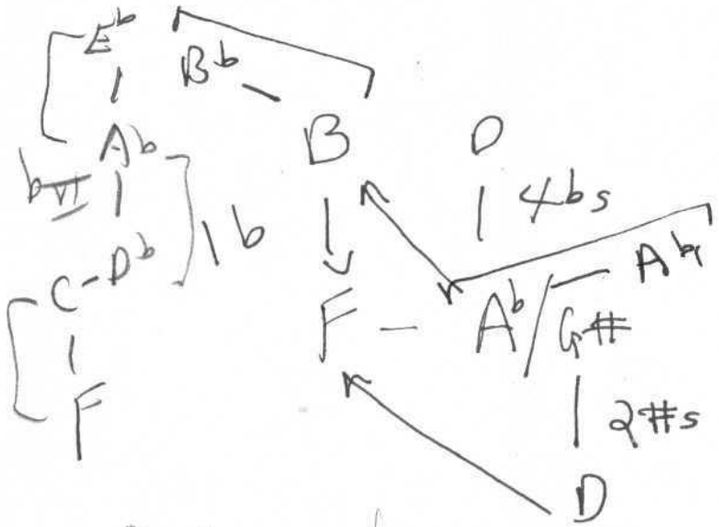
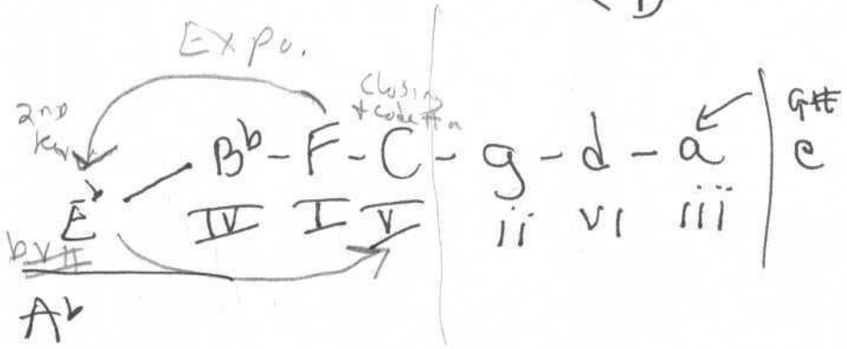
Produced 1806 in Vienna (Composed while Beethoven was working on Leonore)



Full brass contingent

2-measure phrases throughout



OUVERTURE.

L. Cherubini Faniska

Largo assai.

Flauti.
Oboi.
Clarinetti in C.
Fagotti.
Corni in F.
Tromba in F.
Trombone.
Timpani in F.C.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

I. dolce

Largo assai.

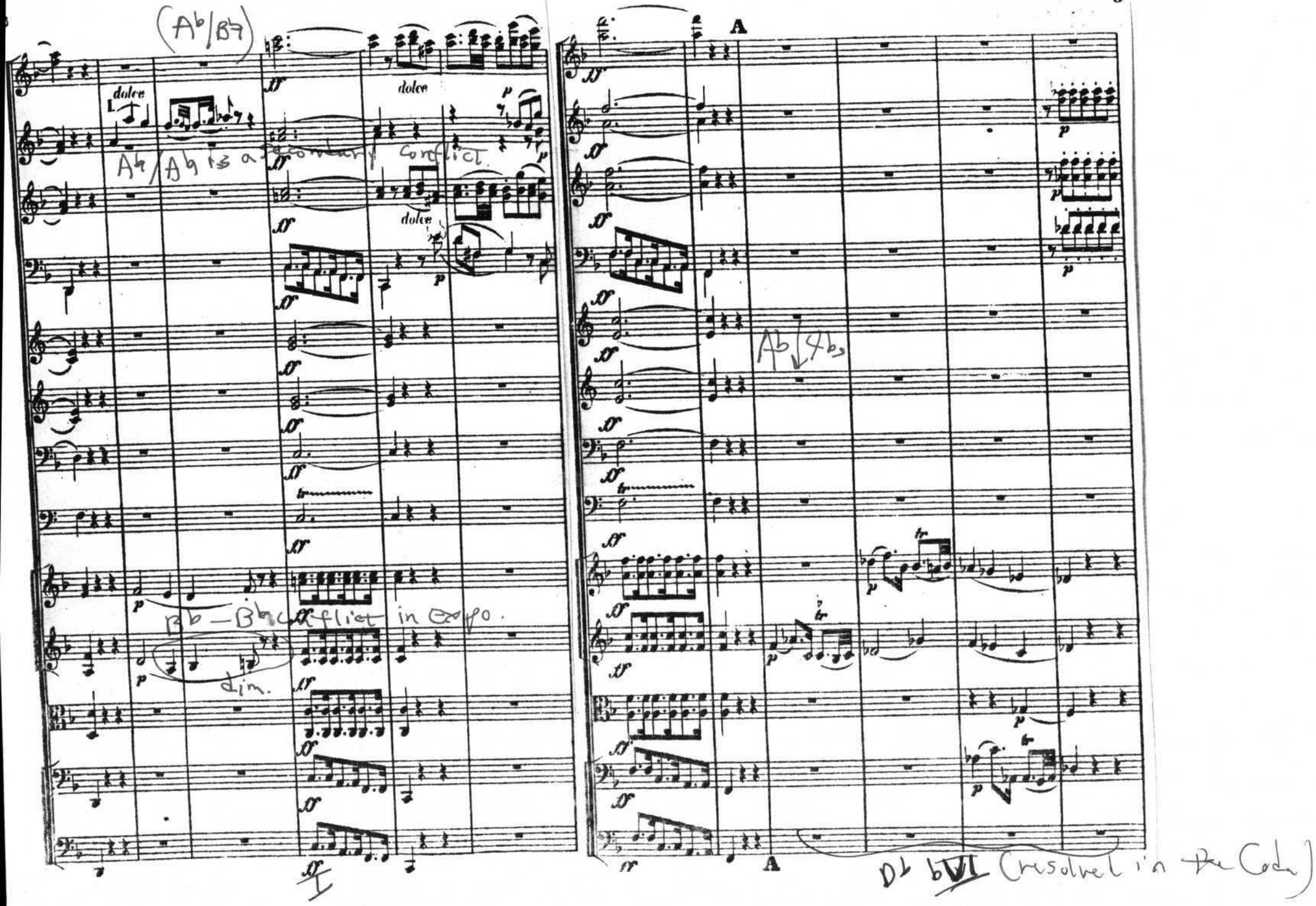
Largo assai.

