

SCHOLASTIC RECORDS Album No. ST 3605
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FORMS IN INSTRUMENTAL MUSIC

prepared by Vaclav Nelhybel

Music Examples By Chamber Orchestra And Piano
Piano: BORIS POLIAKINE
Narrator: WILLIAM GEIB

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INTRODUCTORY NOTE

The purpose of this record is to outline the basic principles of form in instrumental music.

The chart at the end of this script gives some examples of compositions in the respective forms.

Not included are contrapuntal forms.

SIDE ONE

Band 1:

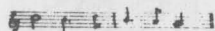
We are going to consider the basic principles of form in instrumental music.

Music has two dimensions: one is vertical, that is, the simultaneity of two or more musical sounds; the other is horizontal, which means the progression of music in time.

Musical form coordinates the vertical and horizontal elements of music according to certain rules.

Figure (or motif)

The smallest unit among the musical forms is called the figure. A figure consists of only a few notes forming the nucleus from which a longer melodic line is developed.

Here is such a figure: Music 1 

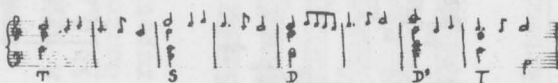
Theme

A series of four different versions of the same figure can create a complete melodic line, a theme. Such a melodic line has to contain a latent logical progression of chords based on the principle of the classical cadence. We shall play a theme consisting of four versions of the figure from example number 1.

The first version represents the tonic, the second version the sub-dominant, the third version the dominant, and the fourth version represents the stronger form of the dominant resolved to its final tonic.

The second version is an exact transposition of the basic figure one fourth higher; the third version is a melodically-varied inverted form, and the fourth version is melodically-varied in order to realize the conclusion of the theme on the tonic.

The rhythmical pattern of a figure has to be significant enough to make the melodic variations recognizable as modifications of the basic figure. Here is the example. Music 2

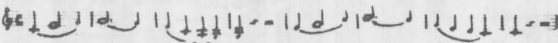


Band 2:

Dividing of a figure

We shall use a passage from the third Leonore Overture by Beethoven to demonstrate a different technique of developing a melodic line from one figure.

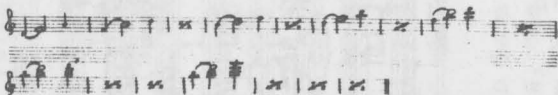
The passage opens with the basic figure, followed by its repetition which is freely transposed one third higher. Music 3



From now on, only certain parts of the figure are repeated. The next four measures contain two modified repeats of the first two measures of the basic figure. Music 4



Each of the remaining sixteen measures contains a modified version of the first measure of the basic figure. Music 5



The latent harmony of this melodic line consists of eight measures tonic and twenty measures dominant in C major. Our first musical example had a periodic construction based on the classical cadence. The example from Beethoven's Leonore Overture, on the other hand, is non-periodic.

The technique of dividing a figure into fragments and repeating them is often used in the development section of the sonata form.

Band 3:

Period

A period consists of two parts which are called phrases. In most cases the phrases are of the same length, four and four or eight and eight measures long. Music 6

A figure 1st modification music 2nd modification
1st Phrase and 2nd Phrase
4 and 4
MEASURES
Period

As demonstrated in that example, the simplest form of a period consists, melodically, of two identical phrases with different cadences at their respective ends. The first phrase ends on the dominant, thus creating an imperfect cadence; the second phrase ends in a perfect cadence on the tonic. Music 7.

