

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.

Allegro. SONATA. Mozart.



1 2 3 4
5 6 7 8
9 10 11 12
13 14 15 16

f *p* *cres* *f* *p dot.*

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17 *f* 18 19 20

This system contains measures 17 through 20. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *f* (forte) is present above measure 17.

21 *p* 22 23 24

This system contains measures 21 through 24. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *p* (piano) is present above measure 21, and a *f* (forte) marking is above measure 23.

25 26 27 28

This system contains measures 25 through 28. The right hand has a complex melodic line with many beamed notes. The left hand has a steady accompaniment. A dynamic marking of *sf* (sforzando) is present above measure 25.

29 30

This system contains measures 29 and 30. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. A dynamic marking of *sf* (sforzando) is present above measure 30.

31 32 33 34 35 36 37 38

This system contains measures 31 through 38. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. A dynamic marking of *sf* (sforzando) is present above measure 31, and a *p* (piano) marking is above measure 33.

9 10 11

This system contains measures 9 through 11. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. A dynamic marking of *sf* (sforzando) is present above measure 9.

12 13 14

This system contains measures 12 through 14. The right hand has a melodic line with some rests. The left hand has a steady accompaniment.

Musical notation for measures 15-17. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 15 starts with a forte (*f*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.

Musical notation for measures 18-21. The right hand continues with eighth-note patterns, and the left hand maintains its quarter-note accompaniment. Measure 21 shows a change in the right hand's melodic line.

Musical notation for measures 22-25. Measure 22 begins with a fortissimo (*ff*) dynamic. The right hand has a more complex eighth-note texture, and the left hand continues with quarter notes.

Musical notation for measures 26-29. Measure 26 starts with a piano (*p*) dynamic. Measure 27 includes a *p* dynamic marking. Measure 28 features a *cres* (crescendo) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

Musical notation for measures 30-32. Measure 30 starts with a fortissimo (*ff*) dynamic. The right hand has a dense eighth-note texture, and the left hand has a steady quarter-note accompaniment.

Musical notation for measures 33-35. The right hand continues with eighth-note patterns, and the left hand maintains its quarter-note accompaniment.

Musical notation for measures 36-39. Measure 36 starts with a piano (*p*) dynamic. Measure 39 includes a *p dol* (piano *dol*) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

Musical notation for measures 40-43. The system consists of two staves. Measure numbers 40, 41, 42, and 43 are indicated below the notes.

Musical notation for measures 44-47. The system consists of two staves. Measure numbers 44, 45, 46, and 47 are indicated below the notes. Dynamic markings *h* and *p* are present.

Musical notation for measures 48-51. The system consists of two staves. Measure numbers 48, 49, 50, and 51 are indicated below the notes. Dynamic marking *f* is present.

Musical notation for measures 52-55. The system consists of two staves. Measure numbers 52, 53, 54, and 55 are indicated below the notes. Dynamic markings *h* and *p* are present.

Musical notation for measures 56-58. The system consists of two staves. Measure numbers 56, 57, and 58 are indicated below the notes. Dynamic markings *crec* and *f* are present.

Musical notation for measures 59-61. The system consists of two staves. Measure numbers 59, 60, and 61 are indicated below the notes. Dynamic marking *h* is present.

Musical notation for measures 62-65. The system consists of two staves. Measure numbers 62, 63, 64, and 65 are indicated below the notes. Dynamic marking *ff* is present.

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.

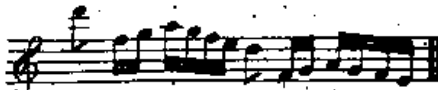
7. The three following bars (21 to 23) contain another soft, melodious trait, which, after a busy passage (until bar 26), conducts to the cadence.

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.

Now follows the middle subject.

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.

The musical score is written for piano and consists of seven systems of two staves each. The first system is marked 'Allegro.' and 'f'. The second system is marked 'p dol'. The third system is marked 'f' and 'p dol'. The fourth system is marked 'f'. The fifth system is marked 'f' and 'p dol'. The sixth system is marked 'f'. The seventh system is marked 'pp dol' and 'f'. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

44

ff *p dol*

This system contains the first two staves of music. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and melodic lines. The lower staff starts with a bass clef and contains a complex rhythmic accompaniment with many sixteenth notes. Dynamic markings include *ff* (fortissimo) and *p dol* (piano, *dol* for *do* or *dimol*).

ff *p dol*

This system continues the musical piece with two staves. The notation and dynamics are consistent with the first system, showing a continuation of the complex textures in both hands.

ff

The third system shows a continuation of the piece. The upper staff has a more active melodic line, while the lower staff maintains its intricate accompaniment. The dynamic marking *ff* is present.

This system continues the musical development with two staves, maintaining the complex interplay between the upper and lower parts.

pp *crea*

The fifth system features a change in dynamics to *pp* (pianissimo) and includes the marking *crea*. The musical texture remains dense and rhythmic.

ff *p*

The sixth system shows a return to *ff* in the upper staff and *p* (piano) in the lower staff. The rhythmic complexity continues.

pp *crea* *leco*

The final system on the page includes the markings *pp*, *crea*, and *leco*. The music concludes with a final cadence in both staves.

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First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* is present.

Third system of the piano score. The right hand has a melodic line with slurs. The left hand has a more complex accompaniment with some chords. A dynamic marking of *p dol* is present.

Fourth system of the piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is consistent.

Sixth system of the piano score. The right hand has a melodic line with slurs and a *rit* marking. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Seventh system of the piano score. The right hand has a melodic line with slurs and a *rit* marking. The left hand accompaniment is consistent. A dynamic marking of *p* is present.



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.