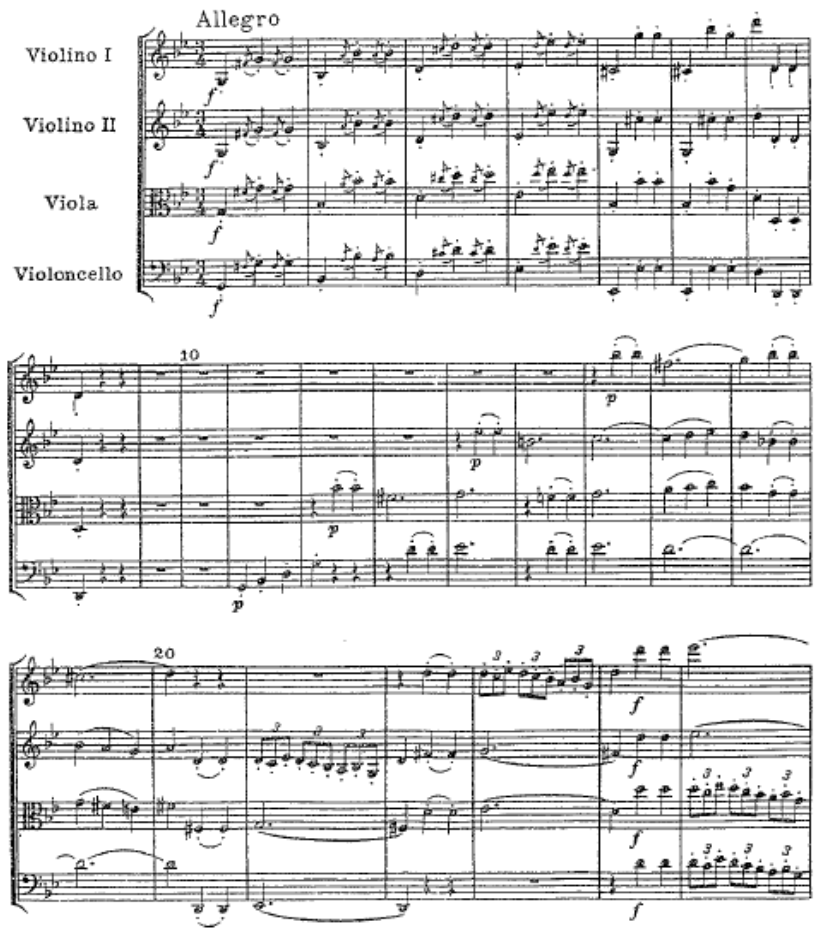
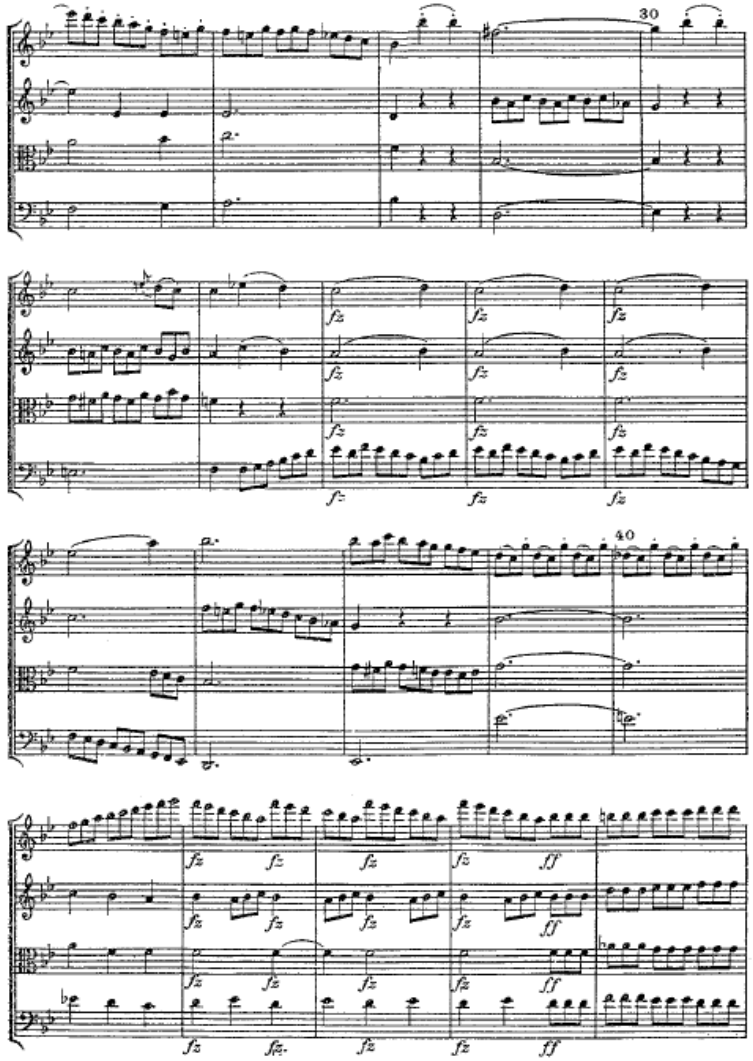
EXERCISE 49-1 Analysis with sonata form principles

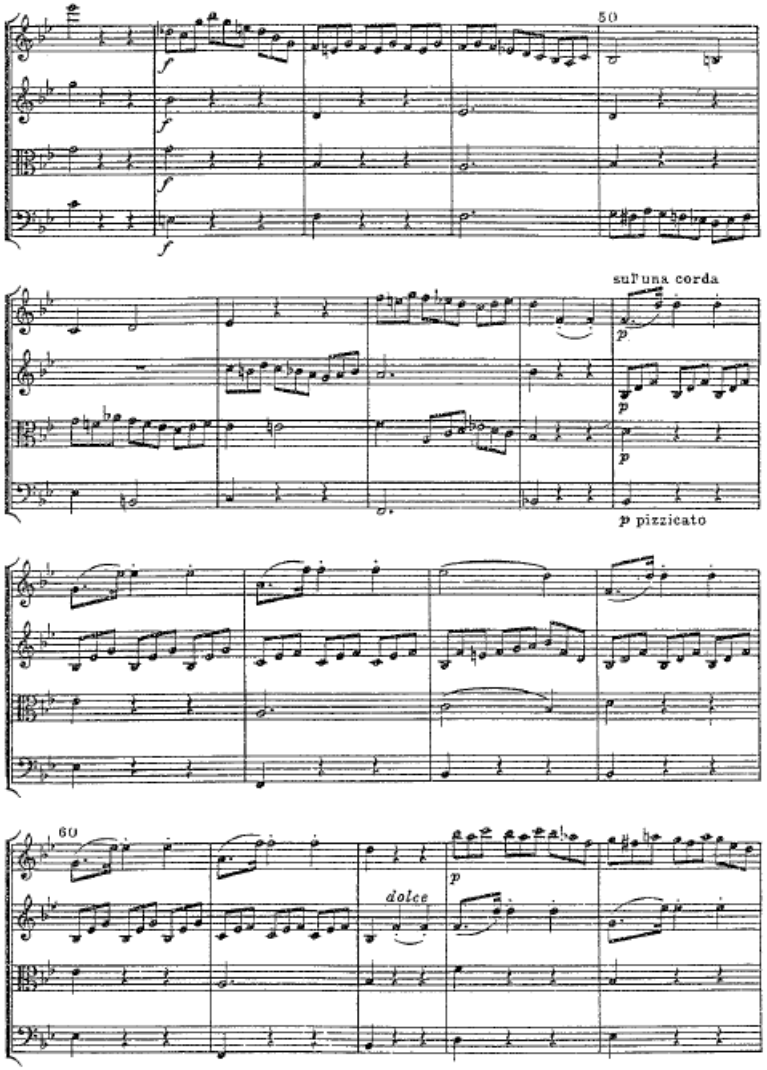
PART A. Study and listen to Worksheet example 49-1. Then consider the following questions.

