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- Sonata in A [*Bauer*] 35
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- Study in G 30

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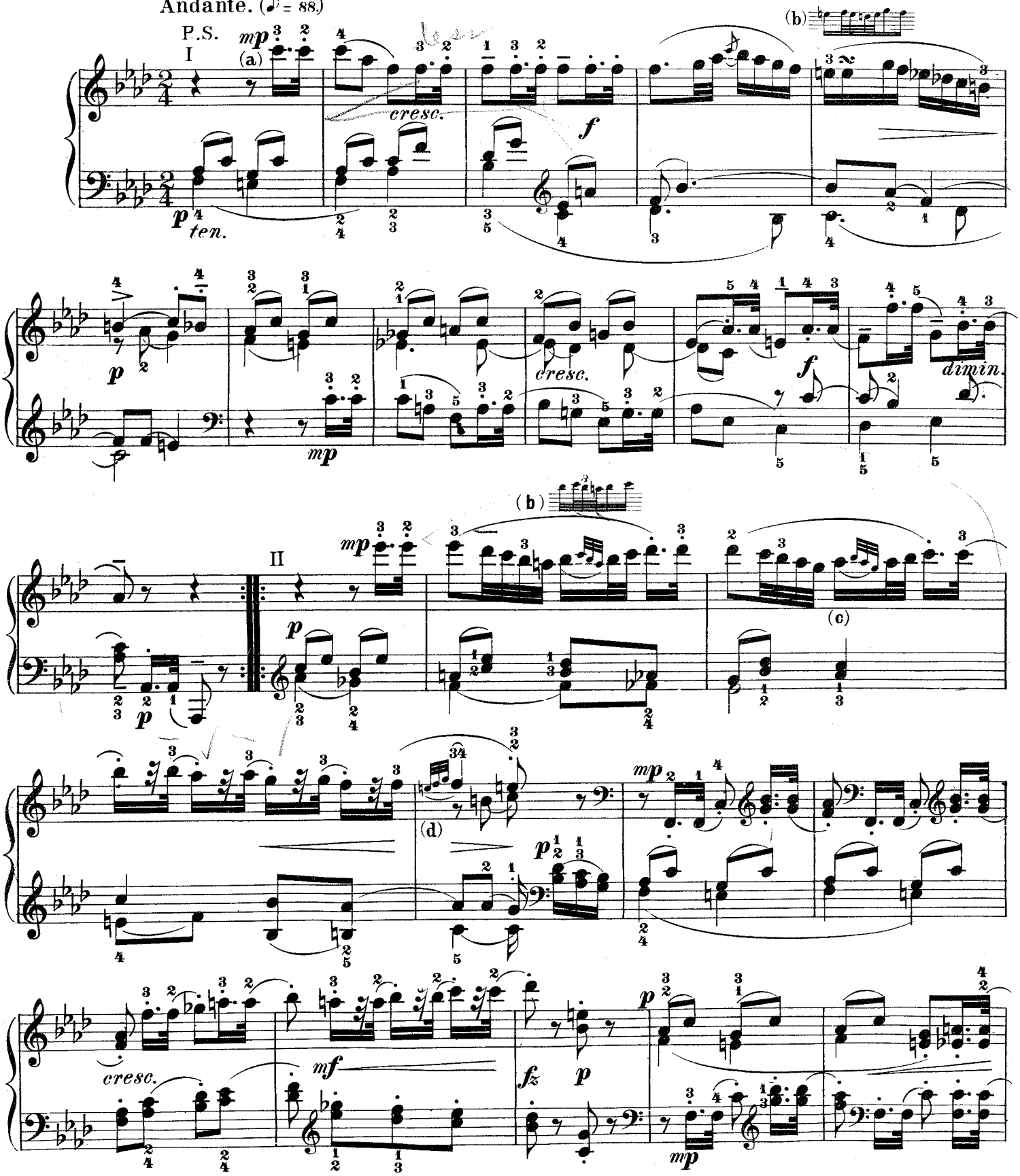
G. SCHIRMER, Inc.
NEW YORK

Edited and fingered by
Siegmund Lebert.

Andante con Variazioni.

JOSEPH HAYDN.

Andante. (♪ = 88.)



(a) Passages to be rendered somewhat more prominent than the *piano* of the accompaniment, are marked *mp* (*mezzo piano*, half-soft).

(b) or

(c) As at b.

(d) Let the embellishment begin on the beat.

