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a-easy *b*-moderately easy *c*-intermediate *d*-difficult *e*-very difficult.

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Grade C.

ACADEMIC CLASSICS.

No 156.

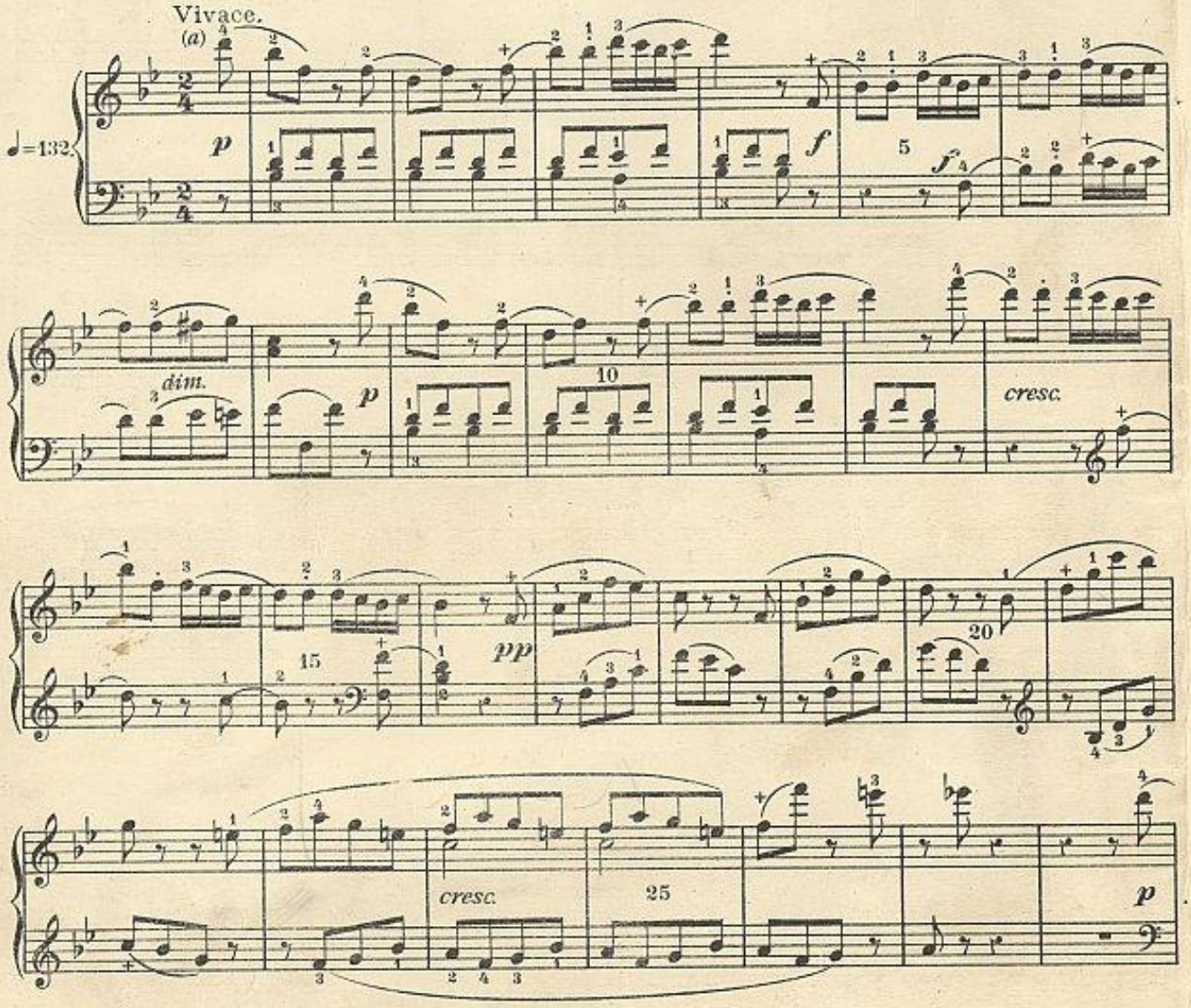
Rondo in B♭.

from Sonata Op. 25, No 6.