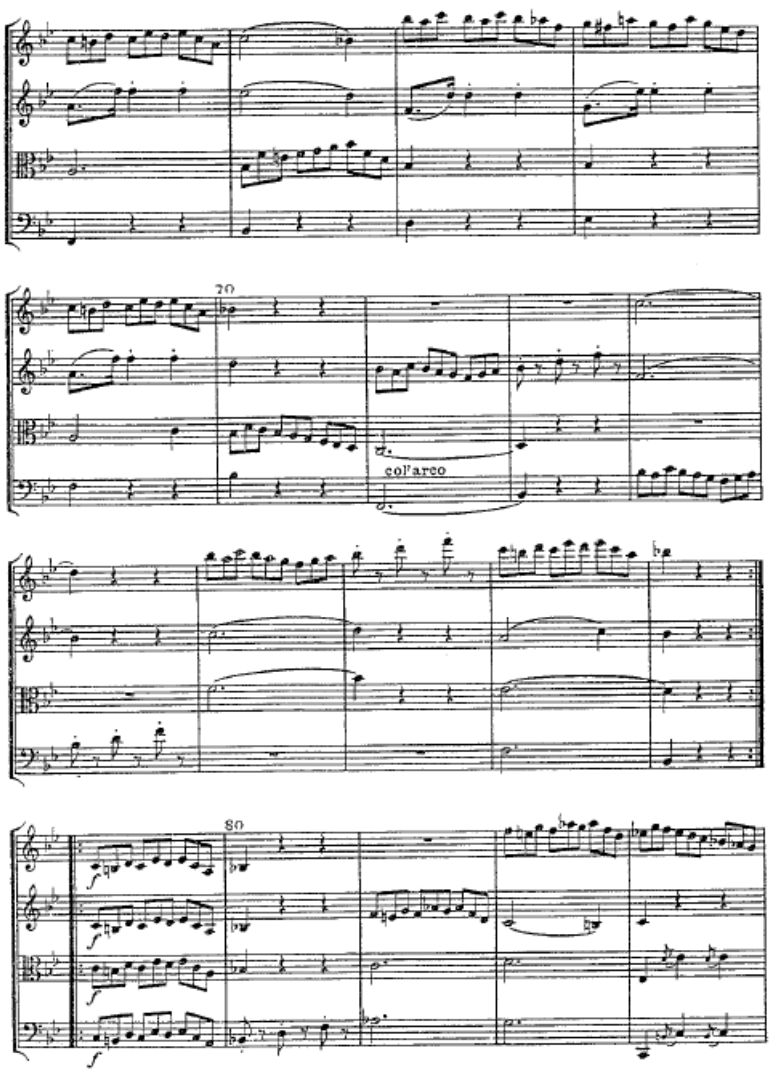
1. In which measures do the big sectional divisions occur (exposition, development, recapitulation, possibly also introduction and/or coda)?
2. Where do the primary and secondary theme groups occur and in what keys?
3. In what measure does the P theme group begin and why?
4. The S theme group?
5. What are the differences between the P and S themes?
6. How are these sections connected? Is there a transitional theme? If so, in what measures? If not, how do we get to the new key for the S theme?
7. Is there a K section? If so, where?
8. What interrelationships are there between thematic groups?
9. Name some musical characteristics/techniques/devices of this development and provide at least 3 examples of each—what makes this section developmental?

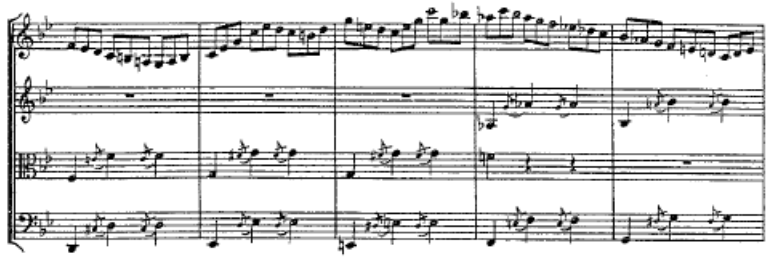
10. What keys are implied in the development?
11. Label score with all tonicizations, tonal cells, and true modulations.
12. What are the relationships between these keys and the tonic key?
13. Is there a re-transition at the end of the development? If so, in what measures?
14. Where does the material from the exposition return?
15. On a separate sheet of paper, please create a form diagram for the first movement of the Haydn String Quartet, op. 74, no. 3, that includes:
    - Large sections labelled at the top (INTRODUCTION, EXPOSITION, DEVELOPMENT, and RECAPITULATION)
    - measure numbers of where important events occur
    - P, T, S, and K in the EXPO and RECAP
    - Key areas, both in Roman numerals (in relationship to tonic) and letter names

