

Handwritten musical score with annotations. The score is divided into sections: Coda (74), Development [Transition], Part 1, Part 2, and Th. 2. The notation includes staves with notes, rests, and various markings such as α , α' , and δ . Annotations include:

- 74 Coda:** "subject in E minor (1)", "from mm. 8-9 (demonstrates melodic origin of E minor)", "8^b of E minor subject is # of m. 2 and 9 of m. 7".
- Development [Transition]:** "6^b prolonged until m. 91", "also C Es", "new hat part of α (happens twice?)", "87", "Subj.", "aminor", "V of E minor".
- Part 1:** "92", "Part 2 - see separate worksheet", "95", "Th. 2", "98", "Th. 2", "8^b in Th. 1 now relates directly to α in Th. 2".
- Part 2:** "102", "8^b motive", "N of V of E minor", "106", "Th. 2", "chromatic bass: D-E^b-E", "V of E minor".

N.B. inverts Φ in context of α

1 How opt. and change from b to b shows correct segmentation of subject

5) Rhythmic association
 Φ & α
 * N.B. Enharmonic notation:
 $\# = \flat$

7) Here the appoggiatura has the rhythmic shape of Th. 1

2) from b^+ m. 8

4) What is the melodic origin of the Φ ? - in Th. 1: E-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

g#1 a1 a3
Repetition of 2 mcs. (see below)
6 7 2)
IV
segmentation?
Climax 129

118 SEE Supplementary Example

122 Invertible opt. (mm 118-120)

bass modification
in texture
alpha in mtd: f#2-g#3-a2
3)
Preludes completion of alpha in 129
127
enlargement of first form in 118
note in new voice descent to m 132: b# = c
determine Amazon conclusion
VI of c# minor (i.e. VI of c minor)

Reprise 133

CONDENSATION OF TH. 1
137
141
B! a in m. 5
Rhythmic canon with dissonance on special rhythmic motive from mm. 5-7
f
8
q#-c B

Climax to Reprise
C-A-Es!

2) How Th. 1 and the five motive merge

3) pitch ref. to a b3 in m. 7

5) New bass (or Th. 1) Emphasizes 6th c-a-b

143

Th. 1, Part 2

151

156

5. prog. c² - f¹ (m. 164)

θ compressed out
but descent to g in 151 - i.e. θ

Why b minor?
- cf. m. 190

2) N V

bass unfolding

159

164

170

Ev motive θ in m. 1

4. prog. f² - c¹ - δ¹

harmonic direction: d^b minor / d^b major = VI (cf. m. 1)

leading note to f minor

5)

173

Th. 2

178

185

186

Transition = m. 45

inner-voice pedal G on 801 motive

δ¹ formal by θ

10-10

19-10

unfolding: a - e

inner-voice pedal G on 801 motive

5) This f-minor statement prefigures the opening of the finale
3) Note 4th g² - d² and its increase g¹ - c² - significant?

1) new counter melody in inner parts in 801s

4) corresponds to f¹ minor = m. 21 (?)

2) suggests prog. to g minor

Essential voice leading only

in [gd] here: = m. 49

g^{b2} = f^{#2}

m. 51 A major triad

Th. 2, Part 2

189

194

2 prolonged until m. 215?

Rhythmic canon, as in expos. (m. 5-6)

α: c^b-b²-a²

200

208

Closing Section (Cadenza)

five motifs

first dyad of α

↑ becomes c-d-e m. 212

as turn figure around G-oboe Cello (d m. 212-213)

δ in bass - m. 9!

II⁷ of minor

5-5 (again)

210

216

Subject appears after α' completed in upper voice = m. 75 Coda

slurs correspond to Brahms's bowing marks across notes in the score

1) This turn figure is, of course α in both its manifestations - N.B. This explains shorter [gd] turns

221

Coda 1

222

inc. / m. 16

Example of motivic detail in the fgd counterpoint

δ : a b^b - g

230

δ (see m. 239)

δ : a b^b - g (7⁺)

δ pitch-specific

8ve motion (pedal)

236

m. 39 desc. motif 7th expanded

first dyad

$\delta = a$

m. 236

m. 237

m. 238

m. 239

246

double δ

f3

b2

248/252

whole-note motion from m. 5-6

Rhythmic deceleration in bass

I 4

1) Note change of notes

TEXTBOOK VERSION

Handwritten musical notation on a two-staff system. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains three measures of music, each with a whole note chord. The bottom staff is in bass clef and contains three measures of music, each with a whole note chord. There are question marks below the first three notes of the bottom staff.

Wm. 106-112

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.
in the foreground

a) uninterpreted

The 'uninterpreted' score shows two staves. The upper staff contains a series of chords and melodic fragments, many of which are circled. The lower staff features a more continuous line with some dissonances. A question mark is written above the first measure of the lower staff.

b) interpreted

The 'interpreted' score shows two staves with significant annotations. The upper staff has several notes enclosed in boxes, and a bracket labeled 'climax' spans the final measures. The lower staff has notes with '6 5' written above them and red arrows pointing to specific notes. A note at the bottom left states: 'α prefigures same PC form in nos. 122-129'. A question mark is written above the first measure of the lower staff.

