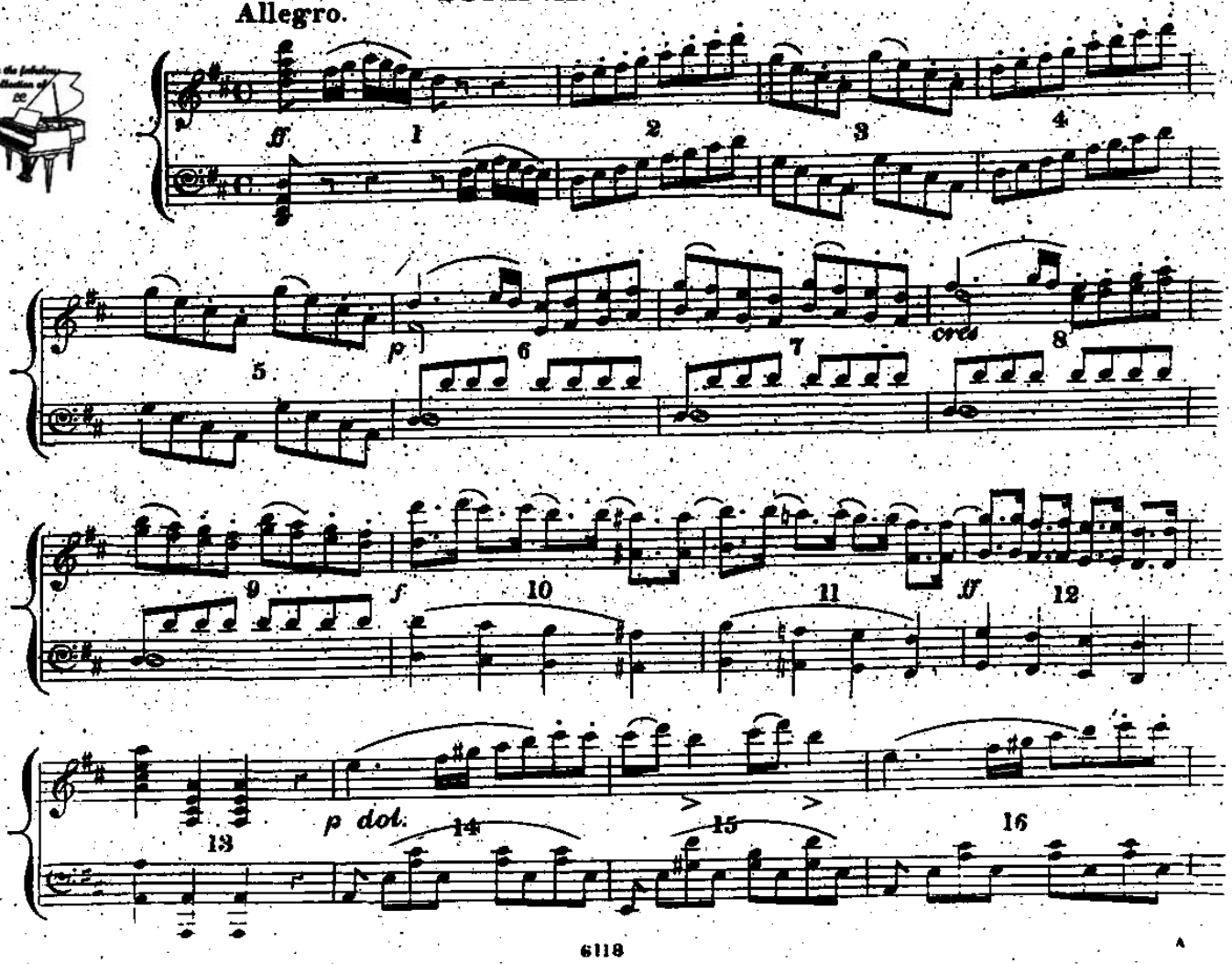
composer to return to the rules of the beautiful, to which the manifest arbitrariness of many modern kinds of composition is as greatly opposed, as the law of arms to that of justice and good manners. An endeavour is made to defend the present disregard of form by calling it new and original, and an extension of the bounds of art. But all the truly great masters (and particularly Beethoven) have proved how original it is possible to be within the bounds of regular forms and established order; and that what is new must be sought for in the ideas, melodies and developments, and by no means in the contempt of euphony, symmetry, and the intelligible connection of the subjects.