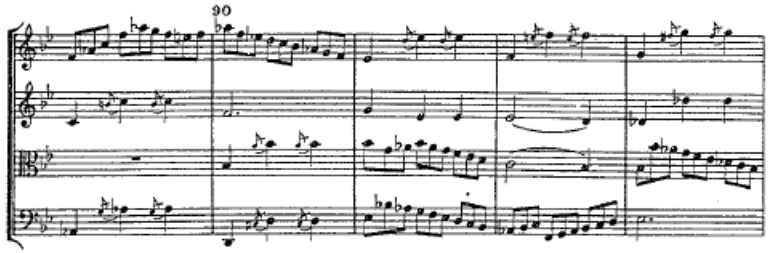

Allegro
Violino I
Violino II
Viola
Violoncello
10
20

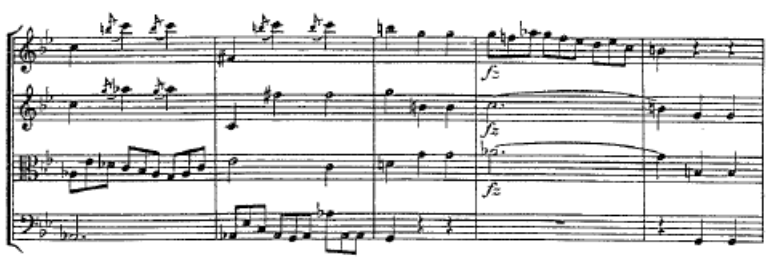

30
40

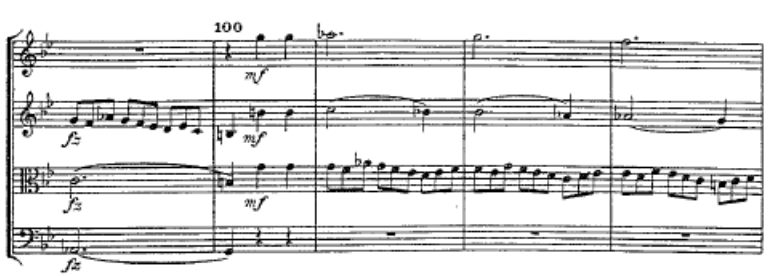

50
sul'una corda
p pizzicato
60
dolce

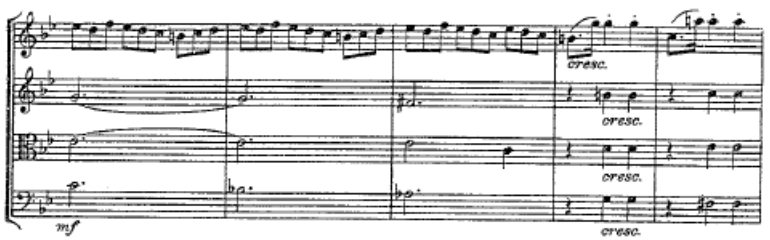

70
col'arco
80

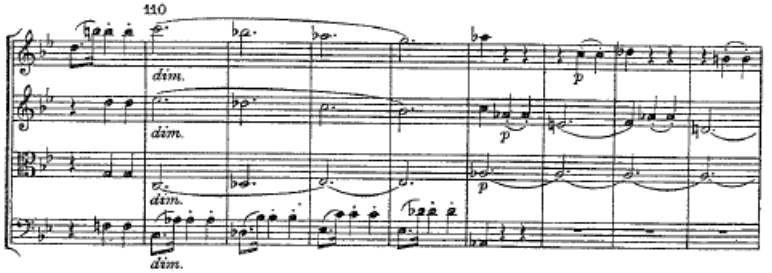


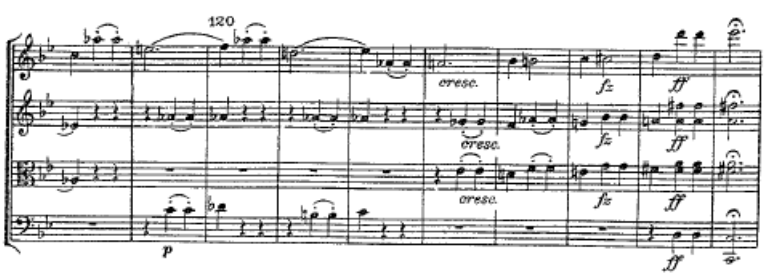

90

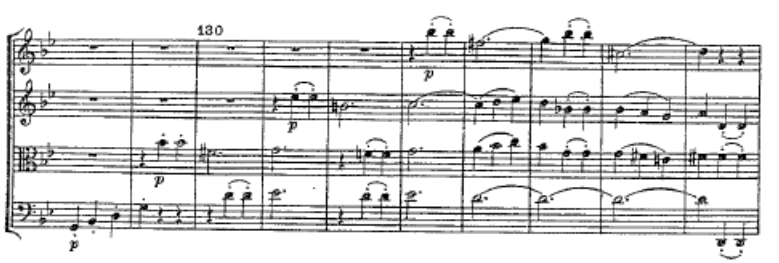

fz
fz
fz

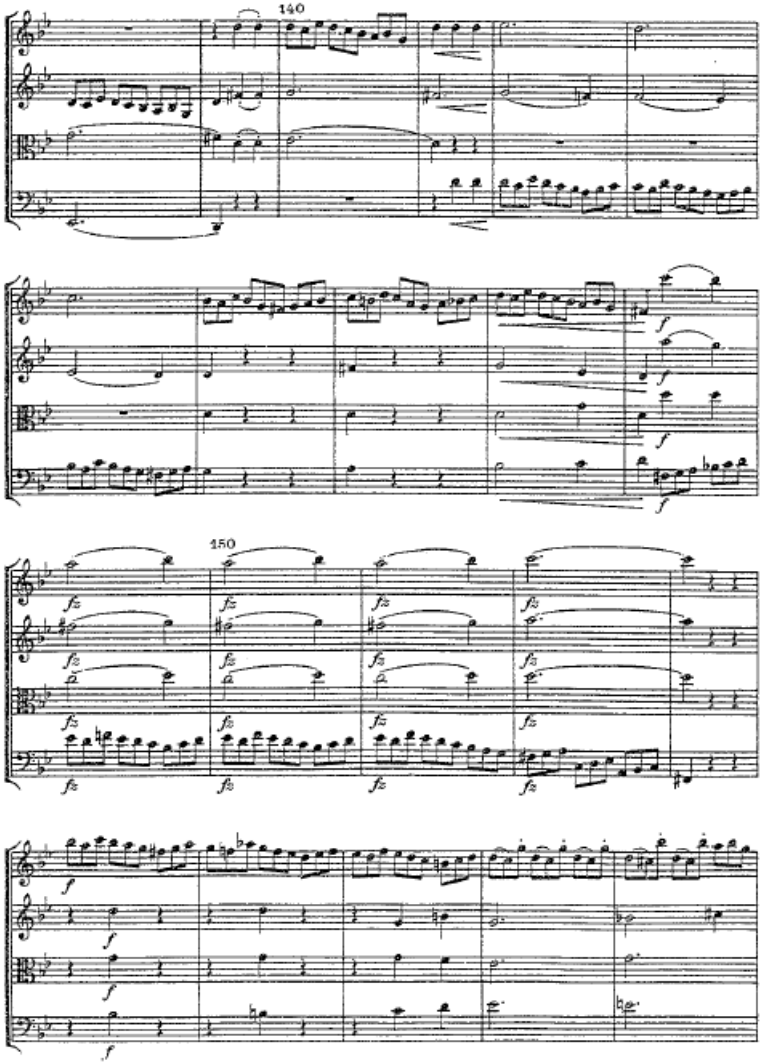

100
fz
mf
fz
mf
fz

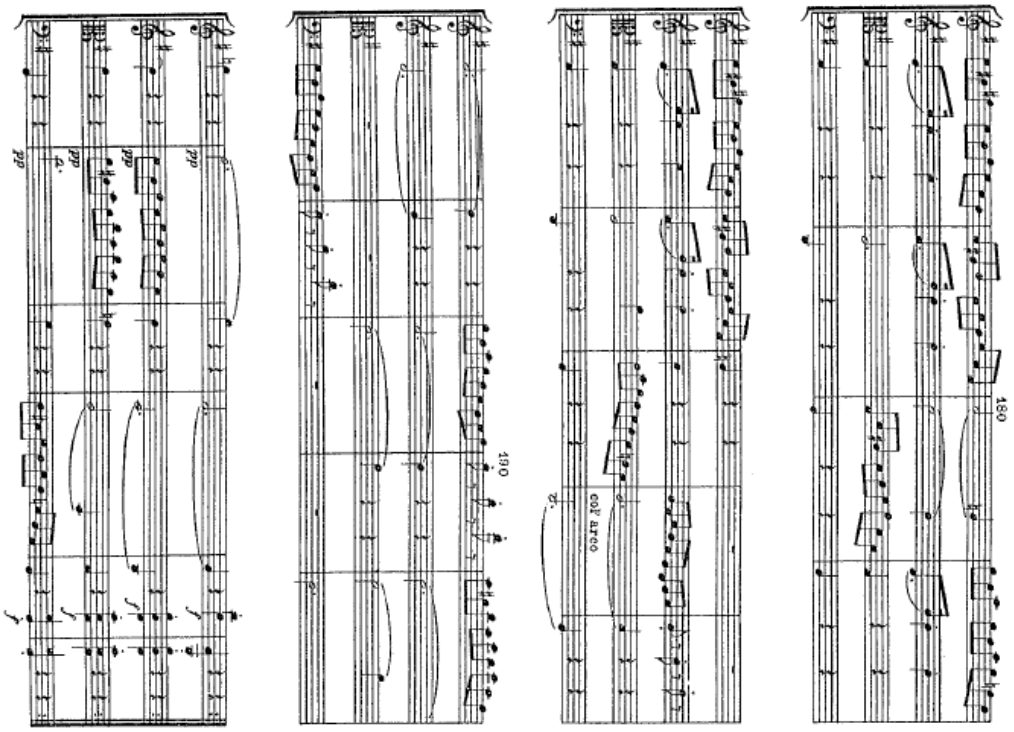

cresc.
cresc.
cresc.
mf
cresc.


110
dim.
dim.
dim.
dim.
p
p
p


120
cresc.
cresc.
cresc.
fz
fz
fz
ff
ff
ff
p
ff


130
p
p
p
p
p


140
150
160
170
p pizzicato
dolce



Worksheet example 49-1. Franz Joseph Haydn, String quartet, op. 74, no. 3 in G minor ("Horseman"), mvt. 1

