

FREE COMPOSITION

FREE COMPETITION

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(Der freie Satz)

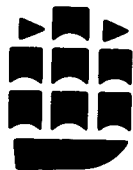
Volume III of New Musical Theories and Fantasies

HEINRICH SCHENKER

Supplement: Musical Examples

*Semper idem
sed non
eodem modo*

Translated and edited by Ernst Oster



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FREE COMPOSITION
(*Der freie Satz*)

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List of abbreviations used in the examples

a.	(fugal) answer
ac.p.t.	accented passing tone
app.	appoggiatura
arpeg.	arpeggiation
asc.rg.tr.	ascending register transfer
Bgd.	Background
c.f.	cantus firmus
chrom.	chromatic (note)
cons.	consonance
cpt.	counterpoint
desc.rg.tr.	descending register transfer
diss.	dissonance
div.	divider
enl.	enlargement
Fgd.	Foreground
fund.str.	fundamental structure
inv.	inversion
Mgd.	Middleground
mtn.inr.vc.	motion from an inner voice
n.n.	neighboring note
n.n.hrm.	neighboring-note harmony
obl.rg.	obligatory register
pass.tones	passing tones
prep.	preparation
prg.	(linear) progression, preceded by size of interval spanned, eg. 3-prg. (third-progression)
p.t.	passing tone
rep.	repetition
rg.-ov.	reaching-over
s.	(fugal) subject
unf.	unfolding

Background:
fundamental structure

1

2 (overtone)

3

4

5

6

7

Beethoven, Sonata op. 27 no. 2, 1st mvt.

m. 5 23 26 27 28 33 35 38 42 49 50 51

(arpeggiation) ^3 ^2 (= ^3 - ^2)

(NB: 5 - 5 - 5)

(= I - IV V - I)

(A1 - B- A2)

Chopin, Étude op. 10 no. 8

m. 28 40 55 61 71 75 95

^3 - (n.n.) - ^3 ^2 - ^1

(unfolding)

(A1 - B- A2 - Coda)

at the third: 1 2 at the fifth: 3 4 at the octave: 5 6 7

8 *etc.*

9 10

I V I I V I I V I

11

I V I I V I I V I

Chopin, Étude op. 10 no. 12

m. 1 3 5, 7 8, 9-11 18 21 40 41 43, 47 48 49-51 58 61 72 75 77

(arpeg.) (arpeg.) (arpeg.)

(= V (n.n.hrm.) - I) -V, (n.n.hrm.) - I II V I


Chopin, Scherzo in Db Major, op. 31


m. 9 41 49 106 117


(arpeg.)


(n.n.hrm.) (= VI - I) I II V - I


14


1 a)  I — (I⁶) - V I

b)  I — (III^b / III[#]) - V I

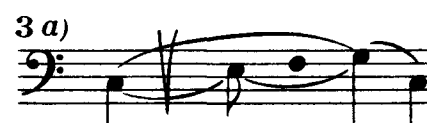
2 a)  I — (I⁶) — V I


b)  I — (III^{b#}) — V I


c)  I — IV V I


d)  I II — V I

I — (II⁶)

3 a)  I — (I⁶) — V I


b)  I — (III^{b#}) — V I


c)  I — (I⁶) - IV - V I


d)  I — (III^{b#}) IV - V I

(p.t.) (p.t.)

(II⁶) (II⁶)

4 a)  I — (I⁶) - V I

b)  I — (III^{b#}) - V I

5  I — IV - V I

(II⁶)

6  I II — V I

Fig. 15

15

1 a) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ b)

I (I⁶) V I || I (III^{4#}) V I

2 a) b) c) d)

I - (I⁶) - V - I I - (III^{4#}) - V - I I - IV⁷ - V - I I - II V I
 =IV⁽⁵⁾⁶

3 a) b) c)

I (I⁶) - V I I (III^{4#}) - V I I - (I⁶) II V I I - (p.t.) - IV⁷ V I I - (p.t.) II⁶ V I
 =IV⁽⁵⁾⁶

4 a) b) See 1b, 2b, 3b.

I - (I⁶) - V I

5 a) b)

I IV⁷ V I I II V I
 IV⁽⁵⁾⁶

6

I II V I
 (= 8 - 5 - 8)

16

1 a) $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ b)

(I⁶) (III[♯])

2 a) b) c) d) etc.

I — IV⁷ V I, I — II V, I II — V I
=IV⁽⁵⁾⁶

3 a) b) c) etc.

I — (p.t.)-IV⁷ V I, I (p.t.) IV — V I, I — (p.t.)-II V I
=IV⁽⁵⁾⁶

4 a) b) See 1b, 2b, 3b.

5

I — IV⁷ V I, =I IV — V I, I — II V I, I IV V⁶⁻⁵₄₋₃ I
IV⁽⁵⁾⁶ (II⁶)

6

I II V I I II V I

Figs. 17-18

17

a) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ ($\overset{\wedge}{1}$) b) $\overset{\wedge}{5}$ — $\overset{\wedge}{2}$ ($\overset{\wedge}{1}$) c) $\overset{\wedge}{8}$ — $\overset{\wedge}{2}$ ($\overset{\wedge}{1}$)

18

1 $\overset{\wedge}{8}$ $\overset{\wedge}{7}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

2

3

4

5

6

19 a)

I IV⁸ V⁷ I II V I

19 b)

I V I IV V I I IV⁸ V⁷ I II V I

(See Fig. 19, a.)

1 J.S. Bach, Passacaglia in C Minor

20

I IV V⁷ I (IV)⁷ V I

2 J.S. Bach, Chromatic Fantasy and Fugue

Fugue

(I) - III^{#5} - (p.t.) - V^{#3} I II V I

3 Josef Strauss, *Dorfschwalben aus Österreich*, op. 164, Waltz No. 1, mm. 9 ff.

I V I I II V⁴ I

(See Fig. 19, b.)

4 Mozart, Sonata in A Major, K. 331, 2nd mvt.

m.

I II^{#3} V I a2) II V I

21

a) $\hat{3} \quad \hat{2} \parallel \hat{3} \quad \hat{2} \quad \hat{1}$

b) $\hat{3} \quad \hat{2} \parallel (\hat{3} \quad \hat{2}) \quad \hat{1}$

J.S. Bach, Chorale: "Ich bin's, ich sollte büßen" (*St. Matt. P.*, no. 16)

22

a) $\hat{3} \quad \hat{2} \parallel \hat{3} \quad \hat{2} \quad \hat{1}$
n.n. $\hat{3} \quad \hat{2} \quad \hat{1}$

4-prg.

Schumann, "Aus meinen Tränen spriessen" (*Dichterliebe*, no. 2)

b)

m.

Fgd.

I (A1) — IV (cons. p.t.) — V — I

V — (B) — I (A2)

(n.n.)

(8-7)

(n.n.) (l)

(rep.)

4 8 12

23

a) $\hat{3} \quad (\hat{2}) \quad \hat{2} \parallel \hat{3} \quad \hat{2} \quad \hat{1}$

b) $\hat{3} \quad \hat{2} \parallel \hat{3} \quad \hat{2} \quad \hat{1}$

(=n.n.)

(=n.n.)

10- () - 8, (8-7)

I — II# — V || I V I

(8 - 7)

V —

(8 - 7)

V —

33

a) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ || ($\overset{\wedge}{3}$ $\overset{\wedge}{2}$) $\overset{\wedge}{1}$ b) $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ || ($\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$) $\overset{\wedge}{1}$

I - (V - I) V (I - V) I I - (V - I) V (5) (I - V) - I

34

a) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ b) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ | $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ c) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

Mozart, Sonata in A Major, K. 331, 2nd mvt.

35

1st part m. 2 8 10 11 17 18 19 23 27 30 || $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ -Trio (n.n.) 1st part $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

I - V - I - I - V - I

(=8 - 47 - 46 - 5)

Mozart, 3rd mvt.

2

m. 5 8, 9 16, 22 (n.n.) 23 $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

I - V - I - I - V - I

(=I - II - V - I)

(=8 - 47 - 6 - 5)

(=I4 - V - I) b- a2)

IV B- (a1-b-a2) (cf. Fig. 20, 4) I V I A2 (a1 - b - a2)

36

$\overset{\wedge}{2}$ $\overset{\wedge}{2}$ (=3-prg.)

II⁶ V II⁶ - V

Schubert, "Wanderers Nachtlied," op. 4 no. 3

37

a) (ascent)

(10 - -10 - -10)

(b = -b)

$I - II - V - I$ IV $(II\sharp 3)$ $V - (I - V) - I$

Beethoven, Seventh Symphony, 3rd mvt., Presto

b)

(upbeat) 1 2 3 4, 1 2 3 4, 1 2 3 4 5 6, 1 3-8

(I —) I — I — () -III^{#3}-V

38

a) (ascent) $\overset{\wedge}{3}$ b) (ascent) $\overset{\wedge}{5}$ c) (ascent) $\overset{\wedge}{5}$ d) (ascent)

$I - () III$ $I - (5-6 5) V$ $I - (10-8, 10=8) V$ $I - (10-8) V$

Schubert, "Der Schiffer" (D. 694)

39

1 (ascent) $\overset{\wedge}{3}$ $\overset{\wedge}{(3)}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

$I - (a_1 -)$ $-VI(\sharp)$ $b -$ $(V) I - a_2$ $II V I$

Beethoven, Sonata op. 10 no. 3, 2nd mvt.

2

m. 6 7 12 13 21 - 25 - 29 30 38 54 63

(ascent)

(*)

(mnt.inr.vc.)

(5 - 6, 5 - 6, 5)

I (=I IV 5-6 #IV⁷ V - I) (=a: III V I)

Chopin, Polonaise op. 40 no. 1 (cf. Fig. 56,2e)

m. 3 4 5 7 8 9 16

1

40

(n.n.)

Bgd. I - IV - I II V - I

Mgd. I - II⁸ V - I

Fgd. (I - II - V I)

(Trio)
-B- A₂
(a₁b - a₂) (a₁-b - a₂)

Haydn, "Emperor Hymn" (Qt. op. 76 no. 3) (cf. Fig. 120,6)

m. 3-4 11 12- 15 - - 16

3

a)

(ascent)

(div.)

I - (I⁶) - II - V⁶⁻⁵ - I

b)

m. 1- -12

(=I II V -)

c)

(NB 5 - 5)

(=D major: I II V I)

Schubert, "Auf dem Flusse" (Winterreise, no. 7)

m. 5 9 13 23 40 41 53- 54

2

(arpeg.)

(10)

(10)

(3-prg.)

(cf. Fig. 111)

(6 - 5)

(7-6)

I^{h3} - - (div.), I^{h3} - (div.), I^{h3} - (I⁶) - II - V - I

Fig. 40 [cont.]

Clementi, Préludes et Exercices, Prél. 2

m. 9 13 14

(arpeg.)

I - (-) - II - V - I

Beethoven, Sonata op. 27 no. 2, 3rd mvt.

m. 16 19 21 33 36 37 59 71 87 171 177 183 187 190

(arpeg.)

(5-prg.)

(5-7-5)

(=n.n.)

(I-Recap.)

I - II - V

(Exp.) - (Dev.) - (I-Recap.)

Chopin, Nocturne op. 15 no. 1

5

(arpeg.)

(10)

(5-prg.)

I - (II) - V

(5-prg.)

I - (II) - V

(5-prg.)

Beethoven, Sonata op. 26, 3rd mvt.

m. 8, 9 16, 17 18

(arpeg.)

(mixture)

(Trio)

(B)

(A2)

I - IV - V - I

I - IV - V - I

I - IV - V - I

I - IV - V - I

Chopin, Mazurka op. 24 no. 3

7

(arpeg.)

(n.n.hrm.)

I - IV - V - I

(n.n.hrm.)

I - IV - V - I

(n.n.hrm.)

I - IV - V - I

(n.n.hrm.)

Beethoven, Sonata op. 57, 2nd mvt.

8

(6) II - V I

Chopin, Étude op. 25 no. 1, mm. 1-8

10

(arpeg.)

(8 - 5 - 8)

(cf. Fig. 53, 4)

Mgd. I ———— () ———— III⁴3 - VI - II - V⁴3 - V
 (Fgd. I ———— () ———— III⁴3 - VI - II - V)

Paganini, Theme with Variations

Figs. 40 [cont.]-41

9

(antiparallels)

(8 - (8) - (8) - (8) - (8)

(6 - 6 - 6 - 3 - 3 - 3 - 8)

(div.) IV (p.t.) II V

41

a) 1 (3) (=n.n.) 2 (3) 3 (5) 4 (5)

(=I (n.n.) I) (=I V I) (= I II V I)

b) 1 (3) (=n.n.) 2 (=3-prg.) 3 (5) (=5-prg.)

(=I II - V⁷ I)

c) (=3-prg.) d) (=arpeg.) e) (=arpeg.)

Examples:

Beethoven, Fifth Sym., 3rd mvt.

m. 7 26 56 60 72

(See a4.)

1

(ascent)

(4-prg.)

I — V - I

2nd mvt., mm. 1 ff.

(See b2.)

2

(ascent)

(8 - 5 - 8 - 5 - 8)

J.S. Bach, Brandenburg Concerto No. 5, 2nd mvt.

3

(=arpeg.)

(=5-prg.)

(7) (7) (7)

(10 — 10 — 10 — 10)

(= I - IV — II V I)

Chopin, Étude op. 10 no. 2

1

m. 1-18, 19-25 (n.n.), 32

(4-prg.) (5-prg.) (8 - 5 - 8)

Mgd. I (), III — VI, II — V#3 (I) — I

Fgd. {A1- — a2} — B - -A2 — I

{(a1 — a2)} { (a1 — a2)}

Haydn, "Chorale St. Antonii" (Hob. II: 46*)

2

(n.n.)

