

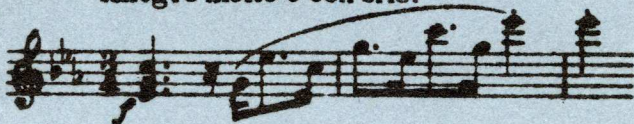
ANALYTICAL EDITION.

BEETHOVEN SONATAS

FOR THE
PIANOFORTE

OP. 10, No. 1.

Allegro molto e con brio.



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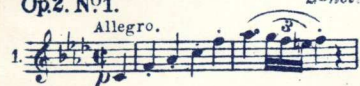
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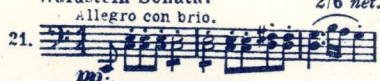
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Analysis of Sonata in C minor (Op. 10, No. 1).*

ALLEGRO MOLTO E CON BRIO—*C minor*—Sonata-form, or First-movement form.

Exposition.

- I. Principal Subject in Tonic key (bar 1 to bar 31):  etc.

Transition to Second Subject (bar 32 to bar 56), commencing
in A flat major, thus:



- II. Second Subject in Relative Major key (bar 56 to bar 94):  etc.

N.B.—From bar 86 to bar 90, allusion is made to the main figure of the Principal Subject.

Codetta, or Closing section of Exposition, (bar 94 to bar 105):



Development.

This portion of the movement extends from bar 106 to bar 168, and opens with a 'working' of the main figure of the Principal Subject. This leads at once into a new melody commencing (bar 118) in F minor, constituting an Episode (or Theme of contrast occurring transitorily). From bar 136 onwards much use is made of the third and fourth bars of this Episode, and the music eventually passes, by means of a Dominant pedal, into the Recapitulation of the first Subject.

Recapitulation.

- I. Principal Theme in Tonic key (shortened)—(bar 168 to bar 190):  etc.

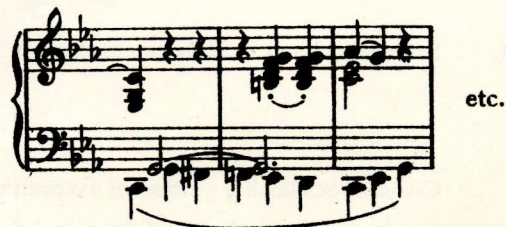
Transition to Second Subject, (bar 191 to bar 215), commencing thus
in G flat major (instead of in A flat major, as in Exposition)—



- II. Second Subject, commencing thus in F major at bar 215:  etc.

This passes eventually into C minor (the Tonic key), and from bar 233 onwards the music is substantially the reproduction of the corresponding portion of the Exposition (bar 56 onwards).

Codetta, or Closing Section of Recapitulation (bar 271 to end):



There is no Coda.

* The method of analysis adopted in these Sonatas is based upon the principles set forth in the Editor's "Form in Music." (Joseph Williams, Ltd.)

ADAGIO MOLTO—*A flat major*—Modified (or Abridged) Sonata-form.

Exposition.

- I. Principal Subject in Tonic key (bar 1 to bar 16):



Transition to Second Subject (bar 17 to bar 24), commencing
thus:



- II. Second Subject in Dominant key (bar 24 to bar 44):



Link of one bar, formed by the chord of the Dominant 7th of *A flat major*, the Tonic key—(bar 45), leading
to—

Recapitulation.

- I. Principal Subject in Tonic key (slightly varied)—(bar 46 to bar 61):



Transition to Second Subject, commencing as before, but modified so as to lead into the Tonic key instead
of into the Dominant (bar 62 to bar 71).

- II. Second Subject in Tonic key (bar 71 to bar 91):



Coda, founded upon the Principal Subject (bar 91 to end):



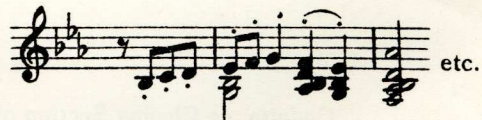
PRESTISSIMO—*C minor*—Sonata-form, or First-movement form.

Exposition.

- I. Principal Subject in Tonic key (from commencement of movement until bar 16):



- II. Second Subject in Relative major key (*E flat major*)—(bar 16 to bar 28):



Codetta, or Closing section of Exposition, commencing with a reference in L.H.

part to main figure of Principal Subject (bar 28 to bar 45):



Development.

