



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 31.3 Examples: Hunt, The Expositional Rondo

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

<https://www.mtosmt.org/issues/mto.25.31.3/mto.25.31.3.hunt.html>

Example 1. Formal Outline, Haydn Symphony No. 97, mvt. 4

Sonata “zones”	I		to V		V		I		i / III	
	P	TR	(V/V)		S	C	re-transition		P	Episode
	: a : : b a' : 1	58	81		sentence 83	97	106		a only* 114	Pseudo Core 133
Galant	Grundabsatz		Quintabsatz in V		Grund. in V		Schluß. In V		re-transition	
Cadences	PAC		V:PAC							
Sonata	Exposition									
Rondo	A	B				rt		A		C
Rotation	I						2		rt	

*Truncated

no post-P expositional materials return			
Sonata “zones”	I	I	I
	P a b a' 196	P (variant)* 255	280
Cadences	PAC		
Sonata	Recapitulation?		
Rondo	A'		Coda
Rotation	3		

*brief link (m. 246ff)

Example 2. Formal Outline, Haydn Symphony No. 101, mvt. 4

	I to V			V		Closing / RT	I	i / III	re-transition
	P	TR	MC	S (1)	S (2)				
Sonata “zones”	: a : b a' : 1	<i>Inc. Primer</i> 28	(V:HC) 60-61	sentence* 62	sentence* 75	94	16-m period 103	Episode (<i>minore</i>) 138	132
<i>Galant</i>	<i>Grundabsatz</i>	<i>Quintabsätze in I, V</i>			<i>Quint. in V</i>	<i>Schluss. In V</i>			
<i>Cadences</i>	PAC	V:HC	V:HC		<i>Evid. PAC</i>		PAC		
<i>Sonata</i>	Exposition								
<i>Rondo</i>	A	B				rt	A	C	rt
no post-P expositional materials return									
*motive from P									
Sonata “zones”	I	I							
	(P) <i>fugato</i> 189	250							
<i>Cadences</i>	PAC								
<i>Sonata</i>	Recapitulation?								
<i>Rondo</i>	A'	A' / Coda							

Example 3. Mozart Symphony No. 5, K. 22, mvt. 3, mm. 19–32

B
Quintabsatz in I ("Transition"?)

(end of A)

19

③ = ⑥ tr ⑤ ④ ③

① = ④ ③ ② ①

Schlußsatz in V
 ("Subordinate Theme"?)

(b.i.) (b.i.) continuation/
 cadential (compressed) A

25

V:PAC

Example 4. Formal outline, Mozart Symphony K. 22

Sonata “zones”	I to V		V	I	(ii, I)
	P	TR	ST	P	Ep/Couplet
	compound period 1	<i>Mod. Prinner</i> 21	sentence 25	16-m period 31	51
<i>Galant</i>	Grundabsatz	Quintabsatz	Schlußsatz		
<i>Sonata</i>	Exposition				
<i>Rondo</i>	A	B		A	C
<i>Rotation</i>	1			2	

Sonata “zones”	I	I
	P compound period 67	87
<i>Sonata</i>	Recapitulation?	
<i>Rondo</i>	A	Coda
<i>Rotation</i>	3	

Grundabsatz – Passage ending on **tonic** harmony

Quintabsatz – Passage ending on **dominant** harmony

Schlußsatz – Concluding phrase ending on a **tonic** cadence

Example 5. Generic layout, five-part expositional rondo

Key	I V			I	*
Sonata subsections	P	TR	S	P	Episode or devel
<i>Galant</i>	Grundabsatz	Quintabsatz	Schlußsatz		
<i>Sonata</i>	Exposition				[Devel?]
<i>Rondo</i>	A	B		A'	C
<i>Rotation</i>	1			2	

*typically i, IV or vi

Key	I	I
Sonata subsections	P	P and/or Coda
<i>Galant</i>		
<i>Sonata</i>	Recap	Coda
<i>Rondo</i>	A'	
<i>Rotation</i>	3	

Example 6. Formal outline, Michael Haydn, Symphony in G MH 26, mvt. 4

Sonata "zones"	I	to V	V	I	IV
	P period 1	TR <i>Mod. Prinner</i> 9	ST sentence 13	P period 21	Ep/Couplet 33
<i>Galant</i>	Grundabsatz	Quintabsatz	Schlußsatz		
<i>Sonata</i>	Exposition				
<i>Rondo</i>	A	B		A	C
<i>Rotation</i>	1			2	

