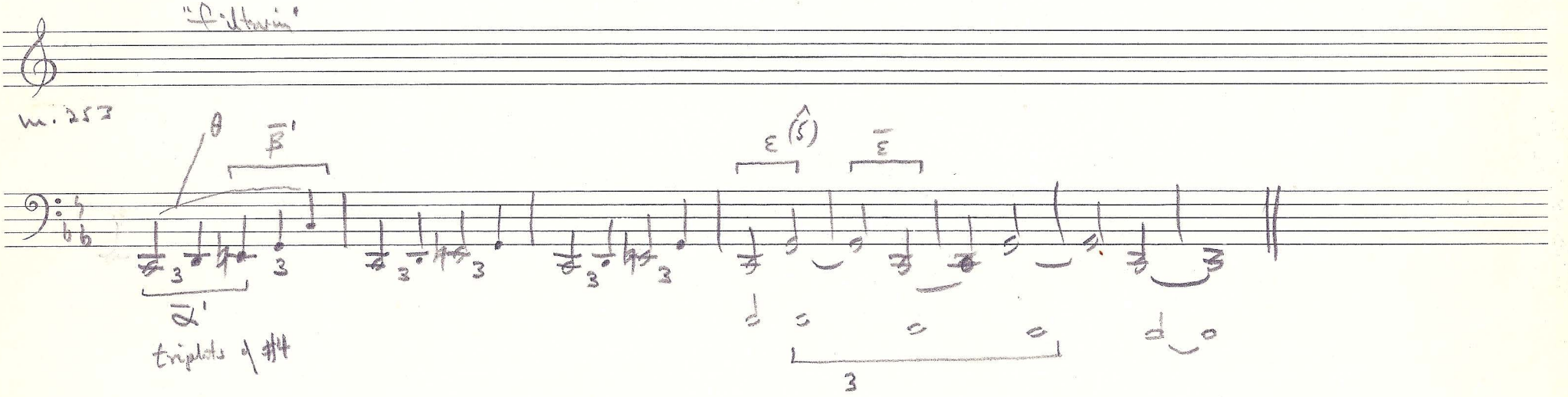
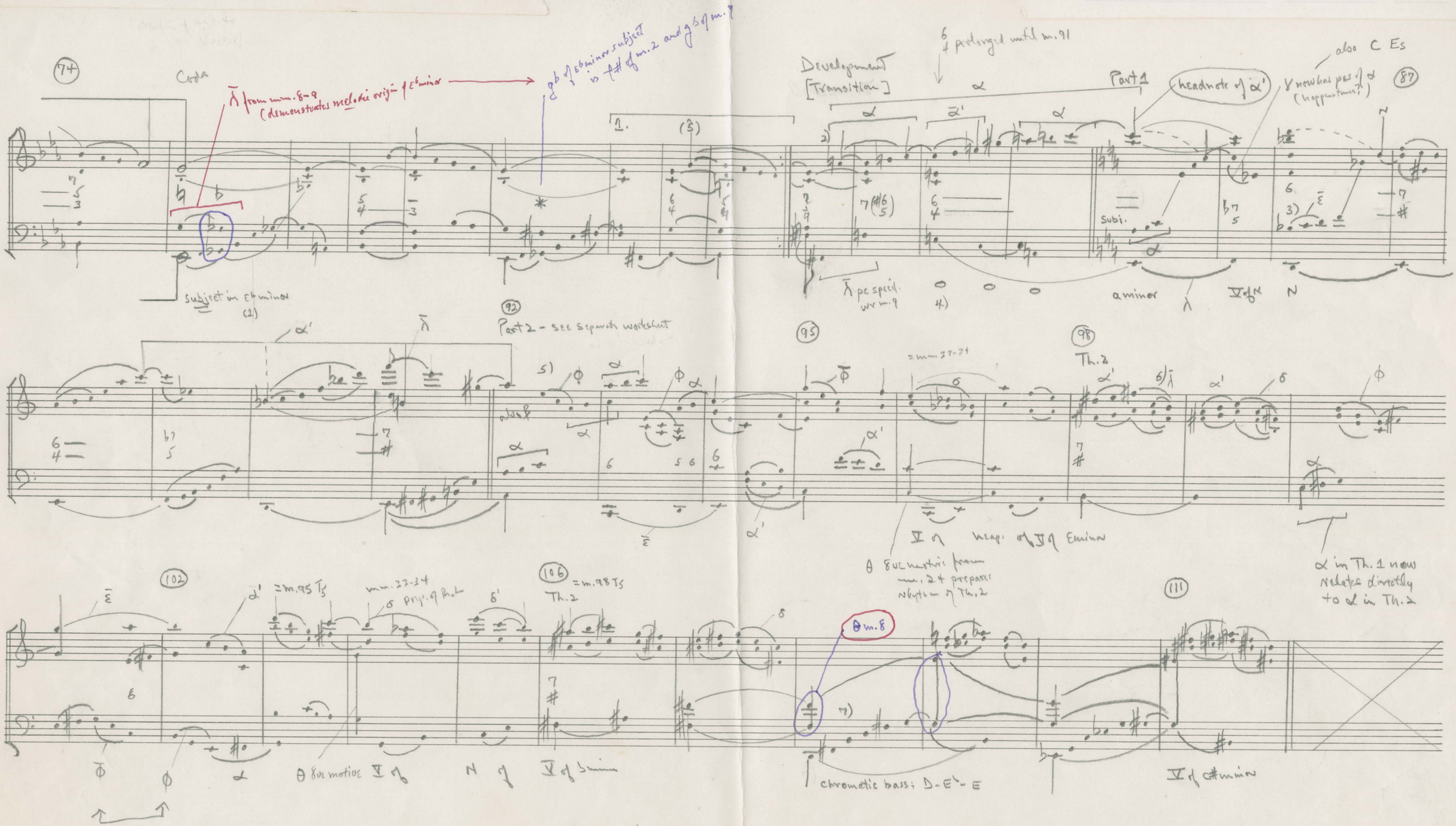
Rhythmic-melodic process at the end of the movement





