

Chapter 26: Sonata Form in the Major Mode

Beethoven Violin Sonata No.5 in F, op.24 “Spring” – I *Allegro*

Outline the overall form of this movement, partitioning the different sections with measure numbers. Designate where the specific themes begin and end, as well as their principal keys.

EXPOSITION

The opening theme of this movement was discussed in pp.146-151 from Chapter 12 of the textbook. A repeated statement of the opening theme occurs in the piano beginning in bar 11, and is recomposed in order to end on a half cadence. Graph bars 11-20, showing how the motion to the dominant is carried out.



Template 26.1

Instead of returning to the tonic with a repeat of the opening theme at bar 26, a unison E-flat appears. What harmony does this unison E-flat imply? What harmony is tonicized in bar 28, following the “distorted” opening theme in bars 26-27? At bar 32, we have a clear arrival on a C-minor chord, and tonal stability seems to be achieved; graph bars 26-32 in the context of this key.



Template 26.2

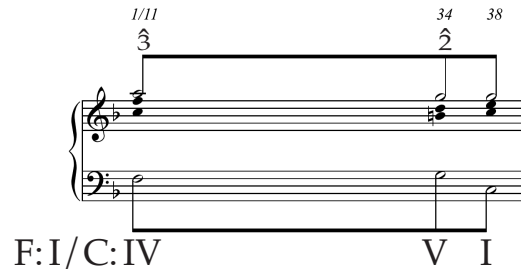
At bar 38, there is a big arrival in the dominant key of C major. Does this represent a modal mixture of the C-minor chord in bar 32, or is this the structural arrival of the contrasting key of the exposition? Depending upon where you think the dominant key is established, how is the modulation from I to V effected? It will be useful to show this in several structural levels.



Template 26.3

At bar 38, the opening of the C-major theme stated in the violin begins with a grace-note figure decorating G5. Does this relate in any way to the flowing opening theme over bars 1-10?

The second theme makes a turn to the parallel minor at bar 46, and introduces a new musical idea which recalls the grace note figure that announces the arrival in C major at bar 38. Graph the eight-measure passage that begins in bar 46 with the violin and right-hand piano part in imitation.



Template 26.4

DEVELOPMENT

Make a graphic analysis of the entire development section (bars 86b-11).



Template 26.5

In putting together the analysis, it may be helpful to partition the development into several sections. The B-flat chord in bar 90 seems to be an initial goal, and is prolonged through bar 98. In what key might we understand it to belong to? How can one understand the passage over bars 98-113?

At bar 112, the violin plays an octave A, which recalls the same octave A that begins the development section. Might this association offer a clue as to a large-scale tonal connection in the development?

Bars 113–116 seem to articulate a progression from I to V in the key of D minor. But is D minor a genuine tonal goal? If not, what is the main harmony prolonged in the development section?

Make a middleground voice-leading graph that contextualizes the tonal meaning of the events in the development section within the movement as a whole.

Finally, what is the significance of the new idea in parallel thirds and sixths introduced by the piano in bars 117–120 in leading back into the recapitulation?

RECAPITULATION

As in the exposition, the repeated statement of the opening theme leads to a half cadence, with bars 134–136 paralleling bars 11–13 in the exposition. At bar 137, however, Beethoven alters the theme significantly. What important harmony does this recomposed version of the theme lead to before arriving on the C-major dominant at measure 144? Make an analytical graph of the recomposed version of repeated statement of the opening theme in the recapitulation.



After the strong arrival on the dominant in measures 158–161, the second theme returns in bar 162. Hereafter, the recapitulation parallels the exposition but now transposed back into the tonic key of F major. Bar 210 of the recapitulation recalls the beginning of the development (bar 86b), and leads to a big F-major cadence in bar 232. What is the overall tonal structure of these bars leading into the final cadence