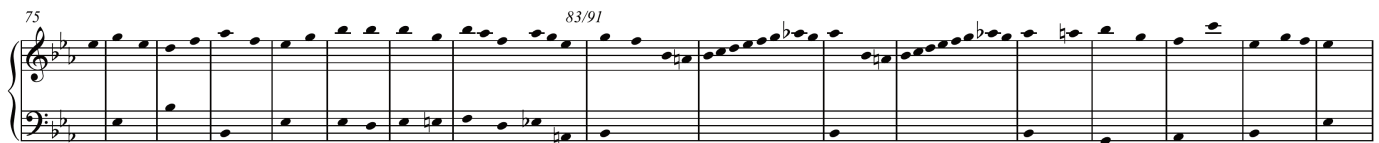


Chapter 17: Relocating the *Urlinie*

Beethoven Symphony No.3 in E-flat, op.55 – IV *Finale: Allegro molto* (bars 76-99)

The melody of this well-known theme is divided into two phrases. The first clearly ascends from $\hat{3}$ to $\hat{5}$ (bar 80), and ends on a half cadence at bar 83 (bar 91 after the repeat). The second phrase begins with a rising scale that traverses a seventh from $Bb4$ to $Ab5$, then continues up to $Bb5$ in bar 96. What is the *Kopfton*, and how is the *Urlinie* descent articulated?



Template 17.1

Schubert “Die liebe Farbe” from *Die schöne Müllerin*, D.795 no.16 (bars 5-13)

Although the song begins in minor, it turns to major in bar 9. At the end of the phrase, however, Schubert brings back the minor mode. What is the *Kopfton* in this song, and how does it descend to $\hat{1}$? What might the use of modal mixture have to do with the text?



Template 17.2

Beethoven Piano Sonata No.8 in C minor, op.13 “Pathétique” – III *Rondo: Allegro* (bars 1-8)

Although the upbeat ascends to $\hat{3}$, the subsequent ascent to $\hat{5}$ over V at the end of the first phrase. Do you consider this to be a structural V, or a back-relating (i.e., prolonging) dominant?

The second phrase begins with what sounds like a VII_4^4 , and could be understood as a continuation of the V that ends the first phrase. This would suggest that the tonic returns at the

beginning of bar 6. At the end of this same bar an augmented-sixth chord leads to the V that supports the *Urlinie* descent from $\hat{3}$ to $\hat{1}$ at the end of the phrase. Having established an ascent to $\hat{5}$ in bar 4, and the final melodic descent from $\hat{3}$ to $\hat{1}$ in the penultimate bar, where does the $\hat{4}$ occur?



Template 17.3