

ONLINE CHAPTER 4

CLASSICAL FORMS

Artist in Residence: The Original Rock Stars: Mozart, Chopin, and the Boys



Chapter Objectives

- Be able to recognize large scale forms in music
- Define and analyze main sections of a composition in binary form
- Define and analyze main sections of a composition in ternary form
- Define and analyze main sections of a composition in rondo form
- Define and analyze main sections of a composition in sonata form
- Define and analyze main sections of a composition in concerto form

A young girl growing up in the Midwest is dreaming of faraway places where “troubles melt like lemon drops.” Her life is what some would call mundane, but as a tornado barrels down on the Kansas farm, the young girl and her dog are transported to the magical Land of Oz. Here she meets characters such as Glinda the Good Witch, the Scarecrow, the Tin Man, and the Lion, all who have a profound influence in her quest to return to the Kansas farm. Through the music, dancing, and the laughter, there is a great deal of conflict as the Wicked Witch of the West tries to steal the magic slippers from Dorothy so she can never return home. By the end of the movie, the witch is dead, and Dorothy awakens back in Kansas only to realize that the entire trip to Oz was nothing but a dream.

Understanding musical form is very similar to outlining the plot of *The Wizard of Oz*.

- Introduction of first theme (Dorothy in Kansas, “Somewhere Over the Rainbow” in black and white)
- Transition to new key and/or theme (Tornado and flight to Land of Oz)
- Second Theme (The Land of Oz in full Technicolor)
- Conflict and Development (Running from the witch, The haunted forest)
- Resolution of Conflict (Killing of witch, balloon ride back to Kansas)
- Return of original key (Dorothy waking up in Kansas, film returns to black and white)

In movies, the plot is focused on the characters, the conflict, and the resolution of the conflict. Musical form is also based on the characters (the themes or sections), the conflict (modulations), and the resolution of the conflict (retransition to the original theme and or key.) So why should we even bother to study classical forms? It is up to us as listeners, performers, engineers, and players to better understand how the differences between sections, whether that be in key, melody, harmony, or even instrumentation changes, help to create an overall framework and story.

By definition, musical form is the overall structure of a musical composition. It includes the study of how phrases evolve into larger sections, creating a template for how the piece works together as a whole. Historically, classical forms have been the framework for countless pieces. Sonatas, concertos, symphonies, and arias from the Classical and Romantic periods all seem to follow the same formal design. This attention to formal detail eventually became the basis for song design in popular music.

Listen to the short piano piece “Wilder Reiter” from *Album für die Jugend*, Op.68 on the YouTube channel. Composed by Schumann as an exercise for young pianists, this piece clearly has different sections. The first section is written in a minor key and the second section is composed in a major key. Are you able to hear this? Think of this excerpt as a story. You have an introduction (with the first melody), a plot, a conflict (with the introduction of the major key), and the resolution (the return to the original melody and minor key). What other changes do you hear that allows you to recognize three distinct sections?



Video Track:
Schumann,
Wilder Reiter

ARTISTS IN RESIDENCE

The Original Rock Stars of the Classical Music World

The year is 1761. A five-year-old boy sits down at the harpsichord to play before the Empress Maria Theresia in Austria. Was he nervous? Was he confident in his own abilities? We will never truly know, but his performances were well received by the royalty. While impressed with his virtuosity, it was his joyful demeanor and exciting personality

that impressed the empress most. And so began the European tour of Wolfgang Amadeus Mozart. By 1776, the twenty-year-old Mozart was premiering one of his symphonies in Salzburg, where the audience reacted with “excited applause and amazement: the former on account of its beautiful composition, the latter because Mozart, when he wrote it, can scarcely have been twelve years old.”

The year is 1817. A young Frederic Chopin begins to give public concerts of his original compositions throughout Poland, including a performance for the Czar of Russia by the time he was eleven. Unlike Mozart, Chopin preferred to perform in smaller venues, including homes. He focused more on his composition study and teaching his wealthy young pupils. In a letter to Franz Liszt, his contemporary, Chopin states, “I am not fitted for public playing. The public frightens me, its breath chokes me. I am paralyzed by its inquisitive gaze, and affrighted at these strange faces; but you, you are meant for it. If you can’t win the love of the public, you can astonish it and deafen it.”