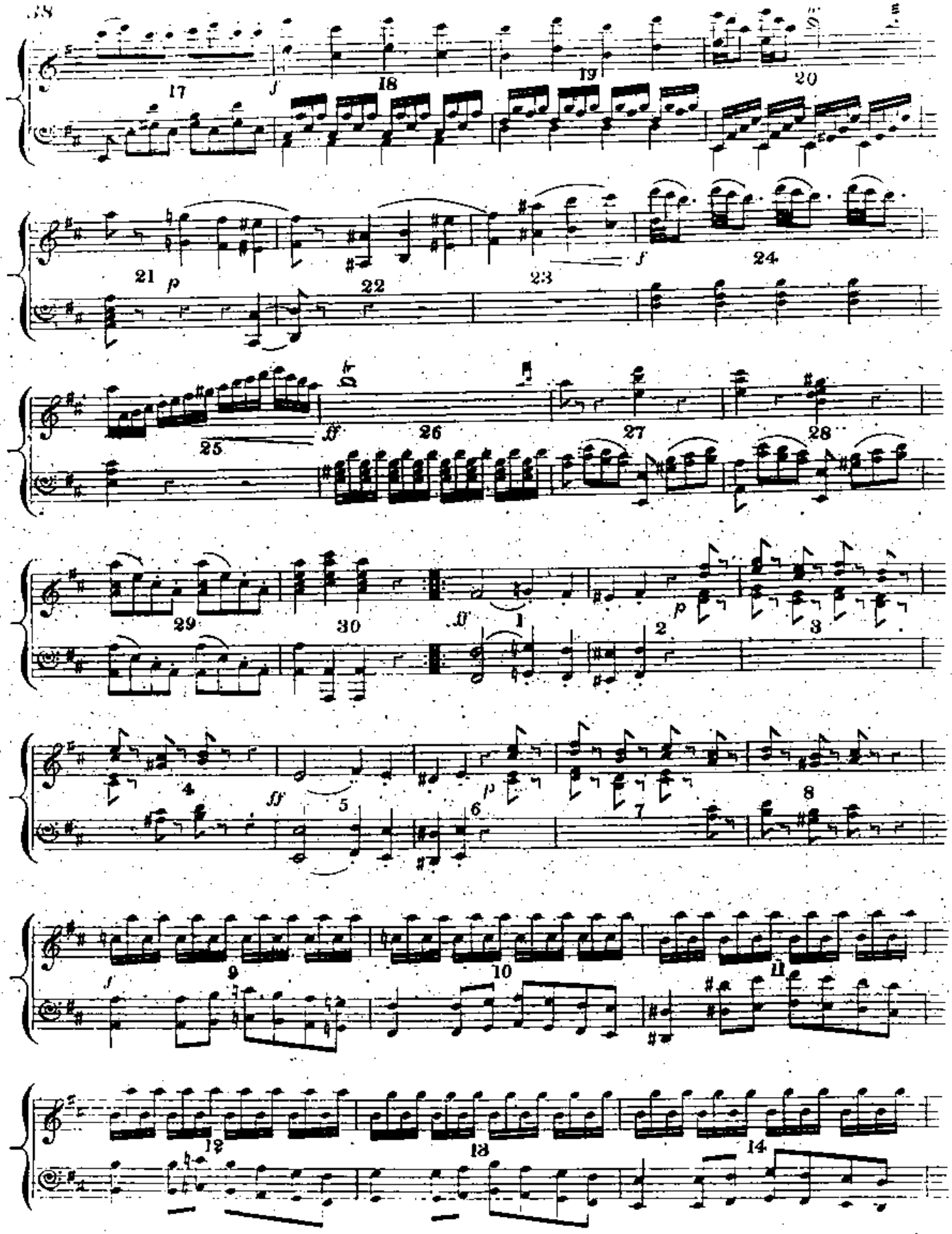
By way of example, we here give the first movement of a little Sonata by Mozart, which although belonging rather to the class of the Sonatina, by reason of its brevity, nevertheless contains all the essential parts of a complete Sonata, and the succeeding remarks will explain to the pupil all the rules previously given on the organization and construction of this species of composition.

SONATA.

Mozart.

Allegro.

