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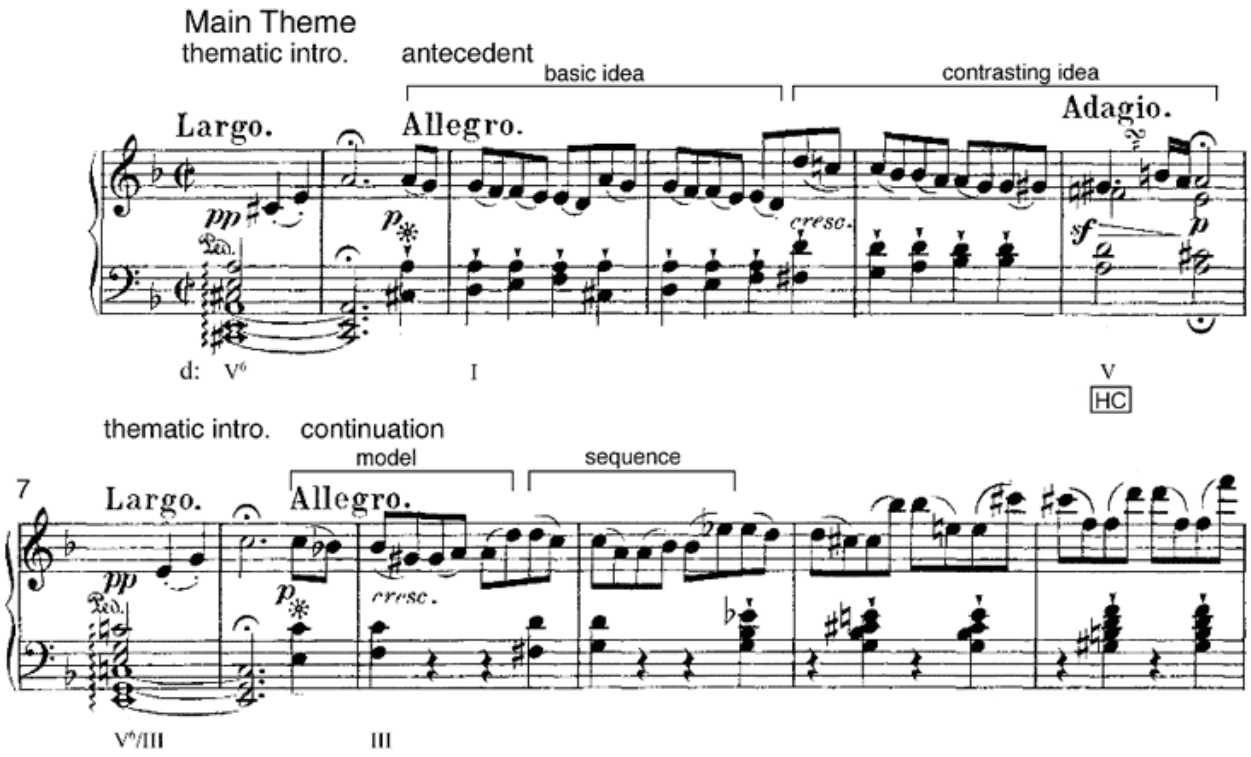
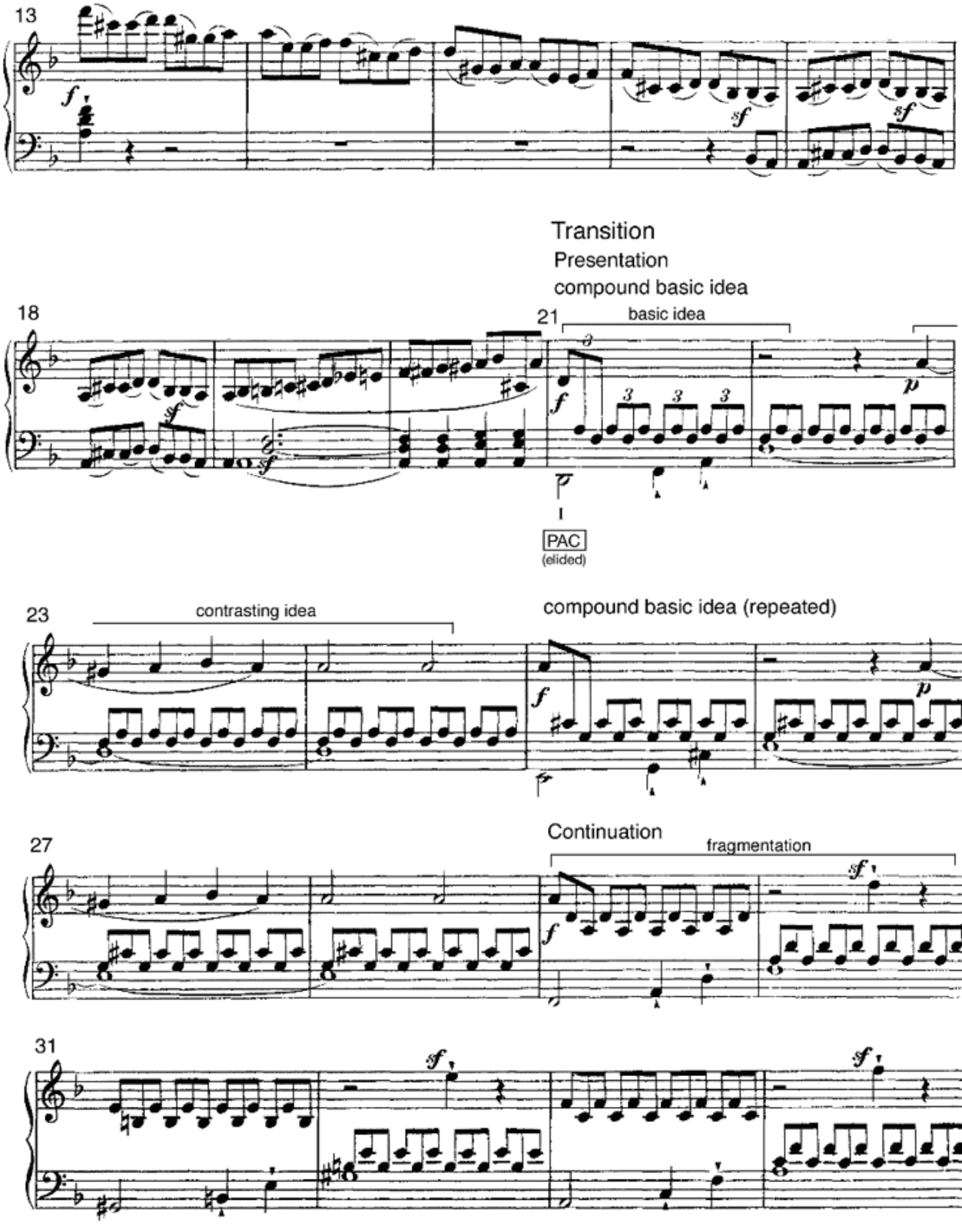
MTO 16.2 Examples: Caplin, Beethoven's "Tempest" Exposition

