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RHYTHMIC STRUCTURE IN MUSIC: A STUDY OF THE PERCEPTION OF  
METRICAL AND PHRASE STRUCTURE, FROM A MECHANISTIC VIEWPOINT

by

George Robert Mackie Fraser

Thesis submitted to the Faculty of Music  
in the University of Durham  
for the Degree of Doctor of Philosophy

1982

In Two Volumes

V O L U M E   T W O

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22. MAY 1984

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LIST OF ABBREVIATIONS AND SYMBOLS

B	Bass Accentuation	$\times \square$	Structural grouping created or positioned by x
DC	Duration Contour	*	End of phrase grouping
DP	Duration Phrase	$\wedge$	Tonic Accent
d-r	Dissonance and Resolution	$\succ$	Dynamic Accent
Estd	Pre-established Metre	$\frown$	Tied note or articulated slur
HR	Harmonic Rhythm	.	Staccato and non legato
I	Interpreted structure	$\curvearrowright$	'gives way to' (of progressive closure)
LN	Longer-note Accompaniment	$\langle \rangle$	Directional Grouping
M	Metre	$\equiv$	Congruent with
MC	Metrical Contour	$\equiv$	Congruent with
p-p	Pitch Unity	$\equiv$	Incongruent with
PS	Pitch separation	$\succ$	Stronger than (and incongruent with)
R	Repetition	$\prec$	Weaker than (and incongruent with)
S	Subdivision (of metrical unit or phraselength)	$\square$	Subsidiary structural grouping
$S_1$	Beam altered by Separation Rule 1,2,5	$\square$	Projected or anticipated structural grouping
$S_2$		-----	Beam reflecting separation and continuation
$S_5$		.....	Beam reflecting separation
T	Structurally accented Tonic	$\top$	Structural rest, tied note, subconscious metrical accent
t	Tonic	$\downarrow$	Dual branch
Tr	Transferred phrase grouping	$\downarrow$	Dual branch
x:	Structural groupings on this level produced by x, until otherwise indicated	$\uparrow$	Shared time point - two voices
		$\top$	Shared branch (and subtree)

Ex.1: Schubert, Impromptu in C minor, Op.90/1

*Allegro molto moderato*

a.

b.

c.

Ex.2



Ex.1/1

Ex.1/1 consists of three parts labeled a, b, and c, written on a single treble clef staff. Part a contains three eighth notes. Part b contains four eighth notes. Part c contains three eighth notes. Below the staff, fingerings are indicated: for part a, three vertical bars; for part b, a vertical bar, a vertical bar with an arrow pointing right, a vertical bar with a circle, a vertical bar with a circle, and a vertical bar with a circle; for part c, a vertical bar with a circle, a vertical bar with a circle, a vertical bar with a circle, a vertical bar with a circle, and a vertical bar with an arrow pointing left.

Ex.1/2: Chopin, Nocturne in F#, Op.15/2

Ex.1/2 is a musical score for Chopin's Nocturne in F#, Op.15/2. It features two systems of staves. The first system includes a treble clef staff with a first ending bracket labeled '1' and '(s. Zug)', and a bass clef staff with a first ending bracket labeled '(6-)' and '-5)'. The second system includes a treble clef staff with a first ending bracket labeled 'a) T 1-2:' and a bass clef staff with a first ending bracket labeled '3'. The third system includes a treble clef staff with a first ending bracket labeled 'b) T 11-12:' and a bass clef staff with a first ending bracket labeled '3'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex.1/3: Mozart, The Marriage of Figaro, Act I, 'Non so più'

Ex.1/3 is a musical score for Mozart's 'Non so più' from The Marriage of Figaro. It consists of three measures of music. The first measure is in treble clef, and the second and third measures are in bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex.1/4: Palestrina, Missa Papae Marcelli, Credo

Ex.1/5: Beethoven, Sonata in F minor, Op.2/1, I

*Allegro*

Ex.1/6: Bach, Musical Offering, Theme; Trio Sonata, IV

Ex.1/7: Beethoven, Sonata in D, Op.10/3, I

Presto

a. \_\_\_\_\_  
b. \_\_\_\_\_  
c. \_\_\_\_\_  
d. \_\_\_\_\_

a. \_\_\_\_\_  
b. \_\_\_\_\_  
c. \_\_\_\_\_  
d. \_\_\_\_\_

Ex.1/8: Beethoven, Violin Concerto, III

Allegro

2 1 1 2

p p p p p

Ex.1/9

Ex.1/10



Ex.1/11

$C \ C\# \ D \ D\# \ E \ F \ F\# \ G \ G\# \ A \ Bb \ B \ C$

$C \ C\# \ D \ D\# \ E \ F \ F\# \ G \ G\# \ A \ B \ C$

Ex.1/12

Chopin, op. 34/3

D: (4 2 2 4)

C: (3 1 2 2 1 3)

B: (2 1 1 2) (2 1 1 2)

A:

C:

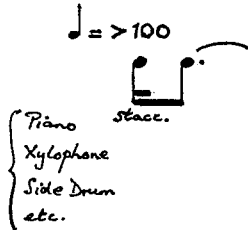
m. 17B.

D:

Ex.1/13



Ex.1/14



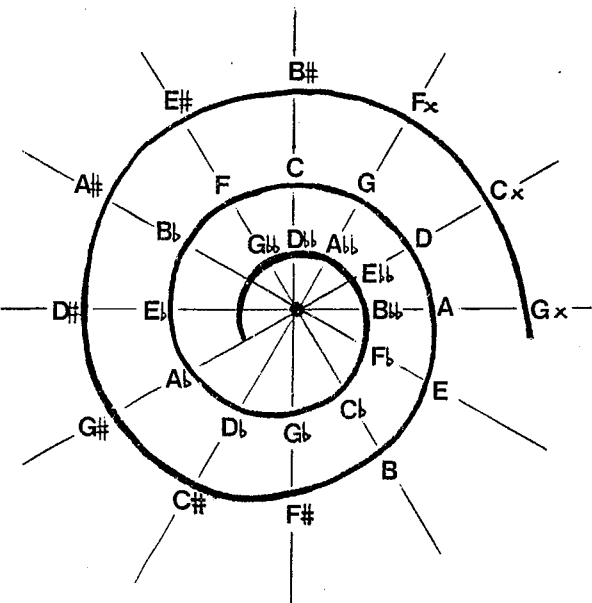
Ex.1/15



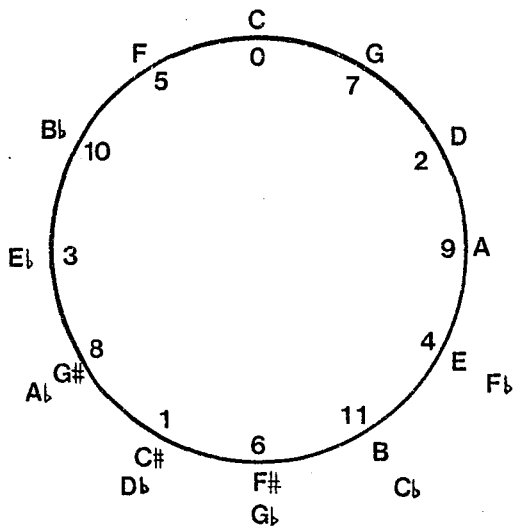
Ex.1/16



Ex.1/17



Ex.1/18



Ex.2/1: Bach, '48', I, Prelude No.1

Ex.2/2: Bach, '48', I, Prelude No.6

Ex.2/3

Ex.2/4

Ex.2/5: Bach, '48', II, Fugue No.9

1	2	2	8
1	1	1	4
			4
			1
			2
			2
			2
			4
			4

Ex.2/6

Bach: 1 2 3 4 5

Ex.2/7

Ex.2/8: Bach, '48', II, Fugue No.10

Ex.2/9: Beethoven, Sonata in F, Op.10/2, I

Ex.2/10

Metrical timelengths

Ex.2/11

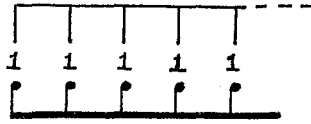
Ex.2/12

Metrical timelengths

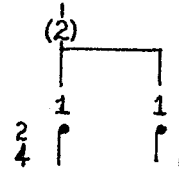
Ex.2/13



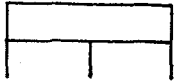
Ex.2/14



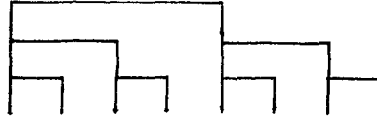
Ex.2/15



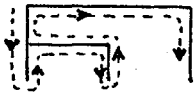
Ex.2/16



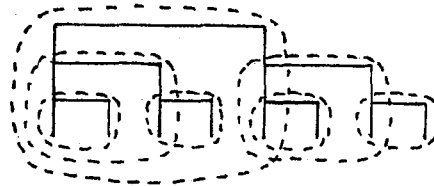
Ex.2/17



Ex.2/18



Ex.2/19



Ex.2/20


a.


$\frac{6}{8}$  

Metrical { 

timelengths {

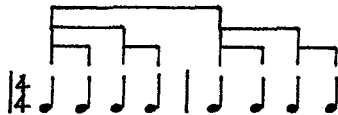
b.

$\frac{3}{4}$  

Metrical { 

timelengths {

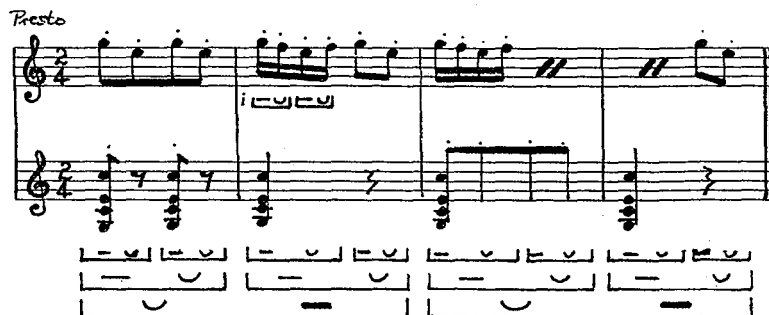
Ex.2/21



Ex.2/22: British National Anthem

Ex.2/23: Haydn,Quartet,Op.33/3,IV

*Presto*

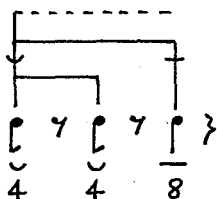


Ex.2/24: Chopin,Prelude in C minor,Op.28/20

*Matthay:*  
*Largo*



Ex.2/25



Ex.2/26: Beethoven,Symphony No.9,II

*Molto vivace*



Ex.2/27: Bach,'O Haupt voll blut und Wunden'



Ex.2/28: Schubert, Piano Trio in Bb, Op.99, I

*Allegro moderato*

Ex.2/29

a. b.

Ex.2/30: Dvořák, Piano Concerto, II

*Andante sost. ♩=60*

*p dolce* *fp* *p* *pp*

Ex.2/31

Ex.2/32

Ex.2/33: Beethoven, Minuet in G

(1 2) (1 2)\*

3 1 3 1 3 1 3 1 8

Ex.2/34

(1 2) (1 2)\*

(4) (4) (4) (4)

3 1 3 1 3 1 3 1 8





Ex. 2/40: Mozart, Sonata in A, K. 331, I

*Andante grazioso*

Phrase contour: 12 p. 12 p. 6 p. 6 p. 12 p.

