

MPKS 472a Written Assignment 2

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Question 1, Sonata No.4 in E-flat Major, Op.7

For this piece I used the video played by Korstick (link here). While the description in that video provides a very comprehensive structure breakdown of the piece (most of which I agree with), there are a few minor places which I feel differently (marked in red). Regarding the questions in the hint:

- (1) The exposition is partitioned into two subjects:
 - First subject in E-flat major:
 - * First theme (0:00) with repeating E-flat notes.
 - * Second theme (0:15), with imitative scales
 - Transition (0:22), from tonic to dominant.
 - Second subject in B-flat major:
 - * First theme (0:36), characterized by sforzando in LH (and later switched to RH).
 - * Second theme (0:53) with more legato with the melody. The second half temporarily shifts to C major but eventually returns to B-flat, preparing for the next theme.
 - * Third theme (1:25) breaks a B-flat chord into four measures, each with three repeating staccato notes followed by a slur. Repeats itself but this time in ornamented sixteenths.
 - * Fourth theme (1:41) characterized by dominant pedals and minor ninth.
 - * Fifth theme (1:57) ends exposition. The last four measures of octaves almost feel like a codetta.
- (2) The development section is rather short (4:12 to 5:02), approximately 50 measures.
- (3) (*I'm not entirely sure about the difference between a "development coda" and a coda — in lecture we used the example of the second movement of No.2, Op.2, where the "coda" is attached to the theme in the middle of the piece, but we also mentioned Waldstein, where the full-scale coda is at the end of the entire piece.*) There is a big coda (6:58) after the recapitulation finishes all themes presented in the exposition. Approximately 50 measures.

In addition to its presence in the first movement, *all* movements in this Sonata seem to have a coda:

- * **Second movement:** I consider 10:41 as a second theme rather than a transition, so personally the coda starts at 17:20 rather than 16:20, as suggested by the video description (I consider anything in-between as a reiteration of the second subject).

- * **Third movement:** I believe the Scherzo itself has a codetta at 20:39. Maybe 21:30 could also be considered as a codetta for the trio?
 - * Fourth movement: 29:06.
- (4) For the most part, the second movement is tranquil. The use of long pauses and the impossible crescendos (for example 8:48) may have implied that Beethoven originally composed the piece for some other instrument(s) capable of doing so.
 - (5) Speaking of a “surprise thematic entrance” in the second movement’s middle section – the piece sneaks to from F minor to D-flat major at 11:27.
 - (6) The third movement is neither named a scherzo nor a minute because it does not strictly satisfy the requirement of either one. In fact, the melody resembles that of a minuet, but the playful nature of the first theme resembles more of a scherzo. As for the structure, the movement is of form scherzo-trio-scherzo. The scherzo is of form exposition-development-recapitulation, whereas there are two themes in the exposition, separated by a transition. The trio begins with e-flat minor, turns into b-flat minor, then return to e-flat minor.
 - (7) For the Rondo question: *I’m also unsure about this one. In lecture we didn’t explicitly mention anything unusual about the C section of Op.2 No.2’s Rondo, so my speculations are the repeat sign, the frequent change of keys, and the frequent shift of hands for melody. All of these are present in Op.7, No.4 as well.*

Question 2, Sonata No.14 in C-sharp Minor, “Moonlight”, Op.27 no.2

- (1) I prefer Lortie’s first movement out of some personal reasons. I often meditate under moonlight so I tend to link the two words together. Lortie’s tempo brings forth a sense of tranquility, which perfectly matches my impression towards the word “moonlight”.
- (2) Regarding Beethoven’s original remarks, I believe he would have revised it if he knew what today’s pianos look like. I believe what he meant is that the performer should not draw a clear boundary between different harmonies by completely lifting the pedal before pushing it down again. On a modern piano, this can be achieved by reducing to half or quarter pedals when the harmony changes, and I believe doing so will achieve what Beethoven originally expected.
- (3) The second theme in the exposition of the third movement is in g-sharp minor (v). In *Appassionata* (op.57), the third movement begins with f-minor and shifts to a b-flat minor in the second theme. In *Appassionata*, the relation is reversed: the first theme is (v) of the second.

Question 3, Sonata No.15 in D major, “Pastoral”, Op.28

- (1) The most notable feature in the beginning of the first movement is that the LH repeats D for 25 measures without changing or pausing at all. This helps creating a peaceful and idyllic scenery of *pastoral*.
- (2) Yes, starting from measure 75, the second theme contains parallel motion between the hands.
- (3) * Sonatas in which the second movement is in the parallel minor: Nos. 6(F), 7(D), 9(E), 15(D), 25(G), 30(E).