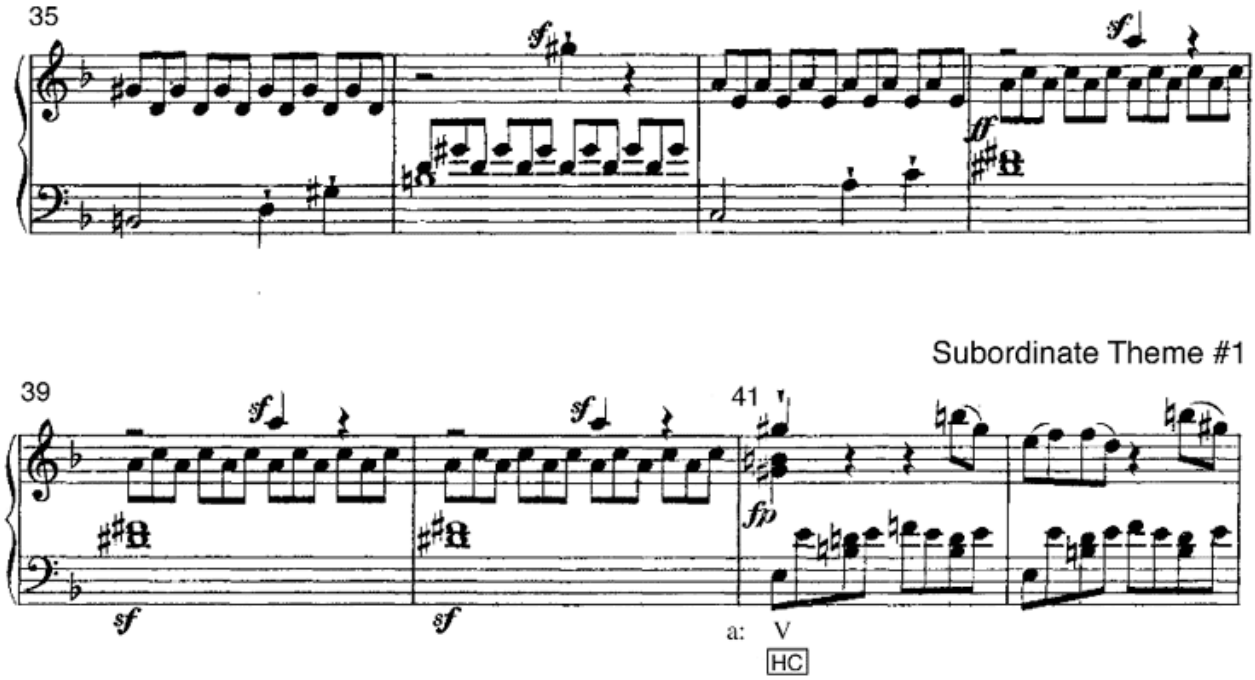
(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.10.16.2/mto.10.16.2.caplin.php