The music of both Mozart and Chopin is timeless; however, their approaches to live performance were quite different. Both achieved some success during their lifetimes, but it wasn’t until after death that each one’s works were recognized as true masterpieces by the public. Can you think of some artists in popular music whose music is timeless? What popular songs will still be recognized by a generation two hundred years in the future? How do you think live performance impacts the success of an artist today?

BINARY FORM

Binary form refers to any piece of music clearly divided into two parts or sections. The form is labeled *sectional* if the A section cadences in the original key.

However, the A section may involve a modulation from the tonic. If there is a modulation to another key, terminating in a complete cadence at the end of the A section, the term *continuous* is used.

Rounded binary includes a return of the material from the A section at the conclusion of the B section. As a result, there is a tendency for the organization of the phrases to be more symmetrical. There are three sections found in rounded binary:

1. Statement of the theme in the original key (A section)
2. The digression (B material often in new key)
3. Restatement of the original theme

The majority of rounded binaries are labeled continuous due to the modulation that often occurs in the A section, although there are exceptions to this rule.

Study the score from Bach’s *Goldberg Variations*. While the repeat signs are an obvious indicator of the two sections, it is the cadence presented at measure 8 that marks the true division of this piece. The abundance of C#s in the final measures of the A section solidify the key of D major, so we know a modulation has occurred. There is no return of the melodic material from the A section, so the form of this piece is continuous binary. Study the chart below in order to better understand the formal design as you listen to the piece and follow the score.



Video
Track 42:
Bach, Goldberg
Variations

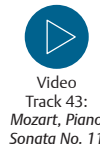
	A	B
Measures:	1–8	9–16
Key:	G–D Major	D–G Major
Cadences:	PAC (D)	PAC (G)

Bach, *Goldberg Variations*, No. 9

Canone alla Terza

Keyboard

Mozart's Piano Sonata No. 11 in A major is a clear example of rounded binary form. The short piece opens in the key of A major with a repeated rhythmic and melodic motive in the first two measures. A PAC occurs in measure 8 in the original key of A major. The B section begins in measure 9, where the accompaniment line is changed to include arpeggios. The material is not really all that different between the two sections, and the key has not changed. However, it is enough of a change for our ears to notice that something new is happening. The opening material returns in measure 13 and concludes the piece with slight variations. Study the chart below in order to better understand the formal design as you follow along with the score.



	A	B	A'
Measures:	1–8	8–12	13–18
Key:	A major	A major	A major
Cadences:	PAC	PAC	PAC

Mozart, Piano Sonata No. 11 in A major

Mozart

Andante grazioso

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The tempo is 'Andante grazioso'. The key signature is two sharps (F# and C#). The time signature is 3/8. The score includes dynamic markings: *p* (piano) in measures 1, 2, 8, 13, and 14; *sf* (sforzando) in measures 11, 12, and 16; and *f* (forte) in measure 17. The piece concludes with a repeat sign in measure 18.

TERNARY FORM

Movements in ternary form consist of three main sections, most often represented with the letter scheme ABA. **Ternary form** is reserved for those compositions that can *clearly* be divided into three distinct parts. This style of formal design includes a statement, a contrast, and a restatement. The first division is distinguished by the completion of a harmonic movement (a complete cadence). The second section is recognizable by its contrasting material in key, melody, texture, and/or rhythm. The third and final section is made up of a restatement of the original material from the first section, but more importantly a return to the original key. Often these three distinct sections will be set off by three complete cadences.

This design has many similarities with the rounded binary form discussed earlier; however, there are two main differences which distinguish a ternary structure from rounded binary form.

1. In a ternary structure, the A section is often closed, meaning that it has a complete harmonic movement ending in the same key.
2. The B section in a rounded binary is normally a digression whose contrast sounds more like a continuation of the A section. The B section in ternary is a clear and striking contrast to the A section, most often in its change of tonality.

There are two types of qualifiers for ternary form. **Simple Ternary** refers to a three-part structure in which each section is a phrase or period design; each section falls short of having another form within it. **Compound Ternary** is a three part structure with other forms within one of the three sections, such as the A section having a binary structure. The design of simple ternary has three qualifiers to distinguish a more precise formal structure:

1. **Continuous Ternary**—a simple ternary structure in which the A section contains a modulation to another key (much like the continuous binary principle).
2. **Sectional Ternary**—a simple ternary structure in which the A section ends in the original key.

