

First

Movement

Form

I.

Allegro

The concept of the SONATA implies a cycle of two or more movements of differing character.

The concept of the SONATA

A simple cycle of two or more movements of differing character

character
differing
two or more movements of

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The concept of the SONATA implies a cycle of two or more movements of differing character.

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The concept of

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The concept

The concept

The concept

of
the

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

the various movements.

distinguished

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

Contrast of contrast distinguishes the various movements.

Contrast of form, metre, tempo, contrast of contrast of tempo and form, expressive character, formal metre and character 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

of

key,

tempo,

metre,

form

and

expressive

character

distinguish

the

various

movements.

Expressive

character

distinguishes

the

various

concepts.

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 sixty-three or sixty-four or sixty-five or sixty-six or sixty-seven or sixty-eight or sixty-nine or seventy or seventy-one 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 or eighty-five or eighty-six or eighty-seven or eighty-eight or eighty-nine or ninety or ninety-one or ninety-two or ninety-three or ninety-four or ninety-five or ninety-six or ninety-seven or ninety-eight or ninety-nine 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-nineteen 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-and-twenty-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-and-thirty-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-four 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 or hundred-and-sixty-eight or hundred-and-sixty-nine or hundred-and-seventy or hundred-and-seventy-one or hundred-and-seventy-two or hundred-and-seventy-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 hundred-and-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-eighty-seven or hundred-and-eighty-eight or hundred-and-eighty-nine or hundred-and-ninety or hundred-and-ninety-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-and-ninety-eight or hundred-and-ninety-nine or two-hundred or two-hundred-and-one or two-hundred-and-two or two-hundred-and-three or two-hundred-and-four or two-hundred-and-five or two-hundred-and-six or two-hundred-and-seven or two-hundred-and-eight or two-hundred-and-nine or two-hundred-and-ten or two-hundred-and-eleven or two-hundred-and-twelve or two-hundred-and-thirteen or two-hundred-and-fourteen or two-hundred-and-fifteen or two-hundred-and-sixteen 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 two-hundred-and-twenty-three or two-hundred-and-twenty-four or two-hundred-and-twenty-five or two-hundred-and-twenty-six or two-hundred-and-twenty-seven or two-hundred-and-twenty-eight or two-hundred-and-twenty-nine or two-hundred-and-thirty or two-hundred-and-thirty-one or two-hundred-and-thirty-two or two-hundred-and-thirty-three or two-hundred-and-thirty-four or two-hundred-and-thirty-five or two-hundred-and-thirty-six or two-hundred-and-thirty-seven or two-hundred-and-thirty-eight or two-hundred-and-thirty-nine or two-hundred-and-forty or two-hundred-and-forty-one or two-hundred-and-forty-two or two-hundred-and-forty-three or two-hundred-and-forty-four or two-hundred-and-forty-five or two-hundred-and-forty-six or two-hundred-and-forty-seven or two-hundred-and-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

distinguish
the
various
movements

t n e m e v o m

m s s

o u o i r a v s

v m

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n

t

t n e m e v o m

s h t d i s t i n g u i s h

v a r i o u s

d i s t i n g u i s h e d

v a r i o u s

d i s t i n g u i s h e d

v a r i o u s

d i s t i n g u i s h e d

The concept of the SONATA implies a cycle of two or more movements of differing character.

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d i f f e r i n g
character

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

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

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

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

II.

Largo

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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 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.

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.

But quite often. B
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q
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But quite often

the last movement

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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 .

But quite often.

But quite often.

The last movement is written in the great 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. Its 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 whole.

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 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.

But quite often the last movement is written in the First Movement Form.

But
quite
often
the
last
movement

**But
quite
often
the
last
movement**

*But
quite
often
the
last
movement*

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and
usually
the
first
movement

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**and
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the
first
movement**

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*and
usually
the
first
movement*

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is
written
in
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great
form
which
is
variously
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**is
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in
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variously
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Sonata
Form
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**Sonata
Form
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*Sonata
Form
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Sonata
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**Sonata
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*Sonata
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Allegro
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**Allegro
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*Allegro
‘*

,
or
First
Movement
Form

,
**or
First
Movement
Form**

,
*or
First
Movement
Form*

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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-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.

	But	
	quite	
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	But	
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	But	
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quite	quite	
But	Q	
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the	e	
	movement	

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But		of	
	but	ten	
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But	But	often	the
of	But		
	ten	but	
	the	quite	quite
of	ten	but	
	the	quite	quite
often	the	But	But
often	the	But	But
	of	But	
but	ten		
quite	the	quite	
But	of		

	ten	but	
quite		the	quite
But	But	But	
Quite	Quite	Quite	
But	Q		
	u	movement	
quite	i		
often	t		
the	e		
But	Qui		
		te	but
but	Qui		
		te	but
Q			But
u	movement		
i		quite	
t		often	
e		the	
But	But	But	

Q	But	
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t	often	
e	the	
But	But	But
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But	Q	
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	of	But
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Quite	The	But

movement

But	The	Quite
Of	Ten	Quite
But	The	Quite
The	But	Quite
	But	Q
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v	quite	i
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m		
e	often	t
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t	the	e

text material by

Arnold Schönberg

choreography by

Samuel Feldhandler