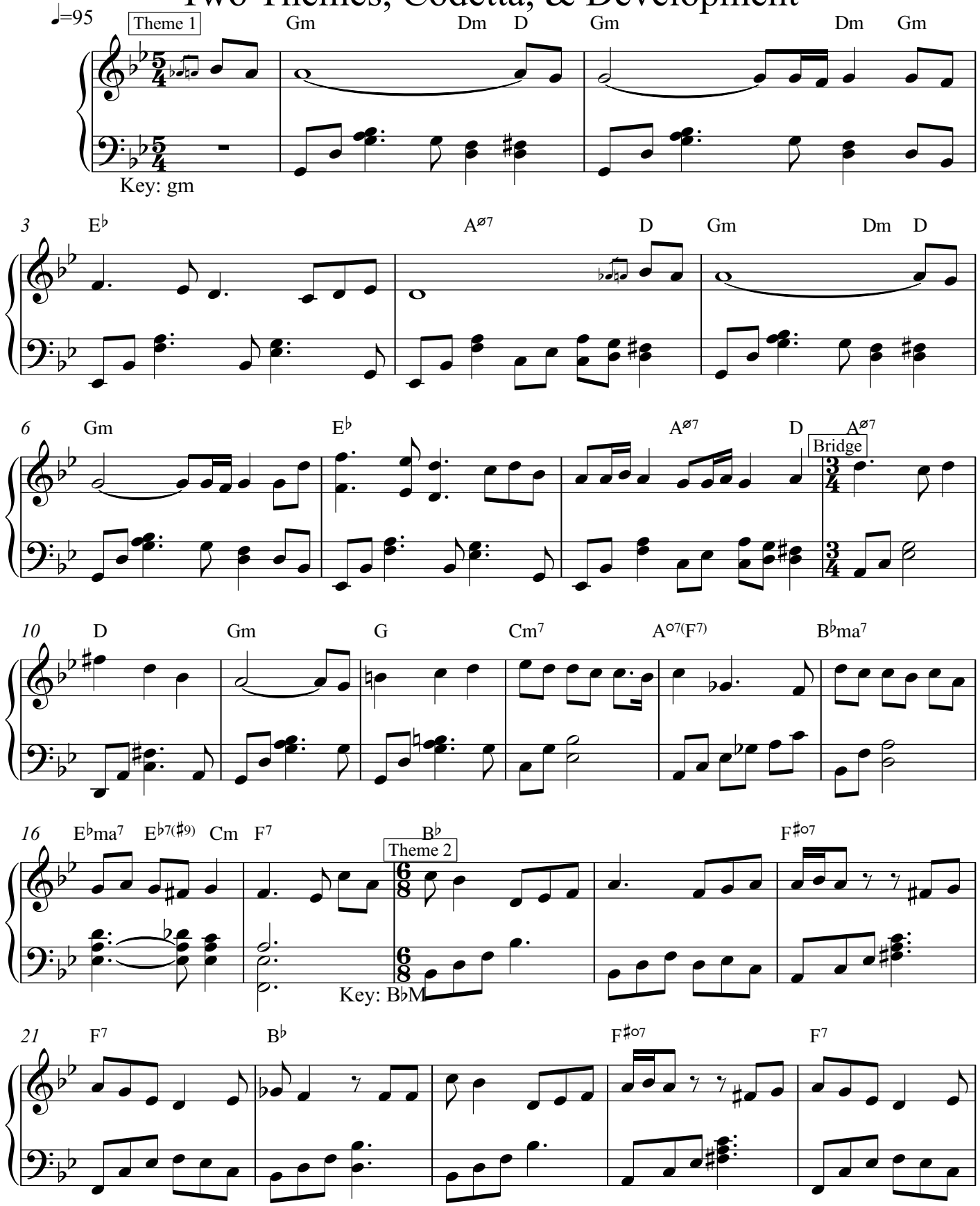