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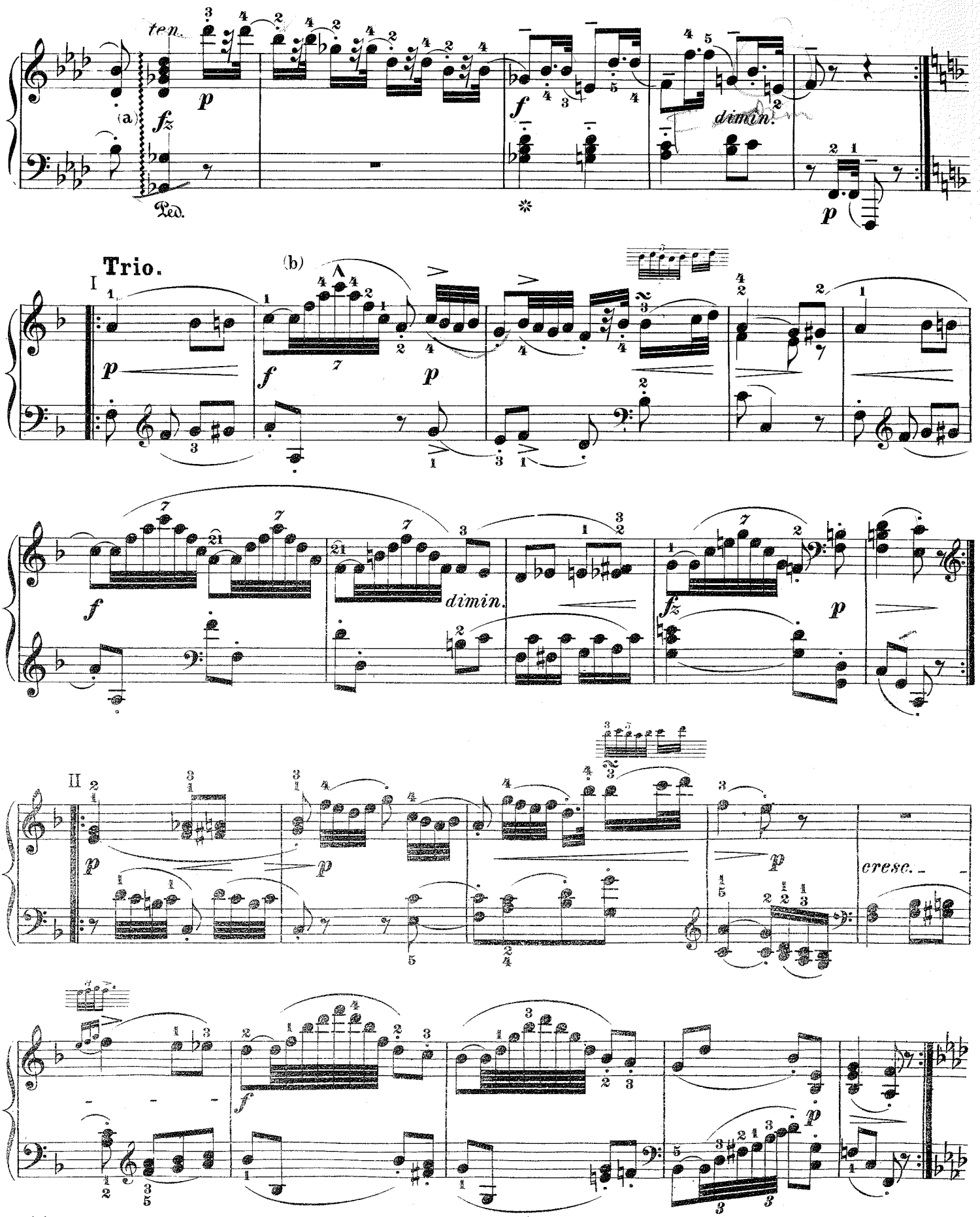
