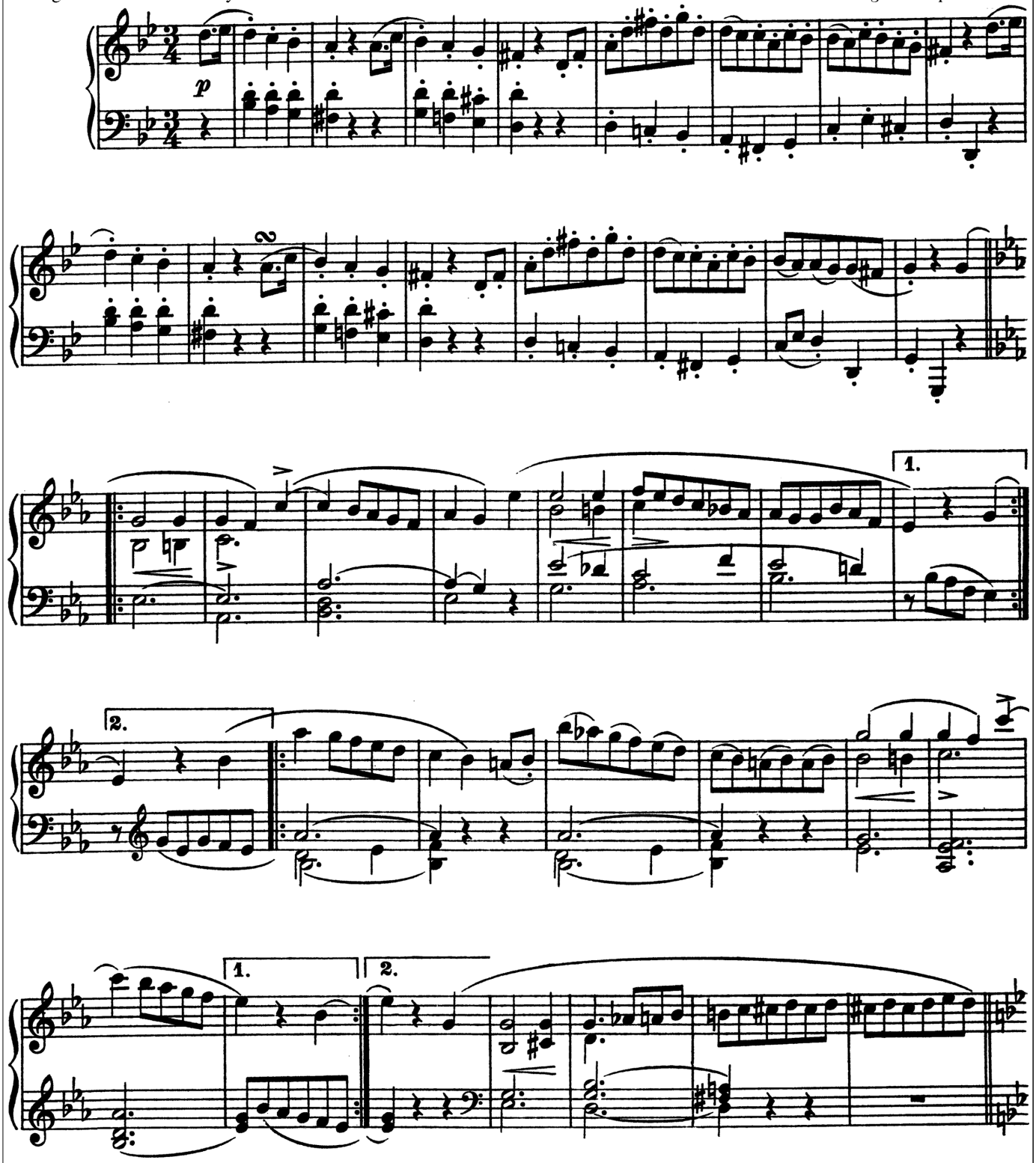
Fertige eine Funktionsanalyse an!

