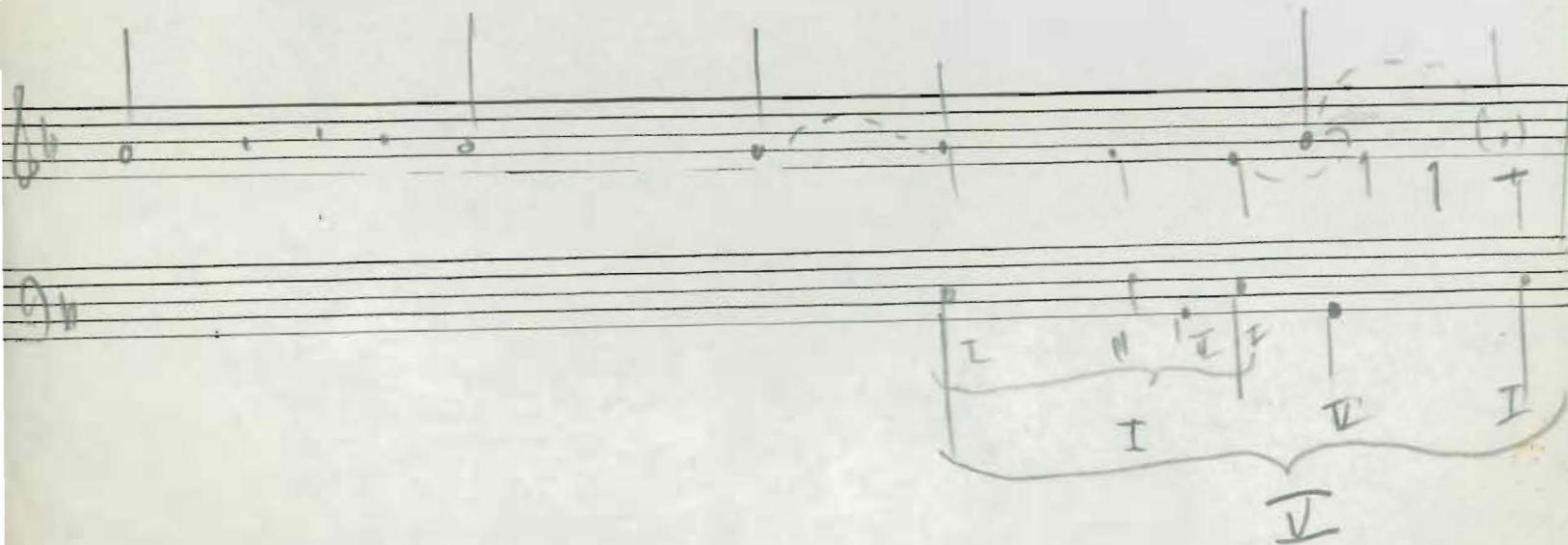
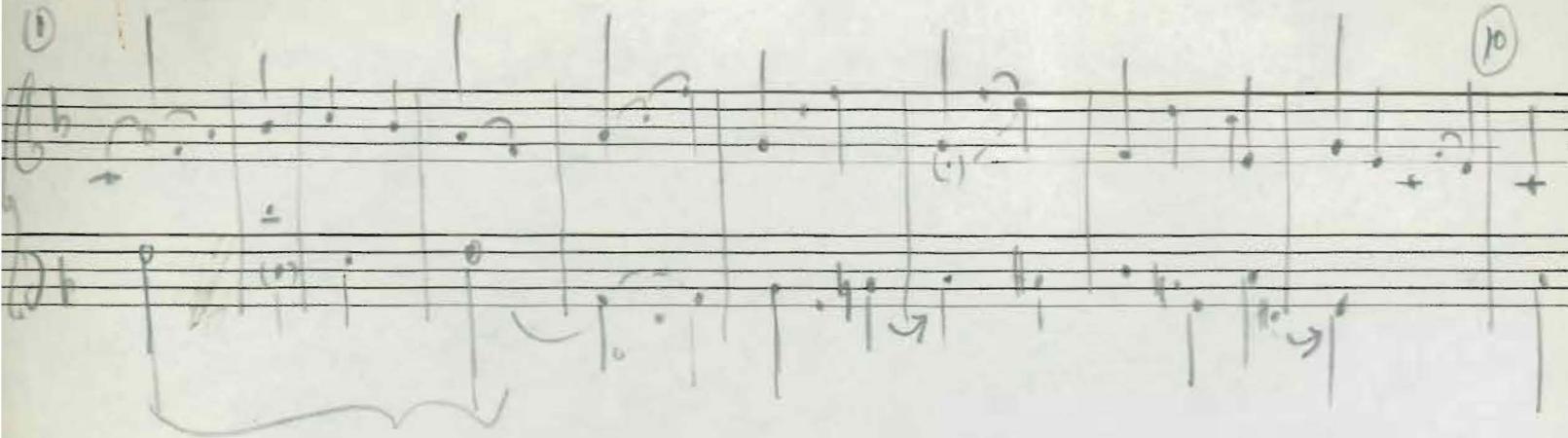


