

3  
**Sonata quasi una Fantasia.**

To Countess JULIA GUICCIARDI.

(MOONLIGHT)

Op. 27, No. 2

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

**I. Adagio sostenuto.** (♩ = 52.)

L. van BEETHOVEN.

*sempre pp e con sordini.*

14. *una corda.*

- a) It is evident that the highest triplet-figure; and the first r
- ody in the lower octave.
- b) A more frequent use o'
- tial passages, is allowe'
- (i. e., without damper-

x11617r



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III. Presto agitato. (♩ = 88.)

a) M.T. b)

The musical score is written for piano and consists of six systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is marked with various dynamics including *p*, *f*, *ff*, *dim.*, *crusc.*, *ten.*, and *lunga.*. There are also performance instructions like *M.T.* and *ten.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a *lunga.* marking and a *p* dynamic.

a) This passage, up to the ethereal lightness in the as is in any way com-  
 b) The second stroke is different, owing

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