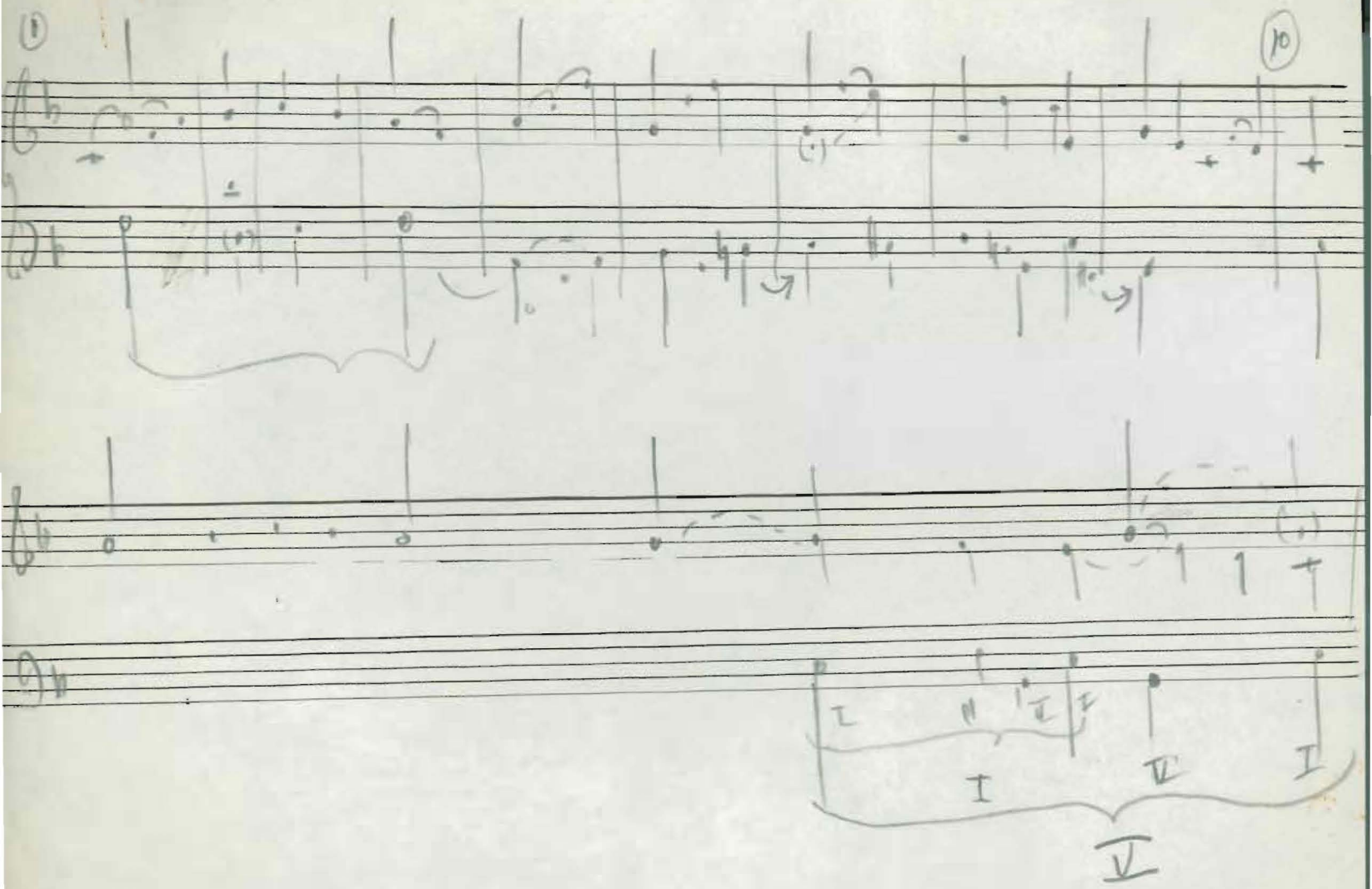
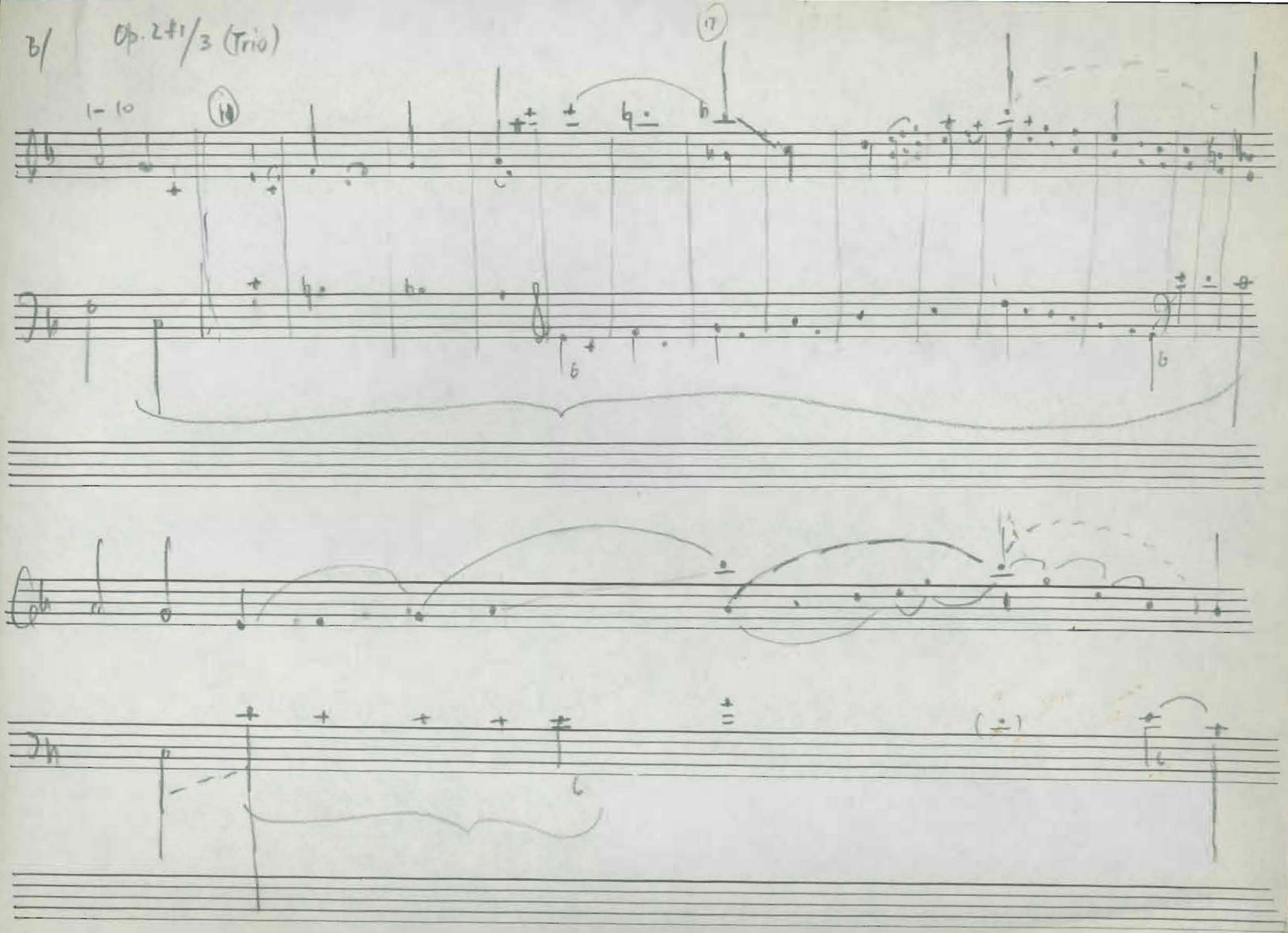
K: Beethoven String Quartets

A

Op 2 #1/3 (Trio)



B/ Op. 241/3 (Trio)



ABRUPT TYPES

UNISONS. 741

742

take place of V.L.

