

Humanities W1123 · Masterpieces of Western Music · Prof. Michael Thaddeus

Questionnaire for March 24

Name: \_\_\_\_\_

The first  $5\frac{1}{2}$  minutes of Movement I are a slow introduction – “Rêveries.”  
The rest – “Passions” – is roughly in sonata-allegro form, with the exposition repeated.  
How is the development (8’28–12’36) like a classical development?

\_\_\_\_\_

How is it unlike a classical development?

\_\_\_\_\_

Kelly calls the opening of the recapitulation at 12’36 “marchlike.” Why?

\_\_\_\_\_

What part of the exposition (5’33–7’00) seems to be missing from the recapitulation (12’36–13’51)? \_\_\_\_\_

Which movement plays the role of a minuet or scherzo from a classical sonata? # \_\_\_\_\_

In that movement, what plays the role of the contrasting trio section? \_\_\_\_\_

Which movement plays the role of the slow movement from a classical sonata? # \_\_\_\_\_

In Movement III, at what time do you first hear shepherds piping to each other? \_\_\_\_\_

At what time is “But what if she were deceiving him?” \_\_\_\_\_

At what time do the shepherds reappear? How is it different? \_\_\_\_\_

In Movement IV, what is the dramatic significance of the *idée fixe*?

\_\_\_\_\_

What about in Movement V? What is its dramatic significance there?  
How is the *idée fixe* altered to reflect this?

\_\_\_\_\_