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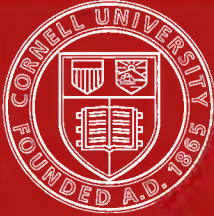
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A SHORT AND CONCISE
ANALYSIS
OF
MOZART'S
TWENTY-TWO
PIANOFORTE SONATAS

(With a Description of some of the Various Forms.)

BY

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* Useful annotated editions of these Sonatas are published by Weekes & Co. in their Academic Series of Classical Pianoforte Music, Edited by G. Augustus Holmes and Dr. F. J. Karn.

In the compilation of the short description of the various Forms I acknowledge my indebtedness to various books, especially to Mr. Stewart Macpherson's excellent "Form in Music" (Joseph Williams, Ltd.), from which I obtained much valuable information.

JANET SALSURY.

SHORT DESCRIPTION OF THE VARIOUS FORMS.

SONATA FORM.

Also called (1) First-Movement Form, (2) Symphony Form, (3) Sonata-Allegro Form, (all so named because the First Movements of Sonatas, Symphonies, etc., are most frequently constructed on this particular design), and (4) formerly called Binary Form, because the movement is founded on two subjects.

Sonata Form consists of three parts :

- (1) A. Enunciation or Exposition.
- (2) B. Free Fantasia or Development, and
- (3) A2. Recapitulation.

THE ENUNCIATION, OR PART I., consists of two Subjects,—a Principal or 1st Subject invariably in the tonic key ; and a Second Subject, the key of which up to the time of Beethoven was almost invariably in the Dominant when the movement was in a major key, or in the relative major when the movement was in a minor key. Beethoven, and composers since his time, have taken more liberty in the choice of key. These two subjects, not being in the same key, are generally connected by means of a passage known as the Transition, Connecting Episode or Bridge Passage. The Transition may consist of new matter or be formed from part of the Principal Subject.

THE DEVELOPMENT, OR PART II. of a Sonata, consists (1) of the development of ideas in the Enunciation, thus presenting them in different aspects to those already given, or (2) of an entirely new episode, or (3) of both Thematic Development and Episodical Matter.

Professor Prout in his 'Applied Forms,' says "With Mozart's Sonata movements in general more Episode and less Thematic treatment will mostly be found in the Free Fantasia than with either Haydn or Beethoven."

With regard to the keys used, with the exception that the tonic is usually avoided, the composer is entirely free in his choice.

IN THE RECAPITULATION, OR PART III., the Enunciation is repeated with more or less modification. The Second Subject is transposed to the tonic, but if any irregularity of key has occurred in this part of the Enunciation, a corresponding key (or series of keys), is generally found in the Recapitulation, the Transition being usually altered towards the end to effect this change.

A CODA, OR 'TAIL-PIECE,' is sometimes added after the actual Recapitulation of the subjects has ended.

In the time of Haydn and Mozart, this often consisted of a mere repetition of the Final Cadence, thus emphasizing the close; but from the time of Beethoven, it has developed into a very important part of the movement; fresh interest being added, not as a rule by using new material, but by the development of ideas already heard, thus increasing the effect by carrying the music to a higher climax both in regard to its emotional and constructive sense.

SONATA FORM.

| A. Enunciation. | B. Free Fantasia. | Az. Recapitulation. |
|---|---|---|
| Principal Subject (tonic). Transition. Second Subject (usually in dominant or other related key). | (1) Thematic Development, or (2) New Episode, or (3) Thematic Development and Episodical matter. | Principal Subject (tonic). Transition. Second Subject (tonic). Coda. |

The Enunciation is, as a rule, repeated.

MODIFIED OR ABRIDGED SONATA FORM.

Is, as its name implies, a modification of Sonata Form. It consists of the Enunciation and Recapitulation; the Free Fantasia being omitted.

| A. Enunciation. | B. Free Fantasia. | Az. Recapitulation. |
|---|---|---|
| Principal Subject (tonic). Transition. Second Subject (usually in dominant or other related key). | Omitted, sometimes a link (of perhaps 1 bar) modulating back to the tonic key. | Principal Subject (tonic). Transition. Second Subject (tonic). Coda. |

This Form is frequently used for Opera Overtures, and for Slow Movements of Sonatas, Symphonies, etc.

The Enunciation is not repeated.

EPISODICAL FORM.

This form consists of three parts; (1) A. Statement, (2) B. Contrast, (3) A2. Re-statement.

It is so called because the middle part differs both in character and key from the principal theme, and is only heard between the theme and its re-appearance; this part may therefore be described as an "Episode." Episodical Form is somewhat similar to "Minuet and Trio" Form, but in the latter the parts are divided into 3 distinct divisions, whereas in the former the parts run one into another, and the design is of one continuous movement.

This form is to be found in many types of movements, such as slow movements of Cyclic Works, Impromptus, Polonaises, etc.

| A. Statement. | B. Contrast. | A2. Re-statement. |
|--|---|---|
| Principal Theme, the design of which is frequently as follows: A. B. A2. beginning and ending in tonic key. | Episode, differing in character and key from the Principal Theme, but usually in the same form. | Principal Theme. Coda usually added. |

MINUET AND TRIO FORM.

Similar to Episodical Form, but the divisions are more strongly marked; the Minuet is usually in itself a complete movement in Simple Ternary Form; the Trio is similar as a rule in form, but contrasted in character and often in key.

| A. Statement. | B. Contrast. | A2. Re-statement. |
|---|---|--|
| Minuet (Ternary design), A :: B A2 :: , | Trio (Ternary design), A :: B A2 :: , | Minuet repeated. Coda frequently added. |

AIR WITH VARIATIONS.

This is simply an "Air" or theme of moderate length in Simple Binary or Simple Ternary Form, with variations written upon it, thus presenting the theme in different aspects.

OLDER OR SIMPLE RONDO FORM.

Design: A, B, A₂, C, A₃.

This primitive type of Rondo consists of a Principal Theme (A)—which must be heard at least three times—and Episodes (B, C) occurring between each appearance of the theme. The Episodes should be in contrast, both in character and key to one another and also to the main theme.

In the earliest examples, the Episodes or Couplets only slightly differ from the main theme.

| A. Part I. | B. Part II | A ₂ . Part III. |
|--|---|---|
| A. Principal Theme (tonic). B. Episode I. (related key). A ₂ . Principal Theme (tonic). | C. Episode II., contrasting in character and key to Theme and Episode I. | A ₃ . Principal Theme (tonic). Coda frequently added. |

RONDO-SONATA OR MODERN RONDO FORM.

RONDO-SONATA FORM is more or less a modification of Sonata and Older Rondo Form.

In its structure it consists, like Sonata Form, of two Subjects, a Principal and a Second Subject, but in Rondo-Sonata Form, after the Second Subject has been heard, a return is made to the Principal Subject in the tonic key which ends the Enunciation, whereas in Sonata Form the Enunciation ends with the Second Subject in the secondary key; this is the chief mark of distinction in the structure of these two Forms.

Rondo-Sonata Form is similar to the Older Form in the fact that they both make a return to the Principal Subject (in tonic key) to end the Enunciation or first part of the movement. They differ, in that the Second Subject in Rondo-Sonata Form recurs in Part III., whereas Episode I., in Older Rondo Form does not so recur.

RONDO-SONATA FORM.

| A. Part I. | B. Part II. | A ₂ . Part III. |
|---|--|---|
| A. Principal Subject (tonic). Transition. B. Second Subject, (frequently dominant key.) A ₂ . Principal Subject (tonic). | C. Episode, (usually in some related key.) | A ₃ . Principal Subject (tonic). Transition. B ₂ . Second Subject (tonic). A ₄ . Principal Subject (tonic) Coda. |

OUTLINE OF SONATA, OLDER RONDO, AND RONDO-SONATA FORMS.

Sonata Form.

Older Rondo Form.

Rondo-Sonata Form.

| A. Enunciation. | B. Free Fantasia. | A2. Recapitulation. | A. Part I. | B. Part II. | A2. Part III. | A. Part I. | B. Part II. | A2. Part III. |
|--|--|---|--|---|--|---|---|---|
| Principal Subject (tonic). Transition. Second Subject (usually dominant or other related key). | (1) Thematic Development, or (2) New Episode, or (3) Thematic Development and Episodic matter. | Principal Subject (tonic). Transition. Second Subject (tonic). Coda. | A. Principal Theme (tonic). B. Episode I. (related key) A2. Principal Theme (tonic). | C. Episode II. contrasting in character and key to Theme and Episode I. | A3. Principal Theme (tonic). Coda frequently added. | A. Principal Subject (tonic). Transition. B. Second Subject (usually dominant key). A2. Principal Subject (tonic). | C. Episode (usually in some related key.) | A3. Principal Subject (tonic). Transition. B2. Second Subject (tonic). A4. Principal Subject (tonic). Coda. |

SIMPLE BINARY OR TWO-PART FORM.

Composers of the 17th and 18th centuries almost invariably employed this form, which in its simplest stage consists of two eight-bar sentences. The first sentence of eight bars, often ending in Dominant key, forms the first part of the movement; and the second sentence of eight bars, ending in Tonic key, forms the second part of the movement. This simple form is to be found in small pieces, such as hymn tunes, themes for variations, etc. Besides the key-contrast, another very important point is to be noticed in the construction of the two divisions of this type of Binary movement; which is, that the cadence bars correspond at the end of both parts; if a modulation takes place at the end of Part I., the cadence bars are transposed so as to end in Tonic key in Part II.