from back relating Vs. 203

leaps into $\begin{smallmatrix}6\\3\end{smallmatrix}$ positions 20

Haydn

Contrapuntal

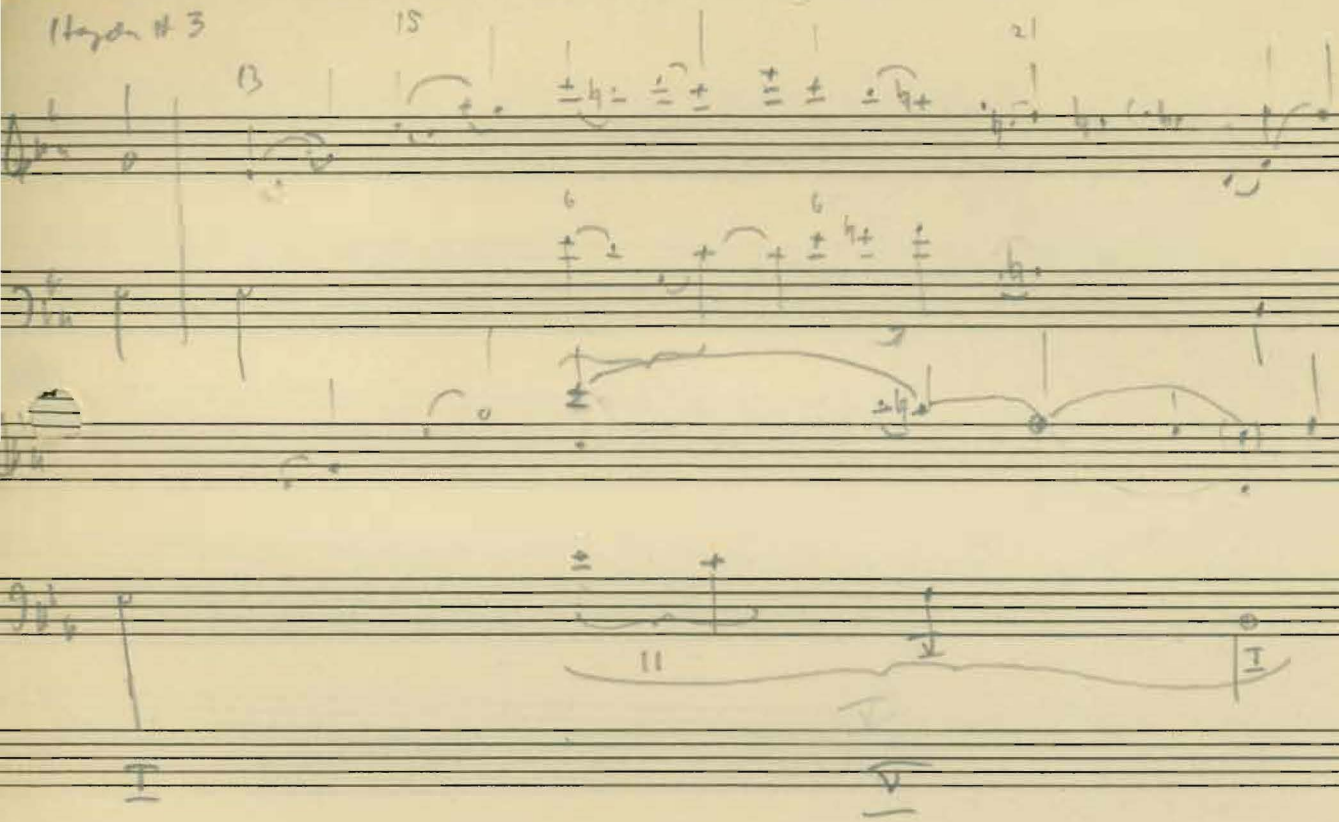
5 — 6 — 5
#3 — x — #5

C# — D

motion from one major chord to adjacent ½ step higher major chord.

64 #2/1

Hayden # 3



I 60 a [illegible]
b circle of 5ths

Haydn
Piano
Sonatas.

67 interesting way of going from
N_6 (II) to V

Compare in receipt three dim 7th major chord

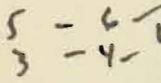
35 rising chromatic top line

114 N_6 used as a neighbor chord
between 2 Vs.

179 m. 73 dim. 7th chords in parallel motion.

181 beginning - I (V) III (minor mode)

182
5 - 6 - 6
3 - 4 - 5
3 → ½ step up.



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

(OVER)

II

Sonata 22 ~~[illegible]~~

1st mvt development. (p. 16

interesting prolongation of III (— including III in minor) also rapid motion to V via a dim 5th as L.T. chord to V of V (6 – 5, 4 – 3, techn.).

p. 18 — ~~[illegible]~~ 3rd line: sequential use of dim 5th as L.T. chord.

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p. 26. from last measure of p. 25 — a circle of 5ths. minor in 1st stage use of interlocking dominant 7ths. in last stage — dictonic 7ths. ~~[illegible]~~ (no raised 3rd) avoiding the L.T. to overcome the VI – II buffer.

