

# Sonata Analysis

/55

**Haydn's Sonata in E minor Hob XVI:34** was written at a time when the harpsichord was being phased out and replaced with the pianoforte. Haydn wrote this sonata to suite both.

## 1. Exposition

a) Clearly label each of the following directly on the score: /7

Exposition	bridge	EEC	MC
theme 1	theme 2	codetta	

b) The first eight bars of this piece form a: /1

parallel period     contrasting period

/4

c) What is unorthodox about theme 1's closing cadence? How is this characteristic of Haydn?

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d) What is unorthodox about the phrasing and length of theme 2? /3

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c) Identify and label one pedal tone in the exposition and label them directly on the score.

/1

## 2. Development

a) Clearly label the beginning of the development section directly on the score. /1

b) Provide a harmonic analysis from measures 51 - 67 using root quality chord symbols and functional chord symbols.

/16

c) For each of the following measures, identify the location of the original source material.

m. 46-50:     theme 1    bridge    theme 2    codetta

m. 51-63:     theme 1    bridge    theme 2    codetta

m. 64-70:     theme 1    bridge    theme 2    codetta

m. 71-78:     theme 1    bridge    theme 2    codetta

/4

d) Is there an It6, Fr6, or Gr6 anywhere in the development section?

yes     no

/1

### 3. Recapitulation

a) Clearly label each of the following directly on the score:

/7

Recapitulation  
theme 1

bridge  
theme 2

ESC  
Coda

MC

/4

c) What is drastically different about theme 1? How do you know where the bridge starts?

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c) What key is tonicized in measures 111 - 113?: \_\_\_\_\_

/2

d) Which theme returns in measures 124 - 127?: \_\_\_\_\_

/4

e) Regarding the previous two questions; how does the tonicization and returning thematic material provide closure to the development and the recapitulation sections, and the sonata as a whole?

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Franz Joseph Haydn  
Sonata in E Minor  
(1784)

**Presto**

5 2 3 5 5 2 5 4 3 5 3 4 2 3 5

7 *a)* *tr* 3 5 5 3 5 2 4 1 3 2 3 2

13 5 1 4 2 2 3

17 3 2 5 5

21 *b)* *tr* 4 1 1 *tr* 1 1 *tr* 1 1 *cresc.*

25 4 2 4 1 1 5 3 5

*p* *f* *f* *mf* *p* *cresc.* *f*

30

Measures 30-35: This system contains measures 30 through 35. The music is in G major and 4/4 time. It features a complex texture with many beamed sixteenth notes and chords. Fingerings are indicated with numbers 1-5. A piano (*p*) dynamic marking is present at the beginning of the system.

36

Measures 36-41: This system contains measures 36 through 41. The music continues with similar complex textures. A crescendo (*cresc.*) marking is placed above the staff in measure 39. Fingerings and dynamics are clearly marked throughout.

42

Measures 42-45: This system contains measures 42 through 45. The texture becomes more rhythmic with repeated eighth-note patterns in the right hand. Fingerings are indicated for the right hand.

46

Measures 46-51: This system contains measures 46 through 51. It features a series of chords and short melodic phrases. A piano (*p*) dynamic marking is at the start, and a forte (*f*) dynamic marking appears at the end of the system.

52

Measures 52-55: This system contains measures 52 through 55. The music includes triplets and beamed sixteenth notes. A piano (*p*) dynamic marking is present in measure 53.

56

Measures 56-59: This system contains measures 56 through 59. It features a mix of eighth and sixteenth notes with some triplets. The texture is dense and rhythmic.

60

Measures 60-63: This system contains measures 60 through 63. The music concludes with a series of chords and melodic fragments. A forte (*f*) dynamic marking is at the end of the system.

64

5 3 3 1 5 3 1 5 3 1 5 1 1 1

68

1 4 3 1 1 4 1 1 1 1 3

*dim.* *p*

72

3 3 3 8 3

*cresc.* *al*

77

3 5 2 3 5 5

*f* *p*

82

3 4 2 3 5 5

*f*

86

5 5 1 4 2 2 2

*tr* *tr* *tr*

*mf* *p* *cresc.*

90

4 2 1 1 3 5 3 1 1 1

*f*

95 *p*

101

107 *cresc.*

113 *meno f*

115

119 *ff*

123 *dim.* *p*