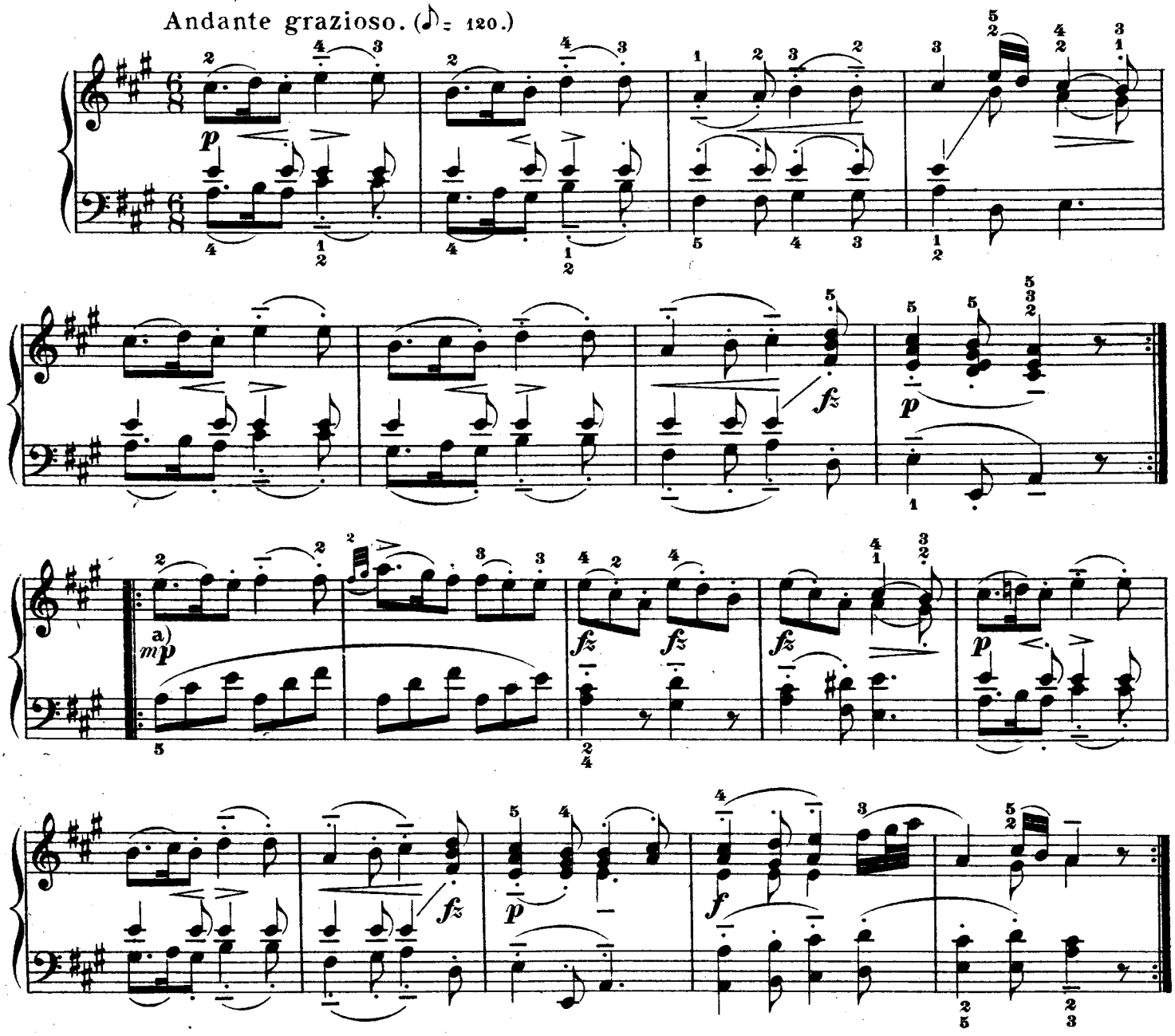
SONATA IX.

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

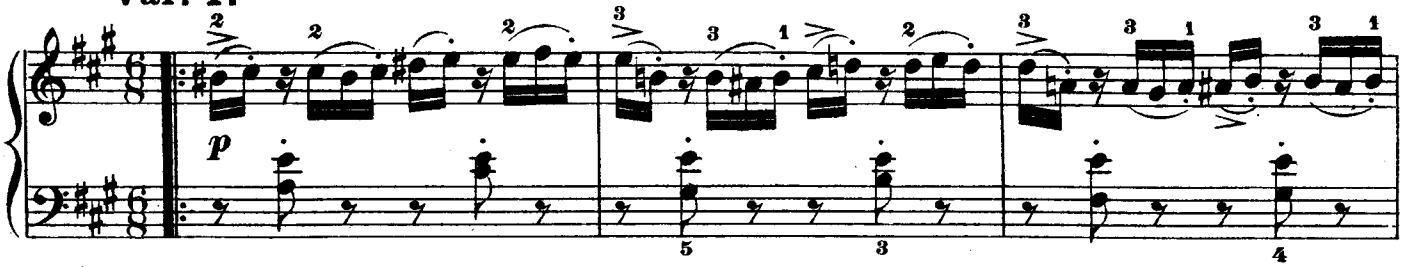
Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz.

Tema.

Andante grazioso. (♪ = 120.)

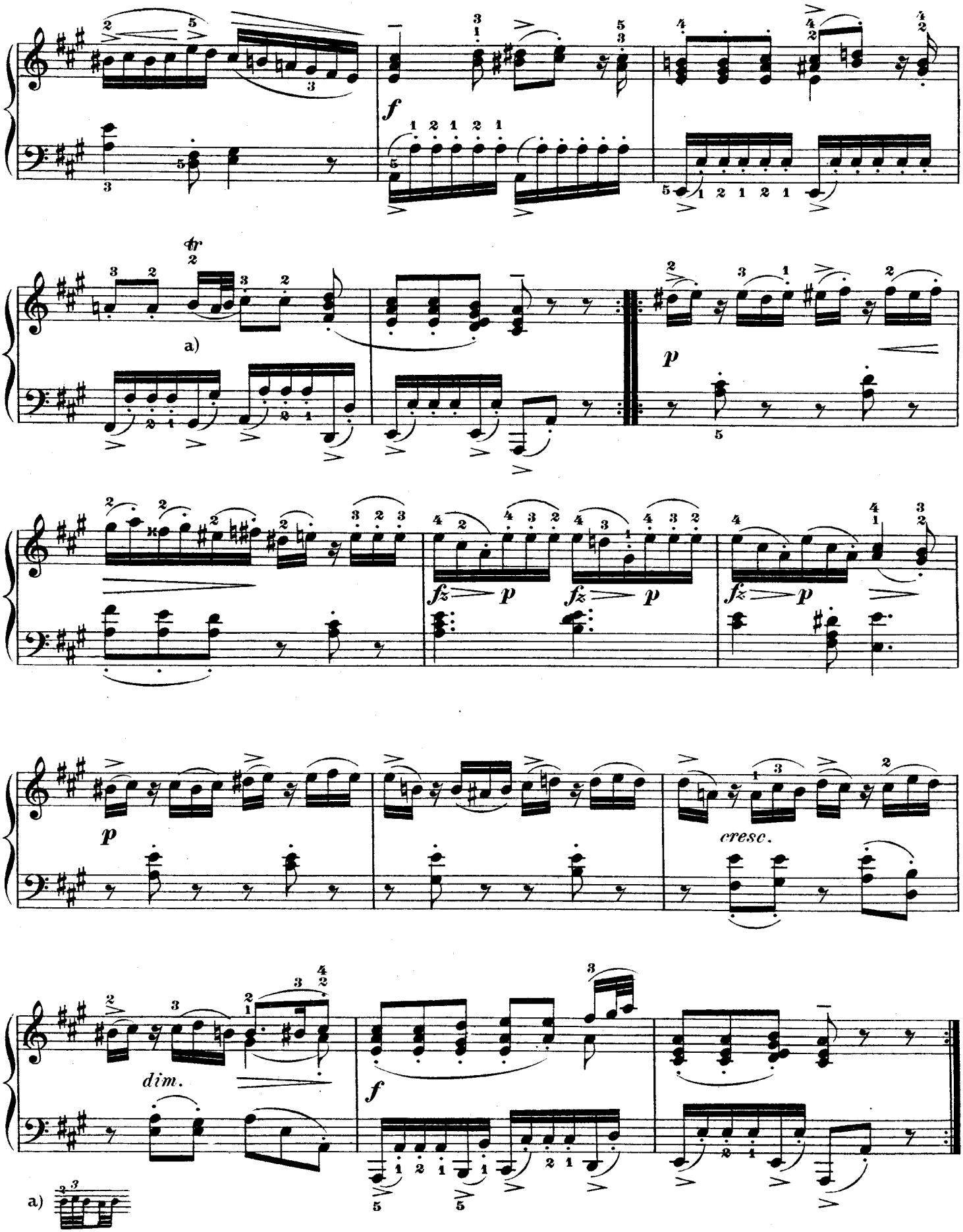


Var. I.