In course of time this simple type of Binary Form expanded into a more developed and important movement in which the cadence bars grew into a Second Subject and in which was more freedom in the choice of key in the second half of the movement.

Through all the various developments which Binary Form underwent before it finally passed into Ternary Form, the chief principle remained the same, namely, that Part I. (A) represented a statement, and that Part II. (B) represented a response and a certain amount of contrast to this statement.

SIMPLE TERNARY OR THREE-PART FORM.

| | | |
|------------|-------------|----------------------------|
| A. Part I. | B. Part II. | A ₂ . Part III. |
| Statement. | Diversity. | Re-statement. |

This Form in its most primitive type is to be found in national tunes and folk songs, and consists of three sections.

Section I. (A) Sometimes only four bars in length—in tonic key.

Section II. (B) In contrast to and yet consistent with A, and in some related key.

Section III. (A₂) Is an exact, or slightly varied repetition of Section I.

Key contrast is met with in a more developed type in which the first section, now consisting of two parts, was made to end in the Dominant or related key, the final bars of Section III. being transposed into tonic key; at the same time the second section shewed more variety in choice of key.

As the form developed and expanded the three divisions of the movement were connected more naturally one with another, more especially is this the case between Parts II. and III.; moreover, if it was felt desirable, a Coda was added to the end of the Re-statement to bring the movement to a more satisfactory conclusion, than would be the case if Part III. ended with a mere Re-statement of Part I.

FORM OF THE VARIOUS MOVEMENTS IN EACH SONATA.

| Sonata (Pauer's Edition). | No. of movements. | Form of movement. |
|------------------------------|----------------------|--|
| No. 1. | 3 | (1) Sonata, (2) Sonata, (3) Sonata |
| No. 2. | 3 | (1) Sonata, (2) Sonata, (3) Sonata |
| No. 3. | 3 | (1) Sonata, (2) Sonata, (3) Rondo Sonata |
| No. 4. | 3 | (1) "Hybrid," (2) Minuet and Trio, (3) Sonata |
| No. 5. | 3 | (1) Sonata, (2) Sonata, (3) Sonata |
| No. 6. | 3 | (1) Sonata, (2) Rondo Sonata, (3) Air with Variations. |
| No. 7. | 3 | (1) Sonata, (2) Episodical, (3) Rondo Sonata |
| No. 8. | 3 | (1) Sonata, (2) Sonata, (3) Rondo Sonata |
| No. 9. | 3 | (1) Sonata, (2) Modified Rondo Sonata, (3) Rondo Sonata |
| No. 10. | 3 | (1) Sonata, (2) Episodical, (3) Sonata |
| No. 11. | 3 | (1) Air with Variations, (2) Minuet and Trio, (3) Episodical |
| No. 12. | 3 | (1) Sonata, (2) Modified Sonata, (3) Sonata |
| No. 13. | 3 | (1) Sonata, (2) Sonata, (3) Rondo Sonata |
| No. 14. | { 3 | Fantasia (1) Sonata, (2) Older Rondo, (3) Rondo Sonata |
| No. 15. | 3 | (1) Sonata, (2) Sonata, (3) Rondo Sonata |
| No. 16. | 3 | (1) Sonata, (2) Older Rondo, (3) Older Rondo |
| No. 17. | 2 | (1) Sonata, (2) Older Rondo |
| No. 18. | 3 | (1) Sonata, (2) Older Rondo, (3) Episodical |
| No. 19. | 3 | (1) Sonata, (2) Episodical, (3) Rondo Sonata |
| No. 20. | 4 | (1) Sonata, (2) Air with Variations, (3) Minuet and Trio, (4) Older Rondo |
| No. 21. | 3 | (1) Sonata, (2) Simple Ternary, (3) Minuet and Trio |
| No. 22. | 3 | (1) Sonata, (2) Sonata, (3) Minuet and Trio |

ANALYSIS OF MOZART'S TWENTY-TWO PIANOFORTE SONATAS.

SONATA No. 1. (Pauer's Edition).

Edition—Cotta, No. 5. Peters, No. 16. Riemann, No. 11.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|------------------------------|--|------------|------------------------|--------------------------------------|---|------------|
| Bars. 1—16 ⁽¹⁾ | Principal Subject Transition Second Subject (see A) | Keys. C | Bars. 39—57 | Bars. 58—69 | Principal Subject Transition Second Subject Coda | Keys. C |
| 16 ⁽²⁾ —19 | | G | | 70—74 ⁽⁶⁾ | | C |
| 20—38 | | | | 74 ⁽³⁾ —99 ⁽³⁾ | | C |
| | | | 99 ⁽³⁾ —100 | | | |

Double bar and repeat.

Double bar and repeat.

* For other Editions see Contents—p. 3.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 31 (Enunciation), and at bar 92 (Recapitulation).

There is a very short Coda, which however adds a sense of finality to the movement.

ANALYSIS.

The numbering begins from the first whole bar.

Second movement. Andante. F major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|--|-----------------|--------------------------------|--|--|-----------------|
| Bars. 1—10 ⁽³⁾ 11—28 ⁽³⁾ | Principal Subject Second Subject (see A) | Keys. F C | Bars. 28 ⁽²⁾ —42 | Bars. 43—50 ⁽³⁾ 51—74 | Principal Subject Second Subject (see A) | Keys. F F |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject begins at bar 26 (Enunciation). In the Recapitulation this section (bar 63⁽²⁾) commences with figures from the Principal Subject, but concludes as in the Enunciation—there is no Coda.

ANALYSIS.

The numbering begins from the first whole bar.

Third movement. Allegro. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|--|-----------------|--------------------------------|---|---|-----------------|
| Bars. 1—10 ⁽²⁾ 10 ⁽²⁾ -22 ⁽²⁾ 22 ⁽²⁾ -56 ⁽¹⁾ | Principal Subject Transition Second Subject (see A) | Keys. C G | Bars. 56 ⁽²⁾ —86 | Bars. 86 ⁽²⁾ -96 ⁽²⁾ 96 ⁽²⁾ -108 ⁽²⁾ 108 ⁽²⁾ -132 ⁽¹⁾ 132—158 | Principal Subject Transition Second Subject Coda | Keys. C C |

Double bar and repeat.

Double bar and repeat.

REMARKS:

A. The Second Subject consists of three Sections. Section I., bar 22⁽²⁾; Section II., bar 38⁽²⁾; and the Closing Section, bar 46⁽²⁾. In the Recapitu-

REMARKS.

A. The Closing Section of the Second Subject commences at bar 21⁽⁹⁾ (Enunciation), and at bar 57⁽⁹⁾ (Recapitulation). There is no Coda.

B. The middle part of this movement consists merely of a passage interpolated between Parts I. and III., which opens with reference to the Principal Subject and modulates to B \flat minor, and from thence descends by degrees to the Dominant of C minor, in which key a fragment of the Principal Subject is introduced just before the re-entry of the Principal Subject in F minor.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Presto. F major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | | |
|-----------------|--|-------------|-------------------|-----------------------------------|--|----|----|
| Bars. 1—16 | Principal Subject Transition Second Subject (see A) | Keys. F. | Bars. 78—106 | Bars. 107—123 | Principal Subject Transition Second Subject Coda. | F. | |
| 17—37 | | C. | | 124—148 | | | F. |
| 38—77 | | | | 149—187 ⁽¹⁾ 187—190 | | | |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 66⁽²⁾ (Enunciation) and at bar 177⁽²⁾ (Recapitulation).

There is a very short Coda.

SONATA No. 3. (Pauer's Edition).

Edition—Cotta, No. 8. Peters, No. 17. Riemann, No. 10.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. B \flat major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A ₂ . Recapitulation. | | |
|---|--|----------------------------|-------------------|---|---|-------------------------------------|
| Bars. 1—8 ⁽¹⁾ 8 ⁽²⁾ —17 ⁽³⁾ 17 ⁽⁴⁾ —40 | Principal Subject Transition Second Subject (see A) | Keys. B \flat . F. | Bars. 41—69 | Bars. 70—77 ⁽¹⁾ 77 ⁽²⁾ —86 ⁽³⁾ 86 ⁽⁴⁾ —109 | Principal Subject Transition Second Subject | Keys. B \flat . B \flat . |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 34⁽⁴⁾ (Enunciation), and at bar 103⁽⁴⁾ (Recapitulation).

There is no Coda.

ANALYSIS.

Second movement. Andante amoroso. E \flat major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A ₂ . Recapitulation | | |
|--|--|---------------------------------|---------------------------|--|--|---------------------------------|
| Bars. 1—15 16—28 ⁽¹⁾ 28—46 | Principal Subject Transition Second Subject (see A) | Keys. E \flat B \flat | Bars. 47—58 (see B) | Bars. 59—72 ⁽¹⁾ 72 ⁽²⁾ —73 74—88 ⁽³⁾ 88—106 | Principal Subject (see C) Transition Second Subject | Keys. E \flat E \flat |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 43 (Enunciation), and at bar 103 (Recapitulation).

There is no Coda.

B. Bars 47—58 form a passage—chiefly on dominant pedal point—leading to the Recapitulation.

C. The two chords (72⁽²⁾—73) at the end of the Principal Subject, change the key from the tonic to that of the sub-dominant (A \flat) in which latter the Transition begins.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Rondo. B \flat major. Rondo-Sonata Form (see A).

