

*E: Hartshorne's comparisons of  
two sonata form expositions by  
Mozart: K.387 & K.421*



Comparison of two sonata form expositions

by Mozart: K. 387, mv't. I and K. 421, mv't. I

Robert Hartshorne  
May 1977



5  
387, I

Handwritten musical score for system 387, I. The score is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with various ornaments and fingerings (e.g.,  $\hat{5}$ ,  $\hat{4}$ ,  $\hat{3}$ ,  $\hat{2}$ ,  $\hat{1}$ ). The bass staff contains a harmonic line with notes and rests. Below the staffs are three boxed measures containing the numbers 4, 7, and 10. There are also some handwritten notes like "N" and "6 6 6 6 6-5".

421, I

Handwritten musical score for system 421, I. The score is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with various ornaments and fingerings (e.g.,  $\hat{3}$ ,  $\hat{2}$ ,  $\hat{3}$ ,  $\hat{2}$ ,  $\hat{1}$ ). The bass staff contains a harmonic line with notes and rests. Below the staffs are two boxed measures containing the numbers 4 and 8. There are also some handwritten notes like "N" and "4 6 6".



octave descent

13

14

17

20

24

N

(2)

N

ward  
ating  
V

V

V of III

N

10

13

14

16



Handwritten musical score on three staves. The top staff features a melodic line with a long slur and a fermata, marked with fingerings 1, 2, 3, 2, 1. The middle staff contains a bass line with notes and fingerings 6, 6, 6, 6, 4, 3, 4, 3, 6, 4, 3. The bottom staff shows a series of chords labeled D: I, V, I, V, I. Measure numbers 25, 31, 32, and 37 are boxed at the bottom.

Handwritten musical score on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#), with a tempo marking of 3/4. It includes a melodic line with a slur and a fermata, and a bass line with notes and fingerings 6, 5, 6, 5, 6, 5, 7, 6, 5, 7, 7, 6, 6, 6, 4, 3. The bottom staff contains a series of chords labeled V, IV, III, II, I. Measure numbers 17, 18, 20, 23, and 24 are boxed at the bottom.



The following discussion will attempt a comparison of the expositions of two string quartet movements by Mozart: K. 387, movement I (G major) and K. 421, movement I (D minor). The comparison will tend to be general in scope, treating, successively, procedures within the three main subsections of the two expositions: first thematic group, bridge, second thematic group (including closing material). Reference will be made as frequently as possible to the musical detail of the two expositions, but prose description of this detail will be avoided whenever possible, and the reader will instead be referred to the two graphic analyses which accompany the prose text. Unfortunately, many issues are raised by the graphic analyses, with respect to fascinating and highly significant aspects of one or the other exposition, which cannot be adequately treated here either because of their complexity or because - while interesting in themselves - they are not directly relevant to the present comparative discussion.

A word must be said in advance concerning a particular aspect of the analysis of K. 421, I - namely, the neighbor motion A-Bb, m9-16 (see graph). The A is established in the upper voice in m9-14; the Bb is prolonged by m14-16. As will be argued presently, the A is an upper third to the F (<sup>^</sup>3), the prolonged tone of the exposition, and the Bb neighbor prolongs this A. The upper third creates space within which a descent to the F may be carried out. As the graph indicates,



however, subsequent references, in this discussion, to the 'third descent' in F major during the bridge are not quite correct since the A which follows the Bb of m15-16 is, according to my analysis, only a passing tone from Bb to G; Bb is, thus, really an incomplete upper neighbor to the A of m9-14 (first thematic group). Nonetheless, a descent to F is indeed effected during the bridge, and the principle of <sup>linear</sup> space created above a prolonged tone appears relevant despite the absence of A in m17, ff.

