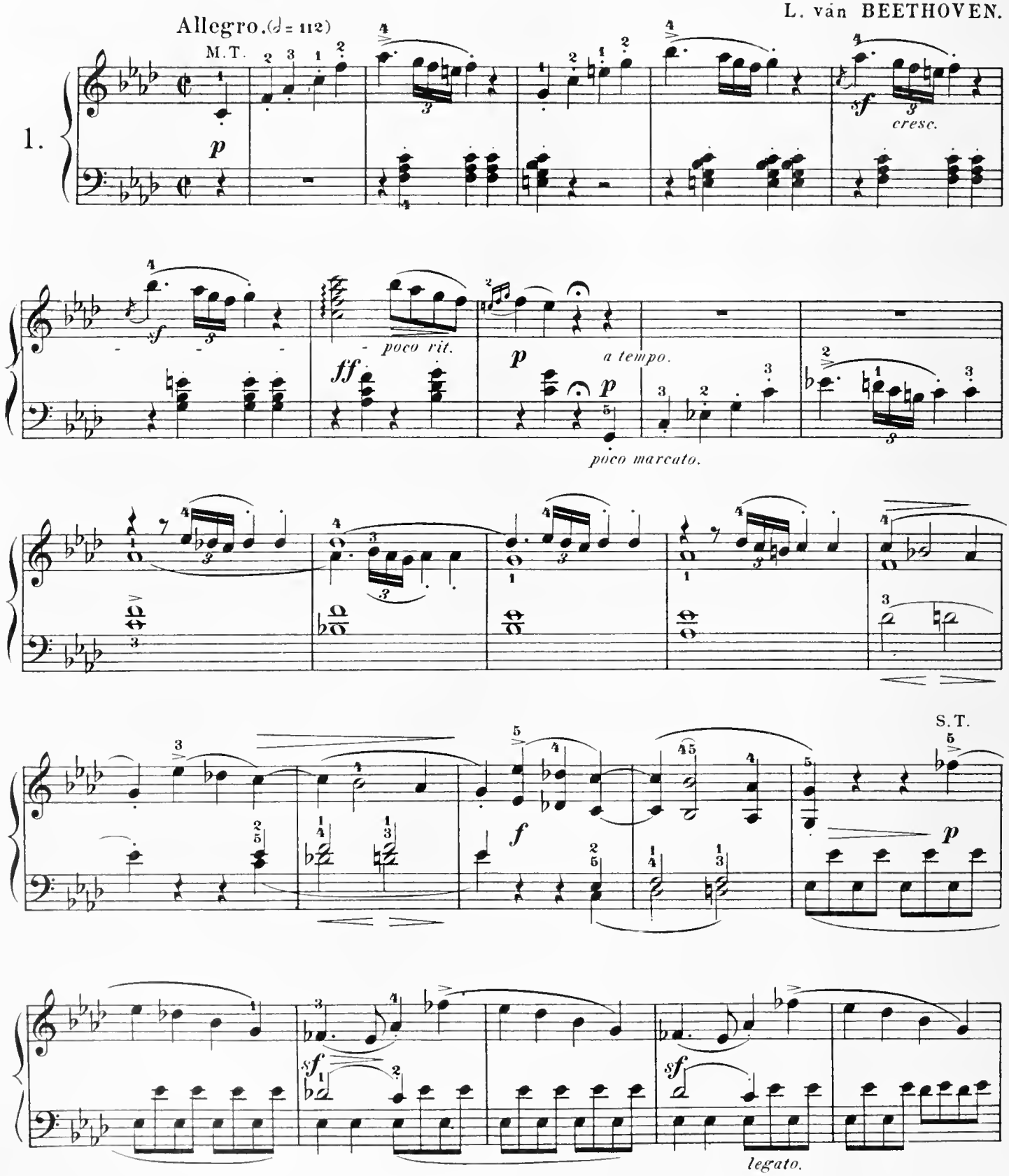
SONATA.

Op. 2, No 1.

To JOSEPH HAYDN.

Abbreviations:*) M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



*) German equivalents: M. T. Hauptsatz, S. T. Seitensatz, Cl. T. Schlusssatz, D. G. Durchführungssatz, R. Rückgang, UG. Übergang, Md. T. Mittelsatz, Ep. Zwischensatz, Coda, Anhang.

