



MTO 28.2 Examples: Hutchinson and Poon, Cadential Melodies

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

<https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.hutchinsonpoon.html>

Example 1. Mozart, *Eine kleine Nachtmusik*, II, mm. 1–4; Caplin's (1998) Analysis

antecedent

bi ci (consequent) (BI)

C: I (V) I (IV) I V₅⁶ I V₄⁶ $\frac{5}{3}$ HC

Example 2. Beethoven, Piano Concerto no. 1, op. 15, I, mm. 1–16

Orch.

BI CI (repetition)

p No Cad No Cad

C: I V⁶ I V⁷ I V V I

Orch.

cresc. *ff*

Example 3. Beethoven, Piano Sonata in G Major, op. 14 no. 2, mm. 1–8

Harmonic analysis for Example 3 (G Major, mm. 1–8):

G: I_{ped} ii V⁷ I ii⁶ V₄⁶ V⁷ I

Structural annotations: $\hat{3}$ (N) $\hat{3}$ $\hat{2}$ $\hat{1}$

Example 4. Structural and melodic analysis of Mozart, *Eine kleine Nachtmusik*, II, mm. 1–4

Harmonic analysis for Example 4 (C Major, mm. 1–4):

C: I_{ped} (V⁷) I (IV) I V₅⁶ I V₄⁶ $\frac{5}{3}$

Structural annotations: $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$

Additional annotations: (N) (N) HC

Example 5. Structural and melodic analysis of Beethoven, Piano Concerto no. 1, op. 15, I, mm. 1–16

The image displays two systems of musical notation for Beethoven's Piano Concerto no. 1, op. 15, I, mm. 1–16. The top system shows the piano part (treble and bass clefs) and the orchestra part (treble and bass clefs). The piano part begins with a *p* dynamic. The orchestra part features a melodic line with notes marked with circled numbers 1, 2, and 3, and notes marked with (N). Below the piano part, the chord analysis is given as C: I, V⁶ I V⁷ I V. The bottom system continues the piano and orchestra parts. The piano part has notes marked with circled numbers 3, 2, and 1, and notes marked with (N). The orchestra part includes a *cresc.* marking and a *ff* dynamic. The chord analysis for this system is not explicitly written but follows the progression of the piano part.

Example 6. Haydn, Symphony no. 104, iii, mm. 1–8 (analysis reflecting that of Schmalfeldt 1991, 240)

The image shows a single system of musical notation for Haydn's Symphony no. 104, iii, mm. 1–8. The notation is in treble and bass clefs. The piano part starts with a *f* dynamic and features notes marked with circled numbers 5, 4, 3, 2, and 1, and notes marked with (N). The bass part provides harmonic support. Below the piano part, the chord analysis is given as D: I, ct^{o7} I, IV⁶, P₄⁶, ii₅⁶, ⁽⁷⁾/₃, V, I. The key signature is D major and the time signature is 3/4.

Example 7. Haydn, Keyboard Sonata in G Major, Hob. XVI: 27, mm. 1–8 (melodic analysis following Schmalfeldt 1991)

Piano

mf p mf p mf p p

pres.

1 2 3

Example 8. Beethoven, Piano Sonata op. 31, no. 2 (“Tempest”), iii, mm. 1–16

Piano

p p p p p p p p

(1) (2) 3

d: i V i

9

cresc. dim. cresc. f

iv II V⁶ i V₄⁶ 7 i

Example 9. Beethoven, Piano Sonata op.10, no. 1, II, mm. 1-5

Harmonic analysis for Example 9 (mm. 1-5):

Ab: I V₅⁶ I V₅⁶ I V

Annotations: *p*, (N), No Cad, *cresc.*, *fp*, HC

Example 10. Beethoven, Piano Sonata op. 13 ("Pathétique"), II, mm. 1-8, with melodic and harmonic analysis

Harmonic analysis for Example 10 (mm. 1-8):

Ab: I 6 I vi V_{3/V}⁴ V 4/2 I⁶ V⁷/_{ii} ii V⁷ I

Annotations: *p*, (N), 3, 5, 4, 3, 2, 1

Example 11. Beethoven, Piano Sonata op. 79, iii, mm. 1-8

Harmonic analysis for Example 11 (mm. 1-8):

G: I (seq.) I⁶ V I I V⁶

D: I⁶ vii⁶ I ii⁶ V I

Annotations: *Vivace*, *p*, 3, 5 => 1 in D, 3, 2, 1

Example 14. Mozart, Piano Sonata in D Major, K.311, III, mm. 1–8

Example 15. Structural and melodic analysis of Mozart, Piano Sonata in D Major, K.311, III, mm. 1–8