EXAMPLE OF LARGE-SCALE MOTION
involving/incorporating motivic
structures

Middleground sketches - worksheet

92 Part 2 of Development

98 100 105 106 112

Lack of v.l. continuity in upper voice here

2 overlaps

Th. 2

Lack of v.l. continuity in upper voice here

a min

E min

I

b min

c# min

neap. I

Double left pass. 118

122 va

125 129

Exchanges (α & α')

(Concluded before)

Amjor/Amjor

Double left pass. 118

122 va

125 129

Exchanges (α & α')

(Concluded before)

Amjor/Amjor

IV

α

α'

6

6#5

6

a) 92 102 113

b) "Interpolation"

0 minor of A-C-Es

'am'

'Amjor'

a) 92 102 113

b) "Interpolation"

0 minor of A-C-Es

'am'

'Amjor'

61
DIFFICULT PASSAGE

65 resembles 8 w/o internal structure

The image shows a handwritten musical score on four staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with a circled '61' at the beginning and a circled '65' further along. A purple line is drawn across the top staff, connecting two points labeled '8' and '8''. A handwritten note above the staff reads 'resembles 8 w/o internal structure'. The second staff is in bass clef and contains a bass line with various chords and notes. The third staff is in treble clef and contains a melodic line with a circled '7' and a circled '6'. The fourth staff is in bass clef and contains a bass line with a pink line connecting four notes, each labeled with a circled '6'. There are various other annotations, including arrows, brackets, and symbols like 'α' and 'ε'.

Class 1 Violin

The image shows a handwritten musical score for a violin, consisting of four staves. The notation is in a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are several annotations in red ink, including a circled '2/2', a circled '3 = d', and a circled '5 = d'. A circled '8' is also present, with a line pointing to a specific note. The score is written in black ink on aged paper.

Annotations in red ink:

- $2/2$ (circled)
- $3 = d$ (circled)
- $5 = d$ (circled)
- 8 (circled)

pitch specific
f-#d pad - becomes f-g in m. 204
f-#d pad - becomes f-g in m. 204
f-#d pad - becomes f-g in m. 204

suggests A minor of development
pitch specific - part of 2
206 begins of 1

b' is antic. note default - not b'-c2 following sequence
no 6th, triple bass e

208
Chorus Section (Cadenza)
20.

Handwritten musical score for the first system. It consists of two staves: a treble staff and a bass staff. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The treble staff contains a melodic line with various notes, rests, and slurs. The bass staff contains a bass line with notes and rests. There are several annotations in red and black ink. A red box highlights a measure in the bass staff with the text "first dyad of alpha in bass". Other annotations include "fitter more 'motivic'", "II V IV", and "as in m. 45 (m. 11)". Roman numerals (II, V, IV, I, V) are written below the bass staff. A circled number "206" is also present.

Two empty musical staves, one treble and one bass, with a key signature of one flat and a 4/4 time signature.

Handwritten musical score for the second system. It consists of two staves: a treble staff and a bass staff. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The treble staff contains a melodic line with various notes, rests, and slurs. The bass staff contains a bass line with notes and rests. There are several annotations in black ink. A circled number "212" is present. Other annotations include "epsilon", "epsilon force", "pitch-specific", and "delta". Roman numerals (I, II, III) are written below the bass staff. The text "Completion of 10-10 6-6 echo" is written at the bottom left.

④

Th. 1 part 1

SEE mm. 29-30

upper mgd: Eb2 - f2 - g2?

Hem. ϕ

rhythmic motive
Canon in the Eve - self-contained motive Canon

Coupling: a^{b2} - a^{b2}

Arp 1)

f comes

Th. 1 part 2

m. 35 (Th. 2)

4. prg. δ' with Eb

App.: f² - b^{b2} - d³ (f² permuted)

16

①7

Th. 1 part 1 in bass

6-8

6-8

4. prg. $\rightarrow \delta'$

Th. 1 part 2

N.B. c^{b3}

Arp: b^{b2} - d³ - f²

becomes part of Th. 2, m. 35

pitch specific same rhythm as theta in m. 7

i.e., #

mm. 26 (revisited Eb minor)

IV^b of Eb

9-8

b^{b5}

b⁹ δ

③4

Th. 2 part 1*

m. 9

Enlargement & intrusion of Th. 1, part 2

41 Double counterpoint in the 15th

mm. 33-34

10 (f²)

10 f

10 f

V

IV

desc. 4th: δ' to a² m. 35

(IV)

10 - 10

10 - 10

Neighbor to b2 Part 3 Transition

45

retrograde of m. 35 - the crosd. is simultaneous statement of both forms - i.e. motivic, not merely voices leading

Handwritten musical score for measures 45-53, featuring treble and bass staves with complex rhythmic patterns and accidentals.

49

Th. 2, Part 4

53

4-meas. phrases 4-prog. - not w/ internal structure of 8
Rhythm Th. 4 These are the disc. skips of 2-4 etc

A major: C. minor/Amajor in development - Esp. mm. 118-129

55

Handwritten musical score for measures 55-62, showing melodic lines and harmonic accompaniment with various annotations.

3rd m. 29 Rhythmic/metric shift: 8VE canon on motif from m. 5-6 but, middle ground as below: 5-prog.

62

SEE Supplementary sketch Eb2

Coda/cadenza

65

Handwritten musical score for measures 65-73, including a coda section with various musical notations and annotations.

45-51: A separate musical score snippet showing a specific melodic or rhythmic passage from measures 45-51.

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

Explain prolongation of Eb here and C in reprise