

## A FEW REMARKS ABOUT SONATA FORM

with an overview of the form of the first movement of  
Beethoven's First Symphony



In case you have, or download a score without bar numbers:  
here is a table that probably will fit:

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<b>2</b>	7 15	<b>6</b>	82 91	<b>10</b>	157 166	<b>14</b>	236 245
<b>3</b>	26 36	<b>7</b>	100 108	<b>11</b>	178 189	<b>15</b>	256 265
<b>4</b>	44 53	<b>8</b>	119 130	<b>12</b>	198 206	<b>16</b>	275 285
<b>5</b>	63 74	<b>9</b>	140 148	<b>13</b>	217 227		

In this text I speak only about the **classical sonata form**: in the course of the 19th century, and indeed already since Beethoven, many characteristics of the sonata form may be changed. For example: new possibilities for the '*key plan*' of a sonata form arise, and sonata forms are often more *through-composed* than in the eighteenth century. The *harmonic potential* increases significantly (especially from Schubert), and the *themes* themselves may even contain *modulations*, so that distinction between thematic and non-thematic areas of the form (first and second theme versus transitions etc.) may become quite difficult. Some nineteenth-century sonata form even contain more than two themes (then: usually three). I'm likewise not talking about pre-classical sonatas (Scarlatti for example), let alone Baroque Sonatas (partly because they are really different from what is usual in the classical style).

Even for sonata forms from the late eighteenth and early nineteenth century, you have to take schedules as below<sup>1</sup> with a grain of salt: in almost every piece something happens that is not, and not entirely fitting into such a scheme. On the other hand: common characteristics do exist, and on this basis it is quite possible to 'schematize'.

A scheme like the one below has its own history, so to speak. This sonata scheme more or less originates in the 19th century (after the musical Classicism!), and is largely inspired by the work of only Beethoven (whose work functioned around the middle of the 19th century as a role model for this musical form) – and mainly the piano sonatas of his early and middle period, and his symphonies were precisely examined. Hence, in my schedule you will find all sorts of comments that aim to refine the picture somewhat: an early Mozart sonata is not simply 'the same' as a late(r) Beethoven sonata ..

I start with some general remarks:

1.

The term **sonata form** is used to describe (mainly) **first movements** of (solo) sonatas, symphonies and chamber music pieces (like trios, quartets, quintets etc.) from the Classical era until at least the first part of the twentieth century. Another common (German) term to describe these movements is: **Sonatenhauptsatzform** ('sonata-headmovement-form'; 'head' is referring to: at the start). In Dutch this German term is abbreviated to: **hoofdvorm**. In most pieces these first movements are (quite) fast, often Allegro. Maybe that is the reason it has been common practice for a long time to speak of 'the Allegro' in a sonata when referring to a fast first movement.

2.

The term sonata form does *not* describe the whole sonata, but the form of just *one movement*. Most sonatas (and symphonies, quartets etc.) consist of, after a first movement in sonata form:

- a **slow second movement** - often, but not always, this movement is a (big) A-B-A-form; in earlier times it has been common practice to call this movement 'the Adagio' of the sonata
- a **Menuet** or, from Beethoven: **Scherzo** as third movement; the basic form of this movement is: Menuet-Trio-Menuet or Scherzo-Trio-Scherzo
- a **fast or very fast final movement** - sometimes bearing the title: Finale; this last movement very often is a **Vienese Rondo** (also called: 'sonata-rondo'); basic form: A-B-A-C-A-B-A-[Coda]

Sometimes the slow movement and the Menuet/Scherzo are exchanged (the slow movement is then becoming the third movement). Not all sonatas contain a Menuet or Scherzo; especially lots of solo sonatas contain only three movements. On the other hand, in most symphonies, and in many chamber music pieces, a Menuet or Scherzo is included.