(3-2-1) (8 - 7 - 6 - 5)

(5-prg.)

Mgd. I - (div.), I - , V(2) I II V I

Fgd. =I II V || I II V I , V — (8 - 7 - 6 - 5) I II V I

{(a1- — a2)} { - b - } { - a2}

43 a)

Exercise a) consists of two measures on a treble clef staff. The first measure contains a whole note chord with notes G4, B4, and D5. The second measure contains a whole note chord with notes G4, B4, and D5. The notes are connected by a slur. Fingerings 1 and 2 are indicated above the notes.

b)

Exercise b) consists of five measures on a treble clef staff. The first measure contains a whole note chord with notes G4, B4, and D5. The second measure contains a whole note chord with notes G4, B4, and D5. The third measure contains a whole note chord with notes G4, B4, and D5. The fourth measure contains a whole note chord with notes G4, B4, and D5. The fifth measure contains a whole note chord with notes G4, B4, and D5. The notes are connected by a slur. Fingerings 1, 2, 3, 4, and 5 are indicated above the notes. Below the staff, the following text is written: 10 - 10, 6 - 6 6 - 6, 10 - 10

c)

Exercise c) consists of five measures on a treble clef staff. The first measure contains a whole note chord with notes G4, B4, and D5. The second measure contains a whole note chord with notes G4, B4, and D5. The third measure contains a whole note chord with notes G4, B4, and D5. The fourth measure contains a whole note chord with notes G4, B4, and D5. The fifth measure contains a whole note chord with notes G4, B4, and D5. The notes are connected by a slur. Fingerings 1, 2, 3, 4, and 5 are indicated above the notes. Below the staff, the following text is written: 6 - 6, 10 - 10 10 - 10, 6 - 6

d) (n.n.hrm.)

Exercise d) consists of four measures on a treble clef staff. The first measure contains a whole note chord with notes G4, B4, and D5. The second measure contains a whole note chord with notes G4, B4, and D5. The third measure contains a whole note chord with notes G4, B4, and D5. The fourth measure contains a whole note chord with notes G4, B4, and D5. The notes are connected by a slur. Fingerings 1, 2, 3, and 4 are indicated above the notes.

e) (=n.n.)

Exercise e) consists of three measures on a treble clef staff. The first measure contains a whole note chord with notes G4, B4, and D5. The second measure contains a whole note chord with notes G4, B4, and D5. The third measure contains a whole note chord with notes G4, B4, and D5. The notes are connected by a slur. Fingerings 1 and 2 are indicated above the notes.

f)

Exercise f) consists of two measures on a treble clef staff. The first measure contains a whole note chord with notes G4, B4, and D5. The second measure contains a whole note chord with notes G4, B4, and D5. The notes are connected by a slur. Fingerings 1 and 2 are indicated above the notes.

Examples: for a)

Johann Strauss, *The Blue Danube*, Waltz No. 1

Mgd. I () V I

Fgd. (= I [V - I] 6 II 5 V - I) -II V I (=A major(V)7 - I) - b - a₂)

for b)

J.S. Bach, *Twelve Little Preludes*, No. 1 (BWV 924)

m. 1 6 7- -17 18

(= I - IV V I)

1

44 (=II V⁶ - 5 I)

Chopin, *Polonaise op. 26 no. 1*, 1st part (see Figs. 80,2; 113,3c)

m. 1 4 5 10 11 12

(n.n. - - - -)

I () -IV (4II) V - I

Beethoven, *Sonata op. 22*, 3rd mvt. (see Fig. 82,2)

m. 1- -8

(= 3 2 1)

45

Brahms, Waltz op. 39 no. 2

m. 1 7 8, 9-16, 17

I (a1-), (II#), V, (8 - - 47), I (a2)

Schubert, Valses nobles, op. 77 no. 1

2

I (a1-), - b -, a2), (), V $\frac{4}{4}$ $\frac{5}{4}$, I

Mozart, Sonata in C Major, K. 545, 1st mvt. (cf. Fig. 124,5a)

m. 4 12 14 28

I (Exp.), (div.), V 5, (8 - - 47), I (Recap.)

Beethoven, Sonata op. 14 no. 2, 1st mvt. (cf. Fig. 122,1)

m. 1 6 8, 14 19 26 48 61 64 122

I (Exp.), [(5) 6 - 6, 6 - 5-(6), 5-(6), 5-(6) - II#3 - V5, (8 - 47), Dev.-

J.S. Bach, French Suite in E Major, Courante

m. 8 9 12 13 25 26 28

I VI II# 7 V (5 - - 47) - I (cf. Fig. 87, 1b)

Haydn, *Andante con variazioni in F Minor, Theme*

48

1 minor: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ major: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

m. 6 12 16 17 18 25 27 28 29

(desc.rg.tr.) (5-prg.) (obl.rg.)

(10-8, 10-8) (8-10-8)

(Trio) Variations (Coda)

Mgd. I- (div.) I- II V I

Fgd. I IV - \flat IV V I - (p.t.) (=III) II - V, I - IV - \flat IV - I \sharp II V I

(5 - \flat 6)

Brahms, *Waltz op. 39 no. 1* (cf. Fig. 110, b1)

2 fund. str.

1st level

2nd level (obl.rg.)

I V - I

(n.n.) $\hat{3}$ $\hat{2}$

(8-5-8) I IV - (5) - II - V - I

(n.n.) $\hat{3}$ $\hat{2}$

I (97) IV II (cons. p.t.) V - I

J.S. Bach, *WTC I, Prelude in C Major*

49

m. 1 21 24 34 35

(obl.rg.) $\hat{3}$ $\hat{2}$ $\hat{1}$

I IV⁷ V I

J.S. Bach, *Chorale (St. Matt. P., no. 16)*

3 (obl.rg.)

(cf. Fig. 22 a)

J.S. Bach, *Aria variata (BWV 989), Var. 6*

50

(*)

Schumann, Études symphoniques, op. 13, Var. 4, mm. 7-8 (15-16)

Musical notation for Schumann's Études symphoniques, op. 13, Var. 4, measures 7-8 (15-16). The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a complex rhythmic pattern with sixteenth and thirty-second notes. Below the staff, the time signatures $\frac{6}{4}$ and $\frac{6}{4}$ are indicated.

51

(p F maj. V — I) (p G maj. V — I)
 (p Bb maj. V — I) (p C maj. V — I)

Musical notation for measures 51 and 52 of Schumann's Études symphoniques, op. 13, Var. 4. The notation includes dynamic markings (p) and chord progressions for F major, G major, Bb major, and C major, with Roman numerals V and I indicating the fifth and first degrees of the scales.

Haydn, Sym. No. 92 in G Major (Oxford), 2nd mvt., mm. 103 ff.

3

Fl.

Ob.

p cresc. *sf dim.* *p*

6 6 6 6 6
4 4 4 4 4

Musical notation for Haydn's Symphony No. 92 in G Major, 2nd movement, measures 103 ff. The score is for Flute (Fl.) and Oboe (Ob.). It includes dynamic markings: *p cresc.*, *sf dim.*, and *p*. Below the oboe staff, the rhythmic pattern 6 6 6 6 6 / 4 4 4 4 4 is indicated.

52

(p G maj.)
 (p C maj.)

Musical notation for measures 52 and 53 of Haydn's Symphony No. 92 in G Major, 2nd movement. The notation includes dynamic markings (p) and chord progressions for G major and C major.

Scarlatti, Sonata in D Major (L. 212, K. 458), mm. 14-18

53

1

(= IV — #IV — V)

Musical notation for Scarlatti's Sonata in D Major (L. 212, K. 458), measures 14-18. The score is in treble and bass clefs with a key signature of two sharps (F#, C#). It includes a complex rhythmic pattern and chord progressions: (= IV — #IV — V).

Handel, Six Fugues, No. 6 in C Minor, mm. 6-8

2

(5-prg.)

7 - (6) 7 - (6) 6 5

(8- 8- 8- 8- 8)

Musical notation for Handel's Six Fugues, No. 6 in C Minor, measures 6-8. The score is in treble and bass clefs with a key signature of three flats (F, C, G). It includes a complex rhythmic pattern and chord progressions: (8- 8- 8- 8- 8).

Chopin, Mazurka op. 30 no. 4

m. 5 9 13 17 21 31 63 65 80 93 95 97 101 124 133 134 139

3

c# minor: II*3 — V I [bII (cons. p.t.) V] B- (IV#3) II A2 V I (8- -8)

Musical notation for Chopin's Mazurka op. 30 no. 4. The score is in treble and bass clefs with a key signature of one sharp (F#). It includes a complex rhythmic pattern and chord progressions: c# minor: II*3 — V I [bII (cons. p.t.) V] B- (IV#3) II A2 V I (8- -8).

Chopin, Etude op. 25 no. 1 (cf. Fig. 40, 10)

m. 14 22 25 26

Ab major: I — I^{b7} — IV⁷⁻⁶(II) — V⁶ 5

J.S. Bach, WTC I, Fugue in D Minor (cf. Fig. 156, 1)

5 (subject) (1st cpt.) (rg.-ov.) (answer)

d minor: = I (V — (8- 4 3 - -8 -#3 7) -8) I

Schubert, Sonata op. 42, 1st mvt., mm. 232-237

6 *f* *p* *pp*

= I IV II V — (8 8) VI — V,

Chopin, Étude op. 10 no. 8

m. 10 11

5 - (4 3) -5 I - II

Chopin, Polonaise op. 40 no. 2, mm. 11 ff.

2

5 - (1) (6) (=4) -5

Beethoven, Son. op. 27 no. 2, 1st mvt., mm. 55 ff.

3 (=8) 4 7 6 5 4 3 2 1)

#3 5 - 6 5 - 5 6 5 6 - 5 I (IV- II V I) II - V - I

Handel, Suite No. 2 in F Major, 1st Adagio, mm. 6-8

4 (n.n.) (5-prg.)

4 2 (5-prg.) 4 2

Chopin, Étude op. 10 no. 8, mm. 29 ff.

5

4 (4-prg.) 5 - 5^b 5 4 5

Chopin, Mazurka op. 30 no. 4, mm. 129-130 (11 mm. before end)

6

7 5, 7 5, 7 5, 7 5, 5, 4 - 5, 4 - 5, - 4 - 5,

Chopin, Nocturne op. 15 no. 2, m. 11 (cf. Fig. 117, 1)

7

7

Beethoven, Sonata op. 57, 1st mvt.

8 m. 3 5 7 (n.n.)

5 - 6 (=bII) - 6 6

f minor: I - (=bII) - V

Mozart, Son. in D Major, K. 576, 3rd mvt., mm. 141-142

9

10 10, 5 - 6, 10 10, 5 - 6, 10 10

I

J.S. Bach, Brdbg. Conc. No. 5, 2nd mvt., mm. 7-9

10

10 - 5- (6) 10 - 5- (6) 10 5

Mozart, Son. in Bb Major, K. 333, 3rd mvt. mm. 1-2

11^a

5 - 6 (=VI) - 5 - II - V - I

Bb major: I (=VI) - II - V - I

Chopin, Nocturne op. 15 no. 2, mm. 3 ff.

11^b

() I- () II

Josquin Des Prez

12

for:

Chopin, Polonaise op. 40 no. 1, mm. 7-8

13

(I) — II — 6-7 — 5-4 — I

Handel, Aria con var., m. 3

14

J.S. Bach, French Suite in E Major, Sarabande, mm. 16 ff.

15

(mtn. inr. vc.)

5-6 6-7 5-4

55

Handel, Cantate con strumenti, no. 16: Recitative

56

(8 b7) IV — V — I

Beethoven, Sonata op. 27 no. 2, 1st mvt.

(cons. p.t.) -6 -5

Beethoven, Sonata op. 26, 1st mvt., Theme, mm. 5-8

1

(6-prg.) (3-prg.) (cons. p.t.) V 6-5-5

2

8 9 10 (=5/3) (=6/3) (=8/3)

Chopin, Polonaise op. 40 no. 1

m.

A major: I- (=6/4) 5/3 III# -II V I

Schubert, Symphony in B Minor, 1st mvt., mm. 15-17

f)

8- (p.t.) -8

Handel, Prélude (*Suites de pieces*, 2nd collection, No. 1), mm. 59-60

g)

for: $\left(\begin{smallmatrix} 8 \\ 4 \end{smallmatrix} \right)$

(10)

Haydn, Son. in Eb Major (Hob. 52), 1st mvt., mm. 20-21

h)

=Bb major: II - $\left(\begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix} \right)$ - II⁴

Chopin, Sonata op. 35, 4th mvt.

1 a) m. 53 54 55 56 57 58

57

b)

Chopin, Scherzo in Db Major, op. 31

2 a)

(=bb minor: \flat II - - V)

m. 516 528 531 532 535 536 540

b)

(cf. Fig. 102, 6)

J.S. Bach, Toccata in F# Minor, 1st fugue, m. 30

1

58

$\left(\begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix} \right)$

J.S. Bach, WTC I, Fugue in E Minor, m. 12

2

(*)

Schumann, Studies after Paganini, op. 3 no. 1, m. 34

3

(*) (*) (*)

(=eb min.: \flat VII - - (3-prg.) $V\sharp 3$ - - I $\flat 3$)

(cf. Fig. 111)

59

1 p.t. = ac.p.t.

Brahms, Paganini Var., op. 35, Var. 5, m. 15

2

p.t. = ac.p.t.