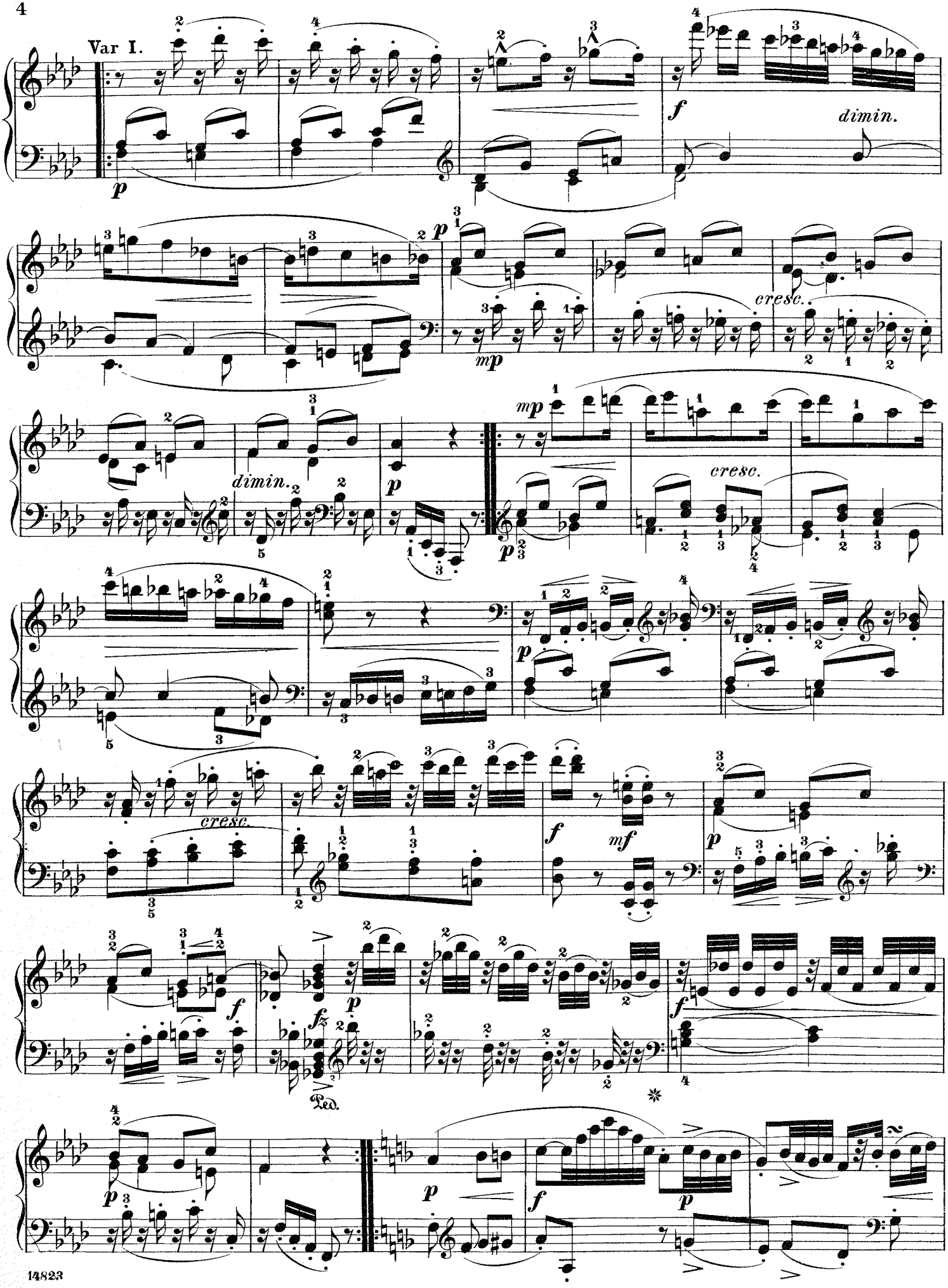
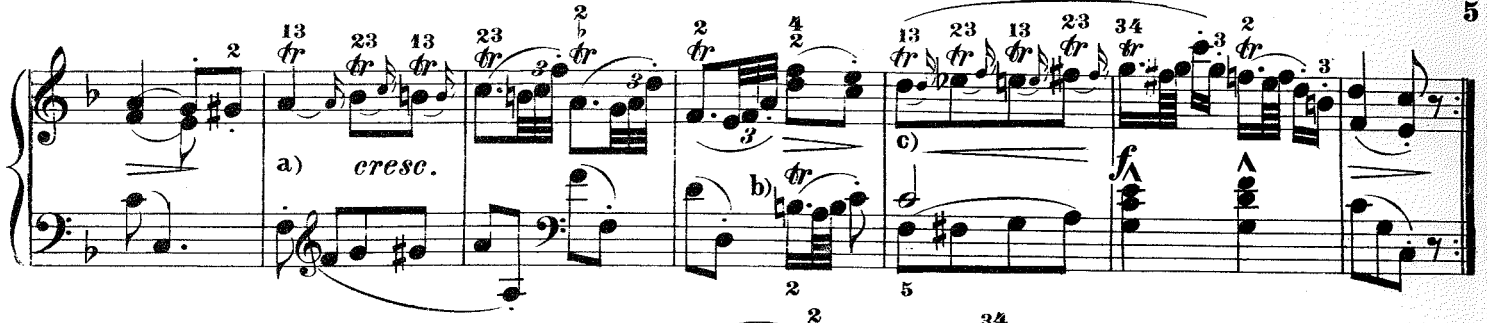
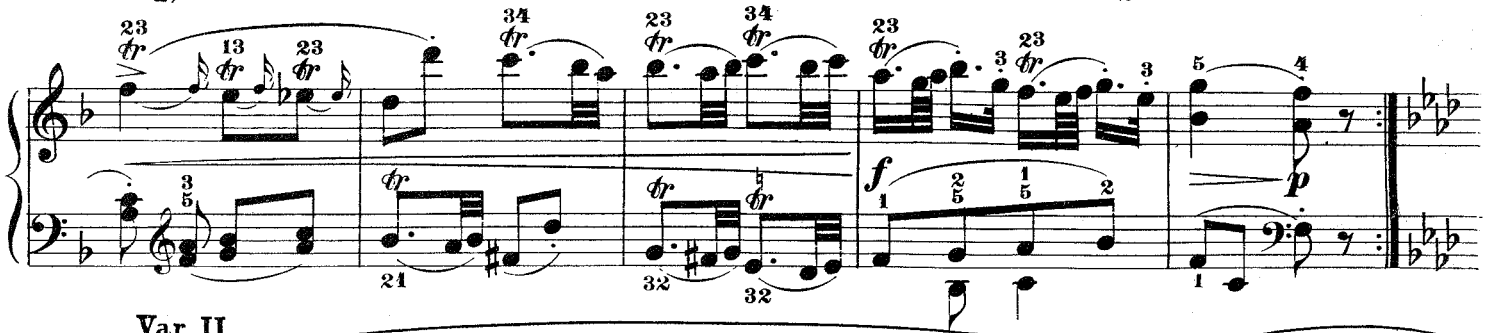