Sonata "zones"	I	I
	P period 55	63
<i>Sonata</i>	Recapitulation?	
<i>Rondo</i>	A	Coda
<i>Rotation</i>	3	

Example 7. Michael Haydn, Symphony in G MH 26, mm. 1–22

A
Grundabsatz in I

1

6

B
Quintabsatz in I ("Transition")
③ = ⑥ model ⑤ ④ sequence ③ *Schlußsatz in V ("Subordinate theme")*

9

Mod. Prinner = ④ ③ ② ① b.i.

15

b.i. continuation => cadential V: DC

19

A
repeat contin/cad V: PAC

Example 8. Formal Outline, J.C. Bach, Symphony op. 3, no. 2, mvt. 3

Sonata “zones”	I to V		V			
	P	TR	ST1 (1)	ST1 (2)	ST2 (1)	ST2 (2)
	Comp. period		sentence*	sentence		period*
	1	17	21	29	37	45
<i>Galant</i>	Grundabsatz	Quint. In I	Quint. In V	Grund. In V	Quint. In V	Schluß. in V
<i>Sonata</i>	Exposition		(V:HC 28)	(V:PAC 36)	(V:PAC 60)	
<i>Rondo</i>	A	B				
<i>Rotation</i>	1					

*fonte presentation

*repeat consequent

Sonata “zones”	I	I	I	
	P Comp. period 61	Ep/Couplet 77	P Comp. period 109	Coda 124
<i>Sonata</i>	Recapitulation?			
<i>Rondo</i>	A	C	A	Coda
<i>Rotation</i>	2		3	

Example 9. J.C. Bach, Symphony op. 3, no. 2, mm. 9–52

End of A (Main Theme)

9

16

B
Quintabsatz in I
("Transition")

Tutti

I:HC?

Vln. + viola

ff

p

Quintabsatz in V
("Sub. Theme 1, part 1") fonte

25

Grundabsatz in V
("Sub. Theme 1, part 2")

+ Ob., Horn

V:HC f b.i.

b.i.

33 *Quintabsatz in V*
("Sub. theme 2, part 1")

continuation=>
cadential

V:PAC *p* c.b.i.

40 *Schlußsatz in V*
("Sub. Theme 2,
part 2")

c.b.i. continuation

46

(m. 45ff repeats,
to V:PAC in m. 60)

Example 10. List of expositional rondos and sonata-rondos, 1760s

<u>Year</u>	<u>Expositional 3-part rondino</u>	<u>Expositional 5-part rondo</u>	<u>Expositional 7- or 9-part rondo</u>	<u>Sonata-rondo</u>
1760	J. Haydn, String Quartet op. 1/3	M. Haydn, Symphony 9 (MH 50)	M. Haydn, Serenade MH 87 (9-part)	
1761		M. Haydn, Symphony 2 (MH 37)		
1762				JC Bach, Keyboard Conc. Op. 1/4
1763		M. Haydn, Symphony 3 (MH 26)		M. Haydn, Symphony 4 (MH 62)
1764				Mozart, Violin Sonata K. 12
1765	JC Bach, Symphony op. 3/6	Mozart, Symphony K. 22 JC Bach, Symphony op. 3/2		Mozart, Symphony K. 19A
1766			Mozart, Violin Sonata K. 26 (7-part) Mozart, Violin Sonata K. 30 (9-part)	
1769		Mozart, Cassation K. 63	Mozart, Symphony K. 73 (7-part)	

Example 11. Formal outline, Saint-Georges, Violin Sonata op. 1a, no. 1, mvt. 2

Sonata “zones”	I	to V		V		I	i	I
	P a b 1	TR 31		S 41	C 56	P a b 71	Ep/Couplet : a : b 101*	P a b 134
		Quint. In V		Grund. In V	Schluß. In V			
Galant								
Sonata	Exposition							
Rondo	A	→		B		A	C	Recapitulation?
Rotation	1					2		3

*retransition 121ff

Example 12. Saint-Georges, Violin Sonata op. 1a, no. 1, mm. 28–42

End of A *Fine*

28

B *Quintabsatz in V ("Transition")*

31

35

39

Grundabsatz in V ("Sub. Theme")

V:HC etc.