Chopin's Etude in E major, Op. 10, No. 3 is a clear example of Simple Sectional Ternary. The outline of the formal structure is shown below. In what ways, melodically, rhythmically, and harmonically, is the B section strikingly different from the A section?



Video
Track 44:
Chopin, Etude in
E Major

	A	B	A
Measures:	1–21	22–61	62–77
Key:	E major	B major	E major
Cadences:	PAC	PAC (E)	PAC

Chopin, Etude in E major, Op. 10, No. 3

Lento ma non troppo. ♩ = 100

Piano

p

legato

4

Pno.

cresc.

stretto

8

Pno.

riten.

ten.

12

Pno.

poco cresc.

stretto e più cresc. e riten.

16

Pno.

con forza

f

dim.

ten.

ten.

ten.

Chopin, Etude in E major, Op. 10, No. 3 (continued)

Pno.

20 *pp* *rallent.* *poco più animato*

Pno.

24 *poco cresc.*

Pno.

29 *f* *p*

Pno.

32 *fp* *f* *p*

Pno.

36 *fp* *f p*

40 *8^{va}*

Pno. *ff* *con forza*

44 *8^{va}* *con fuoco* *f con bravura*

Pno. *più cresc. e stretto*

52 *riten.* *legatissimo* *fz* *p*

Pno. *sempre p*

Chopin, Etude in E major, Op. 10, No. 3 (continued)

Composed in just twenty-four days, Handel's *Messiah* is one of the most performed choral compositions of all time. The aria "He Was Despised" is written in Compound Ternary form. The opening 49 measures are labeled as the A section; however, within the section, a binary form can be heard. At measure 21, the key has changed to B \flat major, and following the transition from 21–24, there is a change in the melodic material. As you listen to the piece, discuss the ways in which the music is altered at measure 24 and compare that to the shift at measure 50. The *da capo* at the end of the B section instructs the performer to return to the opening 49 measures, creating a large scale, compound ternary piece.

A	B	Da Capo
Measures:	1–49	50–67
Key:	E♭ major	C minor to G minor
Cadences:	PAC	PAC (G min)



Video
Track 49:
Handel,
He Was
Despised

Handel, "He Was Despised" from *Messiah*

Largo Handel

Violin I

Violin II

Viola

Alto

Basso Continuo

Vln. I

Vln. II

Vla.

A

Basso

He was despised de-

Handel, "He Was Despised" from *Messiah* (continued)

11

Vln. I *p* *p* *pp*

Vln. II *p* *p* *pp*

Vla. *p* *pp*

A
spi-sed and rejected, re-ject-ed of men, a man of sor-rows,

Basso

16

Vln. I

Vln. II

Vla.

A
a man of sor-rows, and ac-quainted with grief, a man of

Basso

20

Vln. I *p* *f*

Vln. II *p* *f*

Vla.

A
sor-rows, and acquaint-ed with grief; He

Basso

25

Vln. I

Vln. II

Vla.

A

Basso

was de-spi-sied, re-ject-ed, He was de-spi-sed and re-ject-ed of men, a man — of

30

Vln. I

Vln. II

Vla.

A

Basso

sor-rows, and ac-quaint-ed with grief, — a man of sor-rows, and ac-quaint-ed with grief; He was de-spi-sied,

p

p

4 6
2_b

35

Vln. I

Vln. II

Vla.

A

Basso

re-ject-ed, a man of sor-rows, and ac-quaint-ed with grief, and ac-quaint-ed with grief, —

6

Handel, "He Was Despised" from *Messiah* (continued)

40



Vln. I

Vln. II

Vla.

A

Basso

— a man — of sor- rows, and ac- quaint - ed with grief.

46



Vln. I

Vln. II

Vla.