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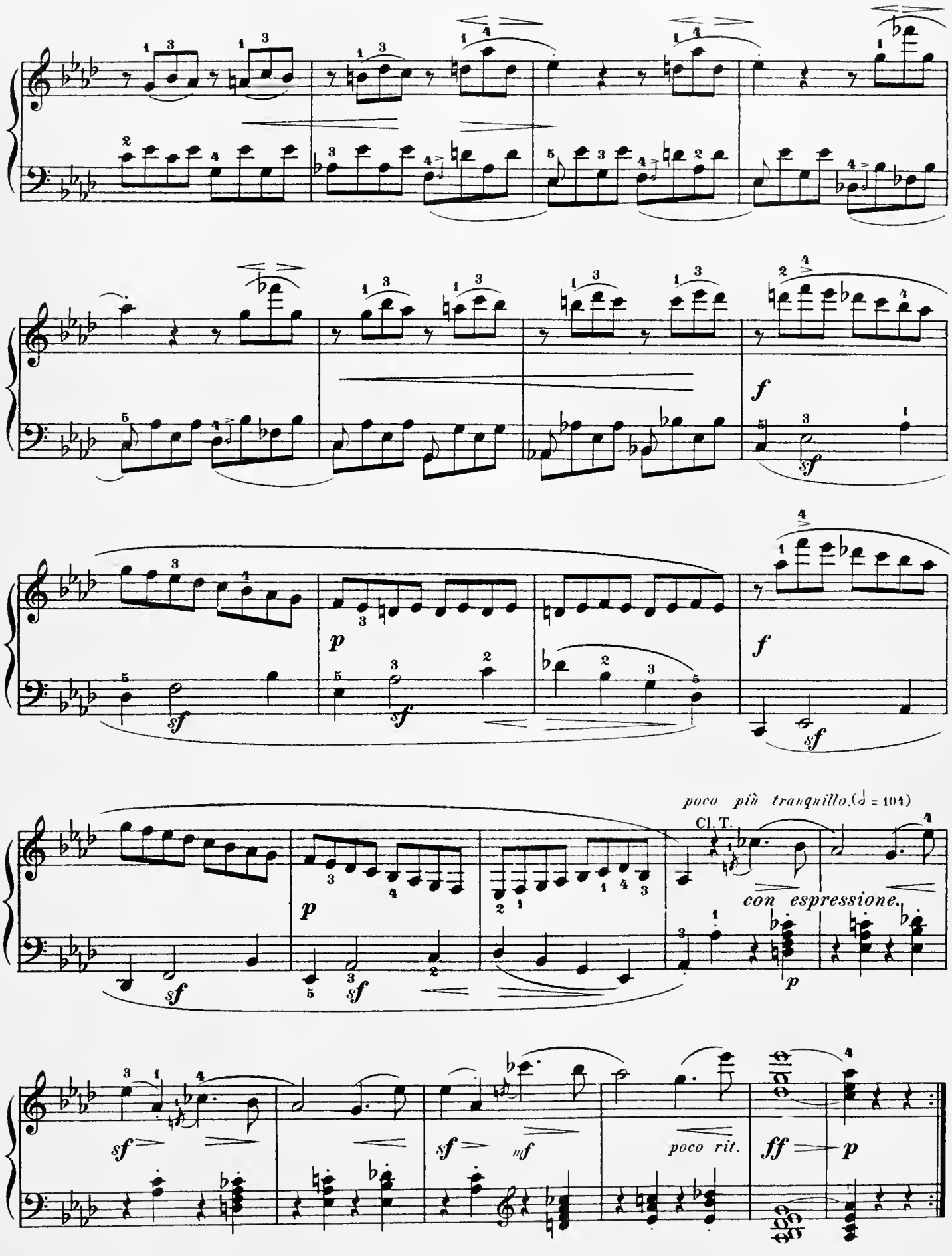
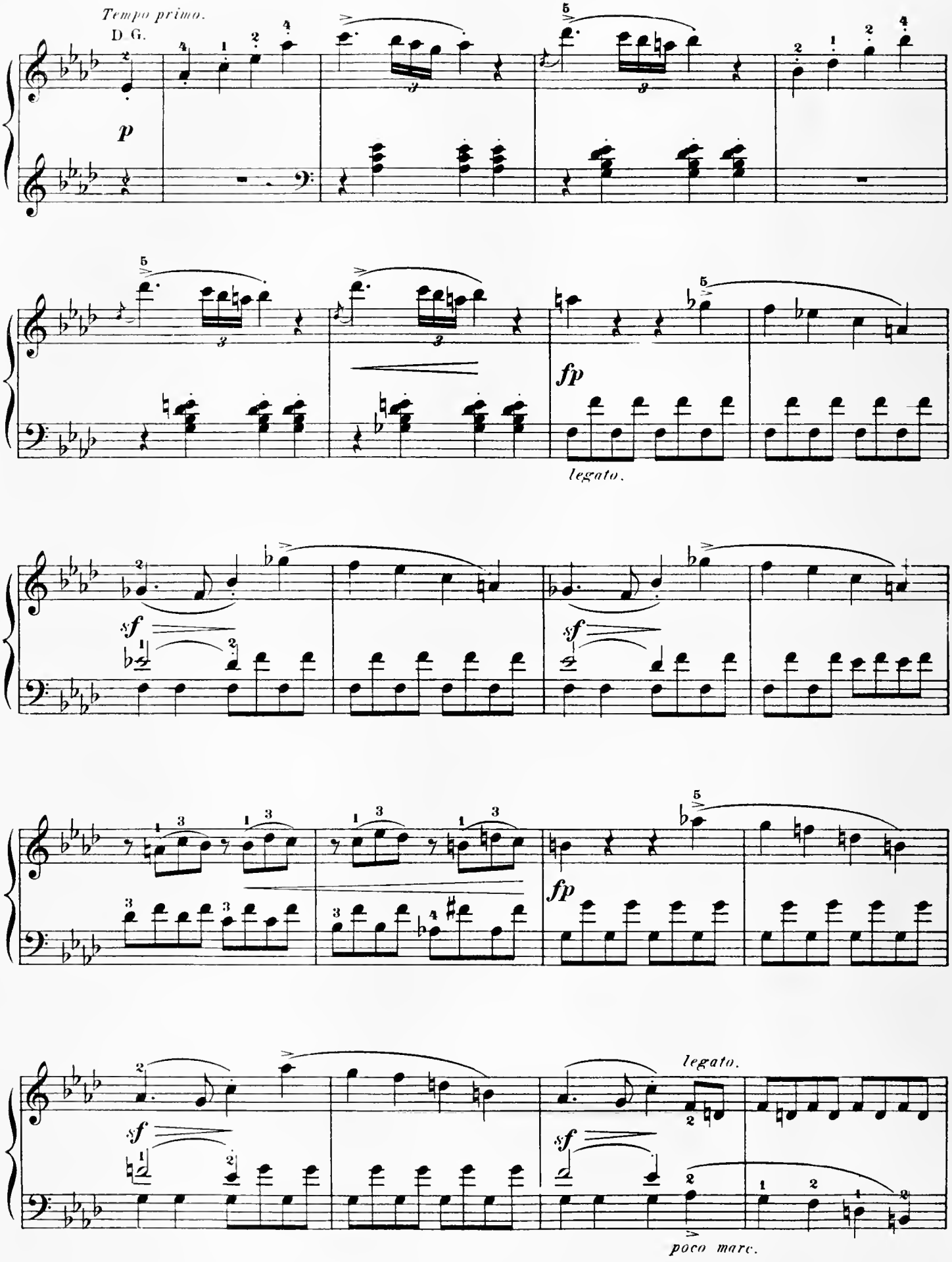
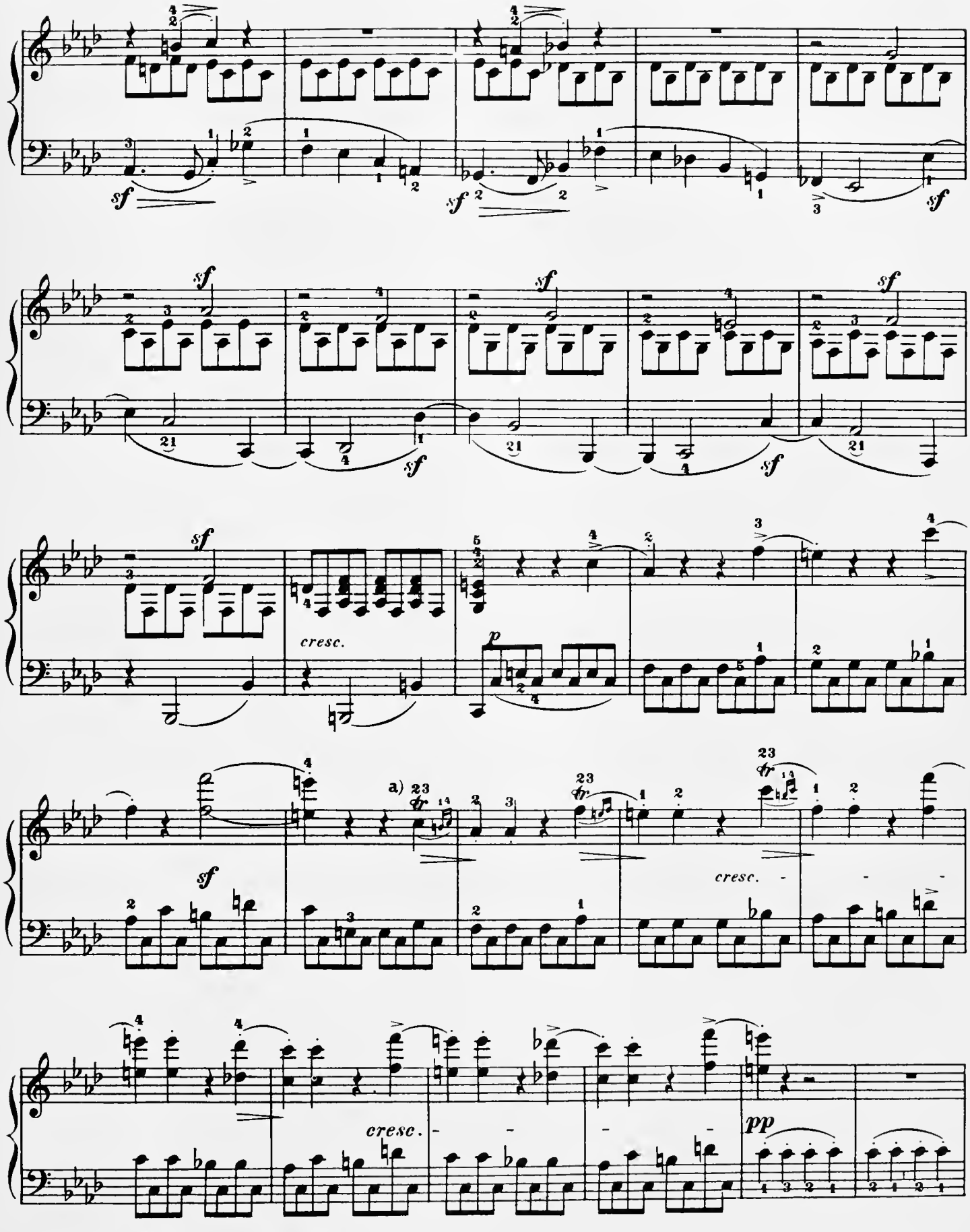
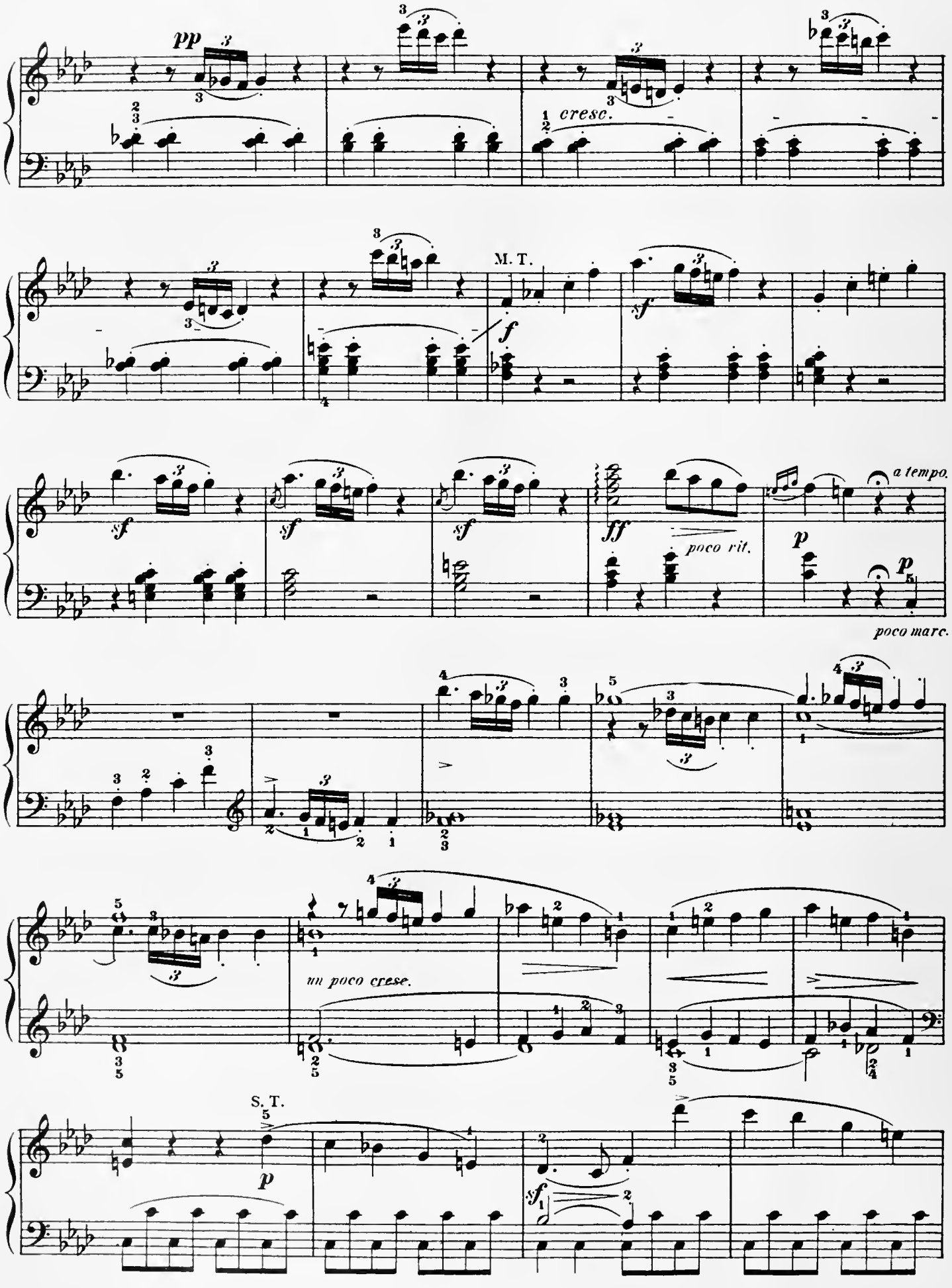
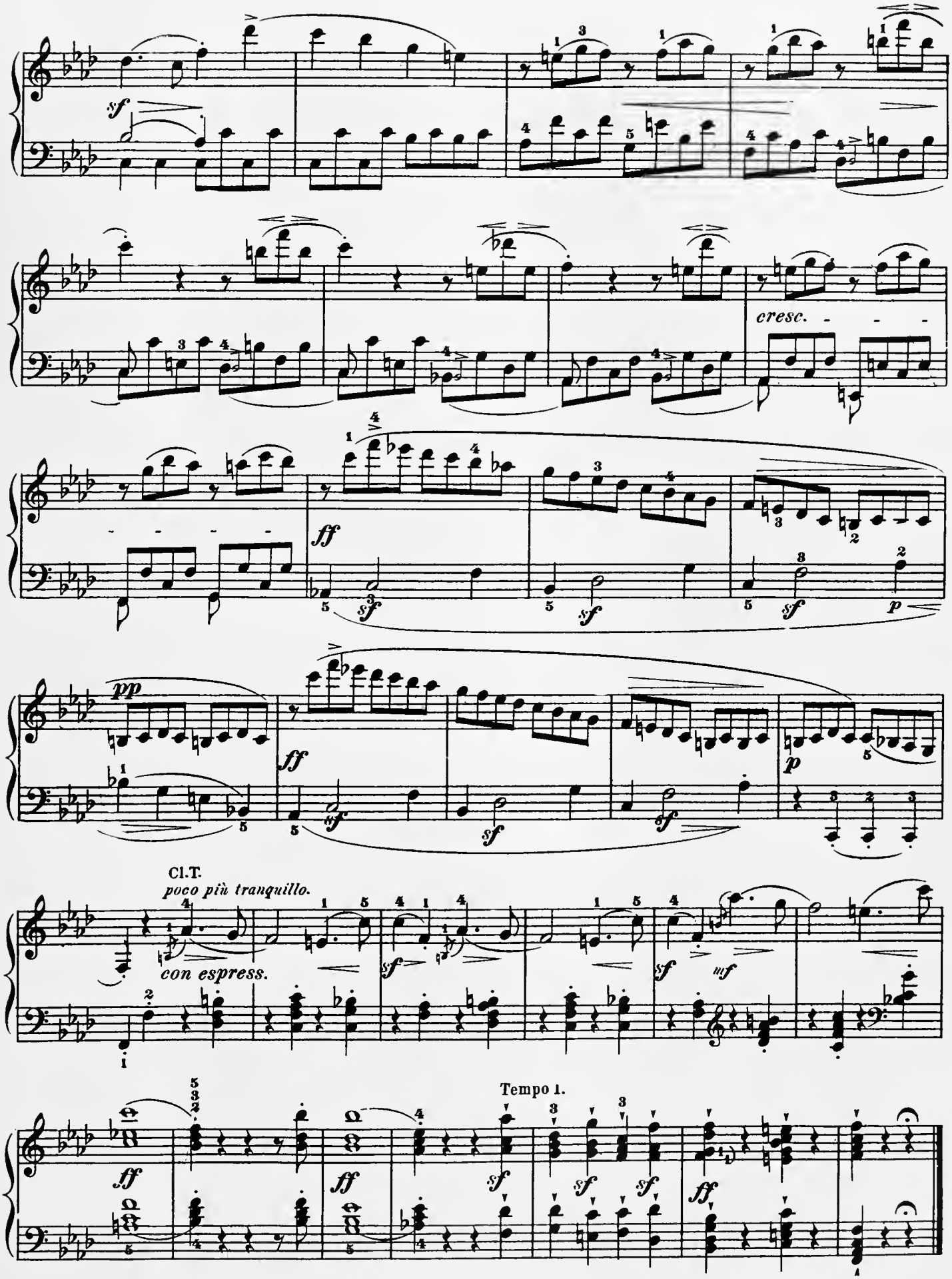