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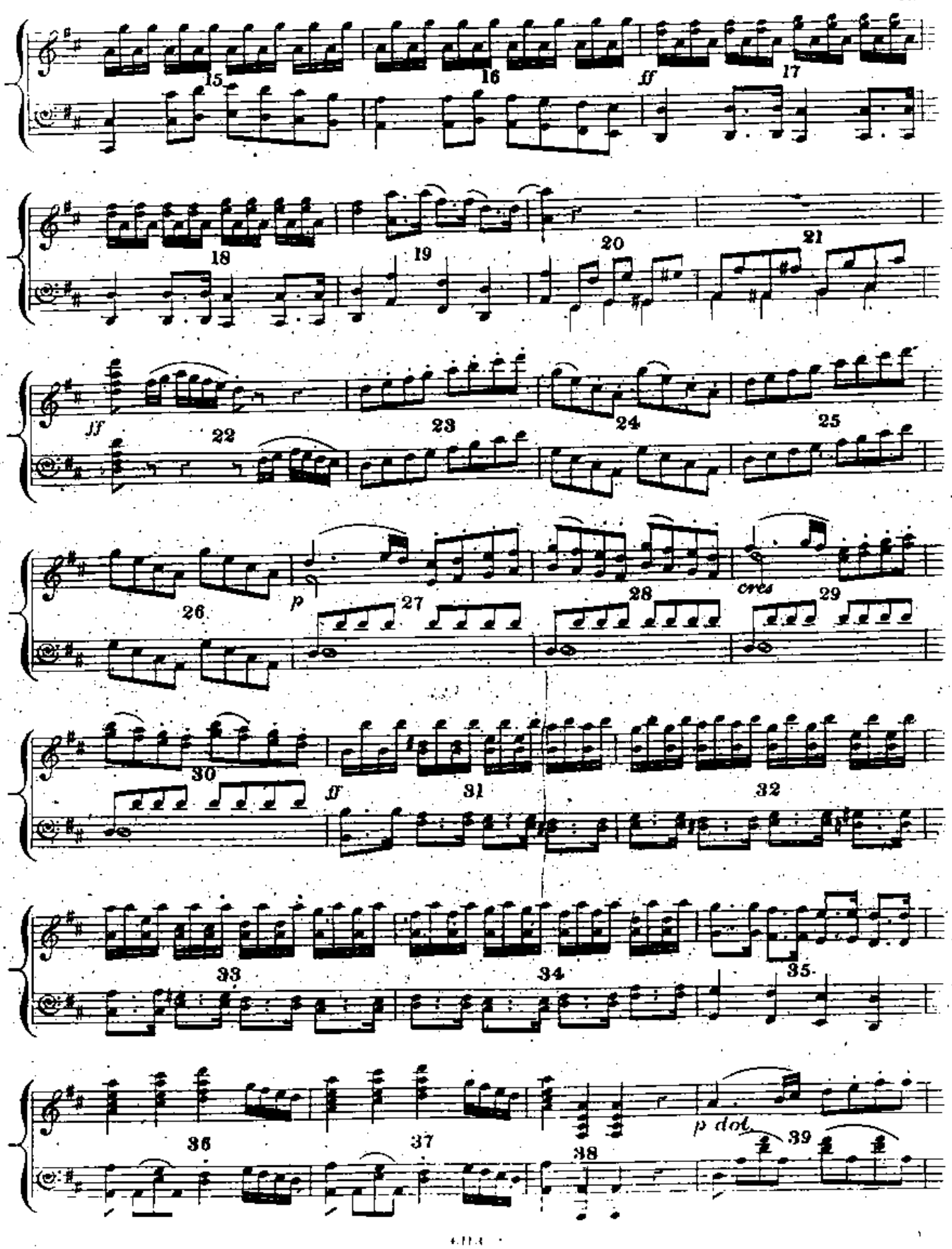
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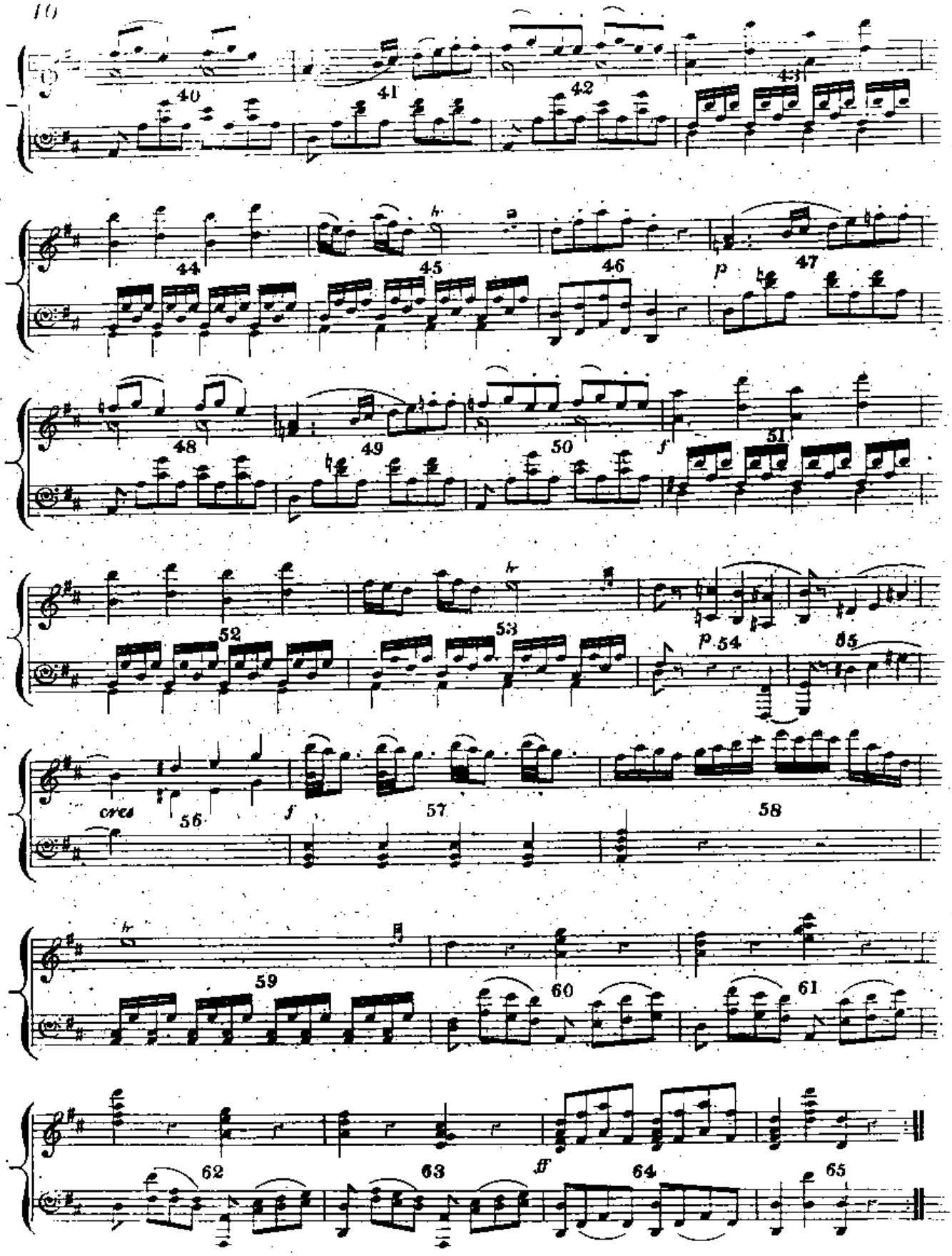
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Remarks on the foregoing Sonata.