String Quartet
1st Phrase 2nd Phrase
Dominant Tonic
Imperfect Cadence Perfect Cadence
Period

The theme from the first movement of Mozart's A major Sonata for piano is a perfect example of a regular period which consists of sixteen modified statements of one figure (In the sonata this period is repeated; therefore, sixteen statements) Music 8

Sonata in A major for Piano by W.A. Mozart
1st phrase 2nd phrase

Extended, symmetrical period

The next example is also a regular period consisting of two phrases, each four measures long. Music 9

Minuet from String Quartet in G major by Haydn
1st phrase 2nd phrase

This is merely an adaptation for piano of the minuet theme from Haydn's String Quartet in G major. In Haydn's composition, each phrase actually has five measures. The extension of the phrases is realized by the prolongation of their cadences. This type of period is called an extended symmetrical period. Music 10

Minuet from String Quartet in G major by Josef Haydn
1st phrase 2nd phrase

String Trio Music 11
1st Phrase 2nd Phrase
Imperfect Cadence Perfect Cadence
Dominant Tonic
Disjunctive Cadence (Imperfect Cadence)
Extension Perfect Cadence

Extended, asymmetrical period

Yet, if only one phrase is extended, we call it an extended asymmetrical period. Music 11

Double period

The theme of the last movement from Beethoven's Ninth Symphony is a complete musical thought consisting of four phrases. The first two phrases create a regular period; the third phrase, based (harmonically) almost entirely on the dominant, is followed by the repetition of the second phrase. Such a succession of two periods containing one musical thought is called double period. Music 12

1st Phrase, Imperfect Cadence
2nd Phrase, Perfect Cadence
3rd Phrase, Imperfect Cadence
4th Phrase, Perfect Cadence
Double Period

Band 4:

COMPOSITION WITH ONE THEME

Song form in two parts (Binary form)

The simplest musical form with one theme is called song form in two parts. The name "song form" from the German "Liedform" does not mean a vocal composition but an instrumental composition with a single theme.

The figure is the basic unit in the hierarchy of musical form elements. As we have seen, several repeats of a figure can create a period consisting of two phrases with different cadences.

The succession of two periods with different cadences is the basic pattern of the song form (in two parts).

The next example, which is a song form in two parts, consists of two periods, the first ending on the dominant, the second on the tonic. In the next example, an Air by Handel, both periods are repeated. Music 13

AIR by G.F. Handel (Suite No. 1)

Song form in three parts (Ternary form)

A song form in three parts consists of a period followed by a contrasting section of the length of a phrase, and concluded by the repetition of the second phrase of the initial period (or of the whole period). In other words, it is a double period whose third phrase is replaced by a section which introduces new melodic and harmonic elements.

A typical example is the minuet from the Sonata in G major for piano by Beethoven. (The contrasting middle section is followed by the repetition of the whole initial period). Music 14

Extended song form in two parts

The song form in two or three parts is suited for miniature compositions only. In its extended

, however, the song form is the basic pattern
 many compositions of considerable length and
 importance. An extended song form in two parts
 consists of two extended periods. In our next
 example, a Courante from a Suite by Johann
 Pachelbel, the first extended period is fourteen
 measures long, the second period fifteen measures.
 Music 15

Courante by Pachelbel

Extended song form in three parts

In the extended song form in three parts all three
 sections are extended. The contrasting middle part
 is often developed from the main theme, as demon-
 strated in our next example, Mendelssohn's Song
Without Words, Opus 30, #4, for piano. Music 16
 (The score not included in the script.)

Band 5:

Variations

The name variations applies to a musical composition,
 divided into several sections, based on one theme.

The first section introduces a complete, self-con-

tained theme. All of the following sections contain
 various modifications of some aspects of the theme,
 for example, of the tune, the bass, the harmonic
 progression or polyphonic texture, the rhythmical
 or metrical patterns, and of the key.

The principle of this form is that of creating
 variety within the unity of one theme.

As a theme let's take a passage of four measures
 played by strings. Music 17

In the following variation several aspects of the
 theme are modified. The key is changed from D
 major to D minor. The new bass in the variation
 is derived from the rhythmical pattern of the
 first two notes in the theme. The melody in the
 variation is rhythmically augmented. The original
 forte sound of the strings is soft and muted in
 the variation. Music 18

The second variation, played pizzicato by the
 strings, changes the meter from the original 4/8
 to 3/8 measures. Music 19

Now we shall hear excerpts from a well-known
 composition, the Sonata No. 12 by Corelli,
 called Follia con Variazioni.