K; Beethoven String Quartets

A || |
Op 2[#]1/3 (Trem)



b/ Op. 241/3 (Trio)

Op. 241/3 (Trio)

1-10

6

167

A handwritten musical score page featuring two staves. The top staff is in common time and B-flat major, with a key signature of one sharp. It contains measures 11 through 12, ending with a repeat sign and a double bar line. The bottom staff is also in common time and B-flat major, with a key signature of one sharp. It continues from measure 12, showing a continuation of the musical line.

A handwritten musical score for string quartet (Violin 1, Violin 2, Cello, Bass) on five-line staves. The score consists of two measures. Measure 10 starts with a dynamic of Cresc and includes a tempo marking of Adagio . The first violin has a sustained note with a fermata. Measures 11-12 show a melodic line in the first violin with eighth-note patterns and grace notes. The bassoon part is present in measure 11, indicated by a bassoon icon and a single note. Measure 12 concludes with a dynamic of Pizz .

A handwritten musical score for a six-string guitar. The score consists of two staves. The top staff uses a standard staff notation with vertical stems pointing up or down. The bottom staff is a continuous horizontal line with small vertical tick marks at regular intervals, representing the fret positions on a guitar neck. The score includes various performance instructions such as 'p' (piano dynamic), 'f' (fortissimo dynamic), and 't' (tremolo). There are also markings for 'plus' (+) and 'sharp' (#) above the stems, and a circled '2' above the first measure. The score concludes with a large bracket under the final measure, followed by a circled '1' and a circled '2'.

ABRUPT TYRES

UNISONS.

74 1

74 2

take place of V.C.