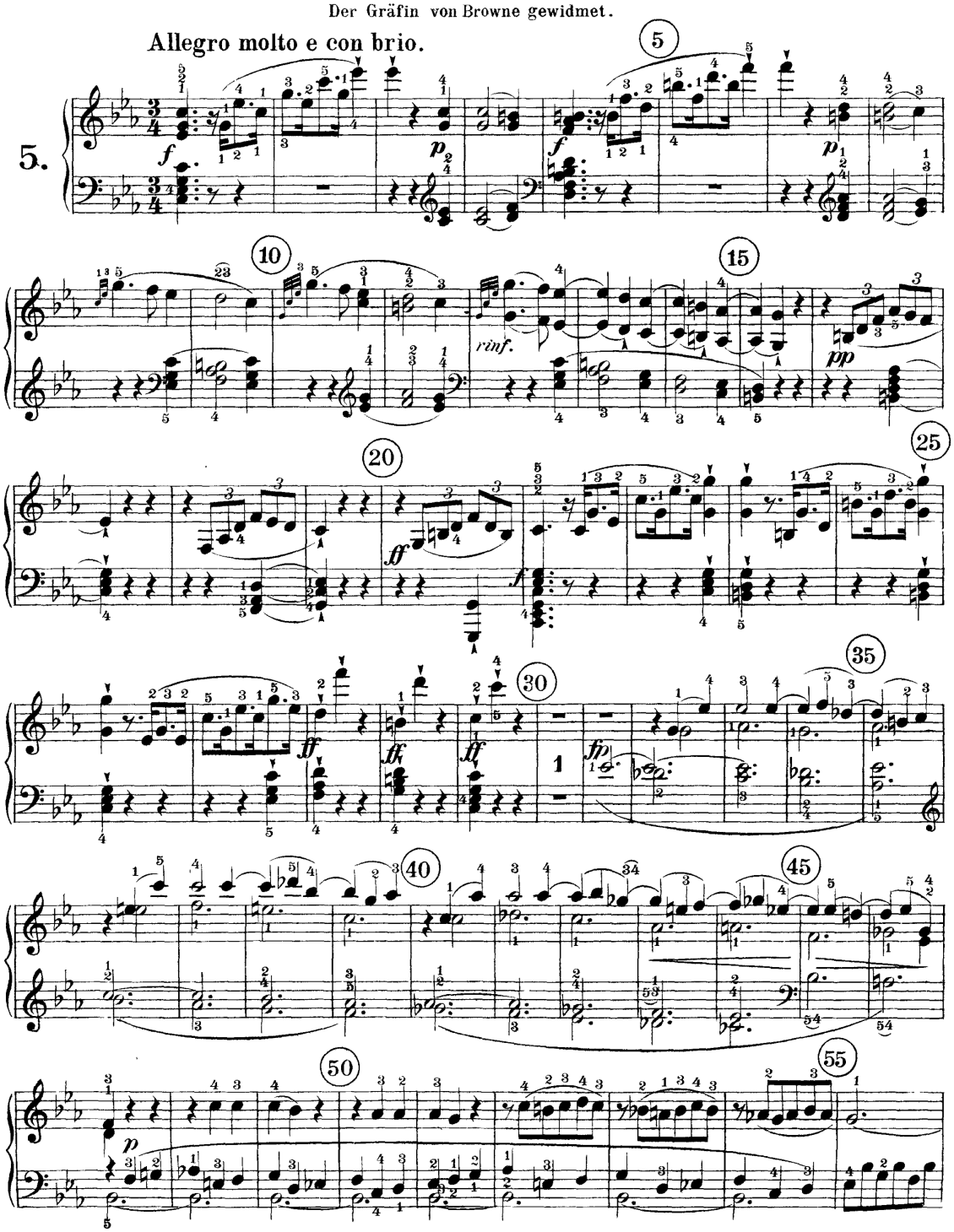
PART B. Study and listen to Worksheet example 49-2. The answer the following questions:

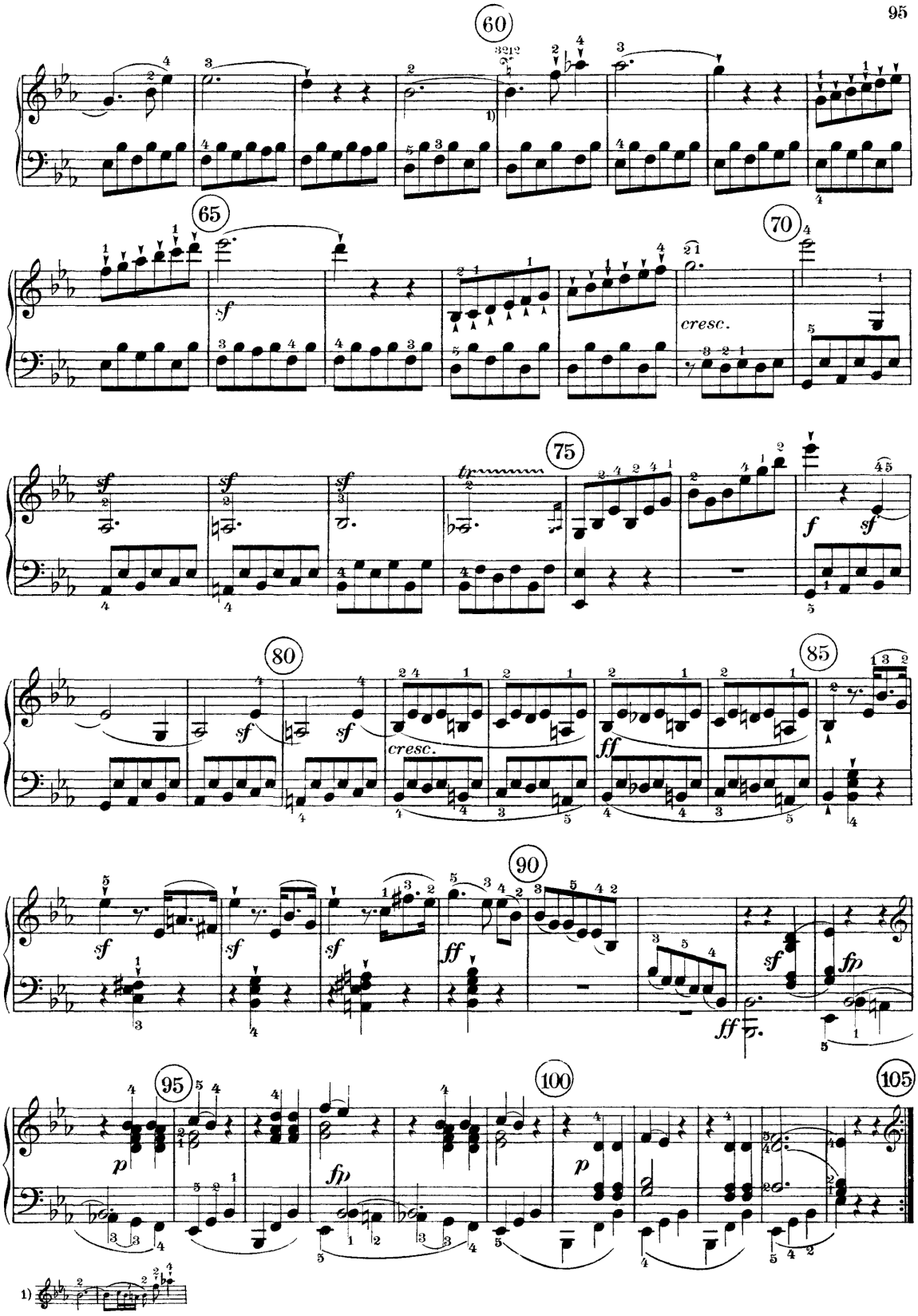
1. In which measures do the big sectional divisions occur (exposition, development, recapitulation, possibly also introduction and/or coda)?
2. Where do the primary and secondary theme groups occur and in what keys?
3. Identify anomalies in the formal design. What is odd about the development section? (It does something we have not yet encountered that most sonata form pieces don't do.) What is odd about the secondary theme group's (S) appearance in the recapitulation?
4. Create a form diagram. On a separate sheet of paper, create a form diagram with measure numbers, that
    - Accounts for the big sections (EXPO, DEV, RECAP)
    - Accounts for the main parts of the exposition and recapitulation (P, T, S, K)
    - Accounts for the key areas and relationships between keys and tonic throughout the entire movement
    - Locates the re-transition in the development section

Op. 10. Nº 1

Der Gräfin von Browne gewidmet.

Allegro molto e con brio.