(a) Arpeggiate from the lowest bass tone to the highest in soprano, and with increasing force, so that the strongest emphasis falls on the high Db.

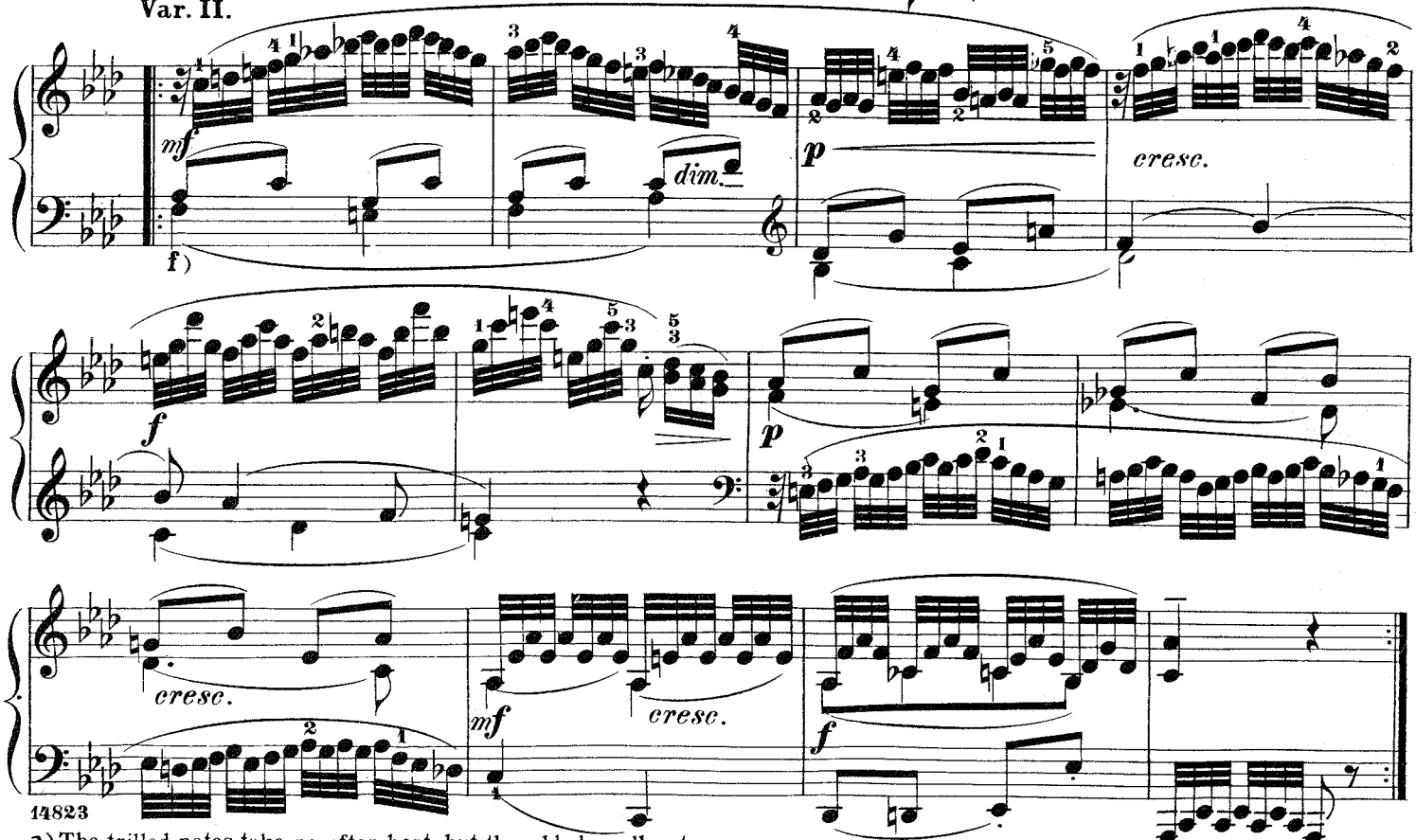
(b) Play this undulating figure *crescendo* in ascending and *diminuendo* in descending, with strong emphasis on the highest tone. The septuplets are divided 3+4, i.e., 3 notes to the first ♪, and four to the second.


Var I.
p
f
dimin.
mp
cresc.
dimin.
p
mp
cresc.
p
p
cresc.
f
mf
p
f
fz
p
Ped.
f
p
p
f
p

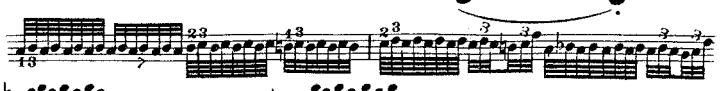


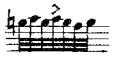
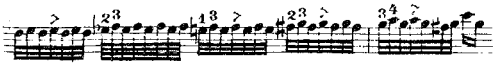
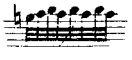
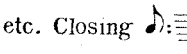


Var. II.

