

MTO 3.1 Examples: Agmon, The Bridges that Never Were

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.97.3.1/mto.97.3.1.agmon.php>

Figure 1a. From J. J. Fux, “The Study of Counterpoint.” Figures 63–64 (page 56)

Figure 1a displays two systems of musical notation. The first system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fingerings: 3 4 3 4 3 4 3. The second system shows the same two staves with different melodic and bass lines.

Figure 1b. From J. J. Fux, “The Study of Counterpoint.” Figures 135–36 (page 94)

Figure 1b displays two systems of musical notation. The first system is labeled "Without Ligatures" and shows three staves: treble, alto, and bass clefs. The second system is labeled "With Ligatures" and shows the same three staves, but with ligatures connecting notes in the treble and alto staves.

Figure 2a. "The Study of Counterpoint," Figure 190 (page 129)



Figure 2b. "The Study of Counterpoint," Figure 191 (page 129)



Figure 2c. Figure 2b, with the suspension revoked



Figure 3a. "The Study of Counterpoint," Figure 197 (page 132)

A musical score for four staves. The top three staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The notation includes various note values and rests, with some notes marked with a 'c.f.' (canto fermo) symbol. The score is divided into measures by vertical bar lines.

Figure 3b. Measures 3 and 5 of Figure 3a, with the suspensions revoked

Two systems of four staves each, representing measures 3 and 5 of Figure 3a. The notation is simplified, focusing on the suspension and its resolution. Below each system is a figured bass notation: the first system has $[\begin{smallmatrix} 6 & \text{---} & 5 \\ 3 & \text{---} & \end{smallmatrix}]$ and the second system has $[\begin{smallmatrix} 5 & \text{---} & 6 \\ 3 & \text{---} & \end{smallmatrix}]$.

Figure 3c. "The Study of Counterpoint," Figure 198 (page 133)

A musical score for four staves. The top three staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The notation includes various note values and rests, with some notes marked with a 'c.f.' (canto fermo) symbol. The score is divided into measures by vertical bar lines.

Example 1. Mozart, K.V. 550, measures 28–33 (strings only)

Figure 4a. Two harmonic analyses of Example 1

I V₆ IV₆ I₄⁶ II₆ I₆

Level 1: T—————

Level 2: T——S———T

Level 3: T–D T—D–T

Figure 4b. Two harmonic analyses of Example 1

I V₆ IV₆ I₄⁶ II₆ I₆

Level 1: T—————

Level 2: T——S———D–T

Level 3: T–D T—D

Example 2. Mozart, K.V. 550, measures 211–16 (strings only)

The image displays a musical score for the string section of Mozart's K.V. 550, measures 211 through 216. The score is arranged in four staves, representing the Violin I, Violin II, Viola, and Cello/Double Bass parts. The key signature is B-flat major (two flats), and the time signature is 4/4. The first two staves (Violin I and Violin II) feature a melodic line with a mix of quarter and eighth notes, including some rests. The third and fourth staves (Viola and Cello/Double Bass) play a rhythmic accompaniment consisting of a steady eighth-note pattern. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note heads with stems.