3

(p.t.) (=ac.p.t.) ac.p.t.)

II V I II V I II V I

Chopin, Mazurka op. 24 no. 4

4

a) (p.t.) b) (ac.p.t.)

6 - 5 3 4 - 3

m. 1 2 3 4 5 6 7 8 9 10 11 12

(ac.p.t.)

bb minor: V I⁹⁻⁸

J.S. Bach, Brandenburg Concerto No. 5, 2nd mvt.

60

m. 13 14 Harpsichord

(Fl.) Violin Violin

(5 - 6)

Beethoven, Sonata op. 28, 1st mvt. (cf. Figs. 103,5b; 110,e1)

61

a) m. 1 2 3

(8) 47 6

I

b) m. 1 2 3 - 4 5 - 6 7 — 10

(= I 47 IV V I)

p

c) mm. 21 ff.

sf

Haydn, Sonata in Eb Major (Hob. 49), 1st mvt., Development

m. 65 80 81 103 112 113 115 118 120 122 123

1

(a)

v5 — — — — — *7*

Beethoven, *Leonore Overture No. 3, Adagio* (cf. Fig. 120, 1)

m. 4 8 9 10 14 15 18 20 22 24 27 30 31

2

“Florestan”

Allegro

(a)

v5 — — — — — *7*

(10 — 10 — 10, 5 — 7 - 5 6 - 8 6 - 8
 (5 - 7 - b5) 8 - b3 8 #5 b4 - 5 (7) b4 b7
 8 — — — — — #3 — — — — — 5 — 7
 C major: V — — — — — 3 — — — — — 5 — 7

Beethoven, Third Symphony, 1st mvt., Development

m. 148 152 220 284 305 308 320 362 370 374 376 380 397

3

Dev.: a) b) c) d) e)

(nn.n.— —bn.n.)

V 8-7 V 7

Beethoven, Sonata op. 81a, 1st mvt., Development

m. 66 70 75 80 85

4

Eb major: V

7- -6- -5, 10- -8 7 b6 b4 6 5

J.S. Bach, WTC I, Prelude in C Major, mm. 24 ff.

5

V 5- -7

Chopin, Étude op. 10 no. 8

6 m. 40 55 61

(= III#) (3-prg.) V 7 I

Beethoven, Third Symphony, 4th mvt.

7 m. 117 120

Violin I

Violin II

C b3 5 b3 F

Beethoven, Third Symphony, 4th mvt., mm. 1-11

8

Eb major: V (third — root) 7

J.S. Bach, French Suite in E Major, Sarabande

m. 7 8 12 13 16 19 20 21

9

(rg-ov.)

(10)

Mgd. V⁵⁻ -7 I

Beethoven, Third Symphony, 1st mvt.

m. 91 94 95 96 97 99 109

10

(unf.)

Bb⁵ (=Bb major: I - Bb⁴ - C⁴3 - II V I)

Beethoven, Sonata op. 10 no. 2, 3rd mvt., Development

m. 32 33 51 59 62 63 69 81 83 (Recap.)

11

(= b⁵/₃ 5/₃ 5/₃)

Mgd. V⁵ (= 8 - b7 (=n.n.) I

J.S. Bach, Chorale: "Ich bin's, ich sollte büßen" (St. Matt. P., no. 16)

12 m. 11 12

I IV⁷ V I

Beethoven, Son. op. 111, 1st mvt., m. 121

13

(4/3)

Beethoven, Third Symphony, 3rd mvt., mm. 236 ff.

63

Horns Violin

Eb major: I^{b7} IV⁴⁻³ (Ab) II Ab -Ab- V - VI Bb-Bb-C

Chopin, Mazurka op. 17 no. 4 (cf. Fig. 65,2)

2 m. 1 4 5 8

6 4 3 (4-3) (5)

a minor: I V

Brahms, "Auf dem Kirchhofe," op. 105 no. 4

3 m. 1 2 3 7

11 9 10 8

6 5 6 8 5

c minor: I

Handel, Suite No. 3 in D Minor, Prelude

1

64

I — IV (=VII) — V# I I — IV — V — I II V I

2

a)

b)

(p.t.)

(unf.) (6) (3)

g minor: II — V — I

Chopin, Ballade op. 23

c) m. 1

6 7 8 9

not:]] not:

9 8 (?) 6 - 5

Chopin, Ballade op. 47, mm. 227-230

3

m. 227

(mtn.inr.vc.)

230

8 7 5 6 5 3 4

V — I

Beethoven, Quartet op. 59 no. 1, 1st mvt.

m. 85(87) 86(88)

89

65

I VI^{#3} -VI^{#3} VI^{#3} II-() - V I

Chopin, Mazurka op. 17 no. 4, mm. 6 ff.

I (7-) (8) -6 (7-) -6 (7-) -6 V⁷

Chopin, Étude op. 10 no. 4

I 4 5

Beethoven, Piano Conc. No. 4, 1st mvt. m. 290

I Piano Clarinet

Chopin, Étude op. 10 no. 3

I (arpeggiation) I 6/4 V 6 5 I

Handel, Suite No. 2 in F Major, 1st Adagio, m. 8

I (5) 6 5-6 8 10 (3-prg.) (p.t.) - D

Haydn, Sonata in Eb Major (Hob. 49), 1st mvt., Development, mm. 109 ff.

7 a) b) (!)

Chopin, Mazurka op. 30 no. 1, final measures

8

1 a) b) (?) (p.t.) (p.t.)

66

2 a) b)

3

67 1

2 a) b) c)

(n.n.)

3

4 a) b)

5 6 6 6 6 5

Schubert, Valses nobles, op. 77 no. 10

68

a)

b)

(arpeggiation)

I — IV — V — I

I — (cf. Fig. 66, 1b) 6 — V — I

69

1 2 3 4 5 6

(not) (not)

V — I

Brahms, First Symphony, 3rd mvt., final measures

70

a) b)

V — I V — I

71

1 a) b)

V — VI V — I

Beethoven, Sonata op. 26, 1st mvt., Theme

2 m. 21 22 23 24 25 26 27

Ab major: I — 5 — () — 6 () 6 — II 6 3 — 8 — b7 — I

(=Eb major: IV — II — V (4V) — VI || II V — I) V — I Ab major

72

I IV V

2

I IV V I

Mozart, Sonata in A Major, K. 331, 1st mvt., Theme

3

m. 13 17 18

Chopin, Étude op. 10 no. 12, mm. 11-18

73

5, 6 - 6 - 6 - 5

(4-prg.)

Handel, Prélude (*Suites de pieces*, 2nd collection, No. 1), mm. 1-35

2

(6) (6-6-6) 5

I - IV b7 V

Haydn, Symphony No. 104 in D Major, 2nd mvt.

3

m. 2 3 4 5 6 7 8 9 16 17 37

I - (div.) - I V 5 - I a₂

(B - A₂)

Chopin, Étude op. 10 no. 8, Coda, mm. 75 ff.

4

(=8) b7 6 5 5 4 3 2 1

(p)

74

1 2

=C major: bII V I

Chopin, Mazurka op. 33 no. 4

2 m. $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ 17 18 24 $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{4}$ $\overset{\wedge}{2}$ $\overset{\wedge}{\#2}$ $\overset{\wedge}{1}$

b minor: I \flat II V I \flat II V I

Beethoven, Seventh Symphony, 1st mvt., mm. 370 ff.

3 Violin I $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{\flat 2}$ $\overset{\wedge}{\flat 1}$

ff *pp* *cresc.* *ff*

(= I II \flat II V \flat 5 I)

Chopin, Mazurka op. 41 no. 2

75 m. 1- (cover tones) -8, 17 18 10 21 57

(5 prg.) (rep. mm. 9-16) (mm. 21-56)

(A₁ - (a₁ - - a₂) B - A₂)

Fig. 76

1

76

3 (n.n. 3) 2 1 3 (n.n. 3) 2 1 5 (n.n. 5) 4 3 2 1

(8-7) (6-5) (8-7)

Chopin, Étude op. 25 no. 11 (cf. Figs. 100,6a and 107)

m. 22 23 40 55 57 69

3

5 4 3 2 (n.n.) 5 4 3 2 1

(5 4 3 2) 1

I (A₁ -) (III^{#5}) - V^{#3} B - A₂ I

Chopin, Mazurka op. 17 no. 1

5

5 (n.n.) 5 4 3 2 1

(n.n.) (n.n.)

I (A₁ -) (a₁ -) II[#] V I (a₂) I , IV- (Trio) B - A₂

Clementi, Préludes et Exercices, Prél. 1

6

m. 1 2 3

2 1 2 1 2 1

(=n.n.) (arpeg.) (arpeg.)

I (A₁ -) II⁶ V I I II V I (= 5 - 6)

Chopin, Prélude op. 28 no. 3

m. 5 8 10/11 || 14 18 20

2

5 3 2 2 3 (n.n.) 3 2 1

(unf.) (S)

A₁ I II^{#3} V^{5-#7} A₂ I 47 IV⁵⁻ II⁶-V⁴⁻³ I

J.S. Bach, French Suite in E Major, Allemande

m. 8 12 20 24 25-28

4

8 7 6 5 (n.n.) 5 4 3 2 1

(#) -4

I V 47 I (=I - V - I)

Beethoven, Sonata op. 27 no. 2,
1st mvt., mm. 5 ff.

7

(n.n.)

c# minor: I () III

J.S. Bach, Mass in B Minor, Gloria, mm. 1-9 (Trumpet I)

8 a)

b)

J.S. Bach, Brandenburg Concerto No. 5, 2nd mvt.

9

m. 1 10 20 28 30 31 32 34 37 38

I — (III) — v#3- (n.n.) — #3 — I

10

(=mordent)

for:

or:

77

(n.n.)

a) b)

3 4 3 3 5 4 3 3 4 3 3 4 3 8 9 8 8 5 6 5 3 4 3 8 5 6 5 3

Beethoven, Sonata op. 27 no. 2,
1st mvt., mm. 16-17

see b)

78

a) b) c)

3 4 3 3 5 4 3 3 4 3 3 4 3 8 9 8 8 5 6 5 3 4 3 8 5 6 5 3

79 **1**

3 4 4 3
5 6 5 -

2 not:

3 4 4 3
5 6 6 - 5

3

3 4 4 3
5 6 6 - 5

4

3 - 4 4 - 3
5 - b6 6 - 5

5

3 - 4 4 - 3
b7 6 5 -

6

7 6 6 5
3 4 4 3

Schumann, "In der Nacht," *Fantasiestücke*, op. 12

80 **1** m. 86 90

5 - 8 - 47 - 8
3 - 4 - 4 - 3

(fifth-progression)

Chopin, Polonaise op. 26 no. 1 (see Fig. 44,2)

J.S. Bach, Chorale: "Ich bin's, ich sollte büßen"
(St. Matt. P., no. 16), m. 7 (11)

Brahms, Fourth Symphony, 1st mvt., mm. 1-19

Fig. 82

Mozart, Sonata in A Minor, K. 310, 3rd mvt., mm. 127 ff.

82

Beethoven, Sonata op. 22, 3rd mvt., 1st part

2

a₁ b (=III# — VI^b — b³ II — V) a₂

Mozart, Fantasy in D Minor, K. 397

m. 20 34 35 43

20 27 32 38 84 35 42 48

3

NB: 5 - 7 - 5 #3
d minor: V b³ - - #3
V b³ - - #3

J.S. Bach, Twelve Little Preludes, No. 3 (BWV 999)

4 m. 13 15 17 22 32 34

(cf. Fig. 152,6)

J.S. Bach, Aria variata (BWV 989), Theme, mm. 9-12

5 a) ^4 ^3 ^2 ^1 b) ^4 ^3 ^2 ^1

a minor: IV — (5 - 6) — II V I
IV — (5 - 6) — II () V — I

J.S. Bach, Overture (Suite) in F Major (BWV 820), Menuet, mm. 7-18 (cf. Fig. 138, 1a)

c) (*- (5-prg.) (5-prg.) (5-prg.)

(=d: III - V - I II V I) (=C: I IV V I, II V I)

Chopin, Étude op. 10 no. 12

1 m. 28

83

Chopin, Mazurka op. 17 no. 1

m. 9-

2

I (a₁ -) II⁴₃ b - V, II⁴₃ V^b₇ I^b₇ IV V - I (a₂)

J.S. Bach, Chorale: "Herzliebster Jesu" (St. Matt. P., no. 3), mm. 6-11

3

(6 - 10) NB (=4-prg.) (5-prg.) NB 8 - 7 - 6

Chopin, Nocturne op. 9 no. 2 (cf. Fig. 88 b)

84

m. 3 4 9 12

A₁ B A₂

Beethoven, Sonata op. 26, 1st mvt., Theme

85

m. 3 5 8 9 16 17 25 26 (n.n.) 27

(= 3 (n.n.) 3 2 || 3 2 1) (!)

(ascent) (1) (2) (3) (div.)

I-a₁ (= I ——— IV (cons. p.t.) V) I b V (8-7) I a₂

Schubert, Quartet in A Minor, 1st mvt., mm. 69 ff.