~~Op 2 #3/3~~

9-16 ~~prolong 9 V + and~~

MOZART

QUARTET K. 421, 465

SONATA 332

HAYDN

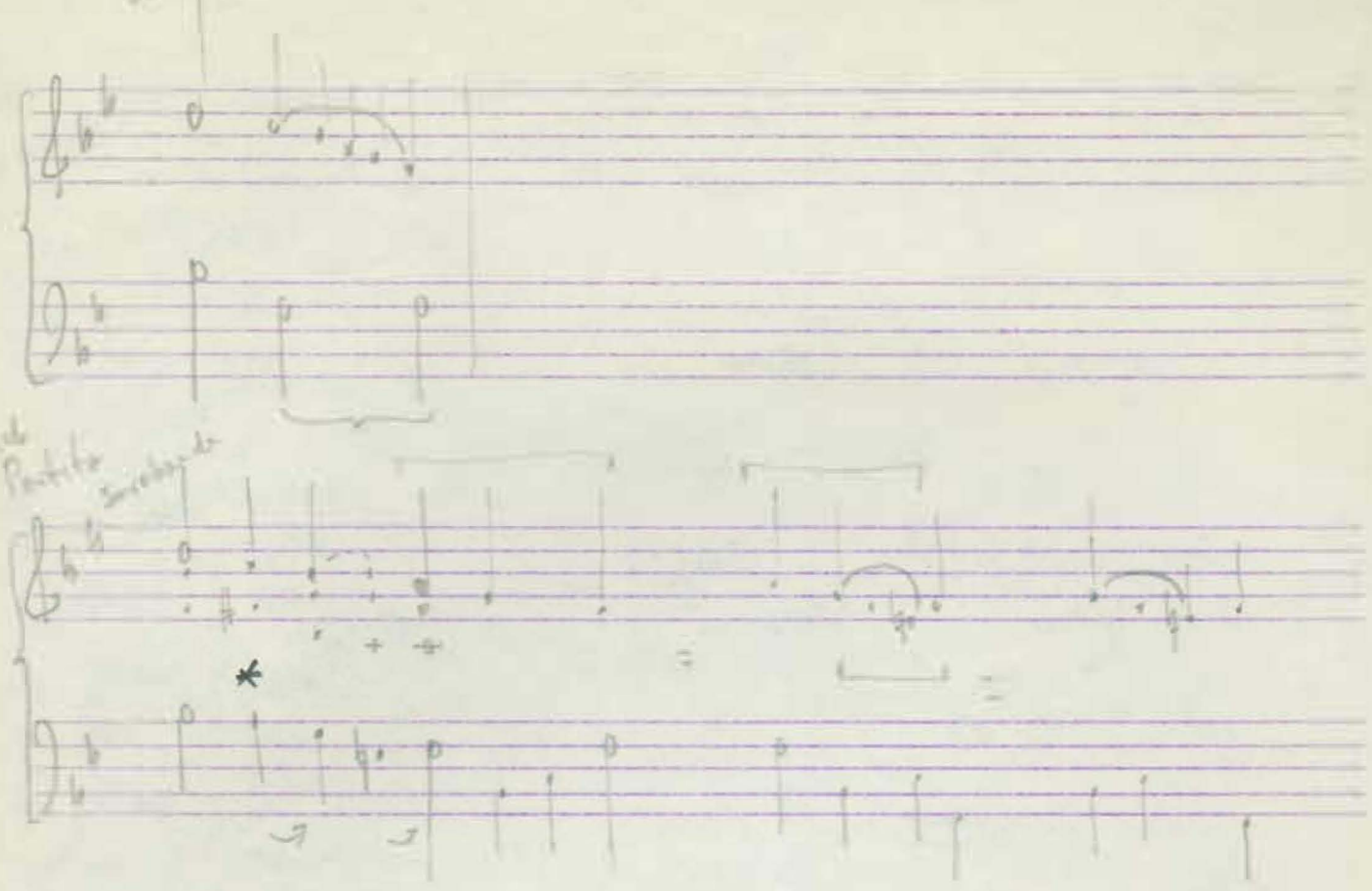
D MAJOR. SONATA

QUARTET Op 74 #2

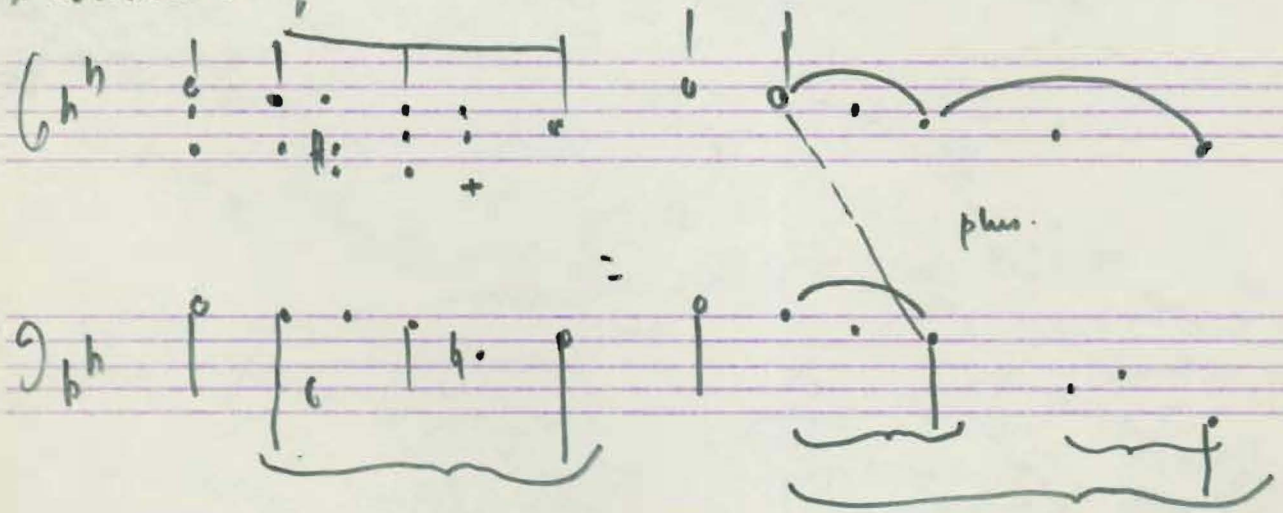
BEETHOVEN Op 10 #2

Op 53

Fri a.m.
9:15



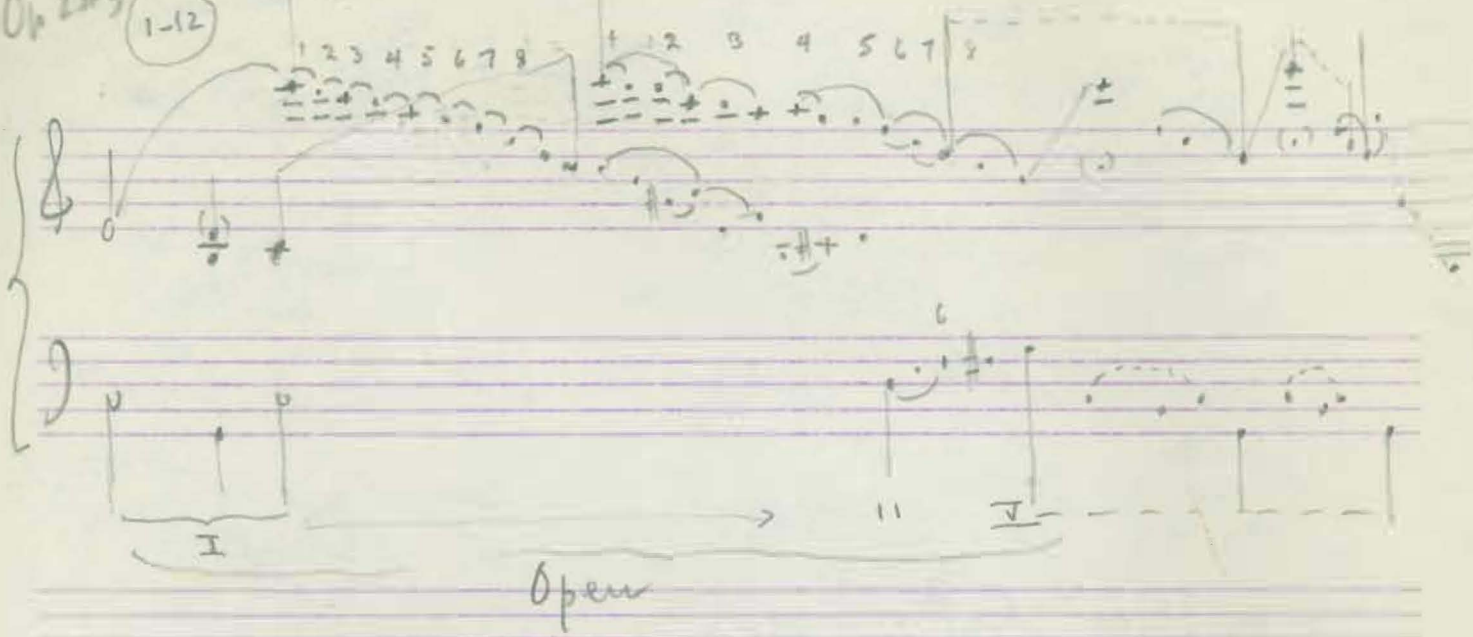
* contraction ?.