Example 13. Formal outline, Saint-Georges, Violin Sonata op. 1a, no. 2, mvt. 3

Sonata “zones”	I		to V		V		I		i		I	
	P		TR		S		C		P		Ep/Couplet	
	a b								a b		a b a	
	1		31		35		46		52		82	
Galant			Quint. In I		Grund. In V		Schluß. In V					
Sonata	Exposition											
Rondo	A		→		B				A		C	
Rotation	1								2			3

Example 14. Saint-Georges, Violin Sonata op. 1a, no. 2, mm. 31–39

B *Quintabsatz in I ("Transition")* *Grundabsatz in V ("Sub. Theme")*

31 (3=6) (5) (4) (3)

1=4 3 2 1

36 b.i. continuation

etc.

Example 15. Formal outline, Saint-Georges, Violin Sonata op. 1a, no. 3, mvt. 3

Sonata “zones”	I		to V		V		I		IV		I					
	P		TR		SI		S2		C		P					
	a b										a b					
	I		32		36		45		57		63					
Galant			Quint. In I		Grund. In V		Grund. In V		Schluß. In V							
Sonata	Exposition												Recapitulation?			
Rondo	A		→		B						A		C		A	
Rotation	I						2				3					

*written-out repeat

Example 16. Saint-Georges, Violin Sonata op. 1a, no. 3, mm. 29–37

End of A

29 **B** *Quintabsatz in I ("Transition")*

33

35 *Grundabsatz in V*
("Sub. Theme")

① etc.

Example 17. Formal outlines, Haydn Symphonies No. 64, 66, and 69, mvt. 4

Sonata “zones”	I to V (V)				V		I	IV	
	P a b 1	TR <i>Mod. Primer</i> 21	sentence 25	29	MC (V:1IC) 39-40	S (from A) 41	(S2 => RT) 52	P a b 60	Couplet (developmental) 79
<i>Galant</i>		Quint. in I	Grund. in V	Quint. in V		Schluß. in V			
<i>Sonata</i>	Exposition (V:PAC 51)								
<i>Rondo</i>	A	B					rt	A	C
<i>Rotation</i>	1							2	

Sonata “zones”	I P a only 113	(i) var + retrans modal a 125	I P a b b (ext) 150	I (P) 184
<i>Sonata</i>	Recapitulation?			
<i>Rondo</i>	A	“Balancing”		Coda
<i>Rotation</i>	3		4	

Sonata “zones”	I to V		V		I	IV
	P a b a' 1	TR <i>Mod. Prinner</i> 29	S seq + contin 33	re-transition 51	P a b a' 67	Couplet (developmental) 95
	<i>Galant</i>	Quint. In V		Schluß. In V		
<i>Sonata</i>	Exposition					
<i>Rondo</i>	A	B		rt	A	C
<i>Rotation</i>	1				2	

Sonata “zones”	I P a b a' 149	I (variation of A) 184	I P a b a' 208	I 235
<i>Sonata</i>	Recapitulation			
<i>Rondo</i>	A	“Balancing”		Coda
<i>Rotation</i>	3		4	

Sonata “zones”	I to V		V			I	i, III
	P	TR	S1	S2	(C => RT)	P	Couplet
	a b a'	* <i>Mod. Prinner*</i>	*			a b a'	<i>(Sturm+Drang)</i>
	1	21 27	31	50	68	76	95
<i>Galant</i>		Grund. In I Quint. in I	Grund. In V?	Schluß. in V			
<i>Sonata</i>	Exposition						
<i>Rondo</i>	A	B			rt	A	C
<i>Rotation</i>	1					2	

*melodic material from A

(RT 117?)

Sonata “zones”	I		I	I
	P	var of P	P var	
	a b a'	(sentence)	(cf. 21)	
	170*	194	214	228
<i>Galant</i>				
<i>Sonata</i>	Recapitulation?			
<i>Rondo</i>	A	(Balancing)		Coda
<i>Rotation</i>	3			

*DC in 189

(PAC 213)

Example 18. Haydn, Symphony No. 64, mm. 17–60

End of A

17

B (Transition)
Quintabsatz in I

3=6

Modulating Prinner

1=4

22

Grundabsatz in V

5

4

3

3

7 (for 2)

1

28

Quintabsatz in V

3

// evaded cadence

Subord. Theme 1 (Period)
Grundabsatz in V

36

V: HC
MC

fr. Main
Theme (A)

42

Consequent

E:PAC
(lights out)

Subord. Theme
2 (=> Retransition)

A section
(Rotation 2)

52

etc.

