

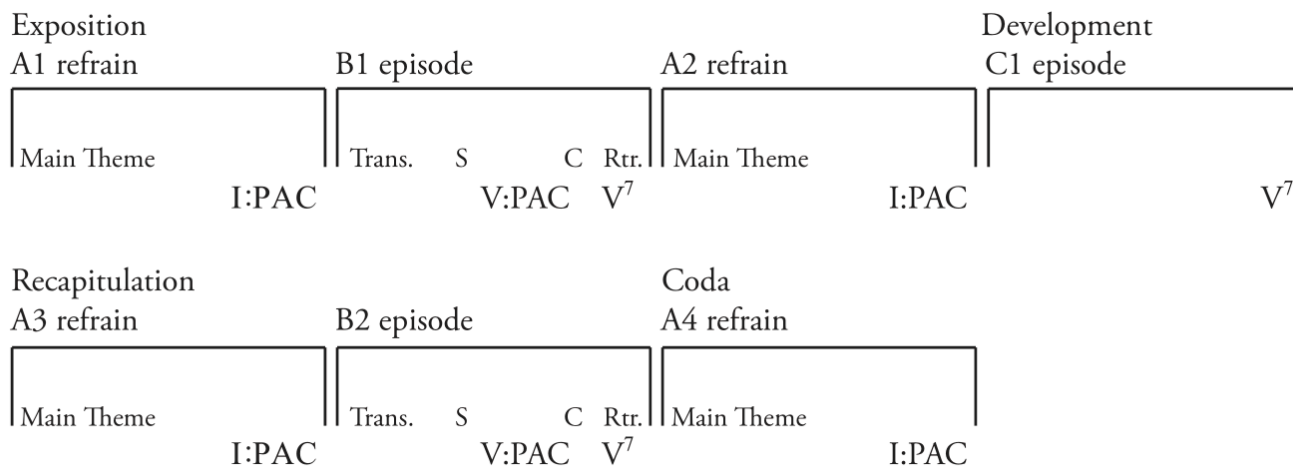


### MTO 30.3 Examples: Huguet, Hands, Fingers, Strings, and Bows

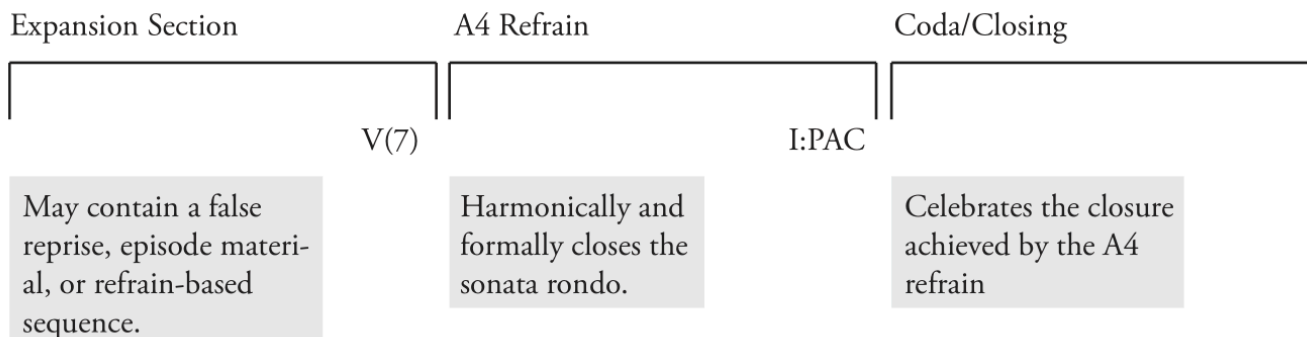
(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.24.30.3/mto.24.30.3.cole.html>