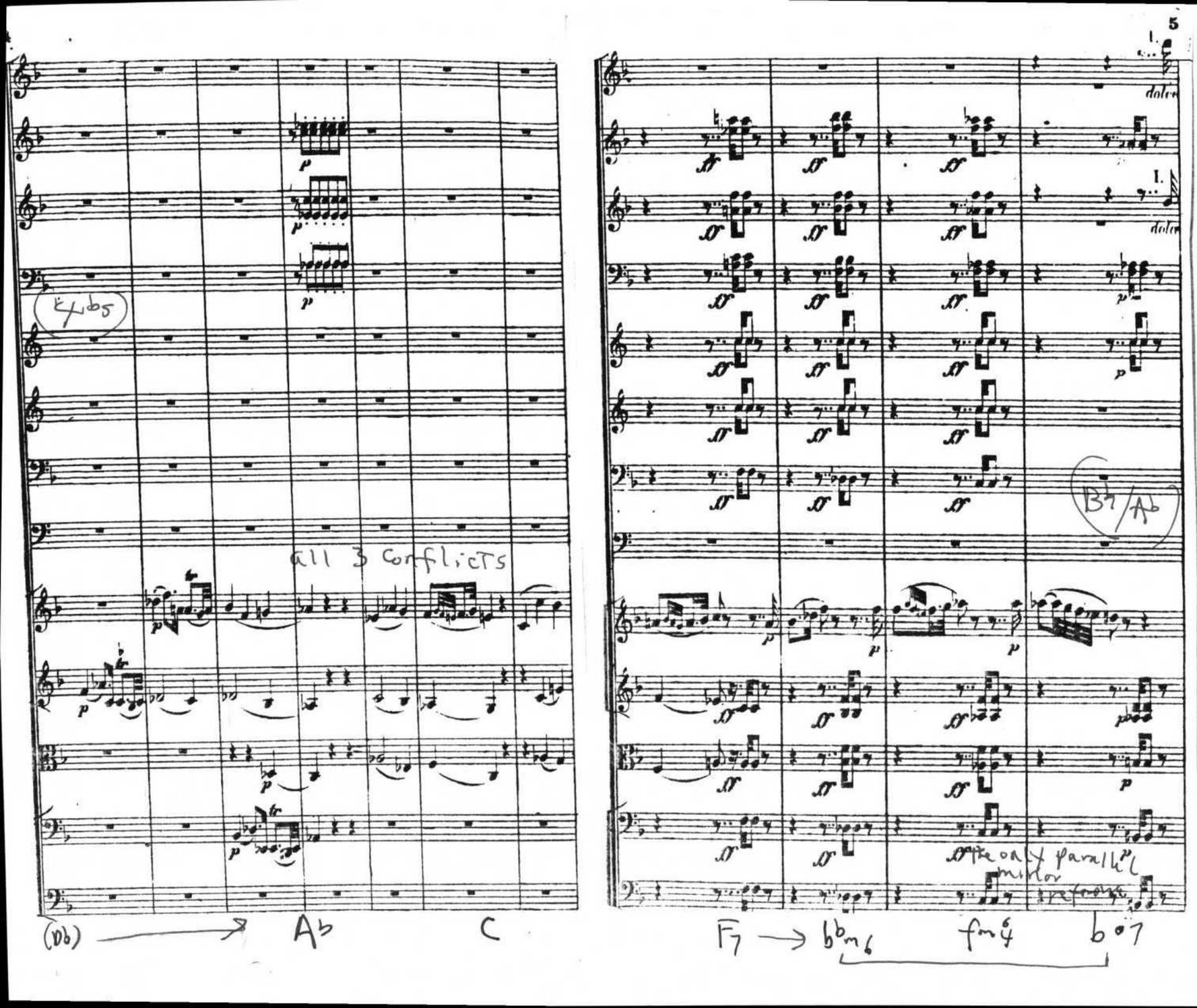
F

dm

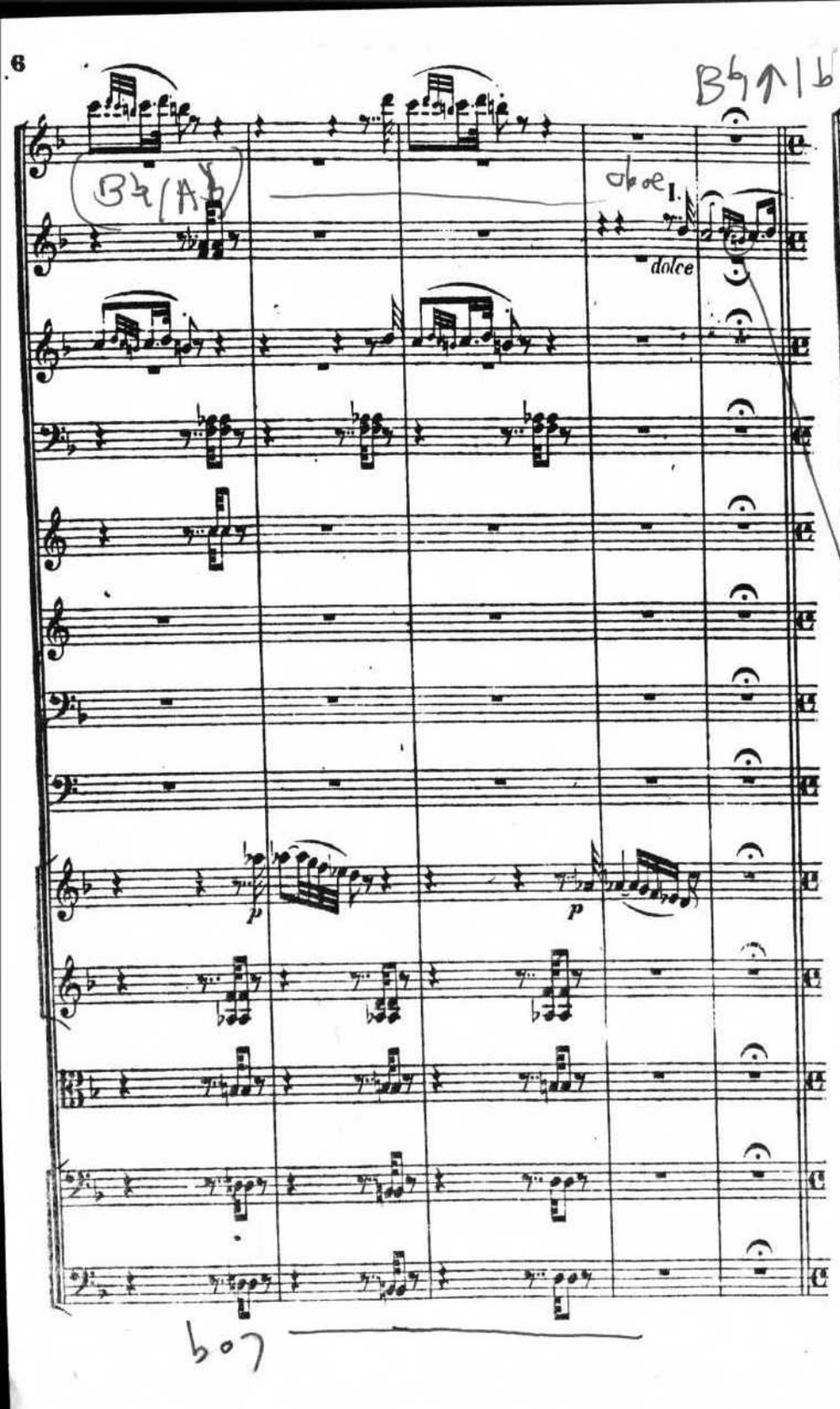
VI

The slow Intro is completely concerned with the System shift occasioned by the A♭/A♭ dyad conflict

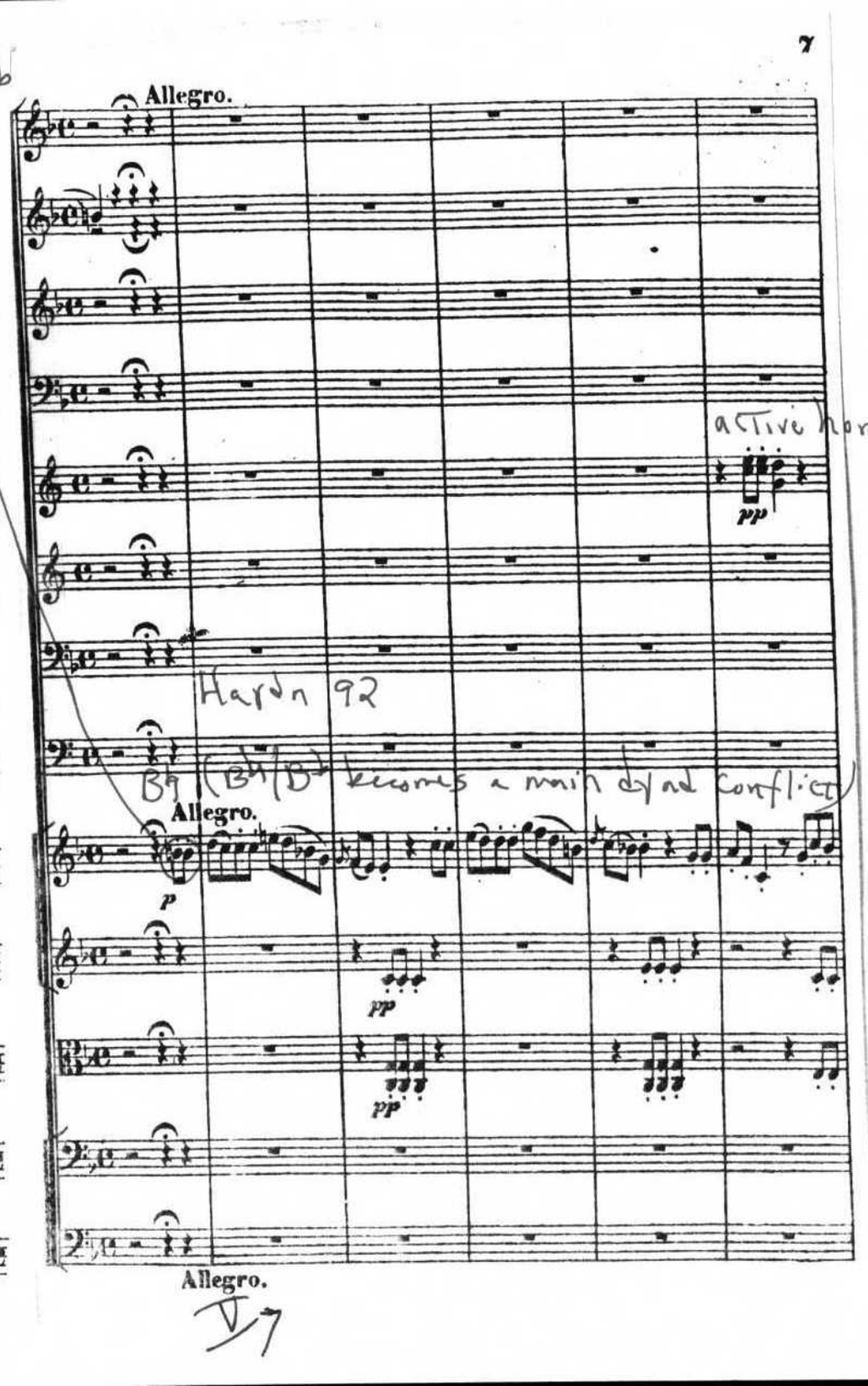

(A♭/B♮)
dolce
A♮/A♮ is a secondary conflict
B♭ – B♮ conflict in Expo.
dim.
A
A♭ ↓ ♮♭
D♭ ♭VI (resolved in the Coda)