Example 19. Haydn, Symphony No. 66, mm. 24–37

End of A
(Main Theme)

24 (a' - consequent)

B: Transition
Quintabsatz in V

(motive from A)

29

(MC / Textural Break)

Fenaroli

Subordinate theme
(motive from A; model)

sequence

sequence

33

etc.

V:HC

Example 20. Haydn, Symphony No. 69, mm. 17–36

End of A
(Main Theme)
(a' - consequent)

B (Transition)
Grundabsatz in I
+ trpt., horn
+ timp.

Subord. Theme?
Trans/Sub. Theme Fusion?
strings only

17

24

31

continuation
model

cad. prog?

sequence

abandoned

sequence

etc.

1=4

3=6

5

4

3 b.i.

2

(7)

1

Mod. prinner

b.i. (resp.)

Example 21. Haydn, Symphony No. 64, balancing section (mm. 113–41)

(3rd refrain / A)
compound period (compressed ant + cons)

113

Modal variant of A

PAC

"Balancing" section [NOT D]

125

134

Retransition

C: PAC

etc.

Example 22. Haydn, Symphony No. 66, balancing section (mm. 184–209)

Sentence

"Balancing" section

184

Bsn. (from A motive)

vln.

Obs.

b.i.

192

b.i.

continuation
fonte

200

A' (4th refrain)

(HC)

(HC)

HC

etc.

Example 23. Haydn, Symphony No. 69, mm. 186–203

End of A'
(Main Theme)

186 a' (of aba')

cad.

Decept. cadence

Variant of A'

194 Sentence b.i.

b.i.

continuation (fonte sequence)

b.i.

b.i.

continuation (fonte sequence)

199

(repeat from m. 194)

PAC

(repeat from m. 194)

PAC

Example 24. List of expository rondos and sonata-rondos, 1770s

<i>Year</i>	<i>Expositional 3-part rondino</i>	<i>Expositional 5-part rondo</i>	<i>Expositional 7-part rondo</i>	<i>Sonata-rondo</i>
1770		St. Georges, Violin Sonata op. 1a/1 St. Georges, Violin Sonata op. 1a/2 St. Georges, Violin Sonata op. 1a/3		Mozart, Symphony K. 74
1771		Clementi, Piano Sonata op. 1/2 Clementi, Piano Sonata op. 1/4 Mozart, Symphony K. 110 Mozart, Symphony K. 112 Mozart, Symphony K. 124		
1772		Mozart, Divertimento K. 186	Mozart String Quartet K. 159	Mozart, String Quartet K. 155, 157
1773		Mozart, String Quartet K. 169		Mozart, Symphony K. 181
1774		St. Georges, Violin Concerto op. 4/1 J. Haydn, Symphony 64	St. Georges, Violin Concerto op. 3/1 St. Georges, Violin Concerto op. 3/2 St. Georges, Violin Concerto op. 4/2	Mozart, Bsn. Concerto K. 191
1775		J. Haydn, Symphony 66	Mozart, Sonata 2 Bassoons K. 292 Mozart, Violin Concerto K. 211 St. Georges, Violin Concerto op. 5/1 St. Georges, Violin Concerto op. 5/2	Mozart, Piano Sonata K. 281 Mozart, Symphony K. 102 Mozart, Violin Concerto K. 216, 219
1776		J. Haydn, Symphony 69		Mozart, Flute Concerto K. 313 Mozart, Piano Concerto K. 238, 242, 246
1777		St. Georges, Sinfonia Conc. Op. 9/1 St. Georges, Sinfonia Conc. Op. 9/2		Mozart, Flute Quartet K. 285 Mozart, Piano Conc. K. 271 Mozart, Piano Sonata K. 311
1778		St. Georges, Sinfonia Conc. Op. 13/1 St. Georges, Sinfonia Conc. Op. 13/2		Mozart, Piano Sonata K. 310 Mozart, Violin Sonata K. 302
1779		Clementi, Piano Sonata op. 2/2 Clementi, Piano Sonata op. 2/3 Clementi, Piano Sonata op. 2/4 Clementi, Piano Sonata op. 2/5		Mozart, (triple) Piano Concerto. K. 365 Mozart, Serenade K. 320 Mozart, Sinfonia Conc K. 364 Mozart, Violin Sonata K. 378