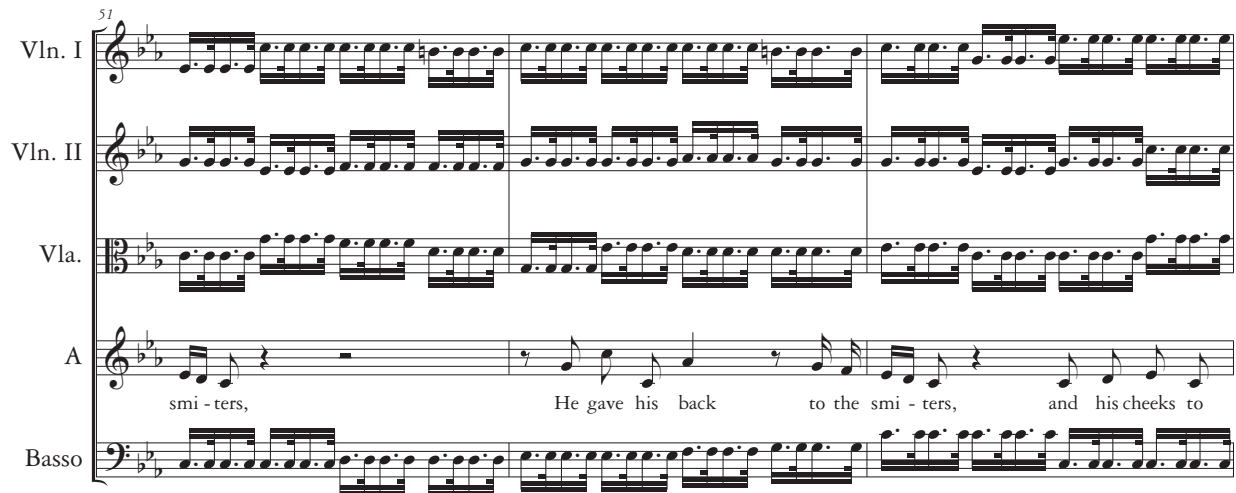
A

Basso

He gave his back to the

Fine.

51



Vln. I

Vln. II

Vla.

A

Basso

smi - ters, He gave his back to the smi - ters, and his cheeks to

54

Vln. I
Vln. II
Vla.
A
Basso

them that pluck-ed off the hair, and his cheeks to them that pluck-ed off the

Detailed description: This system contains measures 54, 55, and 56. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Alto and Bass parts have vocal lines with lyrics. The Bass part includes a fermata under the final note of measure 56.

57

Vln. I
Vln. II
Vla.
A
Basso

hair, and his cheeks to them that pluck-ed off the hair; he hid not his

Detailed description: This system contains measures 57, 58, and 59. The instrumental parts continue with the same rhythmic patterns. The vocal parts continue with lyrics. The Bass part includes a fermata under the final note of measure 59.

60

Vln. I
Vln. II
Vla.
A
Basso

face from shame and spit-ting, he hid not his face from shame, —

6 5 b 6 5 6 5 4 4

Detailed description: This system contains measures 60, 61, and 62. The instrumental parts continue with the same rhythmic patterns. The vocal parts continue with lyrics. The Bass part includes a fermata under the final note of measure 62. Fingerings are indicated below the Bass staff.

Handel, "He Was Despised" from *Messiah* (continued)

The image shows a musical score for Handel's "He Was Despised" from the Messiah, measures 63-65. The score is arranged in two systems. The first system (measures 63-65) features five staves: Violin I, Violin II, Viola, Alto, and Bass. The second system (measures 65-67) features the same five staves. The Alto and Bass parts contain the vocal line with lyrics. The Alto part has lyrics: "from shame, _____ he hid not his". The Bass part has lyrics: "face from shame, _____ from shame and spit-ting." The score includes various musical notations such as clefs, key signatures (three flats), time signatures, and dynamic markings. There are also some performance instructions like "Da Capo." and "5 1/2 #".

ARTISTS IN RESIDENCE

The Great Masters of Classical Composition

The works presented in this chapter were composed by what most would consider to be the masters of Baroque and Classical composition. Their influence can be heard in music for the next two hundred years, whether that be in the operas of Wagner, the choral pieces of John Rutter, or the piano progressions used in Bruno Mars's "If I Was Your Man." Volumes of books have been written about these composers, and scholars spend a lifetime analyzing their music and their compositional output.

Take some time to further research the life and compositional style of one of the composers highlighted in this chapter. What influence did each composer have on the music of his time period? What differentiates a piano sonata of Beethoven from one composed by Mozart? There is a difference and you can probably hear it after listening just once or twice! Now, it is up to you to figure out why and how these differences in composition vary from composer to composer. The same can be said when comparing the music of say Madonna and P!nk. Are there similarities? Of course. But it is those subtle changes that allow us to

know who is performing, or in the case of the classical masters, who is composing, these timeless compositions.