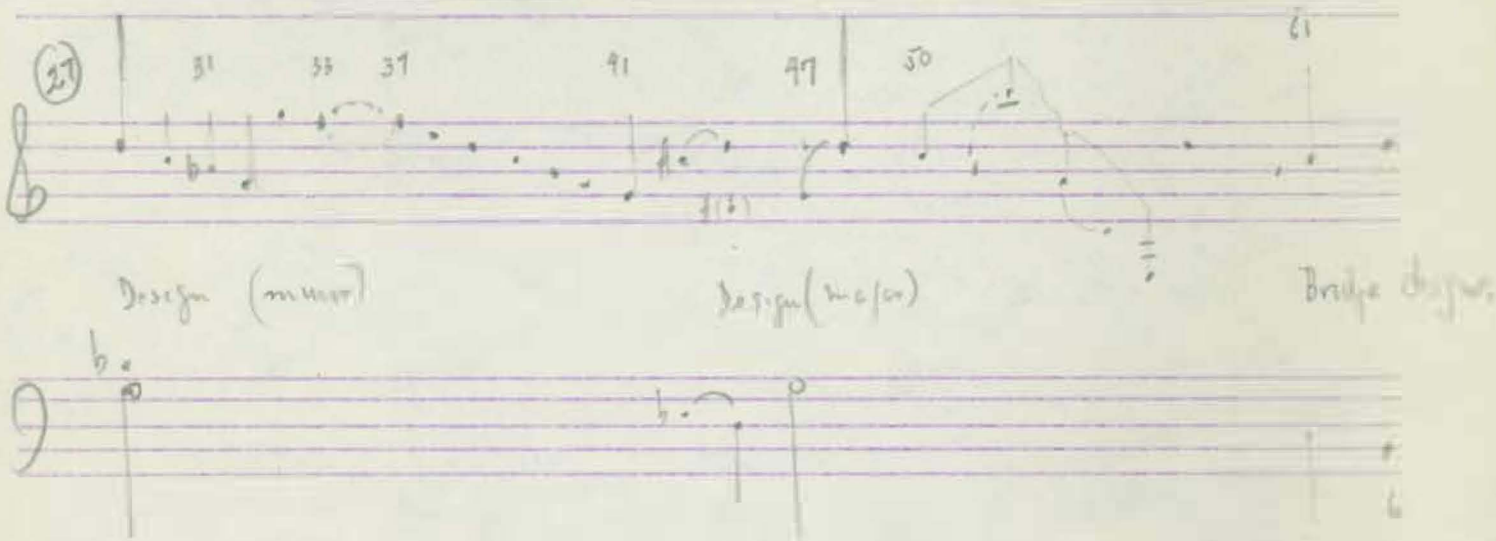


no coincidence with spatial
definition Thus articulation ?
Thematic material.

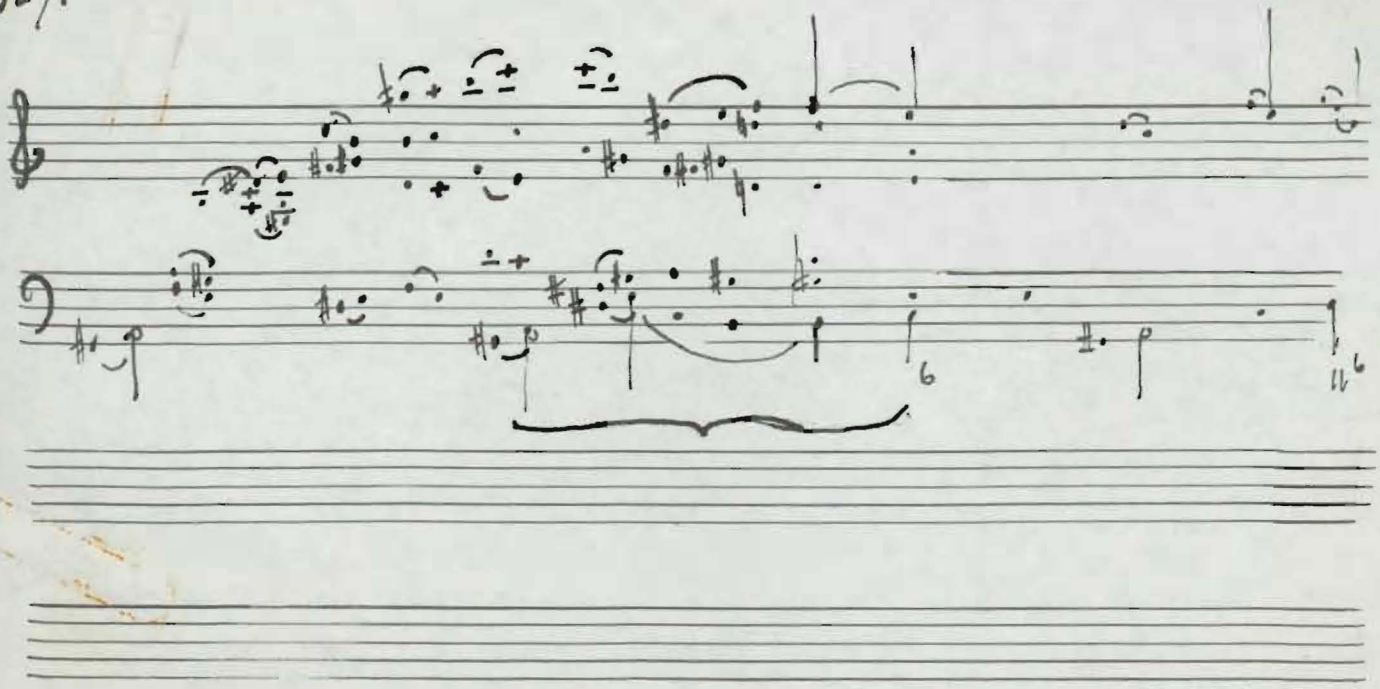
Op 2 #3 (1-12)

Design bridge
(12) and motion to V [open]

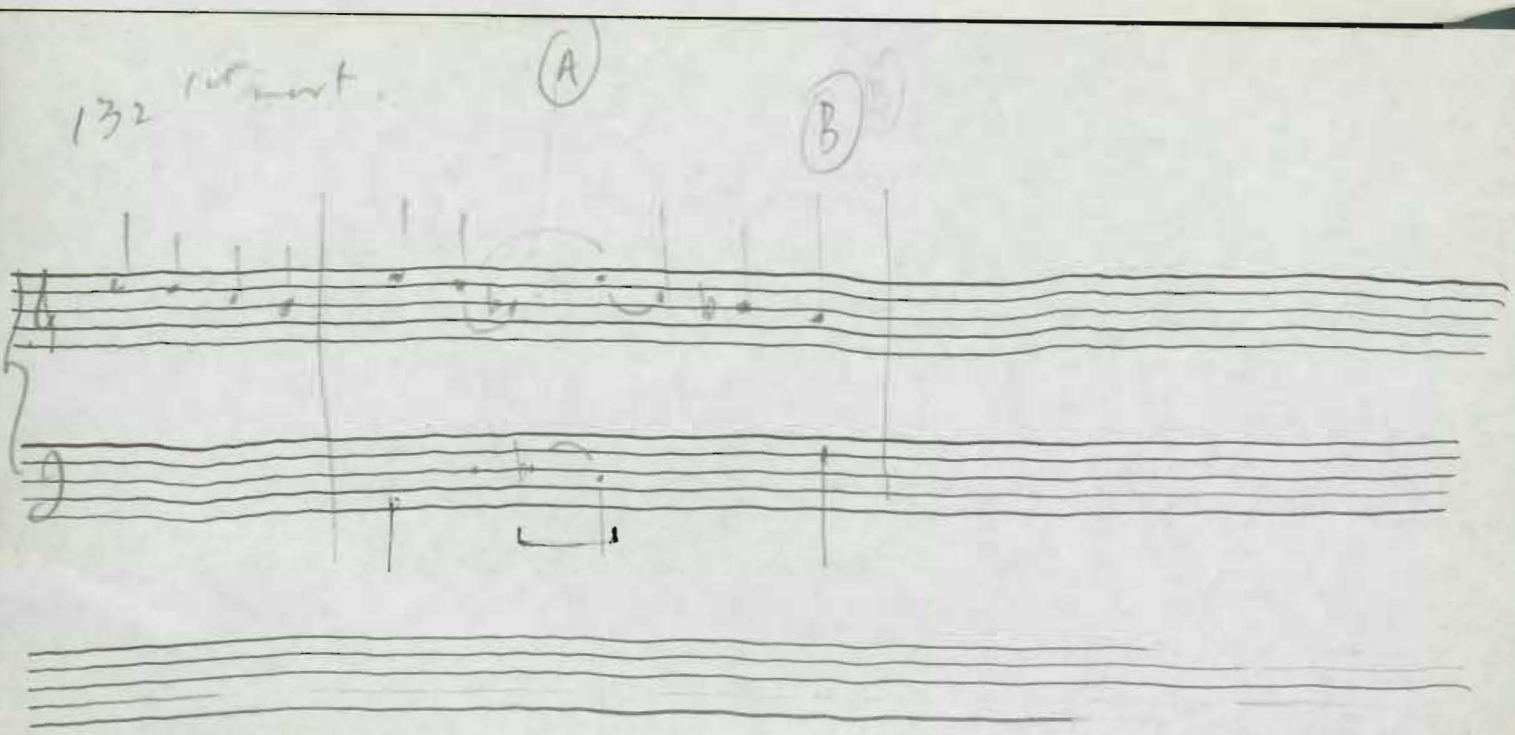




132/1

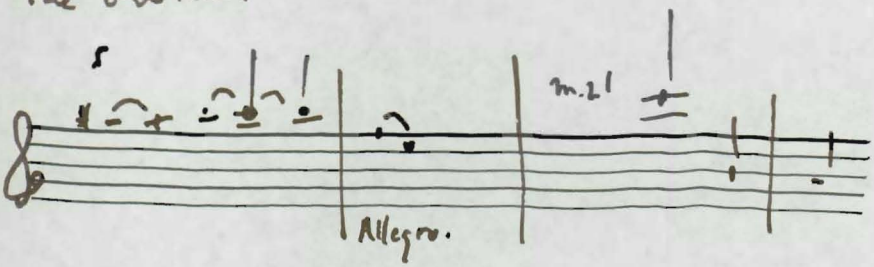


132 1st mvt.



