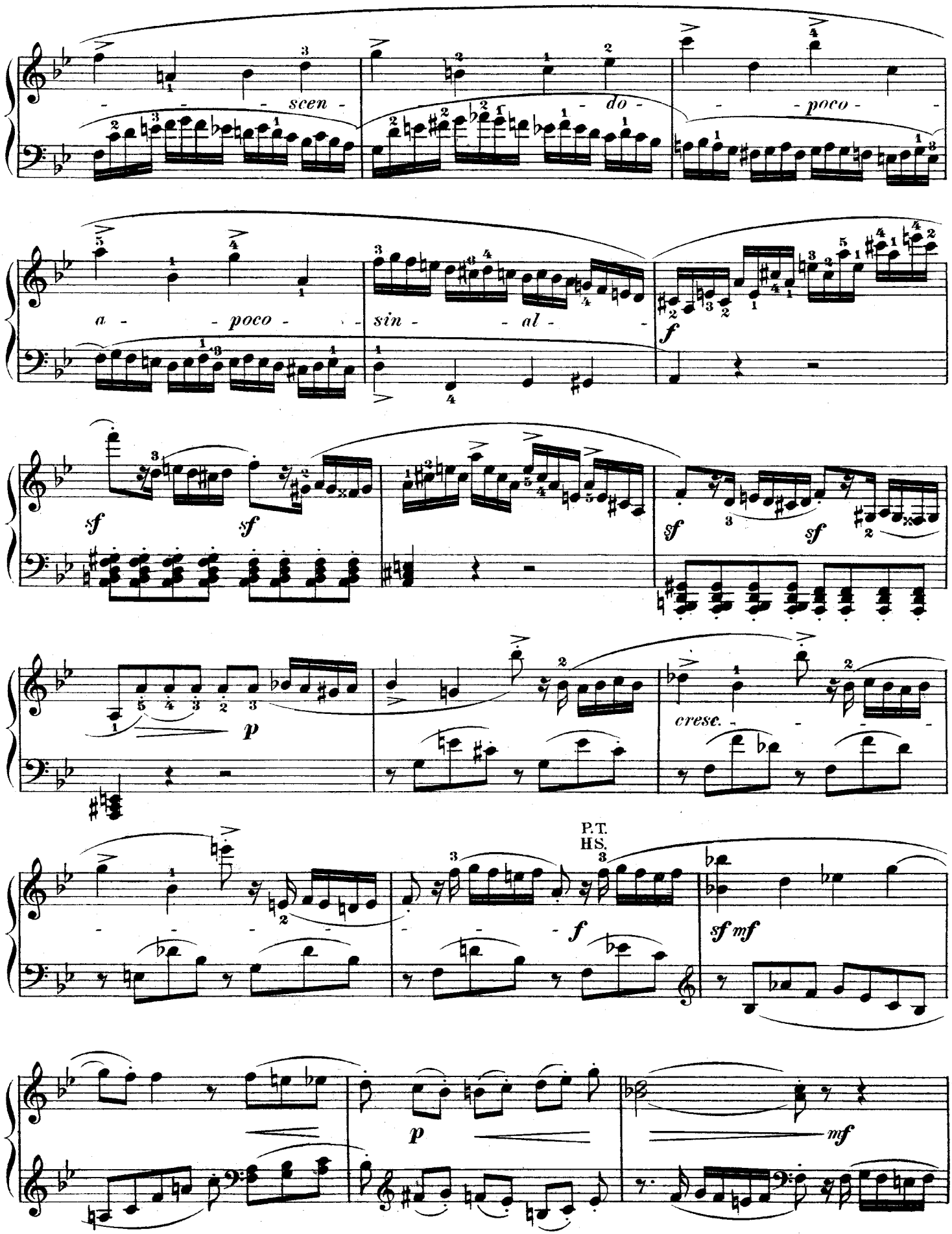

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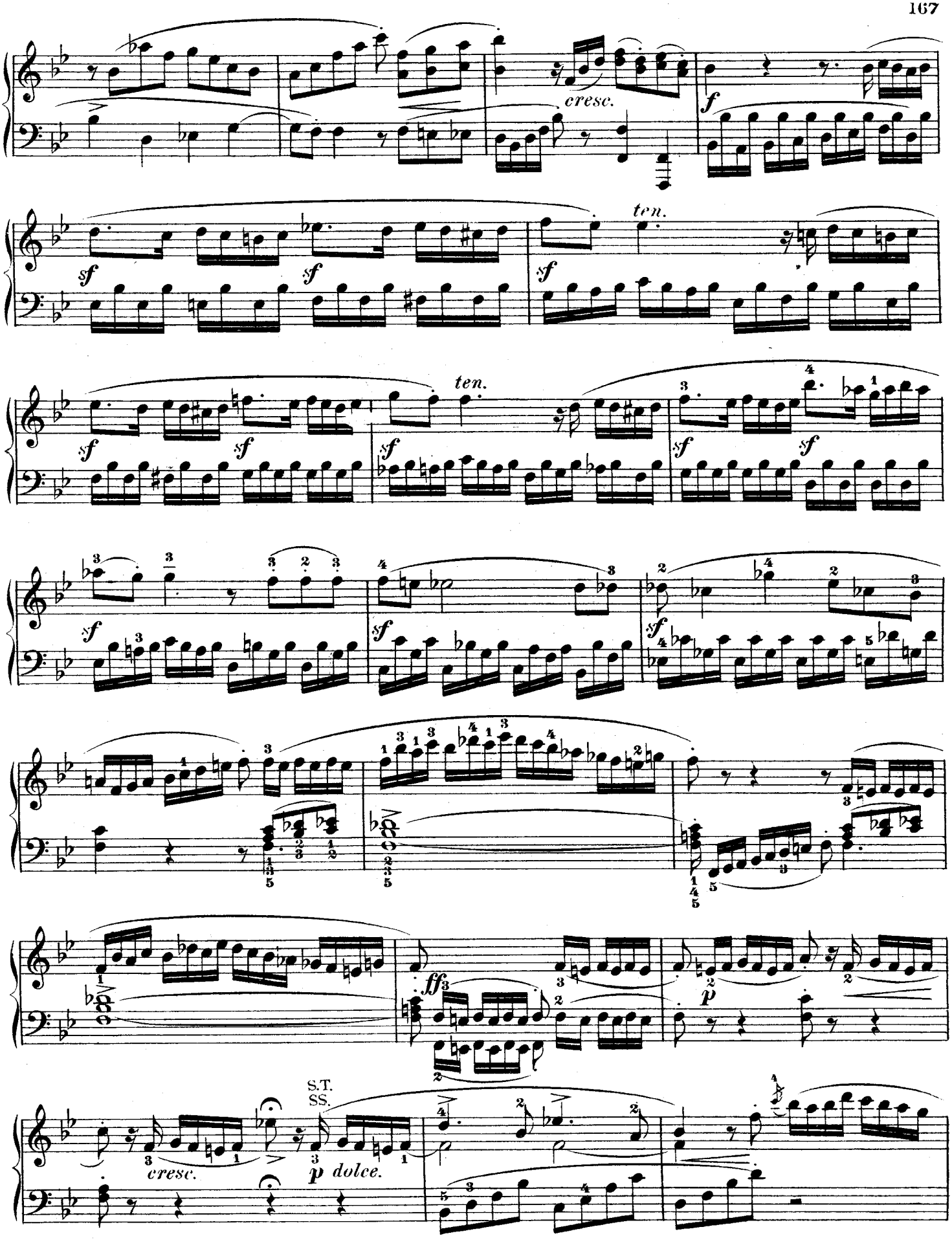

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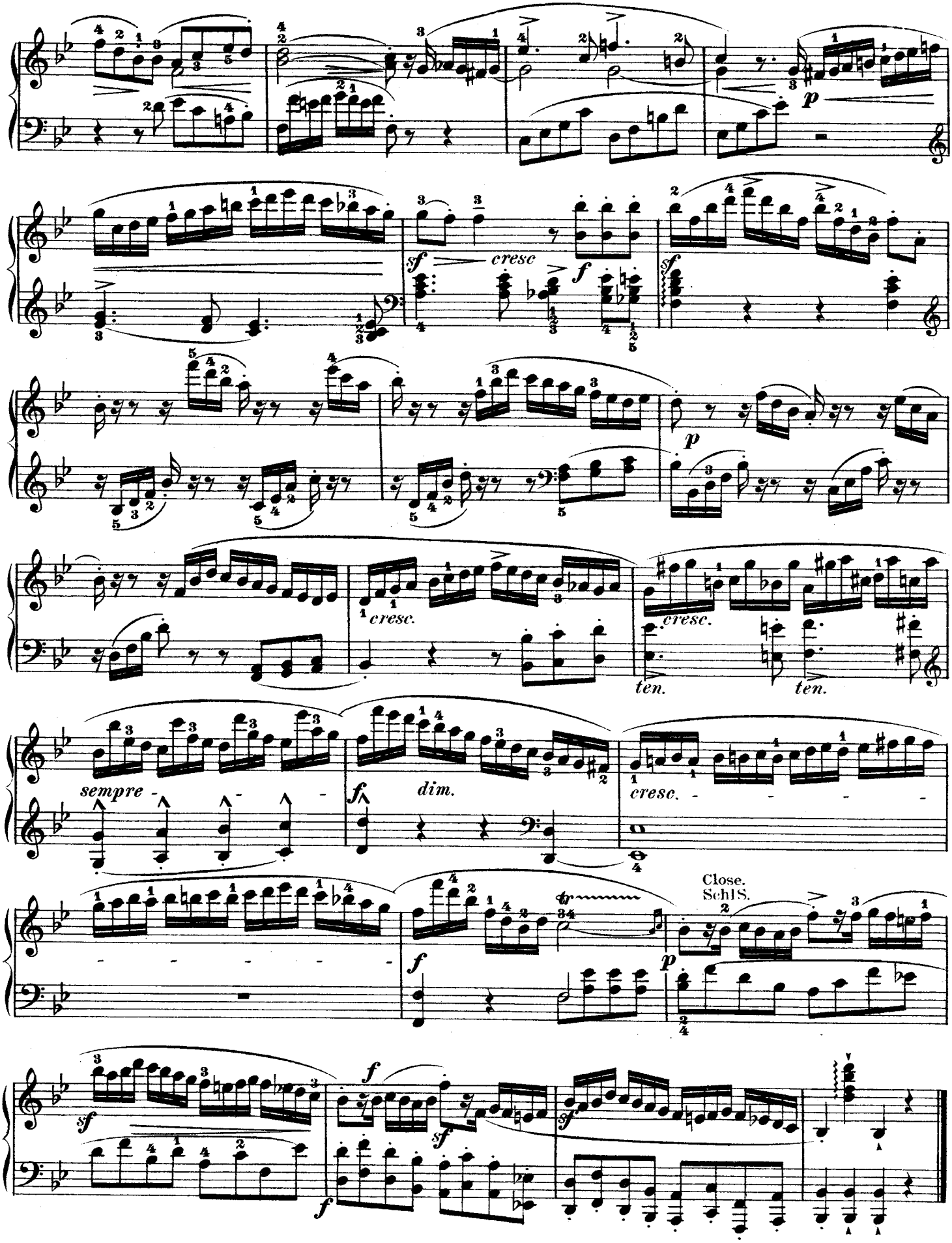

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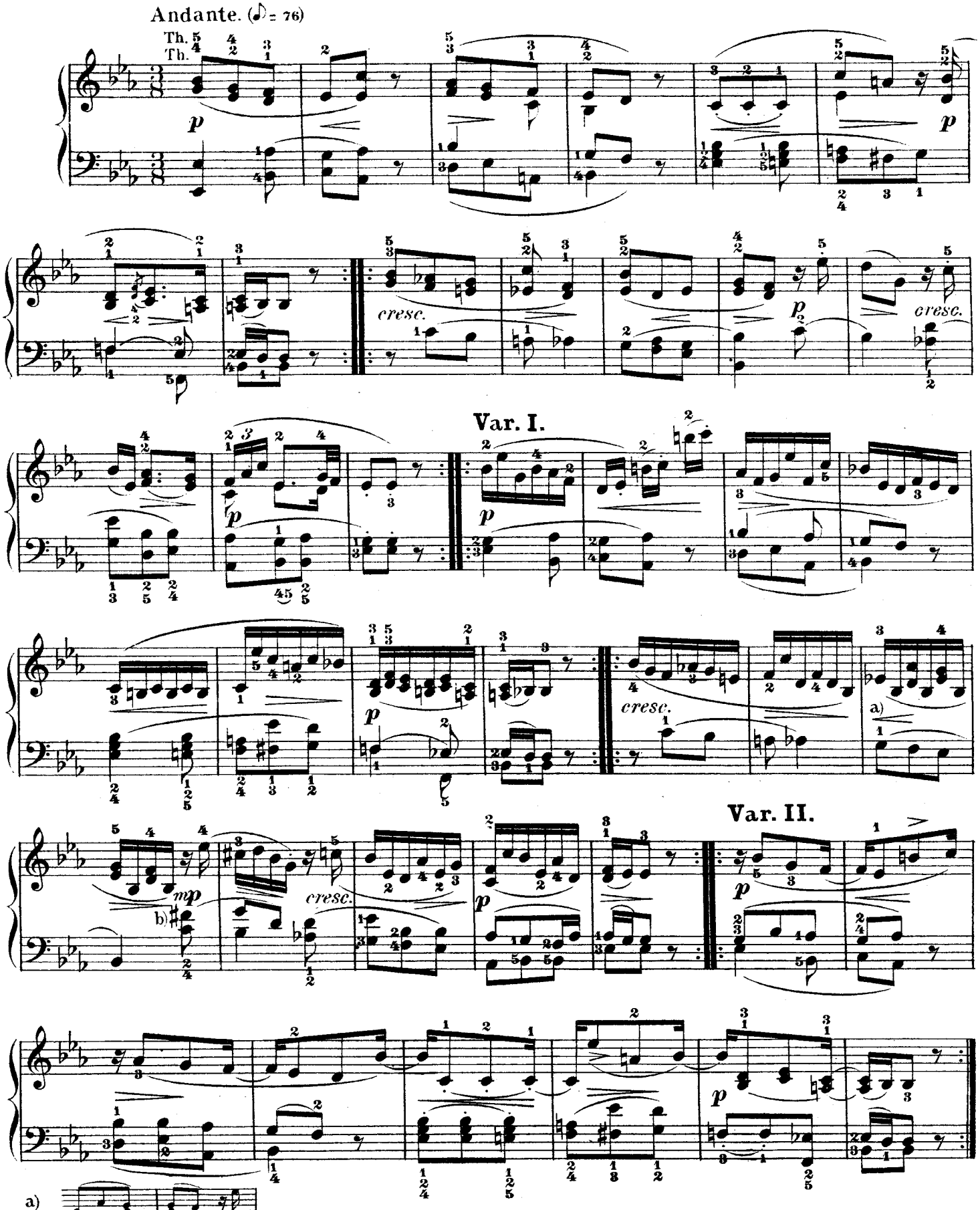
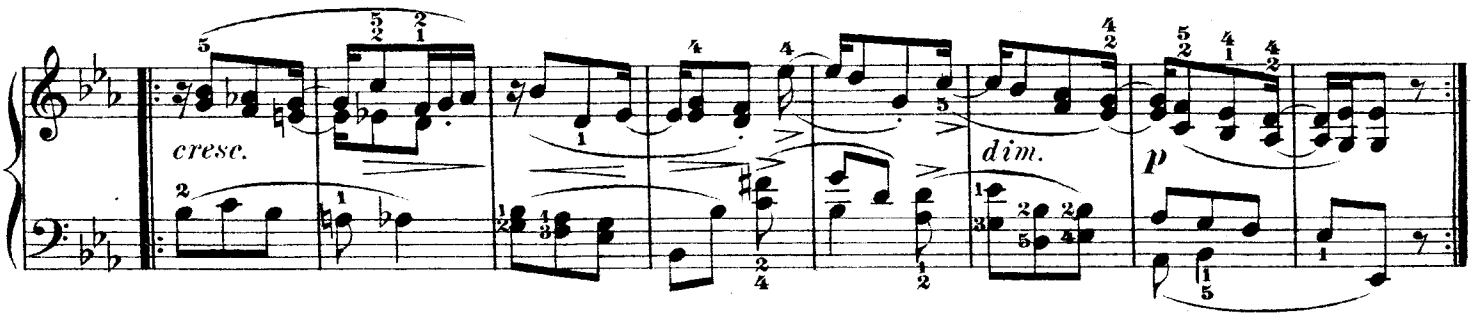


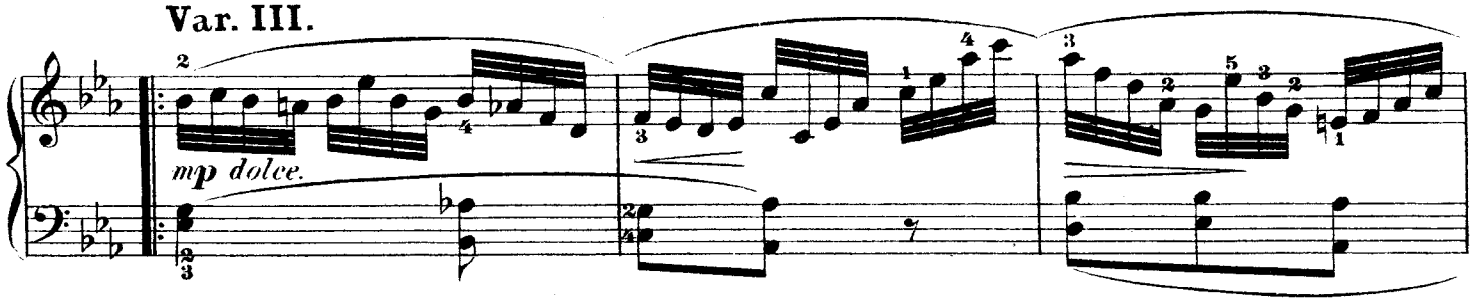
b) *mp* (*mezzo piano*) rather soft; viz., between *p* and *mf*.

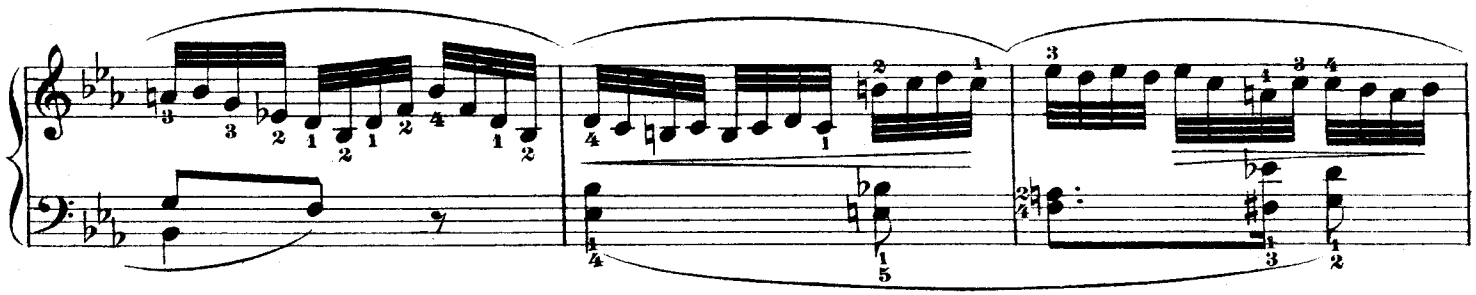
b) *mp* (*mezzo piano*, ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

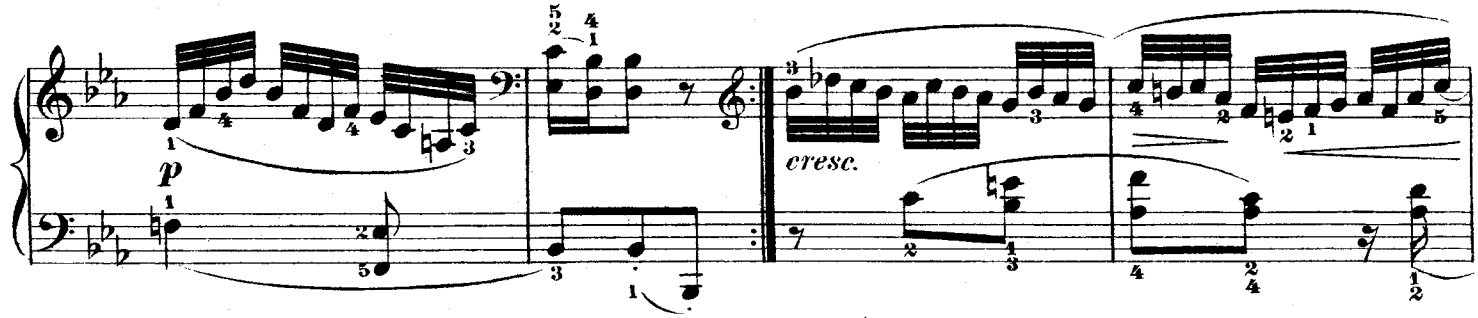
http://musiciansportal.no-ip.org

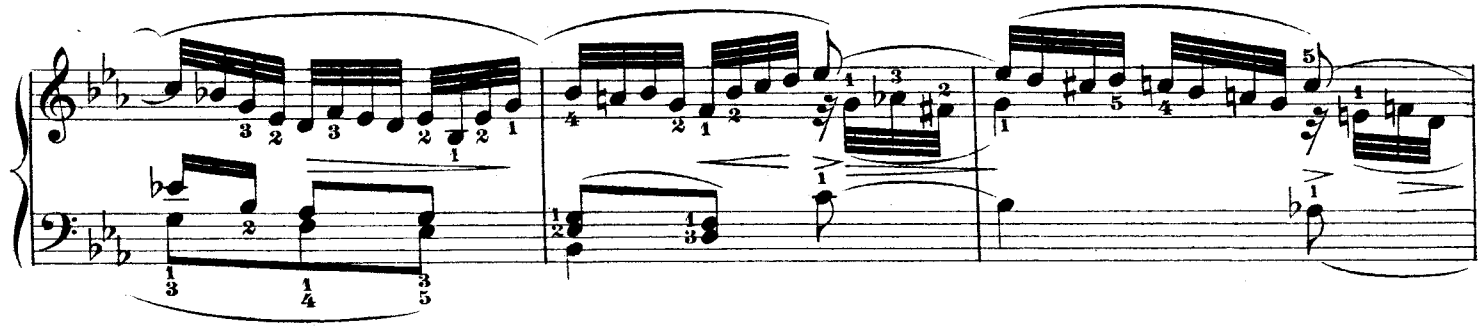


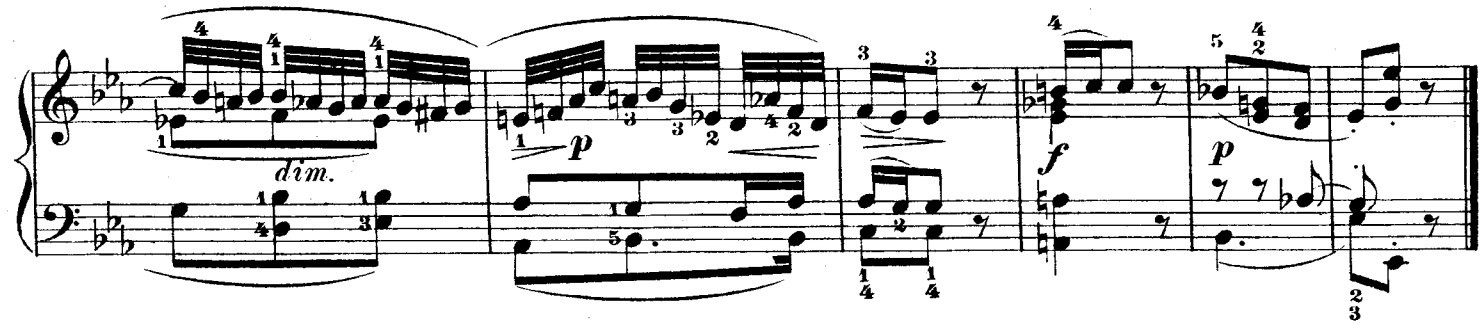
Var. III.











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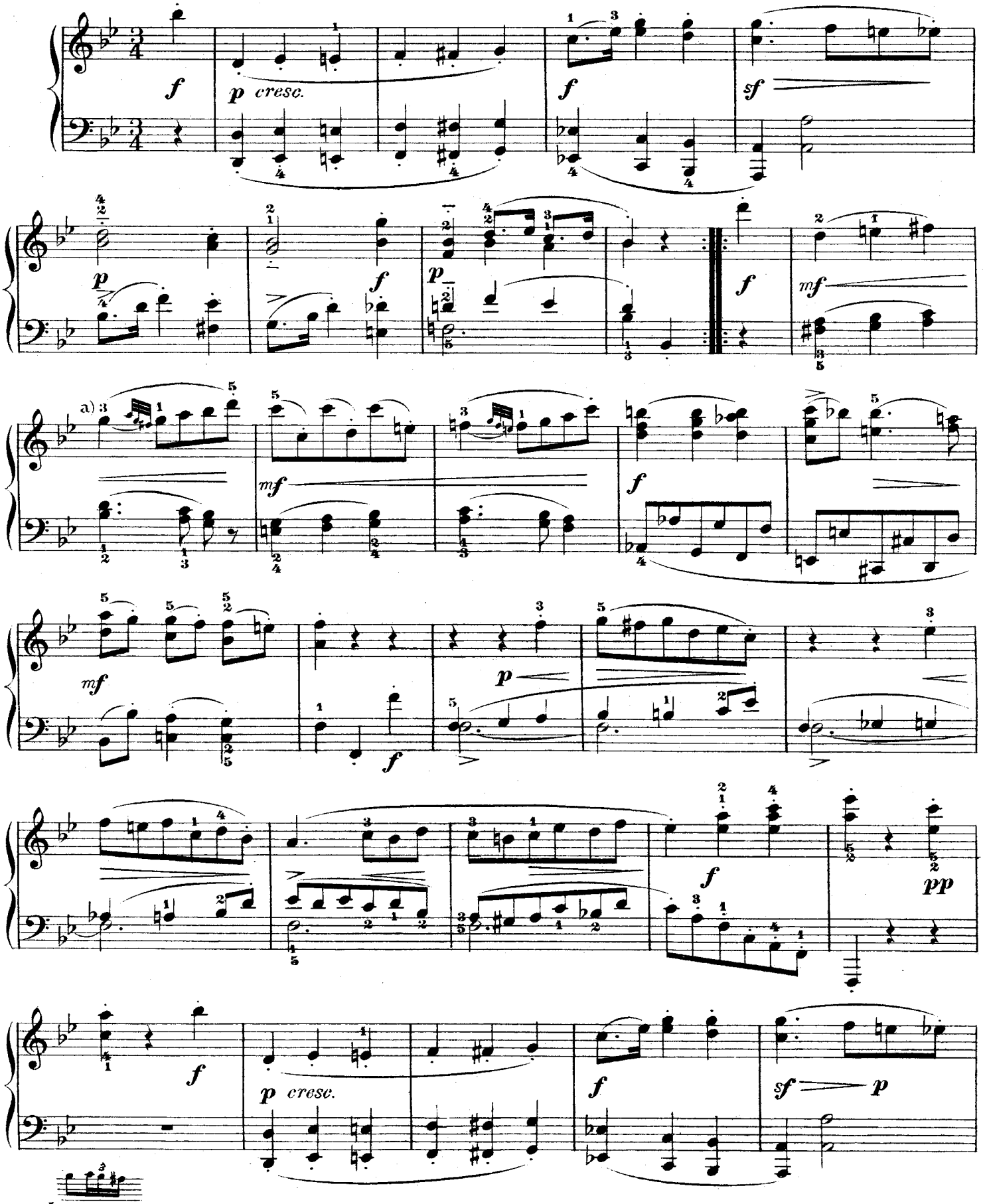
Menuetto.

Allegretto. (♩=144)



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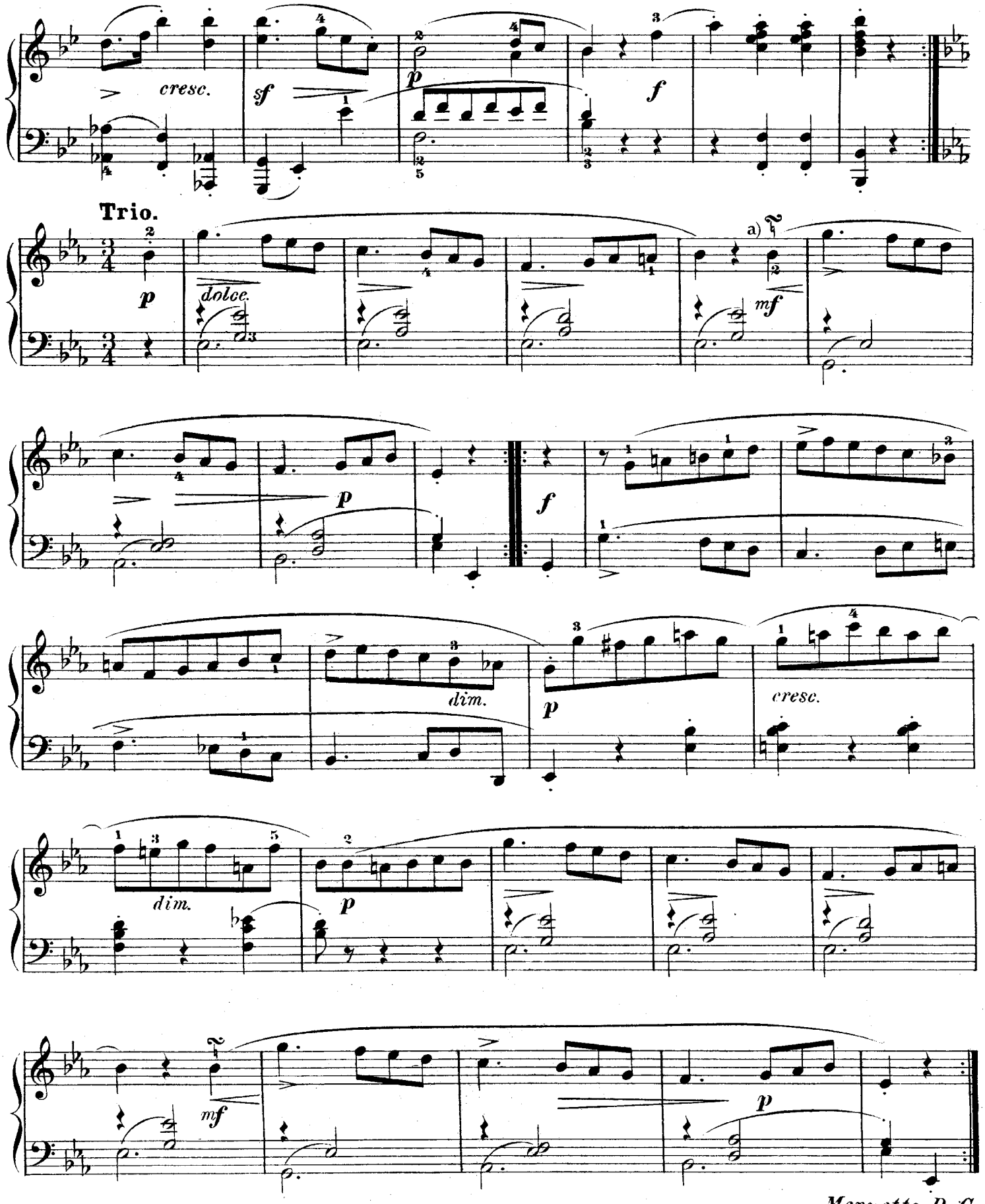

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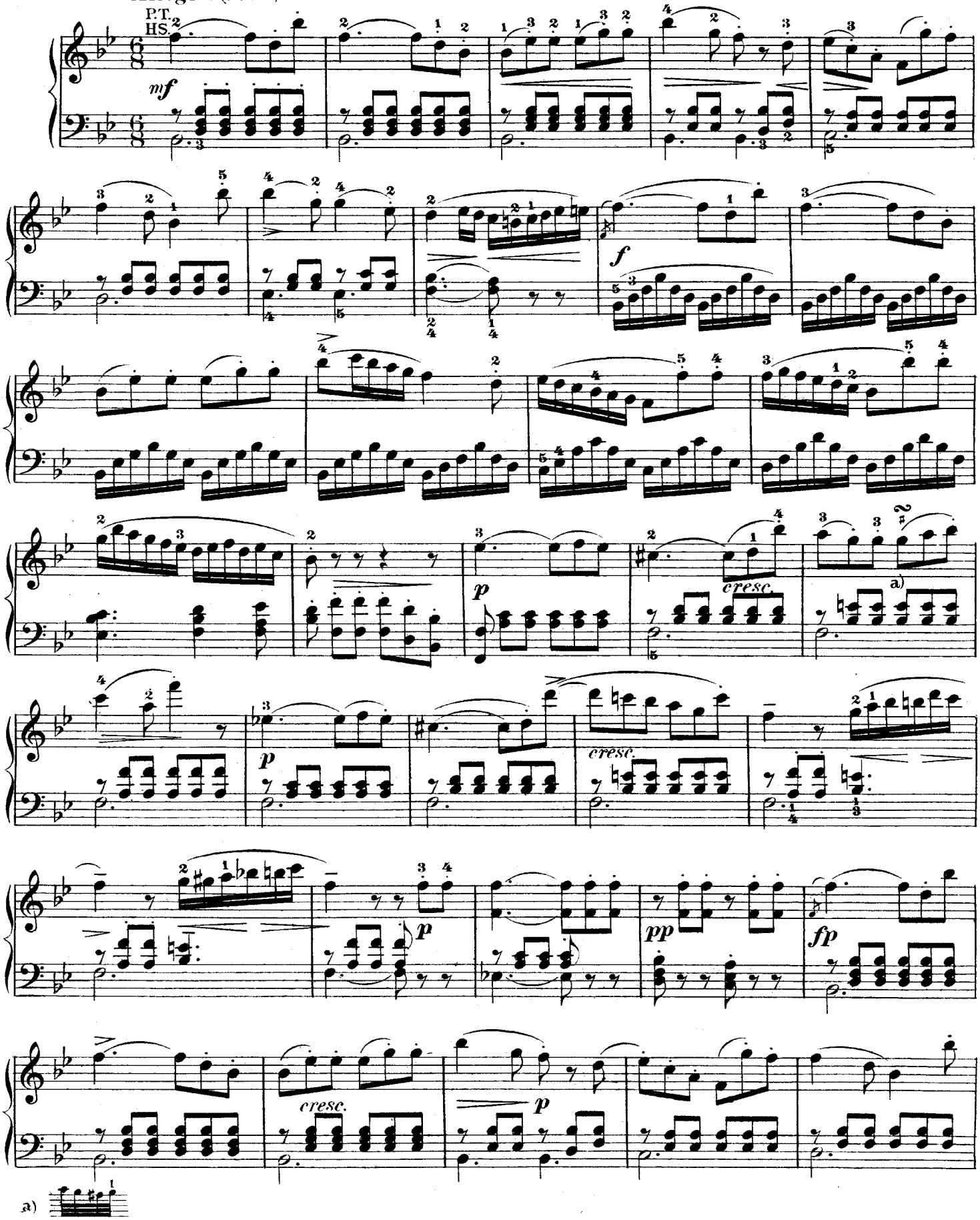
Rondo.

Allegro. (♩.= 100)



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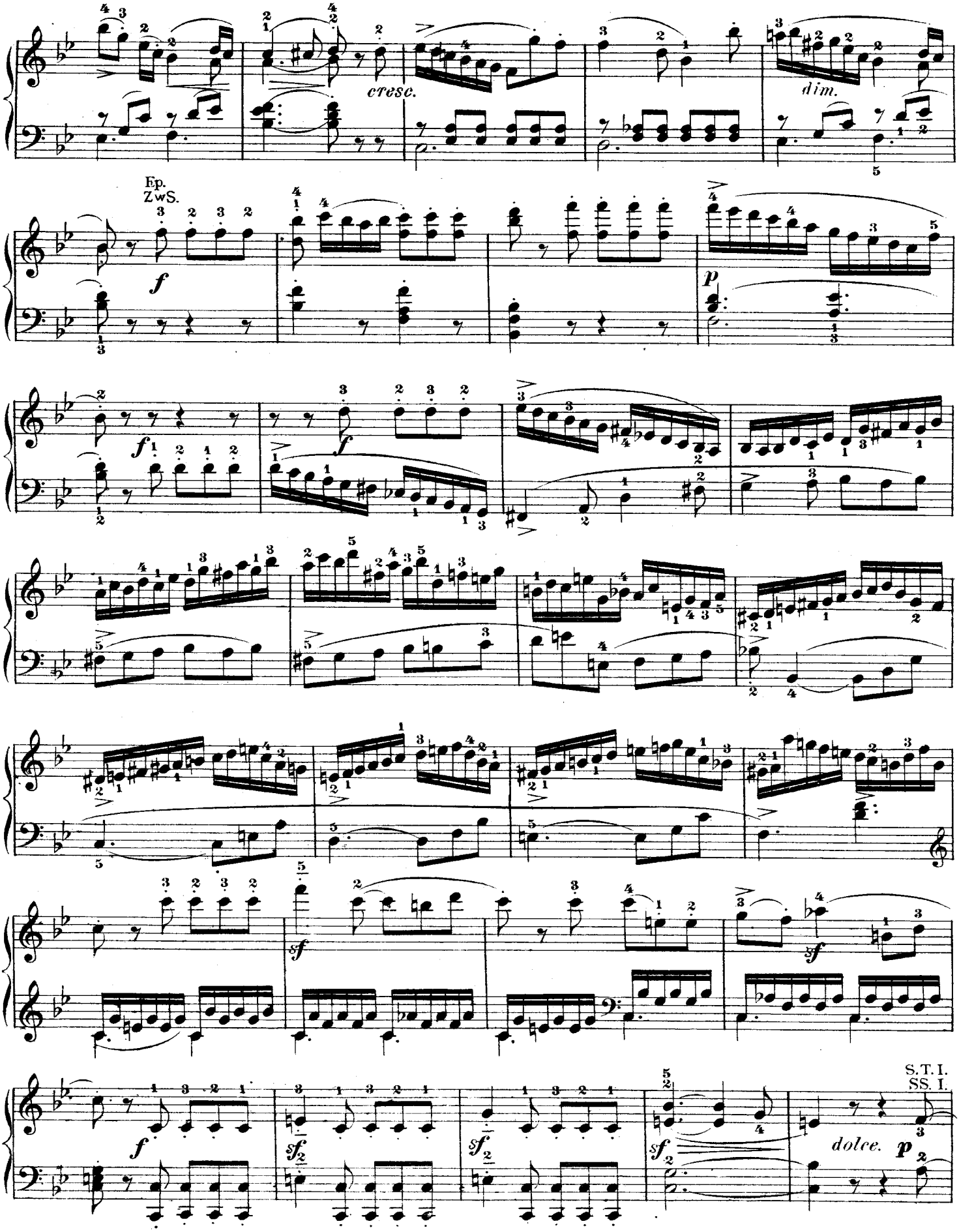

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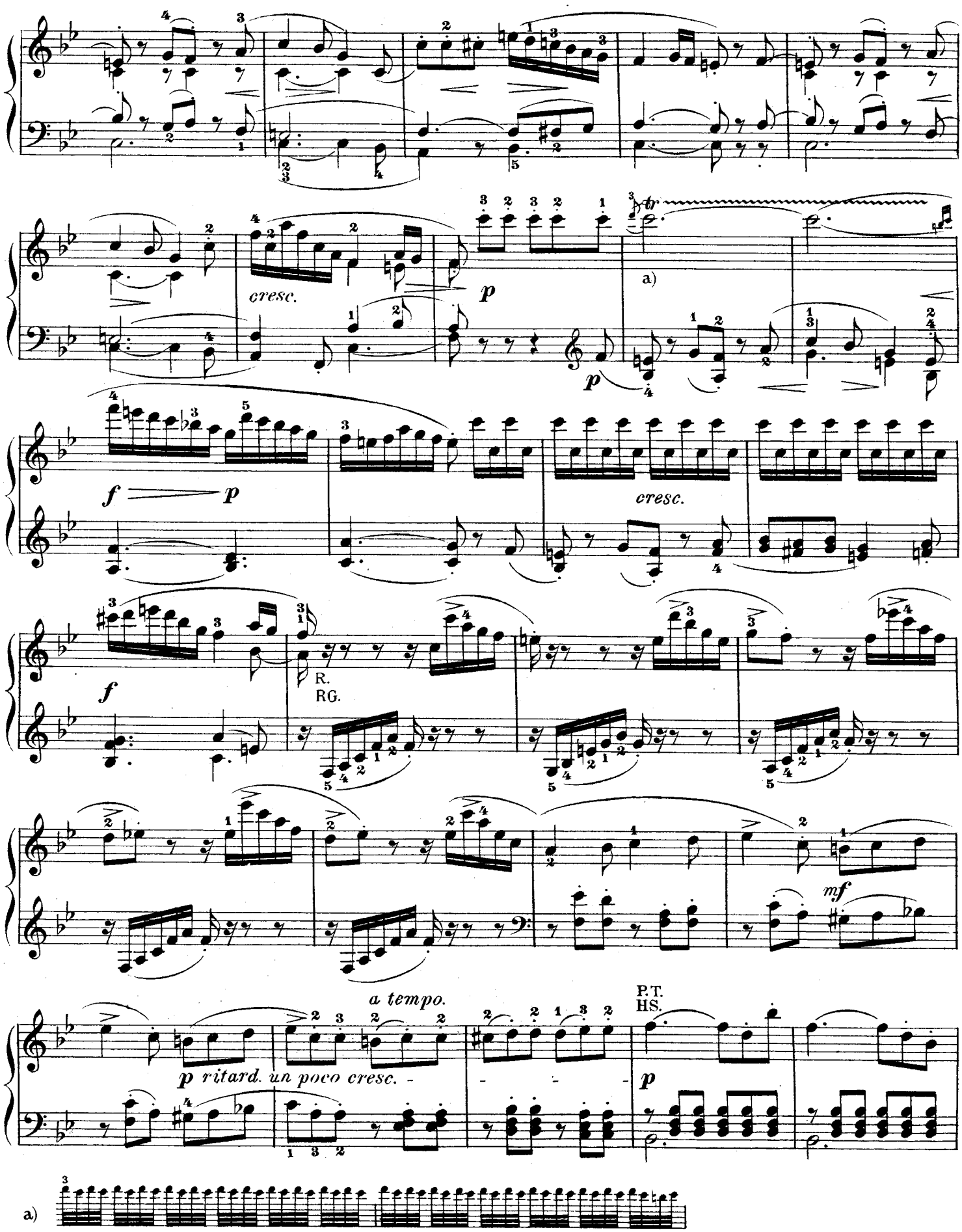

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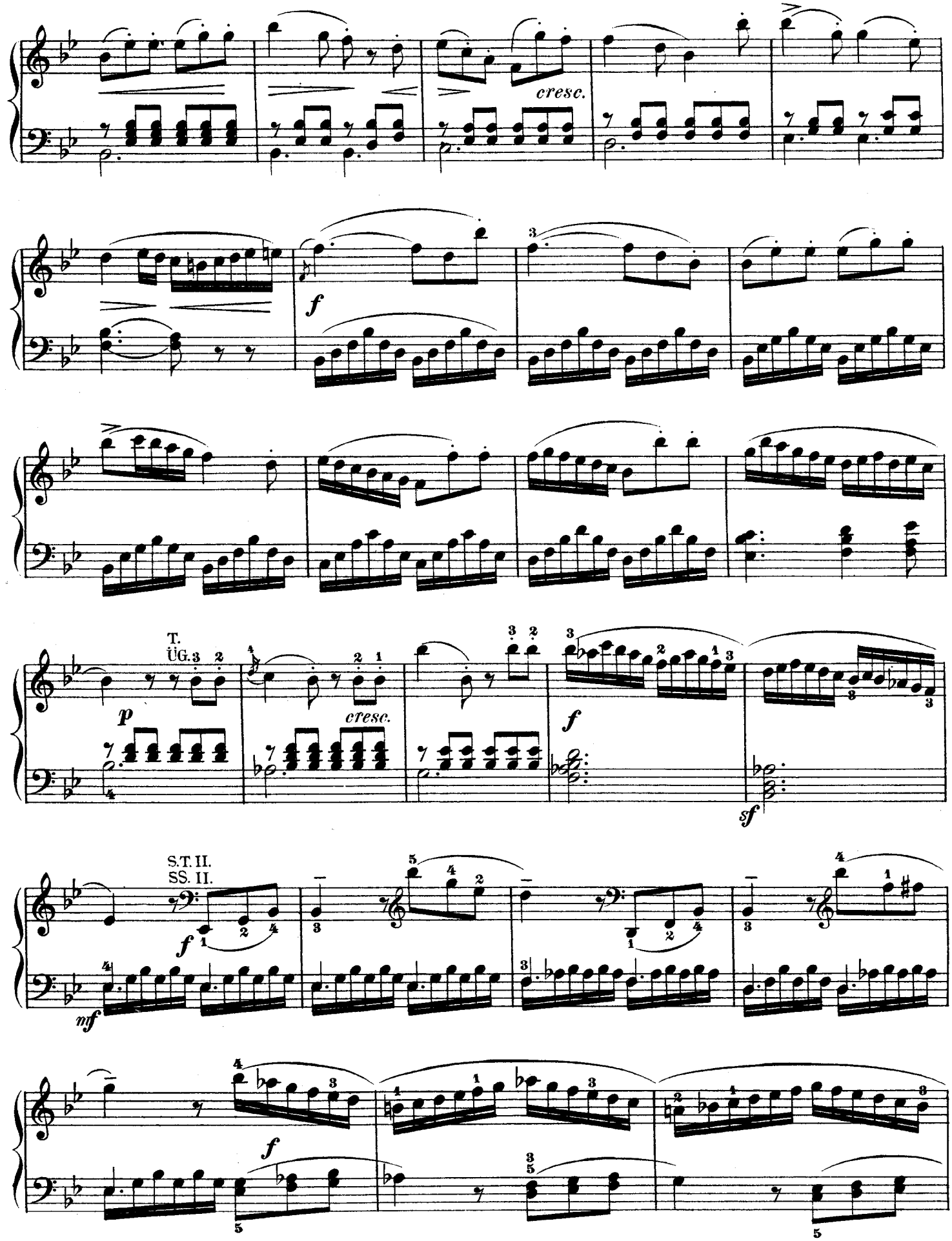

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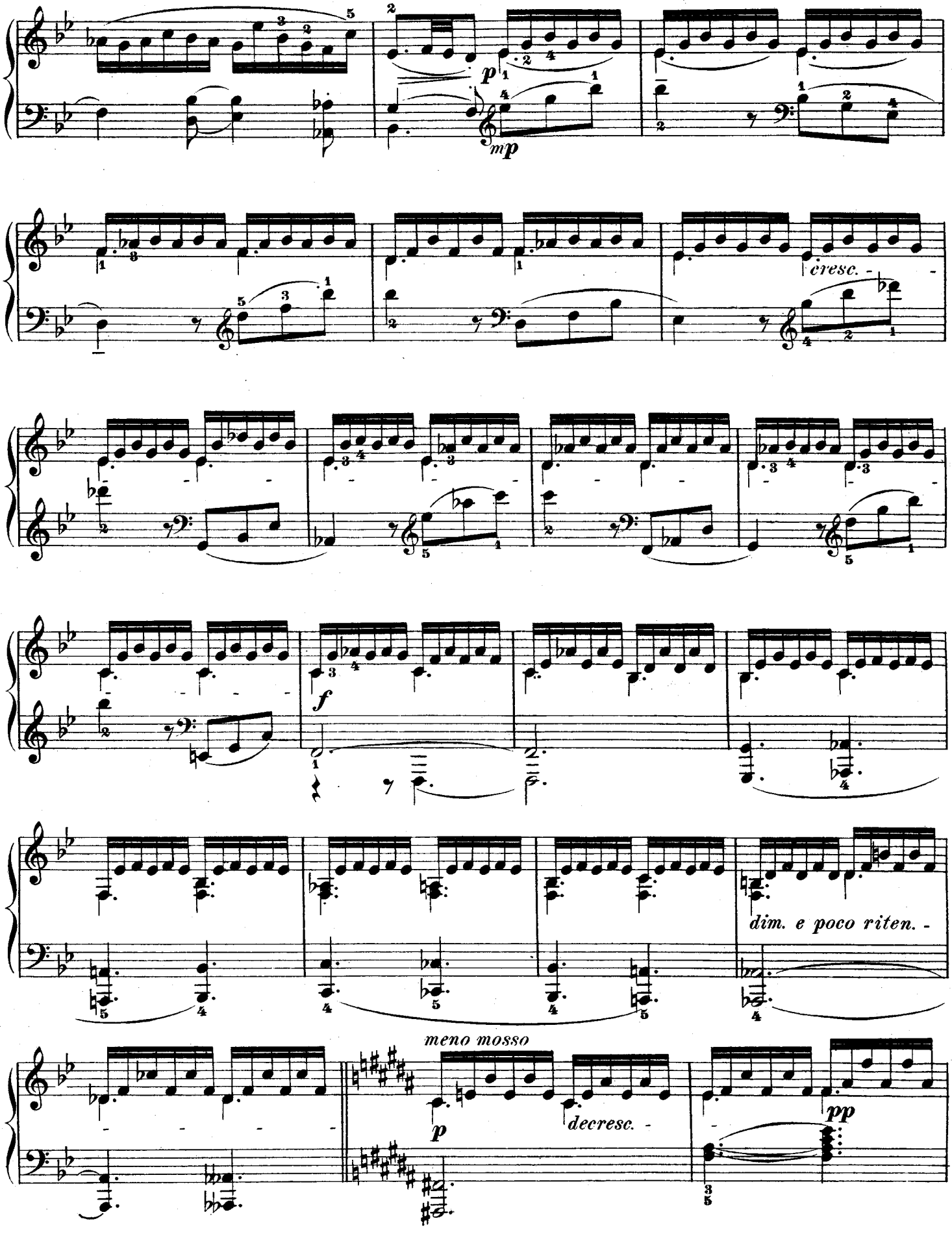

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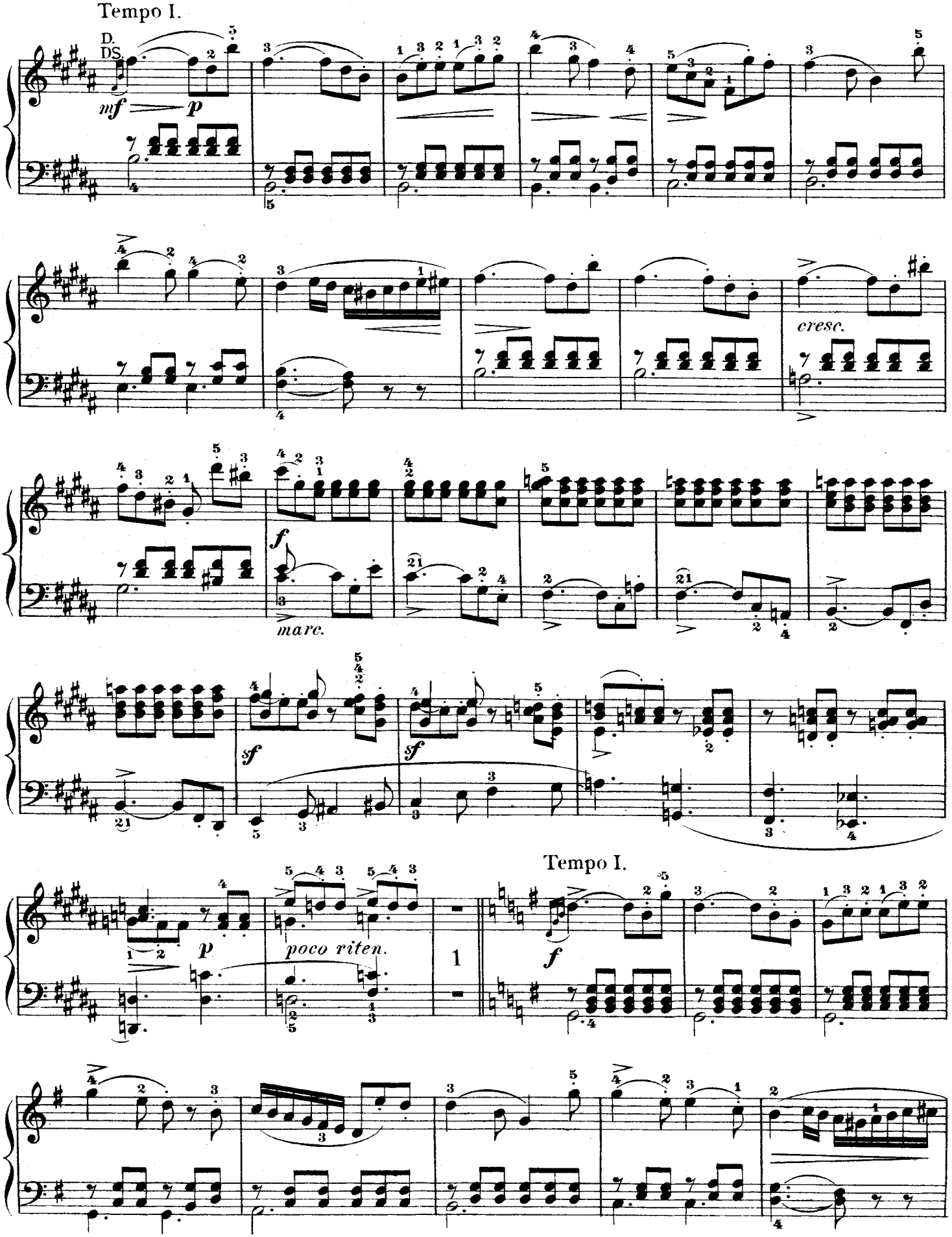

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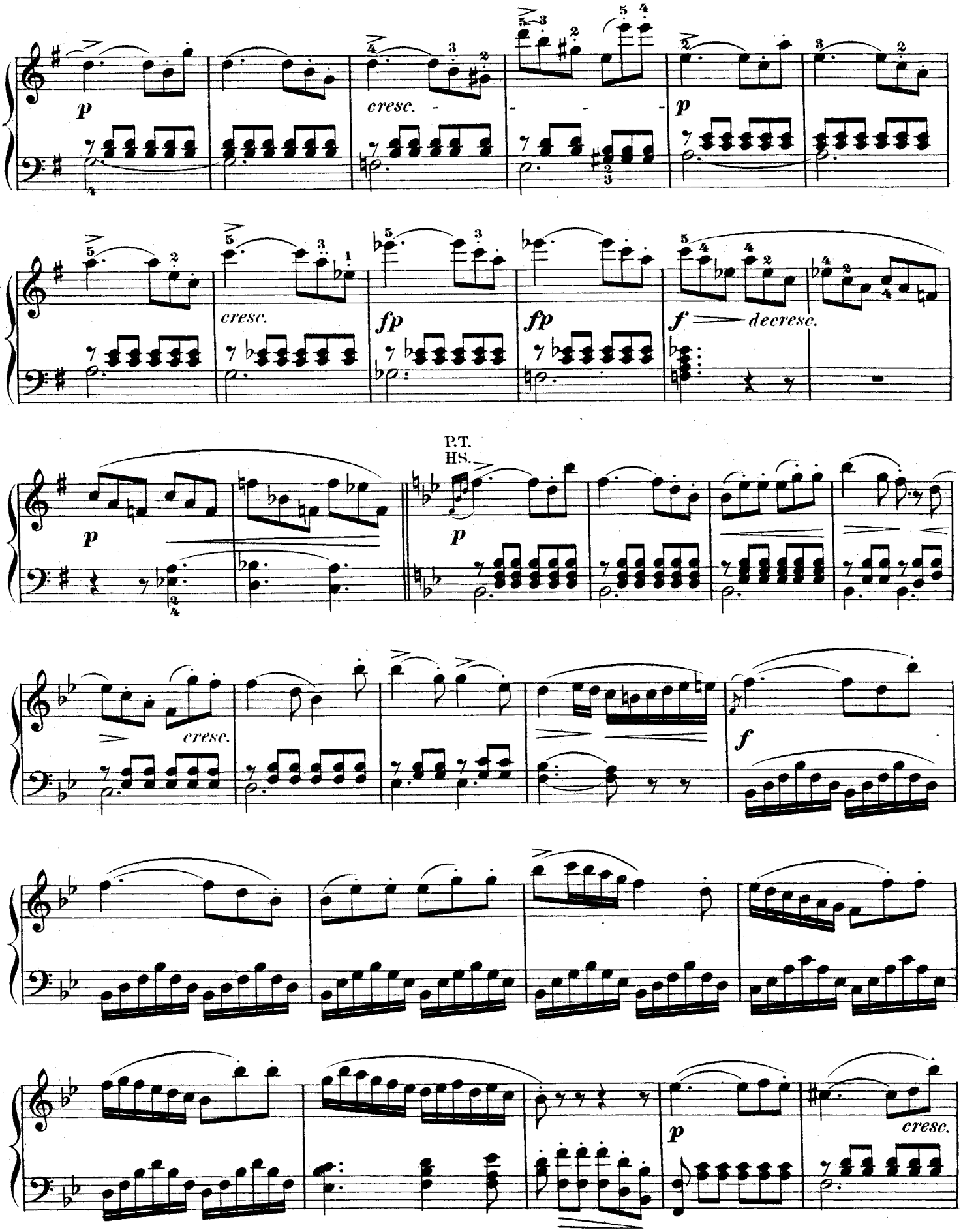

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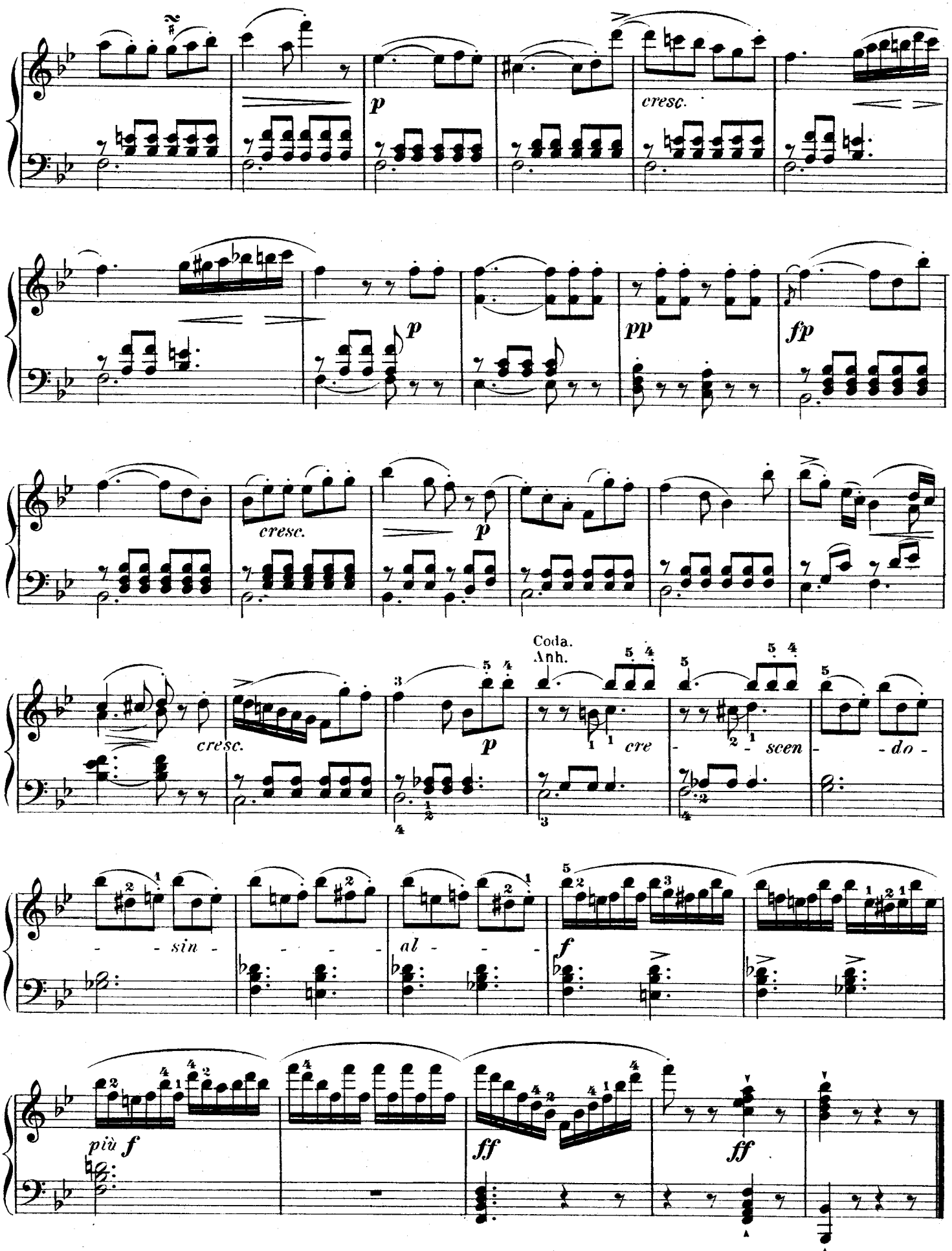

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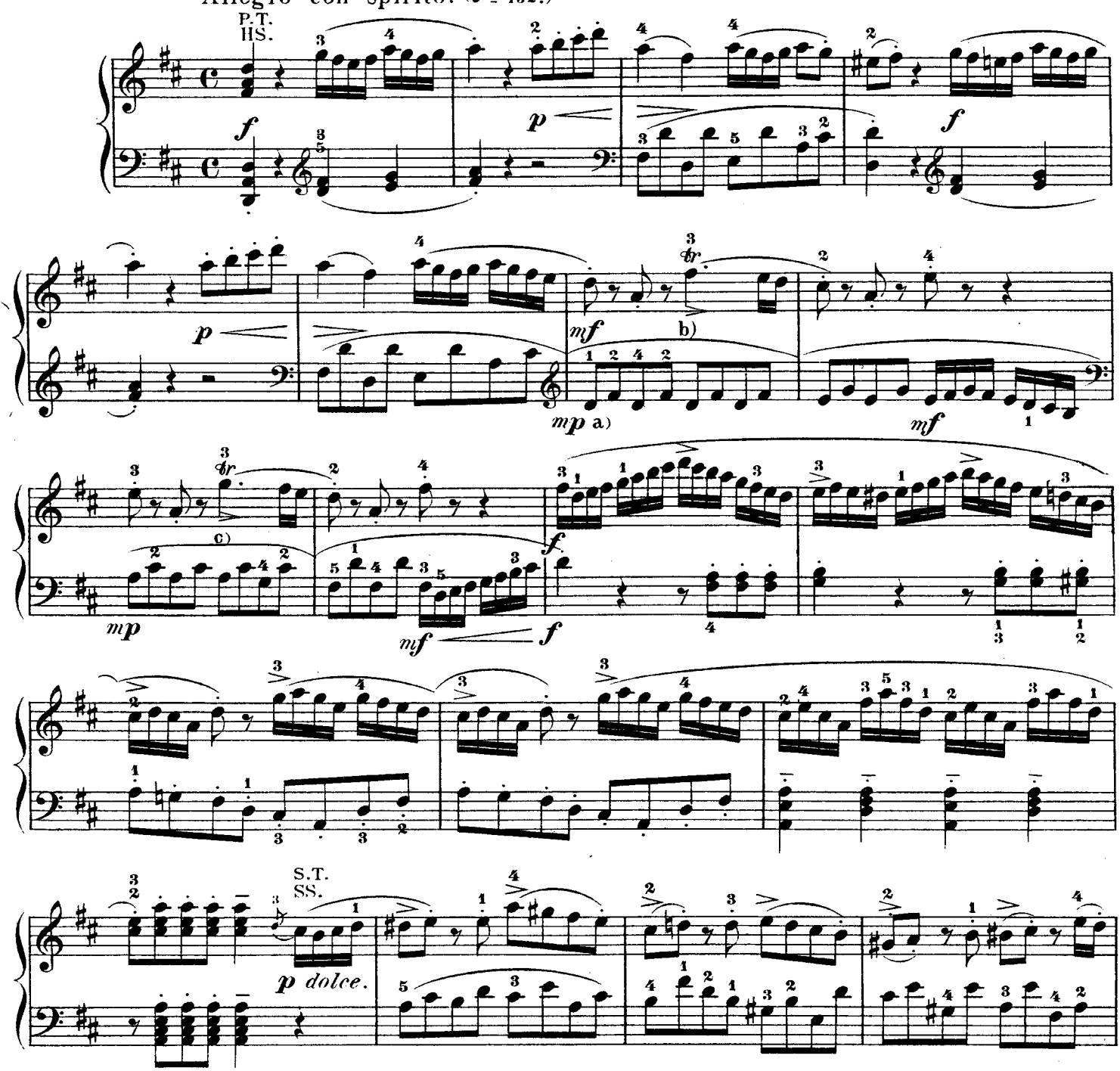
SONATA XIII.

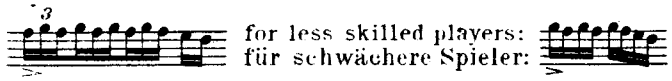
Abbreviations, etc.: P. T., Principal Theme; S.T., Secondary Theme; Close; D., Development; Coda; T., Transition; R., Return; Ep., Episode.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, DS. Durchführungssatz, Anh. Anhang, ÜG. Uebergang, RG. Rückgang, ZwS. Zwischensatz.

Allegro con spirito. (♩ = 132.)



a) *mp (mezzo piano)* rather soft; viz., between *p* and *mf*.

b)  for less skilled players: / für schwächere Spieler:

c Execution as at b.

a) *mp (mezzo piano, ziemlich schwach)* bedeutet einen Grad von Tonstärke, welcher zwischen *p* und *mf* steht.

c) Ausführung wie bei b.

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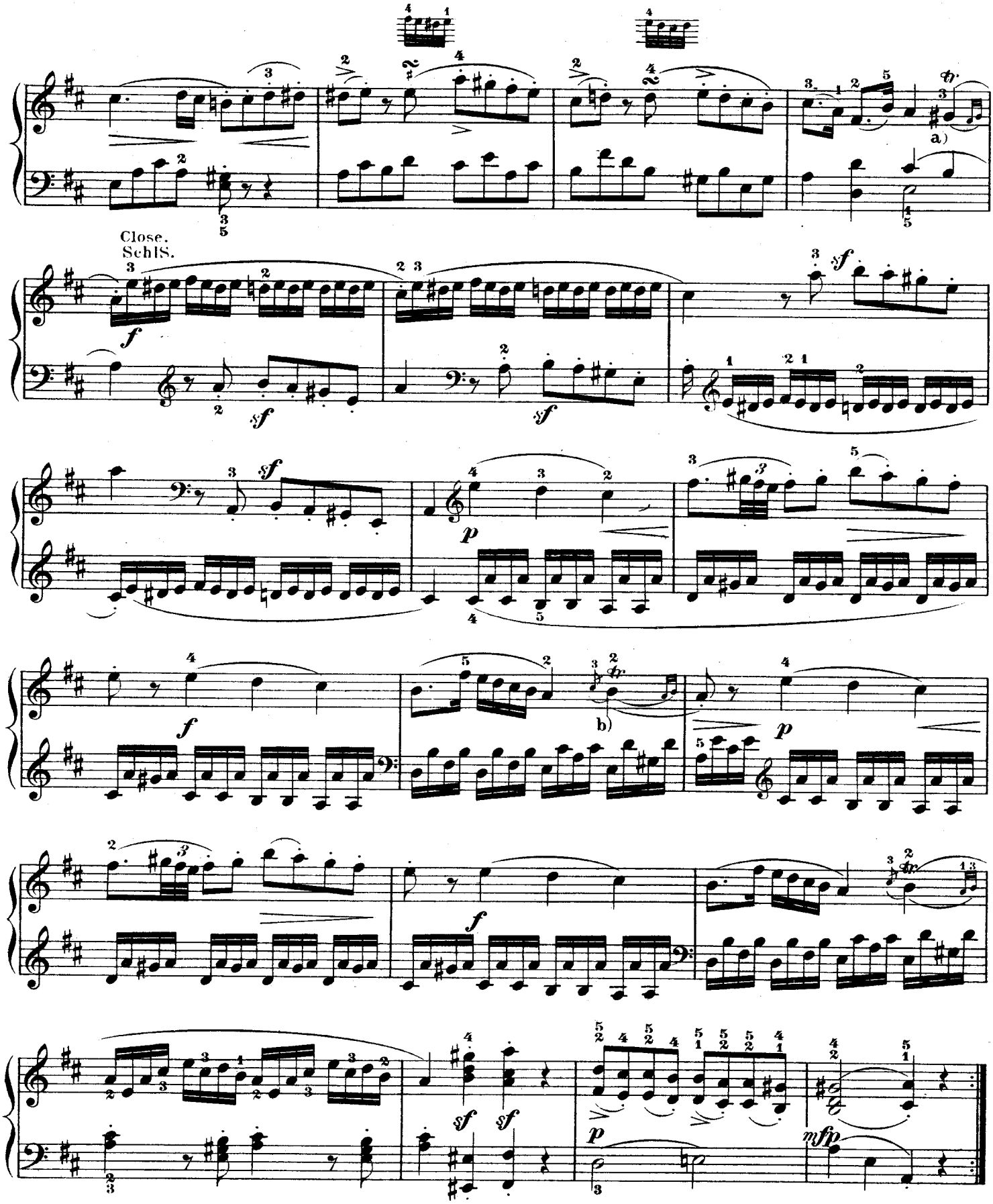

a) Begin the trill on the principal note:
Den Triller mit der Hauptnote beginnen:

b) for less skillful players:
für schwächere Spieler:
or
oder

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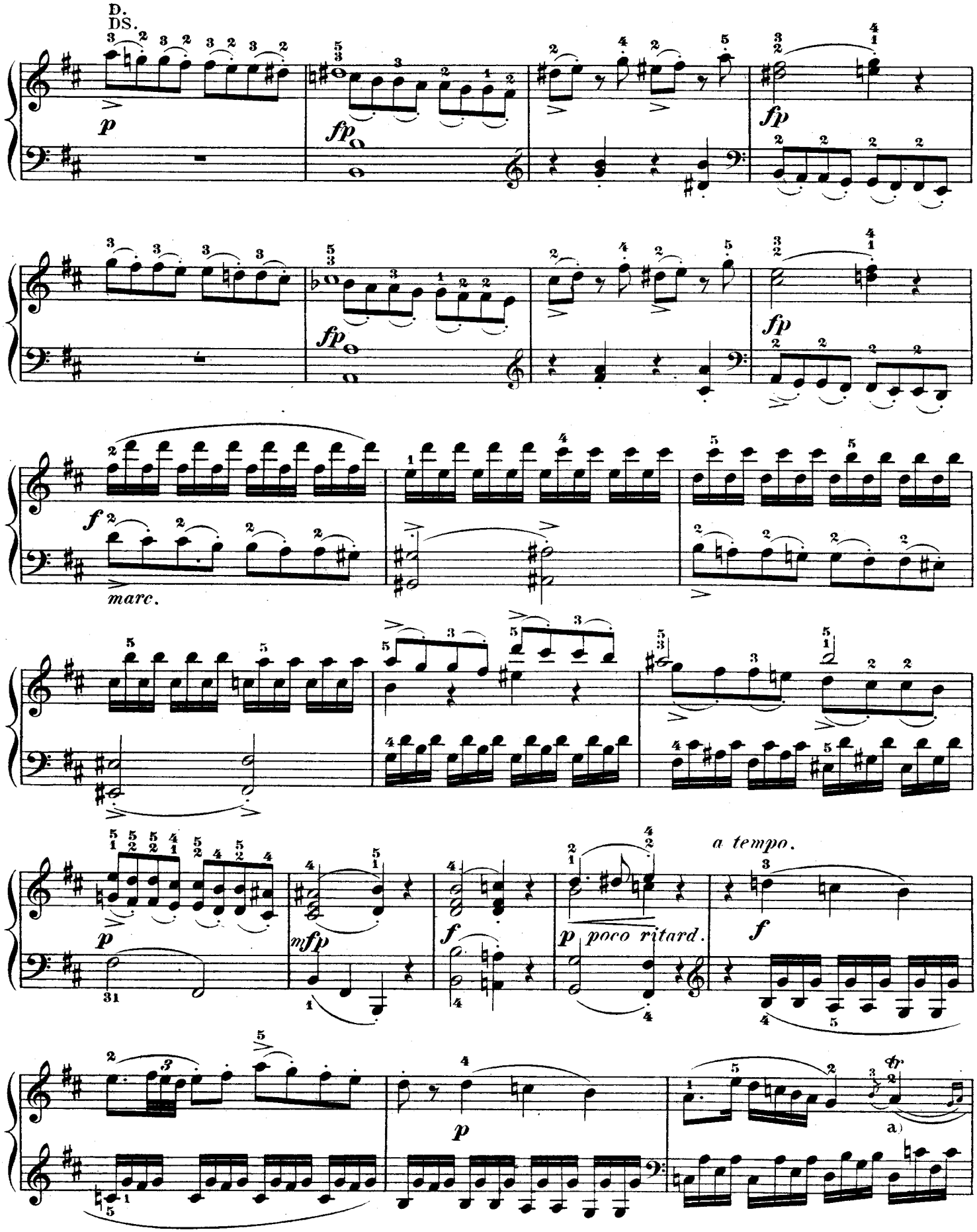

a) As at b., preceding page.

a) wie bei b) auf voriger Seite.