Johann Sebastian Bach (1685–1750)

George Frederic Handel (1685–1759)

Franz Joseph Haydn (1732–1809)

Wolfgang Amadeus Mozart (1756–1791)

Ludwig Van Beethoven (1770–1827)

Frederic Chopin (1810–1849)

RONDO FORM

Rondo form is comprised of a recurring section alternating with contrasting sections. Rondo movements tend to be separated into five or more parts so that the alternation between the restatement and contrasting sections can be more clearly realized. Part A is commonly referred to as the refrain and the contrasting sections are referred to as couplets or episodes. The primary factor in determining the contrasting sections is the tonal area, as well as change in style and character of the music. The most common type of rondo is the five part rondo, in which there are three appearances of the basic thematic material with separation of two contrasting sections. (ABACA) There are no qualifiers for rondo form, such as continuous or sectional.

The second movement of Beethoven's "Pathétique" Sonata, Piano Sonata No. 8 in C minor, Op. 13, has been used in countless movies, commercials, and is played in piano recitals across the country. In one simple YouTube search, you can find over three hundred videos of just this one movement! The formal divisions in this movement are clear and distinguishable in both key and melodic material. As you listen to this piece and follow the form chart below, discuss your own thoughts as to why you think this particular movement has maintained its popularity for over two hundred years.



Video
Track 46:
Beethoven,
Sonata No. 8, II

A	B	A	C	A	Coda
1–16	17–28	29–36	37–50	51–66	67–end
A \flat	F min–E \flat –A \flat	A \flat	A \flat min–E–A \flat	A \flat	A \flat

Adagio cantabile.

Piano

p

Pno.

7

13

Pno.

19

Pno.

23

cresc. *cresc.* *pp*

Pno.

29

p

Pno.

35

pp 3 3 3 3

Pno.

39

cresc.

Pno.

42

sf sf sf fp decresc.

Pno.

45

pp

Pno.

48

f f cresc.

Pno.

51

p

Pno.

55

Beethoven, Piano Sonata No. 8 in C minor, Op. 13, Mvt. II (continued)

SONATA FORM

Sonata Form emerged logically from the rounded binary concept, the original simplicity of the style growing gradually more complex. The three main components of a composition in sonata form are the exposition, the development, and the recapitulation.

The purpose of the exposition is to introduce the two main themes that can be contrasting in style, in melody, and in rhythm; however, the important distinction is typically the difference in key. The statement of theme I is usually followed by a modulation (transition) to theme II. Often this modulation is to the dominant if the original key is a major key, or to the relative major if the original key is a minor key.

After the presentation of theme II, there is often a closing section whose primary purpose is to solidify the newly established key. As a final subsection in the exposition, there may be another closing theme or a codetta to “round off” the exposition. As a rule, the exposition closes with a very decisive complete cadence. You will know that you are at the end! The chart below outlines the typical classical form of the exposition.

Exposition of Sonata Form (Major Key)

	Theme I	Transition	Theme II	Closing Theme	Codetta
Key Area:	I	I–V	V	V	V

The second section of the sonata form, the development, is devoted to an extensive manipulation of figures and themes of the exposition. Many tonal areas are emphasized in the development. Several compositional techniques, such as use of sequences for modulation passages, literal restatements of the opening material of the exposition, vast amounts of repetition, and imitation of melodic ideas in changing key areas, are found within the development section. At the conclusion of the development, there must be a retransition back to the original key before the recapitulation begins. This retransition is normally accomplished through the use of an extended dominant, which solidifies the key. Think of those Beethoven Sonatas where the V chord seems to continue for at least 20 measures!

The final section of sonata form, the recapitulation, is a restatement of material from the exposition. Occasionally the material in the recapitulation is an exact restatement of material of the exposition; however, the key area of the second theme must now be in the original key. That's what sonata form is all about—the tonal conflict between the two themes and the resolution when they both return in the same key. The recapitulation is no longer a progressive movement from one tonality to another, but a complete harmonic unit within the original tonality. In order to accomplish this the second theme from the exposition is stated in the original key.

As you study the score, ask yourself the following questions:

1. Can I hear two distinct themes in the opening exposition? If so, are they contrasting in key?
2. Where is the transitional passage between the two themes? How is the modulation achieved?
3. Is there a closing theme or codetta? Does the exposition end with a decisive cadence in the new key?
4. Where does the development begin? Are original themes presented in various keys? Does the development include new material? At what point does the composer seem to focus on the dominant chord in order to lead us back to the original key?
5. Where is the return of the original theme in the original key? Does theme II return in the original key?
6. Is there a coda that solidifies the original key?

