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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

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

Initial Idea

Allegro



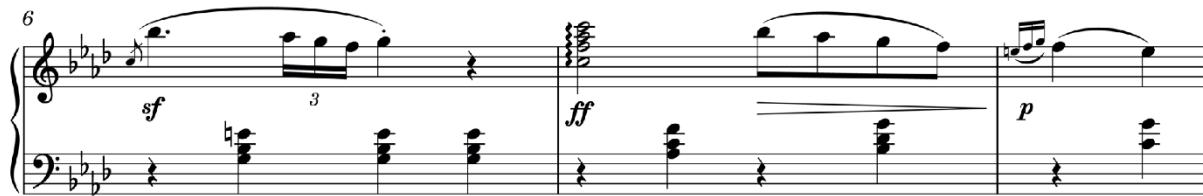
p

sf

3

sf

3



sf

3

ff

p

6

Mozart Finale G minor Symphony K. 550 (Period)

Initial Idea

Allegro assai



p

f

p



p

f

5

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

G:I $V\frac{4}{3}$ $V\frac{6}{5}$ 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

Tempo di Menuetto

mini-idea mini-idea mini-continuation

G: I V⁷ (4)⁶ (3)⁵ (4)⁶

6 7

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

Adagio

dolce

Nachsatz "Bogen"

!

Sonorous Subdominant

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

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 Period: Vordersatz

Violin

Vordersatz

Basic Idea

Basic Idea

Continuation

1 + 1 +

Nachsatz

Vordersatz

Basic Idea

2

Basic Idea

Basic Idea

Vln.

Pno.

7

Continuation

$$1 \qquad \qquad \qquad + \quad 1$$

+ 2

12

Vln.

Pno.

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

Sentence

Presentation

Continuation

Allegretto

Violin 1

Violin 2

Viola

Violoncello

bi.

bi. (exact)

p

pp

sf

p

p

p

p

p

p

pizz.

frag.

frag.

frag.

F (iv⁶) V⁷ (iv⁶) V⁷ I V⁷ I

Extension & Cadence

Vln. 1

Vln. 2

Vla.

Vc.

poco cresc.

p

poco cresc.

p

poco cresc.

p

ii⁶ V I⁶ ii⁶ V I

PAC

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

Clarinet in A Piano

Zart und mit Ausdruck $\text{♩} = 80$

mini-answer mini-continuation mini idea returns

mini-idea

A: i^5 — 6 ii^6 $\frac{5}{3}$ V^7

COMPOUND PERIOD CONTINUES...

Cl. in A Pno.

mini-answer

mini-idea

4

iv i^6 [V] $\xrightarrow{\text{V}}$ 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

Continuation
basic idea model sequence

Allegro non troppo

Violin 1 *p espressivo*

Violin 2 *p*

Viola *p*

Violoncello *p*

A: iv i⁶ ii^{ø7} 4 V⁶₍₄₎

Cadence attempts and extension

Vln. 1 Vln. 2 Vla. Vc.

[V₂⁴] iv⁶ ^bII⁶ V⁶₍₄₎

Abandoned

Cadence Finally!

Vln. 1 Vln. 2 Vla. Vc.

V₂⁴ i⁶ 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

Allegro vivace

Model

Sequence

E: i G: $\left\{ \begin{smallmatrix} \textcircled{vii}^6 \\ \textcircled{vii}^7 \end{smallmatrix} \right\}$ V⁶ I

etc.

B^b: $\left\{ \begin{smallmatrix} \textcircled{vii}^7 \\ \textcircled{vii}^6 \end{smallmatrix} \right\}$ V₅⁶ I