

# SONATA XI

Abbreviations: P.T., Principal Theme; S.T., Secondary Theme. | Abkürzungen: HS. bedeutet Hauptsatz, SS. Seiten-

satz.

## Tema.

Andante grazioso. ( $\text{♩} = 120$ )

## 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.

*f*

*a)*

*p*

*fz*

*p*

*fz*

*p*

*fz*

*p*

*p*

*cresc.*

*dim.*

*f*

*a)*

## Var. II.

a) easier: leichter:

b) Strike these appoggiaturas exactly on the beat.

c) easier: leichter:

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

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*p*

*cresc.*

*f*

Var. III. ( $\text{♪} = 112$ )

*p*

*f*

*sempre legato.*

**Var. IV.** ( $\text{d} = 120$ )

Var. V.  
Adagio. ( $\text{♩} = 60$ )

*p* *cresc.* *dim.*

a) b)

1 2 3 4 5  
3 4 5 2 3 2 5  
1 2 3 4 5  
3 4 5 2 3 2 5  
1 2 3 4 5  
3 4 5 2 3 2 5

a) b)



c) See a), previous page.

c) Wie a) auf voriger Seite.



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.

## Var. VI.

Allegro. ( $\text{J} = 116.$ )

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 Verschläge 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.

**Menuetto.** ( $\text{♩} = 116$ )

The sheet music for the Menuetto section is divided into eight staves. The first staff starts with a forte dynamic (f) and includes fingerings (5, 1, 3, 2, 3) and dynamics (p). The second staff begins with a crescendo (cresc.) and a forte dynamic (f). The third staff features a dynamic (p) and fingerings (3, 2, 5). The fourth staff contains a dynamic (f) and fingerings (4, 2, 1, 3, 2). The fifth staff has fingerings (2, 4, 2, 1, 3, 2) and a dynamic (p). The sixth staff includes fingerings (3, 1, 3, 2, 1, 3, 2) and a dynamic (f). The seventh staff features a dynamic (p) and fingerings (5, 2, 1, 3, 2, 1, 3, 2). The eighth staff concludes with a forte dynamic (f) and fingerings (3, 2, 1, 3, 2, 1, 3, 2).

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

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

a)

b)

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: 

**Trio.**

The musical score consists of six staves of piano music. The top staff begins with a melodic line featuring appoggiaturas on the first and third beats of each measure, indicated by small numbers above the notes (e.g., 3, 2, 4, 2). The subsequent staves show various harmonic progressions and rhythmic patterns, including measures with 'cresc.' and 'dim.' dynamics. The music is in common time, with a key signature of two sharps. Measure numbers are indicated at the beginning of some staves.

a) The appoggiaturas on the beats.

a) Die Vorschläge auf den Anfang des Takttheils.

Musical score for piano, six staves:

- Staff 1: Treble clef, key signature of two sharps. Fingerings: 1, 2, 3, 4, 5. Dynamics: *f*.
- Staff 2: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5.
- Staff 3: Treble clef, key signature of one sharp. Fingerings: 1, 2, 3, 4. Dynamics: *mf*.
- Staff 4: Treble clef, bass clef. Fingerings: 1, 2, 3, 4, 5. Dynamics: *p*, *mf*, *p*.
- Staff 5: Treble clef, bass clef. Fingerings: 1, 2, 3, 4, 5. Dynamics: *mp*, *cresc.*, *p*.
- Staff 6: Treble clef, bass clef. Fingerings: 1, 2, 3, 4, 5. Dynamics: *f*, *dim.*, *p*.
- Staff 7: Treble clef, bass clef. Fingerings: 1, 2, 3, 4, 5. Dynamics: *mf*, *f*, *1.* 3, 1, *2.*

Text at the bottom right: *Menuetto D.C.*

# Alla Turca

Allegretto ( $\text{♩} = 126$ )

P.T.

HS.

# Rondo

W. A. MOZART

The sheet music consists of six staves of musical notation for piano. The first staff starts with a dynamic *p*. The second staff begins with a bass clef and has a dynamic *mp*. The third staff starts with a dynamic *p*. The fourth staff begins with a dynamic *cresc.*, followed by *f* and *p*. The fifth staff starts with a dynamic *s.t. ss.*, followed by *f* and *ten.*. The sixth staff starts with a dynamic *p*.

a) Always begin the embellishment on the beat.



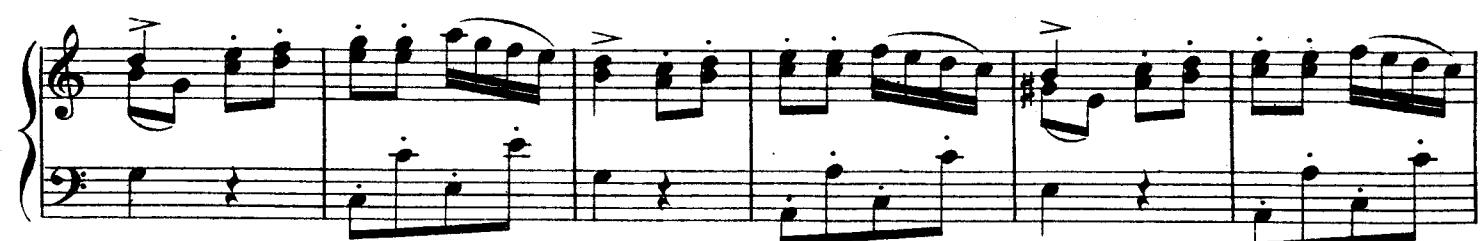
b) Play the bass with the c sharp in the right hand, accent it strongly, and so proceed throughout the entire theme.

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.



P.T. HS.



CODA.



The musical score consists of five staves of piano music. The top three staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The key signature is A major (two sharps). The music includes dynamic markings such as *f*, *p*, and *ff*. Performance instructions are placed above certain measures: 'a)' above the first measure, 'b)' above the fourth measure, 'c)' above the second measure, and 'c)' above the third measure. Measure 4 contains a dynamic *p* over a grace note pattern. Measures 7-8 show sustained notes with grace notes. Measure 10 ends with a dynamic *ff*.

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 eis gehalten wird; rechte und linke Hand muss gleichzeitig beginnen und gleichzeitig auf dem obersten Ton eintreffen.



b) c) Ausführung des Vorschlags wie bei b.