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				***Development***	***Recapitulation***				
FTA	TR	STA	CL (codetta)	Retrans	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?

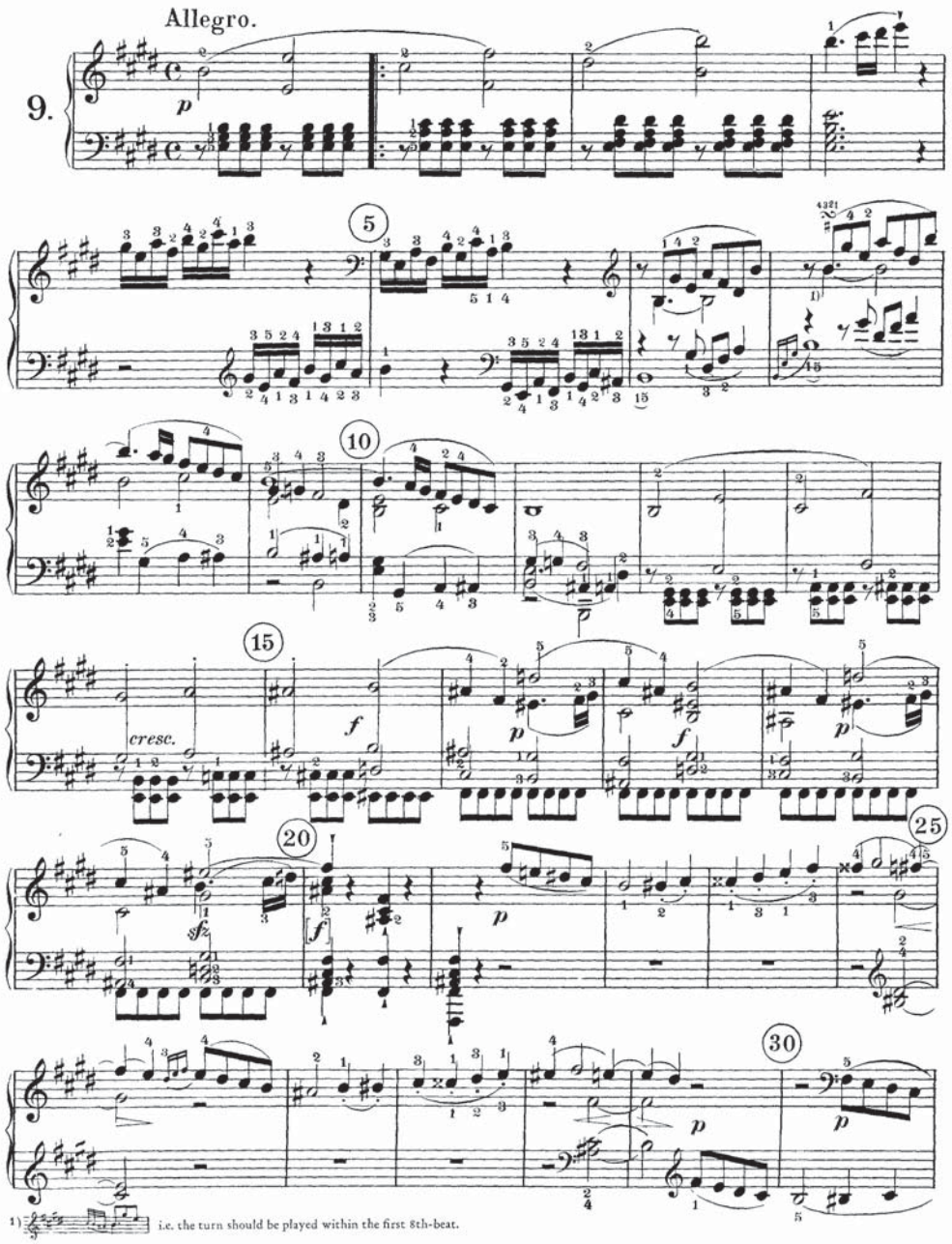
SONATE

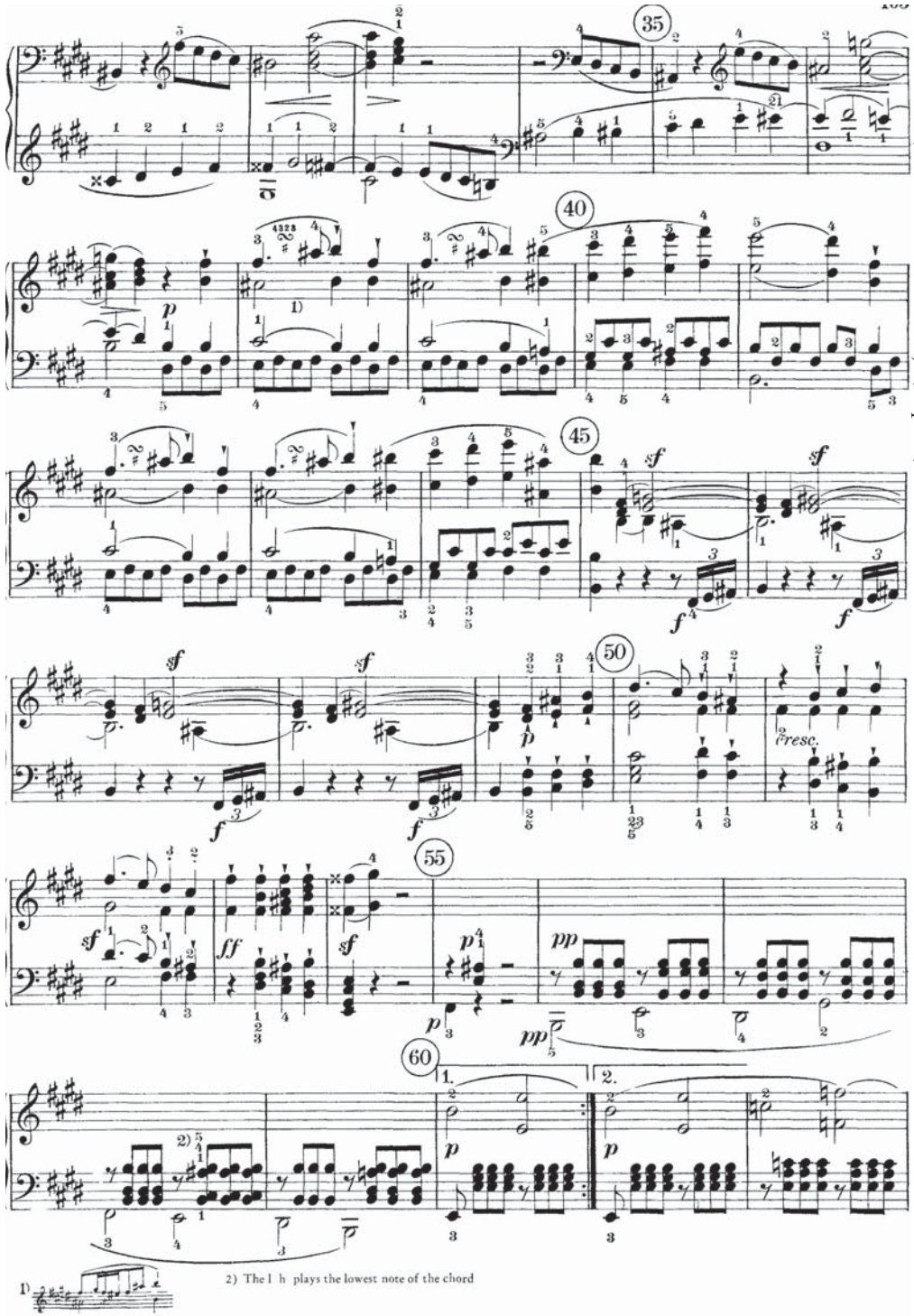
Op. 14. No 1.

Der Baronin von Braun gewidmet.