This Rondo is a bright, melodious and pleasing movement in simple rhythm and of clear texture, most suitable as an entertaining and moderately easy piece. Though styled a Rondo (which it is on account of the constantly recurring principal theme) it is really founded on Sonata form, having a Second Subject in the dominant key, which is, however, on its reappearance modified to appear in the minor key of the mediant, and does not return as is usual to the tonic key. The piece is useful to a student for clear and precise finger-work; and as the phrasing is fully indicated by slurs and dots, these as well as the actual length of the notes and rests must be carefully observed.

Selected, Fingered and Annotated by
G. AUGUSTUS HOLMES and FREDERICK J. KARN.

MUZIO CLEMENTI.
(1752–1832)



(a) The First or Principal Subject in B♭, extended by an Episode (bars 16–27) and repeated at bar 28.

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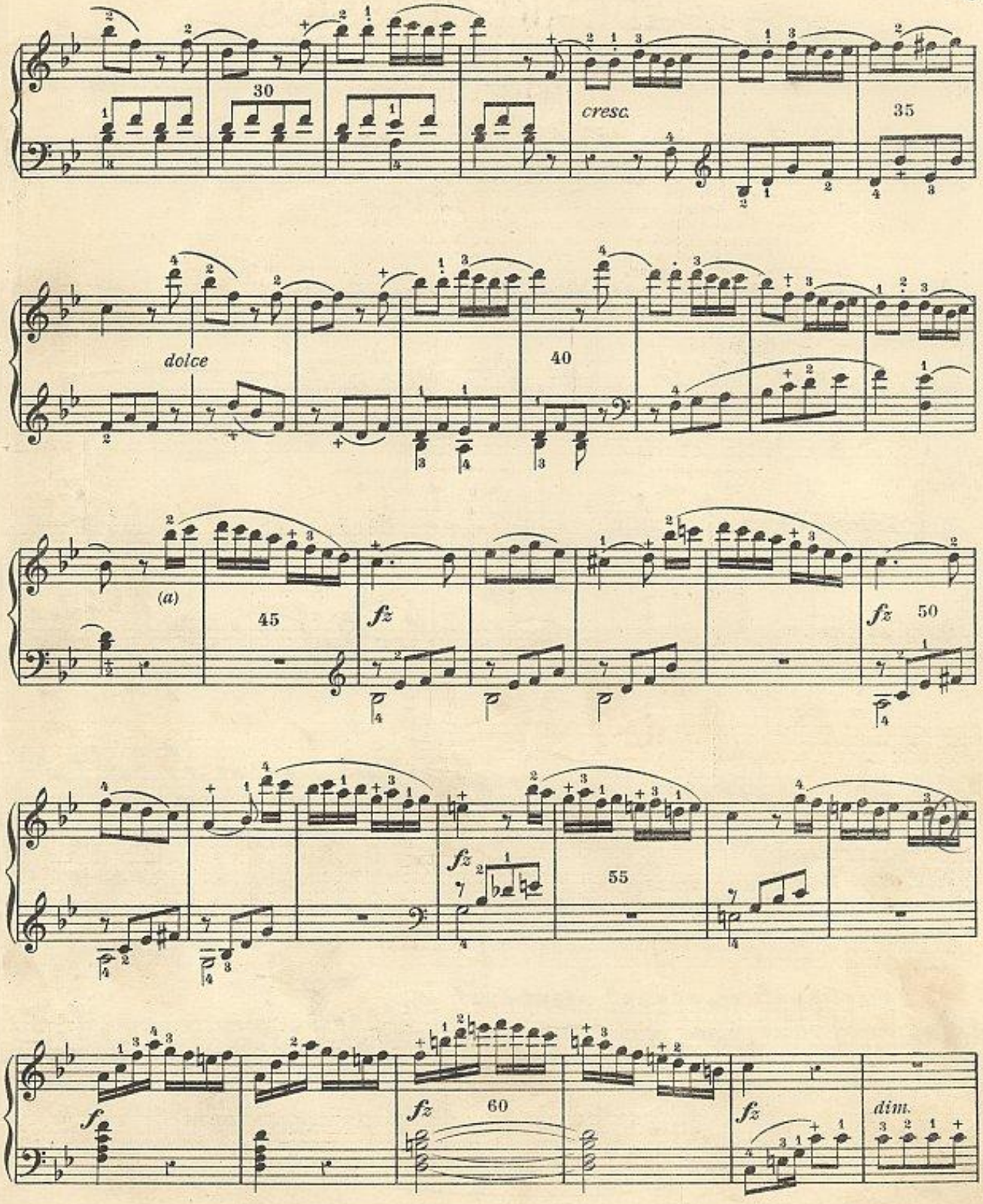

(a) Bridge or Episode to modulate to F major.

