

Musical examples

- Example 3.1 Johan Agrell, Symphony in C major, I, bars 15–23 [page 38]
- Example 3.2 Georg Benda, *Sinfonia* No. 1 in F major, I, bars 12–15;
24–6 [40]
- Example 3.3a Leonardo Leo, Overture to *Amor vuol sofferenza*, I, bars
1–5 [41]
- Example 3.3b Leonardo Leo, Overture to *Amor vuol sofferenza*, I, bars
12–17 [42]
- Example 3.4 C. P. E. Bach, Symphony in F major, Wq 175, I, bars
1–36 [43]
- Example 3.5 Johann Gottlieb Graun, Symphony in F major (Mennicke 97),
I, bars 24–42 [49]
- Example 3.6 Christian Cannabich, Symphony No. 73 in C major, I, bars
31–66 [51]
- Example 3.7a Wenzel Pichl, Symphony in F major, Op. 1/5, I, bars
1–8 [54]
- Example 3.7b Wenzel Pichl, Symphony in F major, Op. 1/5, I, bars
67–79 [55]
- Example 3.8 Antonio Rosetti, Symphony in F major (F1), I, bars
64–71 [56]
- Example 3.9 Pasquale Anfossi, *Sinfonia* in B flat (B \flat 5), I, bars 25–49 [57]
- Example 6.1a Sammartini, Symphony No. 37, I, bars 66–9 [136]
- Example 6.1b Sammartini, Symphony No. 37, III, bars 1–4 [136]
- Example 6.2 Sammartini, Symphony No. 73, I, bars 42–7 [136]
- Example 6.3a Sammartini, Symphony No. 38, I, bars 27–32 [137]
- Example 6.3b Sammartini, Symphony No. 38, I, bars 63–7 [137]
- Example 6.4 Stamitz, *Sinfonia* Op. 4, No. 6, I, bars 1–18 [139]
- Example 6.5a Stamitz, *Sinfonia* Op. 4, No. 6, II, bars 1–5 [141]
- Example 6.5b Stamitz, *Sinfonia* Op. 4, No. 6, II, bars 21–3 [141]
- Example 6.6a J. C. Bach, Symphony Op. 18, No. 3, II, bars 1–4 [144]
- Example 6.6b J. C. Bach, Symphony Op. 18, No. 3, II, bars 16–25 [144]
- Example 6.7a C. P. E. Bach, Symphony in C, W 182 No. 3, I, bars 1–6 [145]
- Example 6.7b C. P. E. Bach, Symphony in C, W 182 No. 3, I,
bars 124–8; II, bar 1 [145]
- Example 6.8a C. P. E. Bach, Symphony in C, W 182 No. 3, II,
bars 17–20 [146]
- Example 6.8b C. P. E. Bach, Symphony in C, W 182 No. 3, III, bars
1–3 [146]

- Example 6.9 C. P. E. Bach, Symphony in C, W 182 No. 3, III, bars 47–51 [146]
- Example 6.10a Kraus, Symphony in C minor, VB 142, I, bars 1–4 [148]
- Example 6.10b Kraus, Symphony in C minor, VB 142, I, bars 24–8 [148]
- Example 6.11a Boccherini, Symphony in E flat, Op. 35, No. 2, II, bars 39–44 [150]
- Example 6.11b Boccherini, Symphony in E flat, Op. 35, No. 2, III, bars 1–5 [150]
- Example 6.12a Boccherini, Symphony in D minor, Op. 37, No. 3, I, bars 1–4 [151]
- Example 6.12b Boccherini, Symphony in D minor, Op. 37, No. 3, I, bars 5–6 [151]
- Example 6.13 Boccherini, Symphony in D minor, Op. 37, No. 3, I, bars 63–4 [152]
- Example 7.1 Mozart, Symphony No. 39, II, bars 91–108 [163]
- Example 7.2 Mozart, Symphony No. 41, II, bars 45–56 [165]
- Example 7.3 Haydn, Symphony No. 104, II, bars 103–19 [167]
- Example 9.1 Beethoven, Symphony No. 9, I, subordinate theme and IV, ‘Freude’ theme [192]
- Example 9.2 Berlioz, *Symphonie fantastique*, variants of the *idée fixe* [193]
- Example 9.3 Berlioz, *Harold en Italie*, variants of the ‘Harold’ theme [195]
- Example 9.4 Schumann, Symphony No. 1, I and II, motto theme [197]
- Example 9.5 Schumann, Symphony No. 1, II, bars 112–17 and III, bars 1–5 [197]
- Example 9.6 Schumann, Symphony No. 1, II, bars 25–6 and III, bars 5–8 [198]
- Example 9.7 Schumann, Symphony No. 2, I, bars 1–4 [198]
- Example 9.8a Schumann, Symphony No. 3, I, bars 1–5 [201]
- Example 9.8b Schumann, Symphony No. 3, I, bars 411–16 [201]
- Example 9.8c Schumann, Symphony No. 3, V, bars 394–9 [201]
- Example 9.9a Schumann, Symphony No. 3, II, bars 16–18 [202]
- Example 9.9b Schumann, Symphony No. 3, IV, bars 1–8 [202]
- Example 9.9c Schumann, Symphony No. 3, V, bars 97–9 [202]
- Example 9.9d Schumann, Symphony No. 3, V, bars 271–9 [203]
- Example 9.10 Schumann, Symphony No. 4, cyclical relationships [205]
- Example 9.11 Liszt, *Eine Faust-Symphonie*, cyclical relationships [208]
- Example 9.12 Tchaikovsky, Symphony No. 4, I, bars 1–6 [212]
- Example 9.13 Tchaikovsky, Symphony No. 4, II, III and IV, thematic connections [213]
- Example 9.14a–e Tchaikovsky, Symphony No. 5, cyclical use of motto theme [214]

