

Symphony III, 3rd mvt.	63,1; 87,3c; 95,a3; 108,4
Symphony III, 4th mvt.	62,7; 62,8; 114,3; 134,7
Symphony V, 2nd mvt.	41,2
Symphony V, 3rd mvt.	41,1; 146,5
Symphony VI, 1st mvt.	119,8; 124,7; 154,5
Symphony VII, 1st mvt.	74,3
Symphony VII, 3rd mvt.	37,b; 146,6
Symphony VII, 4th mvt.	113,6
Symphony VIII, 1st mvt.	150
Symphony IX, 3rd mvt.	103,3c
Symphony IX, 4th mvt., "Ode to Joy"	109,e3
Variations, 13, on a Theme by Dittersdorf, Var. 1	123,1b

Brahms

A German Requiem	127,2
Intermezzo op. 76 no. 7	91,5
Intermezzo op. 117 no. 1	146,3
Intermezzo op. 118 no. 1	110,d3
Intermezzo op. 119 no. 1	87,3d
Sonata for Piano and Violoncello op. 99, 1st mvt.	110,d2
Songs: "Auf dem Kirchhofe," op. 105 no. 4	63,3
"Mädchenlied," op. 107 no. 5	152,2
"Wie bist du, meine Königin," op. 32 no. 9	152,5
Symphony I, 1st mvt.	121,3a
Symphony I, 2nd mvt.	88,a; 124,3
Symphony I, 3rd mvt.	69,7; 138,4; 147,3
Symphony II, 1st mvt.	147,2
Symphony III, 1st mvt.	111,d3; 119,16b; 146,7
Symphony III, 2nd mvt.	128,9b
Symphony IV, 1st mvt.	81,2
Symphony IV, 2nd mvt.	119,15
Variations on a Theme by Handel, op. 24, Fugue	87,1a; 110,d1; 134,5
Variations on a Theme by Paganini, op. 35, Var. 5	59,3
Waltz op. 39 no. 1	49,2; 110,b1
Waltz op. 39 no. 2	46,1; 106,2a
Waltz op. 39 no. 3	114,1a
Waltz op. 39 no. 4	96,4; 128,7c
Waltz op. 39 no. 9	105,5

Chopin

Ballade op. 23	64,2; 121,3b; 128,9c; 153,1
Ballade op. 47	64,3; 119,10
Bolero op. 19	111,a2; 113,1b
Étude op. 10 no. 1	130,4; 153,2
Étude op. 10 no. 2	42,1
Étude op. 10 no. 3	65,5; 138,5; 153,3

Étude op. 10 no. 4	65,3
Étude op. 10 no. 5	131,2
Étude op. 10 no. 8	7,b; 54,1; 54,5; 62,6; 73,4; 120,3; 128,7d; 143,1; 148,5
Étude op. 10 no. 10	140,5
Étude op. 10 no. 12	12,a; 73,1; 83,1; 114,10; 119,14
Étude op. 25 no. 1	40,10; 53,4
Étude op. 25 no. 2	106,3b; 120,4
Étude op. 25 no. 5	111,b2
Étude op. 25 no. 11	76,3; 100,2a; 100,3c; 100,6a; 106,2b; 107; 128,6b
Impromptu op. 36	128,5c
Mazurka op. 17 no. 1	76,5; 83,2; 103,3d; 119,11
Mazurka op. 17 no. 2	106,2c
Mazurka op. 17 no. 3	30,a
Mazurka op. 17 no. 4	63,2; 65,2; 114,5e
Mazurka op. 24 no. 1	91,4; 119,21; 128,9d; 137,2; 145,2
Mazurka op. 24 no. 2	128,2c; 128,4
Mazurka op. 24 no. 3	40,7; 128,3a; 128,9e
Mazurka op. 24 no. 4	59,4; 128,8b
Mazurka op. 30 no. 1	65,8
Mazurka op. 30 no. 2	152,7
Mazurka op. 30 no. 3	128,2b
Mazurka op. 30 no. 4	53,3; 54,6
Mazurka op. 33 no. 1	128,11
Mazurka op. 33 no. 4	74,2; 119,12; 128,3b
Mazurka op. 41 no. 2	75
Nocturne op. 9 no. 2	84; 88,b; 122,2
Nocturne op. 15 no. 1	40,5
Nocturne op. 15 no. 2	54,7; 54,11b; 117,1
Nocturne op. 27 no. 1	137,3
Polonaise op. 26 no. 1	44,2; 80,2; 99,2; 113,3c
Polonaise op. 40 no. 1	40,1; 54,13; 56,2e; 112,3; 113,4
Polonaise op. 40 no. 2	54,2
Polonaise op. 71	98,2
Prélude op. 28 no. 2	110,a3
Prélude op. 28 no. 3	76,2
Prélude op. 28 no. 6	148,6
Prélude op. 28 no. 14	100,3b
Scherzo op. 31	12,b; 57,2; 102,6; 119,13; 143,2
Sonata op. 35, 4th mvt.	57,1; 145,1
Waltz op. 42	140,6
Waltz op. 64 no. 2	124,6b; 137,1