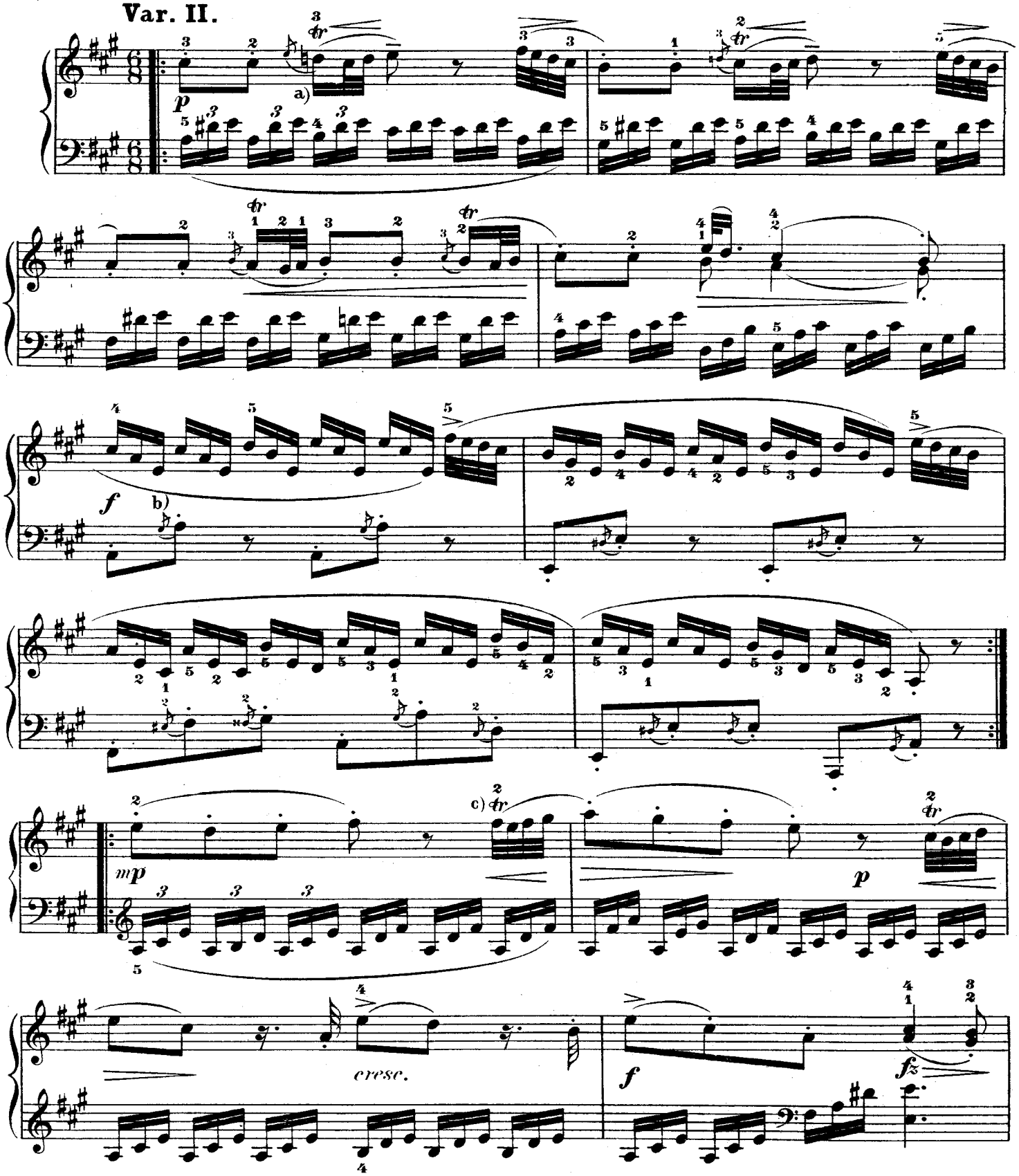


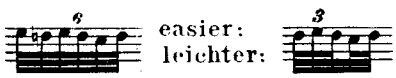
a) *mp* (*mezzo piano,* rather soft) viz., between *p* and *mf*.

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

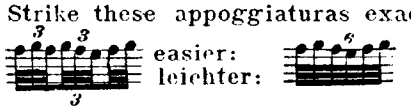

f
tr
a)
p
fz
p
fz
p
fz
p
p
cresc.
dim.
f
a)

Var. II.

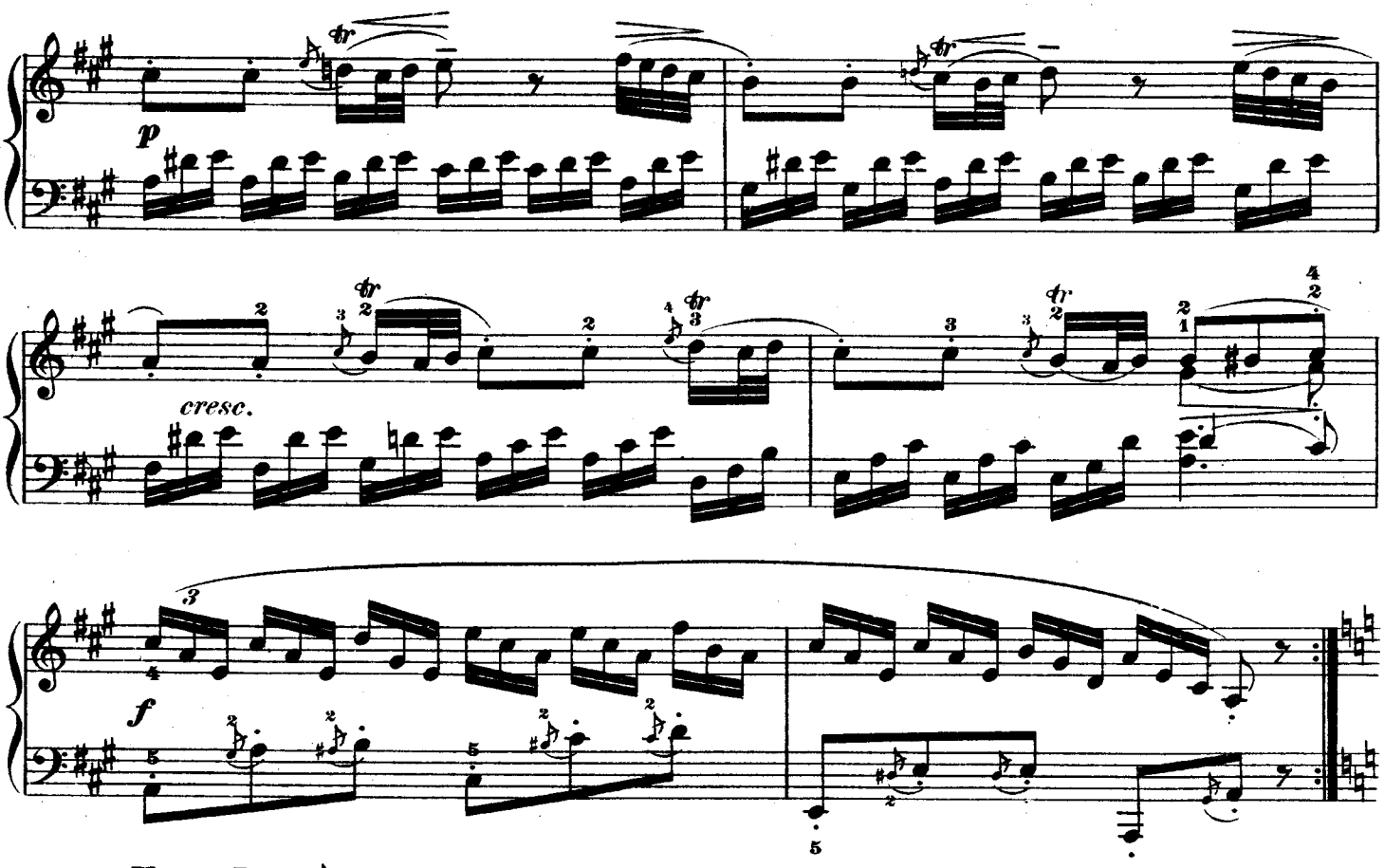


a)  easier:

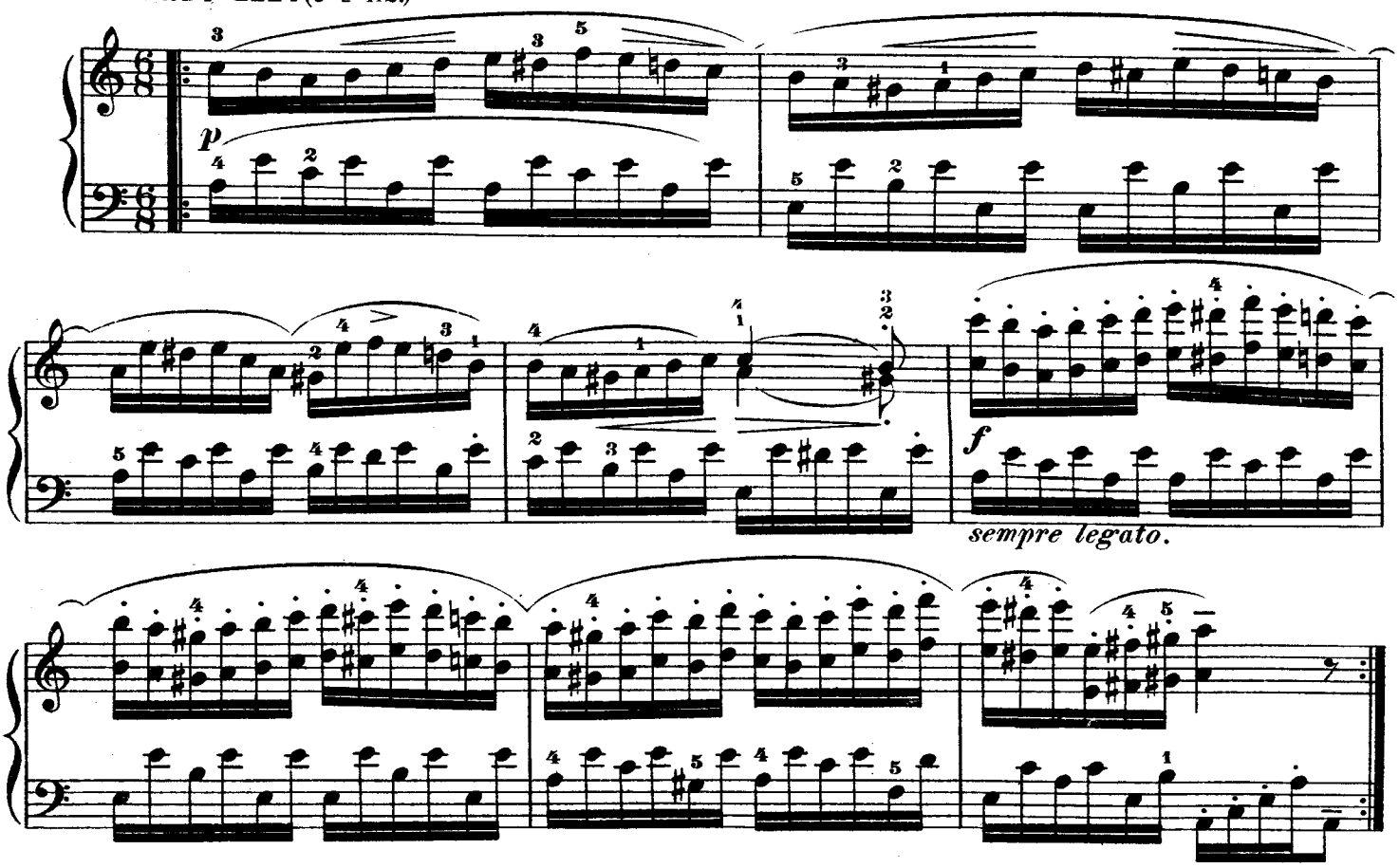
b) Strike these appoggiaturas exactly on the beat.

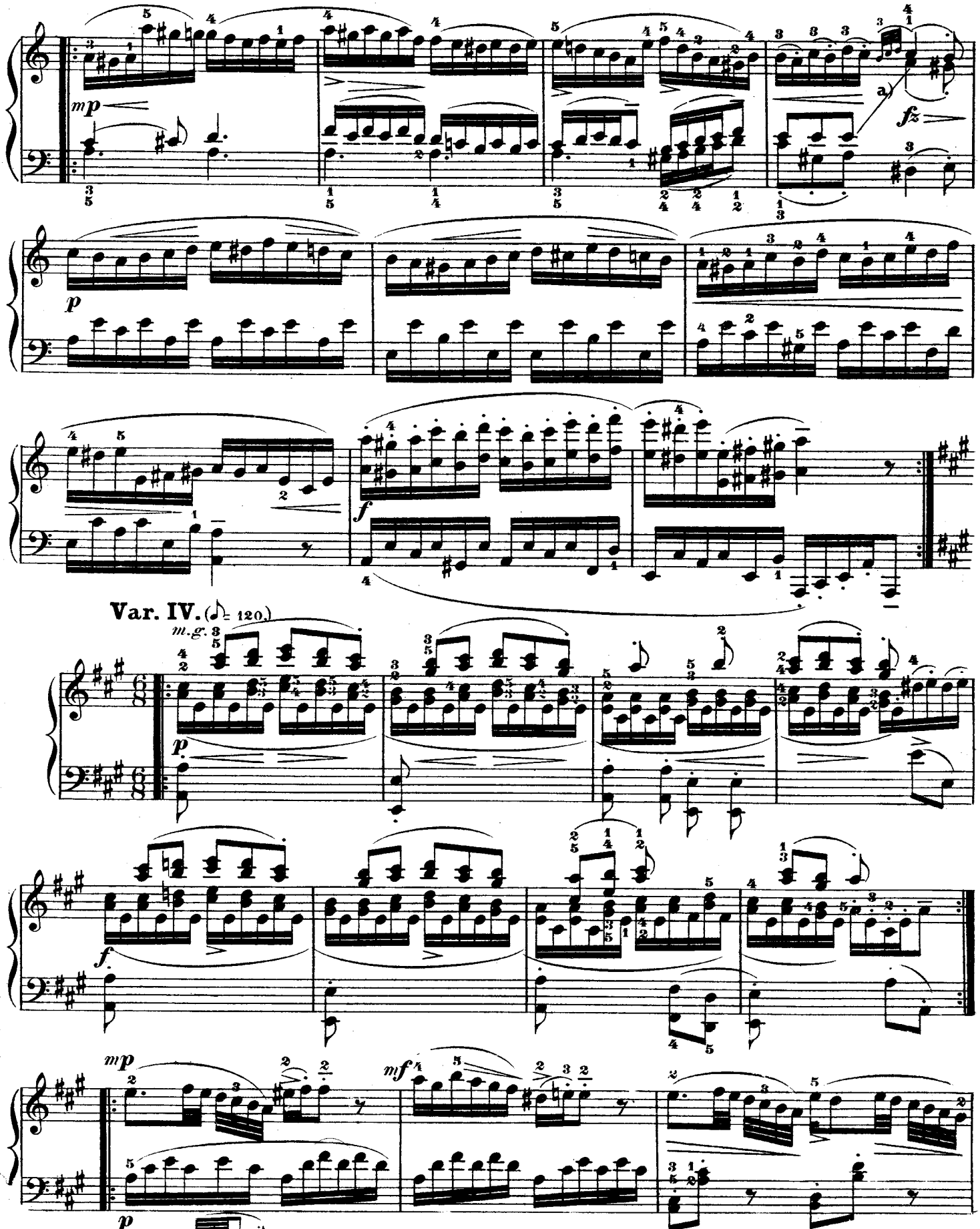
c)  easier:

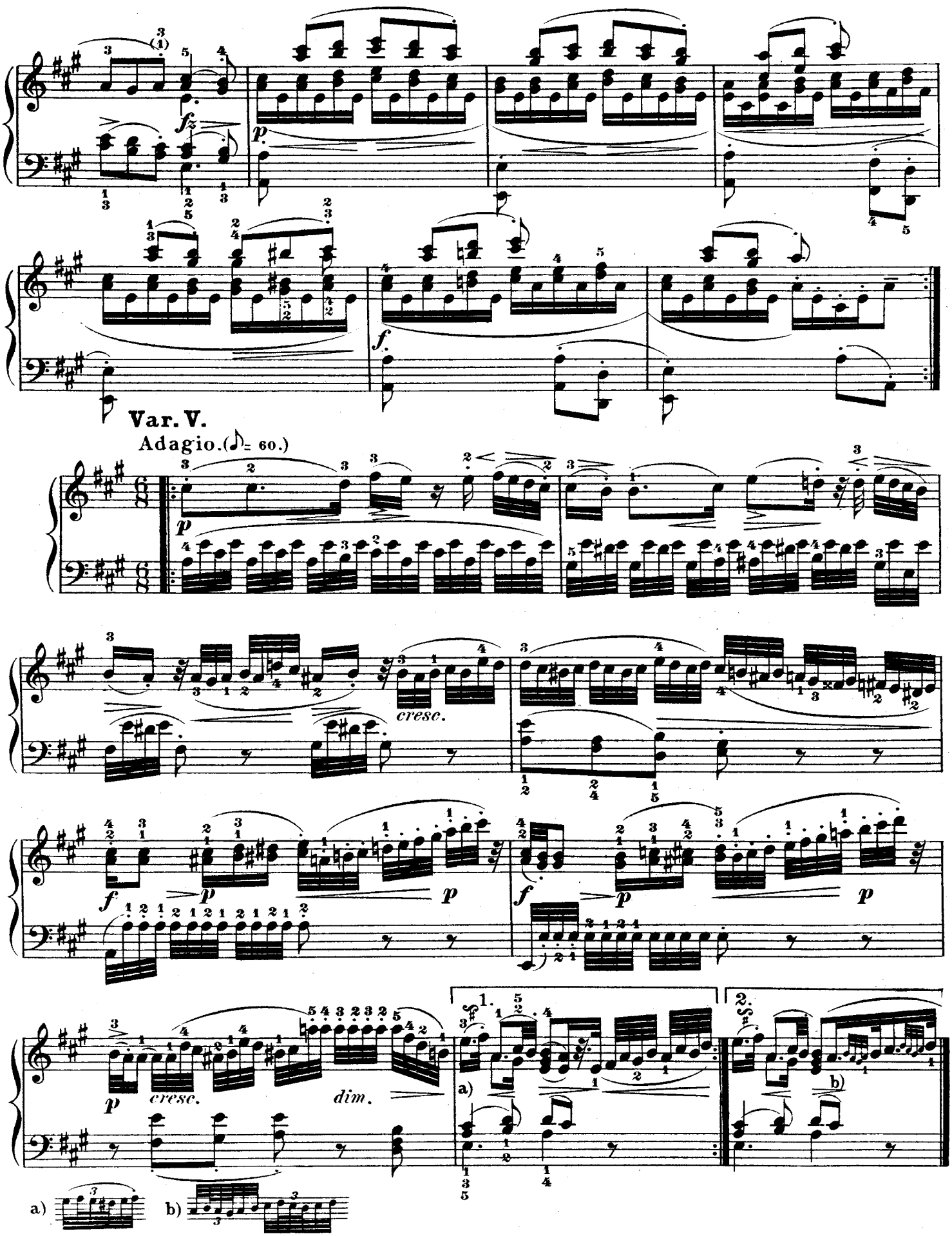
b) Die Vorschlagsnote mit dem *cis* oben gleichzeitig anschlagen, und so fort.

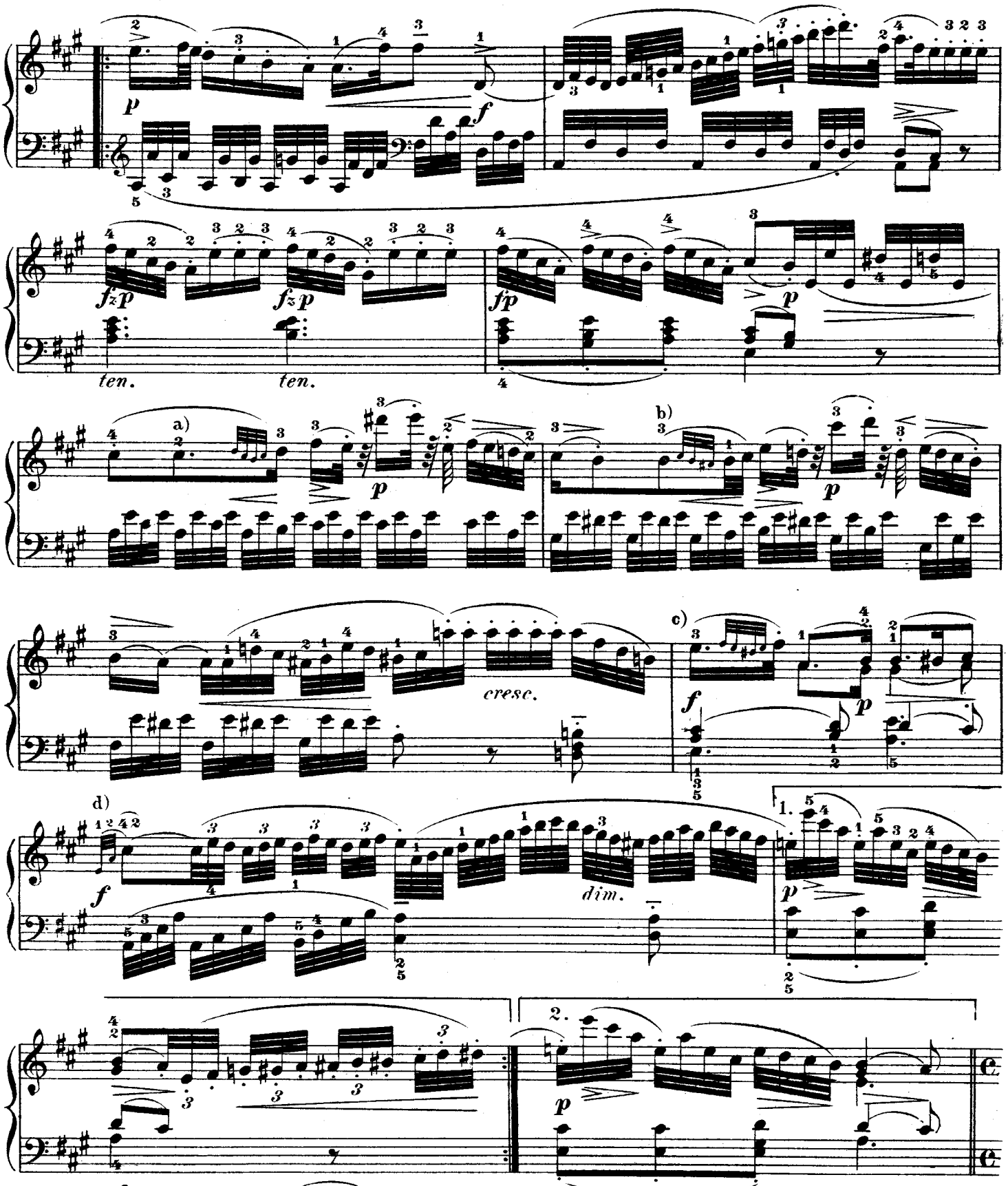


Var. III. (♪ = 112.)




mp
a)
fz
p
f
Var. IV. (♪. = 120.)
m.g.
p
f
mp
mf
p
a)


Var. V.
Adagio. (♪ = 60.)
cresc.
dim.
1.
2.
a)
b)



a)

b)