M1-10 constitute the first thematic group of K. 387, I. The ten measures are divided into two balanced four-measure phrases (antecedent and consequent), which lead to the deceptive cadence of m9, following which a two-measure extension leads to a full tonic cadence in m10. As the graph indicates, this first theme executes a preliminary melodic descent from  $\hat{5}$  (the initial structural tone) to  $\hat{1}$ . The fifth descent consists of two halves which correspond to the two halves of the musical phrase. The descent  $\hat{5}-\hat{4}-\hat{3}$  occurs during m1-4 which clearly prolong G major; the lower half of the descent occurs in m5-10:  $\hat{2}$  is prolonged throughout m5-9 and finally descends, in m10, to  $\hat{1}$ .

Although this opening thematic group is quite complex in its detail, its overall harmonic and contrapuntal shape, and its role within the sonata form exposition may be perceived with little difficulty: in terms of design, the initial - and pre-dominant - thematic idea of the movement (vln. 1, m1-4) is



introduced; harmonically, the tonic key is established through a large scale I-V-I progression (see graph); melodically, the structural tone  $\hat{5}$  is prolonged by the preliminary descent to  $\hat{1}$  ( $\hat{5}$  is immediately reestablished in m11. see graph). Because it ends with a full cadence on the tonic, accompanied by a descent to  $\hat{1}$  in the upper voice, this first thematic group may be described as closed.

The first thematic group of K. 421, I is longer than that of K. 387, I extending from m1 to m14. Unlike the G major example it consists of two thematic ideas which mark off the two main phrases of the first group: m1-8 and m9-14. M1-8 consist of a classically balanced antecedent-consequent phrase (4 + 4). As the graph shows, this classical balance is reflected structurally in the presence of interruption technique (I-V, I-V-I with  $\hat{3}-\hat{2}$ ,  $\hat{3}-\hat{2}-\hat{1}$  in the upper voice). A full tonic cadence is reached in m8 and, therefore, the first portion of the thematic group might be regarded as closed, although the immediate appearance of the 8th-note A and the subsequent descent to V in the 'cello (m8-9) prevent any strong feeling of closure. The subsequent portion of the first thematic group (m9-14) is clearly open. Motivically, the 16th-note figure of m12-14 creates an uninterrupted flow from the first group into the bridge (m14,ff.); harmonically, a V is prolonged which never returns to I; melodically, repeated descents from A ( $\hat{5}$ ) to E ( $\hat{2}$ ) create an expectation of a complete 5th descent to  $\hat{1}$  which, of course, doesn't occur: the E becomes an inner voice tone functioning



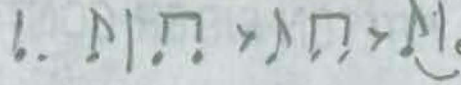
as the leading tone to F within V of III, while the A is led to its upper neighbor Bb (see graph).

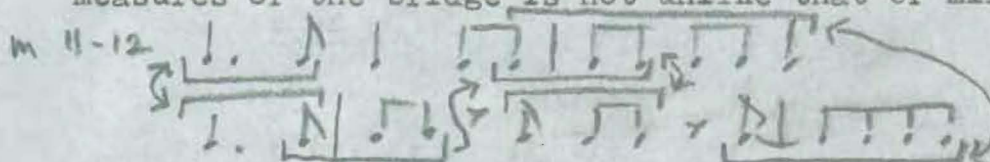
This opening thematic group functions quite differently within the exposition than does the first group in K. 387, I. The latter first group represents a closed unit, harmonically and melodically, within the overall structure. In the first group of K. 421, I, the processes begun in the second phrase are not completed, but are carried through into the bridge, as will be seen presently.

