



MOZART.

Portrait drawn by Dora Stock when Mozart visited Dresden in 1789. Original now in the possession of the Bibliothek Peters.

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THE
SONATA ITS FORM
AND MEANING

AS EXEMPLIFIED IN THE
PIANO SONATAS BY MOZART
A
DESCRIPTIVE
ANALYSIS

BY F. HELENA MARKS

WITH MUSICAL EXAMPLES

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SONATA No. I, IN C MAJOR (K. 279), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," in C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	1-5 ¹		First Subject in Tonic (unaltered).	58-62 ¹
(b) Bridge-passage or Transition.	5-1-16 ¹		(h) Bridge-passage (shortened and modified).	62-1-69
(c) <i>Alternative Analysis.</i> { First Subject 1-16 ¹ . } { No Bridge-passage. }		(g) Bars 39-57.		
(d) Second Subject in A minor and in G major (Dominant).	16 ³ -38		Second Subject (lengthened) in D minor and C major (Tonic).	70-100
(e) { First §† 16 ³ -31 ¹ . }			(j) { First § 70-92 ¹ . }	
(f) { Second § 31-1-38. }			(k) { Second § 92-1-100. }	
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE," IN F MAJOR (KEY OF THE SUBDOMINANT).

(a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 6 ¹		(h) First Subject in Tonic (incomplete).	43-46
(c) Bridge-passage or Transition.	6 ² -10	(g) Bars 28-3-42.	(j) Bridge-passage (new).	46-3-50
(d) Second Subject in C major (Dominant).	11-26 ¹		Second Subject in Tonic (slightly lengthened).	51-68 ¹
(e) Codetta.	26-1-28		(k) Coda.	68 ² -74
(f) Double bar and repeat.				

THIRD MOVEMENT—"ALLEGRO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	To 10 ¹		(g) First Subject in Tonic.	86-2-96 ¹
(b) Bridge-passage or Transition.	10-2-22 ¹		(h) Bridge-passage or Transition.	96-2-108 ¹
(c) Second Subject in G major (Dominant).	22-2-56 ¹		Second Subject in Tonic (lengthened).	108-2-158
(d) { First § 22-2-38 ¹ . }		(f) 56-2-86.	(j) { First § (exactly transposed) 108-2-124 ¹ . }	
(e) { Second § 38 ² -56 ¹ . }			{ Second § lengthened 124 ² -158. }	
Double bar and repeat.				

* These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

SONATA No. II, IN F MAJOR (K. 280), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO ASSAI," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	1-13 ¹	(g) Bars 57-82.	First Subject in Tonic (unaltered).	83-95 ¹
(b) Bridge-passage or Transition.	13-1-26		(h) Bridge-passage or Transition.	95-1-108
(c) Second Subject in C major (Dominant).	27-54 ¹		Second Subject in Tonic (lengthened).	109-142 ¹
(d) { First §† 27-43. }			(j) { First § 109-131. }	
(e) { Second § 43 ² -54 ¹ . }			{ Second § 131 ² -142 ¹ . }	
(f) Codetta.	54-56		(k) Codetta.	142-144
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN (a) F MINOR (THE TONIC MINOR), (b) MODIFIED SONATA FORM.

(c) EXPOSITION.	Bars.		(f) RECAPITULATION.	Bars.
First Subject in Tonic. No Bridge-passage.	1-8	(e) Link (or Development §).	First Subject in C minor (Dominant minor) and F minor (Tonic).	33-42
Second Subject in A flat major (relative). Codetta.	9-21 ¹ 21 ¹ -24	Bars 25-32.	(g) Second Subject in Tonic (slightly lengthened). Codetta in Tonic.	43-57 ¹ 57 ¹ -60
(d) Double bar and repeat.				

(h) **ALTERNATIVE ANALYSIS. BINARY FORM.

<i>Part I.</i>	
First sentence (F minor)	8 bars.
Second sentence (A flat major)	16 "
Double bar and repeat.	
<i>Part II.</i>	
Intermediate sentence	8 "
Modified repetition of first sentence (C minor and F minor)	10 "
Modified repetition of second sentence (F minor)	18 "

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

** See "Musical Form," E. Prout, in which he refers to this movement as "a very interesting specimen of simple binary form," cf., Sonata IV, second movement, c. page 24.

THIRD MOVEMENT—"PRESTO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	To 16	(e) Bars 78-106.	First Subject in Tonic (unaltered).	107 ³ -123
(b) Bridge-passage or Transition.	17-37		(f) Bridge-passage or Transition (lengthened).	124-148
(c) Second Subject in C major (Dominant).	38-66 ¹		Second Subject (in Tonic).	149-177 ¹
(d) Codetta.	66 ² -77 ¹		(g) Codetta.	177 ² -190
Double bar and repeat.			(h) Double bar and repeat.	

SONATA No. III, IN B FLAT MAJOR (K. 281), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	1-12 ¹	(e) Bars 41-69.	First Subject in Tonic (unaltered).	70-81 ¹
(b) Bridge-passage or Transition.	12-1-17 ¹		Transition (unaltered).	81-1-86 ¹
(c) Second Subject in F major (Dominant).	17-1-34 ¹		(f) Second Subject (in Tonic).	86-1-103 ¹
(d) Codetta. Double bar and repeat.	34-1-40		Codetta.	103-1-109

SECOND MOVEMENT—"ANDANTE," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
†MODIFIED SONATA FORM.

EXPOSITION.	Bars.	LINK.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-15	(e) Bars 47-58.	(f) First Subject in Tonic (varied in first half).	59-73
(b) Bridge-passage or Transition.	16-27		(g) Transition.	74-87
(c) Second Subject in B flat major (Dominant).	28-46		Second Subject (in Tonic).	88-106
(d) Double bar and repeat.				

THIRD MOVEMENT—(a) "RONDO." ALLEGRO IN B FLAT MAJOR.

	Bars.
(b) <i>Principal Subject</i> (first entry) in Tonic	1-17
(c) Bridge-passage or passage of Transition	18-27
(d) <i>Second Subject</i> or <i>Episode I</i> in F major (Dominant)	28-43 ²
(e) Link	43
(f) <i>Principal Subject</i> (second entry) in Tonic, Partial appearance only Double bar.	43 ³ -51 ¹
(g) <i>Episode II</i> in G minor (relative minor), Binary Form	52-67
{ Part I 52-59	}
{ Part II Double bar and repeat.	
{ Part II Double bar and repeat.	
(h) Link	68-70

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† Bertenshaw considers this movement to be in Unabridged Sonata form.

SONATA NO. III.

<i>Principal Subject</i> (third entry) in Tonic, Complete as at first, to which is added a half-bar's link modulating to the key of E flat major	713-891
(j) <i>Episode III</i> New melody in E flat major (key of the Subdominant) followed by a passage modulating back to original key.	90-109 ²
Link	109 ³ -114 ²
(k) <i>Principal Subject</i> (fourth entry) in Tonic, Partial appearance, ending with momentary modulation to F major	114 ³ -123
<i>Second Subject</i> (or <i>Episode I</i>) transposed into the key of the Tonic	124-140 ¹
Link	140-142 ²
(l) <i>Principal Subject</i> (fifth entry) in Tonic. Exact repetition of the original appearance with three bars added to emphasise the final cadence	142 ³ -162

SONATA No. IV, IN E FLAT MAJOR (K. 282), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—(a)* “ADAGIO,” IN E FLAT MAJOR. (b) BINARY FORM.