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

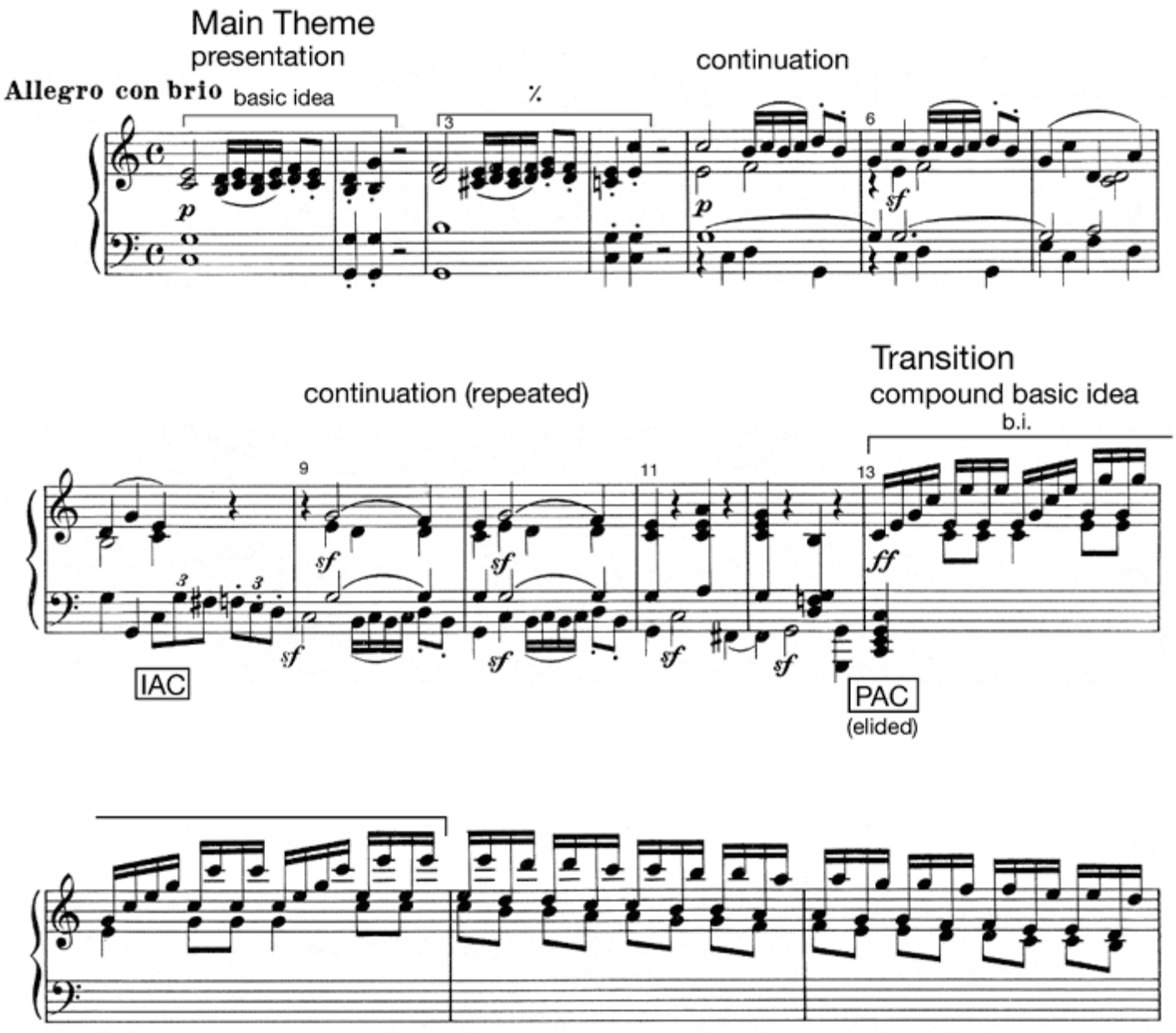



13
Transition
Presentation
compound basic idea
18
21
basic idea
PAC
(elided)
23
contrasting idea
compound basic idea (repeated)
Continuation
27
fragmentation
31