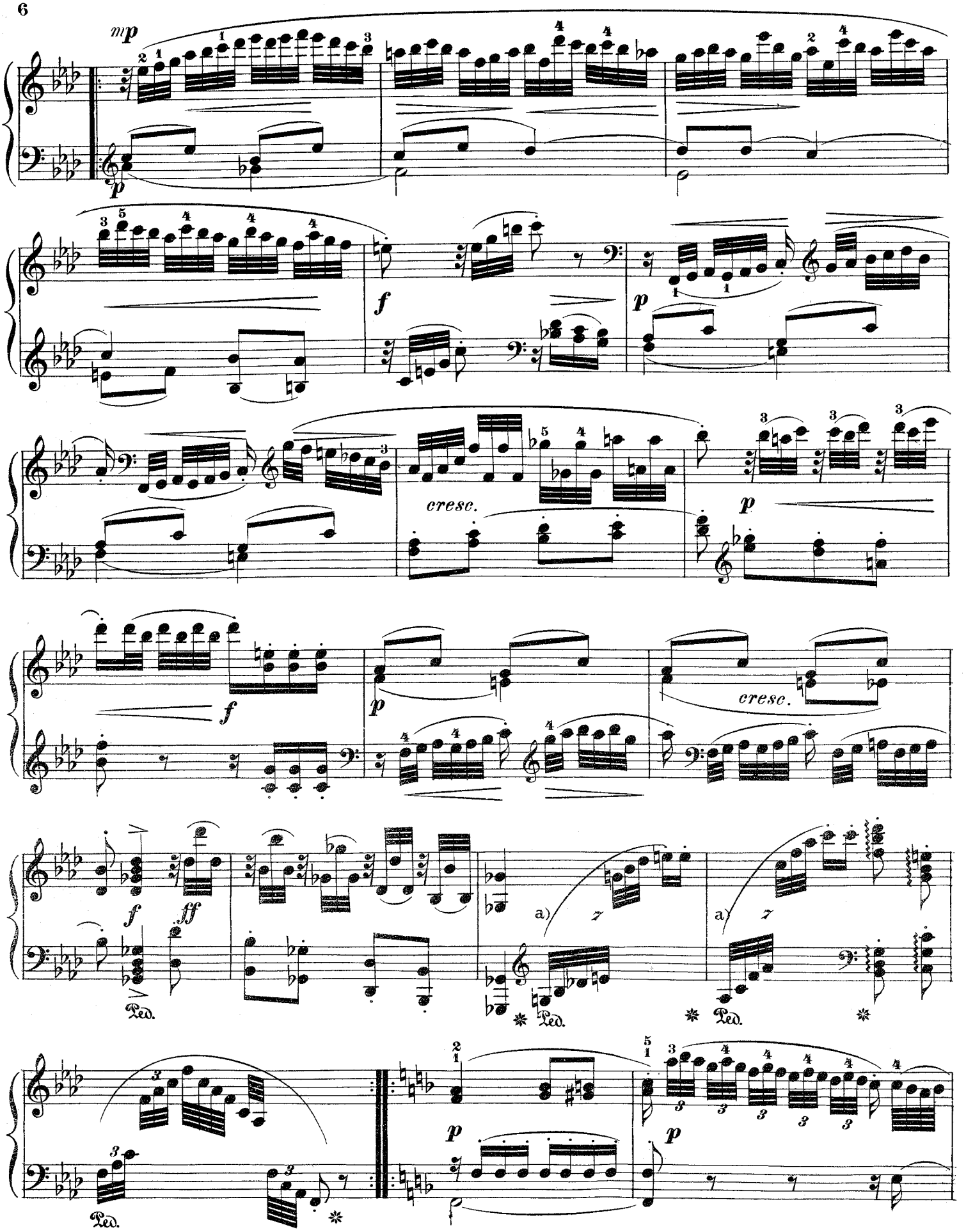


a) The trilled notes take no after-beat; but the added small notes indicate whether the trill is to end on the principal note, or on the higher auxiliary; thus: →

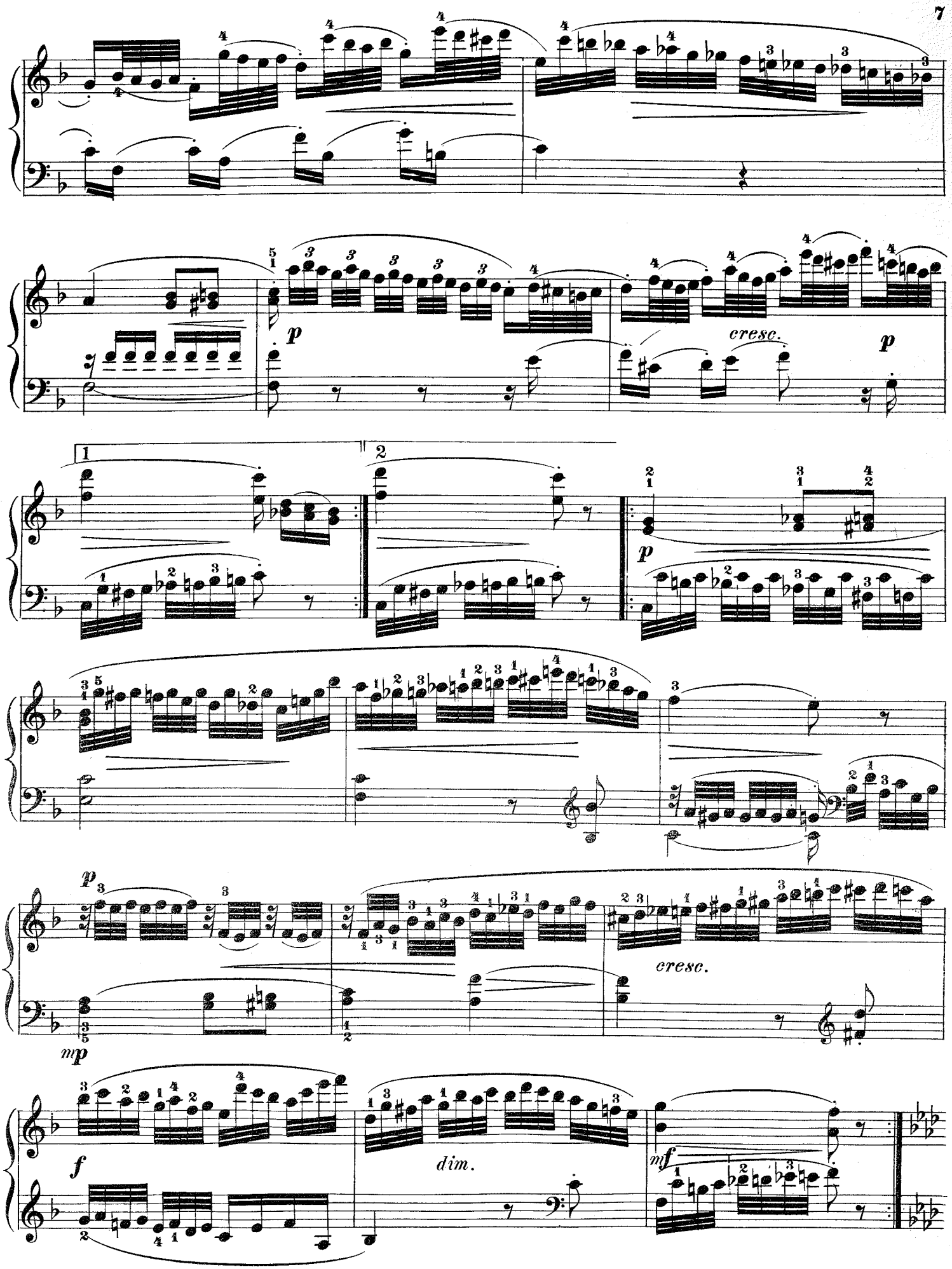


b)  c)  d)  etc. Closing  e)