Study the form chart below while you listen to Haydn's Piano Sonata in D major. The main themes are listed for you in the chart. What is the purpose of measures 35–40? What themes are used in the development? How is the return of theme 1 in the recapitulation different than the original theme 1?

Haydn, Piano Sonata in D major
Exposition, Measures 1–40

	Th 1	Transition	Th 2
Measures:	1–8	9–16	17–40
Key:	D major		A major
Final Cadence:	PAC		PAC

Development 41–60—PAC in D major
 Recapitulation 61–103



Video
 Track 47:
 Haydn, Piano
 Sonata in D
 Major

	Th 1	Transition	Th 2
Measures:	61–74	75–79	80–103
Key:	D	D	D
Cadences:	PAC	PAC	

Haydn, Piano Sonata in D major

Joseph Haydn

Allegro con brio.

Piano

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

22

Pno.

25

Pno.

28

Pno.

30

Pno.

33

Pno.

38

Haydn, Piano Sonata in D major (continued)

Pno.

Measures 42-45 of the piano sonata. The right hand features a melodic line with eighth-note patterns and a trill in measure 44. The left hand provides a steady accompaniment with eighth notes and trills.

Pno.

Measures 46-48. The right hand has a melodic line with a dynamic accent (>) in measure 46. The left hand continues with a rhythmic accompaniment of eighth notes.

Pno.

Measures 49-51. The right hand features a melodic line with a dynamic accent (>) in measure 50. The left hand has a rhythmic accompaniment of eighth notes.

Pno.

Measures 52-54. The right hand has a melodic line with dynamic accents (>) in measures 53 and 54. The left hand provides a rhythmic accompaniment of eighth notes.

Pno.

Measures 55-58. The right hand has a melodic line with dynamic accents (>) in measures 55 and 56. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *sf* and *f*.

Pno.

Measures 59-62. The right hand has a melodic line with dynamic accents (>) in measures 59 and 60. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *p* and *f*.

Pno.

Measures 64-66: Treble clef with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

Pno.

Measures 67-69: Continuation of the eighth-note accompaniment in the left hand and the melodic line in the right hand.

Pno.

Measures 70-72: The left hand continues with eighth notes, while the right hand has a more complex melodic passage with slurs and accents.

Pno.

Measures 73-75: The left hand has a melodic line with slurs and accents, while the right hand plays eighth notes. Dynamics include *fp* (fortissimo piano).

Pno.

Measures 76-79: The right hand features a dense sixteenth-note texture, while the left hand plays eighth notes. Dynamics include *cresc.* (crescendo) and *f* (forte).

Pno.

Measures 80-83: The right hand has a melodic line with slurs and accents, while the left hand plays chords. Dynamics include *p* (piano).

Haydn, Piano Sonata in D major (continued)

Pno.

84

f

Pno.

Pno.

Pno.

94

ff

p

Pno.

99

f

p

f

CONCERTO FORM

Written in such a manner as to spotlight a solo instrument, **concerto form** consists of two main formal sections, the solo (S) and the ritornello (R). In many instances, the solo sections outline traditional sonata form with the first solo (S1) acting as the exposition, the second solo (S2) acting as the development, and the third solo (S3) acting as the recapitulation. However, it is the alternation of themes and key areas between the orchestra and the soloist that define this form.

Study the form chart below for Mozart's Concerto in E-Flat for Horn, K. 495. What is the purpose of R1? Also, notice the changes in key areas presented. Do the key changes remind you of modulations from other forms? How are the keys related? How is S1 similar to the exposition in classical sonata form? Can you hear two contrasting themes? Hint: R2 can be considered the closing theme of the "exposition!"



Video
Track 48:
Mozart, Horn
Concerto No. 4

Section	Measures	Key Areas
R1	1–42	E♭ major
S1	43–74	E♭ major–B♭ major
R2	74–81	B♭ major
Transition to S2	82–83	
S2	84–99	C minor
R3	100–117	E♭ major
S3	118–145	E♭ major
R4	146–end	E♭ major

Mozart, Concerto in E \flat for Horn, K. 495

Mozart

Allegro Moderato

Oboe
Horn in E \flat
Solo Horn in E \flat
Violin I
Violin II
Viola
Cello and Bass

Ob.
E \flat Hn.
Solo E \flat Hn.
Vln. I
Vln. II
Vla.
Vc. and DB.

11

Ob.

E♭ Hn.