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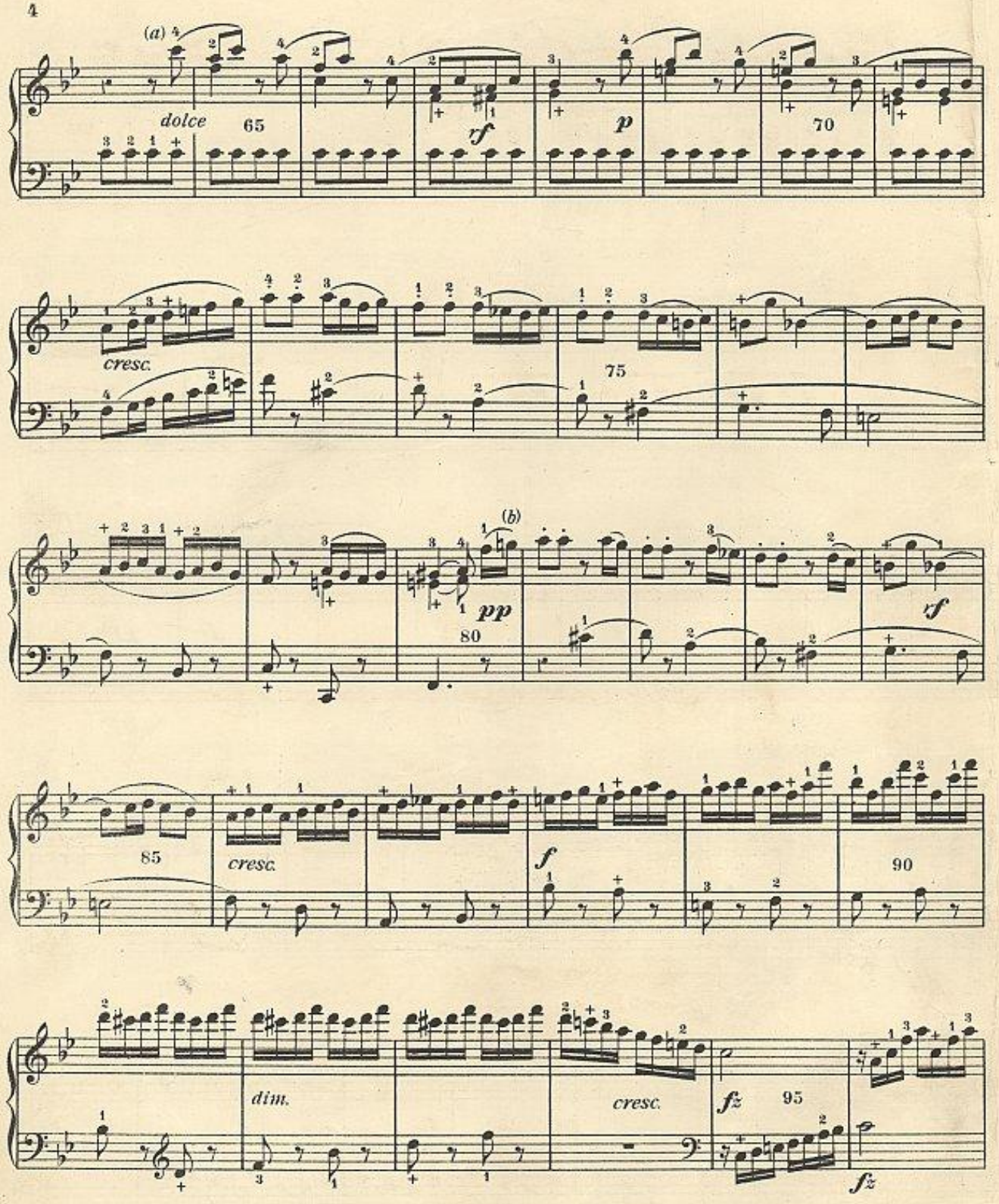

(*a*) Second Subject in B♭ the dominant key. Note the *dolce*, the Second Subject being gentler than the First. The 3 2 1 + in the bass must be maintained for the repeated C's. Draw each finger towards the palm of the hand.

