

## Chapter 11: Delaying the Initial Tone of the *Urlinie*

### Schubert “Ave Maria!” (Ellens Gesang III), D.839 (bars 3-6)

One of the distinctive features in the opening three-bar phrase from Schubert’s beloved *Ave Maria!* is the expressive diminished-seventh sonority immediately following the opening tonic. What is the *Kopftön* of this song, and what harmony supports it? Explain the chordal progression that leads to it.



Template 11.1

### Beethoven Piano Sonata No.5 in C minor, op.10 no.1 – I *Allegro molto e con brio* (bars 1-22)

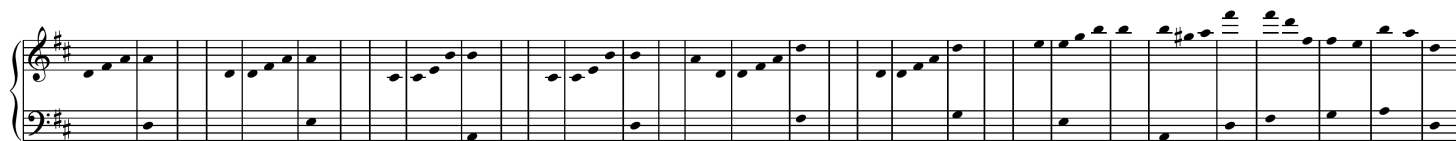
In contrast to the brevity of the preceding example, the opening theme from Beethoven’s stormy Piano Sonata in C minor extends over 22 measures. It begins with a broken arpeggiation leading up to a climactic Eb6 in bar 3; how does the melodic line continue, and what note is this theme’s *Kopftön*? In making your analysis, think carefully about where  $\hat{2}$  in the *Urlinie* occurs.



Template 11.2

**Johann Strauss II *An die schöne blauen Donau*, op.314  
(Waltz 1)**

Where is *Kopftón* in the beloved “Blue Danube” Waltz? How does the *Urlinie* descend to  $\hat{1}$ ?  
Explain the parallel fifths between the outer voices in the final cadence.



Template 11.3