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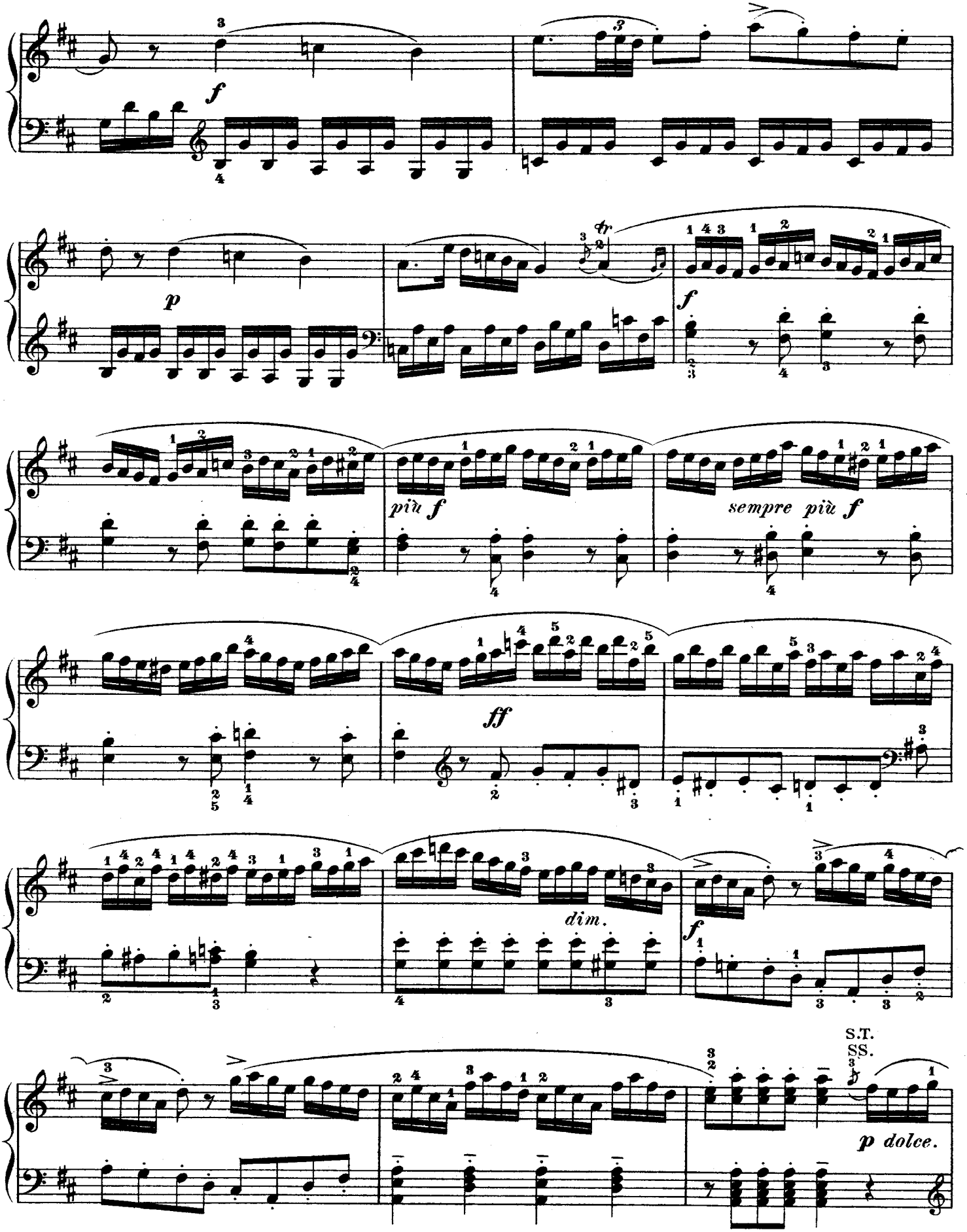

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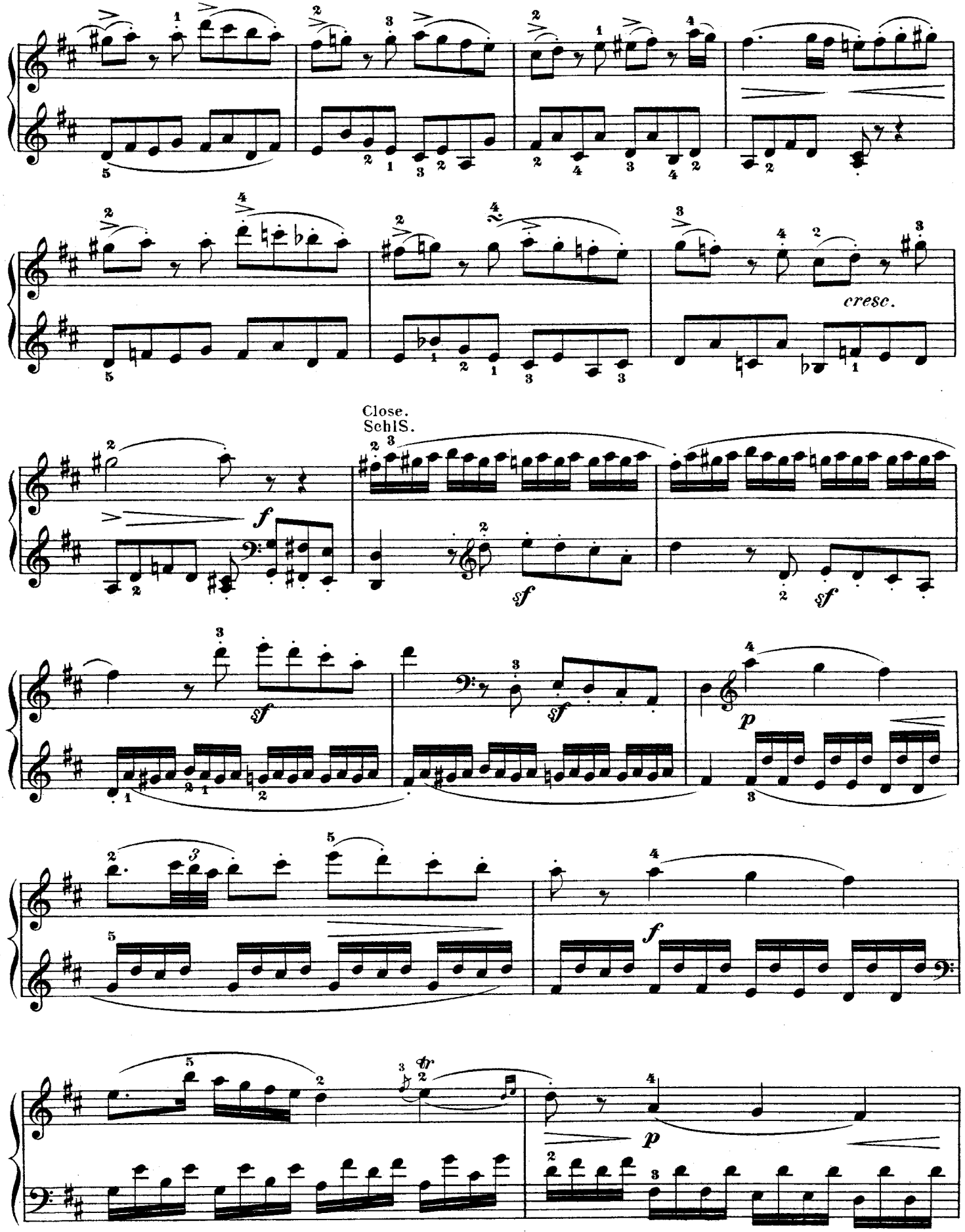

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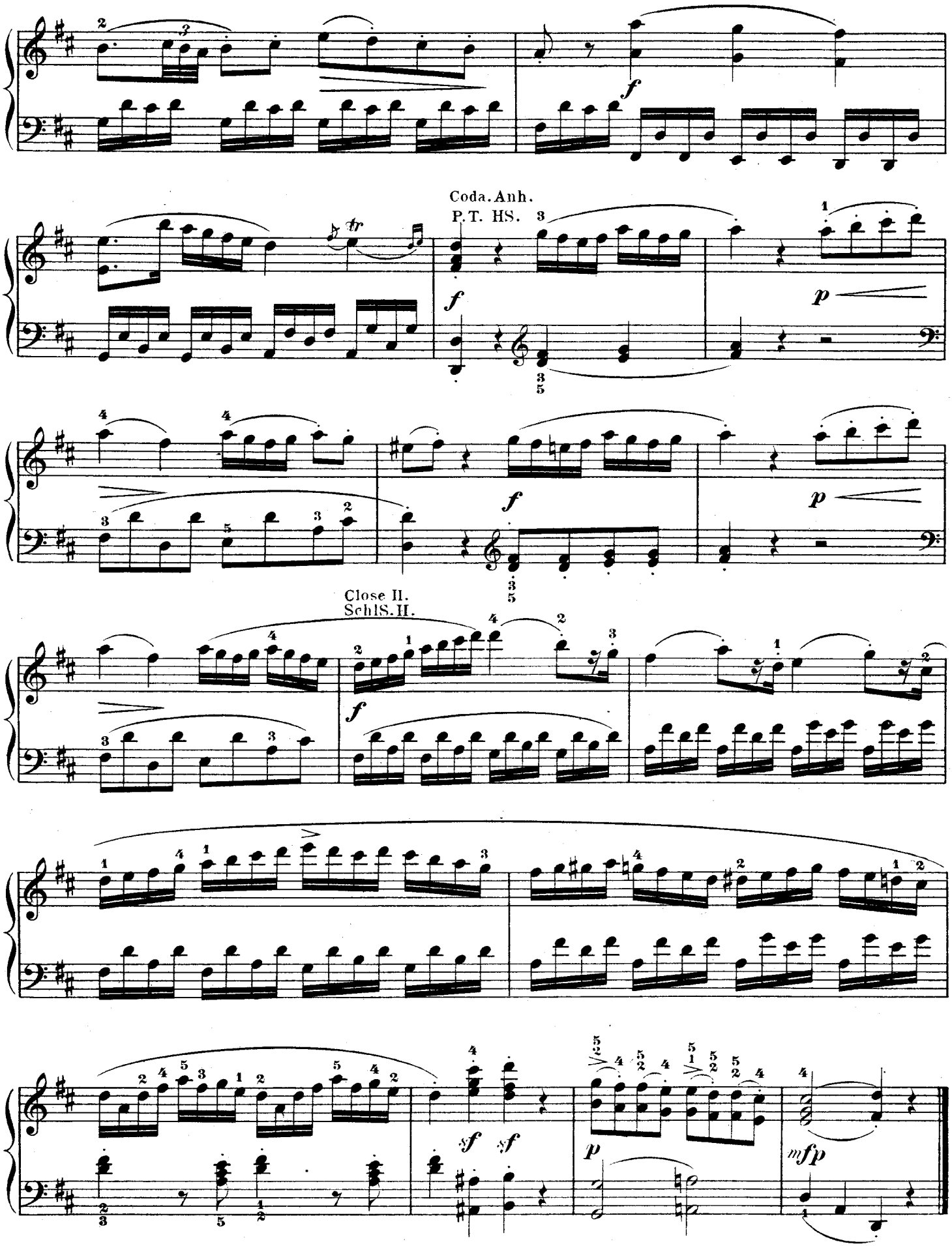

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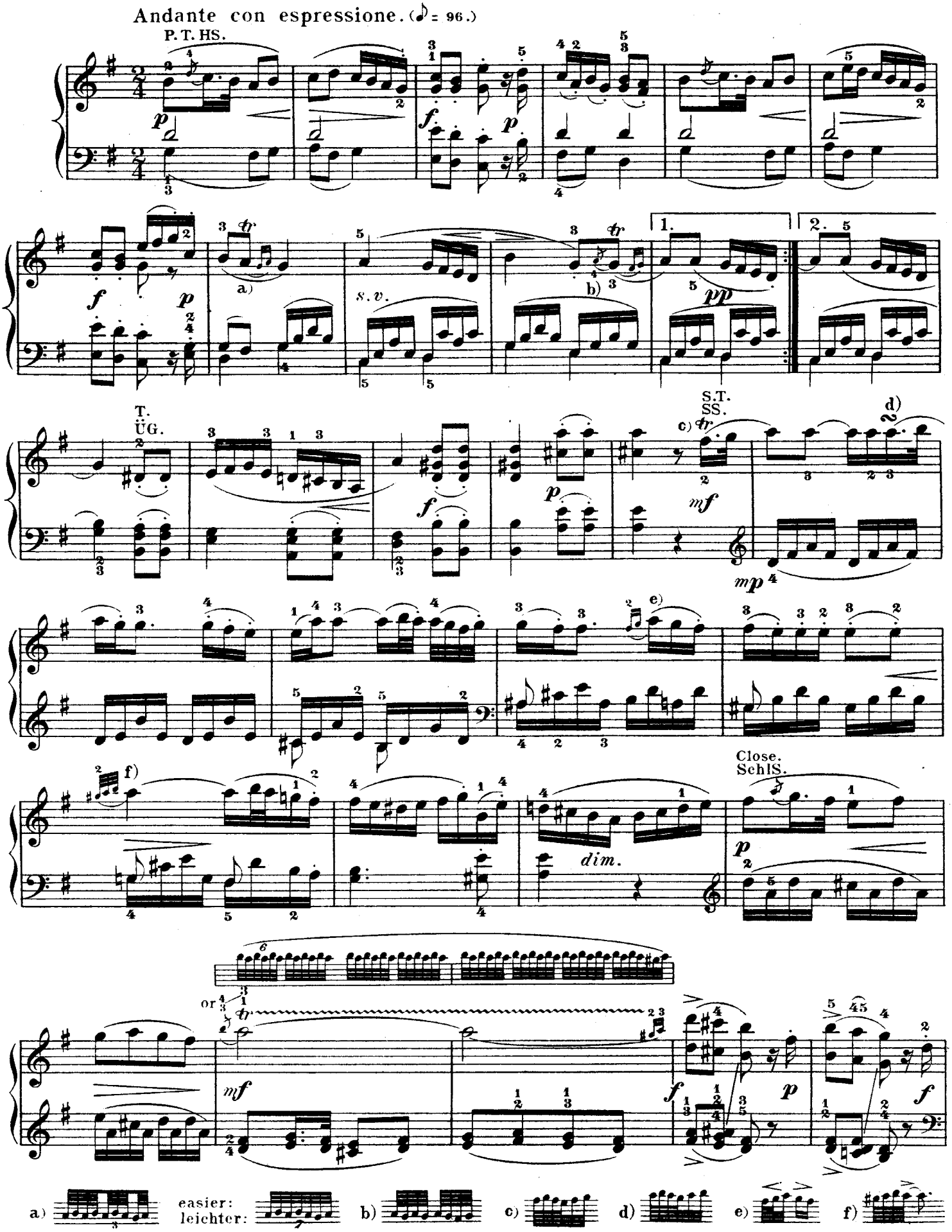

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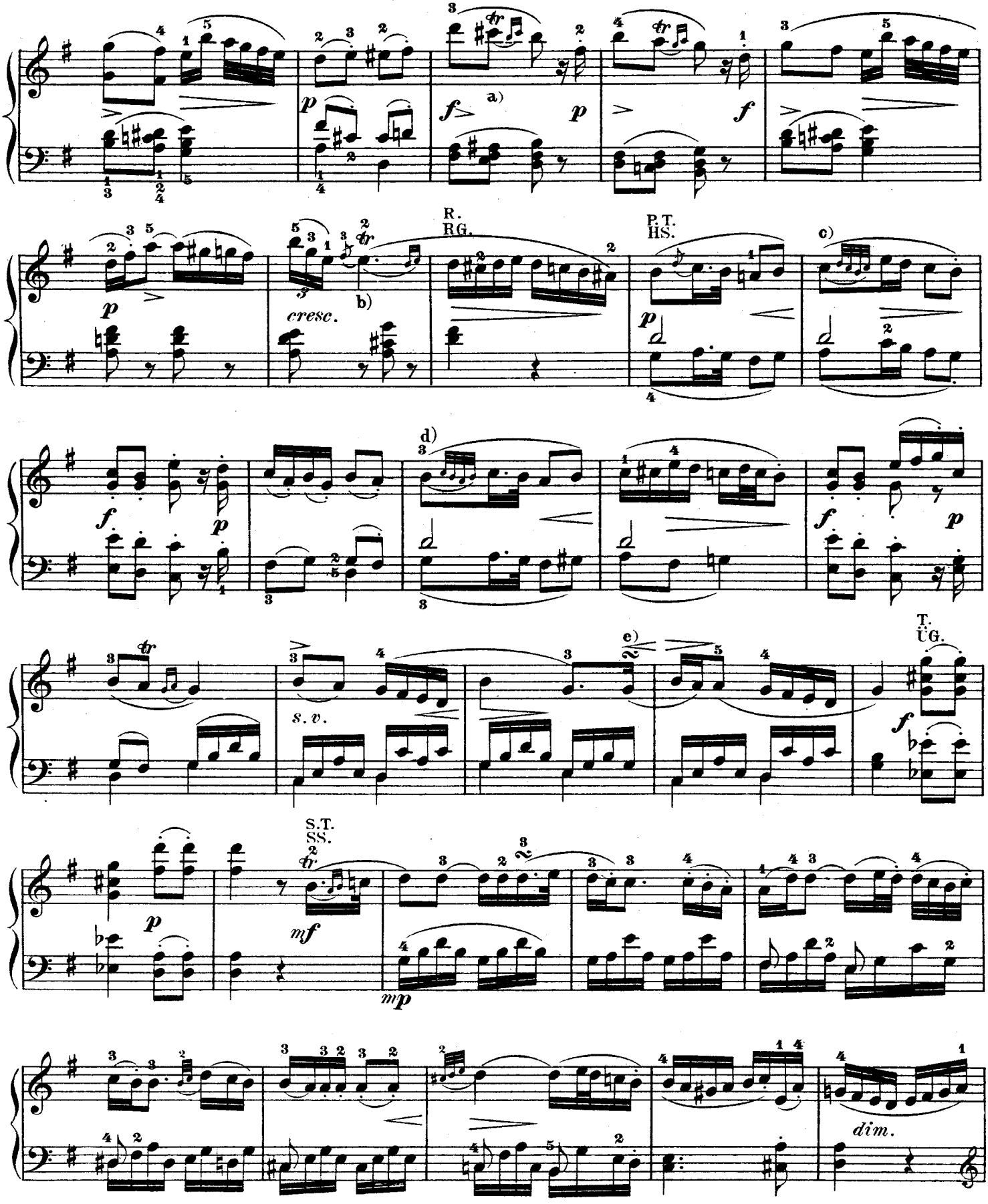
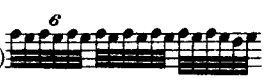
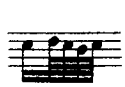
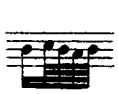


a) Execution as at a, on preceding page.
Ausführung wie a) auf voriger Seite.







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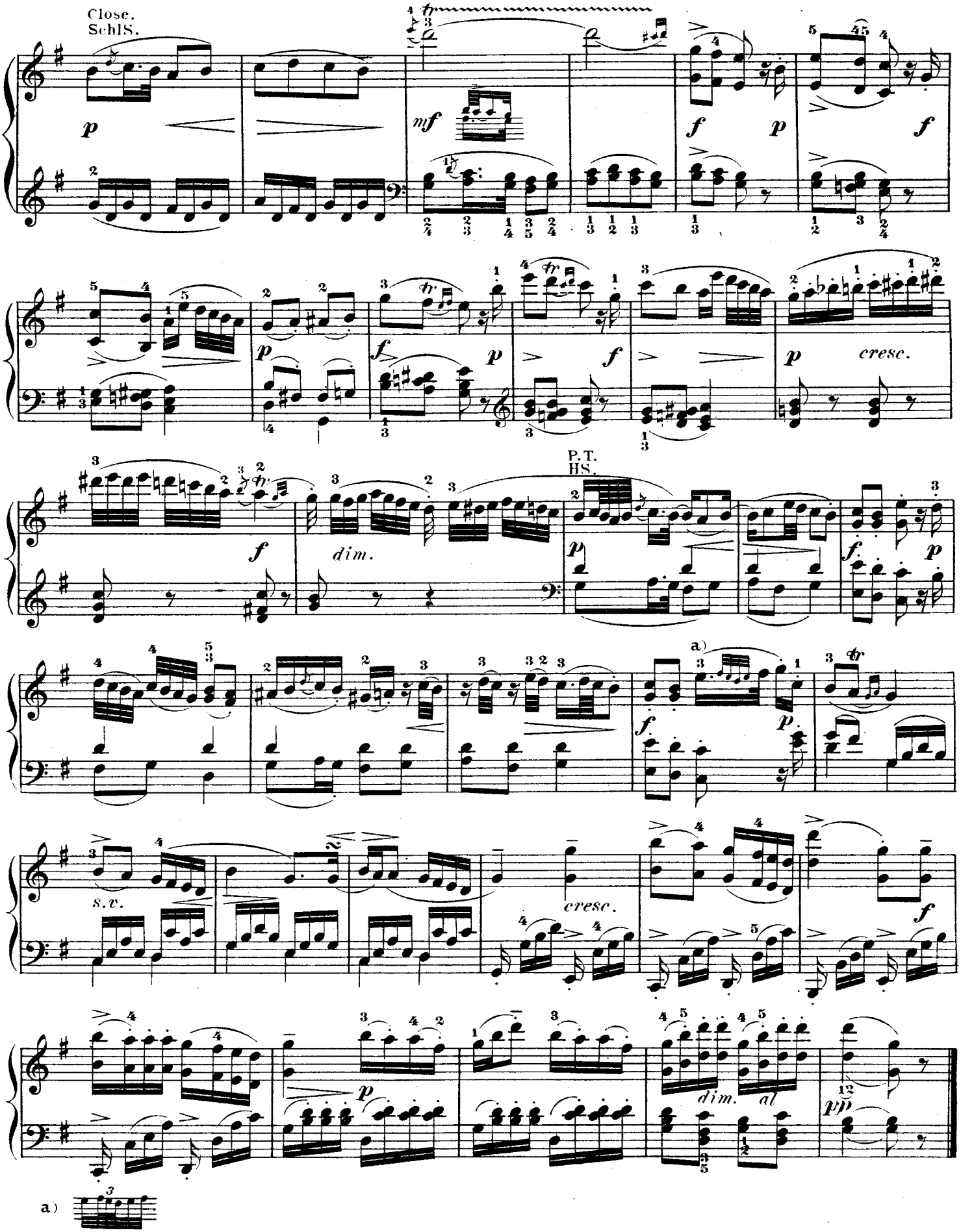

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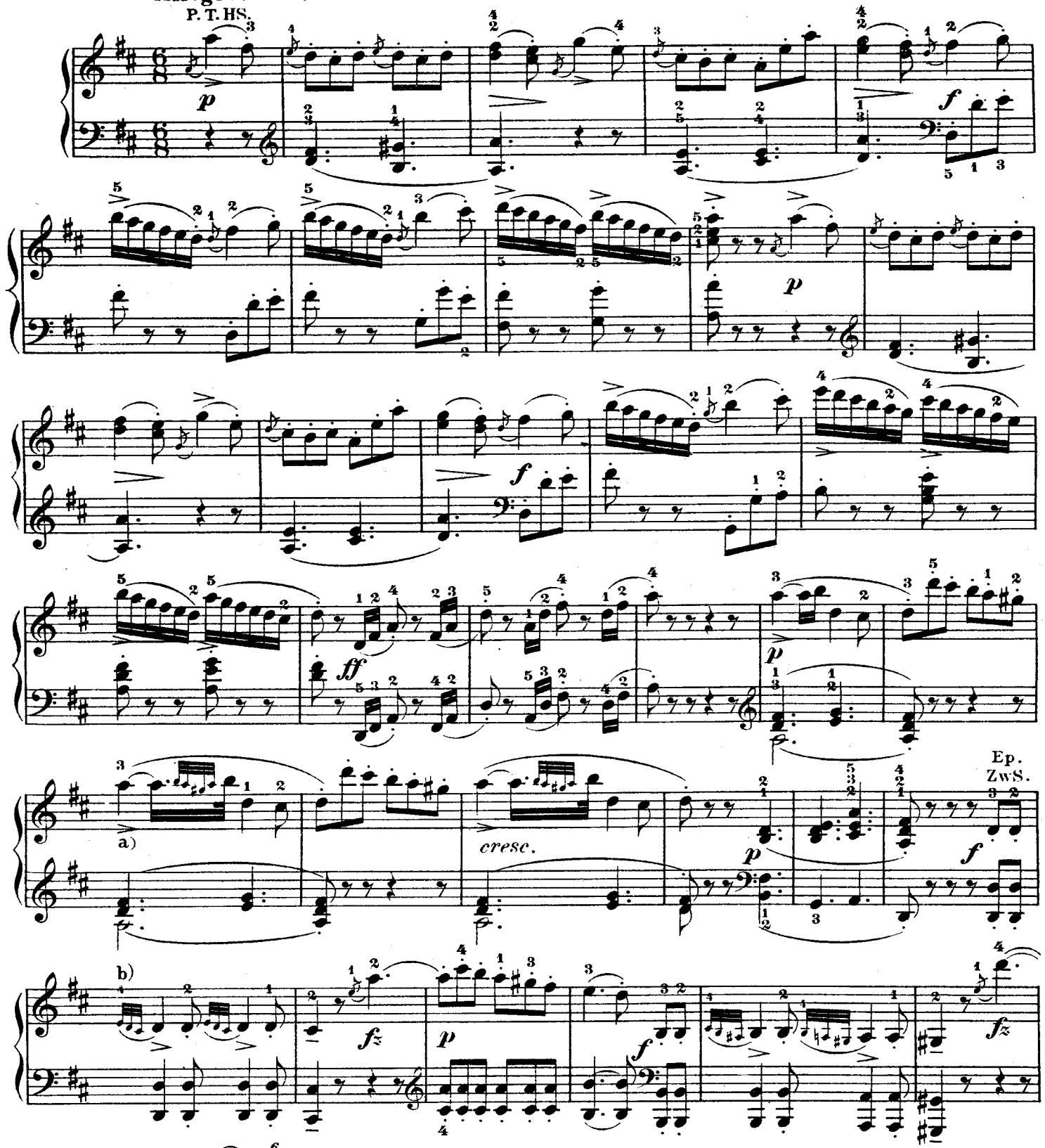
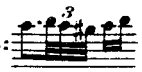
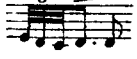
Rondo.

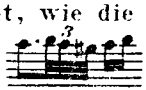
Allegro. (♩. = 96.)

P. T. HS.



a) Literally thus: , but evidently an inexact notation, intended to be like the embellishments on the fifth and sixth lines of page 14, that is: 

b) 

a) Müsste buchstäblich genommen so ausgeführt werden: , ist aber offenbar ungenau geschrieben und ebenso gemeint, wie die Verzierungen Seite 14, System 5–6, also: 

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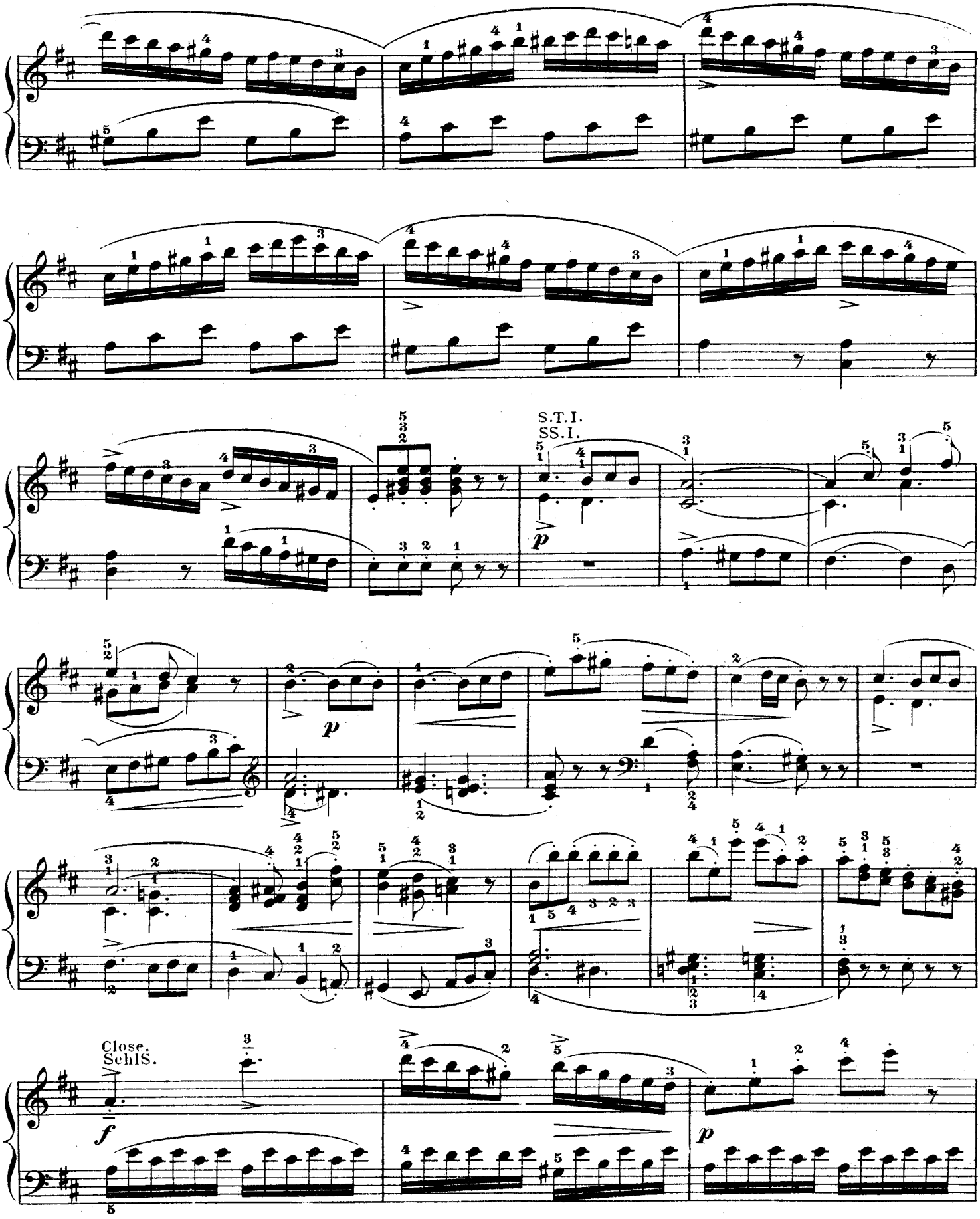

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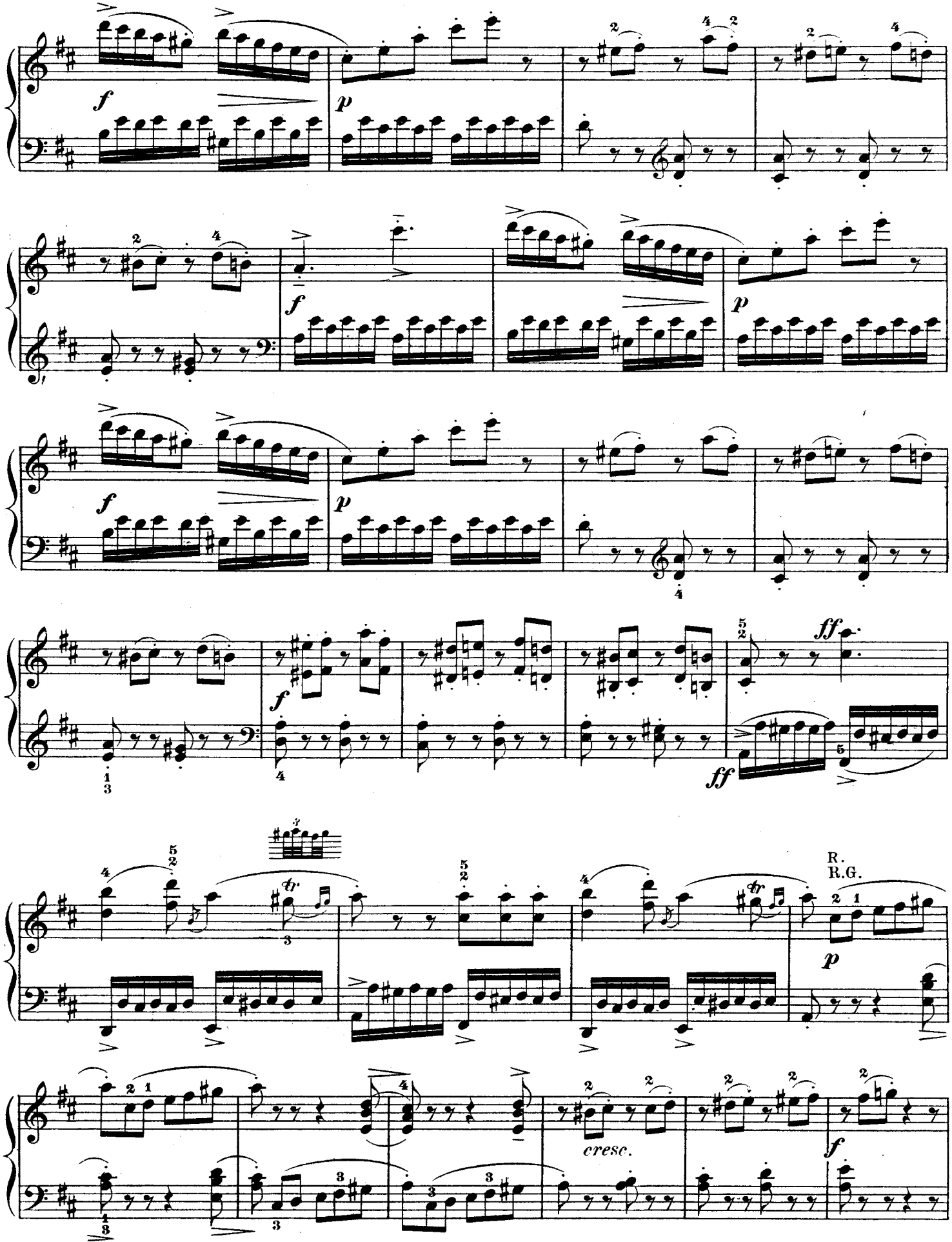

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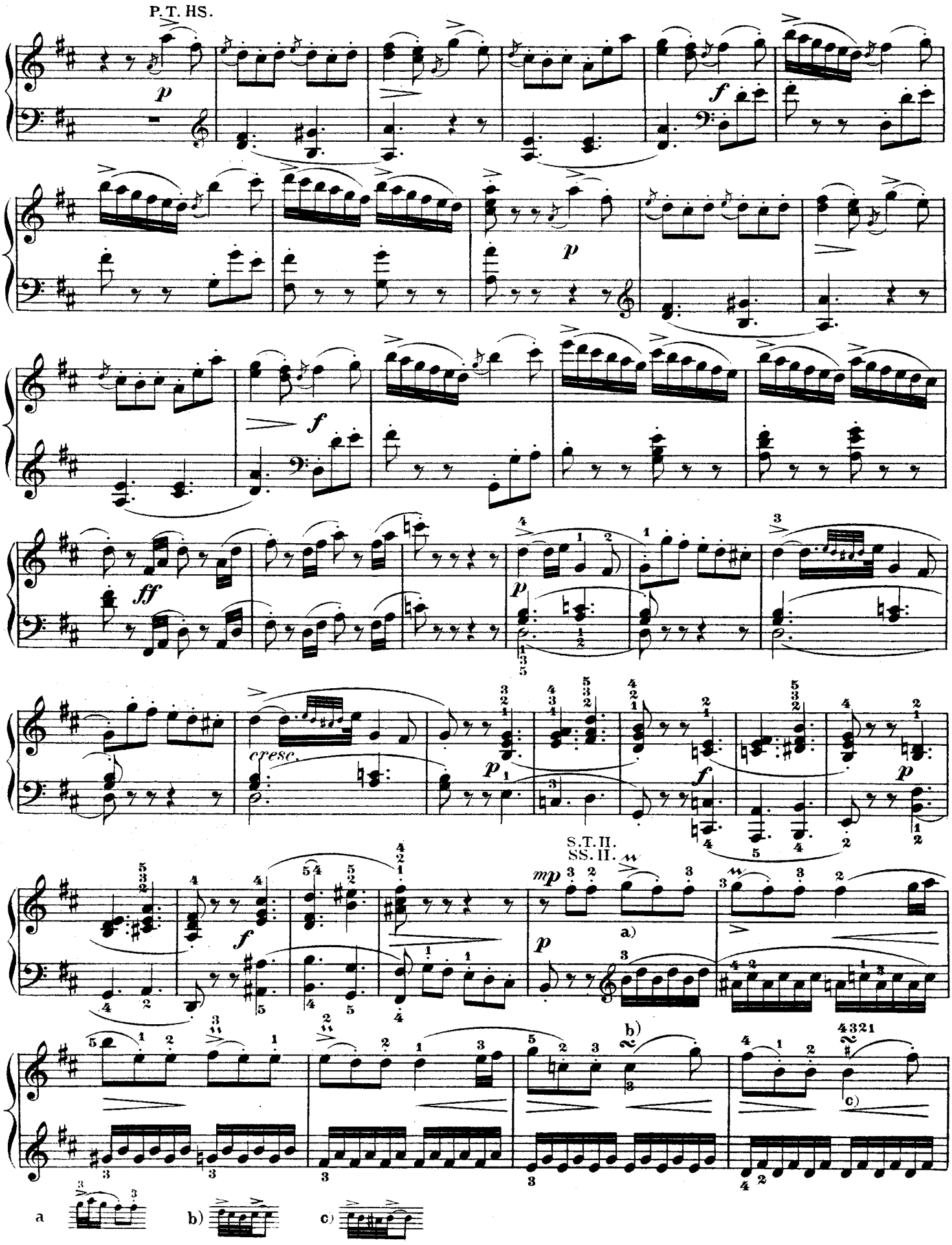

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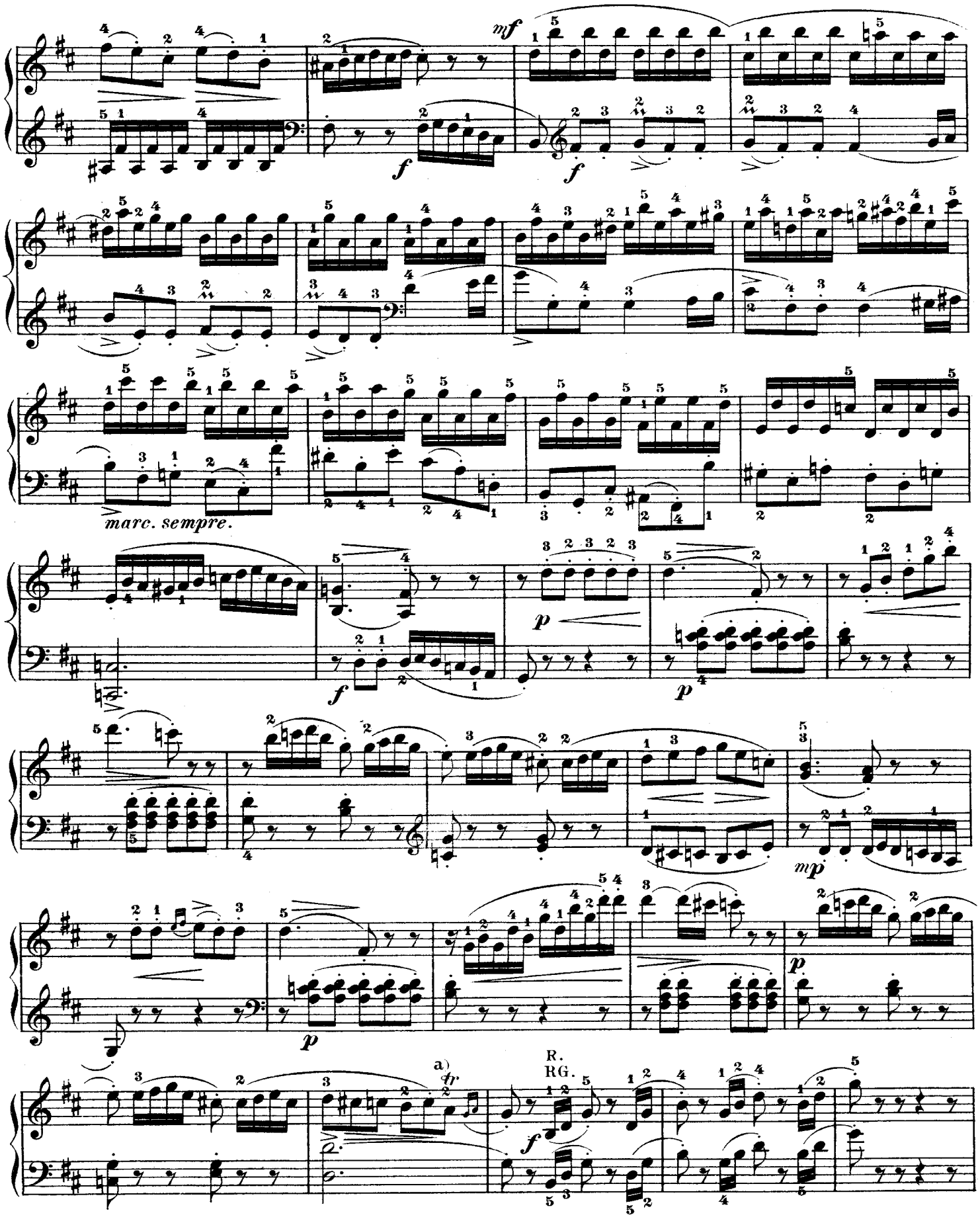

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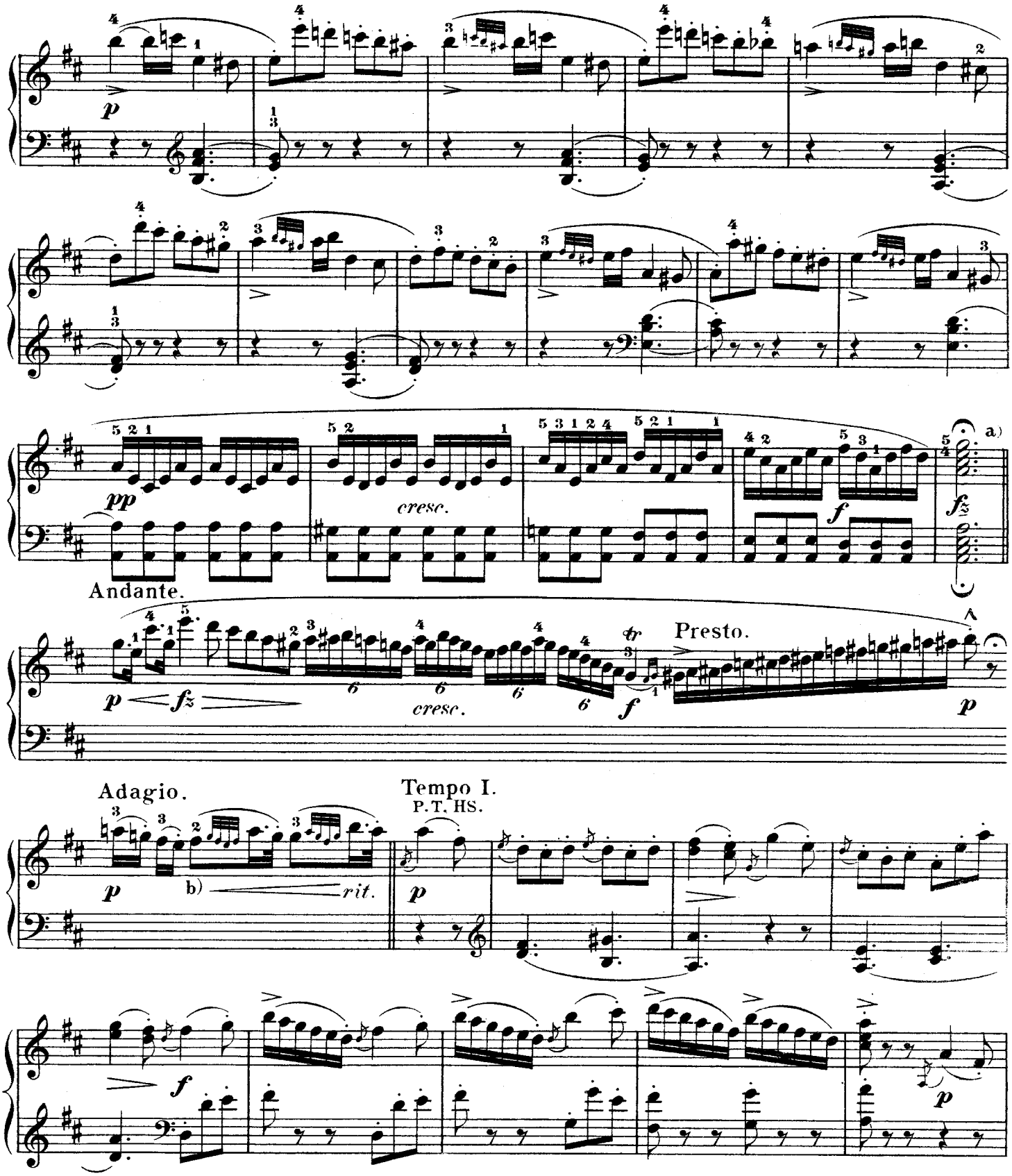

a) After the fermata, which is sustained at least four measures, the transition to the Cadenza follows without further pause.

b)

a) Der Uebergang in die Cadenz erfolgt, nachdem die Fermate gehörig (mindestens 4 Takte lang) gehalten ist, unmittelbar, ohne weitere Pause.

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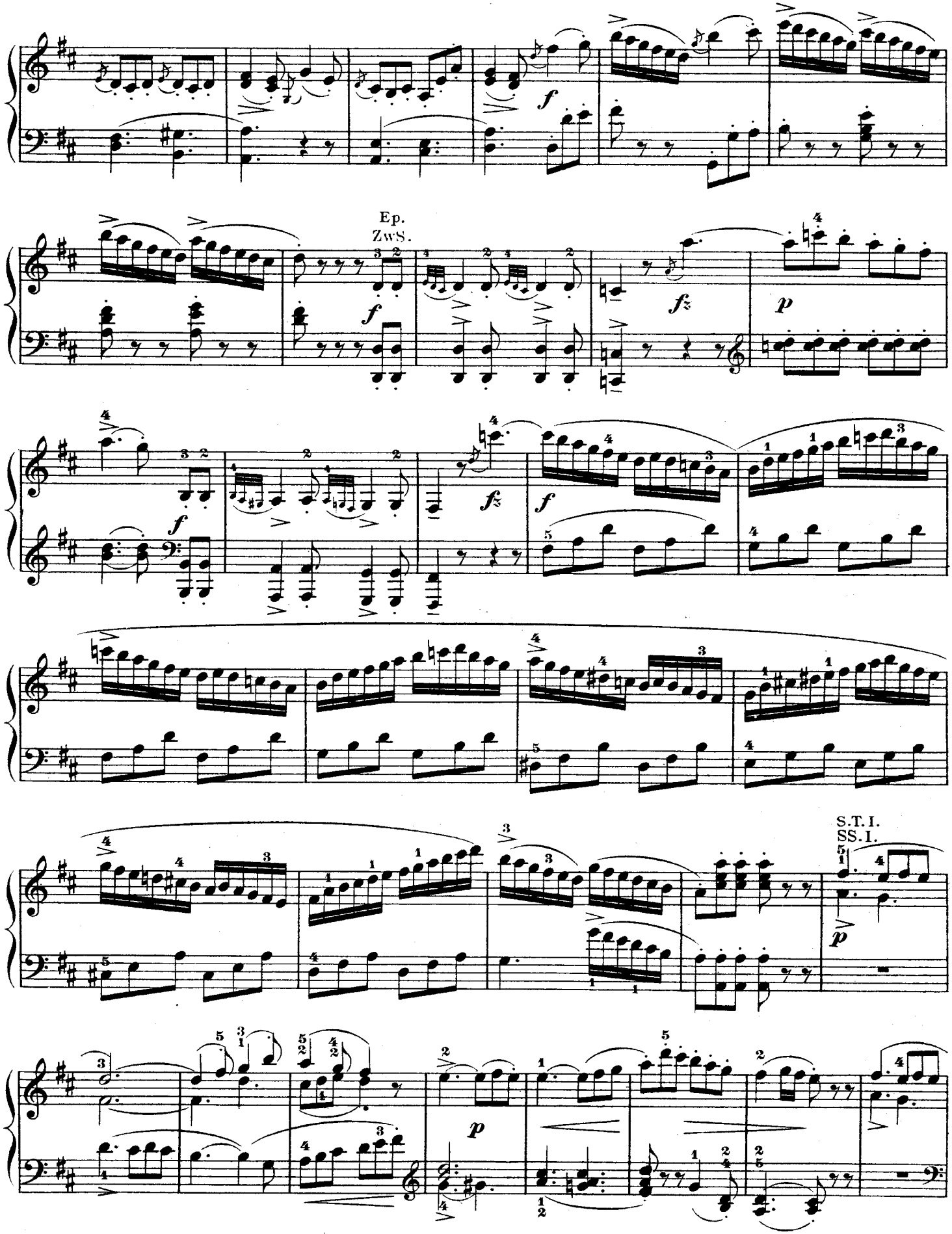

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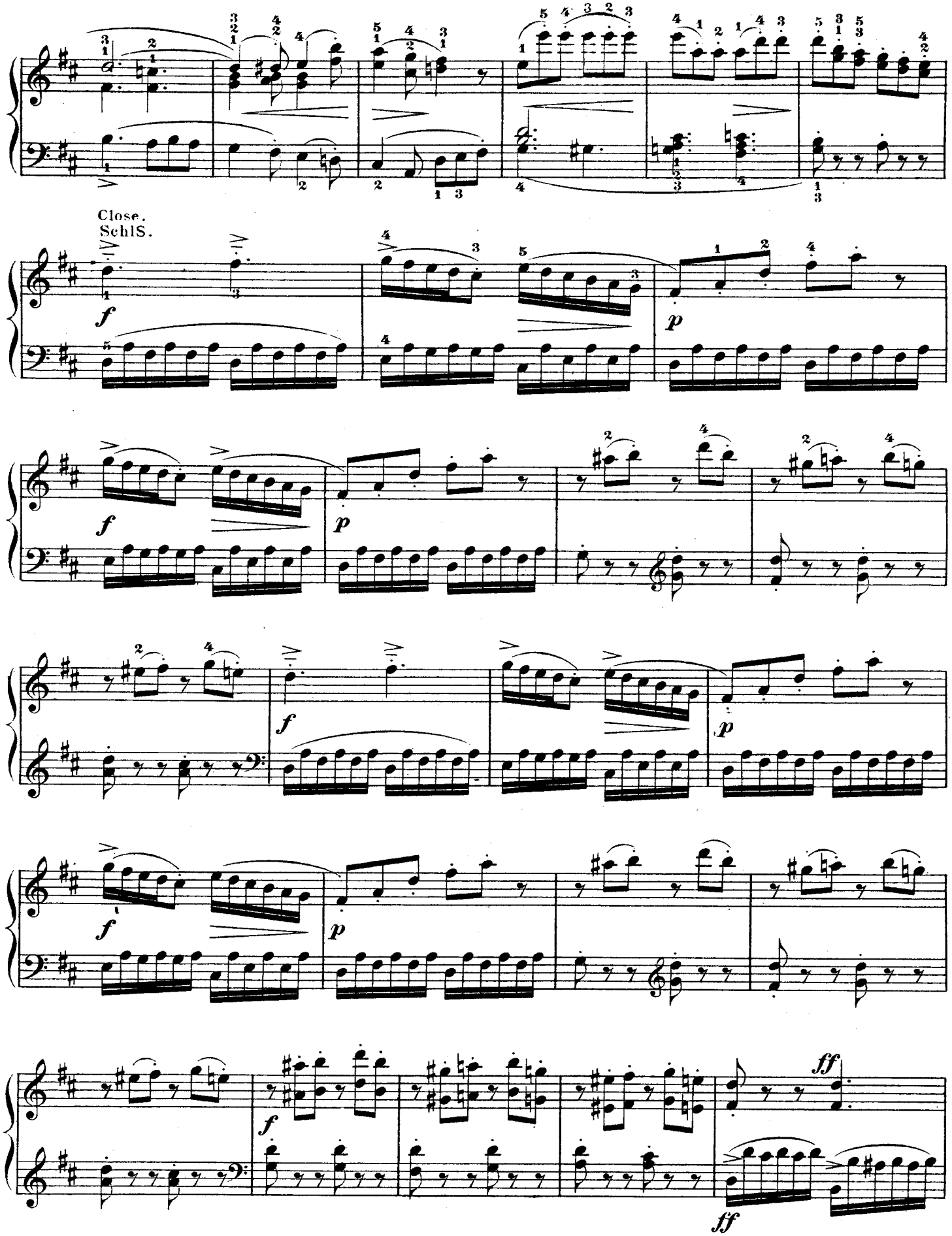

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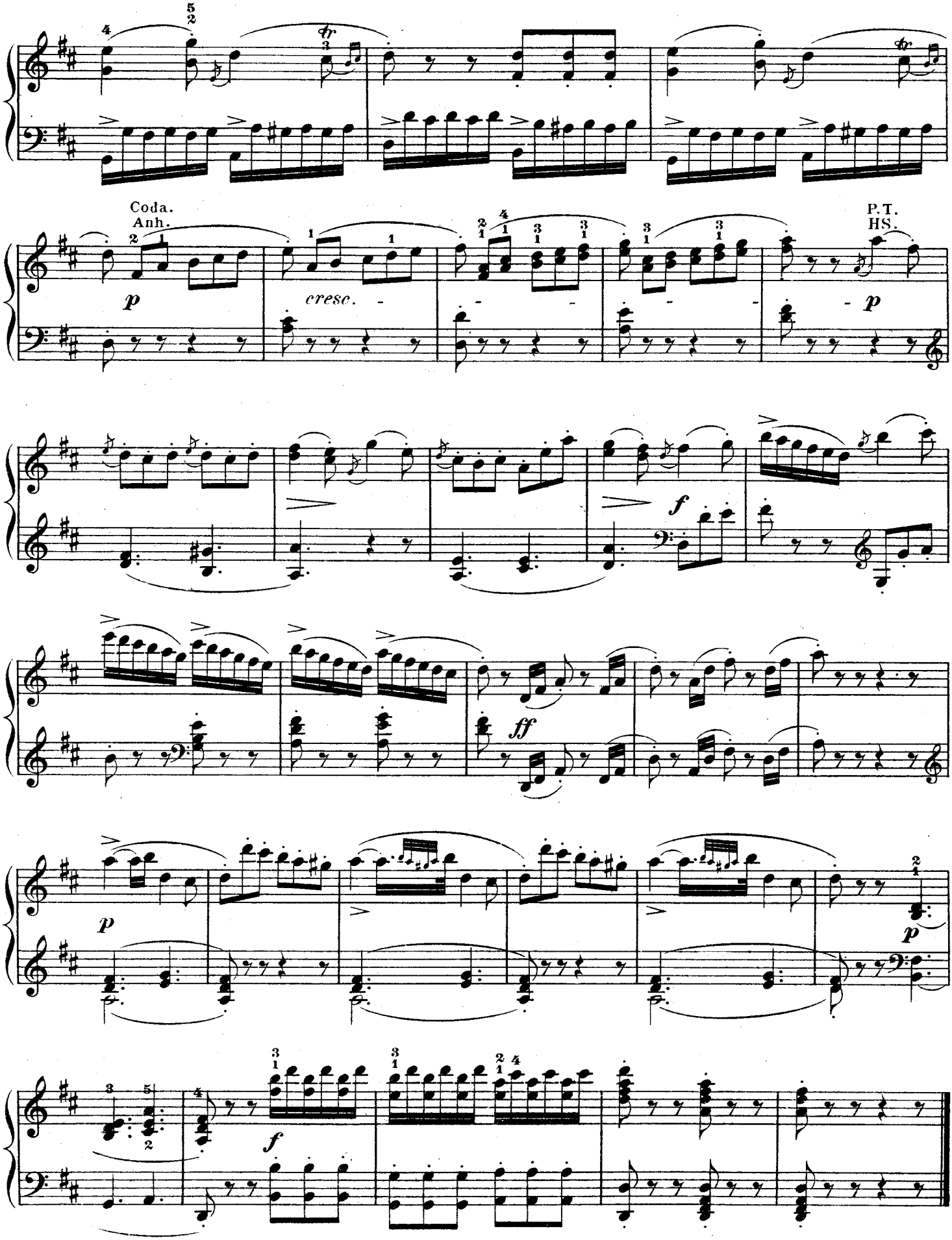

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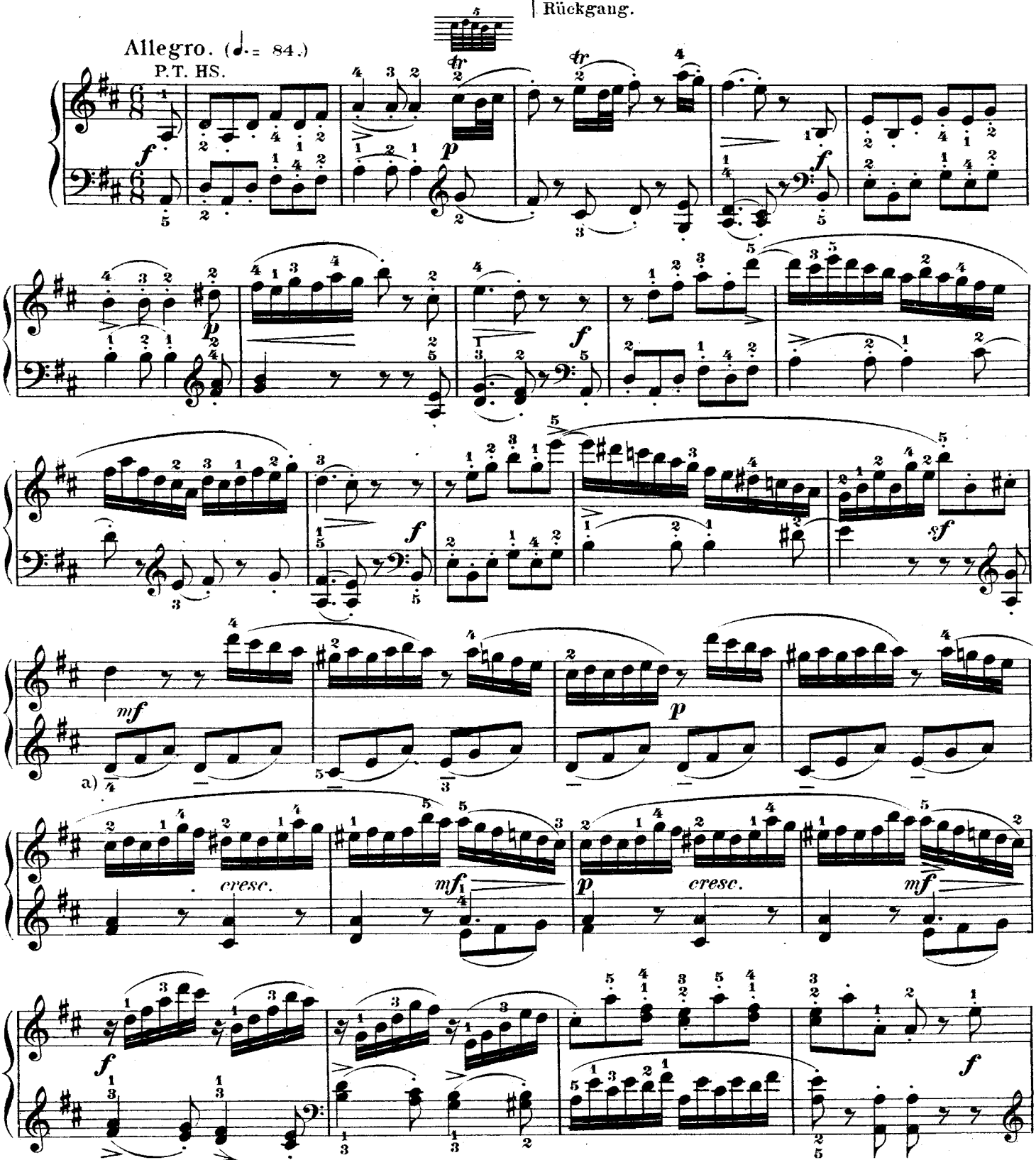
SONATA XIV.

Abbreviations: P. T., Principal Theme; S. T., Secondary Theme; Close; D., Development; R., Return.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, DS. Durchführungssatz, RG. Rückgang.



a) In this, and similar figures of this movement, the notes with pressuremarks — may be sustained during the following eighths, as if quarter-notes.

a) In dieser und den ähnlichen Figuren dieses Satzes mögen die mit — bezeichneten Noten wie Viertel, noch während des folgenden Achtels gehalten werden also:

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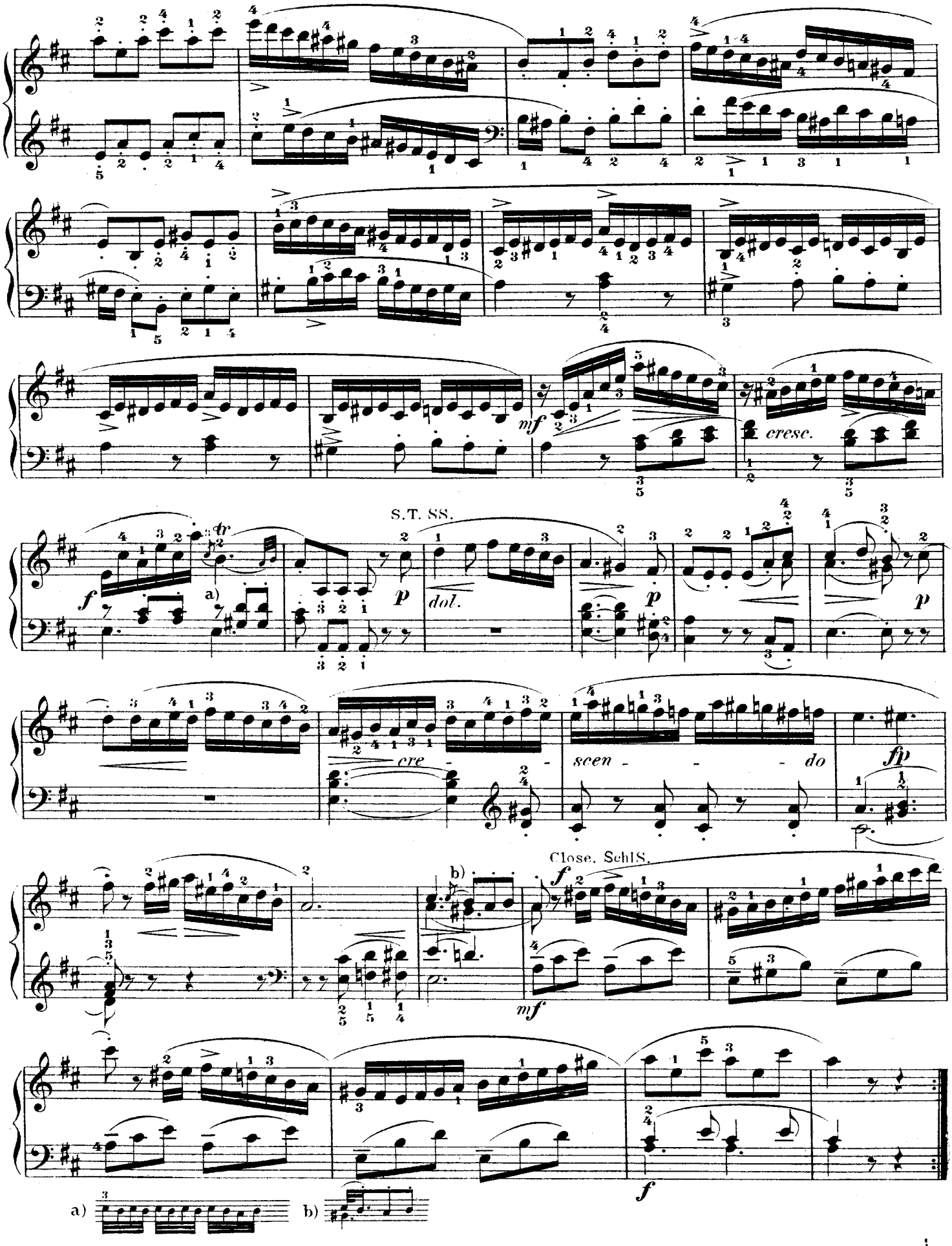

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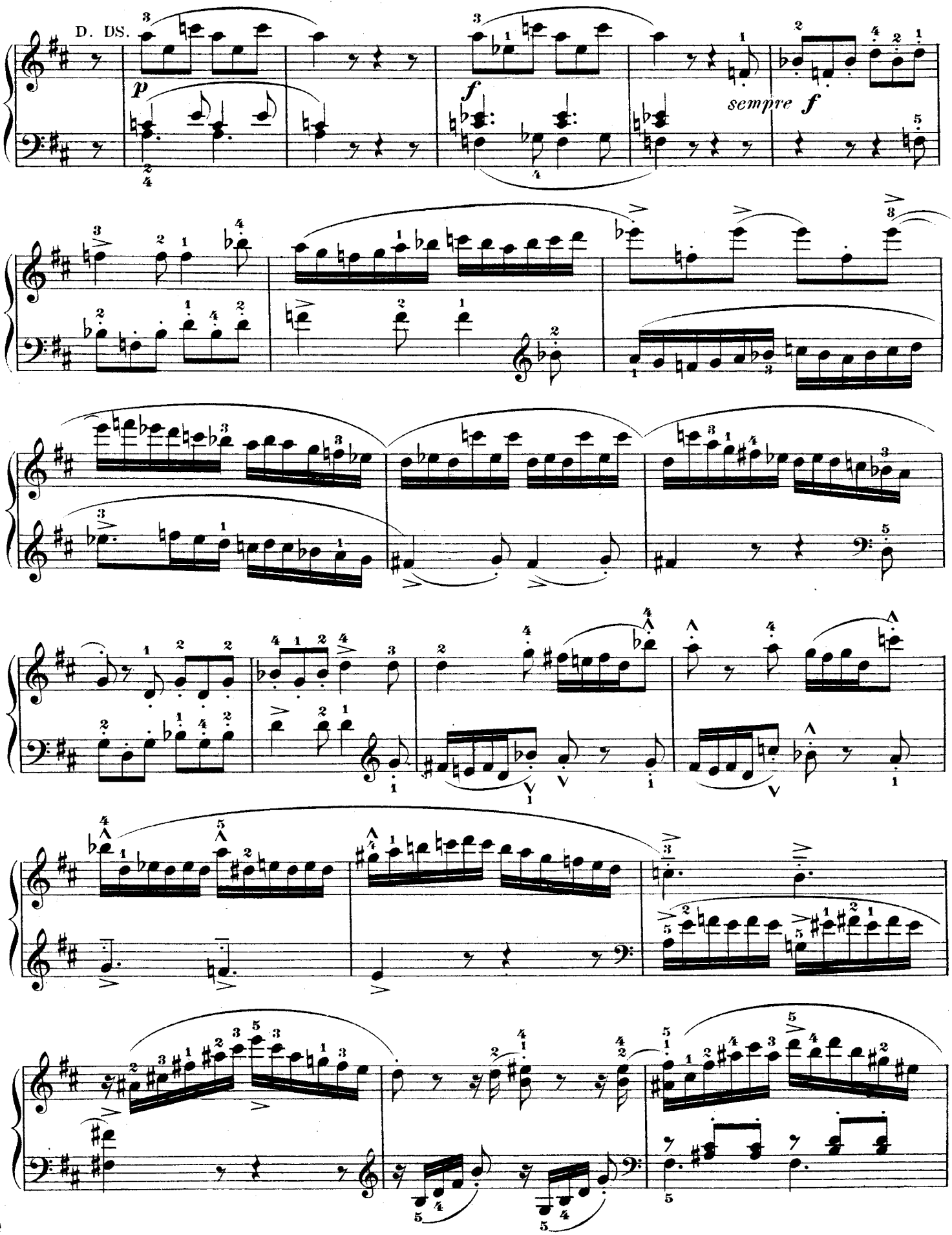

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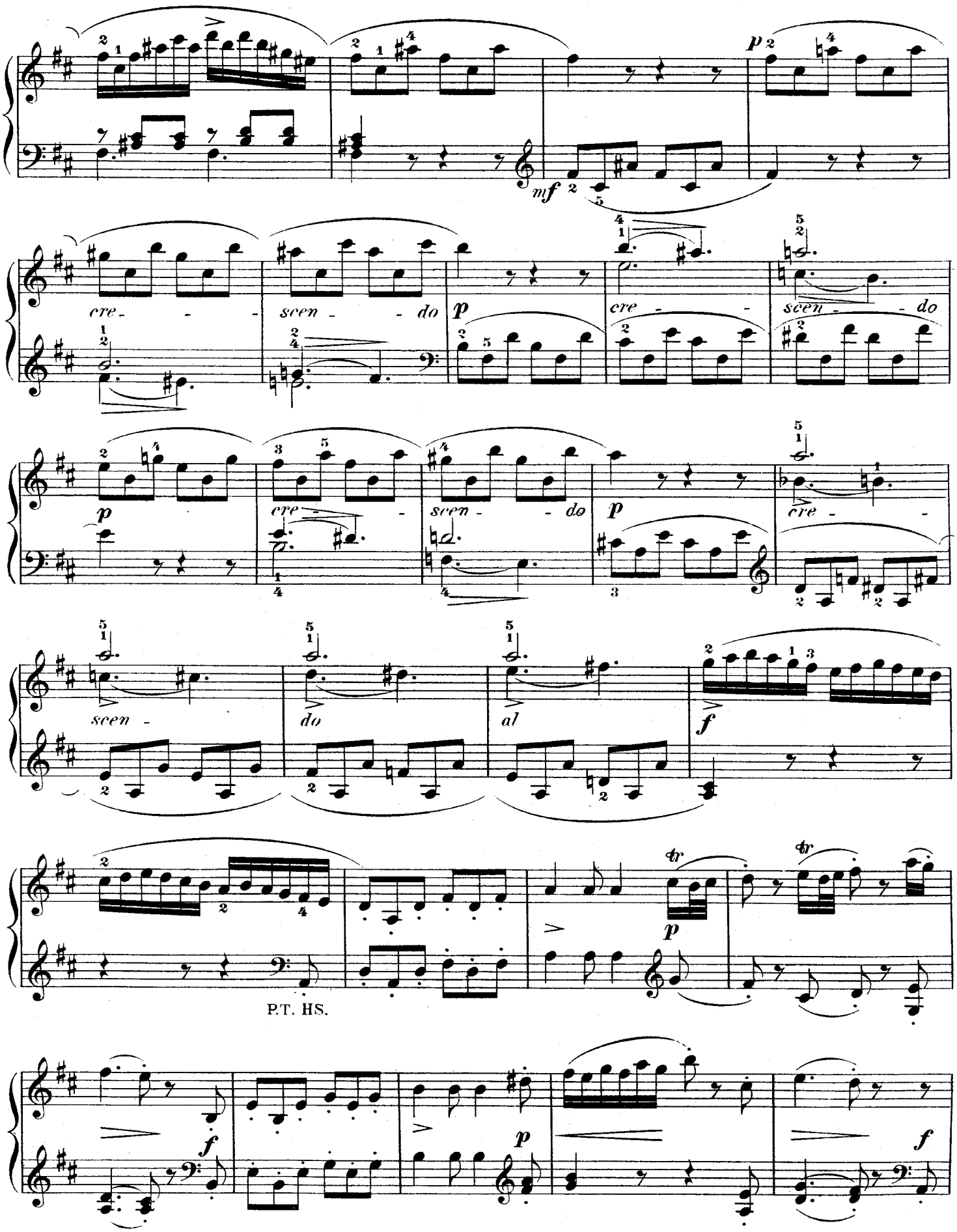