The bridge of K. 387, I extends from m11 to m24. Its thematic material is clearly derived from that of the first group: m11-14 represent a varied (albeit a significantly varied) restatement of m1-5; subsequent thematic elements in m15-24 have their origin in m1-10. However, although this bridge introduces no significant design elements of its own, it contrasts sharply with the preceding material in terms of its underlying structure. The phrasing, for example, which was so balanced in the first thematic group (4 + 4 + 2) becomes considerably less clear in m11-20, largely because of the presence, in these measures, of imitation and, hence, multiple possibilities of grouping implied by the various imitative parts. Although composite groupings may be inferred (m11-14, m15-16, m17-18, m19-21, m22-25) no clear divisions exist because of the continuous motion of the voices across subdivisions. A further complication of phrasing is introduced

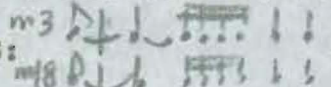


in m22 where the 16th-notes in the first violin imply, temporarily, grouping by half-measures (m22-24). The lack of clear divisions between phrase groupings and the lack of symmetry among the groupings (i.e., 4 + 2 + 2 + 1 + 3) create a feeling of imbalance, or instability, which is in accordance with the transitional role of the bridge. It is not surprising that with the arrival of the second thematic group in m25 the phrase groupings - as will be discussed presently - restore the balanced phrasing which was characteristic of m1-10.

Unlike the bridge of K. 387, I, that of K. 421, I introduces, from its outset, considerable contrast, in terms of design, to the preceding music. The ' $V_5^6$  of III' stated "f" in all parts (m14) causes a sharp interruption of the successive 16th-note patterns of m12-14. The material which follows in m15, ff. bears certain resemblances to that of the first thematic group: the dotted eight-note figure which begins the bridge -  etc. - is reminiscent of portions of the opening theme (c. f., m1, second half and m2, second half); moreover, the rhythm of the opening 1 1/2 measures of the bridge is not unlike that of m11-12 -



One might even hear a connection between the figure

of m18 and that of m3: . In spite of such

similarities, however, this bridge is not as explicitly linked -

in terms of design - to the opening group as is the bridge of K.387, I.



In fact the design of m19-20 - c.f., the trill figure introduced in vcl. and vla. is entirely new.

The bridge of K. 421, I resembles that of K. 387, I in that its phrasing departs suddenly from the symmetry which characterized the first thematic group. The successive sixteenth-note figures of m12-14 have already suggested groupings consisting of half-measure units. The inclusion of a fourth sixteenth-note pattern (vcl.) causes the strongly accented 'V<sub>5</sub><sup>6</sup> of III' to fall in the middle of measure 14, thus shifting the downbeat from beat 1 to beat 3. Subsequently, the third beats of measure 15, 16, and 18-20 are given more stress than the first beats of these measures, and, hence, these third beats begin points of articulation within the larger phrase. The units of phrasing in these measures appear to consist of half-measures rather than measures. The groupings formed by these half-measure units are quite irregular. To my ear, m14, second half - m15, second half represent a group of 3 (half-measure units); M16 contains a group of 2; m17-18, a group of 4; m19 and m20, each a group of two.

In m21-23 (first half) the presence of 4 -part imitation renders the phrasing ambiguous just as it did in the bridge of K. 387, I: the imitative parts imply conflicting subdivisions of the phrase and the continuous motion of these parts obscures whatever composite groupings one may infer.



The third beat of the measure remains the point of rhythmic emphasis through the final measure of the bridge: The third beat of m23 is stressed as the aforementioned imitation is interrupted, and the third beat of m24 represents the final downbeat (as well as the point of melodic and harmonic completion) of the bridge.

Again, the irregularity of phrasing, the lack of symmetry, in the bridge - appropriate to a transitional section - is counteracted, in K. 421, I, as in K. 387, I, by an immediate return to the balanced phrasing in the second thematic group (m25, ff.).

