

# Part Three

## Classical Compositions

*P*

art III emphasizes the chief instrumental forms of the late Classical era: sonata, rondo, and the compound ternary form. It also contains a typical theme with variations (page 177) and two fantasias—a short one by C. P. E. Bach, and the great C minor fantasia of Mozart.

### SONATA FORM

If time permits, study of sonata form might begin with examination of the Scarlatti sonata in Part II (our example is quite typical in form), and perhaps also the Clementi sonatina. Standard examples of Classical sonata form in major and minor respectively are the first movements of Mozart's K. 333 and Beethoven's Op. 2, No. 1. Two further examples that readily relate to these are the first movement of Haydn's E flat major sonata, with its monothematic design, and the first movement of his G minor string quartet, Op. 74, No. 3, with its recapitulation of the second theme in the parallel major. Examples of somewhat less common types of sonata form are listed below followed by their page number:

- Major-mode sonata with second theme in III# (271)
- Extensive coda (271)
- Slow-tempo sonata form (194); see also (248)
- Slow introduction precedes the form proper (253)
- No development section (248, 285)
- Concerto first movement (215)

Further examples of sonata occur later in the anthology: The Brahms movement for clarinet and piano in Part IV not only shows the genre of the duo sonata but also Brahms's typical "third theme" and use of thematic transformation. In Part V, sonata form is quite clear in the Hindemith movement, less easily discerned in Schoenberg's Op. 33a (which will surely be studied primarily for other reasons).

Two complete sonatas (all movements) also are given in Part III: Mozart's K. 333 and Beethoven's "Pathétique."



## RONDO FORM

The Couperin *rondeau* in Part II can precede study of the Classical rondo, which is represented by five examples. The second movements of Beethoven's "Pathétique" and of Mozart's K. 570 progress from elementary to somewhat less so. The last movements of the "Pathétique" and of Mozart's K. 333 are "sonata rondos," with the latter more expansive and unusual in style. The finale of Haydn's "Clock" Symphony is a rich orchestral rondo with some unexpected features.

## LARGE TERNARY FORM

The term "large (or compound) ternary form" is understood here to cover ABA forms in which A is itself a small binary or ternary form and B may be either closed or open. Most "trios" (whether or not actually called "trio" by the composer) are closed B sections. Examples in both Parts III and IV exhibit a variety of key relationships between the A and B sections, as well as different harmonic-structural plans within the sections.

Part III has four pieces clearly in or deriving directly from the "minuet and trio" tradition. The third movement of Beethoven's Op. 2, No. 1, with both A and B revealing very typical harmonic plans, may serve as an introductory example. Haydn's "Clock" Symphony, third movement, which is given in score, has many extended phrases. The E minor Allegretto of Beethoven's sonata, Op. 14, No. 1 is interesting for its structural use of VI. Finally, the second movement of the string quartet, Op. 130, of Beethoven shows the kind of compression and modification of traditional form typical of his late work. All these might be compared with Part IV pieces by Schubert, Chopin, and Brahms readily located under "Ternary form, compound" in Index I. (Is Mussorgsky's *Ballet of the Chicks in their Shells* also an example?)

Part III also has two slow movements in large ternary form that have open B sections—the E major Largo of the Haydn string quartet (useful both for the study of chromatic chords and for elementary score reading), and the formally more complex C major Largo from Beethoven's sonata, Op. 7.

Although students need to learn to recognize quickly the conventional forms, they also need to develop the capacity to discover what makes a particular work, even one wholly conventional in form, *unlike* any other. "What is unique to this work alone?" is a difficult question, but it should underlie all the more easily answered ones.

## FREE FANTASY in D MAJOR

(Helm 160; Wotquenne 117/14)

from *Essay on the True Art of Playing Keyboard Instruments, Part Two* (publ. 1762)Carl Philipp Emanuel Bach (1714–1788)

The eighteenth-century fantasia for a solo keyboard instrument was a type of piece in which the composer attempted to capture the spirit of improvisation. As cultivated by C. P. E. Bach and his contemporaries, the fantasia contributed to the evolution of the early Classic style through its emphasis on "intimate sensitive expression" (*Empfindsamkeit*) and its changes, frequently sudden, of affect. Bach was especially fond of the "free" fantasia, so called because it was unmetered and also because it modulated more frequently than was customary in pieces written in traditional forms. (Do freedom in rhythm and freedom in tonality somehow go together?)

At the end of his famous treatise on keyboard playing (the *Essay* cited in our title above), Bach, in a chapter on improvisation, illustrates the free fantasia with the short example given on the following page.<sup>1</sup> This example differs from his other published fantasias in that it is preceded by what Bach calls its "framework"—a short figured bass. By adducing such a construct, Bach seems to imply that improvisation is to be understood as the elaboration of something simpler. His explicit references to the framework concern certain technical details.

Write out a realization of the framework in a simple chordal style as a first step in exploring its relation to the fantasia. Concerning the spot marked with an asterisk (\*), Bach says that the three bass tones B $\flat$ -A-G are "purposely omitted from the piece as performed." That is, these notes are only implied in the fantasia itself. (Try putting them in.) Speaking of the chord just before the asterisk, Bach says that the change from this seventh chord on B to the following  $\frac{6}{2}$  on B $\flat$  is an "ellipsis"—that normally a  $\frac{6}{4}$  chord on B or a triad on C would precede the  $\frac{6}{2}$ . (Listen to how such inserted chords would sound.)

Finding a convincing interpretation of the fantasia's rhythms is a challenge. Bach gives less advice in this area, and his score does not make his wishes entirely clear. At the outset he writes the time signature C, but he says (earlier in his book) that this is only a convention. It is clear that the piece is not in common time with the bar lines simply omitted. On the other hand, Bach does not permit total rhythmic license either, for he writes: "The note values have been written as accurately as can be expected." Moreover, certain passages in the fantasia clearly do create a feeling of duple meter. Where? How? Do any points seem to call for a particularly emphatic downbeat—one that would help define the larger shapes of the piece? On one matter Bach is quite explicit: "Each chord," he writes, "is [to be] arpeggiated twice."<sup>2</sup>

Another fantasia is given on page 203. For more on C. P. E. Bach, see the introduction to Appendix B (page 554) and the preface to this book, page iii.<sup>3</sup>

<sup>1</sup> The *Essay* is translated by William J. Mitchell (Norton, 1949). For Bach's discussion of the free fantasia, see page 430.

<sup>2</sup> Ernest Ferrand, in his *Die Improvisation in Beispielen aus neun Jahrhunderten abendländischer Musik* (Cologne, 1956, Eng. trans. 1961), suggests that each arpeggiated chord be rolled upward (twice) in 32nd notes.

<sup>3</sup> Advanced students may wish to see Heinrich Schenker's well-known study of the Bach fantasia in his "Die Kunst der Improvisation" (The Art of Improvisation), which is in volume 1 of his *Das Meisterwerk in der Musik* (Drei Masken Verlag, 1925; repr. Georg Olms, 1974). An English translation of the entire *Meisterwerk*, to be published by Cambridge University Press, is in preparation.



## FRAMEWORK

*Allegro*

6 6/4 7/5 2 6 7 4-3 6 7 4 2 6 7 2 6 4 7 5 6 2 6 7 5 4-3 8 4 7 6 4 2 3

## FANTASIA

*Allegro*

*arpeggio*

*p f*

*arpeggio*

*3*

*arpeggio*

*p*

*f p f*

*arpeggio*



# STRING QUARTET in G MINOR

Op. 74, No. 3 (Hob. III/74) (1793), first and second movements

Joseph Haydn (1732–1809)

The string quartet, a relatively recent development in the history of music, reached its first high point in works of Haydn beginning in the early 1770s. These two movements from Haydn's much later Op. 74, No. 3 are typical of his quirkiness and wit.

Identify the themes and keys of the first movement. Comment on the point of recapitulation. What is the significance of the key signature change? The many chromatic chords of the second movement will reward study. Explain bar 8. How does it relate to the rest of the movement? The first, third, and fourth movements are all in G minor or major. What is a movement in E major doing in this environment? Later examples of string quartet writing are on pages 291 and 484.

**I**

Allegro

Violino I

Violino II

Viola

Violoncello

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19

26







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This musical score is divided into two systems, each containing five measures. The notation is as follows:

- Measure 147:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 152:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 157:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 162:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 167:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 172:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 177:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 182:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 187:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.
- Measure 192:** Treble and bass staves. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). Time signature is 4/4. The measure contains a complex melodic line in the treble and a supporting bass line.



II

Largo assai



47

50

52

55

58

This musical score consists of five systems of three staves each (treble, alto, and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Measure 47 begins with a piano (p) marking. Measures 50 and 52 feature rapid sixteenth-note passages. Measure 55 includes a forte (f) marking. Measure 58 ends with a piano (p) marking. The score is divided into systems by double bar lines.



## PIANO SONATA in E FLAT MAJOR

*Hob. XVI/52 (1794), first movement**Joseph Haydn (1732–1809)*

One of Haydn's last piano sonatas, this work embodies a youthful inventiveness in a ripened language only age can command.

The nature of the various themes, the abrupt modulation at bar 68, and the chord background of bars 109 and 110 are among the many details that deserve close investigation.<sup>4</sup>

**Allegro moderato**

The musical score is presented in four systems, each with a piano and violin staff. The first system begins with a treble clef and a key signature of two flats. The second system is marked with a circled '4' and shows a continuation of the melody with a forte 'f' dynamic. The third system is marked with a circled '7' and shows a continuation of the melody. The fourth system is marked with a circled '10' and shows a continuation of the melody with a piano 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

<sup>4</sup> Heinrich Schenker analyzes this sonata in the third issue of *Der Tonwille* (Vienna: 1922; republished by Universal Edition). Of particular interest is his bar-by-bar reduction showing both the basic rhythm of each bar and the basic voice-leading. A translation by Wayne Petty is in *Theoria*, vol. 3, 1988, p. 105.



