"KONZERTSATZ" BY W. A. MOZART? A STYLISTIC CONTEXTUALIZATION[*]

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On August 2, 2009, the International Mozarteum Foundation in Salzburg was announcing in a press conference[61] that two pieces until then considered anonymous had been identified "in all probability, bordering on certainty"[62] as the works of Wolfgang Amadeus Mozart. However, the very fact that this institution, which is the world's center of Mozartian musicological research, is reluctant to attribute paternity of the two pieces to young Mozart, preferring instead a carefully chosen syntagm used four times in the statement for the press conference, raises questions as to the reasons why the obvious temptation to unreservedly attribute the two pieces to Mozart has not been followed.

Before elaborating on this issue, let us see how these two pieces have been conveyed to us as registered under numbers 50 (*Klavierstück in G – Fragment*) and 51 (*Konzertsatz in G*) in the new Mozart edition of the *Notebook for Nannerl*, and by now known as *Klavierstück* and *Konzertsatz*. The two pieces were written in the *Notebook* given in 1759 by Leopold Mozart to his daughter, on her name day. The content of the Notebook was enriched gradually over a period of five years (1759-1764). The volume contains instructive exercises and practice pieces for clavier (in the general sense, including the keyboard instruments of the time), as well as Mozart's first compositions. Most of Wolfgang's works were noted by his father, as the child was not yet able to write. Only four of the pieces contained in this *Notebook* were written in autograph by Wolfgang himself (numbers 20, 62, 63 and 64). Aside from his son's early works, Leopold Mozart also transcribed in the Notebook several still unidentified pieces, pieces written by himself (numbers

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[61] **** Pressemitteilung 2. August 2009. Zwei neue Mozart-Werke entdeckt, ed. Internationale Stiftung Mozarteum.*

[62] "mit an Sicherheit grenzender Wahrscheinlichkeit".

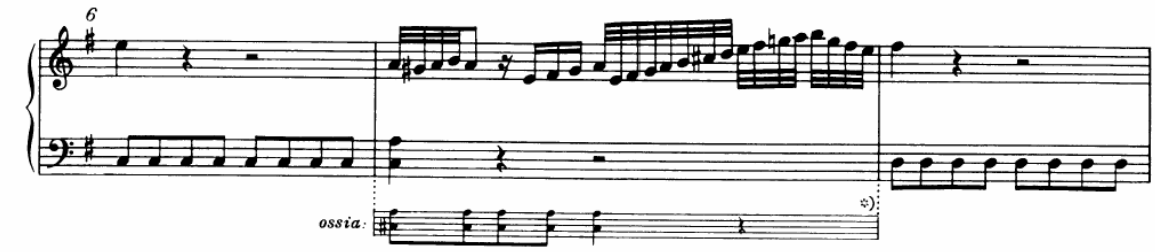
17, 18? and 52) and a piece by Johann Joachim Agrell (No. 45). The hand of the copyist Joseph Richard Estlinger was also recognized in the *Notebook*, whose 21 transcriptions could be identified only to a small extent: Carl Philipp Emanuel Bach (No. 39), Johann Nikolaus Tischer (No. 43) and Georg Christoph Wagenseil (No. 31). The authors of more than half of the pieces in the *Notebook* are still unidentified.

In the material prepared for the aforementioned press conference, the International Mozarteum Foundation in Salzburg explained the possibility of attributing the two pieces "in all probability, bordering on certainty" to Mozart on philological, stylistic and historical gounds. Dr. Ulrich Leisinger, Director of the Research Department of the International Mozarteum Foundation, was the one who presented the two pieces at the press conference, and his rationales were presented in the afterword to the facsimile edition of the *Notebook*, published at the beginning of 2010.[63]. An important argument in favor of Leisinger's thesis are the completions in the manuscript of the piece No.51, *Konzertsatz in G*. The musicologist presumes that the piece was noted hastily and with corrections made by Leopold Mozart[64] (a handwriting style[65] he often used when noting pieces composed by his son). However, it was the corrections in the *Konzertsatz* – the author of which is still a mystery – that drew Leisinger's attention, for they not only affect the integrity of the transcribed model, but also bring improvements to the original musical content. In the seventh bar of the score, in the left hand, the *ossia* part is a correction in pencil of the initial transcription in ink, meant to enrich the accompaniment (Example 1). This type of correction would not have been possible – continues Leisinger – if Leopold Mozart had transcribed a pre-existing piece, which would have allowed no further changes (all the "mistakes" included), as is the case with works by other composers of the time, included in the *Notebook*.[66] Leisinger's argumentation continues with the exclusion – on stylistic criteria – of the possibility that Leopold Mozart would have composed this *Konzertsatz.* Based on the same stylistic criteria, the resemblance between pieces Nos. 50 and 51 in the *Notebook* might indicate that the piece

[63] *Nannerl Notenbuch*, = Denkmäler der Musik in Salzburg, vol. 16, ed. Stiftung Mozarteum Salzburg, Strube Verlag, München, 2010.
[64] It is well known that Leopold Mozart took an active part Wolfgang's compositional process until the 1770's, his handwriting being often found in his son's autographs.
[65] Cf. *Wolfgang Amadeus Mozart. Neue Ausgabe sämtlicher Werke. Kritische Berichte, Serie IX, Werkgruppe 27*, ed. Wolfgang Rehm, Bärenreiter Kassel–Basel–London–New York–Prag, 2000, p. 22. Here, Wolfgang Rehm differentiates among four handwriting styles used by Leopold Mozart in the *Notebook*: hasty, hasty and correction-ridden, normal and calligraphic.
[66] Ulrich Leisinger, "Nachwort" in *Nannerl Notenbuch*, = Denkmäler der Musik in Salzburg, vol. 16, ed. Stiftung Mozarteum Salzburg, Strube Verlag, München, 2010, p. 117: "Die Zuweisung der beiden Stücke an den jungen Mozart stützt sich darauf, dass Leopold Niederschrift des *Konzertsatzes* Korrekturen aufweist die ausschließen, dass er eine bereits bestehende Vorlage einfach abgeschrieben hat". (Attributing the two pieces to young Mozart is based on the fact that Leopold's transcription of the Konzertsatz includes corrections that rule out the possibility of a simple transcription of an already extant model.)

entitled *Klavierstück* (No. 50) most probably belongs to the same composer who wrote the much longer piece *Konzertsatz* (No. 51).[67]