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|--------------------------------------|--|-----------|-----------------------|--|-----------------|--|--|-----------|
| Bars. | | Keys. | Bars. | | Keys. | Bars. | | Keys. |
| 1-17 | A. Principal Subject | B \flat | 52-67 | C. Episode I. | G minor | ⁽³⁾ 114- ⁽³⁾ 123 | A4. Fragment of Principal Subject | B \flat |
| 18-27 ⁽²⁾ | Transition | | 68-70 | Link leading to re-appearance of Principal Subject | | ⁽²⁾ 24-140 | B2. Second Subject (see D) | B \flat |
| 28-43 ⁽²⁾ | B. Second Subject (see B) | F | 71-88 ⁽³⁾ | A3. Principal Subject (see C) | B \flat major | ⁽²⁾ 140- ⁽²⁾ 142 | Link leading to re-appearance of Principal Subject | |
| Bar 43 (<i>ad lib.</i>) | Link leading to re-appearance of Principal Subject | | 88 ⁽⁴⁾ -89 | D. Episode II. | E \flat | ⁽³⁾ 142- ⁽³⁾ 159 | A5. Principal Subject | B \flat |
| ⁽³⁾ 43- ⁽¹⁾ 51 | A2. Principal Subject | B \flat | 90-101 ⁽¹⁾ | Transition leading to re-appearance of Principal Subject | | ⁽⁴⁾ 159-162 | Coda | |
| | | | 101-114 | | | | | |

REMARKS.

A. The Second Part of this movement contains two Episodes with Principal Subject appearing between the two.

Episode I., bar 52, in G minor, consists of two parts, each being repeated.

Episode II. commences at bar 90 in E \flat major.

Notice that the opening figure of the Principal Subject is in the key of C minor, which figure is directly repeated a second lower in tonic key.

B. Bars 39⁽²⁾-43⁽²⁾ are the Closing Section of the Second Subject.

C. The two notes in bars 88⁽⁴⁾-89 attached to the end of the Principal Subject change the key from the tonic to that of the sub-dominant, in which latter the new Episode enters.

D. Bars 136⁽²⁾-140⁽²⁾ are the Closing Section of the Second Subject.

SONATA No. 4. (Pauer's Edition).

Edition—Peters, No. 9. Riemann, No. 9.

The small figures in brackets shew the beat, or portion of the beat, in the bar.

No. 4. *Adagio.*

First Movement. Adagio. E♭ major.

The "hybrid" character of this movement renders it impossible to affix to it any "set" form. It belongs to the Transition period between the old Binary (as seen in some of the pieces by Scarlatti and Paradies), and the Modern Sonata Form.

The following is the Analysis:—

| Part I. | | | Part II. | | |
|-----------------------|---|-------------------------|-----------------------|--|------------|
| Bars. | | Keys. | Bars. | | Keys. |
| 1—8 | Principal Subject | E♭ (tonic) ending in B♭ | 16—26 | Allusion to Principal Subject, starting away from the Tonic, but modulating back to that key at bar 22 | |
| 9—15 ⁽³⁾ | Second Subject | B♭ (dominant) | 27—33 ⁽³⁾ | Second Subject | E♭ (tonic) |
| Bar 15 ⁽³⁾ | Link leading to (1) Repeat (2) Part II. | | Bar 33 ⁽³⁾ | Link leading to (1) Repeat (2) Coda | |
| | | | 34—36 | Coda | |

ANALYSIS.

The numbering begins from the first whole bar.

Second Movement. Menuetto I. (B♭). Menuetto II. (E♭).
Minuet and Trio Form.

| A. Menuetto I. | | | B. Menuetto II. | | | A2. Menuetto I. | | |
|--------------------------------------|---------------|-------------------------|--------------------------------------|-----------------------|--------------------------|-----------------|--|--|
| Simple Ternary Form | | | Simple Ternary Form | | | Repeated | | |
| Bars. 1—12 ⁽²⁾ | A. Part I. | Keys. B♭ ending in F | Bars. 1—16 ⁽²⁾ | A. Part I. (see A) | Keys. E♭ ending in B♭ | | | |
| Double bar and repeat. | | | Double bar and repeat. | | | | | |
| 12 ⁽³⁾ —18 ⁽²⁾ | B. Part II. | | 16 ⁽³⁾ —24 ⁽²⁾ | B. Part II. | | | | |
| 18 ⁽³⁾ —30 ⁽²⁾ | A2. Part III. | B♭ | 24 ⁽³⁾ —40 | A2. Part III. | E♭ | | | |
| 30 ⁽³⁾ —32 | Coda. | | There is no Coda | | | | | |

Double bar and repeat. Double bar and repeat.

REMARKS.

A. Parts I. and III. are divided into two portions :—

Part I. (1) Tonic, bars 1—8⁽²⁾. (2) Dominant, bars 8⁽³⁾—16⁽²⁾.

Part III. (1) Tonic, bars 24⁽³⁾—32⁽²⁾. (2) Tonic, bars 32⁽³⁾—40.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Allegro. E♭ Major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|---|-------------------|---|---|---|-------------------|
| Bars. 1—8 ⁽²⁾ 8 ⁽²⁾ —39 ⁽²⁾ | Principal Subject. Second Subject (see A) | Keys. E♭ B♭ | Bars. 39 ⁽²⁾ —62 ⁽²⁾ | Bars. 61 ⁽²⁾ —69 ⁽²⁾ 69 ⁽²⁾ —100 ⁽²⁾ 100 ⁽¹⁾ —102 | Principal Subject Second Subject. Coda. | Keys. E♭ E♭ |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 8⁽²⁾; Section II., bar 16; and the Closing Section, bar 35.

The same division takes place in the Recapitulation. There is a short Coda, simply confirming tonic key but also adding to the completeness of the movement.

SONATA No. 5. (Pauer's Edition).

Edition—Cotta, No. 2. Peters, No. 14. Riemann, No. 3.

The numbering begins from the first whole bar. The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. G major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|--|-------------------|--|--|---|-------------------|
| Bars. 1—16 ⁽¹⁾ 16 ⁽²⁾ —22 23—53 | Principal Subject Transition Second Subject (see A) | Keys. G. D. | Bars. 54—71 ⁽³⁾ (see B) | Bars. 71 ⁽³⁾ —83 ⁽¹⁾ 83 ⁽²⁾ —89 90—120 | Principal Subject Transition Second Subject | Keys. G. G. |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 23; Section II., bar 31; and the Closing Section, bar 43⁽²⁾

The same division takes place in the Recapitulation. There is no Coda.

B. Part II. consists of an Episode; there is no development of the subjects.

ANALYSIS.

The bars at | 1a Volta, || 2a Volta, | are numbered as $\left\{ \begin{array}{l} 14a \text{ and } 14b. \\ 37a \text{ and } 37b. \end{array} \right.$

Second Movement. Andante. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|---|--|---------------------|---------------------------------|---|---|---------------------|
| Bars. 1—4 5—8 9—14 ⁽³⁾ ⁽²⁾ Bar 14a | Principal Subject Transition Second Subject leads to Double bar and repeat. | Keys. C G | Bars. 14b ⁽³⁾ —23 | Bars. 24—27 28—31 32—37a ⁽³⁾ Bar 37a ⁽³⁾ Bar 37b ⁽²⁾ 38—39 | Principal Subject Transition Second Subject leads to Double bar and repeat. to Coda Coda | Keys. C C |

ANALYSIS.

Third Movement. Presto. G major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|-----------------------------|--|-----------------------------------|-------------------|--|---|-----------------------------------|
| Bars. 1—40 41—102 | Principal Subject Second Subject (see A) | Keys. G ending in D D | Bars. 103—171 | Bars. 172—211 212—273 274—277 | Principal Subject Second Subject Double bar and repeat. Coda | Keys. G ending in D G |

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 41; Section II., bar 73⁽⁹⁾; and the Closing Section, bar 97⁽⁹⁾. The same division takes place in the Recapitulation. There is a very short Coda.

SONATA No. 6. (Pauer's Edition).

Edition—Cotta, No. 15. Peters, No. 10. Riemann, No. 14.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. D major. Sonata Form.

| A. Enunciation. | | | B: Free Fantasia. | A2. Recapitulation. | | |
|-----------------------------|------------------------------|-------------|---------------------------|-------------------------------|-------------------|-------------|
| Bars. 1—9 ⁽¹⁾ | Principal Subject (see A) | Keys. D. | Bars. 52—71 (see C) | Bars. 72—80 ⁽¹⁾ | Principal Subject | Keys. D. |
| 9—21 | Transition | | | 80—92 | Transition | |
| 22—51 | Second Subject (see B) | A. | | 93—127 | Second Subject | D. |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Principal Subject might be said to end with a half-cadence, at bar 17⁽¹⁾, and the Transition be from bars 17—21. Similar in the Recapitulation.

B. The Closing Section of the Second Subject commences at bar 44 (Enunciation) and at bar 116 (Recapitulation). There is no Coda.

C. Part II. consists of Episodical matter; there is no development of the subjects.

ANALYSIS.

Second Movement. Rondeau en Polonoise. A major. Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|---------------|------------------------------|------------|--------------------------------|-------------|----------------------|----------------|-------------------------------|------------------------|
| Bars. 1—16 | A. Principal Subject | Keys. A | Bars. 46 ⁽³⁾ —52 | C. Episode. | Keys. F# minor | Bars. 53—69 | B2. Second Subject (see B) | Keys. D and A |
| 17—30 | B. Second Subject (see A) | A and E | | | | 70—85 | A3. Principal Subject | A |
| 31—46 | A2. Principal Subject | A | | | | 85—92 | Coda. | |

REMARKS.

A. The First Section of the Second Subject commences in the tonic, but modulates to the usual dominant key for the Second Section.