#### Example 1. Sonata-rondo form thematic structure

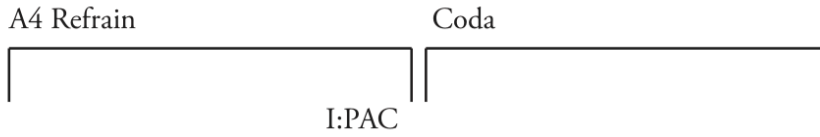


#### Example 2. Three post-recapitulatory formal functions

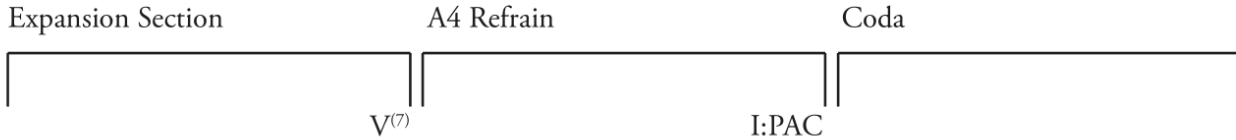


### Example 3. Post-recapitulatory space prototypes and variants

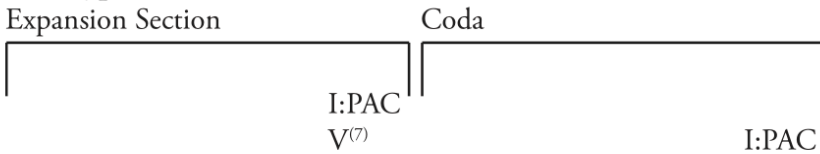
#### Prototype 1: Immediate A4



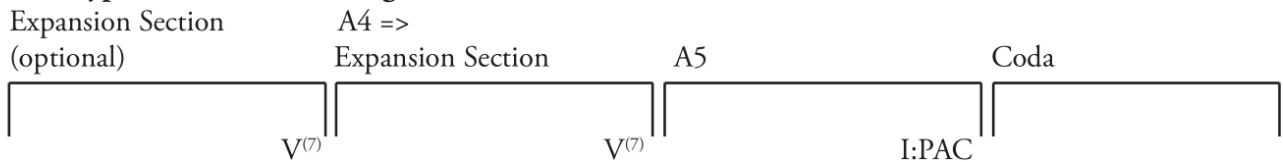
#### Prototype 2: Delayed A4



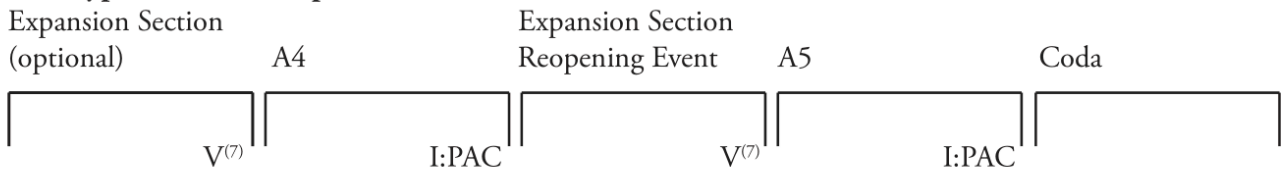
#### Prototype 3: Absent A4



#### Prototype Variant 1: Dissolving A4



#### Prototype Variant 2: Reopened A4



**Example 4.** Early Beethoven sonata-rondo finales by post-recapitulatory prototype

**Post-Recapitulatory Prototype 1: Immediate A4**

- Piano Sonata in E-flat Major, op. 7
- Piano Sonata in D Major, op. 10, no. 3
- Violin Sonata in E-flat Major, op. 12, no. 3
- Piano Sonata in C Minor, op. 13
- Violin Sonata in F Major, op. 24
- Serenade in D Major, op. 25
- Violin Sonata in C Minor, op. 30, no. 2

**Post-Recapitulatory Prototype 2: Delayed A4**

- String Quintet in E-flat Major, op. 4
- Cello Sonata in F Major, op. 5, no. 1
- String Trio in D Major, op. 9, no. 2
- Piano Concerto in C Major, op. 15
- String Quartet in F Major, op. 18, no. 1
- Piano Concerto in B-flat Major, op. 19
- Piano Sonata in B-flat Major, op. 22