1 Here cpt. and change from ♮ to b shows correct segmentation of subject

5) Rhythmic association of φ & α

* N.B. Enharmonic notation: f# = G♭

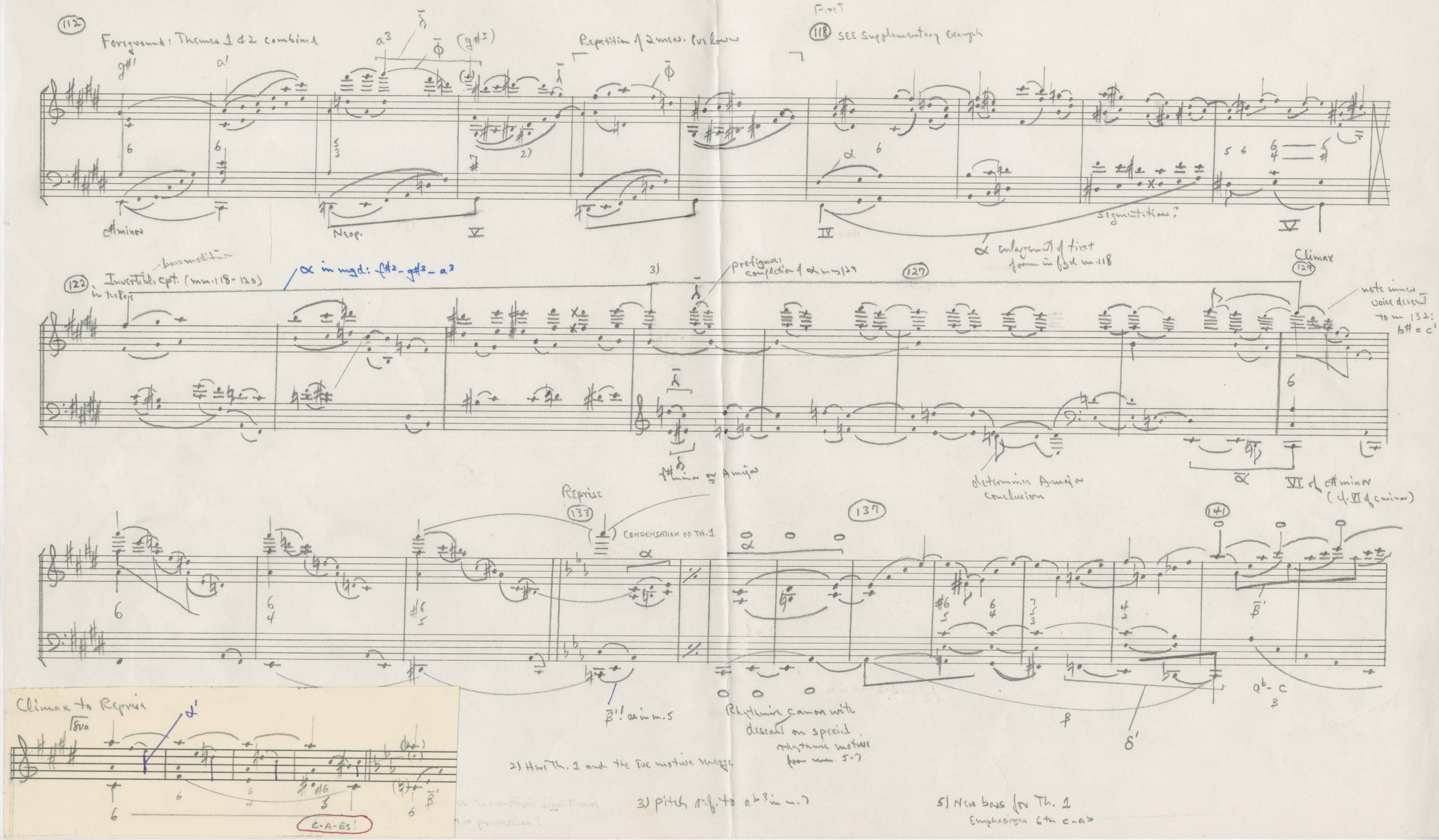
7) Here the arpeggiation has the rhythm in shape of Th. 1

