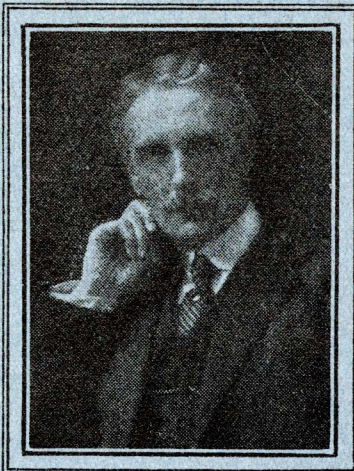


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Analysis of Sonata in A (Op. 2, No. 2).

ALLEGRO VIVACE—A major—First-movement Form.

Exposition.

- I. Principal Subject in Tonic key (from commencement of movement until bar 32):—  etc.

A new idea, commencing thus in bar 32:—  etc.
forms a Transition to the Second Subject.

- II. Second Subject, beginning in the Dominant minor (E minor) in bar 58:—  etc.

This modulates somewhat freely, and, after a passing allusion to the opening figure of the Principal Subject, ultimately reaches the Dominant *major* in bar 84.

The Closing Section of the Exposition (bar 92 to bar 116) is formed largely on the principal figure of the Transition  etc.

Development.

This is reached after three *pp* chords, forming a delightful link between the keys of E and C, and begins thus:—  etc.

Throughout, this Development Section is constructed from material derived from the Principal Subject (both its opening figure in bar 1 and that commencing in bars 8 and 9).

Recapitulation.

- I. Return of Principal Subject in Tonic (bar 224):—  etc.

(This is shortened and is slightly modified from its original form; particular attention should be given to the charming extension of bars 240–243 by sequence in the following eight bars.)

The Transition to the Second Subject (bar 251 to bar 277) begins as before:—  etc.

- II. Second Subject, beginning in the Tonic Minor key (A minor) in bar 277:—  etc.

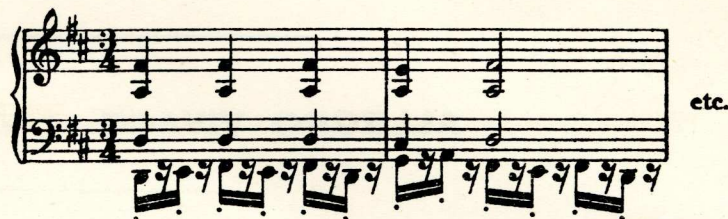
This, as in the Exposition, modulates freely, reaching the Tonic *Major* key in bar 303.

The Closing Section of the Recapitulation (bar 311 to end) is formed, as before, chiefly on the principal figure of the Transition  etc.

There is no Coda.

LARGO APPASSIONATO—*D major*—Episodical Form.

A. Principal Subject in Tonic key (bar 1 to bar 19):—



B. Episode (commencing in Relative minor key—*B minor*)—(bar 19 to bar 32):—



A². Return of Principal Subject in Tonic key (bar 32 to bar 50):—



Coda (bar 50 to end), commencing thus:—



and including references to the idea of the Principal Subject (notably at bars 58–59 and at bar 68 onwards).

SCHERZO AND TRIO—“Minuet and Trio” Form.

Scherzo—A major—Simple Ternary form.

PART I—Theme in Tonic key (from commencement of movement to 1st double-bar—bar 8):—



PART II—This extends from bar 8 to bar 31, and is mainly founded upon the principal figure of Part I, but includes a melody somewhat in contrast with the rest, in *G# minor* (commencing thus at bar 19):—



This gradually leads to—

PART III { Return of Principal Theme in Tonic key (bars 32–40):—
Coda (bar 40 to end), founded upon Principal Theme.



Trio—A minor—Simple Ternary form.

Part I—Theme commencing thus, in *A minor*—
(*E minor*) in bar 8.



etc., and closing in Dominant minor

Part II—This extends from bar 8 to bar 17, and is an expansion of the idea of Part I, beginning in *C major* and modulating through *D minor* back to *A minor* for—

Part III—Return of opening theme in Tonic (bar 17 to end):—



There is no Coda.

The Scherzo is then repeated.

SONATA.

Op. 2. No 2.

Dedicated to Joseph Haydn.

(Edited, Phrased and Fingered by STEWART MACPHERSON.)

L. VAN BEETHOVEN.

Allegro vivace. ♩ = 132.

The musical score is presented in a single system with two staves (treble and bass). The key signature is G major (two sharps). The time signature is 2/4. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 132. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings (p, f, sf, pp, ff, rall). Fingerings and phrasings are indicated throughout the piece.

Measures 1-9: Introduction, piano (p), treble and bass staves.

Measures 10-19: First movement, piano (p), treble and bass staves.

