

Scales for Cello Sonata (cont.) p. 2.

C# bar 222

C bar 223

F# bar 224

F Recap 1st subject bar 234

E# 2nd subject bar 270

B in B cont. and 1378

2nd mat.

E# bar 1-37

then episode bar 38-48

mod. to C# (bar 49)

Fugue 2nd subject

entries on C# bar 48-66

Fugue Answer

episode modulation

first C# bar 67-84

second C# bar 85-102

3rd C# bar 103-114

4th C# bar 115-124

Coda bar 125-132

Counter-subject is the ~~the~~ the quaver and grace-note motif.



Scales for Cello Sonata (cont) p.3.

3rd Mob. - Adagio - D.C. Aria Form E# (or F)

(17 min)

(15 minutes long)

(a F#)
 D.P.
 (F# D#b)
 D.P.
 B (or b)
 D.P.
 short term
 long term

D.C. Aria (Fitonello)
 A B A (short)
 Through-composed
 D.C. + coda
 A B A+
 Key: E# C# C B E# E#

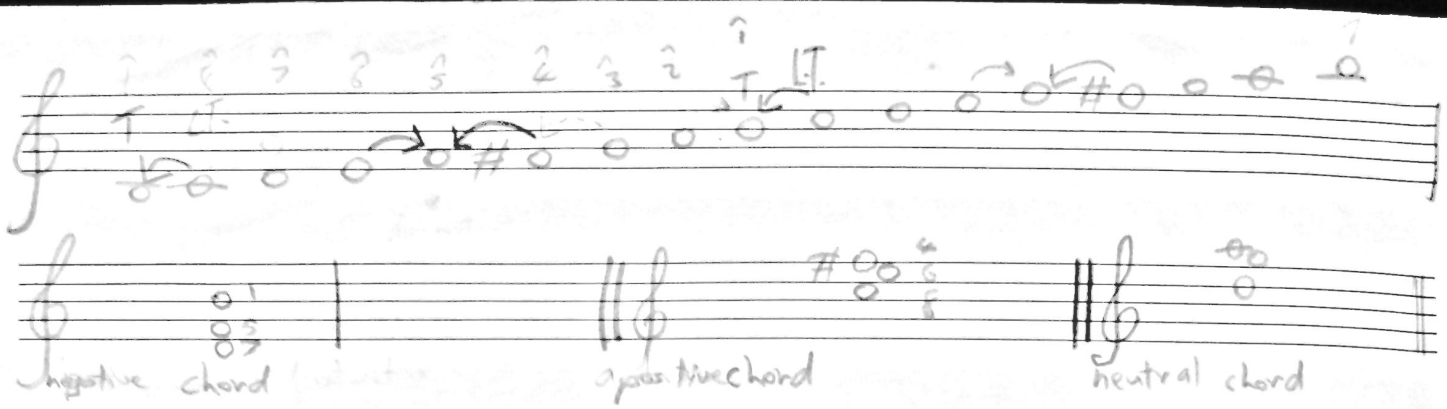
E#
 B# (or C#)
 B
 D.P.
 D.P.
 D.P.

would a related scale-pattern be:

D.P.
 LT
 analogous to the minor mode of the major/minor system??

length
 First P. Allg. = 300 bars (2) (Adagio)
 (zero)
 A B A
 150 80 70

don't use idea in cello sonata - keep for next pieces in this system.
 150 + 50
 700 bars total = 50-60 pages



Consonant Movement (to relax phrase)

Rules = $\hat{1}$ is a goal note of a phrase and period.

$\hat{2}$ moves to $\hat{1}$ (if with $\hat{8}$ or $\hat{4}$) or to $\hat{3}$ then $\hat{4}$ (if with $\hat{6}$)

$\hat{3}$ moves to $\hat{4}$ (if with $\hat{6}$) or to $\hat{2}$ then $\hat{1}$ (if with $\hat{4}$ or $\hat{8}$)

$\hat{4}$ moves to $\hat{5}$

$\hat{5}$ is a goal note of a phrase. (or jumps to $\hat{1}$)

$\hat{6}$ moves to $\hat{5}$

$\hat{7}$ moves to either $\hat{6}$ or $\hat{8}$ equally.