**Post-Recapitulatory Prototype 3: Absent A4**

- Violin Sonata in D Major, op. 12, no. 1
- Violin Sonata in A Major, op. 12, no. 2
- Piano Quintet in E-flat Major, op. 16
- Piano Sonata in A-flat Major, op. 26
- Piano Sonata in E-flat Major, op. 27, no. 1
- Piano Sonata in D Major, op. 28

**Post-Recapitulatory Variant 1: Dissolving A4**

- Piano Sonata in C Major, op. 2, no. 3
- String Trio in E-flat Major, op. 3
- Piano Sonata in E Major, op. 14, no. 1

**Post-Recapitulatory Variant 2: Reopened A4**

- Piano Sonata in A Major, op. 2, no. 2
- Cello Sonata in G Minor, op. 5, no. 2

Example 5. Piano Sonata in D Major, op. 10, no. 3, iv, mm. 84–113

A4 Refrain

84

*p*

cresc.

*f*

I: HC

87

*p*

*pp*

cresc.

*p*

I: DC

90

*ff*

Coda Begins

I: PAC

*sf*

93

*sf*

*sf*

95

*sf*

I: dom. arrival

97

*sf* *sf* *p* *pp*

Refrain fragments

Sequential chorale as new continuation

100

*pp* *sf* *pp*

103

I:PAC (of limited scope)  
tonic pedal to end

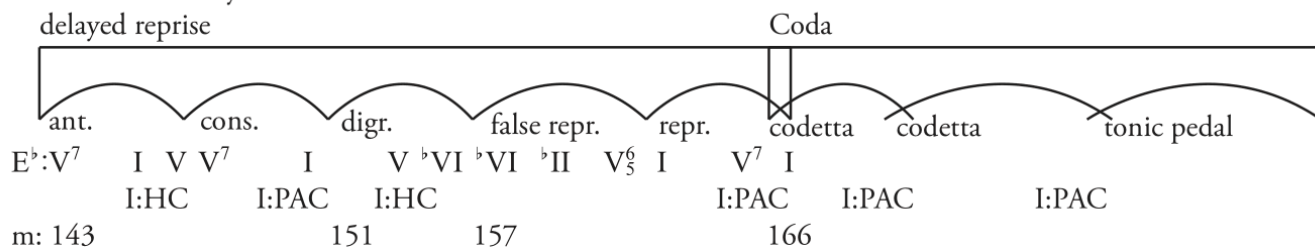
106

*fp* 6

108

**Example 6.** Form diagram of post-recapitulatory space: Piano Sonata in E-flat Major, op. 7, iv

A4: small ternary with delayed reprise



A4 returns at the outset of post-recapitulatory space.

A false reprise momentarily veers away from tonic, thus loosening A4.

