



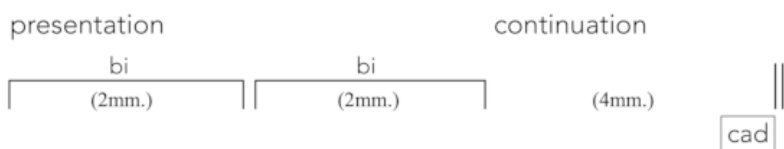
MTO 27.3 Examples: Martinkus, Schubert's Large-Scale Sentences

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

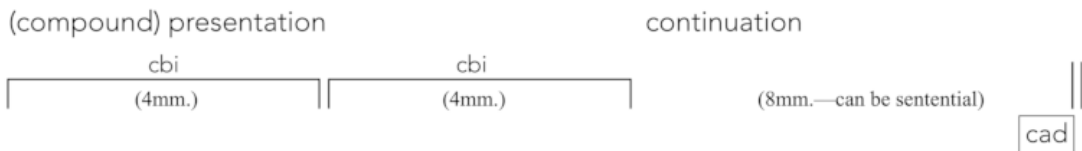
<https://mtosmt.org/issues/mto.21.27.3/mto.21.27.3.martinkus.html>

Example 1. Diagrams illustrating the move from sentence to large-scale sentence

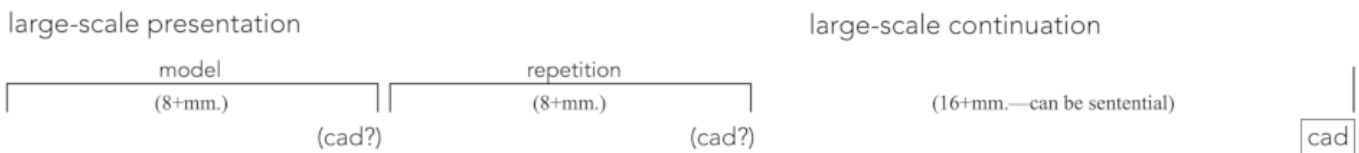
Sentence



Compound Sentence



Large-Scale Sentence



bi = basic idea
cbi = compound basic idea

Example 2. Large-scale sentences and related structures in Schubert's sonata forms. These results reflect the analysis of fifty-two first-movement sonata forms composed between 1810 and 1828

Piece	Measure Nos.	Model (S1)	LSC (S3) Notes (e.g., markers of continuation function, extension, compression)	Proportions
Symphony no. 1 (D. 82)*	78–185	pres + cad	repeated, extended (mm. 141–85 = 97–41)	9 – 12 – 89
Symphony no. 4 (D. 418)	67–130	sentence	extended (repeat cad.)	10 – 10 – 44
Symphony no. 5 (D. 485)	65–92	cbi + cons	extended (DC inspires repeat of cad.)	8 – 8 – 21
Symphony no. 6 (D. 589)	79–111	pres + cad	compound sentence	8 – 8 – 17
Symphony no. 7 (D. 759)	44–93	cbi + cons	extended (distinct cont. and cad. functions)	10 – 10 – 31
Symphony no. 8 (D. 944)*	134–74	cbi + cont	extended (evades cad., repeats cont. + cad.)	8 – 8 – 25
Octet (D. 803)	50–90	period	distinct cont. and cad.	11 – 11 – 20
	90–123	sentence	compressed	9 – 13 – 14
String Quintet (D. 956)*	60–138	period	LSS	21 – 20 – 39
	100–38	period	S2 ⇒ LSC	12 – 27
Quartettsatz (D. 703)	27–93	comp. sentence	extended (frag, mod/seq)	12 – 22 – 33
	94–125	sentential	extended (mod/seq), evades/repeats cad.	6 – 6 – 21
Quartet no. 14 (D. 810)*	61–101	cbi + cbi	elided cad. mid-way through + new cont.	10 – 13 – 19
String Trio (D. 471)	28–41	cbi	compressed (ECP)	6 – 6 – 4
	41–57	cbi + cont	compressed	9 – 9 – 12
"Trout" Quintet (D. 667)*	84–114	sentence	compressed; imitation gives impression of foreshortening	10 – 8 – 15
Piano Trio (D. 898)	59–108	period	extended; internal HC	10 – 10 – 32
Piano Trio (D. 929)	48–116	comp. period	compressed; closing section ⇒ cont.	19 – 19 – 33
	140–73	ant + cont	extended via cad. repetition	9 – 9 – 24
A Minor Piano Sonata (D. 845)	40–77	comp. sentence	compressed; masked by return of MT material in SK	11 – 13 – 14
D Major Piano Sonata (D. 850)	40–91	comp. sentence	expanded S2 ⇒ LSC through new mod/seq + cad. repetition	19 – 33
E-flat Major Piano Sonata (D. 568)	63–88	sentence	expanded S2 ⇒ LSC with focus on cad.	9 – 18
C Minor Piano Sonata (D. 958)*	39–85	comp. sentence	compressed	15 – 15 – 19
Grand Duo (D. 812)	50–76	cbi + cont.	extended; internal HC, return of bi in V suggests third repetition	8 – 10 – 29
Lebensstürme (D. 947)	[82–88] 89–132	[TI] cbi + cons	extended through closing section	[7] 8 – 7 – 29
	[133–37] 138–211	""	extended through closing section that ⇒ new cont.	[5] 8 – 7 – 60
	211–47	sentence	expanded S2 ⇒ LSC	9 – 29