This is of short duration, and extends from bar 46 to bar 57. It is founded entirely upon the Principal Subject.

Recapitulation.

- I. Principal Subject in Tonic key (bar 57 to bar 73):



etc.

- II. Second Subject in Tonic major key (C major)—(bar 73 to bar 85):



etc.

This closes in C minor, and is immediately succeeded by the

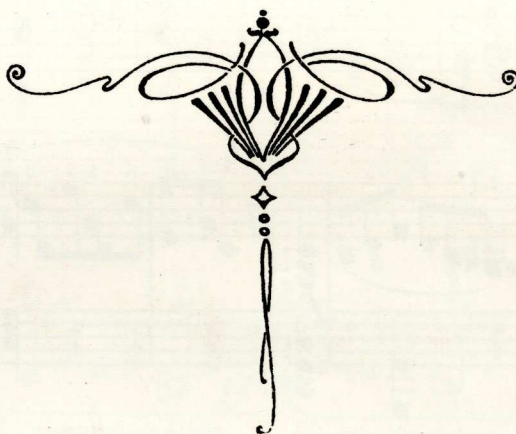
Codetta, or Closing section of Recapitulation, commencing (in bar 85), as in the

Exposition, with a reference to the main figure of the Principal Subject:



etc.

This merges (in bar 102) into the *Coda* proper, which continues until the final bar of the movement. This *Coda* makes allusions to both the First and Second Subjects.



SONATA NO 5.

in C minor.
Op. 10. NO 1.*Dedicated to the Countess von Browne.*(Edited, phrased and fingered by
STEWART MACPHERSON.)

L. VAN BEETHOVEN.

Allegro molto e con brio. $\text{♩} = 72$.

f *p* *rinf.* *pp* *ff* *ff* *fp* *p* *p*

(8) (18) (26) (39) (51) (59)

sempre legato

Note - For the phrasing throughout this Edition, and also for certain additional marks of expression, the Editor takes sole responsibility. Beethoven's original (and somewhat scanty) indications in respect of such matters may be ascertained by consulting such an edition as the "Urtext" of Breitkopf and Haertel.

System (66) features a treble and bass staff in B-flat major. The treble staff has a melodic line with a slur over measures 1-2, marked with a '2' and '(a)'. The bass staff has a steady eighth-note accompaniment. Dynamics include *f* and *sf*. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the treble staff.

System (73) continues the piece. The treble staff has a melodic line with a slur over measures 1-2, marked with a '2' and '(a)'. The bass staff has a steady eighth-note accompaniment. Dynamics include *cresc.*, *sf*, and *f*. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the treble staff.

System (80) features a treble and bass staff in B-flat major. The treble staff has a melodic line with a slur over measures 1-2, marked with a '2' and '(a)'. The bass staff has a steady eighth-note accompaniment. Dynamics include *f*, *sf*, and *f*. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the treble staff.

System (86) features a treble and bass staff in B-flat major. The treble staff has a melodic line with a slur over measures 1-2, marked with a '2' and '(a)'. The bass staff has a steady eighth-note accompaniment. Dynamics include *sf*, *cresc.*, and *ff*. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the treble staff.

System (94) features a treble and bass staff in B-flat major. The treble staff has a melodic line with a slur over measures 1-2, marked with a '2' and '(a)'. The bass staff has a steady eighth-note accompaniment. Dynamics include *sf*, *ff*, *sf*, and *fp*. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the treble staff.

System (105) features a treble and bass staff in B-flat major. The treble staff has a melodic line with a slur over measures 1-2, marked with a '2' and '(a)'. The bass staff has a steady eighth-note accompaniment. Dynamics include *p*, *fp*, and *p*. Measure numbers 5, 4, 3, 2, 1, and 1 are indicated above the treble staff.

System (a) is a short melodic phrase in the treble staff, marked with a '2' and '(a)'. It consists of a few notes with a slur.

System (b) is a short melodic phrase in the treble staff, marked with a '2' and '(b)'. It consists of a few notes with a slur.



First system of musical notation, measures 113-114. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*. Fingerings and articulations are indicated throughout. Measure 113 ends with a fermata.