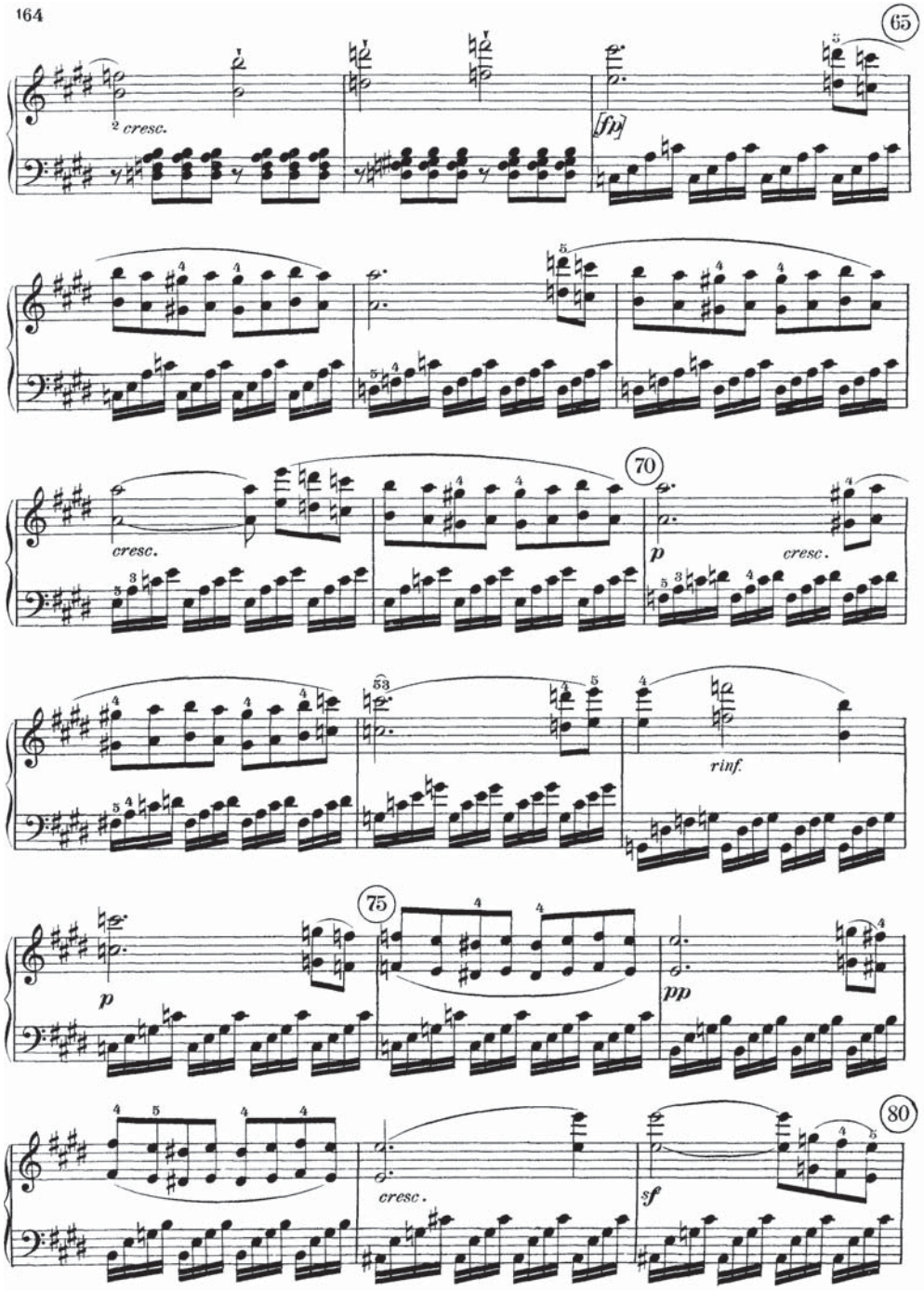
Allegro.

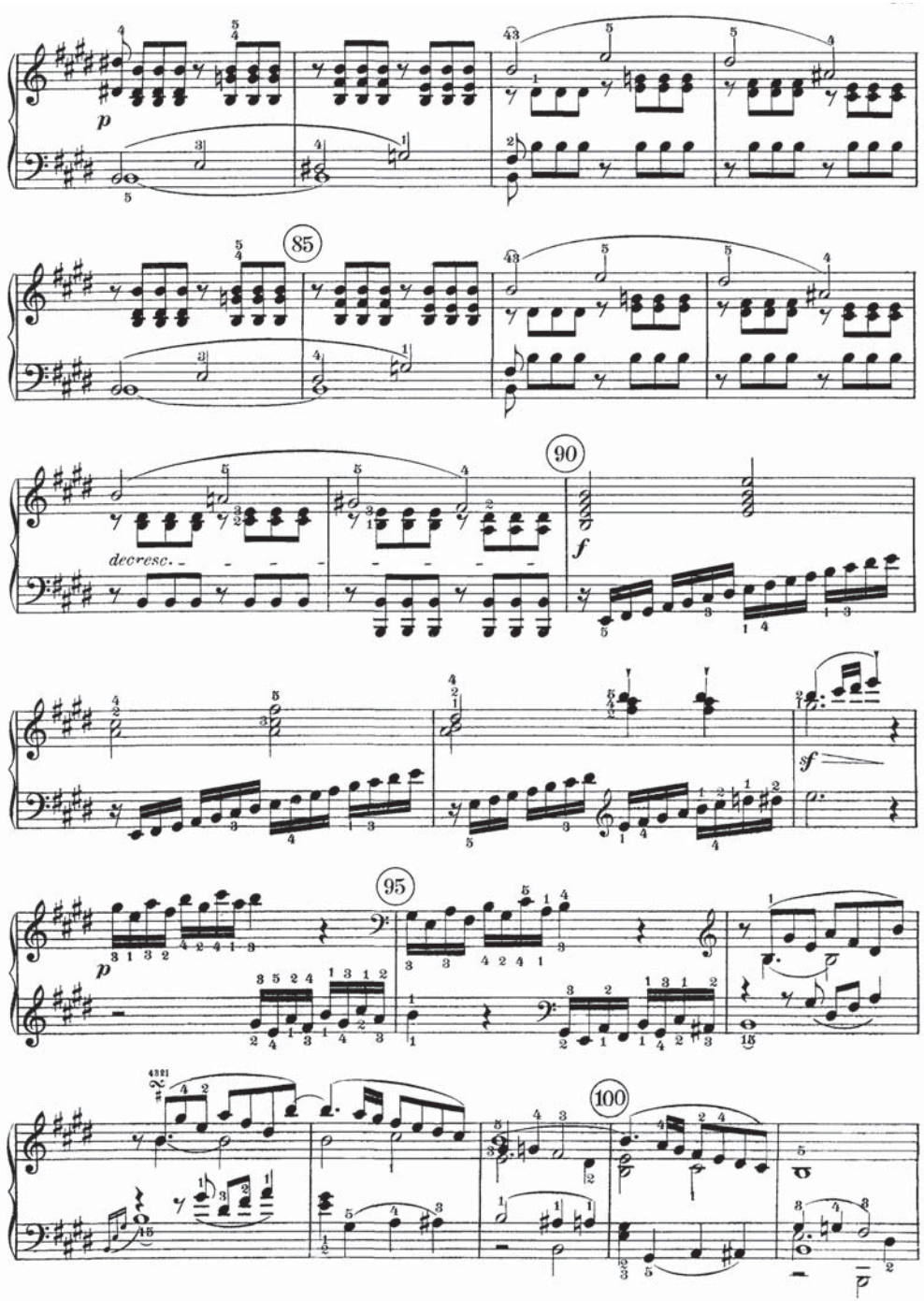
9.