(*b*) An extension of the Second Subject.

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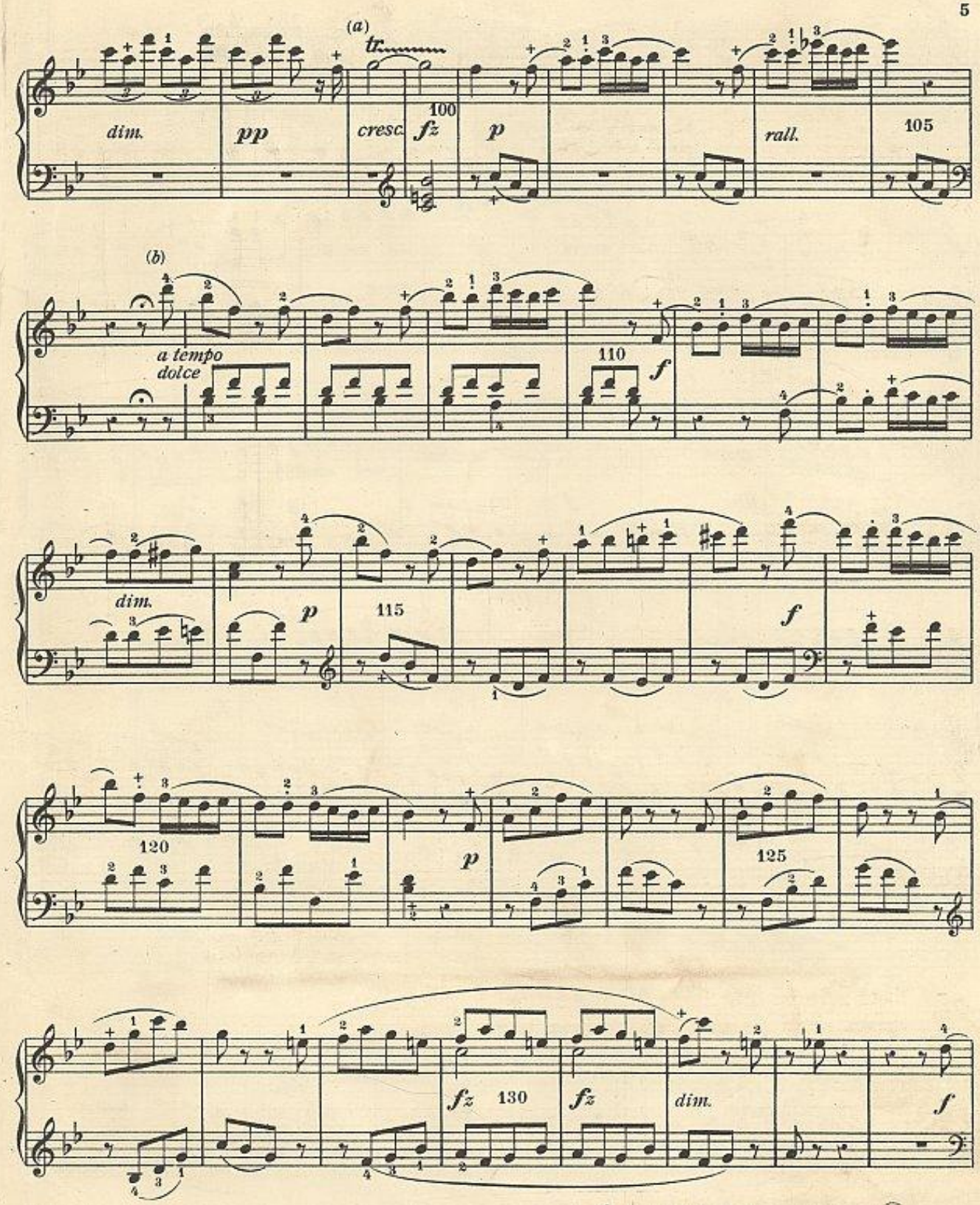

(b) Recapitulation or return of the First Subject. At bars 117–118 the melody is slightly varied and subsequently at other places also.