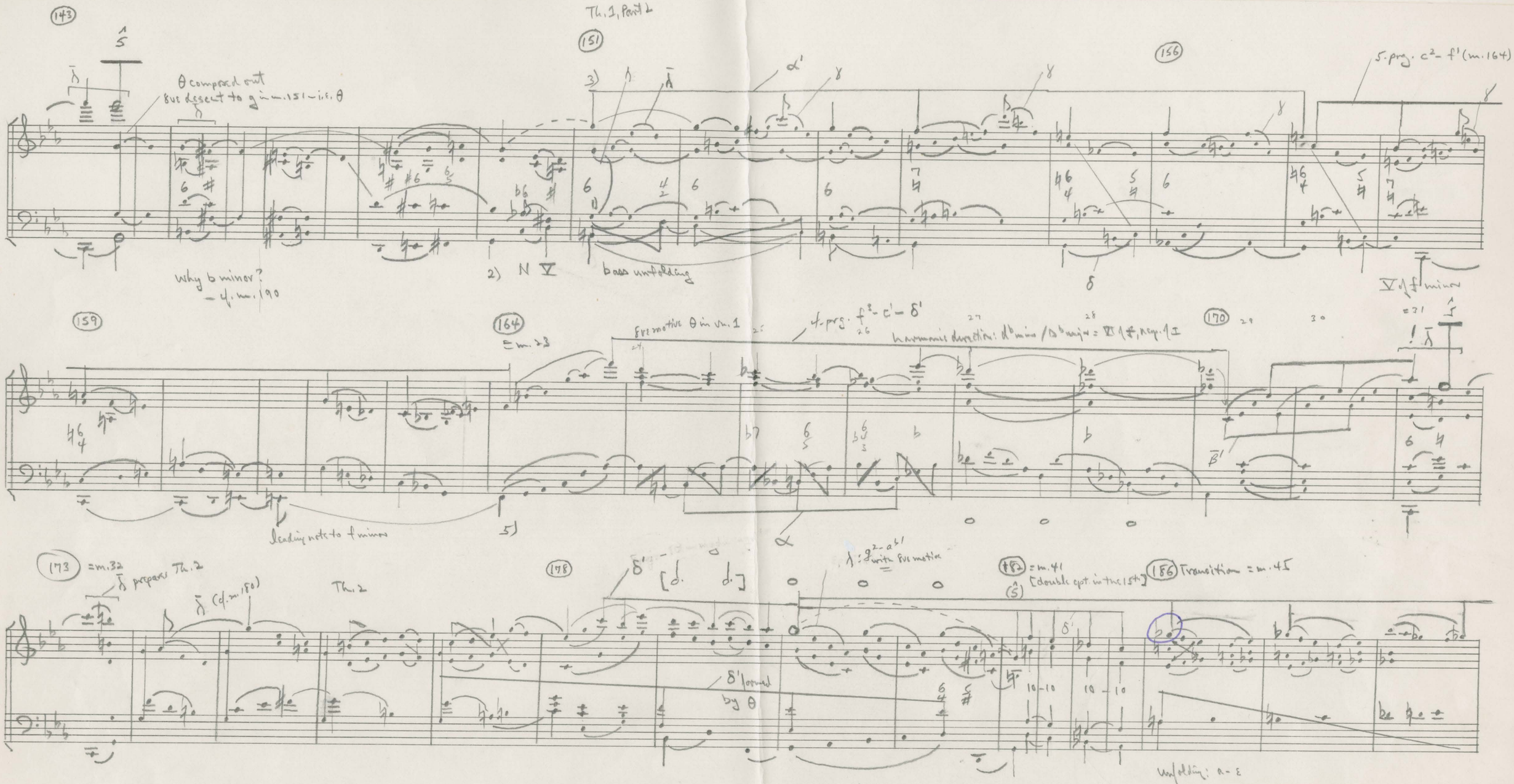
2) from b♭' m. 78

4) What is the motivic origin of the 6/4? — in Th. 1: ε-a-c?

6) However, the second part of Th. 2 differs from Expos.

3) first occurrence of Th. 1 in major


112
Foreground: Themes 1 & 2 combined
Repetition of 2 meas. 8ve lower
First
118 SEE Supplementary Example
c#minor
Neap.
V
IV
Segmentation?
α enlargement of first form in fgd m. 118
122 Invertible cpt. (mm. 118-120) in treble
bass modification
α in mgd: f#2 - g#3 - a3
prefigures completion of α in m. 129
127
Climax
129
note inner voice descent to m. 132: b# = c'
f#minor or A major
determines A major conclusion
VI of c#minor (cf. VI of c minor)
Reprise
133
CONDENSATION OF TH. 1
137
141
β'! as in m. 5
Rhythmic canon with descant on special rhythmic motive from mm. 5-7
Climax to Reprise
8va
C-A-Es!
2) Here Th. 1 and the 8ve motive merge
3) pitch ref. to ab3 in m. 7
5) New bass for Th. 1
Emphasizes 6th C-Ab



inner-voice pedal G on 8ve motive

5) This f-minor statement prefigures the opening of the finale

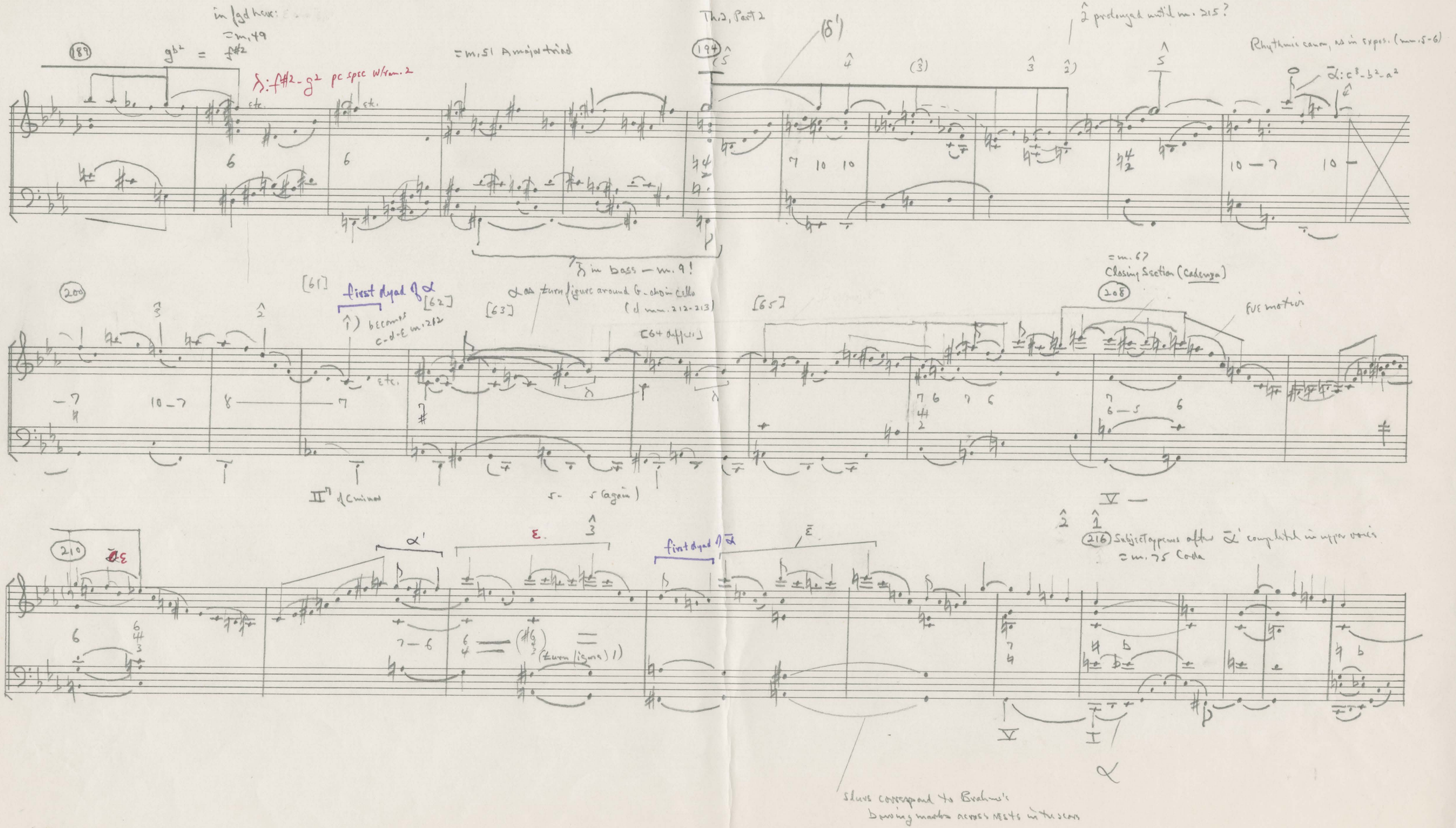
3) Note 4th g² – d² and its inverse g¹ – c² – significant?