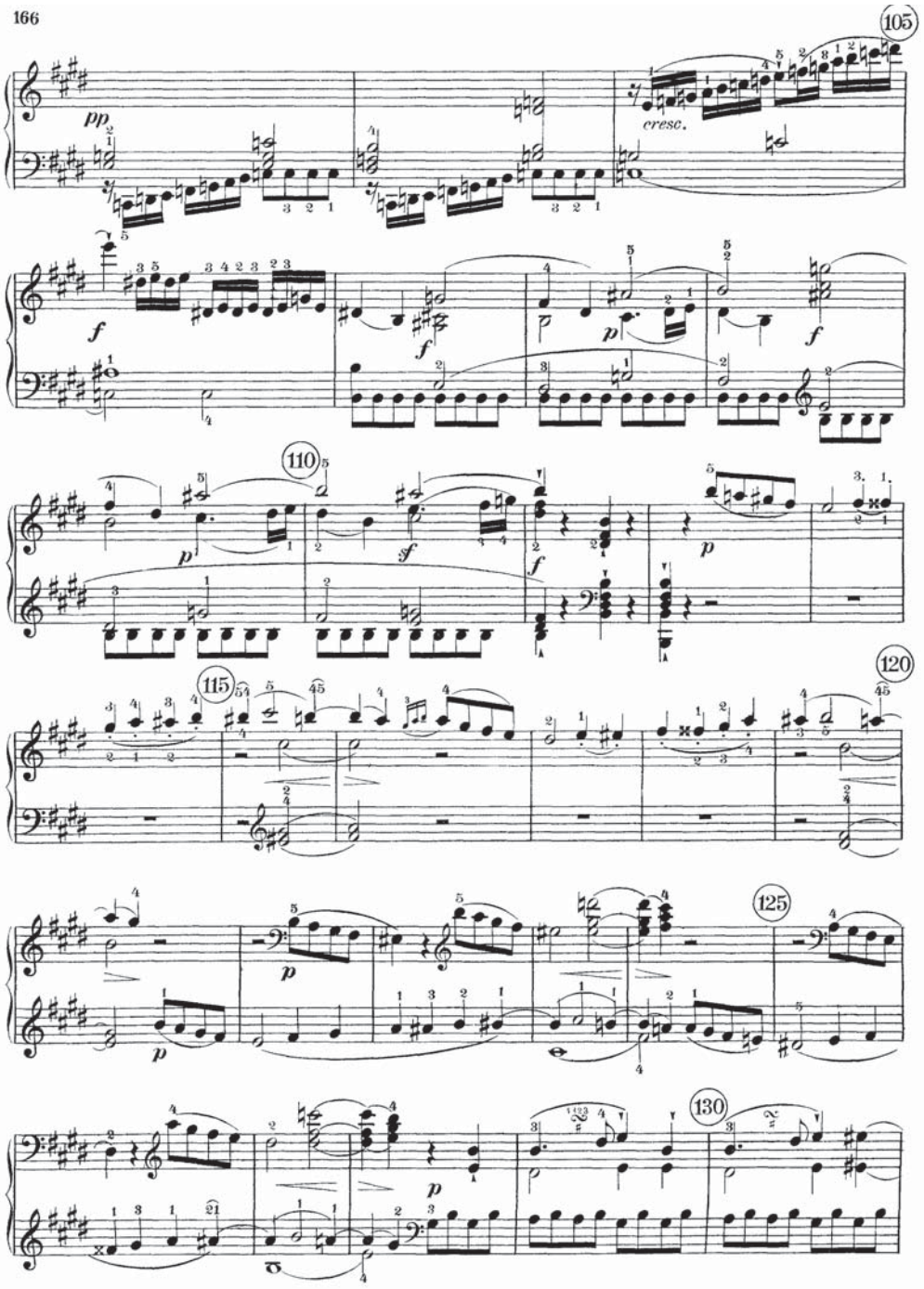


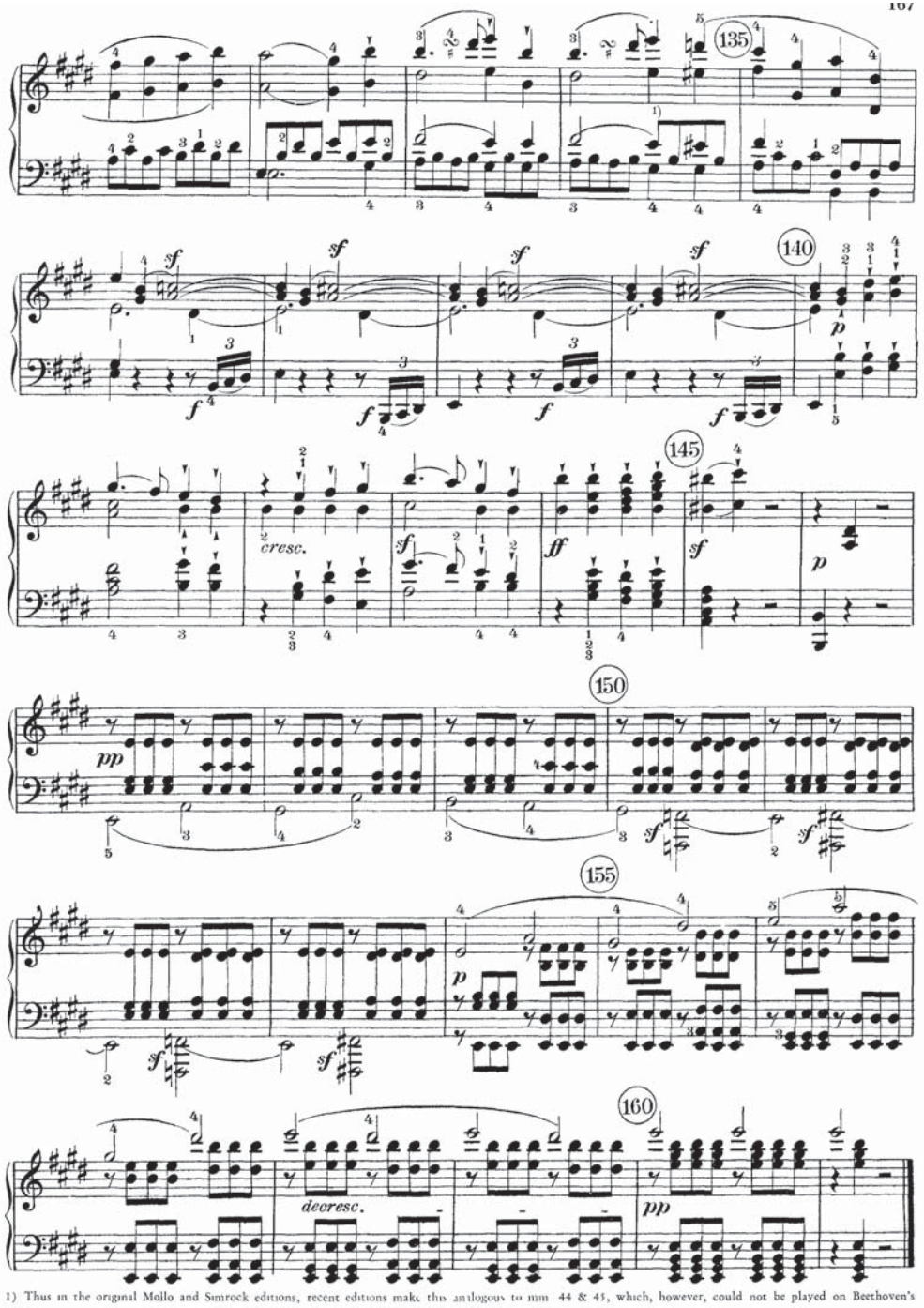
Ex. 1. Beethoven, Piano Sonata in E Major, Op. 14, No. 1





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





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.

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

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				***Development***	***Recapitulation***				
FTA	TR	STA	CL (codetta)	Retrans	FTA	TR	STA	CL	(Coda)

Mm:

Key:

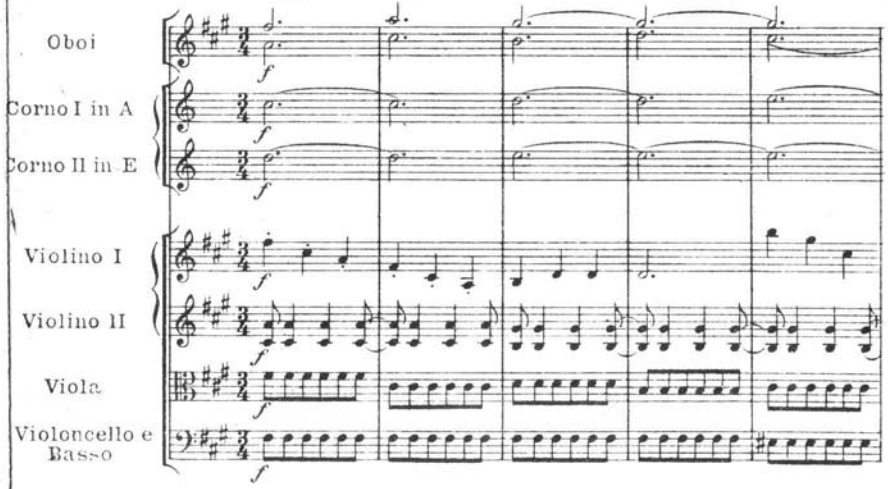
Function:

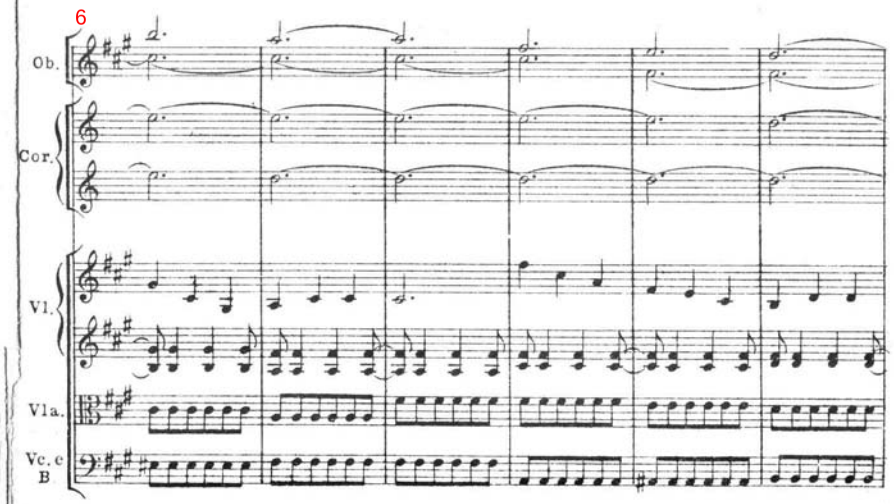
1. Analyze each harmony in mm. 1-16.

