

October 31, 2007

(Quiz #2 re-take)

Beethoven, op. 18/2/ii

- (page 26 in the anthology)
- This piece is very clearly in ternary form. The following chart highlights some of the contrasting characteristics of the A and B sections:

	A section	B section
Tempo	Adagio cantabile	Allegro
Key Signature	C major	F major
Meter	$\frac{3}{4}$	$\frac{2}{4}$
Rhythm	varied	16th notes
Texture	homophonic	imitative

- Beginning in m. 23, there are several signals that indicate the end of the A section and hint at the B section to come:
 - the rests (the most significant so far),
 - the cadential passage, and
 - the sixteenth-note motive that will be featured in the B section.
- Similarly, there are several signals that mark the end of the B section: primarily the F major PAC in m. 52.
- Mm. 53-59 constitute a re-transitional passage back to the global tonic (A section).