

CHAPTER 12 Analysis exercises

In this section you will encounter a variety of musical examples from Dussek to Tchaikovsky. Listen carefully to the extracts before you respond. You may listen as often as you wish.



Below is the final section of the Andante Sostenuto in E flat major from Mendelssohn's Christmas pieces. Label the highlighted chords using roman numerals.

Andante sostenuto Mendelssohn

The musical score is in E-flat major (two flats) and 2/4 time. It consists of three systems of piano notation. The first system shows a melody in the right hand starting with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and ending with a piano (*p*) dynamic. The second system begins with a pianissimo (*pp*) dynamic and features four chords highlighted in light blue. The third system continues the piece with a light blue highlight under the first measure.



Audio 12.4

This is the opening of Mendelssohn's Song without words in E Major, No. 9 (Op. 30 No. 3).

- a) Identify using roman numerals the chords used in the highlighted areas.
- b) Name the cadence at the end of the phrase: _____

Adagio non troppo Mendelssohn



Audio 12.5

Answer the following questions in relation to the extract from the opening of Beethoven's Bagatelle Op. 119 No. 9.

- a) Name the key: _____
- b) Identify using roman numerals, the highlighted chords.
- c) Name the final cadence: _____

Moderato Beethoven



Audio 12.6

Study the extract below from the 2nd movement of Mozart's Piano Sonata K 281, and answer the following questions. The key of the movement is E flat major.

- a) Identify using roman numerals the chords used in the highlighted areas.
- b) Name the final cadence: _____

Andante amoroso Mozart

The musical score is presented in three systems. The first system begins with a piano (*p*) dynamic. The second system features a dynamic shift to forte (*f*) and then back to piano (*p*). The third system concludes with a forte (*f*) dynamic. The final cadence, consisting of the last two measures, is highlighted in blue. The score includes treble and bass staves with various musical notations such as triplets, slurs, and trills.



Audio 12.7

Below are two extracts from Dussek's Minuetto in G major from Sonatina Op. 20, No. 1, labelled A and B.

- a) In both extracts identify using roman numerals the harmony highlighted.
- b) Name the cadence at the end of each extract: _____
- c) In extract B identify the decorative notes circled in the treble as either passing or auxiliary.

Bar 4: A _____ C _____ E _____ Bar 5: E _____

A Minuetto Dussek

B



Audio 12.8

This is part of Tchaikovsky's 'Old French Song' Op. 39 No. 16. Listen carefully and answer the following questions.

- a) Name the key: _____
- b) Identify using roman numerals the harmony in the highlighted areas.
- c) Name the cadence at the end of the first section (bars 7- -8): _____
- d) Describe the decorative notes circled in bar 1.

Treble: A _____ C _____ Bass: C _____ C _____

Adagio Tchaikovsky



Audio 12.9

Below is the 1st phrase from Schubert's Ländler, D. 681, No. 1 in E flat major. Listen carefully and answer the following questions.

- Name the key: _____
- Identify using roman numerals the harmony in the highlighted areas.
- Name the type of cadence at the end of the extract: _____

Schubert

The musical score is presented in two systems. The first system contains four measures. The last three measures (measures 2, 3, and 4) are highlighted with light blue vertical bars. Below these three measures in the bass staff are three blank lines for harmonic analysis. The second system contains one measure, which is the final measure of the phrase, ending with a double bar line and repeat dots. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.



Audio 12.10

This extract is from the opening of the 2nd movement from Reinecke's Sonatina Op. 47, No. 1. The tonic key is F major. Listen carefully and answer the questions below.

- a) Identify using roman numerals the harmony in the highlighted areas.
- b) Name the type of cadence occurring in bars 15 – 16: _____

Andantino C. Reinecke

p

p



Audio 12.11

This extract is from Schumann's Scherzino (3rd mvt.) from "Carnival Jests from Vienna" Op. 26. This section is in B flat major. Listen carefully and answer the questions below.

- a) Identify using roman numerals the harmonic content highlighted.
- b) Name the type of cadences occurring in:

Bar 2: _____ Bar 4: _____

Allegro Schumann

The musical score is presented in two systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro' and the dynamics are marked 'p'. The score is attributed to 'Schumann'. The first system contains four bars, and the second system contains four bars. The first and third bars of each system are highlighted with light blue vertical bars. The first bar of each system contains a half note chord in the right hand and a half note chord in the left hand. The second bar of each system contains a half note chord in the right hand and a half note chord in the left hand. The third bar of each system contains a half note chord in the right hand and a half note chord in the left hand. The fourth bar of each system contains a half note chord in the right hand and a half note chord in the left hand.



Audio 12.12

Below is the opening from Mendelssohn's *Allegro non troppo* in G major No. 1, from *Six Christmas pieces*, Op.72.

- a) Identify using roman numerals the highlighted chords.
- b) Name the type of cadence at the end of the extract: _____

Allegro non troppo Mendelssohn



Audio 12.13

The following extract is from the *Finale* of Haydn's *Piano Sonata* in D major, Hob. XVI: 37. There are two highlighted areas; the first in the key of D minor, the second in the key of F major.

- a) Identify using roman numerals, the highlighted chords.
- b) Name the type of cadence formed at the end of each area.
 D minor: _____ F major: _____

Presto ma non troppo Haydn



Audio 12.14

This extract is from the Finale of Haydn's String Quartet Op. 2, No. 6. Listen carefully and answer the following questions.

- a) Identify using roman numerals the highlighted chords.
- b) Each pair of chords forms a cadence. Name each cadence.

1. _____ 2. _____ 3. _____

Presto Haydn



Audio 12.15

This extract is from the Trio of the 2nd movement of Haydn's String Quartet Op. 2 No. 1. The extract is in the key of A minor. In each bar there is a change of harmony with two changes occurring in bar 7.

- a) Identify using roman numerals, the harmony throughout.
- b) Name the cadence formed at the end of the extract: _____

Trio Haydn



Audio 12.16

This extract is from the 1st movement of Haydn's String Quartet in C major Op. 9, No. 1. Listen carefully and answer the questions below.

- a) Identify using roman numerals, the harmony in the highlighted areas. The pace of the harmony is quite fast as shown by the roman numerals at the start of bar 1.
- b) Name the cadence formed at the end of the extract: _____

Moderato Haydn

I Ib V7 _____ _____ _____

_____ _____