Example 1. Beethoven, Minuet in E-flat major, WoO 82, mm. 1–8
Example 2. Beethoven, Minuet in E-flat major, WoO 82, mm. 27–34

question; compound basic idea; half of an independent hyper-unit

answer (symmetrical and parallel); consequent of c.b.i.; half of an independent hyper-unit, completes melodic motion
Example 3. Mozart, Symphony no. 39 in E-flat major, K. 543, third movement, mm. 1–8

Example 4. Haydn, *The Seven Last Words of Christ*, orchestral version, Hob. XX:1, second movement, final measures
Example 5. Dvořák, Piano Quintet in A major, op. 81, third movement, mm. 9–16, piano part

Example 6. Dvořák, Piano Quintet in A major, op. 81, third movement, mm. 31–38, piano part
Example 7. Haydn, String Quartet in B minor, op. 33, no. 1, third movement, mm. 41–44
(immediately after the double bar)

Example 8. Mozart, Piano Sonata in C minor, K. 457, first movement, mm. 1–8
Example 9. Beethoven, Piano Sonata in B-flat major, op. 22, third movement, mm. 1–8

Example 10a. Beethoven, Serenade for String Trio in D major, op. 8, fourth movement, mm. 1–8
(after Caplin 1998, 52, Example 4.8)
Example 10b. Two voice-leading graphs of the Serenade for String Trio in D major, op. 8, fourth movement, mm. 1–8

1. Reading as a single harmonic progression

2. Reading as misaligned interrupted period
Example 11. Mozart, Piano Sonata in D major, K. 576, first movement, mm. 1–8

Example 12. Three interpretations of periods of the I–V, ii–V–I type
Example 13. Schubert, Piano Trio no. 1 in B-flat major, D. 898, first movement, mm. 1–12
Example 14. Haydn, Symphony no. 21 in A major, third movement, mm. 1–8
Example 15. Schubert, Minuet in A major, D. 91, no. 2, mm. 1–8

question

motive from question

dolce

answer (symmetrical, contrasting except motivic upbeat)

caesura, no cadence
Example 16. Schumann, *Davidsbündlertänze*, op. 6, no. 16, mm. 1–8

Mit gutem Humor

question

no rhythmic caesura; dynamic mark of link

continuous answer (symmetrical, parallel, sequential, modulatory)

I

V 4

of ii

3

6

V

V: PAC
Example 17. Mozart, Piano Concerto in B-flat major, K. 450, first movement, mm. 1–8

Example 18. Dvořák, Piano Quintet in A major, op. 81, third movement, mm. 60–67
Example 19. Chopin, Mazurka in C minor, op. 56, no. 3, mm. 81–88

question

continuous answer (symmetrical, parallel) completing a descending third-progression to ̂
Example 20. Haydn, String Quartet in B minor, op. 33, no. 1, third movement, mm. 1–8

8-measure (or 16-measure, R=1/2N?) sentence

presentation serves also as 4-measure (or 8-measure, R=1/2N?) continuous period (or similar hybrid)

Andante

continuation by means of fragmentation

leading to cadence
Example 21. Mozart, Fantasy in D minor, K. 397, mm. 12–15 (after Salzer 1962, Example 207)

Example 22. Mozart, Piano Concerto, K.453, third movement, mm. 1–8
Example 23. Bizet, Habanera from *Carmen*, mm. 1–9

question; antecedent of interrupted period in melody only

answer; harmonically continuous; melodically invariant with antecedent (post-interruption consequent)

upper voice only
Example 24. Grieg, “Illusion,” from *Lyric Pieces*, op. 57, no. 3, mm. 1–8