

Chapter 22: Variants of the Parallel Period

Mozart Piano Concerto No.15 in B-flat, K.413 – I *Allegro* (bars 1-8)

The opening theme of Mozart's Piano Concerto No.15, the second of four he composed in the key of B-flat, is parallel period made up of two phrases, both of which begin with an upbeat made up of two quarter-notes rising in semitones. The second phrase repeats the beginning of the first phrase, but transposed down a whole step and is supported by the dominant before ending back in the tonic. Although the theme does not end with a perfect authentic cadence, make a graphic analysis, highlighting the descending melodic motion in the top voice.



Template 22.1

Beethoven String Quartet No.2 in G, op.18 no.2 – II *Scherzo: Allegro* (bars 1-8)

The Scherzo from Beethoven's G-major String Quartet begins with a period in which the opening idea of the antecedent phrase is transposed up a fifth at the beginning of the consequent. After determining which note represents the theme's *Kopftön*, show how the *Urlinie* makes its decent to !.

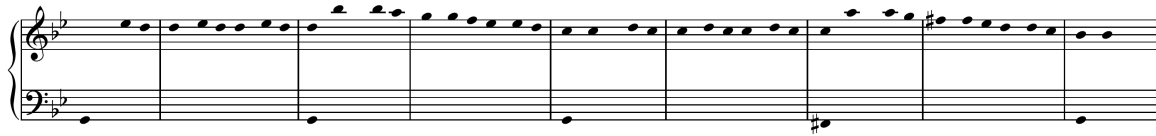


Template 22.2

Mozart Symphony No.40 in G minor, K.550 – I *Molto allegro* (bars 1-9)

The feverish opening theme of Mozart's G-minor Symphony is a variant of the parallel period with a symmetrical tonal structure. Instead of ending on V, the antecedent phrase ends on a II $\frac{4}{2}$

chord. Although the two phrases are clearly in four-bar units, which measures articulate the down-beat bars of the phrase (i.e., where is the first strong bar)?



Template 22.3

Schubert String Quintet in C, D.956 – I *Allegro ma non troppo* (bars 1-20)

The beginning of Schubert's magisterial String Quintet begins with a sequential period, in which the beginning of the antecedent is repeated up a step in the consequent to start on supertonic harmony. What is the tonal meaning of the V at the end of the opening phrase? Does the I⁶ chord in bar 17 represent a return to the tonic? The opening theme ends on $\hat{3}$, but how is the *Urlinie* descent to $\hat{1}$ disguised? Make a middleground analysis of the 20-bar theme showing its overall tonal structure.



Template 22.4

Schubert Piano Trio No.1 in B-flat, D.898 – I *Allegro moderato* (bars 1-12)

The sequential period that begins Schubert's Piano Trio in B-flat is made up of two irregular phrase lengths. Like the Schubert Quintet, the consequent begins on supertonic harmony, and this ultimately leads to the dominant in bar 10. With this in mind, how does the A-flat major harmony

in the preceding bar 9 fit into the chordal succession from II to V?



Template 22.5