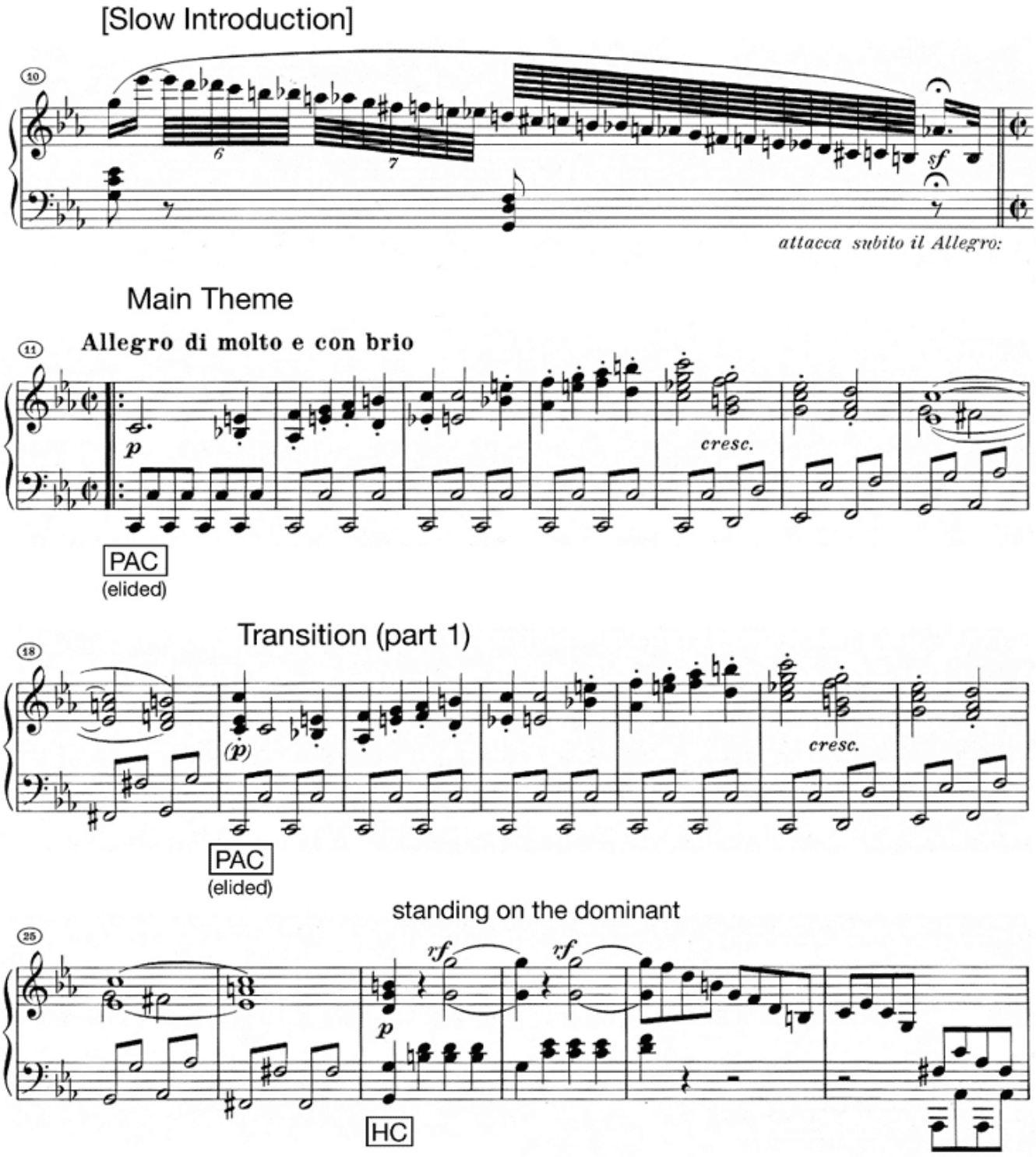
Subordinate Theme #1

Example 2. Beethoven, Piano Sonata in C, op. 2, no. 3, i, measures 1—16



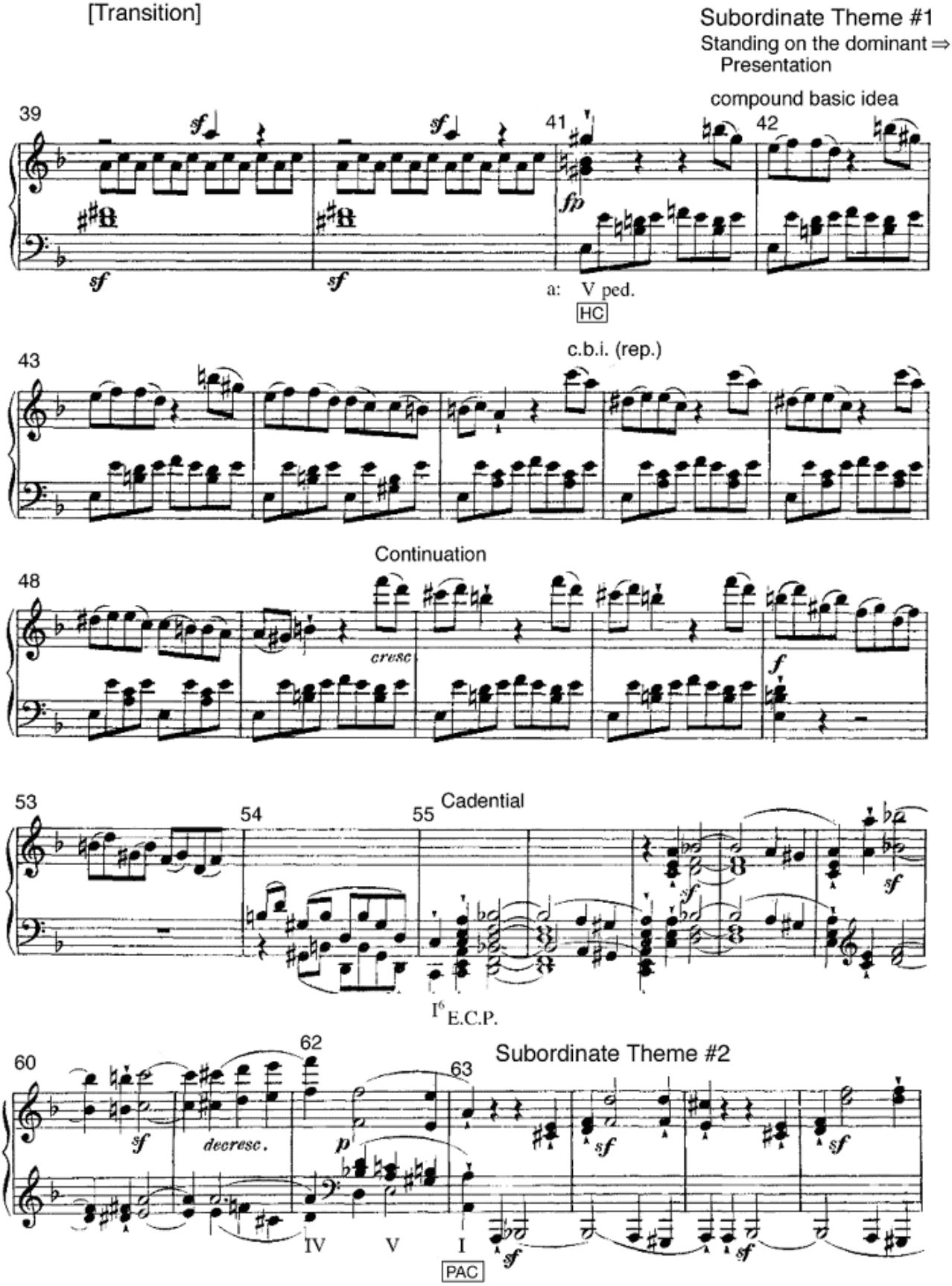
Example 3. Beethoven, Piano Sonata in C minor (*Pathètique*), op. 13, i, measures 10—30