* = large-scale continuation (LSC) begins as third statement of the large-scale bi

Example 3. Complex model in a Schubertian large-scale sentence (D. 82, mm. 78–86)

model = sentence

presentation continuation

bi bi \times (dominant version)

78 Vln. I

A: I I 6 V V7 I I6 I6 vii°6 ii6 V4 7 I

ECP PAC

Example 4. Sentential LSC with melodic fragmentation (fr) above cadential progression (D. 589, mm. 95–111)

large-scale continuation = sentential

presentation presentation \times (exact) continuation

bi bi \times ("dominant" version) bi (as mod)

95 winds

ff strings

cls

fp strings

fp strings

fp strings

fp strings

ff strings + bsn

bi \times (seq) fr fr

104

G: Ger+6 V4 7 I

ECP PAC

Example 5. Large-scale presentation (D. 845, mm. 40–62)

Subordinate Theme Complex = large-scale sentence

model = compound sentence (compressed)

presentation = compound cbi

cbi bi ci cbi ≠ (sequentially)

continuation (compressed)

repetition (varied)
mm. 51-63 = mm. 40-50

fr fr

C: V⁷ vii^{o7} ~ vi vii^{o7} ~ V ?
EC

c: ii^{o4} V⁷
[HC]? or abandoned?

Example 9. Repetition of the model (D. 958, mm. 53–67)

repetition
mm. 53-67 = 39-53

Musical score for measures 54-57. The piece is in B-flat major (two flats) and 3/4 time. Measure 54 begins with a piano dynamic. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord of measure 57.

Musical score for measures 58-62. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. A piano (*pp*) dynamic marking is present in measure 62.

Musical score for measures 63-67. The right hand features chords, and the left hand continues the eighth-note accompaniment. A crescendo (*cresc.*) marking is shown in measure 64, and a piano (*p*) dynamic marking is in measure 65. The piece concludes with a repeat sign in measure 67.

IAC

Example 10. LSC as compound sentence (D. 958, mm. 67–85)

large-scale continuation = compound sentence

presentation

cbi

bi

ci

cbi \times (sequential)

continuation

model

74

79

sequence

cresc.

mf

cresc.

f

fz

decresc.

p

p

p

Ed: $V\frac{5}{4}/N$

vi^{tr}/N

(= m. 82)

$V\frac{4}{3}$

7

I

PAC

Example 12. PAC ending the model vs. elided cadence in repetition (D. 956, mm. 76–9 and 97–100)

The image displays two musical excerpts from Example 12, comparing a model cadence with its repetition. The score is written for Violin I, Violin II, Viola, Violoncello, and Contrabasso.

Model (mm. 76–9): This section shows a clear Perfect Authentic Cadence (PAC) ending. The harmonic progression is G: I⁶ - IV - V⁷ - I. The strings play a rhythmic pattern of eighth notes, and the woodwinds have melodic lines. The final chord is a tonic triad (I), marked with a box labeled "PAC".

Repetition (mm. 97–100): This section repeats the harmonic progression G: I⁶ - IV - V⁷ - I. However, it features a "large-scale continuation" in the strings, which play a more complex rhythmic pattern. The final chord is also a tonic triad (I), but it is marked with a box labeled "PAC elided", indicating that the cadence is not fully realized in the same way as in the model.

Example 14. Model, with motive x (D. 810, mm. 61–70)

Subordinate Theme Complex = large-scale sentence
model = compound cbi

cbi

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 61–70. The score is in 3/4 time and D major. The Violin I part begins with a rest, followed by a melodic line starting at measure 61. The Violin II part plays a rhythmic accompaniment of eighth notes, with a specific melodic fragment labeled 'motive x' circled in red and marked *pp*. The Viola and Violoncello parts provide a steady accompaniment of eighth notes, also marked *pp*. Brackets above the staves indicate the structure: a large bracket labeled 'cbi' spans measures 61–70, and a smaller bracket labeled 'bi' spans measures 61–65. A final bracket labeled 'ci' spans measures 66–70.

cbi ≠ (exact)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 66–70. This section is labeled as 'cbi ≠ (exact)'. The Violin I part continues with a melodic line. The Violin II part continues with its rhythmic accompaniment. The Viola and Violoncello parts continue with their accompaniment. The structure is indicated by a bracket labeled 'ci' above the staves, spanning measures 66–70.

Example 15. Repetition of the model (D. 810, mm. 71–83)

repetition (dominant version)

cbi

bi

ci

ci (new)

large-scale continuation

F: I

V8 6-7
over E

I
cadd?

cbi x (exact)

motive x (variant)

Violoncello

Viola

Violin II

Violin I