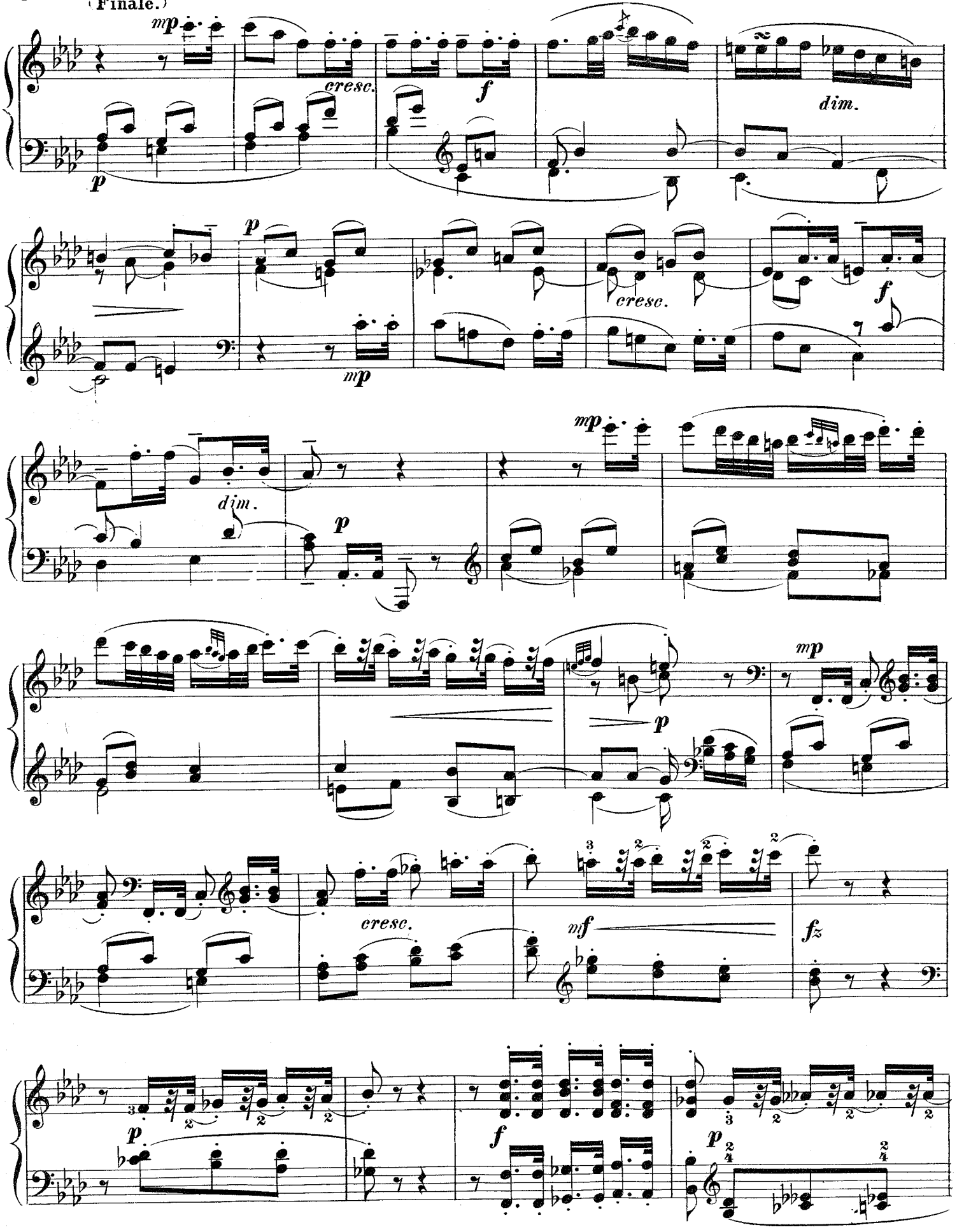
f) The accompaniment in quarter-notes and eighths, at first in the left hand and then in the right, must be kept subordinate to the 32d-note passages.