L.v.Beethoven: Bagatelle op.119 Nr.1

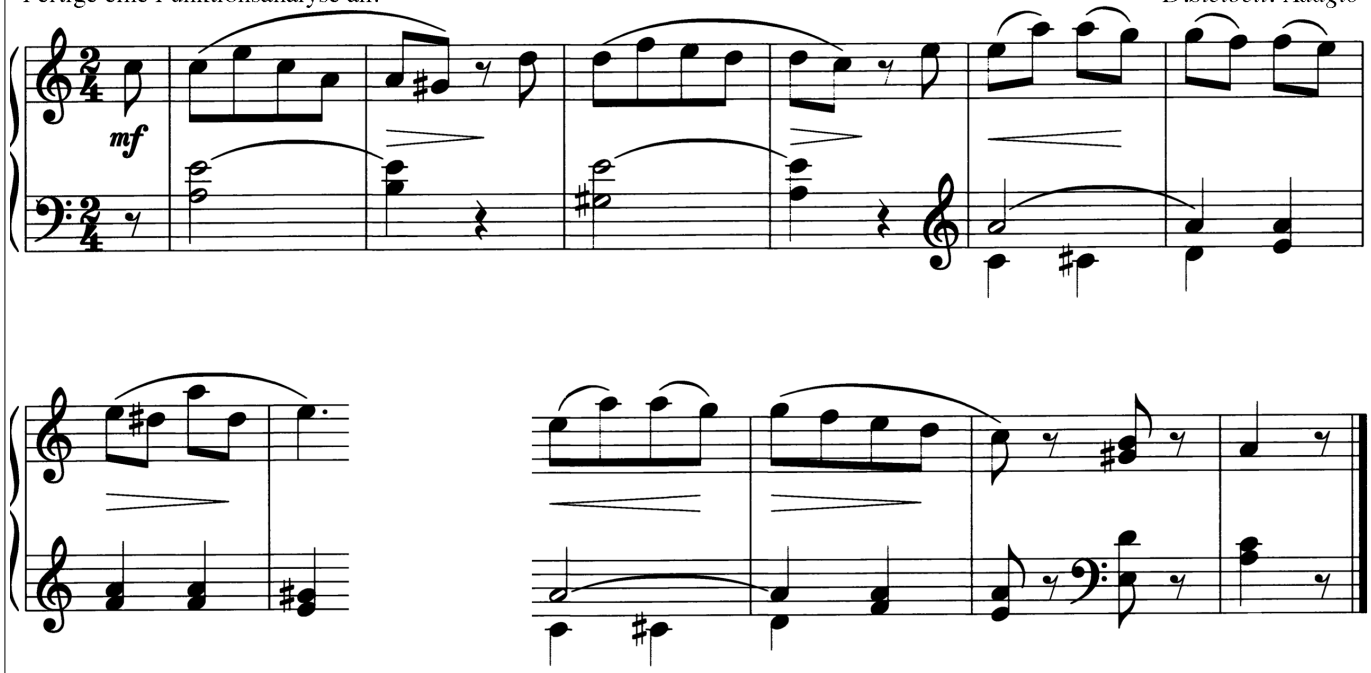
53 **1**

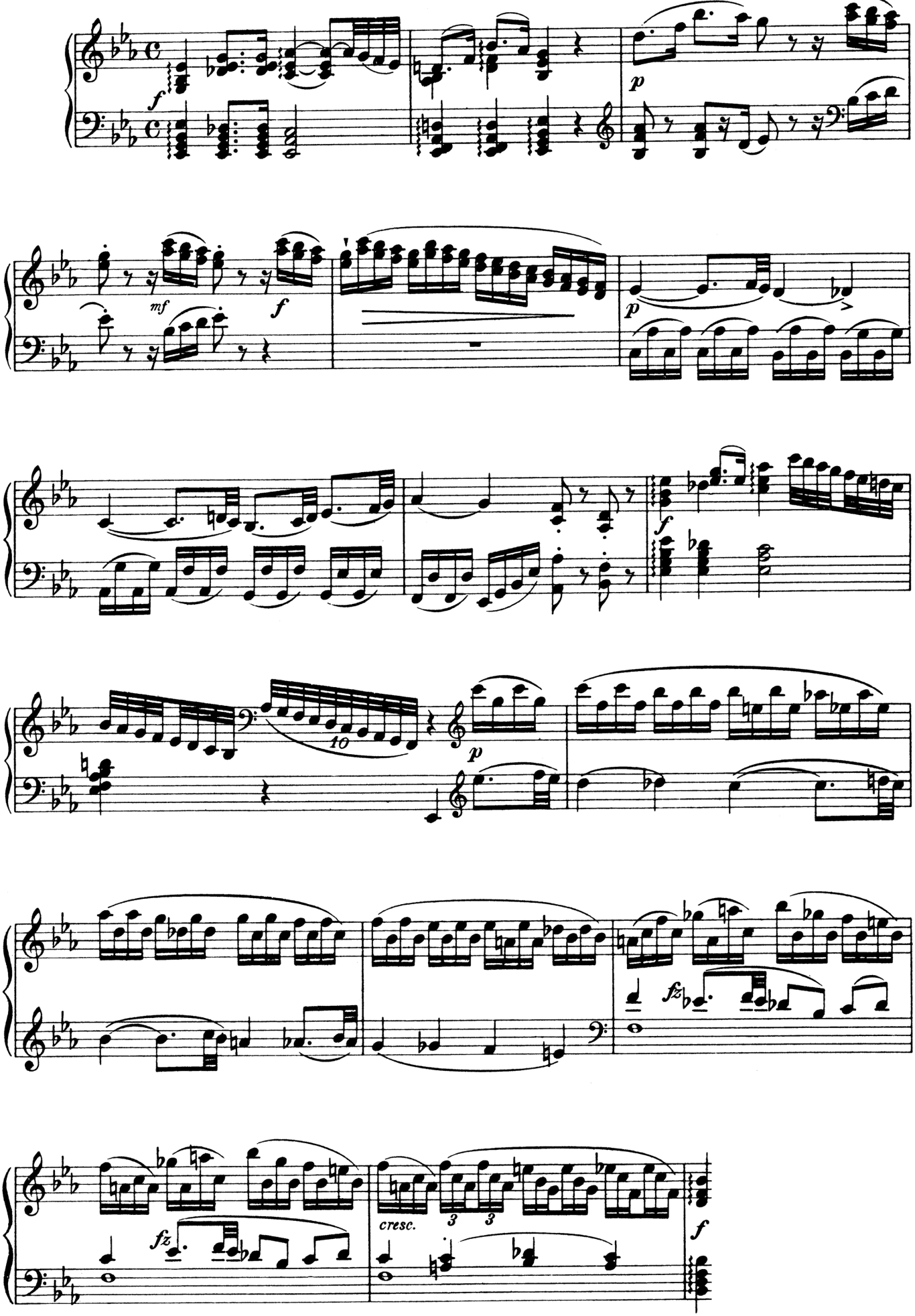


53 **2**

Fertige eine Funktionsanalyse an!

D.Steibelt: Adagio





53 3

53

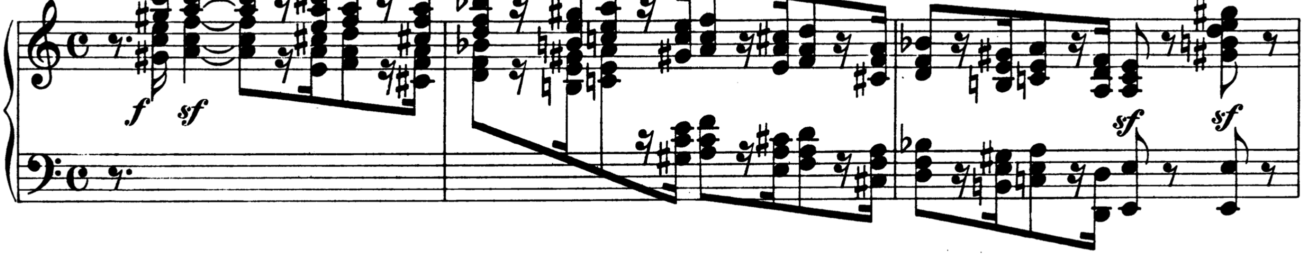
4

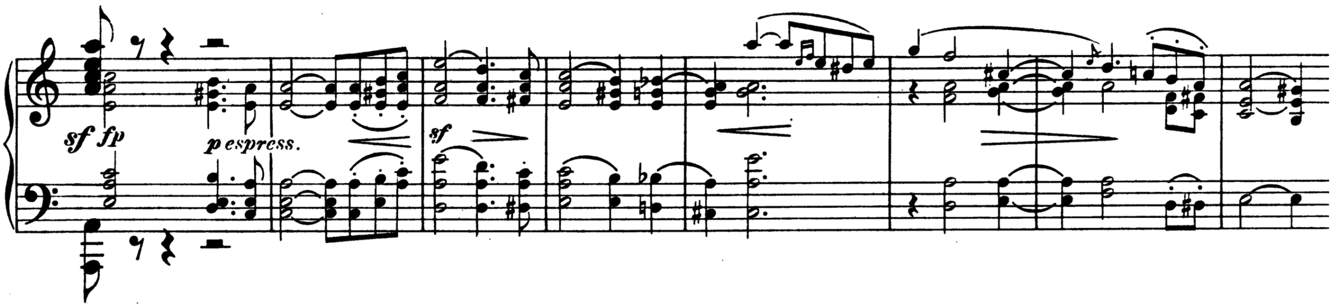
Fertige eine Funktionsanalyse an!

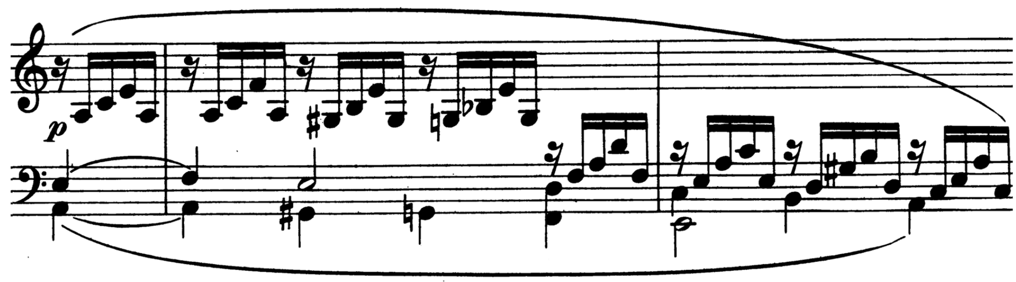
Erkläre das Besondere harmonisch gesehen am Übergang vom ersten zum zweiten Takt! _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