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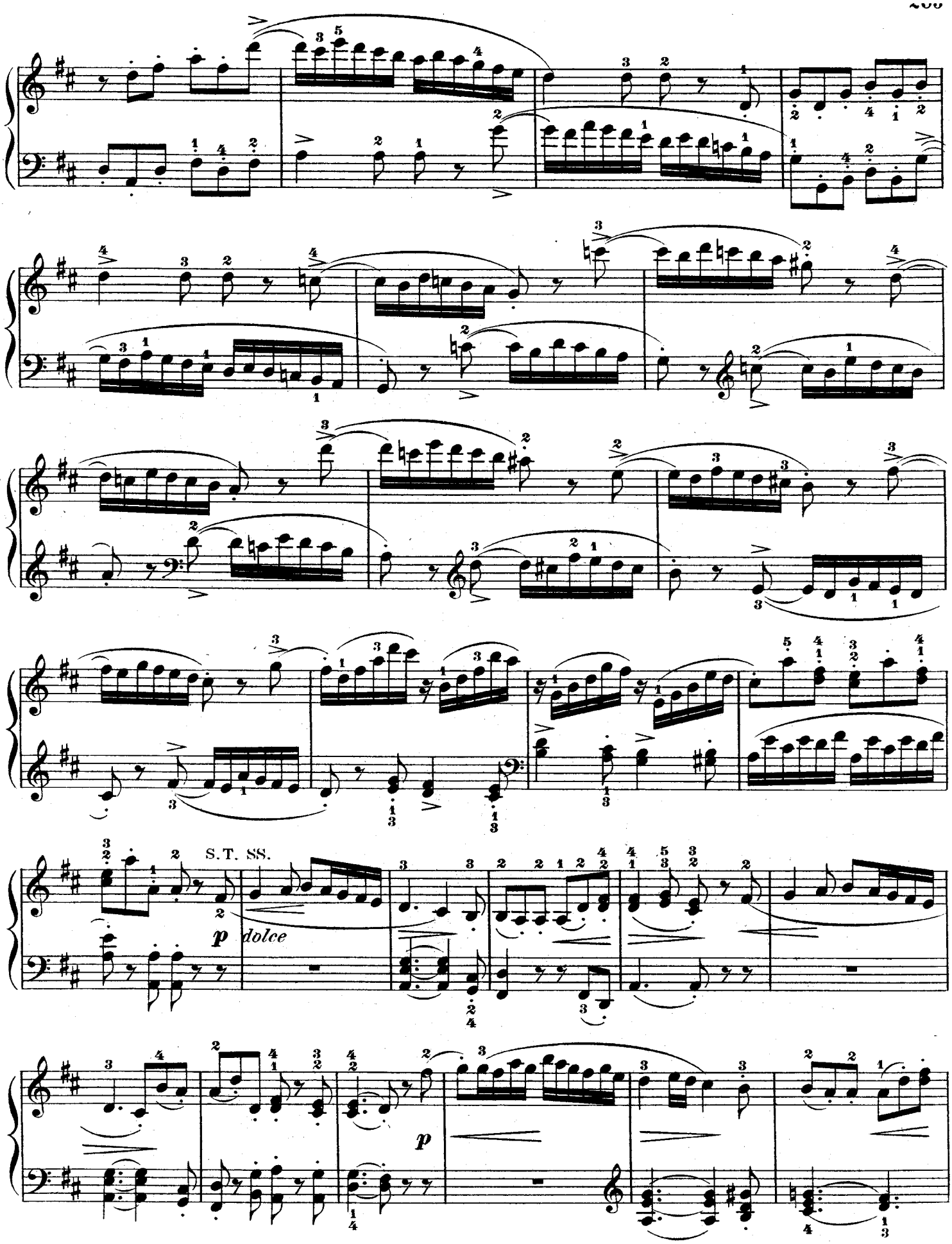

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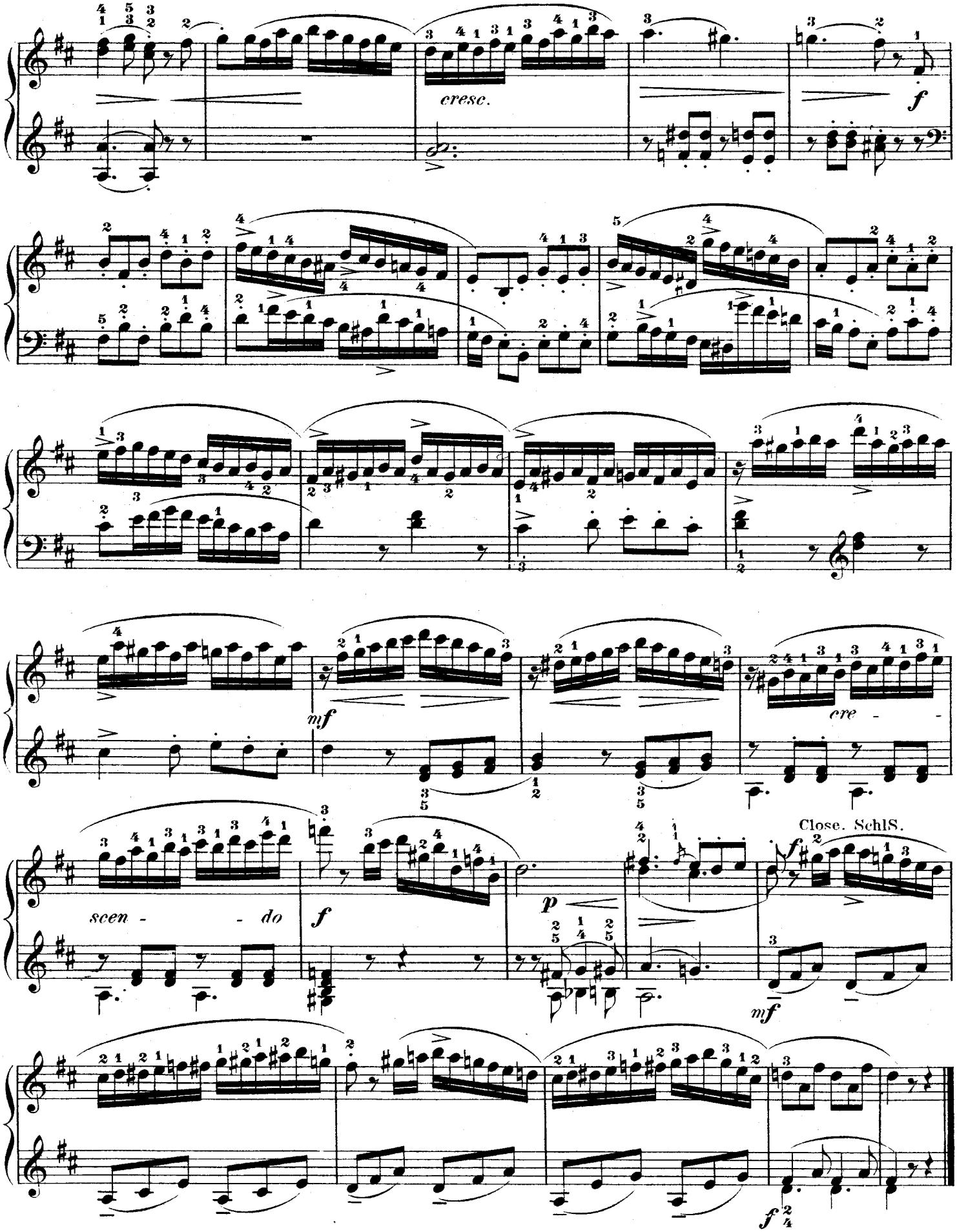

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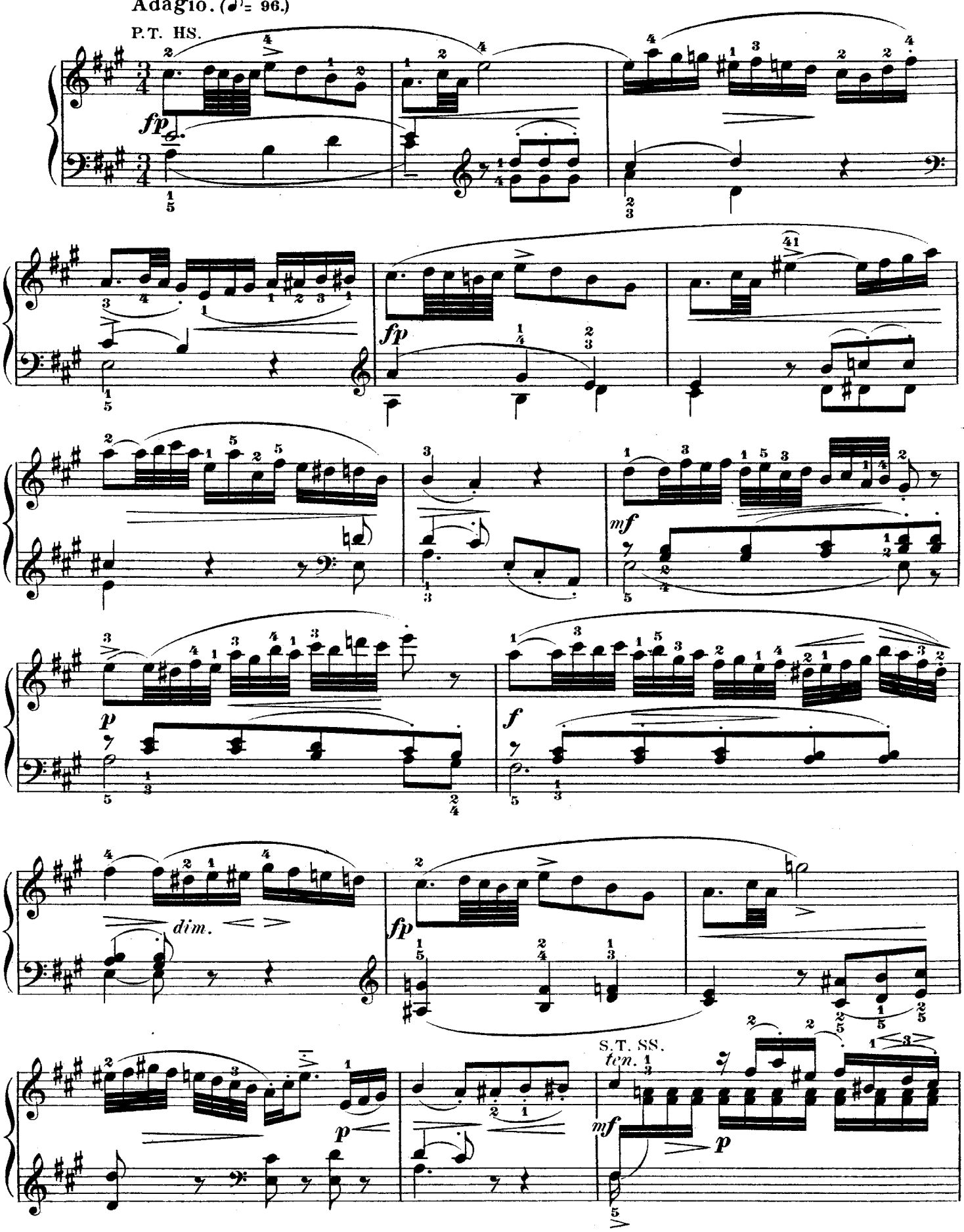

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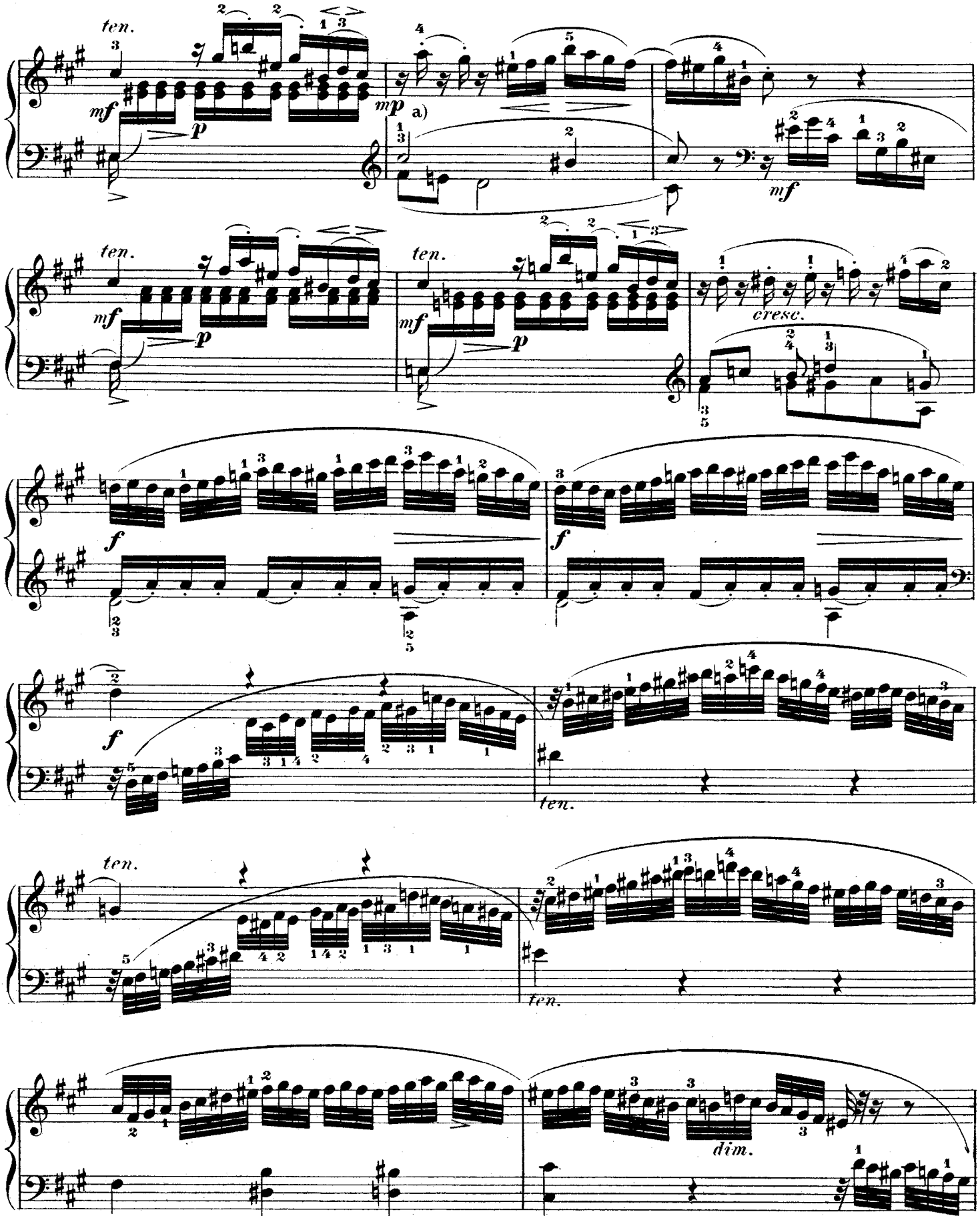

a) *mp (mezzo piano,)* rather soft; viz., between *p* and *mf*.

a) *mp mezzo piano,* (ziemlich schwach) bedeutet einen Grad von Tonstärke, welcher zwischen *p* u. *mf* steht.

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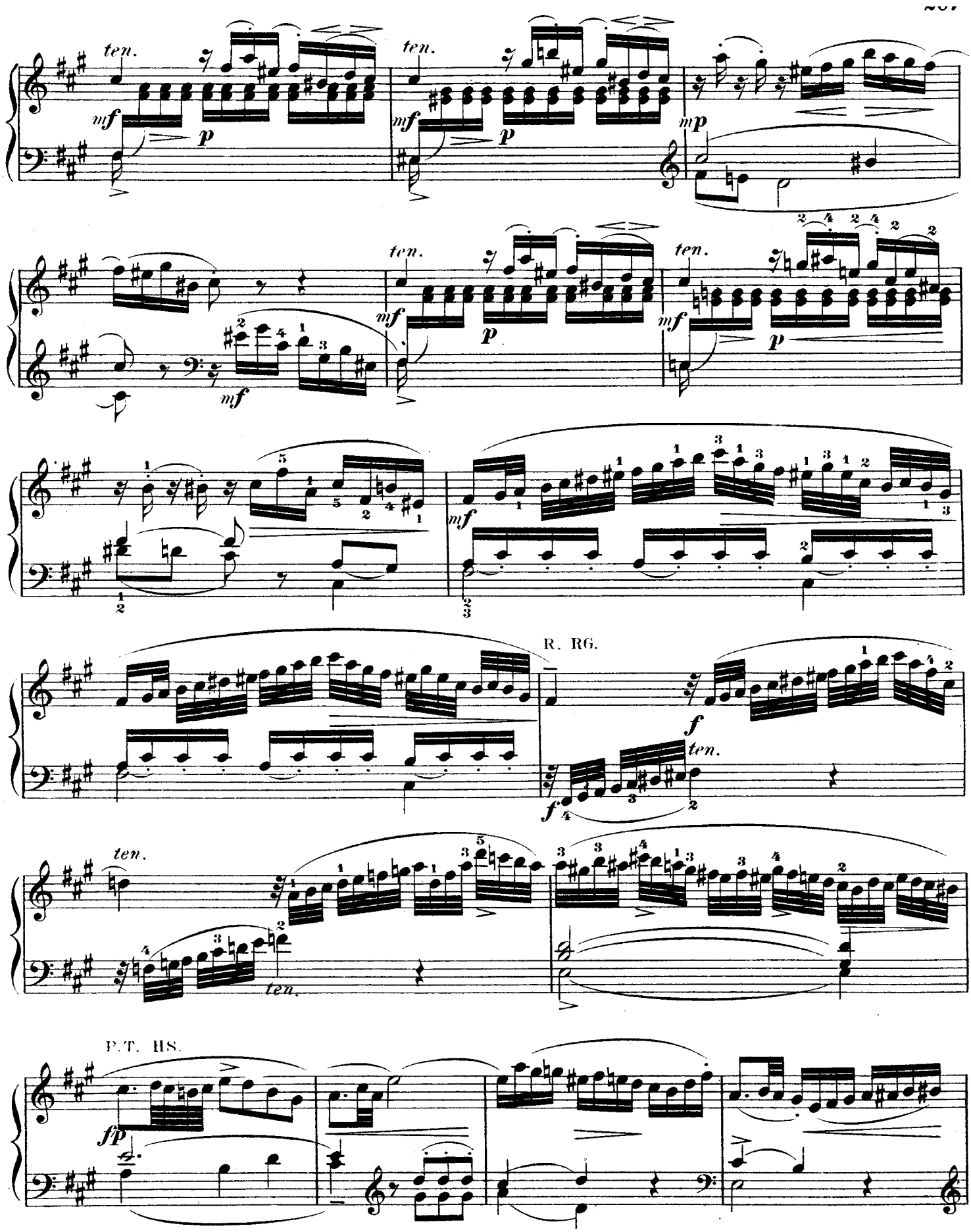

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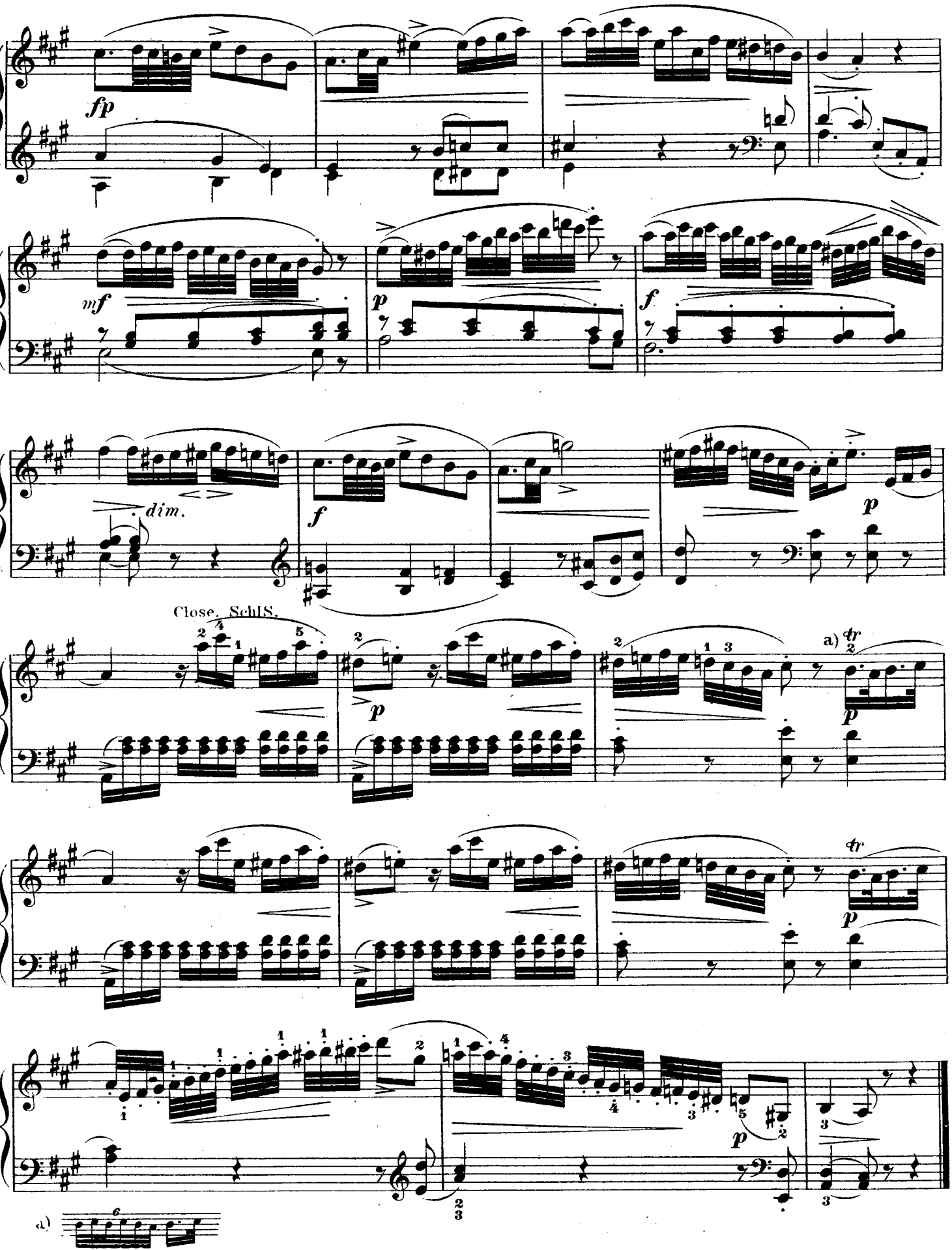

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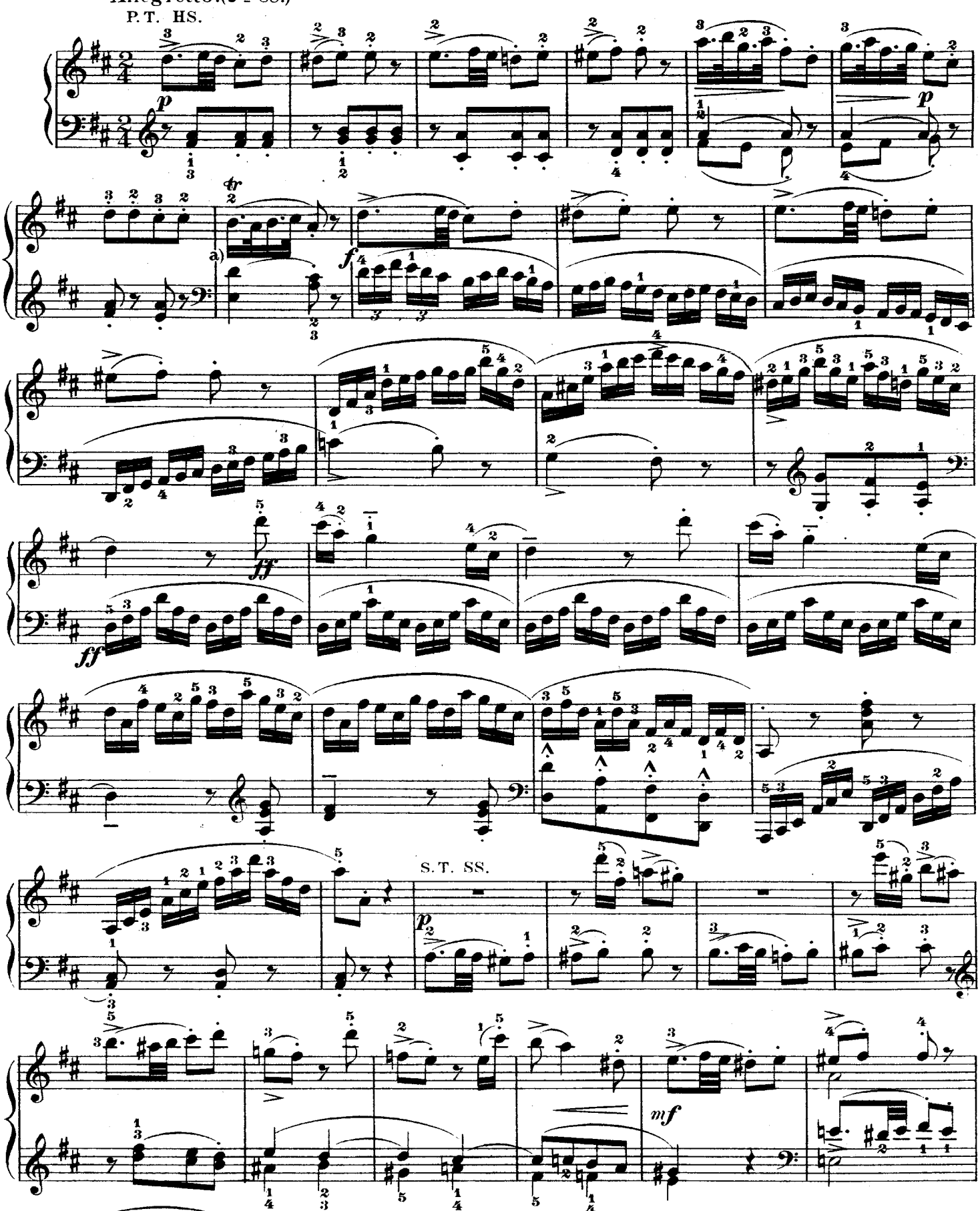

a) Less skillful players may be contented with a pralltriller (passing shake).
Schwächere Spieler mögen sich mit einem Pralltriller begnügen.

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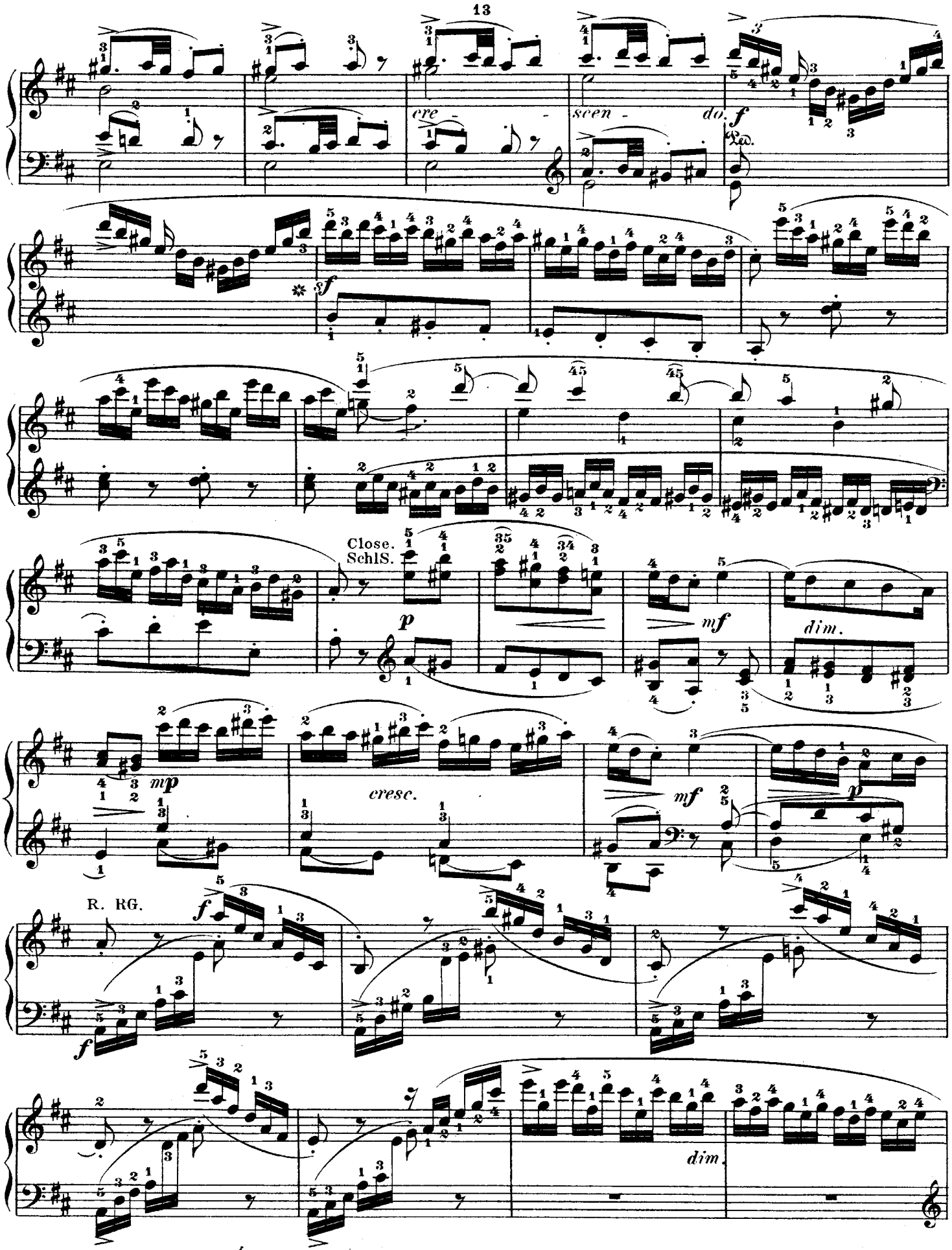

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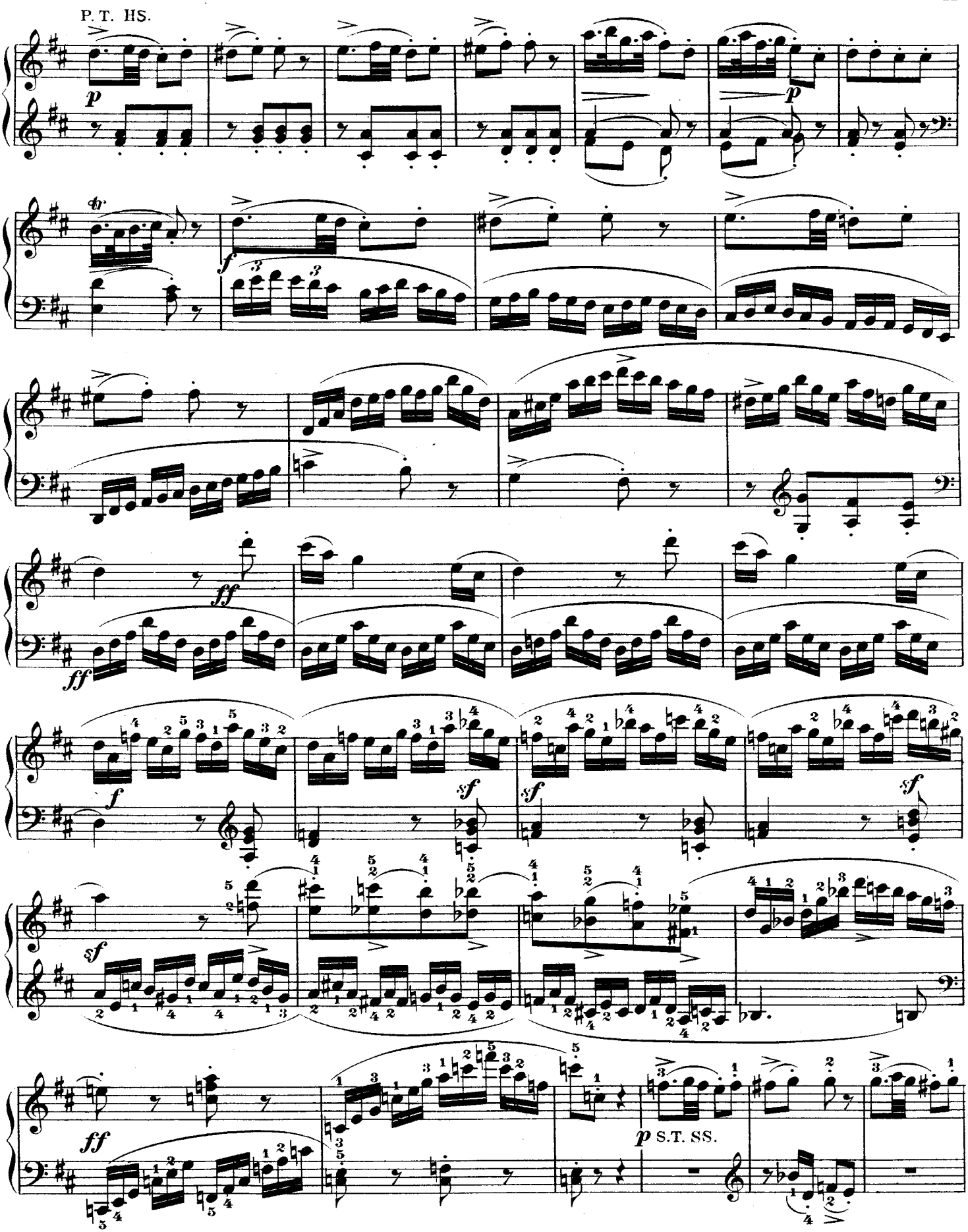

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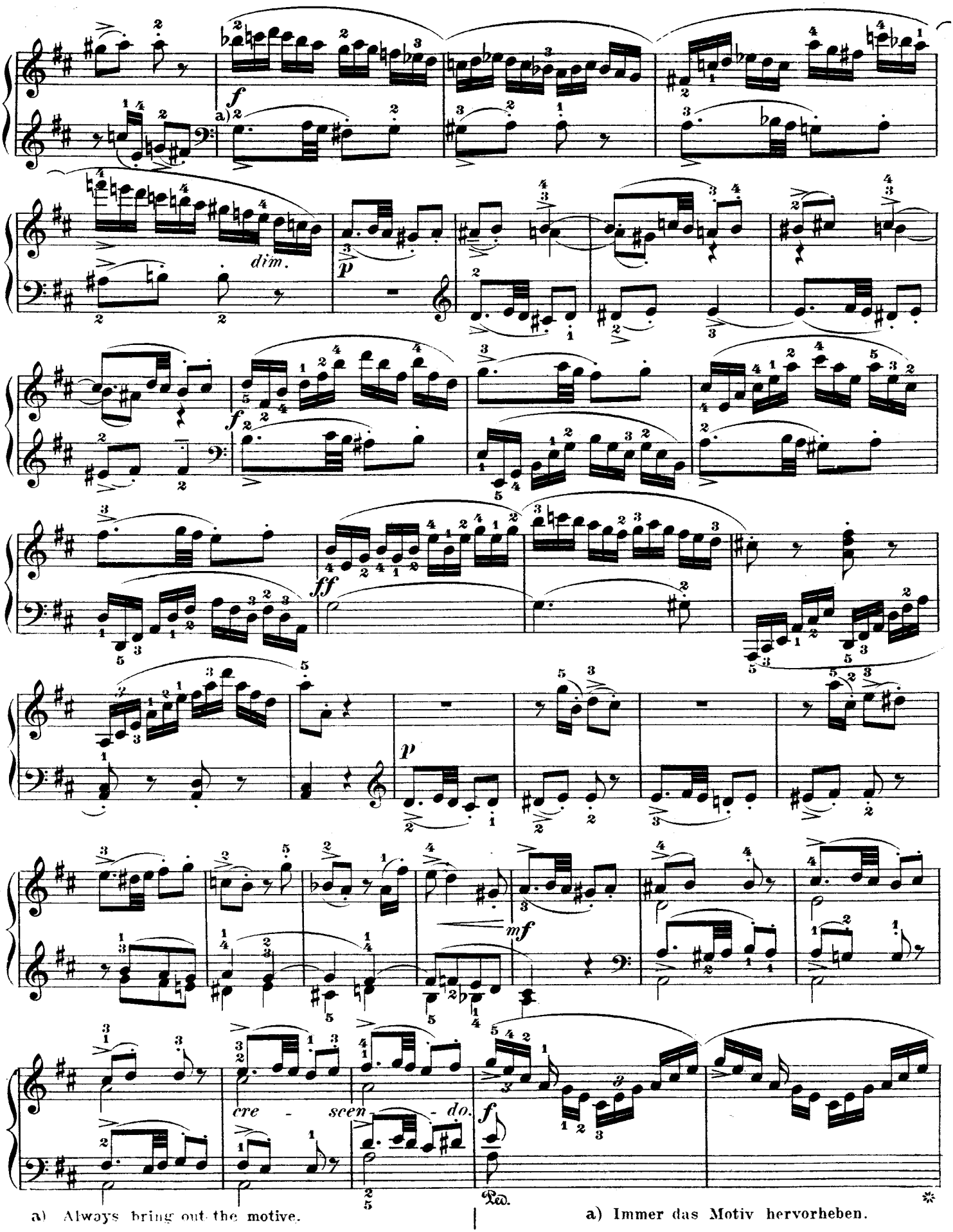

a) Always bring out the motive.

a) Immer das Motiv hervorheben.

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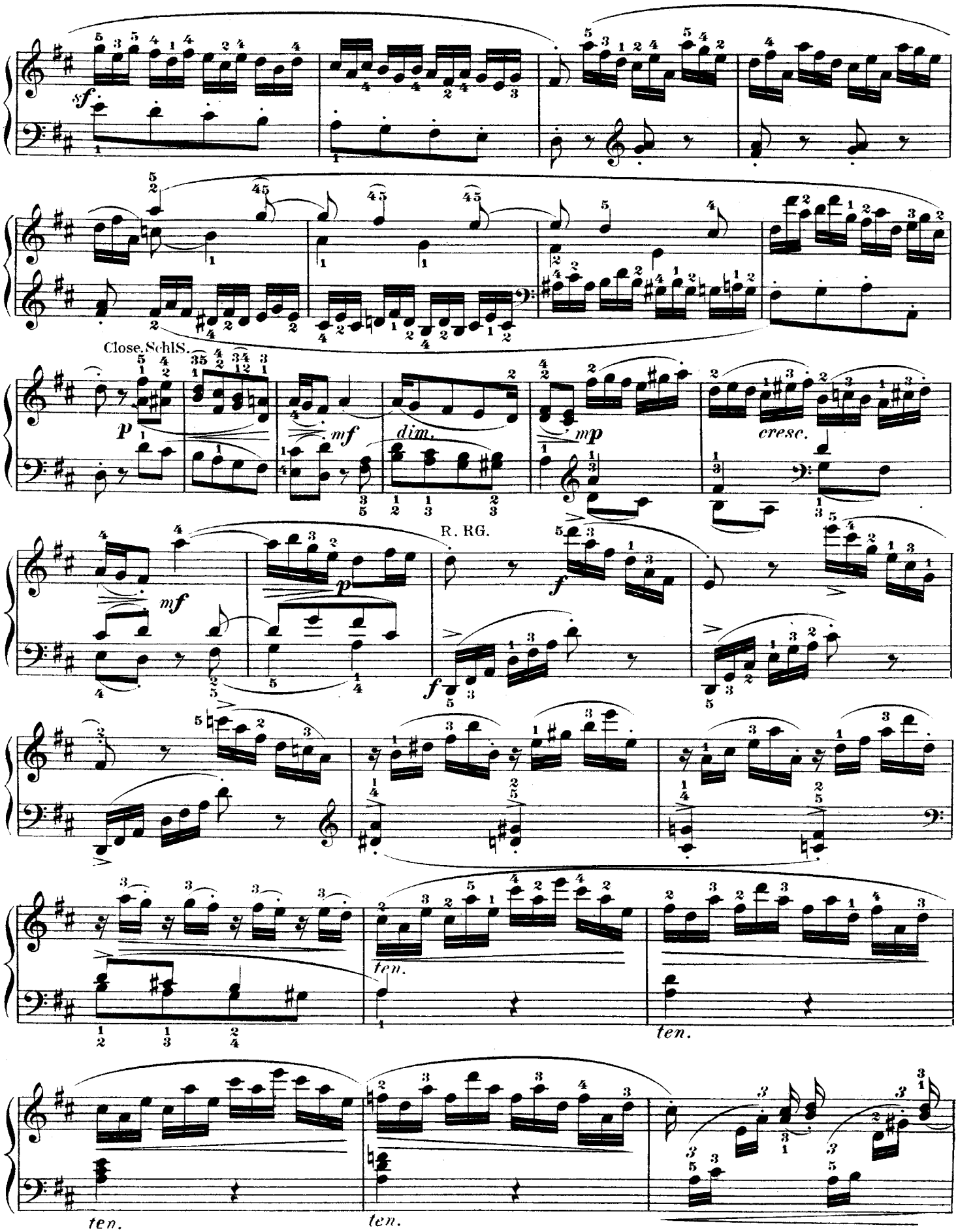

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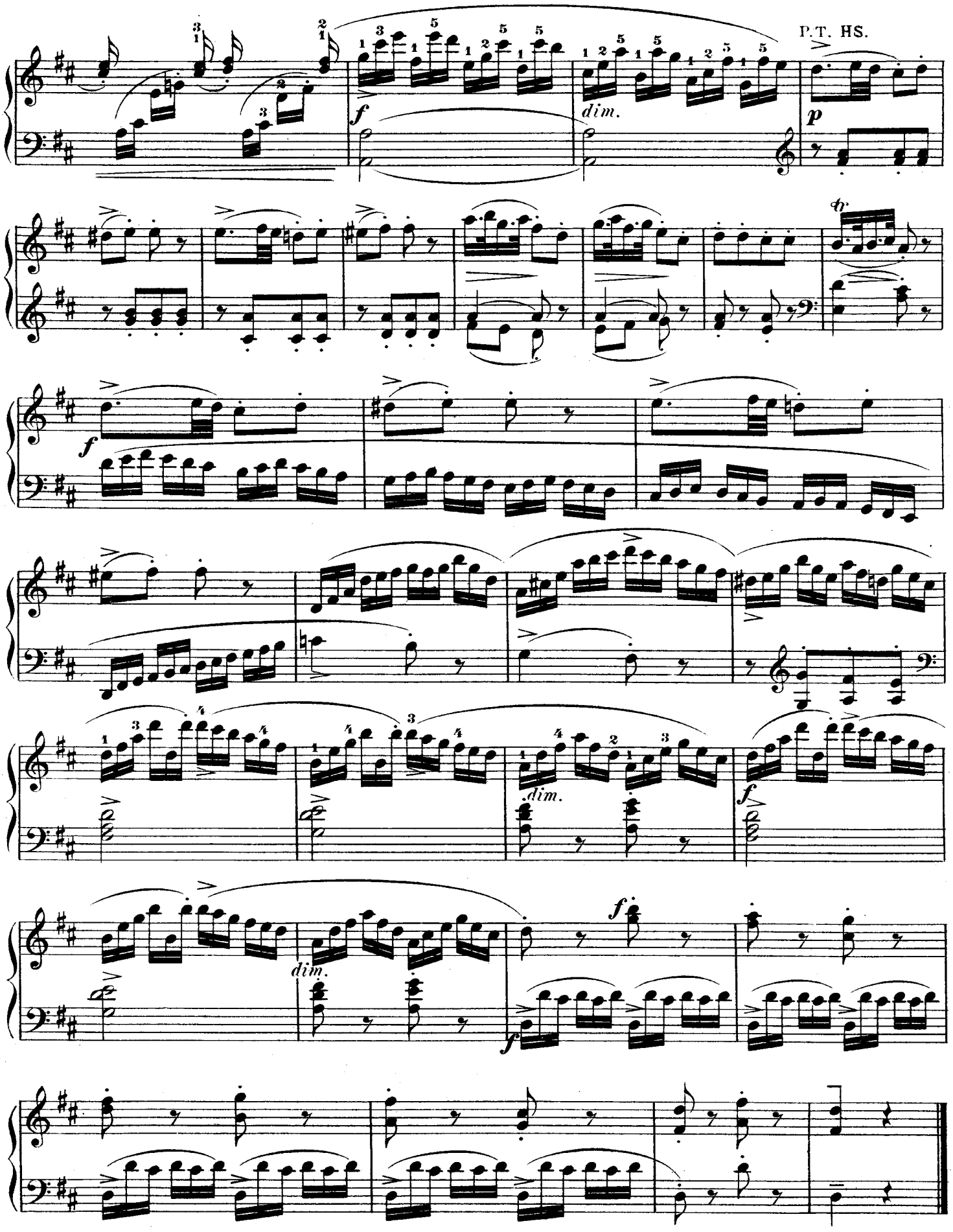

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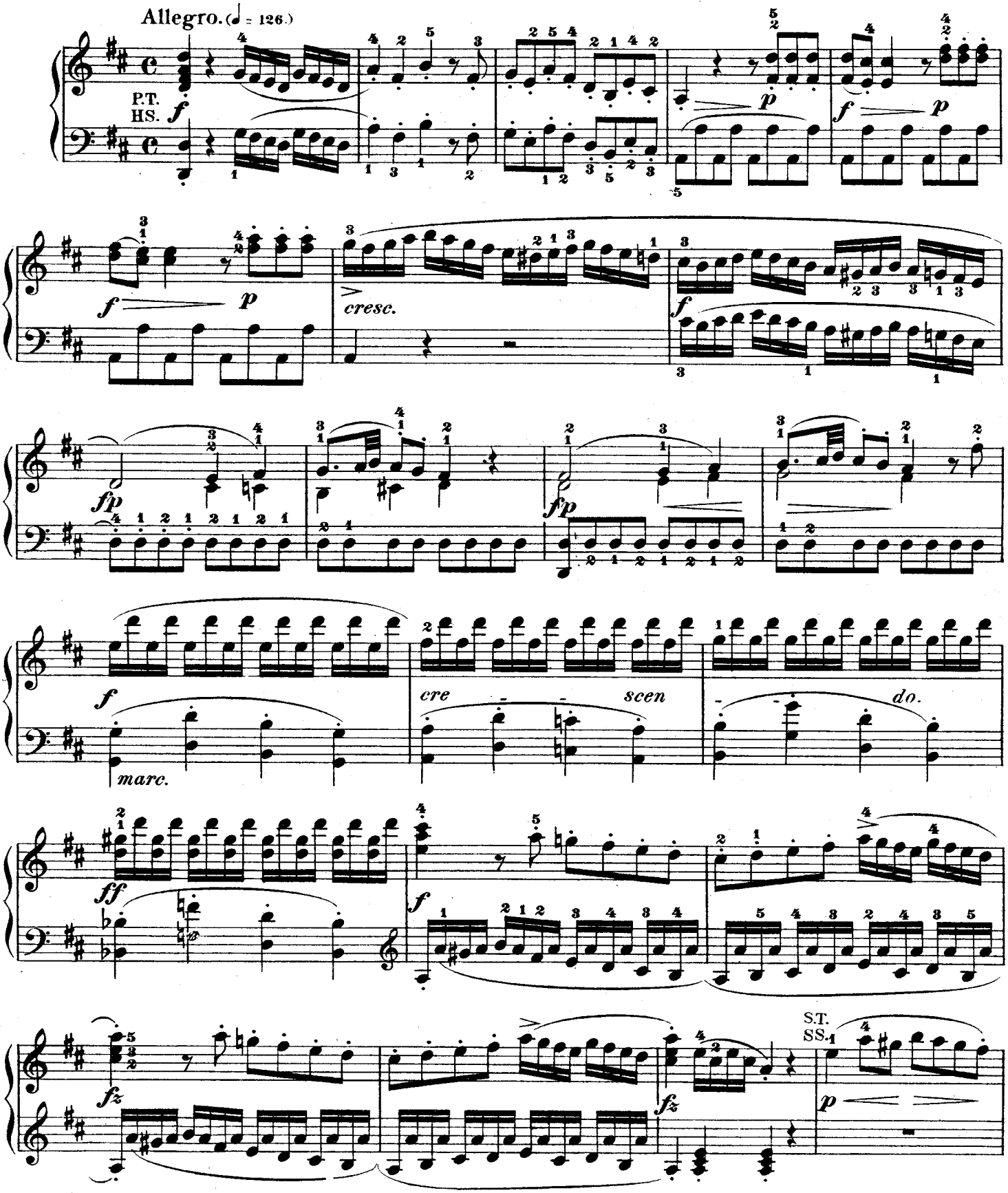
SONATA XV.

Abbreviations, etc.: P. T., Principal Theme; S.T., Secondary Theme; Close; M.T., Middle Theme.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlusssatz, MS. Mittelsatz.



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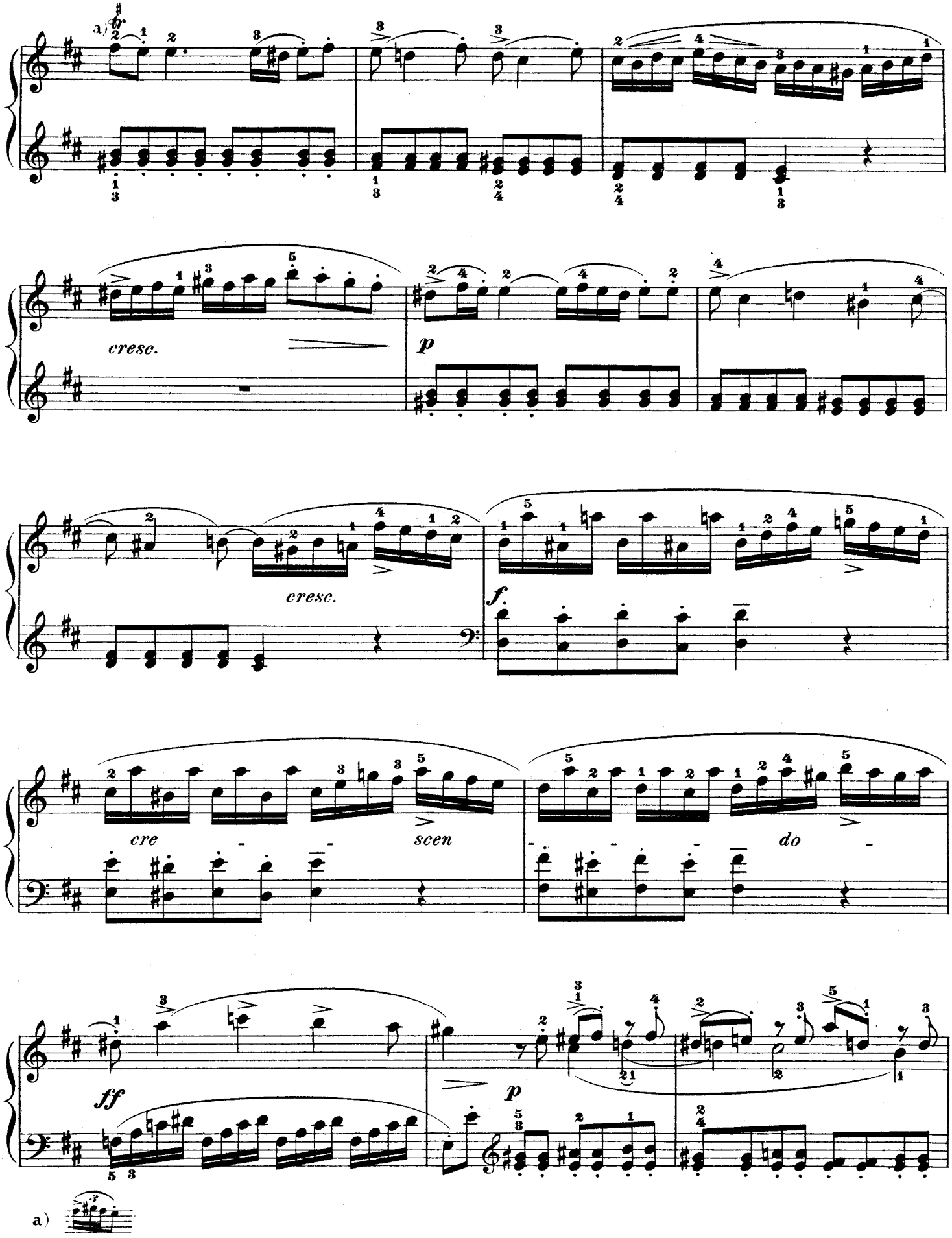

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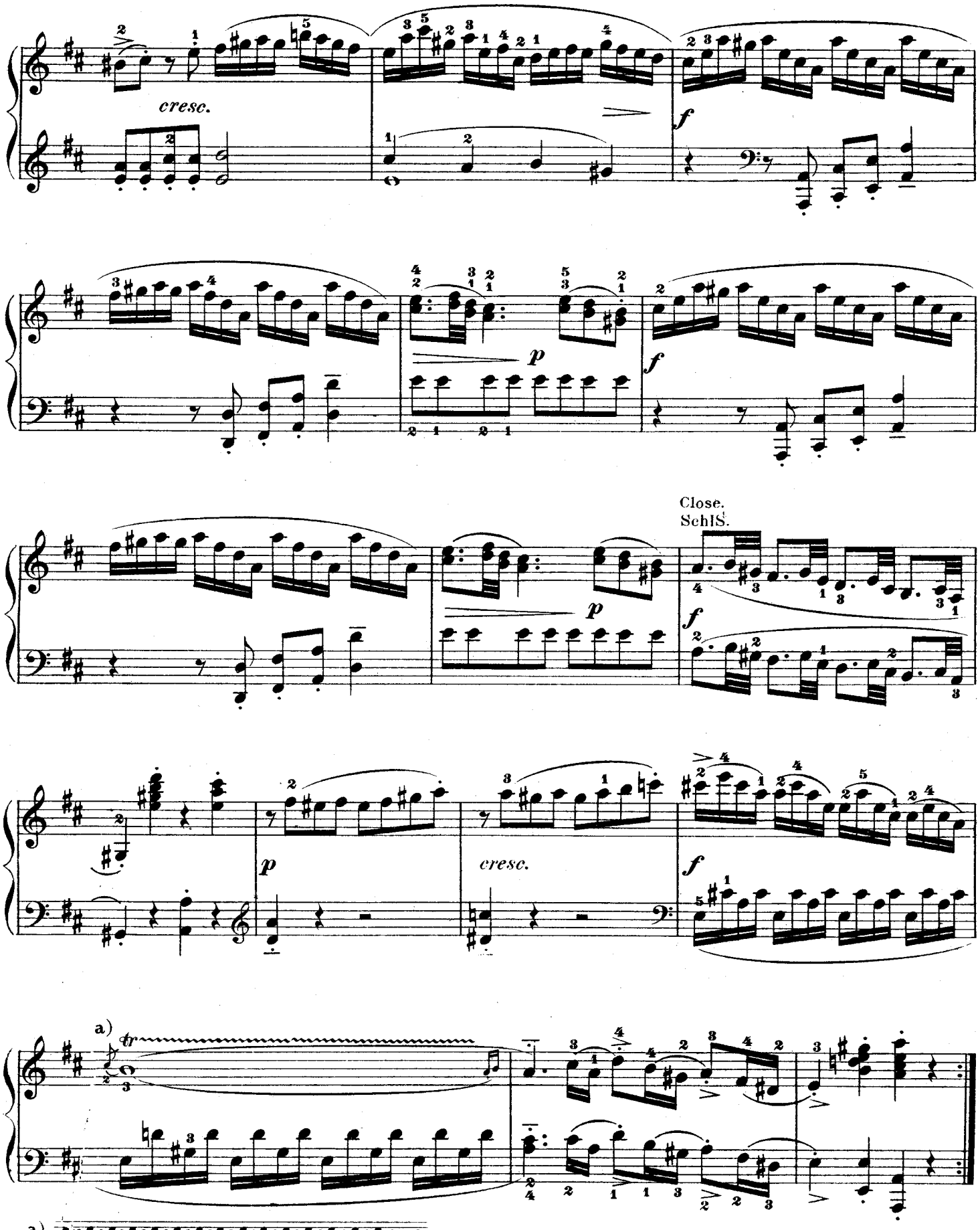

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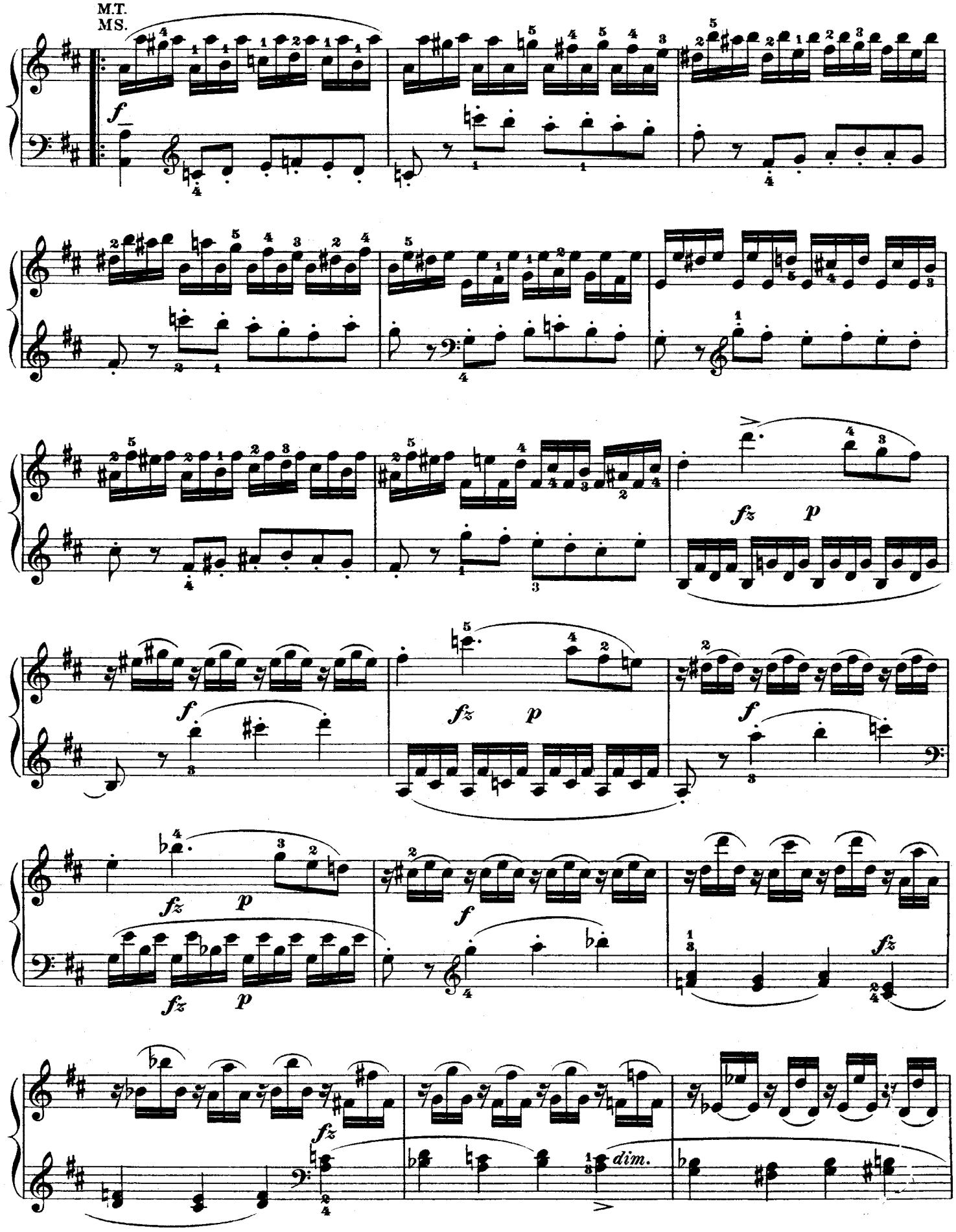

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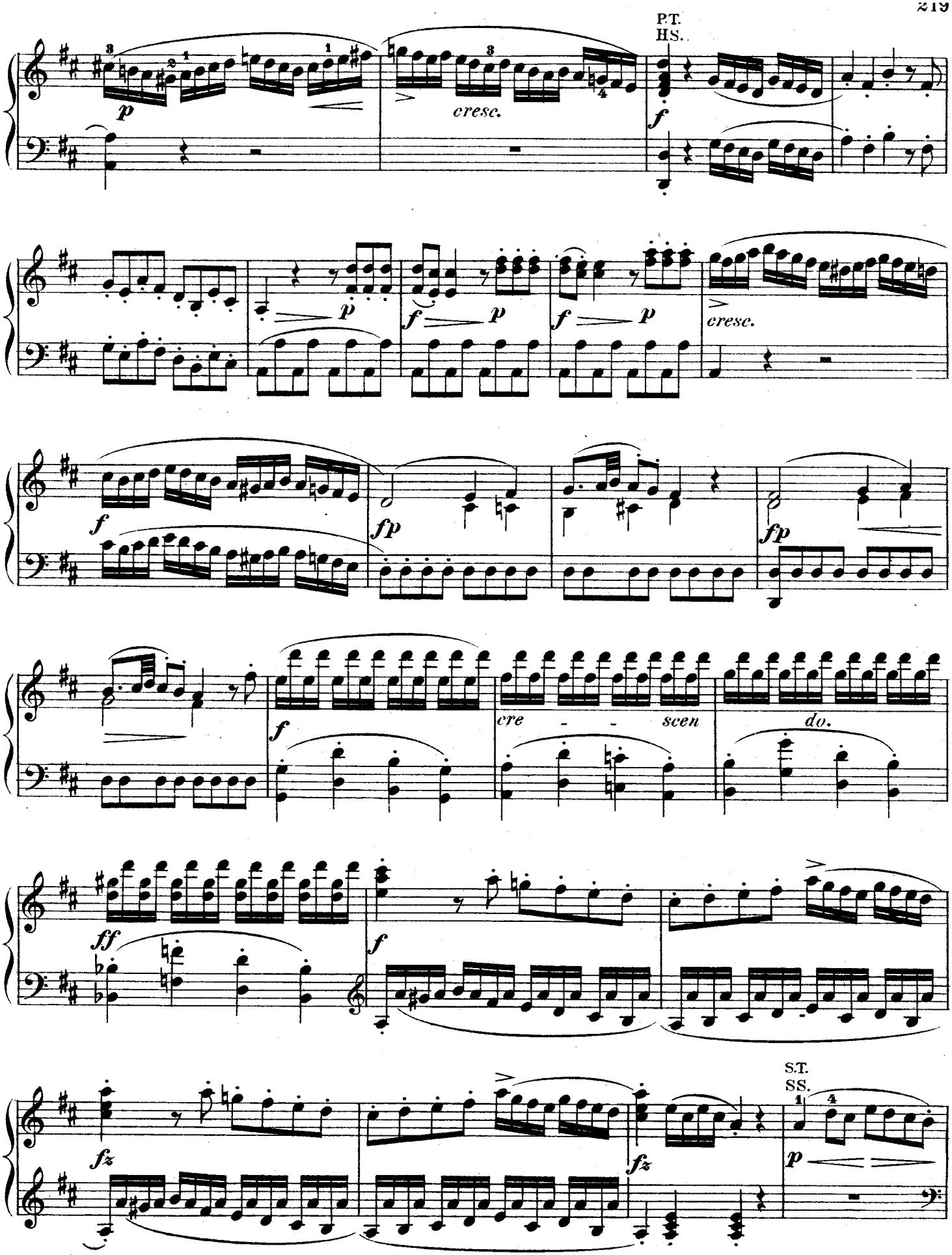

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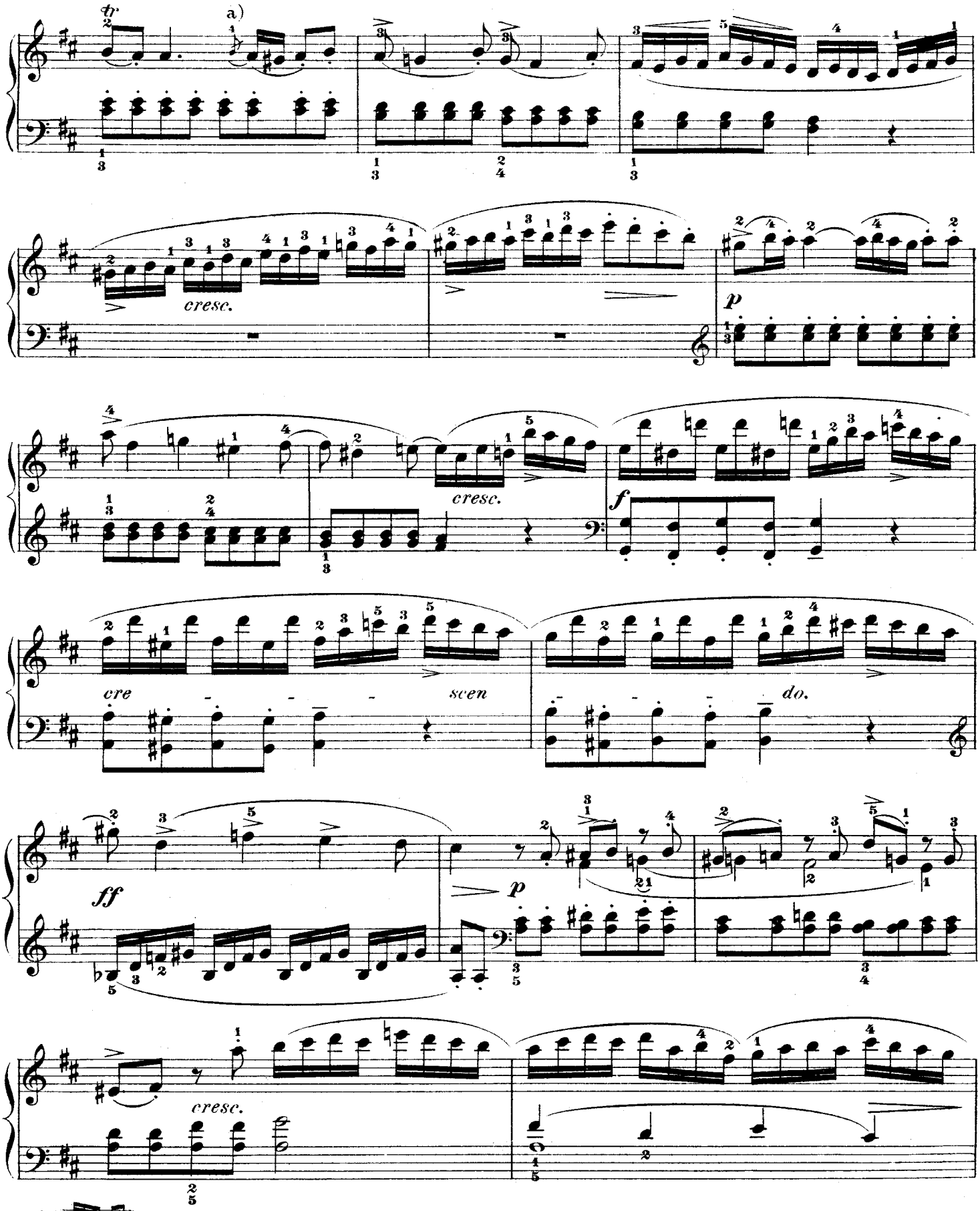

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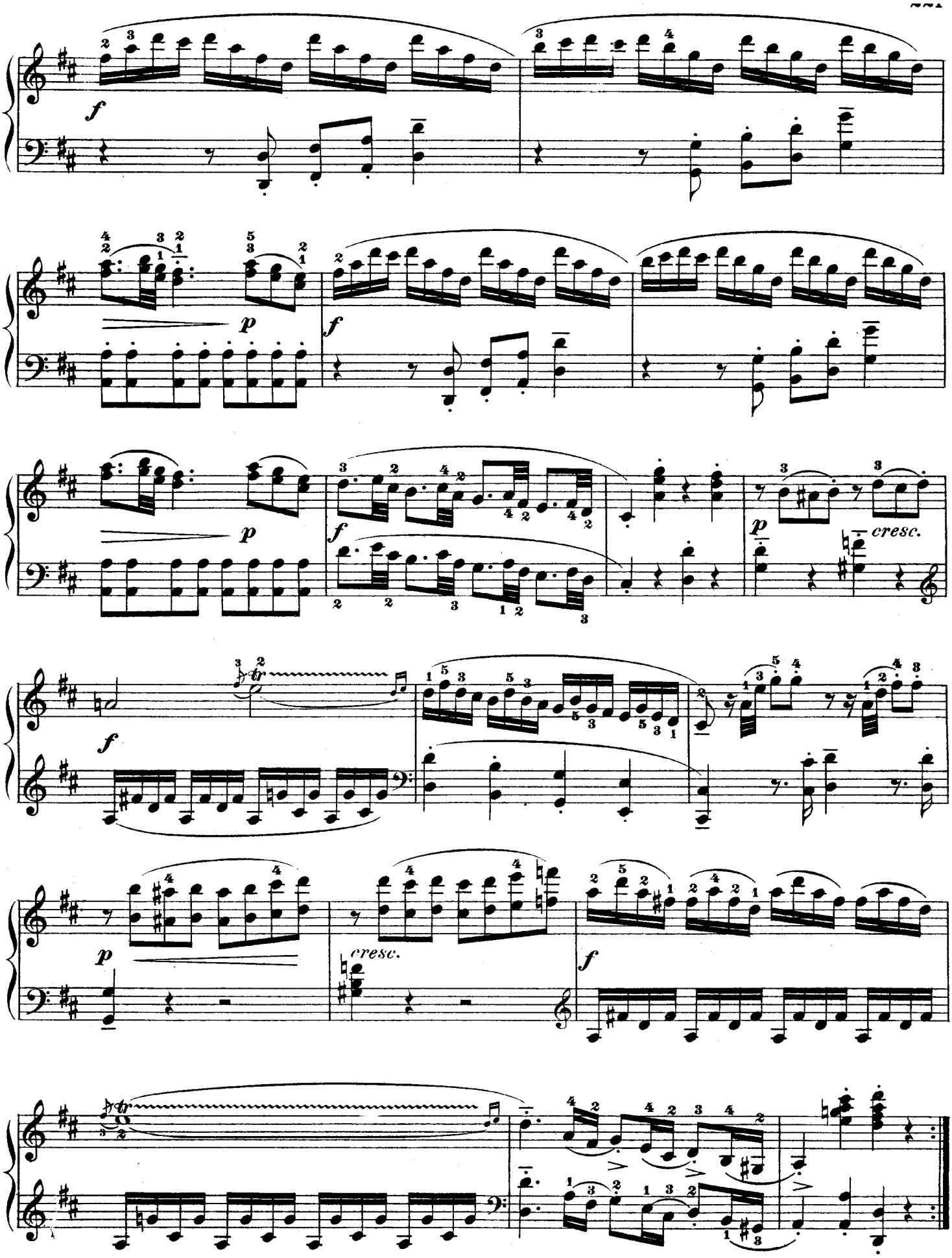

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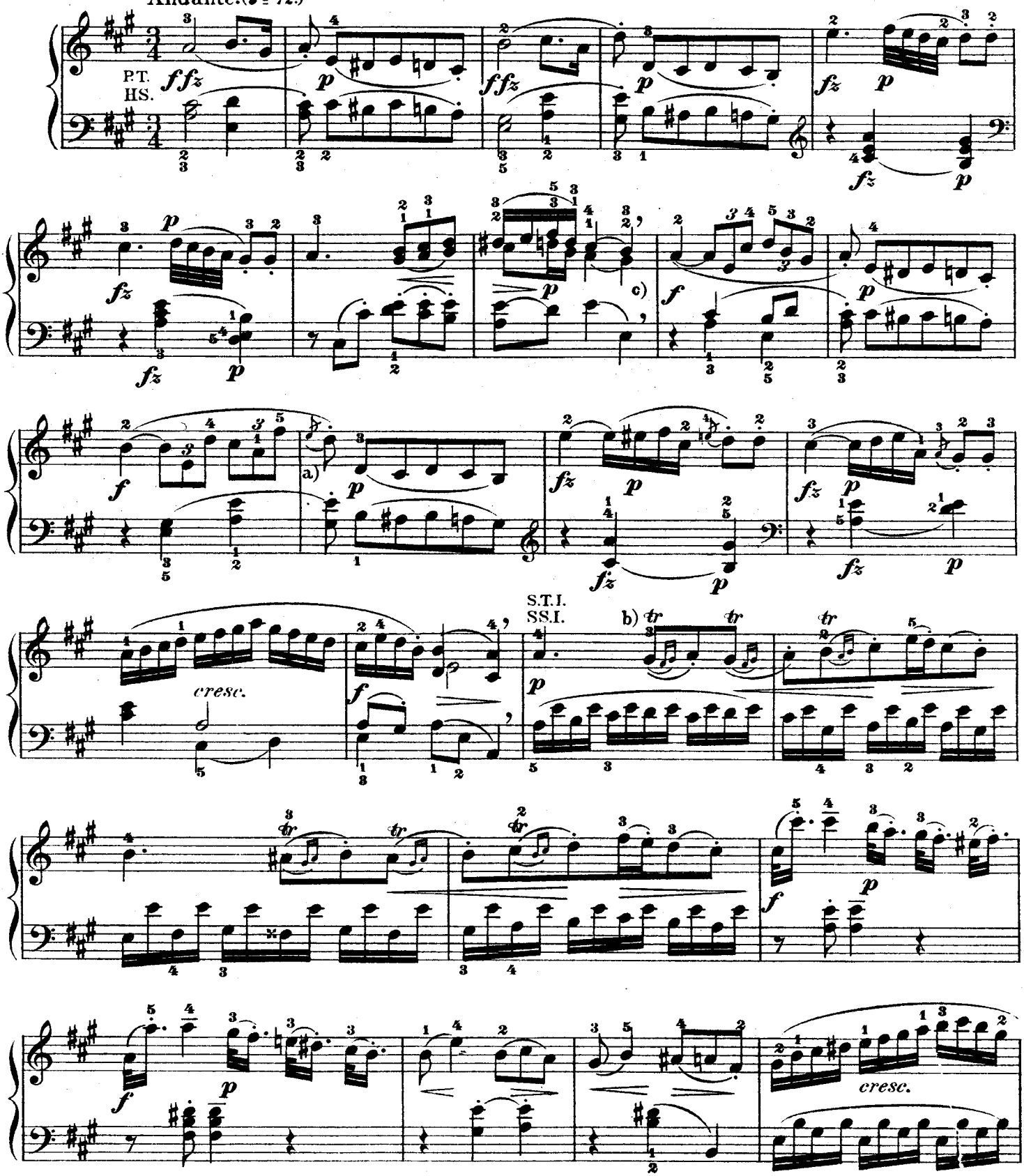
Rondeau en Polonaise.