This composition has twenty three variations.
 We shall hear the theme and the last variation
 entirely. From variations No. 1,2,3,6,11, and 15,
 we shall hear only the initial four measures which
 briefly demonstrate the modifications of the theme.

The adaptation for strings of the original composition for violin and piano magnifies and emphasizes the changes which the theme is undergoing in the course of the variations. Music 20

Follia con Variazioni by A. Corelli

Allegro ma con stroppe

The first system of the score shows the beginning of the piece. It consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

The second system continues the first system with five staves: Violin I, Violin II, Viola, Cello, and Bass. The music continues with similar rhythmic patterns and melodic lines.

Variation # 1

Variation # 1 consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

Variation # 2

Variation # 2 consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

Variation # 3

Variation # 3 consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

Variation # 6

Variation # 6 consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

Variation # 11

Variation # 11 consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

Variation # 15

Variation # 15 consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.

The Last Variation

The Last Variation consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in G major and 3/4 time. The first staff (Violin I) has a treble clef and a key signature of one sharp (F#). The other staves have their respective clefs and a key signature of one sharp. The tempo is marked 'Allegro ma con stroppe'.



Chaconne and Passacaglia

The Chaconne and Passacaglia are both variations which use generally contrapuntal variation devices. There are some unresolved controversies about how to define the difference between the two.

The Chaconne, originally a Spanish dance, is usually in 3/4 time with the accent on the second beat of the bar. (Note the theme of Corelli's *Follia*). It is most of time a series of variations on a theme in the bass (ground bass), and usually eight measures long.

The Passacaglia, also of Spanish origin (*pasar* means to walk), is a series of variations with the theme in any of the voices involved. The Passacaglia is more solemn than the Chaconne and is never vocal.

SIDE TWO

Band 1:

COMPOSITION WITH TWO OR MORE THEMES

Rondo

The name Rondo is derived from French *Rondeau* which means a "round dance". The original French *rondeau* contained a main section, performed by all dancers, alternating with couplets danced by solo pairs. Rondo as a musical form has a main subject followed by an episode in a different key, and is concluded by the return of the main subject. This is the basic principle of a Rondo.

It may remind you of the three-part song form, but it is more developed. In the song form, the middle section is derived thematically from the initial (main) section. In the Rondo, on the other hand, the second section contains a new, contrasting theme. In the small three-part song form the first part is a period, the second part often only a contrasting phrase, and the third part again a period. In the Rondo, all sections are double periods or three-part song forms. A Rondo consisting of one main subject followed by one episode and concluded by the return of the main subject is called Small Rondo. If the main subject is repeated several times and each time is followed by a different episode, we call this form Large Rondo. It is also called Rondo of the second, third or fourth form, depending on the number of episodic themes. In the large Rondo the final statement of the main theme is followed by a coda.

Our musical example demonstrating the Rondo is the Rondo in B flat major by François Couperin. It is a Rondo of the third form with three episodic couplets. It is a very condensed Rondo form in which both the main subject and the episodes are periods.

The first eight measures, which are repeated, contain the main subject, and are followed by the first episode in measures 8 to 12.

Measures 12 to 20 contain the exact repeat of the main subject (without repetition). Measures 20 to 28 introduce the second episode in the mediant key

of G minor; and again the exact repetition of the main subject in measures 28 to 38 is followed by the third episode, with the tendency to modulate into C minor in measures 36 to 50.

The composition is concluded by the exact repetition of the main subject in measures 50 to 58.

As we can see, the individual sections are mostly simple, not extended periods. However, the over-all lay-out of the composition is a typical Rondo.

In more elaborate Rondos, as we know from the last movements of sonatas and symphonies, the individual sections are very often large three-part song forms of considerable length.