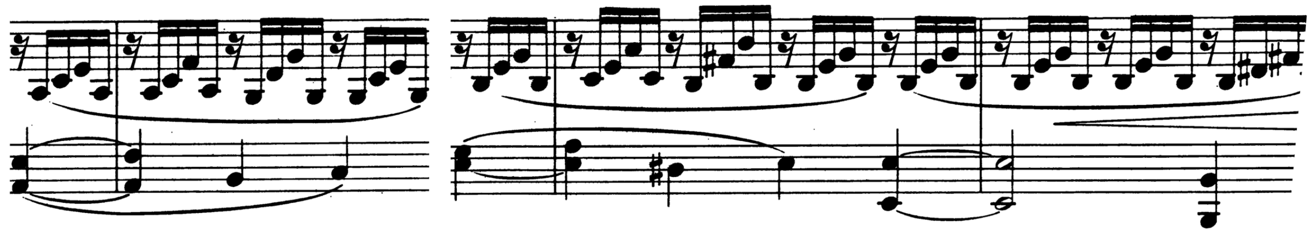
_ _

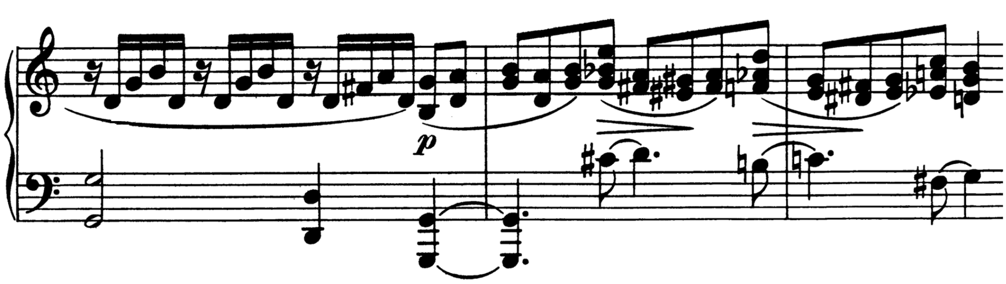
R.Schumann: Klavierkonzert







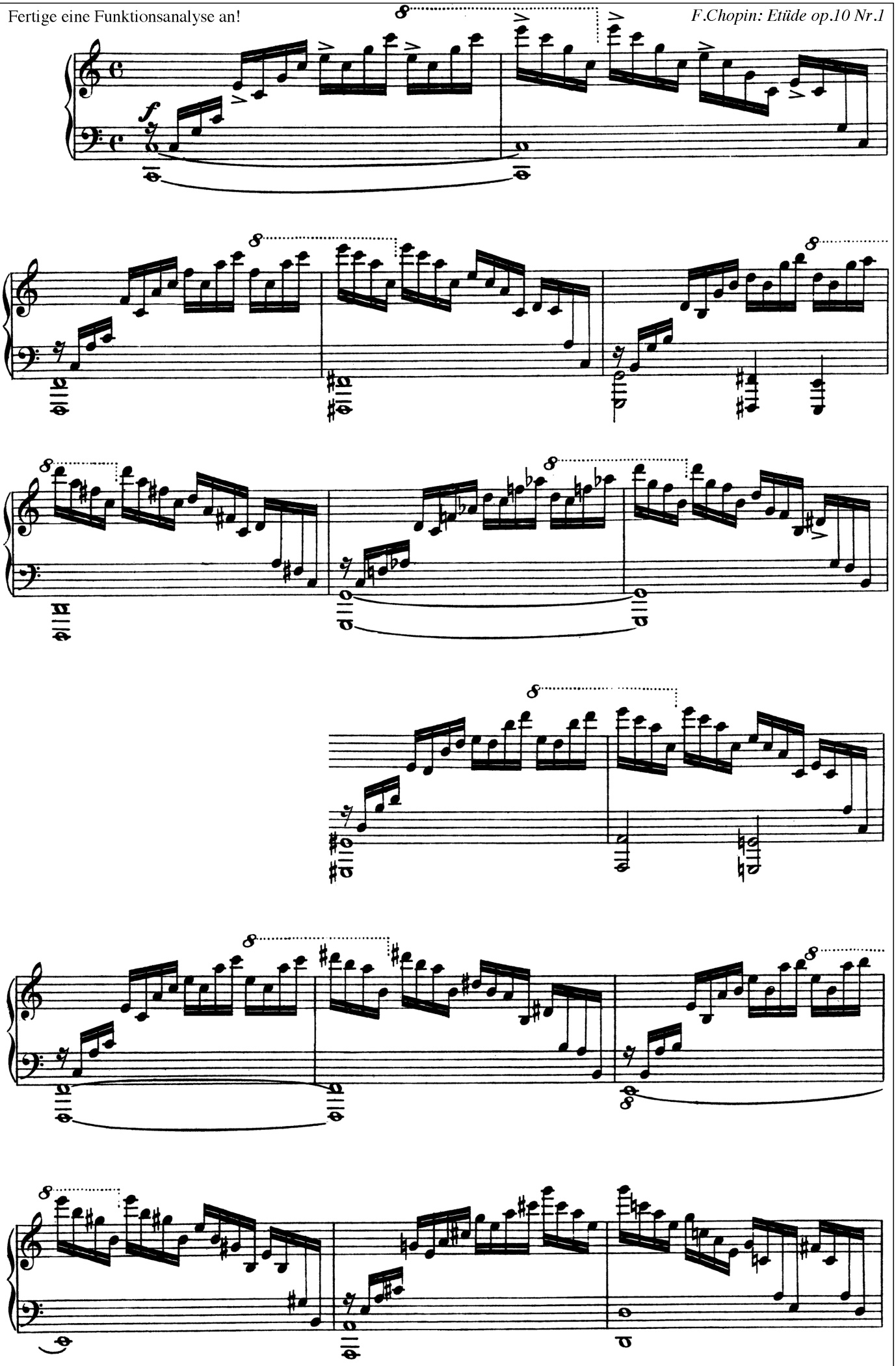


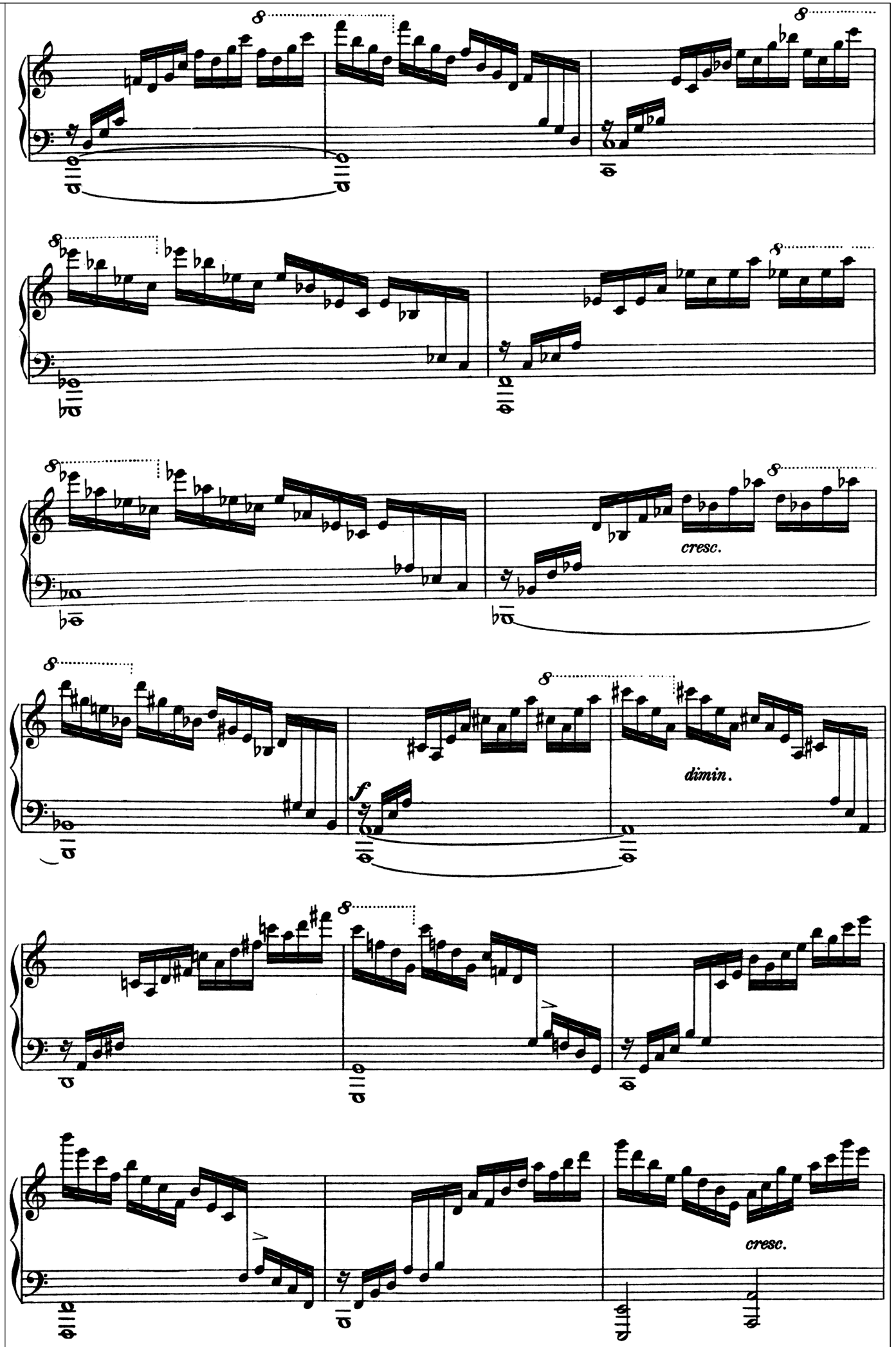


Fertige eine Funktionsanalyse an!

F.Chopin: Etüde op.10 Nr.1

53 5




cresc.
dimin.
cresc.

53 **6**

Fertige eine Funktionsanalyse an!

Erstelle vorher eine Übersicht über die Tonarten, in denen sich das Stück bewegt (je Zeile sind auch mehrere möglich):

