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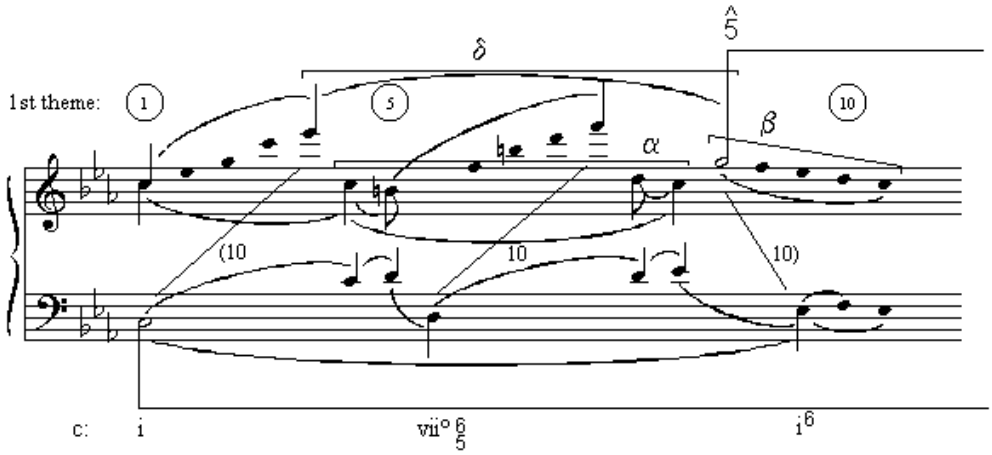
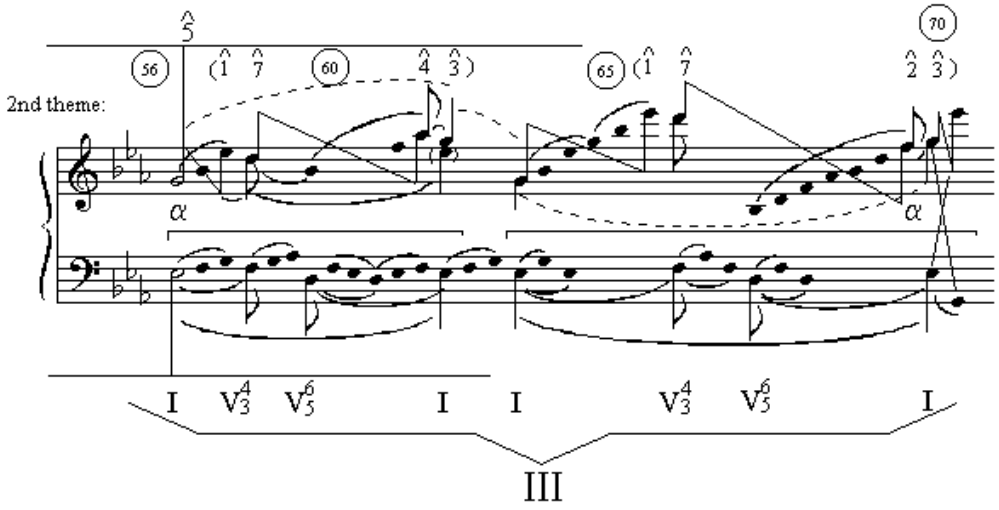
**MTO 5.1 Examples: Boss, "Schenkerian-Schoenbergian Analysis"**