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

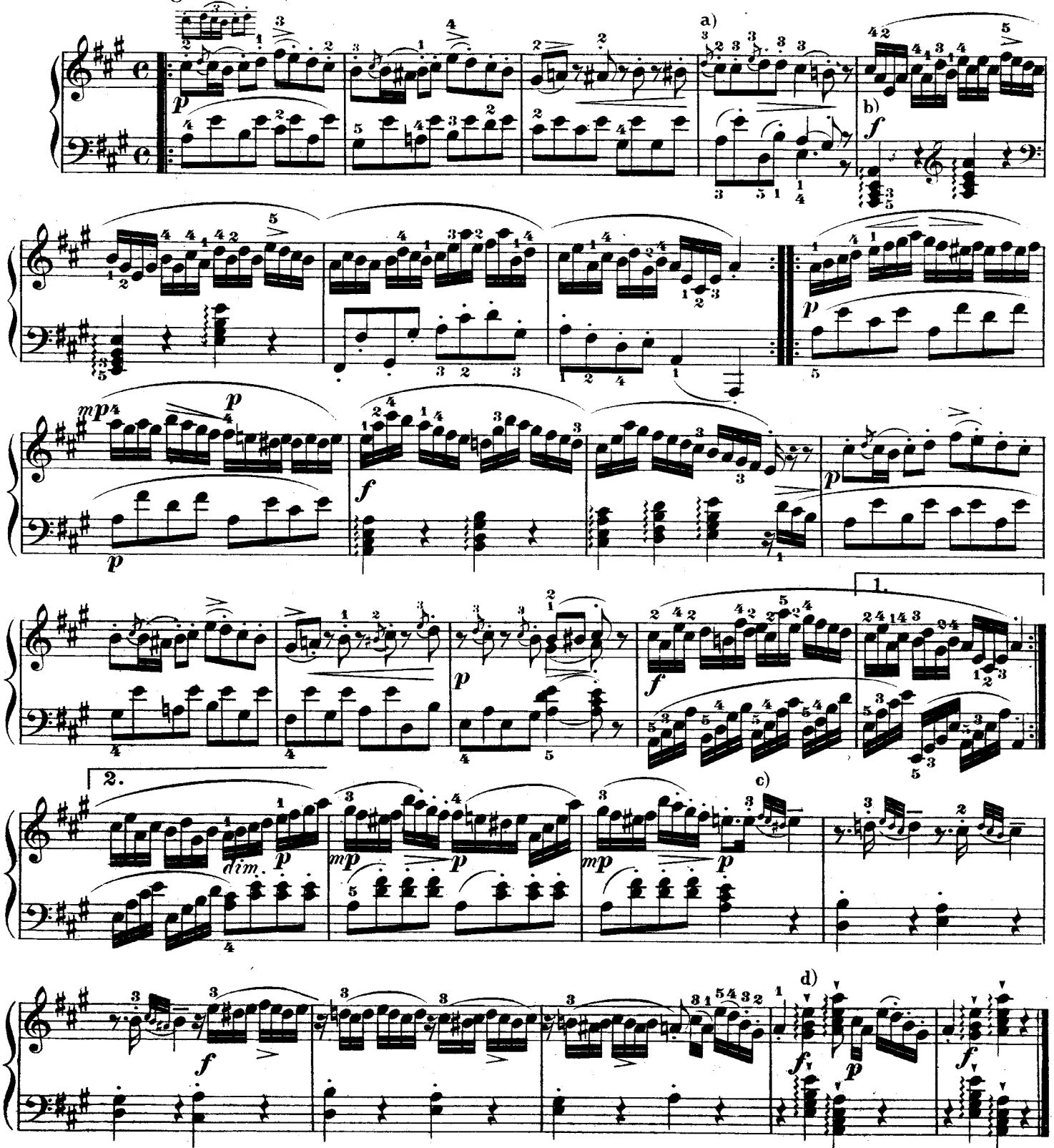
d)

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.

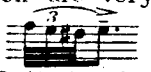
Var. VI.

Allegro. (♩ = 116.)



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

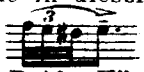
b) The *c* sharp must enter with the fundamental note of the left hand. All the broken chords in this variation are very emphatic.

c) 

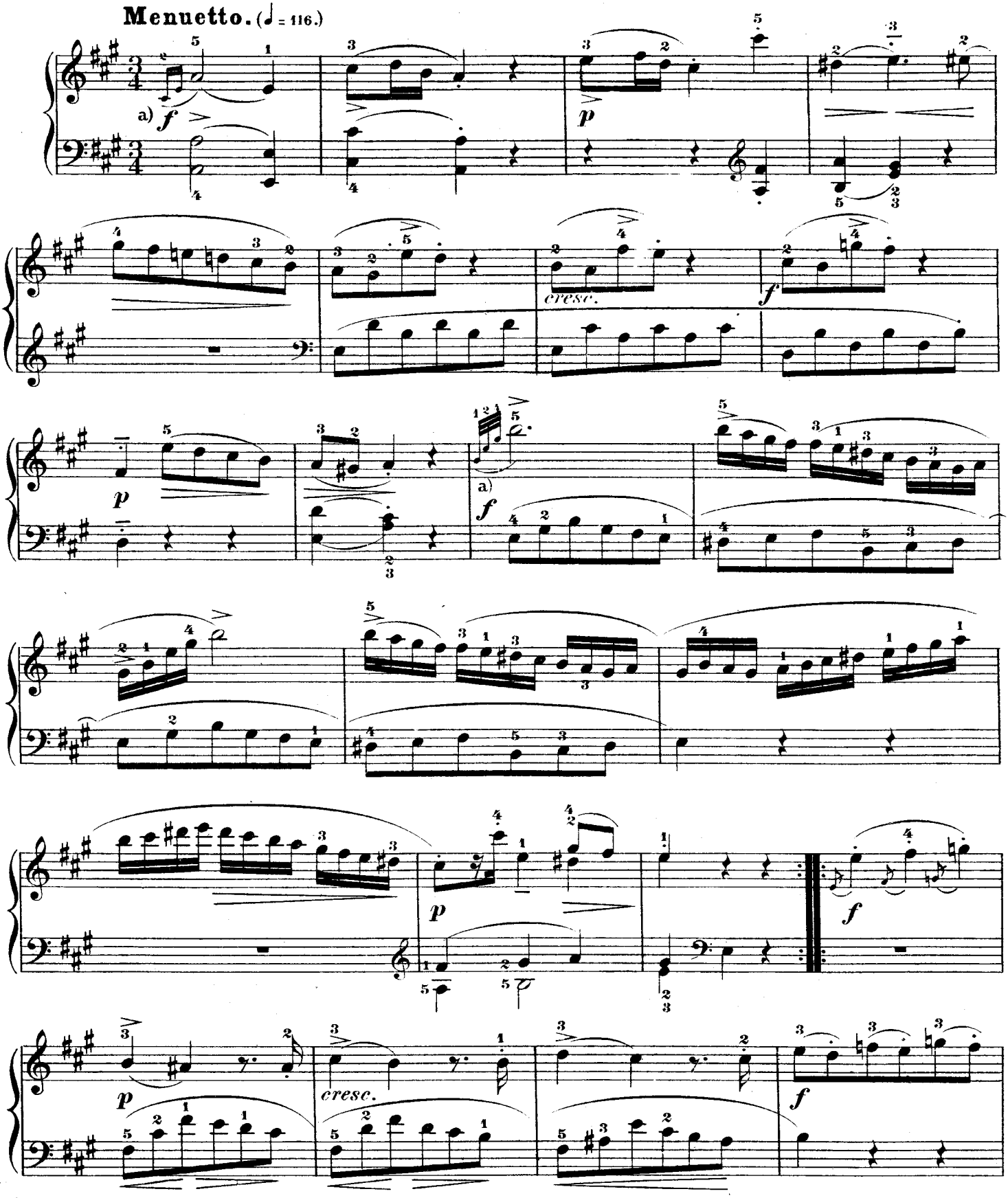
d) Both hands begin and end together.

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.

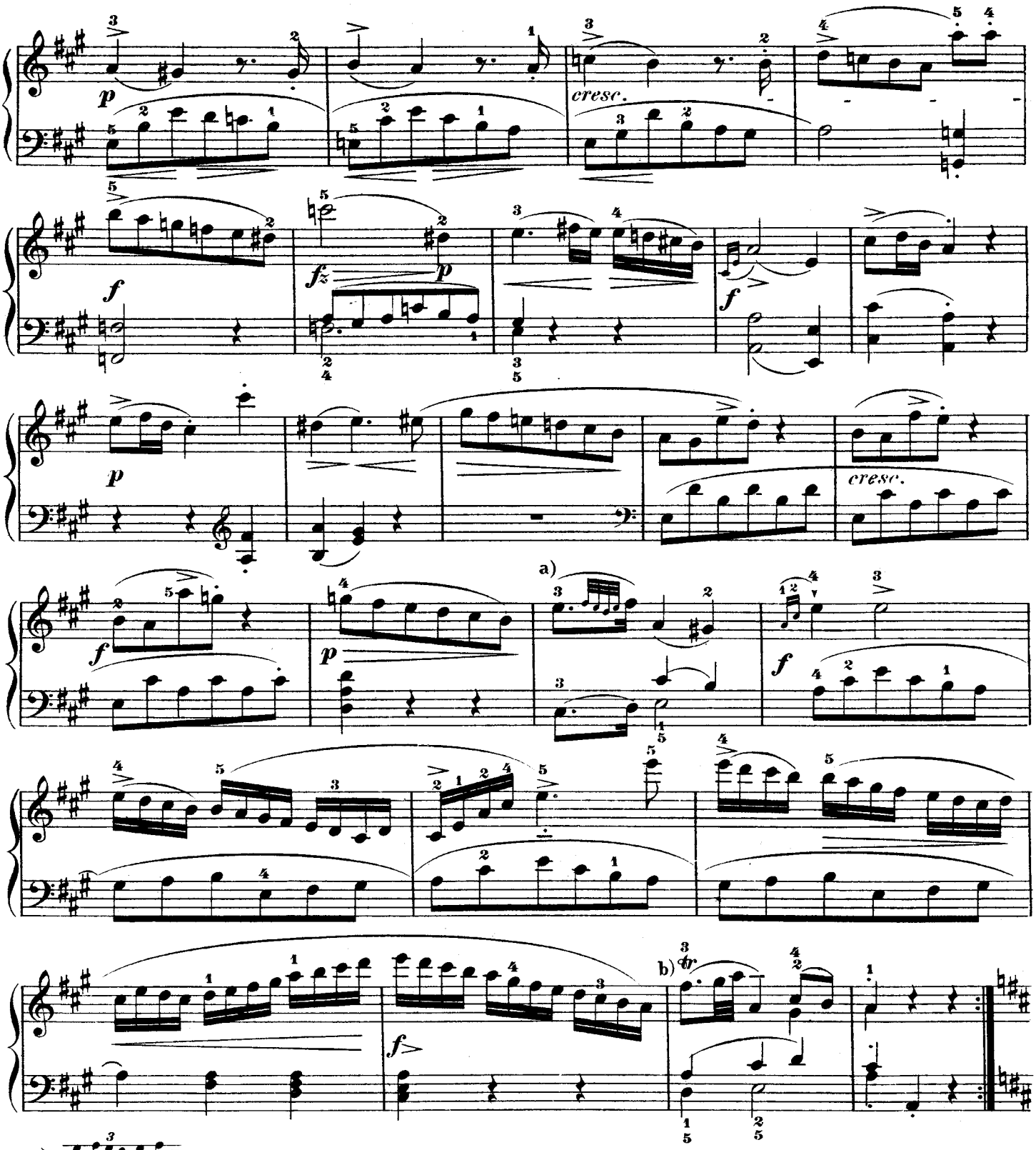
c) 