The tonal structure of the two bridges under consideration is closely related to the nature of their design. As has been observed, the bridge of K. 387, I makes virtually no break with the first thematic group in terms of design; in fact it begins with a restatement of the movement's opening measures. The bridge of K. 421, I, on the other hand, is set off sharply from the preceding music by the "f"  $\frac{6}{5}$  chord of m14, and subsequently employs material which is distinct from (although not unrelated to) that of the first thematic group. Similarly we find that the bridge of K. 387, I effects a gradual tonal transition from I to V while that of K. 421, I shifts immediately and abruptly, by means of the aforementioned "f"  $\frac{6}{5}$  chord, from the opening I into the area of III. (The definitive arrival of III is delayed until m24.) As the graph shows, m11-14 of K. 387, I - in spite of some



significant transformations - reiterate the harmonic progression of m1-4: I-II-V-I. The base tone G is subsequently prolonged throughout m5-19 while the inner voice tone D moves to E in a 5-6 motion (c.f., vla., m18-19) which prepares the arrival of the base tone A (V of V) in measure 20. Thus the move away from I is carried out subtly<sup>e</sup> (almost imperceptibly) through the simple contrapuntal technique 5-6 over the tonic bass tone G. The bridge of K. 421, I contains, on the other hand, virtually no transition from I to V of III; rather, the V of m9-14 proceeds directly to V<sup>6</sup><sub>5</sub> of F. The principle means of coherence between the two sonorities is the common tone E which is transformed from <sup>^</sup>2 of I to <sup>^</sup>7 of III. Thus, while more than half of the bridge in K. 387, I is devoted to transition from I to V of V, that transition (from I to V of III) is effected by the very first chord of the bridge in K. 421, I. The rest of this latter bridge is devoted to the prolongation of V of III (see graph).

In terms of linear motion (as well as harmonic motion and thematic design) m11-14 in K. 387, I repeat the third descent <sup>^</sup>5-<sup>^</sup>3 found in m1-4 (see graph). In its second appearance, this descent is altered only slightly through the insertion of the chromatic passing tone C# between D (<sup>^</sup>5) and C (<sup>^</sup>4). Only after this initial third descent is reiterated does the top line depart from the course followed in the first thematic group. In K. 421, I, the opening measures of the bridge are, in terms of the structural upper voice (as well as of the harmonic progression



and thematic design) unrelated to the first half of the first thematic group. The linear motion of the bridge is in fact linked to that of the first thematic group not - as in K. 387, I - through repetition of a particular melodic span, but, rather, through its continuation of a process initiated in the second half of the first thematic group (m9-14). As was noted earlier, the first thematic group in K. 421, I is open since it ends with V, and since no cadence is reached. As the graph attempts to show, the open or 'incomplete' nature of the first thematic group is reflected in the motion of the structural top voice. In m9, after the initial motion  $\overset{\wedge}{3}-\overset{\wedge}{2}-\overset{\wedge}{1}$  has been completed (above I-V-I), the bass begins the prolongation of A (V) while the top voice reiterates a descent over the fourth A-E ( $\overset{\wedge}{5}-\overset{\wedge}{2}$ ). There may be some question as to which tone is prolonged in these measures:  $\overset{\wedge}{5}$  or  $\overset{\wedge}{2}$ . It seems likely that the  $\overset{\wedge}{2}$  - ultimately a neighbor to  $\overset{\wedge}{3}$ , which is restored in m24 - is prolonged but is shifted to an inner voice as the Bb, an upper neighbor to the A is projected to the top. It appears that, as is suggested by the graph, the A - Bb neighbor is, in the large, an inner voice projected to the top for the purpose of creating space above the tone F ( $\overset{\wedge}{3}$ ) which is the prolonged structural tone of the exposition (see example on next page). While the F-E-F neighbor is of overriding significance on the background level, the A-Bb- (A) which prepares the 'third descent' in F major is crucial to the prolongation of F ( $\overset{\wedge}{3}$ ). The establishment of the A in the uppermost register takes place in



the second half of the first thematic group; the registral connection A-Bb links the first thematic group to the bridge.