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.99.5.1/mto.99.5.1.boss.php

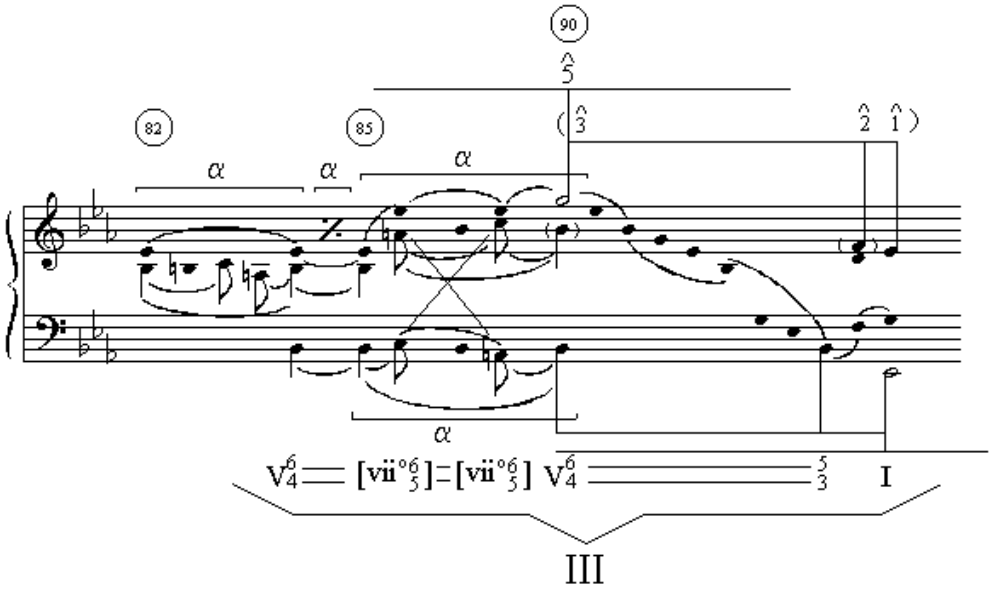
**Example 1.** Beethoven, Sonata Op. 10, no. 1, i, mm. 1–10, beginning of exposition's first theme



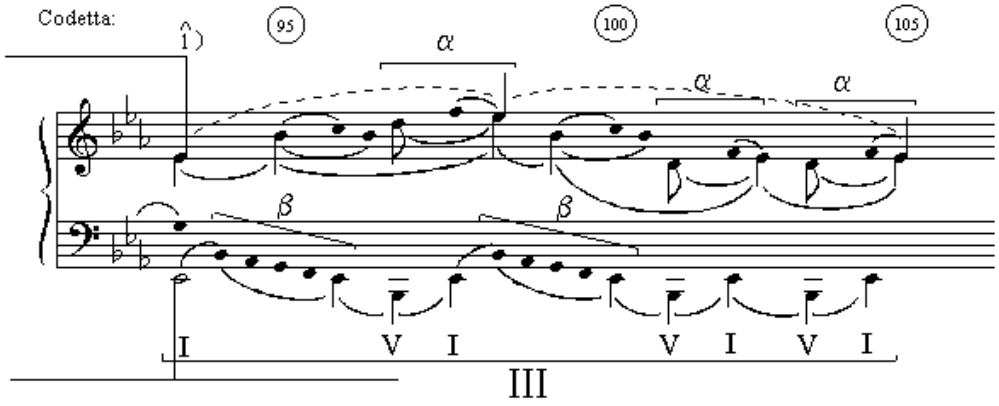

**Example 2.** Beethoven, Sonata Op. 10, no. 1, i, mm. 56–71, beginning of exposition's second theme



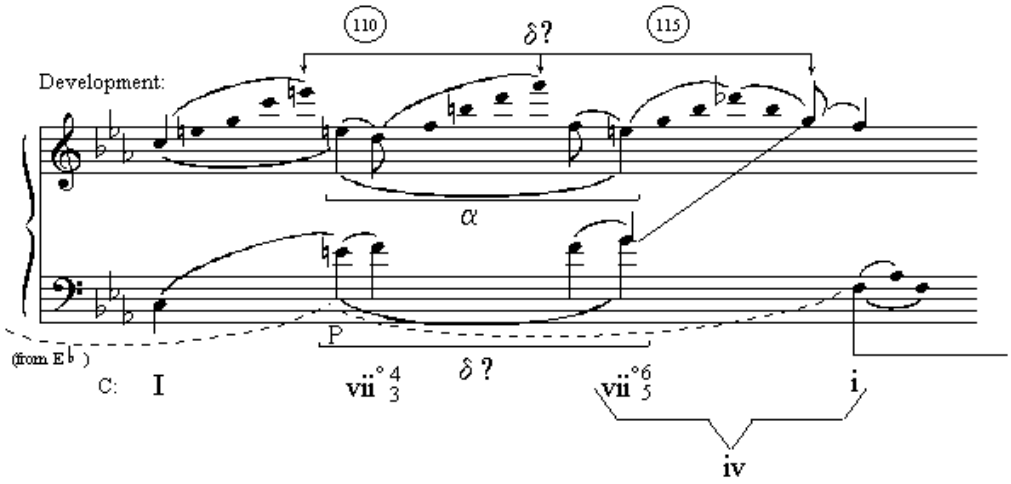
**Example 3.** Beethoven, Sonata Op. 10, no. 1, i, mm. 82–94, end of exposition's second theme



