

Sonata in C Major, Op. 37a

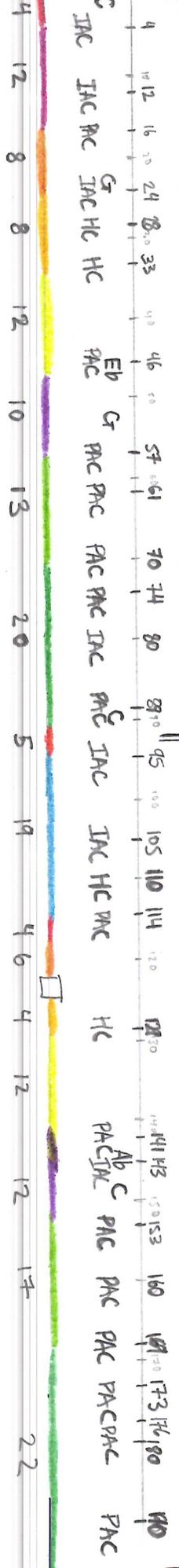
for Mandolin, Violin and Piano

Forrest Ballman

Part
Timeline
Key
Sections
Lengths

Johann N. Hand

Principal motive unexplained₁ second motive departure from the key characteristic passage unexplained₂ cadential period coda part two modulation



Part, One

Part, Two



Part One #	Part Two #	Total	Percentage of Total
4	4	8	4.21%
12	0	12	6.32%
8	6	14	7.37%
8	4	12	6.32%
12	12	24	12.63%
10	12	22	11.58%
13	17	30	15.79%
20	22	42	22.11%
0	5	5	2.63%
0	19	19	10%

Sonata in C Major, Op.37a

for Mandolin/Violin and Piano

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Comp.: Johann N. Hummel

Allegro con spirito. Principal Motive

IAC

unexplained

part 1

Violin

Piano

Musical notation for Violin and Piano parts, measures 1-5. The Violin part starts with a forte (f) dynamic. The Piano part features a complex accompaniment with a triplet in measure 3. Handwritten annotations include 'dolce' and 'stilo garent' above the piano part in measure 4. Vertical red lines mark the beginning and end of the first system.

6 C I vi I^b IV vi^o V I^b I V₃⁴

Vln.

Pno.

Musical notation for Violin and Piano parts, measures 6-9. The Piano part continues with a rhythmic accompaniment. Handwritten annotations include 'IAC' above the piano part in measure 7. Vertical red lines mark the beginning and end of the second system.

I^b IV I^b V⁷ I I V₃⁴

Vln.

Pno.

Musical notation for Violin and Piano parts, measures 10-12. The Piano part features a forte (f) dynamic. Handwritten annotations include 'IAC' above the piano part in measure 11. Vertical red lines mark the beginning and end of the third system.

I^b IV I^b V⁷ I

Vln.

Pno.

Musical notation for Violin and Piano parts, measures 13-15. The Piano part features a forte (f) dynamic. Handwritten annotations include 'IAC' above the piano part in measure 14. Vertical red lines mark the beginning and end of the fourth system.

I^b V⁷ vi vi^o V I^b V⁷

[cadential]

[cadential]

second motive

dolce

16

Vln.

Pno.

p

*pac*₃

I I V⁺ I⁶ I

20

Vln.

Pno.

V⁶ V⁺ I V⁶ vi⁺ V⁺

Departure from the key

24

Vln.

Pno.

IAC G vi⁺ V⁺

V⁺ I vi ii

27 HC

Vln. *cresc.* *f*

Pno.

V⁷/V *V 7 I^b V⁴₃ I V iii I*

30

Vln.

Pno.

V 7 I^b V⁴₃ I V iii I

characteristic passage

32 HC

Vln. *p*

Pno.

V⁷ I V⁷ I V V^b/ii ii

35

Vln. *dolce*

Pno. *con espressione*

V^b₃ I vi V⁷ IV^b V⁷ iv V

39

Vln.

Pno.

p

I I⁷ vi IV I₄⁶ [accidental] V I vi⁷

43

Vln.

Pno.

f

I #9³/vi vi #9³/V₃ [accidental] I₄⁶ [accidental] V⁷

46

Vln.

Pno.

p *cresc.* *dolce*

unexplained

I PAC #9³/vi vi #9³/V₃ [accidental] I₄⁶ [accidental] V⁷

49

Vln.

Pno.

cresc.