PART I.		Bars.	PART II.		Bars.
(c) Melody in E flat major (Tonic). { Modulating by means of a passage resembling a “Bridge,” or “Transition,” passage to ...		1-4	(f) { Slight development of first melody followed by the modulating passage modified so as to lead to the second melody in the key of the Tonic ...		16-26
(d) Second melody in B flat major (Dominant)		4 ³ -8	Second melody transposed into E flat major followed by the half-bar's link		27-33
(e) Half-bar's link Double bar and repeat.		9-15 ³	Double bar and repeat.		34-36
		15 ³ -4	(g) Coda		

SECOND MOVEMENT—(a) MENUETTOS I AND II. MINUET AND TRIO FORM (TERNARY).

PART I.		Bars.	PART II.		Bars.	PART III.
(b) MENUETTO I IN B FLAT MAJOR.			MENUETTO II IN E FLAT MAJOR.			
(c) TERNARY FORM.			TERNARY FORM.			
(d) Part i.			(g) Part i.			
Sentence in B flat major (Tonic) modulating to F major (Dominant). Double bar and repeat.		To 12	(a) 8 bars in E flat major (Tonic). (b) 8 bars in B flat major (Dominant). Double bar and repeat.	To 8 ² 8 ³ -16		Menuetto I Da Capo
(e) Part ii.			Part ii.			
Passage modulating back to B flat major and leading to		12 ³ -18 ²	Passage containing slight development leading to	16 ³ -24 ¹		
(f) Part iii.			Part iii.			
Repetition of Part i entirely in B flat major (Tonic). Double bar and repeat.		18 ³ -32	Repetition of Part i with (a) and (b) both in the key of the Tonic. Double bar and repeat.	24 ³ -40		

THIRD MOVEMENT—“ALLEGRO,” IN E FLAT MAJOR, SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	To 8 ¹	(d) Bars 39-2-61.	First Subject in Tonic (unaltered).	61-2-69 ¹
(b) Bridge-passage or Transition.	8-2-15		Bridge-passage or Transition (transposed into the key of the Tonic).	69-2-76
(c) Second Subject in B flat major (Dominant). Double bar and repeat.	16-39		(e) Second Subject in Tonic. (f) Double bar and repeat.	77-102

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

SONATA No. V, IN G MAJOR (K. 283), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN G MAJOR. SONATA FORM.

EXPOSITION.	Bars.	PART II.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	To 16 ¹	(f) <i>Episode</i> **	(g) First Subject in Tonic (modified).	71 ³ -83 ¹
(b) Bridge-passage or Transition.	16 ² -22	New Melody 54-62. Passage modulating and leading to Recapitulation, 62-71.	Bridge-passage (unaltered).	83 ² -89
(c) Second Subject in D major (Dominant).	23-53		Second Subject (in Tonic).	90-120
(d) { First § 23-43 ¹ . }			{ First § 90-110 ¹ . }	
(e) { Second § 43 ¹ -53. }			{ Second § 110 ¹ -120. }	
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE," IN C MAJOR (KEY OF THE SUBDOMINANT).

(a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-4		(g) First Subject in Tonic.	24-27
(c) Bridge-passage or Transition.	5-8	(f) Bars 15-23.	(h) Bridge-passage or Transition.	28-31
(d) Second Subject in G major (Dominant).	9-14		Second Subject in Tonic.	32-37
Link.	14 ³ -4		(j) Double bar and repeat.	
(e) Double bar and repeat.			(k) Coda.	37 ^a -39

THIRD MOVEMENT—"PRESTO," IN G MAJOR. SONATA FORM.

EXPOSITION.	Bars.	PART II.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-24	(g) <i>Episode</i> .	First Subject in Tonic (unaltered).	172-195
(b) Bridge-passage or Transition.	25-40	New melody, bars 103-138 ¹ .	Bridge-passage (unaltered).	196-211
(c) Second Subject in D major (Dominant).	41-102	Concluding bars of the Exposition taken in E minor, D minor and C major, 138 ³ -147 ¹ .	Second Subject in Tonic.	212-273
(d) { First § 41-56 ¹ . }		Episodical passage leading to Recapitulation, 147 ³ -170.	{ First § 212-227 ¹ . }	
(e) { Second § 56 ² -73 ¹ . }			{ Second § 227 ² -244 ¹ . }	
(f) { Third § 73 ³ -102. }			{ Third § 244 ³ -273. }	
Double bar and repeat.			(h) Double bar and repeat.	
			(j) Coda.	274

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

** See footnote ** to Thematic Scheme, Sonata VIII, page 46.

SONATA No. VI,* IN D MAJOR (K. 284), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	PART II.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-9 ¹	(e) <i>Episode</i> . Bars 52-71.	First Subject in Tonic (unaltered). Transition (unaltered).	72-80 ¹ 80-92
(b) Bridge-passage or Transition (overlap- ping). Second Subject in A major (Dominant).	9-21 22-51		Second Subject in Tonic (lengthened and slightly varied). { First § 93-110 ¹ . } { Second § 110-127. }	93-127
(c) { First § 22-38 ¹ . } (d) { Second § 38-51. }			(f) Double bar and repeat.	
Double bar and repeat.				

SECOND MOVEMENT—"RONDEAU EN POLONAISE," "ANDANTE," IN (a) A MAJOR.
(KEY OF THE DOMINANT). OLDER RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-16
(c) <i>Episode I</i> , New Melody in the keys of A major (Tonic) and E major (Dominant)	17-30
<i>Principal Subject</i> (second entry) varied	31-46
<i>Episode II</i> , consisting of	47-69
(d) (i) Link, or Passage of Transition, in F sharp minor, leading to (ii) the repetition of the melody from <i>Episode I</i> , slightly lengthened, and transposed into the keys of D major (Subdominant) and A major (Tonic) and closing on a half-cadence in A minor.	
(e) <i>Principal Subject</i> (third entry) lengthened and again varied	70-92
Alternative analysis, designated by some authorities <i>First Rondo Form</i> (i.e., a Rondo which contains only one <i>Episode</i> .)	
{ <i>Principal Subject</i> (a somewhat large Ternary Form)	Bars 1-46
{ <i>One Episode</i> only	47-69
{ <i>Principal Subject</i> (second entry)	70-92
(Only the first portion of the <i>Principal Subject</i> is here repeated, it is, however, lengthened by seven bars.)	

* This pianoforte sonata, one of seven composed in the year 1777, appeared with two others in 1784 as Op. 7 (see Köchel's Catalogue).

† See footnote * supra on page 27.

‡ See footnote † supra on page 27.

THIRD MOVEMENT—(a) "TEMA," IN D MAJOR, WITH TWELVE VARIATIONS.

Variation:—

(b) I (c) II (d) III (e) IV (f) V (g) VI (h) VII (j) VIII (k) IX (l) X (m) XI (n) XII.

"TEMA" AND ALL VARIATIONS EXCEPT No. VII.

A Sentence in D major (Tonic) and A major (Dominant).
Double bar and repeat.**

B First phrase (second sentence) ending on half-cadence in D major.†

A² Second phrase (second sentence). Return to opening|| phrase of first sentence.
Double bar and repeat.

VARIATION VII.

A Sentence in D minor (Tonic minor) and A minor (Dominant minor).
Double bar and repeat.

B First phrase (second sentence) ending on half-cadence in D minor.

Second phrase (second sentence). Return to one of the phrases|| of first sentence.
Double bar and repeat.

** At the end of the first part of the eleventh and twelfth variations there are neither double-bar nor repeat marks; also there are no repetition marks at the close of these two variations (see m and n).