measures: 10–17 | 18–30



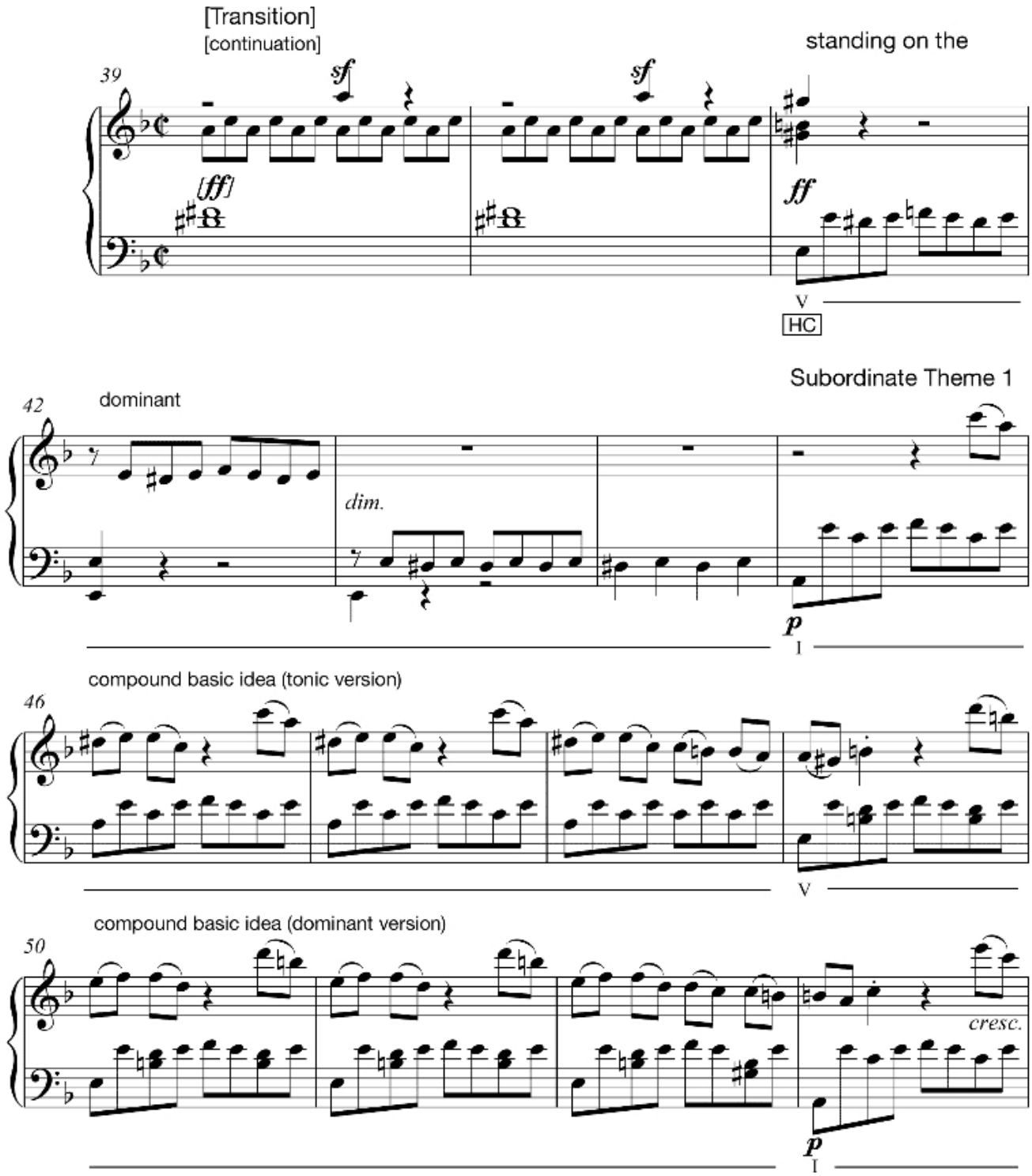
Example 4. Beethoven, Piano Sonata in D minor (*Tempest*) op. 31, no. 2, i, measures 39—66