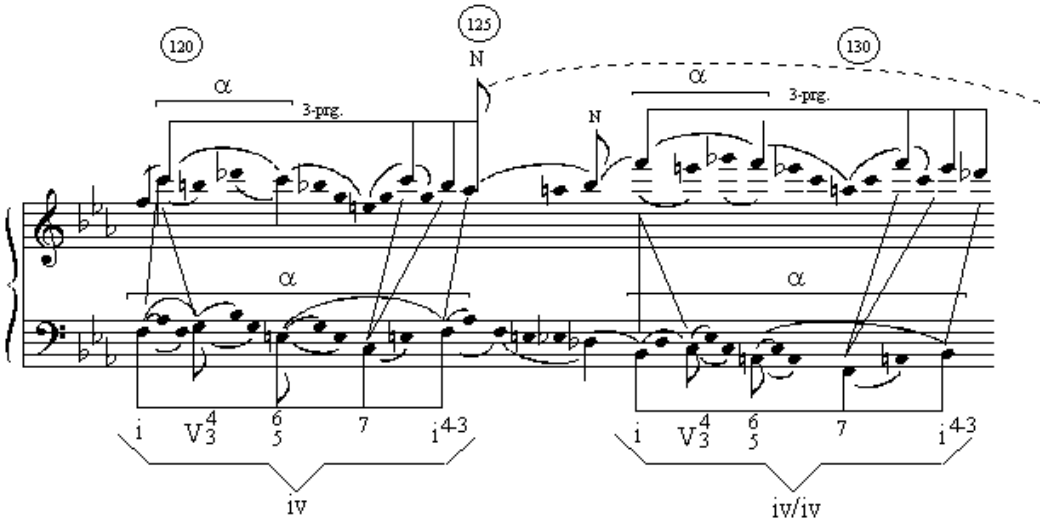

**Example 4.** Beethoven, Sonata Op. 10, no. 1, i, mm. 94–105, exposition's codetta



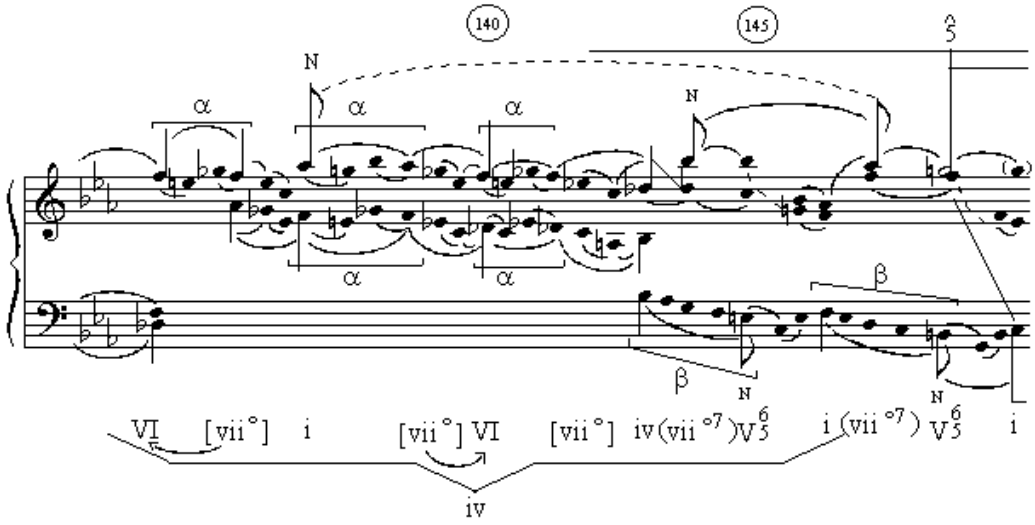
**Example 5.** Beethoven, Sonata Op. 10, no. 1, i, mm. 106–118, beginning of development