Measures 20-28: First movement, piano (p), treble and bass staves.

Measures 29-35: First movement, piano (p), treble and bass staves.

Measures 36-41: Second movement, piano (p), treble and bass staves.

Measures 42-50: Second movement, piano (p), treble and bass staves.

- tan - - do - - 2 3 1 - - a tempo 3

es -

5 legato (58)

- pressivo

sf

4

(64)

(a)

sf

4

(70)

sf

4

(76)

p

ff

pp

ff

4

2 4 1

(85)

sf

sf

sf

sf

4

5 3

(92)

sf

sf

sf

sf

4

5 3

(97)

(a)

System (103) features a treble and bass staff in D major. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line with slurs and fingerings (1, 2, 3). Dynamics include *ff* and *sf*. Measure numbers 103 and 104 are indicated.

System (112) is marked with a repeat sign and a first ending bracket. It includes a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *pp*. Measure numbers 112 and 113 are indicated.

System (121) shows a first ending bracket with two endings. The first ending leads to measure 114a, and the second ending leads to measure 117b. Dynamics include *pp*. Measure numbers 114a, 115a, 116a, 117a, 114b, 115b, 116b, 117b, and 121 are indicated.

System (130) features a treble and bass staff in D major. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *ff*. Measure numbers 130 and 131 are indicated.

System (135) features a treble and bass staff in D major. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *ff*. Measure numbers 135 and 136 are indicated.

System (140) features a treble and bass staff in D major. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *ff*. Measure numbers 140 and 141 are indicated.

System (145) features a treble and bass staff in D major. The treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *ff*. Measure numbers 145 and 146 are indicated.

(a) In some editions this bar appears thus
in the *R.H.* part:—



Although the minim E is not in the original edition, the inclusion of this note certainly brings the passage into conformity with the corresponding passage in the Recapitulation, (14 bars from the end).

System (151) features a piano accompaniment with a continuous eighth-note pattern in the left hand and a melody in the right hand. The right hand includes a triplet of eighth notes. The system concludes with a measure marked *f*.

System (156) continues the piano accompaniment. The right hand features a triplet of eighth notes. The system concludes with a measure marked *ff*.

System (166) includes dynamic markings *p*, *pp*, and *fp*. The right hand contains a triplet of eighth notes. The system concludes with a measure marked *fp*.

System (175) includes dynamic markings *fp* and *fp*. The right hand contains a triplet of eighth notes. The system concludes with a measure marked *fp*.

System (182) includes dynamic markings *fp* and *fp*. The right hand contains a triplet of eighth notes. The system concludes with a measure marked *fp*.

System (189) includes dynamic markings *p* and *p*. The right hand contains a triplet of eighth notes. The system concludes with a measure marked *p*.

System (196) includes dynamic markings *f* and *f*. The right hand contains a triplet of eighth notes. The system concludes with a measure marked *f*.

16

p *sf* *p* *sf* *ffp*

(204)

The second system of the musical score, measures 213 to 219. It continues with a treble and bass staff. Measures 213-215 show complex chords and arpeggios in the treble, with the bass providing a rhythmic accompaniment. Measure 216 features a large, sustained chord in the treble. Measures 217-219 continue the melodic and harmonic development. The system concludes with a double bar line and the measure number (219) in parentheses.

ff *sf* *sf* *sf* *pp* *ca - lan -*

(213) (222)

Musical score for the "a tempo" section, measures 232-233. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is "a tempo". The score begins with the vocal line on a whole note "do" (C4) in measure 232. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The score concludes in measure 233 with a final chord.

[illegible]

(a) In some editions this bar appears thus:—



System (271) features a piano introduction with a treble and bass staff. The treble staff has a melodic line with fingerings 4, 5, 4, 5, 4, 5, 4, 5. The bass staff has a supporting line with fingerings 2, 1, 2, 1, 2, 1, 2, 1. Dynamics include *p* (piano) and *rit* (ritardando). The system ends with the measure number (271).

System (279) continues the piano introduction. It includes a vocal line with the syllable "do" and a piano accompaniment. The piano part has a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *a tempo*, *espressivo*, and *sf* (sforzando). The system ends with the measure number (279).

System (284) continues the piano introduction. It features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *sf* (sforzando). The system ends with the measure number (284).

System (289) continues the piano introduction. It features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *sf* (sforzando). The system ends with the measure number (289).

System (295) continues the piano introduction. It features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *sf* (sforzando) and *ff* (fortissimo). The system ends with the measure number (295).

System (304) continues the piano introduction. It features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The system ends with the measure number (304).

System (312) continues the piano introduction. It features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *sf* (sforzando). The system ends with the measure number (312).

(a) See note (a) on page 7.