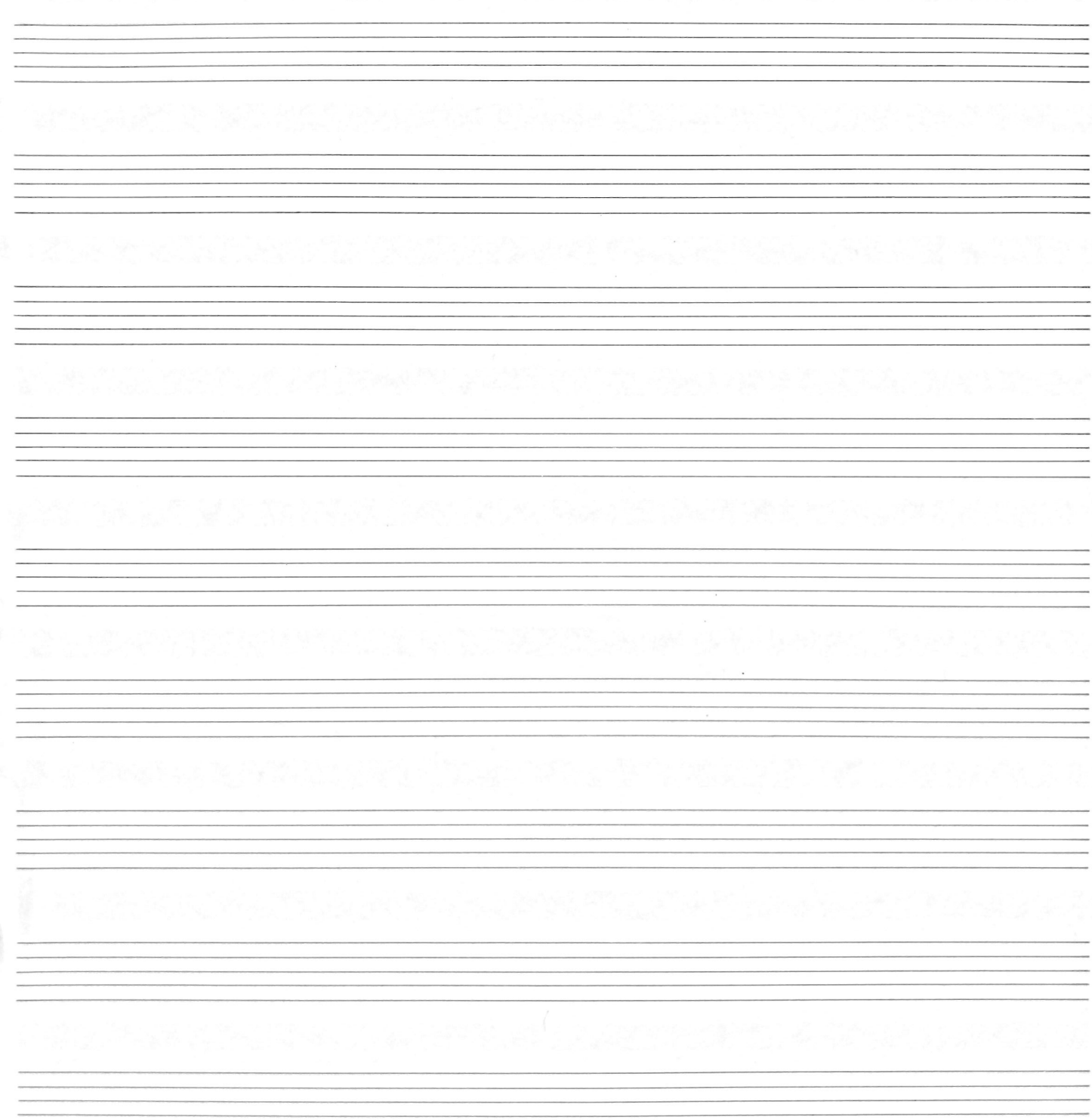
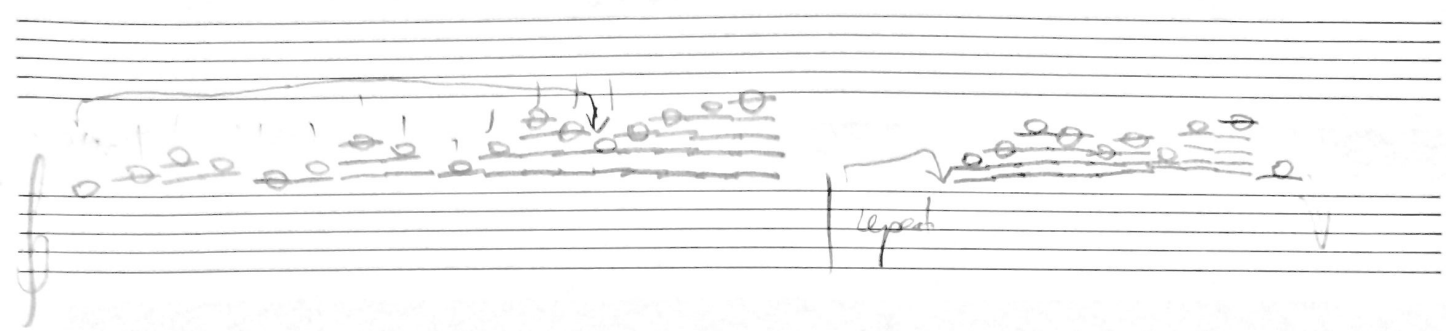
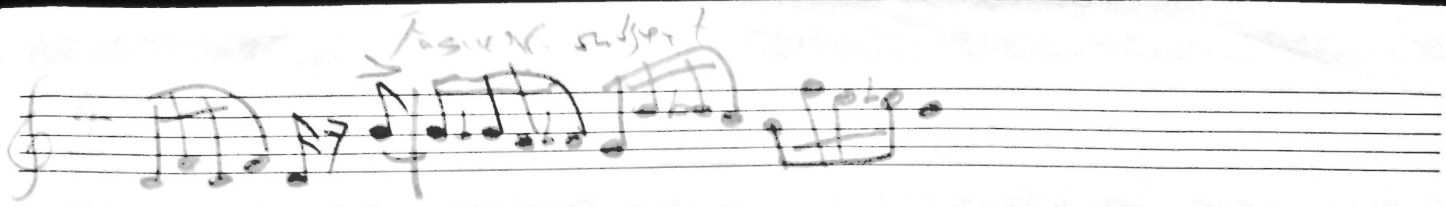
$\hat{8}$ moves to $\hat{1}$

the opposite directions of motion imply a heightening of tension in the phrase.

A melody will tend to move by step according the above rules in the consequent part of a period; but will leap between similar-type tones or move contrary to the rules in the antecedent part of a period.

Likewise, consonant chords will be composed of similar-type tones.

Normally, leaps will be to active tones, the destination active tone being metrically weak.



Plan of Mat 50

- I - Sonata form 33 pages; 20 minutes. B Thatonic
- II Theme and Variations - 15 minutes A# ^(f. ph) Thatonic
- III - Adagio - 18 minutes - Duple Aria form E# (anf) Thatonic
- IV Rondo fantasia - 12 minutes B Thatonic

A B C D E F G H I J K L M N O P