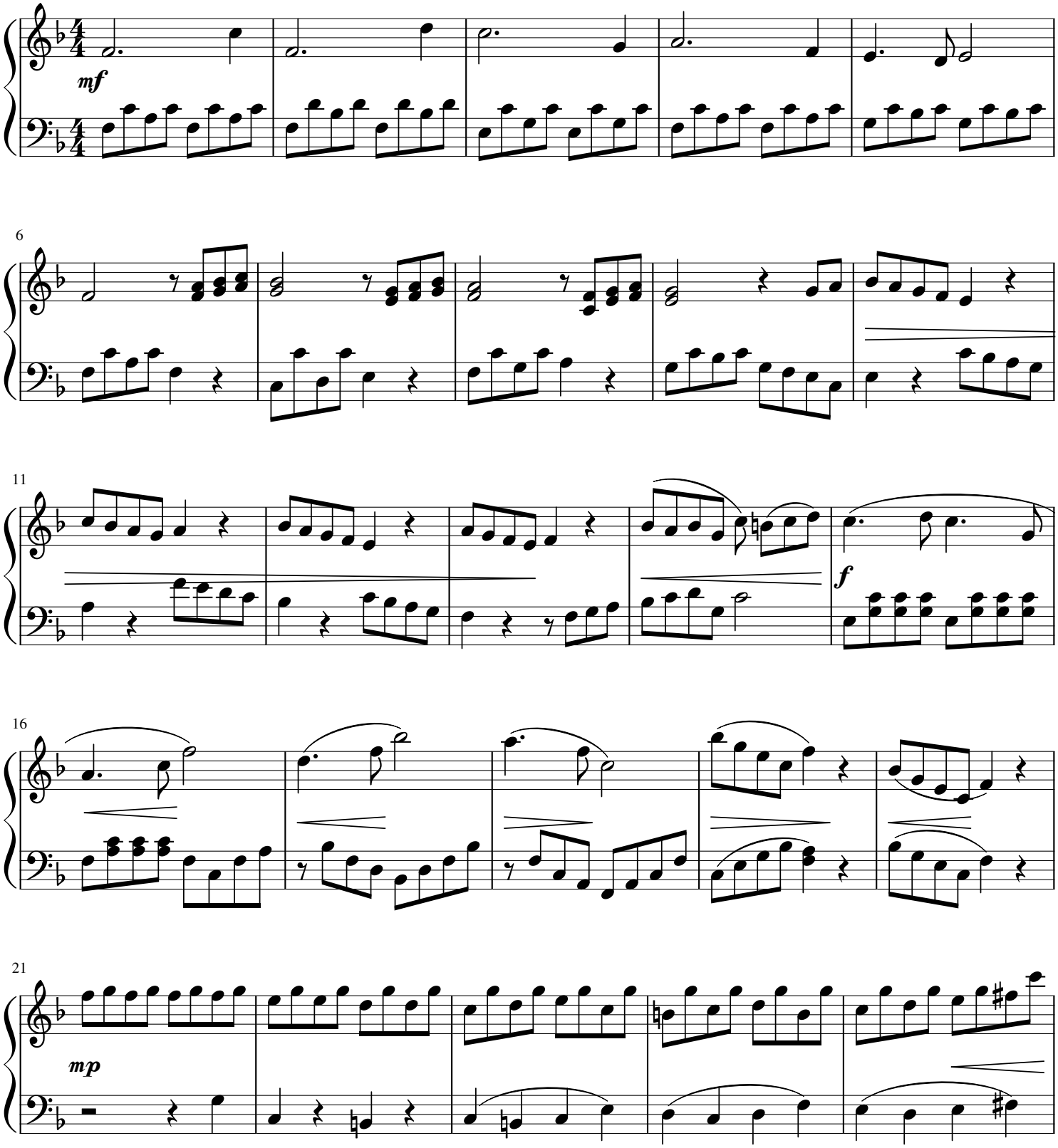
