

53. Can any analogy be said to exist between the melody of the Blue Bells of Scotland (see page 21) and sonata form?

54. Mention two sonatas (each of four movements) by Beethoven, in which sonata form proper is not employed at all.

55. Answer the following questions on Sonata, Op. 13, in C minor, *Beethoven*.

FIRST MOVEMENT.

(a) How do you account for the Grave at the commencement, and the four measures of Grave, both in the middle and at the end of the movement?

(b) In what key does the second subject appear?

(c) What material is mostly employed in the free fantasia? At what bar does the dominant pedal commence?

(d) Can you find any exceptions to the accepted rules of sonata form in the recapitulation?

SECOND MOVEMENT.

(e) Write a brief analysis of the construction of this movement, and name the form in which it is written.

THIRD MOVEMENT.

(f) Is this rondo in the simple or the grand form?

(g) How long is the original subject?

(h) How do you account for the absence of double bars?

(i) In what key is the middle portion for the most part written? How does this part conclude?

(j) At what measure (counting from the end) does the coda commence?

56. Mention one or two slow movements in Beethoven's Sonatas in which sonata form is employed.

57. Give a general description of the grand rondo.

58. Compare the simple and the grand rondo forms.

59. What important difference is there between the first part of a grand rondo and of a sonata form?

60. For what movement in a sonata is the grand rondo chiefly employed? Is it ever employed for any of the other movements?