

Mozart, Piano Sonata in C major K 330, beginning of the second movement

- Listen to the entire movement, and define the overall form: *Large-scale ternary: A B A with coda*
- Notate the bass of the first 20 measures.
- Describe the cadences (as PAC, DC etc.); notate the appropriate terms in the right spots in the score:
 - * DC in 2; HC in 4; PAC (in C) in 8
 - * IAC in 10 (in G minor); HC in 12 (back in F major)
 - * sort of HC in 14 (on V2 ?); IAC 'on IV' in 16; PC in 18; PAC in 20
- Listen to the harmony, and notate all scale degrees (Roman numbers) in the score (with inversions where these are used).
- Describe the form/structure of the first 20 measures, and the structure of all phrases within this section: *Small-scale ternary:*
 - * measures 1-8: A-section, modulating, continuous period (consequent modulates to C major)
 - * measures 9-16 (?): B-section, modulates shortly to G minor, then circles around V in F, and turns finally to the subdominant, Bb
 - * measures 17-20: final, concluding A'-section, referring to (but only partially quoting) the consequent of A.

Andante cantabile

dolce *f* *p* *f*

[F] I V7 VI⁴⁻⁻³ I⁶ V^{6/4} I IV⁶ IV I⁶ (VII⁶) I^{6/4} V V [C] I

p *p*

[C] V^{6/5} I V^{4/3} I⁶ II⁶ I^{6/4} V⁷ I

cresc. *p cresc.*

[G] IV / VII^{4/3} I⁶ V^{4/3} I [F] II VII^{4/3} I⁶ V^{4/3} I IV⁶ I⁶ IV II⁶ I^{6/4} V md

f *p* *tr*

V⁷ [6/5] [4/3] I⁶ V² (V^{6/5}) -----> IV

cresc. *f*

6--5 I⁴⁻⁻³ V⁶ / V^{6/5} V² I⁶ V^{4/3} I I^{6/4} V⁷ I

or: IV^{6/4} --> I