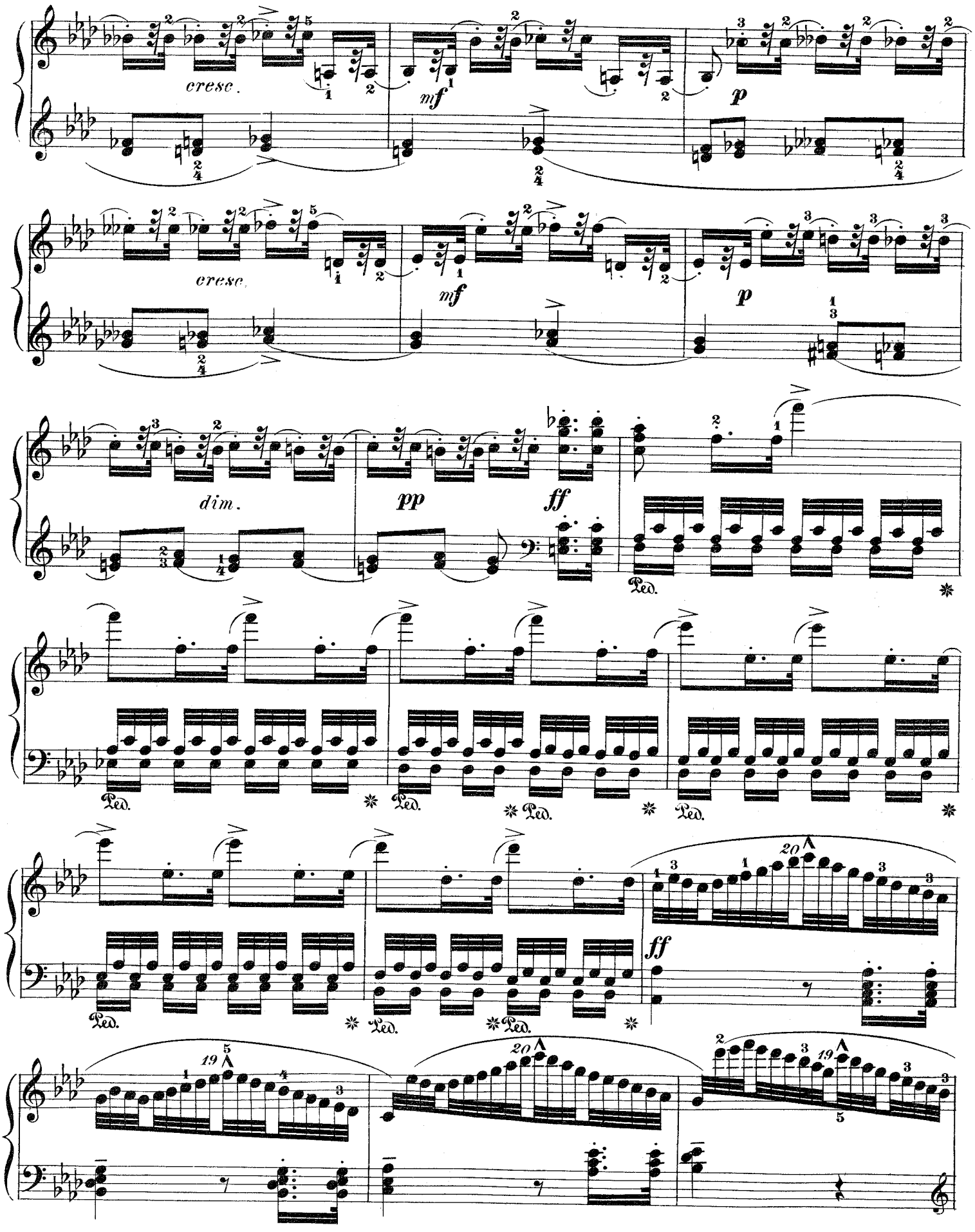


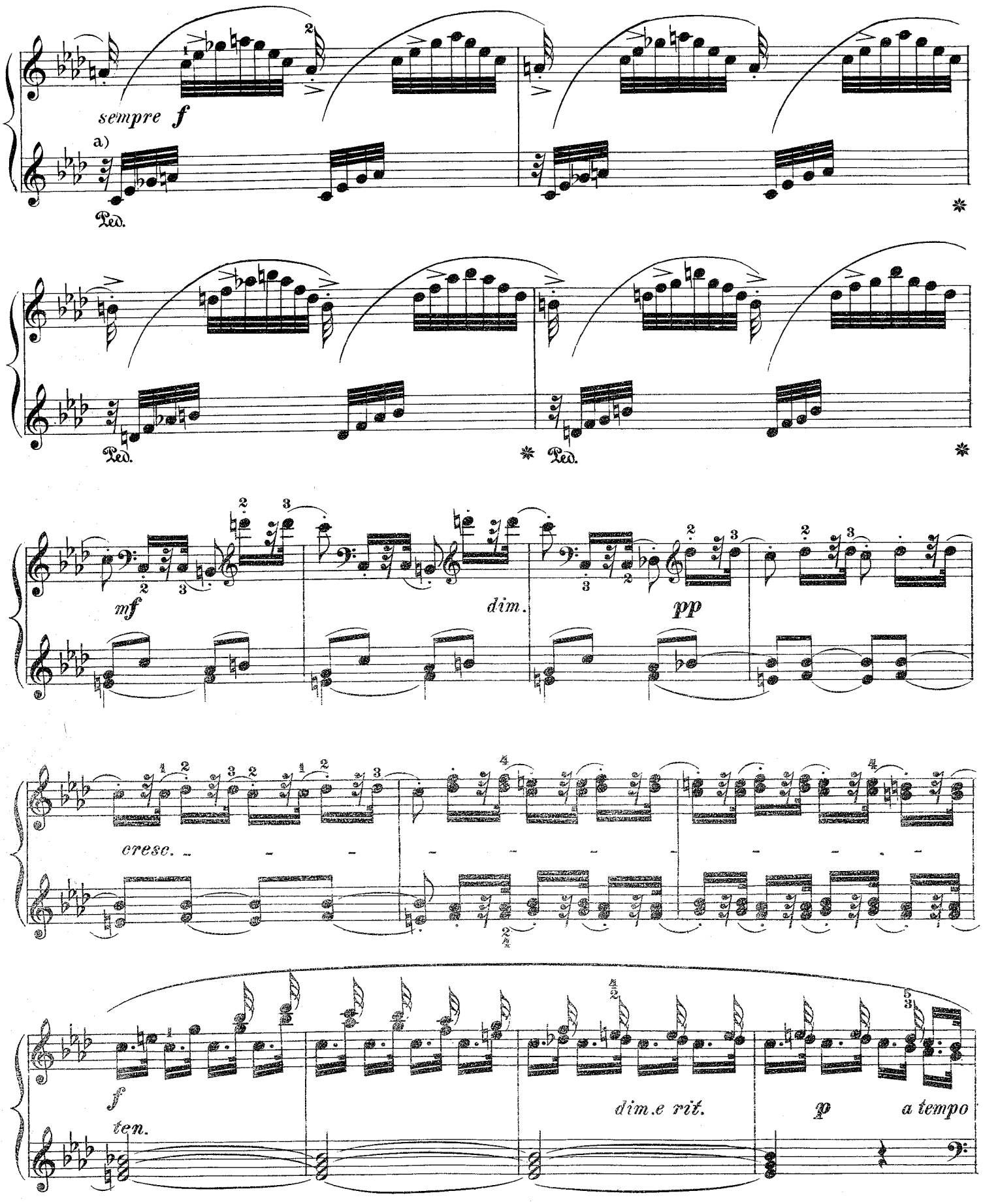
a) The 4 notes in the left hand and the 3 in the right, are combined as a septuplet occupying one eighth-note.