1. The first part consists of *thirty* bars, and the second of *sixty-five*. The second part is therefore rather more than double the length of the first. Both parts are repeated.

2. The principal subject is a simple, energetic figure in unison, which extends through five bars. The fifth bar must be considered as an interpolation, and this deviation from the regular rhythm is here, through the peculiarity of the theme, legitimately made.

3. The four following bars (6 to 9) contain a soft melody as a continuation, of a corresponding movement with the theme.

4. Now follows the modulation into the dominant, bars 10 to 13, which, according to the small scale of the entire piece, is here extremely short and simple. The chords in the thirteenth bar form the cadence.

5. The four following bars (14 to 17) form the middle subject, which has a pleasing melody.

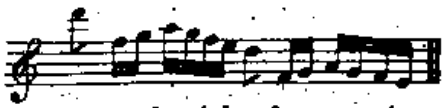
6. The conclusion, as well as the continuation of this middle subject, is formed by the three energetic bars 18 to 20.

7. The three following bars (21 to 23) contain another soft, melodious trait, which, after a busy passage (until bar 26), conducts to the cadence.

8. The 27th and 28th bars again present a powerful, but melodious passage, after which follows the conclusion of the first part (bars 29 and 30). Consequently, this first part, notwithstanding its brevity, contains four different melodies, which are connected together by moving passages.

The second part contains the following principal divisions:—

1. Bars 1 to 8 contain a new idea in the relative keys of B minor and E minor, which keeps the attention alive.

2. Bars 9 to 18 present a modulating development of the first bar of the principal subject:  as the bass gives these seven notes *in augmentation*, and with them returns, at the same time, to the original key.