Zeile 1: _

Zeile 2: _

Zeile 3: _

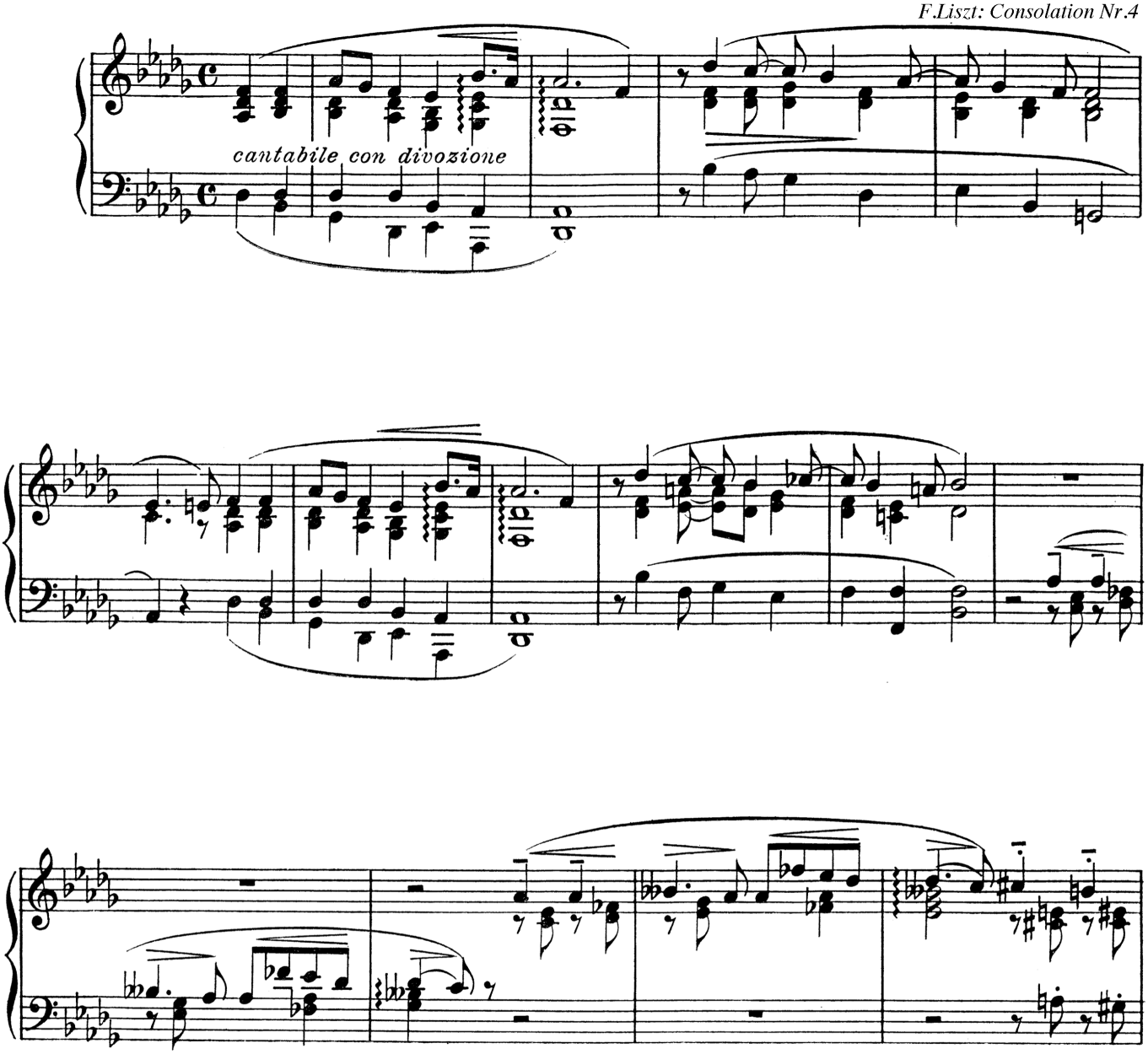
Zeile 4: _

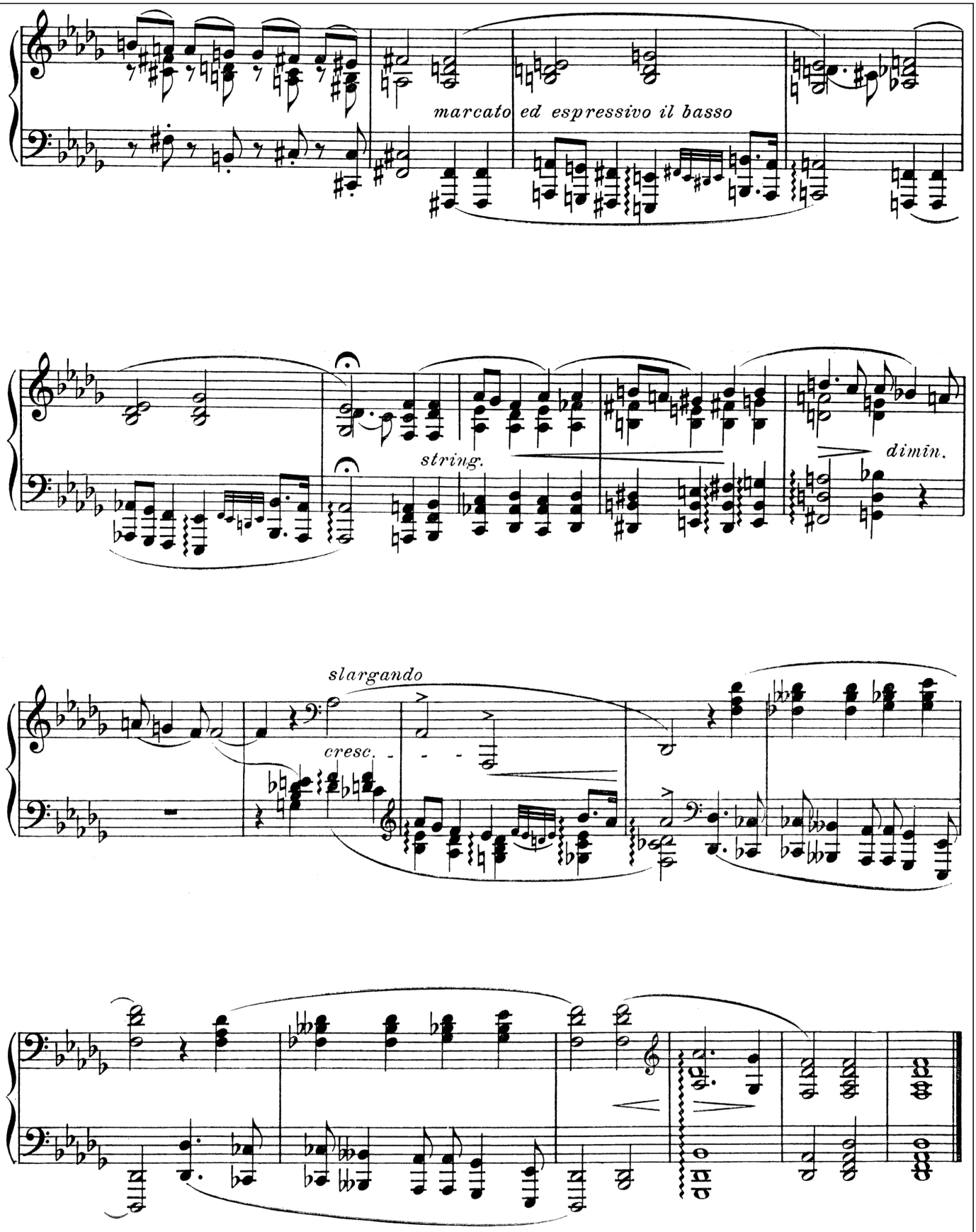
Zeile 5: _

Zeile 6: _

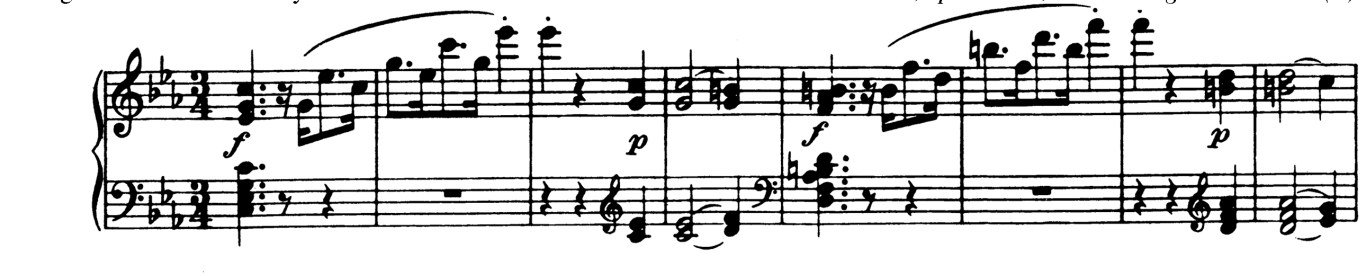
Zeile 7: _

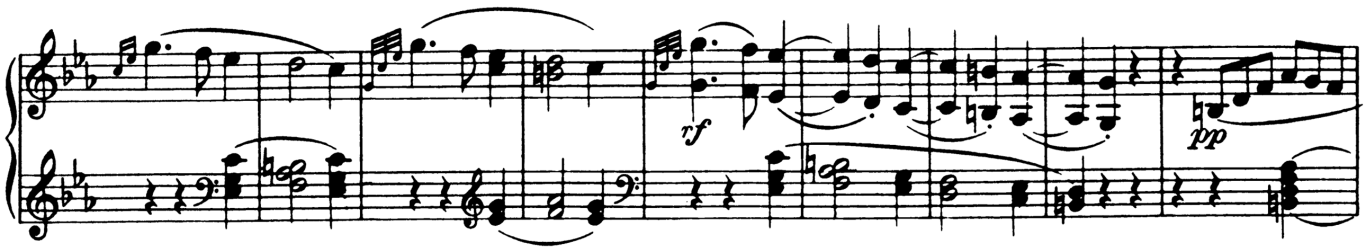
F.Liszt: Consolation Nr.4

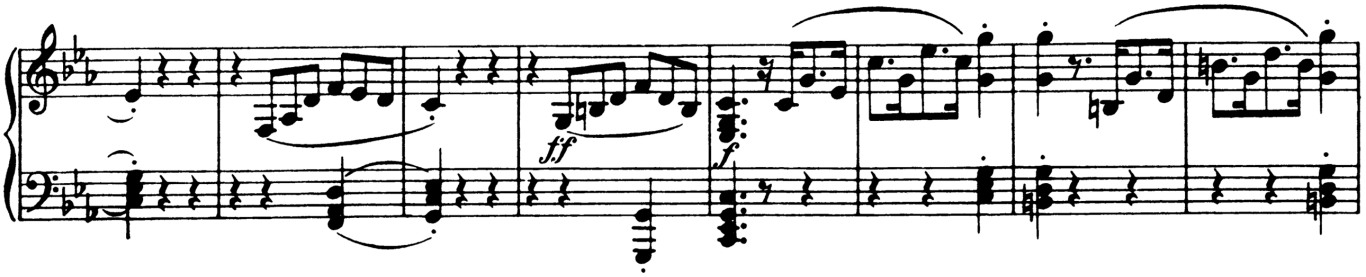



marcato ed espressivo il basso
string.
dimin.
slargando
cresc.