Now we shall hear the miniature Rondeau by François Couperin. Music 21

Rondeau by François Couperin

The application of the Rondo form in the Sonata or Symphony offers a great variety of deviations from the basic Rondo form. The most complicated Rondo form, also called Grand Rondo, contains a section in which the main subject and one of the episodes create the development as we shall see it in the Sonata form.

Band 2:

Sonata

In Italian, the expression Sonata originally meant a "sounded musical piece" in contrast to a Cantata, which meant a "sung piece". We are going to discuss the Classical Sonata, which means either a cyclical form of three or four movements, or the organization of one movement.

The Sonata, as the form of a movement, contains two main themes and is divided into four sections: the exposition, development, recapitulation and coda.

A Sonata is a rather elaborate composition, and since composers seldom follow exact rules when creating a composition, it would require more time than we can devote to it to take one of the existing sonata movements and to analyze all of its many

deviations from and modifications of the established basic form. So we will demonstrate the form with a "fabricated" movement containing the basic principles in a very simple, unsophisticated way. The most important sections of the movement will first be demonstrated on the piano, and then the entire movement will be played by the orchestra.

At the end of the script you will find the complete orchestral score of the Sonata movement with all measures numbered. In the lines beneath the score there is a detailed thematic analysis with indications of the keys involved. At the bottom is the piano score.

Exposition

The first section of the Sonata form is the exposition. It begins, sometimes after a slow introduction, with the statement of the first theme (or subject) in the main key of the movement. (Piano score measures 1 to 10) Music 22

The first subject is the strong, energetic, so to

speak "male" element in contrast to the second subject which could be described as the expressive and melodious "female" element.

The second subject is introduced in measures 12 to 17 and repeated in different orchestration in measures 18 to 23. Measures 10 and 11 of the orchestral score contain a short bridge between the two main subjects. In more elaborate Sonata forms this bridge section can be quite long and may contain thematic material which is independent to a certain degree. In such a case we speak of the first group of themes. If the second subject is also extended by subsidiary thematic material, we speak of the first and second thematic groups in the Sonata form.

Here is the piano demonstration of the second subject. (Piano score measures 12 to 24) Music 23

The second subject in a Sonata is always in the dominant key. The key of the main theme in our demonstration is C minor; the second subject is in G major.

In most cases the exposition has a third theme which creates the concluding coda section of the exposition. In our demonstration the third theme is derived from the first subject. It is repeated twice, in different orchestration, in measures 24 to 35: Music 24

In classical Sonatas the exposition is almost always repeated. However, we shall proceed directly to the description of the second section of the Sonata form: the development.

Development

It starts with the modulation from G major to E minor. Thematically, the section is based on the first subject. On the piano we shall demonstrate measures 36 to 42. Music 25

In measures 42 to 46 there is a modulation from E minor to A minor, using the abbreviated form of the second subject. Music 26

Measure 46 is a short bridge which introduces the regular motion in eighth notes derived from the second subject. Music 27

In the following six measures a combination of typical, rhythmical patterns from the first and second subjects is employed. This section modulates into the dominant of B minor. The regular motion of eighth notes which introduced this section acquires a very strong formulation in marcato octaves in the last three measures. (Piano score measures 47 to 52) Music 28

Above the pulsation in eighth notes of the B minor dominant (F sharp) the first subject is presented in a smooth, graceful form. The eighth-note motion is interrupted at the end of this section (measures 52 to 56) by a rhythmical pattern derived from the initial figure of the second subject. (Piano score measures 52 to 56) Music 29

Measures 56 to 59 are the transposition of measures 52 to 56 into E minor: Music 30

The following seven measures (59 to 65) are three sequential repeats of the middle part of the first subject. (Piano score measures 59 to 65) Music 31

In measures 65 to 68 the first part of the first subject is repeated twice in E minor: Music 32

The next two measures modulate from E minor into the dominant of D minor. Melodically, a combination of the first figures from the first and second subjects is used. (Piano score measures 69 to 70) Music 33

The regular eighth-note motion in complementary rhythmical patterns creates a bridge leading into the tonic of D minor. (Piano score measures 71 to 73) Music 34

Measures 74 to 78 are the transposition of measures 69 to 73 one tone lower. It is a modulation from D minor to C minor.

