

TRE SONATE

dedicate a Giuseppe Haydn

Op. 2. N. 2.

Allegro vivace ♩ = 132

2.

p leggiero

f *p*

ben legato

pp

(forte)

sf p

sf p

cresc.

f brillante

sf

sf

sf

ff

(senza dim.)

legato p

p

ri-

-tardando...

-spressivo

a tempo *mf* *mf* *espress.* *p* *fp* *p* *cresc.* *sf* *sf* *sf* *sf* *ff* (*ff*) *p* *espr.* *ff* *p* *ff* *con bravura*

a) Il diesis superiore che hanno quasi tutte le revisioni, è invece ♭ nelle edizioni originali.

a) Le dièse supérieur qu'ont presque toutes les éditions est au contraire ♭ dans les éditions originales.

a) The top sharp in nearly every edition is on the contrary a ♭ in the original editions.

b) Suona meglio così:
 Sonne mieux:
 Sounds better:

tre corde

a) Certe edizioni francesi hanno in questa battuta e le due seguenti - la erronea

versione:

a) Certaines éditions françaises ont pour cette mesure et les deux suivantes - la ver-

sion erronée que voici.

a) Certain French editions give for this bar and the two succeeding ones the following erroneous interpretation:

f₃ *(senza diminuire)*

ff *p subito* *pp* *mp*

f *p*

Musical score for piano, consisting of six systems of two staves each. The music features complex rhythmic patterns, including triplets and arpeggios. Dynamics range from piano (*p*) to forte (*f*). Fingerings are indicated by numbers 1-5. A "senza Ped." instruction is present in the first system. The notation includes various ornaments and slurs.

a) Le mani più piccole dovranno rassegnarsi ad arpeggiare:
 Le mains petites devront se résigner à arpèger:
 Small hands must resign themselves to doing the arpegge:

A small musical diagram showing a specific arpeggiated passage in two staves, illustrating the technique mentioned in the text above.

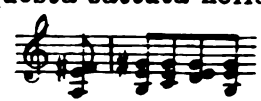
First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *sf*, *p*, *sf*, *p*. Fingerings: 5, 2, 1, 5, 5, 5, 4, 5, 2, 3, 1. Includes a *ten.* marking in the bass line.

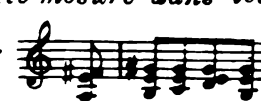
Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *sf*, *sf*. Includes a *ten.* marking in the treble line. *f molto stacc.* marking below the bass line.

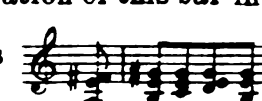
Third system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *p*, *pp*. Fingerings: 5, 4, 5, 2, 3, 1, 1, 3, 8, 4, 5, 4, 1, 5, 1.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*. *calando* marking in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *p*, *f*.

a) Versione di questa battuta nelle edizioni originali:  dimostrata però erronea dalla quarta battuta seguente.

a) La version de cette mesure dans les éditions originales:  est démontrée fausse par la quatrième mesure suivante.

a) The interpretation of this bar in the original editions  is proved to be false by the fourth bar below.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic values. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble staff begins with a *pp* dynamic marking. It features a melodic line with triplets and fourths. The bass staff has a steady accompaniment. A *una corda pp* marking appears in the middle of the system. The key signature remains two sharps.

Third system of musical notation. The treble staff starts with a *tre corde ff* marking. It contains a melodic line with triplets and fourths. The bass staff has a steady accompaniment. A *sf* marking is present towards the end of the system. The key signature remains two sharps.

Fourth system of musical notation. The treble staff features a melodic line with triplets and fourths. The bass staff has a steady accompaniment. *f* and *sf* dynamic markings are used. The key signature remains two sharps.

Fifth system of musical notation. The treble staff begins with a *ff* dynamic marking. It contains a melodic line with triplets and fourths. The bass staff has a steady accompaniment. *(senza dim.)* and *legato p* markings are present. The key signature remains two sharps.

Sixth system of musical notation. The treble staff begins with a *ritardando...* marking. It contains a melodic line with triplets and fourths. The bass staff has a steady accompaniment. An *espr.* marking is present. The key signature remains two sharps.

a tempo *mf* *espress.* *mf*

fp *p*

sf *p*

sf *p* *Ped. come prima*

sf *cresc.*

sf *ff* *(ff)* *a)*

p espress. *ff* *pp* *(f)*

a) (vedi nota prec.)
 (voir note précédente.)
 (see preceding note.)

con bravura

(a) Sebbene non lo si debba fare, ho però conservato questo ritornello per l'arditezza del brusco salto retrogrado La magg., Do magg., costituente una modulazione eccezionale per l'epoca. Fu probabilmente questa audace stravaganza, che determinò, in molte vecchie edizioni, la soppressione del ritornello.

(a) Bien qu'on ne la doive pas faire, j'ai conservé cette reprise pour la hardiesse du brusque saut en arrière La maj., Do maj., qui constitue une modulation exceptionnelle pour son époque. Ce fut probablement cette "extravagante", audace qui détermina, dans beaucoup de vieilles éditions, la suppression de la reprise.

E.R.1

(a) Although one should avoid doing it, I have kept this repetition on account of the boldness of the sudden return from A major to C major, which constitutes an exceptional modulation for the epoch in which it was written. It was probably on account of this extravagant piece of audacity that in many of the older editions this repetition has been suppressed.