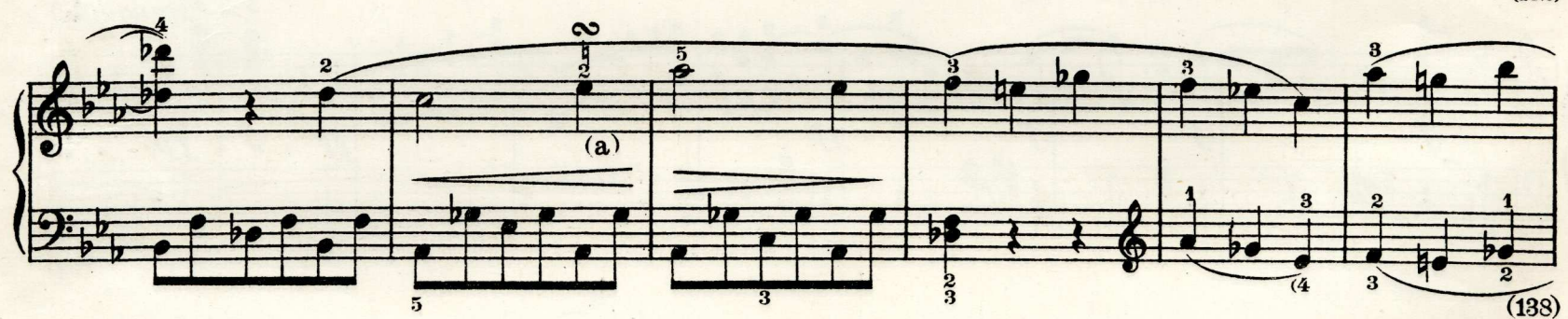
Second system of musical notation, measures 115-116. Treble and bass staves. Dynamics: *f*, *p*. Measure 115 includes a fermata. Measure 116 includes the instruction *sempre legato* and a triplet marking.



Third system of musical notation, measures 117-118. Treble and bass staves. Measure 117 includes a fermata. Measure 118 includes a triplet marking.



Fourth system of musical notation, measures 119-120. Treble and bass staves. Measure 119 includes a fermata. Measure 120 includes a triplet marking.



Fifth system of musical notation, measures 121-122. Treble and bass staves. Measure 121 includes a fermata. Measure 122 includes a triplet marking.



Sixth system of musical notation, measures 123-124. Treble and bass staves. Dynamics: *cresc.*, *sf*, *cresc.*. Measure 123 includes a fermata. Measure 124 includes a triplet marking.



Seventh system of musical notation, measure 125. Treble staff. Includes a fermata and a triplet marking.

First system of musical notation, measures 154-161. The system features a treble and bass staff. The treble staff contains a melodic line with various dynamics: *sf*, *f*, *sf*, and *ff*. The bass staff provides harmonic support with chords and single notes. Measure numbers 154 and 161 are indicated at the end of the system.

Second system of musical notation, measures 161-168. The treble staff continues the melodic line with dynamics *sf*, *sf*, and *p*. The bass staff has a more active line with dynamics *p* and *p*. Measure numbers 161 and 168 are indicated at the end of the system.

Third system of musical notation, measures 168-174. The treble staff includes the instruction *decresc.* and *rall.* in the middle, followed by *f tempo* at the end. The bass staff continues with chords. Measure numbers 168 and 174 are indicated at the end of the system.

Fourth system of musical notation, measures 174-183. The treble staff has dynamics *p*, *f*, and *p*. The bass staff has dynamics *p* and *f*. Measure numbers 174 and 183 are indicated at the end of the system.

Fifth system of musical notation, measures 183-190. The treble staff includes the instruction *rinf.* (rinfacciato). The bass staff has dynamics *pp* and *ff*. Measure numbers 183 and 190 are indicated at the end of the system.

Sixth system of musical notation, measures 190-197. The treble staff has dynamics *pp* and *ff*. The bass staff has dynamics *pp* and *ff*. Measure numbers 190 and 197 are indicated at the end of the system.

(a) In the original edition of Breitkopf and Haertel this chord appears thus: —



System (201) features a piano introduction marked *fp*. The right hand contains a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. The system concludes with a measure marked (201).

System (211) continues the piece with a piano introduction marked *p*. The right hand features a melodic line with slurs and ornaments, and the left hand provides a harmonic accompaniment. The system concludes with a measure marked (211).