The second system of the musical score for 'The Swan' from 'The Nutcracker'. It continues from the first system. The key signature remains two sharps (F# and C#). The tempo is marked 'Allegretto'. The dynamics range from piano (p) to forte (f). The score includes a treble and bass staff with various musical notations such as slurs, ties, and fingerings. The system ends with a measure containing the number (326).

Largo appassionato. = 84 to 88.

tenuto sempre

staccato sempre

Musical score for "The Rose Tree" in D major (two sharps). The score is written for piano and includes a vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more complex pattern of eighth and sixteenth notes in the left hand. The vocal line is a simple melody. The score includes a key signature change to D major and a time signature change to 2/4. The piece ends with a double bar line and a final chord.

5 4 *tr* 5 4 5 *tenuto sempre* 3 4
 1 3 2 4 2 3 2 1 1 1 1 2 2 3 *a tempo*
 (C) *tr* *calando* *a tempo* 1 3
 2 4 1 *staccato sempre* 3 (14)

staccato sempre

(a) Musical notation for Example 1(a) showing a treble clef, a key signature of one sharp (F#), and a sequence of notes with durations 3, 4, 3, 2, 3.

The notes of the 3rd beat of this bar may optionally be distributed thus:—

The first system of musical notation for 'The Bird Song' is shown. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment begins with a quarter note on C3, followed by a quarter note on D3, and then a quarter note on E3. The first system ends with a double bar line.

(b)

Musical notation for Example 2(b) in G major, 2/4 time. The melody consists of two measures. The first measure contains a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note C5. The second measure contains a dotted quarter note D5, an eighth note E5, a dotted quarter note F#5, and an eighth note G5. The notes are grouped into two pairs, each with a slur underneath and a '6' below the slur, indicating sixteenth-note pairs.

(C)

1 6 6

3

(d)

43 4

1. 1

13

(a) ∞

(b) ∞

(24)

(29)

tenuto sempre

f *cresc.* *ff* *p*

staccato sempre

(34)

(d) ∞

(39)

(e) *tr*

tenuto sempre

p

staccato sempre

(44)

sf *cresc.* *f* *ff* *p* *tr(f)*

(49)

(54)

(a) $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(b) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

or, $\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

(c) $\frac{3}{4}$

(d) see Note (a) on page 12.

(e) see Note (c) on page 12.

(f) $\frac{4}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{4}$

J W 14904

SCHERZO.
Allegretto. $\text{♩} = 60$.

15

p leggiero

(5)

cresc.

(11)

f *p* *cresc.* *f* *ff*

(17)

p *tr*

(23)

rallentando *pp* 1

(31)

a tempo *p*

(37)

f *ff* *ff*

(44)

(a) or, easier

TRIO.

(p) *sf* *sf*

sempre legato

(8)

tr *(a)* *sf* *sf*

(16)

fp *sf* *sf* *ff*

(24)

RONDO.
Grazioso. ♩ = 126.

Scherzo D.C.

p *sf*

(5)

sf

(10)

p *pp* *p* *(b)*

(15)

(a) see Note (a) on page 15.

(b)

System 1: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 5, 2, 1, 2, 4, 3, 1, 3). Bass staff has a supporting line with a *dolce* marking. Measure numbers (19) and (23) are indicated at the end of the system.

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (2, 5, 1, 4, 3, 5, 2, 1, 3, 5, 2, 3, 5, 1, 3, 5). Bass staff has a supporting line. Measure numbers (23) and (27) are indicated at the end of the system.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 3, 2, 5, 1, 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 3). Bass staff has a supporting line. A *legato* marking is present. Measure numbers (27) and (31) are indicated at the end of the system.

System 4: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 1, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3). Bass staff has a supporting line. A *sf* (sforzando) marking is present. Measure numbers (31) and (34) are indicated at the end of the system.

System 5: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 3). Bass staff has a supporting line. Measure numbers (34) and (37) are indicated at the end of the system.

System 6: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 5, 4, 2, 4, 3, 4, 2, 4, 3, 4, 2, 4, 3, 4, 2, 4, 3). Bass staff has a supporting line. Measure numbers (37) and (40) are indicated at the end of the system.

System 7: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 4, 3, 2, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff has a supporting line. A *pp* (pianissimo) marking is present. Measure numbers (40) and (43) are indicated at the end of the system.

(a)

(b)

(c)

System 1, measures 44-47. Treble and bass staves. Dynamics: *p*. Measure numbers: 44, 45, 46, 47.

System 2, measures 48-51. Treble and bass staves. Measure numbers: 48, 49, 50, 51.

System 3, measures 52-55. Treble and bass staves. Dynamics: *sf*, *pp*. Measure numbers: 52, 53, 54, 55.