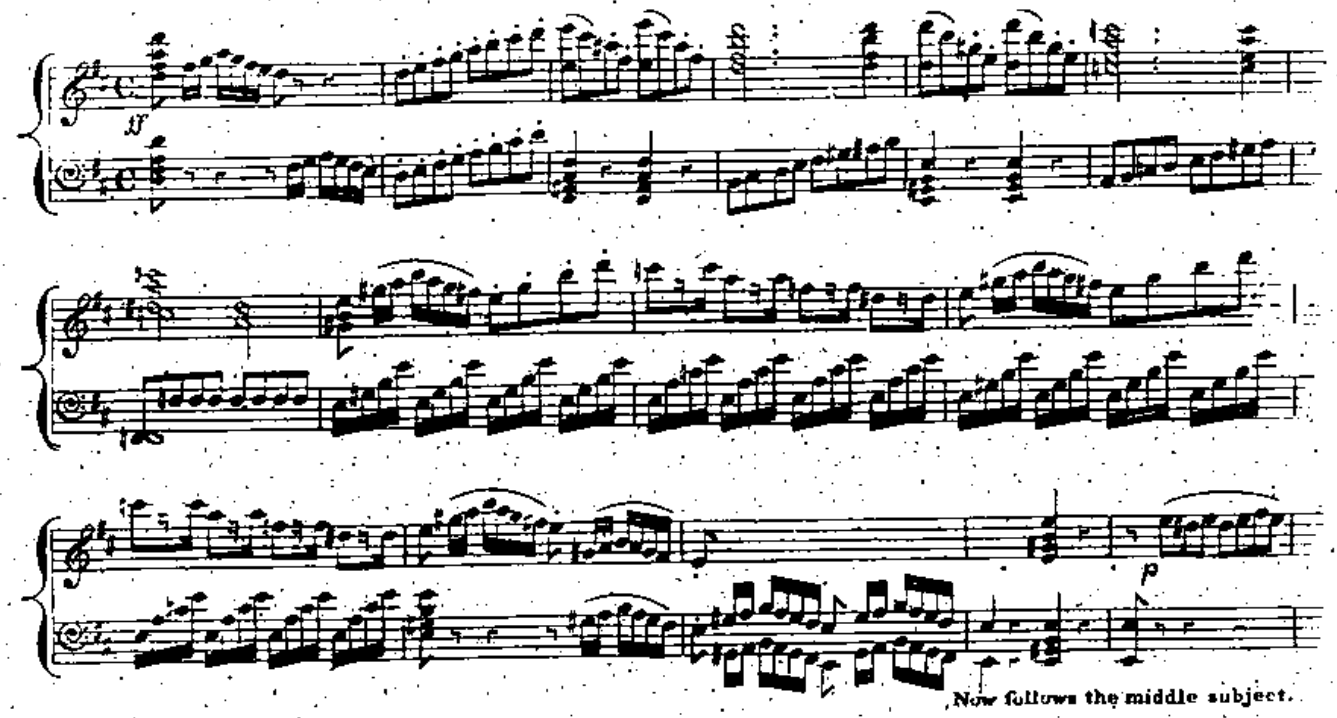
3. A cadence, in bars 17 to 21, forms the natural transition into the principal theme, nine bars of which are then repeated.

4. In order to avoid monotony, the author has here thought proper to introduce, in a busy form, a new modulation constructed upon the idea in bars 10, 11, 12 of the *first part*; after which the dominant chord, as a cadence, leads back to the middle subject in the original key (bars 31 to 38).

5. The middle subject is then repeated a second time in a very pleasing manner, in the minor, and afterwards follows the rest as in the first part, but with a more extended final cadence.

Supposing that Mozart had determined upon writing a greater Sonata on the same subject, he would either have considerably lengthened bars 10 to 13, in the first part; or, after the 13th bar, he would have repeated the principal subject and have introduced the necessary modulations, in order to pass, in a more decided manner, into the key of the dominant. This second extension might perhaps have been effected thus:—

Extension after the 13th bar of the first part.



But the middle subject in Mozart's Sonata would be too short, in this case. It would require to be increased about four bars, and likewise to be repeated.

In like manner, bars 24, 25, and 26, would require a considerable and brilliant addition, of at least nine bars, and bars 27 and 28 would also have to be repeated or extended, &c.