Example 1, *Konzertsatz*, bars 6–8



In *Konzertsatz,* Robert Levin sees a proof of the outstanding piano technique mastered by both Wolfgang and Nannerl. Moreover, Levin supports Leisinger's hypothesis, though just as cautiously: "I believe it is highly probable that this piece was written by the young Mozart, in order to show us all what he could do".[68] Another clue to the same effect occurs in an interview that Robert Levin gave one month later in San Francisco, on the occasion of the second world audition of his own adaptation of the *Konzertsatz.* On this occasion, he said: "It's not that we can say with authority that this is definitely music by Mozart; it's just that it is the most logical conclusion". Otherwise, what would have made Leopold transcribe a piece that was so difficult, in a book whose purpose was mainly to teach children to play?[69] This work could therefore be a new proof of Mozart's already famous creative process, whose piano improvisations, first noted down by his father, were subsequently corrected.[70] The material prepared for the press conference reminds of an anecdote recounted by the trumpeter Johann Andreas Schachtner one year after Mozart's death, from which we learn that before composing his first *Concerto for Piano KV 175 in D major*, Mozart had had several other predecessors in this genre.[71]

In spite of all these, neither Leisinger, nor Levin ventured to give a final verdict. To better understand the reticence about making the announcement, let us see how researchers approached the identification of Mozart's early works in the new edition of the *Notebook*. This question was

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[67] Ibidem.
[68] **** Pressemitteilung 2. August 2009. Zwei neue Mozart-Werke entdeckt*, p. 3: "Ich halte es für sehr glaubhaft, dass der Satz vom jungen Mozart stammt, der damit zeigen wollte, was er alles konnte". (Robert Levin)
[69] Lisa Petrie: "Robert Levin Breathes Life Into Mozart" in: *San Francisco. Classical Voice*, 13 September 2010. http://www.sfcv.org/events-calendar/artist-spotlight/robert-levin-breathes-life-into-mozart
[70] Wolfgang Plath: "Vorwort" în *Wolfgang Amadeus Mozart. Neue Mozart Gesamtausgabe, Serie IX, Werkgruppe 27, Klavierstücke Band 1 und 2*, ed. Wolfgang Plath, Bärenreiter, Kassel–Basel–London, 1982, p. XXI–XXII.
[71] **** Pressemitteilung 2. August 2009. Zwei neue Mozart-Werke entdeckt, ed. Internationale Stiftung Mozarteum*, p.2.

asked about all the works not noted in autograph or not bearing any type of indication on the manuscript proving that they had been composed by Mozart.

Five pieces in the Notebook have KV numbers, without being written by Wolfgang and without bearing any indication of authorship on the manuscript page: 58 (KV 2), 61 (KV 5), 25 (KV 6), 26 (KV 6), and 64 (KV 9^b (5b)). The original manuscript of the pieces 58 (KV 2) and 61 (KV 5) was lost, but Georg Nikolaus von Nissen published the two examples in the appendix to his biography of W. A. Mozart, under numbers 15 and 18[72]. The credibility of this source is unquestionable, since Nissen was Constanze's husband and thus had complete access to Mozart's legacy. A similar situation occurs with the piece No. 64 (KV 9^b (5^b)), whose manuscript has been considered lost since 1880. In 1871, Mozarteum published a facsimile edition of several Mozartian autographs, which also included this piece[73]. In this case, the proof that the piece was included in the autograph automatically led to its inclusion in the Köchel catalogue. Eventually, the two pieces found in the *Notebook* under Nos. 25 and 26, both KV 6, also occur in *NMA VIII/23/1,* in the variant for violin and piano (*Sonata in C major, KV 6*). In this last case, the comparison of the sources plays a fundamental role in the final decision of ascribing the two pieces to Mozart.

As it can be easily noticed, in 1982, when the new edition of the *Notebook* was published, researchers Wolfgang Plath and Wolfgang Rehm seem to have avoided the use of stylistic and historical arguments in the final decision of ascribing the two pieces to Mozart. Instead, they focused their attention to arguments pertaining to the pragmatic field of philology. If the method of Plath and Rehm, the publishers of *NMA IX/27/1* (1982), is based on *inclusion*, on the gathering and interpretation of musical sources from a philological standpoint, Leisinger's method starts from the interpretation of a single historical document and of a single philological argument (the correction in pencil of Leopold Mozart's *Konzertsatz* manuscript) and is then based on *exclusion*, on the exclusion and acceptance of certain hypotheses according to stylistic criteria. Given that the manuscript contains only the harpsichord part of a concerto movement, the discovery of the orchestra part of this *Konzertsatz* would enable the identification of the author of the piece, but until then, both Leisinger and Levin will most probably be restrained in their statements on the *Konzertsatz*, which might later be considered hazardous.

If Leisinger and Levin, two authorities on Mozart's style, do not take the risk of asserting that the piece belongs to Mozart, the present paper too abstains from answering this question, which is as tempting as it is dangerous. The purpose of this analytical investigation is to confront

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[72] Nissen, Georg Nikolaus von, *Biographie W. A. Mozarts*, Georg Olms Verlag, Hildesheim, 1991, in the appendix to page 15, examples 15 and 18.

[73] *Wolfgang Amadeus Mozart. Neue Ausgabe sämtlicher Werke. Kritische Berlichte*, Serie IX, Werkgruppe 27, ed. Wolfgang Rehm, Bärenreiter Kassel–Basel–London–New York–Prag, 2000, p. 38.

the *Konzertsatz* both with Mozart's works, and with the concertante works of the time. The comparison of the piece with Mozart's early works is not related to the issue of authorship, but simply to the fact that the score indications – unless they demonstrate that the piece belongs to Mozart – show that the piece was not only known, but also studied in Mozart's house[74], so that the most difficult and extravagant piece in the *Notebook* cannot remain without certain echoes in Mozart's style of the time.

Leisinger estimates that the *Konzertsatz* had been composed before Mozart received his own music book, the *London Sketchbook* (1764), from Leopold. Thus, this piece must have been noted down among the last in the *Notebook*, sometime between 1763 and 1764[75]. In the preface to the new edition of the *Notebook*, Wolfgang Plath assumes that the last pieces noted in the *Notebook* may have been noted down even after Wolfgang received the *London Sketchbook*, at the end of the year 1764 and the beginning of 1765[76]. The notation of the *Konzertsatz* in the *Notebook* is thus related to the second tour of the Mozart family (Wolfgang, Nannerl and Leopold) throughout Europe.