f
sf
p
sf
f
sf
poco più tranquillo. (♩ = 104)
Cl. T.
con espressione.
p
sf
sf
sf
mf
poco rit.
ff
p


Tempo primo.
D. G.
p
fp
legato.
sf
sf
fp
sf
sf
legato.
poco marc.


sf
cresc.
p
a)
cresc.
pp
a) easier:


pp
cresc.
M. T.
f
sf
ff
poco rit.
a tempo.
p
poco marc.
un poco cresc.
S. T.
p
sf


sf
cresc.
ff
sf
sf
sf
p
pp
ff
sf
sf
sf
p
Cl.T.
poco più tranquillo.
con espress.
sf
sf
mf
Tempo 1.
ff
ff
sf
sf
sf
ff

Adagio. (♪ = 88.)

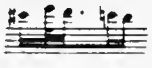
M.T.
cantabile.
dolce.
p
cresc.
sf
pp
p
sf
S.T.
mf
m. d.
ten.
p
m. d.
ten.
m. d.
ten.

a)

b) The left-hand part kept subordinate, though the sustained bass notes, in contrast to the 16ths, should be somewhat emphasized.

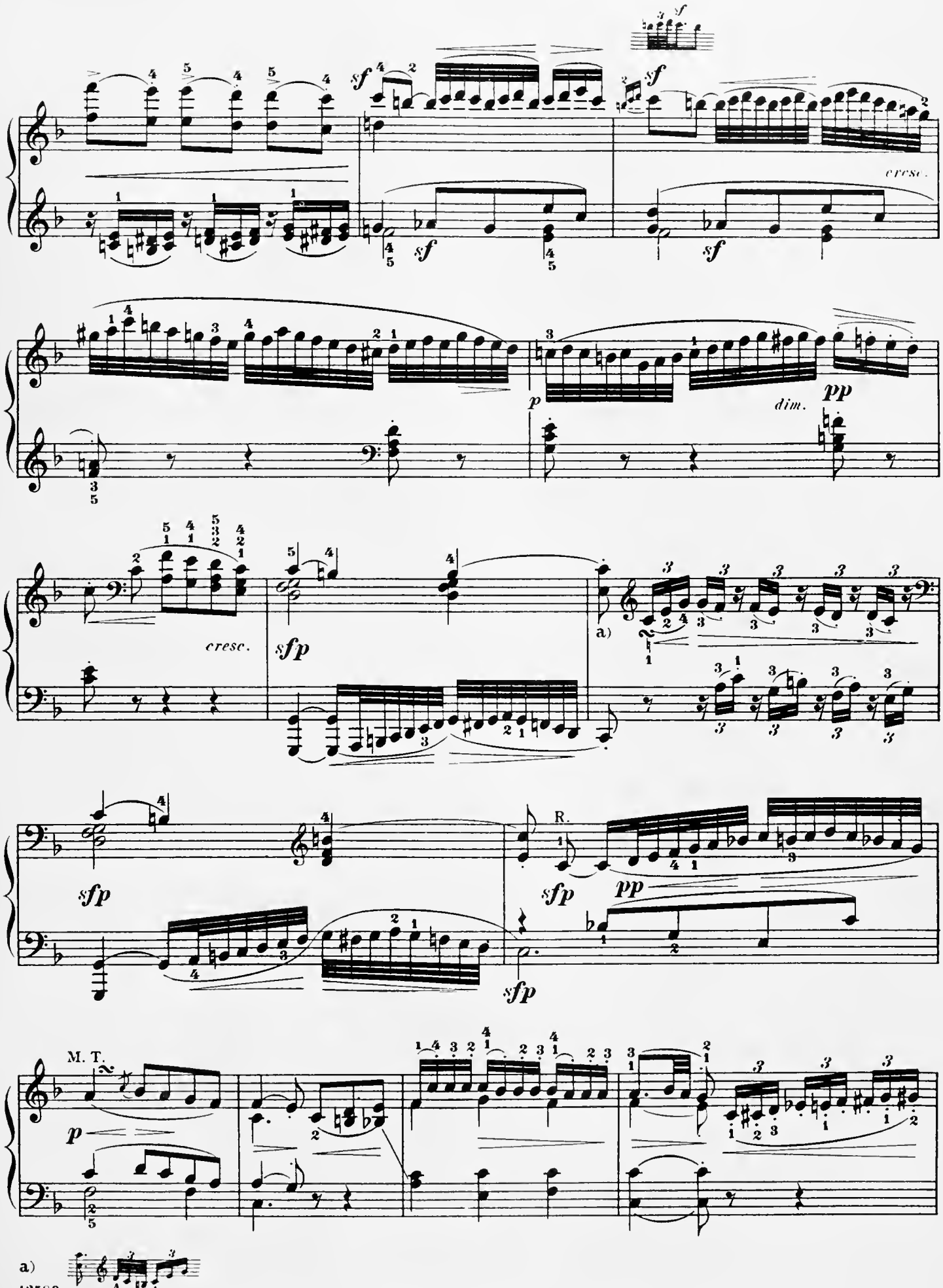
c)