R = Repetition  
 p-p = Pitch unity  
 d-r = Dissonance + resolution

Ex. 2/41

Ex. 2/42

Ex. 2/43

Ex. 2/44

Harmony: A F# b E

Ex. 2/45  
 a: Schumann, Piano Concerto, I

*All'op. o  
 cresc. d = 54*

R = Repetition  
 d-r = Dissonance + resolution

*Moderato*  
(♩ = 53)

*p espress.* (90)

R = Repetition

etc.

Ex. 2/46: Beethoven, Symphony No. 1, I

*Allegro con brio*  
(♩ = 112)

Ex. 2/47: Bach, '48', I, Fugue No. 2

2 2 1 1 2 2 6 \* 2 2 1 1 2 2 6 \*

(1) (6) (8) (8) (1) (6) (8) (8)

1 1 2 2 2 1 1 2 2 2 1 1 2 2 1 1 4 1 1 1



Ex. 2/51

anbetont (beginning-accented)

inbetont (middle-accented)

abbetont (end-accented)

Ex. 2/52

a. (p. 104)

b. (p. 65)

Ex. 2/53

4 (p. 170)

Ex. 2/54

a. (p. 65)

b. (p. 80)

c. (p. 23)

Ex. 2/55: Schubert, Symphony No. 5, II

*Andante con moto*

Ex. 2/56: Beethoven, Sonata in A, Op. 2/2, III

Attack String: *Alligretto*

Ex. 2/57

Ex. 2/58

Ex. 2/59

Ex. 2/60

a.

b.

Ex. 2/61

a.

b.

Ex. 2/62

Ex.2/63: Brahms, Symphony No.3, III

*Poco Allentando*

The musical notation shows a melodic line in treble clef with a key signature of one flat and a 3/4 time signature. The tempo marking is *Poco Allentando*. Above the staff, a bracket groups the first four measures, with an asterisk (\*) above it. Below the staff, fingerings are indicated: 3, 1, 1, 2, 3, 1, 4, 3, 1, 2, 3, 1, 4. There are also some slurs and accents on the notes.

Ex.2/64

The diagram shows a bracketed structure with two asterisks (\*) above it. Below the bracket, the numbers [4:], [2:], [2:], [2:], [2:] are written, indicating a sequence of notes or intervals.

Ex.2/65: Beethoven, Violin Concerto, III

*Allergro*

The musical notation shows a melodic line in treble clef with a key signature of two sharps and a 3/4 time signature. The tempo marking is *Allergro*. Above the staff, a complex bracketed structure is shown with several asterisks (\*) and a circled asterisk (\*). Below the staff, there are several lines of rhythmic notation, possibly representing a piano accompaniment or a specific rhythmic pattern.

Ex.2/66

The diagram shows a bracketed structure with an asterisk (\*) above it. Below the bracket, the numbers [16:], [8:], [8:], [16:] are written, indicating a sequence of notes or intervals. Arrows point from the numbers to the right, suggesting a direction of movement or a sequence of operations.

*Presto*

Ex.3/2: Brahms, Symphony No.1, IV

Ex.3/3: Bartók, Music for Strings, Percussion, and Celesta, III







Ex.3/14: Chopin, Sonata in B minor, I

*Allegro maestoso*

Ex.3/15: Berlioz, Overture, 'Le Carnaval Romain'

*Allegro assai* ♩ = 156

Ex.3/16: Handel, Water Music, VII, 'Air'

Ex.3/17: Wagner, Götterdämmerung, Funeral Music

Ex.3/18: Schumann, Piano Concerto, I

(♩ = 84)

Ex.3/19: Berlioz, Romeo and Juliet, III

Adagio  $\text{♩} = 88$

Musical notation for Ex.3/19, Berlioz's *Romeo and Juliet*, III. The piece is in G major and 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of Adagio with a quarter note equal to 88 beats per minute. The melody is written on a single staff. Below the staff, there are guitar fingering numbers (1-4) and fret numbers (1-12). A fretboard diagram is provided below the fingering, showing the positions of the fingers on the strings and frets. The diagram consists of six horizontal lines representing the strings, with vertical lines representing frets. 'X' marks indicate where a finger is placed on a string and fret. Brackets and numbers below the diagram indicate the fingering for each note. A circled 'X' is placed above the final note of the melody. The word 'in graph' is written below the final note.

Ex.3/20: Schumann, Piano Concerto, I

Musical notation for Ex.3/20, Schumann's *Piano Concerto*, I. The notation includes a treble and bass clef, a key signature of one sharp (F#), and a tempo marking of Adagio with a quarter note equal to 84 beats per minute. The melody is written on a single staff. Below the staff, there are guitar fingering numbers (1-4) and fret numbers (1-4). A diagram above the staff shows a sequence of chords and their resolutions, with circled numbers (1-4) indicating fingerings. A circled 'X' is placed above the final note of the melody. The text 'd-r = Dissonance + resolution' is written to the right of the diagram.

Ex.3/21: Berlioz, Romeo and Juliet, III

Musical notation for Ex.3/21, Berlioz's *Romeo and Juliet*, III. The piece is in G major and 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of Adagio with a quarter note equal to 88 beats per minute. The melody is written on a single staff. Below the staff, there are guitar fingering numbers (1-6) and fret numbers (6-12). Asterisks (\*) are placed above the first, third, fifth, seventh, and ninth notes of the melody.

Ex.3/22: Bach, '48', II, Fugue No.14

Musical notation for Ex.3/22, Bach's '48', II, *Fugue No.14*. The notation includes a bass clef, a key signature of one sharp (F#), and a tempo marking of Adagio with a quarter note equal to 88 beats per minute. The melody is written on a single staff. Below the staff, there are guitar fingering numbers (1-4) and fret numbers (1-12). A fretboard diagram is provided below the fingering, showing the positions of the fingers on the strings and frets. The diagram consists of six horizontal lines representing the strings, with vertical lines representing frets. 'X' marks indicate where a finger is placed on a string and fret. Brackets and numbers below the diagram indicate the fingering for each note. The word '(tr)' is written above the final note of the melody.



Ex.3/28: Mozart, Piano Trio in Bb, K.502, II

1) 2) 3) 4) 5) 6)

Larghetto

Ex.3/29: Mozart, Symphony No.40, K.550, I

1) 2) 3) 4)

Allegro molto

Ex.3/30

a.

b.

Ex.3/31: Bach, '48', I, Fugue No.15

1) 2) 3) 4) 5) 6)

Ex.3/32: Mozart, Violin Concerto, K.219, I

Allegro aperto

1) 2) 3) 4) 5) 6)



Ex.3/40: Bernstein, West Side Story, 'America'

a.

Fingerings: 1 1 1 1 1 1 2 2 2 1 1 1 1 1 1 2 2 2

b.

Fingerings: 1 1 1 1 1 2 2 2 1 1 1 1 1 2 2 2

Ex.3/41: Bach, '48' I, Fugue No. 3

Ex.3/42: Beethoven, Symphony No. 5, III

Ex.3/43: Mozart, Serenade ('Eine Kleine Nachtmusik'), K. 525, III

Ex.3/44

Ex.3/45: Mozart, Symphony No. 25 in G minor, K. 183, I

Allegro

p-p = Pitch unity

Ex.3/46

1 1-1 1 4

d-r = Dissonance+resolution

Ex.3/47

a. 1 2 1-1 2 1 1

b. 1 1 1 1 1 1

Ex.3/48: 'Auld Lang Syne'

2 2-1 1 2 2 2-1 1 2 2

Ex.3/49: Chopin, Prelude in E minor, Op. 28/4

Xarco 3 1 2-2-2-2-2-2 2-2 2-2-2-2-2-2 2-2 2-2-2-2-2-2 2-2 2-2-2-2-2-2

*p*

etc.

Ex.3/50: Musical Cliché

2 1 1 2 4 (2) 2 4



Ex.3/51: Bach, '48', I, Fugue No.14

Ex.3/52

S. Joplin, The Entertainer

a.

b.

Ex.3/53

△ = attack  
 | = sounded metrical accent  
 | = unsounded " "

Ex.3/54: Bartók, Mikrokosmos, No.153

a.

b.

Ex.3/55: Bach, Clavier Concerto in D minor, I 30

1 1 2 2 2 2 4 2 2 1 1 2 1 1 2 1 1 2 4 1 1 2 4 1 1 2 4 1 1 1 1 1 1

4)  
8)  
16)

Ex.3/56

a.

b. 2 1 1 2 4 1 1 2 4 1 1 2 4 1 1

Ex.3/57: Grieg, Sonata in C minor (Violin and Piano), Op.45, I

Allegro molto  
♩. = 116

39

*f*

*molto cresc.*

*pp* *molto cresc.*

Ex.3/58: Beethoven, Symphony No.3 ('Eroica') I

a. Allegro con brio  
♩. = 66

2 3 1 2 3 1 2 2 2 2 2 2 2 2 2 2 3 1 2

248

*ff*

*etc. simile*

b.

Ex. 3/59: Brahms, Symphony No. 1, IV

Ex. 3/60

Ex. 3/61: Bach, '48' I, Fugue No. 6

Ex. 3/62: 'Marseillaise'



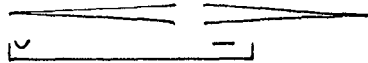
Ex.3/72: Wagner, Parsifal, Prelude

(♩ = c. 54)

R [1 1 1 1 2] [1 1 1 1 2] R [1 1 1 1 2] [1 1 1 1 2] R = Repetition

Detailed description: This block contains a musical score for the piano part of Wagner's Parsifal Prelude. The tempo is marked as quarter note = c. 54. Above the staff, there are two diagrams labeled 'R' for 'Repetition'. The first diagram shows a sequence of notes with fingerings 1 1 1 1 2 and 1 1 1. The second diagram shows a similar sequence with fingerings 1 1 1 1 2 and 1 1 1. The piano part itself consists of a series of chords and arpeggiated figures in the right hand, with a more active bass line in the left hand. A circled number '45' is written below the first measure.

Ex.3/73



Ex.3/74: Haydn, Symphony No. 101 ('Clock'), I

a.

Presto 1 1 1 1 1 1 1 3 2 1 1 1 1 1 1 1 3 2

d-r = Dissonance + resolution

Detailed description: This block shows a musical score for a piano part, labeled 'a.'. The tempo is 'Presto'. The score includes fingerings: 1 1 1 1 1 1 1, 3 2, 1 1 1 1 1 1 1, and 3 2. A 'd-r' annotation is placed below the score, with a note that 'd-r = Dissonance + resolution'. The musical notation shows a series of eighth and sixteenth notes with some accidentals.

b.

Detailed description: This block shows a musical score for a piano part, labeled 'b.'. It features fingerings 1 1 1 1 1 1 1, 3 2, and 1 1 1 1 1 1 1, 3 2. There are two instances of the 'd-r' annotation below the notes, indicating dissonance and resolution.

Ex.3/75: Mozart, Symphony No. 40, K. 550, IV

a.

(♩ = 120)

2 2 2 2 2 4 2 1 1 1 1 1 1 1 1 1 6

Detailed description: This block shows a musical score for a piano part, labeled 'a.'. The tempo is marked as quarter note = 120. Above the staff, there are fingerings: 2 2 2 2 2, 4 2, 1 1 1 1 1 1 1 1 1 1, and 6. The piano part consists of a series of chords and arpeggiated figures in the right hand, with a more active bass line in the left hand.

b.