Below you see an **outline of a sonata form**. In the outline a (fictitious) sonata in C major is

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<sup>1</sup> See from page 4.

assumed, along with a (also fictitious) sonata in c minor. We have to assume that both sonatas were composed between (ca.) 1780 en 1820: in the early Classical era *dividing lines between the sections of the form* often are less clear (especially between first group and transition); from the later pieces of Beethoven, and certainly from the early Romantic period (e.g. Schubert) the *key pattern* often is different..

When looking at the keys it is notable that:

- in *sonatas in a major key* the keys of the two themes are a fifth apart; in Classical sonatas in a major key we find in the exposition both the home key and the *dominant key*.
- in *sonatas in a minor key* the keys of two themes are most often a minor third apart: in Classical sonatas in a minor key we find in the exposition both the home key and the *relative major key*. Use of the dominant key instead of the relative major key in minor is exceptional. When the dominant key is used, it is always the *minor dominant key*!

Such key relations are not only used in sonata forms; the relations home key/dominant key or home key/dominant key are also the most common relations in for example other sonata movements, and for instance in the dances in a Suite.

In the outline below I am using capitals to indicate *major keys*, and normal characters for *minor keys*.

<i>section</i>	<i>keys in a sonata in C major</i>	<i>keys in a sonata in c minor (most common)</i>	<i>keys in a sonata in c minor (some-times)</i>
<p><b>(SLOW INTRODUCTION)</b></p> <p>Most sonatas do without a slow introduction, but adding a slow introduction before the exposition is not uncommon. In a slow introduction the tempo is for example: largo, adagio or something similar. At the beginning of the exposition there is a tempo change (the tempo is changing to Allegro, for instance).</p> <p>Often a slow introduction is aiming at the dominant of the home key, usually V or V7 (so in this example we will reach a G- or G7-chord at the end of the introduction); the resolution of this dominant is at the start of the exposition: the exposition is starting on the triad of I .</p>	C	c	c
<p><b>EXPOSITION</b></p> <p><b>first theme (or: first group)</b></p> <p>This section sometimes consists of more then just one musical phrase. In such cases it might be a better idea to speak of a first <i>group</i>. Apart from that: I believe the term 'group' for a thematic section in a sonata form is nowadays more common in English then 'theme'.</p> <p>A first group may end with an authentic cadence in the home key (and will form thus a 'closed entity'). It may also end with a half cadence in the home key (thus forming a 'open entity'; sometimes</p>	C	c	c

<p>the beginning of the transition is then sounding more or less as consequent.</p> <p><b>transition (or: transition section)</b></p> <p>This section normally is modulating to the key of the second group. A transition often (but not always) uses musical material of the first group. Often the transition is aiming at V of the key of the second group; at the end V is 'encircled' in the harmony more or less extensively, or we find a pedal point on V.</p> <p>In early Classical sonatas <i>in major</i> transition sections often do <i>not</i> contain a modulation: at the end of the transition we find a <i>half cadence</i> in the home key (so: a G-chord, still sounding as V in C major; the change of key is at the entrance of the second group in G major).</p> <p><b>second theme (or: second group)</b></p> <p>This section often consists of more than just one musical phrase (more often than the first group!). In such cases it might be a better idea to speak of a second <i>group</i> (and the term 'group' might in English be a better idea anyhow - see first theme). It is then often possible to subdivide a second group in for instance 'theme 2a' and 'theme 2b' (or: first and second section on the second group).</p> <p>A second group is virtually always closing with an authentic cadence in the dominant key (in major), or in the relative major key (in minor). Very often this is the first authentic cadence since the end of the first group (or even: since the beginning of the piece, when the first theme is ending with a half cadence).</p> <p><b>closing section (or: codetta)</b></p> <p>A (mostly) short conclusion of the whole exposition, often using some small sentences, mainly to support cadences in the key of the second group.</p>	<p><i>modulating</i> (from ca. 1780)</p>	<p><i>modulating</i></p>	<p><i>modulating</i></p>
<p><b>DEVELOPMENT (OR: DEVELOPMENT SECTION)</b></p> <p>The development is the section hardest to describe in general terms. We can assume though that we will see these occurrences:</p> <ul style="list-style-type: none"> <li>- processing material of the exposition; often parts of the themes are re-used (but not always: in some pieces the composer chooses to re-use musical material of the closing section or transition)</li> <li>- modulations, sequences</li> <li>- contraction, shortening or recombination of motifs or themes</li> </ul> <p>Sometimes the beginning of the development is not yet modulating. We could then speak of an '<b>introduction</b>'.</p>	<p>G</p>	<p>Es</p>	<p>g</p>
	G	Es	g