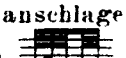
Andante. (♩ = 72.)



a) All these appoggiaturas are short, and are to be struck with the accompaniment.

b) c) Such a comma calls for a marked lifting of the hands.

a) Alle diese Vorschläge mit der Begleitung gleichzeitig anschlagen, aber kurz.

b)  c) Bei einem solchen Comma ist merklich abzusetzen.

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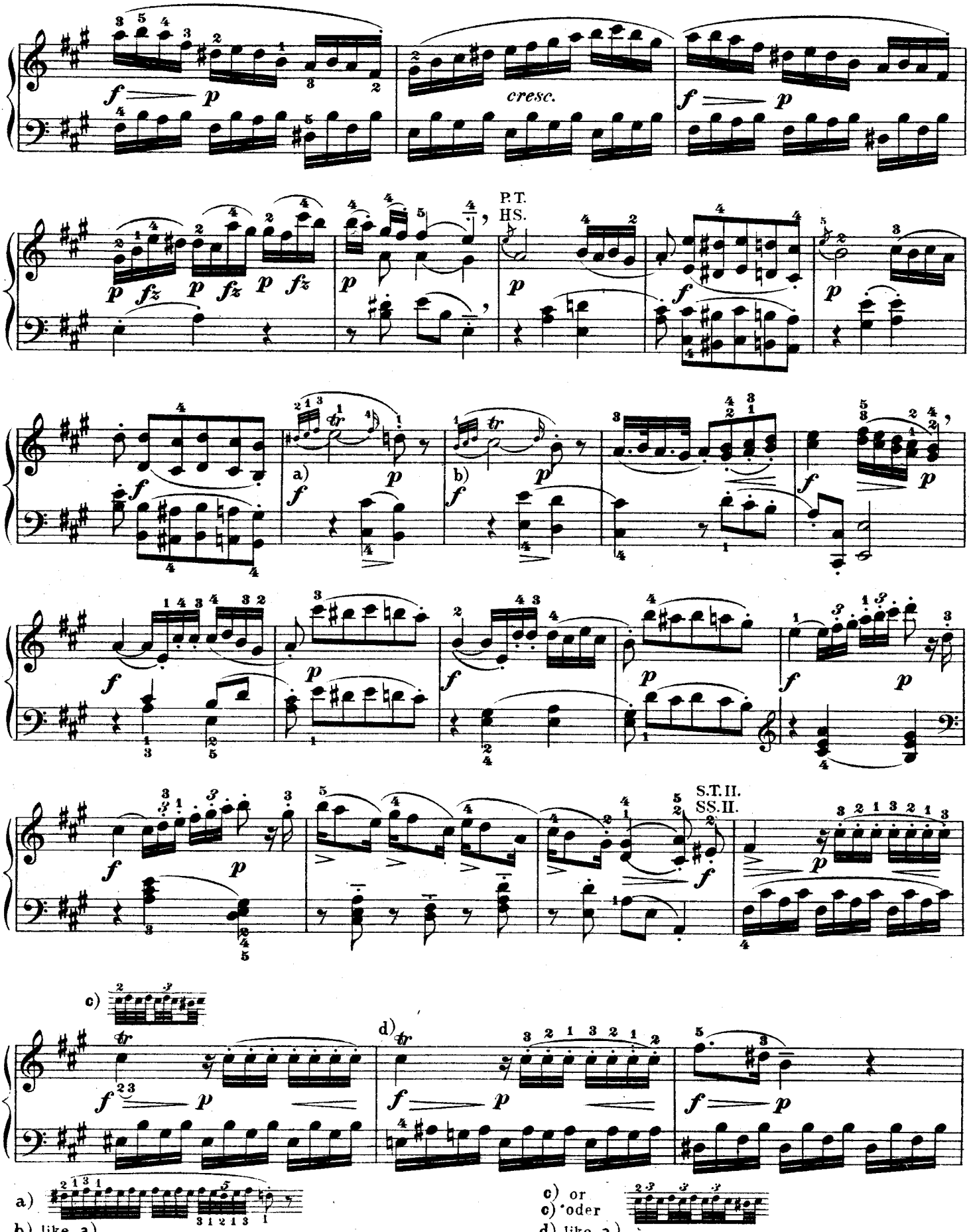

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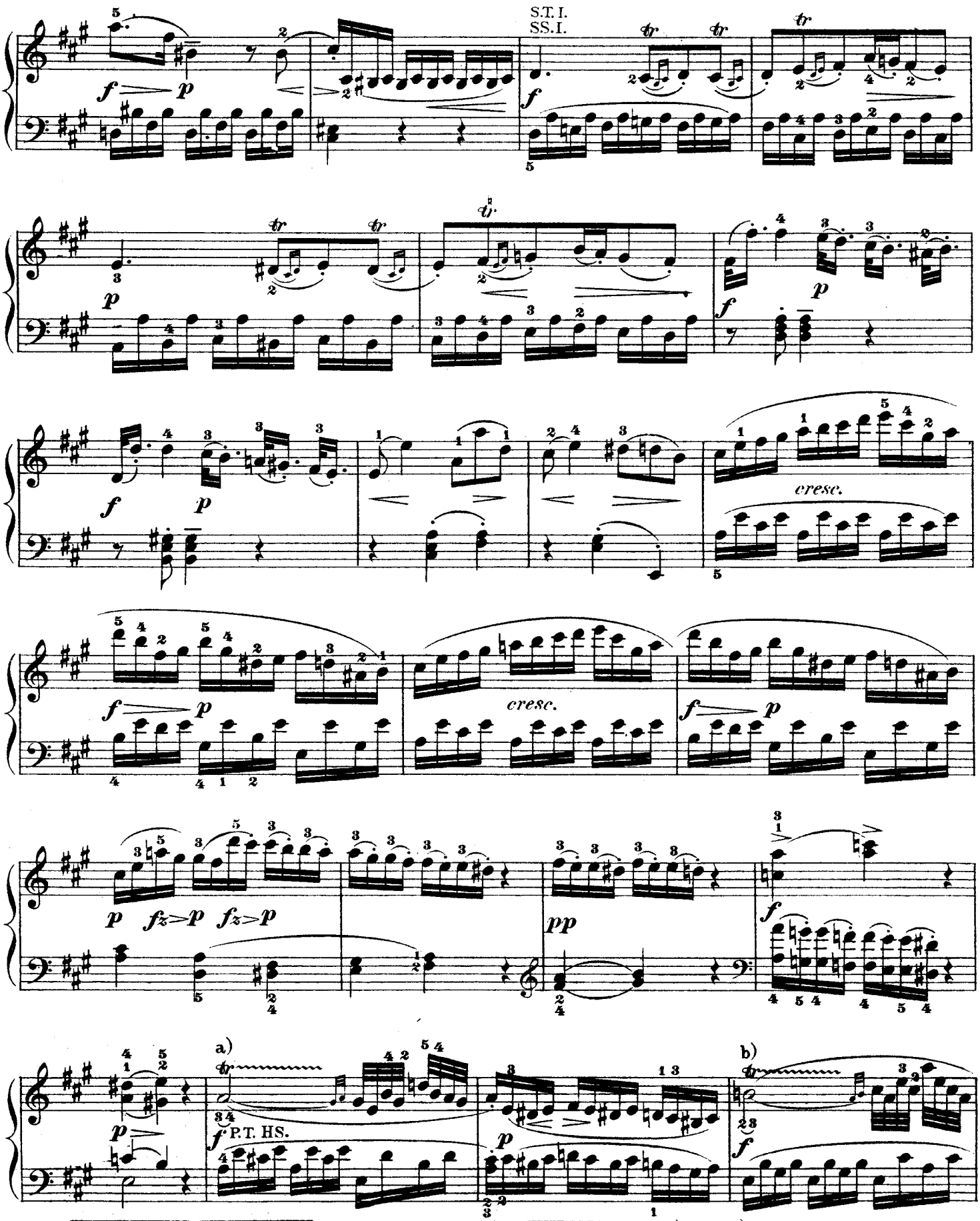

a) easier: b) like a)
leichter: b) wie a)

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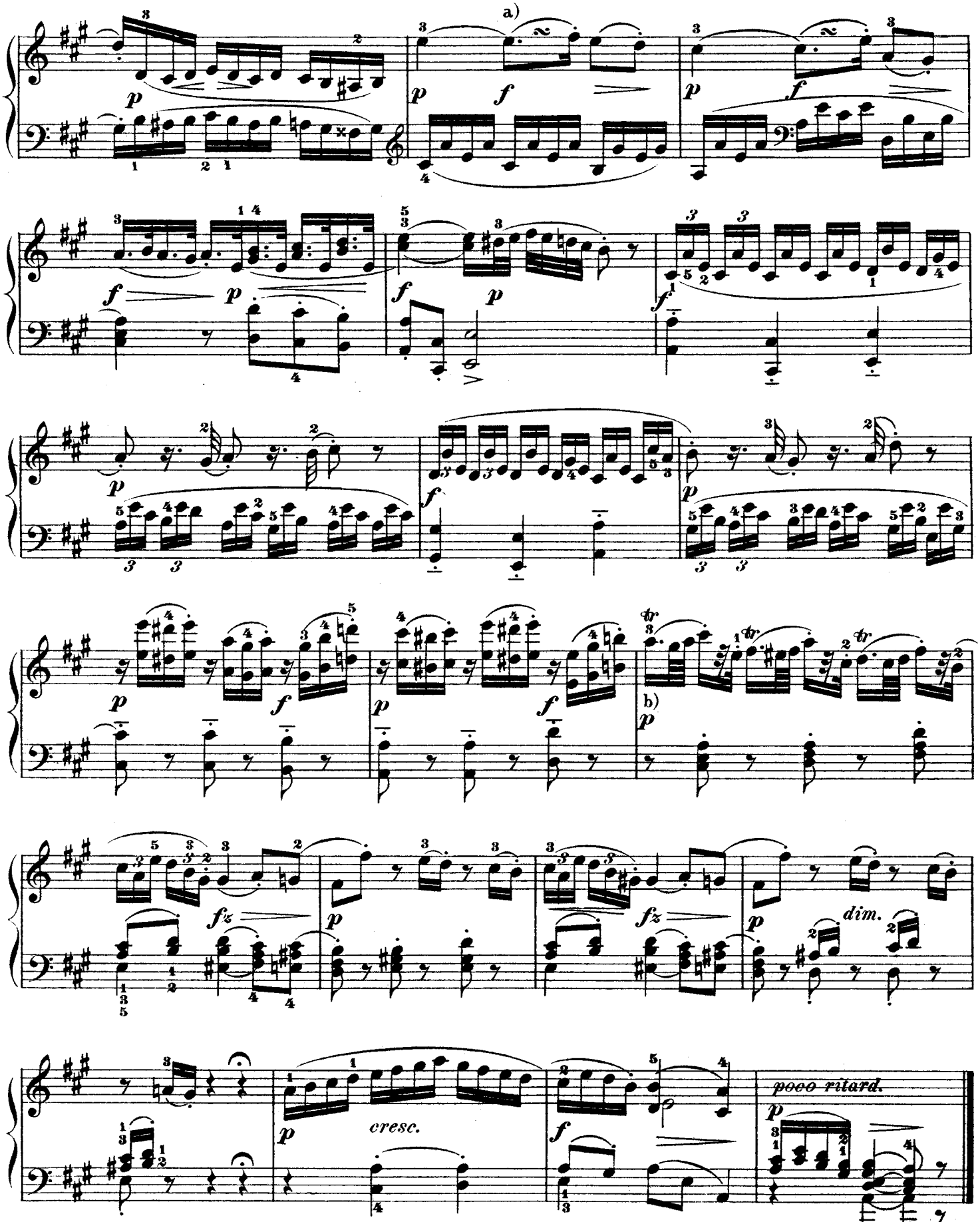

a) b) (Begin all these trills with the principal note.)
(Alle diese Triller mit der Hauptnote zu beginnen.)

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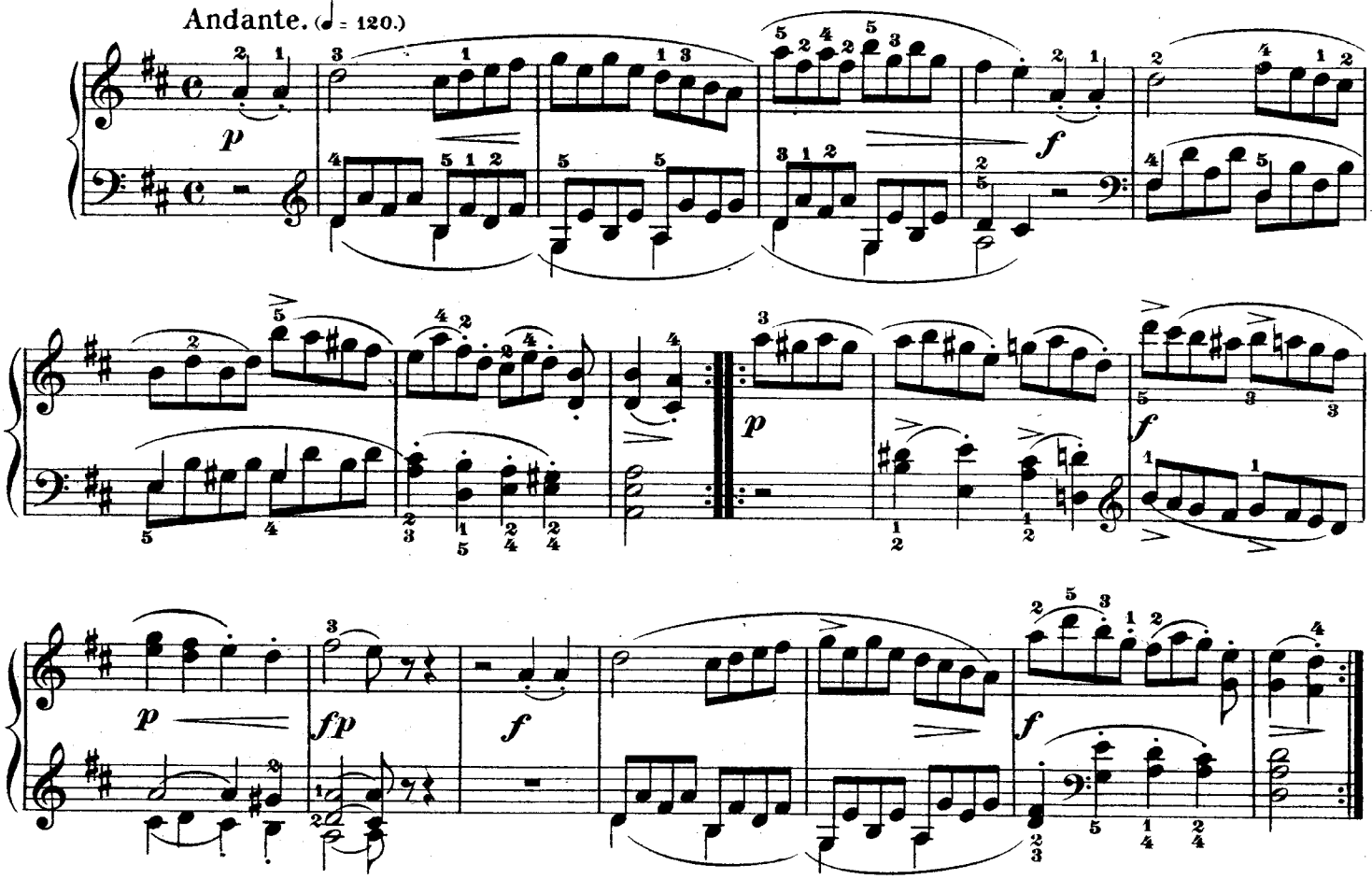
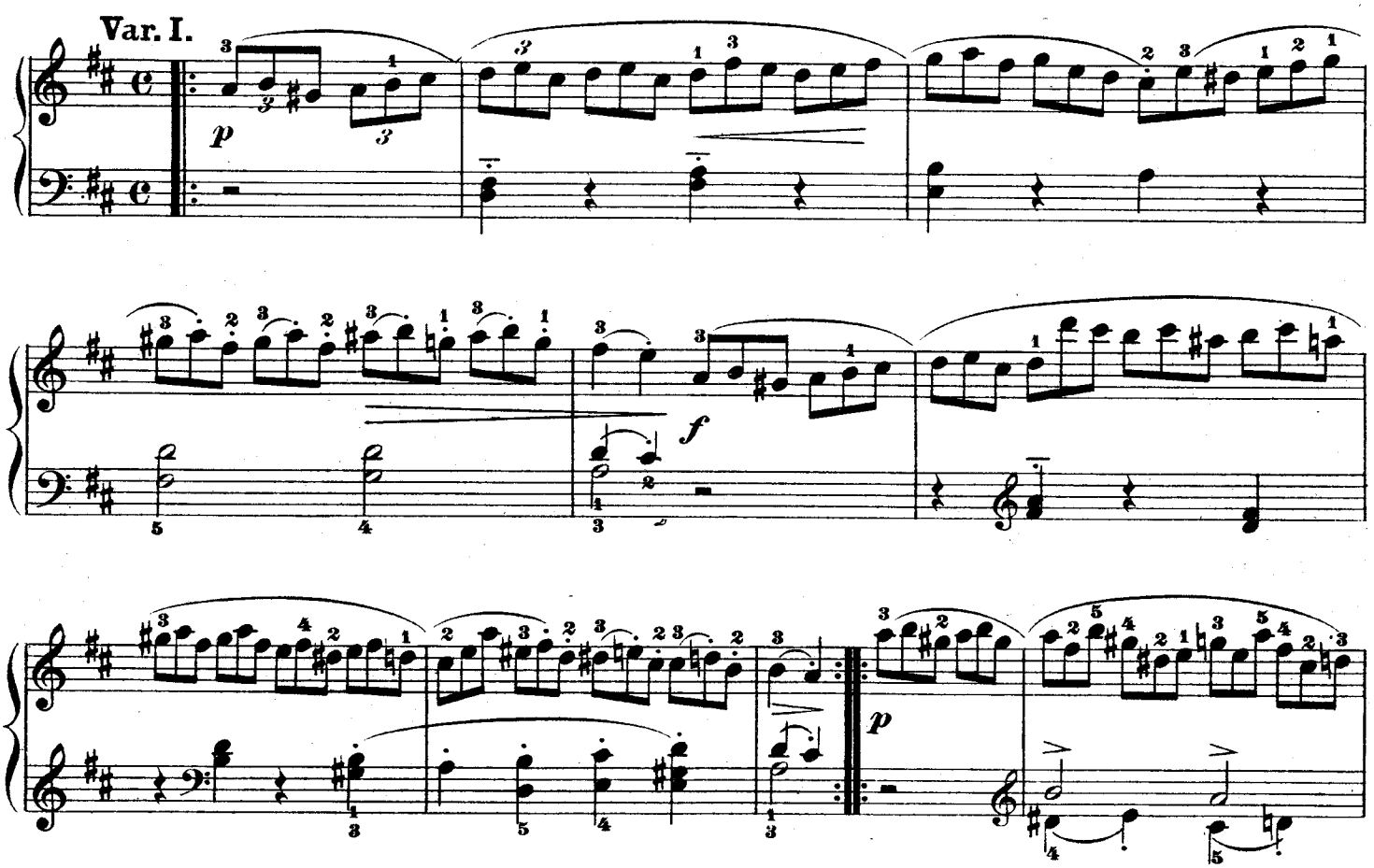
Tema.

Andante. (♩ = 120.)



Var. I.



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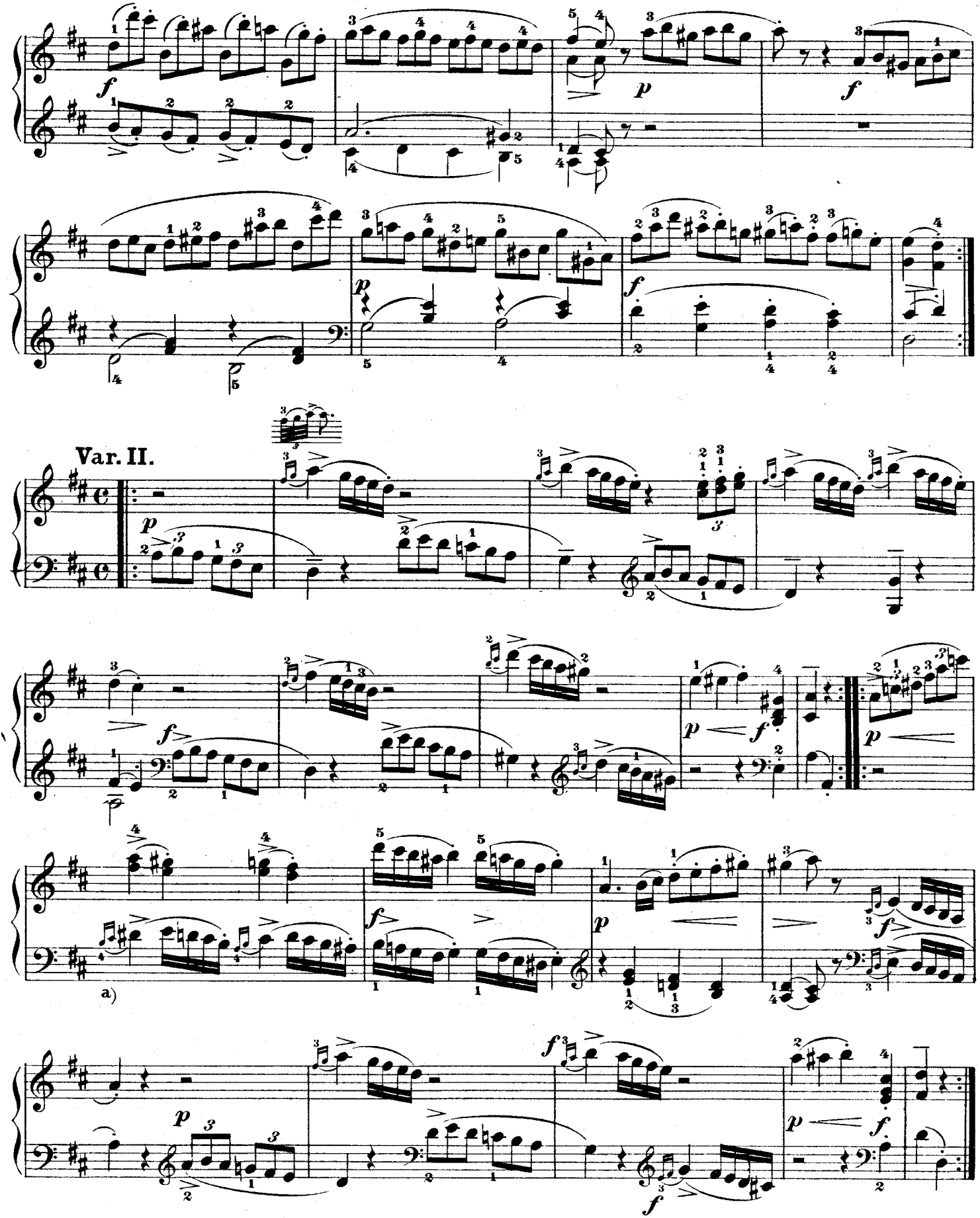

a) Begin the embellishment on the beat.

a) Der Vorschlag beginnt hier ebenfalls mit dem Schlag.

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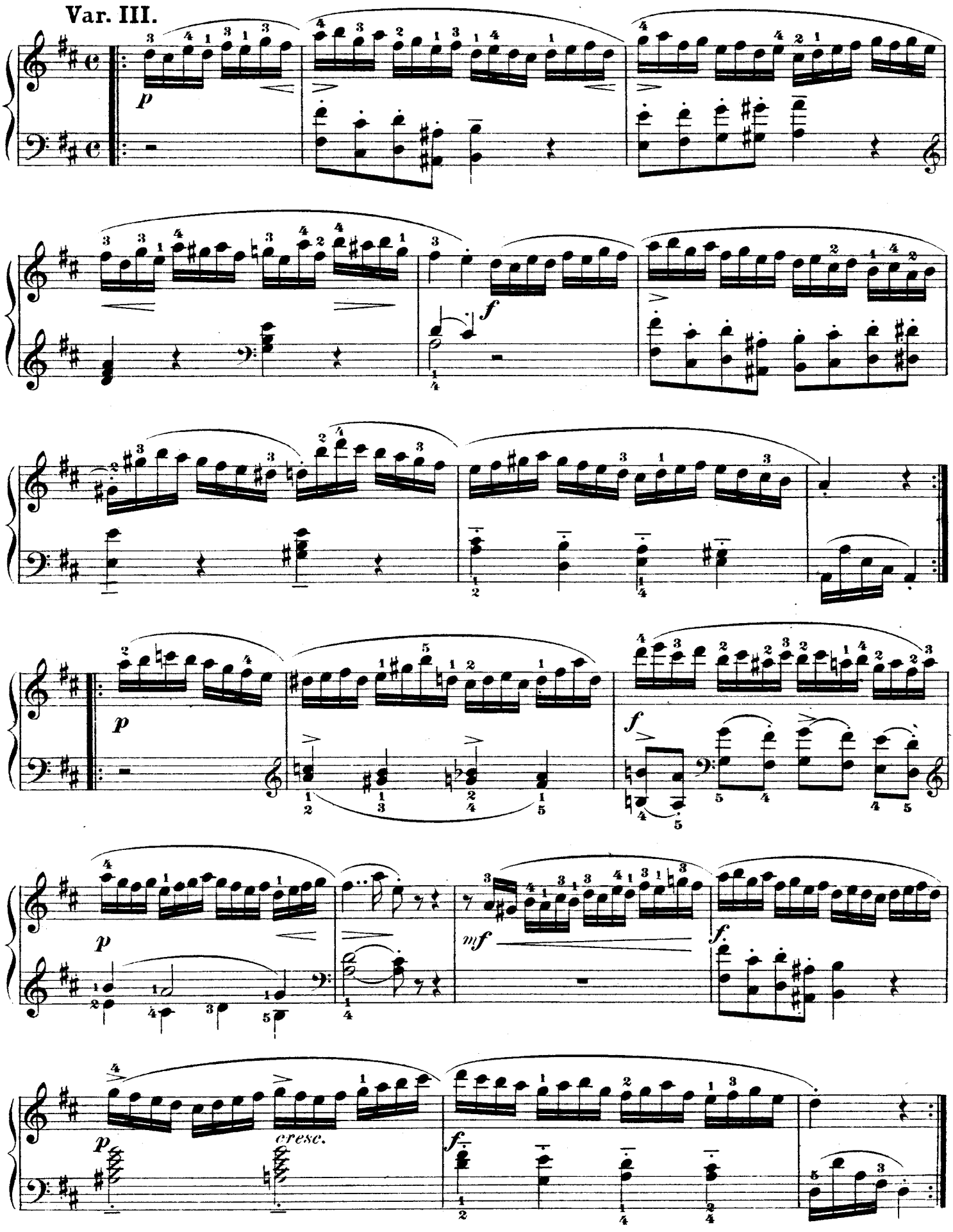

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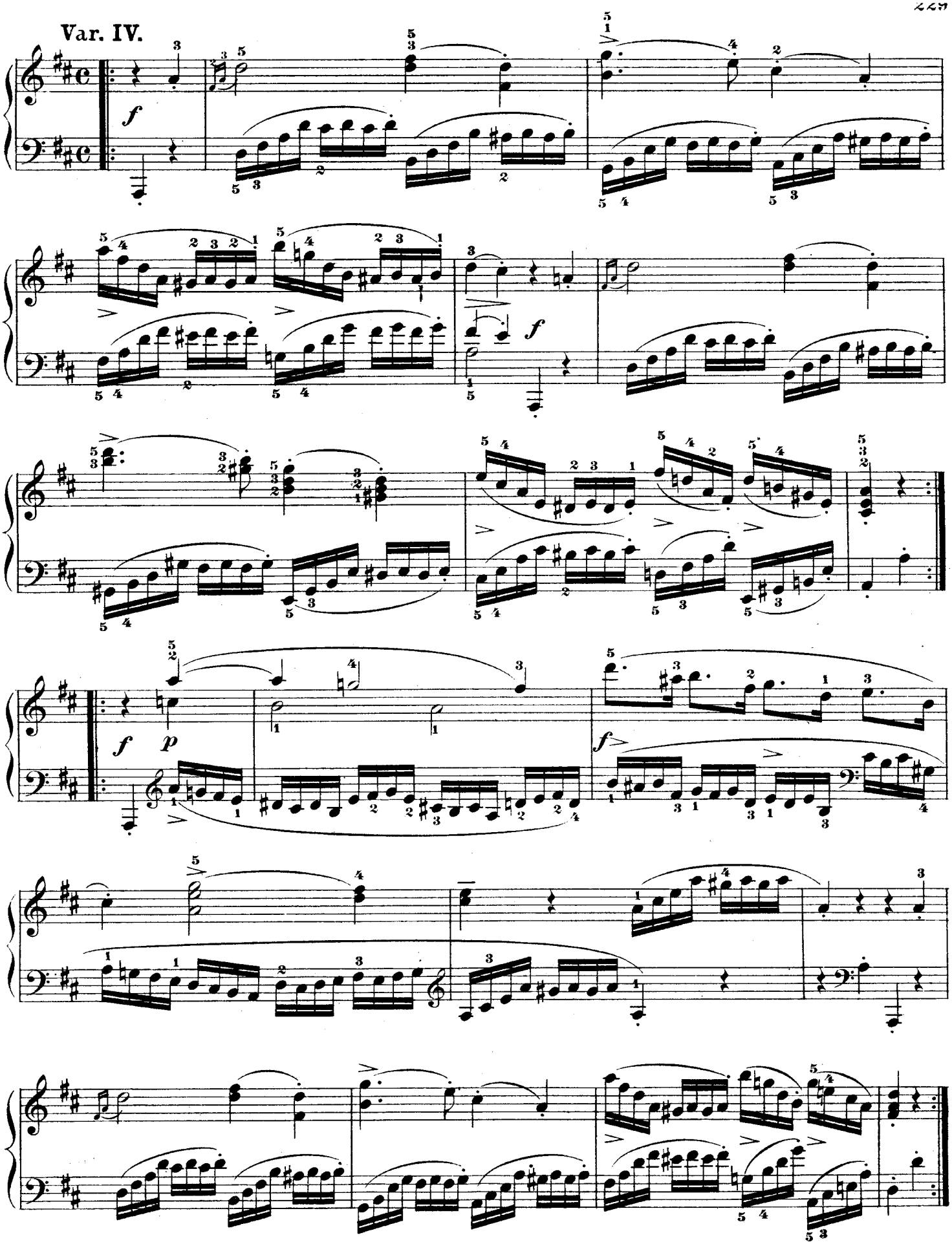

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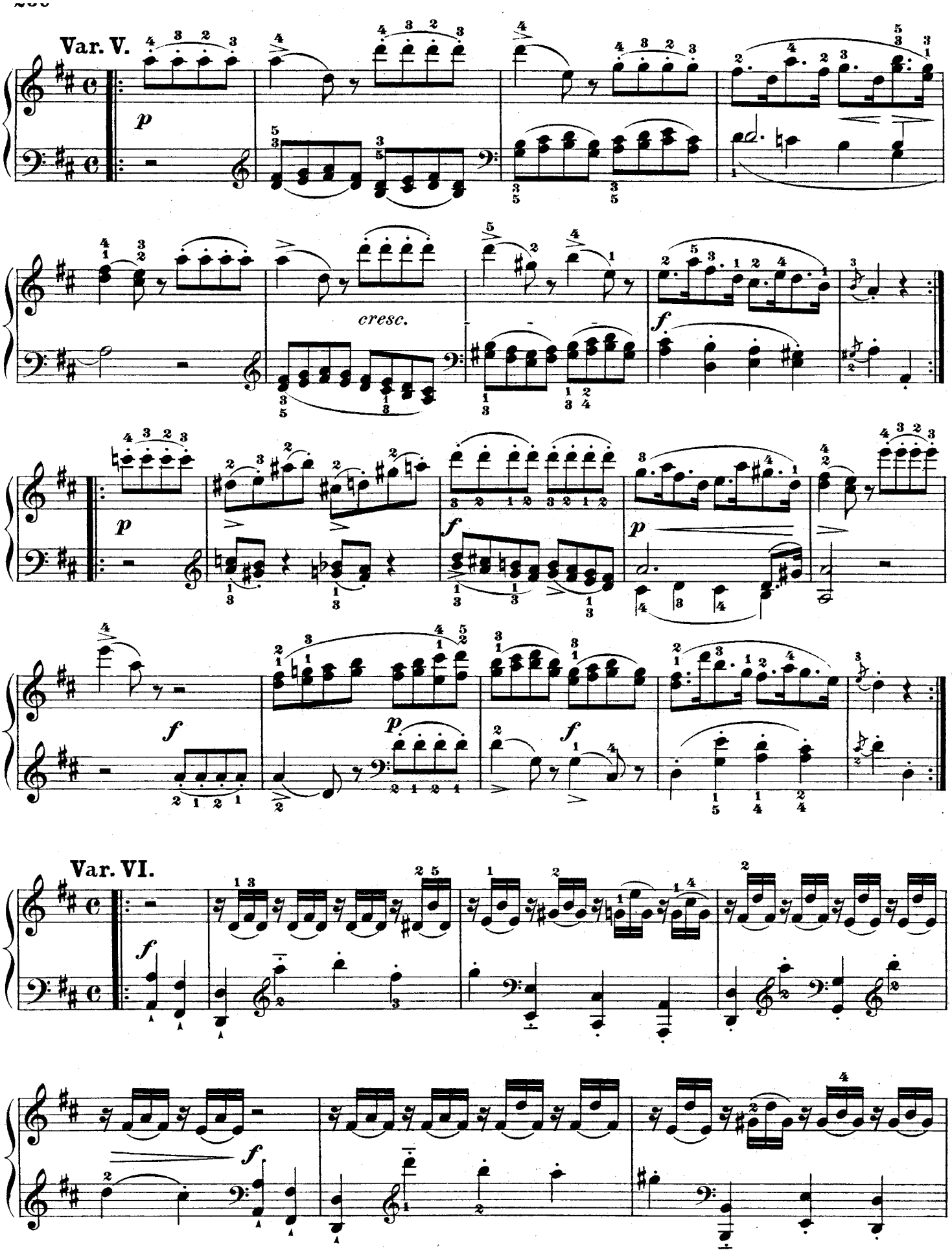

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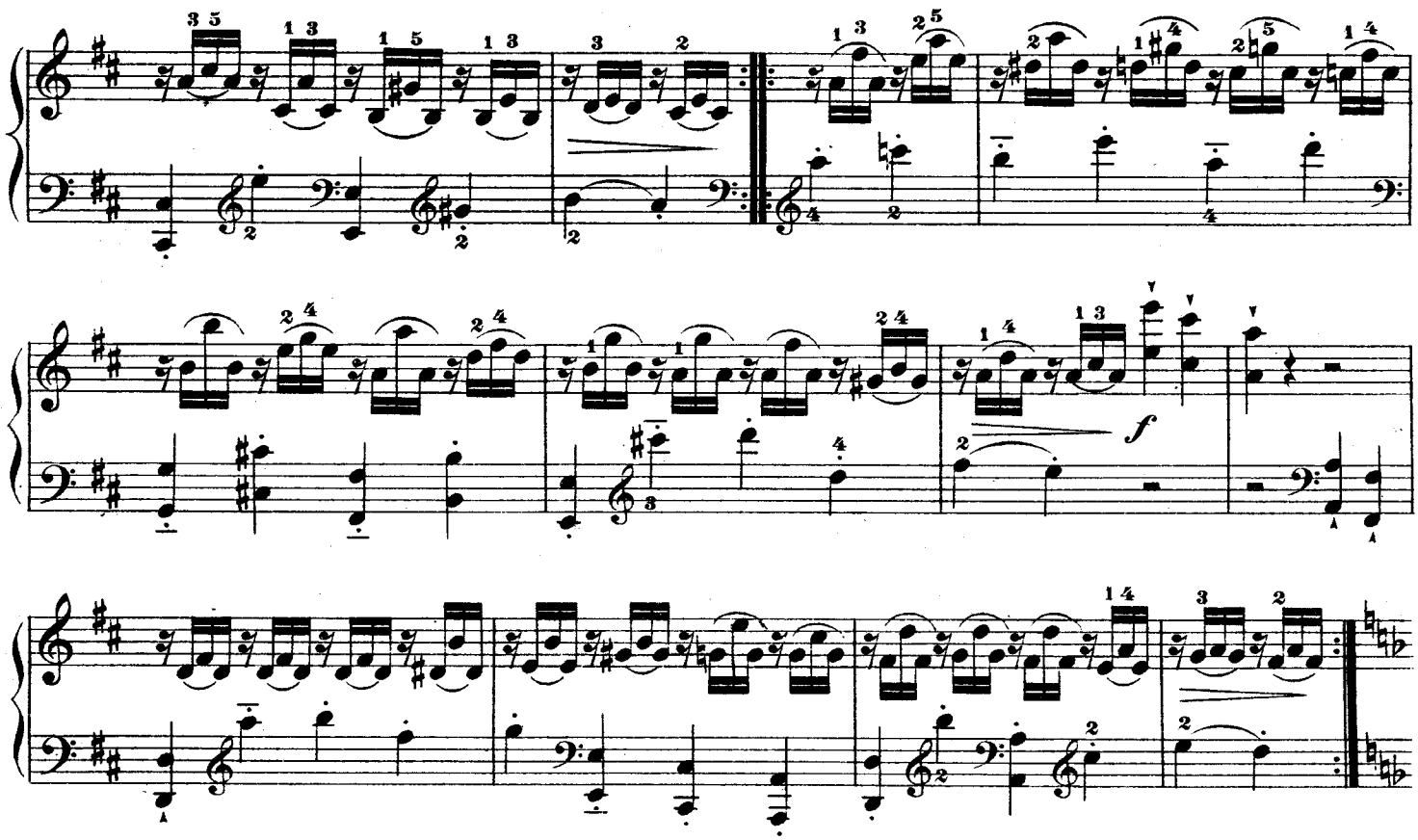
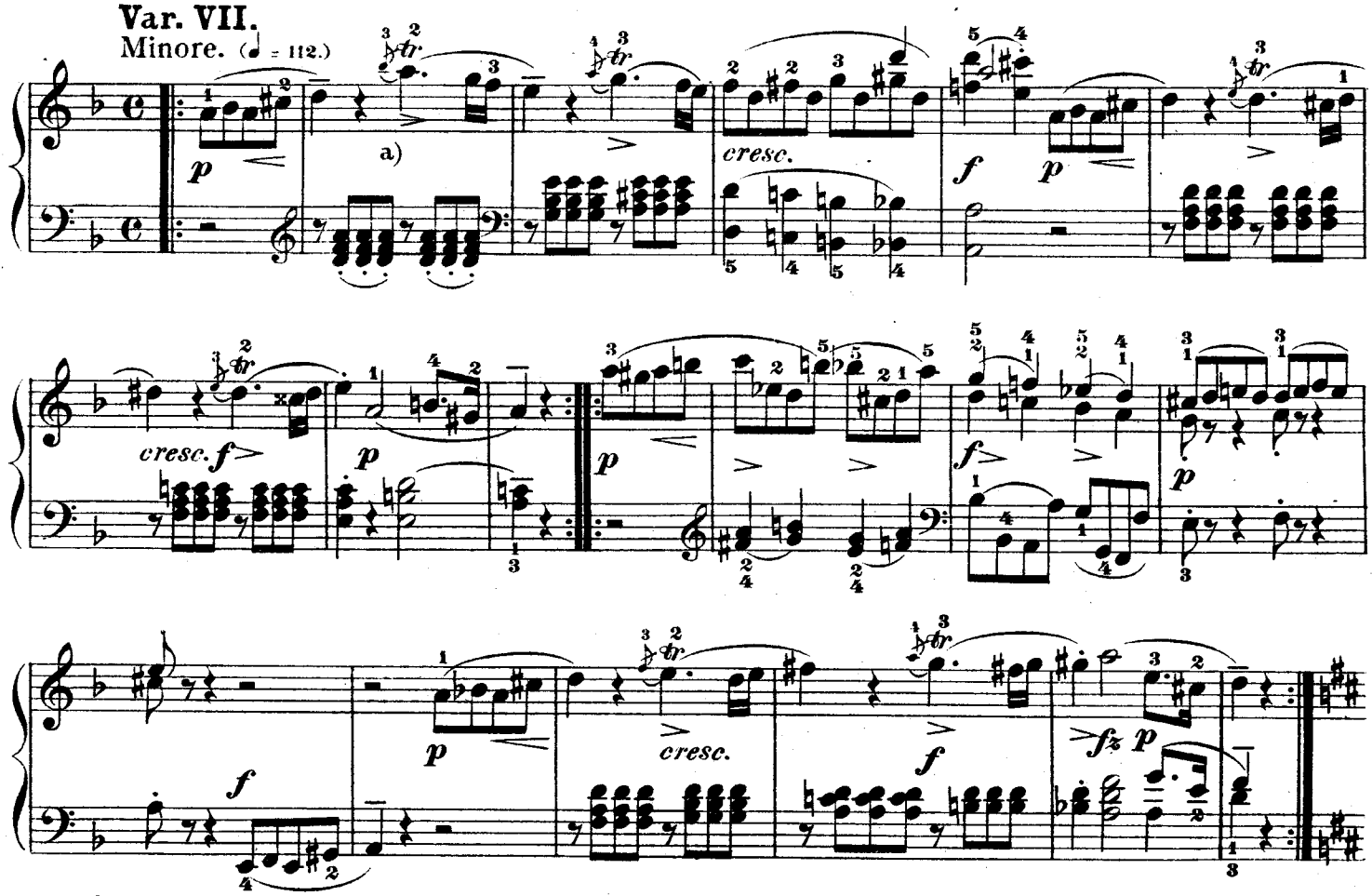
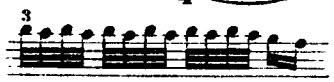


Var. VII.
Minore. (♩ = 112.)



a)



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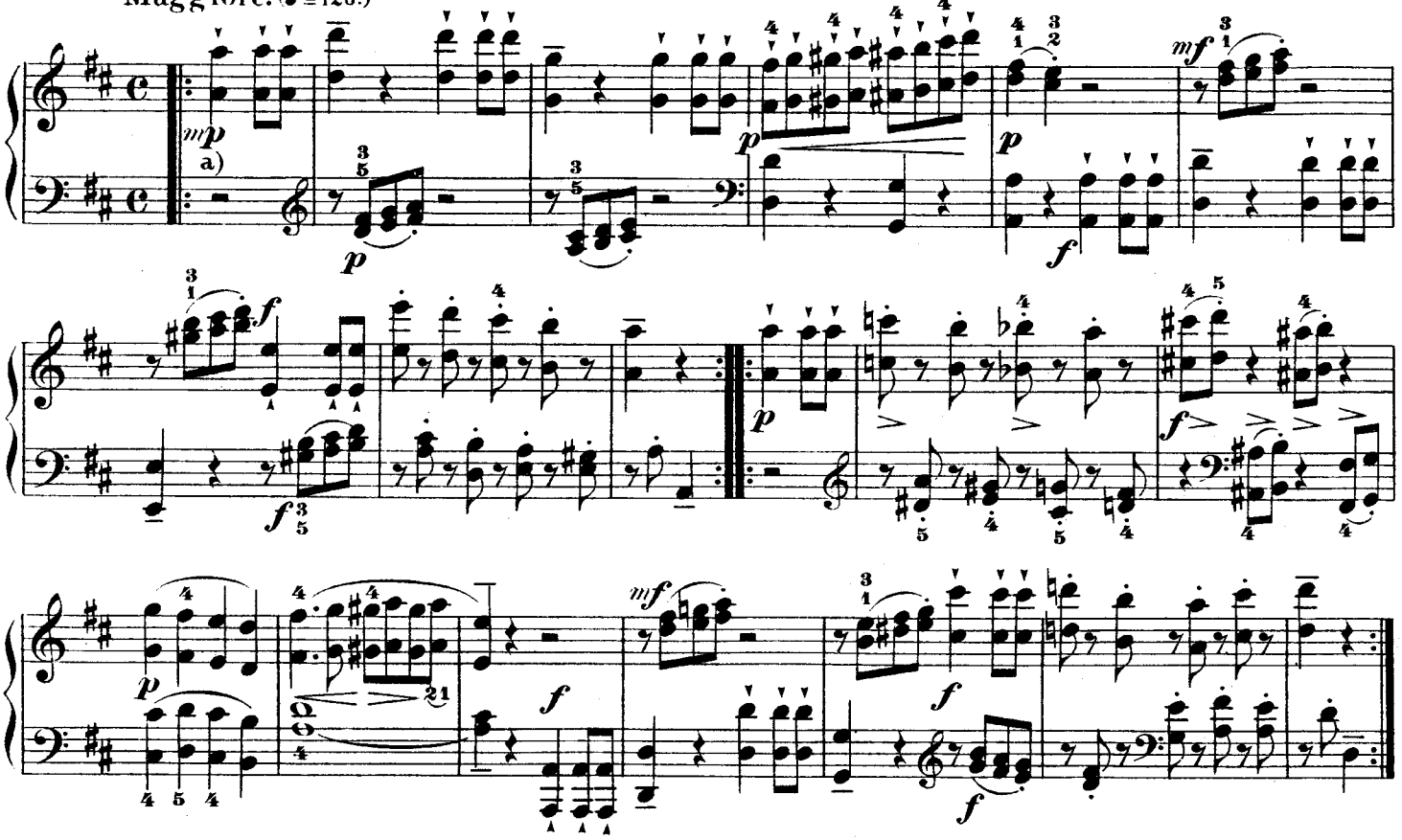
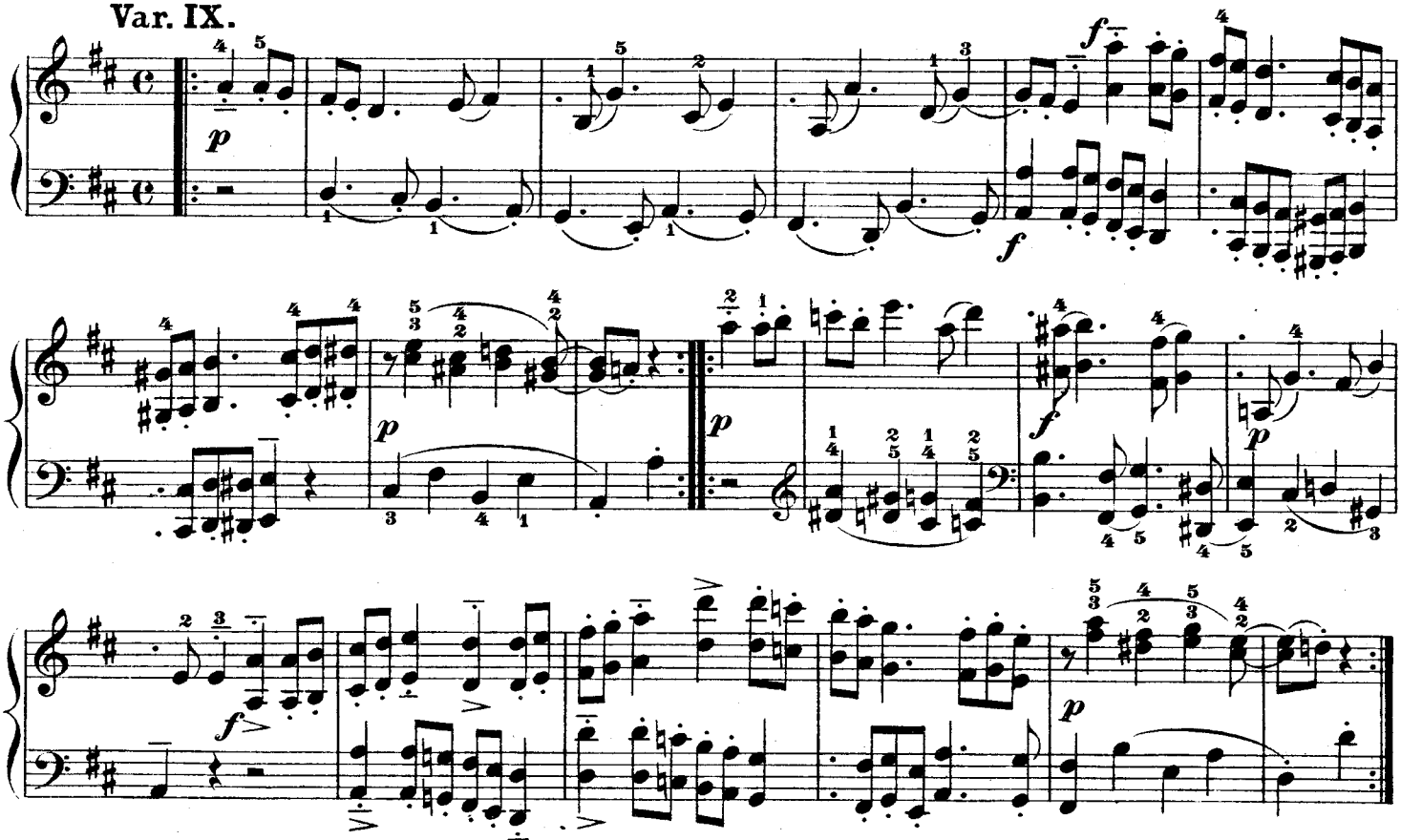
Var. VIII.

Maggiore. (♩ = 126.)



Var. IX.



a) *mp* (*mezzo piano*) rather soft; viz., between *p* and *mf*.

a) *mp* (*mezzo piano,* ziemlich schwach) bedeutet einen zwischen *mf* und *p* stehenden Grad von Tonstärke.

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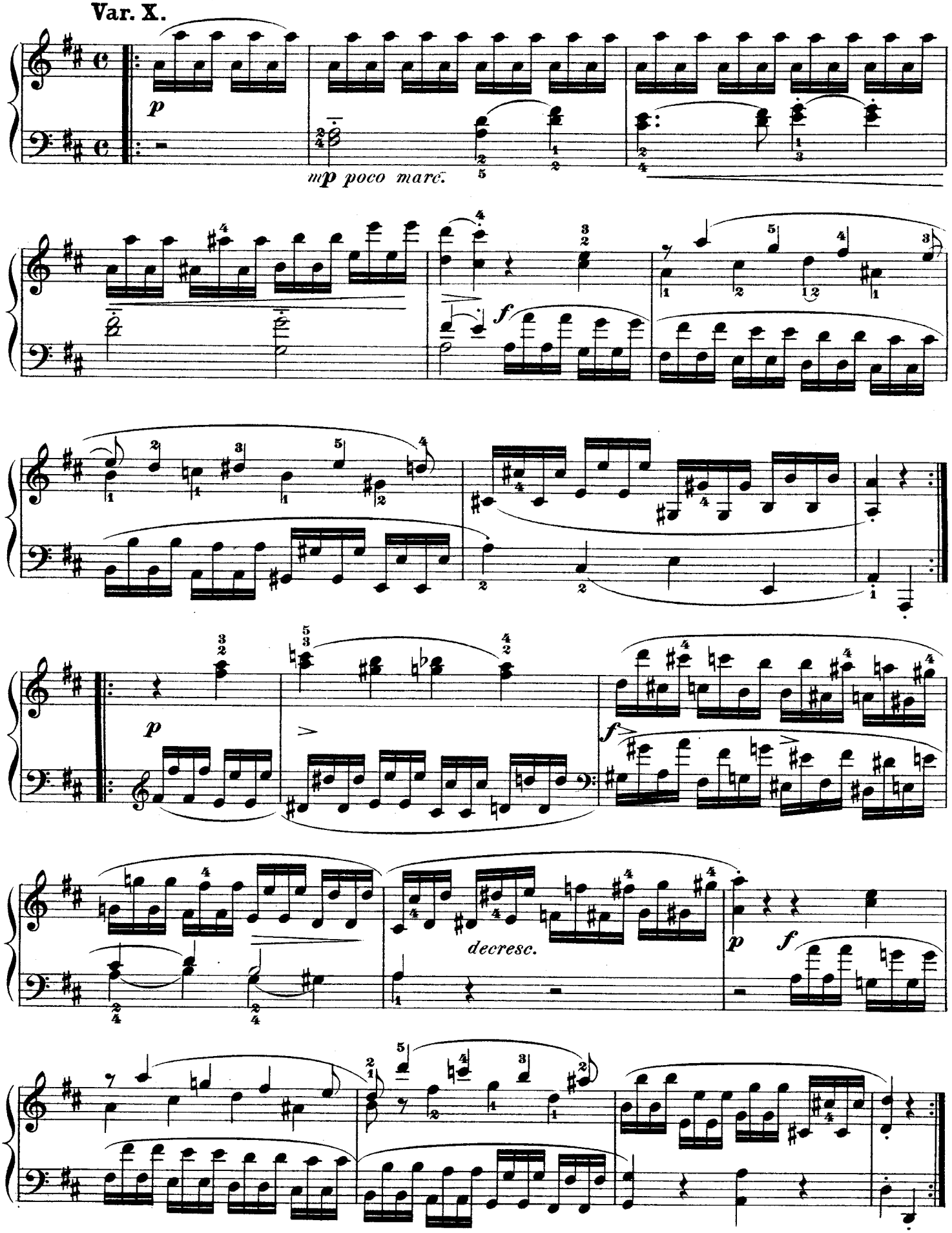

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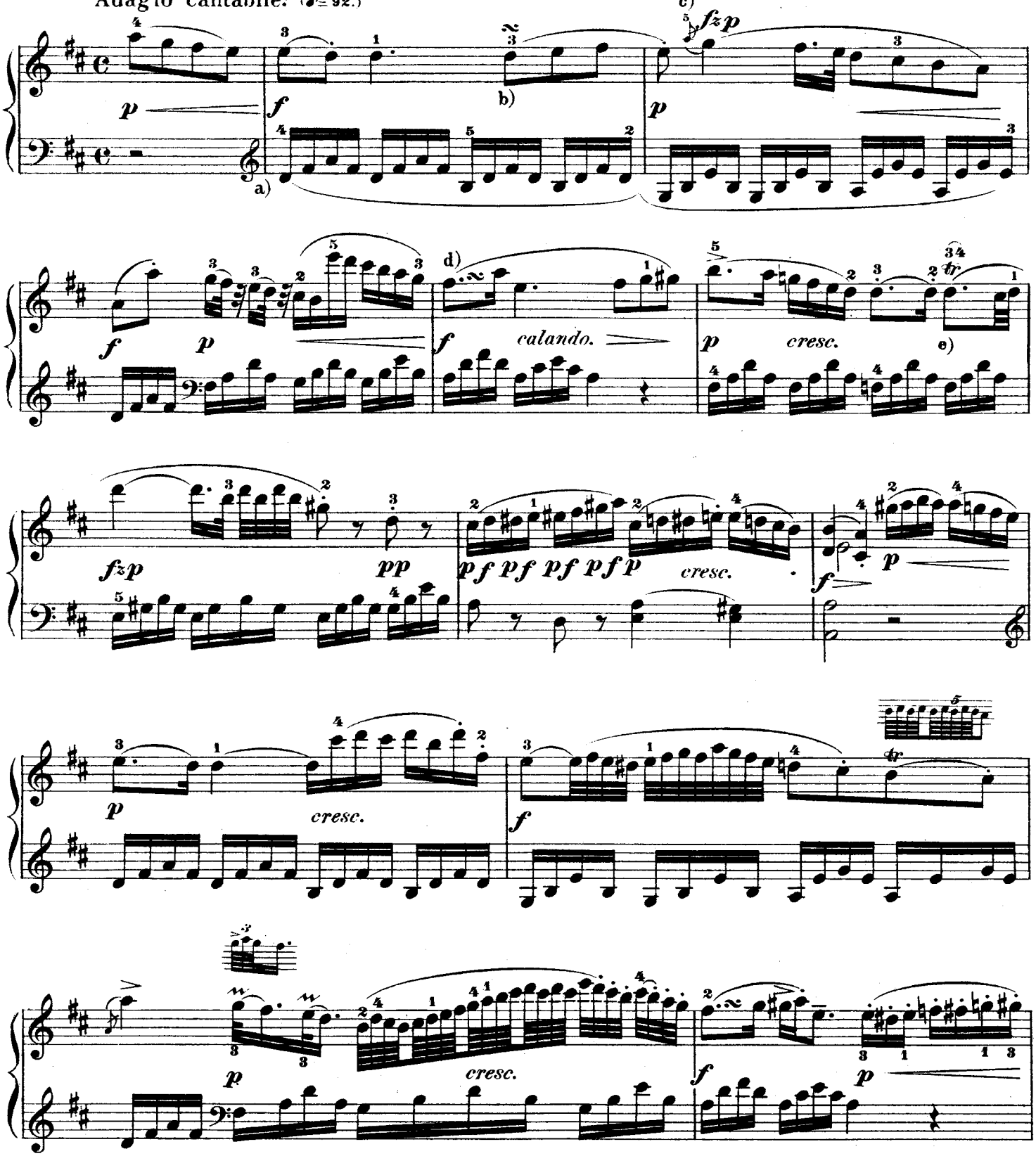
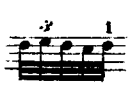
Var. XI.

Adagio cantabile. (♪= 92.)



a) Play the entire accompaniment of sixteenths in the left hand, a degree softer than the principal part, — *mf* instead of *f*, *pp* instead of *p*, etc.

a) Die Sechszehntelbegleitung der linken Hand ist immer um einen Grad schwächer zu spielen, als die Hauptstimme: *mf* statt *f*, *pp* statt *p*, u. s. w.

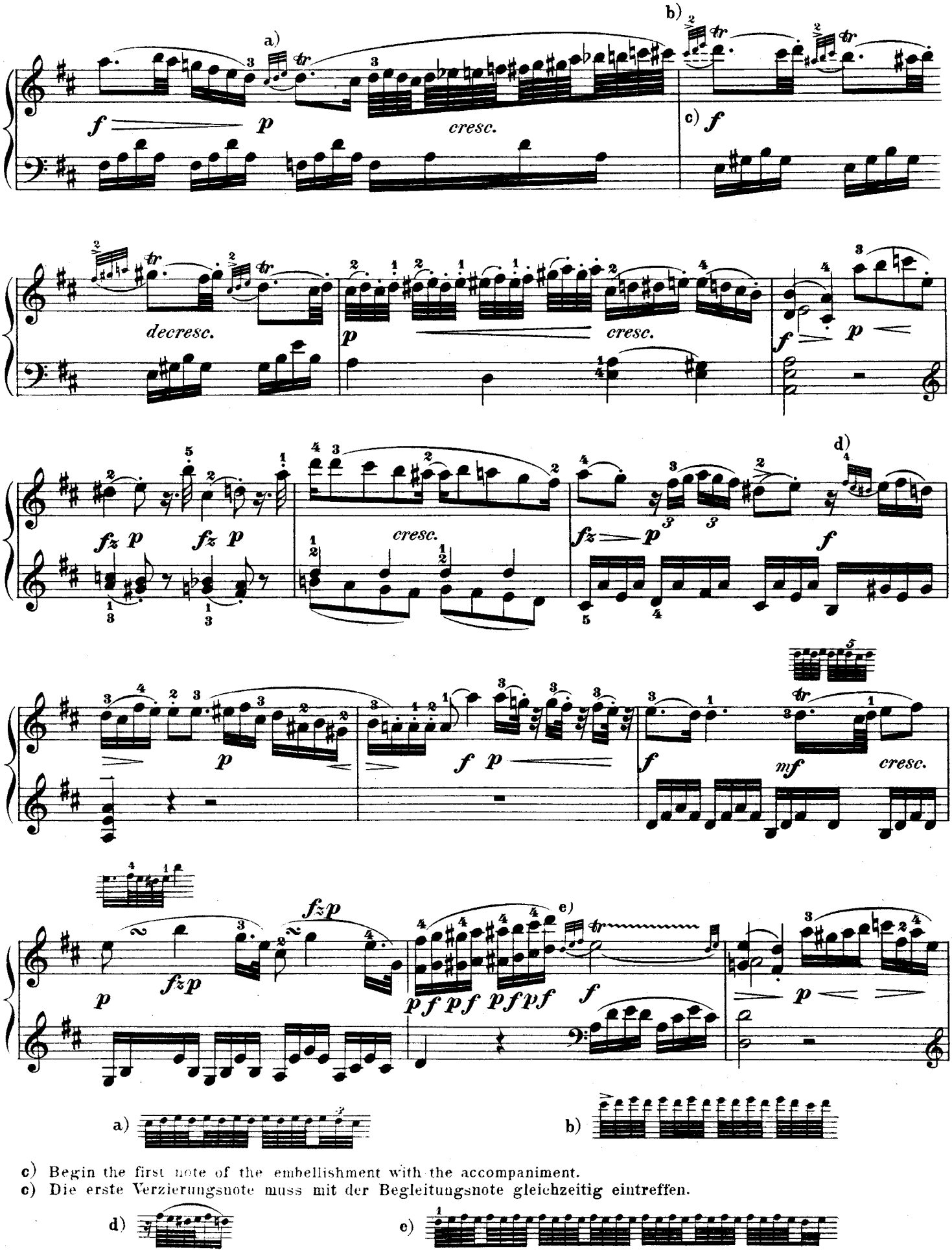
b) 

c)

d)

e)

http://musiciansportal.no-ip.org



c) Begin the first note of the embellishment with the accompaniment.
c) Die erste Verzierungsnote muss mit der Begleitungsnote gleichzeitig eintreffen.

d)

e)

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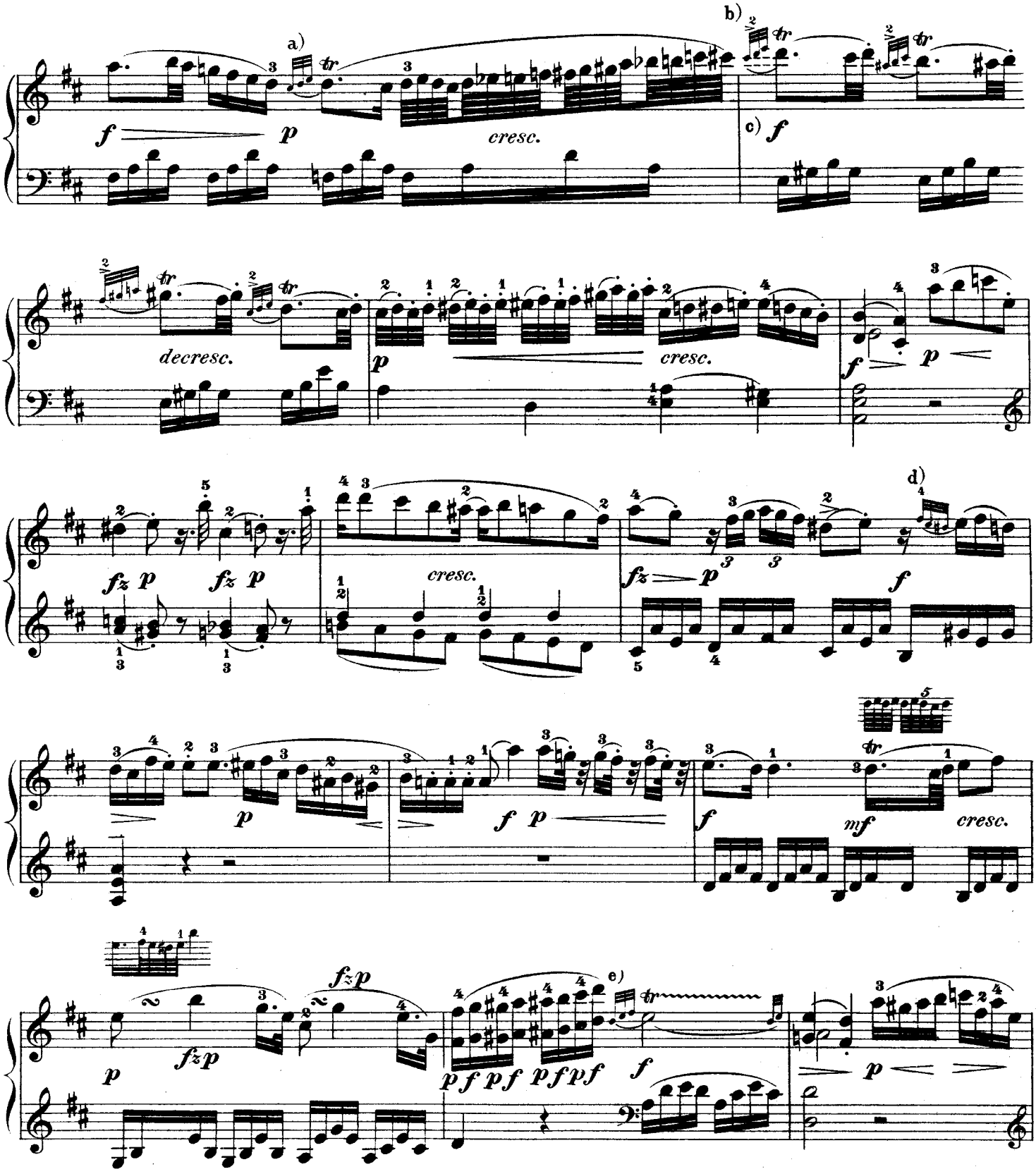
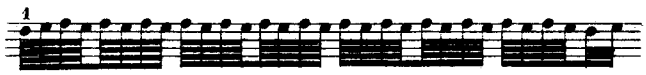


a)

b)

c) Begin the first note of the embellishment with the accompaniment.
c) Die erste Verzierungsnote muss mit der Begleitungsnote gleichzeitig eintreffen.

d)

e) 

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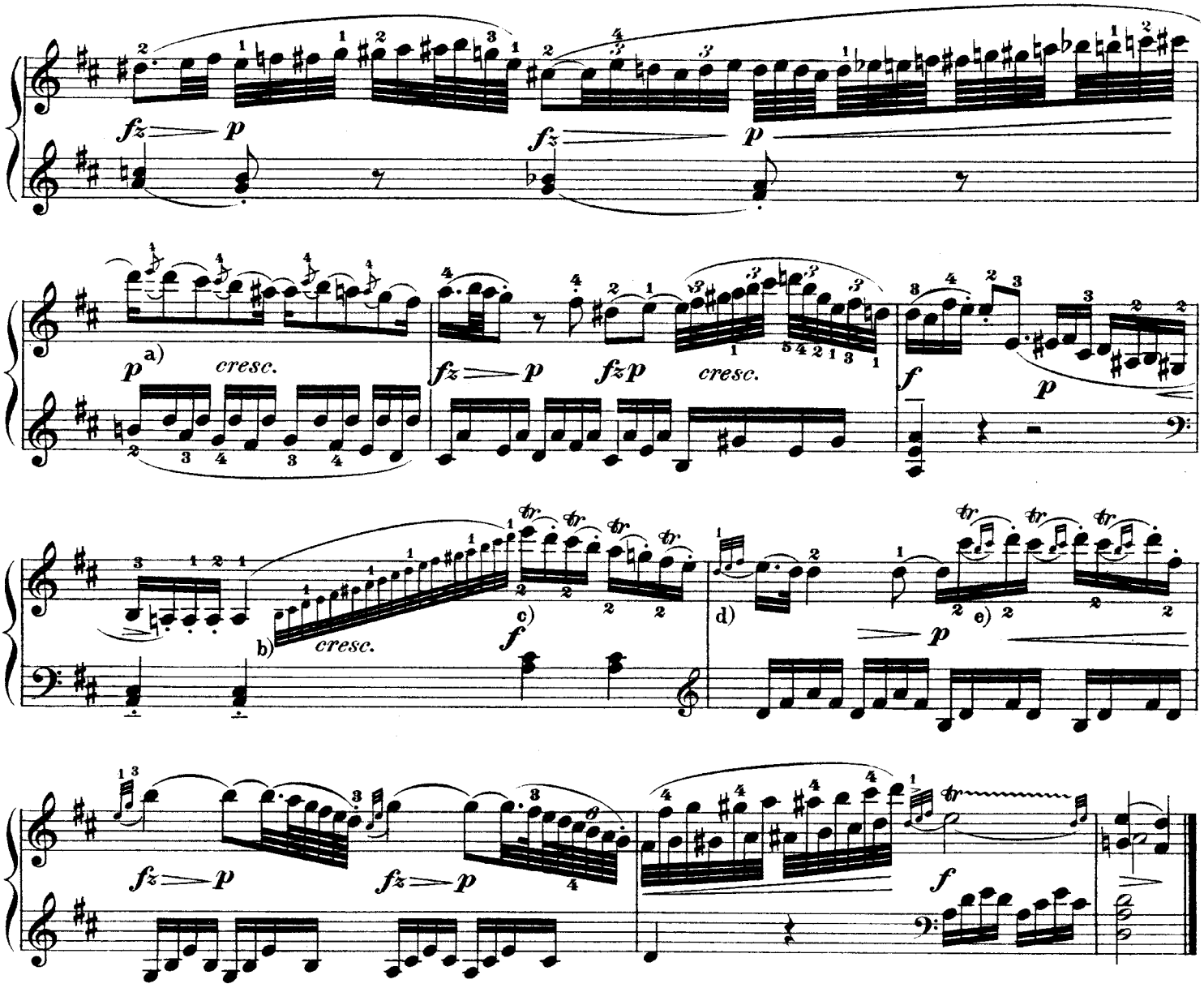
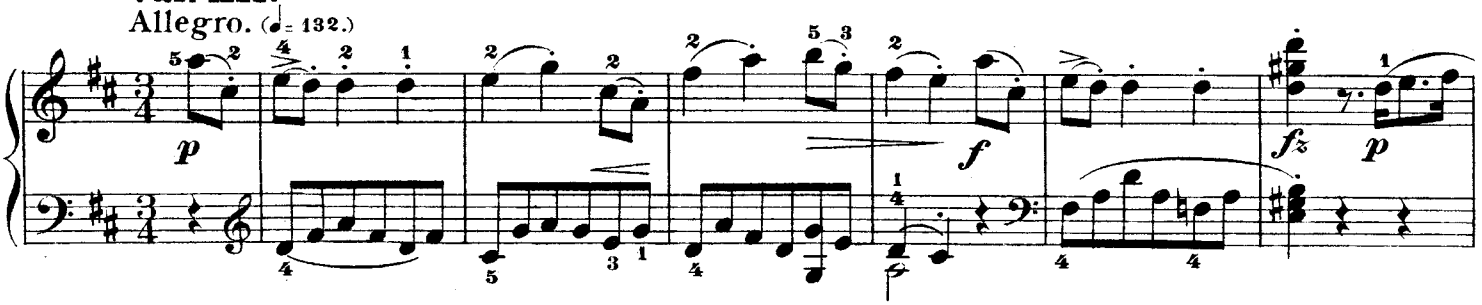
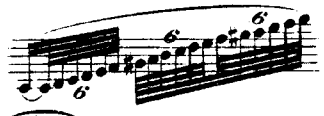


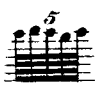
Var. XII.