from high rating Is. 20^3

break into $\frac{2}{3}$ sections 20

Haydn

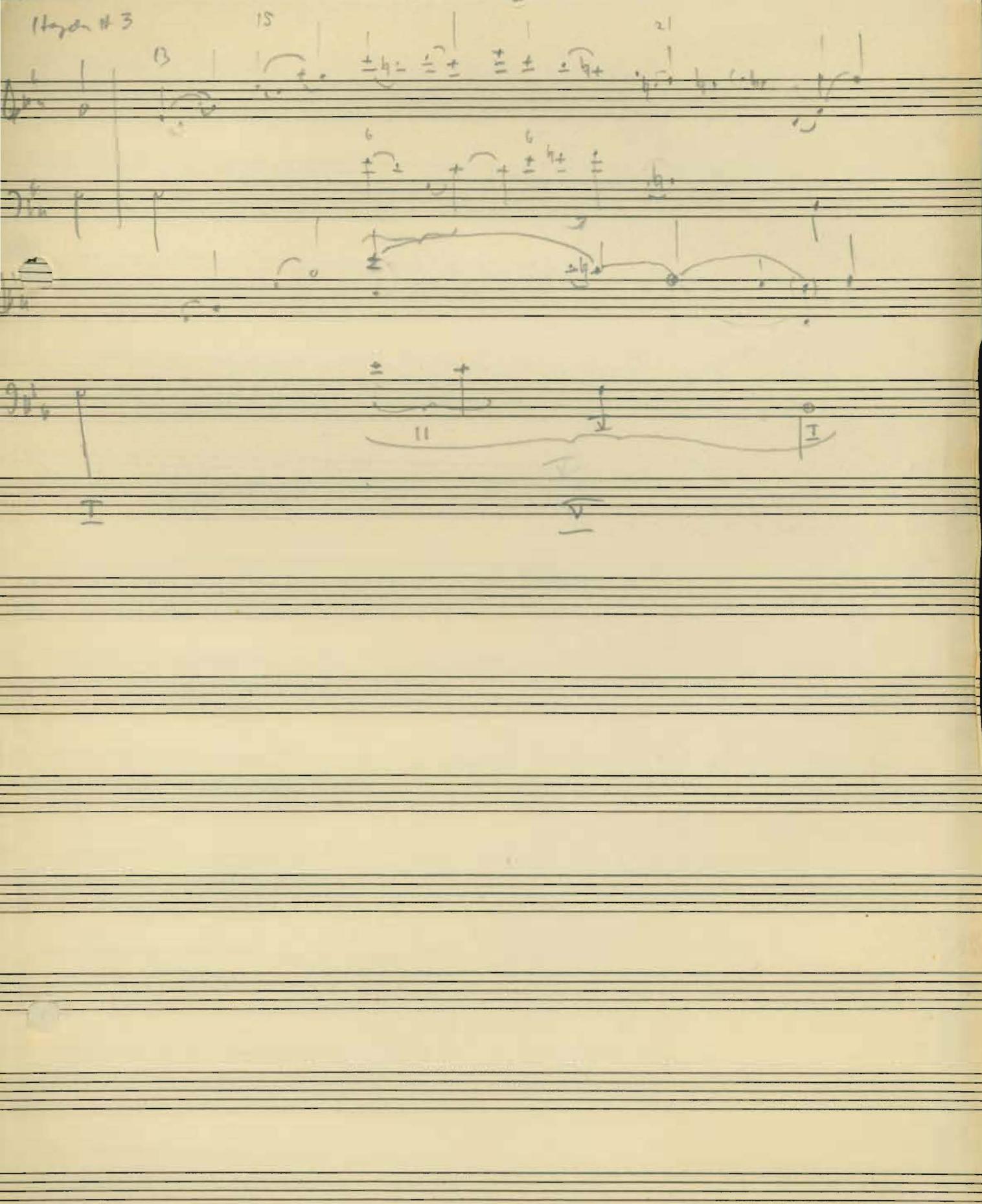
Contrapuntal

$\begin{matrix} 5 \\ \#3 \end{matrix}$ — 6 — 5
— x — 15

C# — D

motion from one major
chord to adjacent $\frac{1}{2}$
step higher major chord.

64 #2 / 1



I 60 a enharmonic
6 end of 545

(Haydn
Piano
Sonatas.)

67 interesting way I going from

No (9) to I

composers in right place do this

~~35~~ using dominant top line

II + I No used as a freight chord
between A B.

179 m. 23 dim. 7² chords in parallel motion.

181 beginning . I (IV) III (minor mode)

182

$\begin{smallmatrix} 5 & - & 6 \\ 3 & - & 4 \end{smallmatrix}$ $\begin{smallmatrix} 6 & - \\ 3 & - \end{smallmatrix}$ \rightarrow 1st step up.

185 9m. from end L.T. chords. descending ch. top line.

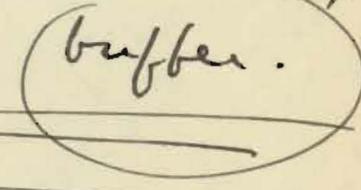
(OVER)

~~Dom 22~~

1st mvt development. (p. 16)

interesting interpolation of $\underline{\text{II}}$ (including $\underline{\text{III}}$ in minor) also rapid motion to $\underline{\text{V}}$ via a $\underline{\text{dim}^5}$ as c.t. chord to $\underline{\text{Ig}} \underline{\text{V}}$ ($\frac{6-5}{4-3}$) .

p. 18 - ~~2nd~~ 3rd line: sequential use of $\underline{\text{dim}^5}$ as c.t. chord.

p. 26. from last measure 7-p. 28 - a circle of 5ths.
 in 1st stage use of interlocking dominant 7²⁵. in
 last stage - dictone 7²⁵. $\frac{6}{4}$ (no raised 3rd) avoiding
 the L. -- to overcome the VI - II  buffer.

Op 203/3

9-16 ~~postponed~~ + and

MOZART

QUARTET K-421, 465

SONATA 332 M

HAYDN

D MAJOR SONATA

QUARTET OP 74 #2

BEETHOVEN OP 10 #2

Op 53

Fri a.m.