B. Owing to the short Episode in Part II., Part III. commences with the repetition of the Second Subject (in sub-dominant and tonic keys) instead of the third entry of the Principal Subject.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Andante. D major. Air with Variations.

Tema. The Theme is in Simple Ternary Form, as

A
B
A2
 Bars 1—8^a :: 8^a—12 13—17 ::

The ornamentation of the melody in triplets is the chief characteristic of *Variation I.*; the harmonies are but slightly altered.

Variation II. is constructed on the following two figures which pervade throughout.



Variation V. This delicate little Variation is constructed on the figure* taken from the first three notes of the theme. It stands out well between the more robust character of Variations IV. and VI. In this latter Variation a fanciful figure is given to the right hand throughout.

Variation VII. is in the minor mode, and is in strong contrast to

Variation VIII., which is again in the major mode, and is built on the opening figure in octaves which is taken from the first three notes of the theme.

The chief points of interest in *Variation IX.* are the syncopated effects, and the canonic treatment of the theme; the first time (bar 4) the canon is in similar motion; the second time (bar 12^o) in contrary motion.

Variation XI. is an example of "double" variations,—instead of the repeat of each part (by means of double bars and repeats), a second variation of each part precedes the first variation of the following part.

The Tempo is changed to Adagio, and the theme is much ornamented.

Variation XII. is another example of "double" variations. The character of the theme is altered by a change in the Tempo to Allegro, and also by the change to triple (3) time; a short Coda is added.

SONATA No. 7. (Pauer's Edition).

Edition—Cotta, No. 11. Peters, No. 8. Riemann, No. 6.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro con spirito. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|------------------------------|--|------------|-------------------|-----------------------------------|---|--|
| Bars. 1-21 ^(a) | Principal Subject Transition Second Subject (see A) | Keys. C | Bars. 59-93 | Bars. 94-116 ^(a) | Principal Subject Transition Second Subject Coda | Keys. C major and C minor |
| 21-32 | | G | . | 116-126 127-152 ^(a) | | C major |
| 33-58 | | | | 152-155 | | |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 54^(a) (Enunciation), and at bar 148^(a) (Recapitulation). There is a short Coda of four bars, which adds to the completeness of the conclusion of the movement.

ANALYSIS.

Second Movement. Andante un poco Adagio. F major.
Episodical Form (see A).

| A. Part I. | | | B. Part II. | | | A ₂ . Part III. | | |
|------------------------------|------------------------|------------|-------------------------------|------------------------------------|------------|-------------------------------|---------------------------|------------|
| Bars. 1—16 ⁽²⁾ | Principal Theme | Keys. F | Bars. 33—40 ⁽³⁾ | Episode | Keys. C | Bars. 45—52 ⁽²⁾ | Principal Theme | Keys. F |
| 17—32 ⁽²⁾ | Same, repeated, varied | | 53—60 ⁽³⁾ | Same, repeated, varied | | 65—76 ⁽³⁾ | Same, extended and varied | |
| | | | 40—44 ⁽²⁾ | Link, modulating back to tonic key | | 76 ⁽⁻¹⁾ —79 | Coda | |
| | | | 60—64 ⁽²⁾ | Same, repeated, varied | | | | |

REMARKS.

A. The design of this movement is as follows:—

A B A₂ Coda
 1—16 ::| 33—44 45—52 ::| 76⁽⁻¹⁾—79

Instead of the double bars and repeats, the music is written out fully and varied. The last appearance of the Principal Theme being also slightly extended. There is a short Coda.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Rondo. C major. Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | | | A ₂ . Part III. | | |
|---------------------------------------|--|------------|---------------------------------|--|------------|---------------------------------|---|------------|
| Bars. 1—19 ⁽³⁾ | A. Principal Subject | Keys. C | Bars. 116—131 ⁽¹⁾ | C. Episode | Keys. F | Bars. 142—188 ⁽²⁾ | B ₂ . Second Subject (see B) | Keys. C |
| ⁽⁻¹⁾ 19—39 ⁽³⁾ | Transition | | ⁽³⁾ 131—142 | Transition leading to re-appearance of Second Subject in tonic key | | ⁽³⁾ 189—207 | A ₃ . Principal Subject | C |
| ⁽⁻²⁾ 39—85 | B. Second Subject (see A) | G | | | | ⁽⁻¹⁾ 207—252 | Coda | |
| 85 ⁽⁻¹⁾ —92 | Transition leading to re-appearance of Principal Subject | | | | | | | |
| ⁽⁻²⁾ 92—111 ⁽³⁾ | A ₂ . Principal Subject | C | | | | | | |
| 111—115 | Transition leading to Episode in F | | | | | | | |

REMARKS.

A. The Second Subject consists of three Sections.

Section I., bar 39^(a); Section II., bar 58; and the Closing Section, bar 77^(a).

In the Recapitulation the Second Subject consists of two Sections. Section I., bar 142^(a); and Section II., bar 162. This Second Section is extended, and leads straight into the re-appearance of the Principal Subject at bar 189.

B. Owing to the short Episode in Part II., Part III. commences with the repetition of the Second Subject in tonic key, instead of the third entry of the Principal Subject.

SONATA No. 8. (Pauer's Edition).

Edition—Cotta, No. 16. Peters, No. 7. Riemann, No. 16.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro maestoso. A minor. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|---|---------------------|-------------------|--|------------------------------|---------------------|
| Bars. 1—9 ⁽¹⁾ | Principal Subject | Keys. A minor | Bars. 50—79 | Bars. 80—88 ⁽¹⁾ | Principal Subject | Keys. A minor |
| 9—22 ⁽²⁾ 22 ⁽³⁾ —49 | Transition Second Subject (see A) | C major | | 88—103 ⁽²⁾ 103 ⁽³⁾ —133 | Transition Second Subject | A minor |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 22⁽²⁾; Section II., bar 35⁽²⁾; and the Closing Section, bar 45. The same division takes place in the Recapitulation. There is no Coda.

ANALYSIS.

The numbering begins from the first whole bar.

Second Movement. Andante cantabile con espressione. F major.
Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|--|---------------------|---|--|---|---------------------|
| Bars. 1—8 ⁽¹⁾ 8 ⁽²⁾ —14 ⁽²⁾ 15 ⁽²⁾ —31 ⁽²⁾ | Principal Subject Transition Second Subject (see A) | Keys. F C | Bars. 31 ⁽³⁾ —53 ⁽²⁾ | Bars. 53 ⁽³⁾ —61 ⁽¹⁾ 61 ⁽²⁾ —67 ⁽²⁾ 68 ⁽²⁾ —86 | Principal Subject Transition Second Subject | Keys. F F |

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 29⁽²⁾ (Enunciation), and at bar 84⁽²⁾ (Recapitulation). There is no Coda.

ANALYSIS.

The bars at | 1a Volta || 2a Volta | are numbered as 174a and 174b.

Third Movement. Presto. A minor. Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|---|---|--|---|---|-------------------------|--|---|---|
| Bars. 1—20 ⁽³⁾ 21—28 29—87 ⁽³⁾ | A. Principal Subject Transition B. Second Subject (see A) | Keys. A minor c o m - m e n c - i n g i n C m i n o r | Bars. 143—174 174a 174b ⁽²⁾ | C. Episode Double bar and repeat Leads to Part III. | Keys. A m a j o r | Bars. 175—194 ⁽⁴⁾ 195—202 ⁽¹⁾ 203—245 ⁽¹⁾ 245—252 | A3. Principal Subject Transition B2. Second Subject Coda | Keys. A m i n o r A m i n o r |
| 87—106 107—124 125—142 | Transition leading to re-appearance of Principal Subject A2. Principal Subject Coda | A m i n o r | | | | | | |

REMARKS.

A. The Second Subject, as is sometimes the case with Haydn and Mozart, is founded on the same material as the Principal Subject. It enters in the unusual key of the mediant minor (C minor) but soon passes to the relative major (C). Bars 52—63 serve as a link to modulate from C major to E minor, in which key the Second Subject ends.

SONATA No. 9. (Pauer's Edition).

Edition—Cotta, No. 13. Peters, No. 3. Riemann, No. 8.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. *Allegro con spirito.* D major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|-----------------------------|---------------------------|------------|-------------------------------|---|---------------------------|------------|
| Bars. 1—7 ⁽¹⁾ | Principal Subject | Keys. D | Bars. 40—78 ⁽³⁾ | Bars. 78 ⁽⁴⁾ -99 ⁽¹⁾ | Second Subject (see B) | Keys. D |
| 7—16 ⁽³⁾ | Transition | | | 99—104 | Principal Subject | D |
| 16 ⁽⁴⁾ —39 | Second Subject (see A) | A | | 105—112 | Coda | |

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 16⁽⁴⁾; Section II., bar 24⁽²⁾; and the Closing Section, bar 36.

B. This is an irregular Recapitulation, the Second Subject coming before the Principal Subject.

The Closing Section of the Second Subject is here omitted; the Second Section (bar 87) leading straight into the Principal Subject.

ANALYSIS.

Second Movement. *Andante con espressione.* G major.
Modified Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | A2. Part III. | | |
|--------------------------------------|-------------------------------|------------|---|---|----------------------------|------------|
| Bars. 1—12 ⁽¹⁾ | A. Principal Subject | Keys. G | Bars. 50 ⁽²⁾ —52 ⁽¹⁾ | Bars. 52 ⁽²⁾ —74 ⁽²⁾ | B2. Second Subject (see C) | Keys. G |
| | Double bar and repeat, bar 11 | | C (see B) | 75—90 ⁽¹⁾ | A3. Principal Subject | G |
| 12 ⁽²⁾ —16 ⁽¹⁾ | Transition | | | 90 ⁽²⁾ —93 | Coda | |
| 16 ⁽²⁾ —38 ⁽³⁾ | B. Second Subject (see A) | D | | | | |
| 39—50 ⁽¹⁾ | A2. Principal Subject | G | | | | |

REMARKS.