Op. 132/1

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



Exposition
A to F

Recapitulation
E to C

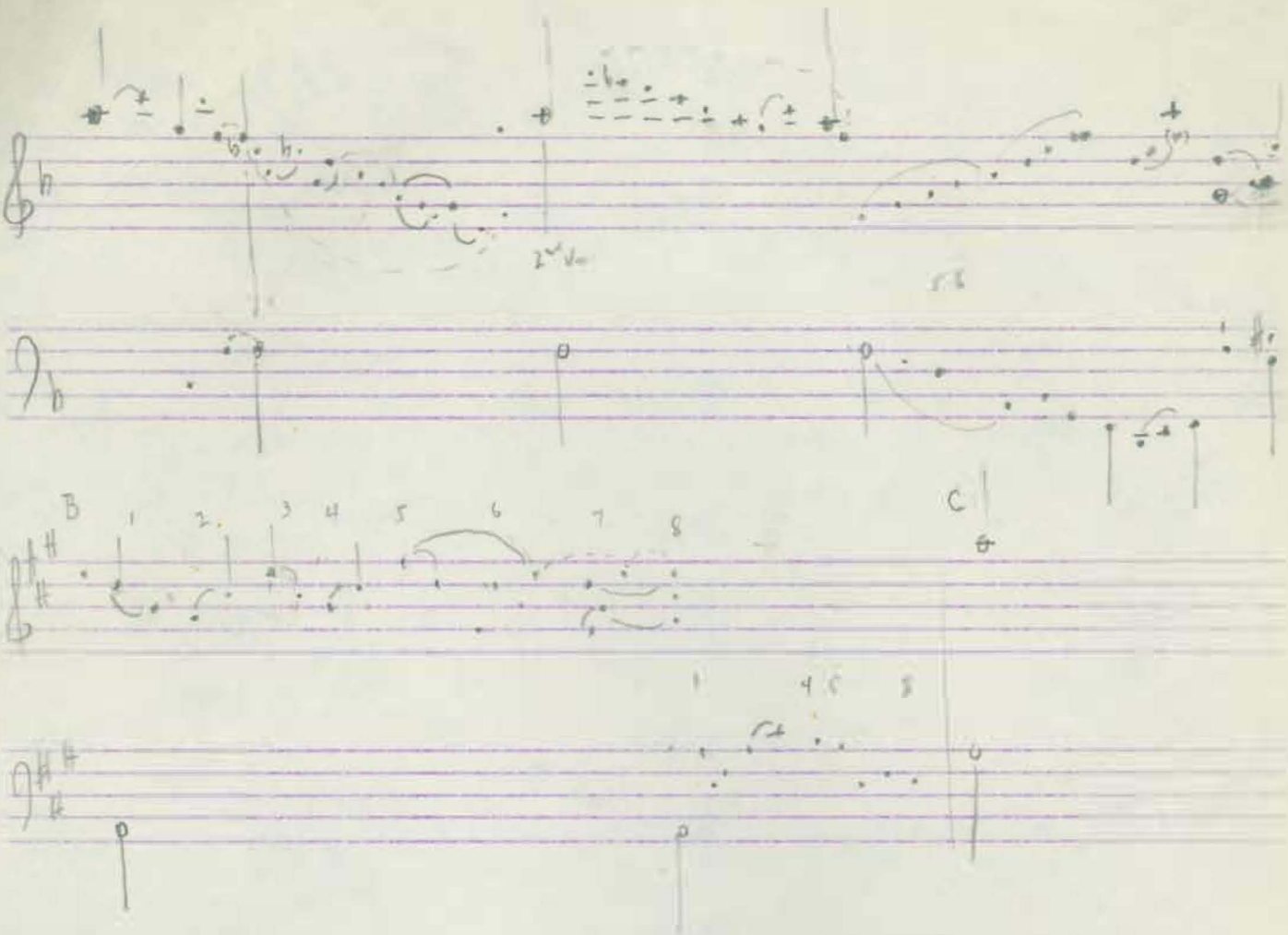
Devel. Thru C to E

Rec.

E A D G C.