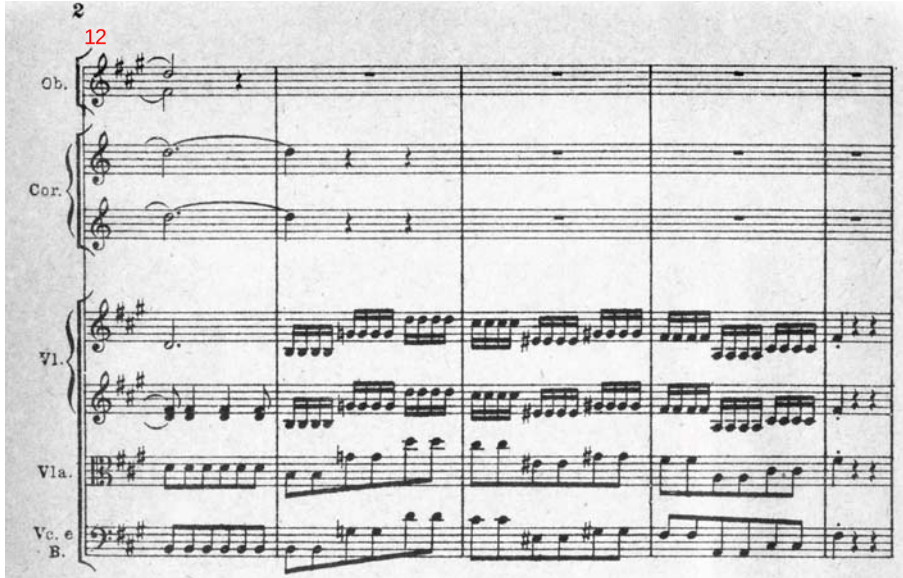
Symphonie № 18

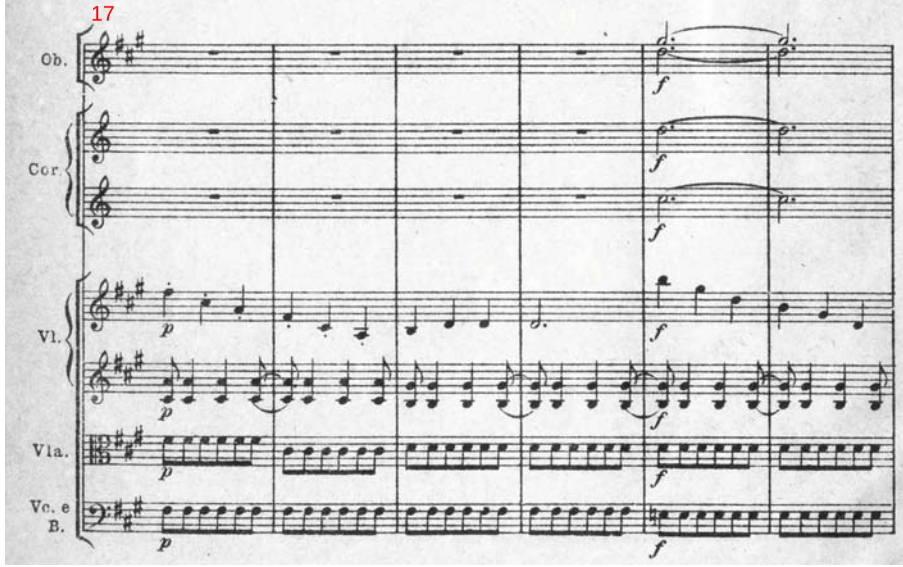
Allegro assai

Joseph Haydn









23

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

29

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

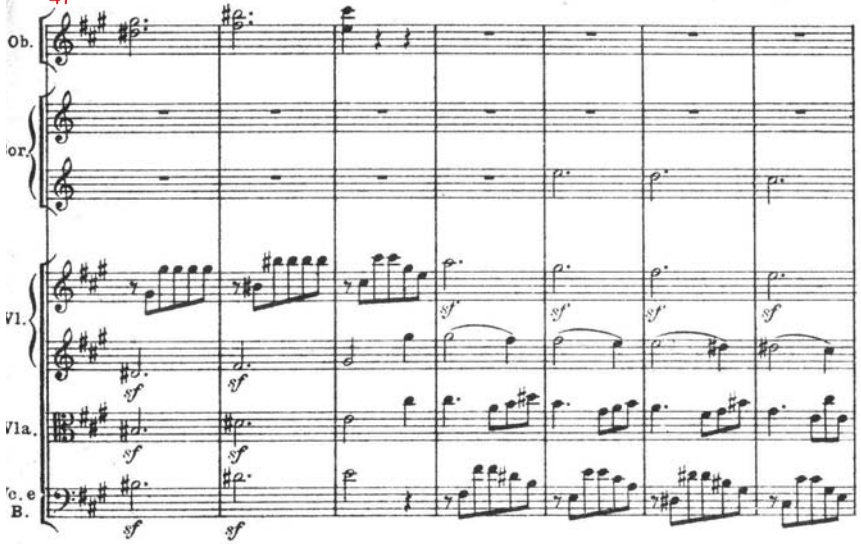
35

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

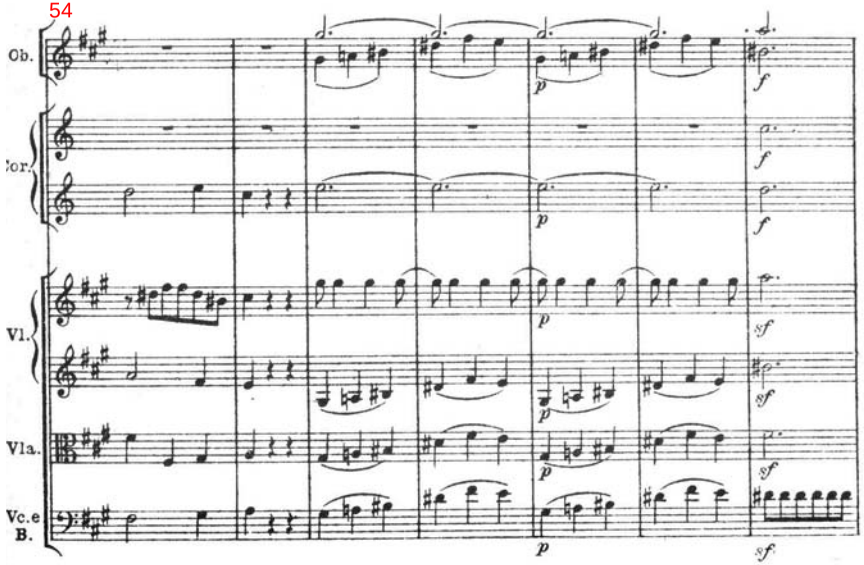
41

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

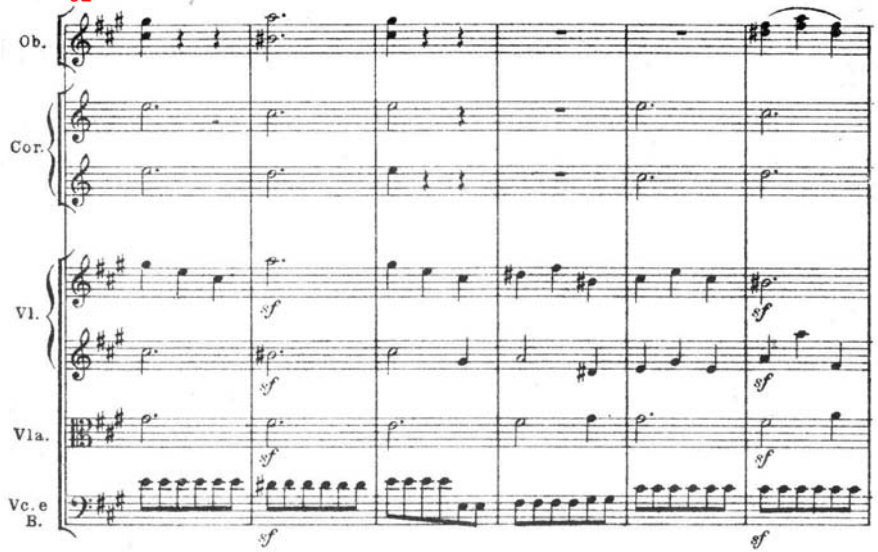
47


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

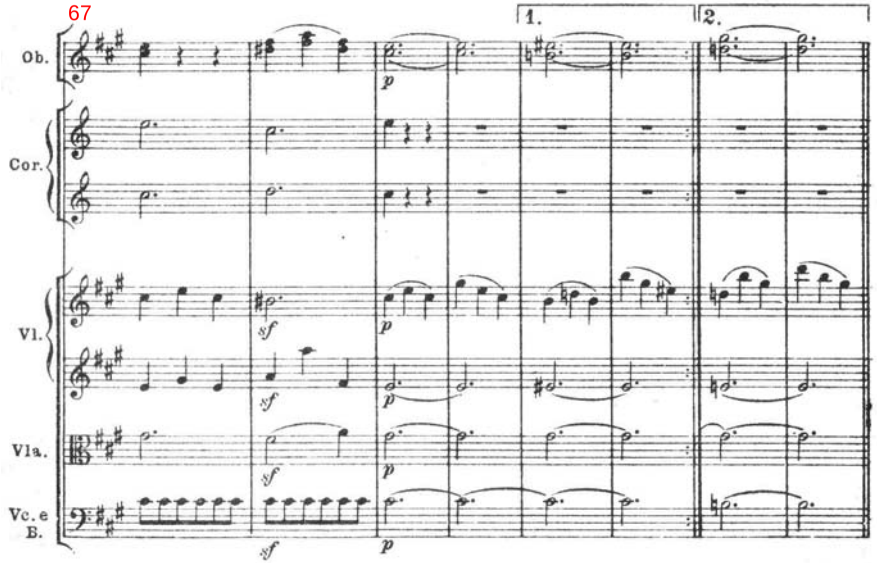
54


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

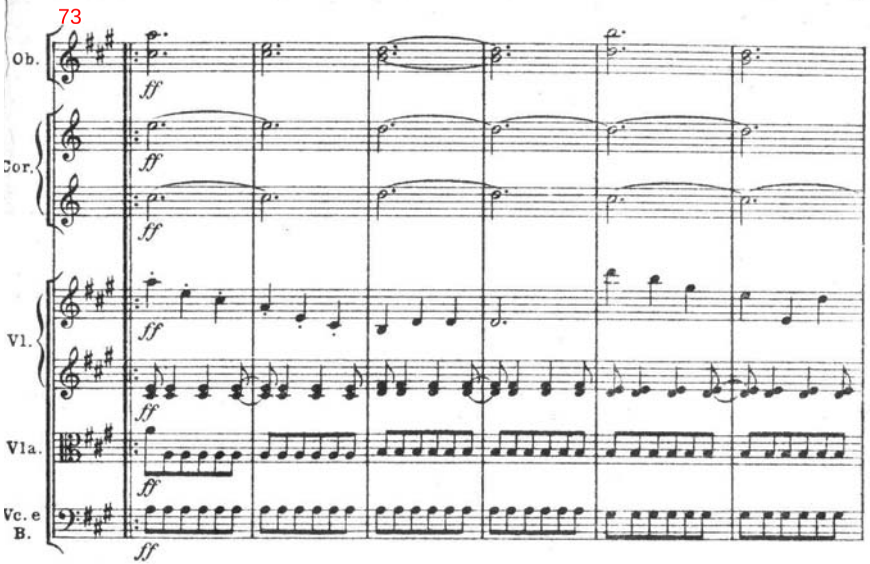