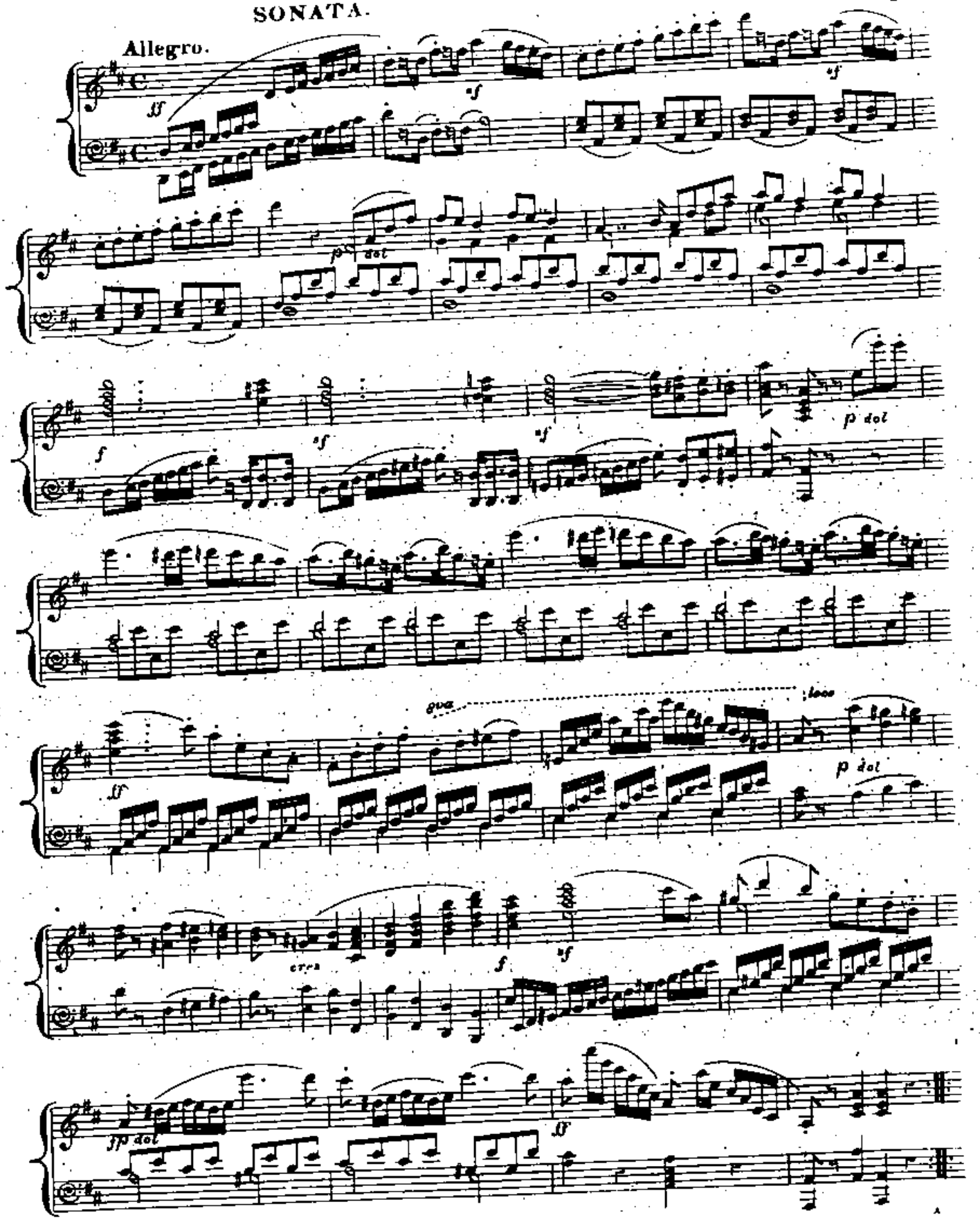
From this the pupil may perceive that the different periods of a composition must bear a due proportion to each other. For a long cadence or development creates a great expectation after the following melody, and this likewise requires symmetrically, a corresponding succession and unfolding.