Example 7. Piano Sonata in E-flat Major, op. 7, iv, mm. 150–66

150 I:PAC A4: Small Ternary Digression

153 I:HC Half step shift up for false reprise

157 *pp*

161 Half-step shift down for true reprise

164 I:PAC Coda begins

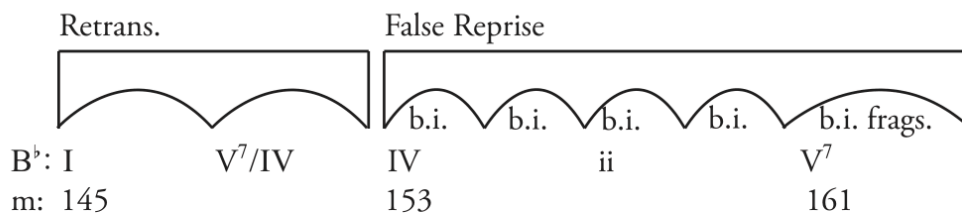
*f* *p* *cresc.*

Example 8. Piano Sonata in E-flat Major, op. 7, iv, mm. 58–64

58 I:PAC A2: Small Ternary Digression

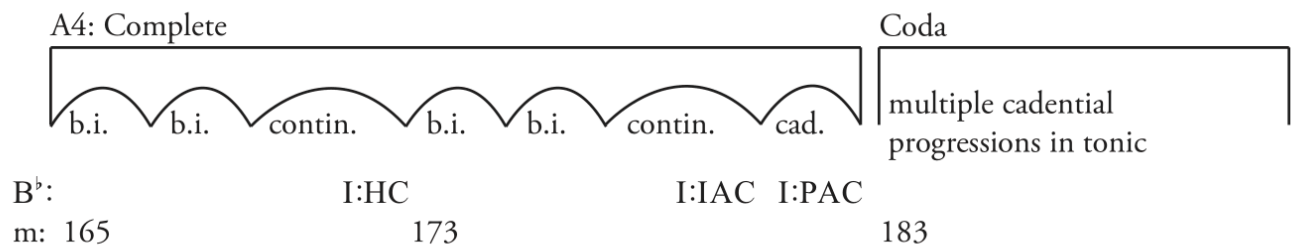
61 I:HC C1 begins

Example 9. Form diagram of post-recapitulatory space: Piano Sonata in B-flat Major, op. 22, iv



B2 ends on the global tonic, which is then converted to V<sup>7</sup>/IV to set up the false reprise

The false reprise presents the refrain's basic idea on IV and ii, then arrives on the dominant to prepare for the true A4 refrain.



A4 presents the complete refrain, a compound period, to close the movement.



Example 10. Piano Sonata in B-flat Major, op. 22, iv, mm. 144–68

144 End of B2 Episode I:PAC Retrans. *cresc.* *fp*

147 *cresc.*

150 I becomes  $V\frac{2}{IV}$  *sf* 5

153 False Reprise: BI on IV *p*

157 False Reprise: BI on ii Retrans. *pp*

True A4 Refrain

Example 11. Form diagram of post-recapitulatory space: String Quintet in E-flat Major, op. 4, iv

Expansion Section 1: C Theme 2				Expansion Section 2: A-based <i>Fortspinnung</i>		
ant.		cons.		ant.		cons.
E <sup>b</sup> : ii:PAC		I:PAC		ii:PAC		I:PAC
m: 331		340		347		364
				<i>Fortspinnung</i>		<i>Fauxb.</i>
						V-ped.

The first expansion section returns to the tight-knit interior theme from the C episode.

The second expansion section offers loose-knit development of the refrain's thematic material.

A4: Expanded				Coda	
ant.		seq.		thematic frags.	
E <sup>b</sup> : I:HC		I:HC		I:PAC	
m: 371		377		384	
				cad.	
				V – I codettas until end	
				398	

A4 is considerably loosened compared to the original small-ternary refrain.

Example 12. String Quintet in E-flat Major, op. 4, iv, mm. 330–53

Expansion Section 1:  
Second C Theme

Violin I  
Violin II  
Viola I  
Viola II  
Cello

330 *dolce* *p* ii: PAC

*p*

*p*

*p*

*p*

Detailed description: This musical score block covers measures 330 to 343. It features five staves: Violin I, Violin II, Viola I, Viola II, and Cello. The key signature is E-flat major (three flats) and the time signature is 2/4. Measure 330 is marked with '330', 'dolce', and 'p'. A slur covers measures 330-333. Measure 334 is marked 'ii: PAC'. Slurs continue over measures 335-338 and 339-343. The Cello part has a 'p' dynamic marking at the end of measure 343.

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vc.

337 I: PAC ii: PAC

Detailed description: This musical score block covers measures 337 to 343. It features five staves: Violin I, Violin II, Viola I, Viola II, and Cello. The key signature is E-flat major (three flats) and the time signature is 2/4. Measure 337 is marked with '337', 'I: PAC', and a slur. Measure 340 is marked 'ii: PAC'. Slurs continue over measures 341-343. The Cello part has a 'p' dynamic marking at the end of measure 343.