Beginning with June 1763, Wolfgang and Nannerl impressed southern Germany and became acquainted, among others, with the members of the famous Mannheim orchestra. At the end of the same year, they reached Paris, where they stayed for more than three months. One of the great court personalities who marked Mozart's style of the time was Johann Schobert, the only composer who wrote harpsichord concertos for the French court.[77] In April 1764, the Mozart family arrived in London, where another great name who marked Mozart's early works, Johann Christian Bach, had settled one year before. It is here that Wolfgang started his *London Sketchbook* and in it – unlike in *Nannerl's Music Book* – one can find only Wolfgang's handwriting.

Between 1750 and 1760, the concertante genre underwent fundamental changes in the spirit of the galant and sensitive style. Among the aspects that crystallized during this period are the transition from the typically Baroque form with ritornello to the Classical sonata form, the splitting of the genre between virtuosic concertos and concertos for melomaniacs, the preference for homophonous writing to the detriment of the polyphonic one and the more and more conscious use of the specificity of instruments.

The analysis of the *Konzertsatz* shall not focus on confining the piece to a single compositional style, but is meant to identify its potential relations both with Mozart's early works,

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[74] **** Pressemitteilung 2. August 2009. Zwei neue Mozart-Werke entdeckt, ed. Internationale Stiftung Mozarteum*, p. 3.
[75] Ulrich Leisinger, *Idem*, p. 117.
[76] Wolfgang Plath, *Idem*, p. XII—XIII.
[77] Michael Thomas Roeder, *Das Konzert*, = *Handbuch der musikalischen Gattungen*, Vol. 4, ed. Siegfried Mauser, Laaber, Regensburg, 2000, p. 104.

and with other works composed by the most significant composers of the time who may have left their mark on the it: Johann Schobert, Johann Christian Bach, Carl Philipp Emanuel Bach, and last but not least, Leopold Mozart.

The greatest difficulty in analyzing the form of the *Konzertsatz* arises from its incomplete notation in the *Notebook*, due to the omission of the orchestral part. The harpsichord part seems to represent the first movement of a solo concerto. Double bar lines indicating the end of a section dedicated to the soloist mark the interventions of the orchestra. Without a beginning or an end, the structure would look as follows:

	Solo 1	[tutti]	Solo 2	[tutti]	Solo 3	[tutti]	Solo 4	[tutti]	Solo 5
bars:	1—25		26—51		52—60		61—70		71—75

Leopold Mozart considered himself a representative of the new style, of the „modern" style, tending toward the formal clarity and balance of the musical discourse and adopting the principles of the sonata form.

Along with the fundamental aspects of compositional technique, he also seems to have inspired Mozart with this new creative attitude that often pervades his piano pieces.[78]

However, the transition from the concertante form with ritornello to the sonata form happened gradually, through experiments. In *Konzertsatz*, the new form of sonata is combined with the traditional ritornello-sonata form. While the fundamental principles of the sonata form are the clearly defined tonal plan and the economy of the musical material used, the catalyst of the ritornello-sonata form is the refrain, whose constancy creates a strong contrast to the abundance of ideas in the couplet sections and whose occurrence in different keys marks the main pillars of the form.

The moment that creates an imbalance in the plea for the sonata form in the *Konzertsatz* is the reprise. Unlike the expected pattern in which the reprise starts with the first theme (bars 1-4 in the exposition) in the home key, and continues, through the bridge, with the second theme group (bars 13–25 in the exposition), the starting point of this reprise is the bridge, which can be explained only by the exposition of the theme by the full orchestra. Moreover, the second theme group consists at most of allusions to segments of what could be the second theme of a sonata form.[79]

If we were to look at the *Konzertsatz* from the perspective of the ritornello-sonata form, many of these "licences" of the sonata form would be clarified. As the Bristish composer Charles Avison said, the main problem in the concertante form with ritornello is the inevitable restatement

[78] Cliff Eisen: "(Johann Georg) Leopold [Mozart] " in *Die Musik in Geschichte und Gegenwart*, Personenteil vol. 12, Bärenreiter Verlag, Kassel, 2004, col. 587.
[79] Cf. Appendix.

of the theme, which creates redundancy in the dramaturgy of the structure.[80] Thus, we understand both the variation of the main theme in *Solo# 2*, and its occurrence probably in orchestral form, prior to *Solo# 4*. One common occurrence both in Johann Christian Bach's concertos (*Op. 1, No. 4 in G major*), and in those of Carl Philipp Emanuel Bach (*Wq 27 in D major*) is a halt in the key of the relative minor before returning to the original key. In *Konzertsatz*, the third solo begins in E minor, being probably preceded by a statement of the main theme by the orchestra in E minor.

Resuming the problem of "absence" of the two thematic materials corresponding to a sonata form, let us compare the way in which Carl Philipp Emanuel Bach and Johann Christian Bach used the concertante form with ritornello. In Carl Philipp Emanuel Bach's work, which comprises more than 50 concertos for keyboard instruments composed over a period of 55 years (1733–1788), one can easily notice the changes this genre underwent over the course of the 18th century. Around the years 1950s, he composed three concertos (*Wq 24 in E minor, Wq 26 in A minor* and *Wq 27 in D major*) that were all faithful to the ritornello form and written in the virtuosic concertante style. In these concertos, the only stable and unchanged moments are the occurrences of the ritornello, exposed in the *tutti*, by the soloist, or in dialogue. The tonal plan anticipates, to a certain extent, that of the sonata: the first statement of the ritornello for solo instrument is in the home key, followed by a modulation to the dominant key (or to the relative major in minor keys); the final statement of the ritornello is in the tonic.

What differentiates the concertante form with ritornello in Carl Philipp Emanuel Bach from the sonata form is (in *Wq 24* and *Wq 26*) the diversity of the musical material in couplets, where the soloist has the opportunity to display his technical skills in virtuosic passages. In contrast to Carl Philipp Emanuel Bach, Johann Christian Bach adopted, in his *Six concertos Op. 1* published in 1763 in London, the principle of the reprise in external solos. The middle section, which in a sonata form should correspond to the development section, includes a new material, besides the ritornello material (which introduces each section). This new material contrasts with the common musical material occurring both in the first and in the last section of the solos of the ritornello form (in *Concertos Op. 1 No. 1 in B-flat major, Op. 1 No. 2 in A major* and *Op. 1 No. 5 in C major*). The common element shared by the concertante form with ritornello both in Carl Philipp Emanuel Bach and in Johann Christoph Bach is the development of the tonal plan: the first section provides the transition from the tonic to the dominant, the following segment continues in the same key, while the last section returns to the original key.