A. The Second Subject consists of two Sections. Section I., bar 16⁽²⁾; Section II., commencing at bar 25 with a fragment of the Principal Subject. The same division takes place in the Recapitulation.

B. There is no middle part to this movement; bars 50⁽²⁾—52⁽¹⁾ form a link leading to Part III.

C. Part III. commences with the repetition of the Second Subject (transposed into the tonic key) instead of the Principal Subject. As there is no middle part, the third entry of the Principal Subject at the beginning of Part III. is not necessary.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Rondo. D major. Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|--------------------------------------|--|-------|----------------------------|---|-------------------|----------------------------|--|-------|
| Bars. | | Keys. | Bars. | | Keys. | Bars. | | Keys. |
| 1—16 ⁽¹⁾ | A. Principal Subject | D | 119—154 ^{(2) (3)} | C. Episodes | B | 173—189 ^{(4) (1)} | A3. Principal Subject | D |
| 16 ⁽³⁾ —26 ⁽²⁾ | Accessory bars to Principal Subject | | | | minor and G major | 189—205 ⁽⁵⁾ | Transition | |
| 26 ⁽⁵⁾ —40 ⁽¹⁾ | Transition | | 154—173 ⁽³⁾ | Transition leading to re-appearance of Principal Subject in tonic key | | 206—244 ⁽¹⁾ | B2. Second Subject | D |
| 41—83 ⁽²⁾ | B. Second Subject (see A) | A | | | | 244—248 ^{(2) (2)} | Link leading to re-appearance of Principal Subject | |
| 83—85 | Link leading to re-appearance of Principal Subject | | | | | 248—256 ^{(4) (1)} | A4. Principal Subject | D |
| 86—102 ⁽¹⁾ | A2. Principal Subject | D | | | | 256—266 ^{(3) (1)} | Accessory bars to Principal Subject | |
| 102—119 ^{(3) (3)} | Transition leading to Episode in B minor | | | | | 266—269 ⁽⁴⁾ | Coda | |

REMARKS.

A. Section II. of Second Subject commences at bar 56.

Bars 79⁽²⁾—83⁽²⁾ are closing bars to same.

In the Recapitulation the Second Section commences at bar 221.

SONATA No. 10. (Pauer's Edition).

Edition—Cotta, No. 3. Peters, No. 2. Riemann, No. 4.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



REMARKS.

Part I. is in Binary Form, and consists of two sentences. The first of 8 bars ending in dominant key; the second of 12 bars ending in tonic key.

Part II. is also in Binary Form, and consists of two sentences. The first of 8 bars beginning in F minor, and ending in the relative major (A flat); the second, also of 8 bars, ending with Perfect Cadence in tonic key. A Coda of 4 bars is added.

Part III. is similar to Part I. but without repeats. A Coda of 4 bars, founded on the opening theme of Part II., but in the major mode, concludes the movement.

ANALYSIS.

Third Movement. Allegretto. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|--|---------------------|-------------------|---|---|---------------------|
| Bars. 1—20 21—32 ⁽²⁾ 33—68 | Principal Subject Transition Second Subject (see A) | Keys. C G | Bars. 69—95 | Bars. 96—115 116—131 132-168 ⁽³⁾ 168 ⁽²⁾ -171 | Principal Subject Transition Second Subject Coda | Keys. C C |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 33; Section II., bar 47; and the Closing Section, bar 61⁽²⁾.

The same division takes place in the Recapitulation.

SONATA No. 11. (Pauer's Edition).

Edition—Cotta, No. 9. Peters, No. 12. Riemann, No. 13.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Andante grazioso. A major. Air with Variations.

The "Air" or Theme is in Simple Ternary Form.

| | | |
|---------------|------|----------------|
| A | B | A ₂ |
| Bars 1—8 : : | 9—12 | 13—18 : |

In all the Variations the outline of the melody can easily be traced; the harmonies are practically the same throughout.

Ornamentation of the theme is heard in *Variation I*. A triplet figure characterises *Variation II*. In *Variation III*, the mode is changed from major to minor. The parts flow throughout in semiquavers.

The change of Tempo to Adagio in *Variation V*, alters the character of the theme, which is also much ornamented.

In *Variation VI*, the character of the theme is altered by the change of Tempo to Allegro and also in the change to C time. A short Coda concludes the movement.

ANALYSIS.

The bars at | 1a Volta || 2a Volta | in the Trio are numbered as 52a and 52b.

ANALYSIS.

Second Movement. Menuetto and Trio. A major and D major. Minuet and Trio Form.

| A. Menuetto. | | | B. Trio. | | | A ₂ . Menuetto. |
|--------------------------|--|------------------------------|----------------------------------|--|------------------------------|----------------------------|
| Simple Ternary Form. | | | Simple Ternary Form. | | | Repeated. |
| Bars. 1—18 | A. Part I. (see A) | Keys. A ending in E | Bars. 1—16 | A. Part I. | Keys. D ending in A | |
| Double 19—30 31—48 | e bar and repeat. B. Part II. A ₂ . Part III. | A | Double 17—36 37—52 52a. | e bar and repeat. B. Part II. A ₂ . Part III Double bar and repeat. | D | |

Double bar and repeat.

REMARKS.

A. Part I. is divided into two portions. (1) bars 1—10, tonic key; (2) bars 11—18, dominant key.

Part III. is similarly divided, but both portions are in the tonic key.

ANALYSIS.

The numbering begins from the first whole bar.

The bars at | 1a Volta || 2a Volta | are numbered as 96a and 96b.

Third Movement. Alla Turca. A minor, Episodical Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|------------------------------|-------------------------------|---------------------|---|---------|---------------------|---|---------------------------------------|---------------------|
| Bars. 1—24 ⁽¹⁾ | Principal Theme (see A) | Keys. A minor | Bars. 24 ⁽²⁾ —64 ⁽¹⁾ | Episode | Keys. A major | Bars. 64 ⁽²⁾ —88 ⁽¹⁾ 88 ⁽²⁾ —96 ⁽¹⁾ 96b—127 ⁽²⁾ | Principal Theme (see B) Coda | Keys. A minor |

REMARKS.

A. Part I. is a little Ternary piece in itself, as—A (1—8⁽¹⁾); B (8⁽²⁾—16⁽¹⁾); A₂ (16⁽²⁾—24⁽¹⁾).

Part II. is similarly divided, as—A (24⁽²⁾—32⁽¹⁾); B (32⁽²⁾—56⁽¹⁾); A₂ (56⁽²⁾—64⁽¹⁾).

Part III. is similar to Part I.

B. These curiously interpolated bars between the end of Part III. and the Coda are a short reminiscence or allusion to the Episode (Part II.) forming, as it were, part of the Coda.

SONATA No. 12. (Pauer's Edition).

Edition—Cotta, No. 7. Peters, No. 6. Riemann, No. 2.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. F major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|---|--|-----------------|-------------------|--|---|-----------------|
| Bars. 1—22 ⁽¹⁾ 22 ⁽²⁾ —40 ⁽¹⁾ 41—93 | Principal Subject Transition Second Subject (see A) | Keys. F C | Bars. 94—132 | Bars. 133—154 ⁽¹⁾ 154—176 ⁽²⁾ 177—229 | Principal Subject Transition Second Subject | Keys. F F |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of four Sections: Section I., bar 41; Section II., bar 56; Section III., bar 71; and the Closing Section, bar 86.

The same division takes place in the Recapitulation.

There is no Coda.

ANALYSIS.

Second Movement. Adagio. B \flat major. Modified Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|------------------------|------------------------|---|-------------------------------|--------------------------|-------------------|--|
| Bars. 1—8 ³ | Principal Subject | Keys. B \flat major and B \flat minor, ending in dominant F major | Bar 20 ⁽¹⁾ (see B) | Bars. 21—28 ⁶ | Principal Subject | Keys. B \flat major and B \flat minor ending in dominant E \flat major |
| 9—20 ⁴ | Second Subject (see A) | F major | | 29—40 ⁶ | Second Subject | |
| | | | | bar 40 ⁽²⁾ | Coda | |

REMARKS.

A. Bars 19⁽¹⁾—20⁴ are a short tonic pedal; the same remark applies to bars 39⁽¹⁾—40⁴. There is a very short Coda.

B. There is no middle part to this movement; bar 20⁽¹⁾ is a link leading back to the return of the Principal Subject in the tonic key.

ANALYSIS.

Third Movement. Allegro assai. F major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|-----------------|---------------------------|---------------------|-------------------|------------------------------|-------------------|---------------------|
| Bars. 1—35 | Principal Subject (see A) | F | Bars. 91—147 | Bars. 148—169 ⁽¹⁾ | Principal Subject | F |
| 36—49 | Transition | | | 169—184 ⁽⁴⁾ | Transition | |
| 50—90 | Second Subject (see B) | C minor and C major | | 185—226 | Second Subject | F minor and F major |
| | | | | 227—245 | Coda | |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Principal Subject consists of two distinct ideas; bar 1 and bar 15.

B. The Second Subject, which enters in the dominant minor key, consists of three Sections. Section I., bar 50; Section II., bar 65 in dominant major key; and the Closing Section, bar 85.