60
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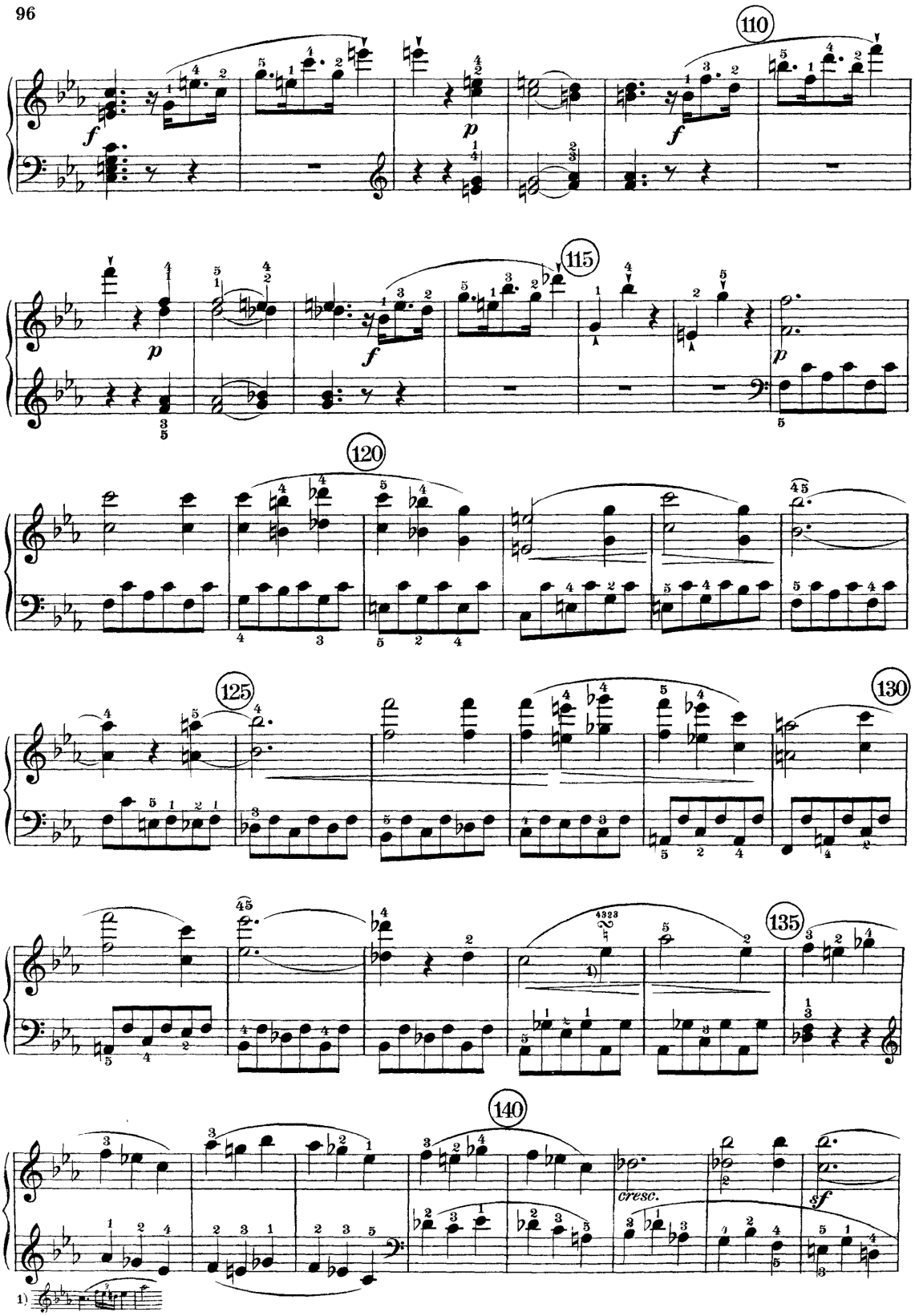
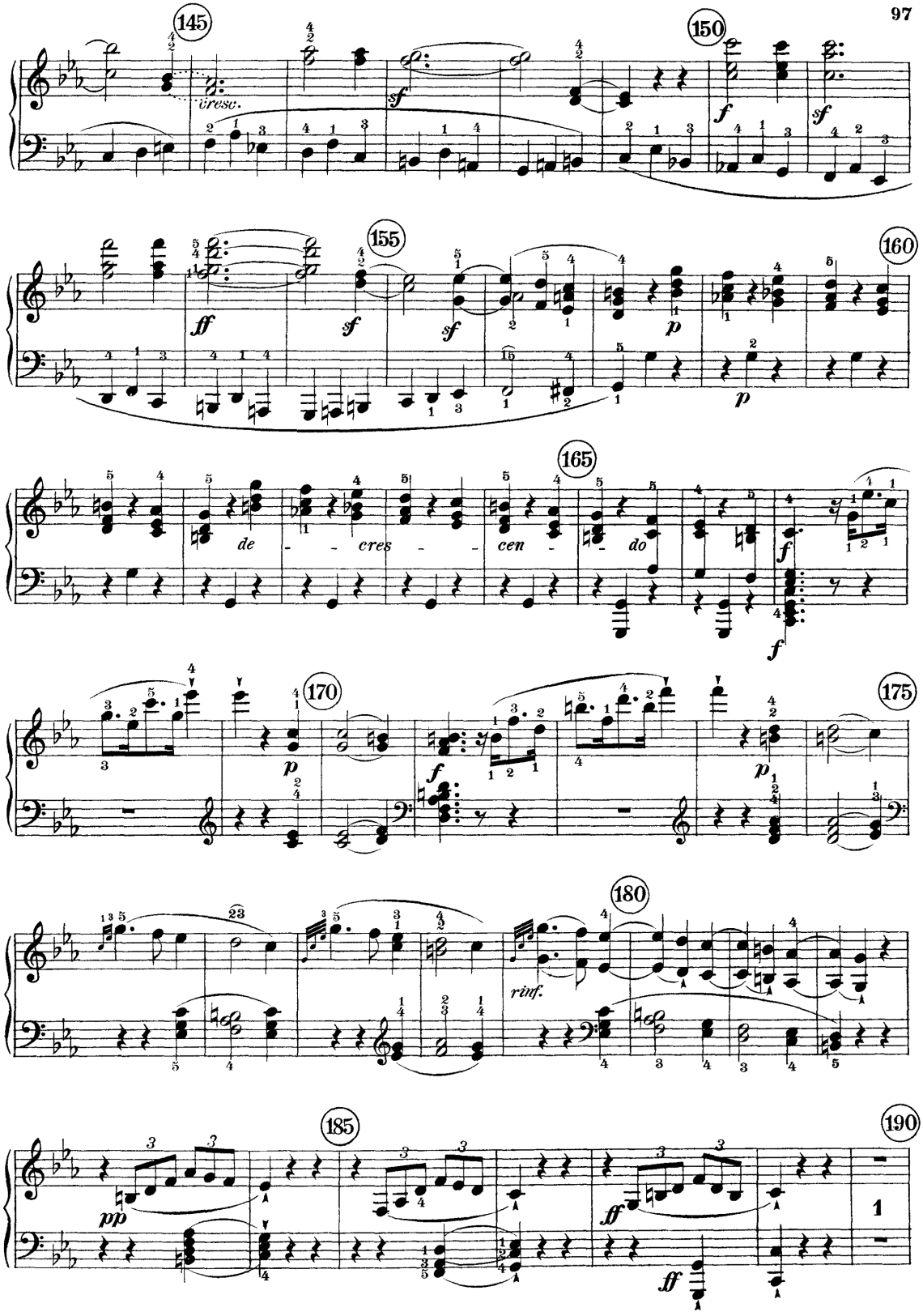
70
75
80
85
90
95
100
105
sf
cresc.
tr
f
ff
fp
p
1)