Allegro. (♩= 132.)

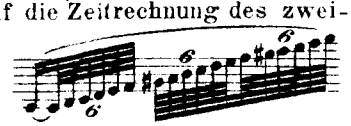


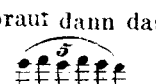
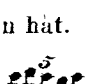
a) Strike the appoggiatura with the accompaniment note.

b) The measure must not be disordered by this run: it all occurs within the time of the second quarter-note, much like this:  permitting the third quarter to enter in exact time.

c) etc. d) The embellishment begins with the accompaniment. e) 

a) Die Vorschlagsnote ist mit der Begleitungsnote anzuschlagen.

b) Durch diese kleinen Noten darf der Takt nicht gestört werden, sie müssen daher auf die Zeitrechnung des zweiten Viertels gehen, etwa so:  worauf dann das dritte Viertel pünktlich einzutreten hat.

c)  u.s.w. d) Die erste Verzierungsnote mit der Begleitungsnote zusammen. e) 

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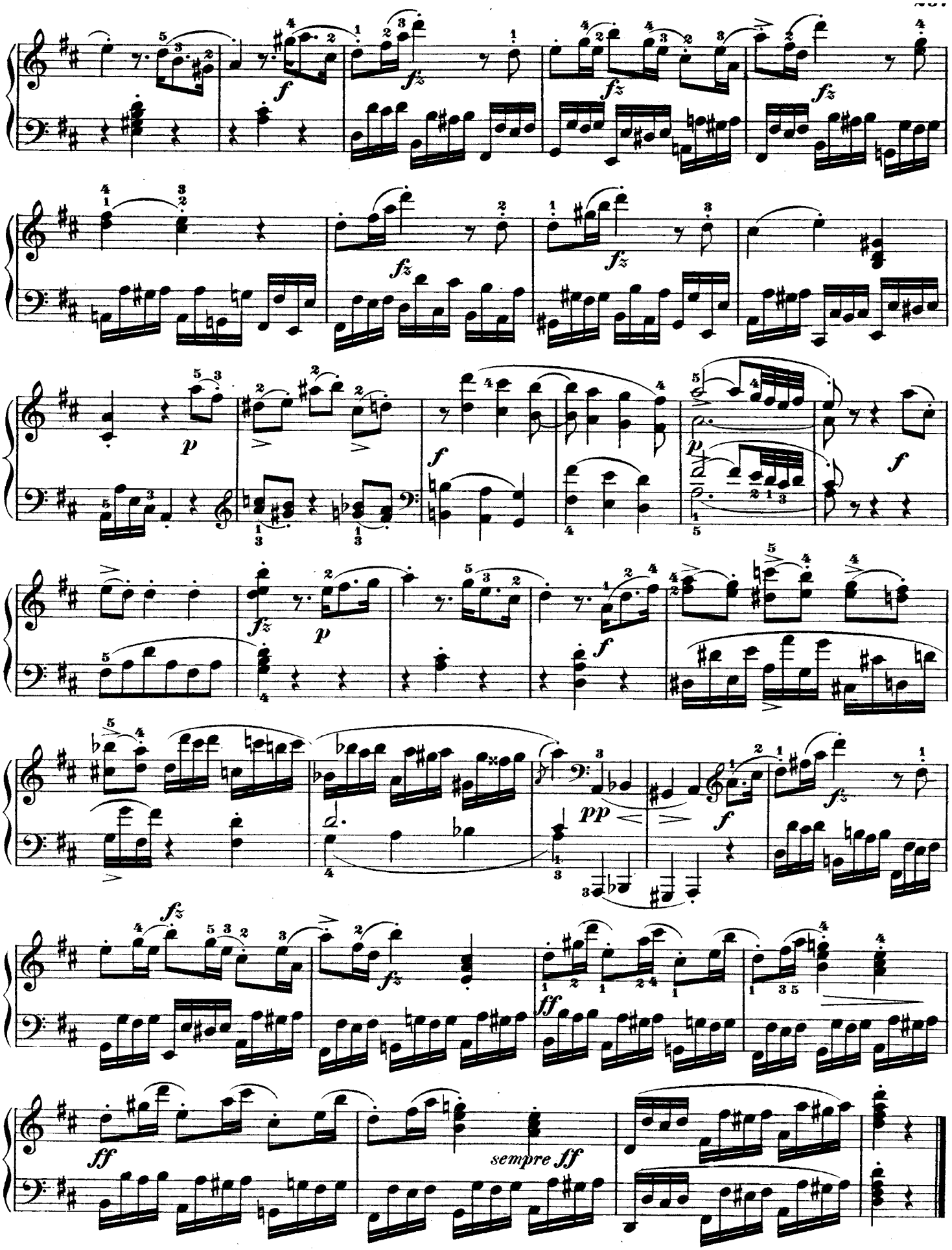

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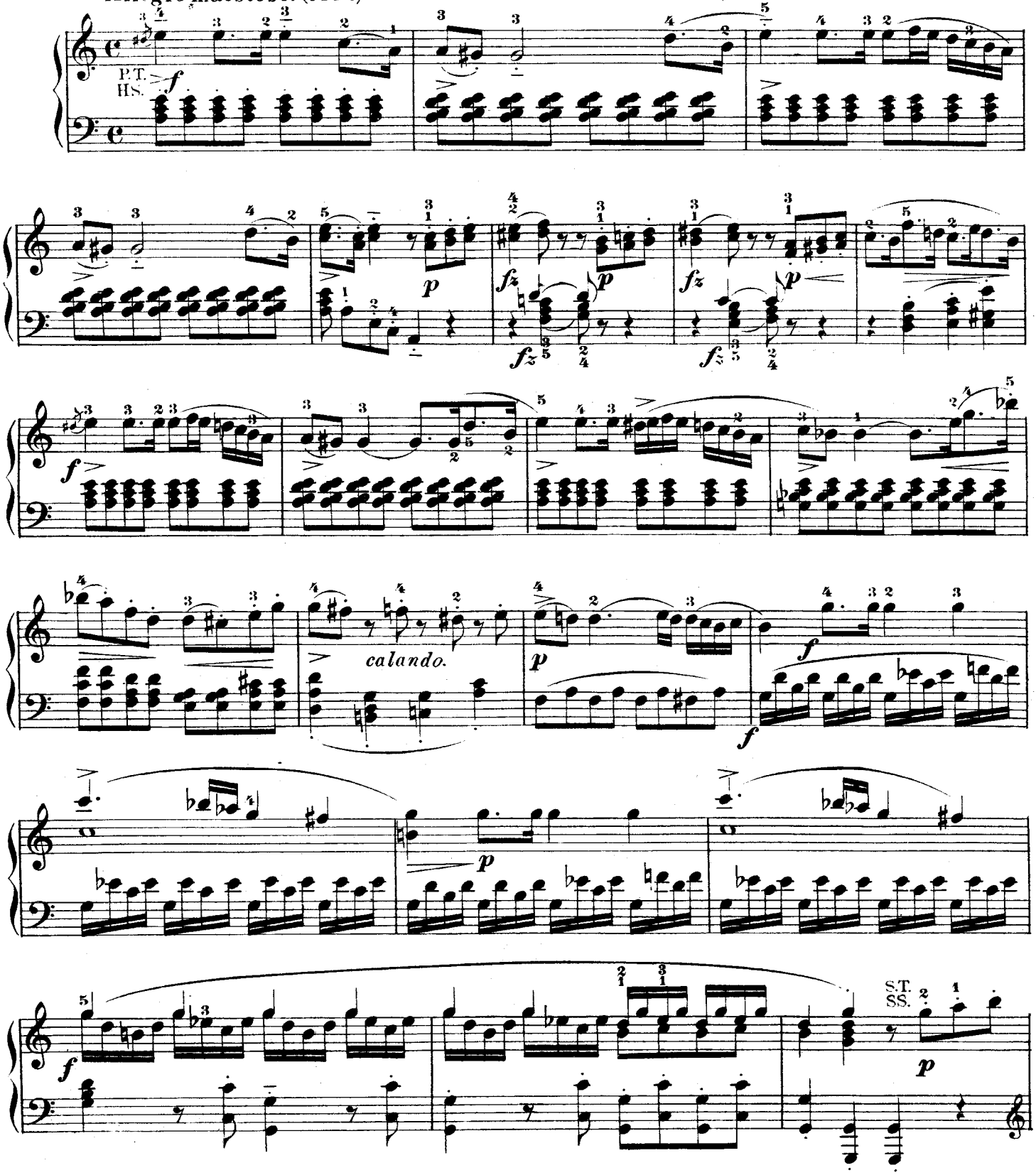
SONATA XVI.

Abbreviations, etc: P. T., Principal Theme; S.T, Secondary Theme; Close; D., Development; Ep., Episode; M. T., Middle Theme; R., Return.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, SchlS. Schlussatz: DS. Durchführungssatz, ZwS. Zwischensatz, MS. Mittelsatz, RG. Rückgang.

Allegro maestoso. (♩ = 116)



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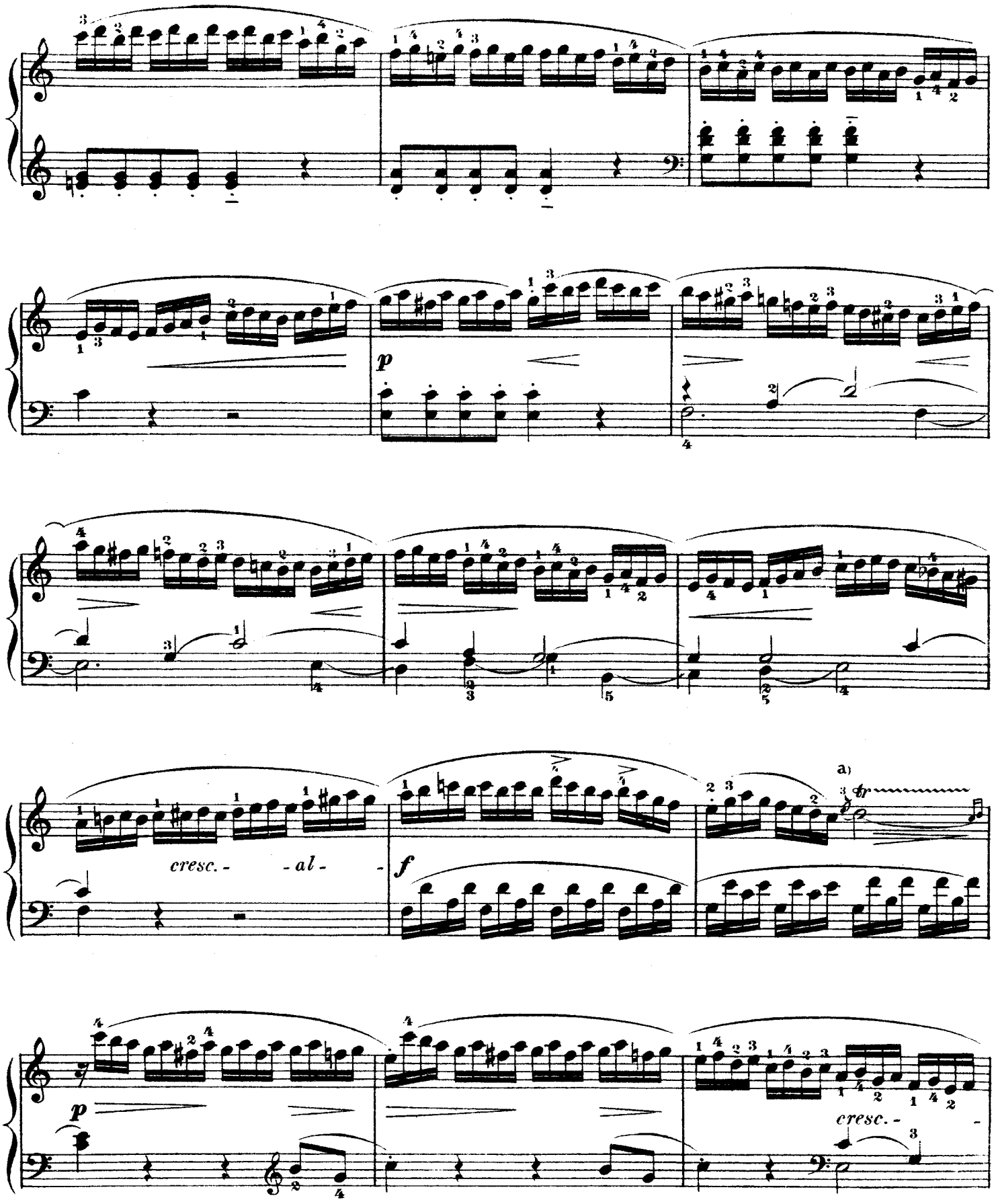

a)

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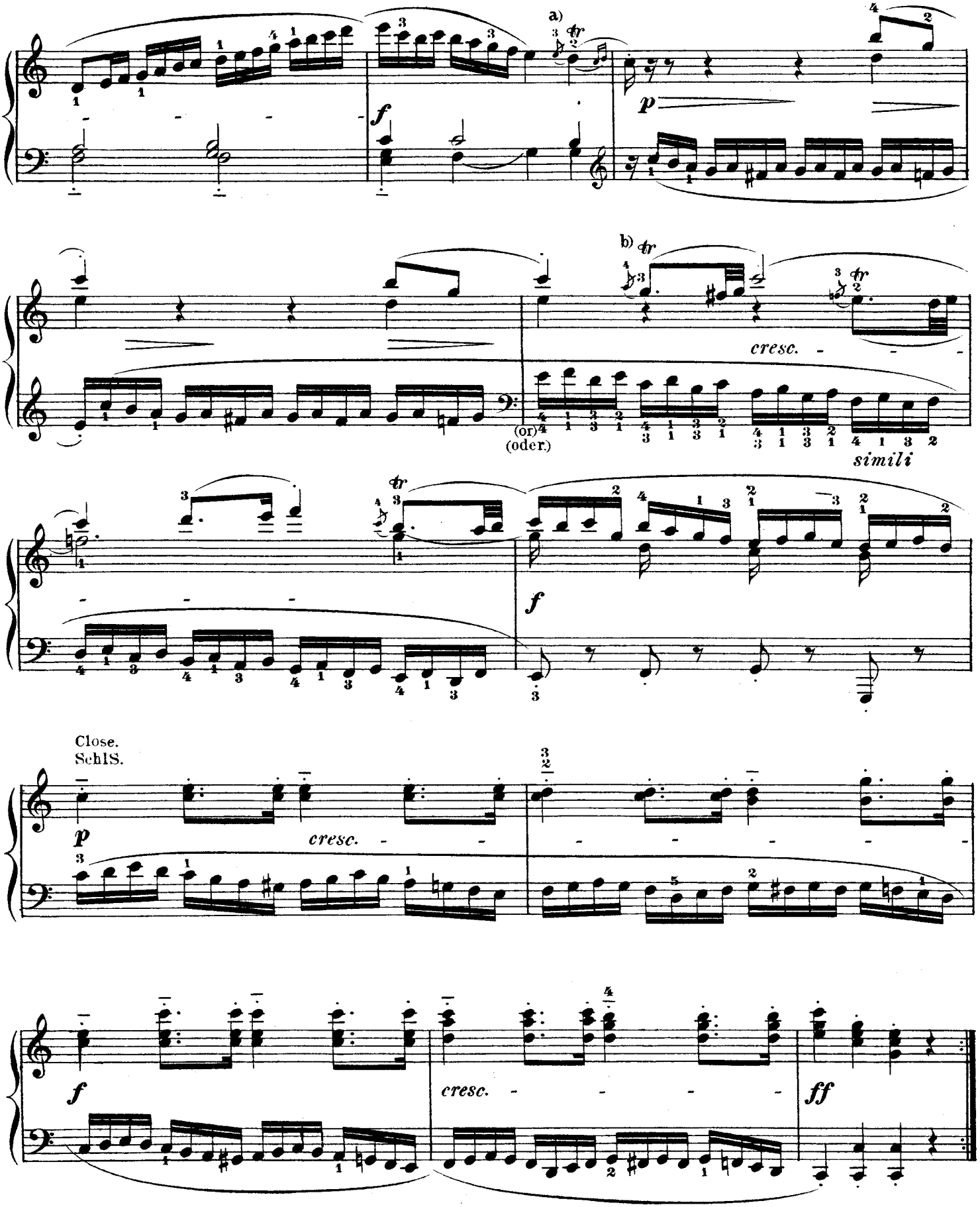

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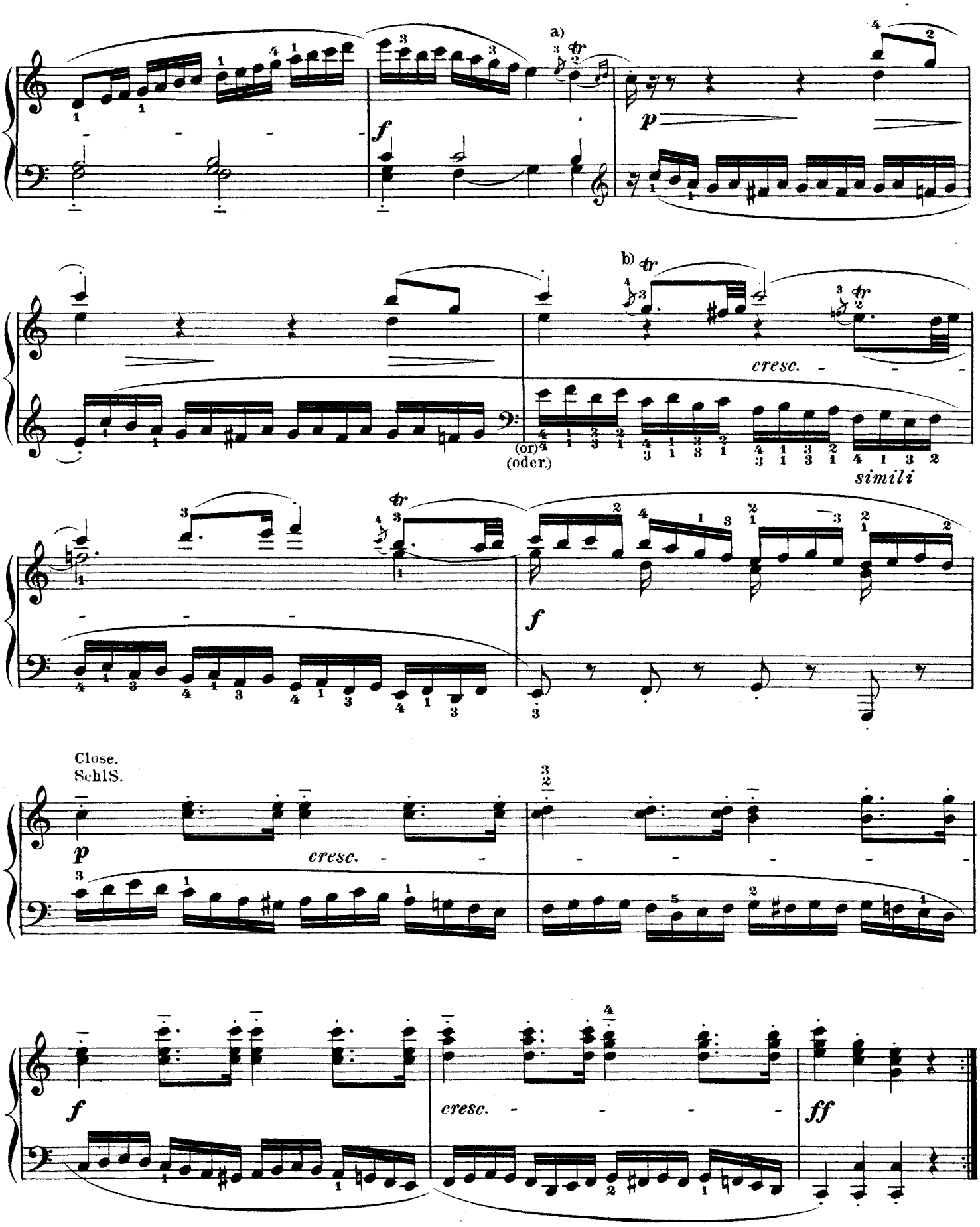

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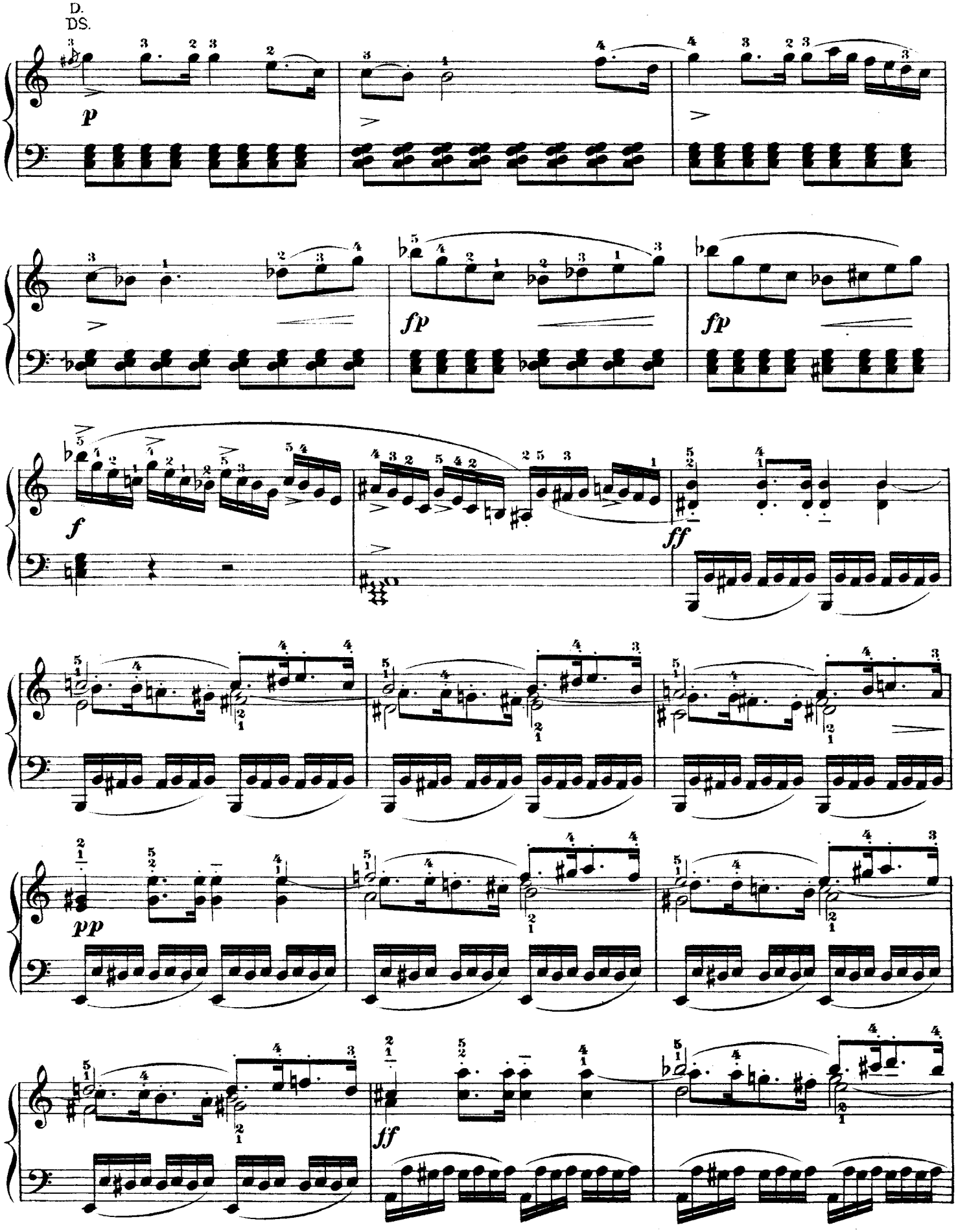

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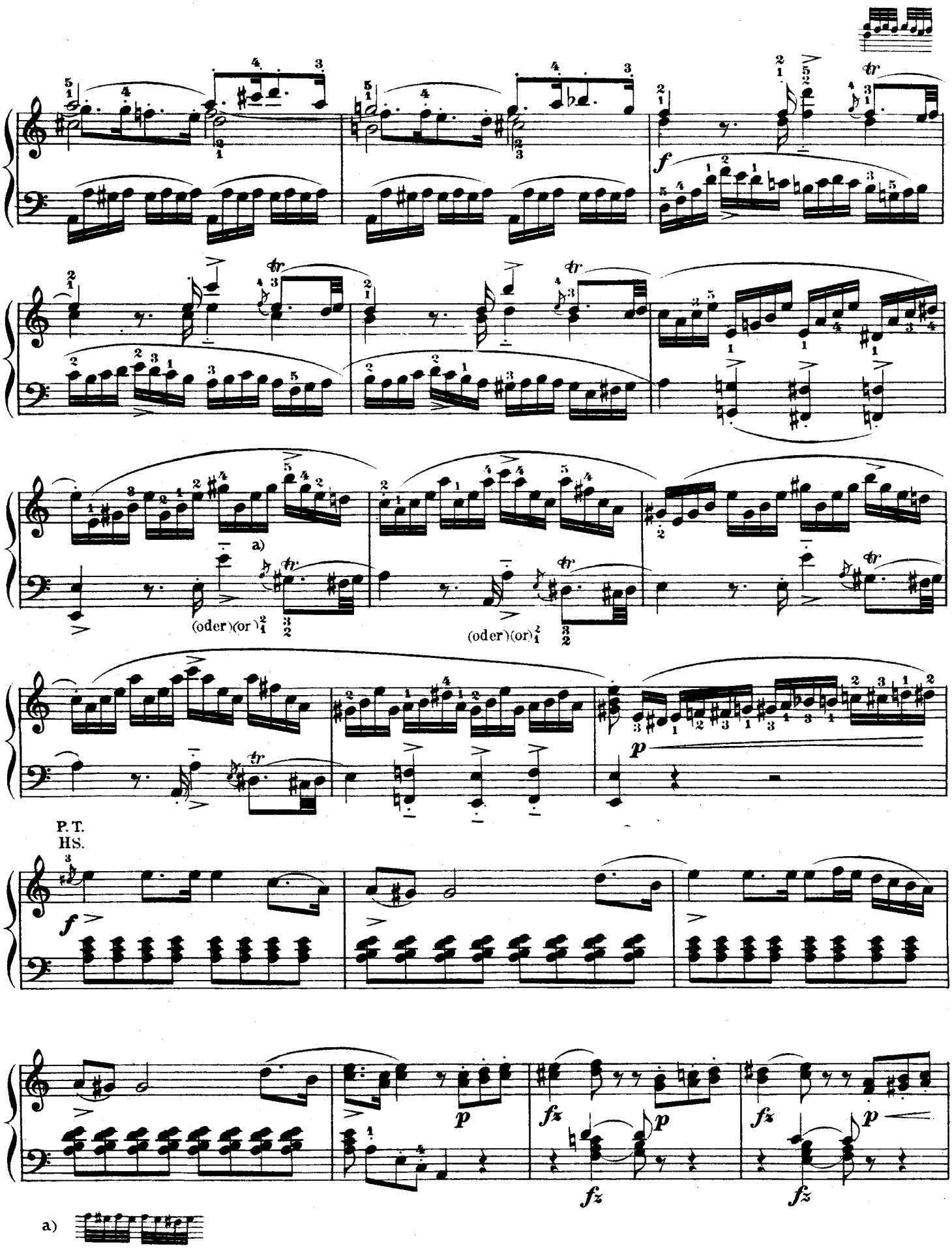

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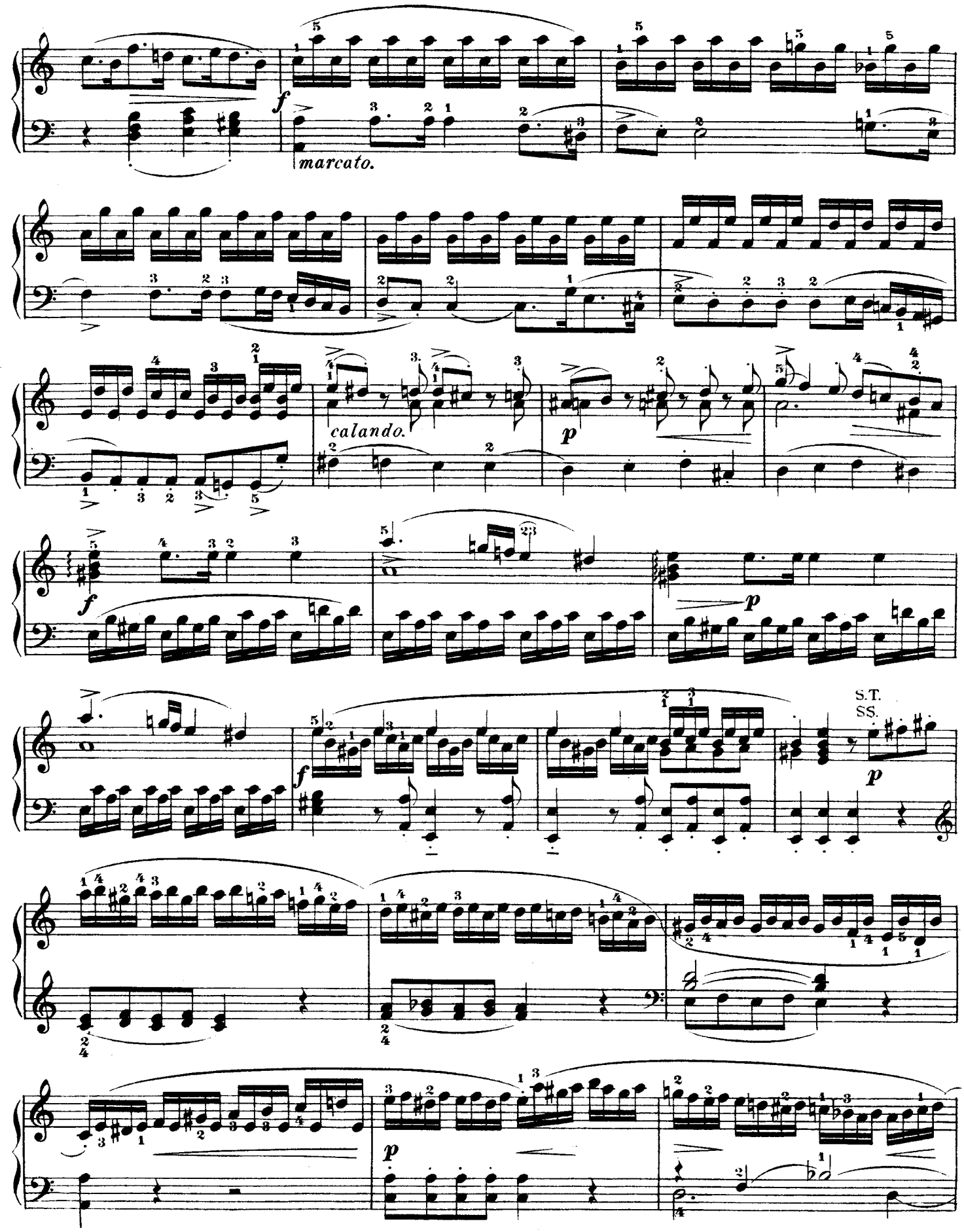

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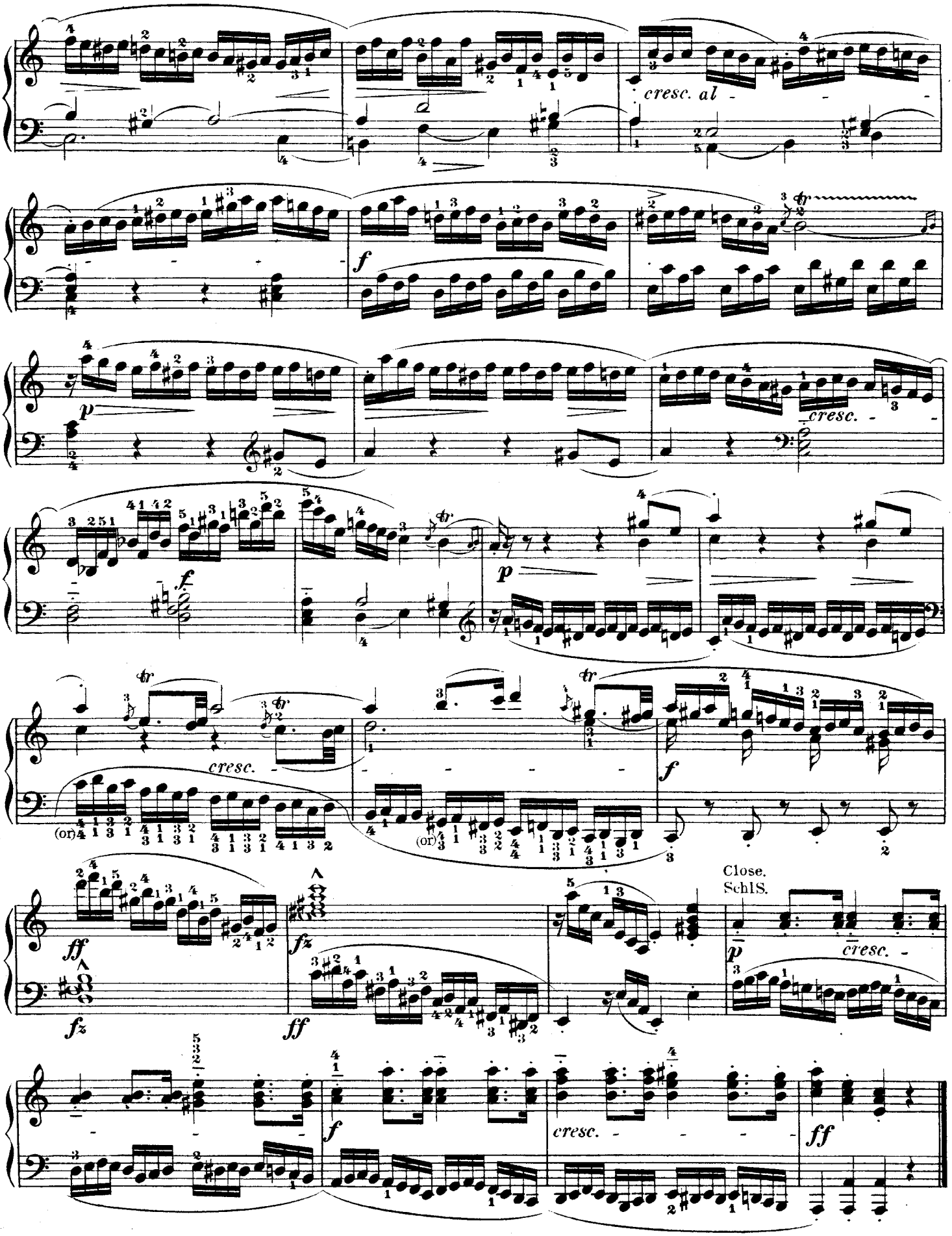

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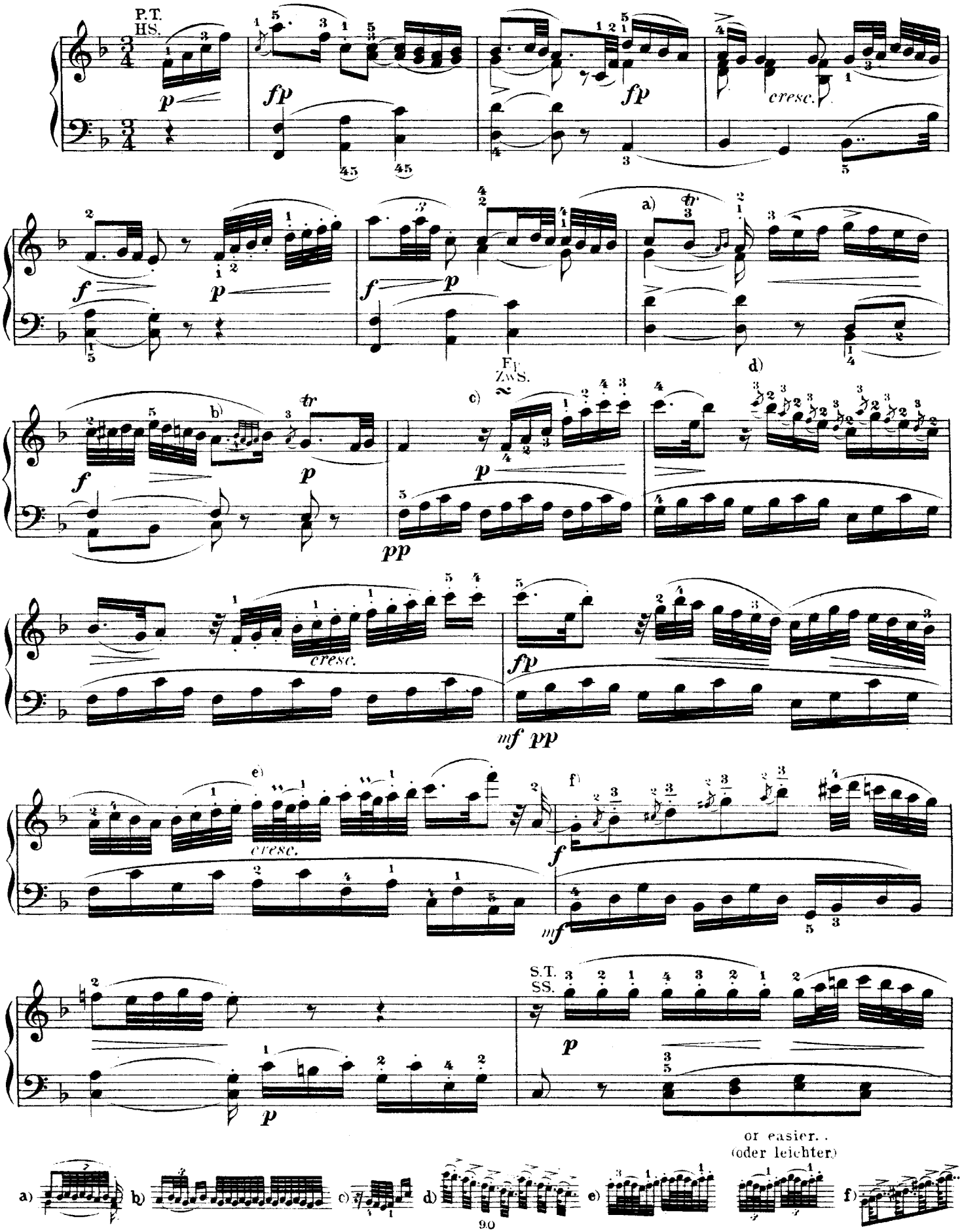
Andante cantabile con espressione. (♪= 96)



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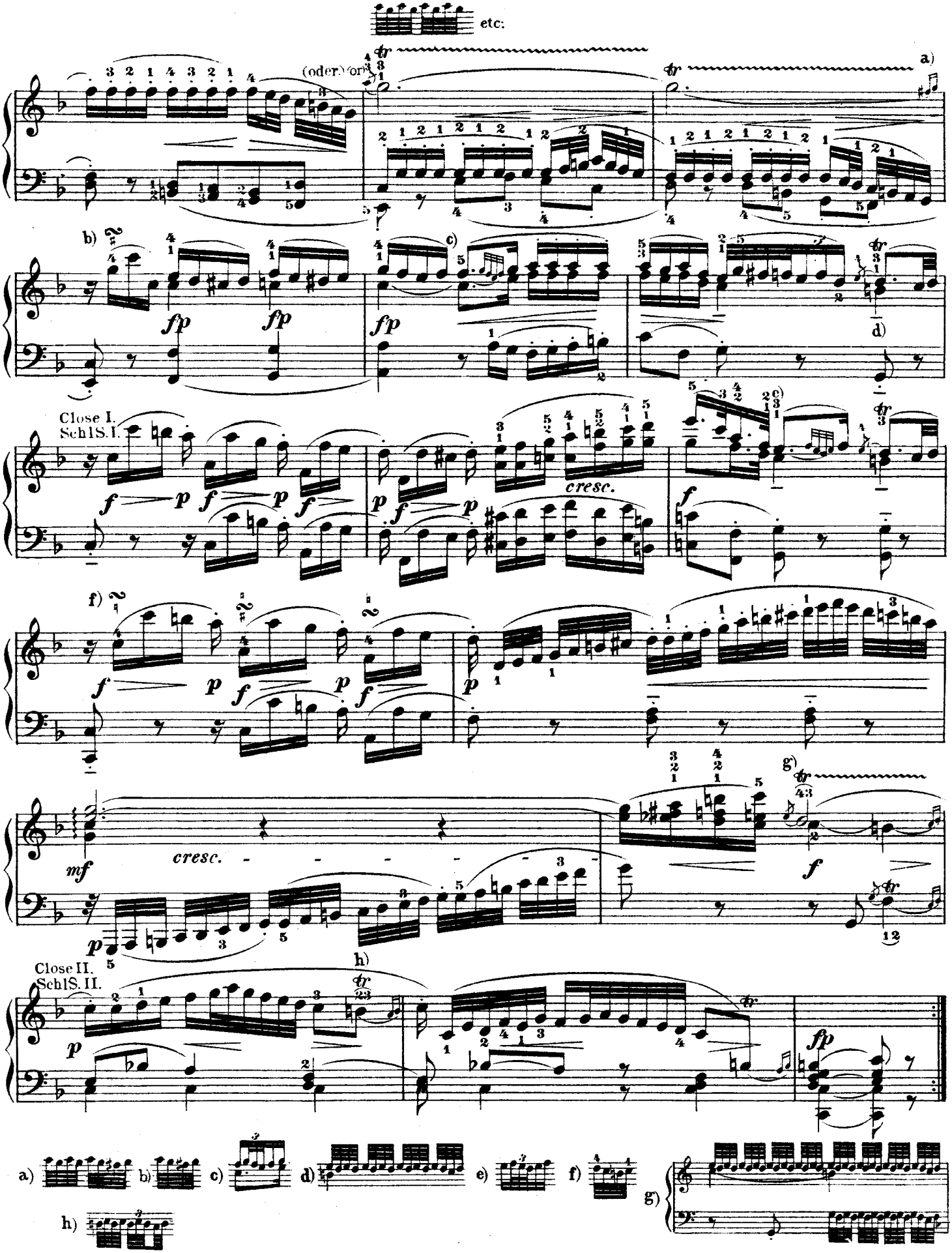

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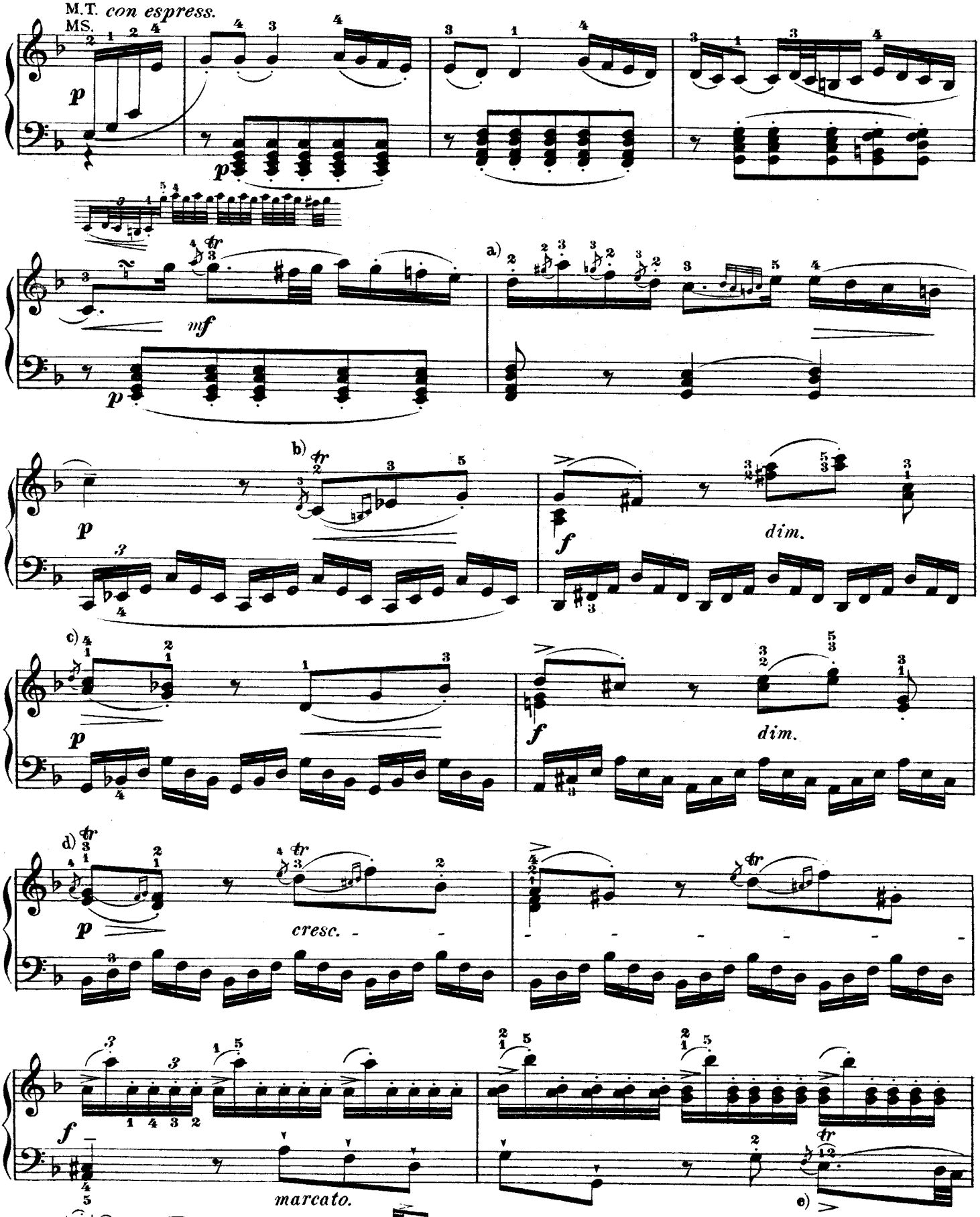

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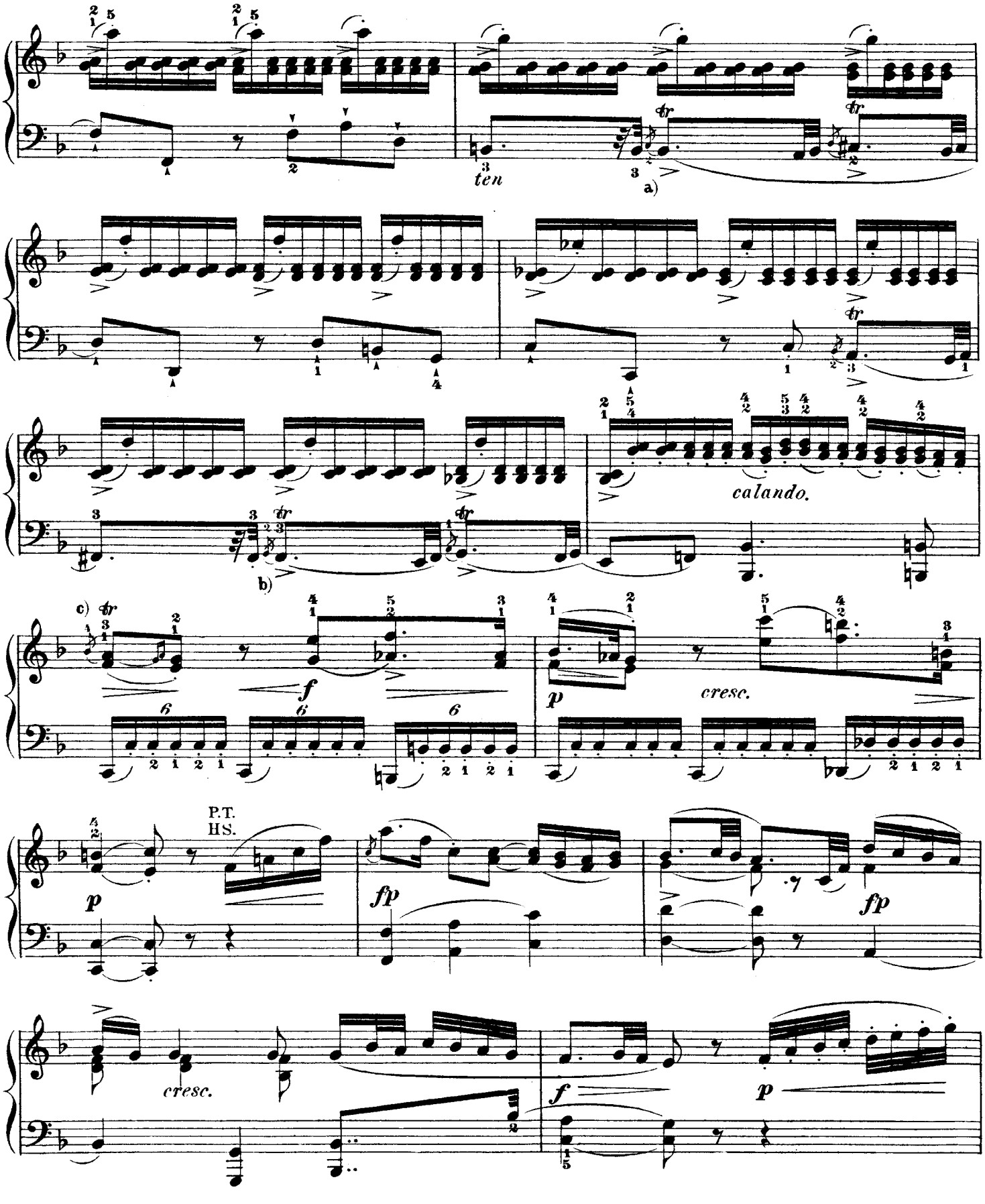
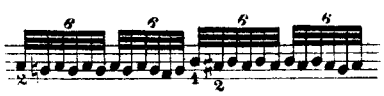


a)  b) Execution as at a. c)

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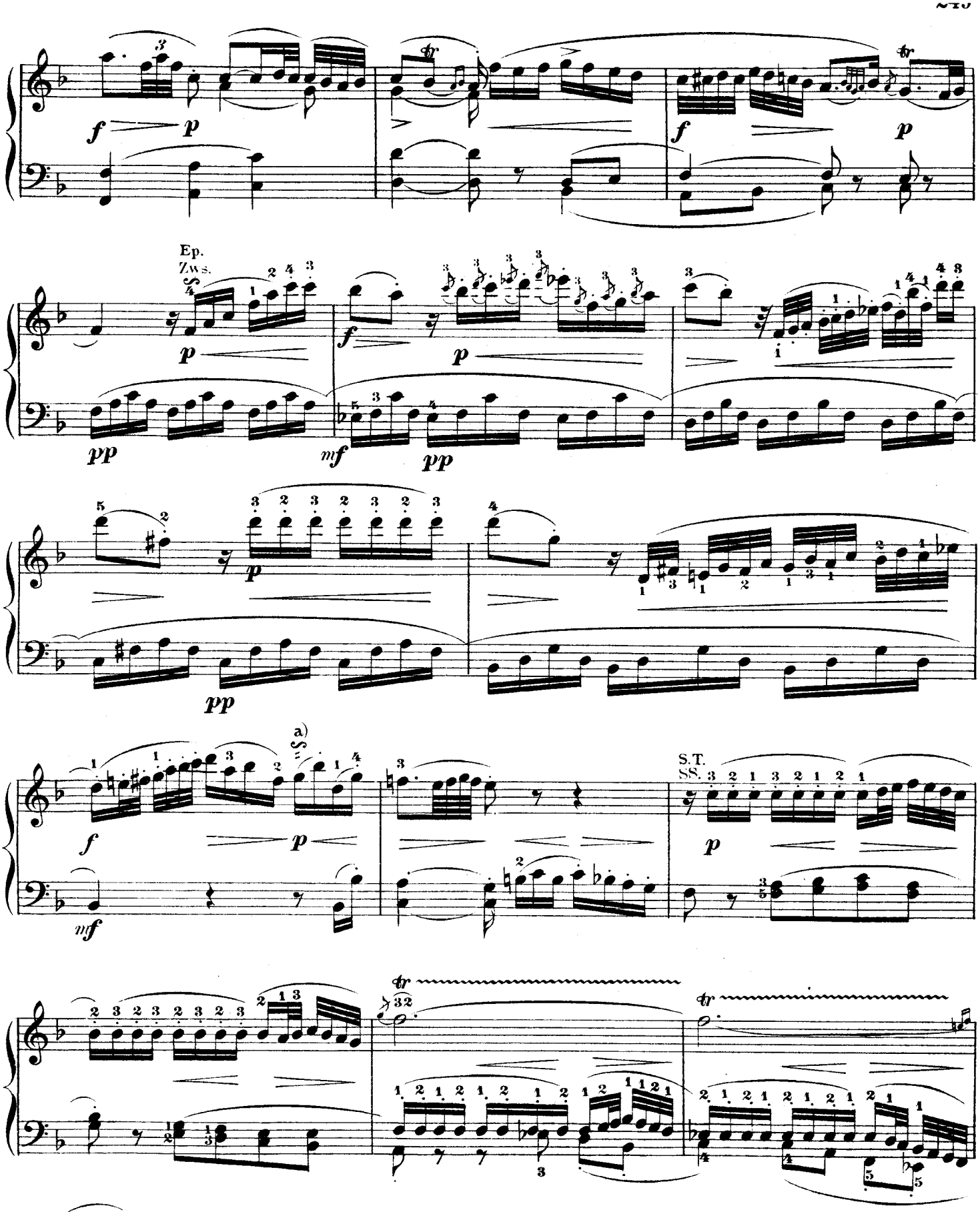

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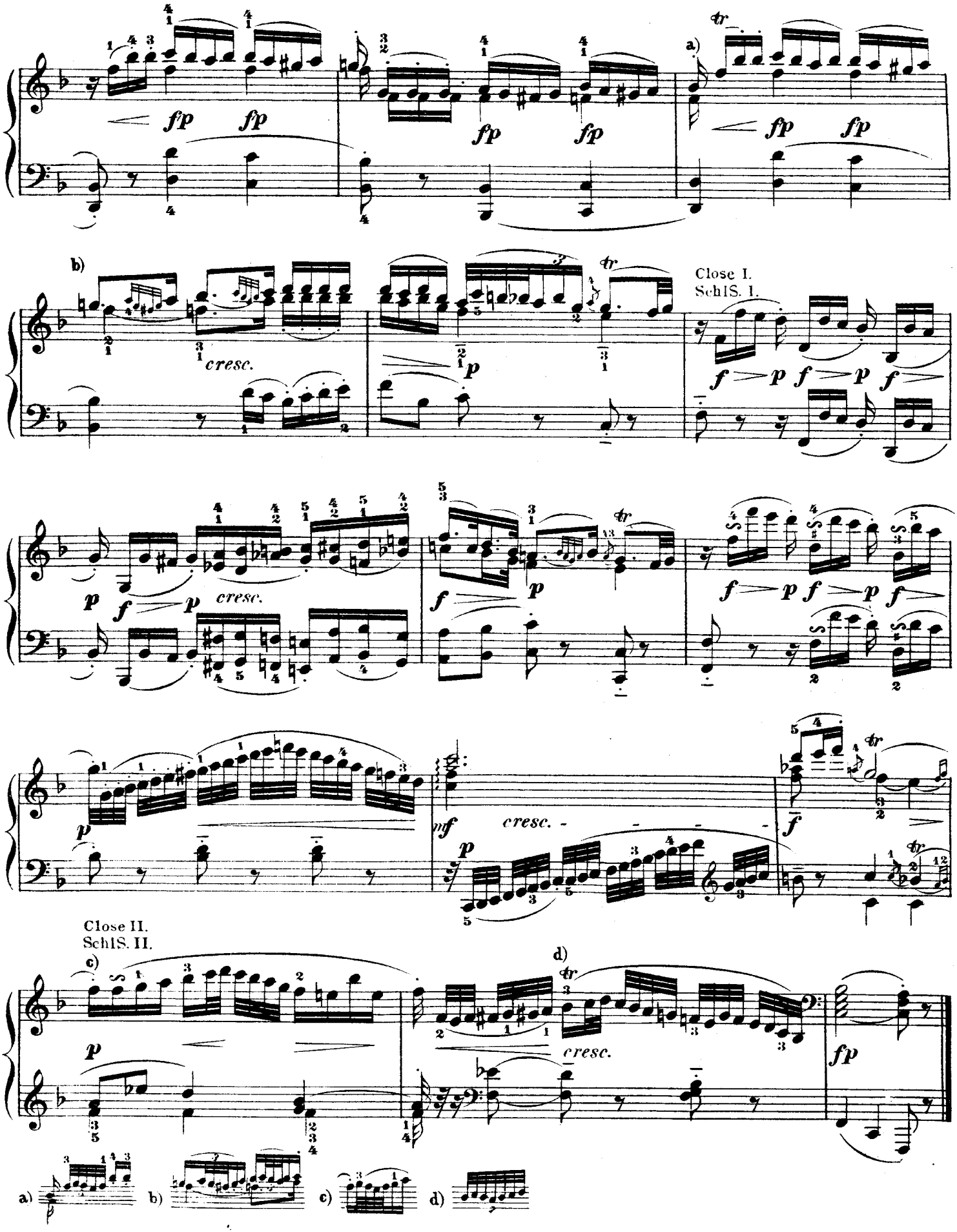

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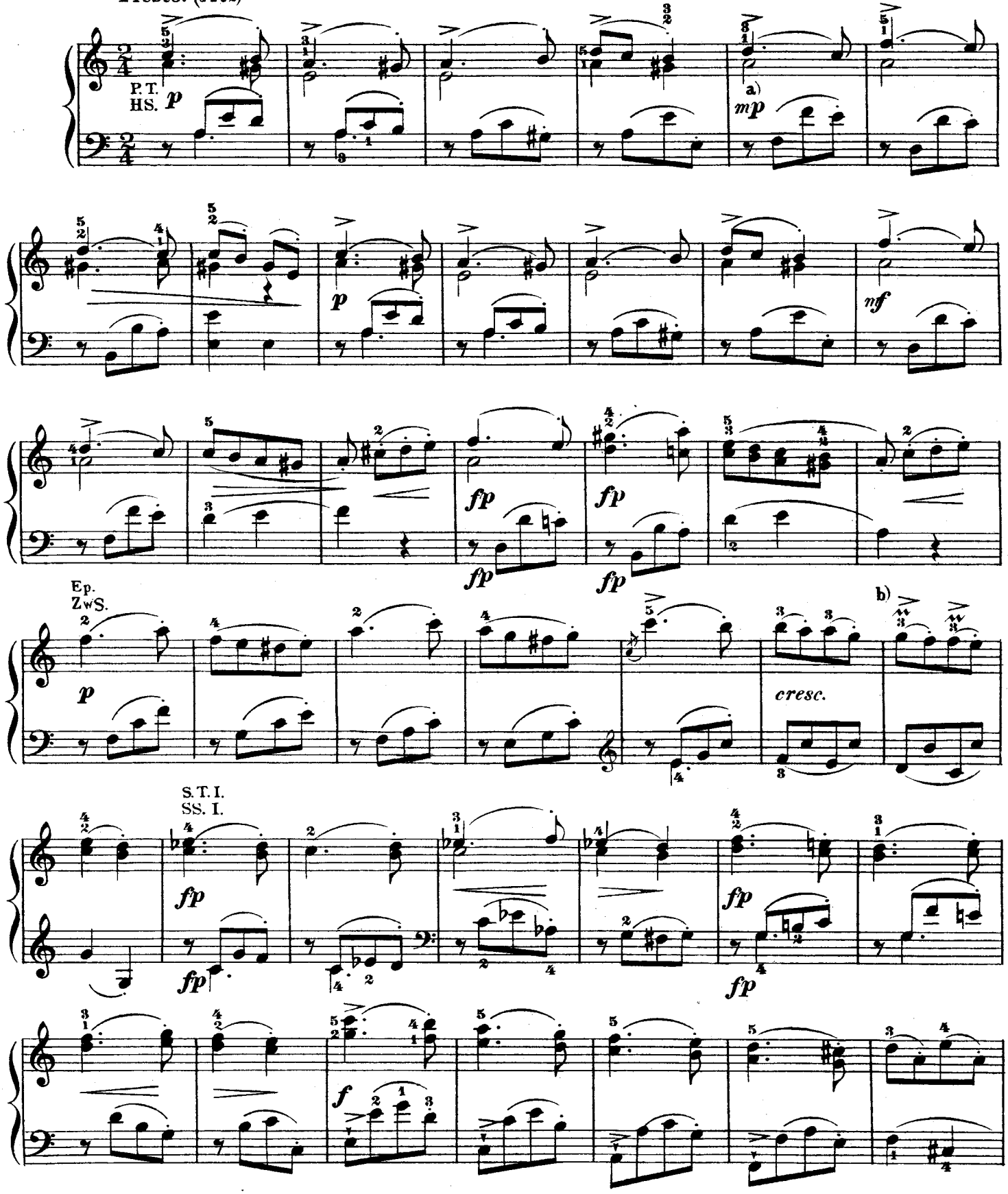

a) *mp* (*mezzo piano*) rather soft; viz., between *p* and *mf*.

b)

a) *mp* (*mezzo piano*, ziemlich schwach) bedeutet einen Stärkegrad, welcher in der Mitte steht zwischen *p* und *mf*.

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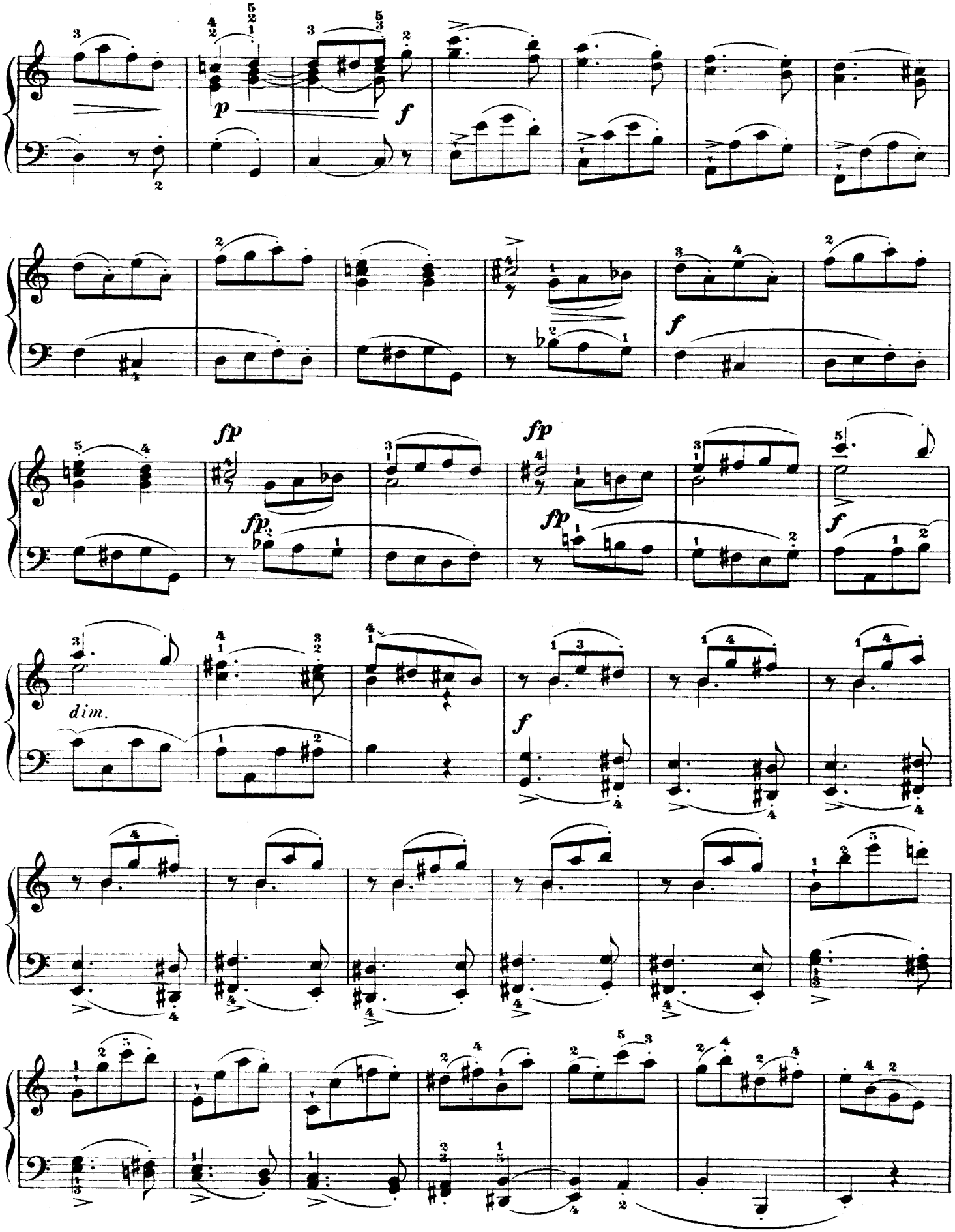

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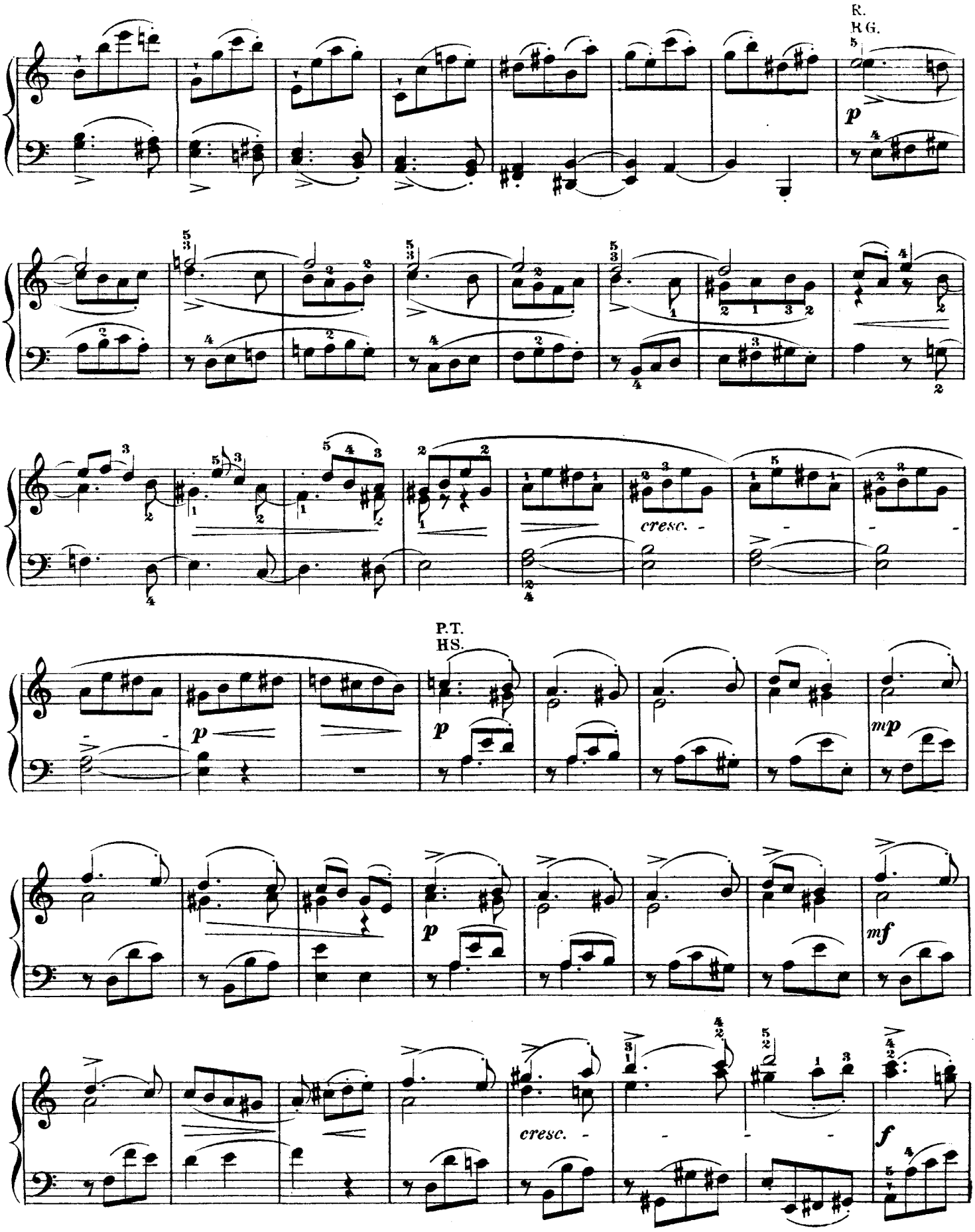

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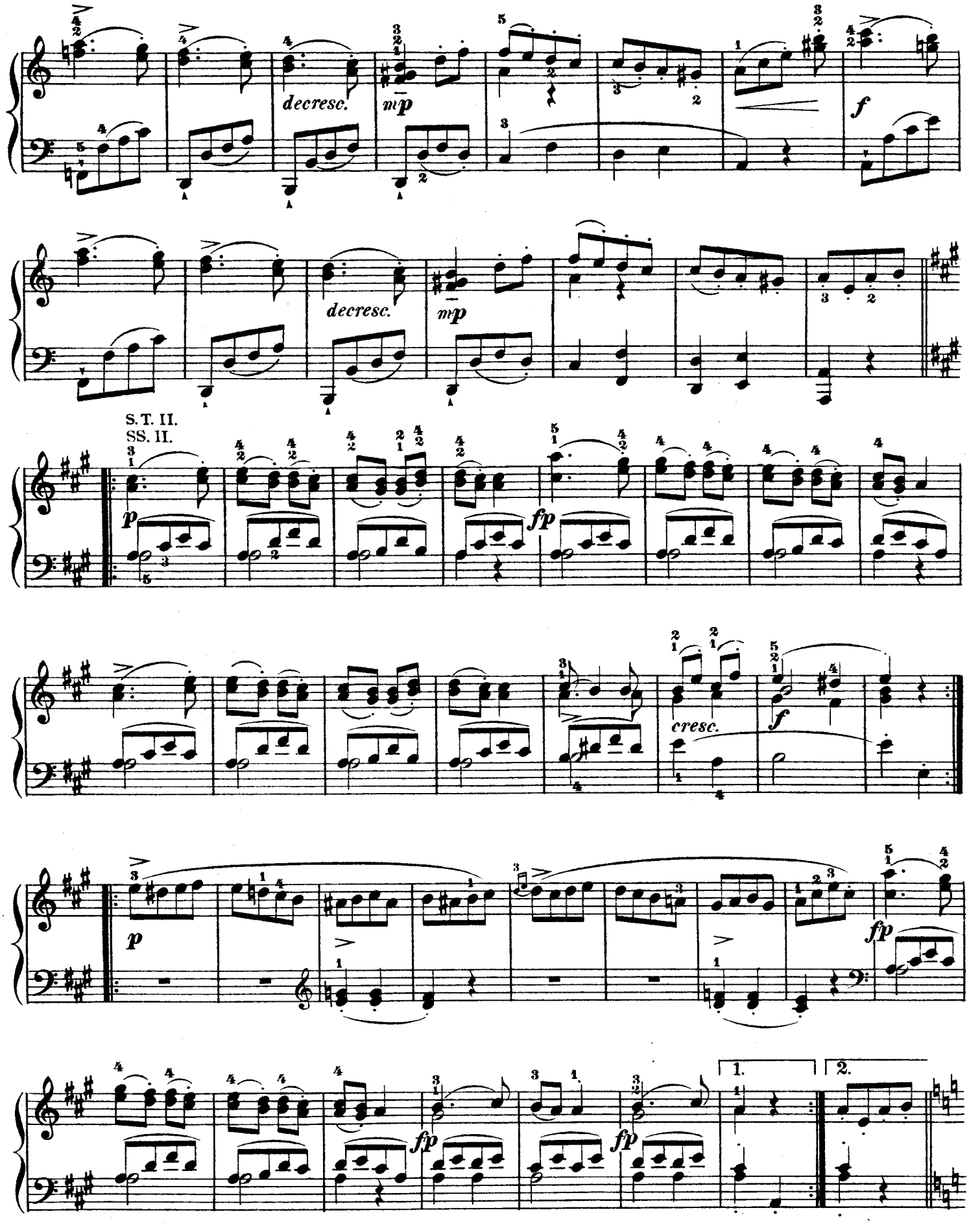

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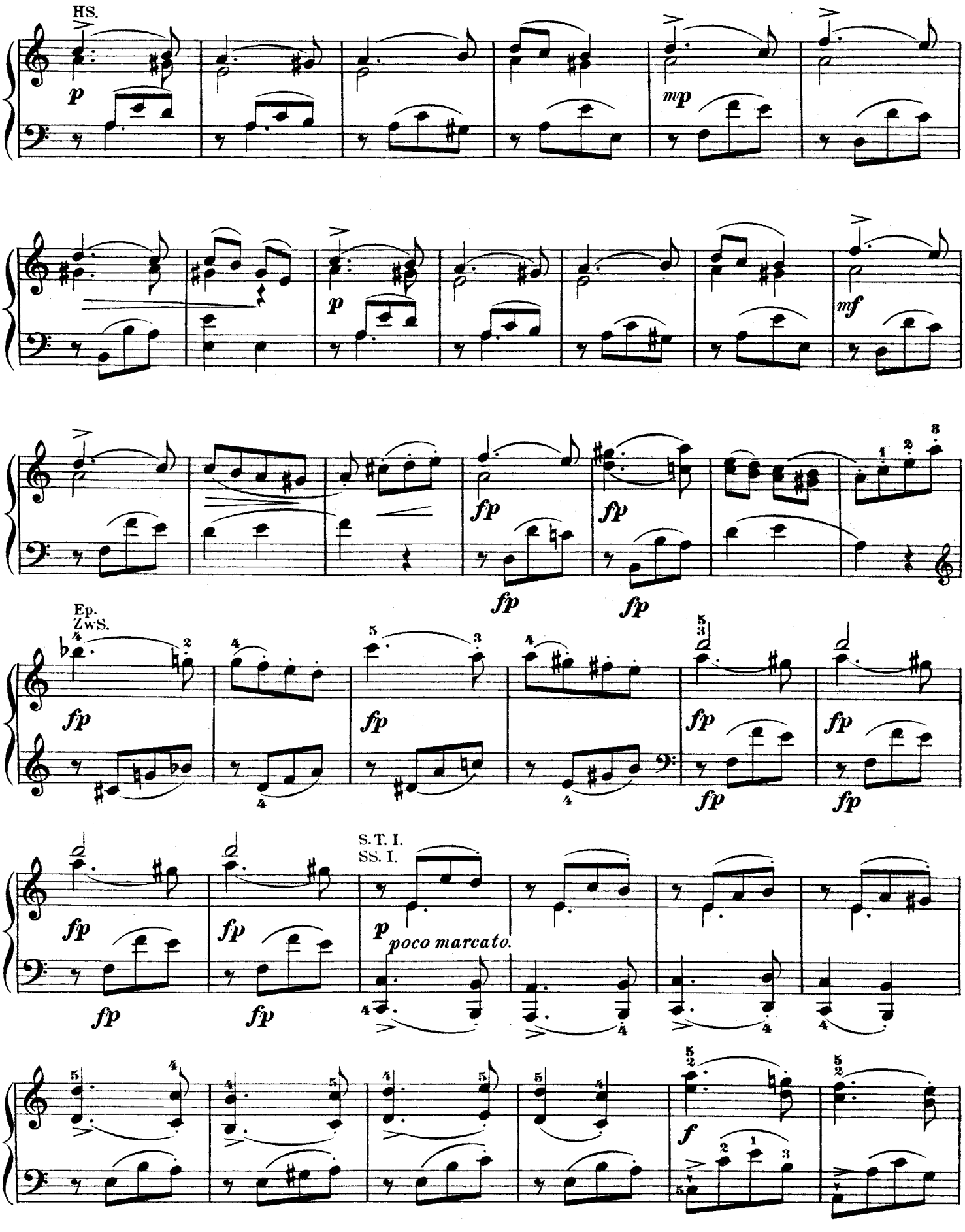

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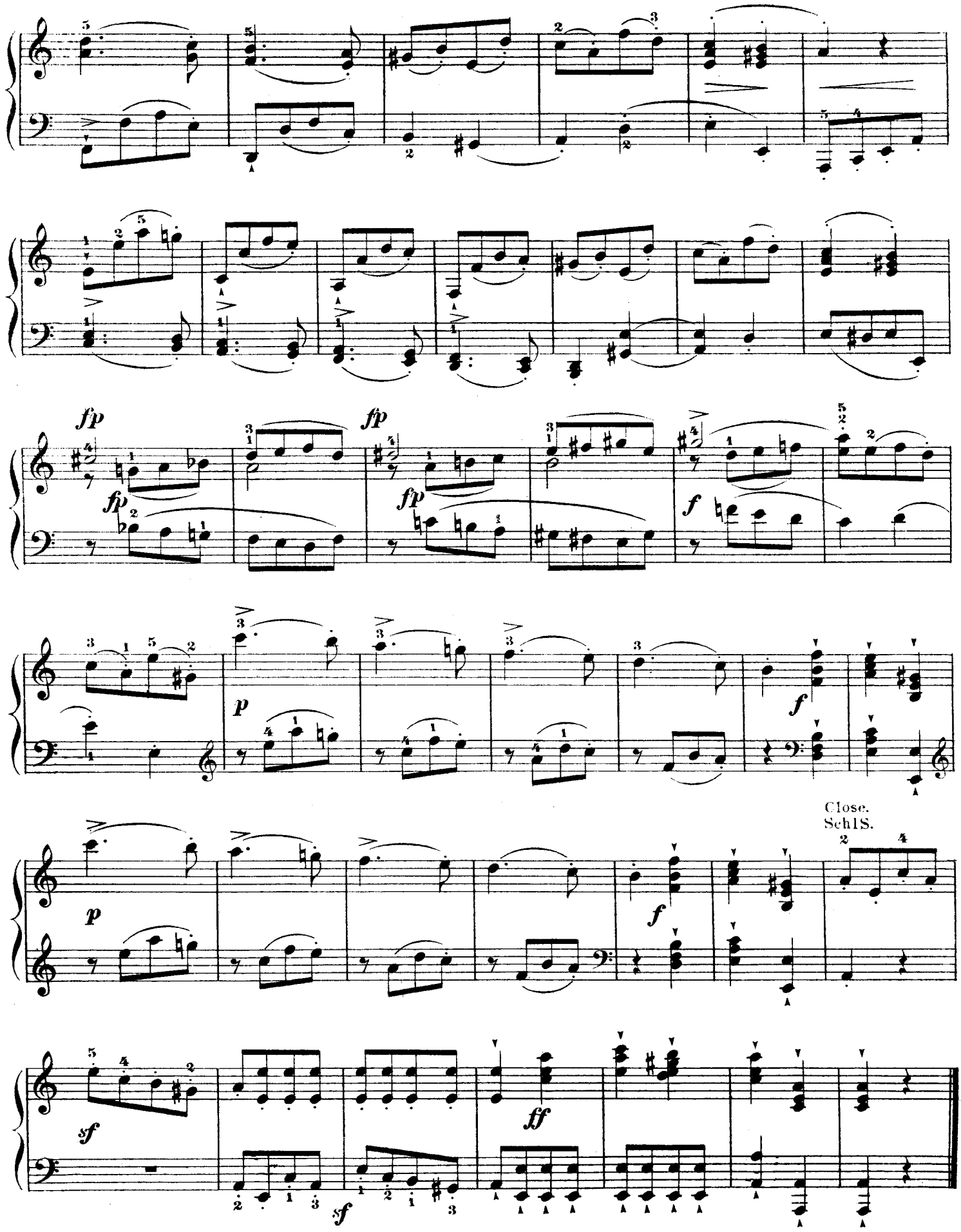

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SONATA XVII.

