

# Beethoven, Bagatelle, Op. 33/6

Go over:

- 1) mm. 9-13
  - 2) 21-30
  - 3) Coda (mm. 70ff.)
- ↳ only 1 person (Rust)

opening

A embellished G, the 7th

m. 5

better: ov? covers desc. 3rd F#-E-D

m. 11

N (overlapping) Not overlapping because G belongs to same voice as F#, i.e. two voices on opposite staff:

m. 7

Implies that G is effective over D

m. 7

m. 24

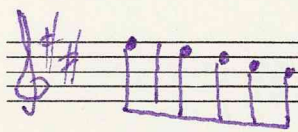
↓ Übergang.

Not overlapping, but a transferred inner voice, which continues in this register. An Übergang. Creates a new structure - linear progr., arpegg., etc.

m. 21

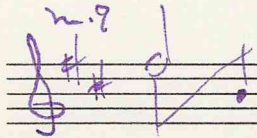
An unfolding is from one voice to another.  
Here D and E belong to the same voice

m. 9



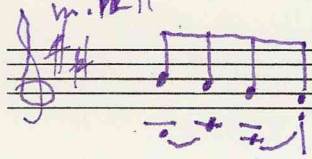
Not a linear progression

m. 9



unfolding occurs in pairs

m. 12 ||



Not a linear progression

Beethoven, Bagatelle, Op.33/6  
Class errors

Zug in m.9

Indicate form and large=scale harmonic areas

Motive in m. 27--derivation?

Unfolding from D to F# in m.8 (Marshall)?

(genral: overriding foreground units)

2 on downbeat of m. 9 (~~More~~) -- accented pn within fifth

Overlapping beginning in m. 21?

Linear progressions in coda?

The incomplete neighbor note (m.7)

Orign of superimposed B in m. 24 -- from inner voice at bottom of unfolding

welcher ohne Zweifel für die 2. Symphonie bestimmt war, u. a. die Entwürfe zu 3 Contretänzen. Letztere sind zu finden unter den 12 Contretänzen <sup>4)</sup> für Orchester, und zwar sind es der Reihenfolge nach die in der gedruckten Ausgabe mit No 10 (C-dur), No. 2 (A-dur) und No. 9 (A-dur) bezeichneten. <sup>5)</sup> Aus der Folge und Zusammenstellung, in welcher sie im Skizzenbuche vorkommen, lässt sich entnehmen, dass sie vor dem Abschluss der Skizzen zu der Arie »*Ma tu tremi*« entworfen wurden.

Unmittelbar nach den Skizzen zu der italienischen Arie erscheint (S. 28) ein Entwurf zur 6. Bagatelle in Op. 33. —

Dieser Entwurf ist so gestellt, dass er nicht anders als nach dem Abschluss der Skizzen zu der Arie und nach den 3 Contretänzen entstanden sein kann. Eine Vergleichung desselben mit der gedruckten Form ergibt, dass die Lesart der letzteren eine spätere ist. <sup>6)</sup>

Dann folgen (S. 29 bis 32) verschiedene, grösstentheils unbekannte, nicht ausgeführte Entwürfe, denen wir einen Satz entnehmen :

Marcia con variazioni.

(Violini 7)

16 (16)

Allegretto quasi andante.  
Con una certa espressione parlante.

1-6 N° 6.

Musical notation for measures 1-6. Includes dynamic markings *p* and *sf*.

7-13

Musical notation for measures 7-13. Includes dynamic markings *cresc.*, *sf*, and *p*.

14-20

Musical notation for measures 14-20.

21-26

Musical notation for measures 21-26. Includes dynamic markings *cresc.*, *sf*, and *p*.

27-32

Musical notation for measures 27-32. Includes dynamic markings *calando*, *decresc.*, *pp*, and *sf*.

36-41

Musical notation for measures 36-41. Includes dynamic markings *sf* and *p*.

42-46

Musical notation for measures 42-46.

49-56

Musical notation for measures 49-56. Includes dynamic markings *cresc.*, *sf*, *p*, and *sf*.

57-62

Musical notation for measures 57-62. Includes dynamic markings *cresc.* and *sf*.

63-68

Musical notation for measures 63-68. Includes dynamic marking *p*.

69-76

Musical notation for measures 69-76.

77-83

Musical notation for measures 77-83. Includes dynamic markings *cresc.*, *decresc.*, *p*, *calando*, and *pp*.

Beethoven, Bagatelle in D major, Op. 33/6

Sketches in Kreisler-Nachrichten  
Zwei Skizzenbücher p. 12  
- date of comp. in doubt  
(1782 at age 12? or 1802)  
Hottelshausen says no  
(p. 40)

Rounded binary to here

Handwritten musical score for the first system of the Bagatelle in D major, Op. 33/6. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/8 time. Annotations include:
 

- Measure 3:  $\hat{3}$  above the staff.
- Measure 5: *fgd idiom: cs + n* above the staff.
- Measure 9: *from opening motif - cf. Coda* above the staff.
- Measure 13: *cf. m. 27* above the staff.
- Measure 21: *motif* above the staff.
- Measure 26: *m. 13* above the staff.
- Measure 27: *Enlargement of Nbn m. 2 (in time)* below the staff.
- Measure 30: *6-8-10 6-8-10* below the staff.
- Measure 31: *(5)* and *(6)* in blue ink below the staff.
- Measure 32: *completing motif* below the staff.

 Chord symbols are written below the bass staff: I, I(3), II, VI, IV, I.

Handwritten musical score for the second system of the Bagatelle in D major, Op. 33/6. It consists of two staves: a treble clef staff and a bass clef staff. Annotations include:
 

- Measure 31: *(31)* above the staff.
- Measure 32: *Coda - (m. 9 and m. 2)* above the staff.
- Measure 33: *B-A-G-F# m. 9ff. and m. 21-30 (rhythmic)* below the staff.
- Measure 34: *(78)* above the staff.
- Measure 35: *(82)* above the staff.
- Measure 36: *Coda & m. 9-13* below the staff.
- Measure 37: *(both motifs)* below the staff.

 Chord symbols are written below the bass staff: III.

Handwritten musical score for the third system of the Bagatelle in D major, Op. 33/6. It consists of two staves: a treble clef staff and a bass clef staff. Annotations include:
 

- Measure 38: *motives - upper voice is accompanimental!* below the staff.
- Measure 39: *(b)* above the staff.
- Measure 40: *(a)* above the staff.
- Measure 41: *i.e. same motion as m. 9-13!* in a blue box below the staff.
- Measure 42: *III* below the staff.

 Chord symbols are written below the bass staff: III.