Presto ♩ = 144

2 2 2 2 2 4 2 1 1 1 1 1 1 1 1 1 6

Detailed description: This block shows a musical score for a piano part, labeled 'b.'. The tempo is 'Presto' with a quarter note = 144. Above the staff, there are fingerings: 2 2 2 2 2, 4 2, 1 1 1 1 1 1 1 1 1 1, and 6. The piano part consists of a series of chords and arpeggiated figures in the right hand, with a more active bass line in the left hand.

c. *Allegro assai*

(a) (b)

Ex.3/76: Beethoven, Piano Concerto No.3, III

*Allegro*

Ex.3/77

*Presto* ( $\text{♩} = 112$ )

Ex.3/78: Haydn, Symphony No. 101 ('Clock'), I

a. *Presto*

b. *Presto*

a: Dvořák, Symphony No. 8, II

b: Dvořák, Symphony No. 8, III

1 1 1 6 3 3 9

1 1 1 4 1 1 2 2 2

Ex. 3/80: Beethoven, Sonata in C minor, Op. 10/1, III

a. *Prestissimo*

b. *Prestissimo*

Ex. 3/81

Ex. 3/82

- a. 2: 2 X > 1
- b. 3: 1+2 3
- c. 4: 2x2 1+3
- d. 5: 1+(2x2) 5 or 5 [3+2]
- e. 6: 2+(2x2) 3x2 2x3
- f. 7: 1+(2x3) 1+2+(2x2) 7 [2x2+3]  
 8-1 7 [3+(2x2)]
- g. 8: 2x(2x2) 2+(2x3)
- h. 9: 3x3 3+(2x3)
- i. 10: 2+(2x(2x2)) 1+(3x3)
- j. 11: 1+2+(2x(2x2)) 2+(3x3)

Ex.3/83: Bach, '48', I, Fugue No.5

a.

1 1 1 1 1 1 1 7 1 7 1 7 1 7 1 8 8

b.

6 1 1 4 3 1 2 5 1 6 1 1

Ex.3/84

a.

2 1 1 2 6 2 10

b.

2 1 1 2 6 2 10

Ex.3/85: Mozart, Sonata in F, K.332, I

Allegro

Ex.3/86

etc.

Ex.3/87: Bach, '48', I, Fugue No.2

Ex.3/89 | c

2 1 1 2 2 2 2 2 2 1 1 2 2 2 2 4

Ex.3/88: Bach, Organ Chorale, 'Wachet Auf'





Ex.3/94: Chopin, Waltz in E<sub>b</sub>, Op.18

Ex.3/95: Beethoven, Sonata in F minor, Op.2/1, I

Ex.3/96

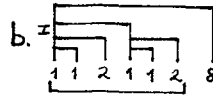
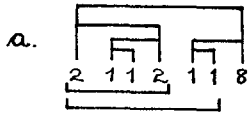
a: Mendelssohn, Symphony No.3, IV

b: Sibelius, Symphony No.1, I

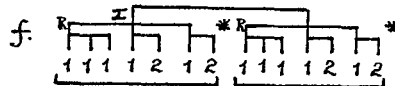
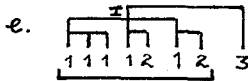
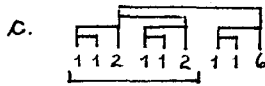
Ex.3/97

c.f. Ex.2/33

Ex.3/98



I = Interpreted structural grouping



Ex.3/99: Ravel, Piano Trio, I

Modèle ♩ = 132

LN = Longer-note accompaniment

Ex.3/100

Ex.3/101

Ex.3/102 a.

Ex.3/102 b.

Ex.3/103 a.

Ex.3/103 b.

a: Grieg, Peer Gynt, Op.46, Åse's Death

Ex.3/106: Beethoven, Symphony No. 6, I

Ex.3/104

Allegro ma non troppo

Ex.3/105 a.

Ex.3/105 b.

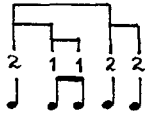
Ex.3/105 c.

Ex.3/107 a.

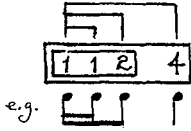
Ex.3/107 b.

Ex.3/107 c.

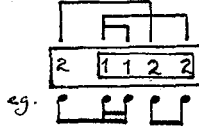
Ex. 3/108



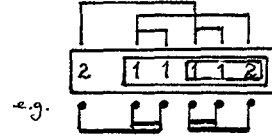
Ex. 3/109



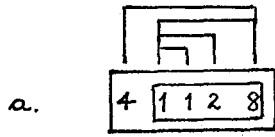
Ex. 3/110



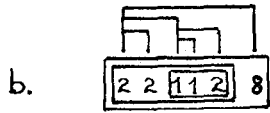
Ex. 3/111



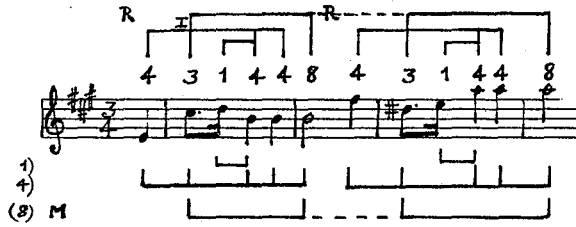
Ex. 3/112



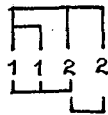
Elgar, Pomp and Circumstance, No. 4



Ex. 3/113: Chopin, Prelude in A, Op. 28/7



Ex. 3/114



Ex.3/115

a: Boyce, Symphony No.4, III

Allegro

2 2 4 1 1 1 1 4 1 1 1 1 2 2 1 1 1 1 4

S1 = Beam subject to deletion by Separation Rule 1.

S2 = Beam marked for separation by Separation Rule 2

S5 = Beam subject to deletion by Separation Rule 5

s = Subdivision

d-r = Dissonance + resolution

HR = Harmonic rhythm

Mult DC = Multiple from duration or duration contour

b: Berlioz, Symphonie Fantastique, IV.

Allegretto non troppo

$\text{♩} = 72$

4 8 4 8 3 1 3 1 3 1 3 1 4 4 4 12

HR:

c: Beethoven, Piano Concerto No.4, I

Allegro moderato

5 1 1 1 1 1 1 1 1 1 1 1 2 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 3

HR:

d: Wagner, Die Meistersinger, Prelude

Sehr mässig bewegt

4 3 1 5 1 1 1 2 2 2 2 2 3 1 1 1 4 3 1 5

Ex.3/115e: Sibelius, Karelia, III

*Alla Marcia*

R = Repetition  
 PS = Pitch separation  
 p-p = Pitch unity

Ex.3/116: Prokofiev, Romeo and Juliet, 'Montagues and Capulets'

Ex.3/117: Bartók, Dance Suite, IV

Ex.3/118

a: Schubert, Symphony No. 9, I

*Allegro ma non troppo*

b: Puccini, Manon Lescaut, Act I

c: Haydn, Symphony No. 104, I





Ex.3/123 ctd.

c: Schumann, Papillons, Op. 2, XII

*Con brio*

d: Beethoven, Piano Concerto No. 3, I

*Allegro con brio*

e: Mozart, Sonata in C, K. 330, III

*Allegretto*

f: Arne, Rule Britannia

Ex. 3/124: Tchaikovsky, Symphony No. 4, I

a.  $\overbrace{\quad\quad\quad}^2 \quad \quad \quad \overbrace{\quad\quad\quad}^1 \quad \quad \quad \overbrace{\quad\quad\quad}^2 \quad \quad \quad \text{etc.}$

b.  $\overbrace{\quad\quad\quad}^9 \quad \quad \quad \overbrace{\quad\quad\quad}^{1113} \quad \quad \quad \overbrace{\quad\quad\quad}^3 \quad \quad \quad \overbrace{\quad\quad\quad}^9 \quad \quad \quad \text{etc.}$

Ex.3/125: Beethoven, Symphony No.1, I

Musical notation for Ex.3/125. It shows a sequence of notes on a staff with fingerings: 2, 2, 2, 6, 6, 3, 3, 6. There are 'R' markings above the staff and a bracket below. The sequence ends with 'etc.'.

c.f. Ex.2/46

Ex.3/126: Holst, The Planets, 'Mars'

Musical notation for Ex.3/126. It includes fingerings: 2 2 2 6 6 3 3 6. A 'simile' instruction is present. Below is a musical score snippet in 5/4 time with a bass clef and a circled 7. The score shows a sequence of notes with various accidentals and dynamics.

Ex.3/127

Musical notation for Ex.3/127. It shows rhythmic patterns with fingerings: 4, 2, 1, 1, 4, 2, 1, 1, 4. There are 'x' marks above the notes and a circled 7. Below are two diagrams labeled 'a' and 'b' showing fingerings: 4, 2, 1, 1, 4 and 2, 1, 1, 4.

Ex.3/128

Musical notation for Ex.3/128. It shows a sequence of notes with fingerings: 8 3 1 3 1 4 2 2 2 2 2 2 12 4 3 1 3 1 4. The notation is in treble clef with a key signature of one sharp.





Ex.3/135: Beethoven, Symphony No.7, I

a.

b.

c.

Ex.3/136a: Berlioz, Te Deum, II, 'Tibi Omnes'

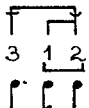

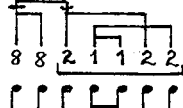
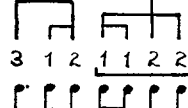
a.

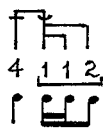
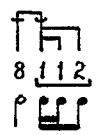
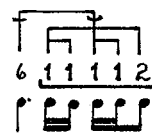
b: Mozart, Sinfonia Concertante (Violin and Viola), K.364, I

b.

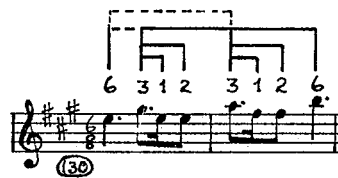
Ex.3/137: Rachmaninov, Symphony No.3, I

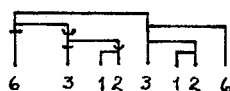
Ex. 3/138

a.  b.  c.  d. 

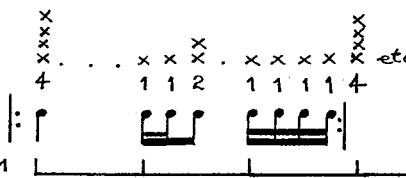
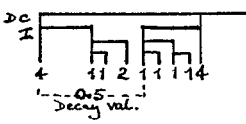
e.  f.  g. 

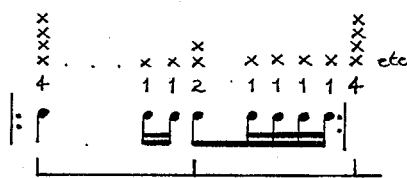
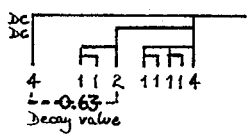
Ex. 3/139: Beethoven, Symphony No. 7, I

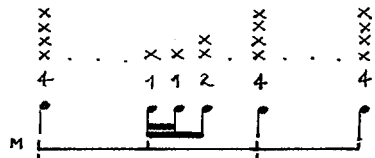
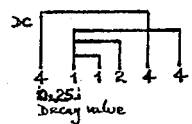


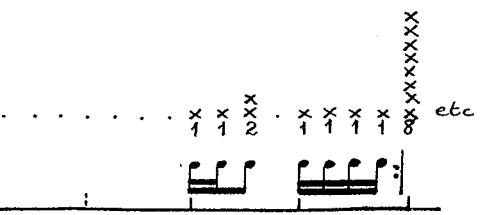
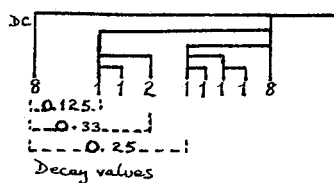
in preference to: 

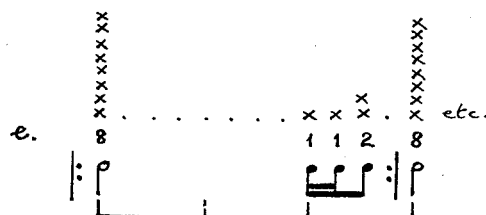
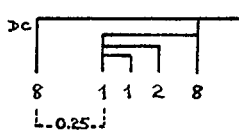
Ex. 3/140

a.  etc. 

b.  etc. 

c.  

d.  etc. 

e.  etc. 