Example 25. List of expository rondos and sonata-rondos, 1780s

<i>Year</i>	<i>Expositional 3-part rondino</i>	<i>Expositional 5-part rondo</i>	<i>Expositional 7-part rondo</i>	<i>Sonata-rondo</i>
1780		J. Haydn, Piano Sonata 35		J. Haydn, Overture Hob. 1a:4
1781		Mozart, Violin Sonata K. 380		Mozart, Oboe Quartet K. 370 Mozart, Rondo (Violin) K. 373
1782		Clementi, Piano Sonata op. 7/1 Mozart, Rondo K. 386	Mozart, Horn Quintet K. 407 St. Georges, Violin Concerto op. 7/2	Mozart, Symphony K. 385
1783		J. Haydn, Cello Concerto 2 Haydn, Piano Sonata 43 Beethoven, Rondo WoO 48+49		Mozart, Piano Sonata K. 333 Mozart, Horn Concerto K. 417 M. Haydn, Symphony MH 340
1784		Clementi, Piano Sonata op. 12/2-4 Clementi, Piano Sonata op. 9/1	J. Haydn, Keyboard Concerto 11	Mozart, Piano Concerto K. 449, 450 Mozart, Piano Concerto K. 451, 454
1785	J. Haydn, Piano Trio 10	Clementi, Piano Sonata op. 13/4		Mozart, Piano Concerto K. 467, 482, 478 Beethoven, Piano. Quartet WOO 36/2 J. Haydn, Symphony 85
1786		Clementi Piano Sonata op. 16	Mozart, Clarinet Trio K. 498	Mozart, Horn Concerto K. 495 Mozart, Piano Concerto K. 503
1787				Mozart, Horn Concerto K. 447 J. Haydn, Symphony 88
1788		Dusseck, Piano Sonata op. 9/1 Mozart, Piano Trio K. 564	Mozart, Piano Sonata K. 545	Mozart, Piano Sonata K. 533
1789		J. Haydn, Piano Trio 15		J. Haydn, Piano Sonata Hob. XVI: 48

Example 26. Haydn, Cello Concerto Hob. VIIb: 2, mvt. 3, mm. 42–61

End of A
(Main Theme)
consequent of a' (of aba')

42

B: Transition
Sentence

48

b.i.

(Cello)

52

b.i.

3=6 5 4 3

1=4 3 2 1

Mod. prinner

Subordinate Theme

Compound sentence c.b.i.

56

V:HC

etc.

Example 27. Haydn, Cello Concerto Hob. VIIb: 2, mm. 180–195

End of A'
(Main Theme)
consequent of a' (of aba')

180

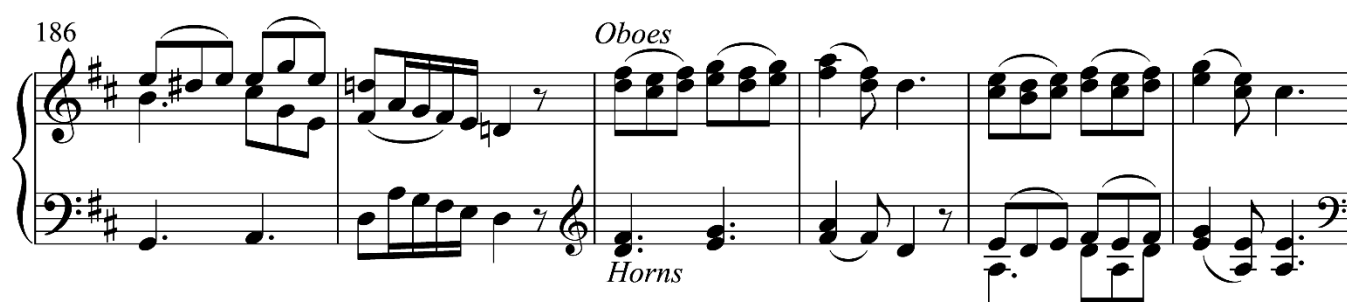


"Balancing" section

186

Oboes

Horns



192

Cello solo

Oboes

Horns etc.