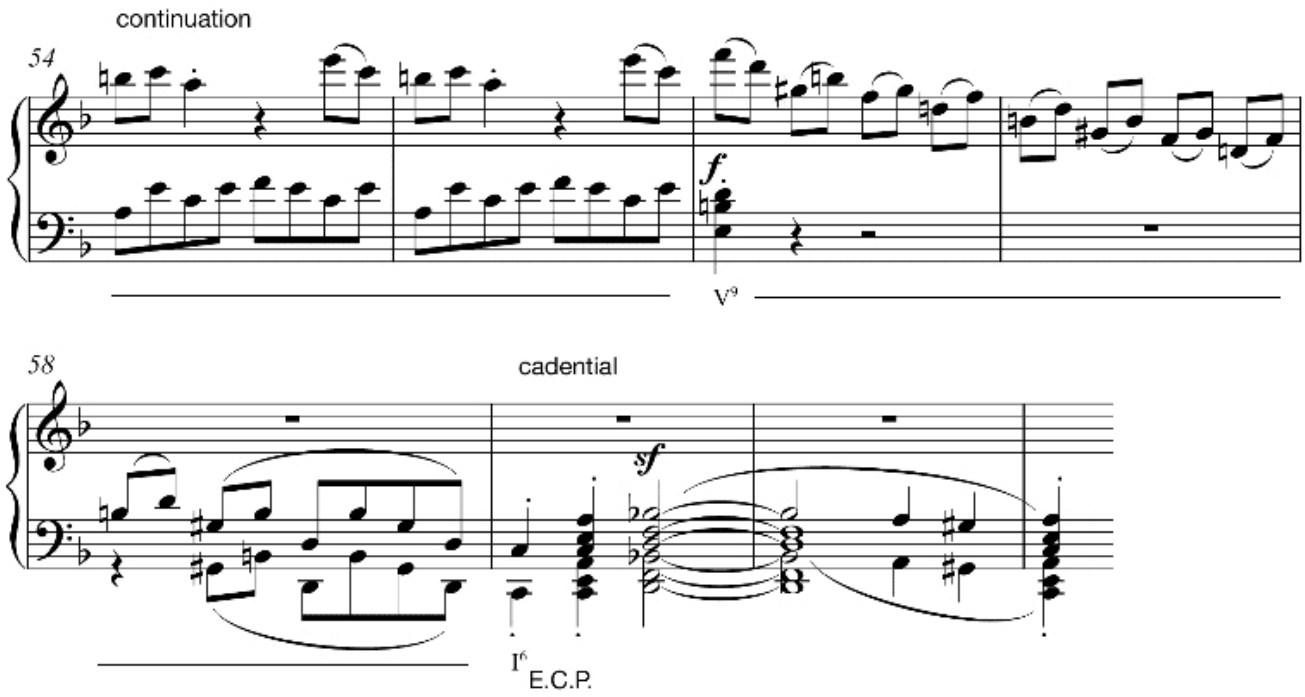
measures: 39–52 | 53–66


[Transition]
Subordinate Theme #1
Standing on the dominant ⇒
Presentation
compound basic idea
39
41
42
a: V ped.
HC
c.b.i. (rep.)
43
Continuation
48
cresc
53
54
55
Cadential
I6 E.C.P.
60
62
63
Subordinate Theme #2
decresc.
IV
V
I
PAC