The same division takes place in the Recapitulation.

There is a short Coda, concluding with the same figures as those employed at the end of the Principal Subject in Part I.

SONATA No. 13. (Pauer's Edition.)

Edition—Cotta, No. 10. Peters, No. 4. Riemann, No. 7.

The numbering begins from the first whole bar. The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. B \flat major. Sonata Form.

| A. Enunciation. | | B. Free Fantasia. | A2. Recapitulation. | |
|-----------------------|---------------------------|--------------------------------------|---------------------------------------|-------------------|
| Bars. | | Bars. | Bars. | |
| 1—10 ⁽³⁾ | Principal Subject | 63 ⁽⁴⁾ —93 ⁽³⁾ | 93 ⁽⁴⁾ —103 ⁽³⁾ | Principal Subject |
| 10 ⁽⁴⁾ —22 | Transition | | 103 ⁽⁴⁾ —118 | Transition |
| 23—63 ⁽³⁾ | Second Subject (see A) | 119—165 | | Second Subject |
| | Keys. | | | Keys. |
| | B \flat | | | B \flat |
| | F | | | B \flat |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of four Sections. Section I., bar 23; Section II., bar 39; Section III., bar 50⁽²¹⁾; and the Closing Section, bar 59⁽²¹⁾.

The same division takes place in the Recapitulation. There is no Coda.

ANALYSIS.

The bars at | 1a Volta || 2a Volta | are numbered as 81a and 81b.

Second Movement. Andante cantabile. E♭ major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|---|---|-------------------|-------------------|---|--|-------------------|
| Bars. 1—8 ^(a) 8 ^(a) —13 ^(a) 14—31 ^(a) bar 31 ^(a) | Principal Subject Transition Second Subject (see A) leads to (1) Repeat (2) Part II. | Keys. E♭ B♭ | Bars. 32—50 | Bars. 51—58 ^(a) 58 ^(a) —63 ^(a) 64—81 ^(a) bar 81a ^(a) bars 81b ^(a) —82 | Principal Subject Transition Second Subject leads to Repeat Coda | Keys. E♭ E♭ |

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar 14; Section II., bar 21^(a); and the Closing Section, bar 29^(a).

The same division takes place in the Recapitulation. There is a very short Coda.

ANALYSIS.

Third Movement. Allegretto grazioso. B♭ major. Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | A2. Part III. | | |
|---|--|------------------------|---|---|---|-------------------------|
| Bars. 1—16 ^(a) 16 ^(a) —24 ^(a) 24 ^(a) —36 ^(a) 36—40 41—56 ^(a) 56 ^(a) —64 ^(a) | A. Principal Subject Transition B. Second Subject Link leading to re-appearance of Principal Subject A2. Principal Subject Transition to Part II. | Keys. B♭ F B♭ | Bars. 64 ^(a) —111 C (see A) | * Bars. 112—127 ^(a) 127—148 ^(a) 148—164 ^(a) 164—171 ^(a) ^(a) 171—198 ^(a) 199—213 ^(a) 213—224 | A3. Principal Subject Transition B2. Second Subject Transition to Cadenza Cadenza in tempo A4. Principal Subject Coda | Keys. B♭ B♭ B♭ |

REMARKS.

A. Part II. consists of Episodical matter and Thematic development. There are two Episodes. Episode I. in G minor, bar 64^(a); and Episode II in E2 major, bar 76.

FANTASIA AND SONATA No. 14. (Pauer's Edition).

FANTASIA.

Edition—Cotta, No. 18. Peters, No. 18.

A *Fantasia* is, as its name implies, a composition written according to the fancy of the composer and need not follow any particular form.

This *Fantasia* in C minor consists of a series of movements—Adagio, Allegro, Andantino, Più Allegro, and Tempo primo—running one into another.

The Adagio movement begins in the key of C minor and leads into the Allegro, which starts in A minor and ends with a short cadenza on the dominant 7th in B♭, in which key the Andantino enters; towards the end of this movement the key is changed so as to lead into the Più Allegro in G minor.

The last movement (Tempo primo) is built on material from the Adagio section, and starts with a recurrence of the opening theme in C minor, which gives a certain amount of unity to the whole composition.

SONATA No. 14. (Pauer's Edition.)

Edition—Cotta, No. 18. Peters, No. 18. Riemann No. 18.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro molto. C minor. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|------------------------------|--|---------------------|-------------------|---------------------------------|--|---------------------|
| Bars. 1—19 ⁽¹⁾ | Principal Subject | Keys. C minor | Bars. 75—99 | Bars. 100—118 ⁽¹⁾ | Principal Subject | Keys. C minor |
| 19—22 | Transition | | | 118—130 ⁽²⁾ | Transition | |
| 23—71 ⁽¹⁾ | Second Subject (see A) | E♭ major | | 131—168 | Second Subject | C minor |
| 71—74 | Link leading to (1) Repeat, (2) Part II. | | | 168—185 | Double Bar and Repeat (bar 167) Coda | |

REMARKS.

A. The Second Subject consists of four Sections. Section I., bar 23; Section II., bar 36; Section III., bar 59^(a); and the Closing Section, bar 67^(a).

The first Section of the Second Subject is omitted in the Recapitulation.

The short Coda is founded on Principal Subject.

ANALYSIS.

Second Movement. Adagio. E \flat major. Older Rondo Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|---------------------|--|-----------|-------------|----------------|-----------|-----------------------|---------------------|-----------|
| Bars. | | Keys. | Bars. | | Keys. | Bars. | | Keys. |
| 1-7 | A. Principal Theme | E \flat | 24-40 | C. Episode II. | A \flat | 41-47 ^(a) | A3. Principal Theme | E \flat |
| 8-16 ^(b) | B. Episode I. (see A) | B \flat | | | | 47 ^(a) -57 | Coda (see B) | |
| 16 ^(c) | Link leading to re-appearance of Principal Theme | | | | | | | |
| 17-23 | A2. Principal Theme | E \flat | | | | | | |

REMARKS.

A. Bars 13^(a)-16^(b) are the Closing Section to Episode I.

B. The Coda is founded on Principal Theme and Episode I.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Allegro assai. C minor. Rondo-Sonata Form.

| A. Part I. | | | B. Part II | A2. Part III. | | |
|----------------------|--|-----------------|------------|---------------|-----------------------|---------|
| Bars. | | Keys. | Bars. | Bars. | | Keys. |
| 1-44 | A. Principal Subject | C minor | 146-166 | 167-220 | B2. Second Subject | C minor |
| 45 | Transition | | | 221-270 | A3. Principal Subject | C minor |
| 46-96 ^(a) | B. Second Subject (see A) | E \flat major | (see B) | 272-319 | Coda (see C) | |
| 96-102 | Transition leading to re-appearance of Principal Subject | | | | | |
| 103-141 | A2. Principal Subject | C minor | | | | |
| 143-144 | Transition leading to Part II. | | | | | |

REMARKS.

A. The Closing Section of the Second Subject commences at bar 74⁽⁻²⁾ (Enunciation) and at bar 197⁽⁻²⁾ (Recapitulation).

B. The Second Part of this movement is irregular, as it consists merely of a few bars forming a link, as it were, between Parts I. and III.

Part III. commences with the recapitulation of Second Subject instead of the third entry of Principal Subject, owing to the shortness of this middle Section.

C. The Coda is founded on material from Part II. and Second Subject.

SONATA No. 15. (Pauer's Edition.)

Edition—Cotta, No. 17. Peters, No. 1. Riemann, No. 15.

The numbering begins from the first whole bar.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. F major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|-------------------------------------|---------------------------|-------|--|------------------------|-------------------|-------|
| Bars. | | Keys. | Bars. | Bars. | | Keys. |
| 1—8 ⁽²⁾ | Principal Subject | F | 102 ⁽⁴⁾ —145 ⁽²⁾ | 145—153 ⁽²⁾ | Principal Subject | F |
| 8 ⁽⁴⁾ —41 ⁽¹⁾ | Transition | | | 153—168 ⁽¹⁾ | Transition | |
| 41—102 ⁽²⁾ | Second Subject (see A) | C | | 168—239 ⁽³⁾ | Second Subject | F |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections. Section I., bar

41⁽³⁾ to bar 57⁽¹⁾; bar 57⁽²⁾ to bar 66⁽¹⁾ transition to Section II., bar 66⁽²⁾.
The Closing Section commences at bar 89.

The same division takes place in the Recapitulation.

There is no Coda.

ANALYSIS.

Second Movement. Andante. B♭ major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|--|--|------------------|-------------------|--|---|-------------------|
| Bars. 1—10 ⁽²⁾ 11—22 23—46 | Principal Subject Transition Second Subject (see A) | Keys. B♭ F | Bars. 47—72 | Bars. 73—82 ⁽²⁾ 83—90 91—114 ⁽¹⁾ 114—122 | Principal Subject Transition Second Subject Coda | Keys. B♭ B♭ |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Second Subject consists of two Sections. The Closing Section commences at bar 33⁽³⁾ (Enunciation), and at bar 101⁽³⁾ (Recapitulation).

A short Coda is added, founded on material from the Second Subject.

ANALYSIS.

The bars at $\boxed{1a\text{ Volta} \parallel 2a\text{ Volta}}$ are numbered as 116a and 116b.

Third Movement. Rondo. F major. Rondo-Sonata Form (see A).