† At this point in a few of the Variations (Nos. 9, 10 and 11) there is a transient modulation to the key of the Dominant. It is possible that some theorists will look upon the cadence in these variations as an inverted perfect cadence in the dominant key, the majority, however, will probably consider it a half-cadence in the tonic.

|| See footnotes † and ‡ to (a), page 37.

SONATA No. VII,* IN C MAJOR (K. 309), (a),† (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO CON SPIRITO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-21 ¹	(f) Bars 59-93.	(g) First Subject in C major and C minor.	94-116 ¹
(c) Bridge-passage or Transition.	21 ² -32 (+33-34)		(h) Bridge-passage or Transition.	116 ² -128
(d) Second Subject in G major (Dominant).	35-54 ¹		(j) Second Subject with Codetta (in Tonic).	129-152 ¹
(e) Codetta.	54 ² -58		(k) Coda (overlapping).	152-155

SECOND MOVEMENT—"ANDANTE UN POCO ADAGIO," IN F MAJOR (KEY OF THE SUBDOMINANT). (a) TERNARY FORM.

	Bars.
Part I	1-32
(b) Melody in F major (Tonic)	1-16
Repeated with ornamentations	17-32
(c) Part II	33-44
Melody of 12 bars, in C major (Dominant) modulating back to F major.	
Part III	45-52
Repetition of 8 bars of Part I (in Tonic) slightly varied.	
Parts II and III repeated with florid ornamentation	53-76 ¹
(d) Coda	76 ¹ -79

* (i) This sonata was composed for Mlle. Cannabich.
(ii) The three Sonatas, Nos. 7, 8 and 9, appear in an early edition published in Paris by Heina as "Trois Sonates pour le Clavecin ou le Forte Piano, par Wolfgang Amade Mozart."
† See footnote * supra on page 27.

SONATA NO. VII.

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THIRD MOVEMENT—(a) RONDO, "ALLEGRETTO GRAZIOSO," IN C MAJOR.

	Bars.
(b) Principal Subject (first entry) in Tonic	1-19 ¹
(c) Bridge-passage or passage of Transition	19 ² -30 ¹
(d) Second Subject in G major (Dominant)	30 ² -77 ¹
{ § 1. 39 ² -57 }	
{ § 2. 58-77 ¹ }	
(e) Modulating passage, variously called Episode or Codetta ...	77 ² -92
Principal Subject (second entry) in Tonic, with slight ornamentation	93-111 ¹
Link on the inverted Dominant Seventh in F major	111 ² -115
(f) Episode in F major (key of the Subdominant) modulating at the close through D minor to C major, the latter part thus forming a transitional passage leading to	116-142 ¹
(g)** Recapitulation of Second Subject in the key of the Tonic	142 ² -188
This, like the preceding episode, ends with a transitional passage which leads to the	
Principal Subject (third entry) in Tonic, with slight ornamentation ...	189-207 ¹
Recapitulation in the key of the Tonic of various passages previously heard in the Exposition	207-244
(h) Codetta founded on Principal Subject	244 ² -252

‡ See footnote † supra on page 27.

** When viewed from the standpoint of the Older Rondo Form, everything lying between the second and third entries of the principal subject constitutes the second (the long) episode.

SONATA No. VIII,* IN A MINOR (K. 310), (1778).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO MAESTOSO," IN A MINOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-9 ¹	(g) Bars 50-79.	First Subject in Tonic.	80-88 ¹
(b) Bridge-passage or Transition (overlapping).	9-22 ²		(h) Bridge-passage or Transition overlapping (varied and slightly lengthened).	88-103 ²
(c) Second Subject in C major (relative major).	22-3-45 ¹		(j) Second Subject in Tonic.	103-3-129 ¹
(d) { First sect'n 22-3-35 ¹ }			{ First section 103-3-116 ¹ . }	
(e) { Second ,, 35-45 ¹ }			{ Second section 116-129 ¹ . }	129-133
(f) Codetta. Double bar and repeat.	45-49		(k) Codetta in Tonic.	

SECOND MOVEMENT—"ANDANTE CANTABILE CON ESPRESSIONE," IN F MAJOR
(KEY OF THE SUBMEDIANT MAJOR). (a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 8 ¹	(g)	First Subject in Tonic (unaltered).	53 ³ -61 ¹
(c) Bridge-passage or Transition (with link).	8 ² -15 ¹	(i) Passage founded on First Subject, 31 ³ -37 ¹ .	(h) Bridge-passage or Transition (with link modified).	61 ² -68 ¹
(d) Second Subject in C major (Dominant).	15-29 ¹	(ii) Episode, 37 ² -53 ² .	(j) Second Subject (in Tonic), (slightly modified and lengthened).	68-84 ¹
(e) Codetta.	29-1-31 ²		Codetta.	84-1-86
(f) Double bar and repeat.				

* See Sonata VII, footnote * (ii) to the Thematic Scheme.

† See footnote * supra on page 27.

** All authorities agree as to the character and purpose of the two passages, bars 21-28 and bars 87-106. Some, however, broadly include them as forming part of the episode itself, and analyse the latter as extending from bar 21 to bar 106, and commencing and ending with these connecting passages, etc. Others, however, analyse them as "outside" the episode, and consider the latter to extend only from bar 29-87¹ (see c and f). The same remarks apply also to the link (bars 111-115) in the finale of Sonata VII, and to all similar passages in other movements. (See Thematic Scheme of third movement on next page.)

THIRD MOVEMENT—"PRESTO," IN A MINOR. (a) RONDO.

		Bars.
Forms the Exposition.	(b) <i>Principal Subject</i> (first entry) in Tonic	1-20
	Long modulating passage consisting of	21-63
	(c) (i) 8 bars in C major (relative major) ending on half-cadence, leading to	
	(d) (ii) a variation of the <i>Principal Subject</i> in C minor and C major, greatly lengthened, and with frequent allusions in the latter portion to the key of D minor; the passage modulates finally to the key of E minor, in which it ends on a half-cadence in bar 63, and leads to a	= Episode I**
	(e) <i>Melody</i> (forming <i>Second Subject</i>) in E minor (Dominant minor) also a variation, taken by inversion, of the <i>Principal Subject</i>	64-871
	(f) Connecting passage, overlapping, variously called Episode or Codetta, leading to	87-106
	(g) <i>Principal Subject</i> (second entry) in Tonic, followed by a modified reproduction of a portion of the previous Episode transposed into the key of the Tonic	107-142
DOUBLE BAR.		
(h) <i>Episode</i> in A major (Tonic major) in a "Hybrid" Form†	143-174	
(j) { A. New melody in A major modulating to E major (Dominant). Double bar and repeat.		
B. Eight bars modulating sequentially through B minor to A major and leading to		
A ² . Repetition of a portion of the first sentence (i.e., the second of four phrases) modified so as to close with a full cadence in the Tonic. Double bar and repeat.		
Recapitulation.	<i>Principal Subject</i> (third entry) in Tonic (unaltered)	175-194
	(k) Passage of Transition	195-202
	(l) <i>Second Subject</i> in Tonic (modified)	203-225
	(m) <i>Coda</i>	226-252

** See footnote ** on previous page.

† See Sonata VI, third movement (a), page 37.