(Piano score measures 74 to 78) Music 35

A fragment of the first figure from the first subject creates a sequential progression on the dominants of the keys of F, B flat, and E flat. It ends on the tonic in E flat minor. (Piano score measures 79 to 83) Music 36

In measures 83 to 88 the partially inverted form of the coda subject is employed. It ends on the dominant of E flat minor.

(Piano score measures 83 to 88) Music 37

Measures 88 to 98 are a free, transposed repetition of measures 52 to 59.

Measures 98 to 101 contain a Fugato based melodically on the first figure of the first subject. (Piano score measures 98 to 101) Music 38

The next three measures (101 to 103) prepare the concluding part of the development based on the diminished form of the first figure of the second subject. The piano will play this figure as it is repeated in measures 104 and 105. Music 39

The concluding section of the development prepares the entrance of the third section of the Sonata form, the recapitulation, which starts with measure 114.

The development is the most sophisticated section of the Sonata. To introduce the subjects many technical devices are employed such as fragmentation and melodic modifications of the subjects, constant modulation into keys other than that of either the first or second subject; long sections of rhythmical ostinatos on one note are established as harmonic focal points around which the thematic material is centered; unison in octaves alternates with homophonic settings in full chords or with a contrapuntal fugato. In the course of the development the regular flow of eighth notes is developed into a significant driving force of the music. The development is based on the antagonism of the two main subjects.

Recapitulation

The third section of the Sonata form, the recapitulation, represents the reconciliation of the thematic duality established in the exposition and in the development. The recapitulation begins with the first subject. In our example the first subject is an exact repeat of the exposition (measures 114 to 123). Measure 114 represents the dominant in the key of C. The following measures, 125 to 139, contain the second subject (C major). In the exposition the second subject was in the dominant key (G major). The change of key of the second subject, which is always played in the same key as the first subject, is typical for the reconciliation of the thematic duality (in the recapitulation).

The first subject in our demonstration is C minor, the second subject in the recapitulation is in C major. As you will observe, the tonic note is the same for both themes; however, the major-minor character of the keys is retained.

In measures 139 to 146 the coda subject, also in the key of C, is introduced.

Coda

The fourth section, the coda, starts with measure 146 and functions as an epilogue of the movement. In our example, the coda stresses the reconciliation of the two main subjects. It employs the initial fragments of both subjects, this time both in C major. A substantial part of the coda employs cadence devices to prepare the conclusion of the movement.

Now the entire movement will be played by the orchestra. This movement is "fabricated" in order to demonstrate the skeleton of a symphonic movement in Sonata form. Its purpose is purely demonstrative.

The most common devices are used in an extremely unsophisticated way. This accumulation of architectural principles of the Sonata form transformed into musical sound creates a series of prototype devices; these, aesthetically speaking, result in an over-simplified form of the "Grand Symphony" rather than in an inspired musical composition. After long deliberation, this way of demonstrating the highest musical form was chosen with the hope that it might help the listener to a better understanding of the complexities of a symphony, and thus to bring him more aesthetic pleasure when listening to real symphonic music.

Music 22 through 39

Flute *pic*
 Oboe *pic*
 CL (Ln) *pic*
 Bass *pic*
 Horn *pic*
 U. I. *pic*
 I. *pic*
 Va. *pic*
 Cb. *pic*
 Bsn. *pic*

1 2 3 4 5 6 7 8 9

Exposition

First subject: 1st figure 2nd 3rd 3rd 2nd (1A)

C-minor

from figure 1 from figure 1

Piano

10 11 12 13 14 15 16 17

Transition to the Second Subject 1st figure 1A 2nd figure

G-major

Piano

18 19 20 21 22 23 24 25 26

Repeat of the second subject

Third (Coda) Subject

1st figure 2nd figure

derived from the 1st figure of the 1st subject

Piano

G⁺ → C → A⁺
 Basically G-major

Fl. Ob. Cl. Bass Hr. Vln. Vla. Cl. Bass

27 28 29 30 31 32 33

1st figure 2nd figure Repeat of the Coda Subject

Piano

B⁷ E^m D⁷

Fl. Ob. Cl. Bass Hr. Vln. Vla. Cl. Bass

34 35 36 37 38 39 40

from Coda Subject 2nd fig. 1st fig. Coda Subj.