Example 13. Piano Sonata in A-flat Major, op. 26, iv, mm. 148–69

148 B2: cadential progression I:DC I:DC

*f sf sf*

153 I:PAC Coda begins Tonic pedal for entirety of coda

*p cresc. sf p*

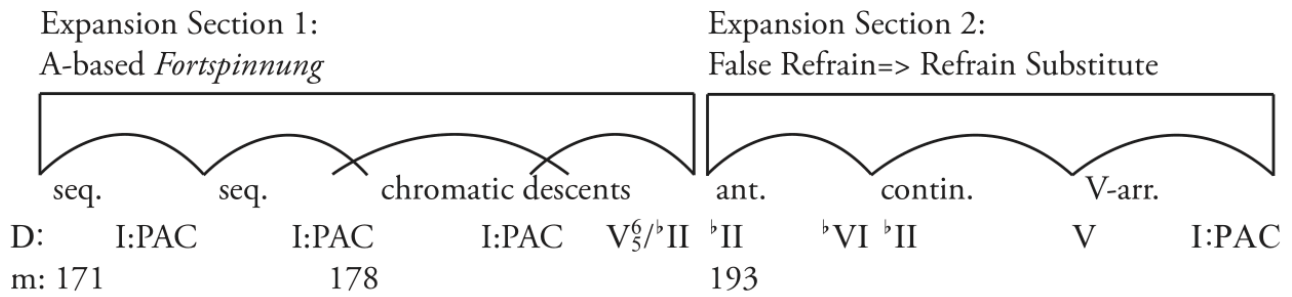
*sfp*

157 *cresc. sf p*

161 *dim.*

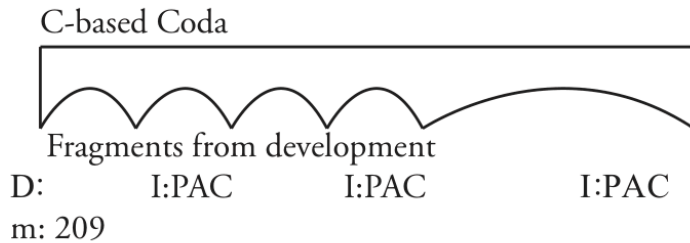
165 *senza sordino pp*

**Example 14.** Form diagram of post-recapitulatory space: Violin Sonata in D Major, op. 12, no. 1, iii



This A-based expansion section achieves several tonic cadences, but then swerves to the Neapolitan.

The second expansion section does the opposite, beginning in  $bII$  before achieving tonic closure.



The coda offers no further attempts to offer a more normative final refrain to close the piece.