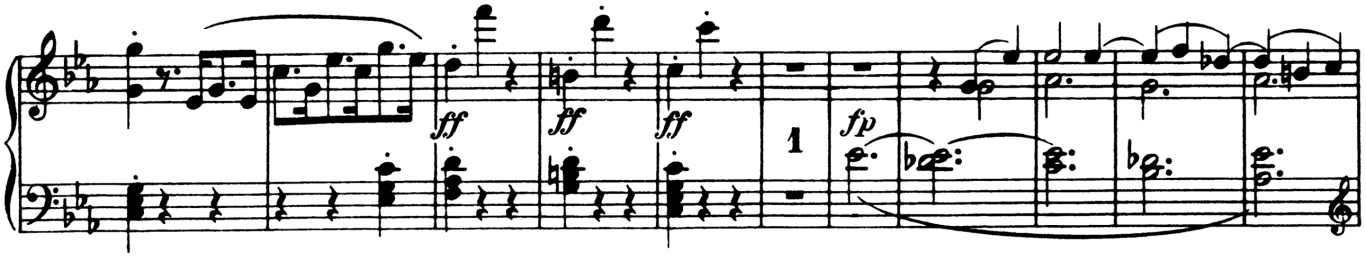
53

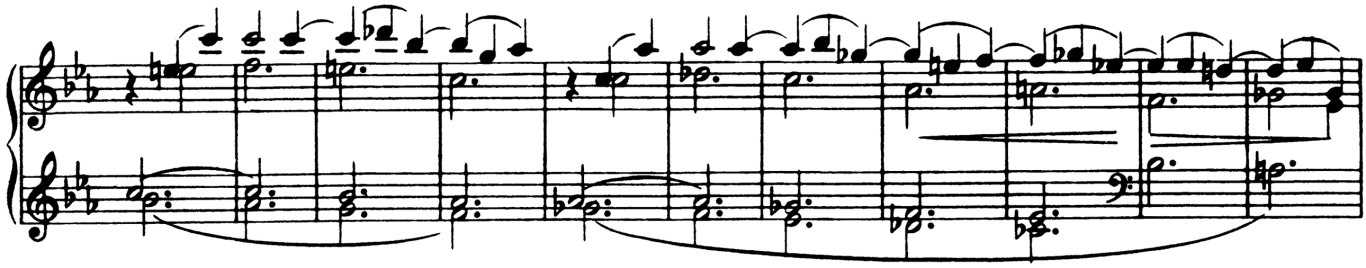


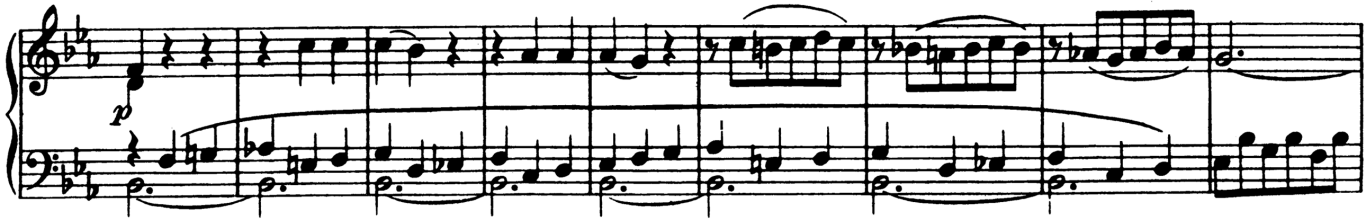


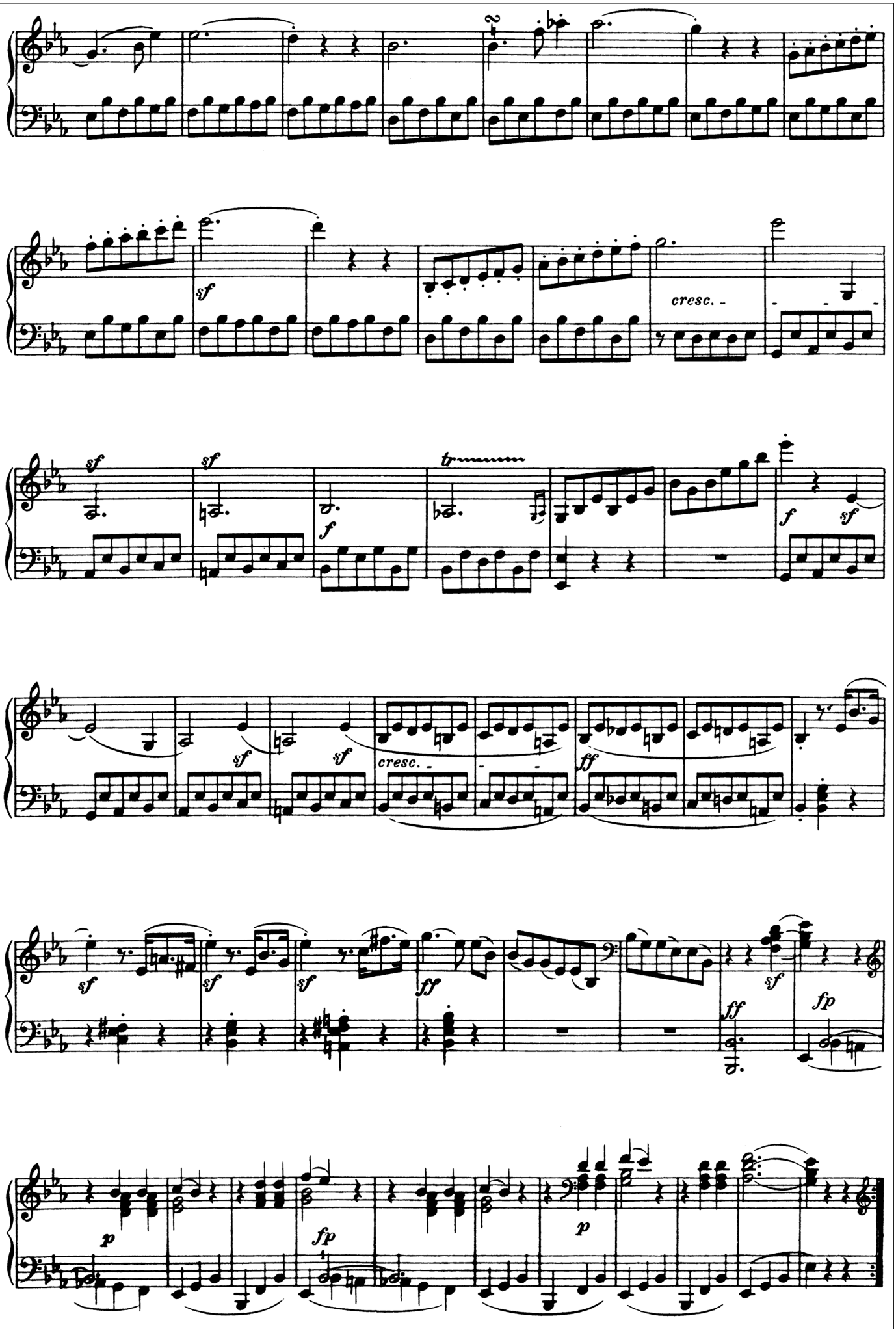


54 **1**





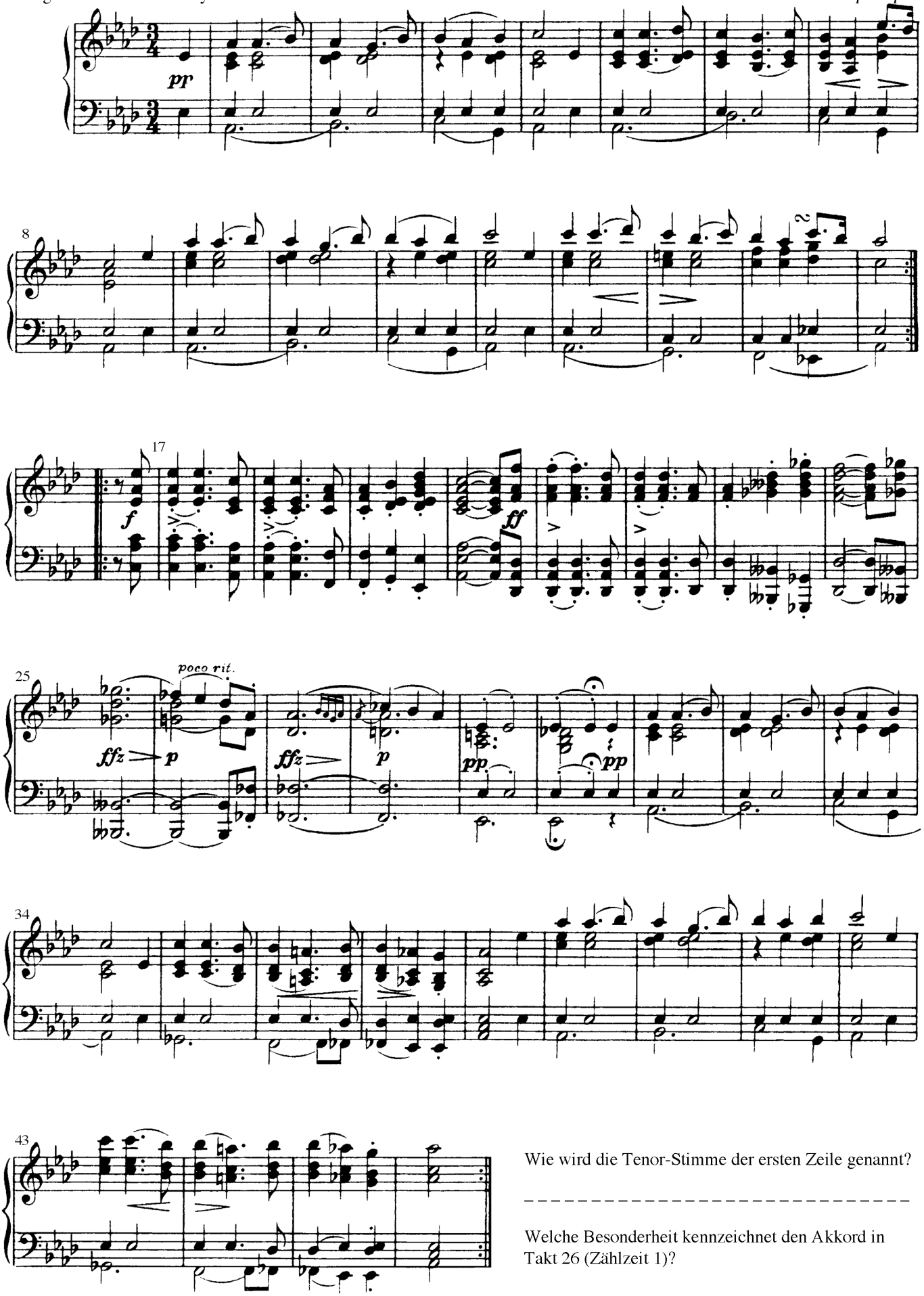