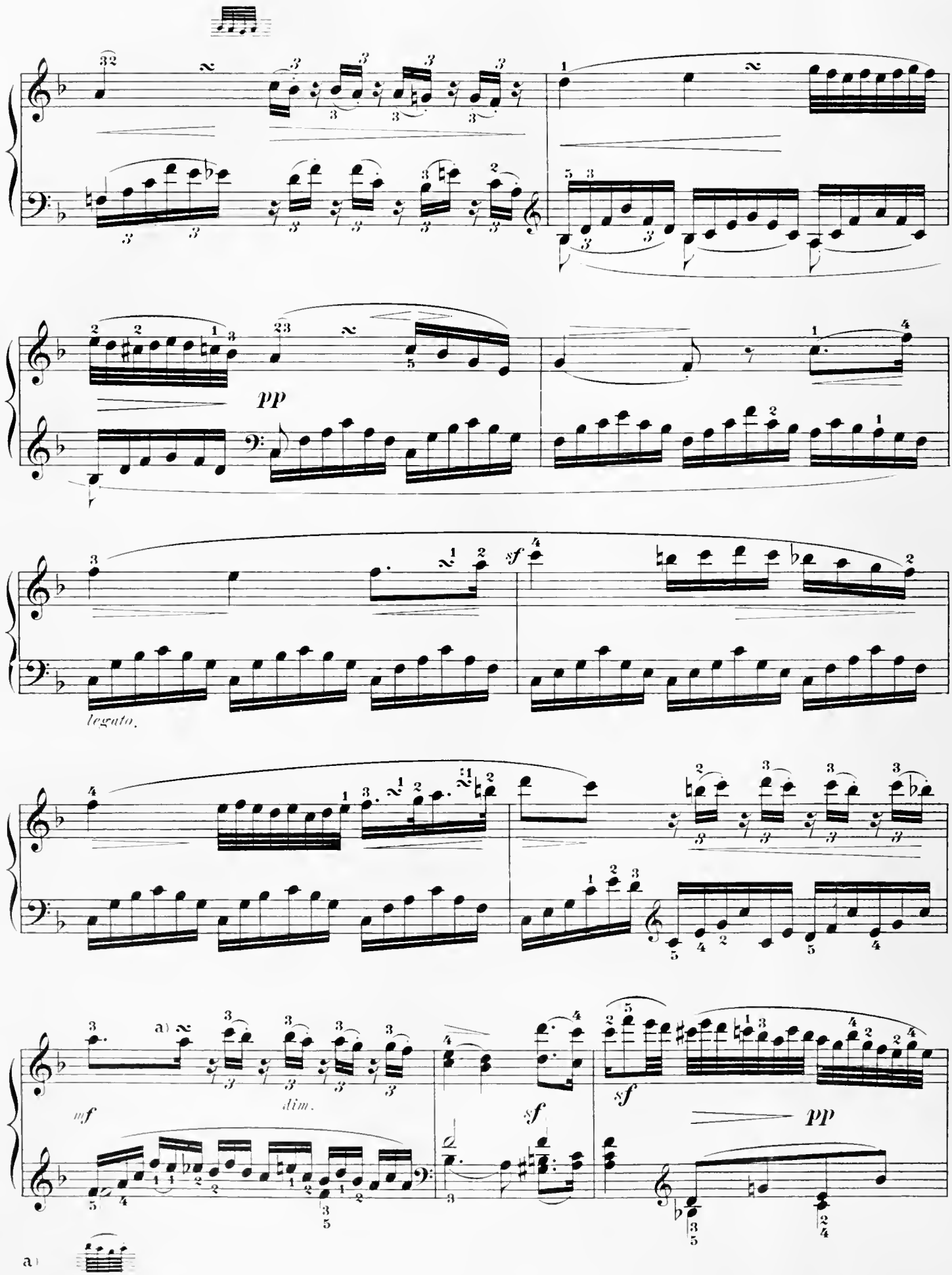
d)

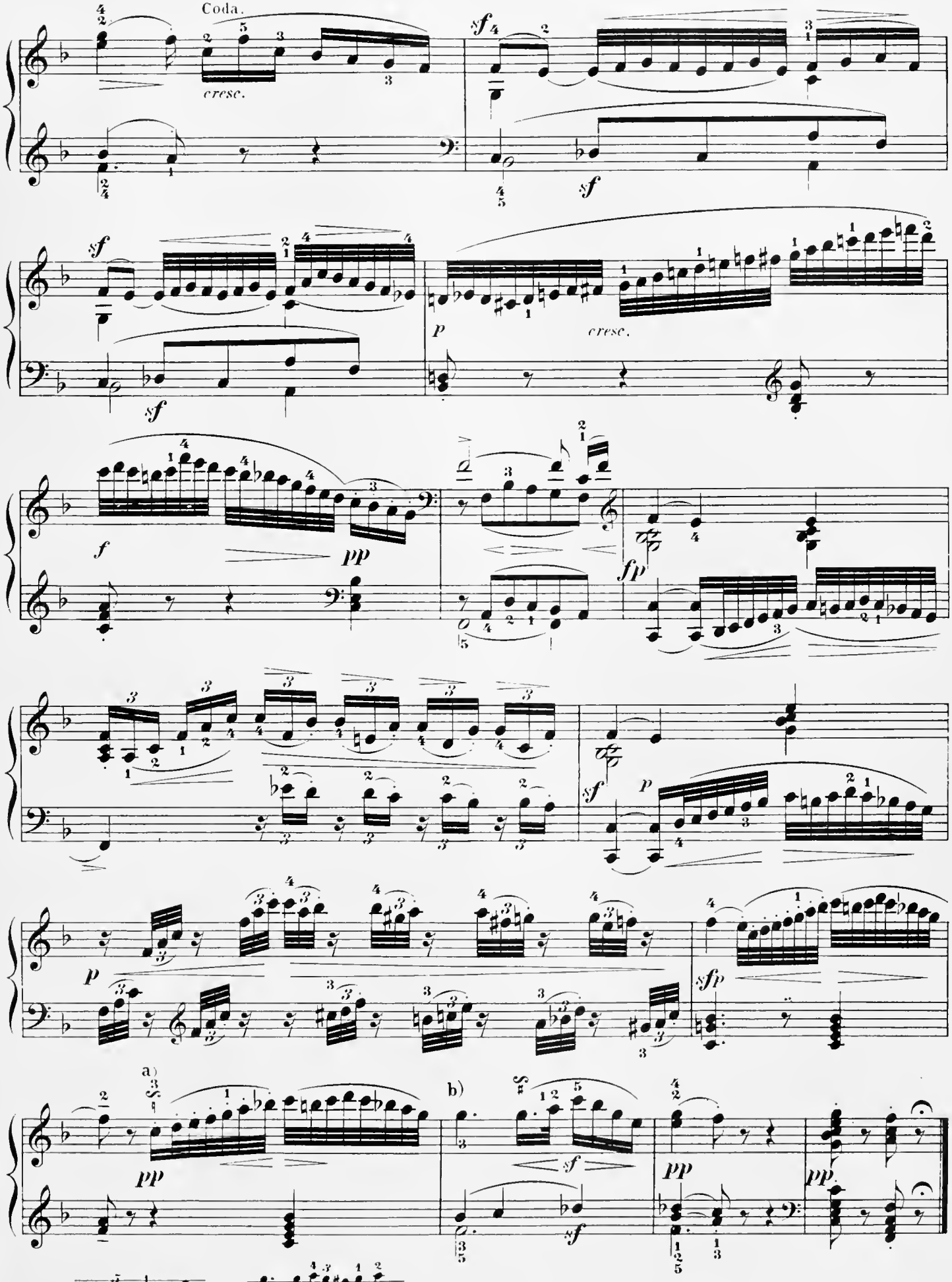
e) 

f)

g)