86

Cello

(= I ——— 6 7 8 9 10 11 12) II V I)

Brahms, Handel Variations, op. 24, Fugue, mm. 7-8

87

1 a) b)

m. 7 8 9 12

Bb major: I II^{#3} V⁷ I^{b7} IV^b IV V I VI⁷-II⁷ V VI⁷ II[#] V

2

5 6 7 8

I V = I = V

J.S. Bach, French Suite in E Major, Courante

3 a) b) c) **Beethoven, Third Symphony, 3rd mvt.**
m. 28 41 69 73 92 93

I — (II^{#3}?) — V — g minor: I — (= III^{b7}) — VI — IV — V — I — V — I

Brahms, Intermezzo op. 119 no. 1, mm. 9-16

d) m. 9 12 13 14-16
b minor: I — V^{#3} — I — V

J.S. Bach, French Suite in E Major, Gigue

4 m. 8 9 10 11 12 not:
E major: I — VI — II^{#3}

Mozart, Sonata in A Major, K. 331, 1st mvt., Theme

5 m. 1 2 3/4 5 6 7 8
(= I — II — V)

1
2
3
4
(3-prg.)

Examples:

Brahms, First Symphony, 2nd mvt.

m. 1-27 39-41 44 45 46 47 50-61
3- (2 -1) (= 5- -2) || 5- -1) ^ 3 ^ 2 ^ 1

a)
E major: I — A₁ — B — VI — (a₁ — -a₂) — I — A₂ Coda

Chopin, Nocturne op. 9 no. 2, mm. 9-12

b)

(NB 5 - 6, 5 -) (VI) II V I

(=Bb major: I

J.S. Bach, Italian Concerto, 1st mvt., mm. 21-30

d)

F major: V I

Schubert, Divertissement à la Hongroise, op. 54, mm. 1-15

for: (5 4 3 2 1) so: (5 1)

I III (p.t.) V I

(rg.-ov.) (cons. p.t.)

Mozart, Sym. in G Minor, 1st mvt., mm. 1 ff.

3

I V I

Mendelssohn, Wedding March (*Midsummer Night's Dream*), mm. 6-13

4

(=II V I III V I III V I I V I I (10) (10)

(6-prg.)

Mozart, Sonata in C Major, K. 545, 1st mvt., mm. 18 ff.

m. 18 23 24 25 26

(=5 4 3 2 1)

c)

(=G major: I II V I

(cf. Fig. 47, 1)

Beethoven, Sonata op. 109, 1st mvt.

1 m. 15 - 21

89

I V I

Beethoven, Sonata op. 109, 1st mvt., mm. 1 ff.

90

(=I — IV — V — I)

J.S. Bach, WTC I, Fugue in E Minor, mm. 15-16

2

Chopin, Mazurka in G Minor, op. 24 no. 1, mm. 17 ff.

4

g minor: () III — I

Brahms, Intermezzo op. 76 no. 7, mm. 1 ff.

5

(=5- — I — II — V — I)

Handel, Suite No. 2 in F Major, Fugue, mm. 1-3

92

(5-prg.) I — II — I

a)

b)

Haydn, Andante con variazioni in F Minor, Theme (Trio), mm. 30-39

91

(8-prg.) I — II#3

Beethoven, Sonata op. 49 no. 2, 2nd mvt., mm. 1-8

3

(=I — V — I)

Handel, Suite No. 2 in F Major, Allegro

m. 1 4 6 7 8 10 14

(=V- — I — II# — V — I)

Handel, Suite in F Major, Allegro

93 m. 4 5 6 (2)

F - (pass. tones) - C

Mozart, Sym. in Eb Major, K. 543, 1st mvt.

94 m. 71 81 83

a) Third-progressions

95 1 2 (leads)

C (leads) C (*)(lower 10ths)

Beethoven, Third Sym., 3rd mvt., mm. 10-12

3

C. P. E. Bach, Generalbass III/2, § 4 g

4 5

(*) (lower 10ths) (!) A D C

Handel, Suite No. 2 in F Major, 1st Adagio

6 m. 3 4

J.S. Bach, Violin Conc. in E Maj., 1st mvt., mm. 57 ff.

7 m. 8

(leads) C# F# (*)(lower 10ths)

J.S. Bach, French Suite in E Major, Gavotte (cf. Fig. 125,1)

8 m. 6 7 8

(leads) (10 - 10) C# F# (10 - 10 - 10)

b) Fourth-progressions

1 5 6 7 8

(leads) C (lower 10ths) C (*)

D. Scarlatti, Son. in C Major (L. 104, K. 159)

2 m. 8

(leads) (*) (lower 10ths) G G

Beethoven, Sonata op. 101, 1st mvt., mm. 3-4

3

(leads) (lower 10ths) A E

Mozart, Son. in A Major, K. 331, 1st mvt., mm. 17-18

4

(upper 10ths) (IV) (leads) C C (10 - 10, 6 - 6) C (10 - 10 - 10) (upper 10ths) (leads) C C (10 10 10 10) 6 5 I IV V I

Haydn, Sonata in E Major (Hob. 31), 3rd mvt.

5 m. 8 9 12 13 16
 9 10 11 12 9 10 11 12
 10 - () 10 - (5) 10 - (5) 10 - (5)

c) Fifth-progressions

J.S. Bach, French Suite in E Major, Allemande, mm. 19-20

1 for: (leads) so: V I
 (lower 10ths): 10 - 10 - 10 - 10 - 8
 (not: I)

2 α) (upper 10ths) β) or, shorter: γ) 2 (upper 10ths)
 (leads) G C 6/3 A D
 (leads)

Mozart, Sonata in A Minor, K. 310, 1st mvt., mm. 88-92

Mozart, Sonata in A Major, K. 331, 2nd mvt., mm. 15-18

3 10

d) Sixth-progressions

1 (leads) 2 (leads)
 NB 5 (5)
 app.: (lower 10ths) 6 - 5/3 app.: (lower 10ths) { 6 - 5 / 4 - 3 }
 C C
 (not: A₃) (not: F₃)

Haydn, Symphony No. 104 in D Major, 1st mvt.

m. 64 (80) 67 (88)
 3 (leads) (lower 10ths) -V
 (=A major: I- app.: 8 - 6 A
 (not: F#₃)

J.S. Bach, WTC I, Prelude in C Major, mm. 1-19

J.S. Bach, WTC I, Prelude in C Minor, mm. 1-18

e) Octave-progressions

1 (upper 10ths) 2 3 4 (upper 10ths)
 (leads) NB
 5/3 6 (leads) 5 - 6 (leads)

Haydn, Symphony No. 104 in D Major, 1st mvt., Allegro, mm. 1-8

5

(6-arpeg.) (6-prg.) (upper 10ths)

(leads)

(=I V)

Parallel sixths:
1

96

(leads)

C.P.E. Bach, Generalbass III/2, § 14

2

(leads)

(lower 6ths)

Haydn, Sonata in Eb Major (Hob. 52),
1st mvt., Development, mm. 53-54

3

(leads)

(lower 6ths)

G C

Brahms, Waltz op. 39 no. 4, mm. 1-8

4

(leads)

(mnt.inr.vc.)

(leads)

I #IV II# V #3

3- -2 2

97

(leads)

5 6 7 8

Mozart, Sonata in A Minor,
3rd mvt., mm. 147 ff.

2

(leads)

(=8 7 6 5 4 3 2 1)

(*) 3

C.P.E. Bach,
Generalbass III/1, § 17 a, b

MB

a) b)

8 7 6 5 8 7 6 5

D. Scarlatti, Sonata in C Major (L. 104, K. 159)

3

(3-prg.) (3-prg.)

V (= 6 4) (= 6 4)

Fig. 99

J.S. Bach, Fugue in C Minor, unfinished (BWV 906)

99

1a) mm. 7-8 (upper 10ths) (upper 3rds) (leads) (4-prg.) (5-prg.)

b) mm. 16-17 (leads) (4-prg.) (5-prg.) (lower 6ths) (lower 6ths) written 8 va

c) mm. 12-13 (5-prg.)

Chopin, Polonaise op. 26 no. 1, Meno mosso

m. 4 5 6 7 8 9 14 15 16

(n.n.)

2

(8-prg.) (rg.-ov.) (10) (8-prg.)

6 - 6 - 6 10 - 10 - 10

I (=I) — $\sharp IV^{b7}$ V — I $II\sharp_3$ V^{b7} I $\sharp IV$ V — I

Mozart, String Quartet, K. 465, 1st mvt., Adagio

3

(5-prg.) (6-prg.) (6-prg.) (6-prg.) (6-prg.) (6-prg.)

I — (arpeg.) — V^{5-} — 7

Handel, Suite No. 2 in F Major, Allegro (cf. Fig. 93) Chopin, Étude op. 25 no. 11 (cf. Fig. 100, 6a)

m. m. 40 49/50 51/52 53

1 2 a)

Beethoven, Second Symphony, 1st mvt., Coda, mm. 326-340

b) 8

J.S. Bach, Chorus: "Ruht wohl" (St. John P., no. 67), mm. 1 ff.

3 a) Chopin, Prélude op. 28 no. 14, mm. 10-11

b) (*)

Chopin, Étude op. 25 no. 11

c) Lento Allegro con brio

Beethoven, Sonata op. 2 no. 2, 4th mvt.

m. 57 65 71 75

d) (rg.-ov.)

Fig. 100 [cont.]

Mozart, Overture, Andante (*The Abduction from the Seraglio*)

e)

c minor: I — II — (#3) — V

Schubert, Impromptu in G Major, op. 90 no. 3, mm. 155 (78) ff.

f) (n.n.)

G major: I — (bIV) — #IV — V — I

J.S. Bach, Italian Concerto, 3rd mvt.

g) m. 85 86

(=d minor: II — V)

Beethoven, Bagatelle op. 119 no. 11

h) m. 1 — 4 5 7

I — V (5) — (=F major: I — VI#3 — II — V — I) — 7)

Beethoven, Sonata op. 10 no. 2, 3rd mvt.

(cf. Fig. 62, 11)

m. 32 62 63 69

4 a)

F: V — (=bVII — V#3 — I)

J.S. Bach-Schemelli, "Auf, auf! Die rechte Zeit" (69 Songs, no. 11)

m. 4 5 6 7

b)

(=a: I — II — V — I)

Beethoven, Third Symphony, 1st mvt.

c) m. 91 96 97 99 109

(=Bb: I — I — II — V — I)

Beethoven, Sonata op. 2 no. 2, 1st mvt.

m. 122 130 148 156 161 202 214

5

I — (Exp.)

NB

8 — b6 — 4 — (3)

bIII — Dev.

- V#3 — 7 — (I)

Recap.)

5 — b6 — 5

b3 — b3 — 4 — 4 — b3

Chopin, Étude op. 25 no. 11 (cf. Figs. 76,3;100,2a and 107)

6 a) m. 23 40 46 48 50 52 53 53 55 57

Beethoven, Violin Sonata op. 24, 2nd mvt.

b) m. 1 45 49 54

Hugo Wolf, "Das Ständchen" (Gedichte von Eichendorff)

c) m. 7 21 33 45

Haydn, Sonata in Eb Major (Hob. 52), 3rd mvt., mm. 1-8

101

Mozart, Fantasy in C Minor, K. 475, m. 26

2 Adagio (=n.n.)

Beethoven, Sonata op. 109, 3rd mvt., Var. 2, mm. 9 ff.

3

Beethoven, Sonata op. 10 no. 2, 1st mvt.

4 m. 15 18 21 25 31 41 51 54 55

Mozart, Piano Concerto, K. 488, 1st mvt., mm. 5 ff.

5

Haydn, Capriccio, mm. 1 ff.

102

J.S. Bach, Brandenburg Concerto No. 5, 1st mvt.

m. 21 (=⁵ 4 29 3 2 1) m. 21 23 25 27 29
 (=5) (=5) 4 3 2 1 4 3

103

J.S. Bach-Schemelli, "Gott, wie gross ist" (69 Songs, no. 30), mm. 5 ff. **J.S. Bach, Recit.: "Erbarm' es Gott" (St. Matt. P., no. 66), m. 10**

2 a) b)

J.S. Bach, WTC I, Fugue in C# Minor **C.P.E. Bach, Generalbass III/1, § 17 c** **Beethoven, Ninth Symphony, 3rd mvt.**

3 a) b)

Chopin, Mazurka op. 17 no. 1, mm. 45-48 **Schubert, "Die Stadt" (Schwanengesang, no. 11), mm. 7 ff.**

4 (arpeg.) (unfolding)

Haydn, Sonata in Eb Major (Hob. 49), 1st mvt., Development **Beethoven, Sonata op. 28, 1st mvt.**

5 a) m. 65 71 74 81 b) m. 40 44 61 68 70

D major: I (= IV - 5 - 6 - 5) #II³-V (5) V - I

Figs. 103 [cont.]-105

Handel, Aria con variazioni (*Suites de pieces*,
2nd collection, No. 1)

6 m. 5 6 7

(5 - - - 7)

I

Beethoven, First Symphony, 2nd mvt., mm. 1 ff.

7

Beethoven, Sonata op. 31 no. 2, 3rd mvt.

104 m. 1 5 8 9 12 13 14 15/16

(10 - 10 - 10 - 10 - 10) 6 - 5 4 - #3

d minor: I IV () V 4 - #3 I

2 a) not:

(6) (7)

b)
Mozart, Sonata in C Major, K. 545, 2nd mvt., mm. 6 ff.

I 6 IV V

Beethoven, Sonata op. 27 no. 2, 3rd mvt.

m. 25 32 33 36

c# minor: V^{b3} I 6 #II V I

(=g# minor: I 6 #II V I)

105 J.S. Bach, Brdgb. Conc. No. 5, 3rd mvt., mm. 3 ff.

8, 10 - 10, 6 6

2

10 - 10, 6 - 6 - 6

Beethoven, Sonata op. 26, 1st mvt., Theme

m. 1 2 3 4

(I 6 - 6, 10 - 10 div.)

