First

Movement

Form

I.

Allegro

The concept of the SONATA implies a cycle of two or more movements of differing character. h e o h e O Ν A fo stnemevom erom ro owt fo elcyc a seilpmi A character f T The concept of T h e e c e t The concept The concept The concept o h of f T the

Contrast of key, tempo, metre, form and expressive character distinguish the various movements.

Expressive character distinguishes the various movements. contrast of key, tempo, character, contrast and form distinguish the various movements. Contrast of tempo, form, key, tempo, key, contrast of expressive character, metre, metre, form, key, tempo and contrast distinguish the Contrast of key, tempo, form, expressive character, form, contrast,

Contrast of metre, tempo, form, key and expressive character distinguish the various movements.

distinguished

Contrast of contrast distinguishes the various movements. Contrast of metre, form, contrast of contrast of key, tempo and form, expressive character, formal metre and character distinguish the various movements. Contrast of form, metre, tempo, contrast of contrast of tempo, formal expression and character, expression and tempo distinguish the various movements. Form, metre, contrast, tempo and form, expression, character, expressive character and metre and form and key tempo distinguish the various movements. Metre, contrast, form, tempo and form, metre and form and key expression, contrast, tempo and form, character form distinguish the various movements. Contrast

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character
expressive
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Expressive character distinguishes the various concepts.

The concept of the SONATA implies a cycle of two or more movements of differing character. h e o f h e S O Ν A fo stnemevom erom ro owt fo elcyc a seilpmi A d g character The concept of T f T h o e e \mathbf{c} o e p The concept The concept t The concept o h of f T the

Contrast of key, tempo, metre, form and expressive character distinguish the various movements.

Expressive character distinguishes the various movements. Contrast of key, tempo, form, expressive character, form, contrast, contrast of key, tempo, character, contrast and form distinguish the various movements. Contrast of tempo, form, key, tempo, key, contrast of expressive character, metre, metre, form, key, tempo and contrast distinguish the various.

Contrast of metre, tempo, form, key and expressive character distinguish the various movements.

distinguished

Contrast of contrast distinguishes the various movements. Contrast of metre, form, contrast of contrast of key, tempo and form, expressive character, formal metre and character distinguish the various movements. Contrast of form, metre, tempo, contrast of contrast of tempo, formal expression and character, expression and tempo distinguish the various movements. Form, metre, contrast, tempo and form, expression, character, expressive character and metre and form and key tempo distinguish the various movements. Metre, contrast, form, tempo and form, metre and form and key expression, contrast, tempo and form, character form distinguish the various movements. Contrast

bey,
tempo,
metre,
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the
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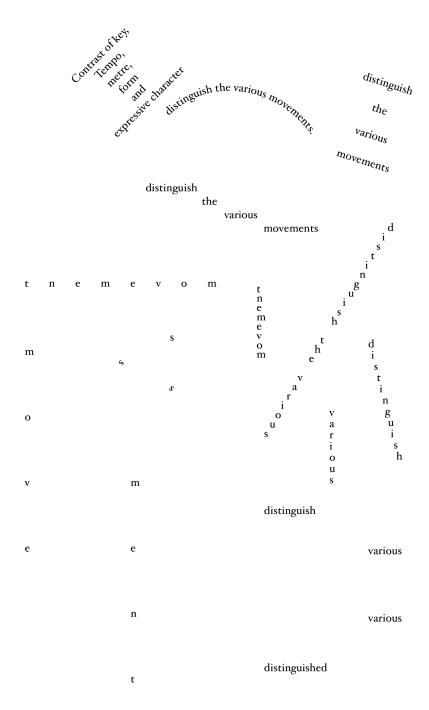
distinguishes

character

movements.