<p>We could call the modulating part of a development the '<b>central section</b>'. In this part we will find mainly the processing of musical material of the exposition.</p> <p>The development section normally ends on a <b>dominant pedal point</b>: V of the home key is in the bass constantly, and at the same time on top of that bass other harmonies might occur. Sometimes a pedal point is less literal, when V is <i>encircled</i> more then kept in the bass all the time. And in some pieces the pedal point is on a 'wrong dominant', so the development is ending in the 'wrong key'. The 'mistake' then has to be 'repaired' in the last moment, just before the start of the recapitulation.<sup>2</sup></p>	C: V	c: V	c: V
<p><b>RECAPITULATION</b></p> <p><b>first theme (or: first group)</b></p> <p>Repeat of the first group of the exposition. Sometimes some changes are made (like: extension, use of a different key, change of the motivic content etc.). The first group will always stay recognizable though.</p> <p>Sometimes the recapitulation is starting in <i>a different key</i>,<sup>3</sup> to a certain extent we could think this different key as a 'wrong key'; often a modulation to the 'right key' is taking place further on in the first group.</p> <p><b>transition (or: transition section)</b></p> <p>In principle it is not necessary to write a modulation in this section, as the first and second theme are in the same key now. Very often there <i>is</i> a modulation though (or: a modulation is <i>suggested</i>). The difference with the exposition: this time the modulation is starting and ending in the same key.</p> <p>See also the remarks about the transition in the exposition..</p> <p>In early Classical sonatas, when there is no modulation in the transition in the exposition, this turns out to be quite 'handy' in the recapitulation: when there is <i>a half cadence</i> at the end of the transition in the exposition (so: on a G-chord, sounding as V in C), then the second theme can follow either in G major (in the exposition) or in C major (in the recapitulation); in principle the transition sections of exposition and recapitulation can be identical!<sup>4</sup></p>	C	c	c
	<p><i>mostly modulating section (from ca. 1780) - though the keys in the beginning and at the end now are identical</i></p>	<p><i>mostly modulating section (from ca. 1780) - though the keys in the beginning and at the end now are identical</i></p>	<p><i>mostly modulating section (from ca. 1780) - though the keys in the beginning and at the end now are identical</i></p>

2 Well-liked by composers is above all the dominant of the relative minor key, when the piece is in a major key. See for example: Beethoven: First Symphony, first movement; the piece is in C major, the pedal point at the end of the development is on E, V of a minor, the relative minor key. In Beethoven's sonata in F major Op. 10,2 things are even more confusing: the development section is ending on V of d minor (relative minor key); then the recapitulation is beginning in the 'wrong key' D major! (only later in the recapitulation of the first theme the key is changing to F major).