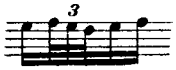
d) Beide Hände zusammen anfangen und aufhören.

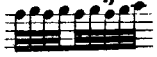
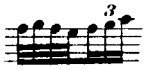


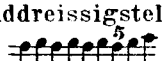
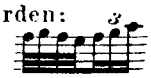
a) Play the first note of the embellishment with the bass.

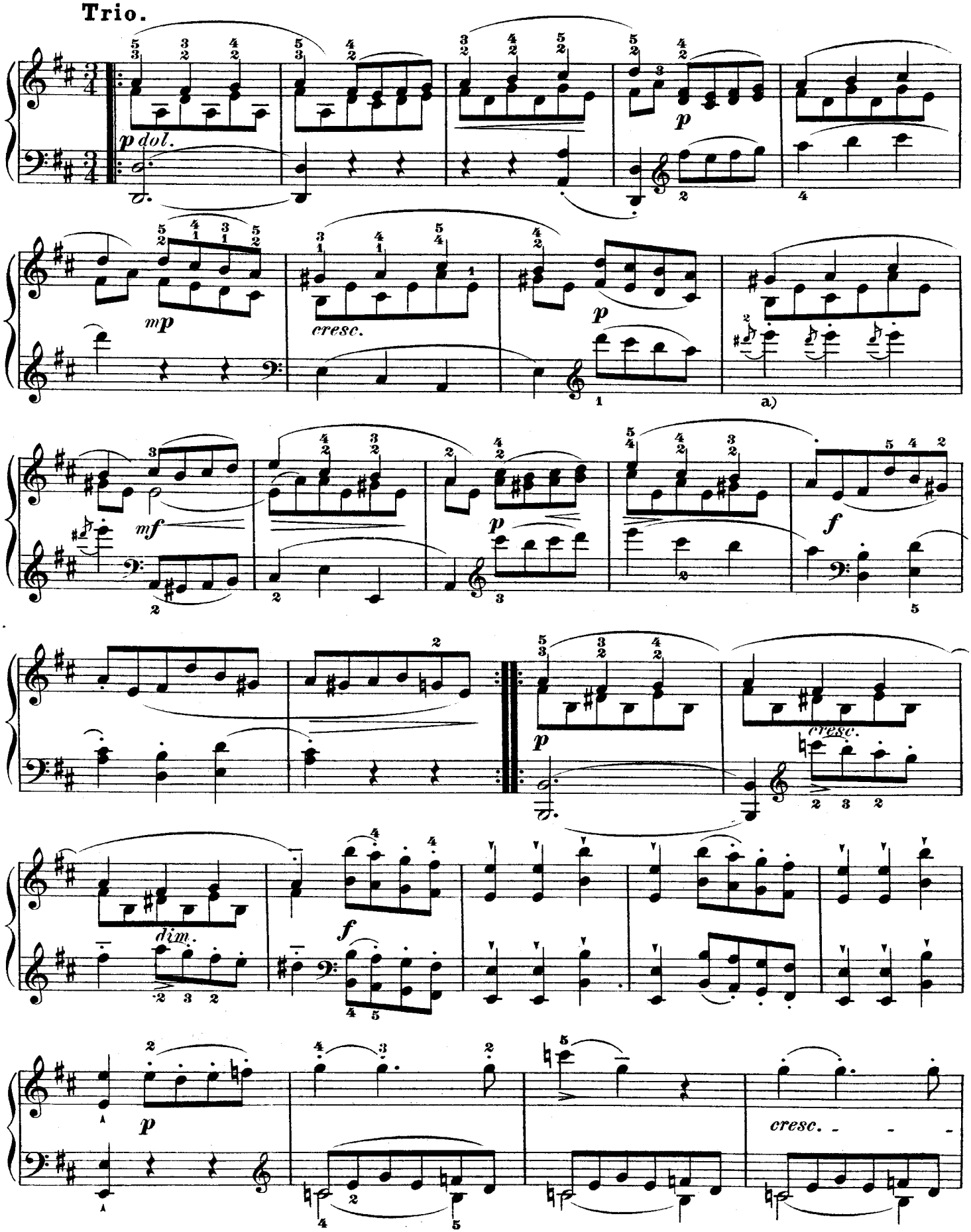
a) Die erste Vorschlagsnote tritt gleichzeitig mit dem Bass ein.



a) 

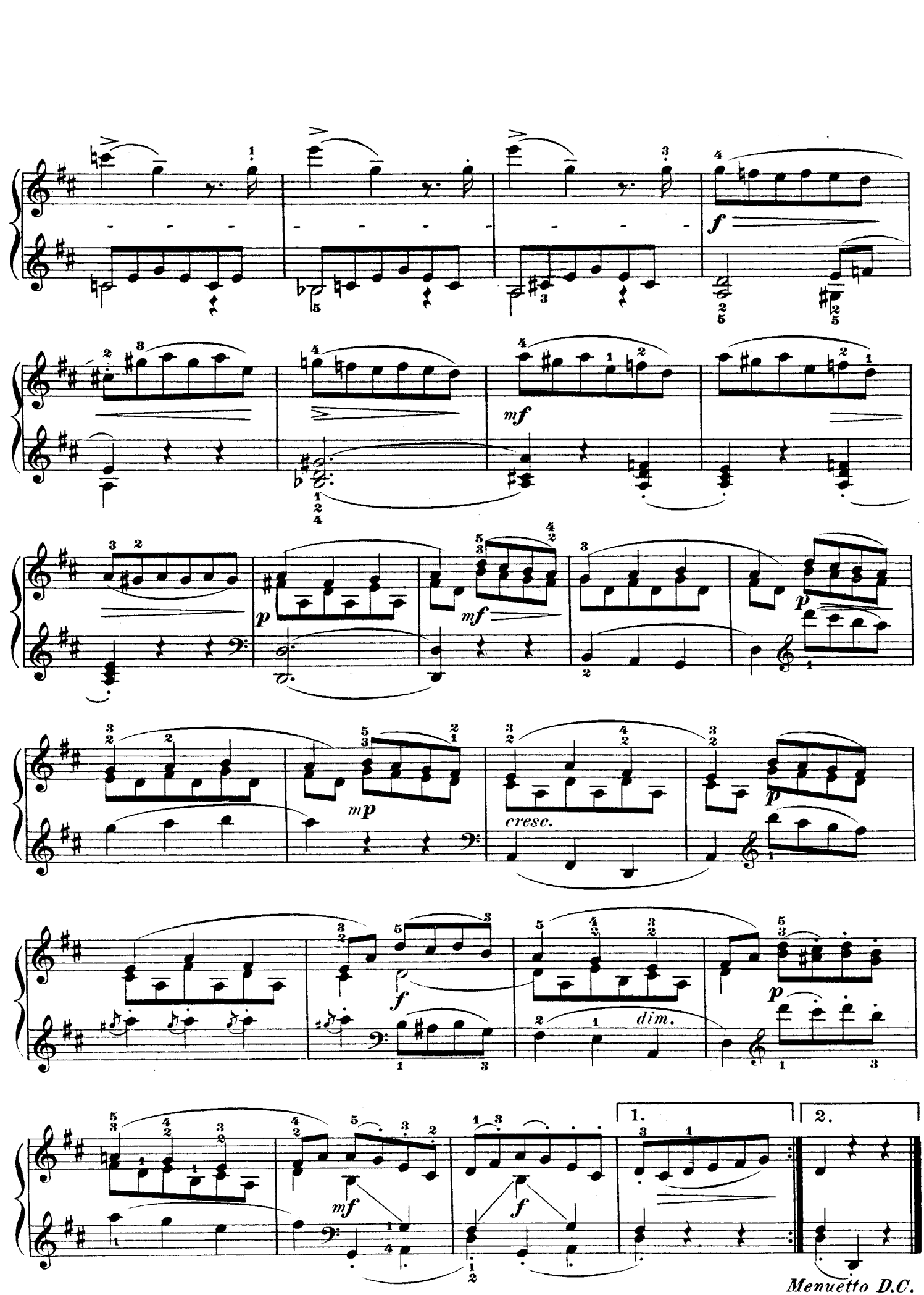
b) This trill is undoubtedly intended to end with the following figure in thirty second notes, instead of the usual turn:  . But the customary close is easier, and is allowable: 