Expressive

The concept of the SONATA implies a cycle of two or three or four or five or six or seven or eight or nine or ten or eleven or twelve or thirteen or fourteen or fifteen or sixteen or seventeen or eighteen or nineteen or twenty or twenty-one or twenty-two or twenty-three or twenty-four or twenty-five or twenty-six or twenty-seven or twenty-eight or twenty-nine or thirty or thirty-one or thirty-two or thirty-three or thirty-four or thirty-five or thirty-six or thirty-seven or thirty-eight or thirty-nine or forty or forty-one or forty-two or forty-three or forty-four or forty-five or forty-six or forty-seven or forty-seven or forty-eight or forty-nine or fifty or fifty-one or fifty-two or fifty-three or fifty-four or fifty-five or fifty-six or fifty-seven or fifty-eight or fifty-nine or sixty or sixty-one or sixty-two or sixtythree or sixty-four or sixty-five or sixty-six sixty-seven or sixty-eight or sixty-nine or seventy or seventyone or seventy-two or seventy-three or seventy-four or seventy-five or seventy-six or seventy-seven or seventy-eight or seventy-nine or eighty or eighty-one or eighty-two or eighty-three or eighty-four eighty-five or eighty-six or eighty-seven or eighty-eight or eighty-nine or ninety-one or ninetytwo or ninety-three or ninety-four or ninety-five or ninety-six or ninety-seven or ninety-eight or ninetynine or hundred or hundred-and-one or hundred-and-two or hundred-and-three or hundred-and-four or hundred-and-five or hundred-and-six or hundred-and-seven or hundred-and-eight or hundred-and-nine or hundred-and-ten or hundred-and-eleven or hundred-and-twelve or hundred-and-thirteen or hundred-and-fourteen or hundred-and-fifteen or hundred-and-sixteen or hundred-and-seventeen or hundred-and-eighteen or hundred-and-inneteen or hundred-and-twenty or hundred-and-twenty-one or hundred-and-twenty-two or hundred-and-twenty-three or hundred-and-twenty-four or hundred-andtwenty-five or hundred-and-twenty-six or hundred-and-twenty-seven or hundred-and-twenty-eight or hundred-and-twenty-nine or hundred-and-thirty or hundred-and-thirty-one or hundred-and-thirty-two or hundred-and-thirty-three or hundred-and-thirty-four or hundred-and-thirty-five or hundred-andthirty-six or hundred-and-thirty-seven or hundred-and-thirty-eight or hundred-and-thirty-nine or hundred-and-forty or hundred-and-forty-one or hundred-and-forty-two or hundred-and-forty-three or hundred-and-forty-five or hundred-and-forty-five or hundred-and-forty-six or hundred-and-forty-seven or hundred-and-forty-eight or hundred-and-forty-nine or hundred-and-fifty or hundred-and-fifty-one or hundred-and-fifty-two or hundred-and-fifty-three or hundred-and-fifty-four or hundred-and-fifty-five or hundred-and-fifty-six or hundred-and-fifty-seven or hundred-and-fifty-eight or hundred-and-fifty-nine or hundred-and-sixty or hundred-and-sixty-one or hundred-and-sixty-two or hundred-and-sixty-three or hundred-and-sixty-four or hundred-and-sixty-four or hundred-and-sixty-five or hundred-and-sixty-six or hundred-and-sixty-seven of hundred-and-sixty-eight or hundred-and-sixtynine or hundred-and-seventy or hundred-and-seventy-one or hundred-and-seventy-two or hundred-andseventy-three or hundred-and-seventy-four or hundred-and-seventy-five or hundred-and-seventy-six or hundred-and-seventy-seven or hundred-and-seventy-eight or hundred-and-seventy-nine or hundredand-eighty or hundred-and-eighty-one or hundred-and-eighty-two or hundred-and-eighty-three or hundred-and-eighty-four or hundred-and-eighty-five or hundred-and-eighty-six or hundred-and-eightyseven or hundred-and-eighty-eight or hundred-and-eighty-nine or hundred-and-ninety or hundred-andninety-one or hundred-and-ninety-two or hundred-and-ninety-three or hundred-and-ninety-four or hundred-and-ninety-five or hundred-and-ninety-six or hundred-and-ninety-seven or hundred-andninety-eight or hundred-and-ninety-nine or two-hundred or two-hundred-and-one or two-hundred-andtwo or two-hundred-and-three or two-hundred-and-four or two-hundred-and-five or two-hundred-andsix or two-hundred-and-seven or two-hundred-and-eight or two-hundred-and-nine or two-hundred-andten or two-hundred-and-eleven or two-hundred-and-twelve or two-hundred-and-thirteen or twohundred-and-fourteen or two-hundred-and-fifteen or two-hundred-and-sixteen or two-hundred-andsixteen or two-hundred-and-seventeen or two-hundred-and-eighteen or two-hundred-and-nineteen or two-hundred-and-twenty or two-hundred-and-twenty-one or two-hundred-and-twenty-two or twohundred-and-twenty-three or two-hundred-and-twenty-four or two-hundred-and-twenty-five or twohundred-and-twenty-six or two-hundred-and-twenty-seven or two-hundred-and-twenty-eight or twohundred-and-twenty-nine or two-hundred-and-thirty or two-hundred-and-thirty-one or two-hundredand-thirty-two or two-hundred-and-thirty-three or two-hundred-and-thirty-four or two-hundred-andthirty-five or two-hundred-and-thirty-six or two-hundred-and-thirty-seven or two-hundred-and-thirtyeight or two-hundred-and-thirty-nine or two-hundred-and-forty or two-hundred-and-forty-one or twohundred-and-forty-two or two-hundred-and-forty-three or two-hundred-and-forty-four or twohundred-and-forty-five or two-hundred-and-forty-six or two-hundred-and-forty-seven or two-hundredand-forty-eight or two-hundred-and-forty-nine or two-hundred-and-fifty or more and while three or four movements are normal, examples ranging from two to seven movements exist.