Example 28. Formal outline, Haydn Cello Concerto in D major, Hob. VIIb: 2

Sonata “zones”	I		V		I	i, III	
	P a b a' 1	TR (Mod Prin 54) 50	S 16-m sent 58	S2=>RT 80	P a (ant) 103	Couplet 111	
	Cadences	PAC	V:HC	V:PAC	V:PAC	(HC)	i:PAC
Sonata	Exposition						
Rondo	A	B				A	C
Rotation	1				2		

(RT 165)

Sonata “zones”	I		I
	P a only 172	var of P 188	202
<i>Sonata</i>	Recapitulation?		
<i>Rondo</i>	A	“Balancing”?Coda?	Coda
<i>Rotation</i>	3		

Example 29. Formal outline, Mozart Violin Sonata in E-flat major, K. 380, mvt. 3

Sonata “zones”	I		V		I	vi
	P	TR	S	(C => RT)	P	Couplet
	: a : : b a' : * 1	40	exp. sentence 54	81	a (dissolves) 89	109
Cadences	PAC	V:HC	V:PAC*			vi:PAC
Sonata	Exposition					
Rondo	A	B			A	C
Rotation	1				2	

*written-out

*covered

(RT 141)

Sonata “zones”	I	
	P : a* : b** a' ** 153	189
<i>Sonata</i>	Recapitulation?	
<i>Rondo</i>	A	Coda
<i>Rotation</i>	3	

**expansion

Example 30. Mozart Violin Sonata K. 380, mm. 13–28

A
end of a (consequent)

b (dominant prolongation)

13

18

21

24

a' (modified consequent)

The musical score is for a piano and violin duo. It is in G major (one sharp) and 3/4 time. The score is divided into four systems, each with a measure number at the beginning. The first system (mm. 13-17) shows the end of a phrase and the beginning of a dominant prolongation. The second system (mm. 18-20) continues the dominant prolongation. The third system (mm. 21-23) continues the dominant prolongation. The fourth system (mm. 24-28) shows a modified consequent phrase. The score is written for piano and violin.

Example 31. Mozart Violin Sonata K. 380, mm. 165–189

A'
end of a (consequent)

[internal balancing
section? overwrites b]

165

169

Adagio

174

piano only

180 a' (consequent)

+ violin

IAC

abandoned

186

abandoned

CODA

PAC

Example 32. Formal outline, Clementi, Piano Sonata in E-flat major, op. 12, no. 2, mvt. 2

Sonata “zones”	I		V		I	vi
	P	TR	S	(C => RT)	P	Couplet
	antecedent 1	consequent 9	sentence 16	48	antecedent 53	[diss.conseq.] 60
Cadences	HC		V:HC	V:PAC	HC	vi:PAC
Sonata	Exposition					
Rondo	A	B			A	C
Rotation	1				2	

Sonata “zones”	I		
	P antecedent 86	[expansion] consequent* 94	113
	HC	PAC	
Sonata	Recapitulation?		
Rondo	A	(D? B'?)	Coda
Rotation	3		

*motivic ref to ST in 97

Example 33. Clementi, Piano Sonata op. 12, no. 2, mm. 8–22

B

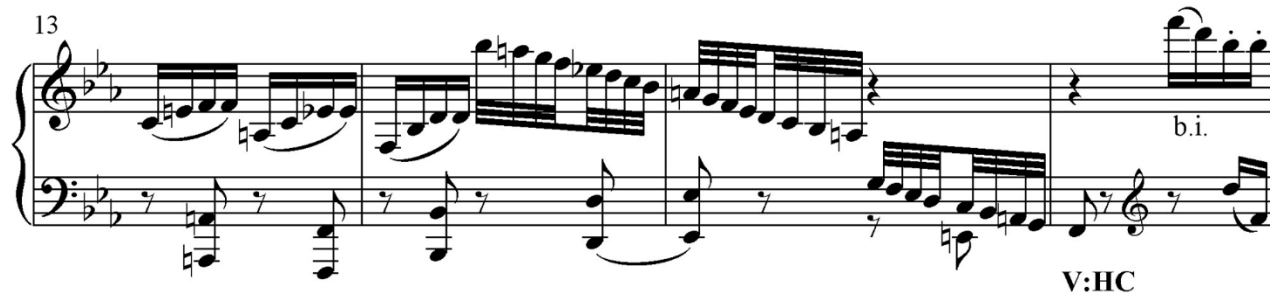
[Dissolving] Consequent (sentence) => Transition

8 b.i. b.i. continuation



Subordinate Theme
(fr. Main Theme)

13 b.i. V:HC



17 b.i. 3 3



20 continuation etc.