Example 15. Violin Sonata in D Major, op. 12, no. 1, iii, mm. 193–214

Expansion Section 2  
Refrain Antecedent on bII

193

197

Continuation: fragmentation with chromatic ascent

201

Dominant Arrival

*p* *sf* *cresc.* *p*

205

*p* *pp*

209

Elided I:PAC  
Coda begins

*pp* *p*

212

*f* *sf* *p* *p* *cresc.*



Example 16. Violin Sonata in D Major, op. 12, no. 1, iii, mm. 9–16

A1: Period  
Antecedent

9

*sf*

*sf*

*sf*

12

I:HC

Consequent

I:PAC

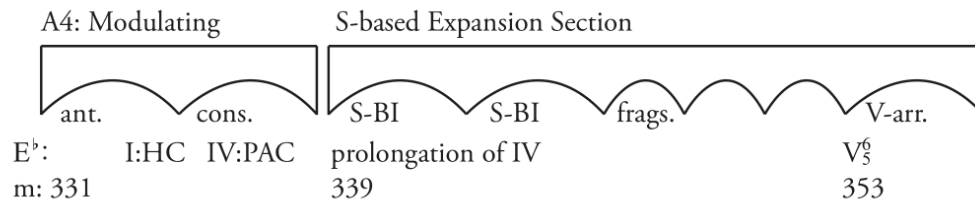
*sf*

*sf*

*sf*

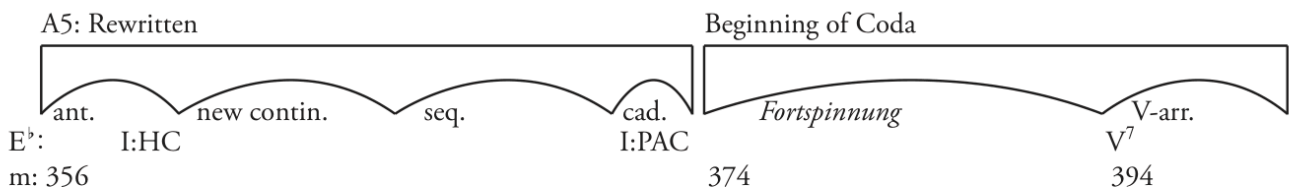
*sf*

**Example 17.** Form diagram of post-recapitulatory Space: String Trio in E-flat Major, op. 3, vi



The A4 refrain is unable to close the rondo due to its modulation to IV.

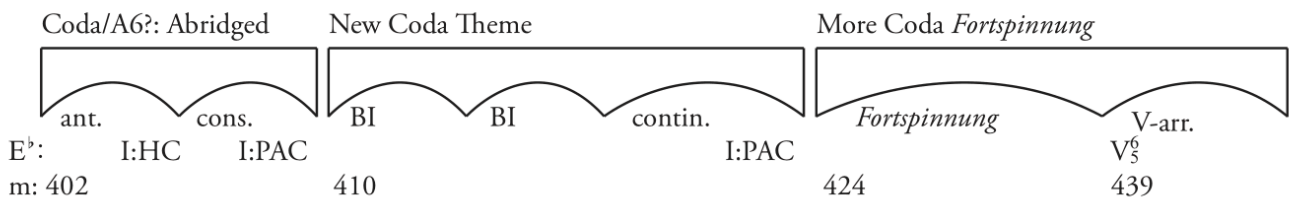
An expansion section featuring S-theme material begins in IV before modulating back to the global tonic.



Although A5 is much looser than the original refrain, it both begins with the original antecedent and ends with a I:PAC.

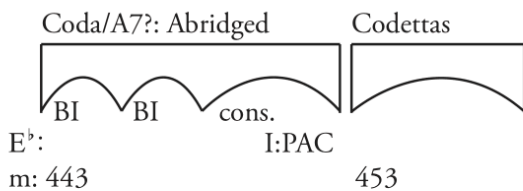
The following material is typical of a coda...

...but concludes on V<sup>7</sup> instead of I.



Can a redundant refrain reopen the rondo form?

It is unusual to have new thematic material in any key in a sonata-rondo coda.



This A7(!) refrain seems to recognize its own redundancy, quickly leading to the movement's end.

Example 18. String Trio in E-flat Major, op. 3, vi, mm. 372–457

372      End of A5      Beginning of Coda  
I: PAC

Vln.      *f*      *sf*

Vla.      *f*      *sf*

Vc.      *f*      *sf*

378

Vln.

Vla.      *sf*

Vc.      *sf*

383

Vln.      *tr*

Vla.      *sf*      *sf*

Vc.      *sf*

388 *tr*

Vln.

*sf*

Vla.

*sf*

Vc.

*sf*

393 Dom. arr.

Vln.

*sfp*

Vla.

*sf*

Vc.

*sf*

Abridged A6 Refrain

402

Vln.

*f* *sf* *p*

Vla.

*p* *f* *sf*

Vc.

*p* *sf* *p*

410 New Coda Theme

Vln.

Vla.

Vc.

*p*

418 I: PAC

Vln.

Vla.

Vc.

*p*

426

Vln.

Vla.

Vc.

