

B9.1

Structural info		INTRODUCTION	EXPOSITION				
Other form info			Pre.	S1	Pre.	S1	Trans.1
Bar number(s)			1	17	36	51	63
Letter				(A 31)			B
Phrase notes				S1 = 2x2			
Distinguishing features	Allegro ma non troppo e un poco maestoso: = 88 2/4	Doesn't exist!	No 3 rd . D added in fg 15-16. Cresc/stretto.	Unison. Dble dotted arps.	As opening, but in Dmin Bb	S1 in Bb, repeated use of last 3 semis of 3 rd bar.	New contrary motion theme. Syncop slurred semis.
Harmony notes			Unknown	D min	Dmin Bb	Bb Dmin	Dmin Bb (F7) Scrunchy 70-73

B9.1

							DEVELOPMENT	
Trans.2	S2.1	S2.2	S2.3	Trans.3	S2.4	S2.5	Pre.	S1
74	80	92	102	120	138	150	162	180
		(C 95)		(D 132)		E		
	S2 = 4+4, + 4 codetta		8 + 4 + 6					
WW/hn melody leading to S2	WW theme, chugging string accomp.	Syncop slurred semis – scalic.	Military rhythm, f then p. Shifting sand chromatic scales	Military tps. Gb/G ^a . Str demis/syncop wind.	Esp syncop WW, str/br interrupts	Military tutti ff rhythm on Bb arp. Slips down semitone. Repeat feel.	Xtra tpt/tps punctuation No stretto	Soft WW dialogue
Bb	Bb	Bb	b II B ~~~	Bb	Bb	Bb	Gm	Gm D7

B9.1

							RECAPITULATIO
S2.5	D1 (S1)	S1 S2.5 D1 (S1)	D2 (S1)	D1 (S1)	S2.1	Trans.4	Group 1: Pre.
188	192	198	218	253	275	297	301
	F	(G 210)	(H 236)	I			K
	4+2		Irregular			4!	
Military rhythm outburst	WW esp. With ritard. Use of last 3 semis of bar 3 of S1	'Repeat' of 180-197	Fugue on S1 3-4. Powerful semis counter-sub.	Dialogue in p of D1	S2.1 then pastoral	Almost unison semis. Loud, sfs, sudden change	Like pre but ff
C ^o 7 Gm	Gm	Cm	Cm Am (harm)	Am C	Am F C ^o 7		D Bb

B9.1

N			CODA			
(Group 1): S1	(Group 1): Trans.2	Group 2: S2 (all)	S1	S2.3	S2.5	S1
315	335	345	427	453	463	469
	L	(M 373 / N 407)	O	P		Q
S1 with WW in canon Canon continues in repeat of 25/26 Pedal D	WW/hn melody leading to S2	Repeat of entire S2	<i>Almost a 2nd dev section.</i> Like dev at 180 with dialogue of S1	Syncop slurred semis scales, ff	Military rhythm outburst Harmonic pain	Str pedal in 8ves Hn & WW theme from fugue etc Fugue syncops take over
Dm	D	Dm	Dm ~~~ C@7	F Gm	Gm ~~~ D	D Dm

B9.1

S2.3	D1 (S1)	C1	S1
495	505	513	539 547
R		(S 531)	
Syncop slurred semis scales, ff		Coda to the coda New, funereal	S1 expanded Tragic
Dm	Dm	Tonic/dominant	Dm

B9.2

Structural info		SCHERZO					
Other form info		Pre	S1			S1.2	S2
Bar number(s)		1-8	9-32	33-56	57-76	77-92	93-108
Letter					A	B	C
Phrase notes		8	3x8	3x8 (feels in 4s)	4 + 2x8 (or 5x4)	2x8	2x8
Distinguishing features	Scherzo: Molto Vivace Bar = 116 3/4	Timps on 5 Rhythm 1 (=R1)	V2/Va/Vc/V1/Cb	Um-cha (from 41)	After 4 bars 16 sf bars in a row	WW susps Str rhythm	WW/hn melody Str pedal rhythm C
Harmony notes		Dm?	Dm	Pedal A → Dm	→ G (V of C)	→ C	C