9-16

111-102
 2nd
 Bass
 Pianissimo

* continuation 9.

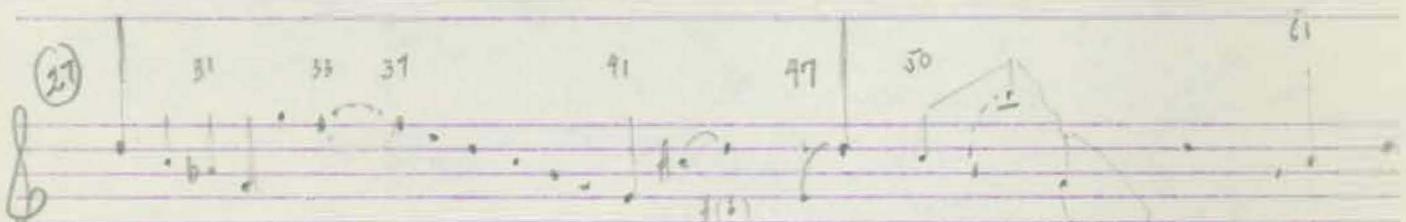
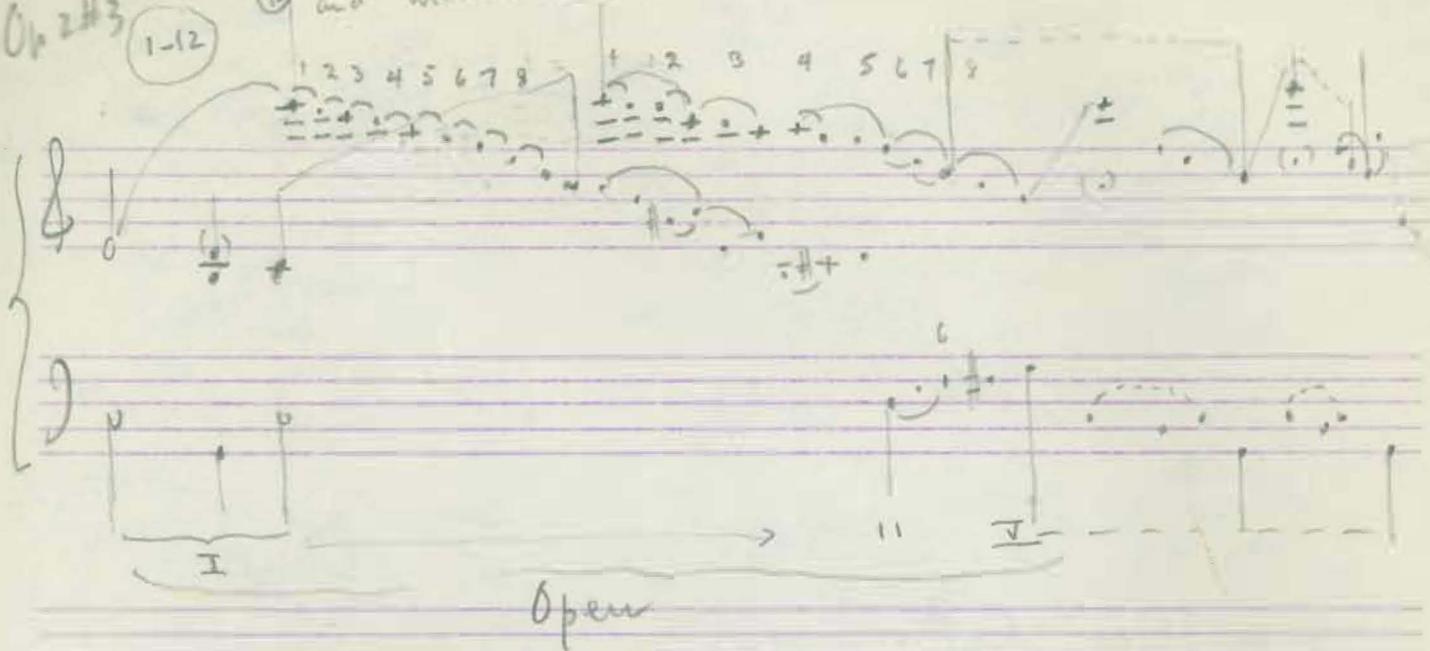
no coincidence with
 spatial
 definition thru articulation
 thematic material.

