

Mozart -
piano sonata
in C major,
K 330, 1st
mvmt, m 1-8

basic idea repetition

Allegro moderato

C: I

fragmentation cadence

IV6/4 I I6/4 V 7 I IAC

Mozart -
piano sonata
in C major,
K 545, 1st
mvmt, m 13-26

basic idea repetition

G: V 2 I6 V2 I6

fragmentation

V2 I6 IV VII6 III VI6 II

descending fifths sequence

cadence

v6# I II6 I

I6/4 V7 I PAC

Some sentences do not use fragmentation. Often, we see a clear short-short-long grouping structure instead. Examples:

Chopin -
Nocturne in
f minor, op 55
no 1, m 1-8

Andante

basic idea (short) repetition (short) continuation (long)

f: I (V6/5) → III V6/5

Beethoven -
violin sonata
in c minor,
op 30 no 2,
1st mvmt,
m 1-8

Allegro con brio

basic idea (short) repetition (short) continuation (long)

c: I IV V I HC

Mozart -
piano sonata
in F major,
K 332, 1st
mvmt,
m 94-101

piano

basic idea (short) repetition (short) continuation (long)

C: I 6 5 I6/4 V II6 V7 I PAC

Beethoven -
piano sonata
in g minor,
op 49 no 1,
2nd mvmt,
m 1-4

Allegro

basic idea (short) repetition (short) continuation (long)

G: I6 5 II6 5 V6 I VII6 I6 II6 (VII) → V HC

Period

A period is a phrase structure that comprises two parts. The first part is called the antecedent, the second part the consequent. Both antecedent and consequent end with a cadence, but the cadence ending the consequent is stronger than the cadence ending the antecedent. For example, the antecedent may end with a half cadence, after which the consequent may end with a perfect authentic cadence. While their endings differ, antecedent and consequent have similar beginnings.

Mozart -
piano sonata
in B \flat major,
K 333, 3rd
mvt, m 1-8

antecedent

Allegretto grazioso

B \flat : I 6 VI II 6 V 2 I6 V6 I II6 I6/4 HC V

consequent

I6 II6 I6/4 V I PAC

Mozart -
piano sonata
in B \flat major,
K 281, 1st
mvt, m 1-8

antecedent

Allegro

B \flat : I VII6 I6 IV I V7 I IAC

consequent

II6 I6/4 V7 I PAC