SONATA No. IX,* IN D MAJOR (K. 311), (1778).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO CON SPIRITO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-7 ¹	(g) Bars 40-78 ³ .	(h) Second Subject in Tonic.	78 ⁴ -99 ¹
(b) Bridge-passage or Transition (overlapping).	7-16 ³		{ First section 78 ⁴ -86 ³ . { Second section 87-99 ¹ . }	
(c) Second Subject in A major (Dominant).	16 ⁴ -36 ¹		(j) First Subject in Tonic (overlapping).	99-105 ¹
(d) { First sect'n 16 ⁴ -24 ¹ }			(k) Coda.	105-112
(e) { Second ,, 24 ¹ -36 ¹ }				
(f) Codetta. Double bar and repeat	36-39			

SECOND MOVEMENT—"ANDANTE CON ESPRESSIONE," IN G MAJOR (KEY OF THE SUBDOMINANT). (a) OLD RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-12 ¹
Double bar and repeat (at end of bar 11).	
(c) Link	12 ² -16 ¹
(d) <i>Episode I</i>	16 ² -38
{ (i) New melody in D major (Dominant) 16 ² -24 }	
{ (ii) Second portion commencing with a reference to <i>Principal Subject</i> 25-38 }	
<i>Principal Subject</i> (second entry) slightly varied	39-50 ¹
(e) Link of two bars	50 ² -52 ¹
<i>Episode II</i> : melodies from <i>Episode I</i> repeated in G major (Tonic)	52 ² -74
(f) <i>Principal Subject</i> (third entry) lengthened, and again slightly varied	75-93

* See Sonata VII, note * (ii) to Tabulated Scheme.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

SONATA No. X, IN C MAJOR (K. 330), (1779*).
THEMATIC SCHEME.

Allegro moderato

mf *ff*

In three movements.

FIRST MOVEMENT—"ALLEGRO MODERATO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-16 ¹	(h) Bars 59-87.	First Subject in Tonic.	88-103 ¹
(b) Bridge-passage or Transition (overlapping).	16-18		Bridge-passage or Transition (unaltered, overlapping).	103-105
(c) Second Subject in G major (Dominant).	19-54 ¹		(j) Second Subject in G major (Dominant) and C major (Tonic).	106-141 ¹
(d) { First § 19-34 ¹ }			{ First § 106-121 ¹ }	
(e) { Second § 34 ² -42 ¹ }			{ Second § 121 ² -129 ¹ }	
(f) { Third § 42 ¹ -54 ¹ }			{ Third § 129 ¹ -141 ¹ }	
(g) Codetta.	54-58		(k) Coda.	141-150
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE CANTABILE," IN F MAJOR (KEY OF THE SUB-DOMINANT). (a) MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
(= the Minuet.)		Episode in F minor (Tonic Minor = the Trio).		
BINARY FORM.		BINARY FORM.		
Part i:		Part i:		
(b) Eight-bar Sentence in F major (Tonic) and C major (Dominant). Double bar and repeat.	To 8 ¹	(d) Eight-bar Sentence in F minor and A flat major (relative major). Double bar and repeat.	20 ² -28 ¹	Repetition of Pt. I (without repeats). Bars 40 ² -60 ¹ .
Part ii:		Part ii:		
(c) Sentence of twelve bars, starting in G minor, modulating back to key of F major. Double bar and repeat.	8 ² -20 ¹	(e) Eight-bar Sentence modulating back to F minor. Double bar and repeat.	28 ² -36 ¹	
		(e) First phrase of Episode repeated on Tonic pedal, slightly modified, and ending on perfect cadence.	36 ² -40 ¹	(f) Coda, 60 ² -64.

* There is some uncertainty as to the date at which Sonatas X, XI and XII were written. They appeared in Vienna in 1779, as Op. 6, but whilst cataloguing them amongst the works composed in that year, Köchel draws attention to the fact that they were composed probably at a much earlier date, viz., towards the end of the year 1770.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-20		First Subject in Tonic (unaltered).	96-115
(b) Bridge-passage or Transition.	21-32	(f) Bars 69-95.	(g) Bridge-passage or Transition.	116-131
(c) Second Subject in G major (Dominant).	33-61 ¹		Second Subject in Tonic.	132-160 ¹
(d) { First § 33-46 or 47 ¹ }			{ First § 132-145 or 146 ¹ }	
(d) { Second § 47-61 ¹ }			{ Second § 146-160 ¹ }	
(e) Codetta.	61 ² -68		(h) Coda.	160 ² -171
Double bar and repeat.			(j) Double bar and repeat.	

SONATA No. XI, IN A MAJOR (K. 331), (1779*).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—(a) †“TEMA.” IN A MAJOR, WITH SIX VARIATIONS.

(b) TEMA AND (g) VARIATION IV.	Bars.	VARIATIONS (d) I AND (e) II.	Bars.
A First sentence in A major (Tonic).		A First sentence in A major (Tonic).	
(i) First phrase ending on a half-cadence	1-4	(i) First phrase ending on a half-cadence	1-4
(ii) Second phrase—the theme of the first phrase, modified to close with a full cadence	5-8	(ii) Second phrase—the theme of the first phrase, varied as to the figures, also modified to close with a full cadence	5-8
Double bar and repeat.		Double bar and repeat.	
B Second sentence in A major.		B Second sentence in A major.	
(i) New phrase ending on a half-cadence	9-12	(i) New phrase ending on a half-cadence	9-12
(c) (ii) Return to the second phrase of A, prolonged by cadential repetitions to six bars	13-18	(ii) Return to the figures of the first phrase in A, which, however, reproduce the theme as modified in the second phrase (see Tema A (ii))	13-16
Double bar and repeat.		N.B.—In the cadence repetition the figures change and revert to those of the second phrase in A	17-18
		Double bar and repeat.	

* See Sonata X, footnote * to Thematic Scheme, page 63.

† The whole of the first movement is incorrectly barred, it should commence with a half-bar.

(f) VARIATION III.	(h) VARIATION V.	Bars.	(j) VARIATION VI.
In A minor (the Tonic minor).	<i>Adagio.</i> A First sentence in A major. (i) First phrase ending on a half-cadence. (ii) Second phrase—the theme of the first phrase, <i>varied as to the figures</i> , also modified to close with a full cadence Double bar and repeat.	1-4 5-8	<i>Allegro.</i> For <i>Thematic</i> <i>Scheme</i> , bars 1-18, see Variations I and II.
For the <i>The-</i> <i>matic Scheme</i> , see Variations I and II.	B Second sentence in A major (principally) (i) New phrase, modulating to D major (Subdominant), returning (bar 11) to A major, in which key it ends on a half-cadence (ii) Return to the <i>figures of the first</i> <i>phrase in A, but for two bars only</i> , the theme (as hitherto) reproducing the melody as modified in the <i>second phrase</i> [see A (ii)] N.B.—In bars 15-16, the figures change, and revert to those of the second phrase in A. Double bar and repeat.	9-12 13-18	(k) Coda 18a-3-26.

SECOND MOVEMENT—(a) MENUETTO AND TRIO. MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
MENUETTO IN A MAJOR. (b) TERNARY FORM.		(e) TRIO IN D MAJOR (SUB- DOMINANT). TERNARY FORM.		
(c) Part i: First Sentence in A major (Tonic). Second Sentence in E major (Dominant). Double bar and repeat.	1-10 11-18	(f) Part i: Sentence in D major (Tonic) and A major (Dominant). Double bar and repeat.	1-16	Menuetto D.C.
(d) Part ii: Passage starting in B minor, modulating, and ending on half-cadence in A minor. ‡	19-30	Part ii: Passage starting in E minor, modulating through C major, and ending on half-cadence in D minor.	17-36	
Part iii: Repetition of Part i, both sentences in the Tonic. Double bar and repeat.	31-48	Part iii: Repetition of Part i, modified, and entirely in the Tonic. Double bar and repeat.	37-52	

‡ See footnote to † (d), second movement, page 75.