I V₃⁷ E₇/vii⁰ I₄⁶ V₃⁴ I ii⁶ I₄⁶ V/vi

52

Vln.

Pno.

f

vi

V⁷/i

IV⁶/V
[pedal]

V⁶/iii
[pedal]

G | V⁶/iii

54

Vln.

Pno.

IV⁶/V

V⁶/iii

IV⁶
[cadential]

56

Vln.

Pno.

tr

p

PAC

cadential period

IV⁶

V⁷

I

IV⁶

V⁷

I

IV

IV⁶
[cadential]

V⁶

59

Vln.

Pno.

mf

PAC

IV⁶

IV⁶

V⁷

I

IV

IV⁶

V

I

IV⁶/IV

IV⁶/IV

74 PAC

Vln.

Pno.

I V⁷/i⁶ vi V⁷ I IV⁶ II J⁶ I V

78 PAC IAL

Vln.

Pno.

I IV⁶ I I⁶ V⁷ I V I V

82

Vln.

Pno.

I V⁷ I V

84

Vln.

Pno.

I V⁷ I V

86

Vln. *p* *f*

Pno. *p* *f*

I V⁷ I V⁷ I V⁷

88

Vln. *p* *f* PAC HC

Pno. *p* *f*

I V⁷ I V⁷ I V⁷ V⁷ IV

Part 2

91

Vln. *f*

Pno. *ff* legato

Motive C V⁷ V⁷

V⁷/vi V⁷/vi vi^b vi vii^o vii^o₂ V^b V

95 *IAC* Modulation

Vln.

Pno.

I V^7/iii V^7/vi V^7/ii V^6

98

Vln.

Pno.

V^7/i V^7/IV V^7 IV

100

Vln.

Pno.

V^7 V^7/IV IV N!!!

102

Vln.

Pno.

V^6 I i^6 V^7/IV V

105 *IAC*

Vln. *IAC*

Pno.

I *V^b* *I*

108

Vln. *f* *p*

Pno. *f* *p*

I^b *V* *V^o/i* *V⁷* *V^o/ii*

110 *HC*

Vln.

Pno. *f*

V⁷

112

Vln.

Pno.

114 PAC **Reprise** IAC dolce **second motive**

Vln. *f*

Pno. *ff* *p*

I vi \sharp^6 IV vii^o V I⁶ I

119

Vln.

Pno.

I⁴ V⁴ I⁶ vii^o V⁴ I⁴ V⁴ I

Departure from the key

123

Vln.

Pno.

ii⁶ V⁴/IV V I⁶ V V⁴ I⁶ V⁴ HC

127 PAC

Vln.

Pno.

I V I⁶ I V I⁶ V I⁶ V

Characteristic passage

130

Vln.

Pno.

learned style

I[♯]II[♯] II^b I[♯]₃ I IV^b V⁷

133

Vln.

Pno.

dolce

IAC

iv^b VI I V⁷ vi IV I[♯] [cadential] V

137

Vln.

Pno.

f

I I⁷ I I[♯]/vi vi vi⁷/V I[♯] [cadential] IAC V⁷

Unexplained

141

Vln.

Pno.

dolce

I Ab: I^b IV⁴₃ I^b V⁴₂

144

Vln.

Pno.

IR

f

bb

I^b IV₃ I^b IV₂ I IV⁺/IV

147

Vln.

Pno.

IV⁺/IV

IV⁺/IV

III

VI⁺/V

VI⁺ [passing]

I

149

Vln.

Pno.

V⁷

I⁹

151

Vln.

Pno.

I⁹

V⁷

165

Vln.

Pno.

167

Vln.

Pno.

I_q

tr

tr

pac

coda
Scherzo.

p

p

V⁷

I V⁶ S⁶ M⁶

170

Vln.

Pno.

I_q

tr

pac

vi

V I_q V⁷ I⁶ IV⁶ IV I iis I_q V⁷ I⁶ S⁶ M⁶ vi V I⁶ V⁷ I_q

[pedal]

175

Vln.

Pno.

I_q

pac

p

f

f

I

IV⁶

IV

I⁶

V

I

V⁷

178 *pac* *IAC*

Vln.

Pno.

I *V7* *V7* *V7*

unexplained

180 *pac* **Tempo rubato.**

Vln.

Pno.

I *V7* *I* *I6* *iis V7* *vi I6*

184 **Allegro.** *IAC*

Vln.