Contrast of key, tempo, metre, form and expressive character distinguish the various movements. The concept of the SONATA implies a cycle of two or more movements of differing character. h Expressive character distinguishes the various movements. e Contrast of key, tempo, form, key, tempo, contrast of expressive character, metre, metre, form, key, tempo and contrast distinguish the various movements. o Contrast of tempo, form, key, expressive character, form, contrast, contrast of key, tempo, character, contrast and form distinguish the various. the various movements. distinguished o Contrast of metre, tempo, form, key and expressive character distinguish the various movements. Contrast of contrast distinguishes the various movements. h Contrast of metre, form, contrast of contrast of key, tempo and form, expressive character, formal metre and character distinguish the various movements. Ο Contrast of form, metre, tempo, contrast of contrast of tempo, formal expression and character, Ν expression and tempo distinguish the various movements. A Form, metre, contrast, tempo and form, expression, character, expressive character and fo stnemevom erom ro owt fo elcyc a seilpmi A metre and form and key tempo distinguish the various movements. Metre, contrast, form, tempo and form, metre and form and key expression, contrast, tempo and form, character form distinguish the various movements. Contrast of key, character tempo, metre, f T The concept of T form h h and e e expressive character c distinguish o the n various e Expressive character distinguishes the various t The concept The concept The concept h of o f T the

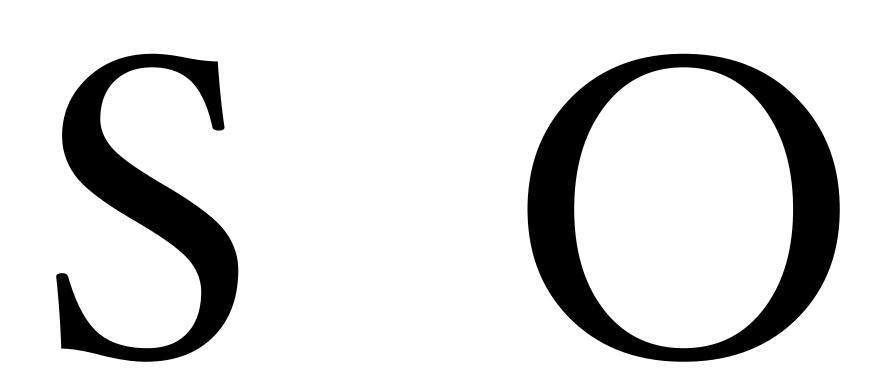
movements.

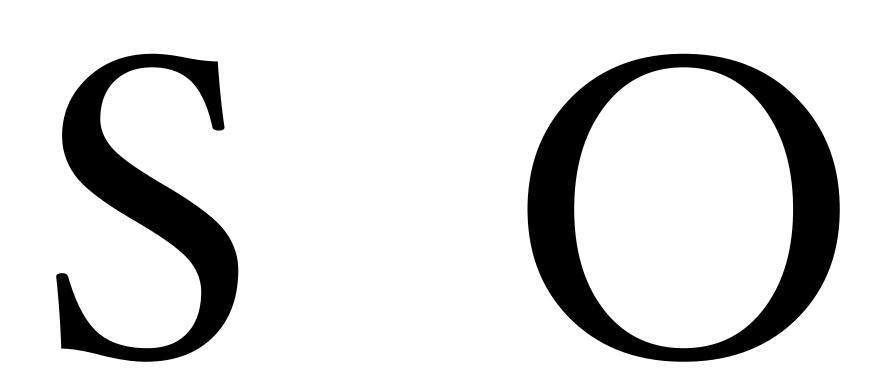
contrasts. concepts.