It is hoped that the graph shows the structural melodic progression of the two bridges in question clearly enough to obviate a discussion of each progression in prose. Clearly the two upper lines represent two very different procedures, since the larger structures within which they function are very different. As has been implied already, the overall linear process of the exposition in K. 421, I is the prolongation of the F ( $\hat{3}$ ) (at least this is my contention). F ( $\hat{3}$ ) descends to D ( $\hat{1}$ ) in the first thematic group; it is restored in m24 after a  $\hat{3}$ -2- $\hat{1}$  descent in F major. The function of the bridge in the overall prolongation is the establishment of A ( $\hat{3}$  of F) through its upper neighbor Bb thereby creating space through which it executes its 'third descent' to F.



The overall linear process of the exposition of K. 387, I is the prolongation of D ( $\hat{5}$ ). As has been observed, the first thematic group contains a preliminary descent from D to G ( $\hat{1}$ ). The D is immediately restored at the outset of the bridge and the initial third of the fifth descent of m1-10 is heard in m11-14. The remainder of the bridge continues this descent to G, but the G is no longer a point of arrival as it was in m10. During the 5-6 motion of m17-19 (discussed above) the G is transformed from a consonant tone -  $\hat{1}$  of G major - to a dissonant tone -  $\hat{4}$  of D major passing from A ( $\hat{5}$ ) to F# ( $\hat{3}$ ). The second thematic group, m25, ff. carries out the descent from F# to D which has thus, over the space of the exposition, been prolonged by octave descent. The role of the bridge within this descent has been to fill the downward 6th D-F#.

It should be noted that, in the large, the two expositions are not as dissimilar in terms of melodic motion as might be thought. Both seek to prolong a single structural tone; both complete the prolongation of that tone through a descent from its upper third. In K. 421, I, the top line ascends to that upper third as described above; in K. 381 the top line also progresses, during the bridge, to that upper third, but enlarges the space involved from an upward third to a downward sixth. In K. 421, I the establishment of the upper third (A) to the prolonged tone (F) occurs in the first thematic group and extends into the bridge; the bridge carries out the descent from the upper third to the prolonged tone. In K. 387, I,



the upper third (F#) to the prolonged tone (D) arrives only at the beginning of the second thematic group which subsequently carries out the descent to the prolonged tone.

The second thematic group of K. 387, I (m25, ff.) and K. 421, I (m25, ff.) are alike in that both combine balanced phrasing with a feeling of melodic and harmonic arrival. M25-39 in K. 387, I contain two balanced (antecedent and consequent) six-measure phrases followed by two measures of extension. Interruption technique is clearly in operation (see graph). No interruption is present in the second thematic group of K. 421, I, but m25-32 consist of a balanced four-measure phrase (2 + 2) followed by a varied repeat. In both second thematic groups there is an unequivocal feeling of harmonic arrival which is sustained through the remainder of the exposition. It has been, in both cases, the task of the bridge to effect the transition from I to the new key; the second thematic group, in both cases, prolongs this new key. A significant difference exists, however, between the two second groups with respect to structural melodic motion. The sense of arrival in K. 421, I is - to my ear - far greater at the outset of the second group than at the corresponding spot in K. 387, I. This is undoubtedly due in large part to the fact that in K. 421, I the upper line has already descended from <sup>2</sup> to <sup>1</sup> by m25, creating, at the arrival of the second group, a feeling of melodic completion as well as harmonic arrival. In K. 387, I it is the upper third (F#) to the prolonged tone (D) which arrives in m25;



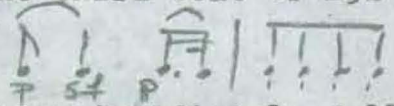
thus any feeling of melodic completion is delayed until m39 where the descent from F# to D is completed. It might be said, then, that K. 421, I contains a ~~——~~ 'design' second group whereas the second group of K. 387, I is both a 'design' and a 'structural' second group.

