



MTO 31.4 Examples: Espinosa, Sonata Form in Spain

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

<https://www.mtosmt.org/issues/mto.25.31.4/mto.25.31.4.espinosa.html>

Example 1. Reproduced from Burstein Ex. 7.1b (2020, 125). An example of Standard Punctuation Form from Baldassare Galuppi, Overture/i to *Il Mondo della Luna*

1	7	8	(11)	11	14	18	24
Grundabsatz		Quintabsatz			Quintabsatz in V		Schlußsatz
→ I		→ (V)			→ (V/V)		→ Cadenz in V

first theme function

transition function

subordinate theme function

Example 2. Two thematic layouts for the second half of Blasco de Nebra's *Seis sonatas*

	Developmental Space (Tonal Instability)		Tonal Recapitulation (Back in Tonic)	
Type 2 Sonata 2/ii, 3/ii, 4/i	MT	Tr		ST
Type 3 Sonata 1/i, 1/ii, 2/i, 3/i, 4/ii, 5/i, 5/ii, 6/i, 6/ii		Tr	MT	ST

Example 3. Blasco de Nebra's Sonata No. 1 in C minor, i (Adagio, Main Theme, mm. 1-5)

Main Theme (Grundabsatz)

initial + *cadence*
 First Position RO

Example 4. Blasco de Nebra's Sonata No. 6 in E Major, i (Adagio, Main Theme, mm. 1-7)

Main Theme (Grundabsatz)

initial (3mm.) + *medial presentation*
 Heartz Schema m.i. (Passo indietro) m.i. (Passo indietro)

Example 5. Blasco de Nebra's Sonata No. 2 in Bb Major, i (Adagio, Main Theme, mm. 1–9)

Main Theme (Grundabsatz)

presentation + *medial presentation*

basic idea basic idea closing figure m.i. (comma)

Adagio

m.i. (comma) + *cadence*

Rest

Bass drop:

Example 6. Blasco de Nebra's Sonata No. 4 in G Minor, ii (Allegro molto, Main Theme, mm. 9–17)

Main Theme (Grundabsatz)

presentation

basic idea basic idea

(Allegro molto)

continuation basic idea ⇒ *cadence*

Rest

Bass drop:

Example 7. Blasco de Nebra's Sonata No. 6 in E Major, ii (*Presto*, Main Theme, mm. 1–10)

Main Theme (*Grundabsatz*)

antecedent basic idea contrasting idea consequent basic idea

6 contrasting idea

arpeggio

Rest

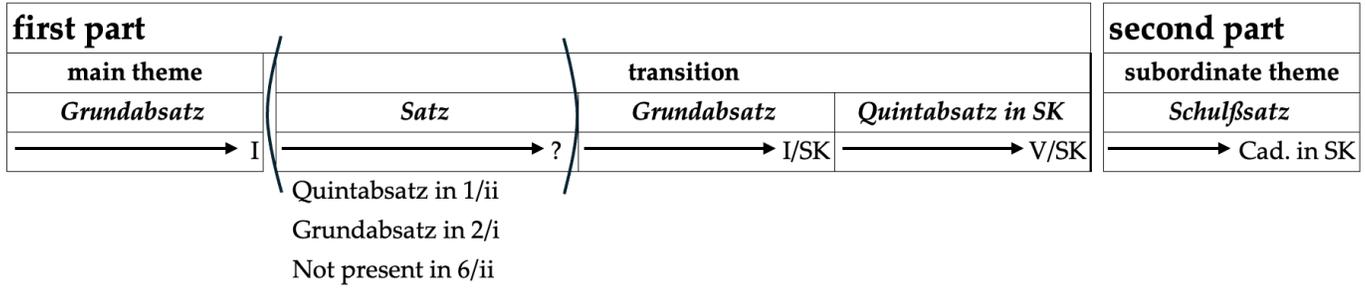
Example 8. Standard three-*Sätze* Layout (Sonatas Nos. 2/ii, 3/ii, and 5/i)

first part		second part	
main theme	transition	subordinate theme	
<i>Grundabsatz</i>	<i>Quintabsatz in SK</i>	<i>Schlußsatz</i>	
—————→ I	—————→ V/SK	—————→ Cad. in SK	