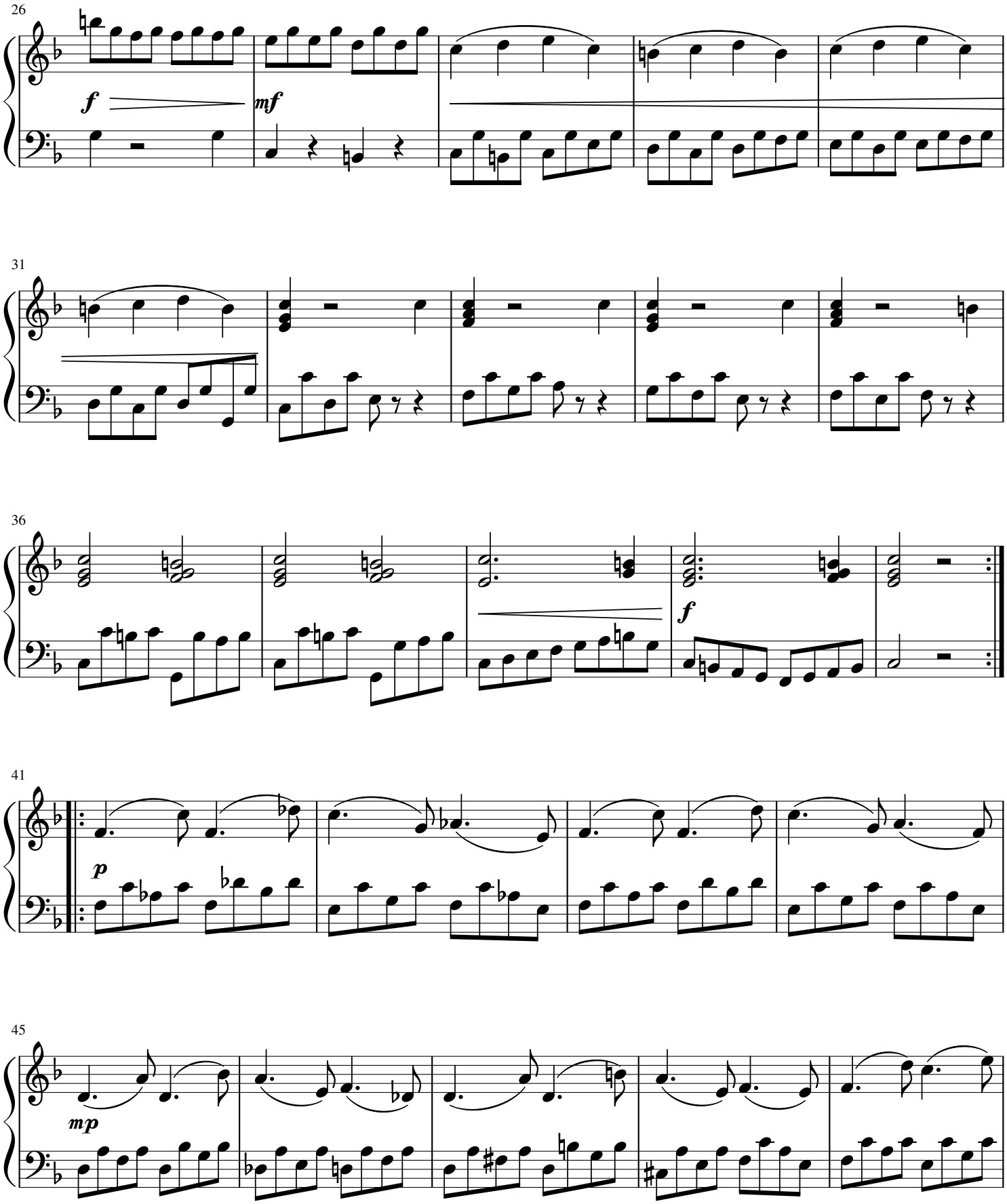
Grendel Sonata