(27)

(29)

(31)

(33)

(36)

(40)



This image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns, specifically measures 12 through 25. The score is written for piano and is in the key of B-flat major (two flats). The time signature is 3/4. The notation is arranged in five systems, each with a measure number in a circle at the beginning. The first system (measures 12-14) features a flowing melody in the right hand and a supporting bass line in the left hand. The second system (measures 15-17) continues the melody with some trills and a more active bass line. The third system (measures 18-20) includes a trill marked '10' and a trill marked 'tr'. The fourth system (measures 21-23) features a trill marked 'tr' and a trill marked 'tr'. The fifth system (measures 24-25) includes a trill marked 'tr' and a trill marked 'tr'. The score concludes with a final measure marked 'fz'.







42

Measures 42 and 43 of a piano piece. Measure 42 features a complex, rapid sixteenth-note melody in the right hand, while the left hand plays a steady eighth-note accompaniment. Measure 43 continues the right-hand melody with a slight change in texture, ending with a half-note chord. A piano (*p*) dynamic marking is present in measure 43.

44

Measures 44 through 47. Measure 44 begins with a piano (*p*) dynamic in the right hand, which then transitions to a forte (*f*) dynamic. The right hand plays a series of sixteenth-note patterns, while the left hand provides a consistent eighth-note accompaniment. The piece concludes in measure 47 with a final chord in the right hand.

48

Measures 48 and 49. Measure 48 contains a dense, rapid sixteenth-note melody in the right hand. Measure 49 shows the right hand playing a series of eighth-note chords, while the left hand continues with its eighth-note accompaniment.

49

Measures 50 and 51. Measure 50 features a rapid sixteenth-note melody in the right hand. Measure 51 shows the right hand playing a series of eighth-note chords, while the left hand continues with its eighth-note accompaniment. A forte (*fz*) dynamic marking is present in measure 51.

51

Measures 52 through 54. Measure 52 features a rapid sixteenth-note melody in the right hand. Measure 53 shows the right hand playing a series of eighth-note chords, while the left hand continues with its eighth-note accompaniment. A forte (*fz*) dynamic marking is present in measure 53. Measure 54 continues the right-hand melody with a slight change in texture, ending with a half-note chord. A forte (*fz*) dynamic marking is present in measure 54.

54

Measures 55 through 57. Measure 55 features a rapid sixteenth-note melody in the right hand. Measure 56 shows the right hand playing a series of eighth-note chords, while the left hand continues with its eighth-note accompaniment. A forte (*fz*) dynamic marking is present in measure 56. Measure 57 continues the right-hand melody with a slight change in texture, ending with a half-note chord. A forte (*fz*) dynamic marking is present in measure 57.



57

*f* *f* *p*

60

*f*

62

*p*

64

*f*

66

*p*

69

*p*



71

Measures 71-72. Treble clef, key of B-flat major. Measure 71 features a complex, rapid sixteenth-note melody in the right hand, with the left hand providing a steady eighth-note accompaniment. Measure 72 continues the right-hand melody with a crescendo leading to a forte (f) dynamic.

73

Measures 73-74. Treble clef, key of B-flat major. Measure 73 shows a continuation of the rapid sixteenth-note melody in the right hand, with a crescendo. Measure 74 features a more melodic right-hand line and a more active left-hand accompaniment.

76

Measures 76-77. Treble clef, key of B-flat major. Measure 76 begins with a piano (p) dynamic and features a rapid sixteenth-note melody in the right hand. Measure 77 shows a continuation of the right-hand melody with a crescendo.

79

Measures 79-82. Treble clef, key of B-flat major. Measure 79 features a rapid sixteenth-note melody in the right hand, with a piano (p) dynamic. Measures 80-82 continue the right-hand melody with a crescendo, while the left hand provides a steady eighth-note accompaniment.

83

Measures 83-85. Treble clef, key of B-flat major. Measure 83 features a rapid sixteenth-note melody in the right hand, with a piano (p) dynamic. Measures 84-85 continue the right-hand melody with a crescendo, while the left hand provides a steady eighth-note accompaniment.

86

Measures 86-88. Treble clef, key of B-flat major. Measure 86 features a rapid sixteenth-note melody in the right hand, with a piano (p) dynamic. Measures 87-88 continue the right-hand melody with a crescendo, while the left hand provides a steady eighth-note accompaniment.



89

92

95

97

99

101



103

Measures 103-104. Treble clef, bass clef. Key signature: two flats. Measure 103 features a rapid sixteenth-note run in the treble, starting on a whole note chord in the bass. A *p* dynamic marking is present. Measure 104 continues the treble run. A *cresc.* marking is above the treble staff.

*p* *cresc.*

104

Measures 105-106. Treble clef, bass clef. Key signature: two flats. Measure 105 has a *f* dynamic marking. Measure 106 has a *(p)* dynamic marking.

*f* *(p)*

107

Measures 107-108. Treble clef, bass clef. Key signature: two flats. Measure 107 has a *(f)* dynamic marking. Measure 108 has a *p* dynamic marking.

*(f)* *p*

111

Measures 111-112. Treble clef, bass clef. Key signature: two flats. Measure 111 has a *f* dynamic marking. Measure 112 continues the piece.

*f*

113

Measures 113-114. Treble clef, bass clef. Key signature: two flats. Measure 113 has a *f* dynamic marking. Measure 114 continues the piece.

*f*

115

Measures 115-116. Treble clef, bass clef. Key signature: two flats. Measure 115 has a *f* dynamic marking. Measure 116 continues the piece.

*f*



## SYMPHONY No. 101 in D MAJOR

*Hob. II/101 (1794), third and fourth movements**Joseph Haydn (1732–1809)*

In his twelve last symphonies, written in London between 1791 and 1795 for concerts produced by Johann Salomon, Haydn reached the summit of his achievements in that genre. One of them, Symphony No. 101, has been dubbed "The Clock" because of the rhythm of its second movement.

The third movement is a typical symphonic minuet and trio. It may be compared with the other minuets and related forms in this book. The fourth movement, though in a form rather usual for final movements of Classical works, contains a number of surprises.

## III

Menuetto  
Allegretto

Flauti

Oboi

Clarinetti in  $\begin{bmatrix} A \\ La \end{bmatrix}$

Fagotti

Corni in  $\begin{bmatrix} D \\ Re \end{bmatrix}$

Trombe in  $\begin{bmatrix} D \\ Re \end{bmatrix}$

Timpani in  $\begin{bmatrix} D \\ Re \\ La \end{bmatrix}$

Violino I

Violino II

Viola

Violoncello e Contrabasso

8

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Vi. I

Vi. II

Vla.

Vlc. e Cb.



(36)

Fl. Ob. Cl. Fg. Vl. I Vl. II Vla. Vlc. e. Cb.

(17)

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. e. Cb.

(46)

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. e. Cb.

(26)

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vl. I Vl. II Vla. Vlc. e. Cb.



72

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vi. I Vi. II Via. Vlc. e Cb.

55

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vi. I Vi. II Via. Vlc. e Cb.

64

Fl. Ob. Cl. Fg. Cor. Tr. Timp. Vi. I Vi. II Via. Vlc. e Cb.

81

Trio

Fl. Vi. I Vi. II Via. Vlc. e Cb.



(90)

Fl. I. *a2* *ff* *p* *1.*

Ob. *ff*

Cl. *a2* *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff*

Vlc. e Cb. *ff*

(91)

Fl. I. *a2* *ff* *p* *1.*

Ob. *ff*

Cl. *a2* *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff*

Vlc. e Cb. *ff*

(99)

Fl. I. *a2* *ff* *p* *1.*

Fg. *ff*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff*

Vlc. e Cb. *ff*

(100)

Fl. I. *a2* *ff* *p* *1.*

Vl. I. *ff*

Vl. II. *ff*

Vla. *ff*

Vlc. e Cb. *ff*



(143)

Fl. Ob. Cl. Fg. Cor. Tr. Tlmp. Vl. I Vl. II Vla. Vlc. Cb.

(152)

Fl. Fg. Cor. Vl. I Vl. II Vla. Vlc. Cb. Men. D. C.

(125)

Fl. Fg. Vl. I Vl. II Vla. Vlc. Cb.

(134)

Fl. Ob. Cl. Fg. Cor. Tr. Tlmp. Vl. I Vl. II Vla. Vlc. Cb.



## IV

## Finale Vivace

Flauti.  
Oboi.  
Clarinetti in A.  
Fagotti.  
Corni in D.  
Trombe in D.  
Timpani in D-A.  
Violino I.  
Violino II.  
Viola.  
Violoncello e Contrabbasso.

9

VI.  
Vla.  
Vic. e Cb.

19

VI.  
Vla.  
Vic. e Cb.

28

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Trb.  
Timp.  
VI.  
Vla.  
Vic. e Cb.

33

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Trb.  
Timp.  
VI.  
Vla.  
Vic. e Cb.



(51)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.

(56)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Vl. Vla. Vlc. e Cb.

(39)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.

(45)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.



65

Ob. Fag. VI. Vla. Vlc. e Cb.

80

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. VI. Vla. Vlc. e Cb.

74

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. VI. Vla. Vlc. e Cb.

86

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) VI. Vla. Vlc. e Cb.



92

Fl.  
Ob.  
Cl.  
Fag.  
Cor. (D)  
Tr.b. (D)  
Vi.  
Via.  
Vlc. e  
Cb.

101

Fl.  
Ob.  
Cor. (D)  
Vi.  
Via.  
Vlc. e  
Cb.

109

Fl.  
Ob.  
Cl.  
Fag.  
Cor. (D)  
Tr.b. (D)  
Timp.  
Vi.  
Via.  
Vlc. e  
Cb.

119

Vi.  
Via.  
Vlc. e  
Cb.

127

Vi.  
Via.  
Vlc. e  
Cb.



(145) *f*

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb. Bassi

(150) *f*

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.

(134) *zu 2* *f*

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.

(140) *b* *f*

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.



(168)

Fl.  
Ob.  
Cl.  
Fag.  
zu 2  
Vl.  
Via.  
Vlc. e  
Cb.

(173)

Fl.  
Ob.  
Cl.  
Fag.  
zu 2  
Cor. (D)  
Tr.b. (D)  
Timp.  
Vl.  
Via.  
Vlc. e  
Cb.