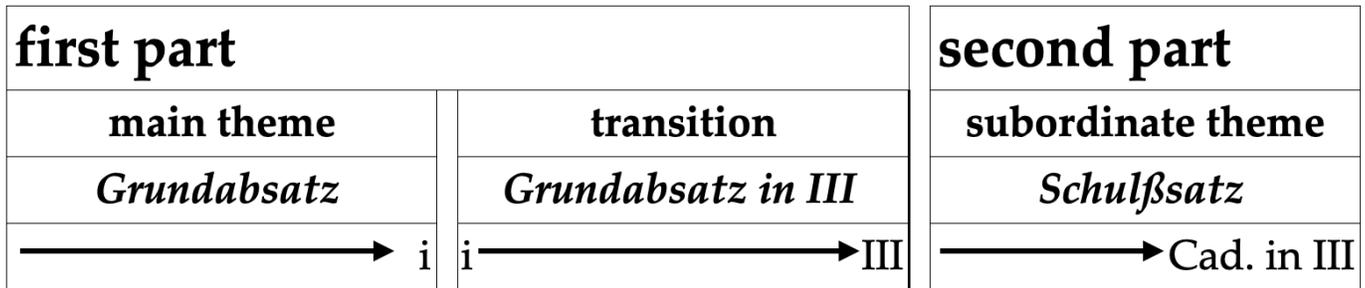
Example 9. Standard four-*Sätze* (Sonatas Nos. 3/i, 4/i, 4/ii, 5/ii, and 6/i)

first part			second part	
main theme	transition		subordinate theme	
<i>Grundabsatz</i>	<i>Quintabsatz</i>	<i>Quintabsatz in SK</i>	<i>Schlußsatz</i>	
—————→ I	—————→ V	—————→ V/SK	—————→ Cad. in SK	

Example 10. Layouts with *Grundabsatz* before final *Quintabsatz* (Nos. 1/ii, 2/i, and 6/ii)



Example 11. Layout for Sonata No. 1/i



Example 12. Blasco de Nebra's Sonata No. 5 in F# Minor, i (*Adagio*, end of Transition, mm. 17–18)

Post-cadential falling third (*Überhang*)

17

1

7 6 5

Rest

arpeggio

Bass drop:

4 5

converging

Example 13. Modular layout of the Transitions in Blasco de Nebra's *Seis sonatas*

Type	Sonata Nos.	Total
AA'B	1/i, 1/ii, 2/i, 4/ii	4
AA'	2/ii, 3/i, 5/ii, 6/ii	4
AB	4/i, 6/i	2
A	3/ii, 5/i	2

Example 14. Blasco de Nebra's Sonata No. 5 in F# Minor, i (Allegro, Transition, mm. 24–39)

Transition Module A (Quintabsatz)

presentation *continuation*

basic idea basic idea (repeated)

Transition Module A' (Quintabsatz in III)

presentation *continuation (expanded)*

basic idea basic idea (repeated)

(Medial Caesura)

Bass drop:

4 5 converging

Rest

Example 15. Blasco de Nebra's Sonata No. 2 in Bb Major, i (Adagio, Transition, mm. 10–23)

Transition Module A (Grundabsatz in IV)

presentation *continuation*

basic idea **basic idea (repeated)**

10 (Adagio)

(Passi Indietri: ④ ③ ④ ③)

Weak cadence in IV

Transition Module A' (Grundabsatz in V)

IV) *presentation* *continuation*

basic idea **basic idea (repeated)**

15

(Passi Indietri: ④ ③ ④ ③)

F (V):

Transition Module B (Quintabsatz in V)

presentation *continuation*

basic idea **basic idea**

(Medial Caesura)

19

(Prinner: ④ ③ ...)

Weak Cadence in V

converging

Bass drop:

Rest

HC in V

Example 16. Form Diagram for Blasco de Nebra's Sonata No. 2 in Bb Major, i (Adagio, Main Theme and Transition, mm. 1–23)

Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	
Phrase Rhythm	1	2	3	4	5	6	7	8	9	1	2	3	4	5	
Subphrase Rhythm	1	2	3	1	2	3	4	1	2	1	2	1	2	3	
Sonata Space	Main Theme									Transition A (c.b.i.)					
Intra-thematic	Presentation+Closing			Medial Presentation			Cadence			Presentation		Continuation			
Schema						Comma (x2)		Complete			Monte Stage 1		Passo In. (x2)		Prinner+Comma
Tonal	<i>Grundabsatz</i>									PAC ₃₋₂₋₁			<i>Grundabsatz</i> /IV		7–1 Cadence