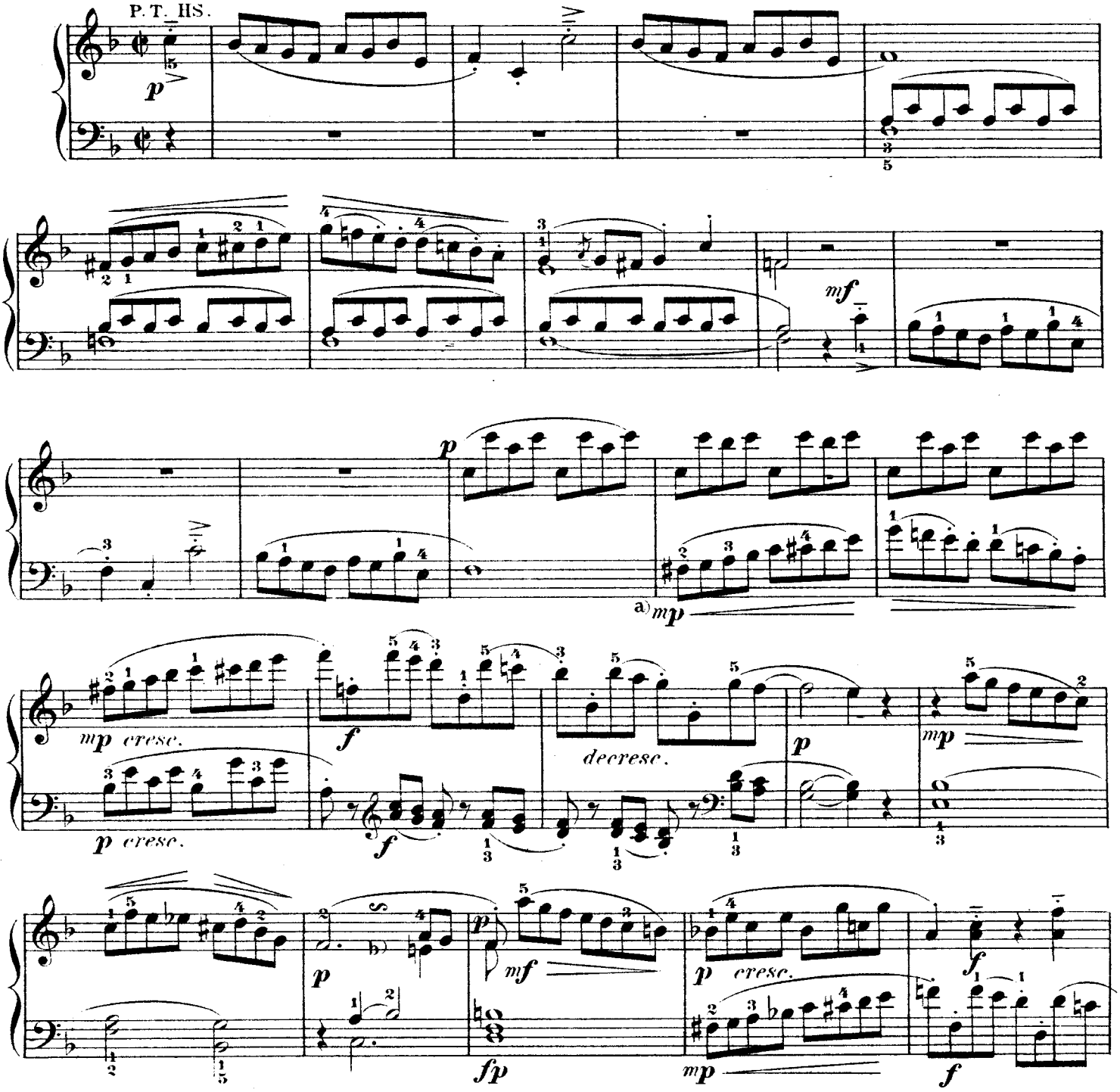
Abbreviations, etc.: P. T., Principal Theme; S.T., Secondary Theme; Ep., Episode; Close; Coda; T., Transition; D., Development.

Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz, ZwS. Zwischensatz, SchlS. Schlusssatz, Anh. Anhang, ÜG. Uebergang; DS. Durchführungssatz.

Allegro. (♩ = 72.)

W. A. MOZART.

P. T. HS.



a) *mp* (*mezzo piano,*) rather soft, viz., between *p* and *mf*.

b etc. u. s. w.

a) *mp* (*mezzo piano, ziemlich schwach*) bedeutet einen Grad von Tonstärke, welcher in der Mitte steht zwischen *mf* und *p*.

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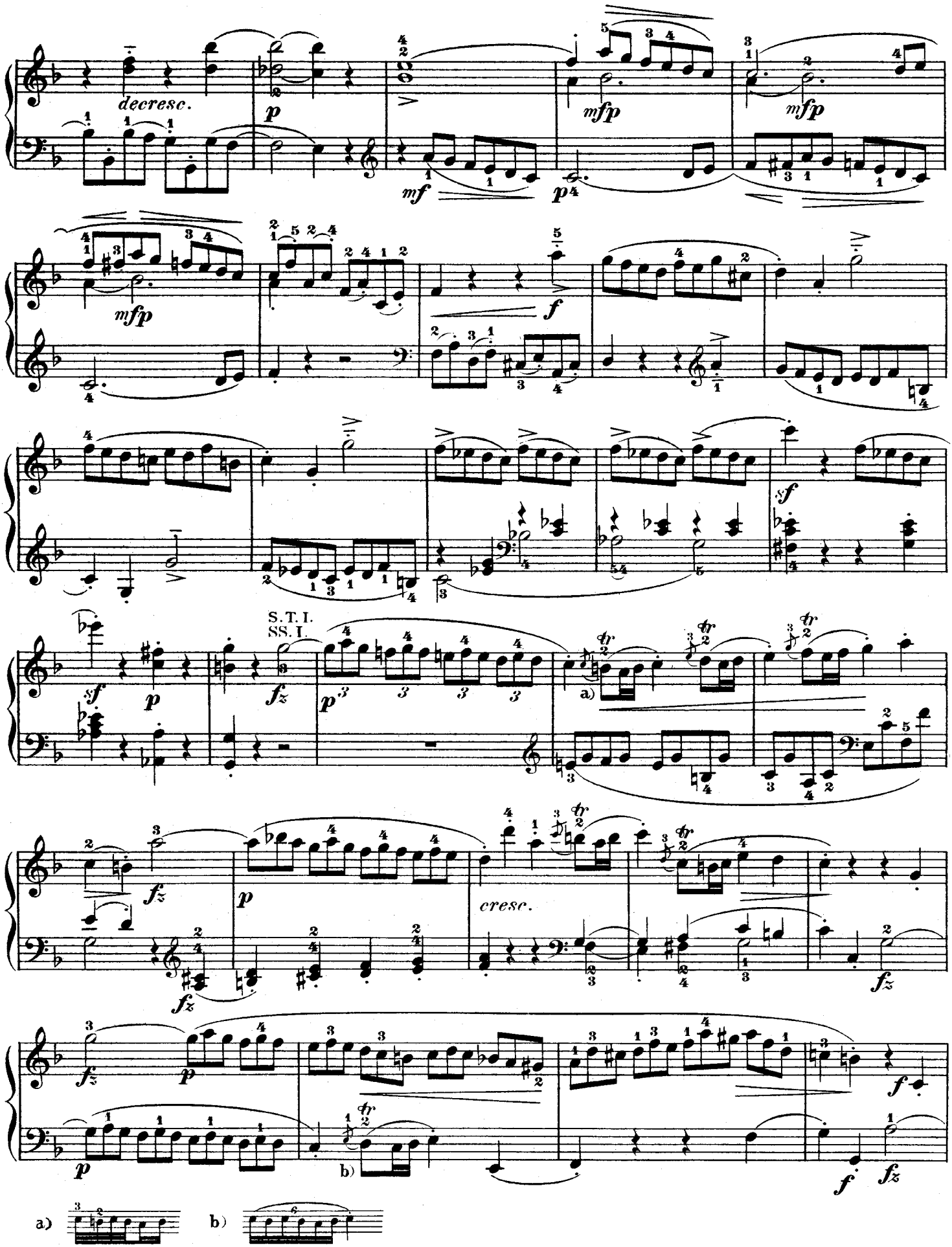

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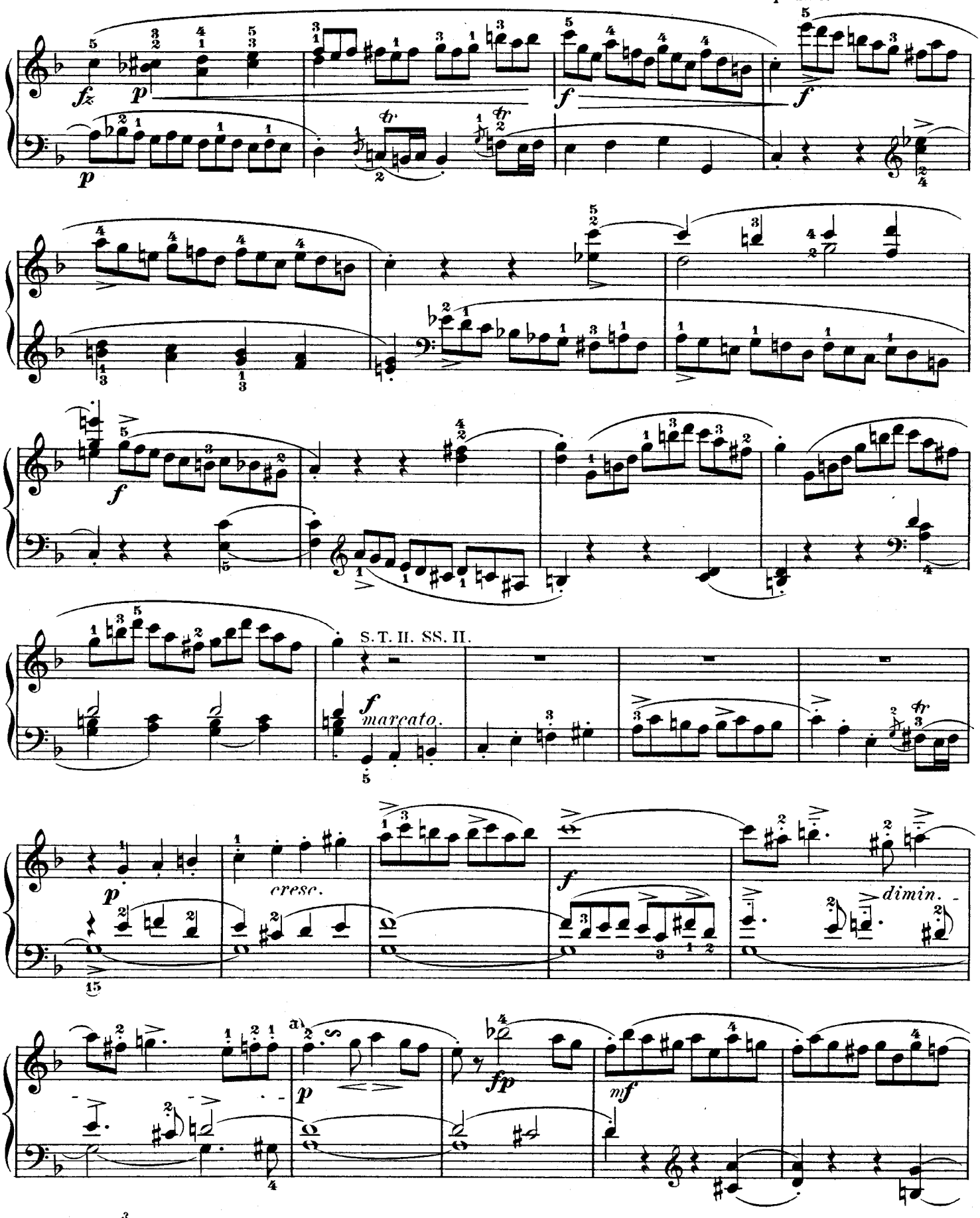

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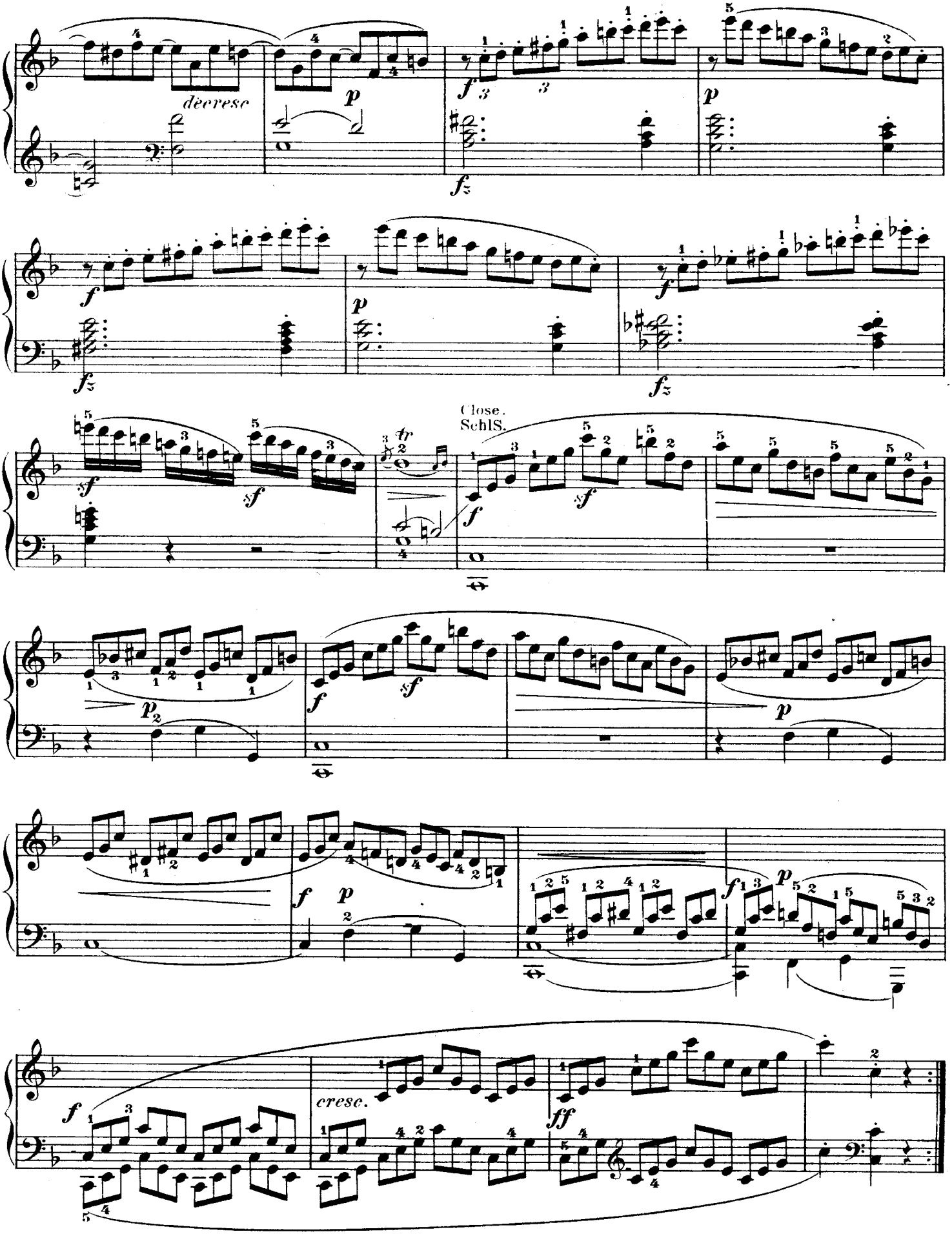

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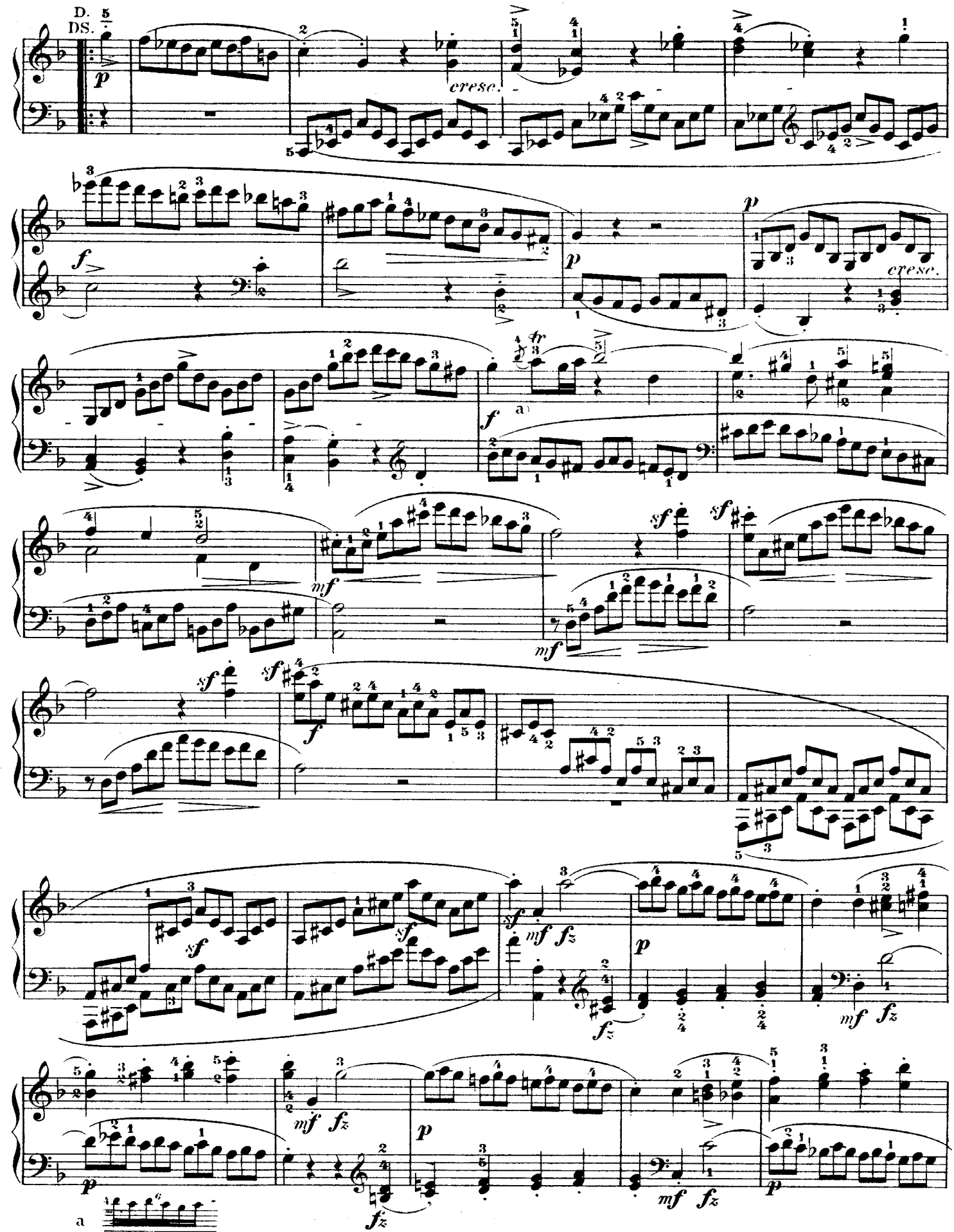

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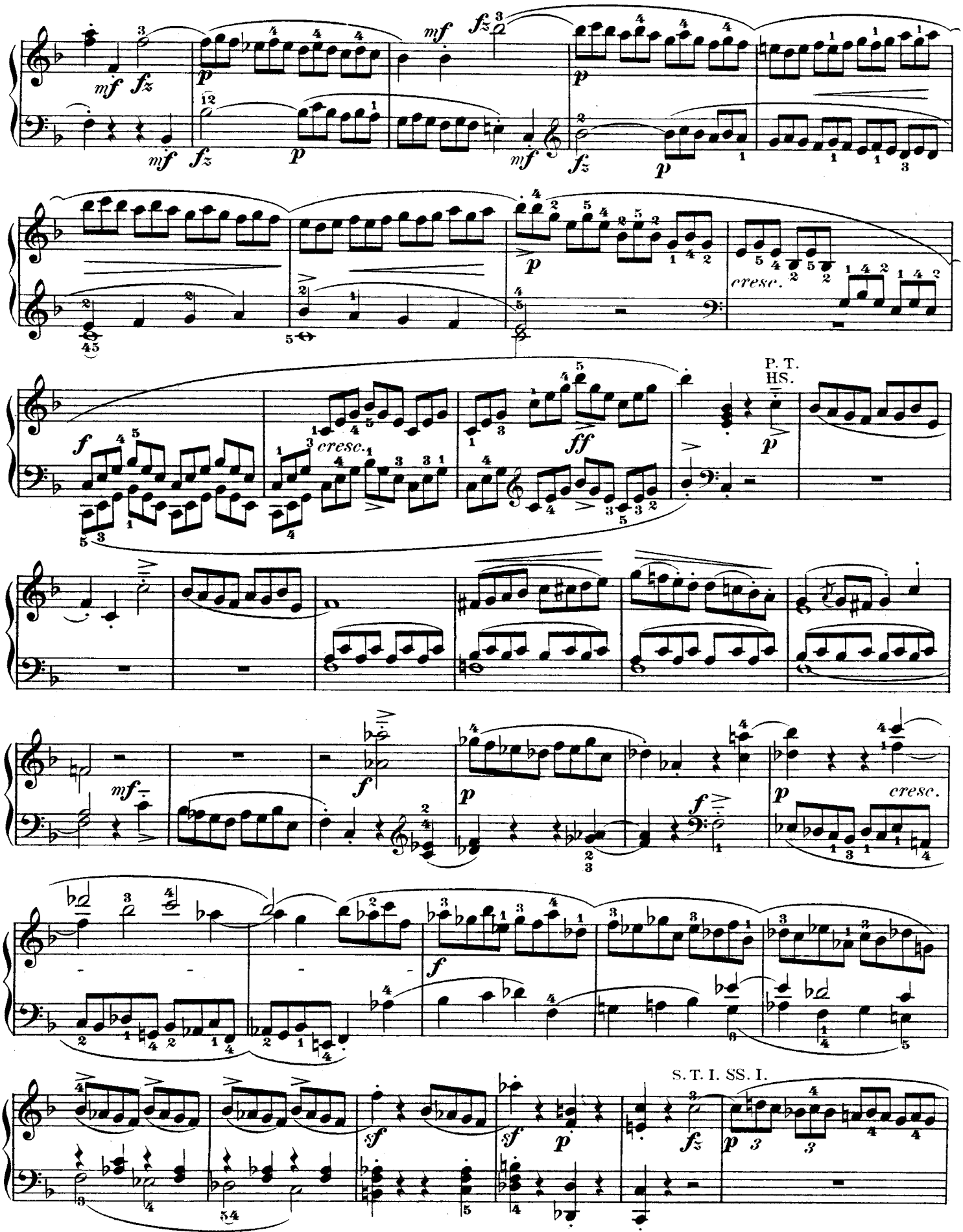

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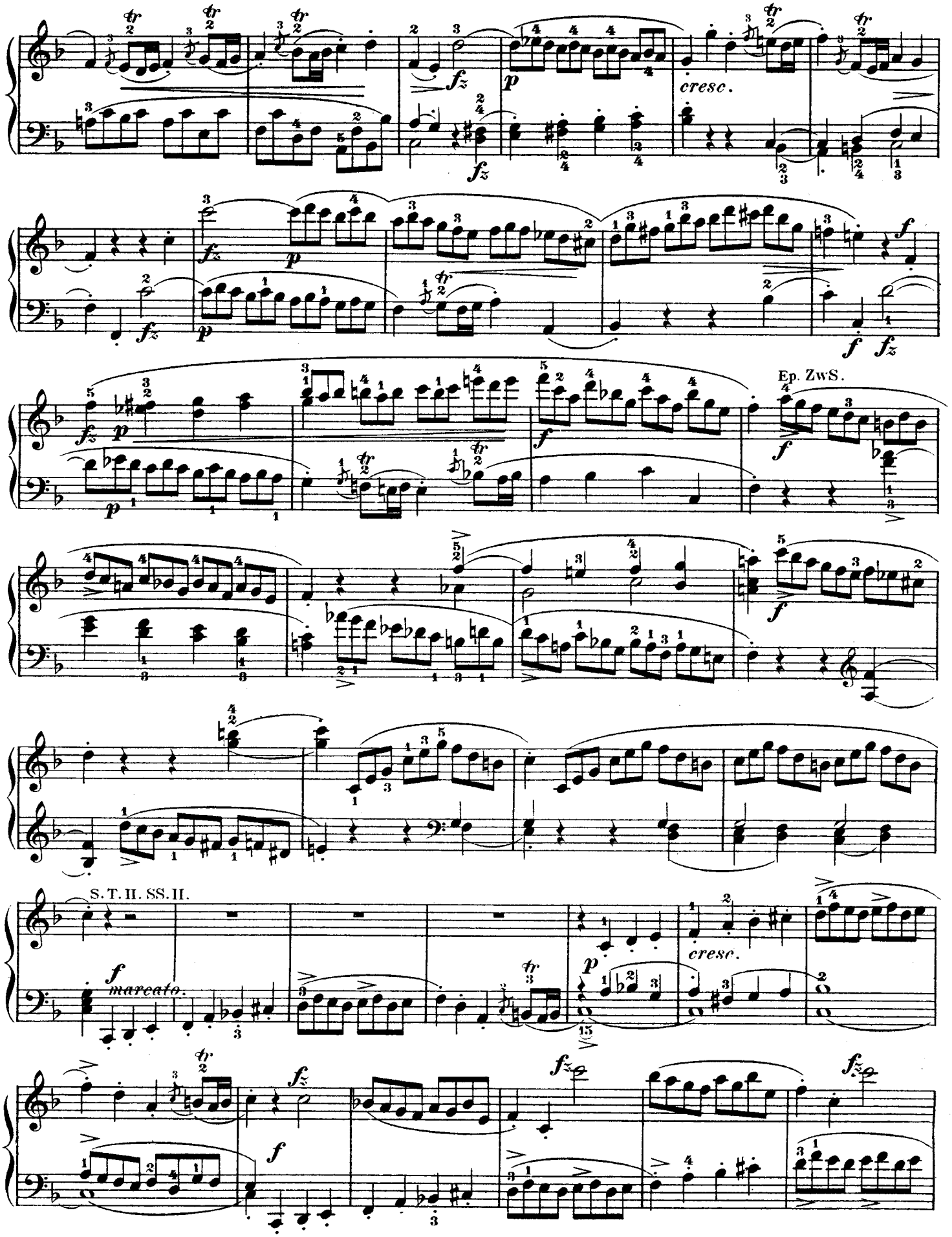

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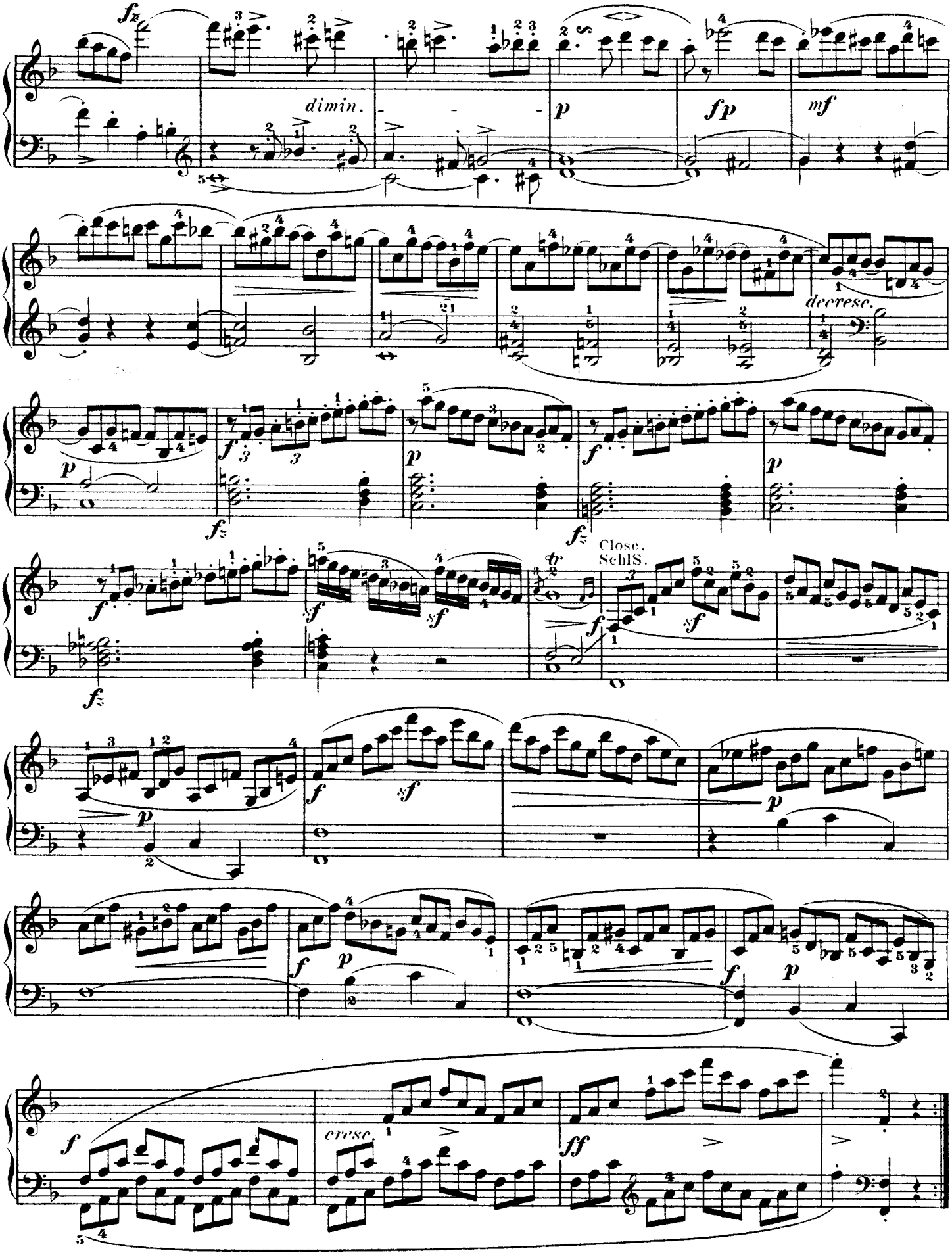

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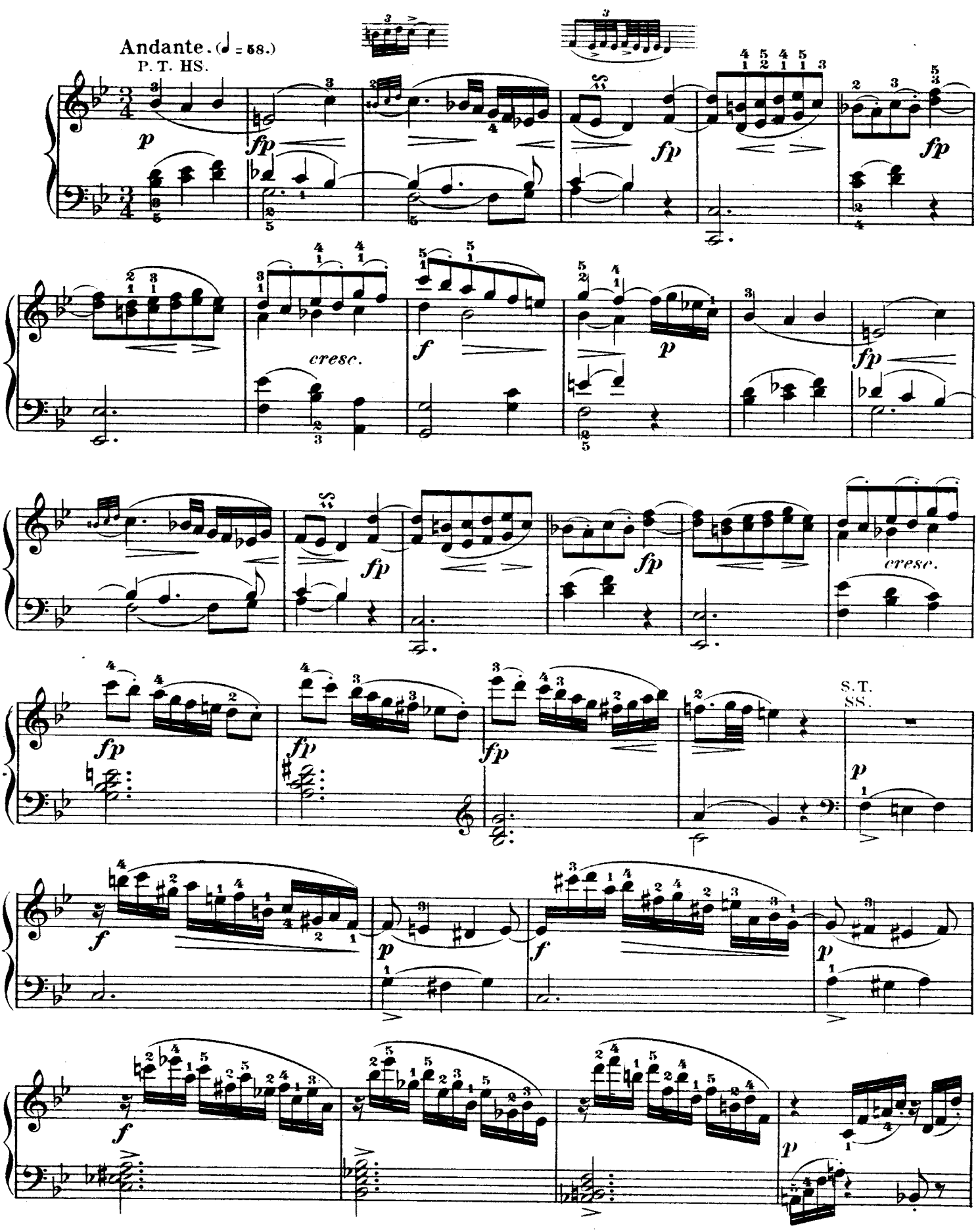

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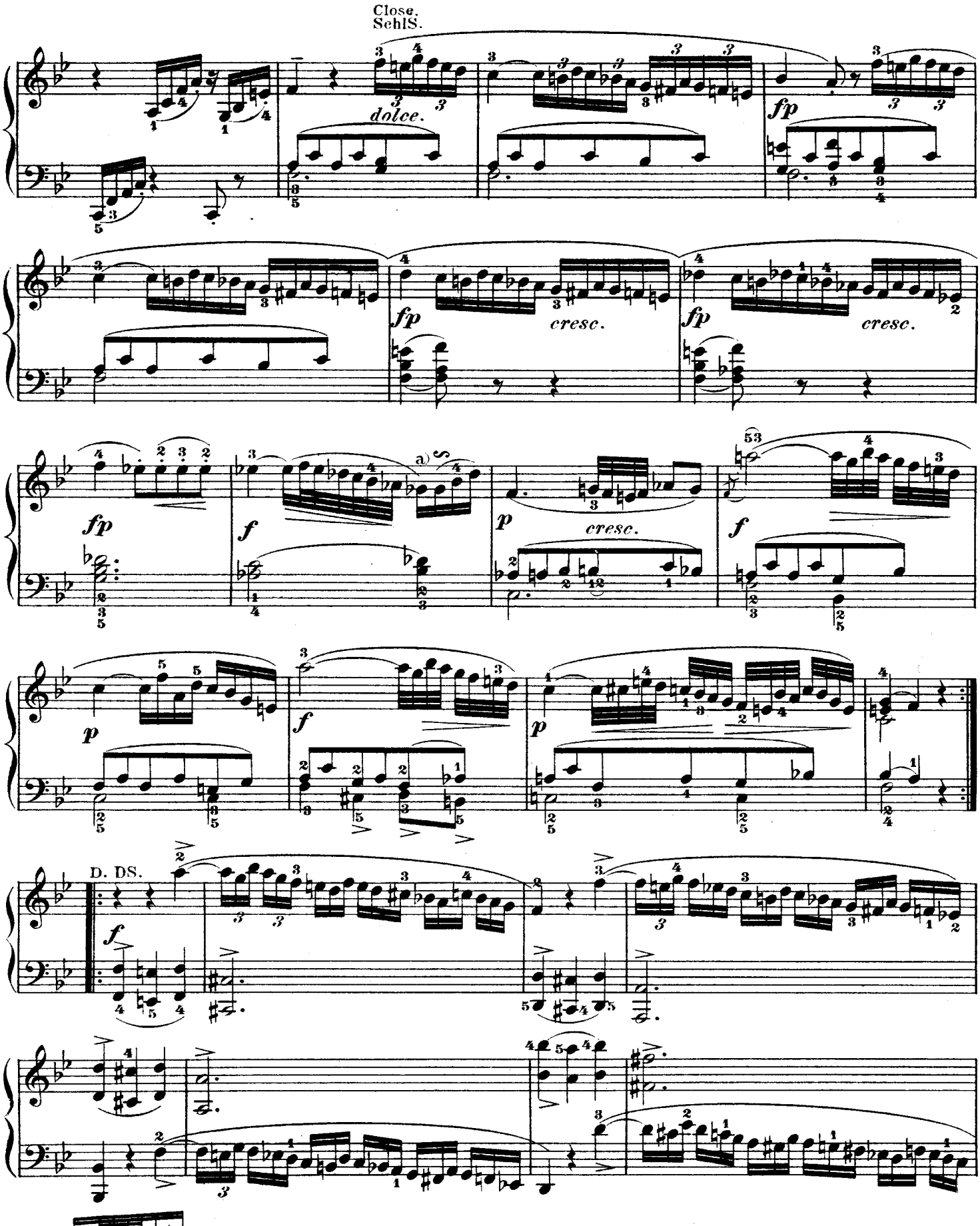

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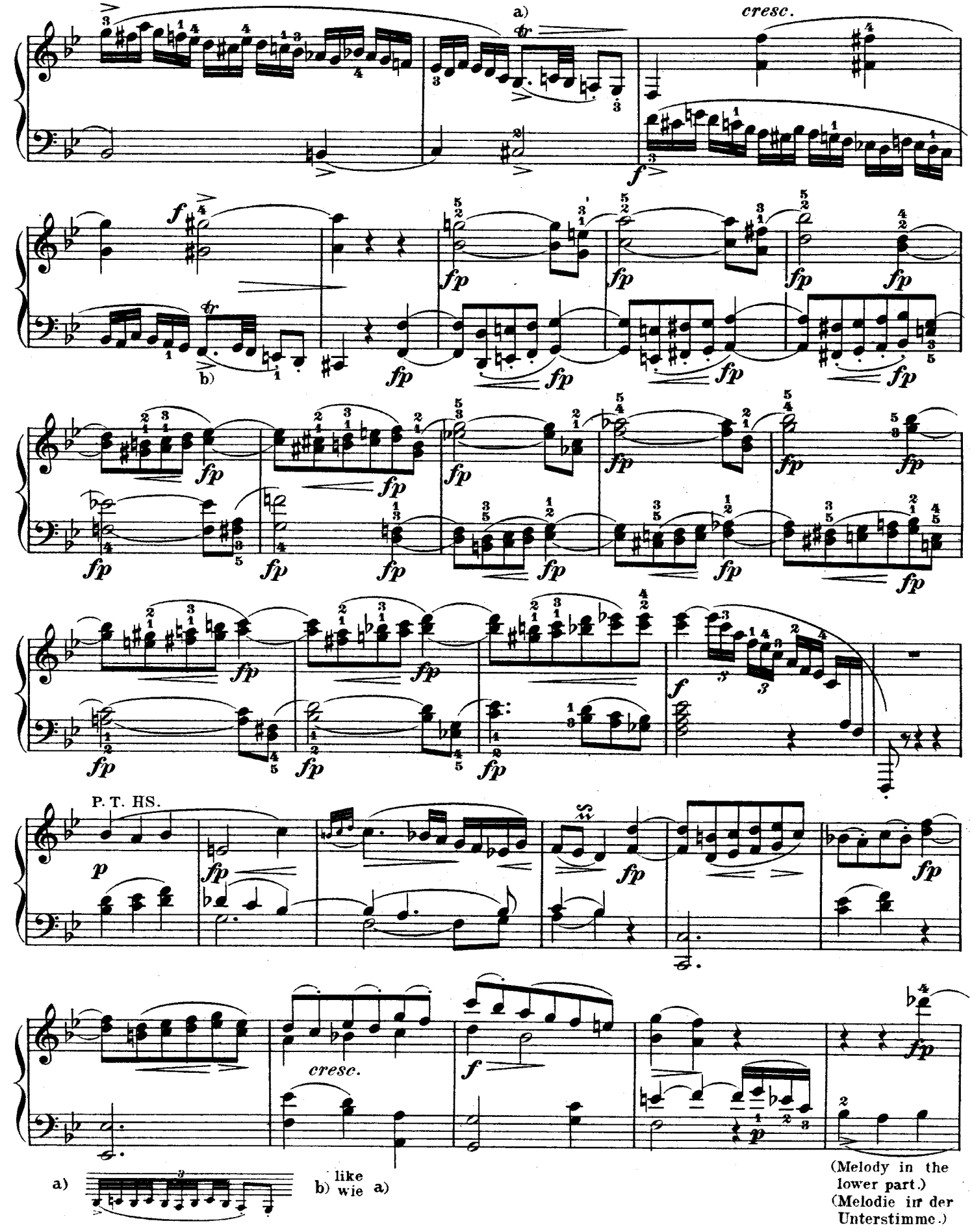

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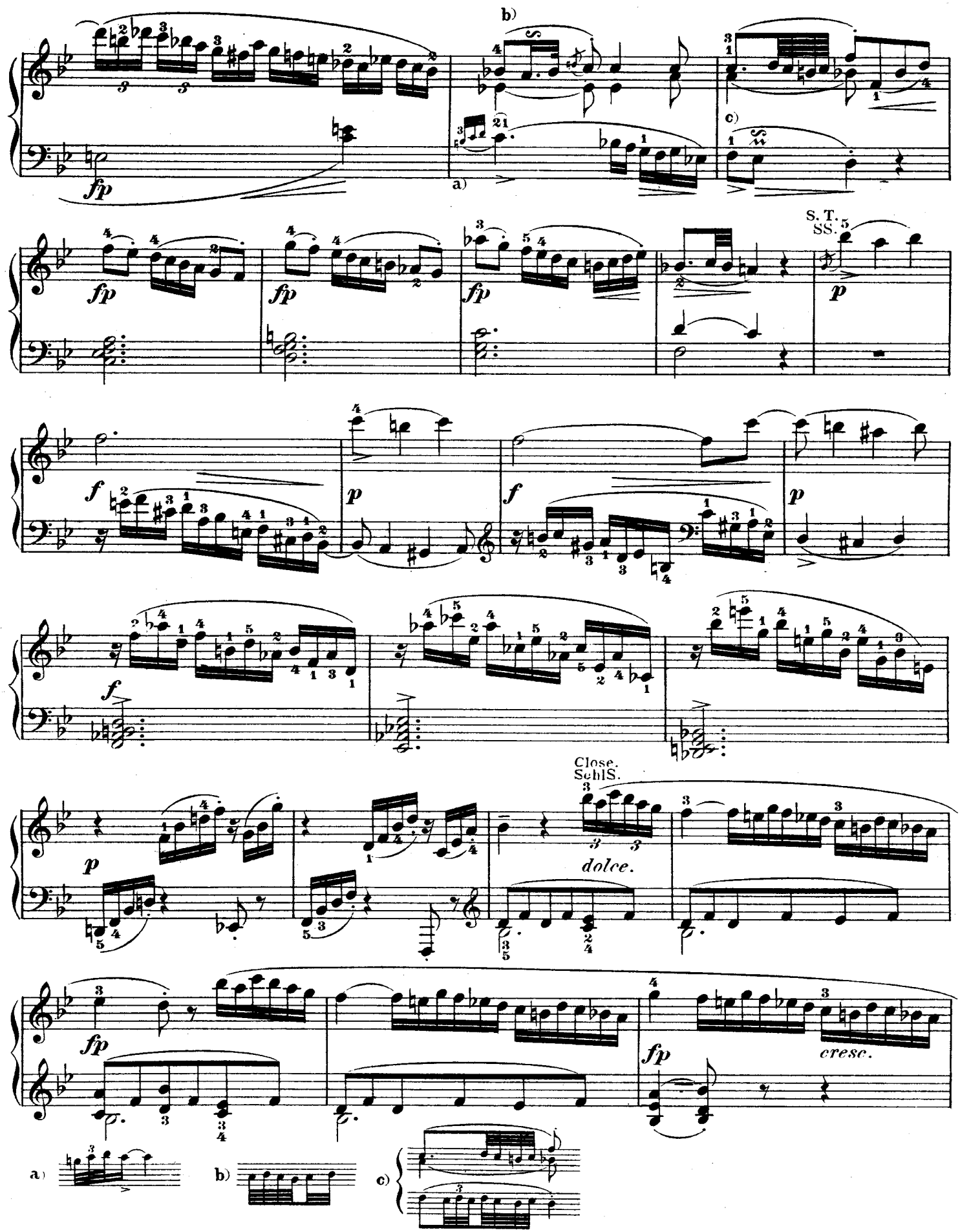

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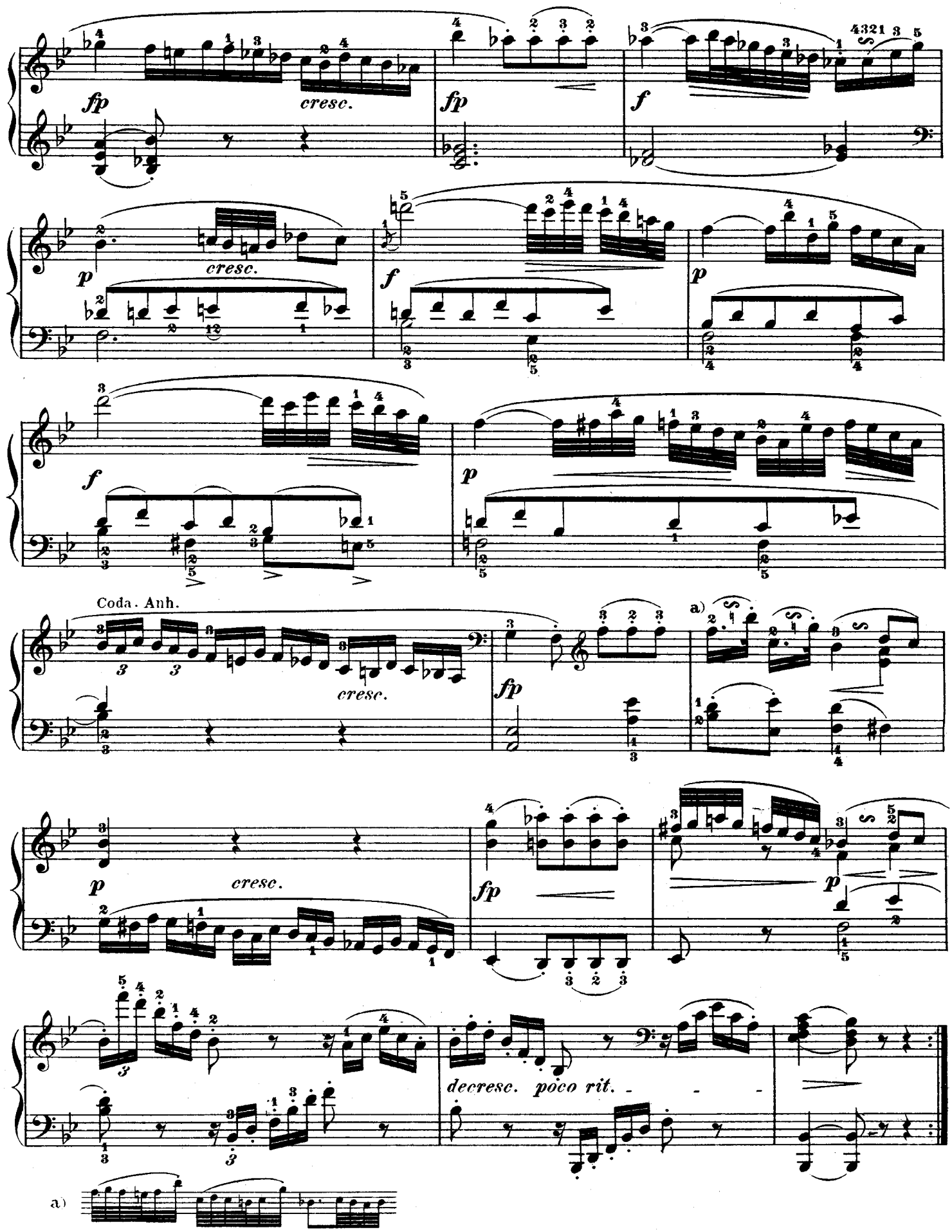

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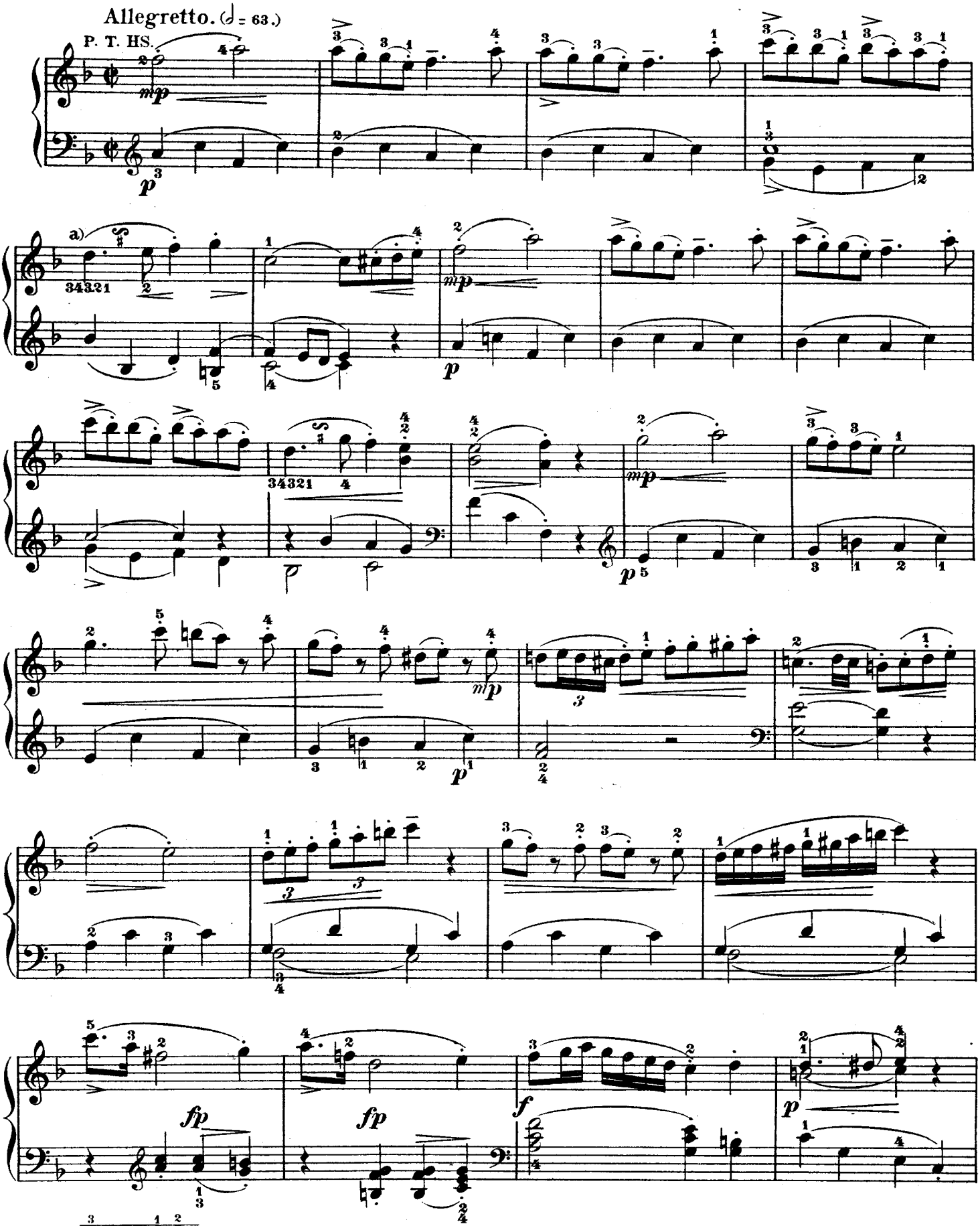
Rondo.

Allegretto. (♩ = 63.)



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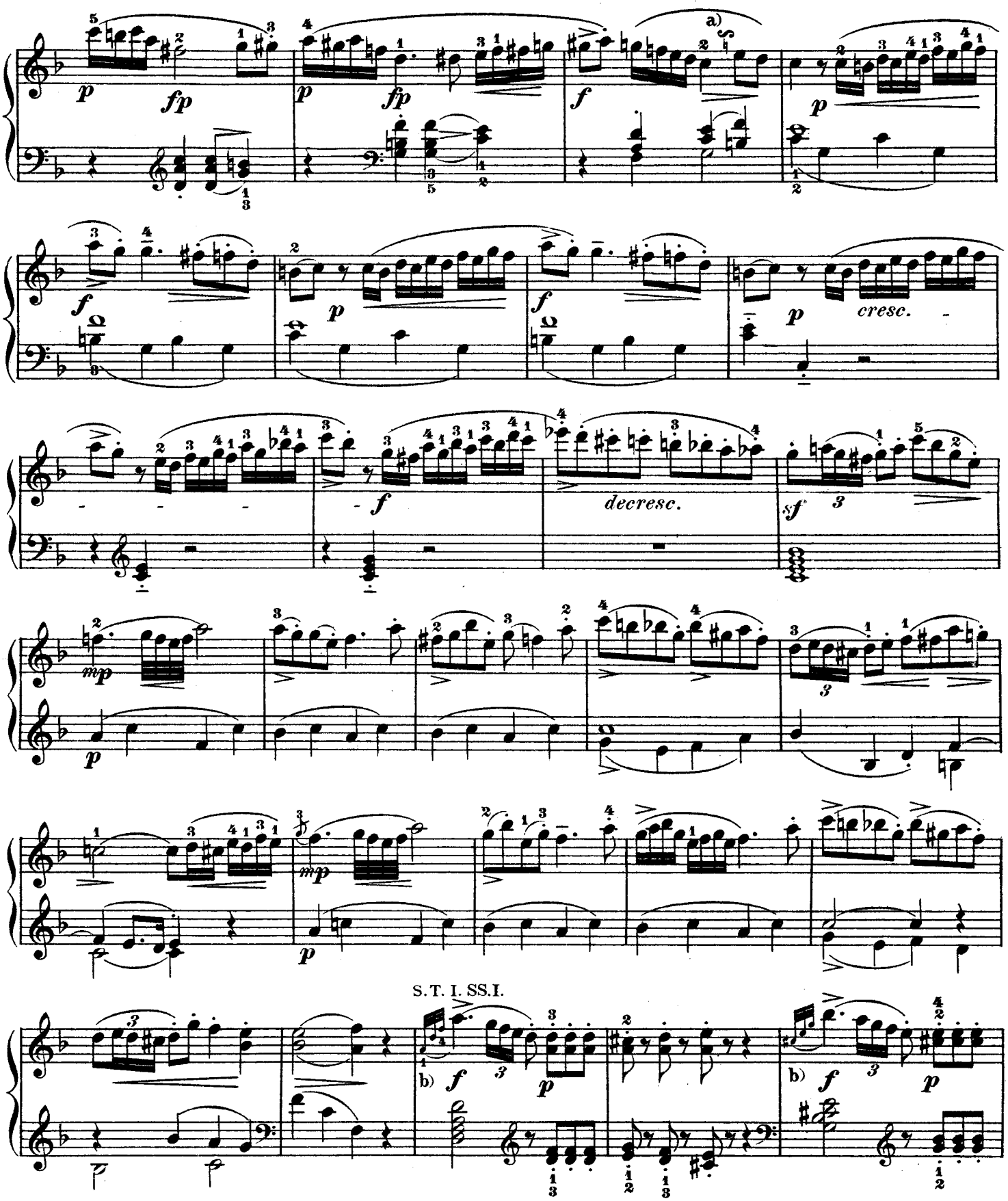
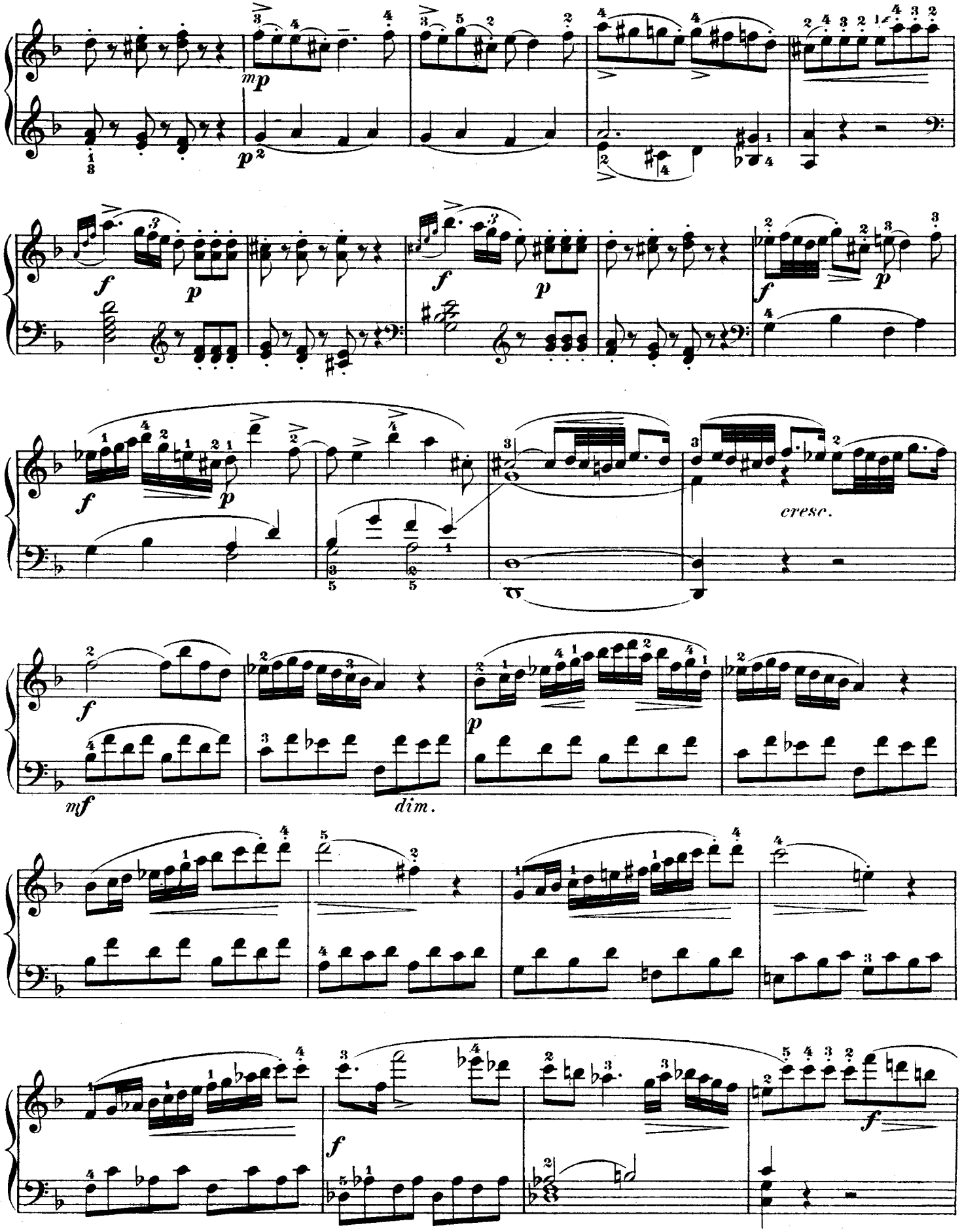


a)

b) Strike the first grace - note with the chord.

b) Die erste Vorschlagsnote gleichzeitig mit dem Akkord anzuschlagen.

http://musiciansportal.no-ip.org



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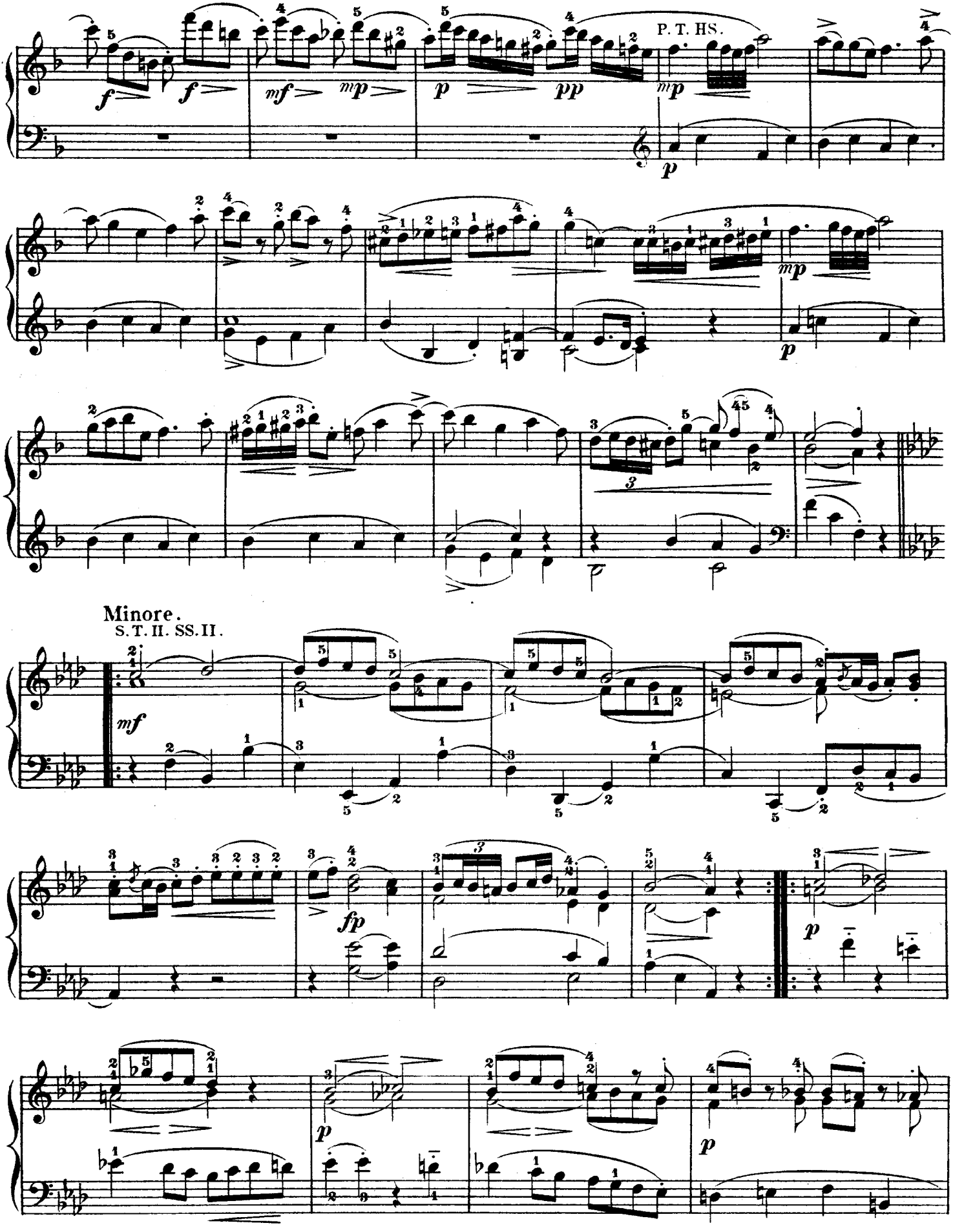

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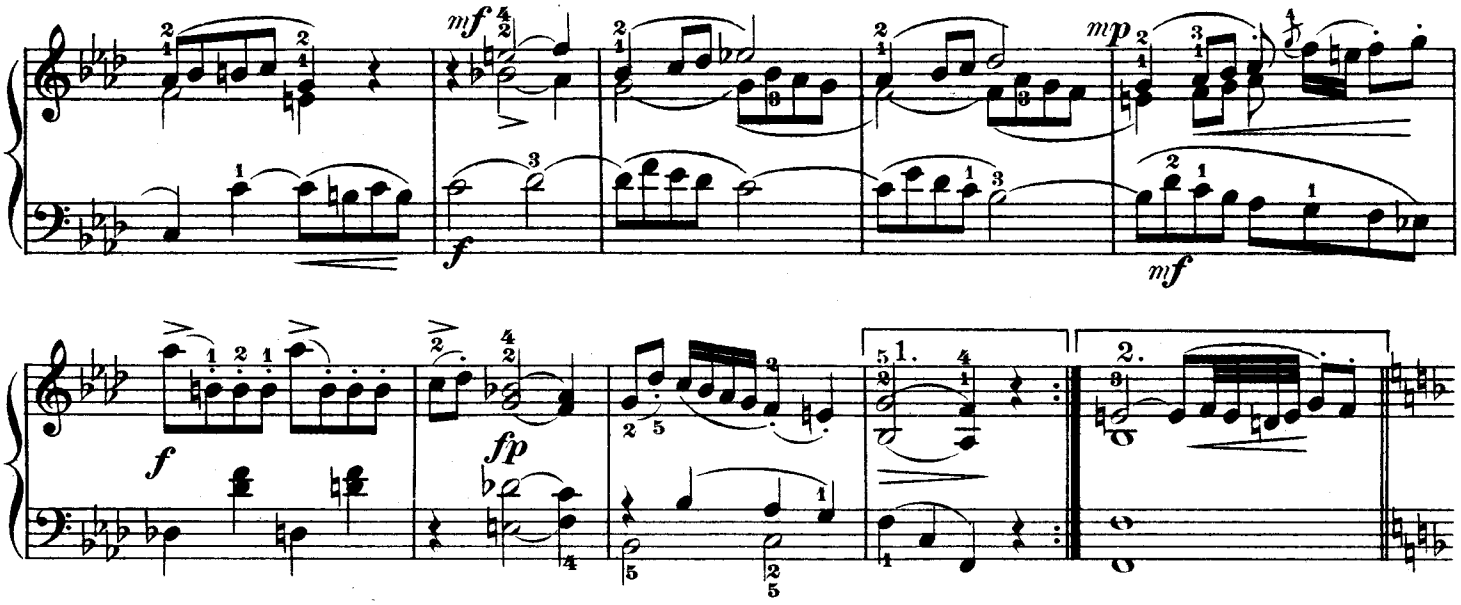
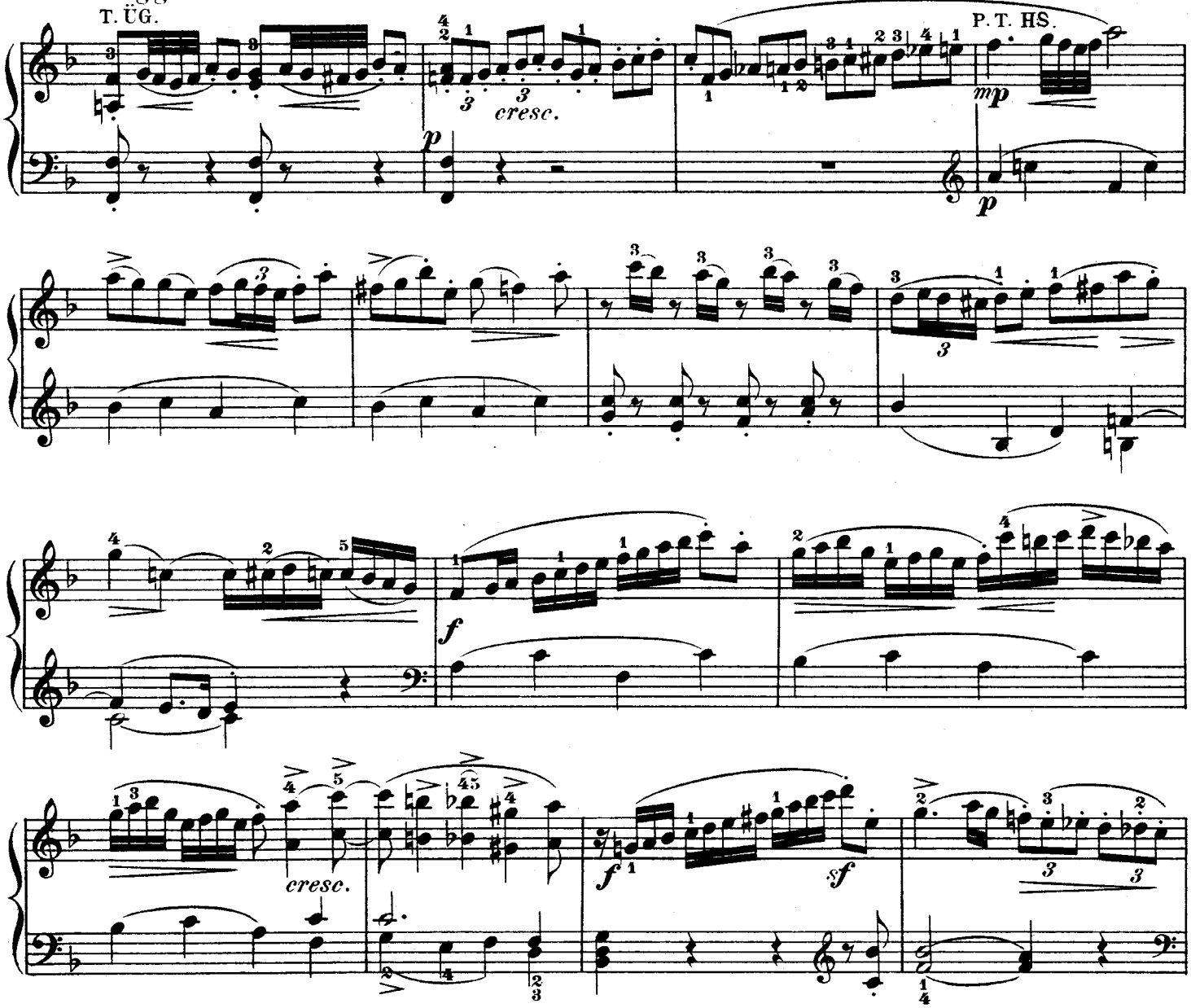


Maggiore.