(156)

Fl.  
Ob.  
Fag.  
zu 2  
Vl.  
Via.  
Vlc. e  
Cb.

(162)

Fl.  
Ob.  
Fag.  
Vl.  
Via.  
Vlc. e  
Cb.

HAYDN



178

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb.

179

Vl. Vla. pp

183

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. e Cb. Bassi

189

Vl. Vla. pp

195

Vl. Vla. Vlc. pp

201

Vl. Vla. Vlc.

207

Vl. Vla. Vlc.



(231)

Fl. zu 2  
Ob.  
Cl.  
Fag.  
Cor. (D)  
Trb. (D)  
Timp.  
Vi.  
Vla.  
Vic. e Cb.  
Bassi

*ff*

(237)

Fl.  
Ob.  
Cl.  
Fag.  
Cor. (D)  
Trb. (D)  
Timp.  
Vi.  
Vla.  
Vic. e Cb.

(213)

Ob.  
Vi.  
Vla.  
Vic.

*pp*

(219)

Ob.  
Fag.  
Cor. (D)  
Vi.  
Vla.  
Vic.

*pp*

(225)

Cor. (D)  
Vi.  
Vla.  
Vio.

*cresc.*



(257)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Vcl. e Cb.

zu 2 zu 2 zu 2 zu 2 zu 2

pp

(263)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Vcl. e Cb.

p

p

(243)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Vcl. e Cb.

p

p

(249)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Vcl. e Cb.

p

p



(269)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. c Cb.

(274)

Fl. Ob. Cl. Fag. Cor. (D) Trb. (D) Timp. Vl. Vla. Vlc. c Cb.



## SONATINA in G MAJOR

Op. 36, No. 2 (publ. 1797), first movement

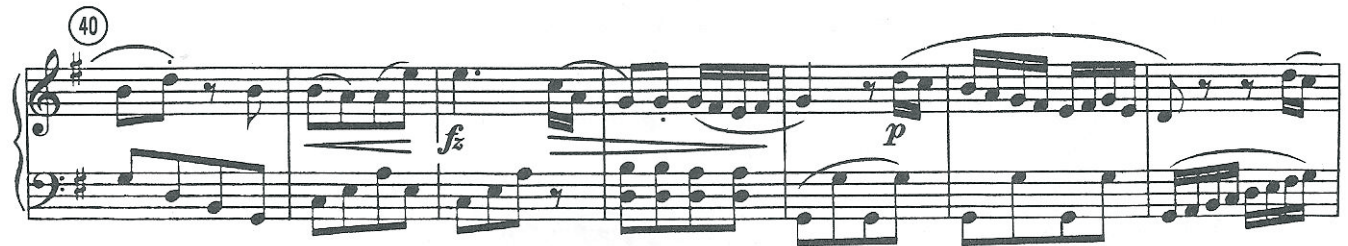
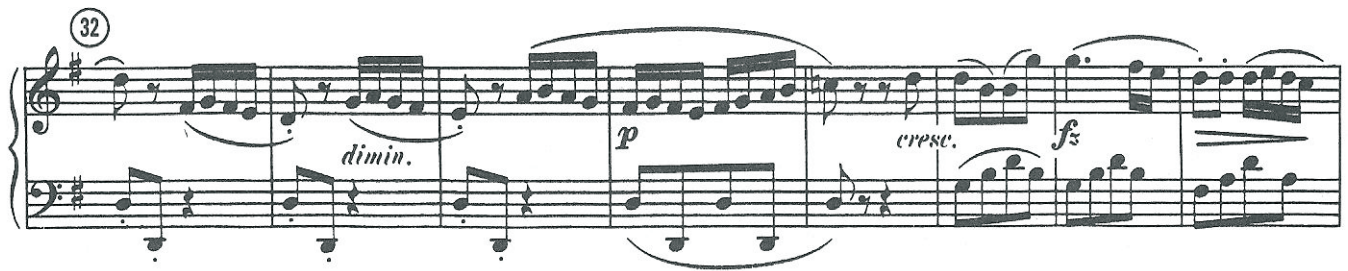
Muzio Clementi (1752–1832)

Clementi was a musician of such achievement that in 1781 he and Mozart engaged in a "friendly" pianistic duel. It ended in a draw, but Clementi later altered his playing style in Mozart's direction. Also a great pedagogue, he trained many distinguished pianists of the next generation. His sonatinas are still useful to students. What is the form of the example below? At what point does the piece markedly increase in tonal motion? Compare the D major chords in bars 3 and 35–36: Do they "feel" the same?

Allegretto.

The musical score for the first movement of the Sonatina in G Major, Op. 36, No. 2 by Muzio Clementi, is presented in five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked Allegretto. The score includes various dynamics such as piano (p), forte (f), and crescendo (cresc.). Measure numbers 7, 13, 20, and 26 are indicated at the beginning of their respective systems. The piece concludes with a final forte (f) chord in measure 36.





## THEME WITH VARIATIONS

from Piano Sonata in D major, K. 284 (1775?)

Wolfgang Amadeus Mozart (1756–1791)

Variations for piano were popular throughout the Classical era (and beyond). Many were written as independent works; others formed movements of sonatas. This set, the third and final movement of a sonata, is based on an original theme. As in all examples of the genre, the theme is itself an elaboration of a basic melodic and harmonic substructure—the key to the variations.

Rich in elaborative devices, the work is suffused with Mozartean wit. Which measure creates an unexpected rhythmic bump every time?

For a comment on the performance of the appoggiaturas written in small notes, see the preface to the B flat major sonata, K. 333, on page 188.



**Tema.**

*p* *f* *p* *f*

6 *p* *f*

11 *p* *f* *p* *f*

**Var. I.** *p*

4 *f*

9 *p* *f* *p*

13 *f* *p* *f*



## Var. II.

4

9

13

*p* *f* *p* *f*

## Var. III.

3

6

*p* *f*



11

14

Var. V.

6

11

Var. VI.

5



First system of music, measures 9-10. Treble clef, key of D major. Measure 9 starts with a piano (*p*) dynamic and a half note D4. Measure 10 continues with a half note E4. The bass line has a whole rest in measure 9 and a half note D3 in measure 10. A circled measure number '9' is above the first measure.

Second system of music, measures 11-12. Treble clef, key of D major. Measure 11 starts with a piano (*p*) dynamic and a half note F#4. Measure 12 continues with a half note G4. The bass line has a whole rest in measure 11 and a half note E3 in measure 12. A circled measure number '11' is above the first measure.

Third system of music, measures 13-14. Treble clef, key of D major. Measure 13 starts with a piano (*p*) dynamic and a half note A4. Measure 14 continues with a half note B4. The bass line has a whole rest in measure 13 and a half note F#3 in measure 14. A circled measure number '15' is above the first measure.

Fourth system of music, measures 15-16. Treble clef, key of D major. Measure 15 starts with a piano (*p*) dynamic and a half note C5. Measure 16 continues with a half note B4. The bass line has a whole rest in measure 15 and a half note G3 in measure 16. A circled measure number '15' is above the first measure.

Fifth system of music, measures 17-18. Treble clef, key of D major. Measure 17 starts with a piano (*p*) dynamic and a half note A4. Measure 18 continues with a half note G4. The bass line has a whole rest in measure 17 and a half note F#3 in measure 18. A circled measure number '3' is above the first measure.

Sixth system of music, measures 19-20. Treble clef, key of D major. Measure 19 starts with a piano (*p*) dynamic and a half note F#4. Measure 20 continues with a half note E4. The bass line has a whole rest in measure 19 and a half note D3 in measure 20. A circled measure number '6' is above the first measure.

Seventh system of music, measures 21-22. Treble clef, key of D major. Measure 21 starts with a piano (*p*) dynamic and a half note D4. Measure 22 continues with a half note E4. The bass line has a whole rest in measure 21 and a half note D3 in measure 22. A circled measure number '9' is above the first measure.







**Var. VIII.**  
**Maggiore.**

5

9

13

**Var. IX.**

6

12



## Var. X.

Musical score for Variation X, featuring piano and forte dynamics and various musical notations. The score is written for piano and includes measures 4, 9, and 13. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system starts with a forte (f) dynamic. The third system starts with a forte (f) dynamic. The fourth system starts with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings (p, f, pp).

Var. XI.  
Adagio cantabile.

(Toricella)

Musical score for Variation XI, Adagio cantabile, featuring piano and forte dynamics and various musical notations. The score is written for piano and includes measures 4 and 9. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system starts with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings (p, f, cresc.).



7

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

10

*f tr. p tr. tr. cresc.*

12

*p tr. tr.*

14

*p tr. tr. tr. cresc. p*

17

*f p cresc. f p f p*



21

*sf p tr cresc. p sf p sf p f p f p f p f*

25

*f p sf p sf p*

27

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

30

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

32

*(sf) (p) (sf) (p) (f)*



Var. XII.  
(Allegro.)

Var. XII. (Allegro.)

8

13

18

25

30

35

*f* *p* *decresc.* *f* *p* *pp*



## PIANO SONATA in B FLAT MAJOR

K. 333 (1783)

*Wolfgang Amadeus Mozart (1756–1791)*

This work, given here in its entirety, has been called by Alfred Einstein a realization of the ideal of Mozart's piano sonatas.<sup>5</sup>

Remember that the opening four notes are performed as four sixteenth notes, and that all the small appoggiaturas are generally to be played on the beat. Their length depends on their context. The one in bar 27, for example, is to have the length of an eighth note; the ones in bar 7 of the second movement are thirty-seconds. Are all appoggiaturas written small? What is the advantage of so writing them?<sup>6</sup>

The third movement imitates another type of composition. What is it? And what is the source of the melody in bars 76–80?