15	16	17	18	19	20	21	22	23
1	2	3	4	5	1	2	3	4
1	2	1	2	3	1	2	1	2
A' (c.b.i.)					B (continuation cadence)			
Presentation		Continuation			Presentation		Cadence	
Monte Stage 2								
Passo In. (x2)		Prinner+Comma			Passo Indietro		Converging	
<i>Grundabsatz</i> /V		7–1 Cadence			<i>Quintabsatz</i> /V		HC	

Example 17. Blasco de Nebra's Sonata No. 4 in G Minor, i (*Adagio*, Subordinate Theme, mm. 18–33)

Subordinate Theme (*Schlusssatz*)

presentation

basic idea

basic idea

18 (Adagio)

(Pedal: ⑤)

continuation

① withheld

22

PAC (weakened)

Subordinate Theme (Repetition)

presentation

basic idea

basic idea

continuation

25

Closing (Appendix)

Quiescenza Schema

30

①... ...①
PAC (conclusive)

Example 18. Blasco de Nebra's Sonata No. 3 in A Major, i (Adagio, Subordinate Theme, mm. 14–30)

Transition (Quintabsatz in V)

Subordinate Theme (Schlußsatz)

presentation

continuation

basic idea

basic idea

Subordinate Theme (interrupted repetition)

presentation

continuation

basic idea

basic idea

**(interrupted:
no cadence)**

EEC + Closing

Example 19. Blasco de Nebra's Sonata No. 5 in F# Minor, i (*Adagio*, Subordinate Theme, mm. 23–26)

Subordinate Theme (Repetition)
initial + *cadence*

(Adagio)

ii: Passo indietro I: Passo indietro PAC

Example 20. Blasco de Nebra's Sonata No. 3 in A Major, ii (*Allegro molto*, Subordinate Theme, mm. 28–62)

Transition (end)

Subordinate Theme 1 (*Grundabsatz* in V)

presentation

continuation

(Molto allegro) (Medial Caesura) Bass drop:

Subordinate Theme 1 (elided repetition)

presentation

continuation

basic idea basic idea basic idea

(elision:
no cadence)

Subordinate Theme 2 (*Schlußsatz*)

presentation

cadence

Subordinate Theme 2 (repetition)

presentation

basic idea

basic idea basic idea

IAC

PAC

basic idea

cadence

EEC + Closing Section

PAC

Example 21. Blasco de Nebra's Sonata No. 2 in Bb Major, i (Adagio, Development, mm. 36–51)

Development

Transition Module A (Grundabsatz in iii)

presentation
basic idea *continuation*
basic idea (repeated)

(Adagio)

(Passi Indietri: ④ ③) ④ ③)

F (V): Dm! (iii): Weak cadence in iii
(=Relative minor of V)

Transition Module A' (Grundabsatz in vi)

presentation
basic idea *continuation*
basic idea (repeated)

(Passi Indietri: ④ ③) ④ ③)

Bb (I): Gm (vi): Weak cadence in vi
(=Relative minor of I)

Transition Module B (Quintabsatz in vi)

presentation
basic idea *continuation*
basic idea

(Passo Indietro: ④) ③)

#④ ⑤) Bass drop: HC in vi

(Medial Caesura)

Tonal/Thematic Recapitulation

First Theme (Grundabsatz in I)

presentation
basic idea basic idea

Bb (I):

Example 22. Blasco de Nebra's Sonata No. 4 in G Minor, i (Adagio, Main Theme in Exposition, mm. 1-7)

Main theme (Grundabsatz)

initial
Adagio

cadence (deceptive) *cadence (authentic)*

④ ⑤ ⑥! ③ ④ ⑤ Low bass note: ①
i

Example 23. Blasco de Nebra's Sonata No. 4 in G Minor, i (Adagio, Main Theme in Development, mm. 35-41)

Main theme (Grundabsatz in iv)

initial
(Adagio)

cadence (deceptive) *cadence (cantizans, C minor)*

③ ④ ⑤ ⑥! ⑦ ①
Bb: VI! Bb → Cm Weak cad. in iv