sf
cresc.
tr
f
ff
fp
p

Fertige eine Funktionsanalyse an!

F.Schubert: Impromptu

54 **2**

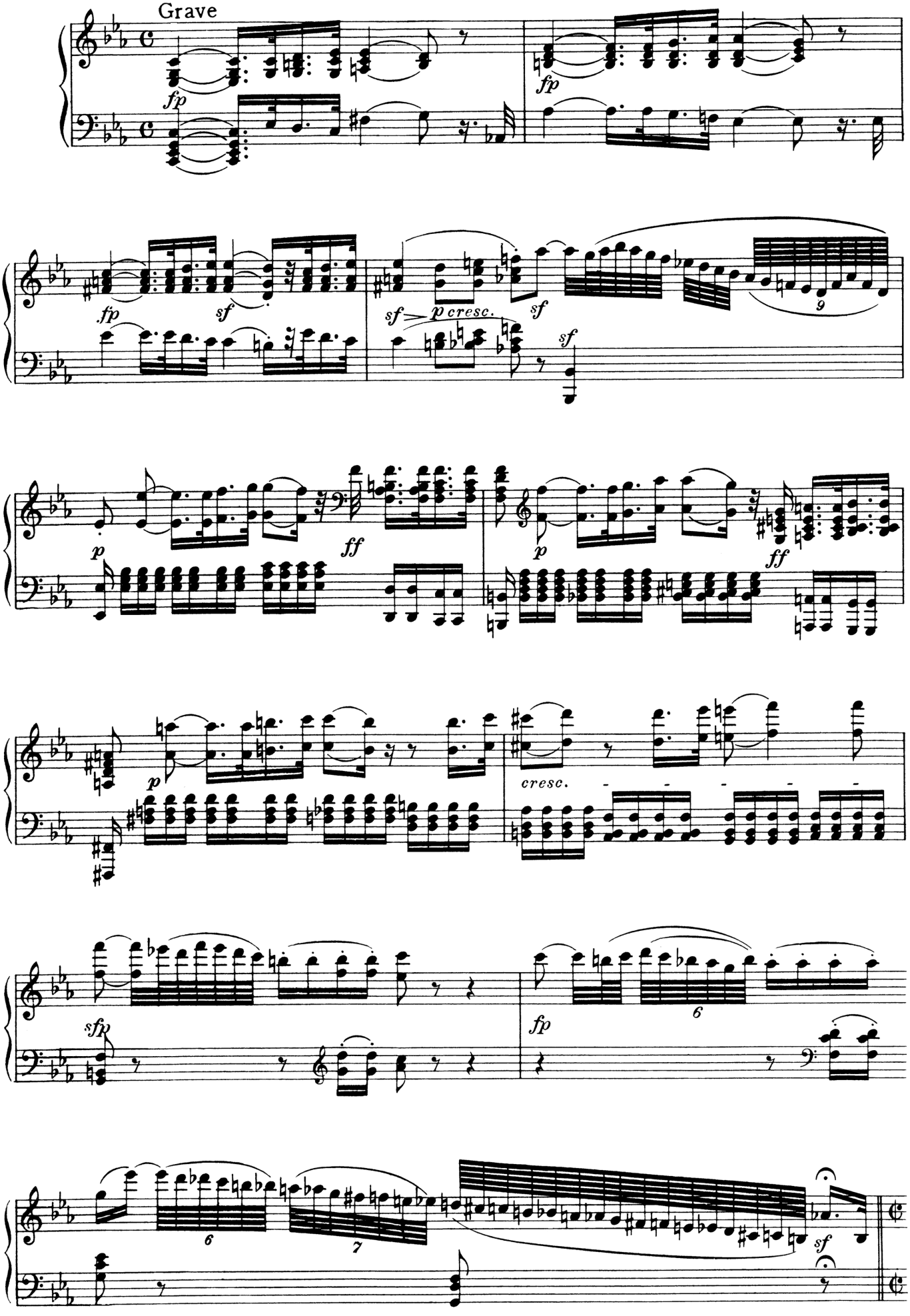


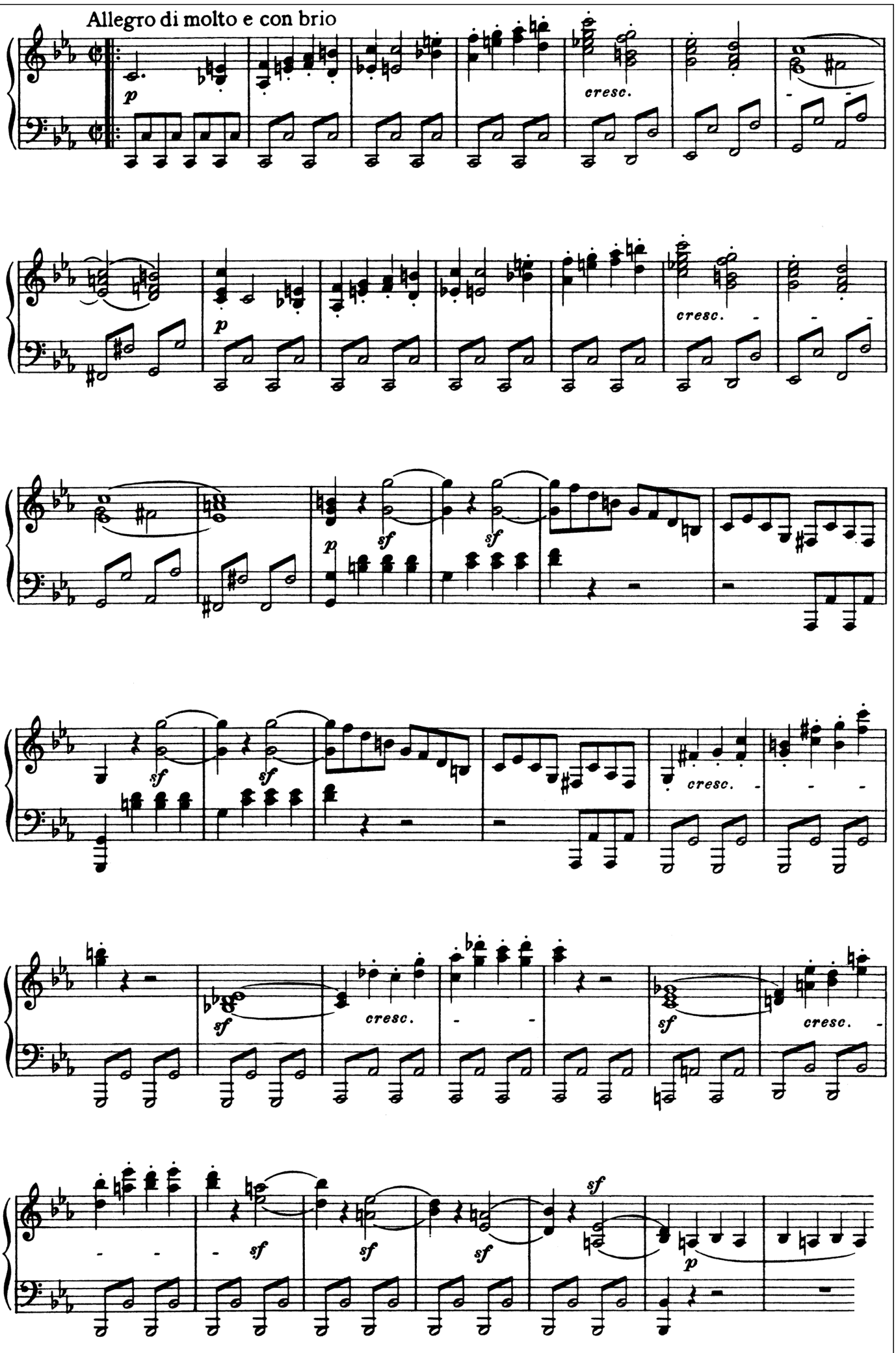
Wie wird die Tenor-Stimme der ersten Zeile genannt?