SONATA No. XII, IN F MAJOR (K. 332), (1779*).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-22 ¹	(g) Bars 94-132.	First Subject in Tonic (unaltered).	133-154 ¹
(b) Bridge-passage or Transition.	22 ³ -40		(h) Bridge-passage or Transition, lengthened.	154 ³ -176
(c) Second Subject in C major (Dominant).	41-86 ¹		Second Subject in Tonic.	177-222 ¹
(d) { First § 41-56 ¹ . }			{ First § 177-192 ¹ . }	
(e) { Second § 56 ² -86 ¹ . }			{ Second § 192 ² -222 ¹ . }	
(f) Codetta.	86 ³ -93		(j) Codetta.	222 ³ -229
Double bar and repeat.			(k) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN B FLAT MAJOR (KEY OF THE SUBDOMINANT).

(a) MODIFIED SONATA FORM.

EXPOSITION.	Bars.	RECAPITULATION.	Bars.
(b) First Subject { First phrase in B flat major (Tonic). Second phrase in B flat minor (Tonic minor) and F minor (Dominant minor). No Transition.	1-8	(g) First Subject in Tonic, slightly elaborated	21-28
(c) { Alternative Analysis. First Subject in Tonic 1-4 Transition 5-8 }		No Transition.	
(d) Second Subject in F major (Dominant)	9-19 ¹	Second Subject in Tonic, elaborated	29-39 ¹
(e) Codetta	19-20 ¹	(h) Codetta	39-40
(f) Link	20		

* See Sonata X, footnote * to Thematic Scheme, page 63.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

SONATA NO. XII.

THIRD MOVEMENT—"ALLEGRO ASSAI," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-35	(h) Bars 91-147.	(j) First Subject in Tonic.	148-169 ¹
(b) { First § 1-14. }			{ First § unaltered, 148-161. }	
(c) { Second § 15-22 ¹ . }			{ Second § unaltered, 162-169 ¹ . }	
(d) { Third § 22-35. }			Third § omitted.	
(e) Bridge-passage or Transition.	36-49		(k) Bridge-passage or Transition.	169 ² -184
Second Subject in C minor and major (Dominant minor and major).	50-90		(l) Second Subject in Tonic minor and major.	185-232 ¹
(f) { First § in C minor, 50-65 ¹ . }			{ First § in Tonic minor, 185-200 ¹ . }	
(g) { Second § in C major, 65 ¹ -90. }			{ Second § in Tonic major, 200 ¹ -232 ¹ . }	
Double bar and repeat.			(m) Coda.	232-245

SONATA No. XIII,* IN B FLAT MAJOR (K. 333), (1779).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	To 10	(g) Bars 63 ⁴ -93.	First Subject in Tonic (unaltered).	93 ⁴ -103
(b) Transition.	10 ⁴ -22		(h) Transition (lengthened).	103 ⁴ -118
Second Subject in F major (Dominant).	23-59 ¹	(g) Bars 63 ⁴ -93.	Second Subject in Tonic (lengthened).	119-161 ¹
(c) { § 1. 23-38. }			(j) { 1. 119-134. }	
(d) { 2. 39-50 ¹ . }			{ 2. 135-152 ¹ . }	
(e) { 3. 50 ¹ -59 ¹ . }				
(f) Codetta.	59 ² -63		(k) Codetta.	161 ² -165
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE CANTABILE," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT). (a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-8 ¹	(g) Bars 32-50.	(h) First Subject in Tonic (ornamented).	51-58 ¹
(c) Transition.	8 ² -13		Transition (ornamented).	58 ² -63
(d) { Alternative Analysis. }		(g) Bars 32-50.	{ Alternative Analysis. }	
First Subject 1-13.			{ First Subject 51-63. }	
(e) Second Subject in B flat major (Dominant).	14-31 ²		No Transition.	
{ Section 1. 14-21 ¹ . }			Second Subject in Tonic (varied).	64-81 ²
{ Section 2. 21 ² -31 ² . }			{ Section 1. 64-71 ¹ . }	{ Section 2. 71 ² -81 ² . }
(f) Double bar and repeat.			(j) Double bar and repeat.	
			(k) One-bar Coda.	81 ² -82

* This sonata, composed in Vienna in 1779, appeared some years later as Op. 7, in conjunction with two others, viz., the Pianoforte Sonata in D major, No. 6, and a sonata for pianoforte and violin. See footnote to Thematic Scheme of Sonata VI.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

SONATA NO. XIII.

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THIRD MOVEMENT—"ALLEGRETTO GRAZIOSO," IN B FLAT MAJOR. (a) RONDO-SONATA FORM.

PART I. EXPOSITION.	Bars.	PART II. EPISODE.	PART III. RECAPITULATION.	Bars.
(b) Principal Subject in Tonic (first entry).	1-16	(f) Transitional connecting passage, 56 ² -75, leading to New melody, 76-90.	Principal Subject in Tonic (third entry).	112-127
(c) Transition.	16 ² -24 ²		(g) Transition (much lengthened).	127 ² -148 ²
(d) Second Subject in F major (Dominant).	24 ³ -36 ¹	Passage leading to Recapitulation, 91-111.	(h) Second Subject in Tonic (lengthened).	148 ² -164 ¹
(e) Link.	36-40		(j) Pedal, Tonic.	164-171
Principal Subject in Tonic (second entry).	41-56 ¹		(k) "Cadenza in Tempo."	171-198
			(l) { Principal Subject in Tonic (partial fourth entry only). }	199-206
			Coda.	206-224

FANTASIA* IN C MINOR (K. 475), (1785).
SONATA No. XIV, IN C MINOR (K. 457), (1784).

THEMATIC SCHEME.

Adagio

Molto Allegro

(a) and (b) *Fantasia in C minor. In five short movements.*

FIRST MOVEMENT—"ADAGIO," IN TWO SECTIONS.

	Bars.
(c) § i, <i>Introductory Passage</i> , founded principally on the opening motive ... <i>Double bar.</i>	1-25
(d) § ii, <i>Melody in D major. (e) Ternary Form.</i>	26-293
Part i	
{ Fore-phrase ending on half-cadence 26-27 ³ }	
{ After-phrase ending with full cadence 274-293 }	
<i>Double bar and repeat.</i>	
Part ii.	
Two bars, containing slight digression	29-3-31 ³
Part iii	31-3-353
{ Repetition of fore-phrase of Part i, the original half-cadence being here replaced by an <i>interrupted cadence</i> .	
{ Repetition of after-phrase of Part i.	
<i>Repetition of Parts ii and iii, modified at the close to lead into the following movement</i>	35-3-41
<i>Double bar.</i>	

* According to Otto Jahn, Mozart himself published this *Fantasia* in combination with the following *Sonata* in C minor, as Op. 11, placing the *Fantasia* first as an introduction to the sonata, although the former was not composed till nearly a twelvemonth later than the latter. Shedlock remarks that the unity of character and feeling between the two no doubt led to their juxtaposition. "The Pianoforte Sonata."

SECOND MOVEMENT—(f) "ALLEGRO," IN TWO SECTIONS.

	Bars
§ i, <i>Passage</i> in the key of A minor, repeated in G minor, and ending on an inverted cadence on C—as Dominant of F major	42—61
§ ii, <i>Melody</i> starting in F major, modulating freely, and followed by a long link ending with a cadenza on the Dominant seventh in B flat major ... <i>Double bar.</i>	62—89

THIRD MOVEMENT—(g) "ANDANTINO," IN B FLAT MAJOR. BINARY FORM.