3 See footnote 1 (Beethoven's sonata in F major)

<p><b>second theme (or: second group)</b></p> <p>Repeat of the second group of the exposition.(transposed, and in sonatas in a minor key: change to the <i>minor</i> home key). Virtually always closing with an authentic cadence in the home key. See also the remarks about the second group in the exposition.</p> <p>Sometimes in the recapitulation, in a sonata in a <i>minor</i> key, a composer decides to use the <i>parallel</i> major key (maybe because the second theme is sounding well in major, in the exposition, but would sound less good in minor, in the recapitulation?) In this case it is <i>possible</i> to return to the minor home key (at a later moment in the second group, for instance in 'theme 2b', in the closing section, or even not earlier then in the coda). It is not necessary to return to minor though: sometimes the parallel major key will stay until the end of the movement.</p> <p>Changing a second theme in the recapitulation (more then: transposing it, and - when the piece is in minor - changing the key to minor) is far less common then changes in the first group.</p> <p><b>closing section (or: codetta)</b></p> <p>See exposition. Sometimes the closing section in the recapitulation is extended (compared with the exposition). Sometimes the closing section leads to the coda in a hardly perceptible way..</p>	C	c / C	c
<p><b>(CODA)</b></p> <p>Lots of sonata forms do not have a coda: especially in the Classical period the movement often ends with the, maybe extended, closing section.</p> <p>Sometimes a coda springs hardly audible from the closing section; sometimes a coda is a really independent section, often reverting to the first theme, or - less often - to the second theme, or to both themes.</p> <p>Sometimes the beginning of a coda is suggesting a modulation (like the beginning of the development); in this way the listener is deceived, and might start to believe he is listening to a 'second development section'.</p>	C	c / C	c / C

Normally

- the exposition is **repeated**; we find a repetition sign at the end of the exposition (and also, when the sonata contains a slow introduction at the beginning of the exposition)
  - development section and recapitulation are **repeated together**; we find a repetition sign at the beginning of the development and at the end of the recapitulation.
- From Beethoven the second repeat (development+recapitulation) often is omitted;

4 See for example: Mozart: piano sonata in G major, first movement. The transition sections of exposition and recapitulation are identical; the first theme in the recapitulation is changed though.

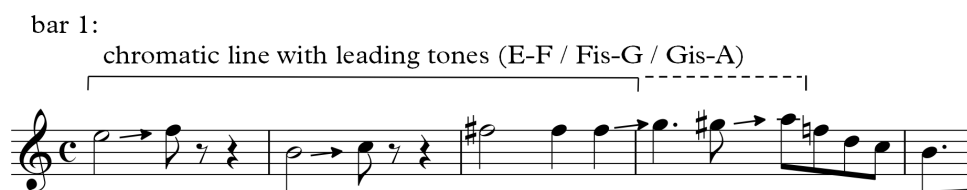
sometimes even the exposition is not repeated (from Beethoven's late work).

In a Classical sonata the **themes** are more or less like *characters* in a play: the themetical sections are best recognizable, are the easiest to remember, and often differ from the other sections by having a clearer, more 'fixed' structure - for instance a clear grouping like 4 + 4. The non-themetical sections (transition, closing section) on the contrary often have a more 'loose' structure.<sup>5</sup> When a second group is consisting of more than one section very often the first section is the most 'characteristic', and sounding more 'important' than the second or (eventual) third section. The first section therefore often is perceived as the 'real second theme'.

Before speaking about the concrete form of the first movement of Beethoven's First Symphony, I would like to discuss some general issues connected with Beethoven's way of composing, and especially with his ways to create coherence in a composition. In many pieces of Beethoven we can observe that some very simple material is used (motifs, or even a kind of 'pre-stages' of motifs, as for example: groups of intervals, melodic direction and the like). These then are often used and re-used in various sections of the form, and therefore links are created between these sections. Such elements are often almost "primitive": for example: a circular motion around one tone, excessive use of a certain inversion of chords, a specific scale figure..<sup>6</sup>

In the First Symphony we certainly can find such elements. We can describe them as follows:

- the motion from leading tone to root, in other words: an ascending semitone ( $7 \rightarrow 1$ ), which is also often developing into an ascending chromatic scale:



- this motion is often combined with a leap of a fourth or fifth in the bass, from the fifth to the tonic, the harmonic motion under  $7 \rightarrow 1$  is therefore:  $V \rightarrow I$ :



- the (melodic, motivic) motion  $5 \rightarrow 7 \rightarrow 1$  (this is obviously related to the motion  $7 \rightarrow 1$ ), which we find not only in both first and second theme in the first movement, but also for example in the second movement:

<sup>5</sup> Erwin Ratz speaks in his Formenlehre-book of "fest gefügte" ('strongly jointed') and "locker gefügte" ('loosely jointed') passages.