System (217) continues the piece with a piano introduction marked *p*. The right hand features a melodic line with slurs and ornaments, and the left hand provides a harmonic accompaniment. The system concludes with a measure marked (217).

System (224) continues the piece with a piano introduction marked *p*. The right hand features a melodic line with slurs and ornaments, and the left hand provides a harmonic accompaniment. The system concludes with a measure marked (224).

System (231) continues the piece with a piano introduction marked *sf*. The right hand features a melodic line with slurs and ornaments, and the left hand provides a harmonic accompaniment. The system concludes with a measure marked (231).

System (238) continues the piece with a piano introduction marked *f*. The right hand features a melodic line with slurs and ornaments, and the left hand provides a harmonic accompaniment. The system concludes with a measure marked (238).

System (a) is a short musical phrase in the right hand, marked with a slur and a fermata.

System (b) is a short musical phrase in the right hand, marked with a slur and a fermata.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part is in the upper register, featuring a melody with various ornaments and trills. The score is divided into two systems, each with a key signature of one flat (B-flat) and a common time signature (C). The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The score is labeled with the number 4 in the top right corner and the number 5 in the bottom right corner. The title "The Rose Tree" is written in a decorative font at the top center of the page.

1 2 4 1 2 3 4 5

cresc. *sf* *sf* *sf*

tr(a)

(252)

Musical score for "The Merry Widow" (No. 259). The score is written for piano and voice. The piano part is in 4/4 time, featuring a series of chords and arpeggios, with dynamics ranging from *f* (forte) to *cresc.* (crescendo). The voice part is in 4/4 time, featuring a series of notes and rests, with dynamics ranging from *f* (forte) to *cresc.* (crescendo). The score is marked with fingerings (1, 2, 3, 4, 5) and includes a large bracket indicating a section of the score.

Musical score for the second system of "L'Espresso" by Liszt. The score is written for piano (p) and cello (c). The piano part is in the upper staff, and the cello part is in the lower staff. The key signature is B-flat major (two flats). The tempo is marked "tranquillo". The score includes various musical notations such as slurs, ties, and fingerings. The piano part has dynamic markings *sf*, *ff*, *sf*, and *fp*. The cello part has dynamic markings *ff* and *p*. The score is numbered 273 at the bottom right.

The second system of the musical score for 'The Swan' from 'The Nutcracker'. It continues from the first system. The piano part features a series of chords and arpeggios, with dynamics ranging from piano (p) to fortissimo (ff). The violin part includes a melodic line with various fingerings and a final measure with a fermata. The score is marked with a key signature of two flats and a 4/4 time signature. The page number (284) is visible in the bottom right corner.

(a) see Note (b) on page 7.

Adagio molto. ♩ 69-72.

The main score is divided into six systems. The first system (measures 69-72) begins with a piano (*p*) dynamic and includes a trill (*tr*) in measure 70. The second system continues with piano (*p*) and features a crescendo (*cresc.*) leading to a fortissimo piano (*fp*) in measure 71. The third system shows a crescendo (*cresc.*) followed by fortissimo (*sf*) and piano (*p*) dynamics. The fourth system includes fortissimo (*f*) and fortissimo piano (*fp*) dynamics. The fifth system starts with pianissimo (*pp*) and includes a trill (*tr*). The sixth system concludes with a crescendo (*cresc.*).

(a)

(b)

(c)

(d) This passage might be distributed thus:-

(e)

(f) similar to (e)

System (36) features a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (2, 4, 5, 3). The bass staff provides harmonic support with chords and single notes. Dynamics include *sf* (sforzando), *p* (piano), and *pp* (pianissimo). A first ending bracket labeled '1' spans the final measures.

System (39) continues the piano accompaniment. The treble staff has a melodic line with ornaments and fingerings (4, 3, 1). The bass staff features a rhythmic pattern with triplets and single notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). A first ending bracket labeled '1' is present.

System (43) shows the piano accompaniment with a treble and bass staff. The treble staff has a melodic line with ornaments and fingerings (3, 2, 1). The bass staff features a rhythmic pattern with triplets and single notes. Dynamics include *f* (forte), *sf* (sforzando), and *fp* (fortissimo piano). A first ending bracket labeled '1' is present.