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

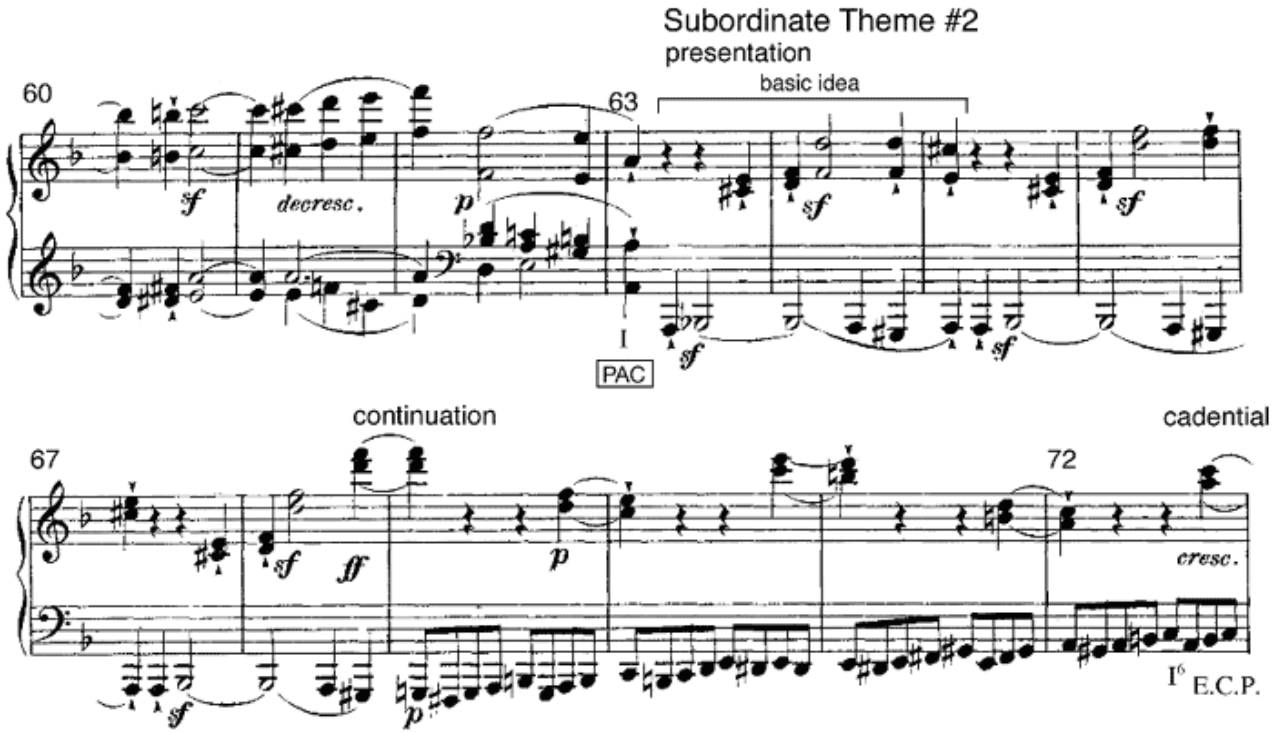
measures: 39–45 | 46–53 | 54–61

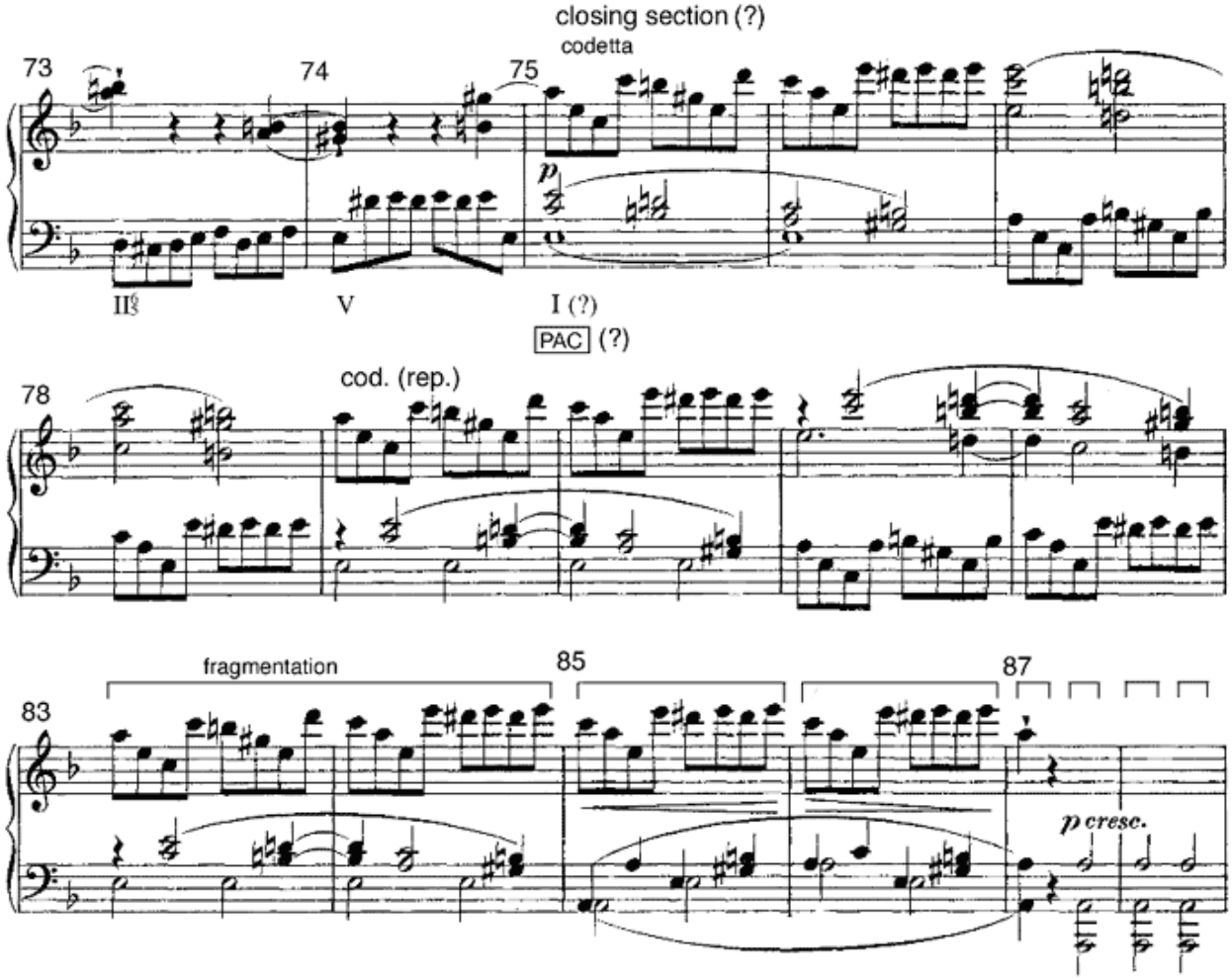




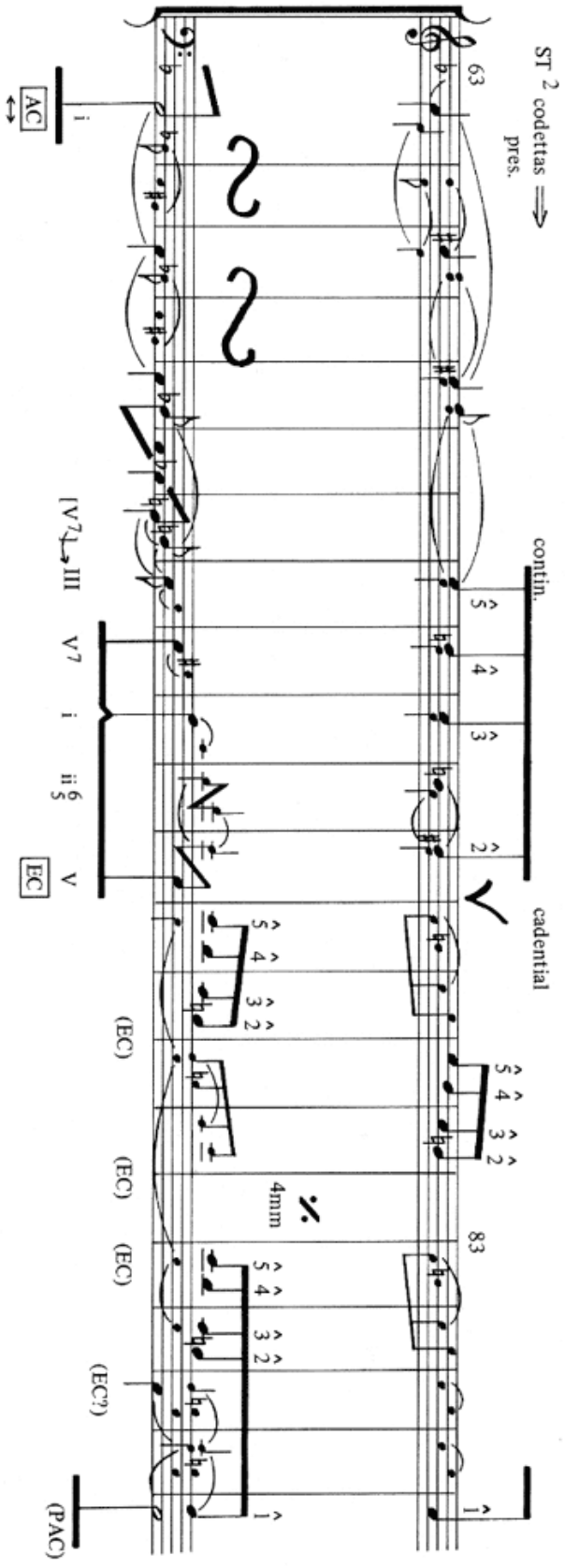
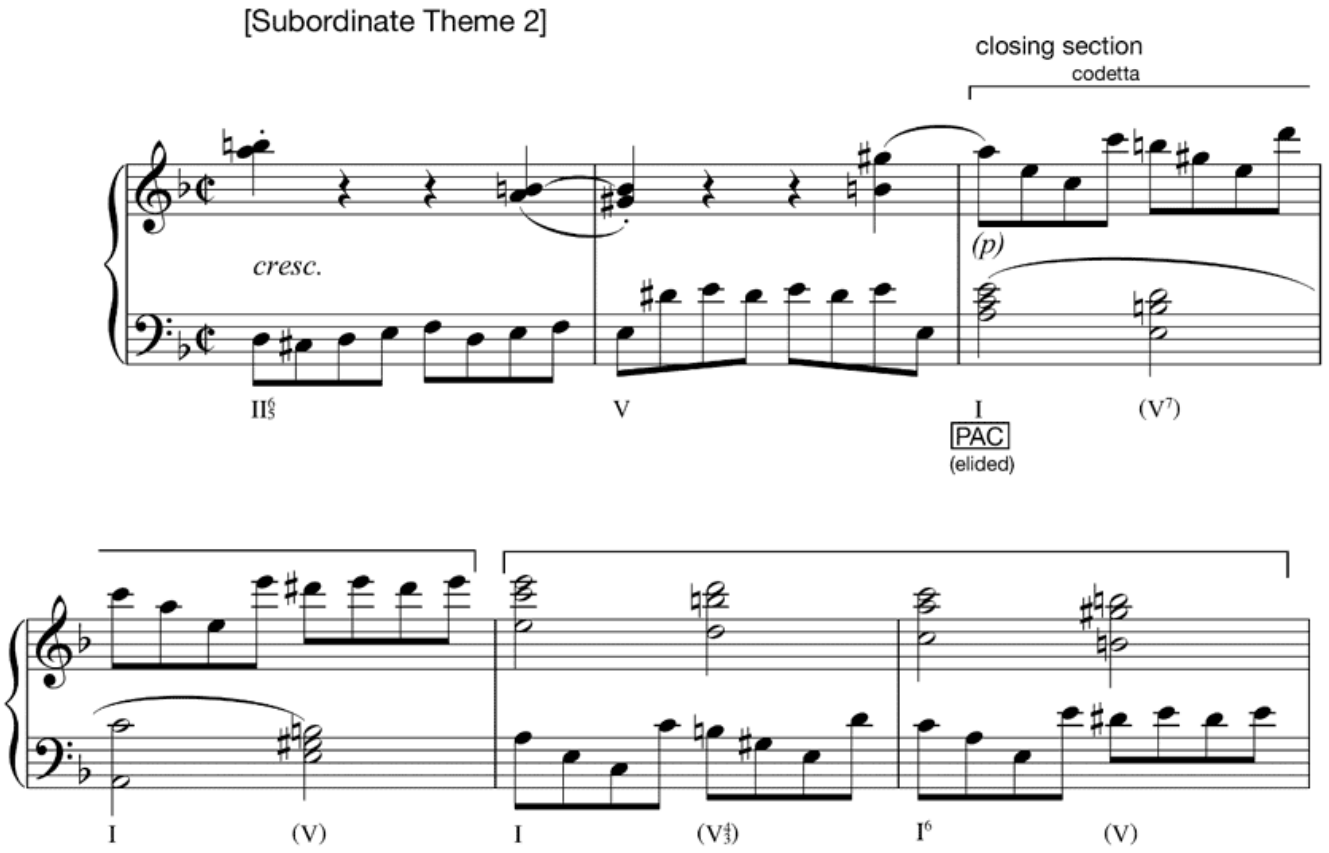
Example 6. Beethoven, Piano Sonata in D minor (*Tempest*), op. 31, no. 2, i, measures 60—88

measures: 60–72 | 73–82 | 83–88




closing section (?)
codetta
73
74
75
p
II§
V
I (?)
PAC (?)
78
cod. (rep.)
fragmentation
85
87
83
p cresc.

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