

## Cadence Assignment

Determine the key and cadence type for the following cadences:

| Composer   | Piece                                     | Pg  | Meas.   | Key | Cadence |
|------------|-------------------------------------------|-----|---------|-----|---------|
| Palestrina | Sanctus from Missa Aeterna Christi Munera | 24  | 40      |     |         |
| Monteverdi | Lasciatemi Morire                         | 46  | 8       |     |         |
| Monteverdi | Lasciatemi Morire                         | 47  | 26      |     |         |
| Purcell    | Dido's Lament                             | 56  | 17      |     |         |
| Purcell    | Dido's Lament                             | 56  | 24      |     |         |
| Couperin   | Les Moissonneurs                          | 61  | 4       |     |         |
| Couperin   | Les Moissonneurs                          | 61  | 8       |     |         |
| Petzold?   | Minuet from AMB                           | 64  | 4       |     |         |
| Petzold?   | Minuet from AMB                           | 64  | 8       |     |         |
| Petzold?   | Minuet from AMB                           | 64  | 12      |     |         |
| Petzold?   | Minuet from AMB                           | 64  | 16      |     |         |
| Bach       | Invention 4                               | 102 | 49      |     |         |
| Bach       | Fugue 11                                  | 106 | 36      |     |         |
| Bach       | Fugue 16                                  | 108 | 34      |     |         |
| Haydn      | Sonata in D, Hob. XVI/87, III             |     | 8       |     |         |
| Haydn      | Sonata in D, Hob. XVI/87, III             |     | 12      |     |         |
| Mozart     | Sonata in D, K. 284, III                  |     | 12      |     |         |
| Beethoven  | Sonata Op. 2, No. 1, I                    | 219 | 8       |     |         |
| Beethoven  | Sonata Op. 13, II                         | 240 | 4       |     |         |
| Beethoven  | Sonata Op. 13, II                         | 240 | 8       |     |         |
| Beethoven  | Sonata Op. 13, III                        | 243 | 4       |     |         |
| Beethoven  | Sonata Op. 13, III                        | 243 | 8       |     |         |
| Beethoven  | Sonata Op. 14, No. 1, II                  | 249 | 8       |     |         |
| Schumann   | Melody from Op. 68                        | 311 | 8, bt 4 |     |         |
| Chopin     | Prelude 4 in E minor                      | 326 | 12      |     |         |
| Chopin     | Prelude 6 in B minor                      | 328 | 18      |     |         |
| Brahms     | Intermezzo Op. 118, No. 2                 | 367 | 4, bt 2 |     |         |
| Schoenberg | Op. 11, No. 1                             | 420 | 3, bt 3 |     |         |
| Schoenberg | Op. 11, No. 1                             | 420 | 8, bt 3 |     |         |

### 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?