System 4, measures 56-59. Treble and bass staves. Dynamics: *p*. Measure numbers: 56, 57, 58, 59.

System 5, measures 60-63. Treble and bass staves. Dynamics: *ff*, *sf*. Measure numbers: 60, 61, 62, 63.

System 6, measures 64-67. Treble and bass staves. Dynamics: *sf*. Measure numbers: 64, 65, 66, 67.

System 7, measures 68-71. Treble and bass staves. Measure numbers: 68, 69, 70, 71.

(a) (suggested rendering)

System 8, measures 72-75. Treble and bass staves. Measure numbers: 72, 73, 74, 75.

(b) see Note (b) on page 16.

2. *staccato* *sf* *ff* (66b) (68) (71) (74) (77) (80) (84) (87)

legato *pp*

J. W. 14904.

(91)

(95)

(99)

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 3/4. The piano part begins with a *p* (piano) dynamic marking. The melody is simple and catchy, with a repeating chorus. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The score includes fingerings, breath marks, and a final measure marked (102).

102)

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is D major (two sharps). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some triplets and slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The score includes fingerings (1-5) and articulation marks (accents, slurs). The piece ends with a final chord in the bass staff.

(105)

This musical score is for a piece titled "The Merry Widow" (No. 109). It is written for piano and features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is presented in a single system with a grand staff (treble and bass clefs). The music is characterized by its lively tempo and includes various musical notations such as triplets, slurs, and dynamic markings like *sf* (sforzando). The piece concludes with a final measure marked with a double bar line and the number (109) in parentheses.

109)

[illegible]

(112)

System (116) features a treble and bass staff in D major. The treble staff contains a melodic line with various ornaments and slurs, including a section marked (a) and a *dolce* marking. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Measure numbers 116, 117, 118, and 119 are indicated at the end of the system.

System (120) continues the piece with more complex melodic passages in the treble staff, including a section marked (b). The bass staff continues with a steady accompaniment. Measure numbers 120, 121, 122, and 123 are indicated at the end of the system.

System (123) shows further melodic development in the treble staff. The bass staff features a more active accompaniment with eighth notes. Measure numbers 123, 124, 125, and 126 are indicated at the end of the system.

System (126) includes a section marked (b) and a *legato* marking. The treble staff has a melodic line with slurs, and the bass staff has a dense accompaniment. Measure numbers 126, 127, 128, and 129 are indicated at the end of the system.

System (130) features a section marked (c) and a *sf* (sforzando) marking. The treble staff has a melodic line with slurs, and the bass staff has a dense accompaniment. Measure numbers 130, 131, 132, and 133 are indicated at the end of the system.

System (134) includes sections marked (d), (e), and (f). The treble staff has a melodic line with slurs, and the bass staff has a dense accompaniment. Measure numbers 134, 135, 136, and 137 are indicated at the end of the system.

System (138) features a section marked (a) and a *p* (piano) marking. The treble staff has a melodic line with slurs, and the bass staff has a dense accompaniment. Measure numbers 138, 139, 140, and 141 are indicated at the end of the system.

(a) see Note (b) on page 16.

Small musical notation for (b) showing a melodic phrase in D major.

Small musical notation for (c) showing a melodic phrase in D major.

Small musical notation for (d) showing a melodic phrase in D major.

Small musical notation for (e) showing a melodic phrase in D major.

Small musical notation for (f) showing a melodic phrase in D major.

(poco calmato)

(a)

(142)

(a) *sf*

(146)

(a tempo)

pp (b)

mf

(150)

(153)

p

f

sf

(157)

sf

ff

(161)

(a)

(164)

(a)

(b) see Note (f) on page 21.

(167)

(170)

(173)

(176)

(179)

(182)

(187)

(a) see Note (f) on page 21.

(b)

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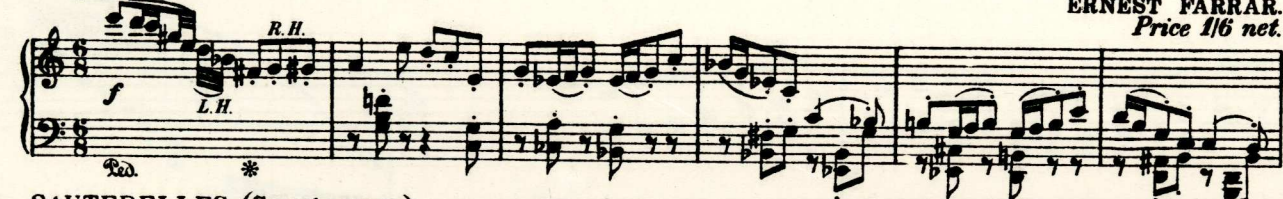
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