Ex.3/141

a: Shostakovich, Symphony No.5, IV

b: Sibelius, Karelia, III

Ex.3/142

a: Dvořák, 'Cello Concerto, II

b: Chopin, Sonata in B minor, I

c: Tchaikovsky, Symphony No.5, IV

Ex.3/143: Schubert, Sonatina in D, Op. 137, III

HR = Structural grouping created by Harmonic Rhythm

Ex.3/144: Monteverdi, Vespers, IV, 'Laudate pueri'

a.

b.

Ex.3/145: Bach, '48', I, Fugue No. 8

T = Structurally accented tonic

Ex.3/146: Beethoven, Sonata in C# minor ('Moonlight'), II

a.

b.

*Allegretto*



Ex.3/147: Wagner, Tannhäuser, 'Pilgrims' Chorus'

Ex.3/148: Mozart, Clarinet Concerto, K.622, II

Ex.3/149: Bartók, Mikrokosmos, No. 149

Ex.3/150: Bartók, Mikrokosmos, No. 150

Ex.3/151: Bartók, Mikrokosmos, No.141

legro,  $\text{♩} = 138-144$

Ex.3/152: Shostakovich, Symphony No.10, III

Levels  
 (a)  
 (b) R<sub>c1</sub>  
 (c) R<sub>a1</sub>  
 (d) R<sub>a1</sub>  
 (e)

Allegretto  $\text{♩} = 138$  (2) 1 1 2 2 2 2 2 4 (2) 1 1 2 2 2 2 4 2 4 2 4 1 1

*p dolce*

Ex.3/153: Dvořák, Symphony No.8, IV

Allegro ma non troppo  $\text{♩} = 116$

Ex.3/154: Mozart, Sonata in D, K.284, I

Allegro

\*(LF) \*DP R \*R \*R

*f* *p* *f* *p* *f* *p* *f* *p*

DP = Duration Phrase

Ex.3/155: Borodin, On the Steppes of Central Asia (1st theme)

(*♩* = 80)

R R R \*

6 1 1 4 4 4 4 6 1 1 4 4 4 4 4 8

Pitch repetition

Ex.3/156: Borodin, On the Steppes of Central Asia (2nd theme)

Rc1 [3:] \*Rc2 [3:] \*

Rc1 R1 R2 R3 RA1 RA2 RB1 RB2

(3/157 not used)

Ex.3/158: Stravinsky, The Rite of Spring, 'Dances des Adolescentes'

The image displays a musical score for 'Dances des Adolescentes' from Stravinsky's 'The Rite of Spring'. The score is presented in a single system with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. Above the staff, there are six rhythmic diagrams labeled RA1 through RA6, which show the vertical alignment of notes and rests for each measure. Below the staff, there are four rhythmic diagrams labeled RB1 through RB4, which show the vertical alignment of notes and rests for each measure. The score is divided into measures by bar lines. A box containing the number '27' is placed above the first measure. An arrow points to a bar line with the text 'Added barline'. The word 'Altered barlines' is written below the first measure. The word 'only' is written above the first measure. The labels RA1, RA2, RA3, RA4, RA5, RA6, RB1, RB2, RB3, and RB4 are placed below the staff, corresponding to the rhythmic diagrams.

Ex.3/159: Stravinsky, The Rite of Spring, 'Glorification de l'Élué'

Vivo ♩ = 144

104 RA1 RA2 RA3 RA4

106 RA5

108 RA6

110 RA7 RA8 RA9

111 RA10 RA11

x =

Ex.3/160: Stravinsky, The Rite of Spring, 'Danse Sacrale'

• = or in score

♩ = 126

149

• • y • y • • • y • y • y • • • y • y • • • y • y • y • y • y

• • y • y • y • y • • • y • y • • • y • y • • • y • y • • • y

• y • y • y • y • • • y • y • y • y • y • • • y • y • y • • • • y

• • y • • • y • y • • • y • y • • • • y • • • • • y • y • • • • y etc.

Ex.3/161

a.

b.

c.

Ex.3/162: Schubert, Symphony No.3, III

Vivace

Ex.3/163: Beethoven, Violin Concerto, III

Ex.3/164: Beethoven, Symphony No.8, I

(d = 69)

Ex.3/165: Haydn, Sonata in E minor, Hob. XVI/34, III

*e molto*

Ex.3/166: Beethoven, Sonata in D, Op.10/3, I

Presto

Ex.3/167: Mozart, Piano Trio in Bb, K.502, II

p-p = Pitch unity

Ex.3/168: Mozart, Piano Concerto in C minor, K.491, III

Ex.3/169

a: Brahms, Requiem, II, 'Denn alles Fleisch'

Langsam

I = Interpreted  
S = subdivision  
d-r = Dissonance + resolution

b: Brahms, Symphony No.4, II

Andante moderato

Ex.3/170: Mozart, Adagio and Fugue, K.546(426), Fugue





Ex.3/175: Beethoven, Overture: Prometheus, Op. 43

Allegro moderato

HR = Structural grouping created by Harmonic Rhythm  
 S = Subdivision

Ex.3/176: Bach, '48', I, Fugue No. 5

Λ = Time point shared by separate voices

Ex.3/177: Bach, Sonata in G minor (Solo Violin), Fugue

Ex.3/178: Brahms, Piano Concerto No. 2, II

Attack string  $\text{♩} = 76$

Allegro appassionato

Bar nos. 4 9 13 14 15 16 17 18 19 20 21 22

Ex. 3/179

4 4 2 2 6 2 2 2 12 (2) 1 1 1 1

(2) 1 1 1 1 2 2 2 12

Ex. 3/180

R

$d = 16$

*ff*

*Allegro appassionato*

*f*

*marc. sempre*

d-r = Dissonance + resolution

R

*marc.*

Ex.3/181

Musical notation for Ex.3/181. It shows a sequence of notes on a staff with fingerings: R, IR, R, IR, R, IR. A bracket above the notes indicates a phrase contour.

Ex.3/182

a.

Musical notation for Ex.3/182a. It shows notes with fingerings: R, IR, R, IR. A dashed line above the notes indicates a phrase contour.

b.

Musical notation for Ex.3/182b. It shows notes with fingerings: R, IR, R, IR. A bracket above the notes indicates a phrase contour.

c.

Musical notation for Ex.3/182c. It shows notes with fingerings: R, IR, R, IR. A bracket above the notes indicates a phrase contour.

Ex.3/183: Stravinsky, *The Rite of Spring*, 'Cortège du Sage'

Musical notation for Ex.3/183. It shows a bass line with fingerings: SR (R), R, R, R, R, R, R, R, R, R, R, R. Accents are placed over several notes. A bracket above the notes indicates a phrase contour. Below the staff, there are markings: 3: 1: 3: 1: 3: etc.

Ex.3/184: Mozart, *Symphony No. 40*, K. 550, I

Phrase contour: 1: 1: 2

Musical notation for Ex.3/184. It shows notes with fingerings: (4), (4), (4), (4). A bracket above the notes indicates a phrase contour. Below the staff, there are markings: 1 1 2 1 1 2 1 1 2 4.

Ex.3/185: Beethoven, *Symphony No. 1*, III

Phrase contour 1: 1: 2

Musical notation for Ex.3/185. It shows notes with asterisks (\*) above them. A bracket above the notes indicates a phrase contour. Below the staff, there are markings: 1 2 1 2 1 1 1 1 2.

Ex.3/186: Beethoven, *Symphony No. 3 ('Eroica')*, IV

Musical notation for Ex.3/186. It shows notes with asterisks (\*) above them. A bracket above the notes indicates a phrase contour. Below the staff, there are markings: 1 3 1 3 1 3 1 3. At the bottom, there are markings: I - V | Y - I.



Ex. 3/190

a.

D *d* *d*

C *d* *d* *d* *d*

B 

A 

b.

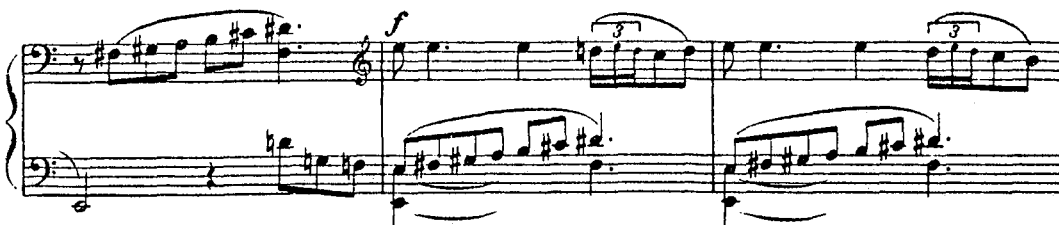
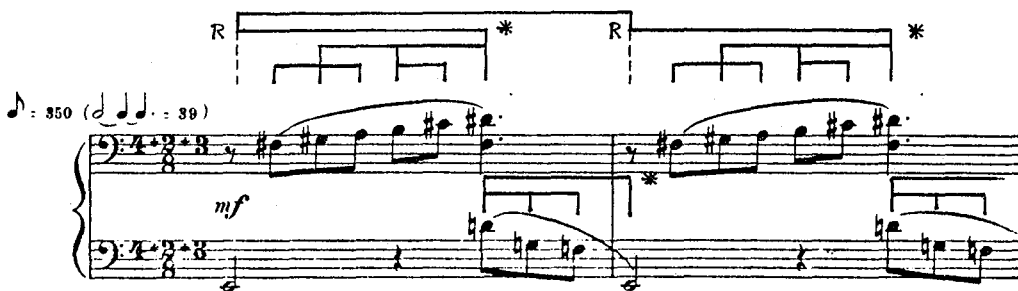
D *d* *d*

C 

B 

A 

Ex.3/191

Ex.3/192: Bartók, Mikrokosmos, No.151Ex.3/193: Bartók, Mikrokosmos, No.153Ex.3/194: Bartók, Mikrokosmos, No.148

Ex.3/195: Schubert, Impromptu in A $\flat$ , Op.90/4

Allegretto

Tr = Transferred phrase grouping  
 HR = Harmonic Rhythm  
 x = Structural grouping positioned or created by x.