1) new countermelody in inner parts in 8ves

4) Corresponds to f# unison in m. 21 (?)

2) Suggests progr. to g minor

Essential voice leading only



1) This turn figure is, of course α in both its manifestations — N.B. This explains shorter fgd turns

[Example of motivic detail in the fgd counterpoint]

221

224 Coda 1)

δ' !

incr. from δ

γ

δ̄: a♭1 – g

δ̄

8va motion (pedal)

230

γ̄ (see m. 239

δ̄: a♭1 – g (x4)

δ̄ pitch-specific

δ'

γ

I♮

236

m. 39: desc. minor 7th expanded

c

d♭

first dyad

refers to first dyad of α, now δ

γ̃ = α

δ̄

=m. 236

=m. 237

=m. 238

=m. 239 γ̄

246

double δ̄

f3

d♭2

IV♮

248/252

ε3

c3

subtle neck motion from mm. 5-6

(5̂)

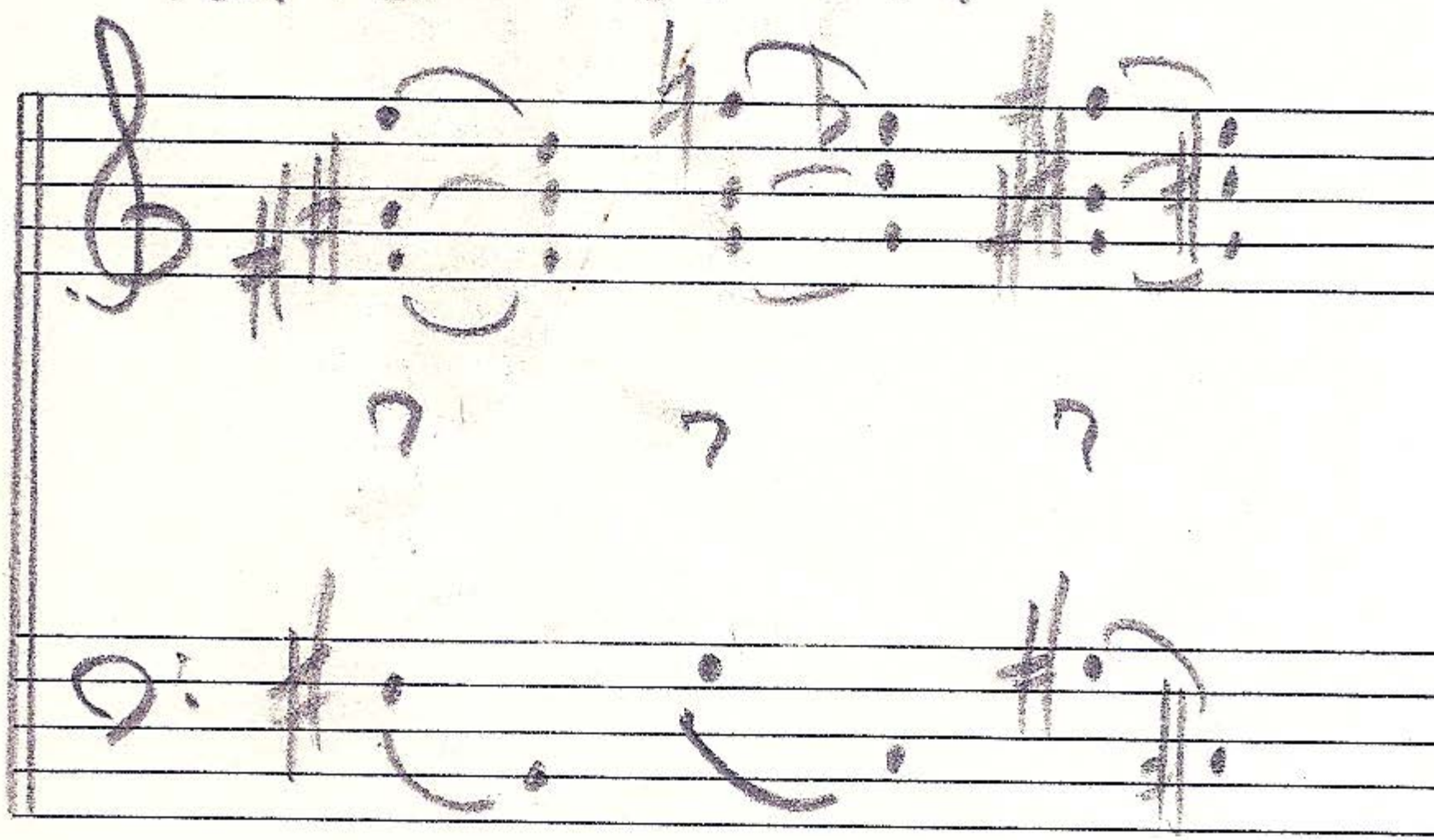
Rhythmic deceleration in bass

ε

— I♮ —