110
115
120
125
130
135
140
cresc.
1)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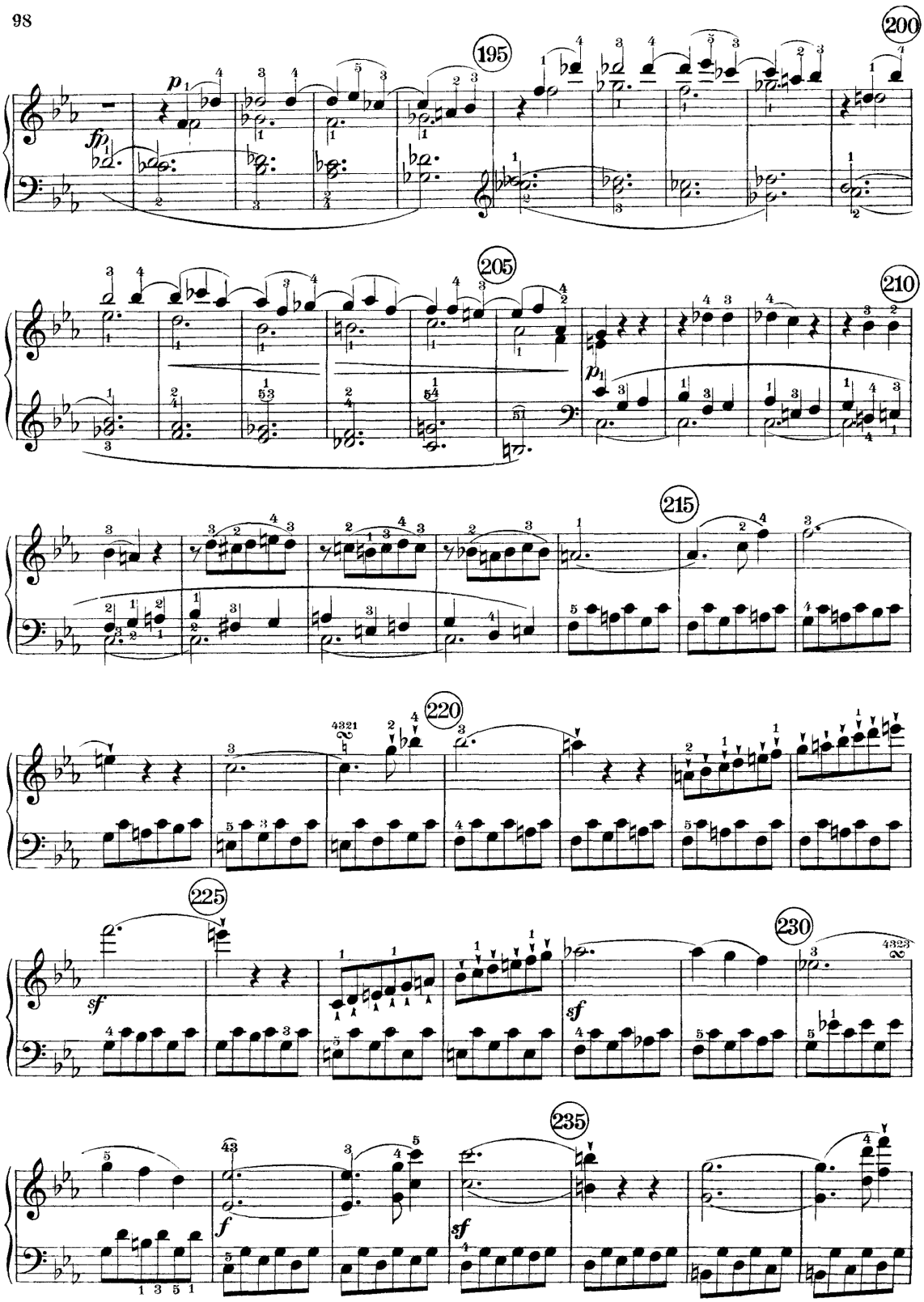
cresc.
150
155
160
165
de - cres - cen - do
170
175
180
rinf.
185
190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225
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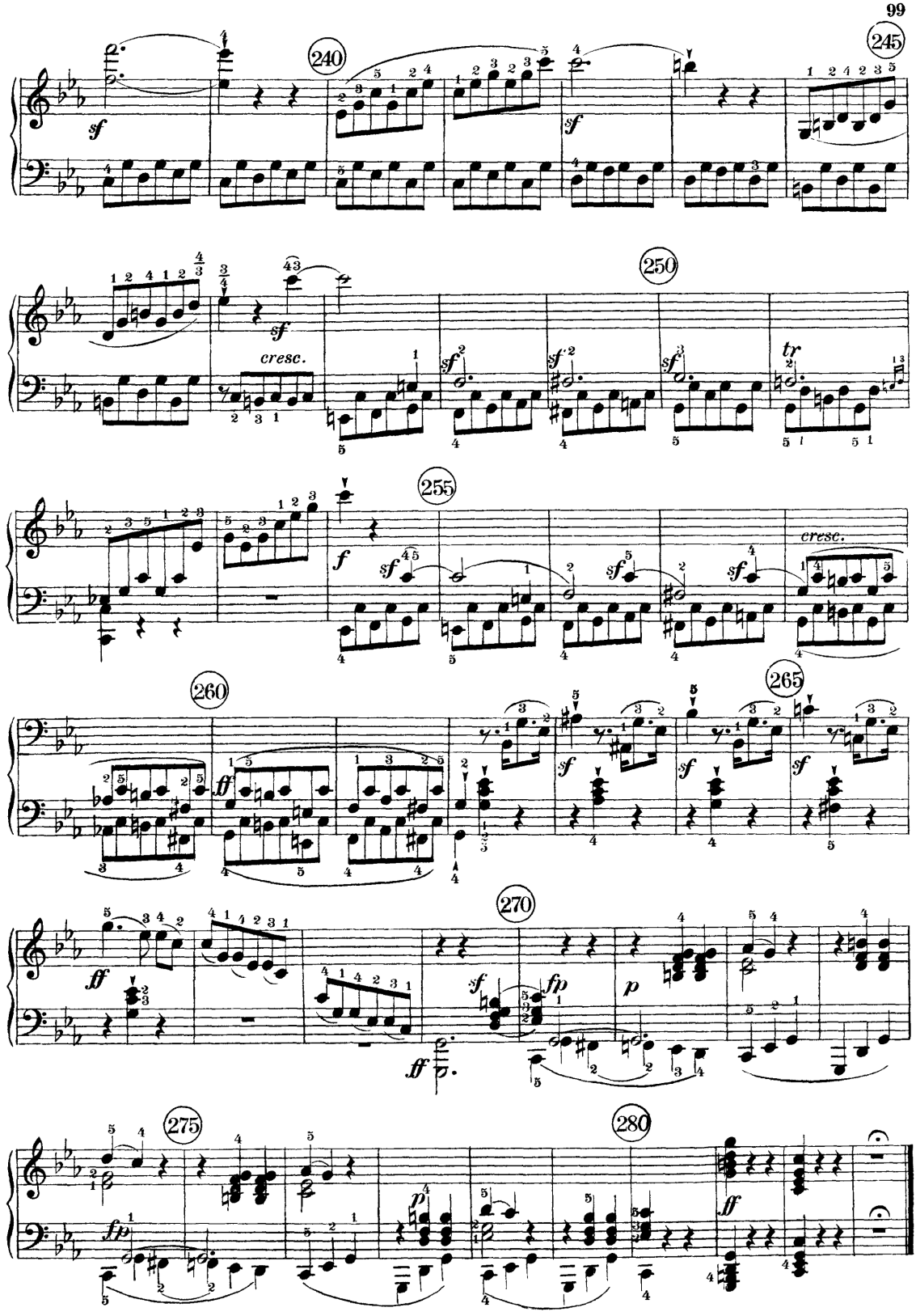
235