Pno.

iis V7 *I* *V7* *I*

187 *IAC* *pac!*

Vln.

Pno.

I *V7* *I* *V7* *I* *V7* *I* *V7* *I*

For this seminar, I chose to analyze Hummel's Sonata in C major for mandolin/violin and piano. The unique instrumentation of the piece is what initially got my attention. I wasn't aware of composers writing flexible compositions for different instruments that share a range. In my prior to analyzing the piece, I researched Hummel and was shocked to find out how important of a composer he was during his time. It made analyzing the piece that much more interesting. My presentation and write up not only aims to deliver a thorough analysis of the piece, but also aims to do so using historically accurate terminology according to later Classical theorist, Francesco Galeazzi. Within the list of theorists that have been discussed in the class up until this point, Galeazzi was the one to write about what would later be called *sonata form* closest to the composition of the piece. Predating the piece's publishing by fourteen years, I was interested in discovering any similarities to Galeazzi's model, as well as any stylistic developments either unique to the performer, or trending amongst composers of the time.

Hummel, in his early adulthood, assumed the same position held by Haydn under Prince Esterházy. Haydn was Hummel's personal instructor during his youth, which made the position that much more meaningful for him. Despite not having held the position for nearly as long as Haydn — only eleven years — Hummel took pride in his work. The Sonata in C major was composed and published in 1810, which coincides with the near end of his employment under Prince Esterházy. Hummel, at this point, had reached his musical maturity, displaying mastery of harmonic conventions, melodic writing, and, most importantly, the form. At this point in Hummel's life, he was composing and publishing the largest quantity of music. This could perhaps indicate, before listening and analyzing, that the piece may sound formulaic. In contrast,

the piece could also be a reflection of the experience Hummel garnered in his compositional career.

Lasting until beat three of measure four, the first statement made in the piece is a bold, staccatissimo, melody that strongly establishes the key of c major. Hummel accomplishes this by using solely predominant, dominant, and tonic functioning chords, as well as stating the theme in both the piano and mandolin without accompaniment. Galeazzi suggests, “a mediocre motive, well conducted according to the precepts which we will now give, the composition will keep increasing its effect” (192). Mediocre, in this context, refers to the theme’s completeness. The melody is successful at establishing the key in a direct and no-nonsense manner, however the wholeness of the melody is undermined by its cadence. Concluding with an imperfect authentic cadence, the principal motive leaves ample room for both development and response.

Immediately following the principal motive is a contrasting section that is not described in Galeazzi’s teachings. Occurring between measures four and sixteen, this passage serves as a connection between the principal and second motives, introducing melodic material that is seemingly unrelated to the principal motive. One could successfully argue that this passage could function as a second motive. Galeazzi explains, “I call the second motive what is named the countersubject in the fugue; that is, an idea which is either derived from the first or entirely new, but which, well connected with the first, immediately succeeds, the period of the motive” (192). This solo piano section marked *dolce* is a gentle contrast that does not reference the strong pointillistic rhythmic qualities of the principal theme. This section, however, quickly transitions into sequential and scalar material that lacks the singable qualities shared by all passages labeled as themes in the piece. Thus, following material undermines the possibility of this section being

a second motive according to Galeazzi's model. Using a more historically recent model, however, could provide the vocabulary necessary to analyze this section and provide it with a proper name.

The second motive is introduced as a pickup to measure seventeen, and lasts through beat two of measure twenty-four. Although it presents an almost entirely new idea, the second motive shares some features with the principal motive. Rhythmically, the two motives use shortened articulations. In some instances, such as the mandolin fragment in measure twenty, the articulations are overly emphasized when paired with the already short sixteenth notes. One could argue that the use of short articulations is a characteristic of the entirety of the piece, however it still remains a similarity between the two motives, framing the foundation for a delicate characteristic passage to occur later in the piece. Similarly to the principal motive, the second motive ends with an imperfect authentic cadence, having the effect of instilling a sense of curiosity in the listener due to its lack of wholeness. The second motive differs greatly when compared to the first in terms of length and trajectory. The primary motive appears to solely ground the composition in the tonic key, which it is able to accomplish in roughly four measures. The second motive, in contrast, is longer and serves the purpose of questioning the harmonic stability of the piece. Galeazzi refers to the second motive as, "an idea which is either derived from the first or entirely new, but which, well connected with the first, immediately succeeds the period of the Motive, and also sometimes serves to lead out of the key, terminating in the dominant of the key" (192). Exactly as Galeazzi states, the second motive finishes in the dominant of the key, laying the foundation for the rest of the first part.