(a)

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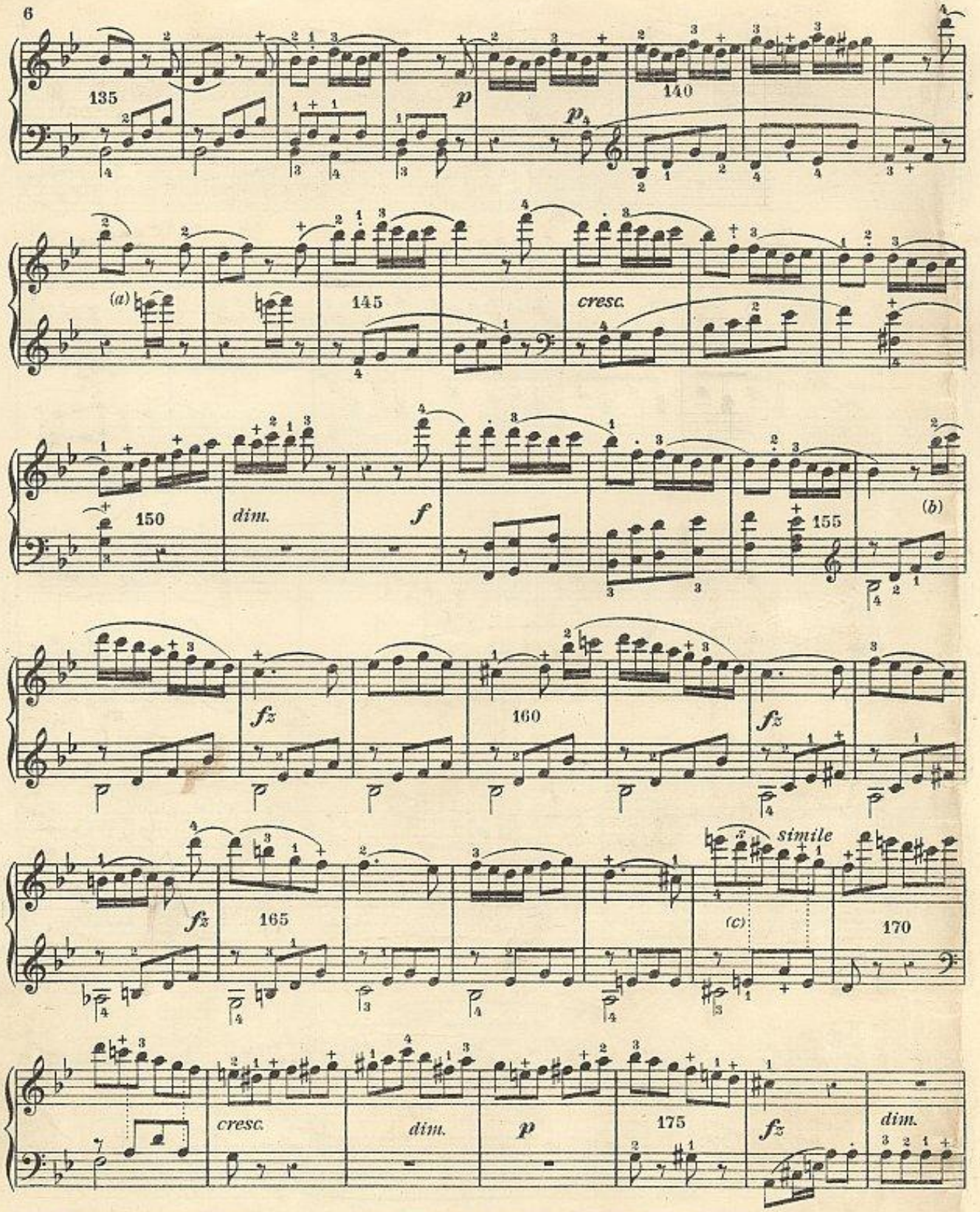

(a) Left hand crosses over the right.