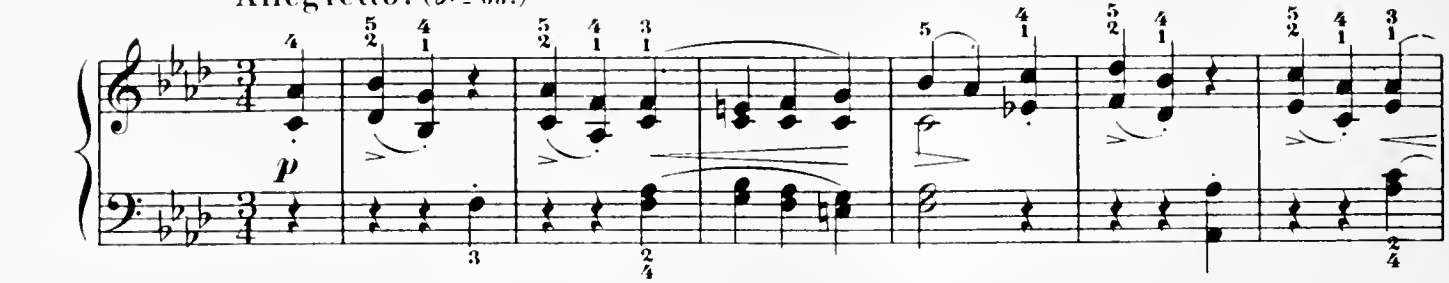

sf
cresc.
sf
sf
dim.
pp
p
cresc.
sfp
a)
sfp
sfp
R.
pp
sfp
M. T.
p
a)

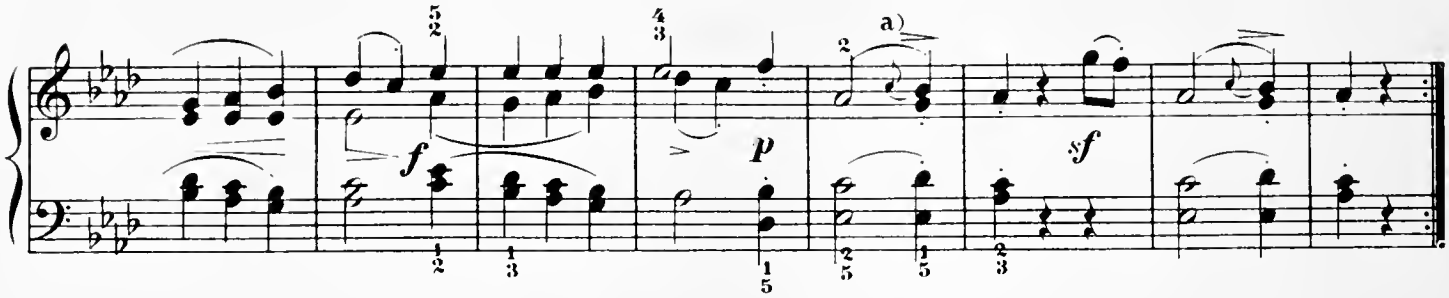

pp
legato.
sf
a)
mf
dim.
sf
sf
pp
a)

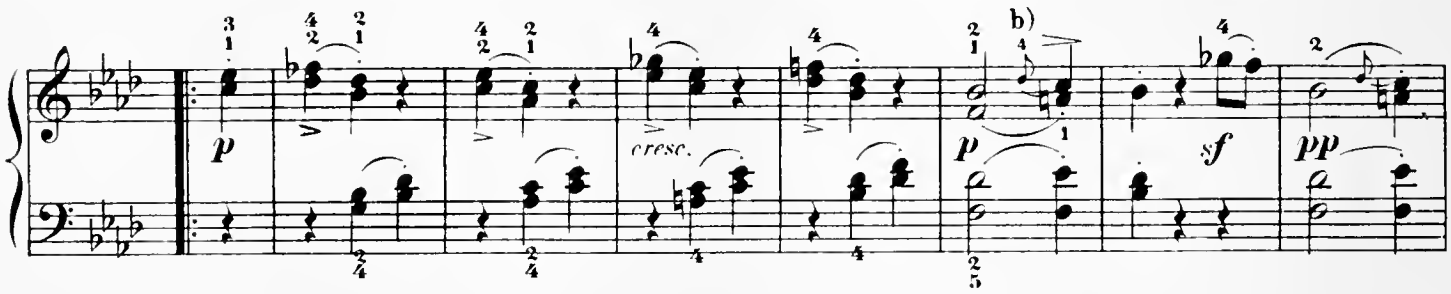

Coda.
cresc.
sf
sf
sf
p
cresc.
f
pp
fp
p
sf
p
sfp
a)
b)
pp
sf
pp
pp
a)
b)

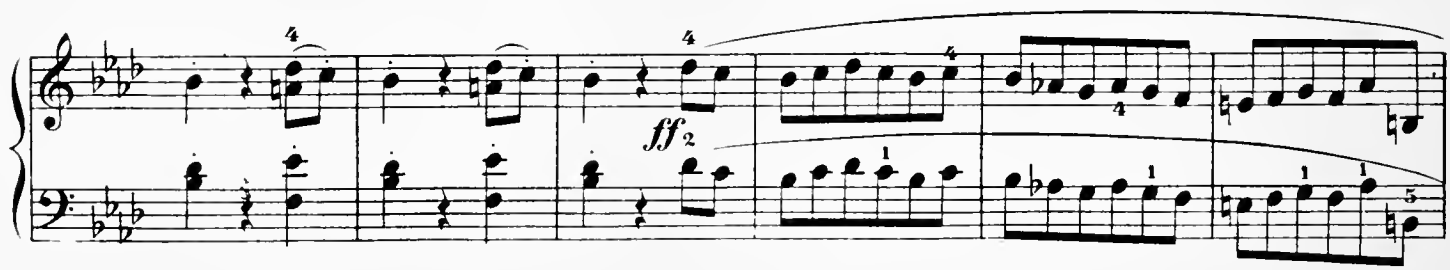
Menuetto.

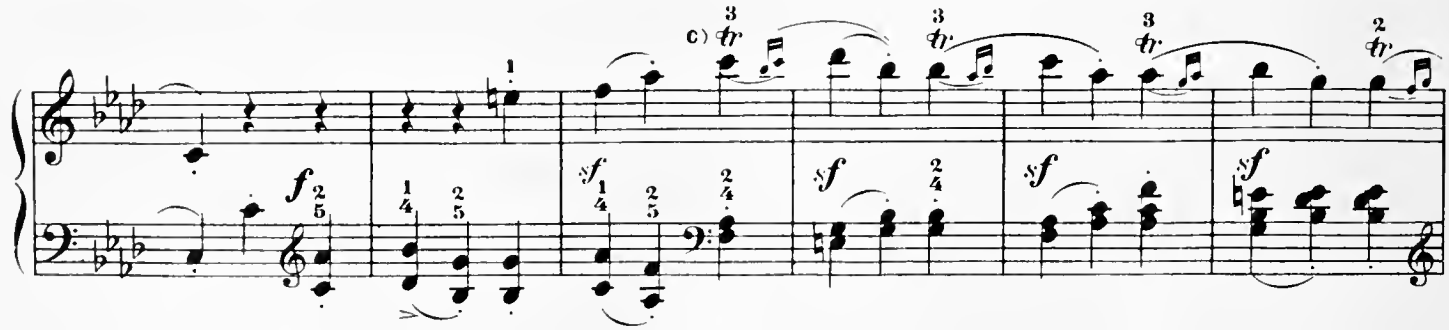
Allegretto. (♩. = 63.)

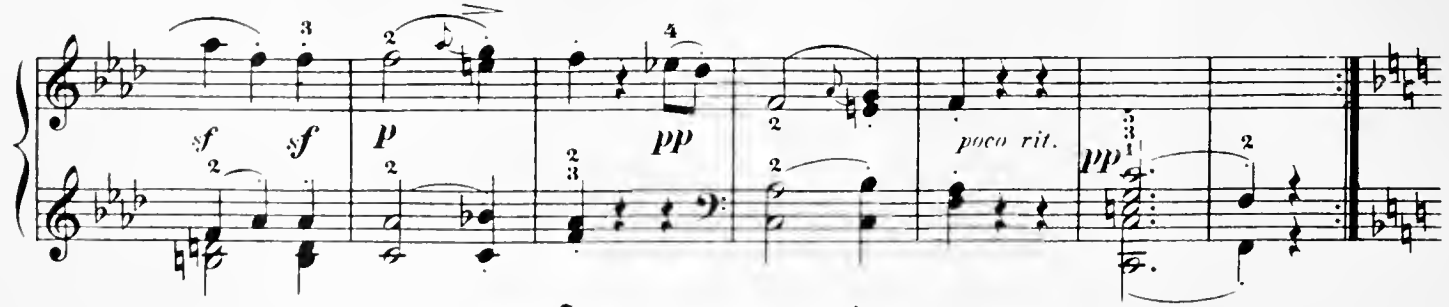












a) b) c) or easier

Trio.

a tempo.

p

cresc.

cresc.