D: I $\text{vii}^{\circ 6}/\text{V}$ V $\frac{6}{5}$ I $\overset{6}{\text{ii}}^{\text{7-6}}_{\text{5-}}$ V

Example 16. Mozart, "Dove Sono," from *Le nozze di Figaro*, mm. 1–8

Contessa

Do - ve so - no i bei mo - men - ti di dol - cezza — e di pia - cer? — Do

Orch.

p

C: I ii⁶ V₄^{6 5} I (same) ii⁶ V₄^{6 5} HC

Example 17. Mozart, Piano Sonata in C Major, K. 279, I, mm. 1–12

Piano

f

Example 18. Outer-voice analysis of Mozart, Piano Sonata in C Major, K. 279, I, mm. 1–5, (NB: mm. 1–2 repeat in mm. 3–4)

Example 18 shows the outer-voice analysis of the first five measures of Mozart's Piano Sonata in C Major, K. 279, I. The score is presented in two staves: the upper staff in treble clef and the lower staff in bass clef. A dashed line connects the first notes of measures 1, 2, 3, and 4, indicating a melodic line. A solid line connects the first notes of measures 1, 2, 3, and 4, indicating a bass line. The analysis is labeled with Roman numerals: I, ⁶, ii⁶, V, and I. The label "m.5" is placed in the right margin of the upper staff.

Example 19. Voice-leading reduction of mm. 1–2

Example 19 shows the voice-leading reduction of the first two measures of Mozart's Piano Sonata in C Major, K. 279, I. The score is presented in two staves: the upper staff in treble clef and the lower staff in bass clef. The reduction shows the first notes of measures 1, 2, and 3. The analysis is labeled with Roman numerals: I, ii⁶, (vii^{o6}₄), and I⁶. Arrows indicate the voice-leading between the notes of the first and second measures, and between the second and third measures.

Example 20. Outer-voice analysis of Mozart, Piano Sonata in C Major, K. 279, I, mm. 5–12

Example 20 shows the outer-voice analysis of Mozart's Piano Sonata in C Major, K. 279, I, mm. 5–12. The score includes treble and bass staves with fingerings (1, 2, 3) and fingering numbers (5, 4, 3, 2, 1) above the notes. Measure numbers m.5, m.7, m.8, m.10, DC, and One More Time are indicated. Chord symbols I, 6, IV, V₄⁶, 7, vii^{o7}/vi, vi, I, IV, V₄⁶, 7, I are shown below the bass staff.

Example 21. Beethoven, Violin Sonata no. 9 (“Bridgetower” [Kreutzer]), I, mm. 19–27

Example 21 shows the musical score for Beethoven's Violin Sonata no. 9 (“Bridgetower” [Kreutzer]), I, mm. 19–27. The score includes Violin and Piano staves. The Violin part is marked *Presto* and includes dynamics *sf*, *cresc.*, *rallent.*, *sf*, *sf*. The Piano part includes dynamics *sf*, *cresc.*, *rallent.*, *sf*, *sf*.

Example 22. Schumann, Rhenish Symphony, V, mm. 72–88

Example 22 shows the musical score for Schumann's Rhenish Symphony, V, mm. 72–88. The score includes Orchestral (Orch.) and Piano staves. The Orchestral part includes dynamics *p* and markings like *Xeo* and *tr*. The Piano part includes dynamics *sf*, *sf*, *p*.

Example 23. Structural and melodic analysis of Schumann, Rhenish Symphony, V, mm. 72–75

The image shows a musical score for Example 23, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score covers measures 72, 73, 74, and 75. A large slur encompasses the entire passage. Above the upper staff, there are two annotations: a '2' with a hat symbol above measure 73, and a '3' with a hat symbol above measure 75. Below the lower staff, there are two annotations: 'Ab: ii₅⁶' under measure 72, and 'V I' under measures 74 and 75. A dashed line connects the notes in measure 73 between the two staves.

Example 24. Chopin, Preludes, op. 28, no. 9, final phrase

The image shows a musical score for Example 24, consisting of two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score covers measures 1 through 5. The upper staff is in bass clef and the lower staff is in bass clef. A large slur encompasses the entire passage. Above the upper staff, there are five annotations: a '5' with a hat symbol above measure 1, a 'b6' above measure 2, a 'b7' above measure 3, a '7' with a hat symbol above measure 4, and a '1' with a hat symbol above measure 5. The score is marked with 'p' (piano) at the beginning and 'ff' (fortissimo) at the end. The lower staff has several annotations: 'Leo*' under measures 1-2, 'Leo*' under measures 3-4, and 'Leo*' under measure 5. The word 'Piano' is written to the left of the score.