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Boundary-Crossing Sentences in the Piano Music of Robert Schumann

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Figure 1: *Romance*, Op. 28, No. 3, mm. 1–24

Exposition

1 5

B: I

(Exposition cont'd) Contrasting Middle, (Presentation Phrase)

7 11

Compound Basic Idea

B: I
F#: IV V⁷ I

c#: i⁶ ii⁶₅ V⁸⁻⁷₆₋₅₄₋₃ i

(Contrasting Middle cont'd) Formal boundary Recapitulation

13 17

Compound Basic Idea repeated Continuation Phrase

B: i⁶ ii⁶₅ V⁸⁻⁷₆₋₅₄₋₃ vi⁷ V⁶₅ I

(Recapitulation cont'd)

19

cadence avoided Continuation Phrase repeated

V²/IV IV⁶ IV V⁶₄ = ₃ I IAC

Figure 2: *Novelette*, Op. 21, No. 1, mm. 1–20

The figure displays a musical score for the first 20 measures of *Novelette*, Op. 21, No. 1, with various analytical annotations. The score is presented in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature.

Measures 1-5: Labeled as "Exposition (Continuation phrase)". The "Basic idea" is identified in measures 5-8.

Measures 7-9: Labeled as "Formal boundary (Contrasting middle cont'd)". The "Basic idea repeated" is noted in measures 7-9.

Measures 10-12: Labeled as "Recapitulation (Continuation Phrase)". This section includes "Fragmentation" in measure 10 and a "Cadence (PAC)" in measure 12.

Measures 13-15: Labeled as "Presentation". The "Basic idea" is repeated in measures 13-15.

Measures 16-17: Labeled as "Continuation". This section includes "Basic idea repeated" in measure 16 and "Fragmentation" in measure 17.

Measures 18-20: Labeled as "(Continuation cont'd)". Measure 18 features a "Cadence (PAC)". Measure 19 is the start of the "Trio" section, marked with a dynamic of *p* and the tempo instruction *(ma molto cantabile)*. Measure 20 continues the Trio.

Figure 3: *Romance*, Op. 32, No. 3, mm. 1–12

Exposition

Presentation: Basic idea Basic idea repeated Fragmentation Cadence

d: i ————— a: i^6_4 vii^o_3 i^6 iv V^6_4 V^7 i (PAC)

mm. 5–8 repeat mm. 1–4

Contrasting Middle Section

Basic idea Basic idea repeated

Descent to E-flat initiates a new sentence in B-flat major.

g: ii V^7 I ii^{o6} V^6_4 V^7 i F: ii V^7 I ii^6 V^6_4 V^7
B^b: ii^{o7} V^7

Figure 4: *Romance*, Op. 32, No. 3, mm. 13–20

Formal boundary

Basic idea Basic idea repeated

13 15

B \flat : I _____ d: Gr⁺⁶

Recapitulation

Fragmentation Cadence

17 19

d: Cad $_4^6 \Rightarrow i_4^6$ vii $_3^{o4}$ i 6 V $_3^4$ i vii $_3^{o4}$ i 6 V $_3^4$ i V $_3^4/iv$ iv V $_4^6$ V 7 i (PAC)

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