p

mf

or:

ff

p

pp

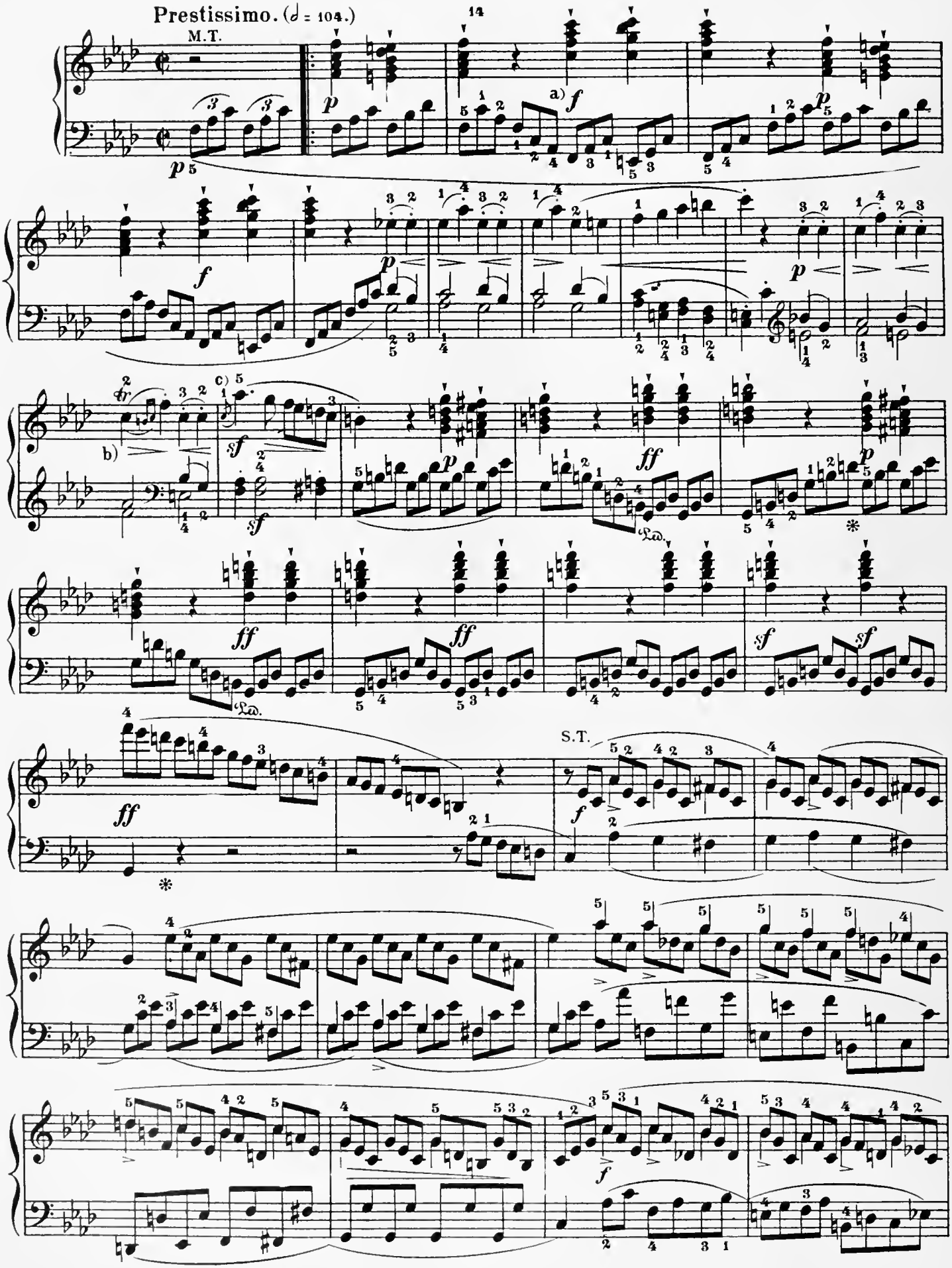
p

poco rit.

a tempo.

cresc.

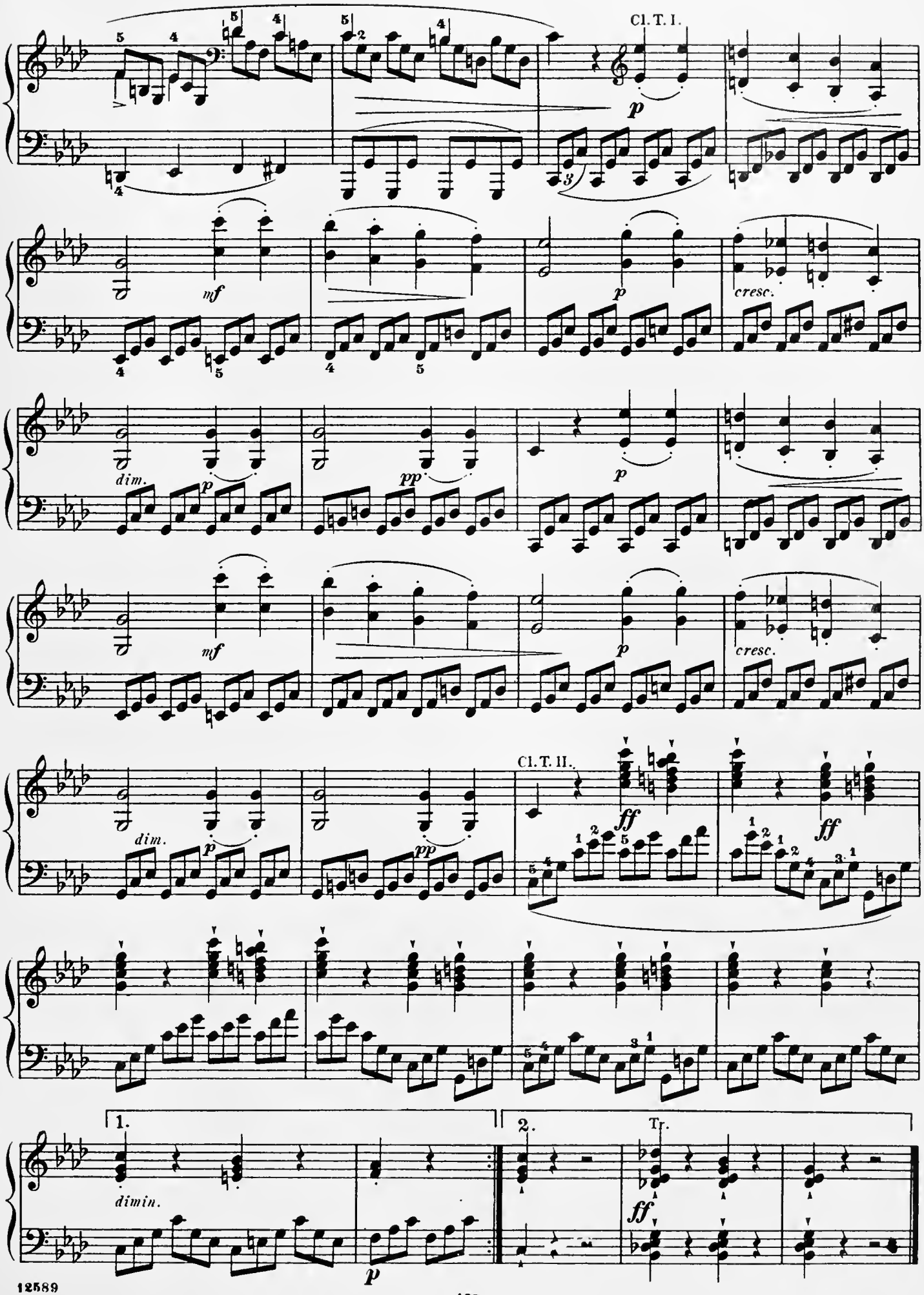
dim.