_ _

Welche Besonderheit kennzeichnet den Akkord in Takt 26 (Zählzeit 1)?

_ _

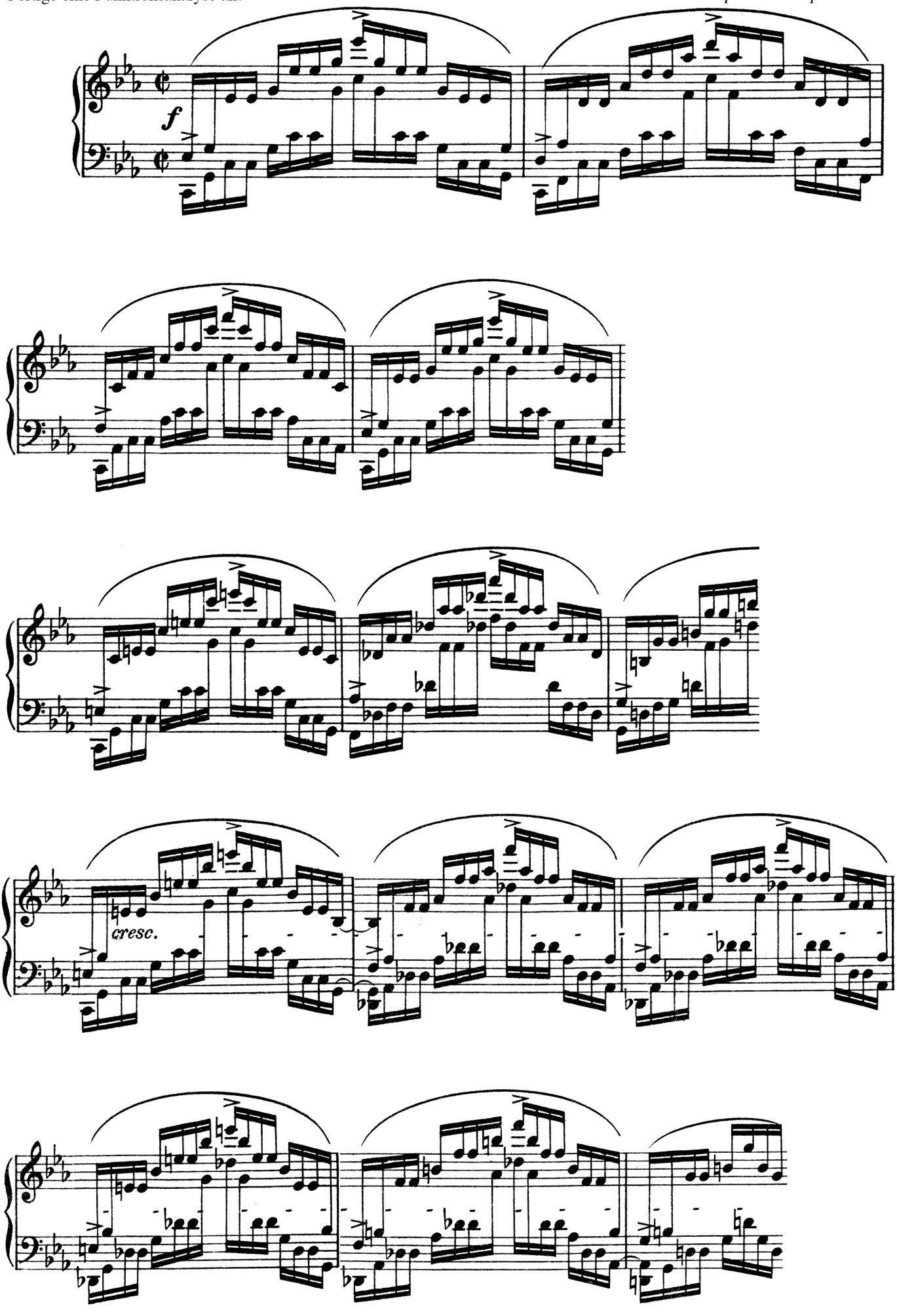

Grave
fp
fp
fp
sf
sf
sf
p cresc.
sf
9
p
ff
p
ff
54
3
p
cresc.
sfp
6
fp
6
7
sf


Allegro di molto e con brio
p
cresc.
p
cresc.
p
sf
sf
sf
sf
cresc.
sf
cresc.
sf
cresc.
sf
sf
sf
sf
sf
p

Fertige eine Funktionsanalyse an!

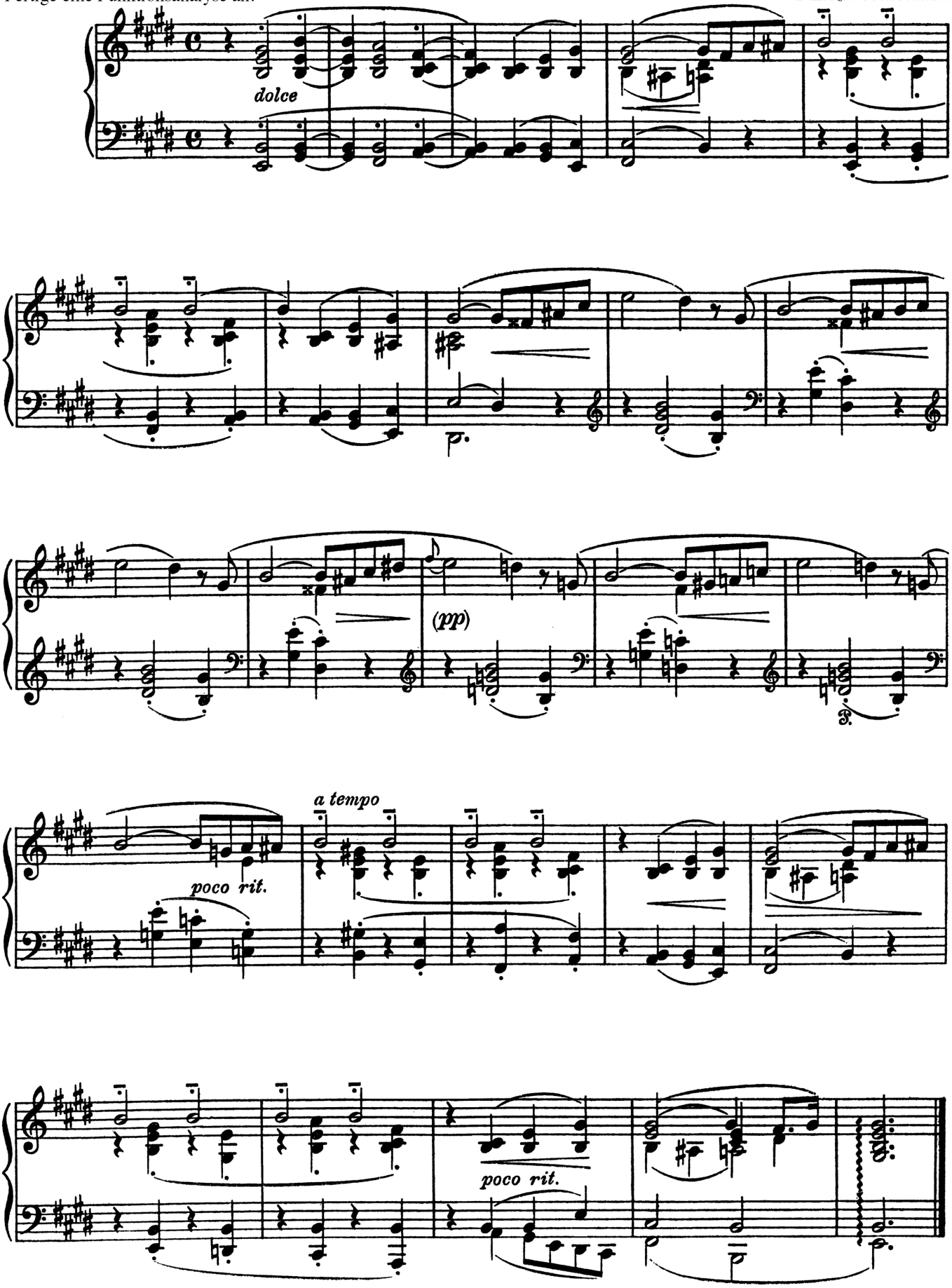
F.Chopin: Etüde op.25 Nr.12

54 4



Fertige eine Funktionsanalyse an!