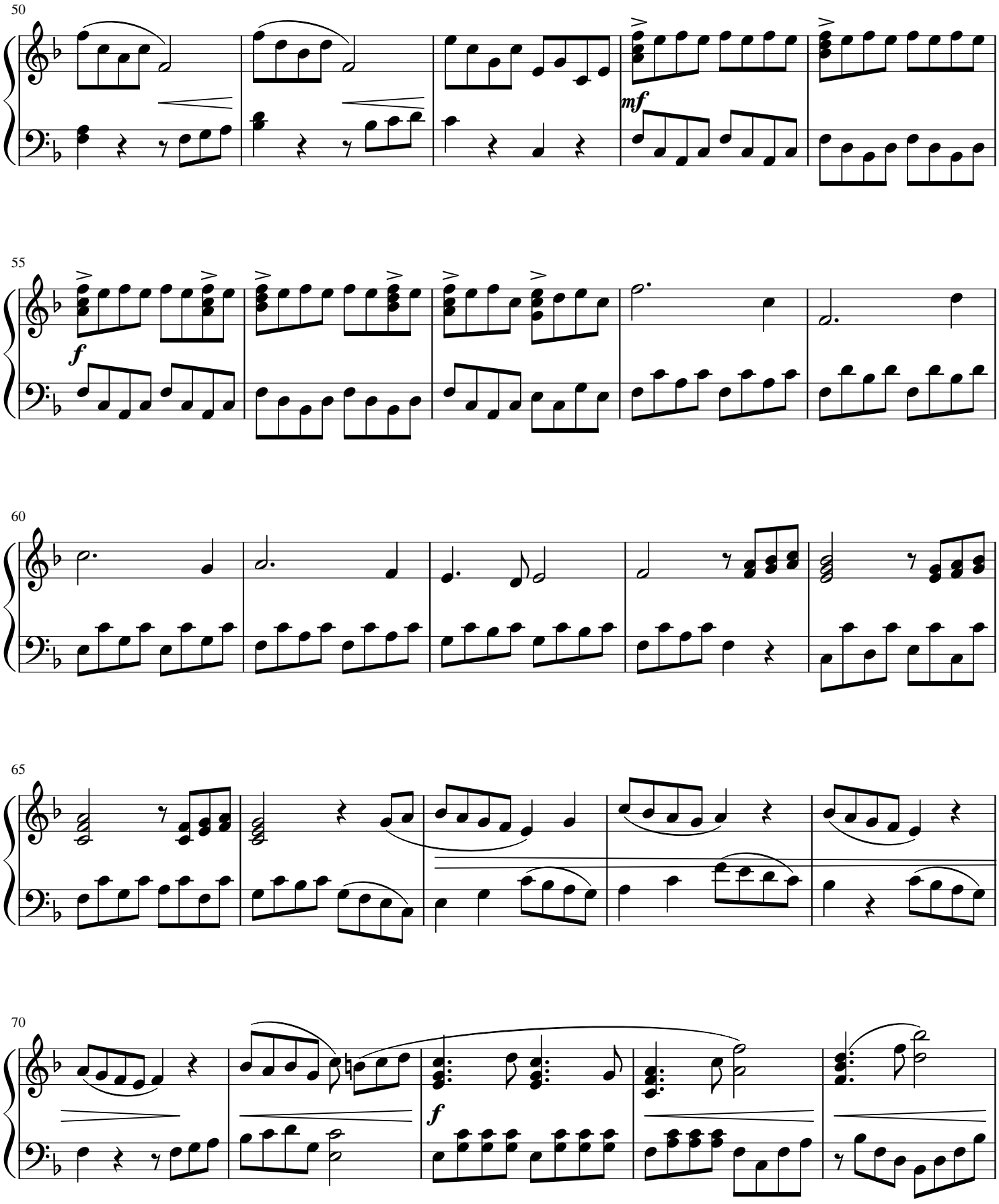
In F Major / minor

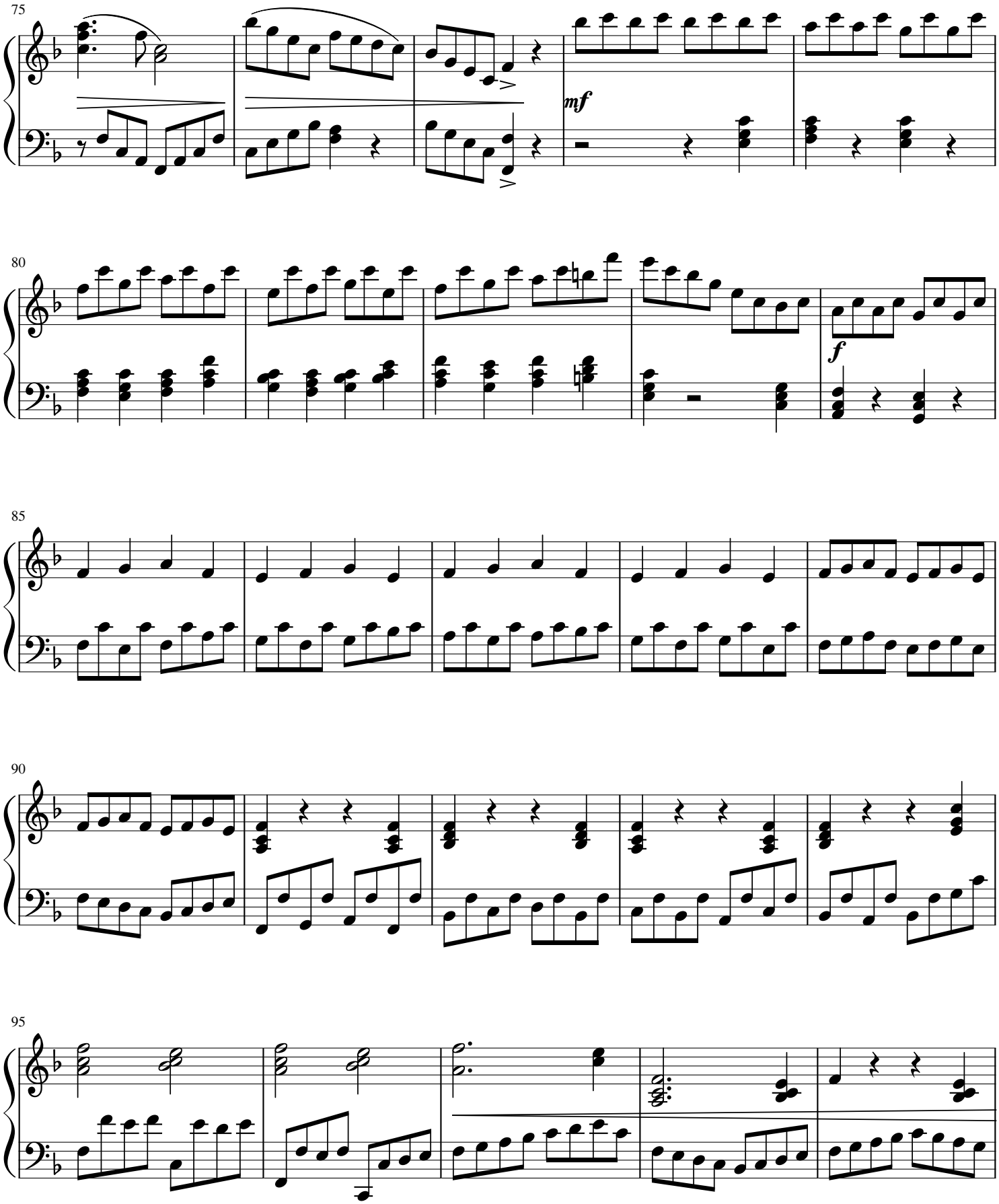
Tianshu Huang

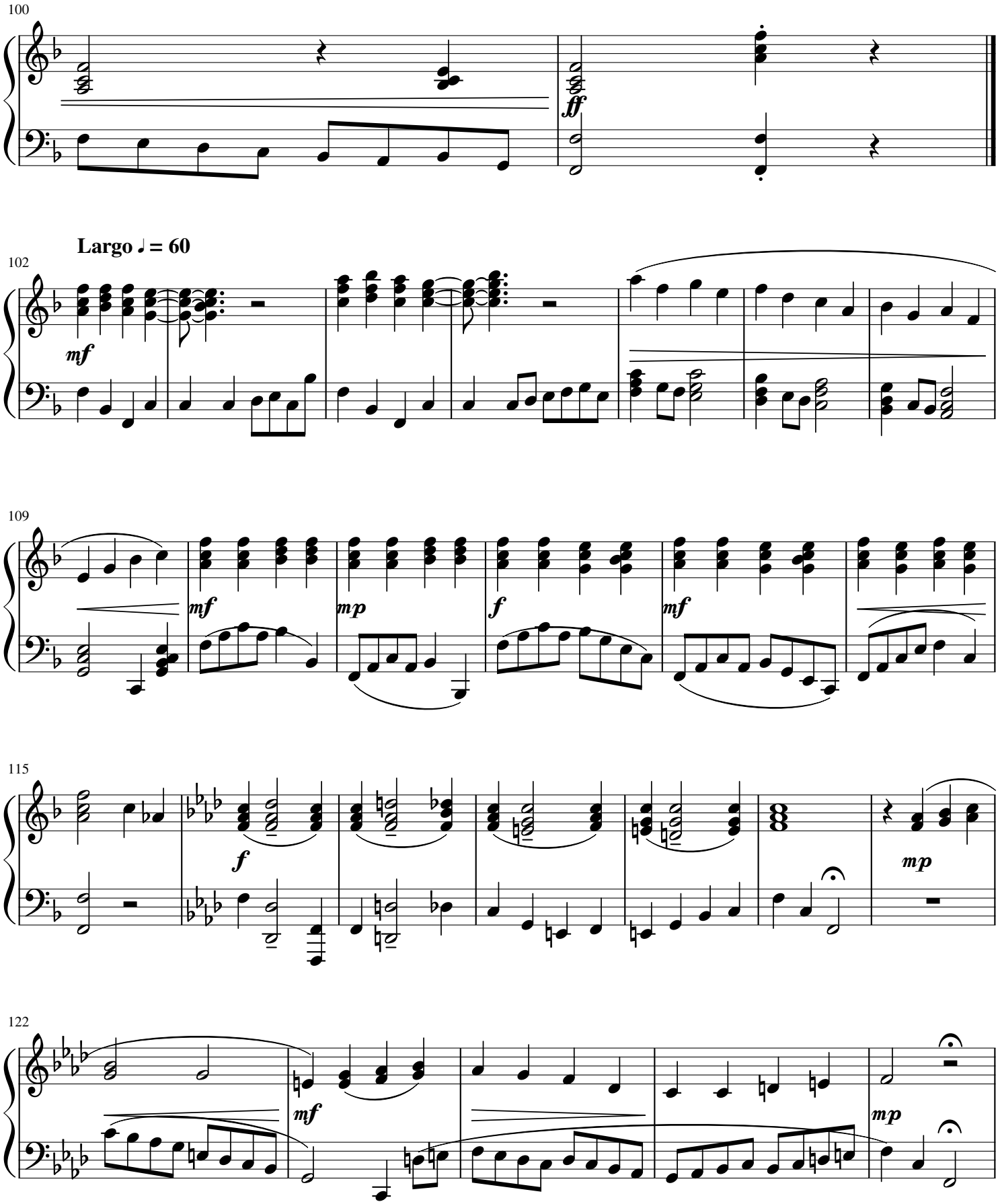
Allegro ♩ = 120