Development

6⁷ A⁷

Fl. Ob. Cl. Bass Hr. Vln. Vla. Cl. Bass

41 42 43 44 45 46 47 48 49

2nd fig. Coda Subj. 1st fig. 2nd Subj. 1st fig. 2nd Subj. 1st fig. 2nd Subj. 1st fig. 2nd Subj. 1st fig. 2nd Subj.

Piano

B⁷ G E⁷ D⁷ G B⁷ D

(E^m) II in E^m Violin II in B^m

Fl. Ob. Cl. Bass Hr. Vln. Vla. Cl. Bass

50 51 52 53 54 55 56

Piano motion. 1st fig. 2nd Subj. 1st fig. 2nd Subj.

dominant in E^m dominant in E^m

Fl
Ob
Cl
Bsn
Hr
Vln
Vla
Cb
Bass

57 58 59 60 61 62 63

derived from
1st fig. 1st subject
Inversion

3rd figure
1st subject

Contra

Fl
Ob
Cl
Bsn
Hr
Vln
Vla
Cb
Bass

64 65 66 67 68 69 70

Cadence into 1st subj.

1st fig.

2nd fig.

derived from 1st fig. 1st subj.

from 1st fig. 2nd subj.

Contra

4th Em 29 97 C →

Fl
Ob
Cl
Bsn
Hr
Vln
Vla
Cb
Bass

71 72 73 74 75 76 77 78

Complementary
1st subject

(Inversion)

69 70 71 72 73

Contra

(Dominant in Dm)

(Dominant in Cm)

Fl
Ob
Cl
Bsn
Hr
Vln
Vla
Cb
Bass

79 80 81 82 83 84 85

derived from 1st figure 1st subject

Inversion of the 1st fig. Coda subj.

from 2nd fig. Coda subj.

Contra

C⁷ F⁷ B⁷ Em

Handwritten musical score for measures 86-92. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Violin (Vln), Viola (Vla), Cello (Cb), and Double Bass (Bsu). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

86 87 88 89 90 91 92

Handwritten musical notation for measures 86-92, showing a melodic line with various notes and rests.

note motion

Inverted

1st fig.

1st subj

a

Diagram showing a sequence of notes: b, c, d.

Handwritten musical notation for measures 86-92, showing a melodic line with various notes and rests.

Bb⁹

(Dominant in Eb m)

F#

(dominant function in Bb m)

Handwritten musical score for measures 93-99. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Violin (Vln), Viola (Vla), Cello (Cb), and Double Bass (Bsu). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

93 94 95 96 97 98 99

Handwritten musical notation for measures 93-99, showing a melodic line with various notes and rests.

Fugato motion

Inverted

1st fig.

1st subj

a

b

c

d

Fugato theme

based melodically

on

1st fig. 1st subj

Handwritten musical notation for measures 93-99, showing a melodic line with various notes and rests.

F#

(dominant in Bb m)

F#

(Tonic in F#)

F#

(Modulating fugato)

Gm

(Modulating fugato)

Gm

(Modulating fugato)

Fl
Ob
Cl
Bss
Hr
Vr
Vl
Cb
Bass

100 101 102 103 104 105 106

109 110 111

First section

Transition

Development

Repetition of 1st fig

2nd Subj

derived group

2nd fig

1st Subj

Fin

C⁺ F D E A G⁺

(dim. in F) (Modulation) into

Fl
Ob
Cl
Bss
Hr
Vr
Vl
Cb
Bass

116 117 118 119 120 121 122

2nd Subject

Fl
Ob
Cl
Bss
Hr
Vr
Vl
Cb
Bass

112 113 114-123 124 125

112 [-] 113 [1-10]

Repeat

10

Recapitulation

(in C major!)