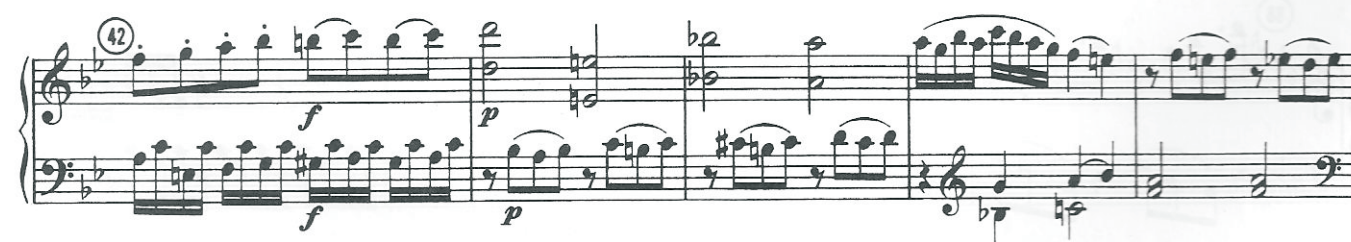
I

Allegro

<sup>5</sup> Alfred Einstein, *Mozart, His Character, His Work* (New York: Oxford, 1945), p. 240. Charles Rosen comments briefly on the first movement's bridge section in his *Sonata Forms* (Norton, 1988), pp. 229–230. For a remark on the third movement, see his *The Classical Style* (Viking, 1971), p. 45.

<sup>6</sup> An informative article on this subject, with many examples, is Ernst Oster's "On the Meaning of the Long Appoggiatura," (trans. by R. Kosovsky), in *Theory and Practice* (Ithaca, N.Y.: Music Theory Society of New York State, August 1982), p. 20.







47



52



56



59



64



68





72

75

78

81

84

89



92

System 1 (Measures 92-95): Treble clef features a complex melodic line with many accidentals. Bass clef features a simple accompaniment of eighth notes.

96

System 2 (Measures 96-99): Treble clef features a melodic line with some accidentals. Bass clef features a simple accompaniment of eighth notes.

100

System 3 (Measures 100-103): Treble clef features a melodic line with some accidentals. Bass clef features a simple accompaniment of eighth notes.

105

System 4 (Measures 105-108): Treble clef features a melodic line with some accidentals. Bass clef features a simple accompaniment of eighth notes.

110

System 5 (Measures 110-113): Treble clef features a melodic line with some accidentals. Bass clef features a simple accompaniment of eighth notes.

115

System 6 (Measures 115-118): Treble clef features a melodic line with some accidentals. Bass clef features a simple accompaniment of eighth notes. A trill (tr) is marked above the final note of the treble staff.



119

125

130

134

138

143

149

*tr*

*fp*

*f*

*p*

*crescendo*

*tr*



Measures 154-161 of a musical score. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score is written for piano (piano and bass staves). Measure 154 starts with a treble clef and a key signature change to two flats. Measures 158 and 161 are marked with circled numbers. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like trills and slurs.

## Andante cantabile

## II

Measures 6-14 of the *Andante cantabile* section. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score is written for piano (piano and bass staves). Measure 6 is marked with a circled number and a trill (tr). Measures 10 and 14 are marked with circled numbers. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *(sf)* (sforzando) and *(fp)* (fortissimo). The section concludes with a double bar line.



18

(f) (sf)

23

(p) (f) (p) (sf) (p)

28

(f) (p) (cresc.) (f) (p)

32

(f) (p) (sf) (p) (sf) (p)

39

(sf) (p) (sf) (p) (sf) (p)

45

(sf) (p) (sf) (p) (sf) (p) (sf) (p)

50

(sf) (p) (sf) (p) (sf) (p) (sf) (p)



This page of musical notation contains six systems of staves, each with a measure number in a circle at the beginning. The notation is for a piano piece, featuring various musical symbols and dynamic markings.

- System 1 (Measure 54):** The first staff has a measure number 54 in a circle. The notation includes a complex melodic line with many sixteenth and thirty-second notes, and a bass line with a few notes and rests.
- System 2 (Measure 57):** The second staff has a measure number 57 in a circle. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. Dynamic markings include *(fp)* in both staves.
- System 3 (Measure 61):** The third staff has a measure number 61 in a circle. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. Dynamic markings include *(fp)* in both staves.
- System 4 (Measure 65):** The fourth staff has a measure number 65 in a circle. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. Dynamic markings include *(f)* in the first staff and *(p)* in the second staff.
- System 5 (Measure 70):** The fifth staff has a measure number 70 in a circle. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. Dynamic markings include *(f)* in the first staff and *(p)* in the second staff.
- System 6 (Measure 74):** The sixth staff has a measure number 74 in a circle. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. Dynamic markings include *(f)* in the first staff and *(p)* in the second staff.
- System 7 (Measure 78):** The seventh staff has a measure number 78 in a circle. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. Dynamic markings include *(f)* in the first staff, *(cresc.)* in the second staff, and *(p)* in the third staff. The system ends with a double bar line and a first ending bracket labeled "1." and a second ending bracket labeled "2.".



## Allegretto grazioso

## III

Handwritten annotations in the first system:

- 5 3 6 m3
- m3 m3 m3
- m3 p 4 3 m3 p 4 3
- 3

Measures are numbered 8, 15, 22, 27, 31, and 35.



42

49

55

62

68

74

81

*f*

*f*

*(p)*

*(p)*

*(f)*

*(f)*

*p*

*p*

*f*

*p*

*f*

*p*

*crescendo*

*f*

*p*



88

95

102

108

114

121

127



134

(f) (p) (f) (f)

139

(f) (p) (f) (f)

144

148

153

tr

156

|||

159



162

*tr*

*(p)*

168

*f*

*f*

*Cadenza in tempo*

172

*dolce*

177

*f*

*(p)*

*(f)*

183

*(p)*

*(p)*

189

*f*

195

*tr*

*ad libitum*



199

tr

*f*

200 a tempo

*f*

206

tr

210

*f*

213

*p*

219

*f*



## FANTASIA in C MINOR

K. 475 (1785)

*Wolfgang Amadeus Mozart (1756–1791)*

In the creation of a fantasia, the composer does not adhere to a pre-established form. This is not to say that fantasias are formless, but that each has a unique form. The idea is to control improvisatory flights by means of an overall direction. In this bold, uninhibited fantasia, with its astonishing lack of key signature, how does Mozart achieve unity from such violently contrasting parts?<sup>7</sup>

Adagio.

The musical score is presented in four systems, each with a measure number in a circle at the beginning of the first staff. The notation includes various dynamics (f, p, pp) and articulation marks. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is in C minor.

<sup>7</sup> For an analysis of this fantasia, with a graph showing the bass structure, see Oswald Jonas, "Improvisation in Mozarts Klavierwerken," in *Mozart Jahrbuch* (Salzburg: Internationalen Stiftung Mozarteum, 1967), pp. 179–181. Another is in Felix Salzer, *Structural Hearing* (New York: Dover, 1962), vol. 2, Graph 507.







14

*f* *p* *f* *p*

16

(*pp*) (*pp*)

19

*f* *p* *f* *p* (*cresc.*)

21

*f* *fp* *f* *p*

24

(*calando*) (*pp*) (*cresc.*) (*p*) (*f*) (*p*)

27

(*f*) (*p*)



29

1. *p*

2. *p*

30

32

*(sf)* *p*

35

*(p)* *(sf)* *(p)*

37

*(sf)* *(p)*

40

*(cresc.)* *f* *(p)*



42 **Allegro.**

*f*

48

*p*

*f*

54

*p*

60

*f*

*p*

*p*

*(cresc.)*

*(cresc.)*

67

*f*

*(p)*

*(cresc.)*

*(f)*

*(p)*

*(f)*

*(p)*

73

*f*

*#tr*

*tr*



79

*f*

83

88

90

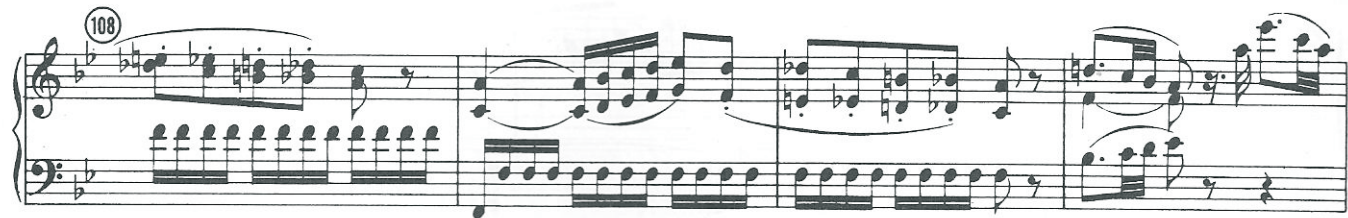
91 Andantino.

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

96

*f* *p* *f* *p*







131

133

135

137

139

141



(144)

(p)  
(decresc.)  
(p)

(147)

(p)  
(p)  
(p)  
(p)

(151)

(p)  
(p)  
(p)  
(p)

(155)

(p)  
(p)  
(p)  
(p)

(159) *len* - - - *tan* - - - *do*

(sf p)  
(sf p)  
(sf p)  
(sf p)

(163) **Tempo primo.**

(p)  
(pp)  
(pp)  
(pp)



168

(b)

f p (pp) f p

171

f p f p

174

f p f p f

175

f p f p f

177

f p f p f p

179

f p f p f p

cresc.