(b) Bridge or Episode to modulate to D minor.

(c) Practise the hands separately; strictly the twos against threes should come as marked by the dotted lines.

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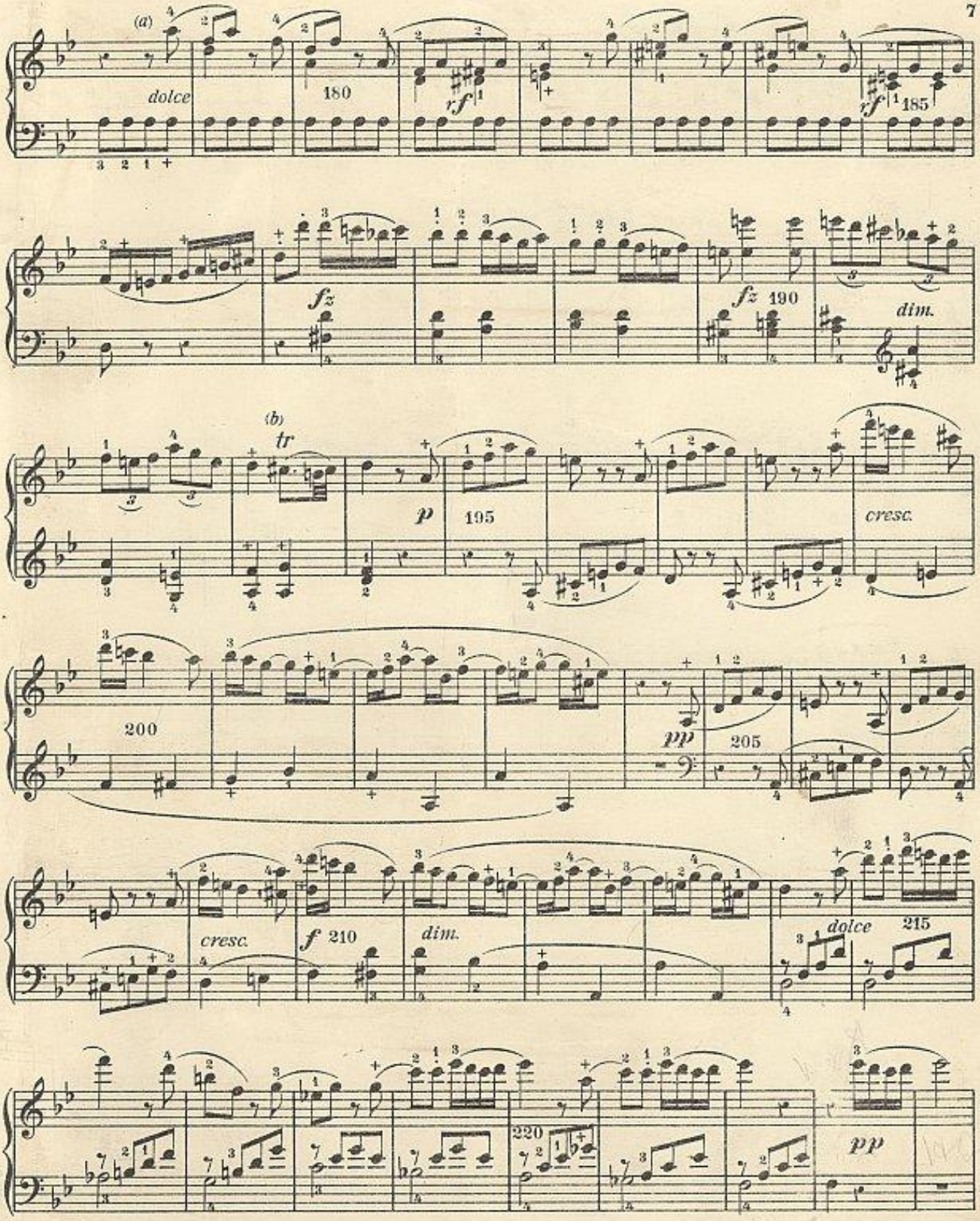

(a) Second Subject transposed or modified to appear in D minor instead of the tonic key of B♭ major.