(Db) → Ab C
F7 → bbm6 fm6/4 bo7
all 3 conflicts
the only parallel mirror



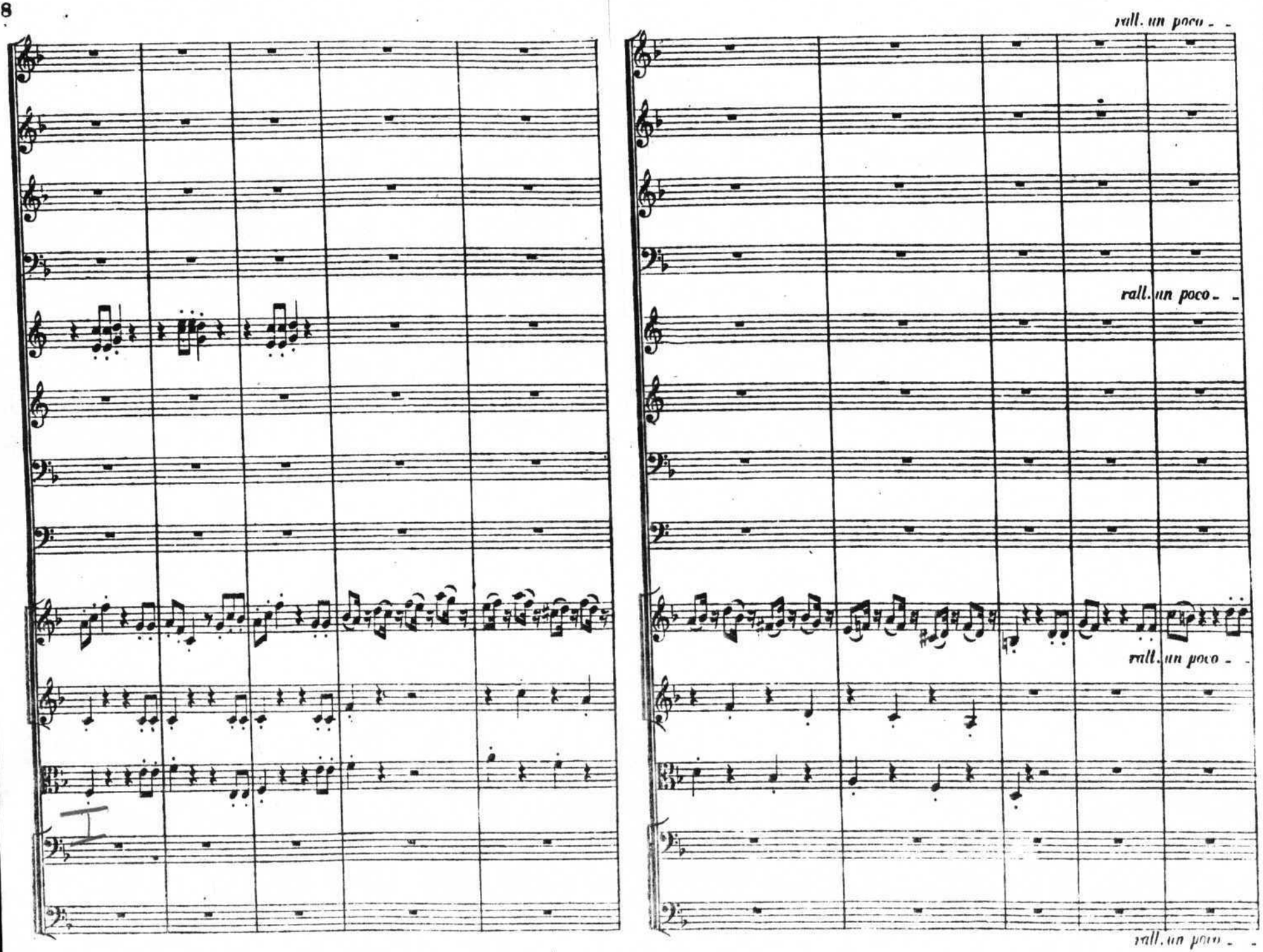
B♭ ↑ | ♭



active horn parts

Haydn 92

B♭ (B♮/D♭ becomes a min dyad conflict)


rall. un poco
rall. un poco
rall. un poco
rall. un poco

a tempo.

dolce

a tempo.

D.S. tex tension

a tempo.

dolce

pp

pp

a tempo.

