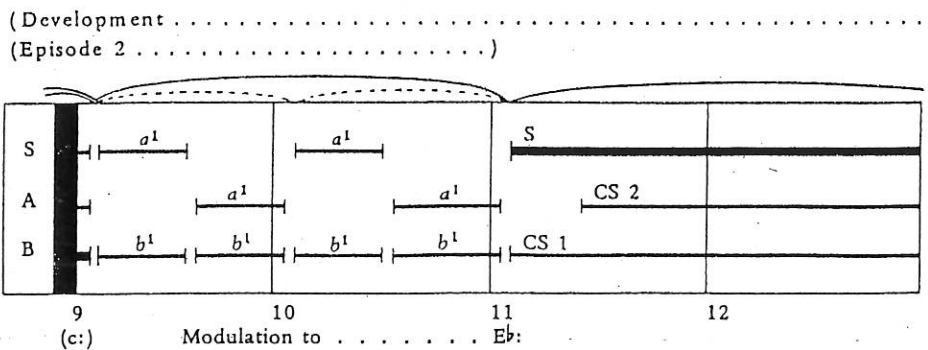
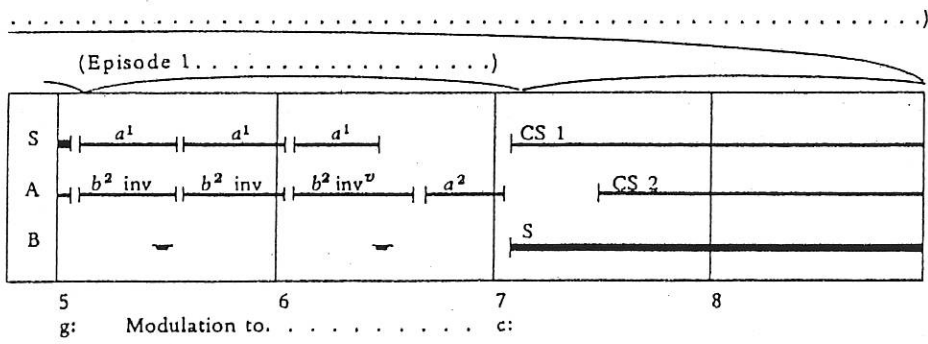
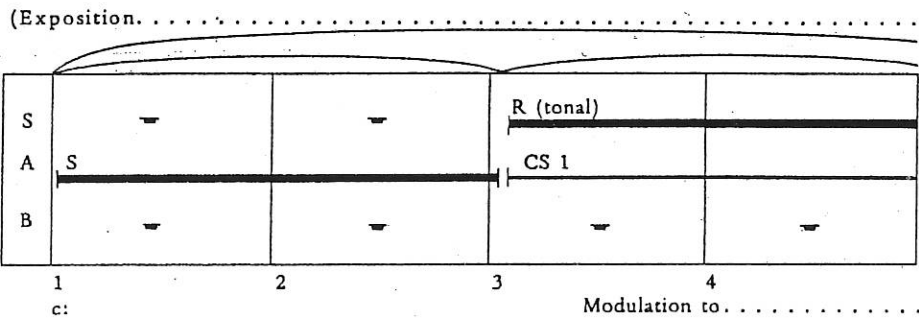
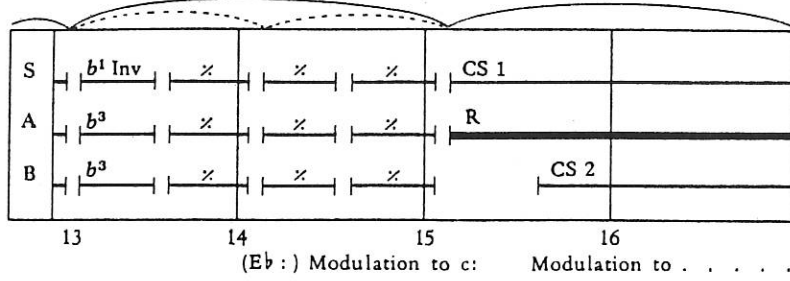