Clementi

Préludes et Exercices	40,3; 76,6; 136,1-5
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Crüger

Chorale: "Fröhlich soll mein Herze springen"	115,1b
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Des Prez, Josquin 54,12

Handel

Cantate con strumenti, no. 16: Recitative 56,1
Chaconne in G Major 87,3b
Concerto grosso op. 6 no. 6 102,4
Concerto grosso op. 6 no. 7 110,a6
Six Fugues, No. 6 in C Minor 53,2
Suites de Pieces, 2nd collection:
No. 1 in Bb Major, Prélude 56,2g; 73,2
Suites de Pieces, 2nd collection:
No. 1 in Bb Major, Aria con variazioni 54,14; 103,6
Suite No. 2 in F Major, 1st Adagio 54,4; 65,6; 95,a6; 118,2
Suite No. 2 in F Major, Allegro 92,2; 93; 100,1
Suite No. 2 in F Major, Fugue 92,1
Suite No. 3 in D Minor, Prélude 64,1
Messiah, "The People That Walked in Darkness" 128,7b

Hassler, Hans Leo

Lustgarten, No. 1 115,1c
Lustgarten, No. 24 116

Haydn

Andante con variazioni in F Minor 48,1; 91,1; 147,1
Capriccio in G Major 102,1
"Chorale St. Antonii" 42,2; 138,3
Fantasy in C Major 136,6
Piano Trio in E Major 109,e1
Sonata in Bb Major (Hob. 41) 119,2
Sonata in E Major (Hob. 31) 95,b5
Sonata in Eb Major (Hob. 49) 62,1; 65,7; 103,5a; 108,1; 114,5b
Sonata in Eb Major (Hob. 52) 56,2h; 96,3; 101,1; 113,1a
Sonata in G Major (Hob. 40) 119,1; 123,3
String Quartet op. 76 no. 3, 2nd mvt., "Emperor Hymn" . 39,3; 119,3; 120,6
String Quartet op. 76 no. 4 119,4
Symphony No. 92 in G Major ("Oxford"), 2nd mvt. 50,3
Symphony No. 94 in G Major ("Surprise"), 1st mvt. 110,e2
Symphony No. 104 in D Major, 1st mvt. 95,d3; 95,e5; 110,a1
Symphony No. 104 in D Major, 2nd mvt. 73,3; 106,3a; 124,2a
Symphony No. 104 in D Major, 4th mvt. 114,2b

Mendelssohn

Midsummer Night's Dream, Overture 119,9
Midsummer Night's Dream, Wedding March 89,4

Songs Without Words, No. 12 in F# Minor 106,3c; 108,3; 112,2
Songs Without Words, No. 30 in A Major 149,1
Symphony in A Minor, 1st mvt. 147,4