61


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

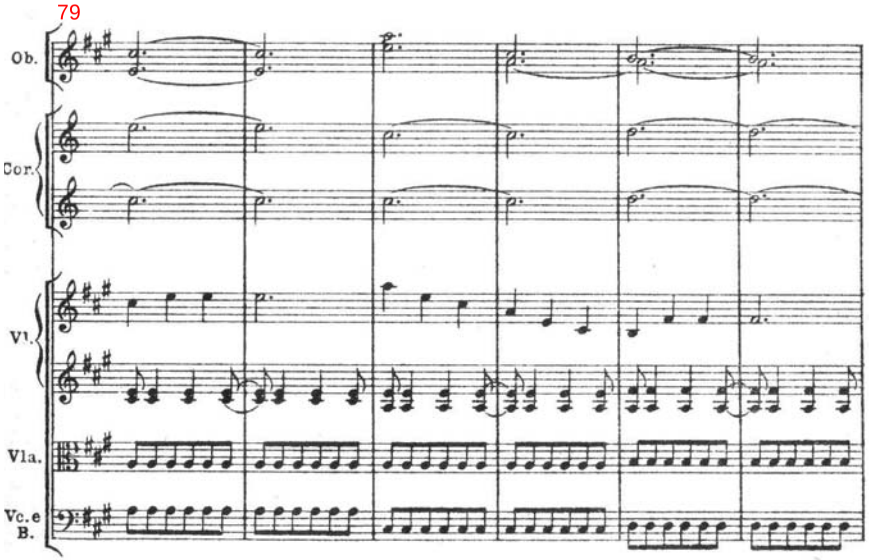
67


1.
2.
Ob.
Cor.
Vl.
Vla.
Vc.e
B.

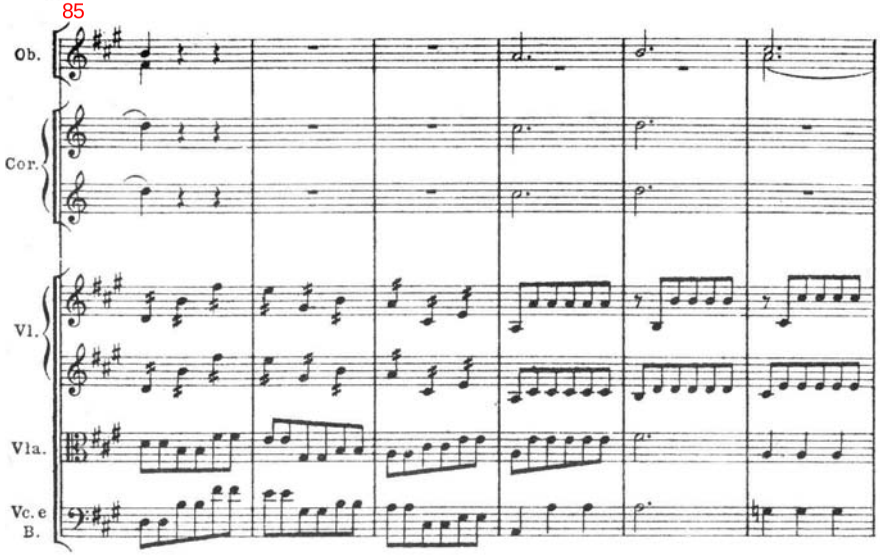
73


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

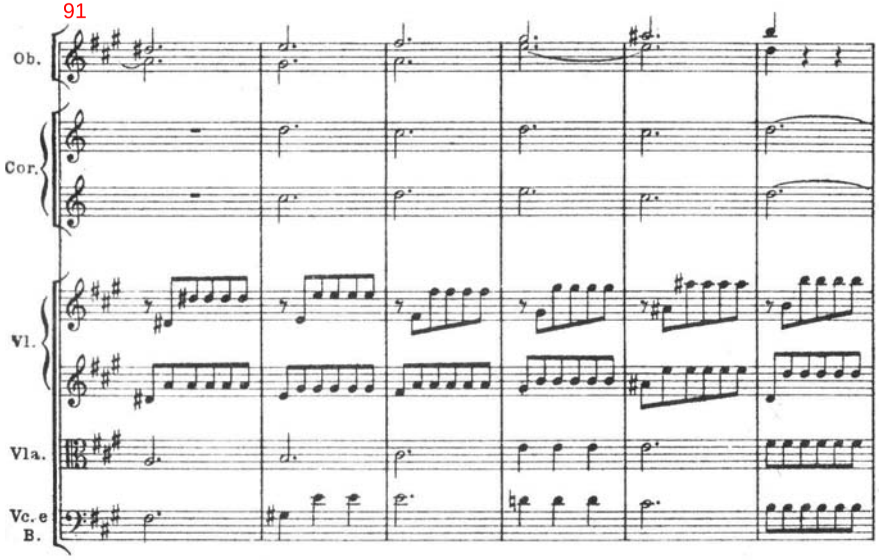
79


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

85


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

91


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

97

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

103

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

110

Ob.
Vl.
Vla.
Vc.e B.

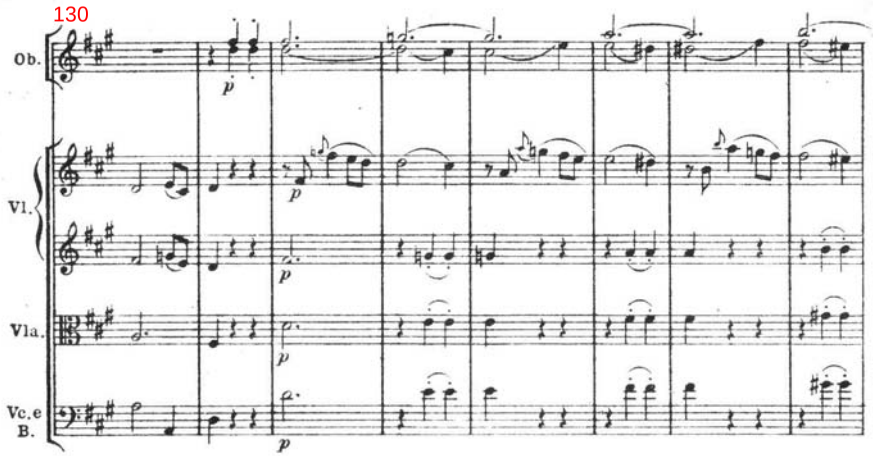
117

Vl.
Vla.
Vc.e B.

124

Vl.
Vla.
Vc.e B.