Op 2#3

1-12

Design bridge
and motion to II [open]

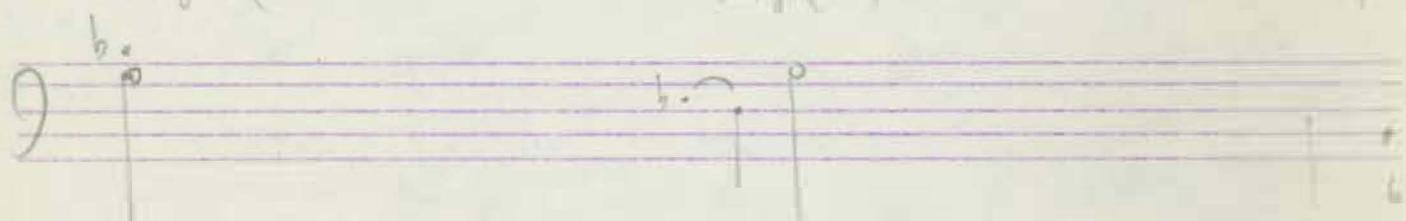
(26)



Design (muse)

Design (muse)

bridge design



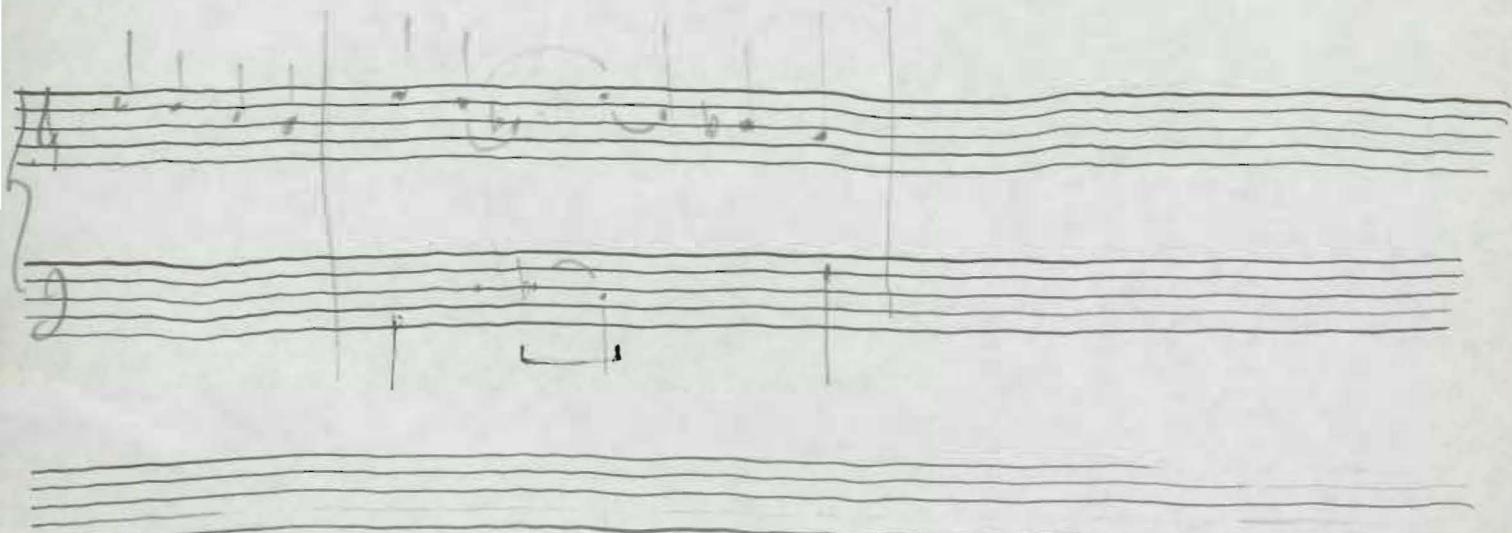
132 /



132 fragment.