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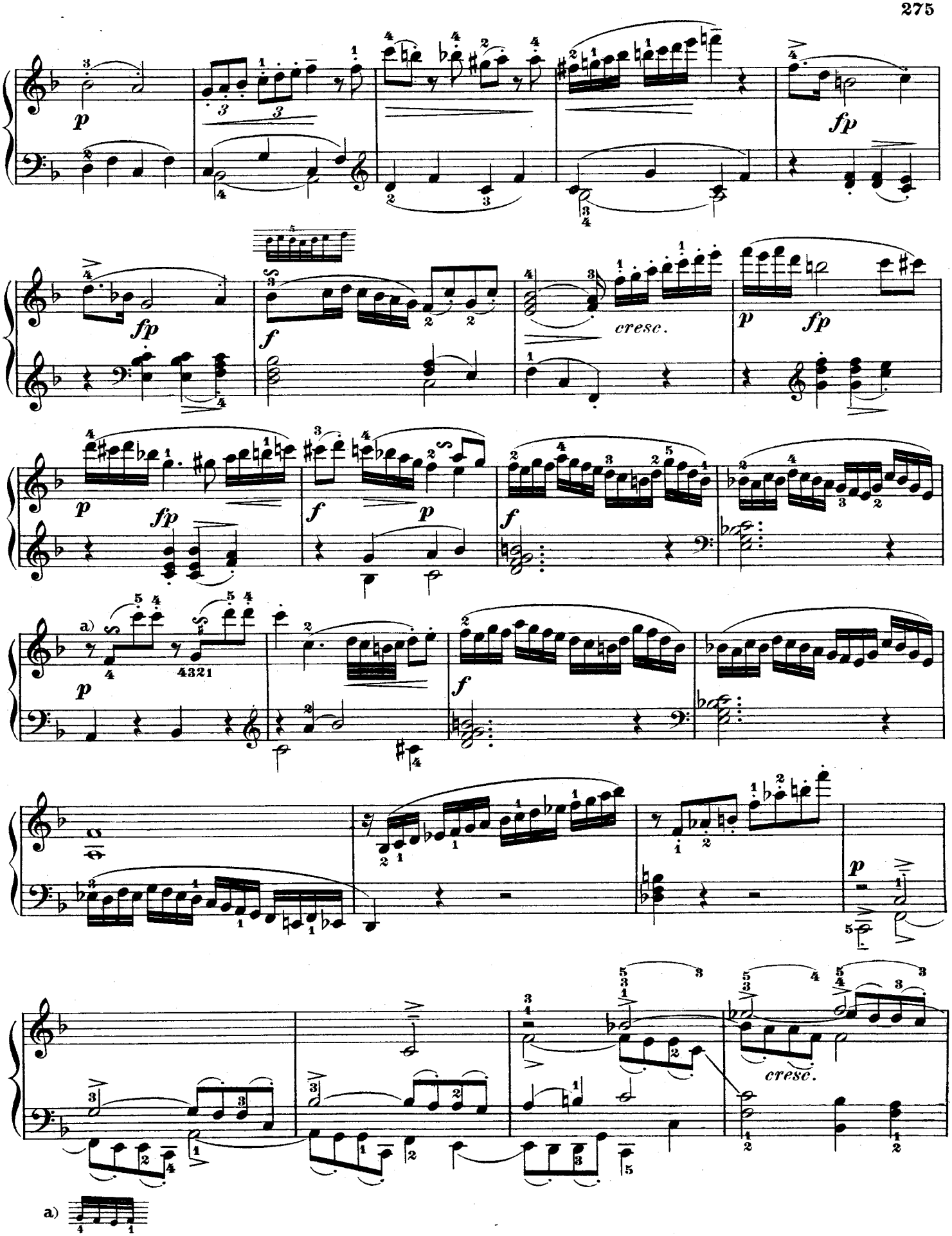

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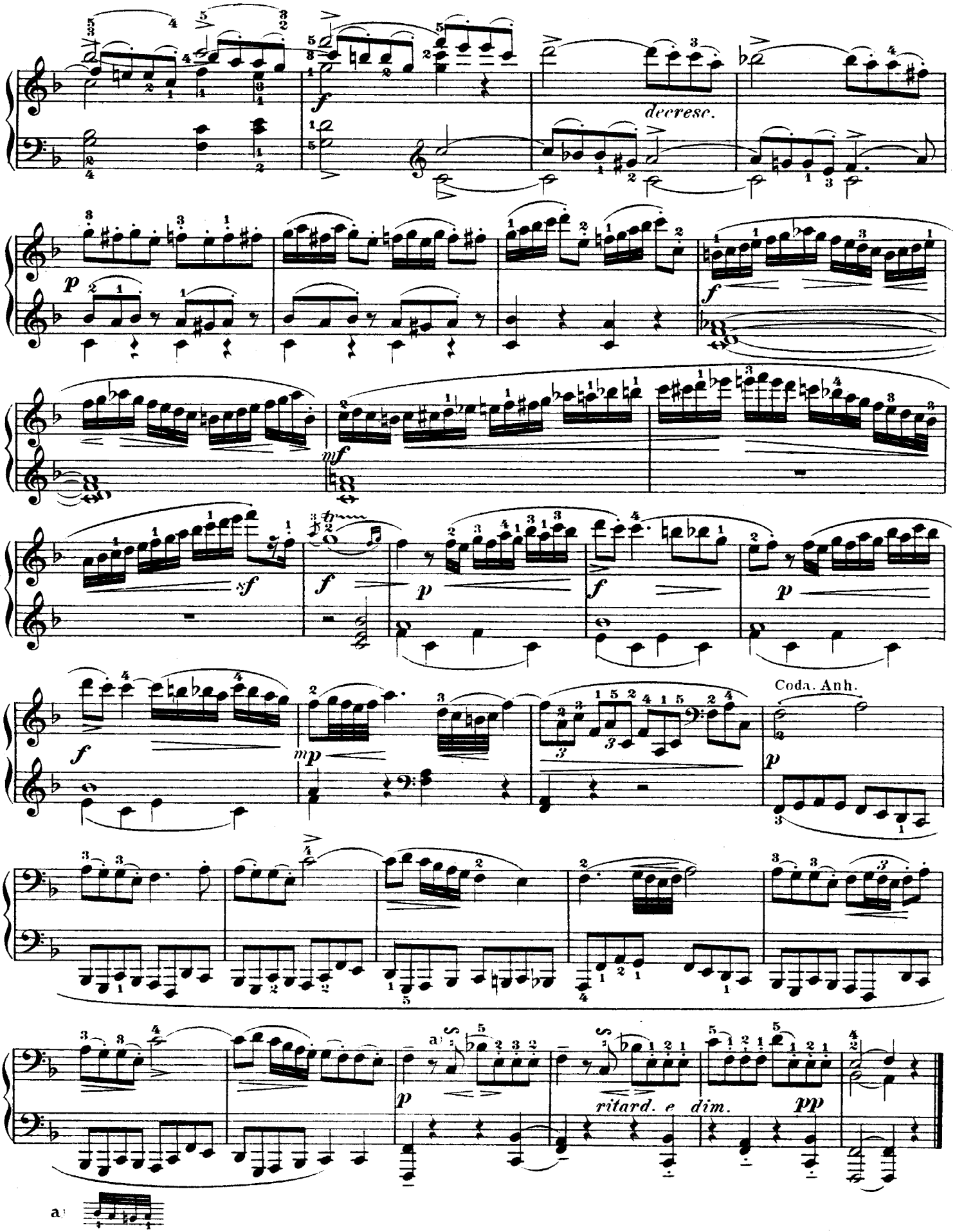

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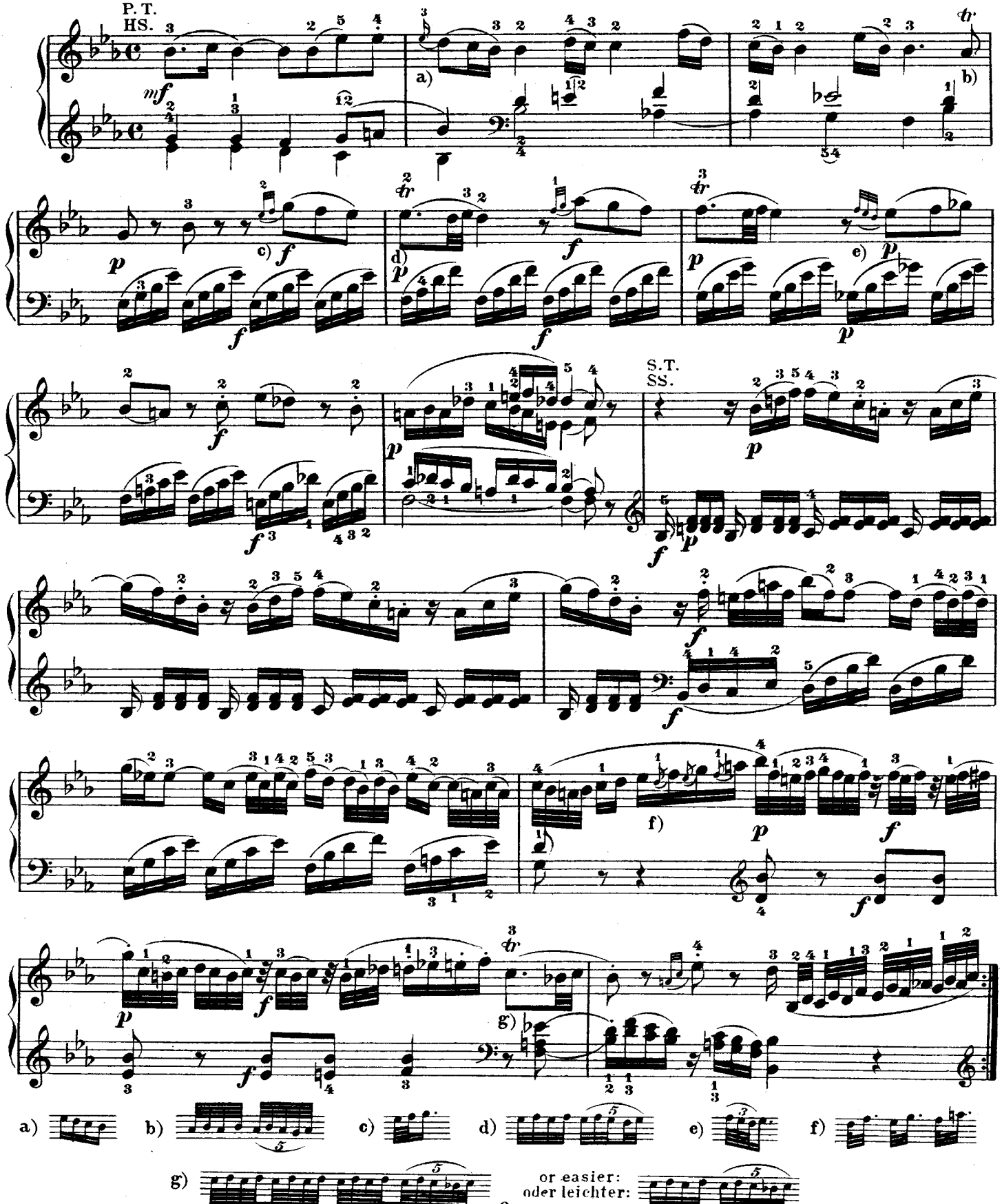
SONATA XIX.

..obreviations,etc: P. T. Principal Theme; S.T. Second - ary Theme; T. Transition; Close; D. Development.

Abkürzungen: HS. bedeutet Hauptsat, SS. Seitensatz. ÜG. Uebergang, SchlS. Schlusssatz: D. Durchführungssatz

Adagio.



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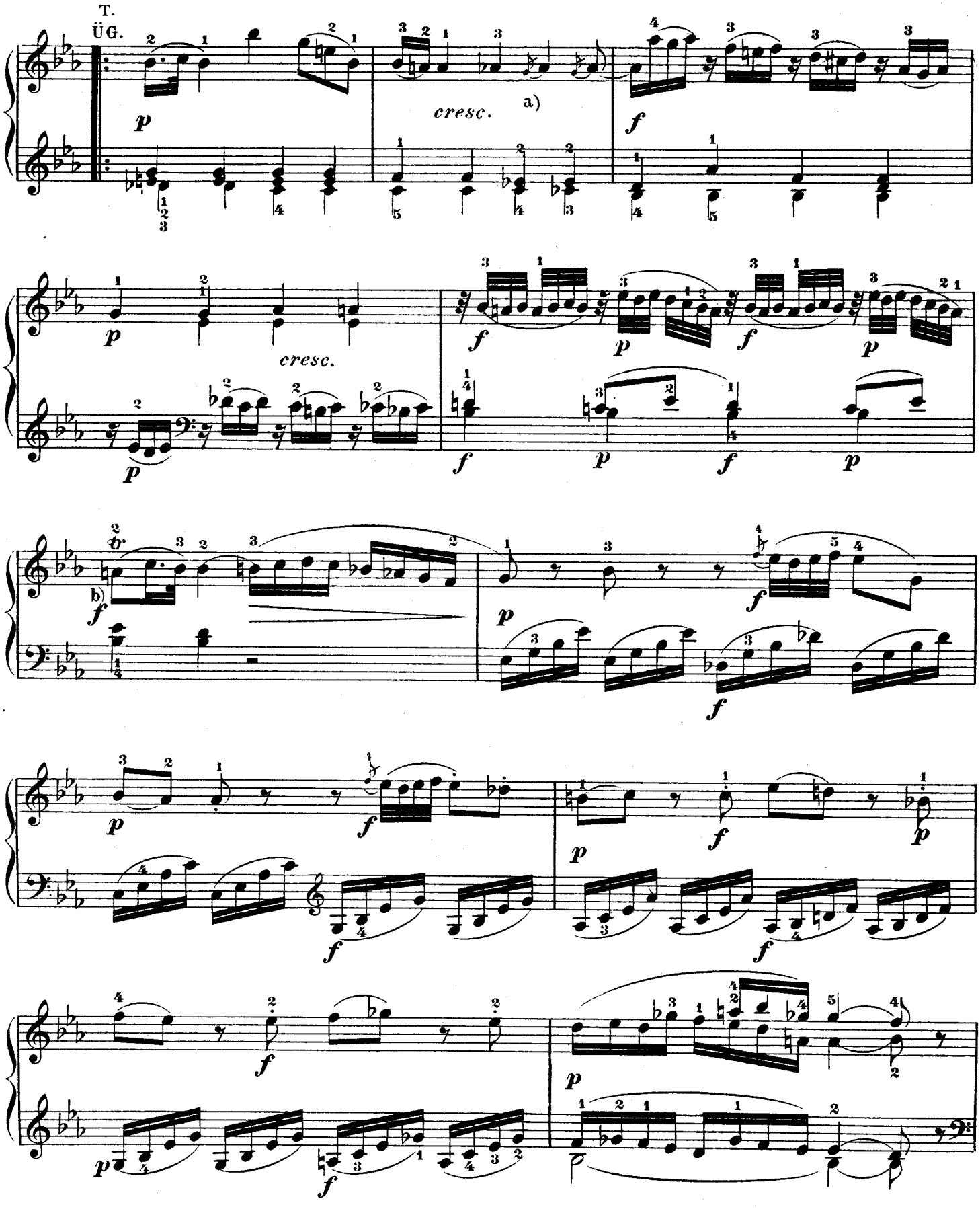
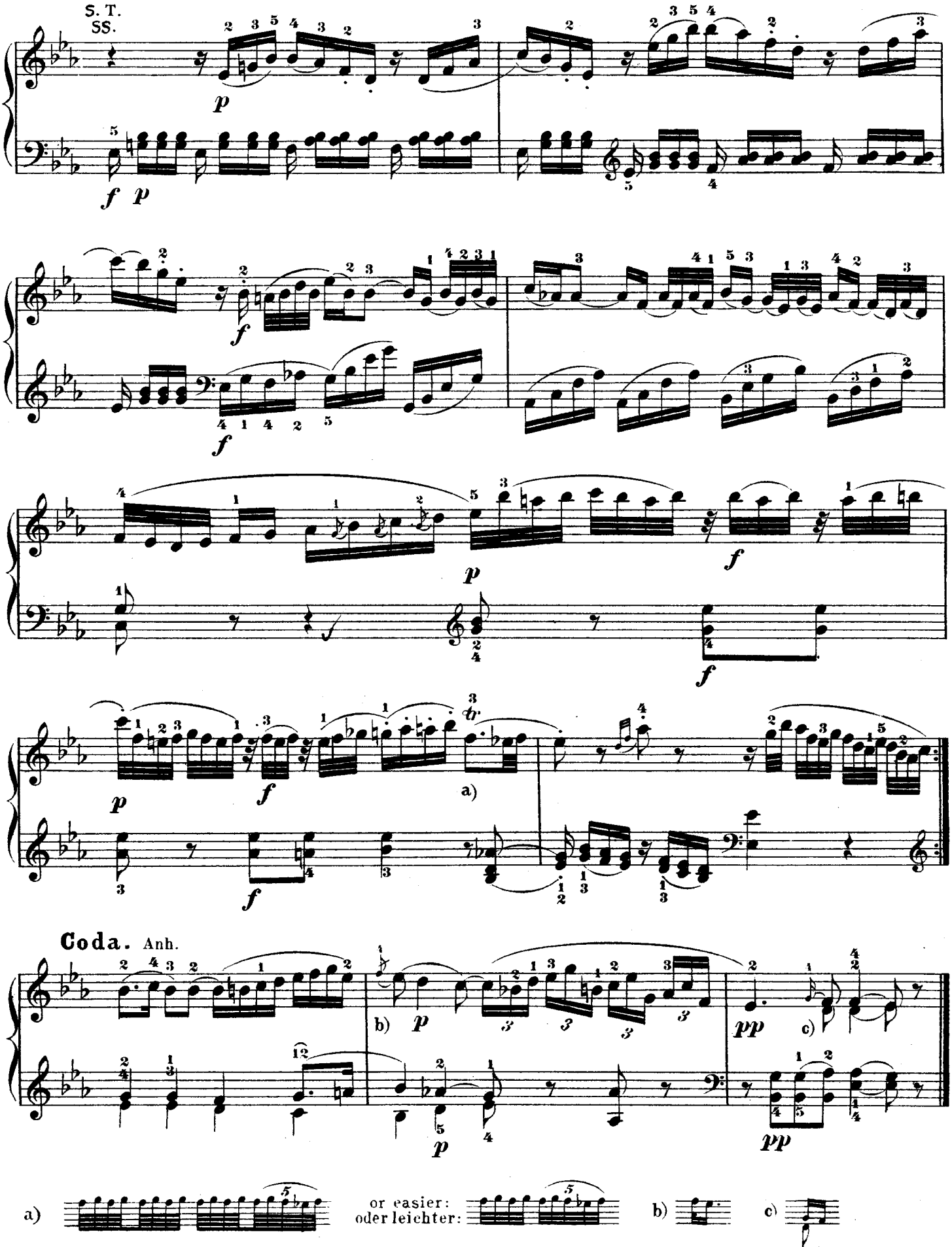


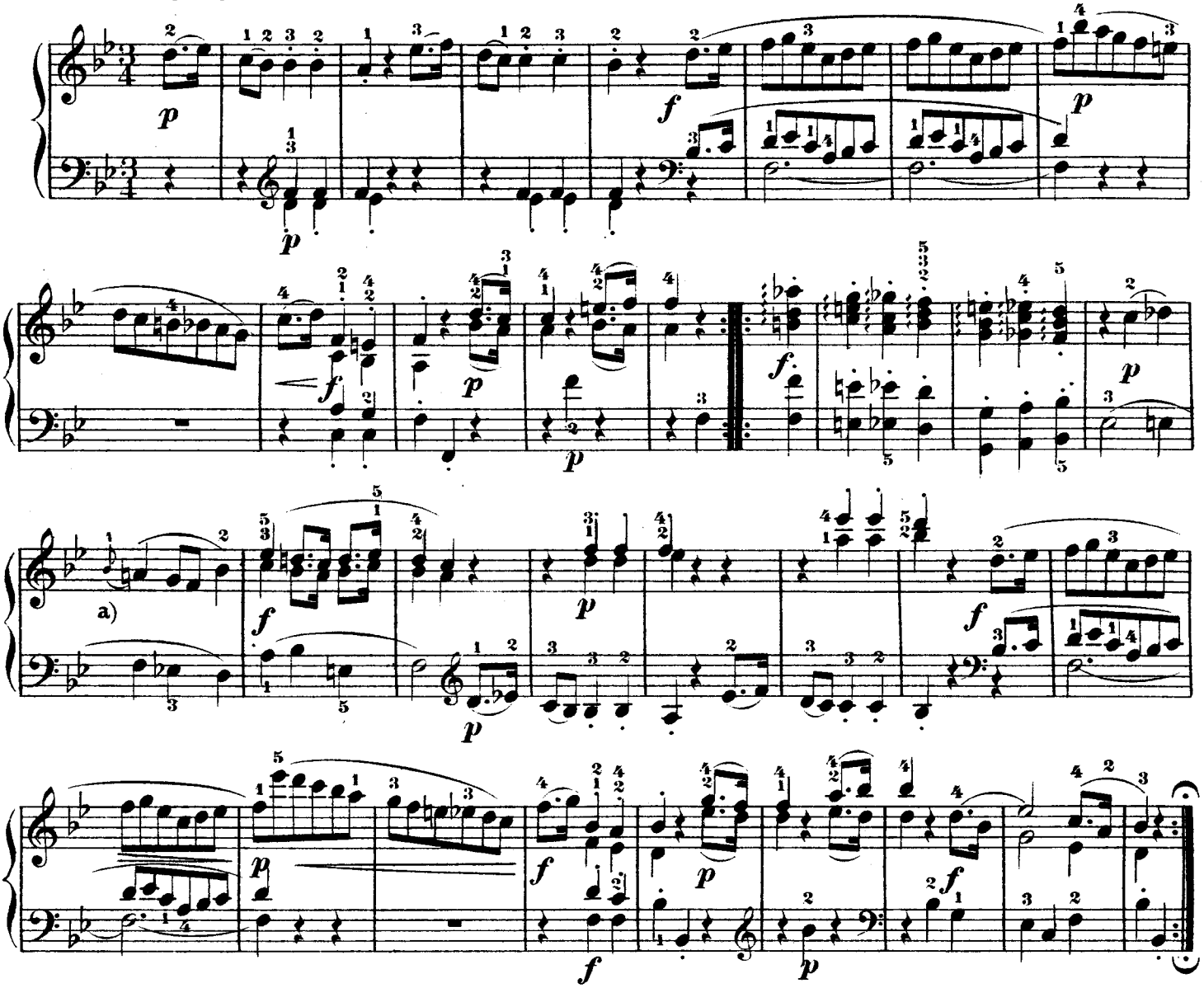
a) b)

http://musiciansportal.no-ip.org

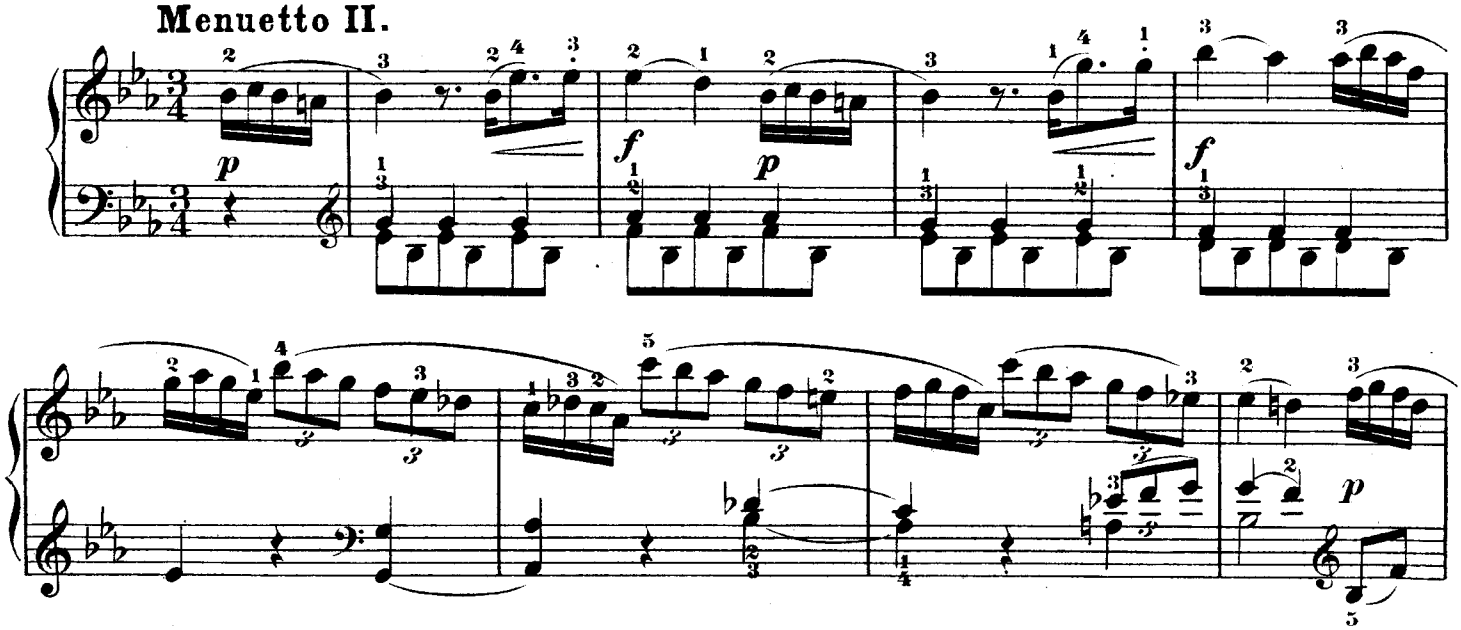


http://musiciansportal.no-ip.org

Menuetto I.

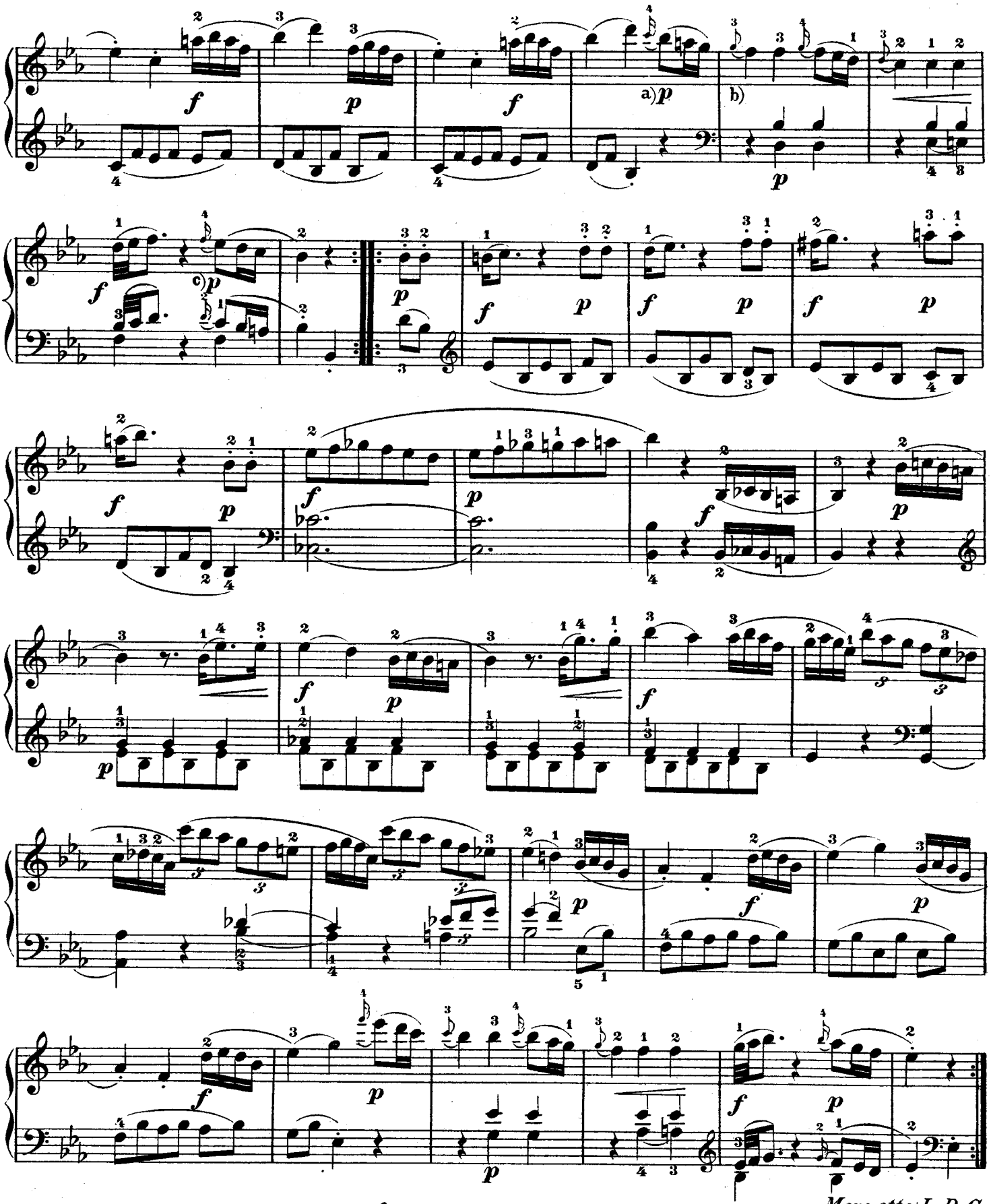


Menuetto II.



a)

http://musiciansportal.no-ip.org



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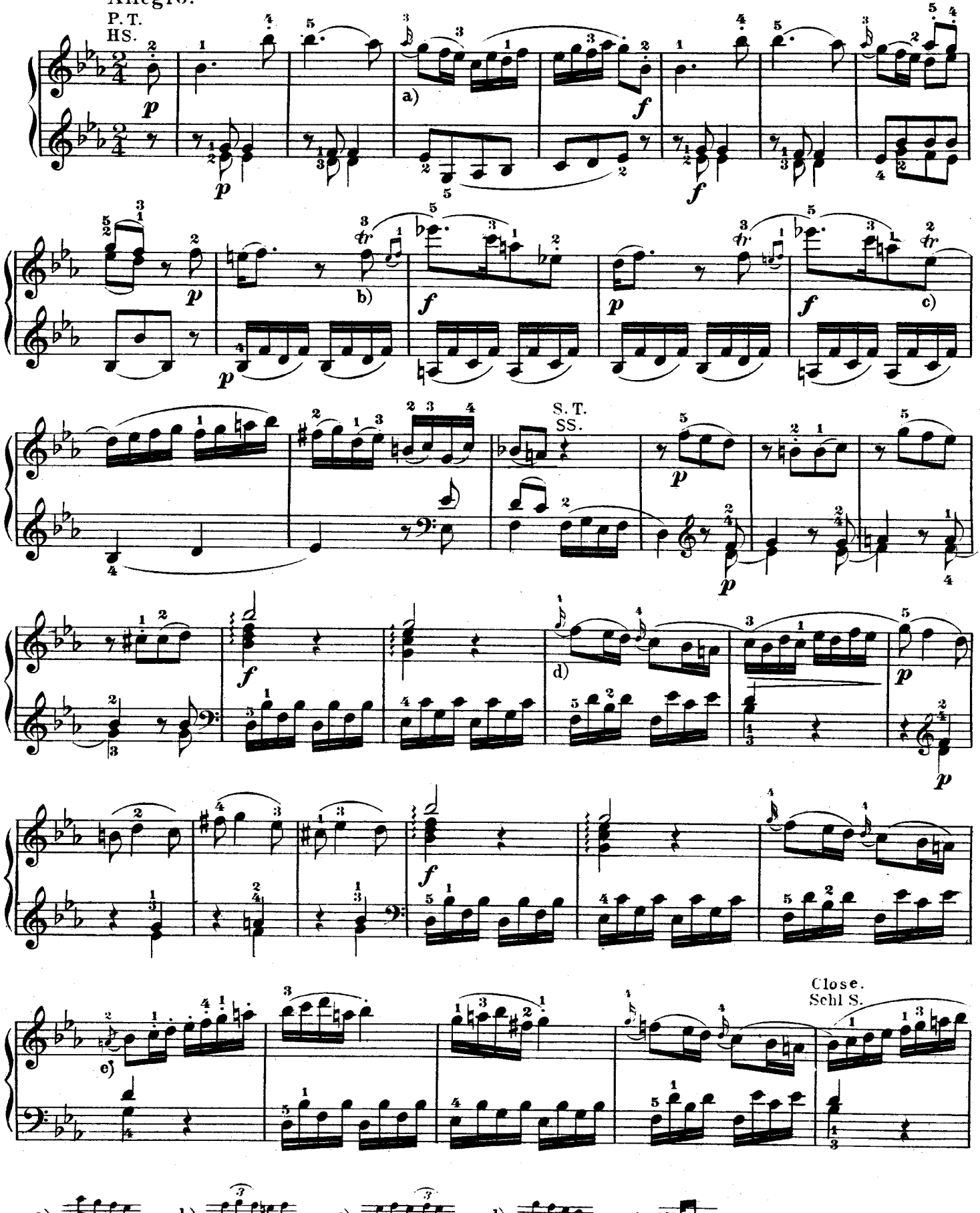
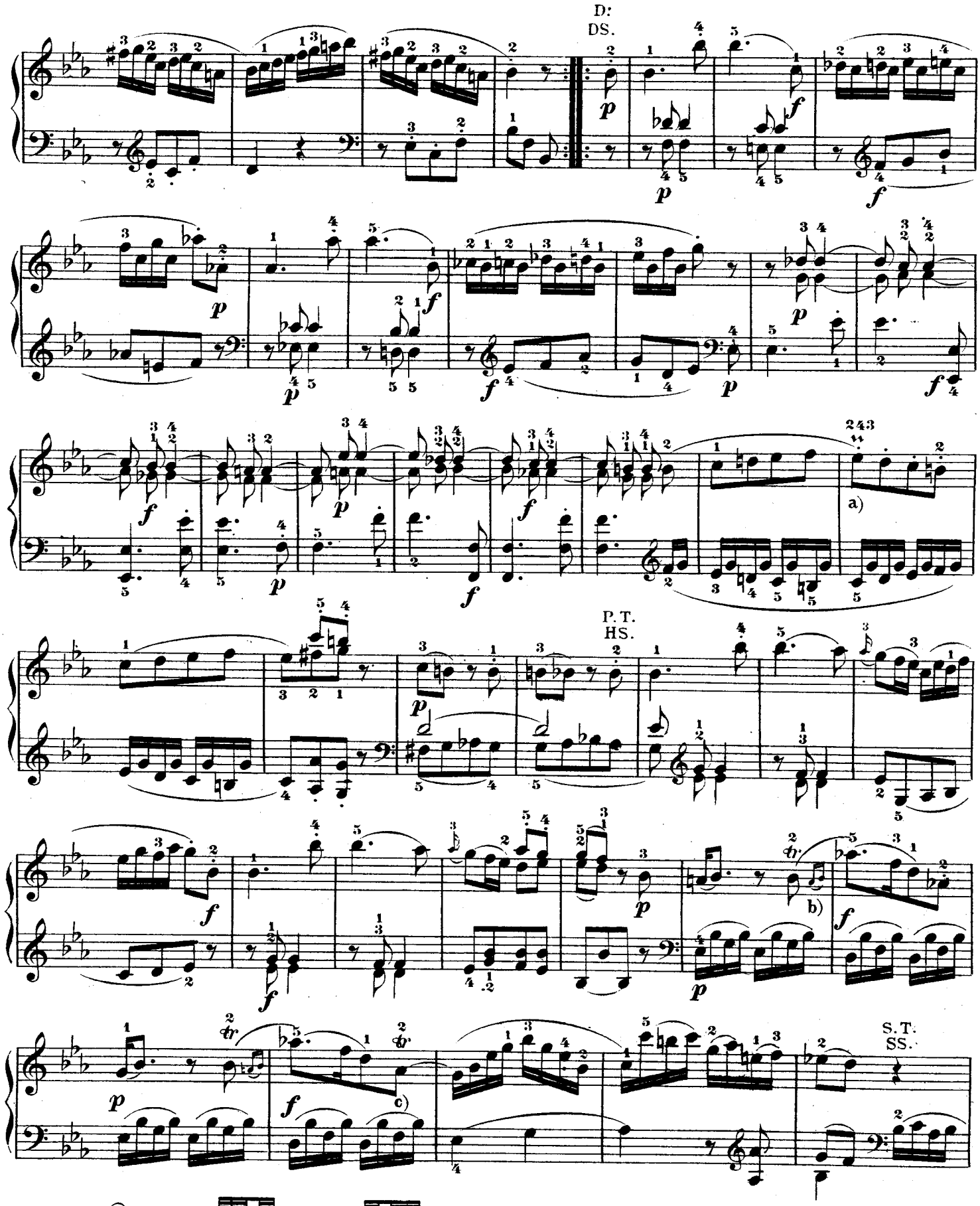


a) b) c) d) e)

http://musiciansportal.no-ip.org



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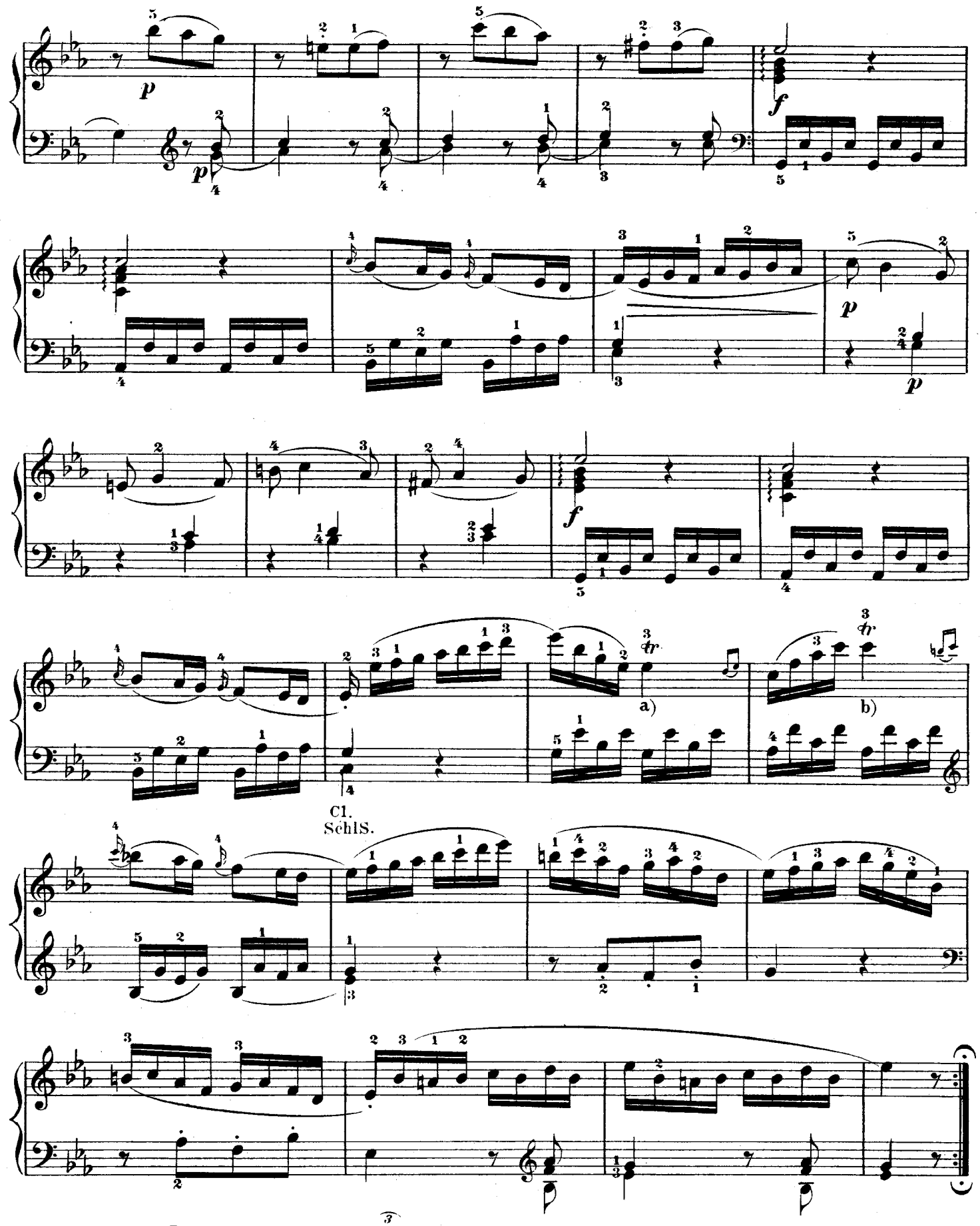
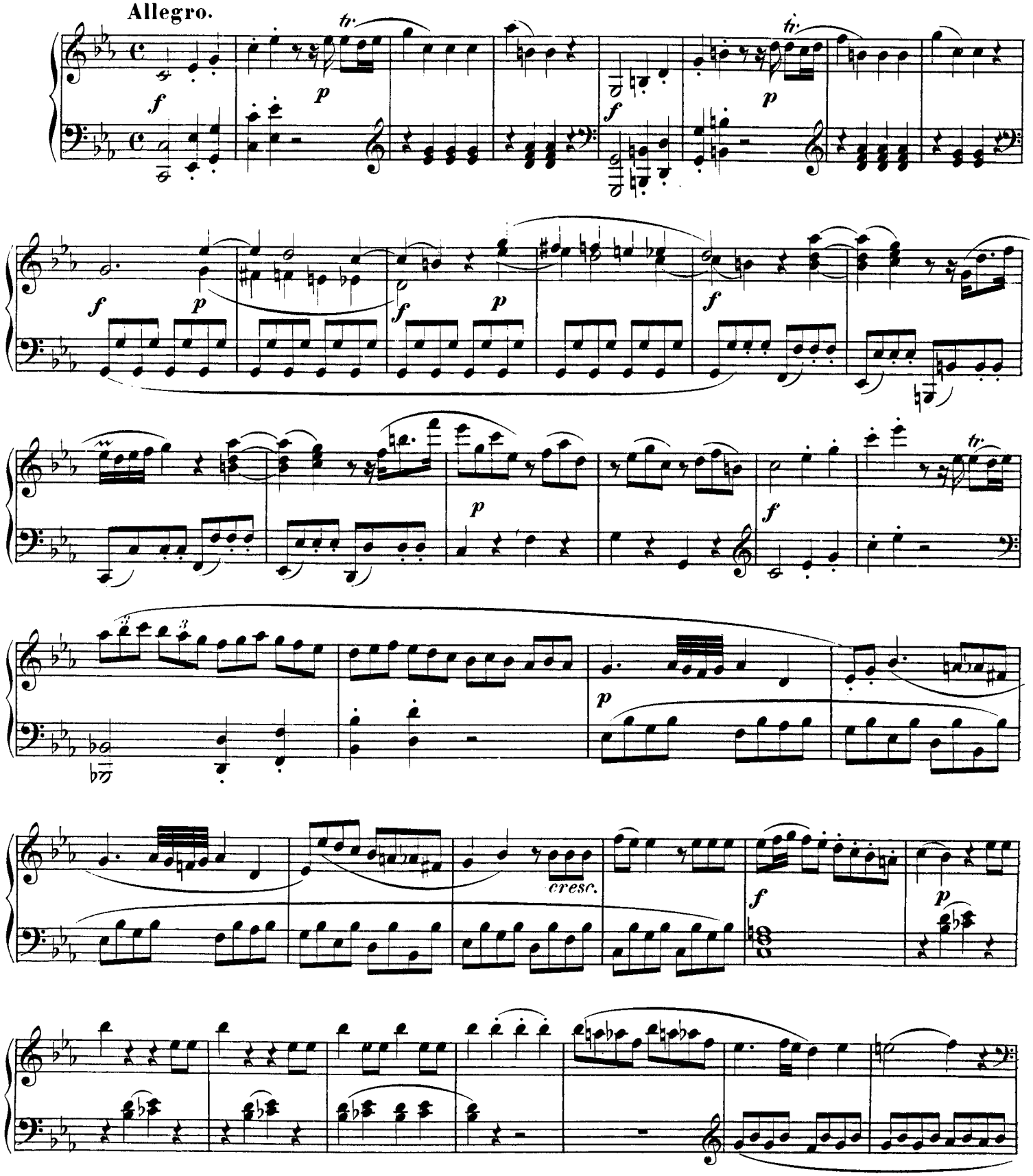


a) b)

http://musiciansportal.no-ip.org

Sonata k.457, by Wolfgang Amadeus Mozart
Courtesy of http://www.sheetmusicarchive.com



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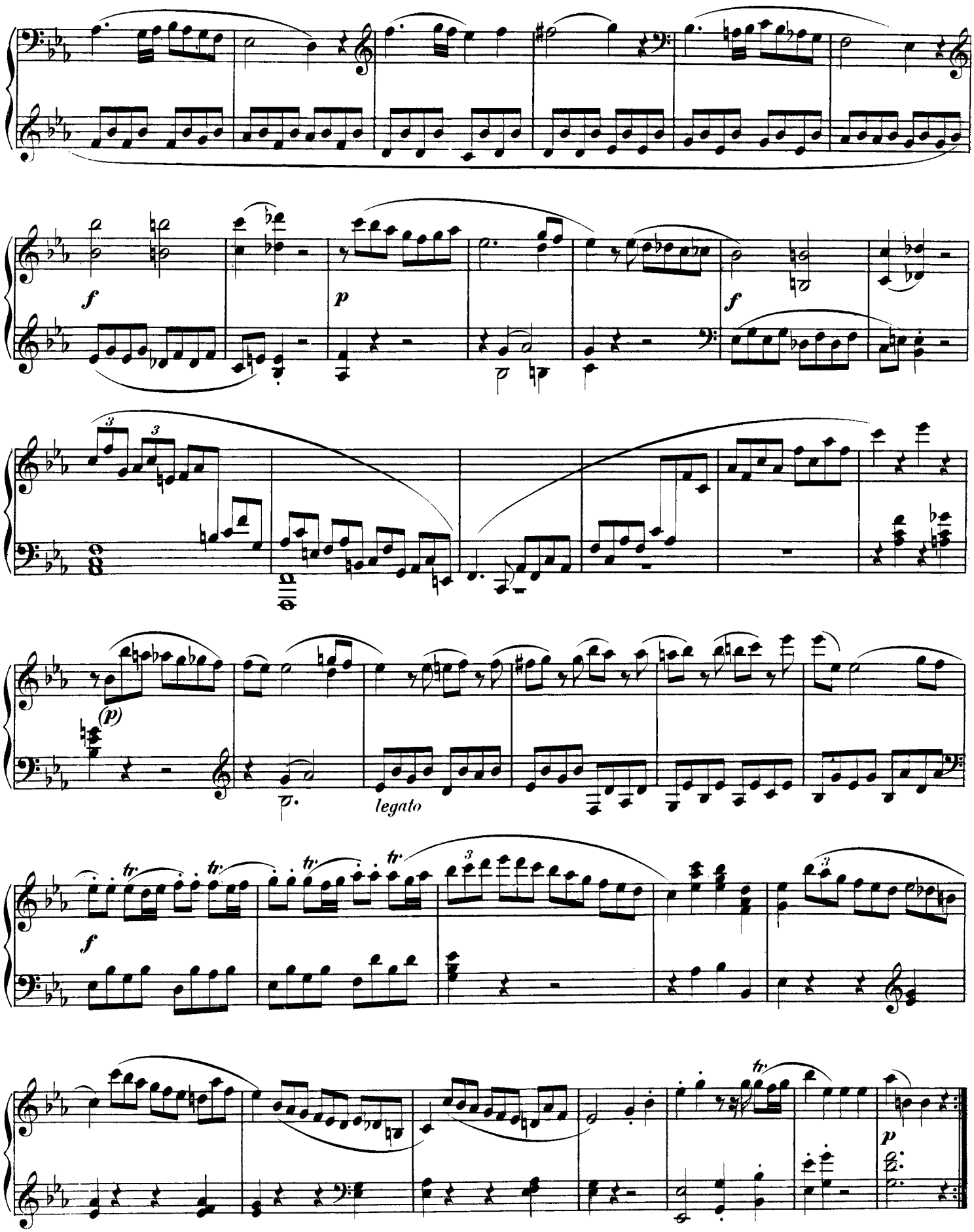

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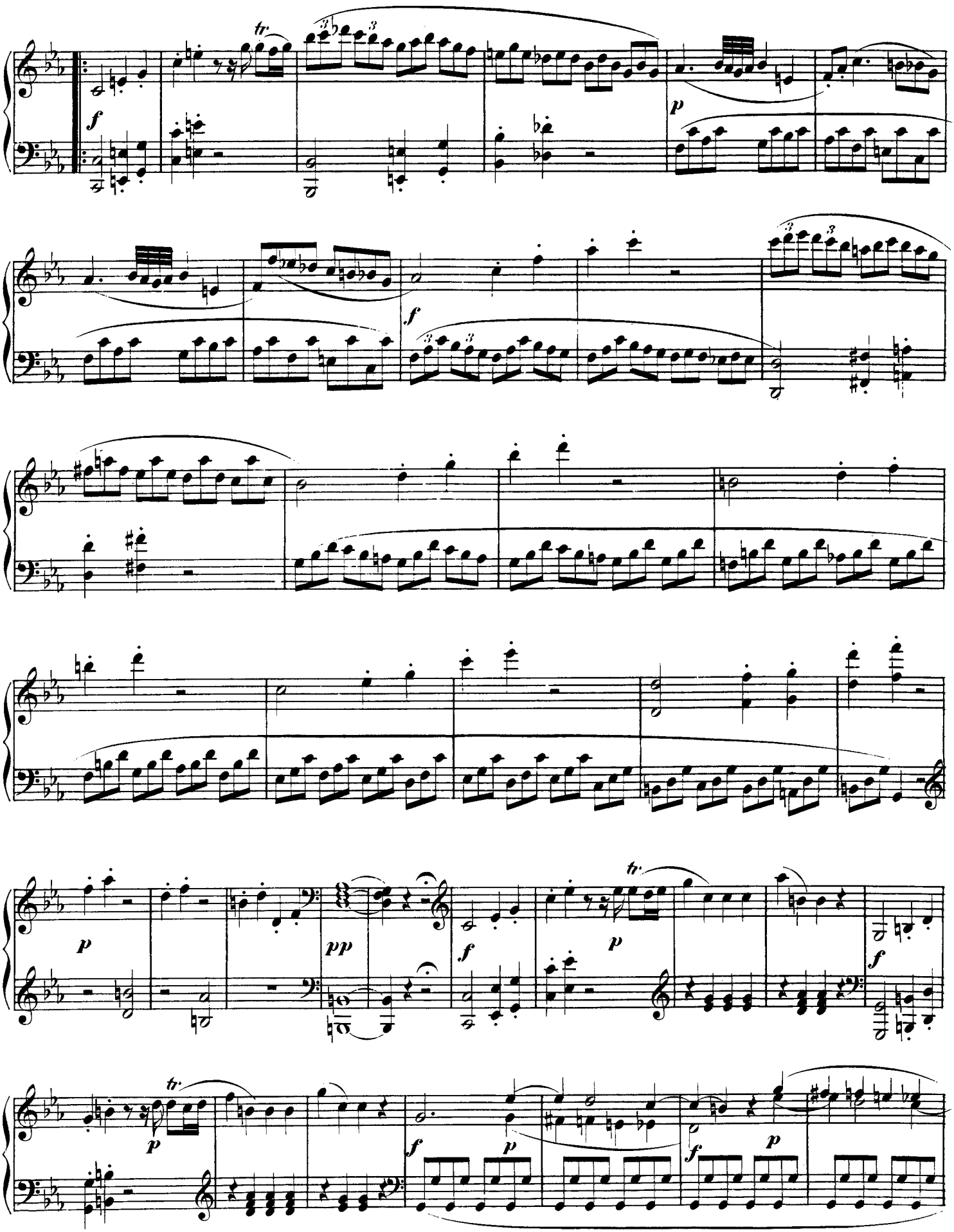

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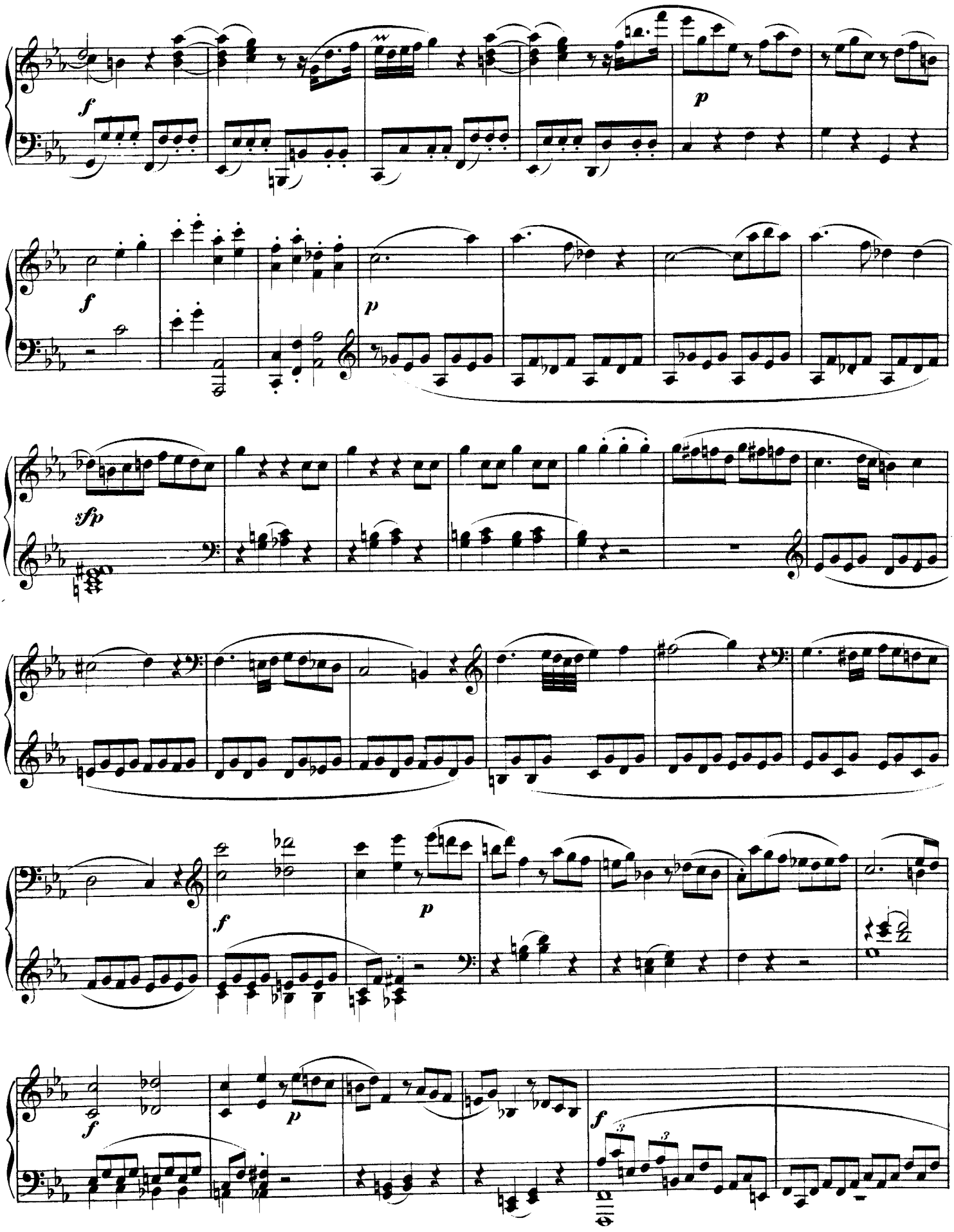

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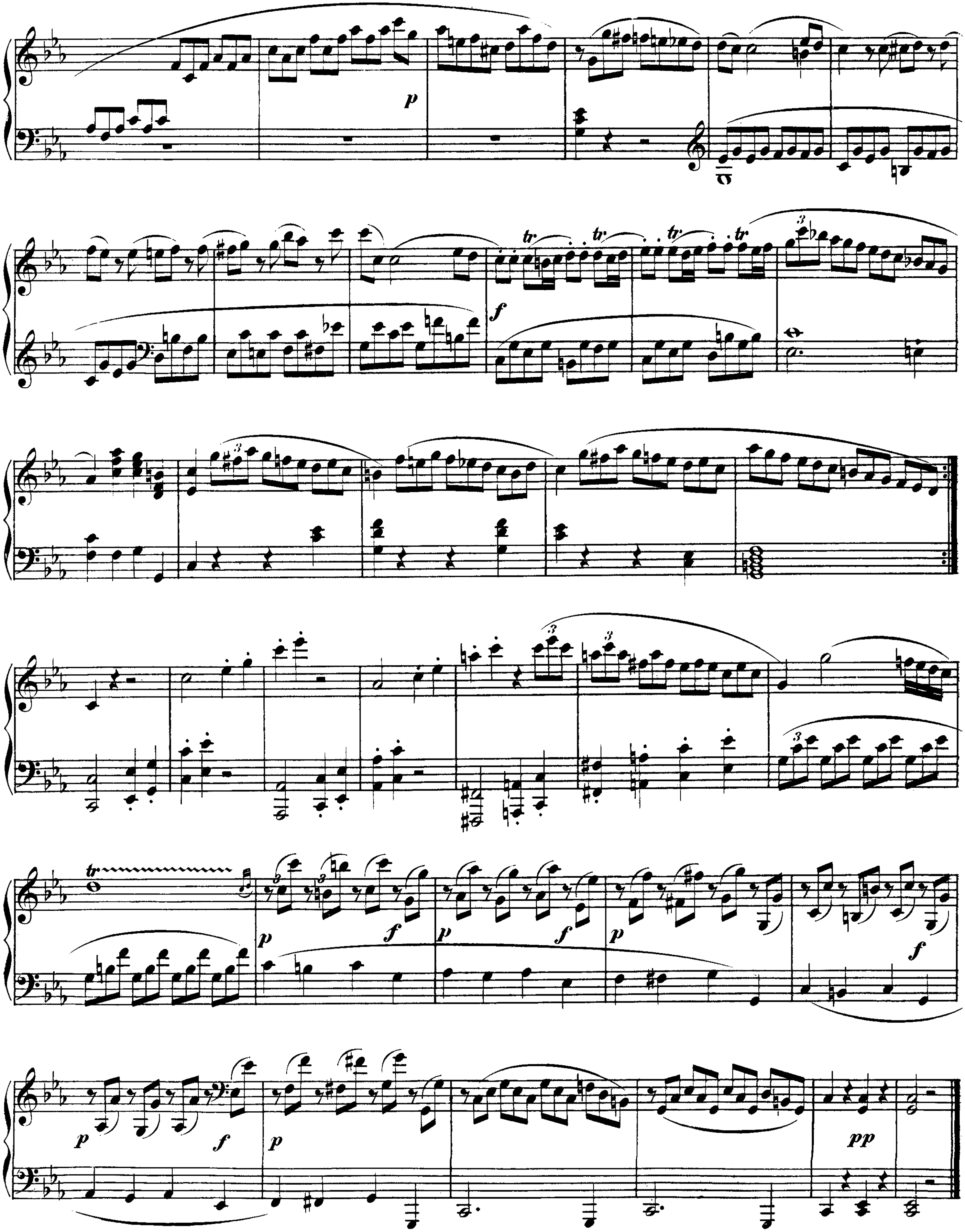

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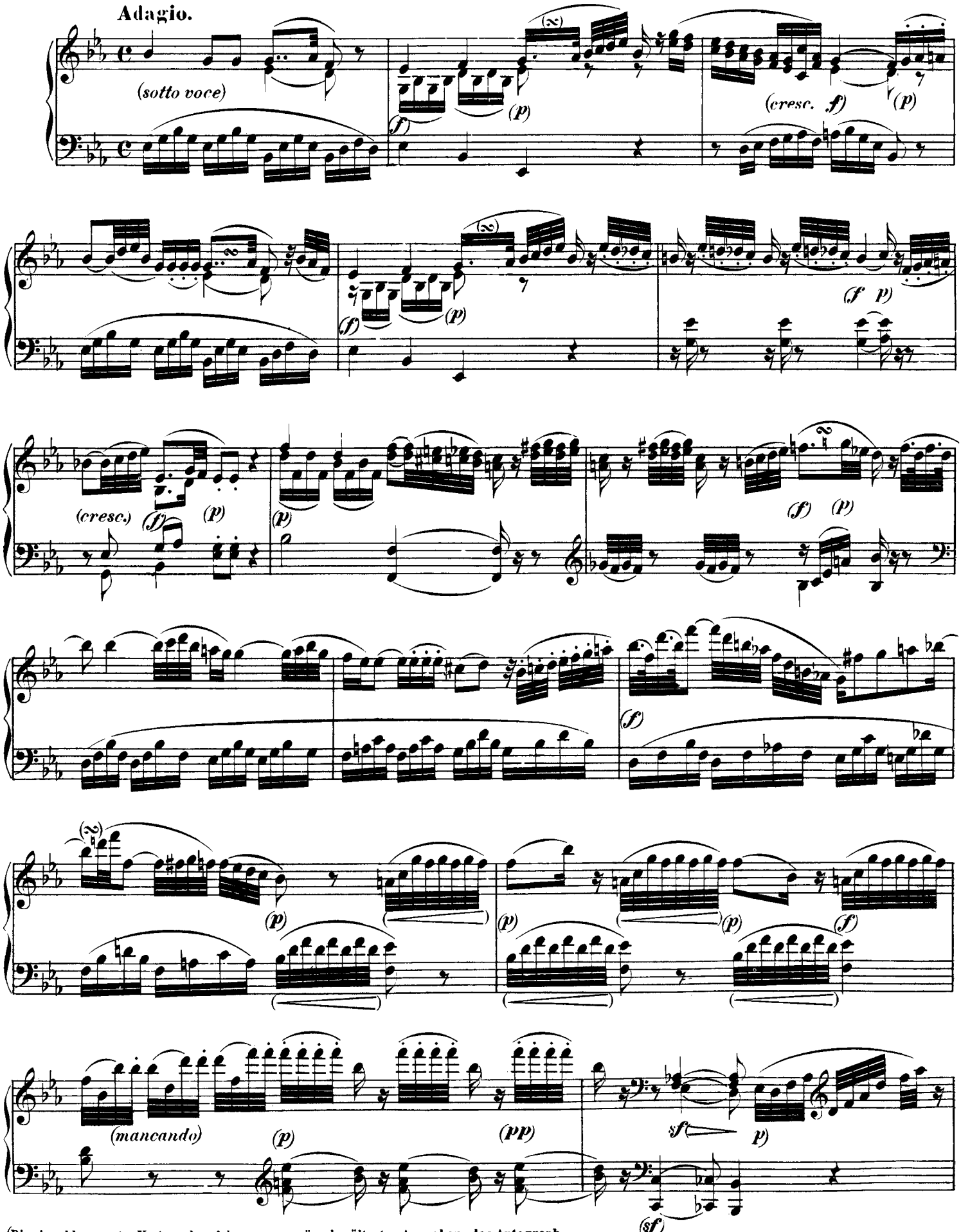
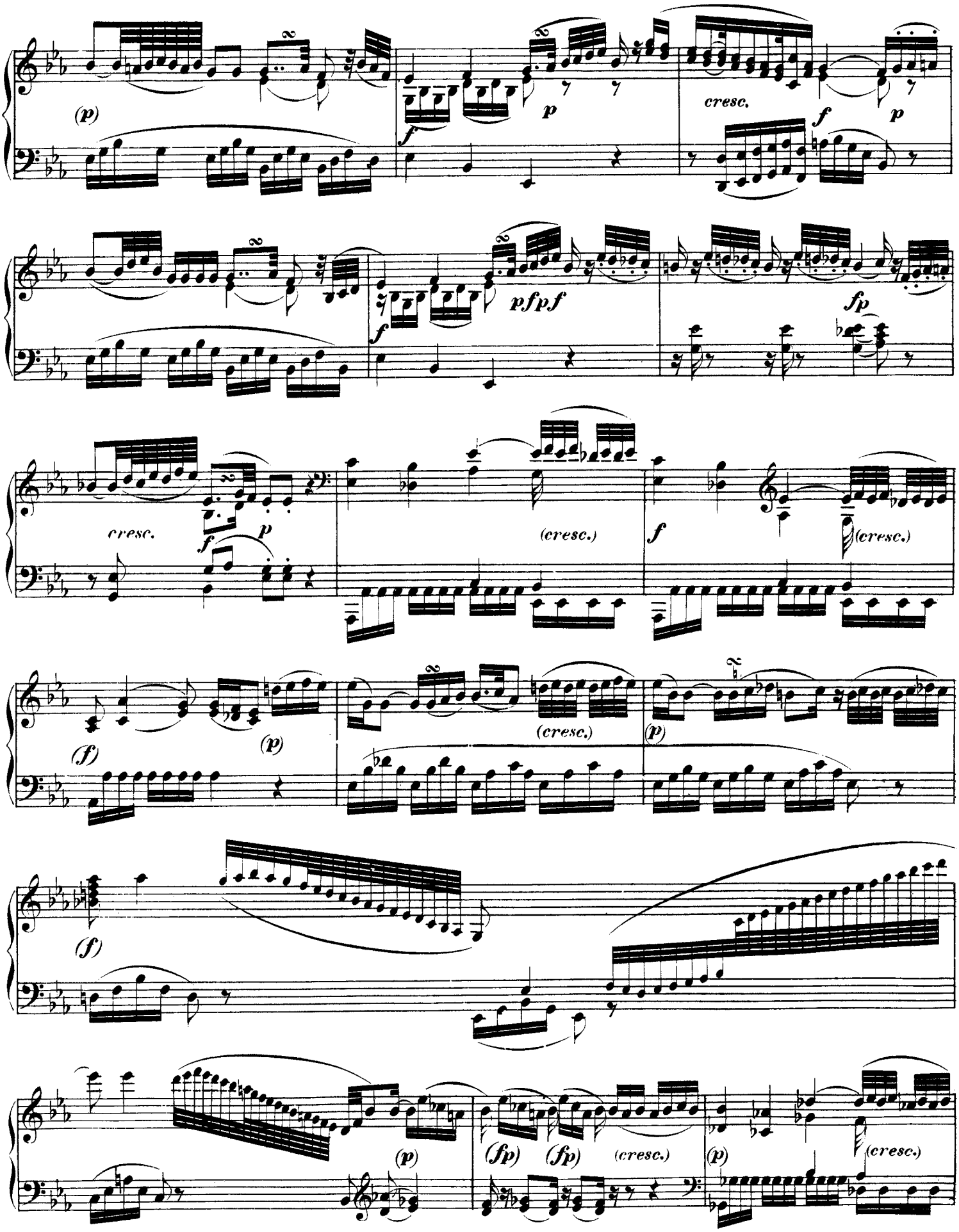