1) Note change of motive

TEXTBOOK VERSION

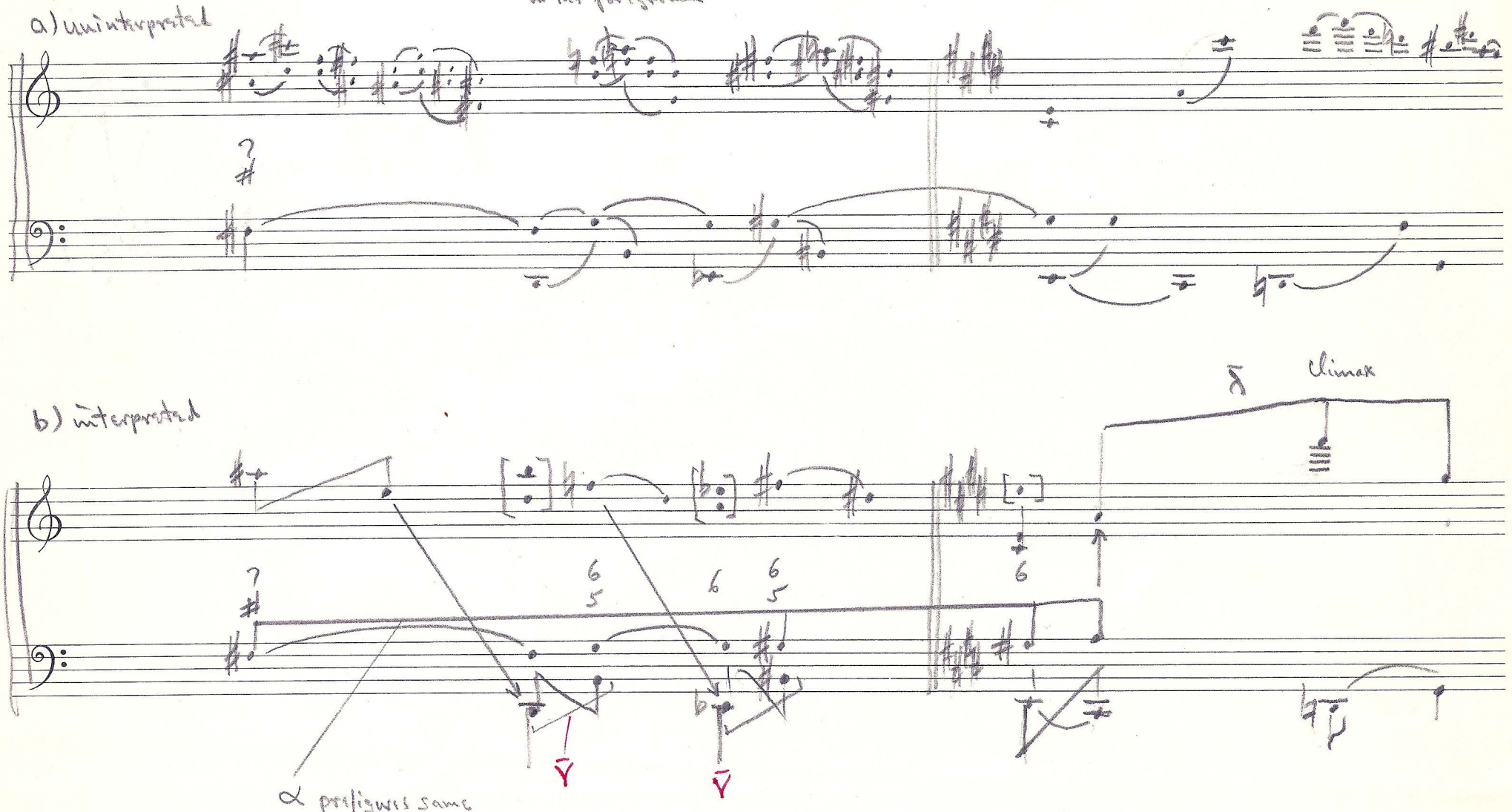


mm. 106 – 112

EXAMPLE OF DIFFICULT PASSAGE

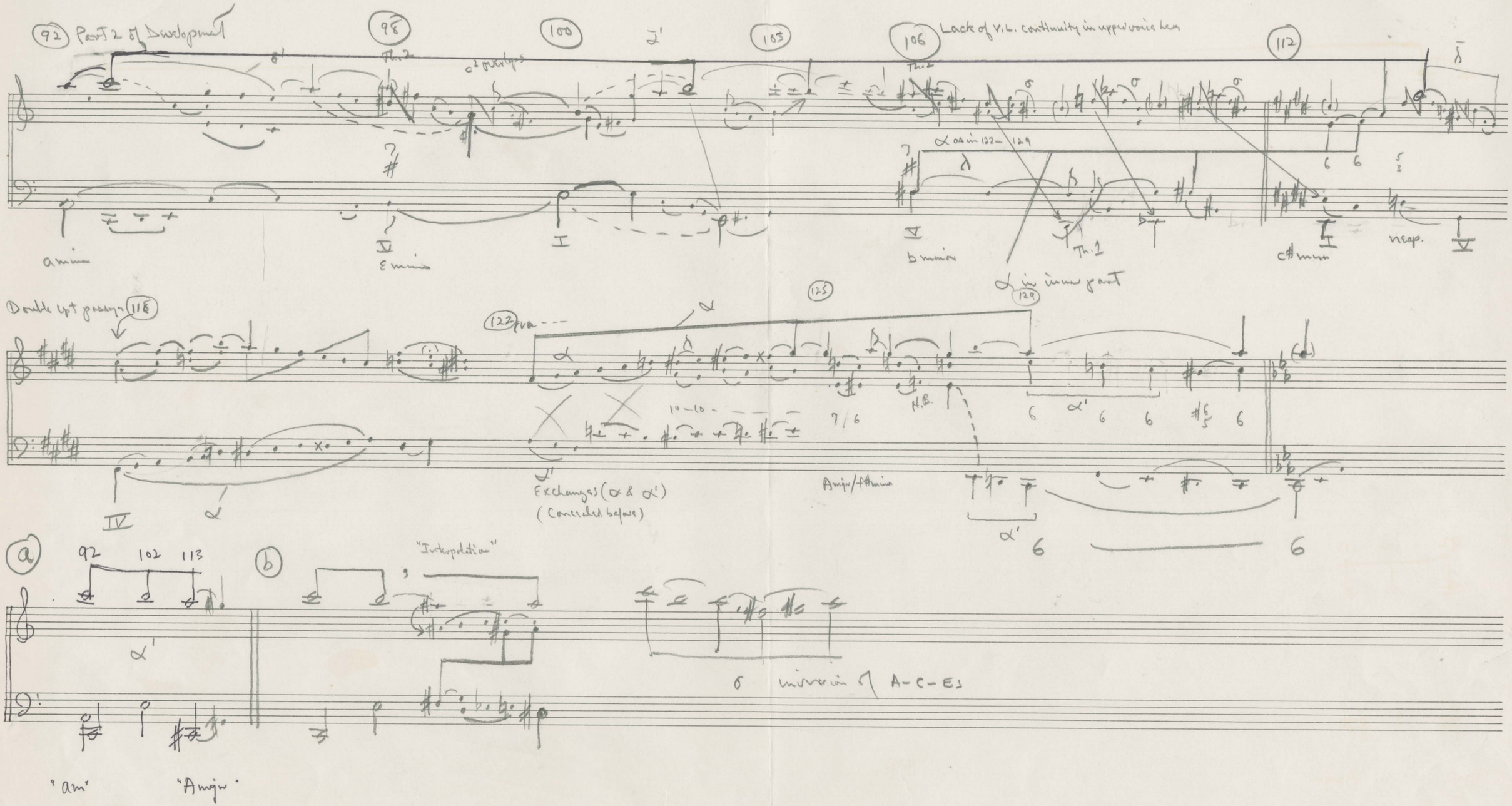
106

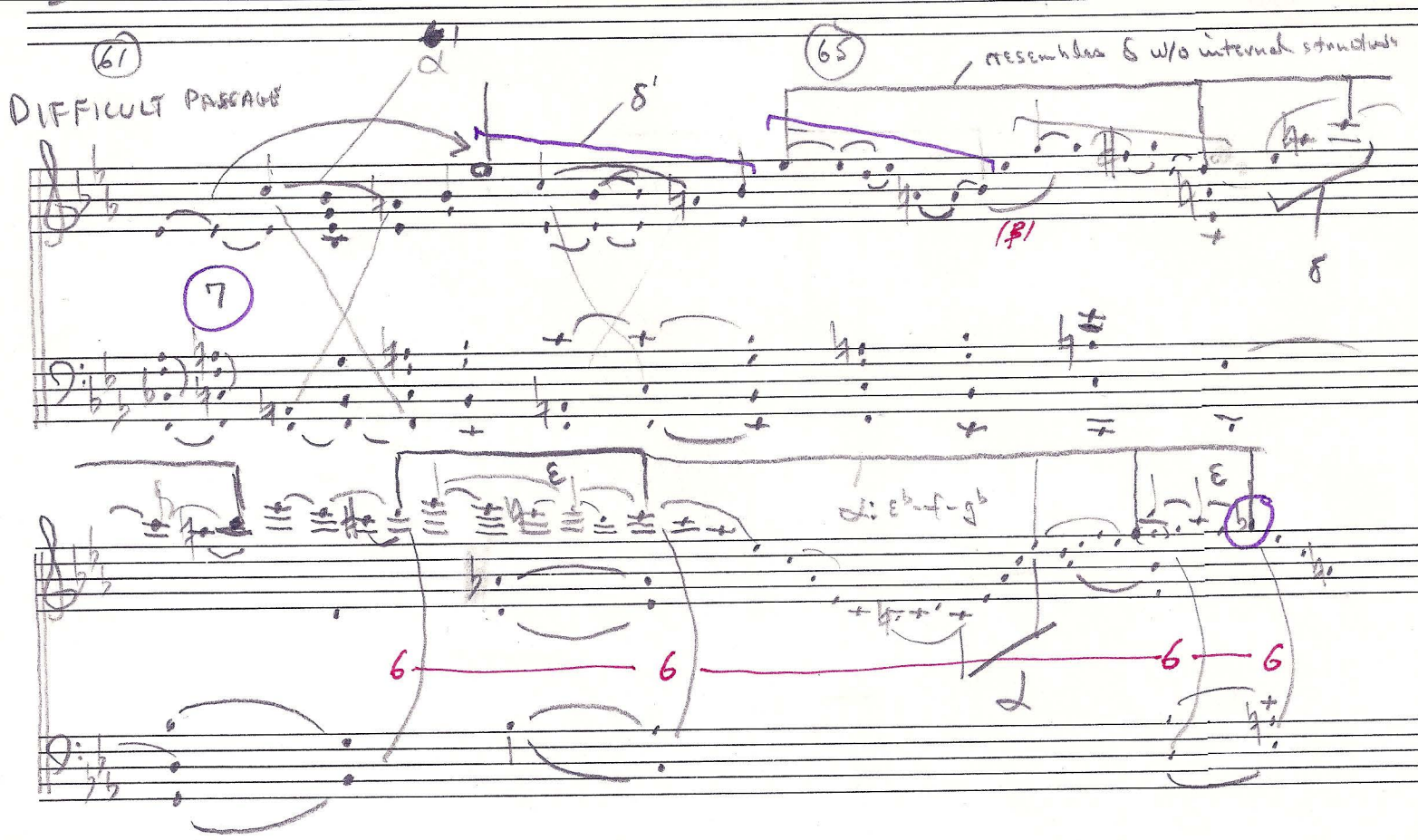
In characteristic "development" style (Beethoven), the upper voice is fragmentary here. There is apparently no continuity. However, the upper voice dissonances resolve in the bass.