pp

p

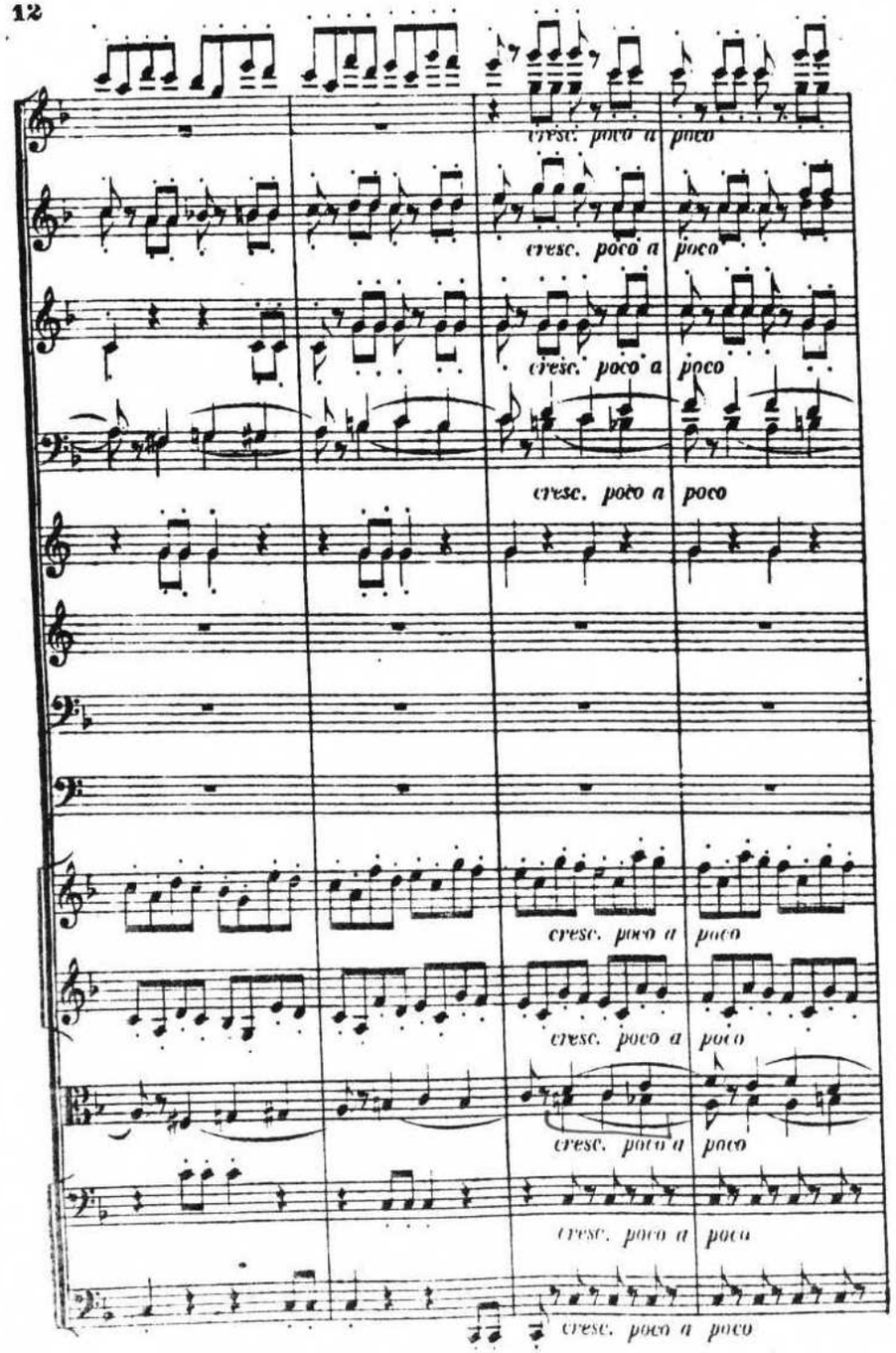
p

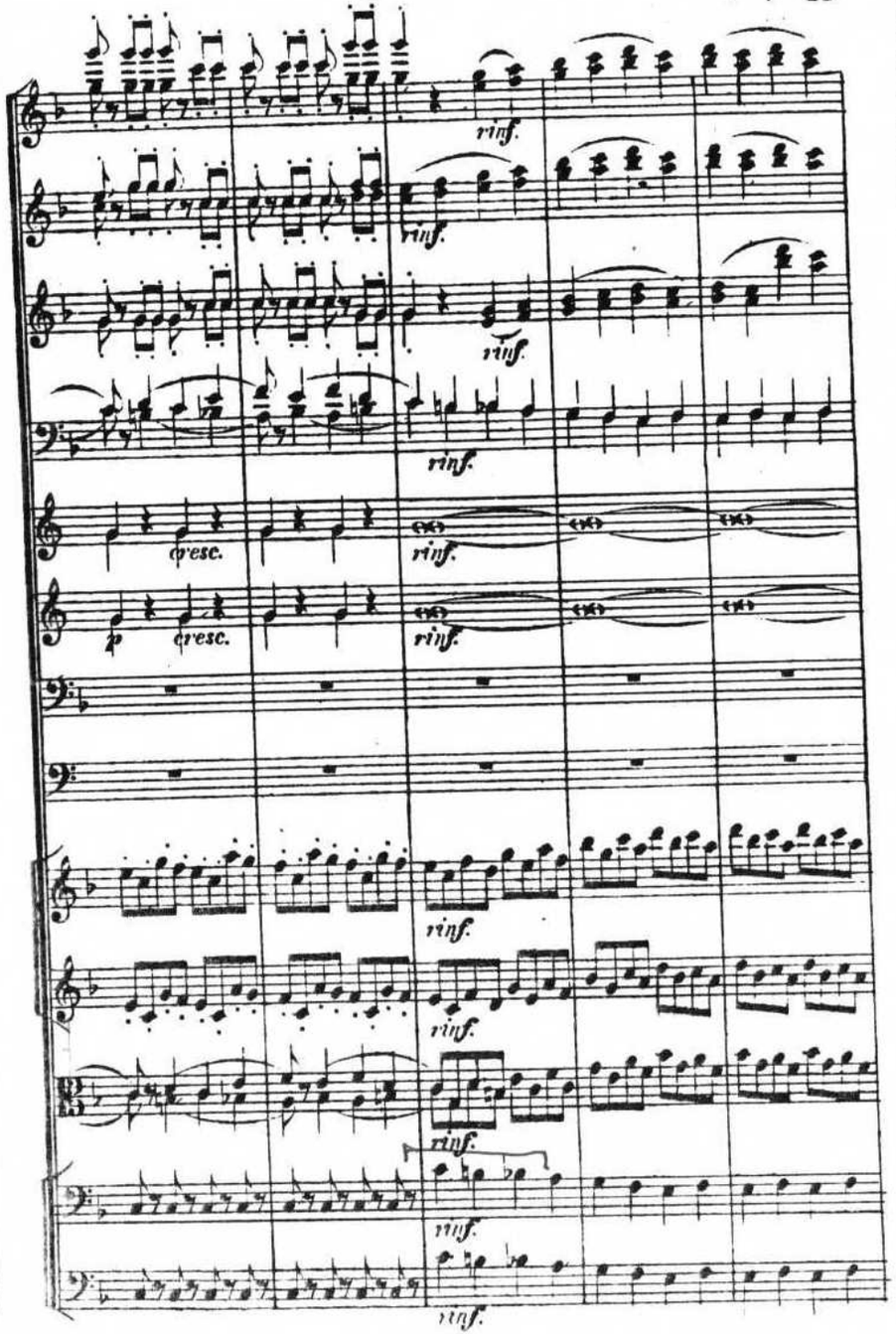
p

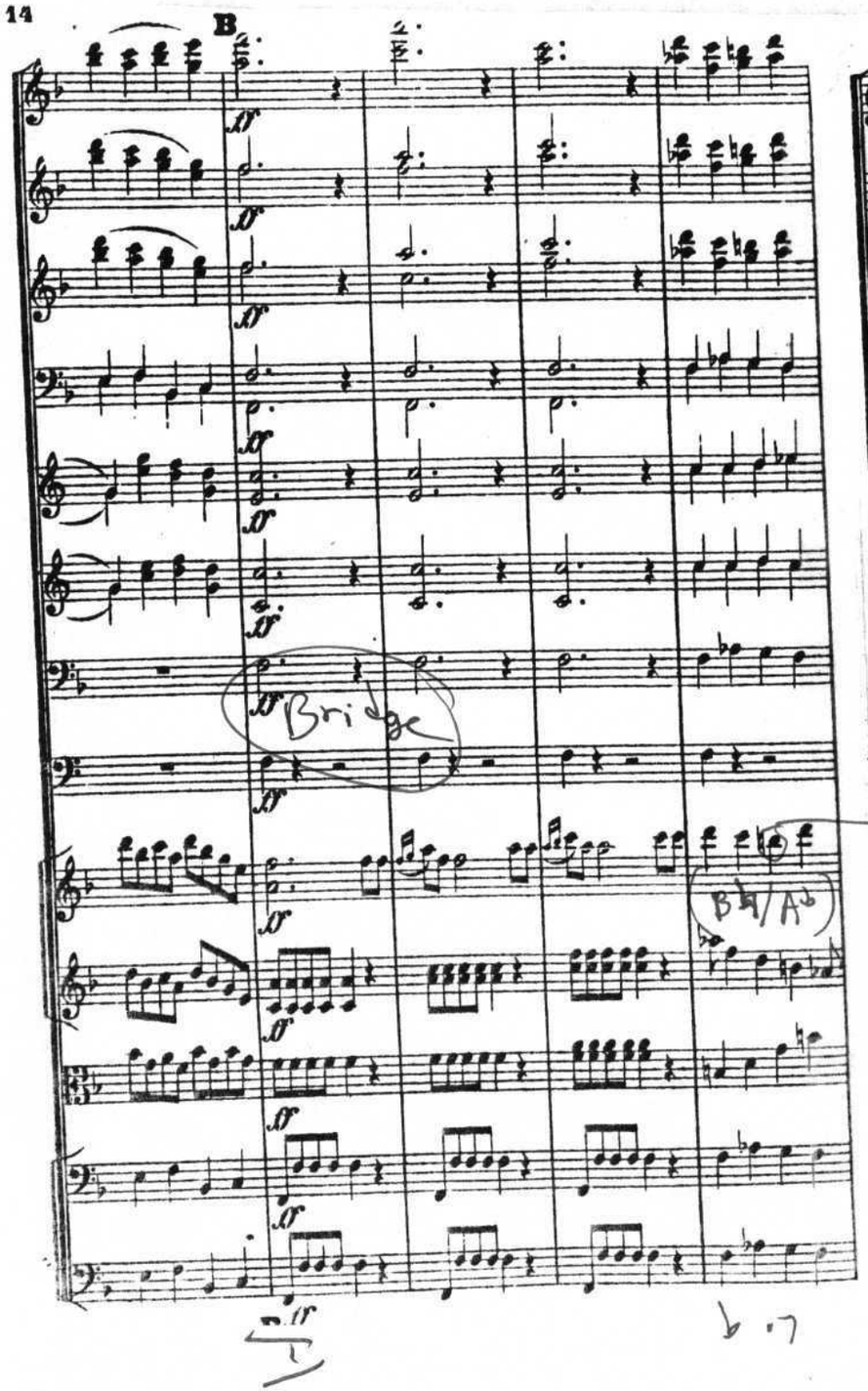
pp

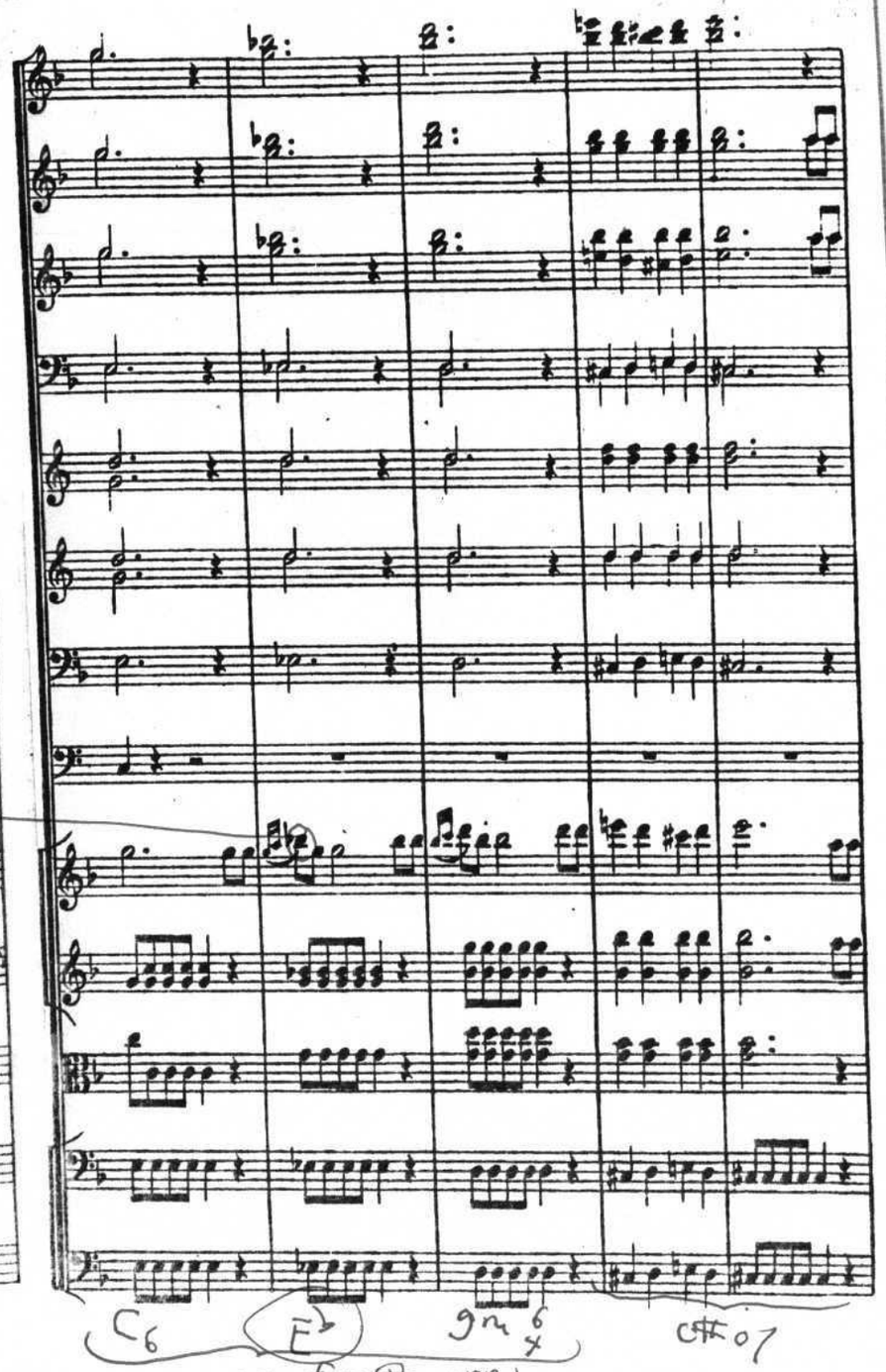
p

pp