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The Abduction from the Seraglio, Overture 100,3e
Concerto for Piano and Orchestra, K. 488 101,5
Fantasy in C Minor, K. 475 101,2; 128,7a
Fantasy in D Minor, K. 397 82,3; 124,6a
The Magic Flute 109,d2
Piano Trio in E Major, K. 542 128,8a
Requiem 127,1
Rondo in A Minor, K. 511 155,4
Rondo in D Major, K. 485 114,2d; 128,1; 155,3
Sonata in A Major, K. 331, 1st mvt.,
Theme 72,3; 87,5; 95,b4; 132,6; 141; 157
Sonata in A Major, K. 331, 1st mvt., Variations 123,1a; 140,4
Sonata in A Major, K. 331, 2nd mvt. 20,4; 35,1; 95,c3
Sonata in A Major, K. 331, 3rd mvt. 35,2; 138,2; 139; 149,3
Sonata in A Minor, K. 310, 1st mvt. 95,c2
Sonata in A Minor, K. 310, 3rd mvt. 82,1; 97,2
Sonata in Bb Major, K. 333, 3rd mvt. 54,11a; 141
Sonata in C Major, K. 279, 1st mvt. 154,1
Sonata in C Major, K. 545, 1st mvt. 47,1; 88,c; 124,5a
Sonata in C Major, K. 545, 2nd mvt. 104,2b
Sonata in D Major, K. 576, 3rd mvt. 54,9
String Quartet in C Major, K. 465 99,3
String Quintet in C Major, K. 515 123,4
Symphony in C Major, K. 551, 2nd mvt. 144,2
Symphony in C Major, K. 551, 3rd mvt. 128,7f
Symphony in D Major, K. 385, 1st mvt. 119,5; 134,3
Symphony in D Major, K. 385, 2nd mvt. 124,5b; 128,2d; 148,1
Symphony in D Major, K. 385, 4th mvt. 119,6
Symphony in Eb Major, K. 543, 1st mvt. 94
Symphony in G Minor, K. 550, 1st mvt. 89,3

Paganini

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Scarlatti, Domenico

Sonata in C Major (L. 104, K. 159) 95,b2; 97,3
Sonata in D Major (L. 212, K. 458) 53,1
Sonata in G Major (L. 124, K. 260) 132,4

Schubert

Divertissement à la Hongroise, op. 54	89,2
Impromptu op. 90 no. 3	100,3f; 110,b2
Piano Quintet ("Trout"), op. 114	109,b
Sonata in A Minor, op. 42, 1st mvt.	53,6
Sonata in C Minor, 4th mvt.	134,9
Songs: "Auf dem Flusse" (Winterreise, no. 7).	40,2
"Der Schiffer" (D. 694).	39,1
"Die Allmacht," op. 79 no. 2.	98,3a
"Die Stadt" (Schwanengesang, no. 11).	103,4
"Gretchen am Spinnrade" (D. 118).	111,b1
"Wanderers Nachtlied," op. 4 no. 3	37,a
String Quartet in A Minor, 1st mvt.	86
String Quartet in A Minor, 2nd mvt.	128,10b
Symphony in B Minor, 1st mvt.	56,2f; 109,e4; 128,8c
Symphony in B Minor, 2nd mvt.	128,10a
Valses nobles, op. 77 no. 1	46,2
Valses nobles, op. 77 no. 5	106,2d
Valses nobles, op. 77 no. 10.	68
Waltz op. 9 no. 2.	30,b

Schumann

Études symphoniques, op. 13	50,2
"In der Nacht," Fantasiestücke, op. 12	80,1
Songs: "Aus meinen Tränen sprissen" (Dichterliebe, no. 2).	22,b
"Im wunderschönen Monat Mai" (Dichterliebe, no. 1)	110,c2
"Wenn ich in deine Augen seh'" (Dichterliebe, no. 4).	152,1
String Quartet in A Major, op. 41 no. 3.	110,e4
Studies after Paganini, op. 3 no. 1	58,3

Strauss, Johann

The Blue Danube, Waltz No. 1.	43, for a
The Blue Danube, Waltz No. 3	152,3
Tales from the Vienna Woods, Waltz No. 1.	97,4

Strauss, Josef

Dorfschwalben aus Österreich, op. 164, Waltz No. 1	20,3
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Wolf, Hugo

"Das Ständchen"	100,6c
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List of abbreviations used in the examples

a.	(fugal) answer
ac.p.t.	accented passing tone
app.	appoggiatura
arpeg.	arpeggiation
asc.rg.tr.	ascending register transfer
Bgd.	Background
c.f.	cantus firmus
chrom.	chromatic (note)
cons.	consonance
cpt.	counterpoint
desc.rg.tr.	descending register transfer
diss.	dissonance
div.	divider
enl.	enlargement
Fgd.	Foreground
fund.str.	fundamental structure
inv.	inversion
Mgd.	Middleground
mtn.inr.vc.	motion from an inner voice
n.n.	neighboring note
n.n.hrm.	neighboring-note harmony
obl.rg.	obligatory register
pass.tones	passing tones
prep.	preparation
prg.	(linear) progression, preceded by size of interval spanned, eg. 3-prg. (third-progression)
p.t.	passing tone
rep.	repetition
rg.-ov.	reaching-over
s.	(fugal) subject
unf.	unfolding