It is worth noting, in light of what has just been observed, that the amount of closing material which follows the second thematic group is significantly less in K. 421, I than in K. 387, I (9 measures as opposed to 17 measures). This may be due to the fact that in K. 421, I the second theme has, itself, the quality of closing material since the descent to F has already been achieved; thus less subsequent closing material - that is, material which extends the tonic harmony and prolongs the goal tone of the upper line - is needed than in K. 387, I where the arrival on D is achieved at the end of the second thematic group.

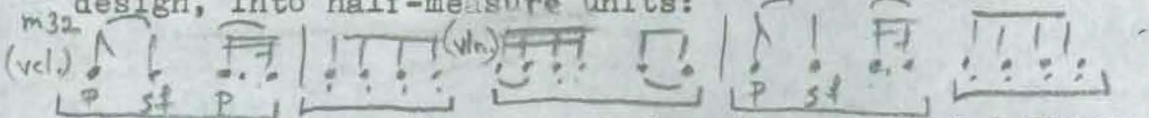
The material which follows the arrival of the main structural tone in each exposition (m25, ff. in K. 421, I and m40, ff. in K. 387, I) is omitted from the graph, not because it is insignificant, but because it has no relevance to the large scale melodic or harmonic structure - that is, it is 'design' rather than 'structural' in nature. In terms of phrasing, however, an interesting process is observed in the closing measures of both expositions: emphasis is placed on the third beat of the measure as it was in both bridges and groups of half-



measure units are suggested which upset slightly (much less conspicuously than in the bridge) the balanced phrasing introduced by the second thematic group. Both second groups end with a feminine cadence (c.f., K. 387, I, m39 and K. 421, I, m32); emphasis is thus given already to the third beat. On the third beat of m32 of K. 421, I, the syncopated figure

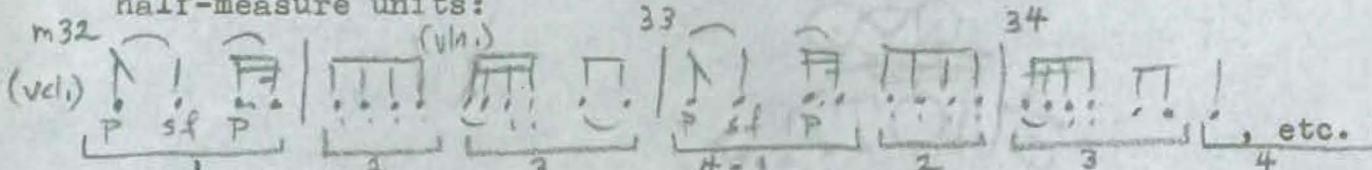
, etc. is introduced; the music which immediately follows is clearly divided, in terms of

design, into half-measure units:

, etc.

Three of these units occur before the syncopated figure is repeated. In m32-35, we hear two overlapping groups of four

half-measure units:

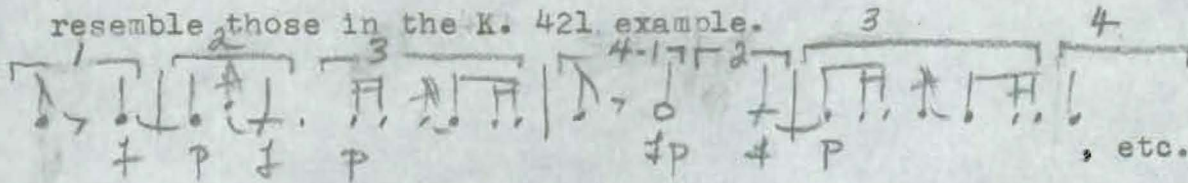
, etc.

That the unit of phrasing is the half-measure is indicated by the fact that the initial syncopated figure occurs first on beat three (m32) and then on beat 1 (m35).