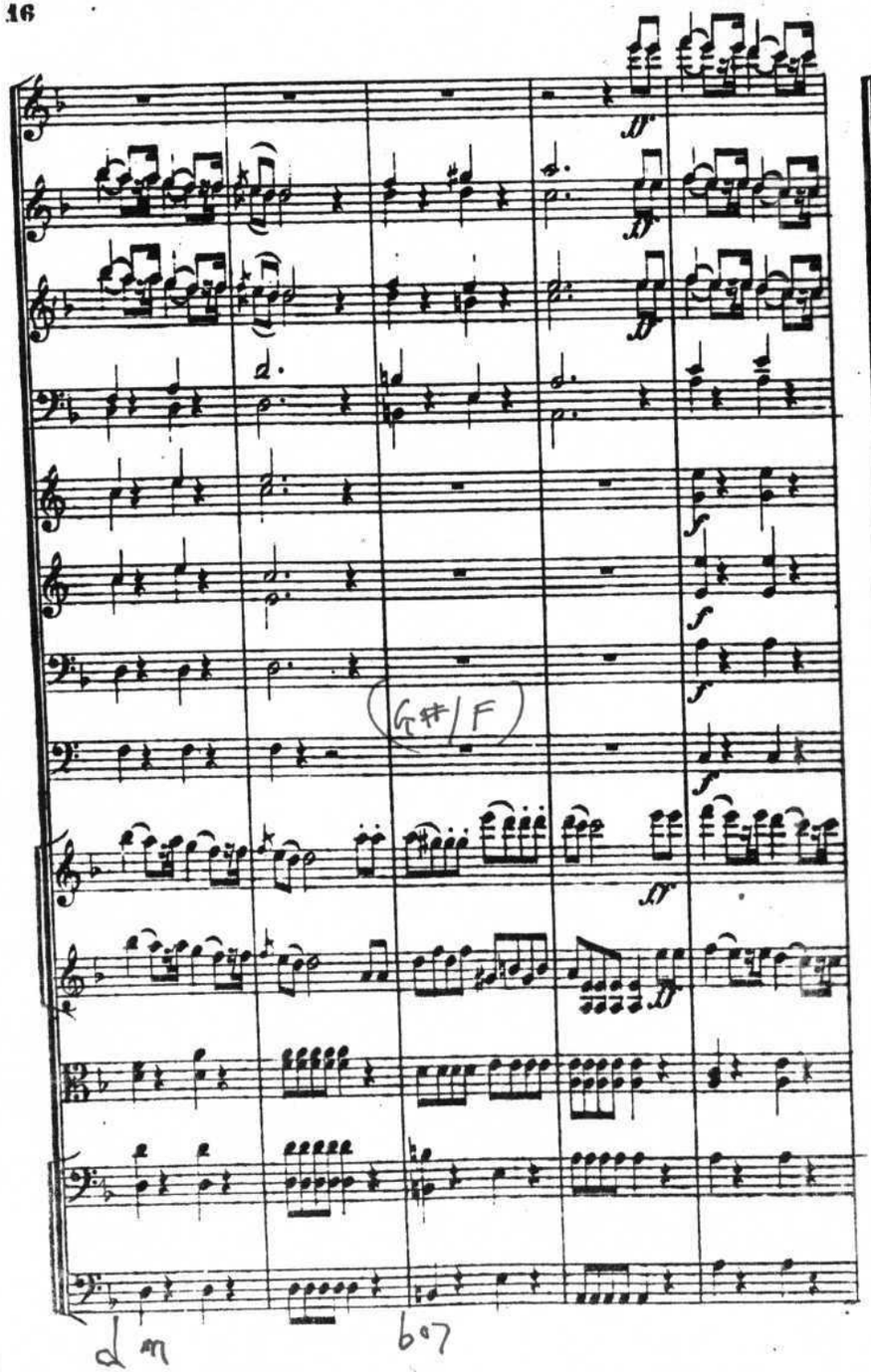

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

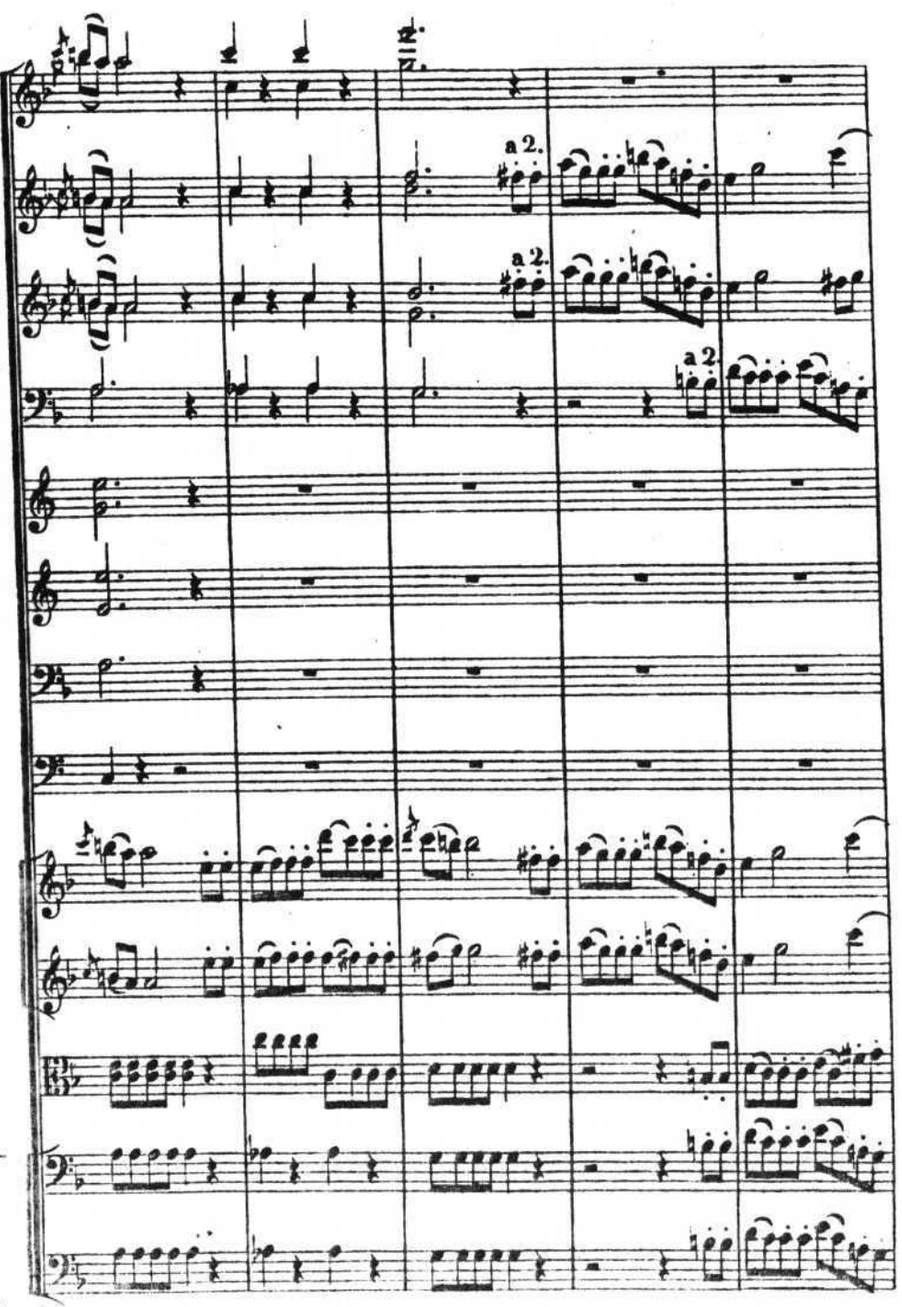

rinf.
rinf.
rinf.
p cresc.
cresc.
rinf.
rinf.
rinf.
rinf.
rinf.
rinf.