Solo E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and DB.

p

p

p

p

p

17

Ob.

E♭ Hn.

Solo E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and DB.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Mozart, Concerto in E \flat for Horn, K. 495 (continued)

22

Ob.
Eb Hn.
Solo Eb Hn.
Vln. I
Vln. II
Vla.
Vc. and DB.

f

Detailed description: This system of musical notation covers measures 22 through 27. It features seven staves: Oboe (Ob.), E-flat Horn (Eb Hn.), Solo E-flat Horn (Solo Eb Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello and Double Bass (Vc. and DB.). The key signature is E-flat major (two flats). The music begins with a forte (*f*) dynamic. The Oboe part has a melodic line with some grace notes. The Horns play sustained chords. The Violins play a rhythmic pattern of eighth notes. The Viola and Cello/Double Bass parts provide a steady accompaniment of eighth notes.

28

Ob.
Eb Hn.
Solo Eb Hn.
Vln. I
Vln. II
Vla.
Vc. and DB.

p

Detailed description: This system of musical notation covers measures 28 through 33. It features the same seven staves as the previous system. The music begins with a piano (*p*) dynamic. The Oboe part has a melodic line with grace notes. The Horns play sustained chords. The Violins play a rhythmic pattern of eighth notes. The Viola and Cello/Double Bass parts provide a steady accompaniment of eighth notes.

34

Ob.

p

E♭ Hn.

Solo
E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and
DB.

39

Ob.

f

E♭ Hn.

f

Solo
E♭ Hn.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc. and
DB.

f

p

p

p

p

Solo

Mozart, Concerto in E \flat for Horn, K. 495 (continued)

45

Ob.
E \flat Hn.
Solo
E \flat Hn.
Vln. I
Vln. II
Vla.
Vc. and
DB.

52

Tutti Solo

f *f* *p* *p*

Ob.
E \flat Hn.
Solo
E \flat Hn.
Vln. I
Vln. II
Vla.
Vc. and
DB.

59

Ob.

E♭ Hn.

Solo E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and DB.

f

f

p

f

p

f

p

66

Ob.

E♭ Hn.

Solo E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and DB.

Mozart, Concerto in E \flat for Horn, K. 495 (continued)

72 **Tutti**

Ob. *cresc.* *f*

E \flat Hn. *cresc.* *f*

Solo E \flat Hn.

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. and DB. *cresc.* *f*

78 **Solo**

Ob.

E \flat Hn.

Solo E \flat Hn.

Vln. I *f p*

Vln. II *p* *f p* *f p*

Vla. *p* *f p* *f p*

Vc. and DB. *p* *f p* *f p*

85

Ob.

E♭ Hn.

Solo
E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and
DB.

92

Ob.

E♭ Hn.

Solo
E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and
DB.

Mozart, Concerto in E \flat for Horn, K. 495 (continued)

99 *tr* *p* **Tutti** *cresc.*

Ob.

E \flat Hn. *p* *cresc.*

Solo E \flat Hn. *p* *cresc.*

Vln. I *tr* *cresc.*

Vln. II *tr* *cresc.*

Vla. *cresc.*

Vc. and DB. *p* *cresc.*

103 *f* *f* *p* *tr* *f* *p* *f* *f*

Ob.

E \flat Hn. *f*

Solo E \flat Hn. *f*

Vln. I *f* *p* *tr*

Vln. II *f* *p* *tr*

Vla. *f*

Vc. and DB. *f*

109 Solo Tutti

Ob. *p* *f*

E \flat Hn. *f*

Solo E \flat Hn.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. and DB. *p* *f*

116 Solo Tutti

Ob. *f*

E \flat Hn. *f*

Solo E \flat Hn.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. and DB. *p* *f*

Mozart, Concerto in E \flat for Horn, K. 495 (continued)

The image displays two systems of a musical score for Mozart's Concerto in E \flat for Horn, K. 495. The first system covers measures 122 to 128, and the second system covers measures 129 to 135. The score is arranged for a full orchestra with a solo horn part. The instruments listed are Oboe (Ob.), E \flat Horn (Eb Hn.), Solo E \flat Horn (Solo Eb Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello and Double Bass (Vc. and DB.). The key signature is E \flat major (three flats), and the time signature is 3/8. The first system begins with a 'Solo' marking above the Solo E \flat Horn part. Dynamics include *p* (piano) for the strings and *f* (forte) for the Solo E \flat Horn in the second system. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

136

Ob. *p*

Eb Hn. *p*

Solo Eb Hn.