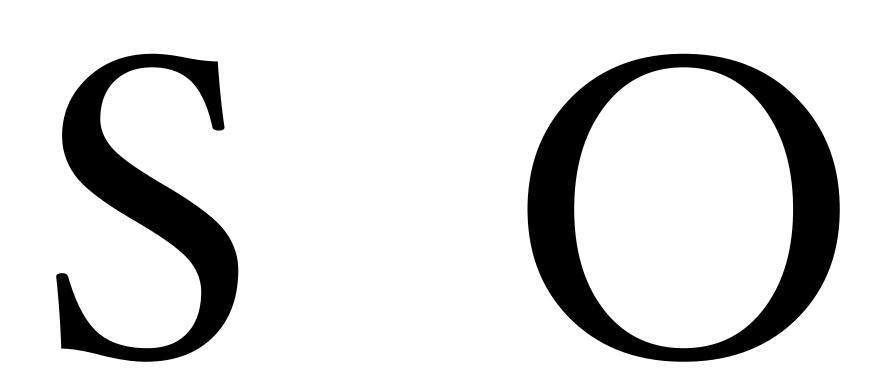
contrast.

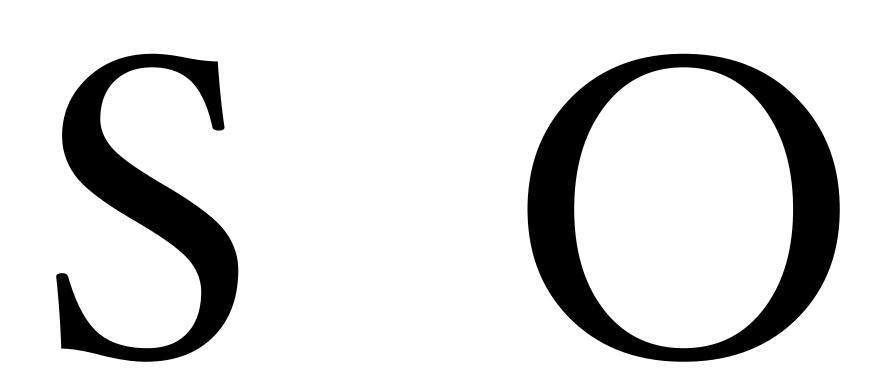
II.

Largo









A

III.

Scherzo

Unity is provided by key relationships and through motival relationships, which may be clearly evident or disguised with the utmost subtlety.

The relationships.

They may be clearly

evident.

They may be disguised with the utmost subtlety.

The

relationships

of motives.

The relationships

of keys.

The

relationships provide unity.

Motives affect unity.

Keys affect

unity.

Unity is provided by relationships which may be disguised with the utmost subtlety.

Unity is provided by relationships which may be clearly evident.

Relationships

provide.

Unity is provided

Clearly evident key relationships and motival relationships disguised with the utmost subtlety provide unity.

unity

Unity is provided by key relationships and through motival relationships, which may be clearly evident or disguised with the utmost subtlety.

The relationships.

They may be clearly

evident.

They may be disguised with the utmost subtlety.

The

relationships

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relationships provide unity.

Motives affect unity.

Keys affect

unity.

Unity is provided by relationships which may be disguised with the utmost subtlety.

Unity is provided by relationships which may be clearly evident.

Relationships

provide.

Unity is provided

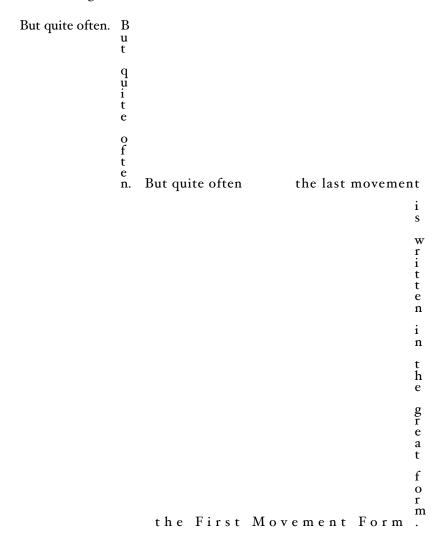
Clearly evident key relationships and motival relationships disguised with the utmost subtlety provide unity.

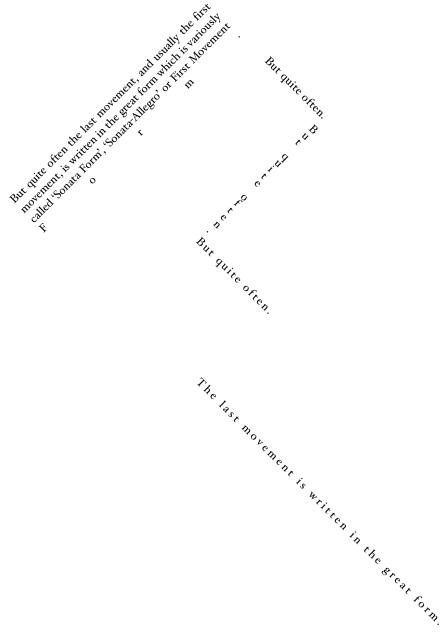
IV.