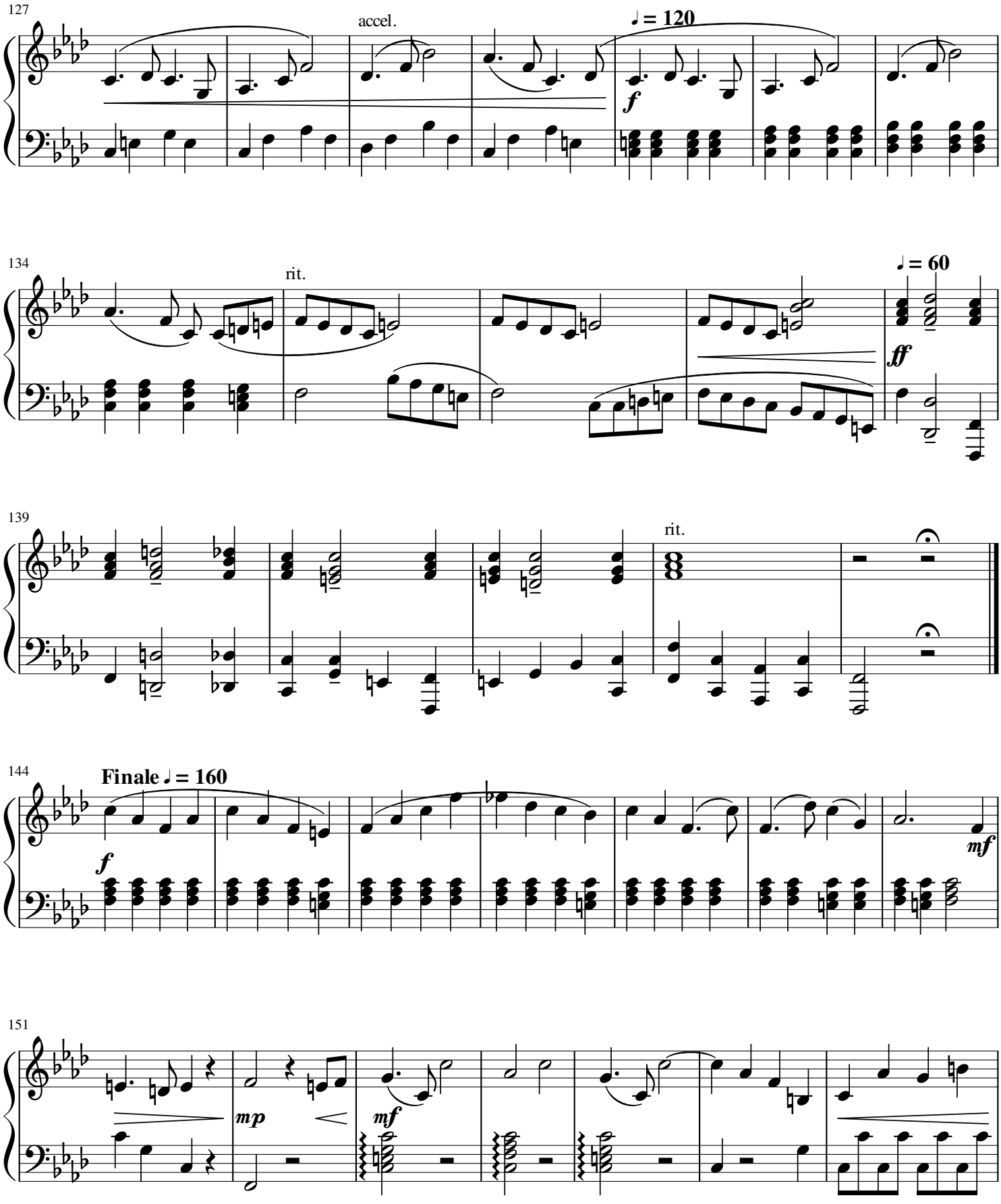



26
f
mf
31
36
f
41
p
45
mp

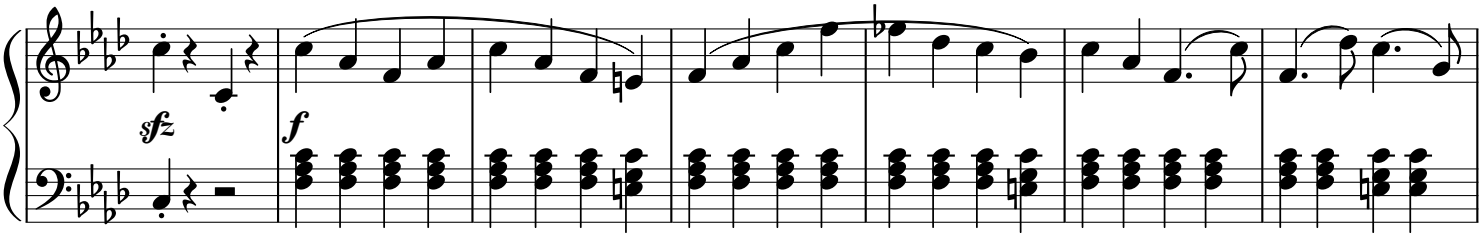

50
mf
55
f
60
65
70
f


75
mf
80
f
85
90
95