Chopin, Étude op. 25 no. 2, mm. 62 ff.

b)

Mendelssohn, Songs Without Words, No. 12

m. 21 29 35 36

c)

f# minor: I - #3 IV - V - I

Chopin, Étude op. 25 no. 11 (cf. Figs. 76,3; 100,2a; 100,6)

m. 23 - 40 - 53 54 55 57

(2 - (n.n.) -)

107

Haydn, Son. in Eb Major (Hob. 49), 1st mvt., Development

m. 80 84 110

1

108

Beethoven, Sonata in D Minor, op. 31 no. 2, 2nd mvt., mm. 98 ff.

2

(con 8va - -)

tr tr

cresc. p

(!)

p.

p

Mendelssohn, Songs Without Words, No. 12

m. 6 10 13 21 35 -n.n.- 39 43

3

I - -IV⁸ V I

Beethoven, Third Symphony, 3rd mvt.

m. 7 28 39 40 54 55 93

4

Beethoven, Sonata op. 90, 1st mvt, mm. 1-24

109 a) 1

(= 3) 2 1
 (= I) (6) II V I

Beethoven, *Leonore* Overture No. 3, mm. 9 ff.

a) 2

(= 3 -) (n.n.) -3 2 1
 (= I -) - (n.n.hrm.) - I II V I

Schubert, *Trout* Quintet, op. 114, 1st mvt., mm. 84 ff.

b)

(= 5) 4 3 2 1
 (= I) IV II V I

Beethoven, Third Symphony, 2nd mvt., mm. 225 ff.

c)

(= 8) 7 6 5 4 3 2 1

J.S. Bach, French Suite in E Major, Allemande

d) 1

m. 1 (g) 2 3 4
 (= I) IV II V I

Mozart, Aria of the Queen of the Night (*The Magic Flute*, no. 14)

d) 2

3 2 1
 (= 3) 2 1
 (= 3) 2 1

Haydn, Piano Trio in E Major, 2nd mvt.

e) 1

(in unison)
 (= I) IV V I I #IV V

Beethoven, Cello Sonata op. 69, 1st mvt., mm. 1 ff.

e) 2 Cello

=I- (VI^{#3}) II- V⁷- I II[#] V I II[#] V

Beethoven, Ninth Symphony, 4th mvt., "Ode to Joy"

e) 3 Fgd. $\frac{3}{3}$ 2 || 3 2 - 1 $\frac{2}{2}$ || $\frac{3}{3}$ 2 1

a) *p* *cresc.* *p*

β 2nd level

I a₁ - (div.) V b) I a₂

1st level

γ $\frac{3}{3}$ $\frac{2}{2}$ || $\frac{3}{3}$ $\frac{2}{2}$ 1

I V I

Schubert, Symphony in B Minor, 1st mvt., mm. 1 ff.

e) 4 $(=\frac{3}{3})$ $\frac{2}{2}$

I (VI) II⁹⁻⁸ V

J.S. Bach, WTC I, Fugue in Eb Minor

e) 5 (=5) 4 3 2 1

I - IV⁸⁻⁷ V - I

C.P.E. Bach, Six Sonatas for the *Essay on the True Art of Playing Keyboard Instruments*: Sonata II, 2nd mvt., last m.

e) 6

(=I - V - IV - V - I) $V \begin{matrix} 6 \\ 5 \end{matrix} I$

110

a) (= V - I) b) (= IV - V - I) c) (= III - V - I) d) (= III - V - I) e) (= II - V - I)

Examples:
for a)

Haydn, Symphony No. 104 in D Major, 1st mvt.

1 m. 76 (92) 81 (97) (5-prg.) 82 (98) 83 (99)

D major: II[#] _____ V
 (=A major: V _____ I)

Beethoven, Third Symphony, 1st mvt.

2 m. 595 619 621 623 625 627 631

V _____ I

Chopin, Prélude op. 28 no. 2

m. 3 4 5 6-7 8 9 10 11 12 13 14 15 16 17 18-19 20 21 22 23

3 (=5) 4 5 4 3 2 1

(unf.)

a minor: V ————— I

Beethoven, Sonata op. 26, 1st mvt., Theme

4 5 m. 17 18 19 20

4-3 (=V⁷ - I) 9-8 (=V⁵ - I⁸) (n.n.hrm.) — I

for b)

Handel, Concerto grosso op. 6 no. 7, Allegro, mm. 19-20

6 (*) (*)

(=F major: I ————— IV V)

Brahms, Waltz op. 39 no. 1

1

B major: I ————— III

(=d# minor: IV - V ————— I)

Schubert, Impromptu in G Major, op. 90 no. 3

2 m. 17 - 24 (9-12)

(=IV V I) (=IV V I)

Beethoven, Sonata op. 27 no. 2, 2nd. mvt.

m. 4 8 16 21 23 24

(ascent)

Db major: (=Ab major: V — I) (=II - V — I) (V) I (10 10 10) I - II - V

for c)
 Beethoven, Rondo a capriccio, op. 129, mm. 57 ff.

g minor: I - $\xrightarrow{(\text{=Bb major: } I^6 \text{ — V — } III^{45})}$ I

Schumann, "Im wunderschönen Monat Mai"
 (Dichterliebe, no. 1), mm. 1-8

(=III[#] — V — I)

for d)
 Brahms, Handel Var., op. 24, Fugue

(=III — V — I)

Brahms, Cello Sonata op. 99, 1st mvt.

F major: I $\xrightarrow{(\text{=a minor: } III \text{ — V — } I)}$ III⁴⁵

Brahms, Intermezzo op. 118 no. 1

(=a minor: III⁴⁵ — V[#] — I)

for e)
 Beethoven, Sonata op. 28, 1st mvt., mm. 40 ff.

D major: I $\xrightarrow{(\text{div.})}$ I
 (=A major: II⁶ — V — I)(=E maj.: II⁶ — V — I)

Haydn, Symphony No. 94 in G Major, 1st mvt., mm. 1 ff.
 Vivace assai

G major: II $\xrightarrow{(\text{= } 10 - 10) \text{ (8 - 8)}}$ V - I

Beethoven, Sonata op. 26, 2nd mvt., mm. 1 ff.

Ab major: (— V — I) - I
 (=Eb major: II - (V) - I — IV - -V - I)

Schumann, Quartet op. 41 no. 3, 1st mvt.

4 *And. espr.*

Allegro molto mod., mm. 1-4

A major: II ————— II⁸ - 7 - V - I

a) in major

111

Examples:

Beethoven, Quartet op. 135, 2nd mvt.

F major: I - (bVII) - V^{#3} - I

Chopin, Bolero, op. 19

2 *Risoluto*
m. 20

(cf. Fig. 113,1b)

A major: VII^{#5} - (v^{#3}) - (bVII⁵ - (v⁷)) - V^{#3} - I

b) in minor

Schubert, "Gretchen am Spinnrade" (D. 118)

(=d minor: bVII - V^{#3}) I

Chopin, Étude op. 25 no. 5, mm. 5 ff.

e minor: III^{#5} - (bVII) - V^{#3} - V^{#3}

9 - 8 7 - 2

Haydn, Son. in Eb Major (Hob. 52),
1st mvt., Development

Chopin, Bolero, op. 19
Risoluto

1 a) m. 53 55 64

113

(=g minor: I^{b3-} () b^3) A major: I (VII) — $V^{7/5}$ — I

b) m. 12 14 16 18 20 33 37

($\sharp 5-$ $- \sharp 5$)
($\sharp 3-$ $- \sharp 3$)

2 in major: in minor:

= I - III $\sharp 3$ bV = I - III $\sharp 5$ $V^{\sharp 3}$

in major:

in minor:

3 a) b) c)

V^{5-} (-7) b^7
 $V^{\sharp 3-}$ () $\sharp 3$

(n.n.)
(= $b9$ — 8)
 $V^{7/5}$ () b^5

Chopin, Polonaise op. 26 no. 1

Beethoven, Sonata op. 22,
1st mvt., Development

m. 33 34 41

(2)

(n.n.)
(= $b9$ — 8)
 $V^{\sharp 3}$ () b^5

d) m. 89 105 112

($b9-$ -8)
(=F major: V^{b3} () b^3)

Chopin, Polonaise in A Major, op. 40 no. 1

m. 9/10 11 12 13/14 15 16 -

4

A major: II \sharp $V^{\sharp 3}$ () $\sharp 3$
(=E major: $V^{\sharp 3}$ () $\sharp 3$)

C.P.E. Bach,
Generalbass III/1, § 20

5

Beethoven, Seventh Symphony,
4th mvt., m. 114

6

Flutes
Violin II
Cello + Cb. sf

Brahms, Waltz op. 39 no. 3

J.S. Bach, Chorale: "Wie wunderbarlich"
(St. Matt P., no. 58)

1 a) m. 1 8

114

g \sharp minor: I (=IV VII) - $V^{\times 3}$

b) m. 1 2

Soprano
Alto

J.S. Bach, Twelve Little Preludes,
No. 6 (BWV 940)

2 a) m. 4

(* - n.n. - *)
 V

Haydn, Symphony No. 104 in D Major, 4th mvt.

b) m. 119 155 181 187 193
 (* n.n. *)

Beethoven, Second Symphony, 3rd mvt., mm. 17 ff.

c)

Mozart, Rondo in D Major, K. 485, mm. 79 ff.

d) (* - (!) n.n. - *)

Beethoven, Third Symphony, 4th mvt., mm. 156 ff.

3 (* - - *)

J.S. Bach, *St. Matthew Passion*, 1st chorus

4 m. 3 4 (* - - *)
 Flute I

J.S. Bach, Chorale: "Wie wunderbarlich"
 (*St. Matt. P.*, no. 58)

5 a) m. 4 5 (* - - *)

Haydn, Sonata in E-flat Major (Hob. 49),
 1st mvt., Development

b) m. 66 74 81 (* - - *)

C.P.E. Bach,
 Generalbass VI/1 § 10 b

c) (* - - *)

J.S. Bach-Schemelli, "Mein Jesu,
 was vor Seelen Weh" (69 Songs, no. 19)

d) m. 6-8 (* - - *)

Chopin, Mazurka op. 17 no. 4, mm. 42-43

e) (* - - *)

C.P.E. Bach,
 Generalbass VI/2, § 2

f)

Beethoven, Sonata op. 14 no. 2, 1st mvt., Development

6 m. 78 79 80 81 83 84 86
 (* - (!) - *)
 (=7 - 6 - 5)

Beethoven, Violin Concerto, op. 61, 3rd mvt., mm. 247 ff.

7

Beethoven, Sonata op. 57, 1st mvt., Development

8

m. 65 67 79 83 87

Beethoven, Rondo a capriccio, op. 129

9

m. 356 360

G major: V (* - - *)

Chopin, Étude op. 10 no. 12

10

m. 21 28 29 31 33 34 35 37 41

I - (4-prg.) - V 4/3 (6-arpeg.) (6-arpeg.)

J.S. Bach, WTC I, Prelude in C Major

115

1 a) m. 20 21 22 23 24 25 26

C major: I^{b7} IV⁷ () II V⁷ 6 5

J. Crüger, Chorale: "Fröhlich soll mein Herze springen"

b)

H.L. Hassler, *Lustgarten*, No. 1, mm. 2-4

c)

A major: IV — (cons. p.t.) V -

Beethoven, Third Symphony, 1st mvt.

m. 1 - 15 43 44 45 57

J.S. Bach, Chorale: "Wie wunderbarlich"
(*St. Matt. P.*, no. 58), mm. 6-7

3 a)

Tenor
Bass

J.S. Bach, Chorale: "O grosse Lieb'"
(*St. John P.*, no. 7), mm. 9-10

b)

Tenor
Bass

C.P.E. Bach, Generalbass VII/2, § 2 d

c)

Tenor
Bass

Beethoven, Sonata op. 81a, 3rd mvt., mm. 11 ff.

d)

(8-)
6
(-8-)
NB

H.L. Hassler, *Lustgarten*, No. 24 (1601)

116

(10- -10)

(ascending register transfer)

I- IV V I

m. 1 2 3 4 5 6 7 8 9 10 11 12

(= 2 x 3, 3 x 2, 2 x 3, 3 x 2, 2 x 2, 3 x 2, 2 x 3, 3 x 2, 2 x 3)

H. Riemann, "Anleitung zum Generalbass-Spielen," No. 11

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

Chopin, Nocturne op. 15 no. 2

117

1

(third-progression)

(6- -5)

a) mm. 1 - 2:

b) mm. 11 - 12:

The image displays a musical score for Chopin's Nocturne op. 15 no. 2. It is divided into three main sections. The first section, labeled '1', shows measures 1 and 2. The right hand (treble clef) plays a melodic line starting on G4, moving to A4, B4, and C5. The left hand (bass clef) plays a bass line starting on G2, moving to F2, E2, and D2. A slur labeled '(third-progression)' spans the first two measures. The second section, labeled 'a) mm. 1 - 2:', shows a more complex texture. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur and a triplet of eighth notes. The third section, labeled 'b) mm. 11 - 12:', shows a highly technical passage. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a slur and a triplet of eighth notes. The score is written in G major (one sharp) and 3/4 time.

Figs. 117 [cont.]-119

Beethoven, Sonata op. 109, 1st mvt., mm. 9-10 and 12-13

Adagio espressivo

2 a)

b)

J.S. Bach, WTC I, Prelude in C Major

1 m. 1-4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

118

Handel, Suite No. 2 in F Major, 1st Adagio

2

Haydn, Sonata in G Major (Hob. 40), 1st mvt., mm. 31 ff.

119

Haydn, Sonata in Bb Major (Hob. 41), 1st mvt.