Following the feminine cadence of the second theme in K. 387, I, (m39), a four-measure phrase occurs which subtly suggests the half-measure as the unit of phrasing. This phrase closes with a feminine cadence in m43. The third beat of m43 is clearly the downbeat of a new phrase; from this point phrases are consistently begun and ended at the half-measure: m43, third beat - m45, third beat; m45, third beat - m48, third beat; m48, third beat - m50, third beat. At the third beat of



m50, a grouping by half-measure units occurs which is very similar to that of K. 421, I, m32-33. It is begun with a syncopated figure which occurs first on a third beat and then on a first beat. Even the dynamic effects (the use of 'fp') resemble those in the K. 421 example.



This series of overlapping half-measure units (4 + 4) is followed by an extension of two half-measure units (m50) following which a clear downbeat is provided on the first beat of m55 and rhythmic clarity is restored just long enough for a two-measure closing motive to be heard in m55-56.

The subtlety with which Mozart achieves the highly complicated rhythmic shifts is truly remarkable. What is also quite remarkable is the similarity between the employment of such rhythmic shifts in the two expositions under consideration.



relationship of design to motion  
action chain

a) Thematic

b) Propositional

degree of motion in regard to total  
space (accelluants)

Spatial dimension

principles of  
climatology

motion  
factors

augmentation  
and diminution

linear intensity on same foreground  
middle ground



Exposition

open &  
closed.

General Formal  
aspect.

man's interaction with the world

beginning  
of  
develop.

parallelism

extension -

extension & transformation.

Structure

ambiguity

suppression I.

mixture

continuity from one voice?

significance of registers.

general harmonic class.

mixture in development - source  
degree  
meaning.

has

motion

succession of notes

interval filling.

octave filling.

neighbor motion.

extension & transformation

Generalization

(The ultimate is the acoustical)

how approached.

perception of generalization.

register.

structural factors.



1) Mozart  
Themes { Sonata A Major K331 1<sup>st</sup> movt.  
Variations { Beethoven Op. 26 1<sup>st</sup> movt.

Beethoven Op 2 #1 / 2<sup>nd</sup> movt. 61-8.

Op 2 #2 / 3<sup>rd</sup> movt 1-8.

Op. 10 #3 / 2<sup>nd</sup> (large) 1-9.



Op 7/4 1-16

7/2 1st The principle of induction.

notes: 1st phase -

interval -

negative

Pr 133.

De Müller Blumens (49)

6.1-21.

connect on 1-6 as an introduction.

value 16-21 to the working

2 other series. Indicate appropriate

melodic line - no less function.

Op. 7. 3<sup>rd</sup> part.

6.1-24

groups.

extension? - value? how?

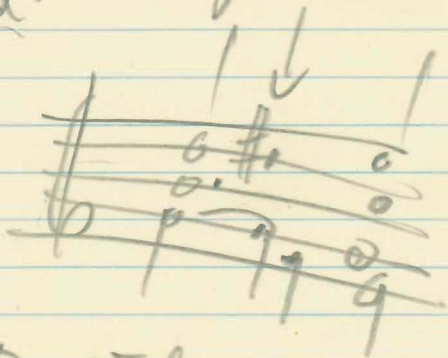
metric elements.

harmonic plan.



Aug 6<sup>th</sup> Chord.

Aug 6 - !



not a LT chord!  
in the A6<sup>th</sup>!



\* Op. 10 #2 Analyze opening Theme.

bars 1-12.

why? melodic & motives.

harmonic motion.

top line - 1/4 possible 3 2 1.

Op 10 #1 b. 1-31.

MA 2 weeks.

Assignments in Pool.

Afternoon

Barth WTC.

# 2

5, 6.

# 4

11, 21 entire

Chopin Preludes: E-, A+ B-

Op. 13 Introduction

2 part.

Op. 24-2 trio.

Espana.

Op. 2 #1 Menuetto.

Wg. #40 / 3<sup>rd</sup>

Chopin Prelude E major.