cresc.
cresc.
dim.

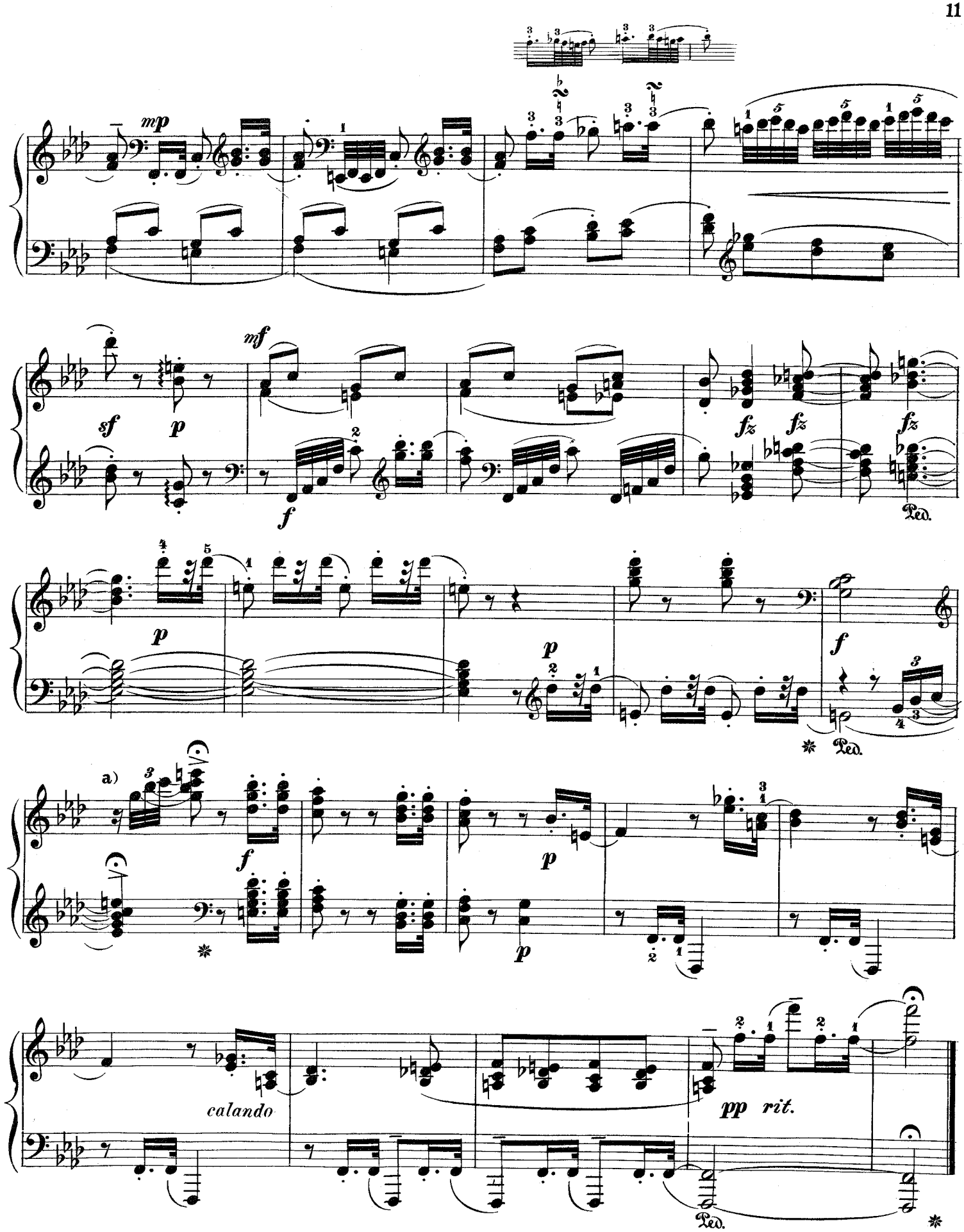
(Finale.)




cresc.
mf
p
cresc.
mf
p
dim.
pp
ff
Ped.
ff



a) Six notes to each ♪, as indicated by the accent on each ♪-beat.



a) Carefully observe, that this rest is only a 16th, and that the triplet-figure runs twice as fast as the preceding one in the left hand.

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