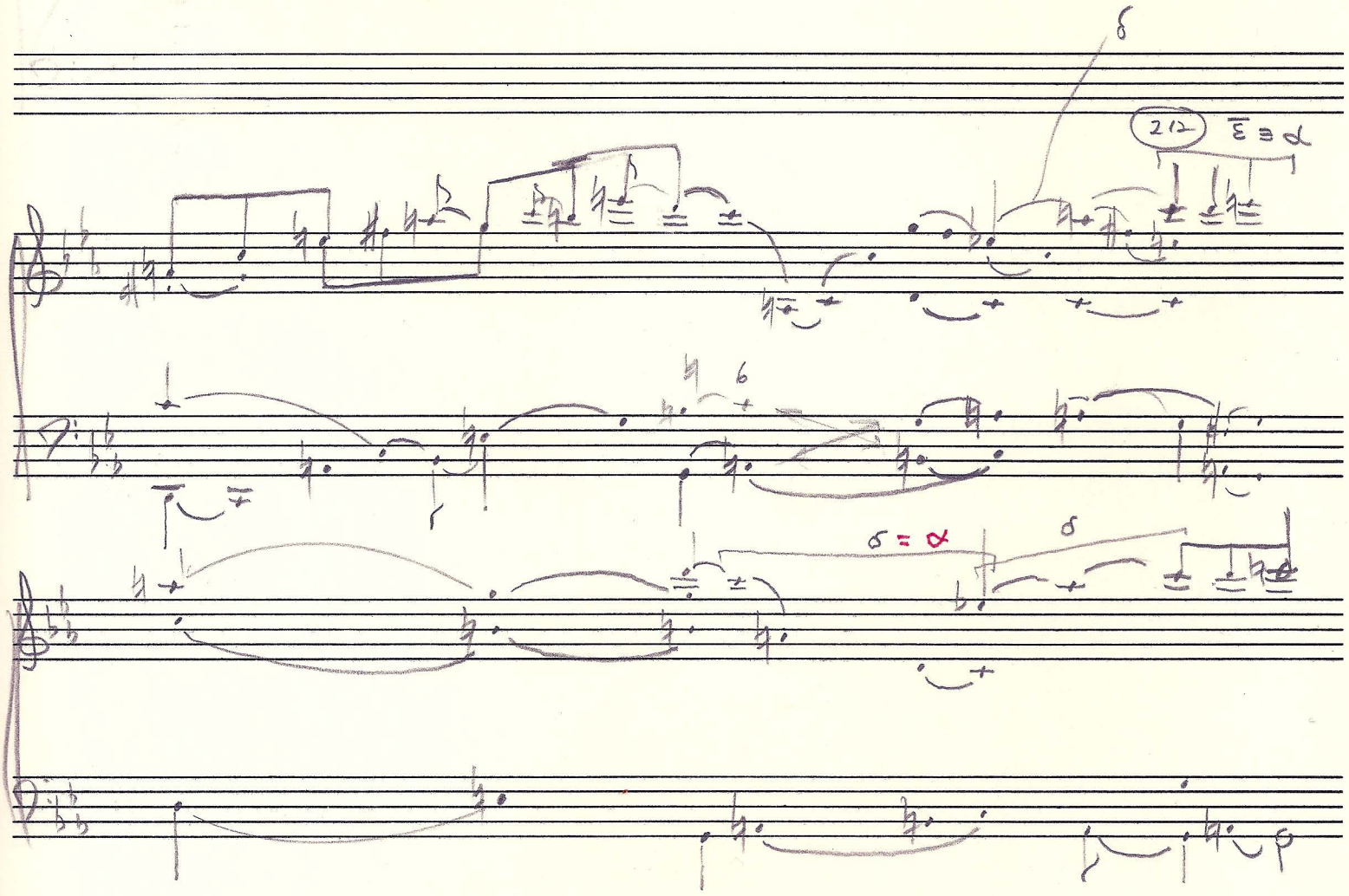


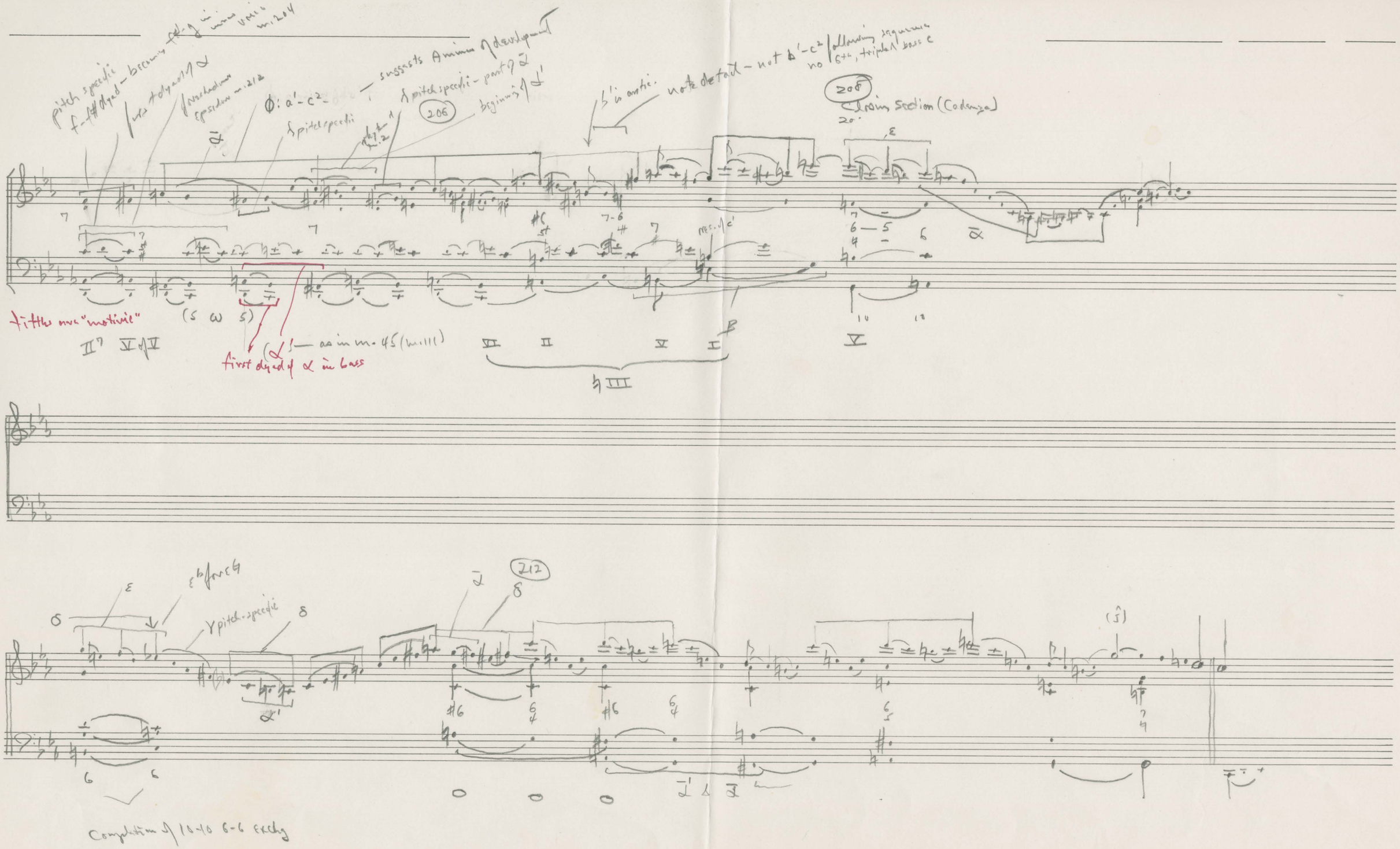
Middleground sketches - worksheet

EXAMPLE OF LARGE-SCALE MOTION involving/incorporating motivic structures




61
DIFFICULT PASSAGE
65
resembles δ w/o internal structure
α'
δ'
7
(β)
δ
ε
α: ε♭-f-g♭
6
6
6
6
α


δ
212
ε = α
6
δ = α
δ



pitch specific
f-f# dyad - becoming f-g in minor voice m. 204
first dyad of α
Φ: a'-c²
suggests A minor of development
pitch specific - part of ᾱ
beginning of α'
206
b' is antic.
note detail - not b'-c² following sequence no 6th, triplet bass c
208
Closing Section (Cadenza)
fifths are "motivic"
(s ω s)
(α') — as in m. 45 (m. 111)
first dyad of α in bass
II⁷ V of V
VI II V I
III
V
212
ε
ε♭ forced
γ pitch-specific
δ
α'
ᾱ
ᾱ' & ᾱ
(ŝ)
Completion of 10-10 6-6 exchg