Background:
fundamental structure

1

I V I

(overtone)

2

3
5
8
1

3

5

(ascent) 3 2 1 5 4 3 2 1

(10)

4

8- 5- 1

8
5
1

6

1 2 3 4 5

I—V—I (I I I) (I V) (I IV I) (V I V)
= I () (?) (?) (?) (?) (?)

7

(1) (2)

1): I—{V
2): {V - I

Beethoven, Sonata op. 27 no. 2, 1st mvt.

m. 5 23 26 27 28 33 35 38 42 49 50 51

(arpeggiation) 3 2 (3-2) 3 2 1

(NB: 5 - 5 - 5)

(#3-4 4- -#3)

I II V I II V-I
(= I-IV V-I)
(A1 - B- A2)

Chopin, Étude op. 10 no. 8

m. 28 40 55 61 71 75 95

3- (n.n.) 3- 2- 1

(unfolding)

(10- -10)

(3-prg.)

I— III#— -V² I II V I
(A1— B— A2— Coda)

at the third: 1 2 at the fifth: 3 4 at the octave: 5 6 7

8 *etc.*

9 10

I (1) V (2) I I V I I V I I V I

11

I V I I V I I V I

Chopin, Étude op. 10 no. 12

m. 1 3 5, 7 8, 9-11 18 21 40 41 43, 47 48 49-51 58 61 72 75 77

(arpeg.) (arpeg.) (arpeg.) (arpeg.)

(= V (n.n.hrm.) - I) - I - V, (n.n.hrm.) - I II V I

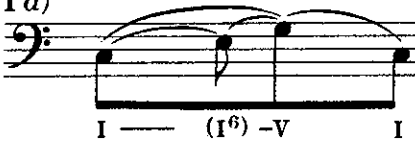
Chopin, Scherzo in Db Major, op. 31


m. 9 41 49 106 117

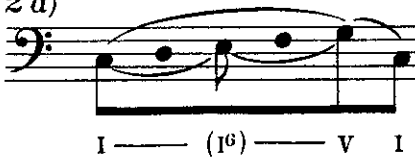
(arpeg.)


(n.n.hrm.) (= VI - I) I II V - I


14


1 a)  I — (I⁶) - V I

b)  I — (III^b / III[#]) - V I

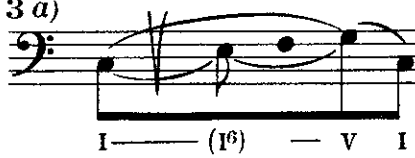
2 a)  I — (I⁶) — V I


b)  I — (III^{b#}) — V I

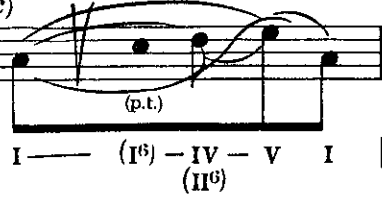
c)  I — IV V I

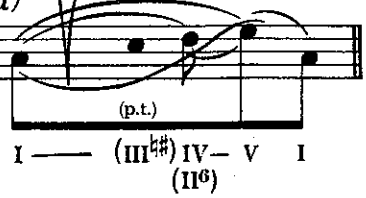
d)  I II — V I

I — (II⁶)

3 a)  I — (I⁶) — V I

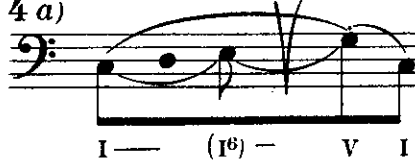
b)  I — (III^{b#}) — V I

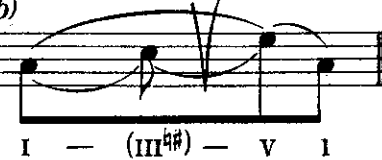
c)  I — (I⁶) - IV - V I

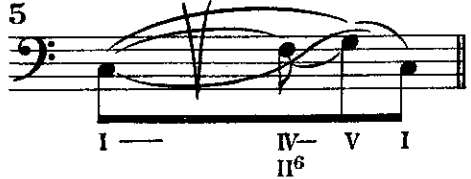
d)  I — (III^{b#}) IV - V I

(p.t.) (p.t.)