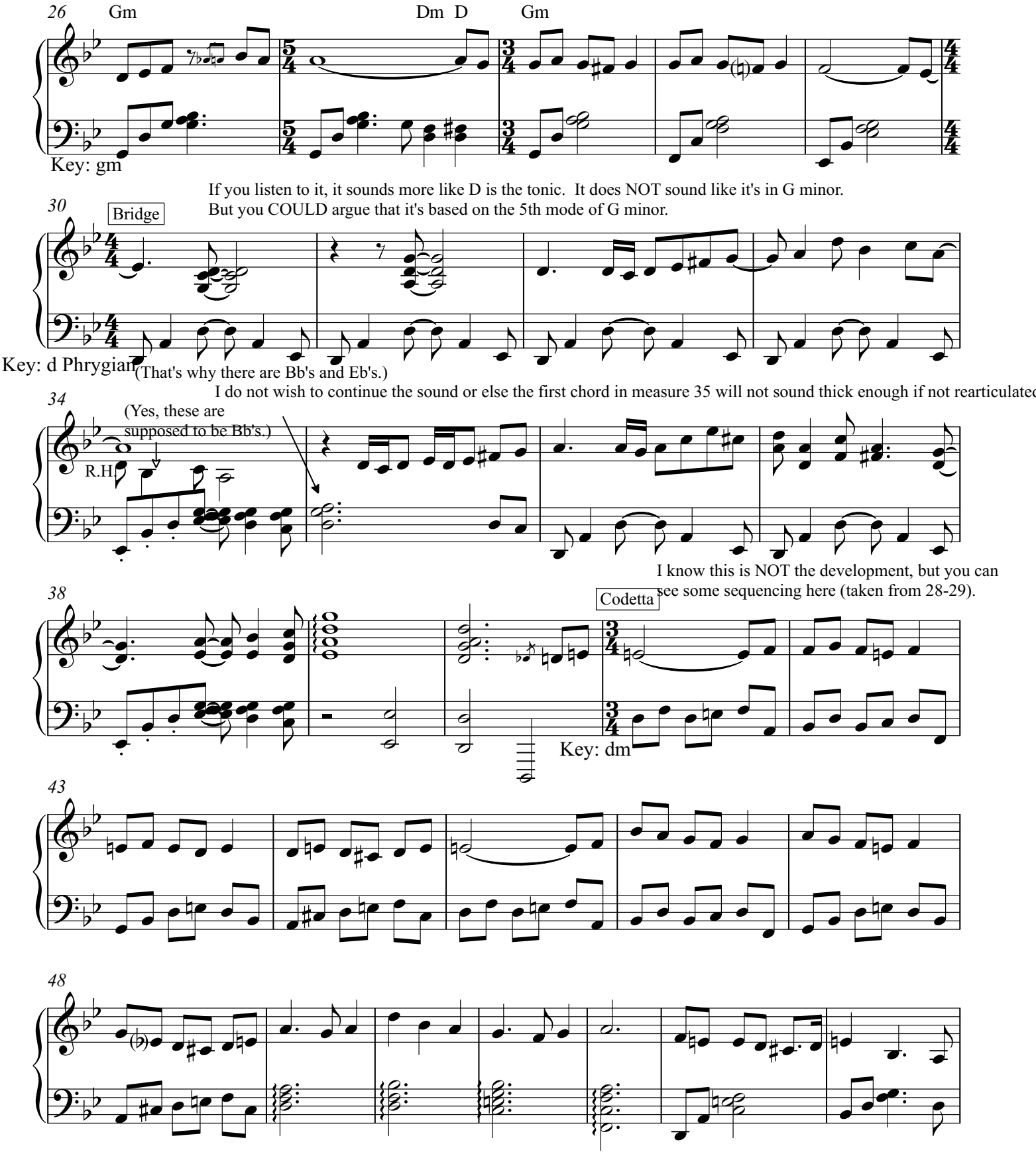
Linda Lockwood