The *Konzertsatz* finds its place somewhere between these two patterns. Its form is close to the form with ritornello, but unlike Carl Philipp Emanuel Bach's concertos, the material exposed

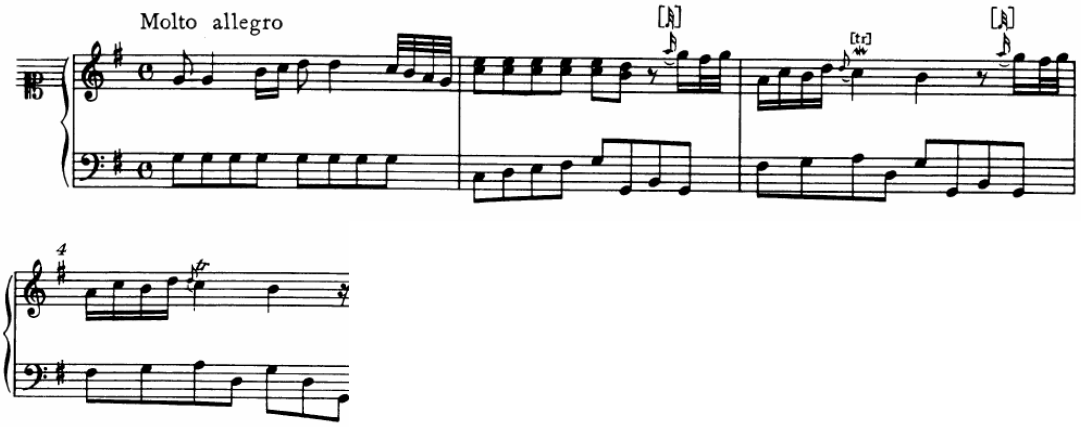
[80] *Apud* Jane R. Stevens, *The Bach Family And The Keyboard Concerto. The Evolution of a Genre*, Harmonie Park Press, Warren, Michigan, 2001, p. 181, cf. footnote 25 of the quoted work.

in the first ritornello recurs to a greater or lesser extent in all the other solo sections. The principle of the contrasting middle sections in Johann Christoph Bach's concertos is accompanied, however, by allusions to materials from the preceding sections, especially in the Solo 4, as well as in the Solo 5. From a functional standpoint, it fits in the virtuosic concertante genre, represented in this case by Carl Philipp Emanuel Bach's concertante works.

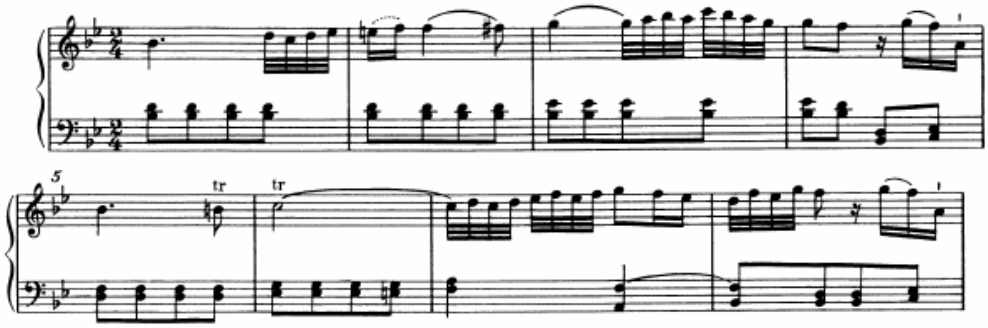
Switching from the concertante form with ritornello to a consideration of the morphological aspects of the *Konzertsatz,* i.e. of the smallest elements that make up the style, we propose below a comparative presentation of these musical ideas.

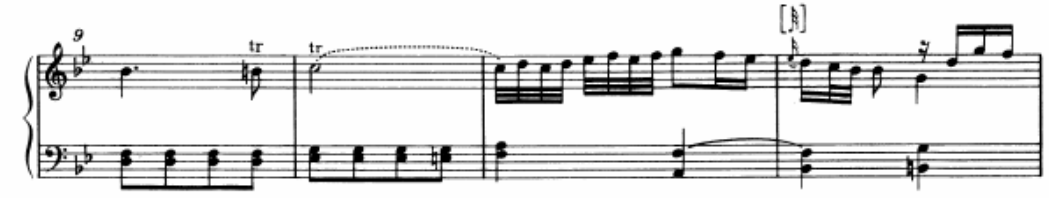
The ritornello theme of the *Konzertsatz* (Example 2) reveals similarities with the incipit of the piano piece *KV 9b (5b),* also inscribed in the *Notebook* (Example 3): the same type of phrase (2 + 1 + 1), in which the two motifs are repeated (a b $b_{v.}$). Among the striking elements besides the internal structure of the phrase, is the rhythmic-melodic development of the incipit: the same ascending melodic line, outlining the pillars of the home-key triad, leading up to the sixth and thus reaching the subdominant in quartal hexachord, resolved by double suspension.

Example 2. *Konzertsatz*, bars 1–4



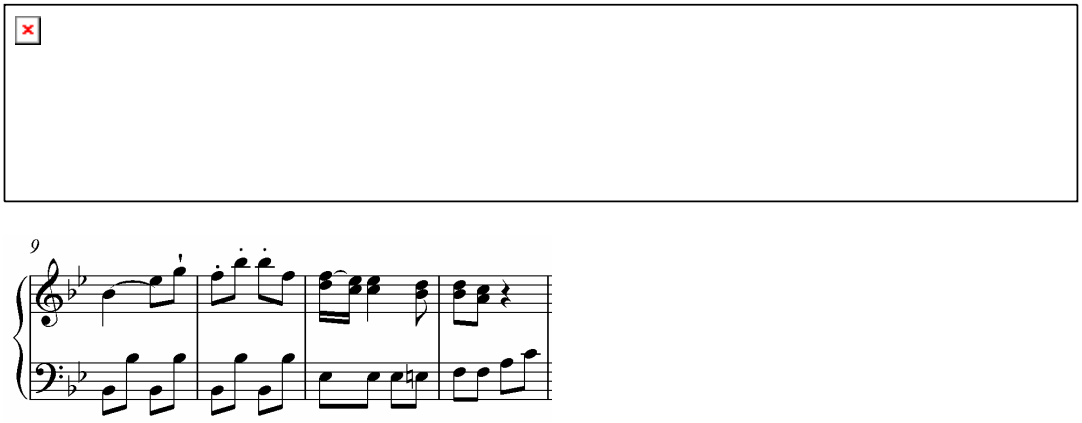
Example 3. W. A. Mozart, *Klavierstück in B (Fragment)*, KV 9^{b} (5^{b}), bars 1–12