(II⁶) (II⁶)

4 a)  I — (I⁶) - V I

b)  I — (III^{b#}) - V I

5  I — IV - V I

(II⁶)

6  I II — V I

19 a)

 19 a) $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$
 I (1) $\overset{\wedge}{IV^8}$ $\overset{\wedge}{V^7}$ I (2) II V I

19 b)

 19 b) $\overset{\wedge}{8}$ $\overset{\wedge}{7}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$
 I V (1) I IV (2) V I I (1) $\overset{\wedge}{IV^8}$ $\overset{\wedge}{V^7}$ I (2) II V I

(See Fig. 19, a)

1 J.S. Bach, Passacaglia in C Minor

20

 20 $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$
 I IV (1) V (2) I (IV⁷V)-I

2 J.S. Bach, Chromatic Fantasy and Fugue

Fugue

 Fugue $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$
 (cons.p.t.)
 (=I)-III⁴ 5 - (p.t.) - V^{#3} I (1) II V I (2)

3 Josef Strauss, *Dorfschwalben aus Österreich*, op. 164, Waltz No. 1, mm. 9 ff.

$\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$
 I V (1) I II (2) V I

(See Fig. 19, b)

4 Mozart, Sonata in A Major, K. 331, 2nd mvt.

4 $\overset{\wedge}{4}$ $\overset{\wedge}{7}$ $\overset{\wedge}{10}$ $\overset{\wedge}{16}$ $\overset{\wedge}{17}$ $\overset{\wedge}{21}$ $\overset{\wedge}{25}$ $\overset{\wedge}{30}$ $\overset{\wedge}{36}$ $\overset{\wedge}{37}$ $\overset{\wedge}{47}$ $\overset{\wedge}{48}$ $\overset{\wedge}{50}$ $\overset{\wedge}{52}$
 (ascent) 4-prg.
 I (a1) II^{#3} 7 - V 5 (=8 - (1) - 4² - 4⁶ - 5) I a2) II V I

24 $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ || $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

25

26 a) $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ || $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

in minor:

I — III^{b5} — V^{#3} I — V I
 (= a₁ — b — a₂ —)
 (= Exposition — Development — Recapitulation —)

b) $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ || $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

a) $\overset{\wedge}{8}$ $\overset{\wedge}{7}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

27

b) $\overset{\wedge}{8}$ $\overset{\wedge}{7}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5}$ $\overset{\wedge}{4}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

I — V^{#3} — #3 I
 (= a₁ — b — a₂ —)
 (= Exp. — Dev. — Recap. —)

I II[#] — V^b — I — V I
 (= a₁ — a₂ —)

I V — (8 — - - - 7) I — V I
 (= a₁ — b — a₂ —)
 (= Exp. — Dev. — Recap. —)

a) $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ b) $\overset{\wedge}{5}$

28

I V I I V I

c) $\overset{\wedge}{8}$

29

$\overset{\wedge}{8}$ $\overset{\wedge}{b7}$ $\overset{\wedge}{b6}$ $\overset{\wedge}{5}$

(6 5)

Chopin, Mazurka op. 17 no. 3

30 a) $\overset{\wedge}{b3}$ $\overset{\wedge}{-b3}$ $\overset{\wedge}{-b3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$

Mgd. I - - $\overset{\wedge}{bVI}b5$ - - I $\overset{\wedge}{b3}$ V I

m. 16, 17-- (n.n.) 24, 25-- 40, 41-- 56, 57-- (n.n.) 64, 65-- 80

Fgd. I - $\overset{\wedge}{b7}$ (n.n.hrm.) - I , $\overset{\wedge}{-bVI}b5$ - I - $\overset{\wedge}{bIV}b5$ - I (V I) - II^{#3} - V - I) - I

{ A₁ - - B - - A₂ }
 ({ a₁ - b - a₂ } (a₁ - b - a₂)