	Bars.
<i>Part i.</i> Eight-bar sentence, repeated with slight variations	90—105
<i>Part ii.</i> Eight-bar sentence, repeated with slight variations, ending, the second time, on an interrupted cadence	106—121
<i>Link</i> <i>Double bar.</i>	122—128

FOURTH MOVEMENT—(h) "PIU ALLEGRO."

	Bars.
Forms " <i>Connecting Episode</i> ," modulating from G minor to C minor. It is in no special " <i>Form</i> " <i>Double bar.</i>	129—164

FIFTH MOVEMENT—(j) "TEMPO PRIMO."

	Bars.
Repetition, in the key of C minor, of the opening passage of the " <i>Adagio</i> ," much shortened and modified <i>Double bar.</i>	165—180

(a)* *Sonata in C minor. In three movements.*

FIRST MOVEMENT—"ALLEGRO MOLTO," IN C MINOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1—19 ¹	(g) Bars 75—99.	First Subject in Tonic.	100—118 ¹
(c) Transition (overlapping).	19—35		(h) Transition (overlapping) shortened and altered.	118—130
Second Subject in E flat major (relative major).	36—71 ¹		(j) Second Subject in Tonic minor (slightly lengthened).	131—168 ¹
(d) { § 1. 36—59 ¹ . }			{ § 1. 131—156 ¹ . }	
(e) { § 2. 59 ² —71 ¹ . }			{ § 2. 156 ² —168 ¹ . }	
(f) Link (overlapping). Double bar and repeat.	71—74		(k) <i>Double bar and repeat.</i> (l) Coda (overlapping).	168—185

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

SECOND MOVEMENT—"ADAGIO," IN E FLAT MAJOR. (a) OLD RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-7
(c) <i>Episode I</i> , in B flat major (Dominant)	8-16
<i>Principal Subject</i> (second entry) varied with ornamentation	17-23
(d) <i>Episode II</i> , in A flat major (Subdominant), and G flat major	24-40
<i>Principal Subject</i> (third entry) with further varied, and more florid, ornamentation	41-47 ³
(e) <i>Coda</i>	47-57

THIRD MOVEMENT—"ALLEGRO ASSAI," IN C MINOR. (a) RONDO-SONATA FORM.

PART I. EXPOSITION.	Bars.	PART II. EPISODE.	PART III. RECAPITULATION.	Bars.
(b) <i>Principal Subject</i> in Tonic (first entry). { § 1. 1-161. } { § 2. 163-44. }	1-44	(g) Bars 146-166.	(h) <i>Second Subject</i> (in Tonic) merging towards the end into a "link-like" passage which leads to the Recapitulation of the <i>Principal Subject</i> . { § 1. 168-197 ¹ . } { § 2. and "link" } 197 ² -220. <i>Alternative Analysis.</i> Second Subject 168-205 ¹ . Transitional passage 205 ² -220.	168-220
(c) Link.	45-46			
(d) <i>Second Subject</i> in E flat major (relative major). { § 1. 47-74 ¹ . } { § 2. 74 ² -96. }	47-96			
(e) Link.	96 ² -102			
(f) <i>Principal Subject</i> in Tonic (second entry) incomplete. With Link.	103-145		(j) <i>Principal Subject</i> in Tonic (third entry) incomplete. With Link. { § 1. 221-248 ¹ . } { § 2. 248 ² -274. }	221-274
			(k) Repetition of portion of Episode.	275-287
			(l) <i>Coda</i> .	288-319

(a)* SONATA No. XV†, IN F MAJOR.

First two movements (K. 533), (1788). Finale (K. 494), (1786).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-32 ¹	(g) Bars 102 ⁴ -145 ²	(h) First Subject in Tonic (first 8 bars only).	145 ⁴ -153 ²
(c) Bridge-passage or Transition.	32 ⁴ -41 ¹		(j) Bridge-passage or Transition (lengthened).	153 ⁴ -168 ¹
Second Subject in C major (Dominant).	41 ³ -89 ¹		Second Subject in Tonic.	168 ³ -226 ¹
(d) { § 1. 41 ³ -66 ¹ . }			(k) { First §. 168 ³ -193 ¹ . }	
(e) { § 2. 66 ² -89 ¹ . }			{ Second §. 193 ² -226 ¹ . }	
(f) Codetta.	89-102		(l) Codetta in Tonic.	226-239
Double bar and repeat.			(m) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE," IN B FLAT MAJOR (KEY OF THE SUBDOMINANT).
(a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-18	(f) Bars 47-72.	(g) First Subject in Tonic (incomplete).	73-86
(c) Transition.	19-22		Transition.	87-90
Second Subject in F major (Dominant).	23-46		(h) Second Subject in Tonic.	91-114 ¹
(d) { § 1. 23-33 ¹ . }			{ § 1. 91-101 ¹ . }	
(e) { § 2. 33 ³ -46. }			{ § 2. 101 ³ -114 ¹ . }	
Double bar and repeat.			(j) Coda.	114-122
			Double bar and repeat.	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† See Sonata XIV, first movement (a), paragraph ii, page 105.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"RONDO" ALLEGRETTO, IN F MAJOR. (a) OLDER RONDO FORM.

		Bars.
(b)	<i>Principal Subject</i> (first entry). <i>Ternary Form</i>	1-50
	{ Part i, Melody in F major 1-12	
	{ Part ii, Founded on figures in first melody 13-38	
	{ Part iii, Repetition of Part i, slightly varied 39-50	
(c)	<i>Episode I</i>	51-82
	{ First section, Melody in D minor 51-67 ¹	
	{ Link 67	
	{ Second section, Melody in B flat major 68-79 ²	
	{ Modulating and ending on a half-cadence in F minor.	
	{ Link, leading to 79-82	
	<i>Principal Subject</i> (second entry), first twelve bars only	83-94
(d)	<i>Episode II</i> , "Minore," in F minor (Tonic minor) <i>Ternary Form</i>	95-116
	{ Part i in F minor and A flat major 95-102	
	{ Double bar and repeat.	
	{ Part ii, Passage modulating and ending on half-cadence in F	
	{ minor 103-108	
	{ Part iii, Repetition of Part i in the key of F minor 109-116	
	{ Double bar and repeat.	
	*Link (Maggiore) leading to	116a-119
	<i>Principal Subject</i> (third entry), partial reappearance only	120-151
	{ (a) Repetition of Part i, varied slightly 120-131 ³	
	{ Link of five notes 131 ³⁻⁴	
(e)	{ (b) Repetition of portion of Part ii (bars 19-30) 132-151	
	{ transposed into the key of the Tonic, and merging into	
	{ a connecting passage leading to the	
(f)	<i>Coda</i>	152-187

SONATA No. XVI, IN C MAJOR (K. 545), (1788).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN C MAJOR. SONATA FORM.

(a)* EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
First Subject in Tonic.	1-4	(e) Bars 29-41.	(f) First Subject in F major (Subdominant).	42-45
Transition.	5-13		(g) Transition.	46-58
(c) Second Subject in G major (Dominant).	14-26 ¹		(h) Second Subject in Tonic.	59-71 ¹
(d) Codetta.	26 ² -28		(i) Codetta.	71 ² -73
Double bar and repeat.			(j) Double bar and repeat.	

ALTERNATIVE SCHEME.

(b) First Subject.	1-12	Bars 29-41.	First Subject in F major (Subdominant), modulating to Tonic.	42-57
No Transition, 1-bar Prelude.	13		No Transition, 1-bar Prelude.	58
Second Subject.	14-26 ¹		Second Subject.	59-71 ¹
Codetta.	26 ² -28		Codetta.	71 ² -73
Double bar and repeat.			Double bar and repeat.	