<sup>6</sup> A good example is the first movement of the Sonata in D minor "the tempest": in this movement *6-chords*, and *turns* around a tone are constantly used.



bar 13:

begining of the second movement:

The combined third + second is also evident when we combine 'horizontal' with 'vertical', for example at the beginning of the slow introduction (measure 1): the notes in bass and top voice are C, E and F, or in measure 3: D, F # and G.

- an arpeggiated (tonic) triad, combined with semitone motion, often in quarter notes:

bar 16:

and for example in the accompaniment of the second theme (bar 53):

- the dominant seventh chord, often in root position, and often arpeggiated, descending:

Below is a brief discussion of the form.

## measures 1-12, slow introduction

In Beethoven's time, the beginning of this movement must have sounded quite revolutionary: the first chord is not the tonic, but a dominant seventh chord *on* C, so V7 to/in F. The home key of the piece is of course C major, but we could at first think that the home key is F major! In bar 2 though, we realize that the piece is in C major, and we interpret the harmony in measures 1-4 as:

(V7) → IV | V7 VI | (V7) → | V

Remarkable is here the third /second combination<sup>7</sup> (returns at the beginning of the first theme, in measure 13, as a horizontal, motivic event).

After these first four measures we are heading towards the dominant of the home key - a usual practice in a slow introduction of a sonata form. In this sequel the "basic elements" play a big role, though they are sometimes somewhat hidde. See for example the movement from B to C in the upper voice (first violin) in measures 5 / 6, followed by the chromaticism C-C#-D, the motion 7 → 5 → 1 in the bass in measures 7 and 8, the chromatic line G - G# - A in the bass in measures 9 / 10, and the motion from ( E → ) F → B ( → C ) in the upper voice in measure 12 (= part of a arpeggiated dominant seventh chord).

## measures 13-106: Exposition

### measures 13-33: first theme

This theme looks like a sentence at first sight, because we see:

- a model of four measures (with the figure 5 → 7 → 1 followed by an arpeggiated triad), follwed by a sort of chromatic "connection" of two measures (17/18)<sup>8</sup>: I (V7) → II
- a sequence, a tone higher, so: on the II<sup>nd</sup> degree, again followed by a sort of chromatic "connection": II II<sup>2</sup>md V6 / 5
- shortening process from measure 26, so a group of (2 + 2) + 4 measures is created (note the arpeggiated dominant seventh chord!)

On the other hand, the theme ends in measure 33 evidently with a perfect authentic cadence (from 30: V7 | I IV | I6/4 V7 | I ), and if it is a sentence, then the presentation is quite long compared with the continuation (a presantation of 12 measures and a continuation of only 8 bars). So maybe it's something like: a sentence that ends like a period?

### measures 33-52: transition

The beginning of the transition *overlaps* with the end of the first theme: measure 33 contains an ending a beginning at the same time. The transition begins with 8 measures pedal point on I (above the pedal degrees I and V alternate). The second group of measures forms a varied repetition of the first. Interestingly, the upper voice is entirely based on an arpeggiated tonic triad (cf. the first theme!), along with (much of) an arpeggiated V7:

bar 33:



<sup>7</sup> See the second example on page 8.