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

Op 135/4 *

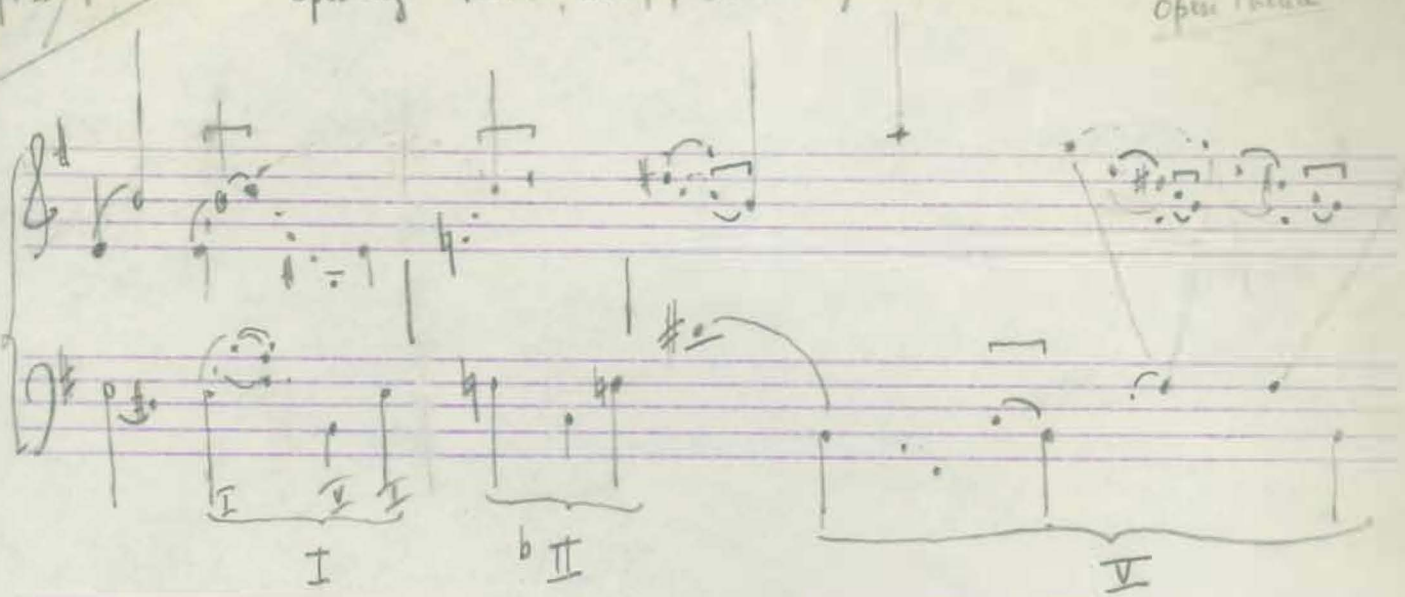


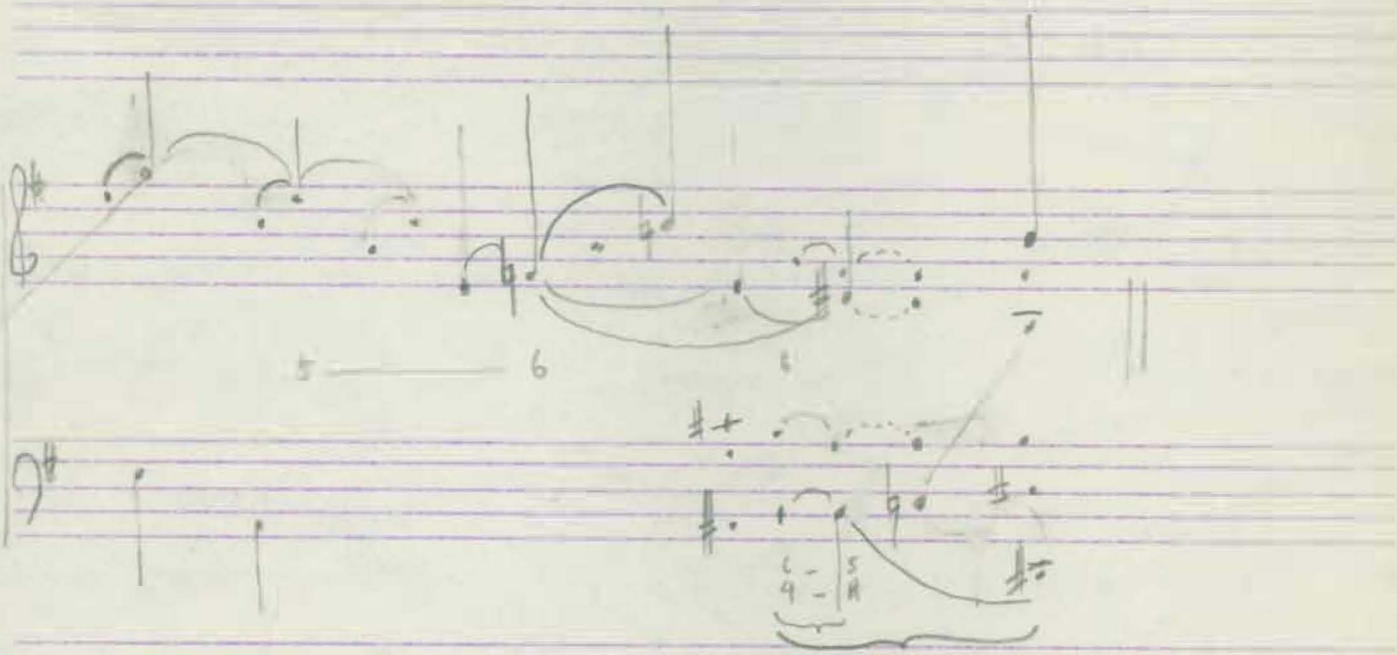
Op. 59 #2/1

Opening: theme, motif, continuity

large & small [flat 2 relationships]