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|---|---|----------------------|--|---|--|---|---|-----------------|
| Bars. 1—12 13—18 ⁽³⁾ 19—34 ⁽¹⁾ 34 ⁽²⁾ —38 39—50 | A. Principal Subject Transition B. Second Subject (see B) Link leading to re-appearance of Principal Subject A2. Principal Subject | Keys. F C F | Bars. 51—79 ⁽²⁾ 79 ⁽¹⁾ —82 83—94 95—116a 95—117 ⁽³⁾ 117—119 | C. Episode I. (see C) Link leading to re-appearance of Principal Subject A3. Principal Subject D. Episode II. (see D) Link leading to Part III. | Keys. D minor F major F minor | Bars. 120—131 ⁽³⁾ 132—142 143—187 | A4. Principal Subject B2. Second Subject Coda (see E) | Keys. F F |

REMARKS.

A. Part II. consists of two Episodes (instead of one), with Principal Subject appearing between the two.

B. The Closing Section of the Second Subject commences at bar 30.

C. Episode I. consists of two Themes, one in D minor (bar 51) and one in B \flat major (bar 68), ending with a half Cadence in F.

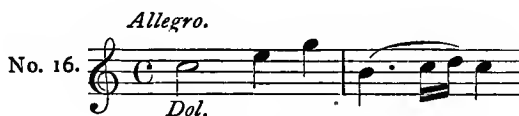
D. Episode II. is a little Ternary piece in itself. Bars 95—102, A, commencing in tonic key (F minor), and ending in the relative major key (A flat). Bars 103—108⁶, B. Bars 109—116a, A₂, with Theme in bass, beginning and ending in tonic key (F minor).

E. The Coda is chiefly founded on material from the Principal Subject. Imitations on the Figure in bar 2 of Principal Subject will be seen commencing at bar 152.

SONATA No. 16. (Pauer's Edition.)

Edition—Cotta, No. 1. Peters, No. 15. Riemann, No. 1.

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A ₂ . Recapitulation. | | |
|-----------------|---------------------------|-------|-------------------|----------------------------------|---------------------------|------------------------|
| Bars. | | Keys. | Bars. | Bars. | | Keys. |
| 1—12 | Principal Subject | C | 29—41 | 42—57 | Principal Subject. | F |
| 13—28 | Second Subject (see A) | G | | 58—73 | (see B) Second Subject | ending in C C |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 26¹ (Enunciation), and at bar 71^(a) (Recapitulation). There is no Coda.

B. The Principal Subject enters in the key of the sub-dominant (F) instead of the usual tonic key.

ANALYSIS.

Second Movement. Andante. G major. Older Rondo Form (see A.)

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|------------------------------------|----------------------------------|------------|-------------------------------|-------------------|---------------------|----------------|--------------------------------|---------------------|
| Bars. 1—16 | A. Principal Theme | Keys. G | Bars. 33—48 ^(a) | C. Episode II. | Keys. G minor | Bars. 49—64 | A3. Principal Theme Coda | Keys. G major |
| Double bar 17—24 ^(a) | bar and repeat. B. Episode I. | D | | | | 65—74 | | |
| 25—32 | A2. Principal Theme | G | | | | | | |

Double bar and repeat.

REMARKS.

A. It is difficult to classify this movement owing to the uncontrasted nature of bars 17—24 and bars 33—48. It may be regarded as an example of the early Rondo, in which the Couplets or Episodes only slightly differ from the main theme, but it is Rondo only in a *formal* sense, the absence of direct contrast preventing the bars alluded to above being regarded as true Episodes. It may also be analysed as in Simple Ternary Form, as follows :

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|---------------|---|---------------------|-------------------------------|---------|---------------------|-------------------------|----------------------------|---------------------|
| Bars. 1—32 | Principal Theme Ternary in design A : : B A2 : | Keys. G major | Bars. 33—48 ^(a) | Episode | Keys. G minor | Bars. 49—64 65—74 | Principal Theme Coda | Keys. G major |

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Allegretto. C major. Older Rondo Form. (see A).

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|---|--|------------|-----------------------------------|--|------------------|-----------------------------------|---------------------|------------|
| Bars. 1—8 ⁽²⁾ | A. Principal Theme | Keys. C | Bars. 28—48 ^{(2) (3)} | C. Episode II. | Keys. A minor | Bars. 52—60 ^{(2) (3)} | A3. Principal Theme | Keys. C |
| Double bar and repeat. 8 ⁽²⁾ —16 ⁽³⁾ | B. Episode I. | G | 48 ⁽²⁾ —51 | Link leading to re-appearance of Principal Theme | | 60—73 ⁽²⁾ | Coda | |
| 16 ⁽²⁾ —20 ⁽³⁾ | Link leading to re-appearance of Principal Theme | | | | | | | |
| 20 ⁽²⁾ —28 ⁽³⁾ | A2. Principal Theme | C | | | | | | |

REMARKS.

A. This is another example of the Older Rondo Form, in which the Episodes are in no direct contrast with the Principal Theme.

SONATA No. 17. (Pauer's Edition.)

Edition—Cotta, No. 4. Peters, No. 5.

The small figures in brackets shew the beat, or portion of the beat, in the bar.

Allegro.

No. 17.

ANALYSIS.

First Movement. Allegro. F major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|------------------------------|------------------------|------------|-------------------|---------------------------------|-------------------|------------|
| Bars. 1—16 ⁽²⁾ | Principal Subject | Keys. F | Bars. 79—118 | Bars. 119—134 ⁽²⁾ | Principal Subject | Keys. F |
| 16 ⁽²⁾ —31 | Transition | | | 134 ⁽²⁾ —149 | Transition | |
| 32—78 | Second Subject (see A) | C | | 150—196 | Second Subject | F |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section of the Second Subject commences at bar 70 (Enunciation), and at bar 200 (Recapitulation). There is no Coda.

ANALYSIS.

The bars at | 1a Volta || 2a Volta | are numbered as 32a and 32b.

Second Movement. Adagio. E♭ major. Older Rondo Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|-----------------------|--|----------|----------------------|--|-------|---------------|------------------------------------|-------|
| Bars. | | Keys. | Bars. | | Keys. | Bars. | | Keys. |
| 1—16 | A. Principal Theme (see A) | E♭ | 40—55 ⁽⁴⁾ | C. Episode II. (see C) | A♯ | 60—63 | A3. Principal Theme (shortened) | E♭ |
| | Double bar and repeat from bar 9. | | 56—59 | Link leading to re-appearance of Principal Theme | | 64—71 | Coda | |
| 17—32 ⁽³⁾ | B. Episode I. (see B) | C minor | | | | | | |
| 32a ⁽³⁾ | Leads to Double bar and repeat from bar 25 | | | | | | | |
| 32b—35 ⁽³⁾ | Link leading to re-appearance of Principal Theme | | | | | | | |
| 36—39 | A2. Principal Theme (shortened) | E♭ major | | | | | | |

REMARKS.

A. The Principal Theme is a little Ternary piece in itself, as follows. A, 1—8; B, 9—12; A2, 13—16.

B. This Episode is also Ternary in design, as: A, 17—24⁽³⁾; B, 25—28⁽⁴⁾; A2, 29—32⁽³⁾.

C. This Episode is Binary in design. A, 40—43, repeated; B, 48—51, repeated.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Allegretto. B♭ major. Episodical Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|----------------------|----------------------------|-------|-------------|--|-------|----------------------|--------------------------------|-------|
| Bars. | | Keys. | Bars. | | Keys. | Bars. | | Keys. |
| 1—42 ⁽⁴⁾ | Principal Theme (see A) | B♭ | 45—60 | Episode (see B) | E♭ | 67—74 ⁽³⁾ | Principal Theme (shortened) | B♭ |
| 42—44 ⁽⁴⁾ | Link leading to Part II. | | 61—66 | Transition leading to re-appearance of Principal Theme | | 74—93 ⁽⁴⁾ | Coda (see C) | |

REMARKS.

A. This is a curiously constructed movement; the Principal Theme consists of two separate ideas or sections, each of which is a little Ternary piece in itself; as follows: Section I., A, bars 1—8⁽³⁾; B, bars 8⁽⁴⁾—14; A₂, bars 15—22⁽³⁾. Section II., A, bars 22⁽⁴⁾—30⁽⁴⁾; B, bars 30⁽⁴⁾—34⁽⁴⁾; A₂, bars 34⁽⁴⁾—42⁽⁴⁾.

B. This Episode is also Ternary in design, as: A, bars 45—52; B, bars 53—56; A₂, curtailed, bars 57—60.

C. The Coda is founded partly on the Principal Theme and partly on the Episode.

SONATA No. 19. (Pauer's Edition.)

Edition—Cotta, No. 14. Peters, No. 13. Riemann, No. 17.

The numbering begins from the first whole bar. The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. D major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A ₂ . Recapitulation. | | |
|---|--|-----------------|-------------------------------|---|--|-----------------|
| Bars. 1—16 ⁽²⁾ 16 ⁽³⁾ -27 ⁽⁴⁾ 27 ⁽⁶⁾ —58 | Principal Subject Transition Second Subject (see A) | Keys. D A | Bars. 59—99 ⁽²⁾ | Bars. 98 ⁽⁶⁾ -106 ⁽⁴⁾ 106 ⁽⁶⁾ -121 ⁽⁴⁾ 121 ⁽⁶⁾ -160 | Principal Subject Transition Second Subject (see B) | Keys. D D |

Double bar and repeat.

REMARKS.

A. The Second Subject, as is sometimes the case with Haydn and Mozart, is partly founded on the material of Principal Subject. It consists of three Sections. Section I., bar 27⁽⁶⁾; Section II., bar 41⁽⁶⁾; and the Closing Section, bar 53⁽³⁾.