<sup>8</sup> Compare with the example on top of page 9: the chromatic line C-C#-D is clearly visible, and the combination of a third and a second has a role in connection with this line (A/C#/D)

From measure 42 (with upbeat in 41)  $5 \rightarrow 7 \rightarrow 1$  (ie: the beginning of the first theme) plays a key role, in conjunction with a chromatic ascent. We also see an acceleration of the motion:

bar 41:

The remaining measures of the transition confirm the dominant of C major, as V is all the time appearing on strong beats (alternating with I on weak beats). One conclusion is that we are dealing here with a *non-modulating transition*: in measure 52 we end with a half cadence in the *home key*!<sup>9</sup>

### measures 53-88: second group

The second group consists of several elements:

theme 2A, structured as a period, in measures 53-69. Teh structure is like this:

8		+		8			
( 4	+	4	)	( 4	+	4	)
<i>motif a</i>		<i>motif b</i>		<i>motif a'</i>		<i>motif b'</i>	
				<i>half cadence</i>		<i>heel slot</i>	
----- voorzin -----				----- nazin -----			

We are clearly in the key of G major, and we know for sure in which key we are as soon as the F# appears (and stays..). De toonsoort is duidelijk G groot, en dat weten we zeker zodra de Fis verschenen is (en blijft..). Striking: it looks like the first three notes of this theme are a variant of the first notes of the first theme:

In this context: note the bass in measures 57/58!

In the consequent motif a' is varied slightly (it is *surpassing* the first time, from measure 64). And b' is naturally is a variation (as the consequent is heading towards a perfect authentic cadence). But something is going on with that very cadence: it fails somewhat... Instead of completing the motion B – A in measure 68 with a G in 69, the upper voice leaps to D (the fifth of the key). And the lower voice does not do D – D - G (what could be expected in an authentic cadence), but D - C – B instead. For *both* reasons, we are dealing with an *imperfect authentic cadence* here: upper and lower voice *both* do not end on the root; the harmony is: I6/4 V2 | I6 (instead of: I6/4 V | I ).

<sup>9</sup> See the remarks about transitions without modulation on page 5.

Therefore, the following measures (69-77) are to be considered as an extension of theme 2A: a group of nine measures, with the first measure overlapping with the last bar of theme 2A, structured as: ( 2 + 2 ) + 5  
*repeat development and close*

The real ending of theme 2A is at the end of this extension; we close here with a perfect authentic cadence.

After this first cadence in the second group theme 2B is following; the beginning of this theme is again overlapping. Striking here is above all that we are temporarily continuing in the key of G minor, the parallel key of G major. The material is clearly derived from the beginning of theme 2A, which becomes clear when we place the oboe and flute parts of measures 53 and 54 in the same register:



Clearly visible: in both situations (also) *descending fifths* are used; only, in theme 2B these are continuing further: : G → C → F → Bb → Eb.<sup>10</sup> As these notes form the roots of the chords, this pattern forms a *sequence of descending fifths*: I IV VII III VI in G minor. (If Beethoven would continue the sequence II V I would be next, but that is not happening here.)

After this sequence we are heading to the dominant in measure 85 (through a, partly chromatically, ascending line in the bass!). And then we go back to G major “through the back”: in measure 86 we reach an E minor chord, which is: VI in G *major* (via (VII7) by the way - and it sounds like a deceptive cadence).. In this last section of theme 2B we reach a perfect authentic cadence in G major. The harmony of these last measures (from 85):

G minor: V7 G major: (VII7) | VI | II6/5 (V6/5) V7 | I

### **measures 89-106: closing section**

This section obviously refers to the first theme, both by the 5 → 7 → 1 -motif, and by the chromaticism (see upper voice from measure 92). It consists of

- a first section until measure 100
- a second section (consisting mainly of closings) in measures 101-106; een tweede maatgroep (met voornamelijk slotwendingen) in de maatenn 101-106; an eye here on the figure 7 → 1 → 5 in the upper voice!

This completes the exposition. In other words: the exposition ends *before* the repetition sign:

### **measures 106-109: 'transition' or 'connection'**

In these measures we are modulating back to C major, through an arpeggiated dominant seventh chord.<sup>11</sup> These measures are not part of the exposition!

<sup>10</sup> Compare with the development section!