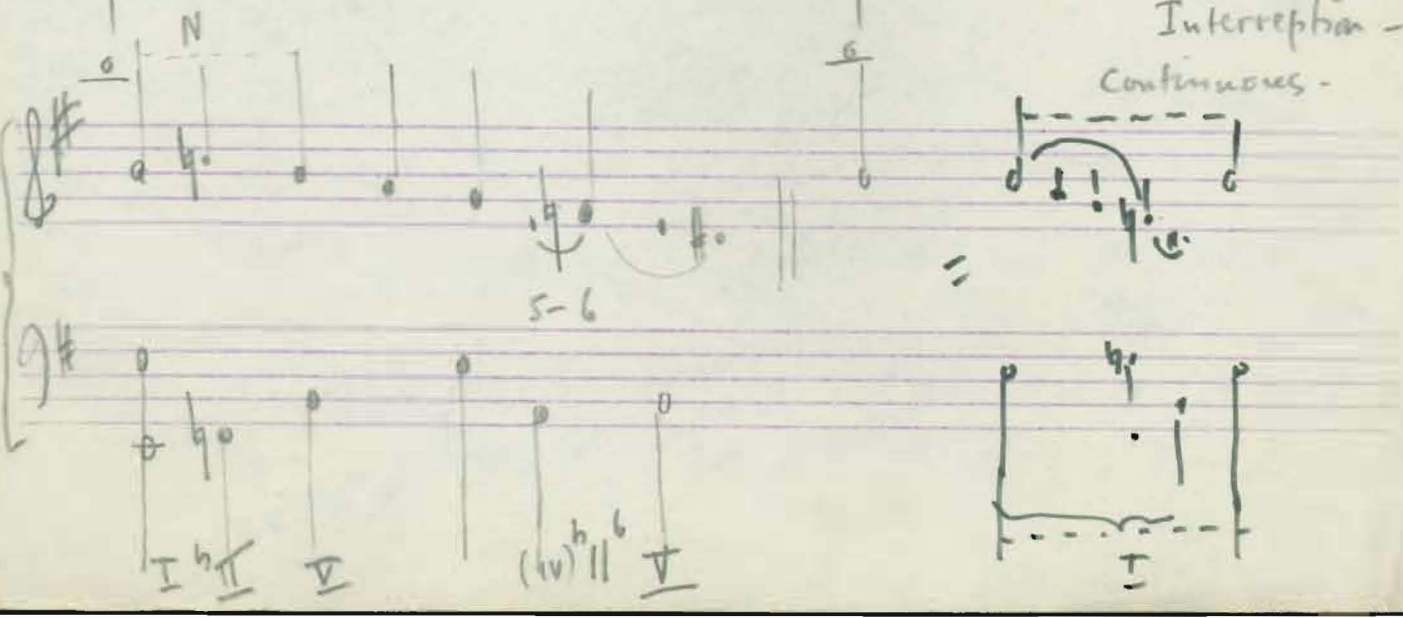
Open theme

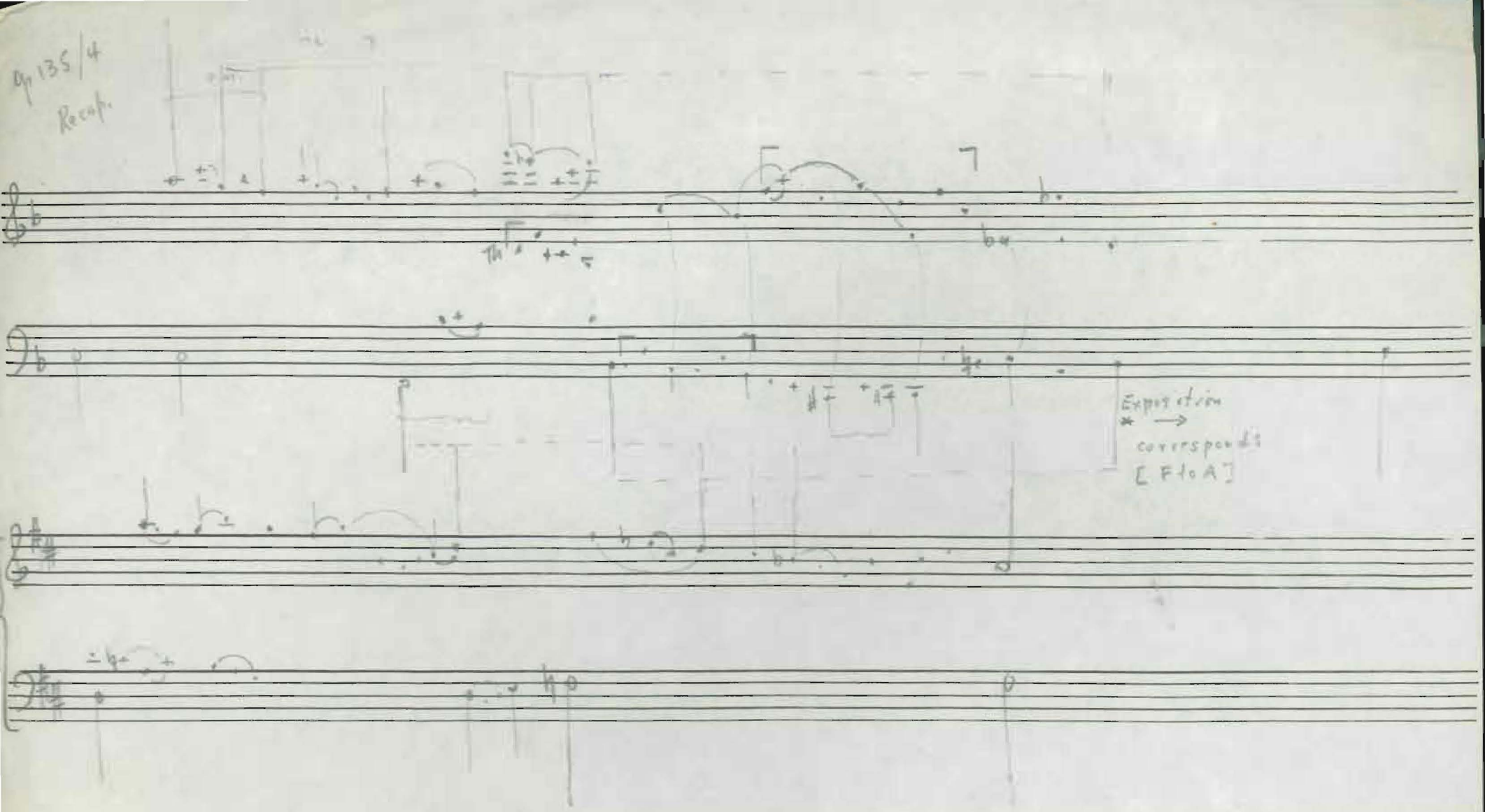




M. 21

Interreption - then Continuous -




Op 135/4
Recap.
Exposition
* → corresponds
[F to A]

N.T.
MOTIVE.

18 3/4

small motive
constantly used.

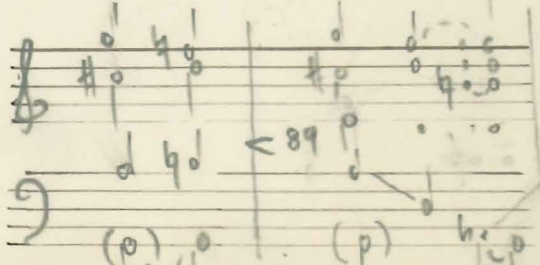
also present in augmentation.

59 1/1

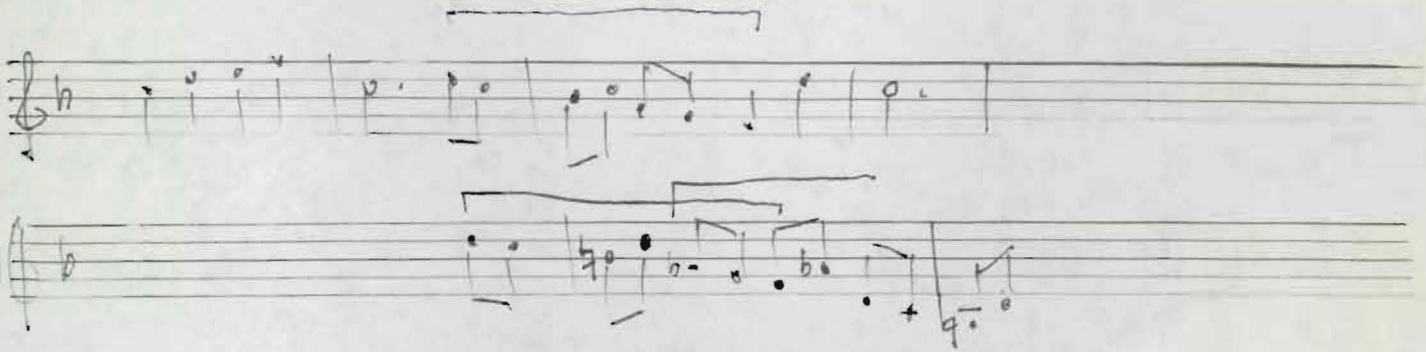
Voice Leading
separations.

Chords & color. N relations.

m 85 -



59#1/1

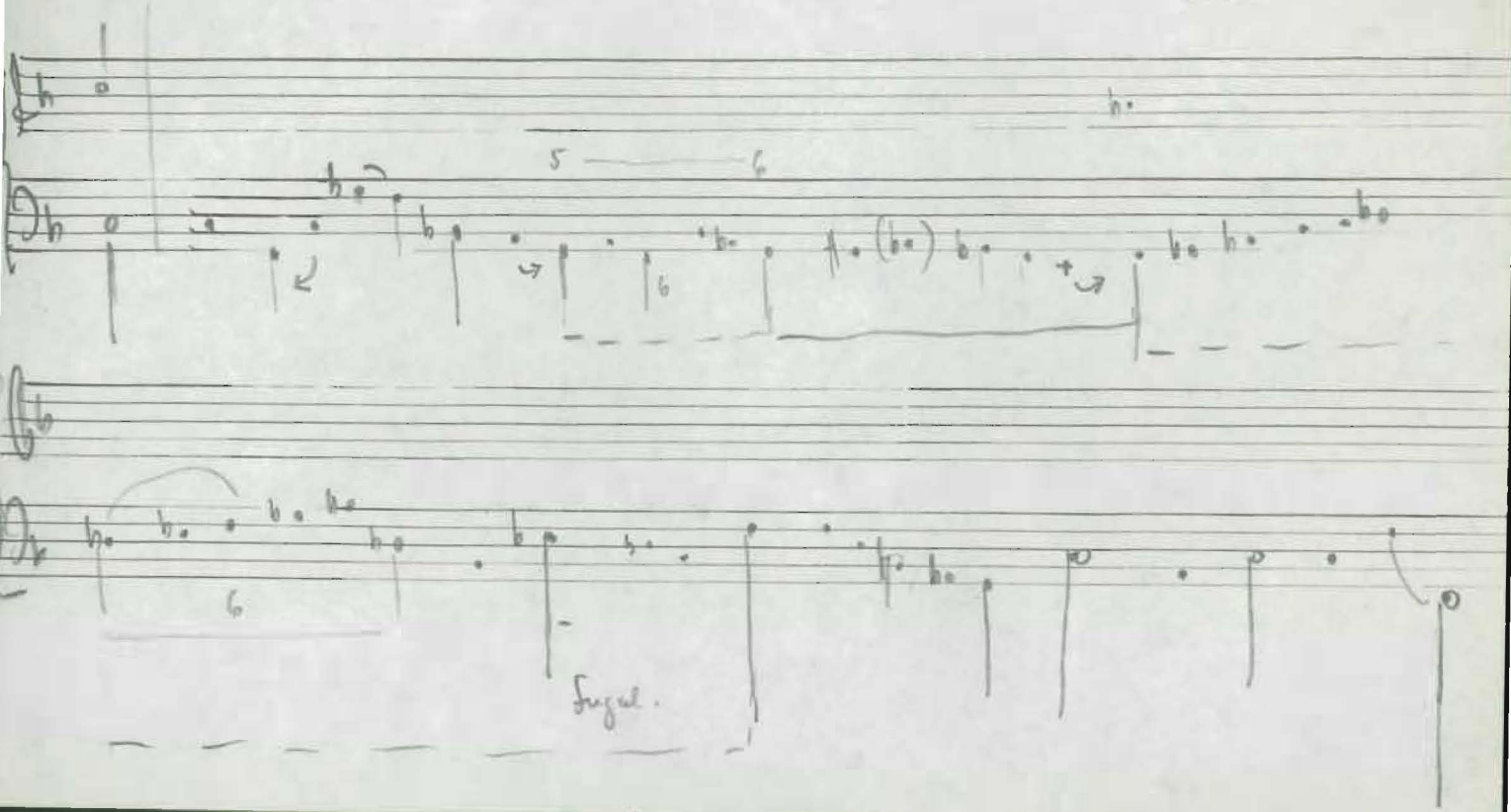


126 (transposed).