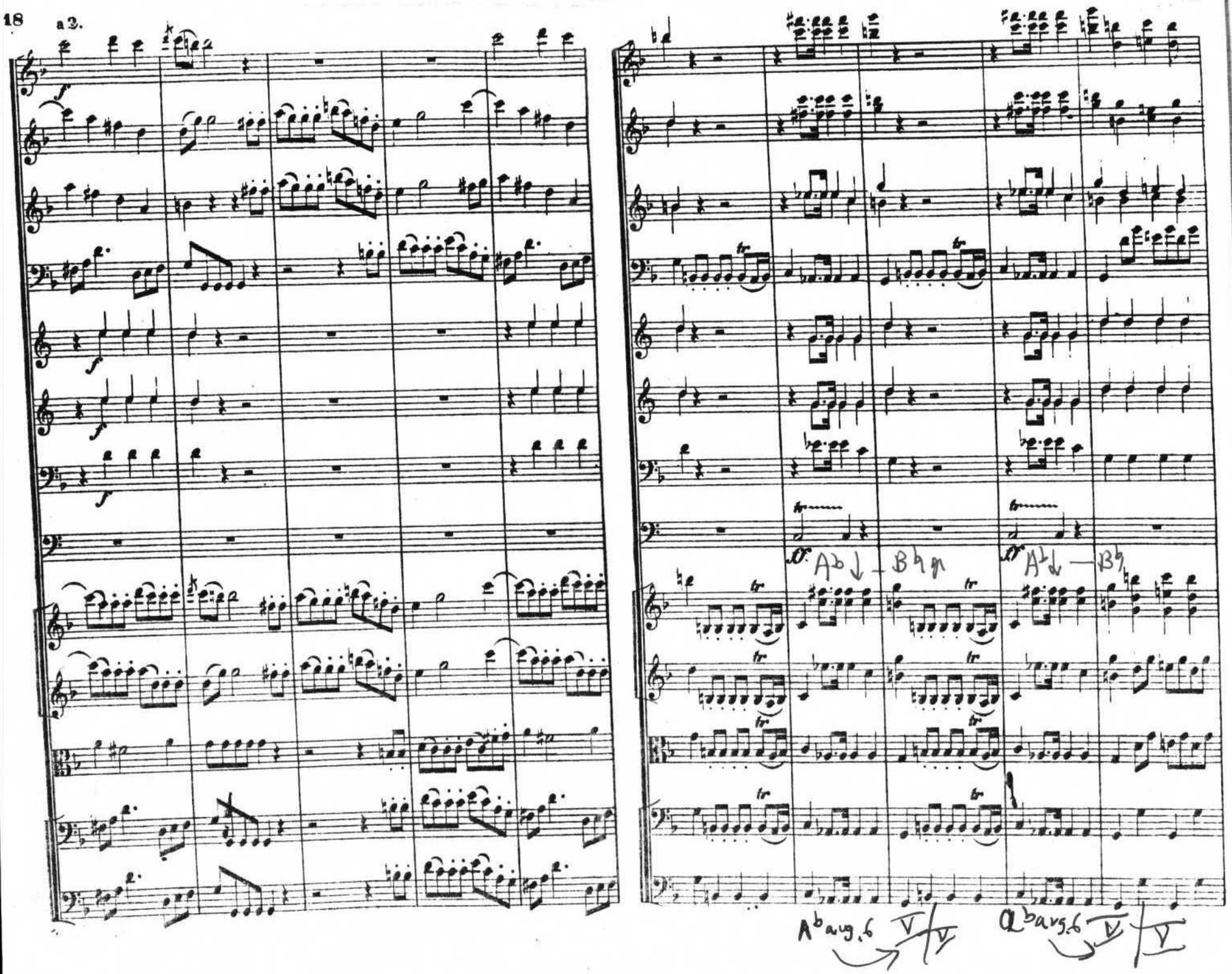


prepares for the 2nd key
arrangiation of the minor dom.


ff
f
(G#/F)
d m
6o7


a 2.
a 2.
a 2.

a 2.



C 2nd key

Veers away from V. To Eb

Ab ↓ Abs

B♮ ↑ Ab ↓ 4s sustained into 2nd key area

a 2.

Eb interrupts the resolution of the Ab aug and is heard as a very large parenthetical interruption

