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## MTO 31.4 Examples: Willis, Analyzing Unruly Themes

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

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

**Example 1.** Figure 5.1 from Caplin 1998, 63

sentence	hybrid 3	hybrid 1	hybrid 2	hybrid 4	period
pres. + cont.	c.b.i. + cont.	ant. + cont.	ant. + cad.	c.b.i. + cons.	ant. + cons.

**Example 2.** Beethoven's F-minor Sonata op. 2, no. 1, mm. 1–8, and Mozart's Finale from the G-minor Symphony K. 550, mm. 1–8

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**Beethoven Piano Sonata op. 2, no. 1 (Sentence)**

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Initial Idea

**Allegro**

Musical score for Beethoven Piano Sonata op. 2, no. 1, mm. 1–8. The score is in F minor, 2/4 time. It shows the initial idea with piano (p) and forte (sf) dynamics, and triplet markings.

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**Mozart Finale G minor Symphony K. 550 (Period)**

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Initial Idea

**Allegro assai**

Musical score for Mozart Finale G minor Symphony K. 550, mm. 1–8. The score is in G minor, 2/4 time. It shows the initial idea with piano (p) and forte (f) dynamics, and a crescendo marking.

**Example 3.** The first theme of the Finale of Haydn’s Piano Sonata in G, Hob. XVI/27, mm. 1–8. Annotations show the alternation between tonic and dominant in the *Vordersatz*.

mini idea

mini c.i.

repeated

Presto

mf

G:I

V<sub>3</sub><sup>4</sup>

V<sub>5</sub><sup>6</sup>

I

**Example 4.** Caplin’s (2013a, 42) table of statement response harmonizations

statement		response	
I _____		V _____	
I _____	V _____	V _____	I _____
I _____	II (or IV) _____	V _____	I _____
I _____		IV _____	

**Example 5.** The minuet theme from Beethoven's Piano Sonata in G, op. 49, no. 2, ii, mm. 1–8

## Vordersatz

mini-idea mini-idea mini-continuation

**Tempo di Menuetto**

G: I V<sup>7</sup> (6/4) (5/3) (6/4)

6

**Example 6.** The main theme of second movement of Beethoven's Piano Sonata, op. 2, no. 1, mm. 1–8, with Kühn's analytical comments overlaid

## Vordersatz

### Nachsatz

[illegible]

**Example 7.** Analysis of the second movement of Beethoven's Piano Sonata, op. 2, no. 1, mm. 1–8, from Caplin 2013a, 116

a) *Adagio*

antecedent [*pres.?*] b.i. c.i. (b.i.?) consequent [*cont.?*] b.i.

*dolce* *p* (lead-in)

3 4 5

F: I V( $\frac{6}{4}$   $\frac{3}{2}$ ) I<sup>6</sup> V<sup>6</sup> I V( $\frac{6}{4}$   $\frac{3}{2}$ ) I

c.i.

6

IV V $\frac{1}{2}$  I<sup>6</sup> IV V( $\frac{6}{4}$   $\frac{7}{4}$ ) I

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**Example 8.** The first eight measures of the 16-measure theme of the third movement of Mozart's Violin Concerto in A, K. 219. Reduction after Schulz.

## 16-measure Peeriod: Vordersatz

Violin

Piano

Vordersatz

Continuation

Basic Idea

Basic Idea

1 + 1 +

Nachsatz

Vordersatz

Basic Idea

Basic Idea

2

7

Vln.

Pno.

Continuation

1 + 1 + 2

12

Vln.

Pno.

**Example 9.** Main theme from Beethoven's String Quartet in F major, op. 135, movement i

**Sentence**

Presentation Continuation

bi. bi. (exact) frag.

**Allegretto**

Violin 1 *pp* *sf* *p*

Violin 2 *sf* *p*

Viola *p* *p*

Violoncello *p* *p* pizz.

F (iv<sup>6</sup>) V<sup>7</sup> (iv<sup>6</sup>) V<sup>7</sup> I V<sup>7</sup> I

**Extension & Cadence**

Vln. 1 *poco cresc.* *p*

Vln. 2 *poco cresc.* *p*

Vla. *poco cresc.* *p*

Vc. *poco cresc.* *p*

ii<sup>6</sup> V // I<sup>6</sup> ii<sup>6</sup> V I

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**Example 10.** The opening measures of the first movement of Robert Schumann's *Fantasiestücke*, op. 73, analyzed with an adapted version of Kühn's method and pertinent Roman numerals

**Period with sentential Vordersatz**

**Zart und mit Ausdruck** ♩ = 80

Clarinet in A

mini-answer

mini-continuation

mini idea returns

Piano

mini-idea

*p*

*fp*

A:  $i^5$  — 6  $ii^6$   $\frac{5}{3}$   $V^7$

**COMPOUND PERIOD CONTINUES...**

Cl. in A

mini-answer

mini-idea

Pno.

*fp*

iv  $i^6$  [V]  $\curvearrowright$  V i

IAC

**Example 11.** The theme of the first movement of Brahms's String Quartet in A minor, op. 51, no. 2, analyzed with an adapted version of Kühn's and Caplin's methods

**MAIN THEME**  
**Non-conventional sentential**

basic idea                      Continuation model                      sequence

**Allegro non troppo**

Violin 1  
*p espressivo*

Violin 2  
*p*

Viola  
*p* 3 3

Violoncello  
*p*

A: iv                      i<sup>6</sup>                      ii<sup>ø7</sup>                       $\frac{4}{3}$                       V(<sup>6</sup><sub>4</sub>)

Cadence attempts and extension

Vln. 1

Vln. 2

Vla.

Vc.

[V<sup>4</sup><sub>2</sub>]                      iv<sup>6</sup>                       $\flat$ II<sup>6</sup>                      V(<sup>6</sup><sub>4</sub>)

Abandoned

Cadence Finally!

Vln. 1

Vln. 2

Vla.

Vc.

V<sup>4</sup><sub>2</sub>                      i<sup>6</sup>                      iv V                      i

Abandoned

PAC

**Example 12.** The start of subordinate theme from the first movement of Beethoven’s Piano Sonata in A, op. 2, no. 2, mm. 58–66. Reproduced image is Example 12.8 from Caplin 2013a, 371.

Subordinate Theme

Continuation

58

**Allegro vivace**

Model

Sequence

*expressivo*

*sf*

E: i

G: {  
°vii<sup>6</sup><sub>5</sub>  
°vii<sup>7</sup>

V<sup>6</sup>

I

64

*etc.*

B<sup>b</sup>: {  
°vii<sup>7</sup>  
°vii<sup>6</sup><sub>5</sub>

V<sup>6</sup><sub>5</sub>

I