Ex.3/196: Beethoven, Symphony No.8, II

Allegretto

Ex.3/197: Mozart, Symphony No.41, K.551, II

Andante

Ex.3/198

(a) (b)

Predominant metre:  
 2 2 2      3 3

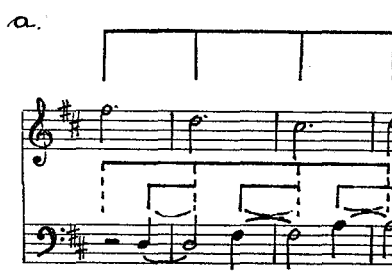
Attack string:  
 2 1 1 2      2 1 1 2

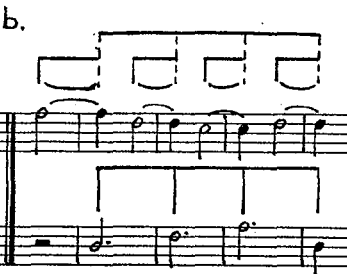
Ex.3/199

a. 

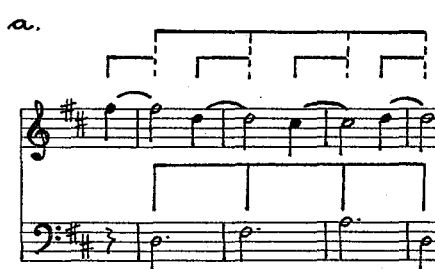
b. 

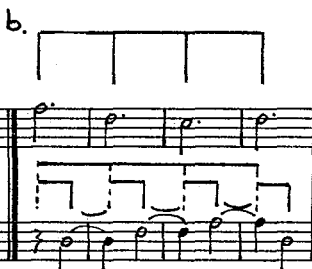
Ex.3/200

a. 

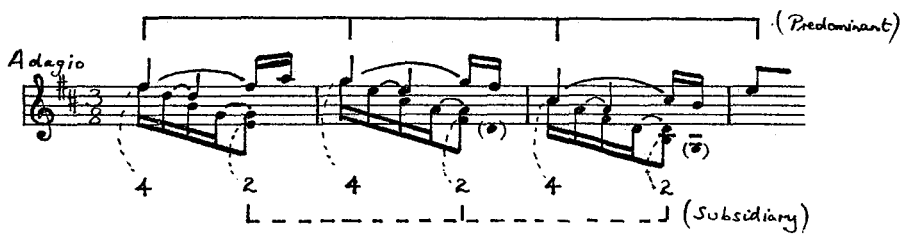
b. 

Ex.3/201

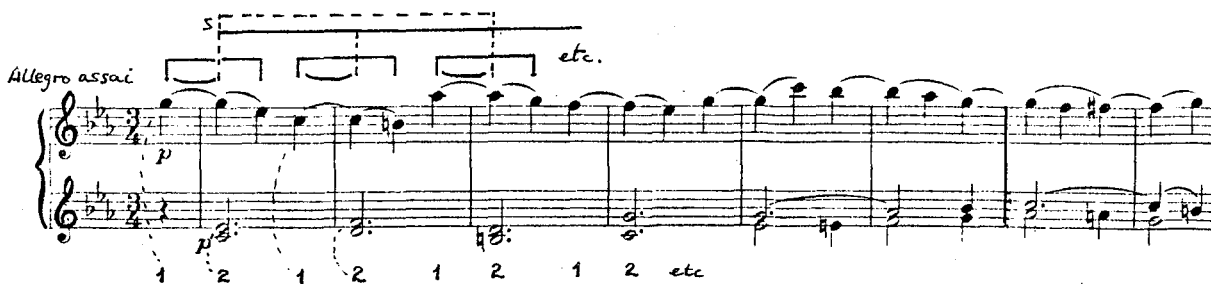
a. 

b. 

Ex.3/202: Brahms, Intermezzo in B minor, Op.119/1

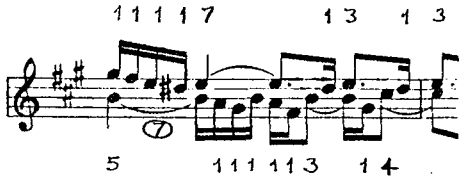
*Adeagio* 


Ex.3/203: Mozart, Sonata in C minor, K.457, III


*Allegro assai* 



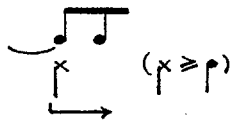
Ex.3/205: Bach, '48', II, Fugue No.19

a. 

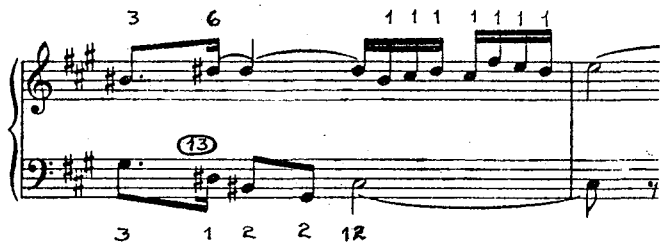
b. 

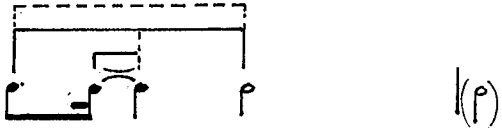
c. 

Ex.3/206



Ex.3/207: Bach, '48', II, Fugue No.19

a. 

b. 

c. 

Ex.3/208

a. 

b. 



Ex.3/210

a: Beethoven, Sonata in F (Violin and Piano, 'Spring'), Op.24, I

Allegro

b. Stravinsky, The Firebird, Infernal Dance of All Kastchei's Subjects

Allegro feroce

193

*pp sub.*

Simile.....

simile.....

Ex.3/211: Dvořák, 'Cello Concerto, Op.104, I

Allegro  $\text{♩} = 116$

Ex.3/212

Tr = Transferred phrase grouping  
 \* = 'gives way to' (in progressive closure)

Ex.3/213

Ex.3/214: Purcell, Abdelazar, Hornpipe (Britten, Young Person's Guide, Op.34, I)

Ex.3/215

Ex.3/216: Mozart, Quartet in E $\flat$ , K.428, I

## Ex.3/217: Francisco de la Torre, Alta (HAM No.102a)

Ex. 3/218: Schoenberg, *Six Little Piano Pieces*, Op. 19, III

Sehr langsame ♩

First system of musical notation for Ex. 3/218, showing piano and bass staves. The piano part begins with a forte (*f*) dynamic, while the bass part starts with mezzo-piano (*mp*). The system is enclosed in a large slur.

Second system of musical notation for Ex. 3/218, showing piano and bass staves. The piano part features a forte (*f*) dynamic, and the bass part features a pianissimo (*pp*) dynamic. The system is enclosed in a large slur.

Third system of musical notation for Ex. 3/218, showing piano and bass staves. The piano part features a piano (*p*) dynamic. The system is enclosed in a large slur.

Fourth system of musical notation for Ex. 3/218, showing piano and bass staves. The piano part features mezzo-piano (*mp*) and pianissimo (*ppp*) dynamics. The system is enclosed in a large slur.

Top line relative to overall texture.

Fingerings for the top line of the piano part. The notation includes finger numbers (e.g., 4, 3, 1, 1, 1, 4, 2, (2), 1, 1, 1, 1, 1, 8, (2), 2, 1, 1, 1, 1, 1, 4, 2, (1), 3, 2, 6, 8) and dynamic markings (\*, xdp) above the staff.

Bottom line relative to overall texture

Fingerings for the bottom line of the piano part. The notation includes finger numbers (e.g., (1), 1, 3, 1, 4, 2, 2, 1, 1, 2, 2, 2, 1, 2, 1, 3, 1, 2, (3), 1, 2, 2, 8, 1, 2, 4, (2), (6), 2, 8) and dynamic markings (xdp) above the staff.

Allegro (♩ = 104)

(112) Pitch pattern

Ex.4/2: Bach, '48', I, Prelude No.6

a.

b.

c.

Ex.4/3: Stravinsky, The Rite of Spring, 'Evocation of the Ancestors'

Pre-metrical:

△ = Tonic accent

Ex.4/4: Tchaikovsky, Symphony No.4, I

Estab.

(262)

Estab. = Pre-established metre  
 [---] = Subsidiary structural grouping

Ex.4/5: Prokofiev, Romeo and Juliet, Op.64, 'Dance'

△ = Tonic accent  
 - - - = Directional grouping

Ex.4/6: Berlioz, Harold in Italy, Op.16, IV

- - - = Subsidiary structural grouping

Ex.4/7: Bach, '48', I, Fugue No.21

PS = Pitch separation  
 HR = Harmonic Rhythm

Ex.4/8: Bach, Sonata in G minor (Solo Violin), Fugue

PS = Pitch separation  
 HR = Harmonic Rhythm





Ex.4/13: Prokofiev, Romeo and Juliet, Op.64, 'Dance of the Maids from the Antilles'

Ex.4/14: Mozart, Sonata in A (Piano and Violin), K.305, I

Alleg.

a.

b. etc.

= Directional grouping

Ex.4/15

a.

b.

= Directional grouping

Ex.4/16: Mozart, Sonata in B $\flat$ , K.333, III

Allegretto grazioso

a.

b.

Ex.4/17: Beethoven, Sonata in C# minor ('Moonlight'), Op.27/2, III

Forcemente

p

Ex.4/18: Bach, '48', I, Prelude No.14

— = Directional grouping

PS = Pitch separation

Ex.4/19: Chopin, Ballade No.4 in F minor, Op.52 (ending)

Subsidiary: R

Ex.4/20: Bach, '48', I, Prelude No.11

LN = Longer-note accompaniment  
HR = Harmonic Rhythm

Ex.4/21: Bach, '48', II, Fugue No.6

Ex.4/22

Ex.4/23: Mozart, Sonata in F, K.332, III

Assai Allegro

Ex.4/24: Brahms, Piano Concerto in D minor, III

Allegro

Ex.4/25: Schumann, Sonata in A minor (Violin and Piano), Op.105, III

Lebhaft  
♩ = 44

T = Structurally accented tonic

Ex.4/26

Ex.4/27: Bach, '48', I, Prelude No.15

Ex.4/28: Bach, Brandenburg Concerto No.3, I

p-p = Pitch unity

Ex.4/29: Chopin, Ballade No.1 in G minor, Op.23

Moderato

T = Structurally accented tonic (in bass)  
zci = Duration contour

not: \*

Ex.4/30: Beethoven, Sonata in F minor, Op.2/1, I

Allegro

Ex.4/31: Beethoven, Sonata in C ('Waldstein'), Op.53, III

Allegretto moderato

sempre pp (251)

etc. simile

Ex.4/32: Chopin, Ballade No.1 in G minor, Op.23

Largo

con sm. bass

t = tonic  
A = Tonic accent

Ex.4/33: 'Twinkle Twinkle Little Star'

Ex.4/34: Mozart, Sonata in C minor, K.457, I

Ex.4/35: Bach, '48', II, Prelude No. 6

Ex.4/36: Bach, Sonata in G minor (Solo Violin), IV

Ex.4/37: Bach, Mass in B minor, XIX, 'Confiteor'

Ex.4/38

Ex.4/39: Bach, Brandenburg Concerto No.1, I

Ex.4/40

Ex.4/41: Brahms, Piano Concerto in D minor, I

See R/45b for accompaniment

d-r = dissonance + resolution

Ex.4/42: Kodály, Suite: Hány János, V, 'Intermezzo'

Ex.4/43: Brahms, Piano Concerto No.2, III

Ex.4/44: Berlioz, Symphonie Fantastique, Op.14, II

Ex.4/45: Beethoven, Quartet, Op.18/1, I

*Allegro con brio*  
*♩ = 120*

a.

6 11 2 2 12

*Allegro con brio*  
*♩ = 120*

b.

