**MTO 27.4 Examples: Cubero, Romantic Periods**

(Note: audio, video, and other interactive examples are only available online)  
https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.cubero.html

**Example 1.** Harmonic layout of a typical Classical-style period

\[
\begin{array}{c|c|c}
\text{Antecedent} & \text{HC} & \text{Consequent} \\
\hline
I & V^{(\text{div.})} & I \\
\end{array}
\]

**Example 2.** Harmonic layout of a less common type of Classical-style period

\[
\begin{array}{c|c|c|c|c}
\text{Antecedent} & \text{IAC} & \text{Consequent} & \text{PAC} \\
\hline
I & V & I & I \\
\end{array}
\]

**Example 3.** Harmonic layout of a less common type of Classical-style period

\[
\begin{array}{c|c|c|c|c}
\text{Antecedent} & \text{HC} & \text{Consequent} & \text{PAC} \\
\hline
I & V^{(\text{div.})} & \text{II} & V & I \\
\end{array}
\]
Example 4. Harmonic layout of a period with overlapping phrases

Example 5. Chopin, Mazurka in F minor, op. 63, no. 2, mm. 1–16

(a) Annotated score

(b) Voice-leading sketch
Example 6. Chopin, Mazurka in G minor, op. 67, no. 2, mm. 1–16

(a) Annotated score

(b) Voice-leading sketch

Example 7. Chopin, Mazurka in G minor, op. 67, no. 2, mm. 1–16, hypothetical prototype
Example 8. Chopin, Mazurka in A-flat major, op. 17, no. 3, mm. 41–56

(a) Annotated score

(b) Voice-leading sketch

Example 9. Harmonic layout of a period where the antecedent’s closing V is prolonged
Example 10. Beethoven, Bagatelle in G minor, op. 126, no. 2, mm. 27–41

(a) Annotated Score

(b) Voice-leading sketch
Example 11. Felix Mendelssohn, Song without Words in E-flat major, op. 53, no. 2, mm. 1–21

(a) Annotated Score

(b) Voice-leading sketch
Example 12. Robert Schumann, *Wiegenliedchen*, op. 124, no. 6, mm. 1–16

(a) Annotated Score

(b) Voice-leading sketch

Example 13. A common harmonic layout for a period whose antecedent ends on a predominant
Example 14. Robert Schumann, *Gesänge der Frühe*, op. 133, no. 5, mm. 1–8

(a) Annotated score

(b) Voice-leading sketch
Example 15. Fanny Mendelssohn-Hensel, “Ferne” op. 9, no. 2

(a) Annotated score

(b) Voice-leading sketch