Example 34. Clementi, Piano Sonata op. 12, no. 2, mm. 93–101

Consequent

93 b.i.

97 continuation (cf. m. 20)

99 etc.

***Truncated**

	I	I	I
Sonata "zones"	P a b a'	P (variant) 255	280
	196		
<i>Cadences</i>	PAC		
<i>Sonata</i>	Recapitulation?		
<i>Rondo</i>	A'	Coda	

Example 36. Haydn, Symphony No. 97, mm. 36–100

36 **End of A**
(a' section) *p* *f* [new motive]

44 (Closing section) *p*

52 58 **B**
Transition *f*

64

70 etc.

77 (V/V)

Subordinate Theme
(from motive in m. 41)

83 *sentence*

84 85 86 87 88 89

90

91 92 93 94 95

96 *Closing*

97 98 99 100 etc.

Retransition follows

Example 37. Haydn, Symphony No. 97, mm. 239–69

(End of A')

239 link

pp *f* PAC

247

p

Variation of A'

254 model

pp *cresc.* *f* *ff* *f* *pp*

263 sequence

ff etc.

Example 38. Haydn, Symphony No. 101, mm. 21–75

End of A (a)

21

B - Transition

27

PAC
(Elided)

32

37

41

45

Prinner?

49

"U-turn" Converging HC

55

V:HC

60

MC

Sub. Theme, part 1
(fr. Main Theme)

66

Converging HC

72

Sub. Theme, part 2
(fr. Main Theme)

V:HC etc.

Example 39. Haydn, Symphony No. 101: Comparison, Main Theme and Subordinate Themes

Main Theme
(Version a) - Period

1 Antecedent consequent?

Romanesca (incomplete) HC PAC

Sub. Theme, part 1
(Version b) - Sentence

62 b.i. (V) b.i. (I) continuation (expanded)

*ii*⁶ ECP V V:HC

Sub. Theme, part 2
(Version c) - Sentence

75 b.i. (I) b.i. (V)

continuation (expanded)

79

82

Example 40. Haydn, Symphony No. 101, mm. 186–96

(end of post-C retransition)

[Maggiore]
A'?
Fugato

186

Counter-subject

A's b.i. as subject

191

subject (V)

Counter-subject

194

etc.

Example 41. Formal outline, Haydn Symphony No. 101

	to V			V		I	i / III		
	P	TR	MC	S (1)	S (2)		Closing / RT	P	Episode (<i>minor</i>)
Sonata “zones”	a : b a' : 1	<i>Inc. Primer</i> 28	(V:HC) 60-61	sentence* 62	sentence* 75	94	16-m period 103	138	132
Cadences	PAC	V:HC	V:HC			<i>Ewdl. PAC</i>	PAC		
Sonata	Exposition								
Rondo	A	B				rt	A	C	rt
Rotation	1	2							

no post-P expositional materials return

* motive from P

Sonata “zones”	I	I
	(P) <i>fugato</i> 189	250
Cadences	PAC	
Sonata	Recapitulation?	
Rondo	A'	A' / Coda
Rotation	3	

Example 42. List of Expositional Rondos and sonata-rondos found between 1760 and 1793