130



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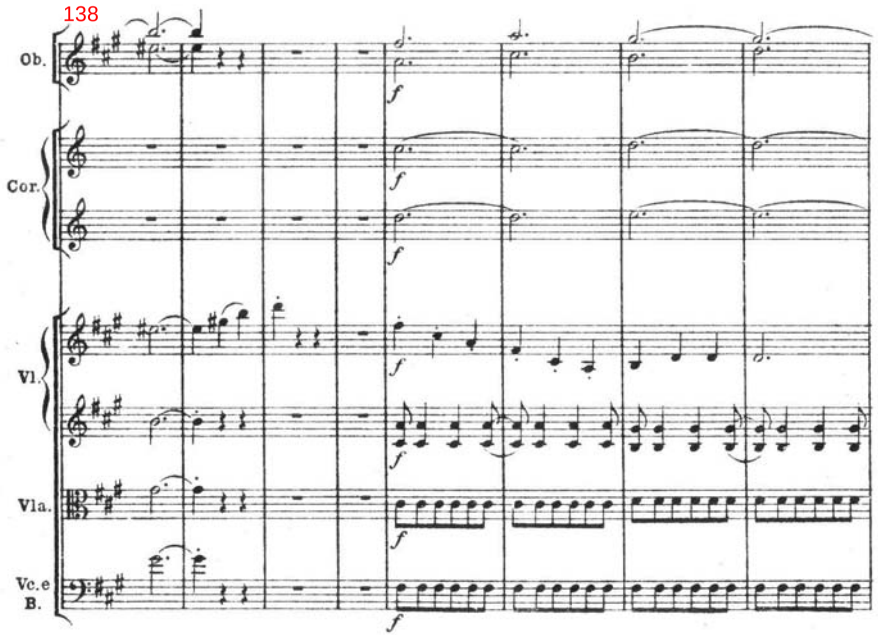

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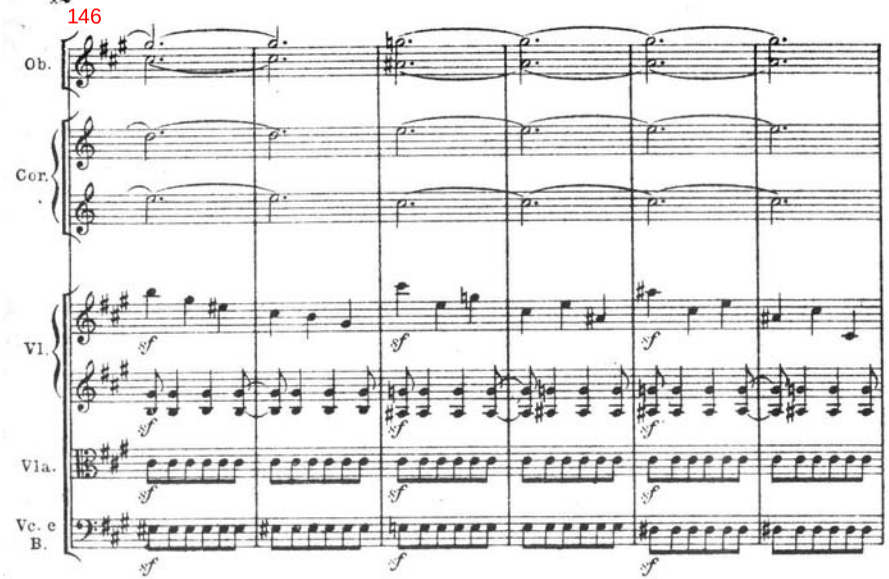

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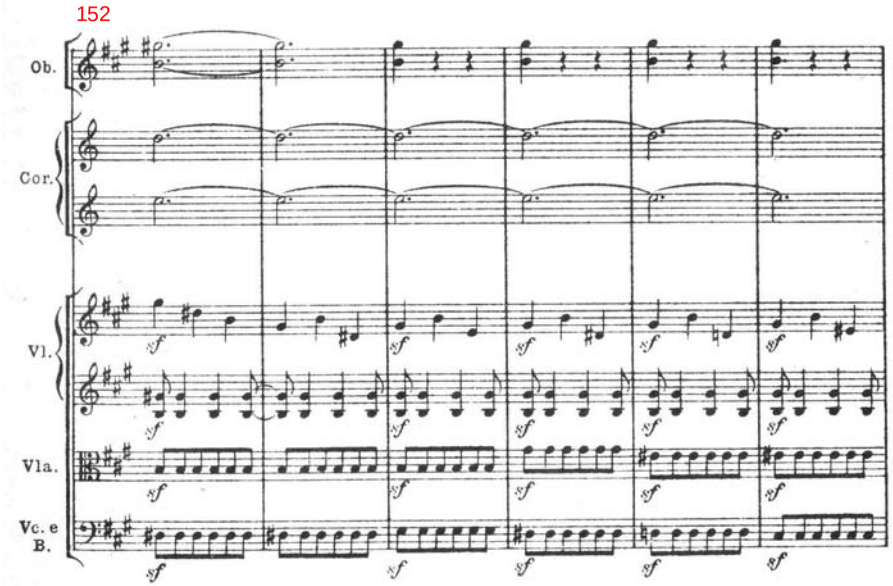


158

Ob.

Cor.

Vl.

Vla.

Vc.e B.

164

Ob.

Cor.

Vl.

Vla.

Vc.e B.

170

Ob.

Cor.

Vl.

Vla.

Vc.e B.

176

Ob.

Cor.

Vl.

Vla.

Vc.e B.

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

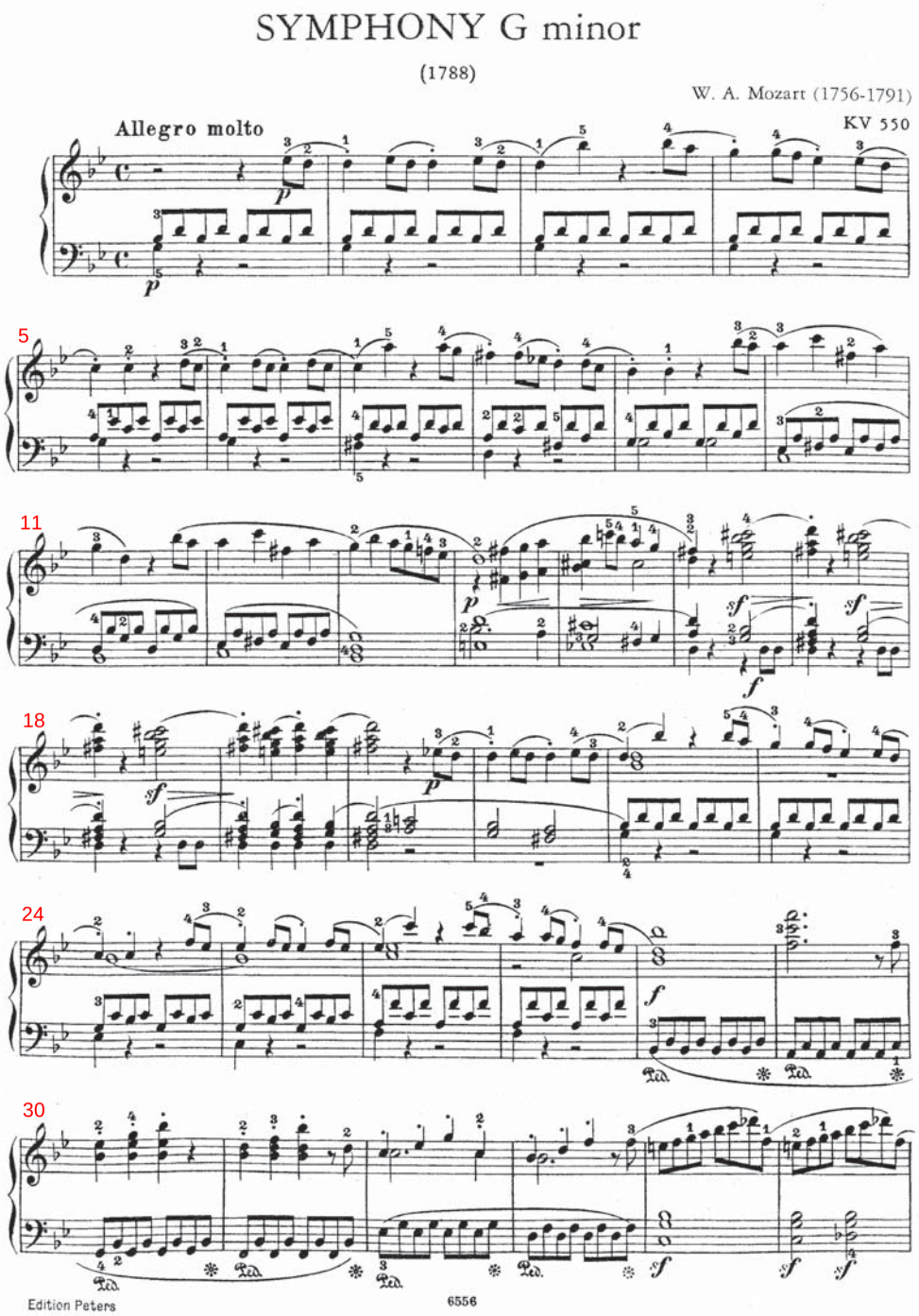
Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