<sup>11</sup> Compare these measures with the last measures of the development section, and with the beginning of the coda. And with the last measure of the slow introduction. The arpeggiated dominant seventh chord plays also an important role

## measures 110-177 (or 173?): development section

The development can be divided into several "blocks":

- measures 110-144
- measures 144-160
- measures 161-173 (or 177)

Right from the beginning of the development it is clear that motivic material of the first theme is re-used: we recognize the  $5 \rightarrow 7 \rightarrow 1$  – motif. And maybe the upper voice from the third measure can be connected with the (rhythm of) the second group?<sup>12</sup>

In the beginning of the **first section** (110-144) we are scared at first: We are confronted with an unexpected, forte, A major 6-chord. Of course, it might turn out that this chord is a tonic, but it is more probable that we immediately interpret it as the dominant in d minor or D major (caused by the C#, a *raised* tone in C major). Measures 110-113 confirm what we thought: we are in D minor.

But: in the very moment in measure 114 that the dominant of D minor – here: V2 – could resolve to I6, instead of a D minor chord a D major chord appears. Again, we quite immediately accept this 6-chord as V6, in G minor, also because measures 114-117 form a sequence of 110-113. This “trick” is repeated once more, ; therefore we reach the key of C minor in measures 118-122. The resolution of the dominant is a little different this time (measures 121/122): V2  $\rightarrow$  I6 is replaced by V7  $\rightarrow$  I , in C minor. As we have now closed on a minor triad, and as this triad is in root position, we may call measure 122 a temporary “resting point”, and as the closing point of a process that started in measure 110.

The next section in this first “block” of the development starts in measure 122 (with overlap). This section is mainly using the arpeggiated triad-with-extra-tone from the first theme (here: C Eb G B C, first in the bass, then in the winds). This (tonic) triad of C minor changes in measure 125 in a dominant seventh chord, which is V4/3 in F minor (resolution to F minor in 126). Again, sequences are used: in 126 we see a sequence in F minor, at the end modulating to Bb major. But the second sequence, from measure 130, is not literal, and the Bb chord soon becomes the dominant of Eb major (because of the added Ab in measure 131). From here, there is a *dominant pedal point* in the key of E flat major. This pedal point is lasting until measure 144 (when V7 resolves to I in Eb major).

In retrospect, the complete section 110 to 144 is nothing else than a large sequence of descending fifths, in which every tonic (though sometimes not really achieved) is transformed into a dominant for the next key:

(A)  $\rightarrow$  d / D  $\rightarrow$  g / G  $\rightarrow$  c / C  $\rightarrow$  f / F  $\rightarrow$  Bb  $\rightarrow$  Eb

This is just a half circle of fifths, since the distance between A and Eb is a tritone. And of course we again can link back to the exposition: one example is sequence of descending fifths in theme 2B, but we can also think of all the leaps of fifths we have heard before, we may think of figures like  $5 \rightarrow 7 \rightarrow 1$ , etc. ..

In the **second “block”** of the development (144-160) we start to return to the home key. Again, the beginning of the first theme is used. This time it is divided between different instruments (this is called: *durchbrochener Satz*). We observe sequences again: a sequence model in measures 145-148

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in the first theme (from measure 26).

<sup>12</sup> See from measure 57.

We could say that in this second “block” the sequence of descending fifths of the first block is *inverted* to a sequence of *ascending fifths* (or label it as: sequence of descending fourths, which is the same). Two steps are then left out though (which are listed below in parentheses):

And in a sense, we are back to where we started off: the development started on an A chord, and we have now arrived on the dominance of A minor..

### measures 178-259: recapitulation

**measures178-205: first theme and transition**

14

In this way we reach a *half cadence* in measure 198. And then the whole transition from the exposition is left out, and replaced by measures 199-205. The harmony in these measures does in fact not move at all: we continue to hang on V in C major. We could of course label these measures as transition, but we could also describe them as an extension of the half cadence at the end of the first theme - and then we would have to say: no transition is used in this recapitulation.