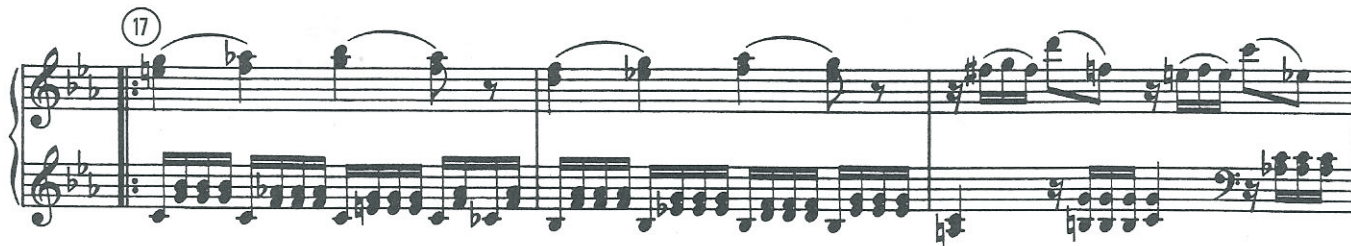
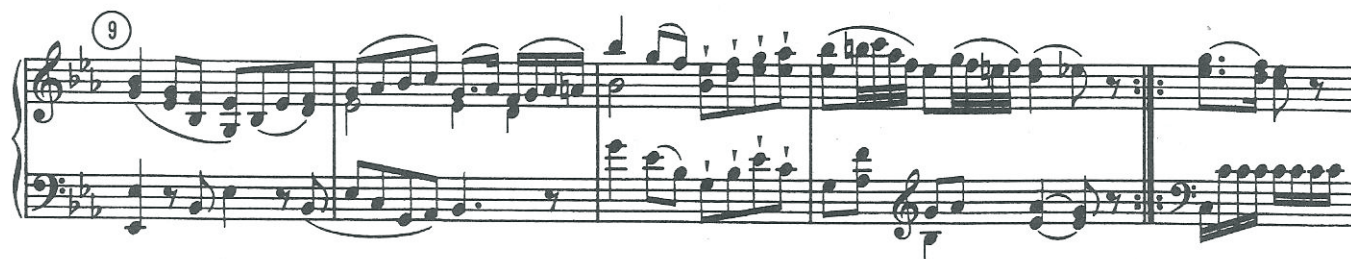
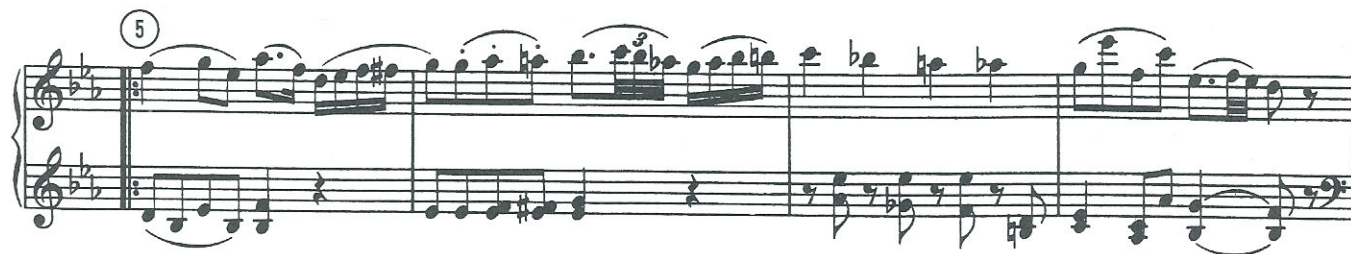


## PIANO SONATA in B FLAT MAJOR

K. 570 (1789), second movement

*Wolfgang Amadeus Mozart (1756–1791)*

What is the form of this movement? How does it differ in form from the Chopin mazurka on page 334? There is clearly an important change of key at bar 13; what is the next key of comparable structural weight?





(20)

(23)

1. 2.

(25)

(28)

(32)

(35)



38

41

45

49

52

*dolce*

### PIANO CONCERTO in A MAJOR

K. 488 (1786), first movement

Wolfgang Amadeus Mozart (1756–1791)

Mozart's 27 piano concertos, many of which he composed for his own performance, occupy a particularly significant place in his work and in the history of the genre. This example not only has great appeal, but clearly displays the expected aspects of first-movement form. There is such a wealth



of variety in Mozart's piano concertos, however, that nearly every one of them has some unusual structural element. In this example the theme starting at bar 143 can be seen as such an element. How does it fit, or not fit, into the conventional conception of sonata form? More important, what role does it play in this composition? And exactly what is going on in bars 149–156?

Mozart wrote down cadenzas for only some of his concerto movements that required them. For K. 488 he not only wrote one but, contrary to his usual practice, entered it into the manuscript. Consider its dramatic role within the movement as a whole, its own dramatic shape, the basic voice leading that gives it coherence, and its thematic links, if any, with the main body of the movement.<sup>8</sup>

Allegro.

TUTTI.

1 Flauto

2 Clarinetti in A

2 Fagotti

2 Corni in A

Klavier

Violino I

Violino II

Viola

Violoncello e Contrabasso

Fl.

Cl.

Fag.

Cor. (A)

Vi.

Vla.

Vlc. e Cb.

<sup>8</sup> A classic commentary is C. Girdlestone's *Mozart and His Piano Concertos* (London, 1948; reprinted, N.Y.: Dover, 1964). Also informative is Friedrich Blume's preface (1936) to the Eulenburg score (No. 736). Tovey discusses the movement in *Essays in Musical Analysis* (Oxford, 1936), vol. 3, pp. 37–39.



12

Fl.  
Cl.  
Fag.  
Cor. (A)  
VI.  
Vla.  
Vlc. e Cb.

23

Fl.  
Cl.  
Fag.  
Cor. (A)  
VI.  
Vla.  
Vlc. e Cb.

18

Fl.  
Cl.  
Fag.  
Cor. (A)  
VI.  
Vla.  
Vlc. e Cb.

27

Fl.  
Cl.  
Fag.  
Cor. (A)  
VI.  
Vla.  
Vlc. e Cb.



31

VI.  
Vla.  
Vic. e Cb.

35

Fag.  
VI.  
Vla.  
Vic. e Cb.

40

Fl.  
Fag.  
VI.  
Vla.  
Vic. e Cb.

45

Fl.  
Cl.  
Fag.  
Cor. (A)  
VI.  
Vla.  
Vic. e Cb.

50

Fl.  
Cl.  
Fag.  
Cor. (A)  
VI.  
Vla.  
Vic. e Cb.

zu 2



[illegible]



73

Klav.

Vi.

Via.

Vlc. e Cb.

77

Klav.

Vi.

Via.

Vlc. e Cb.

80

Klav.

Vi.

Via.

Vlc. e Cb.

82

82 TUTTI.

Fl.

Cl.

Fag.

Cor. (A)

Klav.

Vi.

Via.

Vlc. e Cb.

87

Klav.

Vi.

Via.

Vlc. e Cb.



90

Klav.

Vi.

Vla.

Vic. e Ch.

93

Fl.

Cl.

Fag.

Cor. (A)

Klav.

Vi.

Vla.

Vic. e Ch.

96

Fl.

Cl.

Fag.

Klav.

99

Klav.

103

Klav.

106

Fl.

Fag.

Klav.

Vi.

Vla.

Vic. e Ch.



(116)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vcl. e Cb.

(119)

Cl. Fag. Klav. Vl. Vla. Vcl. e Cb.

(110)

Fl. Cl. Fag. Klav. Vl. Vla. Vcl. e Cb.

(113)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vcl. e Cb.



(123)

Fl.  
Cl.  
Fag.  
Klav.  
Vi.  
Via.  
Vcl. e. Cb.

(126)

Fl.  
Cl.  
Fag.  
Klav.  
Vi.  
Via.  
Vcl. e. Cb.

(129)

Klav.  
Vi.  
Via.  
Vcl. e. Cb.

(131)

Cl.  
Fag.  
Klav.  
Vi.  
Via.  
Vcl. e. Cb.



(139)

Fl. Cl. Fag. Cor. (A) Vl. Via. Vcl. e Cb.

(142)

Fl. Cl. Fag. Vl. Via. Vcl. e Cb.

(133)

Cl. Fag. Klav. Vl. Via. Vcl. e Cb.

(136)

TUTTI.

Fl. Cl. Fag. Cor. (A) Klav. Vl. Via. Vcl. e Cb.



(156) SOLO.

Fl. Cl. Fag. Cor. (A) Klav. Vi. Via. Vlc. c Cb.

(160) TUTTI. SOLO.

Fl. Cl. Fag. Klav. Vi. Via.

(148) SOLO.

Klav. Vi. Via. Vlc. c Cb.

(151)

Klav. Vi. Via. Vlc. c Cb.

(153)

Klav. Vi. Via. Vlc. c Cb.



164 TUTT. *SOLO.*

Fl. Cl. Fag. Cor. (A) Klav. VI. Vla. Vcl. e Cb.

172 Fl. Cl. Fag. Klav.

174 Fl. Cl. Fag. Klav.

176 Fl. Cl. Fag. Klav.

169 Fl. Cl. Fag. Klav. VI. Vla. Vcl. e Cb.



178 **TUTTI.** **SOLO.**

Fl. Cl. Fag. Cor. (A) Klav. VI. Vla. Vlc. e Cb.

186

Fl. Cl. Fag. Cor. (A) Klav. VI. Vla. Vlc. e Cb.

190

Klav. VI. Vla. Vlc. e Cb.



(194)

Fl. Cl. Fag. Cor. (A)

Vl. Vla. Vcl. e Cb.

(206) SOLO.

Fl. Cl. Fag. Cor. (A)

Klav. Vl. Vla. Vcl. e Cb.

(197)

Fl. Cl. Fag. Cor. (A)

Klav. Vl. Vla. Vcl. e Cb.

(201)

Fl. Cl. Fag. Cor. (A)

Klav. Vl. Vla. Vcl. e Cb.



(218)

Klav.

Vi.

Vla.

Vlc. e Cb.

*f*

(221)

Klav.

Vi.

Vla.

Vlc. e Cb.

(223)

Klav.

Vi.

Vla.

Vlc. e Cb.

*sff*

(210)

Klav.

Vi.

Vla.

Vlc. e Cb.

*f*

(213) TUTTI.

Fl.

Cl.

Fag.

Cor. (A)

Klav.

Vi.

Vla.

Vlc. e Cb.

*f*

(214)

Klav.

Vi.

Vla.

Vlc. e Cb.

*f*



(236)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vic. e Ch.

(240)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vic. e Ch.

(235)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vic. e Ch.

(237)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vic. e Ch.

(232)

Fl. Cl. Fag. Cor. (A) Klav. Vl. Vla. Vic. e Ch.