SECOND MOVEMENT—(a) "ANDANTE," IN G MAJOR. (b) KEY OF THE DOMINANT.
(b) EPISODICAL FORM.

(c) PART I.	Bars.	PART II.	Bars.	PART III.	Bars.
Part i: A Sixteen-bar Sentence in Tonic.	1-16	(d) Episode.		(e) Repetition of first sentence of PART I.	49-64 ¹
(i) 8 bars ending on half-cadence 1-8.		Eight-bar Sentence in G minor and B flat major.	33-40	(f) Coda.	
(ii) Variation of the above 8 bars, ending on full cadence 9-16.		Eight-bar Sentence in C minor and G minor.	41-48		
Double bar and repeat.					
B or BA ² Eight-bar Sentence in D major (Dominant).	17-24				
? Repetition of second 8 bars of Part i, in Tonic.	25-32				
Double bar and repeat.					

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

THIRD MOVEMENT—(a) RONDO,* "ALLEGRETTO GRAZIOSO," IN C MAJOR.

	Bars.
(b) Principal Subject (first entry)	To 8 ¹
Eight-bar sentence in Tonic.	
Double bar and repeat.	
(c) Episode I, in G major (Dominant)	8 ² -16 ¹
Link	16 ² -20 ¹
Principal Subject (second entry)	20 ² -28 ¹
(d) Episode II, in A minor (Relative minor)	28 ² -48 ¹
Link	48 ² -51
Principal Subject (third entry)	52 ² -60 ¹
(e) Coda	60 ² -73

* This Rondo, transposed into the key of F major, has been incorporated as Finale into a two-movement sonata in the above key (see Sonata XIX).

SONATA No. XVII,* IN B FLAT MAJOR (K. 570), (1789).

THEMATIC SCHEME.



In three movements.

(a)† FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-20	(f) Bars 80-132.	First Subject in Tonic.	133-152
(c) Passage of Transition.	21-40		(g) Passage of Transition.	153-170
(d) Second Subject in F major (Dominant).	41-69		Second Subject in Tonic.	171-199
(e) Codetta.	70-79		Codetta.	200-209
Double bar and repeat.			(h) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
OLD RONDO FORM.

	Bars.
(a) <i>Principal Subject</i> (in Tonic) first entry. Ternary Form	1-12
{ Part i, Melody in E flat major 1-4	
<i>Double bar and repeat.</i>	
{ Part ii, Four bars containing slight digression 5-8	
{ Part iii, Repetition of Part i 9-12	
<i>Double bar and repeat.</i>	
Episode I, in C minor (Relative minor), Ternary Form	13-28a ³
{ Part i, New melody in C minor, modulating to G minor followed by repetition written out in full 13-20	
<i>Double bar.</i>	
{ Part ii, Modulating, sequential passage leading to 21-24	
{ Part iii, Repetition of Part i, modified so as to close with full cadence in C minor 25-28	
<i>Double bar and repeat.</i>	
Link, modulating and leading to 28a-31	
<i>Principal Subject</i> (in Tonic) (second entry), partial reappearance only 32-35	
<i>Double bar.</i>	
Episode II, in A flat major (Subdominant), Binary Form	36-47
{ Part i, Melody in A flat major, modulating to E flat major, followed by repetition written out in full 36-43	
<i>Double bar.</i>	
{ Part ii, Melody, modulating back to A flat major 44-47	
<i>Double bar and repeat.</i>	
Link, modulating, and leading to 48-51	
<i>Principal Subject</i> (in Tonic), third entry, partial reappearance only 52-55	
(b) <i>Coda</i> 56-63	

* This sonata has also been arranged as a duet for piano and violin, though by whom the violin part was added is unknown. Franklin Taylor mentions that Mozart, in his own MS. list of his works, describes the sonata as "for piano alone." Augener's edition of Mozart's Pianoforte Sonatas, edited by Franklin Taylor.

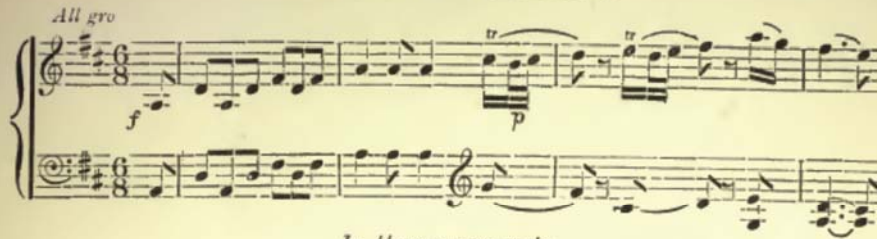
† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

THIRD MOVEMENT—"ALLEGRETTO," IN B FLAT MAJOR. (a) EPISODICAL FORM.

	Bars.
<i>Part I (or Principal Subject), Ternary Form</i>	To 22 ³
{ Part i, Melody in B flat major To 8 ³ }	
{ Part ii, Passage in F major (Dominant) 8-14 }	
{ Part iii, Repetition of Part i (exact) 15-22 ³ }	
<i>Double bar.</i>	
<i>Part II. (b) Episode</i>	22-4-56
Comprising two distinct sections, each in Ternary Form.	
<i>Section i, in B flat major (Tonic)</i>	22-4-42
{ Part i 22-4-30 ⁴ }	
Melody in B flat major, modulating and ending in F major (Dominant).	
<i>Double bar and repeat.</i>	
{ Part ii 30-4-34 ⁴ }	
Passage starting in C minor, and modulating through B flat minor to F major (Dominant).	
{ Part iii 34-4-42 }	
Repetition of Part i, modified to end in the key of the Tonic.	
<i>Double bar and repeat.</i>	
Link	42-4-44
<i>Section ii, in E flat major (key of the Subdominant)</i>	45-56
{ Part i 45-48 }	
Melody in E flat major, modulating to B flat major (Dominant).	
<i>Double bar and repeat.</i>	
{ Part ii 49-52 }	
Modulating passage founded on figures from the preceding sentence.	
{ Part iii 53-56 }	
Repetition of Part i, modified to close in E flat major.	
<i>Double bar and repeat.</i>	
Link	57-62
<i>Part III</i>	63-70 ³
Repetition of portion of <i>Part I</i> (eight bars only).	
(c) <i>Coda</i>	70-4-89

SONATA No. XVIII, IN D MAJOR (K. 576), (1789).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	To 16 ¹	(f) Bars 59-68.	(g) First Subject in Tonic.	98-2-106 ²
(b) Transition.	16-2-27 ²		(h) Transition, modified and lengthened.	106-2-121 ²
Second Subject in A major (Dominant).	27-2-53 ¹		(j) Second Subject (in Tonic), second § reappears first.	121-2-155 ¹
(c)† { § 1. 27-2-41 ² . }			{ § 2. 121-2-137 ² . }	
(d) { § 2. 41-2-53 ¹ . }			{ § 1. 137-2-155 ¹ . }	
(e) Codetta.	53-1-58		(k) Codetta.	155-1-160
Double bar and repeat.				

SECOND MOVEMENT—"ADAGIO," IN (a) A MAJOR (KEY OF THE DOMINANT).

(b) EPISODICAL FORM.