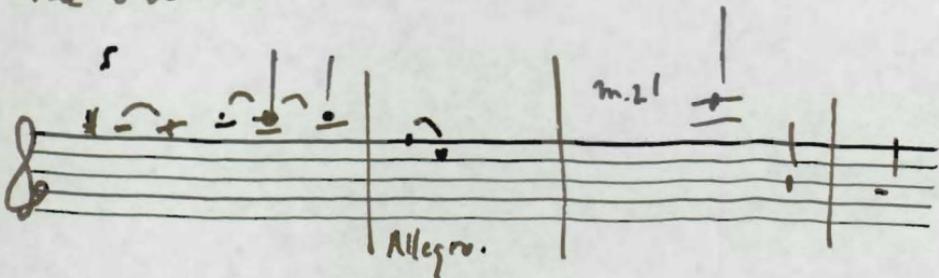
(A)

(B)



Op. 132/1

The nature of the Theme - The essential idea is the neighbor-note motif which is introduced on several levels of the onset.



Exposition
A to F

Recapitulation
E to C

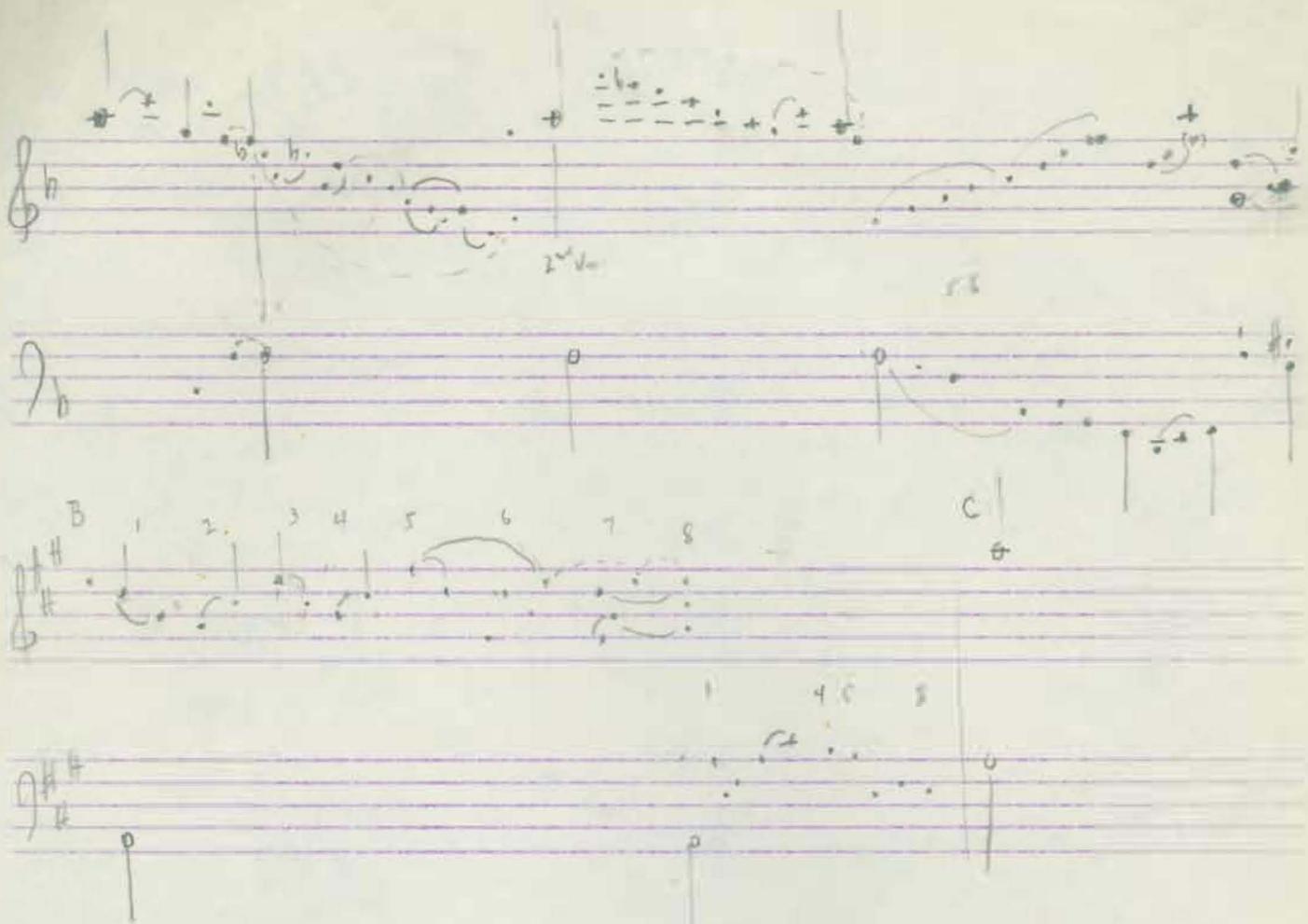
Dev'l. thru C to E

Rec.