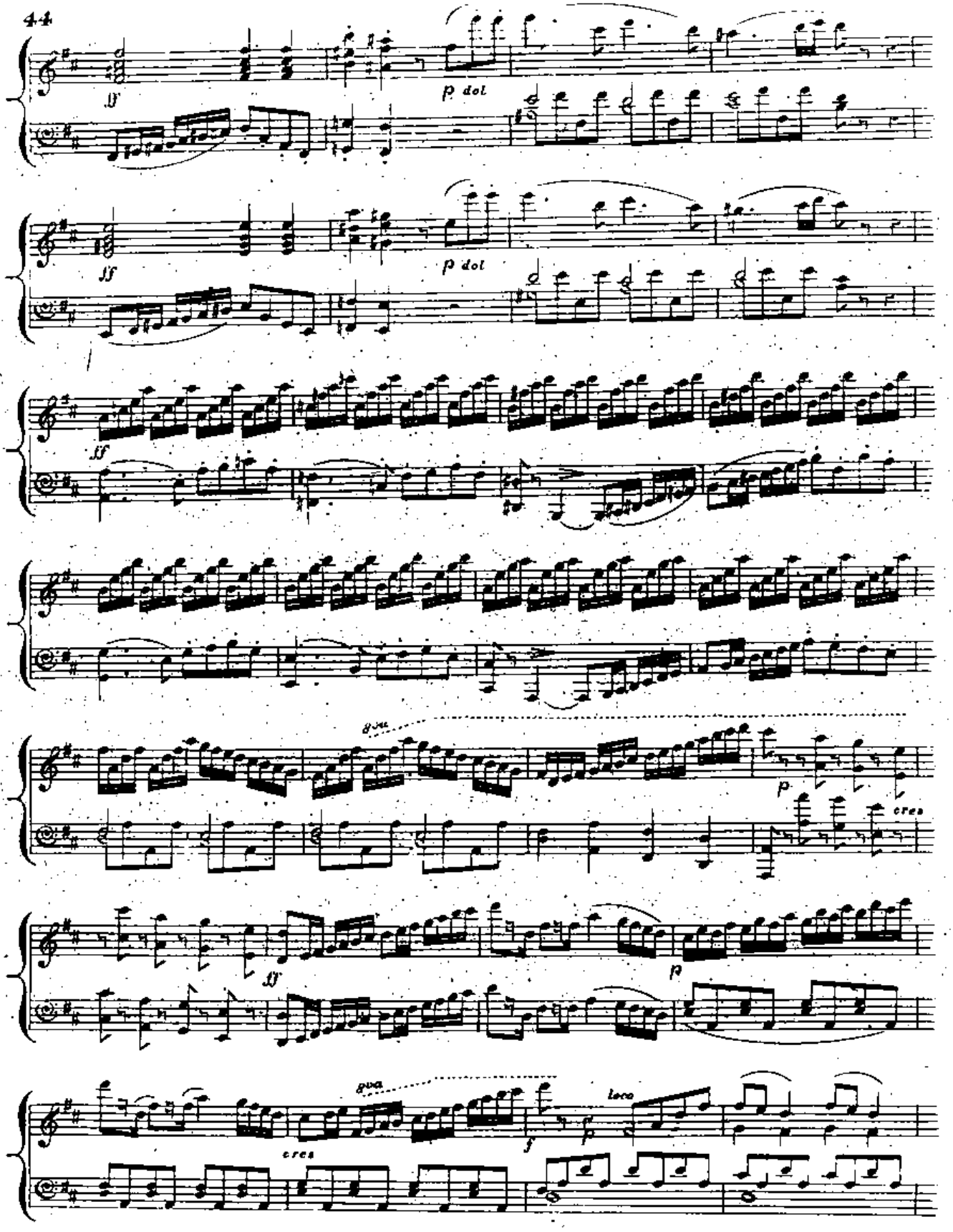
In the second part, the first twenty-one bars must be considerably extended, partly by an augmentation of the bars 9 to 16, and partly also by introducing the middle subject in a distant key, or by the development of a new idea &c, and consequently the conclusion must receive a broader and more expanded form.