### **measures 206-241: second group**

Except for the different key, the second group is unchanged unchanged from the exposition onveranderd.

Ik just mention the sections here:

- measures 206-222: theme 2A
- measures 222-230: extension of theme 2A
- measures 230- 241: theme 2B

### **measures 242-259: closing section**

This section is also unchanged from the expositie. The recapitulation is not repeated, we immediately go to:

### **measures 260-298: Coda**

In the first section of the coda (measures 260-271) we find a new combinaton of elements: the descending arpeggiated dominant seventh chord is *combined* with the beginning of the first theme.

Nota:

- the first dominant seventh chord (F7) is the same chord as at the beginning of the slow introduction
- the second dominant seventh chord (A7) is the same chord as in the first 'connection motif' in the first theme<sup>14</sup>
- het third dominant seventh chord (G7) is the same chord as forms the basis of the consequent of the first theme<sup>15</sup>

The musical score for measures 260-298, Coda, is presented in two systems. The first system (measures 260-271) shows a piano introduction with a descending arpeggiated dominant seventh chord (F7) in the right hand and a rhythmic motif in the left hand. The second system (measures 272-298) shows the first theme (thema 1) in the right hand and a descending arpeggiated dominant seventh chord (A7) in the left hand. The score is labeled with 'dominant-7' and 'thema 1'.

<sup>14</sup> See measures 17/18

<sup>15</sup> See measures 26-30

The second section of the coda (measures 272-298) mainly consists of final cadences. Also here, we can find relations with the first theme: the beginning of this section is similar to the cadence at the end of the first theme in the exposition<sup>16</sup>, although this time the cadence is 'stretched' (because we go to VI twice at first, through a chromatic line in the bass). In measures 276/277 we recognize  $5 \rightarrow 7 \rightarrow 1$  in the upper voice. After measure 177 a *tonic pedal point* is used. On this pedal point we hear both the  $5 \rightarrow 7 \rightarrow 1$  – motif and the arpeggiated triad from the first theme (here as: C – E – G – C ).

In this text I tried to show you that there are relations between the individual sections of the form of this Symphony-movement. Such interrelationships between various sections of a form are quite common; they may lead to cohesion throughout a piece. We must therefore not be too amazed that for instance an aspect of the first group is returning in the second group. A good other example for such procedure is the exposition of Beethoven's Piano Sonata in F minor Op. 2 No.1. In the beginning of the first group we mainly encounter ascending arpeggiated triads, whereas the second theme starts with descending arpeggiated chords:<sup>17</sup>



On the next pages you will finally see the exposition of a Piano Sonata by Haydn. Like in the Beethoven Symphony, there is *no modulation* in the transition. In this Haydn-Sonata measure 16 is the end of the transition; here we find a clear cesura, after an A-chord (Vth degree, half cadence, in the home key D major). Only after the start of the second theme the key changes to A major..

The other sections of the form are clearly delimited as well. The first group (**periode**) is in bars 1-8. The structure of the transition (bars 9-16) is a bit less obvious. The second group is ending on the first beat of bar 35. At the end of this second group we find a *trill on the second tone* of the key (A major); this trill leads to a perfect cadence in bar 35. This is a very common 'formula' at the end of a second theme: the trill, the melodic motion  $2 \rightarrow 1$  in the top voice, and  $V \rightarrow I$  as harmonic progression together mark a distinct and definit ending.<sup>18</sup> The last bars of this exposition (from bar 36) form the closing section:

<sup>16</sup> Compare measures 271-277 with 31-33.

<sup>17</sup> A similar relation between first and second theme can be found in the first movement of Beethoven's Sonata in F minor Op. 57 ("Appassionata").

<sup>18</sup> Trills often are used in similar way at the end of the solo cadenza in first movements of concertos: the soloist plays the whole 'formula', and the orchestra enters on the first degree at the end.



# SONATE in D

**Allegro con brio**

Hoboken XVI:37



21

24

27

29

31

34

38