Beethoven, Symphony 3, Op. 55, I. "The Eroica"
Cue Staff Reduction by Thomas W. Posen

Main Theme

Intro. CBI b.i. c.i. Continuation (Disrupted) Cadential

Eb major: I I vii\(^7\) \(V^6/iii\) \(V^6\) I ii\(^6\) \(V^6\)\(^7\)

Transition Part 1: Non-Modulating

CBI b.i. c.i.=\(\rightarrow\) model Continuation seq

I PAC (Elided)

Standing on the Dominant (End of Transition Part 1)

4-m. idea "b.i." "c.i." \(Z\) (varied) Extension

\(V\) (vii\(^7\)) \(V^7\) \(V^4\) \(I^6\) \(V^4\) \(I^6\) \(V^4\) \(V^7\)

HC (Elided)

Transition Part 2: Modulating

CBI Continuation

I B♭ major: vi i

Ger\(^{46}\)

Thomas W. Posen
Cadential (continued)

Subordinate Theme 2, Part 1
Closing Section => Compound Presentation
Codetta => CBI

Continuation fragment

Rhetorical Exposition "Reboot"
Standing on the Dominant (Energy Gaining)

V^7
(Dominant Arrival)

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Subordinate Theme 2, Part 2
Compound Presentation

Sequence 1 (ascending second)

Sequence 2 (chromatic expansion of deceptive cadential progression)

Continuation
Op. 55, I: Development

I. Pre-Core

Tr2 SOTD Material in C major
Standing on the Dominant
"CBI" 2-m. idea

Pre-Core
[Linear Progression #1 (Bass Ascent)]

Model (4m)

Sequence

II. Core #1
Model (12m)
Statement

Response

Continuation

Sequence (12m)
Statement

Response

Continuation

G major: I
New Model (4m)

F minor: V\(^2\)  i  V\(^6\)  V\(^3\)  Bb minor: V\(^2\)  i  Ab Major: V\(^1\)  i

Standing on the Dominant (Ends Core #1)
Transition Part 2 PC-SOTD Material in Ab major

(CAD)  2-m. idea  \(\%\)

(Ab Major)  IV\(^6\)  F\(^3\)  V\(^3\)  \[HC\]

Transition (Ab major to F minor)

F minor: vii\(^6/3\)  V

III. Fugato
(Based on SotD material)

C minor: V\(^6\)  i  V\(^6/iv\)  V\(^3\)  i  vii\(^6\)  i  \[G minor:\] V\(^2\)  i  vii\(^7\)  i
IV. Core #2
Linear Progression #2 (Bass Descent from D to A)
Model (12m)
Response (6m)

D minor:

Sequence (12m) (Altered)
Response (6m)

A minor

E minor:

Statement (6m)
Response (2m)
Fragment

Dominant Arrival (Ends Core #2)

D♯
V. Core #3 (New Development Theme Material)
Model (8m)
CBI

<table>
<thead>
<tr>
<th>284</th>
<th>E minor: i</th>
<th>V</th>
<th>288</th>
<th>i</th>
<th>V</th>
<th>A minor: ii</th>
<th>V</th>
</tr>
</thead>
</table>

Sequence (8m)
CBI

<table>
<thead>
<tr>
<th>Consequent =&gt; Continuation</th>
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<tbody>
<tr>
<td>292</td>
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Model (8m)
CBI

<table>
<thead>
<tr>
<th>Intervening Modulatory Material (4m)</th>
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<tbody>
<tr>
<td>300</td>
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</table>

Deferred Incomplete Sequence (6m)

<table>
<thead>
<tr>
<th>4m idea</th>
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<tbody>
<tr>
<td>312</td>
</tr>
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</table>

Development Theme Material in Eb minor and Gb Major
CBI

<table>
<thead>
<tr>
<th>Fragmentation through repetition of b.i.</th>
</tr>
</thead>
<tbody>
<tr>
<td>324</td>
</tr>
</tbody>
</table>

Gb Major: iv
VI. Core #4 (Stepwise Bass Ascent from B♭ to E♭)

Linear Progression #3 (Bass Ascent)
Model (8m)
Response (4)
Statement (4)

E♭ minor: V

Sequence (8m)
Response (4)  Statement (4)  Sequence (8m)

Db Major: V\(^6\)  E♭ minor: V\(^7\)

Statement (4)  Continuation

Fragment
\(\frac{7}{8}\)  \(\frac{7}{8}\)  \(\frac{7}{8}\)  HK: Dominant Arrival
Standing on the Dominant

\(\frac{7}{8}\)  \(\frac{7}{8}\)  \(\frac{7}{8}\)  vi  vii\(^6\)  V\(^3\)  i  V\(^4\)
Standing on the Dominant (Continued)

[Early Tonic MT Material over Dominant Harmony]

Recapitulation
Main Theme
CBI

Disrupted Continuation
Fragment
Op. 55, I: Recapitulation

Main Theme / Transition, Part 1 (Fusion)

CBI b.i. c.i. [Disrupted] Continuation CBI b.i. c.i. Contrast CBI

Sequence (8m)

Contrasting CBI

Sequence (6m)

Dominant Arrival

Standing on the Dominant (fr. MT)

Transition, Part 2 [Opening material from Expo. Tr. Part 1]

CBI b.i. c.i. Continuation Fragment

CBI (varied) b.i. c.i. (varied) Fragment
HK: PC-Standing on the Dominant

Subordinate Theme 1
Compound Presentation

Continuation
Fragment

Cadential
Subordinate Theme 2, Part 1
Compound Presentation

Standing on the Dominant
[Rhetorical Exposition "Reboot"]

Subordinate Theme 2, Part 2
Compound Presentation

Continuation Fragment

model seq. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$


Vii $\frac{7}{4}$ $\frac{7}{4}$ $\frac{7}{4}$ $\frac{7}{4}$ $\frac{7}{4}$

E.C.P.

Ger $\frac{6}{4}$

IV $\frac{5}{7}$ VII Abandoned

PAC
Coda Theme #3 (fr. MT)
Grand Presentation
Compound Presentation
CBI (Statement)  CBI (Response)  CBI (Statement)  CBI (Response)

[Music notation]

PAC
(Elided)

Compound Presentation
CBI (Statement)  CBI (Response)

[Music notation]

Compound Presentation (intensified)
CBI (Statement)  CBI (Response)

[Music notation]

Continuation
Fragment

[Music notation]

Closing Section (fr. Subordinate Theme 1)

[Music notation]
Compound Presentation

Cadential