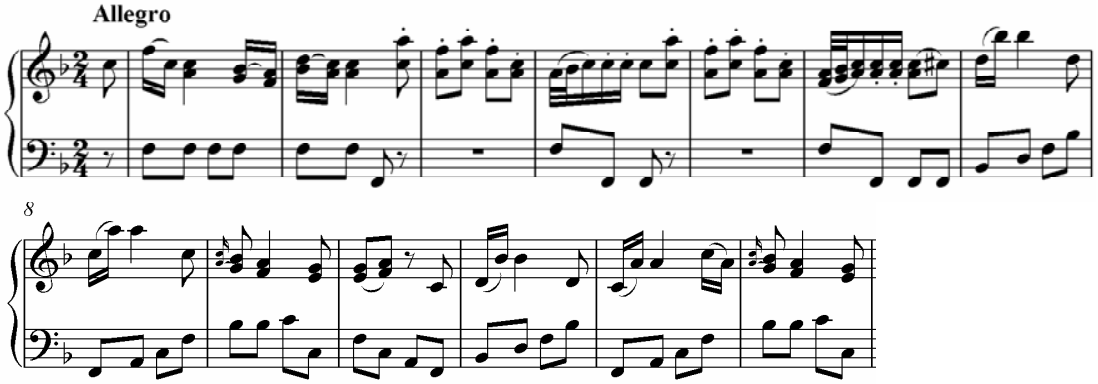


Some of the themes of Johann Christian Bach's concerto ritornellos share similarities with that of the *Konzertsatz*. These ritornello themes are characterized by syncopated rhythm, a melodic contour based on the triads of the harmony, expansion of one and the same harmonic functions over large areas and an accompaniment reduced to a repeated bass (Examples 4 and 5).

Example 4. J. C. Bach, *Concerto for Harpsichord Op. 1 No. 1 in B flat Major*, 1st movement, bars 1–12



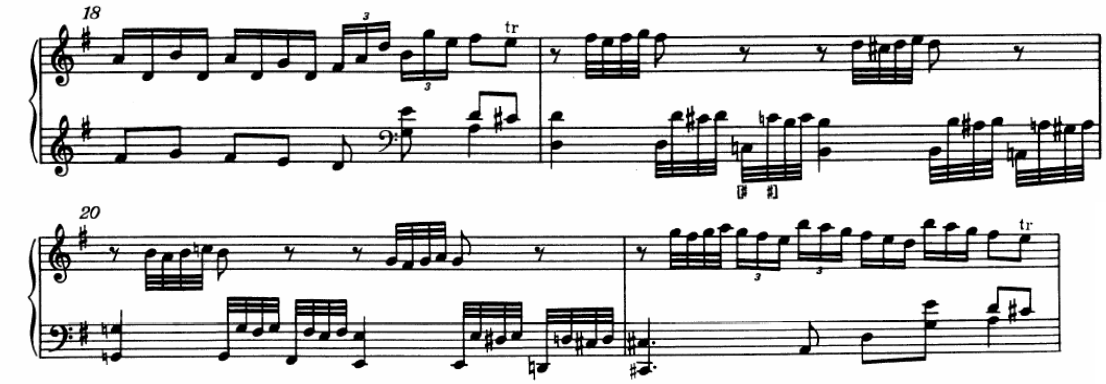
Example 5. J. C. Bach, *Concerto for Harpsichord Op. 1 No. 3 in F Major*, 1st movement, bars 1–13



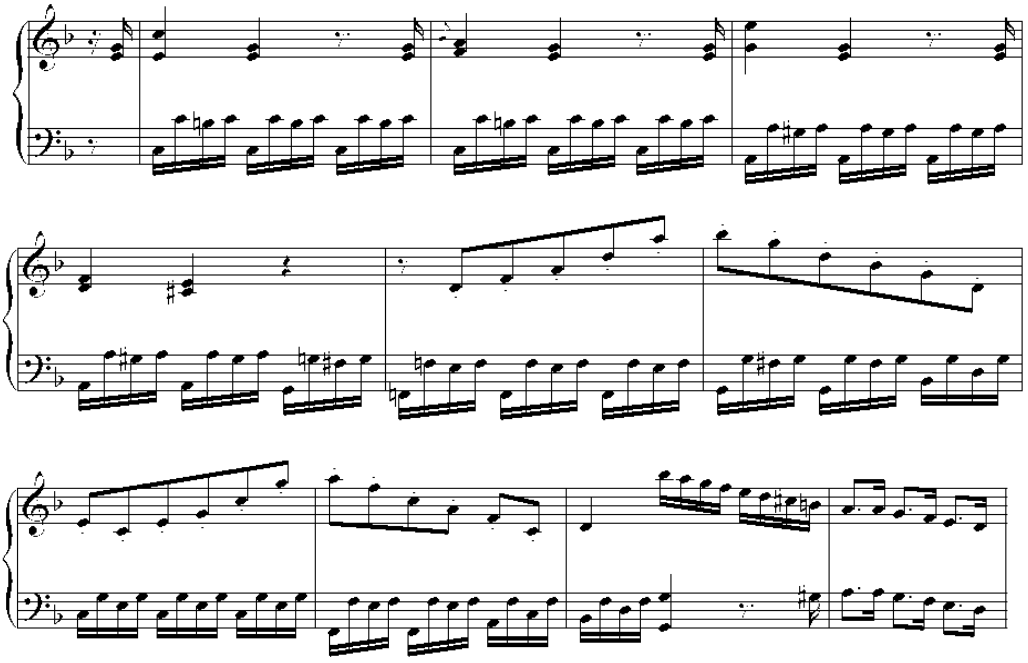
According to both Leisinger and Levin, virtuosity is the main characteristic of the *Konzertsatz*. This virtuosity lies in rhythmic-melodic formulas, passages and ornaments that are meant to cover, by their very motility, large areas of harmonic functions. Below we present such types of figurations, which make up the smallest elements of a style.

As mentioned earlier, the person who impressed Wolfgang the most during the Mozart family's stay in Paris was Johann Schobert. His sonatas for harpsichord contain several such accompaniment formulas, which are also present in the *Konzertsatz* (Example 6, bars 19–20, in the bass line). The first theme of the first part of the *Sonata in F major* published by Harrison Cluse in London (Example 7) is accompanied by the same type of bass figuration as in bars 19–20 of the *Konzertsatz*.