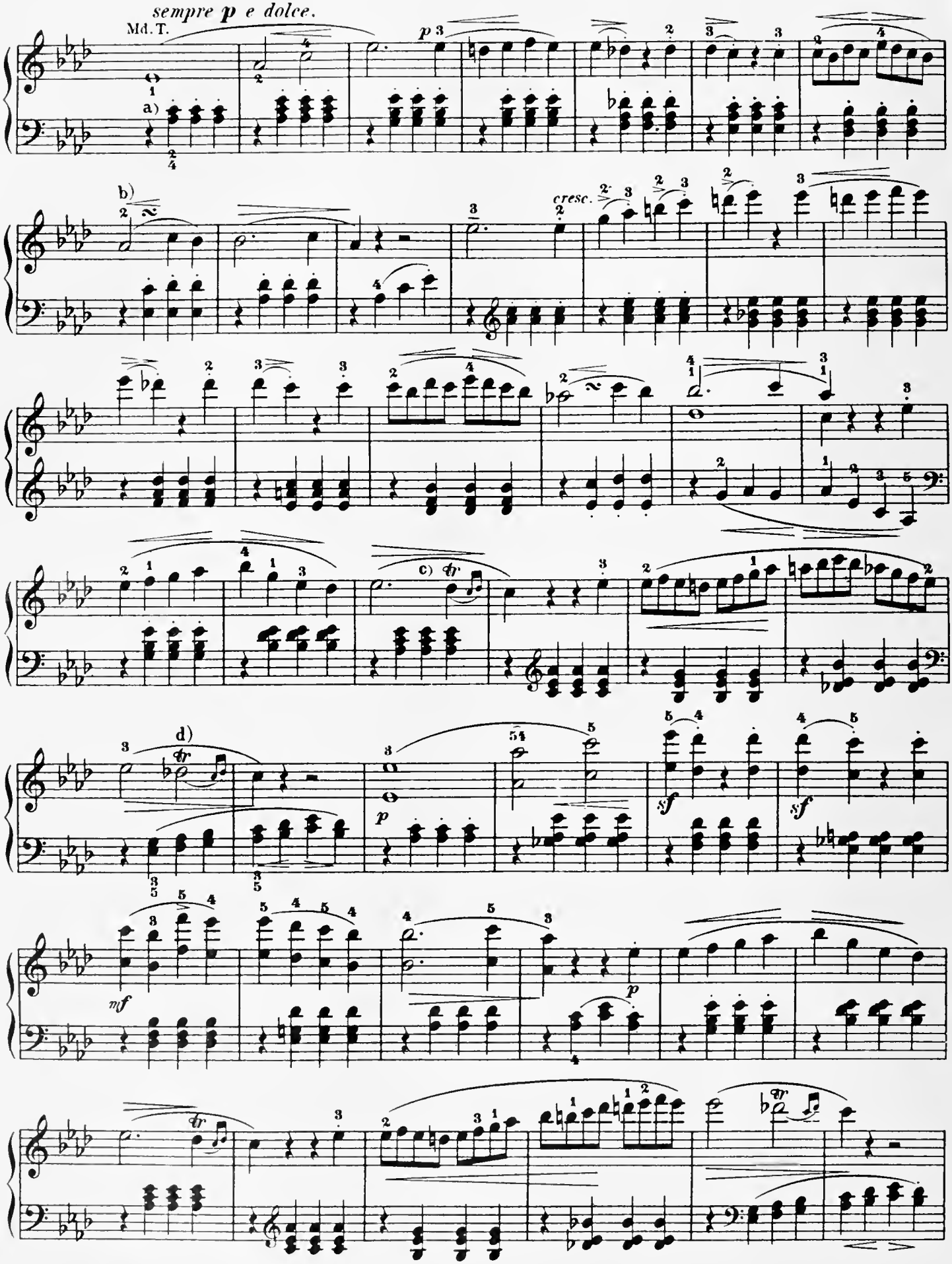


a) In this theme *Piano* and *Forte* are to be sharply contradistinguished, without gradual transition from one to the other.

b) c)

12589


Cl. T. I.
mf
p
cresc.
dim.
pp
Cl. T. II.
ff
dimin.
1.
2.
Tr.

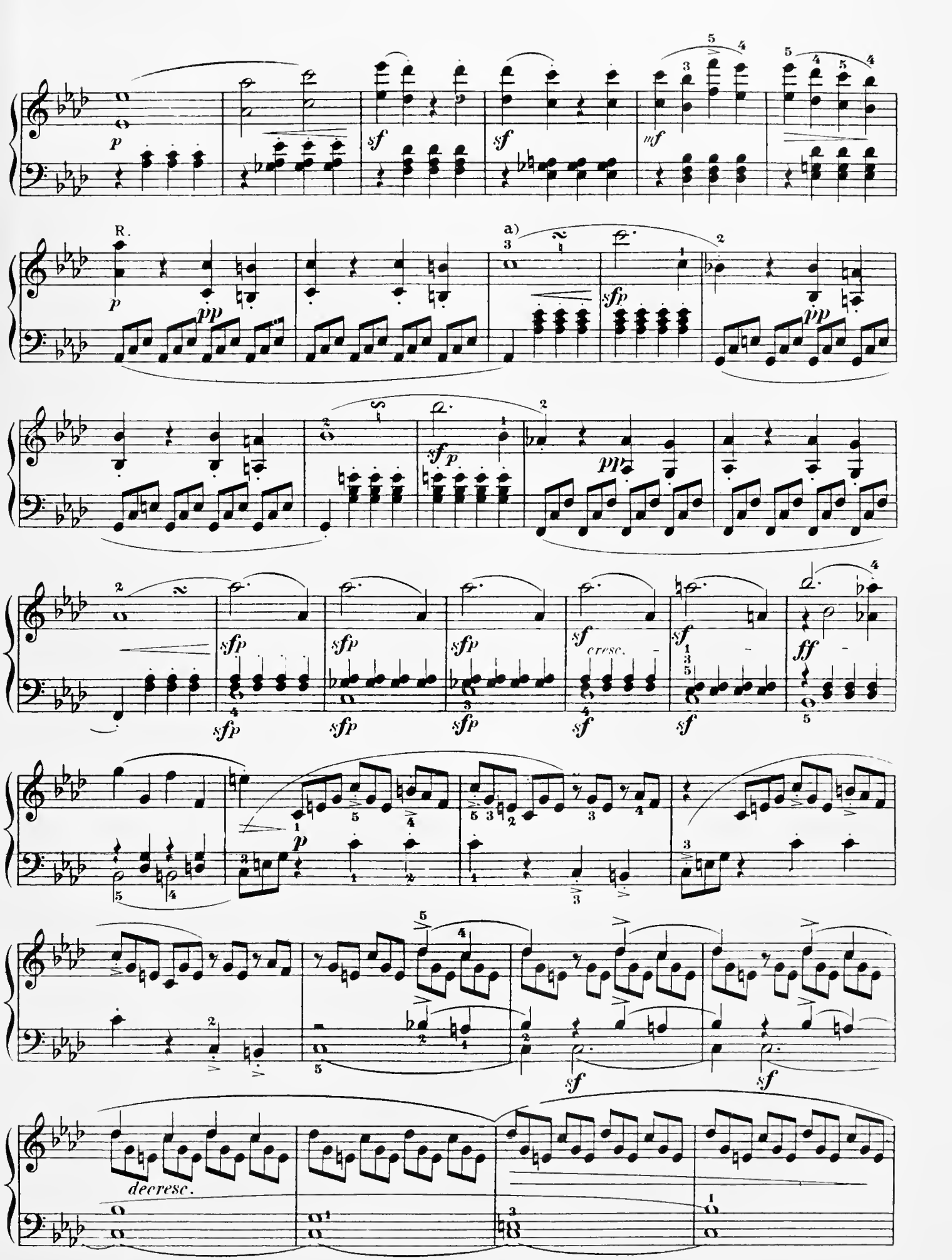


a) In this accompaniment the left hand must be subordinated to the melody.

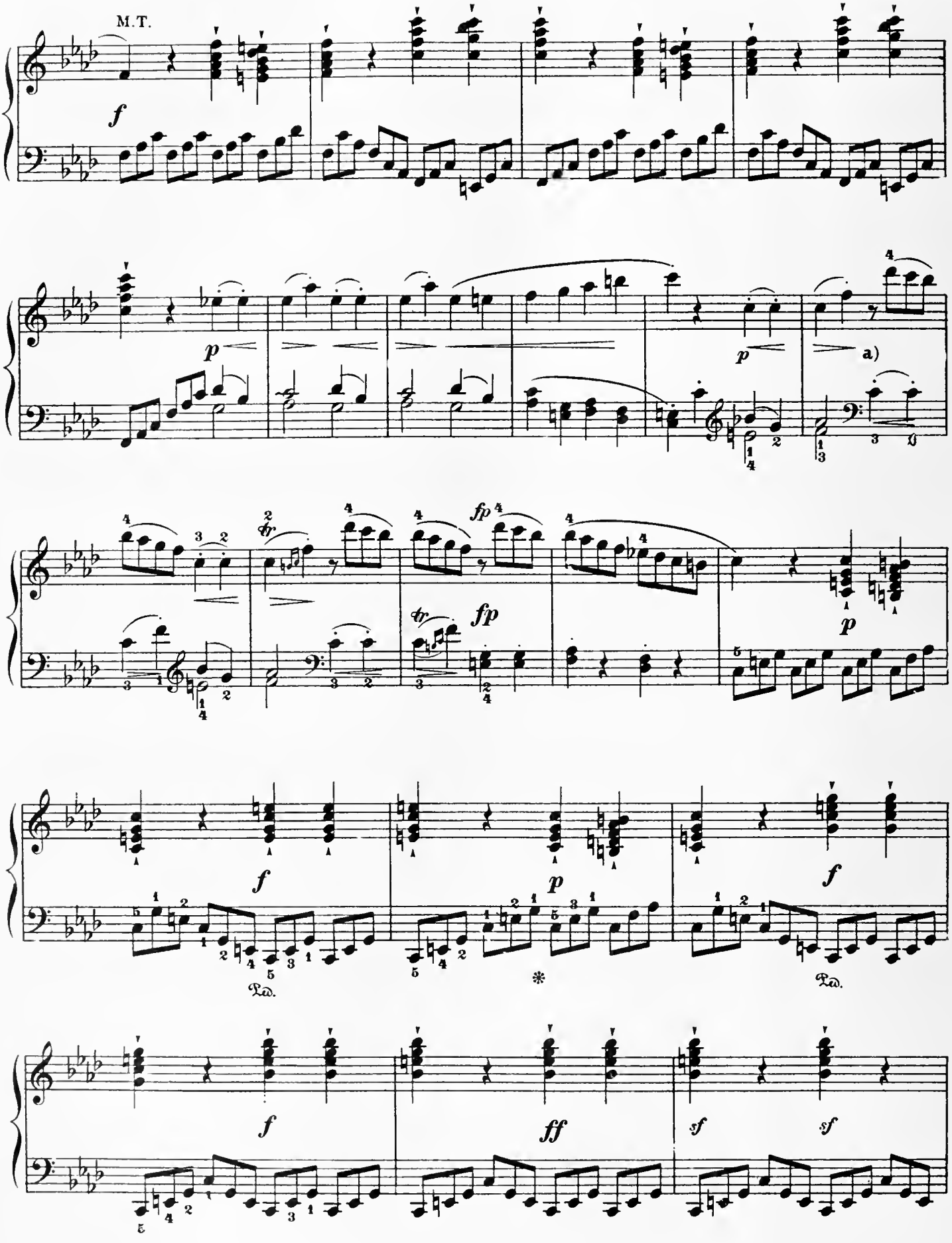
b)

c)