- Example 9.15 Bruckner, Symphony No. 5, mvts I and IV, first themes [216]
- Example 9.16 Bruckner, Symphony No. 5, IV, bars 522–5 [217]
- Example 9.17a Bruckner, Symphony No. 5, II, bars 5–8 [218]
- Example 9.17b Bruckner, Symphony No. 5, III, bars 1–8 and 23–30 [218]
- Example 9.18a Mahler, Symphony No. 1, I, bars 7–9 and IV, bars 652–6 [220]
- Example 9.18b Mahler, Symphony No. 1, I and IV, thematic relationships [220]
- Example 9.18c Mahler, Symphony No. 1, I, bars 312–58 and IV, bars 588–632 [221]
- Example 9.19a Mahler, Symphony No. 2, I, bars 270–7 [222]
- Example 9.19b Mahler, Symphony No. 2, V, bars 62–73 [223]
- Example 9.19c Mahler, Symphony No. 2, V, bars 210–11, 216–17, 220–1, 230–3 and 472–4 [223]
- Example 9.20 Mahler, Symphony No. 2, IV, bars 22–30 [224]
- Example 9.21 Mahler, Symphony No. 9, thematic relationships between mvts II, III and IV [226]
- Example 10.1 Schubert, Symphony No. 9, I, bass diagram [239]
- Example 10.2 Tchaikovsky, Symphony No. 4, I, bass diagram [240]
- Example 10.3 Franck, Symphony, I, bass diagram [241]
- Example 10.4 Schumann, Symphony No. 3, I, bars 409–15 [242]
- Example 10.5 Mahler, Symphony No. 6, I, bars 291–7 [244]
- Example 10.6 Mendelssohn, Symphony No. 2, I, bars 81–106 [245]
- Example 10.7 Bruckner, Symphony No. 7, IV, bars 1–9 [246]
- Example 10.8 Bruckner, Symphony No. 7, IV, bars 312–15 [246]
- Example 10.9 Elgar, Symphony No. 1, I, bars 50–8 [247]
- Example 10.10 Dvořák, Symphony No. 5, IV, bass diagram [249]
- Example 10.11 Mahler, Symphony No. 1, IV, bass diagram [250]
- Example 10.12 Mahler, Symphony No. 3, I, bass diagram [250]
- Example 12.1 Sibelius, Symphony No. 4, I, bars 1–4 [289]
- Example 12.2 Sibelius, Symphony No. 4, I, bars 7–21 [290]
- Example 12.3 Sibelius, Symphony No. 4, I, bars 95–6 [291]
- Example 12.4 Sibelius, Symphony No. 4, II, opening [292]
- Example 12.5 Sibelius, Symphony No. 5, IV, ‘swan hymn’ [293]
- Example 12.6 Stravinsky, *Symphony of Psalms*, III, introduction [296]
- Example 12.7 Stravinsky, *Symphony of Psalms*, hymn of praise, opening [298]
- Example 12.8 Berio, *Sinfonia*, I, opening [300]
- Example 12.9 Pelle Gudmundsen-Holmgreen, *Symphony, Antiphony*, opening [307]