Musical score for Haydn, Sonata in Bb Major (Hob. 41), 1st mvt. The score is on a single staff in treble clef with a key signature of two flats (Bb Major). It features several measures with annotations: measure 1 has an 'm.' marking; measures 1-3 are grouped under 'a'; measures 2-3 are grouped under 'b'; measures 9-10 are grouped under 'c'; measures 11-12 are grouped under 'b'; measure 13 has an 'm.' marking; measures 21-22 are grouped under 'c'. The notation includes eighth and sixteenth notes, rests, and slurs.

Haydn, "Emperor Hymn" (Qt. op. 76 no. 3) (cf. Fig. 39,3; 120,6)

Musical score for Haydn, "Emperor Hymn" (Qt. op. 76 no. 3). The score is on a single staff in treble clef with a key signature of one sharp (F# Major). It features several measures with annotations: measure 1 has an '(ascend)' marking; measures 1-2 are grouped under 'a'; measure 2 has a '(div.)' marking; measure 3 has a '(*)' marking; measure 4 has a '(n.n.)' marking; measures 5-6 are grouped under 'b'; measures 7-8 are grouped under 'A 5'; measure 9 is grouped under 'A 4'; measure 10 is grouped under 'A 3'; measure 11 is grouped under 'A 2'; measure 12 is grouped under 'A 1'. The notation includes quarter notes, eighth notes, and rests.

Haydn, String Quartet op. 76 no. 4, 4th mvt., mm. 20 ff.

Musical score for Haydn, String Quartet op. 76 no. 4, 4th mvt., mm. 20 ff. The score is on a single staff in treble clef with a key signature of two flats (Bb Major). It features several measures with annotations: measures 1-2 are grouped under 'a'; measures 3-4 are grouped under 'b'; measures 5-6 are grouped under 'b'. The notation includes eighth notes, sixteenth notes, and rests.

Mozart, Symphony in D Major, K. 385, 1st mvt.

Musical score for Mozart, Symphony in D Major, K. 385, 1st mvt. (5 a). The score is on a single staff in treble clef with a key signature of two sharps (D Major). It features several measures with annotations: measure 1 has an 'f' marking; measures 1-2 are grouped under 'a'; measure 3 has a 'p' marking; measures 4-5 are grouped under 'b'. The notation includes eighth notes, sixteenth notes, and rests.

Musical score for Mozart, Symphony in D Major, K. 385, 1st mvt. (b). The score is on a single staff in treble clef with a key signature of two sharps (D Major). It features several measures with annotations: measure 1 has an 'mm. 41 ff.' marking; measures 1-2 are grouped under 'a'; measure 3 has a '(6-arpeg.)' marking; measure 4 has a '(!)' marking; measure 5 has a 'p' marking; measures 6-7 are grouped under 'b'; measure 8 has an 'm. 59' marking; measures 9-10 are grouped under 'c'; measure 11 has an 'Oboe' marking. The notation includes eighth notes, sixteenth notes, and rests.

Musical score for Mozart, Symphony in D Major, K. 385, 1st mvt. (6). The score is on a single staff in treble clef with a key signature of two sharps (D Major). It features several measures with annotations: measure 1 has an 'm.' marking; measures 1-2 are grouped under 'a'; measure 3 has a 'p' marking; measures 4-5 are grouped under 'b'; measure 6 has an 'f' marking; measures 7-8 are grouped under 'c'; measure 9 has an 'm. 13' marking. The notation includes eighth notes, sixteenth notes, and rests.

Chopin, Ballade in Ab Major, op. 47

m. 10 2 9 10 11 12 34 b) 85

(fourth-progression)

mm. 43 ff. mm. 54 ff. mm. 66 ff.

a) d) (!) b) (*)

Chopin, Mazurka op. 17 no. 1

m. 13 14 15 16 17 23 24

a) b) (n.n.)

4 3 2 1

II^b V I

Chopin, Mazurka op. 33 no. 4, mm. 1 ff.

12 (4-prg.)

(4-)

-#3)

Chopin, Scherzo in Db Major, op. 31

m. 9 41 49 65 81 87 116 117

a) b) *

I- I-) - I II V I

Chopin, Étude op. 10 no. 12

14a) m. 1 - 2 b) 11 - 12 c) 37 - 39 d) 77 e) mm. 33 ff.

V — I IV — I

Brahms, Fourth Symphony, 2nd mvt.

15a) m. 1 b) m. 5

E major: VI (n.n.hrm.) — I

c) mm. 8 ff.

Clarinet

J.S. Bach, Violin Concerto in E Major, 1st mvt., m. 23

Brahms, Third Symphony, 1st mvt.

16a) m. 46 b) m. 47

Vlc. a 2 pizz. Cb.

J.S. Bach, Brandenburg Concerto No. 5, 1st mvt.

17

Beethoven, Sonata op. 26, 1st mvt., Theme

18

Beethoven, Octet op. 103, Andante

19a)

Beethoven, Sonata op. 53, Rondo

b) mm. 403 ff.

Beethoven, Sonata op. 57, 1st mvt.

Chopin, Mazurka in G Minor, op. 24 no. 1

21

Beethoven, Leonore Overture No. 3, mm. 1 ff.

1

121

Beethoven, Sonata op. 7, 4th mvt.
m. 62 63 64 mm. 154 ff.

2a) 2b)

Brahms, First Symphony, 1st mvt., mm. 11 ff.

3a)

Chopin, Ballade in G Minor, op. 23, mm. 58 ff.

b)

Beethoven, Sonata op. 14 no. 2, 1st mvt. (cf. Fig. 47,2)

122

Chopin, Nocturne op. 9 no. 2, mm. 4-5

2

(n.n.)
(*)
f
p
V-4- -3 I
(*)

C.P.E. Bach, Arioso con Variazioni (1747), Var. 7 (Nagels Archiv, no. 65)

“Für Kenner und Liebhaber” I,
Sonata 5, 1st mvt., m. 6

3

(*)
f
NB
(6/4/2)

Mozart, Sonata in A Major, K. 331, 1st mvt., Var. 3

Beethoven, 13 Variations on a Theme by Dittersdorf, Var. 1

123

1a

(*)
f
NB
(6-8)

J.S. Bach, Fantasia (Praeludium)
in A Minor (BWV 922)

Beethoven, Sonata op. 101, 2nd mvt., mm. 58-59

c)

2

(NB)
f
(10-10-6-6) (6-6-10-10)

Haydn, Symphony No. 104 in D Major, 2nd mvt., mm. 1-4

2 a) ^(= 3) ^{- 2)}

(unf.)

J.S. Bach, Six Little Preludes, No. 2 (BWV 934), mm. 21 ff.

b)

Brahms, First Symphony, 2nd mvt.

3 ^(^) ₍₃₎

Beethoven, Sonata op. 81a, 1st mvt., Adagio

4 ³ ^(n.n.) ³

Mozart, Sonata in C Major, K. 545, 1st mvt.

5 a) ^(*) ³ ^{- - -} ² ^(*)

Mozart, Symphony in D Major, K. 385, 2nd mvt.

b) ^(= 3) ³ ²

Mozart, Fantasy in D Minor, K. 397, Allegretto, mm. 19 ff.

6a)

I — (#I) — II — V — I

Chopin, Waltz op. 64 no. 2

m. 17 = 3

25 29 30

b)

I — (VI) — IV — V — I

Beethoven, Sixth Symphony, 1st mvt.

m. 1 = 3

2 3 4

5 6 7

7

a (n.n.) b c

(complete) (incomplete)

m. 9 10 11 12 13 14 15 16 20 25 28 29

a (inversion) b (inv.) c

(n.n.) (n.n.) (inv.) (enl.) (!)

! Bsn.

1 2 3 4 5 6 7 8 9 10 11 12 13

(expansion)

m. 1 - 2 - 3 - 4 m. 1 - 2 - 3 - 4

(incomplete) (complete)

7

m. 29 30 31 32 33

a b c (enl.)

(complete) (!)

m. 41 42

a (enl.) b

(incomplete)

m. 47 48

a b

(incomplete)

m. 51

(incomplete)

mm. 492 ff.

a b c (enl.)

(complete) (8 mm.)

sf sf sf

J.S. Bach, Chorale: "Ach, grosser König" (*St. John P.*, no. 27)

125

1a) m. 2

b) m. 6

J.S. Bach, French Suite in E Major, Gavotte, mm. 6-8 (cf. Fig. 95, a8)

2

($\frac{4}{3}$) ($\frac{6}{4}$)

($\frac{6}{5}$) ($\frac{6}{3}$) (cons. p.t.)

J.S. Bach, French Suite in E Major, Allemande, mm. 11-12

3

($\frac{4}{1}$)

J.S. Bach, Aria variata (BWV 989), Var. 1, mm. 7-8 (BWV 989, G.A. vol. 36)

4

Beethoven, Sonata op. 81a, 1st mvt., mm. 205 ff.

5

8

Beethoven, Sonata op. 14 no. 1, 1st mvt.

m. 135

147

not:

126

Mozart, Requiem, No. 1

1 a)

Adagio

Basset horns

(ff)

(1)

Bassoon I

Bsn. II

127

b) m.8

Re - - qui - em ae - ter - - nam

Soprano
Alto

Re - - qui - em ae - ter - - nam do - na e - is
do - na e - is

Tenor
Bass

Re - qui - em ae - ter - - nam, ae - ter - nam do - na e - is

Vlc., Cb.,
and Organ

Brahms, *A German Requiem*, 1st chorus, mm. 19 ff.

2

Soprano

Se - lig sind, die da Leid tra - gen, denn sie

Alto

Leid tra - gen, denn sie

Tenor

Leid tra - - gen,

Bass

Se - - - - - lig sind, die da Leid tra - gen,

Mozart, Rondo in D Major, K. 485 (Facsimile Edition, U.E. no. 7004), mm. 14-16

128

1

NB

Beethoven, Violin Sonata op. 30 no. 2,
2nd mvt., mm. 33 ff.

2a)

Musical notation for Beethoven, Violin Sonata op. 30 no. 2, 2nd mvt., mm. 33 ff. (2a). The notation shows a melodic line in G major with a dynamic marking of *f* (forte).

Chopin, Mazurka op. 30 no. 3, mm. 9 ff.

b)

Musical notation for Chopin, Mazurka op. 30 no. 3, mm. 9 ff. (b). The notation shows a melodic line in B-flat major with a dynamic marking of *f* (forte) and the instruction *risoluto* (resolute).

Chopin, Mazurka op. 24 no. 2

Musical notation for Chopin, Mazurka op. 24 no. 2, mm. 5, 9, and 41 (c). The notation shows a melodic line in G major with a dynamic marking of *f* (forte) and the instruction *risoluto* (resolute). The notation includes measures 5, 9, and 41, with a trill (*tr*) in measure 41.

Mozart, Symphony in D Major, K. 385, 2nd mvt., mm. 1 ff.

d)

Musical notation for Mozart, Symphony in D Major, K. 385, 2nd mvt., mm. 1 ff. (d). The notation shows a melodic line in D major with a dynamic marking of *p* (piano) and the instruction *Violin I*.

Chopin, Mazurka op. 24 no. 3, mm. 10 ff.

Musical notation for Chopin, Mazurka op. 24 no. 3, mm. 10 ff. (3a). The notation shows a melodic line in G major with a dynamic marking of *sf dolce* (sforzando dolce) and the instruction *dolce* (softly). The notation includes measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Chopin, Mazurka op. 33 no. 4, mm. 5 ff. (cf. Fig. 119,12)

b)

Musical notation for Chopin, Mazurka op. 33 no. 4, mm. 5 ff. (b). The notation shows a melodic line in D major with a dynamic marking of *f* (forte).

Fig. 128 [cont.]

Chopin, Mazurka op. 24 no. 2, middle section

4 m. 6 7 8 m. 14

Beethoven, Cello Sonata op. 69, 1st mvt.

5 a) m. 107 Pno. tr m. 140 (cf. Fig. 109, e2)

Beethoven, String Quartet op. 74, 2nd mvt.

b) m. 2 Vln. I m. 13 sf sf

Chopin, Impromptu op. 36, mm. 59 ff.

c) in tempo

Beethoven, Sonata op. 26, 2nd mvt.