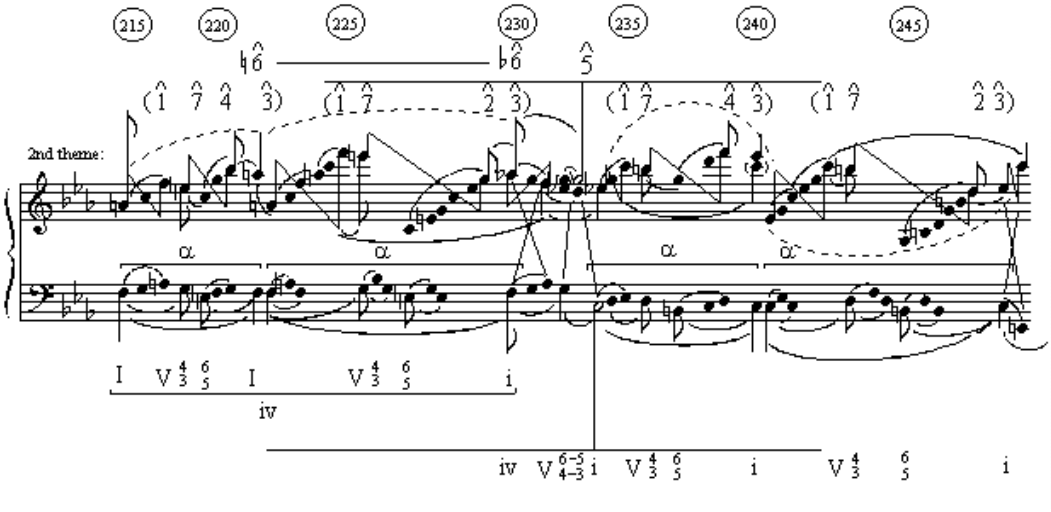

**Example 6.** Beethoven, Sonata Op. 10, no. 1, i, mm. 118–133, middle of development



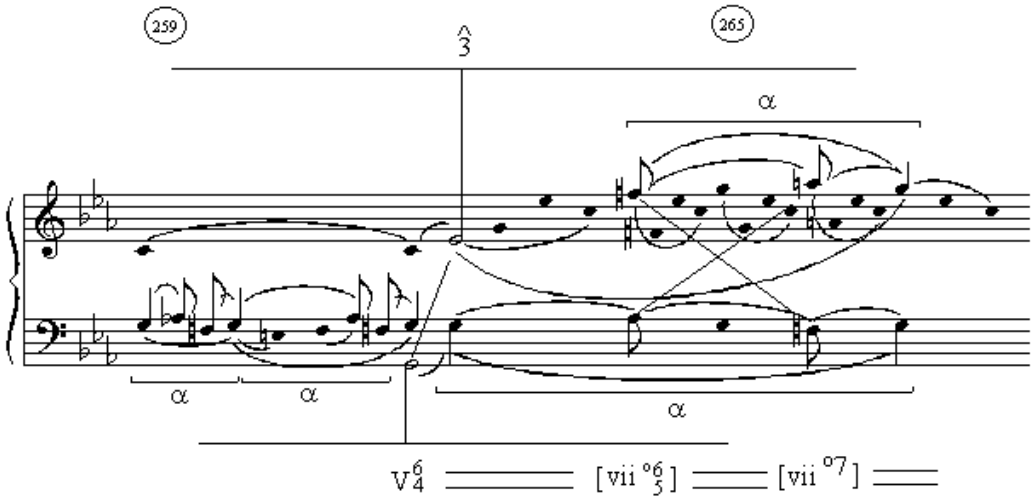
**Example 7.** Beethoven, Sonata Op. 10, no. 1, i, mm. 136–150, later part of development