Example 6. *Konzertsatz*, bars 18–21

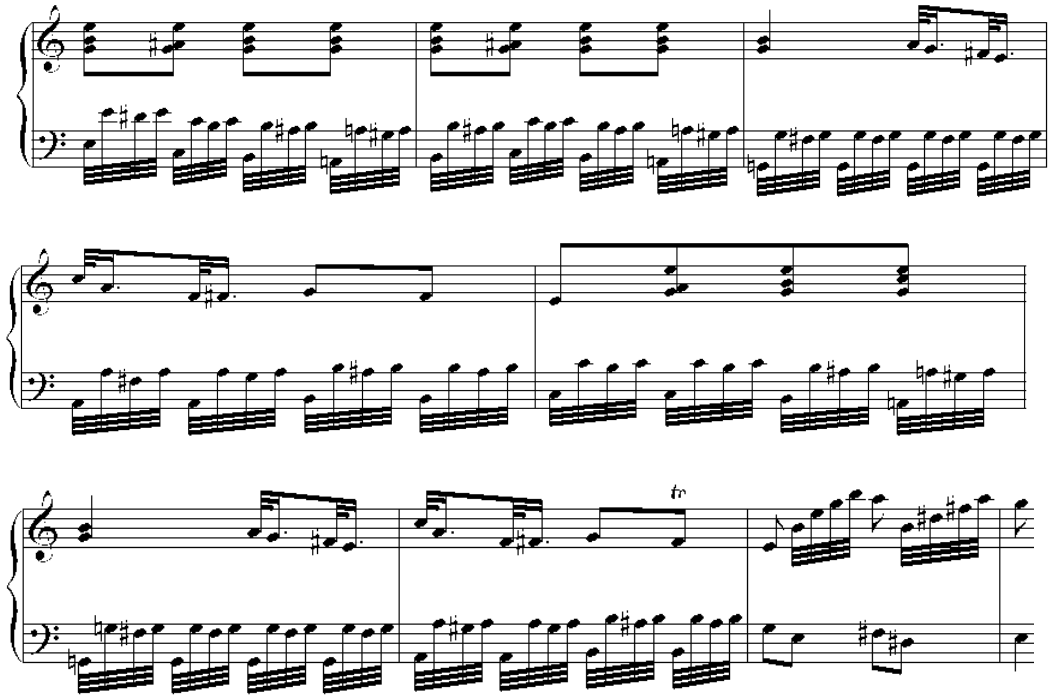


Example 7. J. Schobert, *Sonata in F Major*, 1st movement, bars 59–68



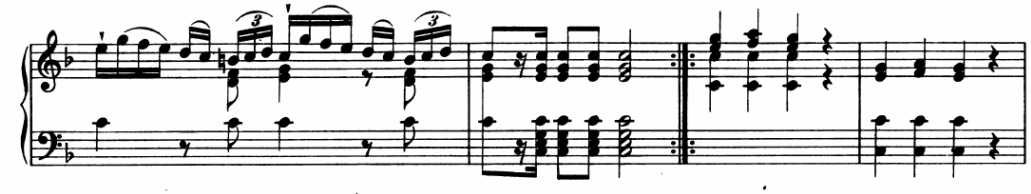
This type of bass figuration seems to be a styleme in Schobert's sonatas, since it also occurs in the following *Sonata in C major*, published by the same editor (Example 8).**Example 8.**

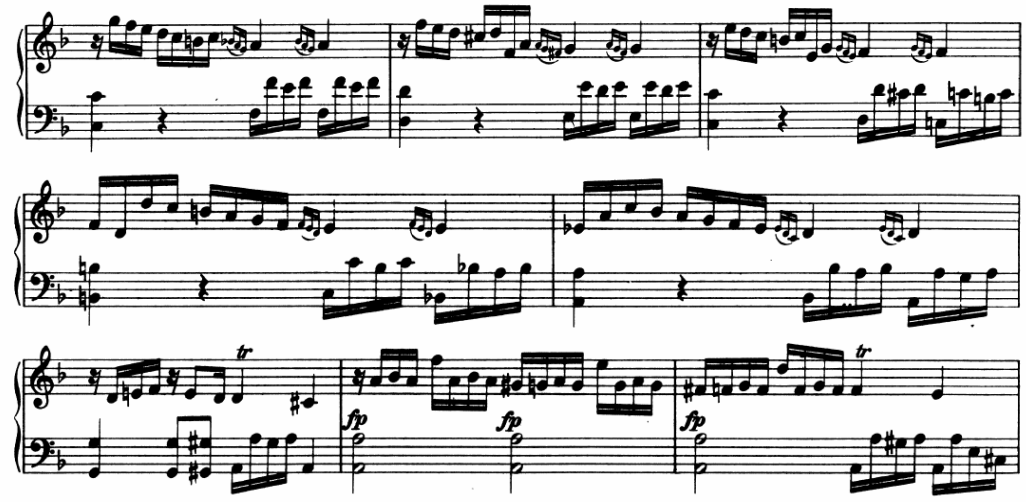
J. Schobert, *Sonata in C Major*, 1st movement, bars 94–102



However, closer to the example in the *Konzertsatz* is the occurrence of this figuration in the *Piano Sonata in F Major* (1762) by Leopold Mozart (Example 9). Along with the melodic aspect, rhythm also has its own part, getting closer to the sequential character in the *Konzertsatz*.

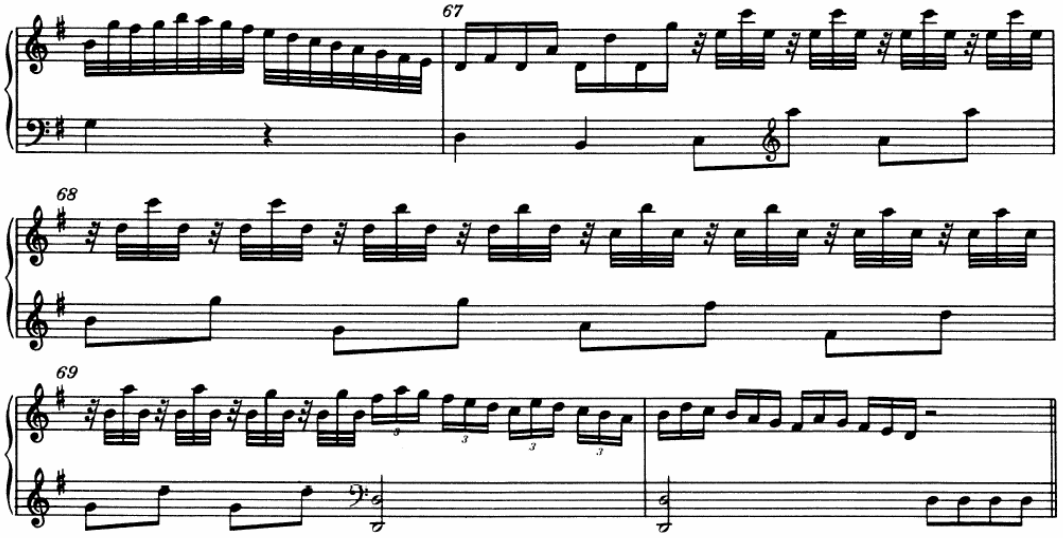
Example 9. Leopold Mozart, *Piano Sonata in F Major*, 1st movement, bars 31–42