Although the tonality of the piece has already changed by this point, Hummel further strengthens the key before introducing a characteristic passage. This verifies Galeazzi's findings: "The Departure from the Key follows either immediately after the Second Motive, or with it, if there is one, or else immediately after the true Motive" (192) Hummel explores the new key over the course of nine measures, starting in measure twenty-five and ending in measure thirty-four. This period begins with a piano solo. One could suggest the melodic material given to the piano preceding the half cadence in measure twenty-eight as a new theme due to its unique contour and gentler rhythmic quality. This would be another example of an exception to Galeazzi's generalization of the form. After the half cadence, the mandolin is reintroduced to the texture with a quick and jaunty melody akin to the rhythmic schemes that Hummel has familiarized the listener with in the principal and second motives. This segment concludes with another half cadence that functions as a transition into the next period.

The departure from the key ends with the comparatively weakest cadence up until this point. The cadence is immediately followed with melodic material that functions as a slight transition. This fragment is immediately followed by a new melody that vaguely resembles sequential material seen in the passage following the initial statement of the principal theme. Notably, at this point, the mandolin is given the first piano marking thus far. The dynamic contrast immediately draws attention to this melody as it contrasts with the melodic material before it. Hummel is careful when providing instructions at this point, using terms such as *dolce* and *espressione*. The difference in melodic firmness aligns with what Galeazzi calls a characteristic passage: "This must be gentle, expressive, and tender in almost all kinds of compositions, and must be presented in the same key to which the modulation was made" (193).

The characteristic passage begins adjacently to the departure from the key at measure thirty-four and continues until measure forty-six. Coincidentally, the character passage concludes with the first perfect authentic cadence up until this point, which is another direct display of contrast when compared to the principal and second motives.

Bridging the characteristic passage and cadential period is an unexpected new theme in the key of Eb major. Having modulated previously to G major, the dominant of the tonic C major, Eb has a chromatic mediant relationship to both of these keys. This section, similar to the unexplained section occurring between the principal and second themes introduces a gentle contrast to the preceding theme, and quickly morphs into transitional material. The section, relative to the rest of the first part of the piece, is short. Hummel tasked himself with having to remodulate back to the key of G major over the span of two measures by cleverly making use of a pair of secondary dominant chords. A C major triad, which functions as the dominant of two in the key of Eb major, resolves to a F major triad. If Hummel were to linger in the key of Eb major for longer than this brief departure from G major, the C major triad would want to resolve to F minor, the supertonic of the key. The F major triad functions as the dominant of Bb, which is the dominant of our current temporary key, Eb major. Instead of resolving to Bb major, however, Hummel raises the F natural in the F major triad to F#, turning it into the leading tone of G major, our original dominant key. The section proceeds to cadence strongly in G major with a suspense inducing trill on A for the entire preceding measure. In an attempt to relate this section to Galeazzi's terminology, this could function as a pre-cadential period due to both the elaboration in the piano and the strong cadence at its conclusion.

Immediately following the character passage is what Galeazzi refers to as the cadential period. This period elides with the final cadence of the usual third theme introduced following the characteristic passage at measure fifty-seven and lasts until it cadences in measure seventy. As the name of the period implies, the period concludes with a strong cadence. Galeazzi states, “Consequently, in [the cadential period] vocal music, one especially places passages and brilliant passagework, and in instrumental music the most difficult passages, which then close with a final cadence” (194). This section fits Galeazzi’s description completely. Not only does the section incorporate technically challenging material in both instruments, it also concludes with strongest cadence up until this point in the piece. Hummel composes the material in the cadential period to reference previously stated transitional material in the transition between the principal and second motives; a section that Galeazzi neglects to mention in his analysis.