Two Themes, Codetta, & Development



Copyright 2005 Linda Lockwood © . All rights reserved.


26
Gm
Dm D
Gm
Key: gm
If you listen to it, it sounds more like D is the tonic. It does NOT sound like it's in G minor.
But you COULD argue that it's based on the 5th mode of G minor.
30
Bridge
Key: d Phrygian
(That's why there are Bb's and Eb's.)
I do not wish to continue the sound or else the first chord in measure 35 will not sound thick enough if not rearticulated
34
(Yes, these are
supposed to be Bb's.)
R.H.
I know this is NOT the development, but you can
see some sequencing here (taken from 28-29).
38
Codetta
Key: dm
43
48

55

60

Retransition

65

That repeated Eb was intentional.

Development:

Var. of Theme 1

Key: gm

69

73

Bridge

A$^{\varnothing 7}$

77

D Gm G Cm^{7} A$^{\circ 7}$(F^{7}) B$^{\flat}$ma^{7}

If you look at these measures in 6/8 time, some use of developmental devices are the retrograde and the change of mode from the original (bar 18, theme 2).

83 E♭ma7 E♭7(♯9) Cm

Var. of Theme 2

Key: b♭m

89

95

This is from the first theme, but it's change of mode and change of key.

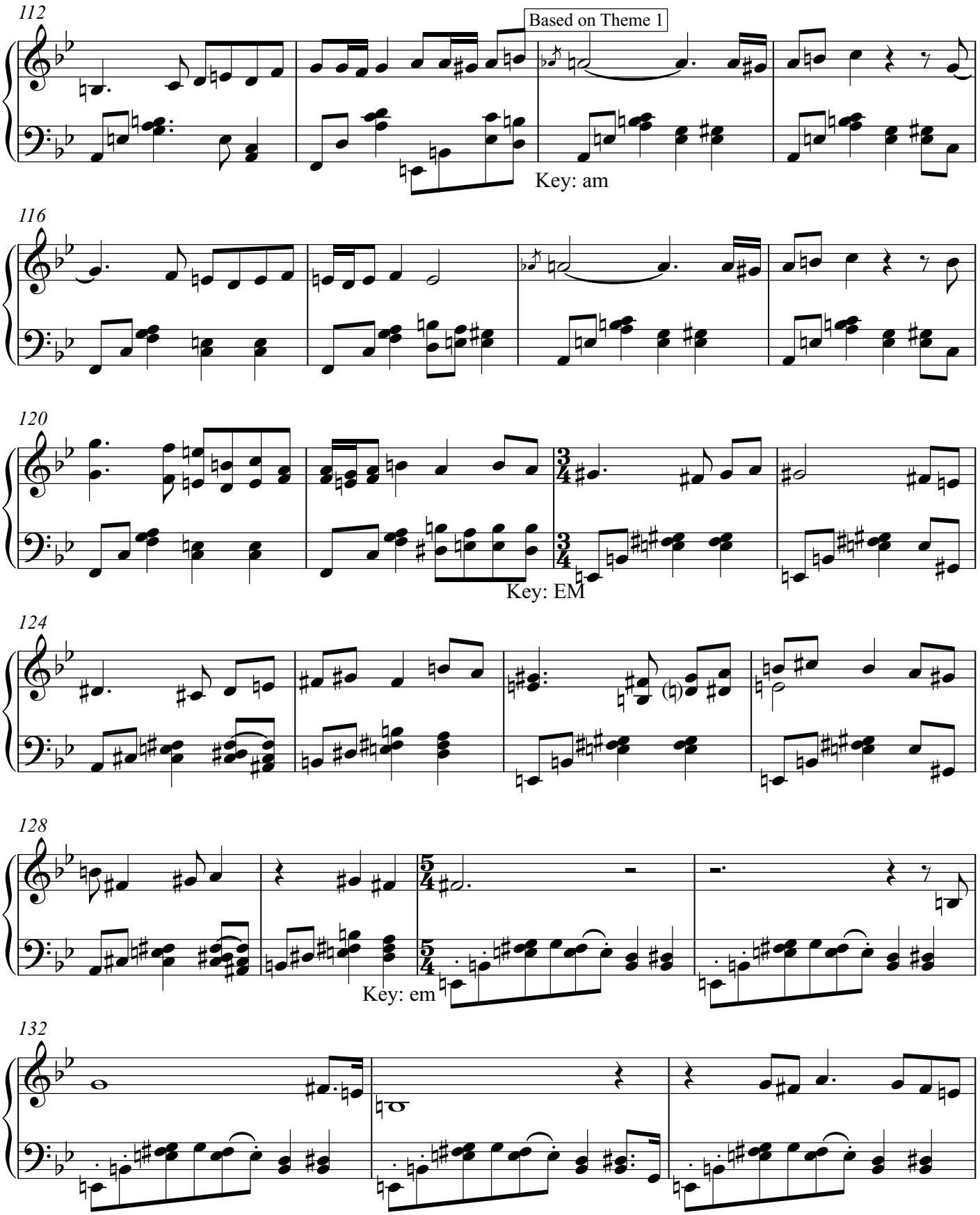
Key: CM

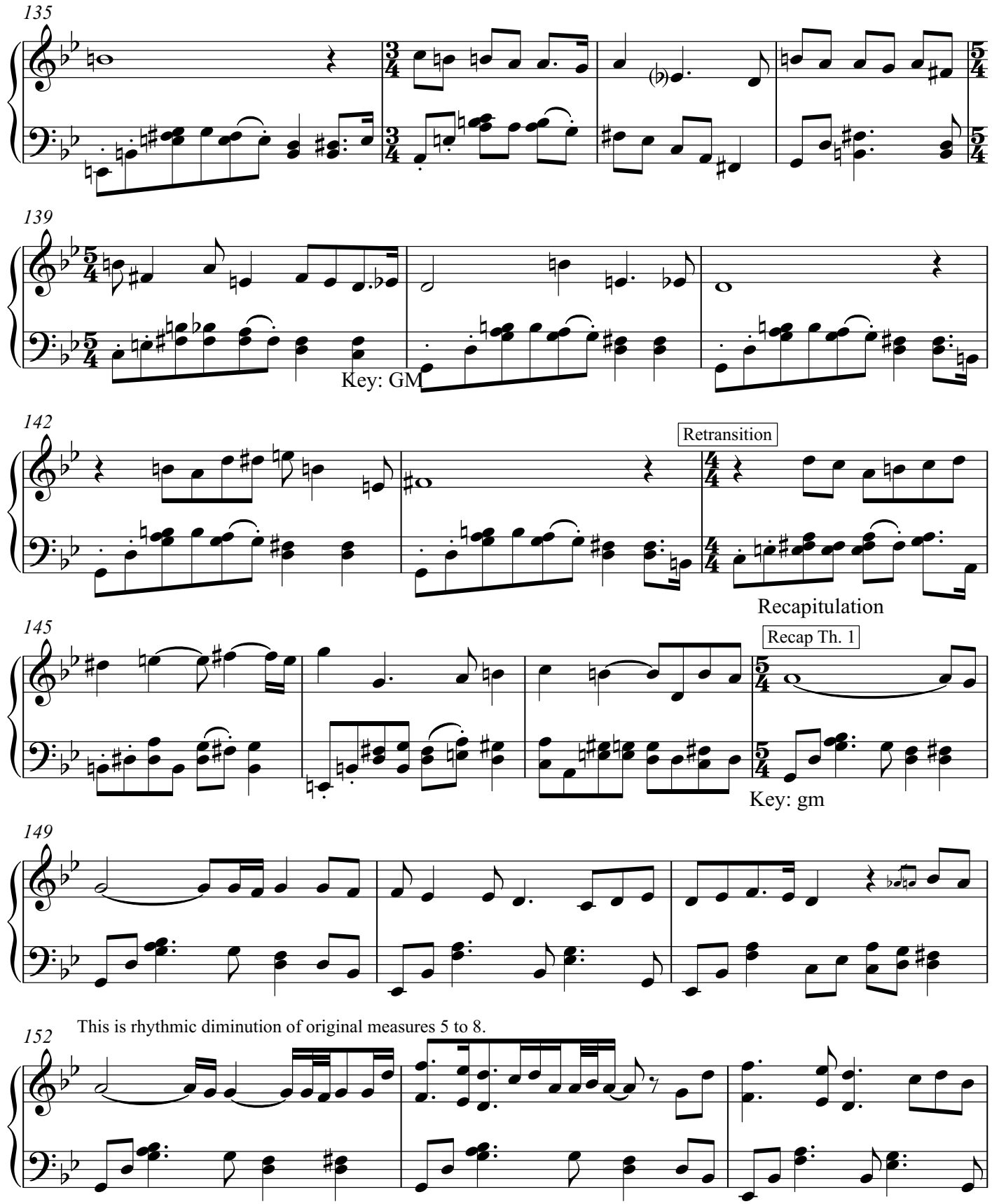
100

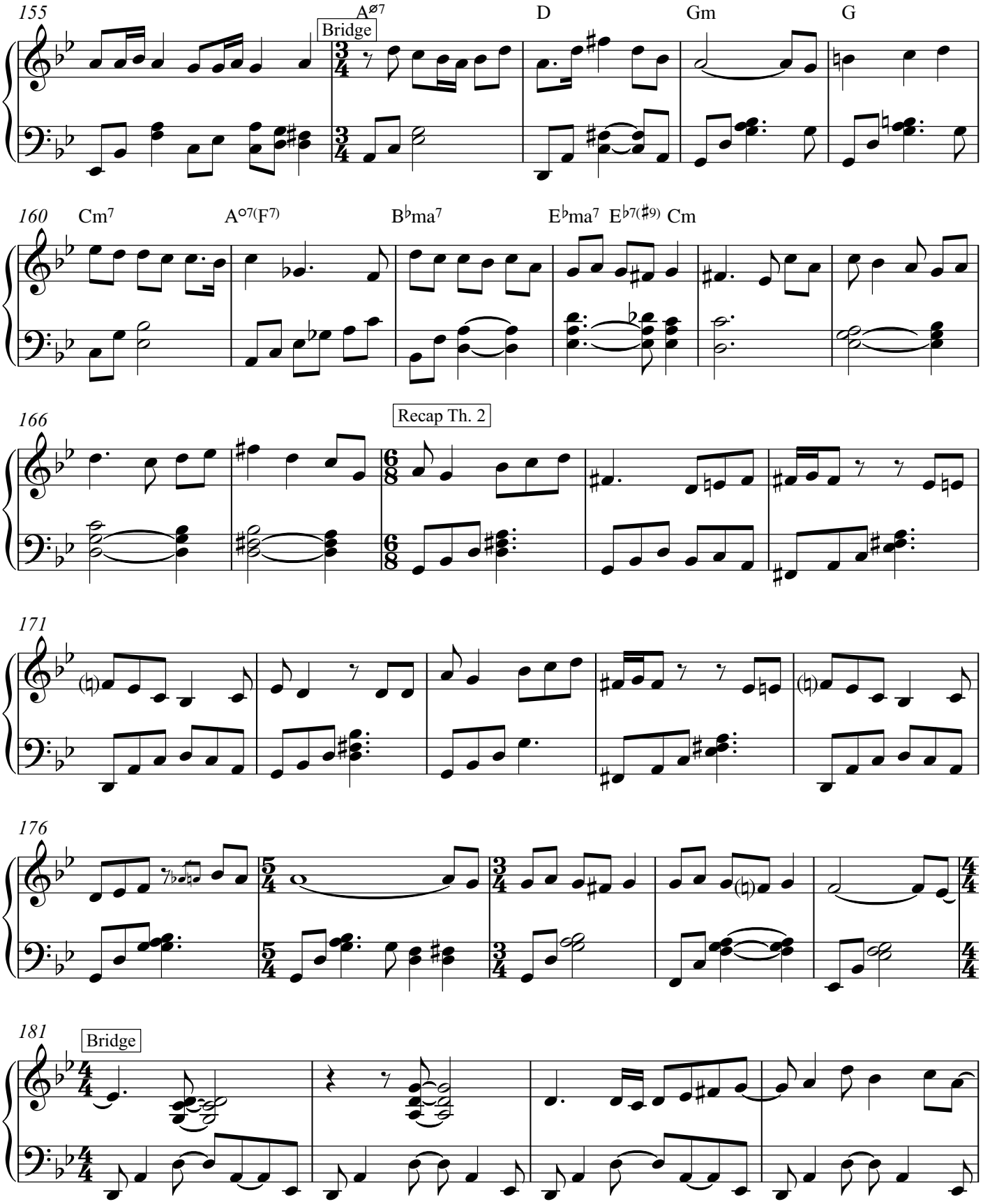
104

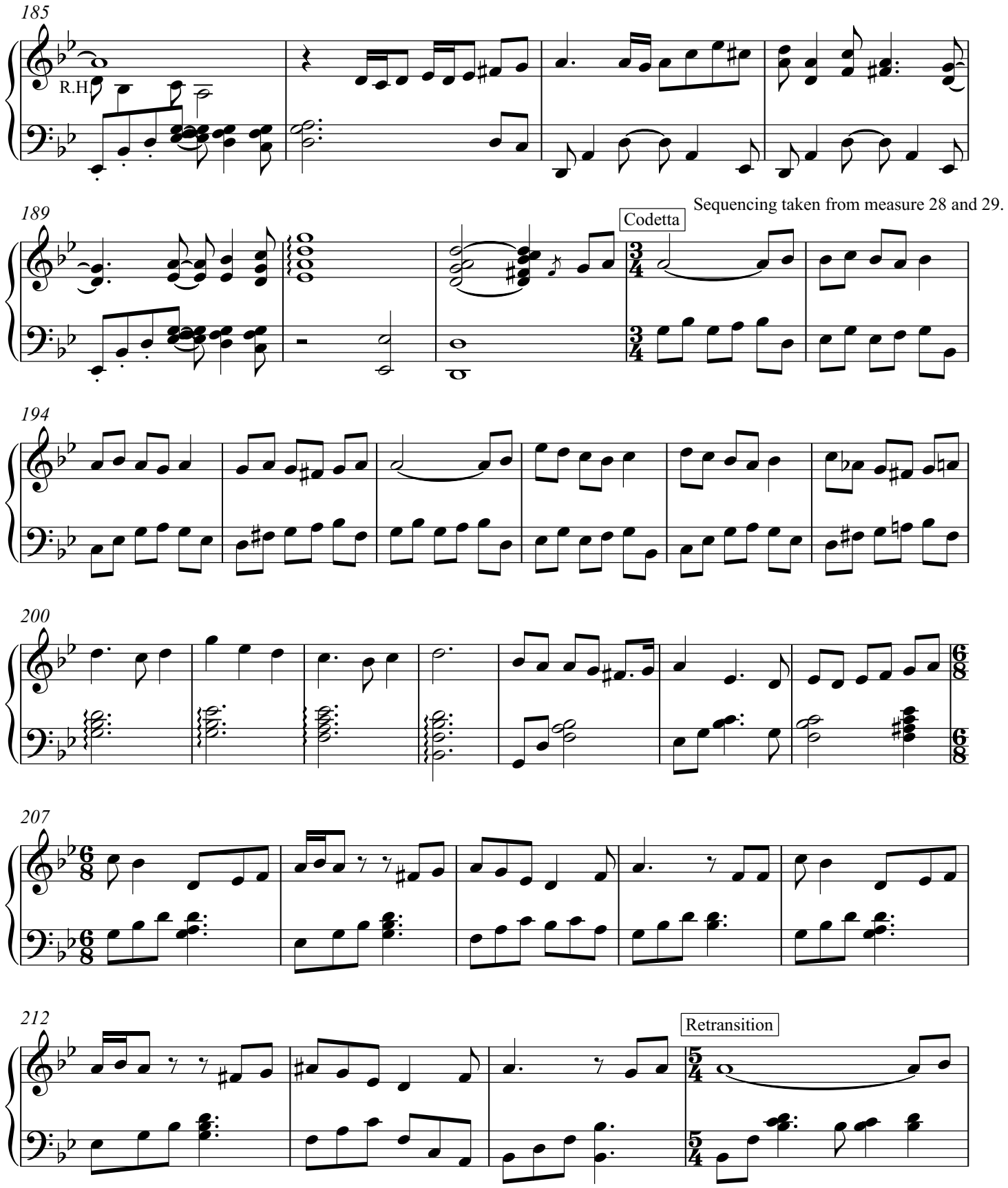
This is from the first theme, but it's change of mode, change of key, AND