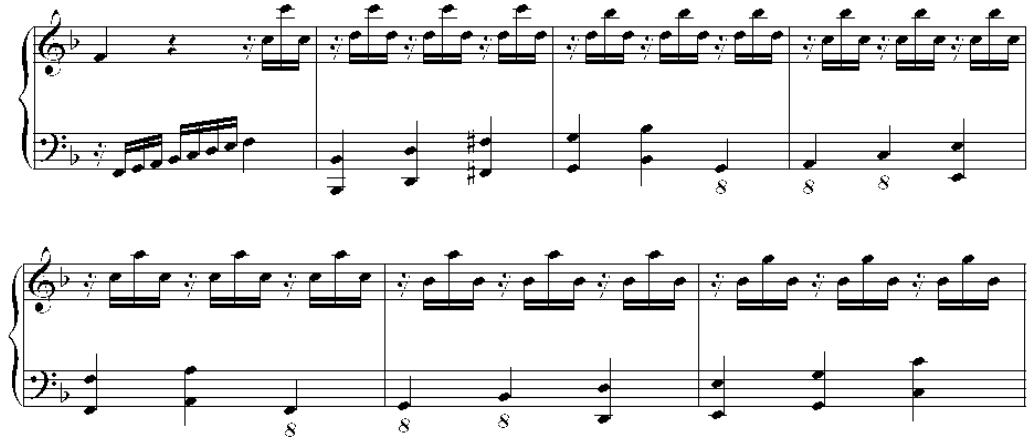


In the *Konzertsatz* (Example 10, bars 67–69), the offbeat figure in the descant, outlining a voice-leading in latent polyphony, is meant to define the harmonic content of the melodic line in the low register. Schobert uses this type of figuration both in sixteenth notes, in the *Sonata in F Major* (Example 11), and in thirty-second notes – as in the *Konzertsatz* –, in the *Sonata in C Major* (Example 12).