Free-conclusion of the development

1st Subject

2nd Subject

C major

Fl
Ob
Cl
Bss
Hr
Vr
Vl
Cb
Bass

134 135 136 137 138 139

2nd Subject

Fl
ob
cl
B_{ss}
Hr
VI I
II
VI
Cl
B_{ss}

140 141 142 143 144 145

2nd. Subj. | 3rd. Coda Subject partly (inversion, partly free variations) ^{free}
C. maj (with ornamentation)

Fl
ob
cl
B_{ss}
Hr
VI I
II
VI
Cl
B_{ss}

146 147 148 149 150 151 152

Coda:
Cadencing, no thematic material from 1st & 2nd Coda Subject used.
C. maj

Fl
ob
cl
B_{ss}
Hr
VI I
II
VI
Cl
B_{ss}

153 154 155 156 157 158 159 160

1st fig. 1st Subj. | 2nd fig. 1st Subj.
or
part of 1st fig. | 2nd Subj.
a b

Fl
ob
cl
B_{ss}
Hr
VI I
II
VI
Cl
B_{ss}

161 162 163 164 165 166 167 168

157 = 158 = 159 = 160 | Final perfect cadence in C. maj
T D | T D | T

COMPOSITION WITH ONE THEME

SONG FORM IN TWO PARTS (BINARY FORM)

a) Simple	4	4	4	4 measures
	a	b	a	b phrases
	8		8	
	Period		Period	
	A		B	
	8		8	
	8		8	
b) Extended	A	B		
	14	15		
	8	14		
	10	16		

Music 13

also:

Handel: Water Music
VIII Hornpipe

Handel: Music For The
Royal Fireworks
La Paix and Minuets

Music 15

Handel: Water Music
VII. Bourree

Handel: Music For The
Royal Fireworks
Bourree

The extended Binary Form is the basic form of SUITES in the 17th and 18th Centuries. Both parts (A and B) are repeated.

J.S. Bach:
French Suite No. 1
1) Allemande
2) Courante
3) Sarabande
4) Menuett I.
5) Gigue

COMPOSITION WITH TWO OR MORE THEMES

RONDO

a) as separate composition

Music 21
Fr. Couperin: Rondeau.
C.M. Weber: Rondo brilliant
(Aufforderung zum Tanz)
Op. 62
Beethoven: Rondo a Capriccio in
G-major
("Rage over a lost penny,
vented in a caprice.")

b) as fast last movement in the Sonata or Symphony

Beethoven: Sonate pathetique.
Symphony No. 2

c) as slow movement

Mozart: Violin Sonate in B flat
major, Adagio, 2nd move-
ment.
Beethoven: Piano Sonata in A major
Op. 2, No. 2,
Largo appassionato.
Mendelssohn: Violin Concerto, second
movement.

SONATA (as composition in several movements)

1st mvmt. Sonata form
2nd mvmt. Sonata form
3rd mvmt. Sonata form

Mozart: Symphony No. 38, in D major,
called "Symphony without a
Minuet".

1st mvmt. Variations
2nd mvmt. Minuetto (Da Capo ternary form)
3rd mvmt. Alla Turca

Mozart: Sonata in A major for piano,
No. 12.

1st mvmt. Sonata
2nd mvmt. Funeral march
3rd mvmt. Scherzo
4th mvmt. Variations

Beethoven: Symphony No. 3, "Eroica".

1st mvmt. Sonata
2nd mvmt. Sonata (Short development)
3rd mvmt. Minuet
4th mvmt. Sonata

Mozart: Symphony in E flat major,
No. 39.

1st mvmt. Variations
2nd mvmt. Scherzo
3rd mvmt. Funeral march
4th mvmt. Rondo (Sonata)

Beethoven: Sonata No. 12 in A flat
major for piano.