6 11 2 2

simile

Ex.4/46

(1) p-p (-p) (2) p-p (-p) (3) p-p (4) p-p (5) p-p-p-p (6) p-p-p (7) p-p

Ex.4/47

Ex.4/48: Bach, Orchestral Suite No.3 in D, I

a.

b.

Rp = Repeated pitch pattern

Ex.4/49

a.

b.

Ex.4/50



Ex.4/51: Schubert, Symphony No.8, I

Ex. 4/51 consists of two parts, a and b, in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Part a is a melodic line with a dynamic marking of *p* and a slur over the first two measures. Above the staff, fingerings (A) and (B) are indicated for the notes. Part b is a simpler melodic line with fingerings (A) and (B) indicated above the staff.

Ex.4/52

Ex. 4/52 is a single melodic line in treble clef, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Ex.4/53 a.

Ex. 4/53 a is a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Fingerings are indicated below the staff: +5 -3 +2 for the first three notes and -3 +2 +5 for the last three notes.

b.

Ex.4/54: Mozart, Sonata in F, K.332, I

Ex. 4/54 is a piano piece by Mozart, marked *Allegro*. It is in F major and 3/4 time. The notation shows a piano part with dynamics *f* and *sf*, and trills. Fingerings 3, 1, 2 are indicated above the staff. A circled number 89 is present in the first measure.

Ex.4/55

Ex. 4/55 consists of three parts, a, b, and c, in treble clef. Part a shows fingerings 2, 3, 1, 1, 1, 3, 1. Part b and c show dynamics *sf* and *f* respectively. The notation includes slurs and asterisks indicating specific notes.

Ex.4/56

Ex. 4/56 is a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. Fingerings 2, 3, 1, 1, 1, 3, 1 are indicated above the staff.



Ex.4/62: Schumann, Piano Concerto, Op.54, I

Ex.4/63

a: Tchaikovsky, Symphony No.3, Op.29, I

b: Debussy, Prelude, 'La fille aux cheveux de lin'

Ex.4/64: Stravinsky, Symphony of Psalms, II

Ex.4/65: Bach, Concerto in C minor (Two Claviers and Orchestra), BWV 1060, III

Ex.4/66: Bach, Violin Concerto in A minor, I

Ex.4/67: Chopin, Nocturne in E $\flat$ , Op.9/2 (accompaniment)

Ex.4/68: Bach, Brandenburg Concerto No.3, I

Ex.4/69: Brahms, Piano Concerto No.1, III

Ex.4/70

Ex.4/71

## Ex.4/72: Ravel, Piano Concerto in G, II

Adagio assai.  $\text{♩} = 76$  \*DP

*p* *espressivo*

## Ex.4/73: Chopin, Ballade No.1, Op.23

Presto con fuoco

*f* *ff*

208

RHR  
Estad.

Marche infer

## Ex.4/74

a. b.

Ex.4/75: Chopin, Ballade No.4, Op.52

HR :  
B :  
LN :

Right hand:

Andante con moto

9 → 8 18 18 18 18

against 4 → 3 3 3 3 3 3

18 18 18 18

cresc.

*f*

HR = Harmonic Rhythm  
B = Bass accentuation  
LN = Longer-note accompaniment  
- - - = Subsidiary structural grouping

Ex.4/76: Bach, Mass in B minor, VII, 'Domine Deus'

Andante

Ex.4/77: Holst, The Planets, 'Mars'

(♩ = 120)

Ex.4/78: Mozart, Fantasie, K.475, Andantino

a.

3

p

b.

Ex.4/79: Beethoven, Sonata in F minor, Op.2/1, I

*Allegro*

Ex.4/80: Tchaikovsky, Symphony No.6, IV

Ex.4/81

Ex.4/82: Tippett, Fantasia Concertante on a Theme of Corelli, Theme

HR:

Ex.4/83

Musical notation for Ex.4/83. It shows a rhythmic pattern on a staff with a treble clef. The pattern consists of eighth notes grouped in pairs. There are two main groups, each starting with a 'd-r' label. Above the staff, there are horizontal lines and a 'p.c.' marking. The first group is marked with 'd-r' and the second with 'd-r'.

Ex.4/84: Beethoven, Sonata in C minor, Op.10/1, I

Musical notation for Ex.4/84. It shows a piano score for the first movement of Beethoven's Sonata in C minor, Op.10/1, I. The tempo is marked 'Allegro'. The score is in 2/4 time and C minor. The right hand has a rhythmic pattern of eighth notes with 'd-r' labels and 'R' markings. The left hand has a bass line with chords. A 'p' marking is present in the first measure of the right hand.

Ex.4/85: Mozart, Sonata in F, K.332, I

Musical notation for Ex.4/85. It shows a piano score for the first movement of Mozart's Sonata in F, K.332, I. The tempo is marked 'Allegro'. The score is in 2/4 time and F major. The right hand has a rhythmic pattern of eighth notes with 'd-r' labels and 'R' markings. The left hand has a bass line with chords. A circled number '94' is in the first measure of the right hand.

Ex.4/86: Beethoven, Sonata in A, Op.2/2, IV

Musical notation for Ex.4/86. It shows a piano score for the fourth movement of Beethoven's Sonata in A, Op.2/2, IV. The tempo is marked 'Grazioso'. The score is in 3/4 time and A major. The right hand has a rhythmic pattern of eighth notes with 'd-r' labels and 'HR' markings. The left hand has a bass line with chords. A circled number '7' is in the first measure of the right hand.

Ex.4/87: Mozart, Sonata in B, K.333, III

Musical notation for Ex.4/87. It shows a piano score for the third movement of Mozart's Sonata in B, K.333, III. The tempo is marked 'Allegretto grazioso'. The score is in 3/4 time and B major. The right hand has a rhythmic pattern of eighth notes with 'd-r' labels and 'R' markings. The left hand has a bass line with chords. A circled number '3' is in the first measure of the right hand. Part (a) shows the full notation. Part (b) shows a simplified rhythmic analysis with 'd-r' labels and 'R' markings. Below part (b) is a diagram showing overlapping phrase groupings with a bracket and the text 'Overlapping phrase groupings'.



Ex.4/88: Beethoven, Sonata in C minor, Op.10/1, II

Ex.4/89: Mozart, Symphony No.41, IV

Ex.4/90: Scriabin, Prelude in Gb, Op.11/13

Ex.4/91: Tchaikovsky, Symphony No.5, IV

Ex.4/92: Bach, Concerto in D minor (Two Violins), I

Ex.4/93: Mozart, Piano Concerto in A, K.448, I

Ex.4/94: Tchaikovsky, Piano Concerto No.1, I

Ex.4/95: Bach, Mass in B minor, III, 'Kyrie Eleison'

Ex.4/96: Beethoven, Symphony No.3, II

Adagio assai

Ex.4/97: Beethoven, Overture, Leonore No.3, Op.72a

Allegro

Ex.4/98: Beethoven, Sonata in C minor, Op.10/1, II

*Adagio mel. etc.*

Ex.4/99: Wagner, Die Meistersinger, Prelude

Estad:

## Ex.4/100: Mozart, Fantasia, K.475, Andantino

## Ex.4/101: Beethoven, Sonata in C minor, Op.10/1, II

4/102 not used

## Ex.4/103: Brahms, Piano Concerto No.2, IV

Ex.4/104: Brahms, Piano Concerto No.2, I

*Allegro non troppo*  $\text{♩} = 92$

Ex.4/105: Tchaikovsky, Symphony No.5, III

*Allegro moderato*  $\text{♩} = 138$

Ex.4/106: Tchaikovsky, Symphony No.5, III

*Allegro Moderato*  $\text{♩} = 138$

Ex.4/107: Beethoven, Violin Concerto, I

Diagram: Hammering technique showing a hammer striking a string, with a \*DP marking above it.

Tempo: *Allegro ma non troppo*

Handwritten notes:  $2\ 2\ 1\ 2\ 1\ 1\ 1\ 1\ 4$

Handwritten notes:  $d\ d-r$

Dynamic markings: *p*, *dolce p*

Instrumentation: Timp.

Ex.4/108: R. Strauss, Reverie, Op. 9/4

Diagram: Hammering technique showing a hammer striking a string, with R, DC, and \*DP markings above it.

Tempo: *Andantino*

Tempo marking:  $\text{♩} = \text{ca. } 48$

Dynamic marking: *sempre pp*

Ex.4/109: Bach, '48', I, Prelude No. 24

Diagram: Hammering technique showing a hammer striking a string, with HR: marking above it.

Tempo: *HR:*

Text: *Right-hand voices*

Text: *Indirect resolution*

Dynamic marking: *p*

Ex.4/110: Chopin, Andante Spianato and Grande Polonaise, Op. 22

Diagram: Hammering technique showing a hammer striking a string, with HR: and \*(R) markings above it.

Tempo: *HR:*

Handwritten notes:  $1\ 3\ 1\ 3\ 1\ 3\ 1\ 3\ 1\ 3\ 1\ 3\ 1\ 3\ 1\ 2\ 2\ 8\ 4$

Handwritten notes:  $d-r\ d-r\ d-r\ d-r\ d-r\ d-r\ d-r\ (d-r)(d-r)$

Dynamic marking: *f*

Ex.4/111: Chopin, Op.22

Allegro molto  
(♩=80)

Ex.4/112

Resolutions  
in category:

1. Categories (2)-(1) (3)-(1) (4)-(1) (5)-(1) (6)-(1)

2. (3)-(2) (4)-(2) (5)-(2) (6)-(2)  
but also: (2)-(3) (6)-(2)

3. (4)-(3) (4)-(3) (5)-(3) (6)-(3)  
(4)-(3) (4)-(3) (5)-(3)

4. (5)-(4) (6)-(4)  
(5)-(4)

5. (6)-(5)

Ex.4/113(c.f.Elgar,'Enigma' Variations,'Nimrod')



Ex.4/114: Beethoven,Six Variations,Op.34,Var.II

Allegro ma non troppo



Ex.4/115







Ex.4/118: Brahms, Piano Concerto No.1, I

Ex.4/119: Bach, Partita No.1 (Solo Violin), Gigue

T = Structurally accented tonic  
 HR = Harmonic Rhythm  
 S = Subdivision  
 dc = Duration Contour  
 R = Repetition

Ex.4/120: Mozart, Serenade ('Eine Kleine Nachtmusik'), K.525, III

Ex.4/121: Mozart, Quartet in D minor, K.421, III



Ex.4/122: Berlioz, Harold in Italy, Op.16, III



Ex.4/123: Chopin, Piano Concerto No.1, Op.11, I



Ex.4/124: Prokofiev, Romeo and Juliet, Op.64, 'Folk Dance'



t = Tonic

Ex.4/125: Schubert, Impromptu in A $\flat$ , Op.90/4

*Allegretto*

Ex.4/126: Bach, '48', I, Prelude No.24

*Alto:*

Ex.4/127: Mozart, Serenade, K.320, V

MC = Metrical Contour

Ex.4/128: Brahms, Piano Concerto No.1, III

Ex.4/129: Bach, Mass in B minor, XXI, 'Hosanna'

Ex.4/130: Brahms, Intermezzo in E, Op.117/1

Ex.4/131: Bach, '48', II, Prelude No.14

Ex.4/132: Mozart, Sonata in D, K.576, I

-N- = Neighbour-note configuration

Ex.4/133: Haydn, Quartet, Op. 50/1, III

*Poco Allegretto*

Ex.4/134: Mozart, Quintet, K. 516, V

*Top line without articulation:*  
*Allegro*

*PS in bass*

Ex.4/135: Beethoven, Sonata in E, Op. 14/1, III

*Allegro comodo*

Ex.4/136: Mozart, Sonata in A, K. 331, I, Variation 1

*Andante grazioso*

Ex.4/137: Bartók, Musie for Strings, Percussion and Celesta, I

Andante tranquillo  
♩ = 112-116

T T \*DP T \*DP

1 1 2 2 2 1 1 1 1 2 2 2 1 1

I = Interpreted

Ex.4/138

a. b.