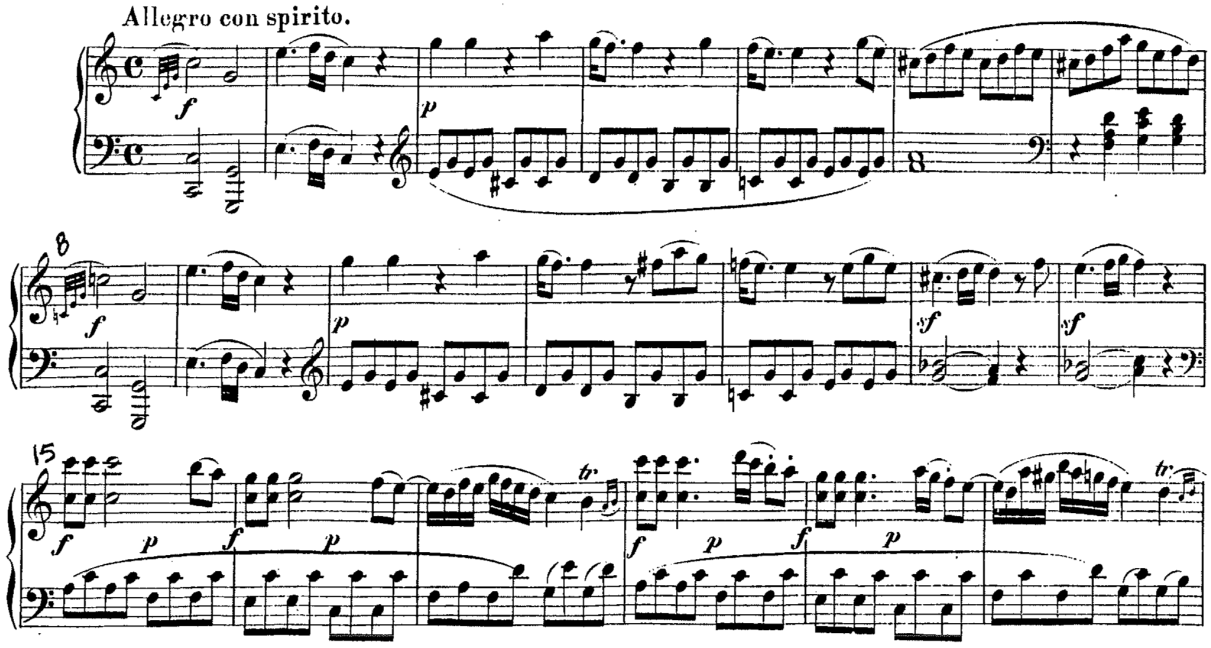


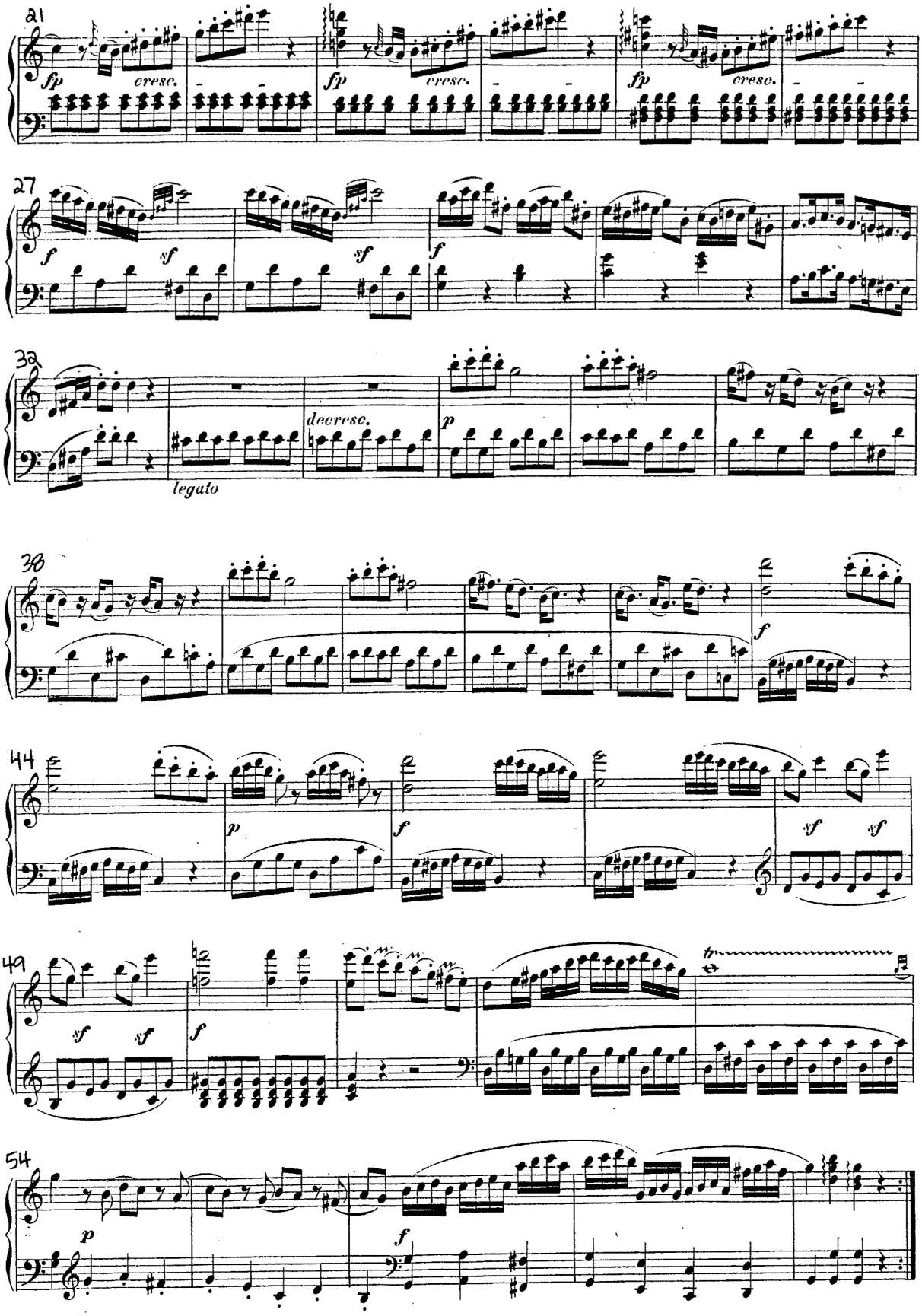
Worksheet example 49-2. Ludwig van Beethoven, Piano Sonata, op. 10, no. 1, mvt. 1

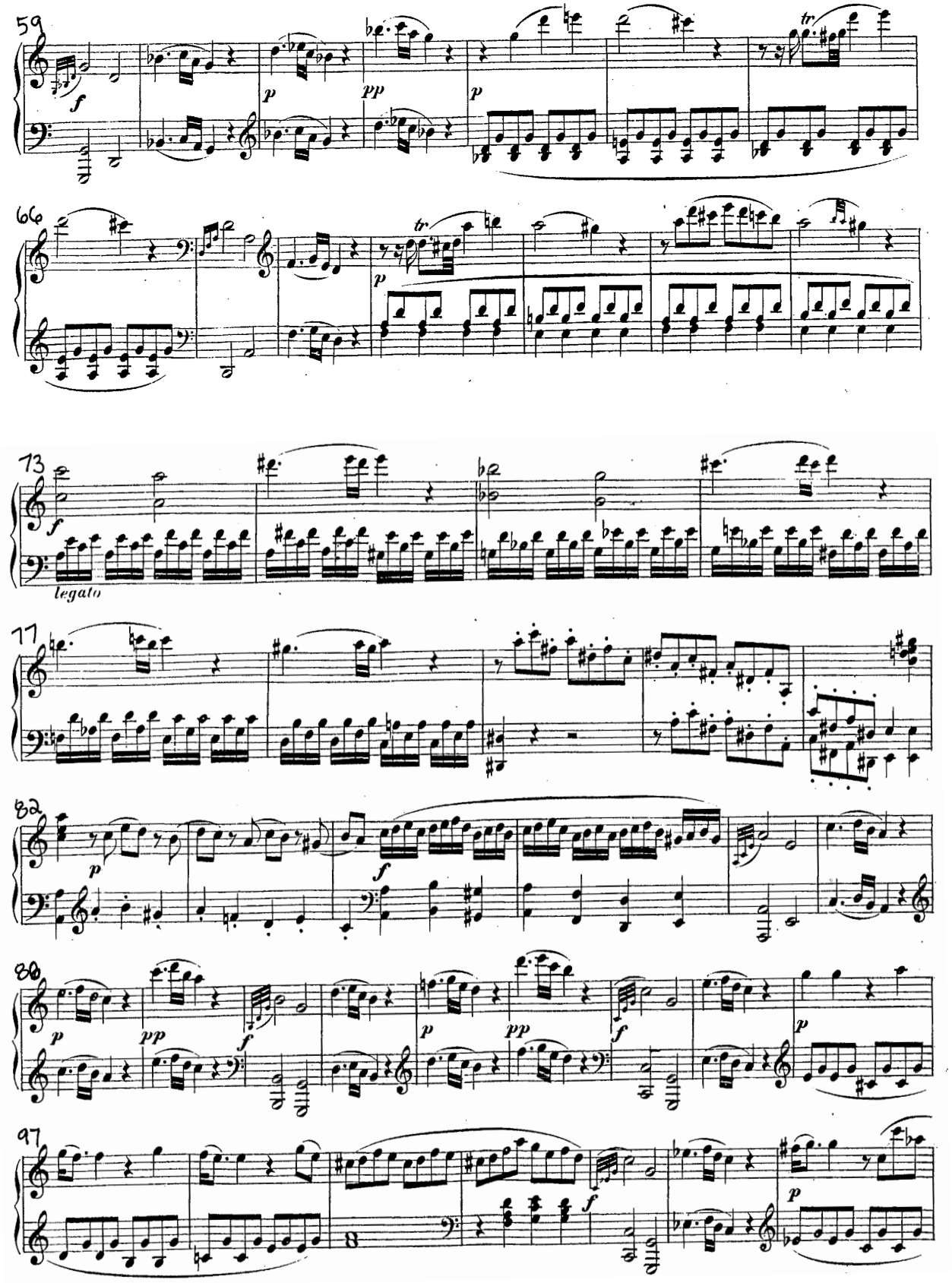
PART C. Listen to and study the first movement of Mozart's Piano Sonata, K. 309 in Worksheet example 49-3, and answer the questions below.