- * Sonatas in which the second movement is in the parallel major: Nos. 1(F), 12(both in A-flat major), 20(both in G major), 22(both in F major), 24(both in F-sharp major), 27(E), 29(both in B-flat major), 32(C).

Question 4, Sonata No.26 in E-flat Minor, “*Les Adieux*”, Op.81a

- (1) According to Wikipedia, this piece is dedicated to Archduke Rudolph, Beethoven’s patron, who was leaving the city as Napoléon invaded Vienna in 1809. It is speculated that this historical context gave rise to the titles of the three movements.
- (2) The first three notes in the first movement becomes a motif that would appear multiple times later. Beethoven wrote the broken syllables of the word “*Lebewohl*” over the three notes. Wikipedia says this word means “fairwell said heartfully to a single person.” Some versions translate this into “fare-thee-well.”
- (3) The third chord is especially unexpected as it is a C-minor chord rather than a E-flat major chord, as expected, thereby causing a deceptive cadence.
- (4) The second movement is full of suspensions, which perfectly reflect the composer’s fear of never seeing Archduke Rudolph again. Structure and harmonic progression of second movement:
 - First section:
 - * Measures 1-8: theme 1, G major (1-4) and then C minor (5-8).
 - * Measures 8-14: transition, A-flat major to F minor to G minor and then to the second theme.
 - * Measures 15-19: theme 2, G major.
 - * Measures 19-20: transition, G minor to C minor.
 - Second section:
 - * Measures 21-24: first subject in F minor.
 - * Measures 24-30: transition, D-flat major to B-flat minor to F-minor and then to the reappearance of the second them.
 - * Measures 31-35: second theme in F major.
 - * Measures 35-36: transition, F minor to B-flat minor.
 - Coda: measure 37 to the end; seems to tend to a dominant seventh of E-flat major but never gets it (the movement ends right before that).
- (5) The third movement is already joyful in its nature (fast tempo, running sixteenths, trills and decorations, etc.), but what make it even more joyful is the context of the this sonata (and also the title “*Wiederschen*” or *reunion*). The uneasiness finally resolves, as the composer no longer need to worry about parting with his friend.

Question 5, Sonata No.30 in E Major, Op. 109

- (1) The first theme is in vivace whereas the second is in adagio espressivo, indeed a drastic change. The first theme ends with a F-sharp dominant seventh so one would expect the second theme to begin in B major. However, the composer starts with the second theme in c-sharp minor with a C diminished sevenths.

- (2) The entire development section consists of one variation of theme 1 from exposition.
- (3) The range is huge at the opening of the recapitulation — around five octaves, where the LH is one octave lower than in exposition and the RH one octave higher.
- (4) Sonata form, exposition-development-recapitulation(-coda). There are themes in exposition (and therefore recapitulation), and the development section consists of two variations of the first theme.
- (5) The fifth variation of the third movement resembles a fugue. The sixth variation itself almost feels like a collection of sub-variations. The basic rhythm stays the same, but every few measures the note length decreases by half, eventually leading to a brilliant passage of trills on one hand and thirty-seconds on the other.

Question 6, Sonata No.32 in C Minor, Op.111

- (1) This set of variations the classical mold. It does not have an individual variation in a different keys (only one modulation in the entire piece, marked below). The rhythm can be clearly heard in all variations. The variations are also structurally similar in the sense that all (but the last) of them begins with the first theme and ends with the second. Finally, each variation uses the exact harmony that were presented in the air.
- (2) Rough structure of the variation:
 - Air in $\frac{9}{16}$ (9:21), two themes. First one in C major; second begins with A minor but returns to tonic.
 - First variation (11:39): LH divided into triplet sixteenths; RH starts to have the feeling of swings.
 - Second variation in $\frac{8}{16}$ (13:58): swings become more obvious as the note lengths are now halved.
 - Third variation in $\frac{12}{32}$ (15:57): even stronger feeling of syncopation. (Almost feels like jazz!)
 - Fourth variation in $\frac{9}{16}$ (18:00): tranquility returns. Variation for first theme, first time: LH in alternating thirty-seconds, RH carrying melody. Variation for first theme, repeated (18:38): RH now with ethereal thirty-seconds. Similar for the second theme.
 - * Coda/interlude within variation (20:41): extremely transcendental and beautiful arpeggios, followed by a cadential trill (21:12). The only modulation in the entire movement.
 - Fifth variation (23:31): thirty-seconds in LH; RH carrying the theme and an inner voice consisting of sixteenths.
 - Sixth variation (25:36): first theme accompanied by trills and thirty-seconds, both extremely light. No appearance of second theme.
 - Coda (26:50): three measures using elements from the thirty-seconds in the fourth variation. Ends with two hands imitating each other playing elements from the first theme.