(b)

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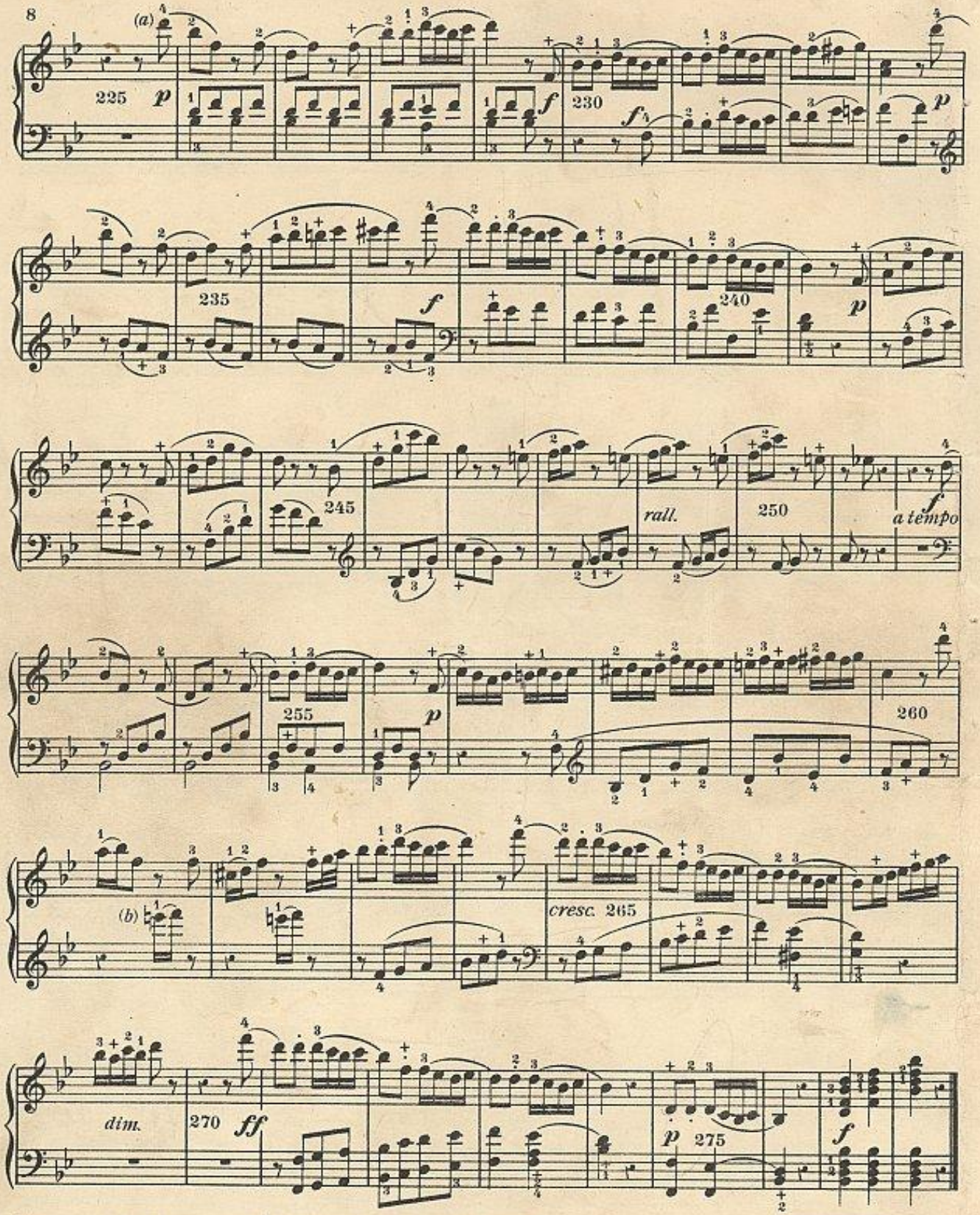

(a) Final entry of the First Subject in B♭, forming the last or concluding section of the movement. It is slightly altered and extended, and thus forms a Coda.

(b) Left hand crosses over the right.

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