As Galeazzi suggests in his model, a coda follows the cadential period. Galeazzi writes, “[The coda] is an addition or prolongation of the cadence, and therefore not an essential period, but it serves very well to link the ideas which end the first part with those which have begun it, or with those with which the second part begins” (194). Although the coda follows the cadential period, the coda presents unique qualities that undermine it existing solely as an extension of the cadential period. The coda begins with material derived from the second motive. The dotted eighth and sixteenth note pairs make a return after forty-five measures. Marked *scherzo*, the coda is functioning as a reminder of the material from the beginning of the piece. It is also important to note the coda’s length. Spanning between measures seventy and ninety, the coda is nearly double the length of the cadential passage. Although there is no written instruction about its length, Galeazzi refers to the coda as a non-essential component. Considering coda’s relatively

substantial length, the coda appears to play much more of an integral role in the finality of the first part than the cadential period. The last, and perhaps the most unusual quality of the coda is its final cadence. As a prolongation of the cadential period, it is implied that the final cadence should be in the key of the first modulation. If the cadence were to end on the first beat of the penultimate measure, this would be the case. Hummel, however, in the last measure quickly pivots from G major to C major by introducing a B fully diminished seventh chord. This changes the function of G major to its original dominant role in anticipation for the repeat of the first part.

Galeazzi is perhaps the most detailed in his writings about the introductory material of the second part. Listing a total of four possibilities that a second part can begin with, Hummel hybridizes elements of two primary methods. Galeazzi writes that in the second part, "...with the same motive as the first, transposed to the fifth of the key" (195). Hummel does reintroduce the principal motive, however it occurs in the key of the relative minor. This focus on A minor, however, appears to be a tonicization rather than a modulation due to the temporary nature of the progression. The ending of the first part quickly reintroduces the key of C major, which shares most of its tones with A minor. The progression quickly moves back towards C major after only two measures of A minor emphasis. Galeazzi also writes, "The last method finally is to begin the second part with an idea that is quite new and foreign. However, in such a case it is not good to present it in the key in which the first part ends" (195). The principal motive, in this case, is fragmented such that the first upward moving arpeggio is displayed. In the performance used in tandem with the score, the performer plays the arpeggios with tremolo articulations, which demonstrates another variance from the original statement of the principal motive. Relative to the

modulation, the motive is quite short, lasting only four measures from measure ninety-one to ninety-four.

The modulation section, “which is always made using passages and ideas linked with the first or second motive, or with the motive of the second part,” Galeazzi writes, is immediately following the motive. The modulation occurs between measures ninety-five and one hundred and fourteen, which is eleven measures longer than the motive at the beginning of the second part. Although the modulation does feature slight references to material previously stated, namely the piano accompaniment from the coda, the sequential material is an entirely new idea, which contradicts Galeazzi’s teachings. The modulation does consist of linked passages that eventually cadence in the key of C major, however the second part never truly leaves the key of C major. Instead, Hummel destabilizes the key with a series of tonicizations. One could argue that there is a modulation to the key of F major, the subdominant of the tonic key, between measures ninety-nine and one hundred and one, using the D-flat triad at the end of the phrase as a neapolitan of C major. The trend of the modulation section in this piece, however, appears to be less about key exploration and more about the prolongation of the final cadence by exploring chords within the tonic key.

The cadence concluding the modulation coincides with the down beat of the reprise. The principal theme returns in the tonic key. Galeazzi writes, “the Reprise, [that] is, the first motive of part I in the proper natural key” (195). When comparing the initial statement of the principal motive and the reprise is the cadence. The piano cadences alone in the reprise and does not include the transitional passage preceding the second motive. Instead, Hummel reintroduces the second motive and the departure from the key. This does not follow Galeazzi’s model directly,

however recapitulating material in the order that it was introduced is an elaboration of the model. The second motive's reappearance is not a literal transposition to the tonic key. The melody is accompanied by an elaborately varied harmony that remains in the tonic key. Throughout this section, Hummel demonstrates his harmonic style by using secondary functioning chords in place of their diatonic counterparts. In measure one hundred and twenty, for instance, the supertonic D minor is implied by a G minor triad followed by an A dominant seven chord. The A dominant seven is immediately followed by a D dominant seven chord without ever directly resolving to D minor. Hummel is able to achieve the instability and unfamiliarity he created in the initial statement when he modulated to G major by using tonicizations throughout this section. Following the restatement of the second motive is a fragment of the departure from the key. Reusing this section is antithetical to the expected behavior of this section, reintroducing the piece's components in the original tonic key. Similarly to the original statement of the departure from the key, Hummel ends with a half cadence. This time, however, Hummel cadences on a G major triad, maintaining the pitch centricity of the second part.