Brahms, Quartet in C min.,
Op. 51, No. 1, I

④ ⑧ ⑪ ⑯

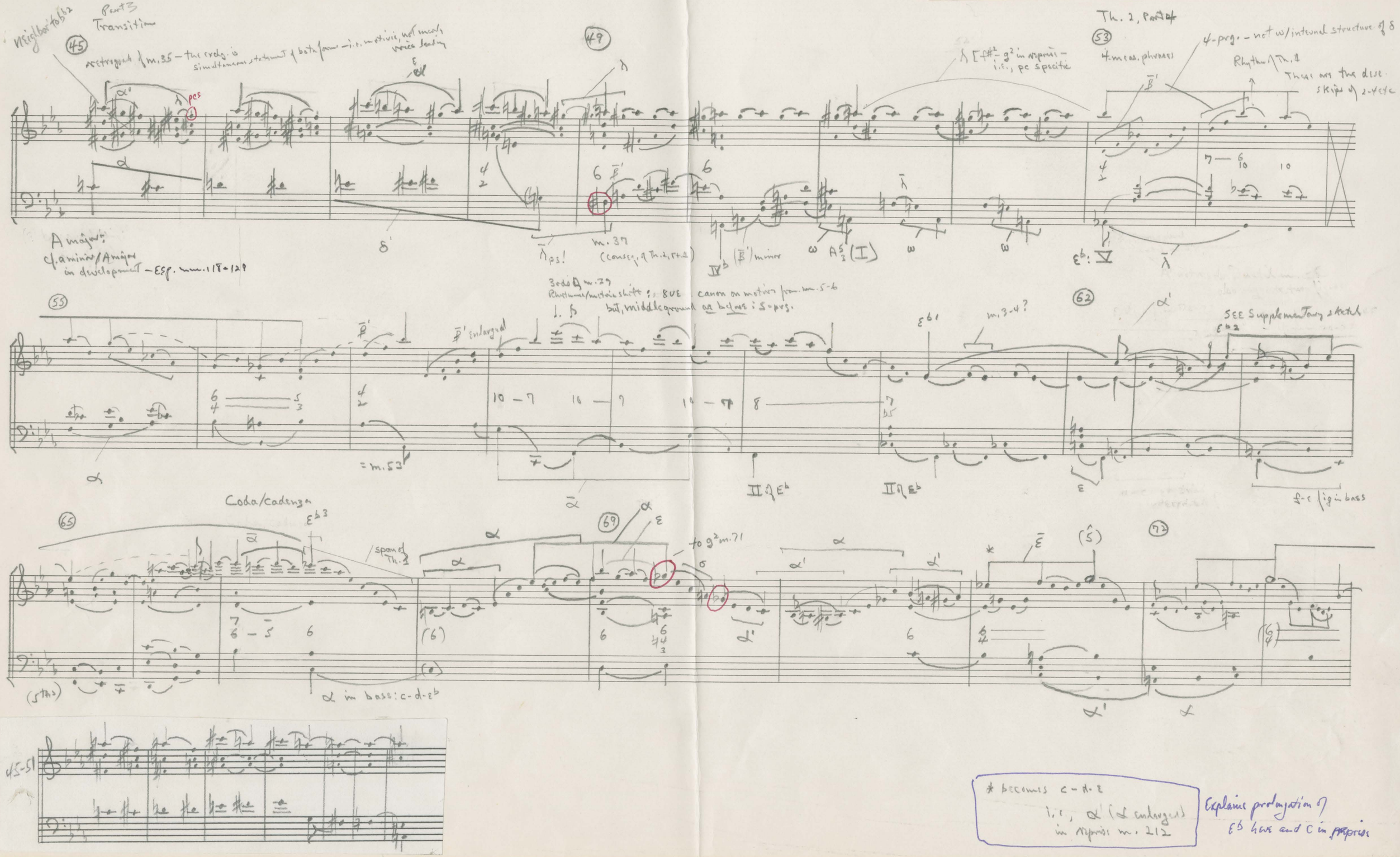
Th. 1, part 1 — SEE mm. 29-30 — upper mel.: $e^{\flat 2}$ - f^2 - g^3 ? — Hem. — Rhythmic motive — Canon in the five — self-contained motivic canon — Coupling: $a^{\flat 2}$ - $a^{\flat 3}$ — $\bar{\beta}'$ comes — Arp 1) — $\hat{5}$ — $\bar{\beta}'$ dim. m. 133 — 6/4 (Cons.) — θ tacet — m. 35 (Th. 2) — Th. 1, part 2 — δ' — 4-prg. δ' with eb — Arp.: f^2 - $b^{\flat 2}$ - d^3 ($\bar{\beta}$ permuted) — $f\sharp'$ in Register 1 — [f minor: I IV I I

⑰ ㉓ ㉗

Th. 1, part 1 in bass — 4-prg. → δ' — Theme 1, part 2 N.B. $c^{\flat 3}$ — Arp: $5^{\flat 2}$ - d^3 - f^2 — becomes part of Th. 2 m. 35 — N.B. — (m. 2) (m. 9) — ε' w/ext. trem. — α'! — [9 — 8] — 6 — 5 — $\bar{\gamma}$ is primary tone of Th. 2 (mm. 5-6) — $\bar{\gamma}$ pitch specific same rhythm as theme in m. 9 — i.e., f♯ of m. 26 / restatement E♭ minor — V of E♭ minor — $IV^{\flat}$ of E♭

㉞ ㊶

Th. 2, part 1* — (m. 9) — Enlargement & inversion of Th. 1, part 2 — Double counterpoint in the 15th — mm. 33-34 — V of E♭ minor ($III^{\flat}$) — desc. 4th: δ' — to a^2 m. 45 — (IV)



* becomes c-d-ε
i.e., α' (α enlarged) in reprise m. 212

Explains prolongation of E♭ here and C in reprise