F.Liszt: Consolation

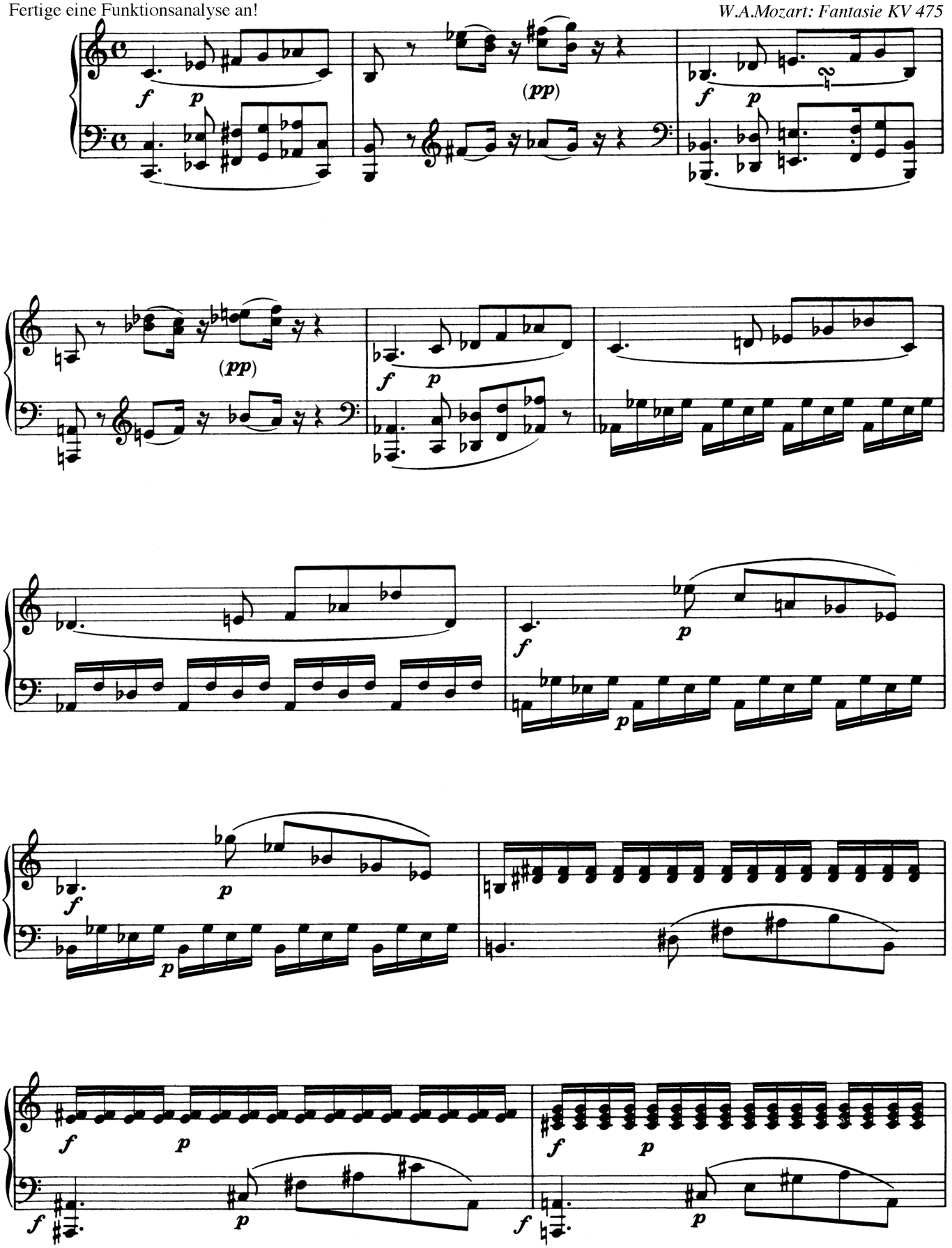


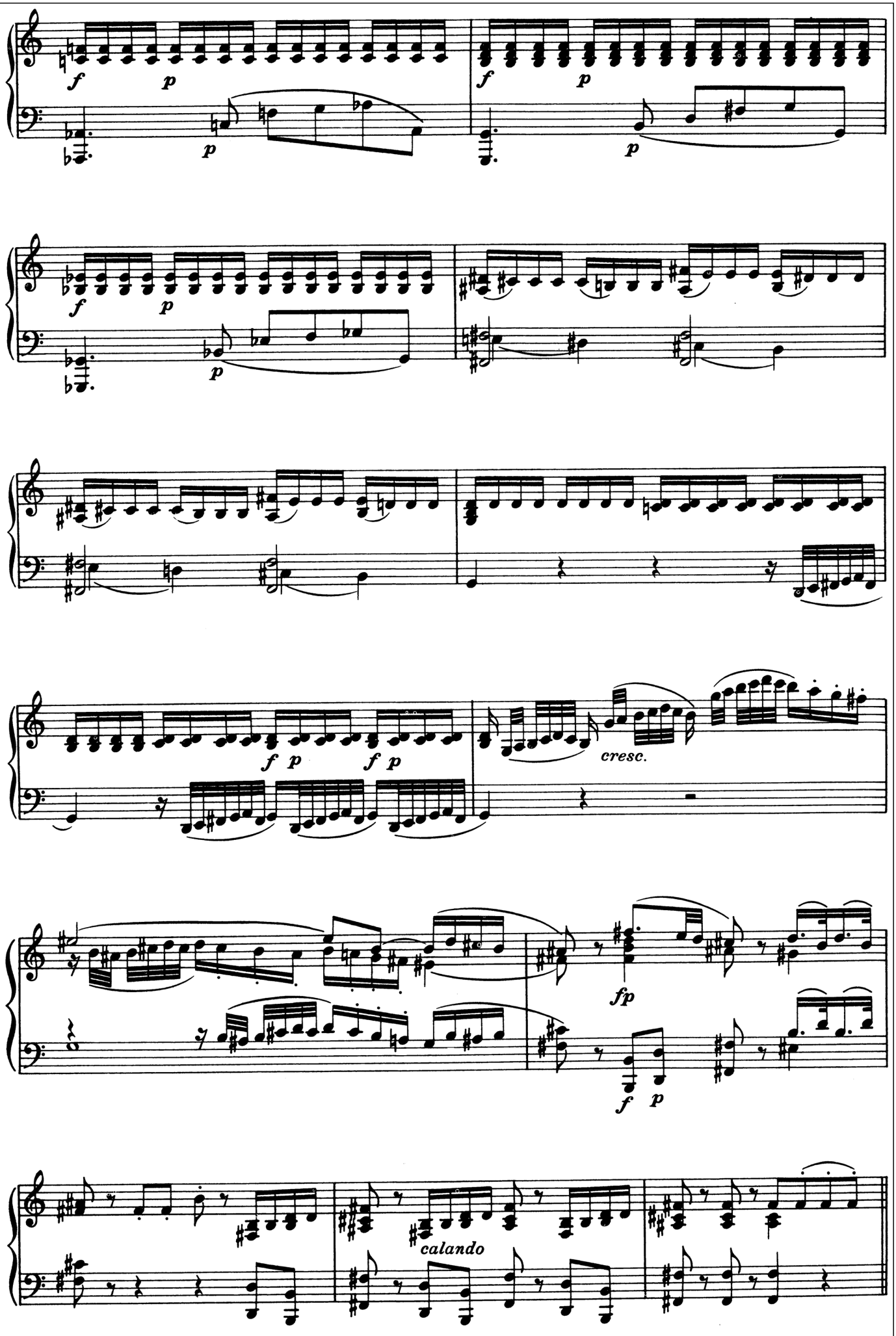
54 5

Fertige eine Funktionsanalyse an!

W.A.Mozart: Fantasie KV 475

54 6





54