System (49) continues the piano accompaniment. The treble staff has a melodic line with ornaments and fingerings (3, 2, 1). The bass staff features a rhythmic pattern with triplets and single notes. Dynamics include *p* (piano) and *sf* (sforzando). A first ending bracket labeled '1' is present.

System (53) shows the piano accompaniment with a treble and bass staff. The treble staff has a melodic line with ornaments and fingerings (2, 1, 4, 1, 5, 4, 3, 2, 1). The bass staff features a rhythmic pattern with triplets and single notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). A first ending bracket labeled '1' is present.

System (57) continues the piano accompaniment. The treble staff has a melodic line with ornaments and fingerings (3, 2, 1). The bass staff features a rhythmic pattern with triplets and single notes. Dynamics include *p* (piano) and *sf* (sforzando). A first ending bracket labeled '1' is present.

(a)

Small musical notation for (a) showing a treble staff with a single note and a bass staff with a single note.

(b)

Small musical notation for (b) showing a treble staff with a single note and a bass staff with a single note.

or, easier -

Small musical notation for the easier version, showing a treble staff with a single note and a bass staff with a single note.

- (c) As at (b)
 (d) See Note (a) on page 12.
 (e) See Note (b) on page 12.
 (f) See Note (c) on page 12.

System (60) features a piano accompaniment in G major. The right hand has a melodic line with a crescendo and a forte (f) section. The left hand has a bass line with triplets and a forte (f) section. The system ends with a piano (p) section.

System (65) continues the piano accompaniment. It includes a fortissimo (ff) section in the right hand and a piano (p) section in the left hand. The system ends with a fortissimo (ff) section.

System (71) features a fortissimo (ff) section in the right hand and a fortissimo (ff) section in the left hand. It includes a piano (p) section and a fortissimo (ff) section. The system ends with a fortissimo (ff) section.

System (75) features a fortissimo (ff) section in the right hand and a fortissimo (ff) section in the left hand. It includes a piano (p) section and a fortissimo (ff) section. The system ends with a fortissimo (ff) section.

System (78) features a fortissimo (ff) section in the right hand and a fortissimo (ff) section in the left hand. It includes a piano (p) section and a fortissimo (ff) section. The system ends with a fortissimo (ff) section.

System (83) features a fortissimo (ff) section in the right hand and a fortissimo (ff) section in the left hand. It includes a piano (p) section and a fortissimo (ff) section. The system ends with a fortissimo (ff) section.

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

(b) and (c) See Notes (e) and (f) on page 12.

(d) See Note (a) on page 13.

J. W. 14928

System (86) features a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with triplets and slurs, marked with a *cresc.* (crescendo) and *rinf.* (rinfornzando) dynamic. The bass staff provides a harmonic foundation with triplets and slurs. The system concludes with a measure marked *sf* (sforzando).

System (90) continues the piano accompaniment. It includes a *p* (piano) dynamic marking in the treble staff. The system is divided into two measures, (a) and (b), both marked *f* (forte). The bass staff features a melodic line with slurs and fingerings. The system concludes with a measure marked *sf* (sforzando).

System (96) continues the piano accompaniment. It begins with a *p* (piano) dynamic marking. The system is divided into two measures, (a) and (b), both marked *f* (forte). The bass staff features a melodic line with slurs and fingerings. The system concludes with a measure marked *sf* (sforzando).

System (101) continues the piano accompaniment. It features a melodic line in the treble staff with slurs and fingerings. The bass staff provides a harmonic foundation with slurs and fingerings. The system concludes with a measure marked *sf* (sforzando).

System (106) continues the piano accompaniment. It begins with a *pp* (pianissimo) dynamic marking. The system is divided into two measures, (a) and (b), both marked *f* (forte). The bass staff features a melodic line with slurs and fingerings. The system concludes with a measure marked *sf* (sforzando).

System (112) continues the piano accompaniment. It features a melodic line in the treble staff with slurs and fingerings. The bass staff provides a harmonic foundation with slurs and fingerings. The system concludes with a measure marked *pp* (pianissimo).

(a) and (b) See Notes (b) and (c) on page 13.

J.W. 14928

(c) or

FINALE.

Prestissimo. $\text{♩} = 100$

Measures 1-4 of the Finale. The music is in 3/4 time, marked Prestissimo. The key signature has two flats. Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. A first ending bracket labeled (a) spans measures 3 and 4. Measure 4 ends with a first ending bracket labeled (4).