E A D G C.

Return to I until the "Coda". The "Coda" plays here a structural function.

p 135/4 *



Op. 59 #2 / 1

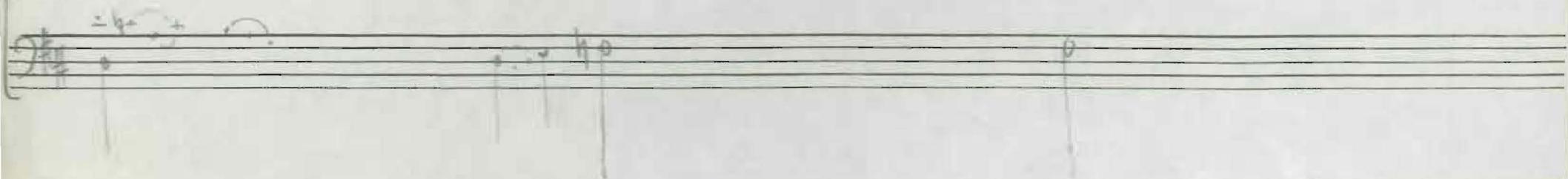
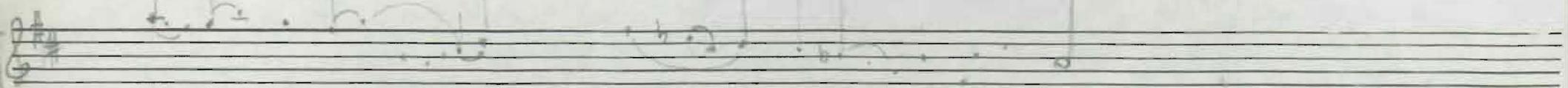
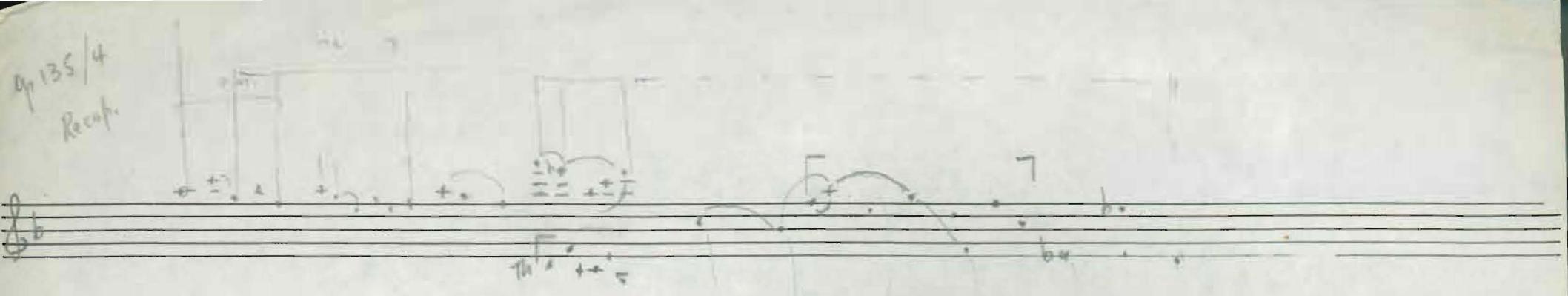
Opening: theme, motif, continuity
large & small [flat 2 relationships]

open theme

Handwritten musical score for Op. 59 #2, m. 1. The score consists of two staves. The top staff starts with a quarter note followed by a eighth note, then a dotted half note. The bottom staff starts with a quarter note followed by a eighth note. Below the staves, Roman numerals I, II, and V are underlined with brackets, indicating harmonic progression.

