

ff ff ff p pp rf

ff \* La

ff \* La \*

La \* La \* La \*

f pp ff ff dim.

tr tr tr tr tr tr tr tr

La

pp pp

La

La

cresc.

La

La

poco accel.

ff

La

La

La

La

28) In strict time.

29) What follows up to the entrance of the principal theme is to be performed with great freedom like a cadenza.

30) These four measures with significant acceleration. Execute the figures called "Cadenza" with the most delicate, filigree-like touch. This sonata may be compared with Op. 53. By pursuing the study of both sonatas simultaneously the difference between the first and second periods of the master will be readily observed.

*Cadenza*

*schersando*

*poco cresc.*

*cresc*

*poco f dim.*

*p*

*f marc.*

*cresc.*

*piu f*

*ff*

*p*

*pp*

*1*

31)

32)

33)

34)

35)

36)

*Ca* \* *Ca* \* *Ca* \*

*Ca* \* *Ca* \* *Ca* \*

*ff*

- 31) With humor—the arabesques neatly and elegantly.
- 32) Do not hold the trill too long. The return to the principal theme forms a decided *ritenuto*, consequently the chromatic scale must not be hurried. The theme is always to be played in the same manner.
- 33) Energetically, and somewhat accelerating the time.
- 34) Give the rests their full value, and introduce a slight *ritenuto* into these four measures.
- 35) Animated, but in strict time.
- 36) See Note 11)