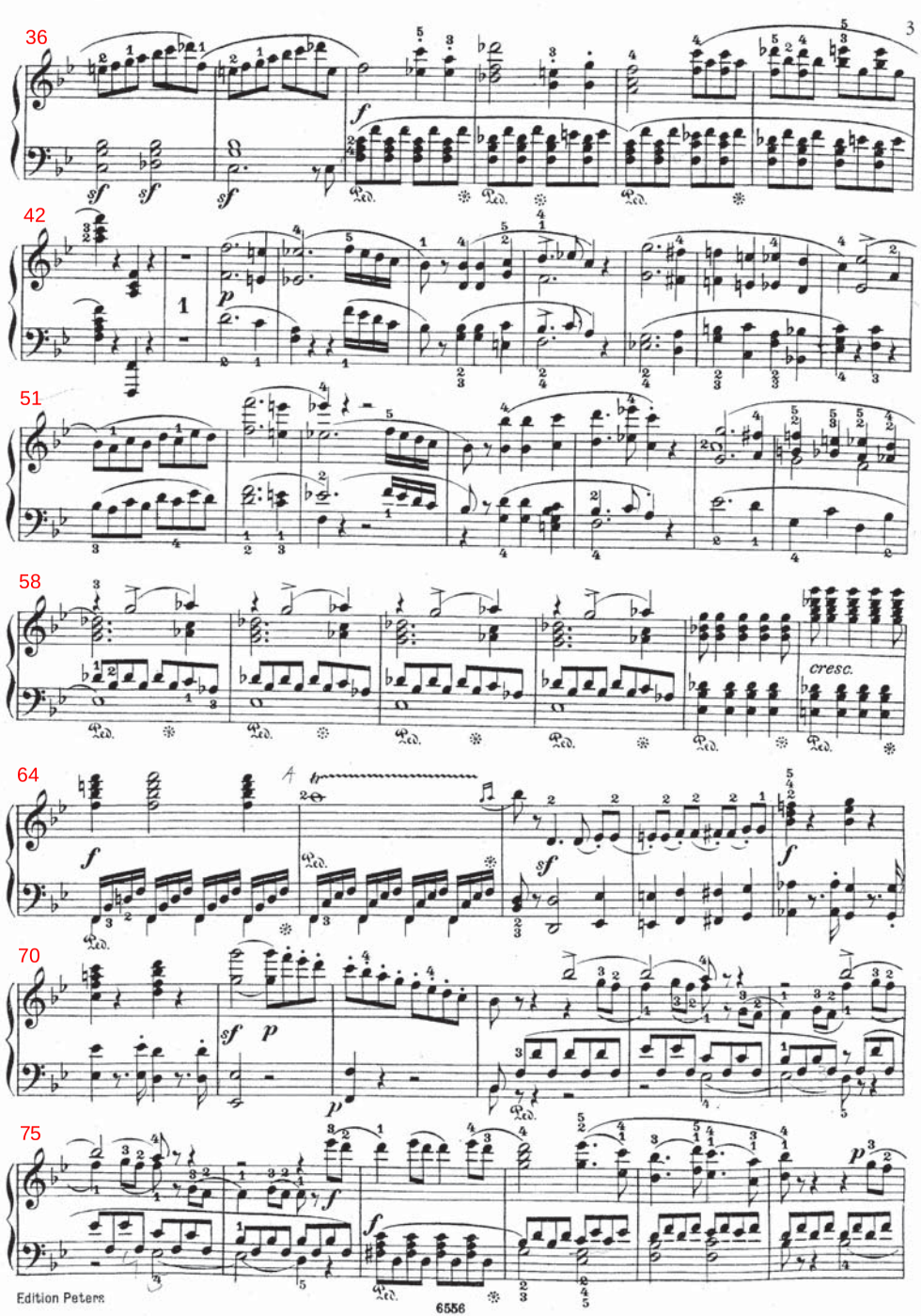
Exposition				***Development***	***Recapitulation***				
FTA	TR	STA	CL (codetta)	Retrans	FTA	TR	STA	CL	(Coda)

Mm:

Key:

Function:





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

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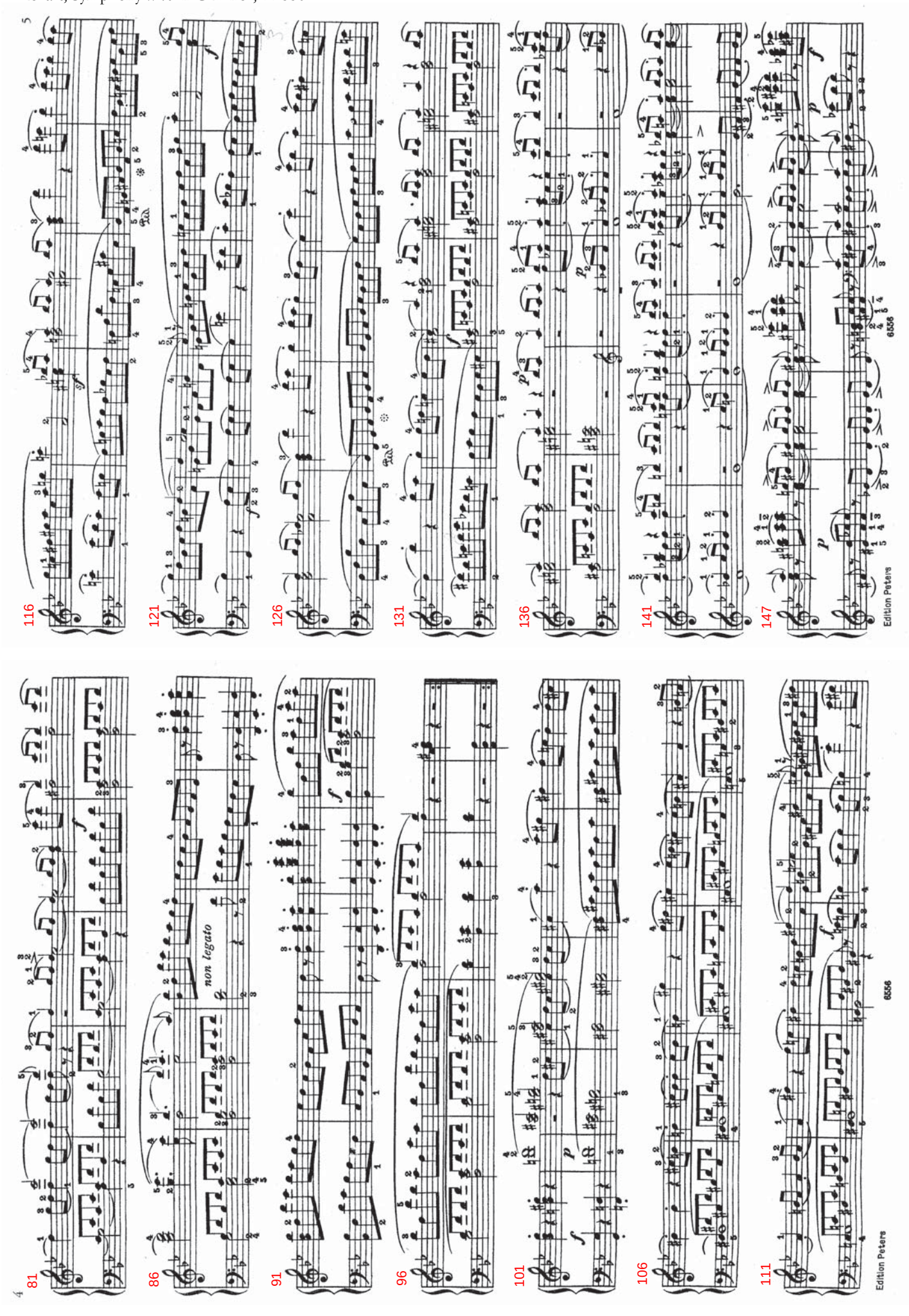
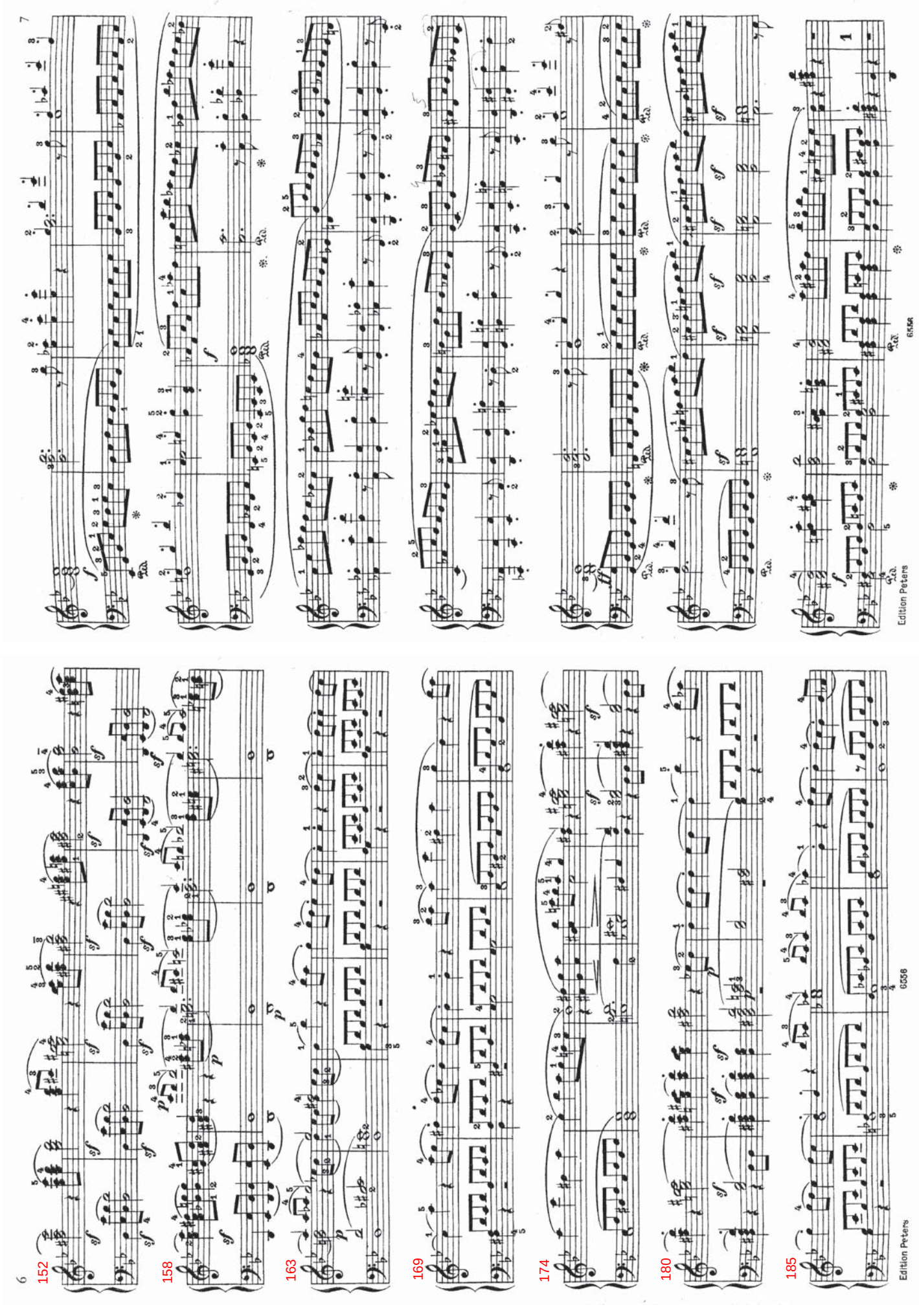
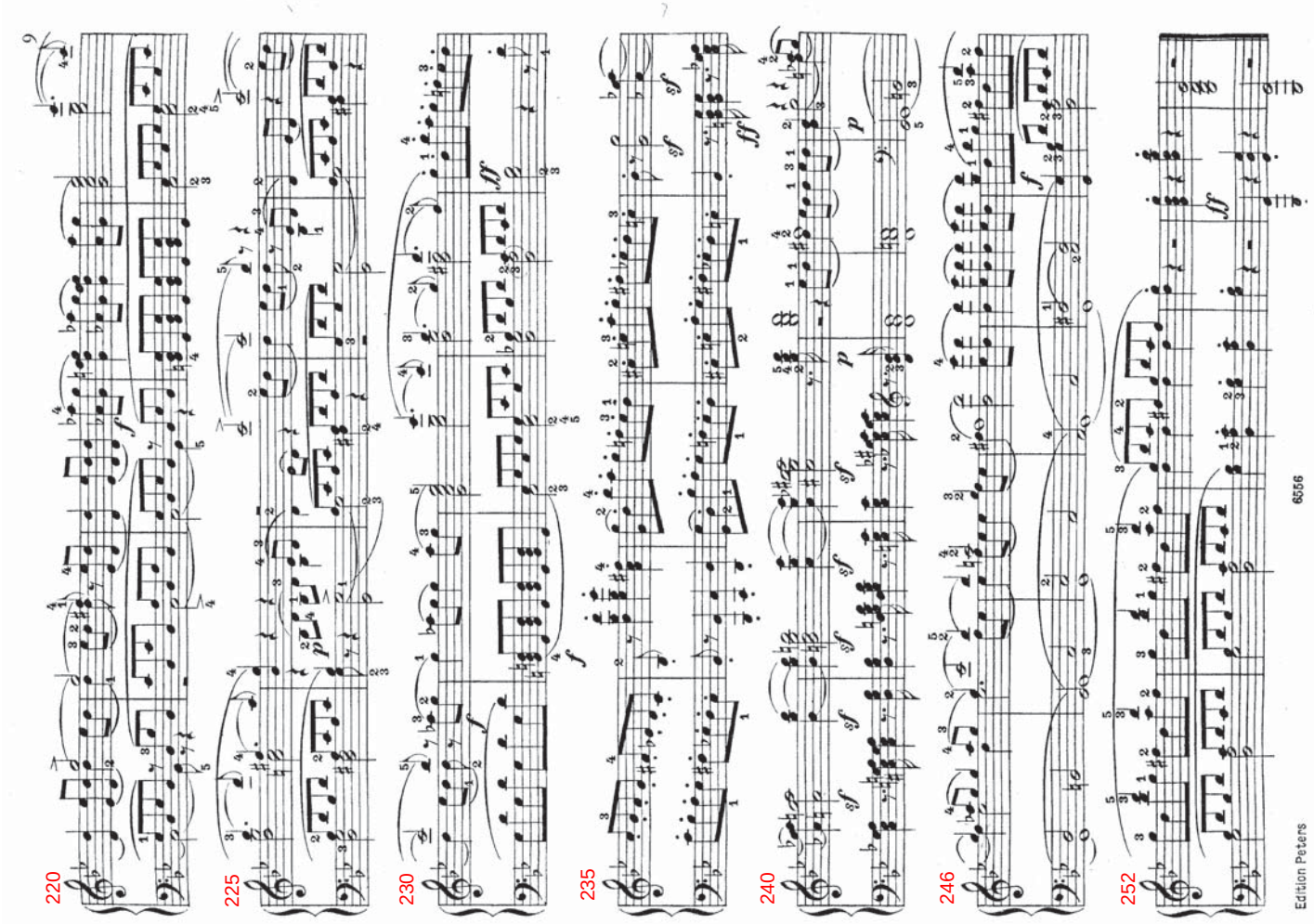
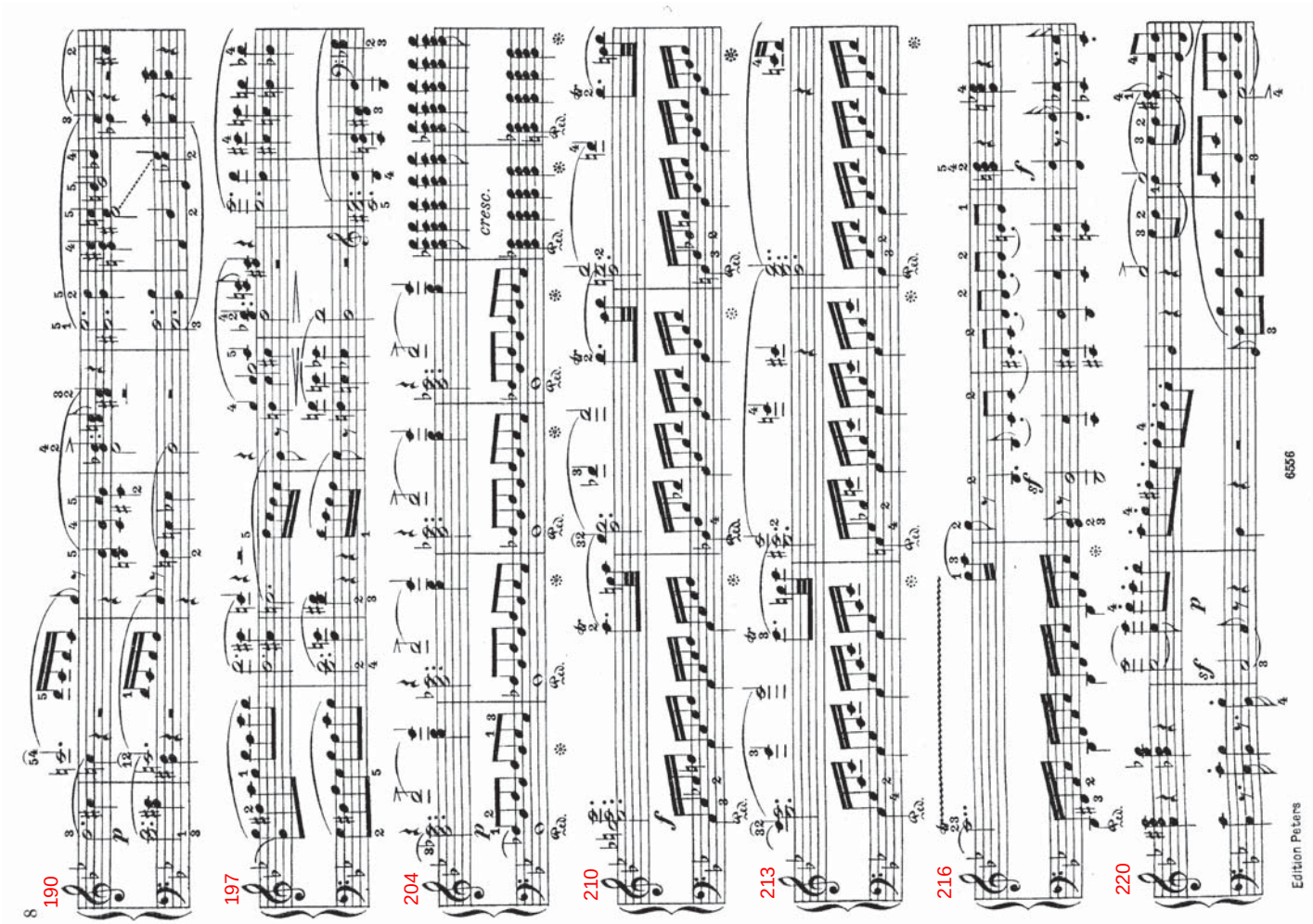


Ex. 3. Mozart, Symphony #40 in G minor, K. 550



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