B. The Second Subject commences with Section II. (see Enunciation), Section I. following. The Closing Section commences at bar 155⁽³⁾. There is no Coda.

ANALYSIS.

Second Movement. Adagio. A major. Episodical Form.

| A. Part I. | | | B. Part II. | | | A2. Part III. | | |
|------------------------------|---|------------|-------------------------------|---|----------------------|-------------------------------|--------------------|------------|
| Bars. 1—16 ^(a) | Principal Theme | Keys. A | Bars. 17—41 ^(a) | Episode | Keys. F# minor | Bars. 44—59 ^(a) | Principal Theme | Keys. A |
| 16 ^(a) | Link leading to Episode in F# minor | | 41—43 | Link leading to re-appear- ance of Prin- cipal Theme | | 59 ^(a) —67 | Coda (see A) | |

REMARKS.

A. The Coda is founded on material from the Episode.

ANALYSIS.

Third Movement. Allegretto. D major. Rondo-Sonata Form.

| A. Part I. | | | B. Part II. | A2. Part III. | | |
|------------------------------|---|------------|--|---------------------------------|-------------------------------|------------|
| Bars. 1—16 ^(a) | A. Principal Subject | Keys. D | Bars. 80 ^(a) —116 Development | Bars. 117—149 ^(b) | B2. Second Subject (see C) | Keys. D |
| 16 ^(a) —25 | Transition | | (see B) | 149—162 | (see D) | |
| 26—58 ^(b) | B. Second Subject (see A) | A | | 163—177 | A3. Principal Subject | D |
| 58—64 | Link leading to re-appearance of Principal Sub- ject | | | 178—189 | Coda | |
| 65—80 ^(c) | A2. Principal Subject | D | | | | |

REMARKS.

A. The Closing Section commences at bar 50^(a) (Enunciation) and at bar 141^(a) (Recapitulation).

The Second Subject, as is sometimes the case with Haydn and Mozart, is partly founded on the material of Principal Subject.

B. This is a case of Rondo-Sonata Form with Development of ideas from Part I., taking the place of the Episode. It is not usual.

C. The Recapitulation starts with the re-appearance of Second Subject instead of the third entry of Principal Subject. This is irregular.

D. This Transition—from Second Subject to Principal Subject—differs from the one in Part I., connecting Principal Subject with Second Subject. It is here founded on the Link commencing at bar 58.

SONATA No. 20. (Pauer's Edition).

Edition—Cotta No. 12.

The numbering begins from the first whole bar. The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. Allegro. B♭ major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|------------------------------------|---------------------------|-------------|-------------------------------|---|-------------------|-------------|
| Bars. 1—8 ⁽¹⁾ | Principal Subject | Keys. B♭ | Bars. 58—85 ⁽¹⁾ | Bars. 84 ⁽³⁾ -92 ⁽¹⁾ | Principal Subject | Keys. B♭ |
| 8 ⁽³⁾ 32 ⁽⁹⁾ | Transition | | | 92 ⁽³⁾ -107 ⁽⁹⁾ | Transition | |
| 32 ⁽³⁾ —57 | Second Subject (see A) | F | | 107 ⁽³⁾ -132 | Second Subject | B♭ |

Double bar and repeat.

REMARKS.

A. The Second Subject consists of three Sections: Section I., bar 32⁽³⁾; Section II., bar 42; and the Closing Section, bar 53.

The same division takes place in the Recapitulation.

There is no Coda.

ANALYSIS.

Second Movement. Andante. E♭ major. Air with Variations.

The "Air" or Theme is in Simple Binary Form. It consists of two sentences, each being repeated; the first sentence of eight bars begins in the tonic key and ends in the dominant major; the second sentence is also of eight bars and ends in the tonic key.

The Harmonic basis is practically unchanged in all the variations, and the Melodic outline can easily be traced.

Ornamentation of the Theme is heard in *Variations I. and III.*

Variation II. is characterised by the Syncopated rhythm.

A short Coda concludes the movement.

ANALYSIS.

The numbering begins from the first whole bar.

Third Movement. Menuetto (B \flat major), and Trio (E \flat major).
Minuet and Trio Form.

| A. Menuetto. | | | B. Trio. | | | Az. Menuetto. |
|--------------------------------------|---------------|--------------------|-------------------------------------|---------------|--------------------|---------------|
| Simple Ternary Form. | | | Simple Ternary Form. | | | Repeated. |
| Bars. 1—8 ^(a) | A. Part I. | Keys. B \flat | Bars. 1—8 ^(a) | A. Part I. | Keys. E \flat | |
| Double bar and repeat. | | | Double bar and repeat. | | | |
| 8 ^(a) —25 ^(a) | B. Part II. | | 8 ^(a) —16 ^(a) | B. Part II. | | |
| 25 ^(a) —33 ^(a) | Az. Part III. | B \flat | 17—24 | Az. Part III. | E \flat | |
| 33 ^(a) —35 | Coda | | | | | |

Double bar and repeat.

Double bar and repeat

ANALYSIS.

Fourth Movement. Rondo. B \flat major. Older Rondo Form.

| A. Part I. | | | B. Part II. | Az. Part III. | | |
|--------------------------------------|--|--------------------|--|------------------|---------------------|--------------------|
| Bars. 1—44 ^(a) | A. Principal Theme (see A) | Keys. B \flat | Bars. 110 ^(a) —184 C (see B) | Bars. 185—222 | A3. Principal Theme | Keys. B \flat |
| 44 ^(a) —64 ^(a) | Transition | | | 223—235 | Coda | |
| 64 ^(a) —80 ^(a) | B. Episode I. | F | | | | |
| 80—89 | Transition leading to re-appearance of Principal Theme | | | | | |
| 90—105 ^(a) | Az. Principal Theme (shortened) | B \flat | | | | |
| 105—110 ^(a) | Transition leading to Episode II. | | | | | |

ANALYSIS.

The numbering begins from the first whole bar.

Second Movement. *Andante grazioso*. F major. Simple Ternary Form.

| | | |
|---------------------------------|--|------------------------------------|
| A. Part I. | B. Part II. | Az. Part III. |
| Bars 1—8 ⁽¹⁾ F major | Bars 8 ⁽²⁾ —22 ⁽²⁾ | Bars 22 ⁽²⁾ —30 F major |

Double bar and repeat.

Double bar and repeat.

ANALYSIS.

Third Movement. Menuetto I. (B \flat major) and Menuetto II. (B \flat minor.)
Minuet and Trio Form.

| | | | | | | |
|------------------------|---------------|--------------------|------------------------|------------------------------|-----------------------------|-----------------|
| A. Menuetto I. | | | B. Menuetto II. | | | Az. Menuetto I. |
| Simple Ternary Form. | | | Simple Ternary Form. | | | Repeated. |
| Bars. 1—8 | A. Part I. | Keys. B \flat | Bars. 1—8 | A. Part I. | Keys. B \flat minor | |
| Double bar and repeat. | | | Double bar and repeat. | | | |
| 9—16 | B. Part II. | B \flat | 9—16 | B. Part II. | B \flat minor | |
| 17—28 | Az. Part III. | B \flat | 17—20 | Az. Part III. (curtailed) | B \flat minor | |

Double bar and repeat. Double bar and repeat.

SONATA No. 22. (Pauer's Edition).

The small figures in brackets shew the beat, or portion of the beat, in the bar.



ANALYSIS.

First Movement. *Allegro spiritoso*. G major. Sonata Form.

| | | | | | | |
|--|--|---------------------|-------------------|--|---|--|
| A. Enunciation. | | | B. Free Fantasia. | Az. Recapitulation. | | |
| Bars. 1—6 ⁽³⁾ 6 ⁽²⁾ . 15 ⁽¹⁾ 15—31 | Principal Subject Transition Second Subject (see A) | Keys. G D | Bars. 32—59 | Bars. 60—65 65 ⁽²⁾ . 74 ⁽¹⁾ 74—90 | Principal Subject Transition Second Subject | Keys. Begin- ning in G G |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section commences at bar 27^a (Enunciation), and at bar 86^(a) (Recapitulation). There is no Coda.

ANALYSIS.

Second Movement. Andante. C major. Sonata Form.

| A. Enunciation. | | | B. Free Fantasia. | A2. Recapitulation. | | |
|----------------------|--|-----------------|-------------------|-------------------------|-------------------------------------|-----------------|
| Bars. 1—8 9—24 | Principal Subject Second Subject (see A) | Keys. C G | Bars. 25—47 | Bars. 48—55 56—71 | Principal Subject Second Subject | Keys. C C |

Double bar and repeat.

Double bar and repeat.

REMARKS.

A. The Closing Section commences at bar 16 (Enunciation) and at bar 63 (Recapitulation).

There is no Coda.

ANALYSIS.

Third Movement. Menuet I. (G major), and Menuet II. (G minor).
Minuet and Trio Form.

| A. Menuet I. | | | B. Menuet II. | | | A2. Menuet I. |
|---|------------------------------|------------|---|------------------------------|---|---------------|
| Simple Ternary Form. | | | Simple Ternary Form. | | | Repeated. |
| Bars: 1—16 Double bar and repeat. | A. Part I. | Keys. G | Bars. 1—8 | A. Part I. | Keys. G minor ending in B? major | |
| 17—28 1—16 repeated | B. Part II. A2. Part III. | G | Double bar and repeat. 9—12 13—20 | B. Part II. A2. Part III. | repeat. G minor | |

Double bar and repeat. Double bar and repeat.

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