*sf*

*sf*

435 *decresc.*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *decresc.*

443 Abridged A7 Refrain *Adagio* **Tempo I**

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

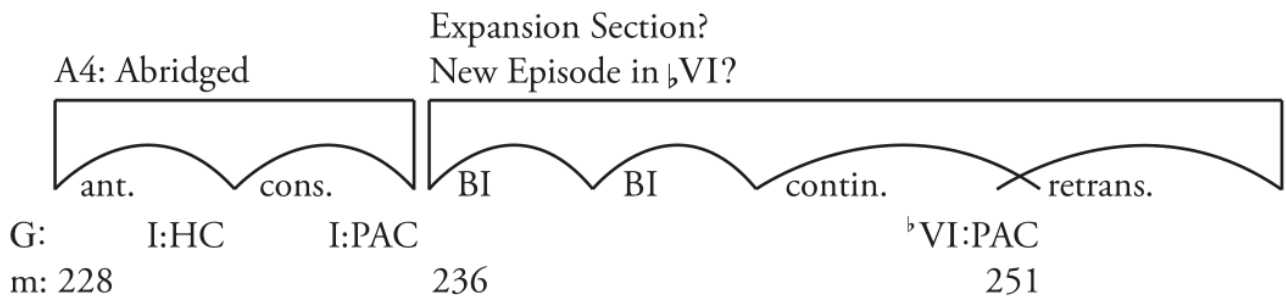
450 I:PAC Codettas

Vln. *sf* *p* *ff*

Vla. *sf* *p* *ff*

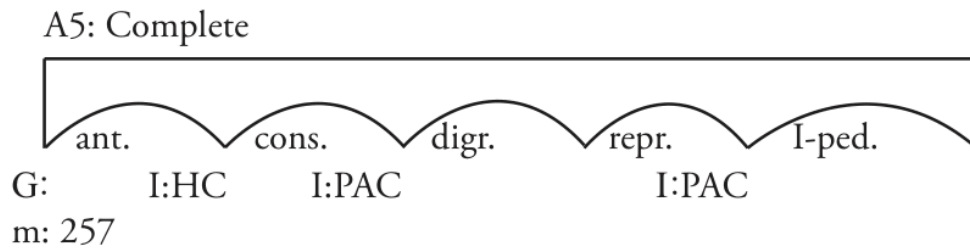
Vc. *sf* *p* *ff*

**Example 19.** Form diagram of post-recapitulatory space: Cello Sonata in G Minor, op. 5, no. 2, ii

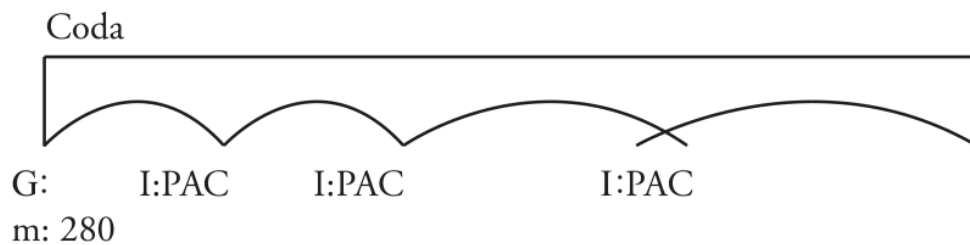


An abridged A4 refrain could close the rondo form.

But the following expansion section presents a new theme, introducing the possibility of a 9-part sonata-rondo form.



A complete, tight-knit A5 refrain then closes the reopened sonata-rondo form.



The refrain-based coda strongly emphasizes tonic, definitively closing the form.

Example 20. Cello Sonata in G Minor, op. 5, no. 2, ii, mm. 232–51

A4 Refrain:  
Consequent

Cello

Piano

232

*p*

I:PAC New Material (D?) in I

Vc.

Pno.

235

*sf*

238

*sf*



New Material (D?) in *b*VI

241

Vc.

Pno.

*sf* *sf* *sf*

244

Vc.

Pno.

*sf* *sf* *sf* *f*

247

Vc.

Pno.

*f* *f*

249 bVI: PAC

Vc.

249

*ff*

*ff*

*fp*

Pno.