Following Hummel's elaboration on the reprise section is a return of the characteristic passage. Galeazzi suggests that the characteristic passage returns as an exact transposition in the tonic key: "The Characteristic Passage must be the same as that of the first part (only the key being changed)..." (196). Hummel retains his focus on C major, however slight deviations from the initial statement of the characteristic passage keep it from being a literal reintroduction. The first difference is noticed when comparing the first and second statement's lengths. Although minimal the first instance of the characteristic passage is thirteen measures long, compared to the second instance lasting twelve measures long from measure one hundred and thirty to measure

one hundred and forty-one. A more noticeable deviation between the two periods is their arrangement. The mandolin is delegated a melodic role in the first section, however the piano is responsible for both the melodic and accompanimental material in the second part. Although not a direct translation from the first part, the harmony is consistent in both sections. Hummel continues to vary the harmony in sections as a means of breaking the monotony of C major. The variation between the two comes from voice leading compromises made in order to maintain the melodic line. Following the cadence in measure one hundred and forty-one, the characteristic passage is followed by the unexpected theme chromatically related to the key. This section was introduced in Eb major, a major third below the dominant key of G major. The second recurrence of this passage occurs in Ab major which, in comparison to C major, has a chromatic mediant relationship as is a major third below the tonic key. When comparing the arrangement of the two iterations of this contrasting passage, they are nearly identical. Hummel continues to take harmonic liberties when reintroducing the material, however. One particular instance is in measure one hundred and forty-six when Hummel introduces an Ab augmented triad functioning as the dominant of the following Db triad. The most noticeable difference between the two passages is noticed in the short keyboard cadenza preceding the cadence, extending the initial surprise.

According to Galeazzi's reference, the characteristic passage is followed by a restatement of the cadential period. Galeazzi notes, however, that the composer has greater liberty when reintroducing the material. Galeazzi writes, "...the cadential period may be varied if one wishes, provided that it maintains a certain analogy with that of the first part" (196). Hummel's reimagination of the cadential period, which starts in measure one hundred and fifty-three and

ends in measure one hundred and sixty-nine, involves a combination of recycling previously stated material, and introducing new material. The section begins with a passage where the mandolin and piano alternate their own themes. This call-and-response style fragment is followed by a mandolin cadenza. The analogous section in the first part is accompanied by shortly articulated chords that set the harmonic trajectory toward a cadence. In complete contrast, the mandolin cadenza in the second part is accompanied with a series of suspensions. This illustrates Hummel's familiarity with the learned style and allows the listener to hear the cadenza in an entirely new fashion. Following the cadenza is a variation on the call-and-response style theme where the mandolin is given a new melodic idea while the piano recalls its previous material. The piano cadenza succeeding this portion of the cadential period is varied from the initial statement in the first part. In this instance, the piano is given a chromatically ascending line with a bass line that outlines the beginning of a cadence. This period, in the first part, ends with a series of mirrored triplets, which provided rhythmic contrasts to the primarily duple subdivisions in the preceding material. In comparison, the mandolin and piano share a sixteenth note rhythm. This, however, has a similar effect in establishing a sense of finality when the cadence arrives in the following two measures.

The final, but optional, section in Galeazzi's model is the coda. Galeazzi's stance on the coda is mixed. Although he states that the coda is a portion of the piece that can be removed entirely, Galeazzi also suggests the profound effect the coda can make on the listener when composed properly. He writes, "The Coda can even be omitted or completely changed.... A most beautiful artifice is to recapitulate in the Coda the motive of the first part, or the Introduction, if there was one, or some other passage that is most remarkable and well suited to

end [with]" (196). The coda returns between measure one hundred and sixty-nine until the end of the piece. The *scherzo* marked passage characterized by its dotted eighth and sixteenth note pairs reintroduces the coda identically to its initial statement. The transitional segment of the coda, however, is shortened by two measures. Because of the cadential harmonic content of these sections, the change of length does not have an impact on the heft of the cadence. The coda takes an unexpected turn at this point. A brief interlude marked *tempo rubato* is introduced that harkens back to the call-and-response style phrases heard throughout the piece. This section provides not only a contrast in tempo, but a contrast in dynamic value as well, due to the piano marking following a bold forte marked section. This small interruption comes to an end with a final forte cadence that somewhat resembles the rising block chords that are present in the principal motive.

Prior to starting this analysis, I expected Galeazzi's model to be dated and largely inapplicable. I have grown so used to the ternary model of sonata analysis that the idea of analyzing a piece using a model that predates the coining of the term *sonata form* was going to leave me with more deviations than anything. I was pleasantly surprised when analyzing this piece to find that the model, although fourteen years older than the composition and publishing of the piece, was much more relevant than I expected.