6 a) m. 17

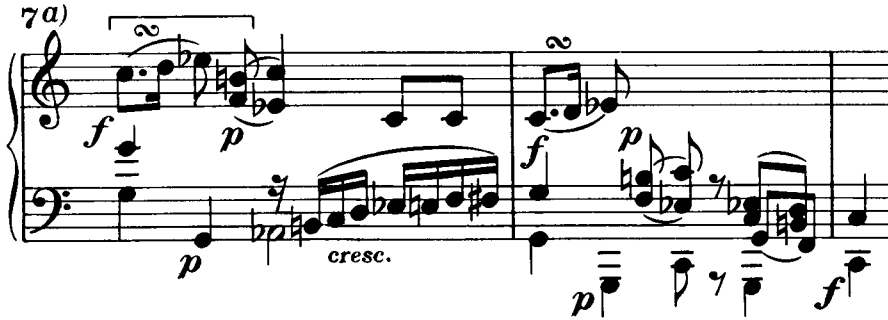
Chopin, Étude op. 25 no. 11

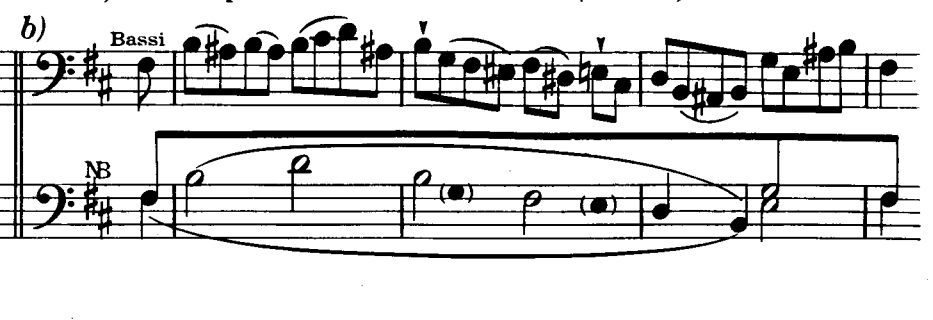
b) m. 9 3

a minor: I II #3 V#

Mozart, Fantasy in C Minor, K. 475, final measures

Handel, "The People That Walked in Darkness" (Messiah)

7a) 

b) 

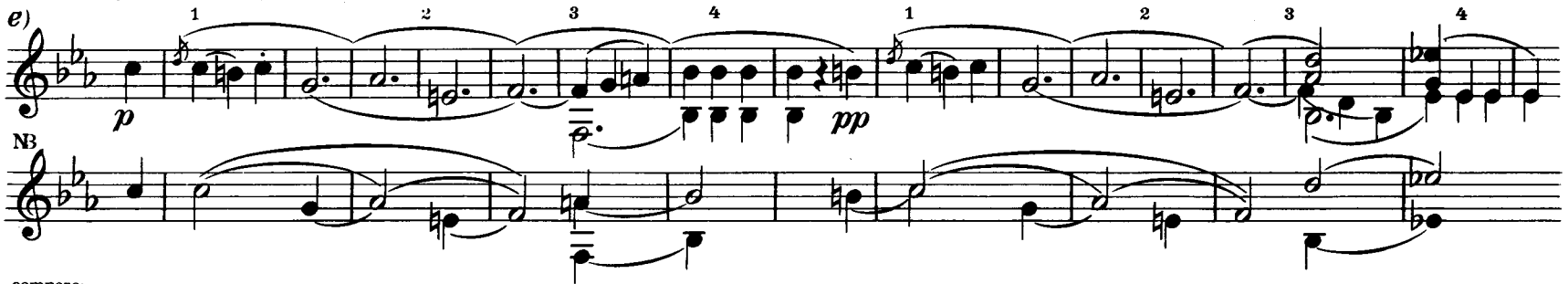
Brahms, Waltz op. 39 no. 4, mm. 9 ff.

Chopin, Étude op. 10 no. 8, mm. 1 ff.


c) 

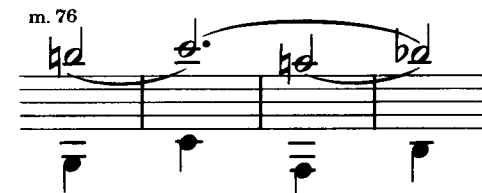
d) 

Beethoven, Piano Trio op. 1 no. 1, 3rd mvt., mm. 1 ff.

e) 

compare:

m. 58 

m. 76 

Mozart, Symphony in C Major, K. 551, 3rd mvt.

f) 

a1) 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2

b) 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2

a2) 1 2

Mozart, Piano Trio, K. 542, 2nd mvt.

8 a) *Andante* m. 5 m. 21

Chopin, Mazurka op. 24 no. 4

b) mm. 65 ff. *pp*
m. 73 *dolciss.* *rit.*
m. 89 *tr* *sotto voce* *pp*

Schubert, Symphony in B Minor, 1st mvt., mm. 238 ff.

c) Flutes NB (cf. mm. 20-21, 26-27, 230-231)

Beethoven, Sonata op. 27 no. 2, 2nd mvt., mm. 22 ff.

d) *sf* *p*

Beethoven, Quartet op. 59 no. 2, 2nd mvt.

9 a) *p* *cresc.* *f*

Brahms, Third Symphony, 2nd mvt., mm. 51 ff.

b) Violin I
Violin II
Viola
Cello

Chopin, Ballade in G Minor, op. 23, mm. 67 ff.

c)

Chopin, Mazurka in G Minor, op. 24 no. 1, mm. 1 ff. (cf. Fig. 145, 2)

d)

Chopin, Mazurka op. 24 no. 3, mm. 13 ff.

e)

Schubert, Symphony in B Minor, 2nd mvt., mm. 44 ff.

10 a)

Schubert, Quartet in A Minor, op. 29, 2nd mvt., mm. 12-13

b)

Chopin, Mazurka in G# Minor, op. 33 no. 1, mm. 7 ff.

11

Beethoven, Sonata op. 57, 1st mvt., mm. 61-62

129

sfp

NB

2nd mvt., mm. 86 ff.

2

130

I — I — IV V I — I — I — I —

Chopin, Étude op. 10 no. 1

4

a)

I - VI - I V I

m. 9 17 25 44 45/46 47 48 49 72

Δ 3 - (n.n.) (n.n.) Δ 3 - (n.n.) (app. to n.n.) (n.n.) Δ 3 Δ 2 Δ 1

b)

I VI (II -V) I - V - I

a₁) b) a₂)

(=I - II - V) (=I^{b7} - IV - II - V)

131

Chopin, Étude op. 10 no. 5

m. 8 16

132

Beethoven, Sonata op. 14 no. 2, 1st mvt.

m. 47 56 57 58

J.S. Bach, Partita No. 1, 1st Menuet, final measures

J.S. Bach, Sonata No. 3 for Violin Solo, Largo

m. 8 10

Scarlatti, Sonata in G Major (L. 124, K. 260), mm. 4-6

4

Mozart, Sonata in A Major, K. 331, 1st mvt.

6

m. 1 4

J.S. Bach, *WTC I*, Fugue in C Minor

7 m. 1 2

I (IV) - II V

8 in major: in minor:

I VI⁷ - II - V - I I VI^{b7} - bII - V - I VI^{b7}

J.S. Bach, *WTC I*, Fugue in C# Major

133 1

(=I II⁴⁻³ V I)

J.S. Bach, *WTC I*, Prelude in C Major, mm. 20 ff.

2 3

I^{b7} IV⁷ II⁶ V⁷ 9 - (8)

J.S. Bach, *Italian Concerto*, 3rd mvt., m. 118

3

(10 - 10)

4 m. 102

(V) I NB

134 1 2 3

=IV⁵ V⁵ =IV⁵ (cons. p.t.) -V⁵ =II⁶ V⁵ =IV⁽⁵⁾⁻⁶ V

Mozart, *Symphony in D Major*, K. 385, 1st mvt.

m. 6 11 12 13

V⁷ (n.n.) (n.n.) I

J.S. Bach-Schemelli, "Brich entzwei, mein armes Herze" (69 Songs, no. 24)

4 m. 6 9

=V I V I

Brahms, *Handel Variations*, op. 24, Fugue

5 m. 25 27 29 31

I^{b3} (b3) (b3) (b3)

Beethoven, Rondo a capriccio, op. 129

m. 276 - 287 299 308 316 368

$\overset{\wedge}{3}$ $\overset{\wedge}{3}$ (n.n.) $\overset{\wedge}{3}$

6

I || VI — b II — V — I

Beethoven, Third Symphony, 4th mvt.

m. 159 163

5 - 6 5

Beethoven, Sonata op. 22, 3rd mvt.

m. 10 16

Bb major: =III^{#3} VI, II - V
(=V — (n.n.) - I)

Schubert, Sonata in C Minor, 4th mvt.

m. 93 113 145 157 169 201 213

9

c minor: I — ((= b IV) (=VII V) — III I)

135

1

=I - -V I

Beethoven, Cello Sonata op. 69, 1st mvt., mm. 67 ff.

2

(= $\overset{\wedge}{6}$ $\overset{\wedge}{4}$ - $\overset{\wedge}{3}$ - - $\overset{\wedge}{-2}$ - $\overset{\wedge}{1}$)

(=E major: I I - IV VII III VI II — V I)

3

(5-prg.)

10 10 10 10 8

4 a) b) c)

?

Fig. 136

Clementi, Préludes et Exercices, No. 32

136

m. 1 2 3

Clementi, No. 28

m. 1 2 3 4

(= 5) ^ 4 ^ 3 ^ 2 ^ 1

I (arpeg.) II V I

Clementi, No. 30

m. 1 2 3 4 5

(= 3) ^ 2 ^ 1

I V

Clementi, No. 3

m. 1 2 3 4 5 6

(= 5) ^ 4 ^ 3 ^ 2 ^ 1

I (6) IV V I

Clementi, No. 9

m. 1 2 3 4 5 6

(= 3) ^ 3 ^ 2 ^ 1

I II V I

Haydn, Fantasy in C Major, mm. 88 ff.

6

Chopin, Waltz op. 64 no. 2, mm. 33 ff.

137

Chopin, Mazurka in G Minor, op. 24 no. 1, mm. 33 ff.

2

Chopin, Nocturne in C# Minor, op. 27 no. 1, mm. 29 ff. (Più mosso)

3

Fig. 138

J.S. Bach, Overture (Suite) in F Major, Menuet (BWV 820)

138

1 a) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

b) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ (= n.n.) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$
(8 - 7)

c) (8) - - 7

d) 1 2 3, 1 2 3 $\overset{\wedge}{3}$ $\overset{\wedge}{2}$
(*)(*)
(=I) IV—6 II V I IV (II) V (cf. Fig. 82,5c)

e) m. $\overset{\wedge}{4}$ $\overset{\wedge}{7}$ $\overset{\wedge}{16}$ 17 18
(*) (*)
(enlargement)

Mozart, Sonata in A Major, K. 331, 3rd mvnt., Coda

2 a) 1 2 3 4 b) 8, 1 2 3 4 5 6

Haydn, "Chorale St. Antonii" (Hob. II: 46*) (cf. Fig. 42,2)

3 1 2 3 + 4 5 1 2 3 + 4 5 1 2 3 4 + 5 6 7 8 1 2 3 + 4 5

p *f* *p* *pp* *f* *f* *dim.*

Detailed description: This musical score is for a single melodic line in 3/4 time. It features four distinct groups of notes, each indicated by a bracketed number above the staff: 1, 2, 3, and 4. The first group (1) consists of notes 1-5. The second group (2) consists of notes 1-5. The third group (3) consists of notes 1-8. The fourth group (4) consists of notes 1-5. The dynamics are marked as *p*, *f*, *p*, *pp*, *f*, *f*, and *dim.* at various points along the line.

Brahms, First Symphony, 3rd mvt., mm. 1 ff.

4 Clarinet 1 2 3 4 5, 1 2 3 4 5

p

Detailed description: This score is for a Clarinet part in 4/4 time. It shows two systems of music. The first system has five measures, with notes 1 through 5. The second system also has five measures, with notes 1 through 5. The dynamic marking *p* is present at the beginning of the first system.

Chopin, Étude op. 10 no. 3, mm. 1 ff.

5 1 2 3 4 5

(=3) n.n. -3 2 1

Detailed description: This score is for a piano piece in 5/4 time. It features a complex rhythmic pattern with five measures. Above the staff, there are fingerings and accents: 1, 2, 3, 4, 5, and accents (^) over notes 2, 4, and 5. A triplet marking (=3) is shown over the first measure. The notation includes slurs and ties.

Mozart, Sonata in A Major, K. 331, 3rd mvt., mm. 25 ff.

139 1 2 3 4 5 6 7 8

(=3) 2 1 II - V - I

Detailed description: This score is for a piano piece in 3/4 time. It shows two systems of music. The first system has four measures, with notes 1 through 4. The second system has four measures, with notes 5 through 8. Above the staff, there are fingerings and accents: 1, 2, 3, 4, 5, 6, 7, 8, and accents (^) over notes 2, 4, and 8. A triplet marking (=3) is shown over the first measure. The notation includes slurs and ties. At the bottom right, the Roman numerals II - V - I are indicated.

140

a)

1

2

3

4

5

6

7

8

9

10

11

b)

1

2

3

4

5

Examples:

Beethoven, Sonata op. 27 no. 2, 3rd mvt.

m. 58 59 43 44

Beethoven, Sonata op. 22, 4th mvt., mm. 72-73

3

Mozart, Sonata in A Major, K. 331, 1st mvt., Var. 5, mm. 7-8

4

Chopin, Étude op. 10 no. 10, mm. 1-2

5

Chopin, Waltz op. 42, mm. 9-10

6

Mozart, Sonata in A Major, K. 331, 1st mvt., Theme (cf. Figs. 87,5; 72,3)

m. 1 2 3 4

141

Beethoven, Rondo a capriccio, op. 129, mm. 182 ff.

142

Beethoven, Sonata op. 57, 1st mvt.

2 m. 204 206 208 209 210

Chopin, Étude op. 10 no. 8, mm. 57 ff.

143

Chopin, Scherzo in Db Major, op. 31, mm. 748 ff. (32 mm. before end)

2

J.S. Bach, English Suite in D Minor, Sarabande, mm. 20 ff.

144

(= $\overset{1}{\circ}$ | $\overset{2}{\circ}$ | $\overset{3}{\circ}$)

Mozart, Symphony in C Major, K. 551, 2nd mvt., mm. 67-68

2

Violin

Vlc. + Cb.

Chopin, Sonata in B \flat Minor, op. 35, 4th mvt.

145

m. 12 13 14 15

5 - 6

(n.n.)

(3-prg.)

bb minor: I () III

Chopin, Mazurka op. 24 no. 1 (cf. Fig. 128,9d)

2

m. 5 6 7 8

I $\overset{5}{\circ}$ $\overset{6}{\circ}$ II $\overset{3}{\circ}$ V

Beethoven, Sonata op. 90, 1st mvt., mm. 1 ff.