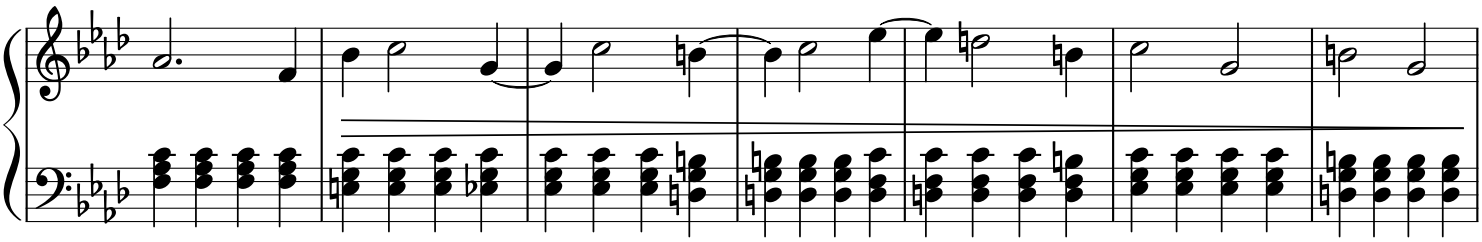

100
ff
Largo ♩ = 60
102
mf
109
mf
mp
f
mf
115
f
mp
122
mf
mp


127
accel.
♩ = 120
f
134
rit.
♩ = 60
ff
139
rit.
144
Finale ♩ = 160
f
mf
151
mp
mf