(Die eingeklammerten Vortragsbezeichnungen gemäss den ältesten Ausgaben, das Autograph enthält deren nur bei den Variationen des Themas und im Coda.)

http://musiciansportal.no-ip.org



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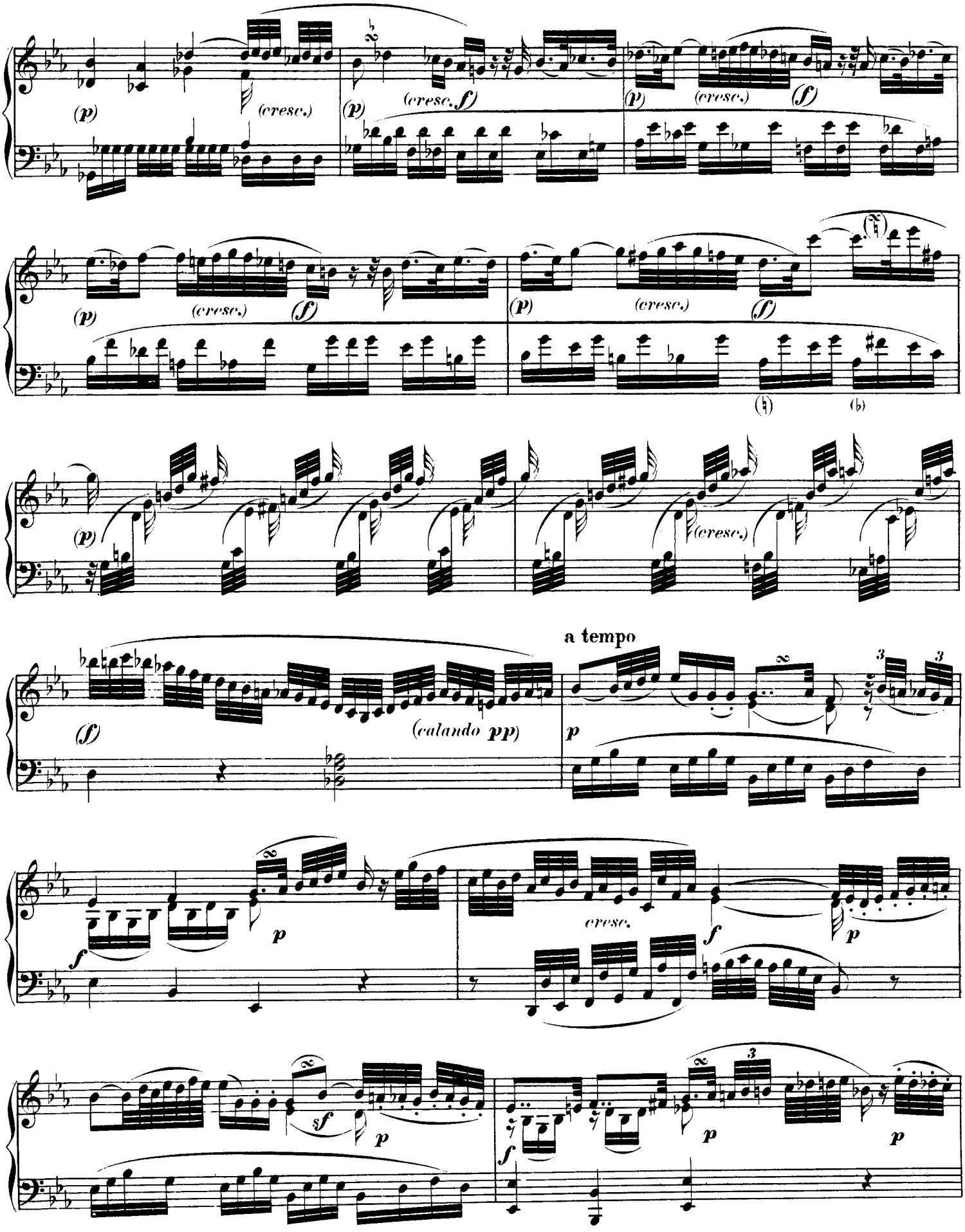

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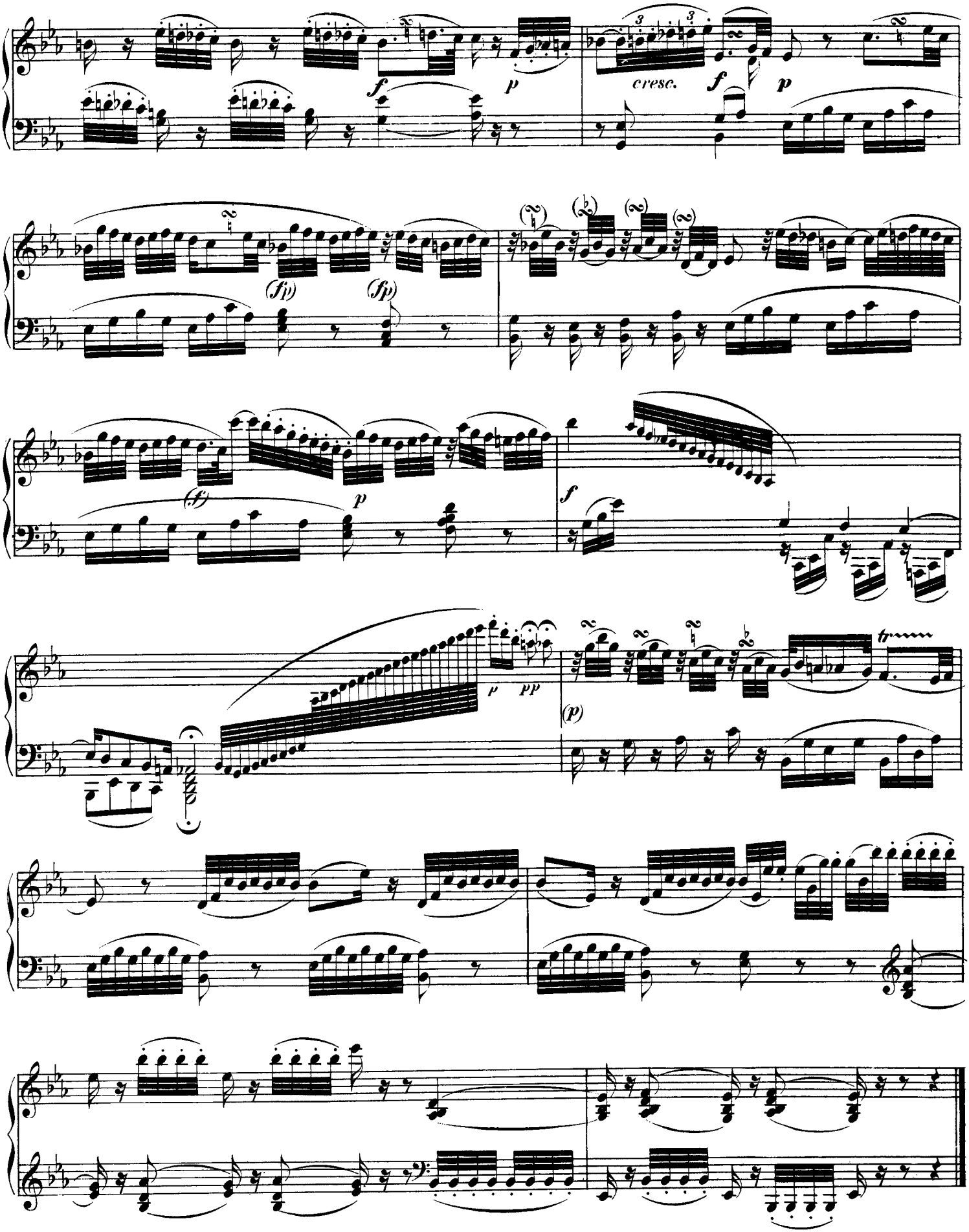

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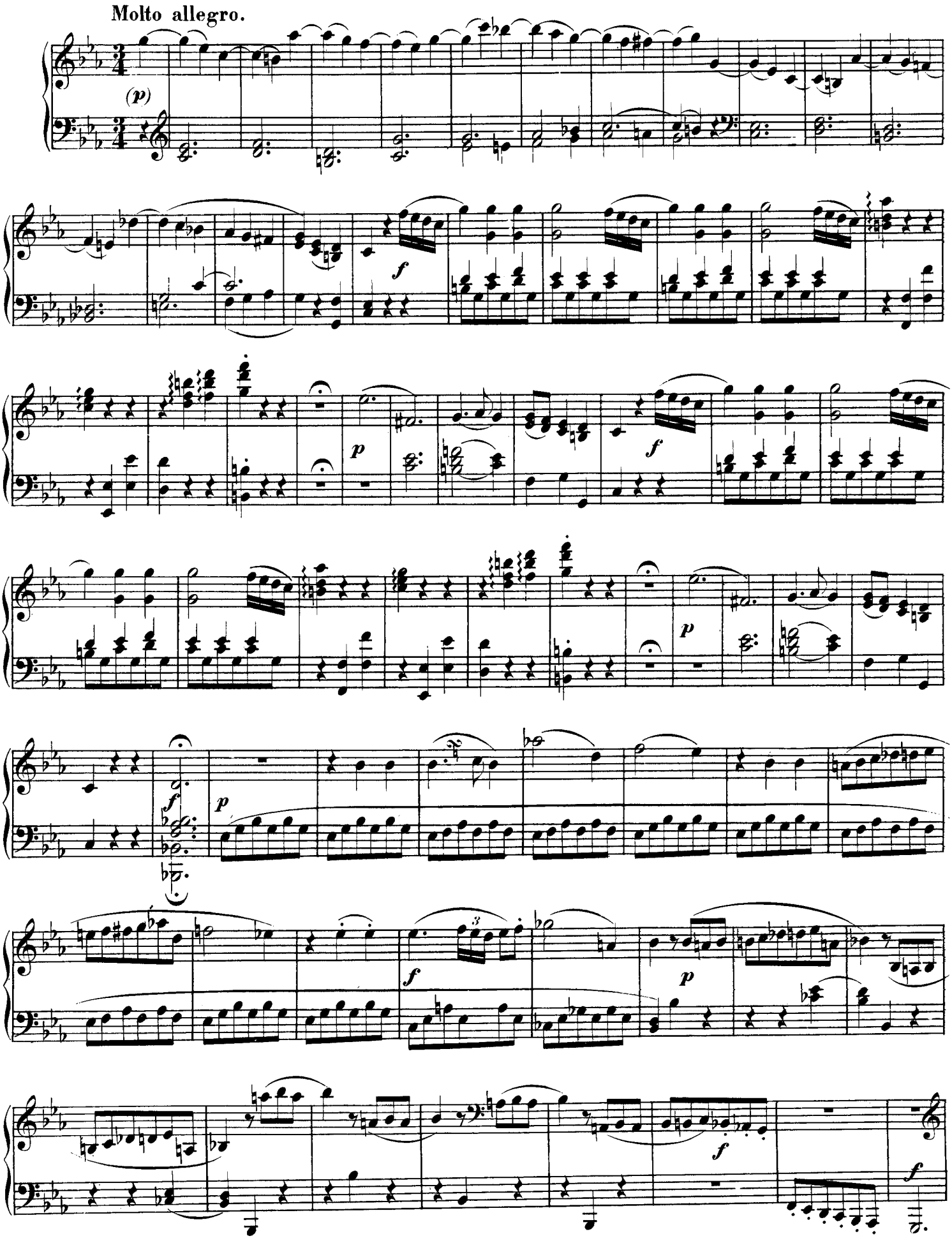

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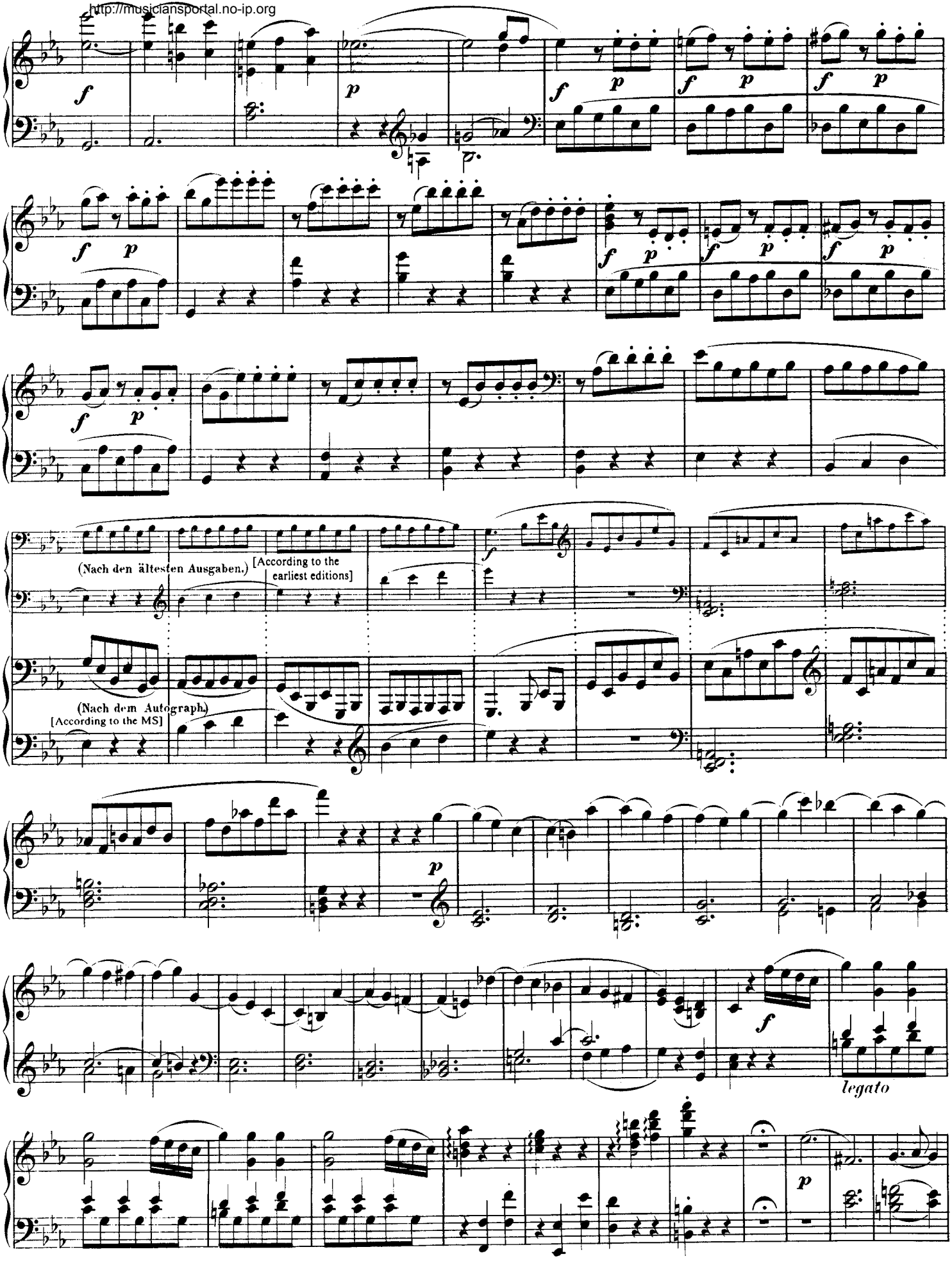

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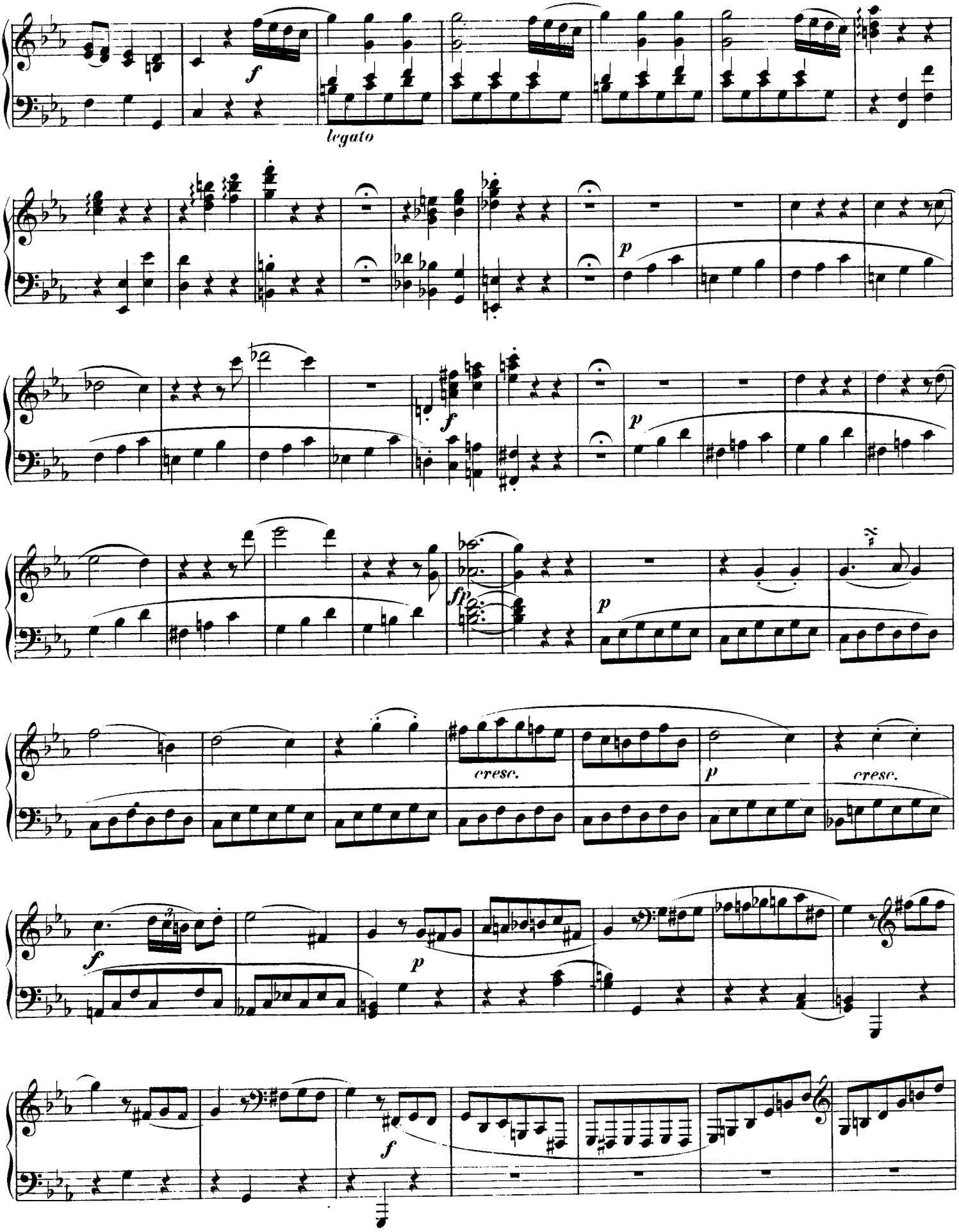

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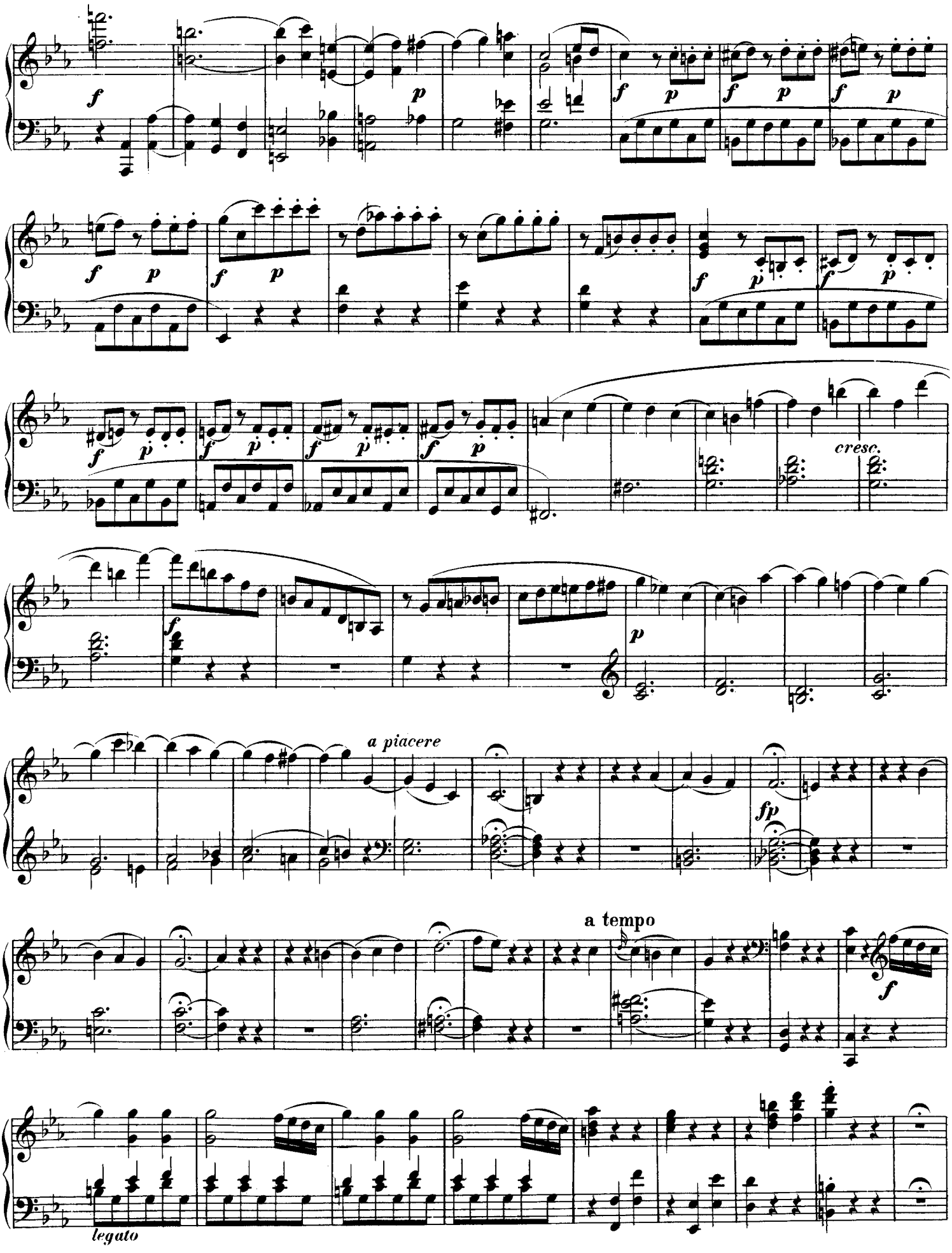

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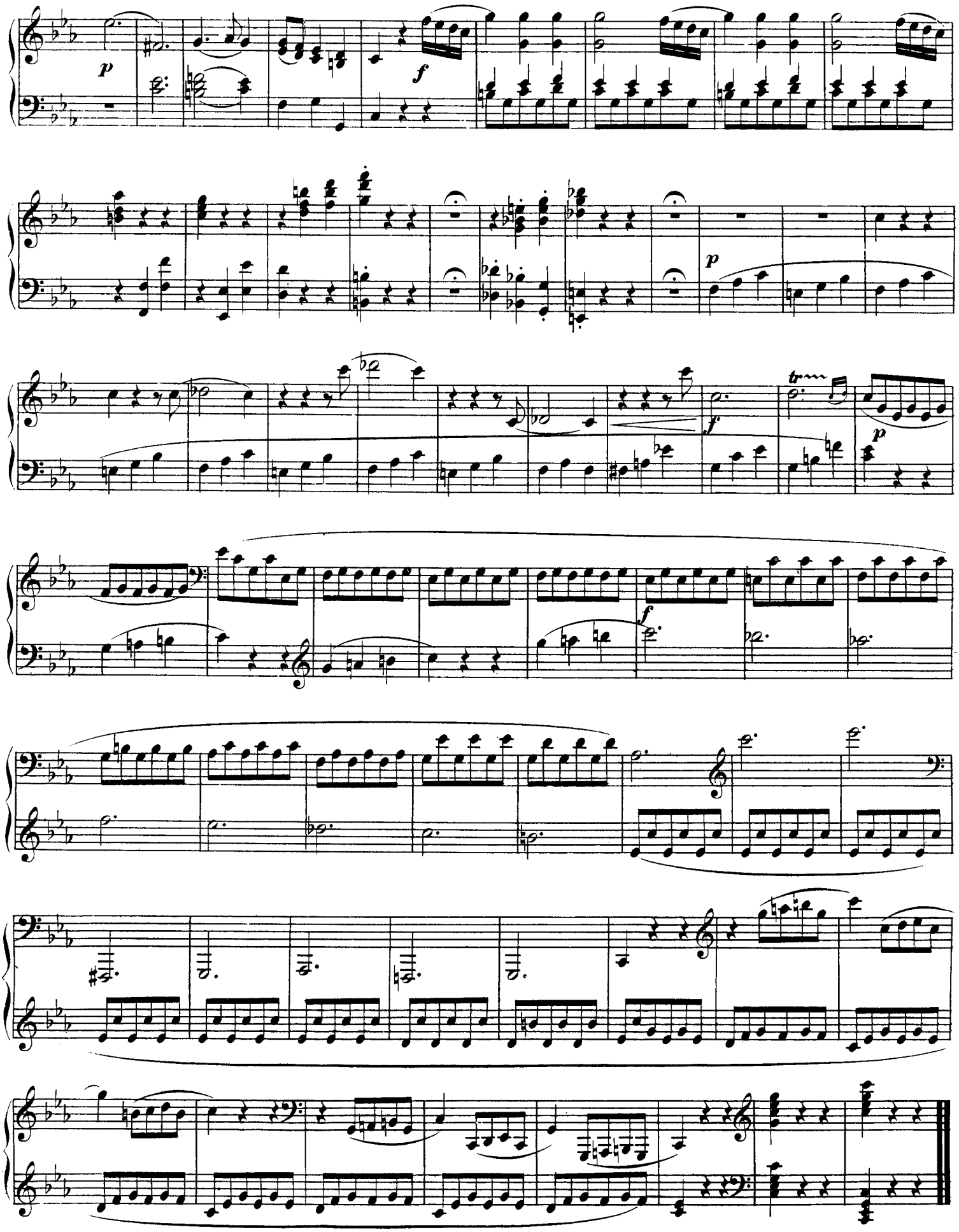
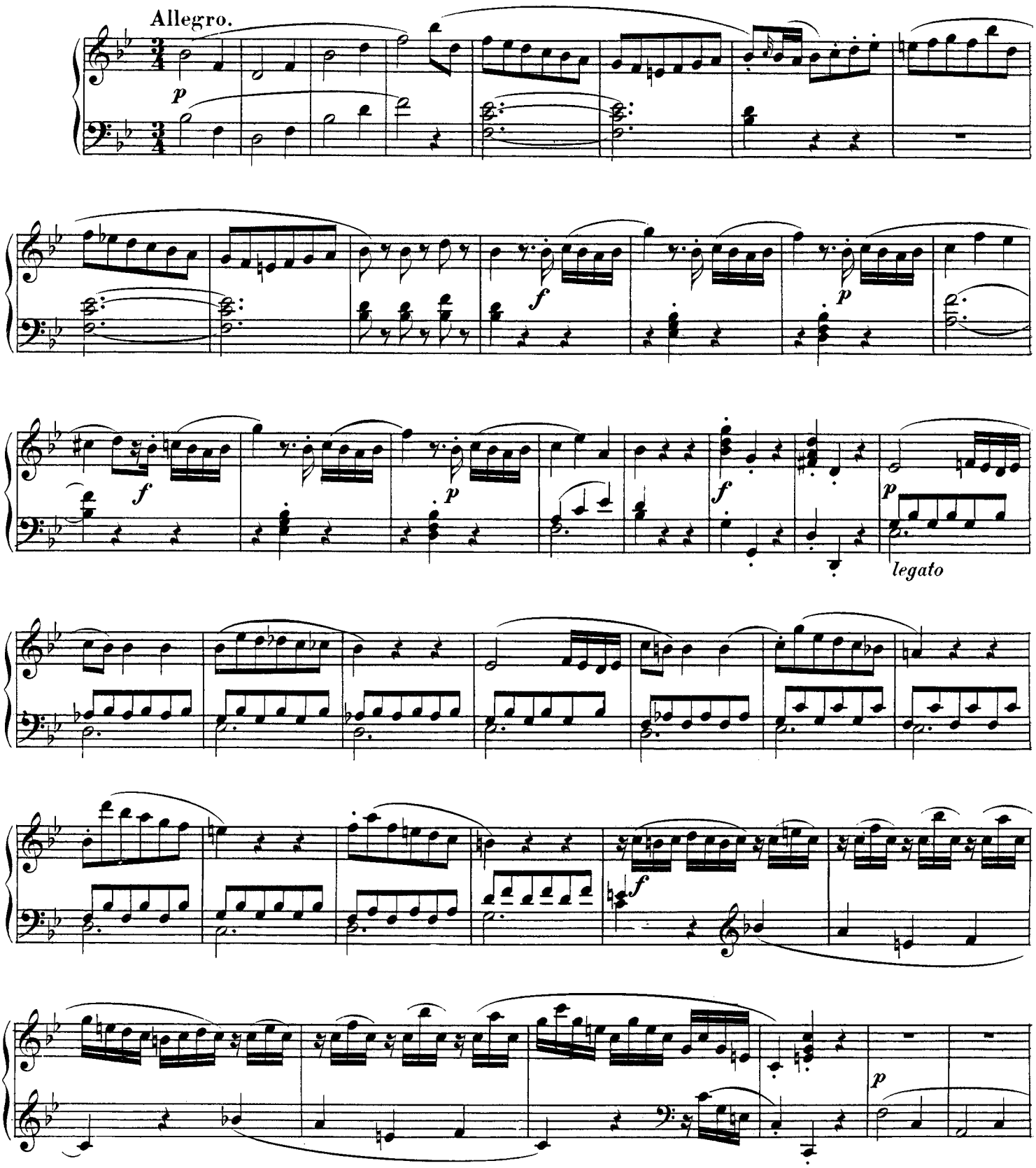


http://musiciansportal.no-ip.org

Sonata K.570 in B-flat Major
by Wolfgang Amadeus Mozart
courtesy of The Sheet Music Archive:
http://www.sheetmusicarchive.com



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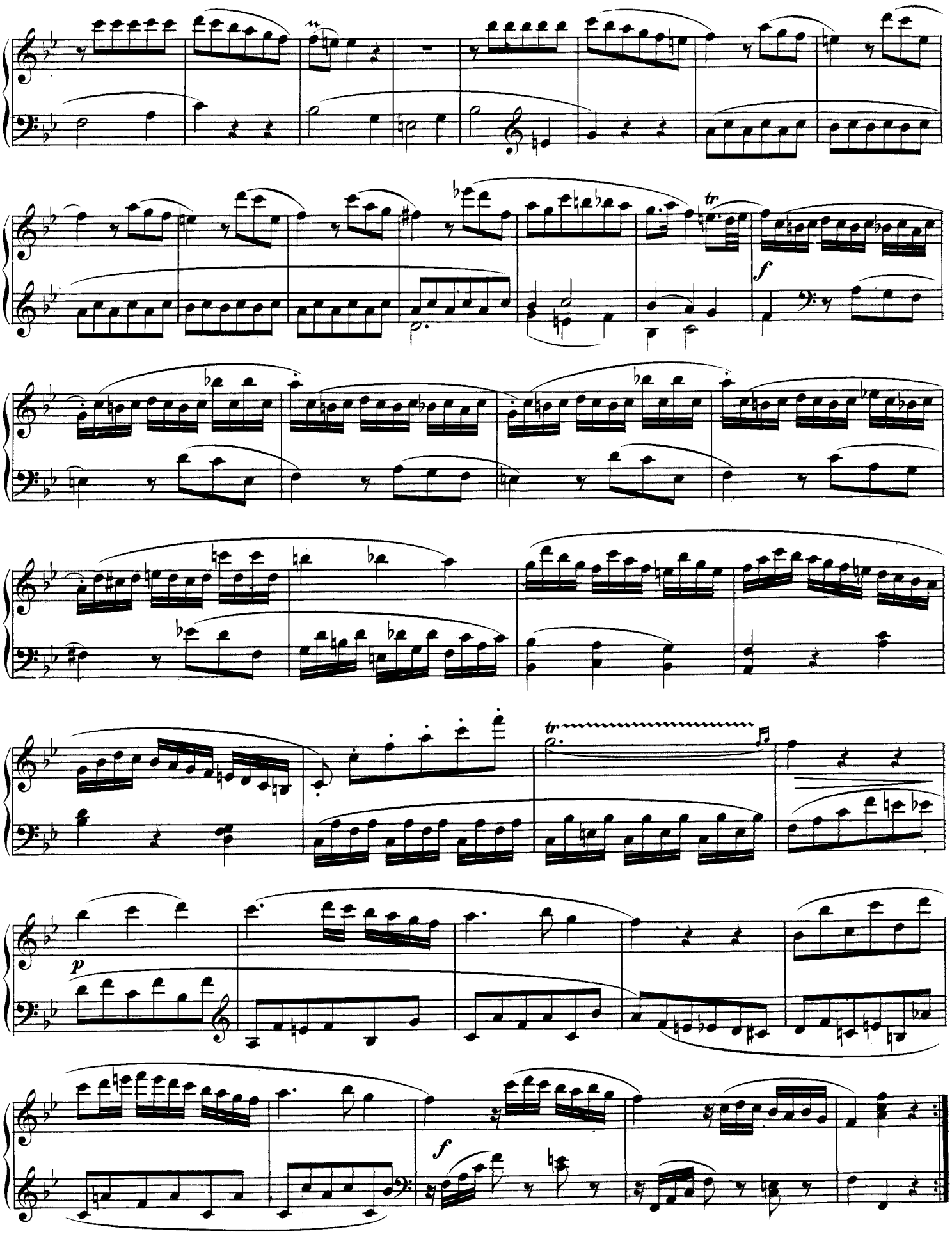

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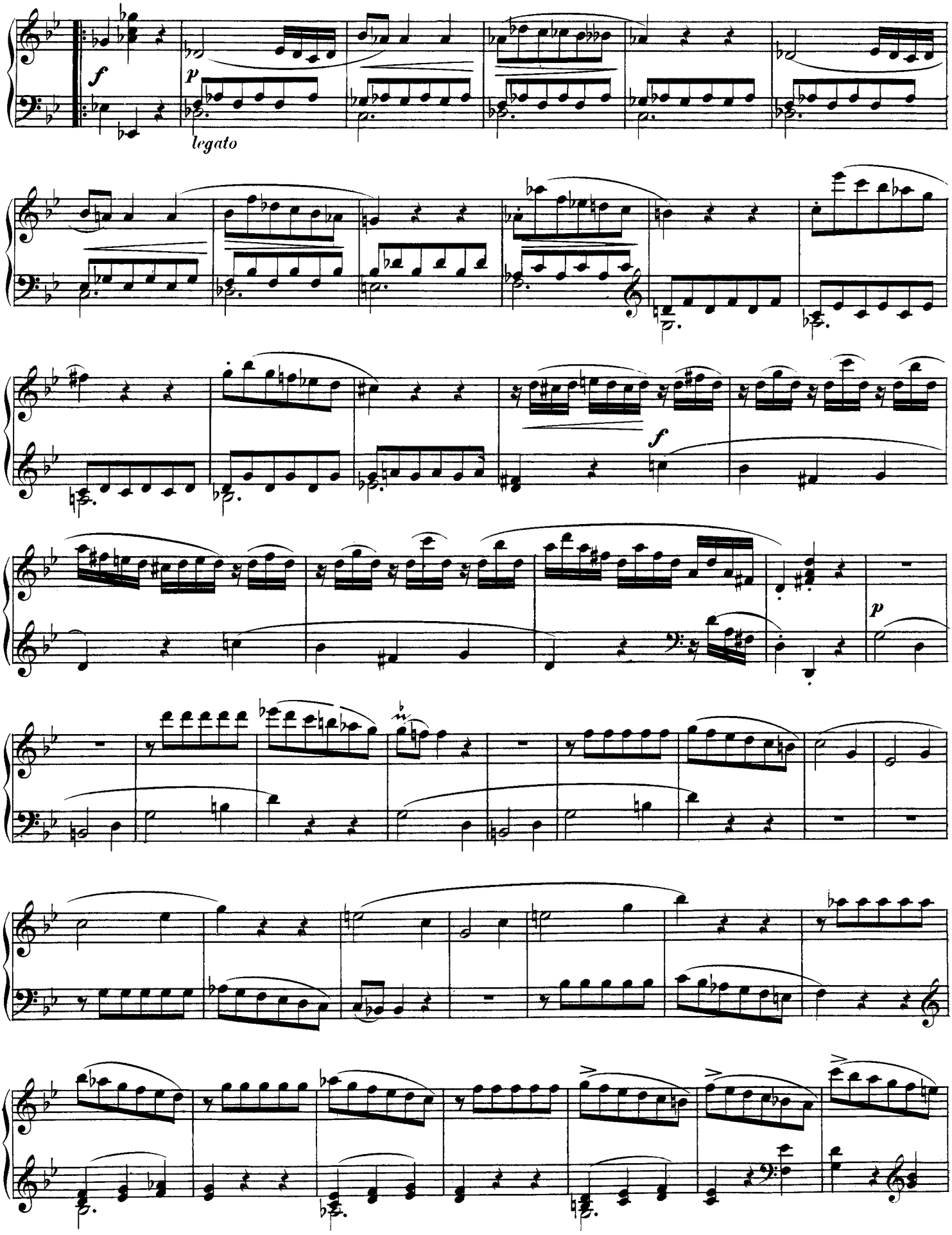

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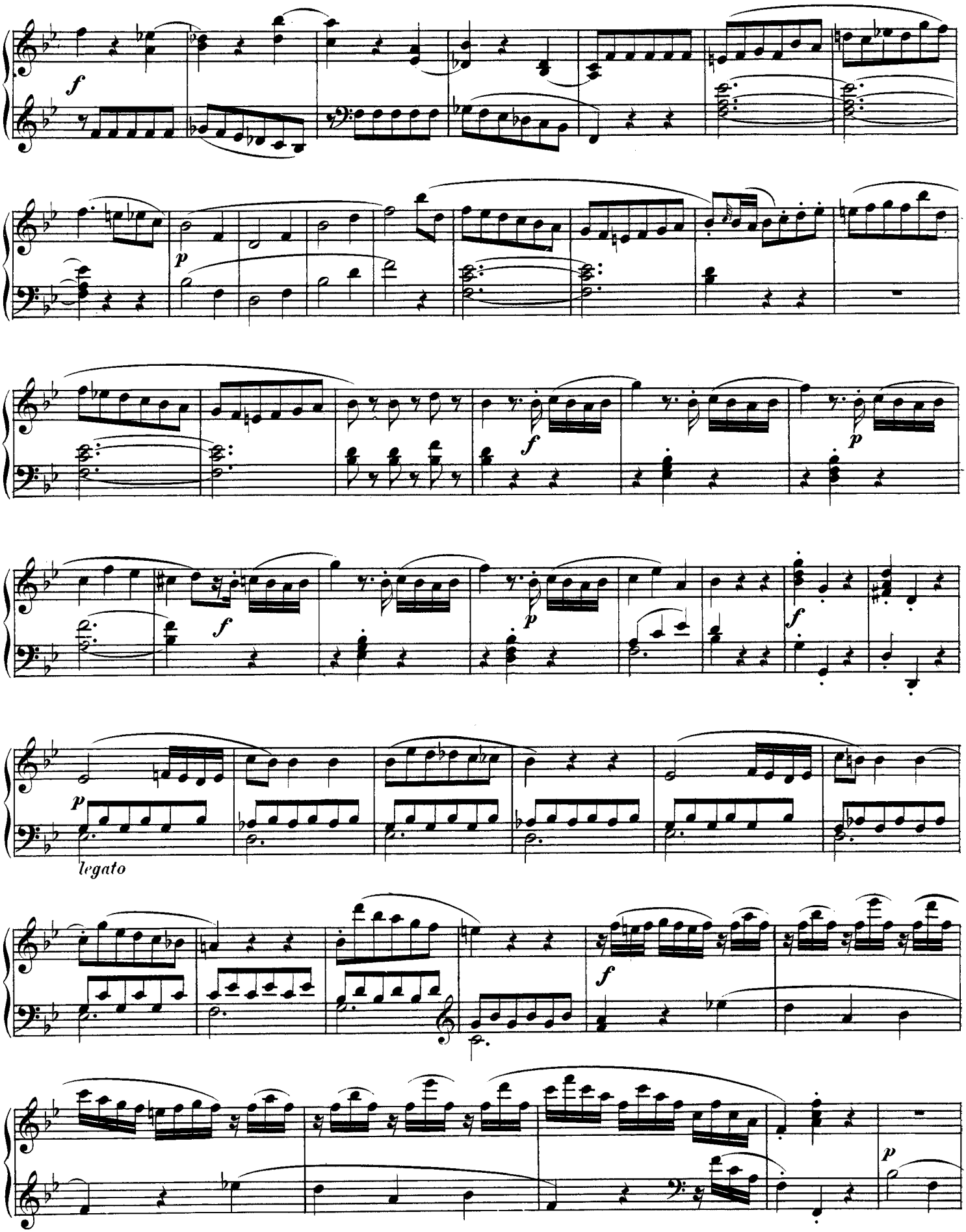

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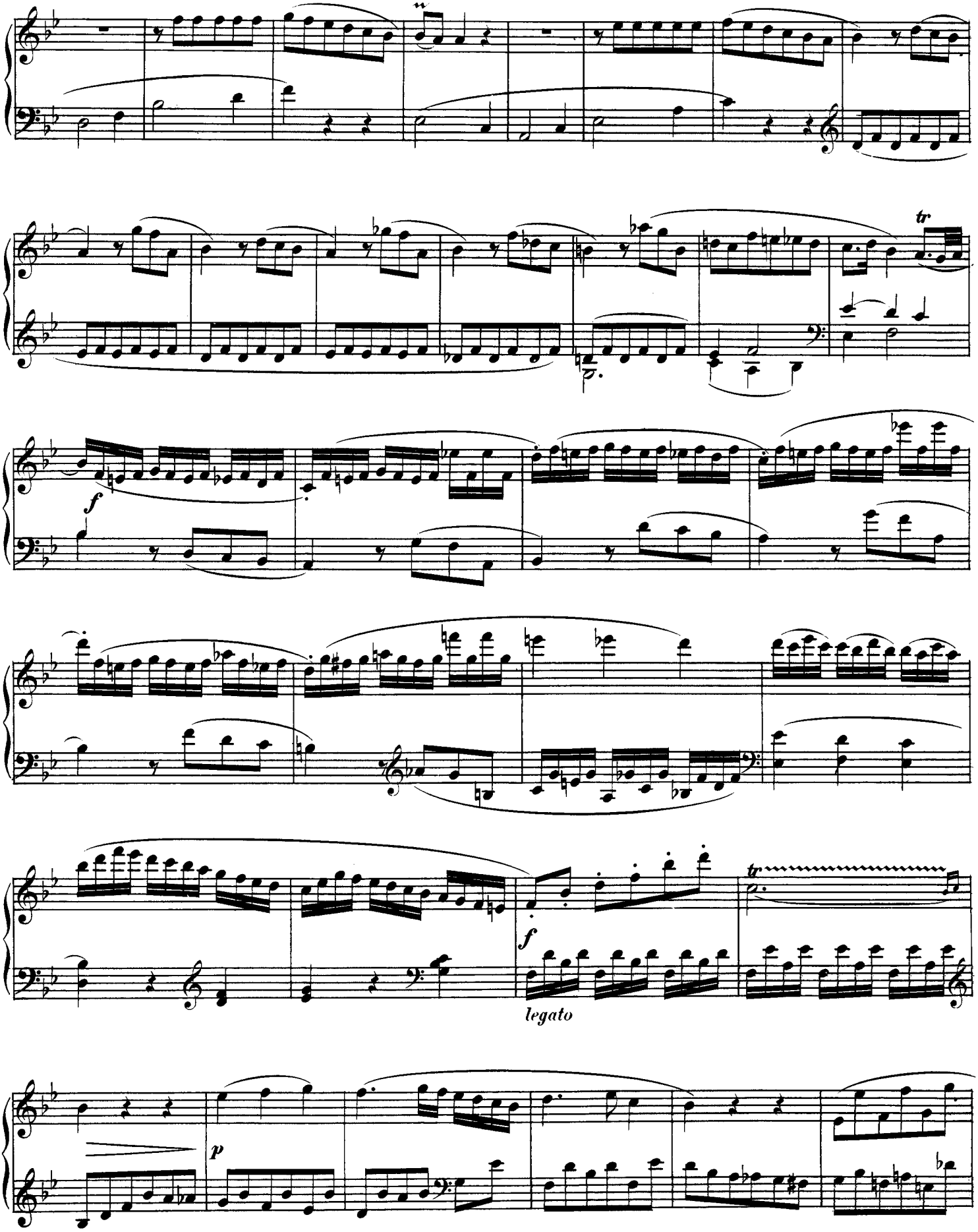

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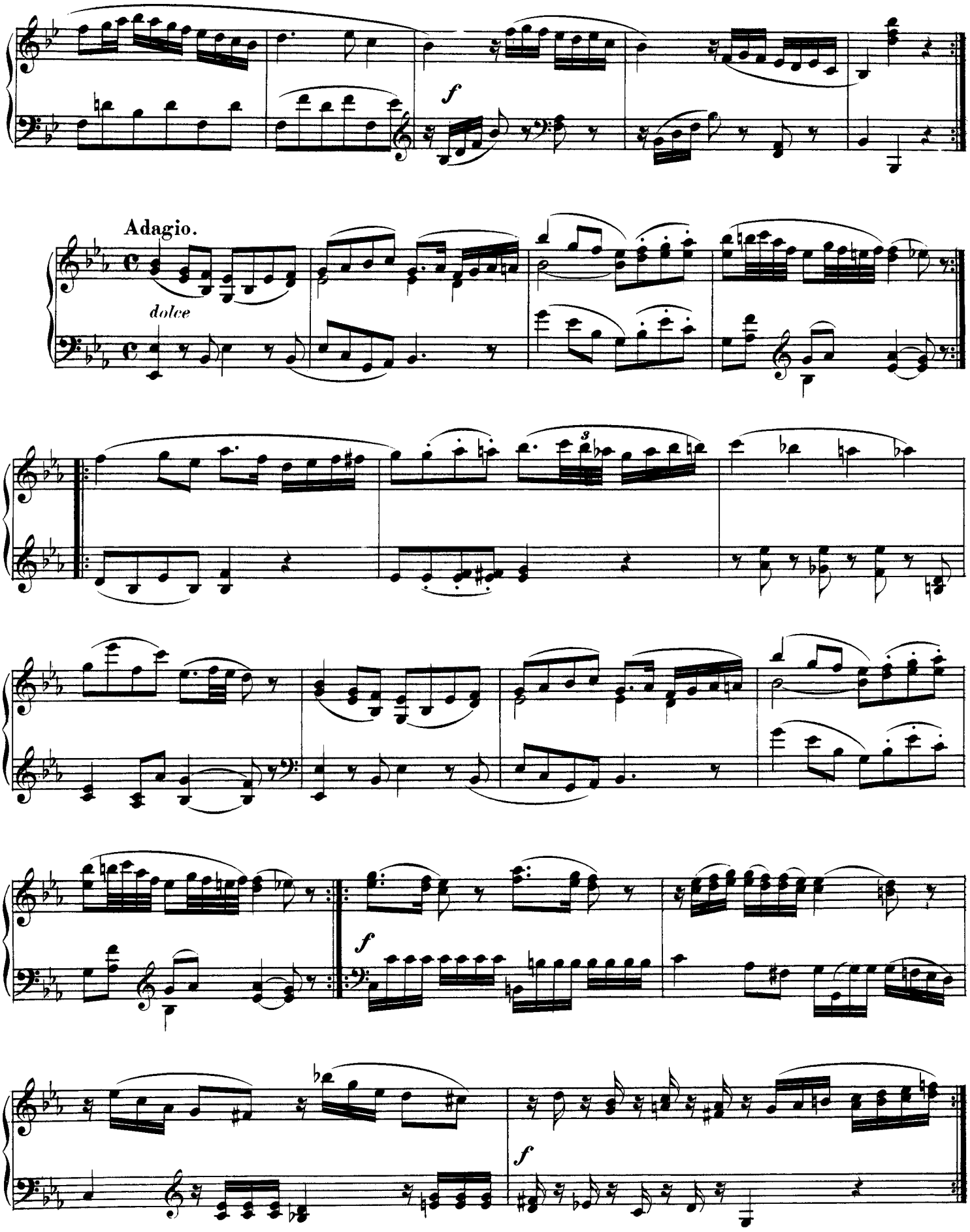

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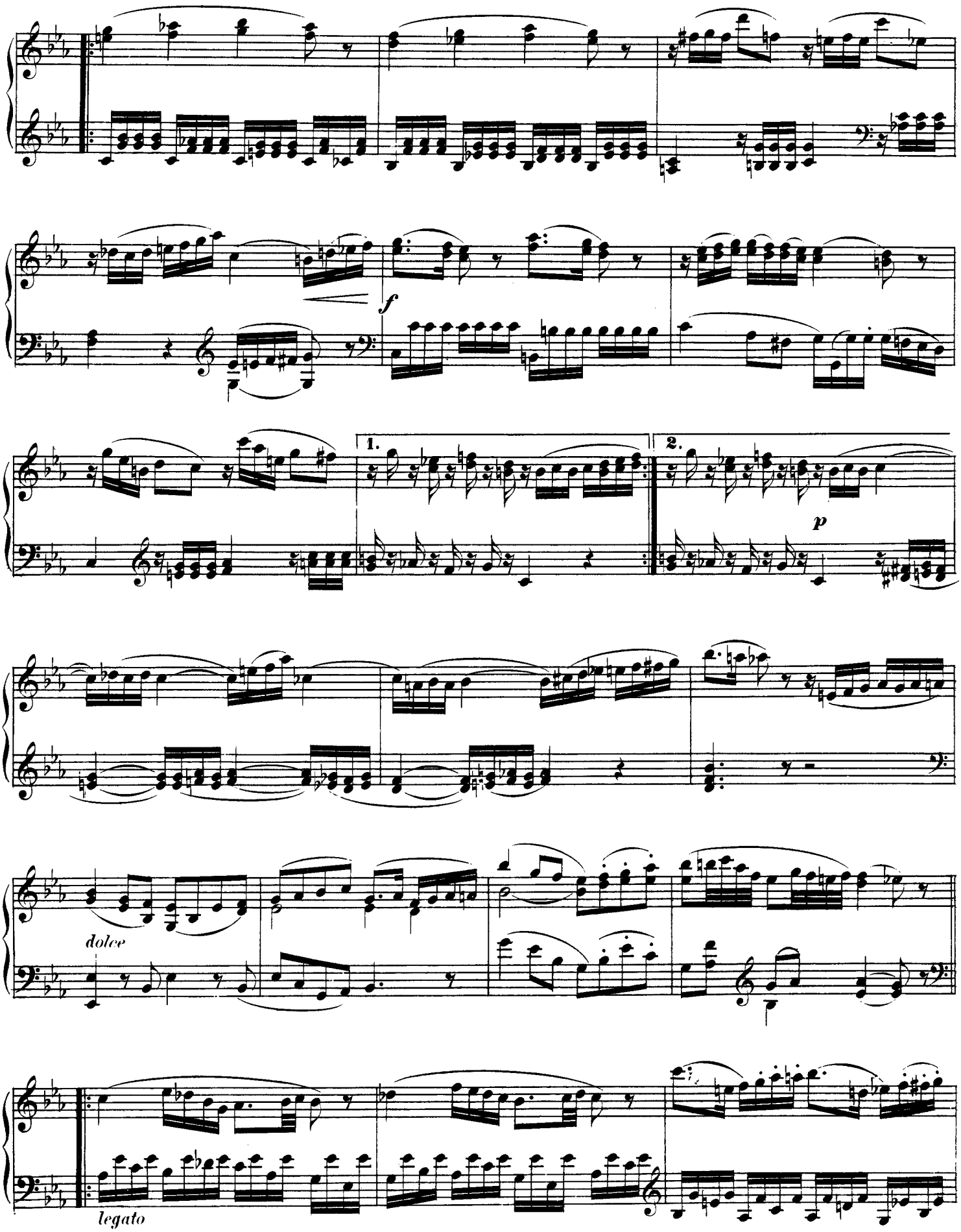

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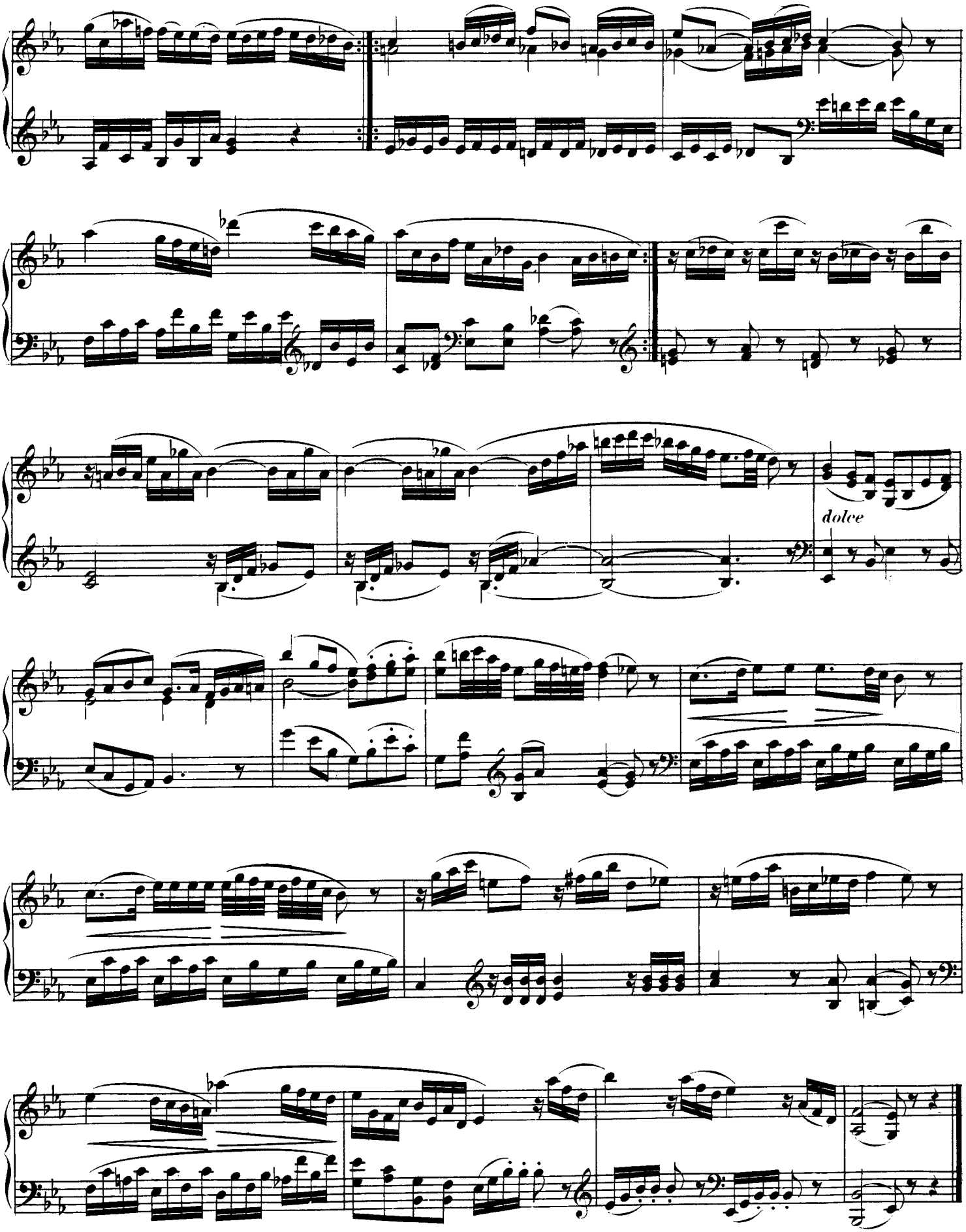

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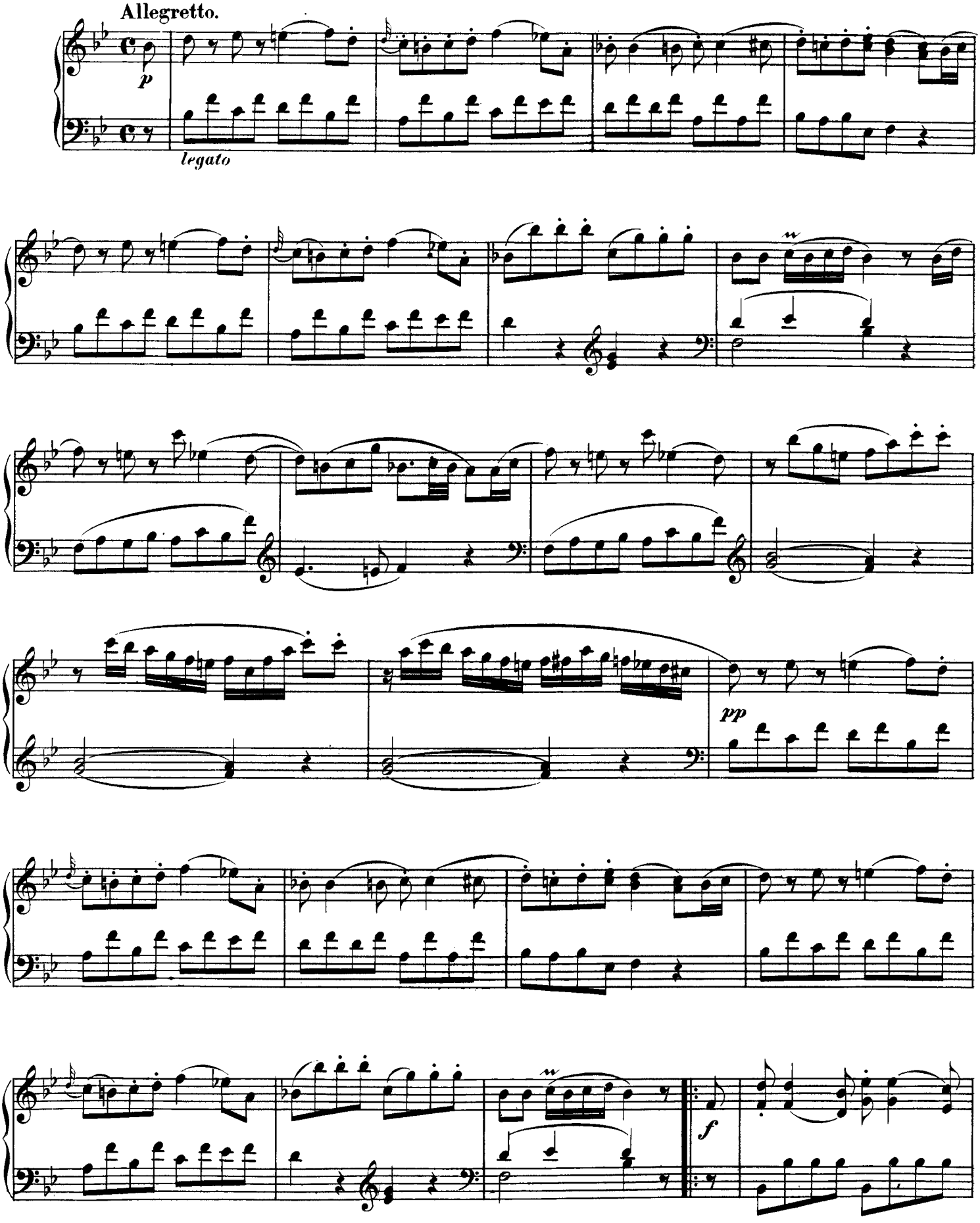

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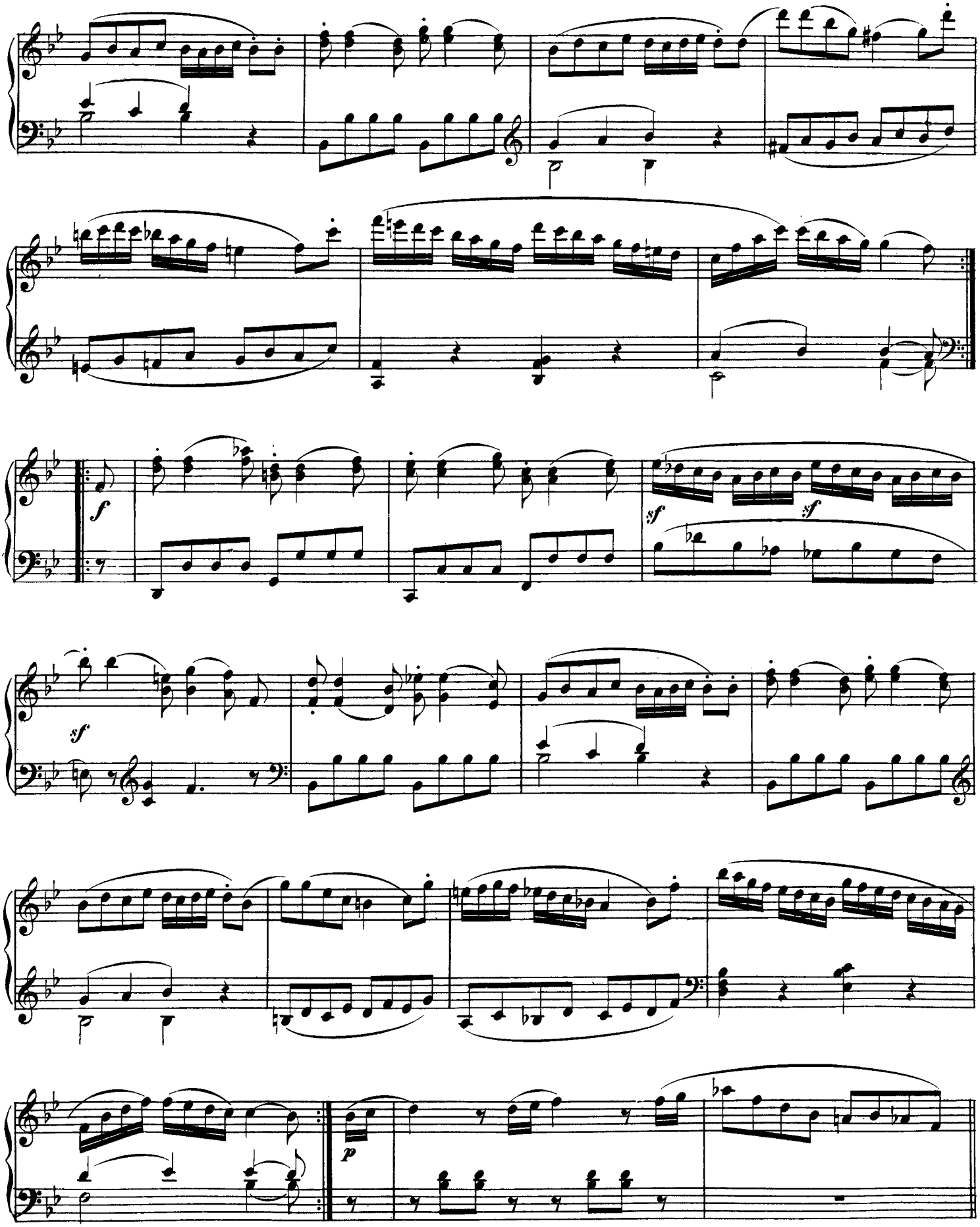

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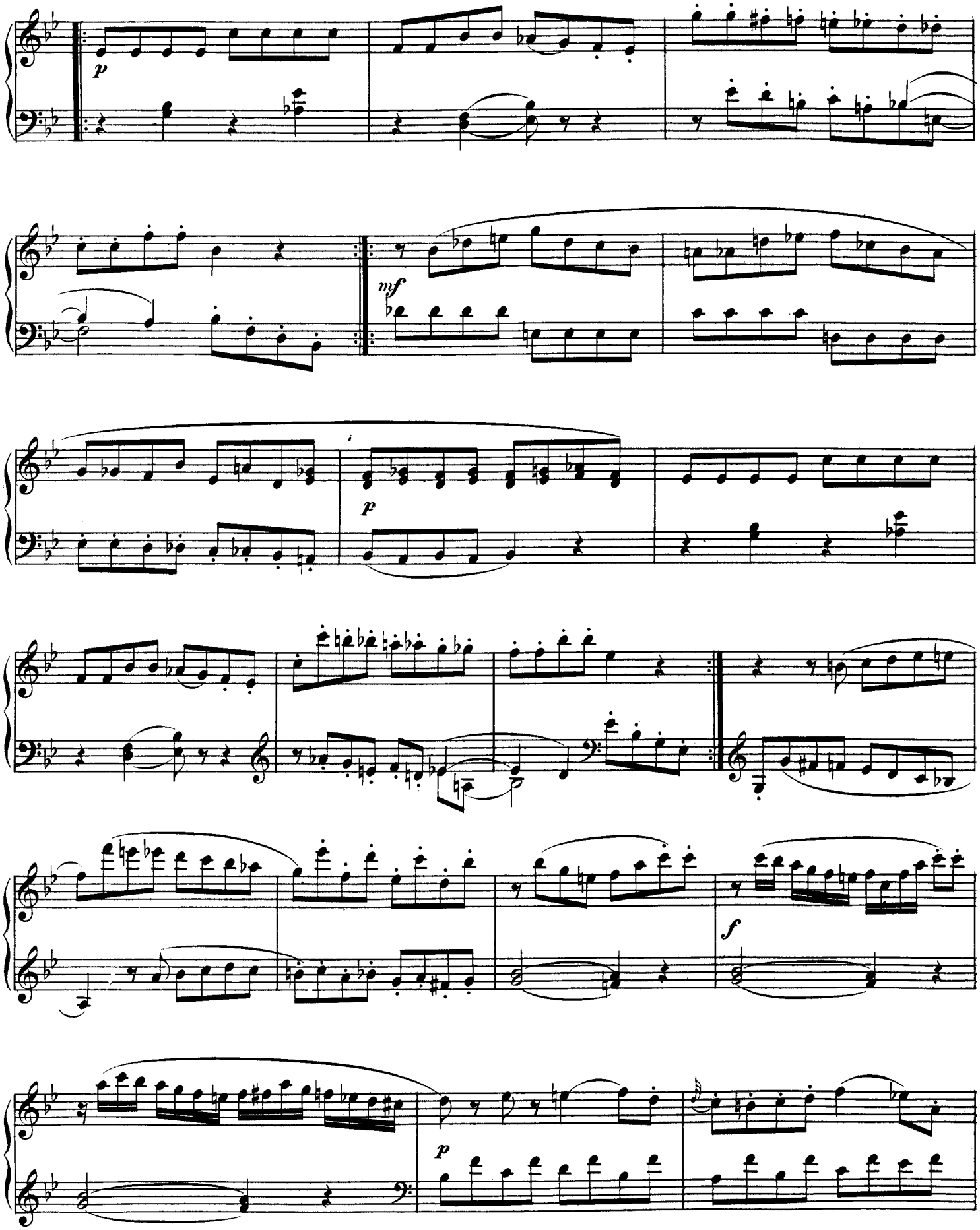
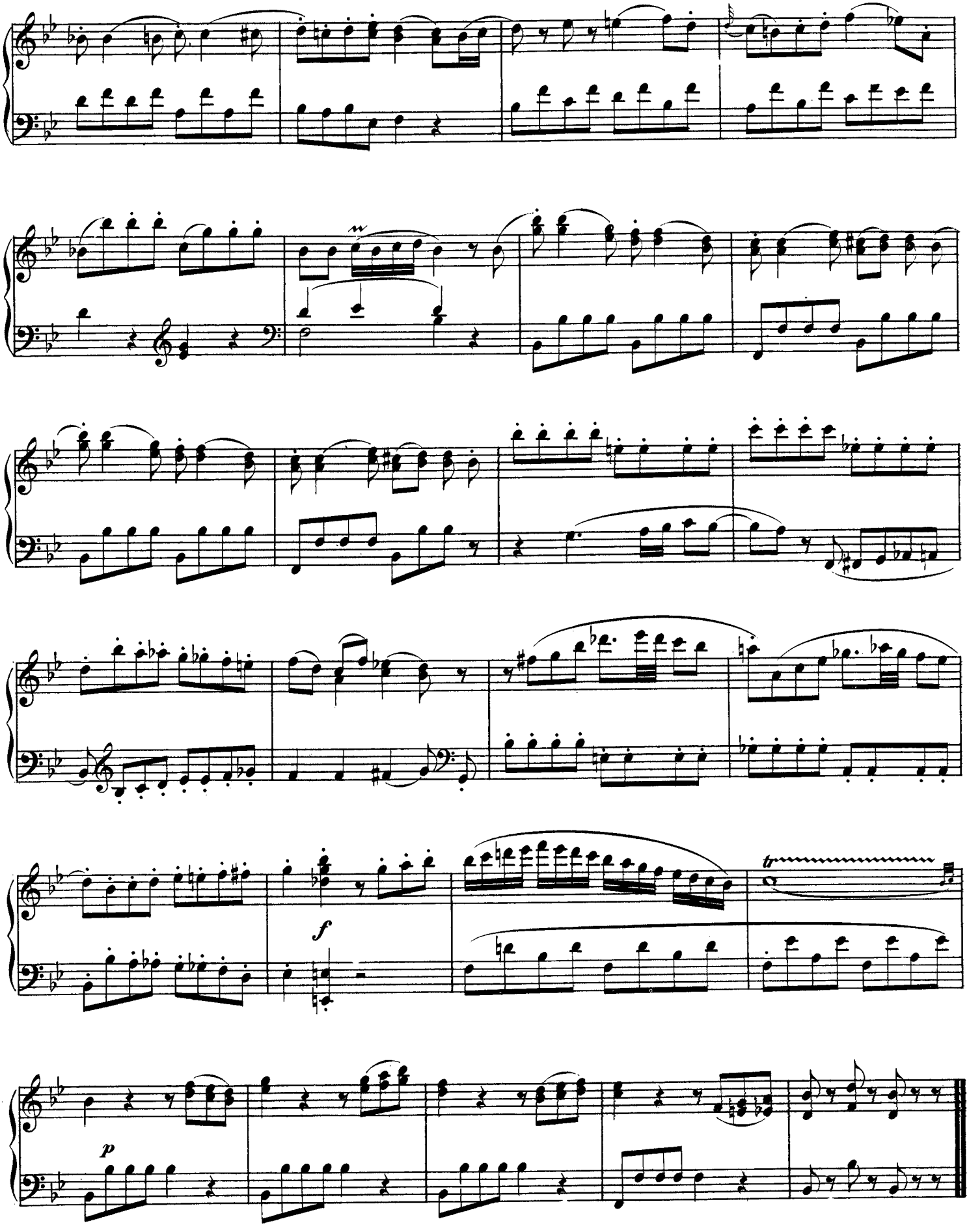
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