146

Beethoven, Sonata op. 22, 4th mvt., mm. 1 ff.

2

Brahms, Intermezzo op. 117 no. 1, mm. 1 ff.

3

Beethoven, Quartet op. 74, 4th mvt., mm. 1 ff.

4

Beethoven, Fifth Symphony, 3rd mvt., mm. 1 ff.

5

Vlc. + Cb. *mp* (upbeat) *mp* (upbeat) *sf*

Beethoven, Seventh Symphony, 3rd mvt., mm. 1 ff. (cf. Fig. 37, b)

6 a)

b) mm. 61 ff.

Violin Oboe Cb. (*!*)

(upbeat) (*f*) (*ff*)

1 2 3 4 (!) 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4 (!) 1

Brahms, Third Symphony, 1st mvt.

Violin I Violin II

7 m. 60 61

Haydn, Andante con variazioni in F Minor, Theme (cf. Fig. 48)

1 m. 1 2 7 (!) 8 NB 2 3 4 10 11 12

147

l.h.

Brahms, Second Symphony, 1st mvt., mm. 1 ff.

Horn I Flute Horn I Flute

(upbeat) 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1

Vlc. (*!*) + Cb. (*!*) (*!*) (*!*) (*!*)

Brahms, First Symphony, 3rd mvt., mm. 71 ff.

Mendelssohn, Symphony in A Minor, 1st mvt., mm. 181 ff.

Mozart, Symphony in D Major, K. 385, 2nd mvt., mm. 5 ff. (cf. Fig. 124, 5b)

Fig. 148 [cont.]

Beethoven, Quartet op. 59 no. 3, 1st mvt., Allegro vivace, mm. 1 ff.

2 1 () 2 () 3 4, 1

p *f*

V I V⁷ I

Detailed description: This musical score shows the first few measures of the first movement of Beethoven's Quartet op. 59 no. 3. It features a treble and bass clef. The treble clef part starts with a piano (*p*) dynamic and a forte (*f*) dynamic. The bass clef part has a similar dynamic structure. Above the staff, there are fingerings: '2' for the first note, '1' for the second, '2' for the third, '3' for the fourth, '4,' for the fifth, and '1' for the sixth. Below the staff, there are Roman numerals: 'V' under the first measure, 'I' under the second, 'V⁷' under the third, and 'I' under the fourth. A dashed line connects the first and second measures, and another connects the third and fourth.

Beethoven, Quartet op. 59 no. 3, 1st mvt., mm. 150 ff.

3a) b) 1 2 3 4 5 6, 1

Detailed description: This section shows two variations of a musical phrase, labeled '3a)' and 'b)'. Both are in a treble clef. '3a)' shows a sequence of notes with a sharp sign on the second note. 'b)' shows a similar sequence but with a flat sign on the second note. Above the staff, there are fingerings: '1' for the first note, '2' for the second, '3' for the third, '4' for the fourth, '5' for the fifth, '6,' for the sixth, and '1' for the seventh. A bracket spans the first six notes in both variations.

c) 1 2 3 4 5 6, 1 2

1 2 3 4, 1 - 2 - 3 - 4

(b7- -5)

Detailed description: This section shows a complex musical phrase in a treble clef, labeled 'c)'. It features a series of notes with various accidentals (flats and sharps). Above the staff, there are fingerings: '1' for the first note, '2' for the second, '3' for the third, '4' for the fourth, '5' for the fifth, '6,' for the sixth, '1' for the seventh, and '2' for the eighth. A bracket spans the first six notes. Below the staff, there are Roman numerals: '1' for the first measure, '2' for the second, '3' for the third, '4,' for the fourth, '1 - 2 - 3 - 4' for the fifth, and '1 2' for the sixth. A dashed line connects the first and second measures, and another connects the third and fourth. The text '(b7- -5)' is written below the staff in the fifth measure.

Beethoven, Sonata op. 28, 1st mvt., mm. 52 ff.

1 2 3 4, 1 2 3 - (expansion) 4 (expansion)

(= 1 2 3 4)

4

Detailed description: This section shows a musical phrase in a treble clef, labeled '4'. It features a series of notes with various accidentals (sharps and naturals). Above the staff, there are fingerings: '1' for the first note, '2' for the second, '3' for the third, '4,' for the fourth, '1' for the fifth, '2' for the sixth, '3 - (expansion)' for the seventh, and '4 (expansion)' for the eighth. A bracket spans the first four notes. Below the staff, there are Roman numerals: '(= 1 2 3 4)'. The text '4' is written at the beginning of the staff.

Chopin, Étude op. 10 no. 8, mm. 1 ff.

1 2 3 4, 1 2 3 4, (= 1 2) 1 2 3 4, 5 6)

5

I II^{♯3} V

Chopin, Prélude op. 28 no. 6, mm. 9 ff.

6 1 2 3 4 5 6, 1 2

Mendelssohn, Songs Without Words, No. 30, mm. 1 ff.

1 2 3 4 5 6 7 8, 1 2 3 4 5 6 7, 1 2

149

I (II V → I #IV V, I II V I, I

mm. 28 ff.

1 2 3 4, 1 2 3 (4) 1 2 3 4, 1 2

f sf dim. f sf dim. p cresc. p

Fig. 149 [cont.]

Mozart, Sonata in A Major, K. 331, 3rd mvt., Coda, mm. 7 ff. (cf. Fig. 138, 2)

Musical score for Mozart's Sonata in A Major, K. 331, 3rd mvt., Coda, mm. 7 ff. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef is marked with fingerings 1-6, 1, (upbeat), 1-6. The bass clef accompaniment features a steady eighth-note pattern. The piece concludes with a double bar line.

Beethoven, Sonata op. 27 no. 2, 1st mvt., mm. 1 ff.

Musical score for Beethoven's Sonata op. 27 no. 2, 1st mvt., mm. 1 ff. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef is marked with fingerings 1-4, 1-4, 1-2-3-4, 1-1-2. The bass clef accompaniment features a steady eighth-note pattern. A 'NB' (Nota Bene) section is indicated by a vertical dotted line, showing a melodic line in the treble clef.

Beethoven, Quartet op. 59 no. 2, 4th mvt., mm. 1 ff.

Musical score for Beethoven's Quartet op. 59 no. 2, 4th mvt., mm. 1 ff. The score is in treble clef with a key signature of one sharp (F#). The melody is marked with fingerings 1-8, 1, 1-8, 1, 1-4, 1. Dynamics include *fp* (fortissimo piano), *(unf.)* (unfornito), and *cresc.* (crescendo). The piece concludes with a double bar line.

Beethoven, Rondo a capriccio, op. 129, mm. 150 ff.

1 2 3 4, 1 2 $\frac{3}{1}$ 2 3 4, 1 2 $\frac{1}{3}$ 2 3 4,

6

(Rondo Theme)

Beethoven, *Leonore* Overture No. 3, Allegro, mm. 45 ff.

1 2 3 $\frac{4}{1}$ 2 3 4

7

J.S. Bach, *WTC I*, Fugue in C# Minor, mm. 1 ff. (cf. Fig. 103,3a)

8 a) = 1 2 3 $\frac{1}{4}$ 2 3 $\frac{4}{1}$ 2 3 4

Beethoven, Sonata op. 101, 3rd mvt.

b) m. 92 tr

m. 123 tr

Beethoven, Eighth Symphony, 1st mvt.

150

m. 1 (?) 2 3 4

(unf.)

f *p* *f*

$\frac{12}{1}$

Beethoven, Piano Concerto No. 4, 3rd mvt., mm. 1 ff.

Rondo

151

Orch.

pp *p*

NB (ascent)

G major: IV — II — V — I II V I

Schumann, "Wenn ich in deine Augen seh'" (*Dichterliebe*, no. 4)

152

1

I — (=III[#] - VI^{h3} - #3) II — V⁴⁻³ - I

Brahms, "Mädchenlied," op. 107 no. 5

2

(4-prg.)

b minor: I — II — V — I

J. Strauss, *The Blue Danube*, Waltz No. 3

3

I- (p.t.) II V⁴⁻³ I

J.S. Bach, *Aria variata* (BWV 989) (cf. Fig. 82,5)

4

I (div.) (Dg) IV (cons. p.t.) -II V I

Brahms, op. 32 no. 9

5

m. 6 11 12 14 15 17 18 19 20

8 7 6 5 4 3 2 1

I IV V I

m. 6

Piano

Wie bist du, mei-ne Kö-ni-gin,

Piano

I-

m. 11 12 14 15 17 18 19 20

durchsanfte Gü-te won-ne-voll! Du läch-le nur-Lenz-düf-te weh'n durch meinGe-mü-te

Piano

won-ne-voll, won-ne-voll!

II³ V, I IV V I

J.S. Bach, Twelve Little Preludes, No. 3 (BWV 999)

m. 1 7 13 15 17 22 32 34 39 42 43

6

I - - V^{b3} - - ^{b3}, I - (div.)

Chopin, Mazurka op. 30 no. 2

7 m. 1 - 16, 17, - 24 33 - 48 49 NB

(?) b minor: I II^{#3} V^{#3} (?) (P) b minor: I — (divider)
 (?) f# minor: () I — III — V^{#3} I^b (P) f# minor: IV - I

Chopin, Ballade in G Minor, op. 23

153

m. 58 63 69 94 124 126 138 190 194 208

1

I- A₁- VI -B- (cons. p.t.) V^{#3} I -A₂

Chopin, Étude op. 10 no. 1 (cf. Fig. 130,4)

2

I - - VI - I - V - I

Chopin, Étude op. 10 no. 3

3 a)

b)

Fgd. (= I IV II V I, IV - II^{#3} - V - I, II^{#7} - V⁸ - t⁷ - I)

{ A₁ - b - a₂ b - a₂ B - A₂ - (a₁ - b - a₂) }

Mozart, Sonata in C Major, K. 279, 1st mvt.

154

I (div.) - () V (=G major: VI^{#3} II - V - I⁵ II V - I)

Fig. 154 [cont.]

Beethoven, Sonata op. 2 no. 3, 1st mvt.

m. 1 5 15 25 27 30 41 42 43

2

(rg.-ov.)
5 - 6, 6 6 5, 5 - 6, 6 6 5)

I (b3 b3) (div.) II# — V — (=G major: V — I —)

Beethoven, Sonata op. 10 no. 1, 1st mvt. (see Fig. 154,7)

m. 30 40 56 105 158

3

(arpeg.)

I Fgd. (=Eb major: VI — II¹⁰ — V⁷ — III — I — V — I) — V

(Dev.) (Recap.)

Beethoven, Sonata op. 57, 1st mvt.

m. 1 17 23 36 44 51 60 61 122 135 175 190

4

(n.n.)

I — (Exp. —) III^{b3-} — III^{b3-} — V^{b3-} — I — (V⁷) — I^{b3-} — I^{b3-} — I

Dev. — Recap.

Beethoven, Sixth Symphony, 1st mvt., Development (cf. Figs. 119,8 and 124,7)

5 a)

I II^h 5- V (=n.n.) ^ 3 ^ 2 ^ 1

m. 69 143 - 151, 175 - 197, 221 - 243, 261 269 271/272 275 279 282

b)

(asc.rg.tr. bb¹-bb²)

(3rd-leap) (3-prg.) (n.n.) (=7)

m. 69 143 - 151, 175 - 197, 221 - 243, 261 269 271/272 275 279 282

Beethoven, Sonata op. 14 no. 2, 1st mvt., Development (cf. Fig. 47,2)

6

(see Fig. 114,6) (arpeg.) (arpeg.) (Recap.)

G major: I II V^h- (=8) (=7) I

m. 64 68 74 78 84 86 90 91 92 93 99 101 104 105 106 107 115 118 122

Beethoven, Sonata op. 10 no. 1, 1st mvt., Development (see Fig. 154,3)

m. 106 118 126 136 146 148 158

7

(3-prg.: eb²-f²-g²)

(8 — 10 — 8 — — 10 — 8)

I III^{b5} (p.t.) V^{b3}

Exp. — Dev. — — Recap.

Beethoven, Sonata op. 13, 2nd mvt.

m. 1- 16 17- — 28 29 37 41 43 44 48 50 51

3- (n.n.) 3 (mixture) (n.n.) 3 2 1

155

A₁- B₁- A₂- C- A₃- Coda

I - (= VI-II) V^{5-b7} I^{b3} I^{b3} (bIV) II V^{b7} I^{b3}

(V — I)

Beethoven, Sonata op. 10 no. 3, 4th mvt.

m. 9 15 16 24 (n.n.) 25 (n.n.) 35 41 55 (n.n.)

2

A₁- B₁- A₂- C-

(NB 5 - 5 - 5)

m. 64 72 79 80 (n.n.)

A₃- D- A₄

6 - 6 6 6 #7 5

Beethoven, Sonata op. 106, 4th mvt.

m. 15 52 85 149 153 248 250 279 280-400
 2 (Largo) Fugue:

Figured bass notation: b_5 b_5 $\#5$ $\#3$ $\#5$ $\#3$

Roman numerals: (V) - I () III $\#$ - b V - I

Mozart, Sonata in A Major, K. 331, 1st mvt., Theme

157

Fingerings: \wedge 5- (4 3 2) 1) \wedge 5 (n.n. 5 4 3 2)

Articulation: a₁ b

Fingerings: \wedge 5 \wedge 4 \wedge 3- (n.n.)- \wedge 2 \wedge 1

Articulation: a₂

J.S. Bach, Italian Concerto, 1st mvt.

158

Figured bass notation: $\#5$ $\#3$ b_5 $\#3$ b_5 $\#3$

Roman numerals: I - V () (n.n.) () V - I