MTO 16.2 Examples: Caplin, Beethoven’s “Tempest” Exposition

(Note: audio, video, and other interactive examples are only available online)

http://www.mtosmt.org/issues/mto.10.16.2/mto.10.16.2.caplin.php

Example 1. Beethoven, Piano Sonata in D minor (“Tempest”), op. 31, no. 2, i, measures 1—42

measures: 1–12 | 13–22 | 23–34 | 35–42
Subordinate Theme #1
Example 2. Beethoven, Piano Sonata in C, op. 2, no. 3, i, measures 1—16
Example 3. Beethoven, Piano Sonata in C minor (*Pathétique*), op. 13, i, measures 10—30

measures: 10–17 | 18–30

[Slow Introduction]

Main Theme

Allegro di molto e con brio

Transition (part 1)

standing on the dominant
Example 4. Beethoven, Piano Sonata in D minor *(Tempest)* op. 31, no. 2, i, measures 39—66

measures: 39–52 | 53–66
Subordinate Theme #1
Standing on the dominant ⇒
Presentation
compound basic idea

Continuation

Cadential

I. E.C.P.

Subordinate Theme #2
Example 5. Reconstruction of end of transition and beginning of subordinate theme 1, played by Janet Schmalfeldt

measures: 39–45 | 46–53 | 54–61
Example 6. Beethoven, Piano Sonata in D minor (Tempest), op. 31, no. 2, i, measures 60—88

measures: 60–72 | 73–82 | 83–88
Example 7. Analysis of second subordinate theme, from Schmalfeldt 1995, 66, ex. 4
Example 8. Reconstruction of cadence at measure 75, played by Janet Schmalfeldt