243

Fl.  
Cl.  
Fag.  
Cor. (A)  
Klav.  
Vl.  
Via.  
Vlc. e  
Cb.

zu 2

246

Fl.  
Cl.  
Fag.  
Cor. (A)  
Klav.  
Vl.  
Via.  
Vlc. e  
Cb.

zu 2

249

Fl.  
Cl.  
Fag.  
Cor. (A)  
Klav.  
Vl.  
Via.  
Vlc. e  
Cb.

zu 2

252

Fl.  
Cl.  
Fag.  
Cor. (A)  
Klav.  
Vl.  
Via.  
Vlc. e  
Cb.

zu 2



255 Klav. Vl. Vla. Vle. e Ch.

261 Klav. Cl. Fg. Klav.

265 Cl. Fg. Klav.

268 Cl. Fg. Klav.

270 Cl. Fg. Klav.

258 Fl. Cl. Fg. Cor. (A) Klav. Vl. Vla. Vle. e Ch.



272

Cl. Fl. Cl. Fg. Cor. (A) Klav. VI. Vla. Vic. e Cb.

273

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707

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710

711



282

Fl. Cl. Fg. Cor. (A) Vl. Vla. Vlc. e Cb.

286

Fl. Cl. Fg. Cor. (A) Klav. Vl. Vla. Vlc. e Cb.

284 TUTTI

Fl. Cl. Fg. Cor. Klav. Vl. Vla. Vlc.

288

Fl. Cl. Fg. Cor. Vl. Vla. Vlc. e Cb.



This musical score page contains measures 299 through 315. The piano part is written in a single system on the left, with measures 299, 301, 303, 306, 309, 312, and 315. The orchestra part is on the right, starting at measure 318. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The orchestra part includes staves for Flute (Fl.), Clarinet (Cl.), Fagotto (Fg.), Cor Anglais (Cor. (A)), Piano (Klav.), Violin (Vl.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano part is marked with 'Klav.' and the orchestra part with 'TUTTI'.

299 Klav.

301 Klav.

303 Klav.

306 Klav.

309 Klav.

312 Klav.

315 Klav.

318 Klav.

322 Klav.

324 Klav.

326 Fl. Cl. Fg. Cor. (A) Klav. Vl. Vla. Vlc. Cb.



339

Fl. Cl. Fg. Cor. (A) Vl. Via. Vlc. e Cb.

341

Fl. Cl. Fg. Cor. (A) Vl. Via. Vlc. e Cb.

330

Fl. Cl. Fg. Cor. (A) Vl. Via. Vlc. e Cb.

334

Fl. Cl. Fg. Cor. (A) Vl. Via. Vlc. e Cb.



## THE BIRD-CATCHER'S SONG

from *The Magic Flute* (1791)

Text: Emanuel Schikaneder

Wolfgang Amadeus Mozart (1756–1791)

Mozart's last opera is a sublime allegory on universal themes, at once comic and serious. In its fairy-tale-like story, Papageno represents the simple ordinary man—the child of nature. His job is catching birds for the Queen of the Night, but what he really wants to catch is a wife. Soon after the opening of Act I, he makes his entrance with this song.

1.  
The bird-catcher am I,  
and always merry!  
As bird-catcher I'm known  
by young and old throughout the land.  
I know how to lure them,  
and make them understand my pipes.  
So I'm happy and gay,  
for all the birds are mine.

2.  
The bird-catcher am I,  
and always merry!  
As bird catcher I'm known  
by young and old throughout the land.  
I'd like to have a net for girls  
and catch them by the dozen.  
Then I'd lock them up with me,  
and all the girls would be mine.

3.  
If all the girls were mine,  
I'd fetch a fine lump of sugar;  
I'd chose the girl I like the best  
and give the sugar lump to her.  
She'd kiss me then most tenderly,  
she'd be my wife and I her man.  
She'd fall asleep beside me then,  
I'd rock her like a child to sleep.

The music, in popular style and composed of the simplest chords, non-chord tones, and modulations, is unusual for its use of Pan-pipes, which Papageno plays between phrases. How is this composition subtle—how saved from monotony? (Omitted here is the orchestral introduction, which is identical with the song.)

Andante

Papageno

Orchestra (reduction)

1. Der Vo - gel - fän - ger bin ich ja, stets  
2. Der Vo - gel - fän - ger bin ich ja, stets  
3. Wenn al - le Mäd - chen wä - ren mein, so

3.  
lu - stig hei - ßa hop - sa - sa! Ich Vo - gel - fän - ger bin be - kannt bei  
lu - stig hei - ßa hop - sa - sa! Ich Vo - gel - fän - ger bin be - kannt bei  
tausch - te ich brav Zu - cker ein: die, wel - che mir am lieb - sten wär, der



7

Alt und Jung im gan-zen Land. Weiß  
 Alt und Jung im gan-zen Land. Ein  
 gäb ich gleich den Zu-cker her. Und

G.Orch. *f* *P Str.*

11

mit dem Lo-cken um-zu-gehn, und mich aufs Pfei-fen zu-ver-stehn. (pfeift)  
 Netz für Mädchen möch-te ich, ich fing sie dut-zend-weis für mich!  
 küß-te sie mich zärt-lich dann, wär sie mein Weib und ich ihr Mann.

ob. Hrn.

16

D'rum kann ich froh und lu-stig sein, denn al-le Vö-gel  
 Dann sperr-te ich sie bei mir ein, und al-le Mäd-chen  
 Sie schlief an mei-ner Sei-te ein, ich wieg-te wie ein

VI.

20

sind ja mein. (pfeift)  
 wä-ren mein.  
 Kind sie ein.

Ob. G.Orch. *f* Hrn.



# PIANO SONATA No. 1 in F MINOR

Op. 2, No. 1 (1795?), first and third movements

Ludwig van Beethoven (1770–1827)

Beethoven's 32 piano sonatas, a cornerstone of the Classical repertoire, illustrate each stage of the composer's creative life. Their study will greatly reward not only those who play them, but all who take interest in music and its structure. In examining the following movement, consider the thematic design, the sections of the form, and the broad tonal structure. At a later stage of study you might consider motivic relationships such as that between bars 2 and 140–142. The later bars describe an enlargement of the former. Similarly, the descent C-B $\flat$ -A $\flat$ -G-F-E $\sharp$ , first appearing in bars 7–8, will be found in enlarged and elaborated form elsewhere in the movement.<sup>9</sup> What is the dramatic effect of these enlargements?

## I

**Allegro.**

The musical score for the first movement of Beethoven's Piano Sonata No. 1 in F Minor, Op. 2, No. 1, is presented in four systems. The first system begins with a piano (p) dynamic and features a triplet of eighth notes. The second system starts at measure 6 with a forte (f) dynamic and includes a fortissimo (ff) dynamic. The third system begins at measure 12 and continues with various musical notations. The fourth system starts at measure 19 and concludes the movement. Handwritten annotations in blue ink are present, including 'E7' and 'A6' above the staff, and 'L57' and 'A604' below the staff.

<sup>9</sup> Heinrich Schenker analyzes the entire sonata in the second volume of *Der Tonwille*, op. cit. For a discussion of his analysis see Charles Burkhardt, "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory*, vol. 22, 1978, p. 159f. Each movement of all 32 sonatas receives detailed description in Donald Francis Tovey's *Companion to Beethoven's Pianoforte Sonatas* (London: R.A.M. and R.C.M., 1931. Reprint. New York: A.M.S. Press, 1976).



11: a → Pac 11: b  
II →

25

31

37

43

50

55

61



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on six systems of staves, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The page includes measure numbers 67, 73, 78, 83, 88, 94, and 99. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *sf* (sforzando), *pp* (pianissimo), and *cresc.* (crescendo). There are also handwritten annotations in blue ink, including "C", "b", "tr", "pp", "cresc.", and "F-". The handwriting is in black ink, and the paper shows signs of age and wear.



104

*f* *ff* *p*

109

*p*

115

*p*

121

*f*

127

*cresc.* *ff*

133

*pp* *ff*

139

*p* *con espressione*







32

*tr*  
*sf* *f* *p* *pp* *pp*

Trio. 41

*p*

47

*V* →

53

*V* →

59

*ff* *p* *pp* *p*

67

Men. D.C.



## PIANO SONATA No. 4 in E FLAT MAJOR

Op. 7 (1796–1797?), second movement

Ludwig van Beethoven (1770–1827)

Study the form of this music of "*gran espressione*." How does it differ from that of the slow movement on page 248, which Beethoven composed at about the same time? A striking detail is the bass F#–F# in measure 4. What becomes of this idea in the course of the movement?<sup>11</sup>

**Largo, con gran espressione.**

The musical score is written for piano and consists of four systems of staves. The first system shows measures 1-7. The second system shows measures 8-12, with a 'ten.' marking above measure 9. The third system shows measures 13-17, with 'fp' and 'pp' markings. The fourth system shows measures 18-21, with 'pp' and 'ff' markings. The bass line features a chromatic descent from F# to F in measure 4, which is a key detail mentioned in the text.

<sup>11</sup> Roger Kamien offers insightful comment on this movement in "Chromatic Details in Beethoven's Op. 7," in *The Music Review* (August 1974), p. 149.



22 *pp* *pp* *sempre tenuto.* *sempre staccato.*

26 *f*

29 *sf* *pp*

33 *tenuto.* *staccato.* *f* *f* *f*

37 *pp* *p* *sf* *pp* *ten.* *pp* *ten.*



45

Measures 45-48 of a piano piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *f* *→* *p* (forte to piano).

49

Measures 49-56. The right hand has a melodic line with some grace notes. The left hand plays a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The word "tenuto." is written below the left hand in measure 50.

57

Measures 57-62. The right hand continues with a melodic line. The left hand has a more active role with eighth-note patterns. Dynamics include *sf* (sforzando). The word "ten." (tenuto) is written above the right hand in measure 58.

63

Measures 63-66. The right hand features a rapid sixteenth-note passage. The left hand provides a harmonic accompaniment. Dynamics include *sf* (sforzando) and *f* (forte).

67

Measures 67-70. The right hand has a melodic line with some grace notes. The left hand plays a rhythmic pattern. Dynamics include *f* (forte), *pp* (pianissimo), and *sf* (sforzando).



71

ff pp f p

75

sf f ff sf p

79

pp

85

pp ffp pp



# PIANO SONATA No. 5 in C MINOR

Op. 10, No. 1 (1796–1798), second movement

Ludwig van Beethoven (1770–1827)

Sonata No.5 was the first of Beethoven's sonatas to have three, rather than four, movements. This movement reveals a form that he used more than once for slow movements. What is the relation of bars 24–27 to 28–31? After bar 31, where is the first full cadence? What is the significance of the chord in bar 45?

