

MTO 10.4 Examples: Wen, More on Sharp 4

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.wen.php>

Example 1a. Mozart, Piano Concerto in C, K. 467/I (bars 128–131)



Example 1b. Chordal reduction of Mozart, Piano Concerto in C, K. 467/I (bars 128–131)



5 N 4 3

G:I II⁶ V⁷ I⁶

Example 2. Beethoven, *The Creatures of Prometheus*, Op. 43, No. 16 (bars 1–16)

1 11 16

5 4 3 2 1

ab a \sharp bb (c)

Eb:I V⁷ I⁶ II⁶ V⁶₄ ⁵/₃ I

Example 3a. Beethoven, *The Creatures of Prometheus*, Op. 43, No. 16 (bars 181–192)

181 183 192

4 3 2 1

ab a \sharp bb (c)

Eb:V⁷ I^{b7} IV—II⁶ V⁶₄ ⁵/₃ I

Example 3b. Chordal reduction of Beethoven, *The Creatures of Prometheus*, Op. 43, No. 16 (bars 181–192)

4 3

Eb:V⁷ I^{b7}

Example 4. Beethoven, Piano Sonata No. 4 in E \flat , Op. 7/II (bars 1–5)

Largo, con gran espressione

Musical score for Example 4, showing the first five bars of Beethoven's Piano Sonata No. 4 in E \flat , Op. 7/II. The score is in 3/4 time and features a piano introduction with a dynamic range from *p* to *sf*.

Example 5a. Mozart, Symphony No. 39 in E \flat , K. 543/I (bars 22–25)

Musical score for Example 5a, showing bars 22–25 of Mozart's Symphony No. 39 in E \flat , K. 543/I. The score is in 3/4 time and features a melodic line in the treble clef and a bass line in the bass clef.

Example 5b. Successive reductions of bars 16–25 in Mozart, Symphony No. 39 in E \flat , K. 543/I

Musical score for Example 5b, showing successive reductions of bars 16–25 in Mozart's Symphony No. 39 in E \flat , K. 543/I. The score is in 3/4 time and features three different reductions (a, b, c) of the melodic and bass lines, with corresponding chord symbols below.

a) $\flat 4$ $\natural 4$ $\hat{5}$

b) $\flat 4$ $\natural 4$ $\hat{5}$

c) $\flat 4$ $\hat{5}$

Chord symbols below the bass line:

a) $E\flat:I$ IV $\natural IV^{b7}$ V

b) I IV $\natural IV^{b6}_{b5}$ V^{b6}_{b5} $\frac{5}{4}$ $\frac{5}{3}$

c) I $8-(b7)$ IV $\natural IV^{b6}_{b5}$ V^{b6}_{b5} $\frac{5}{4}$ $\frac{5}{3}$

Example 5c. Mozart, Symphony No. 39 in E \flat , K. 543/I (bars 16–26)

16 26

Exposition

$E\flat:I^8$ (b7) IV $\flat IV:\frac{6}{5}$ $V:\frac{6}{4}$ $\frac{5}{3}$ I

Example 6a. The expansion of $V\frac{6}{4}$ to $I\frac{6}{5}$

a) b) c)

$\frac{6}{4}$ $\frac{7}{3}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$

Example 6b. Stölzel, (formerly attributed to J. S. Bach) “Bist du bei mir” (bars 1–9)

1 5

1 2 3 1 2

$E_b:I = B_b:IV$ bIV^7 $V \frac{6}{4}$ $\frac{6}{5}$ I

Example 7. Beethoven, Symphony No. 3 in E_b , Op. 55 “Eroica”/I (bars 536–538 with hypothetical continuation)

536 a# bb a# bb

Example 8. Successive reductions of bars 512–547 in Beethoven, Symphony No. 3 in E_b , Op. 55 “Eroica”/I

Figured bass notation: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Figured bass notation: 8 (7)

Roman numerals: $E_b:I$ V I V I

a.

Figured bass notation: $\hat{5}$ N $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Figured bass notation: $\frac{6}{4}$ $\frac{6}{5}$

Roman numerals: $E_b:I$ $bIV^{b7}V$ I II^6 V_{4}^6 $\frac{5}{3}$ I

b.

Figured bass notation: $\hat{5}$ N $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Roman numerals: $E_b:I$ bIV^{b7} $\frac{b6}{b5}$ V_{4}^6 $\frac{6}{5}$ I II^6 V_{4}^6 $\frac{5}{3}$ I

c.

d.

512 534 537 542 547

$\hat{5}$ N $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

$E_b:I$ bIV^{b7} $\begin{smallmatrix} b6 \\ b5 \end{smallmatrix}$ $V_{\frac{6}{4}}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ I II^6 $V_{\frac{6}{4}}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ I

Example 9. Beethoven, Symphony No. 3 in E_b , Op. 55 “Eroica”/I (bars 537–540 with enharmonic rewriting of bar 539)

537

$a\# = bbb$ ab

Example 10. Successive reductions of bars 539–542 in Beethoven, Symphony No. 3 in E \flat , Op. 55 “Eroica”/I

a. $\frac{6}{5}$ $\frac{6}{5}$

b. $\frac{6}{5}$ $\frac{6}{5}$

c. $\flat\flat 7 - \frac{6}{5}$ $\frac{6}{5}$

d. $\flat\flat 7 - \frac{6}{5}$ $\flat \flat$ $\frac{6}{5}$ $\flat \flat$

$= f\flat - f\sharp$ $= g\flat - g\sharp$