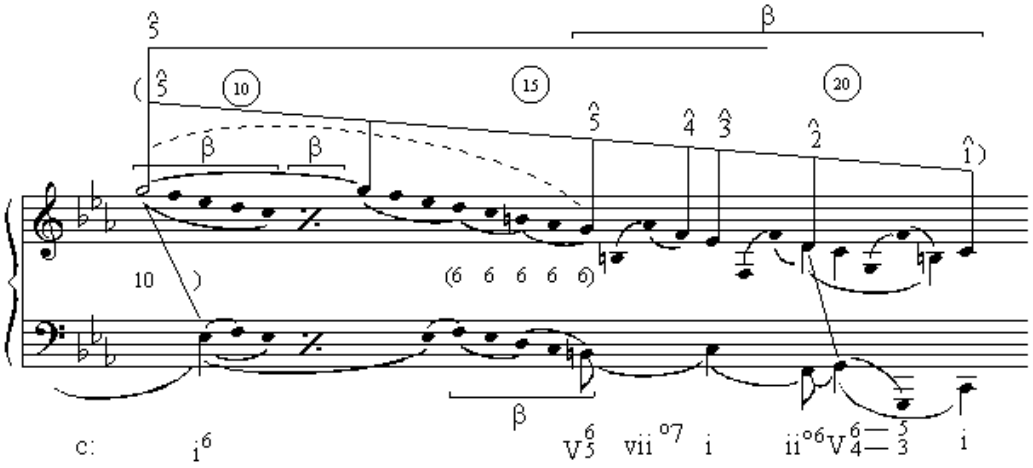

**Example 8.** Beethoven, Sonata Op. 10, no. 1, i, mm. 215–248, recapitulation's second theme



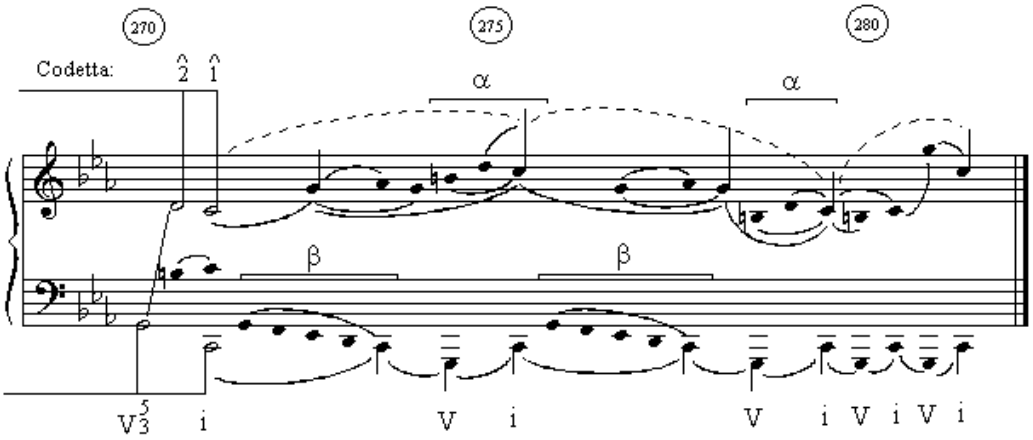
**Example 9.** Beethoven, Sonata Op. 10, no. 1, i, mm. 259–267, latter part of recapitulation's second theme

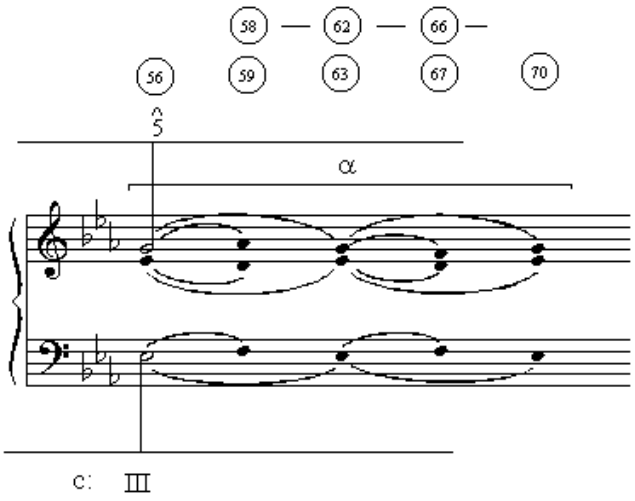



**Example 10.** Beethoven, Sonata Op. 10, no. 1, i, mm. 9–22, latter part of exposition's first theme



**Example 11.** Beethoven, Sonata Op. 10, no. 1, i, mm. 270–284, recapitulation's codetta




**Example 12.** Beethoven, Sonata Op. 10, no. 1, i, mm. 56–71, reduction showing the underlying voice-leading