① *deuuehho*  
*July*

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Name

Date

Subject and Section

Instructor

② *Theme*

QUEENS COLLEGE  
of The City University of New York



Schubert & Murrells.

18/3

Ft

$$a) \quad \underline{T} - III - \underline{V} \quad : \quad \underline{A^b - F - D^b - (B^b) - C} \quad (\underline{II})$$

$\underline{V} \quad \quad \quad \underline{I} \rightarrow$

$$\rightarrow \underline{V} - \underline{I}$$

bi-motivic.

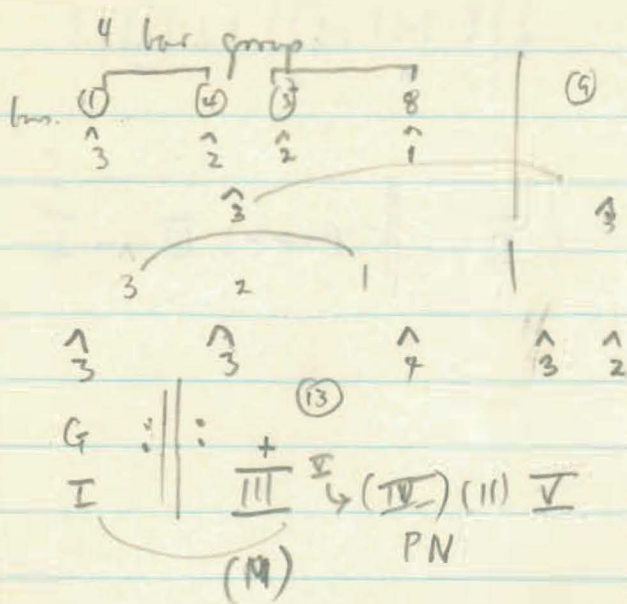
but of 1<sup>st</sup> group. via extension  $d!/d$

$$\begin{array}{c} \text{Va} \quad d. \\ \text{alla} \quad \downarrow \downarrow \downarrow \end{array} \left| \begin{array}{c} \rightarrow \downarrow \downarrow \downarrow \\ \downarrow \end{array} \right| \left| \begin{array}{c} \downarrow \\ \rightarrow \downarrow \downarrow \downarrow \end{array} \right| \left| \begin{array}{c} \downarrow \end{array} \right|$$

Security.



$$18^2 / 3$$



best motive  
in (4)  
liberated from  
init. space.

in  $A'$  parallel, then delay + expansion with  
(32) \* surprise

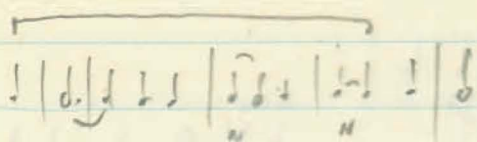
$$\text{I} \quad \frac{\text{N}}{\text{III}} + \left( \frac{\text{IV}}{\text{PN}} \right) \quad \text{V}$$

B not continuity



183 /

D+



$\frac{2}{3}$  ———

I - III (Mimi)



(IV)

||

V

(32)

I



THEME

Word Theme. 1-29.

Ep. 59 / Storage.

18 / 1

indication of another  
1-2 / with the next repeating.

univis

9-13

exact repeat.  
but

13 - also exact of 5 in the  
top word only — Double theme.

2nd meaning. / surprise!

21-27

Additive code to Theme —  
not extension except in

22

transferred

24

29 -

upper register!



3 | 1

Theme,

59<sup>1</sup>/<sub>1</sub>

59<sup>2</sup>/<sub>1</sub>

~~59<sup>3</sup>/<sub>1</sub>~~

59<sup>3</sup>/<sub>1</sub>

95

127<sup>1</sup>



Thesis

6 1st movement / top line / new form

7 transition - directed motion to

8 a specific formal point & design & formal question

9 development / formal order

10 development / design & not to formal order

growth / growth

2 growth movement  
7 other new period -