*Adagio molto.*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is C minor (three flats). The time signature is 2/4. The tempo is marked *Adagio molto.*

- System 1:** Bars 1–7. Dynamics include *p* (piano), *cresc.* (crescendo), and *fp* (fortissimo piano).
- System 2:** Bars 8–12. Starts at bar 8 with a circled '8'. Dynamics include *p* (piano).
- System 3:** Bars 13–17. Starts at bar 13 with a circled '13'. Dynamics include *f* (fortissimo) and *p* (piano).
- System 4:** Bars 18–22. Starts at bar 18 with a circled '18'. Dynamics include *f* (fortissimo) and *ff* (fortissimo).



24 *pp*

29 *cresc.*

33 *f sf p pp*

37 *cresc. rinf. f f f*

40 *f rinf. sf*



44

*ff* *p* *cresc.*

51

*f* *p* *tr*

54

*f* *p*

58

*cresc.* *f* *dim.* *p*

61

*ff* *p*



66

*ff* *fp* *fp* *fp* *pp*

72

*p* *p* *p* *p*

76

*p* *p* *p* *cresc.*

79

*p* *p* *p* *pp*

84

*cresc.* *rinf.* *sf* *sf*



87

*p* *rinf.* *sf* *f* *rinf.* *sf*

91

97

102

107

*de - crescen - do.* *pp*

*Ad.* \*



## PIANO SONATA No. 8 in C MINOR ("SONATE PATHÉTIQUE")

Op. 13 (probably 1798; publ. 1799)

Ludwig van Beethoven (1770–1827)

The adjective "Pathétique" in the title of this work seems to have come from Beethoven, or at least to have been approved by him, unlike "Moonlight" Sonata, which was only a publisher's concoction. At any rate, the word is appropriate. It means full of pathos, or moving the feelings, particularly the feeling of sympathy for suffering. The quality of such feeling is noble, possibly tragic, not merely sentimental.

The first movement, both in its emotional depth and in its structure, far exceeds anything Beethoven had so far written. What is unusual about its form? Does the structure intensify the mood?<sup>12</sup> It was uncommon to indicate in a sonata title that a single general mood governed the entire work. Compared to the first movement, are the second and third equally *pathétique*?

Grave. I

attacca subito il Allegro.

<sup>12</sup> Advanced analytic comment on this movement is in Ernst Oster's article, "Register and the Large-Scale Connection," *Journal of Music Theory*, April 1961, pp. 67–71.



⑪ Allegro di molto e con briq.

11 Allegro di molto e con brio.

*p* *cresc.* *p*

20

This musical score is for measures 20 through 29 of the 'The Swan' section from 'The Nutcracker'. It is written for piano and features a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'And.te' (Andante). The score includes various musical notations such as chords, single notes, and slurs. Dynamics include *sf* (sforzando) and *cresc.* (crescendo). The piece concludes with a double bar line at measure 29.

30

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody includes eighth and sixteenth notes, with some slurs. The bass line consists of chords and single notes. There are dynamic markings like 'f' and 'cresc.' (crescendo). The piece ends with a final chord in the bass staff.

38

Musical score for 'The Rose Tree'. The score is in 2/4 time and B-flat major. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of eighth notes and sixteenth notes, with some rests. The score is numbered 38.

58

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature is one flat (B-flat). The melody in the upper staff consists of eighth and sixteenth notes, with some measures containing slurs and grace notes. The lower staff provides a harmonic accompaniment using chords, primarily triads and dyads, with some measures featuring a 'f' (forte) dynamic marking. The score is numbered 58 in a circle at the beginning.

68

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The melody is written in the upper staff, and the accompaniment is written in the lower staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score is numbered 68 in the top left corner.



78

88

95

102

109

116

123

*decresc.*

*pp*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*ff*



## (133) Tempo I.

Musical score for measures 133-144. The piece is in 3/4 time, key of B-flat major. The right hand features a complex, arpeggiated texture with frequent chromaticism. The left hand provides a steady accompaniment. Dynamics include *fp* (fortissimo piano), *f* (forte), *p* (piano), and *decresc. pp* (decrescendo pianissimo).

attacca subito Allegro molto e con brio.

## (137) Allegro molto e con brio.

Musical score for measures 137-144. The piece is in 3/4 time, key of B-flat major. The right hand features a complex, arpeggiated texture with frequent chromaticism. The left hand provides a steady accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *decresc. pp* (decrescendo pianissimo).

## (145)

Musical score for measures 145-152. The piece is in 3/4 time, key of B-flat major. The right hand features a complex, arpeggiated texture with frequent chromaticism. The left hand provides a steady accompaniment. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

## (153)

Musical score for measures 153-160. The piece is in 3/4 time, key of B-flat major. The right hand features a complex, arpeggiated texture with frequent chromaticism. The left hand provides a steady accompaniment. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

## (161)

Musical score for measures 161-166. The piece is in 3/4 time, key of B-flat major. The right hand features a complex, arpeggiated texture with frequent chromaticism. The left hand provides a steady accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

## (167)

Musical score for measures 167-174. The piece is in 3/4 time, key of B-flat major. The right hand features a complex, arpeggiated texture with frequent chromaticism. The left hand provides a steady accompaniment. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).



173

*f* *pp* *cresc.*

180

*f* *fp*

188

195

*p* *f* *cresc.*

203

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

212

*p cresc.* *p*



This musical score is for a piano piece, spanning measures 221 to 263. The key signature is B-flat major (two flats). The score is written for piano, with a grand staff (treble and bass clefs) for each system. The tempo is marked with a 'C' for common time. The score is divided into systems, with measure numbers 221, 229, 237, 245, 253, 258, and 263 indicated at the beginning of each system. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. Dynamics include *decresc.* (decrease), *ppp* (pianissimo), *cresc.* (increase), and *p* (piano). The score concludes with a final cadence in measure 263.

221

229

237

245

*decresc.*

*ppp*

253

*cresc.*

258

263

*p*



268 *cresc.*

273 *p*

278 *cresc.*

283 *f*

289 *f* *ff* *Grave.* *p*

296 *cresc.* *f* *decresc.* *pp* *p* **Allegro molto e con brio.**

301 *cresc.* *ff* *ff*



*these and variations*

*continuous binary form II*

**Adagio cantabile.**

*p*

5

9

13

17

21

*cresc.*

The image shows a handwritten musical score for a piece titled 'Adagio cantabile'. The score is written in 3/4 time and features piano and bass staves. The key signature has two flats (B-flat and E-flat). The tempo and mood are indicated as 'Adagio cantabile'. The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 marked. There are several handwritten annotations in blue ink, including 'these and variations' at the top left, 'continuous binary form II' at the top center, and 'cresc.' at the bottom right. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in blue ink on a white background.



Handwritten annotations in blue ink:

- At measure 25: *cresc.*
- At measure 28: *pp*
- At measure 29: *p*
- At measure 30: *1st return*
- At measure 35: *ab mmm*, *wode mmm*
- At measure 36: *pp3*, *3*, *3*, *3*
- At measure 39: *cresc.*
- At measure 42: *liton away from Ab M.*, *f*, *fp*, *decresc.*
- At measure 45: *pp*, *3*, *EΔ*, *B7*, *EΔ*



This page of musical notation consists of seven systems of staves, each containing a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics and performance markings are indicated throughout the piece.

The systems are numbered as follows:

- System 1 (Measures 48-50): *f* (forte), *cresc.* (crescendo). Handwritten notes above the staff include  $b^7$  and  $E^b 7$ .
- System 2 (Measures 51-54): *p* (piano).
- System 3 (Measures 55-58):
- System 4 (Measures 59-62):
- System 5 (Measures 63-65):
- System 6 (Measures 66-68): *pp* (pianissimo).
- System 7 (Measures 69-72): *f* (forte), *pp* (pianissimo). Handwritten triplets (3) are present above the staff.



## III

Allegro.

The musical score is for the third movement of Beethoven's Piano Sonata No. 8 in C Minor, Op. 13. It is in C minor, 3/4 time, and consists of 33 measures. The tempo is marked "Allegro." The score is written for piano (p) and includes various dynamics and articulations.

Measures 1-4: Introduction with piano (p) dynamics. The right hand plays a series of eighth notes, and the left hand plays a series of sixteenth notes.

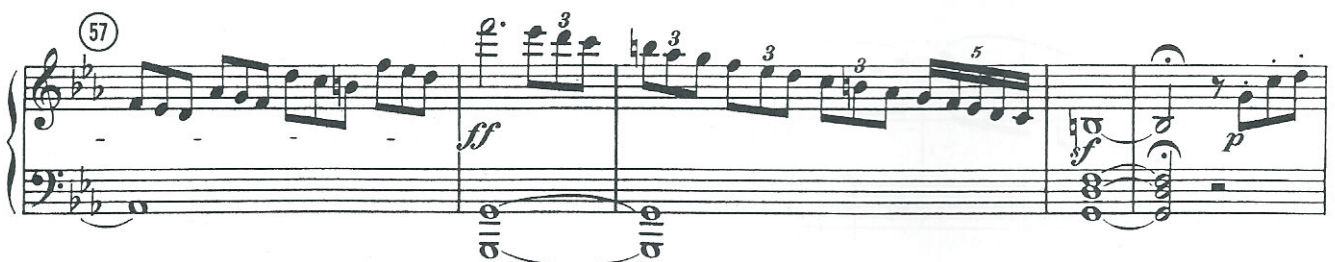
Measures 5-14: Continuation of the eighth-note and sixteenth-note patterns. Measure 5 is marked with a circled 5. Measure 10 is marked with a circled 10. Measure 15 is marked with a circled 15.

Measures 15-21: Continuation of the eighth-note and sixteenth-note patterns. Measure 15 is marked with a circled 15. Measure 22 is marked with a circled 22. Measure 28 is marked with a circled 28.

Measures 22-33: Continuation of the eighth-note and sixteenth-note patterns. Measure 22 is marked with a circled 22. Measure 28 is marked with a circled 28. Measure 33 is marked with a circled 33. The final measure (33) is marked with a circled 33.