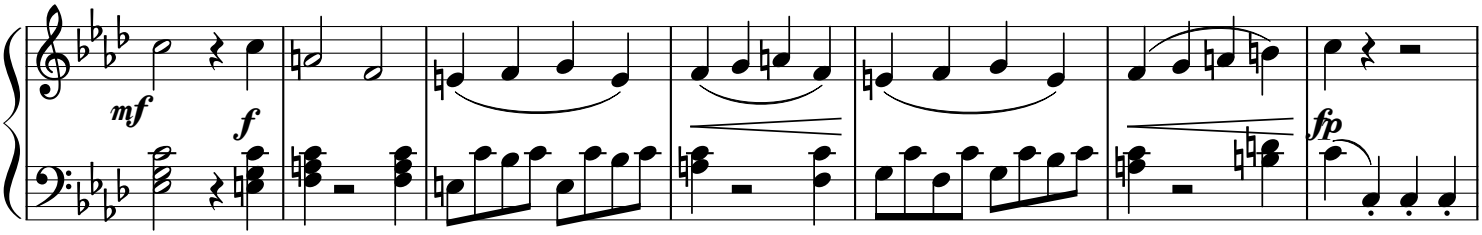
158



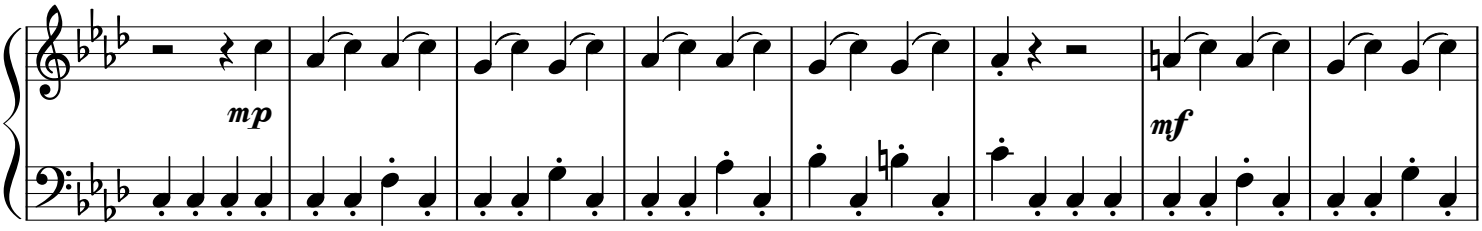
165



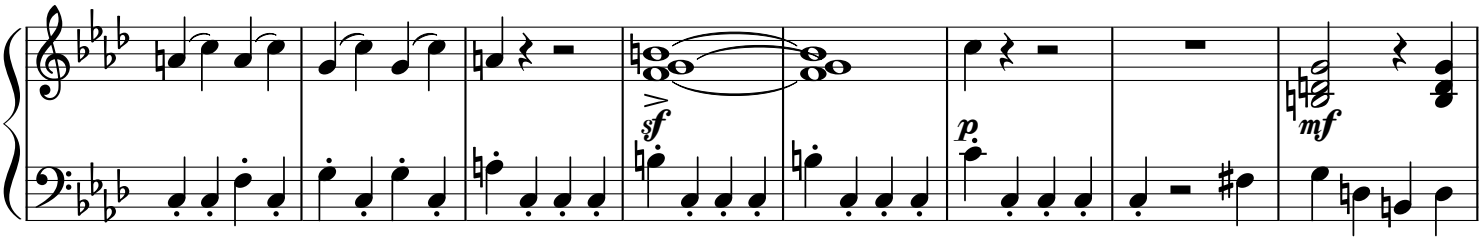
172

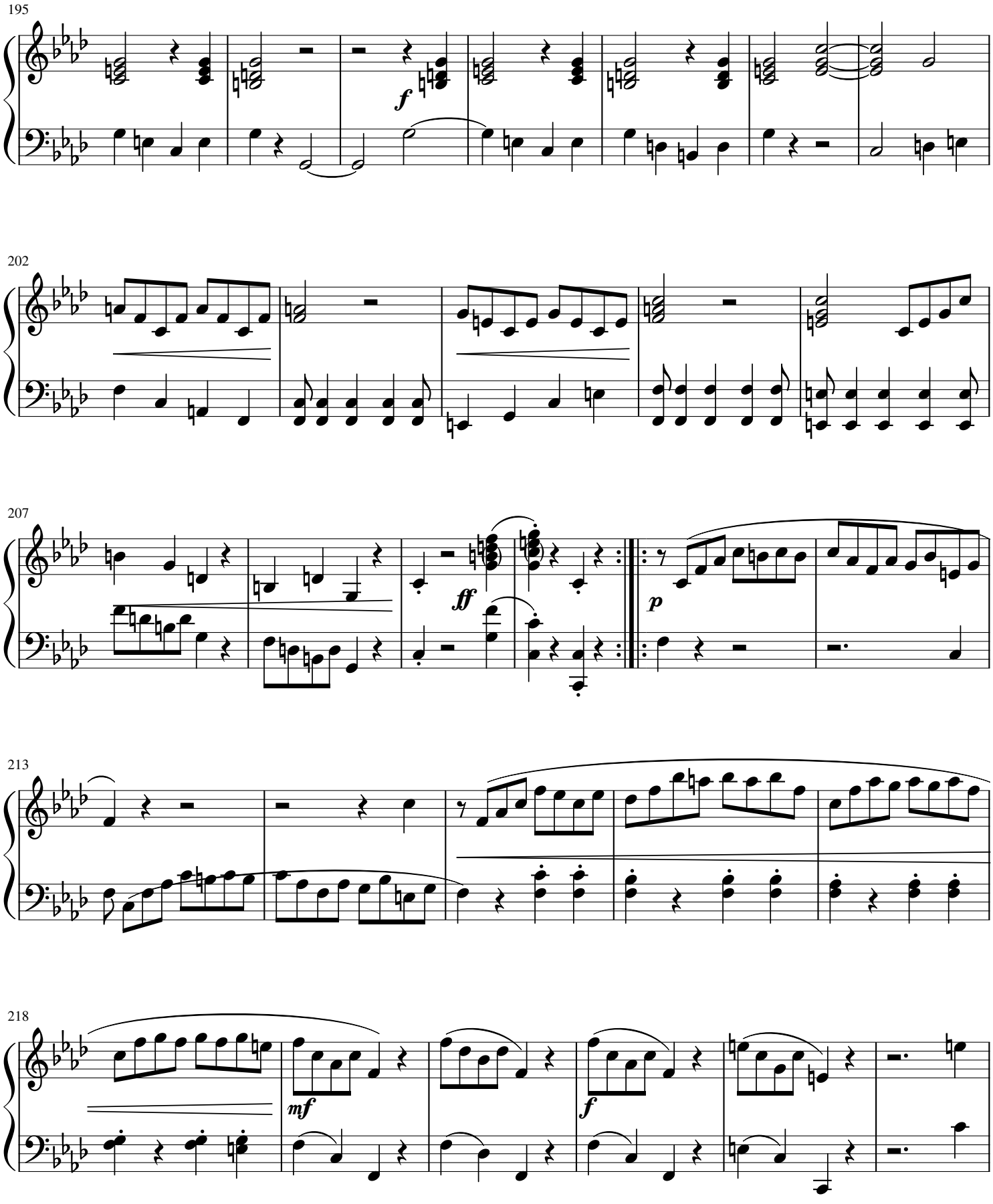


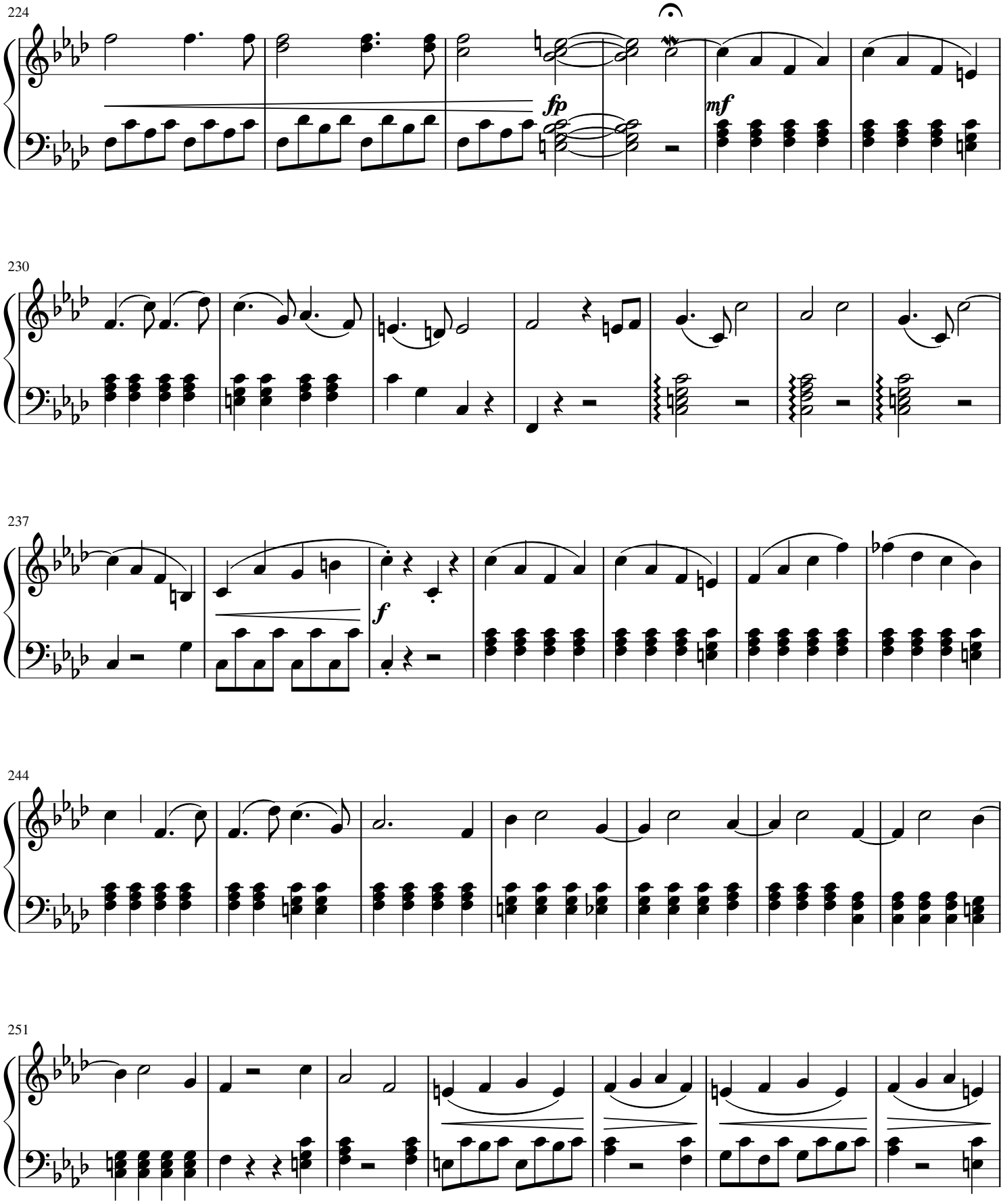
179

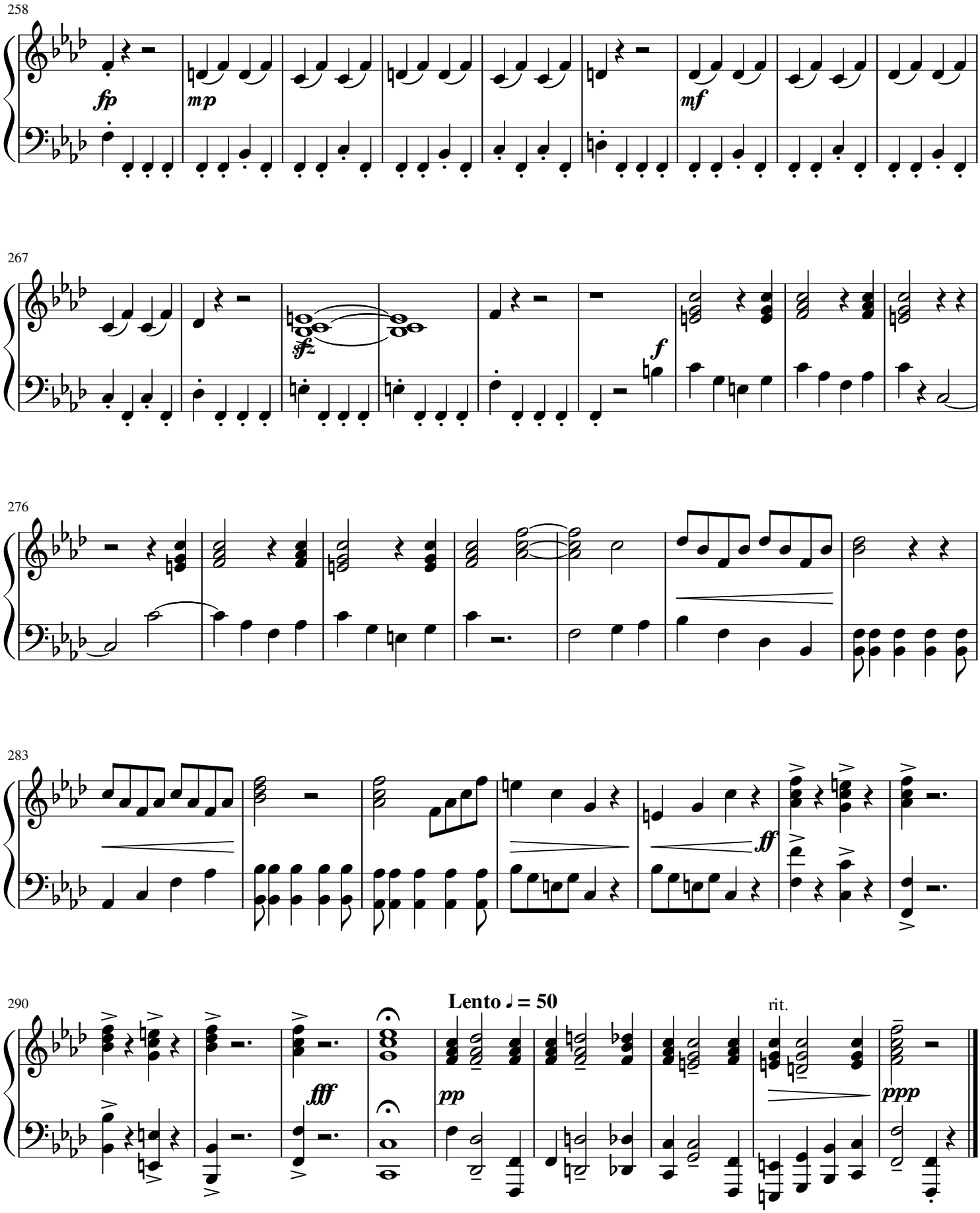


187




195
f
202
207
ff
p
213
218
mf
f


224
fp
mf
230
237
f
244
251


258
fp
mp
mf
267
sfz
f
276
283
ff
290
Lento ♩ = 50
fff
pp
rit.
ppp

Movement 1, Allegro
1 - play legato; sweetly and innocently
10-13 - do not play the quarter notes too long
14 - note the break between the two phrases.
15-16 - the accompaniment should be almost staccato
19-20 - again, do not play the quarter notes too long
21-27 - make sure the melody in the bottom note of the right hand and the left hand comes out
32-35 - more quarter notes followed by rests
41 - more of playful, staccato feel
41-49 - the two notes slurs here must be played