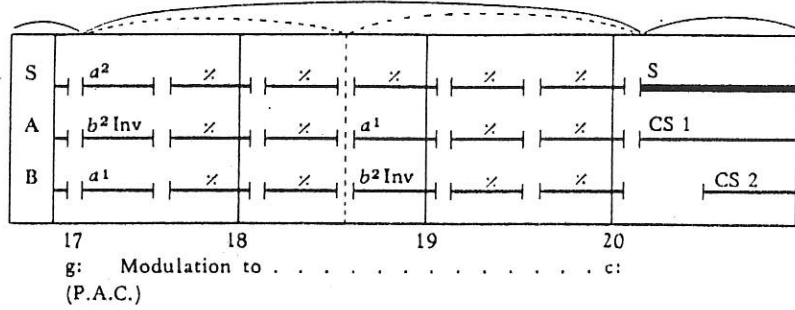
(Diagram appears in *Musical Form* by Ellis B. Kohs.)



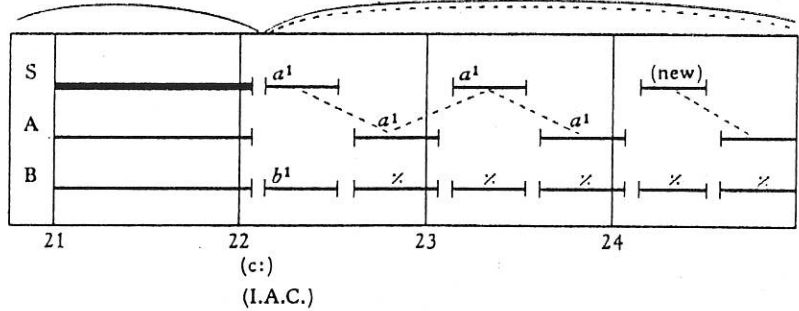
..... DEVELOPMENT, CONTINUED
 (Episode 3)



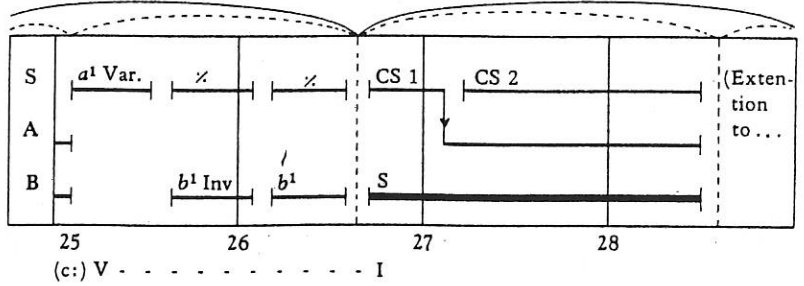
..... DEVELOPMENT, CONTINUED
 (Episode 4, related to Episode 1)



..... DEVELOPMENT, CONTINUED
 (Episode 5, related to Episode 2)



..... DEVELOPMENT, CONTINUED
 --- (Episode 5, cont.) ---)



(. CODA)

S		S	
A	Cadence	(Free, with thickening of texture)	
B		(Tonic pedal point)	

29 (c:) 30 31 (1#3)
 (P.A.C.) (Picardy third)

Subject (S), and motivic fragments a^1 and a^2 .

Response (R), (tonal).

Countersubject 1 (CS 1), and motivic fragments b^1 , b^2 , and b^3 (b^3 is an augmentation of half of b^1 —see the dotted brackets).

Countersubject 2 (CS 2), and motives derived from both S and CS 1.

S and R are indicated by a heavy line.

Extended rests are indicated by —.

Variant is indicated by Var, or a raised $v^{(v)}$.

Inv indicates inversion.

\times indicates motive repetition.

Imitations are indicated by dotted diagonals. (.) .

Spaces not accounted for are either free melody lines or short rests.