

Example 1  
Beethoven, Op. 37/i

caesura fill  
(Allegro con brio)

B  
antecedent

48

III:HC MC

consequent (abandoned)

54

consequent (completed; now in tonic major)

59

i:HC

65

I:IAC

mode switch (one more time?)

70

cresc.

f

fp

extension leading to  
i:PAC at bar 85

Deceptive

Example 2  
Dussek, Op. 49/i

(Allegro ma espressivo)

56 caesura fill dolce B (but A-based)

III:HC MC

62

93 caesura fill returns dolce pp A<sup>1</sup>

i:HC (caesura effect)

Example 3  
Cramer Op. 26/i

B  
antecedent (c.b.i.+continuation+cadence )

41 (Allegro spiritoso)  
*dolce*

consequent (c.b.i.+continuation+cadence )

46 *dolce*  
HC

51

model+sequence+cadence

56 ff > > >  
PAC evaded

RT  
PAC evaded

61 A<sup>1</sup>

Example 4  
Steibelt, Concerto No. 7/i

B consequent  
c.b.i. as basic idea

69 (Allegro maestoso) *tr*

73 contrasting idea

RT (standing on V)

i:HC

Example 5

Hummel, Op. 85/i, uses of 'x'

1. 'x' as A-theme continuation

10

2. 'x' straddles B-theme continuation and PAC

65 dolce

fp fp

sf

ff

RT (standing on V)

fp fp

p

ff

3. 'x' in place of A reprise

end of RT

'x' ensues in tonic major

p

Example 6  
Ries Op. 115/i

B  
antecedent

45 (Allegro)

consequent

50

v:PAC

RT  
(standing on V)

54

cresc.

i:HC

Example 7  
Czerny, Op. 214/i

B  
period as antecedent  
antecedent

(Allegro moderato)

consequent

6 period as consequent  
antecedent

consequent (bI; abandoned)

17 consequent (i; completed)  
cresc.  
ff

C follows

i:PAC

Example 8  
Moscheles Op. 64/i

B  
antecedent

(Allegro maestoso)

*dolce*

consequent

39

V:HC

44

standing on V

p

cresc.

V:PAC

48

B<sup>1</sup>  
antecedent

f

ff

53

consequent

sf

I:HC

57

sf

sf

I:PAC

Example 9  
Ries, Op. 151/i

expanded caesura fill  
(Allegro con moto)

V:HC MC

B statement

continuation (V abandoned)

standing on  $\frac{7}{4}$

cresc.

f

cresc.

ff

p

ff

83

Pno.

correction to V

S1  
Preface

$\natural$ vii/vi      V

(resolution to I follows preface)

Example 10  
Bennett, Op. 7/i

B  
c.b.i.

c.b.i. repeated and expanded

cadential 6-4 established

cresc.

RT  
standing on V (V:PAC abandoned)

fp

cresc.

ff

Pno.

119

S1

con forza

V

I

Example 11  
Chopin, Op. 21/i

B  
cadence; consequent expansion

RT  
model-sequence-fragmentation

III:HC      III:Deceptive

cadential

expanded predominant

iv      ii<sup>4</sup><sub>3</sub>

S1  
Preface

Pno.

ff      tr      p

pp      8      p

pp      8      p

pp      6      p

V      i

i:PAC

Example 12  
Beethoven, Op.19/i

TR (end)

39 (Allegro con brio)

caesura fill (assertion of D $\flat$ )

B statement

V:HC MC

response

continuation

RT

cadence

cresc.

sf

pp

I:HC

Example 13  
Beethoven, Op. 15/i

**45 (Allegro con brio)**

B intro.

compound model

I:HCMC

**51**

sequence

**57**

p cresc.

**63**

sequence => fragmentation

**68**

cadence

RT standing on V

I:HCM

Example 14  
Beethoven, Op. 58/i

(Allegro moderato)

**B**  
antecedent as model

ff =

I:H C MC?

sequence 1

31

34

37 sequence 2 RT model

p

sempre pp

sequence 1 sequence 2 ⇒ fragmentation

poco cresc.

41

**B<sup>c</sup>**  
standing on V  
basic idea

46

*più cresc.*

**ff**

51

**ff**

continuation+cadence

**I:HC**

55

**I<sup>6</sup>**      IV      V

cadential (ECP)

**p**

**I<sup>6</sup>**

60

**f**

**vii<sup>4</sup>**      V      I

**I:PAC (EEC)**

This figure presents five staves of Beethoven's piano sonata, highlighting specific harmonic and performance features. Measure 46 shows a 'basic idea' on V with dynamic ff. Measure 51 follows with ff. Measure 55 is labeled 'continuation+cadence' and includes Roman numerals I<sup>6</sup>, IV, and V, with dynamics sf and sforzando. Measure 60 is labeled 'cadential (ECP)' with dynamic p. Measure 64 concludes with Roman numerals vii<sup>4</sup>, V, and I, and is labeled 'I:PAC (EEC)'.

Example 15

Beethoven, Op. 58/i, comparison of R1 RT and B<sup>C</sup> and S1 B2 and B<sup>C</sup>

The musical score is divided into two main sections. The top section, labeled "R1 RT model", shows a piano part with a treble clef and a bass clef, both in G major (two sharps). The bottom section, labeled "S1 B2 model", also shows a piano part with the same clefs and key signature. Both sections include a "sequence LIP" and "sequence 2 LIP". Below the music, harmonic labels are provided for each measure. The labels for the top section are: V<sup>7</sup>/iii, iii, V<sup>7</sup>/IV, IV, V, vi, vii, V<sup>5</sup><sub>3</sub>, 6/4. The labels for the bottom section are: V<sup>7</sup>/vi, vi, IV<sup>7</sup>, vii, V<sup>7</sup>, I, D:IV, V, vi, V<sup>6</sup><sub>5</sub>, 5/3, 4/2, I<sup>6</sup>. Measure numbers 5 and 6 are indicated under the sequence LIP and sequence 2 LIP respectively.