	Bars.
(c) Part I (or Principal Subject) in Tonic	1-16 ²
{ A. Melody in A major, closing on full cadence 1-8	
{ B. New four-bar phrase, with transient modulation to E major (Dominant) 9-12	
{ Return to one of the phrases in first melody 13-16 ² }	
Link of three notes—A sharp, B, B sharp	16
(d) Episode in F sharp minor (Relative minor), Ternary Form	17-41 ¹
{ Part i 17-26 ¹	
{ Melody in F sharp minor and D major	
{ Part ii 26-31	
{ Passage, modulating, and ending on half-cadence in F sharp minor, leading to ...	
{ Part iii 32-41 ¹	
{ Repetition of Part i, modified to close on full cadence in F sharp minor.	
Link, leading to	41-1-43
Part III	44-59 ¹
Repetition of Part i (exact).	
(e) Coda	59-2-67

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO," IN D MAJOR. (a) IRREGULAR SONATA-FORM.

*EXPOSITION.	Bars.	FREE FANTASIA.	Bars.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-16 ¹	(a) First Subject (second entry).	65-80 ¹	Second Subject in Tonic.	117-149 ¹
(c) Transition.	16-2-25	(h) Section of Development.	80-2-116	{ 1. 117-135 ¹ . }	
Second Subject in A major (Dominant).	26-58 ¹			{ 2. 135-1-141 ¹ . }	
(d) { § 1. 26-44 ¹ . }				{ 3. 141 ² -149 ¹ . }	
(e) { § 2. 44-1-50 ¹ . }				(j) Connecting passage founded on the original Codetta leading to	149 ² -162
(f) { § 3. 50 ² -58 ¹ . }				(j) Coda.	163-189
(g) Codetta.	58 ² -64				

* The Exposition in this movement is perfectly regular whether the movement be regarded as in Sonata, or in Sonata-Rondo, form. In the former case, the Exposition ends with the passage (g) in bar 64; in the latter case, in bar 80, after the succeeding entry of the Principal subject.

(a), SONATA No. XIX, IN F MAJOR (K. Appendix III, No. 135).
THEMATIC SCHEME.



In two movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-16 ¹	(h) Episode.	First Subject in Tonic.	119-134 ¹
(c) Bridge-passage or Transition.	16 ² -31	Bars 79-94 ¹ .	Bridge-passage or Transition.	134 ² -149
{ Alternative Analysis.			{ Alternative Analysis.	
{ First Subject 1-24 ¹ .		Section of Development.	{ First Subject 119-142 ¹ .	
{ Transition 24 ¹ -31.		Bars 94 ² -118.	{ Transition. 142 ¹ -149	
Second Subject in C major (Dominant).	32-78		Second Subject in F major (Tonic).	150-196
(d) { § 1. 32-45.			{ 1. 150-163.	
(e) { § 2. 46-54 ¹ .			{ 2. 164-172 ¹ .	
(f) { § 3. 54 ² -64 ¹ .			{ 3. 172 ² -182 ¹ .	
(g) { § 4. (or Codetta) 64 ² -78.			{ 4. (or Codetta) 182 ² -196.	
Double bar and repeat.			(j) Double bar and repeat.	

(a) SECOND MOVEMENT—"ALLEGRETTO," IN F MAJOR. OLD RONDO FORM.

	Bars.
Principal Subject (first entry)	To 8 ¹
Eight-bar sentence in Tonic. ...	8 ² -16 ¹
Episode I, in C major (Dominant) ...	16 ² -20 ¹
Link ...	20 ² -28 ¹
Principal Subject (second entry) ...	28 ² -48 ¹
Episode II, in D minor (Relative minor) ...	48 ² -51
Link ...	52 ² -60 ¹
Principal Subject (third entry) ...	60 ² -75
Coda ...	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject

(a),* SONATA No. XX, IN B FLAT MAJOR (K. Appendix III, No. 136).
THEMATIC SCHEME.



In four movements.

FIRST MOVEMENT—"ALLEGRO MODERATO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 8 ¹	(g) Bars 58-84 ³ .	First Subject in Tonic.	84 ³ -92 ¹
(c) Transition.	8 ³ -32		(h) Transition.	92 ³ -107 ³
Second Subject in F major (Dominant).	32 ³ -53 ¹		Second Subject in B flat major (Tonic).	107 ³ -128 ¹
(d)† { § 1. 32 ³ -42 ¹ . }	53 ¹ -57		{ § 1. 107 ³ -117 ¹ . }	128 ¹ -132
(e) { § 2. 42 ² -53 ¹ . }			{ § 2. 117 ² -128 ¹ . }	
(f) Codetta. Double bar and repeat.		Codetta.		

(a) SECOND MOVEMENT—"ANDANTE," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
TEMA WITH THREE VARIATIONS.

(b) TEMA AND EACH OF THE VARIATIONS. BINARY FORM.	TEMA	(c) VAR. I.	(d) VAR. II.	(e) VAR. III
	Bars.	Bars.	Bars.	Bars.
Part I. Eight-bar sentence in E flat major (Tonic) and B flat major (Dominant) <i>Double bar and repeat.</i>	1-8	17-24	33-40	49-56
Part II. Eight-bar sentence in Tonic <i>Double bar and repeat.</i>	9-16	25-32	41-48	
Excepting in Variation III, where Part II is prolonged to 11 bars, and is not repeated.				57-67

THIRD MOVEMENT—(a) MENUETTO AND TRIO. MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
(b) MENUETTO IN B FLAT MAJOR (Tonic). TERNARY FORM.		(b) TRIO IN E FLAT MAJOR (Subdominant). TERNARY FORM.		
(c) Part i: Eight-bar Sentence in Tonic. <i>Double bar and repeat.</i>	To 8	(f) Part i: Eight-bar Sentence in E flat major. <i>Double bar and repeat.</i>	To 8	Menuetto <i>Da Capo</i>
(d) Part ii: Modulating passage ending on Dominant pedal.	8 ³ -25 ¹	Part ii: Modulating passage ending on perfect cadence in B flat major.	8 ³ -16 ¹	
(e) Part iii: Repetition of Part i, lengthened to ten bars. <i>Double bar and repeat.</i>	25 ³ -35	Part iii: Repetition of Part i. <i>Double bar and repeat.</i>	16 ¹ -24	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

FOURTH MOVEMENT—"RONDO ALLEGRO," IN B FLAT MAJOR. (a) OLDER RONDO FORM.

	Bars.
(b) <i>Principal Subject in Tonic</i> (first entry)	1-40 ¹
<i>Episode I</i>	40-1-89
(c) (i) Transitional passage, leading to	40-1-64 ¹
(d) (ii) New melody in F [♯] major (Dominant)	64-2-80 ¹
(iii) Transitional passage, modulating back to B flat major, and leading to	80-2-89
<i>Principal Subject in Tonic</i> (second entry), partial appearance only	90-105 ¹
Link in E flat major leading to	105-2-110 ¹
<i>Episode II</i> in E flat major	110 ² -184
(e) (i) New melody in E flat major (Subdominant) merging into a long transitional passage written over a chromatically moving bass, and accompanied for a few bars by an inverted pedal. It ends on the chord of the Dominant seventh in B major, and leads to:	110 ² -137
(f) (ii) A partial re-entry of the <i>Principal Subject</i> in B major. This merges into a modulating sequential passage founded on the opening figures of the subject, and leads to:	138-161
(g) (iii) A partial re-entry of the <i>Principal Subject</i> in G major. This also merges into a modulating passage ending on the Dominant seventh of B flat major, and leads to	163-184
<i>Principal Subject in Tonic</i> (third entry)	185-222
Complete but for the last two bars.	
(h) <i>Short Coda</i>	222-2-235