Measures 5-10. The music continues with complex rhythmic patterns and fingerings. Measure 10 ends with a first ending bracket labeled (10).

Measures 11-13. Measure 11 has a first ending bracket labeled (b). A crescendo (*cresc.*) marking appears in measure 12. Measure 13 ends with a first ending bracket labeled (13).

Measures 14-18. Measure 14 has a first ending bracket labeled (14). A fortissimo (*sf*) dynamic is marked in measure 15. A first ending bracket labeled (18) spans measures 17 and 18. The tempo marking *(Un poco meno mosso.)* appears above measure 17.

Measures 19-24. Measure 19 has a first ending bracket labeled (19). A fortissimo (*ffp*) dynamic is marked in measure 20. A first ending bracket labeled (24) spans measures 23 and 24. The tempo marking *(poco stringendo)* appears above measure 21.

Measures 25-30. Measure 25 has a first ending bracket labeled (25). A fortissimo (*fp*) dynamic is marked in measure 26. A first ending bracket labeled (30) spans measures 29 and 30. The tempo marking *Tempo I.)* appears above measure 27. A crescendo (*cresc.*) marking appears in measure 28.

First ending bracket (a) for measures 29-30.

First ending bracket (b) for measures 29-30.

(a)

System (a) consists of two staves. The upper staff begins with a forte (*ff*) dynamic and contains a series of eighth-note triplets and sixteenth-note runs. The lower staff features a bass line with some rests and eighth-note patterns. The system concludes with a measure marked (34).

System (34) continues the piece. The upper staff has a forte (*ff*) dynamic and includes sixteenth-note passages. The lower staff has a piano (*p*) dynamic and features a bass line with eighth-note patterns. The system ends at measure (39).

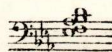
System (39) shows more complex textures. The upper staff has a forte (*ff*) dynamic with sixteenth-note runs. The lower staff has a piano (*p*) dynamic and includes a forte (*ff*) section. The system concludes at measure (46).

System (46) features a right-hand (R.H.) section with a piano (*p*) dynamic and a left-hand (L.H.) section with a forte (*sf*) dynamic. The system ends at measure (50).

System (50) includes a crescendo (*cresc.*) marking and a forte (*ff*) section. The upper staff has a piano (*p*) dynamic, while the lower staff has a forte (*ff*) dynamic. The system concludes at measure (55).

System (55) continues with a piano (*p*) dynamic in the upper staff and a forte (*ff*) dynamic in the lower staff. The system ends at measure (59).

(a) In some editions
this chord appears thus:



J. W. 14928

(a)

(64)

(68)

cresc. -

f

sf

(71)

(Un poco meno mosso)

p

sf

(76)

(poco stringendo - - -)

ffp

fp

sf

(82)

al - - -

Tempo I.)

cresc. -

sf

(87)

System (91) features a piano introduction with a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic and contains complex fingerings (e.g., 4 2, 3 5, 4 3 2 1) and slurs. The bass staff provides a harmonic accompaniment. The system concludes with a measure marked (91).

System (96) continues the piano introduction. It includes a forte (*ff*) section followed by a piano (*p*) section. The treble staff has various slurs and fingerings, while the bass staff maintains a steady accompaniment. The system ends with a measure marked (96).

System (102) shows the piano introduction with dynamics ranging from *ff* to *p*, and a crescendo (*cresc.*) marking. The treble staff features intricate fingerings and slurs. The system concludes with a measure marked (102).

System (110) marks the beginning of the vocal entry. The piano accompaniment starts with *fp* (fortissimo piano) and *poco rit.* (poco ritardando). The vocal line enters with the lyrics "ca - tar - dan - lan -". Dynamics include *pp* (pianissimo) and *p* (piano). The system ends with a measure marked (110).

System (116) is divided into two sections: "Adagio." and "Tempo I." The "Adagio" section features a *tenuto* (sustained) note in the vocal line and *pp* (pianissimo) dynamics in the piano accompaniment. The "Tempo I." section begins with a forte (*ff*) dynamic. The system ends with a measure marked (116).

System (122) continues the piano introduction with a decrescendo (*decresc.*) marking. The treble staff has various slurs and fingerings. The system concludes with a measure marked (122).

(b) The Pedal should be kept down through the whole of this bar.

(a)

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