

Chapter 9: *Urlinie* Descents from $\hat{5}$

Haydn Symphony No.102 in B-flat – II *Adagio* (bars 1-4)

Show the melodic descent from $\hat{5}$ to $\hat{1}$ in the serene opening theme from the slow movement of Haydn's Symphony No.102. In your analysis, show is $\hat{5}$ in the melody retained as a cover tone.



Template 9.1

Schubert Impromptu in C minor, D.899, no.1 (bars 42-46)

The secondary theme in Schubert's C-minor Impromptu appears in the submediant key of A-flat major with $\hat{5}$ as its *Kopfton*. Where does the *Urlinie* descent occur?



Template 9.2

Mozart Piano Sonata No.5 in G, K.283 – I *Allegro* (bars 1-10)

In pp.40-41 of the textbook, it was shown that the opening of Mozart's G-major Piano Sonata articulates a descending third motion from D5 to B4 occurs over bars 1-4. What follows that clarifies that this is not the beginning of the initial descent in the *Urlinie*? Explain the placement of the IV⁶ chord on the third beat of bar 8. How does it affect the rhythm of the final cadence, and how does it relate to the *Urlinie* decent?



Template 9.3