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
presentation continuation

```
bi
(2mm.)               bi
(2mm.)               (4mm.)
```

cad

Compound Sentence
(compound) presentation continuation

```
cbi
(4mm.)               cbi
(4mm.)               (8mm.—can be sentential)
```

cad

Large-Scale Sentence
large-scale presentation large-scale continuation

```
model
(8+mm.)               repetition
(8+mm.)               (8+mm.)
(cad?)                  (cad?)
```

cad

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.

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

* = large-scale continuation (LSC) begins as third statement of the large-scale bis
Example 3. Complex model in a Schubertian large-scale sentence (D. 82, mm. 78–86)

```
model = sentence

presentation

bi

bi × (dominant version)

continuation

A: I I 6 V V7 ! I0 I I0 vii6 i6 V7 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

bi

bi × ("dominant" version)

presentation ≠ (exact)

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

Subordinate Theme Complex = large-scale sentence
model = compound sentence (compressed)
presentation = compound chi

chi  bi  ci  chi (sequentially)

continuation (compressed)

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

C: V\( \text{?} \quad \text{vii}\(^{7}\)\text{vi} \quad \text{vii}\(^{7}\)\text{V} \text{?}

HC? or abandoned?
Example 6. Masked LSC (D. 845, mm. 64–77)

large-scale continuation = compound sentence (compressed)

presentation

\[
\begin{array}{c}
\text{cbi} \\
64
\end{array}
\]

\[
\begin{array}{c}
\text{bi} \\
64
\end{array}
\]

\[
\begin{array}{c}
\text{ci} \\
64
\end{array}
\]

\[
\begin{array}{c}
\text{cbi} \\
64
\end{array}
\]

\[
\begin{array}{c}
\text{c: vii}^g, V^g \\
71
\end{array}
\]

\[
\begin{array}{c}
\text{I} \\
71
\end{array}
\]

\[
\begin{array}{c}
PAC
\end{array}
\]
Example 7. Subordinate theme 1 as large-scale sentence (D. 944, mm. 134–75)

Subordinate Theme One = large-scale sentence
model = hybrid (cibi + continuation)

large-scale continuation = sentential presentation

repetition
(mm. 142–49 = 134–41)
Example 8. Model (= loose compound sentence) in the large-scale sentence used to structure the subordinate theme complex (D. 958, mm. 39–53)

Subordinate Theme Complex = large-scale sentence
model = loose compound sentence
presentation (periodic)
antecedent
consequent (dissolving)

E♭:  \[\text{IV} \quad \text{I} \quad \text{V} \quad \text{I}\]

\[\text{HC} \quad \text{or} \quad \text{PAC}\]
elided

\[\implies \text{continuation}\]

\[\text{I IV} \quad \text{V} \quad \text{I}\]

\[\text{IAC}\]
Example 9. Repetition of the model (D. 958, mm. 53–67)

repetition

mm. 53-67 = 39-53
Example 10. LSC as compound sentence (D. 958, mm. 67–85)
Example 11. Model (D. 956, mm. 60–79)
Example 12. PAC ending the model vs. elided cadence in repetition (D. 956, mm. 76–9 and 97–100)
Example 13. LSC (D. 956, mm. 100–38)
Example 14. Model, with motive x (D. 810, mm. 61–70)
Example 15. Repetition of the model (D. 810, mm. 71–83)
Example 16. LSC (D. 810, mm. 82–102)