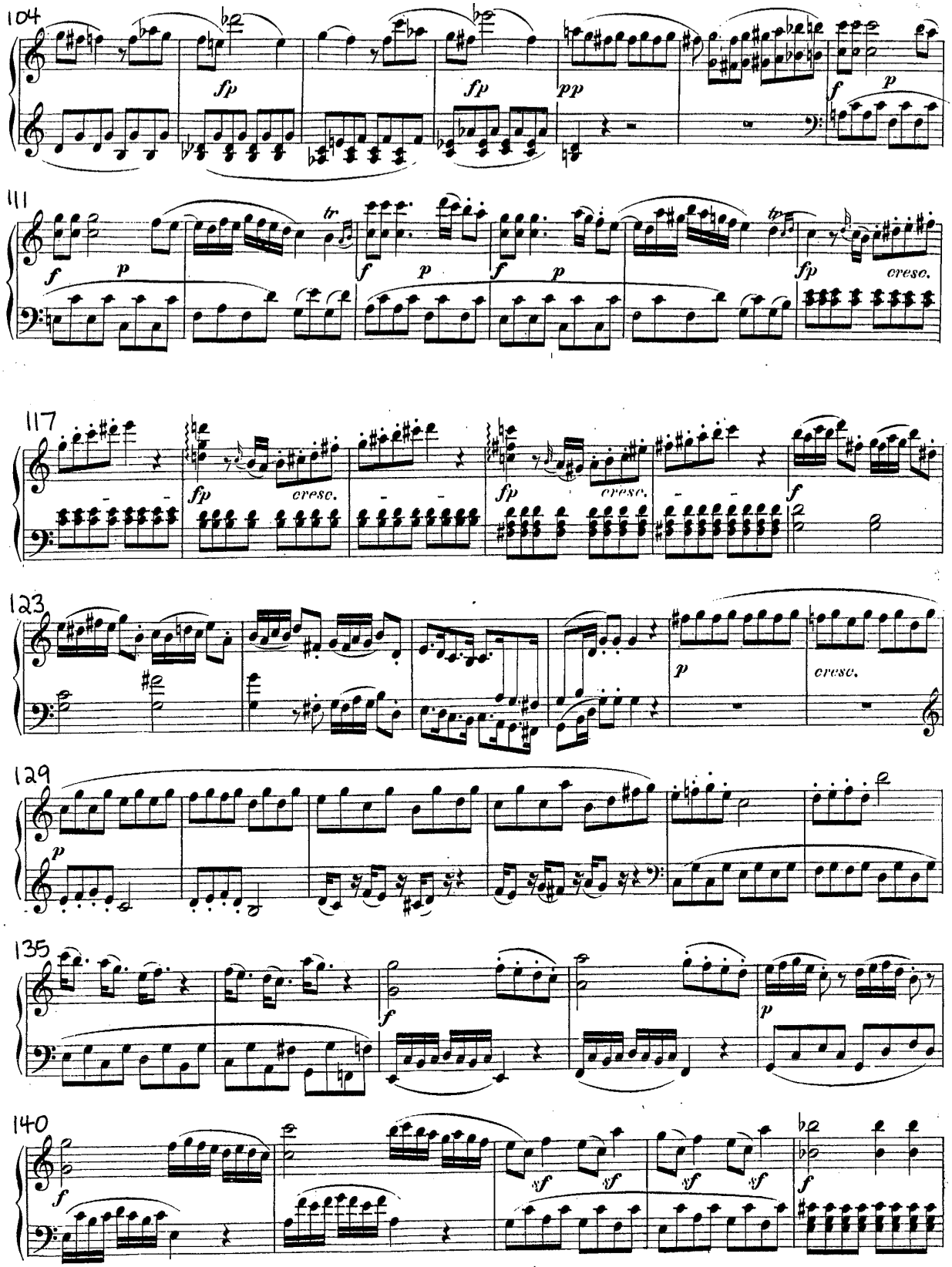
1. In what measure does the P theme group begin?
2. In what key is the P theme group?
3. In what measure does the T theme group begin?
4. In what measure does the S theme group begin?
5. In what key is the S theme group?
6. How are the keys of P and S related? Is this a typical harmonic design?
7. In what measure does the K theme group begin?
8. Describe at least two techniques used in the Development section, and cite specific examples (measures nos.) where these occur.

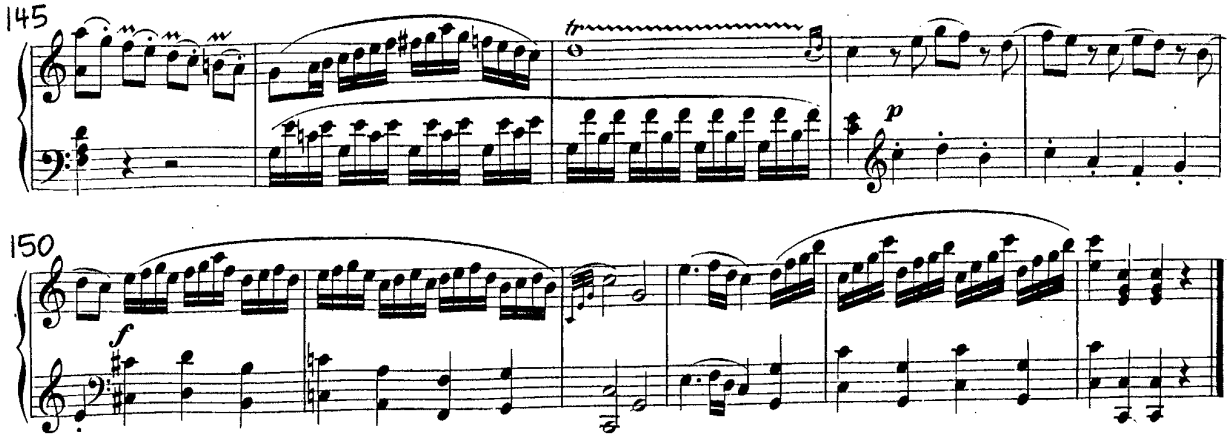
9. In what measure does the Recapitulation begin?
10. Why doesn't the Recapitulation begin in m. 86?




21
fp
cresc.
fp
cresc.
fp
cresc.
27
f
sf
sf
f
32
decrese.
p
legato
38
f
44
p
f
sf
sf
49
sf
sf
f
tr
54
p
f


59
f
p
pp
p
tr
66
tr
p
73
f
legato
77
82
p
f
88
p
pp
f
p
pp
f
p
97
f
p


104
fp
fp
pp
f
p
111
f
p
tr
f
p
f
p
fp
cresc.
117
fp
cresc.
fp
cresc.
f
123
p
cresc.
129
p
135
f
p
140
f
sf
sf
sf
sf
f



Worksheet example 49-3. Wolfgang Amadeus Mozart, Piano Sonata, K. 309, mvt. 1