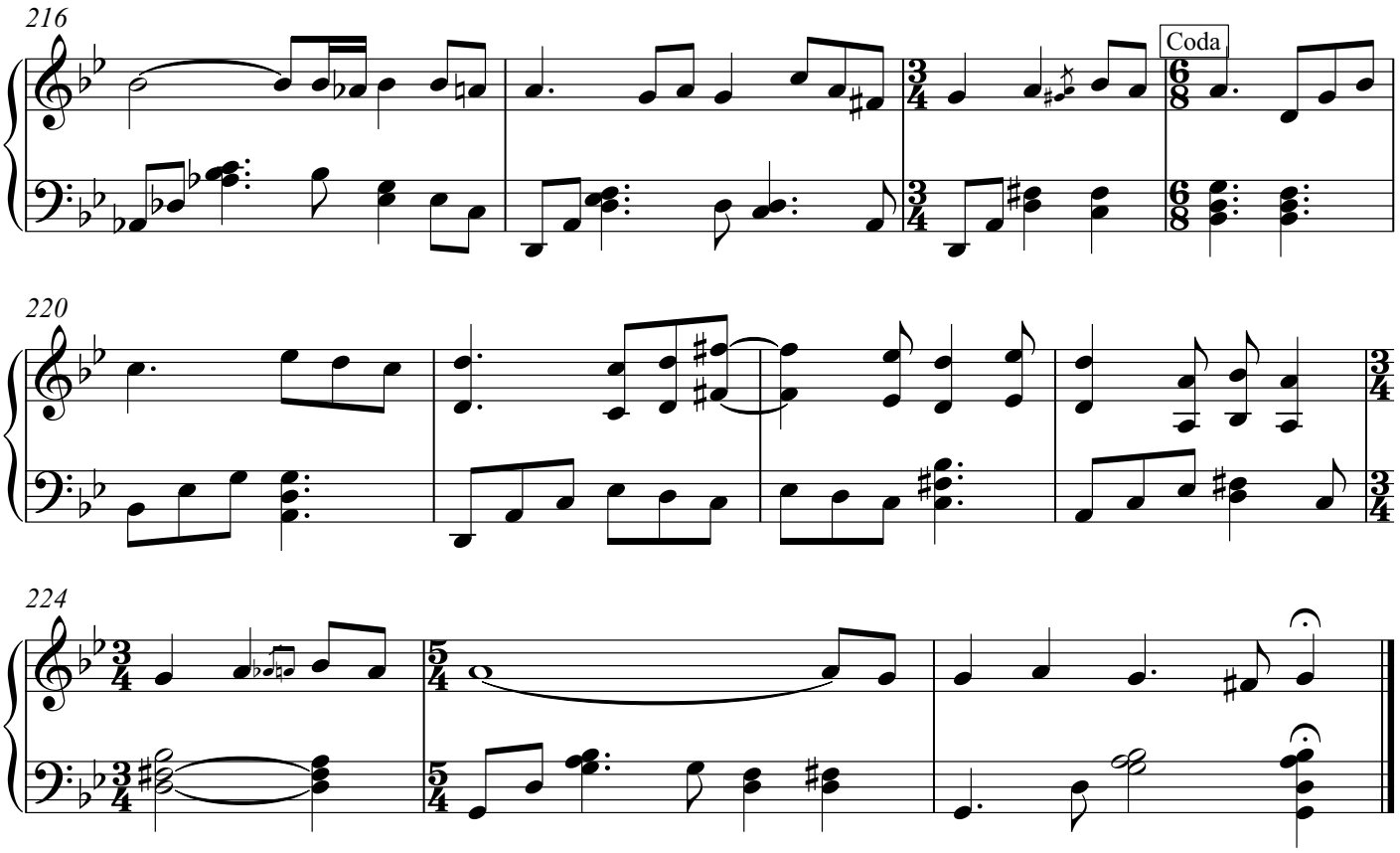
108


112
Based on Theme 1
Key: am
116
120
Key: EM
124
128
Key: em
132


135
139
Key: GM
142
Retransition
Recapitulation
145
Recap Th. 1
Key: gm
149
152
This is rhythmic diminution of original measures 5 to 8.


155
Bridge
A⌀7
D
Gm
G
160
Cm7
A°7(F7)
B♭ma7
E♭ma7
E♭7(♯9)
Cm
166
Recap Th. 2
171
176
181
Bridge


185
R.H.
189
Codetta
Sequencing taken from measure 28 and 29.
194
200
207
212
Retransition


216
Coda
220
224