5 Variations & Fugue

The last movement is frequently written in one of the rondo forms. (Variations, like Op. 109, or a Fugue, as in Op. 110 are exceptional.)

But quite often the last movement, and usually the first movement, is written in the great form which is variously called 'Sonata Form', 'Sonata-Allegro', or First Movement Form.



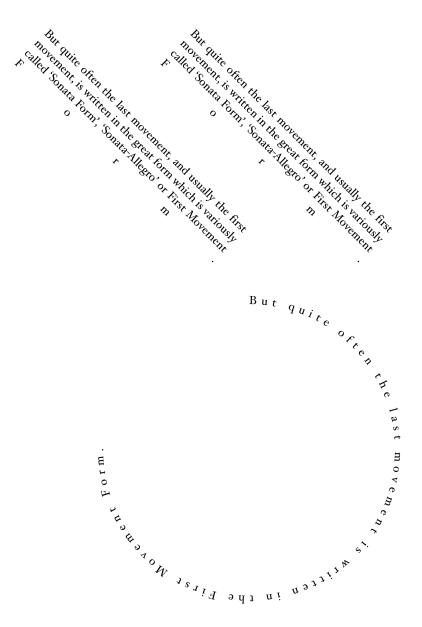


The First Movement Form

But quite often the last movement, and usually the first movement, is written in the great form which is variously called 'Sonata Form', 'Sonata-Allegro', or First Movement Form.

This form, like the earlier ones, is essentially a ternary structure. It's main divisions are the EXPOSITION, ELABORATION¹ and RECAPITULATION. It differs from other complex ternary forms in that the contrasting middle section (Elaboration) is devoted almost exclusively to the working out of the rich variety of thematic material 'exposed' in the first division. Its greatest merit, which enabled it to hold a commanding position over a period of 150 years, is its extraordinary flexibility in accommodating the widest variety of musical ideas, long or short, many or few, active or passive, in almost any combination. The internal details may be subjected to almost any mutation without disturbing the aesthetic validity of the structure as a

¹ The customary term, 'development', for this section, is a misnomer. It suggests germination and growth which rarely occur. The thematic elaboration and modulatory 'working out' (*Durchführung*) produce some variation, and place the musical elements in different contexts, but seldom lead to the 'development' of anything new.



But	But	But
quite	quite	quite
often	often	often
the	the	the
last	last	last
movement	movement	movement
,	,	,
and	and	and
usually	usually	usually
the	the	the
first	first	first
movement	movement	movement
,	,	,
is	is	is
written	written	written
in	in	in
the	the	the
great	great	great
form	form	form
which	which	which
is	is	is
variously	variously	variously
called	called	called
•	6	•
Sonata	Sonata	Sonata
Form	Form	Form
•	6	•
,	,	,
•	•	•
Sonata	Sonata	Sonata
-	- 	-
Allegro	Allegro	Allegro
, or	,	, or
or First	or First	or First
Movement	Movement	Movement
Form	Form	Form
	•	_

But quite quite quite often the last last last movement, and usually usually usually the first movement movement movement, is written in in in the great form form form which is variously variously variously called 'Sonata Form Form Form', 'Sonata-Allegro', or or or First Movement Form Form Form.

But but quite often often the last last movement, and and usually the the first movement movement, is written written in the the great form form which is is variously called called 'Sonata Form Form', Sonata-Allegro', or First First Movement Form Form.

But quite the last and usually first movement, written in great form is variously 'Sonata Form', -Allegro', or Movement Form.

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	But	.	quite	quite	the	Quite	Quite	Quite	Dut	Dut	Dut
	quite	nor	quite	quite	tile	But	Q		quite	quite	quite
	often	ven	But	But	often the	Dut		5	quite	quite	quite
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	but	•.	ten		but	the	e	t	quite	i	ven
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						but	Qui				
		But	often the	But	But				often	often	often
	but						te	but			the
	quite	quite	often the	But	But					the	
						Q		But	the		
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	ent	e	But	of		But	But	But	quite	quite	quite

often the	often	often	But	The	Quite
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			But	The	Quite
But	But	But			
quite	quite	quite			
			The	But	Quite
often	often	often			
the	the	the			
	Q	But			
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text material by

Arnold Schönberg

choreography by

Samuel Feldhandler