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: 



a) The appoggiaturas on the beats.

a) Die Vorschläge auf den Anfang des Takttheils.

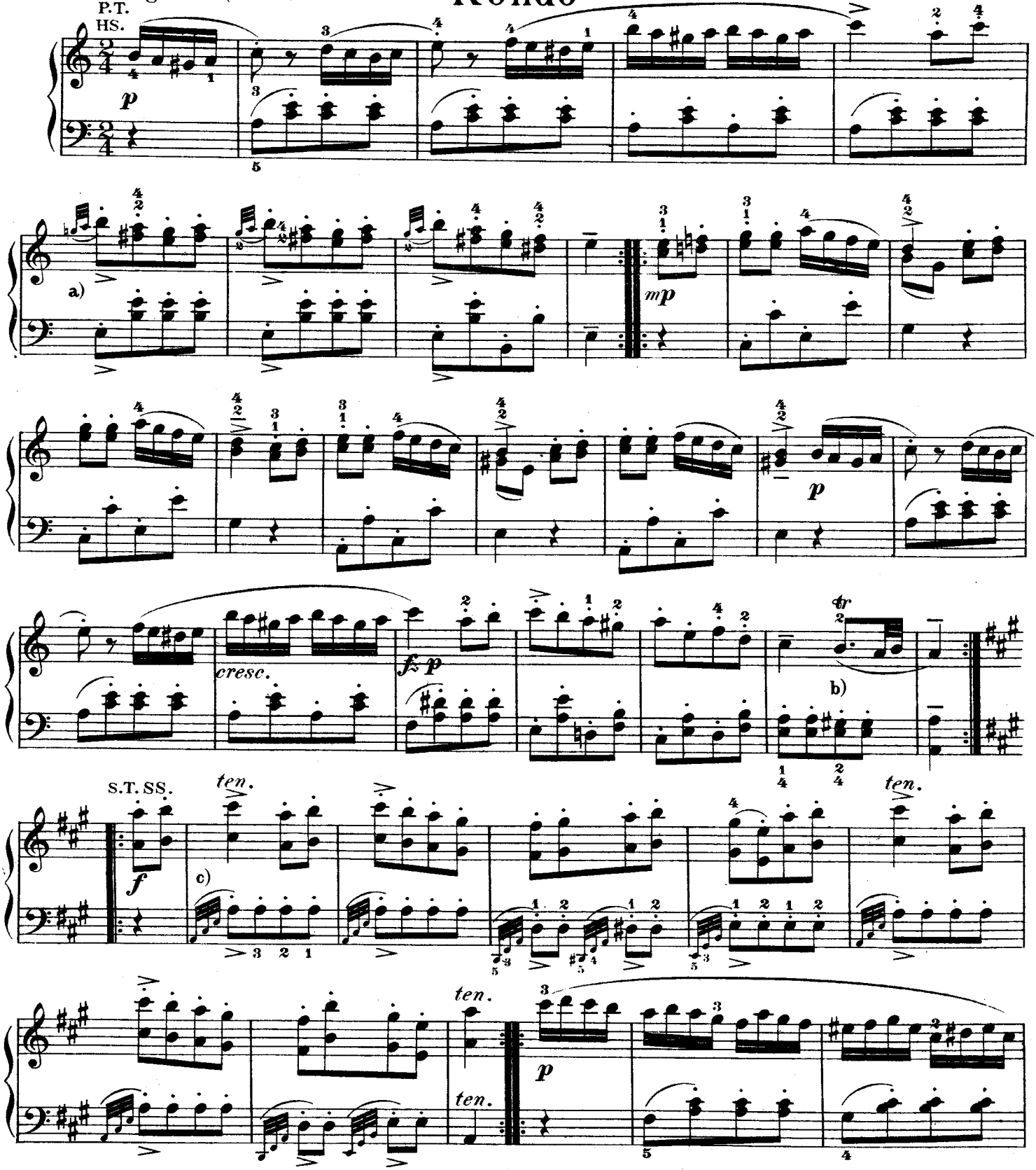

f
mf
p
mf
p
mp
cresc.
p
f
dim.
p
1.
2.
mf
f
Menuetto D.C.

Alla Turca

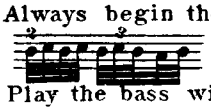
Allegretto (♩= 126)

Rondo

W. A. MOZART



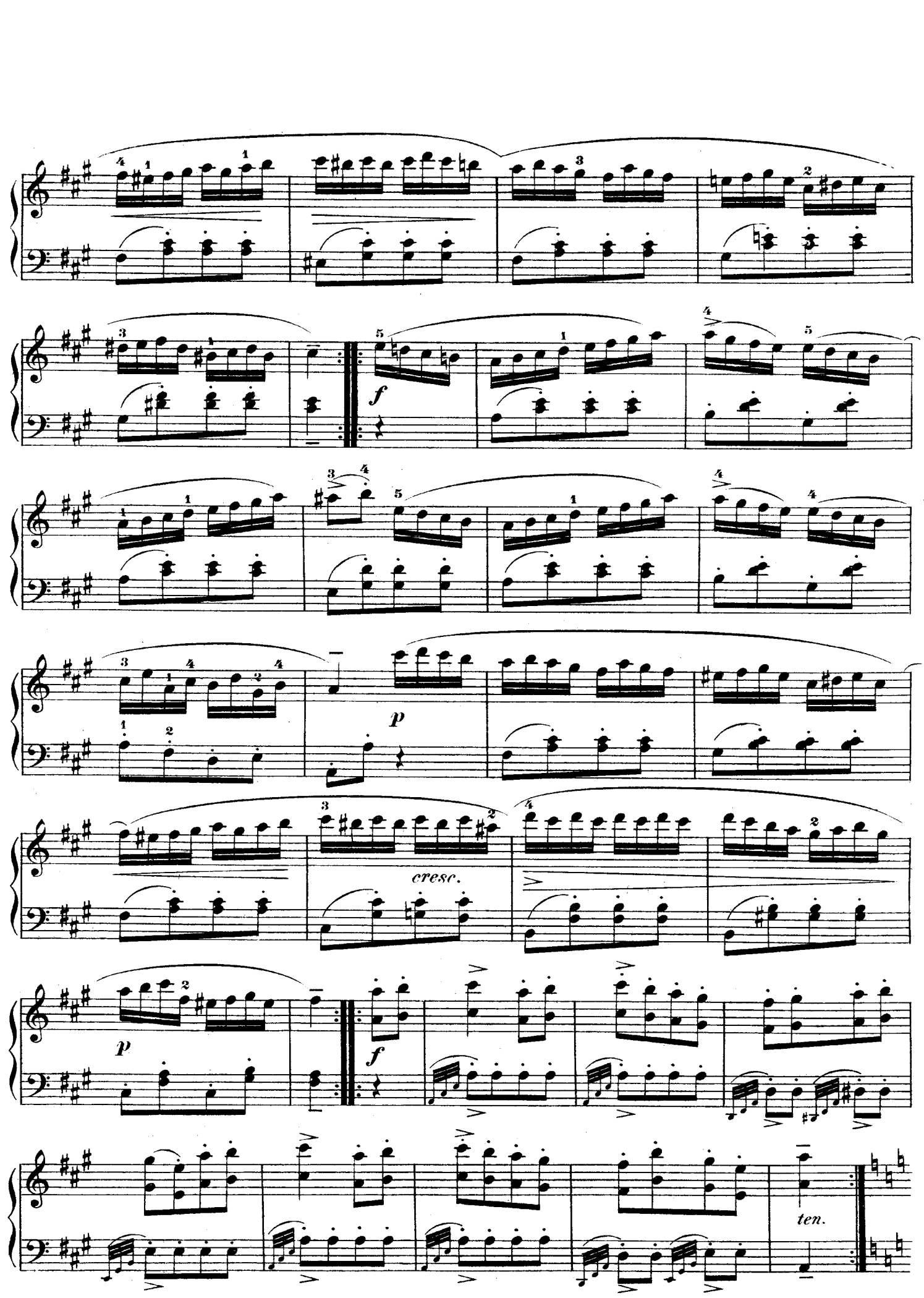
a) Always begin the embellishment on the beat.