Handwritten musical score for Op. 59 #2, m. 2. The score consists of two staves. A bracket labeled "5 - 6" spans across both staves. Below the staves, Roman numerals I, II, and V are underlined with brackets, indicating harmonic progression.

Handwritten musical score for Op. 59 #2, m. 3. The score consists of two staves. A bracket labeled "5-6" is shown above the first staff. Below the staves, Roman numerals I, II, (IV), and V are underlined with brackets, indicating harmonic progression. The right side of the page contains handwritten text: "Interception - then Continuous -".



Expression
* →
corresponds
[F to A]

$$18^3 / 4$$

N.T.

MOTIVE.

small motive
constantly used.

also present in argumentation -

59 /

Voice Leading separations.

Chords & colors. N relations.

m 85 -

A handwritten musical score for bassoon and piano. The score consists of two staves. The top staff is for the bassoon, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff is for the piano, starting with a bass clef and a common time signature. It contains three measures of music, with dynamics (p) and (mf) indicated. The score is annotated with "ambiguity" and "over" pointing to specific notes.

59[#]/1

1) 59[#]/1

2) 126 (transposed).

parallel plus modif. to provide continuity [developmental]

54/1 Development

work in pair -

A handwritten musical score for two voices, Treble (top) and Bass (bottom), on five-line staves. The music consists of two systems. The first system begins with a treble clef, a key signature of one flat, and a common time signature. The bass staff begins with a bass clef and a key signature of one flat. The music features various note heads with stems, some with small 'b' or 'h' subscripts indicating pitch modification. Measure numbers 5 and 6 are written above the staves. The second system begins with a bass clef and a key signature of one flat. The bass staff continues from the previous system. The music concludes with a bass note on the final staff.

5 6

fugal.

Q 135/4

Exposition

26

+ +

rest + + *

+ + 4 2 w R. appears
here!

parallelism but without effacement
9 2 w R. at the wished place.
only structural parallelism.

Parallelism

59' / 1
 (2) | 273 79 | (1) | Recapit.

beginning of development recapitulation

showing prolongation of chord - (1)
 upper lower NT. → (2)

γ 133

31-54 Evolution S.V.

50-54 took on $\frac{1}{2}$ 2 D growth

54-58 transition to \bar{E}^b

58 new bright os. added to don't relj.

$B - \overset{Pr}{V_a} I(C^b)$

62 $126 V_m \bar{T} \bar{C}^b$

68 2nd $V_m G$ modified end forms to C-

72 $79^{\circ} F^{82} 83$.

III Th B^b $\overset{T}{m} F$

$139^{\circ} B^b \overset{T}{141} F 143^{\circ} B^b \overset{T}{145} P 153^{\circ} B^b$
Coden.

154-232 G^b lyrical section

I-II-T photojunction reaches F at
228 — to

233-272

(new and 1st portion

(Development?) but all

2 on 135/1

B^b : $V_1 \parallel V T$

273- A^b - Exposition to 327 with long I-V-T & A's

328 → Descending line from A^b : $\rightarrow G^b(F^#) \rightarrow D C$, whilst
then goes from F' to B^b

358 B^b to E^b $\overset{(362)}{B^b}$ New $G^b(369)$ returning steadily to C^b

463 A^b

503 A^b

514 A^b - end to E^b 519

521 Transition Eb E \natural ^(D+1) — F |

143 B \flat episode (dame ider)

619-626 G — C — F (637) B \flat

Gp 127/1

The Maestro's opening recurs at beginning?

Dev.

E♭ :

Der.

Der.

III - III +

↑

Maestro
Theme.

III I

Subtle return to I in The recapitulation without any emphasis or extension of the I. A last minute gift.

Compare Maestro Theme to Pathétique.

1. Theme — what do we mean by it.
 2. ~~internal division & coordination with design~~
 3. ④ prolongation dynamics
 4. ③ parallel motion · increase for "development."
 5. ⑥ rhythmic density & "development" — a dance of intensification ·
 6. The character of the motive or motive is the motive prolonging? (static) or does the motive project direction? influence on the composition.
 7. Assertion of dominant through descent. from I^{st} to its tonic, in the basso.
 8. ③ polyphonic or too much uniphonic } repetition of motives thematic material
 9. Codas and extension.