

MTO 19.1 Examples: Rusch, Beyond Homage and Critique

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mt0.13.19.1/mt0.13.19.1.rusch.php>

Example 1. Schubert, Sonata in C minor, D. 958, measures 1–24 (left), Beethoven, Thirty-Two Variations in C minor, WoO 80, theme and var. 1–2 (right)

The image displays two musical scores side-by-side. The left score is for Schubert's Sonata in C minor, D. 958, measures 1-24. It is marked 'Allegro' and '(Composit in September 1828)'. The right score is for Beethoven's Thirty-Two Variations in C minor, WoO 80, showing the 'TEMA. Allegretto' and 'VAR. I' through 'VAR. II'. The scores are in C minor and 3/4 time. The Schubert score includes dynamics like *f*, *crec.*, and *ff*. The Beethoven score includes dynamics like *f*, *p*, and *leggiermente*. At the bottom of the Beethoven score, there is a small line of text: 'Original-Verleger: C. Neufinger & Co. Tobias in Wien. B. 181. 804 und Druck von Breitkopf & Härtel in Leipzig.'

Example 2. Four passacaglia bass ostinato patterns (after Richard Hudson 1981)

The image shows four bass ostinato patterns in C minor, each on a single staff. The patterns are as follows:

- Pattern 1: C4, D4, E4, F4, G4, A4, B4, C5. Chords: I, IV, V.
- Pattern 2: C4, D4, E4, F4, G4, A4, B4, C5. Chords: I, IV, V.
- Pattern 3: C4, D4, E4, F4, G4, A4, B4, C5. Chords: I, V.
- Pattern 4: C4, D4, E4, F4, G4, A4, B4, C5. Chords: I, V.

Example 3a. Beethoven, Thirty-two Variations in C minor, WoO 80, theme

presentation continuation

b.i. / frag. f. f. / cad.

Thema Allegretto WoO 80

C = common tone in inner voice (except measures 1-2)

passacaglia bass

C min: I V V IV V I

C min: I -----> IV V I

Example 3b. Beethoven, theme recomposed

presentation continuation

b.i. / frag. frag. / cad.

C min: I ----->

V -----> I

Example 4. Schubert, Sonata in C minor, D. 958, measures 1–24

main theme

presentation b.i. continuation frag. frag.

Beethoven theme →

passacaglia →

C pedal →

Allegro

f / *cresc.* /

4 7 b6 b6
2 b 4 #4 3

C min: I —

7

13

17

21 transition

“squared off” – see measures 6–7 in Beethoven theme

2 strong beats? – see measure 6 in Beethoven theme

Example 5. Schubert, graft of passacaglia

Example 6a. Voice-leading sketch of Beethoven Thirty-Two Variations WoO 80, theme

Example 6b. Voice-leading sketch of Schubert, Sonata in C minor, D. 958, measures 1–24

MAIN THEME

The image displays a musical score for the main theme of Schubert's Sonata in C minor, D. 958, measures 1-24. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff begins with a forte (*f*) dynamic and includes annotations such as "initial ascent" and "cresc." (crescendo). The bass staff features a fortissimo (*ff*) dynamic and an "8va" (octave) marking. Blue circles and arrows highlight specific voice-leading connections, with labels "Ab-G" indicating the interval between Ab and G. A bar number line is positioned between the two staves, with bar numbers 1, 6, 7, 8, 9, 10, 11, 12, 14, 15, 17, 19, and 21. Roman numeral chord symbols are provided: Cm: I (measures 1, 6, 7), V (measures 12, 14, 15), and I (measures 17, 19, 21). A final chord symbol "6 4 7 V I" is shown at the end of the score.

Example 7. Schubert, measures 7–11 recomposed

The image shows a recomposed musical score for Schubert's Sonata in C minor, measures 7-11 and 12. It features a piano staff (top) and a bass staff (bottom). The piano staff includes annotations for fortissimo (*ff*) and triplets (marked with "3"). The bass staff has a forte (>) dynamic marking. The score is divided into measures 7, 11, 12, and 12?. The piano part in measure 12 consists of a triplet of eighth notes. The bass part in measure 12 consists of a single eighth note.