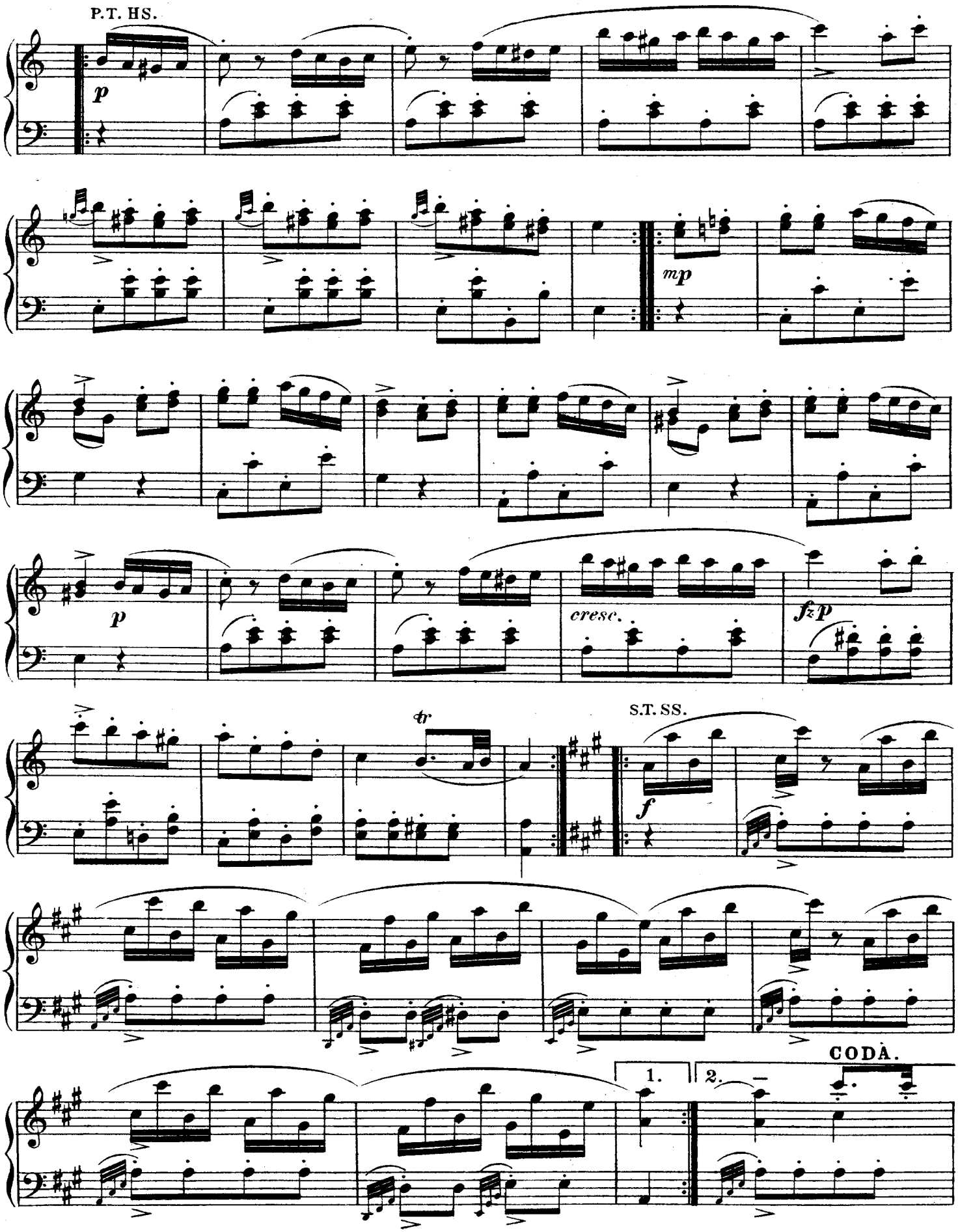
b) 

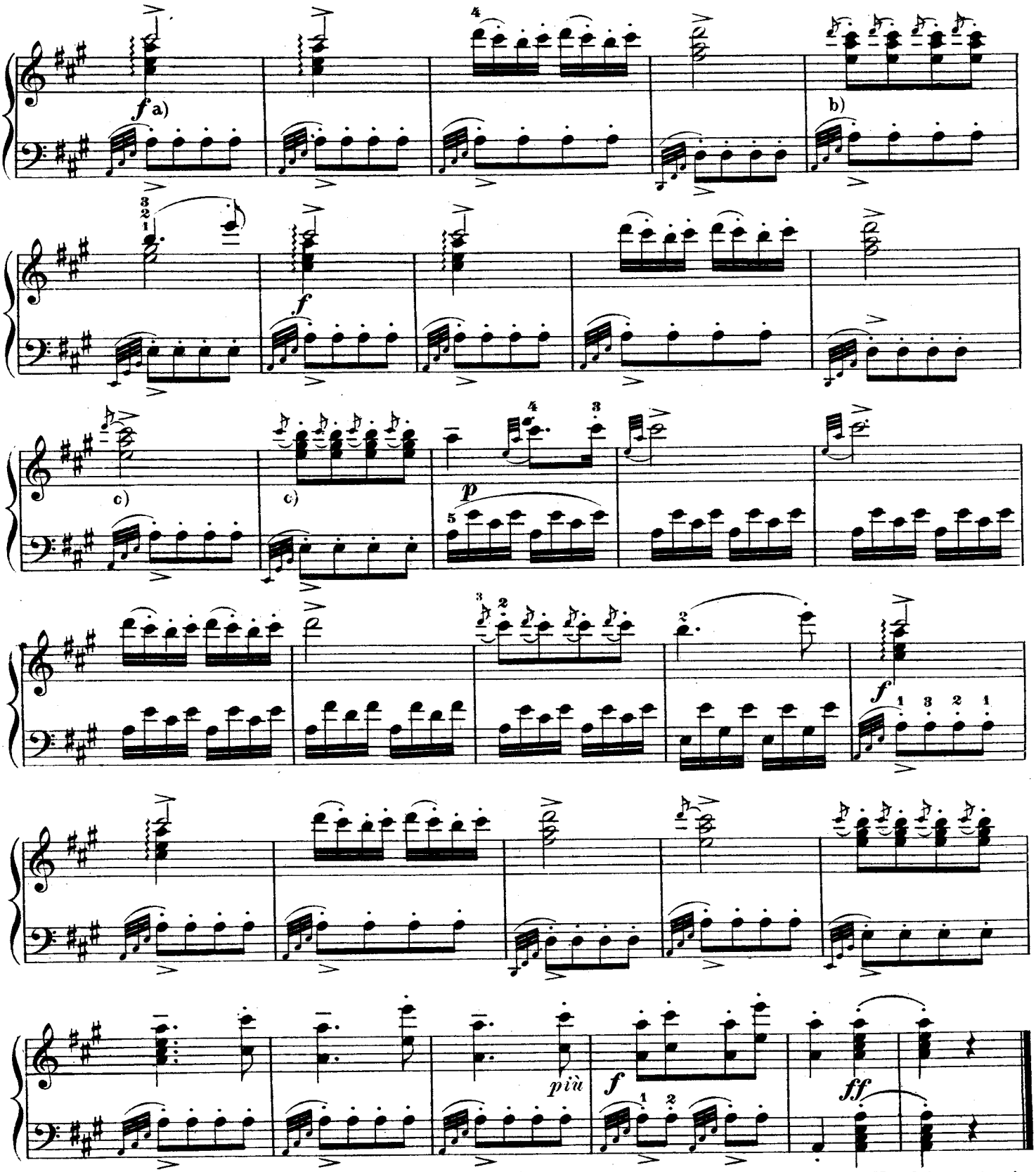
c) Play the bass with the c sharp in the right hand, accent it strongly, and so proceed throughout the entire theme.

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.


f
p
cresc.
p
f
ten.


P.T. HS.
p
mp
cresc.
fzp
tr
S.T. SS.
f
1.
2.
CODA.



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.