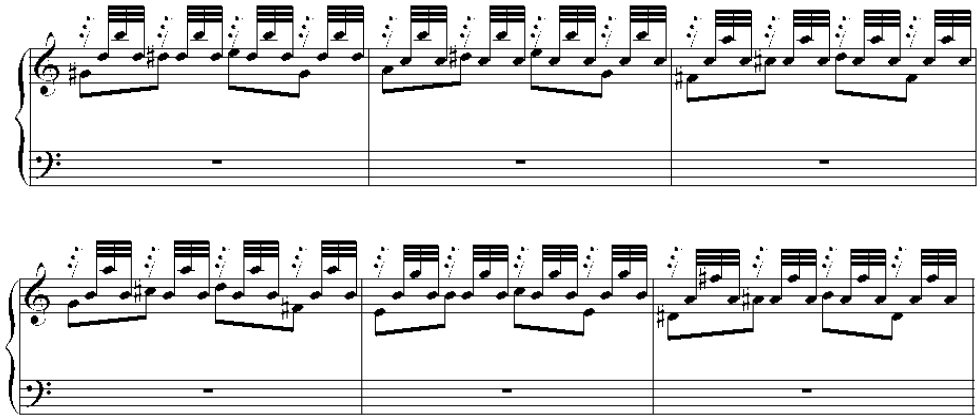
Example 10. *Konzertsatz*, bars 66–70



Example 11. J. Schobert, *Sonata in F Major,* 1st movement, bars 103–109

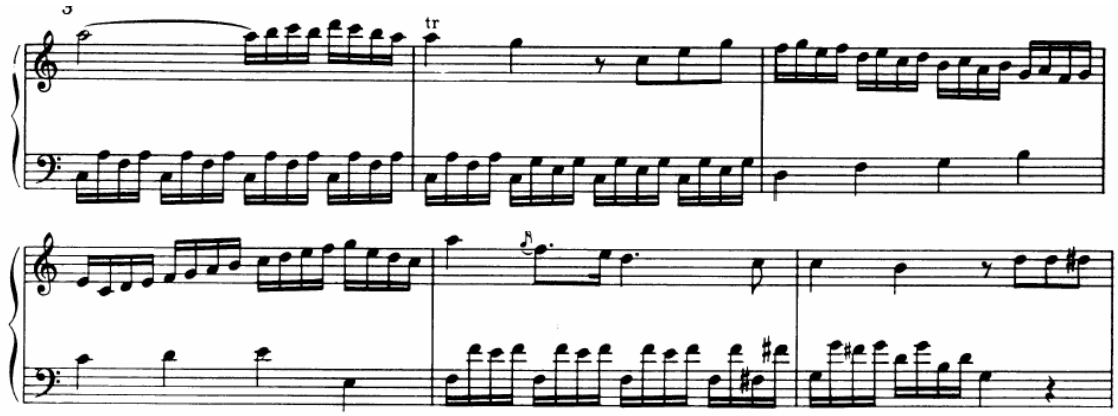


Example 12. J. Schobert, *Sonata in C Major*, 1st movement, bars 89–93



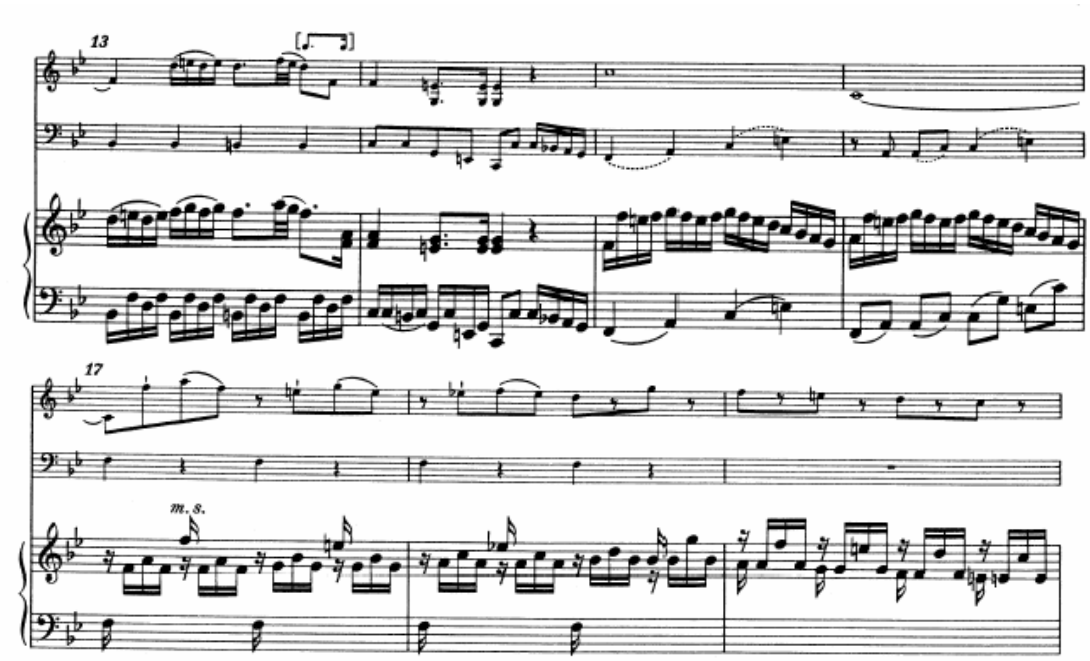
After a brief comparative overview of the figurations in the *Konzertsatz* and of those used by Johann Schobert and Leopold Mozart, let us analyze the relationship between the *Konzertsatz* and the works that have been unanimously accepted as Mozart's. The most complex piece featured in the *Notebook* in terms of the figurative material is *KV 9a (5a).* However, these figurations bear only a slight resemblance to those in the *Konzertsatz.* Although certain elements (bar 7) are the same, due to their non-sequential treatment they lose the dynamic character they have in the *Konzertsatz* (Example 13).

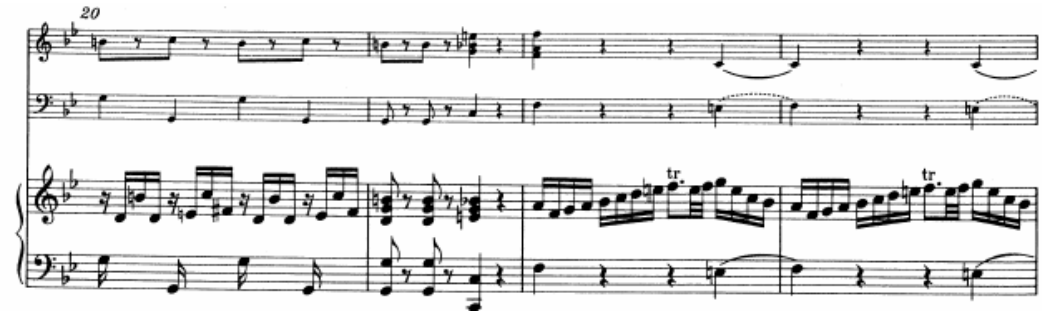
Example 13. W. A. Mozart, *Klavierstück in C*, KV 9a (5a), bars 3–8



Unlike the Paris period, when Mozart composed the four sonatas for piano and violin (*KV 6–9*) in which the Alberti bass was preponderantly used to create a rhythmic dynamics on different harmonic functions, his London period brought along, in the *Piano Trios KV 10–15*, a considerable dynamization of his musical discourse. A passage dominated by the Alberti bass is followed by the transition of the figuration from the bass into the descant register, after which the virtuosic play begins in bar 17, with crossed hands and a gradual sequential movement leading to a semi-cadence (bar 21), followed by a rerun of the string of passages (Example 14).

Exemplul 14. W. A. Mozart, *Sonata in B flat Major for Piano, Violin or Flute and Cello, KV 10*, bars 13–23





This analytical study has revealed the difficulty of determining the authorship of a work on stylistic grounds. In the case at hand, the concertante form with ritornello conforms to the tradition followed by Carl Philipp Emanuel Bach. Both the thematic material, and the principle of reprise and economy of the musical material bear the influence of Johann Christoph Bach's concertos. The virtuosic elements occur mostly in the works of Johann Schobert and Leopold Mozart. So where does Wolfgang Amadeus Mozart stand in this constellation? Most additions to the *Konzertsatz* manuscript indicate at least that the piece was played in Mozart's house, which demonstrates (as also stated by Levin) the extraordinary technical skills of Leopold's children. Even if we accept that Mozart was not the author of the piece, it is unconceivable that it would not have influenced him to a certain extent. If we assume that Mozart composed the *Konzertsatz*, in the absence of other sources that could shed light on this issue (like the discovery of the orchestral part), the argumentative means stick to the realm of stylistic analogies which, in the last analysis, do nothing but deepen the mystery of a potential authorship.

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Appendix. The formal pattern of the *Konzertsatz*

	Solo 1			
Sonata form	Exposition			
	T_1	*Bridge*	$T_{2\text{-}1}$	$T_{2\text{-}2}$
Ritornello form	Ritornello 1			
	A	*B*	*C*	*D*
Tonal plan	G	~	D	
Bars	1—4	5—12	13—18	19—25

	Solo 2				
Sonata form	Development				
	Stage 1	*Stage 2*		*Stage 3*	
Ritornello form	Ritornello 2				
	A	B_1	$B_{1v.1}$	*D*	*F*
Tonal plan	D	~	D ~ E ~ A ~ E: V	E _____	_____
Bars	26—30	31—37	37—44	44—46	46—52

	Solo 3			
Sonata form	(Development)			
	Stage 4			
Ritornello form	Ritornello 3			
	C1	B_2	*E*	*F*
Tonal plan	E _____			~ G
Bars	52—53	54—55	56—57	58—60

	Solo 4				***Solo 5***
Sonata form	Reprise				
	Bridge	*x*	$T_{2\text{-}1v.1}$	*y*	*Coda*
Ritornello form	Ritornello 4				
	B	*G*	*H*	*I*	*F*
Tonal plan	G _____		G		
Bars	61—64	65—66	67—69	69—70	71—75