B9.2

					DEVELOPMENT			
				Repeat from S1			(S1)	
109-116	117-126	127-142	143-150		151-158	159-176	177-194	195-233
	D							(E 196!)
1x8	6 + 4 !	8 + 4 + 4	1x8		1x8	4x3 + 3x2	In 3s (3x6)	In 3s (8x6)
Str/W dialogue	Str then W Softer echo of S2	Str/W dialogue crotchets, sf on every bar Then 4 bar slurred tag	Str/W S1 rhythm dialogue		2 nd Str/W S1 rhythm dialogue	3 rd Str/W S1 rhythm dialogue Eb/F/Gb/Ab A/A#/B ♪	WW take on S1	Forte tmp R1 Dim to pp
C	C	C	→ Dm		→ Eb	→ Em	Em	F → Dm

B9.2

RECAPITULATION

		(S1)	(S1.2)	(S2)		
234-247	248-267	268-295	296-329	330-387	388-395	396-411
	F	G	H	I (K 354)		
1x8 + 6	5x8	4 + 3x8	10 + 3x8	3x8 + 6 ...	1x8	2x8
pp S1 every bar for 8	Tmp pp entry Horns have R1 pp to f	4 bar pre (R1) then S1 in ff Last 8 all sf	Note extra 2 bars for ST slip	Exact S2 repeat (structurally)	8 = ∞	8 + 8 string
→ Cm	Eb (bII) → Dm	Dm → Bb	Bb → Dm	Dm	Dm	Dm

B9.2

TRIO					
Pre	T1	T2	T1	T1	T1
412-413	414-421	422-437	438-453	454-474	475-491
			L		M
2	1x8 (repeat)	2x8	2x8	1x8 + 4 + 5 + 4	2x8 (repeat from T2)
Presto in 2 Bar = half bar bars pre	Tb entry 2 WW tune	Str scales WW join	H T1	Fg T1 + melis ob	
Dm?	Dmaj	Dmaj	Dmaj (stable harmony)	~~ Dmaj	Dmaj

B9.2

		SCHERZO REPEAT
T1		
491-522	523-530	
2x8 + 2x8	1x8	
Va/Vc T1		Complete repeat until 2 bar Pre before Trio. 1 strain of T1 2 bar trio Pre to end
Dmaj	D → Gm	

B9.3

Structural info		INTRODUCTION	THEME 1				THEME 2
Other form info			T1.1	T1.2	T1.3	T1.3	T2
Bar number(s)		1	3-7	8-12	13-19	20-24	25-42
Letter							
Phrase notes		2	4 (+ 1)	4 (+ 1)	2 (+ 1) + 3 (+ 1)	5	2 x 8 + 2
Distinguishing features	Adagio molto e cantabile: = 60 4/4		Str tune WW echo = (+ 1)		Quaver movement H4	Last 5 beats modulate via ST rising dom.	Andante moderato in 3, more dynamics V2 & Va tune. Last 4 beats modulate as before
Harmony notes			Bb	Bb	Bb	Bb → D	D (pedal A)

B9.3

THEME 1 VAR 1				THEME 2 VAR	INTERLUDE	THEME 1 VAR 2		
T1.1	T1.2	T1.3	T1.4	T2	T1.1 var			
43-47	48-52	53-59	60-64	65-82	83-98	99-103	104-108	109-115
4 (+ 1)	4 (+ 1)	2 (+ 1) + 3 (+ 1)	5	2 x 8 + 2	4x4	4 (+ 1)	4 (+ 1)	2 (+ 1) + 3 (+ 1)
V1 figuration Cl H 1,2,4 + Vc pizz				WW/str swap roles Final beats modulate to bII	WW/H Var on falling 4 th theme Str pizz. Esp note H4 Late mod to Bb	Into 12/8 Full WW/H/str/tmp V1 less import. 'modulating' chord, just Bb7		
Bb	Bb	Bb	Bb → D	D (pedal D in H)	Eb → Cb → Bb	Bb	Bb	Bb

B9.3

CODA							
	Bridge 1	Bridge 2	T1.1 Var	Bridge 1	Bridge 2	Final var	
116-120	121-2	123-4	125-130	131-2	133-6	137-150	151-end
	A (!)				B		C
5	2	2	6	2	4	2 + 2 + 6 + 4	6 (or 6.5 really)
	Martial T No	Based on T1.1	Var on falling 4ths		No warning of b mediant	Hotchpotch! Uses T1.1 Var Also T1.2	Double tmp notes
Bb → Eb	→ Bb	Bb	Bb	Bb	Db → Bb	Bb → F7	Bb