

Reinforcing Weak Expositional Midpoints Using Extra-Formal Insertions Handout

’ – Medial Caesura

C – Closing Theme

HC – Half Cadence

I:HC – a Half Cadence in I

V:HC – a Half Cadence in V

P – Primary Theme

PAC – Perfect Authentic Cadence

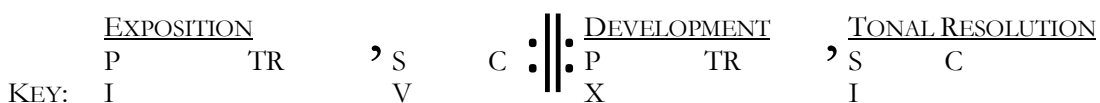
S – Secondary Theme

SOTD – Standing on the Dominant

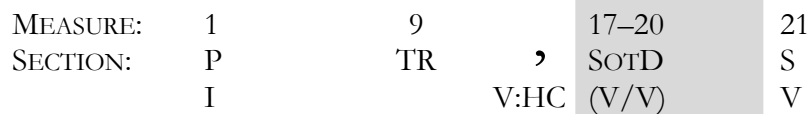
TR – Transition

X – Used to indicate a variable key area

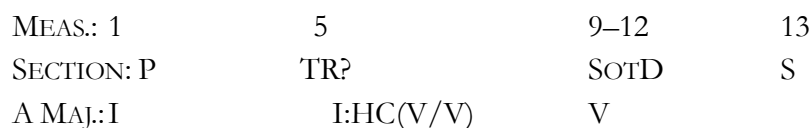
Example 0: Abbreviations Used



Example 1 – Type 2 Sonata Form



Example 2: Diagram of the Exposition of G. 159



Example 3: Diagram of the Exposition of G. 163

Selected Bibliography:

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- Sutcliffe, W. Dean. “Archaic Visitations in Boccherini’s Op. 32.” In *Boccherini Studies I*, edited by Christian Speck, 245 – 276. Bologna, Italy: Ut Orpheus, 2007.
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Appendix 1: Luigi Boccherini String Quartet in C Minor, G. 159, ii

Appendix 1, Cont.

The musical score consists of four systems, each with four staves (two treble and two bass). The key signature is B-flat major (two flats). The first system (measures 29-36) is marked *calando* and includes dynamics *p*, *pp*, *p*, *cresc.*, *f*, and *p*. The second system (measures 37-45) includes *mf*, *p*, *f*, *p*, *pp*, *p*, *pp*, *Soli*, *p*, *f*, *p*, and *pp*. The third system (measures 46-52) includes *p*, *mf*, *ten.*, *p*, *f*, *p*, *pp*, *f*, *p*, *f*, and *p*. The fourth system (measures 53-60) includes *p*, *tr*, *cresc.*, *p*, *dolce*, *mp*, *rfz*, *calando*, *calando*, *calando*, *f*, *rfz*, *p*, *dolce (pp)*, and *calando*.

Appendix 1, Cont.

The musical score is written for a four-part ensemble (Soprano, Alto, Tenor, Bass) in a key with two flats (B-flat and E-flat). The score is divided into two systems. The first system contains measures 61 through 67, and the second system contains measures 68 through 74. The music features a variety of dynamics, including *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *rfz* (ritardando). The tempo is marked *calando* (rushing). The score includes various musical notations such as slurs, ties, and trills. The first system ends with a double bar line, and the second system ends with a double bar line and repeat signs.

61

p *pp* *p* *cresc.* *f* *p* *rfz*

68

calando *p* *pp* *p* *rfz* *f* *p*

calando *p* *pp* *p* *rfz* *f* *p*

calando *p* *pp* *p* *cresc.* *f* *p*

Appendix 2, Luigi Boccherini String Quartet in E Major, G. 163, ii

Violin I: *p*, *rfz*, *p*, *rfz*, *f*, *rfz*

Violin II: *p*, *rfz*, *p*, *rfz*, *f*, *rfz*

Viola: *p*, *rfz*, *f*, *rfz*

Cello/Double Bass: *p*, *rfz*, *f*, *rfz*

Measures 9-14: *dolce*, *p*, *p*, *p*, *p*

Measures 15-21: *f*, *p*, *pp*, *pp*, *p*

Measures 22-28: *p*, *rfz*, *rfz*, *rfz*, *rfz*, *rfz*, *rfz*

Appendix 2, Cont.

The musical score is presented in three systems, each containing four staves. The first system (measures 31-37) features a piano (p) and violin (v) ensemble. The piano part includes a trill (tr) in measure 31 and a forte (f) dynamic in measure 32. The violin part includes a trill (tr) in measure 31 and a forte (f) dynamic in measure 32. The second system (measures 38-48) continues the piano and violin parts. The piano part includes a forte (f) dynamic in measure 38 and a forte (f) dynamic in measure 48. The violin part includes a forte (f) dynamic in measure 38 and a forte (f) dynamic in measure 48. The third system (measures 49-55) concludes the piano and violin parts. The piano part includes a piano (p) dynamic in measure 49 and a piano (p) dynamic in measure 55. The violin part includes a piano (p) dynamic in measure 49 and a piano (p) dynamic in measure 55. The score is written in G major (one sharp) and 4/4 time. The piano part is in the bass clef, and the violin part is in the treble clef. The score includes various dynamics (p, f, pp) and articulations (tr, sfz).

31 *tr* *sfz* *p* *sfz*

38 *sfz* *sfz* *f* *f*

49 *p* *pp* *f* *tr* *p* *pp* *f* *f* *tr* *f* *tr* *sfz*