

Name _____

Cadences and Smaller Structural Units Assignments

Phase one instructions: Find the cadences in each of the excerpts listed (e.g.: m. 16: HC, m. 20: PAC).

Phase two instructions: Diagram the measures indicated. Include key signatures, number of measures in the phrase(s), cadences, and formal labels (e.g.: F: [4]HC [4]PAC -- parallel period, etc.)

1. Purcell, Dido's Lament, p. 56, mm. 14-24, start @ 0:14 on the recording
2. Couperin, Les Moissonneurs, p. 61, mm. 1-8
3. Couperin, Les Moissonneurs, p. 61, mm. 20 (bt 2)-28, start @ 1:03 on the recording
4. Minuet from AMB Notebook, p. 64, mm. 1-16
5. Polonaise from AMB Notebook, p. 66, mm. 1-8
6. Bach, Invention 4, p. 102, mm. 46-52, start @ 0:46 on the recording
7. Bach, Fugue 11, p. 106, mm. 31-38, start @ 1:25 on the recording
8. Haydn, Piano Sonata in D (Hob. XVI / 37), p. 140, mm. 1-8
9. Mozart, Piano Sonata in D major, K. 284, p. 165, mm. 8 (beat 2) – 12, start @ 0:28 on the recording
10. Mozart, The Bird-Catcher's Song from The Magic Flute, K. 620, p. 199, mm. 1-4
11. Beethoven, Op. 2, No. 1, III, p. 223, mm. 1-14
12. Beethoven, Op. 2, No. 1, III, p. 223, mm. 22 (bt 3) – 28 (hint: what key is m. 29 ff. in?), 0:36 on recording
13. Beethoven, Op. 13, II, p. 240, mm. 1-16

14. Beethoven, Op. 13, III, p. 243, mm. 1-12 (bt 1)
15. Beethoven, Op. 14, No. 1, II, p. 249, mm. 1-16
16. Schumann, Melody from Op. 68, p. 311, mm. 13-20, start @ 0:30 on the recording
17. Schumann, Humming Song from Op. 68, p. 311-12, mm. 1-8
18. Schumann, Poor Orphan Child from Op. 68, p. 312, mm. 1-8
19. Chopin, Prelude 4 in E minor, p. 326-7, All
20. Chopin, Prelude 6 in B minor, p. 327-28, All
21. Chopin, Mazurka 5 in Bb Major, p. 332, mm. 24 (beat 3)-32, start @ 0:31 on the recording
22. Brahms, "Wie Melodien zieht es mir," Op. 105, No. 1, p. 361, mm. 42-46, 1:33 on recording (note: the recording uses a violin and varies a little from the score in your anthology)
23. Brahms, Intermezzo, Op. 118, No. 2, p. 367, mm. 1-4
24. Schoenberg, Op. 11, No. 1, p. 420, mm. 1-8

Food for thought: Schoenberg

The Schoenberg example is written using a technique called twelve-tone composition, in which a series of pitches, rather than a major or minor scale, serves as the basis for the work.

1. How is the pair of cadences cited for the Schoenberg piece similar in structure to the cadence pairs cited above in the two movements of the Beethoven Sonata Op. 13?
2. How is Schoenberg's approach different?