Vln. I *dolce*

Vln. II

Vla.

Vc. and DB.

143

Tutti

Ob. *cresc.* *f*

Eb Hn. *cresc.* *f*

Solo Eb Hn. *cresc.* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. and DB. *cresc.* *f*

Mozart, Concerto in E \flat for Horn, K. 495 (continued)

150

Ob.
E \flat Hn.
Solo E \flat Hn.
Vln. I
Vln. II
Vla.
Vc. and DB.

f

Detailed description: This system of musical notation covers measures 150 to 157. It features seven staves: Oboe (Ob.), E-flat Horn (E \flat Hn.), Solo E-flat Horn (Solo E \flat Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello and Double Bass (Vc. and DB.). The music is in E-flat major and 3/4 time. Measures 150-154 show a dynamic of *f* (forte). Measures 155-157 show a dynamic of *f* (forte). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings.

158

Ob.
E \flat Hn.
Solo E \flat Hn.
Vln. I
Vln. II
Vla.
Vc. and DB.

p

Detailed description: This system of musical notation covers measures 158 to 165. It features the same seven staves as the previous system. The music continues in E-flat major and 3/4 time. Measures 158-161 show a dynamic of *p* (piano). Measures 162-165 show a dynamic of *p* (piano). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings.

165 Solo

Ob.

E♭ Hn.

Solo E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and DB.

170

Ob.

E♭ Hn.

Solo E♭ Hn.

Vln. I

Vln. II

Vla.

Vc. and DB.

ANALYSIS

The following list includes compositions that can readily be found on both IMSLP or in a library. As you listen to each piece, try to diagram the main formal structure, including sections, key changes, and final cadences.

Continuous Simple Binary

- J. S. Bach—English Suite in A Minor, BWV 807, Courante
- J. S. Bach—Cello Suite in G Major, BWV 1007, Sarabande
- Arcangelo Corelli—Trio Sonata Op. 3, No. 2, Mvt. IV
- Beethoven—Piano Sonata in E Major, Op. 109, Mvt. III (Theme)

Rounded Binary

- Mozart—Sonata in D Major, K. 284, Mvt. III (Theme)
- J. S. Bach—Violin Partita in B Minor: Tempo di Bourré
- Robert Schumann, “A Curious Story” from *Kinderszenen*

Ternary

- Rachmaninoff—Prelude in G Minor, Op. 23, No. 5
- Brahms—Ballade in G Minor, Op. 118, No. 3
- Clara Schumann—Piano Trio in G Minor, Mvt. III (Andante)

Compound Ternary

- Mozart—*Eine Kleine Nachtmusik*, Mvt. III (Menuetto: Allegro)
- Beethoven—Piano Sonata in C Major, Op. 2, No. 3, Mvt. III (Scherzo: Allegro)
- Handel—“Sorge Infausta una procella” (from *Orlando*)

Rondo Form

- Haydn—String Quartet in E-flat Major (“The Joke”), Mvt. IV (Presto)
- Beethoven—Piano Sonata in A-flat Major, Op. 26, Mvt. IV (Allegro)
- Mozart—Piano Sonata in A Major, K. 331, Mvt. III (Rondo alla turca)

Sonata Form

- Beethoven—Sonata in E-flat Major, Op. 7, Mvt. I (Allegro molto e con brio)
- Schubert—Sonata for Violin and Piano (“Grand Duo”), Mvt. I (Allegro moderato)
- Mozart—Symphony No. 41 (“Jupiter”), Mvt. I (Allegro vivace)

Concerto Form

- Mozart—Piano Concerto No. 20, Mvt. I (Allegro)
- Haydn—Cello Concerto No. 1, Mvt. I (Moderato)
- Chopin—Piano Concerto No. 2, Mvt. I (Maestoso)

Review of Chapter Objectives

- Be able to recognize large scale forms in music (pages OL4 1–42)
- Define and analyze main sections of a composition in binary form (pages OL4 3–5)
- Define and analyze main sections of a composition in ternary form (pages OL4 6–16)
- Define and analyze main sections of a composition in rondo form (pages OL4 17–20)
- Define and analyze main sections of a composition in sonata form (pages OL4 20–26)
- Define and analyze main sections of a composition in concerto form (pages OL4 27–40)