Ex.4/139

a: I IIb- Y VI I Ib IIb- Y I

d-r d-r d-r d-r d-r

Structural timelengths of Harmonic Rhythm

Ex.4/140: Debussy, Prélude à l'Après-midi d'un Faune (ending)

Très lent

Ex.4/141

a. b.

HR: HR:

Ex.4/142: Beethoven, Sonata in E minor, Op. 90, I

Mit Lebhaftigkeit  
(Con animato)

a.

h-h = Harmonic unity (Harmonic Rhythm)

b.

p-p = Pitch unity

c.

HR:



Ex.4/143: 'Gaudeamus Igitur'

DC alone: 3 1 4 4 3 1 8 etc.

R HR: 3 1 4 4 3 1 8 3 1 4 4 2 2 8

\*DP R \*DP R \*DP

HR: C C C C

Ex.4/144: Beethoven, Sonata in D, Op.10/3, IV

*Allegro*

R HR (2D) 1 1 6 R 1 1 6 1 1 1

*p* *cresc.* *f*

V I— V I—  
[4] [7] [4] [7]

> = Stronger than (and incongruent with)

Ex.4/145: Bach, '48', II, Prelude No.4

HR: (2D)

Without HR: DC, LN: 1 1 1 6 1 2 1 5 1

Ex.4/146: Beethoven, Piano Trio, Op.97, III

*Andante*

HR: R 2 3 1 1 2 1 1 1 2 3 1 1 2

DC, LN: 2 3

con 8<sup>va</sup> bassa

Ex.4/147: Beethoven, Sonata in C minor, Op.111, II

Adagio molto

Metrical grouping by HR:

Ex.4/148: Brahms, Variations on a Hungarian Song, Op.21/2

D [6] G [4] D [4] A [4] E7 [2] A [4] D [4]

Ex.4/149: Beethoven, Sonata in C minor, Op.10/1, III

Prestissimo

LN < Estd. < = Weaker than (and incongruent with)

Ex.4/150

≡ = Congruent with

Top Line:

HR, LN: HR ≡ LN HR+LN > DC DC > HR (+LN) HR+LN (cap) > LN (bass)

Ex.4/151: Mussorgsky, Pictures at an Exhibition, 'The Gnome'

Handwritten musical score for 'The Gnome' by Mussorgsky. The score is in 3/4 time with a tempo marking of  $\text{♩} = 126$ . It features a treble and bass clef staff. Above the treble staff, there are handwritten annotations: 'R' above the first measure, 'S' above the second measure, and 'R' above the third measure. Below these, there are rhythmic patterns: 'd-r' with '1 5' below it, and 'd-r' with '1 2' below it. The score includes dynamic markings such as *sf sf* and *etc.*. To the right of the score, there is a diagram showing a sequence of notes: '1 5', '1 2', '1 2', '1 5' with arrows indicating movement and the text 'etc.' and 'HR, dr' below it.

Ex.4/152: Beethoven, Sonata in D, Op.10/3, I

Handwritten musical score for the first movement of Beethoven's Sonata in D, Op.10/3. The score is in 3/4 time. Above the treble staff, there are handwritten annotations: '(HR)' above the first measure, 'HR:' above the second measure, and 'etc. (S of (4) not shown)' above the third measure. Below these, there are rhythmic patterns: '1 1 1 1 1 1 1 1'. The score includes dynamic markings such as *pp*, *sim. cresc.*, and *etc. simile*. Below the score, there is a note: 'HR > LN' and a symbol for 'Directional grouping' (a bracket with a diagonal line).

Ex.4/153: Beethoven, Sonata in E, Op.14/1, I

Handwritten musical score for the first movement of Beethoven's Sonata in E, Op.14/1. The score is in 3/4 time. Above the treble staff, there are handwritten annotations: 'Bass' above the first measure, 'HR:' above the second measure, and 'LN:' above the third measure. Below these, there are rhythmic patterns: 'Allegro (4) 1 1 1 1 1 1 1 1'. The score includes dynamic markings such as *p* and *p-p-p etc.*. To the right of the score, there is a note: '\* Top line'.

Ex.4/154

Handwritten musical score for Ex.4/154. The score is in 3/4 time. Above the treble staff, there are handwritten annotations: 'Allegro' above the first measure, 'LN (bass)' above the second measure, and 'LN (top)' above the third measure. Below these, there are rhythmic patterns: '1 3'. The score includes dynamic markings such as *p* and *etc.*

Ex.4/155: Saint-Saëns, Quartet, Op.112, II

Ex.4/156: Brahms, Intermezzo in E minor, Op.119/2

Ex.4/157: Handel, Violin Sonata in D, Op.1/13, IV

a: Rossini, Barber of Seville, Overture

Ex.4/158

a.

b.

Ex.4/159: Mozart, Quartet, K.590, IV

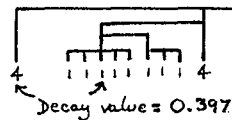
Tr = Transferred Phase Grouping

Ex.4/160: Mozart, Sonata in F, K.332, I

Ex.4/161: Bach, English Suite No.3, Gavotte

Ex.4/162: Mozart, Sonata in G, K.330, III

DC alone:



Ex.4/163: Beethoven, Piano Concerto No.4, I

DC alone: 4 11114  
Decay value = 0.25

etc.  
simile

Ex.4/164: Mozart, Symphony No. 40, K.550, III

Decay value = 0.166

Ex.4/165: Schumann, Sonata in A minor (Violin and Piano), Op.105, II

Decay value = 0.44  
0.71

(♩ = 108)

Ex.4/166: Bach, Mass in B minor, XXI, 'Hosanna'

etc.  
simile

Ex.4/167: Chopin, Mazurka in B $\flat$ , Op.7/1

tr p-p poco rall. a tempo f cresc. fz

R of opening

Ex.4/168

a: Mozart, Sonata in F (Piano and Violin), K.377, II

Andante

HR: \*DP

1 1 2 1 1 2 1 1 2 1 3

p P

b: Franck, Symphony in D minor, I

Allegro non troppo

HR: S: HR: \*or\*

1 2 1 2 1 2 1 2 1 1 2

p P

Ex.4/169: Mozart, Sonata in A (Piano and Violin), K.305, I

Allegro molto

HR:

(1) 1 1 2 1 (1) 1 1 2 1 (1) 1 1 (1) 1 1 (1) 1 1 (1) 1 1

p

Ex.4/170: Beethoven, Sonata in F minor, Op.57, I

*Allegro assai*

Ex.4/171

D.C. alone: 1 2 1 2

HR: 1 1-1 1 2

Ex.4/172

↑ = Representative chord (HR)  
N = Neighbour-note

Ex.4/173: Beethoven, Sonata in F minor, Op.2/1, I

*Attack String:*

HR: R R

*pp*



Ex.4/173.1: Bach, Musical Offering (as Ex.1/6)

Theme:

1

Variation:

1

2

*f sf c1) > sf c F7 Bb Bb Ab dim — sf(2) sf(1) dim c sf c*

*quasi d — r quasi d — r quasi d — r*

Ex.4/174: Chopin, Ballade No.1, Op.23

*Moderato*

Ex.4/175: Corelli, Sonata, Op.5/8, Sarabanda

Ex.4/176: Mozart, Symphony No.34, K.338, I

Ex.4/177

Ex.4/178: Bartók, Concerto for Orchestra, II

Sequences of roots:

B	A#	B	G#	A#	A#	B	G#	F#	G#	C	A#	A#	G#(+)	C#	E+	F#	E(+)	B	E+	A+
0	2	0	9	7	2	0	10	10	11	4	8	7	0	9	2	7	7	2	7	0
5	7	5	2	0	7	5	2	0	1	6	10	9	2	7	10	0	10	5	10	3

Sequences of roots:

A+	A#(+)	A#	A#	E+	F#	F#
8	0	5	0			
3	7	0	7	10	0	0

Ex.4/179: Shostakovich, Symphony No.1, III

Sequences of roots:

D $\flat$	b(1)	E $\flat$	e $\flat$	F	G $\flat$	A $\flat$ (aug)	D $\flat$
2	0			10	11	0	
10	8	0		9	10	11	0
0	1	2		4	5	6	7

Ex.4/180: Barber, Adagio for Strings

Sequences of roots:

e $\flat$	F	G $\flat$	A $\flat$	D $\flat$ (1)	G $\flat$	e $\flat$	F	R
7	9	10	0	3	8	1	10	0
F=0:	10	0	1	3	8	1	10	0

## Ex.4/181: Brahms, Intermezzo in A, Op.118/2

Andante R →

*p* *p dol.*

*pp* R →

Ex.4/182: R. Rogers, The King and I, 'March of the Siamese Children'

Moderato

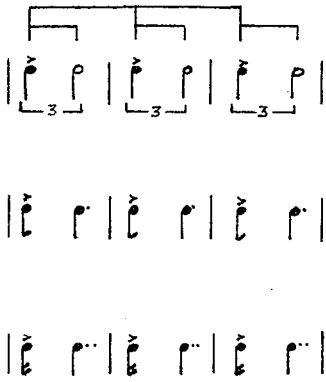
*pp*

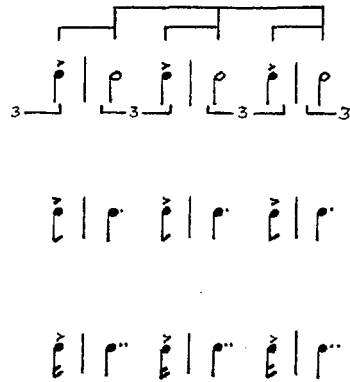


Ex.4/188

This musical score, labeled Ex.4/188, consists of 29 staves. The notation is highly chromatic, featuring a wide range of accidentals including sharps, naturals, flats, and double flats, as well as dynamic markings such as *cx*, *fx*, *g<sub>x</sub>*, and *g<sub>l</sub>*. The piece is divided into four measures, each containing 11 notes. The notes are connected by vertical lines, and horizontal dashed lines separate the measures. The first measure starts on B $\sharp$  and ends on D $\flat\flat$ . The second measure starts on D $\flat\flat$  and ends on D $\flat\flat$ . The third measure starts on D $\flat\flat$  and ends on D $\flat\flat$ . The fourth measure starts on D $\flat\flat$  and ends on D $\flat\flat$ . The notes in each measure are: Measure 1: B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ ; Measure 2: D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ ; Measure 3: D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ ; Measure 4: D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G $\sharp$ . The notes are further modified with various accidentals and dynamics throughout the piece.

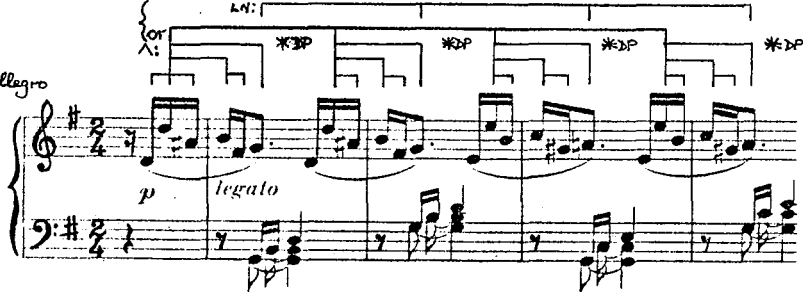
Ex.5/1

a. 

b. 