55-57 - note the accents that do not fall on strong beats land differ between each measure
64-65 - play out the left hand melody on the lower notes of the broken chords
67-70 - keep in mind that the melody shifts from right hand to left hand
85-88 - more hidden left hand melody
101 - epic, but not too epic, as that should be reserved for the third movement

Movement 2, Largo
102 - with an epic and slow feeling; liberally add pedalling
102-105 - play as legato as possible
116-110 - even more epicly; note the syncopation; key change from F Major to f minor
127-133 - accelerate quickly for the first two measures, but continue to accelerate
134 - quickly deccelerate
138 - marked 60, but should be played slightly more slowly (but not too slowly, as this is movement 2).

Movement 3, Finale
144 - with epic finale, but also a darker flair
144-150 - accompaniment almost staccato
151-152 - more rests following notes that must be obeyed
153-155 - play the arpeggios from bottom to top; top note should line up with the right hand
158 - note the sforzando; do not play the second note too loud
178-192 - play the staccatos and two note slurs with extreme precision and sharpness
196 - place emphasis on the left hand G
203,205-206 - do not syncopate the left hand; strong beat should be on the first note
209-210 - right hand B and C are optional
211 - immediately quiet
215-218 - as before in this movement, play staccato notes with extreme precision
219-222 - do not connect the two note slurs with the next note.
227 - one trill; C-Db-C- (hold the C for the tie)
288 - create as much of an ending feeling as possible
292-293 - play as loud as possible without sacrificing tone quality
294 - play as quiet as possible while maintaining precision
298 - play as quiet as humanly possible