Articulations and Dynamics: The score includes various articulations such as slurs, trills (tr), and accents. Dynamics include piano (p), forte (f), and dolce.







73 *cresc.* *f* *p*

81

91

100 *cresc.* *f*

106 *cresc.*

110

113



117

*ff*

*p*

122

127

132

*p dolce.*

137

*cresc.*

142



146

149

150

153

154

161

162

168

169

173

174

178



(179) *cresc.* *p* *cresc.* *ff*

(184) *ff* *f* *f*

(189) *p* *cresc.*

(193) *f* *f* *f* *f* *f* *ff*

(199) *f* *p* *decresc.*

(205) *mp* *ff* *fff*



## PIANO SONATA No. 9 in E MAJOR

Op. 14, No. 1 (publ. 1799), second movement

Ludwig van Beethoven (1770–1827)

This is the middle movement of a three-movement sonata. Beethoven gave it no name other than "Allegretto," which is to be taken as a pulse of one to the bar. What characteristic type of middle movement does it most resemble?<sup>13</sup> Consider the opening two bass notes: E-C. How does the rest of the movement expand upon this beginning?<sup>14</sup> And why is there a bar at the end with no music in it?

## Allegretto

The musical score is written for piano and consists of five systems of music. Each system is marked with a measure number in a circle: 10, 21, 33, and 42. The first system begins with a piano (p) dynamic and a crescendo (cresc.) marking. The second system starts at measure 10 and includes a piano (p) dynamic. The third system starts at measure 21 and includes a piano (p) dynamic. The fourth system starts at measure 33 and includes a piano (p) dynamic. The fifth system starts at measure 42 and includes a piano (p) dynamic. The score ends with a bar of no music.

<sup>13</sup> In his biography of the composer, Beethoven's friend Anton Schindler gives a valuable and quite detailed description of how Beethoven performed this sonata.

<sup>14</sup> Carl Schachter discusses this movement in "Rhythm and Linear Analysis," *The Music Forum*, vol. 5, 1980.



49

*p* *cresc.*

55

*f* *p* *pp* *cresc.*

63 Maggiore

*p*

71

*p*

79

*p* *p cresc.* *decresc.*

88

*p* *p decresc.* *pp*

101 Coda

*p* *p decresc.* *pp*

Allegretto da capo sin' al  
Maggiore e poi la Coda



## PIANO SONATA No. 21 in C MAJOR ("WALDSTEIN")

Op. 53 (1803–1804), first movement

Ludwig van Beethoven (1770–1827)

Dedicated to a patron, Count von Waldstein, and often identified by his name, this sonata opens with a tumultuous allegro of great scope. How has Beethoven here modified the traditional procedures of Classical sonata form? Where is the movement's main climax?<sup>15</sup>

## Allegro con brio

<sup>15</sup> Roger Kamien analyzes portions of this movement in "Aspects of the Recapitulation in Beethoven Piano Sonatas," *The Music Forum*, vol. IV (New York: Columbia University Press, 1976), p. 205ff. See also Charles Rosen, *Sonata Forms*, op. cit., pp. 79-80 and 289-90.



19

*cresc.*

22

*p*

25

*cresc.*

28

*f*

31

*decresc.*

*p*

35

*dolce e molto legato.*

*cresc.*

*f*

*p*



41

*cresc.*

*dolce*

44

*cresc.*

*sf*

47

*cresc.*

50

53

56

*decresc.*

*cresc.*



41

*cresc.*

*p*

*dolce*

44

*cresc.*

*sf*

3

47

*p*

*cresc.*

50

*f*

53

56

*decresc.*

*cresc.*



59

*f*

62

*ff*

65

*sf*

68

*p* *decresc.*

71

*pp* *cresc.*

74

*fp*



79

*cresc.* *p*

84

*cresc.* *p* *pp*

88

*cresc.* *p* *pp*

93

*cresc.* *f*

97

*p* *cresc.*

100

*p* *cresc.*



103

*f* *pp*

106

109

*cresc.*

112

116

120



123

126

129

132

135

138



This musical score page contains measures 141 through 159. The notation is for a piano, with a grand staff (treble and bass clefs) for each system. Measure numbers are circled at the beginning of each system. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A *pp* (pianissimo) marking appears in measure 141 and 159. A *cresc.* (crescendo) marking is present in measure 144. A *f* (forte) marking appears in measure 153. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 144 and 145. The bass line in measures 141-144 and 153-159 consists of a steady eighth-note accompaniment. The treble line features more complex rhythmic patterns, including triplets and sixteenth-note runs.

141 *pp*

144 *cresc.*

147

150 *f*

153 *f* *f* *f*

156 *pp*

159 *pp*



163

*cresc.*

166

*decresc.*

*pp*

171

*mp*

174

*f mp*

177

*pp*

180

*cresc.*



183

*p*

185

188

*cresc.*

*f*

190

*decresc.*

*decresc.*

193

*p*

*dolce*

*p*

198

*cresc.*

*cresc.*

*p*



204

*dolce*

*cresc.*

*sf*

208

*cresc.*

211

215

*decresc.*

218

*cresc.*

221

*sf*

224



227

230

233

237

241

245

250

This musical score is for a piano piece, spanning measures 227 to 250. It is written for two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measure numbers 227, 230, 233, 237, 241, 245, and 250 marking the beginning of each system. The music features a variety of textures, including dense sixteenth-note passages in the right hand and more rhythmic, often eighth-note, patterns in the left hand. Dynamics are indicated by letters: *f* (forte), *p* (piano), *pp* (pianissimo), *sp* (sforzando), and *cresc.* (crescendo). A *decresc.* (decrescendo) marking is also present. The notation includes many beamed sixteenth notes, slurs, and ties, suggesting a fast and technically demanding piece.



254

258

262

266

269

272



(275)

*ff*

(278)

*fp*

(281)

*p dolce*

(286)

*cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

(293)

*a tempo* *ritard. cresc.* *p* *pp* *cresc.*

(298)

*ff* *ff* *ff* *ff*



## SYMPHONY No. 8 in F MAJOR

Op. 93 (1812), second movement

Ludwig van Beethoven (1770–1827)

Beethoven's Eighth, like most of his symphonies, has four movements. Since the third is a minuet, this *Allegretto scherzando* is the "slow" movement.

Locate the phrases, noting exactly where they start and end. (Compare phrases 1 and 2.) Try to distinguish between "essential" phrases and those that are somehow subordinate or mere extensions. What's the role of bar 1? In bars 37–39 what's happening rhythmically? In 50–56 which instruments have the leading line? And what's the overall form?

Beethoven wrote ♩ = 88 for the metronome marking. Why then is his time signature not  $\frac{4}{8}$  instead of  $\frac{2}{4}$ ?

*Allegretto scherzando* (♩ = 88)

Flauti

Oboi

Clarinetti in  $B_{\flat}$

Fagotti

Corni in  $B_{\flat}$  basso

Violino I

Violino II

Viola

Violoncello e Contrabbasso

*pp sempre staccato*

*pp*

*pizz.*

*pp*

*pp*

4

Ob.

Cl.

Fg.

Cor.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

*pp*



1. **(8)**

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Fg. *ff* *p*

Cor. *ff* *p*

Vl. I *ff* *p*

Vl. II *ff* *p*

Vla. *ff* *p*

Vlc. *ff* *p*

e Cb. *ff* *p*

1. 12

Fl. Ob. Cl. Fg. Cor. VI. I VI. II Via. Vlc. e Cb.



32

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.

36

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.

24

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.

28

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.



[illegible]

41



63

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.

67

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.

55

Fl. Ob. Cl. Fg. Cor. Vl. I Vl. II Vla. Vlc. e Cb.

59

Fl. Ob. Cl. Fg. Vl. I Vl. II Vla. Vlc. e Cb.



(76)

Fl. Ob. Cl. Fg. Cor. Vl.I Vl.II Vla. Vlc. eCb.

(77)

Fl. Ob. Cl. Fg. Cor. Vl.I Vl.II Vla. Vlc. eCb.

(78)

Fl. Ob. Cl. Fg. Cor. Vl.I Vl.II Vla. Vlc. eCb.

(79)

Fl. Ob. Cl. Fg. Cor. Vl.I Vl.II Vla. Vlc. eCb.



## STRING QUARTET No. 13 in B FLAT MAJOR

Op. 130 (1825–1826), second movement

Ludwig van Beethoven (1770–1827)

Though Beethoven in his late string quartets entered musical realms never explored before (and perhaps since), he still based these works on traditional forms and genres. What type of movement is represented by this terse *Presto* (from the composer's only six-movement work)? How have conventions been modified here?

**Presto.**

8

15

*L'istesso tempo.*

21

1. 2.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*



(27)

Measures 27-33. Dynamics: *f*, *pp*, *pp*.

(34)

Measures 34-40. Dynamics: *cresc.*, *f*, *f*.

(41)

Measures 41-47. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *p*.

(48)

L'istesso tempo.

Measures 48-54. Dynamics: *dim.*, *p*, *p*, *p*, *p*, *ritar - dan - do*.



56

Violin I: *f*, *p*, *f*, *p*  
Violin II: *f*, *p*, *f*, *p*  
Viola: *f*, *p*, *f*, *p*  
Cello/Double Bass: *f*, *p*, *f*, *p*

64

*Tempo*

Violin I: *pp*  
Violin II: *pp*  
Viola: *pp*  
Cello/Double Bass: *pp*

70

Violin I: *tr*, *pp sempre*  
Violin II: *tr*, *pp sempre*  
Viola: *tr*, *pp sempre*  
Cello/Double Bass: *tr*, *pp sempre*

77

Violin I: *tr*  
Violin II: *tr*  
Viola: *tr*  
Cello/Double Bass: *tr*



84

*tr.*  
*p*

91

*tr.*  
*cresc.*  
*pizz.*  
*pp*

98

*poco ritard.*  
*f in tempo*  
*poco ritard.*  
*f in tempo*  
*poco ritard.*  
*f in tempo*  
*poco ritard.*  
*f in tempo*