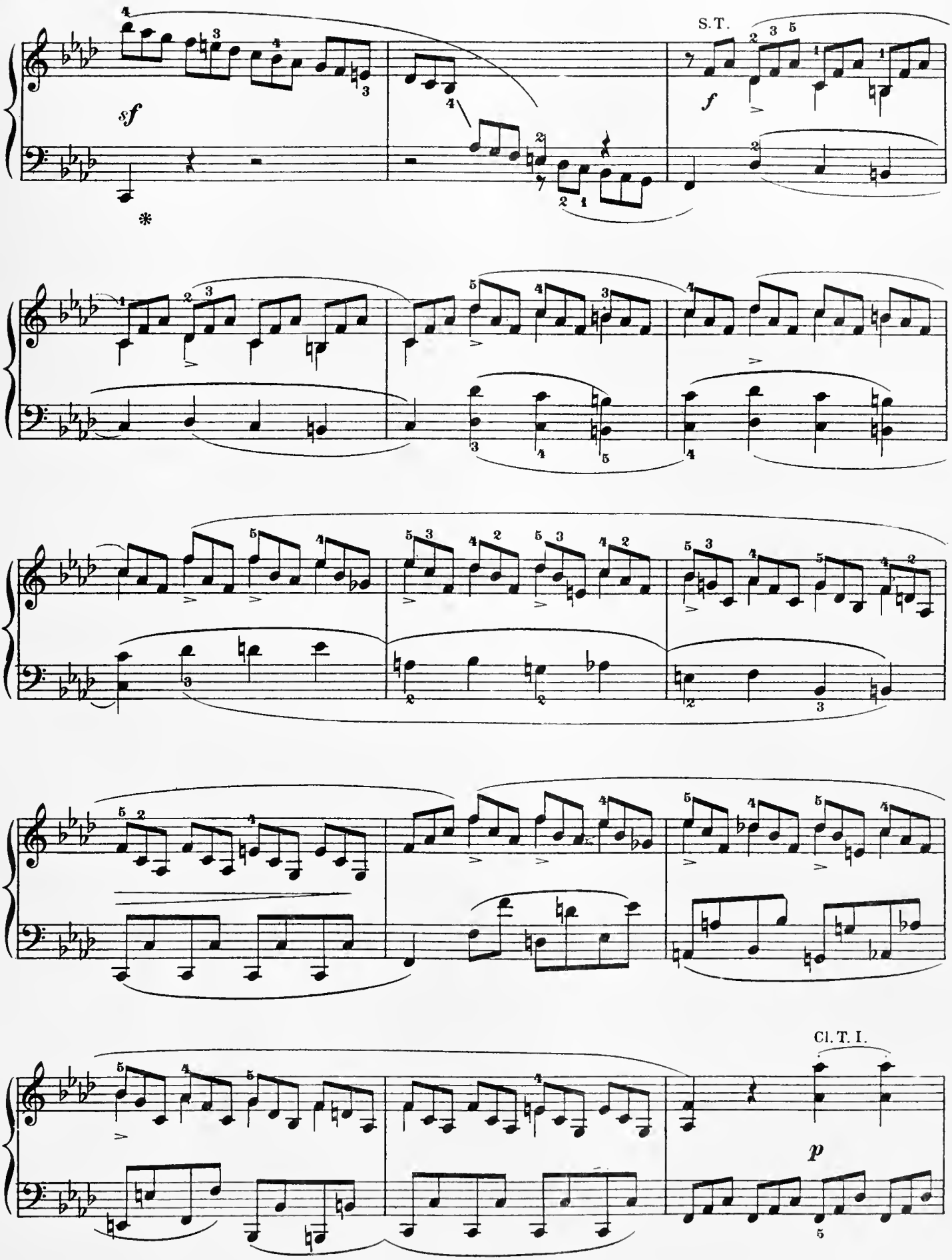
d)

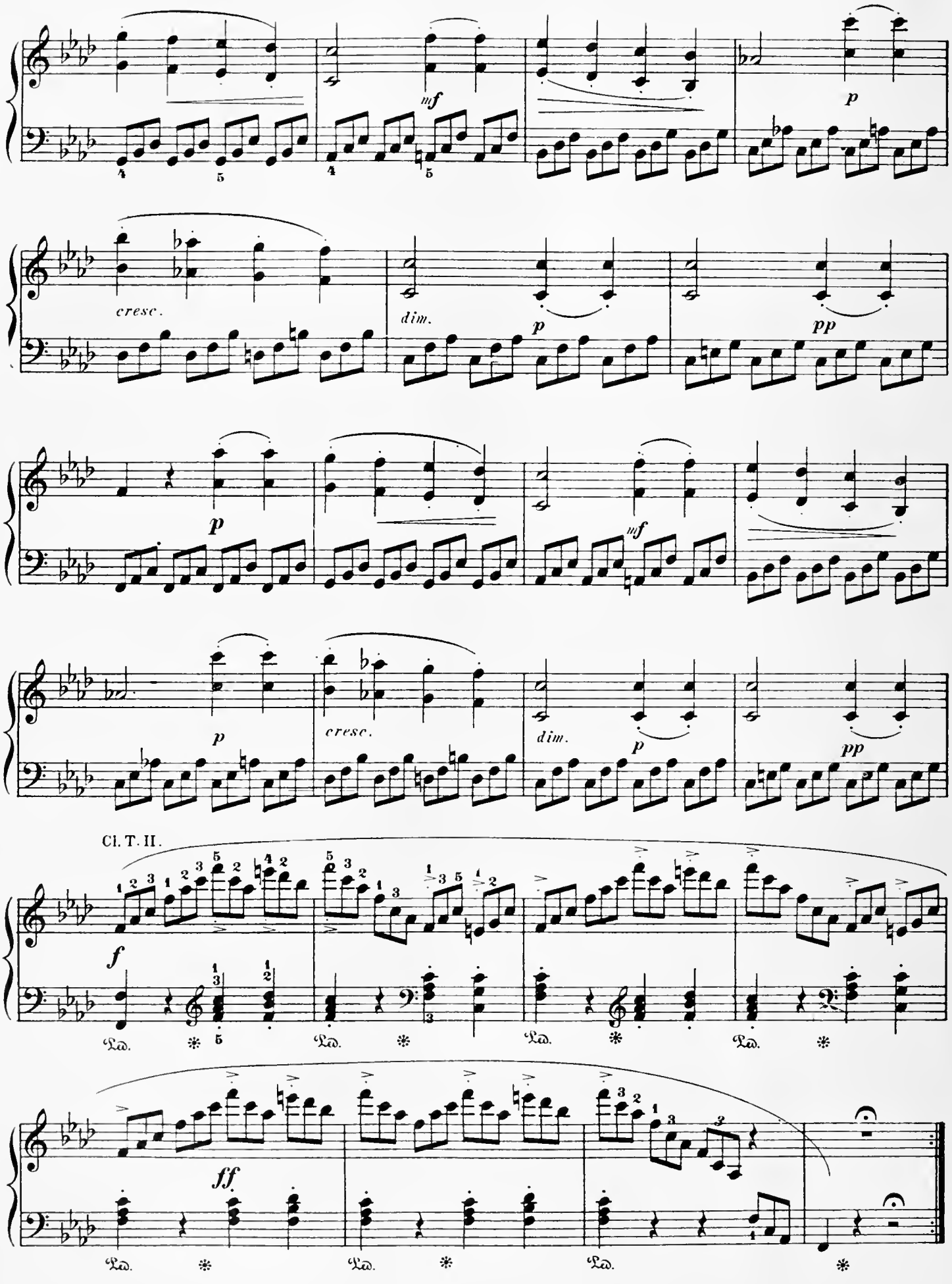

p
sf
sf
mf
R.
a)
pp
sfp
pp
sfp
pp
sfp
sfp
sfp
sfp
sf
cresc.
sf
ff
p
sf
sf
decresc.

a) 12589



a) The left hand, having the melody, must play somewhat louder than the right, both here and on the repetition.


S.T.
sf
f
Cl. T. I.
p


mf
p
cresc.
dim.
p
pp
p
mf
p
cresc.
dim.
p
pp
Cl. T. II.
f
Ped.
ff
Ped.