In order to give the pupil a practical idea of the manner in which he should follow such a sonata as he chooses for a model, we here insert an imitation of the foregoing Sonata, which the beginner must attentively compare with the original, and then direct his own studies accordingly.

SONATA.

Allegro.

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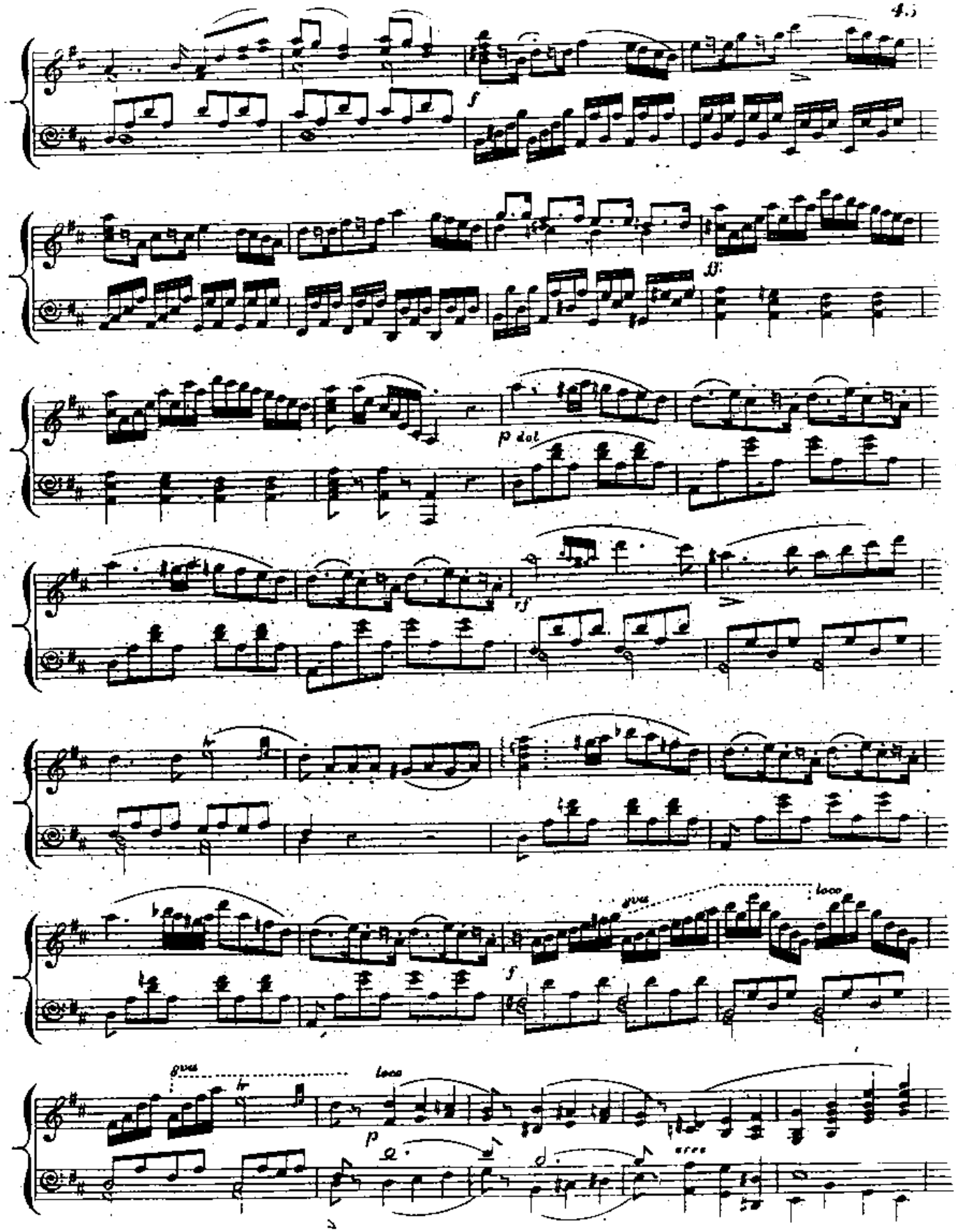
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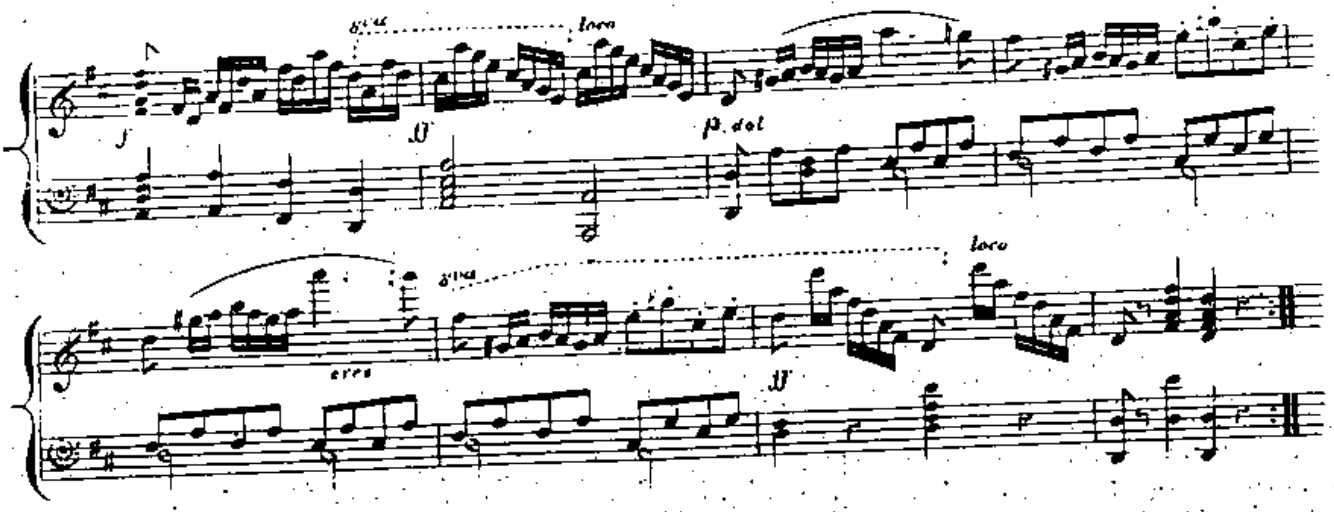

In this imitation of Mozart's Sonata, each bar, each modulation, and almost every chord has been exactly formed upon the original. And yet the melodies and figures so far totally differ, that they bring into operation, in the most advantageous manner, the pupil's talent for invention and his versatility, when he diligently and perseveringly exercises himself in this way.

For, like as the young author can find no better means for forming his style and becoming master of his language, than the diligent translation of the ancient classics into his mother tongue; — or, as the painter must at first copy a great number of good foreign pictures in order to acquire the necessary experience in design and the use of the colours, — equally so should every young and talented composer dedicate a considerable portion of his time to the practical exercises here recommended, which will certainly be rewarded with the best success. But he must commence with very easy and simple models, and only by degrees pass on to those which are more difficult. Thus, for instance, the above Sonata by Mozart would be too difficult at first.

It is very important that the pupil alternately select his models from different authors, in order not to confine himself to one particular manner. We know to what an extent Hummel has imitated the style, and even the ideas of his master Mozart, and Ries that of his instructor Beethoven. And even Beethoven, who is otherwise so original, has, in his *early* Symphonies, Concertos and other works, evidently adhered to the models of Haydn and Mozart, and the same will generally be found to be the case in the first works of all great composers.

But when the pupil by degrees becomes convinced, that his powers and experience increase, and that he can write with freedom in the prescribed forms, it is time to lay aside this kind of imitation *and to cultivate his own style*. He can then come before the public with the characteristics of his individuality, and turn to account all the qualifications of his talent.