Eb 6

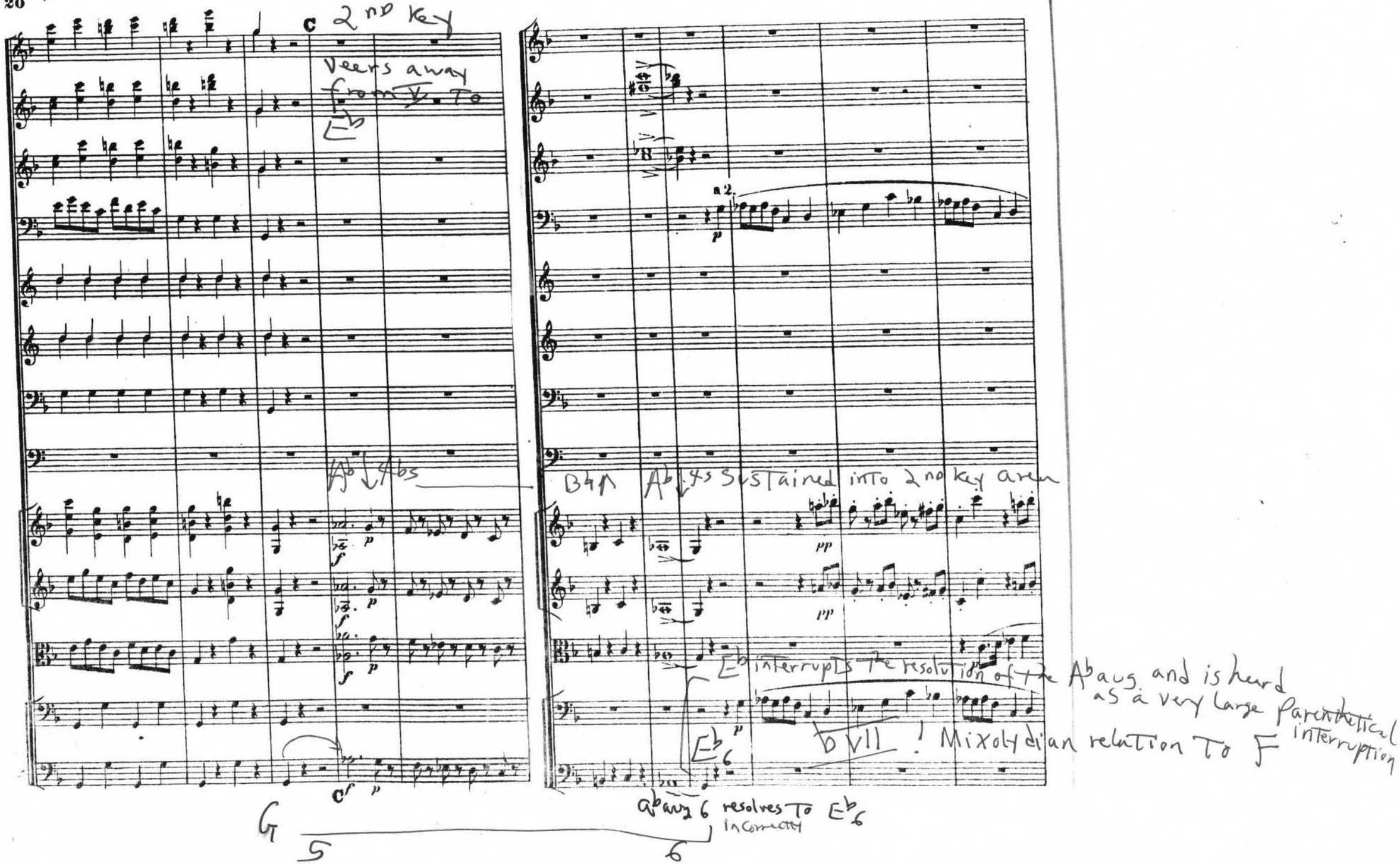
b VII ! Mixolydian relation to F

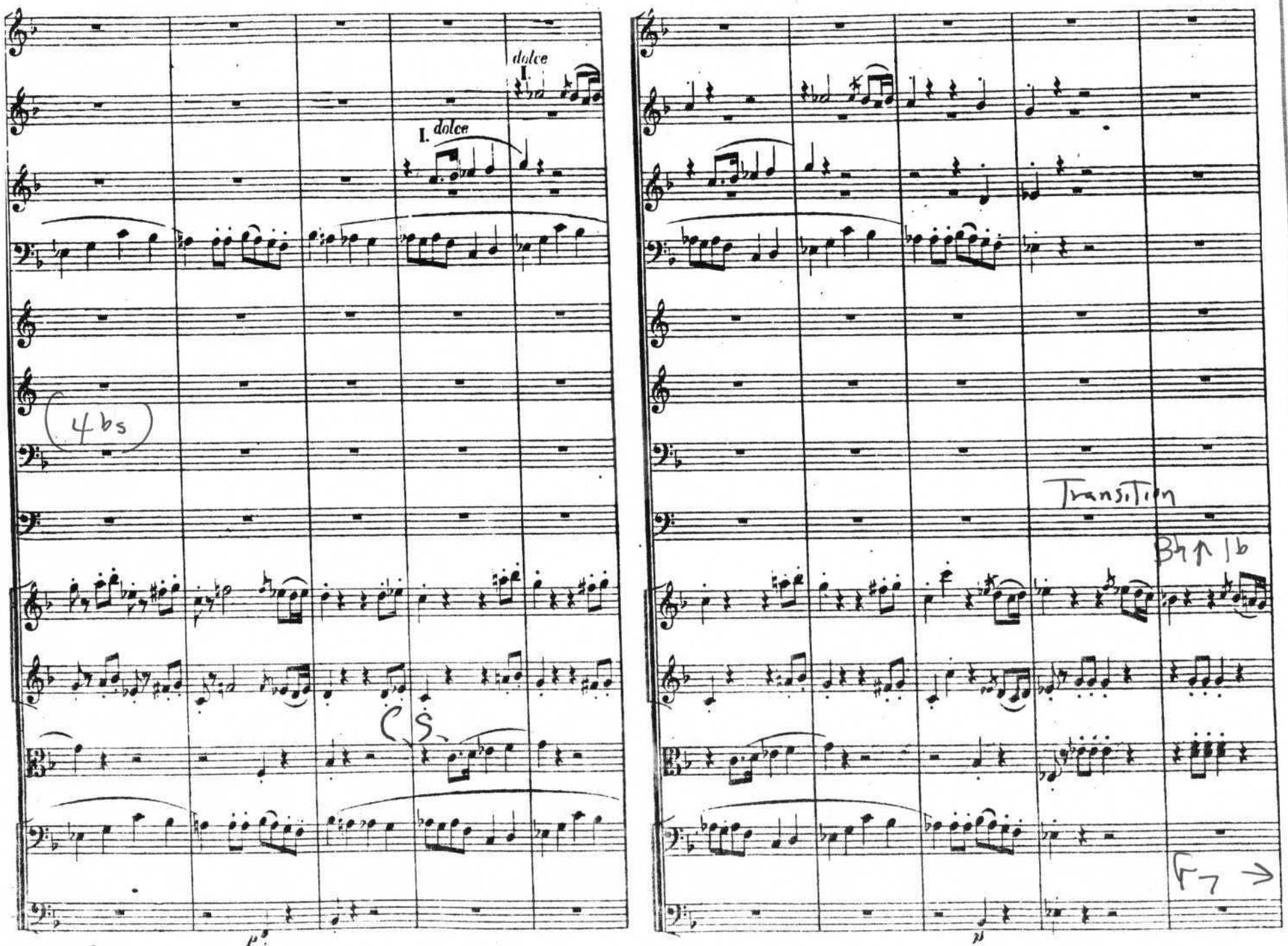
Ab aug 6 resolves to Eb 6 incorrectly

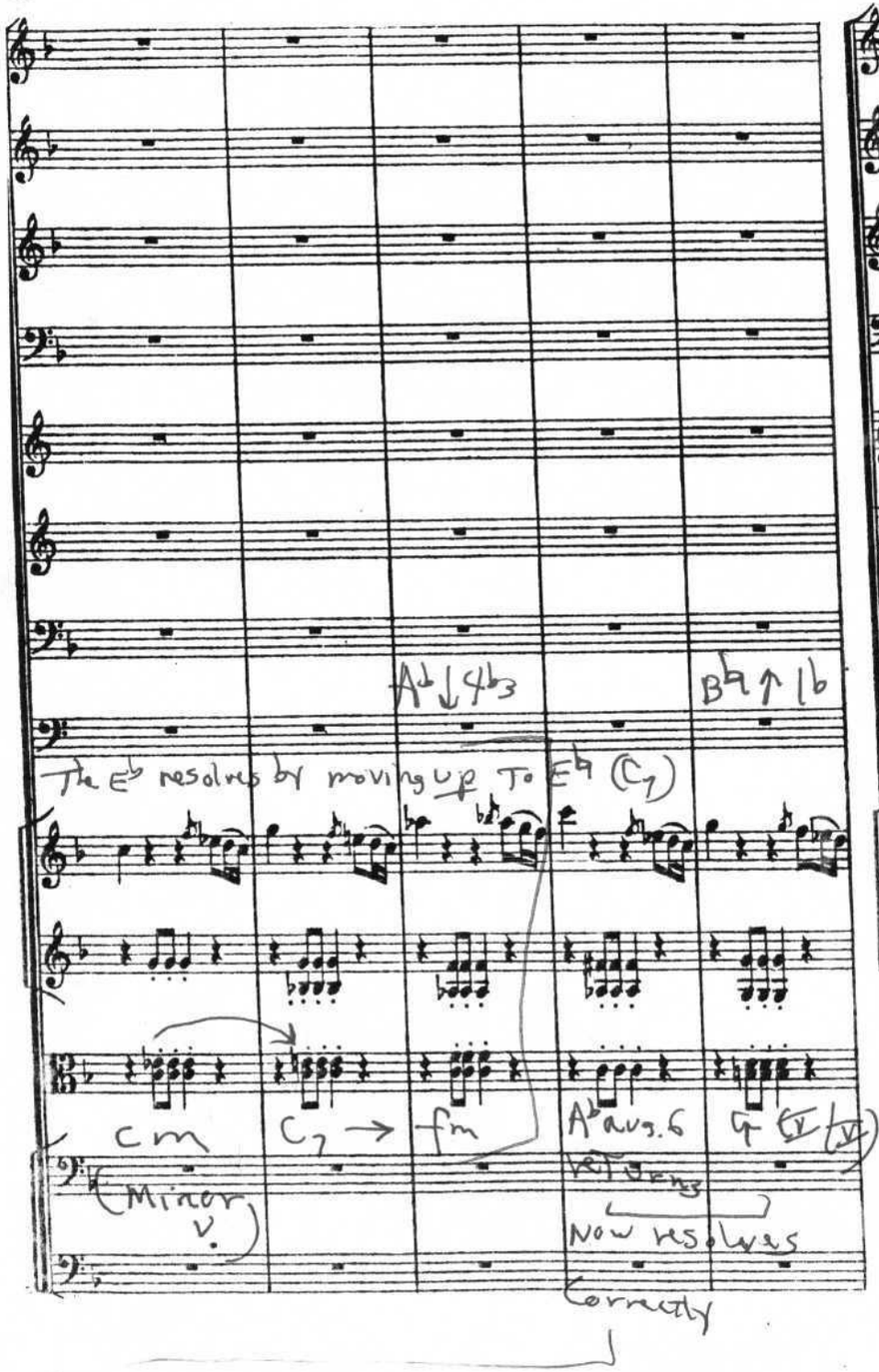
G

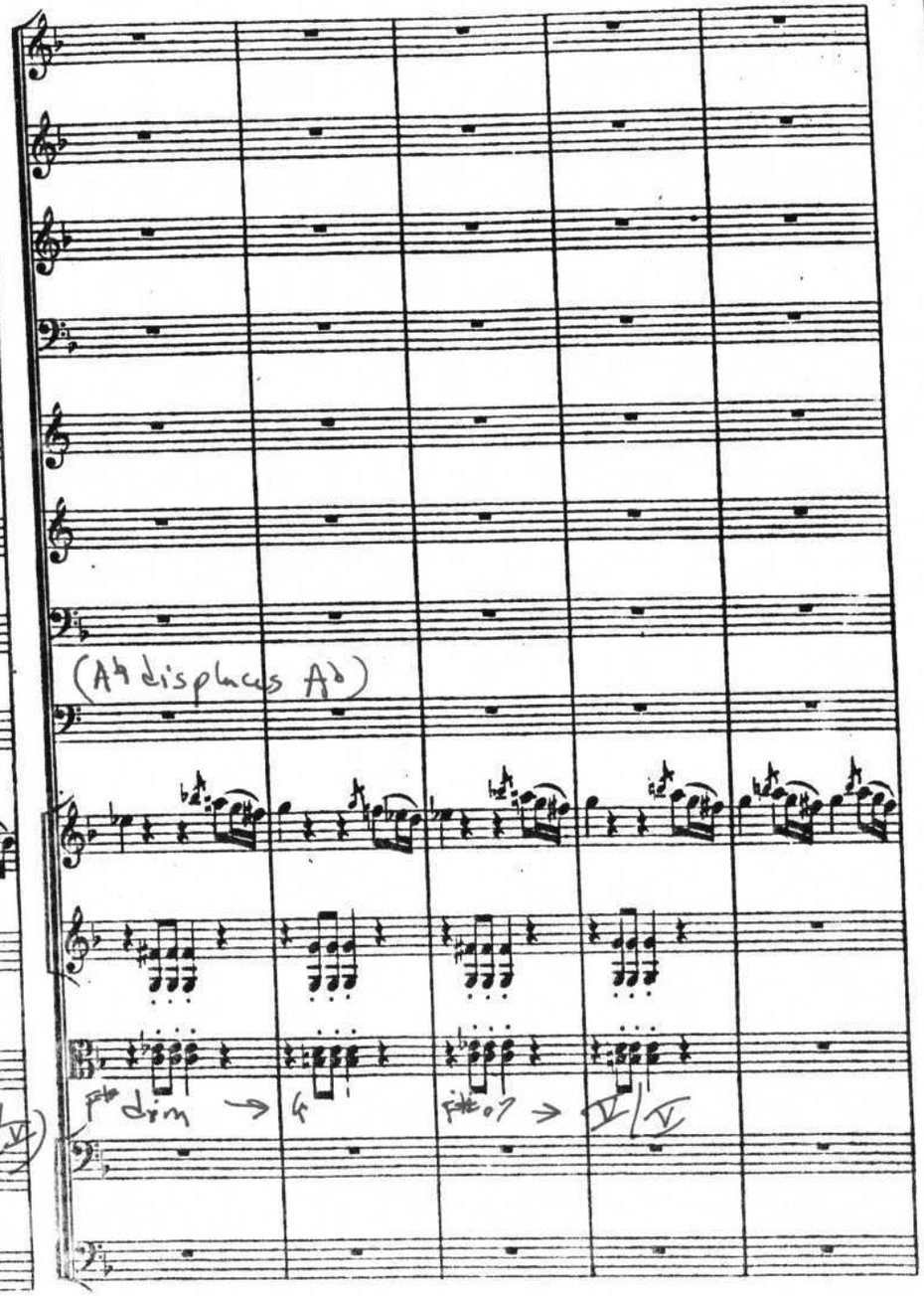
5

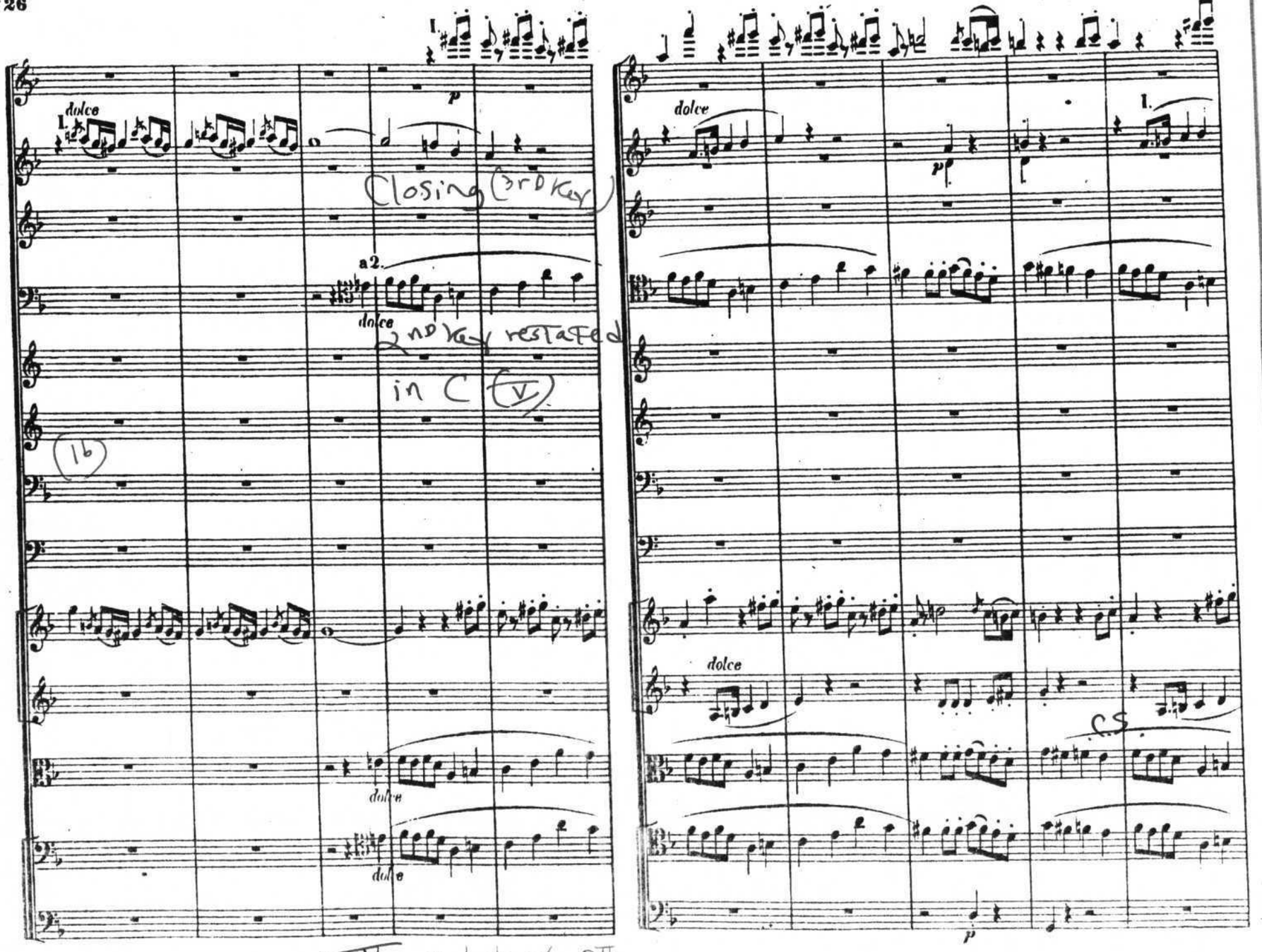
6



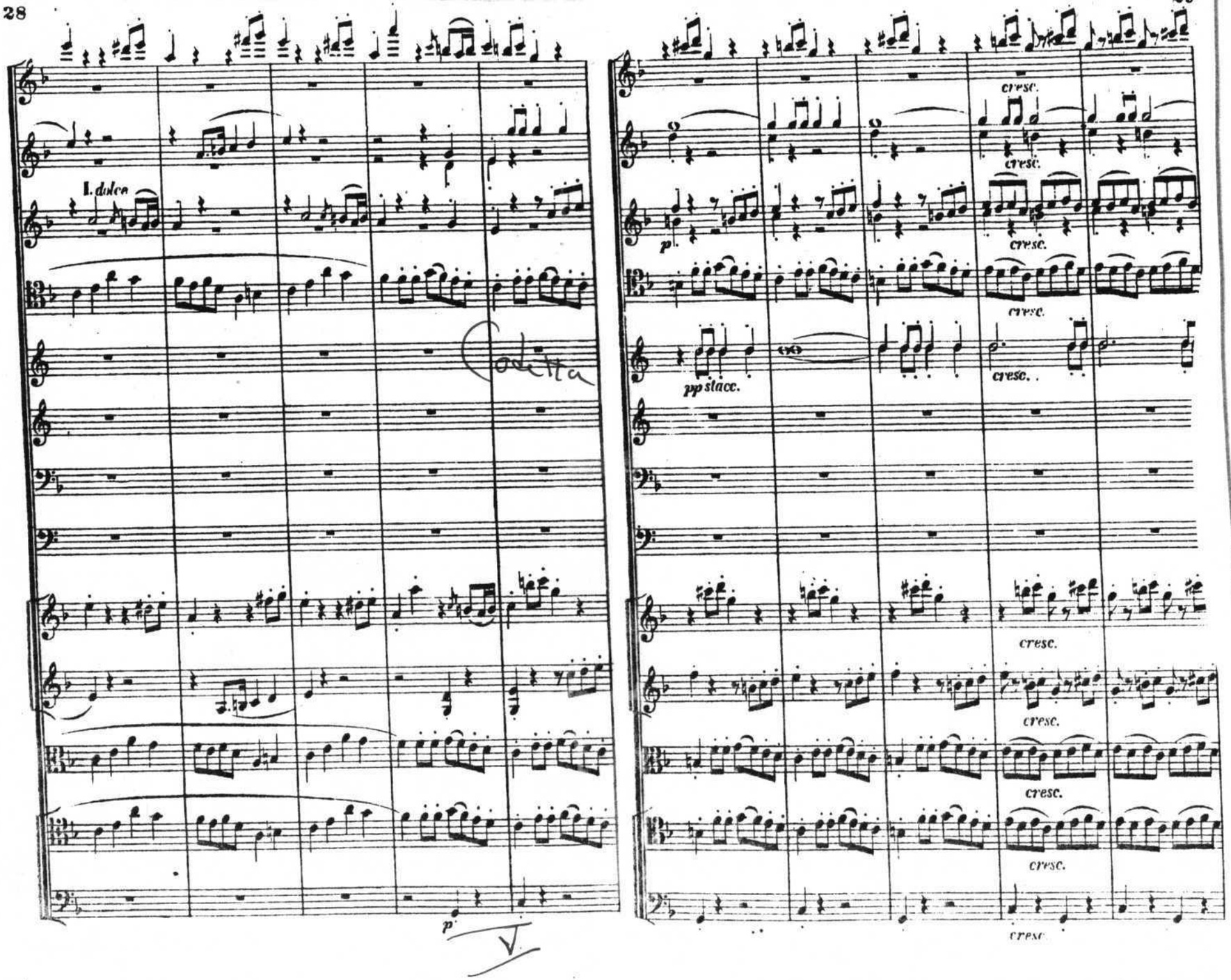

dolce
I.
I. dolce
(4 bs)
C.S.
Transition
Bh ↑ 1b
F7 →
p
p
E♭


A♭ ↓ 4♭3
B♮ ↑ 1♭
The E♭ resolves by moving up to E♮ (C7)
cm
C7 →
fm
A♭ aug. 6
4 (V/V)
(Minor v.)
returns
Now resolves
Correctly


(A♮ displaces A♭)
F♯ dim →
4
F♯ 07 →
V/V



V Schubert's 9th
2nd key – C losing (same material)
C → em


I. dolce
Coletta
p
V.
cresc.
cresc.
cresc.
cresc.
pp stacc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.