

Chapter 27 – Sonata Form

Exercise 1: Analysis. Beethoven, Piano Sonata in E major, Op. 14, no. 1

Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

Exposition

FTA TR STA CL (codetta)

Development

Retrans

Recapitulation

FTA TR STA CL (Coda)

Mm:

Key:

Function:

1. Discuss the role of modal mixture in this movement.

2. Discuss imitation in this movement.

3. The opening interval of the perfect fourth becomes an important motive throughout the movement. It appears in various musical contexts, including at different structural levels. For example, the B-E opening pitches in the right hand can be seen to be filled in in mm. 1-4: the downbeats of mm. 1-3 are B-C#-D#, and the arrival pitch in m. 4 is E, filling out the B-E motive. A glance at the upper voice of the left hand over mm. 1-4 reveals the very same motive! Find other occurrences of this motive.

4. Discuss the thematic material in the STA. Is there a single tune? Is there more than one section?

SONATE

Op. 14, No. 1.

Der Baronin von Braun gewidmet.

Allegro.

9.

5.

10.

15.

20.

30.

35.

40.

45.

50.

55.

60.

1) i.e. the turn should be played within the first 8th-beat.

2) The 1 h plays the lowest note of the chord

164

Ex. 1. Beethoven, Piano Sonata in E Major, Op. 14, No. 1

109

135 140 145 150 155 160

105

110 115 120 125 130

1) Thus in the original Mollo and Simrock editions, recent editions make this analogous to mm 44 & 45, which, however, could not be played on Beethoven's piano.

Exercise 2: Analysis. Haydn, Symphony No. 45 in F# minor (“Farewell”)

Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

Exposition

FTA TR STA CL (codetta)

Development

Retrans

Recapitulation

FTA TR STA CL (Coda)

Mm:

Key:

Function:

1. Analyze each harmony in mm. 1-16.

Symphonie N° 18

Allegro assai

4

Oboi
Corn. I in A
Corn. II in E
Violino I
Violino II
Viola
Violoncello e Basso

Joseph Haydn

12

Oboi
Cor.
VI. *p.*
Vla. *p.*
Vc. e B.

=

17

Oboi
Cor.
VI. *p.*
Vla. *p.*
Vc. e B.

=

Allegro assai

6

Oboi
Cor.
VI. *p.*
Vla. *p.*
Vc. e B.

=

12

Oboi
Cor.
VI. *p.*
Vla. *p.*
Vc. e B.

23

Ob.
Cor.
Vi. I.
Vi. II.
Vcl. e.
B.

35

Ob.
Cor.
Vi. I.
Vi. II.
Vcl. e.
B.

=

=

29

Ob.
Cor.
Vi. I.
Vi. II.
Vcl. e.
B.

41

Ob.
Cor.
Vi. I.
Vi. II.
Vcl. e.
B.

=

6

5

47

Ob.
Cor.
Vl.
Vla.
C. e. B.

=

54

Ob.
Cor.
Vl.
Vla.
C. e. B.

Ob.
Cor.
Vl.
Vla.
C. e. B.

Ob.
Cor.
Vl.
Vla.
C. e. B.

8

7

73

Ob. Cor. Vl. Vla. Vc. e. B.

=

Ob. Cor. Vl. Vla. Vc. e. B.

91

Ob. Cor. Vl. Vla. Vc. e. B.

10

110

Musical score for measures 10 and 110. The score consists of five staves: Oboe (Ob.), Violin (VI.), Viola (VIa.), Cello/Bass (Vc. e. B.), and Double Bass (B.). The key signature is A major (three sharps). Measure 10 starts with a forte dynamic. Measures 110-111 show a transition with eighth-note patterns and dynamics like p , $p\text{p}$, and f .

=

Musical score for measure 117. The staves are the same as the previous section. The key signature changes to E major (one sharp). The score features eighth-note patterns and dynamics like $p\text{p}$ and p .

=

Musical score for measure 124. The staves are the same as the previous sections. The key signature changes to B major (two sharps). The score features eighth-note patterns and dynamics like p and $p\text{p}$.

9

97

Musical score for measures 97-100. The staves are: Oboe (Ob.), Cor (Cor.), Violin (VI.), Viola (VIa.), and Cello/Bass (Vc. e. B.). The key signature is A major (three sharps). The score features eighth-note patterns and dynamics like p and $p\text{p}$.

Musical score for measures 103-106. The staves are: Oboe (Ob.), Cor (Cor.), Violin (VI.), Viola (VIa.), and Cello/Bass (Vc. e. B.). The key signature is A major (three sharps). The score features eighth-note patterns and dynamics like p and $p\text{p}$.

12 116

Musical score page 130, measures 1-10. The score includes parts for Oboe (Ob. 0b.), Bassoon (Vcl. B.), Viola (Vla.), and Cello/Euphonium (Vcl. e.). The key signature is A major (no sharps or flats). Measure 1: Ob. 0b. plays eighth-note pairs. Measure 2: Vcl. B. enters with eighth-note pairs. Measure 3: Vla. and Vcl. e. enter with eighth-note pairs. Measures 4-5: All parts play eighth-note pairs. Measures 6-7: All parts play eighth-note pairs. Measures 8-9: All parts play eighth-note pairs. Measure 10: All parts play eighth-note pairs.

130

146

Ob.

Cor.

V1

V1a.

C. B.

四

Cor.

VI.

Vla.

B.

Vcl. e

Vcl. B.

38

152

The musical score page contains six staves. From left to right:

- Oboe (Ob.):** Playing eighth-note patterns.
- Horn (Cor.):** Playing eighth-note patterns.
- Violin I (Vl.):** Playing eighth-note patterns.
- Violin II (Vla.):** Playing eighth-note patterns.
- Cello (Vc. e):** Playing eighth-note patterns.
- Bass (B.):** Playing eighth-note patterns.

Each staff has a dynamic marking of *f*. Measures are separated by vertical bar lines, and measures 11 through 14 are grouped by brace-like brackets above the staves.

152

13

14

Ob. Cor. Vl. Vla. Vc. e. B.

Ob. Cor. Vl. Vla. Vc. e. B.

=

Ob. Cor. Vl. Vla. Vc. e. B.

=

Ob. Cor. Vl. Vla. Vc. e. B.

158

164

Exercise 3: Analysis. Mozart, Symphony no. 40 in G minor.

Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

Exposition

FTA TR STA CL (codetta)

Development

Retrans

Recapitulation

FTA TR STA CL (Coda)

Mm:

Key:

Function:

Ex. 3. Mozart, Symphony #40 in G minor, K. 550

SYMPHONY G minor

(1788)

W. A. Mozart (1756-1791) KV 550

Edition Peters

6556

Edition Peters

Ex. 3. Mozart, Symphony #40 in G minor, K. 550

5
116
121
126
131
136
141
147

81
86
91
96
101
106
111

6556
Edition Peters

4
81
86
91
96
101
106
111

6556
Edition Peters

Ex. 3. Mozart, Symphony #40 in G minor, K. 550

A handwritten musical score for piano, consisting of six staves of music. The music is written in common time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). Articulation marks like dots and dashes are present, along with performance instructions like "Grazioso" and "P.L.O.". Fingerings are indicated by numbers above the notes, and there are several rehearsal marks (1 through 15) placed at the beginning of each staff. The score is written on five-line staves with a bass clef and a treble clef.

152

158

163

169

174

180

185

6036
Edition Peters

Ex. 3. Mozart, Symphony #40 in G minor, K. 550

220

225

230

235

240

246

252

Edition Peters

190

197

204

210

213

216

220

6556

Edition Peters