<i>Year</i>	<i>Expositional 3-part rondino</i>	<i>Expositional 5-part rondo</i>	<i>Expositional 7-part rondo</i>	<i>Sonata-rondo</i>
1760	J. Haydn, String Quartet op. 1 #3	M. Haydn, Symphony 9 (MH 50)	M. Haydn, Serenade MH 87 (9-part)	
1761		M. Haydn, Symphony 2 (MH 37)		
1762				JC Bach, Keyboard Conc. Op. 1/4
1763		M. Haydn, Symphony 3 (MH 26)		M. Haydn, Symphony 4 (MH 62)
1764				Mozart, Violin Sonata K. 12
1765	JC Bach, Symphony op. 3/6	Mozart, Symphony K. 22 JC Bach, Symphony op. 3/2		Mozart, Symphony K. 19A
1766			Mozart, Violin Sonata K. 26	
1769		Mozart, Cassation K. 63	Mozart, Violin Sonata K. 30 (9-part)	
1770		St. Georges, Violin Sonata op. 1a/1 St. Georges, Violin Sonata op. 1a/2 St. Georges, Violin Sonata op. 1a/3	Mozart, Symphony K. 73	Mozart, Symphony K. 74
1771		Clementi, Piano Sonata op. 1/2 Clementi, Piano Sonata op. 1/4 Mozart, Symphony K. 110 Mozart, Symphony K. 112		
1772		Mozart, Symphony K. 124		Mozart, String Quartet K. 155, 157
1773		Mozart, Divertimento K. 186 Mozart, String Quartet K. 169	Mozart String Quartet K. 159	Mozart, Symphony K. 181
1774		St. Georges, Violin Concerto op. 4/1 J. Haydn, Symphony 64	St. Georges, Violin Concerto op. 3/1 St. Georges, Violin Concerto op. 3/2 St. Georges, Violin Concerto op. 4/2	Mozart, Bsn. Concerto K. 191
1775		J. Haydn, Symphony 66	Mozart, Sonata 2 Bsns K. 292 Mozart, Violin Concerto K. 211 St. Georges, Violin Concerto op. 5/1 St. Georges, Violin Concerto op. 5/2	Mozart, Piano Sonata K. 281 Mozart, Symphony K. 102 Mozart, Violin Concerto K. 216, 219
1776		J. Haydn, Symphony 69		Mozart, Flute Concerto K. 313
1777		St. Georges, Sinf. Concert. Op. 9/1 St. Georges, Sinf. Concert. Op. 9/2		Mozart, Pno Conc. K. 238, 242, 246 Mozart, Flute Quartet K. 285 Mozart, Piano Conc. K. 271
1778		St. Georges, Sinf. Concert. Op. 13/1 St. Georges, Sinf. Concert. Op. 13/2		Mozart, Piano Sonata K. 311 Mozart, Piano Sonata K. 310
1779		Clementi, Piano Sonata op. 2 #2 Clementi, Piano Sonata op. 2 #3 Clementi, Piano Sonata op. 2 #4 Clementi, Piano Sonata op. 2 #5		Mozart, Violin Sonata K. 302 Mozart, (triple) Piano Conc. K. 365 Mozart, Serenade K. 320
1780		J. Haydn, Piano Sonata 35		Mozart, Sinfonia Conc K. 364
1781		Mozart, Violin Sonata K. 380		Mozart, Violin Sonata K. 378 J. Haydn, Overture Hob. 1a:4 Mozart, Oboe Quartet K. 370 Mozart, Rondo (Violin) K. 373
1782		Clementi, Piano Sonata op. 7/1 Mozart, Rondo K. 386	Mozart, Horn Quintet K. 407 St. Georges, Violin Concerto op. 7/2	Mozart, Symphony K. 385
1783		J. Haydn, Cello Concerto #2 Haydn, Piano Sonata 43 Beethoven, Rondo WoO 48:49		Mozart, Piano Sonata K. 333 Mozart, Horn Concerto K. 417
1784		Clementi, Piano Sonata op. 12 #2-4 Clementi, Piano Sonata op. 9/1	J. Haydn, Keyboard Concerto 11	M. Haydn, Symphony MH 340 Mozart, PC K. 449, 450, 451, 454
1785	J. Haydn, Piano Trio 10	Clementi, Piano Sonata op. 13/4		Mozart, PC K. 467, 482, 478 Beethoven, P. Quartet WOO 36 #2
1786		Clementi Piano Sonata op. 16	Mozart, Clarinet Trio K. 498	J. Haydn, Symphony 85 Mozart, Horn Concerto K. 495
1787				Mozart, PC K. 503 Mozart, Horn Concerto K. 447
1788		Dussck, Piano Sonata op. 9/1 Mozart, Piano Trio K. 564	Mozart, Piano Sonata K. 545	J. Haydn, Symphony 88 Mozart, Piano Sonata K. 533
1789		J. Haydn, Piano Trio 15		J. Haydn, PS Hob. XVI: 48
1790		Clementi, Piano Sonata op. 25/3+6		
1792		J. Haydn, Symphony 97		
1793		J. Haydn, Symphony 101		