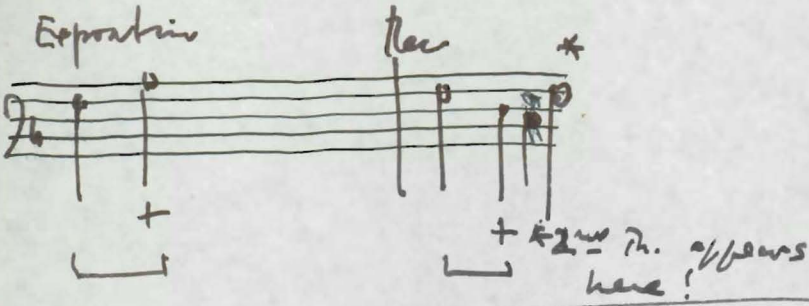
parallel plus modif. to provide continuity [developmental]

54 1/1 Development

work on this.



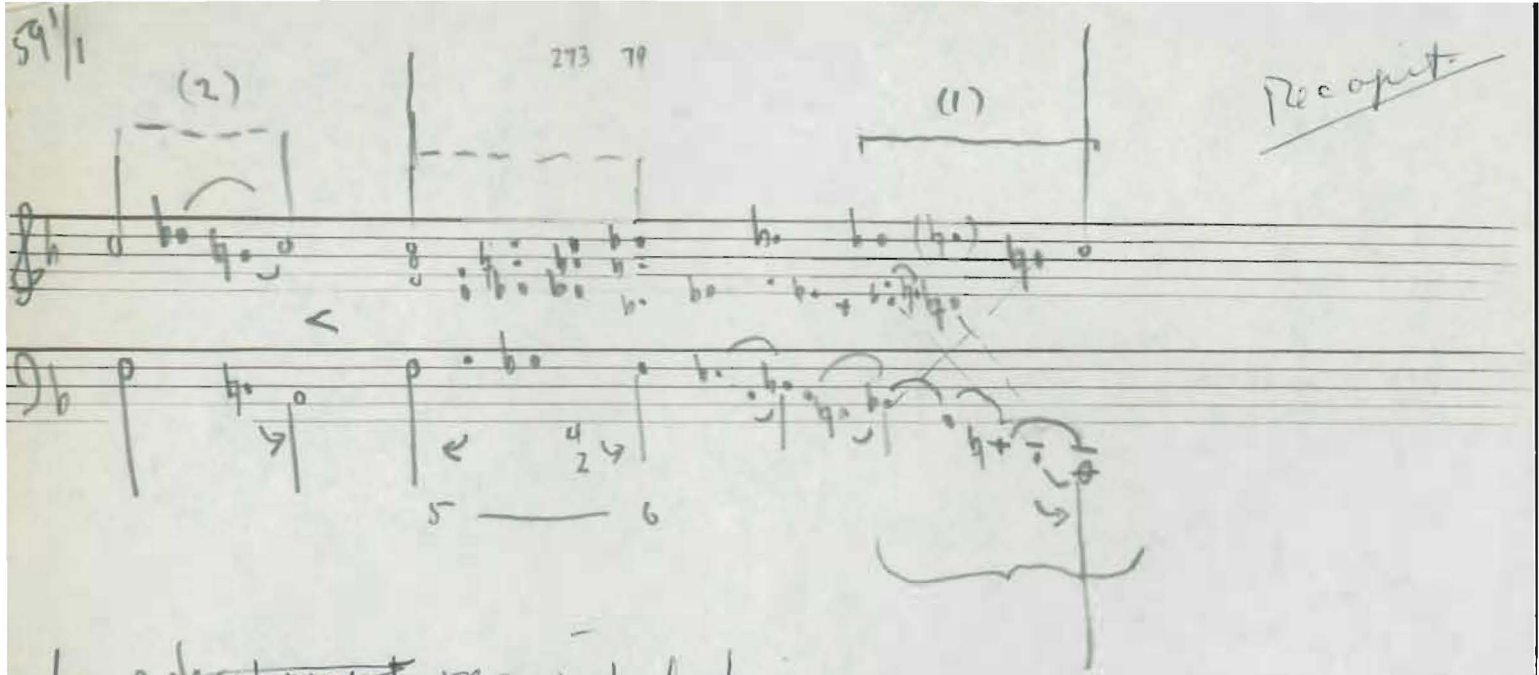
Op 135/4



parallelism but without appearance of 2nd Th. at the expected place.
Only structural parallelism.

parallelism

59 1/1



beg. of ~~development~~ recapitulation

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

Op 133

31-54 Exposition 5 v.

52 - [illegible] on $\frac{6}{3}$ of V goes to

54-58 transition to Eb

58 new triplet c.s. added to double subj.

58 - Th Va I (Eb)

62 1st Vn V of Eb

68 2nd Vn G - modified at end to move to C

72 79 - 82 F 83.

111 Th Bb 115 T F 139 T Bb 141 T F 143 T Bb 145 T P 153 Bb Cadenza

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154-232 Gb lyrical section

I - V - I prolongations: reaches F at

228 — to

233-272 (see end of Exposition of Op 135/1

(Developmental?) but all

Bb: VI " V I

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273 - Ab - Expositional to 327 with long I-V-I of Ab

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328 → Descending line from Ab: → Gb (F#) E D C, which then goes from F' to Bb

358 Bb to Eb (362) then Gb (369) returning ascending to Eb

463 Ab

503 Ab 514 Ab - ascend to Eb 519

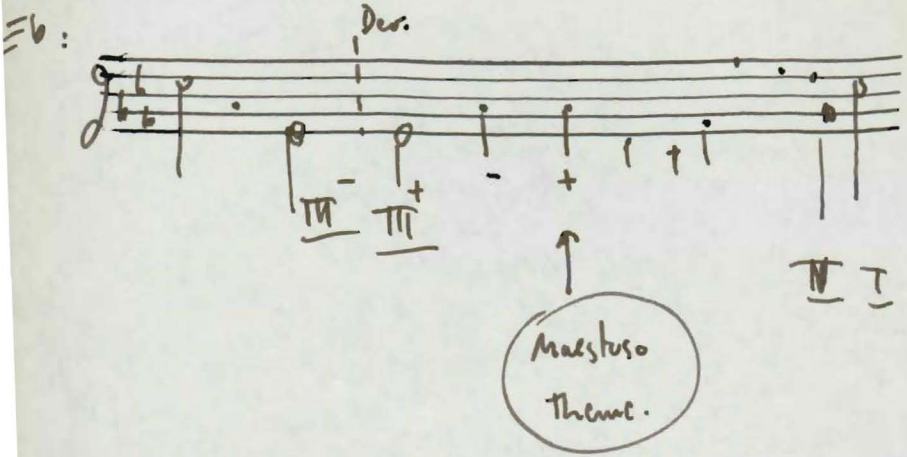
521 Transition $E^b E^4 (D^4)$ — F $D^4 E^6$

543 B^b episode (dance idea)

619-626 G — C — F (637) B^b

Op 127/1

The Maestoso opening recurs at beginning of Dev.



Subtle return to I in the recapitulation without any emphasis or extension of the V. A last minute slip into it.

Compare Maestoso theme to Pathetique.

(1.) Theme — what do we mean by it.

(8.) sectional division + coordination with design

2. (4) prolongation beginning

3. (5) parallel motion. increase for "development."

4. (6) rhythmic density total "development" - a device of intensification.

5. (2) The character of the motive or motives
is the motive prolonging? (static)
or does the motive project direction?
influence on the composition. dynamic.

6. (7) assertion of dominant through descent.
from 5th to diatonic, in the top voice.

7. (3) polyphonic or homophonic } repetition of motives or thematic material

9. Codas and extensions.