Ex.5/2: Beethoven, Sonata in G, Op.14/2, I

*Allegro*



*p* *legato*

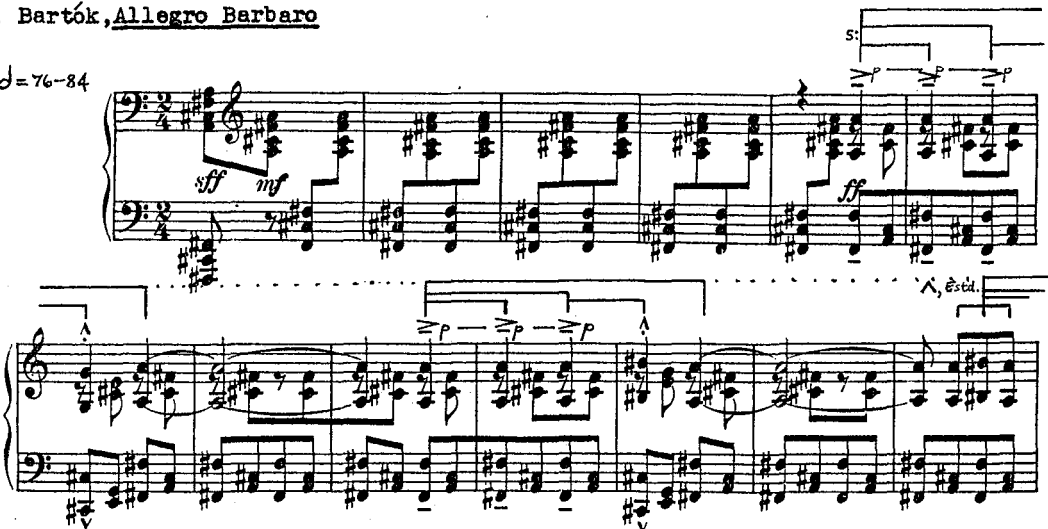
Ex.5/3: Schumann, Album for the Young, Op.68, 'Soldiers' March'



*f*

Ex.5/4: Bartók, Allegro Barbaro

$\text{♩} = 76-84$



*ff* *mf* *ff*

*p* *p* *p*

*Estad.*

Ex.5/5: Dvořák, Symphony No.6, III

Ex.5/6: Brahms, Rhapsody in E<sub>b</sub>, Op.119/4

Ex.5/7: Stravinsky, The Rite of Spring, 'Danses des Adolescentes'

2/4 metre pre-estd.  
by pitch pattern repetition

Structural timelengths from dynamic accentuation: 2 6 3 4 5 3

Ex.5/8: Beethoven, Symphony No.6, I



Ex.5/9: Beethoven, Symphony No.3 ('Eroica'), IV



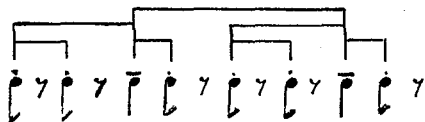
Ex.5/10



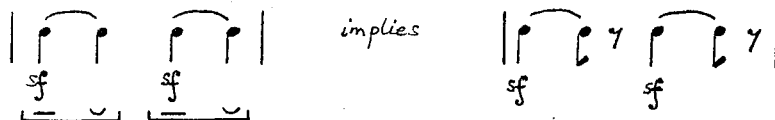
Structural time lengths of articulation and remaining durations

Ex. 5/10.1

$\text{♩} \geq 108$   
to ensure  
upbeat



Ex. 5/10.2



(— = Articulation, not ties)

Ex.5/11

R HR: 3 1 2 4 2 4 2 4 3 etc

Subsidiary: 2 4 2 4 2 4

Ex.5/12: Beethoven, Quartet in G# minor, Op.131, IV

HR: (2) 4 1 1 2 4 1 1 2 4 1 1 2

Ex.5/13: Haydn, Symphony No.97 ('Salomon'), IV

DC, HR: (2) (2) (2)

d-r d-r d-r

Ex. 5/15

Ex. 5/14: Mozart, Duo for violin and viola, K.423, III

Allegro

(94) \*SP

Ex.5/16: adapted from: Beethoven, Sonata in Eb, Op.58/3, IV

a.

b. as above

Ex.5/17: Lassus, Chanson, 'Bon Jour Mon Coeur'

XA = Articulated phrasing

Ex. 5/18 *Bon jour mon cœur, bon jour ma dou- ce vi- e, Bon* etc. as above - see ||

Ex.5/19

Schering



Sachs



Gombosi



Ex.5/20: Rore, Madrigal, 'Quando Lieta Sperai'

A complex musical score for Ex.5/20, featuring a vocal line and a lute accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lute accompaniment is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes numerous fingerings (e.g., 4, 2, 2, 2, 2, 6, 2, 2, 2, 2, 3, 1, 4, d-r, 2, 2, 2, 2, 6, d-r, 2, 2, 3, 1, 2, 2, 4, 2, 1, 1) and dynamic markings (p, f). There are also performance instructions such as 'A.C.', 'XDP', and 'LVI' with arrows indicating specific points in the music.

Ex.5/21: Brahms, Piano Concerto No.1, III

*Estd:*

*Predominant, becoming subsidiary*

*3rd:*

*Top line:*

*Subsidiary, becoming predominant*

*Predom. (Estd.)*  
*→ subsid.*

*Subsid.*  
*→ predom.*

*Predom. (Estd.)*  
*→ subsid.*

*Subsid.*  
*→ predom.*

Ex.5/22: Janáček, Sinfonietta, IV

/ = Directional grouping  
 Estd = Pre-established metre  
 ^ = Tonic accent

Ex.5/23: Bach,Orchestral Suite No.2 in B minor, Badinerie

Musical score for Ex.5/23: Bach, Orchestral Suite No.2 in B minor, Badinerie. The score includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Above the treble staff, there are various performance markings: 'R', 'S', 'T', 'Dc.', '\*DP', and '\*Ps'. A bracket labeled 'Bach:' is positioned below the first few measures. Another bracket labeled 'HR' is positioned below a later section of the score. The piece concludes with 'etc.'.

Ex.5/24: Bizet,L'Arlesienne,Suite No.1,I,Overture

Musical score for Ex.5/24: Bizet, L'Arlesienne, Suite No.1, I, Overture. The score shows a single treble clef staff with notes and rests. Above the staff, there are performance markings: 'Rc', 'RA', '\*DP', and 'etc.'. Below the staff, there are fingerings: '4 4 7', '1 3 1 3 1 7', '1 4 4 2 2 2 2 4 4 2 2 2 2 4 4 7 etc.'.

Ex.5/25: Mozart,Violin Concerto in G,K.216,II

Musical score for Ex.5/25: Mozart, Violin Concerto in G, K.216, II. The score shows a treble and bass clef staff. The treble staff is marked 'Adagio' and 'mp'. The bass staff is marked 'Str. con sord.' and 'p'. Above the treble staff, there are performance markings including 'RR' and 'd-r'. The piece concludes with 'p'.

Ex.5/26: Berlioz,Harold in Italy,I

Musical score for Ex.5/26: Berlioz, Harold in Italy, I. The score shows a treble and bass clef staff. The treble staff is marked 'Adagio' and 'p'. The bass staff is marked 'pp' and 'sf'. Above the treble staff, there are performance markings including 'R', 'ps', and 'p'. The piece concludes with 'p'.



Ex.5/30: Brahms, Symphony No.2, I

HR  
B>  
R: LN:

Allegro non troppo

Musical score for Ex. 5/30, Brahms Symphony No. 2, I. Measures 135-140. The score is in 3/4 time and D major. It features piano accompaniment, violin, and bass staves. A circled measure number '135' is present in the piano staff.

Continuation of the musical score for Ex. 5/30, Brahms Symphony No. 2, I. Measures 141-146. The piano part continues with a steady accompaniment, while the violin and bass parts have more active melodic lines.

Ex.5/31: Shostakovich, Symphony No.1, II

Musical score for Ex. 5/31, Shostakovich Symphony No. 1, II. Measures 37-42. The score is in 3/4 time and D major. It includes piano accompaniment, triangle, and strings. A circled measure number '37' is present in the piano staff. The tempo is marked '♩ = 88'.

Continuation of the musical score for Ex. 5/31, Shostakovich Symphony No. 1, II. Measures 43-46. The piano part continues with a steady accompaniment, while the triangle and strings parts have more active melodic lines.

Musical score for Ex. 5/31, Shostakovich Symphony No. 1, II. Measures 47-50. The score is in 3/4 time and D major. It includes piano and bass staves. A circled measure number '47' is present in the piano staff. The tempo is marked '♩ = 192'.



Ex.5/32: Stravinsky, L'Histoire du Soldat, 'Marche du Soldat'

Top line alone: (R) *Esca* *xop R* *xop* *xop R* *xop R*

*J=112*

R (R) *xop* *xop* *xop* *xop* *etc.*

Ex.5/33

a: Debussy, Nocturnes, II, 'Fêtes'

Top line relative to accompaniment :

*AN, NR: RA* *DC:* *RA* *RA* *RA* *RA*

*Animé*

a.



Ex. 5/36: Schoenberg, Six Little Piano Pieces, Op. 19, I

Leicht, zart (♩)

ppp

etwas zögernd - - - - -

flüchtig

p

pp

ppp

p

espress.

leicht

pp

Ex. 5/36b

Handwritten musical score for Ex. 5/36b. The score is written on a grand staff with two staves. The left hand part is marked with a 2/4 time signature and *pp*. The right hand part is marked with *p* and the instruction "etwas zögernd". Above the right hand staff, there are handwritten notes "DC:" and "cap part" with arrows pointing to specific notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Detailed handwritten musical score for Ex. 5/36b. This version includes extensive performance annotations. Above the right hand staff, there are notes such as "Esch. LW", "f (cliff)", "p", "p", "leicht", and "pp". There are also various symbols and arrows indicating fingerings and articulation. The score is written on a grand staff with two staves.

Ex. 5/37: Schoenberg, Op. 19, II

Musical score for Ex. 5/37, marked "Langsam (d)". The score is written on a grand staff with two staves. The left hand part is marked with "äußerst kurz" and *pp*. Above the right hand staff, there are handwritten notes "R", "DC:", "St", "KDP", and "R". The score includes various musical notations such as slurs, ties, and dynamic markings. Below the left hand staff, there are fingerings: 1 1 3 3 1 1 3 3.

Musical score for Ex. 5/37, marked "p espress.". The score is written on a grand staff with two staves. The left hand part is marked with *pp*. Above the right hand staff, there are handwritten notes "KDP", "R", "(1)", and "KDP". The score includes various musical notations such as slurs, ties, and dynamic markings. Below the left hand staff, there are fingerings: 1 1 3 2 1 1 1 (1) 3.

Ex. 5/38

a.

b.

Ex. 5/39: Schoenberg, Piano Concerto, I

a.

b.

Diagram for b:

- a) [3] [3] [6] \*
- b) [2] [2] [2] [6] \*
- c) [3] [3] [6]
- d) [2] [2] [2] [6]

Ex. 5/40: Mozart, Sonata in A, K. 331, III (adapted)

Allegretto

