


# 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 music. The first system shows the beginning with a forte (*f*) dynamic. The second system shows a piano (*pp*) dynamic and includes four highlighted chords in light blue boxes. The third system shows the continuation of the piece.



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 2<sup>nd</sup> 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 final cadence, which is highlighted in light blue. The key signature is E-flat major (two flats). The tempo is marked *Andante amoroso*. The score includes various musical notations such as triplets, trills, and dynamic markings.



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**

Bar 4: A \_\_\_\_\_ C \_\_\_\_\_ E \_\_\_\_\_ Bar 5: E \_\_\_\_\_



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

The musical score is presented in four systems, each with a treble and bass staff. The first system (bars 1-4) features a circled note in bar 1 and a highlighted area in bar 2. The second system (bars 5-8) has highlighted areas in bars 5, 6, 7, and 8. The third system (bars 9-12) has highlighted areas in bars 9, 10, and 11. The fourth system (bars 13-16) has a highlighted area in bar 13. Dynamics include *p*, *mf*, and *p*. The key signature has two flats (B-flat major). The tempo is marked **Adagio**.



Audio 12.9

Below is the 1<sup>st</sup> 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 first measure is not highlighted. The second, third, and fourth measures are highlighted in light blue. The second system contains the final measure of the phrase. The bass line of the first system has four blank lines corresponding to the four measures, intended for identifying the harmony. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is in E-flat major.



Audio 12.10

This extract is from the opening of the 2<sup>nd</sup> 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

The musical score is presented in three systems, each with a treble and bass staff. The key signature has one flat (Bb) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system concludes with a cadence in bars 15 and 16. The third system continues the melodic and harmonic development. Light blue vertical highlights are placed over the first two bars of the first system, bars 3 and 4, bars 11 and 12, and bars 15 and 16. Below the first and third highlighted areas, there are horizontal lines for the student to write their answers.



Audio 12.11

This extract is from Schumann's Scherzino (3<sup>rd</sup> 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. The first system contains four bars, and the second system contains four bars. The first bar of each system is highlighted in light blue. The second bar of each system is also highlighted in light blue. The music is in B-flat major, 2/4 time, and marked 'Allegro'. The first system begins with a piano (p) dynamic. The score includes various chords and melodic lines in both hands.





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 2<sup>nd</sup> 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

The musical score is presented in two systems, each containing four staves. The top staff is the Violin I part, the second is Violin II, the third is Viola, and the bottom is Cello/Double Bass. The time signature is 3/4. The key signature is A minor (one flat). The score includes dynamic markings of *f* (forte) and *p* (piano), and a *pizz.* (pizzicato) marking in the second and sixth measures. Vertical blue bars are placed under the first and third notes of each measure. The extract concludes with a double bar line and repeat dots in the final measure.



Audio 12.16

This extract is from the 1<sup>st</sup> 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      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

\_\_\_\_\_      \_\_\_\_\_